SRI DASAM GRANTH SAHIB

(Original in Panjabi
&
Roman with English Translation)

Volume - One

Gurbachan Singh Makin
Mangement Cousultant

Published by : Lahore Book Shop
2, Lajpat Rai Market, Ludhinan

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ਪ੍ਰਸਾਦਿ

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Acknowledgement

1. The job of translating Dasam Granth Sahib in English prose, with the original in Gurmukhi (Punjabi) alongwith the roman script for non-punjabi readers is not appreciated in some circles for certain reasons. But this job was entrusted to me by Baba Virsa Singh Ji of Gobind Sadan in 2002, and completed by me in 2005. Some bow the work remained unpublished due to the sudden death of Baba Virsa Singh Ji. So I am totally indebted to Gobind Sadan for the work.

2. Since the work was lying incomplete for almost ten years, I thought of publishing this work based on an English version of the Punjabi version by Dr. Rattan Singh Jaggi & Mrs. Gursharan Kaur Jaggi with their blessings. Of course the Roman Script of the original was not in the original concept, which has been added now for obvious reasons.

3. Some people have reservations about the portions of the Granth dealing with "Pakhiyan Charitar", but Baba Vira Singh Ji always believed that this portion is completely dealt with by Guru Gobind Singh Ji and I am equally convinced with it. Different views have been expressed by different people. So I owe my gratitude to Dr. Rattan Singh Jaggi & Mrs. Gursharan Kaur Jaggi for this publication.

4. I am also indebted to Major Karnail Singh of Sector 34, Chandigarh who has been of great help to me and had always given me moral support in my efforts, as President of Gurdwara Sri Guru Tegh Bahadur, Sector 34, Chandigarh.

G.S. Makin

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Introduction

The original granth, called Vidya Sagar, weighing about nine maunds, including the poetry of Guru Gobind Sing Ji and other learned poets, seems to have been destroyed in the devastating currents of Sarsa Reviulet while the Guru abandoned the fort of Anandpur Sahib in 1704 and headed for Chamkaur Sahib alongwith 40 Sikhs only.

Then the first attempt to collect and combine the various remnants of different poetic versions of the Guru remaining safe with certain Sikh followers was made by Bhai Mani Singh the first Sikh Granthi of Darbar Sahib, Amritsar in the form of a Pothi about 50 years later on Bhai Deep Singh, Bhai Sukha Singh and some others made similar attempts to publish a version of Dasam Granth. Out of all these versions the most important are Bhai Mani Singh Beer, Topkhana Patiala Wali Beer (Moti BaghGurdwara) and Sri Patna Sahib Wali Beer. All these versions differ briefly in their contents due to various reasons. In 1897 Gurmat Pracharak Sabha Amritsar collected about 32 versions of this Granth. The various Banis (Poetic versions) constitute the Dasam Granth as follows :-

i) Jaap, ii) Akal Ustat, iii) Bachittar Natak, iv) Chandi Charitar-I, v) Chand Charita'r-II, vi) Vaar Sri Bhagouti Ji Ki (Vaar Durga), vii) Gyan Pralodh, viii) Choubis Avtar, ix) other Avtars (Brahma, Rudar), x) Shabad Hazarai, xi) Swaiyyas, xii) Khalsa Mehma, xiii) Shastra Naam Mala xiv) Charitar Pakhiyan and xv) Zafar Nama & (Haqaitan). In this repot Giani Sardul Singh had clarified all the doubts about its authenticity. Then in 1902 Bhai Bishan Singh (of Sangrur) confirmed its author as Guru Gobind Singh based on certain facts and reasoning. Then in 1950 Dr. Trilochan Singh also confirmed 'Dasam Granth' as authored by the Guru himself.

Now in 1999 on the inauguration of 300th Birth Anniversary of Khalsa Dr. Rattan Singh Jaggi and Dr. Gursharan Kaur Jaggi, under the patronage of Baba Virsa Singh Ji (Gobind Sadan) have published a Punjabi version of the Granth in five volumes.

The present publication of 'Dasam Granth' including the roman version of the Original Text' is an attempt to present it in English for the benefit of English Reader. This version is based on an English version of the text given by Dr. R.S. Jaggi (with his blessings and goodwill).

No individual is capable of commenting on the greatness and life of Guru Gobind Singh Ji, (Sahib-e-Kamal) and personally I feel, this effort and attempt to publish a part of his literacy poetic writings in the form of Dasam Granth in English prose is to understand his greatness and mission in life. I have no ability or capacity to mention even about his various facets of life, like war-face, creation of Khalsa, challenging the mighty emperor Aurangzeb and fighting against mughal oppression, sacrifice of the whole family (father, four sons and mother), what o talk of his literary achievements.

I could only give my opinion that the style of poetic versions in Dasam Granth in the form of various Chhands in 'Brij' alongwith Arabic and Persian vocabulary proves the point that the author of ths Granth could be none other than Guru Gobind Singh himself.

Though Sri Guru Granth Sahib was annointed (appoined) as the living Guru of the Sikhs by Guru Gobind Singh Ji, after him, Dasam Granth deserves the same respect as a literary achievementof the great Guru.

G.S.Makin

1585/34D
Chandigarh
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Preface

This publication had been delayed for a number of years due to various reasons; but now the original text has been included in Roman version also for the benefit of non-punjabi readers. This has resulted in the book taking a voluminous form, keeping the total number of five books only in a set of the Dasam Granth.

a) 'Jaap Sahib' is given the first prominent position in all the versions of the Granth. Just as Guru Nanak had praised the seen and unseen presence of Lord through Japji, Guru Gobind Singh has done it in Jaap Sahib by hailing the Lord with various qualities and functions. "Just as in the end, the Guru exclaims dukhalang pranasi, "dayaling saroopai sada ang sanghai, abhangang bebhootai."

b) Akal-Ustat : It is a version of prayers to The Lord in a beautiful manner. It follows the Brij version of language, with the use of Persian and Arabic vocabulary at places.

c) Bachittar Natak : Some of the other texts like Chandi Charitar, Choubis Avtar (Brahma and Rudar Avtar) are a part of Bachittar Natak only. The language used is Brij mainly, alongwith Arabic and Rajasthani at places.

d) Chandi Charitar I & II : After the details of Bachittar Natak dealing with his own life etc. Chandi Charitar in two episodes is based on Markandai Puran. It includes 233 Chhands and seven chapters; with nine Chhands dealing with the victory of 'gods' followed by the praise of goddess Durga; and the author's prayers for the attainment of unity with Lord-Sublime. In the first Chapter, 12 Chhands were used for praising the Lord, the valour and praises of the goddess is stressed. This whole episode is explained briefly in the Ist Chapter of 40 chhands dealingwith the battle and destruction of 'Mehkhasur', who had defeated the gods. Durga then promised them (gods) help finally killing Mehkhasur and giving the kingdom to god Inder; which compares well with 82nd + 83rd Chapters of Markandai Puran.

The 3rd Chapter deals with the battle against demons shumbh and Nishumbh. Detailing the beauty of goddess Durga, despatching of demon Dhrunlochan for battle against the goddess, and his final death, with the appearance of 'Kali goddess, making the battle as horrible. Chandi Charitar deals with the whole episode, including details of demons Chand and Mund (as per chapters 84, 85,

86 of the Markandai Puran), briefly but beautifully. In the 6th Chapter, after the death of demon Rakatbeej, the demons Shumbh and Nishumb came forward with a huge force but finally they were defeated and killed.

In the last chapter of nine Chhands, the gods praise the goddess. According to poet kosal this poetic description is a great expression of poetic beauty.

In the IInd Chandi Charitar there are 262 Chhands, with 8 Chapters. This is supposed to be based on Devi Bhagwat Puran and Markandai Puran as per some scholars.

Apart from the deatils of various battles against the demons, the 7th Chapter of 37 Chhands deals with the praise of the goddess. All this seems to be based on Markandai Puran and the language used includes Arabic and Persiam with the main language as Brij.

e) Vaar Durga Ki : This version in 55 Pouris is written in Punjabi language. This includes the first portion of Sikh Prayer starting with "Pritham Bhagouti Simarkai. Guru Nanak laiee dhiaie". and ending with Tegh Bahadur Simriai ghar naunidh avai dhaie'. Apart from the various battles against the demons, over to Indra god. This also refers to the Durga Sampabati from Markandai Puran.

f) Gyan Prabodh : With 336 Chhands, the first portion deals with the description of Lord's Greatness and his limitlessness, which pervadas the whole universe The Lord's Greatness is above all considrations of Caste, Colour, Creed, Time, Death Birth or any other distinctions.

g) Choubis Avtar : This deals with 24 Incarnations of Vishnu, with Krishna Avtar as the longest episode followed by Ram Avtar.

h) Miscellaneous Episodes : Shabad Hazare, Swaiyyai, Khalsa Mehma, Shastar Naam mala.

i) Charitar Pakhiyan or Triya Charitar (most debatable portion) includes Punjabi, Rajasthani, Avadhi languages with 7555 Chhands of 16 types used.

j) Zafar Nama : Letter of victory written by Guru Gobind Singh to Aurang Zeb at the end of War. Haqaitain - 11 in No are in Persian language in Story or Episode form but free from Zafar Nama.

These Hakaits begin with invocation of God, and at the end a request for His blessings has been made.

Dated : 7th May, 2016

G.S.Makin

Foreword

Bhai Gurbachan Singh is a well known scholar who has written an exegesis of the entire Sri Guru Granth Sahib in Scholastic English with great dedication and devotion. He spent ten long years to accomplish this remarkable task. Besides, he has written a book in Punjabi.
'Amrit Boond Suhaavani' Which contains meanings and explanation of all the 'Pause Verses' in the Sikh scripture.
Three years ago, another idea came into his mind that he should prepare an English annotation of the 'banis' of Sri Guru Gobind Singh Ji, which is not available in the market. In this series, the first volume prepared by him is in your hands. It contains the original text in Panjabi and Roman transliteration (on the left) page followed by their translation into English (on the right). It will prove to be very useful to the English knowing readers.
A Gursikh reads or recites five "Nitnem banis' in the morning and two in the evening without fail. These include three 'banis' (compositions) of the Tenth Guru Sahib: 1. Jaap Sahib, 2. Swaiyyas Patshahi Dasvin 3. Kabio Vach Benati Choupaiee(Patshahi Dasvin). In the present time, some misguided and mistaken scholars create misconceptions about these 'banis' (compositions). While administering 'amrit', a sikh is instructed to read/recite these 'banis' (compositions) regularly. The command of the 'Panj Piaras' (Five Beloved ones) is the Guru's command, which we must obey humbly; controversy about them is uncalled for. The entire 'Jaap Sahib' composition is uttersd in praise of the Timeless Lord. In the very first stanza Guru Sahib says:
That Lord is immovable or eternal Being. He has neither any mark nor sign, not form, nor complexion, nor caste, nor clan. He is self illumined and this glory is very intense and powerful. His name is indescribable.

Therefore. I am describing his attributive names.

'who can describe all thy Names? Only men of good sense mention Thy attributive Names.'

In 'Jaap Sahib', we find words exactly parallel and synonomous to those in the 'mool mantra' (fundamental chant) from 'Ek onkar' to 'Gurprasaad' recorded at the beginning of Sri Guru Granth Sahib:

Similarity between Jap JI and Jaap Sahib is given below:-

Jap Ji	**Jaap Sahib**
Ek onkar	ek hai anek hai
Satnaam	Sadavang saroopai
Karta Purkh	Kariang, Sarbung karta, Samstul, Nivarai
Nir bhou	Nirbhai Abheet
Nir Vair	Namo rag roopai, Na Satrai, Namitrai
Akal moorat	Namastang akalai Nirbhoot, Rooprung
Ajooni	Ajai, Ajanmai
Saibhung	Sarab bisar rachio Garan Bhanjanhar
Gur Prasad	Tav Prasad

It is therefore, clear that the tenth Guru's composition 'Jaap Sahib' conforms to the 'bani' (Guru's utterance) enshrined in Sri Guru Granth Sahib.

The 'Chaupai Patshahee Daswin' contains the following stanza : (Takoe kar pahan unmanat)

Rank fools contemplate the Lord by making His idol holy,
For they cannot fathom this mystery,
Shiva as Eternal Lord they call,
But recognize not his secret at all (16)

Guru Sahib openly rejects idol worshkp and the worshippers of Lord Shiva. People have no knowledge and understanding of the Transcendent Lord God. They worship stone idols. They worship Lord Shiva as if

he were transcendent God Himself. Who else but the Tenth Guru could administer such a warning?

In the 'swaiyyas Patshahi Daswin' have been sung the laudations of the timeless one God. We have been cautioned about the so-called dera-heads, holy men and braham-gyanis. The hollowness of the various methods of practicing Divine Name (meditation) have been exposed. We have been for-fidden to do idol worship. Only the method of practicing God's loving devotion has been prescribed for meeting and attaining God.

In the light of the facts stated above, it is absolutely clear that any controversy about these 'bani's (compositions) is uncalled for.

By annotating these compositions in English, Bhai Sahib Gurbachan Singh Ji has made a commenlable effort. English-knowing readers, who do not know Panjabi, will be immensely benefitted. Inspite of indifferent health and old age, with the Guru's grace, he is continuing to serve Gurmat literature even today. I pray to the Satguru to grant him good health and greater spiritual strength so that he may continue to render maximum service to Gurmat literature through his writings.

Sardara Singh
Editor, Gurbani Chanan
Monthly Magazine
S.A.S. Nagar (Mohali), Punjab.

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ਸਤਿਗੁਰ

ਪ੍ਰਸਾਦਿ

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ

॥ ਜਾਪੁ ॥

ਸ੍ਰੀ ਮੁਖਵਾਕ ਪਾਤਿਸ਼ਾਹੀ ੧੦ ॥

ਛਪੈ ਛੰਦ ॥ ੜ੍ ਪ੍ਰਸਾਦਿ

ਚੱਕ੍ ਚਿਹਨ ਅਰੁ ਬਰਨ ਜਾਤਿ ਅਰੁ ਪਾਤਿ ਨਹਿਣ ਜਿਹ ॥
ਰੂਪ ਰੰਗ ਅਰੁ ਰੇਖ ਤੇਖ ਕੋਊ ਕਹਿ ਨ ਸਕਤ ਕਿਹ ॥
ਅਚਲ ਮੂਰਤਿ ਅਨਭਉ ਪਰ੍ਕਾਸ਼ ਅਮਿਤੋਜਿ ਕਹਿਜੈ ॥
ਕੋਟਿ ਇੰਦ੍ ਇਦ੍ਰਾਣ ਸਾਹੁ ਸਾਹਿਾਣਿ ਗਨਿਜੈ ॥
ਤਿਭਵਣ ਮਹੀਪ ਸੁਰ ਨਰ ਅਸੁਰ ਨੇਤ ਨੇਤ ਬਨ ਤ੍ਰਿਣ ਕਹਤ ॥
ਤਬ ਸਰਬ ਨਾਮ ਕਥੈ ਕਵਨ ਕਰਮ ਨਾਮ ਬਰਨਤ ਸੁਮਤਿ ॥ ੧ ॥

Ik Onkar Satguru Prasad
Vaheguru ji ki Fateh
Sri Akal Purkh ji teri saran
Jaap
Sri Mukhwalk Patshahi Daswi(n)10
Tav Prasad-Chhapai Chhand

Chakar Chehan or baran jaat or paat nahinjeh.
roop rung or rekh bhekh kowoo keh na sakat keh.
achal moorat anbhow prakas amitoj kahijai. koti Indra Indran Saho sahan garinjai.
tribhavan maheep Sur nar asur nait nait ban trin kehat.
tav sarab naam kathai kawan karam naam barnat sumati.(1)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ ॥

ਨਮਸਤ੍ਵੰ ਅਕਾਲੇ ॥ ਨਮਸਤ੍ਵੰ ਕ੍ਰਿਪਾਲੇ ॥
ਨਮਸਤੰ ਅਰੂਪੇ ॥ ਨਮਸਤੰ ਅਨੂਪੇ ॥ ੨ ॥

Bhujang Prayat Chhand

Namastwang akale. Namastwang Kirpale.
Namastung arupai. namastang anupai. (2)

ਨਮਸਤੰ ਅਭੇਖੇ ॥ ਨਮਸਤੰ ਅਲੇਖੇ ॥
ਨਮਸਤੰ ਅਕਾਏ ॥ ਨਮਸਤੰ ਅਜਾਏ ॥ ੩ ॥

Namastang abhekhai. Namastang alekhai.
Namastang akai. Namastang ajaie.(3)

"The Essence of Sri Dasam Granth Sahib"

Jaap Sahib

Sri Vaheguru ji ki Fateh
Jaap
Narrated by the Tenth Master in Person

Chhapai Chhand :
By the grace of he Lord

O Lord ! You are without any form, figure, caste or creed. Neither anyone could describe You, as to Your shape and colour nor anyone could portray You in terms of outer configuration. (None has the capacity or comprehension to narrate or recount Your form) O Lord ! You are the perenial power, self-existent, and self-effulgent light, with inderscribable radiance and force, it is considered. O lord ! You are considered as the king of kings (erores of them) like god Indra or other gods and Lord of mighty rulers, and the Supreme Lord of the whole Universe.
O Supreme Lord ! all the three regions, Earth, Skies and the Middle or Netherlands proclaim You as their Master and the human beings, gods, or demons, including jungles, or minor plantations all proclaim and glorify You as "Infinite" ! Beyond any Count!" O Lord ! the celestial being of invisible world, earthly beings, and the evil beings of infernal regions all meadows fauna and flora, glorify You as Infinite.
O Lord! who could dare or have the power. to compile all your names or state your infinite Names.?Though I am endeavouring to recount Your functional Names through Your Grace, being blessed with the contemplation and meditation of your True Name (1)

"Bhujang Paryat Chhand"

O Lord ! our salutation to you who is free from effects of time, being Timeless, Hail to you! You are bestowing Grace and blessings on us. Hail to Thee, who is without shape or form, and are above praise or recognition. (2)

Hai to You ! O Lord ! You are not a part of any particular sect and your description is beyond our comprehension. I salute you, O Lord ! you are without any form or body and are not born (in human form). (3)

ਨਮਸਤੰ ਅਗੰਜੇ ॥ ਨਮਸਤੰ ਅਭੰਜੇ ॥
ਨਮਸਤੰ ਅਨਾਮੇ ॥ ਨਮਸਤੰ ਅਠਾਮੇ ॥ ੪ ॥
Namstang aganje. Namastang abhanje.
Nanstang anamai. Namastag athamai. (4)

ਨਮਸਤੰ ਅਕਰੰਮ ॥ ਨਮਸਤੰ ਅਧਰਮੰ ॥
ਨਮਸਤੰ ਅਨਾਮੇ ॥ ਨਮਸਤੰ ਅਧਰਮੰ ॥ ੫ ॥
Nanastang akarmang. Namastang adhermang.
Namastang anamang. Namastang adhamang(5)

ਨਮਸਤੰ ਅਜੀਤੇ । ਨਮਸਤੰ ਅਭੀਤੇ ॥
ਨਮਸਤੰ ਅਬਾਹੇ ॥ ਨਮਸਤੰ ਅਛਾਹੇ ॥ ੬ ॥
Nanastang ajeetai. Namastang abhitai.
Namastang abaihe. Namastang adhaie. (6)

ਨਮਸਤੰ ਅਨੀਲੇ ॥ ਨਮਸਤੰ ਅਨਾਦੇ ॥
ਨਮਸਤੰ ਅਛੇਦੇ ॥ ਨਮਸਤੰ ਅਗਾਦੇ ॥ ੭ ॥
Namastang aneelai. Namastang anadai.
Namastang achhedai. Namastang agadhai. (7)

ਨਮਸਤੰ ਅਗੰਜੇ ॥ ਨਮਸਤੰ ਅਭੰਜੇ ॥
ਨਮਸਤੰ ਉਦਾਰੇ ॥ ਨਮਸਤੰ ਅਪਾਰੇ ॥ ੮ ॥
Namastang aganje. Namastang abhanje
Namastang udare. Namastang aparai.(8)

ਨਮਸਤੰ ਸੁ ਏਕੈ ॥ ਨਮਸਤੰ ਅਨੇਕੈ ॥
ਨਮਸਤੰ ਅਭੂਤੇ ॥ ਨਮਸਤੰ ਅਜੁਪੇ ॥ ੯ ॥
Namastang so ekai. Namastang anekai.
Namastang abhootai. Namstang ajupai. (9)

ਨਮਸਤੰ ਨ੍ਰਿਕਰਮੇ ॥ ਨਮਸਤੰ ਨ੍ਰਿਭਰਮੇ ॥
ਨਮਸਤੰ ਨ੍ਰਿਦੇਸ਼ੇ ॥ ਨਮਸਤੰ ਨ੍ਰਿਭੇਸੇ ॥ ੧੦ ॥
Namastang nirkamai. Namstang nirbharmai.
Namastang nirdesai. Namastang nirbhesai. (10)

ਨਮਸਤੰ ਨ੍ਰਿਨਾਮੇ ॥ ਨਮਸਤੰ ਨ੍ਰਿਕਾਮੇ ॥ ਨਮਸਤੰ
ਨ੍ਰਿਧਾਤੇ ॥ ਨਮਸਤੰ ਨ੍ਰਿਘਾਤੇ ॥ ੧੧ ॥
Namastang nirnamai. Namastang nirkamai.
Namastang nirdhatai. Namstang nirghata. (11)

Hail to Thee ! O Lord ! You are imperishable and none could excel You, nor could anyone break or destroy You. Salutations to Thee ! O Lord ! You have no names, nor any particular abode. (4)

Hail to Thee ! O Lord ! There are no formal rituals or observances (practices) to be performed for you, nor there is any need for any religious practices like (Hindu) ashrams. Hail to Thee ! O Lord ! You are not known by any single name, nor bound to any particular abode. (5)

Hail to Thee ! O Lord ! You are invincible and are free from fear or pressure of any type. Our Salulations to You ! O Lord None could move or dislodge You from your position. (6)

Hail to Thee ! O Lord ! You are the manistay or support of all (like air) and You are without any beginning. Salutations to You ! O Lord You are pervading every-where in equal measure. You are Inseparable undivided and limitless and too deep to gauge your depth. (to be probed). (7)

Hail to Thee ! O Lord ! You are un-conquerable nor are perishable. O Lord ! You are large hearted and limitless being beyond any count. (8)

Hail to Thee ! O Lord ! You are the only Sublime Master and are omni-present in all beings. Salutations to You O Lord ! You are not Constituted out of the five elements (like human beings). No sacrifice is needed as you are free from any bondage. (9)

Hail to Thee ! O Lord ! You are not governed by any sequence of actions and are above all whims and fancies. Salutations to Thee ! O Lord ! Neither you belong to any country nor stick to any particular or formal dress. (10)

Hail to Thee ! O Lord ! You have no special Name, nor any worldly desires could bother you. (come near you). Salutations to you, O Lord ! Your existence is above the combination of five elements, or five senses. No one could harm you with sudden attack. (11)

ਨਮਸਤੰ ਨਿ੍ਧੂਤੇ ॥ ਨਮਸਤੰ ਅਭੂਤੇ ॥ ਨਮਸਤੰ
ਅਲੋਕੇ ॥ ਨਮਸਤੰ ਅਸੋਕੇ ॥ ੧੨ ॥
Namastang nirdhootai. Namastang abhootai.
Namastang alokai. Namastang asokai. (12)

ਨਮਸਤੰ ਨਿ੍ਤਾਪੇ ॥ ਨਮਸਤੰ ਅਥਾਪੇ ॥
ਨਮਸਤੰ ਤਿ੍ਮਾਨੇ ॥ ਨਮਸਤੰ ਨਿਧਾਨੇ ॥ ੧੩ ॥
Namastang nirtapai. Namastang athapai.
Namstang tirmanai. Namastang nidhanai. (13)

ਨਮਸਤੰ ਅਗਾਹੇ ॥ ਨਮਸਤੰ ਅਬਾਹੇ ॥
ਨਮਸਤੰ ਤਿ੍ਬਰਗੇ ॥ ਨਮਸਤੰ ਅਸਰਗੇ ॥ ੧੪
Namastang agaihe. Namastang abaiehe.
Namastang tirbarge. Namastang asargai. (14)

ਨਮਸਤੰ ਪ੍ਭੋਗੇ ॥ ਨਮਸਤੰ ਸੁਜੋਗੇ ॥
ਨਮਸਤੰ ਅਰੰਗੇ ॥ ਨਮਸਤੰ ਅਭੰਗੇ ॥ ੧੫ ॥
Namastang parbhogai. Namastang sujogai.
Namastang arangai. Namastang abhangai. (15)

ਨਮਸਤੰ ਅੰਗੰਮੇ ॥ ਨਮਸਤਸਤੁ ਰੰਮੇ ॥
ਨਮਸਤੰ ਜਲਾਸਰੇ ॥ ਨਮਸਤੰ ਨਿਰਾਸਰੇ ॥ ੧੬ ॥
Namastang agamai. Namastasi rumai.
Namastang jalasrai. Namastang nirasrai. (16)

ਨਮਸਤੰ ਅਜਾਤੇ ॥ ਨਮਸਤੰ ਅਪਾਤੇ ॥
ਨਮਸਤੰ ਅਮਜਬੇ ॥ ਨਮਸਤਸਤੁ ਅਜਬੇ ॥ ੧੭ ॥
Namastang ajatai. Namastang apatai.
Namastang amajbai. Namastasi ajbai. (17)

ਅਦੇਸੰ ਅਦੇਸੇ ॥ ਨਮਸਤੰ ਅਭੇਸੇ ॥
ਨਮਸਤੰ ਨਿ੍ਧਾਮੇ ॥ ਨਮਸੰਤ ਨਿ੍ਭਾਮੇ ॥ ੧੮ ॥
Namastang adesai. Namastang abhesai.
Namastang nirdhamai. Namastang nirbhamai. (18)

Hail to You O Lord ! None could displace you and your position and Abode and your existence is without the support of five elements. Salutations to You, O Lord ! You cannot be seen (with eyes) nor any worry or sorrow bother You. (12)

Hail to You O Lord ! You are over and above (nor affected by) the normal calamities and sufferings of this world, moreover you cannot be installed in one place like a statue. O Lord ! Salutations to You who has His way over all the three regions i.e. Earth, Netherlands and skies while everyone bows to You. You are the fountain head of all worldly treasures. (13)

Hail to You O Lord ! You are limitless and beyond our comprehension. You cannot be moved from Your place like a mountain or an ocean. Salutations to You, O Lord ! You are free from the three virtues (Dharam, arth and kam) duty, wealth and pleasure and You are unborn unlike human beings. (14)

Hail to You, O Lord ! You enjoy all the worldly pleasures and comforts, as You are pervading everyone and every-where. O Lord ! our Salutations to You. You do not present any colour or shade, nor can be destroyed by anyone like human beings (by death). (15)

Hail to You, O Lord ! You are beyond our grasp and reach, O Lord beautiful ! salutations to You, O Lord You are like a vast ocean whose depth is unknown and you do not need any support in the Universe. (16)

Hail to You, O Load ! You have no caste or creed as you pervade and abide in every heart. Salutations to you! O Load! You have no particular religion to sport and have no support and you have a wonderful appearance. (17)

Hail to You, O Lord ! You have no caste or creed as You are pervading and abiding in every heart. Salutations to you, O Lord ! You have no particular religion to supprt and have no support and You have wonderful appearance, (confirming to various sects). Salutations to You, O Lord ! You have no fixed abode or home, nor You are born through a woman's womb, (You are unborn like human beings.) (18)

ਨਮੋ ਸਰਬ ਕਾਲੇ ॥ ਨਮੋ ਸਰਬ ਦਿਆਲੇ ॥
ਨਮੋ ਸਰਬ ਰੂਪੇ ॥ ਨਮੋ ਸਰਬ ਭੂਪੇ ॥ ੧੯ ॥
Namo sarab kale. Namo sarab dialai.
Namo sarab rupai. Namo sarab bhupai. (19)

ਨਮੋ ਸਰਬ ਖਾਪੇ ॥ ਨਮੋ ਸਰਬ ਥਾਪੇ ॥
ਨਮੋ ਸਰਬ ਕਾਲੇ ॥ ਨਮੋ ਸਰਬ ਪਾਲੇ ॥ ੨੦ ॥
Namo sarab khapai. Namo sarab thapai.
Namo sarab Kale. Namo sarab palai. (20)

ਨਮਸਤ ਸਤੁ ਦੇਵੈ ॥ ਨਮਸਤੰ ਅਭੇਵੈ ॥
ਨਮਸਤੰ ਅਜਨਮੇ ॥ ਨਮਸਤੰ ਸੁਬਨਮੇ ॥ ੨੧ ॥
Namastast devai. Namstang abhevai.
Namastang ajanmae. Namastang subanmai. (21)

ਨਮੋ ਸਰਬ ਗਉਨੇ ॥ ਨਮੋ ਸਰਬ ਭਉਨੇ ॥
ਨਮੋ ਸਰਬ ਰੰਗੇ ॥ ਨਮੋ ਸਰਬ ਭੰਗੇ ॥ ੨੨ ॥
Namo sarab gounai. Namo sarab bhounai.
Namo sarab rungai. Namo sarab behangi. (22)

ਨਮੋ ਕਾਲ ਕਾਲੇ ॥ ਨਮਸਤਸਤੁ ਦਿਆਲੇ ॥
ਨਮਸਤੰ ਅਬਰਨੇ ॥ ਨਮਸਤੰ ਅਮਰਨੇ ॥ (੨੩)
Namo kaal kalai. Namastasi dialai.
Namastang abarnai. Namastang amarnai. (23)

ਨਮਸਤੰ ਜਰਾਰੇ ॥ ਨਮਸਤੰ ਕ੍ਰਿਤਾਰੰ ॥
ਨਮੋ ਸਰਬ ਧੰਧੇ ॥ ਨਮੋ ਸਤ ਅਬੰਧੇ ॥ (੨੪) ॥
Namastang jararung. Namastang kirtarung.
Namo sarab dhandhe. Namo sat abandhai. (24)

ਨਮਸਤੰ ਨ੍ਰਿਸਾਕੇ ॥ ਨਮਸਤੰ ਨਿਬਾਕੇ ॥
ਨਮਸਤੰ ਰਹੀਮੇ ॥ ਨਮਸਤੰ ਕਰੀਮੇ ॥ (੨੫) ॥
Namastang nirsakai. Namastang nirbakai.
Namastang rahimai. Namastang karimai. (25)

ਨਮਸਤੰ ਅਨੰਤੇ ॥ ਨਮਸਤੰ ਮਹੰਤੇ ॥
ਨਮਸਤਸਤੁ ਰਾਗੇ ॥ ਨਮਸਤੰ ਸੁਹਾਗੇ ॥ (੨੬) ॥
Namastang anantai. Namastang mahantai.
Namastast raagai. Namastang suhagai. (26)

Hail to You, O Lord ! You could destroy everyone and bestow Your blessings and benedictions on one and all. O Lord ! My Salutations to You ! You are the beauty of this whole Universe, and are pervading everywhere, You are the king of all beings. (19)

Hail to You, O Lord ! You could destroy all and at the same time. You are supporting all your Grace. O Lord ! My Salutations to you ! You could cause death to all, but are protecting all with equal bervour. (20)

O Lord ! Hail to You, You are the enlightenment of the whole Universe, being light personified (with knowledge) and You deserve all our worship and prayers by loving You. My Salutations to You O Lord ! No one ever knows Your secrets. Neither You are born like human beings, moreover You represent beauty in appearance, colour and hue. (21)

Hail to You, O Lord ! You have direct approach to all the beings in the world and all lands in equal measure. Salutations to You, O Lord ! You only are represented in the world by pleasures or bliss in a praise worthy manner, & You are also controlling the destruction or death of all individuals.(22)

Hail to You, O Lord ! You are controlling death, being a king of death personified and could cause death or even avoid it. (stop it) Salutations to You, O Lord ! You are an embodiment of kindness and succour for all. You have no single colour (shade) nor death has any effect on You. (23)

Hail to You, O Lord ! Even old age has no relevance to You. (effect on You) You are the creator and benefactor of all beings. Salutations to You, O Lord ! You are managing to run the worldly show and drama as it pleases You while You are free from the worldly bondage. (24)

Hail to You, O Lord ! You have no relatives or acquaintances. You are not afraid of any one. (do not fear anyone). Salutations to You, O Lord ! You are bestowing your blessings on all being the benefactor of all. (25)

Hail to You, O Lord ! You are so great and vast that no one knows Your limits, You are formless and limitless. O Lord ! Our Salutations to you. You are love personified and You possess great might and are acclaimed. (Everywhere). (26)

ਨਮੋ ਸਰਬ ਸੋਖੰ ॥ ਨਮੋ ਸਰਬ ਪੋਖੰ ॥
ਨਮੋ ਸਰਬ ਕਰਤਾ ॥ ਨਮੋ ਸਰਬ ਹਰਤਾ ॥ (੨੭) ॥
Namo Sarab Sokhang. Namo Sarab pokhang.
Namo Sarab Karta. Namo Sarab harta. (27)

ਨਮੋ ਜੋਗ ਜੋਗੇ ॥ ਨਮੋ ਭੋਗ ਭੋਗੇ ॥
ਨਮੋ ਸਰਬ ਦਿਆਲੇ ॥ ਨਮੋ ਸਰਬ ਪਾਲੇ ॥ (੨੮) ॥
Namo jog jogai. Namo Bhog bhogai.
Namo sarab dialai. Namo sarab palai. (28)

ਚਾਚਰੀ ਛੰਦ ॥ ਤ੍ਵ ਪ੍ਰਸਾਦਿ ॥
ਅਰੂਪ ਹੈ' ॥ ਅਨੂਪ ਹੈ' ॥ ਅਜੂ ਹੈ' ॥ ਅਭੂ ਹੈ' ॥ (੨੯) ॥
Chachri Chhand Tav Prasad
arup hain. anup hain. aju hain. abhu hain. (29)

ਅਲੇਖ ਹੈ' ॥ ਅਭੇਖ ਹੈ' ॥ ਅਨਾਮ ਹੈ' ॥ ਅਕਾਮ ਹੈ' ॥ (੩੦) ॥
alekh hain. abhekh hain. anam hain. akam hain. (30)

ਅਧੇ ਹੈ' ॥ ਅਭੇ ਹੈ' ॥ ਅਜੀਤ ਹੈ' ॥ ਅਭੀਤ ਹੈ' ॥ (੩੧)॥
Adhe hain. abhe hain. ajeet hain. abheet hain. (31)

ਤ੍ਰਿਮਾਨ ਹੈ' ॥ ਨਿਧਾਨ ਹੈ' ॥ ਤ੍ਰਿਬਰਗ ਹੈ' ॥ ਅਸਰਗ ਹੈ' ॥ (੩੨) ॥
triman hain. Nidhan hain. tribarg hain. asarg hain. (32)

ਅਨੀਲ ਹੈ' ॥ ਅਨਾਦਿ ਹੈ' ॥ ਅਜੇ ਹੈ' ॥ ਅਜਾਦਿ ਹੈ' ॥ (੩੩) ॥
aneel hain. anad hain. ajai hain. ajad hain. (33)

ਅਜਨਮ ਹੈ' ਅਬਰਨ ਹੈ' ॥ ਅਭੂਤ ਹੈ' ॥ ਅਭਰਨ ਹੈ' ॥ (੩੪) ॥
ajnam hain. abaran hain. abhoot hain. abharan hain. (34)

Hail to You, O Lord ! You could destroy all and cause their death. (dry them up), while preserving and sustaining all the beings. Our Salutations to You, O Lord ! You only bestow life on all, and then bring death to all. (27)

Hail to You, O Lord ! You are the greatest Yogi among Yogis (mendicants) and the greatest house-holder among the worldly people. My Salutations to You, O Lord ! You are showing your benign favours to all and sustaining all giving protection to all. (28)

"Chachri Chhand. By the Grace of the Lord !"

O Lord ! You do not possess any one form, nor there is anyone equal to you (in Power), and You are without a parallel. You are free from praise and the cycle of births. You could move very fast from place to place. You are free from the five elements and are not born even. (29)

O Lord ! It is not possible to portray You, or describe You in words nor there is any particular dress or outwardly form for You, O Lord ! there is no particular name for You and are invincible nor any particular desire or attachment bothers You. (30)

O Lord ! Your appearance or form is beyond our comprehension, so none so far has known your actual form, nor Your secrets are revealed to anyone. No one has been able to conquer You so far as You are invincible and are without any fear complex or are fearless. (31)

O Lord ! All the human beings of the three worlds worship You and You are the fountain head of all virtues and good things of life. O Lord ! You possess all the three material possessions of the world-Dharam, arth and kaam, which are accessible to us. None could ever create You, as You are unborn through human effort. (32)

O lord ! you are the lifeline or manistay of all the beings, or living bodies. You are without any beginning, or none knows about Your origin so far. None could ever gain victory over You, in fact You are the root cause of everything around but are not born with human effort. You are unborn but the origin or cause of all life on the face of the Earth (Universe). (33)

O Lord ! You are not taking birth being without any physical creation or reproduction. You are above all types of castes like khatri and brahmin and your existence does not depend on five elements (basic) but your sustenance does not depend on any individual as you are self existent. (34)

ਅਗੰਜ ਹੈ' ॥ ਅਭੰਜ ਹੈ' ॥ ਅਝੂਝ ਹੈ' ॥ ਅਝੰਝ ਹੈ' ॥ (੩੫) ॥
aganj hain. abhanj hain. ajhooj hain. ajhanjh hain. (35)

ਅਮੀਕ ਹੈ' ॥ ਰਫੀਕ ਹੈ' ॥ ਅਧੰਧ ਹੈ' ॥ ਅਬੰਧ ਹੈ' ॥ (੩੬) ॥
ameek hain. Rafiq hain. adhandh hain. abandh hain. (36)

ਨਿ੍ਬੂਝ ਹੈ' ॥ ਅਸੂਝ ਹੈ' ॥ ਅਕਾਲ ਹੈ' ॥ ਅਜਾਲ ਹੈ' ॥ (੩੭) ।
Nirboojh hain. asnjh hain. akal hain. ajal hain. (37)

ਅਲਾਹ ਹੈ' ॥ ਅਜਾਹ ਹੈ' ॥ ਅਨੰਤ ਹੈ' ॥ ਮਹੰਤ ਹੈ' ॥ (੩੮) ॥
alaha hain. ajaha hain. anant hain. Mahant hain. (38)

ਅਲੀਕ ਹੈ' ॥ ਨਿ੍ਸ੍ਰੀਕ ਹੈ' ॥ ਨਿ੍ਲੰਭ ਹੈ' ॥ ਅਸੰਭ ਹੈ' ॥ (੩੯) ॥
aleek hain. Nirsarik hain. Nirlambh hain. asambh hain. (39)

ਅਗੰਮ ਹੈ' ॥ ਅਜੰਮ ਹੈ' ॥ ਅਭੂਤ ਹੈ' ॥ ਅਛੂਤ ਹੈ' ॥ (੪੦) ॥
agam hain. ajam hain. abhoot hain. achhut hain. (40)

ਅਲੋਕ ਹੈ' ॥ ਅਸੋਕ ਹੈ' ॥ ਅਕਰਮ ਹੈ' ॥ ਅਭਰਮ ਹੈ' ॥ (੪੧) ॥
alok hain. asok hain. akarm hain. abharam hain. (41)

ਅਜੀਤ ਹੈ' ॥ ਅਭੀਤ ਹੈ' ॥ ਅਬਾਹ ਹੈ' ॥ ਅਗਾਹ ਹੈ' ॥ (੪੨) ॥
ajeet hain. abheet hain. abah hain. agaha hain. (42)

ਅਮਾਨ ਹੈ' ॥ ਨਿਧਾਨ ਹੈ' ॥ ਅਨੇਕ ਹੈ' ਫਿਰਿ ਏਕ ਹੈ' ॥ (੪੩) ॥
aman hain. nidhan hain. anek hain. Phirek hain. (43)

O Lord ! None could ever conquer You or win You over, nor could anyone destroy You or cut You into pieces or bits. None could ever dare engage You in a duel or battles. You are always above all sorts of wrangles, nor You are involved in any sort of woridly clashes. (35)

O Lord ! You are like a deep ocean whose depth is not known or gauged by anybody. You are the friend or companion of all human beings. You are completely free from worldly falsehood or boundage (Maya), as such no friend could ever engross You in frivolous attachments. (36)

O lord ! None could ever know your secrets (secrets of Nature) As You are beyond our comprehension. You are not affected by the god of death, being deathless or being free from death. (Neither are You born nor undergo death). You are not affected by the effects of Maya, wordly falsehood, as You are perfect. (37)

O Lord ! You could not be traced or located from a particular place as you have not (fixed) got a particular abode for Yourself. You are limitless and the greatest of all in the Universe. (38)

O Lord ! No one could limit You in any configuration or describe Your limits nor could anyone equal you in performance or power. You do not need any support and You are beyond our comprehension. (39)

O lord ! You are beyond our reach and You are not born in the world (like human beings); nor are You created like us out of five elements, so none could ever touch You or feel You. (40)

O Lord ! You cannot be seen by us with our human eyes, nor are You bothered about any worries or sorrows. Neither there is any need for formal observances (functions) to meet You, moreover You are not affected by any whims or doubts.(41)

O Lord ! You are invincible and fearless and are not worried about any fear complex, You are like an insurmountable mountain, which cannot be moved. You are like an ocean whose depth cannot be gauged by anybody. (42)

O Lord ! You are immeasurable or no worldly measures could contain (limit) You within its limits. You are the fountain-head of all worldly treasures. (material or virtuous). You have revealed Yourself in many forms finally You unfold Yourself in Your original single form. (You have only one Form but are prevading everywhere in many forms). (43)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ ॥
ਨਮੋ ਸਰਬ ਮਾਨੇ ॥ ਸਮਸਤੀ ਨਿਧਾਨੇ ॥
ਨਮੋ ਦੇਵ ॥ ਦੇਵੈ ॥ ਅਭੇਖੀ ਅਭੇਵੈ ॥ (੪੪) ॥
Bhujang Paryat Chhand
Namo sarab mane. Samasti nidhane.
Namo Dev devai. abhekhi abhevai. (44)

ਨਮੋ ਕਾਲ ਕਾਲੇ ॥ ਨਮੋ ਸਰਬ ਪਾਲੇ ॥
ਨਮੋ ਸਰਬ ਗਉਣੇ ॥ ਨਮੋ ਸਰਬ ਭਉਣੇ ॥ (੪੫) ॥
Namo kaal kalai. Namo sarab Palai.
Namo sarab gounai. Namo sarab bhounai (45)

ਅਨੰਗੀ ਅਨਾਥੇ ॥ ਨ੍ਰਿਸੰਗੀ ਪ੍ਰਮਾਥੇ ॥
ਨਮੋ ਭਾਨ ਭਾਨੇ ॥ ਨਮੋ ਮਾਨ ਮਾਨੇ ॥ ॥ (੪੬) ॥
anangi anathai. Nirsangi parmathai.
Namo bhan bhanai. Namo mann manai (46)

ਨਮੋ ਚੰਦ ਚੰਦ੍ਰੇ ॥ ਨਮੋ ਭਾਨ ਭਾਨੇ ॥
ਨਮੋ ਗੀਤ ਗੀਤੇ ॥ ਨਮੋ ਤਾਨ ਤਾਨੇ ॥ (੪੭) ॥
Namo chander chandrai. Namo bhan bhanai.
Namo geet geetai. Namo taan tanai. (47)

ਨਮੋ ਨ੍ਰਿੱਤ ਨ੍ਰਿੱਤੇ ॥ ਨਮੋ ਨਾਦ ਨਾਦੇ ॥
ਨਮੋ ਪਾਨ ਪਾਨੇ ॥ ਨਮੋ ਬਾਦ ਬਾਦੇ ॥ (੪੮) ॥
Namo nirat niratai. Namo naad nadai.
Namo paan panai. Namo baad badai (48)

ਅਨੰਗੀ ਅਨਾਮੇ ॥ ਸਮਸਤੀ ਸਰੂਪੇ ॥
ਪ੍ਰਭੰਗੀ ਪ੍ਰਮਾਥੇ ॥ ਸਮਸਤੀ ਬਿਭੂਤੇ ॥ (੪੯)
anangi anamai. Samasti sarupai.
Parbhangi parmathai. Samasti bibhootai. (49)

ਕਲੰਕੰ ਬਿਨਾ ਨੇਕਲੰਕੀ ਸਰੂਪੇ ॥
ਨਮੋ ਰਾਜ ਰਾਜੇਸੁਰੰ ਰੂਪੇ ॥ (੫੦) ॥
Kalankung bina nekalanki sarupai.
Namo raj rajesvarung param roopai . (50)

ਨਮੋ ਜੋਗ ਜੋਗੇਸੁਰੰ ਪਰਮ ਸਿੱਧੇ ॥
ਨਮੋ ਰਾਜ ਰਾਜੇਸੁਰੰ ਪਰਮ ਬ੍ਰਿਧੇ ॥ (੫੧) ॥
Namo jogjogesvarung param sidhe.
Namo raj rajesvarung param bridhai. (51)

Bhujang Paryat Chhand

O Lord ! Salutations to You, whom the whole lot of beings recognise and worship as You are the fountain-head of all worldly treasures including all virtues. You are the greatest among all gods. You wear no particular robes or dresses to distinguish yourself and none has been able to lay his hands at Your secrets. (Nature's secrets) (44)

O Lord ! You are not at all bothered about the existence of Death, being unaffected by it and You are protecting everyone. My salutations to such a Lord who is pervading all human beings and is present in all lands, being omni-present. (45)

O Lord ! my salutations to You. You have no body-guards nor You have any master or protector. You have no companions or comrades nor anyone to challenge You as equal. You could be called the destroyer of All. O Lord ! Salutations to You ! O Lord! You are the greatest Sun on Earth or the Enlightener who has illuminated the Sun. All the greatest men of consequence worship You alone. (46)

O Lord ! Salutations to You, who has illuminated the moon also, You are like a big moon, being the origin of Moonlight glamour. You are the treasure head of the Sunshine, and its bright light. You are like a beautiful song, with a heart piercing tune. The Lord's song and drama presents a beautiful and wonderful setting. (47)

O Lord ! my salutations to You, who represents the greatest and most enchanting Dance Festival, which has bewitched the whole world. You are representing the most beautiful and bewitching sound which has enamoured the whole Universe. O Lord ! Salutations to You ! You are the greatest drum beater, who has collected the whole crowd of people by your Drum-beat. (48)

O Lord Hail to You ! You do not possess a physical body (with different limbs) and are without any Specific Name. All the beings are an embodiment of the Lord. O Lord! you could bring Dooms-day and destroy everyone. You possess such a magical power which could bring Salvation to others. (49)

Hail to You, O Lord ! You are pure without any malice or tinge of impurity due to Sins. You are of a pure existence and are the King of Kings and the greatest King and power on Earth. (50)

Hail to You, O Lord ! The greatest Yogi or King of Yogis with the most enchanting spiritual existence. You are the King of Kings or the greatest ruler/administrator.(51)

ਨਮੋ ਸਸਤ੍ਰਪਾਨੇ ॥ ਅਸਤ੍ਰਮਾਨੇ ॥
ਨਮੋ ਪਰਮ ਗਿਆਤਾ ॥ ਨਮੋ ਲੋਕ ਮਾਤਾ ॥ (੫੨)
Namo sastarpaane. Namo astarmanai.
Namo paramgiata. Namo lok maata. (52)

ਅਭੇਖੀ ਅਭਰਮੀ ਅਭੋਗੀ ਅਭੁਗਤੇ ॥
ਨਮੋ ਜੋਗ ਜੋਗਸੁਰੰ ਪਰਮ ਜੁਗਤੇ ॥ (੫੩)
abhekhi abharmi abhogi abhugtai.
Namo jog jogesvarung param jugtai. (53)

ਨਮੋ ਨਿੱਤ ਨਾਰਾਇਣੇ ਕ੍ਰੂਰ ਕਰਮੇ ॥
ਨਮੋ ਪੇਤ ਅਪ੍ਰੇਤ ਦੇਵੇ ਸੁਧਰਮੇ ॥ (੫੪) ॥
Namo nit narayanai karoor karmai.
Namoprait aprait devai sudharmai. (54)

ਨਮੋ ਰੋਗ ਹਰਤਾ ਨਮੋ ਰਾਗ ਰੂਪੇ ॥
ਨਮੋ ਸਾਹ ਸਾਹੰ ਨਮੋ ਭੂਪ ਭੂਪੇ ॥ (੫੫) ॥
Namo rog harta Namo raag roopai.
Namo sah sahung Namo bhup bhoopai. (55)

ਨਮੋ ਦਾਨ ਦਾਨੇ ਨਮੋ ਮਾਨ ਮਾਨੇ ॥
ਨਮੋ ਰੋਗ ਰੋਗੇ ਨਮਸਤੰ ਸਨਾਨੇ ॥ (੫੬) ॥
Namo daan danai Namo maan manai.
Namo rog rogai namastung sananai. (56)

ਨਮੋ ਮੰਤ੍ਰ ਮੰਤ੍ਰੰ ॥ ਨਮੋ ਜੰਤ੍ਰ ਜੰਤ੍ਰੰ ॥
ਨਮੋ ਇਸਟ ਇਸਟੇ ॥ ਨਮੋ ਤੰਤ੍ਰ ਤੰਤ੍ਰੰ ॥ (੫੭)
Namo mantar mantarung Namo juntar jantarung.
Namo isat isatai. Namo tantar tantarung. (57)

ਸਦਾ ਸੱਚਦਾਨੰਦ ਸਰਬੰ ਪ੍ਰਣਾਸੀ ॥
ਅਨੂਪੇ ਅਰੂਪੇ ਸਮਸਤੁਲ ਨਿਵਾਸੀ ॥ (੫੮) ॥
Sada sachdanund Sarbang parnasi.
anupai arupai samastal nivasi.(58)

ਸਦਾ ਸਿਧਦਾ ਬੁਧਦਾ ਬ੍ਰਿਧ ਕਰਤਾ ॥
ਅਧੋ ਉਰਧ ਅਰਧੰ ਅਘੰ ਓਘ ਹਰਤਾ (੫੯) ॥
Sada Sidhda budhda bridh karta.
adho urdh ardhung aghang Oagh harta. (59)

O Lord ! You are omni-scient knowing the feelings of all devotees. You are caring for all giving love of the mother (to th child) and showing love and concern for the Universe (52)

Hail to You, O Lord ! You are the greatest Yogi having no particular robe or dress of distinction, nor You are functioning under any doubts or whims like dual-mindedness. O Lord ! You are not engrossed in the worldly pleasurers or comforts due to false greed. Neither You have frittered away Your energies in futile efforts for worldly acquisitions or pleasures. You possess a Kingly behaviour in all Your dealings. (53)

O Lord ! Hail to You, the protector of all beings ! Moreover, You are the destroyer of all beings. O Lord ! Even all the gods and demons are Your own personification. Even the good and bad souls represent Your Great family on Earth. You are the true Master of all and are sustaining everyone with due care (as Your own duty). (54)

O Lord ! Hail to You, as You are providing the healing touch to all the suffering, humanity, being an embodiment of love, Your very existence (light) is based on love alone. You are the King of Kings and the greatest monarch or ruler of the Land.(55)

O Lord ! Hail to You, as you are a great philanthropist and benefactor and many people get honoured by Your worship. O Lord ! There are many idol worshippers, who beg for getting rid of their maladies by giving bath to the idols, as You alone are capable of helping us in eliminating our sufferings. (56)

O Lord ! Our salutations to You, as Your True Name is the greatest support to our rescue, and the greatest means of protection.
O Lord ! Hail to You, who is the greatest god among gods, and the best mode of appeasing the Lord like a magic wand. O Lord ! You are my dearest god, on whom I can depend upon. (57)

O Lord ! You are Truth personified, ever-alert and enjoying perfect bliss. You remain always blissful and could cause destruction of all. None could equal Your power and You are pervading everywhere. (58)

O lord ! Hail to You, who is bestowing us with success and achievement. You alone have blessed us with intelligence or success. O Lord ! You alone are bestowing us with more knowledge and understaning, providing success in our efforts. You are omni-present, pervading the Earth, skies and the ethereal space, (mid air) infact all places. You could destroy all the Sins (limitless) of the people. (59)

ਪਰੰ ਪਰਮ ਪਰਮੇਸੁਰੰ ਪ੍ਰੋਛ ਪਾਲੰ ॥
ਸਦਾ ਸਰਬਦਾ ਸਿੱਧ ਦਾਤਾ ਦਿਆਲੰ ॥ (੬੦) ॥
Parungparam parmesaverung parochh palung.
Sada sarabda sidh data dialung. (60)

ਅਛੇਦੀ ਅਭੇਦੀ ਅਨਾਮੰ ਅਕਾਮੰ ॥
ਸਮਸਤੋ ਪਰਾਜੀ ਸਮਸਤਸਤੁ ਧਾਮੰ ॥ (੬੧) ॥
achhedi abhedi anamung akamung.
Samasto praji samastast dhamung. (61)

ਤੇਰਾ ਜੋਰੁ ॥ ਚਾਚਰੀ ਛੰਦ ॥
ਜਲੇ ਹੈ' ॥ ਥਲੇ ਹੈ' ॥ ਅਭੀਭ ਹੈ' ਅਭੇ ਹੈ' ॥ (੬੨) ॥
Tera jor Chachri Chhand
Jale hain. Thale hain. abheet hain. abhe hain. (62)

ਪ੍ਰਭੂ ਹੈ' ॥ ਅਜੂ ਹੈ' ॥ ਅਦੇਸ ਹੈ' ॥ ਅਭੇਸ ਹੈ' ॥ (੬੩) ॥
Prabhu hain. aju hain. ades hain. abhes hain.(63)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ ॥
ਅਗਾਧੇ ਅਬਾਧੇ ॥ ਅਨੰਦੀ ਸਰੂਪੇ ॥
ਨਮੋ ਸਰਬ ਮਾਨੇ ॥ ਸਮਸਤੀ ਨਿਧਾਨੇ ॥ ੬੪ ॥
Bhujang Paryat Chhand
agadhe abadhe. anandi saroopa.
Namo sarab manai. samasti nidhanai.(64)

ਨਮਸਤ੍ਵੰ ਨ੍ਰਿਨਾਥੇ ॥ ਨਮਸਤ੍ਵੰ ਪ੍ਰਮਾਥੇ ॥
ਨਮਸਤ੍ਵੰ ਅਗੰਜੇ ॥ ਨਮਸਤ੍ਵੰ ਅਭੰਜੇ ॥ ੬੫ ॥
Namastung nirnathai. Namastung parmathai.
Namastung aganjai. Namastung abhanjai. (65)

ਨਮਸਤ੍ਵੰ ਅਕਾਲੇ ॥ ਨਮਸਤ੍ਵੰ ਅਪਾਲੇ ॥
ਨਮੋ ਸਰਬ ਦੇਸੇ ॥ ਨਮੋ ਸਰਬ ਭੇਸੇ ॥ ੬੬ ॥
Namastavang akalai. Namastavang apalai.
Namo sarab desai. Namo sarab bhesai. (66)

ਨਮੋ ਰਾਜ ਰਾਜੇ ॥ ਨਮੋ ਸਾਜ ਸਾਜੇ ॥
ਨਮੋ ਸ਼ਾਹ ਸ਼ਾਹੇ ॥ ਨਮੋ ਮਾਹ ਮਾਹੇ ॥ ੬੭ ॥
Namo raj rajai. Namo saaj sajai
Namo sah sahai. Namo mah mahai. (67)

O Lord Sublime ! You are the greatest True Master. You are sustaining all the beings, even by hiding from the eyes of those supported ones. You alone are bestowing spiritual powers or occult powers to all of Your followers. You are always maintaining or protecting us, being benign and kind. (60)

O Lord ! None could destroy or break You into pieces. Neither You possess a single acceptable Name nor You have any worldly desire or greed for worldly possessions. You have conquered all human beings and are pervading everywhere all beings, (You have created everyone with equal ease and are abiding everywhere.) (61)

All Powerful Lord ! Chachri Chhand

O Lord ! You are present in the Oceans. And on lands, and You are fearless (not afraid of anyone), but no one knows your secrets. (62)

O Lord ! You are the master of all human beings and none could ever move You from Your position. Neither You have any particular place or country as Your Abode, nor You wear any particular robes or dresses of any distinction. (63)

Bhujang Paryat Chhand
'Through Thy Grace'

O Lord ! Salutations to You ! You are fathomless and none could cause any interruption in Your path or movements. Your appearance is always full of bliss and joy, while all other beings bow to You in reverence as You are the fountain-head (treasure-load) of all virtues and worldly possession. (64)

O Lord ! Salutations to You. There is no other master or sustainer except You. You could alone destroy all and everyone perishes with Your dictates. None could excel You as You are invincible; and none could split or break loose all Your Structure or make-up, so Salutations to You, O Lord!

(65)

O Lord ! Hail to You ! You are not bothered by Death, as it cannot cause You any damage. Salutations to You ! You are pervading all hunan beings and all the robes or dresses (wear) have originated from you. (66)

O Lord ! Hail to You. You are the King of Kings, the greatest King on Earth, and You are the creator of this Universe. You are the King emperor, being the greatest among them, and You are the greatest moon in the firmament as You are shedding delicate moonlight to the atmosphere around. (67)

ਨਮੋ ਗੀਤ ਗੀਤੇ ॥ ਨਮੋ ਪ੍ਰੀਤ ਪ੍ਰੀਤੇ ॥
ਨਮੋ ਰੋਖ ਰੋਖੇ ॥ ਨਮੋ ਸੋਖ ਸੋਖੇ ॥ ੬੮ ॥
Namo geet geetai. Namo preet preetai.
Namo rokh rokhai. Namo sokh sokhai. (68)

ਨਮੋ ਸਰਬ ਰੋਗੇ ॥ ਨਮੋ ਸਰਬ ਭੋਗੇ ॥
ਨਮੋ ਸਰਬ ਜੀਤੰ ॥ ਨਮੋ ਸਰਬ ਭੀਤੰ ॥ ੬੯ ॥
Namo sarab rogai. Namo sarab bhogai.
Namo sarab jeetung. Namo sarab bheetung. (69)

ਨਮੋ ਸਰਬ ਗਿਆਨੰ ॥ ਨਮੋ ਪਰਮ ਤਾਨੰ ॥
ਨਮੋ ਸਰਬ ਮੰਤ੍ਰੰ ॥ ਨਮੋ ਸਰਬ ਜੰਤ੍ਰੰ ॥ ੭੦ ॥
Namo sarab gianung. Namo param tanung.
Namo sarab mantarung. Namo sarab juntarung. (70)

ਨਮੋ ਸਰਬ ਦ੍ਰਿੱਸੰ ॥ ਨਮੋ ਸਰਬ ਕ੍ਰਿੱਸੇ ॥
ਨਮੋ ਸਰਬ ਰੰਗੇ ॥ ਤ੍ਰਿਭੰਗੀ ਅਨੰਗੇ ॥ ੭੧ ॥
Namo sarab drisung. Namo sarab krisung.
Namo sarab rungai. tribhangi anangai. (71)

ਨੀਵ ਜੀਵੰ ॥ ਨਮੋ ਬੀਜ ਬੀਜੇ ॥
ਅਖਿੱਜੇ ਅਭਿੱਜੇ ॥ ਸਮਸਤੰ ਪ੍ਰਸਿੱਜੇ ॥ ੭੨ ॥
Namo jeev jeevang. Namo beej beejai.
akhijai abhijai. Samastung parasijai. (72)

ਕ੍ਰਿਪਾਲੰ ਸਰੂਪੇ ਕੁਕਰਮੰ ਪ੍ਰਣਾਸੀ ॥
ਸਦਾ ਸਰਬਦਾ ਰਿਧਿ ਸਿਧੰ ਨਿਵਾਸੀ ॥ ੭੩ ॥
Kirpalung sarupai. kukarmung parnasi.
Sada sarabda ridh sidhung nivasi. (73)

ਚਰਪਟ ਛੰਦ ॥ ੴ ਪ੍ਰਸਾਦਿ ॥
ਅੰਮ੍ਰਿਤ ਕਰਮੇ ॥ ਅੰਬ੍ਰਿਤ ਧਰਮੇ ॥ ਅਖੱਲ ਜੋਗੇ ॥ ਅਚੱਲ ਭੋਗੇ ॥ (੭੪) ॥
Charpat Chhand. Tav Prasad
amrit karmai. ambrit dharmai. akhal jogai. achal bhogai. (74)

O Lord ! Hail to You, You have kept the whole world in position like the beads of a string, giving sublime music with a delicate enchanting note. You are an embodiment of love, which is of the highest and purest form, and it enables You to manage and sustain the whole world. At the same time, You are an embodiment of anger and crude might, so that the whole world is administered under the fear of Your power and might. Finally You are capable of destroying everything, as a personification of a dry spell (famine) but none could cause any harm (damage) to You. (68)

O Lord ! Salutations to You ! You are causing death and destruction everywhere, causing hardship and suffering. You are enjoying all material possessions and worldly pleasures by pervading human beings, You have won over all human beings and they are all having your fear. (They are afraid of You). (69)

O Lord ! Salutations to You ! You know all our heart's inner feelings and secrets having a fuller knowledge of the world. The vastness and expanse of Your Nature is beyond our imagination, being so great and real. O Lord ! Your True Name is really (truly) bewitching; controlling everyone with its power. You are the only force controlling all human beings. (70)

O Lord ! Hail to You ! You are keeping the Interests of human beings under Your care, thus attracting all beings towards Yourself and then bestowing them with Your love and care. You are present in all the forms and hues of life being very prominent everywhere. You are responsible for the destruction of all the three, gods, men and demons (or three worlds). Moreover You are not displaying any human form or body. (71)

O Lord ! My Salutations to You ! You are the very life-line of all human beings, and beginning of all like the seed. None could ever cause You any suffering nor could anyone divide You in parts. You are bestowing all Your benedictions and blessings on all beings, sharing with them Your bliss alongwith worldly possessions at Your pleasure. (72)

O Lord ! Hail to You ! You are the abode of Grace, and are an embodiment of kindness. You are the destroyer of all evil beings. O Lord ! All the nine treasures of worldly possessios or even occult powers are concentrated in You. So You are the representative of such powers. (73)

Charpat Chhand 'By the Grace of the Lord'

O Lord ! Your functions are all permanent and unshakable, and there is none to oppose. Your set principles. O Lord ! You are pervading everywhere and in all forms of life. Your Control of the Universe is so strong that it would last forever (74)

ਅਚੱਲ ਰਾਜੇ ॥ ਅਟੱਲ ਸਾਜੇ ॥ ਅਖੱਲ ਧਪਮੰ ॥ ਅਲੱਖ ਕਰਮੰ ॥ (੭੫) ॥
achal rajai atal sajai . akhal dharmung. Alakh karmung. (75)

ਸਰਬੰ ਦਾਤਾ ॥ ਸਰਬੰ ਗਿਆਤਾ ॥ ਸਰਬੰ ਭਾਨੇ ॥ ਸਰਬੰ ਮਾਨੇ ॥ (੭੬) ॥
Sarbung data. Sarbung giata. Sarbung bhanai.
Sarbung manai. (76)

ਸਰਬੰ ਪ੍ਰਾਣੰ ॥ ਸਰਬੰ ਤ੍ਰਾਣੰ ॥ ਸਰਬੰ ਭੁਗਤਾ ॥ ਸਰਬੰ ਜੁਗਤਾ ॥ (੭੭) ॥
Sarbung pranung. Sarbung tranung. Sarbung bhugta. Sarbung jugta. (77)

ਸਰਬੰ ਦੇਵੰ ॥ ਸਰਬੰ ਭੇਵੰ ॥ ਸਰਬੰ ਕਾਲੇ ॥ ਸਰਬੰ ਪਾਲੇ ॥ (੭੮) ॥
Sarbung devung. Sarbung bhevung. Sarbung kale.
Sarbung palai. (78)

ਲ ਛੰਦ ॥ ੩ ਪ੍ਰਸਾਦਿ ॥
ਆਦਿ ਰੂਪ ਅਨਾਦਿ ਮੂਰਤਿ ਅਜੋਨਿ ਪੁਰਖ ਅਪਾਰ ॥
ਸਰਬ ਮਾਨ ਤ੍ਰਿਮਾਨ ਦੇਵ ਅਭੇਵ ਆਦਿ ਉਦਾਰ ॥
ਸਰਬ ਪਾਲਕ ਸਰਬ ਘਾਲਕ ਸਰਬ ਕੋ ਪੁਨਿ ਕਾਲ ॥
ਜੱਤ੍ ਤੱਤ੍ ਬਿਰਾਜਹੀ ਅਵਧੂਤ ਰੂਪ ਰਸਾਲ ॥ (੭੯)
Ruall Chhand. Tav prasad
aad roop anad moorat ajon purkh apar.
Sarab maan triman devabhev aad udar.
Sarab palak sarab ghalak sarab ko pun kaal.
jatar tatar briajhi avdhoot roop rasal.(79)

ਨਾਮ ਠਾਮ ਨ ਜਾਤਿ ਜਾਕਰ ਰੂਪ ਰੰਗ ਨ ਰੇਖ ॥
ਆਦਿ ਪੁਰਖ ਉਦਾਰ ਮੂਰਤਿ ਅਜੋਨਿ ਆਦਿ ਅਸੋਖ ॥
ਦੇਸ ਔਰ ਨ ਭੇਸ ਜਾਕਰ ਰੂਪ ਰੇਖ ਨ ਰਾਗ ॥
ਜੱਤ੍ ਤੱਤ੍ ਦਿਸਾ ਵਿਸਾ ਹੁਇ ਫੈਲਿਓ ਅਨੁਰਾਗ ॥ (੮੦) ॥
Naam thaam na jaat jakar roop rung na rekh.
aad purkh, udar moorat ajon aad asekh.
Des aur na bhes jakar roop rekh na raag.
jattar tattar disa visa holion phaliou anurag. (80)

O Lord ! Your kingdom and your creation are as permanent as ever with the laws of Nature also being perfect. But none could gain full knowledge or comprehension of your Vastness. You are not having any sign or symbol. (75)

O Lord ! You are the benefactor of all beings, knowing their inner feelings in full, like a perfect Master. You are lending Your light and brilliance to all. The whole world thus honours You and worships You. (76)

O Lord ! You are the very life or existence of all, and the support and strength of all. Your dictates and writ runs throughout the Universe, and You are pervading everywhere. (77)

O Lord ! You are worthy of worship by all human beings, and You Know the secrets of all (hearts). You could destroy all, and are representing the same form at all times. You are protecting and maintaining all (the beings). (78)

Ruaal Chhand

By the Grace of the Lord

O Lord ! You were existing before anything else was created, but none knows Your origin. You are free from the cycle of births and deaths. You are pervading every human being, and You are limitless.

O Lord ! All the beings bow to You in obeisance and all the beings of the three worlds worship You. You are an embodiment of light and brilliance (knowledge) but no one has got an insight into Your secrets. Infact You are the origin of everything we could think of, and You are broad-minded beyond our imagination. (79)

O Lord ! You are not known by any particular Name, nor are you limited or fixed to a particular place or Abode. You have no caste or creed. You have no special form or appearance, nor any particular hue or shade nor any symbol to distinguish Yourself. You are the origin or beginning of everything in the Universe. You are pervading everywhere, and Your appearance shows Your kindness and benevolence. You are free from the cycle of Rebinths. You are ever-existent in the same form from the beginning without any change or disfigurement. O Lord ! You do not belong to any particular country, nor have any particular dress or robe. You do not possess any form or appearance nor any signs, moreover You have no worldly attachments. O Lord ! You are pervading everywhere, all the four sides and corners,as an embodiment of love. (80)

ਨਾਮ ਕਾਮ ਬਿਹੀਨ ਪੇਖਤ ਧਾਮ ਹੂੰ ਨਹਿ ਜਾਹਿ ॥ ਸਰਬ ਮਾਨ ਸਰਬੱਤ੍ਰ ਮਾਨ ਸਦੈਵ ਮਾਨਤ ਤਾਹਿ ॥
ਏਕ ਮੂਰਤਿ ਅਨੇਕ ਦਰਸਨ ਕੀਨ ਰੂਪ ਅਨੇਕ ॥ ਖੇਲ ਖੇਲ ਅਖੇਲ ਖੇਲਨ ਅੰਤ ਕੋ ਫਿਰਿ ਏਕ ॥ (੮੧) ॥
Naam kam biheen pekhat dham hun neh jahe.
sarab maan sarbatar mann sardaiv manat tahai.
ek moorat anek darsan keen roop anek.
khel khel akhel khelan ant ko phir ek. (81)

ਦੇਵ ਭੇਵ ਨ ਜਾਨਹੀ ਜਿਹ ਬੇਦ ਅਉਰ ਕਤੇਬ ॥ ਰੂਪ ਰੰਗ ਨ ਜਾਤਿ ਪਾਤਿ ਸੁ ਜਾਨਈ ਕਿਹ ਜੋਬ ॥
ਤਾਤ ਮਾਤ ਨ ਜਾਤ ਜਾਕਰ ਜਨਮ ਮਰਨ ਬਿਹੀਨ॥ ਚੱਕ੍ਰ ਬੱਕ੍ਰ ਫਿਰੈ ਚਤੁਰ ਚੱਕ ਮਾਨਹੀ ਪੁਰ ਤੀਨ॥ (੮੨) ॥
dev bhev na janhi jeh beid aur kateb.
roop rung na jaat paat so janiee keh jeb.
taat maat na jaat jakar janam maran biheen.
Chakar bakar phirai chatur chak manhi pur teen. (82)

ਲੋਕ ਚਉਦਹ ਕੇ ਬਿਖੇ ਜਗ ਜਾਪਹੀ ਜਿਹ ਜਾਪ ॥ ਆਦਿ ਦੇਵ ਅਨਾਦਿ ਮੂਰਤਿ ਥਾਪਿਓ ਸਬੈ ਜਿਹ ਥਾਪ ॥
ਪਰਮ ਰੂਪ ਪੁਨੀਤ ਮੂਰਤਿ ਪੂਰਨ ਪੁਰਖ ਅਧਾਰ ॥ ਸਰਬ ਬਿਸ੍ ਰਚਿਓ ਸੁਯੰਭਵ ਗੜਨ ਭੰਜਨਹਾਰ ॥ (੮੩) ॥
lok choudeh ke bikhai jag japhijeh jaap.
aad dev anad morat thapiou sabai jeh thaap.
param roop puneet moorat pooran purkh apar.
Sarab bisav rachiou suyunbhav garran bhanjanhar. (83)

ਕਾਲ ਹੀਨ ਕਲਾ ਸੰਜੁਗਤਿ ਅਕਾਲ ਪੁਰਖ ਅਦੇਸ ॥ ਧਰਮ ਧਾਮ ਸੁ ਭਰਮ ਰਹਿਤ ਅਭੂਤ ਅਲਖ ਅਭੇਸ ॥
ਅੰਗ ਰਾਗ ਨ ਰੰਗ ਜਾਕਹਿ ਜਾਤਿ ਪਾਤਿ ਨਾ ਨਾਮ ॥ ਗਰਬ ਗੰਜਨ ਦੁਸਟ ਭੰਜਨ ਮੁਕਤਿ ਦਾਇਕ ਕਾਮ ॥ (੮੪) ॥
Kaal heen kala sanjugat akal purkh ades.
dharam dham so bharam rihat abhoot alakh abhes.
ang raag na rang jakeh jaat paat na naam.
garab ganjan dust bhanjan mukat daiek kaam. (84)

The Lord is not known by any particular Name, nor does he possess any worldly desires or we do not perceive any particular abode of His. All the human beings bow to Him and worship Him everywhere. The Lord is only one but He appears in various forms, infact He possesses many distictive features. The Lord's (worldly) drama consists of the creation of the Universe alongwith Nature, then destroying the whole Universe and merging it into one form alone, into Himself as such. (81)

Neither gods the Vedas or Katebs (the Koran) know the true picture or the Lord's secrets as none knows His secrets. (None Knows) What is His hue, colour or His caste and creed or how does He look like. No one knows, what is His appearance like. The Lord does not have a mother or father nor does He belong to any Caste nor He undergoes the cycle of births and deaths. Moreover, the dreaded scene of Lords appearance (in the form of death) pervades all the sides and corners of the world, and all the human beings of the three worlds bow to Him in obeisance. (82)

All the human beings of the fourteen worlds or the entire Universe are busy in reciting His True Name and His existence is the first one worth worshipping. No one has been able to establish Lord's origin, who has created this (wealth of) whole Universe. O Lord ! You are pervading everywhere in a perfect and limitless form. The Whole Universe has been created by the Lord, who is self-existent. Infact, the creator and destroyer (of the Universe) is the Lord Himself.(83)

The Lord is above the effects of (control) death, as He possesses power of every type. The Lord does not belong to any particular country or area, as the Supreme (being) Purkh is beyond the effects of Time (death) and pervades everywhere. The Lord is the fountain-head of true religion, above the effects of whims and dualities, moreover He does not possess a body out of five elements (like the human being) ; neither the Lord could be seen in physical form nor does He wear any particular robes or dress. The Lord has no love for the human body, nor He has any colour, Form, appearance, caste or creed or even any Name. The Lord destroys the ego and pride of some human beings ; destroys the demons against men, and bestows us with Salvation or fulfils every desire or wish of ours. (84)

ਆਪ ਰੂਪ ਅਮੀਕ ਅਨ ਉਸਤਤਿ ਏਕ ਪੁਰਖ ਅਵਧੂਤ ॥ ਗਰਬ ਗੰਜਨ ਸਰਬ ਭੰਜਨ ਆਦਿ ਰੂਪ ਅਸੂਤ ॥
ਅੰਗ ਹੀਨ ਅਭੰਗ ਅਨਾਤਮ ਏਕ ਪੁਰਖ ਅਪਾਰ ॥ ਸਰਬ ਲਾਇਕ ਸਰਬ ਘਾਇਕ ਸਰਬ ਕੋ ਪ੍ਰਤਿਪਾਰ ॥ (੮੫) ॥
aap roop ameek anustat ek purkh avdhoot.
garab ganjan sarab bhanjan aad roop assot.
ang heen abhang anatam ek purkh apar.
sarab laiek sarab ghaiek sarab ko pritpar. (85)

ਸਰਬ ਗੰਤਾ ਸਰਬ ਹੰਤਾ ਸਰਬ ਤੇ ਅਨਭੇਖ ॥ ਸਰਬ ਸਾਸਤ੍ਰ ਨ ਜਾਨਹੀ ਜਿਹ ਰੂਪ ਰੰਗੁ ਅਰੁ ਰੇਖ ॥
ਪਰਮ ਬੇਦ ਪੁਰਾਨ ਜਾਕਹਿ ਨੇਤ ਭਾਖਤ ਨਿੱਤ ॥ ਕੋਟਿ ਸਿਮ੍ਰਿਤ ਪੁਰਾਨ ਸਾਸਤ੍ਰ ਨ ਆਵਈ ਵਹੀ ਚਿੱਤ ॥ (੮੬) ॥
sarab ganta sarab hanta sarab te anbhekh.
sarab sastar na janhai jeh roop rung or rekh.
param beid puran jakeh nait bhakhat nit.
kot simrit puran sastar na aviee voh chit. (86)

ਮਧਭਾਰ ਛੰਦ ॥ ੜ੍ ਪ੍ਰਸਾਦਿ ॥
ਗੁਨ ਗਨ ਉਦਾਰ ॥ ਮਹਿਮਾ ਅਪਾਰ ॥
ਆਸਨ ਅਭੰਗ ॥ ਉਪਮਾ ਅਨੰਗ ॥ ੮੭ ॥
Madh bhar chhand Tav Prasad
gun gan udar. mehma apar.
asan abhung. upma anang. (87)

ਅਨਭਉ ਪ੍ਰਕਾਸ ॥ ਨਿਸਦਿਨ ਅਨਾਸ ॥
ਆਜਾਨ ਬਾਹੁ ॥ ਸਾਹਾਨ ਸਾਹੁ ॥ ੮੮ ॥
anbhou parkas. nisdin anas.
ajan bahou. sahan saho. (88)

ਰਾਜਾਨ ਰਾਜ ॥ ਭਾਨਾਨ ਭਾਨ ॥
ਦੇਵਾਨ ਦੇਵ ॥ ਉਪਮਾ ਮਹਾਨ ॥ ੮੯ ॥
Rajan raj. bhanan bhan.
devan dev. upma mahan. (89)

The Lord had created Himself at first being self-existent; and is too deep for a probe by us, and is beyond our comprehension, as such we cannot know His secrets. No one could ever describe His Greatness or Sing His praises. He is all by Himself, the only one Lord, ever self-existent and pervades everywhere without any worldly bondage of Maya (worldly false hood)

O Lord ! You always destroy our ego, and destroy everyone. The Lord has been in existence since the beginning of the Universe, and is not controlled (affected) by the cycle of births and deaths. He is not born (like human beings) and is ever-existent. The Lord does not possess distructive forms of various beings as in reality., He is the only one who is pervading all beings and is limitless. The Lord is controlling everyone As He has supreme powers. He could destroy all, but He only protects and sustains everyone. (85)

The Lord could approach all human beings and also destroy all as it pleases Him. His robe or dress is equally distinctive. The Shastras (Hindu books of lore) even do not know. His Name or His form, nor His Colour or any aymbol describing Him. (The Lord alone knows His form) The Vedas and Puranas have described the Lord as the highest and greatest power, without any equal to Him not with standing all the Smritis (crores of) Shastras and Puranas, we cannot visualise the true form or appearance of the Lord, as He is beyond our comprehension. (86)

Madhbhar Chhand "By the Grace of the Supreme Lord"

O Lord ! You are the master of all the virtues put togeteher (a combination of all virtues) and a broad-minded benefactor. Your grateness is limitless and beyond words, which cannot be described by us. Your Abode or Palace is immovable or unshakable. (None could compare with Your Virtues) Your physical appearance is so great as to beg for description. (beyond description). (87)

O Lord ! You are omni-scient having all the knowledge of Yourself and are ever existent by day and night and are not perishable. O Lord ! All the means (and modes) of creation of this Universe are within Your Control as You are the King of Kings. (88)

O Lord ! You are the greatest King among Kings, and the greatest Sun in the firmament ; and You are providing brilliance to the Sun as well. Even the gods worship You. Your greatness is of the purest form, and the highest type. (89)

ਇੰਦ੍ਰਾਨ ਇੰਦ੍ ॥ ਬਾਲਾਨ ਬਾਲ ॥
ਰੰਕਾਨ ਰੰਕ ॥ ਕਾਲਾਨ ਕਾਲ ॥ ੯੦ ॥
Indran Inder. Balan bal.
rankan runk. kalan kaal. (90)

ਅਨਭੂਤ ਅੰਗ ॥ ਆਭਾ ਅਭੰਗ ॥
ਗਤਿ ਮਿਤਿ ਅਧਾਰ ॥ ਗੁਨ ਗਨ ਉਦਾਰ ॥ ੯੧ ॥
anbhoot ang. abha abhung.
gat miti apar. guun gan udar.(91)

ਮੁਨਿ ਗਨ ਪ੍ਰਨਾਮ ॥ ਨਿਰਭੈ ਨਿਕਾਮ ॥
ਅਤਿ ਦੁਤਿ ਪ੍ਰਚੰਡ ॥ ਮਿਤਿ ਗਤਿ ਅਖੰਡ ॥ ੯੨ ॥
muni gun parnam. nirbhai nikam.
atidut prachand. mit gat. akhand. (92)

ਆਲਿਸਯ ਕਰਮ ॥ ਆਦ੍ਰਿਸਯ ਧਰਮ ॥
ਸਰਬਾ ਭਰਣਾਢਯ ॥ ਅਨਡੰਡ ਬਾਢਯ ॥ ੯੩ ॥
alisiu karam. adrin dharam.
sarba bharnadhav. andund badau. (93)

ਚਾਚਰੀ ਛੰਦ ॥ ਤ੍ ਪ੍ਰਸਾਦਿ ॥
ਗੁਬਿੰਦੇ ॥ ਮੁਕੰਦੇ ॥ ਉਦਾਰੇ ॥ ਅਪਾਰੇ ॥ ੯੪ ॥
Chachri Chhand Tav Prasad
Gobindai. Mukande. Udarai. aparai. (94)

ਹਰਿਅੰ ॥ ਕਰੀਅੰ ॥ ਨ੍ਰਿਨਾਮੇ ॥ ਅਕਾਮੇ ॥ ੯੫ ॥
Hariang. Kariang. nirnamai. akamai. (95)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ ॥
ਚੱਤ ਚੱਕ੍ ਕਰਤਾ ॥ ਚੱਤ ਚੱਕ੍ ਹਰਤਾ ॥
ਚੱਤ੍ ਚੱਕ੍ ਦਾਨੇ ॥ ਚੱਤ੍ ਚੱਕ੍ ਜਾਨੇ ॥ ੯੬ ॥
Bhujang Prayat Chhand
Chatar chakar karta. Chatar chakar harta.
Chatar chakar danai. Chatar chakar janai. (96)

O Lord 1 You are greater than the god 'Indra' and greater than the greatest even. (If we were to look at the other side). You are the poorest among the poor. (You are omni-present with the poor people). You are the King of death even (as even death is created by You) ; in fact, death is also controlled by your will. (90)

O Lord ! You are distinct from the five elements as Your structure remains distinct without these five elements. Your brilliance and enlightenment never wanes nor is perishable. Your greatness is being discussed everywhere, but is beyond words, as it is indescribable. None could even stand the glamour or brilliance of your person and is beyond words. (91)

O Lord ! There are a number of mendicants who bow to You in obeisance all the time, neither You have any fear of everyone else (any other power) nor You possess any desires. No one could really stand the brilliance and glamour of Your enlightenment and spritual power. Your greatness could not be affected by (tempered with) anyone, in trying to reduce its importance. (92)

O Lord 1 Your system of working does not need any extra effort on Your part to function as per Your Will, as Your natural phenomenon is an eye-opener and guide for the whole world. O lord ! You are decorated and embellished with all the worldly ornamental and beautiful articles and none has the courage to view You with a demanding eye or ulterior motives, as none could punish You or try to pull You down in admonition. (93)

Chachari Chhand
'By the grace of the Supreme Lord'
(You are sustaining the whole world).

O Lord 1 You are omni-scient, having knowledge of our inner feelings even. You are limitless and are very large-hearted, but we cannot gauge Your greatness, being beyond our comprehension. (94)

O Lord ! You are the destroyrer of all but You are the creator of all but You are the creator of all beings as well. You do not possess a single name which You are known. You are without any desires and are completely disinterested in anything else. (95)

Bhujang Paryat Chhand

O Lord ! You are the creator of all the beings in all the four directions of the Universe, and are then responsible for their destruction as well. O Lord ! You are the benefactor of all the beings, beslowing on them all Your gifts, as You are knowing all their inner desires or feelings. (96)

ਚੱਤ੍ ਚੱਕ੍ ਵਰਤੀ ॥ ਚੱਤ੍ ਚੱਕ੍ ਭਰਤੀ ॥
ਚੱਤ੍ ਚੱਕ੍ ਪਾਲੇ ॥ ਚੱਤ੍ ਚੱਕ੍ ਕਾਲੇ ॥ ੯੭ ॥
Chatar chakar varti. Chatar chakar bharti.
Chatar chakar palai. Chatar chakar kaalai. (97)

ਚੱਤ੍ ਚੱਕ੍ ਪਾਸੇ ॥ ਚੱਤ੍ ਚੱਕ੍ ਵਾਸੇ ॥
ਚੱਤ੍ ਚੱਕ੍ ਮਾਨਯੇ ॥ ਚੱਤ੍ ਚੱਕ੍ ਦਾਨਯੈ ॥ ੯੮ ॥
Chatar chakar pasai. Chatar chakar vasai.
Chatar chakar maniyai. Chatar chakar daniye. (98)

ਚਾਚਰੀ ਛੰਦ ॥
ਨ ਸੱਤ੍ਰੈ ॥ ਨ ਮਿੱਤ੍ਰੈ ॥ ਨ ਭਰਮੰ ॥ ਨ ਭਿੱਤ੍ਰੈ ॥ ੯੯ ॥
Chachri Chhand
Na satryai. Na mitrai. Na bharmung. Na bhitrai. (99)

ਨ ਕਰਮੰ ॥ ਨ ਕਾਏ ॥ ਅਜਨਮੰ ॥ ਅਜਾਏ ॥ ੧੦੦ ॥
Na karmung. Na kaie. Naajanmung. ajaie. (100)

ਨ ਚਿੱਤ੍ਰੈ ॥ ਨ ਮਿੱਤ੍ਰੈ ॥ ਪਰੇ ਹੈ' ॥ ਪਵਿੱਤ੍ਰੈ ॥ ੧੦੧ ॥
Na Chitrai . Na mitrai. pare hain. pavitrai. (101)

ਪ੍ਰਿਥੀਸੈ ॥ ਅਦੀਸੈ ॥ ਅਦ੍ਰਿਸੇ ॥ ਅਕ੍ਰਿਸੈ ॥ ੧੦੨ ॥
pritheesai. adeesai. sdrisai. akirsai. (102)

ਭਗਵਤੀ ਛੰਦ ॥
ਤ੍ਵ ਪ੍ਰਸਾਦਿ ਕਥਤੇ ॥
ਕਿ ਆਛਿੱਜ ਦੇਸੈ ॥ ਕਿ ਅਭਿੱਜ ਭੇਸੈ ॥
ਕਿ ਆਗੰਜ ਕਰਮੈ ॥ ਕਿ ਆਭੰਜ ਭਰਮੈ ॥ ੧੦੩ ॥
Bhagwati Chhand
Tav Prasad Kathte
ki achhij desai. ki abhij bhesai.
ki aganj karmai. ki abhung bharmai. (103)

O Lord ! You are pervading all the four corners of the Universe, and are sustaining all the beings of the world. You are protecting all beings and then maintaining them. You are responsible for (the cause of) death, as You are controlling destruction also. (97)

O Lord ! You are pervading all the four sides (directions) of this Universe and are omni-present; so all the human beings worship you everywhere. You are the benefactor of all gifts (benedictions) to mankind. (98)

Chachri Chhand

O Lord ! Neither You have any enemies nor any friends ; neither You have any misgivings (doubts) nor there is any duality in Your dealings. (99)

O Lord ! Neither You are under the control and effects of (under the spell) of Your actions, nor You are being born in this world as a consequence of Your actions. O Lord ! You do not undergo the cycle of Rebirths and do not take birth from the woman's womb. (like other beings). (100)

O Lord ! You have no portrait or painting of Yours (and none could be made), nor You have any friend or comrade as there is none equal to You ; infact You are completely detached and distinct from the other worldly beings. You are perfect and complete in all respects. (101)

O Lord ! You are the Master of this Earth (world) and that too from the very beginning of the creation. O Lord ! No one could perceive (see) You as You are beyond the effects of this material world and our vision. You are never weak not do You lose Your power, as such Your control is permanent.

(102)

Bhagwati Chhand

'By the Grace of the Supreme Lord'

O Lord ! Your abode or country is not subject to destruction, and Your roles (forms) are equally permanent (lasting), being non-perishable. Neither any formal religious practices could win You over, nor there are any whims and fancies which could completely ignore (remove) You from human mind. (nor any misgivings make us forget You). (103)

ਕਿ ਆਭਿਜ ਲੋਕੈ ॥ ਕਿ ਆਦਿਤ ਸੋਕੈ ॥
ਕਿ ਅਵਧੂਤ ਬਰਨੇ ॥ ਕਿ ਬਿਭੂਤ ਕਰਨੇ ॥ ੧੦੪ ॥
ki abhij lokai. ki adit Sokai.
ki avdhoot barnai. ki bibhoot karnai. (104)

ਕਿ ਰਾਜੰ ਪ੍ਰਭਾ ਹੈ' ॥ ਕਿ ਧਰਮੰ ਧੁਜਾ ਹੈ' ॥
ਕਿ ਆਸੋਕ ਬਰਨੇ ॥ ਕਿ ਸਰਬਾ ਅਭਰਨੈ ॥ ੧੦੫ ॥
kirajung prabha hain. ki dharming dhuja hain.
ki asok barnai. ki sarba abharnai. (105)

ਕਿ ਜਗਤੰ ਕ੍ਰਿਤੀ ਹੈ' ॥ ਕਿ ਛਤ੍ਰੰ ਛਤ੍ਰੀ ਹੈ' ॥
ਕਿ ਬ੍ਰਹਮੰ ਸਰੂਪੇ ॥ ਕਿ ਅਨਭਉ ਅਨੂਪੈ ॥ ੧੦੬ ॥
ki jagtung kriti hain. ki chhatrung chhatri hain .
ki brahmung saroopai. ki anbhou anupai. (106)

ਕਿ ਆਦਿ ਅਦੇਵ ਹੈ' ॥ ਕਿ ਆਪਿ ਅਭੇਵ ਹੈ' ॥
ਕਿ ਚਿੱਤ੍ਰੰ ਬਿਹਨਿ ॥ ਕਿ ਏਕੈ ਅਧਨਿ ॥ ੧੦੭ ॥
ki adi adev hain. ki aap abhev hain.
ki chitung biheenai. ki ekai adheenai (107)

ਕਿ ਰੋਜ਼ੀ ਰਜ਼ਾਕੈ ॥ ਰਹੀਮੇ ਰਿਹਾਕੇ ॥
ਕਿ ਪਾਕ ਬਿਐਬ ਹੈ' ॥ ਕਿ ਗੈਬੁਲ ॥ਗੈਬ ਹੈ' ॥ ੧੦੮ ॥
ki rozi razakai.rahimai rihakai.
ki pak biaib hain. ki ghebul ghaib hain. (108)

ਕਿ ਅਫਵੂਲ ਗੁਨਾਰ ਹੈ' ॥ ਕਿ ਸ਼ਾਹਾਨ ਸ਼ਾਹ ਹੈ' ॥
ਕਿ ਕਾਰਨ ਕੁਨਿੰਦ ਹੈ' ॥ ਕਿ ਰੋਜ਼ੀ ਦਿਹੰਦ ਹੈ' ॥ ੧੦੯ ॥
ki aphvul gunah hai. ki shahan shah hain.
ki karan karim hain. ke rozi dehind hain. (109)

ਕਿ ਰਾਜ਼ਕ ਰਹੀਮ ਹੈ' ॥ ਕਿ ਕਰਮੰ ਕਰੀਮ ਹੈ' ॥
ਕਿ ਸਰਬੰ ਕਲੀ ਹੈ' ॥ ਕਿ ਸਰਬੰ ਦਲੀ ਹੈ' ॥ ੧੧੦ ॥
ki rajak rahim hain. ki karmung karim hain.
ki sarbung kali hain. ki sarbung dali hain. (110)

O Lord ! Your abode is permanent, being not subject to destruction. You are having the power (strength) of destroying the brilliance (light) of the Sun even. Your presence is above our imagination, being of the purest and the highest order as such the worldly falsehood (Maya) has no effect on You. You are the fountain-head of all the worldly glamour or enlightenment which sustains the world's beauty. (104)

O Lord ! You are the power behind the kings or the greatest amongst Kings. You alone show (make) the path of true religion, beautiful and full of enlightenment. Your appearance is above all care or worry, and You alone are resposible for improving the individual's beauty and worth as You are in fact the (ornaments) embellishment of all the human beings. (105)

O Lord ! You are the creator of Universe, You are the greatest warrior and most powerful of all, while Your form is an emdodiment of beauty and grandeur. Your knowledge is self-created, without any outside assistance, and is infact without any parallel or beyond our Praise. (106)

O Lord ! You are ever-existent from the very beginning and there is no other power or god controlling You. No one could ever portray You or make a painting or sculpture as You are under Your own control. (107)

O Lord ! You are arranging for the livelihood of all beings, and are bestowing Your kindness and blessings on all of us ; at the same time relieving us of all sufferings and calamities. You are having an existence without any blemish, which is a complete secret, not known to anyone, nor anyone has any access to it. (108)

O Lord ! You always forgive the sins and short-comings of human-beings, being the King of Kings and the cause of all happenings. In fact You are the actual performer of all actions, while arranging the livelihood through various means and creating the circumstances for it. (109)

O Lord ! You are the benefactor of all human beings providing everyone with sustenance and livelihood thus bestowing Your blessings and benevoleuce on each and everyone, as You are the wielder of power. You are also responsible for the destruction or death of all beings (when it pleases You). (110)

ਕਿ ਸਰਬੱਤ੍ ਮਾਨਿਯੈ ॥ ਕਿ ਸਰਬੱਤ੍ ਦਾਨਿਯੈ ॥
ਕਿ ਸਰਬੱਤ੍ ਗਉਨੈ ॥ ਕਿ ਸਰਬੱਤ੍ ਭਉਨੈ ॥ ੧੧੧ ॥
ki sarbattar maniyei. ki sarbattar daniyei.
ki sarbattar gounai. ki sarbatar bhounai. (111)

ਕਿ ਸਰਬੱਤ੍ ਦੇਸੈ ॥ ਕਿ ਸਰਬੱਤ੍ ਭੇਸੈ ॥
ਕਿ ਸਰਬੱਤ੍ ਰਾਜੈ ॥ ਕਿ ਸਰਬੱਤ੍ ਸਾਜੈ ॥ ੧੧੨ ॥
ki sarbatar desai. ki sarbattar bhisai.
ki sarbatar rajai. ki sarabttar sajai. (112)

ਕਿ ਸਰਬੱਤ੍ ਦੀਨੈ ॥ ਕਿ ਸਰਬੱਤ੍ ਲੀਨੈ ॥
ਕਿ ਸਰਬੱਤ੍ ਜਾਹੋ ॥ ਕਿ ਸਰਬੱਤ੍ ਭਾਹੋ ॥ ੧੧੩ ॥
ki sarbattar deenai. ki sarbatar leenai.
ki sarbatar jaho. ki sarbatar bhaho. (113)

ਕਿ ਸਰਬੱਤ੍ ਦੇਸੈ ॥ ਕਿ ਸਰਬੱਤ੍ ਭੇਸੈ ॥
ਕਿ ਸਰਬੱਤ੍ ਕਾਲੈ ॥ ਕਿ ਸਰਬੱਤ੍ ਪਾਲੈ ॥ ੧੧੪ ॥
ki sarbatar desai. ki sarbattar bhesai.
ki sarbattar kalai. ki sarbattar palai. (114)

ਕਿ ਸਰਬੱਤ੍ ਹੰਤਾ ॥ ਕਿ ਸਰਬੱਤ੍ ਗੰਤਾ ॥
ਕਿ ਸਰਬੱਤ੍ ਭੇਖੀ ॥ ਕਿ ਸਰਬੱਤ੍ ਪੇਖੀ ॥ ੧੧੫ ॥
ki sarbattar hanta. ki sarbattar ganta.
ki sarbattar bhekhi. ki sarbattar pekhi. (115)

ਕਿ ਸਰਬੱਤ੍ ਕਾਜੇ ॥ ਕਿ ਸਰਬੱਤ੍ ਰਾਜੈ ॥
ਕਿ ਸਰਬੱਤ੍ ਸੋਖੈ ॥ ਕਿ ਸਰਬੱਤ੍ ਪੋਖੈ ॥ ੧੧੬ ॥
ki sarbattar kajai. ki sarbattar rajai.
ki sarbattar sokhai. ki sarbattar pokhai. (116)

ਕਿ ਸਰਬੱਤ੍ ਤ੍ਰਾਣੈ ॥ ਕਿ ਸਰਬੱਤ੍ ਪ੍ਰਾਨੈ ॥
ਕਿ ਸਰਬੱਤ੍ ਦੇਸੈ ॥ ਕਿ ਸਰਬੱਤ੍ ਭੇਸੈ ॥ ੧੧੭ ॥
ki sarbattar tranai. ki sarbattar pranai.
ki sarbattar disai. ki sarbattar bhesai. (117)

O Lord ! You are being worshipped and praised everywhere, while You are bestowing Your favours and benedictions on all of us. You are pervading all the lands as Your access (reach) is beyond our imagination, being everywhere. (111)

O Lord ! Being omni-present, You are pervading all the lands and all the places ; and You are to be seen in different lands in various roles or dresses (forms), (You are present in all the sects donning different rober of distinction). You are the greatest King with Your control and power being visible everywhere. Your creation is to be seen everywhere as You alone are the creator of us all. (112)

O Lord ! You are maintaining all the beings at all placess with the help of Your blessings and gifts of various types, as You are pervading everywhere being omni-present. All the places have been illumined with Your glamour and grandeur and we could perceive Your vision (light) everywhere.(113)

O Lord ! You are prevalent everywhere in all lands, in all shapes and forms or sects, as You are omni-present, so all the robes (costumes) of distinction are an embodiment of Your perfect existence. At the same time You are (also) controlling the destruction or death of all beings in all the lands while You are providing safety and protection to all the beings, as it pleases You. (114)

O Lord ! You are the cause of death or destruction of all beings at various places and You alone have access to all the places. You alone are to be perceived in different sects and followers of different religious paths, through various robes or dresses of distinction, while You alone are caring for the maintenance and sustenance of all beings at all places. (115)

O Lord ! You are to be seen everywhere in action through various functions and jobs being undertaken by individuals as we could periceive Your light, vision and enlightenment everywhere. It is rather strange that whether You are causing destruction of all and are also sustaining all at the same time under Your care at all places. (116)

O Lord ! It is Your power and Nature alone functioning everywhere and Your soul (life) throbs everywhere in the form of various types of beings including human beings. (All the beings are personification of Your presence). You are omni-present pervading all the lands (countries) in different forms, castes and colours being Your own personification and You are to be seen in all types of human beings, with different roles or designs. (117)

ਕਿ ਸਰਬੱਤ੍ ਮਾਨਿਯੈ' ॥ ਸਦੈਵੰ ਪ੍ਰਧਾਨਿਯੈ' ॥
ਕਿ ਸਰਬੱਤ੍ ਜਾਪਿਯੈ ॥ ਕਿ ਸਰਬੱਤ੍ ਥਾਪਿਯੈ ॥ ੧੧੮ ॥
ki sarbattar maniyai. Sadevung pradhaniye.
ki sarbattar Japayiai. ki sarbattar thapiyiai. (118)

ਕਿ ਸਰਬੱਤ੍ ਭਾਨੈ ॥ ਕਿ ਸਰਬੱਤ੍ ਮਾਨੈ ॥
ਕਿ ਸਰਬੱਤ੍ ਇੰਦ੍ਰੈ ॥ ਕਿ ਸਰਬੱਤ੍ ਚੰਦ੍ਰੈ ॥ ੧੧੯ ॥
ki sarbat bhainai.ki sarbatar mainai.
ki sarbat indrai.ki sarbat chandrai. (119)

ਕਿ ਸਰਬੰ ਕਲੀਮੈ ॥ ਕਿ ਪਰਮੰ ॥ਫਹੀਮੈ ॥
ਕਿ ਆਕਲ ਅਲਾਮੈ ॥ ਕਿ ਸਾਹਿਬ ਕਲਾਮੈ ॥ ੧੨੦ ॥
ki sarabung kalimai.ki parmung phelimai.
ki akal alamai.ki sahib klamai.(120)

ਕਿ ਹੁਸਨਲ ਵਜੂ ਹੈ' ॥ ਤਮਾਮੁਲ ਰੁਜੂ ਹੈ' ॥
ਹਮੇਸੁਲ ਸਲਾਮੈ' ॥ ਸਲੀਖਤ ਮੁਦਾਮੈ' ॥ ੧੨੧ ॥
ki husnal vaju hai.Tamaimul raju hai.
hamesal salamai.saleekhat mudamai. (121)

ਗਨੀਮੁਲ ਸ਼ਿਕਸਤੈ ॥ ॥ਗਰੀਬੁਲ ਪਰਸਤੈ ॥
ਬਿਲੰਦੁਲ ਮਕਾਨੈ' ॥ ਜ਼ਮੀਨੁਲ ਜ਼ਮਾਨੈ' ॥ ੧੨੨ ॥
ghanimul shikastai.greebul prasatai.
bilandal makainai.jaminul jamainai. (122)

ਤਮੀਜ਼ੁਲ ਤਮਾਮੈ' ॥ ਰੁਜੂਅਲ ਨਿਧਾਨੈ' ॥
ਹਰੀ॥ਫੁਲ ਅਜ਼ੀਮੈ' ॥ ਰਜ਼ਾਇਕ ਯਕੀਨੈ' ॥ ੧੨੩ ॥
tamizul tamamai.razul nidhanai.
hariful azimai.rajaik jakinai. (123)

O Lord ! All the beings worship You and praise You at all places as Your greatness and power is reflected everywhere in Your true and perfect glory. Every –where people are busy reciting Your Name and singing Your praises as You are pervading everywhere. (118)

O Lord ! Your grandeur and light emitted being equal to that from the Sun is pervading everywhere and all are worshipping You everywhere. Your glamour is spread out everywhere like that from the god Indra the greatest King. O Lord ! You are emilting the most soothing light just like the moon, and bestowing it on all the beings. (119)

O Lord ! You are speaking the most pleasant and sweetest language with beautiful words amongst all human beings. You are having the most intelligent and greatest wisdom amongst all beings. You are the greatest scholar with the highest common sense ; Your language being of the highest purity and sweetest like that of a great worldly professional in languages. (120)

O Lord ! Your appearance is an embodiment of beauty and You are always busy in caring for the sustenance of all beings. You are always established and fixed and ever-lasting posture in the Universe. You have created the world with such a beautiful pattern and grandeur that it cannot be upset by any means and it remains steady for all times to come. I always greet You. (121)

O Lord ! You are always victorious over Your enemies (enemies of Your saints) while You are looking after the protection and care of all humble and poor people. O Lord ! Your abode is the highest and the purest in the Universe as You are pervading everywhere in the world with the same consistency i.e. Your Kingdom of Heaven as fully established all over in equal measure. (122)

O Lord ! You are the fountain-head of the culture or protection and identification of all Your creation, and the treasure of all the care of beings, so that the sustenance of all beings is done in a perfect and satisfactory manner. O Lord ! You are the greatest enemy of all those sinners with a devilish mind, while taking care to provide sustenance and livelihood to all and sundry in a truly definite and systematic manner. (123)

ਅਨੇਕੁਲ ਤਰੰਗ ਹੈ' ॥ ਅਭੇਦ ਹੈ' ਅਭੰਗ ਹੈ' ॥
ਅਜ਼ਿਜ਼ੁਲ ਨਿਵਾਜ਼ ਹੈ' ॥ ॥ਗਨੀਮੁਲ ॥ਖਿਰਾਜ ਹੈ' ॥ ੧੨੪ ॥
anikul tarang hain.abhed hain abhang hain.
azizul nivaz hain.ghaneemul khiraj hain. (124)

ਨਿਰੁਕਤ ਸਰੂਪ ਹੈ ॥ ਤ੍ਰਿਮੁਕਤਿ ਬਿਭੂਤ ਹੈ' ॥
ਪ੍ਰਭੁਗਤਿ ਪਰਭਾ ਹੈ' ॥ ਸੁਜੁਗਤਿ ਸੁਧਾ ਹੈ' ॥ ੧੨੫ ॥
nirukat saroop hain.trimukt bhibhut hain.
prabhugat prabha hain.sajugat sudha hain. (125)

ਸਦੈਵੰ ਸਰੂਪ ਹੈ' ॥ ਅਭੇਦੀ ਅਨੂਪ ਹੈ' ॥
ਸਮਸਤੇ ਪਰਾਜ ਹੈ' ॥ ਸਦਾ ਸਰਬ ਸ਼ਾਜ ਹੈ' ॥ (੧੨੬)
sadevang saroop hain.abhedi anoop hain.
samasto praj hain.sada sarab saaj hain. (126)

ਸਮਸਤੁਲ ਸਲਾਮ ਹੈ' ॥ ਸਦੈਵਲ ਅਕਾਮ ਹੈ' ॥
ਨ੍ਰਿਬਾਧ ਸਰੂਪ ਹੈ' ॥ ਅਗਾਧ ਅਨੂਪ ਹੈ' ॥ ੧੨੭ ॥
samasatul salam hain.sadaival akam hain.
nirbadh sarup hain.agadh anoop hain. (127)

ਓਅੰ ਆਦਿ ਰੂਪੇ ॥ ਅਨਾਦਿ ਸਰੂਪੈ ॥
ਅਨੰਗੀ ਅਨਾਮੇ ॥ ਤ੍ਰਿਭੰਗੀ ਤ੍ਰਿਕਾਮੇ ॥ ੧੨੮ ॥
Oang aad roopai.anad sarupai.
anangi anamai.tribhangi tirkamai. (128)

O Lord ! You are like a vast and grand ocean, whilst the whole world is respresented by the onerous waves with huge velocity which permeate the whole surface of the ocean in all directions and You are pervading equally all over the Universe. No body has ever found Your secrets before nor will anybody dare to unravel Your mysteries in future, and You are ever-lasting, not subject to extinction.anytime. (like the world). O Lord ! You are caring and bestowing Your Grace and blessings on Your saints, on whom Your love is showered being dearest to You. They are the recepients of Your benedictions. On the other hand, the enemies (of holy saints) are subjected to all sorts of torture and punishment. All those self-willed persons, who disobey Your will are punished with various sentense and taught a lesson for future. (124)

O Lord ! Your existence and appearance is beyond our comprehension, so it cannot be explained or described. Your glamour and greatness is above the three-pronged worldly falsehood of lust, greed and (partial) peace. O Lord ! The whole world enjoys Your light of knowledge and brilliance of worldly possessions or material things. (The whole world enjoys Your benedictions). Your True Name is mingled with the whole Universe as You are pervading everywhere.(125)

O Lord ! You are ever-existent and permanently established in Your position, as there is no other power equal to Yours, and none could ever think of another one (power) equal to You, due to dual-mindedness. You are always victorius and brook no defeats under any circumstances as You are always the winner. You are the creator of the whole Universe at all times, O Lord ! (126)

O Lord ! You are always wishing for the safety of all human beings, and the betterment of the whole world. Yor are always without any hopes or desires for worldfly attainments. O Lord ! Your presence is felt in all direction without any obstacles. No one has been able to gauge. Your depth and vastness, and there is none equal to You nor anyone has been able to evaluate Your greatness. (127)

O Lord ! Your existence in the Universe is from the very beginning, so You are the very soul or (centre) key figure of the whole Universe. No one knows Your origin or details of Your beginning as You are self-existent. O Lord ! Neither You have any figure, body or configuration nor there is any distinctive name for you. You are capable of destroying all the three regions, in fact, You are causing death and destruction of all the beings, of the three regions (worlds) While You are responsible for the fulfilment of the hopes and aspirations of all human beings therein as well. (128)

ਤ੍ਰਿਬਰਗੰ ਤ੍ਰਿਬਾਧੇ ॥ ਅਗੰਜ ਅਗਾਧੇ ॥
ਸੁਭੰ ਸਰਬ ਭਾਗੇ ॥ ਸੁ ਸਰਬਾ ਅਨੁਰਾਗੇ ॥ ੧੨੯ ॥
tirbergang tribhade.aganje agadhe.
subhung sarab bhagai.so sarba anragai. (129)

ਤ੍ਰਿਭੁਗਤ ਸਰੂਪ ਹੈ' ॥ ਅਛਿੱਜ ਹੈ' ਅਛੁਤ ਹੈ' ॥
ਕਿ ਨਰੰਕ ਪ੍ਰਣਾਸ ਹੈ' ॥ ਪਿਥੀਉਲ ਪ੍ਰਵਸ ਹੈ' ॥ ੧੩੦ ॥
tribhugat saroop hain.achhij hain achhut hain.
ki narkung pranas hain.prithiul pravas hain. (130)

ਨਿਰੁਕਤਿ ਪ੍ਰਭਾ ਹੈ' ॥ ਸਦੈਵੰ ਸਦਾ ਹੈ' ॥
ਬਿਭੁਗਤਿ ਸਰੂਪ ਹੈ' ॥ ਪ੍ਰਜੁਗਤਿ ਅਨੂਪ ਹੈ' ॥ ੧੩੧ ॥
nirukat prabha hain.sadevung sada hain.
bibhugat sarup hain.prajugat anup hain. (131)

ਨਿਰੁਕਤਿ ਸਦਾ ਹੈ' ॥ ਬਿਭੁਗਤਿ ਪ੍ਰਭਾ ਹੈ' ॥
ਅਨਉਕਤਿ ਸਰੂਪ ਹੈ' ॥ ਪ੍ਰਜੁਗਤਿ ਅਨੂਪ ਹੈ' ॥ ੧੩੨ ॥
nirukat sada hain.bibhugat prabha hain.
anukat saroop hain.prajugat anup hain. (132)

ਚਾਚਰੀ ਛੰਦ ॥
ਅਭੰਗ ਹੈ' ॥ ਅਨੰਗ ਹੈ' ॥ ਅਭੇਖ ਹੈ' ॥ ਅਲੇਖ ਹੈ' ॥ ੧੩੩ ॥
Chachri Chhand
abhang hain.anung hain. abhekh hain.alekh hain. (133)

ਅਭਰਮ ਹੈ' ॥ ਅਕਰਮ ਹੈ' ॥
ਅਨਾਦਿ ਹੈ' ॥ ਜੁਗਾਦਿ ਹੈ' ॥ ੧੩੪ ॥
abharam hain.akaram hain.
anad hain.jugad hain. (134)

O Lord ! You are the fountain-head of all the three worldly materials like dharam, arth and kaam (religion, wealth and pleasures) and You are exercising control over all the beings. No one could ever gain victory over You, nor anyone could ever gauge Your vastness or depth, being infinite, (indeterminate) O Lord ! All the spheres or parts of the Universe are beautiful and praiseworthy and You are caring and loving all Your creation. (129)

O Lord ! Your existence bestows joy and bliss to all the beings of the three regions (worlds). Your form and existence remains unimpaired and unaffected by time, nor anyone could ever gauge Your depth or greatness, O Lord ! You are the destroyer of hell (also) , as You are controlling the sustenance of all beings in the Universe. Infact, You alone are enjoying this human life for a short spell being the love traveller in this world and then merging in the infinite. (130)

O Lord ! Your radiance and glamour are beyond description. You are ever-existent being omni-present and are pervading everywhere. O Lord ! The human beings have always enjoyed Your presence (existence), form and wonderful Nature. You are pervading every being and all places in equal measure, being omni-present and there is none equal to You. (131)

O Lord ! Your existence is beyond description and the human beings have always enjoyed the bliss and joy of Your enlightenment. You are beyond our comprehension and are indescribable. You are pervading all forms of life and all places in the Universe and there is none other (power) equal or parallel to You. (132)

Chachri Chhand

O Lord ! You are imperishable (indestructible) as You do not possess any perishable limits of the body. Neither You wear any special robes of distruction, or dress (of the sect) nor You could be depicted by anyone through a picture or painting as it is not possible to portray You. (133)

O Lord ! You have no doubts or whunsical beliefs (based on dual-mindedness), moreover You do not perform any actions, As You are not controlled by the theory of action and reward, in fact Your Will prevails everywhere. No one either knows Your origin or since when You are in existence from the beginning, through You have been self-existent from the very beginning, before Time factor was introduced and since the beginning of ages as such. (Infact, You are not influenced by the Time-factor). (134)

ਅਜੈ ਹੈ' ॥ ਅਬੈ ਹੈ' ॥
ਅਭੂਤ ਹੈ' ॥ ਅਧੂਤ ਹੈ' ॥ ੧੩੫ ॥
ajai hain.abai hain.
abhoot hain.adhoot hain. (135)

ਅਨਾਸ ਹੈ' ॥ ਉਦਾਸ ਹੈ' ॥
ਅਧੰਧ ਹੈ' ॥ ਅਬੰਧ ਹੈ' ॥ ੧੩੬ ॥
anas hain.udas hain.
adhandh hain.abhand hain. (136)

ਅਭਗਤ ਹੈ' ॥ ਬਿਰਕਤ ਹੈ' ॥
ਅਨਾਸ ਹੈ' ॥ ਪ੍ਰਕਾਸ ਹੈ' ॥ ੧੩੭ ॥
abhagat hain.birkat hain.
anas hain.prakas hain. (137)

ਨਿਚਿੰਤ ਹੈ ॥ ਸੁਨਿੰਤ ਹੈ' ॥
ਅਲਿੱਖ ਹੈ' ॥ ਅਦਿੱਖ ਹੈ' ॥ (੧੩੮)
nichint hain.sunint hain.
alikh hain.adikh hain. (138)

ਅਲੇਖ ਹੈ' ॥ ਅਭੇਖ ਹੈ' ॥
ਅਡਾਹ ਹੈ' ॥ ਅਗਾਹ ਹੈ' ॥ (੧੩੯)
alekh hain. abhekh hain.
adhah hain. agaha hain. (139)

ਅਸੰਭ ਹੈ' ॥ ਅਗੰਭ ਹੈ' ॥
ਅਨੀਲ ਹੈ' ॥ ਅਨਾਦਿ ਹੈ' ॥ ੧੪੦ ॥
asabhnb hain.agambh hain.
aneel hain.anad hain. (140)

ਅਨਿੱਤ ਹੈ' ॥ ਸੁਨਿੱਤ ਹੈ' ॥
ਅਜਾਤ ਹੈ' ॥ ਅਜਾਦ ਹੈ' ॥ ੧੪੧ ॥
anit hain.sunit hain.
ajat hain ajad hain. (141)

O Lord ! Neither anyone could ever conquer You nor anyone could destroy You as Your existence is not subject to the combination of five basic elements (like air, water and fire) of creation unlike the creation of man. So no one could ever dislodge You from Your lofty position. (135)

O Lord ! Though this Universe is perishable, You are imperishable being its creator as You are ever-existent throughout the ages, without any change. Neither You are worried about the sustenance of this world nor any other problems or obstacles deter You from Your normal course of action and no other difficulties cause any headache to You (as everything is controlled through Your Will) (136)

O Lord ! You are completely detached and distinct from the normal worldly functions as You have no attraction for the worldly behaviour or actions. You are imperishable and an embodiment of enlightenment. (You are not affected by the darkness of ignorance or whimsical beliefs). (137)

O Lord ! You are maintaining the whole Universe after its creation but are least worried about its sustenance, a colossal job though, as You are ever-existent so there is no botheration or worry on Your part. Neither anyone could portray You through a painting or picture nor human eye could see You in Your grand posture. (as it is all beyond our comprehension). (138)

O Lord ! No one could portray You or make any effort at picturising Your personality or form as it is not possible to do so. You are not confirming to any particular dress or robe of distinction (from other sects like Yogis) nor could anyone defeat You or pull You down (in the eyes of others). You are like a vast ocean, whose depth is neither known nor could he guessed (attempted) by anyone. (139)

O Lord ! You are too great to be understood by us and are beyond our comprehension and too deep to be probed. You are the life line of all the beings in the Universe, but none has been able to know Your origin, as to since when You are in existence or any other information about Your bebinning. (140)

O Lord ! You are much different from ordinary persons, with an existence which is not ever-lasting as You are ever-existent. No one has been able to conquer You or defeat You so far. You are not born (like a human being) so You do not possess any particular caste, though You are the root cause (beginning) of everything or starting point of everything in the world. (141)

ਚਰਪਟ ਛੰਦ ॥ ੜ ਪ੍ਰਸਾਦਿ ॥

ਸਰਬੰ ਹੰਤਾ ॥ ਸਰਬੰ ਗੰਤਾ ॥
ਸਰਬੰ ਖਿਆਤਾ ॥ ਸਰਬੰ ਗਿਆਤਾ ॥ ੧੪੨ ॥
sarabung hanta.sarbung ganta.
sarbung khiata.sarbung giata. (142)

ਸਰਬੰ ਹਰਤਾ ॥ ਸਰਬੰ ਕਰਤਾ ॥
ਸਰਬੰ ਪ੍ਰਾਣੰ ॥ ਸਰਬੰ ਤ੍ਰਾਣੰ ॥ ੧੪੩ ॥
sarbung harta.sarbung karta.
sarbung pranung.sarbung tranung. (143)

ਸਰਬੰ ਕਰਮੰ ॥ ਸਰਬੰ ਧਰਮੰ ॥
ਸਰਬੰ ਜੁਗਤਾ ॥ ਸਰਬੰ ਮੁਕਤਾ ॥ ੧੪੪ ॥
sarbung karmung.sarbung dharmung.
sarbung jugta.darbung mukta. (144)

ਰਸਾਵਲ ਛੰਦ ॥ ੜ ਪ੍ਰਸਾਦਿ ॥

ਨਮੋ ਨਰਕ ਨਾਸੇ ॥ ਸਦੈਵੰ ਪ੍ਰਕਾਸੇ ॥
ਅਨੰਗ ਸਰੂਪੇ ॥ ਅਭੰਗੀ ਬਿਭੂਤੇ ॥ ੧੪੫ ॥
Rasaval chhand. Tav prasad.
Namo narak nasai.sadevung prakasai.
anungung saroopai.abhungang bibhutai. (145)

ਪਮਾਥੰ ਪ੍ਰਮਾਥੇ ॥ ਸਦਾ ਸਰਬ ਸਾਥੇ ॥
ਅਗਾਧ ਸਰੂਪੇ ॥ ਨ੍ਰਿਬਾਧ ਬਿਭੂਤੇ ॥ ੧੪੬ ॥
parmathung parmathai.sada sarab sathai.
agadh sarupai.nirbadh bibhutai. (146)

ਅਨੰਗੀ ਅਨਾਮੇ ॥ ਤ੍ਰਿਭੰਗੀ ਤ੍ਰਿਕਾਮੇ ॥
ਨ੍ਰਿਭੰਗੀ ਸਰੂਪੇ ॥ਸਰਬੰਗੀ ਅਨੂਪੇ ॥ ੧੪੭ ॥
anagi anamai.tirbhangi tirkamai.
nirbhangi saroopai.sarbhangi anoopai. (147)

Chaupat Chhand
'By the Grace of the Lord'

O Lord ! You are responsible for causing destruction or death of every human being. You have approach to all the beings and You are known and acclaimed by all. You always know the secret of everybody's hearts. (142)

O Lord ! You are Yourself responsible for causing destruction and at the same time. You are responsible for creating everybody and sustaining them in the world. In fact, You are the very life line of all the things, and their strength or power as You are pervading everywhere and in every being. (143)

O Lord ! You are omni-present as such You are responsible for carrying out all functions, being present in each individual and You are fulfilling all the resposibilities of various individuals, as one performs religious functions strictly. All the arrangements are also Yours, as You are pervading everywhere and in every being. At the sametime You are completely separate and distinct, arranging Salvation for all. (144)

Rasaval Chhand
'By the Grace of the Lord'

O Lord ! Our Salutations to You ! You are destroying all the arrangements of hell for us (or You are responsible for destroying our hill-like sufferings) and You are causing enlightenment and light of Knowledge. You have no (specific) distinct features or special appearance as You do not possess any physical form (body). O Lord ! Our Salutations to You ! You are always pervading as an illuminating star and Your brilliance or radiance is ever-existent. (145)

O Lord ! My salutations to You ! You could destroy all the enemies and tyrants who ill-treat Your holy saints causing them sufferings. You are always supporting eveyone and helping the week and down-trodden. Your existence and appearance is like a vast and deep ocean which is beyond our comprehension. Your glittering radiance spreads in all directions without any hindrance and Your brilliant presence causes enlightenment everywhere. (146)

O Lord ! Our Salutations to You ! Your existence and appearance is beyond any description as You do not possess any physical form (body). You are not having any distinctive name. as You are known by many names. O Lord ! You are the master of all three regions and You are fulfilling the hopes and desires of all human beings of all regions. You are ever-existent, being imperishable. O Lord ! Your existence is complete and full in all respects and none could equal You, as there is no parallel to You. (147)

ਨ ਪੋਤ੍ਰੈ ਨ ਪੁੱਤ੍ਰੈ ॥ ਨ ਸੱਤ੍ਰੈ ਨ ਮਿਤ੍ਰੈ ॥
ਨ ਤਾਤੈ ਨ ਮਾਤੈ ॥ ਨ ਜਾਤੈ ਨ ਪਾਤੈ ॥ ੧੪੮ ॥
Na potrai na putrai.Na satrai na mitrai.
Na taatai na maatai.Na jaatai na paatai. (148)

ਨਿ੍ਸਾਕ ਸਰੀਕ ਹੈ' ॥ ਅਮਿਤੋ ਅਮੀਕ ਹੈ' ॥
ਸਦੈਵੰ ਪ੍ਰਭਾ ਹੈ' ॥ ਅਜੈ ਹੈ' ਅਜਅ ਹੈ' ॥ ੧੪੯ ॥
Nirsakung sarik hain.amito ameek hain.
sadevang prabha hain.ajai hain aja hain. (149)

ਭਗਵਤੀ ਛੰਦ ॥ ੜ੍ ਪ੍ਰਸਾਦਿ ॥
ਜਿ ਜ਼ਾਹਰ ਜ਼ਹੂਰ ਹੈ' ॥ ਕਿ ਹਾਜ਼ਰ ਹਜ਼ੂਰ ਹੈ' ॥
ਹਮੇਸੁਲ ਸਲਾਮ ਹੈ' ॥ ਸਮਸਤੁਲ ਕਲਾਮ ਹੈ' ॥ ੧੫੦ ॥
Bhagwati Chhand.Tav prasad.
ji zahar zarur hain.ki hazar hazur hain.
hamesul salam hain.samastul kalam hain. (150)

ਕਿ ਸਾਹਿਬ ਦਿਮਾਗ ਹੈ' ॥ ਕਿ ਹੁਸਨਲ ਚਰਾਗ ਹੈ' ॥
ਕਿ ਕਾਮਲ ਕਰੀਮ ਹੈ' ॥ ਕਿ ਰਾਜ਼ਕ ਰਜੀਮ ਹੈ' ॥ ੧੫੧
ki sahib dimagh hain.ki husnal chiragh hain.
ki kamil karim hain.ki razak rahim hain. (151)

ਕਿ ਰੋਜ਼ੀ ਦਿਹਿੰਦ ਹੈ' ॥ ਕਿ ਰਾਜ਼ਕ ਰਹਿੰਦ ਹੈ' ॥
ਕਰੀਮੁਲ ਕਮਾਲ ਹੈ' ॥ ਕਿ ਹੁਸਨਲ ਜਮਾਲ ਹੈ' ॥ ੧੫੨ ॥
ki rozi dihind hain.ki razak rahind hain.
Karimul kamal hain.ki husnal jamal hain. (152)

ਗ਼ਗਨੀਮੁਲ ਖ਼ਿਰਾਜ਼ ਹੈ' ॥ ਗ਼ਰੀਬੁਲ ਨਿਵਾਜ਼ ਹੈ' ॥
ਹਰੀਫ਼ੁਲ ਸ਼ਿਕਨ ਹੈ' ॥ ਹਿਰਾਸੁਲ ਫ਼ਿਕਨ ਹੈ' ॥ ੧੫੩ ॥
ghanimul khiraj hain.ghribul niwaz hain.
hariful shikan hain.hirasul fikan hain. (153)

O Lord ! Neither You have any son or grandson as You have no physical existence like other human beings of this world, nor there is any enemy or friend of Yours ; neither You have any mother or father. Neither You have any caste or fineage nor You have any companion or friend. (Infact, You have no ordinary existence, like the human beings, so no relationship exists). (148)

O Lord ! Neither You have any relationship nor any other parallel in the world, with similar powers. You are like a vast ocean, too deep to be probed, and none has been able to gauge Your depth so far. Your radiance and glamour is ever-existent as You are an embodiment of enlightenment. No one could ever conquer You nor You are taking birth like human beings of this world. (149)

Bhagwati Chhand
'By the Grace of the Lord'

O Lord 1 Your illumined and radiant existence appears openly and practically could be seen by anybody as You are omni-present. You are the companion or friend of everyone, giving protection to all. You are ever-existent in the same form. Everyone sings Your praises, O Lord ! and all speak the same language as it pleases You, being of the same sweetness as Your True Name. (150)

O Lord ! You are the master of the highest intelligence and a fountain-head of beauty and glamour. O Lord ! You are the perfect benefactor bestowing all Your blessings and giving livelihood to all the beings through Your grace. (151)

O Lord ! You are giving all material requirements for livelihood to mankind and alongwith material wealth You are bestowing Salvation on us. O Lord ! You are a wonderful benefactor, giving various benedictions to us. You are having the serene beauty of the moon, being the most magnificent light in the Universe. (152)

O Lord ! You are controlling Your enemies (enemies of our saints) by demanding money for Compensation (like war crimes) but You are protecting the interests of the poor and down-trodden and bestowing greatness on them. O Lord ! All the enemies who try to oppose You are defeated and destroyed. There is no question of fear-Complex coming near You, as You would discard it far away. (You are wiping away fear-complex). (153)

ਕਲੰਕ ਪ੍ਰਣਾਸ ਹੈ' ॥ ਸਮਸਤੁਲ ਨਿਵਾਸ ਹੈ' ॥
ਅਗਜੁਲ ਗਨੀਮ ਹੈ' ॥ ਰਜਾਇਕ ਰਹੀਮ ਹੈ' ॥ ੧੫੪ ॥
Kalankung pranas hain.samastul nivas hain.
aganjul ghaneem hain.razaik rahim hain. (154)

ਸਮਸਤੁਲ ਜੁਬਾ ਹੈ' ॥ ਕਿ ਸਾਹਿਬ ਕਿਰ'ਾ ਹੈ' ॥
ਕਿ ਨਰਕੰ ਪ੍ਰਣਾਸ ਹੈ' ॥ ਬਹਿਸਤੁਲ ਨਿਵਾਸ ਹੈ' ॥ ੧੫੫ ॥
Samastul zuban hain.ki sahib kiran hain.
ki narkung pranas hain Bahistul nivas hain. (155)

ਕਿਸਰਬੁਲ ਗਵੰਨ ਹੈ' ॥ ਹਮੇਸੁਲ ਰਵੰਨ ਹੈ' ॥
ਤਮਾਮੁਲ ਤਮੀਜ ਹੈ' ॥ ਸਮਸਤੁਲ ਅਜੀਜ ਹੈ' ॥ ੧੫੬ ॥
ki sarbul gavan hain.hamesul ravan hain.
tamamul tamiz hain.samastul azeez hain. (156)

ਪਰੰ ਪਰਮ ਈਸ ਹੈ' ॥ ਸਮਸਤੁਲ ਅਦੀਸ ਹੈ' ॥
ਅਦੇਸੁਲ ਅਲੇਖ ਹੈ' ॥ ਹਮੇਸੁਲ ਅਭੇਖ ਹੈ' ॥ ੧੫੭ ॥
Parang param eas hain.samastul adees hain.
adisul alikh hain. hamesul abhekh hain. (157)

ਜ਼ਮਾਨੁਲ ਜ਼ਮਾ ਹੈ' ॥ ਅਮੀਕੁਲ ਇਸਾ ਹੈ' ॥
ਕਰੀਮੁਲ ਕਮਾਲ ਹੈ' ॥ ਕਿ ਜੁਰਿਅਤ ਜਮਾਲ ਹੈ' ॥ ੧੫੮ ॥
Zaminul zamz hain.amikul ima hain.
Karimul kamal hain.ki jurat jamal hain. (158)

ਕਿ ਅਚਲ ਪ੍ਰਕਾਸ ਹੈ' ॥ ਕਿ ਅਮਿਤੋ ਸੁਬਾਸ ਹੈ' ॥
ਕਿ ਅਜਬ ਸਰੂਪ ਹੈ' ॥ ਕਿ ਅਮਤਿ ਬਿਭੂਤ ਹੈ' ॥ ੧੫੯
Ki achlung prakas hain.ki amito subas hain.
ki ajab sarip hain.ki amito bibhut hain. (159)

ਕਿ ਅਮਿਤੋ ਪਸਾ ਹੈ' ॥ ਕਿ ਆਤਮ ਪ੍ਰਭਾ ਹੈ' ॥
ਕਿ ਅਚਲੰ ਅਨੰਗ ਹੈ' ॥ ਕਿ ਅਮਿਤੋ ਅਭੰਗ ਹੈ' ॥ ੧੬੦ ॥
Ki amito pasa hain.ki atam prabha hain.
ki achlung anung hain.ki amito abhang hain. (160)

O Lord ! No discredit or disrepute could be attracted to You, as You are washing away the Sins and stigmas of all others, as You are present in all the beings, being omni-prersent. O Lord ! The enemies have never conquered You, and You are the benefactor of all human beings, bestowing them with Your Grace and kindness.(154)

O Lord ! You are present within all the human beings, so it is You, who are speaking within each individual. You are the fountain-head of all enlightenment and glamour around us. You are the destroyer of hell and are dwelling in the heavens as well. (Yourself) (No suffering comes near You, and all the time joy and happiness of heaven is felt here). (155)

O Lord ! You have access to all human beings as You are omni-present ; and You are a personification of joy and bliss all the time. O Lord ! You are looking after and protecting the interests of all human beings, and are a darling or dear to one and all. (156)

O Lord ! You are the greatest Master or the true-Lord Yourself and You are the master of all from the very beginning. Neither You have any particular Abode (place of residence), nor there is any portrait or description of Yours, and there is no particular role or dress distinguishing You from others, so You are without any distinctive form (dress.) (157)

O Lord ! You are present all over the land, as You are pervading everyhere, Your indications and signs are too deep to be understood and no one has been able to appreciate or probe Your secrets so far. You are a perfect benefactor, and Your beauty and bravery are acclaimed all over the Universe,being of the highest order, as You are brave and smart. (158)

Madhbhar Chhand 'By the Grace of the Lord'

O Lord ! Your glamour and enlightenment never goes down beyond a certain limit, so nothing changes. Your fragrance and aroma is beyond description as none could even imagine its strength or evaluate it. O Lord ! Your form (appearance) is wonderful and beyond our imagination and Your brilliance and glamour is beyond any estimate or limits, and Your beauty is superb. (159)

O Lord ! Your creation is so vast that it is beyond description, being too spread out and You are the Master of all this wonderful layout. You are an embodiment of light (Knowledge) and beauty, and the fountain-head of all glittering beauty. You are without any physical form and never falter from the tuth path. O Lord ! You are limitless and imperishable, as such Your greatness and glamour lasts longer and knows no limits or explanation. (160)

ਮਧੁਭਾਰ ਛੰਦ ॥ ੜ ਪ੍ਰਸਾਦਿ ॥
ਮੁਨਿ ਮਨਿ ਪ੍ਰਨਾਮ ॥ ਗੁਨਿ ਗਨ ਮੁਦਾਮ ॥
ਅਰਿ ਬਰ ਅਗੰਜ ॥ ਹਰਿ ਨਰ ਪ੍ਰਭੰਜ ॥ ੧੬੧ ॥
Madhubhar chhand.Tav prasad
mun man prasad.gunn gan mudam.
ar bar agang.har nar prabhang. (161)

ਅਨ ਗਨ ਪ੍ਰਨਾਮ ॥ ਮੁਨਿ ਮਨਿ ਸਲਾਮ ॥
ਹਰਿ ਨਰ ਅਖੰਡ ॥ ਬਰ ਨਰ ਅਮੰਡ ॥ ੧੬੨ ॥
an gan pranam.mun man salam.
har nar akhand.har nar amand. (162)

ਅਨਭਵ ਅਨਾਸ ॥ ਮੁਨਿ ਮਨਿ ਪ੍ਰਕਾਸ ॥
ਗੁਨਿ ਗਨ ਪ੍ਰਨਾਮ ॥ ਜਲ ਥਲ ਮੁਦਾਮ ॥ ੧੬੩ ॥
anbhav anas.mun man prakas.
gunn jan pranam.jal thal mudam. (163)

ਅਨਛਿੱਜ ਅਗੀ ॥ ਆਸਨ ਅਭੰਗ ॥
ਉਪਮਾ ਅਪਾਰ ॥ ਗਤਿ ਮਿਤਿ ਉਦਾਰ ॥ ੧੬੪ ॥
anchhij ang.asan abhang.
upma apar.gat mit udar. (164)

ਜਲ ਥਲ ਅਮੰਡ ॥ ਦਿਸ ਵਿਸ ਅਭੰਡ ॥
ਜਲ ਥਲ ਮਹੰਤ ॥ ਦਿਸ ਵਿਸ ਬਿਅੰਤ ॥ ੧੬੫ ॥
jal thal amand.dis vis abhand.
jal thal mahant.dis vis biant. (165)

ਅਨਭਵ ਅਨਾਸ ॥ ਧ੍ਰਿਤ ਧਰ ਧੁਰਾਸ ॥
ਆਜਾਨ ਬਾਹੁ ॥ ਏਕੈ ਸਦਾਹੁ ॥ ੧੬੬ ॥
anbhav anas.dhrit dhar dhuras.
ajan bahoo.ekai sadaho. (166)

O Lord ! even the Rishis and Munis, the mendicants of a high order salute You in their hearts, as You are the Master of all virtues. Even the bravest enemies could not conquer You or defeat You. You are the master or leader of all the human beings and You alone are responsible for their destruction as well. (161)

O Lord ! Innumerable persons salute You and hail You as the greatest power on Earth, while the persons performing penance and worship also pay obeisance to You within their hearts, You are the only perfect being amongst all the human beings, as You are the embodiment of perfection, with no parallel, and with all the virtues within Yourself. You are much higher than the human beings and do not need any beautification or embellishments, being of unimaginable power and beauty. (162)

O Imperishable formless Lord ! You are an embodiment of Knowledge, and You alone are bestowing enlightenment to the learned Munis. (absetics) O Lord ! Master of all virtues ! Our Salutations to You ! You are ever-existent in all the Lands and Oceans and are pervading everywhere being omni-present. (163)

O Lord ! Your form is ever new and fresh, and never becomes stale or old, and never undergoes any change for the worse. Your abode is as immovable as anything, and there is none equal to You, and Your gratness is beyond our comprehension. It is rather impossible (difficult) to describe., Your form or appearance as it is too great and Vast to be described ; and it is beyond our imagination and Comprehension. (164)

O Lord ! You are omni-present, being present everywhere, on lands or oceans, and Your greatness begs no description or beautification. You are present in all the directions, and the corners of the world and You are not born from the woman;s womb. O Lord ! You are too great for all the lands and oceans ; You are prevalent everywhere being present in all the corners even, and none has been able to evaluate or gauge Your depth or greatness, as You are limitless and beyond our imagination. (165)

O Imperishable Lord ! You are a personifacation of knowledge as You have the know- how of everything. You are the greatest power on Earth, being the Master of the whole drama (show). All the arrangements for the maintenance of the Universe are within Your powers as You are the only power, being everything in One. Your form is really wonderful. (166)

ੳਅੰਕਾਰ ਆਦਿ ॥ ਕਥਨੀ ਅਨਾਦਿ ॥
ਖਲ ਖੰਡ ਖਿਆਲ ॥ ਗੁਰਬਰ ਅਕਾਲ ॥ ੧੬੭ ॥
Onkar aad.kathni anad.
khal khand khial.gurbar akal. (167)

ਘਰ ਘਰਿ ਪ੍ਰਨਾਮ ॥ ਚਿਤ ਚਰਨ ਨਾਮ ॥
ਅਨਛਿੱਜ ਗਾਤ ॥ ਆਜਿਜ ਨ ਬਾਤ ॥ ੧੬੮ ॥
ghar ghar parinam. chit charan nam.
anchhijv gat. ajiz na baat. (168)

ਅਨਝੰਝ ਗਾਤ ॥ ਅਨਰੰਜ ਬਾਤ ॥
ਅਨਟੁਟ ਭੰਡਾਰ ॥ ਅਨਠਟ ਅਪਾਰ ॥ ੧੬੯ ॥
aanjhanjh gaat. anrung baat.
antut bhandar. anthat apar. (169)

ਆਡੀਠ ਧਰਮ ॥ ਅਤਿ ਢੀਠ ਕਰਮ ॥
ਅਣਬ੍ਰਣ ਅਨੰਤ ॥ ਦਾਤਾ ਮਹੰਤ ॥ ੧੭੦ ॥
adith dharam. at dheeth karam.
anbaran anant. daata mahant. (170)

ਹਰਿਬੋਲਮਨਾ ਛੰਦ ॥ ੜ੍ ਪ੍ਰਸਾਦਿ ॥
ਕਰੁਣਾਲਯ ਹੈ' ॥ ਅਰਿ ਘਾਲਯ ਹੈ' ॥
ਖਲ ਖੰਡਨ ਹੈ' ॥ ਮਹਿ ਮੰਡਨ ਹੈ' ॥ ੧੭੧ ॥
Harbolmana Chhand. Tav Parsad
Karnaleiu hain. ar ghaliu hain.
khal kandan hain. Meh mandan hain. (171)

ਜਗਤੇਸ੍ਵਰ ਹੈ' ॥ ਪਰਮੇਸ੍ਵਰ ਹੈ' ॥
ਕਲਿ ਕਾਰਣ ਹੈ' ॥ ਸਰਬ ਉਬਾਰਣ ਹੈ' ॥ ੧੭੨ ॥
jagtesvar hain. Parmesavar hain.
Kal karan hai. Sarab ubaran hain. (172)

ਧ੍ਰਿਤ ਕੇ ਧ੍ਰਣ ਹੈ' ॥ ਜਗ ਕੇ ਕ੍ਰਣ ਹੈ' ॥
ਮਨ ਮਾਨਿਯ ਹੈ' ॥ ਜਗ ਜਾਨਿਯ ਹੈ' ॥ ੧੭੩ ॥
drit ke dhran hain. jag ke kran hain.
man maniu hain. jag janiye hain. (173)

O Lord ! You are omni-present, being present everywhere in one form, with only one appearance and presentation. You are the beginning of everything in the world. It is rather difficult to describe You and it is beyond us to find out Your origin. O Lord ! You could destroy all the enemies in a moment, You are the greatest and are unaffected by Time or death, as You are immortal and ever-existent. (167)

O Lord ! All the human beings worship You in their homes and salutes You, having inculated Your love (Your lotus feet) in their hearts and meditate on true Name fully immersed in Your worship. Your form is ever new (green) and never gets old and You are never in need of anything. (168)

O Lord ! Your existence is above all the worldly bickerings, but You are never annoyed with human beings on their short-comings. Your blessings and gifts to the man-kind are never in short-supply and You are bestowing (Your) material wealth with a broad smile. You are limitless but cannot be established in a fixed position like the statutes of gods, but no one has ever found the limits of Your existence as it is beyond us. (169)

O Lord ! Your form and practice of religious duties are not to be seen anywhere as there is no indication of any sign or symbol depiciting You. You are controlling (running) the show of this worldly drama in a perfect order. O Lord ! You are limitless, the greatest benefactor and none could ever belittle You. (tarnish Your image) (170)

Harbole mana Chhand
'By the Grace of the Lord'

O Lord ! You are the fountai-head of mercy and kindness, and You are bestowing Your mercy on all human beings. You could destroy all the enemies (of saints) and cause destruction of all villainous (devilish) persons or demons. (who are a source of pain and suffering to society). You alone are responsible for beautifying the land and mananging sustenance or maintenance of all human beings. (171)

O Lord ! You are the Master of the whole world. You are the True great Master, the protector of all human beings, and are engaged in the conduct of wars and You alone are looking after our safety in the Wars. (172)

O Lord ! You are the support of the Earth and You are the creator of the Universe ad well. The human beings of the world always salute You in the hearts, being their sustainer and Lord, and all the human beings try to unreval Your secrets. (173)

ਸਰਬੰ ਭਰ ਹੈ' ॥ ਸਰਬੰ ਕਰ ਹੈ' ॥
ਸਰਬ ਪਾਸਿਯ ਹੈ' ॥ ਸਰਬ ਨਾਸਿਯ ਹੈ' ॥ ੧੭੪ ॥
Sarbung bhar hain. sarbung kar hain.
sarab pasien hain. sarab nasien hai. (174)

ਕਰੁਣਾਕਾਰ ਹੈ' ॥ ਬਿਸ੍ਵੰਭਰ ਹੈ' ॥
ਸਰਬੇਸ੍ਵਰ ਹੈ' ॥ ਜਗਤੇਸ੍ਵਰ ਹੈ' ॥ ੧੭੫ ॥
Karunakar hain. bisvanghhar hain.
Sarbesvar hain. Jagteivar hain. (175)

ਬ੍ਰਹਮੰਡਮ ਹੈ' ॥ ਖਲ ਖੰਡਮ ਹੈ' ॥
ਪਰ ਤੇ ਪਰ ਹੈ' ॥ ਕਰੁਣਾਕਾਰ ਹੈ' ॥ ੧੭੬ ॥
Brehmandas hain. Khal Khandas hain.
par te par hain. Karunakar hain. (176)

ਅਜਪਾ ਜਪ ਹੈ' ॥ ਅਥਪਾ ਥਪ ਹੈ' ॥
ਅਕ੍ਰਿਤਾ ਕ੍ਰਿਤ ਹੈ' ॥ ਅੰਮ੍ਰਿਤਾ ਮ੍ਰਿਤ ਹੈ' ॥ ੧੭੭ ॥
ajapa jap hain. athapa thap hain.
akirta kirat hain. amrita mirat hain. (177)

ਅਮ੍ਰਿਤਾ ਮ੍ਰਿਤ ਹੈ' ॥ ਕਰਣਾ ਕ੍ਰਿਤ ਹੈ' ॥
ਅਕ੍ਰਿਤਾ ਕ੍ਰਿਤ ਹੈ' ॥ ਧਰਣੀ ਧ੍ਰਿਤ ਹੈ' ॥ ੧੭੮ ॥
amrita mirat hain. karna kirat hain.
akirta kirat hain. dharni dhrit hain. (178)

ਅਮ੍ਰਿਤੇਸ੍ਵਰ ਹੈ' ॥ ਪਰਮੇਸ੍ਵਰ ਹੈ' ॥
ਅਕ੍ਰਿਤਾ ਕ੍ਰਿਤ ਹੈ' ॥ ਅਮ੍ਰਿਤਾ ਅਮ੍ਰਿਤ ਹੈ' ॥ ੧੭੯ ॥
amritesvar hain. Parmesvar hain.
akirta krit hain. amrita mirat hain. (179)

ਅਜਬਾ ਕ੍ਰਿਤ ਹੈ' ॥ ਅਮ੍ਰਿਤਾ ਅਮ੍ਰਿਤ ਹੈ' ॥
ਨਰ ਨਾਇਕ ਹੈ' ॥ ਖਲ ਘਾਇਕ ਹੈ' ॥ ੧੮੦ ॥
ajba kirat hain. amrita amrit hain.
Nar naiek hain. khal ghaiek hain. (180)

ਬਿਸ੍ਵੰਡਰ ਹੈ' ॥ ਕਰੁਣਾਲਯ ਹੈ' ॥
ਨ੍ਰਿਪ ਨਾਇਕ ਹੈ' ॥ ਸਰਬ ਪਾਇਕ ਹੈ' ॥ ੧੮੧ ॥
abisvanbhar hain. karnalieu hain.
Nrip naik hain. sarab paiek hain. (181)

O Lord ! You are the creator and sustainer of the whole world. You are very close to all the beings, asYou are pervading everywhere. At the same time You are the destroyer of the whole world as well. (174)

O Lord ! You are the True master of the whole world. (You are the creator and Master of the whole Universe). You are responsible for the destruction of tyrants by cutting them into bits and pieces. O Lord ! You are the greatest power on Earth with no parallel and are the fountain-head of Your-Grace. (175)

O Lord ! You are the fountain-head of Your mercy and kindness and are the sustainer of the whole Universe. You are the true master of all human beings in the world and are the protector of all beings, as You are the Lord Almighty. (176)

O Lord ! You are above the reach of all religious practices like mantras and even You cannot be controlled by Your worship or prayers. You cannot established in a fixed posture like the statue in a temple (mandir) nor anybody could portray You, andYou are ever-existent and are immortal. Your power is ever-existent in the same position and stature. (177)

O Lord ! You are ever-existent being immortal. You are an embodiment of Mercy but none could ever portray Your picture (painting) as none could ever make Your sculpture or postrayal of Your form. (as none has seen You). You are the support of the Earth. (178)

O Lord ! You are such a True Master that it is rather difficult to gauge Your depth or describe Your power. As You are the greatest (power) on Earth, the Lord Almighty. You are immortal and none could ever portray You. (179)

O Lord ! Your appearance and Form is really wonderful, and You are immortal. You are the Sole (True) Master of the whole world, and are the destroyer of all sinners and devils.) (180)

O Lord ! You are the protector and sustainer of the whole world. You are the fountain head of all mercy and benevolence. You are the King of Kings, the greater King and True Master of the whole Universe, and are protecting the whole human race. (181)

ਭਵ ਭੰਜਨ ਹੈ' ॥ ਅਰਿ ਗੰਜਨ ਹੈ' ॥
ਰਿਪੁ ਤਾਪਨ ਹੈ' ॥ ਜਪੁ ਜਾਪਨ ਹੈ' ॥ ੧੮੨ ॥
aBhav bhanjan hain. ari ganjan hain.
rip tapan hain. jap japan hain. (182)

ਅਕੰਲ ਕ੍ਰਿਤ ਹੈ' ॥ ਸਰਬਾ ਕ੍ਰਿਤ ਹੈ' ॥
ਕਰਤਾ ਕਰ ਹੈ' ॥ ਹਰਤਾ ਹਰਿ ਹੈ' ॥ ੧੮੩ ॥
aaklung kirat hain. Sarba kirat hain.
Karta kar hain. harta har hain. (183)

ਪਰਮਾਤਮ ਹੈ' ॥ ਸਰਬਾਤਮ ਹੈ' ॥
ਆਤਮ ਬਸ ਹੈ' ॥ ਜਸ ਕੇ ਜਸ ਹੈ' ॥ ੧੮੪ ॥
Parmatam hain. Sarbatam hain.
atam bas hain. jas ke jas hain. (184)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ ॥
ਨਮੋ ਸੂਰਜ ਸੂਰਜੇ ਨਮੋ ਚੰਦ੍ ਚੰਦ੍ਰੇ ॥
ਨਮੋ ਰਾਜ ਰਾਜੇ ਨਮੋ ਇੰਦ੍ ਇੰਦ੍ਰੇ ॥
ਨਮੋ ਅੰਧਕਾਰੇ ਨਮੋ ਤੇਜ ਤੇਜੇ ॥
ਨਮੋ ਬ੍ਰਿੰਦ ਬ੍ਰਿੰਦੇ ਨਮੋ ਬੀਜ ਬੀਜੇ ॥ ੧੮੫ ॥
Bhujang Paryat Chhand
Namo suraj sooraj Namo Chander chandrai.
Namo raj raje Namo Indra Indrai.
Namo andhkarai Namo tej tejai.
Namo brind brindai. Namo beej beejai. (185)

ਨਮੋ ਰਾਜਸੰ ਤਾਮਸੰ ਸਾ'ਤ ਰੂਪੇ ॥ ਨਮੋ ਪਰਮ ਤੱਤੰ ਅਤੱਤੰ ਸਰੂਪੇ ॥
ਨਮੋ ਜੋਗ ਜੋਗੇ ਨਮੋ ਗਿਆਨ ਗਿਆਨੇ ॥ ਨਮੋ ਮੰਤ੍ ਮੰਤ੍ਰੇ ਨਮੋ ਧਿਆਨ ਧਿਆਨੇ ॥ ੧੮੬ ॥
Namo rajsung taamsung Sant roopai .
Namo param tatung attantung surupai.
Namo jog jogai Namo gyan gianai.
Namo mantar mantrai Namo dhian dhianai. (186)

ਨਮੋ ਜੁਧ ਜੁਧੇ ਨਮੋ ਗਿਆਨ ਗਿਆਨੇ ॥ ਨਮੋ ਭੋਜ ਭੋਜੇ ਨਮੋ ਪਾਨ ਪਾਨੇ ॥
ਨਮੋ ਕਲਹ ਕਰਤਾ ਨਮੋ ਸਾਤ ਰੂਪੇ ॥ ਨਮੋ ਇੰਦ੍ ਇੰਦ੍ਰੇ ਅਨਾਦੰ ਬਿਭੂਤੇ ॥ ੧੮੭ ॥
Namo judh judhi Namo gian gianai.
Namo bhoj bhojai Namo paan panai.
Namo kaleh karta Namo sant rupai.
Namo Indra Indrai anadung bibhootai.(187)

O Lord ! You could save man from being thrown in the cycle of rebirth and are responsible for the conquest of all enemies or their defeat. You are also responsible for causing punishment to the enemies (of saints) and the Guru-minded persons are made to recite Your Name through Your Grace. (182)

O Lord ! There is no Stigma attached to Your form or appearance, as Your form is perfect in all respects. You are the Creator of (god) Brahma, the god of creation, and You are the destroyer of Shiva, the god of destruction. (183)

O Lord ! You are the greatest and purest soul of all (Prime-Soul) and are the soul of all beings. You are under Your own control, as You are representing the same form and appearance as You are in actual practice, the Supreme Soul. (184)

Bhujang prayat Chhand

O Lord ! Hail to You ! You are the greatest sun in the firmament and the source of light to the Sun, and also the bestower of the cooling light to the moon. You are the King of Kings, and the King of the King of the gods, Indra even. O Lord ! Our Salutations to You. You represent the total darkness also and the power to illuminate all around. O Lord ! Hail to You ! You are the collective gathering of various types of human beings, and also the formless presentation of the Lord Himself. (This world, seen and unseen, are both representative of Your presence). (185)

O Lord ! Hail to You! The three-pronged Maya (worldly falsehood) i.e. lust for power, greed and partial peace have taken birth from You only. Our Salutations to You, the Primal Soul, and Your form is free from the three-pronged worldly activity. Our Salutations to You ! You are representing the most toughest form of penance or the great knowledge on Earth. You are the greatest mantar (spell), prayer for acquiring wealth and the most difficult posture of trance or meditation. (O Lord ! Your Name is everything for us, the penance, knowledge, mantar or pose for meditation). (186)

O Lord ! Salutations to You ! You are the conqueror of enemies in the wars and Your Name is the greatest and purest form of knowledge. You are the sustainer of all beings at all times, and the power to sustain is within Your Control. You are responsible for creating bickerings and quarrels in the world and You are an embodiment of peaceful existence also. You are the King of the Kingdom of gods, but no one could trace the beginning or source of Your brilliance and enlightenment. (187)

ਕਲੰਕਾਰ ਰੂਪੇ ਅਲੰਕਾਰ ਅਲੰਕੇ ॥
ਨਮੋ ਆਸ ਆਸੇ ਨਮੋ ਬ'ਾਕ ਬੰਕੇ ॥
ਅਭੰਗੀ ਸਰੂਪੇ ਅਨੰਗੀ ਅਨਾਮੇ ॥
ਤ੍ਰਿਭੰਗੀ ਤ੍ਰਿਕਾਲੇ ਅਨੰਗੀ ਅਕਾਮੇ ॥ ੧੮੮ ॥
Kalankar roopai alankar alankai.
Namo aas aasai Namo bank bankai.
abhangi sarupai anagi anamai.
tribhangi tirkalai anangi akamai. (188)

ਏਕ ਅਛਰੀ ਛੰਦ ॥
ਅਜੈ ॥ ਅਲੈ ॥ ਅਭੈ ॥ ਅਬੈ ॥ ੧੮੯ ॥
ek achhri Chhand
ajai. alai. abhai. abai. (189)

ਅਬੂ ॥ ਅਜੂ ॥ ਅਨਾਸ ॥ ਅਕਾਸ ॥ ੧੯੦ ॥
abhu aju. anas. akas. (190)

ਅਗੰਜ ॥ ਅਭੰਜ ॥ ਅਲੱਖ ॥ ਅਬੱਖ ॥ ੧੯੧ ॥
aganj. abhanj. alakh. abhekh. (191)

ਅਕਾਲ ॥ ਦਿਆਲ ॥ ਅਲੇਖ ॥ ਅਭੇਖ ॥ ੧੯੨ ॥
akal. dial. alekh. abhekh. (192)

ਅਨਾਮ ॥ ਅਕਾਮ ॥ ਅਗਾਹ ਅਢਾਹ ॥ ੧੯੩ ॥
anam. akam. agah. adhar. (193)

ਅਨਾਥੇ ॥ ਪ੍ਰਮਾਥੇ ॥ ਅਜੋਨੀ ॥ ਅਮੋਨੀ ॥ ੧੯੪ ॥
anathai. pramathai. ajoni. amoni. (194)

ਨ ਰਾਗੇ ॥ ਨ੍ ਰੰਗੇ ॥ ਨ ਰੂਪੇ ॥ ਨ ਰੇਖੇ ॥ ੧੯੫ ॥
Na ragai. na rungai. Na roopai. na rekhai. (195)

ਅਕਰਮੰ ॥ ਅਭਰਮੰ ॥ ਅਗੰਜੇ ॥ ਅਲੇਖੇ ॥ ੧੯੬ ॥
akarmung. abhrung. aganjai. alekhai. (196)

O Lord ! Hail to You ! Your Form is without any short comings. You are the most precious ornament and the most beautiful form and are responsible for bestowing beauty on the most beautiful persons. You are the support of the hopes and aspirations of men, and the most beautiful power on Earth. O Lord ! Your existence is not subject to destruction (like the human beings). You do not possess any form or body and are without any Name. O Lord ! You are the destroyer of all the three regions (worlds). You do not have any body form or limbs nor are you impressed by any worldly desires or hopes. (188)

Ek Achhri Chhand

O Lord ! No one could ever conquer You or gain upper hand over You. You are imperishable. You are fearless (having no fear of anyone) as You are free from death and are pervading everywhere including the skies. (190)

O Lord ! No one could conquer You nor anyone could break You into bits and pieces. You cannot be seen, nor You need any food for sustenance. (191)

O Lord ! You are above (the effect of) death, or unaffected by Time. You are the fountain-head of Grace and Mercy. No one could ever portray You nor do You wear any particular robes or dress of distiction. (192)

O Lord ! There is no particular Name for You. You have no desires or aspirations in this worldly life. No one could gauge Your depth or vastness and dislodge You from Your position. (193)

O Lord ! You have no master overseeing You. You are the destroyer of all. Neither You are born (like human beings) nor You are engrossed in meditation in complete silence. (194)

O Lord ! You do not have any worldly attachements as You do not possess any form, hue or symbol. (195)

O Lord ! You are not in need of any religious (formal) practices or functions, neither any doubts, misgivings or dual-mindedness ever bother You. No one could ever defeat You or postray You. (196)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ ॥

ਨਮਸਤੁਲ ਪ੍ਰਣਾਮੇ ਸਮਸਤੁਲ ਪ੍ਰਣਾਸੇ ॥ ਅਗੰਜੁਲ ਅਨਾਮੇ ਸਮਸਤੁਲ ਨਿਵਾਸੇ ॥
ਨ੍ਰਿਕਾਮੰ ਬਿਭੂਤੇ ਸਮਸਤੁਲ ਸਰੂਪੇ ॥ ਕੁਕਰਮੰ ਪ੍ਰਣਾਮੀ ਸੁਧਪਮੰ ਬਿਭੂਤੇ ॥ ੧੯੭ ॥

Bhujang prayat Chhand

Namastul pranamai samastual pranasai.
aganjul anamai samastual nivasai.
Nirkamung bibhootai Samastual Saroopai.
Kukarmung pranasi Sudharmung bibhootai. (197)

ਸਦਾ ਸੱਚਿਦਾਨੰਦ ਸੱਤ੍ਰੰ ਪ੍ਰਨਾਸੀ ॥
ਕਰੀਮੁਲ ਕੁਨਿੰਦਾ ਸਮਸਤੁਲ ਨਿਵਾਸੀ ॥
ਅਜਾਇਬ ਬਿਭੂਤੇ ਗਜਾਇਬ ਗਨੀਮੇ ॥
ਹਰੀਅੰ ਕਰੀਅੰ ਕਰੀਮੁਲ ਰਹੀਮੇ ॥ ੧੯੮ ॥

Sada sachdanand satrung pranasi.
Karimul kuninda Samastual nivasi.
ajaieb bibhortai gajaieb ghanimai.
hariang kariang karimul rahimai. (198)

ਚੱਤ੍ਰ ਚਕ੍ਰੰ ਵਰਤੀ ਚੱਤ੍ਰ ਚਕ੍ਰੰ ਭੁਗਤੇ ॥
ਸੁਯੰਭਵ ਸੁਭੰ ਸਰਬਦਾ ਸਰਬ ਜੁਗਤੇ ॥
ਦੁਕਾਲੰ ਪ੍ਰਣਾਸੀ ਦਿਆਲ ਸਰੂਪੇ ॥
ਸਦਾ ਅੰਗ ਸੰਗੇ ਅਭੰਗੀ ਬਿਭੂਤੇ ॥ ੧੯੯ ॥

Chattar chakar varti chatar chakar bhugtai.
suyunbhav subhang sarabda sarab jugtai.
dukalang pranasi dialung saroopai.
Sada ang sungai abhangung bibhootai.(199)

ਅਕਾਲ ਉਸਤਤਿ ।

੧ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ । ਸ੍ਰੀ ਭਗਉਤੀ ਜੀ ਸਹਾਇ
ਸ੍ਰੀ ਅਕਾਲ ਜੀ ਕੀ ਉਸਤਤਿ ਉਤਾਰਾ ਖਾਸੇ ਦਸਤਖਤ ਕਾ । ਪਾਤਿਸ਼ਾਹੀ ੧੦

ਅਕਾਲ ਪੁਰਖ ਕੀ ਰੱਛਾ ਹਮ ਨੈ । ਸਰਬ ਲੋਹ ਕੀ ਰੱਛਿਆ ਹਮ ਨੈ ।
ਸਰਬ ਕਾਲ ਜੀ ਕੀ ਰੱਛਿਆ ਹਮ ਨੈ । ਸਰਬ ਲੋਹ ਜੀ ਦੀ ਸਦਾ ਰੱਛਿਆ ਹਮ ਨੈ ॥ ੧

Akal Ustat

ik Onkar Satgur Prasad Sri Bhagouti ji Sahai
Sri Akal ji ki Ustat Patshahi 10

Akal Purkh ki rachha hum nai. Sarab Loh ki rachhia hum nai.
Sarab Kal ji ki rachhia hum nai. Sarab Loh ji di Sada rachhia hum nai. (1)

Bhujang Prayat Chhand

My Salutations to the Lord, worthy of worship. He is the destroyer of all. O Lord ! You are invincible and do not possess any one Name. You are pervading all the human beings, and are established in position. Hail to the Lord ! His detachment is his biggest asset for His light and glamorous form, in fact, all the beings of the world (human and animal Kingdom) are requesting Your form. O Lord ! You are the destroyer of all sins and Sinful actions. Your geatness lies in carrying out Your functions and duties. (197)

(The Lord is devoid of any desires, is performing all His functions including Sustenance of the world, while His grandeur and greatness are witnessed by us.) O Lord ! Hail to You ! You are an embodiment of Truth, consciousness and bliss ; and You are representing surely conciousness and joy or bliss. You are the destroyer of Your enemies and the greatest benefactor of all. You are the creator of all and are pervading all human beings equally. O Lord ! Your form is really wonderful and full of grandeur. You are causing unknown miseries to Your enemies. You are the destroyer of all and the creator of all at the same time. You are the benefactor and bestower of Grace and mercy to all mankind. (198)

O Lord ! Hail to You ! You are pervading all the four sides and the whole world, While Your Will prevails over the whole Universe. You are self existent and most beautiful and are pervading everywhere.O Lord ! You could destroy all the suffering caused by the cycle of births and deaths and are an embodiment of Grace and kindness. You are truthful, and are the support of all beings and Your grandeur and greatness is permanent and imperishable. (199)

Akal Ustat (In praise of the Lord)
(ik Onkar Sat Gur Prasad)
By the Grace of The One Supreme Being,
Manifested by Himself & Attainable
Through the Guru's Grace.

"May the Lord, embodiment of Sword, be our protector."
Under the Signature of The Tenth Master"
Let the Lord, the Imperishable Manifestation of the Supreme Being, be our protector, Let the Lord, the personification of Steel, (all powerful) be our protector, let the Lord, Embodiment of Death, (for all), be our protector ; let the Lord manifestation of all powerful (Steel-hearted) Being, be our protector for all times.

ੜ੍ ਪ੍ਰਸਾਦਿ । ਚਉਪਾਈ

ਪ੍ਰਣਵੇ ਆਦਿ ਏਕੰਕਾਰਾ । ਜਲ ਥਲ ਮਹੀਅਲ ਕੀਓ ਪਸਾਰਾ ।
ਆਦਿ ਪੁਰੁਖ ਅਬਗਤਿ ਅਬਿਨਾਸੀ । ਲੋਕ ਚਤ੍ ਦਸਿ ਜੋਤਿ ਪ੍ਰਕਾਸੀ ॥ ੧

Tav Prasad Choupaiee

Pranvo aad akankara. jal thal mahial kiun pasara.
aad Purkh abgat abnasi. Lok chatar das joat prakasi (1)

ਹਮਤਿ ਕੀਟ ਕੇ ਬੀਚ ਸਮਾਨਾ । ਰਾਵ ਰੰਕ ਜਿਹ ਇਕਸਰ ਜਾਨਾ ।
ਅਦੈ ਅਲਖ ਪੁਰਖ ਅਬਿਗਾਮੀ । ਸਭ ਘਟ ਘਟ ਕੇ ਅੰਤਰਜਾਮੀ ॥ ੨

hast keet ke beech samana. rav rung jeh iksar jana.
adaiv alaḳh purkha abgammi. sabh ghat ghat ke antarjammi (2)

ਅਲਖ ਰੂਪ ਅੱਛੈ ਅਨਭੇਖਾ । ਰਾਗ ਰੰਗ ਜਿਹ ਰੂਪ ਨ ਰੇਖਾ ।
ਬਰਨ ਚਿਹਨ ਸਭਹੁੰ ਤੇ ਨਿਆਰਾ । ਆਦਿ ਪੁਰੁਖ ਅਦੈ ਅਬਿਕਾਰਾ ॥ ੩

alakh roop achai unbhekha. rag rung jeh roop na rekha.
baran chehan sabhhun te niara. aad Purkh adaiv abikara. (3)

ਬਰਨ ਚਿਹਨ ਜਿਹ ਜਾਤਿ ਨ ਪਾਤਾ । ਸੱਤ੍ ਮਿੱਤ੍ ਜਿਹ ਤਾਤ ਨਾ ਮਾਤਾ ।
ਸਭ ਤੇ ਦੂਰਿ ਸਭਨ ਤੇ ਨੇਰਾ । ਜਲਿ ਥਲਿ ਮਹੀਅਲਿ ਜਾਹਿ ਬਸੇਰਾ ॥ ੪

baran chehan jeh jaat na paata . Satar mitar jeh tat na mata.
sabh te dur sabhan te nera. jal thal mehial jahe basera . (4)

ਅਨਹਦ ਰੂਪ ਅਨਾਹਦ ਬਾਨੀ । ਚਰਨ ਸ਼ਰਨਿ ਜਿਹ ਬਸਤ ਭਵਾਨੀ ।
ਬ੍ਰਹਮਾ ਬਿਸਨੁ ਅੰਤੁ ਨਹੀ' ਪਾਇਓ । ਨੇਤਿ ਨੇਤਿ ਮੁਖਚਾਰ ਬਤਾਇਓ ॥ ੫

anhad roop anand bani. charan saran jeh bast bhavani.
Brahma bisnu ant nahi paȷon.nait nait mukhchar bataion. (5)

ਕੋਟਿ ਇੰਦ੍ ਉਪਇੰਦ੍ ਬਨਾਏ । ਬ੍ਰਹਮ ਰੁਦ੍ ਉਪਾਇ ਖਪਾਏ ।
ਲੋਕ ਚਤ੍ ਦਸ ਖੇਲ ਰਚਾਇਓ । ਬਹੁਰਿ ਆਪ ਹੀ ਬੀਚ ਮਿਲਾਇਓ ॥ ੬

Kot Indra Upindra banaie. Braham ruder upaie khapaie.
lok chattar das khel rachiou. bahur aap hi beech milaion. (6)

(Followed by the Author's Signature)
'By the Grace of the Supreme-Being',
'Choupaiee-(Composition of Four Stanzas)

My salutations to the Formless Lord (of one Form-Imperishable) first of all, who has created everything including Oceans, lands, and Skies (the ethereal Space), the only God-head in the beginning, (Timeless Supreme Being), Formless and Imperishable Lord, who has illuminated and enlightened all the fourteen regions of the Universe (with His light of Knowledge). (1)

The Lord, who is pervading all beings, including the elephant and the ant (from biggest to the smallest being) and has treated (sustained) all beings including the King and beggar on par (with equal care) is free from dual-mindedness ; is imperceivable, Indescribable, and beyond our comprehension, and is omni-potent, knowing all our inner feelings (our mindset), having all knowledge. (2)

He is Unseen, Indestructible (Imperishable Death-less) and (free from any outer appearance) formless ; neither. He is having any shape, colour nor anyone could portray His configuration. He is above all Virnas (four castes like Brahmins, Kashatriyas) and symbols (birth marks) and incomparable ; the pereneal Supreme Being, without attachments and free from all vices. (None has the capacity or comprehension to narrate or recount Your form, being self-effulgent light having indescribable radiance). (3)

The Lord has no signs(symptoms) Varnas, caste or creed, has no friends or foes, has no parents (mother or father) ; He is a distant being though the nearest being (being close by, though we perceive Him as a being from distant lands). He abides in all lands, seas and the skies being omni-present. (4)

His form is infinite beyond any description, and is the Greatest being having no limits with a speech like Unstrung Music (emanating from space) The goddess of worldly wealth (Maya) is taking the support of His lotus-feet, (In His support, the treasures of the world are available) Even gods like Brahma and Vishnu have not known His limits. (He is beyond the comprehension of gods being infinite and limitless) . The god Brahma with his four faces (four tongues), has described Him as beyond description and infinite without any limits. (5)

The Lord has created millions of gods like Indra and Upindra (Vaman incarnations); He has created gods like Brahma and Shiva and sustained them, (with his might), who get perished also through 'Him. He has enacted His worldly drama of creation with fourteen regions (creation of Universe) which finally merge with Him only. (He creates and destroys the Universe at Will) (6)

ਦਾਨਵ ਦੇਵ ਫਨਿੰਦ ਅਪਾਰਾ । ਗੰਧ੍ਰਬ ਜੁੱਛ ਰਚੇ ਸੁਭਚਾਰਾ ।
ਭੂਤ ਭਵਿੱਖ ਭਵਾਨ ਕਹਾਨੀ । ਘਟ ਘਟ ਕੇ ਪਟ ਪਟ ਕੀ ਜਾਨੀ ॥ ੭
danav dev phenind apara. gandhrab rache subhchara.
bhoot bhavikh bhavan kahani.ghar ghar ke pat pat ki jani. (7)

ਤਾਤ ਮਾਤ ਜਿਹ ਜਾਤਿ ਨਾ ਪਾਤਾ । ਏਕ ਰੰਗ ਕਾਹੂੰ ਨਹੀ ਰਾਤਾ ।
ਸਰਬ ਜੋਤਿ ਕੇ ਬੀਚ ਸਮਾਨਾ । ਸਭਹੂੰ ਸਰਬ ਠੌਰਿ ਪਹਿਚਾਨਾ ॥ ੮
taat maat jeh jaat na pata. ek rung kahun nahi raata.
sarab joat ke beech samana.sabhhun sarab thor pehchana. (8)

ਕਾਲ ਰਹਿਤ ਅਨਕਾਲ ਸਰੂਪਾ । ਅਲਖ ਪੁਰੁਖ ਅਵਿਗਤਿ ਅਵਧੂਤਾ ।
ਜਾਤਿ ਪਾਤਿ ਜਿਹ ਚਿਹਨ ਨ ਬਰਨਾ । ਅਬਿਗਤਿ ਦੇਵ ਅਛੈ ਅਨ-ਭਰਮਾ ॥ ੯
Kaal rehat ankal sarupa. alakh purkh avgat avdhoota.
jaat paat jeh chehan na barna. abgat dev acchai Un bharma. (9)

ਸਭ ਕੋ ਕਾਲ ਸਭਨ ਕੋ ਕਰਤਾ । ਰੋਗ, ਸੋਗ ਦੋਖਨ ਕੋ ਹਰਤਾ ।
ਏਕ ਚਿੱਤ ਜਿਹ ਇਕ ਛਿਨ ਧਿਆਇਓ । ਕਾਲ ਫਾਸਿ ਕੇ ਬੀਚ ਨ ਆਇਓ ॥ ੧੦
Sabh ko kaal sabhan ko karta. rog sog dokhon ko harta.
ek chit jeh ik chhin dhiaieon. Kaal phas ke beech na aieon. (10)

ਅਕਾਲ ਉਸਤਤਿ ੜ੍ ਪ੍ਰਸਾਦਿ ॥ ਕਬਿੱਤ
ਕਤਹੂੰ ਸੁਚੇਤ ਹੁਇ ਕੈ, ਚੇਤਨਾ ਕੋ ਚਾਰੁ ਕੀਓ ;
ਕਤਹੂੰ ਅਚਿੰਤ ਹੁਇ ਕੈ, ਸੋਵਤ ਅਚੇਤ ਹੋ ।
ਕਤਹੂੰ ਭਿਖਾਰੀ ਹੁਇ ਕੈ, ਮਾਗਤ ਫਿਰਤ ਭੀਖ ;
ਕਹੂੰ ਮਹਾ ਦਾਨਿ ਹੁਇ ਕੈ, ਮਾ'ਗਿਓ ਧਨ ਦੇਤ ਹੈ ।
ਕਹੂੰ ਮਹਾ ਰਾਜਨ ਕੇ, ਦੀਜਤ ਅੰਨਤ ਦਾਨ ;
ਕਹੂੰ ਮਹਾ ਰਾਜਨ ਤੇ ਛੀਨ ਛਿਤ ਲੇਤ ਹੋ ।
ਕਹੂੰ ਬੇਦਿ ਰੀਤਿ ਕਹੂੰ ਤਾ ਸਿਉ! ਬਿਪਰੀਤਿ ;
ਕਹੂੰ ਤ੍ਰਿਗੁਨ ਅਤੀਤ, ਕਹੂੰ ਸੁਰਗੁਨ ਸਮੇਤ ਹੋ । ੧੧

Akal Ustati Tav prasad Kabit
Kathun suchet hoiai kai chetna ko chaar kiou.
Kathun achint hoiai kai sovat achet ho.
Kathun bhikhari hoiai kai mangat phirat bheekh.
Kahun maha(n) dani hoia kai mangiou dhan deit ho.
Kahun maha(n) rajan ko deejat anant daan.
Kahun maha(n) rajan te cheen chhit leit ho.
Kahun Beid reet kahun ta siun bipreet.
Kahun trigun ateet Kahun sargun samet ho. (11)

The lord has created limitless demons, gods and the Snake (Sheshnag) (The Cobra with thousand fangs) the musicians of gods, (who sing their praises) and various beings with virtuous deeds. He alone represents the Happenings of Past and Present (all present and past history) times, being an embodiment of all events of the Universe. He knows all the (secret) inner feelings and thoughts of various beings, as He is omni-scient. (7)

Neither He has any father or mother (He is not born of any parents) nor He has any caste or lineage. He is not related to any particular (culture) race : in fact He is pervading all the forms of human beings. (His light is immanent from all beings), and He has been perceived being present at all places. (He is omni-present). (8)

He is free from Death (Imperishable) and His form is free from destruction. (His form is beyond the reach of god of death). He is fathomless (beyond our comprehension), Indeseribable Supreme-being and free from the reach of worldly falsehood (Unaffected by Maya). He has no caste or creed, colour or race, sign or symbol. He is above human comprehension, Imperishable and free from all doubts or misgivings, a manifestation of supreme being. (Almighty). (9)

He is destroyer of all beings and is responsible for eradication, of all sins, afflictions and sadness. Whosoever remembers Him for a moment with full concentration of mind, escapes the clutches of the god of death. (10)

"By thy Grace" Kabit (Poetic Song)

O Lord ! You have enbellished the mind with enlightenment and beauty, being an active manifestation of knowledge and cleverness at times, while at other times You are perceived resting in the Slumber of inactivity and free from all worries (all responsibilities). You are perceived at times begging for alms, whereas at other times You are perceived as an embodiment of donations (a Great donor), distributing (always) wealth to the poor and needy. You have been perceived lending (distributing)-in plenty to the Kings even at times, while at other times, You are divesting kings of their domain (Kingdom). You have been perceived proclaiming the rule of Vedas (the knowledge of Vedas) at times while at other times Your dictates are against the Vedic pronounncements. At times You are seen above the effects of the three pronged worldly falsehood (Maya-representing the cult of richness, greed or peace) whereas at other times You are perceived engrossed in the three-peonged Maya (worldly falsehood)

(O Lord ! Your greatness and Vastness is beyond our comprehension as You are omni-present and omni-potent). (11)

ਕਹੂੰ ਜੱਛ ਗੱਧ੍ਰਬ ਉਰਗ, ਕਹੂੰ ਬ੍ਰਿਦਿਆਧਰ ;
ਕਹੂੰ ਭਏ ਕਿੰਨਰ, ਪਿਸਾਚ ਕਹੂੰ ਪ੍ਰੇਤ ਹੋ ।
ਕਹੂੰ ਹੋਇ ਕੈ ਹਿੰਦੂਆ!, ਗਾਇਤ੍ਰੀ ਕੋ ਗੁਪਤ ਜਪਿਓ ;
ਕਹੂੰ ਹੋਇ ਕੈ ਤੁਰਕਾ, ਪੁਕਾਰੇ ਬਾ'ਗ ਦੇਤ ਹੋ ।
ਕਹੂੰ ਕੋਕ ਕਾਬਿ ਹੁਇ ਕੇ, ਪੁਰਾਨ ਕੋ ਪੜਤ੍ਰ ਮਤਿ
ਕਤਹੂੰ ਕੁਰਾਨ ਕੋ, ਨਿਦਾਨ ਜਾਨ ਲੇਤ ਹੋ । ;
ਕਹੂੰ ਬੇਦ ਰੀਤਿ, ਕਹੂੰ ਤਾ ਸਿਉ! ਬਿਪਰੀਤਿ,
ਕਹੂੰ ਤ੍ਰਿਗੁਨ ਅਤੀਤ, ਕਹੂੰ ਸ੍ਰੁਰਗੁਨ ਸਮੇਤ ਹੋ ॥ ੧੨
Kahun jachh gandhrab urg Kahun bidiadhar.
Kahun bhaie Kinar pisach Kahun prait ho.
Kahun hoiai kai hindua(n) gaietri ko gupat japion.
hoiai kai Turka pukarai bang deit ho.
Kahun kok kabe hoiai kai praun ko parat mat.
Kahun Koran ko nidan jaan lait ho.
Kahun Beid reet Kahun ta(n) Siun bipreet.
Kahun trigun ateet, Kahun, surgun samet ho. (12)

ਕਹੂੰ ਦੇਵਤਾਨ ਕੇ, ਦਿਵਾਨ ਮੈ ਬਿਰਾਜ ਮਾਨ ;
ਕਹੂੰ ਦਾਨਵਾਨ ਕੋ, ਗੁਮਾਨ ਮਤਿ ਦੇਤ ਹੋ ।
ਕਹੂੰ ਇੰਦ੍ਰ ਰਾਜਾ ਕੋ, ਮਿਲਤ ਇੰਦ੍ਰ ਪਦਵੀ ਸੀ ;
ਕਹੂੰ ਇੰਦ੍ਰ ਪਦਵੀ, ਛਪਾਇ ਛੀਨ ਲੇਤ ਹੋ ।
ਕਤਹੂੰ ਬਿਚਾਰ ਅਬਿਚਾਰ ਕੋ ਬਿਚਾਰਤ ਹੋ,
ਕਹੂੰ ਨਿਜ ਨਾਰਿ, ਪਰਨਾਰਿ ਕੇ ਨਿਕੇਤਿ ਹੋ ।
ਕਹੂੰ ਬੇਦ ਰੀਤਿ, ਕਹੂੰ ਤਾ ਸਿਉ! ਬਿਪਰੀਤਿ ;
ਕਹੂੰ ਤ੍ਰਿਗੁਨ ਅਤੀਤ, ਕਹੂੰ ਸੁਰਗੁਨ ਸਮੇਤ ਹੋ ॥ ੧੩
Kahun devtan ke diwan mein briaj maan.
Kahun denwan ko guman mat dait ho.
Kahun Indra raja ko milat Indra padvi see.
Kahun Indra padvi chhapai chheen lait ho.
Kahun bichar abichar ko bicharat ho.
Kahun nij naar parnaar ke nikait ho.
Kahun Baid reet kahun ta siun bipreet.
Kahun trigun ateet, Kahun surgun samet ho. (13)

O Lord ! You are seen at times worshipping gods (in worship of gods) among musicians of gods like a Snake (reptiles) or immersed in studies while at other times we perceive You as a horse-faced human being (in the court of Brahma, the god) or as a demon even. At times You are Hindu worshipper saying the Gaitri Mantra (saying Gaitri prayers) in secrecy while at other times You are seen as a Muslim giving the call for prayers (in a mosque) like a Musalman. At times You are seen readig the Puranas (Hindu literature) as a Kok-poet (a great Brahmin Scholar) while at other times You are seen reading Koran the Muslim holy book, like a great scholar of Koran. At times You are seen following the vedic rites while at times You are totally against the Vedas. At times You are free from the effects of three-pronged Maya (worldly falsehood) whereas at other times You are engrossed fully in the three-pronged Maya only (worldly falsehood). (O Lord ! You are perceived in various forms of worship, in prayers or engrossed in worldly pleasures, being omni-present). (12)

O Lord ! At times You are perceived seated in the company of gods (congregations of gods), while at other times You are equally emphatic in guiding the demons in their egoistic tendencies. At times You are bestowing the Kingdom of Heavens to god Indra while at other times You have taken away this kingdom of heaven from the god Indra. (and kept in hiding). You are perceived among the most wicked persons engrossed in vicious and sinful actions while at other times You are engaged in virtuous actions as a pious person. At times You are perceived in the love of the wife only whole at other times You are seen among persons involved in the love of other's spouses. (You are the centre of love with one's own wife only or even the others person's wife) You are perceived in the study of Vedas and Vedic rites or completely against the Vedic principles. You alone are perceived engrossed in worldly falsehood (Maya) or totally free from its effects. O Lord ! You are seen abiding in all beings, engaged in good or vicious acts. (13)

ਕਹੂੰ ਸ਼ਸਤ੍ਰ ਧਾਰੀ, ਕਹੂੰ ਬਿੱਦਿਆ ਕੇ ਬਿਚਾਰੀ ;
ਕਹੂੰ ਮਾਰੁਤ ਅਹਾਰੀ, ਕਹੂੰ ਨਾਰ ਕੇ ਨਿਕੇਤਿ ਹੋ ।
ਕਹੂੰ ਦੇਵਬਾਨੀ, ਕਹੂੰ ਸਾਰਦਾ ਭਵਾਨੀ ;
ਕਹੂੰ ਮੰਗਲਾ ਮ੍ਰਿੜਾਨੀ, ਕਹੂੰ ਸਿਆਮ ਕਹੂੰ ਸੇਤ ਹੋ ।
ਕਹੂੰ ਧਰਮ ਧਾਮੀ, ਕਹੂੰ ਸਰਬ ਠਉਰ ਗਾਮੀ ;
ਕਹੂੰ ਜਤੀ ਕਹੂੰ ਕਾਮੀ, ਕਹੂੰ ਦੇਤ ਕਹੂੰ ਲੇਤ ਹੋ ।
ਕਹੂੰ ਬੇਦਿ-ਰੀਤਿ, ਕਹੂੰ ਤਾ ਸਿਉ! ਬਿਪਰੀਤਿ ;
ਕਹੂੰ ਤ੍ਰਿਗੁਨ ਅਤਤਿ, ਕਹੂੰ ਸੁਰਗੁਨ ਸਮੇਤ ਹੋ ॥ ੧੪
Kahun Sastar dhari. Kahunbidia ke bichari.
Kahun marut ahari. Kahun nar ke nikait ho.
Kahun devbani. Kahun Sarda bhavani.
Kahun mangla mirtani. Kahun Siam Kahun Sait ho.
Kahun dharam dhami. Kahun sarab thour gami.
Kahun jati kahun kami. kahun dait kahun lait ho.
Kahun Beid-reet. Kahun ta siun bipreet.
Kahun trigun ateet, V Surgun samait ho. (14)

ਕਹੂੰ ਜਟਾਧਾਰੀ, ਕਹੂੰ ਕੰਠੀ ਧਰੇ ਬ੍ਰਹਮਚਾਰੀ ;
ਕਹੂੰ ਜੋਗ ਸਾਧੀ, ਕਹੂੰ ਸਾਧਨਾ ਕਰਤ ਹੋ ।
ਕਹੂੰ ਕਾਨ ਫਾਰੇ, ਕਹੂੰ ਡੰਡੀ ਹੁਇ ਪਧਾਰੇ ;
ਕਹੂੰ ਫੁਕਿ ਫੁਕਿ, ਪਾਵਨ ਕੋ ਪ੍ਰਿਥੀ ਪੈ ਧਰਤ ਹੋ ।
ਕਤਹੂੰ ਸਿਪਾਹੀ ਹੁਇ ਕੇ, ਸਾਧਤ ਸਿਲਹਾਨ ਕੋ ;
ਕਹੂੰ ਛੱਤ੍ਰੀ ਹੁਇਕੇ, ਅਰਿ ਮਾਰਤ ਮਰਤ ਹੋ ।
ਕਹੂੰ ਭੂਮਿ ਭਾਰ ਕੋ, ਉਤਾਰਤ ਹੋ ਮਹਾਰਾਜ ;
ਕਹੂੰ ਭਵ ਭੂਤਨ ਕੀ, ਭਾਵਨਾ ਭਰਤ ਹੋ ॥ ੧੫
Kahun jatadhari, Kahun kanthi dhare braham chari.
Kahun jog Sadhi, Kahun sadhna karat ho.
Kahun kaan phare, Kahun dandi hoiai padharai.
Kahu(n) phuk phuk, pavan ko prithi pai dharat ho.
Kahun sipahi hoiai kai, Sadat silahan ko.
Kahun Chhatri hoiai kai, or marat marat ho.
Kahun bhoom bharko, utarat ho maharaj.
Kahun bhav bhootan ki, bhavana bharat ho. (15)

O Lord ! You are like an armed warrior at times, while at other times You are behaving like a scholar engaged in studies. Sometimes You are one of the forty-nine gods living on air (without solid food) whereas at other times You are like the god Vishnu abiding in the waters (oceans). Some times You are the (Ultrance) words of the gods while at other times You are perceived as the goddess Sarsvati (of education) or godden Parbati (Shiva's spouse) ; and at times You represent god Shiva or goddess Durga (woman with chastity) while sometimes You are dark coloured (like Krishna) or white coloured. Sometimes You represent a godly religious person (maintaining religious discipline) or even an all-pervasive person (being omni-present) at other times. Sometimes You represent a person of character or even a sex-hungry person (engrossed in sexual pleasures). At times You are seen as an alms-giver (donor) while at other times You are seen receiving alms. (as a beggar). Sometime You are seen propagating Vedic studies while at other times You are totally negating the Vedas. At times You are free from the three-pronged Maya (worldly falsehood) whereas at other times You are fully engrossed in worldly pleasures and possessions (worldly falsehood). (14)

O Lord ! You are perceived as a mendicant (with tufts of hair) at times while You are perceived as a Ramanand monk (celibate) with wooden rosary around the neek and without any sexual attachements at times. At times You have become a Yogi (mendicant) attuned to Yogic exercises (practising Yoga). Sometimes You have followed the Sadhus with half-torn ears or become a Sanyasi with a staff, at times You are a follower of Jainism who walk with impunity not to step on any living beings (creatures). Then again You are perceived as a Soldier practising techniques of warfare with various arms, while at other times You are seen as a warrior engaged in killing enemy in the battle field or facing death there. At times You are seen behaving like a King eliminating the oppressors (a heavy load on the Earth) with force of arms, whereas at other times You are seen like a King of humility, fulfilling the desires and aspirations of the subjects. (15)

ਕਹੂੰ ਗੀਤ ਨਾਦ ਕੇ, ਨਿਦਾਨ ਕੋ ਬਤਾਵਤ ਹੋ ;
ਕਹੂੰ ਨ੍ਰਿਤਕਾਰੀ, ਚਿਤ੍ਰਕਾਰੀ ਕੇ ਨਿਧਾਨ ਹੋ ।
ਕਤਹੂੰ ਪਯੁਖ ਹੁਇ ਕੈ, ਪੀਵਤ ਪਿਵਾਵਤ ਹੋ ;
ਕਤਹੂੰ ਮਯੁਖ ਊਖ, ਕਹੂੰ ਮਦਿ ਪਾਨਿ ਹੋ ।
ਕਹੂੰ ਮਹਾ' ਸੂਰ ਹੋਇਕੈ, ਮਾਰਤ ਮਵਾਸਨ ਕੋ ;
ਕਹੂੰ ਮਹਾ' ਦੇਵ, ਦੇਵਤਾਨ ਕੇ ਸਮਾਨ ਹੋ ।
ਕਹੂੰ ਮਹਾ' ਦੀਨ, ਕਹੂੰ ਦ੍ਰਬ ਕੇ ਅਧੀਨ ;
ਕਹੂੰ ਬਿੱਦਿਆ ਮੈ ਪ੍ਰਬੀਨ, ਕਹੂੰ ਭ੍ਰੁਮਿ ਕਹੂੰ ਭਾਨੁ ਹੋ ॥੧੬
Kahun geet nad ke, nidan ko batavat ho.
Kahun nrit kari, chitarkari ke nidhan ho.
Kahun peiou ookh hoiai kai, pivat pivavat ho.
Kahun mayukh ookh, kahun mud paan ho.
Kahun maha(n) Sur hoiai kai, marat mavasan ko.
Kahun mahadev devtaan ke Saman ho.
Kahun maha(n) deen, Kahun darab ke adheen.
Kahun bidia mein prabeen,
Kahun bhoom Kahin bhan ho. (16)

ਕਹੂੰ ਅਕਲੰਕ, ਕਹੂੰ ਮਾਰੁਤ ਮਯੰਕ ;
ਕਹੂੰ ਪੂਰਨ ਪ੍ਰਜੰਕ, ਕਹੂੰ ਸੁੱਧਤਾ ਕੀ ਸਾਰ ਹੋ ।
ਕਹੂੰ ਦੇਵ ਧਰਮ ਕਹੂੰ, ਸਾਂਧਨਾ ਕੇ ਹਰਮ ;
ਕਹੂੰ ਕੁਤਸਿਤ ਕੁਕਰਮ ਕਹੂੰ, ਧਰਮ ਕੇ ਪ੍ਰਕਾਰ ਹੋ ।
ਕਹੂੰ ਪਉਨ ਹਾਰੀ, ਕਹੂੰ ਬਿੱਦਿਆ ਕੇ ਬਿਚਾਰੀ ;
ਕਹੂੰ ਜੋਗੀ ਜਤੀ ਬ੍ਰਹਮਚਾਰੀ, ਨਰ ਕਹੂੰ ਨਾਰਿ ਹੋ ।
ਕਹੂੰ ਛਤ੍ਰਧਾਰੀ, ਕਹੂੰ ਛਾਲਾ ਧਰੇ ਛੈਲ ਭਾਰੀ ;
ਕਹੂੰ ਛਕਵਾਰੀ, ਕਹੂੰ ਛਲ ਕੇ ਪੁਕਾਰ ਹੋ ॥ ੧੭
Kahun aklunk, kahun marut mayunk.
Kahunpuran prayunk, Kahun Sudhta ki saar ho.
Kahun dev dharam, Kahun sadhna ke haram.
Kahun kutsit kukaram, Kahun dharam ke parkar ho.
Kahun pounhari, Kahun bidia ke bichari.
Kahun jogi jati brahamchari, nar kahun naar ho.
Kahun chhatardhari, Kahun Chhal dhare Chhail bhari.
Kahun Chhakvari, Kahun chhal ke prakar ho. (17)

O Lord ! At times You are seen as a propagator of Song and drama while at other times
You are representing a (treasure) school of dance, engaged in dancing techniques ; at times You are engaged in preparing and distributing the nectar of life (of True Name), while at other times You are embodiment of (honey and sugar cane) sweetness while You are engrossed in partaking liquor and wines. (hard drinks) At times You are quelling the uprising of mutineers as a great fighter while at other times You behave as the god of gods (engaged in Virtnous deeds). At times You are seen like a wealthy and rich person or a complete pauper with no money. At times You are perceived as a scholarly person engaged in studies whereas You are seen as an earthly person or a Shining Star (like Sun). (as a humble person or an egoistic person.) (16)

O Lord ! At times You are free from all blemish while at other times You are blemished (blamed) for killing the moon (the Rishi Gautam blaming the god moon). At times You are a (householder) person with a wedded wife, while at times You are known for Your perfection as a virtuous person (free from known comforts of life). Sometimes You are like a godly person while at other times You are the stock-holder of all means of pleasures (treasure load of Comforts). At times You are responsible for vilification of others (as a Vilifier) while at other times You are known as a religious and pious person. (means of virtuous qualities). At times You are sustaining on air as Your food or a scholar with scholastic learnings and at other times You are a Yogi, mendicant or a bachelor (without sexual desires) or a (female) representative of womanhood. Sometimes You are a King (honoured with a Canopy) or a Sanyasi (seated on a lion-skin) or a Smart youngman or a feeble looking person (weakling) while at times representing Various persons of cleverness and fraud.

(17)

ਕਹੂੰ ਗੀਤ ਕੇ ਗਵੱਯਾ, ਕਹੂੰ ਬੇਨੁ ਕੇ ਬਜੱਯਾ ;
ਕਹੂੰ ਨਿਤ੍ ਕੇ ਨਚੱਯਾ, ਕਹੂੰ ਨਰ ਕੋ ਅਕਾਰ ਹੋ ।
ਕਹੂੰ ਬੇਦ ਬਾਨੀ, ਕਹੂੰ ਕੋਕ ਕੀ ਕਹਾਨੀ ;
ਕਹੂੰ ਰਾਜਾ ਕਹੂੰ ਰਾਨੀ, ਕਹੂੰ ਨਾਰਿ ਕੇ ਪ੍ਰਕਾਰ ਹੋ ।
ਕਹੂੰ ਬੇਨ ਕੇ ਬਜੱਯਾ, ਕਹੂੰ ਧੋਨ ਕੇ ਚਰੱਯਾ ;
ਕਹੂੰ ਲਾਖਨ ਲਵੱਯਾ, ਕਹੂੰ ਸੁੰਦਰ ਕੁਮਾਰ ਹੋ ।
ਸੁੱਧਤਾ ਕੀ ਸ਼ਾਨ ਹੋ, ਕਿ ਸੰਤਨ ਕੇ ਪ੍ਰਾਨ ਹੋ ;
ਕਿ ਦਾਤਾ ਮਹਾ' ਦਾਨਿ ਹੋ, ਕਿ ਨ੍ਰਿਦੋਖੀ ਨਿਰੰਕਾਰ ਹੋ ॥ ੧੮
Kahun geet ke gaviya, Kahun bane ke bajiya.
Kahun nirit ke nachiya, Kahun nar ko akar ho.
Kahun beid bani, Kahun kok ki kahani.
Kahun Raja Kahin rani, Kahun naar ke parkar ho.
Kahun lakhan laviya, Kahun Sunder Kumar ho.
Sudhta ki Shan ho, ki santan ke pran ho.
Ki daata maha(n) daan ho, Ke nirdokhi nirankar ho. (18)

ਨਿਰਜੁਰ ਨਿਰੂਪ ਹੋ, ਕਿ ਸੁੰਦਰ ਸਰੂਪ ਹੋ ;
ਕਿ ਭੂਪਨ ਕੇ ਭੂਪ ਹੋ, ਕਿ ਦਾਤਾ ਮਹਾ' ਦਾਨ ਹੋ ।
ਪ੍ਰਾਨ ਕੇ ਬਚੱਯਾ, ਦੂਧਪੂਤ ਕੇ ਦਿਵਯਾ ;
ਰੋਗ ਸੋਗ ਕੇ ਮਿਟੱਯਾ, ਕਿਧੋ ਮਾਨੀ ਮਹਾ' ਮਾਨ ਹੋ ।
ਬਿੱਦਿਆ ਕੇ ਬਿਚਾਰ ਹੋ, ਕਿ ਅੱਦ੍ਵੈ ਅਵਤਾਰ ਹੋ ;
ਕਿ ਸਿੱਧਤਾ ਕੀ ਸੂਰਤਿ ਹੋ, ਕਿ ਸੁੱਧਤਾ ਕੀ ਸ਼ਾਨ ਹੋ ।
ਜੋਬਨ ਕੇ ਜਾਲ ਹੋ, ਕਿ ਕਾਲ ਹੂੰ ਕੇ ਕਾਲ ਹੋ ;
ਕਿ ਸ੍ਤਨ ਕੇ ਸੂਲ ਹੋ, ਕਿ ਮਿਤ੍ਰਨ ਕੇ ਪ੍ਰਾਨ ਹੋ ॥ ੧੯
Nirjur nirup ho, ke Sunder Sarup ho.
Ke bhupan ke bhoop ho, ke daata maha(n) daan ho.
Pran ke bacheiya, doodh poot ke diveiya.
rog sog ke mitaiya, Kidho mani maha(n) man ho.
bidia ke bichar ho, ke adaiv avtar ho.
Ki sidhta ki soorat ho, ki sudhita ki Shan ho.
joban ke jaal ho, ke kaal hun ke kal ho.
Ki satran ke Sul ho, Ki mitran ke pran ho. (19)

At times You are seen as a Singer of songs or a player of flute while at other times You are a master of dance (a known dancer) or (a male-faced) representing a masculine figure. At times You are engaged in Vedic Studies while at other times You are an embodiment of sexual pleasures. You are representing a King or a queen at times or various forms of female beauty at other times. You are seen as a flute player or a cowboy looking after the cow-herd at times, whereas at other times You are making vicious charges against others. At times You represent a Young prince or a personification and symbol of purity while at other times You are the very life of holy saints or a great donor giving alms (to the poor) or a known householder or a flawless and formless King. (You represent various forms of virtuous or ill-famed characters and beautiful, smart young persons). (18)

O Lord ! At times You are a representative of healthy person (free from disease) or a beautiful smart person while at other times You are King of Kings or a great donor distributing donations. At times You are the protector of our life or bestower of fertility and sons (giving blessings for a family life) while at other times You are the destroyer of all vices and afflictions in life, or You are behaving like a proud person with haughtiness. At Times You are representing a scholarly person engaged in deep studies or are like a personification of the Wonderous Lord-sublime. Then again You are an embodiment of all occult powers or the splendour of all-purity and perfection. You are at times responsible for the engulfing of youthful beauty (for engrossing inworldly pleasures due to love and attachment), or You are the master of death (controlling death) and destruction. You are representing the burning fire or are the master of death being deathless at times but at other times You are the worry and pain of the enemies and the very life of friends and companions. (19)

ਕਹੂੰ ਬ੍ਰਹਮ-ਬਾਦ, ਕਹੂੰ ਬਿੱਦਿਆ ਕੋ ਬਿਖਾਦ ;
ਕਹੂੰ ਨਾਦ ਕੋ ਨਿਨਾਦ, ਕਹੂੰ ਪੂਰਨ ਭਗਤ ਹੋ ।
ਕਹੂੰ ਬਧਦ ਰੀਤ, ਕਹੂੰ ਬਿੱਦਿਆ ਕੀ ਪ੍ਰਤੀਤ ;
ਕਹੂੰ ਨੀਤਿ ਅਉ ਅਨੀਤਿ, ਕਹੂੰ ਜ੍ਵਾਲਾ ਸੀ ਜਗਤ ਹੋ ।
ਪੂਰਨ ਪ੍ਰਤਾਪ ਕਹੂੰ, ਇਕਾ'ਤੀ ਕੋ ਜਾਪ ਕਹੂੰ ;
ਤਾਪ ਕੋ ਅਤਾਪ ਕਹੂੰ, ਜੋਗ ਤੇ ਡਿਗਤ ਹੋ ।
ਕਹੂੰ ਬਰੁ ਦੇਤ, ਕਹੂੰ, ਛਲ ਸੋ ਛਿਨਾਇ ਲੇਤ ;
ਸਰਬ ਕਾਲ ਸਰਬ ਠੌਰ, ਏਕ ਸੇ ਲਗਤ ਹੋ ॥ ੨੦

Kahun braham baad, Kahun bidia ki bikhad.
Kahun naad ke ninad, Kahun puran bhagat ho.
Kahun Beid reet, Kahun bidia ki parteet.
Kahun neet au aneet, Kahun jawala si jagat ho.
Puran pratap kahun, ekanti ko jaap kahun.
Taap ko ataap kahun, jog te digat ho.
Kahun bar deit kahun, chhal so chhinaie leit.
Sarab kaal, sarab thaur se lagat ho. (20)

ਅਕਾਲ ਉਸਤਤਿ

ੴ ਪ੍ਰਸਾਦਿ ॥ ਸ੍ਵੈਯੇ

ਸ੍ਰਾਵਗ ਸੁੱਧ ਸਮੂਹ ਸਿਧਾਨ ਕੇ, ਦੇਖਿ ਫਿਰਿਓ ਘਰਿ ਜੋਗਿ ਜਤੀ ਕੇ ।
ਸੂਰ ਸੁਰਾਰਦਨ ਸੁੱਧ ਸੁਧਾਦਿਕ, ਸੰਤ ਸਮੂਹ ਅਨੇਕ ਮਤੀ ਕੇ ।
ਸਾਰੇ ਹੀ ਦੇਸ ਕੋ ਦੇਖਿ ਰਹਿਯੋ ਮਤ, ਕੋਊ ਨ ਦੇਖੀਅਤ ਪ੍ਰਾਨ ਪਤੀ ਕੇ ।
ਸ੍ਰੀ ਭਗਵਾਨ ਕੀ ਭਾਇ ਕ੍ਰਿਪਾ ਹੂੰ ਤੇ, ਏਕ ਰਤੀ ਬਿਨੁ ਏਕ ਰਤੀ ਕੇ । ੨੧

Akal Ustat

Tav Prasad Swaiyyeiai

Saravag sidh samooh sidhan ke,
dekh phiriou ghar jog jati ke.
Soor surardan sudh sudhadik,
sant samooh anek mati ke.
Sarai hi des ko dekh rihou mat,
kouoo na dekhiat pran pati ke.
Sri Bhagwan ki bhaie kirpa hun te,
ek rati bin ek rati ke. (21)

(O Lord !) At (times) places, You are engaged in the discourses about the supreme-Being or the discussions doubts and misgivings about the (education) study (of the Lord-Almighty). At times You are an embodiment of the Natural Unstrung Music, or You are completely immersed in the songs of the Unstrung music of Nature like a holy saint at other times. Sometimes You are busy in the study of Vedas or You are having full faith in these studies. There is complete Nature's Principles or Rules at times while at other times You are totally ignorant of these rules. (against these Principles). Else You are resplendent like the burning fire (resplendent light). At times You are a personification of complete (Perfect) and powerful Being or else You are engaged in a lovely posture of meditation (Silent meditation). At times You are the Supreme Being, unattainable through penance or Incomprensible Lord-Almighty. At other times You (represent) have fallen from the pursuit of attaining the Lord through Yogic exercises (efforts of a mendicant). Then again You are responsible for rewarding the others (human beings for their efforts), or else You are responsible for snatching away these rewards through treachery (cleverness). But O Lord ! I have perceived You at all times and at all places in the same standard posture. (as omni-present) and omni-potent Lord-Almighty. (20)

'By the Grace of the Lord –Swayyai.
(Songs of Eloquent Praise)

Being a Bodhi Bhikshu of pure soul and conscience I have been to the place of perfect Yogis and seen the abodes of Yogis, mendicants or celibates and visited even the place of great warriors, demons or gods partaking nectar or even some saints of other sects (denominations) but without any success.

I have even visited some sects of other countries, big and small, far and near, but have not come across any such faith (religion) which talks about Lord Almighty or shows us the path of uniting with the Lord. But all the religions put together would have no value whatsoever in case we have not developed faith and love for the Lord and the Lord has not bestowed His Grace on us. If we are devoid of this love of the Lord, then all these valuables in the form of various sects are of no value, not even worth a stone. (21)

ਮਾਤੇ ਮਤੰਗ ਜਰੇ ਜਰ ਸੰਗਿ, ਅਨੂਪ ਉਤੰਗ ਸੁਰੰਗ ਸਵਾਰੇ ।
ਕੋਟਿ ਤੁਰੰਗ ਕੁਰੰਗ ਸੇ ਕੂਦਤ, ਪਉਨ ਕੇ ਦਉਨ ਕੋ ਜਾਤ ਨਿਵਾਰੇ ।
ਭਾਰੀ ਭੁਜਾਨ ਕੇ ਭੂਪ ਭਲੀ ਬਿਧਿ, ਨਿਆਵਤ ਸੀਸ ਨ ਜਾਤ ਬਿਚਾਰੇ ।
ਏਤੇ ਭਏ ਤੋ ਕਹਾ ਭਏ ਭੂਪਤਿ, ਅੰਤ ਕੋ ਨਾ'ਗੇ ਹੀ ਪਾਇ ਪਧਾਰੇ । ੨੨
Maate matung jare jar Sung,
anup utang surang savarai.
Kot torung kurang se kudat,
paun ke goun ko jaat nivarai.
bhari bhujan ke bhoop bhali bidh,
niavat sees na jat bichare.
etai bhaie to kaha bhaie bhoopat,
ant ko nangai hi paie padharai. (22)

ਜੀਤ ਫਿਰੇ ਸਭ ਦੇਸ ਦਿਸਾਨ ਕੋ, ਬਾਜਤ ਢੋਲ ਮ੍ਰਿਦੰਗ ਨਗਾਰੇ ।
ਗੁੰਜਤ ਗੂੜ੍ਹ ਗਜਾਨ ਕੇ ਸੁੰਦਰ, ਹਿੰਮਤ ਹੀ ਹਯ ਰਾਜ ਹਜਾਰੇ ।
ਭੂਤ ਭਛਿੱਖ ਭਵਨ ਕੇ ਭੂਪਤਿ, ਕਉਨ ਗਨੈ ਨਹੀ ਜਾਤ ਬਿਚਾਰੇ ।
ਸ੍ਰੀਪਤਿ ਸ੍ਰੀ ਭਗਵਾਨ ਭਜੇ ਬਿਨੁ, ਅੰਤ ਕੋ ਅੰਤ ਕੇ ਧਾਮ ਸਿਧਾਰੇ । ੨੩
jeet phirai sabh des disan ko,
bajat dhol mirdung nagarai.
gunjat goorr gajan ke sunder,
himsat hi hei raj hajarai.
bhoot bhavikh bhavan ke bhoopat,
kaun gannai nahi jaat bicharai.
Sripat sri bhagwan bhajai bin,
ant ko ant ke dham sidharai. (23)

ਤੀਰਥ ਨ੍ਹਾਨ ਦਇਆ ਦਮ ਦਾਨ, ਸੁ ਸੰਜਮ ਨੇਮ ਅਨੇਕ ਬਿਸੇਖੇ ।
ਬੇਦ ਪੁਰਾਨ ਕਤੇਬ ਕੁਰਾਨ, ਜ਼ਿਮੀਨ ਜ਼ਮਾਨ ਸਬਾਨ ਕੇ ਪੇਖੇ ।
ਪਉਨ ਅਹਾਰ ਜਤੀ ਜਤਧਾਰਿ, ਸਬੈ ਸੁਬਿਚਾਰ ਹਜਾਰਕ ਦੇਖੇ
ਸ੍ਰੀ ਭਗਵਾਨ ਭਜੇ ਬਿਨੁ ਭੂਪੀਤ । ਏਕ ਰਤੀ ਬਿਨੁ ਏਕ ਨ ਲੇਖੈ । ੨੪
Tirath nahn deiya dam daan, so sanjam nem anek bisekhai.
Beid Puran kateb kuran, jameen jaman saban ke pekhai.
pann ahar jati jatdhar, sabai subichar hajarak dekhai.
Sri bhagwan bhaje bin bhoopat, ek rati bin ek na lekha. (24)

In case someone were to possess elephants, who are decorated with gold ornaments and robes, they look beautiful in their tall grandeur, and are embelished with different hues, and are like drunken elephants with the ego of I-am-ness, but without the support of the Lord, are all useless. If one were to have millions of fast steeds, who race (run) faster than the (speed of) wind, and pose a challenge to its speed being as fast as the deer. Even if there were Kings who are as brave as anything (as lion) but are without any count and bow to the Lord in obeisance, what will be the use of all this grandeur and authority, even if theybecome such powerful kings ? Not-with standing all the greatness, one will proceed with bare feet after death, to the next world while leaving this world. (22)

If there were some Kings, who conquer some other countries (small and big) far and near and celebrate this (success) with the beating of drums, or the beat of other heavy (large) cymbols and even beautiful and drunken elephants, decorated with multi-coloured beautiful embellishments, make noise within their establishments along with the braying of horses in their stables, but all this grandeur would be of no avail. Such Kings have existed in the past and are there even now and will always be there in future as well, so what use is all this greatness without the remembrance of the Lord ? (or Lord's worship) ! Such people engrossed in worldly falsehood (Maya), being forgetful of the Lord, proceed to the Yama's land (are caught in the Yama's noose) in the absence of True Name leaving all the worldly pleasures in this world and getting caught by the god of death. (23)

If someone were to bathe at the holy places of pilgrimage, and were to give alms to the poor by feeling pity and kindness towards them or tries to control the mind, (with all sorts of methods) from vicious thoughts and sinful actions in an effort to gain concentration of mind, but it is all useless. Even if someone were to study Vedas, Puranas and Koran (semetic books), including all the religious books of the world, it would be of no consequence. Or if some one to gain occult powers, so as to live (Sustain) on air alone, or live a life of celibacy, and tries all other metods of living a life of discipline (control) and thinks about such means of life, it would be futile. Infact, without the recitation of Lord's True-Name (The True Master of the world), all other activities mentioned above, will not lead to any success and will not be taken into account by the Lord. So we should always depend on Lord's True Name alone. (24)

ਸੁੱਧ ਸਿਪਾਹ ਦੁਰੰਤ ਦੁਬਾਹ, ਸੁ ਸਾਜਿ ਸਨਾਹ ਦੁਰਜਾਨ ਦਲੈ'ਗੇ ।
ਭਾਰੀ ਗੁਮਾਨ ਭਰੇ ਮਨ ਮੈ, ਕਰਿ ਪਰਬਤ ਪੰਖ ਹਲੈ', ਨ ਹਲੈ'ਗੇ ।
ਤੋਰਿ ਅਰੀਨ ਮਰੋਰਿ ਮਵਾਸਨ, ਮਾਤੇ ਮਤੰਗਨ ਮਾਨ ਮਲੈ'ਗੇ ।
ਸ੍ਰੀ ਪਤਿ ਸ੍ਰੀ ਭਗਵਾਨ ਕ੍ਰਿਪਾ ਬਿਨੁ, ਤਿਆਗਿ ਜਹਾਨੁ ਨਿਦਾਨ ਚਲੈ'ਗੇ । ੨੫
Sudh sipah durant dubah,
so saj sanah durjan dalaigaie.
bhari guman bhare man mein,
kar parbat pankh hale(n) na hale(n) ge.
Tor areen maror mavasan,
maatai matungan maan male(n) ge.
Sripat Sri bhagwan kirpa bin,
tiag jahan nidan chalainge. (25)

ਬੀਰ ਅਪਾਰ ਬਡੇ ਬਰਿਆਰ, ਅਬਿਚਾਰਹਿ ਸਾਰ ਕੀ ਧਾਰ ਭਛੱਯਾ ।
ਤੋਰਤ ਦੇਸ ਮਲਿੰਦ ਮਵਾਸਨ, ਪਾਤੇ ਗਜਾਨ ਕੇ ਮਾਨ ਮਲੱਯਾ ।
ਗਾੜ੍ਹੇ ਗੜ੍ਹਾਨ ਕੇ ਤੋੜਨਹਾਰ, ਸੁ ਬਾਤਨ ਹੀ ਚਕ ਚਾਰ ਲਵੱਯਾ ।
ਸਾਹਿਬ ਸ੍ਰੀ ਸਭਕੋ ਸਿਰਨਾਇਕ, ਜਾਚਕ ਅਨੇਕ ਸੁ ਏਕ ਦਿਵੱਯਾ । ੨੬
Beer apar bade bariar, abichareh saar ki dhar bhackhaiya.
Torat des malind mavasan, matai niatangan maan malieya.
garhe garrhan ke toranhaar, so batan hi chak char lavieya.
Sabh Sri sabhko sirnaiyak, jachak anek so ek davieya. (26)

ਦਾਨਵ ਦੇਵ ਫਨਿੰਦ ਨਿਸਾਚਰ, ਭੂਤ ਭਵਿਖ ਭਵਾਨ ਜਪੈ'ਗੇ ।
ਜੀਵ ਜੀਤੇ ਜਲ ਮੈ ਥਲ ਮੈ, ਪਲ ਹੀ ਪਲ ਮੈ ਸਭ ਥਾਪ ਥਪੈ'ਗੇ ।
ਪੁੱਨ ਪ੍ਰਤਾਪਨ ਬਾਢਿ ਜੈਤ ਧੁਨਿ, ਪਾਪਨ ਕੇ ਬਹੁ ਪੁੰਜ ਖਪੈ'ਗੇ ।
ਸਾਧ ਸਮੂਹ ਪ੍ਰਸੱਨ ਫਿਰੈ' ਜਗਿ, ਸੱਤ੍ਰ ਸਭੈ ਅਵਿਲੋਕਿ ਚਪੈ'ਗੇ । ੨੭
danav dev phanind nisachar,
bhoot bhavikh bhavan japai(n)gai.
jeev jitai jal mein thal mein,
pal hi pal mein sabh thap thapai(n)gai.
punn pratapan baadh jat dhun,
papan kai boh punj khapai(n)gai
Sadh samooh prasan phirai(n) jug, s
atar sabhai avlok chapai(n)gai. (27)

If there are (very) brave warriors, tested in their valour, whom none could challenge, as they could destroy their enemies by wearing the armour of protection during war. If they were full of ego, feeling that they will not desert their post (duty) in the battle field inspite of the mountain like power of their opponents. If they could destroy (over power) their enemies by surmounting all the opponents and could conquer even drunken elephants with all their might, but all this power will be of no avail in the end without the Lord's Grace as even such brave men leave this world empty handed and do not find favour with the Lord. (25)

Great warriors, who are very brave and could bear the brunt of arms without effort or care and would destroy all opponents after winning over various countries of the world and could control even drunken elephants with all their might. They could occupy many forts, the strongholds of enemy, and conquer the whole land with ease, but the same people are seen begging for the Lord's Support at the Lord's Court as He is the benefactor of all. Infact, He is the Master of the worldly falsehood (Maya) and the Lord-spouse of all the beings in the world. (26)

If someone were to conquer the devils and demons or even Sheshnag, the King Cobra, who is supposed (by some) to be supporting the (whole) Earth as per Hindu belief or who would remember the Lord all the time whether past, present or future even. They serve the Lord who has the power to create all the beings of the world whether on land or in the sea (waters) in no time. Even if there were gods, demons or ghosts whose good work wins applause and their sinful actions are washed away. However, the saints of the Lord move around with flying colours (with honour) whereas the clever and vily persons go down or insignificant and pale (unknown) before these holy saints. (27)

ਮਾਨਵ ਇੰਦ੍ਰ ਗਜਿੰਦ੍ਰ ਨਰਾਧਿਪ, ਜੋਨ ਤ੍ਰਿਲੋਕ ਕੋ ਰਾਜੁ ਕਰੈ'ਗੇ ।
ਕੋਟਿ ਇਸ਼ਨਾਨ ਗਜਾਦਿਕ ਦਾਨ, ਅਨੇਕ ਸੁਅੰਬਰ ਸਾਜਿ ਬਰੈ'ਗੇ ।
ਬ੍ਰਹਮ ਮਹੇਸੁਰ ਬਿਸਨੁ ਸਚੀ ਪਤਿ, ਅੰਤਿ ਫਮੇ ਜਮ-ਫਾਸਿ ਪਰੈ'ਗੇ ।
ਜੇ ਨਰ ਸ੍ਰੀ ਪਤਿ ਕੇ ਪ੍ਰਮ ਹੈ' ਪਗ : ਤੇ ਨਰ ਫੇਰਿ ਨ ਦੇਹ ਧਰੈ'ਗੇ । ੨੮
Manav Indra gajinder naradhip,
joan trilok ko raj karaingai.
Kot isnan gajaidik daan,
anek soaunbar saj baraingai.
Braham mahesar bisan sachi pat,
ant phasai jam phas parangai.
jo nar pati kai pram hai pag,
te nar pher na deh dharai(n)gai. (28)

ਕਹਾ ਭਯੇ ਜਪ ਦੋਊ ਲੋਚਨ ਮੂੰਦਕੈ, ਬੈਠਿ ਰਹਿਓ ਬਕ-ਧਯਾਨ ਲਗਾਇਓ ।
ਨ੍ਹਾਤ ਫਿਰਿਓ ਲੀਏ ਸਤਿ ਸਮੁੰਦ੍ਰਨ, ਲੋਕ ਗਇਓ ਪਰਲੋਕ ਗਵਾਇਓ ।
ਬਾਸੁ ਕੀਓ ਬਿਖਿਆਨ ਸੋ' ਬੈਠ ਕੇ, ਐਸੇ ਹੀ ਐਸ ਸੋ ਬੈਸ ਬਿਤਾਇਓ ।
ਸਚੁ ਕਹੋ' ਸੁਨ ਲੇਹੁ ਸਭੈ, ਜਿਨ ਪ੍ਰੇਮ ਕੀਓ ਤਿਨ ਹੀ ਪ੍ਰਭੁ ਪਾਇਓ । ੨੯
Kaha(n) bheiou douoo lochan moond kai,
baith reho bak-dhian lagaieou.
nahat phiriou liaesaati saat samundran,
lok gevou pralok gavaieou.
Baas kiou bikhian siunbaith kai,
aisai hi ais so bais bataieon.
saach kahun sunn liou sabhai,
jin prem kion tin hi prabh paieou. (29)

ਕਾਹੂੰ ਲੈ ਪਾਹਨ ਪੂਜ ਧਰਿਓ ਸਿਰਿ, ਕਾਹੂੰ ਲੈ ਲਿੰਗੁ ਗਰੇ ਲਟਕਾਇਓ ।
ਕਾਹੂੰ ਲਖਿਓ ਹਰਿ ਅਵਾਚੀ ਦਿਸਾ ਮਹਿ, ਕਾਹੂੰ ਪਛਾਹ ਕੋ ਸੀਸ ਨਿਵਾਇਓ ।
ਕੋਊ ਬੁਤਾਨ ਕੌ ਪੂਜਤ ਹੈ ਪਸੁ ; ਕੋਊ ਮ੍ਰਿਤਾਨ ਕੌ ਪੂਜਨ ਧਾਇਓ ।
ਕੂਰ ਕ੍ਰਿਆ ਉਰਝਿਓ ਸਭ ਹੀ ਜਗੁ ; ਸ੍ਰੀ ਭਗਵਾਨ ਕੋ ਭੇਦੁ ਨ ਪਾਇਓ । ੩੦
Kahun lai pahin pooj dhariou Sir,
Kahu(n) lai ling gare latkaieou.
Kahun lakhiou har avachi disa meh,
kahu pachhai ko sees nivaiou.
Kouoo butaan ko poojat hai pas(u),
Kouoo mirtan ko poojan dhaiou.
Koor kiria urjhiou sabh hi jug,
Sri bhagwan ko bheid na paieou. (30)

The person, who become undisputed Kings, being masters of huge elephants and control the whole world, or some persons who bathe at many (crores of) holy places and give away elephants in alms, and get married at organised (functions) assemblies like swamber, Even gods like Brahma, Shiva, Vishnu or Indra with great powers finally get caught in the clutches of death. It is only few persons, who are immersed in the love of the Lord, by falling at the lotus-feet of the Lord and could save themselves from the cycle of births and deaths ; Apart from these all other great men undergo sufferings by going through the cycle of Rebirths. (28)

If someone were to close his eyes and with closed eyes like that of the crane, would pose to be busy with the love of the Lord, but all this would be of no avail. Even if somone were to bathe in all the Seven Seas of the world, or the holy places of worship connected withthem, one would be wasting this life as well as the next (in the next world) as without the meditation of Lord's True Name all the effort would be wasteful. If somone develops love for the vices or sinful actions, with full knowledge, then the life would be a total loss or waste. O Brother ! Listen to me carefully, as this is true (a truthful matter). The person who has developed love of the Lord through the company of holy saints (Lord), has won over the lord Through Love. Rest all other efforts at meditation, bathing at holy places or penance are a sheer waste being fruitless and without any gain. (29)

Some persons have worshiped the Stones and Kept it on the head in reverence or someone has made Shiva's lingam out of stone and worn it round the neck like a garland. Some people have considered the Lord to be abiding in the south or someone else bellieves the Lord to be present in the West and bow before God present in Kaaba, the muslim holy place. Someone worships the Lord in the form of Statues of stone, while some others worship the graves, thinking the Lord to be present in the graveyard. So the whole world is engrossed in false and untrue practices but none has been able to lay his hands on the secrets of nature, or the Lord's secrets. (30)

ੴ ਪ੍ਰਸਾਦਿ ॥ ਤੋਮਰ ਛੰਦ

ਹਰਿ ਜਨਮ ਮਰਨ ਬਿਹੀਨ । ਦਸ ਚਾਰ ਚਾਰ ਪ੍ਰਬੀਨ ।
ਅਕਲੰਕ ਰੂਪ ਅਪਾਰ । ਅਨਛਿੱਜ ਤੇਜ ਉਦਾਰ । ੩੧

Tav prasad Tomar Chhand

har janam maran biheen. das char char prabeen.
aklank roop apar. anchhij tej udar. (31)

ਅਨਭਿੱਜ ਰੂਪ ਦੁਰੰਤ । ਸਭ ਜਗਤ ਭਗਤ ਮਹੰਤ ।
ਜਸ ਤਿਲਕ ਭੂ ਭ੍ਰਿਤ ਭਾਨੁ । ਦਾਸ ਚਾਰ ਚਾਰ ਨਿਧਾਨ । ੩੨

anchij roop durant. sabh jagat bhagat mahant.
jas tilak bhu bhrit bhaan. das char char nidhan. (32)

ਅਕਲੰਕ ਰੂਪ ਅਪਾਰ । ਸਭ ਲੋਕ ਸੋਕ ਬਿਦਾਰ ।
ਕਲ ਕਾਲ ਕਰਮ ਬਿਹੀਨ । ਸਭ ਕਰਮ ਧਰਮ ਪ੍ਰਬੀਨ । ੩੩

aklank roop apar. sabh lok sok bidar.
kal kaal karam biheen. sabh karam dharam prabeen. (33)

ਅਨਖੰਡ ਅਤੁੱਲ ਪ੍ਰਤਾਪ । ਸਭ ਥਾਪਿਓ ਜਿਹ ਥਾਪ ।
ਅਨਖੇਦ ਭੇਦ ਅਛੇਦ । ਮੁਖਚਾਰ ਗਾਵਤ ਬੇਦ । ੩੪

ankhand atul pratap. sabh thapiou jeh thaap.
ankhed bheid achheid. mukhchar gavat Beid. (34)

ਜਿਹ ਨੇਤਿ ਨਿਗਮ ਕਹੰਤ । ਮੁਖ ਚਾਰ ਬਕਤ ਬਿਅੰਤ ।
ਅਨਭਿੰਜ ਅਤੁਲ ਪ੍ਰਤਾਪ । ਅਨਖੰਡ ਅਮਿਤ ਅਥਾਪ । ੩੫

jeh nait nigam kahant. mukh char bakat biant.
anbhij atul pratap. ankhand amit athap. (35)

ਜਿਹ ਕੀਨ ਜਗਤ ਪਸਾਰ । ਰਚਿਓ ਬਿਚਾਰਿ ਬਿਚਾਰਿ ।
ਅਨੰਤ ਰੂਪ ਅਖੰਡ । ਅਤੁਲ ਪ੍ਰਤਾਪ ਪ੍ਰਚੰਡ । ੩੬

jeh keen jagat pasar. rachiou bichar bichar.
anant roop akhand. atul pratap parchand. (36)

ਜਿਹ ਅੰਡ ਤੇ ਬ੍ਰਹਮੰਡ । ਕੀਨੇ ਸੁ ਚੌਦਹ ਖੰਡ ।
ਸਭ ਕੀਨ ਜਗਤ ਪਸਾਰ । ਅਬਿਯਕਤ੍ ਰੂਪ ਉਦਾਰ । ੩੭

jeh and te brehmand. keenai se chonder khand.
sabh keen jagat pasar. abeiyukat roop udar. (37)

By the Grace of the Lord

Tommar Chhand

The Lord is free from the cycle of births and deaths, and has all the knowledge of eighteen scholarly Studies (including Four Vedas, Six Shastras, Meemansa, Niace, Widia Smritis Purans, Ayur Ved, DhanurVed, Gandharav Ved, and Niti Shastra) being omni-scient ; O Lord ! You are free from blemish and are beyond our Comprehension (being Infinite); and Your resplendent beauty never fades (dies down) (31)

The Lord is pervading in a hidden form in all beings and is free from all vices, (Untouched) and is greatest manifestation of all the holy saints in the world. He is embodiment of praise, the support (mainstay) of Earth and the Sun and the treasure of eighteen occult powers (Sidhis). (32)

The Lord is blemishless and His Greatness and Vastness is beyond our comprehension. He is a destroyer of all wordly sorrows and is free from all worldly religious formalities (formal rituals), and is an expert exponent of all virtues and religious deeds. (33)

The Lord possesses an undivided and immeasurable mighty appearance (radiant form), and has placed in position all the possible activities, (everything is placed in proper position/ perspective for proper functioning). No one knows the secrets of the Lord (Nature's secrets) free from all sorrow and afflictions, whose praises are being sung by the four-faced god, Brahma through the recitation of Vedas. (34)

The Lord who is proclaimed by the Vedas as the greatest and Limitless Lord and who is Unappesable (unaffected), and is with immeasureable radiance and might appears indivisable, not capable of demarcation and beyond, positioned in space. (35)

The lord who has enacted this worldly drama, and has created all thoughts in their proper perspective, who is limitless and greatest but His might is indescribable and limitless. (36)

The Lord, who has created the whole Universe from the egg and then having created the fourteen regions, he has completed. His worldly drama and He has an in-describable form and bountiful beyond our reach. (37)

ਜਿਹ ਕੋਟਿ ਇੰਦ੍ ਨ੍ਰਿਪਾਹ । ਕਈ ਬ੍ਰਹਮ ਬਿਸਨ ਬਿਚਾਰ ।
ਕਈ ਰਾਮ ਕ੍ਰਿਸਨ ਰਸੂਲ । ਬਿਨ ਭਗਤਿ ਕੋ ਨ ਕਬੂਲ । ੩੮
jeh kot Inder nirpah. kaiee braham bisan bichar.
Kaiee Ram Krisan Rasool. Bin bhagat ko na kabool. (38)

ਕਈ ਸਿੰਧ ਬਿੰਧ ਨਗਿੰਦ੍ । ਕਈ ਮੱਛ ਕੱਛ ਫਨਿੰਦ੍ ।
ਕਈ ਦੇਵੀ ਆਦਿ ਕੁਮਾਰਿ । ਕਈ ਕ੍ਰਿਸ਼ਨ ਬਿਸ਼ਨ ਅਵਤਾਰ । ੩੯
kaiee sindh bindh nagwinder.
kaiee machh kachh phanindar.
Kaiee dev aad kumar. kaiee krisan bisan avtar. (39)

ਕਈ ਇਦ੍ ਬਾਰ-ਬੁਹਾਰ । ਕਈ ਬੇਦ ਅਉ ਮੁਖਚਾਰ ।
ਕਈ ਰੁੱਦ੍ ਛੁੱਦ੍ ਸਰੂਪ । ਕਈ ਰਾਮ ਕ੍ਰਿਸ਼ਨ ਅਨੂਪ । ੪੦
Kaiee Indra bar-buhar. Kaiee Beid au mukhchar.
Kaiee rudar chhudar sarup. kiee Ram Krishan anup. (40)

ਕਈ ਕੋਕ ਕਾਬਿ ਭਣੰਤ । ਕਈ ਬੇਦ ਭੇਦ ਕਹੰਤ ।
ਕਈ ਸਾਸਤ੍ ਸਿਮ੍ਰਿਤਿ ਬਖਾਨ । ਕਹੂੰ ਕਥਤ ਹੀ ਸੁ ਪੁਰਾਨ । ੪੧
Kaiee kok kabie bhanat. kaiee Beid bheid kahant.
Kaiee Sastar Smirati bakhan. Kahun kathat hi so puran.(41)

ਕਈ ਅਗਨ ਹੋਤ੍ ਕਰੰਤ । ਕਈ ਊਰਧ ਤਾਪ ਦੁਰੰਤ ।
ਕਈ ਉਰਧ-ਬਾਹੁ ਸੰਨਿਆਸ । ਕਈ ਜੋਗ ਭੇਸ ਉਦਾਸ । ੪੨
Kaiee agan hotar karant. Kaiee urdh taap durant.
kaiee urdh-baho saniyas. Kahin jog bhes udas. (42) .

ਕਹੂੰ ਨਿਵਲੀ ਕਰਮ ਕਰੰਤ । ਕਹੂੰ ਪਉਨ-ਅਹਾਰ ਦੁਰੰਤ ।
ਕਹੂੰ ਤੀਰਥ ਦਾਨ ਅਪਾਰ । ਕਹੂੰ ਜੱਗ ਕਰਮ ਉਦਾਰ । ੪੩
Kahun neouli karan karanm. kahun paun-ahar durant.
Kahun tirath daan apar. Kahun jag karam udar. (43)

ਕਹੂੰ ਅਗਨ ਹੋਤ੍ ਅਨੂਪ । ਕਹੂੰ ਨਿਆਇ ਰਾਜ ਬਿਭੂਤ ।
ਕਹੂੰ ਸਾਸਤ੍ ਸਿੰਮ੍ਰਿਤ ਰੀਤਿ । ਕਹੂੰ ਬੇਦ ਸਿਉ' ਬਿਪ੍ਰਿਤ । ੪੪
Kahun agan hotar anup. kahun niaie raj bibhoot.
kahun Sastar Smriti reet. Kahin Beid siun bipreet. (44)

ਕਈ ਦੇਸਿ ਦੇਸਿ ਫਿਰੰਤ । ਕਈ ਏਕ ਠੌਰ ਇਸਥੰਤ ,
ਕਹੂੰ ਕਰਤ ਜਲ ਮਹਿ ਜਾਪ । ਕਹੂੰ ਸਹਤ ਤਨ ਪਰ ਤਾਪ । ੪੫
Kaiee des des phirant. Kaiee ek thor isthant.
Kahun karat jal meih jaap. Kahun sahit tan par tap. (45)

The Lord, who has created crores of (millions) gods like King Indra and then created many religions being according to Brahma and Vishnu (gods) beliefs. He has created Ram Krishna, and Rasool (Mohamad) but none, without the worship of the Lord, ever gets accepted in the Lord's court. (38)

The Lord has created many oceans, Sumer like mountains, big fish and tortoise or sheshnag (cobras), He has created many gods and their sons (Sons of Brahma) and has also created many incarnations like Krishna and Vishnu. (39)

There are many gods like Indra, Sweeping at the gates of the Lord, while there are many (innumerable) Vedas or gods like Brahma and mean faced (Weeping sons) Shivas while He has created many (charming) unique personalities like Rama and Krishna. (40)

Many study Kok-Shastra (Sex-literature) or other poetry while many others have brought out the importance of Vedas. (described the essence of Vedas) There are many others who explain the meaning of Shastras or Smritis (who Study the Shastras) while some narrate the sermons of puranas (Hindu Scriptures). (41)

There are some engaged in offering prayers through sacrificial fires while some others hang themselves upside down as a penance, there are some sanyasis (mendicants) who raise their arms in performing Yoga (penance of various types). There are many Yogis dressed (as per their sect) unlike the worldly people and roam around carelessly.(unmindful of others) (42)

There are some persons engaged in yogic exercises (with nose blocked) while many others perform difficult act of living on air (Yogic exercises involving control of breathing process) (without taking any solid food). Some others give alms (of various things like Gold, or costly items) at holy places of pilgrimage while some others are engaged in performing Yogna (sacrificial fires) with religious fervour. (43)

Somewhere we find people engaged in incomparable fire-worship (sacrificial) while somewhere else people are engaged in justice based on grandeur and beauty. At places the customs and traditions based on Shastras and smritis (Hindu books of lore) are being followed, whereas at places things are happening totally against the Vedas. (Instructions of Vedas). (44)

Some people are roaming around (far and wide) distant lands, while some others are stuck to a single place. (positioned) Some persons are engaged in prayers (worship) standing in waters, while some others bear the brunt of sunshine on their bodies.(45)

ਕਹੂੰ ਬਾਸ ਬਨਹਿ ਕਰੰਤ । ਕਹੂੰ ਤਾਪ ਤਨਹਿ ਸਹੰਤ ।
ਕਹੂੰ ਗ੍ਰਿਹਸਤ ਧਰਮ ਅਪਾਰ । ਕਹੂੰ ਰਾਜ ਰੀਤਿ ਉਦਾਰ । ੪੬
Kahun bass baneh karant. Kahun taap taneh sahant.
Kahun grehsit dharam apar. Kahun raj-reet udar. (46)

ਕਹੂੰ ਰੋਗ ਰਹਤ ਅਭਰਮ । ਕਹੂੰ ਕਰਮ ਕਰਤ ਅਕਰਮ ।
ਕਹੂੰ ਸ਼ੇਖ ਬ੍ਰਹਮ ਸਰੂਪ । ਕਹੂੰ ਨੀਤਿ-ਰਾਜ ਅਨੂਪ । ੪੭
Kahun rog rehat abharam. Kahun karam karat akaram.
Kahun seikh braham Sarup. Kahunneet raj anup. (47)

ਕਹੂੰ ਰੰਗ ਸੰਗ ਬਿਹੀਨ । ਕਹੂੰ ਏਕ ਭਗਤਿ ਅਧੀਨ ।
ਕਹੂੰ ਰੰਕ ਰਾਜਕੁਮਾਰ । ਕਹੂੰ ਬੇਦ ਬਿਆਸ ਅਵਤਾਰ । ੪੮
Kahun rog sog biheen. Kahun ek bhagat adheen.
Kahun runk rajkumar. Kahun Beid bias avtar. (48)

ਕਈ ਬ੍ਰਹਮ ਬੇਦ ਰਟੰਤ । ਕਈ ਸੇਖ ਨਾਮ ਉਚਰੰਤ ।
ਬੈਰਾਗਿ ਕਹੂੰ ਸਨਿਆਸਿ । ਕਹੂੰ ਫਿਰਤ ਰੂਪ ਉਦਾਸਿ । ੪੯
Kaiee braham Beid ratant. Kaiee Seikh naam uchrant.
bairag kahun saniyas. Kahun phirat roop udass. (49)

ਸਭ ਕਰਮ ਫੋਕਟ ਜਾਨ । ਸਭ ਧਰਮ ਨਿਹਫਲ ਮਾਨ ।
ਬਿਨੁ ਏਕ ਨਾਮ ਅਧਾਰ । ਸਭ ਕਰਮ, ਭਰਮ ਬਿਚਾਰ । ੫੦
Sabh karan phokat jaan. sabh dharam nephal maan.
bin ek naam adhar. Sabh karam bharam bichar. (50)

ੜ੍ ਪ੍ਰਸਾਦਿ ॥ ਲਘੁਨਰਾਜ ਛੰਦ
ਜਲੇ ਹਰੀ । ਥਲੇ ਹਰੀ । ਉਰੇ ਹਰੀ । ਬਨੇ ਹਰੀ । ੫੧
Tav Parsad. Laghuraj Chhand
Jale hari. Thale hari. Urai hari. banai hari. (51)

ਗਿਰੇ ਹਰੀ । ਗੁਫੇ ਹਰੀ । ਛਿਤੇ ਹਰੀ । ਨਭੇ ਹਰੀ । ੫੨
girai hari. guphai hari. Chhitai hari. Nabhai hari. (52)

ਈਹਾ' ਹਰੀ । ਊਹਾ' ਹਰੀ । ਜ਼ਿਮੀ ਹਰੀ । ਜਮਾ' ਹਰੀ । ੫੩
eehan hari. Uhan hari. jimi hari. jama hari. (53)

ਅਲੇਖ ਹਰੀ । ਅਭੇਖ ਹਰੀ । ਅਦੇਖ ਹਰੀ । ਅਦ੍ਵੈਖ ਹਰੀ । ੫੪
alekh hari. abhekh hari. adekh hari. advaikh hari. (54)

Some people settle down in jungles, while some others bear the effects of heat on the body. Some people believe in leading a householder's life, (as a religious duty), while Some others lead a life of a beautiful statesman. (based on large-hearted statesmanship). (46)

Some people (places) are devoid of (free from sorrow) afflictions and illusions (suspicion), while at other places some sinful actions (not worth performing) are being enacted. There are some divine type Sheshnag (somewhere) while there are some statesman beyomnd our praise. (there is some statemanship worth our praise) (47)

There are some people (places) free from all sorrow and afflictions and at some other places somepeople are immersed in Lord's worship only. There are some poor people penniless where as there are other highly rich and princely persons. There are at places incarnations of Ved Vyas (Scholars of Vedas) (48)

Many Brahmas are narrating Vedas, while many Sheshnags (Cobras with thousand fangs) are reciting True Name (of the Lord). There are innumerable mendicants, Vairagis and Sanyasis while there are some others devoid of worldly attachments and engaged in penance. (49)

All these acts and functions (mentioned earlier) are fruitless and futile, Consider all such religious functions as worthless, as all other activities except recitation of True Name and its support are our whims and fancies. (not worthwile) (50)

"By the grace of the Lord"
"Lag Naraj Chhand"

The Lord is pervading all the oceans (waters) ; the Lord is present in all the lands ; the Lord is perceived within the heart, while the Lord is pervading all the jungles. (in the woods). (51)

The Lord is present on the mountains ; the Lord is seen equally in the caves ; the Lord is present on the Earth, and the Lord is also pervading all the skies. (ethereal space). (52)

The Lord is present in this Universe and He is also present in the next world ; The Lord is pervading all the lands while he is equally perceived in the skies. (53)

The Lord is beyond description (indescribable), and He is free from any faith (Uncommited) ; the Lord is without blemish (flaws) ; the Lord is devoid of dual-mindedness. (54)

ਅਕਾਲ ਹਰੀ । ਅਪਾਲ ਹਰੀ । ਅਛੇਦ ਹਰੀ । ਅਭੇਦ ਹਰੀ । ੫੫
akal hari. apal hari. achhed hari. abhed hari. (55)

ਅਜੰਤ੍ ਹਰੀ । ਅਮੰਤ੍ ਹਰੀ । ਸੁਤੇਜ ਹਰੀ । ਅਤੰਤ੍ ਹਰੀ । ੫੬
ajantar hari. amantar hari. sutej hari. atantar hari. (56)

ਅਜਾਤਿ ਹਰੀ । ਅਪਾਤਿ ਹਰੀ । ਅਮਿੱਤ੍ ਹਰੀ । ਅਮਾਤ ਹਰੀ । ੫੭
ajat hari. apat hari. amitar hari. amat hari. (57)

ਅਰੋਗ ਹਰੀ । ਅਸੋਗ ਹਰੀ । ਅਭਰਮ ਹਰੀ । ਅਕਰਮ ਹਰੀ । ੫੮
arog hari. asog hari. abharam hari. akaram hari. (58)

ਅਜੈ ਹਰੀ । ਅਭੈ ਹਰੀ । ਅਭੇਦ ਹਰੀ । ਅਛੇਦ ਹਰੀ । ੫੯
ajai hari. abhai hari. abhed hari. achhed hari. (59)

ਅਖੰਡ ਹਰੀ । ਅਭੰਡ ਹਰੀ । ਅਡੰਡ ਹਰੀ । ਪ੍ਰਚੰਡ ਹਰੀ । ੬੦
akhand hari. abhand hari. adand hari. Prachand hari. (60)

ਅਤੇਵ ਹਰੀ । ਅਭੇਵ ਹਰੀ । ਅਜੇਵ ਹਰੀ । ਅਛੇਵ ਹਰੀ ੬੧
atev hari. abhed hai. ajev hari. achhev hari. (61)

ਭਜੋ ਹਰੀ । ਥਪੋ ਹਰੀ । ਤਪੋ ਹਰੀ । ਜਪੋ ਹਰੀ । ੬੨
Bhajo hari. Thapo hari. Tapo hari. Japo hari. (62)

ਜਲਸ ਤੁਹੀ । ਥਲਸ ਤੁਹੀ । ਨਦਿਸ ਤੁਹੀ । ਨਦਸ ਤੁਹੀ । ੬੩
Jalas tuhi. Thalas tuhi. Nadis tuhi. nadas tuhi. (63)

ਬ੍ਰਿਛਸ ਤੁਹੀ । ਪਤਸ ਤੁਹੀ । ਛਿਤਸ ਤੁਹੀ । ਉਰਧਸ ਤੁਹੀ । ੬੪
Brichhas tuhi. Patas tuhi. Chhitas tuhi. Urdas tuhi. (64)

ਭ੍ਰਜਸ ਤੁਹੀ । ਭਜਸ ਤੁਅੰ । ਰਟਸ ਤੁਅੰ । ਠਟਸ ਤੁਅੰ । ੬੫
Bhajas tiuang bhajas tuang Ratas tiang. Thatas tuang. (65)

ਜਿਮੀ ਤੁਹੀ । ਜਮ' ਤੁਹੀ । ਮਕੀ ਤੁਹੀ । ਮਕ' ਤੁਹੀ । ੬੬
Jimi tuhi. jaman tuhi. maki tuhi. makan tuhi. (66)

The Lord is unaffected by death (not controlled by the god of death), the Lord is impregnable and none and none could know the Lord's secrets. (secrets of Nature) (55)

The Lord is free from mystical jugglery, the Lord is above all magic or charm ; the Lord is resplendent with grandeur, the Lord is unaffected by any magic or charm ; the Lord is resplendent with grandeur, the Lord is unaffected by any magic-spell. (56)

The Lord is casteless (Unborn) and He has no creed or does not belong to any clan ; the Lord has no friend and has no mother either. (57)

The Lord is free from all ills and He is above all sorrow (bereavement or lamentation); the Lord is free from all whimsical beliefs and the Lord is equally free from all activities (destiny) or not pre-destined. (58)

The Lord is Invincible (unconquerable), the Lord is free from fear (fearless); the Lord is free from discrimination (identity); the Lord is also impregnable. (indestructible). (59)

The Lord is indivisible and cannot be defamed, and the Lord is full of grandeur. (all-mighty). (60)

The Lord is the greatest (mighty) and none could know Lord's secrets the Lord is Unconquerable and He is beyond discrimination. (impregnable). (61)

Let us worship the Lord let us in bibe the Lord's love in the heart, let us perform penance for the Lord (pray to Him) ; and remember the Lord. (recite His True Name). (62)

O Lord ! You are in the oceans, You are in the lands, You are in the rivers and the oceans equally. (To represent the waters, the land, the rivers and the Oceans). (63)

Your presence is seen in the trees, the leaves ; You respresent the Earth and even the Skies (You are present in the trees, leaves the Earth or the Skies). O Lord! I worship You ; I pray to You ; and I concentrate on You alone in my mind. (65)

O Lord ! You represent the land, the Sky, You are the owner of the house and You are the house itself. (66)

ਅਭੂ ਤੁਹੀ । ਅਭੈ ਤੁਹੀ । ਅਛੂ ਤੁਹੀ । ਅਛੈ ਤੁਹੀ । ੬੭
abhu tuhi. achhu tuhi. aphu tuhi. achhai tuhi. (67)

ਜਤਸ ਤੁਹੀ । ਬ੍ਰਤਮ ਤੁਹੀ । ਗਤਸ ਤੁਹੀ । ਮਤਸ ਤੁਹੀ । ੬੮
jaras tuhi. bartas tuhi. gatas tuhi. matas tuhi. (68)

ਤੁਹੀ ਤੁਹੀ । ਤੁਹੀ ਤੁਹੀ । ਤੁਹੀ ਤੁਹੀ । ਤੁਹੀ ਤੁਹੀ । ੬੯
tuhi tuhi. tuhi tuhi. tuhi tuhi. tuhi tuhi. (69)

ਤੁਹੀ ਤੁਹੀ । ਤੁਹੀ ਤੁਹੀ । ਤੁਹੀ ਤੁਹੀ । ਤੁਹੀ ਤੁਹੀ । ੭੦
tuhi tuhi. tuhi tuhi. tuhi tuhi. tuhi tuhi. (70)

ੜ੍ ਪ੍ਰਸਾਦਿ ॥ ਕਬਿੰਤ

ਖ੍ਰੁਕ ਮਲਹਾਰੀ , ਰਾਜ ਗਦਰਾ ਬਿਭੂਤ ਧਾਰੀ ;
ਗਿਦ੍ਧਆ ਮਸਾਨ ਬਾਸ । ਕਰਿਓਈ ਕਰਤ ਹੈ ।
ਘੁਘੂ ਮਤਬਾਸੀ, ਲਗੇ ਡੋਲਤ ਉਦਾਸੀ ਮ੍ਰਿਗ ;
ਤਰਵਰ ਸਦੀਵ ਮੋਨ, ਸਾਪੇ ਈ ਮਰਤ ਹੈ ।
ਬਿੰਦ ਕੇ ਸਧੱਯ, ਤਾਂਹਿ ਹਜਿ ਕੀ ਬਡੱਯਾ ਦੇਤ ;
ਬੰਦਰਲ ਸਦੀਵ ਧਾ'ਇ, ਨਾ'ਗੇ ਹੀ ਫਿਰਤ ਹੈ ।
ਅੰਗਨਾ ਅਧੀਨ ਕਾਮ, ਕ੍ਰੋਧ ਮੈ ਪ੍ਰਬੀਨ ;
ਏਰਕ ਗਿਆਨ ਕੇ ਬਿਹੀਨ, ਛੀਨ ਕੈਸੇ ਕੇ ਭਰਤ ਹੈ । ੭੧

Tav Prasad Kabit

Khuk malhari, gaj gadra bibhoot dhari .
gidna masan bas karoiee karat hai.
ghughi matbasi, lagai dolat udasi mrig.
bind ke sadheiya, tahe(n) heej ki badeiya deit.
bandra sadeev paie(n) na(n)ge ei phirat hai.
angna adheen kaam , karod mein prabeen.
ek gyan ke biheen, chheen kaisai ko karat hai. (71)

O Lord ! You are free from birth (are not born) and You are fearless ; You are beyond our reach (cannot be touched) ; You are free from destruction (extinction). (67)

O Lord ! You represent celibacy (chastity) You alone represent fasting ; You alone represent movement (velocity) and You represent knowledge also. (68)

O Lord ! It is Your existence alone, You alone ; You alone, You alone. Your existence alone, You alone ; You alone, You alone. (We perceive You everywhere). (69)

O Lord ! It is all Your existence, You alone, You alone, You alone. Your existence alone, You alone ; You alone and Your presence only everywhere. (You are omni-present) (70)

Through the Grace of the Lord
Kabit (Poetic Description)

If Salvation could be attained in filth the pig always eats garbage ; (if salvation lies in rubbing ash on body), then the elephantand donkey are always throwing dust on their bodies (lying in dust) ; if Salvation is gained in the graveyard then the jackals always roam around in the graves. (Salvation cannot be gained by such futile efforts) (Why cannot jackals, donkeys, elephants or pigs gain salvation ?) In case Salvation lies in abiding in monastery (hermitage) the owls always hang around such places ; If Salvation is to be gained by visiting places (travelling around) then animals like deer are roaming around like (udasis) hermits. If salvations lies in observing Silence, then the trees die down in their Silent Stillness. If Salvation lies in controlling Sex (subduing Sexual desives like celileates) the the eunch would be rewarded with Salvations. If moving bare footed could bring Salvation, then monkeys, always moving barefeet, should gain Salvation ?) Similarly the persons, serving the woman-folk (fair sex) and engrossed in worldly pleasures like sexual desires, anger or other vicious thoughts, without the Knowledge of the Lord, could never cross the ocean of life successfully. (How could ordinary human being with all his failings gain salvation ?) (1-71)

ਭੂਤ ਬਨਚਾਰੀ, ਛਿਤ ਛਉਨਾ ਸਭੈ ਦੁਧਾਧਾਰੀ ; ਪਉਨ ਕੇ ਅਹਾਰੀ, ਸੁ ਭੁਜੰਗ ਜਾਨੀਅਤੁ ਹੈ' ।
ਤ੍ਰਿਣ ਕੇ ਭਛਯਾ, ਧਨ ਲੋਭ ਕੇ ਤਜੰਯਾ ; ਤੇ ਤੌ ਗਊਅਨ ਕੇ ਜੱਯ, ਬ੍ਰਿਖ-ਭਯਾ ਮਾਨੀਅਤੁ ਹੈ' ।
ਨਭ ਕੇ ਉਡਯਾ, ਤਾਹਿ ਪੰਛੀ ਕੀ ਬਡਯਾ ਦੇਤ ; ਬਗੁਲਾ, ਬਿੜਾਲ ਬ੍ਰਿਕ ਧਿਆਨੀ ਨਾਨੀਅਤੁ ਹੈ' ।
ਜੇਤੇ ਬਡੇ ਗਿਆਨੀ, ਤਿਨੇ ਜਾਨੀ ਪੈ ਅਖਾਨੀ ਨਾਹਿ ; ਐਸੇ ਨ ਪ੍ਰਪੰਚ, ਮਨਿ ਭੂਲਿ ਆਨੀਅਤੁ ਹੈ । ੭੨

Bhoot banchari, cheit chhouna sabhai doodhadhari.
pavan ke ahari, so bhujang janiat hai.
trin ke bhachhehia, dham lobh ke tajeiya.
te tou gooan ke jaieya, brikh-pheiya maniathain.
nabh ke udeiya, tahan panchhi ki badaiya det.
bagula birral , brick dhiani maniat hai.
jaitai bade gyani, tenai jani pai bakhani.
aisai na prapanch, mai bhool aniyat hai. (72)

ਭੂਮਿ ਕ ਬੀਸਯਾ, ਤਾਹਿ ਭੂਚਰੀ ਕੇ ਜੱਯਾ ਕਹੈ ; ਨਭ ਕੇ ਉਡੰਯਾ, ਸੋ ਚਿਰੰਯਾ ਕੇ ਬਖਾਨਿਐ ।
ਫਲ ਕੇ ਭਛੱਯਾ, ਤਾਹਿ ਬਾ'ਦਰੀ ਕੇ ਜੱਯਾ ਕਹੈ ; ਆਦਿਸ ਫਿਰੱਯਾ, ਤੇ ਤੋ ਭੂਤ ਕੈ ਪਛਾਨੀਐ ।
ਜਲ ਕੇ ਤਰਯਾ ਕੇ, ਗੰਗੇਰੀ ਸੀ ਕਹਤ ਜਗ ; ਆਗ ਕੇ ਭਛੰਯਾ, ਸੋ ਚਕੋਰ ਸਮ ਮਾਨੀਐ ।
ਸੂਰਜ ਸਿਵੱਯਾ, ਤਾਹਿ ਕਉਲ ਕੀ ਬਡੱਯਾ ਦੇਤ ; ਚੰਦ੍ਰਮਾ ਸਿਵੱਯਾ ਕੇ, ਕਵੀ ਕੈ ਪਹਿਚਾਨੀਐ । ੭੩

Bhoom ke baseiya, tahain bhuchari ke jeya kehai.
Nabh ke udeiya, so chireya ke bakhaniai.
phal ke bhachheiya, tahein bandri ke jeya keha (n)
adis phiriya, te tou bhoot kai pachhaniai.
jal ke treya, ko gageri si kehat jag.
aag ke bhachheiya, so chakar suni maniai.
sooraj saveija, tahein kaul ki badeiya deit.
Chandrima saveiya ko, kais kai peh chania. (73)

ਨਰਾਇਨ ਕੱਛ ਮੱਛ, ਤੇ'ਦੁਆ ਕਹਤ ਸਭ ; ਕਉਲਨਾਭਿ, ਕਉਲ ਜਿਹ ਤਾਲ ਮੈ ਰਹਤੁ ਹੈ ।
ਗੋਪੀਨਾਥ-ਗੁਜਰ, ਗੋਪਾਲ ਸਬੈ ਧੋਨਚਾਰੀ ; ਰਿਖੀਕੇਮ ਨਾਮ ਕੇ, ਮਹੰਤ ਲਹੀਅਤ ਹੈ'।
ਮਾਧਵ ਭਵਰ ਔ ਅਟੇਰੂ, ਕੋ ਕਨੱਯਾ ਨਾਮ ; ਕੰਮ ਕੇ ਬਧੱਯਾ, ਜਮਦੂਤ ਅਹੀਅਤੁ ਹੈ' ।
ਮੂੜ੍ਹ ਰੂੜ੍ਹ ਪੀਟਤ, ਨ ਗੂੜ੍ਹਤਾ ਕੋ ਭੇਦ ਪਾਵੈ' ; ਪੂਜਤ ਨ ਤਾਹਿ, ਜਲ ਕੇ ਰਾਖੇ ਰਹੀਅਤੁ ਹੈ' । ੭੪

Naraiyan kachh machh, taindua kehat sabh.
Kaulnabhi, kaul jeya tal mein rahutu hai.
Gopinath-Goojar, Gopal sabhi dhanchari.
rikhikes naam kai, mahant lahiat hain.
madhav Bhavar ai ateru, ko kaneya naam.
kans ko badheiya, jamdoot kehiyat hain.
moor(h) roor (h) peetat, na goorta ko bhed pavai(N)
Poojat na tahe, ja ke rakhai rehiai hain. (74)

The ghosts (evil spirits) roam around the jungles (foresets) while all the children of the surface of the Earth are sustained (kept alive) by the mother's milk ; the animals living on air (seeking sustenance from the air) are called snakes, wehereas the grass-eaters and those persons free from the greed of money or material possessions, are to be considered the male off-springs of the cows (as they are supposed to be working coninuously without any greed). The persons, soar high in the skies (due to their occult powers), desires to bepraised), the approbation of the birds. The cranes, Tom-cats and wolves are to be called meditators (engaged in meditation) as they are always concentrating (on their pray with closed eyes with full concentration). All the great thinkers and scholars have realised the true value of these hypocreate displays (shows) but have not explained it to others (as such we say with authority). As such we should not inculate such deceitful (hypocracy) thoughts in our mind even by default. (72)

The persons abiding on land are called products of earth (like herbs, grass or bandicool rat), whereas those soaring high on the skies are to be called sparrows, while those sustaining themselves on fruits should be called the offspring of monkeys, whereas those persons moving unseen around (unperceptibles) are to be considered ghosts. The creatures floating in water are called by the world water-weaves (the creature flying in the air make its cobweb on the surface of water only). The person taking fire as the food (fire-eater) should be considered like the partridge ; the worshipper of the Sun deserves the praise of a lotus-flower while the worshipper of moon should be considerd like the lotus-flower (as these flowers blossom forth on the sight of the Sun and Moon). (73)

If we were to call all creatures living in water as 'Narayan' (god) then all the tortoise, fish and octopus are to be called as Narayan (if god Vishnu is to be called the lotus-chord. In fact, Is the pond, where lotus-flowers are found blossoming, not considered as lotus-chord ? If the sublime-Lord is to be called Gopinath, then are all the milk-men, and the cowboys maintaining cow-herds not the spouses of the milk maids ? If Rishikesh is the name of such a person, then there are many monks seen being called Rishikesh. (If the person is called Madhav, Krishna of Yadav dynasty) then the black-bee is also called Madhav. If He is called Kanaiya, then the cob-web with long legs is also called Kanaiya. (If He were to be called the killer of Kanas), then the Yama, killer of Kanas is to be called Kanas-killer. In fact, the ignorant people only carry on the tradition (convention), being followers of old traditions (beaten-path) but they do not realise (follow), the knowledgable persons mind (the hidden meaning), as they do not worship the Lord-saviour, who protects us all in the world. (74)

ਬਿਸ੍ਪਾਲ ਜਗਤ ਕਾਲ, ਦੀਨ ਦਿਆਲ ਬੇਰੀ ਸਾਲ ; ਸਦਾ ਪ੍ਰਤਿਪਾਲ, ਜਮ ਜਾਲ ਤੇ ਰਹਤੁ ਹੈਂ ।
ਜੋਗੀ ਜਟਾਧਾਰੀ, ਸਤੀ ਸਾਰੇ ਬਡੇ ਬ੍ਰਹਮਚਾਰੀ ; ਧਿਆਨ ਕਾਜ ਭੂੰਖ, ਪਿਆਸ ਦੇਹ ਪੈ ਸਹਤ ਹੈਂ ।
ਨਿਉਲੀ ਕਰਮ ਜਲ ਹੋਮ, ਪਾਵਕ ਪਵਨ ਹੋਮ ; ਅਧੋ-ਮੁਖ ਏਕ ਪਾਇ, ਨਾਢੇ ਨ ਬਹਤ ਹੈਂ ।
ਮਾਨਵ ਫਨਿੰਦ ਦੇਵ, ਦਾਨਵ ਨ ਪਾਵੈ' ਭੇਦ ; ਬੇਦ ਔ ਕਤੇਬ ਨੇਤਿ ਨੇਤਿ ਕੈ ਕਹਤ ਹੈ । ੭੫

Bispal jagat kal, deen dial beri saal.
Sada pritpal, jam jaal te rehat hain.
Jogi jatadhari, sati sarai bade brahmchari.
dhian kaaj bhookh, pias deh pai sehat hain.
neauli karam jal hom, pavak pavan hum (n).
adho-mukh ek paie, thandhe na behat hain.
manav phanind dev, danav na pavain bhed.
Beid au kateb nait nait ko kehat hai. (75)

ਨਾਚਤ ਫਿਰਤ ਮੋਰ, ਬਾਦਰ ਕਰਤ ਘੋਰ ; ਦਾਮਿਨੀ ਅਨੇਕ ਭਾਉ, ਕਰਿਓ ਈ ਕਰਤ ਹੈਂ ।
ਚੰਦ੍ਮਾ ਤੇ ਸੀਤਲ, ਨ ਸੂਰਜ ਤੇ ਤਪਤ ਤੇਜ ; ਇੰਦ੍ ਸੋਂ' ਨ ਰਾਜਾ, ਭਵ ਭੂਮਿ ਕੋ ਕਰਤ ਹੈਂ ।
ਸਿਵ ਸੇ ਤਪਸੀ ਆਦਿ, ਬ੍ਰਹਮਾ ਸੇ ਨ ਬੇਦਚਾਰੀ ; ਸਨਤ ਕੁਮਾਰ ਸੀ, ਤਪੱਸਿਆ ਨ ਅਨਤ ਹੈਂ ।
ਗਿਆਨ ਕੇ ਬਿਹੀਨ, ਕਾਲ ਫਾਸ ਕੇ ਅਧੀਨ ; ਸਦਾ ਜੁੰਗਨ ਕੀ ਚਉਕਾਰੀ, ਫਿਰਾਏ ਈ ਫਿਰਤ ਹੈਂ । ੭੬

nachat phirat mor, Badar karat ghor.
damini anek bhaou, kario eei karat hain.
Chandrima te seetal, na Suraj te tapat tej.
Indra so (n) raja, bhav bhoom ko karat hain.
Shiv se tapsi aad, Brahma se na Beidchari.
Sanat Kumar se, tapasiya na anat hain.
gyan ke bahin, kal phas ke adheen.
sada jugan ke chokari, phiraie eei phirat hain. (76)

ਏਕ ਸਿਵ ਭਏ, ਏਕ ਗਏ ਏਕ ਫੇਰ ਪਏ ; ਰਾਮਚੰਦ੍, ਕ੍ਰਿਸਨ ਕੇ, ਅਵਤਲਰ ਹੀ ਅਨੇਕ ਹੈਂ ।
ਬ੍ਰਹਮਾ ਅਰੁ ਬਿਸਨੁ ਕੇਤੇ, ਬੇਦ ਔ ਪੁਰਾਨ ਕੇਤੇ ; ਸਿੰਮ੍ਤ ਸਮੂਹਨ ਕੇ, ਹੁਇ ਹੁਇ ਬਿਤਏ ਹੈਂ ।
ਮੋਨਦੀ ਮਦਾਰ ਕੇਤੇ, ਅਸੁਨੀ ਕੁਮਾਰ ਕੇਤੇ ; ਅੰਸਾ ਅਵਤਾਰਾ ਕੇਤੇ, ਕਾਲਬਸਿ ਪਏ ਹੈਂ ।
ਪੀਰ ਐ ਪਿਕਾ'ਬਰ, ਕੇਤੇ ਗਨੇ ਨ ਪਰਤ ਏਤ ; ਭੂਮਿ ਹੀ ਤੇ ਹੁਇ ਕੇ, ਫਰਿ ਭੂਮਿ ਹੀ ਮਿਲਏ ਹੈਂ । ੭੭

Eik Siv bhaie, ek gaie eik pher bhaie.
Ram Chander, Krishan ke avtar bhi anek hain.
Brahma ar Bisan ketai, Beid aur Puran ketai.
smirat samoohan ke, hoiai hoie bitaie hain.
Mondi madar ketai, asuni kumar ketai.
ansa avtar ketai, kaalbas bhaie hain.
Peer an pitambar, ketai ganai na parat eitai.
bhoom hi te horai kai, pher bhoom hi milaie hain. (77)

If the Lord is the sustainer of the Universe, and is the destroyer of the world as well. (cause of destruction) ; He is kindless to the helpless people and is the cause of sorrow (harbinger of suffering) for the enemies (oppressors) ; He is the sustainer of all times, and is free from the bondage of Yama. There are some others, Yogis, celibates, chaste and those observing celibacy, who bear lot of afflictions due to (bodily) hunger or thrust of the body. There are many who perform yogic exercises to gain knowledge (about Lord's secrets) and perform Yagnas connected with water, fire and air (fire-worship) or perform penance hanging with upside down (face downwards) or standing on one leg. But none have been able to decipher Lord's secrets, including men, Sheshnag, cobra, gods and demons whole Vedas and Katebs (Koran or semetic books) describe Himass the greatest , beyond our Comprehension. (75)

(If we were to attain the Lord by dancing in His worship) then the peacock is always dancing around ; (if the Lord were to be attained by blowing the trumpet) then the clouds are thundering ; (if we were to gain union with the Lord) with the amorous of Lord Krisna with milkmaids) then pst time the lightening is making Similar gesticulations. (If we were pastime to attain the Lord by observing peaceful behaviour) (being peace-loving), then there is none else cooler (sober) than the moon; (if the Lord could be attained by bearing the heat) (warmth) then there is nothing more radiant than the Sun. If we were to gain unity with the Lord by amassing wealth like a King (filling the coffers of others with wealth like a king) then there is no other greater king than god indra, who is filling the world and Earth with riches. (If we were to gain proximity with the Lord by performing penance) then there is no other greater scholar of Vedas than the god Brahma : (if the Lord is attained by devotional austerity) then there is no other greater ascetic than Sanat Kumar engaged in penance. Infact people without knowledge are always engrossed in the cycle of births and deaths, being caught in the noose of death. (such ignorant people are engrossed in the cycle of Rebirths during various Yognas). (76)

The god Shiva used to exist once, but then He was taken away, then again He was born and went away. Similarly there were many incarnations of Ram Chander and Krishna ; there were many (gods) like Brahma and Vishnu. There were many Vedas and Puranas (Hindu books of lore) and there were equally many collections of Smritis, which existed once, and then disappeared. Then many protectors of religion appeared on the scene like Moivandeen and Nadar Sheikh Kanoji ; there came many people like Ashvini Kumar and incarnations of Aush who existed and then were taken away by death from the world. There were innumerable Pirs and prophets, whose count cannot be maintained ; they appeared on the worldly by Scene and Then went away and got mingled with the dust. (77)

ਜੋਗੀ ਜਤੀ ਬ੍ਰਹਮਚਾਰੀ, ਬਡੇ ਬਡੇ ਛਤ੍ਰਧਾਰੀ ; ਛਤ੍ ਕੀ ਹੀ ਛਾਇਆ, ਕਈ ਕੋਸ ਲੈ ਚਲਤ ਹੈਂ ।
ਬਡੇ ਬਡੇ ਰਾਜਨ ਕੇ, ਦਾਬਿਤ ਫਿਰਤਿ ਦੇਸ ; ਬਡੇ ਬਡੇ ਰਾਜਨ ਕੇ, ਦ੍ਪ ਕੋ ਦਲਤੁ ਹੈਂ ।
ਮਾਨ ਸੋ ਮਹੀਪ, ਅਉ ਦਿਲੀਪ ਕੈਸੇ ਛੱਤ੍ਰਧਾਰੀ ; ਬਡੇ ਅਭਿਮਾਨ, ਭੁਜ ਦੰਡ ਕੇ ਕਰਤ ਹੈਂ ।
ਦਾਰਾ ਸੇ ਦਲੀਸਤ, ਦੁਰਜੋਧਨ ਸੇ ਮਾਨਧਾਰੀ ; ਭਗਿ ਭੋਗਿ ਭੂਮਿ, ਅਤਿ ਭੂਮਿ ਮੈ ਮਿਲਤ ਹੈਂ । ੭੮
Jogi jati Brahamchari, bade bade chhatardhari.
Chhattar hi ki Chhaya, kaiee kos lou chalat hain.
bade bade rajan ki, dabit phirat des.
bade bade rajan kai, darup ko chalat hain.
maan se maheep, au dalip kaisai chhatardhari.
bade abhiman, bhuj dhand ke karat hain.
dara sr dalisat, duryodhan se mandhari.
bhog bhog bhoom, ant bhoom mein milat hain. (78)

ਸਿਜਦੇ ਕਰੇ ਅਨੇਕ, ਤੋਪਚੀ ਕਪਟ ਭੇਸ ; ਪੋਸਤੀ ਅਨੇਕ ਦਾ, ਨਿਵਾਵਤ ਹੈ ਸੀਸ ਕੋ ।
ਕਹਾ ਭਇਓ ਮੰਲ, ਜੋ ਪੈ ਕਾਡਤ ਅਨੇਕ ਡੰਡ ; ਸੋ ਤੋ ਨ ਡੰਡ ਤ, ਅਸਟਾ'ਗ ਅਥਿਤੀਸ ਕੈ ।
ਕਹਾ ਭੀਓ ਰੋਗੀ, ਜੋ ਪੈ ਡਰਾਯੋ ਰਹਯੋ ਊਰਧੁ ਮੁਖਿ ; ਮਨ ਹੈ ਨਾ ਮੂੰਜ, ਨਿਹੁਰਾਯੇ ਆਦਿ ਈਸ ਕੈ ।
ਕਾਮਨਾ ਅਧੀਨ, ਸਦਾ ਦਾਮਨਾ ਪ੍ਬੀਨ ; ਏਕ ਭਾਵਨਾ ਬਿਹੀਨ, ਕੈਸੇ ਪਾਵੈ ਜਗਦਸ਼ਿ ਕੋ । ੭੯
Sijde kare anek, topchi kapat bhes.
posti anek da, na nivavat hai sees ko.
Kaha bhiou mal, you pai kadhat anek dand.
so tou na dandot, astang abtees ko.
Kaha bhiou rogi, jo pai daron reho urdh mukh.
man te na moond, neharish and ees ki.
Kamna adheen, sada damna parbean.
eho bhavna bahin, kaisai pavai jagdees koi. (79)

ਸੀਸ ਪਟਕਤ , ਜਾਕੇ ਕਾਨ ਮੇ ਖਜੂਰਾ ਧਸੈ ; ਮੂੰਡ ਛਟਕਤ, ਮਿਤ੍ ਪੁੱਤ੍ ਹੂੰ ਕੇ ਸੋਕ ਸੋ ।
ਆਕ ਕੋ ਚਰੱਯਾ, ਫਲ ਫੂਲ ਕੋ ਭਛੱਯਾ ; ਸਦਾ ਬਨ ਕੋ ਭ੍ਮੱਯਾ, ਅਉਰ ਦੂਸਰੇ ਨ ਬੋਕ ਸੋਂ ।
ਕਹਾ ਭਏ ਡੇਡਨ ਜਉ, ਘਸਤ ਸੀਸ ਬ੍ਰਿਛਨ ਸੋ ; ਸਾਟੀ ਕੋ ਭਛੱਯਾ, ਬੋਲ ਪੂਛ ਲੀਜੇ ਜੋਕ ਸੋਂ ।
ਕਾਮਨਾ ਅਧੀਨ, ਕਾਮ ਕ੍ਰੋਧ ਮੈ ਪ੍ਬੀਨ ; ਏਕ ਭਾਵਨਾ ਬਿਹੀਨ, ਕੈਸੇ ਭੇਟੈ ਪਰਲੋਕ ਸੋਂ । ੮੦
sees patkat, ja kai kan meh khajura dhasai.
moond chhutkat, mitar puttar hun ki sk son.
ak ko chariya, phal phool ke bhachhiya.
sada ban ko bharmiya, aur doosare na bhok Sou(n) .
kaha bheyo bhed jou, ghasat sees brichhan sou(u).
Kamna adheen, kam karodh mein prabeen.
ek bhavna biheen, kaise bhetai parlok sou(n). (80)

There were many Yogis, celebates, and mendicants (with tights of hair) along with many famous kings, whose sovereignity was spread out for many miles (far and near) (the reference is supposed to be Daryodhan whose kingdom was spread out for forty-eight-miles, when he came to meet Bhisham pitama) and who had usurped the Kingdoms of many kings by (controlling) subduing many kings and then subjected them to surrender curbing their egoism, Then there were kings like Mandhala or Kings like Duleep who held sway over large areas and were proud about their occupation of huge areas. There existed kings like dara (Dilisar) and Daryodhana like naughty kings, who enjoyed the worldly pleasures and then mingled with the dust (after death). (If the Lord could be won over by bowing) (78)

Then there were many clever gunmen, who bent (burned) everytime. They fired a shot, even the opium-eater also bows in reverence many times. There are many wrestlers who carry out exercises in prostrate position many times but what is the value of all this, as it cannot be termed as an Ashtang prostrate position in paying obeisance to the Lord. If a Yogi lies with his face upward like a sick person (patient) or a Yogi moves around with his head shaven off, (to what use will it be), unless he controls his mind (shaves his mind), purifies it, and perceives the Lord sublime. (Concentrates on Aim). How could a person attain the lord who functions with his mind burdened with desires and under the influence of treachery but without any love of the Lord in his heart ? (79)

(If one could attain the Lord by striking his head on the ground) then a person who has got a centipede stuck in his ears also behaves in the same manner or (if one could attain the Lord by beating one;s forehead) them a person, who has lost his son or friend, also beats his head in the same manner. (If one were to attain the Lord by abiding in the jungles (forests) and sustaining on (eating) fruits and leaves, then nothing could compete with the great (compare with) roaming in the forest or living on ak (calotropis) and shrubs. What is the use of rubbing one's head just like the sheep rubbing its head against trees (shrubs), as Lord. If one could gain access to the Lord by eating mud (clay) then it cannot lead to the attainment of the ask the (blood sucking) leech which subsists on mud. The person who is engrossed in worldly desires (passions) and functions under the influence of anger or sexual desires but is devoid of Lord's love, cannot gain access to the creator of the Universe. (80)

ਨਾਚਿਓ ਈ ਕਰਤ ਮੋਰ, ਦਾਦਰ ਕਰਤ ਸ਼ੋਰ ;
ਸਦਾ ਘਨਘੋਰ, ਘਨਾ', ਕਰਿਓ ਈ ਕਰਤ ਹੈ' ।
ਏਕ ਪਾਇ ਠਾਢੇ, ਸਦਾ ਬਨ ਮੈ ਰਹਤ ਬ੍ਰਿਛ ;
ਫੂਕਿ ਫੂਕਿ ਪਾ'ਵ, ਭੂਮਿ ਸ੍ਵਿਗ ਧਰਤ ਹੈ' ।
ਪਾਹਨ ਅਨੇਕ ਜੁਗ, ਏਕ ਠਉਰ ਬਾਸੁ ਕਰੈ' ;
ਕਾਗ ਅਉਰ ਚੀਲ, ਦੇਸਿ ਦੇਸਿ ਬਿਚਰਤ ਹੈ' ।
ਗਿਆਨ ਕੇ ਬਿਹੀਨ, ਮਹਾ' ਦਾਨ ਮੈ ਨ ਹੁਜੈ ਲੀਨ ;
ਭਾਵ੍ਨਾ ਯਕੀਨ ਦੀਨ, ਕੈਸੇ ਕੈ ਤਰਤ ਹੈ । ੮੧

Nachion eei karat mor, dadar karat shor.
sada ghanghor, ghani karion eei karat hai n.
ek paie thandhe, sada ban mein rehat brichh.
phook phook pa(n), bhoomi(i) saravag dharat hai.
pahan anek jug, ek thour bas karai(n).
Kag aur cheel, des des bichrat hain.
gyan ke biheen, maha daan mein na hujai leen.
bhavan yakeen deen, kaise kai tarat hai. (81)

ਜੈਸੇ ਏਕ ਸ੍ਵਾ'ਗੀ, ਕਹੂ ਜੋਗੀਆ ਬੈਰਾਗੀ ਬਨੈ ;
ਕਹੂੰ ਸਨਿਆਸ ਭੇਸ, ਬਨ ਕੇ ਦਿਖਾਵਈ ।
ਕਹੂੰ ਪਉਨਹਾਰੀ, ਕਹੂੰ ਬੈਠੇ ਲਾਇ ਤਾਰੀ ;
ਕਹੂੰ ਲੋਭ ਕੀ ਖੁਮਾਰੀ, ਸੋ' ਅਨੇਕ ਗੁਨ ਗਾਵਈ ।
ਕਹੂੰ ਬ੍ਰਹਮਚਾਰੀ, ਕਹੂੰ ਹਾਥ ਪੈ ਲਗਾਵੈ ਬਾਰੀ ;
ਕਹੂੰ ਡੰਡਧਾਰੀ, ਹੁਇ ਕੈ ਲੋਗਨ ਭ੍ਰਮਾਵਈ ।
ਕਾਮਨਾ ਅਧੀਨ, ਪਰਿਓ ਨਾਚਤ ਹੈ ਨਾਚਨ ਸੋ' ;
ਗਿਆਨ ਕੇ ਬਿਹੀਨ, ਕੈਸੇ ਬ੍ਰਹਮ ਲੋਕ ਪਾਵਈ । ੮੨

Jaisai ek swangi, kahun jogia bairagi banai.
Kahun sanyas bhei, ban kai dikhaviee.
Kahun paonhari, kahun baithe laie tari.
Kahun lobh hi khumari, soun anek gunn gaviee.
Kahun braham chari, kahun haath pai lagavai bari.
Kahun danddhari, hoiaie hai logan bharmaviee.
Kamna adheen. parion nachat hai nachan sou(n).
gyan ke biheen, Kaise braham lok paviee. (82)

Then there were many clever gunmen, who bent (burned) everytime. They fired a shot, even the opium-eater also bows in reverence many times. There are many wrestlers who carry out (If one could attain the Lord by dancing or making noise) then the peacock and frogs who dance or make noise and the clouds always make thunderous noise. (If one were to attain unison with the Lord by resting standing on one leg) then the trees always are resting on one support (leg) in the jungles. (if one were to attain the Lord by keeping the creatures away from any pain), then the jainics (sareware) always walk on the road taking care not to kill any creatures. (If we were to attain the Lord by staying put at one place), then the rocks (Stones) are lying at one place for ages ; (if one could attain the Lord by roaming around various lands) then the crow or kites are always (soaring) flying high in distant lands. Just as a person, devoid of the knowledge of the Lord, cannot get immersed in the Lord's love, who is our great benefactor, similarly persons without the love and faith of the Lord cannot cross this ocean of life successfully. (81)

Just as a many faceted person behaves like a monk or recluse at times and shows himself as a Sanyasi (ascetic) (dressed up like him) and at other times he is in contemplation (in complete meditation) and then in his greed he sings the praises of the Lord or as one (subsisting) living on air. At times he behaves as a celibate and then he shows his occult powers (by bringing up a field-crop on the hands) or a fire-eating mendicant he deceives others. Then he dances around though under the spell of his worldly desires, but how could anyone attain unison with the Lord without gaining knowledge of the Lord, through dancing alone ? (82)

ਪੰਚ ਬਾਰ ਗੀਦਰ, ਪੁਕਾਰੇ ਪਰੇ ਸੀਤ ਕਾਲ ;
ਕੁੰਚਰ ਅਉ ਗਦਰਾ, ਅਨੇਕ ਦਾ ਪੁਕਾਰ ਹੀ ।
ਕਹਾ ਭਯੇ ਜੋ ਪੈ, ਕਲਵੱਤ੍ਰ ਲੀਓ ਕਾ'ਸੀ ਬੀਚ ;
ਚੀਰਿ ਚੀਰਿ ਚੋਰਟਾ, ਕੁਠਾਰਨ ਸੋ ਮਾਰਹੀ ।
ਕਹਾ ਭਇਓ ਫਾਸੀ ਡਾਰਿ, ਬੁਡਿਓ ਜੜ੍ਹ ਗੰਗਧਾਰਿ ;
ਦਾਰਿ ਡਾਰਿ ਫਾਸਿ, ਠਗ ਮਾਰਿ ਮਾਰਿ ਡਾਰਹੀ ।
ਡੂਬੇ ਨਰਕ ਧਾਰਿ, ਮੂੜ੍ਹ ਗਿਆਨ ਕੇ ਬਿਨਾ ਬਿਚਾਰ ;
ਭਾਵਨਾ ਬਿਹੀਨ, ਕੈਸੇ ਗਿਆਨ ਕੋ ਬਿਚਾਰ ਹੀ । ੮੩
Panch bar geedar, pukarai parai seet kaal.
Kunchar au gadha, anek da parkar hi.
Kaha(n) bhiou jo pai, kalvatar liòn Kansi beech.
cheir cheir chorta, kutharan so marhi.
Kaha bhiou phasi daar, budion jarr gangdhar.
daar daar phas, thug maar maar darhi.
dubai narak dhar, moor gyan ko bin bichar.
bhavna biheen, kaisai gyan ko bichar hi. (83)

ਤਾਪ ਕੇ ਸਹੇ ਤੇ, ਜੋ ਪੈ ਪਾਈਐ ਅਤਾਪ ਨਾਥ ;
ਤਾਪਨਾ ਅਨੇਕ, ਤਨ ਘਾਇਲ ਸਹਤ ਹੈ' ।
ਜਾਪ ਕੇ ਕੀਏ ਤੇ, ਜੋ ਪੈ ਪਾਯਤ ਅਜਾਪ ਦੇਵ ;
ਪੂਦਨਾ ਸਦੀਵ, ਤੁਹੀ, ਤੁਹੀ ਉਚਰਤ ਹੈ' ।
ਨਭ ਕੇ ਉਡੇ ਤੇ, ਜੋ ਪੈ ਨਾਰਾਇਣ ਪਾਈਯਤ ;
ਅਨਲ ਅਕਾਸ ਪੰਛੀ, ਡੋਕਬੋ ਕਰਤ ਹੈ' ।
ਆਗ ਮੈ ਜਰੈ ਤੇ ਗਤਿ, ਰਾ'ਡ ਕੀਪਰਤ ਕਰਿ ;
ਪਤਾਲ ਕੇ ਬਾਸੀ, ਕਿਉ' ਭੁਜੰਗ ਨ ਤਰਤ ਹੈ' । ੮੪
taap ke sehai te, jo pai paieai atap nath.
tapna anek, tan ghaiel sehat hai.
jaap ke kiai te, jo pai Naraiyan paieyat.
poodana sadeev tuhi, tuhi uchrat hai.
nabh ko udai te, jo pai Naraiyan paieyat.
anal akas panchhi, dolbo karat hai.
aag mein jarai te gat, rand ki parat-kar.
patal ke basi, kiun bhijang ne tarat hain. (84)

Just as in the winter season the jackal produces howling sound or the elephant trumpets and the donkey brays (but they do not gain anything worthwhile). What is the value of getting your body sawed (into two) at Benaras (kanshi) as even a thief is at times cut into pieces with an axe (when caught) ? What is the use of a fool putting a noose around his neck and getting drowned in the river Ganga (Ganges) as many a time the cheats (robbers) kill the travellers (passers by) by putting a noose around their neck ? Many foolish persons without having any spiritual knowledge, get drowned in the stream of hell, as no one could give a discourse on Lord's knowledge without having any love or emotions for the Lord ? (to discuss Lord's secretswithout the light of knowledge)

(83)

If a person bears bodily pains (fever or heat), no one could gain access to the Lord through sufferings alone ; as an injured person always bears many ills or sufferings of the body. If we could attain the Lord by reciting the lord's Name (meditation) then a bird (Pudna) could have gained the Lord as he always (sings) repeats "Your wonder" "O Wonderful Lord". If we were to attain the Lord by soaring high up in the air, then the bird (Anal) always flies high up in the air. If we could gain Salvation by burning one self then the Woman (Sati) who burns herself alongwith her dead spouse, should get Salvation. If we could attain Salvation by abiding in caves, then why The Snakes living under the depth of Earth (inside the ground) do not get Salvation ? (84)

ਕੋਊ ਭਇਓ ਮੁਡਿਆ, ਸੰਨਿਆਸੀ ਕੋਊ ਜੋਗੀ ਭਇਓ ;
ਕੋਊ ਬ੍ਰਹਮਚਾਰੀ, ਕੋਊ ਜਤੀ ਅਨੁਮਾਨਬੋ ।
ਹਿੰਦੂ ਤੁਰਕ ਕੋਊ, ਰਾਫਿਜੀ ਇਮਾਮ ਸ਼ਾਫੀ ;
ਮਾਨਸ ਕੀ ਜਾਤਿ, ਸਬੈ ਏਕੇ ਪਹਚਾਨਬੋ ।
ਕਰਤਾ ਕਰੀਮ ਸੋਈ, ਰਾਜ਼ਿਕ ਰਹੀਮ ਓਈ ;
ਦੂਸਰੇ ਨ ਭੇਦ ਕੋਈ, ਭੂਲਿ ਭ੍ਰਮ ਮਾਨਬੋ ।
ਏਕ ਹੀ ਕੀ ਸੇਵ, ਸਭ ਹੀ ਕੇ ਗੁਰਦੇਵ ਏਕ ;
ਏਕ ਹੀ ਸਰੂਪ ਸਬੈ, ਏਕੈ, ਏਕੈ ਜੋਤਿ ਜਾਨਬੋ । ੮੫

Kouoo bhiou mundia, sanayasi kouoo jogi bhiou.
Kouoo brahamchari, kouoo jati anmanbo.
Hindu Turk kouoo, rephzi iman safi.
manas ki jaat, sabhai ekoci pehchanbo.
Karta Karim soiee, razak rahim oieei.
doosaro na bheid koiee, bhool bharam manbo.
ek hi ki save, sabh hi ko gurdev ek.
ek hi saroop sabhai, ekai joti janbo. (85)

ਦੇਹੁਰਾ ਮਸੀਤ ਸੋਈ, ਪੂਜਾ ਐ ਨਿਵਾਜ਼ ਓਈ ;
ਮਾਨਸ ਸਬੈ ਏਕ, ਪੈ ਅਨੇਕ ਕੋ ਭ੍ਰਮਾਓ ਹੈ ।
ਦੇਵਤਾ ਅਦੇਵ, ਜੱਛ ਗੰਧ੍ਰਬ ਤੁਰਕ ਹਿੰਦੂ ;
ਨਿਆਰੇ ਨਿਆਰੇ ਦੇਸਨ ਕੇ, ਭੇਸ ਕੋ ਪ੍ਰਭਾਓ ਹੈ ।
ਏਕੈ ਨੈਨ ਏਕੈ ਕਾਨ, ੜੇਕੈ ਦੇਹ ਏਕੈ ਬਾਨ ;
ਖਾਕ ਬਾਦ ਆਤਿਸ਼, ਐ ਆਬ ਕੋ ਰਲਾਓ ਹੈ ।
ਅੱਲਹ ਅਭੇਖ ਸੋਈ, ਪੁਰਾਨ ਅਉ ਕੁਰਾਨ ਓਈ ;
ਏਕ ਹੀ ਸਰੂਪ ਸਬੈ, ਏਕ ਹੀ ਬਨਾਉ ਹੈ । ੮੬

dehora maseet soiee, pooja au nivaj oiee.
manas sabhai ek, pai anek ko bharmaou hai.
devta adev, jachh gandhrab turk hindu.
niari niarai desan ke, bhes ko parbhaou hai.
ekai nain eikai kaan, ekai deh ekai baan.
Khak baad atish, au ab ko ralaou hai.
alah abhekh soiee, puran au koran oiee.
ek hi saroop sabhai, ek hi banaoub hai. (86)

There are some recluses (followers of Ramanand) while there are some ascetics or Yogis (monks) ; wheras there are some celibates and some others are chaste (with tufts of hair). There are some Hindus or Muslims (Turks), while there are some Shia Muslims (Rafizi) and others are Suni muslims (Imamsafi) But thy all are known tto be human beings, (born) or belonging to human category. So we should consider all of them as belonging to one particular species (category) The creator of all of them is the Lord-sublime, who is very kind and their benefactor, is also the same Lord-Almighty, providing them with Sustenance. We should not entertain any distinction or difference (and doubt) amongst all of them. Let us serve the same master, as all of us are an embodiment of the same Lord and the same light is pervading within all of us. (85)

The temple and the mosque are one and the same thing, as such worship or prayer is also the same thing ; all men are equal and similar though they present a picture of many hues and colours, causing some doubts. The gods, demons, demigods, musicians (of gods), Muslims and Hindus (who appear different from each other) due to their robes and dresses of different lands (countries). All of them possess the same type of eyes, with similar types of ears and their bodies are also similar and their mode of Speech is also Similar and their mode of speech is also similar as they are all created out of similar earth, air, heat (fire) and the water being combined together. The Allah (God of Islam followers) and the Abhekh (God of Hindus) represent the same Truth Even the Koran (Muslims holy book) and the Puranas (the Hindu holy scriptures) are representing the same Truth ; as all of them represent the same personification of Lord-sublime, and they are all having the same constituents. (composition) (86)

ਜੈਸੇ ਏਕ ਆਗ ਤੇ, ਕਨੂਕਾ ਕੋਟਿ ਆਗ ਉਠੈ ;
ਨਿਆਰੇ ਨਿਆਰੇ ਹੁਇ ਕੇ, ਫੇਰਿ ਆਗ ਮੈ ਮਿਲਾਹਿ'ਗੇ ।
ਜੈਸੇ ਏਕ ਧੂਰਿ ਤੇ, ਅਨੇਕ ਧੂਰਿ ਪੂਰਤ ਹੈ' ;
ਧੂਰਿ ਕੇ ਕਨੁਕਾ ਫੇਰ, ਧੂਰਿ ਹੀ ਸਮਾਹਿ'ਗੇ ।
ਜੈਸੇ ਏਕ ਨਦ ਤੇ, ਤਰੰਗ ਕੋਟਿ ਉਪਜਤ ਹੈ ;
ਪਾਨਿ ਕੇ ਤਰੰਗ ਸਬੈ, ਪਾਨਿ ਹੀ ਕਹਾਂ'ਗੇ ।
ਤੈਸੇ ਬਿਸ੍ ਰੂਪ ਤੇ, ਅਭੂਤ ਭੂਤ ਪ੍ਰਗਟ ਹੋਇ ;
ਤਾ ਹੀ ਤੇ ਉਪਜਿ ਸਬੈ, ਤਾਹੀ ਮੈ ਸਮਾਹਿ'ਗੇ । ੮੭

Jaise ek aag te, kanuka kot aag uthai.
niarai niarai hoiai kai, pher aag mein milaienge
jaisai ek dhoor te, anek dhoor poorat hai.
dhoor ke kanuka pher, dhoor hi samaihenge.
jaisai ek nad te, tarung kot upjat hai.
paan ke tarang sabai, paan hi kahainge.
taise bisav roop te, abhoot bhoot pargat hoiai.
ta hi te upaj sabai, tahi mein samaiehange. (87)

ਕੇਤੇ ਕੱਛ ਮੱਛ ਕੇਤੇ, ਉਨ ਕਉ ਕਰਤ ਭੱਛ ;
ਕੇਤੇ ਅੱਛ ਵੱਛ ਹੁਇ, ਸਪੱਛ ਉਡ ਜਾਹਿ'ਗੇ ।
ਕੇਤੇ ਨਭ ਬੀਚ, ਅੱਛ ਪੱਛ ਕਉ ਕਰੈ'ਗੇ ਭੱਛ ;
ਕੇਤਕ ਪ੍ਰਤੱਛ ਹੁਇ, ਪਚਾਇ ਖਾਇ ਜਾਹਿ'ਗੇ ।
ਜਲ ਕਹਾ, ਥਲ ਕਹਾ, ਗਗਨ ਕੇ ਗਉਨ ਕਹਾ ;
ਕਾਲ ਕੇ ਬਨਾਏ ਸਬੈ, ਕਾਲ ਹੀ ਚਬਾਹਿ'ਗੇ ।
ਤੇਜ ਜਿਉ ਅਤੇਜ ਮੈ, ਅਤੇਜ ਜੈਸੇ ਤੇਜ ਲੀਨ ;
ਤਾ ਹੀ ਤੇ ਉਪਜਿ ਸਬੇ, ਤਾ ਹੀ ਮੈ' ਸਮਾਹਿ'ਗੇ । ੮੮

Kaitai kachh machh kaitai, un kai karat bachh
kaitai achh machh hoiai, spachh ud jaiengai.
kaitai nav beech, achh pachh kou karaingai bhachh.
kaitak partachh hue pachai khaie jaiengai.
jal kaha thal kaha, gagan ke goun kaha.
kal ke banaie sabai kaal hi chabaige .
tej jion atej mein, atej jaisai tej leen.
ta hi te upaj sabai, ta hi mein samaiengai . (88)

Just as one fire gives rise to many fireworks (fire shots) and showing separate existence, finally merge into with the same fires, or from the dust many particles of dust (spring) come up (are produced) and finally mingle with the same dust, just as many, (millions of) waves spring up from the same ocean, but all the waves of water are finally called water only ; Similarly the same our Lord-Sublime gives rise to the creation of abstract (inperceptible) and solid (root and conscious) beings which finally merge with the original supreme being. (87)

There are many types of tortoise or fish and there are many others who devour them; there are many blue jays, or birds like anal who fly around having wings. There are many others who would devour blue jays or anal like birds in the skies ; and many more who would appear (in the sky) and finish them all successfully. What to say about the beings on land, in the oceans, or in the skies, who are products of god of death (or time) are finally destroyed by the same god of death ? Just as light merges with darkness and darkness nungles with light, Similarly all the beings spring up from the Lord Himself and finally merge with the same Truth Sublime (Lord Almighty) (88)

ਕੂਕਤ ਫਿਰਤ ਕੇਤੇ, ਰੋਵਤ ਮਰਤ ਕੇਤੇ ;
ਜਲ ਮੈ ਡੁਬਤ ਕੇਤੇ, ਆਗ ਮੈ ਜਰਤ ਹੈ' ।
ਕੇਤੇ ਗੰਗਬਾਸੀ, ਕੇਤੇ ਮਦੀਨਾ ਮੱਕਾ ਨਿਵਾਸੀ ;
ਕੇਤਕ ਉਦਾਸੀ ਕੇ, ਭ੍ਰਮਾਏ ਈ ਫਿਰਤ ਹੈ' ।
ਕਰਵਤ ਸਹਤ ਕੇਤੇ, ਭੂਮਿ ਮੈ ਗਫਤ ਕੇਤੇ ;
ਸੂਆ ਪੈ ਚੜਤ ਕੇਤੇ, ਦੂਖ ਕਉ ਭਰਤ ਹੈ' ।
ਗੈਨ ਮੈ ਉਡਤ ਕੇਤੇ, ਜਲ ਮੈ ਰਹਤ ਕੇਤੇ ;
ਗਿਆਨ ਕੇ ਬਿਹੀਨ। ਜ਼ਕਿ ਜਾਰੇ ਈ ਮਰਤ ਹੈ' । ੮੯

Kukat phirat ketai, rovatmarat ketai.
jal mein dupat ketai, aag mein jarat hain.
Ketai gangbasi, ketai madina maka mivasi.
ketak udasi ke, bharmaie eiee phirat hain.
Karvat sehat ketai, Bhoom mein gadav ketai.
Sooa pai charrat ketai, dookh kou bharat hain.
gane mein udat ketai, jal mein rehat hetai.
gian ko biheen, zakai jarai eei marat hain. (89)

ਸੋਧਿ ਹਾਰੇ ਦੇਵਤਾ, ਬਿਰੋਧ ਹਾਰੇ ਦਾਨੋ ਬਡੇ ;
ਬੋਧਿ ਹਾਰੇ ਬੋਧਕ, ਪ੍ਰਬੋਧਿ ਹਾਰੇ ਜਾਪਸੀ ।
ਘਸਿ ਹਾਰੇ ਚੰਦਨ, ਲਗਾਇ ਹਾਰੇ ਚੋਆ ਚਾਰੁ ;
ਪੂਜਿ ਹਾਰੇ ਪਾਹਨ, ਚਢਾਇ ਹਾਰੇ ਲਾਪਸੀ ।
ਗਾਹਿ ਹਾਰੇ ਗੋਰਨ, ਮਨਾਇ ਹਾਰੇ ਮੜ੍ਹੀ ਮੱਟ ;
ਲੀਪ ਹਾਰੇ ਭੀਤਨ, ਲਗਾਇ ਹਾਰੇ ਛਾਪਸੀ ।
ਗਾਇ ਹਾਰੇ ਗੰਧ੍ਰਬ, ਬਜਾਏ ਹਾਰੇ ਕਿੰਨਰ ਸਭ ;
ਪਚਿ ਹਾਰੇ ਪੰਡਿਤ, ਤਪੰਤਿ ਹਾਰੇ ਤਾਪਸੀ । ੯੦

sodh harai devta, birodh harai daano bade.
bodh hare bodhak, prabodh harai japasi.
ghasharai chandan lagaie, harai choa char.
pooj hare pahan, chadhaieharai lapsi.
gahai hare goran, manaie harai marhi maat.
leep harai bheetan, lagai harai chhapsi.
gaie harai gandhrabh, bajaiee harai kinar sabh.
par harai pandit, tapant harai tapsi. (90)

There are many beings crying around, while there are many others waiting around who finally face death. There are many beings who get drowned in the waters, where as there are equally a large number of beings, who get burnt in the fire. There are many living (on the banks of) Ganga river, while there are many others abiding in Macca or Madina. There are many, who are roaming around being apathetic and an equal number get themselves sawed into pieces at Kanshi (Benaras) and there are many more beings, who get themselves dumped into pits dug up on the land (Earth). There are many others who face all sorts of suffering by getting themselves hanged (lie on the bed of nails). There are many others who possess various occult powers and soar high up in the skies, while many more beings living in water. There are many human beings, who being devoid of Lord's knowledge, get themselves burnt in the burning fires.(89)

There are many gods who have got fed up (tired) with their efforts at seeking the Lord while there are an equal number of demons who are tired of causing suffering (to the godly persons) ; There are many scholars who are fed up with their research efforts (without success) and similarly many learned persons, who are engaged in meditation without any successs. There are many worshippers, who are tired of rubbing Chandan (sandal wood) at the altars of gods. There are many more engaged in using aromatic substances (for decoration of statues) and worshippers of godly statues (Stones) and are fed up with their efforts at worship or those with offerings of Sweet pudding get fed up ; there are an equally large number, who are fed up with roaming around the grave-yards or worshippers of graves, tombs or monasteries. There are statues of Hanuman in the wall, which people are used to worship and are fed up with their efforts at prayers. There are many others who are fed up with producing impressions or Stamps of various gods (sects). Similarly some others musicians of gods are tired of Singing (in their praise) or are tired of using stringed instruments (in praise of) mythological humans with horses face today. Similarly persons (pandits) engaged in penance are fed up (but none could attain unison with the Lord). (90)

ੜ੍ ਪ੍ਰਸਾਦਿ ॥ ਪ੍ਰਯਾਤ ਛੰਦ

ਨ ਰਾਗੇ ਨ ਰੰਗੇ, ਨ ਰੂਪੰ ਨ ਰੇਖ ।
ਨ ਮੋਹੰ ਜਨ ਕ੍ਰੋਹੰ, ਨ ਦ੍ਰੋਹੰ ਨ ਦ੍ਰੇਖੰ ।
ਨ ਕਰਮੰ ਨ ਭਰਮੰ, ਨ ਜਨਮੰ ਨ ਜਾਤੰ ।
ਨ ਮਿੱਤ੍ਰੰ, ਨ ਸੱਤ੍ਰੂੰ ਨ ਪਿੱਤ੍ਰ ਨ ਮਾਤ । ੯੧

Tai Prasad Paryat Chhand

na rugang na rungang. na rooping na rekhang.
na mohang na karohang. na drarehung na davaiohang.
na karming na bharming. na janamung na jating.
na mitrung na satrung na mitrungna na matung. (91)

ਨ ਨੇਹੰ ਨ ਗੇਹੰ, ਨ ਕਾਮੰ ਨ ਧਾਮ ।
ਨ ਪੁੱਤ੍ਰੰ ਨ ਮਿੱਤ੍ਰੰ ਨ ਸੱਤ੍ਰੂੰ, ਨ ਭਾਮ ।
ਅਲੇਖੰ ਅਭੇਖੰ, ਅਜੋਨੀ ਸਰੂਪੰ ।
ਸਦਾ ਸਿੱਧਿ ਦਾ ਬੁੰਧਿ ਦਾ ਬ੍ਰਿਧਿ ਰੂਪੰ । ੯੨
na nehung na gehung na kamung. na dhamung.
na putrung na mitrung na satrung na bhamung
alekhung abhekhung. ajoni sarupung
.sada sidhi da bridh rupang. (92)

ਨਹੀ ਜਾਨ ਜਾਈ, ਕਛੂ ਰੂਪ ਰੇਖੰ ।
ਕਹਾ ਬਾਸ ਤਾ ਕੋ, ਫਿਰੈ ਕਉਨ ਭੇਖੰ ।
ਕ੍ਯਾ ਨਾਮ ਤਾ ਕੋ, ਕ੍ਯਾ ਕੇ ਕਹਾਵੈ ।
ਕਹਾ ਕੈ ਬਖਾਨੋ, ਕਹੈ ਮੋਨ ਆਵੈ । ੯੩
nahi jan jaiee kachhu roop rekung.
kha bas ta ko.phirai kaun bhekung.
kaha nam ta ko.kaha kai kahavai.
kaha kai bakhanai.kaha mone avai. (93)

ਨ ਰੋਗੰ ਨ ਸੋਗੰ ,ਨ ਮੋਹ ਨ ਮਾਤੰ ।
ਨ ਕਰਮੰ ਨ ਭਰਮੰ ,ਨ ਜਨਮੰ ਨ ਜਾਤੰ ।
ਅਦ੍ਰੈਖੰ ਅਭੇਖ, ਅਜੋਨੀ ਸਰੂਪੇ ।
ਨਮੋ ਏਕ ਰੂਪੇ, ਨਮੋ ਏਕ ਰੂਪੇ । ੯੪
Na rogang na sogang.
na mohang na motang
na karmung na bharmung .
na janamung na jatung.
adavkhung abhekhung. ajoni saroopai .
namo ek roopai ,namo ek roopai. (94)

'By the Grace of the Lord'
Bhujang Prayat Chhand

O Lord ! You have not developed special love for anyone, nor You have any specific colour (hue); neither You possess any particular form nor any mark (portrait). You do not possess any special love for anyone, neither any wrath (anger) nor any malice towards others ; You possess enmity towards none ; neither any function nor any illusion (misunderstanding); neither You are born (without birth nor have any caste (dynasty). You do not have any special friends or enemies ; neither You have any father or mother. (You are not born of any parents). (91)

O Lord ! You do not possess any special affection (attachment) for anyone, nor You have any Abode, neither any desires (passion) nor any specific location (whereabouts). You do not have any sons or any friends ; neither any enemies nor any spouse. O Lord ! You are imperceptible (Unseen), are uncommitted to any faith ; You are free from the cycle of Rebirths (births and deaths). You are always bestowing occult powers or knowledge (intelligence) on us, and You possess the greatest (most beautiful) form(figure) (92)

We cannot know the form, sign or symbol of the Lord or abory the abode of the Lord (whereabouts of the Lord) and His garh (appearance) or His Name including His place of belongingness is not Known to us. He is beyond our comprehension, so we cannot describe His qualities (including form or configuration). (93)

The Lord does not suffer from any ailments, nor face any sufferings (sorrow) ; neither He posseries any wordly attachements, nor He has any hangovers (intoxication). The Lord does not stick to any functional duties, nor He suffers from any misunderstanding; neither He has any birth (He is not born), nor He has any caste or creed. The Lord does not belong to any land (country); He is not having any garb (costume) and is free from the cycle of births and deaths. Our Salutations to the Lord, who is the Supreme-being ; Hail to the One Lord-Almighty. (94)

ਪਰੇਅੰ ਪਰਾ ,ਪਰਮ ਪ੍ਰੰਗਿਆ ਪ੍ਰਕਾਸੀ ।
ਅਛੇਦੰ ਅਛੈ ,ਆਦਿ ਅਦੈ ਅਬਿਨਾਸੀ ।
ਨ ਜਾਤੰ ਨ ਪਾਤੰ । ਨ ਰੂਪ ਨ ਰੰਗੇ ।
ਨਮੋ ਆਦਿ ਅਭੰਗੇ । ਨਮੋ ਆਦਿ ਅਭੰਗੇ । ੯੫
priang para param pragia parkasi .
achhedung achhai .aad adaiv abinasi
na jatung na patung .na roopung na rangai.
namo aad abhungai .namo aad abhangai. (95)

ਕਿਤੇ ਕ੍ਰਿਸ਼ਨ ਸੇ , ਕੀਟ ਕੋਟੇ ਉਪਾਏ ।
ਉਸਾਰੇ ਗੜ੍ਹੇ , ਫੇਰ ਮੇਟਿ ਬਨਾਏ ।
ਅਗਾਧੇ ਅਭੈ , ਆਦਿ ਅਦੈ ਅਬਿਨਾਸੀ ।
ਪਰੇਅੰ ਪਰਾ , ਪਰਮ ਪੂਰਨ ਪ੍ਰਕਾਸੀ ।੯੬
kitai krisan se. keet kotai upai.
usarai garrehai. pher metai banaia
agadhe abhai. aad adevai abinasi.
parung para .param pooran parkasi. (96)

ਨ ਆਧੰ ਨ ਬਿਆਧੰ ,ਅਗਾਧੰ ਸਰੂਪੇ ।
ਅਖੰਡਿਤ ਪ੍ਰਤਾਪ,ਆਦਿ ਅੱਛੇ ਬਿਭੂਤੇ ।
ਨ ਜਨਮੰ ਨ ਮਰਨੰ, ਨ ਬਰਨੰ ਨ ਬਿਆਧੇ ।
ਅਖੰਡੇ,ਪ੍ਰਚੰਡੇ, ਅਦੰਡੇ ਅਸਾਧੇ । ੯੭
na aadung na biadhung .agadhung saroopai.
akhandat partap. aad achhai bibhootai.
Na janmung na marmung. na barnung na biadhe.
akhande parchande adandai asadhe. (97)

ਨ ਨੇਹੰ ਨ ਗੇਹੰ, ਸਨੇਹੰ ਸਨਾਥੇ ।
ਉਦੰਡੇ ਅਮੰਡੇ, ਪ੍ਰਚੰਡੇ ਪ੍ਰਮਾਥੇ ।
ਨ ਜਾਤੇ ਨ ਪਾਤੇ, ਨ ਸੱਤ੍ਰੇ ਨ ਮਿੱਤ੍ਰੇ ,
ਸੋ ਭੂਤੇ ਭਵਿੱਖੇ, ਭਵਾਨੇ ਅਚਿੱਤ੍ਰੇ । ੯੮
Na nehung na gehung . snehung sanathai.
udandai amandai . parchandai parmathai.
Na jaatai na patai. na satrai na mitrai .
So bhootai bhavakhe . bhavnai achitrai. (98)

The Supreme Truth (light) is beyond our comprehension, being far from our reach ; He possesses the greatest knowledge (intelligence) which radials infinite enlightenment. He is indivisible, free from destruction (extinction); He is ever-existent (from the beginning), free from duality (dual-mindedness) and is eternal (immortal). The Lord has no Caste, Creed or clan (dynasty); He has no form (configuration) and is not having any hue or colour. Our Salunations to the ever-existent and etetrnal Lord, who is free from extinction (destunction), being immortal. (95)

The Lord has created millions of creatures-like Krishna. At first He created them, then buried them in the Earth, (demolished their existence completly); again created them and destroyed them. The Lord-Almighty is most contemplative (sober or serene), fearless, ab initio (from the beginning), free from duality and free from extruction (ever-existent). He is infinite (beyond our imagination), the Supreme-being, who radiates perfect (brilliance) enlightenment all around. (96)

The Lord has no mental ailments or bodily illness. He possesses a most contemplative (serene) form or appearance, and has individual splendour (perfect brilliance) , having his existence from the beginning (ab intio form) and possesses intangible assets which are ever lasting (indestrnclible). The Lord is not subject to birth or death (like human beings), He has no hue or colour (casteless) and He does not suffer from any afflictions. He is indinsible, almighty (powerful) and He cannot be punished, (blemishless) and is incorrigible (is not a hermit). (97)

The Lord does not have any particular affinity (love) for anyone ; nor He has any Abode (place) ; nor He has any companions (relationships) ; He has no comrades (associates). He is fearless, free from embellishments (beauty aids), He is all-mighty (all powerful), who is out to destroy all enemies He does not belong to any caste, creed or class ; He has no friends and He has enmity towards none. He is ever-existent, and is always present during past, present and future times. He has a wonderful form, being formless. (with no signs or symbols). (98)

ਨ ਰਾਯੰ ਨ ਰੰਕੰ, ਨ ਰੂਪ ਨ ਰੇਖੰ ।
ਨ ਲੋਭ ਨ ਅਛੋਭੰ , ਅਭੂਤ ਅਭੇਖੰ ।
ਨ ਸਤ੍ਰੰ ਨ ਮਿਤ੍ਰੰ, ਨ ਨੇਹੰ ਨ ਗੇਹੰ ।
ਸਦੈਵੰ ਸਦਾ ਸਰਬ,ਸਰਬੱਤ ਸਨੇਹੰ । ੯੯
Na raiengi na runkung. na roopung na rekhung.
Na lobhang na achhobhang.abhootang abhekang.
Na satrung na mitrung. na nehung na gehung.
Sadaivung sada sarab. sarbat snehung. (99)

ਨ ਕਾਮੰ ਨ ਕ੍ਰੋਧੰ, ਨ ਲੋਭੰ ਨ ਮੋਹੰ ।
ਅਜੋਨੀ ਅਛੈ ਆਦਿ,ਅਦ੍ਵੈ ਅਜੋਹੰ ।
ਨ ਜਨਮੰ ਨ ਮਰਨੰ, ਨ ਬਰਨੰ ਨ ਬਿਆਧੰ।
ਨ ਰੋਗੰ ਨ ਸੋਗੰ, ਅਭੈ ਨਿਰਬਿਖਾਧੰ । ੧੦੦
Na kamung na krodhung.na lobhaung na mohang.
ajoni achhai aad .adevai ajohung .
Na janmung marnung.na barnung na biadhung
Na rogung na sogung. abhai nirbikhadung. (100)

ਅਛੇਦੰ ਅਭੇਦੰ, ਅਕਰਮੰ ਅਕਾਲੰ ।
ਅਖੰਡੰ ਅਭੰਡੰ, ਪ੍ਰਚੰਡੰ ਅਪਾਲ ।
ਨ ਤਾਤੰ ਨ ਮਾਤੰ, ਨ ਜਤੰ ਨ ਕਾਯੰ ।
ਨ ਨੇਹੰ ਨ ਗੇਹੰ, ਨ ਭਰਮੰ ਨਭਾਯੰ । ੧੦੧
achhedung abhedung. akarmung akalmung.
akhandung abhandung. parchandung apalung.
Na tatung na matung. na jatung .
Na nehung na gehung.na bharmung nabhaienung. (101)

ਨ ਰੂਪੰ ਨ ਭੂਪੰ, ਨ ਕਾਯੰ ਨ ਕਰਮੰ ।
ਨ ਤ੍ਰਾਸੰ ਨ ਪ੍ਰਾਸੰ, ਨ ਭੇਦੰ ਨ ਭਰਮੰ ।
ਸਦੈਵੰ ਸਦਾ, ਸਿੱਧਿ ਬ੍ਰਿੱਧ ਸਰੂਪੇ ।
ਨਮੋ ਏਕ ਰੂਪੇ, ਨਮੋ ਏਕ ਰੂਪੇ । ੧੦੨
Na roopung na bhoopung. Na kaveng na karmung.
Na trasung na prasung. na bhedung na bharmung.
Sadaivung sada. sidh bridhung saroopai.
Namo ek roopai. namo ek roopai. (102)

The Lord is neither a king nor a begger (He is neither rich nor peniless). He has no form (sign or symbol) nor any figure, (configuration). He is free from greed, or any afflictions (He is free from suffering). He does not possess any human body and does not possess any robe (dress) and is free from any particular garb. He has no friend or foe, has no companions (associates) and has no abode of His own. (being omni-present); He is always pervading everywhere and is friendly towards all, loving everyone. (99)

The Lord has no desires (passions) and is free from wrath-(anger) ; He has no greed worldly(avarice), and has no attachments. (wordly). He is free from the cycle of Rebirths, and is indestructible, ever-existent from the beginning, without dual-nuidedness and cannot be perceived. He is free from birth or death. He is not having any hue (colour) and is blemishless (faultless). He has no ailments and is free from sorrow. He is fearless and free from all wranglings (infighting). (100)

The Lord is impregnable, indiscriminate, non-functional (Passive) and Timeless (Deathless) ; He is indivisible, unimpaired, (free from blemish), all powerful, and without any sustainer (there is none to sustain Him). He has no father or mother, and He is not born (like human beings) and has no physical existence (has no body). He has no affection or attachement with anyone, has no abode ; He has no misunderstanding (doubts) or emotions. (101)

The Lord is formless, is not ruled (controlled) by anyone, has no appearance (body) and has no destiny (fate). He is fearless (free from fear) and is free from any wrangles or entanglements ; He has no discrimination or Suspicion (about any thing). He is ever-existent (permanent), is ever-divine, and possesses a permanent (old) form (existence) . Our Salutations to the one formless Sublime-Lord,Hail to the onebeautiful Lord. (102)

ਨ੍ਰਿਉਕਤੰ ਪ੍ਰਭਾ, ਆਦਿ ਅਨੁਕਤੰ ਪ੍ਰਤਾਪੇ ।
ਅਜੁਗਤੰ ਅਛੈ, ਆਦਿ ਅਵਿਕਤੰ ਅਥਾਪੇ ।
ਬਿਭੁਗਤੰ ਅਛੈ, ਆਦਿ ਅਛੈ ਸਰੂਪੇ ।
ਨਮੋ ਏਕ ਰੂਪੇ, ਨਮੋ ਏਕ ਰੂਪੇ । ੧੦੩
Niruktang prabha .aad anuktang pratapai.
ajungtang achhai.aad aviktang athapai.
bibhugtang achhai.aad achhai saroopai.
namo ek roopai .namo ek roopai. (103)

ਨ ਨੇਹੰ ਨ ਗੇਹੰ, ਨ ਸੋਕੰ ਨ ਸਾਕੰ ।
ਪਰੇਅੰ ਪਵਿਤ੍ਰੰ ,ਪੁਨੀਤੰ ਅਤਾਕੰ ।
ਨ ਜਾਤੰ ਨ ਪਾਤੰ, ਨ ਮਿੱਤ੍ਰੰ ਨ ਮੰਤ੍ਰੰ ।
ਨਮੋ ਏਕ ਤੰਤ੍ਰੇ, ਨਮੋ ਏਕ ਤੰਤ੍ਰੇ । ੧੦੪
Na nehung na gehung. na sokung na sakung.
preang pavitrung. punitung atakang.
Na jatung na patung.na mitrung na mantrung.
Namo ek tantarai. namo ek tantarai. (104)

ਨ ਧਰਮੰ ਨ ਭਰਮੰ ਨ ਸਰਮੰ ਨ ਸਾਖੇ ।
ਨ ਬਰਮੰ ਨ ਚਰਮੰ ਨ ਕਰਮੰ ਨ ਬਾਕੇ ।
ਨ ਸੱਤ੍ਰੰ ਨ ਮਿੱਤ੍ਰੰ , ਨ ਪੁਤ੍ਰੰ ਸਰੂਪੇ ।
ਨਮੋ ਆਦਿ ਰੂਪੇ , ਨਮੋ ਆਦਿ ਰੂਪੇ । ੧੦੫
Na dharmung na bharmung na sarmung na sakhai .
Na barmung na charmung na karmung na bakai.
Na satrung na mitrang. na putrang saroopai.
Namo aad roopai. namo aad roopai. (105)

ਕਹੂੰ ਕੰਜ ਕੇ ਮੰਜ ਕੇ , ਭਰਮ ਭੂਲੇ ।
ਕਹੂੰ ਰੰਕ ਕੇ ਰਜ ਕੇ, ਧਰਮ ਅਲੂਲੇ ।
ਕਹੂੰ ਦੇਸ ਕੇ ਭੇਸ ਕੇ ,ਧਰਮ ਧਾਮੇ ।
ਕਹੂੰ ਰਾਜ ਕੇ, ਸਾਜ ਕੇ ਬਾਜ਼ ਤਾਮੇ । ੧੦੬
Kahun kanj ke manj ke .bharam bhoole.
Kahun rank ke raj ke.dharam alule.
Kahun des ke bhes ke. dharam dhamai.
Kahun raj ke .saaj ke baaj tamai.(106)

O Lord ! You are the master of indescribable radiance (light) ; has an indescribable splendour from the beginning of Time ; He is not engaged in the meditation of another one (power), is indivsible, ab initio (from the very beginning) , free from any vicious thoughts (vice); and cannot be placed in His position by anyone, (is not created and positioned by anyone). He is free from indulgence (enjoyment) by others, is free from extinction (indestructible) ever-existent and Timeless, having a form above destruction. (immortal). Salutations to the One Supreme being ; Hail to the One Lord-Almighty (beyond our Comprehension) and possessing a formless form. (appearance) (103)

O Lord ! You do not have any attachments (worldly) nor You have any abode. Neither You have to face any sufferings nor You have any relatives. You are limitless, being beyond our comprehension ; You possess the purest form, being holy and sanctified and are self-willed (independent) in Your functioning. You have no caste or creed nor any dynasty (clan). You have no friends and are without any advisors (councillors). Our Salutations to the One Supreme-Lord. (King with one magic formula) ; Hail to the Lord (104)

O Lord ! You have no religion or illusions (doubts) and are not working under any discipline (code of conduct). You have no relationships (or kith and kin). You have no armour (coat of arms for protection) nor any shield ; You have no destiny (objectives) and are without any fear. You have no enemies nor any friends ; You have no son (descendents) and such is Your form (shape) or appearance. Our Saluvations to the ab-initio form, hail to the Lord-Sublime, (self-existent)! (105)

O Lord ! You are at times lost in the aroma (fragrance) of lotus-flower like the black-bee (and buzzing around in intoxicated) while at other times You are behaving like a begger or even as a King at Times. You are an embodiment of a particular country (land) alongwith its garb (Costume) and religion, while at times You are the decoration (adornment) of a particular kingdom but at other times You are like the diet (food) of a falcon (a piece of meat) to be snatched. (106)

ਕਹੂੰ ਅਛ੍ਕੇ ਪਛ੍ਕੇ, ਸਿਧ ਸਾਧੇ ।
ਕਹੂੰ ਸਿੱਧ ਕੇ ਬੁੱਧਿ ਕੇ, ਬ੍ਰਿਧ ਲਾਧੇ ।
ਕਹੂੰ ਅੰਗ ਕੇ ਰੰਗ ਕੇ , ਸੰਗਿ ਦੇਖੇ ।
ਕਹੂੰ ਜੰਗ ਕੇ ਰੰਗ ਕੇ, ਰੰਗ ਪੇਖੇ । ੧੦੭
Kahun achh ke pachh ke.sidh sadhai
kahun sidh ke budh ke bridh ladhai.
kahun ang ke rung ke . sang dekhai.
kahun jung ke rung ke.rung pekhai. (107)

ਕਹੂੰ ਧਰਮ ਕੇ, ਕਰਮ ਕੇ ਹਰਮ ਜਾਨੇ ।ਕਹੂੰ ਧਰਮ ਕੇ ,
ਕਰਮ ਕੇ ਭਰਮ ਮਾਨੇ ।
ਕਹੂੰ ਚਾਰੁ ਚੇਸਟਾ, ਕਹੂੰਚਿਤ੍ ਰੂਪੰ ।
ਕਹੂੰ ਪਰਮ ਪ੍ਰੱਗਯਾ,ਕਹੂੰ ਸਰਬ ਭੂਪੰ । ੧੦੮
Kahun dharam ke .karam ke haram janai.
kahun dharam ke karam ke bharam manai.
kahun char chesta. kahun chitar roopang.
kahun param pragia kahun sarab bhupang. (108)

ਕਹੂੰ ਨੇਹ ਗੇਹੰ, ਕਹੂੰ ਦੇਹ ਦੇਖੰ ।
ਕਹੂਮ ਅਉਖਦੀ , ਰੋਗ ਕੇ ਸੋਕ ਸੋਖੰ ।
ਕਹੂੰ ਦੇਵ ਬਿੱਦਯਾ, ਕਹੂੰ ਦੈਤਵਾਨੀ ।
ਕਹੂੰ ਜੱਛ ਗੰਧ੍ਰਬ, ਕਿੰਨਰ ਕਹਾਨੀ । ੧੦੯
Kahun neh gehang.kahun deh dekhang.
kahun aukhadi. rog ke sok sokhang.
kahun dev bidya. kahun daintbani.
kahun jachh gandarab.kiner kahani. (109)

ਕਹੂੰ ਰਾਜਸੀ ਸਾਤਕੀ, ਤਾਮਸੀ ਹੋ ।
ਕਹੂੰ ਜੱਗਬਿੱਦਯਾ , ਧਰੇ ਤਾਪਸੀ ਹੋ ।
ਕਹੂੰ ਰੋਗ ਹਰਤਾ , ਕਹੂੰ ਜੋਗ ਜੁਗੰਤ ,
ਕਹੂੰ ਭੂਮੀ ਕੀ ਭੁਗਤ ਮੈ, ਭਰਮ ਭੁਗਤੰ । ੧੧੦
Kahun rajsi satki.tamsi ho.
kahun jag bidya .dhare tapsi ho.
kahun rog harta.kahun jog jogant.
kahun bhumi ki bhugat main. bharam bhugant. (110)

At O Lord ! It times You are a representation of words, being explained in words (or language) while at other times You are representing monk or perfect master or a scholar, full of knowledge and intelligence. At times You are perceived as one enjoying the beauty of the woman (in the company of beautiful women) while at other times You are seen having the urge (zeal) for fighting a battle (waging a war) and enjoying its laurels. (107)

O Lord ! At times You are representing the place of worship or action (duty) while at other times You are seen considering the worship or duty as a fallacy (illusion) or confusion. At times You are harbouring a beautiful (desire) longing (effort) or are representing a painting (picture) or are the Supreme King of all. (108)

O Lord ! At times You are indulged in love while at times You appear as an ailment of the body and at other times You are like the panecea of all ills and manage (help) to remove those afflictions. At times You are the knowledge of the gods, while at times You are like the language of the demons. At time You are like a fairy (demigod), a celestial singer, a human body with a horse's head or a narration of the gods. (109)

At times You are like the three-pronged worldly falsehood (Maya) comprising lust for power, greed or partial peace while at other times You are like an ascetic (trying to gain) busy in the study of Yogic exercises (body postures in Yoga). At times You are free from all afflictions and at times You are indulging in the practice of Yoga) renouncing the world). At other times You are engrossed in enjoying the worldly pleasures. (illusion of pleasures) (110)

ਕਹੂੰ ਦੇਵ ਕੰਨਿਆ,ਕਹੂੰ ਦਾਨਵੀ ਹੋ ।
ਕਹੂੰ ਜੱਛ, ਬਿੱਦਿਆ ਧਰੇ, ਮਾਨਵੀ ਹੋ ।
ਕਹੂੰ ਰਅਜਸੀ ਹੋ ।ਕਹੂੰ ਰਾਜ ਕੰਨਿਆ।
ਕਹੂੰ ਸ੍ਰਿਸਿਟ ਕੀ ਪ੍ਰਿਸਟ ਕੀ ਰਿਸਟ ਪੰਨਿਆ । ੧੧੧
Kahun dev kanya . kahun danvi ho.
kahun jachh.bidya dhare manvi ho.
kahun rajsi ho.kahun raj kanya.
kahun sarist ki parist ki rist panya. (111)

ਕਹੂੰ ਬੇਦ ਬਿੱਦਿਆ, ਕਹੂਮ ਬਿਓਮਬਾਨੀ ।
ਕਹੂੰ ਕੋਕ ਕੀ, ਕਾਬਿ ਕਥਾ ਕਹਾਨੀ ।
ਕਹੂੰ ਅਦ੍ਰ ਸਾਰੰ ,ਕਹੂੰ ਭਦ੍ਰ ਰੂਪੰ ।
ਕਹੂੰ ਮਦ੍ਰ ਬਾਨੀ, ਕਹੂੰ ਛੁਦ੍ਰ ਸਰੂਪੰ । ੧੧੨
Kahun beid bidya kahun biombani.
kahun kank ki. kaab katha kahani.
kahun adar sarang.kahun bhadar rupang.
kahun madar bani.kahun chhadar sarupang. (112)

ਕਹੂੰ ਬੇਦ ਬਿੱਦਿਆ ,ਕਹੂੰ ਕਾਬ ਰੂਪੰ ।
ਕਹੂੰ ਚੇਸਟਾ ਚਾਰ ਚਿੱਤ੍ਰੰ ਸਰੂਪੰ ।
ਕਹੂੰ ਪਰਮ ਪੁਰਾਨ ਕੋ, ਪਾਰ ਪਾਵੈ ।
ਕਹੂੰ ਬੈਠਿ ਕੁਰਾਨ ਕੇ ਗੀਤ ਗਾਵੈ । ੧੧੩
Kahun beid bidya.kahun kaab rupang.
kahun chesta chaar chitrang sarupang.
kahun param puran ko .paar pavai.
kahun baith koran ke geet gavai. (113)

ਕਹੂੰ ਸੁੱਧ ਸੇਖੰ ਕਹੂੰ ਬ੍ਰਹਮਧਰਮੰ ।
ਕਹੂੰ ਬ੍ਰਿਧ ਅਵਸਥਾ, ਕਹੂੰ ਬਾਲ ਕਰਮੰ ।
ਕਹੂੰ ਜੁਆ ਸਰੂਪੰ , ਜਰਾ ਰਹਤ ਦੇਹੰ ।
ਕਹੂੰ ਨੇਹ ਦੇਹੰ, ਕਹੂੰ ਤਿਆਗ ਗੇਹੰ । ੧੧੪
Kahun sudh sekhang.kahun brahamb dharmang.
kahun biradh avastha.kahun baal karmang.
kahun jua sarupang. jara rehat dehang.
kahun neh dehang.kahun tiag gehang. (114)

At times You are the daughter of the gods and at other times the daughter of demons (godly or devilish behaviour). At times You are like the fairies (daughter of a fairy) or like the dauhter of a scholarly person. At times You are the queen or the princess (King's Consort or daughter) and at time the daughter of the cobra king (in the depths of hell.) (111)

At times You are engaged in Vedic Studies (Study of Vedas) or the sacred hymns (heavenly uttrances or hymns) while at time You are the study of Sex as per Kok-Shastra (religious book of Hinduism on Sex). At times You are like iron or gold even; at times You are the holy and virtuous sayings (of the saints) or at other times You represent the mean and base language (of vicious thoughts). (112)

O Lord ! At times You are represented by the study of Vedas (Hindu books of lore) and at times You are represented by Poetry (Poems of beauty). At time You are apparently having sexual deaires for beauty (admirer of beauty) and at other times You are attaining the knowledge of the great Puranas (Hindu books of lore) alongwith their secrets (hidden meaning) and at times You are busy reading the verses of the Quoran (Koran). (113)

At times You are a devout-Muslim Follower (sheikh) while at other times You are the follower of the Brahmanic religion (Hinduism) At time You are represented by an old (elderly) person while at other times You are like a child having worldly desires (for pleasure). At time You are represented by a Young Smart person, while at times You are free from the vagaries of old age. At times You are in love with Your body (You are admising Your physical (body) beauty.) while at times You are prepared to renounce the family life. (like a recluse). (114)

ਕਹੂੰ ਜੋਗ ਭੋਗੀ, ਕਹੂੰ ਰੋਗ ਰੰਗੀ।
ਕਹੂੰ ਰੋਗ ਹਰਤਾ, ਕਹੂੰ ਭੋਗ ਤਿਆਗੀ ।
ਕਹੂੰ ਰਾਜ ਸਾਜੰ , ਕਹੂੰ ਰਾਜ ਰੀਤੰ।
ਕਹੂੰ ਪੂਰਣ ਪ੍ਰੱਗਿਆ , ਕਹੂ ਪਰਮ ਪ੍ਰੀਤੰ । ੧੧੫
Kahun jog bhogang.kahun rog raagang.
kahun rog harta .kahun bhog tiangang.
kahun raj sasjang. kahun raj reetang.
kahun pooran pragya kahun param preetang. (115)

ਕਹੂੰ ਆੱਰਬੀ ਤੋਰਕੀ , ਪਾਰਸੀ ਹੋ ।
ਕਹੂੰ ਪਹਲਵੀ, ਪਸ਼ਤਵੀ ਸੰਸਕ੍ਰਿਤੀ ਹੋ ।
ਕਹੂੰ ਦੇਸ ਭਾਖਿਆ , ਕਹੂੰ ਦੇਵਬਾਨੀ ।
ਕਹੂੰ ਰਾਜ ਬਿਦਿਆ ਕਹੂੰ ਰਾਜਧਾਨੀ । ੧੧੬
kahun arvi torki .parsi ho.
kahun pahalvi .pastavi sanskriti ho.
kahun des bhakhia kahun devbani.
kahun raj bidya .kahun rajdhani. (116)

ਕਹੂੰ ਮੰਤ੍ਰ ਬਿੱਦਿਆ, ਕਹੂੰ ਤੰਤ੍ਰ ਸਾਰੰ ।
ਕਹੂੰ ਜੰਤ੍ਰ ਰੀਤੰ, ਕਹੂੰ ਸਸਤ੍ਰ ਧਾਰੰ ।
ਕਹੂੰ ਹੋਨ ਪੂਜਾ, ਕਹੂੰ ਦੇਵ ਅਰਚਾ ।
ਕਹੂੰ ਪਿੰਗਲਾ ਚਾਰਣੀ ਗੀਤ ਚਰਚਾ । ੧੧੭
Kahun mantar bidia. kahun tantar sarang.
kahun jantar reetang.kahun sastar dharang.
kahun hom pooja. kahun dev archa.
kahun pingla charni geet charcha. (117)

ਕਹੂੰ ਬੀਨ ਬਿਦਿਆ, ਕਹੂੰ ਗਾਨ ਗੀਤੰ ।
ਕਹੂੰ ਮਲੇਛ ਭਾਖਿਆ, ਕਹੂੰ ਬੇਦ ਰੀਤੰ ।
ਕਹੂੰ ਨ੍ਰਿਤ ਬਿਦਿਆ ,ਕਹੂੰ ਨਾਗ ਬਾਨੀ ।
ਕਹੂੰ ਗਾਰੜੂ ਗੂੜ੍ਹ ਕੱਥੇ ਕਹਾਨੀ । ੧੧੮
Kahun been bidia kahun gaan geetang.
kahun malechh bhakhia. kahun deid reetang.
kahun nrir bidia.kahun naag bani.
kahun garrur gurrh kathe kahani. (118)

At times You are practising Yoga (keeping the body healthy with Yogic exercises), While at times You are engrossed in afflictions (problems) while at times You are renouncing all wordly pleasures. At times You are involved in princely behaviour (glamour of a king) while at other times You are devoid of all political power (divested of princely position) At times You are a personification of a scholary person (with great intelligence) while at other times You are like a great lover. (of beauty and pleasure). (115)

At time You are represented in Arabic language or Turkish and even a parsi (persian) (You are represented by an Arab, Turk or a Parsi). At times You are an adventurer (aggresive), Pashto (a Pathan) or a Sanskrit (scholar). At times You are speaking the common man's language or the language of gods. At times You are representing the state language or You are Yourself the State Capital. (116)

At time You represent the study of magic (charm) or the magical formulae. (the crux of magical or mystical powers). At times You represent the study of the knowledge of mystic or magical powers, while at other times You are practising the art of archery. (arrows and bows). At time You represent the study of Yagnas (fire-worship) or Hindu worship, while at times You represent the worship of gods. At times You represent the study of various forms of poetry (metrical composition) or at times You are engaged in discussing (narrating) songs and music. (117)

At times, You are representing the act of (the mode) playing on lyre, or You are representing the art study of music. Sometimes You represent the language of muslim countries (Arabic and Persian) while at times You are presenting the language (system) of Vedic Studies (Sanskrit) At times You are representing the art of dancing while at times You present the (language) music of snakes or sometimes You represent the science of undoing the ill effects of Snake poison (venom). (118)

ਕਹੁੰ ਅੱਛਰਾ ਪੱਛਰਾ ਮੱਛਰਾ ਹੋ ।
ਕਹੁੰ ਬੀਰ ਬਿਦਿਆ ਅਭੂਤੰ ਪ੍ਰਭਾ ਹੋ ।
ਕਹੁੰ ਛੈਲ ਛਾਲਾ ਧਰੇ ਛੱਤ੍ਰਧਾਰੀ ।
ਕਹੁੰ ਰਾਜ ਸਾਜੰ ਧਿਰਾਜਾਧਿਕਾਰੀ । ੧੧੯
kahun achhra pachhra machhra ho.
kahun bir bidia abhutang prabha ho .
kahun chhail chhala dhare chhatar dhari.
kahun raj sajang dhiraja dhikari. (119)

ਨਮੋ ਨਾਥ ਪੂਰੇ, ਸਦਾ ਸਿੱਧ ਦਾਤਾ ।
ਅਛੇਦੀ ਅਛੈ ,ਆਦਿ ਅਦ੍ਵੈ ਬਿਧਾਤਾ ।
ਨ ਤ੍ਰਸਤੰ ਨ ਗ੍ਰਸਤੰ ਸਮਸਤੰ ਸਰੂਪੇ
ਨਮਸਤੰ ਨਮਸਤੰ ਤੁਅਸਤੰ ਅਭੂਤੇ । ੧੨੦
Mano nath poorai sada sidh data.
achhedi achhai aad adaiv bhidata.
Na bhrastang na gradtang samastang saroopai.
namastang Namastang tuastang abhutai. (120)

ਤ੍ਰ ਪ੍ਰਸਾਦਿ । ਪਾਧੜੀ ਛੰਦ
ਅਬਯਕਤ ਤੇਜ, ਅਨਭਓ ਪ੍ਰਕਾਸ਼ ।
ਅਛੈ ਸਰੂਪ , ਅਦ੍ਵੈ ਅਨਾਸ ।
ਅਨਤੁੱਟ ਤੇਜ, ਅਨਖੁਟ ਭੰਡਾਰ ।
ਦਾਤਾ ਦੁਰੰਤ, ਸਰਬੰ ਪ੍ਰਕਾਰ । ੧੨੧
abyekat tej anbhon prakash .achhai sarup adaiv anas.
antut .ankhut bhandar.data durant.sarbang parkar. (121)

ਅਨਭੂਤ ਤੇਜ, ਅਨਛਿਜ ਗਾਤ । ਕਰਤਾ ਸਜੀਵ ਹਰਤਾ ਸਨਾਤ ।
ਆਸਨ ਅਡੋਲ, ਅਨਭੂਤ ਕਰੰਮ । ਦਾਤਾ ਦਇਆਲ ਅਨਭੂਤ ਧਰਮ । ੧੨੨
Anbhut tej. anchhij gaat.karta sadeev harta sanat.
asan adol .anbhut karam.data dayal anbhut dharam. (122)

ਜਿਹ ਸ੍ਰੱਤ ਮਿੱਤ੍ਰ, ਨਹੀ ਜਨਮ ਜਾਤ ।
ਜਿਹ ਪੁਤ੍ਰ ਵਿਤ੍ਰ ਨਹੀ ਮਿਤ੍ਰ ਮਾਤ ।
ਜਿਹ ਕਰਮ ਭਰਮ, ਨਹੀ ਧਰਮ ਧਿਆਨ ।
ਜਿਹ ਨੇਹ ਗੇਹ, ਨਹੀ ਬਿਓਤਬਾਨ । ੧੨੩
jeh satar mitar nahi janam jaat.
jih putar vitar nahi mitar maat.
jeh karam bharam. nahi dharam dhian.
jih neh geh hahi biontbaan. (123)

Sometimes You are representing the beauties of this world or the fairies of the heaven, or at times You are presenting the beauties of nether lands. (hell). At times You are representing the art of warriors or You are the beauty of materialistic world. Sometimes You present the picture of a (beautiful) smart youth while at times You are shown as an ascetic (mendicant) (attired in) seated on a deerskin or a king with a beautiful canopy overhead. At times You are seen as a king with pomp and show or a royal prince. (119)

O perfect Master ! Our Salutations to You, who is bestowing on us various occult powers. You are either impregnable, indestructible ever existing from the very beginning, monotheist, and the creator of all beings. O Lord ! Neither You have any fear (of anyone) nor You could be caught (mishandled) by anyone and You are pervading every being (Your light is visible within all the beings). O Wonderful Lord! Our Salutations to You. ! (120)

'By the Grace of Lord'
Padhri Chhand

O Lord ! You are presenting the radiance of a formless being, and an illuminating radiant light which could only be felt (Unseen) (perceived with inner vision) but not seen with human eye. You are indestruchible, monotheist (free from duality) and devoid of any worldly desires. Your brilliance is indivisible (for ever) and Your treasures are limitless (infinite) and are a benefactor par excellence (beyond description). (121)

O Lord ! Your radiance is wonderful (and infinite) and Your form (body) is indivisible. You are the creator of all, but destroyer of all mean and vicious (sinful) beings. Your seat (posture) is unshaken (immovable) and Your actions are ecstatic (rapturous). You are a very kind and benevolent benefactor and are marvellous in Your duty (performance). (122)

O Lord ! You do not possess any friends, enemies, human birth (are not born) and are Casteless ; who has no son, brother, friend (comrade) or mother even. One who is devoid of any action, illusions, (moral) duty, or thoughts (fancies). He is free from worldly attachements and devoid of clever moves. (123)

ਜਿਹ ਜਾਤ ਪਾਤ, ਨਹੀ ਸੱਤ੍ਰੁ ਮਿੱਤ੍ਰ । ਜਿਹ ਨੇਹ ਗੇਹ, ਨਹੀ ਚਿਹਨ ਚਿਤ੍ਰ ।
ਜਿਹ ਰੰਗ ਰੂਪ, ਨਹੀ ਰਾਗ ਰੇਖ । ਜਿਹ ਜਨਮ ਜਾਤ, ਨਹੀ ਭਰਮ ਭੇਖ । ੧੨੪
jeh jaat paat nahi satar mitar.
jeh neh geh.nahi chihn chitar.
jeh rang roop nahi raag rekh.
jeh janam jaat nahi bharam bhekh. (124)

ਜਿਹ ਕਰਮ ਭਰਮ, ਨਹੀ ਜਾਤ ਪਾਤ। ਨਹੀ ਨੇਹ ਗੇਹ, ਨਹੀ ਪਿਤਰ ਮਾਤ।
ਜਿਹ ਨਾਮ ਥਾਮ, ਨਹੀ ਬਰਗ ਬਿਆਦ। ਜਿਹ ਰੋਗ ਸੋਗ,ਨਹੀ ਸੱਤ੍ਰੁ ਸਾਧ । ੧੨੫
jeh karam bharam nahi jaat paat.
nahi neh geh nahi pitar maat.
jeh naam thaam nahi barag biadh.
jeh rog sog nahi satar sadh. (125)

ਜਿਹ ਤ੍ਰਾਸਵਾਸ,ਨਹੀ ਦੇਹ ਨਾਸ । ਜਿਹ ਆਦਿ ਅੰਤ ਨਹੀ ਰੂਪ ਰਾਸ।
ਜਿਹ ਰੋਗ ਸੋਗ,ਨਹੀ ਜੋਗ ਜੁਗਤਿ । ਜਿਹ ਤ੍ਰਾਸ ਆਸ ਨਹੀ ਭੂਮੀ ਭੁਗਤ । ੧੨੬
jeh trasvas nahi deh naas.
jeh aad ant nahi roop ras.
jeh rog sog nahi jog jugat.
jeh tras aas nahi bhumi bhugat. (126)

ਜਿਹ ਕਾਲ ਬਿਆਲ,ਕਟਿਓ ਨ ਅੰਗ। ਅੱਛੈ ਸਰੂਪ,ਅਖੈ ਅਭੰਗ ।
ਜਿਹ ਨੇਤਿ ਨੇਤਿ, ਉਚਰੰਤ ਬੇਦ। ਜਿਹ ਅਲਖ ਰੂਪ,ਕੱਥਤ ਕਤੇਬ । ੧੨੭
jeh kaal bial kation na ang.achhai sarup akhai abhung.
jeh neit neit.uchrant bed.jeh alakh roop kathat kateb. (127)

ਜਿਹ ਅਲਖ ਰੂਪ, ਆਸਨ ਅਡੋਲ। ਜਿਹ ਅਮਿਤ ਤੇਜ ਅੱਛੈ ਅਡੋਲ।
ਜਿਹ ਧਿਆਨ ਕਾਜ ਮੁਨਿ ਜਨ ਅਨੰਤ,ਕਈ ਕਲਪ ਜੋਗ, ਸਾਧਤ ਦੁਰੰਤ । ੧੨੮
jeh alakh roop asan adol.
yrh amit tej achhai adol.
jeh dhian kaaj mun jan anant.
kaiee kalap jog sadhat durant. (128)

ਤਨ ਸੀਤ ਘਾਮ, ਬਰਖਾ ਸਹੰਤ। ਕਈ ਕਲਪ ਏਕ ਆਸਨ ਬਿਤੰਤ ।
ਕਈ ਜਤਨ ਜੋਗ ਬਿੱਦਿਆ ਬਿਚਾਰੀ । ਸਾਧੰਤ ਤਦਿਪਿ ਪਾਵਤ ਨ ਪਾਰ । ੧੨੯
Tan seet gham barkha sahant.
kaiee kalap ek asan birant.
kaiee jatan jog bidia bichari.
sadhant tadipi pavat na paar. (129)

You have no caste or creed dynasty, enemies, and friends and are not interested in leading a domestic (family) life, (attachment for a householder's life), nor You possess any signs or symptoms. You have no colour (hue), form, worldly love, disting, birth, caste or creed, or appearance or even illusions about anything. (124)

He has no illusions or doubts about His functions, caste, clan or dynasty, who entertains no love (attachment) for family, father or mother ; and is completly free from Name or fame, place or abode, and other divisions of class (group). He is free from all illness (afflictions), sadness (sorrows) and bears no enmity or friendship towards anyone. (125)

He is fearless (afraid of none) and His form is indestructible (ever-existent). He has no beginning or end, nor He possesses any type of form and appearances. He is free from all afflications, sorrows, and has no modes (idea) of Yogic feats. Neither He is worried about any desires being unfulfilled, nor He has any desire (greed) for enjoyment of worldly pleasures or land acquisitions. (126)

O Lord ! You have not been bitten by any snake (Your body is free from Maya). Your form is not subject to extinction, are indestructible and free from all calamities. Even Vedas have proclaimed You as limitless and Infinite and the Semetic books (like koran) also narrate (proclaim) as Indescribable. (127)

His firm (appearance) is indescribeable and His seat is unshaken and His radiance is beyond description. He is above destruction (indestructible) and is immeasurable. Innumerable Yogis and Munis (mendicants) have been engaged in tough and hard penance to have a vision of the Lord (meditation of the Lord) from times inmemorial, (but have been unsuccessful). (128)

Some people hear the brunt of cold, heat or rain on their bodies ; while some people spend many ages (periods) seated, in a particular yogic posture ; some others make many efforts to accomplish the study of Yoga (renunciation of the world) but none of these (mentioned above) have been able to decipher Your limits. (limitlessness), O Lord! (129)

ਕਈ ਉਰਧ ਬਾਹ, ਦੇਸਨ ਭ੍ਰਮੰਤ, ਕਈ ਉਰਧ ਮਧ ਪਾਵਕ ਝੂਲੰਤ ।
ਕਈ ਸਿਮ੍ਰਿਤ ਸਾਸਤ੍ਰ ਉਚਰੰਤ ਬੇਦ। ਕਈ ਕੋਕ ਕਬਿ ਕੱਥਤ ਕਤੇਬ । ੧੩੦
Kaiee urdh bah desan bharmant.
kaiee urdh madh pavak jhulant.
Kaiee simrit sastar uchrant beid.
kaiee kok kab kathat kateb. (130)

ਕਈ ਅਗਨਿ ਹੋਤ੍ਰ ਕਈ ਪਉਨਜਾਰ । ਕਈ ਕਰਤ ਕੋਟ ਮ੍ਰਿਤਕੋ ਅਹਾਰ ।
ਕਈ ਕਰਤ ਸਾਕ, ਪੈ ਪੱਤ੍ਰ ਭੱਛ । ਨਹੀ ਤਦਿਪਿ ਦੇਵ, ਹੋਵਤ ਪ੍ਰਤੱਛ । ੧੩੧
kaiee agan hotar kaiee paunjaar.
kaiee karat kot mritko ahaar.
kaiee karat saak pai patar bhachh.
nahi tadipi dev hovat partachh. (131)

ਕਈ ਗੀਤ ਗਾਨ,ਗੰਧ੍ਰਬ ਰੀਤਿ । ਕਈ ਬੇਦ ਸਾਸਤ੍ਰ ਬਿੱਦਿਆ ਪ੍ਰਤਿਤਿ ।
ਕਹੂੰ ਬੇਦਰੀਤਿ,ਜਗ ਆਦਿ ਕਰਮ । ਕਹੂੰ ਅਗਨ ਹੋਤ੍ਰ, ਕਹੂੰ ਤੀਰਥ ਧਰਮ । ੧੩੨
Kaiee geet gaan gandharab reet.
kaiee bed sastar bidia parteet.
kahun beid reet jag aad karam.
kahun agan hotar kahun teerath dharam. (132)

ਕਈ ਦੇਸਿ ਦੇਸਿ,ਭਾਖਾ ਰਟੰਤ। ਕਈ ਦੇਸਿ ਦੇਸਿ ਬਿੱਦਿਆ ਪੜ੍ਹੰਤ ।
ਕਈ ਕਰਤ ਭਾਤਿ ਭਾਤਨ ਬਿਚਾਰ। ਨਹੀ ਨੈਕੁ ਤਾਸੁ, ਪਾਯੰਤ ਨ ਪਾਰ । ੧੩੩
kaiee des des bhakha ratant .
kaiee des des bidya parrant.
kaiee karat bhant bhatan bichar.
nahi naik taas payant ne paar. (133)

ਕਈ ਤੀਰਥ ਤੀਰਥ ਭਰਮਤ ਸੁਭਰਮ। ਕਈ ਅਗਨਿਹੋਤ੍ਰ ਕਈ ਦੇਵ ਕਰਮ।
ਕਈ ਕਰਤ ਬੀਰ ਬਿਦਿਆ ਬਿਚਾਰ। ਨਹੀ ਤਦਿਪਿ ਤਾਸੁ, ਪਾਇ ਤਨਿ ਪਾਰ। ੧੩੪
kaiee tirath tirath bharmat subharam .
kaiee agan hotar kaiee dev karam .
kaoee karat bir bidia bichar .
nahi tidipi taas . paie tan paar. (134)

ਕਹੂੰ ਰਾਜਰੀਤਿ, ਕਹੂੰ ਜੋਗ ਧਰਮ । ਕਈ ਸਿੰਮ੍ਰਿਤ ਸਾਸਤ੍ਰ, ਉਚਰਤ ਸੁਕਰਮ ।
ਨਿਉਲੀ ਆਦਿ ਕਰਮ, ਕਹੂੰ ਹਸਤੀ ਦਾਨ। ਕਹੂੰ ਅਸਮੇਧ ਮਖ ਕੋ ਬਖਾਨ । ੧੩੫
kahun rajreet kahun jog dharam
kaiee simrat sastar uchrat sukram .
Neuoli aad karam kahun hast dham .
kahun asmedh makh ko bakhan. (135)

Many people roam around distant lands with their arms raised (in penance) ; some others hang themselves with upside down (facing downwards) in the burning fires, while some others are engaged in the reading or narration of Smritis Shastras and Vedas (Hindu books of lore), while some others are buisy in discussions of sexology (Sex Shastra), poetry or semitic books (Quran etc.) (130)

Some people perform havan (worship fire), some others make air as their food (Sustain themselves on air), many millions live on dust clay while many others live on green leaves and herbs.or milk ; not-with-standing all these effects the Lord does not reveal Himself (His secrets) to such persons. (They do not get a glimpse of The Lord). (131)

Some people sing (Lord;s praises) like the musicians of gods, some others pin their faith in the study of Vedas and Shastras (Hindu Literature), while some others perfom Yagnas (ablutions) according to the rites of Vedas (vedic rites) and some from sacrificial fires (havan) while some others visit-holy places of pilgrimage and perform religious acts (like giving alms etc). (132)

Some people speak various foreign languages (language of distant lands), while many others are engaged in the study of literature of foreign lands, or discuss various types of philosphical thoughts,in spite of all these efforts none of them is able to know a bit of Lord's secrets (Nature's secret) or Lord's limits. (133)

Some people in their illusions (fantasy), roam around (visit) holy places of pilgrimage; some others are engaged in sacrificial fire (havan) and perform other religious acts (godly acts) ; some others discuss the brave acts of (fifty-two) warriors (study of bravery) ; but with all these efforts no one has been able to comprehend the greatness or vastness of the Lord-Sublime. (134)

Some people are following the system of princely behaviour, while some others are following the duties of Yoga-(religion of Yogis) exercises. There are some who are busy in reciting Smritis or Shastras as their function. Some peoples are engaged in Yogic exercises (of nose upturned) while some others are busy in giving away elephants in alms and somewhere people are singing praises of the Lord in performing armed Yagna armed Yogna (Fire–worship of a special type). (135)

ਕਹੂੰ ਕਰਤ ਬ੍ਰਹਮ ਬਿਦਿਆ ਬਿਚਾਰ । ਕਹੂੰ ਜੋਗਰੀਤਿ, ਕਹੂੰ ਬਿਰਧਿ ਚਾਰਿ ।
ਕਹੂੰ ਕਰਤ ਜੱਛ, ਗੰਧਰਬ ਗਾਨ । ਕਹੂੰ ਧੂਪ ਦੀਪ, ਕੂੰਹ ਅਰਘ ਦਾਨ । ੧੩੬
kahun karat braham bidia bichar .
kahun jogreet kahun biradh chaar .
kahun karat jachh gandharab gaan.
kahun dhoop deep kahun arag daan. (136)

ਕਹੂੰ ਪਿਤ੍ ਕਰਮ, ਕਹੂੰ ਬੇਦ ਰੀਤਿ। ਕਹੂੰ ਨ੍ਰਿਤ-ਨਾਚ ਕਹੂੰ ਗਾਨ ਗੀਤਿ।
ਕਹੂੰ ਕਰਤ ਸਾਸਤ੍, ਸਿੰਮਿਤ ਉਚਾਰ। ਕਈ ਭਜਤ, ਏਕ ਪਗ ਨਿਰਾਧਾਰ। ੧੩੭
kahun pitar karam kahun deid reet.
kahun nirat- nach kahun gaan geet .
kahun karat sastar simrit uchar
kaiee bhajat ek pag niradhar. (137).

ਕਈ ਨੇਹ ਦੇਹ, ਕਈ ਗੇਹ-ਵਾਸ । ਕਈ ਭ੍ਰਮਤ, ਦੇਸ ਦੇਸਨ ਉਦਾਸ ।
ਕਈ ਜਲ-ਨਿਵਾਸ, ਕਈ ਅਗਨ ਤਾਪ। ਕਈ ਜਪਤ ਉਰਧ, ਲਟਕੰਤ ਜਾਪ । ੧੩੮
kaiee neh deh kaiee geh vaas.
kaiee bharmat des desn udaas.
kaiee jal nivas kaiee agan taap.
kaiee japat urad latkant jaap. (138)

ਕਈ ਜਪਤ ਜੋਗ, ਕਲਪੰ ਪ੍ਰਜੰਤ । ਨਹੀ ਤਦਿਪਿ ਤਾਸ ਪਾਇੰ ਤਨ ਅੰਤ ।
ਕਈ ਕਰਤ ਕੋਟ,ਬਿੱਦਿਆ ਬਿਚਾਰ। ਨਹੀ ਤਦਿਪਿ ਦਿਸਟਿ ਦਯਖੇ ਮੁਰਾਰਿ। ੧੩੯
kaiee japat jog kalpang parjant.
nahi tacipi taas paeng tan ant.
kaiee karat kot bidia bichar.
nahi tadipidishti dekhai murar . (139)

ਬਿਨ ਭਗਤ ਸਕਤਿ, ਨ੍ਹੀ ਪਰਤ ਪਾਨ । ਬਹੁ ਕਰਤ ਹੋਮ, ਅਰੁ ਜੱਗ ਦਾਨ।
ਬਿਨੁ ਏਕ ਨਾਮੁ, ਇਕ ਚਿਤ ਲੀਨ। ਫੋਕਟੋ ਸਰਬ, ਧਰਮਾ ਬਿਹੀਨ । ੧੪੦
bin bhagat sakat nahi parat paan .
bahu karat hom ar jog dhaam.
bin ek naam ik chit leen.
phokto sarab dharma biheen. (140)

At places people are engaged in the study of the Lord-Sublime and His secrets, while at times people are following the norms of Yoga. (study of the rules of mendicants). At places people are busy in moulding their conduct on a high profile (building high character). At times people are singing like demi gods or musicians of the gods. At times people are performing arts (singing songs of praise) with aromatic things and lamps arranged beautifully (in a tray) or in (giving away costly items in alms) alms-giving (libation). (136)

At times people are busy in placating their forefathers with virtuous deeds as per Vedic Principles or somepeople are dancing to the musical tunes (in rhythm) or someone else is busy in singing songs (of praise). Somewhere else people are busy in reciting Smritis and Shastras (Hindu religious books) or somewhere else a person is engaged in his worship by standing on one leg continuously. (137)

Some people have developed love for the body while some others abide (reside) in their houses (leading a family life). Some people roam around distant lands being apathetic (neutral). Some stay in water while some others bear the brunt of burning fire and some others worship the Lord by hanging, facing upside down. (138)

Some (people) are engaged in the practice of Yoga for long periods (like shears), but can never gain access to the limits of the limitless Lord (or know His secrets) Some are busy in many scholarly studies (millions of studies) but never are able to perceive the Lord –Sublime. (139)

The Lord cannot be attained without the strength (power) of the Lord's worship, not with-Standing the performance of sacrificial fire-worship (Hom Yagna) or alms-giving. All the religious activities and functions are worthless and meaningless, without being immersed in Lord's True Name with a Complete resolute mind full of devotion. (140)

ੴ ਪ੍ਰਸਾਦ ।

ਤੋਟਕ ਛੰਦ

ਜੈ ਜਪਹਿ ਜੁੱਗਣ ਜੂਹ ਜੂਅੰ । ਭੈ ਕਪਹਿ ਮੇਰੂ ਪਯਾਲ ਭੁਅੰ ।
ਤਪ ਤਾਪਸ ਸਰਬ ਜਲੇਰੁ ਥਲੰ । ਧੱਨਿ ! ਉਚਰਤ ਇੰਦ੍ ਕੁਮੇਰ ਬਲੰਗ । ੧੪੧

jai jaipeh jugan juh .
bhai kampeh mer peyal bhuang.
tap tapas sarab jaler thalang.
uchrat indra kume balang. (141)

ਅਨਖੇਦ ਸਰੂਪ ਅਭੇਦ ਅਭਿਅੰ । ਅਨਖੰਡ ਅਭੂਤ ਅਛੇਦ ਅਛਿਅੰ ।
ਅਨਕਾਲ ਅਪਾਲ ਦਿਆਲ ਅਸਅੰ । ਜਿਹ ਠਟੀਅੰ ਮੇਰ ਅਕਾਸ ਭੂਅੰ । ੧੪੨

ankhed sarup abhed abheang .
ankhand abhut achhed achheang.
ankal apal dayal asuang .
jeh thatiang mer akas bhuang. (142)

ਅਨਖੰਡ ਅਮੰਡ ਪ੍ਰਚੰਡ ਨਰੰ । ਜਿਹ ਰਚੀਅੰ ਦੇਵ ਅਦੇਵ ਬਰੰਗ ।
ਸਭ ਕੀਨੇ ਦੀਨ ਜ਼ਮੀਨੁ ਜ਼ਮਾ ।ਜਿਹ ਰਚੀਅੰ ਸਰਬ ਮਕੀਨੁ ਮਕਾਨ । ੧੪੩

ankhnd amand parchand narang .
jeh rchiang dev adev barang .
sabh keenai deen jameen jaman .
jeh rachiang sarab makeen makaan. (143)

ਜਿਹ ਰਾਗ ਨ ਰੂਪ ਨ ਰੇਖ ਰੁਖੰ । ਜਿਹ ਤਾਪ ਨ ਸਾਪ ਨ ਸੋਕ ਨ ਸੁਖੰ ।
ਨ ਰੋਗ ਨ ਸੋਗ ਨ ਭੋਗ ਭੁਜੰਗ । ਜਿਹ ਖੇਦ ਨ ਭੇਦ ਨ ਛੇਦ ਛਯੰ । ੧੪੪

jeh raag na roop n rekh rekhang .
jeh taap na saap na sok na sukang.
na rog na sog na bhog bhujang .
jeh khed na bhed na chhed chheung . (144)

ਜਿਹ ਜਾਤ ਨ ਪਾਤ ਨ ਮਾਤ ਪਿਤੰ ।ਜਿਹ ਰਚੀਅੰ ਛੱਤ੍ਰੀ ਛਤ੍ ਛਿਤ੍ਰੰ ।
ਜਿਹ ਰਾਗ ਨ ਰੇਖ ਨ ਰੋਗ ਭਣੰ । ਜਿਹ ਦੇਖ ਨ ਦਾਗ ਨ ਦੋਖ ਗਣੰ । ੧੪੫

jeh jaat na paat na maat pitang.
jeh rachiang chhatri chhatar chhitang.
jeh raag na rekh na rog bharaung .
jeh davekh na daag na dokh garrung . (145)

'By the Grace of the Lord'

Totak Chhand

(" Jai Jampai jugan juh joang.")

All the beings salute the Lord with one voice, and with whose name the whole world Composing mountains (Meir Parbat), Earth or nether lands (hell) dreads (is shaken with fear) All the worshippers (doing penance) of the lands and oceans are engrossed in attaining the Lord through their penance (worship) and when the king Indra, Kuber and Raja Bali all acclaim with gratitude and thankfullness. (141)

The Lord possesses a form, free from pain (injury) or, discrimination and is dauntless (fearless) and is above the five indivisible elements (like air, fire, water etc.) and is impregnable and indestructible. (free from extinction). He is freec from the effects of death (Time) and all forms of sustenance ; and is devoid of any haughtiness (egoism) being ever-benevolent. He has positioned (established) the Sumer mountain, the Earth and the Skies in their proper place. (position). (142)

The Lord, who is free from being installed, and is the Prime-male with mighty radiance and has created all the gods and demons in a beautiful manner ; and has kept the Earth and Sky under his surveillance after creating them. He has created all the dwellings alongwith their dwellers. (who has created abodes and those living therein.) (143)

The Lord has not inculcated any special love (affection) for anyone, and no one resembles anyone, else in appearance, signs or symbols (of His created beings). He is free from any heat (warmth) or curses ; and is devoid of any sorrow or happiness (comforts). He is free from any afflictions or sadness and has no worries about the worldly pleasures. Moreover He has no fear of regrets (pains), discrimination, duality or being destroyed. (144)

(The Lord), who has no caste or creed nor any dynasty (brotherhood) ; who has no mother or father ; (The Lord) who has created the Kashatriyas (warriors) who have canopies over their heads, being kings of the land. Who is also known to be free from love without any form or appearance (signs and symbols) and is free from any maladies (afflictions). He is also known to be free from the stigma of duality and the slander of any afflictions. (illness). (145)

ਜਿਹ ਅੰਡਹ ਤੇ ਬ੍ਰਹਮੰਡ ਰਚਿਓ । ਦਸਚਾਰ ਕਰੀ ਨਵ ਖੰਡ ਸਚਿਓ ।
ਰਜ ਤਾਮਸ ਤੇਜ ਅਤੇਜ ਕੀਓ । ਅਨਭਉ ਪਦ ਆਪ ਪ੍ਰਚੰਡ ਲੀਓ । ੧੪੬
jeh andeh te brahmand rachio .
daschar kari nav khand sachio.
raj tamas tej atej kiou.
anbhou pad aap parchand lieou. (146)

ਸ਼ਿਅੰ ਸਿੰਧਰੁ ਬਿੰਧ ਨਗਿੰਦ ਨਗੀ । ਸ੍ਰਿਅ ਜੱਛ ਗੰਬ੍ਧ ਫਣਿੰਜ ਭੁਜੰ ।
ਰਚਿ ਦੇਵ ਅਦੇਵ ਅਭੇਵ ਨਗੰ । ਨਰਪਾਲ ਨ੍ਰਿਪਾਲ ਕਰਾਲ ਤ੍ਰਿਗੰ । ੧੪੭
sirang sindhar bindh nagind nagi.
sri jachh gandhrab pharrinj bhujang.
rach dev adev nagang .
narpal nirpal kral tirgang. (147)

ਕਈ ਕੀਟ ਪਤੰਗ ਭੁਜੰਗ ਨਰੰਗ । ਰਚਿ ਅੰਡਜ ਸੇਤਜ ਉਤੱਭੁਜੰ ।
ਕੀਏ ਦੇਵ ਅਦੇਵ ਸਰਾਧ ਪਿਤੰ । ਅਨਖੰਡ ਪ੍ਰਤਾਪ ਪ੍ਰਚੰਡ ਗਤੰ । ੧੪੮
kaiee keet patang bhujang narang .
rach andaj setaj utbhujang .
kiee dev adev sradh pitang .
ankhand pratap parchand gatang. (148)

ਪ੍ਰਭ ਜਾਤ ਨ ਪਾਤ ਨ ਜੋਤ ਜੁਤੰ । ਜਿਹ ਤਾਤ ਨ ਮਾਤ ਨ ਭ੍ਰਾਤ ਸੁਤੰ ।
ਜਿਹ ਰੋਗ ਨ ਸੋਗ ਨ ਭੋਗ ਭੁਅੰ । ਜਿਹ ਜੰਪਹਿ ਕਿੰਨਰ ਜੱਛ ਜੁਅੰ । ੧੪੯
prabh jaat n paat na joat jutang .
jeh taat na maat na bhraat sutang.
jeh rog na sog na bhog bhuang
jeh jampeh kiner jachh juang. (149)

ਨਰ ਨਾਰਿ ਨਪੁੰਸਕ ਜਾਹਿ ਕੀਏ । ਗਣ ਕਿੰਨਰ ਜੱਛ ਭੁਜੰਗ ਦੀਏ ।
ਗਜ ਬਾਜ ਰਥਾਸਿਕ ਪਾਤਿ ਗਨੰ । ਭਵਿ ਭੂਤ ਭਵਿੱਖ ਭਵਾਨ ਭੁਅੰ । ੧੫੦
nar naar napunsak jahai kiaie.
gann kinar jachh bhujang diaie.
gaj baaj rathasik paat ganung.
bhav bhoot bhavikh bhavan bhuang. (150)

ਜਿਹ ਅੰਡਜ ਸੇਤਜ ਜੇਰ ਰਜੰ । ਰਚਿ ਭੂਮਿ ਅਕਾਸ ਪਤਾਲ ਜਲੰ ।
ਰਚਿ ਪਾਵਕ ਪਉਨ ਪ੍ਰਚੰਡ ਬਲੀ । ਬਨਿ ਜਾਸ ਕੀਓ ਫਲ ਫੂਲ ਕਲੀ । ੧੫੧
jeh andaj setaj jer rajang .
rach bhoom akas patal jalang.
rach pavak paun parchand bali.
ban jash kiou phal phul kali. (151)

The lord who has created this Universe from the egg and has created the four directions and nine regions-(Khands). The Lord, who has created the (Three-pronged Maya with) greed and lust for power alongwith splendour (glory) and lustreless (enlightenment and darkness). He has spread radiance (powerful light) on His own perception and illuminated the Universe of His own will. (146)

The Lord, who has created the oceans, Vindyachal (mountains) and Sumer mountains; He has created demi gods, their (god's) musicians, Sheshnag (python) and other cobras. The Lord, who has created the gods and demons including Brahma Vishnu (undistinguishable) and the elephant Eravat. At the same time He has created the Kings to look after the sustenance of human beings and dreadful animals (like snakes or wild animals). (147)

He has created millions (crores) of bees, snakes, and, human beings, eggs and beings produced from perspiration, and vegetation of all types. He has also created many good and bad beings, alongwith celebrations for departed souls and forefathers ; He, who possesses an indivisible grandeur and mighty power with a grand style. (148)

The Lord has no caste or creed or clan, and His light pervades every one. He has no father, mother, brother, or son. He has no illness or sadness and is not bothered about worldly pleasures and who is worshipped by all demigods or beings with horse's body and human head. (mythological beings) (149)

(The Lord), Who has created females, males and eunches ; He has created all the mythological beings (with horse body having human head), demi gods and snakes even ; who has created the hordes of elephants, horses and footmen. The Lord, who is ever existent in past, present and future, at all times. (150)

(The Lord) , who has created (all the four sources of reproduction like) eggs, perspiration and semen ; who has created land, sky, nether lands and the oceans (water) , alongwith the mighty fire and powerful air. He has created forests, fruits, flowers and petals. (151)

ਭੂਅ ਮੇਰੁ ਅਕਾਸ ਨਿਵਾਸ ਛਿਤੰ । ਰਚਿ ਰੋਜ ਇਕਾਦਸ ਚੰਦ੍ ਬ੍ਰਿਤੰ ।
ਦੁਤਿ ਚੰਦ ਦਿਨੀਸਰ ਦੀਪ ਦਈ । ਜਿਹ ਪਾਵਕ ਪਉਨ ਪ੍ਰਚੰਡ ਮਈ । ੧੫੨
bhua mer akas nivas chhitang.
rach roj ikadas chander britang.
duti chand dinisar deep deiee .
jeh pavak paun parchand kiaie. (152)

ਜਿਹ ਖੰਡ ਅਖੰਡ ਪ੍ਰਚੰਡ ਕੀਏ ।ਜਿਹ ਛਤ੍ਰ ਉਪਾਇ ਛਿਪਾਇ ਦੀਏ ।
ਜਿਹ ਲੋਕ ਚਤੁਰਦਅਸ ਚਾਰੁ ਰਚੇ ।ਨਰ ਗੰਧ੍ਰਬ ਦੇਵ ਅਦੇਵ ਸਚੇ । ੧੫੩
jeh khand akhand parchand kiaie.
jeh chhatar upaie chhipaie diaie.
jeh lok chatardas char rachai.
nar gandrab dev adev sachie. (153)

ਅਨਧੂਤ ਅਭੂਤ ਅਛੂਤ ਮਤੰ । ਅਨਗਾਧਿ ਅਬਯਾਧਿ ਅਨਾਦਿ ਗਤੰ ।
ਅਨਖੇਦ ਅਭੇਦ ਮਛੇਦ ਨਰੰ । ਜਿਹ ਚਾਰੁ ਚਤੁਰਦਿਸ ਚਕ੍ ਫਿਰੰ । ੧੫੪
andhut abhut achhut matang.
angadh abeyadh anad gatang.
ankhed abhed machhed narang.
jeh char chaturdis chakar phirang. (154)

ਜਿਹ ਰਾਗ ਨ ਰੰਗ ਨ ਰੇਖ ਰੁਗੰ । ਜਿਹ ਸੋਗ ਨ ਭੋਗ ਨ ਜੋਗ ਨ ਜੁਗੰ ।
ਭੂਅ-ਭੰਜਨ ਗੰਜਨ ਆਦਿ ਸਿਰੰ । ਜਿਹ ਬੰਦਤ ਦੇਵ ਅਦੇਵ ਨਰੰ । ੧੫੫
jeh raag na rang na rekh rugang.
jeh sog na bhog na jog na jugang.
bhua bhanjan ganjan aad sirang .
jeh bandat dev adev narang. (155)

ਗਣ ਕਿੰਨਰ ਜੱਛ ਭੁਜੰਗ ਰਚੇ । ਮਣਿ ਮਾਣਿਕ ਮੋਤੀ ਲਾਲ ਸੁਚੇ ।
ਅਨਭੰਜ ਪ੍ਰਭਾ ਅਨਗੰਜ ਬ੍ਰਿਤੰ । ਜਿਹ ਪਾਰ ਨ ਪਾਵਤ ਪੁਰ ਮਤੰਗ । ੧੫੬
gann kinar jachh bhujang rachai .
mann manak moti lal suchai.
anbhanj prabha anganj birtang.
jeh paar na pavat pur matang. (156)

ਅਨਖੰਡ ਸਰੂਪ ਅਡੰਡ ਪ੍ਰਭਾ । ਜੈ ਜੰਪਤ ਬੇਦ ਪੁਰਾਨ ਸਭਾ ।
ਜਿਹ ਬੇਦ ਕਤੇਬ ਅਨੰਤ ਕਹੈ ।ਜਿਹ ਭੂਤ ਅਭੂਤ ਨ ਭੇਦ ਲਹੈ । ੧੫੭
ankhand sarup adund prabha .
jai janpat beid puran sabha .
jeh beid kateb anant kahai.
jeh bhut abhut na bhed lahai. (157)

He (who) has created Earth (land), huge mountains (like sumer) and skies and the Earth where various beings could abide in. Then again He has made fasts (muslim type), new moon fast, alongwith the moon and its various phases ; then He has created the, moon, the sun, (like) the lamps for emitting light in the Universe and then created (the mighty forces) like powerful fire and air. (152)

Then He has created indivisible and powerful (religious-Khands) cosmos, which became insignificant (hidden) before the mighty sun and then created the beautiful fourteen worlds alongwith the community, groups of celestial singers (mythological), gods and demons. (153)

The Lord (has) possesses a perfect form, beyond the five elements (like air, fire etc.) and has incomprehensible intelligence, unfathomable, free from all afflictions (maladies) and is ever-existent from the beginning of time . You are free from agony (tribulation) ; are impregnable and indivisible prime-male, whose mighty writ runs throughout the Universe (the fourteen worlds) (154)

The Lord does not indulge in fun and frolic (is free from music or colour) , possesses no form and is free from any malady or sorrows (sadness) or even worldly pleasures and is not interested (linked) in any Yogic feats. (exercises). He is the destroyer of the world (Earth) and also the creator of the Universe. In fact, all the gods, demons and human beings worship Him . (155)

The Lord, who has created the music lovers, kinar, mythological horse's body with a human head, demi gods and snakes ; as well as jewels, rubies and pearls are created by Him, he enjoys a praise which never dwindles or lessens and indescribables narration and is ever limitless beyond the comprehension of most intelligent people even. (156)

The Lord, whose form (appearance) is perfect (complete) and praiceworthy and whom Vedas and Katebs (Quran etc.) salute while Vedas and Puranas salute and describe as limitless and infinite. He is imperceptible and abstract, and none could ever gauge His depth or limits either physically or abstract. (157)

ਜਿਹ ਬੇਦ ਪੁਰਾਨ ਕਤੇਬ੍ਹ ਜਪੈ । ਸੁਤ ਸਿੰਧੁ ਅਧੋਮੁਖ ਤਾਪ ਤਪੈ ।
ਕਈ ਕਲਪਨ ਲੌ ਤਪਤਾਪ ਕਰੈ । ਨਹੀ ਨੈਕ ਕ੍ਰਿਪਾਨਿਧਿ ਪਾਨਿ ਪਰੈ ।੧੫੮
jeh beid puran kateb japai.
sut sindh adhomukh taap tapai .
kaiee kalpan lou taptaap karai(n) .
nahi naik kirpanidh paan parai(n) .(158)

ਜਿਹ ਫੋਕਟ ਧਰਮ ਸਭੈ ਤਜ ਹੈ ਇਕ ਚਿਤ ਕ੍ਰਿਪਾਨਿਧਿ ਕੋ ਭਜ ਹੈ ।
ਤੇਊ ਯਾ ਭਵ ਸਾਗਰ ਕੋ ਤਰ ਹੈ । ਭਵਿ ਭੂਲ ਨ ਦੇਹ ਪੁਨਰ ਧਰ ਹੈ ।੧੫੯
jeh phokat dharam sabhai taj hai.
ik chit kirpanidh ko bhaj hai.
taiouoo ya bhav sagar ko tar hai .
bhav bhool na deh punar dhar hai .(159)

ਇਕ ਨਾਮ ਬਿਨਾ ਨਹੀ ਕੋਟ ਬ੍ਰਿਤੀ । ਇਮ ਬੇਦ ਉਚਾਰਤ ਸਾਰਸੁਤੀ ।
ਜੇਊ ਵਾਰਸ ਕੇ ਚਸਕੇ ਰਸ ਹੈ ਤੇਊ ਭੂਲ ਨ ਕਾਲ ਫੰਧਾ ਫਸ ਹੈ । ੧੬੦
ik naam bina nahi kot birti.
im beid uchiarat saarsuti .
jeuoo varas ke chaskai ras hain
taiouoo bhool na kaal phanda phas hai . (160)

ਤਵ ਪ੍ਰਸਾਦਿ । ਨਰਾਜ ਛੰਦ

ਅਗੰਜ ਆਦਿ ਦੇਵ ਹੈ ,ਅਭੰਜ ਭੰਜ ਜਾਨਿਐ ।
ਅਭੂਤ ਭੂਤ ਹੈ ਸਦਾ,ਅਗੰਜ ਗੰਜ ਮਾਨਿਐ ।
ਅਦੇਵ ਦੇਵ ਹੈ ਸਦਾ, ਅਭੇਵ ਭੇਵ ਨਾਥ ਹੈ ।
ਸਮੱਸਤ ਸਿੱਧਿ ਬ੍ਰਿਧੀ ਦਾ, ਸਦੀਵ ਸਰਬ ਸਾਥ ਹੈ । ੧੬੧

Tav Prasad Naraj Chhand

aganj aad dev hai. abhanj bhanj janiai..
abhut bhut hai sada .aganj ganj maniai .
adev dev hai sada.abhev bhev naath hai ..
samast sidh bridh da . sadeev sarab sath hai.(161)

ਅਨਾਥ ਨਾਥ ਨਾਥ ਹੈ, ਅਭੰਜ ਭੰਜ ਹੈ ਸਦਾ ।
ਅਗੰਜ ਗੰਜ ਗੰਜ ਹੈ, ਸਦੀਵ ਸਿੱਧ ਬ੍ਰਿਧੀ ਦਾ ।
ਅਨੂਪ ਰੂਪ ਸਰੂਪ ਹੈ ਅਛਿੱਜ ਤੇਜ ਮਾਨੀਐ ।
ਸਦੀਵ ਸਿਧਿ ਸੁਧਿ ਦਾ, ਪ੍ਰਤਾਪ ਪੱਤ੍ਰ ਜਾਨੀਐ । ੧੬੨
anath naath naath hai.abhanj bhanj hai sada.
aganjn ganj ganj hai.sadeev sidh bridh da .
anup roop sarup hai.achhij tej maniai .
sadeev sidh sudh da .partap patar janiai.(162)

The Lord, whom the Vedas and Puranas apart from Katebs (Koran) worship. even the son of Oceans (the moon) is also worshipping facing downwards and many mendicants are also reciting and worshipping Him since ages (in penance), but they have not been able to grasp the benevolent Lord. (158)

The persons, who relinquish all fruitless religious efforts and worship the Lord with devotion and dedication, are enabled to cross this ocean of life successfully and finally attain Salvation. (do not get born again in human form). (159)

Even millions of fasting efforts without the recitation of Lord's True Name do not lead to man's salvation. The goddess of Education (Saraswati) has narrated such sermons from Vedas, The persons who have relished the taste of Lord's True Name are not caught by mistake even, by the noose of (god of) death. (160)

'By the Grace of the Lord'
Naraj Chhand

The Lord, from the very beginning (of Ages) , is known to be the destroyer of all those who are supposed to be complete (indivisible) and beyond extinction. He is always known to be in seen and Unseen forms, who is capable of destroying even those, called indivisible or indestructible. He is always known to be in both godly and devilish forms ; and is the Master of (the knowledge of) differentiation and is also free from discrimination. He is the controller of all occult powers and is friendly towards all. (161)

The Lord is always the protector (Master) of the poor and helpless persons ; he is capable of bending those who are supposed to be unyielding and bestows treasures of worldly wealth to those who are devoid of wealth and is capable of inimproving our occult powers even. His appearance is in the form of one divested of all praise, and is known to be possessing a radiant brilliance (emitting light). He is always known to be the bestower of perfect intelligence and is known as a certificate of mighty power. (authoritative power). (162)

ਨ ਰਾਗ ਰੰਗ ਰੂਪ ਹੈ । ਨ ਰੋਗ ਰਾਗ ਰੇਖ ਹੈ ।
ਅਦੋਖ ਅਦਾਗ ਅਦੇਗ ਹੈ , ਅਭੂਤ ਅਭ੍ਰਮ ਅਭੇਖ ਹੈ ।
ਨ ਤਾਤ ਮਾਤ ਜਾਤ ਹੈ, ਨਪਾਰ ਚਿਹਨ ਬਰਨ ਹੈ ।
ਅਦੇਖ ਅਸੇਖ ਅਭੇਖ ਹੈ, ਸਦੀਵ ਬਿਸੁਭਰਮ ਹੈ । ੧੬੩
Na raag rang roop hai .na rog rakh rekh hai
adokh adag adeg hai.abhut abharam abhekh hai.
na taat maat jaat hai.na paar chehan baran hai.
adekh asekh abhekh hai. sadeev bisbharam hai . (163)

ਬਿਸ੍ਭਰ ਬਿੱਸੁਨਾਥ ਹੈ । ਬਿਸੇਖ ਬਿਸ੍ ਭਰਮ ਹੈ ।
ਜ਼ਿਮੀ ਜ਼ਮਾਨ ਕੇ ਬਿਖੈ, ਸਦੀਵ ਕਰਮ ਭਰਮ ਹੈ ।
ਅਦ੍ਵੈਖ ਅਭੇਖ ਹੈ, ਅਲੇਖ ਨਾਥ ਜਾਨੀਐ ।
ਸਦੀਵ ਸਰਬ ਠਉਰ ਮੈ, ਬਿਸੇਖ ਆਨ ਮਾਨੀਐ । ੧੬੪
bisavangbhar bisavnath hai .bisekh bisavbharam hai .
jimi jaman ke bikhai. sadeev karam bharam hai.
adevkh hai abhekh hai .alekh naath janiai .
sadeev sarab thour mai. bisekh aan maniai . (164)

ਨ ਜੰਤ੍ ਮੈ, ਨ ਤੰਤ੍ ਮੈ, ਨ ਮੰਤ੍ ਬਸਿ ਆਵਈ ।
ਪੁਰਾਨ ਔ ਕੁਰਾਨ,ਨੇਤਿ ਨੇਤਿ ਕੇ ਬਤਾਵਈ ।
ਨ ਕਰਮ ਮੈ, ਨ ਧਰਮ ਮੈ ,ਨ ਭਰਮ ਮੈ ਬਤਾਈਐ ।
ਅਗੰਜ ਆਦਿ ਦੇਵ ਹੈ, ਕਹੋ ਸੋ ਕੈਸਿ ਪਾਈਐ ? । ੧੬੫
Na jantar mai na tantar mai. na mantar bas aviee.
puran ou koran neit neit hai bataviee.
na karam mai na dharam mai.ma bharam mai bataviaee.
aganj aad dev hai .kaho so kaise paieeai. (165)

ਜ਼ਿਮੀ ਜ਼ਮਾਨ ਕੇ ਬਿਖੈ, ਸਮਸਤ ਏਕ ਜੋਤਿ ਹੈ ।
ਨ ਘਾਟ ਹੈ ,ਨ ਬਾਢ ਹੈ, ਨ ਘਾਟ ਬਾਢ ਹੋਤ ਹੈ ।
ਨ ਹਾਨ ਹੈ ਨ ਬਾਨ ਹੈ, ਸਮਾਨ ਰੂਪ ਜਾਨੀਐ ।
ਮਕੀਨ ਅਉ ਮਕਾਨਿ, ਅਪ੍ਮਾਨ ਤੇਜ ਮਾਨੀਐ । ੧੬੬
jimi jaman ke bikhai . samasat ek joat hai.
na ghaat hai na baad hai . na ghaat baad hoat hai.
na haan hai na baan hai .saman roop janiai .
makeen ou makaan aparman trj maniai . (166)

The Lord has no love for worldly pleasures, and He has neither any form or appearance, nor He is pestered by any afflictions or any trace of worldly attachments (emotions). he is free from any faults (flawless), blemishless, free from jealousy, and beyond (free from) the body formation out of five elements (like air, fire, water etc.). He is above the effects of any doubts or misunder-standings and Guise. (costume) ; He has no father or mother (not born of parents) ; possesses neither caste or creed nor any clan (dynasty) ; He has no signs or symbols nor any colour (hue) or from four divisions of Hindu Society Ilike Brahmin etc.). The Lord is always sustaining the beings of the world, though He is unseen, infinite and limitless, and free from appearance (form). (163)

The Lord is the Master of the Universe, who is always bestowing perfection to the world ; and is specially the sustainer of the whole world. He is the cause and effect of all happenings (actions) on the lands (Earth), skies and the ethereal space. He is free from duality, appearance (costume or garb) and should be realised without any narration (description). He should be considered ever-existent at all places being omni-present and specially pervading everywhere. (164)

He is beyond the effects of talisman (charm), and cannot be controlled by any acts of jugglery or black magic. The Lord has been described as limitless and infinite both by Puranas and Quaran. (both Hindu and Muslim religious books). He is neither subjected to any actions (destiny) , or virtuous duties and is described as free from all whimsical beliefs (doubts) . How could we attain the Lord, who is indestructible and is the abimtio god (deity from time inmemorial). ? (165)

The Lord, whose light (brilliance) is pervading all the places (everywhere) including the Earth, Sky, and which never diminishes (fades) or increases and never varies in intensity. The Lord's enlightenment (light) should always be considered as steady and stable, as it is neither waxing nor waning, nor is it artificial. The Lord is to be considered as of a (constant) consistent form (appearance); and is to be considered as an incomparable manifestation (luminae) present in the abodes (places) or among those abiding there. (in such places). (166)

ਨਰਾਜ਼ ਛੰਦ

ਨ ਦੇਹ ਹੈ ਨ ਗੇਹ ਹੈ ਨ ਜਾਤਿ ਹੈ ਨ ਪਾਤਿ ਹੈ ।
ਨ ਮੰਤ੍ਰ ਹੈ ਨ ਮਿੱਤ੍ਰ ਹੈ, ਨ ਤਾਤ ਹੈ ਨ ਮਾਤ ਹੈ ।
ਨ ਅੰਗ ਹੈ ਨ ਰੰਗ ਹੈ ਨ ਸੰਗ ਹੈ ਨ ਸਾਥ ਹੈ ।
ਨ ਦੋਖ ਹੈ ਨ ਦਾਗ ਨਦ੍ਵੈਖ ਹੈ ਨ ਦੇਹੁ ਹੈ । ੧੬੭

Naraj chhand

na deh na geh hai.na jaat hai na paat hai.
Na mantar hai n mitar hai. na taat hai na maat hai.
na ang hai na rung hai na sung hai na saath hai .
na dokh hai na daag hai na dvaikh hai na deh hai. (167)

ਨ ਸਿੰਘ ਹੈ ਨ ਸਯਾਰ ਹੈ ਨ ਰਾਉ ਹੈ ਨ ਰੰਕ ਹੈ ।
ਨ ਮਾਨ ਹੈ ਨ ਮੋਤ ਹੈ ਨ ਸਾਕ ਹੈ ਨ ਸੰਕ ਹੈ ।
ਨ ਜੱਛ ਹੈ ਨ ਗੰਧ੍ਰਬ ਹੈ ਨ ਨਰੁ ਹੈ ਨ ਨਾਰਿ ਹੈ ।
ਨ ਚੋਰ ਹੈ ਨ ਸ਼ਾਹ ਹੈ ਨ ਸ਼ਾਹ ਕੋ ਕੁਮਾਰ ਹੈ । ੧੬੮
na singh hai sayar hai na rao hai na rank hai.
na maan hai na moat hai. na saak hai na sank hai.
na jachh hai na gandharab hai na nar hai na naar hai .
na chor hai na sah hai na sah ko kumar hai. (168)

ਨ ਨੇਹ ਹੈ ਨ ਗੇਹ ਹੈ ਨ ਦੇਹ ਕੋ ਬਨਾਉ ਹੈ ।
ਨ ਛਲ ਹੈ ਨ ਛਿਦ੍ ਹੈ ਨ ਛਲ ਕੋ ਮਿਲਾਉ ਹੈ ।
ਨ ਜੰਤ੍ਰ ਹੈ ਨ ਮੰਤ੍ਰ ਹੈ ਨ ਜੰਤ ਕੋ ਸਰੂਪ ਹੈ ।
ਨ ਰਾਗ ਹੈ ਨ ਰੰਗ ਹੈ ਨ ਰੇਖ ਹੈ ਨ ਰੂਪ ਹੈ । ੧੬੯
na neh hai na geh hai na deh ko banaoun hai.
na chhal hai na chhidar hai na chhal ko milaon hai.
na jantar hai na mantar hai na jant ko saroop hai .
na raag hai na rang hai na rekh hai na roop hai. (169)

ਨ ਜੰਤ੍ਰ ਹੈ ਨ ਮੰਤ੍ਰ ਹੈ ਨ ਤੰਤ੍ਰ ਕੋ ਬਨਾਉ ਹੈ ।
ਨ ਛਲ ਹੈ ਨ ਛਿਦ੍ ਹੈ ਨ ਛਾਇਆ ਕੋ ਮਿਲਾਉ ਹੈ ।
ਨ ਰਾਗ ਹੈ ਨ ਰੰਗ ਹੈ ਨ ਰੂਪ ਹੈ ਨ ਰੇਖ ਹੈ ।
ਨ ਕਰਮ ਹੈ ਨ ਧਰਮ ਹੈ ਅਜਨਮ ਹੈ ਅਭੇਖ ਹੈ ।੧੭੦
na jantar hai na mantar hai na tantar ko banaoun hai.
na chhal hai na chhidar na chhaya ko milaon hai.
na raag hai na rung hai na roop hai na rekh hai.
na karam hai na dharam hai ajanam hai abhekh hai. (170)

He possesses neither a body (physical existence) nor an abode (house) ; neither caste or creed nor any dynasty ; and has no advisers (councillors). He has no friends, nor is born of any parents, (no father or mother) ; has no relations (near and dear ones) , has no colour and has no love (attraction) for any associate or comrade. He bears no malice towards anyone and has no slander no faults and is without physical existence (167)

The Lord is neither a lion nor a jackal (powerful or powerless); neither a king nor a beggar ; neither He is haughty (egoistic) nor subject to death (extinction) ; neither He has any relations nor He has any doubts (misgivings) ; neither He is a demigod nor a musician of the gods ; neither He is male nor a female; neither He is a thief nor a Saint ; and He is not the son of a money lender, either. (168)

He has no wordly attachments, nor a house holder ; Neither He possesses any physical body (frame) nor He appears artificial. He has no pretensions (deception) or any omissions (holes); neither He has any inkling of drudgery (tricks). He has no magical (powers) leaning nor any spell (charm) ; moreover He has no form of automation (theory). He has neither any love for worldly pleasures (worldly attache ments) nor any colour (hue) ; He is formless and He possesses no particular appearance. (169)

The Lord is neither controlled by any machine (instrument) nor He is composed of any magic or spell (charm) . He is neither a fraud nor He is incomplete (with holes or omissions); moreover He has nothing to do with (Maya) worldly falsehood. He represents neither love (attachment) nor any colour (hue) or merriment, He has no physical form (is formless) nor He has any appearance. He has no actions (to perform) nor any religious duties (to perform). He is neither born and is devoid of any guise (assumed appearance) (170)

ਨ ਤਾਤ ਹੈ ਨ ਮਾਤ ਹੈ, ਅਖਯਾਲ ਅਖੰਡ ਸਰੂਪ ਹੈ ।
ਅਛੇਦ ਹੈ ਅਭੇਦ ਹੈ ਨ ਰੰਕ ਹੈ ਨ ਭੂਪ ਹੈ ।
ਪਰੇ ਹੈ ਪਵਿਤ੍ਰ ਹੈ , ਪੁਨੀਤ ਪੁਰਾਨ ਹੈ ।
ਅਗੰਜ ਹੈ ਅਭੰਜ ਹੈ ਕਰੀਮ ਹੈ ਕੁਰਾਨ ਹੈ । ੧੭੧
na taat hai na maat hai akhiyal akhand saroop hai.
achhed hai abhed hai na runk hai na bhoop hai .
parai hai pavitar hai puneet hai puran hai .
aganj hai abhanj hai kareem hai kuran hai .(171)

ਅਕਾਲ ਹੈ ਅਪਾਲ ਹੈ ਖਿਆਲ ਹੈ ਅਖੰਡ ਹੈ ।
ਨ ਰੋਗ ਹੈ ਨ ਸੋਗ ਹੈ ਨ ਭੇਦ ਹੈ ਨ ਭੰਡ ਹੈ ।
ਨ ਅੰਗ ਹੈ ਨ ਰੰਗ ਹੈ ਨ ਸੰਗ ਹੈ ਨ ਸਾਥ ਹੈ ।
ਪ੍ਰਿਯਾ ਹੈ ਪਵਿਤ੍ਰ ਹੈ ਪੁਨੀਤ ਹੈ ਪ੍ਰਮਾਥ ਹੈ । ੧੭੨
akal hai apal hai khial hai akhand hai.
na rog hai na sog hai na bhed hai na bhand hai.
na ang na rung hai na sung hai na saath hai .
priya hai pavitar hai puneet hai parmath hai .(172)

ਨ ਸੀਤ ਨ ਸੋਚ ਹੈ ਨ ਘ੍ਰਮ ਹੈ ਨ ਘਮ ਹੈ ।
ਨ ਲੋਭ ਹੈ ਨ ਮੋਹ ਹੈ ਨ ਕ੍ਰੋਧ ਹੈ ਨ ਕਾਮ ਹੈ ।
ਨ ਦੇਵ ਹੈ ਨ ਦੈਤ ਹੈ ਨ ਨਰ ਕੋ ਸਰੂਪ ਹੈ ।
ਨ ਛਲ ਹੈ ਨ ਛਿਦ੍ ਹੈ ਨ ਛਿਦ੍ ਕੀ ਬਿਭੂਤ ਹੈ । ੧੭੩
na seet hai na soch hai. na ghram hai na gham hai.
na lobh hai na mohe hai na karodh hai na kaam hai .
na dev hai na dait hai na nar ko sarup hai .
na chhal hai na chhidar hai na chhidar ki bhiboot hai. (173)

. ਨ ਕਾਮ ਹੈ ਨ ਕ੍ਰੋਧ ਹੈ ਨ ਲੋਭ ਹੈ ਨ ਮੋਹ ਹੈ ,
ਨ ਦ੍ਵੈਖ ਹੈ ਨ ਭੇਖ ਹੈ ਨ ਦੁਈ ਹੈ ਨ ਦ੍ਰੋਹ ਹੈ ।
ਨ ਕਾਲ ਹੈ ਨ ਬਾਲ ਹੈ ਸਦੀਵ ਦਿਆਲ ਰੂਪ ਹੈ ।
ਅਗੰਜ ਹੈ ਅਭੰਜ ਹੈ ਅਭਰਮ ਹੈ ਅਭੂਤ ਹੈ । ੧੭੪
na kaam hai na karodh hai na lobh hai na mohe hai .
na davekh hai na bhekh hai na duiee hai na droh hai.
na kaal hai na baal hai sadeev dayal roop hai .
aganj hai abhanj hai abharam hai abhoot hai . (174)

He has no father or mother (not born of any parents) ; He is formless but beyond our comprehension. He is impregnable and manifest (without discrimination) ; He is neither a beggar (poor) nor a king (rich) . He is beyond our reach ; is pure, transparent, and ancient (existing from old times). He is indestructible and indivisible ; He is ever benevolent and is representing the holy books (like Quran). (171)

He is free from death (Timeless) and above any sustenance, beyond any contemplation and possesses a perfect (undivided) form. He neither has any ailments nor any sadness (sorrow) ; has no discrimination or slander. He has no physical body (existence) nor any colour or any associates (companions). He is a beloved (loved by all) , pure and is transparent and keeps all under His Control. (172)

He does not feel any cold or heat (not affected by cold or hot weather); neither He feels any difference between shade and sunshine. He has no avarice (greed) or attachment. He does not get angry nor He has any desires. He is neither a god nor a demon nor He possesses the form of a Male. He does not have any fraud (pretension) and He is perfect (without any omission) and does not have any defective assets. (173)

He does not have any sexual desires, or anger (indignation); neither He has any greed nor any attachments. he does not have any malice or guise (garb) , and does not believe in dual-mindedness and is free from deceit. He does not represent death, nor He represent a child but is always having a benevolent outlook. He is without a treasure, is indivisible and is above any suspicion or the creation of five elements (like air, fire etc.). (174)

ਅਛੇਦ ਛੇਦ ਹੈ ਸਦਾ ਅਗੰਜ ਗੰਜ ਗੰਜ ਹੈ ।
ਅਭੂਤ ਭੇਖ ਹੈ ਬਲੀ ਅਰੂਪ ਰਾਗ ਰੰਗ ਹੈ ।
ਨ ਦ੍ਵੈਖ ਨ ਭੇਖ ਹੈ ਨ ਕਾਮ ਕ੍ਰੋਧ ਕਰਮ ਹੈ ।
ਨ ਜਾਤਿ ਹੈ ਨ ਪਾਤਿ ਹੈ ਨ ਚਿਤ੍ ਚਿਹਨ ਬਰਨ ਹੈ ।੧੭੫
achhed chhed hai sada aganj ganj ganj hai.
abhoot bhekh hai bali arup raag rung hai.
na dveikh hai na bhekh hai na kaam krodh karam hai.
na jaat hai na paat hai na chitar chehan baran hai .(175)

ਬਿਅੰਤ ਹੈ ਅਨੰਤ ਹੈ ਅਨੰਤ ਤੇਜ ਜਾਨੀਐ ।
ਅਭੂਮਿ ਅਭਿੱਜ ਹੈ ਸਦਾ ਅਛਿੱਜ ਤੇਜ ਮਾਨੀਐ ।
ਨ ਆਧਿ ਹੈ ਨ ਬਿਆਧਿ ਹੈ ਅਗਾਧ ਰੂਪ ਲੇਖੀਐ ।
ਅਦੋਖ ਹੈ ਅਦਾਗ ਹੈ ਅਛੈ ਪ੍ਰਤਾਪ ਪੇਖੀਐਂ । ੧੭੬
biant hai anant hai anant tej janiai.
abhum abhij hai sada achhij tej maniai.
na aadh hai na biadh hai agadh roop lekhiai.
adikh hai adag hai achhai pratap pekhiai.(176)

ਨ ਕਰਮ ਹੈ ਨ ਭਰਮ ਹੈ ਨ ਧਰਮ ਕੋ ਪ੍ਰਭਾਉ ਹੈ ।
ਨ ਜੰਤ੍ ਹੈ ਨ ਤੰਤ੍ ਹੈ ਨ ਮੰਤ੍ ਕੋ ਰੁਲਾਉ ਹੈ ।
ਨ ਛਲ ਹੈ ਨ ਛਿਦ੍ ਹੈ ਨ ਛਿੰਦ੍ ਕੋ ਸਰੂਪ ਹੈ ।
ਅਭੰਗ ਹੈ ਅਨੰਗ ਹੈ ਅਗੰਜ ਸੀ ਬਿਭੂਤਿ ਹੈ । ੧੭੭
na karam na bharam hai na dharam ko parbhaou hai .
na jantar hai na tantar hai na mantar ko rulaou hai.
na chhal hai na chhidar hai na chhidar ko saroop hai .
abhang hai anang hai aganj see bibhoot hai . (177)

ਨ ਕਾਮ ਹੈ ਨ ਕ੍ਰੋਧ ਹੈ ਨ ਲੋਭ ਮੋਹਕਾਰ ਹੈ ।
ਨ ਆਧਿ ਹੈ ਨ ਬਿਆਧਿ ਹੈ ਅਗਾਧ ਕੋ ਬਿਚਾਰ ਹੈ ।
ਨ ਰਾਗ ਰੰਗ ਰੂਪ ਹੈ ਨ ਰੂਪ ਰੇਖ ਰਾਗ ਹੈ ।
ਨ ਹਾਉ ਹੈ ਨ ਭਾਉ ਹੈ ਨ ਦਾਉ ਕੋ ਪ੍ਰਕਾਰ ਹੈ । ੧੭੮
na kaam hai na krodh hai na lobh mohkar hai.
na aad hai na biadh hai agadh ko bichar hai.
na raag rang roop hai na roop rekh raag hai.
na haou hai na bhaou hai na daou ko parkar hai. (178)

He is supposed to be penetrating even the impregnable and destroyer of the indestructible. (above extinction). He is all powerful even being without the combination of the five (basic essential) elements. He is free from fun and frolic (singing and dancing) and is formless. He is free from malice, guise (garb) and also from sexual desires, wrath and actions. He has no caste or creed, or even clan (dynasty) ; neither He possesses any sign, symbol or class. (like Brahmin and Khatri etc) . (175)

The Lord is limitless and infinite, who should be known as Lord-Almighty with unlimited radiance and power. He is not an inhabitant of the Earth, is the Unappeascible and an impregnable mighty radiant light. He does not suffer from any physical or mental ailments and has an unfathomable form (appearance). He is free from any blemish (illwill) or other faults (defects). He is to be seen as possessing an indestructible might and brilliance. (176)

He does not have any destiny or illusions (fallacy) and is not affected by any religious fervour. He is not to be linked with any automation theory, neither any magical powers nor any charm. He is neither a fraud (illusion) and is inpregnable nor possessing a form of flaws or short comings. He is indestructible, possessing no physical (body) form and a wealth free from extinction. (indestructible treasure). (177)

He does not entertain any sexual desires, has no wrath (anger); nor He has any avarice, worldly attachement or egoistic tendencies. (haughtiness). He has no dependence and does not cherish any hopes of achieving anything or any thoughts of (inkling) any angnish or wrangles. He does not believe in any fun or frolic and has no form. He does not have even a tinge of any signs or symbols (formless). He does not possess any blandishment (charm) nor any signs of deception (fraud). (178)

ਗਜਾਧਪੀ ਨਰਾਧਪੀ ਕਰੰਤ ਸੇਵ ਹੈ ਸਦਾ ।
ਸਿਤੁਸ਼ਪਤੀ ਤਪਸਪਤੀ ਬਨਸਪਤੀ ਜਪਸ ਸਦਾ ।
ਅਗਸਤ ਆਦਿ ਜੇ ਬਡੇ ਤਪਸਪਤੀ ਬਿਸੇਖੀਐ ।
ਬਿਅੰਤ ਬਿਅੰਤ ਬਿਅੰਤ ਕੋ ਕਰੰਤ ਪਾਠ ਪੇਖੀਐ । ੧੭੯
gajadhapi naradhapi karant save hai sada.
sitishpati tapaspati banaspati japas sada .
agast aad je bbade tapaspati bisekhiai .
biant biant biant ko karant paath pekhiai. (179)

ਅਗਾਧ ਆਧਿ ਦੇਵ ਕੀ ਅਨਾਧਿ ਬਾਤ ਮਾਨੀਐ ।
ਨਾ ਜਾਤਿ ਪਾਤਿ ਮੰਤ੍ਰ ਮਿਤ੍ਰ ਸਤ੍ਰ ਨੇਹ ਜਾਨੀਐ ।
ਸਦੀਵ ਸਰਬ ਲੋਕ ਕੋ ਕ੍ਰਿਪਾਲ ਖਿਆਲ ਮੈ ਰਹੇ ।
ਤੁਰੰਤ ਦ੍ਰੋਹ ਦੇਹ ਕੇ ਅਨੰਤ ਭਾਤਿ ਸੋ ਦਹੇ ।੧੮੦
agadh aadh dev ki anad baat maniai .
na jaat paat mantar mitar satar neh janiai.
sadeev sarb lok ko kirpal khial main rahai.
turant droh deh ko anant bhant so dahai. (180)

ਤ੍ ਪ੍ਰਸਾਦਿ ਰੁਆਮਲ ਛੰਦ
ਰੂਪ ਰਾਖ ਨ ਰੇਖ ਰੰਗ ਨ ਜਨਮ ਮਰਨ ਬਿਹੀਨ ।
ਆਦਿ ਨਾਥ ਅਗਾਧ ਪੁਰਖ ਸੁਧਰਮ ਕਰਮ ਪ੍ਰਬੀਨ ।
ਜੰਤ੍ ਮੰਤ੍ ਨ ਤੰਤ੍ ਜਾ ਕੋ ਆਦਿ ਪੁਰੁਖ ਅਪਾਰ ।
ਹਸਤਿ ਕੀਟ ਬਿਖੈ ਬਸੈ ਸਬ ਠਉਰ ਮੈ ਨਿਰਧਾਰ । ੧੮੧
Tav prasad Ruamal chhand
roop raag na rekh rang na janam maran biheen.
aad naath agadh purakh sudhram karam parbeen .
jantar mantar na tantar ja ko aad purakh apar.
hasat keet bikhai basai sab thour mein nirdhar. (181)

ਜਾਤਿ ਪਾਤਿ ਨ ਤਾਤ ਜਾ ਕੋ ਮੰਤ੍ ਮਾਤ ਨ ਮਿੱਤ੍ ।
ਸਰਬ ਠਉਰ ਬਿਖੈ ਰਮਿਓ ਜਿਹ ਚਕ੍ ਚਿਹਨ ਨ ਚਿੱਤ੍ ।
ਆਦਿ ਦੇਵ ਉਦਾਰ ਮੂਰਤਿ ਅਗਾਧ ਨਾਥ ਅਨੰਤ ।
ਆਦਿ ਅੰਤ ਨ ਜਾਨੀਐ ਅਬਿਖਾਦ੍ ਦੇਵ ਦੁਰੰਤ । ੧੮੨
jaat paat na taat ja ko mantar maat na mitar .
sarab thour bikhai ramion jeh chakar chehan na chitar.
aad dev udar moorat agadh naath anant.
aad ant na janiai aibkhad dev durant .(182)

He is being served by King Indra (the Master of Airavat) and Kuber (god of masmon) the Master of human beings. He is being worshipped always by the moon (with Various phases), the Sun and Varuna. (the master of vegetation) . Even the great and famous asetics like August have been known to narrate the Lord as limitless and Infinite. (179)

He is beyond our Comprehension (Unfathomable), is the ab intio god (the god in the beginning) and is known to be without any beginning. (Timeless) . He does not have any caste or creed nor any dynasty (clan). He does not have any advisers (councillors) , or any friends, enemies, and companions. The persons who always meditate on the benevolent Lord, who keeps an eye (cares for) on all the beings (Primal force), get rid of all their ailments. (all their afflictions get burnt in no time). (180)

He does not have any form, merriment or signs and symbols (fun and frolic) , is free from birth or death, and is the Master of all (almighty) from the very beginning and beyond our reach. He is expert in all functions including moral duties. He is not controlled by any magic, spell or charm etc. and is the ab imtio Lord, who is limitless. He is pervading all the beings, including the elephant and the ant and is omni-present without any support (pervades everywhere without any help). (181)

He has no caste or creed, clan, father or mother, advisers and friends and is pervading everywhere. He has no signs or symbols and form or appearance. He is the god ab-initio (from the beginning) with a benevolent nature and is unfathomable and limitless Master. There is no beginning or end known about Him and is free from all sorts of wranglings (quarrels) and a limitless god-head (Lord). (182)

ਦੇਵ ਭੇਵ ਨ ਜਾਨਹੀ ਜਿਸ ਮਰਮ ਬੇਦ ਕਤੇਬ ।
ਸਨਕ ਅਉ ਸਨਕੇ ਸੁ ਨੰਦਨ ਪਅਹਵੀ ਨ ਹਸੇਬ ।
ਜੱਛ ਕਿੰਨਰ ਮੱਛ ਮਾਨਸ ਮੁਰਗ ਉਰਗ ਅਪਾਰ ।
ਨੇਤਿ ਨੇਤਿ ਪੁਕਾਰਹੀ ਸ਼ਿਵ ਸਕ੍ ਔ ਮੁਖਚਾਰ । ੧੮੩
dev bhev na janhi jis maram beid kateb.
sanak aou sanakai so nandan paavhi na haseb.
jachh kinar machh manas mureg urag apar.
nait nait pukarhi siv sakar oi mukhchar . (183)

ਸਰਬ ਸਪਤ ਪਤਾਰ ਕੇ ਤਰਿ ਜਾਪਹੀ ਜਿਹ ਜਾਪ ।
ਆਦਿ ਦੇਵ ਅਗਾਧ ਤੇਜ ਅਨਾਦਿ ਮੂਰਤਿ ਅਤਾਪ ।
ਜੰਤ੍ ਮਮਤ੍ ਨ ਆਵ ਈ ਕਰਿ ਤੰਤ੍ ਮੰਤ੍ ਨ ਕੀਨ ।
ਸਰਬ ਠਹਿਰ ਰਹਿਓ ਬਿਰਾਜ ਧਿਰਾਜ ਰਾਜ ਪ੍ਰਬੀਨ । ੧੮੪
sarab sapat ptar ke tar japhi jeh jaap .
aad dev agadh tej anaad moorat atap.
jantar mantar na aviee kar tantar mantar na keen .
sarab thour rehou biraj dhiraj raj parbeen. (184)

ਜੁੱਛ ਗੰਧ੍ਰਬ ਦੇਵ ਦਾਨੋ ਨ ਬ੍ਰਹਮ ਛਤ੍ਰੀਅਨ ਮਾਹਿ ।
ਬੈਸਨੰ ਕੇ ਬਿਖੈ ਬਿਰਾਜੈ ਸੂਦ੍ ਭ ਵਹ ਨਾਹਿ ।
ਗੁੜ ਗਉਡ ਨ ਭੀਲ ਭੀਕਰ ਬ੍ਰਹਮ ਸੇਖ ਸਰੂਪ ।
ਰਾਤਿ ਦਿਵਸ ਨ ਮੱਧ ਉਰਧ ਨ ਭੂਮਿ ਅਕਾਸ ਅਨੂਪ । ੧੮੫
juchh gandharab dev daano na braham chhatrian mahai.
baisanung ke bikhai birajai sudar ba veh nahi.
gurr goud na bheel bhikar braham seikh sarup .
raat divas na madh urdh na bhoom akas anup. (185)

ਜਾਤਿ ਜਨਮ ਨ ਕਾਲ ਕਰਮ ਨ ਧਰਮ ਕਰਮ ਬਿਹੀਨ ।
ਤੀਰਥ ਜਾਤ੍ਰਾ ਨ ਦੇਵ ਪੂਜਾ ਗੋਰ ਕੇ ਨ ਅਧੀਨ ।
ਸਰਬ ਸਖਤ ਪਤਾਰ ਕੇ ਤਰਿ ਜਾਨੀਐ ਜਿਹ ਜੋਤ ।
ਸ਼ੇਸ਼ ਨਾਮ ਸਹੰਸਫਨਿ ਨਹਿ ਨੇਤ ਪੂਰਨ ਹੋਤ । ੧੮੬
jaat janam na kaal karam na dharam karam biheen .
tirath jaat na dev pooja gore ko na adheen.
sarab sapat patar ke tar janiai jeh joat .
shésh naam sahansphan neh neit puran hoat. (186)

The Lord's secrets are not known to even gods and His details are not known to Vedas or Katebs (Quran etc). Even the god Brahma or his sons Sanak etc. have not been able to realise His limits through their service. His secrets have not been realised (known) by demi-god, mythological horse with human head fish (big), men, birds (cock) , snake etc. He is called limitless by Shiva, Indra and Brahma. (183)

Even the Lord's worship is being carried out beyond the seven hills (netherlands) , and He is god-abintio, with unlimited radiance, and with a form eternal, free from all afflictions, who cannot be attained by any spells of magic or charm, and cannot be controlled by mystical powers. (by magic) . The True Lord, Master of all pervades everywhere in a perfect manner. (184)

The Lord is not pervading (present) in demi gods (Kubers attendants), musicians of gods, gods demons, Brahmins and the Kashtriyas ; nor even among Vaishnavities (sect) or Shudras (scheduled castes). Neither He abides among serious Gaurs (sub-caste) nor deadly Bhils ; neither among Brahmins nor Sheikhs. (Hindu or Muslim religious leaders). The radiant Lord not to be found during day or night nor He is present in nether lands (hell), Earth or Sky. (185)

He has no caste or creed, neither He is born nor faces death ; neither He has any functions and is free from formal religious functions. He is neither subject to (visit at) holy places of pilgrimage, god-worship nor the worship of graves and tombs, but His light to be seen underneath the seven internal regions (under world) even. Even the python Sheshnag, with thousand fangs, could not recite His new Names everytime in full. (186)

ਸੋਧਿ ਸੋਧਿ ਜਟੇ ਸਭੈ ਸੁਰ ਬਿਰੋਧ ਦਾਨਵ ਸਰਬ ।
ਗਾਇ ਗਾਇ ਹਟੇ ਗੰਧ੍ਰਬ ਗਵਾਇ ਕਿੰਨਰ ਗਰਬ ।
ਪੜ੍ਹਤ ਪੜ੍ਹਤ ਥਕੇ ਮਹਾ ਕਬਿ ਗੜਤ ਗਾਤ ਅਨੰਤ ।
ਹਰਿ ਹਰਿ ਕਹਿਓ ਸਭੁ ਮਿਲਿ ਨਾਮ ਨਾਮ ਦੁਰੰਤ ।੧੮੭
sodh sodh hatai sabhai sur birodh daanav sarab .
gaie gaie hatai gandharab gavaie kinar garab.
parrat parrat thakai maha kab garrat garrat anant .
har har kahiou sabh mil naam naam durant. (187)

ਬੇਦ ਭੇਦ ਨ ਪਾਇਓ, ਲਖਿਓਨਿ ਸੇਬ ਕਤੇਬ ।
ਦੇਵ ਦਾਨੋ ਮੂੜ, ਮਾਨੋ, ਜੱਛ ਨ ਜਾਨੇ ਜ਼ੇਬ ।
ਭੂਭ ਭਯ ਭਵਾਨ ਭੂਪਤਿ , ਆਦਿ ਨਾਥ ਅਨਾਥ ।
ਅਗਨਿ ਬਾਇ ਜਲੇ ਥਲੇ ਮਹਿ, ਸਰਬ ਠਉਰ ਨਿਵਾਸ । ੧੮੮
beid bhed na paiou lakhioun seb kateb .
dev dano moorr mano jachh na javai jeb .
bhoobh bheye bhavan bhoopat aad nath anath.
agan bhaie jale thale meh sarab thour nivas .(188)

ਦੇਹ ਗੇਹ ਨ ਨੇਹ ਸਨਹਿ , ਅਬੇਹ ਨਾਥ ਅਜੀਤ ।
ਸਰਬ ਮੰਜਨ ਸਰਬ ਭੰਜਨ, ਸਰਬ ਤ ਅਨਭੀਤ ।
ਸਰਬ ਕਰਤਾ ਸਰਬ ਹਰਤਾ, ਸਰਬ ਦਯਾਲ ਅਦ੍ਵੈਖ ।
ਚਤ੍ ਚਿਹਨ ਨ ਬਰਨ ਜਾਕੋ, ਜਾਤਿ ਪਾਤਿ ਨ ਭੇਖ । ੧੮੯
deh geh na neh saneh abeh nath ajeet .
sarab manjan sarab bhanjan sarab ti anbhoot .
sarab karta sarab harta. sarab dayal advaikh.
chakar chrhan na baran ja ko jaat paat na bhekh. (189)

ਰੂਪ ਰੇਖ ਨ ਰੰਗ ਜਾ ਕੋ, ਰਾਗ ਰੂਪ ਨ ਰੰਗ ।
ਸਰਬ ਲਾਇਕ ਸਰਬ ਘਾਇਕ, ਸਰਬ ਤੇ ਅਨਭੰਗ ।
ਸਰਬ ਦਾਤਾ ਸਰਬ ਗਿਆਤਾ, ਸਰਬ ਕੋ ਪ੍ਰਤਿਪਾਲ ।
ਦੀਨ-ਬੰਧੁ ਦਯਾਲ ਸੁਆਮੀ, ਆਦਿ ਦੇਵ ਅਪਾਲ । ੧੯੦
roop rekh na rang ja ko raag roop na rang .
sarab laiek sarab ghaiek sarab te anbhang .
sarab data sarab gayata . sarab ko pritpaal.
deen-bandhu dayal suami aad dev apaal. (190)

The gods even have tired themselves out by trying to search and locate Him and all the demons have failed to enact their ennuity against Him. The musicians of gods have also got fed up (tired).by singing His praises and the demi gods have lost their prestige by playing on their musical instruments without any success. Even the greatest poets have got tired of reciting their poems or reading them out, and finally all have reached the conclusion with their efforts exhausted, that it is rather impossible to recite and find out the limits of His new Names (qualities). (187)

Even the Vedas have not realised the Lord's secrets nor Katebs (Quram etc.) have got the end of their efforts in limiting Him. The demi gods have failed to form His form and the gods or demons have found themselves to be foolish enough in trying to find the limits of the limitless Lord without any success. In fact, the Lord is the King (controller) of present, past and future (ages) ; He is free from the beginning (being a Master) or from His extinction (being ever-existent). He abides in all places including fire, air, oceans (water) and lands. (188)

The Lord has no love for the body or the house (householders life) ; He is the Master who is invincible and unpenetrating. (He) who is capable of destroying all and breaking up everyone (dilapidating all), and is fearless. He is the creator of all destroyer of all, and the benefactor of all. He has no signs, symbols or sub-caste (like Brahmin etc) ; neither He has any caste or creed, or caln (dynasty) nor any garb (guise) or appearance. (189)

The Lord, who has no form, sign or symbol, and colour (race); who does not indulge in any fun or frotic and is formless. He is powerful enough for performing any function; is invincible, and has the knowledge or information about everybody and sustainer (care-taker) of all. He is the friend of all helpers, is a benevolent Master and the god-head (from the beginning) who does not need anybody's help in His maintenance. (190)

ਦੀਨ-ਬੰਧੁ ਪ੍ਰਬੀਨ ਸ੍ਰੀਪਤਿ, ਸਰਬ ਕੋ ਕਰਤਾਰ ।
ਬਰਨ ਚਿਹਨ ਨ ਚਕ੍ ਜਾਕੋ, ਚਕ੍ ਚਿਹਨ ਅਕਾਰ ।
ਜਾਤਿ ਪਾਤਿ ਨ ਗੋਤ੍ ਗਾਥਾ, ਰੂਪ ਰੇਖਨ ਬਰਨ ।
ਸਰਬ ਦਾਤਾ ਸਰਬਗੰਯਾਤਾ , ਸਰਬ ਭੂਅ ਕੋ ਭਰਨ । ੧੯੧
deen –bandhu parbeen sripati, sarab ko kartar .
baran chehan na chakar ja kochakar chehan akar.
jaat paat na gotar gatha roop rekh na baran .
sarab data sarab gayata sarab bhuau ko bharan.(191)

ਦੁਸਟ-ਗੰਜਨ ਸੱਤਰ ਭੰਜਨ, ਪਰਮ ਪੁਰਖ ਪ੍ਰਮਾਥ ।
ਦੁਸਟ-ਹਰਤਾ ਸ੍ਰਿਸਟ-ਕਰਤਾ, ਜਗਤ ਇਹ ਮੈ ਗਾਥ ।
ਭੂਤ ਭਬ ਭਵਿੱਖ ਭਵਾਨ ਪ੍ਰਮਾਨ ਦੇਵ ਅਗੰਜ ।
ਆਦਿ ਅੰਤ ਅਨਾਦਿ ਸ੍ਰੀਪਤਿ, ਪਰਮ ਪੁਰਖ ਅਭੰਜ । ੧੯੨
dust-ganjan satar bhanjan param purakh parmath .
dust- harta srisat- karta jagat eh main gath.
bhoot bhav bhavikh bhavan parman dev aganj.
aad ant anad sripati.param purakh abhanj . (192)

ਧਰਮ ਕੋ ਅਨ ਕ੍ਰਮ ਜੇ ਤਕ ਕੀਨ·ਤਉਨ ਪਸਾਰ ।
ਦੇਵ-ਅਦੇਵ ਗੰਧਰਬ ਕਿੰਨਰ, ਨੱਛ ਕੱਛ ਅਪਾਰ ।
ਭੂਮਿ ਅਕਾਸ਼ ਜਲੇ ਥਲੇ ਮਹਿ, ਮਾਨੀਐ ਜਿਹ ਨਾਮੁ ।
ਦੁਸਟ ਹਰਤਾ ਪੁਸਟ ਕਰਤਾ ਸ੍ਰਿਸਟਿ ਹਰਤਾ ਕਾਮ । ੧੯੩
dharam ke an kram je tak keen taun pasar.
dev-adev gandharab kinar machh kachh apar .
bhoom akas jale thale mahai maniai jeh naam.
dust harta pust karta srisit harta kaam .(193)

ਦੁਸਟ ਹਰਨਾ, ਸ੍ਰਿਸਟ ਕਰਨਾ ਦਯਾਲ ਲਾਲ ਗੋਬਿੰਦ ।
ਮ੍ਰਿਤਪਾਲਕ, ਸੱਤ੍ ਘਾਲਕ, ਦੀਨ ਦਯਾਲ ਮੁਕੰਦ ।
ਅਘਉ ਡੰਡਣ ਦੁਸਟ ਖੰਡਣ, ਕਾਲ ਹੂੰ ਕੇ ਕਾਲ ।
ਦੁਸਟ ਹਰਣ ਪੁਸਟ ਕਰਣੰ, ਸਰਬ ਕੇ ਪ੍ਰਿਤਿਪਾਲ । ੧੯੪
dust harna srisit karna dayal lal gobind .
mritpalak satar ghalak deen dayal mukand .
aghou dandan dust khandan kaal hun ke kaal.
dust harnang pust karnang sarab ko pritpal .(194)

The Lord is the benefactor of all poor and helpless people is skilful (adept), the spouse of Maya (worldly falsehood) and creator of all, who has no sub-caste (like Brahmin) sign or symbol, neither any features nor a physical body (form). There is no history (record) of His caste or creed and lineage (dynasty) or parentage (race) ; neither any form, appearance, sign, and symbol or sub-caste. He is the (giver) benefactor of all, omni-scient and the sustainer or benevolent Lord of the whole world. (191)

He is the destroyer of all oppressors, (enemies) and destroyer of all folks, and the Prime-male, the vanquisher (crushes all) of all mighty and haughty persons. He is the destroyer of all villains (rascals) and the creator of Universe; and His anecdotes are well-known throughout the world. The Almighty Lord (Prime-Soul) has existed always during the past present and future times. Infact, He has always been, from the beginning to the end, a mighty force, without any beginning, spouse of Maya (controller of worldly by falsehood), free from extinction (indestructible) as a Primal-Force. (192)

He is responsible for the creation of all the expanse of Universe, including all religious duties or functions and the religions. He alone is the creator of all beings, including innumerable gods, demigods, various types and sizes of fish and tortoise. His Name is being praised all over the lands, waters (oceans) skies. His main functions include destroying scoundrels (villains) establishing holy saints and bringing an end to the whole world. (destroying it) . (193)

He is the destroyer of villains, creator of Universe, benevolent and a beloved Gobind-Lord Sublime. He is the sustainer of friends, destroyer of enemies ; benevolent Lord of helpless and bestowing Salvation on us. He punishes the sinners, pulverises (breaks into pieces) all the rascals, and causes death of the god of death even. He is the suppressor of the villains, nourishes the virtuous people and the benefactor of all. (194)

ਸਰਬ ਕਰਤਾ, ਸਰਬ ਹਰਤਾ ਸਰਬ ਤੇ ਅਨਕਾਮ ।
ਸਰਬ ਖੰਡਣ, ਸਰਬ ਦੰਡਣ ਸਰਬ ਕੇ ਨਿੱਜਭਾਮ ।
ਸਰਬ ਭੁਗਤਾ, ਸਰਬ ਜੁਗਤਾ ਸਰਬ ਕਰਮ ਪ੍ਰਬੀਨ ।
ਸਰਬ ਖੰਡਣ, ਸਰਬ ਦੰਡਣ, ਸਰਬ ਕਰਮ ਅਧੀਨ । ੧੯੫
sarab karta sarab harta sarab te ankam.
sarab khandan sarab dandan sarab ke nijbham.
sarab bhugta sarab jugta sarab karam parbeen.
sarab khandan sarab dandan sarab karam adheen. (195)

ਸਰਬ ਸ੍ਮਿਤਨ, ਸਰਬ ਸਾਸਤ੍ਰਨ, ਸਰਬ ਬੇਦ ਬਿਚਾਰ ।
ਦੁਸਟ ਹਰਤਾ,ਬਿਸ੍ ਭਰਤਾ , ਆਦਿ ਰੂਪ ਅਪਾਰ ।
ਦੁਸਟ –ਦੰਡਣ, ਪੁਸਟ ਖੰਡਣ,ਆਦਿ ਦੇਵ ਅਖੰਡ ।
ਭੂਮਿ ਅਕਾਸ ਜਲੇ ਥਲੇ ਮਹਿ ,ਜਪਤ ਜਾਪ ਅਮੰਡ ।੧੯੬
sarab simartan sarab sastaran sarab deic bichar .
dust harta bisav bharta aad roop apar .
dust-danadan pust khandan aad dev akhand .
bhoom akas jale thale meh japat jaap amand . (196)

ਸ੍ਰਿਸਟਚਾਰ ਬਿਚਾਰ ਜੇਤੇ ਜਾਨੀਐ ਸਬਿਚਾਰ ।
ਆਦਿ ਦੇਵ ਅਪਾਰ ਸ਼੍ਰੀ ਪਤਿ ਦੁਸ਼ਟ ਪੁਸਟ ਪ੍ਰਹਾਰ ।
ਅੰਨ ਦਾਤਾ ਗਯਾਨ ਗਿਆਤਾ ਸ੍ਬਮਾਨ ਮਹਿੰਦ੍ ।
ਬੇਦ-ਬਿਆਸ ਕਰੇ ਕਈ ਦਿਨ ਕੋਇ ਇੰਦ੍ ਉਪਿੰਦ੍ । ੧੯੭
srisatchat bichar jetai janiai sabchar .
aad dev apar sri pat dushat pushat parhar .
an daata gyan giata sarb maan mahindre .
beid-bias kare kaiee din koiee inder upinder . (197)

ਜਨਮ-ਜਾਤਾ ਕਰਮ ਗਯਾਤਾ ਧਰਮ ਚਾਰੁ ਬਿਚਾਰ ।
ਬੇਦ ਭੇਵ ਨ ਪਾਵਈ ਸਿਵ ਰੁਦ੍ ਅਉ ਮੁਖਚਾਰ ।
ਕੋਟਿ ਇੰਦ੍ ਉਪਇੰਦ੍ ਬਿਆਜਸ ਜਨਕ ਸੰਤ ਕੁਮਾਰ ।
ਗਾਇ ਗਾਇ ਥਕੇ ਸਭੇ ਗੁਨ,ਚਕ੍ਤ ਭੇ ਮੁਖਚਾਰ । ੧੯੮
janam-daata karam gyata dharam char bichar .
beid bhev na paviee siv rudar ou mukhchar .
kot inder upinder biasaj janak sant kumar .
gaie gaie thakai sabhai gunn chakrat bhe mukhchar .(198)

He is the creator of all, destroyer of all, and fulfils the aspirations of all. He is repudiating (contradicting) all, is responsible for punishing all, and is the radiant light within all beings. He enjoys everything (worldly pleasures) and is expert in all skill and functions.He is responsible for the destruction (extinction) of all, and sharpens everyone, while all the acts and functions are controlled by Him. (195)

The Lord represents the composite ideology (thoughts) of all Smritis, Shastra and Vedas. He is the destroyer of all villains, the benefactor and sustainer of the whole world, and the grand form (force) all around. He causes punishment to villains, is the killer of all mighty and strong (haughty) persons, being their indivisible god-head (ab initio god). The self existent and self-effulgent Lord, present everywhere, including all the (Earth) lands, skies, waters (oceans) and places (being omni-present), is being worshipped all over the world. (196)

All the etiquettes and thoughts are enshrined in the Lord which should be considered by us clearly, as He is the god-head, limitless, spouse of Maya (Controller of worldly falsehood) and the destroyer of mighty villains. He is the bestower of food grains (livelihood), the bestower of enlightenment (Knowledge) and the pride of all the Kings. (King of Kings). Infact, He has created millions of Ved-Vyas (author of Vedas) Indras and Upindras (Fifty-Two Incarnations) (197)

He has the knowledge of our many births (during various ages) and has the knowledge of all formal-rituals and is even a good thinker (philosopher) of religious functions (duties). Even the Vedas, Siva, Rudar and Brahma (gods) could not find out the limits (Greatness and Vastness), and millions of gods like Indra, Upindra (Bavan incarnations), Vyas, Sanak and Sanat kumar (sons of Brahma) have tired themselves out by singing Lord's praises and Brahma (in particular) is wonderstruck). (198)

ਆਦਿ ਅੰਤ ਨ ਮੱਧ ਜਾ ਕੋ ਭੂਤ ਭਵ ਭਵਾਨ ।
ਸਤਿ ਦੁਆਪਰ, ਤ੍ਰਿਤੀਆ, ਕਲਿਯੁਗ ਚਤ੍ ਕਾਲ ਪ੍ਰਧਾਨ ।
ਧਿਆਇ ਧਿਆਇ ਥਕੇ ਮਹਾ ਮੁਨ ਗਾਇ ਗੰਧ੍ਰਬ ਅਪਾਰ ।
ਹਾਰਿ ਹਾਰਿ ਥਕੇ ਸਭੈ ਨਹੀ ਪਾਈਐ ਤਿਹ ਪਾਰ । ੧੯੯
aad ant na madh ja ko bhoot bhav bhavan .
sat duapar tritia kalyug chatar kaal pradhan .
dhiai dhiai thakai maha mun gaie gandhrab apar .
haar haar thakai sabhai nahi paieeai teh paar . (199)

ਨਾਰਦ ਆਦਿਕ ਬੇਦ ਬਿਆਸ ਮੁਨਿ ਮਹਾਨ ਅਨੰਤ ।
ਧਿਆਇ ਧਿਆਇ ਥਕੇ ਸਭੈ, ਕਰਿ ਕੋਟ ਕਸਟ ਦੁਰੰਤ ।
ਗਾਇ ਗਾਇ ਥਕੇ ਗੰਧ੍ਰਬ ਨਾਰਾਂ ਅਪਛ੍ ਅਪਾਰ ।
ਸੁਧਿ ਸੋਧਿ ਥਕੇ ਮਹਾ ਸੁਰ ਪਾਇਓ ਨਹੀ ਪਾਰ । ੨੦੦
narad aadik beid bias mun mahan anant .
dhiai dhaia thakai sabhai kar kot kasat durant .
gaie gaie thakai sabhai gandhrab nar apchhar paar .
sodh sodh thakai maha sur paieon nahi paar . (200)

ੜ ਪ੍ਰਸਾਦਿ । ਦੋਹਰਾ
ਏਕ ਸਮੇ ਸ੍ਰੀ ਆਤਮਾ ਉਚਰਿਓ ਮਤਿ ਸਿਉ ਬੈਨ ।
ਸਭ ਪ੍ਰਤਾਪ ਜਗਦੀਸ਼ ਕੋਹਹੁ ਸਕਲ ਬਿਧਿ ਤੈਨ । ੨੦੧
Tav prasad . Dohra
. ek samai sri atma uchriou mat siou bain.
sabh partap jagdish kohoh sakal bidhi tain. (201)

ਕੋ ਆਤਮਾ ਸਰੂਪ ਹੈ ? ਕਹਾ ਸ੍ਰਿਸਟ ਕੋ ਬਿਚਾਰ ?
ਕਉਨ ਧਰਮ, ਕੋ ਕਰਮ ਹੈ ? ਕਹੁ ਸਕਲ ਬਿਸਥਾਰ ? ੨੦੨
ko atama sarup hai ? kaha srist ko bichar ?
kaun dharam , ko karam hai ? kaho sakal bisthar ? (202)

ਕਹ ਜੀਤਬ ਕਹ ਮਰਨ ਹੈ ? ਕਵਨ ਸੁਰਗ ਕਹ ਨਰਕ ?
ਕੋ ਸੁਘੜਾ, ਕੋ ਮੂੜਤਾ ? ਕਹਾ ਤਰਕ ਅਵਤਰਕ ? ੨੦੩
keh jitab keh maran hai ?kavan surag keh narak ?
ko sugharra, ko moorrata ? kahan tarak avtarak ? (203)

ਕੋ ਨਿੰਦਾ, ਜਸ ਹੈ ਕਵਨ ? ਕਵਨ ਪਾਪ ਕਹ ਧਰਮ ?
ਕਵਨ ਜੋਗ ,ਕੋ ਭੋਗ ਹੈ ? ਕਵਨ ਕਰਮ ਅਪਕਰਮ ? ੨੦੪
ko ninda , jas hai kavan ? kavan paap keh dharam ?
kavan jog , ko bhog hai ? kavan karam apkaram. (204)

His origin (beginning), end and centre (middle position) or present, past and future is not known to anyone (He has none of them). He is the greatest (Lord) during all the four ages od sat Yuga, Doapar, Treta and Kal-Yoga (according to Hindu belief). The greatest Scholars (saints or hermits) have feet tired by worshipping Him and even the musicians (many) of the gods are tired of singing. His praises everyone has tired in vain (to describe His Greatness) and finally felt tired (fed up) but none could gain knowledge of His limits. (Greatness). (199)

Narad, Ved-Vyas and many great Munis (hermits or saints) have felt tired of worshipping Him with the troublesome efforts of all types (but without success). The musicians of gods have tired themselves of singing His praises. Even many fairies (celestial beauties) have danced themselves out (tired of dancing), while the greatest of gods have even tried in vain to find out His where abouts (existence) but no one has ever succeeded in finding out His limits (greatness). (200)

By the Grace of the Lord

Couplet

("ek samai Sri Atma uchriou mat siun bein")

At one stage the soul spoke to the (requested) the intellect (mind) to describe (narrate) the greatness & Vastness of the Lord-Sublime. (201)

What is the description of the Universe ? Please explain in detail, what are the functions of 'Religion' ? (202)

What is life, and what is death like? What arevheaven and hell ? Who is accomplished (virtuous) person and who is a fool? What is argumentation, good or bad? (abondenment etc.) (203)

What is slander and what is praise ?What is sin and what is virtue or what is (religious) duty ? what is worthy (worthwile act) and what is sexual (worldly) pleasure ? What is a virtuous act and what is malpractice (evil deed)? (204)

ਕਹਹੁ ਸੁਸ੍ਰਮ ਕਾ ਕੋ ਕਹਹਿ ? ਦਮ ਕੋ ਕਹਾ ਕਹੰਤ ।
ਕੋ ਸੂਰਾ ਦਾਤਾ ਕਵਨ ? ਕਹਹੁ ਤੰਤ ਕੋ ਮੰਤ੍ ? ੨੦੫
kahuh susram ka ko kaheh ? dam kaha khant ?
ko sura daata kavan ? kahoh tant ko mant !! (205)

ਕਹਾ ਰਕੰ ਰਾਜਾ ਕਵਨ ? ਹਰਖ ਸੋਗ ਹੈ ਕਵਨ ?
ਕੋ ਰੋਗੀ ਰਾਗੀ ਕਵਨ ? ਕਹਹੁ ਤਤੁ ਮੁਹਿ ਤਵਨ !! ੨੦੬
kaha rak raja kavan ? harkh sog hai kavan ?
ko raagi kavan ? kahoh tat meh tavan ? (206)

ਕਵਨ ਰਿਸਟ ਕਹਿ ਪੁਸਟ ਹੈ ? ਕਹਾ ਸ੍ਰਿਸਟ ਕੋ ਚਰਿ ?
ਕਵਨ ਤ੍ਰਿਸਟ ਕੋ ਭ੍ਰਿਸਟ ਹੈ ? ਕਹੋ ਸਕਲ ਬਿਸਥਾਰ ? ੨੦੭
kavan rist ko pust hai ? kaha sirsat ko chaar ?
kavan dhrist ko bhrisat hai ? kaho sakal bisthar ? (207)

ਕਹਾ ਭਰਮ ਕੋ ਕਰਮ ਹੈ ? ਕਹਾ ਭਰਮ ਕੋ ਨਾਸ ?
ਕਹਾ ਚਿੰਤਨ ਕੀ ਚੇਸਟਾ ? ਕਹਾ ਅਚੇਤ ਪ੍ਰਕਾਸ ? ੨੦੮
kaha bharam ko karam hai ? kaha bharam ko naas ?
kaha chintan ki chesta ? kaha acheit prakas ? (208)

ਕਹਾ ਨੇਮ ਸੰਜਮ ਕਹਾ ? ਕਹੁ ਗਿਆਨ ਅਗਿਆਨ ?
ਕੋ ਰੋਗੀ , ਸੋਗੀ ਕਵਨ ? ਕਹਾ ਧਰਮ ਕੀ ਹਾਨ ? ੨੦੯
kaha neim sanjam kaha ? kaha gyan agyan ?
ko rogi , sogi kavan ? kaha dharam ki haan ? (209)

ਕੋ ਸੂਰ, ਸੁੰਦਰ ਕਵਨ ? ਕਹਾ ਜੋਗ ਕੋ ਸਾਰ ?
ਕੋ ਦਾਤਾ , ਗਿਆਨੀ ਕਵਨ ? ਕਹੋ ਬਿਚਾਰ ਬਿਚਾਰਿ ? ੨੧੦
ko soor , sundar kavan ? kaha jog ko saar ?
ko daata gyani kavan ? kaho bichar bichar ? (210)

ਤ੍ ਪ੍ਰਸਾਦਿ । ਦੀਘਰ ਤ੍ਰਿਭੰਗੀ ਛੰਦ

ਦੁਰਜਨਦਲ ਦੰਡਣ, ਅਸੁਰ ਬਿਹੰਡਣ, ਦੁਸਟ ਨਿਕੰਦਣ ਆਦਿ ਬ੍ਰਿਤੇ ।
ਚਛਰਾਸੁਰ ਮਾਰਣ, ਪਤਿਤ ਉਧਾਰਣ, ਨਰਕਨਿਵਾਰਣ, ਗ੍ਰੁੜ੍ ਮਤੇ ।
ਅਛੇ ਅਖੰਡੇ, ਤੇਜ ਪ੍ਰਚੰਡੇ, ਖੰਡ ਉਦੰਡੇ , ਅਲਖ-ਮਤੇ ।
ਜੈ ਜੈ ਹੋਸੀ ਮਹਿਖਾਸੁਰਿ ਮਰਦਨ, ਰੱਮ-ਕਪਰਦਾਨ ਛਤ੍-ਛਿਤੇ । ੨੧੧

Tav prasad dighar Tribhangi chhand

durgandal dandan asur bihandan. dushat nikandan aad birtai .
chachhrasur maran patit udharan. narak-nivarangurrh matai .
achhai akhandai tej parchandai. khang udandai alakh matai .
jai jai hosi mrhkhasur mardan. rum kapardan chhatar chhitai .(211)

Please explain, what is worship (penance) and what is the (meaning of) Control of (suppression of) senses (sensual impulses) ? Who is a warrior or a benefactor ? What is magic and what is charm (spell) ? (205)

Who is a beggar and who is a king ? And what is pleasure or happiness and what is sorrow (sadness) ? Who is a patient (suffering a malady) and who, in the world, is free from ailments (sickness) ? Explain me the reality (meaning) of all this.? (206)

Who is fully satisfied (satiated) and who is a mighty (strong) person? What is the meaning of this creation of the Universe? Who is obstinate and who is a polluted (defiled) person? Please explain clearly everything in detail. (207)

What are virtuous functions (acts) worth performing (emulating) and how could we destroy (get rid of) our illusions (fantasies) ? What is contemplation (reflection) and what is desire (lust) and what is called the realisation of a Care-free (state of) mind or enlightenment? (208)

What is a principle and what is discipline ? what is knowledge and what is ignorance (lack of knowledge)? who is a sufferer (suffering patients) ? and who is sorrowful (sad person) and how there is a negation of religion (religion duty) or loss of moral duties? (209)

Who is a warrior (brave person) and who is beautiful and what is the defiition of virtue (good or worth while act)? who is a creator and who is a scholar? (scholarly or knowledgable person). Plaese explain in detail good or bad points about all this (views about these discussions) (210)

'By the Grace of the Lord'
'digar tribhangi Chhand'
("durjan dal dandan asur bihandar")

Salutations to You, O Lord ! You are (who is supposed to be punishing hordes of villanus (rascals), destroying the demons, and uprooting the scounderls and this is Your very nature (moral duty) from the very beginning (of Time). Your basic and serene nature has been to kill (destroy) the demon chichhar, or redemption of the Sinners or saving the people from (falling into) hell. Hail to You ! O Lord ! You are never facing extinction (are indestructible), ever indivisible, having mighty appearance (spreading radiance all around) and fragmenting (breaking into pieces) the haughty egoistic persons having (hidden) mysterious thoughts (deliberations) and killer of the demon (devil) mehkhasur, with a beautiful tuft of hair on your head ; You have a Canopy (of authority) fluttering over Your (head) person ; Our Salutation to You, O Lord ! (211)

ਆਸੁਰੀ ਬਿਹੰਡਣ ਦੁਸਟ ਨਿਕੰਦਨ, ਪੁਸਤ ਉਦੰਡਣ ਰੂਪਅਤੇ ।
ਚੰਡਾਸੁਰ ਚੰਡਣ ਮੁੰਡ ਬਿਹੰਡਣ, ਧੂਮ੍ ਬਿਧੁੰਸਣ ਮਖਿਮਤੇ ।
ਦਾਨਵ ਪ੍ਰਹਾਰਨ ਨਰਕ ਨਿਵਾਰਨ, ਅਧਮ ਉਧਾਰਨ, ਉਰਧ ਅਧੇ ।
ਜੈ ਜੈ ਹੋਸੀ ਮਹਿਖਾਸੁਰ ਮਰਦਨ, ਰੱਮ ਕਪਰਦਨ, ਆਦਿ ਬਿੜ੍ਤੇ । ੨੧੨
asuri bihandan dust nikandan .
pust udandan roopate .
chandasur chandan mund bihandan.
dhumar bidhushan mehkhamatai .
danav parharan narak nivaran.
adham udharan urdh adhe .
jai jai hosi mehkhasur mardan :
rum kapardan aad birtai . (212)

ਡਾਬਰੂ ਡਵੰਕੈ,ਬਬਰ ਬਵੰਕੈ, ਭੁਜਾ ਫਰੰਕੈ, ਤੇਬਬੰਰ ।
ਲੰਕੁੜੀਆ ਢਾਧੈ, ਆਯੁਧ ਬਾਧੈ, ਸੈਨ ਬਿਮਰਦਨ, ਕਾਲ-ਅਸੁਰੰ ।
ਅਸ਼ਟਾਯੁਧ ਚਮਕੈ, ਭੁਖਨ ਦਮਕੈ, ਅਤਿਸਿਤ ਝਮਕੈ, ਫੁੰਕ ਫੰਨੰ ।
ਜੈ ਜੈ ਹੋਸੀ ਮਹਿਖਾਸੁਰ ਮਰਦਨ੍, ਰੱਮ ਕਪਰਦਨ, ਦੈਤ-ਜਿਨੰ । ੨੧੩
davru davankai babar bavankai.
bhuja phrankai tebbungrung.
lankuria dhandhai audh bandhai.
sain bimardan kaal asurang .
astayudh chamkai bhukhan damkai .
atisit jhamkai phrank phungrung .
jai jai hosi mehkhasur mardan .
rum kapardan daint jinung. (213)

ਚੰਡਾਸੁਰ ਚੰਡਣ, ਮੁੰਡ ਬਿਮੁੰਡਣ,ਖੰਡ ਅਖੰਡਣ, ਖ਼ੂਨ ਖ਼ਿਤੇ ।
ਦਾਮਿਨੀ ਦਮੰਕਣ, ਧੁਜਾ ਫਰੰਕਣ, ਫਣੀਅਰ ਫੁਕਾਰਣ, ਜੋਧ ਜਿਤੇ ।
ਸਰ-ਧਾਰ ਬਿਬਰਖਣ , ਦੁਸਟ ਪ੍ਰਕਰਖਣ ਪੁਸਟ ਪ੍ਰਹਰਖਣ, ਦੁਸ਼ਟ- ਮਥੇ
ਜੈ ਜੈ ਹੋਸੀ ਮਹਿਖਾਸੁਰ ਮਰਦਨ, ਭੂਮਿ ਰਸਾਤਲ, ਉਰਧ ਅਧੇ । ੨੧੪
chandasur chandan mund bimundan.
khand akhandan khun-khitai .
damini damunkan dhuja phrankan.
phaniar phukaran jodh jitai .
sar-bibarkhan dust parkarkhan .
pust preharakhan dushat mathai .
jai jai mehkhasur mardan .
bhoom rasatal urdh adhai . (214)

Hail to You, O Lord ! You are the destroyer of the demons, uprooting the villains (from the roots) having an appearance of a mighty warrior, killer of the demon Chand and the devil Mund, and destroyer of the demon Dhumar Lochan, the mighty power to split (shatter) the forehead of Mehkhasur (demon) and killer of all demons, saviour of humanity from the hell, and even <providing<deliverance to the (saviour of) Sinners, (He), who is pervading all the skies and nether lands (under world), killer of the demon Mehkhasur and the ab initio power (from the beginning) having a beautiful tuft of hair on the head, our salutations to You, O Lord. (212)

His tabor strikes with a banging sound and roars like a lion and His powerful arms palpitate (throb) (with a strong urge to strike). The monkey-god (Hanumaan), with the arms equipped, is jumping around in great strength, as if ready to destroy the army of demons like the god of death. Various arms (weapons) are shining within Your eight hands and the golden ornaments are shining brilliantly, as if white snakes are hissing to strike against their enemies. O Killer of the Mehsakhur demon, with a beautiful tuft of hair on Your head, and gaining victory over demons (victorious over demons), Hail to You. (213)

You are the only force which accounts for the killing of demon Chand in the battle field, destroying the demon Mund, and fragmenting (breaking into pieces) those who were indivisible or invincible, flashing like the lightning, fluttering like (of) flags, and striking with arrows like the hissing snakes, gaining victory over warriors (brave men), piercing with arrows like the penetrating rays and killing by dragging the villains (rascals) around, admiring the warriors and making them merry (happy) and grinding the scoundrels, or killing the demon Mehkhasur, and finally pervading everywhere including lands, skies, upper and lower regions ; Hail to such a forceful power and our Salutations to such a Lord-Sublime. (214)

ਦਾਮਿਨੀ ਪ੍ਰਹਾਸਨ ਸੁਛੱਬਿ ਨਿਵਾਸਨ, ਸ੍ਰਿਸਟੀ ਪ੍ਰਕਾਸ਼ਨ, ਗੁੜ੍ਹ -ਗਤੇ ।
ਰਕਤਾਸੁਰ ਆਚਨ , ਯੁਧ ਪ੍ਰਮਾਚਨ ਨਿਦ੍ਰੈ -ਨਰਾਚਨ, ਧਰਮ ਬ੍ਰਿਤੇ ।
ਸ੍ਰੁਣਤ ਅਚੰਤੀ ਅਨਲ ਬਿਵੰਤੀ ਜੋਗ ਜਯੰਤੀ ਖੜਗਧਰੇ ।
ਜੈ ਜੈ ਹੋਸੀ ਮਹਿਖਾਸੁਰ ਮਰਦਨ ਪਾਪ ਬਿਨਾਸ਼ਨ ਧਰਮ ਕਰੇ । ੨੧੫

damoni parhasan suchhab nivasan .
srisit prkashan gurrh – gatai .
raktasur achan yudh parmachan .
nidrai-narachin dharam britai .
saronat achanti anal bivanti.
jog jyanti kharagdhare .
jai jai hosi mehkhasur mardan .
paap binasan dhamam karai . (215)

ਅਘ ਓਘ ਨਿਵਾਰਨ ਦੁਸ਼ਟ ਪ੍ਰਜਾਰਨ ਸ੍ਰਿਸਟਿ ਉਬਾਰਨ ਸੁੱਧ ਮਤੇ ।
ਫਣੀਅਰ ਫੁੰਕਾਰਨ ਬਾਘ ਬੁਕਾਰਣ ਸ਼ਸਤ੍ਰ ਪ੍ਰਹਾਰਣ ਸਾਧ ਮਤੇ ।
ਸੈਹਬੀ ਸਨਾਹਨਿ ਅਸਟ ਪ੍ਰਬਾਹਨ, ਬੋਲ ਨਿਬਾਹਨ ਤੇਜ ਅਤੁਲੰ ।
ਜੈ ਜੈ ਹੋਸੀ ਮਹਿਖਾਸੁਰ ਮਰਦਨ ਭੂਮਿ ਅਕਾਸ਼ ਪਤਾਲ ਜਲੰ । ੨੧੬

agh ogh nivaran dust prajaran .
srisit ubaran sudh matai .
sehbi sanahan asat parbahan .
bol nivahan tej atulang .
jai jai hosi mehkhasur mardan .
bhoom akas patal jalang. (216)

ਚਾਚਰਿ ਚਮਕਾਰਨ ਢਿੱਛੁਰ ਹਾਰਨ ਧੂਮ ਧੁਕਾਰਨ ਦ੍ਰਪਮਥੇ ।
ਦਾੜਵੀ ਪ੍ਰਦੰਤੇ ਜੋਗ ਜਯੰਤੇ ਮਨਜ ਮਥੰਤੇ ਗੁੜ ਕਥੇ ।
ਕਰਮ ਪ੍ਰਣਾਸਨ ਚੰਦ ਪ੍ਰਕਾਸ਼ਨ ਸੂਰਜ ਪ੍ਰਤੇਜਨ ਅਸਟਭੁਜੇ ।
ਜੈ ਜੈ ਹੋਸੀ ਮਹਿਖਾਸੁਰ ਮਰਦਨ ਭਰਮ ਬਿਨਾ੍ਸਨ ਧਰਮ ਧੁਜੇ ।੨੧੭

chachar chamkaran dhichhur haran.
dhoom dhukaran drapmathai .
dharrvi pardantai jog jayantai .
manaj mathantai gurrh kathai .
karam parnasan chand parkasan .
sooraj partejan asatbhujai .
jai jai hosi mehkhasur mardan .
bharam binasan dharam dhujai.(217)

The powerful force (of the Lord) deserves victory and all ovation ; (Hail to the force), which has the brilliance of lightning in its laughter; abiding in the most beautiful surroundings (place) ; bestowing light and enlightenment to the Universe (having infinite beauty) ; having a serene manifestation ; sucking the blood of demons (evil-doers), (tormenting them) ; bringing cheer and encouragement to the warriors (engaged in war) ; destroying the opressors (tyrants) ; having a religious bent of mind (leanings) ; striking terror by bloodshed ; spitting out fire ; winning over the Maya of Yoga (illusions of Yogic Studies) wielding a sword ; killing the demon Mehkhasur, destroying all the Sins ; and finally establishing religion (moral duties) in the world, (such a force deserves all approbation). (5-215)

The force of the Lord-Sublime deserves all praise, victory and ovation, which causes destruction of all sins, burning (destroying) the villains, bringing solace and peace to the world, having a perfect understanding (knowledge) or mental outlook ; having hissing snakes around the neck, produces roar of the lions, wielding various aems, having a saintly behaviour, wielding of ab-intio weapons with its eight arms; having a coat of arms around the body (chest) for safety; making the uttrances true and perfect ; havingunlimited radiance ; killing the demon Mekhasur, abiding everywhere including lands, shies, nether lands (under world) and oceans (waters). Hail and all praise to You, O Lord's (mighty). (216)

O Lord ! Hail to Your Force, Victory to Your might ! which makes the weapons (arms) shine in the battle-field, killer of the demon Chichhar and fragmenting (breaking) into pieces the demon Dhrum lochan, churning (destroying) the destroyer of the winning persons (inthe battle field) because of their (Yogic) magical powers, having perfect narration, making destiny ineffective (destroying the ill-effect of our previous actions) ; with the radiance of the moon, having more brilliant radiance than the sun, killer of the demon Mekhasur with eight arms (powers), terminating all our illusions (fantasies) ; flag-bearer of religious (fantasies), flag-bearer of religion (moral duties) ; our Salutations to such a Lord ! (217)

ਘੁੰਘਰੂ ਘਮੰਕਣ ਸ਼ਸਤ੍ਰ ਝਮੰਕਣ ਫਣੀਅਰ ਫੁੰਕਾਰਣ ਧਰਮ ਧੁਜੇ ।
ਅਸਟਾਟ ਪ੍ਰਹਾਸਨ, ਸ੍ਰਿਸਟਿ ਨਿਵਾਸਨ, ਦੁਸ਼ਟ ਪ੍ਰਣਾਗਨ ਚਕ੍ –ਗਤੇ ।
ਕੇਸਰੀ ਪ੍ਰਵਾਹੇ ਸੁੱਧ ਸਨਾਹੇ ਅਗਮ ਅਥਾਹੇ ਏਕ ਬ੍ਰਿਤੇ ।
ਜੈ ਜੈ ਹੋਸੀ ਮਹਿਖਾਸੁਰ ਮਰਦਨ, ਆਦਿ ਕੁਮਾਰਿ ਅਗਾਯ ਬ੍ਰਿਤੇ ।.੨੧੮

ghunghru ghamankan sastar jhamankan.
phaniar phunkaran dharam dhujai .
astat parhasan srisit nivasan. dusat parnagan chakar –gatai .
kesri parvahai sudh sanahai. agam athai ek birtai .
jai jai hosi mehkhasur mardan. aad kumar agaya birtai. (218)

ਸੁਰ ਨਰ ਮੁਨਿ ਬੰਦਨ,ਦੁਸਟ ਨਿਕੰਦਨ,ਭ੍ਰਿਸਟ ਬਿਨਾਸਨ,ਮ੍ਰਿਤ ਮਥੇ ।
ਕਾਵਰੂ ਕੁਮਾਰੇ, ਅਧਮ ਉਧਾਰੇ ਨਰਕ ਨਿਵਾਰੇ, ਆਦਿ ਕਥੇ ।
ਕਿੰਕਣੀ ਪ੍ਰਸੋਹਣਿ, ਸੁਰ ਨਰ ਮੋਹਣਿ, ਸਿੰਘਾਰੋਹਣਿ ਬਿਤਲ ਤਲੇ ।
ਜੈ ਜੈ ਹੋਸੀ ਸਭ ਠਉਰਿ ਨਿਵਾਸਨ, ਬਾਇ ਪਤਾਲ ਅਕਾਸ਼ ਅਨਲੇ । ੨੧੯

sur nar mun bandan dust nikandan.
bhrisat binasan mirat mathai .
kavru kumarai adham udhare .
narak nivarai aad kathai .
kinkani parsohan sur nar mohan .
singhrohan bital talai .
jai jai hosi sabh thour nivasan .
baie pataal akash analai . (219)

ਸੰਕਟੀ ਨਿਵਾਰਣ, ਅਧਮ ਉਧਾਰਣ, ਤੇਜ ਪ੍ਰਕਰਖਨ ਤੁੰਦ ਤਬੇ ।
ਦੁਖ ਦੋਖ ਦਹੰਤੀ, ਜੁਆਲ ਜਯੰਤੀ, ਆਦਿ ਅਨਾਦਿ ਅਗਾਧ ਅਛੇ ।
ਸੁਧਤਾ ਸਮਰਪਣ, ਤਰਕ ਬਿਤਰਕਣ, ਤਪਤ ਪ੍ਰਤਾਪਣ, ਜਪਤ ਜਿਵੈ ।
ਜੈ ਜੈ ਹੋਸੀ ਸ਼ਸ਼ਤ੍ਰ ਪ੍ਰਕਰਖਣ ਆਦਿ ਅਨੀਲ ਅਨਾਦਿ ਅਭੈ । ੨੨੦

sankati nivaran adham udharan .
tej parkarkhan tund tabai .
dukh dokh dehanti jual jayanti .
aadh anadh agadh achhai .
sudhta samarpan tarak bitarkan.
tapat pratapan japat jivai .
jai jai hosi shastar parkarkhan .
aad anil anadh abhai . (220)

Hail to Your might and power, O Lord ! which brings death in the battle-field (causing the rattling sound of death bells), causing the weapons to shine, with the hissing sound of the snakes, having the foem of a protector of religion (standard-bearer of moral duties), having a loud laughter, destroyer of the villains (scroundels) pervading in the all the four corners (all the countries of the world) of the Universe, riding over a lion, with their protective coat of arms, having a form beyond our comprehension and reach with a uniform nature, killer of the giant Mehkhasur, a princes of original beauty (ab-ritio virgin) having unfathomable mind (instrict) our salutations to the Lord of Victory. (218)

Hail to such a power (of the Lord) which enjoys the surveillance and obedience of the gods, human beings and asctics, destroyer of the oppressors (villains), killer of the ill-famed persons, the crusher of god of death even, Princess of Kavru (goddess Kamakhia), saviour of the poor and helpless people, protector from the hell, having such a kind nature from the very beginning of Time, tying the collection of dancing bells around the waist, enamouring the gods and human beings equally, riding on a lion, pervading in the second underworld (netherlands), abiding everywhere including air, netherland (hell), skies, and fire ; our salutations to the Lord-Sublime (with the above qualities). (219)

O Lord ! Hail to Your power, which is responsible for casting away our agony (distress) uplifting the poor and helpless, having the greatest radiance (lustre), with a wrathful nature, burning the afflictions or faults (casting away blenush), bursting into flames like fire, being called limitless and impregnable from the very beginning of Time, lending perfection (to all) refuting all reasoning (arguments) having a glowing radiance, bringing life enlivening) to the worshippers, wielding various weapons (of war) and beyond the beginning or calculation (too deep), having an unfathomable and dauntless form ; our salutations to such a force (of Lord) (220)

ਚੰਚਲਾ ਚਖੰਗੀ, ਅਲਕ ਭੱਜੰਗੀ, ਤੁੰਦ ਤੁਰੰਗਣ, ਤਿੱਛਸਰੇ ।
ਕਰਕਸਾ ਕੁਠਾਰੇ, ਨਰਕ ਨਿਵਾਰੇ,ਅਧਮ ਉਧਾਰੇ ਤੂਰ ਭੁਜੇ ।
ਦਾਮਿਨੀ ਦਨੰਕੇ, ਕੇਹਰਿ ਲੰਕੇ, ਆਦਿ ਅਤੰਕ ਕ੍ਰਰ ਕਥੇ ।
ਜੈ ਜੈ ਹੋਸੀ ਰਕਤਾਸੁਰ ਖੰਡਣ, ਸ਼ੁਭ ਚਕ੍ਰਤਨ ਨਿਸੁੰਭ ਮਥਧ । ੨੨੧
chanchala chakhangi alak bhujangi.
tund tarangan tichhsarai .
karkasa kutharai narak nivarai. adham udharai toor bhujai .
damini danankai kehar lankai. aad atank ai karar kathai.
jai jai hosi raktasur khandan.
shubh chakartan nisunbh mathai . (221)

ਬਾਰਿਜ ਬਿਲੋਚਨ, ਬ੍ਰਿਤਨ ਬਿਮੋਚਨ ਸੋਦ ਬਿਸੋਚਨ ਕਉਚ ਕਸੇ ।
ਦਾਮਿਨੀ ਪ੍ਰਹਾਸੇ ਸੁਕਸਰ ਨਾਸੇ ਸੁਭ੍ਰਿਤ ਸੁਬਾਸੇ ਦੁਸਟ ਗ੍ਰਸੇ ।
ਚੰਚਲ ਪ੍ਰਿਅੰਗੀ ਬੇਦ ਪ੍ਰਸੰਗੀ ਤੇਜ ਤੁਰਣਗੀ ਖੰਡਸਰੰ ।
ਜੈ ਜੈ ਹੋਸੀ ਮਹਿਖਾਸੁਰ ਮਰਦਨ ਆਦਿ ਅਨਾਦਿ ਅਗਾਧਿ ਉਰਧੰ । ੨੨੨
barij bilochan birtan bimochan.
sodh bisochan kouch –kasai .
damini parhasai suksar nasai .
subirt subasai dust grasai .
chanchal priangi beid prasangi.
tej turang khandsar .
jai jai hosi mehkhasur mardan .
aadh anadh agadh urdhang . (222)

ਘੰਟਕਾ ਬਿਗਹੈ ਰੁਣਝੁਣ ਬਾਜੈ ਭ੍ਰਮ ਭੈ ਭਾਜੈ ਸੁਨਤ ਸੁਰੰਗ ।
ਕੋਕਿਲ ਸੁਨਿ ਲਾਜੈ ਕਿਲਭਿਖ ਭਾਜੈ ਸੁਖਉਪਰਾਜੈ ਮੱਧਿਉਰੰ ।
ਦੁਰਜਅਨ ਦਲ ਦੱਝੈ ਮਨ ਤਨ ਰਿੱਝੈ ਸਭੈ ਨ ਭਜੈ ਹਰੋਹਰੰ ।
ਜੈ ਜੇ ਹੋਸੀ ਮਹਿਖਾਸੁਰ ਮਰਦਨ ਚੰਡ ਚਕ੍ਰਤਨ ਆਦਿ ਗੁਰੰ । ੨੨੩
ghantka bigjai runjhun bajai.
bram bhai bhajai soonat surang.
kokil sunn lajai kilbikh. sukhuprajai madhiorang.
durjan dal dajhai man tan rijhai.
sabhai na bhajai haroharang .
jai jai hosi mehkhasur mardan .
chand chakartan aad gurang . (223)

Hail to the force (of the Lordwhich is having bewitching (beautiful) eyes and limbs (of body), having curly tressers like the (female) snake, having the speed of a swift horse, having piercing arrows, having lengthy arms (great access) with a brilliance of lightning, having a waist tender like the lion, having a terrible and tough anecdote (fable) from the very beginning, destroyer of the blood and semen (the complete lineage or dynasty). piercing the demons or crushing the demons (shunbh ashumbh), our salutations to You, O Lord ! (221)

Hail to the force (power) of the Lord, which is having eyes like the lotus flower, destroyer of sorrow or sadness, casting away all warriors and lightening the coat of arms around the body, with the laughter of lightning (similar to), with the nose of a parrot, bringing to perfection the character, and killer of the scoundrels (opressors). having a beautiful body like the shinning lightning, having the background of Vedas, with speed of a swift horse, destroyer of the demons, killer of the demon Mehkhasur and rising about the beginning or without beginning (ab initio and eternal) and unfathomable force, our salutations to the powerful Lord. (222)

Of the demon mehkhasur, splitting the demon chand in two (piercing the body) and being worshipped from the beginning of time, Hail to such a force of the lord, and our salutations to you O lord. (223)

ਚਾਚਰੀ ਪ੍ਰਜੋਧਨ, ਦੁਸਟ ਬਿਰੋਧਨ, ਰਸੋ ਅਰੋਧਨ ਕ੍ਰੂਰ ਬ੍ਰਿਤੇ ।
ਧੂਮ੍ਰਾਛ ਬਿਧੁੰਸਨ ਪ੍ਰਲੈ ਪ੍ਰਜੁੰਸਨ ਜਗਿ ਬਿਧੁੰਸਨ ਸੁੱਧ ਮਤੇ ।
ਜਾਲਪਾ ਜਯੰਤੀ ਸਤ੍ ਮਥੰਤੀ ਦੁਸਟ ਪ੍ਰਦਾਹਨ ਗਾੜ੍ਹ ਮਤੇ ।
ਜੈ ਜੈ ਹੋਸੀ ਮਹਿਖਾਸੁਰ ਮਰਦਨ ਆਦਿ ਜੁਗਾਦਿ ਅਗਾਦਿ ਗਤੇ । ੨੨੪

chachri parjodhan dust birodhan.
raso arodhan karoor birtai .
dhumrachh bidhusan parlai parjusan .
jag bidhusan sudh matai .
jalpa jyanti satar mathanti. dust pardahn garhh matai.
jai jai hosi mehkhasur mardan .aadh jugad agadh gatai. (224)

ਖਤ੍ਰਿਆਣਿ ਖਤੰਗੀ ਅਭੈ ਅਭੰਗੀ ਆਦਿ ਅਨੰਗੀ ਅਗਾਧਿ ਗਤੇ ।
ਬ੍ਰਿੜਲਾਛ ਬਿਹੰਡਣ ਚੱਛਰ -ਦੱਡਣ ਤੇਜ ਪ੍ਰਚੰਡਣ ਆਦਿ ਬ੍ਰਿਤੇ ।
ਸੁਰ ਨਰ ਪ੍ਰਤਿਪਾਰਣ ਪਤਿਤ ਉਧਾਰਣ ਦੁਸਤ ਨਿਵਾਰਣ ਦੋਖ ਹਰੇ ।
ਜੈ ਜੈ ਹੋਸੀ ਮਹਿਖਾਸੁਰ ਮਰਦਨ ਬਿਸ ਬਿਧੁੰਸਨ ਸ੍ਰਿਸਟਿ ਕਰੇ । ੨੨੫

khatrian khatangi abhai abhangi. aad anangi agadh gatai .
brirrlachh bihandan chachhar-dandan.
tej prachandan aad birtai .
sur nar prat paran patit udharan. dust nivaran dokh harai.
jai jai hosi mehkhasur mardan.
bis bidhunsan srisat karai. (225)

ਦਾਮਿਨੀ ਪ੍ਰਕਾਸ਼ੇ ਉੱਨੁਤ-ਨਾਸੇ, ਜੋਤਿ ਪ੍ਰਕਾਸ਼ੇ, ਅਤੁਲ ਬਲੇ ।
ਦਾਨਵੀ ਪ੍ਰਕਰਖਣ, ਸਰਬਰ ਬਰਖਣ, ਦੁਸਟ ਪ੍ਰਧਰਖਣ ਬਿਤਲ ਤਲੇ ।
ਅਸਟਾਯੁੱਧ ਬਹਿਣ, ਬੋਲ ਨਿਬਾਹਣ, ਸੰਤ ਪਨਾਹਣ, ਗੁਨ ਗਤੇ ।
ਜੈ ਜੈ ਹੋਸੀ ਮਹਿਖਾਸੁਰ ਮਰਦਨ, ਆਦਿ ਆਦਿ ਅਨਾਦਿ ਅਗਾਧਿ ਬ੍ਰਿਤੇ । ੨੨੬

damini parkasai unat- nasai. joat parkasai atul balai .
danvi parkarkhan sarbar varkhan. dust pardharkan bital talai.
astayudh bahan bol nibahan. sant panahan gunn-gatai.
jai jai hosi mehkhasur mardan.
aad aad anad agadh birtai. (226)

The lords power deserves all praise which is resposible for haising all powerful weapons opposing the rascals ,holding back the enemies (from advancing),having a tough nature, destroyer of the demon dhrumnain,bringing the doomsday nearer ,causing the complete destrution of this world having a sound and perfect numid winner of the jalpa mountain, or (goddess of jalpa) aninhilating the enemies completely, burning the scoundrels having an ardent passion, killer of the demon mehkhasur having an unfathomable power from the beginning of time ,hail to you and our salutions to such a force. (224)

The lords force, which is responsible for shooting the arrows (arms) of kashatriyas not caring for any danger (fearless), being free from exitincsion(indestructible), having a form without a physical body from the very beginning, with an in comprehensible gain(movement), killer of the demon brirlachh, punishing the demon chiehhar, with a powerful (personality) splendour or stregth, with an inclination of this type from the very beginning, the sustainer of the gods and human beings, and redeeming the sinners, destroying the villains, and casting away all our malice (blemish), killer of the demon mehkhasur ,destroyer of the whole universe, also creator of the universe, hail to you. our salutations to the lord with such a force. (225)

O lord ! having a force (power) responsible for having powerful manifestation like the lightning, with the long nose (with ahigh prestige), having an illuminating form(appearance) having unmiaginable strength (power), amulating the army of demons in the battle-field striking with piercing arrows, roaring against the villians, pervading even to the second netherland, welding eight different weapons, keeping one's words (performing according to uttrances), protectors of saints,having a severe movement (behaviour),killer of the demons Mehkhasur, having an unfathomable form from the very beginning of time. Hail to you.our salutationto such a lord (with these power) (226)

ਦੁਖ ਦੋਖ ਪ੍ਰਭੱਛਣ, ਸੇਵਕ ਰੱਛਣ ਸੰਤ ਪ੍ਰਤੱਛਣ, ਸੁੱਧ ਸਾਰੰ ।
ਸਾਰੰਗ ਸਨਾਹੇ, ਦੁਸਤ ਪ੍ਰਦਾਹੇ, ਅਰਿਦਲ ਸਾਰੇ ਦੋਖਹਰੇ ।
ਗੰਜਨ ਗੁਮਾਨੇ, ਅਤੁਲ ਪ੍ਰਵਾਨੇ, ਸੰਤਿਜ਼ਮਾਨੇ , ਆਦਿ ਅੰਤੇ ।
ਜੈ ਜੈ ਹੋਸੀ ਮਹਿਖਾਸੁਰ ਮਰਦਨ ਸਾਧ ਪ੍ਰਦੱਛਨ ਸੁਸਟ ਹੰਤੇ । ੨੨੭
dukh dokh parbachhan sevak dachhan.
sant partachhan sudh sarang.
sarang snahai dust pradahai .
aridal saarai dokh harang .
ganjan gumanai atul parvanai.
sant jamanai aad antai .
jai jai hosi mehkhasur mardan.
sadh pardachhan dust hantai . (227)

ਕਾਰਣ ਕਰੀਲੀ ,ਗਰਬ ਮਹੀਲੀ, ਜੋਤ ਜਿਤੀਲੀ ਤੁੰਦਮਤੇ ।
ਅਸਟਾਇਦ ਚਮਕਣ ਸ਼ਸਤ੍ਰ ਝਮਕਣ ਦਾਮਿਨੀ ਦਮਕਣ ਆਦਿ ਬ੍ਰਿਤੇ ।
ਡੁਕਡੁਕੀ ਡਮੰਕੇ ਬਾਘ ਬਬੰਕੇ ਭੁਜਾ ਫਰੰਕੇ ਸੁੱਧ ਗਤੇ ।
ਜੈ ਜੈ ਹੋਸੀ ਮਹਿਖਾਸੁਰ ਮਰਦਨ ਆਦਿ ਜੁਗਾਦਿ ਅਨਾਦਿ ਮਤੇ । ੨੨੮
karan kareeli garab maheeli. joat jatili tundmatai.
astaidh chamkan shastar jhamkan.
damini damkan aad birtai .
dukduki damunkai bagh bambankai.
bhuja phrankai sudh gatai.
jai jai hosi mehkhasur mardan.
aad jugad anad matai. (228)

ਚੱਛਰਾਸੁਰ ਮਾਰਣ ਨਰਕ ਨਿਵਾਰਣ ਪਤਿਤ·ਉਧਾਰਣ, ਏਕ ਭਟੇ ।
ਪਾਪਾਨ ਬਿਹੰਡਣ ਦੁਸਟ ਪ੍ਰਚੰਡਣ ਖੰਡ ਅਖੰਡਣ ਕਾਲ ਕਟੇ ।
ਚੰਦ੍ਰਾਨਨ ਚਾਰੇ ਨਰਕ ਨਿਵਾਰੇ ਪਤਿਤ ਉਧਾਰੇ ਨੁੰਦ ਮਥੇ ।
ਜੈ ਜੈ ਹੋਸੀ ਮਹਿਖਾਸੁਰ ਮਰਦਨ ਧੂਮ੍ ਬਿਧੁੰਸਨ ਆਦਿ ਕਥੇ । ੨੨੯
chachhrasur maran narak nivaran.
patit udharan ek bhatai .
papan bihandan dust parchandan .
khand akhandan kaal katai .
chandranan chaarai narak nivarai .
patit udharai mund mathai .
jai jai hosi mehkhasur mardan .
dhoomar bidhunsan aad kathai . (229)

O lord! with a force which cost away (does away with) all agony and illwill , protecting the interests of its followers (disciples) ,perceptiable (visible) to its saints with arrows (or with the pure tank), armed with a sword and coat of arms, burning away with the villians, anmihilating. The hordes of enemies, removing all blemishes, destroyer of egoistic tendencies with limitness approvals, (or butterflies), having a surety at the end of life, pervading all the time (everwhere) from beginning to end, destroyer of the demons Mehkhasur, appearing in person to the saintly persons (with pure trends) and killer of the scoundrels. Hail to such apowerful lord. our salutations tu such a force. (227)

The lord with a force, responcible for creating the causes of various acts, doing away with all egoism, winner of the brilliant and radiant sun, having a penetrating mind,brandishing the eight weapons, and activating the arms with lighting effects, shining with the brilliance of lighting, having a sober mind from the very beggining, playing on a small drum (tambourine), facing the lion undaunledly, with strong arms, having a perfect gaint killer of the demon Mehkhasur, having a steady mind at all times, in the beginning of the time and eternal (during various ages) deserves our praise. Hail to the lord with such a force. (228)

The force which is responsible for killing the demon chichhar ,saviour of those falling into hell,(saving us from hell) uplifting the sinners, having a mighty strength casting away all our sinns, hammering all the villains , destroying the indivisible forces , smitting the god of death, having a more beautiful appearance than the moon,relieving us from the hell , liberator of the sinners, killing the demon Mond , and desroying the demon Mehkhasur , eliminating (desroying) the demon Drumlochan , having a similar background from the very beginning of time deserves all praise. So hail to the lord with such a force. (229)

ਰਕਤਾਸੁਰ ਮਰਦਨ ਚੰਡ ਚਤ੍ਰਦਨ ਦਾਨਵ ਅਰਦਨ ਬਿੜਾਲ ਬਧੇ ।
ਸਰਧਾਰ ਬਿਬਰਖਣ ਦੁਰਜਨ ਧਰਖਣ ਅਤੁਲੰ ਅਮਰਖਣ ਧਰਮ ਧੁਜੇ ।
ਧੂਮ੍ਰਾਛ ਬਿਧੁੰਸਨ ਸ੍ਰੋਣਤ ਚੁੰਸਨ ਸੁੰਭ-ਨਿਪਾਤ ਨਿਸੁੰਭ ਮਥੇ ।
ਜੈ ਜੈ ਹੋਸੀ ਮਹਿਖਾਸੁਰ ਮਰਦਨ, ਆਦਿ ਅਨੀਲ ਅਗਾਧਿ ਕਥੇ । ੨੩੦
raktasur mardan chand chatardan.
danav ardan bital badhai .
sardhar bibarkhan durjan dharkhan.
atul amarkhan dharam dhujai.
dhumrachh bidhusan saronat chusan.
sumbh-nipat nisumbh mathai.
jai jai hosi mehkhasur mardan.
aad anil agadh kathai . (230)

ੜ੍ਹ ਪ੍ਰਸਾਦ । ਪਾਦੜੀ ਛੰਦ
ਤੁਮ ਕਹੋ ਦੇਵ ਸਰਬੰ ਬਿਚਾਰਜਿਮ। ਕੀਓ ਆਪ ਕਰਤੇ ਪਸਾਰ ।
ਜੱਦਿਪ ਅਭੂਤ ਅਨਭੈ ਅਨੰਤ । ਤਉ ਕਹੌ ਜਥਾ ਮਤਿ ਤ੍ਰੈਣ ਤੰਤ । ੨੩੧
Tav prasad Padhri Chhand
tum kaho dev sarbang bichar jim.
kiou aap kartai pasar.
jadipe abhoot anbhai anant.
tou kaho jatha mat train tant. (231)

ਕਰਤਾ ਕਰੀਮ ਕਾਦਿਰ ਕ੍ਰਿਪਾਲ । ਅਦ੍ਵੈਖ ਅਭੂਤ ਅਨਭੈ ਦਿਆਲ ।
ਦਾਤਾ ਦੁਰੰਤ ਦੁਖ ਦੋਖ ਰਹਤ । ਜਿਹ ਨੇਤਿ ਨੇਤਿ ਸਭ ਬੇਦ ਕਹਤ । ੨੩੨
karta karim kadar kirpal.
adaiv abhoot anbhai dyal .
daata durant dukh dokh rehat .
jeh nait nait sabh beid kehat . (232)

ਕਈ ਊਚ ਨੀਚ ਕੀਨੋ ਬਨਾਉ । ਸਭ ਵਾਰ ਪਾਰ ਜਾਕੋ ਪ੍ਰਭਾਉ ।
ਸਭ ਜੀਵ ਜੰਤ ਜਨੰਤ ਜਾਹਿ । ਮਨ ਮੂੜ ਕਿਉ ਨ ਸੇਵੰਤ ਤਾਹਿ । ੨੩੩
kaiee uch neech keeno banaou .
sabh vaar paar jako prabhaou .
sabh jeev jant janat jahai .
man moor liou na sevant tahai. (233)

The force killing Rakat beej demon, ripping open the demon chand annihilating all the demons, killer of the demon Betal, showering the piercing arrows incessantly, threatning the scoundrels , having unlimited anger protector (saviour) of the religion , killer of the demon Dhrum nain, sucking the blood of the demon Rakat beej, killer of sumbh and killing nisumbh, killer of the demon Mehkhasur, having an unfathomable and unmeasurable history from the beginning of time, hail to you. the lord deserves our praise. (230)

By The Grace Of Lord

Padhri chhand

O god ! plaese explain to us (in detail) wishfull consideration, how the creator had created this universe? The Lord is no donbh beyond the basic five elements and is free from them and is (limitless) infinite, I would try to discuss (explain) it , as per my own intelligence (knowledge) (231)

The (prime soul) Lord is the creator of all , benefactor of all bestowinghis benedictions, is Almighty and is benevolent and is free from duality (without any parallel) and is beyond the combination of five elements is fearless , is kind and merciful, is the greatest benefactor, is free from all afflictions and blemish (malice), whom all the Vedas have described as limitless and infinite. (232)

The Lord has created many (fashioned) ups and downs (big and small things). His sway (influence) is extending on both sides (this side is the universe and the other side) of the universe and he knows the full details (condition) of all the beings (human beings and animal world). O foolish mind ! why do you not recite His True Name ? (remember or worship Him) (233)

ਕਈ ਮੂੜ੍ ਪਿਤ੍ ਪੂਜਾ ਕਰੰਤ । ਕਈ ਸਿੱਧ ਸਾਧੁ ਸੂਰਜ ਸ਼ਿਵੰਤ ।
ਕਈ ਪਲਟਿ ਸੂਰਜ ਸਿਜਦਾ ਕਰਾਇੰ । ਪ੍ਰਭ ਏਕ ਰੂਪ ਦ੍ਵੈ ਕੈ ਲਖਾਇ । ੨੩੪
kaiee moorh pitar pooja krant .
kaiee sidh sadhu suraj sivant .
kaiee palat sooraj sijda karaie .
prabh ek roop davai kai lakhai . (234)

ਅਨਛਿੱਜ ਤੇਜ ਅਨਭੈ ਪ੍ਰਕਾਸ਼ । ਦਾਤਾ ਦੁਰੰਤ ਅਦ੍ਵੈ ਅਨਾਸ ।
ਸਭ ਰੋਗ ਸੋਗ ਤੇ ਰਹਤ ਰੂਪ । ਅਨਭੈ ਅਕਾਲ ਅੱਛੈ ਸਰੂਪ ।੨੩੫
anchhij tej anbhai prakash . daata durant adaiv anas .
sabh rog sog te rehat roop. anbhai akaal achhai sarup . (235)

ਕਰੁਣਾ-ਨਿਧਾਨ ਕਾ ਮਿਲ ਕ੍ਰਿਪਾਲ । ਦੁਖ ਦੋਖ ਹਰਤ, ਦਾਤਾ ਦਿਆਲ ।
ਅੰਜਨ ਬਿਹੀਨ ਅਨਭੱਜ ਨਾਥ । ਜਲ ਥਲ ਪ੍ਰਭਾਉ ਸਰਬ੍ਤ ਸਾਥ । ੨੩੬
karuna –nidhan ka mil kirpal .
dukh dokh rehat , daata dayal .
anjan biheen anbhaj naath .
jal thal prabhaou sarbrat saath . (236)

ਜਿਹ ਜਾਤਿ ਪਾਤਿ, ਨਹੀ ਭੇਦ ਭਰਮ। ਜਿਹ ਰੰਗ ਰੂਪ ਨਹੀ ਏਕ ਧਰਮ ।
ਜਿਹ ਸਤ੍ ਮਿਤ੍ , ਦੋਊ ਏਕ ਸਾਰ । ਅੱਛੈ ਸਰੂਪ ਅਬਿਚਲ ਅਪਾਰ । ੨੩੭
jeh jaat paat , nahi bhed bharam .
jeh rung roop nahi ek dharam .
jeh satar mitar , douoo ek saar .
achhai sarup abchal apaar . (237)

ਜਾਨੀ ਨ ਜਾਇ , ਜਿਹ ਰੂਪ ਰੇਖ । ਕਹਿ ਬਾਸ ਤਾਸ, ਕਹਿ ਕਉਨ ਭੇਖ ।
ਕਹਿ ਨਾਮ ਤਾਸੁ ਹੈ ਕਵਨ ਜਾਤਿ । ਜਿਹ ਸੁਤ੍ ਮਿਤ੍ , ਪੁਤ੍ ਭ੍ਰਾਤ । ੨੩੮
jani na jaie jeh roop rekh .
keh baas taas krh kaun bhekh .
keh naam taas hai kavan jaat .
jeh sutar mitar putar bhrat . (238)

ਕਰੁਣਾ ਨਿਧਾਨ , ਕਾਰਣ ਸਰੂਪ । ਜਿਹ ਚਕ੍ ਚਿਹਨ, ਨਹੀ ਰੰਗ ਰੂਪ ।
ਜਿਹ ਖੇਦ ਭੇਦ ਨਹੀ ਕਰਮ ਕਾਲ । ਸਭ ਜੀਵ ਜੰਤ ਕੀ , ਕਰਤ ਪਾਲ । ੨੩੯
karuna nidhan karn sarup .
jeh chakar chehan nahi rung roop .
jeh khed bhed nahi karam kaal .
sabh jeev jant ki karat paal. (239)

Some fools worship Him in the leaves of Tulsi (an aromatic plant) or bill (a fruit), some sidhas and sadiks (mendiants) worship the Sun. some others worship him by facing towards the West, though the Lord has only one form, then how could we perceive His duality (in two different ways)? (234)

The lord posseses an impregnable light (radiance) and is self effulgent in the normal manner (automatically), His form is free from all affliction and sorrows (defects or sadness), is fearless, devoid of death (free from effect of time) and his existence (form) is free from extinction.(indestructiable) or ever existent. (235)

The Lord is the treasure –load of all benevolence (kindness), perfect benefactor , a destroyer of all ills and malice , is a benevolent benefactor (giver) , is free from the effects of Maya (worldy falsehood) and an indivisible Master . He is pervading everywhere including all lands and oceans and is enjoying everything (absorbed in every thing) (236)

He has no caste or creed, clan (dynasty) or illusions and discrination (differences), has no form or colour (race) , and has only one moral duty to perform .He has no distinction between friend or foe. (equally friendly with all). His form is free from extinction (indestructible) is limitless (infinite) and steady (steadfast) (237)

His form (signs or symbols) is not known to anyone where is His abode and what is His Name or what is His caste? (no one could explain definitely all these details) He has no ennuity against anyone and has no son or brother either. (238)

He is the treasure of kindness , is the (source) cause of creation of the whole Universe. He has no signs or symbols, or form and colour.He is free from regrets discrimination, free from death (time) ,and any functions (actions) ,and is sustaining all the beings . (239)

ਉਰਧੰ ਬਿਰਹਤ, ਸਿੱਧ ਸਰੂਪ । ਬੁੱਧੰ ਅਪਾਲ ਜੁੱਧੰ ਅਨੂਪ ।
ਜਿਹ ਰੂਪ ਰੇਖ ਨਹੀ ਰੰਗ ਰਾਗ । ਅਨਛਿੱਜ ਤਰਜ ਅਨਭਿੱਜ ਅਦਾਗ । ੨੪੦
urdhang birhat sidh sarup .
budhang apal judhang anoop .
jeh roop rekh nahi rung raaj .
anchhij taraj anbhij adag . (240)

ਜਲ ਥਲ ਮਹੀਪ ਮਹਿਬਨ ਦੁਰੰਤ। ਜਹਿ ਨੇਤਿ ਨੇਤਿ ਨਿਸਿ ਦਿਨ ਉਚਰੰਤ ।
ਪਾਈਓ ਨ ਜਾਇ ਜਿਹ ਪੈਰ ਪਾ । ਦਨਿਨ ਦੋਖ ਦਹਿਤਾ ਉਦਾਗ । ੨੪੧
jal thal maheep mehban durant .
jeh nait nait nis din uchrant .
paiou na jaie jeh paer pa .
danin dokh dahita udag . (241)

ਕਈ ਕੋਟ ਇੰਦ੍ ਜਿਹ ਪਾਨਿਹਾਰ। ਕਈ ਕੋਟਿ ਰੁਦ੍ ਜੁਗੀਆ ਦੁਆਰ।
ਕਈ ਬੇਦ ਬਿਆਸ ਬ੍ਰਹਮਾ ਅਨੰਤ। ਜਿਹ ਨੇਤਿ ਨੇਤਿ ਨਿਸਿ ਦਨਿ ਉਚਰੰਤ। ੨੪੨
kaiee kot inder jeh panihar .
kaiee kot rudar jugia duar .
kaiee bed –bias brahma anant .
jeh nait nait nis din uchrant . (242)

ੜ੍ ਪ੍ਰਸਾਦਿ । ਸਵਯੇ
ਦੀਨਿਨ ਕੀ ਪ੍ਰਤਿਪਾਲ ਕਰੈ ਨਿਤ , ਸੰਤ ਉਬਾਰਿ ਗਨੀਮਨ ਗਾਰੈ ।
ਪੱਛ ਪਸੁ ਨਗ ਨਾਗ ਨਰਾਧਿਪ, ਸਰਬ ਸਮੇ ਸਭ ਕੋ ਪ੍ਰਤਿਪਾਰੈ
ਪੋਖਤ ਹੈ ਜਲ ਮੈ ਥਲ ਮੈ , ਪਲ ਮੈ , ਕਲਿ ਕੇ ਨਹੀ ਕਰਮ ਬਿਚਾਰੈ ।
ਦੀਨਦਯਾਲ ਦਇਆਨਿਧਿ , ਦੋਖਨ ਦੇਖਤ ਹੈ ਪਰੁ ਦੇਤ ਨ ਹਾਰੈ । ੨੪੩
Tav Prasad . Swaiyyai
deenan ki pritpal karai nit.
sant ubar ganiman garai.
pachh pasu nag naag naradhip.
sarab samai sabh ko pritparai.
pokhat hai jal main thal main pal main.
kal ke nahi karam bicharai.
deendayal dayanidh dokhan.
dekhat hai par deit na harai. (243)

He is free from all ups and downs (extinction or deficiency), and and has a perfect form (complete in all respect) , and is the greatest warrior (fighter in wars) . He has no signs or symbols (form or appearance) , nor he has any fun and faolic, His radiance is not subject to splitting (breaking or decreasing) and is not influenced by anyone and is not subject to any slander. (240)

The Lord is the king of lands and oceans and is pervading the jungles and human bodies in various forms, who is always proclaimed as Infinite and limitless. No one could ever realise His limits (perceive the other end) . The Lord having a benevolent appearance, is known to be responsible for eliminating the faults (blames) of the poor and helpless (distressed) persons. (241)

There are millions of gods like Indra at His service (fetching water for Him) and there are (crores of) millions of Rudras at His beck and call .(connected with his personal service). Millions of Ved Vyas and Brahmas are proclaiming Him Infinite and Limitless day in and day out (day and night)

(242)

By The Grace Of The God

Swaiyaas

The Lord is always sustaining (helping) the helpless and distressed people and uplifts His Saints, while he destroys all the oppressors. He is always sustaining the birds, animals, mountains, snakes and the kings. The Lord is maintaining and sustaining all the beings on lands or in the waters (oceans) in a moment and does not bother about the actions of these bound to (subject to death) die shortly. He is the benevolent, generous (oceans of kindness) Lord who does not hesitate in bestowing His benedictions, even having noticed some blams and faults of the receiving persons. (243)

ਦਾਹਤ ਹੈ ਦੁਖ ਦੋਖਨ ਕੋ, ਦਲ ਦੁਜਨ ਕੇ ਪਲ ਮੈ ਦਲਿ ਡਾਰੈ ।
ਖੰਡ ਅਖੰਡ ਪ੍ਰਚੰਡ ਪ੍ਰਹਾਰਨ , ਪੂਰਨ ਪ੍ਰੇਮ ਕੀ ਪ੍ਰੀਤਿ ਸੰਭਾਰੈ ।
ਪਾਰੁ ਨ ਪਾਇ ਸਕੈ ਪਦਮਾਪਤਿ ਬੇਦ ਕਤੇਬ ਅਭੇਦ ਉਚਾਰੈ ।
ਰੋਜ਼ ਹੀ ਰਾਜ਼ ਬਿਲੋਕਤ ਰਾਜ਼ਿਕ, ਰੋਖਿ ਰੂਹਾਨ ਕੀ ਰੋਜ਼ੀ ਨ ਟਾਰੈ । ੨੪੪
dahat hai dukh dokhan ko .
dal durjan ke pal main dal-darai.
khand akhand parchand parharan .
puran prem ki preet sambharai .
paar na paie sakai padmapit .
beid kateb abhid ucharai .
rojh hi raaj bilokat razak .
rokh ruhan ki rozi na tarai . (244)

ਕੀਟ ਪਤੰਗ ਕੁਰੰਗ ਭੁਜੰਗਮ, ਭੂਤ ਭਵਿੱਖ ਭਵਾਨ ਬਨਾਏ ।
ਦੇਵ ਅਦੇਵ ਖਪੈ ਹੰਮੇਵ, ਨ ਭੇਵ ਲਖਿਓ ਭ੍ਰਮ ਸਿਉ ਭਰਮਾਏ ।
ਬੇਦ ਪੁਰਾਨ ਕਤੇਬ ਕੁਰਾਨ, ਹਸੇਬ ਥਕੇ ਕਰੇ ਹਾਥਿ ਨ ਆਏ ।
ਪੂਰਨ ਪ੍ਰੇਮ ਪ੍ਰਭਾਉ ਬਿਨਾ, ਪਤਿ ਸਿਉ ਕਿਨ ਸ੍ਰੀ ਪਦਮਾਪਤਿ ਪਾਏ । ੨੪੫
keet patang kurang bhujangam .
bhoot bhavikh bhavan banai .
dev adev khapai hangmev.
na bhev lakhiou bhram sion bharmai .
beid puran kateb koran.
haseb thakai kar hath na aie .
puran prem prabhaou bina .
pat siou kin sri padmapat paie . (245)

ਆਦਿ ਅਨੰਤ ਅਗਾਧਿ ਅਦੇਖ, ਸੁ ਭੂਤ ਭਵਿੱਖ ਭਵਾਨ ਅਭੈ ਹੈ ।
ਅੰਤਿ ਬਿਹੀਨ ਅਨਾਤਮ ਆਪ , ਅਦਾਗ ਅਦੋਖ ਅਛਿੱਦ੍ ਅਛੈ ਹੈ ।
ਲੋਗਨ ਕੇ ਕਰਤਾ ਹਰਤਾ, ਜਲ ਮੈ ਥਲ ਮੈ ਭਰਤਾ ਪ੍ਰਭ ਵੈ ਹੈ ।
ਦੀਨਦਯਾਲ ਦਇਆਕਰ ਸ੍ਰੀਪਤਿ , ਸੁੰਦਰ ਸ੍ਰੀ ਪਦਮਾਪਤਿ ਏ ਹੈ । ੨੪੬
aad anant agadh adevkh. so bhoot bhavikh bhavan abhai hai
ant biheen anatam aap. adag adokh achhidar achhai hai .
logan ke karta harta. jal mein thal mein bharta prabh vai hai
deen dayal daya kar sripat. sunder sri padmapat ei hai . (246)

The Lord is capable of burning (casting away) all the afflictions and blemishes and crushes Lords of villainous persons . He is the destroyers of the indivisible (unbreakable) persons and assoults those with mighty radiance and maintains those with selfless service and love. Even god Vishnu could not realise His greatness (limits). Even Vedas and katebs (Koran etc.) have described Him as impregnable (beyond their comprehension). The Lord perceives (knows) our hidden differences (discriminations) but does not cease to help sustaining those beings. (244)

The Lord has created all the worms, bees (black), moth, deer, snakes, and present, past and future Times (ages), the gods and demons have been felt frustrated due to their egoism but none could ever gain His secrets, and they were wondering in their illusions.All the religions books including Vedas, purans (Hindu literature) and kateb or Koran (muslim books) have been engaged in various calculations about the Lord's limits (greatness) but finally have given up their efforts without any success. Let us know if anyone, without complete and perfect affection (love) and faith has ever attained the lord (or known his secrets). (245)

The Lord is the source (origin) of all , is limitless beyond our comprehension , devoid of duality , and has been fearless during present past and future times (ages). He has no limits (infinite) is self effulgent, flawless, and free from omissions (mistakes) and is(indestructible) He is the creator and destroyer of all the beings , and maintains (sustains) all the beings on lands or in oceans always . He is the only Lord –sublime, benevolent , kind hearted, great bestower of benedictions , and master (spouse) of Maya (worldy falsehood), with beautiful appearance (form). (246)

ਕਾਮ ਨ, ਕ੍ਰੋਧ ਨ, ਲੋਭ ਨ, ਮੋਹ ਨ, ਨ ਰੋਗ, ਨ ਸੋਗ, ਨ ਭੋਗ, ਨ ਭੈ ਹੈ ।
ਦੇਹ ਬਿਹੀਨ ਸਨੇਹ ਸਭੋ ਤਨ, ਨੇਹ ਬਿਰਕਤ ਅਗੇਹ ਅਛੈ ਹੈ ।
ਜਾਨ ਕੋ ਦੇਤ ਅਜਾਨ ਕੋ ਦੇਤ, ਜ਼ਮੀਨ ਕੋ ਦੇਤ, ਜ਼ਮਾਨ ਕੋ ਦੈ ਹੈ ।
ਕਾਹੇ ਕੋ ਡੋਲਤ ਹੈ ਤੁਮਰੀ ਸੁਧਿ, ਸੁੰਦਰ ਸ੍ਰੀ ਪਦਮਾਪਤਿ ਲੈ ਹੈ । ੨੪੭
kaam na, krodh na , lobh na , moh na ,
na rog, na sog , na bhog na bhai hai .
deh biheen saneh sabhai tan .
heh birkat ageh achhai hai .
jaan ko det ajan ko det .
jameen ko det jaman ko dai hai .
kahai ko dolat hai tumri sudh .
sunder sri padmapat tai hai . (247)

ਰੋਗਨ ਤੇ ਅਰਸੋਗਨ ਤੇ, ਜਲ ਜੋਗਨ ਤੇ ਬਹੁ ਭਾਤਿ ਬਚਾਵੈ ।
ਸੱਤ੍ਰ ਅਨੇਕ ਚਲਾਵਤ ਘਾਵ, ਤਊ ਤਨਿ ਏਕ ਨ ਲਾਗਨ ਪਾਵੈ ।
ਰਾਖਤ ਹੈ ਅਪਨੋ ਕਰੁ ਦੈ ਕਰਿ, ਪਾਪ ਸਮੂਹ ਨ ਭੇਟਨੇ ਪਾਵੈ ।
ਔਰ ਕੀ ਬਾਤ ਕਹਾ ਕਹੋ ਤੋ ਸੌ, ਸੁ ਪੇਟ ਹੀ ਕੇ ਪਟ ਬੀਚ ਬਚਾਵੈ । ੨੪੮
rogan te or sogan te .
jal jogan te boh bhant bchavai .
satar anek chalavat ghav . tou tan ek na lagan pavai .
rakhat ko apno kar dai kar . paap sabhooh na bhetnai pavai .
aur ki baat kaha kahun to sou .
so pet hi ke pat beech bachavai . (248)

ਜੱਛ ਭਜੰਗ ਸੁ ਦਾਨਵ ਦੇਵ, ਅਭੇਵ ਤੁਮੈ ਸਭ ਹੀ ਕਰਿ ਧਿਆਵੈ ।
ਭੂਮਿ ਅਕਾਸ ਪਤਾਲ ਰਸਾਤਲ,ਜੱਛ ਭੁਜੰਗ ਸਭੈ ਸਿਰ ਨਿਆਵੈ ।
ਪਾਇ ਸਕੇ ਨਹੀ ਪਾਰ ਪ੍ਰਭਾ ਹੂੰ ਕੋ ਨੇਤਿ ਹੀ ਨੇਤ ਅਭੇਤ ਬਤਾਵੈ ।
ਖੋਜ ਥਕੇ ਸਭ ਹੀ ਖੁਜੀਆ ਸੁਰ, ਹਾਰ ਪਰਿ ਹਰਿ ਹਾਥਿ ਨ ਆਵੈ । ੨੪੯
jachh bhujang so danav dev .
abhev tumai sabh hi karai dhiavain.
bhoomi akas patal rasatal.
jachh bhujang sbhai sir niavai .
paie nahi sakai nahi paar prabha hun ko .
nait hi nait abhet btavai.
khoj thakai sabh hi khujia sur .
haar parai har hath na avai , (249)

He is free from sexual desires , anger, greed , affection (worldly love) , illness , sadness , and other worldly pleasures and fear. He has no physical form (body) , has affection (love) for all , devoid of worldy love having no (family) abode of His own , and is indestructible. He is bestowing favours to all living beings , all vegetation , those living on land , or those flying in the skies. O human beings ! Why are you worrying (dithering) all the time when the splendidLord sublime is looking after your interests. (247)

The Lord protects us from many ills (afflictions) , woes (bereavements), acreatures of waters (oceans) in many ways (fashions) . With His support even if the enemy strikes many blows (attacks with weapons) , nothing makes any impact on us : The lord protects all of us with his own protective cover (hand) and none of the sins (evil designs) could affect us. O human being ! What to talk of other things even during the child's stay in the mother's womb (before birth) the Lord protects us with helping hand. (248)

O Lord ! All the devil gods (attendants of Kuber) , snakes , demons , and gods are worshipping You due to Your manifestations (without distinction). All the beings (creatures) abiding on land , skies , nether-lands (under world) and hell (lower layers) and devil- gods, snakes etc. all bow in abeisance to you . No one could ever gauge your greatness or its limits, even the Vedas have proclaimed You as infinite (itless) .All the exploring (searching) gods have felt exhausted in their efforts , but theLords secrets have evaded all of them. (none could find his secret) (249)

ਨਾਰਦ ਸੇ ਚਤੁਰਾਨਨ ਸੇ, ਰੁਮਨਾਰਿਖ ਸੇ, ਸਭਹੂ ਮਿਲਿ ਗਾਇਓ ।
ਬੇਦ ਕਤੇਬ ਨ ਭੇਦ ਲਖਿਓ, ਸਭ ਹਾਰਿ ਪਰੇ ਹਰਿ ਹਾਥਿ ਨ ਆਇਓ ।
ਪਾਇ ਸਕੇ ਨਹੀ ਪਾਰ ਉਮਾਪਤਿ, ਸਿੱਧ ਸਨਾਥ ਸਨੰਤਨ ਧਿਆਇਓ ।
ਧਿਆਨ ਧਰੋ ਤਿਹ ਕੋ ਮਨ ਮੈ, ਜਿਹ ਕੋ ਅਮਿਤੋਜ ਸਭੈ ਜਗ ਛਾਇਓ । ੨੫੦
narad se chatranan se .
rumnarikh se sabhu mil gaiaou .
beid kateb na bhed lakhiou .
sabh haar parai har hath na aiyou.
pai sakai nahi paar umapat .
sidh sanath sanatan dhiaiou .
dhian dharai trh ko man mein .
jeh ko amitoj sabhai jag chhaiou . (250)

ਬੇਦ ਪੁਰਾਨ ਕਤੇਬ ਕੁਰਾਨ ਅਭੇਦ ਨ੍ਰਿਪਾਨ ਸਭੈ ਪਚਿਹਾਰੈ ।
ਭੇਦ ਨ ਪ'ਇ ਸਕਿਓ ਅਨਭੇਦ ਕੋ, ਖੇਦਤ ਹੈ ਅਨਛੇਦ ਪੁਕਾਰੇ ।
ਰਾਗ ਨ ਰੂਪ ਨ ਰੇਖ ਨ ਰੰਗ, ਨ ਸਾਕ ਨ ਸੋਗ ਨ ਸੰਗ ਤਿਹਾਰੇ ।
ਆਦਿ ਅਨਾਦਿ ਅਗਾਧਿ ਅਭੇਖ, ਅਦ੍ਵੈਖ ਜਪਿਓ ਤਿਨ ਕੁਲਤਾਰੇ । ੨੫੧
beid puran kateb koran. abhed parpan sabhai pach harai .
bhed na paie sakiou anbhed ko. khedat hai anchhed pukarai.
raag na roop na rekh na rung. na saak na sig na sung tiharai.
aad anad agadh avekh advaikh japiou tin hi kul tarai . (251)

ਤੀਰਥ ਕੋਟ ਕੀਏ ਇਸਨਾਨ, ਦੀਏ ਬਹੁ ਦਾਨ ਮਹਾ ਬ੍ਰਤ ਧਾਰੇ ।
ਦੇਸ ਫਿਰਿਓ ਕਰ ਭੇਸ ਤਪੋਧਨ ,ਕੇਸ ਧਰੇ ਨ ਮਿਲੇ ਮਿਲੇ ਹਰਿ ਪਿਆਰੇ ।
ਆਸਨ ਕੋਟ ਕਰੇ ਅਸਟਾਗ ਧਰੇ ਬਹੁਤ ਨਿਆਸ ਕਰੇ ਮੁਖ ਕਾਰੇ ।
ਦੀਨ ਦਇਆਲ ਅਕਾਲ ਭਜੇ ਬਿਨੁ, ਅੰਤ ਕੋ ਅੰਤ ਕੇ ਧਾਮ ਸਿਧਾਰੇ । ੨੫੨
tirath kot kiai isnan . diai boh daan maha brat dharai .
des phiriou kar bhes tpodhan. kes dharai na miliai har piarai.
asan kot krai astang dharai. boh nias karai karai mukh karai.
deen dayal akal bhajai bin ant ko ant ke dham sidharai. (252)

All the persons (including) like Narad ,god Brahma and Rishi Romchrashan have sungtogether the praises of the Lord , the readers of Vedas and Katebs (Koran etc.) have not realised (seen) the Lord , as all have got tired oftheir efforts but without success , and none has been able to attain the Lord . His greatness or limits have not been known by anyone . His limits have not been realised by Shiva (god) . Even the Sidhas , Naths(mendicants) including (god) Brahma's sons recited Lords Name (simran) . O humanbeing ! Try to worship the Lord (remember) in your mind (recite His Name), as His inmeasureable radiance is pervading the whole Universe. (250)

Vedas , Puranas , Katebs , Koran and Kings have been trying to realise the impregnable lord and got tired of their efforts (without success). They were distressed and painied to remember the Prime-soul (The Lord) with the name of impregnable Lord, who has no signs and symptoms nor any merriment fun, colour , who has no relations or associates norsorrow, but the land is always by our side. The person, who remembers (worships) the ab initio Lord, without any beginning , incomprehensible, without any robe, (dress), the committed and impregnable (lord) is enabled to help his whole clan (family members) to cross this osean of life successfully. (251)

Even if someone (living being) were to have a bath at many (millions of Hindu) holy places of pilgarimage, or to give alms in a big way, and keeps many fasts, or to roam around foreign lands in the garb of an ascetic or grows (keeps) tufts of hair on his head, he is not able to realise the Lord (The beloved Lord) Even if someone were to perform Yoga , or to renounce the whole world, and to blacken his face like foolish sadhus (saints) but does not worship the lord-benevolent with deathless form, he is thrown into hell (the place of Yama). (252)

ਤਵ ਪ੍ਰਸਾਦਿ । ਕਬਿੱਤ

ਅਤ੍ ਕੇ ਚਲੱਯਾ, ਛਿਤ੍ ਕੇ ਛਤ੍ ਕੇ ਧਰੱਯਾ,
ਛਤ੍ਧਾਰੀਓ ਕੇ ਛਲੱਯਾ, ਮਹਾ ਸਤ੍ਰਨ ਕੇ ਸਾਲ ਹੈ ।
ਦਾਨ ਕੇ ਦਿਵੱਯਾ, ਮਹਾ ਮਾਨ ਕੇ ਬਢਯਾ ,
ਅਵਸਾਨਾ ਕੇ ਦਵੱਯਾ ਹੈ, ਕਟੱਯਾ ਜਮ ਜਾਲ ਹੈ ।
ਜੁੱਧ ਲੇ ਜਿਤੱਯਾ, ਅਉ ਬਿਰੁਧ ਕੇ ਮਿਟਯਾ,
ਮਹਾ ਬੁੱਧ ਕੇ ਦਿਵੱਯਾ, ਮਹਾ ਮਾਨ ਹੂੰ ਕੇ ਮਾਨ ਹੈ ।
ਗਿਆਨ ਹੂੰ ਕੇ ਗਿਆਤਾ,ਮਹਾ ਬੁਧਿੱਤਾ ਕੇ ਦਾਤਾ ਦੇਵ ,
ਕਾਲ ਹੂੰ ਕੇ ਕਾਲ, ਮਹਾ ਕਾਲ ਹੂੰ ਕੇ ਕਾਲ ਹੈ । ੨੫੩

Tav prasad . Kabit

atar ke chaliya chhitar chhatar ke dhariya .
chhatardhariou ke chhaliya , maha satran ke saal hai .
daan ke daviya maha maan ke badhaya .
avsana ke daviya hai katya jam jaal hain.
judh ke jatiya aou brodh ke miteya.
maha budh ke deviya mahan maan hun ke maan hain .
gayan hun ke giata maha budhita ke daaa dev .
kaal hun ke kaal maha kaal hun ke kaal hain . (253)

ਪੂਰਬੀ ਨ ਪਾਰ ਪਾਵੈ, ਹਿੰਗੁਲਾ ਹਿਮਾਲੇ ਧਿਆਵੈ,
ਗੋਰਿ ਗਰਦੇਜੀ ਗੁਨ ਗਾਵੈ ਤੇਰੇ ਨਾਮ ਹੈ ।
ਜੋਗੀ ਜੋਗ ਸਾਧੈ, ਪਉਨ ਸਾਧਨਾ ਕਿਤੇਕ ਬਾਧੈ ,
ਆਰੱਬ ਕੇ ਆਰੱਬੀ ਅਰਾਧੇ ਤੇਰੇ ਨਾਮ ਹੈ ।
ਫਰਾ ਕੇ ਫ਼ਿਰੰਗੀ ਮਾਨੇ, ਕੰਧਾਰੀ ਕੁਰੈਸ਼ੀ ਜਾਨੈ,
ਪੱਛਮ ਕੇ ਪੱਛਮੀ ਪਛਾਨੈ ਨਿਜ ਕਾਮ ਹੈ ।
ਮਰਹਟਾ ਮਘੇਲੇ,ਤੇਰੀ ਮਨ ਸੋ ਤਪੱਸਿਆ ਕਰੈ ,
ਦਿੜ੍ਹਵੈ, ਤਿਲੰਗੀ ਪਹਚਾਨੇ ਧਰਮ-ਧਾਮ ਹੈ । ੨੫੪

purbi na paar pavai hingla himalai dhiavain .
gore gardeji gunn gavai terai naam hain .
jogi jog sadhain paun sadhna kitek bandhain .
arab ke arabi aradhai terai naam hain .
pharan ke pharang manai kandhari kuraishi janain .
pachham ke pachhmi pachhanai nij kaam hain .
marhatta maghelai teri manso tapasia karain .
drirvain tilangi pehchanai dharam-dham hain. (254)

"By The Grace Of Lord"

Kabit

O lord ! you are managing great fireworks, occupying the throne of a king with a canop overhead (of land), or deceiving (hoodwin king) the Kings, or subdoing the powerful enemies. You are capable of giving alms, increasing your might (pride) among others, bestowing sense and wisdom on us, and casting away the noose of Yama (god of death). You are winning wars removing the opposition, imparting great intelligence and wisdom to us, and the pride of all powerful (and proud) persons. You are having all the knowledge (omni-scient), giver of great intelligence or wisdom (to us), the killer of the god of death and the death of god of death even. (253)

O Lord ! The inhabitants of East have not been able to realise Your Greatness (limits), the (Hinglaj) inhabitants of Makran area and the Himalayan regions have worshipped You. Gore and Gurdeji (the resident of these areas) have been singing Your praises, whereas the Yogi's are engaged in Yoga (Yogic exercises) in order to placate You. there are many person practising PranaYam (worshippers of air) and the arabic people belonging to Arab countries have been engaged in reciting Your Name. The French people of France worship You , while Kandhari and Qureshi people also have faith in You, whereas the inhabitants of Western countries have also been busy in reciting Your Name, considering it as their main motive in life . the inhabitants of Maharashtra, and residents of Madhya Pradesh have been worshipping You with full concentration of mind, even the residents of Andhra and Telangana have known You as the centre of worship (religious duty) . (254)

ਬੰਗ ਕੇ ਬੰਗਾਲੀ, ਫਿਰਹੰਗ ਕੇ ਫਿਰੰਗਾ ਵਾਲੀ,
ਦਿੱਲੀ ਕੇ ਦਿਲਵਾਲੀ, ਤੇਰੀ ਆਗਿਆ ਮੈ ਚਲਤ ਹੈ ।
ਰੋਹ ਕੇ ਰੁਹੇਲੇ, ਮਾਘ ਦੇਸ ਕੇ ਮਘੈਲੇ ਬੀਰ ,
ਬੰਗਸ਼ੀ ਬੁੰਦੇਲੇ ਪਾਪ ਪੁੰਜ ਕੋ ਮਲਤ ਹੈ ।
ਗੋਖਾ ਗੁਨ ਗਾਵੈ, ਚੀਨ ਮਚੀਨ ਕੇ ਸੀਸ ਨਯਾਵੈ ,
ਤਿੱਬਤੀ ਧਿਆਇ,ਦੋਖ ਦੇਹ ਕੇ ਦਲਤ ਹੈ ।
ਜਿਨੈ ਤੋ ਹੀ ਧਿਆਇਓ, ਤਿਨੈ ਪੂਰਨ ਪ੍ਰਾਪਤ ਪਾਇਓ ,
ਸਰਬ ਧਨ ਧਾਮ, ਫਲ ਫੂਲ ਸੋ ਫਲਤ ਹੈ । ੨੫੫
bang ke bangali phirhung ke phiranga vali .
dilli ke dil vali teri agya mein chalat hain .
roh ke rohaile maagh des ke maghelai bir .
bangsi bundelai paap punj ko malat hain .
gokha gunn gavai cheen macheen ke sees niavain .
tibati dhiaie dokh de ke dalat hain .
jonai tohai dhiaiou tinai puran prapat paiou .
sarab dhan dham phal phool so (n) phalat hain . (255)

ਦੇਵ ਦੇਵਤਾਨ ਕੋ, ਸੁਰੇਸ਼ ਦਾਨਵਾਨ ਕੋ ,
ਮਹੇਸ਼ ਗੰਗ-ਧਾਨ ਕੋ, ਅਭੇਸ ਕਹਿਅਤੁ ਹੈ ।
ਰੰਗ ਮੇ ਰੰਗੀਨ, ਰਾਗ ਰੂਪ ਮੈ ਪ੍ਰਬੀਨ ,
ਔਰ ਕਾਹੂ ਪੈ ਨ ਦੀਨ , ਸਾਧ –ਅਧੀਨ ਕਹੀਅਤੁ ਹੈ ।
ਪਾਈਐ ਨ ਪਾਰੁ, ਤੇਜ ਪੁੰਜ ਮੈ ਅਪਾਰ ,
ਸਰਬ ਬਿੱਦਿਆ ਕੇ ਉਦਾਰ ਹੈ, ਅਪਾਰ ਕਹੀਅਤ ਹੈ ।
ਹਾਥੀ ਕੀ ਪੁਕਾਰ ਪਲ ਪਾਛੇ ਪਹੁੰਚਤ, ਤਾਹਿ ,
ਚੀਟੀ ਕੀ ਚਿੰਘਾਰ, ਪਹਿਲੇ ਹੀ ਸੁਨੀਅਤੁ ਹੈ । ੨੫੬
dev devtan ko suresh danvan ko .
mahes gang-dhan ko abhes kahiat hain .
rung mein rangeen raag roop mein parbeen.
our kahun pai na deen sadh-adheen kahiat hain .
paieeeai na paar tej punj mein apar .
sarab bidia ke udar hain apar kahiat hain.
hathi ki pukar pal pachhaipohchant tahain .
chiti ki chinghar pehle hi suniat hain . (256)

The Bangalies of the province of Bangal, the British of England, and the Diliwalas of Dehli etc. have been following Your Will only. (worshipped You). the Rohaillas of Rohilkhand, the residents of Madhya Pradesh (maghelas) and Bangalis or the warriors of Bundhel Khand have worshipped You by reciting Your Name and cast away all their sins (by Your worship). The Gorkhas also sing your praises, the residents of China and Indo-China also bow their heads in Your worship while the Tibetans of Tibet get rid of all their affliction and will (of their body) by worshipping You. O Lord ! whosoever have worshipped You, have realised the radiant might of your Greatness and they have gained all the treasures of life (including) flowers, fruits, and wealth. (255)

You have shown Yourself as Shiva for Imparting knowledge to the gods Brahaspati and killing of demons, or to appear in the form of king Indra or Ganga, though youare known as formless (free of any garb) you are engaged in worldly pleasures, involved in fun and frolic, but never subservient to any power, though you are supposed to be controlled by Your saints, (under their sway) no one has known your limits (other end), O Lord 1 You are the embodiment of all power and might, and master of all studies (education) and are known as infinite or limitlees. You are caring for the request of an ant earlier than the trumpeting of an elephant (You are bothered about the prayers of helpless or mighty people equally). (256)

ਕੇਤੇ ਇੰਦ੍ ਦੁਆਰ ਕੇਤੇ ਬ੍ਰਹਮਾ ਮੁਖਚਾਰ ,
ਕੇਤੇ ਕ੍ਰਿਸ਼ਨਾ ਅਵਤਾਰ, ਕੇਤੇ ਰਾਮ ਕਹੀਅਤੁ ਹੈ ।
ਕੇਤੇ ਸਸੀ ਰਾਸਿ ਰਾਸੀ , ਕੇਤੇ ਸੂਰਜ ਪ੍ਰਕਾਸ਼ੀ ,
ਕੇਤੇ ਮੁੰਡੀਆ ਉਦਾਸੀ , ਜੋਗ ਦੁਆਰਿ ਦਹੀਅਤ ਹੈ ।
ਕੇਤੇ ਮਹਾਦੀਨ ਕੇਤੇ ਬਿਆਸ ਸੇ ਪ੍ਰਬੀਨ ,
ਕੇਤੇ ਕੁਮੇਰ ਕੁਲੀਨ , ਕੇਤੇ ਜੱਛ ਕਹੀਅਤੁ ਹੈ ।
ਕਰਤੇ ਹੈ ਬਿਚਾਰ, ਪੈ ਨ ਪੂਰਨ ਕੋ ਪਾਵੈ ਪਾਰ ,
ਤਾ ਹੀ ਤੇ ਅਪਾਰ, ਨਿਰਾਧਾਰ ਲਹੀਅਤ ਹੈ । ੨੫੭
ketai inder duar ketai brahma mukhchar .
ketai krisna avtar ketai Ram kahiat hai.
ketai sas rasi ketai suraj parkasi .
ketai mundia udasi jog duar dahiat hai .
ketai mahadeen ketai bias se parbeen .
ketai kumer kuleen ketai jachh kahiat hai .
kartai hain bichar pai na puran ko pavai paar .
ta(n) hi te apar niradhar lahiat hai . (257)

ਪੂਰਨ ਅਵਤਾਰ , ਨਿਰਾਧਾਰ ਹੈ, ਨ ਪਾਰਾਵਾਰ ,
ਪਾਈਐ ਨ ਪਾਰ, ਪੈ ਅਪਾਰ ਕੈ ਬਖਾਨੀਐ ।
ਅਦ੍ਵੈ ਅਬਿਨਾਸੀ ਪਰਮ ਪੂਰਨ ਪ੍ਰਕਾਸ਼ੀ,
ਮਹਾਰੂਪ ਹੂੰ ਕੇ ਰਾਸ਼ੀ ਹੈ, ਅਨਾਸੀ ਕੈ ਕੈ ਮਾਨੀਐ ।
ਜੰਤ੍ ਹੂੰ ਨ ਜਾਤਿ ਜਾ ਕੀ, ਬਾਪ ਹੂੰ ਨ ਮਾਇ ਤਾ ਕੀ ,
ਪੂਰਨ ਪ੍ਰਭਾ ਕੀ ਸੁਛਟਾ ਕੈ ਅਨੁਮਾਨੀਐ ।
ਤੇਜ ਹੂੰ ਕੋ ਤੰਤ੍ ਹੈ , ਕਿ ਰਾਜਸੀ ਕੋ ਸਰੁ ਹੈ ,
ਮੋਹਨੀ ਕੋ ਮੰਤ੍ ਹੈ , ਨਿਜੰਤ੍ ਕੈ ਕੈ ਜਾਨੀਐ । ੨੫੮
puran avtar niradhar hai na paravar .
paieeai na paar pai apar kai bakhaniai .
adaiv abnasi param puran parkashi .
maha roop hun kai rasi hai ,anasi kai kai maniai .
jantar hun na jaat ja ki ,baap hun na maie ta ki .
puran prabha ki suchhta kai anumaniai.
tej hun ko tantar hai , ki rajsi ko sar hai .
mohini ko mantar hai nijantar kai kai janiai . (258)

Many kings like Indra, many (gods) Brahmas with four heads various Krishnas and Ramas as Your incarnations are standing guard at Your gates (are in your attendance). Many moons with different phases, plenty of suns throwing light (shining with radiance) and many Udasis, Sanyasis, Yogis (mendicants of all kinds) are waiting in Your attendance with fires lit around them. any Mahamads (Mahadin) or many Vas like Scholers, many others known as Kuber ,Kuleensor devil gods are engaged in your worship, but none of them have realised Your greatness, or Lords secrets. assuch you are known as infinite and the support . (257)

O Lord ! Being a perfect in carnation even, you are unsupported, as your limits (greatness) of vastness cannot be ascertained neither the other end of your greatness is known, so you are known to be infinite. You are free from duality (and peerless) indestructible with a complete and perfect radiance. You are the treasure of the greatest form (appearance) and should be known as beyond as extinction . You have no frame work (configration), being without caste or creed and having no father or mother (parents). You should be understood as having a perfect and brilliant flame of light. You are a spell of lustrous manifestation, and a magical spell of statesmanship, and having the charm of fascinating power or You are understood to be the the motivator of all beings . (258)

ਤੇਜ ਹੂੰ ਕੋ ਤਰੁ ਹੈ, ਕਿ ਰਾਜਸੀ ਕੋ ਸਰੁ ਹੈ,
ਸੁੱਧਤਾ ਕੋ ਘਰੁ ਹੈ, ਕਿ ਸਿੱਧਤਾ ਕੀ ਸਾਰ ਹੈ ।
ਕਾਮਨਾ ਕੀ ਖਾਨ ਹੈ, ਕਿ ਸਾਧਨਾ ਕੀ ਸ਼ਾਨ ਹੈ,
ਬਿਰੱਕਤਤਾ ਕੀ ਬਾਨ ਹੈ, ਕਿ ਬੁੱਧਿ ਕੋ ਉਦਾਰ ਹੈ ।
ਸੁੰਦਰ ਸਰੂਪ ਹੈ, ਕਿ ਭੂਪਨ ਕੋ ਭੂਪ ਹੈ,
ਕਿ ਰੂਪ ਹੂੰ ਕੋ ਰੂਪ ਹੈ, ਕੁਮੱਤਿ ਕੋ ਪ੍ਰਹਾਰੂ ਹੈ ।
ਦੀਨਨ ਕੋ ਦਾਤਾ ਹੈ, ਗਨੀਮਨ ਕੋ ਗ਼ਾਰਕ ਹੈ,
ਸਾਧਕ ਕੋ ਰੱਛਕ ਹੈ, ਗੁਨਨ ਕੋ ਪਹਾਰੁ ਹੈ । ੨੫੯
tej hun ko tar hain ke rajsi ko sar hai .
sudhata ko ghar hai ke sidhta ki saar hai .
kamna ki khan hai ke sadhana ki saan hai.
birkatata ki baan hain ke budh ko udar hai
sundar sarup hain ke bhupan ko bhup hai .
ke roop hun ke roop hain ke kamat ko parhar hai.
deenan ko daata hai ganiman ko garak hai.
sadhak ko rachhak hai gunan ko pahar hai . (259)

ਸਿਧਿ ਕੋ ਸਰੂਪ ਹੈ, ਕਿ ਬੁੱਧਿ ਕੋ ਬਿਭੂਤਿ ਹੈ,
ਕਿ ਕ੍ਰੋਧ ਕੋ ਅਭੂਤ ਹੈ, ਕਿ ਅੱਛੇ ਅਬਿਨਾਸੀ ਹੈ ।
ਕਾਨ ਕੋ ਕੁਨਿੰਦਾ ਹੈ, ਕਿ ਖ੍ਵੂਬੀ ਕੋ ਦਿਹੰਦਾ ਹੈ,
ਗਨੀਮਨ ਗਰਿੰਦਾ ਹੈ, ਕਿ ਤੇਜ ਕੋ ਪ੍ਰਕਾਸੀ ਹੈ ।
ਕਾਲ ਹੂੰ ਕੇ ਕਾਲ ਹੈ, ਕਿ ਸੱਤ੍ਰਨ ਕੇ ਸਾਲ ਹੈ,
ਕਿ ਨਿਤ੍ਰਨ ਕੋ ਪੋਖਤ ਹੈ, ਕਿ ਬ੍ਰਿਧਤਾ ਕੇ ਬਾਸੀ ਹੈ ।
ਜੋਗ ਹੂੰ ਕੋ ਜੰਤ੍ਰ ਹੈ, ਕਿ ਤੇਜ ਹੂੰ ਕੋ ਤੰਤ੍ਰ ਹੈ,
ਕਿ ਮੋਹਨੀ ਕੋ ਮੰਤ੍ਰ ਹੈ , ਕਿ ਪੂਰਨ ਪ੍ਰਕਾਸ਼ੀ ਹੈ । ੨੬੦
sidh ko saroop hai ke bhud ko bibhoot hai .
ke karudh ko abhoot hai ke achhai abinasi hai .
kaan ko kuninda hai ke khubi ko dihinda hai .
ganiman garinda hai ke tej ko parkasi hai .
kaal hun ke kaal hai satran ke saal hai .
ke nitran ko pokhat hai ke bridhata ke basi hai .
jog hun ke jantar hai ke tej hun ke tantar hai .
ke mohini ko mantar hai ke puran parkasi hai . (260)

O lord ! You are like a great tree of radiant light or a dynamic tank (lake) statesmanship, or the house (abode) of purity or You are the net result of all the occult powers. You are the mine (source) of desires (passions) or the code of conduct for spiritual attainment or having the tendencies of renunciation (free from worldy desires) or you have a generous (liberal) mind (intellectual). You have a beautiful form (appearance) or the king of kings, or the form of beauty and the desroyer of wickedness. You are the benevolent Lord (bestower) of helpless people, or the desroyer of enemies, or the protector of the saints or a mountains of (source of) goodness (virtues). (259)

O Lord ! You are representing salvation (spiritual power) or the wealth of intelligence or the elemination of wrath (anger) or You are immortal and indestructible. You are the executor of various (actions) functions and the bestower of specialisation (perfection) or the destroyer of foes (enemies) or the manifestor of radiance (brilliance). You are causing death of the god of death, or inflicting, injuries (pain) to the enemies and nourishing the friends. You are the source (origin) of promotion(extention) and the spell of enlightenment or the (magic) charm of fascination and a perfect manifestation (enlightenment) (260)

ਰੂਪ ਕੋ ਨਿਵਾਸ ਹੈ , ਕਿ ਬੁੱਧਿ ਕੋ ਪ੍ਰਕਾਸ਼ ਹੈ ,
ਕਿ ਸਿੱਧਤਾ ਕੋ ਬਾਸ ਹੈ, ਕਿ ਬੁੱਧਿ ਹੂੰ ਕੋ ਘਰ ਹੈ ।
ਦੇਵਨ ਕੋ ਦੇਵ ਹੈ , ਨਿਰੰਜਨ ਅਭੇਵ ਹੈ ,
ਅਦੇਵਨ ਕੋ ਦੇਵ ਹੈ, ਕਿ ਸੁਧੱਤਾ ਕੋ ਸਰੁ ਹੈ ।
ਜਾਨ ਕੋ ਬਚੱਯਾ ਹੈ, ਇਮਾਨ ਕੋ ਦਿਵੱਯਾ ਹੈ ,
ਜਮਜਾਲ ਕੋ ਕਟੱਯਾ ਹੈ, ਕਿ ਕਾਮਨਾ ਕੋ ਕਰੁ ਹੈ ।
ਤੇਜ ਕੋ ਪ੍ਰਚੰਡ ਹੈ, ਅਖੰਡਣ ਕੋ ਖੰਡ ਹੈ ,
ਮਹੀਪਨ ਕੋ ਮੰਡ ਹੈ, ਕਿ ਇਸਤ੍ਰੀ ਹੈ ਨ ਨਰ ਹੈ । ੨੬੧
roop ko nivas hai ke budh ko parkas hai .
ke sidhata ko bas hai ke budh hun ke ghar hai .
devan ko dev hai niranjan abhev hai .
adevan ko dev hai ke sudhata ko sar hai .
jaan ko bacheiya hai eman ko diveiya hai .
jamjaal ko kataya hai kamna ko karai .
tej ko parchand hai akhandan ko khand hai .
mahipan ko mand hai ke istri hai na nar hai . (261)

ਬਿਸ੍ਵ ਕੋ ਭਰਨ ਹੈ , ਕਿ ਆਪਦਾ ਕੋ ਹਰਨ ਹੈ ,
ਕਿ ਸੁਖ ਕੋ ਕਰਨ ਹੈ, ਕਿ ਤੇਜ ਕੋ ਪ੍ਰਕਾਸ ਹੈ ।
ਪਾਈਐ ਨ ਪਾਰ, ਪਾਰਾਵਾਰ ਹੂੰ ਕੋ ਪਾਰ ਜਾ ਕੋ ,
ਕੀਜਤ ਬਿਚਾਰ, ਸੁਬਿਚਾਰ ਕੋ ਨਿਵਾਸ ਹੈ ।
ਹਿੰਗੁਲਾ ਮਿਹਾਲੈ ਗਾਵੈ , ਹਬਸੀ ਹਲਬੀ ਧਿਆਵੈ,
ਪੂਰਬੀ ਨ ਪਾਰ ਪਾਵੈ, ਆਸਾ ਤੇ ਅਨਾਸ ਹੈ ।
ਦੇਵਨ ਕੋ ਦੇਵ, ਮਹਾਦੇਵ ਹੂੰ ਕੀ ਦੇਵ ਹੈ ,
ਨਿਰੰਜਨ ਅਭੇਵ ਨਾਥ, ਅਦ੍ਵੈ ਅਬਿਨਾਸਿ ਹੈ । ੨੬੨
bisav ko bharam hai ke apda ko haran hai .
ke sukh ko karan ke tej ko parkas hai .
paieeai na paar paravar hun ko paar ja koi .
keejat bichar subchar ko nivas hai .
hingla mihalai gavai habsi halbi dhiavai .
purabi na paar pavai asa te anas hai .
devan ke dev mahadev hun ke dev hai .
niranjan abhev naath adaiv abinas hai . (262)

O Lord ! You are the source of beautyor the manifestation of itelligence,or the abide salvation of (spiritual power) or the destination of intelligence. You are the god of gods (greatest god) or free from worldy falsehood (Maya) and discrimination or the head (god) of demons are the tank of perfection (competence). You are the protector of lives of saints and the bestower of faith (integrity) and the killer of god of death or the cause of fulfilling worldly desires . You are intensifying the enlightenment (brilliance) or the destructor of indivisible ones, and the instrument of installing kings (kings-maker) and neither you have male form nor a female one. (261)

You are the sustainer of whole Universe, or the destroyer of all pain and afflictions , or the cause of bringing joy and comforts, or the manifestation of light and knowledge. No one knows the end of time (Your Greatness or Vastness) and on consideration Ypu are found to be the source of all thoughts and contemplation.The residents of Hinglaj and Himalaya, all sing your praises . The Negroes and residents of Iran (Persia) all worship You , while the people of East have not known (found) Your limits.You are free from from all sorts of hopes. You are the god of gods, and the head of god of gods (Shiva). You are the only Master of all, free from Maya, (worldy falsehood), discrimination, duality, and free from extintion (destruction) also. (262)

ਅੰਜਨ ਬਿਹੀਨ ਹੈ , ਨਿਰੰਜਨ ਪ੍ਰਬੀਨ ਹੈ,
ਕਿ ਸੇਵਕ ਅਧੀਨ ਹੈ , ਕਟੱਯਾ ਜਮ-ਜਾਲ ਕੇ ।
ਦੇਵਨ ਕੇ ਦੇਵ , ਮਹਾਦੇਵ ਹੂੰ ਕੇ ਦੇਵ ਨਾਥ,
ਭੂਮਿ ਕੇ ਭਜੱਯਾ ਹੈ, ਮੁਹਿਯਾ ਮਹਾ ਬਾਲ ਕੇ ।
ਰਾਜਨ ਕੇ ਰਾਜਾ, ਮਹਾਸਾਜ ਹੂੰ ਕੇ ਸਾਜਾ,
ਮਹਾ ਜੋਗ ਹੂੰ ਕੇ ਜੋਗ ਹੈ, ਧਰੱਯਾ ਦ੍ਰੁਮ-ਛਾਲਾ ਕੇ ।
ਕਾਮਨਾ ਕੇ ਕਰੁ ਹੈ, ਕੁੱਬੁਧਿਤਾ ਕੋ ਹਰਿ ਹੈ,
ਕਿ ਸਿੱਧਤਾ ਕੇ ਸਾਥੀ ਹੈ, ਕਿ ਕਾਲ ਹੈ ਕੁਚਾਲ ਕੇ । ੨੬੩
anjan biheen hain niranjan parveen hain.
ke sevak adheen hain kataya jamjal ke.
devan ke dev mahadev hun ke dev nath.
bhoom ke bhajeiya hain muhiya mahabal ke.
rajan ke raja mahasaj hun kai saja.
mahajog hun ke jog hai dhariya drumchhal ke.
kamana ke kar hai kubhta ko har hai.
ke sidhta ke sathi hai ke kaal kuchal hai. (263)

ਛੀਰ ਕੈਸੀ ਛੀਰਾਵਧਿ ,ਛਾਛ ਕੈਸੀ ਛਤ੍ਰਾਨੇਰ,
ਛਪਾਕਰ ਕੈਸੀ ਛਬਿ , ਕਾਲਇੰਦ੍ਰ ਕੇ ਕੂਲ ਕੈ ।
ਹੰਸਨੀ ਸੀ ਸੀਹਾ ਰੂਮ ਜੀਰਾ ਸੀ ਹੁਸੈਨਾਬਾਦ,
ਗੰਗਾ ਕੈਸੀ ਧਾਰ , ਚਲੀ ਸਾਤੋ ਸਿੰਧ ਰੂਲ ਕੈ ।
ਪਾਰਾ ਸੀ ਪਲਾਊ-ਗਢ, ਰੂਪਾ ਕੈਸੀ ਰਾਮਪੁਰ,
ਸ਼ੋਰਾ ਸੀ ਸੁਰੰਗਾਬਾਦ, ਨੀਕੇ ਨਹੀ ਝੂਲ ਕੈ ।
ਚੰਪਾ ਸੀ ਚੰਦੇਰੀ ਕੋਟ , ਚਾਦਨੀ ਸੀ ਚਾਦਾਗੜੀ,
ਕੀਰਤਿ ਤਿਹਾਰੀ ਰਹੀ ਮਾਲਤੀ ਸੀ ਫੂਲ ਕੈ । ੨੬੪
chheer kaisi chheerabadh chhas kaisi chhatraner .
chhapakar kaisi chhab kalindar ke kool ke .
hansini si siha room hira see husainabad.
ganga kaisi dhaar chali satai sidh rool ke
para si palaou-gad rupa kaisi rampur .
shora si surangabad neekai nahi jhool kai .
champa si chanderi kot chandani si chandagarh .
keerat tihari rehimalat si phool kai . (264)

O Lord ! You are free from any blemish , and being free from Maya (worldy falsehood) .You are skilful (expert) in everything. You are under the control of Your devotees (worshippers) and you are capable of cutting of their bondage of Yama (noose of the god of death). You are the god of gods and the god of the greatest god (Shiva). You are enjoying the worldly things and could enamour Your disciples. You are the king of kings, and the beauty of all embellishments. You are the Yogi of the greatest Yogis and are wearing the role of bark of trees . You are capable of fulfilling all our desires and removing all our vicious thoughts. You are the master of all occult powers (conroller) and eliminate all our vicious tricks. (dextrous moves). (263)

O Lord ! Your glory (reputation) is like the milk of Chhir ocean or the butter-milk og the land of soverign (chhatarpur), or the beauty of the moon on the banks of Jamuna (river), or like the swan (she swan) of the land of seeharoom or the jewel of Husainabad and underscoring (bringing to shame) the collective beauty of seven seas, or the currents (flowing) of river Ganga .or the mercury of palaou garh (unstable) or the silver of Rampur, or like the chamba in the fort of chanderi, or the moon lit night of chandagarh, infact Your beauty and glory is spread all over like the flower of Malti. (264)

ਫਟਕ ਸੀ ਕੈਲਾਸ ਕਨਾਉਗੜ ਕਾਸੀਪੁਰ ,.
ਸ਼ੀਸ਼ਾ ਸੀ ਸੁਰੰਗਾਬਾਦਿ ਨੀਕੈ ਸੋਹੀਅਤੁ ਹੈ ।
ਹਿਮਾ ਸੀ ਹਿਮਾਲੈ , ਹਰ ਹਾਰ ਸੀ ਹਲਵਾ ਨੇਰ ,
ਹੰਸ ਕੈਸੀ ਹਾਜੀਪੁਰ , ਦੇਖੇ ਮੋਹੀਅਤ ਹੈ ।
ਚੰਦਨ ਸੀ ਚੰਪਾਵਤੀ , ਚੰਦ੍ਰਮਾ ਸੀ ਚੰਦ੍ਰਾਗਿਰ ,
ਚਾਦਨੀ ਸੀ ਚਾਦਾਗੜ ਜਉਨ ਜੋਹੀਅਤੁ ਹੈ ।
ਗੰਗਾ ਸਮ ਗੰਗਧਾਰਿ, ਬਕਾਨਿ ਸੀ ਬਿਲੰਦਾਬਾਦਿ ,
ਕੀਰਤਿ ਤਿਹਾਰਿ ਸੀ ਉਜੀਆਰੀ ਸੋਹਅਤ ਹੈ । ੨੬੫
phatak si kailas kamaongarh kasipur .
seesa si surangabad neekai sohiat hai .
hima si himalai har haar si halba ner .
hans kaisi hajipur dekhai mohiat hai .
chandan si champavati chanderma si chandragir .
chandini si chandagarh jaun johiat hai .
ganga sum ganga dhar bakan si bilandabad .
keerat tihaari si ujiari sohat hai . (265)

ਫਾਰਸੀ ਫਿਰੰਗੀ, ਫਰਾਸੀਸ ਕੇ ਦੁਰੰਗੀ ,
ਮਕਰਾਨ ਕੇ ਮਿਦ੍ਰੰਗੀ ਤੇਰੇ ਗੀਤ ਗਾਈਅਤੁ ਹੈ ।
ਭੱਖਰੀ ਕੰਧਾਰੀ, ਗੋਰਿ ਗੱਖਰੀ ਗਰਦੇਜਾਚਾਰੀ ,
ਪਉਨ ਕੇ ਅਹਾਰੀ,ਤੇਰੇ ਨਾਮੁ ਧਿਆਈਅਤੁ ਹੈ ।
ਪੂਰਬ ਪਲਾਊ ਕਾਮਰੂਪ ਅਉ ਕਨਾਊ ,
ਸਰਬ ਠਉਰ ਮੈ ਬਿਰਾਜੇ, ਜਹਾ ਜਹਾ ਜਾਈਅਤ ਹੈ ।
ਪੂਰਨ ਪ੍ਰਤਾਪੀ , ਜੰਤ੍ਰ ਮੰਤ੍ਰ ਤੇ ਅਤਾਪੀ ਨਾਥ,
ਕੀਰਤਿ ਤਿਹਾਰੀ ਕੋ ਨ ਪਾਰ ਪਾਈਅਤ ਹੈ । ੨੬੬
pharsi phirangi phransees ke durangi .
makraan ke mirdangi terai geet gaieyat hai .
bhakhari kandhari gor gakhri gardeja chari .
paun ke ahari terai naam dhiaeat hai .
purab palaou kamroop aou kanaouoo .
sarab thour main birajai jaha jaha jaiaeat hai .
puran partapi jantar mantar te atapi nath .
keerat tihari ko na paar paieat hai. (266)

O Lord ! Your greatness (renoun or glory) is well placed like the quartz in Kailash , or Kamaongarh and Kanshipur or the glass found in Surangabad. or it is established like the snow of Himalayas, or like the garland of white snake around the neck of Shiva in the Halaknagar. Or the swan of Hajipur but your glory has enamoured us by perceiving it alone . Your glory is seen like the sandal-wood of champavati or the white moon light observed in chandagarh, or the moon seen in chandagiri. Your glory is seen pure and shining like Ganga in the stream of Ganga and like the cranes in bilandabad . (265)

All are singing your praises including parsis Farangi (europeans) foreigners and double shaded (coloured) people of france, or (mirdangi) residents of Makran area, Bhakhuri resident of Bhakhar, Kandhari, white people, and the People residing in Gakhri , and Gardesh areas ; people living on air only, are all busy in reciting Your Name. The Plaou of eastern countries Kamrup or Kumaon regions or wherever we go, we perceive You pervading there. O Lord ! sublime of perfect (light) might and the master, free from all magic spell ! No one could ever gain the limits of Your glory. (266)

ੜ੍ ਪ੍ਰਸਾਦਿ । ਪਾਧੜੀ ਛੰਦ

ਅਦ੍ਵੈ ਅਨਾਸਆਸਨ ਅਡੋਲ । ਅਦ੍ਵੈ ਅਨੰਤ ਉਪਮਾ ਅਤੋਲ ।
ਅਛੈ ਸਰੂਪ ਅਬਯਕਤ ਨਾਥ । ਆਜਾਨੁਬਾਹ, ਸਰਬਾ ਪ੍ਰਮਾਥ । ੨੬੭

Tav Prasad Padhri Chhand

adaiv anas asan adol. adaiv anant upama atol .
achhai sarup abeyakat nath, ajanbah sarba parmath. (267)

ਜੱਹ ਤੱਹ ਮਹੀਪ ਬਨ ਤਿਨ ਪ੍ਰਫੁਲ।
ਸੋਭਾ ਬਸੰਤ ਜੱਹ ਤੱਹ ਪ੍ਰਫੁਲ ।
ਬਨ ਤਨ ਦੁਰੰਤ, ਖਗ ਮ੍ਰਿਗ ਮਹਾਨ।
ਜੱਹ ਤੱਹ ਪ੍ਰਫੁੱਲ, ਸੁੰਦਰ ਸੁਜਾਨ । ੨੬੮

jeh teh maheep ban tin praphul, sobha basant jeh teh pradul.
tan ban durant khag miragh mahan
jeh teh praphul sundar sujan . (268)

ਫੁਲਤ ਪ੍ਰਫੁੱਲ, ਲਹਿਲਹਤ ਨਉਰ । ਸਿਰਿ ਢੁਲਹਿ ਜਾਨੁ, ਮਨਮਥਹ ਚਉਰ ।
ਕੁਦਰਤਿ ਕਮਾਲ, ਰਾਜ਼ਿਕ ਰਹੀਮ । ਕਰੁਣਾਨਿਧਾਨ, ਕਾਮਿਲ ਕਰੀਮ । ੨੬੯

phulat praphul lehlehat naur,
sir dhulhe jaan manmatheh chaur .
kudrat kamal rajik rahim
karunanidhan kamil kareem . (269)

ਜੱਹ ਤੱਹ ਬਿਲੋਕੀ ਤੱਹ ਤੱਹ ਪ੍ਰਸੋਹ । ਆਜਾਨੁਬਾਹ ਅਮਿਤੋਜ ਮੋਹੁ ।
ਰੋਸ ਬਿਰਹਤ, ਕਰੁਣਾਨਿਧਾਨ, । ਜੱਹ ਤੱਹ ਪ੍ਰਫੁੱਲ, ਸੁੰਦਰ ਸੁਜਾਨ । ੨੭੦

jeh teh biloki jeh teh parsoh, ajanbah amitoj moh.
rosang birhat karunanidhan
jehteh praphul sundar sujan . (270)

ਬਨਤਿਨ ਮਹੀਪ, ਜਲ ਥਲ ਮਹਾਨ । ਜੱਹ ਤੱਹ ਪ੍ਰਸੋਹ, ਕਰੁਣਾਨਿਧਾਨ ।
ਜਗ ਮਮਤ ਤੇਜ, ਪੂਰਨ ਪ੍ਰਤਾਪ । ਅੰਬਰ ਜ਼ਮੀਨ ਜਿਹ ਜਪਤ ਜਾਪ । ੨੭੧

bantin maheep jal thal mahan,
jeh teh parsoh karunanidhan .
jag mamat tej puran partap
amber jameenjeh japat jaap . (271)

ਸਾਤੋ ਅਕਾਲ, ਸਾਤੋਪਤਾਲ । ਬਿਥਰਿਓ ਅਦ੍ਰਿਸਟ, ਜਿਹ ਕਰਮ ਜਾਰ । ੨੭੨

sato akal, sato patal, bithariou adrist, jeh karam-jaar. (272)

'By The Grace Of God'
Padhri Chhand

O Lord ! You are free from duality, free from extinction (imperishable) having an unshakable seat , devoid of dual mindedman (duality), without any limits or end, having an unlimited praise and glory. You are the hidden master and is indestructible. You could crush all including ajanbah. (267)

Wherever green vegetation, and forests are flourishing, You are supposed to be their king.You are shining like the beauty of Basant (spring season) wherever we look around. O Lord ! You are pervading everywhere (being omni-present) including jungles, green pasture, birds and wild animals, being the greatest.You are seen flourishing (shining) everywhere like the beauty and most intelligent person.(268)

O Lord ! The crown of prospering flowers alongwith their fragrent smell is shining resting on Your head, as if the god of love (cupid) is waving the whisk on your head . You control (possess) wonderful Nature, are benevolent Lord, sustainer of all, the treasure of kindness, and the benefactor of all. (269)

Wherever I look around , You are seen pervading in glory, having long supporting arms , (powerful), having unlimited might and enamouring everyone (with Your charm). You are free from wrath having wealth or kindness. O wonderful beautiful Lord ! You are omni-present. (270)

You are the King of forests and green pastures, and the greatest power on land or oceans .O mighty Lord ! your fame is spread everywhere. Your perfect magnificance and might is shining everywhere and You are being worshipped throughout the world. (on land). (271)

The network of Your benevolence is spread out over the seven skies and seven netherlands (underworld) in a hidden (unseen) form. (272)

ਬਿਚਿਤ੍ਰ ਨਾਟਕ

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ।

ਅਥ ਬਿਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥ ਲਿਖਯਤੇ ।

ਸ੍ਰੀ ਮੁਖਬਾਕ ਪਾਤਸ਼ਾਹੀ ੧੦

ਤ੍ ਪ੍ਰਸਾਦਿ ਕਥਯਤੇ । ਦੋਹਰਾ ।

ਨਮਸਕਾਰ ਸ੍ਰੀ ਖੜਗ ਕੋ, ਕਰੂ ਸੋ ਹਿਤੁ ਚਿਤੁ ਲਾਇ ।
ਪੂਰਨ ਕਰੋ ਗਿਰੰਥ ਇਹੁ, ਤੁਮ ਮੁਹਿ ਕਰਹੁ ਸਹਾਇ । ੧

Bachittar Natak

Ik Onkar Satgur Prasad

Ab Bachittar Natak Granth Likheyatai

Sri Mukhbak Patshahi 10

Tav prasad Katheyatai.Dohra

Namaskar Sri kharg ko karun so hit chit laie.
Pooran karon giranth eh tum mohai karoh sahaie. (1)

ਸ੍ਰੀ ਕਾਲ ਜੀ ਕੀ ਉਸਤਤਿ ।

ਤ੍ਰਿਭੰਗੀ ਛੰਦ ।

ਖਗ ਖੰਡ ਬਿਹੰਡ ਖਲਦਲ ਖੰਡੰ, ਅਤਿ ਰਣ ਮੰਡੰ ਬਰਬੰਡੰ ।
ਭੁਜ ਦੰਡ ਅਖੰਡ, ਤੇਜ ਪ੍ਰਚੰਡ, ਜੋਤ ਅਮੰਡ, ਭਾਨੁ ਪ੍ਰਭੰ ।
ਸੁਖ ਸੰਤਾ ਕਰਣੰ, ਦੁਰਮਤਿ ਦਰਣ ਕਿਲਬਿਖ ਹਰਣ, ਅਸਿ ਸਰਣੰ ।
ਜੈ ਜੈ ਜਗ ਕਾਰਣ, ਸ੍ਰਿਸਿਟ ਉਬਾਰਣ, ਮਮ ਪ੍ਰਤਿਪਾਰਣ ਜੈ ਤੇਗੰ । ੨

Sri Kaal Ji Ki Ustat

Tribhangi Chhand

Khag khand bihandung khal dal khandung.
at rann mandung barmandung.
bhuj dand akhand , tej parchandung .
joat amandund bhan parbhang.
sukh santa karnung durmat darnung.
kilbikh harnung ase sarnang .
jai jai jag karan srist ubaran .
mum priparan jai tegang . (2)

Bachittar Natak
Ik Onkar Satgur Prasad

Now I write Bachitar Natak Granth
described by the Tenth master'

'By the grace of the Lord'
Couplet

I salute the sword with love and devotion (with my concentrated mind).O Lord! If You were to supoort me then I would be able to comlete this Granth. (great book) (1)

In praise of the Lord "(The god of death or Time)"

Tribhangi Chhand

The sword is capable of smitting into pieces, destroying hordes of enemies (opressors or villains), il is to powerful and mighty that it embellishes (decides) the battles. (war). (the sword) is having the radiance of indivisible power (energy) which constitute the punishing arm, having impregnable brilliance, before it the radiant light of the Sun even fades away, (the Sun's shining light appears faded) and is praise worthy. (The sword) provides relief (comfort) to the holy saints, crushing the vicious mind, and destroys the sins (vicious acts) fully. I am depending on its support, O Lord ! Having the creative power of this Universe, salutations to You, as You have the power (capability) of uplifting the world and sustaining and maintaining me. So, O sabr (sword) ! hail to You ! (salutations to You). (2)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ ।

ਸਦਾ ਏਕ ਜੋਤਯੰ, ਅਜੂਨੀ ਸਰੂਪੰ । ਮਹਾਦੇਵ ਦੇਵ, ਮਹਾ ਭੂਪ ਭੂਪੰ ।
ਨਿਰੰਕਾਰ ਨਿਤਯੰ, ਨਿਰੂਪੰ ਨ੍ਰਿਬਾਣੰ । ਕਲੰਕਾਰਣੈਯ, ਨਮੋ ਖੜਗਪਾਣੰ । ੩

Bhujang Paryat Chhand

Sada ek joateung ajooni saroopung.
mahadev dev, maha boop bhoopung .
Nirankar niteyung nirupung nirbarung.
kalankarayeung, namo kharagparung. (3)

ਨਿਰੰਕਾਰ ਨ੍ਰਿਬਿਕਾਰ, ਨਿਤਯੰ ਨਿਰਾਲੰ । ਨ ਬ੍ਰਿਧੰ ਬਿਸੇਖੰ, ਨ ਤਰੁਨ ਨ ਬਾਲੰ ।
ਨ ਰੰਕ ਨ ਰਯੰ, ਨ ਰੂਪੰ ਨ ਰੇਖੰ । ਨ ਰੰਗੰ ਨ ਰਾਗੰ, ਅਪਾਰੰ ਅਭੇਖੰ । ੪

Nirankar nirbikar niteyung niralang .
Nabridhang bisukhang na tarunang na bolang .
Na runkang na rayaung na roopang na rekhangang .
Na rugang na ragang aparung abhekhang. (4)

ਨ ਰੂਗੰ ਨ ਰੇਖੰ, ਨ ਰੰਗੰ ਨ ਰਾਗੰ । ਨ ਨਾਮੰ ਨ ਠਾਮੰ, ਮਹਾ ਜੋਤ ਜਾਗੰ ।
ਨ ਦ੍ਰੈਖੰ ਨ ਭੇਖੰ, ਨਿਰੰਕਾਰ ਨਿੱਤਯੰ । ਮਹਾ ਜੋਗ ਜੋਗੰ, ਸੁ ਪ੍ਰਮੰ ਪਵਿਤਯੰ । ੫

na roopang na rekhang na rugang ragang .
na namumg na thamung mahajoat jagaung .
na davekhang na bhekhang nirankar nityeung .
maha jog jogung su paramang paviteyung. (5)

ਅਜੇਯੰ ਅਭੇਯੰ ਅਨਾਮਮ ਅਠਾਮੰ । ਮਹਾ ਜੋਗ ਜੋਗੰ, ਮਹਾ ਕਾਮ ਕਾਮੰ ।
ਅਲੇਖੰ ਅਭੇਖੰ ਅਨੀਲੰ ਅਨਾਦੰ । ਪਰੇਯੰ ਪਵਿਤ੍ਰੰ ਸਦਾ ਨ੍ਰਿਬਖਾਦੰ । ੬

ajeyung abheyung anamum athanung .
maha jog jogang maha kaam kamung .
alekhang abhekhang aneelang anandung .
pareyung pavitarung sada nirbkhadung . (6)

ਸੁਆਦੰ ਅਨਾਦੰ ਅਨੀਲੰ ਅਨੰਤੰ । ਅਦ੍ਰੈਖੰ ਅਭੇਖੰ ਮਹੇਸੰ ਮਹੰਤੰ ।
ਨ ਰਖੰ ਨ ਸੋਖੰ ਨ ਦ੍ਰੋਹੰ ਨ ਮੋਹੰ । ਨ ਕਾਮੰ ਨ ਕ੍ਰੋਧੰ ਅਜੋਨੀ ਅਜੋਗੀ । ੭

Soadung anadung aneelung anantung.
adevakhang abhekhang mahesung mahatung .
na rekhang na sokhang na dhrohung na mohang.
na kamung na harodung na mohang .
na kamung na krodhung ajoni ajohang. (7)

Bhujang Paryat Chhand

O Lord ! You are always having the single form of radiant light, having an (unborn) (appearance) form of radiant light, having an unborn (appearence) form. you are the king of all gods (the god head), and the king of kings (greatest king). You are formless, ever existent without any form or shape , and free from worldly concern (in a state of emancipation). You are the source and origin of all power (might). O sword -yielder ! Salutations to You . (3)

O Lord ! You aew formless, flawless, ever existent and extraordinary (an excellent Master) especially neither You are old, nor young or child like. Neither You are poor nor a king . You have no caste or creed, signs or symbols, having no form either. You possess neither any colour (hue), nor any attachment (affection) without any limits (endless) and have no garb or appearance. (4)

O Lord ! You have neither any form, sign or symbol, or hue (colour) and nor any worldly attachment. You have neither any name, nor any abode, but you are the great luminous light. Neither You have any duality, nor any garb or costume and You are formless having an ever- existent appearance. You are the Greatest worthy and able (efficient) power, which is of the purest form. (5)

You are the source or origin of every thing, but you have no origin Your are beyond any count, and infinite. (unfathomed). You are free from enmity, master of the Earth, and are the greatest (power), You never lose temper, are ever green, (without dryness). You do not possess any deceit nor any worldly attachments. You have no worldly desires (passions) nor any wrath (anger). You are free from the cycle of Rebirths, (births and deaths) and are invisible. (7)

ਪਰੇਯੰ ਪਵਿਤ੍ਰੰ ਪੁਨੀਤੰ ਪੁਰਾਣੰ । ਅਜੇਯੰ ਅਭੇਯੰ ਭਵਿਖਯੰ ਭਵਾਣੰ ।
ਨ ਰੋਗੰ ਨ ਸੋਗੰ ਸੁਨਿਤਯੰ ਨਵੀਨ । ਅਜਾਯੰ ਸਹਾਯੰ ਪਰਮੰ ਪ੍ਰਬੀਨ । ੮
pareyung pavitarang puneetang purananung .
ajeyung abheyung bhavikheyung bhavanung.
na rogung na sogang suniteyung naveenung .
ajeyung sahaiyung parmung parveenung . (8)

ਸੁਭੂਤੰ ਭਵਿਖਯੰ, ਭਵਾਨ ਭਵੇਯੰ । ਨਮੋ ਨ੍ਰਿਬਿਕਾਰੰ, ਨਮੋ ਨ੍ਰਿਜੁਰੇਯੰ ।
ਨਮੋ ਦੇਵ ਦੇਵੰ, ਨਮੋ ਰਾਜ ਰਾਜੰ । ਨਿਰਾਲੰਖ ਨਿਤਯੰ, ਸੁ ਰਾਜਾਧਿਰਾਜੰ । ੯
subhutang bhavikhang bhavanung bhaveyung.
Namo nirbikarung namo nirjureyung .
namo dev devung Namo raj rajung .
niralekh niteyung so raja dhiranjung. (9)

ਅਲੇਖੰ ਅਭੇਖੰ ਅਭੂਤੰ ਅਦ੍ਵੈਖੰ । ਨ ਰਾਗੰ ਨ ਰੰਗੰ ਨ ਰੂਪੰ ਨ ਰੇਖੰ ।
ਮਹਾ ਦੇਵ ਦੇਵੰ, ਮਹਾ ਜੋਗ ਜੋਗੰ । ਮਹਾ ਕਾਮ ਕਾਮੰ, ਮਹਾ ਭੋਗ ਭੋਗੰ । ੧੦
alekhang abhekhang abhootang adevkhang .
na ragang na rungung na roopung na rekhang .
maha dev devang maha jog jogung.
maha kaam kamung mah bhog bhogung. (10)

ਕਹੂੰ ਰਾਜਸੰ ਤਾਮਸੰ, ਸਾਤਕੋਯੰ । ਕਹੂੰ ਨਾਰਿ ਕੋ ਰੂਪ ਧਾਰੇ ਨਰੇਯੰ ।
ਕਹੂੰ ਦੇਵੀਯੰ ਦੇਵਤੰ, ਦਈਤ ਰੂਪੰ । ਕਹੂੰ ਰੂਪੰ ਅਨੇਕ ਧਾਰੇ ਅਨੂਪੰ । ੧੧
kahun rajsung tamsung saat-kouinung .
kahun naar ke roop dharai neroing.
kahun deviung devtung deeat roopang.
kahunroopang anek dharai anoopang. (11)

ਕਹੂੰ ਫੂਲ ਹ੍ਵੈ ਕੈ, ਭਲੇ ਰਾਜ ਫੂਲੇ । ਕਹੂੰ ਭਵਰ ਹ੍ਵੈ ਕੈ, ਭਲੀ ਭਾਤਿ ਭੂਲੇ ।
ਕਹੂੰ ਪਵਨ ਹ੍ਵੈ ਕੈ, ਬਹੇ ਬੇਗ ਐਸੇ । ਕਹੇ ਮੋ ਨ ਆਵੈ, ਕਬੋ ਤਾਹਿ ਕੈਸੇ । ੧੨
kahun phool havai kai bhalai raaj phoolai .
kahun bhavar haivai kai bhali bhat bhoolai.
kahun pavan havai kai bahai beig aisai .
kehai mo na avai kabun tahai. (12)

You are beyond our mind (comprehension) and cannot be described (beyond speech). You are pure, holy (sancliped) and ancient. You are invisible, and fearless You are ever-present (in present and future ages).You are free from any ills or sorrows and ever green (always modern). You are never born , and are always helpful, The Gteatest and perfect Master. (8)

O Lord ! You are ever existent being present in past , future and present times. O flawless Lord (deviod of all defects); Our salutations to You . O Lords ! Devoid of all afflictions ! Hail to You ! O King of all gods ! salutations to you O King of all Kings, Hail to You . O Lord ! You are unsupported, ever existent and king of kings. (9)

O Lord ! You are not subject to any accountability, free from all garb (costumes), You are beyond constituents of five elements (fire, air etc.) and beyond any malice (enmity); You are free from fun and frolic, and having neither any form or sign and symbols.You are the greatest god, greater than Shiva ever .and most competent and qualified. (The height of competence) . You are having the greatest worldly desires (greater desire than all) and having the greatest sexual desires. (10)

O Lord ! You are at times functioning under the spell of three-pronged Maya viz. Lust for power, greed or partial peace (rajo, tamo, sato) and at other times You are requesting the male form (of Vishnu) in the garb of a beautiful female. At times You are in the form of a god, goddess or demon while at times You have taken the various forms of perfection and beauty. (11)

At times You are seen like a blossoming flower and at other times You are seen lost completely in utter carelessness like a black bee in the flowers.At time You are blowing like the wind so swiftly that it cannot be described even, so how could I explain such a situation. (12)

ਕਹੁੰ ਨਾਦ ਹ੍ਵੈ ਕੈ, ਭਲੀ ਭਾਤ ਬਾਜੇ । ਕਹੁੰ ਪਾਰਦੀ ਧਰੇ ਬਾਨ ਰਾਜੇ ।
ਕਹੁੰ ਮ੍ਰਿਗ੍ ਕੈ, ਭਲੀ ਭਾਤ ਮੋਹੇ । ਕਹੁੰ ਕਾਮਕੀ ਜਿਉ, ਧਰੇ ਰੂਪ ਸੋਹੇ । ੧੩
kahun naad havai kai bhali bhant baajai .
kahun pardhi havai dharai baan raajai .
kahun mrig havai kai bhali bhant mohai .
kahun kamki juan dharaiv roop sohai .(13)

ਨਹੀ ਜਾਨ ਜਾਈ, ਕਛੁ ਰੂਪ ਰੇਖੰ । ਕਹਾ ਬਾਸ ਤਾ ਕੋ, ਫਿਰੈ ਕੌਨ ਭੇਖੰ ।
ਕਹਾ ਨਾਮ ਤਾ ਕੋ, ਕਹਾ ਕੈ ਕਹਾਵੈ । ਕਹਾ ਮੈ ਬਖਾਨੋ, ਕਹੇ ਮੋ ਨ ਆਵੈ । ੧੪
nahi jaan jaiee kachhu roop rekhang.
kaha baas ta ko phirai kaun bhekhang .
kaha naam ta ko kahan kai kahavai .
kaha mein bakhano kahai mo na avai. (14)

ਨ ਤਾ ਕੋ ਕੋਈ, ਤਾਤ ਮਾਤੰ ਨਭਾਯੰ । ਨ ਪੁਤ੍ਰੰ ਨ ਪੋਤ੍ਰੰ ਨ ਦਾਯਾ ਨ ਦਾਯੰ ।
ਨ ਨੇਹੰ ਨ ਗੇਹੰ, ਨ ਸੈਨੰ ਨ ਸਾਥੰ । ਮਹਾ ਰਾਜ ਰਾਜੰ, ਮਹਾ ਨਾਥ ਨਾਥੰ । ੧੫
Na tako koiee taat matang nabhaiyung .
na putrang na potrang na daiya na na daiyang .
na nehang na gehang na sainung na sathung.
maha raj rajung maha nath nathung. (15)

ਪਰਮੰ ਪੁਰਾਨੰ, ਪਵਿਤ੍ਰੰ ਪਰੇਯੰ । ਆਨਦੰ, ਅਨੀਲੰ, ਅਸੰਭੰ ਅਜੇਯੰ ।
ਅਭੇਦੰ ਅਛੇਦੰ, ਪਵਿਤ੍ਰੰ ਪ੍ਰਮਾਥੰ । ਮਹਾ ਦੀਨ ਦੀਨੰ ਮਹਾ ਨਾਥ ਨਾਥੰ । ੧੬
parmung puranung pavitrung pareiyung .
anadung aneelung asumbhung ajeyung .
abhedung achhedung pavitrung parmathrung .
maha deen deenung maha nath nathung . (16)

ਅਦਾਗੰ ਅਦੱਗੰ, ਅਲੇਖੰ ਅਭੇਖੰ । ਅਨਤੰ ਅਨੀਲੰ, ਅਰੂਪੰ ਅਦ੍ਵੈਖੰ ।
ਮਹਾ ਤੇਜ ਤੇਜੰ, ਮਹਾ ਜ੍ਵਾਲ ਜ੍ਵਾਲੰ । ਮਹਾ ਤੰਤ੍ ਮੰਤ੍ਰੰ ਮਹਾ ਕਾਲ ਕਾਲੰ । ੧੭
adangung adugung alekhang abhekhang .
anantung aneelung arupang adaivkhang .
maha tej tejung maha jawl jawlung.
maha tantar mantar maha kaal kalung . (17)

At times You are making the sound of a nice musical instrument , while at times You are seen like a deer enamoured (by this sound) completely, while at other times You appear in the beautiful form of Rati (spouse of passion). (13)

It is not possible to realise (know) the exact form of or appearance of the Lord , or where is His abode or in what role or guise He moves around (is not known)? What is His Name and to which place He belongs (is not clear)? It is not possible for me to describe as it is beyond my comprehension. (14)

He has no father or mother and even a brother . Neither He has any son or grandson nor he has any male attendent or a maid-servant (to fondle Him). He has no worldy attachment, nor any abode ; neither he has any enemy nor any comrades. He is in fact the King empror of Kings and the greatest Master of all the masters. (15)

He is the greatest and the grandest of all, the most ancient,pure and beyond our comprehension or mind (mind and speech) ; free from any beginning, without any count, unborn, is never conquered (unvincible). He is devoid of any discrimination (distinction) cannot be probed, and is pure and brave, he is the most duti ful of all religious persons and the greatest master of protectors. (16)

The Lord is free from any blemish or deceit is beyond discription and devoid of any guise or Garb. He is infinite, unfathomable (beyond count), formless and devoid of duality. He is the greatest shining light among lights and the greatest fire among fires (greatest passions). He is the greatest (magic) charm among various magic spells and the master death of all deaths (god of death). (17)

ਕਰੰ ਬਾਮ ਚਾਪੰ, ਕ੍ਰਿਪਾਣੰ ਕਰਾਲੰ। ਮਹਾ ਤੇਜ ਤੇਜੰ, ਬਿਰਾਜੈ ਬਿਸਾਲੰ ।
ਮਹਾ ਦਾੜ੍ਹ ਦਾੜੰ, ਸੁ ਸੋਹੰ ਅਪਾਰੰ । ਜਿਨੈ ਚਰਬੀਯ , ਜੀਵ ਜੱਗਯੰ ਹਜਾਰੰ । ੧੮
karung baam chapeyung kirp;rung karalung.
maha tej tejung birajai bisalung .
maha darh darrung so suhung aparung .
jinai charbiyung jeev jageyung hajarung . (18)

ਡਨਾ ਡਨ ਡਉਰੂ, ਸਿਤਾਸੇਤ ਛੱਤ੍ਰੰ । ਹਾਹਾ ਹੂਹ ਹਾਸੰ ਝਮਾ ਝੱਮ ਅੱਤ੍ਰੰ ।
ਮਹਾ ਘੋਰ ਸਬਦੰ, ਬਜੈ ਸੰਖ ਅਸੰ । ਪ੍ਰਲੈਕਾਲ ਕੇ ਕਾਲ, ਕੀ ਜ੍ਵਾਲ ਜੈਸੰ । ੧੯
dana dan douroo sitaset chhatrung .
haha hooh haarung jhama jham·atrung .
maha ghor sadung bajai sankh aisung .
parlaikal kai kaal ki jawal jaisung . (19)

ਰਸਾਵਲ ਛੰਦ

ਘਣੰ ਘੰਟ ਬਾਜੈ ਧੁਣੰ ਮੇਘ ਲਾਜੈ । ਭਓ ਸੱਦ ਏਵੰ ਹੜ੍ਹਯੋ ਨੀਰਧੇਵੇ । ੨੦
Rasaval Chhand
gharrung ghant bajung dhurang megh bajung .
bheon sad devung harrion neerdhevai .(20)

ਘੁਰੰ ਘੁੰਘਰੇਯੰ । ਧੁਣੰ ਨੇਵਰੇਯੰ । ਮਹਾਨਾਦ ਨਾਦੰ । ਸੁਰੰ ਨਿਰਬਿਖਾਦੰ । ੨੧
ghurung ghungreineung dhurang nevraiung .
maha naad naadung surang nirbhikhadung . (21)

ਸਿਰੰ ਮਾਲ ਰਾਜੈ ਲਖੇ ਰੁੱਦ੍ ਲਾਜੈ । ਸੁਭੈ ਚਾਰ ਚਿੱਤ੍ਰੰ । ਪਰਮੰ ਪਵਿਤ੍ਰੰ । ੨੨
sarung maal rejung lekhai rudar lajung .
subhai chaar chitrang parrung pavitrung. (22)

ਮਹਾ ਗਰਜ ਗਰਜੰ । ਸੁਣੇ ਦੂਤ ਲਰਜੰ ।
ਸ੍ਵਵੰ ਸ੍ਰਣ ਸੋਹੰ । ਮਹਾ ਮਾਨ ਮੋਹੰ । ੨੩
maha garj garjung sunai doot larjung .
sarrung sunn sohang maha maan mohumg . (23)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਸਿਜੇ ਸੇਤਜੰ ਜੇ ਹਜੰ ਉਤਭੁਜੇਵੰ । ਰਚੇ ਅੰਡਜੇਖੰਡ ਬ੍ਰਹਮੰਡ ਏਵੰ ।
ਦਿਸਾ ਬਿਦਿ ਸਾਯੰ ਜਿਮੀ ਆਸਮਾਣੰ । ਚਤੁਰ ਬੇਦ ਕਥਯੰ ਕੁਰਾਣੰ ਪੁਰਾਣੰ । ੨੪
Bhujang Paryat Chhand
sirjai saitejung je hajai utbhujevung .
rachai andjai khand brahmund avang .
disa bid saieyung jimi aasmaanung .
chatur beidkatheyung kuranung puranung . (24)

He carries a bow and arrow in the left hand while in the right hand has a mighty sword (frightening). He is the greatest luminous light of all the shining lights and is seated (on a throne) having an extensive (large) form (appearance). He is like the greatest guide (tooth) of all the guiders (teeth) and is shining in His superb, form, who has crushed (chewed) thousands of worldly creatures. (18)

He is sounding like death-knell of all, (drum beat of an appraoching death), having a canopy of white and black colours overhead. He is having lot of fun and frolic (with a mysterical laughter) and His arms (weapons) are shining brilliantly. His conch-shells are sounding like the death-knell of the doomsday or the flame of the death as the god of death is burning furiously. (19)

Rasaval Chhand

The bells are ringing with deafening sound ; hearing this sound even the clouds appear fading away (the clouds feel belittled before this sound). Such a heavy noise is produced, as if the ocean is subjected to highly stormy weather. (20)

The sound produced is like that of the twinkling bells and the noise produced is like that of the bells bed to the feet. During these tunes, the sound of the Lord's highest (sound) song cheers us up keeping in the high spirits and eliminating all sorts of afflictions or ill-effects. (21)

His head is decorated with a (garland) necklace , before which even Shiva (the weeping god) also feels ashamed. Thus the beautiful face (appearance) is praiseworthy and is very pure also. (22)

The Yama (god of death) starts trembling on hearing his roaring noise (sound), and the blood oozing out of the necklace of human skull around his neck appear praiseworthy, which enanours even the most honoured and proud people. (23)

Bhujang Paryat Chhand

The lord has created the three sources of creation like perspiration, semen and vegetation, similarly he has created the (fourth source) source of eggs alongwith various khands (countries) and the regions of the world. He alone has created the four directions, and the four corners, earth and sky. He has narrated the four vedas, koran and purans. (holy books of hindus and muslims). (24)

ਰਚੈ ਰੈਣ ਦਿਵਸੰ ਥਪੈ ਸੂਰ ਚੰਦ੍ਰੰ । ਠਟੈ ਦਈਵ ਦਾਨੋ ਰਚੈ ਬੀਰ ਬਿੰਦ੍ਰੰ ।
ਕਰੀ ਲੋਹ ਕਲਮੰ ਲਿਖਯੋ ਲੇਖ ਮਾਥੰ । ਸਬੈ ਜੇਰ ਕੀਨੇ ਬਲੀਕਾਲ ਹਾਥੰ । ੨੫
rachai rain divsung thapai soor chandrung .
thatai deieev daano rachai beer bindrung .
kari loh lakamung likhion lekh mathang .
sabai jare keenai balikaal haathung . (25)

ਕਈ ਮੇਟ ਡਾਰੇ ਉਸਾਰੇ ਬਨਾਏ । ਉਪਾਰੇ ਗੜ੍ਹੇ ਫੇਰਿ ਮੇਟੇ ਉਪਾਏ ।
ਕ੍ਰਿਆ ਕਾਲ ਜੁਕੀ ਕਿਨੁ ਨਾ ਪਛਾਨੀ । ਘਨਯੋ ਪੈ ਬਿਹਾਨੀ । ੨੬
kaiee mate darai usarai banaie .
uparai garrai pher mitai upaie .
kiria kaal juki kinu na pachhanai .
ghaniou pai bihani . (26)

ਕਿਤੇ ਕ੍ਰਿਸਨ ਜੇ ਕੀਟ ਕੋਟੈ ਬਨਾਏ । ਕਿਤੇ ਰਾਮ ਸੇ ਮੇਟਿ ਡਾਰੇ ਉਪਾਏ ।
ਮਹਾਦੀਨ ਕੇਤੇ ਪ੍ਰਿਥੀ ਮਾਝਿ ਹੁਏ । ਸੈ ਆਪਨੀ ਆਪਨੀ ਅੰਤਿ ਮੁਏ । ੨੭
kitai krisan je keet kotai bbanaie .
kitai Ram se mait darai upaie .
mahadeen ketai pirthi maajh hoiai .
samai apni aapni ant mooai . (27)

ਜਿਤੇ ਅਉਲੀਆ ਅੰਬੀਆ ਹੋਇ ਬੀਤੇ । ਤਿਤਯੋ ਕਾਲ ਜੀਤਾ ਨ ਤੇ ਕਾਲ ਜੀਤੇ ।
ਜਿਤੇ ਰਾਮ ਸੇ ਕ੍ਰਿਸਨ ਹੁਇ ਬਿਸਨੁ । ਤਿਤਯੋ ਕਾਲ ਖਾਪਿਓ ਨ ਤੇ ਕਾਲ ਘਾਏ । ੨੮
jitai aoulia ambia hoiai beetai .
titou kaal jeeta na te kaal jeetai .
jitai Ram se Krisan hoiai bisan .
titou kaal khapio na te kaal ghaie . (28)

ਜਿਤੇ ਇੰਦ੍ਰ ਸੇ ਚੰਦ੍ਰ ਸੇ ਹੋਤ ਆਏ । ਤਿਤਯੋ ਕਾਲ ਖਾਪਾ ਨ ਤੇ ਕਾਲਿ ਘਾਏ ।
ਜਿਤੇ ਅਉਲੀਆ ਅੰਬੀਆ ਗਉਸ ਹੈ ਹੈ । ਸਭੈ ਕਾਲ ਕੇ ਅੰਤ ਦਾੜ੍ਹ ਤਲੈ ਹੈ । ੨੯
jitai Inra se chander se hoat aieai .
titou kaal khapa na te kaal ghaie .
jitai aoulia ambia ghous havai hai .
sabai kaal ke ant darra talai hain . (29)

ਜਿਤੇ ਮਾਨਧਾਤਾਦਿ ਰਾਜਾ ਸੁਹਾਏ । ਸਭੈ ਬਾਧ ਕੈ ਕਾਲ ਜੇਲੈ ਚਲਾਏ ।
ਜਿਨੈ ਨਾਮ ਤਾ ਕੋ ਉਚਾਰੋ ਉਬਾਰੇ । ਬਿਨਾ ਸਾਮ ਤਾ ਕੀ ਲਖੇ ਕੋਟਿ ਮਾਰੇ । ੩੦
jitai mandhatad raja sohaie .
sabai bandh kai kaal jelai chalaie .
jinai naam ta ko ucharai ubarai .
bina saam ta ki lakhai kot marai. (30)

Further He has created the day and the night, installing the Sun and the Moon (in the skies). He has created the gods and demons alongwith highly braine and mighty warriors. The pen of fate (the time of destiny) was created by Him, describing the time of fate on each forehead of each individual (beings), while the mighty hands of death (god of death) brought everyone under its sway (control). (25)

The Lord destroys many, and then brings them into life again (created them). Thus he has been uprooting, creating, again and bringing into life (reproducing) This world (every time). No one has ever been able to understand the secret of the Lord's functioning (doings). Many have under gone this change and many more are undergoing this phase. (26)

The Lord has created millions of krishnas and the like, then many more like Rama were created and then were destroyed also. Many mohammads (Mahadin)) were brought (created) on this Earth, and all of them existed in turn during various ages (times) and then in the end got merged with (into) Him. (27)

All the religious leaders or Lord's representatives (incarnations) who came into this world, had been won over by the god of death but none of them could subjugate (overpower) the god of death. Whatever incarnations of Vishnu like Krishna and Rama came into existence, were finally overpowered by the god of death but none could destroy the god of death . (28)

Whatever gods like Indra and Moon came into this world, have been over-powered by the god of death. All the godly persons including muslim saints (Darvesh) have been crushed under (the teeth) the supremacy of the god of death. (29)

All the mighty Kings and other powerful Rajas, who have ever existed in this world , had been brought under subjugation (the control of) by the god of death .However , the persons , who have recited Lord's True Name, have won the battle of life (have led a successful life), without being brought under the sway of the god of death , but millions of others have been seen perishing under the might of god of death. (30)

ੴ ਪ੍ਰਸਾਦਿ । ਰਸਾਵਲ ਛੰਦ

ਚਮੱਕਹਿ ਕਿਪਾਣੰ । ਅਭੂਤੰ ਭਯਾਣੰ । ਧੁਣੰ ਨੇਵਰਾਣੰ । ਘੁਰੰ ਘੁੰਘਯਾਣੰ । ੩੧

Tav Prasad Rasaval Chhand

chamakeh Kirpanung. abhootang bheyanung .
dhurung nevarung.ghurung ghunghyeung . (31)

ਚਤੁਰ ਬਾਹ ਚਾਰੰ । ਨਿਜੁਟੰ ਸੁਧਾਰੰ। ਗਦਾ ਪਾਸਿ ਸੋਹੀਜਮੰ ਮਾਨਮੋਹੰ । ੩੨

chatur banh charung . nijutang sudharung .
gada paas sohang jamung maanmohung . (32)

ਸੁਭੰ ਜੀਭ ਜੁਆਲੰ । ਸੁ ਦਾੜ੍ਹਾ ਕਰਾਲੰ । ਬਜੀ ਬੰਬ ਸੰਖੰ । ਉਠੇ ਨਾਦ ਬੰਖੰ । ੩੩

subhang jeebh joalung . so darra karalung .
baji bomb sunkhung . uthi naad bunkhang . (33)

ਸੁਭੰ ਰੂਪ ਸਿਆਮੰ । ਮਹਾ ਸੋਭ ਧਾਮੰ। ਛਬੇ ਚਾਰੁ ਚਿਤ੍ਰੰ । ਪਰੇਅੰ ਪਵਿਤ੍ਰੰ । ੩੪

subhang roop siamung . maha sobh dhamung .
chhabai char chitrung .pareung pavitarung . (34)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ ।

ਸਿਰੰ ਸੋਤ ਛਤ੍ਰੰ ਸੁਸੁਭ੍ਰੰ ਬਿਰਾਜੰ । ਲਿਖੇ ਛੈਲ ਛਾਇਆ ਕਰੇ ਤੇਜ ਲਾਜੰ ।
ਬਿਸ ਲਾਲ ਨੈਨੰ ਮਹਾਰਾਜ ਸੋਹੰ । ਦਿਗੰ ਅੰਸੁਮਾਲੰ ਹਸੰ ਕੋਟਿ ਕ੍ਰੋਹੰ । ੩੫

Sirang sait chhatrung so subhrung birajung .
lakhai chhail chhaya karai tej lajung .
bis lal nainung maharaj sohang .
dhigung ansmalung hasang kot karohung . (35)

ਕਹੂੰ ਰੂਪ ਧਾਰੇ ਮਹਾਰਾਜ ਸੋਹੰ । ਕਹੂੰ ਦੇਵ ਕੰਨਿਆਨਿ ਕੇ ਮਾਨ ਮੋਹੰ ।
ਕਹੂੰ ਬੀਰ ਹ੍ਵੈ ਕੇ ਧਰੇ ਬਾਨ ਪਾਨੰ । ਕਹੂੰ ਭੂਪ ਹ੍ਵੈ ਕੇ ਬਜਾਏ ਨਿਸਾਨੰ । ੩੬

kahun roop dharai maharaj sohung .
kahun dev kanian ke maan mohung .
kahun beer havai ke dharai baan panung .
kahun bhoop hai ke bajai nisaung . (36)

By The Grace Of The Lord

Rasaval Chhand

The sword is shining in the hands of the mighty Lord god of death , which is considered to be extremely dreadful, while the tinkling bells of his feet produse a sound alongwith (the bells) around the ankles (anklets) which is (pleasing) pleasant in sound. (31)

He has four beautiful arms , and is having a nice tuft of hair on head. He is armed with a heavy mace, which is ensnaring the pride of Yama , and proclaiming his supermacy over all. (32)

The tonge is shining like burning fire while the molar teeth are very dreadful. The drums and conch shells are producing their sounds, while the music produced (sound) by these is like the thunder of the stormy seas. (33)

His dark complexion is appearing graceful , which is an embodiment of splendour. His picture is like a beautiful painting, which is highly (pure) solemn, beyond our imagination. (Beyond any description). (34)

Bhujang Paryat Chhand

There is a beautiful canopy covering (over) his head , and the splendour of this protection makes even daylight as faded (pale) befire it. The red and large eyes of this venerable king (Raja) appear glamorous and millions of suns even feel pale and faded before themand appear degraded. (or they lose their radiance before it). (35)

At times he appears praiseworthy in the form of a king and at other times He is enamouring the beauty and grace of the fairies even. At times He is armed with bows and arrors as a warrior and at times He appears in the form of a King beating the kettle drum. (36)

ਰਸਾਵਲ ਛੰਦ

ਧਨੁਰ ਬਾਨ ਧਾਰੇ । ਛੱਕੇ ਛੈਲ ਭਾਰੇ । ਲਏ ਖੱਗ ਐਸੇ । ਮਹਾਬੀਰ ਜੈਸੇ । ੩੭

Rasaval Chhand

bhanur baan dharai. chhakai chhail bharai.
laie khag aisai. mahabeer jaisai. (37)

ਜੁਰੇ ਜੰਗ ਜੋਰੰ । ਕਰੇ ਜੁੱਧ ਘੋਰੰ ।
ਕ੍ਰਿਪਾ ਨਿਧਿ ਦਿਆਲੰ । ਸਦਾਯੰ ਕ੍ਰਿਪਾਲੰ । ੩੮
jurai jung jorung. karai judh ghorang.
kirpa nibh dialung. sadaiveyang kirplalung. (38)

ਸਦਾ ਏਕ ਰੂਪੰ । ਸਭੈ ਲੋਕ ਭੂਪੰ । ਅਜੇਅੰ ਅਜਾਯੰ । ਸਦਨਿਯੰ ਸਹਾਯੰ । ੩੯
sada ek roopung. sabhai lik bhupaung.
ajeyung ajaiyung. sameung sahaiyung. (39)

ਤਪੈ ਖੱਗਪਾਨੰ । ਮਹਾ ਲੋਕਦਾਨੰ । ਭਵਿਖਿਅੰ ਭਵੈਅੰ। ਨਮੋਨਿਰ ਜੁਰੇਅੰ । ੪੦
tapai khag parung. maha lok danung.
bhavikhang bhavaiang. namonir juraiung. (40)

ਮਧੋ ਮਾਨ ਮੁੰਡੰ । ਸੁਭੰ ਰੁਡੰ ਝੁੰਡੰ । ਸਿਦੰ ਸੇਤ ਛੱਤ੍ਰੰ । ਲਸੰ ਹਾਧ ਅੱਤ੍ਰੰ । ੪੧
madhai maan mudung. subhung rundung jhundung.
sirung sait chhatrung. lasung haath atrung. (41)

ਸੁਣੇ ਨਾਦ ਭਾਰੀ । ਤ੍ਰਸੇ ਛਤ੍ਰਧਾਰੀ । ਦਿਸਾ ਬਸਤ੍ਰ ਰਾਜੰ । ਸੁਣੇ ਦੇਖੰ ਭਾਜੰ । ੪੨
sunai naad bhari. trasai chhatardhari.
disa bastar rajung. sunai dokh bhajung. (42)

ਸੁਣੇ ਗੱਦ ਸੱਦੰ । ਅਨੈਤੰ ਬਿਹਦੰ । ਘਟਾ ਜਾਣੁ ਸਿਆਮੰ । ਦੁਤੰ ਅਭਿਰਾਮੰ । ੪੩
sunai gad sadung. anatung bihadung.
ghata jaan siamung. dootang abhramung. (43)

ਚਤੁਰ ਬਾਹਚਾਰੰ । ਕਰੀਟੰ ਸੁਧਾਰੰ । ਗਦਾ ਸੰਖ ਚੱਕ੍ਰੰ । ਦਿਪੈ ਕ੍ਰੂਰ ਬੱਕ੍ਰੰ । ੪੪
chatur bahcharung. kareetung sudharung .
gada sankh chakrung. dipai karoor bakrung. (44)

Rasaval Chhand

The Lord is armed with an arrow and a bow and is appearing beautiful like a great warrior, and is having a sword in hand as if He were a great warrior. (37)

When ever he is engaged in war he fights dreadfully in the war. He is an ocean of benevolence and a personification of kindness (compassion He is always a benefactor of great benedictions). (38)

He is always having a single form, and is the king of all the people. He is ever invisible and is never born. he is a supporter of all those who seek His refuge (protection).(39)

A sword is dangling in His hand (ready to strike). He is a great donor among the masses ; there is none to (compete) compare with Him either in the present or in future times. I salute Him, who is the prime soul. (40)

He is the destroyer of the pride of the demon Madh and is graceful among hordes of masses. A white canopy flutters over his head while arms (weapons) in His hands are shining brilliantly. (41)

Even the great kings with canopies (over head) dread the sound of His trumpets (musical sounds). The various directions form his robes (He is naked). The vices (sins) take to their heels on the very mention of His name. (42)

A dreadful fear grips the people (all around) on hearing the sound of His mace, as if the dark clouds have overcast the sky, which deserve the greatest praise alluring (fascinating) everyone around. (43)

He has four beautiful arms, with a crest (crown) on His head, his mace, conch shell, wheel,(halo) and dreadful eyebrows are shining brilliantly. (44)

ਨਰਾਜ ਛੰਦ

ਅਨੂਪ ਰੂਪ ਰਾਜਿਅੰ । ਨਿਹਾਰ ਕਾਮ ਲਾਜਿਯੰ ।
ਅਲੋਕ ਲੋਕ ਸੋਭਿਅੰ ਲਿਕ ਲੋਕ ਲੋਭਿਅੰ । ੪੫

Naraj Chhand

anup roop rajeung nihar kaam lajeung .
alok lok sobheung bilok lok lobhiang . (45)

ਚਮੱਕਿ ਚੰਦ੍ ਸੀਸਿਯੰਰਹਿਯੋ ਲਜਾਇ ਈਸਯੰ ।
ਸੁ ਸੋਭ ਨਾਗ ਭੁਖੰਣੰ । ਅਨੇਕ ਦੁਸਟ ਦੁਖਣੰ । ੪੬

chamak chander seeseyung reho lajaie easeung .
su sobh naag bhukhangrung . anek dusat dukhrung . (46)

ਕ੍ਰਿਪਾਣ ਪਾਣ ਧਾਰੀਯੰ । ਕਰੋਰ ਪਾਪ ਟਾਰੀਯੰ ।
ਗਦਾ ਗ੍ਰਿਸਟ ਪਾਣਿਯੰ ਕਮਾਣ ਬਾਨ ਤਾਣਿਯੰ । ੪੭

kirpan paan dhariung . karor paap tariaung .
gada grisat paniaung kaman baan tariaung . (47)

ਸਬਦ ਸੰਖ ਬੱਜਿਯੰ । ਘਣੰਕਿ ਘੁੰਮਰ ਗੱਜਿਯੰ ।
ਸਰਨਿ ਨਾਥ ਤੋਰੀਯੰ । ਉਬਾਰ ਲਾਜ ਮੋਰੀਯੰ । ੪੮

sabad sankh bajiaung . garink ghumar gajiaung .
saran nath toriaung . uber laaj moriaung . (48)

ਅਨੇਕ ਰੂਪ ਸੋਹੀਯੰ । ਬਿਸੇਖ ਦੇਵ ਮੋਹੀਯੰ ।
ਅਦੇਵ ਦੇਵ ਦੇਵਲੰ । ਕ੍ਰਿਪਾ ਨਿਧਾਨ ਕੇਵਲੰ । ੪੯

anek roop sohiaung . bisekh dev mohiang .
adev dev devlung . kirpa nidhan kevlung . (49)

ਸੁ ਆਦਿ ਅੰਤਿ ਏਕਯੰ । ਧਰੇ ਸਰੂਪ ਅਨੇਕਿਯੰ ।
ਕ੍ਰਿਪਾਣ ਪਾਣ ਰਾਜਈ । ਬਿਲੋਕ ਪਾਪ ਭਾਜਈ । ੫੦

su aad ant ekung . dharai saroop anekiang .
kirpan paan rajiee . bilok paap bhajiee . (50)

ਅਲੰਕ੍ਰਿਤ ਸੁ ਦੇਹਯੰ । ਤਨੋ ਮਨੋ ਕਿ ਮੋਹਿਯੰ ।
ਕਮਾਣ ਬਾਣ ਧਾਰ ਹੀ । ਅਨੇਕ ਸਤ੍ ਟਾਰ ਹੀ । ੫੧

alankrit so dehiung . tano mano ke mohiaung .
kaman baan dhaar hi anek sattar tar hi . (51)

Naraj Chhand

(O Lord) ! Your gracious form (appearance) is elegant (handsome) which makes the god of love (cupid) even pale (fade) before it.Your wonderful elegance is known as praiseworthy among masses seeing which all the people are enamoured and are spellbound. (45)

(O Lord)! The moon is shining brilliantly over your head, seeing which even Shiva feels ashamed.The snakes (around your body) are like your ornaments, which appear troublesome to the villans (causing anxiety and concern) (46)

You are wielding a sword in Your hands, which eliminates all the sins (vices), and you have a (heavy) big mace in Your hands alongwith arrow fixed in Your bow (ready to strike). (47)

The (sound) music of your conch-shell sound like the furshing thunder of clouds. O Great Master ! pray protect my honour as I have sought refuge at Your lotus–feet. (48)

O Lord ! You are appearing graceful in various forms, enamourning great gods (with Your glamour) and the abode of worship for gods and demons (alike) and are the treasure of benevolence. (49)

You are uniform and steady from the beginning to the end (of ages) and have been appearing in various beautiful forms, A sword appears beautiful in Your hand,and the sins take to their heels on the very sight of it. (50)

O Lord !Your body is embellished with ornaments (of all types) which ens nares (allures) the body and mind (of everyone) . You have an arrow fixed to the bow (to strike) which makes many enemies flee (from the battle). (51)

ਘਮਕਿ ਘੁੰਘਰੇ ਸੁਰੰ । ਨਵੰ ਨਨਾਦ ਨੁਪਰੰ ।
ਪ੍ਰਜੁਆਲ ਬਿਜੁੱਲੰ ਜੁਲੰ । ਪਵਿੱਤ੍ਰ ਪਰਮ ਨਿਰਮਲੰ । ੫੨
ghamake ghunghrung surrung .navang nanaad nuparung .
parjual bijlang julang .pavitar param nirmalung . (52)

ਤ੍ਵਪ੍ਰਸਾਦਿ । ਤਟਕ ਛੰਦ ।
ਨਵ ਨੇਵਰ ਨਾਦ ਸੁਰੰਗ ਨ੍ਰਿਮਲ । ਮੁਖ ਬਿਜੁਲ ਜੁਆਲ ਘੰਟੇ ਪ੍ਰਜੁਲੰ ।
ਮਦਰਾ ਕਰ ਮੱਤ ਮਹਾ ਭਭਕੰ । ਬਨ ਮੈ ਬਨੋ ਬਾਘ ਬਚਾ ਬਬਕੰ । ੫੩
Tav Prasad . Tutak Chhand
nav nevar naad surung nirmalang .
mukh bijul jual ghantang parjulang .
madra kar mat maha bhabhkang .
ban mein mano bagh bacha babhkung . (53)

ਭਵ ਭੂਤ ਭਵਿਖ ਭਵਾਨ ਭਵੰ । ਕਲ ਕਾਰਣ ਉਬਾਰਣ ਏਕ ਤੁਵੰ ।
ਸਭ ਠੌਰ ਨਿਰੰਤਰ ਨਿਤ ਨਯੰ । ਮ੍ਰਿਦ ਮੰਗਲ ਰੂਪ ਤੁਯੰ ਸੁਭਯੰ । ੫੪
bhav bhoot bhavikh bhavan bhavang .
kal karan ubaran ek tuvrung .
sabh thour nirantar nit nayung .
mirad mangal roop tuang subhiung . (54)

ਦਿੜ੍ਹ ਦਾੜ ਕਰਾਲ ਦ੍ਵੈ ਸੇਤ ਉਧੰ । ਜਿਹ ਭਾਜਤ ਦੁਸਟ ਬਿਲੋਕ ਜੁਧੰ ।
ਮਦ ਮੱਤ ਕ੍ਰਿਪਾਣ ਕਰਾਲ ਧਰੰ । ਜਯ ਸੱਦ ਸੁਰ ਸੁਰਯੰ ਉਚਰੰ । ੫੫
dirrh darr karal davai sait udharang .
jeh bhajat dusat bilok judhang .
mad mat kirpan karal dharung .
jaiu sad sur suriyung uchrung . (55)

ਨਵ ਕਿੰਕਣ ਨੇਵਰ ਨਾਦ ਹੁਆਂ । ਚਲ ਚਾਲ ਸਭਾਚਲ ਕੰਪ ਭੁਆਂ ।
ਘਣ ਘੁੰਘਰ ਘੰਟਣ ਘੋਰ ਸੁਰੰ । ਚਰ ਚਾਰ ਚਰਾ ਚਰਯੰ ਹੁਹਰੰ । ੫੬
nav kinkar nevar naad huanung .
chal chaal sabhachal kamp bhuang .
gharr ghunghar ghantan ghor surang .
char chaar chara chariang huharung . (56)

ਚਲ ਚੌਦਹੂੰ ਚੱਕ੍ਰਨ ਚੱਕ੍ ਫਿਰੰ । ਬਦਵੰ ਘਟਵੰ ਹਰੀਅੰ ਸੁਭਰੰ
ਜਗ ਜੀਵ ਜਿਤੇ ਜਲਯੰ ਥਲਯੰ । ਅਸ ਕੋ ਜੁ ਤਵਾਇਸਿਅੰ ਮਲਯੰ । ੫੭
chal choudhun chakran phirang .
badvang ghatvang hariang subhrang .
jag jeev jitai jalieung thalieung .
as ko jo tavaiesiang malieung . (57)

Your tinkling bells and new anklets are producing a musical sound , while Your glamour is like the flare of high king , which is highly pure and transparent . (52)

By The Grace Of The Lord
Totak Chhand

Your anklets are producing a pure musical sound while your form (face) is shining brilliantly like the blaze of lightning in the clouds, while your roar like trumpet of a druken elephant having consumed liquor, as if the cub of a lion is producing a thunderous noise. (53)

You are responsible for the creation of this Universe in all the three ages , present , past and future , and You alone are the main source of deliverance during this age of KalYug. You are pervading everywhere in new forms constantly,and are appearing in a beautifil and delicate rejoicing form. (54)

You are having two white molar teeth , which look very dreadful and protruding stoutly, seeing which the foes villains flee from the battle field . You are wielding a sword being drunk with liquor, and all the gods and demons salute You always. (55)

All the mountains are shaken (from their calm posture) when your anklets and waist string produce a combined musical note of a new type, and the Earth also trembles with its sound. When Your tinkling bells produce a high note (sound) then all the living beings and vegetation in the four directions gets baffled (agitated) with its sound. (56)

Your writ runs throughout all the fourteen regions (of Universe), so that the affluent are reduced to penuary (penniless) conditions and all the empty ones get filled up .Who is there in the whole world's creation of being on land or oceans, who could discard (ignore) Your edicts? (57)

ਘਟ ਭਾਦਵ ਮਾਸ ਕੀ ਜਾਣ ਸੁੰਭ । ਤਨ ਸਾਵਰੇ ਰਾਵਰੇਅੰ ਹੁਲਸੰ ।
ਰਸ ਪੰਗਤਿ ਦਾਮਿਨੀਅੰ ਦਮੰਕੰ । ਘਟ ਘੁੰਘਰ ਘੰਟ ਸੁਰ ਘਮਕੰ । ੫੮
ghat bhadav mass ki jann sumbh .
tan savrai ravrungeung hulsang .
ras pangat daminiang damungkang .
ghat ghunghar ghant sur ghamkang . (58)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
ਘਟਾ ਸਾਵਣੰ ਜਾਣ ਸਯਾਮੰ ਸੁਹਾਯੰ । ਮਣੀ ਨੀਲ ਨਗਿਯੰ ਲਖ ਸੀਸ ਨਿਆਯੰ ।
ਮਹਾ ਸੁੰਦਰ ਸਯਾਮੰ ਮਹਾ ਅਭਿਰਾਮੰ । ਮਹਾ ਰੂਪ ਰੂਪੰ ਮਹਾ ਕਾਮ ਕਾਮੰ । ੫੯
Bhujang Prayat Chhand
ghata savrang jaan sianung suhaieung .
mani neel nagieung lakh sees niaieung .
maha sunder siamung maha abhramang .
maha roop roopang maha kaam kamung .(59)

ਫਿਰੈ ਚੱਕ੍ ਚਉਦਹ ਪੁਰੀਯੰ ਮਧਿਆਣੰ । ਇਸੋ ਕੌਨ ਬੀਯੰ ਫਿਰੈ ਆਇਸਾਣੰ ।
ਕਹੋ ਕੁੰਟ ਕੌਨੈ ਬਿਧੈ ਭਾਜ ਬਾਚੈ । ਸਭੰ ਸੀਸ ਕੇ ਸੰਗ ਸ੍ਰੀ ਕਾਲ ਨਾਚੈ । ੬੦
phirai chaker choudeh puriang madhianung .
issai kaun beeung phirai aiesanung .
kaho kunt kaunai likhai bhaj baachai .
sabhung sees ke sung sri kaal nachai . (60)

ਕਰੈ ਕੋਟ ਕੋਊ ਧਰੈ ਕੋਟਿ ਓਟੰ । ਬਚੈਗੋ ਨ ਕਿਉਹੂੰ ਕਰੈ ਕਾਲ ਚੋਟੰ ।
ਲਿਖੰ ਜੰਤ੍ ਕੇਤੇ ਪੜ੍ਹੰ ਮੰਤ੍ ਕੋਟੰ । ਬਿਨਾ ਸਰਨਿ ਤਾ ਕਿ ਨਹੀ ਓਰ ਓਟੰ । ੬੧
karai kot kouoo dharai kot oatung .
bachaigo na kiun hunkarai kaal chotung .
likhang jantar ketai parrung mantar kotung .
bina saran taki nahi oar oatung . (61)

ਲਿਖੰ ਜੰਤ੍ ਥਾਕੇ ਪੜ੍ਹੰ ਮੰਤ੍ ਹਾਰੈ । ਕਰੇ ਕਾਲ ਤੇ ਅੰਤ ਲੈ ਕੈ ਬਿਚਾਰੈ ।
ਕਿਤਿਓ ਤੰਤ੍ ਸਾਧੇ ਜੁ ਜਨਮ ਬਿਤਾਇਓ। ਭਏ ਫੋਕਟੰ ਕਾਜ ਏਕੈ ਨ ਆਇ । ੬੨
likhang jantar thakai parrung mantar harai .
kare kaal te ant lai kai bicharai .
kitou tantar sadhai jo janam bitaiou .
bhaie phokatung kaaj ekai na aieou . (62)

O Lord ! Your dark comlexioned body is radiant like the splendour of the dark clouds of the month of August/ September (Bhadon). The file (shape) of Your teeth is shining like the lightning and the song (musical sound) produced by the tinkling bells is like the roar of the bursting clouds. (58)

Bhujang Paryat Chhand

O Lord! Your dark -complexioned appearance is glamrous like the thick clouds of the month of July (savan), and seeing this dark appearance of Yours even the blue jewel feel (ashamed) belittled.(they feel their appearance is inferior as compared to the glamour of your dark complexioned face). Infact, Your dark complexioned appearance (face) which is highly radiant (beautiful) is always bewitcing to the heart (mind). You are the most beautiful and smart as compared to normal beauty and enjoying the maximum sexual pleasures of all (ordinary) pleasures. (59)

Your writ runs the throughout the fourteen regions of the Universe, who else could (compare) compare with You ? Who could disregard Your Will Orders ? How could one escape and run away in any of the ten directions, as the god of death is waiting to strike on the heads of all. (grasp in its jaws). (60)

Even if someone were to build forts and consider them as his protective support and cover, one could not escape the ouslaughts of the god of death.if someone get many magical spells (charm)and then chants millians of incantations (magical spells), there is no other support or escape except taking refuge at the lotus feet of the Lord. (61)

All those charms or those chanting magic spells have tried themseleves out and completely exhausted .They have been contemplating on various means (to escape death) from birth to the time of death , having controlled many magical charms, the whole life was spent in such fruitless efforts and many lives were wasted, but nothing was of any help.(came to their rescue). (62)

ਕਿਤੇ ਨਾਸ ਮੂੰਦ ਭਏ ਬ੍ਰਹਮਚਾਰੀ । ਕਿਤੇ ਕੰਠ ਕੰਠੀ ਜਟਾ ਸੀਸ ਧਾਰੀ ।
ਕਿਤੇ ਚੀਰ ਕਾਨੰ ਜੁਗੀਸੰ ਕਹਾਯੰ । ਸਭੇ ਫੋਕਟੰ ਧਰਮ ਕਾਮੰ ਨ ਆਯੰ । ੬੩
kitai nass mundai bhaie braham chari .
kitai kanth kanthi jata sees dhari .
kitai cheer kanung jugeesung kahaion .
sabhai phokatang dharam kamung na aieoung . (63)

ਮਧੁ ਕੀਟਭੰ ਰਾਛਸੇਸੰ ਬਲੀਅੰ । ਸਮੇ ਆਪਨੀ ਕਾਲ ਤੇਊ ਦਲੀਅੰ ।
ਭਏ ਸੁੰਭ ਨੈਸੁੰਭ ਸੋ੍ਨੰਤਬੀਜੰ । ਤੇਊ ਕਾਲ ਕੀਨੇ ਪੁਰੇਜੇ ਪੁਰੇਜੰ । ੬੪
madh keetbhung rachhsesung baliang .
samai aapni kaal teouoo daliang .
bhaie sumbh naisumbh sarronat beejang .
taiouoo kaal keenai purejai puraijung . (64)

ਬਲੀ ਪ੍ਰਿਥੀਅੰ ਮਾਨਧਾਤਾ ਮਹੀਪੰ । ਜਿਨੈ ਰੱਥ ਚੱਕ੍ਰੰ ਕੀਏ ਸਾਤ ਦੀਪੰ ।
ਭੁਜੰ ਭੀਮ ਭਰਥੰ ਜਗੰ ਜੀਤ ਡੰਡਯੰ । ਤਿਨੈ ਅੰਤ ਕੇ ਅੰਤ ਕੋ ਕਾਲ ਖੰਡਯੰ । ੬੫
bali prithiang maandhata mahpung .
jinai rath chakrung keeai saat deepung .
bhujang bheem bharthung jagung jeet dandieung .
tinai ant ke ant kou haal khandioung . (65)

ਜਿਨੈ ਦੀਪ ਦੀਪੰ ਦੁਹਾਈ ਫਿਰਾਈ । ਭੁਜਾ ਦੰਡ ਦੈ ਛੋਣਿ ਛੱਤ੍ਰੰ ਛਿਨਾਈ ।
ਕਰੇ ਜੰਗ ਕੋਟੰ ਜਸੰ ਅਨਿਕ ਲੀਤੇ । ਵਹੈ ਬੀਰ ਬੰਕੇ ਬਲੀ ਕਾਲ ਜੀਤੇ । ੬੬
jinai deep deepung duhaiee phiraiee .
bhuja dand dai chhon chhatrung chhinaiee .
kare jung kotung jasung anik leetai.
vahai beer bankai bali kaal jeetai . (66)

ਕਈ ਕੋਟ ਲੀਨੇ ਜਿਨੈ ਦੁਰਗ ਢਾਹੇ । ਕਿਤੇ ਸੂ੍ਰਬੀਰਾਨ ਕੇ ਸੈਨ ਗਾਹੇ ।
ਕਈ ਜੰਗ ਕੀਨੇ ਸੁ ਸਾਕੇ ਪਵਾਰੇ ਵਹੈ ਦੀਨ ਦੇਖੈ ਗਿਰੇ ਕਾਲ ਮਾਰੇ । ੬੭
kaiee kot leenai jinai durag dhaiehe .
kitai surbeeran ke sain gahai .
kaiee jung keenai so sakai pavarai .
vahai deendekhai girai kaal marai . (67)

Many became celibates having controlled their breathing process (closing the nostrils). Many wore rosaries (necklace) around the necks and grew tufts of hair on the head, which many became RajYogis,having their ears torn apart , but all these religious practices proved futile and nothing was of any avail at the end of life. (63)

There have been powerful demons like kiadh and kaitabh but all have been crushed by the god of death.Even the great demons like Sumbh, Nisumbh and Rakat have been torn into pieces by death. (killed by god of death). (64)

There have been powerful Kings like Bali, Prithi, and Mandhata who had created seven islands with the help of their chariot wheels. even the great Bheem with his force of his powerful arms had shown his power in the battles of Mahabharata, winning (over powering) the world and punished heavily all the enemies, but all of them finally fell pray to the ouslaughls of the god of death and were killed by death. (65)

All those people who became famous throughtout the whole world (including all islands and archipelago) and overpowering great warriors usurped their lands (countries) with (the help of) their strength of arms and performed many Yagnas (fire worship) thus winning laurels but all of these great warriors were finally won over (killed) by the god of death. (66)

All those people who had won many forts or destroyed them, having crushed the forces of great warriors, fought many battles , and won many laurels in the battle field and fought ferociously but all of them were seen having fallen prey to the ouslaughts of the god of death. (67)

ਜਿਨੈ ਪਾਤਸ਼ਾਹੀ ਕਰੀ ਕੋਟਿ ਜੁੱਗਿਯੰ । ਰਸੰ ਆਨਰਸੰ ਭਲੀ ਭਾਂਤਿ ਭੁਗਿਯੰ ।
ਵਹੈ ਅੰਤ ਕੋ ਪਾਵ ਨਾਗੇ ਪਧਾਰੈ । ਗਿਰੈ ਦੀਨ ਦੇਖੈ ਹਠੀ ਕਾਲ ਮਾਰੈ । ੬੮
jinai patshahi kare kot jugieung .
rasang anrasang bhali bhant bhugieung .
vahai ant ko pav nagai padharai .
girai deen dekhai hathi kaal marai . (68)

ਜਿਨੈ ਖੰਡੀਅੰ ਦੰਡਧਾਰੰ ਅਪਾਰੰ । ਕਰੈ ਚੰਦ੍ਰਮਾ ਸੁਰ ਚੇਰੇ ਦੁਆਰੰ ।
ਜਿਨੈ ਇੰਦ੍ ਸੇ ਜੀਤ ਕੇ ਛੋਡਿ ਡਾਰੈ । ਵਹੈ ਦੀਨ ਦੇਖੈ ਗਿਰੈ ਕਾਲ ਮਾਰੈ । ੬੯
jinai khandiang dand dharung aparung .
karai chandrama sur cherai duarang .
jinai indra se jeet ke chhod darai .
vahai deen dekhai girai kaal marai . (69)

ਰਸਾਵਲ ਛੰਦ
ਜਿਤੇ ਰਾਮ ਹੁਏ । ਸਭੈ ਅੰਤਿ ਮੂਏ ।
ਜਿਤੇ ਕ੍ਰਿਸ਼ਨ ਹ੍ਵੈ ਹੈ । ਸਭੈ ਅੰਤਿ ਜੈ ਹੈ । ੭੦
Rasaval Chhand
jitai Ram huai. sabhai ant mooai.
jitai Krisan huvai hain. sabhai ant jai hain. (70)

ਜਿਤੇ ਦੇਵ ਹੋਸੀ । ਸਭੇ ਅੰਤ ਜਾਸੀ ।
ਜਿਤੇ ਬੋਧ ਹ੍ਵੈ ਹੈ । ਸਭੈ ਅੰਤਿ ਛੈ ਹੈ । ੭੧
jitai dev hosi. sabhai ant jasi.
jitai bodh havai hai. sabhai ant chhai hain. (71)

ਜਿਤੇ ਦੇਵਰਾਯੰ । ਸਭੈ ਅੰਤ ਜਾਯੰ ।
ਜਿਤੇ ਦਈਤ ਏਸੰ ਤਿਤਯੋ ਕਾਲ ਲੇਸੰ । ੭੨
jitai dev raieung. sabhai ant jai hain.
jitai daieeat easung. tritaiant kaal leisung. (72)

ਨਰਸਿੰਘਾ ਵਤਾਰੰ । ਵਹੇ ਕਾਲ ਮਾਰੰ ।
ਬਡੋ ਡੰਡਧਾਰੀ । ਹਣਿਓ ਕਾਲ ਭਾਰੀ । ੭੩
Narsinga vatarung. vahai kaal marung.
badai dand dhari harioun kaal bhari. (73)

ਦਿਜੰ ਬਾਵਨੇਯੰ । ਹਣਿਯੋ ਕਾਲ ਤੇਯੰ ।
ਮਹਾ ਮੱਛ ਮੁੰਡੰ । ਫਧਿਓ ਕਾਲ ਝੁੰਡੰ । ੭੪
dijang bavnaiung . harioun kaal taieung.
maha machh mundung. bhadhiou kaal jhudung. (74)

All those kings who ruled for ages , (many millions of years) having enjoyed throughly all the worldly pleasures , but they also went away barefooted (empty handed) as they were seen having fallen victim to the blows of the studborn god of death. (68)

Those who destroyed (killed) and punished others badly , having subjugated the sun and the moon (making them subservient) and let off the great god Indra having defeated him, have been seen in a miserable plight after being killed by the god of de ath. (69)

Rasaval Chhand

All the incarnations of the Lord like Rama , who came in this world , all have finally fallen prey to the god of death in the end ; also the incarnations like Krishna who existed on Earth, have fallen finally and gone away from the world. (70)

In the future also all the gods who would be born on Earth would find their exit (due to death) finally all the great men like Budha , who were born have finally been destroyed in the end. (71)

All the god heads (kings) who came into existence, finally have left this world. All the demon gods who were born on the Earth, have finally been devoured by the god of death (or destroyed) (72)

The incarnations like Narsingh were also destroyed by death. Even the great persons, who came to the world for punishing evil doers were destroyed by the powerful god of death.(73)

Even the incarnation of Brahmin bavan was destroyed by death. Even the great machh (fish) exhibited in humen form, with a huge head , was caught by the noose of the god of death. (74)

ਜਿਤੇ ਹੋਇ ਬੀਤੇ । ਤਿਤੇ ਕਾਲ ਜੀਤੇ ।
ਜਿਤੇ ਸਰਨਿ ਜੈ ਹੈ । ਤਿਤਿਓ ਰਾਖਿ ਲੈਹੈ । ੭੫
jitai hoiai beetai. tat kaal jeetai .
jitai saran jai hai. titou raakh laihai. (75)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
ਬਿਨਾ ਸਰਨਿ ਤਾਕੀ ਨ ਅਉਰੈ ਉਪਾਯੰ । ਕਹਾ ਦੇਵ ਦਈਤੰ ਕਹਾ ਰੰਕ ਰਾਯੰ ।
ਕਹਾ ਪਾਤਸਾਹੰ ਕਹਾ ਉਮਰਾਯੰ । ਬਿਨਾ ਸਰਨਿ ਤਾਕੀ ਨ ਕੋਟੈ ਉਪਾਯੰ । ੭੬
Bhujang prayat Chhand
bina saran taki nahi aur upaieung .
kaha dev deieetung kaha rank raieung .
kaha patsahung kaha umraieung .
bina saran taki na kotai upaieung . (76)

ਜਿਤੇ ਜੀਵ ਜੰਤੰ ਸੁ ਦੁਨੀਅੰ ਉਪਾਯੰ । ਸਭੈ ਅੰਤਿਕਾਲੰ ਬਲੀ ਕਾਲਿ ਘਾਯੰ ।
ਬਿਨਾ ਸਰਨਿ ਤਾਕੀ ਨਹੀ ਔਰ ਓਟੰ । ਲਿਖੇ ਜੰਤ੍ਰ ਕੇਤੇ ਪੜੇ ਮੰਤ੍ਰ ਕੋਟੰ । ੭੭
jitai jeev juntung so duniayang upaieung .
sabhai antkaalung bali kaal ghaieung .
bina saran taki nahi oar ootung .
likhai jantar kaitai parrai mantar kotang . (77)

ਨਰਾਜ ਛੰਦ
ਜਿਤੇਕਿ ਰਾਜ ਰੰਕਯੰ । ਹਨੇ ਸੁ ਕਾਲ ਬੰਕਯੰ ।
ਜਿਤੇਕਿ ਲੋਕ ਪਾਲਯੰ । ਨਿਦਾਨ ਕਾਲ ਦਾਲਯੰ । ੭੮
Naraj Chhand
jitaike raj runkeung . hanai so kaal bankeung.
jitai ke lok paaleung . nidhan kaal daaleung . (78)

ਕ੍ਰਿਪਾਲ ਪਾਣਿ ਜੋ ਜਪੈ । ਅਨੰਤ ਥਾਟ ਤੇ ਥਪੈ ।
ਜਿਤੇਕਿ ਕਾਲ ਧਿਆਇ ਹੈ । ਜੱਗਤਿ ਜੀਤ ਜਾਇ ਹੈ । ੭੯
kirpal paan je japai. anant thaay te thapai .
jitai ke kaal dhiaie hai . jagat jeet jaie hai . (79)

ਬਚਿੱਤ੍ਰ ਚਾਰ ਚਿਤ੍ਰਯੰ । ਪਰਮਯੰ ਪਵਿਤ੍ਰਯੰ ।
ਅਲੋਕ ਰੂਪ ਰਾਜਿਯੰ । ਸੁਣੇ ਸੁ ਪਾਪ ਭਾਜਯੰ । ੮੦
bachitar chaar chitreung .parmeung pavitareung.
alok roop rajeung . sunnai so paap bhajeung .(80)

All the great men who are known to have been born, have been won over (defeated) by the god of death. But all those, who have taken refuge at the lotus feet of the Lord (the king of death god) will be saved from destruction. (75)

Bhujang Prayat Chhand

There is no escape from taking shelter at the lotus feet of the Lord (the great god of death) for protection. All the great gods and demons , (kings) rich men and men of poverty , whether kings or paupers with all their efforts . except the support of the Lord , have not escaped the outlaughts of the god of death. (76)

All the beings human and animal world , created by the the Lord in this world, have finally been killed by the powerful god of death. There is no other escape(from death) except by taking refuge at his lotus-feet, notwithstanding all written magic charms or spoken magic spells to avoid destruction. (77)

Naraj Chhand

All the kings and paupers , who were born (in the world) have finally been killed by the god of death , having an unprecedent move (mode of functioning) . Even the sauiours of Men (lok dal) who came into existence have finally been destroyed (crushed) by the god of death. (78)

All the welders of sword (in the hands) who worship the Lord, the king of god of death , make many efforts for their protection against the god of death , and all those who worship the god of death (the Lord) always proceed from the world having won the battle of life. (79)

All the sins take to their wings by hearing the name of the true Lord , who possesses a wonderful and beautiful form (appearance) which is highly pure (unpolluted) and is shining with radiance and brilliance. (80)

ਬਿਸਾਲ ਲਾਲ ਲੋਚਨੰ । ਬਿਅੰਤ ਪਾਪ ਮੋਚਨੰ ।
ਚਮਕ ਚੰਦ੍ ਚਾਰਯੰ । ਅਘੀ ਅਨੇਕ ਤਾਰਯੰ । ੮੧
bisal laal lochanung . biant paap mochanung .
chamak chander chareung . aghianek tareung. (81)

ਰਸਾਵਲ ਛੰਦ
ਜਿਤੇ ਲੋਕ ਪਾਲੰ । ਤਿਤੇ ਜ਼ੇਰ ਕਾਲੰ । ਜਿਤੇ ਸੂਰ ਚੰਦ੍ । ਕਹਾ ਇੰਦ੍ ਬਿੰਦੂ । ੮੨
Rasaval Chhand
jitai lok palung . titai jer kaalung .
jitai sur chanderung , kaha indra bindu . (82)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
ਫਿਰੈ ਚੌਦਹੂੰ ਲੋਕਯੰ ਕਾਲ ਚੱਕ੍ਰੰ । ਸਭੈ ਨਾਥ ਨਾਥੇ ਭ੍ਰਮੰ ਭਉਹ ਬੱਕ੍ਰੰ ।
ਕਹਾ ਰਾਮ ਕ੍ਰਿਸ਼ਨੰ ਕਹਾ ਚੰਡ ਸੂਰੰ । ਸਭੈ ਹਾਥ ਬਾਧੇ ਖਰੇ ਕਾਲ ਹਜੂਰੰ । ੮੩
Bhujang prayat Chhand
phirai chaudhung lokeung kaal chakrung .
sabhai naath nathai bharmung bhouh bakrung .
kaha Ram Krisanung kaha chand surung.
sabhai haath badhai khare kaal hajurang . (83)

ਸਵੈਯਾ
ਕਾਲ ਹੀ ਪਾਇ ਭਯੋ ਭਗਵਾਨ ਸੁ ਜਾਗਤ ਯਾ ਜਗ ਜਾਕੀ ਕਲਾ ਹੈ ।
ਕਾਲ ਹੀ ਪਾਇ ਭਯੋ ਬ੍ਰਹਮਾ ਸਿਵ ਕਾਲ ਹੀ ਪਾਇ ਭਯੋ ਜੁਗੀਆ ਹੈ ।
ਕਾਲ ਹੀ ਪਾਇ ਸੁਰਾ ਸੁਰ ਗੰਧ੍ਰਬ ਜੱਛ ਭੁਜੰਗ ਦਿਸਾ ਬਦਿਸਾ ਹੈ ।
ਅਉਰ ਸਕਾਲ ਸਭੈ ਖਸ ਕਾਲ ਕੇ ਏਕ ਹੀ ਕਾਲ ਅਕਾਲ ਸਦਾ ਹੈ । ੮੪
Swaiyya
kaal hi paie bhiou bhagwan so jagat ya jag jaki kala hai .
kaal hi paie bhiou brahma Siv kaal hi paie bhiou jugia hai .
kaal hi paie sura sur gandharabh jachh bhujang disa bidisa hai .
aur so kaal sabhai bas kaal kai ek hi kaal akaal sada hai . (84)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
ਨਮੋ ਦੇਵ ਦੇਵੰ ਨਮੋ ਖੜਗ ਧਾਰੰ । ਸਦਾ ਏਕ ਰੂਪ ਸਦਾ ਨਿਰ ਬਿਕਾਰੰ ।
ਨਮੋ ਰਾਜੰ ਸਾਤਕੰ ਤਾਮਸੋਅੰ । ਨਮੋ ਨਿਰਬਿਕਾਰੰ ਨਮੋ ਨਿਰਜੁਰੇਅੰ । ੮੫
Bhujng Prayat Chhand
namo dev devung namo kharag dharung .
sada ek roop sada nirbikarung .
namo rajung saakung taamsungang .
namo nirbikarung namo nirjuriang . (85)

His red and broad eyes are capable of destroying all the sins, the radiance of His form, more beautiful than that of the luminous moon has saved many sinners from destruction. (81)

Rasaval Chhand

All the well-wishers (lok pal) of people (humanity) are all subject to the god of death. All the suns and moons or the hordes (groups) of Indras (gods) are all under the control of god of death. (82)

Bhujang Prayat Chhand

The writ of god of death runs throughout all the fourteen worlds (regions) of the Universe . He has controlled all the masters (protectors) of the Universe by unfair means. (by moving the Earth in the wrong direction). What to talk of Rama and Krishna , what to say about the sun or the moon , infact all the present (standing in front of) with folded (humility) before the God of death. (83)

In due course of time , the god of death had become the god Vishnu with whose skill this world is wide awake (is functioning or moving around) , then in due course of time brahma (god) appeared (before us) and in due course (the god) Shiva became Yogi (mendicant) . Then in due course of time ,the gods , the demons , the musicians of gods , devi-gods , snakes, all the directions or corners came into existence. All the present materials or facilities are subject to the control of god of death . (84)

Bhujang Prayat Chhand

O god of gods ! Our salutations to You ! O wielder of sword ! Hail to You ! You are always present in one form only and are free from all vices (ills) . O Lord ! possessing all the three qualities of Maya , viz. lust for riches things, greed and partial peace ! our Salutations to You .O devoid of all vices ! our Salutations to You ! O Lord , free from all afflictions (ills) ! Hail to You. (85)

ਰਸਾਵਲ ਛੰਦ

ਨਮੋ ਬਾਣ ਪਾਣੰ । ਨਮੋ ਨਿਰਭਯਾਣੰ । ਨਮੋ ਦੇਵ ਦੇਵੰ । ਭਵਾਣੰ ਭਵੈਯੰ । ੮੬

Rasaval Chhand

namo baan parrung. namo nirbhiyarung .
namo dev devang . bhavarung bhavaiang . (86)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਨਮੋ ਖਗ ਖੰਡੰ ਕ੍ਰਿਪਾਣ ਕਟਾਰੰ । ਸਦਾ ਏਕ ਰੂਪੰ ਸਦਾ ਨਿਰ ਬਿਕਾਰੰ ।
ਨਮੋ ਬਾਣ ਪਾਣੰ ਨਮੋ ਦੰਡ ਧਾਰਿਯੰ । ਜਿਨੈ ਚੌਦਹੂੰ ਲੋਕ ਜੋਤੰ ਬਿਥਾਰਿਯੰ । ੮੭

Bhujang Prayat Chhand

namo khag khandung kirpan katarung .
sada ek rupang sada nirbikarung .
namo baan parrung namo dand dharioung .
jinai chaudhung lok jotung bithareang . (87)

ਸ਼ਧਅਯਯਅ

ਨਮਸਕਾਰਯੰ ਮੋਰ ਤੀਰੰ ਤੁਫੰਗੰ । ਨਮੋ ਖਗ ਅਦੱਗੰ ਅਭੈਯੰ ਅਭੰਗੰ ।
ਗਦਾਯੰ ਗ੍ਰਿਸਟੰ ਨਮੋ ਸੈਹਥੀਯੰ । ਜਿਨੈ ਤੁਲੀਯੰ ਬੀਰ ਬੀਯੋ ਨ ਬੀਯੰ । ੮੮

Namaskareung more teerung tuphangung .
namo khag adgung abhangang abhungung .
gadaieung gristang namo saihathiang .
jinai tulieng beer biou na biang . (88)

ਰਸਾਵਲ ਛੰਦ

ਨਮੋ ਚੱਕ੍ਰ ਪਾਣੰ । ਅਭੂਤੰ ਭਯਾਣੰ । ਨਮੋ ਉਗ੍ਰਦਾੜੰ ਮਹਾ ਗ੍ਰਿਸਟ ਗਾੜੰ । ੮੯

Rasaval Chhand

namo chaker parrung . abhootang bhiaung.
namo ugardarrung maha grisat garrung . (89)

ਨਮੋ ਤੀਰ ਤੋਪੰ । ਜਿਨੈ ਸਤ੍ਰ ਘੋਪੰ । ਨਮੋ ਧੋਪ ਪੱਟੰ । ਜਿਲੇ ਦੁਸਟ ਦੱਟੰ । ੯੦

namo teer topung . jinai satar ghopung.
namo dhop patang . jinai dusat datung . (90)

ਜਿਤੇ ਸਸਤ੍ਰ ਨਾਮੰ । ਨਮਸਕਾਰ ਤਾਮੰ ।
ਜਿਤੇ ਅਸਤ੍ਰ ਭੈਯੰ । ਨਮਸਕਾਰ ਤੇਯੰ । ੯੧

jitai sastar namung . namaskar tamaung .
jitai astar bhaieung . namaskar teieung . (91)

Rasaval Chhand

O Lord ! having arrows in hand ! Salutations to you. O fearless Lord! Hail to You! O god of gods! Salutations to You.O Lord , whose presence in the world is acknowledged by all ! Our Salutations to You. (86)

Bhujang prayat Chhand

O Lord ! personification of the sword , Double Edged Sword , Kirpan (sword) and Dagger ! our Salutations to You. O Lord, free from vices and having one form only! our Salutations to You . O staff –holder ! our Salutatins to You. (O standard-bearer) Hail to You , O Lord ! who is pervading all the fourteen worlds (regions) of the Universe with a brilliant form . (87)

O Lord! personification of arrows and guns! our Salutations to You. O flawless fearless Lord, having the form of an unbreakable sword! our Salutations to You! O Lord personification of mace and Bayonet (shield)! our Salutations to the lord who has no equal in power and prowess! (88)

Rasaval Chhand

O wielder of the revolving wheel ! Hail to You .O Lord free from the five elements ! Our Salutations to You . O Lord , having strong penetrating and big molar teeth ! Our Salutations to You . (89)

Our Salutations to the Lord , who has destroyed the enemies, with His arrows and guns . Hail to The Lord , who has terrified the enemies with His (straight) sword and curved sword . (90)

Our Salutations to the weapons , which have a name (sign or a symble) ! Our Salutations to all the inner (protective) coatings. (91)

ਸਵੈਯਾ

ਮੇਰੁ ਕਰੋ ਤ੍ਰਿਣ ਤੇ ਮਹਿ ਜਾਹਿ , ਗਰੀਬ ਨਿਵਾਜ ਨ ਦੂਸਰ ਤੋ ਸੋ ।
ਭੂਲ ਛਿਮੋ ਹਮਰੀ ਪ੍ਰਭ ਆਪਨ , ਭੂਲਨ ਹਾਰ ਕਹੂੰ , ਕੋਊ ਮੋ ਸੋ ।
ਸੇਵ ਕਰੀ ਤੁਮਰੀ ਤਿਨ ਕੇ ਸਭ ਹੀ , ਗ੍ਰਿਹ ਦੇਖੀਅਤ ਦ੍ਰਬ ਭਰੋ ਸੋ ।
ਯਾ ਕਲ ਮੇ ਸਭ ਕਾਲ ਕ੍ਰਿਪਾਨ ਕੇ ਭਾਰੀ ਭੁਜਾਨ ਕੋ ਭਾਰੀ ਭਰੋਸੇ । ੯੨

Swaiyya

meir karo trin te mahai jahai garib nivaj na doosar to so .
bhul chhimo hamri prabh apan
bhoolan har kahun kouoo mo so .
save kari tumri tin kai sabh hi grih dekhiat drab bharo so .
ya kal mein sabh kaal kirpan
kai bhari bhujan ko bhari bharoso . (92)

ਸੁੰਭ ਨਿਸੁੰਭ ਸੇ ਕੋਟ ਨਿਸਾਚਰ ਜਾਹਿ ਛਿਨੇਕ ਬਿਖੈ ਹਨਿ ਡਾਰੇ ।
ਧੂਮਰ ਲੋਚਨ ਚੰਡ ਅਉ ਮੁੰਡ ਸੇ , ਮਾਹਿਖ ਸੇ ਪਲ ਬੀਚ ਨਿਵਾਰੇ ।
ਚਾਮਰ ਸੇ ਰਣਿ ਚਿੱਛੁਰ ਸੇ ਰਕਤਿੱਛਣ ਸੇ ਝਟ ਦੈ ਝਝਕਾਰੇ ।
ਐਸੇ ਸੁ ਸਾਹਿਬੁ ਪਾਇ ਕਹਾ , ਪਰਵਾਹ ਰਹੀ ਇਹ ਦਾਸ ਤਿਹਾਰੇ । ੯੩

sumbh naisumbh se kot nisachar
jahai chhinek bikhai han darai .
dhumar lochan chand ou mund se
mahikh se pal beechnivarai .
chamar se rann chichhar se raktichhan
se jhat dai jhajh karai .
asai so sahib paie kaha parvah rahi eh daas tiharai . (93)

ਮੁੰਡਹੁ ਸੇ ਮਧੁ ਕੀਟਵ ਸੇ , ਮੁਰ ਸੇ ਅਘ ਸੇ ਜਿਨਿ ਕੋਟਿ ਦਲੇ ਹੈ ।
ਓਟਿ ਕਰੀ ਕਬਹੂੰ ਨ ਜਿਨੈ ਰਣ , ਚੋਟ ਪਰੀ ਪਗ ਦ੍ਵੈ ਨ ਟਲੇ ਹੈ ।
ਸਿੰਧੁ ਬਿਖੈ ਜੇ ਨ ਬੂਡੇ ਨਿਸਾਚਰ, ਪਾਵਕਬਾਣ ਬਹੇ ਨ ਜਲੇ ਹੈ ।
ਤੇ ਅਸਿ ਤੋਰ ਬਿਲੋਕਿ ਅਲੋਕ ਸੁ ਲਾਜ ਕੋ ਛਾਡਿ ਕੈ ਭਾਜਿ ਚਲੈ ਹੈ । ੯੪

mundoh se madh keetabh se mur agh se jini kot dalai hai .
oat kari kabhun na jinai rann
chot pari pag devai na talai hai.
sindh bikhai je na boodai nischar
pavak bann bahai na jalai hai .
te as tor bilok alok so
laaj ko chhad kai bhaaj chalai hai . (94)

Swaiyya

O Lord ! You are so benevolent that there is none else equal to You (on par with You) who has made a poor and helpless person like me into a powerful person (like the Sumer Mountain) May You forgive (pardon) my mistake, as there is none else so forgetful (like me) as myself whosever has served You, have got his coffers full up with wealth. (As such) I have entertained full faith in the sword and strong arms (prowers) of the Lord, the god of the gods of death. (92)

O Lord ! Why should I have any regard (care) for anyone else (excepy you) having attained such a (powerful) master, who has destroyed in no time millions of demons like Shumbh and Nisumbh, (or) who was killed in a moment demons like Drumlochan, Dand, Mund, Mehkhasur and has emnihilated in the battle-firld such horrible, looking (red eyed) demons as chamar, chichhar. (93)

The Lord ! who has killed millions of demons like Mund, Madh Ketabh Mur and agh and has never taken the support of anyone else (except You) to save himself from the onslaughts of the enemy in the battle field and has never retreated a step even in the battle field, on being hurt with a weapon. O Lord ! All the demons including those who could not be (sunk) drowned in the oceans, and could not hurt with the arrows of fire (shelling fire), have run away from (field) the battle field unbashed by (shamelessely) on seeing Your Wonderful sword (prowess). (94)

ਰਾਵਣ ਸੇ ਮਹਿਰਾਵਣ ਸੇ , ਘਟਕਾਨਹੁ ਸੇ ਪਲ ਬੀਚ ਪਛਾਰੇ ।
ਬਾਰਦ ਨਾਦ ਅਕੰਪਨ ਸੇ ਜਗ ਜੰਗ ਜੁਰੇ ਜਿਨ ਸਿਉ ਜਮ ਹਾਰੇ ।
ਕੁੰਭ ਅਕੁੰਭ ਸੇ ਜੀਤ ਸਭੈ ਜਗਿ , ਸਾਤ ਹੂੰ ਸਿੰਧ ਹਥਿਆਰ ਪਖਾਰੇ ।
ਜੇ ਜੇ ਹੁਤੇ ਅਕਟੇ ਬਿਕਟੇ , ਸੁ ਕਟੇ ਕਰਿ ਕਾਲ ਕ੍ਰਿਪਾਨ ਕੇ ਮਾਰੇ । ੯੫
ravan se meh ravan se ghatkanoh se pal beech pachharai .
barad naad akampan se jug jang jurai jin sio jam harai .
kumbh akumbh se jeet sabhai jug saat hun sindh hathiar pakharai .
je je hutai aktai so katai kar kaal kirpan ke marai . (95)

ਜੋ ਕਹੂੰ ਕਾਲ ਤੇ ਭਾਜ ਕੇ ਬਾਚੀਅਤ, ਤੋ ਕਿਹ ਕੁੰਟ ਕਹੋ ਭਜਿ ਜਈਯੈ ।
ਆਗੇ ਹੂੰ ਕਾਲ ਧਰੇ ਅਸਿ ਗਾਜਤ, ਛਾਜਤ ਹੈ ਜਿੱਹ ਤੇ ਨਸਿ ਅਈਯੈ ।
ਐਸੋ ਨ ਕੈ ਗਯੋ ਕੋਈ ਸੁ ਦਾਵ ਰੇ , ਜਾਹਿ ਉਪਾਵ ਸੋ ਘਾਵਾ ਬਚਈਯੈ ।
ਜਾਤੇ ਨ ਛੁਟੀਐ ਮੁੜ ਕਹੂੰ , ਹਸਿ ਤਾਕਿ ਨ ਕਿਉ ਸਰਣਾਗਤਿ ਜਈਯੈ । ੯੬
jo kahun kaal te bhaj ke bachiat
te keh kunt kaho bhaj jaieaiou .
agai hun kaal dharai as gajat
chhajat hai jeh te nas aieeiou .
aisai na keh gayou koiee so dev re
jahai upav so ghava bachiaie .
jatai na chhutiai murr kahun
haas taki na kiun sarnagat jaieeyai . (96)

ਕ੍ਰਿਸਨ ਅਉ ਬਿਸਨੁ ਜਪੇ ਤੁਹਿ ਕੋਟਿਕ , ਰਾਮ ਰਹੀਮ ਭਲੀ ਬਿਧਿ ਧਿਆਯੋ ।
ਬ੍ਰਹਮ ਜਪਿਓ ਅਰੁ ਸੰਭੁ ਥਪਿਓ , ਤਹਿ ਤੇ ਤੁਹਿ ਕੋ ਕਿਨ ਹੂੰ ਨ ਬਚਾਯੋ ।
ਕੋਟਿ ਕਰੀ ਤਪਸਾ ਦਿਨ ਕੋਟਿਕ , ਕਾਹੂ ਨ ਕੌਡੀ ਕੋ ਕਾਮ ਕਢਾਯੋ ।
ਕਾਮ ਕਾ ਮੰਤ੍ਰ ਕਸੀਰੇ ਕੇ ਕਾਮ ਨ ਕਾਲ ਕੋ ਘਾਉ ਕਿਨਹੂੰ ਨ ਬਚਾਯੋ । ੯੭
Krisan aou bisan japai tohai kotik
ram rahim bhali bidh dhiaeou .
braham japiou ar sumbh thapiou
teh te tohe ko kin hun na bachaiou .
kot kari tapsa din kotik
kahun na kaudi ko kaam kadhaiou .
kaam ka mantar kasirai ka kaam na kaal ko
ghaou kinhun na bachaieou . (97)

(The Lord) who has killed in no time (in a moment) powerful (demons) like Ravana, Meh Ravan and Kumbhkaran, warriors like Meghnath and Akampan who have defeated the Yama even in the battle field of the world or warriors loke kumbh and akumbh who have shown their prowess, (power of their weapons) having won the whole world and holding sway over (the seven oceans) the whole Universe (world) ; similarly many more demons equally proud and restless (tough) were killed by the (sword) ouslaughts of the god of death. (95)

If we were to escape the striking power of the god of death , then which (direction) way could we flee ? In fact, we had to retreat (fall back) from the battle of life as whichever direction we were trying to escape , the sword of the god of death was (dangling) hanging prominently all around . There was no way out to escape from the ouslaughts of the god of death(or no one could show us the way to escape the strike). O foolish Man ! if it is not possible to escape the ouslaughts of the god of death , then why should we not accept His (support) refuge with pleasure ? (why not face god of death with a cheerful heart). (96)

O human being! No one could save you from the ouslaughts of death even though You have worshipped thousands (millions) of gods like Krishna and Vishnu (gods) and have prayed to Rama and Allah (hindu and Muslim gods); You have served (the god) Brahma and Shiva even, But to no purpose. You have performed penace for millions of days praying to millions of gods but none of them could help you even a bit. Even the spells of magic, full of hopes, were of no avail, as none of them could ever save you grom the strikes (ouslaughts) of the god of death. (97)

(O human being !) Why are you worshipimg those(gods)

ਕਾਹੇ ਕੋ ਕੂਰ ਕਰੇ ਤਪਸਾ ਇਨ ਕੀ , ਕੋਉ ਕੌਡੀ ਕੇ ਕਾਮ ਨ ਐ ਹੈ ।
ਤੋਹਿ ਬਚਾਇ ਸਕੈ ਕਹੁ ਕੈਸੇ ਕੈ , ਆਪਨ ਘਾਵ ਬਚਾਇ ਨ ਐ ਹੈ ।
ਕੋਪ ਕਰਾਲ ਕੀ ਪਾਵਕ ਕੁੰਡ ਮੈ ਆਪਿ ਟੰਗਿਓ ਤਿਮ ਤੋਹਿ ਟੰਗੈ ਹੈ ।
ਚੇਤ ਰੇ ਚੇਤ ਅਜੋ ਜੀਅ ਮੈ ਜੜ , ਕਾਲ ਕ੍ਰਿਪਾ ਬਿਨੁ ਕਾਮ ਨ ਐ ਹੈ । ੯੮
kahai ko koor karai tapsa in ki
kouoo kaudi ke kaam na aihai .
tohai bachaie sakai kahu kaisei kai
apan ghav bachaie na aihai .
kop karal ki pavak kund mein aap
tangiou tim tohai tangai hai .
chet re chet ajai jia mein jarr
kaal kirpa bin kaam na aihai . (98)

ਤਾਹਿ ਪਛਾਨਤ ਹੈ ਨ ਮਹਾ ਪਸੁ , ਜਾ ਕੋ ਪ੍ਰਤਾਪੁ ਤਿਹੂੰ ਪੁਰ ਮਾਹੀ ।
ਪੂਜਤ ਹੈ ਪਰਮੇਸਰ ਕੈ , ਜਿਹ ਕੈ ਪਰਸੈ ਪਰਲੋਕ ਪਰਾਹੀ ।
ਪਾਪ ਕਰੋ ਪਰਮਾਰਥ ਕੈ , ਜਿਹ ਪਾਪਨ ਤੇ ਅਤਿ ਪਾਪ ਲਜਾਈ ।
ਪਾਇ ਪਰੋ ਪਰਮੇਸਰ ਕੇ , ਜੜ ਪਾਹਨ ਮੈ ਪਰਮੇਸਰ ਨਾਹੀ । ੯੯
tahai pachhanat hai na maha pas jako partap tehun pur mahi
poojat hai parmesar kai jeh kai parsai parlok parahi .
paap karo parmarth kai jeh papan te at paap lajaiee .
paie karo paemesar ke jarr pahan mein parmesar nahi . (99)

ਮੋਨ ਭਜੇ ਨਹੀ ਮਾਨ ਤਜੇ ਨਹੀ ਭੇਖ ਸਜੇ ਨਹੀ ਮੂੰਡ ਮੁੰਡਾਏ ।
ਕੰਠਿ ਨ ਕੰਠੀ ਕਠੋਰ ਧਰੈ ਨਹੀ ਸੀਸ ਜਟਾਨ ਕੇ ਜੂਟ ਸਹਾਏ ।
ਸਾਚੁ ਕਹੋ ਸੁਨਿ ਲੈ ਚਿਤੁਦੈ ਬਿਨੁ ਦੀਨ ਦਿਆਲ ਕੀ ਸਾਮ ਸਿਧਾਏ ।
ਪ੍ਰੀਤ ਕਰੇ ਪ੍ਰਭੁ ਪਾਯਤ ਹੈ , ਕਿਰਪਾਲ ਨ ਭੀਜਤ ਲਾਡ ਕਟਾਏ । ੧੦੦
moan bhajai nahi maan tajai nahi
bhekh sajai nahi mund mundaie .
kanth na kanthi kathor dharai nahi
sees jatan ke joot sahaie .
saach karo sunn lai chit dai bin
deen dayal ki saam sidhaie .
preet karai prabhpayat hai
kirpal na bhijat land kataie . (100)

which is totally futile (false) as none of them willcome to your rescue even for a moment? How could anyone protect you when he could not save himself from the ouslaughts of the god of death? All of them are engaged in the fear of (death), the god of death, so they will also get you in the same plight (of being surrounded) by the fire place of death. O fool! Try to (understand clearly) and come to your senses realising that apart from the benevolence of the god of death nothing else will be of any avail and come to your rescue. (98)

O greatest (fool) beast ! You do not realise the importance of the Lord, whose glamour pervades all the three regions of the Universe (the Earth , the heavens and the Netherlands) You are worshippimg (those gods) whose very tonch (company) will take you further awayfrom the abode of the Lord. Even the greatest sins feel belittled before those humble sins which You are committing considering them as leading you towards, heaven. O foolish person! you shold bow in obeisance to the Lord instead of worshipping the stones as the Lord does not abide in these stones. (god of stones). (99)

O Man! We cannot attain the Lord by worsipping Him in silence (observing) by ridding ourselves of egoism, by wearing the robes of (dress) a particular sect (by disguise and posing like a holy person) or by having a shaven head. We cannot merge with the Lord by wearing the Mosary (pearl neclace) around the neck , practising penace of a high order or keeping a tuft of artificial (matted) hair. I am telling the truth so you should listen carefully (with full concentration of mind) that without taking refuge at the lotus feet of the Lord, no other effort would enable us to attain Salvation. It is through love and devotion that we could merge with the Lord (attain the Lord). The Lord is not pleased with us by incision(of the male organ like Muslims) . (100)

ਕਾਗਦ ਦੀਪ ਸਭੈ ਕਰਿਕੈ , ਅਰਸਾਤ ਸਮੁੰਦ੍ਰਨ ਕੀ ਮਸੁ ਕੈ ਹੋ ।
ਕਾਟਿ ਬਨਾਸਪਤਿ ਸਿਗਰੀ ਲਿਖਵੈ ਹੂੰ ਕੇ ਲੇਖਨ ਕਾਜਿ ਬਨੈ ਹੋ ।
ਸਾਰਸੁਤੀ ਬਕਤਾ ਕਰਿਕੈ ਜੁਗ ਕੋਟਿ ਗਨੇਸ ਕੇ ਹਾਥਿ ਲਿਖੈ ਹੋ ।
ਕਾਲ ਕ੍ਰਿਪਾਨ ਬਿਨਾ ਬਿਨਤੀ ਨ ਤਊ ਤੁਮ ਕੋ ਪ੍ਰਭ ਨੈਕੁ ਰਿਝੈ ਹੋ । ੧੦੧
kagad deep sabhai kar kai ar sat samundar ki mass kai ho .
kaat banaspati sigri likhai hunkai lekhan kaaj banai ho.
sarsuti bakta kar kai jug kot ganes ke haath likhai ho.
kaal kirpan bina binti na touoo
tum ko prabh naik rijhai ho . (101)

ਇਤਿ ਸੀ ਬਚਿੱਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਸ੍ਰੀ ਕਾਲ ਜੀ ਕੀ ਉਸਤਤਿ ।
ਪ੍ਰਿਥਮ ਧਿਆਇ ਸੰਪੂਰਨ ਸੁਭਮੰਸਤੁ । ਅਫ਼ਜੂੰ । ੧੦੨
it sri Bachittar Natak granth sri kaal ji ki ustat.
pritham dhiaie sampooranung sumbh mastung afjun . (102)

ਕਵਿ-ਵੰਸ ਵਰਣਨ

ਚੌਪਈ

ਤੁਮਰੀ ਮਹਿਮਾ ਅਪਰ ਅਪਾਰਾ । ਜਾ ਕੋ ਲਹਿਓ ਨ ਕਿਨ ਹੂੰ ਪਾਰਾ ।
ਦੇਵ ਦੇਵ ਰਾਜਨ ਕੇ ਰਾਜਾ ਦੀਨ ਦਿਆਲ ਗਰੀਬ ਨਿਵਾਜਾ । ੧

Kav Bans Varnan

Choupaiee

tumri mahima apar apara. ja ko lahiou na kin hun paara.
dev dev rajan ke raja deen dayal garib nivaja. (1)

ਦੋਹਿਰਾ

ਮੂਕ ਉਚਰੈ ਸਾਸਤ੍ਰ ਖਟਿ ਪਿੰਗ ਗਿਰਨ ਚੜ੍ਹਿ ਜਾਇ ।
ਅੰਧ ਲਖੈ ਬਧਰੋ ਸੁਨੈ, ਜੋ ਕਾਲ ਕ੍ਰਿਪਾ ਕਰਾਇ । ੨

Dohra

mook uchrai sastar khat ping giran charr jaie.
andh lakhai badhro sunai jo kaal kirpa karaie. (2)

ਚੌਪਈ

ਕਹਾ ਬੁੱਧਿ ਪ੍ਰਭ ਤੁੱਛ ਹਮਾਰੀ । ਬਰਨਿ ਸਕੈ ਮਹਿਮਾ ਜੁ ਤਿਹਾਰੀ ।
ਹਮ ਨ ਸਕਤ ਕਰਿ ਸਿਫਤ ਤੁਮਾਰੀ । ਆਪ ਲੇਹ ਤੁਮ ਕਥਾ ਸੁਧਾਰੀ । ੩

Choupaiee

kaha budh prabh tuchh hamari.
baran sakai mahima jo tihari.
ham na sakat kar siphat tumari.
aap lehho tum katha sudharai. (3)

O Lord ! No other prayer except through the Lord's benevolence could winYour acceptance or pleasure even though we may attempt to worship You by making paper out of all the island , by making ink out of all the seven seas (oceans) , by making a pen(writing material) out of the whole worldly vegetation by cutting it and then the goddess of education, Saraswati may utter herself all the spoken words (to be written) and then the praises of the (god) Lord Ganesh be written in hand (all this huge effort would be of no avail) . 101)

"Here the first chapter on "Akal Ustat" as part of the main Granth on Bachitter Natak is completed. It is all worthy of Your praise." (102)

Kavi-Bans
Description of

Choupaiee

O Lord ! Your praise and grandeur is beyond limits, which no one could ever comprehend or describe. You are the king of gods and king of kings (greastest king). You are the benefactor of all poor and helpless persons and are praising the poverty-stricken people. (1)

Couplet (Dohra)

If the god of death is kind (to us), then even the dumb person could recite the Shastras and the lame person could climb the mountains, while the blind man could see all around (with his eyes) and the person hard of hearing could hear if the Kal (god) is benevolent. (2)

Choupaiee

O Lord! How could a person of low intelligence like me, have such a strengh as to describe Your greatness and glamour? Infact, I am not in a position to sing Your praises. May you correct this narration of mine (written by me)! (3)

ਕਹਾ ਲਗੈ ਇਹੁ ਕੀਟ ਬਖਾਨੈ । ਮਹਿਮਾ ਤੋਰਿ ਤੁਹੀ ਪ੍ਰਭ ਜਾਨੈ ।
ਪਿਤਾ ਜਨਮ ਜਿਮ ਪੂਤ ਨ ਪਾਵੈ । ਕਹਾ ਤਵਨ ਕਾ ਭੇਦ ਬਤਾਵੈ । ੪
kaha lagai eh keet bakhanai.
mehma tore tuhi prabh janai.
pita janam jin poot na pavai.
kaha tavan ka bhed satavai. (4)

ਤੁਮਰੀ ਪ੍ਰਭਾ ਤੁਮੈ ਬਨਿ ਆਈ । ਅਉਰਨ ਤੇ ਨਹੀ ਜਾਤ ਬਤਾਈ ।
ਤੁਮਰੀ ਕ੍ਰਿਆ ਤੁਮ ਹੀ ਪ੍ਰਭ ਜਾਨੋ । ਊਚ ਨੀਚ ਕਸ ਸਕਤ ਬਖਾਨੋ । ੫
tumri prabha tumai ban aiee.
auran te nahi jaat bataiee.
tumri kiria tum hi prabh janai.
ucg neech kas sakat bakhano. (5)

ਸੇਸ ਨਾਗ ਸਿਰ ਸਹਸ ਬਨਾਈ । ਦੈ ਸਹੰਸ ਰਸਨਾਹ ਸੁਹਾਈ ।
ਰਟਤ ਅਬ ਲਗੇ ਨਾਮ ਅਧਾਰਾ । ਤੁਮਰੋ ਤਊ ਨ ਪਾਵਤ ਪਾਰਾ । ੬
sais naag sir sehas banaiee.
davai sahans rasnah suhaiee.
ratat ab lagai naam adhara.
tumrai touoo na pavat para. (6)

ਤੁਮਰੀ ਕ੍ਰਿਆ ਕਹਾ ਕੋਊ ਕਹੈ । ਸਮਝਤ ਬਾਤ ਉਰਝਿ ਮਤਿ ਰਹੈ ।
ਸੂਛਮ ਰੂਪ ਨ ਬਰਨਾ ਜਾਈ । ਬਿਰਧ ਸਰੂਪਹਿ ਕਹੋ ਬਨਾਈ । ੭
tumri kiria kaha kouoo kahai.
samjhat baat urjh mat rahai.
soochham roop na barna jaiee.
birdh sarupe kaho banaiee. (7)

ਤੁਮਰੀ ਪ੍ਰੇਮ ਭਗਤਿ ਜਬ ਗਹਿਹੋ । ਛੋਰਿ ਕਥਾ ਸਭ ਹੀ ਤਬ ਕਹਿ ਹੋ ।
ਅਬ ਮੈ ਕਹੋ ਸੁ ਅਪਨੀ ਕਥਾ । ਸੋਦੀ ਬੰਸ ਉਪਜਿਯਾ ਜਥਾ । ੮
tumri prem bhagati jab geh ho.
chhor katha sabh hi tab keh ho.
ab mein kaho so apni katha.
sodhi banas upjia jatha. (8)

ਦੋਹਰਾ

ਪ੍ਰਥਮ ਕਥਾ ਸੰਛੇਪ ਤੇ ਕਹੋ ਸੁ ਹਿਤ ਚਿਤੁ ਲਾਇ ।
ਬਹੁਰਿ ਬਡੋ ਬਿਸਥਾਰ ਕੈ ਕਹਿ ਹੋ ਸਭੈ ਸੁਨਾਇ । ੯

Dohra

pratham katha danchhep te kaho so hit chit laiai .
bahur bade bisthar kai kaho ho sabhai sunaie. (9)

O Lord ! How far could this small insect (like me) describe Your grandeur and praise your greatness ? O I ord ! You alone could know Your greatness and praise worthy grandeur, just as the son could never know (realise or appreciate) the secret (details) of his father's birth, similarly I am not in a position to describe Your secrets. (4)

O Lord ! You alone could describe Your radiance (and august presence) as none else could ever explain it. O Lord! You alone know Your greatness and vastness (detaits of your existence) or functioning. How could I describe (little less or more) the least or extreme limits of Your Grandeur (greatness)? (5)

O Lord! You have created a thousand gangs of Sheshnaag, whose two thousands tongues are praise worthy, which have been reciting Your names (innumberable) without any count, but he could not reach the limits or Your Names. (Your names are beyond his reach or conception). (6)

(O Lord !) How could anyone describe the secret of Your functioning? our intelligence gets confused (confounded) in trying to under stand Your ways (of functioning). We cannot describe Your inperieptible (abstract) form. Not with standing all this (due to my obdurate mind) I am trying to narrate Your Gigantic (colossal) form. (7)

(O Lord !) When I am in a position to attain the know of Your worship (devotional worship), I would then narrate Your onecdote from the beginning. For the present I am going to describe my own narration as to the origin of the sodhi dynasty in the world. (8)

Couplet (Dohra)

First of all I would describe this narration with love and sincerity in brief, then I would give details and narrate it to all. (9)

ਚੌਪਈ

ਪ੍ਰਿਥਮ ਕਾਲ ਜਬ ਕਰਾ ਪਸਾਰਾ । ਓਅੰਕਾਰ ਤੇ ਸ੍ਰਿਸਟਿ ਉਪਾਰਾ ।
ਕਾਲਸੈਣ ਪ੍ਰਥਮੈ ਭਇਓ ਭੂਪਾ । ਅਧਿਕ ਅਤੁਲ ਬਲਿ ਰੂਪ ਅਨੂਪਾ । ੧੦

Chopaiee

pritham kaal jab kara pasara.
oankar te srisat upara.
Kaalsain prathmai bhio bhupa.
adhik atul bal roop anupa. (10)

ਕਾਲਕੇਤੁ ਦੂਸਰ ਭੂਅ ਭਇਓ । ਕੂਬਰਸ ਤੀਸਰ ਜਗਿ ਠਯੋ ।
ਕਾਲਧੁਜ ਚਤੁਰਥ ਨ੍ਰਿਪ ਸੋਹੈ । ਜਿਹ ਤੇ ਭਯੋ ਜਗਤ ਸਭ ਕੋ ਹੈ । ੧੧

Kaalket dusar bhuai bhiou.
Koorbarsa teesar jug thaou.
Kaal dhuj chaturath narip sohai.
jeh te bhiou jagat sabh ko hai. (11)

ਸਹਸ੍ ਰਾਛ ਜਾ ਕੋ ਸੁਭ ਸੋਹੈ । ਸਹਸ ਪਾਦ ਜਾ ਕੇ ਤਨਿ ਮੋਹੈ ।
ਸੇਖ ਨਾਗ ਪਰ ਸੋਇਬੋ ਕਰੈ । ਜਗ ਤਿਹ ਸੇਖ ਸਾਇ ਉੱਚਰੈ । ੧੨

sahasrash jako subh sohai.
sehas pad ja kai tan mohai.
saikh naag par soiaibai karai.
jug teh saikh sai uchrai. (12)

ਏਕ ਸ੍ਰਵਣ ਤੇ ਮੈਲ ਨਿਕਾਰਾ । ਤਾ ਤੇ ਮਧੁ ਕੀਟਭ ਤਨ ਧਾਰਾ ।
ਦੁਤੀਆ ਕਾਨ ਤੇ ਮੈਲੁ ਨਿਕਾਰਾ । ਤਾ ਤੇ ਭਈ ਸ੍ਰਿਸਟਿ ਇਹ ਸਾਰੀ । ੧੩

ek sarvan te mael nikara.
ta te madh keetabh tan dhara.
dutia kaan te mael nikara.
ta te bhaie srisat eh sari. (13)

ਤਿਨ ਕੋ ਕਾਲ ਬਹੁਰਿ ਬਧ ਕਰਾ । ਤਿਨ ਕੋ ਮੇਦ ਸਮੁੰਦ ਮੋ ਪਰਾ ।
ਚਿਕਨ ਤਾਸ ਜਲ ਪਰ ਤਿਰ ਰਹੀ । ਮੇਧਾ ਨਾਮ ਤਬਤਿ ਤੇ ਕਹੀ । ੧੪

tin ko kaal bahur badh kara.
tin ko Meid samund mein para.
chikan taas jal par tir rehi.
medha naam tadeh te kahi. (14)

Choupaiee

When Time came (age) into existence in the first instance then the whole Universe was created from the formless Lord. At first a king named Kaal sain was created (born), who was very powerful with unlimited glamour (radiant personality) and was very charming. (glamorous). (10)

Then the second king Kaal Ket came into being and then the third king Karoor Baras was born in the world. Kaal Dhuj was the fourth king, who was famous all around and the whole creation (of the Universe) came into existence. (11)

The person who had a thousand praiseworthy eyes on his body, and his body had a thousand feet, who would sleep on the bed of Sheshnag and he is called by the world Saikh Saie (Seshasajee). (12)

He removed the wax (filth) from the ear , which gave birth to the bodies of Madh and Ketab, and from the other ear when he removed the wax, then the whole Universe came into existence. (13)

Then the god of death (Time) killed Madh and Ketab. Their marrow fell into the ocean (sea) and its grease was floating in the water, and this Earth was known by the name Medha since then. (14)

ਸਾਧ ਕਰਮ ਜੋ ਪੁਰਖ ਕਮਾਵੈ । ਨਾਮ ਦੇਵਤਾ ਜਗਤ ਕਹਾਵੈ ।
ਕੁਕ੍ਰਿਤ ਕਰਮ ਜੋ ਜਗ ਮੈ ਕਰਹੀ । ਨਾਮ ਅਸੁਰ ਤਿਨਕੋ ਸਭ ਧਰ ਹੀ । ੧੫
sadh karam je purakh kamavai.
naam devta jagat kahavai.
kokirat karam je jug mein karhi.
naam asur tin kai sabh dhar hi. (15)

ਬਹੁ ਬਿਸਥਾਰ ਕਹ ਲਗੈ ਬਖਾਨੀਅਤ । ਗ੍ਰੰਥ ਬਢਨ ਤੇ ਅਤਿ ਡਰੁ ਮਾਨੀਅਤ ।
ਤਿਨ ਤੇ ਹੋਤ ਬਹੁਤ ਨ੍ਰਿਪ ਆਏ । ਦੱਛ ਪ੍ਰਜਾਪਤਿ ਤਿਨ ਉਪਜਾਇ । ੧੬
boh bisthar keh lagai bakhaniat.
granth babhan te at dar maniat.
tin te hoat behut nrip aieai.
dachh paejapat tin upaie. (16)

ਦਸ ਸਹੰਸ੍ਰ ਤਿਹਿ ਗ੍ਰਿਹ ਭਈ ਕੰਨਿਆ । ਜਿਹ ਸਮਾਨ ਕਹ ਲਗੈ ਨ ਅੰਨਿਆ ।
ਕਾਲ ਕ੍ਰਿਆ ਐਸੀ ਤਹ ਭਈ । ਤੇ ਸਭ ਬਿਆਹ ਨਰੇਸਨ ਦਈ । ੧੭
das sahanas teh greh bhaiee kania.
jeh saman keh lagai na ania.
kaal kiria aisi teh bhaiee.
te sabh biah naresan daiee. (17)

ਦੋਹਰਾ

ਬਨਤਾ ਕਦ੍ ਦਿਤਿ ਅਦਿਤਿ ਏ ਹਿਖ ਬਰੀ ਬਨਾਇ ।
ਨਾਗ ਨਾਗਰਿਪ ਦੇਵ ਸਬ ਦਈਤ ਲਏ ਉਪਜਾਏ । ੧੮
Dohra
Banta kadar dite adite ai rikh bari banaie.
naag nagrip dev sabh daiet laie upjaie. (18)

ਚੌਪਈ

ਤਾਤੇ ਰੂਪ ਸੂਰਜ ਕੋ ਧਰਾ । ਜਾਤੇ ਬੀਸ ਪ੍ਰਚੁਰ ਰਵਿ ਕਰਾ ।
ਜੋ ਤਿਨ ਕੇ ਕਹੌ ਨਾਮ ਸੁਨਾਊ । ਕਥਾ ਬਢਨ ਤੇ ਅਧਿਕ ਡਰਾਊ । ੧੯
Choupaiee
ta te suraj roop ko dhara.
jatai bans parchur rav kara.
jo tin kai keh naam sunai.
katha badhan te adhik daroouoo. (19)

The person who performs virtuous deeds, is known by the name of god and whosever performs vicious deeds in the world gets (becomes) known by the name of demon (Devil) in the world. (15)

There are many details but it is not possible to give all details lest this narration would become too unwieldy (I am worried about it). Later on many more kings were born, who gave rise (birth) to Dakash Prajapati. (16)

Then ten thousand daughters were born to him (in his family) ,and none else was as beautiful as these girls; then the time brought such a game into play that all these girls were married away to kings. (17)

Couplet

Then the Rishi (ascetic) Kayshap got married to the four daughters called Banita, Kadru , Dit and Adit , which gave birth to all snakes (from Kadru) , Bird Garuda (from Banita), all gods (from Adit) and the Demons (from Dit) through this Rishi. (18)

Choupaiee

From their children some one gave birth to the Sun, which gave rise to the dynasty of Sun. If I were to give details of the Kings of this dynasty then I am afraid, this narration would become too long (unwieldy). (19)

ਤਿਨ ਕੇ ਬੀਸ ਬਿਖੈ ਰਘੁ ਭਯੋ । ਰਘੁ ਬੀਸਹਿ ਜਿਹ ਜਗਹਿ ਚਲਯੋ ।
ਤਾਤੇ ਪੁੱਤ੍ ਹੋਤ ਭਯੋ ਅਜੁ ਬਰੁ । ਮਹਾ ਰਥੀ ਅਰੁ ਮਹਾ ਧਨੁਰਧਰ । ੨੦
tin ke bans bikhai raghu bhiou.
ragh banseh jeh jageh chaliou.
ta te puttar hoat bhiou aj bar.
maha rathi ar maha dhanurdhar. (20)

ਜਬ ਤਿਨ ਭੇਸ ਜੋਗ ਕੋ ਲਯੋ । ਰਾਜ ਪਟ ਦਸਰਥ ਕੋ ਦਯੋ ।
ਹੋਤ ਭਯੋ ਵਹਿ ਮਹਾ ਧੁਨੁਰਧਰ। ਤੀਨ ਤ੍ਰਿਆਨ ਬਰਾ ਜਿਹ ਰੁਚਿ ਕਰ । ੨੧
jab tin bhes jog ko liou.
raaj paat dasrath ko deou.
hoat bheou veh maha bhanubhar.
teen tw\riann bara jeh rach kar. (21)

ਪ੍ਰਿਥਮ ਜਯੋ ਤਿਹ ਰਾਮੁ ਕੁਮਾਰਾ । ਭਰਤ ਲਛਮਨ ਸਤ੍ ਬਿਦਾਰਾ ।
ਬਹੁਤ ਲਾਕ ਤਿਨ ਰਾਜ ਕਮਾਯੋ । ਕਾਲ ਪਾਇ ਸੁਰ ਪੁਰਹਿ ਸਿਧਾਯੋ । ੨੨
pritham jeou teh Ram kumara.
Bharat Lachhman satar bidara.
bahut kaal tin raj kamaeou.
kaal paiei sur pureh sidhaiou. (22)

ਸੀਅਸੁਤ ਬਹੁਰਿ ਭਏ ਦੁਇ ਰਾਜਾ । ਰਾਜ ਪਾਟ ਉਨ ਹੀ ਕਉ ਛਾਜਾ ।
ਮਦ੍ ਦੇਸ ਏਸ੍ਵਰਜਾ ਬਰੀ ਜਬ । ਭਾਤਿ ਭਾਤਿ ਕੇ ਜੱਗ ਕੀਏ ਤਬ । ੨੩
sea sut bahur bhaie duai raja.
raj paat un hi ko chhaja.
madar des aisverja bari jab.
bhant bhant ke jug kiai tab. (23)

ਤਹੀ ਤਿਨੇ ਬਾਧੇ ਦੁਇ ਪੁਰਵਾ । ਏਕ ਕਸੂਰ ਦੁਤਿਯ ਲਹੁਰਬਾ ।
ਅਧਕ ਪੂਰੀ ਤੇ ਦੋਊ ਬਿਰਾਜੀ । ਨਿਰਖਿ ਲੰਕ ਅਮਰਾਵਤਿ ਲਾਜੀ । ੨੪
tahi tinai badhai doiai purva.
ek kasur dutiung lohrava.
adhik puri te douoo biraji.
nirakh lunk amravat laaji. (24)

ਬਹੁਤ ਕਾਲ ਤਿਨ ਰਾਜ ਕਮਾਯੋ । ਜਲ ਕਾਲ ਤੇ ਅੰਤ ਬਚਾਯੋ ।
ਤਿਨ ਤੇ ਪੁਤ੍ ਪੋਤ੍ ਜੇ ਵਏ । ਰਾਜ ਕਰਤ ਇਹ ਜਗ ਕੋ ਭਏ । ੨੫
bahut kaal tin raaj kamaiou.
jaal kaal te ant vachiou. (25)

From the dynasty og the Sun, there was a King named Raghu, who started the dynasty of Raghu . He got a son called 'Aj' (as the elder son) who was a great charioteer and had a great skill (art) in archery. (20)

When he became a yogi, he handed over the reins of his kingdom to his son Dasrath, who was also a great anchor. He got married of his own will (and pleasure) to three women. (had three wives). (21)

The (elder) first queen, gave birth to a prince named 'Ram' and the other two queens (Kakaiee and Simitra) gave birth to the princes called Bharat , Lachhman and Shatrughan, who ruled for a long period, and passed away when his death took place. (22)

The both the sons of Sita (Lav and Kush) became kings, whos kingship was a great success. When they got married to the princess of Madh region, Panjab there were great Yagnas of various types (incelebration). (23)

In the region of Panjab, they developed two cities (town), one was named Kasur and the other named Lahore (Lavpura - Lahurva), both these towns became renowned, seeing which both the kindoms of Lanka and Amravati (Indrapuri) felt disgusted (or disgraced). (24)

Both these kings ruled for a long period but finally they fell victims to the ouslaughts of the god of death. Their sons and grandsons also ruled over this country for a long time. (25)

ਕਹਾ ਲਗੇ ਤੇ ਬਰਨ ਸੁਨਾਊ । ਤਿਨ ਕੇ ਨਾਮ ਨ ਸੰਖਿਆ ਪਾਊ ।
ਹੋਤ ਚਹੁੰ ਜੁਗ ਮੈ ਜੇ ਆਏ । ਤਿਨ ਨਾਮ ਨ ਜਾਤ ਗਨਾਏ । ੨੬
kaha lagai te baran sunaouoo.
tin ke naam na sankhia paoun.
hoat chahun jug mein je aieai.
tin naam na jat ganaie. (26)

ਜੋ ਅਬ ਤਬ ਕਿਰਪਾ ਬਲ ਪਾਊ । ਨਾਮ ਜਥਾ ਮਤਿ ਭਾਖਿ ਸੁਨਾਊ ।
ਕਾਲ ਕੇਤ ਅਰੁ ਕਾਲਰਾਇ ਭਨਿ । ਜਿਨ ਕੇ ਭਏ ਪੁੱਤ੍ ਘਰਿ ਅਨਗਨ । ੨੭
jo ab tab kirpa bal paouoon.
naam jatha mat bhakh sunaouoo .
kaal ket ar kaal raie bhane.
jin ke bhaie puttar ghar angan. (27)

ਕਾਲ ਕੇਤ ਭਯੋ ਬਲੀ ਅਪਾਰਾ । ਕਾਲ ਰਾਇ ਜਿਨਿ ਨਗਰ ਨਿਕਾਰਾ ।
ਭਾਜਿ ਸਨੌਦ ਦੇਸਿ ਤੇ ਗਏ । ਤਹੀ ਭੂਪਜਾ ਬਿਆਹਤ ਭਏ । ੨੮
kaal ket bheou bali apara.
kaal raie jin nagar nikara.
bhaj sanundh des te gaie.
tehi bhupja biahai bhaie. (28)

ਤਿਹ ਤੇ ਪੁੱਤ੍ ਭਯੋ ਜੋ ਧਾਮਾ । ਸੋਦੀਰਾਇ ਧਰਾ ਤਿਹਿ ਨਾਮਾ ।
ਬੰਸ ਸਨੌਦ ਤਦਿਨ ਤੇ ਥੀਆ । ਪਰਮ ਪਵਿਤ੍ ਪੁਰੁਖ ਜੂ ਕੀਆ । ੨੯
teh te puttar bheou jo dhama.
sodhi raie dhara teh nama.
banas sanundh tadin te thia.
param pavitar purkh jo kia. (29)

ਤਾ ਤੇ ਪੁਤ੍ ਪੌਤ੍ ਹੁਇ ਆਇ । ਤੇ ਸੋਦਿ ਸਭ ਜਗਤਿ ਕਹਾਏ ।
ਜਗ ਮੈ ਅਧਿਕ ਸੁ ਭਏ ਪ੍ਰਸਿੱਧਾ । ਦਿਨ ਦਿਨ ਤਿਨ ਕੇ ਧਨ ਕੀ ਬ੍ਰਿਧਾ । ੩੦
ta te puttar potar hoiai aieai.
te sodhi sabh jagat kahaie.
jug mein adhik so bhaie parsidha.
din din tin ke dhan ki bridha. (30)

ਰਾਜ ਕਰਤ ਭਏ ਬਿਬਿਧ ਪ੍ਰਕਾਰਾ । ਦੇਸ ਦੇਸ ਕੇ ਜੀਤ ਨ੍ਰਿਪਾਰਾ ।
ਜਹਾ ਤਹਾ ਤੇ ਧਰਮੁ ਚਲਾਯੋ । ਅਤ੍ ਪਤ੍ ਕਹ ਸੀਸਿ ਦੁਰਾਯੋ । ੩੧
raj karat bhaie bibidh parkara.
des des ke jeet nripara.
jaha taha teh dharam chalaiou.
atar patar keh sees dhuraiou. (31)

To what extent I could explain details of their kingdom which is beyond description and any count. Even the various kings of the four ages are beyond any count and it is rather impossible to relate their names (details). (26)

(O Lord !) If Your grace is bestowed on me, then I may narrate the details and names as my recollection and intelligence allows I would mention only two names (out of them) as kal ket and Kal Rai who had innumberable (many) sons born to them. (27)

Kalket become very powerful and drove away KalRai from the town even. He fled away towards the region of sanad and got married to the princess of that country. (zone) (28)

The son born to that princess was named 'Sodhi Rai' and from that day onwards the dynasty of Sanound came into being , which was the creation of the Lord the great and the true lord. (great soul). (29)

All the sons and the grandsons born to Sodhi Rai were called Sodhis. They became famous and well known in the world and they amassed great wealth during the coming period. (30)

They ruled for a long time in many ways , having won other kingdoms of far and near. They thus spread the massage of religion (duty) and their writ ran in the whole world, (having established their kingdom) with canopies fluttering over their heads. (31)

ਰਾਜਸੂਅ ਬਹੁ ਬਾਰਨ ਕੀਏ । ਜੀਤ ਜੀਤਿ ਦੇਸੇਸ੍ਵਰ ਲੀਏ ।
ਬਾਜਮੇਧ ਬਹੁ ਬਾਰਮ ਕਰੇ । ਸਕਲ ਕਲੂਖ ਨਿਜ ਕੁਲ ਕੇ ਹਰੇ । ੩੨
Rajsua boh baran kiai.
jeet jeet desai savar leeai.
bajmedh boh baran karai.
sakal kalookh nij kul kai harai. (32)

ਬਹੁਤ ਬੰਸ ਮੈ ਬਢੇ ਬਿਖਾਧਾ । ਮੇਟ ਨ ਸਕਾ ਕੋਊ ਤਿੱਹ ਸਾਧਾ ।
ਬਿਚਰੇ ਬੀਰ ਬਨੈਤ ਅਖੰਡਲ। ਗਹਿ ਗਹਿ ਚਲੇ ਭਿਰਨ ਰਨ ਮੰਡਲ । ੩੩
bahut banas mein badhe bikhada.
mait na saka kouoo teh sadha.
bichrai beer banat akhandal.
geh geh chalai bhiran ran mandal. (33)

ਧਨ ਅਰੁ ਭੂਮਿ ਪੁਰਾਤਨ ਬੈਰਾ । ਤਿਨ ਕਾ ਮੂਆ ਕਰਤਿ ਜਗ ਘੇਰਾ ।
ਮੋਹ ਬਾਦ ਅਹੰਕਾਰ ਪਸਾਰਾ । ਕਾਮ ਕ੍ਰੋਧ ਜੀਤਾ ਜਗ ਸਾਰਾ । ੩੪
dhan ar bhoom puratan baira.
tin ka mua karat jug ghera.
moh baad ahankar pasara.
kaam karodh jeeta jug sara. (34)

ਦੋਹਰਾ
ਧੱਨਿ ਧੱਨਿ ਧੱਨ ਕੋ ਭਾਖੀਐ ਜਾ ਕਾ ਜਗਤ ਗੁਲਾਮੁ ।
ਸਭ ਨਿਰਕਤ ਯਾ ਕੋ ਫਿਰੈ ਸਭ ਚਲ ਕਰਤ ਸਲਾਮ । ੩੫
Dohra
dhan dhan dhanko bhakhiai ja ka jagat gulam.
sabh nirkat ya ko phirai sabh chal karat salam. (35)

ਚੌਪਈ
ਕਾਲ ਨਾ ਕੋਊ ਕਰਨ ਸੁਮਾਰਾ । ਬੈਰ ਬਾਦ ਅਹੰਕਾਰ ਪਸਾਰਾ ।
ਲੋਭ ਮੂਲ ਇਹ ਜਗ ਕੋ ਹੂਆ । ਜਾ ਸੋ ਚਾਹਤ ਸਭੈ ਕੋ ਮੂਆ । ੩੬
Choupaiee
kaal na kouoo karan sumara . bair baad ahankar pasara .
lobh mool eh jug ko hua . ja so chahat sabhai ko mua . (36)

ਇਤਿ ਸ੍ਰੀ ਬਚਿੱਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਸੁਭਬੰਸ ਬਰਨਨੰ ।
ਦੁਤੀਯਾ ਧਿਆਇ ਸੰਪੂਰਨ ਮਸਤੁ ਸੁਭ ਮਸਤੁ । ੨ । ਅਫਜੂ । ੧੩੭
it Sri Bachittar Natak Granth subh banas baranung.
dutia dhiae sampooran sat subham sat . (2) (137)

They performed the two Rajsue Yagnas many times and won over all other kings of the region. They performed the Great Asmed Yagna also many times, thus eliminating all the sins of their dynasty. (32)

Then the quarrels started among the members of the family, which could not be settled by any well meaning person of the family Great warriors of the clan started roaming around and went to the battle field fully armed with various weapons. (33)

There is ancient enmity between wealth and property while the whole world engrossed by them is completely lost. The worldly attachment and egoism are the main causes of this wrangling while the sexual pleasures and wrath (anger) have enveloped the whole world successfully. (have won over the whole world). (34)

Let us thank the wealth which has enslaved the whole world and all are keenly watching its activities, while all are paying obeisance to the abode of rich and wealthy people. (35)

Choupaiee

There is no end to the (power) strength of Time which has given rise to (birth to) enmity, wranglings, and egoism while greed is the very foundation (main support) of this world, and due to its attachment all are (involved in fights) dying in quarrels. (36)

The second chapter on the Dynasty of (Sodhis), praiseworthy men from the Granth of Bachittar Natak is completed here. All is well so far. (2-137)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਰਚਾ ਬੈਰ ਬਾਦੰ ਬਿਧਾਤੇ ਅਪਾਰੰ । ਜਿਸੈ ਸਾਧਿ ਸਾਕਿਓ ਨ ਕੋਊ ਸੁਧਾਰੰ ।
ਬਲੀ ਕਾਮ ਰਾਯੰ ਮਹਾ ਲੋਭ ਮੋਹੰ । ਗਯੋ ਕਉਨ ਬੀਰੰ ਸੁ ਸਾ ਤੇ ਅਲੋਹੰ । ੧

Bhujang Prayat Chhand

racha bair badung bidhatai aparung.
jisai sodh sakhiou na kouoo sudharung.
bali kaam rayeung maha lobh mohang.
geyo kaun berung so ja te alohang. (1)

ਤਹਾ ਬੀਰ ਬੰਕੇ ਬਕੈ ਆਪ ਮੱਧੰ । ਉਠੇ ਸਸਤ੍ਰ ਲੈ ਲੈ ਮਚਾ ਜੁੱਧ ਸੁੱਧੰ ।
ਕਹੂੰਖੱਪਰੀ ਖੋਲ ਖੰਡੇ ਅਪਾਰੰ । ਮਚੈ ਬੀਰ ਬੈਤਾਲ ਡਉਰ ਡਕਾਰੰ । ੨

taha beer bankai bakai aap madhang.
uthai sastar lai lai macha judh sudhang.
kahun khapri khol khandai aparung.
machai beer baital douroo dakarang. (2)

ਕਹੂੰ ਈਸ ਸੀਸੰ ਪੁਐ ਰੁੰਡ ਮਾਲੰ । ਕਹੂੰ ਡਾਕ ਡਉਰੂ ਕਹੂੰਕੰ ਬਿਤਾਲੰ ।
ਚਵੀ ਚਾਵਡੀਅੰ ਕਿਲੰਕਾਰ ਕੁੰਕੰ । ਗੁੱਥੀ ਲੁਥਜੁੱਥੰ ਬਹੇ ਬੀਰ ਬੰਕੰ । ੩

kahun eass seesung puai rund malang.
kahun dak douroo kahunkang bitalang.
chavi chavadiang kilungkar kang kun.
guthai luth juthai behai beer bunkung. (3)

ਪਰੀ ਕੁੱਟਕੁਟੰ ਰੁਲੇ ਤੱਛ ਮੁੱਛੰ । ਰਹੇ ਹਾਥ ਡਾਰੇ ਉਭੈ ਉਰਧ ਮੁੱਛੰ ।
ਕਹੂੰ ਖੋਪਰੀ ਖੋਲ ਖਿੰਗੰ ਖਤੰਗੰ । ਕਹੂੰ ਖਤ੍ਰੀਅੰ ਖਗ ਖੇਤੰ ਨਿਖੰਗੰ । ੪

pari kut kutang rulai lachh muchhang.
rehai haath darai ubhai urdh muchhang.
kahun khopri khol khingung khatangung.
kahun khatriang khag khetung nikhangung. (4)

ਚਵੀ ਚਾਵਡੀ ਡਾਕਨੀ ਡਾਕ ਮਾਰੈ । ਕਹੂੰ ਭੈਰਵੀ ਭੂਤ ਭੈਰੋ ਬਕਾਰੈ ।
ਕਹੂੰ ਬੀਰ ਬੈਤਾਲ ਬੰਕੇ ਬਿਹਾਰੰ । ਕਹੂੰ ਭੂਤ ਪ੍ਰੇਤੰ ਹਸੈ ਮਾਸਹਾਰੰ । ੫

chavi chavandi dakni dak maarai.
kahun bhairavi bhoot bharai bakarai.
kahun beer baital bunkai biharung.
kahun bhoot paretang hassai masharung. (5)

Bhujang Prayat Chhand

The creator had created many types of enmities and wranglings, which none of the well– meaning persons (saintly persons) could rectify so far. In fact is there any (warrior) powerful) person who has escaped successfully the ouslaughts of the powerful vices of sexual pleasures, greed, worldly attachments or their powerful strikes. (1)

In the battle field many mighty and smart looking warriors were exchanging hot words amongest themselves. They rise from their seats armed with various weapons and engage themselves in great ferocious battles. Somewhere one could see them using broad arrows (an arrow with broad spear like head) or beyonets and killing one another with double-edged swords and at other place one could see them dancing and playing on out of line drum beats. (2)

At some places one could see Shiva collecting human skulls and making a necklace out of them, somewhere one could hear the unpleasant and useless noises or out of tune and jarring notes. Somewhere vultures are making noises while at other places kites are flying in different styles, while at places one could see the corpses of warriors huddled together. (3)

There have been ferrocious fights resulting in many deaths , and one could see the bodies of warriors smitten into pieces, and somewhere one could see the dead bodies of the warriors (with hands on the moustaches) showing there prowress in the battle-field. Somewhere one could see the armour protecting the head (head gear) along with arrows and bows scattered all around. While at other places one could see the swords of the warriors along with their arrows hanging in bunches scattered all over the field. (4)

Somewhere one could hear the sounds of vultures or kites hovering around, while at places mornong songs, ghosts or black bees making their sound could beheard while at places there were warriors roaming around in thrir egoistic postures while at places one could see the ghosts or wild animals rejocing at their feast (5)

ਰਸਾਵਲ ਛੰਦ

ਮਹਾ ਬੀਰ ਗੱਜੇ । ਸੁਣ ਮੇਘ ਲੱਜੇ । ਝੰਡਾ ਗੱਡ ਗਾਢੇ । ਮੰਡੇ ਰੋਸ ਬਾਢੇ । ੬

Rasaval Chhand

maha beer gajai. sun megh lajai.
jhanda gad gadhai.mundai ross badhai. (6)

ਕ੍ਰਿਪਾਣੰ ਕਟਾਰੰ । ਭਿਰੇ ਰੋਸ ਧਾਰੰ । ਮਹਾਬੀਰ ਬੰਕੰ । ਭਿਰੇ ਭੂਮਿ ਹੰਕੰ । ੭

kirpanung katarung . paribhirai ross tharung .
mahabir bunkung. bhirai bhoom huntung . (7)

ਮਚੇ ਸੁਰ ਸਸਤ੍ਰੰ । ਉਠੀ ਝਾਰ ਅਸਤ੍ਰੰ । ਕ੍ਰਿਪਾਣੰ ਕਟਾਰੰ । ਪਰੀ ਲੋਹ ਮਾਰੰ । ੮

machai sur sastarung .uthai jhar astrung.
kirpanung katarung. pari loh marung. (8)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਹਲੱਬੀ ਜੁੱਨਬੀਹ ਸਰੋਹੀ ਦੁਧਾਰੀ । ਬਹੀ ਕੋਪ ਕਾਤੀ ਕ੍ਰਿਪਾਣੰ ਕਟਾਰੀ ।
ਕਹੂੰ ਸੈਹਥੀਅੰ ਕਹੂੰ ਸੁੱਧ ਸੇਲੰ । ਕਹੂੰ ਸੇਲ ਸਾਗੀ ਭਲੀ ਰੇਲ ਪੇਲੰ । ੯

Bhujang Prayat Chhand

halbi junbi sarohi dudhari.
bahi kop kaati kirpang katari.
kahun sahthiang kahun sudh sailung.
kahun sail sangung bhali rail pailung. (9)

ਨਰਾਜ ਛੰਦ

ਸਰੋਖ ਸੁਖ ਸਾਜਿਅੰ । ਬਿਸਾਰਿ ਸੰਖ ਬਾਜਿਅੰ ।
ਨਿਸੰਕ ਸਸਤ੍ਰ ਮਾਰਹੀ ।ਉਤਾਰ ਅੰਗ ਡਾਰਹੀ । ੧੦

Naraj Chhand

sarokh sukh sajiang. bisrai sankh baajiang.
nisunk sastar marheen. uttar ang darheen. (10)

ਕਛੂ ਨ ਕਾਨ ਰਾਖਹੀ । ਸੁ ਮਾਰ ਮਾਰ ਭਾਖਹੀ ।
ਸੁ ਜਾਕ ਹਾਠ ਰੇਲਿਯੰ । ਅਨੰਤ ਸਸਤ੍ਰ ਝੇਲਿਯੰ । ੧੧

kachhu na kaan rakhheen. so maar maar bhakhhee.
so jaak haath reiliang. anant sastar jheleyung. (11)

ਹਜਾਰ ਹੂਰ ਅੰਬਰੰ । ਬਿਰੁੱਧਕੈ ਸੁਅੰਬਰੰ ।
ਕਰੂਰ ਭਾਤਿ ਡੋਲਹੀ। ਸੁਮਾਰੁ ਮਾਰ ਬੋਲਹੀ । ੧੨

hajar hoor ambrung. birudh kai suambrung.
karoor bhaat dolhi. so maar maar bol hi. (12)

Rasaval Chhand

Great warriors are roaring, (hearing their roar) even the clouds are feeling belittled (disgraced). They have fixed their barriors (rods) strongly and seeing them the warriors of the enemy ranks are getting enraged and engaged in a fierce battle. (6)

(The warriors) getting enraged are fighting with their swords and beyonets more fiercely. Many waarriors, strong and beautiful, are fighting vehemently with each other sothat, the Earth underneath is trembling. (7)

The weapon of the warriors are in actions, as such the lighting is shining from the fireworks of both sides. Great use is being made of the weapons made (out of) iron apart from swords and bayonets. (8)

Bhujang Prayat Chhand

At places swords made from Halab, Junab or Saroni (Rajputana) and somewhere double-edged swords are being used ferrociously, alongwith knives , kirpans and beyonets at other places by these (wearing) armed with such weapons. Battles are going on at places with the use of javelins and sabres, while at some other places battles are being fought with the use of javelins and beyonets to safegaurd religion. (9)

Naraj Chhand

The warriors are all armed with toughness and egoistic mind and are fighting bravely forgetting all misgivings (doubts). They are using their weapons without any rancour ((without impurity) and cutting off the limbs of their enemies. (10)

Without having any hesitation they are fighting it out and are shouting for a kill only. (kill them). They are pushing the enemy with shouts of victory, bearing the brunt of enemy weapons (striking in revenge). (11)

Many fairies are, watching in heavens are getting wedded to all those laying down their lives in the battle field as if it were a Swayambar (where the girl selects her spouse among many aspirants). Many warriors are falling down in the battle field in a horrible manner, shouting all the time for a kill (kill them). (12)

ਕਹੁੰਕਿ ਅੰਗ ਕਟਿਅੰ ਕਹੰ ਸਰੋਹ ਪੱਟੀਅੰ ।
ਕਹੂੰ ਸਮਾਸ ਮੁਛੀਅੰ । ਗਿਰੇ ਸੁ ਤੱਛ ਮੁਛੀਅੰ । ੧੩
kahun ke ang katiang. kahun saroh patiang.
kahun smass muchhiang. girai so tachh muchhiang. (13)

ਦਮੱਕ ਢੋਲ ਢਾਲਯੰ । ਹਰੋਲ ਹਾਲ ਚਾਲਯੰ ।
ਝਟਾਕ ਝੱਟ ਬਾਹੀਅੰ । ਸੁਬੀਰ ਸੈਨ ਗਾਹੀਅੰ । ੧੪
dhamak dhol dhaliyung. harol haal chalieyung.
jhatak jhat bahiung. sobeer sain gahiang. (14)

ਨਿਵੰ ਨਿਸਾਣ ਬਾਜਿਅੰ । ਸੁਬੀਰ ਧੀਰ ਗਾਜਿੰਅੰ ।
ਕ੍ਰਿਪਾਨ ਬਾਣ ਬਾਹ ਹੀ । ਅਜਾਤ ਅੰਗ ਲਾਹ ਹੀ । ੧੫
Nivang nisan bajiang. so beer dheer gajiang.
kirpan baan bah hi. ajat ang leh hi. (15)

ਬਿਰੁੱਧ ਕ੍ਰਧਾਰਾਜਿਯੰ । ਨ ਚਾਰ ਪੈਰ ਭਾਜਿਯੰ ।
ਸੰਭਾਰਿ ਸਸਤ੍ਰ ਗਾਹ ਹੀ । ਸੁ ਨਾਦ ਮੇਘ ਬਾਜ ਹੀ । ੧੬
biradh kuradh rajeiyung. na chaar paar bhajiang.
sambhar sastar gaaj hi. so naad megh baajhi. (16)

ਹਲੰਕ ਹਾਕ ਮਾਰ ਹੀ । ਸਰੱਕ ਸਸਤ੍ਰ ਝਾਰ ਹੀ ।
ਭਿਰੇ ਬਿਸਾਰ ਸੋਕਿਯੰ । ਸਿਧਾਰ ਦੇਵ ਲੋਕਿਯੰ । ੧੭
halank hak maar hi sarak sastar jhar hi.
bhirai bisar sokianyung. sidhar dev lokieung. (17)

ਰਿਸੇ ਬਿਰੁਧ ਬੀਰਿਯੰ । ਸੁ ਮਾਰਿ ਝਾਰਿ ਤੀਰਿਯੰ ।
ਸਬਦ ਸੱਖ ਬਜਿਯੰ । ਸੁਬੀਰ ਧੀਰ ਸੱਜਿਯੰ । ੧੮
resai birudh beereung. so maar jhaar teereung.
sabad sunkh bajeyung. so beer dheer sajeiung. (18)

ਰਸਾਵਲ ਛੰਦ

ਤੁਰੀ ਸੰਖ ਬਾਜੇ । ਮਹਾਬੀਰ ਸਾਜੇ । ਨਚੇ ਤੁੰਦ ਤਾਜੀ । ਮਚੇ ਸੂਰ ਗਾਜੀ । ੧੯

Rasaval Chhand

turi sunkh baajai. mahabeer saajai.
nachai tund taji. machai sur gaji. (19)

Some have lost their limbs (in the battle) while some have got their (head) hair cut with the sword (from sarom) some have their body (flesh) smitten or cut or some have fallen in a smitten form (cut into pieces). (13)

The shields and the drums are producing the sound (of striking weapons) and the soldiers of the invading ranks (front) are moving with meriment and joy (of victory), some warriors are wielding their arms (swords) with speed (lighting speed) while crushing the enemies (enemy ranks).

(14)

New drums are being sounded , while the composed soldiers are roaring (with shouts of victory), wielding.their swords or arrows, and cut off the limbs (of enemy) in a flash or a moment. (15)

The warriors are getting enraged in the battlefield and are looking graceful in this state and do not run away (move) from their positions even by a step or two. They are roaring while keeping their weapons intact (maintaining them). Even clouds feel ashamed (disgraced) of themselves by listening to their roar. (16)

Their shouts (cries) are horrible while they wield their weapon (arms) by producing a sound of sliding them (shifting them. They are not all reminded of their sad plight and are fighting fearlessly and proceed to heavens on facing death in the battle field (like martyr). (17)

The warriors on both the opposite sides are full of wrath and pierce the enemy lines with their penerating arrows. On hearing the sound of the conch shell, the warrior feel relaxed with patience. (18)

Rasaval Chhand

One could hear the sound of the conch shell and the bugle, while the warriors are getting ready (with arms). The swift paced horses are jumping (trotting) around, while the warriors (duty bound) are roaming around in a careless (intoxicated) state of mind. (19)

ਝਿਮੀ ਤੇਜ ਤੇਗੰ । ਮਨੋ ਬਿਜ ਬੇਗੰ । ਉਠੈ ਨੱਦ ਨਾਦੰ । ਧੁੱਨ ਨਿ੍ਬਿਖਾਦ । ੨੦
gimi tej tegung. manai bij begung.
uthai nad nadung. dhun nirbikhadung. (20)

ਤੁਟੇ ਖਗ ਖੋਲ੍ਹੰ । ਮੁਖੰ ਮਾਰ ਬੋਲੰ । ਧਕਾ ਧੀਰ ਧੱਕੰ ।ਗਿਰੇ ਹੱਥ ਬੰਕੰ । ੨੧
tutai khag khalung. mukhung maar bolung.
dhaka dheek dhakung. girai haath bakung. (21)

ਦਲੰ ਦੀਹ ਗਾਹੰ । ਅਧੋ ਅੰਗ ਲਾਹੰ । ਪ੍ਰਯੋਘੰ ਪ੍ਰਹਾਰੰ । ਬਕੈ ਮਾਰ ਮਾਰੰ । ੨੨
dalung deeh gahung. adho ang lahung. lahung.
paryoghung parharung. bakai maar marung. (22)

ਨਦੀ ਰਕਤ ਪੂਰੰ । ਫਿਰੀ ਗੈਣਿ ਹੂਰੰ ।
ਗਜੇ ਗੈਣਿ ਕਾਲੀ । ਹਸੀ ਖਪਰਾਲੀ । ੨੩
nadi rakat purung. phiri gainn hoorung.
gajai gain kali. hassi khaprali. (23)

ਮਹਾ ਸੂਰ ਸੋਹੰ । ਮੰਡੇ ਲੋਹ ਕ੍ਰੋਹੰ । ਮਹਾ ਗਰਬ ਗੱਜਿਯੰ । ਧੁਣੰ ਮੇਘ ਲੱਜਿਯੰ ੨੪
maha sur sohang. mundai loh karohung .
maha garab gajeyung .dhureung megh lajayung . (24)

ਛਕੇ ਲੋਹ ਛੰਕੰ । ਮੁਖੰ ਮਾਰ ਬੰਕੰ । ਮੁਖੰ ਮੁੱਛ ਬੰਕੰ । ਭਿਰੇ ਛਾਡ ਸੰਕੰ । ੨੫
chhakai loh chhakung. mukhung mar bakung .
mukhung muchh bakang . bhirai chhad sunkung. (25)

ਹਕੰ ਹਾਕ ਬਜੀ । ਘਿਰੀ ਸੈਣ ਸੱਜੀ । ਚਿਰੇ ਚਾਰ ਢੂਕੇ । ਮੁਖੰ ਮਾਰ ਕੂਕੇ । ੨੬
hakung hak baaji . ghiri sain saji .
chirai chaar dhookai .mukhang maar kookai . (26)

ਰੁਕੇ ਸੂਰ ਸੰਗੰ । ਮਨੋ ਸਿੰਧੁ ਗੰਗੰ । ਦਹੇ ਦਾਲ ਦੱਕੰ । ਕ੍ਰਿਪਾਣੰ ਕੜੱਕੰ । ੨੭
rukai sur sungung .manai sindh gungung .
dhahai dhal dhakung . kirpan karrkang . (27)

ਹਕੰ ਹਾਕ ਬਜੀ । ਨਚੇ ਤੁੰਦ ਤਾਜੀ । ਰਸੰ ਰੁੱਦ੍ ਪਾਗੇ । ਭਿਰੇ ਰੋਸ ਜਾਗੇ । ੨੮
hakung haak baaji . nachai tund taji .
rasung rudar pagai . bhirai ross jagai . (28)

ਗਿਰੇ ਸੁਧ ਸੇਲੰ । ਭਈ ਰੇਲ ਪੇਲੰ । ਪਲੰ ਹਾਰ ਨੱਚੇ । ਰਣੰ ਬੀਰ ਮੱਚੇ । ੨੯
girai sudh sailung . bhaiee rail pulung .
palung haar nachai . ranung beer machai . (29)

The swords with a splash are shining around, asit lightning is glittering with swiftness. Drum beats are being heard while this sound is heard constantly (endlessly). (20)

At places we could see broken swords or helmets scattered around , whereas at places we could hear the fallen heroes (warriors) uttering the words " kill them". At places people are (huddled together) fighting their way out of a crowd . While at places we could see fallen heroes (warriors) in a stunned state (of mind). (21)

At some places great formations of warriors are being crushed (killed) while at places there are multilated bodies (lying around). (22)

Somewhere one could see the warriors striking with the steel armour (maces) and shouting "kill him, kill him". (23)

There are great warriors, seen in their glamour, who are agitated with rage in the battlefield, and are roaming with great pride (egoism), hearing this sound even the clouds feel (ashamed) belittled. (24)

The warriors are seen decorated with great arms and weapons (being worn); while they are shouting "kill them kill them". The warriors are having their moustaches curled up, and are fighting fearlessly. (without any worry). (25)

The warriors have surrounded the enemy ranks (soldiers) by moving the horses huddled together. The warriors are seen moving from all the directions and corners and shouting "kill them kill them". (26)

The warriors have been blocked by disguised mimicry , as if the river Ganga has merged with the sea (ocean) while some others are seen hidden behind their shields and produce shrieking sounds with striking swords on the shields (27)

The horses are being challenged or huddled together, while the fast paced horses are jumping (dancing) around . The warriors are engrossed in a fighting mood and are fighting enraged and in wrath. (28)

The warriors have fallen down with the strike of piercing javelins, and they are (huddled together) involved in wranglings. The carnivorous creatures are dancing around while the warriors are engaged in fierce battles. (29)

ਹਸੇ ਮਾਸਹਾਰੀ । ਨਚੇ ਭੂਤ ਭਾਰੀ । ਮਹਾ ਢੀਠ ਢੁਕੇ । ਮੁਰਖ ਮਾਰੰ ਕੁਕੇ । ੩੦
hasai masshari . nachai bhoot bhari.
maha dheeth dhukai . murakhung maar kukai . (30)

ਗਜੈ ਗੈਣ ਦੇਵੀ । ਮਹਾ ਅੰਸ ਭੇਵੀ । ਭਲੇ ਭੂਤ ਨਾਚੰ । ਰਸੰ ਰੁੱਦ੍ ਰਾਚੰ । ੩੧
gajai gainn devi .maha ans bhevi .
bhalai bhoot nachung . rasung rudar rachung . (31)

ਭਿਰੈ ਵੈਰ ਰੁੱਝੈ । ਮਹਾ ਜੋਧ ਜੁੱਝੈ ।
ਝੰਡਾ ਗੱਡ ਗਾਢੇ । ਬਜੇ ਬੈਰ ਬਾਢੇ । ੩੨
bhirai bair rujhai . maha jodh jujhai .
jhanda gad gadhai. bajai bair badhai . (32)

ਗਜੰ ਗਾਹ ਬਾਧੇ । ਧਨੁਰ ਬਾਨ ਸਾਧੇ । ਬਹੇ ਆਪ ਮੱਧੰ ।ਗਿਰੇ ਅੱਧ ਅੱਧੰ । ੩੩
gajung gah badhai . dhanur baan sadhai .
bahai aap madhung. girai adh adhung . (33)

ਗਜੰ ਬਾਜ ਜੁੱਝੈ । ਬਲੀ ਬੈਰ ਰੁੱਝੈ ।
ਨਿ੍ਭੈ ਸਸਤ੍ ਬਾਹੈ । ਉਭੈ ਜੀਤ ਚਾਹੈ । ੩੪
gajang baaj jujhai . bali bair rujhai .
nirbhai sastar bahai . ubhai jeet chahai . (34)

ਗਜੇ ਆਨ ਗਾਜੀ । ਨਚੇ ਤੁੰਦ ਤਾਜੀ ।
ਹਕੰ ਜਾਕ ਬੱਜੀ । ਫਿਰੈ ਸੈਨ ਭੱਜੀ । ੩੫
gajai aan gaaji . nachai tund taji .
hakang haak baji . phirai sain bhaji . (35)

ਮਦੰ ਮਤ ਮਾਤੇ । ਰਸੰ ਰੁਦ੍ ਰਾਤੇ। ਗਜੰ ਜੂਹ ਸਾਜੇ । ਭਿਰੇ ਰੋਸ ਬਾਜੇ । ੩੬
madung mat maatai . rasung rudar raatai .
gajang juh saajai .bhirai ross baajai . (36)

ਝਮੀ ਤੇਜ ਤੇਗੰ । ਘਣੰ ਬਿਜ ਬੇਗੰ । ਬਹੈ ਬਾਹ ਬੈਰੀ । ਜਲੰ ਜਿਉ ਗੰਗੈਰੀ । ੩੭
jhami tej tegung . gharrung bij begung .
behai bah bairi . jalung jion gangeri . (37)

ਅਪੋ ਆਪ ਬਾਹੰ । ਉਭੈ ਜੀਤ ਚਾਹੰ । ਰਸੰ ਰੁੱਦ੍ ਰਾਤੇ । ਮਹੀ ਮੱਤ ਮਾਤੇ । ੩੮
aapai aap bahung . ubhai jeet chahung .
rasung rudar ratai . mahi mat maatai . (38)

The carnivorous types are laughing around while the big demons are jumping all over. Many fearless warriors are keenly waiting for their shirmishas , while shouting "kill them, kill them". (30)

The goddess (Kali) is roaring in the sky , who has taken birth out of the god of death. (being the power of the god of death). The demons are dancing around merrily while they are engrossed in the act of crushing (each other). (31)

The warring soldiers are fighting with enmity writ large on their faces, while the warriors are engaged in fighting (each other). They are digging in their places (of victory) and are shouting war cries with increased enmity. (32)

They are have their heads embellished with ornaments with bows arrows ready for striking. They are showering (shooting) against each other and are falling down being smitten into pieces. (33)

The elephants and horses are also engaged in fights while the warriors are fighting with venom. They are wielding their weapons (armour) fearlessly while the warriors on both sides are hoping (wishing) for their victory. (34)

The warriors with self-respect are roaring around the field and the fast moving horses are jumping around. there shouts of war cries (on the both sides) while the troops are moving around in preparation (ready for ouslaught). (35)

The warriors are drunk with wine and are engrossed in the art of crushing each other. The elephants are lined up in herds (great numbers) and are fighting with increased venom. (36)

The sharpened swords are shining like the lightning in the clouds.The horses of the enemy are moving around with such a speed as the water weaver runs on water surface. (37)

The warriors are using their armour against each other (with vehemence), wishing (hoping) for their own victory. The warriors are engaged in crushing each other and are completely drunk with a sense of victory. (38)

ਭੁਜੰਗ ਛੰਦ

ਮਚੇ ਬੀਰ ਬੀਰੰ, ਅਭੂਤੰ ਭਯਾਣੰ । ਬਜੀ ਭੇਰਿ ਭੁੰਕਾਰ ਧੁੱਕੇ ਨਿਸਾਨੰ ।
ਨਵੰ ਨੱਦ ਨੀਸਾਣ, ਗਜੇ ਗਹੀਰੰ । ਫਿਰੈ ਰੁੰਡ-ਮੁੰਡ ਤਨੰ ਤੱਛ ਤੀਰੰ । ੩੯

Bhujang Prayat Chhand

machai beer beerung abhutung bheyanung .
baji bheir bhankar dhuke nisanung .
navung nad nisaan gajai gaheerung.
phirai rund mund tanung tachh teerung . (39)

ਬਹੇ ਖੱਗ ਖੇਤੰ ਖਿਆਲੰ , ਖਤੰਗੰ । ਰੁਲੇ ਤੱਛ ਮੁੱਛੰ ਮਹਾ ਜੋਧ ਜੰਗੰ ।
ਬੰਧੈ ਬੀਰ ਬਾਨਾ ਬਡੇ ਐਠਿਵਾਰੇ । ਘੁਮੈ ਲੋਹ ਘੁੱਟੰ ਮਨੋ ਮੱਤਵਾਰੇ ੪੦

bshai khag khetung khailung khaitungung .
rulai tachh muchhung maha jodh jungung .
bandhai beer bana badai aithvarai .
ghumai loh ghutang mano matwarai . (40)

ਉੱਠੀ ਕੂਹ ਜੂਹੰ, ਸਮਰਿ ਸਾਰ ਬੱਜਿਯੰ । ਕਿਧੋ ਅੰਤ ਕੇ ਕਾਲ ਕੋ ਮੇਘ ਗੱਜਿਯੰ ।
ਭਈ ਤੀਰ ਭੀਰੰ ਕਮਾਣੰ ਕੜੱਕਿਯੰ । ਬਜੇ ਲੋਹ ਕੋਹੰ, ਮਹਾ ਜੰਗਿ ਮੱਚਿਯੰ । ੪੧

uthi kooh juhung samar sar bajeyung.
kidho ant kai kaal ko megh gajeyung.
bhaiee teer bheerung kamanung karrhiyung.
bajai toh karohung maha jung machiang. (41)

ਬਿਰੱਚੇ ਮਹਾਜੁੱਧ ਜੋਧਾ ਜੁਆਣੰ । ਖੁਲੇ ਖੱਗ ਖਤ੍ਰੀ , ਅਭੂਤੰ ਭਯਾਣੰ ।
ਬਲੀ ਜੁੱਝ ਰੁਝੈ, ਰਸੰ ਰੁਦ੍ ਰੱਤੇ । ਮਿਲੇ ਹੱਥ ਬਖੰ ਮਹਾ ਤੇਜ ਤੱਤੇ । ੪੨

birchai maha judh jodha juang .
khulai khag khatri abhutang bheyanung .
bali jujh rujhai rasung rudar ratai .
milai hath bakhung maha tej tatai . (42)

ਝਮੀ ਤੇਜ ਤੇਗੰ ਸੁ ਰੋਸੰ ਪ੍ਰਹਾਰੰ । ਰੁਲੇ ਰੁੰਡ ਮੁੰਡੰ, ਉਠੀ ਸਸਤ੍ ਝਾਰੰ ।
ਬਬੱਕੰਤ ਬੀਰੰ, ਭਭੱਕੰਤ ਘਾਯੰ । ਮਨੋ ਜੁੱਧ ਇੰਦ੍ਰੰ, ਜੁਟਿਓ ਬ੍ਰਿਤਰਾਯੰ । ੪੩

jhami tej tegung so rosung parharang.
rulai rund mund uthi sastar jharung.
bobkant beerung bhabhkant ghaieyang.
mano judh Indrung jutiou biratraieyung. (43)

Bhujang Prayat Chhand

The warriors while fighting against other brave men have become super natural and dreadful. The noise produced by the beating of kettle drum (with bullocks skin cover) and the loud sound of large kettle drums is also being heard. The music produced by the beating of new kettle drums is really novel and serene while the truncated bodies of human being pierced with arrows are seen moving around in the battle fie ld. (39)

One could see (hear) the clashing of swords in the battle field and bunches of arrows are being shot around, great warriors in the battlefield are seen fallen on the ground being smitten (cut) into pieces, while great many proud and haughky warriors are seen dressed as martyrs.Having borne the brunt of various weapons on the body ; such warriors are seen in an intoxicated condition moving around in the battle-field. (40)

The clattering of weapons (armours) against each other are producing loud noisy sounds, as if the clouds are producing roaring sounds on doomsday. The arrows are being shot around n a row, while the bows are cracking. The armour is clanging used by raging warriors and a fierce battle is going on. (41)

The young warriors have engaged themselves in a fierce battle and one could see the warriors with drawn swords in an unparalled and horible postures (form). The brave warriors are engaged in the battle, being engrossed in a rapturous mood, the warriors of the one camp are locked engaged in battle of the (other) enemy camp with a vehement (powerful) appearance. (42)

The swift swords are shining with the warriors engaged in revengeful skismishes and the truncated bodies are littered around in the field. In fact one could see flashes of fire-works as the weapons (armour) of two warriors clash (with each other). The warriors are roaming (like lions) while blood is seen oozing out of the wounds as if the war between the King (god) Indra and Vitasur is going on. (43)

ਮਹਾ ਜੁੱਧ ਮਚਿਯੰ ਮਹਾ ਸੂਰ ਗਾਜੇ । ਆਪੋ ਆਪ ਮੈ ਸਸਤ੍ਰ ਸੋ ਸਸਤ੍ਰ ਬਾਜੇ ।
ਉਠੇ ਝਾਰ ਸਾਗੀ, ਨਚੇ ਲੋਹ ਕ੍ਰੋਹੰ । ਮਨੋ ਖੇਲ ਬਾਸੰਤ ਮਾਹੰਤ ਸੋਹੰ । ੪੪
maha judh macheuang maha sur gajai.
aapai aap mein sastar se sastar bajai.
uthai jhar sangung machai loh krohung.
mano khael basant mahant sohang. (44)

ਰਸਾਵਲ ਛੰਦ

ਜਿਤੇ ਬੈਰ ਰੁੱਝੰ । ਤਿਤੇ ਅੰਤਿ ਜੁੱਝੇ । ਜਿਤੇ ਖੇਤਿ ਭਾਜੇ ।ਤਿਤੇ ਅੰਤਿ ਲਾਜੇ । ੪੫
Rasaval Chhand
jitai bair rujang . titai ant jujhang .
jitai khet bhajai. titai ant laajai . (45)

ਤੁਟੇ ਦੇਹ ਬਰਮੰ । ਛੁਟੀ ਹਾਥ ਚਰਮੰ । ਕਹੂੰ ਖੇਤਿ ਖੋਲੰ । ਗਿਰੇ ਸੂਰ ਟੋਲੰ । ੪੬
tutai deh barmung . chhuti haath charmung .
kahun khet khetung girai sur tolung . (46)

ਕਹੂੰ ਮੁੱਛ ਮੁੱਖੰ । ਕਹੂੰ ਸਸਤ੍ਰ ਸੱਖੰ । ਕਹੂੰ ਖੋਲ ਖੱਗੰ । ਕਹੂੰ ਪਰਮ ਪੱਗੰ । ੪੭
kahun muchh mukhang kahun sastar sakhung .
kahun khol khagung . kahun param pagung . (47)

ਗਹੇ ਮੁੱਛ ਬੰਕੀ । ਮੰਡੇ ਆਨ ਹੰਕੀ । ਢਕਾ ਢੁੱਕ ਢਾਲੰ । ਉੱਠ ਹਾਲ ਚਾਲੰ । ੪੮
gehi muchh bunki mandai aan hunki .
dhaka dhuk dhalung. uthai haal chalung . (48)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਖੁਲੇ ਖੱਗ ਖੂਨੀ, ਮਹਾਬੀਰ ਖੇਤੰ । ਨਚੇ ਬੀਰ ਬੈਤਾਲਯੰ, ਭੂਤ ਪ੍ਰੇਤੰ ।
ਬਜੇ ਡੰਕ ਡਉਰੂ, ਉਠੇ ਨਾਦ ਸੰਖੰ । ਮਨੋ ਮੱਲ ਜੁਟੇ, ਮਹਾ ਹੱਥ ਬੱਖੰ । ੪੯
Bhujang Prayat Chhand
khulai khag khuni mahabeer khetung.
nachai beer baitaleung bhoot preitung.
bajai dunk douroo uthai naad sunkhung.
mano mal jutai maha hath bakhung. (49)

A fierce battle is raging and the great warriors (of both sides) are roaring loudly while the armour of the two warriors clash facing one another. One could see sparks from the clashing spears and the weapons (armour) are clashing with rage (vengence) as if great (superb) (holy) persons are looking graceful engaged in the game of sprinkling colours or spring festival. (44)

Rasaval Chhand

All the warriors , who were engaged in the battlefield in a revengeful mood , have finally been killed. (seen dead) and all those warriors who had fled away from the battle field feel ashamed of themselves in the end (45)

The upper armour (protective cover) of the warriors are seen broken into pieces while the shields have fallen down from their hands. At places one could the helmets in the battlefield or somewhere one could see the (dead) bodies lying huddled together.(46)

Somewhere one could see the fresh warriors with beautiful moustaches fallen in the dust or their weapons are seen scattered around. At some places the scabbards of swords are lying around while at other places are could see the great turbans of the warriors (the great (cut) feet of warriors). (47)

At some places one could see the fresh (new) proud warriors with beautiful moustaches and getting armed with weapon (armour), have engaged themselves in fresh battles. One could see shield cluttering (clashing) with one another (in fresh skirmishes) causing great wailing and (war cries) shrieking. (48)

Bhujang Prayat Chhand

The warriors have taken out their blood-thirsty swords from the sheaths. The warriors with their evil spirits, demons and their ghosts, are dancing in the battlefield. The tabors (small drums) are beating producing loud sounds, with the conch-shells producing, loud shrieking sounds, as if wrestlers are locked in their fights. (49)

ਛਪੈ ਛੰਦ

ਜਿਨਿ ਸੁਰਨ ਸੰਗ੍ਰਾਮ, ਸਬਲ ਸਮੁਹਿ ਹੈ ਮੰਡਿਓ ।
ਤਿਨ ਸੁਭਟਨ ਤੇ ਏਕ ਕਾਲ ਕੋਊ ਜੀਅਤ ਨ ਛੱਡਿਓ ।
ਸਬ ਖਤ੍ਰ ਖਗ ਖੰਡ, ਖੇਤ ਤੇ ਭੂਮੰਡਪ ਅਹੁੱਟੇ ।
ਸਾਰ ਧਾਰ ਧਰਿ ਧੂਮ ਮੁਕਿਤ ਬੰਧਨ ਤੇ ਛੁੱਟੇ ।
ਹੈ ਟੂਕ ਟੂਕ ਜੁੱਝੇ ਸਬੈ, ਪਾਵ ਨ ਪਾਛੈ ਡਾਰੀਯੰ ।
ਜੈ ਕਾਰ ਅਪਾਰ ਸੁਧਾਰ ਹੁੰਅ ਬਾਸਵਲੋਕ ਸਿਧਾਰੀਯੰ । ੫੦

Chhapai Chhand

jini suran sangram sabal samuhe havai mandiou.
tin subhtan te ek kaal kouoo jiat na chhadiou.
sabh ktatri khag khand khet te bhu mandap ahutai.
saar dhaar dhar dhum mukat bandhan te chhutai.
havai took took jujhai sabhai paav na pachhai dareiung.
jai kaar apar sudhar huang basav lok sidhariaung. (50)

ਚਉਪਈ

ਇਹ ਮਿਧਿ ਮਚਾ ਘੋਰ ਸੰਗ੍ਰਮਾ ।
ਸਿਧਏ ਸੂਰ ਸੂਰ ਕੇ ਧਾਮਾ ।
ਕਹਾ ਲਗੈ ਵਹ ਕਥੋ ਲਰਾਈ ।
ਆਪਨ ਪ੍ਰਭਾ ਨ ਬਰਨੀ ਜਾਈ । ੫੧

Choupaiee

eh midh macha ghor sangrama.
sidheai sur sur ke dhama.
kaha lagai veh kathai laraiee.
apan prabha na barni jaiee. (51)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਲਵੀ ਸਰਬ ਜੀਤੈ ਕੁਸੀ ਸਰਬਜਾਰੇ । ਬਚੇ ਜੇ ਬਲੀ, ਪ੍ਰਾਨ ਲੈ ਕੇ ਸਿਧਾਰੇ ।
ਚਤੁਰ ਬੇਦ ਪਠਿਯੰ, ਕੀਯੋ ਕਾਸਿ ਬਾਸੰ । ਘਨੇ ਬਰਖ ਕੀਨੇ ਤਹਾ ਹੀ ਨਿਵਾਸੰ । ੫੨

Bhujang Prayat Chhand

lavi sarab jeetai kusi sarab harai .
bachai je bali pran lai kai sidharai .
chatur beid patheyung kieu kaas basung .
ghanai barakh keenai taha hi nivasung . (52)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਲਵੀ ਕੁਸੀ ਜੁਧ ਬਰਨਨੰ ਨਾਮੁ ।
ਤ੍ਰਿਤੀਆ ਧਿਆਉ ਸਮਾਪਤ ਮਸਤੁ ਸੁਭ ਮਸਤੁ ।। ੩-੧੮੯

It Sri Bachittar Natak Granth
Lavi Kusi judh barnanung naam.
tritia dhiaou samapatam sabh subham. sat. (3) (189)

Chhapai Chhand

All those warring brave soldiers, engaged in the battle, (have finally fallen dead), as if the god of death has not spared even a single warrior alive. All the warriors, being struck with the (enemy) swords, are dead tired, having borne the brunt of various fire–like weapons, and finally have been seen (dead), relieved of their human bondage. None of them has stepped back from the field even though all have been cut into (smitten) pieces and fallen dead. They have proceeded to heavens (Kingdom of Indra) being hailed by the whole world. (50)

Choupaiee

Thus this horrible battle was fought and the brave warriors became martyrs, having laid down their lives. How much in detail could I describe this battle, as it is not possible to describe the valour and glory of my Dynasty. (any more). (51)

Bhujang Prayat Chhand

The dynasty of Lav became victorious while the dynasty of Kush was defeated . All the warriors, who escaped death (in the battlefield) had fled away to save their lives. They then settled down in Kanshi and studied all the Vedas, and they (remained settled there) stayed there for a number of years. (52)

Here the third chapter of Bachittar Natak , describing the war between followers of Lav and Kush is completed , which is all praiseworthy, and auspicious. (3-189)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਜਿਨੈ ਬੇਦ ਪੱਠਿਯੋ, ਸੁ ਬੇਦੀ ਕਹਾਏ । ਤਿਨੈ ਧਰਮ ਕੈ ਕਰਮ, ਨੀਕੇ ਚਲਾਏ ।
ਪਠੇ ਕਾਗਦੰ, ਮੱਧ ਰਾਜਾ ਸੁਧਾਰੰ । ਆਪੋ ਆਪ ਮੋ, ਬੈਰ ਭਵਿੰ ਬਿਸਾਰੰ । ੧

Bhujang Prayat Chhand

jinai beid pathiou so bedi kahaie.
tinai dharam kai karam neekai chalaie.
pathai kagdang madar raja sudharung.
aapap aap mo bair bhavang bisarung. (1)

ਨ੍ਰਿਪੰ ਮੁਕਲਿਯੰ ਦੂਤ, ਸੋਕਾਇਆਯੰ । ਸਬਬੇਦਿਯੰ ਭੇਦ ਭਾਖੇ ਸੁਨਾਯੰ ।
ਸਬੈ ਬੇਦਪਾਠੀ ਚਲੈ ਮੱਦ੍ਦੇਸੰ । ਪ੍ਰਨਾਮ ਕੀਯੋ, ਆਨ ਕੈ ਕੈ ਨਰੇਸੰ । ੨
nripang muklieung doot so kaas aieyung.
sabhai deideyung bhed bhakhai sunaieyung.
sabhai beid pathai chalai madar desung.
parnam kiyo aan kai naresung . (2)

ਧੁਨੰ ਬੇਦ ਕੀ, ਭੂਪ ਤਾ ਕੇ ਕਰਾਈ । ਸਬੈ ਪਾਸ ਬੈਠੇ, ਸਭਾ ਬੀਚ ਭਾਈ ।
ਪੜੈ ਸਾਮ ਬੇਦ, ਜੁਜਰ ਬੇਦ ਕੱਥੰ । ਰਿਗੰ ਬੇਦ ਪਠਿਯੰ, ਕਰੈ ਭਾਵ ਹਥੰ । ੩
dhunung beid ki bhoop ta ke karaiee.
sabhai paas bathai saba beech bhaiee.
parrai sam beid jujar beid kathung.
rigang beid patheyung kare bhav hathung. (3)

ਰਸਾਵਲ ਛੰਦ

ਅਥਰੁ ਬੇਦ ਪਠਿਯੰ । ਸੁਣੈ ਪਾਪ ਨੱਠਿਯੰ ।
ਰਹਾ ਰੀਝ ਰਾਜਾ । ਦੀਆ ਸਰਬ ਸਾਜਾ । ੪

Rasaval Chhand

atharou beid patheyung sunnai paap nathiayung .
raha reejh raja, deeya sarab saja. (4)

ਲਯੰ ਬੰਨ ਬਾਸੰ । ਮਹਾ ਪਾਪ ਨਾਸੰ । ਰਿਖੰ ਭੇਸ ਕੀਯੰ । ਤਿਸੈ ਰਾਜ ਦੀਯੰ । ੫
liou ban basung.maha paap nasung .
rikhang bhes keeung. tisai raaj deeiung. (5)

ਰਹੇ ਹੋਰਿ ਲੋਗੰ । ਤਜੇ ਸਰਬ ਸੋਗੰ ।
ਧਨੰ ਧਾਮ ਤਿਆਗੇ । ਪ੍ਰਭੰ ਪ੍ਰੇਮ ਪਾਗੇ । ੬
rahai hore logung. tajai sarab sogung.
dhanung dham tiagai. prabhang prem paagai. (6)

Bhujang Prayat Chand

The dynasty of Kush, who were engaged in reciting the Vedis, were called Vedas, (Bedis) and they started the practice of doing virtuous deeds. On the other side, the king of Madar desh (Madhya Pradesh) belonging to the dynasty of lav, sent a letter written to Kanshi, that we should forget about our past enmity (and start afresh).(1)

The envoy of the king, who was given this letter to be delivered reached Kanshi, and read out this letter (to Bedis). On hearing the message of the envoy, the Vedi clan started moving towards the Madhar Desh (Punjab) and on reaching there, paid their obeisance (to the King of Lav dynasty). (2)

The King made them to recite the Vedas (recite the free version of Vedas) and all the brorhers sat together in this congregation and they recited the Sham Ved at first, then Yujar Ved, was recited. After this the Rig Veda, was recited. The King and the followers of Lav dynasty understand the meaning of all the Vedas. (3)

Rasaval Chhand

When the followers of kush dynasty recited the Atharav Veda, on listening to the message of this recitation (Veda) the enmity of both sides (their sins) was concluded (finished). The King felt happy and gave them the Kingdom back (4)

The King himself took to the jungles (exiled), and all his great Sins were pardoned. (finished). He himself became an ascetic (dressed as a mendicant) and gave the reins of his kingdom to the followers of Kush dynasty. (5)

All the peoples (subjects) were trying to disuade the King from taking to exile, but the King forgot about all the enmity (differences) between them. He gave up all the wealth and the householders life and was enriched with the love and worship of God. (6)

ਅੜਿੱਲ

ਬੇਦੀ ਭਯੋ ਪ੍ਰਸੰਨ, ਰਾਜ ਕਹ ਪਾਇਕੈ ।
ਦੇਤ ਭਯੋ ਬਰਦਾਨ ਹੀਐ ਹੁਲਸਾਇਕੈ ।
ਜਬ ਨਾਨਕ ਕਲ ਮੈ ਹਮ, ਆਨਿ ਕਹਾਇ ਹੈ ।
ਜੋ ਜਗਤ ਪੂਜ ਕਰਿ ਤੋਹਿ, ਪਰਮ ਪਦੁ ਪਾਇ ਹੈ । ੭

Arril

beidi bhiou prasan raaj keh paiekai .
deit bhiou bardan heeai hulsaiekai.
jab nanak kal hai hum aan kahaie hai.
jo jagat pooj kar lohai param pad paie hai. (7)

ਦੋਹਰਾ ।

ਲਵੀ ਰਾਜ ਦੇ ਬਨਿ ਗਏ, ਬੇਦੀਅਨ ਕੀਨੋ ਰਾਜ ।
ਭ"ਤਿ ਭ"ਤਿ ਤਨੀ ਭੋਗਿਯੰ, ਭੂਅ ਕਾ ਸਕਲ ਸਮਾਜ । ੮

Dohra

lavi raj de ban gehai beidian keeno raaj.
bhant bhant ke tani bhogiung bhooa ka sakal samaj. (8)

ਚੌਪਾਈ

ਤ੍ਰਿਤੀਯ ਬੇਦ ਸੁਨਬ ਤੁਮ ਕੀਆ । ਚਤੁਰ ਬੇਦ ਸੁਨਿ ਭੂਅ ਕੋ ਦੀਆ ।
ਤੀਨ ਜਨਮ ਹਮਹੂੰ ਜਬ ਧਰਿ ਹੈ । ਚੌਥੇ ਜਨਮ ਗੁਰੂ ਤੁਹਿ ਕਰਿ ਹੈ । ੯

Choupaiee

tritiya beid sunbai tum kia.
chatur beid sunn bhu(a) ko diya .
teen janam jab hum dhar hai.
chouthai janam guru tuhi kar hai . (9)

ਉਤ ਰਾਜਾ ਕਾਨਨਹਿ ਸਿਧਾਯੋ । ਇਤ ਇਨ ਰਾਜ ਕਰਤ ਸੁਖ ਪਾਯੋ ।
ਕਹਾ ਲਗਿ ਕਰਿ ਕਥਾ ਸੁਨਾਊ । ਗ੍ਰੰਥ ਬਢਨ ਤੇ ਅਧਿਕ ਡਰਾਊ । ੧੦

ut raja kananeh sidhaiou.
it in raaj karat sikh paiyo.
kaha lagai kar katha sunaouoo.
granth badhan te adhik draouoo. (10)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ , ਬੇਦ ਪਾਠ ਭੇਟ ਰਾਜ ,
ਚਤੁਰਥ ਧਿਆਇ, ਸਮਾਪਤ ਮਸਤੁ ਸੁਭਾਮੀਸਤੰ ॥ ੪ ॥ ਅਫ਼ਜੂੰ । ੧੯੯

It sri Bachittar Natak Granth beid paath bheit raaj.
chaturath dhiaou smapatam sabh subham. sat. (4) (199)

Aril

The Bedis (Kush dynasty) having got back the reins of Kingdom were very happy and were bestowing various benedictions (bounties) being pleased with them, (on Lav dynasty) and stated that when they will be called "Nanak followers" in the age of Kal Yug they will make the Lav dynasty (Sodhis) praise worthy and attain the (fourth State) of Salvation. (7)

Couplet

The followers of Lav dynasty, after handing over the Kingdom (to Bedis) proceeded to the jungles, then the dynasty of Kush ruled over the country, and enjoyed all the comforts and pleasures of life. (8)

Choupaiee

O King ! You have listed carefully to the recitation of the three Vedas and on (hearing) listening to the fourth Veda, you have given away, the country (land) in alms (charity). When we will be born again we will accept you as our born (leader) after three generations. (9)

So the (Sodhi) King went away to the jungles and the Bedis took Control of the Kingdom and enjoyed their rule (over the land) with all the comforts. How long could I describe details of this narration as I am afraid it is becoming too lengthy (unwieldy) (10)

(This Completes the fourth Chapter of Bachittar Natak and its narration. All is auspicious here). (4)(199)

ਨਰਾਜ ਛੰਦ

ਬਹੁਰਿ ਬਿਖਾਧ ਬਾਧਿਯੰ । ਕਿਨੀ ਨ ਤਾਹਿ ਸਾਧਿਯੰ ।
ਕਰੰਮ ਕਾਲ ਯੋ ਭਈ । ਸੁ ਭੂਮਿ ਬੰਸ ਤੇ ਗਈ । ੧

Naraj Chhand

bahur bikhadh badhiyung. kini na tahai sadhiyung.
karum kaal jo bhaiee. so bhoom banas te gaiee. (1)

ਦੋਹਰਾ

ਬਿਪ੍ ਕਰਤ ਭਏ ਸੁਦ੍ ਬ੍ਰਿਤਿ , ਛਤ੍ਰੀ ਬੈਸਨ ਕਰਮ ।
ਬੈਸ ਕਰਤ ਭਏ ਛਤ੍ਰਿ ਬ੍ਰਿਤਿ, ਸੂਦ੍ ਸੁ ਦਿਜ ਕੋ ਧਰਮ । ੨

Dohra

bipar karat bhaie sudar briti. chhatri baisan karam.
bais karat bhaie chhattar briti. sudar so dij ko dharam. (2)

ਚੌਪਈ

ਬੀਸ ਗਾਵ ਤਿਨ ਕੇ ਰਹਿ ਗਏ । ਜਿਨ ਕੋ ਕਰਤ ਕ੍ਰਿਸਾਨੀ ਭਏ ।
ਬਹੁਤ ਕਾਲ ਇਹ ਭਾਤਿ ਬਿਤਾ ਯੋ । ਜਨਮ ਸਮੈ ਨਾਨਕ ਕੋ ਆਯੋ । ੩

Choupaiee

bees gaav tin kai reh gaie.jin ko karat kirsani bhaie.
bahut kaal eh bhant bitaiou. janam samai Nanak ko aiyo. (3)

ਦੋਹਰਾ

ਤਿਨ ਬੇਦੀਯਨ ਕੇ ਕੁਲ ਬਿਖੇ ਪ੍ਰਗਟੇ ਨਾਨਕ ਰਾਇ ।
ਸਭ ਸਿੱਖਨ ਕੋ ਸੁਖ ਦਏ ਜੱਤ ਤੱਹ ਭਏ ਸਹਾਇ । ੪

Dohra

tin beidian ke kul bikhai pragtai Nanak Raie.
sabh sikhan ko sukh daiai jaha taha bhaie sahaie. (4)

ਚੌਪਈ

ਤਿਨ ਇਹ ਕਲ ਮੋ ਧਰਮੁ ਚਲਾਯੋ । ਸਭ ਸਾਧਨ ਕੋ ਰਾਹੁ ਬਤਾਯੋ ।
ਜੋ ਤਾਕੇ ਮਾਰਗ ਮਹਿ ਆਏ । ਤੇ ਕਬਹੂੰ ਨਹਿ ਪਾਪ ਸੰਤਾਏ । ੫

Choupaiee

tin eh kaal mein dharam chalaiou.
sabh sadhan ko rah bataieou.
jo take marag meh aie.
te kab hun neh paap santaie. (5)

Naraj Chhand

Then the quarrels amongst Bedis multiplied (increased) and no one could arrange any settlement. The cycle of Time moved in such a manner that the land (rule) from Bedis dynasty was snatched away. (1)

Couplet

The Brahmins started doing the work of shudars (scheduled castes) while the Kashatriyas took up the jobs of Vaishas (business community). On the other hand the vaishas started taking up jobs of Kashtriyas while the Shudras (low castes) started doing the work of brahmins. (2)

Choupaiee

Due to their destructive actions the Bedis were left with (the control of) only twenty villages and they started the work of farming in those villages (that area). As time passed on, the time for Guru Nanak to (take birth) and arrive on the scene, approached. (3)

Couplet

Then Guru Nanak took birth (appeared) in the dynasty of Bedis who gave (comfort) solace and peace to all the sikhs (followers) and rendered help wherever troubles shot up (came accros) and his intervention was needed). (4)

Choupaiee

Guru Nanak started the work on religions duties (moral values) and started the right path to all the people with virtuous nature. (with saintly character). Whosever came under the influence of his guidance and propagated path (religion) were never pestered by the skilful actions any more. (5)

ਜੇ ਜੇ ਪੰਥ ਤਵਨ ਕੇ ਪਰੇ । ਪਾਪ ਤਾਪ ਤਿਨਕੇ ਪ੍ਰਭ ਹਰੇ ।
ਦੂਖ ਭੂਖ ਕਬਹੂੰ ਨ ਸੰਤਾਏ । ਜਾਲ-ਕਾਲ ਕੇ ਬੀਚ ਨ ਆਏ । ੬
je je panth tavan ke parai. paap taap tinkai prabh harai.
dookh bhookl kabhun na sataie. jaal-kaal ke beech na aie. (6)

ਨਾਨਕ ਅੰਗਦ ਕੋ ਬਪੁ ਧਰਾ । ਧਰਮ ਪ੍ਰਚੁਰਿ ਇਹ ਜਗ ਮੋ ਕਰਾ ।
ਅਮਰ ਦਾਸ ਰਾਮਦਾਸ ਕਹਾਯੋ । ਜਨੁ ਦੀਪਕ ਤੇ ਦੀਪ ਜਗਾਯੋ । ੭
Nanák Angad ko bap dhara. dharam purchur eh jug mo kara.
Amardas Ramdas kahaiou. ijn deepak te deep jagaieou. (7)

ਜਬ ਬਰ ਦਾਨਿ ਸਮੈ ਵਹੁ ਆਵਾ । ਰਾਮਦਾਸ ਤਬ ਗੁਰੂ ਕਹਾਵਾ ।
ਤਿਹ ਬਰ ਦ੍ਹਾਨਿ ਪੁਰਾਤਨਿ ਦੀਆ । ਅਮਰਦਾਸ ਸੁਰਪੁਰਿ ਨਗੁ ਲੀਆ । ੮
jab bar daan samai voh ava. Ramdas tab guru kahava.
the bardan puratan diya. Amardas surpur nag lia. (8)

ਸ੍ਰੀ ਨਾਨਕ ਅੰਗਦਿ ਕਰਿ ਮਾਨਾ । ਅਮਰ ਦਾਸ ਅੰਗਦ ਪਹਿਚਾਨਾ ।
ਅਮਰਦਾਸ ਰਾਮਦਾਸ ਕਹਾਯੋ । ਸਾਧਨ ਲਖਾ ਮੂੜ੍ ਨਹਿ ਪਾਯੋ । ੯
Sri Nanak angad kar mana.
Amardas Angad pehchana.
Amardas Ramdas kahaeiou.
sadhan lakha moorr neh paiyo. (9)

ਭਿੰਨ ਭਿੰਨ ਸਭ ਹੂੰ ਕਰਿ ਜਾਨਾ । ਏਕ ਰੂਪ ਕਿਨਹੂੰ ਪਹਿਚਾਨਾ ।
ਜਿਨ ਜਾਨਾ ਤਿਨ ਹੀ ਸਿਧਿ ਪਾਈ । ਬਿਨੁ ਸਮਝੈ ਸਿਧਿ ਹਾਥਿ ਨ ਆਈ । ੧੦
bhin bhin sabhhun kar jana.
ek roop kinhun pehchana.
jin jana tin hi sidhi paiee.
bin samjhai sidh haath na aiee. (10)

ਰਾਮਦਾਸ ਹਰਿ ਸੋ ਮਿਲਿ ਗਏ । ਗੁਰਤਾ ਦੇਤ ਅਰਜੁਨਿਹਿ ਭਏ ।
ਜਬ ਅਰਜੁਨ ਪ੍ਰਭ ਲੋਕਿ ਸਿਧਾਏ । ਹਰਿ ਗੋਬਿੰਦ ਤਿਹਠਾ ਠਹਰਾਏ । ੧੧
Ramdas har so mili gaieai.
Gurta deit arjuneh bhaie.
jab arjun prabh lok sidhaie.
Hargobind teh tha thehraie. (11)

All the people who followed the religious path as shown by him were relieved of their sins and afflictions by the Lord Almighty. Such people were never pestered by suffering or hunger (for more of everything wealth) and they were not caught (ensnared) by the shackles of the god of death (or bondage of Time). (6)

Then Guru Nanak Dev transffered himself into Guru Angad (adopting the body of Guru Angad) and continued the propagation of religion in the world.Then in the third personation (form) he was known as Guru Amardas. It seems that one light ignited the same enlightenment in the second light (form). (one lamp ignited the second lamp). (7)

When the opportune time came, he assumed the form of Guru Ramdas, and was adorned and praised everywhere. He was installed as Guru by Guru Amardas, bestowing all the glory, and himself proceeded to heavens. (8)

Guru Nanak Dev became Guru Angad and Guru angad was later known as Guru Amardas , who was later known by the name of Guru Amardas, who was later known by the name of Guru Ram Das. All the saintly persons could realise and appeciate the secret of this (change) transformation; whereas the fools could not appreciate it. (9)

All the people have seen them as quite distinct and different personalities, but very few people realised that all the Gurus were personification of the same Guru (Guru Nanak) and the same form.Those persons, who have realised all the Gurus representing the same form (of Guru Nanak only), have attained Salvation (and spiritual power). No one could attain Salvation without realising and appeciating this secret. (of transformation). (10)

Then Guru Ram Das left his mortal life and merged with the Lord , handing over the reins of Guruship to Guru Arjan dev. When Guru Arjan Dev proceeded to heavens (leaving the mortal world), Guru Hargobind was installed as the next Guru in his place. (11)

ਹਰਿਗੋਬਿੰਦ ਪ੍ਰਭ ਲੋਕਿ ਸਿਧਾਰੇ । ਹਰੀ ਰਾਇ ਤਿਹਨਾ ਬੈਠਾਰੇ ।
ਹਰੀ ਕ੍ਰਿਸਨਿ ਤਿਨ ਕੇ ਸੁਤ ਵਏ । ਤਿਨ ਤੇ ਤੇਗ ਬਹਾਦੁਰ ਭਏ । ੧੨
Hargobind prabh lok sidharai.
Hari Rai the tha baitharai.
Harikrisan tin ke sut vaie.
tin te Tegbahadur bhaie. (12)

ਤਿਲਕ-ਜੰਞੂ ਰਾਖਾ ਪ੍ਰਭ ਤਾਕਾ । ਕੀਨੋ ਬਡੋ ਕਲੂ ਮਹਿ ਸਾਕਾ ।
ਸਾਧਨ ਹੇਤਿ ਇਤਿ ਜਿਨਿ ਕਰੀ । ਸੀਸਿ ਦੀਯਾ ਪਰੁ ਸੀ ਨ ਉਚਰੀ । ੧੩
tilak janjoo rakha prabh taka.
keeno bado Kalu meh saka.
sadhan hait iti jin kari.
sees dia par si na uchri. (13)

ਧਰਮ ਹੇਤ ਸਾਕਾ ਜਿਨਿ ਕੀਆ । ਸੀਸਿ ਦੀਆ ਪਰੁ ਸਿਰਰੁ ਨ ਦੀਆ ।
ਨਾਟਕ ਚੇਟਕ ਕੀਏ ਕੁਕਾਜ਼ਾ । ਪ੍ਰਭ ਲੋਗਨ ਕਹ ਆਵਤ ਲਾਜਾ । ੧੪
dharam hait saka jin kia.
sees diya par sirar na diya.
natak chetak kiai kukakja.
prabh logan ke avat laja. (14)

ਦੋਹਰਾ
ਠੀਕਰ ਫੋਰਿ ਦਿਲੀਸ ਸਿਰਿ, ਪ੍ਰਭਪੁਰਿ ਕੀਯਾ ਪਯਾਨ ।
ਤੇਗਬਹਾਦੁਰ ਸੀ ਕ੍ਰਿਆ, ਕਰੀ ਨ ਕਿਨਹੂੰ ਆਨਿ । ੧੫
Dohra
thikar phore dilees sir prabh pur kia piyan.
Tegh bahadur ssi kiria kari na kinhun aan. (15)

ਤੇਗ ਬਹਦੁਰ ਕੇ ਚਲਤ, ਭਯੋ, ਜਗਤ ਕੋ ਸੋਕ ।
ਹੈ ਹੈ ਹੈ ਸਭ ਜਗ ਭਯੋ, ਜੈ ਜੈ ਜੈ ਸੁਰ ਲੋਕਿ । ੧੬
Tegh bahadur ke chalat bhiou jagat ko sok.
hai hai hai sabh jug bhiou .jai jai jai sur lok. (16)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕ·ਗ੍ਰੰਥੇ ਪਾਤਸ਼ਾਹੀ ਬਰਨਨੰ ।
ਨਾਮ ਪੰਚਮੋ ਧਿਆਉ ਸਮਾਪਤ ਮਸਤ ਸੁਭਮਸਤੁ ॥ ੫ ॥ ਅਫ਼ਜੂੰ ੨੧੫
iti Sri Bachittar Natak granth patsahi barnanung.
naam panchmo dhiaou samaptam sabh subham sat.(5) (215)

When Guru Hargobind merged with the Lord (leaving this mortal life), Guru Hari Rai was installed as next Guru in his place. Then his son Guru Harkrishan became the Guru, after whom Guru Teg Bahadur took charge as Guru. (12)

Then Guru Teg Bahadur offered himself to protect the sanctity of the (Tilak and janju) saffron mark and sacred thread of the brahmins. In fact, in this age of Kal-Yug He (performed) enacted a wonderful and great event. For the sake of those brahmins (saintly persons). He set an example of extreme sacrifice by giving his body (by sacrificing himself) without uttering a sign of pain. (from his mouth). (13)

The person who enacted such events for the protection of religion, so that, they gave away their lives, but did not discard the obstinate posture of renouncing their religion. The persons including mendicants , who rendered such pleasure-giving performances that the Lords saints felt ashamed of themselves on seeing such wonderful behaviour, whereas Guru Teg Bahadur proved the point right by giving His sacrifice (in this situation). (14)

Couplet

The Guru gave up his life by breaking this (body) earthen pot of human body on the head of the king of Dehli (Aurangzeb) and proceeded to heavens. None else could ever perform such a chivalorous act, as done by Guru Teg Bahadur. (15)

On the martyrdom of Guru Teg Bahadur the whole world was plunged into grief and there was hue and cry everywhere in the world but this was hailed by every one in the Lord's court, (and they offered their Salutation). (16)

Here the fifth chapter on (kings) sovereign's behaviour of the Bachittar Natak is completed and it is all auspicious so far. (5)(215)

ਕ੍ਰਿਸ਼ਨ-ਕਰਤਾ ਕੀ ਆਪਨੀ ਕਥਾ

ਚੌਪਈ

ਅਬ ਮੈ ਆਪਨੀ ਕਥਾ ਬਖਾਨੋ । ਤਪ ਸਾਧਤ ਜਿਹ ਬਿਧਿ ਮੁਹਿ ਆਨੋ ।
ਹੇਮ ਕੁੰਟ ਪਰਬਤ ਹੈ ਜਹਾ' । ਸਪਤ ਸ੍ਰਿੰਗ ਸੋਭਿਤ ਹੈ ਤਹਾ' । ੧

Choupaiee

ab mein apni Katha bakhano.
Tap sabhai jeh bidh mohai ano.
hemkunt parbat hai jaha.
sapat sring sobhat hai taha. (1)

ਸਪਤਸ੍ਰਿੰਗ ਤਿਹ ਨਾਮੁ ਕਹਾਵਾ । ਪੰਦੁ ਰਾਜ ਜਹ ਜੋਗੁ ਕਮਾਵਾ ।
ਤਹ ਹਮ ਅਧਿਕ ਤਪੱਸਿਆ ਸਾਧੀ । ਮਹਾ'ਕਾਲ-ਕਾਲਕਾ ਅਰਾਧੀ । ੨

sapat sring teh naam kahava.
pand raj jeh jog kamava.
the hum adhik tapasya sadhi.
mahakaal Kalka aradhi. (2)

ਇਹ ਬਿਧਿ ਕਰਤ ਤਪੱਸਿਆ ਭਯੋ । ਦ੍ਵੈ ਤੇ ਏਕ ਰੂਪ ਹ੍ਵੈ ਗਯੋ ।
ਤਾਤ ਮਾਤ ਮੁਰ ਅਲਖ ਅਰਾਧਾ । ਬਹੁ ਬਿਧਿ ਜੋਗ ਸਾਧਨਾ ਸਾਧਾ । ੩

eh bidh karat tapasia bhaiou .
davai te ek roop havai gaieou .
taat maat mur alakh aradha .
lok bidh jog sadhna sabha . (3)

ਤਿਨ ਕੋ ਕਰੀ ਅਲਖ ਕੀ ਸੇਵਾ । ਤਾ ਤੇ ਭੇ ਪ੍ਰਸੰਨਿ ਗੁਰਦੇਵਾ ।
ਤਿਨ ਪ੍ਰਭ ਜਬ ਆਇਸੁ ਮੁਹਿ ਦੀਆ । ਤਬ ਹਮ ਜਨਮ ਕਲੂ ਮਹਿ ਲੀਆ । ੪

tin ko kari alakh ki seva .
ta te bhaie parsan Gurdeva .
tin prabh jab aies mohe diya .
tab hum janam Kalu meh liya . (4)

ਚਿਤ ਨ ਭਯੋ ਹਮਰੋ ਆਵਨ ਕਹ । ਚੁਭੀ ਰਹੀ ਸ੍ਰੁਤਿ ਪ੍ਰਭੁ ਚਰਨਨ ਮਹਿ ।
ਜਿਉ ਤਿਉ ਪ੍ਰਭ ਹਮ ਕੋ ਸਮਝਾਯੋ । ਇਮ ਕਹਿ ਕੈ ਇਹ ਲੋਕਿ ਪਠਾਯੋ । ੫

chit na bhiou hamro avan keh .
chuvi rehi surat prabh charnan mein.
jiou tiou prabh hum ko samjhaiou .
im keh kai kai eh lok pathaiou . (5)

Choupaiee

Now I would describe details about myself as to how I was brought (born) in this world, though I was engaged in meditation and worship of the Lord at a spot where the mountain Hemkunt is situated and seven mountain cliffs are standing in grandeur. (1)

The place, where Pandavas had practiced saintly-kingship, was known by the name of sapat-sring (seven pinnacles). There I had meditated and worshiped the Lord for a long time having worshipped the Lord (the Timeless god) and the Goddess Kali or Durga. (2)

I was engaged in this worship for long, and as a result (reward) of this meditation, my soul merged with the prime soul. (I became one with the Lord-Sublime). My parents had also meditated on the Lord Almighty and had practised great worship of the Lord (prayers). (3)

The indescribable Lord was pleased with their prayers and worship (service of the Lord). Then I was called by the Lord and He ordained me and I was born in this age of Kal-Yug. (4)

Since I was completely merged with the Prime-soul (my soul) and was in touch with His lotus-feet, I was not inclined to come to this world. But the Lord somehow made me realise. His wish, and ordanied me, thus I was born in this world. (5)

ਅਕਾਲਪੁਰਖ ਬਾਚ ਇਸ ਕੀਟ ਪ੍ਰਤਿ ।
ਚੌਪਈ

ਜਬ ਪਹਿਲੇ ਹਮ ਸ੍ਰਿਸਿਟ ਬਨਾਈ । ਦਈਤ ਰਚੇ ਦੁਸਟ ਦੁਖ ਦਾਈ ।
ਤੇ ਭੁਜ ਬਲ ਬਵਰੇ ਹ੍ਵੈ ਗਏ । ਪੂਜਤ ਕਰਮ ਪੁਰੁਖ ਰਹਿ ਗਏ । ੬

Akal Purkh Bach Iss Keet Prati
Choupaiee

jab pehlai hum srisat banaiee.
deiat rachai dusat dukh daiee .
te bhuj bal bavrai havai gaie .
poojat karam purakh reh gaie . (6)

ਤੇ ਹਮ ਤਮਕਿ ਤਨਿਕ ਮੋ ਖਾਪੇ । ਤਿਨ ਕੀ ਠਉਰ ਦੇਵਤਾ ਥਾਪੇ ।
ਤੇ ਭੀ ਬਲ ਪੂਜਾ ਉਰਝਾਏ । ਆਪਨ ਹੀ ਪਰਮੇਸਰੁ ਕਹਾਏ । ੭
te hum tamak tanik mo khapai. tin ki thour devta thapai.
te bhi bal puja urjhaie. Apan hi parmesar kahaie. (7)

ਮਹਾਦੇਵ ਅਚੁਤ ਕਹਵਾਯੋ । ਬਿਸਨ ਆਪ ਹੀ ਕੋ ਠਹਰਾਯੋ ।
ਬ੍ਰਹਮਾ ਆਪ ਪਾਬ੍ਰਹਮ ਬਖਾਨਾ । ਪ੍ਰਭ ਕੋ ਪਭੂ ਨ ਕਿਨਹੂੰ ਜਾਨਾ । ੮
Mahadev achut kehvaiou .
bisan aap hi ko thehraiou .
brama aap parbraham bakhana .
prabh ko prabhu na kinhun jana . (8)

ਤਬ ਸਾਖੀ ਪ੍ਰਭ ਅਸਟ ਬਨਾਏ । ਸਾਖ ਨਮਿਤ ਦੇਬੇ ਠਹਿਰਾਏ ।
ਤੇ ਕਹੈ ਕਰੋ ਹਮਾਰੀ ਪੂਜਾ । ਹਮ ਬਿਨੁ ਅਵਰੁ ਨ ਠਾਕੁਰੁ ਦੂਜਾ । ੯
tab sakhi prabh ast banaie .
sakh namit debai thehraie .
te kahai karo hamari puja .
hum bin avar na thakur dooja . (9)

ਪਰਮ ਤੱਤ ਕੋ ਜਿਨ ਨ ਪਛਾਨਾ । ਤਿਨ ਕਰਿ ਈਸੁਰ ਤਿਨ ਹੀ ਮਾਨਾ ।
ਕੇਤੇ ਸੂਰ ਚੰਦ ਕਹੁ ਮਾਨੈ । ਅਗਨਹੋਤ੍ਰ ਕਈ ਪਵਨ ਪ੍ਰਮਾਨੈ । ੧੦
param tat ko jin na pachhana .
tin kae easar tin hi mana .
ketai soor chand koh manai .
aganhotar kaiee pavan parmanai . (10)

The Lord had ordained me, the lowly creative,
saying like this :-

Choupaiee

When I had created this Universe for the first time, the great villainous and satanic demons were created. They were mad with their might and prowess, this deviated them from the righteous path of Lord's worship. (6)

I was so much enraged that in a moment I destroyed all of them and in their place created the various gods. They were also engrossed in their egoistic tendencies due to their spiritual powers and instead started behaving like the Lord-Creator and calling themselves as creator. (7)

(The god) Shiva was known (calling himself) as indestructible while Vishnu established himself as the Lord-Sublime, while the (god) Brahma also called himself as the Lord-Creator, and none of them accepted Him as the Supreme Creator. (8)

Then the Lord had created the eight anecdotes (eye-witness) (such as Moon, Sun, Earth, Pole Star (Dhruv), fire, air, Pratiyush and Prabhash) and created them as eye-witnesses to His creation. They also started saying that they should be worshipped (as gods) as there is no other master except ourselves (us). (9)

Those, who did not realise the Prime-Soul, (The True Lord) they started believing and worshipping the eight witnesses as the Lord-creator. Many became worshippers of the moon and the Sun. some became worshippers of the fire-god while some others started worshipping the Air (as God). (10)

ਕਿਨਹੂੰ ਪ੍ਰਭੁ ਪਾਹਿਨ ਪਹਿਚਾਨਾ । ਨ੍ਹਾਤਿ ਕਿਤੇ ਜਲ ਕਰਤ ਬਿਧਾਨਾ ।
ਕੇਤਿਕ ਕਰਮ ਕਰਤ ਤਰਪਾਨਾ । ਧਰਮ ਰਾਜ ਕੋ ਧਰਮ ਪਛਾਨਾ । ੧੧
kin hun prabh pahin pehchana .
navat kitai jal karat bidhana .
katik karam karat parpana .
Dharam raaj ko dharam pachhana . (11)

ਜੇ ਪ੍ਰਭ ਸਾਖ ਨਮਿਤ ਠਹਰਾਏ । ਤੇ ਹਿਆ ਆਇ ਪ੍ਰਭੂ ਕਹਵਾਏ ,
ਤਾਕੀ ਬਾਤ ਬਿਸਰ ਜਾਤੀ ਭੀ । ਅਪਨੀ ਅਪਨੀ ਪਰਤ ਸੋਭ ਭੀ । ੧੨
je prabh sakh namit thehraie .
te hia aieai prabhu kehvaie .
ta ki baat bisar jati bhi .
apni apni parat sobh bhi . (12)

ਜਬ ਪ੍ਰਭ ਕੋ ਨ ਤਿਨੈ ਪਹਿਚਾਨਾ। ਤਬ ਹਰਿ ਇਨ ਮਨੁਛਨ ਠਹਰਾਨਾ ।
ਤੇ ਭੀ ਬਸਿ ਮਮਤਾ ਹੁਇ ਗਏ । ਪਰਮੇਸੁਰ ਪਾਹਨ ਠਹਰਾਏ । ੧੩
jab prabh ko na tinai pehchana .
tab har in manuchhan thehrana .
tai bhi bas mamta hoiai gaie .
parmesar pahan thehraie . (13)

ਤਬ ਹਰਿ ਸਿਧ ਸਾਧ ਠਹਿਰਾਏ । ਤਿਨ ਭੀ ਪਰਮ ਪੁਰੁਖ ਨਹਿ ਪਾਏ ।
ਜੇ ਕੋਈ ਹੋਤ ਭਯੋ ਜਗ ਸਿਆਨਾ । ਤਿਨ ਤਿਨ ਅਪਨੋ ਪੰਥੁ ਚਲਾਨਾ । ੧੪
tab har sidh sadh thehraie .
tin bhi param purakh neh paie .
je koiee hoat bhiou jug siana .
tin tin apno panth chalana . (14)

ਪਰਮ ਪੁਰੁਖ ਕਿਨ ਹੂੰ ਨਹ ਪਾਯੋ । ਬੈਰ ਬਾਦ ਹੰਕਾਰ ਬਢਾਯੋ ।
ਪੇਡ ਪਾਤ ਆਪਨ ਤੇ ਜਲੈ । ਪ੍ਰਭ ਕੈ ਪੰਥ ਨ ਕੋਊ ਚਲੈ । ੧੫
param purkh kin hun neh paiye .
bair baad hunkar badaiyo .
peid paat apan te jalai .
prabh kai panth na kouoo chalai . (15)

Some others recognised and prayed to the Stone (gods), while some others believed and practised taking holy paths at various religious places. Some were afraid, (full of fear) while doing various religious practices while some others started the practice of calling the (god of death) Dharam Raj as the True Lord. (Lord-Creator). (11)

Those very creations created as eye-witness to Lord-Sublime's existence by the Lord, started calling themselves as god's. They completely forgot about the existence (and power) of the Lord-Creator and were engrossed in their own self praise and being worshipped. (12)

When the Lord saw and realised this situation, He created (man) the human beings. These humans also got engrossed in the love of Maya (worldly falsehood) and worldly pleasures, and started worshipping the Stone Statues as the Lord Almighty. (13)

Then the Lord created the holy saints and Sidhas, but they also failed to realise the True-lord. All the wise great men born in the world started their own religious paths and started new faiths in the world. (14)

No one has realised and attained the True Lord (Prime-Purkh), instead all have developed quarreels and enmity, and egoism, just as the tree leaves start incrased burning on their own. (Similarly all the people were burnt in their own vicious actions) and none followed the path of the True-Lord. (15)

ਜਿਨਿ ਜਿਨਿ ਤਨਿਕਿ ਸਿੱਧ ਕੋ ਪਾਯੋ । ਤਿਨਿ ਤਿਨਿ ਅਪਨਾ ਰਾਹੁ ਚਲਾਯੋ ।
ਪਰਮੇਸਰੁ ਨ ਕਿਹਨੂੰ ਪਹਿਚਾਨਾ । ਮਮ ਉਚਾਰ ਤੇ ਭਯੋ ਦਿਵਾਨਾ । ੧੬
jin jin tanik sidh ko paiyo .
tin tin apna rah chalaiyo .
parmesar na kin kin pehchana .
mum uchar te bhiou diwana . (16)

ਪਰਮਤਤੁ ਕਿਨਹੂੰ ਨ ਪਛਾਨਾ । ਆਪ ਆਪ ਭੀਤਰਿ ਉਰਝਾਨਾ ।
ਤਬ ਜੋ ਜੋ ਰਿਖਿ ਰਾਜ ਬਨਾਏ । ਤਿਨ ਆਪਨ ਪੁਨਿ ਸ੍ਰੀਮ੍ਰਿਤ ਚਲਾਏ । ੧੭
param tat kin hun na pehchana . aap aap bhitar urjhana .
tab jo jo rikh raj banaie . tin apan punn smirat chalaie . (17)

ਜੋ ਸ੍ਰੀਮਤਨ ਕੇ ਭਏ ਅਨੁਰਾਗੀ । ਤਿਨ ਤਿਨ ਕ੍ਰਿਆ ਬ੍ਰਹਮ ਕੀ ਤਿਆਗੀ ।
ਜਨਿ ਮਨੁ ਹਰਿ ਚਰਨਨ ਠਹਿਰਾਯੋ । ਸੋ ਸ੍ਰੀਮਤਨ ਕੇ ਰਾਹ ਨ ਆਯੋ । ੧੮
je simaratan ke bhaie anragi .
tin tin kiria braham ki tiagi .
jin man har charnan theh raiyou .
se simaratan ke rah na aieyo . (18)

ਬ੍ਰਹਮਾ ਚਾਰ ਹੀ ਬੇਦ ਬਨਾਏ । ਸਰਬ ਲੋਕ ਤਿਹ ਕਰਮ ਚਲਾਏ ।
ਜਿਨ ਕੀ ਲਿਵ ਹਰਿ ਚਰਨਨ ਲਾਗੀ । ਤੇ ਬੇਦਨ ਤੇ ਭਏ ਤਿਆਗੀ । ੧੯
brahma chaar hi beid banaie .
sarab lok the karam chalaie .
jin ki liv har charanan lagi .
te beidan te bhaie tiagi . (19)

ਜਿਨ ਮਤਿ ਬੇਦ ਕਤੇਬਨ ਤਿਆਗੀ । ਪਾਰਬ੍ਰਹਮ ਕੇ ਭੇ ਅਨੁਰਾਗੀ ।
ਤਿਨ ਕੇ ਗੂੜ ਮਤਿ ਜੋ ਚਲ ਹੀ । ਭਾ"ਤਿ ਅਨੇਕ·ਦੁੱਖ ਸੋ ਦਲ ਹੀ । ੨੦
jin mat beid kateban tiagi .
parbraham kai bhai anragi .
tin ke gurr mat je chal hi .
bhant anek dookh se dalhi . (20)

ਜੋ ਜੋ ਸਹਿਤ ਜਾਤਨ ਸੰਦੇਹਿ । ਪ੍ਰਭ ਕੇ ਸੰਗ ਨ ਛੋਡਤ ਨੇਹ ।
ਤੇ ਤੇ ਪਰਮ ਪੁਰੀ ਕਹਿ ਜਾਹੀ । ਤਿਨ ਹਰਿ ਸਿਉ ਅੰਤਰੁ ਕਿਛੁ ਨਾਹੀ । ੨੧
je je sehit jatan sandeh .
prabh ke sang na chhodat neh .
te te param puri keh jahi .
tin har siou antar kichh nahi . (21)

Whosoever was able to attain (acquire) some supernatural powers, started his own new religion (path) but none has realised the True-Lord and all were mad in getting themselves worshipped by the world. (16)

No one has realised the Supreme Lord (Power) and got engrossed in their own egoistic worship. The great sages and Rishis created by the Lord, started narrating their own Smritis (books of religious practices) and brought them in circulation, to be obeyed, (practised) (17)

Whosoever developed love for the Smritis, gave up the search for (approach to) spiritual attainment (discipline), while those persons who developed love and attachment for the lotus-feet of the Lord, could not follow the path of religious duty (principles) as propagated by Smritis. (18)

(The god) Brahma had created the four Vedas (produced the literary Composition of Vedas) and directed all the people to tread the path (lead the life) of Vedas and perform their actions accordingly, but all those persons, who developed love and attachement for the lotus-feet of the Lord, gave up the path, shown by the Vedas even. (19)

All those persons, who had given up the ideology of either Vedas or Katebs as Koran, (semetic religious books) because true lovers of the Lord-Sublime in the real sense of the world. if someone were to follow the true and serene doctrines (principles) of the True-Lord, (leads the life according to Lord's (Nature's) principles), he would cast away all his afflictions of various types. (20)

All the saints (religious persons), who lead a life of tribulations (bearing the physical hardships), but without giving up the love of the Lord, would proceed to the Lord's presence (with honour), as there is no distinction between them and the Lord Almighty. (That is they attain the state of Eqripoise'- without any dual-mindedness). (21)

ਜੇ ਜੇ ਜੀਯੇ ਜਾਤਨ ਤੇ ਡਰੇ । ਪਰਮ ਪੁਰੁਖ ਤਜਿ ਤਿਨ ਮਗਿ ਪਰੇ ।
ਤੇ ਤੇ ਨਰਕ ਕੁੰਡ ਮੋ ਪਰ ਹੀ । ਬਾਰ ਬਾਰ ਜਗ ਮੋ ਬਪੁ ਧਰ ਹੀ । ੨੨
je je jiae jatan te darai .
param purkh taj tin mag parai .
te te narak kund mo par hi .
bar bar jug mo bap dhar hi . (22)

ਤਬ ਹਰਿ ਬਹੁਰਿ ਦੱਤ ਉਪਜਾਇਓ । ਤਿਨ ਭੀ ਅਪਨਾ ਪੰਥੁ ਚਲਾਇਓ ।
ਕਰਮੋ ਨਖ ਸਿਰ ਜਟਾ ਸਵਾਰੀ । ਪ੍ਰਭ ਕੀ ਕ੍ਰਿਆ ਕਛੁ ਬਿਚਾਰੀ । ੨੩
tab har bahut dat upjaieou .
tin bhi apna panth chalaieou .
kar mo nakh sir jata sawari .
prabh ki kiria kachhu na bichari . (23)

ਪੁਨਿ ਹਰਿ ਗੋਰਖ ਕੋ ਉਪਰਾਜਾ । ਸਿੱਖ ਕਰੇ ਤਿਨ ਹੂੰ ਬਡ ਰਾਜਾ ।
ਸ੍ਰਵਨ ਫਾਰਿ ਮੁਦ੍ਰਾ ਦੁਐ ਡਾਰੀ । ਹਰ ਕੀ ਪ੍ਰੀਤਿ ਰੀਤਿ ਨ ਬਿਚਾਰੀ । ੨੪
pun har gorakh ko upraja .
sikh karai tin hun bud raja .
sarvan phar mudra dvai dari .
har ki parati reet na bichari . (24)

ਪੁਨਿ ਹਰਿ ਰਾਮਾਨੰਦ ਕੋ ਕਰਾ । ਭੇਸ ਬੈਰਾਗੀ ਕੋ ਜੀਨਿ ਧਰਾ ।
ਕੰਠੀ ਕੰਠਿ ਕਾਠ ਕੀ ਡਾਰੀ । ਪ੍ਰਭ ਕੀ ਕ੍ਰਿਆ ਨ ਕਛੂ ਬਿਚਾਰੀ । ੨੫
pun har ramanand ko kara .
bhes bairagi ko jin dhara .
kanthi kanth kaath ki dari .
prabh ki kiria na kachhu bichari . (25)

ਜੇ ਪ੍ਰਭ ਪਰਮੁ ਪੁਰੁਖ ਉਪਜਾਏ । ਤਿਨ ਤਿਨ ਅਪਨੇ ਰਾਹ ਚਲਾਏ ।
ਮਹਾਦੀਨ ਤਬਿ ਪ੍ਰਭ ਉਪਰਾਜਾ । ਅੱਰਬ ਦੇਸ ਕੋ ਕੀਨੋ ਰਾਜਾ । ੨੬
je prabh param purkh upjaie .
tin tin apnai rah chalaie .
mahadeen tab prabh upraja .
anat des ko keeno raja . (26)

ਤਿਨ ਭੀ ਏਕੁ ਪੰਥੁ ਉਪਰਾਜਾ । ਲਿਗੰ ਬਿਨਾ ਕੀਨੇ ਸਭ ਰਾਜਾ ।
ਸਭ ਤੇ ਅਪਨਾ ਜਪਾਯੋ । ਸਤਿ ਨਾਮੁ ਕਾਹੂੰ ਨ ਦ੍ਰਿੜਾਯੋ । ੨੭
tin bhi ek panth upraja .
ling bina keeno sabh raja .
sabh te apna naam japaieyo .
Satnaam kahun na driraiou . (27)

All those saintly persons, who were afraid of physical hardships and followed the path shown by the Vedas, forgetting the true path of spiritual attainment of the Lord-Sublime, would be thrown into the inferno of hell (hell-fire), and would be born again and again. (going through the cycles of birth and deaths). (22)

Then the Lord created Dattriya, (the son of Rishis atar and his spouse ansuya), who also propagated his own religious path. He grew nails on his hands and adorned his head with tufts of hair, without giving a second thought to the worship of the Lord-Sublime. (23)

Then the Lord created Gorakh Nath, who made many kings (of high order) as his (followers) attendents. He managed to wear two ear-rings in the split ears (with-holes) but forgot to meditate on the true love of the Lord. (24)

Then the Lord created Rama Nand, who followed the path of a recluse (bairagi), wearing a wooden necklace around his neck, but he also gave up the path of meditation and worship of the True-Lord. (25)

Whatever great personalities were created by the Lord, all started their own religious paths (New-religions), then the Lord created Hazrat Mohammad (Mahadeen), installing him as the King of Arab Countries. (26)

He also started his new religion, (religious path) and he ordered the circumcision of all the kings and made all of them to worship him (to meditate (recite) on his Name) but did not guide them to recite Lord's True Name (Sat-Nam). (27)

ਸਭ ਅਪਨੀ ਅਪਨੀ ਉਰਝਾਨਾ । ਪਾਰਬ੍ਰਹਮ ਕਾਹੂੰ ਨ ਪਛਾਨਾ ।
ਤਪ ਸਾਧਤ ਹਰਿ ਮੋਹਿ ਬੁਲਾਯੋ । ਇਮ ਕਹਿਕੈ ਇਹ ਲੋਕ ਪਠਾਯੋ । ੨੮
sabh apna apni urjhana .
parbraham kahun na pachhana .
tap sadhat har mohai bulaieyo .
im keh kai eh lok pathaieyo . (28)

ਅਕਾਲ ਪੁਰੁਖ ਬਾਚ ॥ ਚੌਪਈ ॥
ਮੈ ਅਪਨਾ ਸੁਤ ਤੋਹਿ ਨਿਵਾਜਾ । ਪੰਥੁ ਪ੍ਰਚੁਰ ਕਰਬੇ ਕਹ ਸਾਜਾ ।
ਜੁਹ ਤਹਾ ਤੈ ਧਰਮ ਚਲਾਏ । ਕਬੁਧਿ ਕਰਨ ਤੇ ਲੋਕ ਹਟਾਏ । ੨੯
Akal Purkh baach Chhoupaiee
mai apna sut tohai nivaja .
panyh parcham karbo keh saja .
jahai teha tai dharam chalaie .
kabubh karan te lok hataie . (29)

ਕਬਿਬਾਚ ॥ ਦੋਹਰਾ ॥
ਠਾਢ ਭਯੋ ਮੈ ਜੋਰ ਕਰਿ ਬਚਨ ਕਹਾ ਸਿਰ ਨਯਾਇ ।
ਪੰਥ ਚਲੈ ਤਬ ਜਗਤ ਮੈ ਜਬ ਤੁਮ ਕਰਿਹੁ ਸਹਾਇ । ੩੦
Kabi Baach Dohra
thaad bhiou mein jore kar bachan kaha sir niayai .
panth chalai tab jagat main jab tum karoh sahaie . (30)

ਚੌਪਈ ॥
ਇਹ ਕਾਰਨਿ ਪ੍ਰਭ ਮੋਹਿ ਪਠਾਯੋ । ਤਬ ਮੈ ਜਗਤ ਜਨਮੁ ਧਰਿ ਆਯੋ ।
ਜਿਮ ਤਿਨ ਕਹ ਇਨੈ ਤਿਮ ਕਹਿ ਹੋ । ਅਉਰ ਕਿਸ ਤੇ ਬੈਰ ਨ ਗਹੇ ਹੋ । ੩੧
Chhoupaiee
eh karam prabh mohai pathaiou .
tab mein jagat janam dhar aieyo .
jim tin keh enai tim keh ho .
aur kis te bair na gehho . (31)

ਜੋ ਹਮਕੋ ਪਰਮੇਸੁਰ ਉਚਰਿ ਹੈ । ਤੇ ਸਭ ਨਰਕਿ ਕੁੰਡ ਮਹਿ ਪਰਿ ਹੈ ।
ਮੋ ਕੋ ਦਾਸੁ ਤਵਨ ਕਾ ਜਾਨੋ । ਯਾ ਮੈ ਭੇਦੁ ਨ ਰੰਚ ਪਛਾਨੋ । ੩੨
jo hamko parmesar uchrai hai .
te sabh narak kung meh par hai .
mo ko das tavan ka jano .
ya mein bheid na runch pachhano . (32)

All were engrossed in their own ideological beliefs and none could realise the Lord-Sublime. So the Lord called me away from my meditation and sent me to this world by ordaining this. The Akal Purkh (Timeless Lord) spoke this : '(28)

Choupaiee

I am crowning (honouring) you as my own son and appointing you to propagate a religious sect (path). You are ordained to start a (new) religious formulation and divert the people from evil doings (wrong bearings of the mind). (29)
The poet (said) says :-

Couplet

I stood up with folded hands and made this supplication with my bowed head (requested) that O Lord ! If You were to (would) support me (in this effort) then this sect would surely florouish in the world. (30)

Choupaiee

For this very reason (background) I was sent to the world and I was then born in this world. Whatever way the Lord ordained me, I would deliver the same message (state in the same manner) and would never (nourish) nurture any enmity against anyone. (31)

Whosoever would address me (consider) as the Lord-Sublime, will surely be thrown into the fire of hell. Consider me as the Slave of the Lord- Almighty, and there is not a bit of untruth in this statement. (there is no difference between the two statements). (32)

ਮੈ ਹੋ ਪਰਮ ਪੁਰੁਖ ਕੋ ਦਾਸਾ । ਦੇਖਨਿ ਆਯੋ ਜਗਤ ਤਮਾਸਾ ।
ਜੋ ਪ੍ਰਭ ਜਗਤਿ ਕਹਾ ਸੋ ਕਹਿ ਹੋ । ਮ੍ਰਿਤ ਲੋਗ ਤੇ ਮੋਨਿ ਨ ਰਹਿ ਹੋ । ੩੩
mein ho param purkh ko dassa .
sekhan aiyo jagat tamasa .
jo prabh jagat kaha so keh ho .
mirat log te moan na reh ho (n) . (33)

ਨਰਾਜ ਛੰਦ ॥
ਕਹਯੋ ਪ੍ਰਭੂ ਸੋ ਭਾਖਿ ਹੋ । ਕਿਸੂ ਨ ਕਾਨ ਰਾਖਿ ਹੋ ।
ਕਿਸੂ ਨ ਭੇਖ ਭੀਜ ਹੋ । ਅਲੇਖ ਬੀਜ ਬੀਜ ਹੋ । ੩੪
Naraj Chhand
kaheou prabhu so bhakhiou. kisu na kan rakhioho.
kisu na bhekh bheejhou. alekh beej beejhou. (34)

ਪਖਾਣ ਪੂਜਿ ਹੋ ਨਹੀ । ਨ ਭੇਖ ਭੀਜ ਹੋ ਕਹੀ ।
ਅਨੰਤ ਨਾਮੁ ਗਾਇ ਹੋ । ਪਰਮੁ ਪੁਰੁਖ ਪਾਇ ਹੋ । ੩੫
pakhan poojehou nahi. nabhekh bheejhou kehi.
anant naam gaie hou. param purkh paiehou. (35)

ਜਟਾ ਨ ਸੀਸ ਧਾਰਿ ਹੋ । ਨ ਮੁੰਦ੍ਰਕਾ ਸੁ ਧਾਰਿ ਹੋ ।
ਨ ਕਾਨ ਕਾਹੂੰ ਕੀ ਧਰੋ । ਕਹਿਯੋ ਪ੍ਰਭੂ ਸੁ ਮੈ ਕਰੋ । ੩੬
jata na sees dhar hou. na munderka so dhar hou.
na kahu kahun ki dharai. kehiou prabh so mein karou. (36)

ਭਜੋ ਸੁ ਏਕ ਨਾਮਯੰ । ਜੁ ਕਾਮ ਸਰਬ ਠਾਮਯੰ ।
ਨ ਜਾਪ ਆਨ ਕੋ ਜਪੋ । ਨ ਅਉਰ ਥਾਪਨਾ ਥਪੋ । ੩੭
bhajo so ek naomeung.
jo kaam sarab thameung.
na jaap aan ko japai.
na aur thapna thapai. (37)

ਬਿਅੰਤਿ ਨਾਮੁ ਧਿਆਇ ਹੋ । ਪਰਮ ਜੋਤ ਪਾਏ ਹੋ ।
ਨਾ ਧਿਆਨ ਆਨ ਕੋ ਧਰੋ । ਨ ਨਾਮੁ ਆਨਿ ਉਚਰੋ । ੩੮
beant naam dhiaehou.
param joat paieohou.
na dhian aan ko dhrou.
na naam aan uchrou. (38)

I am the slave of the Lord-sublime (Supreme being) and have taken birth to watch the wonderful drama (being eracted) in the world. Whatever the Lord had told me, I would state the same way in the world, and would not desist from saying the truth (without any fear or favour) to this perishable world. (I would not remain silent but speak the truth). (33)

Naraj Chhand

I would state the same facts as ordained by the great Master (Lord-Sublime), without caring for anyone. I would not be influenced by any (garb) disguise and would sow the seed of Lord's True Name (propagate only True Name) (34)

I am not the worshipper of the stones (idol-worshipper) and am not impressed by any particular garb (dress) or form. I would only recite the Lord's True Name and would attain unison with the Lord. (35)

I would not grow the tuft (lock) of matted hair on the head and would not wear the ear-rings in the parted ears (with-holes) I would follow the path as ordained by the Lord, without caring or bothering about anybody. (36)

I would meditate on the True Name (worship the Lord) of the Lord alone, which would render support (support me) every where. I would not meditate or recite any other name (of diety or god) and would not establish any other cult. (37)

I would recie the Lord's True Name and attain the Prime-Soul and would not meditate on any other god-head or repeat any other name (of other gods). (38)

ਤਵਿੱਕ ਨਾਮ ਰਤਿਯੰ । ਨ ਆਨ ਮਾਨ ਮੱਤਿਯੰ ।
ਪਰਮ ਧਿਆਨ ਧਾਰੀਯੰ । ਅਨੰਤ ਪਾਪ ਟਾਰੀਯੰ । ੩੯
tavik naam rateung.
na aan maan matoung.
param dhian dhareeung.
anant paap tarieung. (39)

ਤੁਮੇਵੇ ਰੂਪ ਰਾਚੀਯੰ । ਨ ਆਨ ਦਾਨ ਮਾਚਿਯੰ ।
ਤਵੱਕ ਨਾਮ ਉਚਰਿਯੰ । ਅਨੰਤ ਦੁਖ ਟਾਰੀਯੰ । ੪੦
tumev roop raachieung.
na aan daan machieung.
tavik naam ucharieung.
anant dookh tarieung. (40)

ਚੌਪਈ ।
ਜਿਨਿ ਜਿਨਿ ਨਾਮ ਤਿਹਾਰੋ ਧਿਆਇਆ । ਦੂਖ ਪਾਪ ਤਿਨ ਨਿਕਟਿ ਨ ਆਇਆ ।
ਜੇ ਜੇ ਅਉਰ ਧਿਆਨ ਕੋ ਧਰ ਹੀ । ਬਹਿਸਿ ਬਹਿਸਿ ਬਾਦੇਨ ਤੇ ਮਰ ਹੀ । ੪੧
Chhoupaiee
jin jin naam tiharo dhiaiya. dookh paap tin nikat na aiya.
jo jo aur dhian ko dharhi. behas behas baadan tai mar hi. (41)

ਹਮ ਇਹ ਕਾਜ ਜਗਤ ਮੋ ਆਏ । ਧਰਮ ਹੇਤ ਗੁਰਦੇਵਿ ਪਠਾਏ ।
ਜਹਾ" ਤਹਾ" ਤੁਮ ਧਰਮ ਬਿਥਾਰੋ । ਦੁਸਟ ਦੋਖਿਯਨ ਪਕਰਿ ਪਛਾਰੋ । ੪੨
hum eh kaaj jagat mo aieai .
dharam heit Gurdev pathaie .
jaha taha tum dharam bitharo .
dusat dokhian pakar pachharo . (42)

ਯਾਹੀ ਕਾਜ ਧਰਾ ਹਮ ਜਨਮੰ । ਸਮਝ ਲੇਹੁ ਸਾਧੂ ਸਭ ਮਨਮੰ ।
ਧਰਮ ਚਲਾਵਨ ਸੰਤ ਉਬਾਰਨ । ਦੁਸਟ ਸਭਨ ਕੋ ਮੂਲ ਉਪਾਰਿਨ । ੪੩
yahi kaaj dhara hum janamung .
samajh lehou sadhu sabh manmung .
dharam chalavan sant ubaran .
dusat sabhan ko mool uparan . (43)

ਜੋ ਜੋ ਭਏ ਪਹਿਲ ਅਵਤਾਰਾ । ਆਪੁ ਆਪੁ ਤਿਨ ਜਾਪੁ ਉਚਾਰਾ ।
ਪ੍ਰਭ ਦੋਖੀ ਕੋਈ ਨ ਬਿਦਾਰਾ । ਧਰਮ ਕਰਨ ਕੋ ਰਾਹੁ ਨ ਡਾਰਾ । ੪੪
jo jo bhiou pahal avtara .
aap aap tin jaap uchara .
prabh dokhi koiee na bidara .
dharam karam ko raho na dara . (44)

I would be immersed fully in the Lord's True-Name alone and would not be absorbed (interested) in any other worldly honours and would Contemplate and meditate only on Lord's True Name (in my heart) and would defer (avoid) any sinful actions. (39)

O Lord ! I would be immersed in Your form alone and would not be interested in anyother benedictions or favours. (of others) I would repeat Your True Name alone, thus Casting away all sorts of suffering or afflictions. (40)

Choupaiee

(O Lord !) Whosoever meditated on Your True Name (worshipped You), does not undergo (face) any sufferings or perform sinful actions. However, all those persons engaged in worshipping any othe (gods) except You, get engrossed in religious (spiritual) wrangles and squabhles, thus wasting their lives in useless discussions. (41)

Thus I was sent (born) in this world to (dissuade people) from such acts and propagate true religion, for this reason the formless Lord brought me to this world. He directed me to propagate true (spiritual) religion and knock out (destroy) all the sinners and villainous persons by picking them out (from the scene). (42)

Thus I took birth in this world . O saintly persons ! Please grasp (understand) this fact clearly in your mind .Thus it became my moral duty to spread true religion (spiritual path) by redeeming (uplifting) the holy saints and uprooting all the sinners completely. (43)

All the previous incarnations (of the Lord) who had gone by (before me) were interested in their own worship (by getting their own name repeated as deities). None of them destroyed the sinners against the Lord and brought the masses back onto the righteous path of spiritualism (true religion). (44)

ਜੇ ਜੇ ਗਉਸ ਅੰਬੀਆ ਭਏ । ਮੈ ਮੈ ਕਰਤ ਜਗਤ ਤੇ ਗਏ ।
ਮਹਾਪੁਰਖ ਕਾਹੂ ਨ ਪਛਾਨਾ । ਕਰਮ ਧਰਮ ਕੋ ਕਛੂ ਨ ਜਾਨਾ । ੪੫
jo jo gous ambia bhaie .
mein mein karat jagat te gaie .
maha purkh na pachhana.
karam dharam ko kachhu na jana .(45)

ਅਵਰਨ ਕੀ ਆਸਾ ਕਿਛੁ ਨਾਹਿ । ਏਕੈ ਆਸ ਧਰੋ ਮਨ ਮਾਹਿ ।
ਆਨ ਆਸ ਉਪਜਤ ਕਿਛੁ ਨਾਹਿ । ਵਾਕੀ ਆਸ ਧਰੋ ਮਨ ਮਾਹੀ । ੪੬
avaran ki aasa kichhu nahi .
ekai aas dharai man mahi .
aan aas upjat kichhu nahi .
vaki aas dharai man mahi . (46)

ਦੋਹਰਾ ।
ਕੋਈ ਪੜਤਿ ਕੋਰਾਨ ਕੋ , ਕੋਈ ਪੜਤ ਪੁਰਾਨ ।
ਕਾਲ ਨ ਸਕਤ ਬਚਾਇ ਕੈ , ਫੋਕਟ ਧਰਮ ਨਿਦਾਨ । ੪੭
Dohra
koiee parrat koran ko. koiee parrat puran .
kaal na sakat bachaie kai phokat dharam nidhan . (47)

ਚੌਪਈ ।
ਕਈ ਕੋਟ ਮਿਲਤ ਪੜਤ ਕੁਰਾਨਾ । ਬਾਚਤ ਕਿਤੇ ਪੁਰਾਨ ਅਜਾਨਾ ।
ਅੰਤਿਕਾਲ ਕੋਈ ਕਾਮ ਨ ਆਵਾ । ਦਾਵ ਕਾਲ ਕਾਹੂੰ ਨ ਬਚਾਵਾ । ੪੮
Chhoupaiee
kaiee kot mil parrat korana. baachat kitai puran ajana .
ant kaal koiee kaam na ava. dav kaal kahun na bachava. (48)

ਕਿਉ ਨ ਜਪੋ ਤਾ ਕੋ ਤੁਮ ਭਾਈ । ਅੰਤਿ ਕਾਲਿ ਜੋ ਹੋਈ ਸਹਾਈ ।
ਫੋਕਟ ਧਰਮ ਲਖੇ ਕਰ ਭਰਮਾ । ਇਨਤੇ ਸਰਤ ਨ ਕੋਈ ਕਰਮਾ । ੪੯
kiun na japai ta ko tum bhaiee.
ant kaal jo hoiai sahaiee .
phokat dharam lakhai kar bharma .
in te sarat na koiee karma . (49)

ਇਹ ਕਾਰਨ ਪ੍ਰਭ ਹਮੈ ਬਨਾਯੋ । ਭੇਦ ਭਾਖਿ ਇਹ ਲੋਕ ਪਠਾਯੋ ।
ਜੋ ਤਿਨ ਕਹਾ ਸੁ ਸਭਨ ਉਚਰੋ । ਡਿੰਭ ਵਿੰਭ ਕਛੁ ਨੈਕ ਨ ਕਰੋ । ੫੦
eh karam prabh humai banaieou .
bheid bhakh eh lok pathaiou .
jo tin kaha so sabhan uchrai .
dimbh vimbh kavhh naik na karoi . (50)

All the spiritual guides, mendicants and prophets have left this world, enngrossed in their egoism and I-am-ness (in their own worship). None of them had realised the Lord-Sublime (recognised the importance of Lord's worship) and did not appreciate (the value of) righteous conduct (religious duties) of mankind. (45)

Let us imbibe the love of the formless Lord (pinning our hopes on) in our hearts as the support of all other (gods) is of no consequence. Nothing could be gained by having faith in the gods and goddesses as such it is best to have faith in (pin our hopes on) the Lord-Almighty alone. (46)

Couplet

Someone reads Koran while some others read Puranas but all this is a fruitless, remedial effort, as none of them could save us from the god of death. (47)

Choupaiee

There are millions of people who read Koran togrther while some others study Puranas but none of them is of any help at the time of death, as none of these could protect us from the ouslanghts of death. (48)

O Brother ! Why do you not worship (remember) the Lord, who would be helpful at the time of death. ? Let us consider such fruitless religious actions as whimsical (illusions), as these cannot render any useful support (help) at the appropriate time. (49)

Thus the Lord-Almighty created me and sent me to the world (I was made to take birth) revealing me all these differences or problems. I would state only those facts which the Lord directed me and would not attempt any hypocrisy (deceit) at all.(50)

ਰਸਾਵਲ ਛੰਦ ।

ਨ ਜਟਾ ਮੁੰਡਿ ਧਾਰੋ । ਨ ਮੁੰਦ੍ਰਕਾ ਸਵਾਰੋ ।
ਜਪੋ ਤਾਸ ਨਾਮੰ ਸਰੈ ਸਰਬ ਕਾਮੰ । ੫੧

Rasaval Chhand

Na jata mund dharou na mundraka swarou .
japai taas naamung sarai sarab kamung . (51)

ਨ ਨੈਨੰ ਮਿਚਾਊ । ਨ ਡਿੰਭ ਦਿਖਾਊ ।
ਨ ਕੁਕਰਮੰ ਕਮਾਊ । ਨ ਭੇਖੀ ਕਹਾਊ । ੫੨

na nainung michaou na dimbh dikhaou .
na kukaramung kamaou . na bhekhi kahaou . (52)

ਚੌਪਈ ॥

ਜੋ ਜੋ ਭੇਖ ਸੁ ਤਨ ਮੈ ਧਾਰੈ । ਤੇ ਪ੍ਰਭ ਜਨ ਕਛੁ ਕੈ ਨ ਬਿਚਾਰੈ ।
ਸਮਝ ਲੇਹੁ ਸਭ ਜਨ ਮਨ ਮਾਹੀ । ਡਿੰਭਨ ਮੈ ਪਰਮੇਸੁਰ ਨਾਹੀ । ੫੩

Choupaiee

je je bhekh so tan mein dharai .
te prabh jan kachhu kai na bicharai .
samajh leho sabh jan man mahi .
dimbhan mein parmesar nahi . (53)

ਜੋ ਜੋ ਕਰਮ ਕਰਿ ਡਿੰਭ ਦਿਖਾਹੀ । ਤਿਨ ਪਰਲੋਕਨ ਮੋ ਗਤਿ ਨਾਹੀ ।
ਜੀਵਤ ਚਲਤ ਜਗਤ ਕੇ ਕਾਜਾ। ਸ੍ਵਾਂਗ ਦੇਖ ਕਰਿ ਪੂਜਤ ਰਾਜਾ । ੫੪

je je karam kar bimbh dikhahi .
tin parlokan moh gati nahi .
jivat chalat jagat ke kaja .
swang dekh kar poojat raja . (54)

ਸੁਆਗਨ ਮੈ ਪਰਮੇਸਰ ਨਾਹੀ । ਖੋਜਿ ਫਿਰੈ ਸਭ ਹੀ ਕੋ ਕਾਹੀ ।
ਅਪਨੋ ਮਨੁ ਕਰ ਮੋ ਜੇਹ ਆਨਾ । ਪਾਰਬ੍ਰਹਮ ਕੋ ਤਿਨੀ ਪਛਾਨਾ । ੫੫

suangan mein parmesar nahi .
khoj phirai sabh hi ko kahi.
apno man kar mo jeh aana .
parbrahm ko tini pachhana . (55)

Rasaval Chhand

I would never grow any matted hair on the head nor wear any ear-rings but would recite Lord's True Name alone which is helpful in making all functions as successful.(51)

I would neither meditate with eyes closed nor attempt any other hypocritical (deceitful) ostentations (pretentions). I would not undertake any vicious actions (vile acts) and would not be known as following a particular garb (assumed guise) or sect (Impersonation). (52)

Choupaiee

All those saints who assume a particular guise (appearance), are not considered by the truly saintly persons (lord's savants) as of any consequence (worth). Let all the people know clearly in their minds that the Lord cannot be attained by such pretensions, as He does not (exist) abide in such hypocrisies. (53)

All the persons, who show such hypocritical functions, are not able to attain Salvation, (are not received with honour in the Lord's court.) in the next world. During their life time , they receive due recognition, no doubt, (they are honoured in the world no doubt) and many kings even become their followers (worship them) by seeing their outer disguise. (54)

But the fact remains that the Lord-Sublime cannot be realised (attained) by such pretensions (false acts), not-with-standing all the efforts of various people at seeking Him. (to realise His secrets). It is only by controlling the mind that we could realise the Lord's secrets and (attain the Lord) attain self-realisation. (55)

ਦੋਹਰਾ ॥

ਭੇਖ ਦਿਖਾਏ ਜਗਤ ਕੋ ਲੋਗਨ ਕੋ ਬਸ ਕੀਨ ।
ਅੰਤਿ ਕਾਲ ਕਾਤਿ ਕਟਯੋ ਬਾਸੁ ਨਰਕ ਮੋ ਲੀਨ । ੫੬

Dohra

bhek dikhai jagat ko logan ko bas keen .
ant kaal kati katiou bass narak mo leen . (56)

ਚੌਪਈ ॥

ਜੇ ਜੇ ਜਗ ਕੋ ਡਿੰਭ ਦਿਖਾਵੈ । ਲੋਗਨ ਮੂੰਡਿ ਅਧਿਕ ਸੁਖ ਪਾਵੈ ।
ਨਾਮ ਮੂੰਦ ਕਰੈ' ਪ੍ਰਣਾਮੰਫੋਕਟ ਧਰਮ ਨ ਕਉਡੀ ਕਾਮੰ । ੫੭

Choupaiee

je je jug ko dimbh dikhavai.
logan mundan adhik sukh pavai.
nama moond karai parnamung.
phokat dharam na kondi kamung. (57)

ਫੋਕਟ ਧਰਮ ਜਿਤੇ ਜਗ ਕਰ ਹੀ । ਨਰਕਿ ਕੁੰਡ ਭੀਤਰ ਤੇ ਪਰ ਹੀ ।
ਹਾਥ ਹਲਾਏ ਸੁਰਗਿ ਨ ਜਾਹੂ । ਜੋ ਮਨੁ ਜੀਤ ਸਕਾ ਨਹੀ ਕਾਹੂ । ੫੮
phokat dharam jitai jug karhi.
narak kund bheetar te par hi.
haath halaie surag na jahu.
jo man jeet saka nahi kahu. (58)

ਕਬਿਬਾਚ ॥ ਦੋਹਰਾ ॥

ਜੋ ਨਿਜ ਪ੍ਰਭ ਮੋ ਸੋ ਕਹਾ ਸੋ ਕਹਿਹੋ ਜਗ ਮਾਹਿ ।
ਜੋ ਤਿਹ ਪ੍ਰਭ ਕੋ ਧਿਆਇ ਹੈ ਅੰਤਿ ਸੁਰਗ ਕੋ ਜਾਹਿ । ੫੯

Kabi Bachh .Dohra.

jo nij prabh mo so kaha so kehoho jug mahai.
jo tih prabh ko dhiaou hai ant surag ko jahai. (59)

ਦੋਹਰਾ ॥

ਹਰਿ ਹਰਿ ਜਨ ਦੁਈ ਏਕ ਹੈ ਬਿਬ ਬਿਚਾਰ ਕਛੂ ਨਾਹੀ।
ਜਲ ਤੇ ਉਪਜਿ ਤਰੰਗ ਜਿਉ ਜਲ ਹੀ ਬਿਖੈ ਸਮਾਹਿ। ੬੦

Dohra

har har jan doiee ek hai bib bichar kachhu nahi .
jal te upjai trung jiun jal hi bikhai samaieh . (60)

Couplet

All those persons, who have overpowered (controlled) various people by their hypocrisy (disguise), will be thrown into hell, being smitten by the onslaughts of the god of death. (56)

Choupaiee

All those persons , who are engrossed in various hypocritical acts (functions) in disguise, thus (deceiving) cheating the masses, gain worldly comforts (pleasures) ; or those who meditate with their nostrils blocked, will find all their religious actions (rituals) as totally useless and worthless. (57)

All such persons, who are engrossed in fruitless religious formal acts (rituals), are thrown in the fire of hell. One cannot proceed to heavens (attain Salvation) by one's clever moves, unless one subdues one's mind (gains control over the mind) (by Lord's worship). (58)

The poet spoke thus :

Couplet :

I am stating all those facts to the world, as the Lord Himself told me personally. All those persons, who recite Lord's True Name, would proceed to heavens at the end of this life (after death) or attain Salvation. (59)

Couplet :

The Lord and His saints (savants) both are merged in each other (merged into one entity) and there is no distinction (difference) between them, just as the waves of the ocean finally merge with the waters of the oceans. (They merge with the Lord after being created by Him in the world). (60)

ਚੌਪਈ ॥

ਜੇ ਜੇ ਬਾਦ ਕਰਤ ਹੰਕਾਰਾ । ਤਿਨ ਕੇ ਭਿੰਨ ਰਹਤ ਕਰਤਾਰਾ ।
ਬੇਦ ਕਤੇਬ ਬਿਖੈ ਹਰਿ ਨਾਹੀ । ਜਾਨ ਲੇਹੁ ਹਰਿ ਜਨ ਮਨ ਮਾਹੀ । ੬੧

Choupaiee

je je baad karat hankara. tin ke bhin rehat kartara .
beid kateb bikhai har nahi. jaan leho har jan man mahi. (61)

ਆ"ਖ ਮੂੰਦੋਊ ਡਿੰਭ ਦਿਖਾਵੈ । ਆਧਰ ਕੀ ਪਦਵੀ ਕਹ ਪਾਵੈ ।
ਆਖੀਚ ਮਗੁ ਸੂਝਿ ਨ ਜਾਈ । ਤਾਹਿ ਅਨੰਤ ਮਿਲ ਕਿਮ ਭਾਈ । ੬੨

ankh moond kouoo dimbh dikhavai .
andhar ki padvi keh pavai .
ankh meech mug soojh na jaiee .
ta hi anant milai kim bhaiee . (62)

ਬਹੁ ਬਿਸਥਾਰ ਕਹ ਲਊ ਕੋਈ ਕਹੈ । ਸਮਝਤ ਬਾਤਿ ਥਕਤਿ ਹੁਐ ਰਹੇ ।
ਰਸਨਾ ਧਰੈ ਕਈ ਜੋ ਕੋਟਾ । ਤਦਿਪ ਗਨਤ ਤਿਹ ਪਰਤ ਸੁ ਤੋਟਾ । ੬੩

boh bisthar keh lo koiee kehai .
samjhat baat thaktai huai rehai .
rasna dharai kaiee jo kota .
tadip ganat the parat so tota . (63)

ਦੋਹਰਾ ॥

ਜਬ ਆਇਸ ਪ੍ਰਭ ਕੋ ਭਯੋ , ਜਨਮ ਧਰਾ ਜਗ ਆਇ ।
ਅਬ ਮੈ ਕਥਾ ਸੰਛੇਪ ਤੇ , ਸਭਹੂੰ ਕਹਤ ਸੁਨਾਇ । ੬੪

Dohra

jab aies prabh ko bhiou janam dhara jug aieai .
ab mein katha sanchhep te sabh hun kehat sunaie . (64)

ਇਤਿ ਸ੍ਰੀ ਬਚਿੱਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥ ਆਗਿਆ ਨਾਲ ਜਗ ਪ੍ਰਵੇਸ ਕਰਨ ਨਾਮ ।
ਖਸਟਮੋਧਆਇ ਸਮਾਪਤਸਤੁ ਸੁਭਮ ਸਤੁ ।੬। ਅਫਜੂ । ੨੭੯

it Sri Bachittar Natak Granthmum agya kaal jug
parves karan naam khastamo dhiaie
samaptam sabh subham sat . (6) (279)

The Lord remains always aloof from those persons who are engrossed in wranglings, being under the influence of their egoism. The Lord is not to be found in the study of Vedas or Koran etc. Let the saintly persons bear this fact in mind clearly. (61)

If some one practises hypocrisy with one's eyes closed, then he acquires the position of blind persons. O Brother ! How could a person attain the Lord with his eyes shut (closed), when he cannot even see the path ? (62)

How far could one explain this point in detail as a person (saintly) gets tired by the time he could appreciate the secrets of spiritualism. If one were to have millions of tongues even, one would feel one's inability to list (count) all the Names (or various qualities) of the Lord. (63)

Couplet

When the Lord ordained me then I took birth in this world. Now I would describe briefly my own story (narrative) to all the people. (64)

Here the sixth chapter of the Bachittar Natak, dealing with the topic of my birth in this mortal life of the world is completed. So far everything is auspicious.

(6)(279)

ਅਥ ਕਬਿ ਜਨਮ ਕਥਨੰ

ਚੌਪਈ

ਮੁਰਪਿਤ ਪੂਰਬਿ ਕਿਯਸਿ ਪਯਾਨਾ । ਭਾ"ਤਿ ਭਾ"ਤਿ ਕੇ ਤੀਰਥ ਨ੍ਹਾਨਾ ।
ਜਬ ਹੀ ਜਾਤ ਤ੍ਰਿਬੇਨੀ ਭਏ । ਪੁੰਨ ਦਾਨ ਦਿਨ ਕਰਤ ਬਿਤਏ । ੧

Ath kabi janam kathnung .

Choupaiee

mur pit purab kiasis payana .
bhant bhant ke teerath nahna .
jabh hi jaat Tribeni bhaie .
punn daan din karat bitaie . (1)

ਤਹੀ ਪ੍ਰਕਾਸ਼ ਹਮਾਰਾ ਭਯੋ । ਪਟਨਾ ਸਹਿਰ ਬਿਖੈ ਭਵ ਲਯੋ ।
ਮਦ੍ ਦੇਸ ਹਮਕੋ ਲੈ ਆਏ । ਭਾ"ਤਿ ਭਾ"ਤਿ ਦਾਈਅਨ ਦੁਲਰਾਏ । ੨

tehi prakas hamara bhiou .
Patna sehar bikhai bhav liyo .
madar des hamko le aieai.
bhant bhant diaen dulraie . (2)

ਕੀਨੀ ਅਨਿਕ ਭਾ"ਤਿ ਤਨ ਰੱਛਾ । ਦੀਨੀ ਭਾ"ਤਿ ਭਾ"ਤਿ ਕੀ ਸਿੱਛਾ ।
ਜਬ ਹਮ ਧਰਮ ਕਰਮ ਮੋ ਆਇ । ਦੇਵਲੋਕਿ ਤਬ ਪਿਤਾ ਸਿਧਾਏ । ੩

kini anik bhant tan rachha .
deeni bhant bhant ki tichha .
jab hum dharam karam ko aieai .
devlok tab pita sidhaie . (3)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ , ਕਬਿਜਨਮ ਬਰਨਨੰ ਨਾਮ ।
ਸਪਤਮ ਧਿਆਇ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੭ । ੨੮੨

it Sri Bachittar Natak Granth
kabi janam burnung naam .
saptamo dhiaie samaptam
sat subham sat . (7) (282)

ਅਥ ਰਾਜ ਸਾਜ ਕਥਨੰ

ਚੌਪਈ

ਰਾਜ ਸਾਜ ਹਮ ਪਰ ਜਬ ਆਯੋ । ਜਥਾ ਸਕਤਿ ਤਬ ਧਰਮ ਚਲਾਯੋ ।
ਭਾ"ਤਿ ਭਾ"ਤਿ ਬਿਨਿ ਖੇਲ ਸਿਕਾਰਾ । ਮਾਰੇ ਰੀਛ ਰੋਝ ਝੰਕਾ"ਰਾ । ੧

Ath Raj Saaj Kathnung

Choupaiee

raj saaj jab hum par aieyo . jatha sakat tab dharam chalaiyou .
bhant bhant bin khel sikara . arai reechh rojh jhankara . (1)

' Now starts the narration of the birth of the poet.'

Choupaiee.

My father (Guru Tegh Bahadur) had started his journey to the East wards and started visiting various holy places of pilgrimage while having baths there. When they reached (Allahabad) the confluence of the three rivers (Jamuna, Ganga, Saraswati), they spent many days in alms-giving there. (1)

There I was conceived by my mother, and then I was born at Patna city. From there (from East) they brought me to Madhar desh (Punjab) and I was brought up there by the fondlings of many maids, and I grew up. (2)

My body was protected (against odds) by various means and I was given training and education of various types. When I was grown up and could appreciate the values of religious duties (virtuous deeds), my father proceeded to the heavens (was martyred by the authorities). (3)

"Here the seventh chapter of the Bachittar Natak Granth, dealing with the birth of the poet is completed." So far all is well. (7)(282)

"Now the narration of Government and Politics." (Starts).

Choupaiee

When I was entrusted with the duties of Guru-Ship, I propagated the religion according according to my abilities, Then I would proceed to jungles for hunting (purposes) expeditions and killed many bears, blue bulls (Nilgai) and stags. (1)

ਦੇਸ ਚਾਲੀ ਹਮ ਤੇ ਪੁਨਿ ਭਈ । ਸਹਰ ਪ''ਵਟਾ ਕੀ ਸੁਧੀ ਲਈ ।
ਕਾਲਿੰਦ੍ਰੀ ਤਟਿ ਕਰੇ ਬਿਲਾਸਾ । ਅਨਿਕ ਭ''ਤ ਕੇ ਪੇਖਿ ਤਮਾਸਾ । ੨
des chaal hum te punn bhaiee .
sahir pavta ki sudh laiee .
Kalindri tat karai bilasa .
anik bhant ke pekh tamasa . (2)

ਤਹ ਕੇ ਸਿੰਘ ਘਨੈ ਚੁਨਿ ਮਾਰੇ । ਰੋਝ ਰੀਛ ਬਹੁ ਭ''ਤਿ ਬਿਦਾਰੇ ।
ਫਤੇ ਸ਼ਾਹ ਕੋਪਾ ਤਬਿ ਰਾਜਾ । ਲੋਹ ਪਰਾ ਹਮਸੋ ਬਿਨੁ ਕਾਜਾ । ੩
the ke singh ghanai chuni marai .
rojh reechh boh bhant bidarai .
phatai sah kopa tab raja .
loh para hum so bin kaaja . (3)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
ਤਹਾ ਸਾਹ ਸ੍ਰੀਸਾਹ ਸੰਗ੍ਰਮ ਕੋਪੇ । ਪੰਚੋ ਬੀਰ ਬੰਕੇ ਪ੍ਰਿਥੀ ਪਾਇ ਰੋਪੇ ।
ਹਠੀ ਜੀਤਮੱਲ ਸੁ ਗਾਜੀ ਗੁਲਾਬ । ਰਣੰ ਦੇਖੀਐ ਰੰਗ ਰੂਪੰ ਸਹਾਬੰ । ੪
Bhujang Prayat Chhand
taha sah srisah sangram kopai.
panchai beer bankai prithi paie ropai.
hathi Jeetmalung so gaji gulabung.
rannung dekhiai rung roopang sahabung. (4)

ਹਠਿਯੋ ਮਾਹਰੀਚੰਦਯੰ ਗੰਗਰਾਮੰ । ਜਿਨੈ ਕਿਤੀਯੰ ਜਿਤੀਯੰ ਫੌਜ ਤਾਮੰ ।
ਕੁਪੇ ਲਾਲ ਚੰਦੰ ਕੀਏ ਲਾਲ ਰੂਪੰ । ਜਿਨੈ ਗੰਜੀਯੰ ਗਰਬ ਸਿੰਘ ਅਨੁਪੰ । ੫
hatheyo mahrichandiung gangramung.
jinai kitiang jitiaung phouj tamung.
kupai lal chandung kiai lal rupang.
jinai gajiung garab singh anupung. (5)

ਕੁਪਿਯੋ ਮਾਹਰੂ ਕਾਹਰੂ ਰੂਪ ਧਾਰੇ । ਜਿਨੈ ਖ''ਨ ਖਾਵਨੀਯੰ ਖੇਤ ਮਾਰੇ ।
ਕੁਪਿਯੋ ਦੇਵਤੇਸੰ ਦਯਾਰਾਮ ਜੁੱਧੰ । ਕੀਯੰ ਦ੍ਰੋਣ ਕੀ ਜਿਉ ਮਹਾ''ਜੁੱਧ ਸੁੱਧੰ । ੬
Kupiou mahru kahru roop dharai.
jinai khan khaviniang khet marai.
kupiou devtaisung dayaram judhung.
keeung daronn ki jiou maha judh sudhang. (6)

Then we had to leave the city of Anandpur and proceeded to the city of Paonta. There on the banks of Jamuna river many wonders (miracls) were enacted and saw many types of spectacles there. (2)

In the forests there I picked up many lions and killed them, along with many types of bears and blue bulls (nilgar). Then Fateh Shah Raja was annoyed with me and a battle ensued without any rhyme or reason. (3)

Bhujang prayat Chhand

In that battle Sri Sango Shah got enraged and all the five brothers (sons of Briti Viro) got entrenched (and a battle was fought) in that area. Jitmal was a staunch warrior while Gulab Rai was another great warrior. Watching the progress of the battle, they became ferocious (red-faced). (4)

Mahri Chand and Ganga Ram fought is vigorously and with (taking) a winning spree over many troops, they killedf many of enemy (troops) men. (making a ready food for the wild animals). Lal Chand was greatly enraged and became red-faced and killed many warriors (bringing down their haughtiness). (5)

Mahri Chand also fought ferociously with a vengeance, who had subdued many warriors (Haughty Khans) while Daya Ram brahmin also fought with great valour and a battle as fercious as was fought by Darona Acharya (in Mahabharat) ensued. (6)

ਕ੍ਰਿਪਾਲ ਕੋਪੀਯੰ ਕੁਤਕੋ ਸੰਭਾਰੀ । ਹਠੀ ਖਾਨ ਹਯਾਤ ਕੇ ਸੀਸ ਝਾਰੀ ।
ਉਠੀ ਛਿੱਛਿ ਇਛੰ ਕਦਾ ਮੇਝੰ ਜੋਰੰ । ਮਨੋ ਮਾਖਨੰ ਮਟਕੀ ਕਾਨ ਫੋਰੰ । ੭
Kirpal kopiung kutko sambhari.
hathi khan hayat ke sees jhari.
uthi chhiechh ichhung kadha mejh jorung.
mano makhannug matki kaan phorung. (7)

ਤਹ" ਨੰਦ ਚੰਦੰ ਕੀਯੋ ਕੋਪੁ ਭਾਰੋ । ਲਗਾਈ ਬਰੱਛੀ ਕ੍ਰਿਪਾਣੰ ਸੰਭਾਰੋ ।
ਤੁਟੀ ਤੇਗ ਤ੍ਰਿੱਖੀ ਕਦੇ ਜੱਮਦੱਦੰ । ਹਠੀ ਰਾਖੀਯੰ ਲੱਜ ਬੰਸੰ ਸਨੱਦੰ । ੮
taha Nand chandrung keno kop bharo.
lagaiee barchhi kirparnung sambharo.
tuti tegh trikhi kadhai jamdandung.
hathi rakhiung laj bansung sanudhung. (8)

ਤਹ" ਮਾਤਲੇਯੰ ਕ੍ਰਿਪਾਲੰ ਕੁੱਧੰ । ਛਕਿਯੋ ਛੋਭ ਛਤ੍ਰੀ ਕਰਿਯੋ ਜੁੱਧ ਸੁੱਧੰ ।
ਸਹੇ ਦੇਹ ਆਪੰ ਮਹਾਬੀਰ ਬਾਣੰ । ਕਰਯੋ ਖਾਨ ਬਾਨੀਨ ਖਾਲੀ ਪਲਾਣੰ । ੯
taha maat laung kirpalung karudhang.
chhakiou chhod chhatri kariou judh sudhung.
sahai deh apung mahabeer barnung.
kariou khan barneen khali palanung. (9)

ਹਠਿਯੋ ਸਾਹਿਬੰ ਚੰਦ ਖੇਤੰ ਖਤ੍ਰਿਯਾਣੰ । ਹਠੇ ਖਾਨ ਖੂਨੀ ਖੁਰਾਸਾਨ ਭਾਨੰ ।
ਤਹ" ਬੀਰ ਬੰਕੇ ਭਲੀ ਭ"ਤਿ ਮਾਰੇ । ਬੱਚੇ ਪ੍ਰਾਨ ਲੈ ਕੈ ਸਿਪਾਹੀ ਸਿਧਾਰੇ । ੧੦
hathiou sahibung chand khetung khatrianung.
hathai khan khuni khura san bhanung.
taha beer bankai bhali bhant marai.
bachai pran lai ke sipahi sidharai. (10)

ਤਹਾ ਸਾਹਸੰਗ੍ਰਮ ਕੀਨੇ ਅਖਾਰੇ । ਘਨੇ ਖੇਨ ਮੋ ਖਾਨ ਖੂਨੀ ਲਤਾਰੇ ।
ਨ੍ਰਿਪੰ ਗੋਪ ਲਾਯੰ ਖਰੋ ਖੇਤ ਗਾਜੈ । ਮ੍ਰਿਗਾ-ਝੁੰਡ ਮੱਧਿਯੰ ਮਨੋ ਸਿੰਘ ਰਾਜੇ । ੧੧
taha sah sangram keenai akharai.
ghanai khet mein khan khuni latarai.
nripung gopalaieung kharo khet gajai.
mirga jhund madhieung mano singh rajai. (11)

ਤਹ" ਏਕ ਬੀਰੰ ਹਰੀ ਚੰਦ ਕੋਪਯੋ । ਭਲੀ ਭ"ਤਿ ਸੋ ਖੇਤ ਮੋ ਪ"ਵ ਰੋਪਯੋ ।
ਮਹ" ਕ੍ਰੋਧ ਕੇ ਤੀਰ ਤੀਖੇ ਪ੍ਰਹਾਰੇ । ਲਗੈ ਜੋਨਿ ਕੇ ਤਾਹਿ ਪਾਰੈ ਪਧਾਰੇ । ੧੨
taha ek beerung hari chand kopeiung.
bhali bhant so khet mein paav ropeiung.
maha krobh ke teer teikhai parharai.
lagai jone ko tahai parai padharai. (12)

Mahant Kirpal Das caught hold of his staff in a great rage and broke the head of Hyat Khan which crushed Hyat Khan, taking his life with the blood splashing all around, (it seemed) as if Krishna had broken a pitcher of butter. (7)

The Diwan Nand Chand also was red with rage and attacked with his spear, and holding his sword fought so well that the blade of his sword got broken into two, and he took out his dagger. Thus this warrior saved the honour of Sodhi dynasty. (by his valour). (8)

Then Uncle Kirpal also got enraged and fought ferociously with a vengeance so well that he brought down many warriors from their horses (Killing them) though his own body got pierced with arrows which he with-stood bravely. (9)

The great warrior Sahib Chand also fought bravely in the battle field and killed many of the blood thirsty and brave Pathans (Khans). of Khunasan. The great warriors thus fought very well and only those few were saved, who fled away from the battle field in fear. (10)

Then Sango Shah set up an arena of wretling for showing his battle skills and killed (crushed) many blood-thirsty Pathans (fighting bravely). There Raja Gopal of Guleria was roaring (like a lion) in the battle field just like a lion roaring among a horde of deers. (11)

Then again one great warrior Hari Chand got enraged and entrenched himself in the battle field. Thus he shot many arrows with such a rage (so ferciously) that whosoever was struck (by his arrows) was despatched to the next world. (Killed). (12)

ਰਸਾਵਲ ਛੰਦ

ਹਰੀ ਚੰਦ ਕ੍ਰੋਧੰ । ਹਨੇ ਸੂਰ ਸੁੰਧੰ ।ਭਲੇ ਬਾਣ ਬਾਹੇ । ਬਡੇ ਸੈਨ ਗਾਹੇ ੧੩

Rasaval Chhand

Hari chhand karodhung .hanai soor sudhung.
bhalai baan bahai . badai sain gahai. (13)

ਰਸੰ ਰੁਦ੍ਰੰ ਰਾਚੇ। ਮਹਾ" ਲੋਹ ਮਾਚੇ। ਹਨੇ ਸਸਤ੍ਰ ਧਾਰੀ। ਲਿਟੇ ਭੂਪ ਭਾਰੀ। ੧੪

rasang rudar rachai . maha loh machai.
hanai sastar dhari . litai bhoop bhari. (14)

ਤਬੈ ਜੀਤ ਮੱਲੰ। ਹਰੀਚੰਦ ਭੱਲੰ। ਹ੍ਰਿਦੈ ਐ'ਚ ਮਾਰਯੋ। ਸੁ ਖੇਤੰ ਉਤਾਰਿਯੋ। ੧੫

tabai jeet malung . Hari chand bhalung.
hirdai ainch mariou . so khetung utarioou. (15)

ਲਗੇ ਬੀਰ ਬਾਣੰ। ਰਿਸਿਯੋ ਤੇਜ ਮਾਣੰ।
ਸਨੂਹ ਬਾਜ ਡਾਰੇ । ਸੁਵਰਗੀ ਸਿਧਾਰੇ । ੧੬

lagai beer baanung. risiou tej manung.
samooh baaj darai. savargung sidharai. (16)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਖੁਲੈਖਾਨਖੂਨੀ, ਖੁਰਾਸਾਨ ਖੱਗੰ । ਪਰੀ ਸਸਤ੍ਰ ਧਾਰੰ ਉਠੀ ਝਾਲ ਅੱਗੰ ।
ਭਈ ਤੀਰ ਭਰੰ, ਕਮਾਣੰ ਰੜੱਕੇ । ਗਿਰੇ ਬਾਜ ਤਾਜੀ ਲਗੇ ਧੀਰ ਧੱਕੇ । ੧੭

Bhujang prayat Chhand

khulai khan khuni khurasan khagung.
pari sastar dharung uthi jhaal agung.
bhaiee teer bheerung kamanung rarrkai.
girai baaj taji lagai dheer dhakai. (17)

ਬਜੀ ਭੇਰ ਭੁੰਕਾਰ , ਧੁੱਕੇ ਨਗਾਰੇ । ਦੁਹੂੰ ਉਰਤੇ , ਬੀਰ ਬੰਕੇ ਬਕਾਰੇ ।
ਕਰੇ ਬਾਹੁ ਆਘਾਤ ਸਸਤ੍ਰੰ ਪ੍ਰਹਾਰੰ । ਡੇਕੀ ਡਾਕਣੀ , ਚ"ਵਡੀ ਚੀਤਕਾਰੰ । ੧੮

baji bher bhunkar dhunkai nagarai.
dohun aur te beer bankai bakarai.
karai baho aghat sastarung parharung.
daki daknni chavdi cheetkarung. (18)

ਦੋਹਰਾ

ਕਹਾ ਲਗੇ ਬਰਨਨ ਕਰੋ, ਮਚਿਯੋ ਜੁੱਧ ਅਪਾਰ ।
ਜੇ ਲੁੱਝੇ ਜੁੱਝੇ ਸਬੈ ਭੱਜੇ ਸੂਰ ਹਜਾਰ । ੧੯

Dohra

kaha lagai barnun karo machiou bjudh apar.
je lujhai jujhai sabai bhajai soor hajar. (19)

Rasaval Chhand

Hari Chand was so ferocious that he (over powered) Killed many great warriors. He shot a Continuous spray of arrows thus killing many enemy troops. (13)

He was completely engrossed in his fighting and waiting mood and fought a bloody battle. He killed many fully armed enemies and brought many warring Rajas on their knees, killing them. (14)

Then our warrior Jitmal struck the chest of Hari Chand with a javelin and hurled him down (from his horse) on the ground. (15)

When the warriors got struck with arrows they were enraged so much that they would become red with anger ad dropped dead from their horses. (proceeded to heavens). (16)

Bhujang Prayat Chhand

The bloody Pathans of Khurasan had wielded their swords (bare) and when they struck against each other's Swords, sparks were seen splashing around. there was a continuous flow of shooting arrows in the sky, and the bows were making cracking sounds. Due to the jastling of warriors all around, some of the arabic horses were being knocked down. (17)

The sounds were being heard, which the drum-beats produced with their own loud notes. Warriors from both sides were roaring aloud and raising their arms they would strike their shields with arms, (producing noise). In the battle-field one could see the camels making their shrieks and the chamundis shrieking like hell. (18)

Couplet

How much I could describe the battle-scene ; in fact it was a dreadful battle, where many were killed while thousands of warriors had fled away from the battle-field. (saving their Skin). (19)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਭਜਿਯੋ ਸਾਹ ਪਹਾੜ, ਤਾਜੀ ਤ੍ਰਿਪਾਯੰ । ਚਲਿਯੋ ਬੀਰੀਯਾ, ਤੀਰੀਯਾ ਨਾ ਚਲਾਯੰ ।
ਜਸੋ ਡੱਚਵਾਲੰ, ਮੱਧੁਕਰ ਸੋ ਸਾਹੰ । ਭਜੇ ਸੰਗ ਲੈ ਕੈ, ਸੁ ਸਾਰੀ ਸਿਪਾਹੰ । ੨੦

Bhujang Prayat Chhand

bhajiou sah paharr taji tri paiyung.
ćhaliou beeriya teeriya na chalaiyung.
jaso dadhvalung madhkar so sahung.
bhajai sung lai kai so sari sipahung. (20)

ਚੱਕਤ੍ ਚੌਪਿਯੋ , ਚੰਦ ਗਾਜੀ ਚੰਦੇਲੰ ।
ਹਠੀ ਹਰੀ ਚੰਦੰ , ਗਹੇ ਹਾਥ ਸੇਲੰ ।
ਕਰਿਯੋ ਸੁਆਮ-ਧਰਮੰ , ਮਹਾ ਰੋਸ ਰੁੱਝਿਯੰ ।
ਗਿਰਿਯੋ ਟੂਕ ਟੂਕ ਹ੍ਵੈ ਇਸੋ ਸੂਰ ਝੁੱਝਿਯੰ । ੨੧

chakarat choupiou chand gaji chandelung.
hathi hari chandung gahai haath sailung .
kariou soam dharam maha ross rujhieung.
giriou took took havai issai sur jhujheung. (21)

ਤਹਾ" ਖਾਨ ਨੈਜਾਬਤੈ, ਆਨ ਕੈ ਕੈ। ਹਨਿਓ ਸਾਹ ਸੰਗ੍ਰਾਮ ਕੋ ਸਸਤ੍ ਲੈ ਕੈ।
ਕਿਤੈ ਖਾਨ ਬਾਨੀਨ ਹ੍ਵੈ, ਅਸਤ੍ ਝਾਰੇ। ਸਹੀ ਸਾਹ ਸੰਗ੍ਰਾਮ, ਸੁਰਗੰ ਸਿਧਾਰੇ। ੨੨

taha khan naijabatai aan kai kai.
haniou sah sangram ko sastar lai kai.
kitai khan baneen hun astar jharai.
sahi sah sangram surgang sidharai. (22)

ਦੋਹਰਾ

ਮਾਰਿ ਨਿਜਾਬਤ ਖਾਨ ਕੋ , ਸੋਰੰ ਜੁੱਝੇ ਜੁਝਾਰ ।
ਹਾ ਹਾ ਇਹ ਲੋਕੇ ਭਇਓ, ਸੁਰਗ ਲੋਕ ਜੈਕਾਰ । ੨੩

Dohra

maar nijabat khan kai sango jujhai jujhar.
ha ha eh lokai bhiou surag lok jaikar. (23)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਲਖੇ ਸਾਹ ਸੰਗ੍ਰਾਮ , ਜੁੱਝੇ ਜੁਝਾਰੰ । ਤਵੰ ਕੀਟ ਬਾਣੰ ਕਮਾਣੰ ਸੰਭਾਰੰ ।
ਹਨਿਯੋ ਏਕ ਖਾਨੰ, ਖਿਆਲੰ ਖਤੰਗੀ ।ਡਸਿਯੋ ਸਤ੍ ਕੋ ਜਾਨੁ ਸਯਾਮੰ ਭੁਜੰਗ ੨੪

Bhujang Prayat Chhand

lakhai sah sangram jujhai jujharung.
tavang keet barung kamanung sambharung.
haniou ek khanung khaiaung khatungung.
dasiou satar ko jaan siamung bhujang. (24)

Bhujang Prayat Chhand

In the end the hill chieftain (Fateh Shah), fled away from the battle field by (causing) making his horse to jump in a flash. But none of our warriors attempted to shoot any arrows on him. After that Jasowalia and Dadwalia Madhukar Shah could not continue fighting and fled from the battle field alongwith their troops. (20)

Being surprised by the changing situtation, the warrior Chandolia (Raja) got in a rage, while the stubborn Hari Chand came up with a javelin and getting enraged he showed his faithfulness for his Master, and died falling on the ground being cut into pieces. (21)

At that juncture, Najabat Khan came armed with weapons and struck, down Sango Shah dead (killed him). He also used various weapons against his enemy but finally Sangoshah proceeded to heavens. (died). (22)

Couplet

Having killed Najabat Khan the warring Sangoshah died fighting. With his death there was lot of crying and wailing (hue and cry) in this world, while he was hailed by one and all in the heavens. (23)

Bhujang Prayat Chhand

On seeing Sangoshah fighting so valiantly in the battle and then becoming a martyr in the end, this lowly born creature (the poet himself) got hold of his arrow and bow, aimed his arrows on a Khan with precision and killed him (struck him down). It appeared as if the Khan was bitten by a black cobra. (24)

ਗਿਰਿਯੋ ਭੂਮਿ ਸੋ, ਬਾਣ ਦੂਜੇ ਸੰਭਾਰਿਯੋ । ਮੁਖੰ ਭੀਖਨੰ ਖਾਨ ਕੇ,ਤਨਿੰ ਮਾਰਯੋ ।
ਭਜਿਯੋ ਖਾਨ ਖੂਨੀ ਰਹਿਯੋ ਖੇਤ ਤਾਜੀ। ਤਹੇ ਪ੍ਰਾਣ ਤੀਜੇ, ਲਗੇ ਬਾਣ ਬਾਜੀ। ੨੫
giriou bhoom so baan dujai sambharai.
mukhang bhikhang khan kai tan mariou.
bhajiou khan khooni rahiou kteit taji.
tahai praan trrjai lagai baan baji. (25)

ਛੁਟੀ ਮੁਰਛਨਾ, ਹਰੀਚੰਦ ਸੰਭਾਰੋ । ਗਹੇ ਬਾਣ ਕਮਾਣ, ਭੇ ਐਂਚ ਮਾਰੇ ।
ਲਗੇ ਅੰਗ ਜਾ ਕੇ, ਰਹੇ ਨ ਸੰਭਾਰੰ । ਤੰਨੰ ਬੇਧਿ ਕੈ ਤਾਹਿ ਪਾਰੰ ਸਿਧਾਰੰ । ੨੬
chhuti murchhana Hari Chand sambhrai.
gahai baan kaman bhie anch marai.
lagai ang ja kai rahai na sambharai.
tanung beidh kai the parung sidharung. (26)

ਦੁਯੰ ਬਾਣ ਖੈਚੇ, ਇਕੰ ਬਾਰਿ ਮਾਰੇ । ਬਲਿ ਬੀਰ ਬਾਜੀਨ ਤਾਜੀ ਬਿਦਾਰੇ ।
ਜਿਸੇ ਬਾਨ ਲਾਗੈ, ਰਹੇ ਨ ਸੰਭਾਰੇ । ਤੇਨੰ ਬੇਧਿ ਕੈ ਤਾਹਿ ਪਾਰੰ ਸਿਧਾਰੰ । ੨੭
doveng baan khainchai ekung bar marai.
bali beer bajeen taji bidarai.
jisai baan lagai rehai na sambharai.
tenung deidh kai tahai parung sidharung. (27)

ਸਬੈ ਸ੍ਵਾਮ-ਧਰਮੰ, ਸੁ ਬੀਰੰ ਸੰਭਾਰੇ । ਡਕੀ ਡਾਕਣੀ, ਭੂਤ ਪ੍ਰੇਤੰ ਬਕਾਰੇ ।
ਹਸੈ ਬੀਰ ਬੈਤਾਲ, ਅੰ ਸਿੱਧ ਸਿੰਧੰ । ਚਵੀ ਚ"ਵਡੀਯੰ ਉਡੀ ਗਿੱਧ ਬ੍ਰਿਧੰ । ੨੮
sabai swam dharmung so beerung sambharai.
daki dakni bhoot preitung bakarai.
hasai beer baitaal ang sudh sidhung.
chaiv chavandiang udi gidh bridhung. (28)

ਹਰੀਚੰਦ ਕੋਪੇ ਕਮਾਣੰ ਸੰਭਾਰੰ । ਪ੍ਰਥਮ ਬਾਜੀਯੰ, ਤਾਣ ਬਾਣੰ ਪ੍ਰਹਾਰੰ ।
ਦੁਤੀਯ ਤਾਕ ਕੈ, ਤੀਰ ਮੋ ਕੋ ਚਲਾਯੰ। ਰਖਿਓ ਦਈ ਮੈ, ਕਾਨਿ ਛੈਕੈ ਸਿਧਾਯੰ। ੨੯
Harichand kopai kamanung sambharung.
pratham bajiang taan baanung parharung.
dutou taak kai teer mo ko chalaiou.
rakhiou deiav mein kaam chhakai sidhaiung. (29)

When this Khan fell down on the ground, I took up another arrow and shot it at the face of Bhikhan Khan. That blood thirsty khan fled away himself leaving his horse behind, but my third arrow struck the horse, and he also died. (25)

In the meantime Hari Chand regained his consciousness and supported himself. He took up his bow and arrows and started shooting arrows with a veugeance. Whosoever was hit on the body by his arrows, could not control or support himself and proceeded to heavens, laying down his life.(26)

He was shooting two arrows with force at a time and was piercing (with arrows) either brave warriors or Arabic horses. Whosoever was hit by his arrows could not support (control) himself and the arrow would pierce through his body passing through him. (27)

All the warriors performed their moral duties towards their Master (religious duties). The hobgoblins (female giants) were making noise, while the demons and ghosts were also shouting aloud, the evil-spirits and the attendents of Shiva were also laughing (Seeing the battle scene) around. The bats (owls) chamundis were shrecking and the vultures were flying around. (28)

Hari Chand got enraged and took up his bow and shot an arrow at my horse first and taking an aim shot the second arrow at me. The Lord saved and protected me while the arrow flew past my ear (touching my ear). (29)

ਤ੍ਰਿਤੀਯਾ ਬਾਣ ਮਾਰਿਯੋ, ਸੁ ਪੇਂਟੀ ਮਝਾਰੰ ।
ਬਿਧਿਅੰ ਚਿਲਕਤੰ ਸੁਆਲ ਪਾਰੰ ਪਧਾਰੰ ।
ਚੁਭੀ ਚਿੰਚ ਚਰਮੰ , ਕਛੂ ਘਾਇ ਨ ਆਯੰ ।
ਕਲੰ ਕੇਵਲ, ਜਾਨ ਦਾਸੰ ਬਚਾਯੰ । ੩੦
tritia baan mariou.so peti majharung.
bidhiang chilkantung sual parung padharung.
chubhi chinch charmung kachhu ghayeung na ayeung.
kalung keval jaan dasung bachaieung. (30)

ਰਸਾਵਲ ਛੰਦ

ਜਬੈ ਬਾਣ ਲਾਗਯੋ । ਤਬੈ ਰੋਸ ਜਾਗਿਯੋ ।
ਕਰ ਲੈ ਕਮਾਣੰ । ਹਨੰ ਬਾਣੰ ਤਾਣੰ । ੩੧

Rasaval Chhand

jabai baan lageou. tabai ross jageou.
karung lai kamanung. hanung baan tanung. (31)

ਸਬੈ ਬੀਰ ਧਾਏ । ਸਰੋਘੰ ਚਲਾਏ । ਤਬੈ ਤਾਕ ਬਾਣੰ । ਹਨਯੋ ਏਕ ਜੁਆਣੰ । ੩੨
sabai beer dhaie. saroghang chalaie.
tabai taak banung. haneou ek juanung. (32

ਹਰੀ ਚੰਦ ਮਾਰ । ਸੋ ਜੋਧਾ ਲਤਾਰੇ । ਸੁ ਕਰੋੜ ਰਾਯੰ । ਵਹੈ ਕਾਲ ਘਾਯੰ । ੩੩
Hari chand marai. so jodha latarai.
su karorr raieung . vahai kaal ghaieung. (33)

ਰਣੰ ਤਿਆਗਿ ਭਾਗੇ । ਸਬੈ ਤ੍ਰਾਸ ਪਾਗੇ । ਭਈ ਜੀਤ ਮੇਰੀ । ਕ੍ਰਿਪਾ ਕਾਲ ਕੇਰੀ । ੩੪
ranung tiag bhagai. sabai tras paagai.
bhaiee jeet meri. kirpa kaal keri. (34)

ਰਣੰ ਜੀਤਿ ਆਏ । ਜਯੰ ਗੀਤ ਗਾਏ । ਧਨੰਧਾਰ ਬਰਖੇ । ਸਬੈ ਸੂਰ ਹਰਖੇ । ੩੫
ranung jeet aieai. jeung geet gaie.
dhanung dhar barkhai. sabai soor harkhai. (35)

ਦੋਹਰਾ

ਜੁੱਧ ਜੀਤ ਆਏ ਜਬੈ ਟਿਕੈ ਨ ਤਿੰਨ ਪੁਰ ਪਾ''ਵ ।
ਕਾਹਲੂਰ ਮੈ ਬ''ਧਿਯੋ, ਆਨਿ ਅਨੰਦ ਪੁਰ ਗਾ''ਵ । ੩੬

Dohra

judh jeet aie jabai tikai na tin pur paav.
kahloor mein bathiou aan anand pur gaav. (36)

The third arrow was by him at me which pierced my silken robe and went past my belt touching the left laces. The tip of this arrow pierced my body but caused no wound in the body itself. The Lord-Sublime had saved the life of his slave (myself) through His protective cover. (30)

Rasaval Chhand

When the arrow struck me, I felt enraged (with anger) and taking my bow in the hands, I also shot an arrow with force. (31)

When I shot many arrows (at the enemy) all the warriors in the enemy ranks took to their heels. Then I took aim and shot another arrow which killed one soldier. (32)

Hari Chand was killed and his warriors (troops) were cunshed. The King (Raja) named Karor Rai, was also killed (devoured by death). (33)

As a result of this, all other Rajas fled away from the battle-field as all were terror-stricken badly and I was victorious. It was all with the Grace of God. (Lord Almighty) (34)

Having won the battle we returned (home) singing songs of victory. The wealth (money) was distributed in abundance, which made all the warriors (soldiers) happy. (35)

Couplet

When my soldiers returned, having won the battle, they were very happy (they were overjoyed and beyond themselves) Then we came back to the state of Kehloor and established the town of Anandpur. (36)

ਜੋ ਜੋ ਨਰ ਤੱਹ ਨਾ ਭਿਰੇ, ਦੀਨੇ ਨਗੇ ਨਿਕਾਰ ।
ਜੋ ਤਿਹ ਠਉਰ ਭਲੇ ਭਿਰੇ, ਤਿਨੈ ਕਰੀ ਪ੍ਰਤਿਪਾਰ । ੩੭
je je nar the na bhirai deen nagar nikar.
je te thour bhalai bhirai tinai kari pritpaar. (37)

ਚੌਪਈ ॥
ਬਹੁਤ ਦਿਵਸ ਇਹ ਭ"ਤਿ ਬਿਤਾਏ । ਸੰਤ ਉਬਾਰਿ ਦੁਸਟ ਸਭ ਘਾਏ ।
ਟ"ਗ ਟ"ਗ ਕਰ ਹਨੇ ਨਿਦਾਨਾ । ਕੂਕਰ ਜਿਮਿ ਤਿਨ ਤਹੇ ਪ੍ਰਾਨਾ । ੩੮
Choupaiee
bahut divas eh bhant bitaie.
sant ubar dusat sabh ghaie.
taang taang kar hanai nidana.
kukar jimei tin tahai prana. (38)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਭੰਗਾਣੀ-ਜੁੱਧ
ਬਰਨਨੰਨਾਮ ਅਸਟਮੋਧਿਆਇ
ਸਮਾਪਤੰਮਸਤੁ ਸੁਭਮ ਸਤੁ । ਅਫਜੂੰ । ੮। ੩੨੦
iti sri Bachittar Natak Granth raj saj kathnung
bhangani judh barnung Naam astmo dhiaie
samapatang sabh subham sat. afjun. (8) (320)

ਅਥ ਨਦਉਨ ਕਾ ਜੁੱਧ ਬਰਨਨੰ
ਚੌਪਈ ॥
ਬਹੁਤ ਕਾਲ ਇਹ ਭ"ਤਿ ਬਿਤਾਯੋ। ਮੀਆ ਖਾਨ ਜੰਮੂ ਕਹ ਆਯੋ ।
ਅਲਿਫਖਾਨ ਨਾਦੌਣ ਪਠਾਵਾ । ਭੀਮਚੰਦ ਤਨ ਬੈਰ ਬਢਾਵਾ । ੧
Ath Nadoun ka judh barnununng.
Chopaiee
bahut kaal eh bhant bataiou.
mia(n) khan jammu keh aieou.
aliph khan Nadoun pathava.
Bhimchand tan bair badhava. (1)

ਜੁੱਧ ਕਾਜ ਨ੍ਰਿਪ ਹਮੈ ਬਲਿਯੋ । ਆਪਿ ਤਵਨ ਕੀ ਓਰ ਸਿਧਾਯੋ ।
ਤਿਨ ਕਠ ਗੜ੍ਹ ਨਵਰਸ ਪਰ ਬ"ਧੋ । ਤੀਰ ਤੁਫੰਗ ਨਰੇਸਨ ਸ"ਧੋ । ੨
judh kaaj nrip hamai bulaieou.
aap tavan ki aur sidhaieou.
tin kath garr navras par badho.
teer tufung naresan sadho. (2)

All those persons, who did not join the battle of Bhangani, were turned out of the town, while all those who had fought well were treated nicely and looked after properly. (37)

Choupaiee

Thus many days passed. The holy saints were elevated and all the (scoundrels) villains were killed, in fact all those fools were hanged to death and they gave up their lives like the dogs. (38)

Here the eighth chapter of Bachittar Natak Granth dealing with Government & Politics and Bhangani battle is completed. Everything is auspicious safar. (8-320)

" Now the details of (narration) of the battle of Nadaun" (starts)

Choupiee

Many days passed in such happy mood. Then Mian Khan came from Delhi to collect the revenue and was heading towards Jammu. He sent Alif Khan to Nadaun (and he) who developed enmity against Bhim Chand (Raja of Kehloor).(1)

He asked for my help in fighting against Alif Khan and himself advanced towards him. Alif Khan entrenched himself in a wooden fort on the hillock of Navras. On this side the Rajas who came to his help, positioned themselves armed with arrows and guns. (2)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਤਹਾ" ਰਾਜ ਸਿੰਘ, ਬਲੀ ਭੀਮ ਚੰਦੰ। ਚੜਿਓ ਰਾਮ ਸਿੰਘ, ਮਹਾ" ਤੇਜਵੰਦੰ।
ਸੁਖੰਦੇਵ ਗਾਜੀ, ਜਸਾਰੋਟ ਰਾਜੰ। ਚੜੇ ਕ੍ਰੁੱਧ ਕੀਨੇ, ਕਰੇ ਸਰਬ ਕਾਜੰਗ। ੩

Bhujang Prayat Chhand

taha raj singh bali bhim chandung.
chariou Ram singh maha tejvandung.
sukhundev gaji jasrot rajung.
charrai kurad keenai karai sarab kajung. (3)

ਪ੍ਰਿਥੀ ਚੰਦ ਚੜਿਓ ਡਢੇ ਡਢਵਾਰੰ। ਚਲੇ ਸਿੱਧ ਹੁਐ, ਕਾਜ ਰਾਜੰ ਸੁਧਾਰੰ।
ਕਰੀ ਢੂਕ, ਢੋਅੰ ਕਿਰਪਾਲ ਚੰਦੰ। ਹਟਾਏ ਸਬੈ ਮਾਰਿ ਕੈ ਬੀਰ ਬ੍ਰਿੰਦੰ। ੪

Prithi Chand chadiou dadhai dadhvarung.
chalai sidh huai kaaj rajung sudharung.
kari dhook dhoang kirpal chandung.
hataie sabai maar kai beer brihdung. (4)

ਦੁਤੀਯ ਦੋਅ ਢੂਕੇ ਵਹੈ ਮਾਰਿ ਉਤਾਰੀ। ਖਰੇ ਦ"ਤ ਪੀਸੇ ਛੁਭੈ ਛਤ੍ਰਧਾਰੀ।
ਉਤੈ ਵੈ ਖਰੇ ਬੀਰ ਬੰਬੇ ਬਜਾਵੈ। ਤਰੇ ਭੂਪ ਠਾਢੇ ਬਡੋ ਸੋਕੁ ਪਾਵੈ। ੫

dutiou dhoa dhookai vahai maar utari.
kharai dant peesai chhubhai chhatardhari.
utai vai khare beer bumbai bajavai.
tarai bhoop thadhai bado soak pavais. (5)

ਤਬੈ ਭੀਮਚੰਦੰ ਕੀਯੋ ਕੋਪ ਆਪੰ। ਹਨੂਮਾਨ ਕੋ ਮੰਤ੍ ਕੋ ਮੁਖਿ ਜਾਪੰ।
ਸਬੈ ਬੀਰ ਬੋਲੇ ਹਮੈ ਭੀ ਬੁਲਾਯੰ। ਤਬੈ ਦੋਅ ਕੈ ਕੈ ਸੁ ਨੀਕੈ ਸਿਧਾਯੰ। ੬

tabai Bheem chandung kiou kop apang .
Hanuman kai mantar ko mukh japang .
sabai beer bolai humai bhi bhulaieung .
tabai dhoa kai kai so neekai sidhiayung . (6)

ਸਬੈ ਕੋਪ ਕੈ ਕੈ ਮਹਾ" ਬੀਰ ਢੂਕੇ। ਚਲੇ ਬਾਰਿਬੇ ਬਾਰ ਕੋ ਜਿਉਂ" ਭਭੂਕੇ।
ਤਹਾ" ਬਿਝੁੜਿਆਲੰ ਹਠਿਯੋ ਬੀਰ ਦਿਆਲੰ। ਉਠਿਯੋ ਸੈਨ ਲੈ ਸੰਗ ਸਾਰੀ ਕ੍ਰਿਪਾਲੰ। ੭

sabai kop kai kai maha beer dhookai .
chalai baribhal baar ko jiun bhabhukai .
taha bijharrialung hathiou beer dialung .
uthiou sain lai sung sari kripalung . (7)

Bhujang Chhand

Then along with Bhik Chand the warrior Raja Raj Singh and the great and glorious Ram Singh also advanced towards the enemy. Even the illustrious Raja of Jasroot Sukhdev got enraged and advanced (with his troops) all was set for the battle. (3)

Prithi Chand, the great warrior of Dadwalia also came forward to help the Raja Kirpal Chand advanced further and attacked (the enemy) and drove (pushed) hordes of enemy ranks back by killing them. (4)

For the Second time the enemy tried to advance in retaliation but were pushed back. Down the hill the hill chieftains were grinding their teeth in rage, and the warriors were beating the battle drums. Down the hill the warriors (Raja) were upset and were enraged in revenge, and feeling depressed. (5)

Then Bhim Chand himself became wrathful and repeated the mantar (magic word) of Hanuman with his tongue and called for all the warriors and asked for my help also, then we all got togeteher and advanced forward. (6)

All the great warriors advanced in great rage, as if the fire flames had engulfed the fence. Then Dayal Chand the warrior of Bhujarwalia and Kirpal Chand of Kangra attacked with their troops. (7)

ਮਧੁਭਾਰ ਛੰਦ ॥

ਕੁੱਪਿਓ ਕ੍ਰਿਪਾਲ । ਨੱਚੇ ਮਰਾਲ । ਬੱਜੇ ਬਜੰਤ । ਕਰੂਰੰ ਅਨੰਤ । ੮

Madhubar Chhand

kupiou kirpal . nachai maral .
bajai bajant. karoorung anant . (8)

ਜੁੱਝੰਤ ਜੁਆਣ । ਬਾਹੈ ਕ੍ਰਿਪਾਣ । ਜੀਅ ਧਾਰਿ ਕ੍ਰੋਧ । ਛੱਡੇ ਸਰੋਘ । ੯

jujhant juann. bahai kirpann .
jia dhar karodh. chhadai sarogh . (9)

ਲੁੱਝੈ ਨਿਦਾਣ। ਤੱਜੰਤ ਪ੍ਰਾਣ । ਗਿਰ ਪਰਤ ਭੂਮਿ । ਜਨੂ ਮੇਘ ਝੂਮਿ । ੧੦

lujhai nidan . tejant prann .
gir parat bhoom. jann megh jhoom . (10)

ਰਸਾਵਲ ਛੰਦ

ਕ੍ਰਿਪਾਲ ਕੋਪਯੰ। ਹਠੀ ਪਾਵ ਰੋਪੀਯੰ । ਸੰਰੋਘੰ ਚਲਾਏ । ਬਡੇ ਬੀਰ ਘਾਏ । ੧੧

Rasaval Chhand

Kirpal kopieung . hathi pav ropieung.
saroghang chalaie . badai beer ghaie. (11)

ਹਣੇ ਛਤ੍ਰਧਾਰੀ । ਲਿਟੇ ਭੂਪ ਭਾਰੀ । ਮਹਾ" ਨਾਦ ਬਾਜੇ । ਭਲੇ ਸੂਰ ਗਾਜੇ । ੧੨

hanai chhatardhari. litai bhoop bhari.
maha nad bajai . bhalai sur gajai. (12)

ਕ੍ਰਿਪਾਲੰ ਕੁਧੰ । ਕੀਯੋ ਜੁੱਧ ਸੁੱਧੰ । ਮਹਾ"ਬੀਰ ਗੱਜੇ । ਮਹਾ" ਸਾਰ ਬੱਜੇ । ੧੩

kirpalung kurudhung. kiuo judh sudhung.
mahabeer gajai. Maha saar bajai . (13)

ਕਰੋ ਜੁੱਧ ਚੰਡੰ। ਸੁਣਿਯੋ ਨਾਵ ਖੰਡੰ। ਚਲਿਯੋ ਸਸਤ੍ਰ ਬਾਹੀ। ਰਜੌਤੀ ਨਿਬਾਹੀ। ੧੪

karo judh chandung. suniou naav khandang .
chaliou sastar bahi. Rajouti nibahi . (14)

ਦੋਹਰਾ ।

ਕੋਪ ਭਰੇ ਰਾਜਾ ਸਬੈ, ਕੀਨੋ ਜੁੱਧ ਉਪਾਇ।
ਸੈਨ ਕਟੋਚਨ ਕੀ ਤਬੈ, ਘੇਰ ਲਈ ਅਰ ਰਾਇ। ੧੫

Dohra

kop bharao raja sabhai keeno judh upaie.
sain katochan ki tabai gher laiee ar raie . (15)

Madhubhar Chhand

Kirpal Chand got enraged and made his horse dance (jump). The bugle of the war was sounded and the whole atmosphere was charged with horror. (8)

The warriors got engaged in fighting by wielding their Swords, with wrathful might they started shooting out arrows. (9)

Those, who were engaged in fighting finally would give up their lives even and were fallen on the ground (dead) as if the clouds had gathered there swinging around from all directions. (10)

Rasaval Chhand

Kirpal Chand was red with rage, and the great warrior entrenched himself, then shot many arrows (all around), and killed many brave warriors (of the enemy). (11)

He killed many canopied kings (with Canopies over their heads), as a result great many brave warriors were lying dead on the ground. THe drums were beatingloudly while the stalwart warriors were roaring aloud. (12)

Kirpal Chand got enraged and fought well in the battle field. The great warriors were yelling and roaring and many weapons (arms) were striking against each other. (13)

Such a horrible battle was fought, and its noise was heard in the nine regious of the Universe. Kirpal Chand continued to advance (using) wielding his weapons, thus maintaining the Customary Rajput Valour Intact (14)

Couplet

All the Rajas got together with rage and made their plan for the battle, while (Ar-Rai) Bhim Chand had surrounded the Katoch Troops. (15)

ਭੁਜੰਗ ਛੰਦ ।

ਚਲੇ ਨ"ਗਲੂ ਪ"ਗਲੂ, ਵੇ ਦੜੋਲੰ । ਜਸਵਾਰੇ ਗੁਲੇਰੇ ਚਲੇ ਬ"ਧ ਟੋਲੰ ।
ਤਹ" ਏਕ ਬਾਜਿਯੋ, ਮਹ"ਬੀਰ ਦਿਆਲੰ। ਰਖੀ ਲਾਜ ਜੌਨੈ ਸਬੈ ਬਿਝੜਵਾਲੰ। ੧੬

Bhujang Prayat Chhand

chalai nanglu panglu vedrolung.
jaswarai gulairai chalai bandh tolai.
taha ek bajiou mahabeer dialung.
rakhi laaj jounai sabai bijharravalung. (16)

ਤਵੰ ਕੀਟ ਤੋਂ ਲੌ , ਤੁਫੰਗੰ ਸੰਭਾਰੋ। ਹਿ੍ਦੈ ਏਕ ਰਾਵੰਤ ਕੇ ਤੱਕਿ ਮਾਰੋ।
ਗਿਰਿਯੋ ਝੂਮਿ ਭੂਮਿ, ਕਰਯੋ ਜੁੱਧ ਸੁੱਧੰ। ਤਊ ਮਾਰ ਬੋਲਿਯੋ, ਮਹ" ਮਾਨ ਕ੍ਰੋਧੰ। ੧੭
tavung keet te lou ufungung sambharai.
hirdai ek ravant ke tak maro.
giriou jhoom bhoomai kariou judh sudhung.
tou mar boliou maha karopung. (17)

ਤਜਿਯੋ ਤੁਪਕੰ, ਬਾਨ ਪਾਨੰ ਸੰਭਾਰੇ। ਚਤੁਰ ਬਾਨਯੰ ਲੈ , ਸੁ ਸੱਬਿਯੰ ਪ੍ਹਾਰੇ ।
ਤ੍ਰਿਯੋ ਬਾਣ ਲੈ । ਬਾਮ ਪਾਨੰ ਚਲਾਏ । ਲਗੇ ਯਾ ਲਗੇ ਨਾ । ਕਛੂ ਜਾਨਿ ਪਾਏ । ੧੮
tajiou tupakung baan panung sambharai.
chatur baneung lai so sabieung parharai.
triou baan lai baan panung chalaie.
lagai ya lagai na kachhu jaan paie. (18)

ਸੁ ਤਊ ਲਉ ਦਈਵ, ਜੁੱਧ ਕੀਨੋ ਉਝਾਰੰ। ਤਿਨੈ ਖੇਦਕੈ, ਬਾਰਿ ਕੇ ਬੀਚ ਡਾਰੰ ।
ਪਰੀ ਮਾਰ ਬੁੰਗੰ , ਛੁਟੀ ਬਾਣ ਗੋਲੀ । ਮਨੋ ਸੂਰ ਬੈਠੇ , ਭਲੀ ਖੇਲ ਹੋਲੀ । ੧੯
so tou lou daieev judh keeno ujharung.
tinai khed kai baar ke beech darung.
pari maar bungung chhuti baan goli.
mano soor baithai bhali khel holi. (19)

ਗਿਰੇ ਬੀਰ ਭੂਮੰ, ਸੋਰੰ ਸ"ਗ ਪੇਲੰ। ਰੰਗੇ ਸ੍ਰੋਣ ਬਸਤ੍ਰੰ ਮਨੋ ਗਾਗ ਖੇਲੰ ।
ਲੀਯੋ ਜੀਤਿ ਬੈਰੀ, ਕੀਆ ਆਨ ਡੇਰੰ । ਤੇਊ ਜਾਇ ਪਾਰੰ, ਰਹੇ ਬਾਰਿ ਕੇਰੰ । ੨੦
girai beer bhoomung sarung song khelung.
rungai saronn bastarung mano phaag khelung.
liou jeet bairi kia aan darung.
teiouoo jaie parung rehai baar kerung. (20)

Bhujang Chhand

Various troops of the Rajas of Nangloo, Panglu, Vedrol, Jaswal, Guleriai (various Rajput states) got together and started marching. At that time, a great warrior named Dayal (from the enemy ranks) roared loudly, and saved the honour of Bijhar wals. (16)

O Lord ! This disciple of Yours also held up his gun and taking full aim shot at the chest of one Raja, who fell down on the ground reeling around, but he managed to fight well as even then the Chivalorous Raja was yelling "Kill them, Kill them".(17)

Then leaving the gun, I took up my bow (and arrows) and shot about four arrows with the right hand, and three arrows with the left hand but it is not known whether those arrows struck down anyone or not. (18)

By that time the battle had ended with the God's Grace and we had thrown the vanquished enemies into the river waters. But then there was such a valley of bullets and arrows from the hill tops showered on us, as if the (wounded Soldiers down below) were playing holi (colours festival) and relaxing. (19)

The warriors, pierced with arrows and javelins, had fallen on the ground. Their clothes were drenched in blood, as if they were resting after taking part in holi festival. Having gained victory over the enemy and then we were relaxing while the enemy troops took rest across the river. (20)

ਭਈ ਰਾਤ੍ਰਿ ਗੁਬਾਰ ਕੇ , ਅਰਧ ਜਾਮੰ । ਤਬੈ ਛੋਰਿਗੇ ਬਾਰ ਦੇ ਵੈ ਦਮਾਮੰ ।
ਸਬੈ ਰਾਤ੍ਰਿ ਬੀਤੀ , ਉਦਯੋ ਦਿਉ ਸਰਾਣੰ । ਚਲੇ ਬੀਰ ਚਾਲਾਕ, ਖੱਗ ਖਿਲਾਣੰ । ੨੧

bhaiee rateri gubar ke ardh jamung .
tahai chhorigai baar devai damamung.
sabai ratri beeti udiou dipous sarannung.
chalai beer chalak khagung khilanung. (21)

ਭੱਜਯੋ ਅਲਿਫ ਖਾਨੰ, ਨ ਖਾਨਾ ਸੰਭਾਰਿਯੋ । ਭਜੇ ਔਰ ਬੀਰੰ ਨ ਧੀਰੰ ਬਿਚਾਰਿਯੋ ।
ਨਦੀ ਪੈ ਦਿਨੰ ਅਸਟ, ਕੀਨੇ ਮੁਕਾਮੰ । ਭਲੀ ਭਾ"ਤਿ ਦੇਖੇ , ਸਬੈ ਰਾਜ ਧਾਮੰ । ੨੨

bhajiou alif khanung na khana sambhariou.
bhajai aur beerung na dheerung bichariou.
nadi pai dinung ashat keenai mukamung.
bhali bhant dekhai sabai raj dhamung. (22)

ਚੌਪਈ ।

ਇਤ ਹਮ ਹੋਏ ਬਿਦਾ ਘਰਿ ਆਏ । ਸੁਲਹ ਨਮਿਤ ਵੈ ਉਤਹਿ ਸਿਧਾਏ ।
ਸੰਧਿ ਇਨੈ ਉਨ ਕੈ ਸੰਗਿ ਕਈ । ਹੇਤ ਕਥਾ ਪੂਰਨ ਇਤ ਭਈ । ੨੩

Choupaiee

it hum hoiai bida ghar aieai. suleh namit vai uteh sidhaie.
sandh inai un kai sung kaiee. heit katha pooran it bhaiee. (23)

ਦੋਹਰਾ

ਆਲਸੂਨ ਕਹਿ ਮਾਰਿਕੈ , ਇਹ ਦਿਸਿ ਕੀਯੋ ਪਯਾਨ ।
ਭਾ"ਤਿ ਅਨੇਕਨ ਕੇ ਕਰੇ ਪੁਰਿ ਅਨੰਦ ਸੁਖ ਆਨਿ । ੨੪

Dohra

aalsoon keh maarkai eh dis kiou piyan.
bhant anekan ke karai pur anand sukh aan. (24)

ਇਤਿ ਸ੍ਰੀ ਬਚਿੱਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਨਦੌਨ ਜੁੱਧ ਬਰਨਨੰ
ਨੌਮੋ ਧਿਆਇ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ਅਫ਼ਜੂੰ । ੯। ੩੪੪

iti sri Bachittar Natak Granth Nadoun judh barnanung
naum dhiae samaptam sat subham sat. (9) (344)

ਚੌਪਈ ।

ਬਹੁਤ ਬਰਖ ਇਹ ਭਾ"ਤਿ ਬਿਤਾਏ । ਚੁਨਿ ਚੁਨਿ ਚੋਰ ਸਬੈ ਗਹਿ ਘਾਏ ।
ਕੇਤ ਕਿ ਭਾਜ ਸਹਿਰ ਤੇ ਗਏ । ਭੂਖਿ ਮਰਤ ਫਿਰਿ ਆਵਤ ਭਏ । ੧

Choupaiee

bahut barakh eh bhant bitaie. chun cgun chor sabai geh ghaie.
ketak bhaj sehar te geiai. bhookh marat phir avat bhaie. (1)

After about one and a half hours of the dark-piteh night had passed, when the enemy left the (temporary fort) fenced area (with wooden fence), leaving the duty of (sounding the bugle) beating the drum to the drummer. When the night passed away and the sun had risen (day dawned), our smart warriors started marching wielding their Swords. (21)

Alif Khan then fled away, without even caring for his parapharnalia (equipment) and all his supporters also ran away without waiting for any rest. We, however spent eight days on the banks of the river, and visited all the places fully. (22)

Choupaiee

After taking leave of Bhim Chand we returned (to Anandpur) home, while Bhim Chand and others went for signing an agreement with the (enemy) other side, and this narrative of rendering help is completed here. (23)

Couplet

On the way, we took charge of the village of alusan (having won it), and we continued our journey homeward and enjoyed all worldly comforts on reaching Anandpur.(24)

Here the ninth chapter of Bachittar Natak granth, dealing with the narration of Nadaun battle , is completed. All is well so far. (9-344)

Choupaiee

We spent many years in great Comfort and picking out all the thieves (villains) of the area we killed, them, while many of them fled away, while many returned (to Anandpur) due to starvation. (1)

ਤਬ ਲੌ ਖਾਨ ਦਿਲਾਵਰ ਆਏ । ਪੂਤ ਆਪਨ ਹਮ ਓਰਿ ਪਠਾਏ ।
ਦ੍ਵੈਕ ਘਰੀ ਬੀਤਿ ਨਿਸਿ ਜਬੈ । ਚੜ੍ਹਤ ਕਰ ਹੀ ਖਾਨਨ ਮਿਲਿ ਤਬੈ । ੨
tab lou khan dilawar aieai. poot apan hum aur pathaie.
davaik ghari beeti nise jabai. chalat kari khanan mil tabai. (2)

ਜਬ ਦਲ ਪਾਰ ਨਦੀ ਕੇ ਆਯੋ । ਆਨ ਆਲਮੈ ਹਮੈ ਜਗਾਯੋ ।
ਸੋਰੁ ਪੁਰਾ ਸਭ ਹੀ ਨਰ ਜਾਗੇ । ਗਹਿ ਗਹਿ ਸਸਤ੍ਰ ਬੀਰ ਰਿਸ ਪਾਗੇ । ੩
jab dal paar nadi ke aiyo. aan alamai humai jagaiou.
sore para sabh hi nar jagai. gej geh sastar beer ris paagai. (3)

ਛੂਟਨ ਲਗੀ ਤੁਫੰਗੈ' ਤਬਹੀ । ਗਹਿ ਗਹਿ ਸਸਤ੍ਰ ਰਿਸਾਨੇ ਸਬ ਹੀ ।
ਕ੍ਰੂਰ ਭ"ਤਿ ਤਿਨ ਕਰੀ ਪੁਕਾਰਾ । ਸੋਰੁ ਸੁਨਾ ਸ੍ਰਤਾ ਕੇ ਪਾਰਾ । ੪
chhootan lagi tufangai tab hi. geh geh sastar risanai sabhi.
koor bhant tin kari pukara. sore suna srta ke para. (4)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਬਜੀ ਭੇਰ ਭੁੰਕਾਰ, ਧੁੰਕੇ ਨਗਾਰੇ । ਮਹ" ਬੀਰ ਬਾਨੈਤ , ਬੰਕੇ ਬਕਾਰੇ ।
ਭਏ ਬਾਹੁ ਆਘਾਤ, ਨੱਚੇ ਮਰਾਲੰ । ਕ੍ਰਿਪਾ ਸਿੰਧੁ ਕਾਲੀ, ਗੱਜੀ ਕਰਾਲੰ । ੫

Bhujang Prayat Chhand

baji bhair bhunkar dhunkai nagarai. maha beer banait bhankai bhakarai.
bhaie baho aghat nachai maralung. kirpa sindh kali garji karalung. (5)

ਨਦੀਯੰ ਲਖਿਯੋ, ਕਾਲਰਾਤ੍ਰੰ ਸਮਾਨੰ । ਕਰੇ ਸੂਰਮਾ ਸੀਤਿ ਪਿੰਗੰ ਪ੍ਰਮਾਨੰ ।
ਇਤੇ ਬੀਰ ਗੱਜੇ, ਭਏ ਨਾਦ ਭਾਰੇ। ਭਜੇ ਖ਼ਾਨ ਖ਼ੂਨੀ, ਬਿਨਾ ਸਸਤ੍ਰ ਝਾਰੇ । ੬
nadieung lakhiou kaal ratar samanung. kare soorma seet pingung parmanung.
itai beer gajai bhaie naad bharai. bhajai khan khooni bina sastar jharai. (6)

ਨਰਾਜ ਛੰਦ ।

ਨਿਲੱਜ ਖਾਨ ਭੱਜਿਯੋ । ਕਿਨੀ ਨ ਸਸਤ੍ਰ ਸੱਜਿਯੋ।
ਸੁ ਤਿਆਗ ਖੇਤ ਕੋ ਚਲੇ । ਸੁਬੀਰ ਬੀਰ ਹ" ਭਲੇ । ੭

Naraj Chhand

nilaj khan bhajiou . kini na sastar sajiou.
so tiag khrt ko chalai . so birha bhalai. (7)

ਚਲੇ ਤੁਰੇ ਤੁਰਾਇ ਕੈ । ਸਕੇ ਨ ਸਸਤ੍ਰ ਉਠਾਇ ਕੈ ।
ਨ ਲੈ ਹਥਿਆਰ ਗੱਜ ਹੀ । ਨਿਹਾਰਿ ਨਾਰਿ ਲੱਜ ਹੀ । ੮
chalai turai turaikai. sakai na sastar uthaie kai.
na lai hathiar gajhi . nihar naar lajhi. (8)

Then Alif Khan approached Dilawar Khan (governor of Lahore) and narrated the whole story to him. After hearing all the narrative, he sent his son to meet me. (for talks) But when some time had passed in the night (about forty-eight minutes) the Pathans attacked us with a combined force.(2)

When the enemy force had reached near us having crossed the river, then the in-charge of the main entrance (Shah Singh) woke me up. With hearing the noise all the soldiers also got up and took up their weapons immersed in a courageous mood (maddened with bravery) and advanced forward.(3)

Then guns were being fired, and all the soldiers, carrying their arms, were enraged. The Pathan's made hell of a noise and we heard lot of noise from the other side of the river. (4)

Bhujang Prayat Chhand

The kettle drums produced lot of noise, while the war-drums were beating loudly. Many youthful (warriors) archers and brave soldiers were roaring loudly (and proceeded to the battle field) The striking of arms against each other (weapons were being used) alongwith the dancing horses (produced a horrible scene). was agog with the terror-stricken soldiers as if the goddess Kali, in her terrible form, was roaring aloud. (5)

Those Pathans considered the rivulet as a (valley of death)) death-trap, while the cold river water had made the soldiers like crippled persons. On this side the warriors were roaring loudly, and terrible songs were being sung. On the other side, the blood-thirsty Khans fled away without waging a war. (without using any arms). (6)

Naraj Chhand

The shameless Khan ran away. None from the troops were armed even, and they left the battle-field, though they used to call themselves very brave Ghazis. (7)

They fled away by making their horses run away. None of them could wield their weapons (arms). Neither they were roaring by taking up their arms. Even the woman were feeling ashamed of their behaviour. (8)

ਦੋਹਰਾ

ਬਰਵਾ ਗ"ਉ ਉਜਾਰ ਕੈ ਕਰੈ ਮੁਕਾਮ ਭਲਾਨ ।
ਪ੍ਰਭ-ਬਲ ਹਮੈ ਨ ਛੁਇ ਸਕੈ ਭਾਜਤ ਭਏ ਨਿਦਾਨ । ੯

Dohra

barva gaou ujar kai karai mukam bhulan.
prabh bal humai na chhoie sakai bhajat bhaie nidan. (9)

ਤਵ-ਬਲਿ ਈਹਾ" ਨ ਪਰ ਸਕੈ , ਬਰਵਾ ਹਨਾ ਰਿਸਾਇ ।
ਸਾਲਿਨ ਰਸ ਜਿਮ ਬਾਨੀਯੋ ਰੋਰਨ ਖਾਤ ਬਨਾਇ । ੧੦
tav-bal eeha na parai sakai barva hana risai.
saalin ras jim baniou roran khaat banaie . (10)

ਇਤਿ ਸ੍ਰੀ ਬਚਿੱਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਖਾਨਜਾਦੇ ਕੋ ਆਗਮਨ
ਤ੍ਰਾਸਿਤਉਠਿ ਜੈਬੋ ਬਰਨਨੰ ਨਾਮ ਦਸਮੋ ਧਯਾਇ
ਸਮਾਪਤ ਮਸਤੁ ਸੁਭਾਮਸਤੁ ॥ ੧੦॥ ਅਫ਼ਜੂੰ। ੩੫੪
it sri Bachittar Natak Granth khanjadai ko agman
tharasit jaibo barnanung naam dasmo dhiae
samaptam sabh subham sat (10) (354)

ਹੁਸੈਨੀ ਜੁੱਧ ਕਥਨੰ ।
ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ ॥

ਗਯੋ ਖਾਨਜਾਦਾ, ਪਿਤਾ ਪਾਸ ਭੱਜੰ। ਸਕੈ ਜਾਬੁ ਦੈ ਨਾ ਹਨੈ ਸੂਰ ਲੱਜੰ ।
ਤਹ" ਠੋਕਿ ਬਾਹਾ, ਹੁਸੈਨੀ ਗਰੱਜਿਯੰ। ਸਬੈ ਸੂਰ ਲੈ ਲੈ, ਸਿਲਾ ਸਾਜ ਸੱਜਿਯੰ । ੧

Hussaini Judh Kathnung .
Bhujang Prayat Chhand

geyo khanzada pita paas bhajung. sakai jabab dai na hanai sur lajung.
tah" thok baha hussaini garjeung. sabhai soor lai lai sila saaj sajeung. (1)

ਕਰਿਯੋ ਜੋਰ ਸੈਨੰ , ਹੁਸੈਨੀ ਪਯਾਨੰ । ਪ੍ਰਥਮ ਕੂਟ ਕੈ , ਲੂਟ ਲੀਨੇ ਅਵਾਨੰ ।
ਪੁਨਰਿ ਡੱਢਵਾਲੰ ਕੀਯੋ ਜੀਤ ਜੋਰੰ । ਕਰੇ ਬੰਦਿ ਕੈ , ਰਾਜ ਪੁਤ੍ਰਾਨ ਚੋਰੰ । ੨
kariou jore sainung husaina paieyanung . pratham koot kai loot leeno avanung.
punar dadhvalung kieou jeet jourung. karai band kai raaj putaran chairung. (2)

ਪੁਨਰਿ ਦੂਨ ਕੋ , ਲੂਅ ਲੀਨੋ ਸੁਧਾਰੰ । ਕੋਈ ਸਾਮੁਹੇ ਹ੍ਵੈ ਸਕਿਯੋ ਨ ਗਵਾਰੰ ।
ਲੀਯੋ ਛੀਨ ਅੰਨੰ ਦਲੰ ਬਾਟਿ ਦੀਯੰ । ਮਹਾ" ਮੁੜਿਯੰ , ਕੁਤਸਤੰ ਕਾਜ ਕੀਯੰ । ੩
punar doon ko loot leeno sudharung.
koiee samuhou havai sakeou na gavarung.
leouo chheen anung dalung baat deoung.
maha moorreung kutsatung kaaj keeangung. (3)

They ransacked the village of Barwa, falling on their way and stayed (stopped) at the village of Bhalan. However with the Grace of God they (fools) could not even contact us (touch us) and fled away. (9)

O Lord ! With your Grace, they could not attack Anandpur, but in their rage, they destroyed Barwa (village) completely just as a trader (Bania) having a taste (liking) for meat cannot have meat but eats the curry preparation out of stones (roots). (10)

Here the Tenth Chapter of Bachittar Natak dealing with the arrival of Khanzadai and their rise is completed here. All is well. (10-354)

"Narration of Hussaini Battle"
Bhujang Prayat Chhand

The Khanzada (Son of Khan) feeling bad approached his father and could not give any appropriate explanation to his father, being ashamed of the loss of many warriors in the battle. Then Hussaini, with a proud and laughty behaviour (raising his arms), came on the scene and collecting some more warriors armed his men with weapons and armour and roaring loudly reached there. (1)

Hussaini reorganised his troops and stopped there. He plundered the horses of the residents of hilly areas, then overpowering the Raja of hadwal he brought him under his subjugation and made many Rajputs his slaves. (2)

Then he plundered the Doon valley throughly as none of the foolish hilly Rajas could face and oppose him. He snatched the grains from the people and distributed it among his troops. Thus the foolish Hussaini performed such a mean action. (3)

ਦੋਹਰਾ ।

ਕਿਤਕ ਦਿਵਸ ਬੀਤਤ ਭਏ , ਕਰਤ ਉਸੈ ਉਤਪਾਤ ।
ਗੁਆਲੇਰੀਯਨ ਕੀ ਪਰਤ ਭੀ, ਆਨਿ ਮਿਲਨ ਕੀ ਬਾਤ । ੪

Dohra

kitak divas bheetat bhaie karat usai utpaat.
gualai bhieun ki parat bhi aan milan ki baat. (4)

ਜੌ ਦਿਨ ਦੁਇਕ ਨਵੈ ਮਿਲਤ , ਤਬ ਆਵਤ ਅਰਿਰਾਇ ।
ਕਾਲਿ ਤਿਨੂੰ ਕੇ ਘਰ ਬਿਖੈ , ਡਾਰਿ ਕਲਹ ਬਨਾਇ । ੫

jo din doik na vai milat tab avat ar raie.
kaal tin kai ghatr bikhai dari kaleh banaie. (5)

ਚੌਪਈ ।

ਗੁਆਲੇਰੀਯਾ ਮਿਲਨ ਕਹੂੰ ਆਏ । ਰਾਮ ਸਿੰਘ ਭੀ ਸੰਗ ਸਿਧਾਏ ।
ਚਤੁਰਥ ਆਨਿ ਮਿਲਨ ਭਏ ਜਾਮੰ । ਫੂਟਿ ਗਈ ਲਖਿ ਨਜਰਿ ਗੁਲਾਮੰ । ੬

Choupaiee

gualairiya milan koh aie. Ram Singh bhi sung sidhaie.
chaturath aan milan bhaie jamung. phoot gaiee lakh najar gulamung. (6)

ਦੋਹਰਾ

ਜੈਸੇ ਰਵਿ ਕੇ ਤੇਜ ਤੇ ਰੇਤ ਅਧਿਕ ਤਪਤਾਇ ।
ਰਵਿ ਬਲ ਛੁਦ੍ ਨ ਜਾਨਈ, ਆਪਨ ਹੀ ਗਰਬਾਇ । ੭

Dohra

jaisai rav kai tej te rait adhik taptaie.
rav bal chhudar na janiee apan hi garbaie. (7)

ਚੌਪਈ ।

ਤੈਸੇ ਹੀ ਫੂਲ ਗੁਲਾਮ ਜਾਤਿ ਭਯੋ । ਤਿਨੈ ਨ ਦ੍ਰਿਸਟ ਤਰੇ ਆਨਤ ਭਯੋ ।
ਕਹਲੂਰੀਯਾ ਕਟੌਚ ਸੰਗਿ ਲਹਿ । ਜਾਨਾ ਆਨ ਨ ਮੋ ਸਰਿ ਮਹਿ ਮਹਿ । ੮

Choupaiee

taisai hi phool gulam jaat bhiou. tinai na drisat tarai anat bhiou.
kehluriya katoch sung leh. jana aan na mo sar meh meh. (8)

ਤਿਨ ਜੋ ਧਨ ਆਨੋ ਥੋ ਸਾਥਾ । ਤੇ ਦੇ ਰਹੇ ਹੁਸੈਨੀ ਹਾਥਾ ।
ਦੇਤ ਲੇਤ ਆਪਨ ਕੁਰਰਾਨੇ । ਤੇ ਧਨਿ ਲੈ ਨਿਜਿ ਧਾਮ ਸਿਧਾਨੇ । ੯

tin jo dhan aanai tho satha. te dei rehai Husaini hatha.
deit leit aapan kurbanai. te dhan lai nij dham sidhanai. (9)

Couplet

Many days passed in this way as he continued his oppression and tyrauny, when the Gulerias were also forced to join him as per the prevailing situation. (4)

If they had not joined Hussaini for another few days (two days), the enemy would have proceeded towards us. But the Time forced a battle within their own area (as per the existing situation). (5)

Choupaiee

When Guleria came to meet Hussaini, he was accompanied by Ram Singh also. They had a meeting with him in the fourth quarter of the day. (in the evening). On seeing them, this slave (Hussaini) became very 'haughty and he was besides himself due to egoism. (6)

Couplet

Just as sand becomes very hot due to the Sun's rays, this little (mean) thing (sand) does not realise the strength of the Sun and becomes very haughty. (7)

Choupaiee

Similarly the slave Hussaini became very haughty and being mad (blind) with pride, he did not give them any importance. On seeing the Rajas of Kehloor (Bhim Chand) and Katoch (Kirpal Chand) together, he thought that there was none else as powerful as he was. (8)

They were going to hand over the money (Gopal and Ram Singh) which they had brought with them, to him (Hussaini), there was some heated argument between them as a result of which both returned to their own towns. (homes). (9)

ਚੇਰੋ ਤਬੈ ਤੇਜ ਤਨ ਤਯੋ । ਭਲਾ ਬੁਰਾ ਕਛੁ ਲਖਤ ਨ ਭਯੋ ।
ਛੰਦਬੰਦ ਨਹ ਨੈਕ ਬਿਚਾਰਾ । ਜਾਤ ਭਯੋ ਦੇ ਤਬਹਿ ਨਗਾਰਾ । ੧੦
chero tabai tej tan teiou. bhala bura kachh lakhat na bhiou .
chhandbund neh naik bicgara . jaat bhiou dei tabeh nagara. (10)

ਦਾਵ ਘਾਵ ਤਿਨ ਨੈਕੁ ਨ ਕਰਾ । ਸਿੰਘਹਿ ਘੇਰਿ ਸਸਾ ਕਹੁ ਡਰਾ ।
ਪੰਦ੍ਰਹ ਪਹਰਿ ਗਿਰਦ ਤਿਹ ਕੀਯੋ । ਖਾਨ ਪਾਨ ਤਿਨ ਜਾਨ ਨ ਦੀਯੋ । ੧੧
daav ghaav tin naik na kara . singheh gheir sasa koh dara .
pandreh pehr gird the kiou . khan paan tin jaan na diou . (11)

ਖਾਨ ਪਾਨ ਬਿਨੁ ਸੂਰ ਰਿਸਾਏ । ਸਾਮ ਕਰਨ ਹਿਤ ਦੂਤ ਪਠਾਏ ।
ਦਾਸ ਨਿਰਖਿ ਸੰਗ ਸੈਨ ਪਠਾਨੀ । ਫੂਲਿ ਗਯੋ ਤਿਨ ਕੀ ਨਹੀ ਮਾਨੀ । ੧੨
khan paan bin soor risaie . saam karan hit doot pathaie .
daas nirakh sung sain pathani . phool geyo tin ki nahi maani . (12)

ਦਸ ਸਹੰਸ੍ਰ ਅਬ ਹੀ ਕੈ ਦੈਹੁ । ਨਾਤਰ ਮੀਚ ਮੁੰਡ ਪਰ ਲੈਹੁ ।
ਸਿੰਘ ਸੰਗਤੀਯਾ ਤਹ" ਪਠਾਏ। ਗੋਪਾਲੇ ਸੁ ਧਰਮੁ ਦੇ ਲਯਾਏ । ੧੩
das sahansar ab hi kai dai ho . Natar Meech mund par lehoo.
sing sangtiya taha pathaie . gopalai so dharam dai leiyaie . (13)

ਤਿਨਕੇ ਸੰਗਿ ਨ ਉਨਕੀ ਬਨੀ । ਤਬ ਕ੍ਰਿਪਾਲ ਚਿਤ ਮੋ ਇਹ ਗਨੀ
ਐਸੀ ਘਾਤਿ ਫਿਰਿ ਹਾਥ ਨ ਐ ਹੈ । ਸਬਹੂੰ ਫੇਰਿ ਸਮੋ ਛਲਿ ਜੈ ਹੈ । ੧੪
tin kai sung na un ki bani . tab kirpal chit mo eh gani .
aise ghaat phir haath na ai hai . sabhun pher samai chhal jai Rai . (14)

ਗੋਪਾਲੇ ਸੁ ਅਬੈ ਗਹਿ ਲੀਜੈ । ਕੈਦ ਕੀਜੀਐ ਕੈ ਬਧ ਕੀਜੈ ।
ਤਨਿਕ ਭਨਕ ਜਬ ਤਿਨ ਸੁਨਿ ਪਾਈ। ਨਿਜ ਦਲ ਜਾਤ ਭਯੋ ਭਟ ਰਾਈ । ੧੫
Gopalai so abai geh leejai. kaid kijiai ko badh keejai.
tanik bhanak jab tin sunn paiee. nij dal jaat bhiou bhat raiee. (15)

ਮਧੁਭਾਰ ਛੰਦ ।

ਜਬ ਗਯੋ ਗੁਪਾਲ । ਕੁੱਪਿਓ ਕ੍ਰਿਪਾਲ। ਹਿੰਮਤ ਹੁਸੈਨ। ਜੰਮੇ ਲੁਝੈਨ । ੧੬

Madhubar Chhand

jab geyo gopal. kupiou kripal.
himat hussain. jumai lujhain. (16)

ਕਰਿ ਕੈ ਗੁਮਾਨ । ਜੁੰਮ ਜੁਆਨ। ਬੱਜੇ ਤਬੱਲ। ਦੁੰਦਭ ਦਵੱਲ । ੧੭
kar kai guman. jumai juan .
bajai tabal. dundabh dabal. (17)

Thus the Slave Hussaini because red with anger and without caring for his own good or harm (good bargain) he did not consider any political move worthwhile and attacked Gopal in a flash with a drum-beat. (10)

He did not use any strategy, tactics and tried to frighten Gopal just as a jackal would surround a lion in order to frighten him. He continued to encircle him for about half a day without allowing any (food) eatables to be supplied to them. (11)

Without the supply of food, the warriors got enraged. They sent an envoy (messenger) for signing an accord, but the slave (Hussaini) reviewing his troops of Pathans was egoistic (haughty) and did not agree to any proposals put up by them. (12)

Hussaini clarified further that if they paid him Rs. 10,000/- (Ten Thousand) then only they could escape death, else it was sure. Hearing this Raja Gopal returned home and became rebillious. So Bhim Chand sent Sangtia Singh to approach him, who brought back Gopal alongwith him by quoting a religious combination as a witness. (on grounds of religion). (13)

But Gopal could not reconcile himself with Bhim Chand and thought to himself (in his mind) that this was the only chance, which would not repeat (to take revenge). The Time cycle could always deceive one. (Could offer a chance). (14)

They decided either to hold Gopal back, or keep him in Custody or Kill him. When Gopal heard of their trick (rumour) the warrior went back to his troops. (15)

Madhubhar Chhand

When Gopal Chand had gone back, Kirpal was very furious. He took up courage and prepared for a battle against Hussaini and started advancing. (16)

With great pride the warriors moved forward while the drums were beating and battle drums were sounded loudly. (17)

ਬੱਜੇ ਨਿਸਾਣ । ਨੱਚੇ ਕਿਕਾਣ । ਬਾਹੈ ਤੜਾਕ । ਉਠੈ ਕੜਾਕ । ੧੮
bajai nisan. achai kikaan.
bahai tatak. uthai karrak. (18)

ਬੱਜੇ ਨਿਸੰਗ । ਗੱਜੇ ਨਿਹੰਗ । ਛੁੱਟੈ ਕ੍ਰਿਪਾਨ । ਲਿੱਟੇ ਜੁਆਨ । ੧੯
bajai nisung. gajai nihung.
chhutai kirpan. litai juan. (19)

ਤੁੱਪਕ ਤੜਾਕ । ਕੈਬਰ ਕੜਾਕ । ਸੈਹਬੀ ਸੜਾਕ । ਛੋਹੀ ਛੜਾਕ । ੨੦
tupak tarrak. kaibar karrak.
saihbai sarrak. chhohi chhatak. (20)

ਗੱਜੇ ਸੁਬੀਰ । ਬੱਜੇ ਗਹੀਰ । ਬਿਚਰੇ ਨਿਹੰਗ । ਜੈਸੇ ਪਲੰਗ । ੨੧
gajai so beir. bajai gaheer.
bichrai nihung.. jaisai palung. (21)

ਹੁੱਕੇ ਕਿਕਾਣ । ਧੁੱਕੇ ਨਿਸਾਣ । ਬਾਹੈ ਤੜਾਕ । ਝੱਲੈ ਝੜਾਕ । ੨੨
hukai kikan. dhukai nisan.
bahai tarrak. jhalai jharrak. (22)

ਜੁੱਝੇ ਨਿਹੰਗ । ਲਿੱਟੇ ਮਲੰਗ । ਖੁੱਲੈ ਕਿਸਾਰ । ਜਨੁ ਜਟਾ ਧਾਰ । ੨੩
jujhai nihung. litai malung .
khulai kisar. jan jata dhaar. (23)

ਸਜੇ ਰਜਿੰਦ੍ ।ਗੱਜੇ ਗਜਿੰਦ੍ ।ਉੱਤਰੇ ਖਾਨ । ਲੈ ਲੈ ਕਮਾਨ । ੨੪
sajai rajinder. gajai gajindera.
utrai khan. lai lai kaman. (24)

ਤ੍ਰਿਭੰਗੀ ਛੰਦ ।

ਕੁਪਿਯੋ ਕ੍ਰਿਪਾਲੰ, ਸੱਜਿ ਮਰਾਲੰ, ਬ"ਹ ਬਿਸਾਲੰ, ਧਰਿ ਢਾਲੰ ।
ਧਾਏ ਸਭ ਸੂਰੰ, ਰੂਪ ਕਰੂਰੰ, ਨਚਕਤ ਨੂਰੰ, ਮੁਖਿ ਲਾਲੰ ।
ਲੈ ਲੈ ਸੁ ਕ੍ਰਿਪਾਨੰ, ਬਾਣੰ ਕਮਾਣੰ ਸੱਜੇ ਜੁਆਨੰ, ਤਨ ਤਤੰ ।
ਰਣਿ ਰੰਗ ਕਲੋਲੰ, ਮਾਰ ਹੀ ਬੋਲੰ, ਜਨੁ ਗਜ ਡੋਲੰ ਬਨਿਮੱਤੰ । ੨੫

Tribhangi Chhand

kupiou pirpaing saj maralung. bah bisal dhar dhalung.
dharai sabh soorang roop karoorung. nachkat nurang mukh lalung.
lai lai so kirpanung baan kmanung. sajai juanung tan tatung.
runn rung kalolung maar hi bolai. jan gaj dolung baan tatung. (25)

The drums were sounded making, noise and the horses started dancing around. Taking aims, the arrows were being shot, producing a din or a (song of) cracking sound. (18)

The warriors were sounding large keltle drum without any fear, while the great (careless) warriors were roaring loudly. The swords were seen clashing while the warriors would be killed. (lie dead on the ground). (19)

The guns were fired with a loud sound and the arrows were shot with a cracking sound. The bayonets were clashing with a hissing sound while the javelins were producing another whistling noise. (20)

The warriors were shouting loudly, while the beating of large drums produce a noisy scene. This careless warriors were roaming around in the battle field as if a wolf is moving in the jungle. (21)

The horses were neighing, while the drum beats are producing a diw, On one side the warriors are wielding their weapons with a loud cracking sound, while the warriors of the opposite side are facing there attacks with their shields. (saving themselves). (22)

Having fought in the battle, the great warriors who have laid down their lives are lying naked (on the ground). Their hair are loosely spread over as if they were like the ascetics with matted hair. (23)

The great Rajas are dressed with armour beautifully while grand huge elephants are producing roaring sounds, and the Khans are alighting from them (elephants) alongwith their bows. (24)

Tribhangi Chhand

The enraged Kirpal Chand got his horse bedecked and with strong arms he took hold of his shield. All the warriors advanced forward to attack (the enemy) and they were looking horrible, with their faces red with rage and shining radiantly. With their swords in hands, bows and arrows decorated on the body, all these warriors move sportingly on the battle field yelling only "Kill them, Kill them," as if drunken elephants were swaying around in the jungle. (25)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਤਬੈ ਕੋਪੀਯੰ ਕ"ਗੜੇਸੰ ਕਟੋਚੰ । ਮੁਖੰ ਰਕਤ ਨੈਨੰ ਤਹੇ ਸਰਬ ਸੋਚੰ ।
ਉਤੈ ਉਠੀਯੰ ਖਾਨ ਖੇਤੰ ਖਤੰਗੰ । ਮਨੋ ਬਿਹਚਰੈ ਨਾਸ ਹੇਤੰ ਪਲੰਗੰ । ੨੬

Bhujang Prayat Chhand

tabai kopieung kangtesung katochung.
mukhung rakat nainung tajai sarab sochung.
utai uthiang khan khetung khatungung.
mano behcharai mass haitung palungung. (26)

ਬਜੀ ਭੇਰ ਭੁੰਕਾਰ ਤੀਰੰ ਤੜੱਕੇ । ਮਿਲੇ ਹੱਥੀ ਬੰਬੰ ਕ੍ਰਿਪਾਣ ਕੜੱਖੇ ।
ਬਜੇ ਜੰਗ ਨੀਸਾਣ ਕੱਥੇ ਕਥੀਰੰ । ਫਿਰੈ ਰੁੰਡ-ਮੁੰਡੰ ਤਨੰ ਤਛ ਤੀਰੰ । ੨੭

baji bher bhunkar teerung tarrukai. milai hath bambung kirpanung karrkai.
bajai jung nisaan kathai kathirung. phirai rund-mund tanung tachh teerung. (27)

ਊਠੈ ਟੋਕ ਟੂਕੰ, ਗੁਰਜੈ ਪ੍ਰਹਾਰੇ । ਰੁਲੇ ਲੁੱਥ ਜੁੱਥੰ ਗਿਰੇ ਬੀਰ ਮਾਰੇ ।
ਪਰੈ ਕਤੀਯੰ ਘਾਤ ਨਿਰਘਾਤ ਬੀਰੰ ।ਫਿਰੈ ਰੁੰਡ-ਮੁੰਡ ਤਨੰ ਤੱਛ ਤੀਰੰ । ੨੮

uthai toke tukang gurjai parharung. rulai luth juthung girai beer marai.
parai katieung ghaat nirghat beerung. phirai rund- mund tanung tachh teerung. (28)

ਬਹੀ ਬਾਹੁ ਆਘਾਤ ਨਿਰਘਾਤ ਬਾਣੰ । ਉਠੇ ਨੱਦ ਨਾਦੰ ਕੜੱਕੇ ਕ੍ਰਿਪਾਣੰ ।
ਛਕੇ ਛੋਭ ਛਤ੍ਰ ਤਹੇ ਬਾਣ ਰਾਜੀ । ਬਹੇ ਜਾਹਿ ਖਾਲੀ ਫਿਰੈ ਛੁਛ ਤਾਜੀ । ੨੯

bahi baho aaghat nirghat baanung. uthai nad nadung karrai kirpanung.
chhakai chhobh chhattar tajai baan raji. bahai jahai khali phirai chhuchh taji. (29)

ਜੁਟੇ ਆਪ ਮੈ ਬੀਰ ਬੀਰੰ ਜੁਝਾਰੇ । ਮਨੋ ਗੱਜ ਜੁੱਟੇ ਦੰਤਾਰੇ ਦੰਤਾਰੇ ।
ਕਿਧੋ ਸਿੰਘ ਸੋ ਸਾਰਦੂਲੰ ਅਰੁੱਝੇ। ਤਿਸੀ ਭ"ਤਿ ਕਿਰਪਾਲ ਗੋਪਾਲ ਜੁੱਝੇ । ੩੦

jutai aap mei n beer beerung jujharung. mano gaj jutai dantarai dantarai.
kidho singh so sar dulang arujhai. tisi bhant kirpal gopal jujhai. (30)

ਹਰੀ ਸਿੰਘ ਧਾਯੋ ਤਹ" ਏਕ ਬੀਰੰ । ਸਹੇ ਦੇਹ ਆਪੰ ਭਲੀ ਭ'ਤਿ ਤੀਰੰ ।
ਮਹ" ਕੋਪ ਕੈ ਬੀਰ ਬਿੰਦ੍ਰੰ ਸੰਘਾਰੈ । ਬਡੋ ਜੁੱਧ ਕੈ ਦੇਵ ਲੋਕੰ ਪਧਾਰੇ । ੩੧

Hari Singh dhaiou taha ek beerung. sahai deh aapang bhali bhant teerung.
maha kope kai beer bridung sangharai. bado judh kai dev lokung padharai. (31)

ਹਠਿਯੋ ਹਿੰਮਤੰ ਕਿੰਮਤੰ ਲੈ ਕ੍ਰਿਪਾਨੰ । ਲਏ ਗੁਰਜ ਚੱਲੰ ਸੁ ਜੱਲਾਲ ਖਾਨੰ ।
ਹਠੇ ਸੂਰਮਾ ਮੱਤ ਜੋਧਾ ਜੁਝਾਰੰ । ਪਰੀ ਕੁੱਟ ਕੂਟੰ ਉਠੀ ਸਸਤ੍ਰ ਝਾਰੰ । ੩੨

hathiou himatung kimatung lai kirpanung. laie guraj chalung so jalal khanung.
hathai soorma mat jodha jujharung. pari kut kutung uthi sastar jharung. (32)

Bhujang Prayat Chhand

Then Raja of Kangra, Kirpal Chand Katoch became furious, his eyes and face reddened with rage, and looked completely care free. On the other side the Pathans comrads of Hussaini, are arrayed in the battle-field, with arrows held in hand as if leopards were moving around for a kill. (for their prey). (26)

The reveilies are sounded (kettle drums) loudly and the arrows are shot with a shrieking noise and many warriors are locked in scuffles while swords are being wielded and striking (against each other). At places drums are being beaten in the battle-field, while at some places bands are singing songs of war. At some places headless bodies are lying or heads are littered around or at places one could see bodies (dead) pierced with arrows (lying on the ground). (27)

At places one could hear the sound of maces striking the helmets while at other places, the corpses are seen lying on the ground in heaps or the dead bodies of warriors are littered around. At places, the wounded soldiers with swords cutting across their bodies are seen lying down, or heads and bodies pierced with arrows are seen lying down. (28)

The arrows are being shot around with swinging arms continuously. The sound of Swords striking against each other (making a typical sound) is heard while at places the enraged warriors are shooting arrows in rows., Wherever the arrows strike the soldiers, you could see horses without their riders, moving around. (as the riders have fallen). (29)

At some places warriors are locked in fighting, as if elephants with their long tuskars are locked in fights. Kirpal Chand and Gopal Chand are engaged in fighting against each other just as two lions are fighting (clashing) each other. (30)

At that time, Hari Singh, warrior of the Hussaini group, made an (attack) on slaught against the enemy and bore the brunt of the piercing arrows on his body and fighting valiantly he killed many enemy ranks in his rage, but finally fell down dead fighting. (proceeded to heavens). (31)

From the side of hill Rajas, Himmat Singh and Kimat Singh, two great warriors with swords advanced forward, and from the (other side) Hussaini troops, Jalal Khan came forward with a mace. So from both sides warriors enraged with pride fought ferociously against each other. One could see flashes of light produced by the striking swords of both sides or other weapons being used. (32)

ਰਸਾਵਲ ਛੰਦ

ਜਸੰਵਾਲ ਧਾਏ ਤੁਰੰਗੀ ਨਚਾਏ । ਲਯੋ ਘੇਰਿ ਹੁਸੈਨੀ । ਹਨਯੋ ਸਾ'ਗ ਪੈਨੀ । ੩੩

Rasaval Chhand

jasungval dhaie. turangung nachaie.
laieyou gher husaini. haneou sang paini. (33)

ਤਿੰਨੁ ਬਾਣ ਬਾਹੇ। ਬਡੇ ਸੈਨ ਗਾਹੇ ।
ਜਿਸੈ ਅੰਗਿ ਲਾਗਯੋ। ਤਿਸੈ ਪ੍ਰਾਣ ਤਯਾਗਯੋ । ੩੪
tinu baan bahai. badai sain gahai.
jisai ang lagiou. tisai praan tiagiou. (34)

ਜਬੈ ਘਾਵ ਲਾਗਯੋ । ਤਬੈ ਕੋਪ ਜਾਗਯੋ ।
ਸੰਭਾਰੀ ਕਮਾਣੰ । ਹਣੇ ਬੀਰ ਬਾਣੰ । ੩੫
jabai ghaav lagiou. tabai kope jagiou.
sambhari kamanung hanai beer banung. (35)

ਚਹੂੰ ਓਰ ਢੂਕੇ । ਮੁਖੰ ਮਾਰ ਕੂਕੇ ।
ਨਿ੍ਭੈ ਸਸਤ੍ ਬਾਹੈ' । ਦੋਊ ਜੀਤ ਚਾਹੈ । ੩੬
chahun aur dhukai. mukhang maar kukai.
nirbhai sastar bahai.douoo jeet chahai. (36)

ਰਿਸੇ ਖਾਨ ਜਾਦੇ । ਮਹਾ' ਮੱਦ ਮਾਦੇ ।
ਮਹਾ" ਬਾਣ ਬਰਖੇ । ਸਭੈ ਸੂਰ ਹਰਖੇ । ੩੭
Risai khan jadai. maha mud madai.
maha baan barkhai.sabhai soor harkhai. (37)

ਕਰੈ ਬਾਣ ਅਰਚਾ । ਧਨੁਰ ਬੇਦ ਚਰਚਾ ।
ਸੁ ਸਾ"ਗੰ ਸਲਾਮੰ । ਕਰੈ ਤਉਨ ਠਾਮੰ । ੩੮
karai baan archa. dhanur beid charcha.
so sangung samalung. karai tauan thamung. (38)

ਬਲੀਬੀਰ ਰੁੱਝੇ । ਸਮੁਹ ਸਸਤ੍ ਜੁੱਝੇ ।
ਲਗੈ ਬੀਰ ਧੱਕੈ । ਕ੍ਰਿਪਾਣੰ ਝਨੱਕੇ । ੩੯
bali beer rujhai. samuh saṣtar jujhai.
lagai beer dhakai. kirpanung jhanakai. (39)

ਕੜੱਕੈ ਕਮਾਣੰ । ਝਣੱਕੈ ਕ੍ਰਿਪਾਣੰ ।
ਕੜੱਕਾਰ ਛੁੱਟੈ । ਝਣੰਕਾਰ ਉੱਠੈ । ੪੦
karkai kamanung. jhannkai kirpanung.
karrkar chhutai. jhankar uthai. (40)

Then (Kesri Chand Raja of) Jaswal advanced forward by making his horse jump around and surrounded Hussaini, and attacked him with a sharp spear. (33)

Hussaini in reply, shot many arrows and killed or wounded many of the enemy troops. Whosoever was struck with his arrows on his body, would fall dead on the ground. (34)

Whosoever gets wounded, would get enraged with anger, and in protest he would prop up his bow and would kill the enemy warriors with his arrows in great numbers.(35)

The warriors from both sides are advancing forward shouting ("Kill them") in vengeance. They are using their weapons fearlessly and both sides are keen to gain a victory. (36)

The Pathan soldiers got infuriated and were very proud due to their egoism. Then the arrows were shot (from both sides) in a barrage (stream) and all the warriors were elated. (37)

The scene was rather beautiful and it appeared as if the arrows were spraying the scented articles around (spreading aroma all around). The sound of shooting arrows was such as if the Dhanur Veda was being read out or some play of the study of Vedas was being ewacted. (38)

All the brave soldiers were busy in that act, and all were fighting with various weapons. The patient (enduring) warriors were being pushed around, while the swords were clashing loudly. (39)

The bows were cracking aloud and the swords were producing tinkling noise. The arrows were being Shot producing a hissing sound and on all sides a song of jungle was being heard. (40)

ਹਠੀ ਸਸਤ੍ਰ ਝਾਰੈ । ਨ ਸੰਕਾ ਬਿਚਾਰੈ ।
ਕਰੈ ਤੀਰ ਮਾਰੰ । ਫਿਰੈ ਲੋਹ ਧਾਰੰ । ੪੧
hathi sastar jharai. na sanka bicharai.
karai teer marung. phirai loh dharung. (41)

ਨਦੀ ਸ੍ਰੋਣ ਪੂਰੰ । ਫਿਰੈ ਗੈਨਿ ਹੂਰੰ । ਉਭੈ ਖੇਤ ਪਾਲੰ । ਬਕੈ ਬਿਕਰਾਲੰ । ੪੨
nadi saronn poorai. phirai gainn hurung.
ubhai khrt paalung. bajkai bikralung. (42)

ਪਾਧੜੀ ਛੰਦ
ਤਹ ਹੜ ਹੜਾਏ ਹੱਸੇ ਮਸਾਣ । ਲਿੱਟੇ ਗਜਿੰਦ੍ ਛੁੱਟੇ ਕਿਕਾਰਣ ।
ਜੁੱਟੇ ਸੁ ਬੀਰ ਤਹ ਕੜਕ ਜੰਗ । ਛੁੱਟੀ ਕ੍ਰਿਪਾਣ ਬੁੱਠੇ ਕਤੰਗ । ੪੩
Padhrri Chhand
the harr harraie hasai masaan.
litai gajinder chhutai kikaraan.
jutai so beer the karrak jung.
chhuti kirpan jhoothai khatung. (43)

ਡਾਕਨ ਡਹੱਕਿ ਚਾਵਡ ਚਿਕਾਰ । ਕਾਕੰ ਕਹੱਕਿ ਬੱਜੈ ਦੁਧਾਰ ।
ਖੋਲੰ ਖੜੰਕਿ ਤੁਪਕਿ ਤੜਾਕਿ । ਸੈਥੰ ਸੜੱਕ ਧੱਕੰ ਧਹਾਕਿ । ੪੪
dakan dehke chavad chikar.
kakung kehkai baajai dudhar.
khelung kharrak tupak tarrake.
saithung sarak dhakung dhahake. (44)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
ਤਹਾ ਆਪ ਕੀਨੋ, ਹੁਸੈਨੀ ਉਤਾਰੰ । ਸਭੋ ਹਾਥ ਬਾਣੰ ਕਮਾਣੰ ਸੰਭਾਰੰ ।
ਰੁਪੈ ਖਾਨ ਖੂਨੀ, ਕਰੈ ਲਾਗ ਜੁੱਧੰ । ਮੁੱਖੰ ਰਕਤ ਨੈਣੰ, ਭਰੈ ਸੂਰ ਕ੍ਰੋਧੰ । ੪੫
Bhujang Prayat Chhand
taha aap keeno. Hussaini utarung.
sabho hath baanung kamanung sambharung.
rupai khan khuni karai laag judhung.
mukhung rakat nainung bhare soor karodhung. (45)

ਜਗਿਯੋ ਜੰਗ ਜਾਲਮ, ਸੁ ਜੋਧੰ ਜੁਝਾਰੰ । ਬਹੈ ਬਾਣ ਬ"ਕੈ, ਬਰਛੀ ਦੁਧਾਰੰ ।
ਨਿਲੈ ਬੀਰ ਬੀਰੰ ਮਹ" ਧੀਰ ਬੰਕੈ । ਧਕਾ ਧੱਕਿ ਸੈਥੰ, ਕ੍ਰਿਪਾਣੰ ਝਨੱਕੈ । ੪੬
jagiou jung jalam so judhung jujharung.
bahai baan bankai barchhi dudharung.
nilai beer beerung maha dheer bunkai.
dhaka dhak saithung kirpanung jhanung kai. (46)

The stubborn warriors were wielding their weapons (arms), without having any hesitation (dqubt) in the mind. So many arrows were being shot, as if it was raining iron and steell all over. (41)

The rivnlet was full of blood whole fairies were moving in the sky. The chief Warriors from both sides were producing horrible sounds. (42)

Padhri Chhand

The graveyard was laughing heartily seeing this scene (of battle field). At places elephants were lying dead while the horses were running (loose) wildly (without any riders). The warriors really engaged in fierce fighting. Somewhere swords were being used while elsewhere the arrows were being sprayed around. (43)

Some where hobgoblins (female villains) were shrieking and elsewhere chavandis were making loud noises, at place the crows were crowing carelessly and somewhere the double edged swords were striking (against each other) At Some places the helmets were knocking around while at places guns were firing shots loudly. At places sabres were sliding while elsewhere soldiers were being pushed around like a crowd. (44)

Bhujang Prayat Chhand

Then Hussaini himself entered the battle field for taking part in person. All his companies were supporting bows and arrows in their hands. All the Pathans got ready to fight, as the faces and eyes of all these warriors were red with rage. (45)

The relentless and ferocious warriors had awakened to the requirements of the battle in their hearts. Beautiful sharp arrows, spears and double edged swords were being used. Great warriors were engaged in the battle against very balanced and smart warriors (from the enemy ranks) and were locked in battle. At places warriors with sabres were engaged in battle (crowded) while elsewhere the clashing of swords could be heard. (46)

ਭਏ ਢੋਲ ਢੰਕਾਰ, ਨੰਦੰ ਨਫੀਰੰ । ਉਠੈ ਬਾਹੁ ਆਘਾਤ ਗੁਜੇ ਸੁਬੀਰੰ ।
ਨਵੰ ਨੱਦ ਨੀਸਾਨ, ਬੱਜੇ ਅਪਾਰੰ । ਰੁਲੇ ਤੱਛ ਮੁੱਛੰ ਉਠੀ ਸਸਤ੍ ਝਾਰੰ । ੪੭
bhaie dhol dhankar nadung nafeerung.
uthai bahou agaat gajai so beerung.
navang nad nisan bajai aparung.
rulai tachh muchhung uthi sastar jharung. (47)

ਟਕਾਟੁਕ ਟੋਪੰ, ਢਕਾ ਢੁਕ ਢਾਲੰ । ਮਹਾ"ਬੀਰ ਬਾਨੈਤ ਬੱਕੈ ਬਿਕਰਾਲੰ ।
ਨਚੇ ਬੀਰ , ਬੇਤਾਲਯੰ ਭੂਤ ਪ੍ਰੇਤੰ । ਨਚੀ ਡਾਕਿਣੀ , ਜੋਗਿਨੀ ਉਰਧ ਹੇਤੰ । ੪੮
taka tuk topung dhaka dhunk dhalung.
maha beer banait bhakai bikralung.
nachai beer bailalung bhoot pretung.
nachi dakini jogini urdh hetung. (48)

ਛੁਟੀ ਜੋਗਤਾਰੀ, ਮਹਾ"ਰੁਦ੍ ਜਾਗੇ । ਡਗਿਯੋ ਧਿਆਨ ਬ੍ਰਹਮੰ ਸਭੇ ਸਿੱਧ ਭਾਗੇ ।
ਹਸੇ ਕਿੰਨਰੰ ਜੱਛ ਬਿਦਿਆਧਰੇਯੰ । ਨਚੀ ਅੱਛਰਾ ਪੱਛਰਾ, ਚਾਰਣੇਯੰ । ੪੯
chhuti jogtari maha rudar jagai.
dageou dhian brahamung sabhai sidh bhagai.
hassai kinakung jachh bidia dhareung.
nachi achhra pachhra charanung yung. (49)

ਪਰਿਯੋ ਘੋਰ ਜੁੱਧੰ , ਸੁ ਸੈਨਾ ਪਰਾਨੀ। ਤਹਾ" ਖ" ਹੁਸੈਨੀ ਮੰਡਿਓ ਬੀਰ ਬਾਨੀ ।
ਉਤੈ ਬੀਰ ਧਾਏ ਸੁ ਬੀਰੰ ਜਸਾ੍ਰੰ । ਸਬੈ ਬਿਉ'ਤ ਡਾਰੇ, ਬਗਾ ਸੇ ਅਸਾ੍ਰੰ । ੫੦
pariou ghor judhang so saina prani.
taha khan hussaini mandiou beer bani.
utai beer dhaie so beerungwarung.
sabhai beount dharai bagha se aswarung. (50)

ਤਹਾ ਖ" ਹੁਸੈਨੀ , ਰਹਿਯੋ ਏਕ ਠਾਢੰ । ਮਨੋ ਜੁੱਧ ਖੰਭੰ ਰਣੰਭੂਮ ਗਾਡੰ ।
ਜਿਸੈ ਕੋਪ ਕੈ ਕੈ, ਹਠੀ ਬਾਣਿ ਮਾਰਿਯੋ। ਤਿਸੈ ਛੇਦ ਕੈ ਪੈਲ ਪਾਰੇ ਪਧਾਰਿਯੋ। ੫੧
taha khan Hussaini rahiou ek thadung.
mano judh khambhung runnung bhoom gadung.
jisai kop kai kai hathi baan mariou.
tisai chhed kai pail parai padhariou. (51)

At some places the drum beats and trumpets were being heard. At some place the striking of arms with (weapons) arms raised was heard whereas elsewhere the warriors were shouting loudly (roaring). Many peculiar sounds could be heard from the drum beating. Many warriors wounded or smitten (inpieces) were rolling on the ground while flashes of lighting could be seen with the stricking of weapons against each other. (47)

One could hear the sounds of helmets or the loud noises produced by the shields (against stricking Swords) Great brave warriors and smart looking archers are looking ferocious on the battle field, while strong evil-Spirits and ghosts are seen dancing around. The Sky-borne female evil spirits and devotees are dancing around. (48)

Due to the great and ferocious battle, the Great Stormy Shiva has been awakened from his contemplative posture and shaken from silence while the god Brahma has been suddenly shaken from his meditation while all the ascetics have fled from their positions. Kinar, Yakash and Vidya dhar like gods are laughing , while the beautiful earthly fairies or celestial beauties and wives of bards are all dancing around. (49)

The army (troops) was in panic and about to flee due to the horrible battle when Hussaini himself fought in the battle and shouted loudly some war cries and roared while from the opposite side the brave Jasowaris made an assault (attack) and thrashed all the riders (troops) like (washing) clothes and killed them. (50)

There Hussaini Khan was seen alone standing like a rock, just like a pillar of strength in the battle field. Thus the stublrorn warrior got engaged and would shoot his arrows and whosoever was struck by the piercing arrows, the arrows would pass by him to the other side scraping past hum. (51)

ਸਹੇ ਬਾਣ ਸੂਰੰ. ਸਭੈ ਆਣ ਚੁਕੈ । ਚਹੁੰ ਓਰ ਤੈ ਮਾਰ ਹੀ ਮਾਰ ਕੁਕੈ ।
ਭਲੀ ਭਾ'ਤਿ ਸੋ ਅਸਤ੍ ਅਉ ਸਸਤ੍ ਝਾਰੇ । ਗਿਰੇ ਭਿਸਤ ਕੋ , ਖਾ' ਹੁਸੈਨੀ ਸਿਧਾਰੇ । ੫੨
sahai baan soorung sabhai aan dhukai. chahun aur tai maar hi maar kukai.
bhali bhant so astar aou sastar jharai. girai bhisat ko khan hussaini sidharai. (52)

ਦੋਹਰਾ

ਜਬੈ ਹੁਸੈਨੀ ਜੁਝਿੱਯੋ, ਭਯੋ ਸੂਰਮਨ ਰੋਸੁ ।
ਭਾਜਿ ਚਲੇ ਅਵਰੈ ਸਬੈ , ਉਠਿਯੋ ਕਟੋਚਨ ਜੋਸ਼ । ੫੩

Dohra

jabai hussaini jujhiou bhiou soorman ross.
bhaaj chalai avrai sabai uthiou katochan josh. (53)

ਚੌਪਈ

ਕੋਪਿ ਕਟੋਚਿ ਸਬੈ ਮਿਲਿ ਧਾਏ । ਹਿੰਮਤਿ ਕਿੰਮਤਿ ਸਹਿਤ ਰਿਸਾਏ ।
ਹਰੀ ਸਿੰਘ ਤਬ ਕੀਯਾ ਉਠਾਨਾ । ਚੁਨਿ ਚੁਨਿ ਹਨੈ ਪਖਰੀਯਾ ਜੁਆਨਾ । ੫੪

Choupaiee

kope katoch sabhai mil dhaie. himat kimat sehat risaie.
Hari Singh tab kiya uthana. chun chun hanai pakhriya juana. (54)

ਨਰਾਜ ਛੰਦ

ਤਬੈ ਕਟੋਚ ਕੋਪੀਯੰ । ਸੰਭਾਰ ਪ'ਾਵ ਰੋਪੀਯੰ ।
ਸਰੱਕ ਸਸਤ੍ ਝਾਰ ਹੀ । ਸੁਮਾਰਿ ਮਾਰਿ ਉਚਾਰ ਹੀ । ੫੫

Naraj Chhand

tabai katoch kopiung. sambhar paav ropieung.
sarak sastar jhar hi. so maar maar uchar hi. (55)

ਚੰਦੇਲ ਚੌਪੀਯੰ ਤਬੈ । ਰਿਸਾਤ ਧਾਤ ਭੇ ਸਬੈ ।
ਜਿਤੈ ਗਏ ਸੁ ਮਾਰੀਯੰ । ਬਚੇ ਤਿਤੇ ਸਿਧਾਰੀਯੰ । ੫੬
chandel chopiung tabai. risat dhaat bhai sabai.
jitai gaie so marieung. bache titai sidharieung. (56)

ਦੋਹਰਾ

ਸਾਤ ਸਵਾਰਨ ਕੇ ਸਹਿਤ, ਜੁੱਝੇ ਸੰਗਤ ਰਾਇ ।
ਦਰਸੋ ਸੁਨ ਜੁੱਝ ਤਿਨੈ , ਬਹੁਰਿ ਜੁੱਝਤ ਭਯੋਆਇ । ੫੭

Dohra

saat savaran kai sahit joojhai sangat raie.
darsai sunn jujhai tinai bahur jujhat bhiou aieou. (57)

The brave warrior himself bore the brunt of all the arrows on his brunt of all the arrows on his person, then all his supporters came near him and started crying and yelling shouts of "Kill them" Hussainis wielded his weapons and inner coating bravely but in the end Hussaini Khan fell down dead (and was killed) and proceeded to heavens. (52)

Couplet (Dohira)

When the brave (warrior) Hussaini was killed, the Pathans got so much enraged in their mind that Kotoctus got excited to a great deal through all others had fled from the field. (53)

Choupaiee

All the brave Katochis in their rage charged the enemy in great strength. Himmat and Kimat also showed great indignation. Then Hari Singh assaulted the enemy and killed many of their horsemen by snighing them out. (54)

Naraj Chhand

The Katochis get very much wrathful and rearranging themselves they got dug themselves in the battle-field. THey fired their shots by creeping slowly, while sjouting loudly 'kill them' repearedly. (55)

The Chandel Rajputs, who had joined in to give a helping hand to Hussainis also got excited in their wrathful excitement they charged the enemy. All the enemy troops, who tried to oppose them, got killed. Only those few (troops) were saved, who managed to escape from the battle-field. (56)

Couplet

Sangat Rai, alongwith another seven horsemen, were also killed. Our attendent, by the name of Darso, hearing the news of the fighting spirit of these soldiers, also fought well and finally got killed. (57)

ਹਿੰਮਤ ਹੂੰ ਉਤਰਿਯੋ ਤਹ" , ਬੀਰ ਖੇਤਮਝਾਰ ।
ਕੇਤਨ ਕੋ ਤਨ ਘਾਇ ਸਹਿ , ਕੇਤਨਿ ਕੇ ਤਨਿ ਝਾਰਿ । ੫੮
hamat hun utreiou taha beer khet majhar.
ketan ko tan ghaie she ketan ke tan jhaar. (58)

ਬਾਜ ਤਹ" ਜੂਝਤ ਭਯੋ , ਹਿੰਮਤ ਗਯੋ ਪਰਾਇ ।
ਲੋਥ ਕ੍ਰਿਪਾਲਹਿ ਕੀ ਨਮਿਤ ਕੋਪਿ ਪਰੇ ਅਰ ਰਾਇ । ੫੯
baaj taha jujhat-bhiou himat geyo praie.
loth kirpaleh ki namit kope parai ar raie. (59)

ਰਸਾਵਲ ਛੰਦ
ਬਲੀ ਬੈਰ ਰੁੱਝੇ । ਸਮੁਹਿ ਸਾਰ ਜੁੱਝੈ ।
ਕ੍ਰਿਪਾ ਰਾਮ ਗਾਜ਼ੀ ।ਲਰਿਯੋ ਸੈਨ ਭਾਜੀ । ੬੦
Rasaval Chhand
bali bair rujhai. samueh saar jujhai.
kirpa Ram gaji. lariou sain bhaji. (60)

ਮਹ" ਸੈਨ ਗਾਹੈ । ਨ੍ਰਿਭੈ ਸਸਤ੍ਰ ਬਾਹੈ ।
ਘਨਿਯੋ ਕਾਲ ਕੈ ਕੈ । ਚਲੇ ਜਸ ਲੈ ਲੈ ਕੈ । ੬੧
maha sain gaahai. nirbhai sastar bahai.
ghaniou kaal kai kai. chalai jas lai lai kai. (61)

ਬਜੇ ਸੰਖ ਨਾਦੰ । ਸੁਰੰ ਨਿਰਬਿਖਾਦੰ ।
ਬਜੇ ਡੌਰ ਡੱਢੰ । ਹਠੇ ਸਸਤ੍ਰ ਕੱਢੰ । ੬੨
bajai sunkh nadung. surung nirbikhadung.
bajai dhaur dhandung. hathai sastar kadhung. (62)

ਪਰੀ ਪੀਰ ਭ:ਰੀ । ਜੁੱਝੇ ਛਤ੍ਰ ਧਾਰੀ ।
ਮੁਖੰ ਮੁੱਛ ਬੰਕੰ । ਮੰਡੇ ਬੀਰ ਹੰਕੰ । ੬੩
pari peer bhari. jujhai chhatar dhari.
mukhang muchh bunkung. mandai beer hunkung. (63)

ਮੁਖੰ ਮਾਰਿ ਬੋਲੈ । ਰਣੰਭੂਮਿ ਡੋਲੈ ।
ਹਥਿਯਾਰੰ ਸੰਭਾਰੈ । ਉਭੈ ਬਾਜ ਡਾਰੈ । ੬੪
mukhang maar bolai. runnung bhoom dolai.
hathiarung sambharai.ubhai baaj darai. (64)

There, the warrior called Himmat, also rushed to the battle-field and bore the brunt of enemy attacks with many wounds while wounding many of the enemy troops with his striking weapons. (58)

When his horse was killed there, the Himmat also ran away from the field. The enemy Rajas (Bhim Chand etc.) were in great rage to take back the dead body of Kirpal Chand.(59)

Rasaval Chhand

The warriors got themselves engaged in battle again to take their revenge, and were facing the onslaughts of the enemy weapons. The brave warrior, Kirpa Ram, fought so well that the enemy ranks were repulsed. (60)

He went crushing the great (enemy) army while on wielding his sword (weapons) fearlessly and having killed many enemy troops he earned great laurels, but finally faced death and got killed in the battle-field. (61)

The Conchshells and drums beats are producing loud noises. The drums and trumpels are being sounded while the relentless warriors are using their weapons. (62)

There is agreat multitudes (mob) of fighting men, and many renowned (Canopied) Rajas were killed, while the warrios with beautiful nuristacks on the face are roaring loudly. (63)

They are entering the battle field while shouting for a kill ("Kill the enemy") while supporting and arranging their weapons, the warriors from both sides are racing their horses. (64)

ਦੋਹਰਾ

ਰਣ ਜੁੱਟਤ ਕ੍ਰਿਪਾਲ ਕੈ , ਨਾਚਤ ਭਯੋ ਗੁਪਾਲ ।
ਸੈਨ ਸਬੈ ਸਿਦਾਰ ਦੈ । ਭਾਜਤ ਭਈ ਬਿਹਾਲ । ੬੫

Dohra

runn jujhat kirpal kai nachat bhiou Gopal.
sain sabhai sirdar dai bhajat bhaiee bihal. (65)

ਖਾਨ ਹੁਸੈਨ ਕਿਰਪਾਲ ਕੇ , ਹਿੰਮਤ ਰਣਿ ਜੂਝੰਤ ।
ਭਾਜਿ ਚਲੇ ਜੋਧਾ ਸਬੈ , ਜਿਮ ਦੇ ਮੁਕੁਟ ਮਹੰਤ । ੬੬

khan hussain kirpal kai himat runn jujhant.
bhaaj chalai jiodha sabhai jim de mukat mahant. (66)

ਚੌਪਈ

ਇਹ ਬਿਧਿ ਸਤ੍ਰ ਸਬੈ ਚੁਨਿ ਮਾਰੇ । ਗਿਰੇ ਆਪਨੇ ਸੂਰ ਸੰਭਾਰੇ ।
ਤਹ ਘਾਇਲ ਹਿੰਮਤ ਕੱਹ ਲਹਾ । ਰਾਮ ਸਿੰਘ ਗੋਪਾਲ ਸਿਉ' ਕਹਾ । ੬੭

Choupaiee

eh bidh satar sabai chun marai. girai apnai soor sambharai.
the ghail himat keh laha. Ram Singh gopal siun kaha. (67)

ਜਿਨਿ ਹਿੰਮਤ ਅਸ ਕਲਹ ਬਢਾਯੋ । ਘਾਇਲ ਆਜੁ ਹਾਥ ਵਹ ਆਯੋ ।
ਜਬ ਗੁਪਾਲ ਐਸੇ ਸੁਨਿ ਪਾਵਾ । ਮਾਰਿ ਦੀਯੋ ਜੀਆਤ ਨ ਉਠਾਵਾ । ੬੮

jin himat as keleh badhaiou. ghayal aaj haath veh aieou.
jab gopal aisai sunn pava. maar deiou jiat na uthava. (68)

ਜੀਤ ਭਈ ਰਨ ਭਯੋ ਉਝਾਰਾ । ਸ੍ਮਿਤ ਕਰਿ ਸਭ ਘਰੋ' ਸਿਧਾਰਾ ।
ਰਾਖਿ ਲੀਯੋ ਹਮ ਕੋ ਜਗਰਾਈ । ਲੋਹ ਘਟਾ ਅਨ ਤੇ ਬਰਸਾਈ । ੬੯

jeet bhaiee runn bheyo ujara. simrat kar sabh gharo sidhara.
rakh laiou hum ko jagraiee. loh ghata an te barsaiee. (69)

ਇਤਿ ਸ੍ਰੀ ਬਚਿੱਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਹੁਸੈਨੀ ਬਧਹ
ਕ੍ਰਿਪਾਲ ਹਿੰਮਤ ਸੰਗਤੀਆ ਬਧ ਬਰਨਨ ਨਾਮ ਗਿਆਰਮੋ ਧਿਆਇ
ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੧ ਅਫ਼ਜੂੰ । ੪੨੩

it sri bachittar natak granthai Hussaini badha
kirpal himat sangtia badh barnunung
naam giarmai dhiae samaptam
sat subham sat. (11) *afjun.* (423)

Couplet

In the battle-field, with Kirpal Chand's death, Gopal Chand started jumping (dancing) in great joy. Being desperate, the armies of both generals (Sardars) Hussaini and Kirpal Chand fled from the battle field. (65)

With the killing (death) of Hussain Khan, Kirpal Chand and Himmat in the battle-field, all their warriors fled from the battle-field just as people run away after offering a crest to the mahant. (mendicant). (66)

Choupaiee

Thus Gopal Chand killed all his enemies by singing them out, and then arranged to support his own fallen heroes. Seeing the wounded Himmat in the field Ram Singh spoke to Gopal Chand thins. (67)

This Himmat, who created all this enmity with us, has fallen in our hands in this wounded state. On hearing this, Gopal Chand killed Himmat again immediately and did not allow him to risej alive. (68)

The hill Rajas were victories and the battle-field was diffused while all the soldiers went back (home) Raising memories of the war skirmurhes and fights. We were saved by the Lord Almighty as the clouds of weapons (war) burst elsewhere. (69)

Here the eleventh chapter of Bachittar Natak dealing with the killing of Hussaini, Kirpal, Himmat and their associates in completed. All is well so far. (11)(423)

ਚੌਪਈ

ਜੁੱਧ ਭਯੋ ਇਹ ਭਾ"ਤਿ ਅਪਾਰਾ । ਤੁਰਕਨ ਕੋ ਮਾਰਿਯੋ ਸਿਰਦਾਰਾ ।
ਰਿਸ ਤਨ ਖਾਨ ਦਿਲਾਵਰ ਤਏ । ਇਤੈ ਸਊਰ ਪਠਾਵਤ ਭਏ । ੧

Choupaiee

judh bhiou eh bhant apara. turkan ko mariou sirdara.
riss tan khau dilawar bhaie. itai sowar pathavat bhaie. (1)

ਉਤੈ ਪਠਿਓ ਉਨਿ ਸਿੰਘ ਜੁਝਾਰਾ । ਤਿੱਹ ਭਲਾਨ ਤੇ ਖੇਦਿ ਨਿਕਾਰਾ ।
ਇਤ ਗਜ ਸਿੰਘ, ਪੈਮਾ ਦਲ ਜੋਰਾ । ਧਾਇ ਪਰੇ ਤਿਨ ਉਪਰ ਭੋਰਾ । ੨

Utai pathiou un singh jujhara. the bhalan te khed nihara.
it gaj singh pama dal jora. dhaie parai tin voper bhora. (2)

ਊਤੈ ਜੁਝਾਰ ਸਿੰਘ ਭਯੋ ਆਡਾ । ਜਿਮ ਰਨਖੰਭ ਭੂਮਿਰਨਿ ਗਾਡਾ ।
ਗਾਡਾ ਚਲੈ ਨ ਹਾਡਾ ਚਲਿ ਹੈ । ਸਾਮੁਹਿ ਸੇਲ ਸਮਰ ਮੋ ਝਲਿ ਹੈ । ੩

Utai jujhar Singh bhiou aida. Jin runn khamb bhoom runn gada.
gada chalai na-hada chal hai. Samah sail samar mein jhal hai. (3)

ਬਾਟਿ ਚੜੈ ਦਲ ਦੋਊ ਜੁਝਾਰਾ । ਉਤੈ ਚੰਦੇਲ ਇਤੈ ਜਸਵਾਰਾ ।
ਮੰਡਿਯੋ ਬੀਰ ਖੇਤ ਮੋ ਜੁੱਧਾ । ਉਜਿਯੋ ਸਮਰ ਸੂਰਮਨ ਕ੍ਰੁੱਧਾ । ੪

Thaat charrai dal douoo jujhara. Utai bandel utai jaswara.
mandiou beer khat mo judha. Upjion samar soor man karudhai. (4)

ਕੋਪ ਭਰੈ ਦੋਊ ਦਿਸ ਭਟ ਭਾਰੇ । ਇਤੈ ਚੰਦੇਲ ਉਤੈ ਜਸਵਾਰੇ ।
ਢੋਲ ਨਗਾਰੈ ਬਜੇ ਅਪਾਰਾ । ਭੀਮ ਰੂਪ ਭੈਰੋ ਭਭਕਾਰਾ ।(੫)

akop bharai douoo iss bhat bharai. itaii bandel utai jaswarai.
dhol nagarai bajai apara. keen roop bhairo bhabhkara. (5)

ਰਸਾਵਲ ਛੰਦ

ਧੁਨੰ ਢੋਲ ਬੱਜੇ । ਮਹਾ" ਸੂਰ ਗੱਜੇ ।
ਕਰੇ ਸਸਤ੍ਰ ਘਾਵੰ । ਚੜੇ ਚਿਤ ਚਾਵੰ । ੬

Rasaval Chhand

dhunung dhol bajai, Maha soor gajai.
karai sastar ghavang. Charra chit chavang.(6)

ਨਿ੍ਭੈ ਬਾਜ ਡਾਰੈ । ਪਰੱਘੈ ਪ੍ਹਾਰੈ ।
ਕਰੇ ਤੇਗ ਘਾਯੰ । ਚੜੇ ਚਿੱਤ ਸੰਚਾਯੰ । ੭

nirbhai baaj darai. parghai parharai.
karai teg ghaieung. charrai chit Ekaienng.(7)

Choupaiee

Thus the great battle was fought and many Turks and their leaders were done away with. As a result, Dilawar Khan got enraged and sent his troops of horsemen to this side. (to Anandpur). (1)

From the other side they sent Jujhar Singh, who fought at the town of Bhallan and repulsed the imperial troops. Also Gaj Singh and Parma Nand (Pama) got together his men (troops) and attacked them early in the morning. (2)

On the other front Jujhar Singh established himself like a pillar in the battle-field. A fixed flag post can be uprooted but a Rajput of Hada caste cannot be moved away from the battle-front. He bore the brunt of spears from the opposite side. (3)

The warriors from both sides got into different columns and attacked each other. On one side was Raja of Chandel Caste while on the enemy side was Raja Jaswal. So a horrible battle ensued between the warriors of both sides in the battle field and the warriors from both sides were in great rage. (4)

The warriors from both sides were furious with rage, with Chandels on one side and Jaswals on the other. Lot of drums and kettle-drums were sounded. Then the horrible and dreadful looking Bhairo roared loudly. (5)

Hearing the drum beats the brave warriors were thundering and they felt elated in their hearts by inflicting wounds (on the enemy) with their weapons. (6)

They are racing their horses fearlessly, and are attacking with their maces. They are inflicting wounds on the enemy ranks with their swords and are feeling overjoyed. (7)

ਬਕੈ ਮਾਰ ਮਾਰੰ। ਨ ਸਕਾ ਬਿਚਾਰੰ ।
ਰੁਲੈ ਤੱਛ ਮੁਛੰ । ਕਰੈ ਸੁਰਗ ਇਛੰ । ੮
badai maar marung. na sauka bicharung.
rulai tuchh muckhange. karai Surag ichhung.(8)

ਦੋਹਰਾ

ਨੈਕ ਨ ਰਨ ਤੇ ਮੁਰਿ ਚਲੈ, ਕਰੈ ਨਿੱਡਰ ਹੈ ਘਾਇ ।
ਗਿਰਿ ਪਰੈ ਪਾਵੰਗ ਤੇ, ਬਰੇ ਬਰੱਗਨ ਜਾਇ । ੯

Dohra

Naik na runn te mur chalai karai nidar hawaighaie.
girgirparai pavung te barai barungun jaie.(9)

ਚੌਪਈ

ਇਹ ਬਿਧਿ ਹੋਤ ਭਯੋ ਸੰਗ੍ਰਾਮਾ। ਜੂਝੇ ਚੰਦ ਨਰਾਇਨ ਨਾਮਾ ।
ਤਬ ਜੁਝਾਰ ਏਕਲ ਹੀ ਧਯੋ । ਬੀਰਨ ਘੇਰਿ ਦਸੌਦਿਸਿ ਲਯੋ ।੧੦

Chopaiee

eh bidh hoat bhiou sangrama. jujhai Chand naraian nama.
tab jujhar ekal hi dhiou. beeran gher dasai dis liou. (10)

ਦੋਹਰਾ

ਧਸਯੋ ਕਟਕ ਮੈ ਝਟਕ ਦੈ , ਕਛੂ ਨ ਸੰਕ ਬਿਚਾਰ ।
ਗਾਹਤ ਭਯੋ ਸੁਭਟਨ ਬਡਿ, ਬਾਹਤਿ ਭਯੋ ਹਥਿਆਰ । ੧੧

Dohra

dhasion Katak mein jhatak dai kachhu na sunk bichar.
gahat bhion subhatan labh bahit bhiou hatjiar.(11)

ਚੌਪਈ

ਇਹ ਬਿਧਿ ਘਨੇ ਘਰਨ ਕੋ ਗਾਰਾ । ਭਾ''ਤਿ ਭਾ''ਤਿ ਕੇ ਕਰੇ ਹਥਿਯਾਰਾ ।
ਚੁਨਿ ਚੁਨਿ ਬੀਰ ਪਖਰੀਯਾ ਮਾਰੇ । ਅੰਤਿ ਦੇਵਪੁਰਿ ਆਪ ਪਧਾਰੇ । ੧੨

Choupaiee

ek bidh ghanai gharan ko gara. bhant bhant kai karai hathiara.
chun chun beer pakharia marai. ant devpur aap padharai. (12)

ਇਤਿ ਸ੍ਰੀ ਬਚਿੱਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਜੁਝਾਰ ਸਿੰਘ ਜੁੱਧ ਬਰਨਨੰ
ਨਾਮ ਦ੍ਵਾਦਸਮੋ ਧਿਆਇ ਸਮਾਪਤ ਮਸਤੁ ਸੁਭ ਨਸਤੁ । ੧੨ । ੪੩੫

aiti Sri Bachittar Natak Granthai Jujhar Singh.
judh barning naam davadasmai dhivai.
Samapatam sabh subham sar.(12) (435)

Rasaval Chhand

They are shouting 'kill them' repeatedly, and there is no hesitation or skyness in any way. There are many warriors lying on the ground in mutilated condition and are praying for their death. (for proceeding to heaven) (8)

Couplet

The warriors are not at all hesitant from waging war and are inflicting wounds (on the enemy) fearlessly. Some of them are falling from their horses and then meet the fairies in the heavens. (then are lying dead). (9)

Choupaiee :

The battle was fought in such a ferocious manner that Narajan Chand, a warrior, was killed. Then Jujhar Singh swooped on the enemy single handed but was encircled by enemy troops in no time, from all ten directions. (10)

Couplet :

Jujhar Singh, came like lightning and without a second thought, advanced forward and attacked the enemy. He crushed many brave warriors and wielded his weapons bravely. (11)

Choupaiee

He thus destroyed many homes and assaulted the enemy with all types of weapons and killed many horsemen by singhing them out and finally himself laid down his life. (12)

Here the Twelth-Chapter of the Bachittar Natak granth, dealing with the battle of Jujhar Singh is completed. All is well so far. (12-435)

ਸਹਜਾਦੇ ਕੇ ਆਗਮਨ ਮੱਦ੍ ਦੇਸ

ਚੌਪਈ

ਇਹ ਬਿਧੀ ਸੋ ਬਧ ਭਯੋ ਜੁਝਾਰਾ । ਆਨ ਬਸੇ ਤਬ ਧਾਮਿ ਲੁਝਾਰਾ ।
ਤਬ ਅਉਰੰਗ ਮਨ ਮਾਹਿ ਰਿਸਾਵਾ। ਮਦ੍ ਦੇਸ ਕੋ ਪੂਤ ਪਠਾਵਾ । ੧

Sehjadai ko agman madar des.

Chopaiee

eh bidh so badh bhiou jujhara. aan basai tab dham lujhara.
tab aurang man mahai bisara. madar des kai poot pathava.(1)

ਤਿੱਹ ਆਵਤ ਸਭ ਲੋਕ ਡਰਾਨੇ । ਬਡੇ ਗਿਰਿ ਹੇਰਿ ਲੁਕਾਨੇ ।
ਹਮ ਹੂੰ ਲੋਗਨ ਅਧਿਕ ਡਰਾਯੋ । ਕਾਲ ਕਰਮ ਕੋ ਮਰਮ ਨ ਪਾਯੋ । ੨
ateh avat sabh lok dararai. badai badai gir heir lukanai.
hum hun logan adhik draieou. Kaal Karam ko maram na paieou.(2)

ਕਿਤਕ ਲੋਕਿ ਤਜਿ ਸਗਿ ਸਿਧਾਰੇ । ਜਾਏ ਬਸੇ ਗਿਰਿਵਰ ਜੱਹ ਭਾਰੇ ।
ਚਿਤ ਮੁਜ਼ੀਯਨ ਕੋ ਅਧਿਕ ਡਰਾਨਾ । ਤਿਨੈ ਉਬਾਰ ਨ ਅਪਨਾ ਜਾਨਾ । ੩
kitak lok taj Sung Sidhara. jaie basai girivar jeh bharai.
Chit mujieun ko adhik drana. tinai ubar na apna jana.(3)

ਤਬ ਅਉਰੰਗ ਜੀਅ ਮ"ਝ ਰਿਸਾਏ । ਏਕ ਅਹਦੀਆ ਈਹ" ਪਠਾਏ ।
ਹਨ ਤੇ ਭਾਜਿ ਬਿਮੁਖ ਜੇ ਗਏ । ਤਿਨ ਕੇ ਧਾਮ ਗਿਰਾਵਤ ਭਏ । ੪
atab aurang jia maajh risaie. ek ahdia eehan pathaie.
hum te bhaaj bimukh jo gaie. tin kai dham grivat bhaie.(4)

ਜੇ ਅਪਨੇ ਗੁਰ ਤੇ ਨੁਖ ਫਿਰ ਹੈ । ਈਹ" ਊਹ" ਤਿਨ ਕੇ ਗ੍ਰਿਹਿ ਗਿਰਿ ਹੈ ।
ਇਹਾ ਉਪਹਾਸ ਨ ਸੁਰਪੁਰ ਬਾਸਾ । ਸਭ ਬਾਤਨ ਤੇ ਰਹੈ ਨਿਰਾਸਾ । ੫
je apnai gur te mukh phir hai. eeha uha tin kai greh gire hai.
eiha upras na surpur brasa. Sabh baatan te rehai nirasa.(5)

ਦੂਖ ਭੂਖ ਤਿਨ ਕੋ ਰਹੈ ਲਾਗੀ । ਸੰਤ-ਸੇਵ ਤੇ ਜੋ ਹੈ' ਤਿਆਗੀ ।
ਜਗਤ ਬਿਖੈ ਕੋਈ ਕਾਮ ਨ ਸਰ ਹੀ । ਅੰਤਹਿ ਕੁੰਡ ਨਰਕ ਕੀ ਪਰ ਹੀ । ੬
dookh bhookh tin ko rehai lagi. sant save te jo hai tiagi.
jagat bikhai koiee kaam na sarhi.
anteh kund narak ki parhi.(6)

ਤਿਨ ਕੇ ਸਦਾ ਜਗਤਿ ਉਪਹਾਸਾ । ਅੰਤਹਿ ਕੁੰਡ ਨਰਕ ਕੀ ਬਾਸਾ ।
ਗੁਰ-ਪਗ ਤੇ ਜੋ ਬੇਮੁਖ ਸਿਧਾਰੇ । ਈਹ" ਊਹ" ਤਿਨ ਕੇ ਮੁਖ ਕਾਰੇ । ੭
tin kai Sada jagat uphasa.
anteh kund narak ki basa.
Gur pug te jo be mukh sidharai.
eeha ooha tin ki mukh karai.(7)

The arrival of the Prince in Punab
(Madhar Desh).
Choupaiee

When Jujhar Singh got killed like this, the warriors returned to their homes. But Aurangzeb was furious and sent his son to Panjab. (1)

With his arrival, the whole population was frightened and aghast with fear. many of the chief Rajas went to the mountains and hid themselves, but no one knew the secret of death, as to how he would meet his death. (2)

Many people deserted us and went to the mountains (to hide). These cowards were very much frightened with fear, and did not consider it safe to stay in our company. (3)

Then Aurangzeb felt very much annoyed and enraged in his mind and sent one representative (to collect fine or revenue) to Anandpur. This envoy got the urses of all those persons demolished, who had left us or deserted us. (4)

All those persons, who turn their faces away (lose faith) from the Guru, lose their honour here and hereafter. (in this world or the next world even) Here they are jeered at while in the heaven they find no place to rest. They get disappointed from all sides. (5)

They are pestered by suffering and hunger all the time. Those persons, who avoid to serve the seinks, do not find any of their jobs being completed successfully, and finally they land up in the hell. (6)

The whole world laughs at them, and finally they find place in the hell, All those persons, who turn away from the Gur's faith, get their faces blackened here and here after. (7)

ਪੁਤ੍ ਪਉਤ੍ ਤਿਨ ਕੋ ਨਹੀਂ ਫਰੈ । ਦੁਖ ਦੈ ਮਾਤ ਪਿਤਾ ਕੋ ਮਰੈ ।
ਗੁਰ-ਦੋਖੀ ਸਗ ਕੀ ਮਿਤ੍ਰ ਪਾਵੈ । ਨਰਕ ਕੁੰਡ ਡਾਰੇ ਪਛੁਤਾਵੈ । ੮
uttar poutar tin kai nahi pharai. dukh dai maat pita ke marai.
Gur dokhi Sug ki mitar pavai. narak kund darai pachhtavai.(8)

ਬਾਬੇ ਕੇ ਬਾਬਰ ਕੇ ਦੋਊ । ਆਪ ਕਰੇ ਪਰਮੇਸਰ ਸੋਊ ।
ਦੀਨਸਾਹ ਇਨ ਕੋ ਪਹਿਚਾਨੈ । ਦੁਨਿਪੱਤਿ ਉਨ ਕੋ ਅਨੁਮਾਨੈ । ੯
babai kai Babur ko douoo. aap karai parmesar saiouoo.
deensah inn kai pehchanai. dunipat unn ko anmanai.(9)

ਜੋ ਬਾਬੇ ਕੇ ਦਾਮ ਨ ਦੈ ਹੈ । ਤਿਨ ਕੇ ਗਹਿ ਬਾਬਰ ਕੇ ਲੈ ਹੈ ।
ਦੈ ਦੈ ਤਿਨ ਕੋ ਬਡੀ ਸਜਾਇ । ਪੁਨਿ ਲੈ ਹੈ ਗ੍ਰਹਿ ਲੂਟ ਬਨਾਇ । ੧੦
jo babai ko daam na dehai. tin te geh babur ko lai hai.
dai dai tin ko badi sajaie. pun lai hai greh loot banaie. (10)

ਜਬ ਹ੍ਵੈ ਹੈ ਬੇਮੁਖ ਬਿਨਾ ਧਨ । ਤਬਿ ਚੜਿ ਹੈ ਸਿੱਖਨ ਕਹ ਮਾਂਗਨ ।
ਜੇ ਜੇ ਸਿੱਖ ਤਿਨੈ ਧਨ ਦੇ ਹੈ । ਲੂਟਿ ਮਲੇਛ ਤਿਨੂਕੋਂ ਲੈ ਹੈ' । ੧੧
ajab havai hai bemukh bina dhan. tab charr hai sikhan keh magan.
je je Sikh tinai dhan dai hai. loot malechi tinu koi lai hai.(11)

ਜਬ ਹੁਇ ਹੈ ਤਿਨ ਦਰਬ ਬਿਨਾਸਾ । ਤਬ ਧਰਿ ਹੈ ਨਿਜਿ ਗੁਰ ਕੀ ਆਸਾ ।
ਸਬ ਤੇ ਗੁਰਦਰਸਨ ਕੋ ਐ ਹੈਂ । ਤਬ ਤਿਨ ਕੋ ਗੁਰੁ ਮੁਖਿ ਨ ਕਗੈ ਹੈਂ । ੧੨
tab hoiai hai tin darab binasa. tab dhar hai nije gur ki aasa.
jab te Gur darsan ko ai hai. tab tiu ke Gur mukh na lagai hai.(12)

ਬਿਦਾ ਬਿਨਾ ਜੈ ਤਬ ਧਾਮੰ । ਸਰਿ ਹੈ ਕੋਈ ਨ ਤਿਨ ਕੋ ਕਾਮੰ ।
ਗੁਰਿ-ਦਰਿ ਢੋਈ ਨ ਪ੍ਰਭ-ਪੁਰਿ ਵਾਸਾ । ਦੁਹੂੰ ਠਉਰ ਤੇ ਰਹੈ ਨਿਰਾਸਾ । ੧੩
bida bina jaihai tab dharmung. Sarahai koiee na koiee tin ko kamung.
Gur der dhoieena prabhu pur vasa. dohun thaur te rehai nirasa.(13)

ਜੇ ਜੇ ਗੁਰ ਚਰਨਨ ਰਤ ਹ੍ਵੈ ਹੈ । ਤਿਨ ਕੋ ਕਸਟਿ ਨ ਦੇਖਨ ਪੈ ਹੈ ।
ਰਿੱਧਿ ਸਿੱਧਿ ਤਿਨ ਕੇ ਗ੍ਰਿਹ ਮਾਹੀਂ । ਪਾਪ ਤਾਪ ਛ੍ਵੈ ਸਕੈ ਨ ਛਾਹੀਂ । ੧੪
je je Gur charnan rut havai hai. tin ke kasat na dekhan pai hai.
ridh sidh tin ke greh mahi. paap taap chhavai sakai na chhahi.(14)

ਤਿੱਹ ਮਲੇਛ ਛ੍ਵੈ ਹੈ ਨਹੀ ਛਾਹ" । ਅਸਟ ਸਿੱਧ ਹ੍ਵੈ ਹੈ ਘਰਿ ਮਾਹ ।
ਹਾਸ ਕਰਤ ਜੋ ਉਦਮ ਉਠੈ ਹੈ । ਬਵੋ ਨਿਧਿ ਤਿਨ ਕੇ ਘਰਿ ਐ ਹੈ । ੧੫
the malechh chhavai hai nahi chhaha. ast sidh havai hai ghar maha.
hass karat je udam uthai hai. navai nidh tin kai ghar aie hai.(15)

They are not favoured with childern or grand childern and finally depart from the world, giving the pain of separation to their parents. The adversaries of the Guru will die the death of a dog, and when they are thrown into the fire of hell, they will repent. (at their fate). (8)

The Lord Himself has created both the heirs of Babar (King) and successors of Baba Nanak (the Guru). One is considered the worldly king and the other, the King of righteous (religion). (9)

Whosoever does not give money for the propagation of religion, will be caught hold by Babars's men and snatch away their wealth. They will be punished and their houses will be looted badly. (10)

When those, impertinent Masands will go back empty handed, they will again try to collect money from the Sikhs. All the Sikhs who will give money to these masands, will be looted by the irreligious men. (muslims) (11)

When they will be divested of their wealth, then they will again turn towards the Guru. (look for his support) When they will come for Guru darshan (to pay obeisance to the Guru) they will be disareded, and the Guru will not support them. (they will not be welcomed) (12)

Then they will return home without the Guru's permission, and they will not be successful in any job. Whoso-ever is not supported by the Guru, does not get any abode at the Lord's presence (court) and they get disappointed from both sides.(13)

Those persons who develop love for the Guru's lotus-feet, do not face any sufferings or hardships, as all the occult powers are at their disposal, and sins or sufferings do not even go anywhere near them. (14)

The impious people cannot go anywhere near them. All the eight occult powers are always with them (in their homes), while all the nine worldly treasures are with those persons, who are ever ready to perform virtuous functions in the normal course of events. (15)

ਮਿਰਜਾ ਬੇਗ ਹੁਤੇ ਤਿਹ ਨਾਮੰ । ਜਿਨਿ ਚਾਹੇ ਬੇਮੁਖ ਕੇ ਧਾਮੰ ।
ਸਭ ਸਨਮੁਖ ਗਰਿ ਆਪ ਬਚਾਏ । ਤਿਨ ਕੇ ਬਾਰ ਨ ਬ"ਕਨ ਪਾਏ । ੧੬
mirja beg hutaui the namung. jin dkakai bemukhan ke dhamung.
Sabh sanmukh Gur aap bachaie. tin kai bar na bankan paie.16)

ਉਤ ਅਉਰੰਗ ਜੀਯ ਅਧਿਕ ਰਿਸਾਯੋ । ਚਾਰ ਅਹਦੀਯਨ ਅਉਰ ਪਠਾਯੋ ।
ਜੇ ਬੇਮੁਖ ਤ" ਤੇ ਬਚਿ ਆਏ । ਤਿਨ ਤੇ ਗ੍ਰਿਹ ਪੁਨਿ ਇਨੈ ਗਿਰਾਏ । ੧੭
Ut aurang jiou adhik risaieu. chaar ahdeun aur pathaie.
je be mukh ta te back aie. tin kai greh punn innai griaie.(17)

ਜੇ ਤਜਿ ਭਜੇਹੁਤੇ ਗੁਰ ਆਨਾ । ਤਿਨ ਪੁਨਿ ਗੁਰੂ ਅਹਦੀਅਹਿ ਜਾਨਾ ।
ਮੂਤ੍ ਡਾਰ ਤਿਨ ਸੀਸ ਮੁਡੰਾਏ । ਪਾਹੁਰਿ ਜਾਨਿ ਗ੍ਰਿਹ ਲੈ ਆਏ । ੧੮
je taj bhajai hutai Gur ana. tin punn guru ahedeieh jana.
murqtar daar tin sees mundaie. pahur jaan greheh lai aie.(18)

ਜੇ ਜੇ ਭਾਜਿ ਹੁਤੇ ਬਿਨੁ ਆਇਸੁ । ਕਹੋ , ਅਹਦੀਅਹਿ ਕਿਨੈ ਬਤਾਇਸੁ ।
ਮੂੰਡ ਮੂੰਡਿ ਕਰਿ ਸਹਿਰ ਫਿਰਾਏ । ਕਾਰਭੇਟ ਜਨੁ ਲੈਨ ਸਿਧਾਏ । ੧੯
je je bhaaj hutai bin aies. kahai aheidieh kinai bataies.
moond moond kar sehar phirai. kar bheit jan lain sidhai. (19)

ਪਾਛੇ ਲਾਗਿ ਲਰਿਕਵਾ ਚਲੇ । ਜਾਨੁਕ ਸਿੱਖ ਸਖਾ ਹੈ' ਭਲੇ ।
ਛਿਕੇ ਤੋਬਰਾ ਬਦਨ ਚੜਾਏ । ਜਨੁ ਗ੍ਰਿਹ ਖਾਨ ਨਲੀਦਾ ਆਏ । ੨੦
paachhai laag larikiva chailai. janak sikh sakha hai bhalai.
chhikai tobra ba dan charriaie. jan greh kahan naleeda aie. (20)

ਨਸਤਕਿ ਸੁਭੇ ਪਨਹੀਯਨ ਘਾਇ । ਜਨੁਕਰਿ ਟੀਕਾ ਦਏ ਬਨਾਇ ।
ਸੀਸ ਈ'ਟ ਕੇ ਘਾਇ ਕਰੇ ਹੀ । ਜਨੁ ਤਿਨੁ ਭੇਟ ਪੁਰਾਤਨ ਦੇਹਿ । ੨੧
nastik subhai panheiu ghaie. jan kar teeka deiai banaie.
sees eant kai ghaie kareh. jan tin bheit puratan dehi. (21)

ਦੋਹਰਾ

ਕਬ ਹੂੰ ਰਨਿ ਜੂਝਯੋ ਨਹੀ, ਕਛੂ ਦੈ ਜਸੁ ਨਹੀ' ਲੀਨ ।
ਗ"ਵ ਬਸਤਿ ਜਾਨਯੋ ਨਹੀ', ਜਮ ਸੋ ਕਿਨ ਕਹਿ ਦੀਨ । ੨੨

Dohra

kabhun rann jujheiou nahi kachh dai jas nahi leen.
gaav baste janiou nahi jam so kin kahi deen. (22)

The enovy, who resorted to destroy the houses of those persons, who had turned their back on the Guru, was Called Mirja Beg. While all the faithful Sikhs were protected and their houses saved by the Guru himself, and they were completely unharmed. (16)

While Aurangzeb was greatly enraged, and he sent four more envoys who destroyed the houses of all those faithless persons, who had escaped the wrath of Mirza Beg. (17)

Those who had deserted the Guru, finally agreed to accept their envoys as their master. With urine thrown on their heads, they were shaved off, and they went back home considering this as their nectar. (18)

All those persons, who had left Anandpur without the Guru's Permission, Who could have told these enoys about them? (it means some natural power had directed the envoys against them.) Their heads were shaved off and they were taken around the town, as if they were going around to collect money for some religious function.(19)

Following them some childern were seen hooting them, as if they were their true followers. Their faces were sealed covered with marks, as if they were given some sweets from their homes to eat. (20)

Their foreheads were struck with shoes as the signs showed it, as if the envoy-Guru had applied tilak (saffron mark) on their foreheads. Then their heads were struck and wounded with bricks, as if some remaining offering was being given to them. (21)

Couplet :

Those persons, who had never fought in the battle-field, nor they had earned any praise for their alms-giving, and no one had known them as belonging to that village, how the god of death was informed about them, (so as to punish them)? (22)

ਚੌਪਈ

ਇਹ ਬਿਧਿ ਤਿਨੋ ਭਯੋ ਉਪਹਾਸਾ । ਸਭ ਸੰਤਨ ਮਿਲਿ ਲਖਿਓ ਤਮਾਸਾ ।
ਸੰਤਨ ਕਸਟ ਨ ਦੇਖਨ ਪਾਯੋ । ਆਪ ਹਾਥ ਦੈ ਨਾਥਿ ਬਚਾਯੋ । ੨੩

Choupaiee

eh bidh tino bhiou uphasa. sabh santan mil lakhiou tamasa.
santan kasat na dekhan paieou. aap haath dai nath bachaiou. (23)

ਚਾਰਣੀ ਦੋਹਰਾ

ਜਿਸਨੋ ਸਾਜਨ ਰਾਖਸੀ, ਦੁਸ਼ਮਨ ਕਵਨ ਬਿਚਾਰ ।
ਛੈ ਨ ਸਕੈ ਤ੍ਰਿਹ ਛ"ਹਿ ਕੋ , ਨਿਹਫਲ ਜ"ਇ ਗਵਾਰ । ੨੪

Charni Dohra.

jis no sajan rakhsi dushman kavan bichar.
chhavai na sakai the chhahai ko nehphal jaie gavar. (24)

ਜੇ ਸਾਥੁ ਸਰਨੀ ਪਰੈ, ਤਿਨ ਕੇ ਕਵਣ ਬਿਚਾਰ ।
ਦੰਤਿ ਜੀਭ ਜਿਮ ਰਾਖਿ ਹੈ ਦੁਸਟ ਅਰਿਸਟ ਸੰਘਾਰਿ । ੨੫
je sathu sarni parai tin kai kavan bichar.
dant jeebh ijm rakh hai dusat abhist sanghar. (25)

ਇਤਿ ਸ੍ਰੀ ਬਚਿੱਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਸਾਹਜਾਦੇਵਅਹਦੀ ਆਗਮਨ ਬਰਨਨੰ
ਨਾਮ ਤ੍ਰੋਦਸਮੋ ਧਿਆਇ ਸਮਾਪਤਮਸਤੁ । ੧੩ ਅਫ਼ਜੂੰ । ੪੬੦
it sri Bachittar Natak granthai sahjadai veh ahdi
agman barnamung naam tordasmai dhiae samaptam sabh subham sat. (13) (460)

ਚੌਪਈ

ਸਰਬਕਾਲ ਸਭ ਸਾਧ ਉਬਾਰੇ । ਦਖ੍ਰੁ ਦੈ ਕੈ ਦੋਖੀ ਸਭ ਮਾਰੇ ।
ਅਦਭੁਤਿ ਗਤਿ ਭਗਤਨ ਦਿਖਰਾਈ । ਸਭ ਸੰਕਟ ਤੇ ਲਈ ਬਚਾਈ । ੧

Choupaiee

sarab kaal sabh sadh ubarai. dukh dai kai dokhi sabh marai.
adbhut gut bhagtan dikhraiee. sabh sankat te laie bachaiee. (1)

ਸਭ ਸੰਕਟ ਤੇ ਸੰਤ ਬਚਾਏ । ਸਭ ਕੰਟਕ ਕੰਟਕ ਜਿਮ ਘਾਏ ।
ਦਾਸ ਜਾਨ ਮੁਰਿ ਕਰਿ ਸਹਾਇ । ਆਪ ਹਾਥੁ ਦੈ ਲਯੋ ਬਚਾਇ । ੨
sabh sankat te sant bachaie. sabh kantak kantak jim ghaie.
dass jaan mur kari shahaie. aap haath dai liou bachaie. (2)

Choupaiee :

Such a laughing stock was made of these faithless persons which was witnessed by the Gursikhs (faithful ones) together. The saintly persons did not suffer any ill-treatment, as the Lord had Himself saved them. (23)

How could the enemy do any harm to them, who were protected by the Lord Himself ? The (enemy's) fools efforts in having them go to waste, as no one could have touched them even. (24)

What could we say about the persons, who have taken the support of the saints ? Their safety is ensured like the tongue being protected by the teeth, while all their enemies and sufferings are destroyed. (25)

Here the thirteenth Chapter of the Bachittar Natak Granth deaing with the arrival of the Prince and his envoys is completed. All is well. (13-460)

Outlet/Couplet

Choupaiee

The Lord has always protected the saintly persons at all times while the Sinners have been punished with death and all sorts of agonies and sufferings. His saints have been assured of His spectacular powers while protecting them against all sorts of afflictions or hardships. (1)

The saints have been protected from pain and sufferings of all sorts, by removing them like the thorns being thrown away. The Lord has protected me all along, (considering) accepting me as His slave and He has saved me with His protective cover. (2)

ਅਬ ਜੋ ਜੋ ਮੈ ਲਖੇ ਤਮਾਸਾ । ਸੋ ਸੋ ਕਰੋ ਤੁਨੈ ਅਰਦਾਸਾ ।
ਜੋ ਪ੍ਰਭ ਕ੍ਰਿਪਾ ਕਟਾਛ ਦਿਖੈ ਹੈ । ਸੋ ਤਵ ਦਾਸ ਉਚਾਰਤ ਜੈ ਹੈ । ੩
ab jo jo mein lakhai tamasa. so so karai tunai ardasa.
jo prabh kirpa katachh dikhai hai. so tav dass ucharat jai hai. (3)

ਜਿਹ ਜਿਹ ਬਿਧਿ ਮੈ ਲਖੇ ਤਮਾਸ਼ਾ । ਚਹਤ ਤਿਨ ਕੋ ਕੀਯੋ ਪ੍ਰਕਾਸ਼ਾ ।
ਜੋ ਜੋ ਜਨਮ ਪੂਰਬਲੇ ਹੇਰੇ । ਕਹਿ ਹੋ ਸੋ ਪ੍ਰਭੂ ਪਰਾਕ੍ਰਮ ਤੇਰੇ । ੪
jeh jeh bidh mein lakhai tamasa. chehat tin ko kiou parkasa.
jo jo janam purbalai herai. kehoho so prabh parakaram terai. (4)

ਸਰਬਕਾਲ ਹੈ ਪਿਤਾ ਅਪਾਰਾ । ਦੇਬਿ ਕਾਲਿਕਾ ਮਾਤ ਹਮਾਰਾ ।
ਮਨੂਆ ਗੁਰਿ ਮੁਰਿ ਮਨਸਾ ਮਾਈ। ਜਿਨ ਮੋਕੇ ਸੁਭ ਕ੍ਰਿਆ ਪੜ੍ਹਾਈ । ੫
sarab kaal hai pita apara. deb kalika maat hamara.
manua gur mur mansa maiee. jin moko subh kiria parraiee. (5)

ਜਬ ਮਨਸਾ ਮਨ ਮਯਾ ਬਿਚਾਰੀ । ਗੁਰੂ ਮਨੁਆ ਕਹ ਕਹਯੋ ਸੁਧਾਰੀ ।
ਜੇ ਜੇ ਚਿਤ ਪੁਰਾਤਨ ਲੋਹੇ । ਤੇ ਤੇ ਅਬ ਚਹੀਅਤ ਹੈ' ਕਹੇ । ੬
jab mansa man meya bichari. gur manua keh kohiou sudhari.
je je chit purtan lehai. te te ab chahat hai kehai. (6)

ਸਰਬ ਕਾਲ ਕੁਰਣਾ ਤਬ ਭਰੇ । ਸੇਵਕ ਜਾਨਿ ਦਯਾ ਰਸ ਢਰਿ ।
ਜੋ ਜੋ ਜਨਮ ਪੂਰਬਲੋ ਭਯੋ । ਸੋ ਸੋ ਸਭ ਸਿਮਰਣ ਕਰਿ ਦਯੋ । ੭
sarab kaal karuna tab bharai. sevak jaan diya ras dharai.
jo jo janam purbalai bhiou. so so sabh simran kar deyo. (7)

ਮੋ ਕੋ ਇਤਿ ਹੁਤੀ ਕਹ ਸੁੱਧੰ । ਜਸ ਪ੍ਰਭ ਦਈ ਕ੍ਰਿਪਾ ਕਰਿ ਬੁੱਧੰ ।
ਸਰਬ ਕਾਲ ਤਬ ਭਏ ਦਇਆਲਾ । ਲੋਹ ਰਛ ਹਮ ਕੋ ਸਬ ਕਾਲਾ । ੮
moko iti huti keh sudhung. jas prabh daiee kirpa kar bundhung.
sarab kaal tab bhaie diyala. loh rachh hum ko sabh kala. (8)

ਸਰਬ ਕਾਲ ਰੱਛਾ ਸਭ ਕਾਲ । ਲੋਹ ਰੱਛ ਸਰਬ ਦਾ ਬਿਸਾਲ ।
ਢੀਠ ਭਯੋ ਤਵ ਕ੍ਰਿਪਾ ਲਖਾਈ। ਐ'ਡੋ ਫਿਰੈ ਸਭਨ ਭਯੋ ਰਾਈ । ੯
sarab kaal rachha sabh kaal. loh rachh sarabda bisal.
theeth bhiou tab kirpa lakhaiee. aindo phirai sabhan bhiou raiee. (9)

ਜਿਹ ਜਿਹ ਬਿਧਿ ਜਨਮਨ ਸੁਧਿ ਆਈ ।ਤਿਮ ਤਿਮ ਕਹੇ ਗਿਰੰਥ ਬਨਾਈ ।
ਪ੍ਰਥਮੇ ਸਤਿਜੁਗ ਜਿਹ ਬਿਧਿ ਲਹਾ । ਪ੍ਰਥਮੇ ਦੇਵ ਚਰਿਤ੍ਰ ਕੋ ਕਹਾ । ੧੦
jeh jeh bidh janman sudh aiee. tim tim kehai giranth banaiee.
prathmai satjug jeh bidh laha. prathmai dev chatitar ko kaha. (10)

Now I would explain all the spectacles, which I have perceived, to you all, O Lord ! It is through Your Grace alone that I would be enabled to recite all that. (3)

Whatever spectacles (shows) I have seen, I would like to unravel all that to theworld. Whatever precious births I have been revealed O Lord ! I would describe them with Your Grace and power ! (4)

The Lord, the god of death, (The Timeless) the infinite Master, is our father and (His might) goddess Kalikai our mother. My mind is my Guru and my desires (passions) is my Gurus's spouse (maiee), who have taught me the art of poetry. (5)

When the mind was kind enough to offer me the passion (desire), then I am enabled (templed) to desctribe the story (narration) of the Guru-mind in a refined manner. Whatever previous births I have been revealed (have perceived) I would like to narrate all those now. (6)

When the (god of-death) all-powerful (Timeless Lord) Lord was filled with Compassion and accepting me as His slave, He was thoroughly satisfied and pleased with me through his mercy and kindness, and made me recall all the previous births. (7)

How could I have so much awareness, except through the intellect (knowledge) as conferred on me by the Lord through His Grace ? Then the King of Death (Time), the Lord Almighty became very mercoful (benevolent) and offered me protection of all arms at all times. (8)

The Almighty Lord has protected me at all times and His vast cover of protection is being offered to me with arms-cover. O Lord ! Once I was assured of Your Merciful Hand over me, I became fearless and am proud of being King of all (Master of all) considering me all powerful. (9)

Whatever way the previous births were revealed to me, I have narrated in this Granth. The way I have seen the period of Sat Yug, I have narrated it in the goddess Portrayal (Devi Charitar) first of all. (10)

ਪਹਿਲੇ ਚੱਡੀ ਚਰਿਤ੍ ਬਣਾਯੋ । ਨਖ ਸਿਖ ਤੇ ਕ੍ਮ ਭਾਖ ਸੁਨਾਯੋ ।
ਛੋਰ ਕਥਾ ਤਬ ਪ੍ਥਮ ਸੁਨਾਈ । ਅਬ ਚਾਹਤ ਫਿਰਿ ਕਰੋ ਬਡਾਈ । ੧੧
pehlai chandi charitar banaieou. nakh sikh te karam bhekh sunaiyo.
shor katha tab pratham sunaiee. ab chahat phir karai badaiee. (11)

ਇਤਿ ਸ੍ਰੀ ਬਚਿੱਤ੍ ਨਾਟਕ ਗ੍ੰਥੇ ਸਰਬਕਾਲ ਕੀ ਬੇਨਤੀ ਬਰਨਨੰ ।
ਨਾਮ ਚੌਦਸਮੋ ਧਿਆਇ ਸਮਾਪਤਮਸਤੁ ਸੁਭਮਸਤੁ । ੧੪ । ਅਫ਼ਜੂੰ । ੪੭੧
it sri Bachitar Natak granthai sarab kaal ki benati
barnanung naam choudasmai dhiae samaptam sabh subham sat . (14) (471)

ਚੰਡੀ ਚਰਿਤ੍

ੴ ਵਾਹਿਗੁਰੂ ਜੀ ਕੀ ਫਤਿਹ ॥
ਅਥ ਚੰਡੀ ਚਰਿਤ੍ ਉਕਤਿ ਬਿਲਾਸ
ਸਵੈਯਾ

ਆਦਿ ਅਪਾਰ ਅਲੇਖ ਅਨੰਤ, ਅਕਾਲ ਅਭੇਖ ਅਲੱਖ ਅਨਾਸਾ ।
ਕੈ ਸ਼ਿਵ ਸ਼ਕਤ ਦਏ ਸ੍ਰਤਿ ਚਾਰ, ਰਜੋ ਤਮ ਸਤੇ ਤ੍ਰਿਹੂੰ ਪੁਰ ਬਾਸਾ ।
ਦਿਉਸ ਨਿਸਾ ਸਸਿ ਸੂਰ ਕੇ ਦੀਪਕ ਸ੍ਰਿਸਟਿ ਰਚੀ ਪੰਚ ਤੱਤ ਪ੍ਕਾਸ਼ਾ ।
ਬੈਰ ਬਢਾਇ ਲਰਾਇ ਸੁਰਾਸੁਰ ਆਪਹਿ ਦੇਖਤ ਬੈਠ ਤਮਾਸ਼ਾ । ੧

Chandi Charitar (ukat bilas)

ik Onkar Waheguru ji ki Fateh
Sri Bhagouti ji Sahaie
ab Chandi Charitar Ukat bilas likheunt Patshai 10.
Swaiyya

aad apar alekh anant akal abhekh alakh anasa.
kai siv sakat daie soot char rajo tan sat tihun pur basa.
deous nisa sas soor kai deepak srist rachi panch tat parkasa.
bair badaie laraie surasur apeh dekhat baith tamasa. (1)

ਦੋਹਰਾ

ਕ੍ਰਿਪਾ ਸਿੰਧੁ ਤੁਮਰੀ ਕ੍ਰਿਪਾ, ਜੋ ਕੁੱਝ ਮੋ ਪਰਿ ਹੋਏ ।
ਰਚੋ ਚੰਡਿਕਾ ਕੀ ਕਥਾ ਬਾਣੀ ਸੁਭ ਸਭ ਹੋਏ । ੨

Dohra

kirpa sindh tumri kirpa jo kachha mo par hoiai.
rachai chandika ki katha bani subh sabh hoiai. (2)

ਜੋਤਿ ਜਗਮਗੈ ਜਗਤ ਮੈ, ਚੰਡ ਚਮੁੰਡ ਪ੍ਚੰਡ ।
ਭੁਜ ਦੰਡਨ ਦੰਡਨਿ ਅਸੁਰ, ਮੰਡਨ ਭੁਇ ਨਵ ਖੰਡ । ੩
joat jagmagai jagat mein chand chamund parchand.
bhaj dandan dandan asur mandan bhaie nav khand. (3)

First of all I have written Chandi-Charitar (Portrayal of Chandi) and the narration has been given from A to Z (beginning to end) in series. (in various sequences). At First I have narrated the portion dealing with "before Time" started (the oldest portion) Now I would like to praise the Timeless like this. (11)

Here the fourteenth chapter of the Bachittar Natak dealing with the 'Prayer to Almighty' (Timeless Lord), (the god of death) is completed, All is well so far (14)(471)

Chandi Charitar
(Aforesaid conversation).
ik Onkar Wahe Guru ji ki Fateh.
(The Lord, the One Formless supreme Being, Victory to the Wonderous Lord)
"may the (goddess) Sword be our protector"

Now here starts the Chandi Portyal Am writing As aforesaid Conversation (Narration). (By the Tenth Master).

Swaiyya

The Lord who is the root cause (origin) of all, Infinite (limitless), beyond description, the unfathomed, Time-less (deathless) Guiseless (without appearance), imperceivable, and Indestructible, who has created the mighty Shiva, four Vedas, three-pronged Maya (the lust for power, Greed and partial peace) and is having His abode (Presence) in all the three Worlds, (the Earth, Upper regions (skies) and netherlands who has created day, night, Sun and moon-Like great lamps and with the manifestation of five-elements (air, water, fire, Earth and skies (ether)) has created this Universe, who is causing the gods and demons to quarrel after creating enmity between them (the Virtuous and devilish) (saint and Satan) then watches all this drama in aloofness. (1)

Couplet

O Lord-Ocean of Benediction ! If Your Grace be bestowed on me, then I would start the narration of Durga, (goddess) so that this poetry (portrayal) becomes auspicious (propitious). (2)

The Lord (goddess) whose brilliance is illuminating the whole Universe who is all powerful to kill the Chand and Mund (angel of death or the chief of the Slumbhis army & his younger brother), whose prower is well-known to punish the demons and who has created all the nine Khands' (nine sequents of Earth), the Universe. (3)

ਸਵੈਯਾ

ਤਾਰਨ ਲੋਕ ਉਧਾਰਨ ਭੂਮਹਿ, ਦੈਤ ਸੰਘਾਰਨ ਚੰਡਿ ਤੁਹੀ' ਹੈ।
ਕਾਰਨ ਈਸ ਕਲਾ ਕਮਲਾ ਹਰਿ, ਅਦ੍ਰਸਤਾ ਜਹ ਦੇਖੋ ਉਹੀ ਹੈ।
ਤਾਮਸਤਾ ਮਮਤਾ ਨਮਤਾ ਕਵਿਤਾ, ਕਵਿ ਕੇ ਮਨ ਮਧਿ ਗੁਹੀ ਹੈ।
ਕੀਨੋ ਹੈ ਕੰਚਨ ਲੋਹ ਜਗਤ੍ ਮੈ, ਪਾਰਸ ਮੂਰਤਿ ਜਾਹਿ ਛੁਹਿ ਹੈ'। ੪

Swaiyya

taran lok udharan bhumeh. dait sangharan chand tuhi hai.
karan eas kala kamla har. adrusta jeh dekho uhi hai.
tamasta mamta namta kavita. kavi ke man madh guhi hai.
keeno hai kanchan loh jagrat mein. paras moorat jahai chhuhi hai. (4)

ਦੋਹਰਾ

ਪਰਮੁਦ ਕਰਨ ਸਭ ਭੈ ਹਰਨ ਨਾਮੁ ਚੰਡਿਕਾ ਜਾਸੁ।
ਰਚੋ' ਚਰਿਤ੍ ਬਚਿਤ੍ ਤੁਅ, ਕਰੋ ਸਬੁੱਧਿ ਪ੍ਰਕਾਸ਼। ੫

Dohra

parmud karan sabh bhaie haran naam chandika jass.
rachai charotar bachitar toa kare sabudh parkas. (5)

ਪੁਨਹ

ਆਇਸ ਅਬ ਜੋ ਹੋਇ, ਗ੍ਰੰਥ ਤਉ ਮੈ' ਰਚੋ।
ਰਤਨ ਪ੍ਰਮੁਦ ਕਰ ਬਚਨ, ਚੀਨ ਤਾ ਮੈ' ਗਚੋ।
ਭਾਖਾ ਸੁਭ ਸਭ ਕਰ ਹੋ, ਧਰ ਹੋ ਕ੍ਰਿਤ ਮੈ'।
ਅਦਭੁਤਿ ਕਥਾ ਅਪਾਰ, ਸਮਝ ਕਰ ਦਿੱਤ ਮੈ'। ੬

Punha

aies ab jo hoiai granth tou main racho.
ratan parmud kar bachan cheen ta main gacho.
bhakha subh sabh karho dharho kirat main.
adbhut kathaar samajh kar dhit mein. (6)

ਸਵੈਯਾ

ਤ੍ਰਾਸ ਕੁਟੰਬ ਕੇ ਹੁਇ ਕੈ ਉਦਾਸ ਅਵਾਸ ਕੋ ਤਿਆਗਿ ਬਸਿਓ ਬਨਿ ਰਾਈ।
ਨਾਮ ਸੁਰੱਥ ਮੁਨੀਸਰ ਬੇਖ, ਸਨੇਤ ਸਮਾਧਿ ਸਮਾਧਿ ਲਗਾਈ।
ਚੰਡ ਅਖੰਡ ਖੰਡੇ ਕਰ ਕੋਪ, ਭਈ ਸੁਰ ਰੱਛਨ ਕੋ ਸਮੁਹਾਈ।
ਬੁਝਹੁ ਜਾਇ ਤਿਨੈ ਤੁਮ ਸਾਧ, ਅਗਾਧਿ ਕਥਾ ਕਿਹ ਭ"ਤਿ ਸੁਨਾਈ। ੭

Swaiyya

tras kutamb ke hoiai hai udas avas ko tiag basiou ban raiee.
naam surath munisar beikh sanait samadh samadh lagaiee.
chand akhand khandai kar kop bhaiee sur rachhan ko samohaiee.
bujhoh jaie tinai tum sadh agadh katha keh bhant sunaiee. (7)

(O Lord !) Swaya. O Goddess Durga ! You are the Saviour (redeemer) of all, the Protector of the whole world, Killer of the demons, You are Impregnable. You are the Strength behind Vishnu's & worldly-creative power, the Lachhmi (goddeess of wealth, prosperity, and Shiva's srtength, Parbati (Shiva's spouse) and You are seen every where (being Omni-present). You alone have imbibed the poet with the will to unite this poetry about Maya (the three-pronged Maya i.e. lust for power greed and peace) Whosoever gets Your golden touch (of turning iron into gold) as You are an enbodiment of Virtue, so Your touch makes all virtues. (4)

You are called Chandika, who makes everyone happy and prosperous, who makes everyone fearless (dispels our fears). O Lord ! If You were to bestow me with this great intelligence (knowledge), then only I will be able to depict the wonderful portrayal of Chandika. (5)

Punha (Quintuplet)

O Lord ! If You ordain me then I may begin my narration, of the Granth, so that I could collect the valuable uttrances which may elate You, being worth (as valuable as) jewels, and then I may pin them down (set these jewels). Then I may mention those auspicious expressions in this narrative, and start uniting this literary composition of a wonderful nature with a complete (understanding) picture in my mind. (6)

Swaiyya :

The Raja, being desperate due to the family apprehensions (fear), left his home and settled down in the junglc. The Raja called Skurate, with the guise of a great saint (scholarly person), held consultations with a vaish called 'Samadh, having normal qualities regarding the manifertation of 'Chandel who decimated the demons, who were indestructible, with great fury, in order to protect the gods, but how she appeared on the scene ? Both of them their approached the Maidhas Rishi and asked him, O saintly person ! Pray let us know the unfathomable story of "Chandi'" and how it goes. (7)

ਤੋਟਕ ਛੰਦ । ਮੁਨੀਸੁਰ ਵਾਚ

ਹਰਿ ਸੋਇ ਰਹੈ ਸਜਿ ਸੈਨ ਤਹਾ" । ਜਲ ਜਾਲ ਕਰਾਲ ਬਿਸਾਲ ਜਹਾ" ।
ਭਯੋ ਨਾਭਿ-ਸਰੋਜ ਤੇ ਬਿਸੁ ਕਰਤਾ । ਸੁਤ ਮੈਲ ਤੇ ਦੈਤ ਰਚੇ ਜੁਗਤਾ । ੮

Totak Chhand. Munisaro Vach.

har soiaie rehai saj sain taha. jal jaal karol bisal jaha.
bhiou nabh-saroj te bis karta. sarat mael te daint rachai jugta. (8)

ਮਧੁ ਕੈਟਭ ਨਾਮ ਧਰੇ ਤਿਨ ਕੇ । ਅਤਿ ਦੀਰਘ ਦੇਹ ਭਏ ਜਿਨ ਕੇ ।
ਤਿਨ ਦੇਖਿ ਲੁਕੇਸ ਡਰਿਓ ਹੀਅ ਮੈ । ਜਗ ਮਾਤ ਕੋ ਧਿਆਨੁ ਧਰਿਯੋ ਜੀਅ ਮੈ । ੯

madh kaitabh naam dharai tin kai. at deeragh deh bhaie jin kai.
tin dekh lukes dariou hia mein. jag maat ko dhian dhrriou jia mein. (9)

ਦੋਹਰਾ

ਛੁਟੀ ਚੰਡ ਜਾਗੇ ਬ੍ਰਹਮ ਕਰਿਯੋ ਜੁੱਧ ਕੋ ਸਾਜੁ ।
ਡੇਤ ਸਭੈ ਘਟ ਜਾਹਿ ਜਿਉ, ਬਢੈ ਦੇਵਤਨ ਰਾਜ । ੧੦

Dohra

chhuti chand jagai braham kariou judh ko saaj.
daint sabhai ghat jahe jiou badhai devtan raaj. (10)

ਸਵੈਯਾ

ਜੁੱਧ ਕੀਯੋ ਤਿਨ ਸੋ ਭਗਵੰਤਿ, ਨ ਮਾਰ ਸਕੈ ਅਤਿ ਦੈ'ਤ ਬਲੀ ਹੈ ।
ਸਾਲ ਭਏ ਤਿਨ ਪੰਚ ਹਜ਼ਾਰ, ਦੁਹੂੰ ਲਰਤੇ ਨਹਿ ਬ"ਹ ਟਲੀ ਹੈ ।
ਡੇਤਨ ਰੀਇ ਕਹਿਓ ਬਰ ਮ"ਗ, ਕਹਿਓ ਹਰਿ ਸ਼ੀਸਨ ਦੇਹੁ ਭਲੀ ਹੈ ।
ਧਾਰਿ ਉਰੂ ਪਰਿ ਚਕ੍ ਸੋ ਕਾਟ ਕੈ, ਜੋਤ ਲੈ ਆਪਨੈ ਅੰਗਿ ਮਲੀ ਹੈ । ੧੧

Swaiyya

Judh karion tin so bhagwant na maar sakai at dannt bali hai.
saal bhaie tin panth hajar dohun bartai neh bah tali hai.
daiutan reet kahion bar mang kehon har sisan deho bhali hai.
dhaar uroo par chakar so kaat uai joot lai apnai ang mali hai. (11)

ਸੋਰਠਾ

ਸੋਵਨ ਥਾਪਿਓ ਰਾਜ, ਮਧੁ ਕੈਟਭ ਕੋ ਮਾਰ ਕੈ ।
ਦੀਨੋ ਸਕਲ ਸਮਾਜ, ਬੈਕੁੰਠਗਾਮੀ ਹਰਿ ਭਏ । ੧੨

Sortha

devan thapiou raj madh kaitabh hai maar kai.
deenai sakal samaj bai kunthgami har bhaie. (12)

Torak Chhand

The Muni (saint) Stated :

The Lord Vishnu was resting (sleeping) on a well prepared (bedding) abode at a place, where there was an huge expanse of water, very vast and horrible looking, there a lotus-flower sprouted from the navel (of Vishnu) which gave rise to the creator of the Universe, (god) Brahma and two demons were created from the way of his ears. (8)

These two demons were called by the name Madh and Kairabh, who grew up with huge bodies. Seeing them Brahma (Lokesh) got terribly frightened in his mind. So immediately he contemplated and coumunicated in his mind with the mother of mankind (Durga). (9)

Couplet

At that time Vishnu woke up from his Meditative-Posture (meditating Sleeping posture) and prepared himself for the war, so that the demons could be reduced in numbers and the gods could gain control of the kingdom (of heaven) (so he was embanking on such preparations). (10)

Swaiyya Vishnu waged a war against the demons, but could not defeat them, as the demons were very strong, it took about five thousand years in fighting (between the demons and Vishnu) but none of them got tired and the war went on. The demons being pleased with the strength (power) of Vishnu, asked him to seek some blessings (favour) from them. In reply, the Lord Vishnu asked for their heads and the demons agreed. Then Vishnu cut their heads with his 'revolving Wheel' by keeping their heads on his thighs and taking out their (light) soul, Vishnu got it merged within his own body. (11)

Sartha

The gods, after killing Madh and Kevabh, estblished their kingdom. After handing over the functioning of the Kingdom (to others) Vishnu proceeded to heavens. (12)

ਇਤਿ ਸ੍ਰੀ ਮਾਰਕੰਡੇ ਪੁਰਾਨੀ ਚਰਿਤ੍ ਉਕਤਿ ਬਿਲਾਸ ਮਧੁ ਕੈਟਭ
ਬਧਹਿ ਪਟਥਮ ਧਯਾਇ ਸਮਾਪਤਮਸਤੁ ਸੁਭਮਸਤੁ ॥੧॥
it Sri markandai Puranai Chandi Charitar
ukat bilas madh kaitabh badheh pratham
dhiaie samapatam sabh subham Sat. (1)

ਪੁਨਹਾ

ਬਹੁਰਿ ਭਇਓ ਮਹਖਾਸੁਤ ਤਿਨ ਤੇ ਕਿਆ ਕੀਆ ।
ਭੁਜਾ ਜੋਰਿ ਕਰਿ ਜੁੱਧੁ, ਜੀਤ ਸਭ ਜਗ ਲੀਆ ।
ਸੂਰ ਸਮੂਹ ਸੰਘਾਰੇ, ਰਣਹਿ ਪਚਾਰ ਕੈ ।
ਟੁਕਿ ਟੁਕਿ ਕਰ ਡਾਰੇ, ਆਯੁਧ ਧਾਰਿ ਕੈ । ੧੩
bahur bhaion mehkhasur tin te kia keea
bhuja jor kar juda jeet sabh jug lia.
soor samooh sangharai raneh padhar kai.
took touk kar kar darai ayudh dhar kai. (13)

ਸਵੈਯਾ

ਜੁਧ ਕਰਯੋ ਮਹਖਾਸੁਰ ਦਾਨਵ, ਮਾਰਿ ਸਭੈ ਸੁਰ-ਸੈਨ ਗਿਰਾਇਓ ।
ਕੈ ਕੈ ਦੁਟੂਕ ਦਏ ਅਰਿ ਖੇਤਿ, ਮਹਾ' ਬਰਬੰਡ ਮਹਾ' ਰਨ ਪਾਇਓ ।
ਸ੍ਰਉਣਤ ਰੰਗ ਸਨਿਓ ਨਿਸਰਿਓ ਜਹੁ ਇਆ ਛਬਿਕੋ ਮਨ ਮੈ ਇਹਿ ਆਇਓ ।
ਮਾਰਿ ਕੈ ਛਤ੍ਰਨਿ ਕੁੰਡਕੈ ਛਤ੍ਰੇ ਮੈ, ਮਾਨਹੁ ਪੈਠਿ ਕੈ ਰਾਮਜੂ ਨਾਇਓ । ੧੪

Swaiyya

judh karion mehkhasur danav maar sabhai sur sain griaiou.
kai kai dou touk draie ar khet- maha harband maha run paieou.
surounatrung sanion nisariou jas iaa chhab ko man mein eh aiou.
maar kai ehhatran kund kai chhetar mein manoh paith kai ramju naieou. (14)

ਸਵੈਯਾ

ਲੈ ਮਹਖਾਸੁਰ ਅਸਤ੍ ਸੁ ਸਸਤ੍ ਸਬੈ ਕਲਵਤ੍ ਜਿਉ ਚੀਰ ਕੈ ਡਾਰੇ ।
.ਲੁੱਥ ਪੈ ਲੁੱਥ ਰਹੀ ਗੁਥਿ ਜੁਥਿ ਗਿਰੇ ਗਿਰ ਸੋ ਰਥ ਸੋ'ਧਵ ਭਾਰੇ ।
ਗੂਦ ਸਨੇ ਸਿਤ ਲੋਹੂ ਮੈ ਲਾਲ ਕਰਾਲ ਪਰੇ ਰਨ ਮੈ ਗਜ ਕਾਰੇ ।
ਜਿਉ ਦਰਜੀ ਜਮ ਮਿ੍ਤ ਕੇ ਸੀਤ ਮੈ, ਬਾਗੇ ਅਨੇਕ ਕਤਾ ਕਰਿ ਡਾਰੇ । ੧੫

Swaiyya

lai mehkhasur astar so sastar sabai Kalvatar jion cheer kai darai.
luth pai luth rehi guth juth girai gir se rath saindhav bharai.
gud sanai sit leho main lal karal parai. Ran main gaj karai.
jioudarji jam mirat hai seet mein bagai anek kata kar darai. (15)

Here the first chapter of Markandai Puran, dealing with Chandi Charitar (portrayal), specially the killing of Madh kerabh is completed. All is well so far. (1)

Punha (Quintuplet)

Then Mehkhasur (the demon with the face of a bull) came on the scene. What he did ? (That description now follows). with the powers of his arms he fought so well that he won the war and took control of the whole world. He challanged the gods on the battle field and killed them wholesale. (whole lot of them) He armed himself fully and mecicated them in bits and pieces, thus killing all of them. (13)

Swayya :

The demon Mehkhasur fought against the gods and killed the whole army of gods and cutting into two pieces, he toppled down all the great warriors from the enemy ranks and that brave demon fought the battle to his teetth. Besmeared with the (red coloured) blood he came out of the battle-field. Seeing his beauty the poet felt as if Parush Ram had come out of blood bath in the battle-field of Kurukushetra, killing all the Kashatriya Rajas. (14)

Mehkhasur, armed with arms and coat of mail (iron wire), had pierced the bodies of the enemy ranks like a saw and there were corpses lying huddled together all over (one above another) while thc huge mountain-like elephants and horses were also lying fallen down. One could see horrible luoking black elephants lying dead in the battle field smeared with white marronic or red blood. They appeared (strewn) thrown in the battle-field by the god of death as if a tailor had thrown around his cut clothes of various types in the winter season. (15)

ਸਵੈਯਾ

ਲੈ ਸੁਰਸੰਗ ਸਬੈ ਸੁਰਪਾਲ ਸੁ ਕੋਪ ਕੇ ਸਤ੍ ਕੀ ਸੈਨ ਪਾ ਧਾਏ ।
ਦੈ ਮੁਖ ਦਾਰ ਲੀਏ ਕਰਵਾਰ, ਹਕਾਰ ਪਚਾਰ ਪ੍ਰਹਾਰ ਲਗਾਏ ।
ਸ੍ਰੋਨ ਮੈ ਦੈਤ ਸੁਰੰਗ ਭਏ, ਕਬ ਨੈ ਮਨ ਭਾਉ ਇਹੈ ਛਬਿ ਪਾਏ ।
ਰਾਮ ਮਨੋ ਰਨ ਜੀਤ ਕੈ ਭਾਲਕ ਦੈ ਸਿਰਪਾਉ ਸਬੈ ਪਹਰਾਏ । ੧੬

Swaiyya

lai sur sungsabai surpal so kop ke satar ki sain pai dhaie.
dai mukh dhar liai karvar hakar parhar parhar lagaie.
saroun mein deiut surang bhaie kale nai nan bhau ehai chhale paie.
Ram mano run jeet kai bhalak dai sirpaon sabai pehraie. (16)

ਸਵੈਯਾ

ਘਾਇਲ ਘੂਮਤ ਹੈ ਰਨ ਮੈ ਇਕ, ਲੋਟਤ ਹੈ ਧਰਨੀ ਬਿਲਾਤੇ ।
ਦਉਰਤ ਬੀਚ ਕਬੰਧ ਫਿਰੈ, ਜਿਹ ਦੇਖਤ ਕਾਇਰ ਹੈ' ਡਰ ਪਾਤੇ ।
ਇਯੋਂ ਮਹਿਖਾਸੁਰ ਜੁੱਧ ਕੀਯੋ, ਤਬ ਜੰਬੁਕ ਗਿਰਝ ਰੰਗ ਭਏ ਰਾਤੇ ।
ਸ੍ਰੋਨਪ੍ਰਵਾਹ ਮੈ ਪਾਇ ਪਸਾਰ ਕੈ, ਸੋਏ ਹੈ' ਸੂਰ ਮਨੋ ਮਦੁ ਮਾਤੇ । ੧੭

Swaiyya

ghaiel ghoomat hai run mein ik letat hai dharni billatai.
dourat beech kabandh phirai jeh dekhat kaier hai dar patai.
euo mehkhasur judh kiou tab jambuk girajh rung bhaie ratai
saron parvah mein paie parsar kai soiai hai soor mano mud matai . (17)

ਸਵੈਯਾ

ਜੁੱਧ ਕੀਓ ਮਹਿਖਾਸੁਰ ਦਾਨਵ, ਦੇਖਤ ਭਾਨੁ ਚਲੈ ਨਹੀ' ਪੰਥਾ ।
ਸ੍ਰੋਨ ਸਮੂਹ ਚਲਿਓ ਲਖਿ ਕੈ, ਚਤੁਰਾਨਨ ਭੂਲਿ ਗਏ ਸਭ ਗ੍ਰੰਥਾ ।
ਮਾਸ ਨਿਹਾਰ ਕੈ ਗ੍ਰਿਝ ਰੜੈ, ਚਤਸਾਰ ਪੜੈ' ਜਮੁ ਬਾਰਕ ਸੰਥਾ
ਸਾਰਸੁਤਿ ਤਟਿ ਲੈ ਭਟ ਲੋਥ, ਸਿੰਗਾਲ ਕਿ ਸਿੱਧ ਬਨਾਵਤ ਕੰਥਾ । ੧੮

Swaiyya

judh kiou mehkhasur danav dekhat bhaan chalai nahi pantha.
saron samooh chaliou lakh kai chaturaran bhool gaie sabh grantha.
mass hihar kai grijh rarrai chatsar parrai jim barak santha.
sarsuti tat lai bhat loth singral ke sidh banavat kantha. (18)

ਦੋਹਰਾ

ਅਗਨਤ ਮਾਰੇ ਗਨੈ ਕੋ ਭਜੈ ਜੋ ਸੁਰ ਕਰਿ ਤ੍ਰਾਸ ।
ਧਾਰਿ ਧਿਆਨ ਮਨ ਸਿਵਾ ਕੋ ਤਕੀ ਪੁਰੀ ਕੈਲਾਸ । ੧੯

aganat marai ganai ko bhajai jo sur kar tras.
dhaar dhian man siva kai taki puri kailas. (19)

The god Indra, collecting all the gods together in great rage, attacked the enemy ranks. They kept the shield against the face, and with a Sword in hand roared loudly and challenging the enemy they attacked them with such a vengeance, that the demons were red with rage. Seeing their beauty, the poet felt in his mind as if Ram Chander having won the battle had offered robes of honour to all the bears. (16)

Many warriors in a wounded statewere roaming in the battle field while some others were moaning (waiting) fallen on the ground. In the battle field headless bodies were seen running around, on seeing whomwhom the timid fellows were frightened. When Mehkhasur fought the battle so well, all the jackals and vultures (getting more flesh to eat) were very happy. The warriors lying in a pool of blood appeared as if some drunken men were lying asleep with their feet stretched (were relaxing carelessly) having consumed liquor. (17)

The battle fought by Mehkhasur demon would have even caused the Sun to forget its normal path (of moving west ward). Even Brahma had forgotten all the four Vedas by seeing the blood of the battle-field. The vultures were shrieking so much by seeing the flesh lying (on the field) as if children were reading out their lessons in the school. The jackals were removing the dead bodies of warriors just as Sidhas were making a satchil on the banks of Sarswati (the river) by removing the bark of trees. (18)

Couplet

Innumerable gods were killed and who could count their numbers ? All the gods, who fled from the scene due to fright, appeared to have thought of Durga (Shiva) in their mind and had approached Kailashpuri (Safety). (19)

ਦੋਹਰਾ

ਦੇਵਨ ਕੋ ਧਨੁ ਧਾਮੁ ਸਭ, ਦੈਤਨ ਲੀਓ ਛਿਨਾਇ ।
ਦਏ ਕਾਢ ਸੁਰ ਧਾਮ ਤੇ, ਬਸੇ ਸਿਵ ਪੁਰੀ ਜਾਇ । ੨੦

Dohra

devan ko dhan dham sabh daitan liou chhinaie.
daie kadh sur dham te basai sivpuri jaie. (20)

ਦੋਹਰਾ

ਕਿਤਕਿ ਦਿਵਸ ਬੀਤੇ ਤਹਾਂ ਨ੍ਹਾਵਨ ਨਿਕਸੀ ਦੇਵਿ ।
ਬਿਧਿ ਪੂਰਬ ਸਭ ਦੇਵਤਨ, ਕਰੀ ਦੇਵਿ ਕੀ ਸੇਵਾ । ੨੧

Dohra

kitak divas beetai taha nahvan niksi dev.
bidhi poorav sabh devtan kari dev ki save. (21)

ਰੇਖਤਾ

ਕਰੀ ਹੈ ਹਕੀਕਤਿ ਮਾਲੂਮ ਖੁਦ ਦੇਵੀ ਸੇਤੀ, ਲੀਆ ਮਹਖਾਸੁਰ ਹਮਾਰਾ ਛੀਨ ਧਾਮ ਹੈ ।
ਕੀਜੈ ਸੋਈ ਬਾਤ ਮਾਤ ਤੁਮ ਕਉ ਸੁਹਾਤ, ਸਭ ਸੇਵਕਿ ਕਦੀਮ ਤੱਕਿ ਆਏ ਤੇਰੀ ਸਾਮ ਹੈ ।
ਦੀਜੈ ਬਾਜ ਦੇਸ ਹਮੈ ਮੇਟੀਐ ਕਲੇਸ ਲੈਸ, ਕੀਜੀਏ ਅਭੇਸ ਉਨੈ ਬਡੋ ਯਹ ਕਾਮ ਹੈ ।
ਕੂਕਰ ਕੋ ਮਾਰਤ ਨ ਕੋਊ ਨਾਮ ਲੈ ਕੈ ਤਾਹਿ, ਮਾਰਤ ਹੈ ਤਾਕੋ ਲੈ ਕੈ ਖਾਵੰਦ ਕੋ ਨਾਮ ਹੈ । ੨੨

Rekhta

kari hai haquiqat maloom khud devi saiti lia mehkhasur hamara chheen dham hai.
keejai soiee baat maat tum kou suhaat sabh sevak kadeem tak aie teri sam hai.
deejai baaj des hamai metiai kales lais keejiai abhes unai babho yeh kaam hai.
kookar ko marat na kouoo naam lai kai tahi
marat hai ta ko lai kai khavand ko naam hai. (22)

ਦੋਹਰਾ

ਸੁਨਤ ਬਚਨ ਏ ਚੰਡਿਕਾ, ਮਨ ਮੈ ਉਠੀ ਰਿਸਾਇ ।
ਸਭ ਦੈਤਨ ਕੋ ਛੈ ਕਰਉ ਬਸਉ ਸਿਵਪੁਰੀ ਜਾਇ । ੨੩

Dohra

sunat bachan eh chandika man mein uthi risaie.
sabh daitan kou chhai karou basou Sivpuri jaie. (23)

ਦੈਤਨ ਕੇ ਬਧ ਕੋ ਜਬੈ, ਚੰਡੀ ਕੀਯਓ ਪਟਕਾਸ਼ ।
ਸਿੰਘ ਸੰਖ ਅਉ ਅਸਤ੍ ਸਭ ਸਸਤ੍ ਆਇਗੇ ਪਾਸਿ । ੨੪
daintan ke badh ko jabai chandi kiou parkas.
singh sunkh aou astar sabh sastar aiegai pass. (24)

ਦੈਤ ਸੰਘਾਰਨ ਕੇ ਨਮਿਤ, ਕਾਲ ਜਨਮ ਇਹ ਲੀਨ ।
ਸਿੰਘ ਚੰਡ ਬਾਹਨ ਭਇਓ ਸਤ੍ਰਨ ਕਉ ਦੁਖੁ ਦੀਨ । ੨੫
dait sangharan ke nmit kaal janam eh leen.
singh chand bahan bhiou satran kou dukh deen. (25)

The demons had snatched away the wealth and abode of the gods and pushed thieir towards heavens and they started abiding in Kailash (Shivpuri). (20)

When some days had passed by the gods abiding at Shivpuri, who had been pushed away by the gods abiding at Shivpuri, who had been pushed away by the demons, then one day the goddess happened to cpme to the river site for having a bath. Then all the gods served the goddess, together according to a set plan. (21)

Rekhta

The gods told the goddess the details of the fact how (the demon) Mehkhasur had divested them of their abode. O Mother ! Pray do as it pleases You ! We have all approached You for Your Support, being Your slaves from good old days. Pray get us back our living abode so that our miseries may end, and make those demons restless (homeless) as this is our main objective. No one calls the name of the dog while (killing) beating it but calls out the name of its master alone. (22)

Couplet

Hearing this the (goddess) Chandi got enraged in mind and declared that she would rest in Shivpuri only after destroying all the demons. (23)

When Chandi proclaimed and voeed for killing the demons, then she got (by itself) all the conch shells, lions, and other armour or iron-coat for protection automatically. (24)

It appeared the god of death had taken birth for destroying the demons. The lion became the mode of transport for Chandi in dealing with the enemies and causing them suffering. (25)

ਸਵੈਯਾ

ਦਾਰੁਨ ਦੀਰਘ ਦਿੱਗਜ ਸੋ, ਬਲਿ ਸਿੰਘਹਿ ਕੇ ਬਲ ਸਿੰਘ ਧਰੇ ਹੈ ।
ਰੋਮ ਮਨੋ ਸਰ ਕਾਲਹਿ ਕੇ ਜਨ ਪਾਹਨ ਪਾਤ ਪੈ ਬ੍ਰਿਛ ਹਰੇ ਹੈ ।
ਮੇਰ ਕੇ ਮੱਧਿ ਮਨੋਜਮਨਾ ਲਰਿ, ਕੇਤਕੀ ਪੁੰਜ ਪੈ ਭ੍ਰਿੰਗ ਚਰੇ ਹੈ ।
ਮਾਨੋ ਮਹਾ'ਪ੍ਰਿਥ ਲੈ ਕੇ ਕਮਾਨ ਸੁ ਭੂਦਰ ਭੂਮਿ ਤੇ ਨਿਆਏ ਕਰੇ ਹੈ । ੨੬

Swaiyya

darun deeragh digaj so bal singheh ke bal singh dharae hai.
Rome mano sar kaaleh ke jan baham peet pai brichh harai hai.
mair ke madh mano jamuna lar ketki punj pai bhrig dharai hai.
mano maha prith lai ke kaman so bhudhar bhoom te niarai karai hai. (26)

ਦੋਹਰਾ

ਘੰਟਾ ਗਦਾ ਤ੍ਰਿਸੂਲ ਅਸਿ ਸੰਖ ਸਰਾ ਸਨ ਬਾਨ ।
ਚਕ੍ ਬਕ੍ ਕਰ ਮੈ ਲੀਏ, ਜਨ ਗ੍ਰੀਖਮ ਰਿਤੁ ਭਾਨੁ । ੨੭

Dohra

ghanta gada trishul ase sunkh sarasan baan.
charar bakar kar mein liai jan grikhim rit bhan. (27)

ਚੰਡ ਕੋਪ ਕਰਿ ਚੰਡਿਕਾ ਏ ਆਯੁਧ ਕਰਿ ਲੀਨ ।
ਮਿਕੰਟਿ ਬਿਕਟਿ ਪੁਰ ਦੈਤ ਕੈ ਘੰਟਾ ਕੀ ਧੁਨਿ ਕੀਨ । ੨੮

chand kop kar chandika ei ayudh kar leen.
miket biket pur daint kai ghanta ki dhun keen. (28)

ਦੋਹਰਾ

ਸੁਨਿ ਘੰਟਾ ਕੇਹਰਿ ਸਬਦ, ਅਸੁਰਨ ਅਸਿਰਨ ਲੀਨ ।
ਚੜ੍ਹੇ ਕੋਪ ਕੈ ਜੁੱਝ ਹੂਇ, ਜਤਨ ਜੁਧ ਕੋ ਕੀਨ । ੨੯

Dohra

sunn ghanta kehar sabad asuran us run leen.
charrai kope kai jujh hoiai jatan judh ko keen. (29)

ਪੈਤਾਲੀਸ ਪਦਮ ਅਸੁਰ,ਸਜਯੋ ਕਟਕ ਚਤੁਰੰਗ ।
ਕਛੁ ਬਾਏ ਕਛੁ ਦਾਹਨੈ ਕਛੁ ਭਟ ਨ੍ਰਿਪ ਕੇ ਸੰਗਿ । ੩੦

Paintalis padam asur sajeou katak chaturung.
kachh baie kachh dahenai kachh bhat nrip kai sung. (30)

ਭਏ ਇਕੱਠੇ ਪਦਮ, ਦਸ ਪੰਦ੍ਰਹ ਅਰੁਬੀਸ ।
ਪੰਦ੍ਰਹ ਕੀਨੇ ਦਾਹਨੇ, ਦਸ ਬਾਏ ਸੰਗ ਬੀਸ । ੩੧

bhaie ikathai das pandreh or bees.
pandreh keenai dahenai das baie sung bees. (31)

Swaiyya

The transport of the goddess, the lion digaj (like the elephants of foreign lands) so frightful and bulky and as powerful as the great lion, with the hair like the arrows of death just like the trees grown on the great yellow mountain. The black hair on his back appeared like the river Jamuna streaming out of the Sumer mountain while the black spots on the body were looking like the black beer clustered around the bunches of (Yellow) jasmine flowers. The sturdy limbs of the lion appeared if the Lord Prithiv had kept the mountains apart with a bow in hand on the face of the Earth. (26)

Couplet

Chandi has armed herself with a mace, conch shell, bow and arrow, and a frightful wheel (Her appearance is so mighty (passionate) looking and compares well with the hot Sun of Summer. (27)

With a fercious wrathful face Chandi got these weapons in her arms and going near the village of the horrible demon produced a noise like the bell (gong) (28)

On hearing the sound of the hooters (bells), and roar of the lion, the demons unsheathed their Swords in the battle-field and being enraged, all the demons collected together and planned to wage a war. (29)

Mehsakhur then collected together the forty-five thousand (billions) worth army consisting of four sections ie elephant monuted, charioteers, cavaliers and infantry. Some arraigned on the left, some on the right and some were with Mehkhasur (the King of warriors) who came forward. (30)

All the three armies are worth ten, fifteen and twenty thousand (billions), out of which fifteen were kept on the right flank, ten on the left flank while twenty thousand were kept by the king of demons, with himself. (31)

ਸਵੈਯਾ

ਦਉਰ ਸਬੈ ਇਕ ਬਾਰ ਹੀ ਦੈਤ ਸੁ, ਆਇਧ ਹੈ' ਚੰਦ ਕੇ ਸਾਮੁਹੇ ਕਾਰੇ।
ਲੈ ਕਰਿ ਬਾਨ ਕਮਾਨਨ ਤਾਨਿ, ਘਨੇ ਅਰੁ ਕੋਪ ਸੋ' ਸਿੰਘ ਪ੍ਰਹਾਰੇ।
ਚੰਡ ਸੰਭਾਰ ਤਬੈ ਕਰਵਾਰ, ਹਕਾਰ ਕੈ ਸਤ੍ ਸਮੂਹ ਨਿਵਾਰੇ।
ਖ"ਡਵ ਜਾਰਨ ਕੋ ਅਗਨੀ ਤਿਹ, ਪਾਰਥ ਨੈ ਜਨੁ ਮੇਘ ਬਿਡਾਰੇ। ੩੨

Swaiyya

dour sabhai ik bar hi daint so aie hai chand kai samohai karai.
lai kar baan kamanan taan ghanai or kope so singh parharai.
chand sambhar tabai karvar hakar kai satar samooh nivarai.
khandav jaran kai agni the parath nai jan megh bidarai. (32)

ਦੋਹਰਾ

ਦੈਤ ਕੋਪ ਇਕ ਸਾਮੁਹੇ ਗਇਓ ਤੁਰੰਗਮ ਡਾਰਿ।
ਸਨਮੁਖ ਦੇਵੀ ਕੇ ਭਇਓ, ਸਲਭ ਦੀਪ ਅਨੁਹਾਰ। ੩੩

Dohra

daint kope ik samohe geou turangam daar.
sanmukh devi ke bhiou salabh deep anuhar. (33)

ਸਵੈਯਾ

ਬੀਰ ਬਲੀ ਸਿਰਦਾਰ ਦੈਈਤ ਸੁ ਕ੍ਰੋਧ ਕੈ ਨਿਯਾਨ ਤੇ ਖਗੁ ਨਿਕਾਰਿਓ।
ਏਕ ਦਇਓ ਤੀਨ ਚੰਡ ਪ੍ਰਚੰਡ ਕੈ,ਦੂਸਰ ਕੇਹਰਿ ਕੇ ਸਿਰ ਝਾਰਿਓ।
ਚੰਡ ਸੰਭਾਰ ਤਬੈ ਬਲੁ ਧਾਰਿ ਲਇਓ ਗਹਿ ਨਾਰਿ ਧਰਾ ਪਰ ਮਾਰਿਓ।
ਜਿਉ ਧੁਬੀਆ ਸਰਤਾ ਤਟਿ ਜਾਇ ਕੈ ਲੈ ਪਟ ਸਾਥ ਪਛਾਰਿਉ। ੩੪

Swaiyya

beer bali sirdar deieet so krodh kai naiyan te khag nikariou.
ek deiou teen chand parchand kai doosar kehar kai sir jhariou.
chand sambhar tabai bal dhar liou geh naar dhara par mariou.
jiou dhubia sarta tat jair kai lai pat ke pat sath pachhariou. (34)

ਦੋਹਰਾ

ਦੇਵੀ ਮਾਰਿਓ ਦੈਤ ਇਉ' ਲਰਿਓ ਜੋ ਸਨਮੁਖ ਆਇ।
ਪੁਨਿ ਸਤ੍ਰੁਨਿ ਕੀ ਸੈਨ ਮੈ, ਧਸੀ ਸੁ ਸੰਖ ਬਜਾਇ। ੩੫

Dohra

devi mariou daint eiou lariou jo sanmukh aie.
pun sátran ki sain mein dhasi so sunkh bajaie. (35)

Swaiyya

As these black demons came forward and stood before Chandi together Most of them had bows and arrows in their hands, which they shot with force on the lion. So Chandi then took out her Sword and challenging the enemy, pushed them backwards. It appeared as if Arjun (Pandav) had made the clouds disperse to extinguish the fire of Khadav jungle. (32)

Couplet

One of the demons, becoming furious with rage, racing his horse, went up to the goddess, just like the moth giving up in front of the lamp. (33)

Swaiyya

The brave leader warrior of the demons in a great rage, unsheathed his Sword from the scabbard, and made a portal attack on the body of vehement Chandi and the second attack was aimed on the head of lion. The goddess, however , picking up courage and by holding the neck of the demon, threw him (demon) on the ground, just as a washer man proceeds to the river bank and strikes the cloth piece on the ground with great force. (34)

Couplet

The demon, who had fought against the goddess by appearing before the enemy, was killed by the goddess in such a manner, and then proceeded towards the enemy ranks by blowing (sounding) the conch-shell, and entered the enemy ranks fighting against them. (35)

ਸਵੈਯਾ

ਲੈਕਰਿ ਚੰਡਿ ਕੁਵੰਡ ਪ੍ਰਚੰਡ ਮਹਾ" ਬਰਬੰਡ ਤਬੈ ਹਿ ਕੀਨੋ ।
ਏਕ ਹੀ ਬਾਰ ਨਿਹਾਰਿ ਹਕਾਰਿ ਸੁਧਾਰਿ ਬਿਦਾਰ ਸਭੈ ਦਲੁ ਦੀਨੋ ।
ਦੈਤ ਘਨੇ ਰਨ ਮਾਹਿ ਹਨੇ ਲਖੇ ਸ੍ਰੋਨ ਸਨੇ ਕਵਿ ਇਉ ਮਨੁ ਦੀਨੋ ।
ਜਿਉ ਖਗਰਾਜ ਬਡੋ ਅਹਿਰਾਜ, ਸਮਾਜ ਕੈ ਕਾਟਿ ਕਤਾ ਕਰਿ ਲੀਨੋ । ੩੬

Swaiyya

laikar chand kovandh parchand maha barbhand tabai eh keenai.
ek hi baar nihar hakar sudhar bidhar sabai dal deenai.
daint ghanai run mahai hanai lakhai saron sanai kav eou man deenai.
jiou khg raj bado aehraj samaj kai kaat kata kar leenai. (36)

ਦੋਹਰਾ

ਦੇਵੀ ਮਾਰੈ ਦੈਤ ਬਹੁ ਪ੍ਰਬਲ ਨਿਬਲ ਸੇ ਕੀਨ ।
ਸਸਤ੍ਰ ਧਾਰਿ ਕਰਿ ਕਰਨ ਮੈ, ਚਮੂੰ ਚਾਲ ਕਰਿ ਦੀਨ । ੩੭

Dohra

devi marai daint boh parbal nibal se keen.
sastar dhar kar karan mein chamun chaal kar deen. (37)

ਭਜੀ ਚਮੂੰ ਮਹਿਖਾਸੁਰੀ, ਤਕੀ ਸ਼ਰਨਿ ਨਿਜ ਈਸ ।
ਠਾਇ ਜਾਇ ਤਿਨ ਇਊ ਕਹਿਓ ਹਨਿਓ ਪਦਮ ਭਟ ਬੀਸ । ੩੮
bhaji chamun mehkhasuri taki saran nij eass.
dhaie jaie tin iou kehiou haniou padam bhat bees. (38)

ਸੁਨਿ ਮਹਖਾਸੁਰਿ ਮੂੜ੍ਹ ਮਤਿ, ਮਨ ਮੈ ਉਠਿਓ ਰਿਸਾਇ ।
ਆਗਿਆ ਦੀਨੀ ਸੈਨ ਕੋ , ਘੇਰੋ ਦੇਵੀ ਜਾਇ । ੩੯
sunn mehkhasur moorr mat man mein uthiou risaie.
agya deeni sain ko gheo devi jaie. (39)

ਸਵੈਯਾ

ਬਾਤ ਸੁਨਿ ਪ੍ਰਭ ਕੀ ਸਭ ਸੈਨਹਿ, ਸੂਰ ਮਿਲੇ ਇਕੁ ਮੰਤ੍ਰ ਕਰਿਓ ਹੈ ।
ਜਾਇ ਪਰੈ' ਚਹੂੰ ਓਰ ਤੇ ਧਾਇਕੈ, ਠਾਟ ਇਹੈ ਮਨ ਮੱਧਿ ਕਰਿਓ ਹੈ ।
ਮਾਰ ਹੀ ਮਾਰ ਪੁਕਾਰ ਪਰੇ, ਅਸਿ ਲੈ ਕਰਿ ਮੈ ਦਲੁ ਇਉ ਬਿਹਰਿਓ ਹੈ ।
ਘੇਰਿ ਲਈ ਚਹੂੰ ਓਰ ਤੇ ਚੰਡਿ ਸੁ ਚੰਦ ਮਨੋ ਪਰਵੇਖ ਪਰਿਓ ਹੈ । ੪੦

Swaiyya

baa sunni prabh ki sabh saineh sur milai ik mantar kariou hai.
jaie parai chahun oar te dhaiekai thaat ehai man madh kariou hai.
maar hi maar pukar parai us lai kar mein dal eiou behriou hai.
gher laiee chauhun oar te chand so chand mano parvaikh pariou hai. (40)

Swayya

When Chandi, having the mighty and powerful bow in hand, did like this, that with one challenging cry and perviewing the enemy once only, the whole army of the enemy was routed. Most of the demons were killed in the battle-field itself, seeing whom in a powerful mood the poet exclaimed to himself that it appears as the blue joy (Khag Raj) had cut the whole family of snakes into bits and pieces. (36)

Couplet

The goddess had killed many demons while the most powerful ones had been liquidated (demoralised), and with various weapons in hand she had caused the enemy ranks to retreat hastily. (37)

The army of Mehkhasur hag fled away and sought refuge at the master's feet. The fleeing troops told him (Mehkhasur) that the goddess had killed twenty thousand of their warriors. (38)

Hearing this, the enraged Mehkhasur, of a foolish nature, got up in rage and ordered his men to surround the goddess. (39)

Swaiyya

The whole army listened to the Master's talk (Mehkhasur) and all the warriors finally decided on a plan and firmly believed in their mind to wage a war against the goddess by encircling her from all four sides. The whole army of demons, shouting ("Kill them") to kill them, with swords in hand, advanced like this and surrounded Chandi from all four sides as if the moon had been attacked by its own family members.(40)

ਸਵੈਯਾ

ਦੇਖਿ ਚਮੂੰ ਮਹਿਖਾਸੁਰ ਕੀ, ਕਰਿ ਚੰਡ ਕੁਵੰਡ ਪ੍ਰਚੰਡ ਧਰਿਓ ਹੈ।
ਦੱਛਨ ਬਾਮ ਚਲਾਇ ਘਨੈ ਸਰ, ਕੋਪ ਭਯਾਨਕ ਜੁੱਧੁ ਕਰਿਓ ਹੈ।
ਭੰਜਨ ਪੈ ਅਰਿ ਕੈ ਤਨ ਤੇ, ਛੁਟ ਸੋ੍ਉਨ ਸਮੂਹ ਧਰਾਨਿ ਪਰਿਓ ਹੈ।
ਆਠਵੋ ਸਿੰਧੁ ਪਚਾਯੋ ਹੁਤੋ ਮਨੋ, ਯਾ ਰਨ ਮੈ ਬਿਧਿ ਨੈ ਉਗਰਿਓ ਹੈ। ੪੧

Swaiyya

dekh chamun Mehkhasur kar chand kovand parchand dhariou hai.
dachhan baam chalaie ghanai sabh kope bhiaynak judh kariou hai.
bhanjan pe ar kai tan te chhut saroun samooh dharan pariou hai.
athvo sindh pachaiou hutai mano ya run mein bidh nai ugriou hai. (41)

ਦੋਹਰਾ

ਕੋਪ ਭਈ ਅਰਿਦਲ ਬਿਖੈ ਚੰਡੀ ਚੱਕ੍ ਸੰਭਾਰਿ।
ਏਕ ਮਾਰਿ ਕੈ ਦ੍ਵੈ ਕਇ ਤੇ ਕੀਨੇ ਚਾਰ। ੪੨

Dohra

kope bhaiee or dal bikhai chandi chakar sambhar.
ek maar kai davai te keeno chaar. (42)

ਸਵੈਯਾ

ਇਹ ਭ"ਤਿ ਕੋ ਜੁੱਧ ਕਰਿਓ ਸੁਨਿ ਕੈ ਕਵਲਾਸ ਮੈ ਧਿਆਨ ਛੁਟਿਓ ਹਰਿ ਕਾ।
ਪੁਨਿ ਚੰਡ ਸੰਭਾਰ ਉਭਾਰ ਗਦਾ, ਧੁਨਿ ਸੰਖ ਬਜਾਇ ਕਰਿਓ ਖਰਕਾ।
ਸਿਰ ਸਤ੍ਰਨਿ ਕੇ ਪਰ ਚਕ੍ ਪਰਿਓ, ਛੁਟਿ ਐਸੋ ਬਹਿਓ ਕਰਿ ਕੇ ਬਰਕਾ।
ਜਨੁ ਖੇਲਨ ਕੋ ਸਰਤਾ ਤਟਿ ਜਾਇ, ਚਲਾਵਤ ਹੈ ਛਿਛਲੀ ਲਰਕਾ। ੪੩

Swaiyya

eh bhant kai judh kariou sunn kai kavlas mein dhian chhutiou har ka.
pun chand sambhar ubhar gada dhun sankh bajaie kariou kharka.
sir satran kai par chakar pariou chhat aisai behou kar kai barka.
jan khelan ko sarta tat jaie chalavat hai chhichhli larka. (43)

ਦੋਹਰਾ

ਦੇਖ ਚਮੂੰ ਮਹਿਖਾਸੁਰੀ ਦੇਵੀ ਬਲਹਿ ਸੰਭਾਰਿ।
ਕਛੁ ਸਿੰਘ ਹੀ ਕਛੁ ਚਕ੍ ਸੋ ਡਾਰੇ ਸਭੈ ਸੰਘਾਰਿ। ੪੪

Dohra

dekh chamun Mehkhasuri devi baleh sambhar.
kachh singh eh kachh chakar se darai sabhai sanghar. (44)

ਇਕ ਭਾਜੇ ਨ੍ਰਿਪ ਪੈ ਗਏ ਕਹਿਓ ਹਤੀ ਸਭ ਸੈਨ।
ਇਉ ਸੁਨਿ ਕੈ ਕੋਪਿਓ ਅਸੁਰ, ਚੜਿ ਆਇਓ ਰਨ-ਐਨ। ੪੫
ik bhajai nrip pai gaie kehou hati sabh sain.
eou sunn kai kopiou asur charr aiyou run ain. (45)

Seeing Mehkhasur's army Chandi got hold of her strong bow in her hands Chandi started shooting many arrows with left and right hands and fought a grim battle in great rage. The blood oozing from the wounded bodies of the enemy was flowing on the ground, as if the Lord-Creator had vomited out the eighth ocean, continued within His body, in this war. (41)

Couplet

Chandi, getting in a revengeful mood in the midst of enemy troops, took out the revolving wheel and cut into pieces first two of the enemy troops and then four of them. (42)

Swaiyya

Hearing the narration of the such a battle, even Shiva lost his meditational posture at the Kailash mountain. Then Chandi got hold of her mace (club) and raised it and roared while blowing the conch shell. The revolving wheel propelled with the force of hand among the hordes of enemy ranks moved over the heads of enemy ranks in such a manner as if a child was throwing the broken pieces of earthen ware while playing on the river banks. (43)

Couplet

Seeing the army of Mehkhasur the goddess managed to nourish her strength and killed all of them either through the lion or with the revolving wheel. (44)

Some soldiers rushed towards the king (Mehkhasur) and reported the killing of all their troops, hearing this the demon got furious and rushed to the battle-field with strength. (45)

ਸਵੈਯਾ

ਜੁਝ ਪਰੀ ਸਭ ਸੈਨ ਲਖੀ ਜਬ, ਤੌ ਮਹਖਾਸੁਰ ਖੱਗ ਸੰਭਾਰਿਓ ।
ਚੰਡਿ ਪ੍ਰਚੰਡ ਕੇ ਸਾਮੁਹਿ ਜਾਇ, ਭਇਆਨਕ ਭਾਲਕ ਜਿਉ ਭਭਕਾਰਿਓ ।
ਮੁਗਦਰੁ ਲੈ ਅਪਨੇ ਕਰਿ ਚੰਡਿ ਸੁ ਕੈ ਬਰਿ ਤਾਤਨ ਊਪਰਿ ਡਾਰਿਓ ।
ਜਿਉ ਹਨੁਮਾਨ ਉਖਾਰਿ ਪਹਾਰ ਕੋ, ਰਾਵਨ ਕੇ ਉਰ ਭੀਤਰ ਮਾਰਿਓ । ੪੬

Swaiyya

jujh pari sabh sain lakhi jab te Mehkhasur khag sambhariou.
chand parchand kai samohe jaie bhianak bhalak jiou bhabh kariou.
mugdar lai apnai kar chand so kai bar tatan uoper dariou.
jiou hanuman ukhar pahar ko Ravan ke ur bheetar mariou. (46)

ਫੇਰ ਸਰਾਸਨ ਕੋ ਗਹਿ ਕੈ ਕਰਿ ਬੀਰ ਹਨੇ ਤਿਨ ਪਾਨਿ ਨ ਮੰਗੇ ।
ਘਾਇਲ ਘੂਮ ਪਰੇ ਰਨ ਮਾਹਿ ਕਰਾਹਤ ਹੈ ਗਿਰ ਸੇ ਗਜ ਲੰਗੇ ।
ਸੂਰਨ ਕੇ ਤਨ ਕਉਚਨ ਸਾਥਿ, ਪਰੇ ਧਰਿ ਭਾਉ ਉਠੇ ਤਹ ਚੰਗੇ ।
ਜਾਨੋ ਦਵਾ ਬਨ ਮਾਝ ਲਗੇ ਤਹ ਕੀਟਨ ਭੱਛ ਕੋ ਕੌ ਦਉਰੇ ਭੁਜੰਗੇ । ੪੭

pher sarasan ko geh kai kar beer hanai tin paan na mangai.
ghaiel ghoom parai run mahai karahat hai gir se gaj langai.
sooran ke tan koucgan saath parai dhar bhaou uthai the changai.
janai dava ban majh lagai the keetan bhachh ko kou dourai bhujangai. (47)

ਕੋਪ ਭਰੀ ਰੰਨ ਚੰਡਿ ਪ੍ਰਚੰਡ ਸੁ, ਪ੍ਰੇਰ ਕੇ ਸਿੰਘ ਧਸੀ ਰਨ ਮੈ ।
ਕਰਵਾਰ ਲੈ ਲਾਲਾ ਕੀਏ ਅਰਿ ਖੇਤਿ, ਲਗੀ ਬੜਵਾਲਨ ਜਿਉ ਬਨ ਮੈ ।
ਤਬ ਘੇਰਿ ਲਈ ਚਹੁੰ ਓਰ ਤੇ ਦੈਤਨ, ਇਉ ਉਪਮਾ ਉਪਜੀ ਮਨ ਮੈ ।
ਮਨੁ ਤੇ ਤਨੁ ਤੇਜੁ ਚਲਿਓ ਜਗ ਮਾਤ ਕੋ ਦਾਮਿਨ ਜਾਨ ਚਲੇ ਘਨ ਮੈ । ੪੮

kope bhari run chand parchand so parair kai singh dhasi run mein.
karvar lai laal kiai or khrt lagi barrvalan jiou ban mein.
tab gher laiee chahun aur te daintan iou upma upji man mein.
man te tan tej chaliou jagmat ko daman jaan chalai ghan mein. (48)

ਫੂਟ ਗਈ ਧੁਜਨੀ ਸਗਰੀ, ਅਸਿ ਚੰਡ ਪ੍ਰਚੰਡ ਜਬੈ ਕਰਿ ਲੀਨੋ ।
ਦੈਤ ਮਰੈ ਨਹਿ ਬੇਖ ਕਰੇ ਬਹੁ ਤਉ ਬਰਬੰਡ ਮਹਾ" ਬਲ ਕੀਨੋ ।
ਚਕ੍ ਚਲਾਇ ਦਇਓ ਕਰਿ ਤੇ ਸਿਰ ਸਤ੍ ਕੋ ਮਾਰ ਜੁਟਾ ਕਰ ਦੀਨੋ ।
ਸ੍ਰਉਨਤ ਧਾਰ ਚਲੀ ਨਭ ਕੋ ਜਨੁ ਸੂਰ ਕੋ ਰਾਮ ਜਲਾਜਲ ਦੀਨੋ । ੪੯

ਪਹੋਤ ਗਈ ਦਹੁਜਨੀ ਸਅਗਰੀ ਅਸ ਚਹਅਨਦ ਪਅਰਚਹਅਨਦ ਜਅਬਅ ਕਅਰ ਲੇno.
daint marai neh bekh karai bohtoh barband mahabal keeno.
chakar chalaie deoiu kar te sir satar kai maar juda kar deeno.
sarounat dhar chali nabh ko jan soor ko Ram jalajal deeno. (49)

Swaiyya

Then Mehkhasur saw about all the troops having been killed while fighting, he got hold of his double edged sword and going towards the goddess he roared like a horrible looking bear before her. Holding the mace in her hand Chandi (threw) it against (towards) the body of Mehkhasur with such a force (forcefully) just as Hanuman had hurled the mountain, having uprooted it towards the chest of Ravana. (46)

Then Chandi, holding the bow in her hands, shot many arrows on the enemy ranks and all those warriors were killed. (did not ask for water). The wounded warriors were seen falling on the ground in great dizziness on the battle-field, while huge mountain-like elephants were wailing while limping with broken legs. (47)

The poet, seeing the wounded bodies of warriors lying on the ground covered with armour, got into a mood of praise for the warriors in the mind which was more pronouneed than the position of the mind of the goddess itself, as if lightning was shining in the dark clouds. (48)

When the mighty Chandi wielded her Sword, the army of Mehkhasur was scattered in shambles. The demons were not being killed, but rather appearing in different forms on the battle-field and then the goddess, picking up lot of courage, sent the revolving wheel reeling, which killed the enemy, by removing the head from the body. Then the blood streams sprouted towards the sky as if Parush Ram had illumined the sun even. (49)

ਸਬ ਸੂਰ ਸੰਘਾਰ ਦਏ ਤਿਹ ਖੇਤ, ਮਹਾ' ਬਰਬੰਡ ਪਰਾਕ੍ਰਮ ਕੈ।
ਤਹ ਸ੍ਰਉਨਤ ਸਿੰਧ ਭੀਓ ਧਰਨੀ ਪਰਿ ਪੁੰਜ ਗਿਰੇ ਅਸਿ ਕੈ ਧਮ ਕੈ।
ਜਗ ਮਾਤ ਪ੍ਰਤਾਪ ਹਨੇ ਸੁਰਤਾਪ ਸੁ, ਦਾਨਵ ਸੈਨ ਗਈ ਜਮ ਕੈ।
ਬਹੁਰੋ ਅਰਿ ਸਿੰਧੁਰ ਕੇ ਦਲ ਪੈਠ ਕੈ, ਦਾਮਿਨੀ ਜਿਉਂ ਦੁਰਗਾ ਦਮਕੈ। ੫੦
sabh soor sanghar dei the khet maha barband parakaram kai.
teh sarounat sindh bhiou dharni par punj girai us kai dham kai.
jag maat partap hanai surtap so danav sain gaiee jam kai.
bahuro or sindhur kai dal paith kai damini jiou durga damkai. (50)

ਦੋਹਰਾ

ਜਬ ਮਹਖਾਸੁਰ ਮਾਰਿਓ, ਸਬ ਦੈਤਨ ਕੋ ਰਾਜ।
ਤਬ ਕਾਇਰ ਭਾਜੇ ਸਬੈ, ਛਾਡਿਓ ਸਕਲ ਸਮਾਜ। ੫੧

Dohra

jab Mehkhasur mariou sabh daitan ko raj.
tab kaier bhajai sabhai chhadiou sakal samaj. (51)

ਕਬਿੱਤ

ਮਹਾ"ਬੀਰ ਕਹਰੀ ਦੁਪਹਰੀ ਕੋ ਭਾਨੁ ਮਾਨੋ,
ਦੇਵਨ ਕੇ ਰਾਜ ਦੇਵੀ ਡਾਰਿਓ ਦੈਤ ਮਾਰਿ ਕੈ।
ਅਉਰ ਦਲ ਭਾਜਿਓ ਜੈਸੇ ਪਉਨ ਹੂੰ ਤੇ ਭਾਜੈ,
ਮੇਘ ਇੰਦ੍ਰ ਦੀਨੋ ਰਾਜੁ ਬਲੁ ਆਪਨੋ ਸੋ ਧਾਰਿ ਕੈ।
ਦੇਸ ਦੇਸ ਕੇ ਨਰੇਸ ਡਾਰੇ ਹੈਂ' ਸੁਰੇਸ ਪਾਇ,
ਕੀਨੋ ਅਭਖੇਕ ਸੁਰਮੰਡਲ ਬਿਚਾਰਿ ਕੈ।
ਈਹ" ਭਈ ਗੁਪਤਿ ਉ੍ਗਟਿ ਜਾਇ ਤਹ" ਭਈ,
ਜਹ" ਬੈਠੇ ਹਰਿ ਹਰਿਅੰਬਰਿ ਕੋ ਡਾਰਿ ਕੈ। ੫੨

Kabit

mahabeer kehri dophari ko bhan manai.
devan ke raaj devi dariou daint maar kai.
aour dal bhajiou jaisai paoun hun te bhajai.
Megh Indra deeno raj bal aapnai so dhar kai.
des des ke nares darai hai sures paie.
keeno abhkhek sur mandal bichar kai.
eeha bhaiee gupat pargat jaie taha bhaiee.
jaha baith har haramber ko daar kai. (52)

ਇਤਿ ਸ੍ਰੀ ਮਾਰਕੰਡੇ ਪੁਰਾਨੇ ਸ੍ਰੀ ਚੰਡੀ ਚਰਿਤ੍ ਉਕਤਿ ਬਿਲਾਸ
ਮਹਖਾਸੁਰ ਬਧਹਿ ਨਾਮ ਦੁਤੀ ਅਧਿਆਇ ਸਮਾਪਤਮ ਸਤੁ ਸਭਮਸਤੁ ॥੨॥
it sri markandai puranai Sri Chandi charitar ukat bilas
mehkhasur badeh naam dutia dhiae smaptam sat subham sat. (2)

The powerful Chandi, through her great enterprise on the the battle-field, killed all the (enemy) warriors on the battle-field. There was a pool of blood on the ground, and with the thud of the striking sword, huge ranks of enemy troops fell on the ground. Thus the calamity of the gods was finished through the powerful intervention of Chandi, the goddess-mother of the world, while the army of the demons was completely wiped out. Thus the goddess Durga was shining like a streak of lightning among the clouds of enemy troops. (50)

Couplet

When Mehkhasur , the King of demons was killed, all the timid demons fled from the battle field leaving everything behind. (51)

Kabit

The goddess had killed the all-powerful demon (Mehkhasur) who was known for his wrathful nature, like the afternoon Sun, in the interest of the gods. The rest of the troops of demons fled away from the battlefield just like the clouds vanishing before a strong wind. (clouds get scattered) ; then the goddess gave back the kingdom (of heaven) to the god Indra, through her own prowess. All the kings from far and wide (local and foreign) were made to bow before Indra, and then after consultations with all the gods, Indra was conseirated as the King. (of gods) Th goddess then disappeared from here and manifested herself herself at a place where Shiva was seated on the Skin of a lion, which was spread underneath him. (52)

Here The second chapter on Sri Chandi charitar (portrayal) of Markandai Puran dealing with the Killing of Mehkhasur is completed. All is well so far. (2)

ਦੋਹਰਾ

ਲੋਪ ਚੰਡਿਕਾ ਹੋਇ ਗਈ, ਸੁਰਪਤਿ ਕੋ ਦੇ ਰਾਜ ।
ਦਾਨ ਮਾਰ ਅਭੇਖ ਕਰਿ ਕੀਨੋ ਸੰਤਨ ਕਾਜ । ੫੩

Dohra

lope chandika hoiai gaiee surpat ko dei raj.
danav maar abhekh kar keeno santan kaaj. (53)

ਸਵੈਯਾ

ਯਾ ਤੇ ਪ੍ਰਸੰਨ ਭਏ ਹੈ' ਮਹਾ" ਮੁਨ, ਦੇਵਨ ਤੇ ਤਪ ਮੈ ਸੁਖ ਪਾਵੈ ।
ਜੱਗਯ ਕਰੈ ਇਕ ਬੇਦ ਰਰੈ ਭਵਤਾਪ ਹਰੈ ਮਿਲਿ ਧਿਆਨਹਿ ਲਾਵੈ ।
ਝਾਲਰ ਤਾਲ ਮ੍ਰਿਦੰਗ ਉਪੰਗ, ਰਬਾਬ ਲੀਏ ਸੁਰ ਸਾਜ ਮਿਲਾਵੈ ।
ਕਿੰਨਰ ਗੰਧ੍ਰਬ ਗਾਨ ਕਰੈ ਗਨਿ ਜੱਛ ਅਪੱਛਰ ਨਿਰਤ ਦਿਖਾਵੈ । ੫੪

Swaiyya

ya te parsan bhaie hai maha mun devan te tap mein sukh pavai.
jageou karai ik beid rarai bhav taap harai mil dhianeh lavai.
jhalar taal mridung upang rabab liai sur saaj milavai.
kinar gandharab gaan karai gan jachh apachhar nirat dikhavai. (54)

ਸੰਖਨ ਕੀ ਧੁਨ ਘੰਟਨਿ ਕੀ ਕਰਿ ਫੂਲਨ ਕੀ ਬਰਖਾ ਬਰਖਾਵੈ ।
ਆਰਤੀ ਕੋਟਿ ਕਰੈ ਸੁਰ- ਸੁੰਦਰਿ, ਪੇਖ ਪੁਰੰਦਰ ਕੇ ਬਲਿ ਜਾਵੈ ।
ਦਾਨ ਤੱਛਨ ਦੈ ਕੈ ਪ੍ਰਦੱਛਨ, ਭਾਲ ਮੈ ਕੁੰਕਮ ਅੱਛਤ ਲਾਵੈ ।
ਹੋਤ ਕੁਲਹਾਲ ਦੇਵਪੁਰੀ ਮਿਲਿ ਦੇਵਨ ਕੇ ਕੁਲਿ ਮੰਗਲਿ ਗਾਵੈ । ੫੫

sankhan ki dhun ghantan ki kar phulan ki barkha barkhavai.
aarti kot kavai sur sunder pekh purandar ke bal javai.
daan tachhan dai kai pardachhan bhaal mein kunkam achhat lavai.
hoat kulhal devpuri mil devan kai kul mangal gavai. (55)

ਦੋਹਰਾ

ਐਸੇ ਚੰਡ ਪ੍ਰਤਾਪ ਤੇ, ਦੇਵਨ ਬਢਿਓ ਪ੍ਰਤਾਪ ।
ਤੀਨ ਲੋਕ ਜੈ ਜੈ ਕਾਰ ਕਰੈ, ਰਰੈ ਨਾਮੁ ਸਤਿਜਾਪ । ੫੬

Dohra

aisai chand pratap te devan badiou partap.
teen lok jai jai kaar karai rarai naam sat jaap. (56)

ਇਸੀ ਭ"ਤਿ ਸੋ ਦੇਵਤਨ ਰਾਜ ਕੀਯੋ ਸੁਖ ਮਾਨਿ ।
ਬਹੁਰ ਸੁੰਭ ਨੈਸੁੰਭ ਦੁਇ, ਦੈਤ ਬਡੇ ਬਲਿਵਾਨ । ੫੭

isi bhant so devtan raj kiou sukh maan.
bahur sumbh naisumbh doai daint bade balvan. (57)

Couplet :

After handing over the kingdom (of heaven) to Indra, Chandi disappeared from the scene. Chandi had killed the demons and demoralised them and helped the cause of the saints by protecting them. (53)

Swayya :

The great Munis (mendi cants/destruction ascetics) were pleased with the (killing) of demons and are feeling great relief and satisfaction under the patronage of the god. Some are engaged in Yagnas, while some others are reciting the Vedas, while many others, are engaged in meditation of the LOrd for casting away the sufferings of the gods alongwith other gods. The gods take out their instruments like horns, (band) cymbals, mirdang (drums), upang (harmonium) rebek, etc, the symbols of victory and arrange to synchronise their tunes (music). At places the musicians of gods or demi-gods are singing while at places fairies and demi-gods are dancing. (54)

(The gods) are offering flowers (like rain) midst the sounding (blowing) of conch shells and gongs (bells) ; many gods are performing arti (hymns of praise) and perceiving Indra (king of gods), are offering themselves as a sacrifice to him. They are putting (total) coloured mark on his forehead with saffron and rice, while doing circum ambulation of Indra alongwith their offerings and alms-giving. Thus in the abode (town) of the gods, there are lot of rejoicings alongwith the whole clan of gods, singing songs of rejoicings (pleasure). (55)

Couplet

Thus the splendour of gods was in ascendence alongwith the glory of Chandi, and all the three worlds (regions) were saluting and hailing the goddess while reciting the central position of Markanda Puran, or the various Names of the Lord mentioned in the middle of Puran. (56)

Thus the gods ruled (over heavens) and enjoyed all the comforts (pleasures). Then two demons named Sumbh and Nisumbh of great strength and might were born there. (57)

ਇੰਦ੍ ਲੋਕ ਕੇ ਰਾਜ ਹਿੱਤ, ਚੜਿ ਧਾਏ ਨ੍ਰਿਪ ਸੁੰਭ ।
ਸੈਨਾ ਚਤੁਰੰਗਨਿ ਰਚੀ, ਪਾਇਕ ਰਥ ਹੈ ਕੁੰਭ । ੫੮
Indra lok ke raj hit charr dhaie nrip sumbh.
saina chatrangan rachi paiek rath hai kumbh. (58)

ਸਵੈਯਾ

ਬਾਜਤ ਡੰਕ ਪਰੀ ਧੁਨ ਕਾਨਿ ਸੁ ਸੰਕਿ ਪੁਰੰਦਰ ਮੂੰਗਤ ਪਉਰੈ ।
ਸੂਰ ਮੈ ਨਾਹਿ ਰਹੀ ਦੁਤਿ ਦੇਖਿ ਕੇ, ਜੁੱਧ ਕੋ ਦੈਤ ਭਏ ਇਕ ਠਉਰੈ ।
ਕਾ"ਪ ਸਮੁੰਦ੍ ਉਠੇ ਸਿਗਰੇ, ਬਹੁ ਭਾਰ ਭਈ ਧਰਨੀ ਗਤਿ ਅਉਰੈ ।
ਮੇਰੁ ਹਲਿਓ ਦਹਲਿਓ ਸੁਰ ਲੋਕ, ਜਬੈ ਦਲ ਸੁੰਭ ਨਿਸੁੰਭ ਕੇ ਦਉਰੈ । ੫੯

Swaiyya

bajat dunk puri dhun kan so sunk purandar moongat paurai.
soor mein nahai rahi dut dekh ke judh ko daint bhaie ik thourai.
kamp samundar uthai sigrai boh bhar bhaiee dharni gut aourai.
mer haliou dehliou sdur lok jabai dal sumbh nisumbh kai dourai. (59)

ਦੋਹਰਾ

ਦੇਵ ਸਬੈ ਮਿਲਿ ਕੇ ਤਬੈ, ਗਏ ਸਕ੍ ਪਹਿ ਧਾਇ ।
ਕਹਿਓ ਦੈਤ ਆਏ ਪ੍ਬਲ, ਕੀਜੈ ਕਹਾ ਉਪਾਇ । ੬੦

Dohra

dev sabai mil ke tabai gaie sakar peh dhaie.
kahiou daint aie parbal keejai kaha upaie. (60)

ਸੁਨਿ ਕੋਪਿਓ ਸੁਰਪਾਲ ਤਬ, ਕੀਨੋ ਜੁੱਧ ਉਪਾਇ ।
ਸੇਖ ਦੇਵ ਗਨ ਜੇ ਹੁਤੇ, ਤੇ ਸਭ ਲੀਏ ਬੁਲਾਇ । ੬੧
sunn kopiou surpal tab keeno judh upaie.
saikh dev gun je hutai te sabh liai bulaie. (61)

ਸਵੈਯਾ

ਭੂਮਿ ਕੋ ਭਾਰ ਉਤਾਰਨ ਕੋ, ਜਗਦੀਸ ਬਿਚਾਰ ਕੈ ਜੁੱਧ ਠਟਾ ।
ਗਰਿਜੈ ਮੱਦਮੱਤ ਕਰੀ ਬਦਰਾ ਬਗ ਪੰਤਿ ਲਸੈ ਜਨ ਦੰਤ-ਗਟਾ ।
ਪਹਰੇ ਤਨਤ੍ਰਾਨ ਫਿਰੈ ਤਹ ਬੀਰ, ਲੀਏ ਬਰਛੀ ਕਰਿ ਬਿੱਜੁ ਛਟਾ ।
ਦਲ ਦੈਤਨ ਕੋ ਅਰਿ ਦੇਵਨ ਪੈ, ਉਮਡਿਓ ਮਾਨੋ ਘੋਰ-ਘਮੰਡ ਘਟਾ । ੬੨

Swaiyya

bhoom ko bhar utaran ko jagdis bichar kai judh thata.
garjai madmat kari badra bug pant lasai jan dant gata.
pehrai tantran phirai the beer liai barchhi kar bij chhata.
dal daitan kai or devan pai umdiou mano ghor ghamung ghata. (62)

The Raja (King) Sumbh marched forward (towards heavens) alongwith the colourful army comprising infantry and cavalary, of chariots and elephants. (58)

Swaiyya :

On hearing the sound of drum beats by the army of demons, king Indra got (doubt ful) suspicious (of demons) and blocked the doors (gates) leading to Indra Puri. Seeing the demons collecting together for waging war against the gods, the brilliance of the Sun got diffused (The dust arising out of marching demons covered the sun even, thus shadowing the Sun's rays). All the oceans were shivering (with fear) and with the extra weight of the army, the Earth also felt depressed (confused), even the mountain Sumer was shaken and the world of Indra was frightened when the army of Sumbh and Nisumbh attacked them. (59)

Couplet

Then all the gods got together and approached Indra and reported the arrival of mighty demons (for attack) and requested for help and protection against the demons.(60)

Hearing all this, king Indra got enraged and made arrangements for waging war against them, by calling for all the rest of demons to gather (at one place) (61)

Swaiyya :

The Lord thus made the (arrangement of sham battle) drama of a battle so as to lessen the load on the surface of the Earth, with great contemplation. The drunken elephants were (thundering, trumpeting, roaring), being drunk with wine, while their white tusks appeared like the rows of herons (Indian) shining (in the battle-field). The armed warriors, with protective iron cover (on the body), armed with spears appeared moving like the streak of lightning (in the sky). The army of demons swelled and attacked their enemy of gods just like dark clouds spreading all over. (62)

ਦੋਹਰਾ

ਸਗਲ ਦੈਤ ਇਕੱਠੇ ਭਏ ਕਰਯੋ ਜੁਧ ਕੋ ਸਾਜ ।
ਅਮਰਪੁਰਿ ਮਹਿ ਜਾਇਕੈ ਘੇਰਿ ਲੀਓ ਸੁਰ ਰਾਜ । ੬੩

Dohra

sagal daint ikathai bhaie kariou judh ko saaj.
amarpuri meh jaiekai gher liou sur raj. (63)

ਸਵੈਯਾ

ਖੋਲਿ੍ ਕੈ ਦੁਆਰ ਕਿਵਾਰ ਸਭੈ, ਨਿਕਸੀ ਅਸੁਰਾਰਿ ਕੀ ਸੈਨ ਚਲੀ ।
ਰਨ ਮੈ ਤਬ ਆਨਿ ਇਕੱਤ੍ਰ ਬਏ, ਲਖਿ ਸੱਤ੍ ਕੀ ਪੱਤ੍ਰਿ ਜਿਉਂ ਸੈਨ ਹਲੀ ।
ਦ੍ਰਮ ਦੀਰਘ ਜਿਉਂ ਗਜ ਬਾਜ ਹਲੇ, ਰਥ ਪਾਇਕ ਜਿਉ ਫਲ ਫੂਲ ਕਲੀ ।
ਦਲ ਸੁੰਭ ਕੋ ਮੇਘ ਬਿਡਾਰਨ ਕੋ, ਨਿਕਸਿਉ ਮਘਵਾ ਮਾਨੋ ਪਉਨ ਬਲੀ । ੬੪

Swaiyya

khol kai duara kivar sabhai niksi asurar ki sain chali.
run mein tab aan ikatrat bhaie lakh satar ki patri jiou sain hali.
drum deeragh jiou gaj baaj halai rath paiek jiou phal phul kali.
dal sumbh ko megh bidaran ke niksiou magwa mano paun bali. (64)

ਇਹ ਕੋਪ ਪੁਰੰਦਰ ਦੇਵ ਚੜੇ, ਉਤ ਜੁਧ ਕੋ ਸੁੰਭ ਚੜੇ, ਰਨ ਮੈ ।
ਕਰ ਬਾਨ ਕਮਾਨ ਕ੍ਰਿਪਾਨ ਗਦਾ, ਪਹਿਰੇ ਤਨ ਤ੍ਰਾਨ ਤਬੈ ਤਨ ਮੈ ।
ਤਬ ਮਾਰ ਨਚੀ ਦੁਹੂੰ ਓਰਨ ਤੇ, ਨ ਰਹਿਓ ਭ੍ਰਮ ਸੂਰਨ ਕੇ ਮਨ ਮੈ ।
ਬਹੁ ਜੰਬੁਕ ਗ੍ਰਿਝ ਚਲੇ ਸੁਨਿ ਕੈ ਅਤਿ ਮੋਦ ਬਢਿਓ ਸਿਵ ਕੇ ਗਨ ਮੈ । ੬੫

eh kope purandar dev charre ut judh ko sumbh charre run mein.
kar baan kaman kirpan gada pehrai tan tran tabai tan mein.
tab maar nachi dohoohun ouran te na rehiou bharam sooran ke man mein.
boh jambuk grijh chalai sunn kai at meid badhiou siv ke gun mein. (65)

ਰਾਜ ਪੁਰੰਦਰ ਕੋਪ ਕੀਓ ਇਤਿ, ਜੁਧ ਕੋ ਦੈਤ ਜੁਰੇ ਉਤ ਕੈਸੇ ।
ਸਿਆਮ ਘਟਾ ਘੁਮਰੀ ਘਨ ਘੋਰ ਕੈ, ਘੇਰਿ ਲੀਓ ਹਰਿ ਕੋ ਰਵਿ ਤੈਸੇ ।
ਸਕ੍ ਕਮਾਨ ਕੇ ਬਾਨ ਲਗੇ, ਸਰ ਫੋਕ ਲਸੈ ਅਰਿ ਕੈ ਉਰਿ ਐਸੇ ।
ਮਾਨੋ ਪਹਾਰ ਕਰਾਰ ਮੈ ਚੋ'ਚ ਪਸਾਰਿ, ਰਹੇ ਸਿਸੁ ਸਾਰਕ ਜੈਸੇ । ੬੬

raj purandar kope kiou it judh ko daint jurai ut kaisai.
siam ghata ghumri ghan ghor kai gher liou har ko rav taisai.
sakar kaman ke baan lagai sar phok lasai or ke ur aisai.
mano pahar kara mein chonch pasar rehai sis sarak jaisai. (66)

Couplet

All the demons fought-well collectively and reaching Indrapuri surrounded (the god) Indra. (63)

Swaiyya :

The gods army also moved out of various doors by opening them and started advancing, and finally all of them gathered in the battle field. Seeing them in strength, the army of the enemy (demons) was completely shaken up like the leaves of pipal tree. The elephants were trembling like fruits , the chariots like flowers and the infantry like the petals. It appeared as if the strong wind of Indrapuri was blowing to disperse the clouds of the army of Sumbh (demon). (64)

Enraged with anger Indra along with other gods attacked from one side, while on the other side Sumbh came in force on the battle field to wage war. All the troops were having arrows and bows, swords, maces in hand and the bodies covered with iron-coating. Both sides were attacking with great haste and there was no doubt in the minds of the warriors to kill the enemy. Hearing the sounds of the battle, the jackals and vultures came rushing while the Shiva-followers were also delighted much.(65)

On one side King Indra was in great wrath and on the other side, the demons were collecting enmasse ; as if the dark clouds had gathered together, to surround the chariot of the sun of Indrapuri in a tight corner. The backside of the arrows shooting out from the bows of Indra were piercing the chests of enemy troops with such a flash, as if the clicks of the black bird (Meena Sarak) were spreading out their peaks from the mountain recesses. (66)

ਬਾਨ ਲਗੇ ਲਖ ਸੁੰਭ ਦਈਤ, ਧਸੇ ਰਨ ਲੈ ਕਰਵਾਰਨ ਕੋ ।
ਰੰਗ ਭੁਮਿ ਮੈ ਸਤ੍ ਗਿਰਾਇ ਦਏ, ਬਹੁ ਸ੍ਰੁਨ ਅਸੁਰਾਰਨ ਕੋ ।
ਪ੍ਰਗਟੈ ਗਨ ਜੰਬੁਕ ਗ੍ਰਿਝੇ ਪਿਸਾਚ, ਸੁ ਯੋ ਰਨ ਭਾ''ਤਿ ਪੁਕਾਰਨ ਕੋ ।
ਸੁ ਮਨੋ ਭਟ ਸਾਰਸੁਤੀ ਤਟਿ ਨਾਤ ਹੈ, ਪੂਰਬ ਪਾਪ ਉਤਾਰਨ ਕੋ । ੬੭
aan lagai lakh sumbh daieet dhasai run lai karvaran ko.
rung bhoom mein satar giraie daie boh suroun asran ko.
pragtai gun jambak grijh pisach so yo run bhant pukaran ko.
so mano bhat sarsuti tat naat hai poorab paap utaran ko. (67)

ਜੁੱਧ ਨਿਸੁੰਭ ਭਇਆਨ ਰਚਿਓ, ਅਸ ਆਗੇ ਨ ਦਾਨਵ ਕਾਹੁ ਕਰਿਓ ਹੈ ।
ਲੋਥਨ ਉਪਰਿ ਲੋਥ ਪਰੀ, ਤਹ ਗੀਧ ਸ੍ਰਿੰਗਾਲਨਿ ਮਾਸੁ ਚਰਿਓ ਹੈ ।
ਗੂੰਦ ਬਹੈ ਸਿਰ ਕੇਸਨ ਤੇ, ਸਿਤ ਪੁੰਜ ਪ੍ਰਵਾਹ ਧਰਾਨਿ ਪਰਿਓ ਹੈ ।
ਮਾਨਹੁ ਜਟਾ ਧਰ ਕੀ ਜਟ ਤੇ, ਜਨੁ ਰੋਸ ਕੈ ਗੰਗ ਕੋ ਨੀਰ ਢਰਿਓ ਹੈ । ੬੮
judh nisumbh bhian rachiou us agai na danav kahu kariou hai.
lothan ooper loth pari the gaie saringalan mass chariou hai.
good behai sir kesan te sit punj parvah dharan pariou hai.
manoh jata dhar ki jat te jan ros kai gang ko neer dhariou hai. (68)

ਬਾਰ ਸਿਵਾਰ ਭਏ ਤਿਹ ਠਉਰ, ਸੁਫੇਨ ਜਿਉ ਛਤ੍ ਫਿਰੈ ਤਰਤਾ ।
ਕਰ-ਅੰਗੁਲਕੁ ਸਫਰੀ ਤਲਫੈ, ਭੁਜ ਕਾਟਿ ਭੁਜੰਗ ਕਰੇ ਕਰਤਾ ।
ਹਯ ਨਕ੍ ਧੁਜਾ ਦ੍ਰਮ ਸ੍ਰਉਣਤ ਨੀਰ ਮੈ, ਚਕ੍ ਜਿਉ ਚਕ੍ ਫਿਰੈ ਗਰਤਾ ।
ਤਬ ਸੁੰਭ ਨਿਸੁੰਭ ਦੁਹੂੰ ਮਿਲਿ ਦਾਨਵ, ਮਾਰ ਕਰਿ ਰਨ ਮੈ ਸਰਤਾ । ੬੯
baar sivar bhaie the thour so phen jiou chhatar phirai tarta.
kar angulaka saphri talvai bhuj kaat bhujang karai karta.
hai nakar dhuja drum surounat neer mein chakar jiou chakar phirai garta.
tab sumbh nisumbh dohun mil danav maar kari run mein sarta. (69)

ਦੋਹਰਾ

ਸੁਹਾਰੇ ਜੀਤੇ ਅਸੁਰ, ਲੀਨੋ ਸਕਲ ਸਮਾਜ ।
ਦੀਨੋ ਇੰਦ੍ ਭਜਾਇ ਕੈ, ਮਹਾ'' ਪ੍ਰਬਲ ਦਲ ਸਾਜਿ । ੭੦

Dohra

sur harai jeetai asur keeno sakal samaj.
deeno Inder bhajai kai maha parbal dal saaj. (70)

Seeing the piercing of the arrows in the body of Sumbh, the demons penetrated the midst of the battle field with drawn Swords. They struck with vengeance against the enemy troops and there was lot of blood shed among the gods. The battle-field was filled with attendants of gods, jackals, vultures, and wild animals for making noise in the field to such an extent, as if the warriors were having a bath on the banks of saraswati (river), to wash away their sins of previous births. (67)

Shumb and Nisumbh waged such a heroic war that none of the demons had fought so well ever before. There were heaps of corpses, where the flesh (of dead bodies) was being eaten away by vultures and jackals. The marrow was flowing from the (hair) heads of many warriors on to the ground, as if the sacred water of Ganges (River Ganga) was flowing out of the tufts of a wrathful Shiva. (68)

At that place, the hairs of warriors were floating like weeds and the canopies of warriors were floating like the froth (foam). The fingers of the hands were fluttering like the fish (out of water) while the cut arms (of warriors) were presenting a scene of snakes by the creator. The dead horses lying in a pool of blood were like crocodiles and the flags were like the trees while the chariot wheels were seen like the whirlpool (eddy of water). Then Sumbh and Nisumbh both the demons, struck so hard in the battle-field, as if it were a stream of flowing 'blood'. (69)

Couplet :

The gods were defeated in the battle, while the demons were victorious and they usurped all the material of the gods. Thus the demons, comprising of a powerful army, made Indra flee from the battle-field. (70)

ਸਵੈਯਾ

ਛੀਨ ਭੰਡਾਰ ਲਇਓ ਹੈ ਕੁਬੇਰ ਤੇ ਸੇਸ ਹੂੰ ਤੇ ਮਨਿ ਮਾਲ ਛਡਾਈ ।
ਜੀਤ ਲੁਕੇਸ ਦਿਨੇਸ ਨਿਸੇਸ, ਗਨੇਸ ਜਲੇਸ ਦੀਓ ਹੈ ਭਜਾਈ ।
ਲੋਕ ਕੀਏ ਤਿਨ ਤੀਨਹੁ ਆਪਨੇ, ਦੈਤ ਪਠੈ ਤਹ ਦੈ ਠਕੁਰਾਈ ।
ਜਾਇ ਬਸੇ ਸੁਰ ਥਾਮ ਤੇਊ, ਤਿਨ ਸੁੰਭ ਨਿਸੁੰਭ ਕੀ ਫੇਰੀ ਦੁਹਾਈ । ੭੧

Cheen bhandar liou hai kuber te senshun te man meal chhadaiee.
jeet lukes dines nises ganes jalesa deeou hai bhajaiee.
lok kiai tin teen oh apnai daint pathai the dai thakuraiee.
jaie basai sur dham teouoo tin sumbh nisumbh ki pheri duhaiee. (71)

ਦੋਹਰਾ

ਖੇਤ ਜੀਤਨ ਦੈਤਨ ਲੀਓ, ਗਏ ਦੇਵਤੇ ਭਾਜ ।
ਇਹੈ ਬਿਚਾਰਿਓ ਮਨ ਬਿਖੈ, ਲੇਹੁ ਸਿਵਾ ਤੇ ਰਾਜ । ੭੨

Dohra

khet jeetan daitan liou gaie devtai bhaaj.
ehai bichariou man bikhai leho siva te raj. (72)

ਸਵੈਯਾ

ਦੇਵ ਸੁਰੇਸ ਦਿਨੇਸ ਨਿਸੇਸ, ਮਹੇਸ ਪੁਰੀ ਨਹਿ ਜਾਇ ਬਸੇ ਹੈ ।
ਭੇਸ ਬੁਰੇ ਤਹਾਂ" ਜਾਇ ਦੁਰੇ, ਸਿਰ ਕੇਸ ਜੁਰੇ ਰਨ ਤੇ ਜੁ ਤ੍ਰਸੇ ਹੈ ।
ਹਾਲ ਬਿਹਾਲ ਮਹਾ ਬਿਕਰਾਲ ਸੰਭਾਲ ਨਹੀਂ' ਜਨੁ ਕਾਲ ਗ੍ਰਸੇ ਹੈ ।
ਬਾਰ ਹੀ ਬਾਰ ਪੁਕਾਰ ਕਰੀ ਅਤਿ ਆਰਤਵੰਤ ਦਰੀਨਿ ਧਸੇ ਹੈ । ੭੩

Swaiyya

dev sures dines nises mahes puri mein jaie basai hai.
bhes burai taha jaie durai sir kes jurai run te jo trasai hai.
haal bihal maha bikral sambhal nahi jan kaal grasai hai.
bar hi bar pukar kari at aratvant dareen dhasai hai. (73)

ਕਾਨ ਸੁਨਿ ਧੁਨਿ ਦੇਵਨ ਕੀ ਸਭ ਦਾਨਵ ਮਾਰਨ ਕੋ ਪ੍ਰਨ ਕੀਨੋ ।
ਹੁਇ ਕੈ ਪ੍ਰਤੱਛ ਮਹਾ ਬਰ ਚੰਡਿ, ਸੁ ਕ੍ਰੁੱਧ ਹ੍ਵੈ ਜੁੱਧ ਬਿਖੈ ਮਨ ਦੀਨੋ ।
ਭਾਲ ਕੋ ਫੇਰ ਕੈ ਕਾਲੀ ਭਈ, ਲਖਿ ਤ" ਛਬਿ ਕੋ ਕਬਿ ਕੋ ਮਨ ਭੀਨੋ ।
ਦੈਤ ਸਮੂਹਿ ਬਿਨਾਸਨ ਕੋ, ਜਮ ਰਾਜ ਤੇ ਮ੍ਰਿਤ ਮਨੋ ਭਵ ਲੀਨੋ । ੭੪

kaan sunni dhun devan ki sabh danav maran ko pran keenai.
hoiai hai maha partachh maha bar chand so karudh hai judh bikhai man deenai.
bhaal ko pher kai kali bhaiee lakh ta chhab ko kab ko man bheenai.
daint samooh binasan ko jam raj te mitar mano bhav leenai. (74)

Swaiyya :

The demons then looted the treasure of Kuber and snatched the necklace of gems from Sheshnag (the Cobra King). They were victorious over Brahma (Lukesh), Sun, Moon, Danesh, and Varuna (all gods), who fled away. They had won over all the three worlds (regions) and subjugated them and sent a few demon Sardars (leaders of demons) to rule over them. They then settled themselves in the abodes of gods and kingdom of Shumbh and Nishumbh all over the place. (71)

Couplet

The demons were victorious on the battle-field, while the gods fled away. The gods then thought in their minds, that it could be through (the goddess) Chandi alone, that they may get back their lost kingdom. (72)

Swaiyya :

All the gods including Indra, Sun, Moon etc. have settled down in Indrapuri. They are all hiding, (gods) being afraid of the war, in a very bad shape and their hair are mingled with each other, as they have not been combed. They are looking ugly being completely disgusted with themselves, as they have not cared for their body even. It appears as if they are stricken with the fear of death. They are shouting for their protection time and again and are hiding themselves, suffering with pain, in the creviees of Kailash Mountain. (73)

When Chandi heard the wailings of the gods by her own ears she resolved in her mind to kill all the demons. So the all powerful Chandi manifested herself and dehoted herself in a rage towards the battle-field. By bursting the forehead, the goddess Kali appeared on the scene, seeing whom the poet was forced to praise her strongly. It appeared as if death had taken birth from the god of death to destroy the entire clan of demons. (74)

ਪਾਨ ਕ੍ਰਿਪਾਨ ਧਰੇ ਬਲਵਾਨ, ਸੁ ਕੋਪ ਕੈ ਬਿਜੁੱਲ ਜਿਉਂ ਗਰਜੀ ਹੈ।
ਮੇਰੁ ਸਮੇਤ ਹਲੈ ਗਰੁਏ ਗਿਰ ਸੇਸ ਕੇ ਸੀਸ ਧਰਾ ਲਰਜੀ ਹੈ।
ਬ੍ਰਹਮ ਧਨਸ ਦਿਨੇਸ ਡਰਿਓ ਸੁਨ ਕੈ ਹਰਿ ਕੀ ਛਤੀਆ ਤਰਜੀ ਹੈ।
ਚੰਡ ਪ੍ਰਚੰਡ ਅਖੰਡ ਲੀਏ ਕਰਿ ਕਾਲਿ ਕਾ ਕਾਲ ਹੀ ਜਿਉਂ ਅਰਜੀ ਹੈ। ੭੫

paan kirpan dharai balvan so kope kai bijul jiou garji hai.
meir samet halai garuai gir ses kai sees dhara largi hai.
braham dhanes dines dariou sunn kai har ki chhatia tarji hai.
chand parchand akhand liai kar kalika kaal hi jiou argi hai. (75)

ਦੋਹਰਾ

ਨਿਰਖ ਚੰਡਿਕਾ ਤਾਸ ਕੋ, ਤਬੈ ਬਚਨ ਇਹ ਕੀਨ।
ਹੇ ਪੁੱਤ੍ਰੀ ਤੂੰ ਕਾਲਿਕਾ, ਹੋਹੁ ਜੋ ਮੁਝ ਮੈ ਲੀਨ। ੭੬

Dohra

nirakh chandika taas ko tabai bachan eh keen.
hai putri tu(n) kalika hoho jo mujh mein leen. (76)

ਸੁਨਤ ਬਚਨ ਤਹ ਚੰਡਿ ਕੋ , ਤ" ਮਹਿ ਗਈ ਸਮਾਏ।
ਜਿਉਂ ਗੰਗਾ ਕੀ ਧਾਰ ਮੈਂ ਜਮੁਨਾ ਪੈਠਿ ਧਾਇ। ੭੭
sunat bachan yeh chand kai ta meh gaiee samaie.
jiou ganga ki dhaar mein jamun; paithi dhaie. (77)

ਸਵੈਯਾ

ਬੈਠ ਤਬੈ ਗਿਰਜਾ ਅਰੁ ਦੇਬਨ, ਬੁੱਧਿ ਇਹ ਮਨ ਮੱਧਿ ਬਿਚਾਰੀ।
ਜੁਧ ਕੀਏ ਬਿਨੁ ਫੇਰ ਫਿਰੈ ਨਹਿ, ਭੂਮਿ ਸਭੈ ਅਪਨੀ ਅਵਧਾਰੀ।
ਇੰਦ੍ ਕਹਿਓ ਅਬ ਢੀਲ ਬਨੈ ਨਹਿ, ਮਾਤ ਸੁਨੋ ਯਹ ਬਾਤ ਹਮਾਰੀ।
ਦੈਤਨ ਕੇ ਬਧ ਕਾਜ ਚਲੀ ਰਨਿ, ਚੰਡ ਪ੍ਰਚੰਡ ਭੁਜੰਗਨਿ ਕਾਰੀ। ੭੮

Swaiyya

baith tabai girja or devan budh eh man madh bichari.
judh kiai bin pher phirai neh bhoom sabhai apni avdhari.
Inder kehou ab dheel banai neh maat sunnai yeh baat hamari.
daintan ke badh kaaj chali runn chand parchand bhujangan kari. (78)

ਕੰਚਨ ਤਨ ਸੋ ਖੰਜਨ ਸੇ ਦ੍ਰਿਗ, ਕੰਜਨ ਕੀ ਸੁਖਮਾ ਸਕੁਚੀ ਹੈ।
ਲੈ ਕਰਤਾਰ ਸੁਧਾ ਕਰ ਮੈਂ, ਮਧ ਮੂਰਤਿ ਸੀ ਅੰਗ ਅੰਗ ਰਚੀ ਹੈ।
ਆਨਨ ਕੀ ਸਰ ਕੋ ਸਸਿ ਨਾਹਿਨ, ਅਉਰ ਕਛੂ ਉਪਮਾ ਨ ਬਚੀ ਹੈ।
ਸ੍ਰਿੰਗ ਸੁਮੇਰ ਕੇ ਚੰਡਿ ਬਿਰਾਜਤ, ਮਾਨੋ ਸਿੰਘਾਸਨ ਬੈਠੀ ਸਚੀ ਹੈ। ੭੯
kanchan tanso khanjan se drig kanjan ki sakhma sakuchi hai.
lai katrar sudha kar mein madh moorat see ang ang rachi hai.
anan ki sar ko sees nahin aur kachhu upma na bachi hai.
saring sumer kai chand birajat mano snighasan baithi sachi hai. (79)

The powerful (mighty) Kali (goddess) then roared with a sword in hand and in a wrathful mood like a flash of lightning. With her roar all the great mountains including Sumer (mountain) were shaken thoroughly Even the Earth, resting on the hood of Sheshnag (cobra), was trembling with fear. Hearing the roar (sound) of Kali, Brahma, Kuber and the Sun, had got frightened. Even the breast of god Vishnu was moving up and down (rumbling). Kalika had appeared like the god of death from the mighty, Chandi, with sword in hand sharpened and indivisble in natures. (75)

Couplet :

Then seeing Kalika in that form, Chandika remarked, "O daughter Kalika ! You get completely immersed (absorbed) in me. (76)

Hearing such words of Chandi just like the (river) Jamuna merging with the waters of Ganga. (77)

Swaiyya :

Then Durga and other gods got together and thought over the problem, deciding that without waging a war, it would not he possible to take back all the areas governed by them earlier. Then Indra remarked, O Mother ! Pray listen to me, as it would not pay us to delay it any (longer) further. As a result (of deliberations) the mighty Chandi, like a black cobra, started moving towards the battle-field to annihilate the demons (once again). (78)

The body of the goddess was shining like gold, with beautiful eyes like that of a (sparrow-like) bird,while the lotus-flower was feeling shy of seeing the beauty (of the goddess) (she was looking more beautiful than the lotus-flower even). It appears as if the Lord had created each organ of her by taking the nectar in His hands and then making a doll of her body). Even the moon cannot compare with her face in beauty, and nothing more could be said in her praise. Chandi was seated on the Sumer mountain-peak, s if the spouse of (god) Indra was seated on the throne (of Indra). (79)

ਦੋਹਰਾ

ਐਸੇ ਸ੍ਰਿੰਗ ਸੁਮੇਰ ਕੇ, ਸੋਭਤ ਚੰਡਿ ਪ੍ਰਚੰਡ ।
ਚੰਦ੍ਰਹਾਸ ਕਰ ਬਰ ਧਰੇ ਜਨ ਜਮ ਲੀਨੇ ਦੰਡ । ੮੦

Dohra

aisaisaring sumer kai sobhat chand parchand.
chanderhas kar bar dharai jan jam leenai dand. (80)

ਕਿਸੀ ਕਾਜ ਕੋ ਦੈਤ ਇੱਕ ਆਇਓ ਹੈ ਤਿਹ ਠਾਇ ।
ਨਿਰਖ ਰੂਪ ਬਰੁ ਚੰਡਿ ਕੋ ਗਿਰਿਓ ਮੂਰਛਾ ਖਾਇ । ੮੧
kisi kaaj ko daint ik aieou hai the thaie.
nirakh roop bar chand ko giriou moorchha khaie. (81)

ਉਠਿ ਸੰਭਾਰ ਕਰਿ ਜੋਰ ਕੈ, ਕਹੀ ਚੰਡ ਸੋ ਬਾਤ ।
ਨ੍ਰਿਪਤਿ ਸੁੰਭ ਕੋ ਭ੍ਰਾਤ ਹੈ, ਕਹਿਯੋ ਬਚਨ ਸੁਕਚਾਤ । ੮੨
uth sambhar kar jore kai kahi chand so baat.
nirpat sumbh kai bhrat hai kahiou bachan sukchat. (82)

ਤੀਨ ਲੋਕ ਜਿਨਿ ਬਸਿ ਕੀਏ, ਅਤਿ ਬਲ ਭੁਜਾ ਅਖੰਡ ।
ਐਸੋ ਭੁਪਤਿ ਸੁੰਭ ਹੈ, ਤਾਹਿ ਬਰੇ ਬਰਿ ਚੰਡ । ੮੩
teen lok jini bas kiai at bal bhuja akhand.
aiso bhupat sumbh hai tahai barai bar chand. (83)

ਸੁਨਿ ਰਾਕਸ ਕੀ ਬਾਤਕੋ, ਦੇਵੀ ਉੱਤਰ ਦੀਨ ।
ਜੁੱਧ ਕਰੇ ਬਿਨੁ ਨਹੀ ਬਰੋ, ਸੁਨਹੁ ਦੈਤ ਮਤਹੀਨ । ੮੪
snn rakas ki baat ko devi uttar deen.
judh karai bin neh baro sunoho daint matheen. (84)

ਇਹ ਸੁਨ ਦਾਨਵ ਚਪਲ ਗਤਿ ਗਈਓ ਸੁੰਭ ਕੇ ਪਾਸ ।
ਪਰਿ ਪਾਇਨ ਕਰ ਜੋਰ ਕੈ, ਕਰੀ ਏਕ ਅਰਦਾਸ । ੮੫
eh sunn danav chapal gat geyo sumbh ke paas.
peer paien kar jore kai karo ek ardas. (85)

ਅਉਰ ਰਤਨ ਨ੍ਰਿਪ ਧਾਮ ਤੁਅ, ਤ੍ਰੀਆ ਰਤਨ ਤੇ ਹੀਨ ।
ਬਧੁ ਏਕ ਬਨ ਮੈ ਬਸੈ, ਤਿਹ ਤੁਮ ਬਰੋ ਪ੍ਰਬੀਨ । ੮੬
aour rattan nrip dhaam tua tiria rattan te heen.
badhu ek ban meh bassai the tum barai parbeen. (86)

Couplet :

The mighty and powerful Chandi with a beautiful sword in hand, is seated on the Sumer mountain, as if the god of death is holding out a staff in hand. (80)

At that very time, one demon happened to come there, who fell down unconscious on perceiving the beauty of Chandi. (81)

He composed himself and then stood up and then prayed to (the goddess) Chandi that he was the brother of King Sumbh, and then spoke hesitatingly. (82)

O beautiful goddess ! (That) You should have got wedded to the mighty King Sumbh, who had won over all the three worlds (regions) of the Universe through the power of his strong arms. (83)

On hearing the demon's talk, the goddess replied, O foolish demon ! I would not wed him without first conquering him in the battle-field. (He could marry me only after winning me in the battle). (84)

Hearing this, the demon approached Sumbh with the speed of lightning, and with folded hands he made a request to the King. (85)

O King ! You have got all the valuables of life in your home, but your house is devoid of the gem of a woman (wife). O powerful King ! There is one particular woman in the jungle, whom you should marry. (86)

ਸੋਰਠਾ

ਸੁਨੀ ਮਨੋਹਰਿ ਬਾਤ ਨ੍ਰਿਪ ਬੂਝਿਓ ਪੁਨਿ ਤਾਹ ਕੋ ।
ਮੋਸੋ ਕਹਿਯੈ ਭ੍ਰਾਤ ਬਰਨਨ ਤਾਹਿ ਸਰੀਰ ਕੋ । ੮੭

Sortha

sunni manohar baat nrip bujhiou pun tahai ko.
moso kehou bharat barnan tahai sareer ko. (87)

ਸਵੈਯਾ

ਹਰਿ ਕੋ ਮੁਖ ਹੈ ਹਰਿਤੀ ਦੁਖ ਹੈ ਅਲਿਕੈ ਹਰਿ ਹਾਰ ਪ੍ਰਭਾਹਰਿਨੀ ਹੈ ।
ਲੋਚਨ ਹੈ ਹਰਿ ਸੇ ਸਰਸੇ ਹਰਿ ਸੇ ਭਰੁਟੇ ਹਰਿਸੀ ਬਰੁਨੀ ਹੈ ।
ਕੇਹਰਿ ਸੋ ਕਰਿਹਾ ਚਲਬੋ ਹਰਿ ਪੈ ਹਰਿ ਕੀ ਹਰਿਨੀ ਤਰਨੀ ਹੈ ।
ਹੈ ਕਰਿ ਮੈ ਹਰਿ ਪੇ ਹਰਿ ਸੋ, ਹਰਿ ਰੂਪ ਕੀਏ ਹਰਿਕੀ ਧਰਨੀ ਹੈ । ੮੮

Swaiyya

har ko mukh hai harti dukh hai alkai har haar prabha harni hai.
lochan hai har se sarsai har pe harsi baruni hai.
kehar so karha chalbe har pai har ki harni tarni hai.
hai kar mein har pai har so har roop kiai har ki dharni hai. (88)

ਕਬਿਤ

ਮੀਨ ਮੁਰਝਾਨੇ ਕੰਜ ਖੰਜਨ ਖਿਸਾਨੇ ਅਲਿ
ਫਿਰਤ ਦਿਵਾਨੇ ਬਨਿ ਡੋਲੈ ਜਿਤ ਤਿਤ ਹੀ ।
ਕੀਰ ਅਉ ਕਪੋਤ, ਬਿੰਬ ਕੋਕਿਲਾ ਕਲਾਪੀ ਬਨਿ
ਲੂਟੇ ਫੂਟੇ ਫਿਰੈ, ਮਨਿ ਚੈਨ ਹੂੰ ਨ ਕਿਤ ਹੀ ।
ਦਾਰਿਮ ਦਰਕ ਗਈਓ, ਪੇਖਿ ਦਸਨਨਿ ਪਾਤਿ
ਰੂਪ ਹੀ ਕੀ ਕ੍”ਤਿ ਜਗਿ ਫੈਲ ਰਹੀ ਸਿਤ ਹੀ ।
ਐਸੀ ਗੁਨ-ਸਾਗਰ, ਉਜਾਗਰ ਸੁ ਨਾਗਿਰ ਹੈ,
ਲੀਨੋ ਮਨ ਮੇਰੋ ਹਰਿ ਨੈਨ ਕੋਰਿ ਚਿਤ ਹੀ । ੮੯

Kabit

meen murjhanai kanj khanjan khisanai al.
phirat diwanai ban dolai jit tit hi.
kar aou kapot bimb kokila kalapi ban.
lootai phootai phirai man chain hun na kithi.
darim darak gaieou paikh dasnan paat .
roop hi ki karant jug phail rehi sithi.
aisi gunn sagar ujagar so nagar hai.
leeno man merai har nain kore chithi. (89)

Sortha :

The Raja Sumbh listened to this marvellous talk and ashed him. O brother ! Let me hear the complete narration of her beauty of the body ! (87)

Swaiyya :-

(He narrated) The woman's face is as beautiful as the moon, who dispels all suffering, and her long hair tresses are more beautiful than the necklace of the snakes around the neck of Shiva (god). Her eyes are like the bloosomed lotus-flower, and the eye-brows are like the bow, and her sight like the arrow. Her waist is delicate like that of the lion, her gate is like that of an elephant. She is more beautiful than the spouse of Kamdev (god of sex), as her beauty is superior to that of Rut. (spouse of Kamdev) She holds a sword in her hand, is riding over a lion, and is radiant like the sun, and is the spouse of Shiva. (88)

Kabit

O King ! Even the fish feels belittled before her by perceiving her be-witching eyes ; even the lotus-flower and the sparrow-like bird feel much inferior to her ; even the black bees are madly in love with her and are moving around. Even the parrots (seeing her nose), the pigeons (seeing her neck), the black monkey (seeing her lips), the nightingale (hearing her voice) and peacock (seeing her jump) are losing their peace of mind and feel completely lost and over-powered by her beauty and are moving in the jungle disgusted. The pomengrade has been split by seeing the beauty of her teeth (the uniform line). (feels disgusted) and the tales (praises) of her beauty are known all over the world, with her brilliance. The beauty queen is revealing an ocean of such good qualities. In fact, she has bewitched (enamoured) my mind with her twinkling eyes. (89)

ਦੋਹਰਾ

ਬਾਤ ਦੈਤ ਕੀ ਸੁੰਭ ਸੁਨੀ ਬੋਲਿਓ ਕਛੂ ਮੁਸਕਾਤ ।
ਚਤੁਰ ਦੂਤ ਕੋਊ ਭੇਜੀਏ , ਲਖਿ ਆਵੈ ਤਿਹ ਘਾਤ । ੯੦

Dohra

baat daint ki sumbh sunn boliou kachh muskay.
chatur doot kouoo bhejiai lakh avai the ghaat. (90)

ਬਹੁਰਿ ਕਹੀ ਉਨ ਦੈਤ, ਅਬ ਕੀਜੈ ਏਕ ਬਿਚਾਰ ।
ਜੋ ਲਾਇਕ ਭਟ ਸੈਨ ਮੈ, ਭੇਜਹੁ ਦੈ ਅਧਿਕਾਰ । ੯੧
ਬਅਹੁਰ ਕੇਹ੍ਿ ਨ ਦਅਨਿਤ ਅਦ ਕੇਜਅਿ ਕ ਬਚਿਹਅਰ।
ਜੋ ਲਅੰਕਿ ਬਹਅਤ ਸਅਨਿ ਮੇਨਿ ਬਹੇਜੋਹ ਦਅਿ ਅਦਹਕਿਅਰ। (੯੧)

ਸਵੈਯਾ

ਬੈਠੋ ਹੁਤੋ ਨ੍ਰਿਪ ਨਧਿ ਸਭਾ, ਉਠਿ ਕੈ ਕਰਿ ਜੋਰਿ ਕਹਿਓ ਮਮ ਜਾਊ ।
ਬਾਤਨ ਤੇ ਰਿਝਵਾਇ ਮਿਲਾਇ ਹੋ, ਨਾਤਰਿ ਕੇਸਨ ਤੇ ਗਹਿ ਲਿਆਊ ।
ਕ੍ਰੁੱਧ੍ ਕਰੈ ਤਬ ਜੁੱਧ ਕਰ, ਰਣਿ ਸ੍ਉਣਤ ਕੀ ਸਰਤਾਨ ਬਹਾਊ ।
ਲੋਚਨ ਧੂਮ ਕਹੈ, ਬਲ ਆਪਨੋ ਸ੍ਾਸਨ ਸਾਥ ਪਹਾਰ ਉਡਾਊ । ੯੨

Swaiyya

baitho huto nrip madh sabha uth kai kar jore kehou mum jaouoo.
baatan te rijhvaie milaie hai natar kesan te geh liaouoo.
karodh karai tab judh kar runn surounat ki sartaṇ bahaouoo.
lochan dhoom kahai bal apnai savasan saath pahar udaouoo. (92)

ਦੋਹਰਾ

ਉਠੇ ਬੀਰ ਕੋ ਦੇਖ ਕੈ, ਸੁੰਭ ਕਹੀ ਤੁਮ ਜਹੁ ।
ਰੀਝੈ ਆਵੈ ਆਨੀਓ, ਖੀਝੇ ਜੁੱਧ ਕਰਾਹੁ । ੯੩

Dohra

uthai beer ko dekh kai sumbh kahi tum jaho.
reejhai avai aniou kheejai judh karho. (93)

ਤਹ" ਧੂਮਰ ਲੋਚਨ ਚਲੇ ਚਤੁਰੰਗਨ ਦਲੁ ਸਾਜਿ ।
ਗਿਰ ਘੇਰਿਓ ਘਨ ਘਟਾ ਜਿਉ' ਗਰਜ ਗਰਜ ਗਜ ਰਾਜ । ੯੪
ਤਅਹਅ ਦਹਰੁਮ ਲੋਚਹਅਨ ਚਹਅਲਅਿ ਚਹਅਤਰਅਨਗਅਨ ਦਅਲ ਸਅਅਜ।
gir gheriou ghan ghata jiou garaj gaj raaj. (94)

The Raja Sumbh said smilingly on hearing the story of that demon that a clever demon should be despatched to trace out some manoevre which would enable us to vanquish (control) her. (90)

Couplet :

The demon then said that we should think about and find out some warrior in the ranks who would be suitable for this job and then he should be sent with proper authority. (91)

Swaiyya :

Then Dhrumlochan, who was sitting in the Raja's assembly, got up and stated with folded hands, "I will go." I will lure her in my gossip (talk) and bring her around to meet you, else I will bring her by catching her from the hair. If she tries to be wrathful, then I will fight it out and make a pool of blood in the battle-field. Dhrumlochan (in the assembly of Sumbh) then gave details of his strength, that I could blow off even Sumer mountain with my blowing puff. (breath). (92)

Couplet :

By seeing the warrior , Dhrumlochan, standing like this before Sumbh, he remarked, you may proceed and bring her along with you, if possible, with her own consent (through her pleasure) but if she resists (opposes) then you may fight it out even. (93)

Thus Dhrumlochan made preparations to take with him four types of troops and started (on his expedition). He encircled the Sumer mountain like the dark (black) clouds and started roaring like Gajraj. (94)

ਧੂਮ੍ ਨੈਨ ਗਿਰ ਰਾਜ ਤਟਿ, ਊਚੇ ਕਹੀ ਪੁਕਾਰਿ ।
ਕੈ ਬਰ- ਸੁੰਭ ਨ੍ਰਿਪਾਲ ਕੋ, ਕੈ ਲਰੁ ਚੰਡਿ ਸੰਭਾਰਿ । ੯੫
dhrum nain gir raaj tat uchai kehi pukar.
kai bar sumbh nripal ko kai bar chand sambhar. (95)

ਰਿਪੁ ਕੈ ਬਚਨ ਸੁਨੰਤ ਹੀ ਸਿੰਘ ਭਈ ਅਸਵਾਰੇ ।
ਗਿਰ ਤੇ ਉਤਰੀ ਬੇਗ ਦੈ ਕਰਿ ਆਯੁਧ ਸਭ ਧਾਰਿ । ੯੬
rip kai bachan sunant hi singh bhaiee aswar.
gir te utri beig dai kar ayudh sabh dhar. (96)

ਸਵੈਯਾ

ਕੋਪ ਕੇ ਚੰਡ ਪ੍ਰਚੰਡ ਚੜੀ, ਇਤ ਕ੍ਰੁਧ ਕੈ ਧੂਮ੍ ਚੜੈ, ਉਤਿ ਸੈਨੀ ।
ਬਾਨ ਕ੍ਰਿਪਾਨਨ ਮਾਰ ਮਚੀ ਤਬ, ਦੇਵੀ ਲਈ ਬਰਛੀ ਕਰਿ ਪੈਨੀ ।
ਦਉਰ ਦਈ ਅਰਿ ਕੈ ਮੁਖਿ ਮੈ ਕਟਿ ਓਠ ਦਏ ਜਿਮੁ ਲੋਹ ਕੋ ਛੈਨੀ ।
ਦ"ਤ ਗੰਗਾ, ਜਮਨਾ ਤਮ ਸਿਆਮ ਸੋ ਲੋਹੂ ਬਹਿਓ ਤਿਨ ਮਾਹਿ ਤ੍ਰਿਬੈਨੀ । ੯੭

Swaiyya

kope kai chand parchand charri it krudh kai dhrum charrai uti saini.
baan kirpanan maar machi tab devi laiee barchhi kar paini.
dour daiee ar kai mukh mein kat aouth daie jim loh kai chhaini.
daat ganga jamuna tan siam so loho behou tin mahai tribaini. (97)

ਘਾਉ ਲਗੈ ਰਿਸਕੈ ਦ੍ਰਿਗ ਧੂਮ੍ ਸੁ ਕੈ ਬਲਿ ਆਪਨੋ ਖੱਗੁ ਸੰਭਾਰਿਓ ।
ਬੀਸ ਪਚੀਸਕੁ ਵਾਰ ਕਰੈ ਤਿਨ, ਕੇਹਰਿ ਕੋ ਪਗ ਨੈਕੁ ਨ ਹਾਰਿਓ ।
ਧਾਇ ਗਦਾ ਗਹਿ ਫੋਰ ਕੈ ਫਉਜ ਕੋ,ਘਾਉ ਸ਼ਿਵਾ ਸਿਰਿ ਦੈਤ ਕੇ ਮਾਰਿਓ ।
ਸ੍ਰਿੰਗ ਧਰਾਧਰ ਊਪਰ ਕੋ, ਜਨੁ ਕੋਪ ਪੁਰੰਦ੍ ਨੈ ਬਜ੍ ਪ੍ਰਹਾਰਿਓ । ੯੮
ghaou lagai riskai drig dhumar so kai bal aapno khag sambhariou.
bees pacheesko vaar kari tin kehar ko pug naik na hariou.
dhaie gada kai phor kai phouj ko ghaou siva sir daint ko mariou.
sring dhar dhar ooper ko jan kope parandar nai bajar parhariou. (98)

ਲੋਚਨ ਧੂਮ ਉਠੇ ਕਿਲਕਾਰ, ਲਏ ਸੰਗ ਦੈਤਨ ਕੇ ਕੁਰਮਾ ।
ਗਹਿ ਪਾਨ ਕ੍ਰਿਪਾਨ ਅਚਾਨਕ ਤਾਨਿ ਲਗਾਈ ਹੈ ਕੇਹਰਿ ਕੇ ਉਰ ਮਾ ।
ਹਰਿ ਚੰਡਿ ਲਈਓ ਬਰਿ ਕੈ ਕਰ ਤੇ , ਅਰੁ ਮੁੰਡ ਕਟਿਓ ਅਸੁਰੰ ਪੁਰ ਮਾ ।
ਮਾਨੋ ਅ"ਧੀ ਬਹੇ ਧਰਨੀ ਪਰ ਛੁਟਿ, ਖਜੂਰ ਤੇ ਟੂਟ ਪਰਿਓ ਖੁਰਮਾ । ੯੯
lochan dhoom uthai kilkar laie sung daintan ke kurma.
geh paan kirpan achanak taan lagaiee hai kehar ke ur ma.
har chand liou bar kai kar te ar mund katiou asurung pur ma.
mano aadhi behai dharni par chhuti khurma. (99)

Dhrumlochan approaching Sumer (mountain) shouted loudly, O goddess ! Either you agree to marry King Sumbh or get ready for a battle against me. (95)

On hearing these words of the enemy, the goddess Chandi, riding on a lion armed with all types of weapons and armour (iron coat) came down the mountain in haste. (like a flash). (96)

Swaiyya :

From this side, the mighty Chandi attacked while from the other side, Dhrumlochan getting enraged, attacked to repulse her. There was a heavy clush of swords and arrows, when the goddess took hold of a sharp spear and penetrated it in the body of the enemy like a flash. She cut the lips of the enemy just as the chisel cuts a piece of iron. Now the blood started flowing (oozing) from the body like Saraswati at Tribeni (Confluence of the three rivers), with the white teeth of the demon shining like Ganga, and the black body like Jamuna.

(97)

The wounded Dhrumlochan, getting enraged, unsheathed his sword with full strength at his command and attacked Chandi at least twenty times (or twenty-five times) or more, but the lion did not move even a step back (a bit). Then suddenly Chandi took out her mace and cutting across the ranks of the army, struck the demon's head, as if Indra (god) had in a wrathful mood, struck the peak of the mountain, with full strength. (98)

With the striking of the mace, Dhrumlochan cried loudly and taking the whole army of demons alongwith him, with a sword in hand, suddenly struck the lions mein with full force ; Chandi also got hold of her sword in the hand and struck the enemy with force, thus cutting the head of the enemy (from the body) and the demon fell down dead on the ground just as the dates fall down from the date-tree with the blowing of a heavy storm. (99)

ਦੋਹਰਾ

ਧੂਮ੍ ਨੈਨ ਜਬ ਮਾਰਿਓ, ਦੇਵੀ ਇਹ ਪਰਕਾਰ ।
ਅਸੁਰ ਸੈਨ ਬਿਨੁ ਚੈਨ ਹੁਇ, ਕੀਨੋ ਹਾਹਾਕਾਰ । ੧੦੦

Dohra

dhrum nain jab mariou devi eh parkar.
asur sain bin chain hoiai keeno hahakar. (100)

ਇਤਿ ਸ੍ਰੀ ਮਾਰਕੰਡੇ ਪੁਰਾਣੇ, ਚੰਡੀ ਚਰਿੱਤ੍ਰ ਉਕਤਿ ਬਿਲਾਸ, ਧੂਮ੍ ਨੈਨ ਬਧਹਿ ਨਾਮ
ਤ੍ਰਿਤਿਆ ਧਿਆਇ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ।੩।
it sri markandai puranai chandi charittar ukat bilas
dhrum nain badehai naam tiritia dhiaie samaptam sat subham sat.(3)

ਸਵੈਯਾ

ਸ਼ੋਰੁ ਸੁਨਿਓ ਜਬ ਦੈਤਨ ਕੋ, ਤਬ ਚੰਡੀ ਪ੍ਰਚੰਡ ਤਚੀ ਅਖੀਅ" ।
ਹਰ ਧਿਆਨ ਛੁਟਿਓ ਮੁਨਿ ਕੋ ਸੁਨਿ ਕੈ, ਧੁਨਿ ਟੂਟਿ ਖਗੇਸ ਗਈ ਪੱਖੀਅ" ।
ਦ੍ਰਿਗ ਜੁਆਲ ਬਢੀ ਬੜਵਾਲਨ ਜਿਉ, ਕਵਿ ਨੈ ਉਪਮਾ ਤਿਹ ਕੀ ਲਖੀਅ" ।
ਸਭੁ ਛਾਰ ਭਇਓ ਦਲੁ ਦਾਨਵ ਕੋ, ਜਿਮੁ ਘੂਮਿ ਹਲਾਹਲ ਕੀ ਮੱਖੀਅ" । ੧੦੧

Swaiyya

sore suniou jab daintan ko tab chandi parchand tachi akhian.
har dhian chhutiou mun ko sunn kai dhun toot khages gaiee pakhian.
drig juaal badhi barrvanal jiou kav ne upma the ki lakhian.
sabh chhar bhiou dal danav ko jim ghoom halahal ki makhian. (101)

ਦੋਹਰਾ

ਅਉਰ ਸਕਲ ਸੈਨਾ ਜਰੀ, ਬਚੀਓ ਸੁ ਏਕੈ ਪ੍ਰੇਤੁ ।
ਚੰਡਿ ਬਚਾਇਓ ਜਾਨਿ ਕੈ, ਅਉਰਨ ਮਾਰਨ ਹੇਤੁ । ੧੦੨

Dohra

aour sakal saina jari bachiou so ekai prait.
chand bachaiou jaan kai aouran maran hait. (102)

ਭਾਜਿ ਨਿਸਾਚਰ ਮੰਦ ਮਤਿ, ਕਹੀ ਸੁੰਭ ਪਏ ਜਾਇ ।
ਧੂਮ੍ ਨੈਨ ਸੈਨਾ ਸਹਿਤ, ਡਾਰਿਓ ਚੰਡਿ ਖਪਾਇ । ੧੦੩
bhaj nisachar mand mat kehi sumbh paie jaie.
dhrum nain saina sehat dariou chand khapaie. (103)

ਸਕਲ ਕਟੇ ਭਟ ਕਟਕ ਕੇ, ਪਾਇਕ ਰਥ ਹੈ ਕੁੰਭ ।
ਯੋ ਸੁਨਿ ਬਚਨ ਅਚਰਜ ਹੈ, ਕੋਪ ਕੀਓ ਨ੍ਰਿਪ ਸੁੰਭ । ੧੦੪
sakal katai bhat katak ke paiek rath hai kumbh.
you sunn bachan achraj havai kope kiou nrip sumbh. (104)

Couplet :

When the goddess killed Dhrumlochan like this, the whole army of demons became restless and there was a huge cry (wave) of lamentation from the troops. (100)

Here the third chapter of Chandi Charitar (portrayal) dealing with the "killing of Dhrum Lochan" in the Markandai Puran is completed. All is well so far. (3)

Swaiyya :

When the goddess heard the noise of the demons, the powerful Chandi frowned with a revengeful mood (wrathful sight). Hearing the sound of this roar, even Shiva was shaken up from his meditation, and the wings of Garud (the King of birds) were split. The flames of that fire of the burning eyes of Chandi had risen (increased) like the fire of the ocean, the beauty of this scene has been described by the poet thus : (experienced as) : The whole army of the demons was burnt and reduced to ashes just as the bees buzzing over a poisonous material (halahal) are destroyed completely. (101)

Couplet :

The whole army was reduced to ashes except one demon, who was kept alive by Chandi purposely to see the whole scene of their destruction. (102)

The foolish demon went rushing to Sumbh and reported the Killing of the whole army alongwith Dhrumlochan. (103)

All the (troops) warriors including infantry men, chariots and the riders of horses and elephants have been killed. Hearing all the narration, Sumbh Raja got infuriorated with wrathful amusement. (104)

ਚੰਡ ਮੁੰਡ ਦੈ ਦੈਤ ਤਬ, ਲੀਨੇ ਸੁੰਭ ਹਕਾਰਿ ।
ਚਲਿ ਆਏ ਨ੍ਰਿਪ ਸਭਾ ਮਹਿ, ਕਰਿ ਲੀਨੇ ਅਸਿ ਢਾਰ । ੧੦੫
chand mund davai daint tab leenai sumbh hakar.
chalai aie nrip sabha meh kar leenai us dhaar. (105)

ਅਭ ਬੰਦਨ ਦੋਨੋ ਕੀਓ, ਬੈਠਾਇ ਨ੍ਰਿਪ ਤੀਰਿ ।
ਪਾਨ ਦਏ ਮੁਖ ਤੇ ਕਹਿਓ, ਤੁਮ ਦੋਨੋ ਮਮ ਬੀਰ । ੧੦੬
abh bandan dono kiou baithaie nrip teer.
paan daie mukh te kahiou tum dono mum beer. (106)

ਨਿਜ ਕਟ ਕੋ ਫੈ'ਟਾ ਦਇਓ ਅਰੁ ਜਮਧਰ ਕਰਵਾਰ ।
ਲਿਆਵਹੁ ਚੰਡੀ ਬ''ਧ ਕੈ, ਨਾਤਰ ਡਾਰੋ ਮਾਰ । ੧੦੭
inj kat ko phainta diou ar jam dhar karwar.
liouvoh chandi bandh kai natar daro maar. (107)

ਸਵੈਯਾ

ਕੋਪ ਚੜ੍ਹੇ ਰਨਿ ਚੰਡ ਅਉ ਮੁੰਡ ਸੋ, ਲੈ ਚਤੁਰੰਗਨ ਸੈਨ ਭਲੀ ।
ਤਬ ਸੇਸ ਕੇ ਸੀਸ ਧਰਾ ਲਰਜੀ, ਜਨੁ ਮਧਿ ਤਰੰਗਨਿ ਨਾਵ ਹਲੀ ।
ਖੁਰ ਬਾਜਨ ਧੂਰ ਉਡੀ ਨਭਿ ਕੋ, ਕਵਿ ਕੇ ਮਨ ਤੇ ਉਪਮਾ ਨ ਟਲੀ ।
ਭਵ ਪਾਰ ਅਪਾਰ ਨਿਵਾਰਨ ਕੋ , ਥਰਨੀ ਮਨੋ ਬ੍ਰਹਮ ਕੇ ਲੋਕ ਚਲੀ । ੧੦੮

Swaiyya

kope charrai runn chand aouoo mund so lai chaturangan bhali.
tab ses ke sees dhara largi jan madh tarungan navv hali.
khur bajan dhoor udi nabh ko kavi kai man te upma na tali.
bhav paar apar nivaran ko dharni mano braham ke lok chali. (108)

ਦੋਹਰਾ

ਚੰਡ ਮੁੰਡ ਦੈਤਨ ਦੁਹੂੰ, ਸਬਲ ਪ੍ਰਬਲ ਦਲੁ ਲੀਨ ।
ਨਿਕਟਿ ਜਾਇ ਗਿਰ ਘੇਰਿ ਕੈ ਨਹ" ਕੁਲਾਹਲ ਕੀਨ । ੧੦੯

Dohra

chand mund daintan dhoun sabal parbal dal leen.
niket jaie gir gheir kai maha kulahal keen. (109)

Sumbh then sent for the two demons Mund and Chand, who came in the Raja's court (assembly) with their swords and shields. (105)

Both of them paid their obeisance to the king, who made them sir beside him and remarked while offering them betels that they were his bold warriors. (106)

The King then offered (gave) them his dagger, sword and girdle and asked them to bring (the goddess) Chandi alive with them or kill her (if she resists). (107)

Swaiyya :

Chand and Mund were enraged and taking the command of their colourful army they advanced towards the battle-field for waging war against Chandi. Then the whole Earth resting on the hood of Sheshnag trembled as if a boat was wavering in the rivulet Seeing the dust rising from the hoofs of the horses towards the sky, the poet could not help praising the scene and remarked, It seems as if the Earth, in order to shake off the great burden of the world, was proceeding towards the land of the gods. (Brahma-lok). (108)

Couplet :

Chand and Mund took charge of a huge (strong) army comprising mighty warriors, and surrounded the area near the mountains and created lot of confusion there.(109)

ਸਵੈਯਾ

ਜਬ ਕਾਨ ਸੁਨੀ ਧੁਨੀ ਦੈਤਨ ਕੀ, ਤਬੁ ਕੋਪ ਕੀਓ ਗਿਰਜਾ ਮਨ ਮੈ ।
ਚੜ੍ਹਿ ਸਿੰਘ ਸੁ ਸੰਖ ਬਜਾਇ ਚਲੀ, ਸਭਿ ਆਯੁਧ ਧਾਰ ਤਬੈ ਤਨ ਮੈ ।
ਗਿਰ ਤੇ ਉਤਰੀ ਦਲ ਬੈਰਨ ਕੇ, ਪਰ ਯੋ ਉਪਮਾ ਉਪਜੀ ਮਨ ਮੈ ।
ਨਭ ਤੇ ਬਹਰੀ ਲਖਿ ਛੂਟ ਪਰੀ, ਜਨੁ ਕੂਕ ਕੁਲੰਗਨ ਕੇ ਗਨ ਮੈ । ੧੧੦

Swaiyya

jab kaan sunni dhun daintan ki tab kope kiou girja man mein.
charr singh so sunkh bajaie chali sabh ayudh dhar tabai tan mein.
gir te utri dal bairan kai par yo upma upji man mein.
nabh te behri lakh chhut pari jan kook kulangan kai gun mein. (110)

ਚੰਡ ਕੁਵੰਡ ਤੇ ਬਾਨ ਛੁਟੈ, ਇਕ ਤੇ ਦਸ, ਸਉ ਤੇ ਸਹੰਸ ਤੱਹ ਬਾਢੇ ।
ਲੱਛਕੁ ਹੁਏ ਕਰਿ ਜਾਇ ਲਗੇ, ਤਨ ਦੈਤਨ ਮ"ਝ ਰਹੇ ਗਡਿ ਗਾਢੇ ।
ਕੋ ਕਵਿ ਤਾਹਿ ਸਰਾਹ ਕਰੈ, ਅਤਿਸੈ ਉਪਮਾ ਜੋ ਭਈ ਬਿਨੁ ਕਾਢੇ ।
ਫਾਗੁਨਿ ਪਾਉਨ ਕੈ ਗਉਨ ਭਏ ਜਨੁ, ਪਾਤ ਬਿਹੀਨ ਰਹੇ ਤਰੁ ਠਾਢੇ । ੧੧੧
chand kovand te baan chhutai ik te das sou te sahans the badhai.
lachhak hoiai kar jaie lagai tan daitan majh rehai gad gadhai.
ko kavi tahai saraihe karai atise upma jo bhaiee bin kadhai.
phagun paun kai goun bhaie jan paat biheen rehai tar thadhai. (111)

ਮੁੰਡ ਲਈ ਕਰਵਾਰ ਹਕਾਰ ਕੈ, ਕੇਹਰਿ ਕੇ ਅੰਗ ਅੰਗ ਪ੍ਰਹਾਰੇ ।
ਫਿਰ ਦਈ ਤਨ ਦਉਰ ਕੇ ਗਉਰਿ ਕੋ, ਘਾਇਲ ਕੈ ਨਿਕ਼ਸੀ ਅੰਗ ਧਾਰੇ ।
ਸ੍ਰਉਨ ਭਰੀ ਬਹਰੈ ਕਰਿ ਦੈਤ ਕੇ, ਕੋ ਉਪਮਾ ਕਵਿ ਅਉਰ ਬਿਚਾਰੇ ।
ਪਾਨ ਗੁਮਾਨ ਸੋ ਖਾਇ ਅਘਾਇ ਮਨੋ ਜਮੁ ਆਪੁਨੀ ਜੀਭ ਨਿਹਾਰੇ । ੧੧੨
mund laiee karvar hakar kai kehar kai ang ang parharai.
phir daie tan dour kai kai gour ko ghaiel kai niksi ang dharai.
saroun bhari behrai kar daint kai ko upma kavi aour bicharai.
paan gumaan so khaie aghaie mano jam aapni jeebh niharai. (112)

ਘਾਓ ਕੈ ਦੈਤ ਚਲਿਓ ਜਬ ਹੀ ਤਬ ਦੇਵੀ ਨਿਖੰਗ ਤੇ ਬਾਨੁ ਸੁ ਕਾਢੇ ।
ਕਾਨ ਪ੍ਰਮਾਨ ਮਉ ਖੈ'ਚ ਕਮਾਨ, ਚਲਾਵਤ ਏਕ ਅਨੇਕ ਹੁਇ ਬਾਢੇ ।
ਮੁੰਡ ਲੈ ਢਾਲ ਦਈ ਮੁਖ ਓਟਿ, ਧਸੇ ਤਿਹ ਮੱਧਿ ਰਹੇ ਗਡਿ ਗਾਢੇ ।
ਮਾਨਹੁ ਕੂਰਮ ਪੀਠ ਪੈ ਨੀਠ ਭਏ ਹੈ, ਸਹਸ ਫਨਿ ਕੇ ਫਨ ਠਾਢੇ । ੧੧੩
aghaon hai daint chalion jab hi tab devi nikhang te baan so kadhai.
kaan parman lou khaich kaman chalavat ek anek hoiai badhai.
mund lai dhaal daiee mukh Oat dhasai the madh rehai gad gadhai.
Manoh Kuram peeth pai neeth bhaie sahas phun kai phan thadhai. (113)

Swaiyya :

Durga, on hearing this noise of the demons became furious with rage and decorating herself with all the weapons and armour on the body, she sounded the conch-shell, riding on a lion, and advanced towards the battle field. Descending from the mountain she attacked (swooped) on the army ranks like this for which I am forced to praise the situation, as it came to my mind that as if seeing a batch of crane-like birds the eagle had swooped down from the sky on them. (110)

The arrows being shot from the bow of Chandi were increasing from one to ten, then from hundred to thousand, and then the number increased to 'lakhs' (millions) which were piercing the bodies of demons, and they were buried in the ground. (killed). Which poet could have praised this feat ? without extracting their bodies from the ground, could be praised like this, as if the winds of phagun (autumn) had taken off the leaves from the trees. (and trees were without leaves). (111)

The demon named Mund held his sword and roared loudly, then attacked the lion's limbs one by one and then suddenly pierced the body of Durga with his sword, which resulted in a stream of blood oozing out of her body. The blood–soaked sword was shaking badly in the hands of the demon,. Some other poet may be thinking about its praise, but I am feeling like this, that the god of death, after having food, had a betel leaf and then was watching his tongue in great haughtiness. (112)

When the demon was going back after wounding the goddess, she pulled out an arrow from the quiver, and pulling the bow upto her ears, she shot an arrow, which spread out into many arrows. The demon Mund covered his face with the shield, but the arrow piercing the shield got stuck there, as if the fangs of Sheshnag (cobra) seated on the back of a tortoise, were spreading out. (113)

ਸਿੰਘ ਹੀ ਪ੍ਰੇਰ ਕੈ ਆਗੈ ਭਈ, ਕਰੀ ਮੈ ਅਸ ਲੈ ਬਰ ਚੰਡ ਸੰਭਾਰਿਓ ।
ਮਾਰਿ ਕੈ ਧੂਰਿ ਕੀਏ ਚਕਚੂਰ, ਗਿਰੇ ਅਰਿ ਪੂਰ ਮਹਾ" ਰਨ ਪਾਰਿਓ ।
ਫੇਰਿ ਕੈ ਘੇਰ ਲਇਓ ਰਨ ਮਾਹਿ, ਸੁ ਮੁੰਡ ਕੋ ਮੁੰਡ ਜੁਦਾ ਕਰਿ ਮਾਰਿਓ ।
ਐਸੇ ਪਰਿਓ ਧਰਿ ਊਪਰ ਜਾਇ, ਜਿਉ' ਬੋਲਹਿ ਤੇ ਕਦੂਆ ਕਟਿ ਡਾਰਿਓ । ੧੧੪
Singh eh parer kai agaie bhaiee har mein us lai bar Chand sambhariou.
maar kai dhoor kiai chakchur girai ar pur maha runn paeiou.
pher kai gheir liou runn mahai mund ko mund juda kar mariou.
aisai pariou dhar ooper jaie jion boleh te kadua kat darion. (114)

ਸਿੰਘ ਚੜ੍ਹੀ ਮੁਖ ਸੰਖ ਬਜਾਵਤ, ਜਿਉ' ਘਨ ਮੈ ਤੜਦਾਦੁਤਿ ਮੰਡੀ ।
ਚਕ੍ ਚਲਾਇ ਗਿਰਾਇ ਦਇਓ ਅਰਿ, ਭਾਜਤ ਦੈਤ ਬਡੇ ਬਰਬੰਡੀ ।
ਭੂਤ ਪਿਸਾਚਨਿ ਮਾਸ ਅਹਾਰ, ਕਰੈ ਕਿਲਕਾਰ ਖਿਲਾਰ ਕੈ ਝੰਡੀ ।
ਮੁੰਡ ਕੋ ਮੁੰਡ ਉਤਾਰ ਦਇਓ ਅਬ ਚੰਡ ਕੋ ਹਾਥ ਲਗਾਵਤ ਚੰਡੀ । ੧੧੫
Singh charri mukh sunjh bajavat jiou ghan main tarrta dut mandi.
Ehakar chalaie, griaia dion ar bhagat daint badai barbandi.
bhoot pisachan mass ahar karai kilkar khilar kai jhandi.
mund kai mund uttar daieou ab chand ko haath lagavat chandi. (115)

ਮੁੰਡ ਮਹਾ" ਰਨ ਮੱਧਿ ਹਨਿਓ, ਫਿਰ ਕੈ ਬਰ ਚੰਡਿ ਤਬੈ ਇਹ ਕੀਨੋ ।
ਮਾਰਿ ਬਿਦਾਰ ਦਈ ਸਭ ਸੈਣ ਸੁ, ਚੰਡਿਕਾ ਚੰਡਿ ਸੁ ਆਹਵ ਕੀਨੋ ।
ਲੈ ਬਰਛੀ ਕਰ ਮੈ ਅਰਿ ਕੋ ਸਿਰ ਕੈ ਬਰੁ ਮਾਰਿ ਜੁਦਾ ਕਰਿ ਦੀਨੋ ।
ਲੈ ਕੈ ਮਹੇਸ ਤ੍ਰਿਸੂਲ ਗਨੇਸ਼ ਕੋ, ਰੁੰਡ ਕੀਓ ਜਨੁ ਮੁੰਡ ਬਿਹੀਨੋ । ੧੧੬
mund maha runn madh haniou phir kai bar chand tabai eh keeno.
maar bidar daiee sabh sainn so chandika chand ahav keeno.
lai barchhi mein ar ko sir kai bar maar juda kar deeno.
lai kai mahes trishul ganes ko rund kiou jan mund biheeno. (116)

ਇਤਿ ਸ੍ਰੀ ਬਚਿੱਤ੍ ਨਾਟਕੇ, ਸ੍ਰੀ ਚੰਡੀ ਚਰਿਤ੍ਰੇ ਚੰਡ ਮੁੰਡ ਬਧਹਿ,
ਚਤ੍ਰਥ ਧਿਆਇ ਸਮਾਪਤਮਸਤੁ ਸੁਭੰ ਮਸਤੁ ॥ ੪
it Sri Bachittar Natak Sri Chandi charittar chand mund badehai
chatrath dhiaie samaptam sat subham sat. (4)

ਸੋਰਠਾ

ਘਾਇਲ ਘੂਮਤ ਕੋਟਿ, ਜਾਇ ਪੁਕਾਰੇ ਸੁੰਭ ਪੈ ।
ਮਾਰੇ ਦੇਵੀ ਘੋਟਿ, ਸੁਭਟ ਕਟਕ ਕੇ ਬਿਕਟ ਅਤਿ । ੧੧੭
Sortha
ghaiel ghoomat kot jaie pukarai sumbh pai.
marai devi ghot subhat katak ke biket at. (117)

Then Chandi, goading the lion, holding her sword in the hand , advanced further and she crushed the whole lot of enemy troops, and vanquished them in the dust, and had fought a valiant battle. Then turning around she surrounded the demon Mund in the battle-field and cut off his head from the body. The head fell on the ground as if a pumpkin is removed from the creeper and thrown down. (114)

The goddess, riding the lion, and blowing the conch shell with her mouth, appeared like the lightning flashing across the clouds, presenting a welcome sight. Then she moved the revolving wheel and defeated the enemy, while many mighty demons fled away The ghosts and imp were eating away the flesh and with dishevelled hair they were making merry. Chandi had removed (cut off) the head of the demon Mund and now is going to tackle the demon Chand. (engages in battle.). (115)

After killing Mund in the battle-field the powerful Chandi now waged a war against the demon Chand and destroyed the whole army of Chand in the battle. Then with a spear in hand, she struck it hard at his head and slashed it from the body. It appeared as if Shiva had removed the head of Ganesh with his trishul (triple-edged weapon) from his body. (116)

Here the fourth Chapter of Chandi Charitar (portrayal) of Bachittar Natak dealing with the Killing of Chand Mund is completed. All is well. (4)

Sortha :

Millions of (crores of) wounded demons went upto Raja Sumbh (the demon King) and wailing they complained to the King that the goddess had killed many of their mighty warriors and their frightful troops. (117)

ਦੋਹਰਾ

ਰਾਜ ਗਾਤ ਕੈ ਬਾਤਿ ਇਹ ਕਹੀ ਜੁ ਤਾਹੀ ਠਉਰ ।
ਮਰਿ ਹੋ ਜੀਅਤਿ ਨ ਛਾਡਿ ਹੋ, ਕਹਿਓ ਸਤਾਂ ਨਹਿ ਅਉਰ । ੧੧੮

Dohra

raaj gaat kai baat eh kahi ju tahi thour.
mar hai jiat na chhad hai kehiou sabh neh aour. (118)

ਤੁੰਡ ਸੁੰਭ ਕੇ ਚੰਡਿਕਾ, ਚਢਿ ਬੋਲੀ ਇਹ ਭਾਇ ।
ਮਾਨੋ ਆਪਨੀ ਨ੍ਰਿਤ ਕੋ , ਲੀਨੋ ਅਸੁਰ ਬੁਲਾਇ । ੧੧੯
tund sumbh kai chandika chad boli eh bhaie.
mano apni nirat ko leeno asur bulaie. (119)

ਸੁੰਭ ਨਿਸੁੰਭ ਸੁ ਦੁਹੂੰ ਮਿਲ, ਬੈਠ ਮੰਤ੍ਰ ਤਬ ਕੀਨ ।
ਸੈਨਾ ਸਕਲ ਬੁਲਾਇ ਕੈ ਸੁਭਟ ਬੀਰ ਚੁਨ ਲੀਨ । ੧੨੦
sumbh nisumbh so dohun mil baith mantar tab keen.
saina sakal bulaie kai subhat beer chun leen. (120)

ਰਕਤਬੀਜ ਕੋ ਭੇਜੀਏ, ਮੰਤ੍ਰਨ ਕਹੀ ਬਿਚਾਰ ।
ਪਾਥਰ ਜਿਉ' ਗਿਰੀ ਡਾਰ ਕੈ , ਚੰਡਹਿ ਹਨੈ ਹਕਾਰਿ । ੧੨੧
Rakatbeej ko bhaijiai mantran kahi bichar.
pathar jiou gir daar kai chandeh hanai hakar. (121)

ਸੋਰਠਾ

ਭੇਜੋ ਕੋਊ ਦੂਤ, ਗ੍ਰਿਹ ਤੇ ਲਿਆਵੈ ਤਾਹਿ ਕੋ ।
ਜੀਤਿਓ ਜਿਨਿ ਪੁਰਹੂਤ ਭੁਜਬਲਿ ਜਾ ਕੇ ਅਮਿਤ ਹੈ । ੧੨੨

Sortha

bhejo kouoo doot greh te liavai tahai ko.
jeetiou jin parhoot bhujbal ja kai amit hai. (122)

ਦੋਹਰਾ

ਸ੍ਰੋਣਤ ਬਿੰਦ ਹੈ ਦੈਤ ਇੱਕੁ ਗਇਓ ਕਰੀ ਅਰਦਾਸਿ ।
ਰਾਜ ਬੁਲਾਵਤ ਸਭਾ ਮੇ, ਬੇਗ ਚਲੋ ਤਿਹ ਪਾਸ । ੧੨੩

Dohra

saronat bind hai daint ik geiyo kari ardas.
raj bulavat sabha mein beig chalai teh pass. (123)

ਰਤਕ ਬੀਜ ਨ੍ਰਿਪ ਸੁੰਭ ਕੋ ਕੀਨੋ ਆਨਿ ਪ੍ਰਨਾਮ ।
ਅਸੁਰ ਸਭਾ ਮਧਿ ਭਾਉ ਕਰਿ, ਕਹਿਓ ਕਰਹੁ ਮਮ ਕਾਮ । ੧੨੪
Rakat beej nrip sumbh ko keenu aan parnam.
asur sabha madh bhaou kar kehou karoh mum kaam. (124)

Couplet :

There and then the demon king exclaimed from his mouth that he will kill her, and will not rest till she is dead. (will not spare her till she is dead). I am telling truth and nothing else. (not telling lie). (118)

With this fact, Chandi , establishing herself in the mouth of Sumbh, remarked that the demon had invited the god of death himself. (callerd for his own death). (119)

Then Sumbh and Nisumbh both held discussions with each other, and decided to call for all the (main) powerful warriors from amongst the troops and selected them (for waging war). (120)

The ministers thoughtfully remarked that for this purpose, Rakatbeej would be the right choice, (who should be sent), who would challenge Chandi and forcing her to come down the mountain, finally would kill her just like throwing away a stone rolling down from the mountain. (121)

Sortha :

Then the king Sumbh remarked that a messenger Should be sent to him (Rakatbeej) who would bring him along, as he had won over Indra (powerful king) even, as he possesses great prowess (might) in his arms. (122)

Couplet :

Going upto Rakatbeej, the messenger gave this message to him, that King Sumbh wanted his presence in the king's assembly. So please make haste to proceed and meet the king. (123)

Rakatbeej then came there and paid his respect (made obeisance) to the king (Sumbh). Then the king, seated decoratedly in the assembly of demons, remarked lovingly that he would like him to carry out one of his jobs. (124)

ਸਵੈਯਾ

ਸ੍ਰਉਣਤ ਬਿੰਦ ਕੋ ਸੁੰਭ ਨਿਸੁੰਭ, ਬੁਲਾਇ ਬੈਠਾਇ ਕੈ ਆਦਰੁ ਕੀਨੋ ।
ਦੈ ਸਿਰਤਾਜ ਬਡੈ ਗਜਰਾਜ ਸੁ ਬਾਜ ਦਏ ਰਿਝਵਾਇ ਕੈ ਲੀਨੋ ।
ਪਾਨ ਲੈ ਦੈਤ ਕਹੀ ਇਹ ਚੰਡ ਕੋ , ਰੁੰਡ ਕਰੋ' ਅਬ ਮੁੰਡ ਬਿਹੀਨੋ ।
ਐਸੇ ਕਹਿਓ ਤਿਨ ਮਧਿ ਸਭਾ ਨ੍ਰਿਪ ਰੀਝ ਕੈ ਮੇਘ ਅਡੰਬਰ ਦੀਨੋ । ੧੨੫

Swaiyya

surounat bind ko sumbh Nisumbh bulaie baithai kai aadar keeno.
dai sirtaj badai gajraj so baaj deiai rijhvaie kai leeno.
paan lai daint kehi eh chand ke rund karo ab mund biheeno.
aisai kehiou tin madh sabha nrip reejh kai megh adumber deeno. (125)

ਸ੍ਰੋਣਤ ਬਿੰਦ ਕੋ ਸੁੰਭ ਨਿਸੁੰਭ, ਕਹਿਓ ਤੁਮ ਜਾਹੁ ਮਹ" ਦਲ ਲੈ ਕੈ ।
ਛਾਰ ਕਰੋ ਗਰੂਏ ਗਿਰ ਰਾਜਹਿ, ਚੰਡਿ ਪਚਾਰਿ ਹਨੋ ਬਲੁ ਕੈ ਕੈ ।
ਕਾਨਨ ਮੈ ਨ੍ਰਿਭ ਕੀ ਸੁਨੀ ਬਾਤ, ਰਿਸਾਤ ਚਲਿਓ ਚੜ੍ਹਿ ਊਪਰ ਗੈ ਕੈ ।
ਮਾਨੋ ਪ੍ਰਤੱਛ ਹੋਇ ਅੰਤਿਕ ਦੰਤਿ ਕੋ, ਲੈ ਕੈ ਚਲਿਓ ਰਨਿ ਹੈਤ ਜੁ ਛੈ ਕੈ । ੧੨੬
surounat bind kai sumbh nisumbh kehou tum jaho maha dal lai kai.
chhar karo garudai gir rajeh chand hanai bal kai kai.
kanan mein nrip ki sunni baat nissat chaliou charr uper gai kai.
mano partachh hoiai antik dant ko lai kai chaliou runn hait jo chhai kai. (126)

ਬੀਜ ਰਕਤ੍ਰ ਸੁ ਬੰਬ ਬਜਾਇ ਕੈ, ਆਗੈ ਕੀਏ ਗਜ ਬਾਜ ਰਥਈਆ ।
ਏਕ ਤੇ ਏਕ ਮਹ" ਬਲਿ ਦਾਨਵ, ਮੇਰ ਕੋ ਪਾਇਨ ਸਾਥ ਮਥਈਆ ।
ਦੇਖਹ ਤਿਨੈ ਸੁਭ ਅੰਗ ਸੁ ਦੀਰਘ, ਕਉਚ ਸਜੇ ਕਟਿ ਬ"ਧਿ ਭਥਈਆ ।
ਲੀਨੇ ਕਮਾਨਨ ਬਾਨ ਕ੍ਰਿਪਾਨ, ਸਮਾਨ ਕੈ ਸਾਥ ਲਏ ਜੁ ਸਥਈਆ । ੧੨੭
beej rakatar so bomb bajaie kai agai kiai gaj baaj ratheieea.
ek te ek maha bal danav mer ke paien saath matheiea.
dekh tinai subh ang so deeragh kouch sajai kat baandh badheieea.
leenai kamanan baan kirpan saman kai saath laie jo satheieea. (127)

ਦੋਹਰਾ

ਰਕਤ ਬੀਜ ਦਲ ਸਾਜ ਕੈ, ਉਤਰੇ ਤਟਿ ਗਿਰਿ ਰਾਜ ।
ਸ੍ਰਵਣਿ ਕੁਲਾਹਲ ਸੁਨਿ ਸ਼ਿਵਾ ਕਰਿਓ ਜੁੱਧ ਕੋ ਸਾਜ । ੧੨੮

Dohra

rakat beej dal saaj kai utrai tat gir raj.
sarvann kulahal sunn siva kariou judh ko saaj. (128)

ਸੋਰਠਾ

ਹੁਇ ਸਿੰਘਹਿ ਅਸਵਾਰ, ਗਾਜ ਗਾਜ ਕੈ ਚੰਡਿਕਾ ।
ਚਲੀ ਪ੍ਰਬਲ ਅਸਿ ਧਾਰਿ ਰਕਤ ਬੀਜ ਕੇ ਬਧ ਨਮਿੱਤ । ੧੨੯

Sortha

hoiai singhai aswar gaaj gaaj kai chandika.
chali parbal us dhar rakatbeej ke badh namit. (129)

Swaiyya :

King Sumbh-Nisumbh called for Rakatbeej and made him sit with great honour and gave him a crest (crown for the head) grand elephants, and horses, which the demon received with great joy (and wore the crest on the head). Taking a battle leaf from the king, the demon Rakatbeej remarked that he would soon remove the head of Chandi from her body (kill her). When the King heard such words from him in the assembly, the king was much pleased with him and bestowed his own ostentations decoration on the chest (the necklace adoring his chest). (125)

Sumbh and Nisumbh then asked Rakatbeej to take along with him a huge army and crush Chandi who is established (seated) on the top of a mountain and challenging her with your might kill her finally. Hearing all this with his own ears from the King Sumbh, (demon) Rakatbeej, in great rage, (climbed) seated himself on the elephant back and started on his expedition. It appeared as if the god of death, in the form of an elephant, had advanced towards the battle field for killing the demon Rakatbeej. (126)

Then Rakatbeej, sounding the drum-beat, advanced with his entourage of elephants, horses and chariots. These demons were brave warriors excelling from each other in might, who could even crush the Sumer mountain with their huge feet . One could see their huge and beautiful bodies, covered with iron-coats, alongwith pouches of arrows tied around their waists, who were armed with bows, arrows and swords and other weapons. So (Rakatbeej) is proceeding forward alongwith his mighty warriors. (to the battle-Field) (127)

Rakatbeej then preparing his army fully in all respects , advanced towards Sumer mountain and encamped near it . On the other side, Chandi also made preparations for the battle, on hearing the news of the advancing army of demons. (128)

Sortha :

Chandi, like the flash of lightning, riding on a lion, and wielding a sword advanced towards the enemy, to kill Rakatbeej. (129)

ਸਵੈਯਾ

ਆਵਤ ਦੇਖ ਕੈ ਚੰਡ ਪ੍ਰਚੰਡ ਕੋ ਸ੍ਰੋਣਤ ਬਿੰਦ ਮਹਾ" ਹਰਖਿਓ ਹੈ ।
ਆਗੈ ਹ੍ਵੈ ਸਤ੍ ਧਸੇ ਰਨ ਮਧਿ, ਸੁ ਕ੍ਰੁਧ ਕੈ ਜੁੱਧਹਿ ਕੋ ਸਰਖਿਓ ਹੈ ।
ਲੈ ਉਮਡਿਓ ਦਲੁ ਬਾਦਲੁ ਸੋ, ਕਵਿ ਨੇ ਜਸ ਇਆ ਛਬਿ ਕੋ ਪਰਖਿਓ ਹੈ ।
ਤੀਰ ਚ਼ਲੇ ਇਮ ਬੀਰਨ ਕੇ, ਬਹੁ ਮੇਘ ਮਨੋ ਬਲੁ ਕੈ ਬਰਖਿਓ ਹੈ । ੧੩੦

Swaiyya

avat dekh kai chand parchand ko suronat bind maha harkhiou hai.
agai havai satar dhasai runn madh so karudh ke judh eh ko sarkhiou hai.
lai umdiou dal badal so kavi nai jas eai chhab kai parkhiou hai.
teer chalai im beeran kai boh megh mano bal kai barkhiou hai. (130)

ਬੀਰਨ ਕੇ ਕਰ ਤੇ ਛੁਟਿ ਤੀਰ, ਸਰੀਰਨ ਚੀਰ ਕੈ ਪਾਰਿ ਪਰਾਨੇ ।
ਤੋਰ ਸਰਾਸਨ ਫੋਰ ਕੈ ਕਉਚਨ, ਮੀਨਨ ਕੇ ਰਿਪੁ ਜਿਉ ਥਹਰਾਨੇ ।
ਘਾਉ ਲਗੇ ਤਨ ਚੰਡਿ ਅਨੇਕ ਸੁ, ਸ੍ਰਉਣ ਚਲਿਓ ਬਹਿ ਕੇ ਸਰਤਾਨੇ ।
ਮਾਨਹੁ ਫਾਰਿ ਪਹਾਰ ਹੂੰ ਕੋ ਸੁਤ, ਤਛਕ ਕੇ ਨਿਕਸੇ ਕਰਬਾਨੇ । ੧੩੧
beeran ke kar te chhut teer sareerar cheer kai paar pranai.
tore sarasan phore kai kouchan meenan kai rip jiou thehranai.
ghaou lagaia tan chand anek so sarounchaliou beh kai sartanai.
manoh phaar pahar hun ko sut tachhak kai niksai kar banai. (131)

ਬੀਰਨ ਕੇ ਕਰ ਤੇ ਛੁਟਿ ਤੀਰ ਸੁ, ਚੰਡਿਕਾ ਸਿੰਘਨ ਜਿਉ' ਭਭਕਾਰੀ ।
ਲੈ ਕਰ ਬਾਨ ਕਮਾਨ ਕ੍ਰਿਪਾਨ ਗਦਾ ਗਹਿ ਚਕ੍ ਛੁਰੀ ਅਉ ਕਟਾਰੀ ।
ਕਾਟ ਕੈ ਦਾਮਨ ਛੇਦ ਕੈ ਭੇਦ ਕੈ, ਸਿੰਧੁਰ ਕੀ ਕਰੀ ਭਿੰਨ ਅੰਬਾਰੀ ।
ਮਾਨਹੁ ਆਗ ਲਗਾਇ ਹਨੂ ਗੜ ਲੰਕ, ਅਵਾਸ ਕੀ ਡਾਰੀ ਅਟਾਰੀ । ੧੩੨
beeran kai kar te chhut teer so chandika singhan jiou bhabhkari.
lai kar baan kaman kirpan gada geh chakar chhuri aou katari.
kaat kai daman chhed kai bheid kai sindhur ki kari bhin ambari.
manoh aag lagai hanu garh lunk avas ki dari atari. (132)

ਤੋਰ ਕੈ ਮੋਰ ਕੈ ਦੈਤਨ ਕੇ ਮੁਖ ਘੋਰ, ਕੈ ਚੰਡਿ ਮਹਾ" ਅਸਿ ਲੀਨੋ ।
ਜੋਰ ਕੈ ਕੋਰ ਕੈ ਠੋਰ ਕੈ ਬੀਰ, ਸੁ ਰਾਛਸ ਕੋ ਹਤਿ ਕੈ ਤਹਿ ਤੀਨੋ ।
ਖੋਰ ਕੈ ਤੋਰ ਕੈ ਬੋਰ ਕੈ ਦਾਨਵ, ਲੈ ਤਿਨ ਕੇ ਕਰੇ ਹਾਡ ਚਬੀਨੋ ।
ਸ੍ਰਉਣ ਕੋ ਪਾਨ ਕਰਿਓ ਜਿਉ' ਦਵਾਹਰਿ, ਸਾਗਰ ਕੋ ਜਲ ਜਿਉ' ਰਿਖਿ ਪੀਨੋ । ੧੩੩
tour kai mout kai daintan ke mukh gher kai chand maha usleeno.
jour kai kour kai thour kai beer so rachhas ko hat kai the teeno.
khor kai tour kai bore kai danav lai tin kai karai haad chabeeno.
suroun kai paan kariou jiou dava har sagar ko jal jiou rikh peeno. (133)

Swaiyya :

The (demon) Rakatbeej, seeing the mighty Chandi coming towards him, was very much elated and advancing forward, pierced in the ranks (army) of the enemy, and moved further to engagr her in a battle. He had a horde (whole lot) of large troops under his command, seeing him advancing the poet felt that the arrows being shot from both sides were like the clouds bursting into a torrent of rain. (130)

The arrows, being shot by the warriors, were piercing the bodies of the enemy. The arrows were cracking the bows, piercing through the armour (iron coating), the enemies of the fish, like the hawkish bird, the arrows were passing over the heads (of the enemy). The arrows, which had pierced and wounded the body of Chandi from which the blood was oozing out like a stream, as if the snakes were (coming out) moving around with a deformed shape. (like the snake's little ones). (131)

When the arrows were being shot by the warriors, then (the goddess) Chandi roared like a lioness, and grasping bows and arrows, sword mace, circular wheel, and a dagger, (advanced) attacked, while cutting across the ropes tightening the noose around the enemy, broke the horse's belt separated the cradle on the elephant back, as if Hanuman having set fire to the fort of Lanka. the huge palace top had been pulled down by him. (132)

Chandi, wielding a sword in her hand, wounded the enemy ranks deforming their faces, and Killed all those demons who were advancing in a formation. First, the goddess frightened the demons and made them feel completely demoralised, and then crushed (minced) the bones of the enemy troops, and they were laid down like a pool of blood (drank their blood) just as Sri Krishna had devoured the jungle fire and Rishi August had devoured the waters of the ocean. (133)

ਚੰਡਿ ਪ੍ਰਚੰਦ ਕੁਵੰਡ ਕਰੰ ਗਹਿ, ਜੁੱਧ ਕਰਿਓ ਨ ਗਨੇ ਭਟ ਆਨੇ ।
ਮਾਰਿ ਦਈ ਸਭ ਦੈਤ ਚਮੂੰ, ਤਿਹ ਸ੍ਰਉਣਤ ਜੰਬੁਕ ਗ੍ਰਿਝ ਅਘਾਨੇ ।
ਭਾਲ ਭਇਆਨਕ ਦੇਖਿ ਭਵਾਨੀ ਕੋ ਦਾਨਵ ਇਉ' ਰਨ ਛਾਡਿ ਪਰਾਨੇ ।
ਪਉਨ ਕੇ ਗਉਨ ਕੇ ਤੇਜ ਪ੍ਰਤਾਪ ਤੇ, ਪੀਪਰ ਕੇ ਜਿਉ' ਪਾਤ ਉਡਾਨੇ । ੧੩੪
chand parchand kovand karai geh judh kariou na ganai bhat anai.
maar daiee sabh daint chamun the souranat jambuk grijh aghanai.
bhaal bhianak dekh bhavani ko danav ean runn chhad pranai.
poun kai goun kai tej pratap te peepar kai jiou paat udanai. (134)

ਆਹਵ ਮੈ ਖਿਝ ਕੈ ਬਰਚੰਡ, ਕਰੰ ਧਰ ਕੈ ਹਰਿ ਪੈ ਅਰਿ ਮਾਰੇ ।
ਏਕਨ ਤੀਰਨ ਚਕ੍ ਗਦਾ ਹਤਿ, ਏਕਨ ਕੇ ਤਨ ਕੇਹਰਿ ਫਾਰੇ ।
ਹੈ ਦਲ ਗੈ ਦਲ ਪੈਦਲ ਘਾਇ ਕੈ, ਮਾਰ ਰਥੀ ਬਿਰਥੀ ਕਰ ਡਾਰੇ ।
ਸਿੰਧੁਰ ਐਸੇ ਪਰੇ ਤਿਹ ਠਉਰ, ਜਿਉ ਭੂਮਿ ਮੈ ਝੂਮਿ ਗਿਰੇ ਗਿਰ ਭਾਰੇ । ੧੩੫
ahvav mein khij kai bar chand karai dhar kai har pai ar marai.
ekan teeran chakar gada hat ekan ke tan kehar farai.
hai dal gai dal pai dal ghaie kai maar rathi birthi kar darai .
sindhur aisai parai the thour jiou bhoom mein jhoom girai gir bharai. (135)

ਦੋਹਰਾ

ਰਕਤ ਬੀਜ ਕੀ ਚਮੂੰ ਸਭ ਭਾਗੀ ਕਹਿ ਤਿਹ ਤ੍ਰਾਸ ।
ਕਹਿਓ ਦੈਤ ਪੁਨਿ ਘੇਰ ਕੈ, ਕਰੋ ਚੰਡਿ ਕੋ ਨਾਸ਼ । ੧੩੬

Dohra

Rakat beej ki chamun sabh bhagi kar the tras.
kehiou daint pun gher kai karo chand ko nass. (136)

ਸਵੈਯਾ

ਕਾਨਨ ਮੈ ਸੁਨ ਕੇ ਇਹ ਬਾਤ, ਸੁ ਬੀਰ ਫਿਰੈ ਕਰਿ ਮੈ ਅਸਿ ਲੈ ਲੈ ।
ਚੰਡਿ ਪ੍ਰਚੰਡਿ ਸੁ ਜੁੱਧ ਕਰਿਓ, ਬਲਿ ਕੈ ਅਤ ਹੀ ਮਨ ਕ੍ਰੁਧਤ ਹ੍ਵੈ ਕੈ ।
ਘਾਉ ਲਗੈ ਤਿਨ ਕੇ ਤਨ ਮੈ ਇਮ, ਸ੍ਰਉਣ ਗਿਰਿਓ ਧਰਨੀ ਪਰੁ ਚੁਐ ਕੈ ।
ਆਗ ਲਗੈ ਜਿਮੁ ਕਾਨਨ ਮੈ ਤਿਨ ਤਿਉ' ਰਹੀ ਬਾਨਨ ਕੀ ਧੁਨਿ ਹ੍ਵੈ ਕੈ । ੧੩੭

Swaiyya

kanan mein sunn kai eh baat so beer phirai kar mein as lai lai.
chand parchand so judh kariou bal kai at hi man karudhata havai kai.
ghaou lagai tin kai tan mai im suroun giriou dharni par chuai kai.
aag lagai jim kann mein tin tiou rehi banan ki dhun havai kai. (137)

The powerful Chandi, with a bow in hand, fought against many a warrior, who had come there. The whole army of the demons was killed. The jackals and vultures were fully satisfied with their blood, The demons, seeing the horrible face of Chandi (forehead), fled away from the battle-field just like the strong wind, which takes away the pipal tree leaves. (134)

Chandi, being furious with rage, wielded her sword in the hand and killed many of the army warriors in the battle. Many were killed with her arrows, the mace, or the whirling wheel, and many bodies were torn into pieces by the lioness. The troops (of the enemy) riding on horses or elephants and the army on foot were killed while the charioteers were divested of their chariots.The elephants were lying dead on the field just as huge boulders are hurled down from the mountains with the earth quake. (135)

Couplet :

The whole army of Rakatbeej had fled away out of fear of Chandi. Then the demon again collected togetfer his (remnant) army ranks and goaded them to kill (destroy) Chandi. (136)

Hearing these words with their ears, the warriors (demons) again attacked the mighty Chandi with their swords, getting enraged they fought a heroic battle. The blood from the wounds of the soldiers (enemy) was falling on the ground just as (water falls from the fountains) or one hears the hissing sound during the jungle fire ; in the same manner the sound of striking arrows on the bodies (of warriors) was being heard. (137)

ਆਇਸ ਪਾਇ ਕੈ ਦਾਨਵ ਕੋ ਦਲ, ਚੰਡਿ ਕੇ ਸਾਮੁਹੇ ਆਇ ਅਰਿਓ ਹੈ ।
ਢਾਰ ਅਉ ਸ"ਗ ਕ੍ਰਿਪਾਨਨਿ ਲੈ, ਕਰ ਮੈ ਬਰਿ ਬੀਰਨ ਜੁੱਧ ਕਰਿਓ ਹੈ ।
ਫੇਰ ਫਿਰੇ ਨਹਿ ਆਹਵ ਤੇ, ਮਨ ਮਹਿ ਤਿਹ ਧੀਰਜ ਗਾਢੋ ਧਰਿਓ ਹੈ ।
ਰੋਕ ਲਈ ਚਹੂੰ ਓਰ ਤੇ ਚੰਡਿ, ਸੁ ਭਾਨ ਮਨੋ ਪਰਬੇਖ ਪਰਿਓ ਹੈ । ੧੩੮
aies paie kai danav ko dal chand ke samuhai aieai ariou hai.
dhaar aou song kirpanan lai kar mein bar beeran judh kariou hai.
pher phirai neh ahav te man meh the dhiraj gadhai dhariou hai.
rok laiee chahun aur te chand so bhan mano parbekh pariou hai. (138)

ਕੋਪੇ ਕੈ ਚੰਡਿ ਪ੍ਰਚੰਡਿ ਕੁਵੰਡ, ਮਹ" ਬਲ ਕੈ ਬਲਵੰਡ ਸੰਭਾਰਿਓ ।
ਦਾਮਿਨੀ ਜਿਉ' ਘਨ ਸੇ ਦਲ ਪੈਠ ਕੈ, ਕੈ ਪੁਰਜੇ ਪੁਰਜੇ ਦਲੁ ਮਾਰਿਓ ।
ਬਾਨਿਨ ਸਾਥ ਬਿਦਾਰ ਦਏ ਅਰਿ, ਤਾਛਬਿ ਕੋ ਕਵਿ ਭਾਉ ਬਿਚਾਰਿਓ ।
ਸੂਰਜ ਕੀ ਕਿਰਨੇ ਸਰਮਾਸਹਿ, ਰੇਨ ਅਨੇਕ ਤਹ" ਕਰਿ ਡਾਰਿਓ । ੧੩੯
kope kai chand parchand maha bal kai balwand sambhariou.
damini jiou ghan se dal paith kai purjai purjai dal mariou.
banan sath bidar daie ar ta chhabkai kai bhaau bichariou.
Suraj ki kirnai samaseh rein arek taha kar dariou.(139)

ਚੰਡਿ ਚਮੂੰ ਬਹੁ ਦੈਤਨ ਕੀ ਹਤਿ, ਫੇਰ ਪ੍ਰਚੰਡ ਕੁਵੰਡ ਸੰਭਾਰਿਓ ।
ਬਾਨਨ ਸੋ ਦਲ ਫੋਰ ਦਇਓ, ਬਲ ਕੈ ਬਰ ਸਿੰਘ ਮਹ" ਭਭਕਾਰਿਓ ।
ਮਾਰ ਦਏ ਰਿਦਾਰ ਬਡੇ ਧਰਿ ਸ੍ਰਉਣ ਬਹਾਇ ਬਡੋ ਰਨ ਪਾਰਿਓ ।
ਏਕ ਕੇ ਸੀਸ ਦਇਓ ਧਨੁ ਯੌ ਜਨੁ ਕੋਪ ਕੈ ਗਾਜ ਨੇ ਮੰਡਪ ਮਾਰਿਓ । ੧੪੦
Chand chamun boh daitan ki hadd pher parchand kuvand sambhariou.
banan so dal pher deion bal hai bar Singh maha bhabhkarion.
amaar deiai sirdar badai dhar surounn haie badai runn parion.
eh hai sees dhion dhan yo jai kop kai gaaj nei mandap mariou. (140)

ਦੋਹਰਾ
ਚੰਡਿ ਚਮੂੰ ਸਭ ਦੈਤ ਕੀ , ਐਸੇ ਦਈ ਸਿੰਘਾਰਿ ।
ਪਉਨ ਪੂਤ ਜਿਉ' ਲੰਕ ਕੋ ਡਾਰਿਓ ਬਾਗ ਉਖਾਰਿ । ੧੪੧
Dohra
Chandi chamun sabh daint ki aisai deiee sanghar.
paun poot siun lank ko darion baag ukhaar. (141)

With the permission of Rakatbeej, the army of demons advanced and stood in front of Chandi. The warriors, with shields in hands, alongwith their swords and spears, started fighting in the battle field. The demons, with patience grilled in their minds, would not deter from the battle field even on disswading them from the fighting. They have excircled Chandi from all the four sides. It appeared as if the Sun was encircled by a halo of sunshine. (light). (138)

Enraged by this, the powerful mighty Chandi took up her bows and entered the circle of enemy troops, she crushed the enemy warriors into bits and pieces as if lightning was shining midst a huge collection of clouds ; and with her shooting arrows she destroyed the whole army, The poet, on seeing this whole scene felt in his mind, as if the rays of Sun had removed all traces of water from the frost. (Similarly the arrows shot by Chandi had reduced the bodies of enemy ranks into shambles). (139)

After killing most of the enemy troops, the powerful Chandi took up her mighty bow, and with her arrows reduced the enemy troops into pieces while her lion also roared loudly. The great enemy warriors were killed and with a pool of blood on the ground, she had fought a ferocious battle. Then she struck her bow on the head of a demon just as a huge palace was destroyed by lightning. (140)

Couplet :

Chandi had destroyed the huge army of the demon just like the uprooting of the huge garden of Lanka by Hanuman (the son of wind). (141)

ਸਵੈਯਾ

ਗਾਜ ਕੈ ਚੰਡਿ ਮਹਾ"ਬਲਿ ਮੇਘ ਸੀ, ਬੂੰਦਨ ਜਿਉ' ਅਰਿ ਪੈ ਸਰ ਡਾਰੈ ।
ਦਾਮਿਨਿ ਸੋ ਖਗ ਲੈ ਕਰਿ ਮੈ, ਬਹੁ ਬੀਰ ਅੰਧ ਧਰ ਕੈ ਧਰਿ ਮਾਰੇ ।
ਘਾਇਲ ਘੂਮ ਪਰੇ ਤਿਹ ਇਉ' ਉਪਮਾ ਮਨ ਮੈ ਕਵਿਯੋ ਅਨੁਸਾਰੇ ।
ਸ੍ਰੁਨ ਪ੍ਰਵਾਹ ਮਨੋ ਸਰਤਾ, ਤਿਹ ਮਧਿ ਧਸੀ ਕਰਿ ਲੋਥ ਕਰਾਰੇ । ੧੪੨

Swaiyya

gaaj kai Chand mahabal megh see borndan jiun ar pai sar darai.
damin so pug lai kar mein boh beer adhang dharkai dhar marai.
ghial ghoom parai the iou upma man mein kavi ansarai.
Suroun parvah manai sarta the madh dhasi kar loth kararai. (142)

ਐਸੇ ਪਰੇ ਧਰਨੀ ਪਰ ਬੀਰ ਸੁ ਕੈ ਕੈ ਦੁਖੰਡ ਜੁ ਚੰਡਿਹਿ ਡਾਰੇ ।
ਲੋਥਨ ਉਪਰ ਲੋਥ ਹਿਰਿ, ਬਹਿ ਸ੍ਰੁਣ ਚਲਿਓ ਜਨੁ ਕੋਟ ਪਨਾਰੇ ।
ਲੈ ਕਰਿ ਬਿਯਾਲ ਸੋ ਬਿਯਾਲ ਬਜਾਵਤ, ਸੋ ਉਪਮਾ ਕਵਿ ਯੋ ਮਨ ਧਾਰੇ ।
ਮਾਨੋ ਮਹਾ" ਪ੍ਰਲਏ ਬਹੇ ਪਉਨ ਸੋ ਆਪਸ ਮੈ ਭਿਰ ਹੈ' ਗਿਰਿ ਭਾਰੇ । ੧੪੩

aaisai parai dharni par beer so kai kai dukhand so Chandeh darai.
lothan uper loth giri beh sarown chaliou jan kot panarai.
lai kar biyal so biyal bajavat so upma kavi yo man dharai.
mano maha parlaie bahai paoun so apas mein bhir hai gir bharai. (143)

ਲੈ ਕਰ ਮੈ ਅਸਿ ਦਾਰੁਨ ਕਾਮ ਕਰੇ ਰਨ ਮੈ ਅਰਿ ਸੋ ਅਰਿਨੀ ਹੈ ।
ਸੂਰ ਹਨੇ ਬਲ ਕੈ ਬਲੁਵਾਨ ਸੁ, ਸ੍ਰੁਨ ਚਲਿਓ ਬਹਿ ਬੈਤਰਨੀ ਹੈ ।
ਬ"ਹ ਕਟੀ ਅਧਬੀਚ ਤੇ ਸੁੰਡ ਸੀ, ਸੋ ਉਪਮਾ ਕਾਵਿ ਨੇ ਬਰਨੀ ਹੈ ।
ਆਪਸਿ ਮੈ ਲਰ ਕੈ ਸੁ ਮਨ, ਗਿਰਿ ਤੇ ਗਿਰੀ ਸਰਪ ਕੀ ਦੁਇ ਘਰਨੀ ਹੈ । ੧੪੪

alai kar mein us darun kaam karai runn main ar so arinni hai.
soor hathai bal kai balwan so saroun chalion beh baitarni hai.
bah kati adh beech te sund see so upma kavi nai barni hai.
apai mein lar kai so mano gir te giri Sarap ki doiai gharni hai. (144)

ਦੋਹਰਾ

ਸਕਲ ਪ੍ਰਬਲ ਦਲ ਦੈਤ ਕੋ, ਚੰਡਿ ਦਇਓ ਭਜਾਇ ।
ਪਾਪ ਤਾਪ ਹਰਿ ਜਾਪ ਤੇ, ਜੈਸੇ ਜਾਤ ਪਰਾਇ । ੧੪੫

ਸ਼ਅਕਅਲ ਪਅਰਬਅਲ ਦਅਲ ਦਅਨਿਤ ਕਅਾਂ ਚਹਅਨਦਾਂ ਦੁੱ ਬਹਅਜਅਾਂ।
ਪਅਅਪ ਤਅਅਪ ਹਅਰ ਜਅਅਪ ਤੇ ਜਅਸਿਅਾਂ ਜਅਅਤ ਪਅਰਅਾਂ। (੧੪੫)

Swaiyya :

The mighty chandi had shot her arrows like the rain drops after bursting like the clouds. With the wielding of her sword like lightning, she had dropped the heads of warriors into two pieces on the ground. Seeing the wounded warriors falling on the ground with a complete shake up into circle (upside down) the poet felt as if the corpses were the banks of a river of blood flowing on the ground. (142)

The bodies of warriors, cut into two pieces by Chandi, were lying on the ground. The corpses were huddled together and the blood was flowing like millions of rivulets. taking the elephants in hands, the demons were striking against another demon. The poet, seeing this scene felt as if the mountains were falling against each other during the dooms day due to blowing winds. (143)

It was a dreadful sight to see the sword of an enemy being taken by another on the battle field. The mighty warriors had been killed with great force, while the blood was flowing like blood-streams. (Vaitarni river). It appeared to the poet as if two mates of the great Sheshnag had quarrelled and fallon apart from the mountain.(144)

Couplet

The whole huge army of the demons had been made to flee by Chandi just as the recitation of True Name (of the Lord) makes the sins and sufferings take to their heels. (145)

ਸਵੈਯਾ

ਭਾਨੁ ਤੇ ਜਿਉ' ਤਮ, ਪਉਨ ਤੇ ਜਿਉ' ਘਨੁ, ਮੋਰ ਤੇ ਜਿਉ' ਫਨਿ ਤਿਉ' ਸੁਕਚਾਨੇ ।
ਸੂਰ ਤੇ ਕਾਤੁਰੁ, ਕੂਰ ਤੇ ਚਾਤੁਰ ਸਿੰਘ ਤੇ ਸਾਤੂਰ ਏਂਣਿ ਡਰਾਨੇ ।
ਸੂਮ ਤੇ ਜਿਉ' ਜਸੁ, ਬਿਓਗ ਤੇ ਜਿਉ' ਰਸੁ ਪੂਤ ਕਪੂਤ ਤੇ ਜਿਉ' ਬੰਸੁ ਹਾਨੇ ।
ਧਰਮ ਜਿਉ' ਕ੍ਰੁਧ ਤੇ, ਭਰਮ ਸੁਬੁੱਧ ਤੇ, ਚੰਡ ਕੇ ਜੁੱਧ ਤੇ ਦੈਤ ਪਰਾਨੇ । ੧੪੬

Swaiyya

bhann te jiun tum paoun te jiun ghan more te jiun phan tiou shukvanai.
Soor te katur koor te chatur Singh te satur eain dranai.
Soom te jiun jass biong te jiun rass poot kapoot te jiun baus hanai.
dharam jiun karodh te bharam subadh te Chand kai judh te daiut paranai. (146)

ਫੇਰ ਫਿਰੇ ਸਭ ਜੁੱਧ ਕੇ ਕਾਰਨ, ਲੈ ਕਰਵਾਨ ਕ੍ਰੁਧ ਹੁਏ ਧਾਏ ।
ਏਕ ਲੈ ਬਾਨ ਕਮਾਨਨ ਤਾਨ ਕੈ, ਤੂਰਨ ਤੇਜ ਤੁਰੰਗ ਤੁਰਾਏ।
ਧੂਰਿ ਉਡੀ ਖੁਰ ਪੂਰਨ ਤੇ ਪਥ ਊਰਧ ਹੁਇ ਰਵਿ ਮੰਡਲ ਛਾਏ।
ਮਾਨਹੁ ਫੇਰ ਰਚੇ ਬਿਧਿ ਲੋਕ, ਧਰਾ ਖਟ ਆਠ ਅਕਾਸ਼ ਬਨਾਏ । ੧੪੭
pher phirai sabh judh ke karan lai karbar karodh hoiai dhaie.
ek lai baan kamanan taan kai turan tej turang turaie.
dhoor udi khur puran te path urdh hoiai rav mandal chhaie.
manoh pher karai bidh lok dhara khat aaw akas banaie. (147)

ਚੰਡ ਪ੍ਰਚੰਡ ਕੁਵੰਡ ਲੇ ਬਾਨਿਨ ਦੈਤਨ ਕੇ ਤਨ ਤੂਲਿ ਜਿਉ' ਤੂੰਬੇ ।
ਮਾਰ ਗਇੰਦ ਦਏ ਕਰਵਾਰ ਲੈ, ਦਾਨਵ ਮਾਨ ਗਇਓ ਉਡ ਪੂੰਬੇ ।
ਬੀਰਨ ਕੇ ਸਿਰ ਕੀ ਸਿਤ ਪਾਗ, ਚਲੀ ਬਹਿ ਸ੍ਰੋਨਤ ਉਪਰ ਖੂੰਬੇ ।
ਮਾਨਹੁ ਸਾਰਸੁਤੀ ਤੇ ਪ੍ਰਵਾਹ ਮੈ', ਸੂਰਨ ਕੇ ਜਸ ਕੇ ਉਠੇ ਬੁੰਬੇ । ੧੪੮
Chand Parchand Kuvand lai banan daintan ke tan tool jiun tumbai.
maar gaiend daie karvar lai danav maan gaieou udh punbai.
beeran kai sir ki sit paag chali beh saronat ooper khumbai.
manoh sarsuti kai parvah mein sooran kai jas kai uthai bumbai. (148)

ਦੈਤਨ ਸਾਥ ਗਦਾ ਗਹਿ ਹਾਥਿ, ਸੁ ਕ੍ਰੁਧ ਹ੍ਵੈ ਜੁੱਧ ਨਿਸੰਗ ਕਰਿਓ ਹੈ ।
ਪਾਨਿ ਕ੍ਰਿਪਾਨ ਲਏ ਬਲਵਾਨ, ਸੁ ਮਾਰ ਤਬੈ ਦਲ ਛਾਰ ਕਰਿਓ ਹੈ ।
ਪਾਗ ਸਮੇਤ ਗਿਰਿਓ ਸਿਰ ਏਕ ਕੋ ਭਾਂਉ ਇਹੇ ਕਬਿ ਤਾ ਕੋ ਧਰਿਓ ਹੈ ।
ਪੂਰਨਿ ਪੁੰਨ ਭਏ ਨਭੇ ਤੇਸੁ ਮਨੁ ਭੁਅ ਟੂਟ ਨਛੱਤ੍ਰ ਪਰਿਓ ਹੈ । ੧੪੯
daitan saath gada geh hath so krudh havai judh nisung kariou hai.
pan kirpan laie balwan so maar tabai dal chhar karion hai.
paag Samet giriou sir ek kai bhaou ehai kab ta ko dharoiu hai.
pooran punn bhaie nabh te so man bhu(a) toot nachhatar pariou hai. (149)

Swaiyya :

Just as darkness shuns sunshine, the clouds shun the wind, and the snake (cobra) fears from (is frightened by) the peacock. (are afraid of peacock). The same way, the weak is afraid of a warrior ; the cleverness shuns falsehood, or the deer is afraid of a lion and shuns him. Just as the praise worthy from the miser , union from separation, or the family suffers losses due to an unworthy son, the religion due to wrath, and the unreasonable beliefs shun the perfect intelligence ; similarly the demon would run away from facing Chandi in the battle. (146)

Then again all returned to the battle field and attacked again wielding their swords being enraged, while many others fix their arrows in the bows and make their horses speed away (towards the battle field). The dust rising from the hooves of the speeding horses rises up in the sky, thus concealing the whole atmosphere of the sun, as if Brahma had created this Universe once again, comprising six Earths and eight skies. (147)

The mighty Chandi, taking up her bow, started shooting arrows which struck the bodies of the demons, reducing them into bits and pieces like the carding of cotton. Then Chandi killed many elephants of the army of demons with her sword. It appeared as if the prestige of the demons had been reduced to shambles like the white birds of the ak plant. The white turbans of the warriors heads were floating in the stream of blood like the mushrooms. The sight presented by this scene was such as if in the river Saraswati the bubbles of the prestige of demons (warriors) were rising and dying suddenly. (148)

Then again holding her mace, Chandi started fighting the demons fearlesly in great rage, and with her mighty Sword she destroyed the rank of the enemy, reducing them to dust. The head of one warrior, alongwith his turban on top, was lying on the ground, which is explained by the poet in his poetry like this, as if during the full-moon night a star had beem shot from the (sky) firmament which had fallen on the ground by separating from the sky. (149)

ਬਰਿਦ ਬਾਰਿਨ ਜਿਉ' ਨਿਵਾਰਿ, ਮਹ" ਬਲ ਧਾਰਿ ਤਬੈ ਇਹ ਕੀਆ ।
ਪਾਨਿ ਲੈ ਬਾਨ ਕਮਾਨ ਕੋ ਤਾਨਿ, ਸੰਘਾਰ ਸਨੇਹ ਤੇ ਸ੍ਰਉਨਤ ਪੀਆ ।
ਏਕ ਲਏ ਕੁਲਾਇ ਪਰਾਇ ਕੈ, ਏਕਨ ਕੋ ਧਰਕਿਓ ਤਨਿ ਹੀਆ ।
ਚੰਡ ਕੇ ਬਾਨ ਕਿਧੌ ਕਰ ਭਾਨਹਿ, ਦੇਖ ਕੇ ਦੈਤ ਗਈ ਦੁਤਿ ਦੀਆ । ੧੫੦
barid baran jiun nirvar maha bal dhar tabai eh kia.
paan lai baan kaman ko taan sanghar saneh te sarounat pia.
ek gaie kumlaie paraie kai ekan ko dharkiou tan hia.
Chand ke baan kidhai kar bhaneh dekh kai danit gaiee dut dia. (150)

ਲੈ ਕਰ ਮੈ ਅਸਿ ਕੋਪ ਭਈ ਅਤਿ, ਧਾਰ ਮਹ" ਬਲ ਕੋ ਰਨ ਪਾਰਿਓ ।
ਦਉਰ ਕੈ ਠਉਰ ਤਹੇ ਬਹੁ ਦਾਨਵ, ਏਕ ਗਇੰਦ੍ ਬਡੋ ਰਨ ਮਾਰਿਓ ।
ਕਉਤਕਿ ਤ" ਛਬਿ ਕੋ ਰਨ ਪੇਖਿ ਤਬੈ ਕਬਿ ਇਉ ਮਨ ਮਧਿ ਬਿਚਾਰਿਓ ।
ਸਾਗਰ ਬ"ਧਨ ਕੈ ਸਮਏ'ਨਲ ਮਾਨੋ ਪਹਾਰ ਉਖਾਰ ਕੈ ਡਾਰਿਓ । ੧੫੧
lai kar mein us kope bhaiee at dhar maha bal ko runn paroiu.
dour kai thour hatai boh danav ek gaendar badai runn marriou.
Kautak ta chhab ko runn pekh tabai kab eayo man madh bichariou.
sagar bandhan kai samde nal mano pahar ukhar kai dariou. (151)

ਦੋਹਰਾ
ਮਾਰ ਜਬੈ ਸੈਨਾ ਲਈ, ਤਬੈ ਦੈਤ ਇਹ ਕੀਨ ।
ਸਸਤ੍ ਧਾਰ ਕਰਿ ਚੰਡਿ ਕੇ, ਬਧਿਬੇ ਕੋ ਮਨ ਦੀਨ । ੧੫੨
Dohra
maar jabai saina laiee tabai daiut eh keen.
sastar dhar kar chand kai badhbai ko man deen. (152)

ਸਵੈਯਾ
ਬਾਹਨਿ ਸਿੰਘ ਭਇਆਨਕ ਰੂਪ, ਲਖਿਓ ਸਭ ਦੈਤ ਮਹ" ਡਰ ਪਾਇਓ ।
ਸੰਖ ਲੀਏ ਕਰਿ ਚਕ੍ ਅਉ ਬਕ੍ ਸਰਾਸਨ ਪੱਤ੍ ਬਿਚਿਤ੍ ਬਨਾਇਓ ।
ਧਾਇ ਭੁਜਾ ਬਲ ਆਪਨ ਹੈ ਹਮ ਸੋ ਤਿਨ ਅਤਿ ਜੁੱਠ ਮਚਾਇਓ ।
ਕ੍ਰੁਧ ਕੈ ਸ੍ਰਉਣਤ ਬਿੰਦ ਕਹੈ, ਰਨਿ ਇਆ ਹੀ ਤੇ ਚੰਡਿਕਾ ਨਾਮ ਕਹਾਇਓ । ੧੫੩
Swaiyya
bahin Singh bhianak roop lakhiou sabh daint maha dar paieou.
sunkh liaie kar chakar aou bakar sarasan pattar bachitar banaieou.
dhaie bhuja bal aapan hai hum so tin jo at judh machaieou.
Karodh kai sarounat bind kehai runn ehahi te Chandika naam karaiou. (153)

Then Chandi, managing (collecting) all her strength, penetrated the enemy ranks and the clouds of elephants were scattered all over. Then fixing an arrow in the bow, she struck the arrows with full strength and sucked the enemy blood to her full satisfaction, Seeing all this some army warriors fled awat, while the others had their heart-beats increased (they were struggling for life). The arrows of Chandi were like the rays of the Sun, seeing which the lamps of the demons lost their light (brilliance) and got dimmed. (150)

Chandi, whole uielding her sword in one hand with great rage, fought a ferocious battle. She advanced from her position and killed many demons and one elephant in the battle-field,. The poet, seeing this drama (sight) of the battle, thought in his mind as if Nal had uprooted the mountain for having a dam in the ocean. (by stopping water flow). (151)

Couplet :

When Chandi had killed all the enemy troops of demons, then Rakatbeej getting himself armed with all weapons, decided in his mind to kill Chandi. (152)

Swaiyya :

All the demons got frightened by perceiving the horrible face of Chandi riding a tiger. The goddess had a conch-shell and a revolving wheel in her hands, and she had armed herself beautifully with a curved bow along with an arrow fixed with feathers, in a fantastic manner. Then (the demon) Rakatbeej came forward and addressed Chandi in great rage, "If You have any strength in your arms, then come along and fight against me in the battle field." Then Chandi replied that she had been named Chandika for this very reason. (153)

ਮਾਰਿ ਲਇਓ ਦਲਿ ਅਉਰ ਭਜਿਓ ਤਬ ਕੋਪ ਕੈ ਆਪਨ ਹੀ ਸੁ ਭਿਰਿਓ ਹੈ ।
ਚੰਡਿ ਪ੍ਰਚੰਡਿ ਸੋ ਜੁੱਧ ਕਰਿਓ, ਅਸਿ ਹਾਥ ਛੁਟਿਓ ਮਨ ਨਾਹਿ ਗਿਰਿਓ ਹੈ ।
ਲੈ ਕੈ ਕੁਵੰਡ ਕਰੰ ਬਾਲ ਧਾਰ ਕੈ , ਸ੍ਰੋਨ ਸਮੂਹ ਮੈ ਐਸੇ ਤਰਿਓ ਹੈ ।
ਦੇਵ ਅਦੇਵ ਸਮੁੰਦ੍ ਨਥਿਓ, ਮਾਨੋ ਮੇਰੁ ਕੋ ਨਧਿ ਧਰਿਓ ਸੁ ਫਿਰਿਓ ਹੈ । ੧੫੪
maar liou dal aour bhajiou tab kop ke apan hi so bhiriou hai.
Chand parchand so judh kariou us haath chhution man nahai giriou hai.
lai kai kuvand karai bal paar kai sarou sanooh mein aisai tariou hai.
dev adev samundar mathiou mano mer ko madh dhariou so phiriou hai. (154)

ਕ੍ਰਧ ਕੈ ਜੁੱਧ ਕੋ ਦੈਤ ਬਲੀ ਨਦ ਸ੍ਰੋਨ ਕੋ ਤੈਰ ਕੇ ਪਾਰ ਪਧਾਰਿਓ ।
ਲੈ ਕਰਵਾਰ ਅਉ ਢਾਰ ਸੰਭਾਰ ਕੈ, ਸਿੰਘ ਕੋ ਦਉਰ ਕੈ ਜਾਇ ਹਕਾਰਿਓ ।
ਆਵਤ ਪੇਖ ਕੈ ਚੰਡਿ ਕੁਵੰਡ ਤੇ, ਬਾਨ ਲਗਿਓ ਤਨ ਮੂਰਛ ਪਾਰਿਓ ।
ਰਾਮ ਕੇ ਭ੍ਰਾਤਨ ਜਿਉਂ' ਹਨੂਮਾਨ ਕੋ ਸੈਲ ਸਮੇਤ ਧਰਾ ਪਰ ਡਾਰਿਓ । ੧੫੫
Karodh kai judh ke daint bali nad saron kai paar padhariou.
lai karwar aou dhar sambhar kai Singh ko dour kai jaie hakariou.
avat-pekh kai chand kuvand te thaan lagiou tan muraohh pagiou.
Ram ke bharatan jiun hanumam kai said samet dhara par dariou. (155)

ਫੇਰ ਉਠਿਓ ਕਰਿ ਲੈ ਕਰਵਾਰ ਕੋ, ਚੰਡ ਪ੍ਰਚੰਡ ਸਿਉ' ਜੁੱਧ ਕਰਿਓ ਹੈ ।
ਘਾਇਲ ਕੈ ਤਨ ਕੇਹਰ ਤੇ, ਬਹਿ ਸ੍ਰਉਨ ਸਮੂਹ ਧਰਾਨਿ ਪਰਿਓ ਹੈ ।
ਸੋ ਉਪਮਾ ਕਬਿ ਨੇ ਬਰਨੀ, ਮਨ ਕੀ ਹਰਨੀ ਤਿਹ ਨਾਉ ਧਰਿਓ ਹੈ ।
ਗੇਰੂ ਨਗੰ ਪਰ ਮੈ ਬਰਖਾ, ਧਰਨੀ ਪਰਿ ਮਾਨਹੁ ਰੰਗ ਢਰਿਓ ਹੈ । ੧੫੬
pher uthiou kar lai karwar ko Chand parchand siun judh kariou hai.
ghaiel kai tan kehr te beh sarown samooh dharan pariou hai.
so upma kab ne barni man ki harni the naon dharionu hai.
gore nagang par kai barkha dharni par manoh rung chariou hai. (156)

ਸ੍ਰੋਣਤਬਿੰਦੁ ਸੋ ਚੰਡਿ ਪ੍ਰਚੰਡਿ, ਸੁ ਜੁੱਧ ਕਰਿਓ ਰਨ ਮਧ ਰੁਹੇਲੀ ।
ਪੈ ਦਲ ਮੈ ਦਲ ਮੀਜ ਦਇਓ, ਤਿਲ ਤੇ ਜਿਮੁ ਤੇਲ ਨਿਕਾਰਤ ਤੇਲੀ ।
ਸ੍ਰੋਉਣ ਪਰਿਓ ਧਰਨੀ ਪਰ ਚ੍ਹੈ ਰੰਗਰੇਜ ਕੀ ਰੇਨੀ ਜਿਉ' ਫੂਟ ਕੈ ਫੈਲੀ ।
ਘਾਊ ਲਸੇ ਤਨ ਦੈਤ ਕੇ ਯੋ, ਜਨੁ ਦੀਪਕ ਮਧਿ ਫਨੂਸ ਕੀ ਥੈਲੀ । ੧੫੭
Saro nat bindu so chet parchand so judh kariou runn meh rohaeli.
pai dal mein dal meej diou til te jim ael nikarat taili.
saroun pariou dharni par chavai rangrej ki raini jiun phoot kai pheli.
ghaou laai tan daint kai yo jan deepak madh phanus ki thaili. (157)

When the troops of Rakatbeej were killed and the rest had fled away, then in a revenge ful mood he himself engaged Chandi in battle. Thus he fought against the mighty Chandi, when suddenly his sword fell down from his hand, but he did not lose his (heart) courage. He took out his bow and with fill strength (he-fought bravely) and his body was seen floating in a pool of blood. It appeared as if the gods and demons had churned the ocean, and Rakatbeej was churned like Sumer mountain as a churner. (154)

The (great) mighty demon, in great rage, had crossed the river of blood in his battle (against Chandi). He took charge of his sword and shield and challenged the lion while running towards it. Seeing the demon coming (towards her), Chandi shot an arrow by fixing it to the bow, which made the demon unconscious immediately on piercing him, just as Ram's younger brother (Bharat) had struck down Hanuman on the ground alongwith the mountain carrying the Sanjivini herbal plant. (155)

Then again he got up and taking up his sword started fighting against the mighty Chandi. He wounded the lion, which spilled lot of blood from the wound. Describing her bravery with praise, the poet has called her by the name of "enamouring the heart" of others, as if the rain had fallen on the mountain of Geru (Red coloured mountain) which had spilled the red colour on the ground. (156)

Fully engaged at this mighty Chandi fought valiantly against Rakatbeej, and penetrating the enemy troops, she crushed the whole army, just as the oilman takes out oil out of (tils) sensame seeds by crushing them. The blood was oozing on the ground as if the dyer's pot of colours had broken and spilled the colour on the ground. The wounds on the body of Rakatbeej were shining like the lamps burning in a (packet of) chandelier. (157)

ਸ੍ਰਉਣਤ ਬਿੰਦ ਕੋ ਸ੍ਰਉਨ ਪਰਿਓ ਧਰਿ, ਸ੍ਰਉਨਤ ਬਿੰਦ ਅਨੇਕ ਭਏ ਹੈ।
ਚੰਡਿ ਪ੍ਰਚੰਡਿ ਕੁਵੰਡਿ ਸੰਭਾਰਿ ਕਠੈ, ਬਾਨਨ ਸਾਥਿ ਸੰਘਾਰ ਦਏ ਹੈ।
ਸ੍ਰਉਨ ਸਮੂਹ ਸਮਾਇ ਗਏ ਬਹੁਰੋ ਸੁ ਭਏ ਹਤਿ ਫੇਰਿ ਲਏ ਹੈ।
ਬਾਰਿਦ ਧਾਰ ਪਰੇ ਧਰਨੀ ਮਾਨੋ, ਬਿੰਬਰ ਹ੍ਵੈ ਮਿਟ ਕੈ ਜੁ ਗਏ ਹੈ। ੧੫੮
Saronat bind ko sarounpariou dhar sarounat bind anek bhai hai.
Chand Parchand Kovand sambhar kai banan saath sanghar daie hai.
saroun Samuh samaie gaeiai bohurai bhaie har pher lai hai.
barid dhar parai dharni mano bimbar havai mit kai jo gaie hai. (158)

ਜੇਤਕ ਸ੍ਰਉਨ ਕੀ ਬੂੰਦ ਗਿਰੈ ਰਨਿ, ਤੇਤਕ ਸ੍ਰਉਨਤਬਿੰਦ ਹ੍ਵੈ ਆਈ।
ਮਾਰ ਹੀ ਮਾਰ ਪੁਕਾਰ ਹਕਾਰ ਕੈ, ਚੰਡਿ ਪ੍ਰਚੰਡਿ ਕੇ ਸਾਮੁਹਿ ਧਾਈ।
ਪੇਖਿ ਕੇ ਕੌਤਿਕ ਤਾ ਛਿਨ ਮੈ, ਕਵਿ ਨੇ ਮਨ ਮੈ ਉਪਮਾ ਠਹਿਰਾਈ।
ਮਾਨਹੁ ਸੀਸ ਮਹੱਲ ਕੇ ਬੀਚ ਸੁ, ਮੂਰਤਿ ਏਕ ਅਨੇਕ ਕੀ ਝਾਈ। ੧੫੯
jetak suroun ki bund girai runn tetak sarounat bind hai aiee.
maar hi maar pukar hakar kai chand parchand ke samaieh dhaiee.
pekh kai kaotak ta chhin me, kavi ne man mai upma thehraiee.
manoh sees mahal kai beech so moorat ek anek ki jhaiee. (159)

ਸ੍ਰਉਨਤਬਿੰਦ ਅਨੇਕ ਉਠੇ ਰਨਿ ਕ੍ਰੁਧ ਕੈ ਜੁੱਧ ਕੋ ਫੇਰ ਜੁਟੇ ਹੈਂ।
ਚੰਡਿ ਪ੍ਰਚੰਡਿ ਕਮਾਨ੍ਹ ਤੇ ਬਾਨ ਸੁ ਭਾਨੁ ਕੀ ਅੰਸ਼ ਸਮਾਨ ਛੁਟੇ ਹੈ।
ਮਾਰਿ ਬਿਦਾਰ ਦਏ ਸੁ ਭਏ ਗਿਰਿ ਲੈ ਮੂੰਗਰਾ ਜਿਮੁ ਧਾਨ ਕੁਟੇ ਹੈ।
ਚੰਡਿ ਦਏ ਸਿਰ ਖੰਡਿ ਜੁਦਾ ਕਰਿ, ਬਿਲਨ ਤੇ ਜਨ ਬਿਲ ਤੁਟੇ ਹੈਂ। ੧੬੦
sarounat bind anek uthai runn krodh kai judh ko pher jutai hai.
chand parchand kaman te baan so bhan ki ans saman chhutai hai.
maar bidar daie so bhaie gir lai mungra jim dhaan kutai hai.
chand daie sir khand juda kar bilan te jan bil tutai hai. (160)

ਸ੍ਰਉਨਤਬਿੰਦ ਅਨੇਕ ਭਏ, ਅਸਿ ਲੈ ਕਰਿ ਚੰਡਿ ਸੁ ਐਸੇ ਉਠੇ ਹੈਂ।
ਬੂੰਦਨ ਤੇ ਉਠਿ ਕੈ ਬਹੁ ਦਾਨਵ, ਬਾਨਨ ਬਾਰਿਦ ਜਾਨ ਵੁਠੇ ਹੈਂ।
ਫੇਰਿ ਕੁਵੰਡਿ ਪ੍ਰਚੰਡਿ ਸੰਭਾਰ ਕੈ, ਬਾਨ ਪ੍ਰਹਾਰ ਸਿੰਘਾਰ ਸੁਟੇ ਹੈ।
ਐਸੇ ਉਠੇ ਫਿਰਿ ਸ੍ਰਉਨ ਤੇ ਦੈਤ, ਸੁ ਮਾਨਹੁ ਸੀਤ ਤੇ ਰੋਮ ਉਠੇ ਹੈ। ੧੬੧
sarounat bind anek bhaie as lai kar chand so aisai uthai hai.
boondan te uth kai boh danav banan barid jaan vuthai hai.
pher kovand parchand sambhar kai baan parhar sanghar sutai hai.
aisai uthai phir saroun te daint so manoh seet te rom uthai hai. (161)

As the blood of Rakatbeej gets spilled on the ground, many more (Rakatbeej) demons were created but the mighty Chandi, taking hold of her bow, killed all the demons (Rakatbeej) by shooting arrows at them. Once these demons (Rakatbeej) were destroyed, many more got ready (being created out of blood) but the goddess Chandi killed all of them. It appeared as if the bubbles produced from the falling rain on the Earth, were vanishing at the same time. (158)

The number of Rakatbeejs, being created depended on the blood drops falling (spilling) on the ground. All the demons, being created, were shouting "Kill her" (to kill Chandi) and were coming in front of Chandi. Seeing this scene, the poet is tempted to describe it as if one person appears in different pictures (reflections) through the mirrors of the Mirror Palace. (Sheesh Mahal). (159)

Many demons like Rakatbeej were rising in the battle field and getting enraged were fighting in the battle (against Chandi). The arrows from the bows of powerful Chandi were being shot like the rays of Sun, and after she had killed all of them, many more would be created out of them like the (rice husk) paddy being pounded in a (wooden) pestle. It appeared as if Chandi had separated their heads from their bodies like the marmelos (fruit) being separated from the tree. (of marmelos). (160)

Many demons (like Rakatbeej) being created, would take up Swords in their hands and would attack Chandi, Because these demons were being created out of the blood drops falling (spilling) on the Earth and then they were shooting their arrows at Chandi as if the rain was falling in torrents. Then again taking hold of her bow mighty Chandi killed all of them with her arrows., But from the spilt blood many more demons were created just as the hair get upright due to cold (in winter). (161)

ਸ੍ਰਉਨਤਬਿੰਦ ਭਏ ਇਕੱਠੇ ਬਰ, ਚੰਡ ਪ੍ਰਚੰਡ ਕੇ ਘੇਰਿ ਲਇਓ ਹੈ ।
ਚੰਡ ਅਉ ਸਿੰਘ ਦੁਹੂੰ ਮਿਲ ਕੈ ਸਭ ਦੈਤਨ ਕੋ ਦਲ ਮਾਰ ਦਇਓ ਹੈ ।
ਫੇਰਿ ਉਠੇ ਧੁਨਿ ਕੋ ਕਰਿ ਕੈ ਸੁਨਿ ਕੈ ਮੁਨਿ ਕੋ ਛੁਟਿ ਧਿਆਨੁ ਗਇਓ ਹੈ ।
ਭੂਲ ਗਏ ਸੁਰ ਕੇ ਅਵਸਾਨ, ਗੁਮਾਨ ਨ ਸ੍ਰਉਨਤਬਿੰਦ ਗਇਓ ਹੈ । ੧੬੨
sarounat bind bhaie ikathai bar chand parchand ko gher liou hai.
chand aou singh dohoon mil kai sabh daintan ko dal maar diou hai.
pher uthai dhun kai kar kai sunn kai munn ko chhut dhian geou hai.
bhool gaie sur ke avsan guman na sarounat bind geiou hai. (162)

ਦੋਹਰਾ

ਰਕਤਬੀਜ ਸੋ ਚੰਡਿਕਾ, ਇਉ ਕੀਨੋ ਬਰ ਜੁੱਧ ।
ਅਗਨਤ ਭਏ ਦਾਨਵ ਤਬੈ, ਕਛੂ ਨ ਬਸਾਇਓ ਕ੍ਰੁਧ । ੧੬੩

ڈوہرا

ਅਕਅਤਬੇਜ ਸੋ ਚਹਅਨਦਕਿਅ ਅੁ ਕੇਨੋ ਬਅਰ ਜੁਦਹ।
ਅਗਅਨਤ ਬਹਅੀਂ ਦਅਨਅਵ ਤਅਬਅਾ ਕਅਚਹਹ ਨਅ ਬਅਸਅਾੁ ਕਅ੍ਰੋਦਹ। (੧੬੩)

ਸਵੈਯਾ

ਪੇਖਿ ਦਸੋ ਦਿਸ ਤੇ ਬਹੁ ਦਾਨਵ, ਚੰਡ ਪ੍ਰਚੰਡ ਤਚੀ ਅੱਖੀਅ" ।
ਤਬ ਲੈ ਕੇ ਕ੍ਰਿਪਾਨ ਜੁ ਕਾਟ ਦਏ, ਅਰਿ ਫੂਲ ਗੁਲਾਬ ਕੀ ਜਿਉ ਪੱਖੀਅ" ।
ਸ੍ਰਉਨ ਕੀ ਛੀਟ ਪਰੀ ਤਨ ਚੰਡਿ ਕੇ, ਸੋ ਉਪਮਾ ਕਵਿ ਨੇ ਲਖੀਅ" ।
ਜਨੁ ਕੰਚਨ ਮੰਦਿਰ ਮੈ ਜ਼ਰੀਅ" ਜ਼ਰਿ ਲਾਲ ਮਨੀ ਜੁ ਬਨਾ ਰਖੀਅ" । ੧੬੪

Swaiyya

pekh daso dis te boh danav chand parchand tachi akhia.
tab lai kai kirpan jo kaat daie ar phool gulab ki jiun pankhia.
saroun ki chheet pari tan chand ke so upma kavi ne lakhia.
jan kanchan mandir mein jaria jar lal mani jo bana rakhia. (164)

ਕ੍ਰੁਧ ਕੈ ਜੁੱਧ ਕਰਿਓ ਬਹੁ ਚੰਡ ਨ ਏਤੋ ਕਰਿਓ ਮਧੁ ਸੋ ਅਬਿਨਾਸੀ ।
ਦੈਤਨ ਕੇ ਬਧ ਕਾਰਨ ਕੋ , ਨਿਜ ਭਾਲ ਤੇ ਹੁਆਲ ਕੀ ਲਾਟ ਨਿਕਾਸੀ ।
ਕਾਲੀ ਪ੍ਰਤੱਛ ਪਈ ਤਿਹ ਤੇ ਰਨਿ ਫੈਲ ਰਹੀ ਭਯ ਭੀਰੁ ਪ੍ਰਭਾ ਸੀ ।
ਮਾਨਹੁ ਸ੍ਰਿੰਗ ਸੁਮੇਰ ਕੋ ਫੋਰਿ ਕੈ ਧਾਰ ਪਰੀ ਧਰਿ ਪੈ ਜਮੁਨਾ ਸੀ । ੧੬੫
karodh kai judh kariou boh chand na eito kariou madh so abinasi.
daintan ke badh karan ko nij bhal te jual ki baat nikasi.
kal; partachh bhaiee the te runn phael rahi bhei bheer prabha see.
manoh siring sumer ko phor kai dhaar pari dhar pai jamuna see. (165)

All of the demons (with form of Rakatbeej) gather together and then surrounded the goddess Chandi in strength. Then Chandi alongwith her lion had killed all of them, (army) troops of demons. Rising again in strength, the demons raised a war cry (loud sound) which could have disturbed the ascetics from their meditation even. The gods had lost their senses (with this scene) but the pride of Rakatbeej did not get diminished. (162)

Couplet :

The mighty Chandi fought a great heroic battle against Rakatbeej but then many more demons were being created, as such the enraged Chandi had no answer to this situation. (163)

Swaiyya :

On seeing so many demons coming from all the ten directions, The goddess cut the enemy into pieces like the petals of a flower, when suddenly a blood stain (drop) was seen on the dress of Chandi. The poet has described this sight like this, as if the gold Smith had tucked a red jewel on the gold ornament in a house of gold. (164)

Chandi had fought such a heroic battle in a revengeful manner just as (the deathless) god Vishnu had fought against the demon Madhu. To kill all of these demons, the goddess shot an arc of fire (spark) from her forehead, out of which Kali (goddess) got created, which spread a streak of terror like lightning in the battle-field for the timid ones. It appears that Kali had been (created) manifested like the stream of Jamuna bursting from the peak of Sumer mountain, had fallen on the Earth. (165)

ਮੇਰੁ ਹਲਿਓ ਦਹਲਿਓ ਸੁਰਲੋਕੁ, ਦਸੋ ਦਿਸ ਭੂਧਰ ਭਾਜਤ ਭਾਰੀ ।
ਚਾਲਿ ਪਰਿਓ ਤਿਹ ਚਉਦਹਿ ਲੋਕ ਮੈ, ਬ੍ਰਹਮ ਭਇਓ ਮਨ ਮੈ ਭ੍ਰਮ ਭਾਰੀ ।
ਧਿਆਨ ਰਹਿਓ ਨ ਜਟੀ ਸੁ ਫਟਿ ਧਰਿ, ਯੋ ਬਲ ਕੈ ਰਨ ਮੈ ਕਿਲਕਾਰੀ ।
ਦੈਤਨ ਕੇ ਬਧਿ ਕਾਰਨ ਕੋ , ਕਰ ਕਾਲ ਸੀ ਕਾਲੀ ਕ੍ਰਿਪਾਨ ਸੰਭਾਰੀ । ੧੬੬
meir haliou dehliou surlok dasai dis bhoodhar bhajat bhari.
chaal pariou the choudeh lok mein braham bhiou man mai bhram bhari.
dhian rehiou na jati so phati dhar yo bal kai runn mein kilkari.
daintan ke badh karan ko, kar kaal see kali kirpan sambhari. (166)

ਦੋਹਰਾ

ਚੰਡੀ ਕਾਲੀ ਦੁਹੂੰ ਮਿਲਿ, ਕੀਨੋ ਇਹੈ ਬਿਚਾਰ ।
ਹਉ ਹਨੀ ਹੋ ਤੂੰ ਸ੍ਰਉਨ ਪੀ, ਅਰਿ ਦਲਿ ਡਾਰਹਿ ਮਾਰਿ । ੧੬੭

Dohra

chandi kali duhun mil keeno ehai bichar.
houn han ho tu saroun piar dal dareh maar. (167)

ਸਵੈਯਾ

ਕਾਲੀ ਅਉ ਕੇਹਰਿ ਸੰਗ ਲੈ ਚੰਡਿ, ਸੁਘੇਰੇ ਸਭੈ ਬਨ ਜੈਸੇ ਦਵਾ ਪੈ ।
ਚੰਡਿ ਕੇ ਬਾਨਨ ਤੇਜ ਪ੍ਰਭਾਵ ਤੇ, ਦੈਤ ਜਰੈ ਜੈਸੇ ਈਟ ਅਵਾ ਪੈ ।
ਕਾਲਿਕਾ ਸ੍ਰਉਨ ਪੀਓ ਤਿਨ ਕੋ, ਕਵਿ ਨੇ ਮਨ ਮੈ ਲੀਯੋ ਭਾਉ ਭਵਾ ਪੈ ।
ਮਾਨਹੁ ਸਿੰਧੁ ਕੋ ਨੀਰ ਸਬੈ ਮਿਲਿ, ਧਾਇ ਕੈ, ਜਾਇ ਪਰੋ ਹੈ ਤਵਾ ਪੈ । ੧੬੮

Swaiyya

kali aou kehar sung lai chand so gherai sabhai ban jaisai dava pai.
chand ke banantej parbhav te daint jarai jaisai eat ava pai.
kalika saroun piou tin keo kavi ne man mein liou bhaun bhava pai.
manoh smidh ko neer sabai mil dhaive hai dhaie parai hai tava pai.(168)

ਚੰਡਿ ਹਨੇ ਅਰੁ ਕਾਲਿਕਾ ਕੋਪ ਕੈ , ਸ੍ਰਉਨਤ ਬਿੰਦਨ ਸੋ ਇਹ ਕੀਨੋ ।
ਖਗ ਸੰਭਾਰ ਹਕਾਰ ਤਬੈ ਕਿਲਕਾਰ ਬਿਦਾਰ ਸਭੈ ਦਲ ਦੀਨੋ ।
ਆਮਿਖ ਸੋਨ ਅਚਿਓ ਬਹੁ ਕਾਲਿਕਾ, ਤ" ਛਬਿ ਮੈ ਕਵਿ ਇਉ' ਮਨਿ ਚੀਨੋ ।
ਮਾਨੋ ਛੁਧਾ ਤਰੁ ਹੁਇ ਕੈ ਮਨੁਛ, ਸੁ ਸਾਲਨ ਲਾਸਹਿ ਸੁ ਬਹੁ ਪੀਨੋ । ੧੬੯
chand hanai or kalika kop kai sarounat bindan so eh keeno.
khag sambhar hakar tabai kilkar bidar sabhai dal deeno.
amihk saron achion boh kalika ta chhab mein kavi eano man cheeno.
mano chhudhatar hoiai kai mannehh so salan laseh so boh peeno. (169)

At that moment even the Sumer mountain was shaken up, and the whole region of gods was frightened and the great mountains on all the ten directions started rumbling. Throughout the fourteen regions of the Universe there was commotion (uproar) and even Brahma (god) had a doubt in his mind ; even the meditation of Shiva was disturbed and the Earth got erupted, when the mighty Chandi roared (like a lion) and then Kali wielded a sword in her hands like the god of death, to kill all the demons. (166)

Couplet :

Chandi and Kali both decided between themselves that Chandi will kill the enemy while Kali will suck the blood out of them ; and by this means they will destroy the Complete enemy forces. (167)

Swaiyya :

Kali and Chandi alongewith the lion encircled all the Rakatbeejis just as the fire encircles the whole forest at times, with the fury of Chandi's arrows, the demons were burnt (destroyed) in such a manner just as the bricks are burnt in the brick-kiln, Kalka sucked the blood of the whole enemy, which prompted the poet to think about (goddess) Bhewani (as such) just as if the whole of water of the ocean had fallen on the hot iron plate (round). (as the water dries up immediately on the hot plate).(168)

Chandi had killed them (the enemy) and Kalka dealt with the various Rakatbeejis in this manner in a wrathful attitude. Thus taking up the sword and roaring loudly she destroyed the whole army of demons. Kalka ate up much human flesh and sucked their blood. This whole scene was appreciated by the poet thus in his mind that a person afflicted by hunger had taken (drunk) lot of soup and eaten lot of meat.(169)

ਜੁੱਧ ਰਕਤ੍ ਬੀਜ ਕਰਿਯੋ, ਧਰਨੀ ਪਰ ਸੋ ਸੁਰ ਦੇਖਤ ਸਾਰੇ ।
ਜੇਤਕ ਸ੍ਰੋਨ ਕੀ ਬੂੰਦ ਗਿਰੈ, ਉਠਿ ਤੇਤਕ ਰੂਪ ਅਨੇਕਹਿ ਧਾਰੇ ।
ਜੁਗਨਿ ਆਨਿ ਫਿਰਿ ਚੰਹੁ ਓਰ ਤੇ, ਸੀਸ ਜਟਾ ਕਰਿ ਖੱਪਰ ਭਾਰੇ ।
ਸ੍ਰੋਨਤ ਬੂੰਦ ਪਰੈ' ਅਚਵੈ' ਸਭ, ਖਗ ਲੈ ਚਚੰਡ ਪ੍ਰਚੰਡ ਸੰਘਾਰੇ । ੧੭੦
judh rakatar beej kariou dharni par so sur dekhat sarai.
jetak saroun ki boond girai nth tetak roop anekeh dharai.
jugan aan phiri chahun aur te sees jata kar khapar bharai.
saronat boond parai achvai sabh khag lai chand prachand sambharai.(170)

ਕਾਲੀ ਅਉ ਚੰਡਿ ਕੁਵੰਡ ਸੰਭਾਰ ਕੇ, ਦੈਤ ਸੁ ਜੁਧ ਨਿਸੰਗ ਸਜਿਓ ਹੈ ।
ਮਾਰ ਮਹ" ਰਨ ਮੱਧ ਭਈ, ਪਹਰੇਕ ਲਉ ਸਾਰ ਸੋ ਸਾਰ ਬਜਿਓ ਹੈ ।
ਸ੍ਰਉਨਤ ਬਿੰਦ ਗਿਰਿਓ ਧਰਨੀ ਪਰ, ਇਉ' ਅਸਿ ਕੋਸੋ ਅਰਿ ਸੀਸ਼ ਭਜਿਓ ਹੈ ।
ਮਾਨੋ ਅਤੀਤ ਕਰਿਯੋ ਚਿਤ ਕੋ , ਧਨਵੰਤ ਸਭੈ ਨਿਜ ਮਾਲ ਤਜਿਓ ਹੈ । ੧੭੧
kali aou chand kuvand sambhar ke daint so judh nisangh sajiou hai.
maar maha runn madh bhaiee pehrok laou saar so saar bajiou hai.
sarounat bind giriou dharni par eou as koso ar sees bhajiou hai.
mano ateet kariou chit ke dhanvant sabhai nij maal tajiou hai. (171)

ਸੋਰਠਾ

ਚੰਡੀ ਦਇਓ ਬਿਦਾਰ, ਸ੍ਰਉਨ ਪਾਨ ਕਾਲੀ ਕਰਿਓ ।
ਛਿਨ ਮੈ ਡਾਰਿਓ ਮਾਰ, ਸ੍ਰਉਨਤ ਬਿੰਦ ਦਾਨਵ ਮਹ" । ੧੭੨

Sortha

chandi deiou bidar saroun paan kali kariou.
chhin mein dariou maar sarounat bind danav maha. (172)

ਇਤਿ ਸ੍ਰੀ ਮਾਰਕੰਡੇ ਪੁਰਾਨੇ ਸ੍ਰੀ ਚੰਡੀ ਚਰਿਤ੍ (ਉਕਤਿ ਬਿਲਾਸ)
ਰਕਤ ਬੀਜ ਬਧਹਿ ਨਾਮ, ਪੰਚਮੋ ਧਿਆਇ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੫
it sri markandai puranai sri chandi chariter
ukat bilas rakat beej badeh naam panchamai dhiae samaptam sabh subham sat . (5)

ਸਵੈਯਾ

ਤੁੱਛ ਬਚੇ ਭੱਜ ਕੈ ਰਨ ਤਿਆਗ ਕੈ, ਸੁੰਭ ਨਿਸੁੰਭ ਪੈ ਜਾਇ ਪੁਕਾਰੇ ।
ਸ੍ਰਉਨਤ ਬੀਜ ਹਨਿਓ ਦੁਹ ਨੇ ਮਿਲਿ, ਅਉਰ ਮਹ" ਭਟ ਬਿਦਾਰੇ ।
ਇਉ ਸੁਨਿ ਕੈ ਉਨਿ ਕੇ ਮੁਖ ਤੇ, ਤਬ ਬੋਲਿ ਉਠਿਓ ਕਰਿ ਖੱਗ ਸੰਭਾਰੇ ।
ਇਉ ਹਨਿ ਹੋ ਬਰ ਚੰਡਿ ਪ੍ਰਚੰਡਿ, ਅਜਾ ਬਨ ਮੈ ਜਿਮ ਸਿੰਘ ਪਛਾਰੇ । ੧੭੩

Swaiyya

tuchh bachai bhaj kai runn tiag kai sumbh nisumbh pai jaie pukari.
sarounat beej haniou douooh ke mil aour maha bhat bidarai.
eaou sunn kai un kai mukh te tab bol uthiou kar khag sambharai.
eaou han ho bar chand parchand aja baan mai jim singh pachharai. (173)

All the gods were watching the whole (battle) scene, how Rakatbeej had fought this battle. Many more demons would rise from the blood drops falling on the ground. It seemed that ascetic women had pervaded the whole field in all the four directions who were having tufts of matted hair on the head, with huge scalps in their hands, who would suck all the blood drops falling in their scalps while mighty Chandi was killing all the demons with her sword. (170)

Kali and Chandi had held their bows in their hands and fought ferociously by against the demon fearlessly. There was lot of killing in the battle, and the swords (steel) struck against steel (sword) all the time raising loud noises (sounds). Rakatbeej had fallen on the ground and his head (the enemy-demon's) was chopped off with the Sword (it seemed) as if a rich person had become an ascetic in thought and had given up all his wealth. (171)

Sortha :

Chandi had killed the demon Rakatbeej while Kali had sucked (drunk) all the blood, thus both the goddesses had joined hands and killed the great demon Rakatbeej instantaneously. (172)

Here the fifth chapter of Chandi Charitar (portrayal of Chandi) of markandai Puran, dealing with the battle of Rakatbeej is completed. All is well. (5)

Swaiyya :

Some of the remnants of the demons, who escaped crying and wailing to Sumbh and Nisumbh. Then they related the whole story of the killing of Rakatbeej by the two goddesses in a joint venture and many other warriors were also killed by them (who were famous for their bravery). Thus listening to the whole episode from the person of these demons, Raja Sumbh, holding his sword in the hand, exclaimed that he would kill this mighty Chandi with such a powerful blow just as the lion kills a goat in the jungle. (173)

ਦੋਹਰਾ

ਸਕਲ ਕਟਕ ਕੇ ਭਟਨ ਕੋ ਦਇਓ ਜੁਧ ਕੋ ਸਾਜ ।
ਸਸਤ੍ਰ ਪਹਰ ਕੇ ਇਉ' ਕਹਿਓ ਹਨਿਓ ਚੰਡਗਿਹ ਆਜ । ੧੭੪

Dohra

sakal katak ke bhatak deiou judh ko saaj.
sastar pehar kai eiou kahiou haniou chandgeh aaj. (174)

ਸਵੈਯਾ

ਕੋਪ ਕੈ ਸੁੰਭ ਨਿਸੁੰਭ ਚਢੇ, ਧੁਨਿ ਦੁੰਸਭਿ ਕੀ ਦਸਹੂੰ ਦਿਸ ਧਾਈ ।
ਪਾਇਕ ਅਗ੍ਰ ਭਏ ਮਧਿ ਬਾਜ, ਰਥੀ ਰਥ ਸਾਜ ਕੈ ਪ"ਤਿ ਬਨਾਈ ।
ਮਾਤੇ ਨਤੰਗ ਕੇ ਪੁੰਜਨ ਊਪਰਿ, ਸੁੰਦਰ ਤੁੰਗ ਧੁਜਾ ਫਹਰਾਈ ।
ਸਕ੍ ਕਸੋ ਜੁੱਧ ਕੇ ਹੇਤ ਮਨੋ, ਧਾਰਿ ਛਾਡਿ ਸਪੱਛ ਉਡੇ ਗਿਰਰਾਈ । ੧੭੫

Swaiyya

kop kai sumbh nisumbh chadai dhunn dasumbh ki dashun dis dhaiee.
paiek agar bhaie madh baaj rathi rath saaj kai paat banaiee.
matai natang kai punjan ooper sunder tung dhuja phehraiee.
sakar so judh ke hait mano dhar chhad sapachh udai girraiee. (175)

ਦੋਹਰਾ

ਸੁੰਭ ਨਿਸੁੰਭ ਬਨਾਏ ਦਲੁ, ਘੇਰ ਲਇਓ ਗਿਰਰਾਜ ।
ਕਵਚ ਅੰਗ ਕਸਿ ਕੋਪ ਕਰਿ, ਉਠੇ ਸਿੰਘ ਜਿਉ' ਗਾਜ । ੧੭੬

Dohra

sumbh nisumbh banaie dal gher liou girraj.
kavach ang kas kope kar uthai singh jiou gaaj. (176)

ਸਵੈਯਾ

ਸੁੰਭ ਨਿਸੁੰਭ ਸੁ ਬੀਰ ਬਲੀ, ਮਾਨ ਕੋਪ ਭਰੇ ਰਨ ਭੂਮਹਿ ਆਏ ।
ਦੇਖਨ ਮੈ ਸੁਭ ਅੰਗ ਉਤੰਗ, ਤੁਰਾ ਕਰਿ ਤੇਜ ਧਰਾ ਪਰ ਧਾਏ ।
ਧੂਰ ਉਡੀ ਤਬ ਤ" ਛਿਨ ਮੈ, ਤਿਹ ਕੇ ਕਨ ਤ" ਪਗ ਸੋ ਲਪਟਾਏ ।
ਠਉਰ ਅਡੀਠ ਕੇ ਜੇ ਕਰਬੇ ਕਹਿ, ਤੇਜ ਮਨੋ ਮਨ ਸੀਖਨ ਆਏ । ੧੭੭

Swaiyya

sumbh nisumbh so beer bali maan kope bharai runn bhoomeh aieai.
dekhan mein subh ang utang tura kar tej dhara par dhaie.
dhoor udi tab ta chhin mei the kai kanka pug so laptai.
thour adeeth ke jai karbai keh tej mano man seekhan aieai. (177)

Couplet :

All the ranks of the army were armed with various weapons (armour and iron-Coats) and while arranging his own armour (weapons) Sumbh declared that he would kill Chandi himself that very day only. (174)

Swaiyya :

Getting enraged, both the brothers, Sumbh and Nisumbh, advanced (with their huge army) to the battle field while the noise of drum beats was heard all around in the ten directions. In the front was the infantry, in the middle were horse men and in the back were lined up all the chariots in a good formation. There were drunken elephants also in hordes, decorated with large banners fluttering around. It appeared as if King Indra (king of gods) was moving forward to wage a war against the enemy, which gave the appearance of huge mountains fitted with feathers, were flying in the air having left their base on the Earth. (175)

Couplet :

Sumbh and Nisumbh organised the whole army in such a manner as if the Sumer's mountain had been surrounded and they got enraged having armed themselves with all sorts of weapons and then roared like lions loudly. (176)

Swaiyya :

The great mighty warriors like Sumbh and Nisumbh advanced towards the battle field in great indignation. Those persons, apparently in good health, riding on huge horses, were hastening towards, as if the dust specks had got stuck (adhered) to the hooves of the horses. It appeared as if they were advancing forward to win an unknown region (like heaven), and the human mind had come in getting trained in the form of dust specks, in the art of speedily accomplishing a function. (177)

ਦੋਹਰਾ

ਚੰਡਿ ਕਾਲਿਕਾ ਸ੍ਵਨ ਮੈ ਤਨਿਕ ਭਨਕ ਸੁਨਿ ਲੀਨ ।
ਉਤਰਿ ਸ੍ਰਿੰਗ ਗਿਰ-ਰਾਜ ਤੇ ਮਹ" ਕੁਲਾਹਲਿ ਕੀਨ । ੧੭੮

Dohra

chand kalika sarvan mein tanik bhanak sunn leen.
uttar sring gir raaj te maha kulahal keen. (178)

ਸਵੈਯਾ

ਆਵਤ ਦੇਖ ਕੇ ਚੰਡਿ ਪ੍ਰਚੰਡਿ ਕੋ ਕੋਪ ਕਰਿਓ ਮਨ ਮੈ ਅਤਿ ਦਾਨੋ ।
ਨਾਸ ਕਰੋ ਇਹ ਕੋ ਛਿਨ ਮੈ ਕਰਿ ਬਾਨ ਸੰਭਾਰ ਬਡੋ ਧਨੁ ਤਾਨੋ ।
ਕਾਲੀ ਕੇ ਬਕ੍ ਬਿਲੋਕਨ ਤੇ, ਸੁ ਉਠਿਓ ਮਨ ਮੈ ਭ੍ਰਮ ਜਿਉ' ਜਮ ਜਾਨੋ ।
ਬਾਨ ਸਮੂਹ ਚਲਾਇ ਦਏ ਕਿਲਕਾਰ ਉਠਿਓ ਜੁ ਪ੍ਰਲੈ ਘਨ ਮਾਨੋ । ੧੭੯

Swaiyya

avat dekh ke chand parchand ko kope kariou man mein at dano.
nas karo eh ko chhin mein kar baan sambhar bado dhan tano.
kaali ke bakar biloken te so uthiou man mein bharam jiou jam jano.
baan samooh chalai daieai kilkaar uthiou ju parlai ghan mano. (179)

ਬੈਰਨ ਕੇ ਘਨ ਸੇ ਦਲ ਪੈਠਿ, ਲਈਓ ਕਰਿ ਮੈ ਧਨੁ ਸਾਇਕੁ ਐਸੇ ।
ਸਿਆਮ ਪਹਾਰ ਸੇ ਦੈ'ਤ ਹਨੇ, ਤਮ ਜੈਸੇ ਹਰੇ ਰਵਿ ਕੀ ਕਿਰਨੈਸੇ ।
ਭਾਜ ਗਈ ਧੁਜਨੀ ਡਰਿ ਕੈ, ਕਬ ਕੋਊ ਕਹੈ ਤਿਹ ਕੀ ਛਬਿ ਕੈਸੇ ।
ਭੀਮ ਕੋ ਸ੍ਰਉਨ ਭਰਿਓ ਮੁਖ ਦੇਖਿ ਕੈ , ਛਾਡਿ ਚਲੇ ਰਨ ਕਉਰਉ' ਜੈਸੇ । ੧੮੦
bairan ke ghan se dal paith liou kar mein dhan saiek aisai.
Sian pahar se daint hanai ta m jaisa harai rav ki kirnai sai.
bhaaj gaiee dhujnidar kai kab kouoo kehai the ki chhab kaisai.
bhim ko saroun bharion mukh dekh kai Chhaad chalai runn kourou jaisai.(180)

ਕਬਿਤੁ

ਆਗਿਆ ਪਾਈ ਸੁੰਭ ਕੀ, ਸੁ ਮਹ" ਬੀਰ ਧੀਰ ਜੋਧੇ, ਆਏ ਚੰਡਿ ਉਪਿਰ ਸੁ ਕ੍ਰੋਧ ਕੈ ਬਨੀ ਠਨੀ ।
ਚੰਡਿਕਾ ਲੈ ਬਾਨ ਅਉ ਕਮਾਨ, ਕਾਲੀ ਕਿਰਪਾਨ, ਛਿਨ ਮਧਿ ਕੈ ਕੈ ਬਲ ਸੁੰਭ ਕੀ ਹਨੀ ਅਨੀ ।
ਡਰਤ ਜਿ ਖੇਤ ਮਹ" ਪ੍ਰੇਤ ਕੀਨੇ ਬਾਨਨ ਸੋ, ਬਿਚਲ ਬਿਥਰ ਐਸੇ ਭਾਜਗੀ ਅਨੀਕਿਨੀ ।
ਜੈਸੇ ਬਾਰੂਥਲ ਮੈ ਸਬੂਹ ਬਹੇ ਪਉ ਹੂੰ ਕੇ, ਧੂਰਿ ਉਡਿ ਚਲੇ ਹੂਇ ਕੈ ਕੋਟਿਕ ਕਨੀ ਕਨੀ । ੧੮੧

Kabit

agya paie sumbh ki su maha beer dheer jodhai,
aieai chand uper so karodh kai bani thani.
chandika lai baan aou kaman kali kirpan,
chhin madh kai kai bal sumbh ki han; anni.
darat je khet maha pret keeno banan so,
bichal bithar aisai bhajgi anni kanni.
jaisai baruthal mein sabhai paunhun kai,
dhoor udh chalai hoiai kai kotak kani kani. (181)

Couplet :

(On the other side) Chandi and Kali also had heard an inkling of this news, as such both of them came down the hill top of Sumer mountain and created an uproar there. (178)

Swaiyya :

On Seeing the mighty Chandi coming towards him, the demon Sumbh also got furious and thought in his mind that he would destroy the goddess in a moment. Having this thought in mind, he took up his bow. On seeing the face of Kali he had a doubt in his mind that she looked like the god of death. He thus shot all the arrows he had and cried out like the clouds on a dooms day. (179)

Chandi, piercing the army of the enemy, which looked like a cloud, took up her bow in her hands. She killed all the demons , looking like dark black mountains, like the darkness disappearing with the penetration of the rays of sun. Due to the fright of Chandi the troops of the demons fled away. How could any poet describe the beauty of such a scene (in her praise) as it looked like the blood-thirsty face of Bhim, seeing whom the whole Kaurav army is fleeing from the battle-field. (180)

Kabit :

On taking permission of (Raja) Sumbh, the brave and patient warriors attacked Chandi with great fury and with all their decoration of valour infact. Taking up her bow and arrows Chandi alongwith Kali, armed with the sword destroyred the whole army of Sumbh in no time due to their bravery. Some warriors fled away from the battle-field out of fear, who were converted into ghosts by the striking arrows and the middle vanguard of enemy ranks were scattered (as such) like the million of specks of dust flying around (moving around) due to blowing of strong winds in a desert. (181)

ਸਵੈਯਾ

ਖੱਗ ਲੈ ਕਾਲੀ ਅਉ ਚੰਡੀ ਕੁਵੰਡਿ, ਬਿਲੋਕ ਕੈ ਦਾਨਵ ਇਉ ਦਬਟੇ ਹੈ ।
ਕੇਤਕ ਚਾਬ ਗਈ ਮੁਖਿ ਕਾਲਿਕਾ, ਕੇਤਿਨ ਕੇ ਸਿਰ ਚੰਡਿ ਕਟੇ ਹੈ ।
ਸ੍ਰਉਨਤ ਸਿੰਧੁ ਭਇਓ ਧਰ ਮੈ, ਰਨ ਛਾਡ ਗਏ ਇਕ ਦੈ'ਤ ਫਟੇ ਹੈ ।
ਸੁੰਭ ਪੈ ਜਾਇ ਕਹੀ ਤਿਨ ਇਉ ਬਹੁ ਬੀਰ ਮਹ" ਤਿਹ ਠਉਰ ਲਟੈ । ੧੮੨

Swaiyya

khag lai kali aou chand kovand bilok kai danav eiou dabtai hai.
ketak chab gaiee mukh kalika ketan kai sir chand katai hai.
sarounat sindh bhiou dhar mein runn chhad gaie ik daint phatai hai.
sumbh pai jaie kehi tin eaou boh beer maha tih thour latai hai. (182)

ਦੋਹਰਾ

ਦੇਖਿ ਭਇਆਨਕ ਜੁੱਧ ਕੋ, ਕੀਨੋ ਬਿਸਨੁ ਬਿਚਾਰ ।
ਸ਼ਕਤਿ ਸਹਾਇਤ ਕੇ ਨਮਿੱਤ, ਭੇਜਿ ਰਨਹਿ ਮੰਝਾਰ । ੧੮੩

Dohra

dekh bhianak judh ko keeno bisan bichar.
sakat sahaiet ke namit bheji runeh manjhar. (183)

ਸਵੈਯਾ

ਆਇਸ ਪਾਇ ਸਭੈ ਸ਼ਕਤੀ, ਚਲਿ ਕੈ ਤਹ" ਚੰਡਿ ਪ੍ਰਚੰਡਿ ਪੈ ਆਈ ।
ਦੇਵੀ ਕਹਿਓ ਤਿਨ ਕੋ ਕਰਿ ਆਦਰੁ, ਆਈ ਭਲੇ ਜਨੁ ਬੋਲਿ ਪਠਾਈ ।
ਤ" ਛਬਿ ਕੀ ਉਪਮਾ ਅਤਿ ਹੀ, ਕਵਿ ਨੇ ਅਪਨੇ ਮਨ ਮੈ ਲਖਿ ਪਾਈ ।
ਮਾਨਹੁ ਸਾਵਨ ਮਾਸ ਨਦੀ ਚਲ ਕੈ, ਜਲ ਰਾਸਿ ਮੈ ਆਨਿ ਸਮਾਈ । ੧੮੪

Swaiyya

aies paie sabhai sakti chal kai taha chand parchand pai aiee.
devi kahiou tin ko kar adar aiee bhalai jan bol pathaiee.
ta chhab ki upma at hi kav ne apnai man mein lakh paiee.
manoh savan maas nadi chal kai jal raas mein aan samaiee. (184)

ਦੇਖਿ ਮਹ"ਦਲ ਦੇਵਨ ਕੋ, ਬਰ ਬੀਰ ਸੁ ਸਾਮੁਹੇ ਜੁੱਧ ਕੋ ਧਾਏ ।
ਬਾਨਿਨ ਸਾਥਿ ਹਨੇ ਬਲ ਕੈ, ਰਨ ਮੈ ਬਹੁ ਆਵਤ ਬੀਰ ਗਿਰਾਏ ।
ਦਾੜ੍ਹਨ ਸਾਥਿ ਚਬਾਇ ਗਈ ਕਲਿ, ਅਉਰ ਗਹੇ ਚਹੁੰ ਓਰਿ ਬਗਾਏ ।
ਰਾਵਨ ਕੋ ਰਿਸ ਕੈ ਰਨ ਮੈ, ਪਤਿ ਭਾਲਕ ਜਿਉ' ਗਿਰਰਾਜ ਚਲਾਏ । ੧੮੫
dekh maha dal devan ko bar beer su samuhai judh ko dhaie.
banin saath hanai bal kai runn mein boh avat beer giraie.
darran saath chabaie gaiee kal aour gahai chahun aour bagaie.
Ravan ko ris kai runn mein pat bhalak jiou girraaj chalaie. (185)

Kali with Sword in hand and Chandi with her bows in hand, on seeing the demon, created such as uproar. Many of the enemy troops were devoured by the goddess while heads of many troops were cut by (the goddess) chandi. There was a pool of blood flowing on the Earth. Many demons ran away from the battle field while many were lying in the battle field having been wounded badly. Those warriors, who had fled from the battle-field, approached Sumbh and spoke like this, saying that many chivalorous warriors were lying dead on the battle-field. (182)

Couplet :

On seeing the horrible and dreadful war, being fought by the goddess, Vishnu thought and decided to despatch all the godly powers and strength to the battle-field for supporting Chandi in the battle. (183)

Swaiyya :

The total power of gods, after getting the approval of Vishnu, got transferred to mighty Chandi. The goddess, as a matter of respect, welcomed them as if she had herself asked for them to be with her. The poet has appreciated this praise worthy position in his mind, and it appeared to him as if the rivulet in the month of Savan (monsoon season) had progressed itself to merge with the ocean. (184)

On seeing the great army of the gods, the brave warriors of the demons also came forward to wage war against them. On seeing these warriors of demons advancing towards her, Chandi killed them with her powerful arrows in the battle-field. Some of them were divoured by Kali and crushed under her molar teeth, while some others were picked up by her to be thrown asunder in all the four directions, just as Jamwant (Bhalak-pat), being annoyed with ravana, had thrown huge mountain boulders in the battle field. (185)

ਫੇਰ ਲੈ ਪਾਨਿ ਕ੍ਰਿਪਾਨ ਸੰਭਾਰ ਕੈ, ਦੈਤਨ ਸੋ ਬਹੁ ਜੁੱਧੁ ਕਰਿਓ ਹੈ ।
ਮਾਰ ਬਿਦਾਰ ਸੰਘਾਰ ਦਏ ਬਹੁ, ਭੂਮਿ ਪਰੇ ਭਟ ਸ੍ਰਉਨ ਝਰਿਓ ਹੈ ।
ਗੂਦ ਬਹਿਓ ਅਰਿ ਸੀਸਨ ਤੇ , ਕਵਿ ਨੇ ਤਿਹ ਕੋ ਇਹ ਭਾਉ ਧਰਿਓ ਹੈ ।
ਮਾਨੋ ਪਹਾਰ ਕੇ ਸ੍ਰਿੰਗਹੁ ਤੇ, ਧਰਨੀ ਪਰ ਆਨਿ ਤੁਸਾਰ ਪਰਿਓ ਹੈ । ੧੮੬
pher lai paan kirpan sambhar kai daitan so boh judh kariou hai.
maar bidar sanghar deiai boh bhoom parai bhat saroun jhariou hai.
gud behou ar sesan te kavi ne the ko eh bhaou dhariou hai.
mano pahar ke sringoh te dharni par aan tusar pariou hai. (186)

ਦੋਹਰਾ

ਭਾਜ ਗਈ ਧੁਜਨੀ ਸਭੈ, ਰਹਿਓ ਨ ਕਛੂ ਉਪਾਉ ।
ਸੁੰਭ ਨਿਸੁੰਬਹਿ ਸੋ ਕਹਿਓ ਦਲ ਲੈ ਤੁਮ ਹੁੰ ਜਾਹੁ । ੧੮੭
bhag gaiee dhujni sabhai rehiou na kachhu upaon.
Sumbh Nisumbh so kahou dal lai tum hun jaou. (187)

ਸਵੈਯਾ

ਮਾਨ ਕੈ ਸੁੰਭ ਕੋ ਬੋਲ ਨਿਸੁੰਭ, ਚਲਿਓ ਦਲ ਸਾਜਿ ਮਹਾ" ਬਲਿ ਐਸੇ ।
ਭਾਰਥ ਜਿਉ' ਰਨ ਮੈ' ਰਿਸਿ ਪਾਰਥਿ, ਕ੍ਰੁਧ ਕੈ ਜੁੱਧ ਕਰਿਓ ਕਰਨੈ ਸੇ ।
ਚੰਡਿ ਕੇ ਬਾਨ ਲਗੇ ਬਹੁ ਦੈ'ਤ ਕਉ, ਫੇਰਿ ਕੇ ਪਾਰ ਭਏ ਤਨ ਕੈਸੇ ।
ਸਾਵਨ ਮਾਸ ਕ੍ਰਿਸਾਨ ਕੇ ਖੇਤਿ ਉਗੇ ਮਨੋ ਧਾਰ ਕੇ ਅੰਕੁਰ ਜੈਸੇ । ੧੮੮
maan kai Sumbh ko bol Nisumbh chaliou dal saaj maha bal aisai.
abharath jiou runn mein ris parath karudh kai judh kariou karnai sai.
Chand ke baan lagai boh daint kou pher kai paar bhaie tan kaisai.
Savan mass kisan ke khet ugai mano dhaar ko ankur jaisai. (188)

ਬਾਨਨ ਸਾਥ ਗਿਰਾਇ ਦਏ, ਬਹੁਰੋ ਅਸਿ ਲੈ ਕਰਿ ਇਉ' ਰਨ ਕੀਨੋ ।
ਮਾਰਿ ਬਿਦਾਰਿ ਦਈ ਧੁਜਨੀ ਸਭ, ਦਾਨਵ ਕੋ ਬਨ ਹੁਏ ਗਇਓ ਛੀਨੋ ।
ਸ੍ਰਉਨ ਸਹੂਜਿ ਪਰਿਓ ਤਿਹ ਠਉਰ ਤਹਾ", ਕਵਿ ਨੇ ਜਸ ਇਉ' ਮਨ ਚੀਨੋ ।
ਸਾਤ ਹੂੰ ਸਾਗਰ ਕੋ ਰਚਿ ਕੈ ਬਿਧਿ ਆਠਵੋ' ਸਿੰਧ ਕਰਿਓ ਹੈ ਨਵੀਨੋ । ੧੮੯
banan Saath giraie deiai bohro uslai kar eau runn keenai.
maar bidar deiee dhujni sabh danav ko bal hoiai geyou cheeno.
Saroun samooh pariou the thour taha Kavi ne jas ean man cheeno.
Saat hun Sagar ko rach kai bidh athvo aindh kariou hai navino. (189)

ਲੈ ਕਰਿ ਮੈ ਅਸਿ ਚੰਡਿ ਪ੍ਰਚੰਡ, ਸੁ ਕ੍ਰੁਧ ਭਈ ਰਨ ਮੱਧ ਲਰੀ ਹੈ ।
ਫੋਰ ਦਈ ਚਤੁਰੰਗ ਚਮੂੰ ਬਲਿ ਕੈ ਬਹੁ ਕਾਲਿਕਾ ਮਾਰਿ ਧਰੀ ਹੈ ।
ਰੂਪ ਦਿਖਾਇ ਭਇਆਨਕ ਇਉ' ਅਸੁਰੀਪਤਿ ਭ੍ਰਾਤਿ ਕੀ ਕ੍"ਤਿ ਹਰੀ ਹੈ ।
ਸ੍ਰਉਨ ਸੋ ਲਾਲ ਭਈ ਧਰਨੀ, ਸੁ ਮਨੋ ਅੰਗ ਸੁਹੀ ਕੀ ਸਾਰੀ ਕਰੀ ਹੈ । ੧੯੦
lai lar mein us Chand Parchand so karudh bhaiee runn madh lari hai.
phor deiee chaturung chamun bal kai boh Klika maar dhari hai.
roop dikhaie bhianak eauo asuranpat bhrat ki karant hari hain.
saroun so lal bhaiee dharni so mano ang suhi ki sari kari hai. (190)

Then Kali, taking up her sword in the hand, fought against the demons ferociously. She had cut into pieces many of the warrioras, with her sword and thrown around, while blood was oozing out of the wounds of the warriors lying on the ground. On seeing the marrow flowing out of the bodies of enemy ranks, the poet has viewed it as if the snow flakes had fallen on the ground from the mountain tops. (186)

Couplet :

When there was no other alternative left with the demons, their whole army fled away from the battle-field. At that moment Sumbh told Nisumbh that he should himself proceed to the battle-field for waging war. (187)

Swaiyya :

On taking (accepting) the orders of Sumbh, the great warrior Nisumbh alongwith his huge army. proceeded and marched forward just as Arjun (Parith) had fought revenge-fully in the battle of Mahabharata against karuna. Many of the arrows, shot by Chandi, had pierced the body of the demon and these arrows pierced through his body so furiously as if the seedings of rice had sprouted in the farmer's field in the month of Savan. (monsoon period) (188)

irst of all, the warriors were struck down with the arrows and then with the sword in hand, she fought so bravely that the whole army of demons was destroyed, as a result of which the strength of the enemy got faded. There was a huge pool of blood at that place. The whole scene has been viewed by the poet just as, (the god) Brahma, after creating the seven seas, has created the new eighteth sea of blood. (189)

The powerful Chandi, holding a Sword in hand, and getting greatly enraged, was fighting in the battle-field and had destroyed the colourful army of the enemy with full force. Kali also had destroyed most of the enemy troops. Thus showing her terrible strength, she had completely destroyed the shining valour of Nisumbh (the demon king). The whole ground was turned red with blood shed as if the Earth was covered, with a red coloured cloth. (ladies wear). (190)

ਦੈ'ਤ ਸੰਭਾਰ ਸਭੋ ਆਪਨੋ ਬਲਿ, ਚੰਡਿ ਸੋ ਜੁੱਧ ਕੋ ਫੇਰਿ ਅਰੇ ਹੈ' ।
ਆਯੁਧ ਧਾਰ ਲਰੇ ਰਨ ਇਉ', ਜਨੁ ਦੀਪਕ ਮੱਧਿ ਪਤੰਗ ਪਰੇ ਹੈ' ।
ਚੰਡ ਪ੍ਰਚੰਡ ਕੁਵੰਡ ਸੰਭਾਰਿ, ਸਭੇ ਰਨ ਮੱਧਿ ਦੁਟੂਕ ਕਰੇ' ਹੈ' ।
ਮਾਨੋ ਬਹ" ਬਨ ਮੈ ਬਰ ਬ੍ਰਿਛਨ ਕ੍ਾਟਿ ਕੈ ਬਾਢੀ ਜੁਦੈ ਕੈ ਧਰੇ ਹੈ' । ੧੯੧
daint Sambhar sabhai apnai bal chand so judh ko pher arai hai.
aeyudh dhaar larai runn eaou jan deepak madh patang parai hai.
Chand parchand kuvand sambhar sabhai runn madh do tuk karai hai.
mano maha ban mein bar birchhan kaat kai badhi judai kai dharai hai. (191)

ਮਾਰ ਲਇਓ ਸਲੁ ਅਉਰ ਭਜਿਓ, ਮਨ ਮੈ ਤਬ ਕੋਪ ਨਿਸੁੰਭ ਕਰਿਓ ਹੈ ।
ਚੰਡਿ ਕੇ ਸਾਮੁਹੇ ਆਨਿ ਅਰਿਓ, ਅਤਿ ਜੁੱਧ ਕਰਿਓ ਪਗੁ ਨਾਹਿ ਟਰਿਓ ਹੈ ।
ਚੰਡਿ ਕੇ ਬਾਨ ਲਗਿਓ ਮੁਖ ਦੈਤ ਕੇ, ਸ੍ਉਨ ਸਮੂਹ ਧਰਾਨਿ ਪਰਿਓ ਹੈ ।
ਮਾਨਹੁ ਰਾਹੂ ਗ੍ਸਿਓ ਨਭਿ ਭਾਨੁ, ਸੁ ਸ੍ਉਨਤ ਕੋ ਅਤਿ ਬਉਨ ਕਰਿਓ ਹੈ । ੧੯੨
maar liou dal aour bhajiou man mein tab kop nisombh kariou hai.
Chand kai samohai aan ariou at judh pug nahai tariou hai.
Chand ke baan lagiou mukh daint ke saroun samooh dhran parai hai.
manoh raho grasiou nabh bhaan so sarounat ko at baoun kariou hai. (192)

ਸ"ਗ ਸੰਭਾਰਿ ਕਰੰ ਬਲੁ ਧਾਰ ਕੈ, ਚੰਡਿ ਦਈ ਰਿਪੁ ਭਾਲ ਮੈ ਐਸੇ ।
ਜੋਰ ਕੈ ਫੋਰ ਗਈ ਸਿਰ ਤ੍ਾਨ ਕੋ, ਪਾਰ ਭਈ ਪਟ ਫਾਰਿ ਅਨੈਸੇ ।
ਸ੍ਉਨ ਕੀ ਧਾਰ ਚਲੀ ਪਥ, ਊਰਧ ਕੋ ਉਪਮਾ ਸੋ ਭਈ ਕਹੁ ਕੈਸੇ ।
ਮਾਨੋ ਮਹੇਸ ਕੇ ਤੀਸਰੇ ਨੈਨ ਕੀ ਜੋਤ ਉਦੋਤ ਭਈ ਖੁਲ੍ ਤੈਸੇ । ੧੯੩
Song sambhar karai bal dhar kai Chand deiee rip bhal mein aisai.
jore kai phor gaiee sir tran ko paar bhaiee pat phaar anaisai.
saroun ki dhar chali path uradh so upma so bhaiee koh kaisai.
mano mahes ke teesarai nain ki joat udert bhaiee khul taisai. (193)

ਦੈ'ਤ ਨਿਕਾਸ ਕੈ ਸ"ਗ ਵਹੈ, ਬਲਿ ਕੇ ਤਬ ਚੰਡਿ ਪ੍ਚੰਡਿ ਕੇ ਦੀਨੀ ।
ਜਾਇ ਲਗੀ ਤਿਹ ਕੇ ਮੁਖ ਮੈ, ਬਹਿ ਸ੍ਉਨ ਪਰਿਓ ਅਤਿ ਹੀ ਛਬਿ ਕੀਨੀ ।
ਇਉ' ਉਪਮਾ ਉਪਜੀ ਮਨ ਮੈ, ਕਬਿ ਨੇ ਇਹ ਭ"ਤਿ ਸੋਈ ਕਹਿ ਦੀਨੀ ।
ਮਾਨਹੁ ਸਿੰਘਲ ਦੀਪ ਕੀ ਨਾਰਿ ਗਰੇ ਮੈ, ਤੰਬੋਰ ਕੀ ਪੀਕ ਨਵੀਨੀ । ੧੯੪
daint nikas kai song vahai bal kai tab Chand parchandkai deeni.
jaie lagi teh ke mukh mein beh saroun pariou at hi chhab kini.
eau upma upji man mein kab ne eh bhant soiae keh deeni.
manoh singhal deep ki naar garai mein tambor ki peek navini. (194)

Then all the demons, maintaining their strength and collecting up courage, were again ready to fight against Chandi. The demons, armed with their weapons, were fighting with the battle-field so (carelessly) fearlessly just as the months were falling prey to the lamp light. The mighty Chandi had, holding up her bow, had cut all the enemy warriors into pieces as if a carpenter cut all the (huge) tress in the great forest, and kept them apart. (191)

When some of the enemy troops were killed and the others had fled away, Nisumbh got infuriated and suddenly appeared before Chandi and fought bravely without withdrawing his steps even a bit. When the arrows of Chandi pierced the face of the demon, lot of blood was shed on the ground. It appeared as if the demon Rahu had covered the face of Sun and the sun had vomited blood. (192)

Then the goddess, holding her great spear in hand, and mustering all her courage, pierced it so forcefully into his face that his head gear of iron was torn apart and the sharp end of the spear had pierced through his skull. thus a jet of blood oozing out of the forehead of the demon flew upwards just as the third eye of Shiva had opened up and the light of the Lord had appeared from therein. (This is how the praise of the scene was described by the poet). (193)

Pulling out the spear from his body, the demon threw it with great force at the face of the mighty Chandi, which struck the face of Durga, as a result of which lot of blood flowed out, which had enhanced the vaiour of the goddess. It appeared to the mind of the poet in praise of the scene as if the fresh sputum of a betel nut taken by Padmini was shining in her throat. (Rani of Singladeep). (194)

ਜੁੱਧ ਨਿਸੁੰਭ ਕਰਿਓ ਅਤਿ ਹੀ, ਜਸੁ ਇਆ ਛਬਿ ਕੋ ਕਬਿ ਕੋ ਬਰਨੈ ।
ਨਹਿ ਭੀਖਮ ਦ੍ਰੋਣਿ ਕ੍ਰਿਪਾ ਅਰੀ ਦ੍ਰੋਣਜ ਭੀਮ ਨ ਅਰਜਨ ਅਉ ਕਰਨੈ ।
ਬਹੁ ਦਾਨਵ ਕੇ ਤਨ ਸ੍ਰਉਨ ਕੀ ਧਾਰ, ਛੁਟੀ ਲਗੈ ਸਰ ਕੇ ਫਰਨੈ ।
ਜਨੁ ਰਾਤਿ ਕੈ ਦੂਰਿ ਬਿਭਾਸ ਦਸੋ ਦਿਸ, ਫੈਲਿ ਚਲੀ ਰਵਿ ਕੀ ਕਿਰਨੈ । ੧੯੫
Judh Nisumbh kariou at hi jas iea chhab ko kab ko barnai.
neh bhikham drone kirpa ar daronj bheem na Arjan aou karnai.
lai kar khag adag maha sir daitan kai boh bhu par jharai.
jan raat kai dur bibhas desai dis phail chali rav ki kirnai. (195)

ਚੰਡਿ ਲੈ ਚਕ੍ਰ ਧਸੀ ਰਨ ਮੈ ਰਿਸਿ ਕ੍ਰੁਧ ਕੀਓ ਬਹੁ ਦਾਨਵ ਮਾਰੇ ।
ਫੇਰਿ ਗਦਾ ਗਹਿ ਕੈ ਲਹਿ ਕੈ,ਚਹਿ ਕੇ ਰਿਪੁ ਸੈਨ ਹਤੀ ਲਲਕਾਰੇ ।
ਲੈ ਕਰਿ ਖੱਗ ਅਦੱਹ ਮਹ", ਸਿਰ ਦੈਤਨ ਕੇ ਬਹੁ ਭੂ ਪਰ ਝਾਰੇ ।
ਰਾਮ ਕੇ ਜੁੱਧ ਸਮੈ ਹਨੁਮਾਨਿ ਜੁਆਨ ਮਨੋ ਗਰੂਏ ਗਿਰ ਡਾਰੇ । ੧੯੬
Chand lai Chakar dhasi runn mein ris karudh kiou boh danav maarai.
pher gada geh kai beh kai cheh kai rip sain hati lalkarai.
lai kar khag adag maha sir daitan kai boh bhu par jharai.
Ram ke judh samai Hanuman jaan mano garuai gir darai. (196)

ਦਾਨਵ ਏਕ ਬਡੋ ਬਲਵਾਨ ਕ੍ਰਿਪਾਨ ਲੈ ਪਾਨਿ ਹਕਾਰ ਕੈ ਧਾਇਓ ।
ਕਾਢੁ ਕੈ ਕੱਗ ਸੁ ਚੰਡਿਕਾ ਨਿਆਨ ਤੇ, ਤਾ ਤਨ ਬੀਚ ਭਲੇ ਬਰਿ ਲਾਇਓ ।
ਟੂਟ ਪਰਿਓ ਸਿਰਵਾ ਧਰਿ ਤੇ ਜਸੁ ਇਆ ਛਬਿ ਕੋ ਕਵਿ ਕੇ ਮਨਿ ਆਇਓ ।
ਊਚ ਧਰਾਧਰ ਊਪਰਿ ਤੇ ਗਿਰਿਓ ਕਾਕ ਕਰਾਲ ਭੁਜੰਗਮ ਖਾਇਓ । ੧੯੭
danav ek bado balwan kirpan lai paan hakar kai dhaieou.
kadh kai khag so Chandika mian te ta tan beech bhalai bar laieou.
tut pariou sir va dhar tc jas eia chhab ko kavi kai man aieyo.
uch dharadhar uper te giriou kaak karal bhujangam khaieou. (197)

ਬੀਰ ਨਿਸੁੰਭ ਕੋ ਦੈਤ ਬਲੀ ਇਕ, ਪ੍ਰਰਿ ਤੁਰੰਗ ਗਇਓ ਰਨਿ ਸਾਮੁਹਿ ।
ਦੇਖਤ ਧੀਰਜ ਨਾਹਿ ਰਹੈ, ਅਬ ਕੋ ਸਮਰ:ਥ ਹੈ ਬਿਕ੍ਰਮ ਜਾ ਮਹਿ ।
ਚੰਡਿ ਲੈ ਪਾਨਿ ਕ੍ਰਿਪਾਨ ਹਨੇ ਅਰਿ ਫੇਰਿ ਦਈ ਸਿਰ ਦਾਨਵ ਤਾ ਮਹਿ ।
ਮੁੰਹਿ ਤੁੰਡਹਿ ਰੁੰਡਿਹਿ ਚੀਰਿ, ਪਲਾਨ ਕਿਕਾਨ ਧਸੀ ਬਸੁਧਾ ਮਹਿ । ੧੯੮
beer Nisumbh ke daint bali ik prair turang gaeou runn samooh.
dekhat dheeraj nahai rehai ab ko samrath hai bikram ja meh.
Chand lai paan kirpan hanai ar pher daiee sir danav ta meh.
mundeh tundeh rundeh cheer plaan kikan dhasi basudha meh. (198)

Nisumbh had fought for long. Which poet could describe the praises of his battle scene ? Even Bhisham, Daronacharya or Kirpacharya had never fought such a war, Neither Bhim, Arjun or Karuna had fought such a war, and these were the greatest warriors of Mahabharat. Most of the demons were still bleeding as the blades of the arrows were still piercing their bodies. It appeared as if the sun's rays from all the ten directions were falling (penetrating) in the wee hours of the morning to drive away the night (darkness). (195)

Chandi, after having a round, again went deep into the battle-field and being furious, killed many demons. Then She took out her mace, she surveyed all around and then challenging the enemy, she killed many more warriors. Then she took up a heavy shining double edged sword and struck the heads of the demons, which threw many of them (dead) on to the ground. It appeared as if during the war of Ram Chander (against Ravana) Hanuman had thrown heavy boulders of mountains on to the enemy ranks. (196)

Then suddenly a brave demon came forward raising a war cry (challenge), when Chandi took out a sword from the scabbard and struck him with full force, which resulted in felling his head on to the ground. This scene was depicted by the poet as if a crow, half eaten by a great horrible Snake, was thrown on the ground from the top of a mountain. (197)

Then a brave warrior of Nisumbh, came racing his horse and stood in front of the goddess. By seeing the warrior, no one could ever maintain his calm ; and who is there so strong and powerful to take up his challenge and fight against him? Chandi had killed many demons with a sword in her hand and then wielded her sword and threw it on to the head of this demon, This sword, cutting across the head of the demon, his face, his body, the horses saddle and piercing the horse (Kikan) itself, pierced into the ground finally. (198)

ਇਉ' ਜਬ ਦੈ'ਤ ਹਤਿਓ ਬਰ ਚੰਡਿ ਸੁ ਅਉਰ ਚਲਿਓ ਰਨ ਮੱਧਿ ਪਚਾਰੇ ।
ਕੇਹਰਿ ਕੇ ਸਮੁਹਾਇ ਰਿਸਾਇ ਕੈ ਧਾਇਕੈ ਘਾਇ ਦੁ ਤੀਨਕ ਝਾਰੇ ।
ਚੰਡਿ ਲਈ ਕਰਵਾਰ ਸੰਭਾਰ, ਹਕਾਰ ਕੈ ਸੀਸ ਦਈ ਬਲੁ ਧਾਰੇ ।
ਜਾਇ ਪਰਿਓ ਸਿਰ ਦੂਰ ਪਰਾਇ, ਜਿਉ' ਤੂਤਤ ਅੰਬੁ ਬਯਾਰ ਕੇ ਮਾਰੇ । ੧੯੯
eau jab daiut hariou bar Chand so aour chaliou runn madh pararai.
aKehar ke samohaie risaie kai dhaie kai ghaie do teenak jharai.
chand lai Karwar Sambhar hakar kai sees deiee bal dharai.
jaie pariou sir dur praie jiun tutat amb bayar ke maarai. (199)

ਜਾਨਿ ਨਿਦਾਨ ਕੋ ਜੁਧ ਬਨਿਓ। ਰਨਿ ਦੈਤ ਸੰਬੂਹ ਸਬੈ ਉਠਿ ਧਾਏ ।
ਸਾਰ ਸੁ ਸਾਰ ਕੀ ਮਾਰ ਮਚੀ, ਤਬ ਕਾਇਰ ਛਾਡ ਕੈ ਖੇਤ ਪਰਾਏ ।
ਚੰਡਿ ਕੇ ਖੱਗ ਗਦਾ ਲਗਿ ਦਾਨਵ, ਰੰਚਕ ਰੰਚਕ ਜੁਇ ਤਨ ਆਏ ।
ਮੂੰਗਰ ਲਾਇ ਹਿਲਾਏ ਮਨੋ ਤਰੁ, ਕਾਛੀ ਨੇ ਪੇਡ ਤੇ ਤੂਤ ਗਿਰਾਏ । ੨੦੦
jaan nidan ko judh baniou runn daint sabooh sabai uth dhaie.
saar so saar ki maar machi tab kaier chhad hai khet praie.
chand kai khag gada lag danav ranchak ranchak hoiai tan aieai.
moongar laie halaie mano tar kachhi ne peid te toot griaie. (200)

ਪੇਖਿ ਚਮੂੰ ਬਹੁ ਦੈ'ਤਨ ਕੀ ਪੁਨਿ ਚੰਡਿਕਾ ਆਪਨੇ ਸ਼ਸਤ੍ਰ ਸੰਭਾਰੇ ।
ਬੀਰਨ ਕੇ ਤਨ ਚੀਰ ਪਟੀਰ ਸੇ, ਦੈਤ ਹਕਾਰ ਪਛਾਰਿ ਸੰਘਾਰੇ ।
ਘਾਉ ਲਗੇ ਤਿਨ ਕੋ ਰਨ ਭੂਮਿ ਮੈ, ਟੂਟ ਪਰੇ ਧਰ ਤੇ ਸਿਰ ਨਿਆਰੇ ।
ਜੁੱਧ ਸਮੈ ਸੁਤਭਾਨ ਮਨੋ ਸਸਿ ਕੇ ਸਭ ਟੂਕ ਜੁਦੇ ਕਰਿ ਡਾਰੇ । ੨੦੧
pekh chamon boh daitan ki pun Chandika aapnai sastat sambharai.
beeran ke tan cheer pateer se daint hakar pachhar sangharai
ghaou lagai tin ko runn bhoom mein toot parai dhar te sir niaro.
judh samai sut bhaan mano sees ko sabh tuk judai kar darai. (201)

ਚੰਡਿ ਪ੍ਰਚੰਡਿ ਤਬੈ ਬਲਿ ਧਾਰਿ ਸੰਭਾਰ ਲਈ ਕਰਵਾਰ ਕਰੀ ਕਰਿ ।
ਕੋਪ ਦਈ ਨਿਸੁੰਭ ਕੇ ਸੀਸਿ, ਬਹੀ ਇਹ ਭ"ਤਿ ਰਹੀ ਤਰਵਾ ਤਰਿ ।
ਕਉਨ ਅਸਰਾਹਿ ਕਰੈ ਕਹਿ ਤਾ ਛਿਨ ਸੋ ਬਿਬ ਹੋਇ ਪਰੇ ਧਰਨੀ ਪਰ ।
ਮਾਨਹੁ ਸਾਰ ਕੀ ਤਾਰ ਲੈ ਹਾਥਿ, ਚਲਾਈ ਹੈ ਸਾਬੁਨ ਕੋ ਸਬੁਨੀਗਰ । ੨੦੨
Chand Parchand tabai bal dhaar sambhav laiee karvar kari kar.
Kop daieeai Nisumbh ke sees behi eh bhaat rehi tarva tar.
kaun sarai he karai keh ta chhin mo bith hoiai parai dharni par.
manoh Saar ki taar lai haath chaaliee hai sabun ko sabnigar (202)

ਇਤਿ ਸ੍ਰੀ ਮਾਤਕੰਡੇ ਪੁਰਾਨੇ, ਚੰਡੀ ਚਰਿਤ੍ਰ ਉਕਤਿ ਬਿਲਾਸ,
ਨਿਸੁੰਭ ਬਧਹਿ ਖਸਟਮੋ ਧਿਆਇ । ੬ ।
It sri Mankandai Puranai Chandi Charitar
ukat bilas Nisumbh badheh khastamai dhiaie Samapatam. (6)

Thus when mighty Chandi had killed this demon, then another demon challenging her came rushing to the battle-field. Going before the lion, he inflicted some wounds on the body of lion in a wrathful mood. Chandi took hold of her sword and wielded it with full force and wielded it with full. force and shouting loudly she struck his head with the sword. His head was cut off and fell on the ground at a distance, just as a mango gets cut off from the tree with the gust of wind. (199)

Considering this battle as the final decisive one, the whole army of demons rushed towards the battle-field. The steel (sword)strikes against steel and the cowards flee from the battle-field. With the wielding of sword and mace by Chandi, many heads of the demons are chopped off and fall on the ground in bits and pieces. It appears as if the gardener has struck the tree of mulberry with a strong cudgel, thus the fruit (is removed) falls down by the shaking of the tree.(200)

Perceiving the huge army of the demons, Chandi again arranged her weapons in the hands and challenging the demons, she cut off their heads, piercing their bodies like the large thick pieces of sandal wood. The demons were inflicted (with) many wounds on the body, while their heads fell on the ground, being chopped off from the body in the battle-field. It appeared as if (the son of the Sun) the (planet) Saturn had cut the moon into pieces and thrown all these pieces around. (201)

At that moment the mighty Chandi, with full strength and conifidence, took up her Sword and struck it at the head of Nishumbh in great rage, which pierced even to the toes of the demons feet. who could ever describe this scene with praise, when the body of the demon was shorn apart into twp pieces and finally fell on the ground. It appeared as if a soap maker had an iron wire in hand which was moved into the soap, thus cutting it into two pieces. (202)

Here the Sixth Chapter of the Markandai Puran of Chandi-portrayal (charitar) dealing with the battle of Nisumbh is completed. (6)

ਦੋਹਰਾ

ਜਬ ਨਿਸੁੰਭ ਰਨ ਮਾਰਿਓ, ਦੇਵੀ ਇਹ ਪਰਕਾਰ ।
ਭਾਜਿ ਦੈਤ ਇਕ ਸੁੰਭ ਪੈ, ਗਈਓ ਤੁਰੰਗਮ ਡਾਰਿ । ੨੦੩
ਆਨਿ ਸੁੰਭ ਪੈ ਤਿਨ ਕਹੀ ਸਕਲ ਜੁਧ ਕੀ ਬਾਤ ।
ਤਬ ਭਾਜੇ ਦਾਨਵ ਸਭੈ। ਮਾਰਿ ਲਈਓ ਤੁਅ ਭ੍ਰਾਤ । ੨੦੪

Dohra

Jab Nisumbh runn mariou devi eh parkar.
bhaj daint ik Sumbh pai gaieon turangam daar.(203)
aan sumbhpai tin kehi sahal judh ki baat.
tab bhajai danav sabhai maar lieou tua bhrat. (204)

ਸਵੈਯਾ

ਸੁੰਭ ਨਿਸੁੰਭ ਹਨਿਓ ਸੁਨ ਕੈ, ਬਰ ਬੀਰਨ ਕੇ ਚਿਤਿ ਛੋਭ ਸਮਾਇਓ ।
ਸਾਜਿ ਚੜ੍ਰਿਓ ਗਜ ਬਾਜ ਸਮਾਜ ਕੈ, ਦਾਨਵ ਪੁੰਜ ਲੀਏ ਰਨ ਆਇਓ ।
ਭੂਮਿ ਭਇਆਨਕ ਲੋਥ ਪਰੀ ਲਖਿ, ਸ੍ਰਉਨ ਸਮੂਹ ਮਹਾ" ਬਿਸਮਾਇਓ ।
ਮਾਨਹੁ ਸਾਰਸੁਤੀ ਉਮਡੀ ਜਲੁ, ਸਾਗਰ ਕੇ ਮਿਲਿਬੇ ਕਹੁ ਧਾਇਓ । ੨੦੫

Swaiyya

sumbh nisumbh haniou sunn kai bar beeran kai chit chhobh samaiyou.
saaj charriou gaj baaj samasj kai danav punj liaie runn aieyo.
bhoom bhianak loth pari lakh saroun samooh maha bismaiyo.
manhoh sarsuti umdi jal sagar ke milbai koh dhiaou. (205)

ਚੰਡਿ ਪ੍ਰਚੰਡਿ ਸੁ ਕੇਹਰਿ ਕਾਲਿਕਾ ਅਉ ਸਕਤੀ ਮਿਲਿ ਜੁੱਧ ਕਰਿਓ ਹੈ ।
ਦਾਨਵ ਸੈਤ ਹਤੀ ਇਨਹੂੰ, ਸਭ ਇਉ ਕਹਿ ਕੈ ਮਨਿ ਕੋਪ ਭਰਿਓ ਹੈ ।
ਬੰਧੁ ਕਬੰਧ ਪਰਿਓ ਅਵਲੋਕ ਕੈ, ਸੋਕ ਕੈ ਪਾਇਨ ਆਗੈ ਧਰਿਓ ਹੈ ।
ਧਾਇ ਸਕਿਓ ਨ ਭਇਓ ਭਇ ਭੀਤਹ ਚੀਤਹ ਮਾਨਹੁ ਲੰਗੁ ਪਰਿਓ ਹੈ । ੨੦੬
chand parchand so kehar kalika aou sakti mil judh kariou hai.
danav sait hati enhun sabh eaoou keh kai man kope bhariou hai.
band kubandh pariou avlok kai soke kai paie na agai dhariou hai.
dhaie sakiou na bhiou bhaie bheetah cheeteh manoh lung lung pariou hai. (206)

ਫੇਰਿ ਕਹਿਓ ਦਲ ਕੋ ਸਬ ਸੁੰਭ, ਸੁ ਮਾਨਿ ਚਲੇ ਤਬ ਦੈਤ ਘਨੇ ।
ਗਜਰਾਜ ਸੁ ਬਾਜਨ ਕੇ ਅਸਵਾਰ, ਰਥੀ ਰਥੁ ਪਾਇਕ ਕਉਨ ਗਨੇ ।
ਤਹਾ" ਘੇਰ ਲਈ ਚਹੁੰ ਓਰ ਤੇ ਚੰਡਿ, ਮਹਾ" ਤਿਨ ਕਰ ਤਨ ਦੀਹ ਬਨੇ ।
ਮਨੋ ਭਾਨੁ ਕੋ ਛਾਇ ਲਇਓ ਉਮਡੇ ਘਨ, ਘੋਰ ਘਮੰਡ ਘਟਾ ਨਿਸ ਨੇ । ੨੦੭
pher kahiou dal ko sabh sumbh so maan chalai tab daint ghanai.
gajraj so bajan ke aswar rathi rath paiek kaun ganai.
taha gher laiee chahun aur te chand maha tin kar tan deeh banai.
mano bhaan ko chhaie liou umdai ghan ghor ghamund ghatan sanai. (207)

Couplet :

Thus when the goddess had killed the dermon Nisumbh, a demon riding his horse, rushed to inform Sumbh. (203)

He narrated the whole story of the battle to Sumbh, saying that after his brother Nisumbh was killed by the goddess, then all other demons had fled away from the battle-field.

(204)

Swaiyya :

When Sumbh heard the news of the death of Nisumbh, then the mind of the warrior was filled with anguish. So he arranged to organise the whole lot of elephants and horses in formation and moved forward. He took the army of demons under his command and came to the battle-field. On seeing the corpses of warriors and the pool of blood in that frightful battle-field, the king Sumbh was surprised and amazed in his heart. It appeared as if the Saraswati river, full of blood, was moving forward to join the waters of the ocean. (205)

The mighty Chandi, lion, Kali and the godly powers had all joined together in this battle, and they have killed the whole army of the demons. On uttering these words, the mind of Sumbh was furious with rage. On seeing the headless body of his brother Nisumbh he could not move a step in his anguish. He was so much frightened that he could not move further. It apeared as if the leopard had become lame. (206)

When Sumbh ordered his army, then most of the demons, obeying his orders, proceeded to the battle field. Many brave warriors were on elephants and horses, with chariots including cavalry and infantry but who could know their total strength (numbers) ? Then many demons of huge built encircled the powerful Chandi from all the four directions. It appeared as if the vast collection of dark clouds, bursting with loud noises, had covered the sun completely. (207)

ਦੋਹਰਾ

ਚਹੁੰ ਓਰ ਘੇਰੋ ਪਰਿਓ, ਤਬੈ ਚੰਡਿ ਇਹ ਕੀਨ ।
ਕਾਲੀ ਸੋ ਹਸਿ ਤਿਨ ਕਹੀ , ਨੈਨ-ਸੈਨ ਕਰਿ ਦੀਨ । ੨੦੮

Dohra

chahun aour ghero pariou tabai chand eh keen.
kali so hass tin kehi nain sain kar deen. (208)

ਕਬਿੱਤ

ਕੇਤੇ ਮਾਰਿ ਡਾਰੇ, ਅਉ ਕੇਤਕ ਚਬਾਇ ਡਾਰੇ, ਕੇਤਕ ਬਗਾਇ ਡਾਰੇ, ਕਾਲੀ ਕੋਪ ਤਬ ਹੀ ।
ਬਾਜ ਗਜ ਭਾਰੇ ਤੇ ਤੋ ਨਖਨ ਸੋ ਫਾਰਿ ਡਾਰੇ, ਐਸੋ ਰਨ ਭੈ ਕਰ, ਨ ਭਇਓ ਆਗੇ ਕਬ ਹੀ ।
ਭਾਗੇ ਬਹੁ ਬੀਰ ਕਾਹੂੰ ਸੁਧ ਨ ਰਹੀ ਸਰੀਰ, ਹਾਲ ਚਾਲ ਪਰੀ ਮਰੇ ਆਪਸ ਮੇ ਦਬ ਹੀ ।
ਪੇਖਿ ਸੁਰ ਰਾਇ ਮਨਿ ਹਰਖ ਬਢਾਇ, ਸੁਰ ਪੁੰਜਨ ਬੁਲਾਇ ਕਰੈ ਜੈ ਜੈ ਕਾਰ ਸਬ ਹੀ । ੨੦੯

Kabit

kaitai maar darai aou ketak chabaie darai, ketak bagaie darai kali kope tab hi.
baaj gaj bharai tai to nakhan so phaar darai, aisai runn bhai kar na bhiou agai kab hi.
bhagai bahu beer kahun sudh na rehi sareer, haal chaal pari marai apas mein dab hi.
pekh sur rai man harakh badhaie, sur punjan bulaie karai jai jai kaar sabh hi. (209)

ਕ੍ਰੋਧਮਾਨ ਭਇਓ ਕਹਿਓ ਰਾਜਾ ਸਭ ਦੈਤਨ ਕੋ, ਐਸੇ ਜੁਧ ਕੀਨੋ ਕਾਲੀ ਡਾਰਯੋ ਬੀਰ ਮਾਰ ਕੈ ।
ਬਲ ਕੋ ਸੰਭਾਰਿ ਕਰਿ ਲੀਨੀ ਕਰਵਾਰ ਢਾਰ, ਪੈਠੋ ਰਨ ਮਧਿ ਮਾਰੁ ਮਾਰੁ ਇਉ' ਉਚਾਰ ਕੈ ।
ਸਾਥ ਭਏ ਸੁੰਭ ਕੋ, ਸੁ ਮਹ" ਬੀਰ ਧੀਰ ਜੋਧੇ, ਲੀਨੇ ਹਥਿਆਰ ਆਪ ਆਪਨੇ ਸੰਭਾਰ ਕੈ ।
ਐਸੇ ਚਲੇ ਦਾਨੋ ਰਵਿ ਮੰਡਲ ਛਪਾਨੋ, ਮਾਨੋ ਸ਼ਲਭ ਉਡਾਨੋ ਪੁੰਜ ਪੰਖਨ ਸੁਧਾਰ ਕੈ । ੨੧੦

karodhmaan bhiou kahiou raja sabh daintan ko,
aiso judh keeno kali dariou beer mar kai.
bal ko sambhar kar leeni karvar dhar,
paitho runn madh maar maar eaou uchar hai.
saath bhaie sumbh kai so maha deer dheer jodhai,
leenai hathiar aap aapnai sambhar kai.
aisai chalai dano rav mandal chapanai,
mano salabh udano punj pankhan sudhar kai. (210)

ਸਵੈਯਾ

ਦਾਨਵ ਸੈਨ ਲਖੈ ਬਲਵਾਨ ਸੁ ਬਾਹਨਿ ਚੰਡਿ ਪ੍ਰਚੰਡਿ ਭ੍ਰਮਾਨੋ ।
ਚਕ੍ਰ ਅਲਾਤ ਕੀ ਬਾਤ ਬਘੁਰਨ, ਛਤ੍ਰ ਨਹੀ ਸਮ ਅਉ ਖਰਸਾਨੋ ।
ਤਾਰਿ ਮਾਹਿ ਸੁ ਐਸੋ ਫਿਰਿਓ ਜਨ ਭਉਰ ਨਹੀ' ਸਰ ਤਾਹਿ ਬਖਾਨੋ ।
ਅਉਰ ਨਹੀ ਉਮਪਾ ਉਪਜੈ, ਸੁ ਦੁਹੂੰ ਰੁਖ ਕੇਹਰਿ ਕੇ ਮੁਖ ਮਾਨੋ । ੨੧੧

Swaiyya

danav sain lakhai balvan so bahin chand parchand bharmanai.
chakar alaat ki baat baghuran chhatar nahi sum aou kharsano.
taaran mahai so aiso phiriou jan bhour nahi sartahai bakhano.
aour nahi upma upjai so dohun rukh kehar kai mukh mano. (211)

Couplet :

When they were surrounded fron all sides, then what Chandi did was to warn Kali with a smile and with the sign of her eyes she gave her the idea of the pending attack, and be prepared for it. (208)

Kabit :

(With the signs and hints from Chandi) Kali, getting enraged, killed many demons, and many were crushed under her teeth, and many more were thrown aside. Many huge elephants and horses had been ripped open (torn) with the nails. Such a frightful battle had never been fought before. Many warriors were on the run, as no one had bothered about their bodies even. There was so much of commotion there that many warriors were killed by being crushed under the rushing of other warriors. (being burried under one another). The King of gods, Indra was very much amused in his mind on seeing the demons being killed, and started hailing them by calling various groups of gods and saluting them. (209)

Raja Sumbh got very furious with rage and told the demons that Kali had fought very bravely and killed many of their warriors. Sumbh then picking up courage , took out his sword and shield and entered, the battle field shouting, "kill them," kill them. Many of the mighty warriors, brave and composed demons, arranging their weapons, accompanied Sumbh to the battle-field. So the demons started marching as if a huge locust Swarm was flying to cover up (to hide) the whole solar set-up with their wings spread out. (210)

Swaiyya :

Seeing the powerful army of the demon Sumbh, the mighty Chandi turned around her vehicle (the lion) in such a manner as neither the turning wheel of fire-works, the wind of a sand-storm, nor the canopy of kingship or the turning wheel of a sharpener of weapons could turn around. The lion moved around the battle-field so swiftly that even the whirlpool in a river could not be compared with it. There is no other praise worthy scene than this, that the lion's face (mien) was to be seen on both sides of his main body. (It appeared to us like this.) (211)

ਜੁੱਧ ਮਹ" ਅਸੁਰੰ ਗਨਿ ਸਾਥਿ, ਭਇਓ ਤਬ ਚੰਡਿ ਪ੍ਰਚੰਡਿ ਭਾਰੀ ।
ਸੈਨ ਅਪਾਰ ਹਕਾਰਿ ਸੁਧਾਰਿ, ਬਿਦਾਰ ਸੰਘਾਰਿ ਦਈ ਰਨਿ ਕਾਰੀ ।
ਖੇਤ ਭਇਓ ਤਹ" ਚਾਰ ਸਉ ਕੋਸ ਲਉ ਸੋਮ ਉਪਮਾ ਕਵਿ ਦੇਖਿ ਬਿਚਾਰੀ ।
ਪੂਰਨ ਏਕ ਘਰਿ ਨ ਪਰੀ, ਜੇ ਗਿਰੇ ਧਰਿ ਪੈ ਧਰ ਜਿਉ' ਪਤਝਾਰੀ । ੨੧੨
judh maha asurungen saath bhiou tab chand parchand bhari.
sain apar hakar sudhar bidar sanghar daiee runn kari.
khet bhiou taha chaar sou kos lou so upma kav dekh bichari.
puran ek ghari na pari je girai dhar pai dhar jiou patjhari. (212)

ਮਾਰਿ ਚਮੂੰ ਚਤੁਰੰਗ ਲਈ ਤਬ, ਲੀਨੋ ਹੈ ਸੁੰਭ ਚਮੁੰਡਿ ਕੋ ਆਗਾ ।
ਚਾਲ ਪਰਿਓ ਅਵਨੀ ਸਿਗਰੀ, ਹਰਿ ਜੂ ਹਰਿ ਆਸਨ ਤੇ ਉਠਿ ਭਾਗਾ ।
ਸੂਖ ਗਇਓ ਤ੍ਰਸ ਕੈ ਹਰਿ ਹਾਰਿ ਸੁ ਸੰਕਤਿ ਅੰਕ ਮਹ" ਭਇਓ ਜਾਗਾ ।
ਲਾਗ ਰਹਿਓ ਲਪਟਾਇ ਗਰੇ ਮਧਿ, ਮਾਨਹੁ ਮੁੰਡ ਕੀ ਮਾਲ ਕੋ ਤਾਗਾ । ੨੧੩
maar chamun chatrung laiee tab leeno hai sumbh chamund ko aga.
chaal pariou avni sigri har ju har asan te uth bhaga.
sookh gaoeou tras kai har haar so sankat ank maha bhiou jaga.
laag reheou laptaie garai madh manoh mund ki maal ko taaga. (213)

ਚੰਡਿ ਕੇ ਸਾਮੁਹਿ ਆਇਕੈ ਸੁੰਭ, ਕਹਿਓ ਮੁਖ ਸੋ ਇਹ ਮੈ ਸਭ ਜਾਨੀ ।
ਕਾਲੀ ਸਮੇਤ ਸਭੈ ਸ਼ਕਤੀ ਮਿਲਿ, ਦੀਨੋ ਖਪਾਇ ਸਭੈ ਦਲ ਬਾਨੀ ।
ਚੰਡਿ ਕਹਿਓ ਮੁਖ ਤੇ ਉਨ ਕੋ, ਤੇਊ ਤਾ ਛਿਨ ਗਊਰ ਕੇ ਨੱਧਿ ਸਮਾਨੀ ।
ਜਿਉ' ਸਰਤਾ ਕੇ ਪ੍ਰਵਾਹ ਕੇ ਬੀਚ, ਮਿਲੇ ਬਰਖਾ ਬਹੁ ਬੂੰਦਨ ਪਾਨੀ । ੨੧੪
chand kai samoh aieaikai sumbh kehiou mukh se eh mein sabh jani.
kali samet sabhai sakti mili deeno khapaie sabhai dal bani.
chand kehou mukh te un kou taiouoo ta chhin ghour kai nadh samai.
jiou sarta kai parvah ke beech milai barkha boh boondan pani. (214)

ਕੈ ਬਲਿ ਚੰਡਿ ਮਹ" ਰਨ ਨਧਿ, ਸੁ ਲੈ ਜਮਦਾੜ ਕੀ ਤ" ਪਰ ਲਾਈ ।
ਬੈਠ ਗਈ ਅਰਿ ਕੇ ਉਰ ਮੈ, ਤਿਹ ਸ੍ਰਉਨਤ ਜੁਗਨਿ ਪੂਰਿ ਅਘਾਈ ।
ਦੀਰਘ ਜੁਧ ਬਿਲੋਕ ਕੈ ਬੁੱਧਿ ਕਵੀਸ੍ਵਰ ਕੇ ਮਨ ਮੇ ਇਹ ਆਈ ।
ਲੋਥ ਪੈ ਲੋਥ ਗਈ ਪਰ ਇਉ', ਸੁ ਮਨੋ ਸੁਰ ਲੋਗ ਕੀ ਸੀਢੀ ਬਨਾਈ । ੨੧੫
kai bal chand maha runn madh so lai jamdarr ki ta par laiee.
baith gaiee ar ke ur mein the sarounat jugan pur aghaiee.
deeragh judh bilok kai budh kaveesar kai man mein eh aiee.
la pai lath gaiee par eau so mano sur log ki seedhi banaiee. (215)

At that time, the mighty Chandi had fought a grand battle against the group of demons. Then Kali, challenging the huge unlimited collection of (demons) forces, giving them a warning destroyed the whole lot of them in the battle. The battle-field there extended upto about four hundred miles area. Seeing all this sight, the poet has described its beauty (praise) just as in the season of autumn, the tree leaves fall on the ground en mass even though hardly an hour had only gone by, similarly the demons were falling dead on the ground in great numbers. (212)

When the huge seven-coloured army (colourful army) had been killed, Sumbh came and stood face to face with the mighty Chandi. There was such a (disorder) commotion all around that even Shiva got up from his seat of the lions skin and ran from there. Due to fright, the nacklace of Siva's neck (the formal snake) got dried up and due to the frightful scene, it got completely frightened, it got shrunk. It got clamped to the neck just like the thread of a necklase of beads. (213)

Coming in front of chandi, the demon Sumbh said that he had understood the whole thing (affair). O Chandi ! Alongwith Kali, you have mustered all the powers you have destroyed the leading warriors of all the troops. Hearing this, Chandi asked all the supernatural powers to merge within her, and they all got absorbed within her, just as the various drops of rain water get merged with the main stream. (214)

Then the mighty Chandi took out her double edged sword with full force in the battle field and wielded it, which pierced through his body. The hobgoblins were fully satiated with the blood, which flowed from his body, On seeing the horrible battle the poet felt within his heart that the corpses were piled up on one another as if a (Staircase) ladder had been constructed to reach upto the heavens. (215)

ਸੁੰਭ ਚਮੂੰ ਸੰਗ ਚੰਡਿਕਾ ਕ੍ਰੁਧ ਕੈ ਜੁਧ ਅਨੇਕਨਿ ਵਾਰਿ ਮਚਿਓ ਹੈ ।
ਜੰਬੁਕ ਜੁਗਨਿ ਗਿੱਝ ਮਜੂਰ, ਰਕਤ੍ ਕੀ ਕੀਚ ਮੈ ਈਸ ਨਚਿਓ ਹੈ ।
ਲੁੱਥ ਪੈ ਲੁੱਥ ਭੀਤੈ ਭਈ, ਸਿਤ ਗੂੁਦ ਅਉ ਮੇਦ ਲੈ ਤ"ਹਿ ਗਚਿਓ ਹੈ ।
ਭਉਨ ਰੰਗੀਨ ਬਨਾਏ ਮਨੋ ਕਰਿਮਾ ਵਿਸ਼ੁ ਚਿੱਤ੍ ਬਚਿੱਤਰ ਰਚਿਓ ਹੈ । ੨੧੬
sumbh chamoon sung chandika karudh kai judh anekan vaar machiou hai.
jambuk jugan grijh majoor rakatar ki keech mein eass nachiou hai.
luth pai luth so bheetai bhaiee sit good aou meid lai tahai gachiou hai.
bhoun rungeen banaie manai karimavis chitar bachitar rachiou hai. (216)

ਦੁੰਦ ਸੁ ਜੁਧ ਭਇਓ ਰਨ ਮੈ ਉਤ ਸੁੰਭ ਇਤੈ ਬਰ ਚੰਡਿ ਸੰਭਾਰੀ ।
ਘਾਇ ਅਨੇਕ ਭਏ ਦੁਹੂੰ ਕੇ ਤਨਿ, ਪਉਰਖ ਗਯੋ ਸਭ ਦੈ'ਤ ਕੋ ਹਾਰੀ ।
ਹੀਨ ਭਈ ਬਲ ਤੇ ਭੂਜ ਕ"ਪਤ, ਸੋ ਉਪਮਾ ਕਵਿ ਐਸੀ ਬਿਚਾਰੀ ।
ਮਾਨਹੁ ਗਾਰੜੂ ਕੇ ਬਲ ਤੇ ਲਈ, ਪੰਚ ਮੁਖੀ ਜੁਗ ਸ"ਪਨਿ ਕਾਰੀ । ੨੧੭
dund so judh bhiou runn mein ut sumbh etai bar chand sambhari.
ghaie anek bhaie dohun kai tan paurakh geou sabh daint ko hari.
heen bhaiee bal te bhuj kanpat so upma kavi ais bichari.
manoh garru ke bal te laiee panch mukhi jug sapan kari. (217)

ਕੋਪ ਭਈ ਬਰ ਚੰਡਿ ਮਹ", ਬਹੁ ਜੁਧ ਕਰਿਓ ਰਨ ਮੈ ਬਲ ਧਾਰੀ ।
ਲੈ ਕੈ ਕ੍ਰਿਪਾਨ ਮਹ" ਬਲਵਾਨ, ਪਚਾਰ ਕੈ ਸੁੰਭ ਕੈ ਉੂਪਰਿ ਝਾਰੀ ।
ਸਾਰ ਸੋ ਸਾਰ ਕੀ ਧਾਰ ਬਜੀ, ਝਨਕਾਰ ਉਠੀ ਤਿਹ ਤੇ ਚਿਨਗਾਰੀ ।
ਮਾਨਹੁ ਭਾਦਵ ਮਾਸ ਕੀ ਰੈਨਿ, ਲਸੈ ਪਟਬੀਜਨ ਕੀ ਚਮਕਾਰੀ । ੨੧੮
kop bhaiee bar chand maha boh judh kariou runn mein bal dhari.
lai kai kirpan maha balwan pachar kai sumbh kai ooper jhari.
saar so saar ki dhaar baji jhankar uthi the tai chingari.
manoh bhadav mass ki raien lasai patbeejan ki chamkari. (218)

ਘਾਇਨ ਤੇ ਬਹੁ ਸ੍ਰਉਨ ਪਰਿਓ, ਬਲ ਛੀਨ ਭਇਓ ਨ੍ਰਿਪ ਸੁੰਭ ਕੋ ਕੈਸੋ ।
ਜੋਤਿ ਘਟੀ ਮੁਖ ਕੀ ਤਨ ਕੀ, ਮਨੁ ਪੂੁਰ ਤੇ ਪਰਿਵਾ ਸਸਿ ਜੈਸੇ ।
ਚੰਡਿ ਲਇਓ ਕਰ ਸੁੰਭ ਉਠਾਇ, ਕਹਿਓ ਕਵਿ ਨੇ ਮੁਖ ਤੇ ਜਸੁ ਐਸੇ ।
ਰੱਛਕ ਗੋਧਨ ਕੇ ਹਿਤ ਕਾਨ, ਉਠਾਇ ਲਇਓ ਗਿਰਿ ਗੋਧਨੁ ਜੈਸੇ । ੨੧੯
ghaien te boh saroun pariou bal chheen bhiou nrip sumbh ko kaisai.
joat ghati mukh ki tan ki mano puran te pariva sas jaisai.
chand liou kar sumbh uthaie kehou kais ne mukh te jas aisai.
rachhak godhan kai hit kahn uthaie liougir godhan jaisai. (219)

Chandi, getting enraged, had fought many a time, against the troops of Sumbh. According to one description (of the scene) the jackals, hobgoblins and vultures were like the labrourers while in the mud of blood, Shiva was dancing and the muddy paste was ready for use. The corpses piled on one another, were like a wall while marrow and white fat was used for whitewash. It appeared as if it were not a battle scene but Vishwakarma had constructed a colourful building which was decorated with coloured paintings on it. (216)

In the battle field, both sides are engaged in the battle in such a manner that on one side Chandi (nihght) and on the other Sumbh are both positioned facing each other. Both their bodies were inflicted with many wounds, but the whole might of the demon had given way, and the arms of the demon were trembling, being thoroughly decapicitated. The poet has described this beautiful scene as if two black female (cobras) with five hoods were locked up in each other under the magic spell. (217)

The powerful and mighty Chandi had fought in the battle-field heroically. The mighty Chandi, taking out her sword and challenging Sumbh threw it on him. When the steel of this sword struck the sharp egde of the Steel of the other's sword, it gave a jingle and lightning was produced. It appeared as if in the month of Bhadon (August/Sept) a light was emitted during the night by the glowworms. (218)

Lot of blood was oozing out of the wounds os Sumbh, resulting in his strength giving way. How is it possible ? The radiance of his face and his body strength had gone so feeble, as if after the full moon, the light of new moon appears very dim and feeble. Then Chandi lifted Sumbh with her hand. The poet has praised this sight just as Krishna had lifted the mountain Govardhan in order to protect the life of the Cows. (219)

ਦੋਹਰਾ

ਕਰ ਤੇ ਗਿਰਿ ਧਰਨੀ ਪਰਿਓ ਧਰ ਤੇ ਗਇਓ ਅਕਾਸ਼ ।
ਸੁੰਭ ਸੰਘਾਰਨ ਕੇ ਨਮਿੱਤ, ਗਈ ਚੰਡਿ ਤਿਹ ਪਾਸ । ੨੨੦

Dohra

kar te giri dharni pariou dhar te geyo akas.
sumbh sangharan ke namit gaiee chand teh paas. (220)

ਸਵੈਯਾ

ਬੀਚ ਤਬੈ ਨਭ ਮੰਡਲ ਚੰਡਿਕਾ, ਜੁੱਧ ਕਰਿਓ ਜਿਮ ਆਗੇ ਨ ਹੋਊ ।
ਸੂਰਜ ਚੰਦੁ ਨਿਛੱਤ੍ਰ ਸਚੀ ਪਤਿ, ਅਉਰ ਸਭੈ ਸੁਰ ਪੇਖਤ ਸੋਊ ।
ਖੈ'ਚ ਕੈ ਮੁੰਡ ਦਈ ਕਰਵਾਰ ਕੀ, ਏਕ ਕੋ ਮਾਰ ਕੀਏ ਤਬ ਦੋਊ ।
ਸੁੰਭ ਦੁਟੂਕ ਹ੍ਵੈ ਭੂਮਿ ਪਰਿਓ, ਤਨ ਜਿਉ' ਕਲਵਤ੍ ਸੋ ਚੀਰਤ ਕੋਊ । ੨੨੧

Swaiyya

beech tabai nabh mandal chandika judh kariou jim agai na houoo.
suraj chand nichhatar sachipat aour sabhai sur pekhat souoo.
kaaich kai mund daiee kaevar ki ek ko maar kiai tab douoo.
sumbh do tookhavai bhoom pariou tan jiou kalvatar se chirat kouoo. (221)

ਦੋਹਰਾ

ਸੁੰਭ ਮਾਰ ਕੈ ਚੰਡਿਕਾ, ਊਠੀ ਸੁ ਸੰਖ ਬਜਾਇ ।
ਤਬ ਧੁਨਿ ਘੰਟਾ ਕੀ ਕਰੀ ਮਹ" ਮੋਦ ਮਨਿ ਪਾਇ । ੨੨੨

Dohra

sumbh maar kai chandika uthi so sankh bajaie.
tab dhuni ghanta ki kari maha meid man paie. (222)

ਦੈ'ਤ ਰਾਜ ਛਿਨ ਮੈ ਹਨਿਓ, ਦੇਵੀ ਇਹ ਪਰਕਾਰ ।
ਅਸਟ ਕਰਨ ਮਹਿ ਸਸਤ੍ ਗਹਿ ਸੈਨਾ ਦਈ ਸੰਘਾਰ । ੨੨੩
daint raj chhin mein haniou devi eh parkar.
ast karan meh sastar geh saina deiee sanghar. (223)

ਸਵੈਯਾ

ਚੰਡਿ ਕੇ ਕੋਪ ਨ ਓਪ ਰਹੀ, ਰਨ ਮੈ ਅਸਿ ਧਾਰ ਭਈ ਸਮੁਹਾਈ ।
ਮਾਰਿ ਬਿਦਾਰਿ ਸੰਘਾਰਿ ਦਏ, ਤਬ ਭੂਪ ਬਿਨਾ ਕਰੈ ਕਉਨ ਲਰਾਈ ।
ਕ"ਪ ਉਠੇ ਅਰਿ ਤ੍ਰਾਸ ਹੀਏ ਧਰਿ, ਛਾਡਿ ਦਈ ਸਭ ਪਉਰਖਤਾਈ ।
ਦੈਤ ਚਲੇ ਤਜਿ ਖੇਤ ਇਉ', ਜੈਸੇ ਬਡੈ ਗੁਨ ਲੋਭ ਤੇ ਜਾਤ ਪਰਾਈ । ੨੨੪

Swaiyya

chand kai kope na oap rehi runn mein as dhaar bhaiee samahaiee.
maar bidar sanghar deiai tab bhoop bina karai kaun larraiee.
kamp uthai ar tras kiai dhar chhaddeiee sabh paurakhtaiee.
daint chalai taj khet eaou jaisai badai gunn lobh te jaat paraiee. (224)

Couplet :

Sumbh fell down from the hands of Chandi on the ground and proceeded to heavens from the Earth. So Chandi went to Sumbh to kill him. (220)

Swaiyya :

Then Chandi had fought a battle in the midst of the firmament as it had never been fought before. All the gods including the Sun, the moon, stars, Indra and all other gods were all watching the scene of battle. Chandi than pulled out her sword and struck it on the head of Sumbh with great force, and cut him into two pieces (from one body). The body of Sumbh, cut in two pieces, fell on the ground just as a person is sawed in two pieces with saw. (221)

Couplet :

After killing Sumbh Chandi got up and blew her conch shell, and with great pleasure in mind, She sang for hours together. (222)

The goddess had thus killed the demon King in a moment, and then taking up her weapons in her eight hands she destroyed the whole army of demons completely. (223)

Swaiyya :

When Chandi, wielding her sword, came in the battle field, there was none to beat the wrath of the goddess. After she had killed and destroyed the whole army of demons, then apart from the king, who else could have the courage to fight against her ? The enemy was frightened to death, being cowed down and all their bravery had deserted them. Then the demons were fleeing from the battle-field just as all the greater qualities than greed even leave a person. (224)

ਇਤਿ ਸ੍ਰੀ ਮਾਰਕੰਡੇ ਪੁਰਾਣੇ, ਚੰਡੀ ਚਰਿਤ੍ਰ ਸੁੰਭ ਬਧਹਿ
ਨਾਮ ਸਪਤਮੋ ਧਿਆਇ, ਸੰਪੂਰਨ । ੭
it sri Markandai Puranai chandi charitar sunbh badeh
naam saptamo dhiaie sampuran. (7)

ਸਵੈਯਾ

ਭਾਜਿ ਗਈਓ ਮਘਵਾ ਜਿਨ ਕੇ ਡਰ ਬ੍ਰਹਮ ਤੇ ਆਦਿ ਸਭੈ ਭੈ ਭਤਿ ।
ਤੇਈ ਵੈ ਦੈਂਤ ਪਰਾਇ ਗਏ, ਰਨਿ ਹਾਰਿ ਨਿਹਾਰ ਭਏ ਬਲੁ ਰੀਤੇ ।
ਜੰਬੁਕ ਗ੍ਰਿਝ ਨਿਰਾਸ ਭਏ, ਬਨਵਾਸ ਗਏ ਜੁਹ ਜਾਮਨਿ ਬੀਤੇ ।
ਸੰਤ ਸਹਾਇ ਸਦਾ ਜਗ ਨਾਇ ਸੁ ਸੁੰਭ ਨਿਸੁੰਭ ਬਡੇ ਅਰਿ ਜੀਤੇ । ੨੨ ।

Swaiyya

bhaaj geyo maghwa jin ke dar braham te aad sabhai bhai bheetai.
taitee vai daint praie gaie runn haar nihar bhaie bal reetai.
jambuk grijh niras bhaie ban baas gaie jug jaman beetan.
saut sahaio sada jug maiv so sumbh nisumbh badai ar jeetai.(225)

ਦੇਵ ਸਭੇ ਮਿਲਿਕੈ ਇਕ ਠਉਰ, ਸੁ ਅੱਛਤ ਕੁੰਕਮ ਚੰਦਨ ਲੀਨੋ ।
ਤੱਛਨ ਲੱਛਨ ਦੈ ਕੈ ਪ੍ਰਦੱਛਨ, ਟਾਕਾ ਸੁ ਚੰਡਿ ਕੇ ਭਾਲ ਮੈ ਦੀਨੋ ।
ਤ" ਛਬਿ ਕੋ ਉਪਜਯੋ ਤਹ ਭਾਵ ਇਹ ਕਵਿ ਨੇ ਮਨ ਮੈ ਲਖਿ ਲੀਨੋ ।
ਮਾਨਹੁ ਚੰਦ ਕੇ ਮੰਡਲ ਮੈ' ਸੁਭ ਮੰਗਲ ਆਨਿ ਪ੍ਰਵੇਸਹਿ ਕੀਨੋ । ੨੨੬

dev sabhai mil kai ik thour so achhat kukam chandan leeno.
tachhan lachhan dai kai pardachhan taaka so chand ke bhaal mein deeno.
ta chhab ko upjiou the bhav ehai kavi nai man mein lakh leeno.
manoh chand kai mandal mein subh mangal aan parvesh keeno. (226)

ਕਬਿੱਤ

ਮਿਲਿ ਕੈ ਸੁ ਦੇਵਨ ਬਡਾਈ ਕਰੀ ਕਾਲਿਕਾ ਕੀ, ਏਹੋ ਜਗ ਮਾਤ ਤੈ ਤੋ ਕਟਿਓ ਬਡੋ ਪਾਪੁ ਹੈ ।
ਦੈਤਨ ਕੋ ਮਾਰ ਰਾਜ ਦੀਨੋ ਤੈ ਸੁਰੇਸ ਹੂੰ ਕੋ , ਬਡੋ ਜਸ ਲੀਨੋ ਜਗਿ ਤੇਰੇ ਈ ਪ੍ਰਤਾਪੁ ਹੈ ।
ਦੈਤ ਹੈ ਅਸੀਸ ਦਿਜ ਰਾਜ ਰਿਖਿ ਬਾਰਿ ਬਾਰਿ, ਤਹਾ ਹੀ ਪੜਿਓ ਹੈ ਬ੍ਰਹਮ ਕਉਚ ਹੂੰ ਜੋ ਜਾਪ ਹੈ ।
ਐਸੇ ਜਸੁ ਪੂਰ ਰਹਿਓ ਚੰਡਿਕਾ ਕੋ ਤੀਨ ਲੋਕਿ, ਜੈਸੇ ਧਾਰ ਸਾਗਰ ਮੈ ਗੰਗਾ ਜੀ ਕੋ ਆਪੁ ਹੈ । ੨੨੭

Kabit

mil kai so devan badaiee kari kalika kei,
eiho jag maat tai to katiou badai paap hai.
daintat ko maar raj deeno tai sures hun ko,
badai jas leeno jug tere ei partap hai.
dait hai asees dij raj rikh baar baar,
taha hi parriou hai braham kouch hun jo jaap hai.
aiso jas pur rehon chandika ko teen lok,
jaisai dhar sagar mein ganga ji ko aap hai. (227)

Here the seventh Chapter of Chandi Charitar forming part of Markandai Puran, dealing with the killing of Sumbh, is completed. (7)

Swaiyya :

The demons, from whose fear Indra (god) had fled away and even Brahma alongwith other gods, were frightened (to death), finally realising their defeat in the battle field, have run away (from the battle-field), being totally demoralised. The jackals and vultures, being disappointed, also left for the jungles, to stay there. Hardly few hours had elapsed after this whole episode had taken place, the grand worldly goddess, Chandi protector of the devotees (saints), had gained a victory over Sumbh and Nisumbh, her greatest enenies. (225)

All the gods gathered at one place, and taking some rice, saffron, and sandal wood, most of them (almost in millions), and having a circumambulation of the goddess Chandi, put a vermillion mark (of authority) on the forehead of Chandi Seeing the beauty of such a scene, the poet had such an inkling in his mind as if the mars had entered (in) the region of the moon. (meaning a better situation prevailed now). (226)

Kabit :

All the gods then praised the goddess (Kalika) in one voice, saying, O Worldly mother ! You have cast away our greatest sin ; and You have bestowed the kingdom of heaven on Raja Indra by killing the demons. By doing so, you have earned the praise of all, as such your might is prevailing throughout the world. Braham Rishi and Raj-Rishi are showing their blessings time and again. It was here only that the godly-armour (the praises of Durga offered by Brahma) in praise was showered on the goddess. The praises of Chandi were being sung in the three worlds (regions) just as the Ganga waters were merging with the waves of the ocean in full swing. (227)

ਸਵੈਯਾ

ਦੇਹਿ ਅਸੀਸ ਸਭੈ ਸੁਰ ਨਾਰਿ, ਸੁਧਾਰਿ ਕੈ ਆਰਤੀ ਦੀਪ ਜਗਾਇਓ ।
ਫੂਲ ਸੁਗੰਧ ਸੁਅੱਛਨ ਦੱਛਨ, ਜੱਛਨ ਜੀਤ ਕੋ ਗੀਤ ਸੁ ਗਾਇਓ ।
ਧੂਪ ਜਗਾਇ ਕੈ ਸੰਖ ਬਜਾਇ ਕੈ, ਸੀਸ ਨਿਬਾਇ ਕੈ ਬੈਨ ਸੁਨਾਇਓ ।
ਹੇ ਜਗ ਮਾਇ ਸਦਾ ਸੁਖ ਦਾਇ, ਤੈ ਸੁੰਭ ਕੋ ਘਾਇ, ਬਡੋ ਜਸ ਪਾਇਓ । ੨੨੮

Swaiyya

deh asees sabhai sur naar so dhaar kai aarti deep jagaieou.
phool sugandh so achhan dachhan jachhan jeet ko geet su gaieou.
dhoop jagaie kai sunkh bajaie kai sees nivaie kai bain sunaieou.
hai jug maie sada sukh daie tai sumbh ko ghaie bado jas paieou. (228)

ਸੱਕ੍ਰਹਿ ਸਾਜਿ ਸਮਾਜ ਦੈ ਚੰਡ ਸੁ ਮੋਦ ਮਹਾ ਮਨ ਮਾਹਿ ਰਈ ਹੈ ।
ਸੂਰ ਸਸੀ ਨਭ ਥਾਪ ਕੈ ਤੇਜੁ ਦੈ, ਆਪ ਤਹਾ" ਤੇ ਸੁ ਲੋਪ ਭਈ ਹੈ ।
ਬੀਚ ਅਕਾਸ਼ ਪ੍ਰਕਾਸ਼ ਬਢਿਓ, ਤਿਹ ਕੀ ਉਪਮਾ ਮਨ ਤੇ ਨ ਗਈ ਹੈ ।
ਧੂਰਿ ਕੈ ਪੂਰਿ ਮਲੀਨ ਹੁਤੋ ਰਵਿ, ਮਾਨਹੁ ਚੰਡਿਕਾ ਓਪ ਦਈ ਹੈ । ੨੨੯

sakreh saaj samaj dai chand so mode maha man mahaie reiee hai.
soor sasi nabh thaap kai tej dai aap taha te so lope bhaiee hai.
beech akas parkas badhiou the ki upma man te na gaiee hai.
dhoor kai poor maleen huto ravi manoh chandika oap daiee hai. (229)

ਕਬਿੱਤ

ਪ੍ਰਥਮ ਮਧੁ ਕੈਟ ਮਦ ਮਥਨ, ਮਹਿਖਾਸੁਰੇ ਮਾਨ ਮਰਦਨ ਕਰਨ, ਤਰੁਨਿ ਬਰ ਬਡਕਾ ।
ਧੂਮ੍ ਦ੍ਰਿਗ ਧਰਨ ਧਰਿ ਧੂਰਿ ਧਾਨੀ ਕਰਨ, ਚੰਡ ਅਰੁ ਮੁੰਡ ਕੈ ਮੁੰਡ ਖੰਡ ਖੰਡ ਕਾ ।
ਰਕਤ ਬੀਜ ਹਰਨ, ਰਕਤ ਭਛਨ ਕ਼ਰਨ, ਦਰਨ ਅਨਸੁੰਭ ਰਨਿ ਰਾਰ ਰਿਸ ਮੰਡਕਾ ।
ਸੰਭ ਬਲ ਧਾਰ ਸੰਘਾਰ ਕਰਵਾਰ ਕ਼ਰਿ, ਸਕਲ ਖਲੁ ਅਸੁਰ ਦਲੁ ਜੈਤ ਜੈ ਚੰਡਿਕਾ । ੨੩੦

Kabit

pratham madh lait mad mathan,
Mehkhasurai maan mardan karan tarun bar bandka.
dhoomer drig dharam dhar dhoor dhani karan karan,
chand or mund ke mund khand khand ka.
rakat beej haran rakat bhachhan karan,
daran an sumbh runn raar ris mandka.
sumbh bal dhar sanghar karwar kar,
sakal khal asur dal jait jai chandika. (230)

Swaiyya :

All the godly women were showering their blessings on Chandi and have lighted the lamps for singing hymns of praise (arti). They are offering the fragrance of flowers, and rice while the demi goddesses were singing songs of victory. They are burning the incense, sounding the conch-shells, with bent heads they are praying to the worldly mother saying,"You ae always bestowing all the comforts (pleasures) on us" and you have earned all the praise by killing (the demon) Sumbh. (228)

After handing over the kingship to (god) Indra, Chandi feels greatly elated in her heart. After positioning firmly the sun and moon in the sky (after the situation was fully under control) and giving them back their brilliance, Chandi dissappeared herself from the scene. The brilliance of the sun and moon in the sky increased immensely. The praise worthiness of this scene could not be ignored by the poet. The dust raised by the battle had made the sun hazy (dirty) through its spread out on the sky as if Chandi had made it brighter by bestowing her own splendour to it. (229)

Kabit :

Hail to Chandi, who had destroyed the pride of the demons Madh and Kaitabh at first, then crushing the glory of Mehkhasur, and never hesitating in bestowing her blessings, then throwimg on to the ground a hero like Dhrumlochan and cutting into bits and pieces the heads of Chand and Mund, then killer of Rakatbeej and then (drinking) consuming his blood, crushing the enemies, fighting against Nisumbh being furious with rage and then killing Sumbh with her might and finally winning the forces of the demons, Salutations to her. (230)

ਸਵੈਯਾ

ਦੇਹ ਸਿਵਾ ਬਰ ਮੋਹਿ ਇਹੈ ਸੁਭ ਕਰਮਨ ਤੇ ਕਬਹੂੰ ਨ ਟਰੋਂ ।
ਨ ਡਰੋ ਅਰਿ ਸੋ ਜਬ ਜਾਇ ਲਰੋ, ਨਿਸਚੈ ਕਰਿ ਅਪੁਨੀ ਜੀਤ ਕਰੋਂ ।
ਅਰੁ ਸਿਖਹੋ' ਆਪਨੇ ਹੀ ਮਨ ਕੋ, ਇਹ ਲਾਲਚ ਹਉ ਗੁਨ ਤਉ ਉਚਰੋਂ ।
ਜਬ ਆਵ ਕੀ ਅਉਧ ਨਿਦਾਨ ਬਨੈ, ਅਤਿ ਹੀ ਰਨਿ ਮੈ ਤਬ ਜੂਝ ਮਰੋਂ । ੨੩੧

Swaiyya

deh siva bar mohai ehai subh karman te kabhun na taron.
na daron or so jab jaie laro nischai kar apni jeet karon.
or sikh hoan apnai hi man ko eh lalch hoan gunn tou uchron.
jab aav hi aoudh nidan banai at hi runn mein tab jujh maron. (231)

ਚੰਡਿ ਚਰਿਤ੍ਰ ਕਵਿੱਤਨ ਮੈ, ਬਰਨਿਓ, ਸਭ ਹੀ ਰਸਰੁਦ੍ ਮਈ ਹੈ ।
ਏਕ ਤੇ ਏਕ ਰਸਾਲ ਭਇਓ, ਨਖ ਤੇ ਸਿਖ ਲਉ ਉਪਮਾ ਸੁ ਨਈ ਹੈ ।
ਕਉਤਕ ਹੇਤੁ ਕਰੀ ਕਵਿ ਨੈ, ਸਤਿਸਯ ਕੀ ਕਥਾ ਇਹ ਪੂਰੀ ਭਈ ਹੈ ।
ਜਾਹਿ ਨਮਿੱਤ ਪੜ੍ ਸੁਨਿ ਹੈ ਨਰ, ਸੋ ਨਿਸਚੈ ਕਰਿ ਤਾਹਿ ਦਈ ਹੈ । ੨੩੨

Dohra

chand charitar kavitan mein barniou sabh hi ras rudarmaiee hai.
ek te ek rasal bhiou nakh te sikh lou upma so naiee hai.
kautak heit kari kavi nai satseu ki katha eh poori bhaiee hai.
jahai namit parrai sunn hai nar so nischai kar tahai daiee hai. (232)

ਦੋਹਰਾ

ਗ੍ਰੰਥ ਸਤਿਸਇਆ ਕੋ ਕਰਿਓ, ਜਾ ਸਮ ਅਵਰੁ ਨ ਕੋਇ ।
ਜਿਹ ਨਮਿੱਤ ਕਵਿ ਨੇ ਕਹਿਓ, ਸੁ ਦੇਹ ਚੰਡਿਕਾ ਸੋਇ । ੨੩੩

Dohra

Granth sat seya ko kariou ja sum avar na koiai.
jeh namit kavi nai kehiou so deh chandika soiai. (233)

ਇਤਿ ਸ੍ਰੀ ਮਾਰਕੰਡੇ ਪੁਰਾਣੇ, ਸ੍ਰੀ ਚੰਡੀ ਚਰਿਤਰੇ ਉਕਤਿ ਬਿਲਾਸ ਸੁੰਭ ਬਧਹਿ
ਨਾਮੁ ਅਸਟਮੋ ਧਿਆਇ ਸਮਾਪਤਮ ਸਤੁ ਸੁੰਭ ਸਤੁ । ੮ ।
It sri markandai Puran sri chandi charitar ukat bilas sumbh bedeh
naam astmo dhiaie samaptam sat sumbh sat. (8)

Swaiyya :

O Lord ! May I be blessed with Your Grace, so that I may never shirk from performing virtuous deeds ! When ever I proceed to the battle field for fighting (against the enemy) I would not falter with fear, and gain victory with full confidence (for sure) in myself. May I pursue (remind) my mind with the sermon (inculcation) to have this ambition in mind that I would continue singing Your praises for ever (always), and when my end approaches near (end of life) I may die fighting in the battle against oppression! (231)

The portrayal of Chandi (Chandi Charitar) has been described in the poetry of heroic epics type ; every bit of scenery is full of sentiments and enemy description from beginning to end (from the toes nails to the top of head) has a new (praise worthy) simile (to depict it). The poet has brought out the emotions for mental (satisfaction) pleasure in each case. The whole episode of the wonderous goddess is full of description, with whatever objective in mind, one reads this episode or listens to it, will get his ambitions fulfilled. (232)

Couplet :

I have prepared the Granth of the wonderos goddess Durga (seven Coloured) which has no other parallel. The aim of the poet in producing this epic, will be fulfilled by the goddess Chandika. (233)

The eighteth Chapter of Chandi charitar (Portrayal of Chandi), forming part of Markandai Puran, dealing with the "Salutations to the king of gods," is completed. All is well so far. (8)

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ
ਸ੍ਰੀ ਭਗਉਤੀ ਜੀ ਸਹਾਇ
ਅਥ ਚੰਡੀ ਚਰਿਤ੍ ਲਿਖਯਤੇ ॥
ਨਰਾਜ ਛੰਦ
ਮਹਿਖ ਦਈਤ ਸੂਰਯੰ । ਬਢਿਯੋ ਸੋ, ਲੋਹ ਪੂਰਯੰ ।
ਸੁ ਦੇਵ ਰਾਜ ਜੀਤਯੰ । ਤ੍ਰਿਲੋਕ ਰਾਜ ਕੀਤਯੰ । ੧

Chandi Charitar-2
Sri bhagouti ji sahaie.
Ab chandi charitar likheyatai.
Naraj Chhand
mehakh daieet sureyung. badhyo so loh pooreyung.
so dev raj jeeteung. trilok raj keeteung. (1)

ਭਜੇ ਸੁ ਦੇਵਤਾ ਤਬੈ । ਇਕੱਤ੍ ਹੋਇ ਕੈ ਸਬੈ ।
ਮਹੇਸੁਰਾਚਲੰ ਬਸੇ । ਬਿਸੇਖ ਚਿੱਤ ਮੋ ਤ੍ਰਸੇ । ੨
bhajai so devta tabai. ekatar hoiai kai sabhai.
mehesurachalung basai. bisekh chit mein trasai. (2)

ਜੁਗੇਸ ਭੇਸ ਧਾਰਕੈ । ਭਜੇ ਹਥਿਯਾਰ ਡਾਰਕੈ ।
ਪੁਕਾਰ ਆਰਤੰ ਚਲੇ । ਬਿਸੂਰ ਸੂਰਮਾ ਭਲੇ । ੩
juges bhes dhaar kai. bhajai hathiyar daar kai.
pukar aartung chalai. bisur soorma bhalai. (3)

ਬਰਖ ਕਿਤੇ ਤਹਾ" ਰਹੇ । ਸੁ ਦੁਖ ਦੇਹ ਮੋ ਸਹੇ ।
ਜਗਤ੍ ਮਾਤਿ ਧਿਆਇਯੰ । ਸੁ ਜੈਤ ਪੱਤ੍ ਪਾਇਯੰ । ੪
barakh kitai taha rehai. so dukh deh mo sehai.
jagatar maat dhiaeung. so jait patar paieung. (4)

ਪ੍ਰਸੰਨ ਦੇਵਤਾ ਭਏ । ਚਰਨੰ ਪੂਜਬੇ ਧਏ ।
ਸਨੰਮੁਖਾਨ ਠੱਢੀਯੰ । ਪ੍ਰਣਾਮ ਪਾਨ ਪੱਢੀਯੰ । ੫
parsan devta bhaie. charun poojbai dhaie.
sanumkhan thadheung. parnam paan padheung. (5)

ਰਸਾਵਲ ਛੰਦ
ਤਬੈ ਦੇਵ ਧਾਏ । ਸਭੋ ਸੀਸ ਨਿਆਏ ।
ਸੁਮਨ ਧਾਰ ਬਰਖੇ । ਸਬੈ ਸਾਧ ਹਰਖੇ । ੬
Rasaval Chhand
tabai dev dhaie. sabho sees niaie.
suman dhar barkhai. sabhai saadh harkhai. (6)

Chandi Charitar-2
may the Lord-Supreme be our Protector !
Now I start writing Chandi Charitar.
(Portrayal of Chandi).

Naraj Chhand :

The demon called Mehkhasur had increased his might (power). He was completely covered with an iron coating. (Coat of mail). He had succeeded in gaining victory over Indre (god) and had established his superamacy (kingdom) over the three worlds. (regions) (1)

Then all the gods fled away and getting togrther they all went to Shiva;s mountain resort (Kailash) and established themselves there, and they were frightened to the core of heart. (2)

Leaving behinnd all the armour, and dressing up as ascetics (mendicants) they ran away from there. In great anguish and painful state they were crying and wailing and many warriors of repute, they were moving away in great disgust.

(3)

(Enduring) Bearing lot of physical afflictions, they stayed there for many years, and were praying concentrating on the goddess (worldly mother) for gaining her approval (sanction) for their victory. (4)

When the goddess manifested herself, the gods were greatly elated and went forward to pay their obeisance at her feet. They came forward and stood before the goddess and paying their respects (salutation). they started reciting the (teachings) religious version in praise of the goddess. (5)

Rasawal Chhand

Then the gods advanced further, and all of them made their obeisance to the goddess (by bending beore her). There was a showering of flowers and all the saintly persons were greatly pleased. (6)

ਕਰੀ ਦੇਬਿ ਅਰਚਾ । ਬ੍ਰਹਮ ਬੇਦ ਚਰਚਾ ।
ਜਬੈ ਪਾਇ ਲਾਗੈ । ਤਬੈ ਸੋਗ ਭਾਗੇ । ੭
kari dev archa. braham deid charcha.
jabai paie lagai. tabai sog bhagai. (7)

ਬਿਨੰਤੀ ਸੁਨਾਈ । ਭਵਾਨੀ ਰਿਝਾਈ ।
ਸਬੈ ਸਸਤ੍ਰ ਧਾਰੀ । ਕਰੀ ਸਿੰਘ ਸੁਆਰੀ । ੮
binanti sunaiee. bhavani rihjaiee.
sabhai sastar dhari. kari singh suari. (8)

ਕਰੇ ਘੰਟ ਨਾਦੰ । ਧੁੰਨ ਨਿਰ ਬਿਖਾਦੰ ।
ਸੁਨੋ ਦਈਤ ਰਾਜੰ । ਸਜਯੋ ਜੁੱਧ ਸਾਜੰ । ੯
karai ghant nadung. dhunang nirbikhadung.
sunnai daieeat rajung. sajiou judh sajung. (9)

ਚੜਿਯੋ ਰਾਛਸੇਸੰ । ਰਚੇ ਚਾਰ ਅਨੇਸੰ ।
ਬਲੀ ਚਾਮਰੇਵੰ । ਹਠੀ ਚਿੱਛੁਰੇਵੰ । ੧੦
charriou rachh sesung. rachai chaar anesung.
bali chamrevung.hathi chichhravung. (10)

ਬਿੜਾਲੱਛ ਬੀਰੰ । ਚੜ੍ਹੇ ਬੀਰ ਧੀਰੰ ।
ਬੜੇ ਇੱਖ ਧਾਰੀ । ਘਟਾ ਜਾਨ ਕਾਰੀ । ੧੧
birralachh beerung. charrai beer dheerung.
barrai ikh dhari. ghata jaan kari. (11)

ਦੋਹਰਾ

ਬਾਣਿ ਜਿਤੇ ਰਾਛਸਨਿ ਮਿਲਿ, ਛਾਡਤ ਭਏ ਅਪਾਰ ।
ਫੂਲਮਾਲ ਹੂਏ ਮਾਤ ਉਰਿ, ਸੋਭੇ ਸਭੇ ਸੁਧਾਰ । ੧੨

Dohra

baan jitai rachhsan mil chhadat bhaie apar.
phoolmaal huai maat-ur sobhai sabhai sudhar. (12)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਜਿਤੇ ਦਾਨਵੋ', ਬਾਨ ਪਾਨੀ ਚਲਾਏ । ਤਿ ਤੇ ਦੇਵਤਾ, ਆਪਿ ਕਾਟੇ ਬਚਾਏ ।
ਕਿਤੇ ਢਾਲ ਢਾਹੇ, ਕਿਤੇ ਪਾਸ ਪੇਲੇ । ਭਰੇ ਬਸਤ੍ਰ ਲੋਹੂ ਜਨੋ' ਫਾਗ ਖੇਲੇ । ੧੩

Bhujang Prayat Chhand

jitai danvai baan pani chalaie. titai devta aap katai bachaie.
kitai dhaal dhahai kitai paas pailai. bhaie bastar lohu janai phaag khelai. (13)

All of them worshipped the goddess, and (the god) Brahma recited the Vedic hymns. As they got the touch of the goddess (feet), as they got the touch of the goddess (feet), all of them got relieved of their affliction and sufferings. (7)

Then the gods related their story (happenings) and the goddess was pleased with them. Then the goddess was pleased with them. Then the goddess armed herself with all the weapons and rode on a lion. (8)

The bells were tinkling, which produced a continuous note, and hearing this musical note, the king of demons (Mehkhasur) got ready for waging a war (against the gods). (9)

The king of demons (Mehkhasur) then advanced for waging war and proclaimed four army commanders for his troops. Amongst them, one was warrior Chamar, and the second one was stubborn Chichhur. (10)

The third warrior was (Biralachh). All these warriors, with fill confidence, made an attack. They were great marksmen in archery and their army was advancing as if dark black clouds had gathered all around. (11)

Couplet :

The demons had together struck many arrows, which were innumerable, but all of them were seen gracing the neck of the godess like a necklace. (12)

Bhujang Prayat Chhand :

Any number of arrows struck by the demons were cut into pieces by the goddess , thus saving herself from their onslaught. She had thrown many demons down with her shield. while many were caught in her noose. Their clothes were soaked in blood, as if they were playing with coloured waters (playing holi). (13)

ਦੁਰਗਾ ਹੁੰ ਕੀਯੰ ਖਰਤ ਧੰਕੇ ਨਗਾਰੇ । ਕਰੰ ਪਟਿ ਸੰਪਰਿਘ ਪਾਸੀ ਸੰਭਾਰੇ ।
ਤਹ" ਗੋਫਨੈ ਗੁਰਜ ਗੋਲੇ ਸੰਭਾਰੈ । ਹਠੀ ਮਾਰ ਹੀ ਮਾਰ, ਕੈ ਕੈ ਪੁਕਾਰੈ । ੧੪
Durga hun keeung khet dhunkai nagarai. karung patisung parigh paasi sambharai.
taha gophanai guraj golai sambharai. hathi maar hi maar kai kai pukarai. (14)

ਤਬੈ ਅਸਟ ਹਾਥੰ, ਹਥਿਯਾਰੰ ਸੰਭਾਰੇ । ਸਿਰੰ ਦਾਨਵੇ'ਦ੍ਰਨ ਕੇ, ਤਾਕਿ ਝਾਰੇ ।
ਬਬੱਕਿਯੋ ਬਲੀ ਸਿੰਘ, ਜੁੱਧੰ ਮਝਾਰੰ । ਕਰੇ ਖੰਡ ਖੰਡੰ, ਸੁ ਜੋਧਾ ਅਪਾਰੰ । ੧੫
tabai ast hathung hathiarung sambharai. sirung danvaindran ke taak jharai.
babkiou bali singh judhai majharung. karai khand khandung so jodha aparung. (15)

ਤੋਟਕ ਛੰਦ

ਤਬ ਦਾਨਵ ਰੋਸ ਭਰੇ ਸਭ ਹੀ । ਜਗ ਮਾਤ ਕੈ ਬਾਣ ਲਗੇ ਜਬ ਹੀ ।
ਬਿਬਿਧਾ ਯੁਧੁ ਲੈ ਸੁ ਬਲੀ ਹਰਖੇ । ਘਨ ਬੂੰਦਨ ਜਿਯੋ ਬਿਸਖੰ ਬਰਖੇ । ੧੬

Totak Chhand

tab danav ross bharai sab hi. jagmat kai baan lagai jab hi.
bibidha yudh lai so bali harkhai. ghan boondan jiyo biskhang barkhai. (16)

ਜਨੁ ਘੋਰ ਕੈ ਸ਼ਿਆਮ ਘਟਾ ਘੁਮਡੀ । ਅਸੁਰੇਸ ਅਨੁਕਨਿ ਤਯੋ' ਉਮਿਡੀ ।
ਜਗ ਮਾਤ ਬਿਰੂਥਨਿ ਮੋ ਧਸਿ ਕੈ । ਧਨੁ ਸਾਇਕ ਹਾਥ ਗਹਿਯੋ ਹਸਿ ਕੈ । ੧੭
jan ghor kai siam ghata ghumdi. asures aneekan triyo umidi.
jagmaat biruthan mein dhas kai. dhan saiek haath gehon hass kai. (17)

ਰਣ ਕੁੰਜਰ ਪੁੰਜ ਗਿਰਾਇ ਦੀਏ । ਇਕ ਖੰਡ ਅਖੰਡ ਦੁਖੰਡ ਕਏ ।
ਸਿਰ ਏਕਨ ਚੋਟ ਨਿਚੋਟ ਬਹੀ । ਤਰਵਾ ਤਰ ਹੁਐ ਤਰਵਾਰ ਰਹੀ । ੧੮
runn kunjar punj giraie deeai. ik khand akhand dukhand keeai.
sir eikan choat nichot behi. tarva the huai tarvar rehi. (18)

ਤਨ ਝੱਝਰ ਹੁਐ ਰਣ ਭੂਮਿ ਗਿਰੇ । ਇਕ ਭਾਜ ਚਲੇ ਫਿਰਕੈ ਨ ਫਿਰੇ ।
ਇਕਿ ਹਾਥ ਹਥਿਆਰ ਲੈ ਆਨਿ ਬਹੇ । ਲਰਿ ਕੈ ਮਰਿ ਕੈ ਗਿਰਿ ਖੇਤ ਰਹੇ । ੧੯
tan jhajhar huai runn bhoom girai. ik bhaj chalai phir ke na phirai.
ik haath hathiar lai aan bahai. lar kai mar kai gir khet rehai. (19)

ਨਰਾਜ ਛੰਦ

ਤਹ" ਸੁ ਦੈ'ਤ ਰਾਜਯੰ । ਸਜੇ ਸੋ ਸਰਬ ਸਾਜਯੰ ।
ਤੁਰੰਗ ਆਪ ਬਾਹੀਯੰ । ਬਧੰ ਸੁ ਮਾਤ ਚਾਹੀਯੰ । ੨੦
Naraj Chhand
taha so daint rajeung.sajai so sarab sajeung.
turang aap bahieung. badhung so maat chahiung. (20)

Durga had won the battle, and the drum beats were sounded. She had the big belt in hand, alongwith an axe, and noose, while the stubborn demons were carrying a rope-ladder (of iron) mace, and shells and were shouting ; "kill them, kill them." (14)

Then the goddess, with all her eight hands, took up various weapons, and pointing at the heads of various demon leaders struck them with all these arms. Then the lion started roaring loudly in the battle-field and cut many warriors into bits and pieces. (with the paws). (15)

Totak Chhand :

When the arrows of Durga struck the demons, they were furious with rage. The warring demons, taking up various weapons, were greatly amused and started pointing their arrows and striking them like the cloud burst. (rain drops). (16)

The army formations of the demons then marched forward like the thundering dark clouds. The godders then pushed deep into the enemy lines and took up her bow and arrows with a smile. (17)

The goddess then killed and threw down many herds of elephants and cut into two pieces, the indivisible elephants. The sword fell on the heads of some of them with such a force, that it was soaked in blood. (18)

Many warriors had their bodies pierced with wounds like a sieve and fell on the ground ; while many warriors fled away from the battle-field, and would not come back even when ordered to fall back. Many others, taking up arms in their hands, entered the battle-field while fighting in the battle. (19)

Naraj Chhand :

Then the demon King armed himself with all the weapons of war, and then moving (racing) his horse forward, came in front of the goddess, and tried to kill her. (20)

ਤਬੈ ਦੁਰਗਾ ਬਕਾਰਿ ਕੈ । ਕਮਾਣ ਬਾਣ ਧਾਰਿ ਕੈ ।
ਸੁ ਘਾਵ ਚਾਮਰੰ ਕੀਯੋ । ਉਤਾਰ ਹਸਤਿ ਤੇ ਦੀਯੋ । ੨੧
tabai Durga bakar kai. kaman baan dhar kai.
so ghav chamrung keeou. utar hast te deeyo. (21)

ਭੁਜੰਦ ਪ੍ਰਯਾਤ ਛੰਦ

ਤਬੈ ਬੀਰ ਕੋਪੰ ਬਿੜਾਲਾਛ ਨਾਮੰ । ਸਜੇ ਸਸਤ੍ਰ ਦੇਹੰ ਚਲੋ ਜੁੱਧ ਧਾਮੰ ।
ਸਿਰੰ ਸਿੰਘ ਕੇ ਆਨਿ ਘਾਯੰ ਪ੍ਰਹਾਰੰ । ਬਲੀ ਸਿੰਘ ਸੋ ਹਾਥ ਸੋ ਮਾਰਿ ਡਾਰੰ । ੨੨

Bhujang Prayat Chhand

tabai beer kopung birralachh namung. sajai sastar dehung chalai judh dhamung.
sirung singh ke aan ghaeiung parharung. bali singh se haath se maar darung. (22)

ਬਿੜਾਲਾਛ ਮਾਰੇ ਸੁ ਪਿੰਗਾਛ ਧਾਏ । ਦੁਰਗਾ ਸਾਮੁਹੇ ਬੋਲ ਬ"ਕੇ ਸੁਨਾਏ ।
ਕਰੀ ਅੱਭ੍ਰ ਜਯੋ' ਗਰਜ ਕੈ ਬਾਣ ਬਰਖੰ। ਮਹ" ਸੂਰ ਬੀਰੰ ਭਰੇ ਜੁੱਧ ਹਰਖੰ। ੨੩
birralachh maarai so pingachh dhaie. Durga samohai bol bankai sunnaie.
kari abher jeyo garj kai baan burkhung. maha soor beerung bharai judh harkhang. (23)

ਤਬੈ ਦੇਵੀਅੰ ਪਾਨਿ ਬਾਣੰ ਸੰਭਾਰੰ । ਹਨਿਯੋ ਦੁਸਟ ਕੈ ਘਾਇ ਸੀਸੰ ਮਝਾਰੰ ।
ਗਿਰਿਯੋ ਝੂਮਿ ਭੂਮੰ ਗਏ ਪ੍ਰਾਣ ਛੁੱਟੇ । ਮਨੋ ਮੇਰ ਕੋ ਸਾਤਵੋ' ਸ਼੍ਰਿੰਗ ਟੁੱਟੇ । ੨੪
tabai daviang paan baanung sambharung. haneyo dusat kai ghaie seesung majharung.
giriou jhoom bhoomung gaie pran chhutang. mano meir kai satvain sirung tutang. (24)

ਗਿਰੇ ਬੀਰ ਪਿੰਗਾਛ ਦੇਬੀ ਸੰਘਾਰੇ । ਚਲੇ ਅਉਰ ਬੀਰੰ ਹਥਿਆਰੰ ਉਘਾਰੇ ।
ਤਬੈ ਰੋਸਿ ਦੇਬਿਯੰ ਸਰੋਘੰ ਚਲਾਏ । ਬਿਨਾ ਪ੍ਰਾਨ ਕੈ ਜੁੱਧ ਮਧੰ ਗਿਰਾਏ । ੨੫
girai beer pingachh debi sangharai.
chalai aour beerung hathiarung ugharai.
tabai ross debiung saroghang chalaie.
bina pran ke judh madhung giraie. (25)

ਚੌਪਈ

ਜੇ ਜੇ ਸਤ੍ਰ ਸਾਮੁਹੇ ਆਏ । ਸਬੈ ਦੇਵਤਾ ਮਾਰਿ ਗਿਰਾਏ ।
ਸੈਨਾ ਸਕਲ ਜਬੈ ਹਨਿ ਡਾਰੀ । ਆਸੁਰੇਸ ਕੋਪਾ ਅਹੰਕਾਰੀ । ੨੬

Choupaiee

je je satar samohai aie. sabai devta maar giraie.
saina sakal jabai hun dari. aasurungas kopa ahankari. (26)

ਆਪ ਜੁਧ ਤਬ ਕੀਆ ਭਵਾਨੀ । ਚੁਨਿ ਚੁਨਿ ਹਨੇ ਪਖਰੀਆ ਬਾਨੀ ।
ਕ੍ਰੋਧ ਜੁਆਲ ਨਸਤਕ ਤੇ ਬਿਗਸੀ । ਤ"ਤੇ ਆਪ ਕਾਲਿਕਾ ਨਿਕਸੀ । ੨੭
aap judh tab kia bhavani. chun chun hanai pakhria baani.
karodh jual nastak te bigsi. ta te aap kalika niksi. (27)

Then durga, challenging him, took up her bow and arrows in the hand and wounded the army commander (army chief) named Chamar and threw him down from his elephant. (21)

Bhujang Prayat Chhand :

Then the warrior called Bira lachh got enraged and arming himself with all the weapons of war, moved towards the battle-field. He inflicted an injury (a wound) to the lion by wounding him with a strike but the mighty lion killed him with his paw only. (22)

On the death of Biralachh, another demon called Pingachh raced forward, and approaching in front of Durga, addressed her with some abusive remarks and struck many arrows like a torrent of arrows, while thundering like the bursting clouds but the great warrior was laid to rest (killed) in the battle (by the goddess). (23)

Then the goddesss had taken hold of her (bow) arrows and wounded him with the striking of arrows on his head. He fell down on the ground with a spin and then breathed his last. It appeared as if, the seventh hill top of the Sumer mountain had broken off. (24)

When warriors like Pingachh fell down dead on the ground due to the strikes of the goddess, then many more warriors moved forward to the battle field, wielding their armour. (weapons). Then the goddess, being infuriated with rage, shot many arrows, and despatched many warriors of the enemy to their final goal (death) in the battle-field. (25)

Choupaiee : (Quartet)

All those enemy warriors (demons), who came in front of the goddess, were killed. When the whole army of the enemy was killed, then the naughty demon-king asurais got infuriated with wrath. (26)

Then Bhawani (goddess Durga) fought herself and picking up various armed demons (with iron coats) from them, killed them with her arrows, From the forehead, of the goddess the fire of wrathful nature was produced, from which the goddess Kalika was created. (born). (27)

ਮਧੁਭਾਰ ਛੰਦ

ਮੁਖਿ ਬਮਤ ਜੁਆਲ । ਨਿਕਸੀ ਕਪਾਲਿ । ਮਾਰੇ ਗਜੇਸ । ਛੁੱਟੇ ਹੈ ਏਸ । ੨੮

ਅਦਹਬਅਰ ਹਹਅਨਦ

mukh bamat jual.niksi kapal.
marai gajunas. chhutai huneis. (28)

ਛੁੱਟਤ ਬਾਣ । ਝਮਕਤ ਕ੍ਰਿਪਾਣ । ਸ"ਗੀ ਪ੍ਰਹਾਰ । ਖੇਲਤ ਧਮਾਰ । ੨੯

chhutat baan. jhamkat kirpan.
sagung parhar. khelat dhamar. (29)

ਬਾਹੈ' ਨਿਸੰਗ । ਉਠੈ ਝੜੰਗ । ਤੁੱਪਕ ਤੜਾਕ । ਉਠੱਤ ਕੜਾਕ । ੩੦

bahung nisung. uthai jharrung.
tupak tarrak. uthat karrak. (30)

ਬਬਕੰਤ ਮਾਇ । ਭਭਕੰਤ ਘਾਇ ।
ਜੁੱਝੇ ਜੁਆਣ । ਨੱਚੇ ਕਿਕਾਣ । ੩੧

babkankt maie. bhabhkant ghaie.
jujhai juaan. nachai kikan. (31)

ਰੁਆਮਲ ਛੰਦ

ਧਾਈਯੋ ਅਸਗੇਦ੍ ਤਹਿ ਨਿਜ ਕੋਪ ਓਪ ਬਢਾਇ।
ਸੰਗ ਲੈ ਚਗਰੰਗ ਸੈਨਾ, ਜੁਧ ਸਸਤ੍ ਨਚਾਇ।
ਦੇਖਿ ਸਸਤ੍ ਲਗੈ ਗਿਰੇ, ਰਣ ਰੁੱਝਿ ਜੁੱਝਿ ਜੁਆਣ।
ਪਲਿਰਾਜ ਫਿਰੇ ਕਹੁੰ, ਰਣ ਸੁਛ ਛੁਛ ਕਿਕਾਣ। ੩੨

Ruamal Chhand

Dhaiour asgedar the nij kop badhaie.
sung lai chaturung saina judh sastar nachaie.
devi sastar lagai girai runn rajh jajh juaan.
peelraj phirai kahun runn suchh chhuchh kikan.(32)

ਚੀਰ ਚਾਮਰ ਪੁੰਜ ਕੁੰਜਰ ਬਾਜ ਰਾਜ ਅਨੇਕ ।
ਸਸਤ੍ ਅਸਤ੍ ਸੁਭੇ ਕਹੂੰ, ਸਰਦਾਰ ਸੁਆਰ ਅਨੇਕ ।
ਤੇਗੁ ਤੀਰ ਤੁਫੰਗ ਤਵਰ, ਕੁਹੁਕਬਾਨ ਅਨੰਤ ।
ਬੇਧਿ ਬੇਧਿ ਗਿਰੇ ਬਰੱਛਿਨ, ਸੂਰ ਸੋਭਾਵੰਤ । ੩੩

cheer chamar punj kunjar baaj raj anek.
sastar astar sabhai kahun sardar suar anek.
tegh teer tufanf tabar kohokbaan anant.
beidh beidh girai barchhan soor sobhvant. (33)

Madhbhar Chhand :

From the mouth of Kalika, created (born) from the forehead of the goddess Durga, fire was being spitted out. She killed the riders of elephants and the owners (riders) of horses were also separated from their horses (by killing them). (28)

The arrows were being shot and the swords were also shining in the battle. It appeared as if the warriors were performing a dance. (29)

The demons were also wielding their weapons fearlessly, and by their striking against each other sparks were being generated. From the rifles, a special noise, (hissing Sound) was being produced, and with the falling of bullets, a sound of thunder was being generated. (30)

The goddess mother was challenging them, the blood was gushing out of their wounds, while the warriors were fighting it out and the horses were jumping around. (31)

Ruamal Chhand :

Then the demon king, getting enraged and managing his increasing power and gathering his colourful army, advanced further, whose troops were wielding their weapons. The warriors, being struck by the armour of the goddess, were struggling to fight and falling dead. In the battle-field the elephants and beautiful steeds were moving around without their riders. (32)

In the battle-field there were spread out uniforms, herds of elephants and their cradles, many grand horses alongwith many warriors and riders fully armed with weapons and armour were lying (dead) on the ground. At places there were scattered swords, arrows, guns, axes and whistling type arrows, while at other places there were warriors pierced with spears lying around with honour. (33)

ਗ੍ਰਿਧ ਬ੍ਰਿਧ ਉਡੇ ਤਹ", ਫਿਰਕੰਤ ਸੁਆਨ ਸ੍ਰਿੰਗਾਲ ।
ਮੱਤ ਦੰਤਿ ਸਪੱਛ ਪੱਬੈ, ਕੰਕ ਬੰਕ ਰਸਾਲ ।
ਛੁੱਦ੍ ਮੀਨ ਛੁਰੱਧ੍ਕਾ, ਅਰੁ ਚਰਮ ਕਛੱਪ ਅਨੰਤ ।
ਨੱਕ੍ ਬੱਕ੍ ਸੁ ਬਰਮ ਸੋਭਿਤ, ਸ੍ਰੋਣ ਨੀਰ ਦੁਰੰਤ । ੩੪
gridh bridh udai taha phikrant suan sringal.
mat dant sapachh pabai kank bank rasal.
chhadar man chhuradarka or charam kachhap anant.
nakar bakar so baram sobhit saroun neer durant. (34)

ਨਵ ਸੂਰ ਨਵਕਾ ਸੇ ਰਥੀ, ਅਤਿ ਰਥੀ ਜਾਨ ਜਹਾਜ ।
ਲਾਦਿ ਲਾਦਿ ਮਨੋ ਚਲੇ, ਧਨ ਧੀਰ ਬੀਰ ਸਲਾਜ ।
ਮੋਲੁ ਬੀਚ ਫਿਰੈ' ਚੁਕਾਤ ਦਲਾਲ ਖੇਤ ਖਤੰਗ ।
ਗਾਹਿ ਗਾਹਿ ਫਿਰੇ ਫਵੱਜਨਿ, ਝਾਰਿ ਦਿਰਬ ਨਿਖੰਗ । ੩੫
nav soor navka se rathi at rathi jaan jahaj.
laad laad mano chalai dhan dheer beer salaj.
mol beech phirai chukat dalal khet khatung.
gahai gahai phirai phavjan jhaar dirab nikhang. (35)

ਅੰਗ ਭੰਗ ਗਿਰੇ ਕਹੂੰ, ਬਹੁ ਰੰਗ ਰੰਗਿਤ ਬਸਤ੍ ।
ਚਰਮ ਬਰਮ ਸੁਭੇ ਕਹੂੰ, ਰਣੰ ਸਸਤ੍ ਅਸਤ੍ ।
ਮੁੰਡ ਤੁੰਡ ਧੁਜਾ ਪਤਾਕਾ, ਟੂਕ ਟਾਕ ਅਰੇਕ ।
ਜੂਝ ਜੂਝ ਪਰੇ ਸਭੈ ਅਰਿ ਬਾਚਿਯੋ ਨਹੀ' ਏਕ । ੩੬
ang ang girai kahun boh rung rungit bastar.
charam baram subhang kahun runnung sastar astar.
mund tund dhuja pataka tuk taak arek.
jujh jujh parai sabhai or bachiou nahi ek. (36)

ਕੋਪ ਕੈ ਮਹਿਖੇਸ ਦਾਨੋ, ਧਾਈਯੋ ਤਿਹ ਕਾਲ ।
ਅਸਤ੍ ਸਸਤ੍ ਸੰਭਾਰ ਸੂਰੋ ਰੂਪ ਕੈ ਬਿਕਰਾਲ ।
ਕਾਲ ਪਾਣਿ ਕ੍ਰਿਪਾਣ ਲੈ ਤਿੱਹ ਮਾਰਿਯੋ ਤਤਕਾਲ ।
ਜੋਤਿ ਜੋਤਿ ਬਿਖੈ ਮਿਲਿ ਤੇਜ ਬ੍ਰਹਮਰੰਧ੍ਰ ਉਤਾਲ । ੩੭
kop ko mehkhes daanai dhaeyo the kaal.
astar sastar sambhar poorai roop kai bikral.
kaal paan kirpan lai the mariou tatkaal.
joat joat bikhai mili tej braham raudhar utaal. (37)

There were seen vultures flying around in the battle field alongwith dogs and jackals barking around. The fallen drunken elephants looked like the winged mountains while the crows perched on top of them appeared like a pointed beauty (bird). Small bayonets appeared like small fish, while the shields looked like tortoise. The iron coats (mail) appeared like crocodile, with the blood looking like a stream of water. (34)

The youthful warriors appeared like boats while the great charioteers appeared like ships. It appeared as if the warriors to save their honour were trying to load up the wealth of confidence with them. Infact, the arrows were being shot in the battle field like the movement of middle men settling the price (between the two parties). The troops were running hither and thither by giving their money loads in the form of arrows thrown from their quivers. (in settlement of the deal). (35)

At places, the dismembered parts of the human body were lying around while at some places the colourful dresses (of troops) were scattered. In the battle field there were shields, iron coats, or armour and weapons lying around in their grandeur. There were lying at places heads, skulls, flags and banners in a tattered condition all around. All the enemy forces were killed while fighting and none of them was left alive. (36)

At that moment, the demon Mehkhasur being infuriated, launched a fresh attack. He had armed himself with weapons and iron-coats and appeared in a horrible form. The goddess Kali Took out her sword and killed him instantantaneously. The soul of the demon, leaving his body. (the tenth outlet) merged with the Prime-soul immediately. (37)

ਦੋਹਰਾ

ਮਹਿਖਾਸੁਰ ਕਹਿ ਮਾਰ ਕਰਿ, ਪ੍ਰਫੁੱਲਤ ਭੀ ਜਗ ਮਾਇ ।
ਤਾ ਦਿਨ ਤੇ ਮਹਿਖੇ ਬਲੈ, ਦੇਤ ਜਗਤ ਸੁਖ ਪਾਇ । ੩੮

Dohra

mehkhasur keh maar kar parphulat bhi jag maie.
ta din te mehkhai balai deit jagat sukh paie. (38)

ਇਤਿ ਸ੍ਰੀ ਬਚਿੱਤ੍ਰ ਨਾਟਕੇ, ਚੰਡੀ ਚਰਿੱਤ੍ਰੇ ਮਹਿਖਾਸੁਰ ਬਧਹਿ
ਪ੍ਰਥਮ ਧਿਆਇ ਸੰਪੂਰਣ ਮਸਤੁ ਸੁਭ-ਮਸਤੁ । ੧

it sri Bachittar Natakai chandi charitarai mehkhasur badheh
pratham dhiae sampuran sabh subham sat. (1)

ਅਥ ਧੁਮੈਨੈਨ ਜੁਧ ਕਥਨੰ

ਕੁਲਕ ਛੰਦ

ਦੇਵਿਸ ਤਬ ਗਾਜੀਯ । ਅਨਹਦ ਬਾਜੀਯ ।
ਭਈ ਬਧਾਈ । ਸਭ ਸੁਖਦਾਈ । ੩੯

Ab Dhumnain judh kathan

Kulak Chhand

dev so tab gajieo. anhad bajieu.
bhaiee badhaiee. sabh sukhdaiee. (1) (39)

ਦੁੰਸਭ ਬਾਜੇ । ਸਭ ਸੁਰ ਗਾਜੇ । ਕਰਤ ਬਢਾਈ । ਸੁਮਨ ਬ੍ਰਖਾਈ । ੪੦
dunsabh baajai. sabh sur gajai.
karat badhaiee. suman barkhaiee. (2) (40)

ਕੀਨੀ ਬਹੁ ਅਰਚਾ । ਜਸ ਧੁਨਿ ਚਰਚਾ । ਪਾਇਨ ਲਾਗੇ । ਸਭ ਦੁਖ ਭਾਗੇ । ੪੧
keeni boh archa. jas dhun charcha.
paien lagai. sabh dukh bhagai. (3) (41)

ਗਾਏ ਜੈ ਕਰਖਾ । ਪੁਹਪਨਿ ਬਰਖਾ । ਸੀਸ ਨਿਵਾਏ । ਸਭ ਸੁਖ ਪਾਏ । ੪੨
gaie jai karkha. pohpan barkha.
sees nibhaie. sabh sukh paie. (4) (42)

ਦੋਹਰਾ

ਲੋਪ ਚੰਡਿਕਾ ਜੂ ਭਈ, ਦੈ ਦੇਵਨ ਕੋ ਰਾਜੁ ।
ਬਹੁਰ ਸੁੰਭ ਨੈਸੁੰਭ ਦੁਐ ਦੈਤ ਬਡੇ ਸਿਰਤਾਜ । ੪੩

Dohra

lope chandika jo bhaiee dai devan ko raaj.
bohar sumbh nisumbh duai daint badai sirtaj. (5) (43)

Couplet :

After killing Mehkhasur, the goddess was pleased immersely. From that day onwards, a sacrificial offering of a bull was started in the world for the attainment of peace. (38)

Here the first Chapter of Bachittar Natak describing Chandi Portrayal (Chandi Charitar), dealing with the killing of Mehkhasur (demon) is completed in good taste. (1)

e battle of Dhrum Nain

Kulak Chhand :-

Then the goddess thundered and the trumpets were blowing continously and there was a welcome attribute given, in bestowing happiness and gaiety to everyone. (39)

The drums were beating and all the gods were roaring loudly. All were praising the goddess by showering a stream of flowers on her. (40)

They worshipped the goddess for long, and sang songs in her praise. They paid obeisance at the feet of the goddess ; by doing so, they got rid of their sufferings. (41)

They started singing songs of victory and showered flowers on her. They gained all the comforts (pleasures) of life by paying their tributes to their goddess. (42)

Couplet :

After handing over the kingdom (of heavens) to the gods, Chandika disappeared. Then again two great demons named Shumbh and Nisumbh gained lot of strength. (power) (43)

ਚੌਪਈ

ਸੁੰਭ ਨਿਸੁੰਭ ਚੜੇ ਲੈ ਕੈ ਦਲ । ਅਰਿ ਅਨੇਕ ਜੀਤੇ ਜਿਨ ਜਲਿ ਥਲਿ ।
ਦੇਵ ਰਾਜ ਕੋ ਰਾਜ ਛਿਨਾਵਾ । ਸੋਸਿ ਮੁਕਟ ਮਨਿ ਭੇਟ ਪਠਾਵਾ । ੪੪

Choupaiee

sumbh nisumbh charrai lai kai dal.
or anek jeetai jin jal thal.
dev raj ko raj chhinava.
sais mukat man bheit pathava. (6) (44)

ਛੀਨ ਲਯੋ ਅਲਕੇਸ ਭੰਡਾਰਾ । ਦੇਸ ਦੇਸ ਕੇ ਜੀਤਿ ਨ੍ਰਿਪਾਰਾ ।
ਜਹ" ਤਹ" ਕਰ ਦੈਤ ਪਠਾਏ । ਦੇਸ ਬਿਦੇਸ ਜੀਤੇ ਫਿਰਿ ਆਏ । ੪੫

chheen liou alkas bhandara.
des des kai jeet nripara.
jaha taha kar daint pathaie.
des bides jeetai phir aieai. (7) (45)

ਦੋਹਰਾ

ਦੇਵ ਸਭੈ ਤ੍ਰਾਸਿਤ ਭਏ, ਮਨ ਮੋ ਕਯਿ ਬਿਚਾਰ ।
ਸਰਨ ਭਵਾਨੀ ਕੀ ਸਭੈ, ਭਾਜਿ ਪਰੇ ਨਿਰਧਾਰ । ੪੬

Dohra

dev sabhai trasat bhaie man mo kiou bichar.
saran bhavani ki sabhai bhaj parai nirdhar. (8) (46)

ਨਰਾਜ ਛੰਦ

ਸੁ ਤ੍ਰਾਸ ਦੇਵ ਭਾਜੀਅੰ । ਬਸੇਖ ਲਾਜ ਲਾਜੀਅੰ ।
ਬਿਸਿੱਖ ਕਾਰ ਮੰ ਕਸੇ । ਸੁ ਦੇਵ ਲੋਕ ਮੋ ਬਸੇ । ੪੭

Naraj Chhand

su tras dev bhajeeung. basekh laaj lajeeung.
bisikh karmung kasai. so dev lok mo basai. (9) (47)

ਤਬੈ ਪ੍ਰਕੋਪ ਦੇਵ ਹ੍ਵੈ ਅੈ । ਚਲੀ ਸੁ ਸਸਤ੍ਰ ਅਸਤ੍ਰ ਲੈ ।
ਸੁ ਮੁਦਿ ਪਾਨਿ ਪਾਨ ਕੈ । ਗਜੀ ਕ੍ਰਿਪਾਨ ਪਾਨ ਲੈ । ੪੮

tabai parkop dev huai. chali so sastar astar lai.
so mud paan pan kai. gaji kirpan paan lai. (10) (48)

ਰਸਾਵਲ ਛੰਦ

ਸੁਨੀ ਦੇਵ ਬਾਨੀ । ਚੜੀ ਸਿੰਘ ਰਾਨੀ ।
ਸੁੰਭ ਸਸਤ੍ਰ ਧਾਰੇ । ਸਭੇ ਪਾਪ ਟਾਰੇ । ੪੯

Rasaval Chhand

sunni dev bani. charri singh rani.
sumbh sastar dharai. sabhai paap tarai. (11) (49)

Choupaiee :

Shumbh and Nisumbh, collecting a huge army marched forward, and were victorious over many enemies on land and waters. They had taken over the Kingdom of Indra even and had won over many kings of this country and even foreign lands. They were offered the head jewel by Sheshnag as an offering. (44)

They had usurped the treasure of Kuber and had gained victories over kings of the land and foreign lands. Whenever they sent their demons, they returned after gaining victories over their lands including foreign lands. (45)

Couplet :

All the gods, being completely fearful and frightened, powdered in their mind. In the end, they felt completely helpless and ran towards the goddess for her help. (46)

Naraj Chhand :

The gods were fleeing in panic, and felt specially disgusted with themselves. Armed with poisoned arrows and bows, they settled down in the land of the goddess. (47)

Then the goddess became very furious and collecting her armour and weapons proceeded to the battle-field. In her excitement she took some wine and holding her sword in the hand, she thundered. (48)

Rasaval Chhand:

Hearing the details from the gods, the goddess rode on her lion. She got herself armed with all those weapons of various types, which cast away or destroy all sorts of sins. (49)

ਕਰੋ ਨੱਦ ਨਾਦੰ । ਮਹ" ਮੱਦ ਮਾਦੰ ।
ਭਯੋ ਸ਼ੰਖ ਸੋਰੰ । ਸੁਣਯੋ ਚਾਰ ਓਰੰ । ੫੦
karo nad nadung. maha mud madung.
bhiou sunkh sorung. sunniou chaar oarung. (12) (50)

ਉਤੇ ਦੈਤ ਧਾਏ । ਬਡੀ ਸੈਨ ਲਿਆਏ ।
ਮੁਖੰ ਰਕਤ ਨੈਣੰ । ਬਕੈ ਬੰਕ ਬੈਣੰ । ੫੧
utai daint dhaie. badi sain liaie.
mukhang rakat nainung. bakai bunk bainung.(13) (51)

ਚਵੰ ਚਾਰ ਢੂਕੇ । ਮੁਖੰ ਮਾਰ ਕੂਖੇ ।
ਲਏ ਬਾਣ ਪਾਣੰ । ਸੁ ਕਾਤੀ ਕ੍ਰਿਪਾਣੰ । ੫੨
chabvung chaar dhookai. mukhung maar kukai.
laie baan parung. so kati kirpanung.(14) (52)

ਮੰਡੇ ਮੱਧ ਜਗੰ । ਪ੍ਰਹਾਰੰ ਖਤੰਗੰ ।
ਕਰਉਤੀ ਕਟਾਰੰ । ਉਠੀ ਸਸਤ੍ਰ ਝਾਰੰ । ੫੩
mandai madh jungung. parharung khatungung.
karouti katarung. uthi sastar jharung. (15) (53)

ਮਹ" ਬੀਰ ਢਾਏ । ਸਰੋਘੰ ਚਲਾਏ ।
ਕਰੈ' ਬਾਰਿ ਬੈਰੀ । ਫਿਰੇ ਜਯੋ ਗੰਗੈਰੀ । ੫੪
maha beer dhaie. saroghang chalaie.
karai baar bairi. phirai jiou gangairi. (16) (54)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
ਕਰੋਧਤਸਟਾਯੰ, ਉਤੇ ਸਿੰਘ ਧਾਯੋ । ਇਤੇ ਸੰਖ ਲੈ ਹਾਥਿ, ਦੇਵੀ ਬਜਾਯੋ ।
ਪੂਰੀ ਚਉਦ ਹੂੰਯੰ, ਰਹਿਯੋ ਨਾਦ ਪੂਰੰ । ਚਮਕਿਯੋ ਮੁਖੰ, ਜੁੱਧ ਕੇ ਮੱਧਿ ਨੂਰੰ । ੫੫
Bhujang Prayat Chhand
karodhit sataieung utai singh dhaieou.
itai sunkh lai haath devi bajaieou.
puri choudahungeung rehiou naad purung.
chamkiou mukhang judh kai madh nurung. (17) (55)

ਤਬੈ ਧੂਮ੍ ਨੈਣੰ, ਮੱਚਿਯੋ ਸਸਤ੍ਰ ਧਾਰੀ । ਲਏ ਸੰਗ ਜੋਧਾ, ਬਡੇ ਬੀਰ ਭਾਰੀ ।
ਲਯੋ ਬੇੜ ਪੱਥੰ, ਕੀਯੋ ਨਾਦ ਉੱਚੰ । ਸੁਣੇ ਗਰਬਣੀ ਆਨਿ ਕੇ ਗਰਬ ਮੁੱਚੰ । ੫੬
tabai dhumar nainung machiou sastar dharai.
lai sung jodha badai beer bhari.
liou bairr pathung kiou naad uchung.
sunnai garbhani aan ke garbh muchung. (18) (56)

Then the goddess gave orders for the beating of drums and trumpets producing such musical notes which could make one completely intoxicated with raputre. There was a loud noise from the conch-shells, which could be heard in all the four directions. (50)

From the other side the demons were advancing with a huge army. They were uttering abusive and amroying language with the mouth, while their eyes were red with anger. (51)

The troops came closer to each other from all the four directions, while the warriors were shouting "kill them, kill them." They carried in their hands arrows, swords and carbines. (52)

Then they got engaged in a battle and started shooting arrows in torrents. There were seen sparks with the striking of Swords and daggers all around. (53)

The most powerful ones advanced forward and were pouring arrows incessantly. They were attacking the enemy with such a force and vengeance just as the water-bee swims across the water swifty. (54)

Bhujang prayat Chhand

On the other side, the lion, with the close-knit tail raised, moved ahead, while the goddess sounded her conch-shell taking it her hands. Its sound was heard (reverberating) throughout the fourteen regions of the (world) Universe, while the illumined and haloed face of the goddess was shining (radiantly) in the battle-field. (55)

Then Dhum Nain taking up his weapon, advanced further for engaging in the battle, and he was accompained by many great warriors. He encircled the hill and sounded the trumpets loudly which could shake up (disturb) the pregnancy of pregnant women even. (result in abortion of pregnant ladies). (56)

ਸੁਣਯੋ ਨਾਦ ਸ੍ਵਣੰ, ਕੀਯੋ ਦੇਵਿ ਕੋਪੰ ਸਜੇ ਚਰਮ ਬਰਮੰ, ਧਰੇ ਸੀਸ ਟੋਪੰ ।
ਭਈ ਸਿੰਘ ਸੁਆਰੰ ਕੀਯੋ ਨਾਦ ਉਚੰ । ਸਨੇ ਦੀਹ ਦਾਨਵਾਨ, ਕੇ ਮਾਨ ਮੁਚੰ । ੫੭
sunnai naad sarvanung keeiou dev kopung.
sajai charam barmung dharai sees topung.
bhaiee singh suarung keeou naad uchang.
sunnai deeh daanvaan ke man muchang. (19) (57)

ਮਹ" ਕੋਪ ਦੇਵੀ, ਧਸੀ ਸੈਨ ਮੱਧੰ । ਕਰੇ ਬੀਰ ਬੰਕੇ ਤਹ" ਅਧੁੱ ਅੱਧੰ ।
ਜਿਸੈ ਧਾਇ ਕੈ ਸੂਲ ਸੈਥੀ ਪ੍ਰਹਾਰਿਯੋ । ਤਿਨੈ ਫੇਰਿ ਪਾਨੰ ਨ ਬਾਨੰ ਸੰਭਾਰਿਯੋ । ੫੮
maha kop devi dhasi sain madhung.
karai beer bankai taha adh adhung.
jisai dhaie kai sool saithi parhariou.
tinai pher parung na barrung sambhariou.(20) (58)

ਰਸਾਵਲ ਛੰਦ
ਜਿਸੈ ਬਾਣ ਮਾਰਿਯੋ । ਤਿਸੈ ਮਾਰਿ ਡਾਰਿਯੋ ।
ਜਿਤੈ ਸਿੰਘ ਧਾਯੋ । ਤਿਤੈ ਸੈਨ ਘਾਯੋ । ੫੯
Rasaval Chhand
jisai baan mariou. tisai maar dariou.
jitai singh dhaiou. titai sain ghaiou. (21) (59)

ਜਿਤੇ ਘਾਇ ਡਾਲੇ । ਤਿਤੈ ਘਾਰ ਘਾਲੇ ।
ਸਮੁਹਿ ਸਤ੍ਰੁ ਆਯੋ । ਸੁ ਜਾਨੇ ਨ ਪਾਯੋ । ੬੦
jitai ghaie dalai. titai ghar ghaalai.
samohe satar aiou. so janai na paieou. (22) (60)

ਜਿਤੇ ਜੁੱਝ ਰੁੱਝੇ । ਤਿਤੇ ਅੰਤ ਜੂੱਝੇ ।
ਜਿਨੈ ਸਸਤ੍ਰ ਘਾਲੇ । ਤਿਤੇ ਮਾਰ ਡਾਲੇ । ੬੧
jitai jujh rujhai. titai ant jujhai.
jinai sastar ghalai. titai maar dalai. (23) (61)

ਤਬੈ ਮਾਤ ਕਾਲੀ । ਤਪੀ ਤੇਜ ਜੁਆਲੀ ।
ਜਿਸੈ ਘਾਵ ਡਾਰਯੋ । ਸੁ ਸੁਰਗੀ ਸਿਧਾਰਯੋ । ੬੨
tabai maat kali. tapi tej jawali.
jisai ghav dariou. su surgung sidhariou.(24) (62)

ਘਰੀ ਅੱਧ ਮੱਧੰ । ਹਨਯੋ ਸੈਨ ਸੁਧੰ ।
ਹਨਯੋ ਧੂਮ੍ ਨੈਨੰ । ਸੁਨਯੋ ਦੇਵ ਗੈਨੰ । ੬੩
gharee adh madhung. haneou sain sudhung.
haniou dhumar nainung. sunniou dev gainung. (25) (63)

When the goddess heard the musical noise with her ears, she got furious with rage, and covering her head with an iron helmet, armed herself with a shield and an iron-coat, and rode on her lion and raised a loud war cry (musical note), onhearing which even the greatest of demons would lose their courage and pride. (57)

Then the goddess in a great rage penetrated the enemy ranks, and cut into two pieces most of the renowned warriors. Whosoever was struck by the goddess with her three-pronged weapon (trisul) or sword (carbine), was not fit to hold his arrows in hand. (was killed). (58)

Whosoever was struck by the arrows of the goddess, was killed, instantly. Whichever direction the lion would move forward, the whole army would be destroyed there and then. (59)

All the demons, who were killed, were thrown into the 'crevices of the mountains, (were sent to heavens), and all the enemies, who came forward (to fight), were not left fit to return. (60)

All those, who got engaged in the battle, were finally killed, and all those holding weapons in hand, were killed by the goddess. (61)

Then the mother Kali got engaged and was spitting fire, getting red hot like the burning fire. Whosoever was wounded by her, was sent to heavens. (was killed). (62)

Rasaval Chhand :

The whole army of the demons was destroyed in no time. (in half an hour) Even Dhrum Nain was killed and this news was heard by the gods in heavens. (63)

ਦੋਹਰਾ

ਭਜੀ ਬਿਰੂਥਨਿ ਦਾਨਵੀ, ਗਈ ਭੂਪ ਕੈ ਪਾਸ ।
ਧੂਮ੍ਰਨੈਣ ਕਾਲੀ ਹਨਯੋ, ਭਜੀਯੋ ਸੈਨ ਨਿਰਾਸ । ੬੪

Dohra

bhaji biruthani danvi gaiee bhoop ke paas.
dhumar nain kali haniou bhajiou sain niras. (26) (64)

ਇਤਿ ਸ੍ਰੀ ਬਚਿੱਤ੍ਰ ਨਾਟਕੇ, ਚੰਡੀ ਚਰਿੱਤ੍ਰ ਧੂਮ੍ਰਨੈਣ ਬਧਹ
ਦੁਤੀਆ ਧਿਆਇ ਸੰਪੂਰਣ ਮਸਤੁ ਸੁਭ ਮਸਤੁ । ੨

it sri Bachittar Natakai chandi charittar Dhumarnain badheh
dutia dhiaie sampuran sabh subham sat. (2)

ਅਥ ਚੰਡ ਮੁੰਡ ਜੁੱਧ ਕਥਨੰ

ਦੋਹਰਾ

ਇਹ ਬਿਧ ਦੈਤ ਸੰਘਾਰ ਕਰ, ਥਵਲਾ ਚਲੀ ਅਵਾਸ ।
ਜੋ ਯਹ ਕਥਾ ਪੜੈ ਸੁਨੈ, ਰਿਧਿ ਸਿਧਿ ਗ੍ਰਿਹਿ ਤਾਸ । ੬੫

Ab Chand Mund judh kathanung

Dohra

eh bidh daint sanghar kar dhavla chali avas.
jo yeh katha parrai sunnai ridh sidh greh tras. (1) (65

ਚੌਪਈ

ਧੂਮ੍ਰਨੈਣ ਜਬ ਸੁਣੇ ਸੰਘਾਰੇ । ਚੰਡ ਮੁੰਡ ਤਬ ਭੂਪਿ ਹਕਾਰੇ ।
ਬਹੁ ਬਿਧਿ ਕਰ ਪਠਏ ਸਨਮਾਨਾ । ਹੈ ਗੈ ਪਤਿ ਦੀਏ ਰਥ ਨਾਨਾ । ੬੬

Choupaiee

dhumar nain jab sunnai sangharai. chand mund tab bhoop hakarai.
boh bidh kar pathai sanmana. hai gai pat deeai rath nana. (2) (66)

ਪ੍ਰਿਥਮ ਨਿਰਖਿ ਦੇਬੀਅਹਿ ਜੇ ਆਏ । ਤੇ ਧਵਲਾ ਗਿਰਿ ਉਰਿ ਪਠਾਏ ।
ਤਿਨ ਕੀ ਤਨਕ ਭਨਕ ਸੁਨਿ ਪਾਈ । ਨਿਸਿਰੀ ਸਸਤ੍ਰ ਅਸਤ੍ਰ ਲੈ ਮਾਈ । ੬੭

pritham nirkh daibieh je aiẹai. je dhavla gir oar pathaie.
tin ki tanak bhanak sunn paiee. nisiri sastar astar lai maiee. (3) (67)

Couplet :

The army of the demons rushed to the king and informed him that the goddess Kali had killed Dhrum Nain and the whole army has fled from the battle-field, completely disappointed. (64)

Here the second chapter of Bachittar Natak regarding Chandi-portrayal (Chandi Charitar) dealing with the killing of Dhrum Nain is completed in good taste. (2)

Now the story of the battle of Chand and Mund starts.

Couplet :

Thus after killing the demons, the goddess Durga went back to her resort. Whosoever will read or listen to this episode will be rewarded with the attainment of all the occult powers. (65)

Choupaiee :

When (the king) Sumbh heard about the death of Dhrum Nain, he sent for Chand and Mund for going to the battle-field. They were received with great honour and then were armed fully, alongwith all sorts of horses, elephants and chariots to accompany them. (66)

The persons, who had seen the goddess in action earlier, were sent to Kailash Mountain to get first hand information about the situation. The goddess also got a slight hint about their visit, so she proceeded to the battle-field fully armed with weapons and protective iron-coating. (67)

ਰੁਆਲ ਛੰਦ

ਸਾਜਿ ਸਾਜਿ ਚਲੇ ਤਹ", ਰਣਿ ਰਾਛਸੇ'ਦ੍ ਅਨੇਕ ।
ਅਰਧ ਮੁੰਡਿਤ ਮੁੰਡਿਤੇਕ, ਜਟਾ ਧਰੇ ਸੁ ਅਰੇਕ ।
ਕੋਪਿ ਓਪੰ ਦੈ ਸਬੈ , ਕਰਿ ਸਸਤ੍ ਅਸਤ੍ ਨਚਾਇ ।
ਧਾਇ ਧਾਇ ਕਰੇ ਪ੍ਰਹਾਰਨ, ਤਿਛ ਤੇਗ ਕੰਪਾਇ । ੬੮

Ruaal Chhand

saaj saaj chalai taha runn rachhsainder anek.
ardh mundit munditek jata dharai so arek.
kop oapung dai sabai kar sastar astar nachaie.
dhaie dhaie karai parharan tichh teg kampaie. (4) (68)

ਸਸਤ੍ ਅਸਤ੍ ਲਗੇ ਜਿਤੇ, ਸਬ ਫੂਲ ਮਾਲ ਜੁਐ ਗਏ ।
ਕੋਪ ਓਪ ਬਿਲੋਕਿ ਅਤਿਭੁਤ, ਦਾਨਵੰ ਬਿਸਨੈ ਭਏ ।
ਦਉਰ ਦਉਰ ਅਨੇਕ ਆਯੁਧ, ਫੇਰਿ ਫੇਰਿ ਪ੍ਰਹਾਰ ਹੀ ।
ਜੂਝਿ ਜੂਝਿ ਗਿਰੇ ਅਰੇਕ, ਸੁ ਮਾਰ ਮਾਰ ਪੁਕਾਰ ਹੀ । ੬੯
sastar astar lagai jitai sab phool maal huai gaie.
kop oap bilok atbhut danvung bisnai bhaie.
dour dour anek aiyudh pher pher parharhi.
jujh jujh girai arek so maar maar pukarhi . (5) (69)

ਰੇਲਿ ਰੇਲਿ ਚਲੇ ਹਏ'ਦ੍ਨ, ਪੇਲਿ ਪੇਲਿ ਗਜੇ'ਦ੍ ।
ਝੇਲਿ ਝੇਲਿ ਅਨੰਤ ਆਯੁਧ ਹੇਲਿ ਹੇਲਿ ਰਿਪੇ'ਦ੍ ।
ਗਾਹਿ ਗਾਹਿ ਫਿਰੇ ਫਵੱਜਨ, ਬਾਹਿ ਬਾਹਿ ਖਤੰਗ ।
ਅੰਗ ਭੰਗ ਗਿਰੇ ਕਹੂੰ ਰਣਿ ਰੰਗ ਸੂਰ ਉਤੰਗ । ੭੦
rail rail chalai haiendran pail pale gajennder.
jail jail anant Aieuudh hail hale napendar.
gahai gahai phirai bhavjan bahai bahai khaitang.
ang bhang girai kahun runn rung soor outang. (6) (70)

ਝਾਰਿ ਝਾਰਿ ਫਿਰੇ ਸਰੋਤਮ ਡਾਰਿ ਝਾਰਿ ਕ੍ਰਿਪਾਨ ।
ਸੈਲ ਸੇ ਰਣਿ ਪੁੰਜ ਕੁੰਜਰ, ਸੂਰ ਸੀਸ ਬਖਾਨ ।
ਬੱਕ੍ ਨੱਕ੍ ਭੁਜਾ ਸੁਸੋਭਿਤ, ਚੱਕ੍ ਸੇ ਰਥ-ਚੱਕ੍ ।
ਕੇਸ ਪਾਸਿ ਸਿਬਾਲ ਸੋਹਤ, ਅਸਥ ਚੂਰ ਸਰੱਕ੍ । ੭੧
jhar jhar phirai sarotam chhar daar jhaar kirpan.
sail so runn punj kunjar soor sees bakhan.
abakar nakar bhuja so sobhit-chakar se rath chakar.
kes paas sibal sehat asath chur sarkar (7) (71)

Ruaal Chand :

Many demons (warriors) and army commanders, fully armed with decorations and weapons, started moving towards the battle-field. Many had their heads fully shaven and many had (locks) tufts of matted hair. All of them were furious with rage and wielded their weapons in their hands and were attacking with their swords, shaking them wildly and rushing towards the enemy. (68)

All the arms and weapons, which struck the goddess, turned out to be necklaces of flowers. Seeing this wonderful drama, all the infuriated demons were surprised, (shocked), as such they were resorting to repeated attacks with their armour. Many of them, while falling down fighting, were shouting 'kill her', 'kill them.' (69)

The horse-riders army commanders were racing their horses forward, while those on elephant's top were moving them forward steadily. Bearing the ouslaughts of many weapons, the enemy commanders were indulging in repeated attacks. Coaxing their troops to move ahead, all those on horse tops or on elephants were shooting their arrows with their hands. Many warriors with maimed bodieswere lying on the ground in the battle-field. (70)

Various types of arrows were penetrating the bodies of enemy troops, while at places swords were being used to throw down the enemy by both sides. The poet, seeing the battle-scene, has described it as if the herds of elephants represented a mountain while the heads of warriors were like stones. The curved arms were looking like crocodiles, while the chariots and gun carriers wheels were seen like tortoises. The hair and nooses appeared like sea weeds, and the crushed bones appeared like sand. (71)

ਸੱਜਿ ਸੱਜਿ ਚਲੇ ਹਥਿਆਰਨ, ਗੱਜਿ ਗੱਜਿ ਗਜੇ'ਦ੍ ।
ਬੱਜਿ ਬੱਜਿ ਸਬੱਜ ਬਾਜਨ, ਭੱਜਿ ਭੱਜਿ ਹਏ'ਦ੍ ।
ਮਾਰੁ ਮਾਰ ਪੁਕਾਰ ਕੈ, ਹਥਿਆਰ ਹਾਥਿ ਸੰਬਾਰ ।
ਧਾਇ ਧਾਇ ਪਰੇ ਨਿਸਾਚਰ, ਬਾਇ ਸੰਖਅਪਾਰ । ੭੨
saj saj chalai hathiaran gaj gaj gajender.
baj baj sabaj bajan bhaj bhaj haiender.
maar maar pukar kai hathiar haath sambkar.
dhaie dhaie parai nisachar baie sunkh apaar. (8) (72)

ਸੰਖ ਗੋਮਯੰ ਗੱਜੀਯੇ ਅਰੁ ਸੱਜੀਯੰ ਰਿਪੁਰਾਜ ।
ਭਾਜਿ ਭਾਜਿ ਚਲੇ ਕਿਤੇ ਤਜਿ ਲਾਜ ਬੀਰ ਨਿਲਾਜ ।
ਭੀਮ ਭੇਰੀ ਭੁਕੀਅੰ, ਅਰੁ ਧੁਕਿੀਅੰ ਸੁ ਨਿਸਾਣ ।
ਗਾਹਿ ਗਾਹਿ ਫਿਰੇ ਫੁਵੱਜਨ ਬਾਹਿ ਬਾਹਿ ਗਦਾਣ । ੭੩
sunkh goeumang gajienug ar sajenng ripuray.
bhaj bhaj chalai kitai taj laaj beer nilaj.
bhom bheri bhunkiang or dhunkiang so nisan.
gahai gahai phiran bhavjan bahai bahai gadan. (9) (73)

ਬੀਰ ਕੰਗਨੇ ਬੰਧ ਹੀ', ਅਰੁ ਅਛੱਰੈ ਸਿਰ ਤੇਲੁ ।
ਬੀਰ ਬੀਨਿ ਬਰੇ ਬਰੰਗਨ ਡਾਰਿ ਡਾਰਿ ਫੁਲੇਲ ।
ਘਾਲਿ ਘਾਲਿ ਬਿਵਾਨ ਲੇਗੀ, ਫੇਰਿ ਫੇਰਿ ਸੁ ਬੀਰ ।
ਕੂਦਿ ਕੂਦਿ ਪਰੇ ਤਹ" ਤੇ, ਝਾਗਿ ਝਾਗਿ ਸੁ ਤੀਰ । ੭੪
beer kangnai bandh hi or achhrai sir tael.
abeer been barai barungun daar daar phulei.
ghaal ghaal bivan laigi pher pher so beer.
kud kud parai taha te jhaag jhaag so terer. (10) (74)

ਹ"ਕਿ ਹ"ਕਿ ਲਰੇ ਤਹ" ਰਣਿ, ਰੀਝਿ ਰੀਝਿ ਭਟੇ'ਦ੍ ।
ਜੀਤਿ ਜੀਤਿ ਲਯੋ ਜਿਨੈ ਕਈ ਬਾਰ ਇੰਦ੍ ਉਪੇ'ਦ੍ ।
ਕਾਟਿ ਕਾਟਿ ਦਏ ਕਪਾਲੀ, ਬ"ਟਿ ਬ"ਟਿ ਦਿਸਾਨ ।
ਭਾਟਿ ਭਾਟਿ ਕਰਿ ਦਲੇ ਸੁਰ ਪੱਗ-ਪੱਬ ਪਿਸਾਨ । ੭੫
ahak haak larai taha runn reejh reejh bhateindar.
jeet jeet liou jinar kaiee bar Inder Upaindar.
Kaat Kaat daie kapali thaat thaat disaan.
adaat daat kar dalung sur pug pub pisan. (11) (75)

The riders of elephants were great army commanders who were moving in great style by decorating themselves with various weapons, while some other army commanders, riding their horses and blowing their trumpets were racing their horses. Holding their weapons in hands and shouting slogans to kill the enemy, the demons were attacking the enemy by racing up while blowing their conch-shells. (72)

The conch shells and war-drums were being sounded and the enemy kings were getting ready with arms, while many warriors, without having any shame, were running away shamelessly. The great drums were beating and the bugles were producing some minor sounds. The warrior-soldiers were inspecting their troops and were wielding their maces.

(73)

The warriors were trying auspicious ribbons on hands while the fairies were applying oil to their heads, while many beautiful fairies were pouring scents and aroma to their heads, and were all praise for them. They were taking them to heavens by seating them in air-borne vebicals while the warriors were jumping again and again and were advancing whole bearing (facing) the brunt of arrows. (74)

The warriors were engaged in fighting by challenging the enemy and with great excitement. They had gained victories many a time on Indra and Upindra and were offering their heads, being cut off from the body, to Shiva, which were further thrown (distributed) in all the ten directions. The demon warriors had crushed the gods by admonishing them and minced them like a mountain with their feet. (75)

ਧਾਇ ਧਾਇ ਸੰਘਾਰੀਅੰ ਰਿਪੁ ਰਾਜ ਬਾਜ ਅਨੰਤ ।
ਸ੍ਰੋਨ ਕੀ ਸੇਤਾ ਉਠੀ ਰਣ ਮੱਧਿ ਰੂਪ ਦੁਰੰਤ ।
ਬਾਣ ਅਉਰ ਕਮਾਣ ਸੈਬੀ ਤਿੱਛੂ ਕੁਠਾਰ ।
ਚੰਡ ਮੁੰਡ ਹਣੇ ਦੋਊ, ਕਰਿ ਕੋਪ ਕਾਲਿ ਕ੍ਵਾਰਿ । ੭੬
dahie dhaie sanghariung rip raj baaj anant.
saron ki santa uthi rurn meh roop durant.
baan aour kaman sehebi sool tichh kuthar.
chand mund hanai douoo kar Kop Kaal karwar. (12) (76)

ਦੋਹਰਾ

ਚੰਡ ਮੁੰਡ ਮਾਰੇ ਦੋਊ ਕਾਲੀ ਕੋਪਿ ਕ੍ਵਾਰਿ ।
ਅਉਰ ਜਿਤੀ ਸੈਨਾ ਹੁਤੀ, ਛਿਨ ਮੋ ਦਈ ਸੰਘਾਰ । ੭੭
ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕੇ ਚੰਡੀ ਚਰਿਤ੍ਰੇ ਚੰਡ ਮੁੰਡ ਬਧਹ,
ਤ੍ਰਿਤੀਯੇ ਧਿਆਇ ਸੰਪੂਰਣ ਮਸਤੁ ਸੁਭਮਸਤ । ੩

Dohra :

Chand mund maarai douoo Kali Kop karwar.
aour jite saina huti chhin mein daiee Sanghar (13) (77)
iti Sri Bachittar Natakai Chandi Charitar
Chand mund badeh tritiou dhiae
sampurnam Sabh Subh Sat. (3)

ਅਬ ਰਕਤ ਬੀਰਜ ਜੁੱਧ ਕਥਨੰ

ਸੋਰਠਾ

ਸੁਨੀ ਭੂਪ ਇਸ ਗਾਥ, ਚੰਡ ਮੁੰਡ ਕਾਲੀ ਹਨੇ ॥
ਬੈਠ ਭ੍ਰਾਤ ਸੋ ਭ੍ਰਾਤ, ਮੰਤ੍ਰ ਕਰਤ ਇਹ ਬਿਧਿ ਭਏ । ੭੮

Ab Rakat beeraj judh kathanung.

Sortha

Sunni bhoop inn gaath Chand Mund kali hanai.
baith bhraat se bhraat mantar karateh bidh bhaie. (1) (78)

ਚਉਪਈ

ਰਕਤਬੀਜ ਤਪ ਭੂਪਿ ਬੁਲਾਯੇ । ਅਮਿਤ ਦਰਬੁ ਦੈ ਤਹ" ਪਠਾਯੇ ।
ਬਹੁ ਬਿਧਿ ਦਈ ਬਿਰੂਥਨ ਸੰਗਾ । ਹੈ ਗੈ ਰਥ ਪੈਦਲ ਚਤੁਰੰਗਾ । ੭੯

Choupaiee

Rakatbeej tup bhoop bulaieon. amit darab de taha pathaieou.
boh bidh dai biruthan sunga.
hai gai rath paidal Chaturunga. (2) (79)

The warriors were rushing at the (enemy) King's horses and killing them and a horrible stream (pool) of blood was flowing in the battle-field, wherein many arrows, bows, carbines, trisuls (tri-edged weapons) and sharp pick-axes were seen floating down the stream. So Kali got enraged and taking out her sword killed both the demons Chand and Mund (76)

Couplet :

Kali in her rage had killed both Chand and Mund with her sword, and the rest of the demon force was also destroyed in no time. (77)

Here the third Chapter of Bachittar natak pertaining to the Chandi Charitar (portrayal), dealing with the killing of Chand and Mund is completed. (3)

Now the story of the Rakatbeej begins

Sortha :

When the demon king heard about the killing of Chand and Mund by Kali then both the brothers undertook Consultations with each other like this. (78)

Choupaiee :

Then the King called Rakatbeej and sent him away with lot of money alongwith many troops of various types which included horses, elephants, chariots and infantry i.e. of four types. (79)

ਰਕਤਬੀਜ ਦੈ ਚਲਯੋ ਨਗਾਰਾ । ਦੇਵ ਲੋਗ ਲਉ ਸੁਨੀ ਪੁਕਾਰਾ ।
ਕੰਪੀ ਭੂਮਿ ਗਗਨ ਥਹਰਾਨਾ । ਦੇਵਨ ਜੁਤਿ ਦਿਵਰਾਜ ਡਰਾਨਾ । ੮੦
Rakatbeej dai chaliou nagara.dev log lou sunni pukara.
Kampi bhoomi gagan therana. devan jut divraj darana. (3) (80)

ਧਵਲਾ ਗਿਰਿ ਕੇ ਜਬ ਤਟ ਆਇ । ਦੁੰਦਭਿ ਢੋਲ ਮ੍ਰਿਦੰਗ ਬਜਾਏ ।
ਜਬ ਹੀ ਸੁਨਾ ਕੁਲਾਹਲ ਕਾਨਾ । ਉਤਰੀ ਸਸਤ੍ਰ ਅਸਤ੍ਰ ਲੈ ਨਾਨੰ ੮੧
dhavla gir ke jab tat aieai. dundabh dhol airdang bajaie.
jab hi Sunna kulahal kana. utri sastar astar lai nana (4) (81)

ਛਹਬਰ ਲਾਇ ਬਰਖੀਯ ਬਾਨੰ । ਬਾਜ ਰਾਜ ਅਰੁ ਪਿਰੇ ਕਿਕਾਣੇ ।
ਢਹਿ ਢਹਿ ਪਰੇ ਸੁਭਟ ਸਿਰਦਾਰਾ । ਜਨੁ ਕਰ ਕਟੇ ਬਿਰਛ ਮੰਗ ਆਰਾ ੮੨
Chhehbar laie berkhieung baanang. baaj raaj ar girai kika nung.
dheh dheh parai subhat Sirdara. jan kar katai birachh sung ara. (5) (82)

ਜੇ ਜੇ ਸਤ੍ਰ ਸਾਮੁਹੇ ਭਏ । ਬਹੁਰ ਜੀਅਤ ਗ੍ਰਿਹ ਕੋ ਨਹੀਂ' ਗਏ ।
ਜਿਹ ਪਰ ਪਰਤ ਭਯੀ ਤਰਵਾਰਾ । ਇਕਿ ਇਕ ਤੇ ਭਏ ਦੋ ਦੋ ਚਾਰਾ ੮੩
je je Satar Samuhai bhaie. bohar jiat greh ko nahi gaieai.
jeh par parat bhaiee tarvara. ik ik ko bhaie do do chara. (6) (83)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
ਝਿਮੀ ਤੇਜ ਤੇਰੀ ਸੁਰੋਸੰ ਪ੍ਰਹਾਰੰ । ਖਿਮੀ ਦਾਮਿਨੀ ਜਾਣ ਭਾਦੋ' ਮਝਾਰੰ ।
ਉਠੇ ਨੰਦ ਨਾਦੰ ਕੜੱਕੇ ਕਮਾਣੰ । ਮਚਯੰ ਕੋਹ ਕ੍ਰੋਹੰ ਅਭੂਤ ਭਯਾਣੰ । ੮੪
Bhujang Prayat Chhand
Jhimi tej tegung sursung parharung.
Khimi damini jaan bhadai majharung.
Udai nad nadung katkai kamanung.
machion loh karohung abhutang bhiaerung. (7) (84)

ਬਜੇ ਭੇਰਿ ਭੇਰਿ ਜੁਝਾਰੇ ਝਣੰਕੇ । ਪਰੀ ਕੁੱਟ ਕੁਟੰ ਲਗੇ ਧੀਰ ਧੱਕੇ ।
ਚਵੀ ਚਾਵਡੀਯੰ ਨਫੀਰੰ ਰਨੰਕੰ । ਮਨੋ ਬਿਚਰੰ ਬਾਘ ਬੰਕੇ ਬਬੱਕੰ । ੮੫
aajai bbher bheri jujharai jharunkai.
pari kut kutung lagai dheer dhakai.
chavi chavdieung napherung kanakung.
manai bichrung baap bankai babkang. (8) (85)

ਉਤੇ ਕੋਪੀਯੰ ਸ੍ਰਣਿ ਬਿੰਦੰ ਸੁ ਬੀਰੰ । ਪ੍ਰਹਾਰੇ ਭਲੀ ਭ"ਤਿ ਸੋ ਆਨਿ ਤੀਰੰ ।
ਉਤੇ ਦਉਰ ਦੇਂਵੀ ਕਰਯੇ ਖੱਗ ਪਾਤੰ । ਗਿਰਯੇ ਮੂਰਛਾ ਹੁਐ ਭਯੋ ਜਾਨੁ ਘਾਤੰ । ੮੬
Utai hopieung saronu bindai so beerung. parhari bhali bhant jo aan teerung.
utai dour devi kariou khag pakung. gariou murchaa huai bhiou jaan ghatang. (9) (86)

Rakat-beej then moved with the beating of drums, which were heard even in the world of gods. The earth trembled and the sky was shaken up. Even Indra including all other gods, was scared. (80)

When the demons approached the Mountain of Kailash, they sounded trumpets, drums and musical instruments (like drums). No sooner than the goddess heard this noise, with her ears, she came down the mountain armed with various weapons and iron-Coats. (81)

She started shooting her arrows like a torrent which resulted in the felling of horse-riders and horses as well. Great many warriors and army-commanders fell down, and it seemed as if the cutterrs had cut down the trees with their saws and threw them down. (82)

All those enemies, who happened to face the goddess, could not return home alive. Whosoever were struck by the sword of the goddess, were cut down into two or four pieces one by one. (83)

Bhujang Prayat Chhand

Being enraged and striking with her sword, the goddess was seen shining as if the lightning was seen shining in the month of Bhadon (Aug/Sept). A serene musical note was produced by the drum-beats while the bows were giving a cracking sound. It seemed, in the battle field a furious horrible and unparalleled battle of weapons was going on. (84)

In the battle-field twinkling bells and cymbals were producing music, and the brave warriors were making noise with their arms. There is complete Chaos and the patient warriors were also being provoked around. The kites were making noise, and the music is song on as if horrible lions were moving around roaring aloud. (85)

On the other side Rakatbeej was also infuriated and attacked with his arrows in a big way. While the goddess also rushed and attacked him with her sword, so that he fell down unconscious, as if he were dead. (86)

ਛੁਟੀ ਮੁਰਛਨਾਯੰ ਮਗ"ਬੀਰ ਗੱਜਯੋ । ਘਰੀ ਚਾਰ ਲਉ ਸਾਰ ਸੋ' ਸਾਰ ਬੱਜਯੋ ।
ਲਗੇ ਬਾਣ ਸ੍ਰੋਣੰ ਗਿਰਿਯੋ ਭੂਮਿਜੁੱਧੇ । ਉਠੇ ਬੀਰ ਤੇਤੇ ਕੀਏ ਨਾਦ ਕ੍ਰੱਧੰ । ੮੭
chhuti murchhanaeung mahabir gajiou.
ghari chhar lou saar se saar bajiou.
lagai baan saroung giriou bhoom judhai.
uthai beer taitai kiai naad karudung. (10) (87)

ਉਠੇ ਬੀਰ ਜੇਤੇ ਤਿਤੇ ਕਾਲ ਕੂਟੇ । ਪਰੇ ਚਰਮ ਬਰਮੰ ਕਹੂੰ ਗਾਤ ਟੂਟੇ ।
ਜਿਤੀ ਭੂਮਿ ਮੱਧੰ ਪਰੀ ਸ੍ਰੋਣ ਧਾਰੰ । ਜਗੇ ਸੂਰ ਤੇਤੇ ਕੀਏ ਮਾਰੁ ਮਾਰੰ । ੮੮
uthai beer jaitai titai kaal kootai.
parai charam baramung kahun gaat tutai.
jiti bhoom madhung pari saroon dharung.
jagai soor taitai kiai maar marung. (11) (88)

ਪਰੀ ਕੁੱਟ ਕੁੱਟੰ ਰੁਲੇ ਤੱਛ ਮੁੱਛੰ । ਕਹੂੰ ਮੁੰਡ ਤੁੰਡੰ ਕਹੂੰ ਮਾਸੁ ਮੁਛੰ ।
ਭਯੇ ਚਾਰ ਸੈ ਕੋਸ ਲਉ ਬੀਰਯਤੰ । ਬਿਦਾਰੇ ਪਰ ਬੀਰ ਬ੍ਰਿੰਦੰ ਬਿਚੇਤੰ । ੮੯
pari kut kutung rulai tachh muchhung.
kahun mund tundung kahun mass muchhung
bhio chaar sai kos lou beer khetung.
bidrai parai beer baraudarung bi chetung. (12) (89)

ਰਸਾਵਲ ਛੰਦ

ਚਹੂੰ ਓਰ ਢੂਕੇ । ਮੁਖੰ ਮਾਰੁ ਕੂਕੇ । ਝੰਡਾ ਗੱਡ ਗਾਢੇ । ਮਚੇ ਰੋਸ ਬਾਢੇ । ੯੦
Rasaval Chhand
Chahun aour dhukai. mukhang maar kukai.
jhanda gad gadhai. machai ross badhai. (13) (90)

ਭਰੇ ਬੀਰ ਹਰਖੰ । ਕਰੀ ਬਾਣ ਬਰਖੰ । ਚਵੰ ਚਾਰ ਢੁੱਕੇ । ਪਛੇ ਆਹੁ ਰੁਕੇ । ੯੧
bharai beer harkhung. kari baan barkhung.
Chavnng chaar dhukai. pachhai aahu rukai. (14) (91)

ਪਰੀ ਸਸਤ੍ਰ ਝਾਰੇ । ਚਲੀ ਸ੍ਰੋਣ ਧਾਰੰ । ਉਠੇ ਬੀਰ ਮਾਨੀ । ਧਰੇ ਬਾਨ ਪਾਨੀ । ੯੨
pari sastar jharung. chali saroun dharung.
uthai beer maani. dharai baan hani. (15) (92)

ਮਹਾ ਰੋਸਿ ਗੱਜੇ । ਤੁਰੀ ਨਾਦ ਬੱਜੇ । ਭਰੇ ਰੋਸ ਭਾਰੀ । ਸਚੇ ਛੱਤ੍ਰਧਾਰੀ । ੯੩
maha ross gajai. turi naad bajai.
bhaie ross bhari. machai Chhaterdhari. (16) (93)

When his unconciousness was over, then the mighty demon thundered and fought bravely for almost half a day striking steel (sword) against steel. On the striking of an arrow, as the blood drops of Rakatbeej fell down on the ground, an equal number of more demons (Rakatbeej appeared on the battle field and they started challenging the enemy. (87)

Kali killed all the demons, the number depending on the number of drops of blood which fell on the ground. In the battle field shields were scattered some where alongwith, armour and headless bodies. Depending on the number of drops of blood falling on the ground, an equal number of Rakatbeej would appear on the battle field and those warriors would be shouting to kill the enemy. (88)

There was lot of blood-shed and many warriors cut into bits and pieces were lying on the ground. There were heads somewhere, skulls and pieces of flesh lying scattered at other places, The battle-field was spread out to almost four hundred miles, where many warriors were lying dead or unconscious on the ground. (89)

Rasaval Chhand :

The warriors were attacking from all the four sides, shouting slogans to kill the enemy. Many flags were fluttering fixed permanently and there was a revengeful atmosphere in the battle-field with increased wrath everywhere. (90)

The warriors were full of jubilation and were shooting arrows continously. The four types of troops were advancing from all the four sides and were engaged against similar type of troops (of the enemy). (91)

There were lot of dresses lying all around while a stream of blood was also flowing. The proud warriors were springing up (from the blood) and standing up, they had their hands fixed to the arrows. (92)

They were thundering in great rage, while the drums were beating and trumpets blowing all over. The great warriors were furious with rage and were engaged in fighting. (93)

ਹੰਕ ਹਾਕ ਬੱਜੀ । ਫਿਰੈ ਸੈਣ ਭੱਜੀ । ਪਰਯੇ ਲੋਹ ਕ੍ਰੋਹੰ । ਛਕੇ ਸੂਰ ਸੋਹੰ । ੯੪
hakung haak baji. phirai sain bhaji.
apariou loh karohung. Chhakai soor sohung. (17) (94)

ਗਿਰੇ ਅੰਗ ਭੰਗੰ । ਦੰਵ ਜਾਨੁ ਦੰਗੰ । ਕੜੰਕਾਰ ਛੁੱਟੇ । ਝੰਣਕਾਰ ਉਠੇ । ੯੫
agirai ang bhangung. davung jaan dangung.
Karrunkar Chhutai jharankar uthai. (18) (95)

ਕਟਾ ਕੱਟ ਬਾਹੈ । ਉਭੈ ਜੀਤ ਚਾਹੈ । ਮਹ" ਮੱਦ ਮਾਤੇ । ਤਪੇ ਤੇਜ ਤਾਤੇ । ੯੬
kata kat bahai. ubhai jeet chahai.
maha madh maatai. tapai tej tatai. (19) (96)

ਰਮੰ ਰੁਦ੍ ਰਾਚੇ । ਉਭੈ ਜੁੱਧ ਮਾਚੇ । ਕਰੈ ਬਾਣ ਅਰਚਾ । ਧਨੁਰ ਬੇਦ ਚਰਚਾ । ੯੭
rasung rudar rachai. Ubhai judh machai.
karai baan archa. dhanur beid charcha. (20) (97)

ਮਚੇ ਬੀਰ ਬੀਰੇ । ਉਠੀ ਝਾਰ ਤੀਰੰ । ਗਲੋ ਗੱਡ ਫੋਰੇ' । ਨਹੀ' ਨੈਨ ਮੋਰੈ' । ੯੮
machai beer beerung. Uthi jhar teerung.
galai gad phorai. nahi nain morai. (21) (98)

ਸਮੁਹ ਸਸਤ੍ ਬਰਖੇ । ਮਹਿਖੁਆਸੁ ਕਰਖੇ । ਕਰੈ' ਤੀਰ ਮਾਰੰ । ਬਹੈ' ਲੋਹ ਧਾਰੰ । ੯੯
Samoh sastar barkhai. Mehkhuas karkhai.
karai teer marung. bahai loh dharung. (22) (99)

ਨਦੀ ਸ੍ਰੋਣ ਪੂਰੰ । ਫਿਰੀ ਗੈਣ ਹੂਰੰ । ਗਜੈ ਗੈਣਿ ਕਾਲੀ । ਹਮੀ ਖੱਪਰਾਲੀ । ੧੦੦
nadi saroun puring. phiri gainn hurung .
gajai gainn kali. hasi khaprali. (23) (100)

ਕਹੂੰ ਬਾਜ ਮਾਰੇ । ਕਹੂੰ ਸੂਰ ਭਾਰੇ । ਕਹੂੰ ਚਰਮ ਟੂਟੈ । ਫਿਰੈ ਗੱਜ ਫੂਟੇ । ੧੦੧
Kahun baaj maaarai. kahun soor bharai.
Kahun charam tutai. phirai gaj phulaia. (24) (101)

ਕਹੂੰ ਬਰਮ ਬੇਧੇ। ਕਹੂੰ ਚਰਮ ਛੇਦੇ। ਕਹੂੰ ਪੀਲ ਪਰਮੰ। ਕਟੇ ਬਾਜ ਬਰਮੰ। ੧੦੨
Kahun baram beidhai. kahun charm chhedung.
Kahun peel parmung. katai baaj batrmung. (25) (102)

ਬਲੀ ਬੈਰ ਰੁੱਝੇ । ਸਮੁਹਿ ਸਾਰ ਜੁਝੇ । ਲਖੇ ਬੀਰ ਖੇਤੰ । ਨਚੇ ਭੂਤ ਪ੍ਰੇਤੰ । ੧੦੩
bali bairn rujhai. Samoh saar jujhai.
alakhai beer Khetung. nachai bhoot pretung. (26) (103)

Challenges and Shoutings were being exchanged and the army was running around in the battle-field. In great rage, the steel (of swords) is striking against steel and the warriors look graceful being completely involved in the battle. (94)

The dismembered portions of the body are scattered around and it seems as if embers were shining there. The arrows are being shot with streaking or shrieking noise, which produces a sort of tinkling sound. (95)

The weapons are being wielded with great swiftness and warriors from both sides are (wishing) longing for their frenzy and appear hot red in their vigorous lusture and radiance. (96)

The warriors from both sides are engaged in their fighting, completely immersed in the (flavour of frightening emotions) atmosphere of horror. They are offering human lives to their arrows, and are talking about archery (Yujar Veda) or weaponary. (use of weapons). (97)

The warriors are completely devoted to show their valour in the battle and there is a rain (continuous flow) of arrows. They get rid of the noose around them, and do not try to avoid facing it. (98)

They are wielding and using their weapons while facing the enemy and pull their bows with arrows fixed in them. They shoot arrows incessantly, while a pool of blood is seen flowing there. (a stream of blood flows). (99)

The river (stream) is full of blood, while the fairies are moving around in the skies, while Kali is thundering around in the skies and the hobgoblins with their (begging) bowl are laughing away. (100)

At places, there were dead horses lying on the ground, while at other places there were warriors lying on the ground. At some places there were broken shields while at somewhere else great elephants were lying cut into pieces and at some places there were wounded elephants moving around. (101)

Some where one could see pierced iron Coats lying while somewhere there were broken shields. At places there were great elephants lying dismembered and at other places there were crushed coat of mails for horses. (102)

The warriors were fighting with enmity and were engaged in fighting with various weapons. Seeing the warriors in the battle-field the devils and spirits were dancing away. (103)

ਨਚੇ ਮਾਸ ਹਾਰੀ । ਹਸੇ ਬਯੋਮਚਾਰੀ । ਕਿਲਕ ਕਾਰ ਕੰਕੰ । ਮਚੇ ਬੀਰ ਬੰਕੰ । ੧੦੪
nachai mass hari. hassai baroumnchari.
kilak kar kunkung. machai beer bunkung. (27) (104)

ਛੁਭੇ ਛੱਤ੍ਰਧਾਰੀ । ਮਹਿਖੁਆਸ ਚਾਰੀ । ਉਠੇ ਛਿੱਛ ਇੱਛੰ । ਚਲੇ ਤੀਰ ਤਿੱਛੰ । ੧੦੫
Chhabhai Chhatardhari, mehkhuas chari.
Uthai chhichh ichhung. chalai teer tichhung. (27) (105)

ਗਣੰ ਗਾਧ੍ਰਬੇਯੰ । ਚਰੇ ਚਾਰਣੈਸੰ । ਹਸੇ ਸਿਧੰ । ਸਚੇ ਬੀਰ ਕ੍ਰਧੰ । ੧੦੬
garung gandharbeiung. charung charreinsung.
hassai sidh sidhung. machai beer karudung. (29) (106)

ਡਕਾ ਡੱਕਡਾਕੇ ਹਕਾਹੱਕ ਹਾਕੈ' । ਭਕਾ ਭੁੰਕ ਭੇਰੀ । ਭਮਕ ਭਾਮ ਭੇਰੀ । ੧੦੭
daka dak daakai. haka hak hakai.
bhaka bhunk bheri. damak dak deri. (30) (107)

ਮਹ" ਬੀਰ ਗਾਜੇ ਨੰਵ ਨਾਦ ਬਾਜੇ । ਧਰਾਗੋਮ ਗੱਜੇ । ਦ੍ਰਗਾ ਦੈਤ ਬੱਜੇ । ੧੦੮
mahabir gajai. Navung naad baajai.
dhara gome gajai. Durga daint bajai. (31) (108)

ਬਿਜੇ ਛੰਦ

ਜੇਤਕ ਬਾਣ ਚਲੇ ਅਰਿ ਓਰ ਤੇ, ਫੁਲ ਕੀ ਮਾਲ ਹ੍ਵੈ ਕੰਠਿ ਬਿਰਾਜੇ ।
ਦਾਨਵ ਪੁੰਗਵ ਪਰਖਿ ਅਚੰਭਵ, ਛੋਡਿ ਭਜੇ ਰਣਿ ਏਕ ਨ ਗਾਜੇ ।
ਕੁੰਜਰ ਪੁੰਜ ਗਿਰੇ ਤਿਹ ਠਉਰ, ਭਰੇ ਸਭ ਸੋਂਣਤ ਪੈਗ ਨ ਤਾਜੇ ।
ਜਾਨੁਕ ਨੀਰਧ ਮੱਧਿ ਛਪੇ, ਭ੍ਰਮਿ ਭੁਧਰ ਕੇ ਭਯ ਤੇ ਨਗ ਭਾਜੇ । ੧੦੯

Bijai Chhand

jetak baan chalai ar aour te phool ki maal huai kunt birjai.
danav pungav peikh achambhav chhod bhajai runn ek na gajai.
akunjar punj girai the thouar bharai sabh saonat pai gunn tajai.
janak neeradh madh chhapai bharam bhoodhar ke bheiy te nag gajai. (32) (109)

ਮਨੋਹਰ ਛੰਦ

ਸ੍ਰੀ ਜਗਨਾਥ ਕਮਾਨ ਲੈ ਹਾਥਿ ਪ੍ਰਮਾਥਨਿ ਸੰਖ ਸ੍ਰਜਯੋ ਜਬ ਜੁੱਧੰ ।
ਗਾਹਤ ਸੈਣ ਸੰਘਾਰਤ ਸੂਰ, ਬੱਬਕਤਿ ਸਿੰਘ ਭ੍ਰਮਯੋ ਰਣਿ ਕ੍ਰੁੱਧੰ ।
ਕਉਚਹਿ ਭੇਦਿ ਅਭੇਦਿਤ ਅੰਗ ਸੁਰੰਗ ਉਤੰਗ ਸੋ ਸੋਭਿਤ ਸੁੱਧੰ ।
ਮਾਨੋ ਬਿਸਾਲ ਬੜਵਾਲਨ ਜੁਆਲ, ਸਮੁੱਦ੍ਰ ਕੇ ਨੱਧਿ ਬਿਰਾਜਤ ਉਧੰ । ੧੧੦

Manohar Chhand

Sri Jagnath kawan lai haath parmaban Sunkh parjion jab judhung.
gateh sain sangharat soor babkat Singh bharmiourunn karudhung.
koucheh bheid abhedit ang surang so sobhit sudhung.
mano bisal barrvanal juaal samundar kar madh birajat udhung. (33) (110)

The carnivorous were jumping (with delight) while (the birds) flying in the skies were amused at the sight, while the crows were crowing in excitement, and the great warriors were engaged in fighting with madness and frenzy. (104)

The army-leadres with canopies were furious with rage and were shooting arrows from their bows. With the striking of penetrating arrows, blood splashes were rising from the bodies. (105)

The musicians, celestial singers (mythological) demons, bands, and ascetics with occult powers, were all smiling while the warriors were fully occupied in fighting it out. (106)

The hobgoblins were shrieking, the warriors were shouting slogans of challenge and revenge at each other, the bettle drums were beating with some noise and the tambourines were producing a clattering noise. (107)

The warriors were roaring with thunder, with the new drums beating with loud noises, the battle-field is resounding with timbrels, and the demons are fighting against Durga. (108)

Bijai Chhand :

All the arrows, shot by the enemy ranks, would turn into a nacklace of flowers around the neck of the goddess and would be seen honouring her. Seeing this wonderous scene, the army of demons was fleeing from the battle-field and there was none left to fight. At that place, herds of elephants were lying dead and lot of horses were seen smeared with blood. It appeared as if the mountains were hiding in the ocean for fear of Indra's wrath. (109)

Manohar Chhand :

The goddess Mother, with a bow in hand and blowing the conch shell, had fought a ferocious battle. She was crushing the enemy and killing all their warriors. The lion was also roaring ferociously and moving around in the battle-field. He had broken all the coats of mail on the body of soldiers while the blood oozing from the iron-coats was looking glamorous. It appeared as if a blaze of fire from the great ocean was rising upwards. (110)

ਬਿਜੇ ਛੰਦ

ਪੂਰ ਰਹੀ ਭਵਿ ਭੂਰ ਧਨੁਰ ਧੁਨਿ । ਧੂਰ ਉਡੀ ਨਭ ਮੰਡਲ ਛਾਯੋ ।
ਨੂਰ ਭਰੇ ਮੁਕ ਮਾਰ ਗਿਰ, ਰਣਿ, ਹੂਰਨ ਹੇਰਿ ਹੀਯੋ ਹੁਲਸਾਯੋ ।
ਪੂਰਨ ਰੋਸ ਭਰੇ ਅਰਿ ਤੂਰਣ, ਪੂਰਿ ਪਰੇ ਰਣ ਭੂਮਿ ਸੁਹਾਯੋ ।
ਚੂਰ ਭਏ ਅਰਿ ਰੂਰੇ ਗਿਰੇ ਭਟ ਚੂਰਣ ਜਾਨੁਕ ਬੈਦ ਬਨਾਯੋ । ੧੧੧

Bijai Chhand

pur rehi bhav bhur dhanur dhun dhur udi nabh mandal chhaiou.
noor bharai mukh maar girai runn huran hore heeou hulsaiou.
puran ross bharai or tooran pur parai runn bhoom suhaiou.
choor bhaie or roorai girai bhat churan januk baid banaiou. (34) (111)

ਸੰਗੀਤ ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਕਾਗੜਦੰ ਕਾਤੀ, ਕਟਾਰੀ ਕੜਾਕੰ । ਤਾਹੜਦੰ ਤੀਰੰ, ਤੁਪੰਕੰ ਤੜਾਕੰ ।
ਝਾਗੜਦੰ ਨਾਹੜਦੰ, ਬਾਗੜਦੰ ਬਾਜੇ । ਗਾਗੜਦੰ ਗਾਜੀ, ਮਹ" ਗਜ ਗਾਜੇ । ੧੧੨

Sangeet Bhujang Prayat Chhand

kagarrdung kati katari karrakung.
tagarrdung teerung rupakung tarrakung
jhagarrdung nagarrdung bagarrdung baajai.
gagarrdung gaji maha gaj gajai. (35) (112)

ਸਾਗੜਦੰ ਸੂਰੰ ਕਾਗੜਦੰ ਕੋਪੰ । ਪਾਗੜਦੰ ਪਰਮੰ, ਰਣ ਪਾਵ ਰੋਪੰ ।
ਸਾਗੜਦੰ ਸਸਤ੍ਰ, ਝਾਗੜਦੰ ਝਾਰੈ । ਬਾਗੜਦੰ ਬੀਰੰ ਡਾਗੜਦੰ ਡਕਾਰੇ । ੧੧੩
Sagarrdung surang kagarrdung karrakung.
pagarrdung parmung running paav ropung.
Sagarrdung sastarung jhagarrdung jharai.
bagarrdung beerung dagarrdung dakarai. (36) (113)

ਚਾਗੜਦੰ ਚਉਪੇ, ਝਾਗੜਦੰ ਬੀਰੰ । ਮਾਗੜਦੰ ਮਾਰੇ, ਤੰਨੰ ਤਿੱਛ ਤੀਰੰ ।
ਗਾਗੜਦੰ ਗੱਜੇ, ਸੁ ਬੱਜੇ ਗਹੀਰੈ' । ਕਾਗੜਦੰ ਕਵੀਯਾਨ, ਕੱਥੇ ਕਥੀਰੈ । ੧੧੪
Chakarrdung choupai jhagarrdung beerung.
magarrdung marrai tanung tichh teerung.
gagarrdung gajai so bajai gaheerai.
Kagarrung kaviyan kathai katheerai. (37) (114)

Bijai Chhand :

The sound of the lion had spread all over the world, while the dust rising from the movement of soldiers had covered the sky. Many warrior faces, (skulls) having been hit by weapons, were seen lying on the ground. Seeing them the hearts of fairies were also thrilled. Many of the enemy warriors, with enraged faces, lying in the battle field were seen praiseworthy. Many smart and elegant warriors from the enemy ranks were lying completely crushed as if the physician had made a powder (medicinal) for treatment.

(111)

Musical Bhujang Prayat Chhand

The carbines and bayouets were producing a clatter while the arrows were making a fluent glible noise, and the gun shots were producinng a cracking noise. The beating of drums was producing a loud note and the warriors were thundering loudly with a gurgling noise. (112)

With a revengeful mood the warriors were shouting ravagely and they had fully entrenched themselves in the battle field with all the strength at their command. They were wielding their weapons with great strength and smartness while the warriors from the land of Bagar were roaring loudly. (113)

The warriors from Bajar land were challenging the enemy with great zeal, and were shooting their penetrating arrows at weaker troops, while the battle drums were beating loudly. The poets were singing songs of valour. (114)

ਦਾਗੜਦੰ ਦਾਨੋ, ਭਾਗੜਦੰ ਭਾਜੇ । ਗਾਗੜਦੰ ਗਾਜੀ, ਜਾਗੜਦੰ ਗਾਜੇ ।
ਛਾਗੜਦੰ ਛਉਹੀ, ਛੁਰੇ ਪ੍ਰੈ ਛੜਾਕੇ । ਤਾਗੜਦੰ ਤੀਰੰ ਤੁਪਕੰ ਤੜਾਕੇ । ੧੧੫
dagarrdung daano bhagarrdung bhaajai.
gagarrdung gaji jagarrdung gajai.
dagarrdung chhouhi chhurai parai chharai parai chharrahai.
tagarrdung teerung tupkang tarrakai. (38) (115)

ਗਾਗੜਦੰ ਗੋਮਾਯ, ਗੱਜੇ ਗਹੀਰੰ । ਸਾਗੜਦੰ ਸੱਖੰ, ਮਾਗੜਦੰ ਨਫੀਰੰ ।
ਬਾਗੜਦੰ ਬਾਜੇ, ਬਜੇ ਬੀਰ ਖੇਤੰ । ਨਾਗੜਦੰ ਨਾਚੇ, ਸੁ ਭੂਤੰ ਪਰੇਤੰ । ੧੧੬
gagarrdung gomaiye gajai gaheerong.
sagarrdung sumkhung nagarrdung napheerung.
bagarrdung baajai bajai beer khetiong.
nagarrdung nachai so bhootang paretung. (39) (116)

ਤਾਗੜਦੰ ਤੀਰੰ, ਬਾਗੜਦੰ ਬਾਣੰ । ਕਾਗੜਦੰ ਕਾਤੀ, ਕਟਾਰੀ ਕ੍ਰਿਪਾਣੰ ।
ਨਾਗੜਦੰ ਨਾਦੰ, ਬਾਗੜਦੰ ਬਾਜੇ । ਸਾਗੜਦੰ ਸੂਰੰ, ਰਾਗੜਦੰ ਰਾਜੇ । ੧੧੭
atagarrdung teerung bagarrdung bannung.
kagarrdung kaati katari kirpannung.
nagarrdung nadung bagarrdung baajai
sagarrdung sarung ragarrdung raajai (40) (117)

ਸਾਗੜਦੰ ਸੰਖੰ, ਨਾਗੜਦੰ ਨਫੀਰੰ । ਗਾਗੜਦੰ ਗੋਮਾਯ, ਗੱਜੇ ਗਰੀਰੰ ।
ਨਾਗੜਦੰ ਨਗਾਰੇ, ਬਾਗੜਦੰ ਬਾਜੇ, ਜਾਗੜਦੰ ਜੋਧਾ। ਗਾਗੜਦੰ ਗਾਜੇ । ੧੧੮
sagarrdung sunkhung nagarrdung napheerung.
gaggarrdung ganaiye gajaigaheerai.
nagarrdung nagarai bagarrdung baajai
jagarrdung jodha gagarrdung gajai. (41) (118)

ਨਰਾਜ ਛੰਦ

ਜਿਤੇਕੁ ਰੂਪ ਧਾਰੀਯੰ । ਤਿਤੇਕ ਦੇਬਿ ਮਾਰੀਯਮ ।
ਜਿਤੇਕ ਰੂਪ ਧਰਿਹੀ' ਤਿਤਓ ਦੁਰਗਾ ਸੰਘਾਰਹੀ । ੧੧੯

Naraj Chhand

jitek roop dharieung. titek deibe mariyeung.
jitek roop dharki. titiou Durgs sangharhi. (42) (119)

The fleeing demons were running away in great haste whlle the warriors were roaring loudly at many places. The spears and carbines were being used with great strength and noise while the arrows and gunshots were producing equally noisy scene with different sounds. (115)

The gurgling battle drums were producing loud notes, the conch shells were blowing and the trumpets were producing musical notes, while the warriors of Bagar land were usingnbands for music and the ghosts or spirits were dancing naked. (116)

Double-edged arrows were being shot with cracking noise, and one could hear the striking noise of carbines, daggers and swords, while a loud noise was being produced by the beating of drums of the bagar land and all the warriors were fighting, being immersed in the musical sound of their drum beats. (117)

The conch shells were being blown, and the music of trumpets was producing a serene musical note, and the drums, and bugles of the land of Bagar were producing loud sounds while the warriors were roaring at various places. (118)

Naraj Chhand :

All the drops of blood of Rakatbeej which would take up human form, were being killed by the goddess ; and all those drops, which would convert into human form in future, would also be killed by the goddess. (119)

ਜਿਤੇਕ ਸਸਤ੍ਰ ਵਾ ਝਰੇ । ਪ੍ਰਵਾਹ ਸੋਨ ਕੇ ਪਰੇ ।
ਜਿਤਿ ਕਿ ਬਿੰਦਿਕਾ ਗਿਰੈ । ਸੁ ਪਾਨ ਕਾਲਿਕਾ ਕਰੈ । ੧੨੦
Jetek Sastar va jharai. parvah saron ke parai.
jitek bindika girai. so paan Kalika karai. (43) (120)

ਰਸਾਵਲ ਛੰਦ

ਹ੍ਵੈ ਸੋਣ ਹੀਨੰ । ਭਯੋ ਅੰਗ ਛੀਨੰ ।
ਗਿਰਿਯੋ ਅੰਤਿ ਝੂਮੰ । ਮਨੋ ਨੇਘ ਭੂਮੀ । ੧੨੧
Rasaval Chhand
huon saron heenung. bhiou ang chheenung.
giriou ant jhunnung mano magh bhoomung. (44) (121)

ਸਬੈ ਦੇਵ ਹਰਖੇ । ਸੁਮਨ ਧਾਰ ਬਰਖੇ ।
ਰਤਕ ਬਿੰਦ ਮਾਰੇ । ਸਬੈ ਸੰਤ ਉਬਾਰੇ । ੧੨੨
Sabai dev harkhai. Suman dhar barkhai
rakat bind maarai. sabai sant ubarai. (45) (122)

ਇਤਿ ਸ੍ਰੀ ਬਚਿੱਤ੍ਰ ਨਾਟਕੇ ਚੰਡੀ ਚਰਿਤ੍ਰੇ ਰਤਕ ਬੀਰਜ ਬਧਹ
ਚਤੁਰਥ ਧਿਆਇ ਸੰਪੂਰਣ ਮਸਤੁ ਸੁਭ ਮਸਤੁ ॥
it Sri Bachittar Natakai Chandi Charitrai
Rakatbeej badheh. chaturath dhiae
sampurnam sabh subham sat. (4)

ਅਥ ਨਿਸੁੰਭ ਜੁੱਧ ਕਥਨੰ
ਦੋਹਰਾ

ਸੁੰਭ ਨਿਸੁੰਭ ਸੁਣਯੋ ਜਬੈ, ਰਕਤਬੀਰਜ ਕੋ ਨਾਸ ।
ਆਪ ਚੜ੍ਹਤ ਭੈ ਜੋਰਿ ਦਲ, ਸਜੇ ਪਰੁ ਅਰੁ ਪਾਸਿ । ੧੨੩
ab Nisumbh judh kathanung
Dohra
Sumbh Nisumbh suniou jabai rakatbeeraj ko nass.
aap charrat bhai jore dal sajai paras or pass. (1) (123)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਚੜ੍ਹੇ ਸੁੰਭ ਨੇਸੁੰਭ, ਸੂਰਾ ਅਪਾਰੰ । ਉਠੇ ਨੱਦ ਨਾਦੰ, ਸੁ ਧਉਸਾ ਧੁਕਾਰੰ ।
ਭਈ ਅਸਟ ਸੈ ਕੋਸ ਲਉ, ਛਤ੍ਰ ਛਾਯੰ। ਭਜੇ ਚੰਦ ਸੂਰੰ, ਡਰਿਯੋ ਦੇਵ ਰਾਯੰ । ੧੨੪
Bhujang prayat Chhand
charrai sumbh nisumbh soora aparung.
uthai nad nadung so dhousa dhukarung.
bhaiee ast sai koss lou chhatar chhaieung.
bhajai soor surung dariou dev raieung. (2) (124)

The blood would flow from all the wounds, caused by the number of weapons striking him, and all the drops of blood oozing from there, were being sucked by the goddess Kalika. (120)

Rasaval Chhand :

Thus Rakatbeej had no blood left in his body, rendering him very weak and feeble. Finally he fell dewn on the ground, having swung around (due to weakness), as if a cloud burst on the ground was taking place. (121)

All the gods were much pleased, and started showering petals of flowers on her. All the saints were saved from suffering by the killing of Rakatbeej. (122)

Here the fourth Chapter of Bachittar Natak (Wonderous drama) pertaining to the killing of Rakat beej forming part of Chandi Charritar (pertrayal) is completed with grace. (4)

Now the story of the battle of Nisumbh begins
Couplet :

When Shumbh and Nisumbh heard the story about the killing of Rakatbeej, then g collecting a huge army, and armed with pick-axes and other nooses, both of them launched an attack. (123)

Bhujang Prayat Chhand :

The powerful warriors Shumbh and Nisumbh launched an attack as they raised a huge sound of the beating of battle-drums and trumpets. There was a complete shadow of canopies for almost eight hundred miles. Seeing this situation , the Sun and moon had fled away and even Indra was frightened. (124)

ਭਕਾ ਭੁੰਕ ਭੇਰੀ ਢਕਾ ਢੁੰਕ ਢੋਲੰ । ਫਟੀ ਨਖ ਸਿੰਘ, ਮੁਖੰ ਡੱਢ ਕੋਲੰ ।
ਡਮਾ ਡਮ ਡਉਰੂ, ਡਕ' ਡੁੰਕ ਡੰਕੰ । ਰੜੇ ਗ੍ਰਿਧ ਬ੍ਰਿਧੰ, ਕਿਲਕਾਰ ਕੰਕੰ । ੧੨੫
bhaka bhunk bheri dhaka dhunk dholung.
phati nakh singh mukhung dadh kolung.
dama dum douroo daka dunk dunkung.
rarrai gridh bridhung kilkar kunkung. (3) (125)

ਖੁਰੰ ਖੇਹ ਉਠੀ, ਰਹਿਯੋ ਗੈਨ ਪੂਰੰ । ਦਲੇ ਸਿੱਧ ਬ੍ਰਿਧੰ , ਭਏ ਪੱਬ ਚੂਰੰ ।
ਸੁਣੰ ਸੋਰ ਕਾਲੀ, ਗਹੈ ਸਸਤ੍ਰ ਪਾਣੰ । ਕਿਲਕਾਰ ਜੇਨੀ, ਹਨੇ ਜੰਗ ਜੁਆਣੰ । ੧੨੬
khurung kheh uthi rehiou gaien purung. dalai sidh bidhung bhaie pub churung.
sunno sore kali gehai sastar parung. kilkar jeni hanai jung juarung. (4) (126)

ਰਸਾਵਲ ਛੰਦ

ਗਜੇ ਬੀਰ ਗਾਜੀ। ਤੁਰੇ ਤੁੰਦ ਤਾਜੀ। ਮਹਿਖੁਆਸ ਕਰਖੇ। ਸਰੰ ਧਾਰ ਬਰਖੇ। ੧੨੭
ਇਤੇ ਸਿੰਘ ਗੱਜਯੋ। ਮਹ" ਸੰਖ ਬੱਜਯੋ। ਰਹਯੋ ਨਾਦ ਪੂਰੰ। ਛੁਹੀ ਗੈਣਿ ਧੂਰੰ। ੧੨੮

Rasaval Chhand

gajai beer gaji. turai tund taji.
mehkhuas karkhai. sarung dhar barkhai.
itai singh gajiou. maha sinkh bajiou.
rehiou naad purung. chhuhi gainn dhurung. (6) (128)

ਸਬੈ ਸਸਤ੍ਰ ਸਾਜੇ । ਘਣੰ ਜੇਮ ਗਾਜੇ ।
ਚਲੇ ਤੇਜ ਤੈ ਕੈ । ਅਨੰਤ ਸਸਤ੍ਰ ਲੈ ਕੈ । ੧੨੯
sabai sastar sajai. gharrung jem gajai.
chalai tej tai kai. anant sastar lai kai. (7) (129)

ਚਹੂੰ ਓਰ ਢੂਕੇ । ਮੁਖੰ ਮਾਰ ਕੂਕੇ ।
ਅਨੰਤ ਸਸਤ੍ਰ ਬੱਜੇ । ਮਹ" ਬੀਰ ਗੱਜੇ । ੧੩੦
chohun aur dhukai. mukhang maar kookai.
anant sastar bajai. maha beer gajai. (8) (130)

ਮਖੰ ਨੈਣ ਰਕੰਤੰ । ਧਰੇ ਪਾਣਿ ਸਕਤੰ ।
ਕੀਏ ਕ੍ਰੋਧ ਉਠ । ਸਰੰ ਬ੍ਰਿਸਟਿ ਬੁੱਠੇ । ੧੩੧
mukhung nain raktung. dharai paann saktung.
keeai karodh uthai. sarung brisṭ buthai. (9) (131)

The sound of kettle-drums alongwith the loud noise of large drums could be heard. The earth had burst with the paws of the lion as if the boar had dug it up with his tusk (hood). The tambourines were producing noise while the kettle-drums were beating with loud sounds. Huge vultures were soaring high up all around and the crows were crowing heavily. (125)

The dust raised with the hooves of the horses was such that the whole sky was over cast. Even the oceans and mountains were crushed under neath their feet, while the small mountains (molehills) were reduced to a powder. Hearing this noise Kali armed herself with weapons and sounding a war cry of Victory, she killed many warriors in the battle-field. (126)

Rasaval Chhand :

The victorious warriors were roaring loudly and were racing their horses. They were stretching their bows and were shooting arrows incessantly. (127)

On the other side, the lion roared loudly, as if a big conch shell was flowing. His roar was heard all over the place, while the dust rose to the sky. (128)

All were armed with various weapons and were thundering like the clouds. The warriors were furious with rage and holding various weapons, they were advancing forward. (129)

The warriors had arrived from all the four sides and were shouting loudly to kill the enemy. Innumerable weapons were being struck against the enemy, while the great warriors were thundering loudly. (130)

The faces and eyes of the warriors were red with anger, and they were armed with spears in their hands. They got enraged and stood firm (in the battle-field) and started shooting arrows continuously. (131)

ਕਤੇ ਦੁਸਟ ਕੂਟੇ। ਅਨੰਤਾਸਤ੍ ਛੂਟੇ। ਕਰੀ ਬਾਣ ਬਰਖੰ। ਭਰੀ ਦੇਬਿ ਹਰਖੰ। ੧੩੨
kitai dusat kutai. anantastar chhutai.
kari baan barkhung.bhari deib harkhung. (10) (132)

ਬੇਲੀ ਬਿੰਦ੍ਰਮ ਛੰਦ
ਕਹ ਕਹ ਸੁ ਕੂਕਤ ਕੰਕੀਯੰ । ਬਹਿ ਬਹਤ ਬੀਰ ਸੁ ਬੰਕੀਯੰ ।
ਲਹ ਲਹਤ ਬਾਣਿ ਕ੍ਰਿਪਾਣਯੰ । ਗਹ ਗਹਤ ਪ੍ਰੇਤ ਮਸਾਣਯੰ । ੧੩੩
Beli brindram Chhand
keh keh su kuukat kunkieung. beh behat beer so bunkieung.
leh lehat baan kirpaneung. geh gehat preit masanneung. (11) (133)

ਡਹ ਡਹਤ ਡਵਰ ਡਮੰਕਯੰ । ਲਹ ਲਹਤ ਤੇਗ ਤ੍ਰੁਮੰਕਯੰ ।
ਧ੍ਰੁਮਧ੍ਰੁਮਤ ਸ"ਗ ਧਮੰਕਯੰ । ਬਬ ਕੰਤ ਬੀਰ ਸੁ ਬੰਕਯੰ । ੧੩੪
deh dehat davar damunkeung. leh lehat teg trumumkeung.
dhru dhramat song dhamunkeung. babkant beer so bunkeung. (12) (134)

ਛੁਟਕੰਤ ਬਾਣ ਕਮਾਣਯੰ । ਹਰਰੰਤ ਖੇਤ ਖਤ੍ਰਾਣਯੰ ।
ਡਹਕੰਤ ਡਾਮਰ ਡੰਕਣੀ । ਕਹ ਕਹਕ ਕੂਕਤ ਜੁੱਗਣੀ । ੧੩੫
chhutkant bann kamanung. harrunt khet khatraneung.
dehkant damar dankani. keh kehak kukat jugnni. (13) (135)

ਉਫਟੰਤ ਸ੍ਰੋਣਤ ਛਿੱਛਯੰ । ਬਰਖੰਤ ਸਾਇਕ ਤਿੱਛਯੰ ।
ਬਬਕੰਤ ਬੀਰ ਅਨੇਕਯੰ । ਫਿਕਰੰਤ ਸਿਆਰ ਬਸੇਖਯੰ । ੧੩੬
uphtunat sarounat chhichheung. barkhant saiek tichheung.
babkant beer anekeung. phikrant siaar basaikheung. (14) (136)

ਹਰਖੰਤ ਸ੍ਰੋਣਿਤ ਰਿਗਣੀ । ਬਿਹਰੰਤ ਦੇਬਿ ਅਭੰਗਣੀ ।
ਬਬਕੰਤ ਕੇਹਰ ਡੋਲ ਹੀ । ਰਣਿ ਅਭੰਗ ਕਲੋਲ ਹੀ । ੧੩੭
harkant sarounat rungini. behrant deib abhungani.
babkant kehar dol hi. runn abhang kalol hi. (15) (137)

ਢਮ ਢਮਤ ਢੋਲ ਢਮੱਕਯੰ । ਧਮ ਧਮਤ ਸ"ਗ ਧ੍ਰੁਮੱਕਯੰ ।
ਬਹ ਬਹਤ ਕ੍ਰੁੱਧ ਕ੍ਰਿਪਾਣਯੰ । ਜੁਝੈਤ ਜੋਧ ਜੁਆਣਯੰ । ੧੩੮
dham dhamat dhol dhamakkeung dham song dhamakeung.
beh behat karudh kirpaneung. jujhait jodh juanneung. (16) (138)

Many villains had been destroyed and crushed and many arms were being used. A continuous (rain) stream of arrows was being shot and the goddess was feeling elated and relaxed. (132)

Beli Bidram Chhand :

The crows were making noise by their crowing at places while smart warriors were wielding their weaons with great strength. The swords and arrows were shining with great elasticity and ghosts were eating the corpses merrily by catching hold of them. (133)

The drum beats could be heard with beating of drums and the swords were electrifyiing the atmosphere with their shining. The spears were producing blasts with their striking. (against shields). The youthful warriors were shouting slogans of challenge. (134)

The arrows, being shot from the bows, were producing surprise and shocks for the Kashatriyas (warriors). The hobgoblins were shrieking hearing the sound of drum-beats and the female ascetics were screaming with loud shouts. (135)

The blood splashes were being produced, and the penetrating arrows were being shot incessantly. Many warriors were challenging with shouts and the jackals were barking. (136)

The indestructible goddess, producer of a blood bath was moving around in great jubilation. The lion was moving around roaring loudly, and was creating fun and frolic in the battle field all the time. (137)

The beating of drums was producing a continuous noise and spears were striking with loud sounds (against shields) while the enraged warriors were wielding their swords with vengeance and powerful warriors were engaged in fierce fighting.(138)

ਦੋਹਰਾ

ਭਜੀ ਚਮੂੰ ਸਬ ਦਾਨਵੀ, ਸੁੰਭ ਨਿਰਖ ਨਿਜ ਨੈਣ ।
ਨਿਕਟ ਬਿਕਟ ਭਟ ਜੇ ਹੁਤੇ, ਤਿਨ ਪ੍ਰਤਿ ਬੁਲਯੋ ਬੈਣ । ੧੩੯

Dohra

bhaji chamun sab danvi sumbh nirakh nij nain.
nikat bikat bhat je hutai tin prati buliou bainn. (17) (139)

ਨਰਾਜ ਛੰਦ

ਨਿਸੁੰਭ ਸੁੰਭ ਕੋਪ ਕੈ । ਪਠਯੋ ਸੁ ਪਾਵ ਰੋਪ ਕੈ ।
ਕਹਯੋ ਕਿ ਸ੍ਰੀਘ ਜਾਈਯੋ । ਦੁਰਗਾਹਿ ਬ"ਧਿ ਲਿਆਈਯੋ । ੧੪੦

Naraj Chhand

nisumbh sumbh kope kai. pathiou so paav rope kai.
kehiuo kai seeghar jaieou. durgahe badh liaieou. (18) (140)

ਚੜਯੋ ਸੁ ਨੈਣ ਸੱਜਿ ਕੈ । ਸਕੋਪ ਸੂਰ ਗੱਜਿ ਕੈ ।
ਉਠੇ ਬਜੰਤ੍ਰ ਬਾਜਿ ਕੈ । ਚਲਯੋ ਸੇਰੇਸੁ ਭਾਜਿ ਕੈ । ੧੪੧
charriou so nain saj kai. sakop soor gaj kai.
uthai bajantar baaj kai. chaliou sures bhaaj kai. (19) (141)

ਅਨੰਤ ਸੂਰ ਸੰਗਿ ਲੈ । ਚਲਿਯੋ ਸੁ ਦੁੰਦਭੀਨ ਦੈ ।
ਹਕਾਰਿ ਸੂਰਮਾ ਪਰੇ । ਬਿਲੋਕ ਦੇਵਤਾ ਡਰੇ । ੧੪੨
anant soor sung lai. chaliou so dund bheen dai.
hakar soorma bharai. bilok devta darai. (20) (142)

ਮਧੁਭਾਰ ਛੰਦ

ਕੰਪਯੋ ਸੁਰੇਸ । ਬੁਲਯੋ ਮਹੇਸ । ਕਿੰਨੋ ਬਿਚਾਰ । ਪੁੱਛੈ ਜੁਝਾਰ । ੧੪੩

Madhbhar Chhand

kampeou sures. buleou mahes.
kino bichar. puchhai jujhar. (21) (143)

ਕੀਜੈ ਸੁ ਮਿੱਤ੍ਰ । ਕਉਨੇ ਚਰਿੱਤ੍ਰ । ਜਾਤੇ ਸੁ ਮਾਇ । ਜੀਤੈ ਬਨਾਇ । ੧੪੪
keejai so mittar. kannai charitar.
jatai so maie. jeetai banaie. (22) (144)

ਸਕਤੇ ਨਿਕਾਰ । ਭੇਜੋ ਅਪਾਰ । ਸੱਤ੍ਰਨ ਜਾਇ । ਹਨਿ ਹੈ ਰਿਸਾਇ । ੧੪੫
saktai nikar. bhejo apar.
satran jaie. han hai risaie. (23) (145)

ਸੋਈ ਕਾਮ ਕੀਨ । ਦੇਵਨ ਪ੍ਰਬੀਨ । ਸਕਤੈ ਨਿਕਾਰਿ । ਭੇਜੀ ਅਪਾਰ । ੧੪੬
soiee kaam keen. devan parbeen.
saktai nikar. bheji apar. (24) (146)

Couplet :

The whole army of demons had fled from the battle-field and Shumbh had seen this situation with his owen eyes and then addressed all the great warriors present around him. (139)

Naraj Chhand :

With great fury, Shumbh while thumping (stepping) his feet with great sound on the ground, sent Nishumbh to the battlefield, saying that he should bring back Durga alongwith him, bound in chains. (140)

He arranged his army in great formation and advanced forward. The soldiers were blowing trumpets and positioned themselves in the battle-field. The god, Indra, seeing their great advancing force, was about to flee from there. (141)

With innumerable warriors alongwith him, and with the beating of drums. Nishumbh had launched an attack. He called all the warriors and collected them together on seeing them (their force) the gods, got frightened. (142)

Madhubhar Chhand

Indra was trembling, then Shiva called him in his presence, and held consultations with each other, getting details about the army strength, (143)

O friend ! What miracles should we perform so that Durga-mata gains a comprehensive victory. (144)

Bring out all your hidden powers and despatch them to the battle-field so that they could kill the enemy in a wrathful manner. (145)

The skilful gods arranged everything accordingly and despatched their numerous limitless powers to the battle-field. (146)

ਬਿਰਧ ਨਰਾਜ ਛੰਦ

ਚਲੀ ਸ਼ਕਤਿ ਸੀਘ੍ਰ ਸ੍ਰੀ, ਕ੍ਰਿਪਾਣਿ ਪਾਣਿ ਧਾਰ ਕੈ ।
ਉਠੇ ਸੁ ਗ੍ਰਿਧ ਬ੍ਰਿਧ, ਡਉਰ ਡਾਕਣੀ ਡਕਾਰ ਕੈ ।
ਹਸੈ ਸੁ ਕੰਕ ਬੰਕਯੰ, ਕਬੰਧ ਅੰਧ ਉਠਹੀ ।
ਬਿਸੇਖ ਦੇਵਤਾਰੁ ਬੀਰ ਬਾਣ ਧਾਰ ਬੁੱਠ ਹੀ । ੧੪੭

Bridh Naraj Chhand

chali sakat seeghar sri kirpan paan dhar kai.
uthai so gridh bridh dour dakni dakar kai.
hassai so rung kank bunkeung kabandh andh uthhi.
bisekh devta ru beer baan dhaar buthhi. (25) (147)

ਰਸਾਵਲ ਛੰਦ

ਸਬੈ ਸ਼ਕਤਿ ਐ ਕੈ । ਚਲੀ ਸੀਸ ਨਿਐ ਕੈ ।
ਮਹ" ਅਸਤ੍ਰ ਧਾਰੇ । ਮਹ" ਬੀਰ ਮਾਰੇ । ੧੪੮

Rasaval Chhand

sabhai sakat ai kai. chali sees niaie kai.
maha astar dharai. maha beer marai. (26) (148)

ਮੁਖੰ ਰਕਤ ਨੈਣੰ । ਬਕੇ ਬੰਕ ਬੈਣੰ ।
ਧਰੇ ਅਸਤ੍ਰ ਪਾਣੰ । ਕਟਾਰੀ ਕ੍ਰਿਪਾਣੰ । ੧੪੯
mukhang rakat nainung. bakai bunk bainung.
dharai astar paarung. katari kirpanung. (27) (149)

ਉਤੈ ਦੈਤ ਗਾਜੇ । ਤੁਰੀ ਨਾਦ ਬਾਜੇ ।
ਧਾਰੇ ਚਾਰੁ ਚਰਮੰ । ਸ੍ਰਜੇ ਕ੍ਰੂਰ ਬਰਮੰ । ੧੫੦
utai dait gaajai. turi naad bajai.
dhare chaar charmung. sarjai karur barnung. (28) (150)

ਚਹੁੰ ਓਰ ਗਰਜੇ । ਸਬੈ ਦੇਵ ਲਰਜੇ ।
ਛੁਟੇ ਤਿੱਛ ਤੀਰੰ । ਕਟੇ ਚਉਰ ਚੀਰੰ । ੧੫੧
chahun aour garjai. sabhai dev larjai.
chhutai tichh teerung. katai chour cheerung. (29) (151)

ਰਸੰ ਰੁੱਦ੍ ਰੱਤੇ । ਮਹ" ਤੇਜ ਤੱਤੇ ।
ਕਰੀ ਬਾਣ ਬਰਖੰ । ਭਰੀ ਦੇਬਿ ਹਰਖੰ । ੧੫੨
rusung rudar ratai. maha tej tatai.
kari bann barkhang. bhari deib harkhung. (30) (152)

ਇਤੇ ਦੇਬਿ ਮਾਰੈ । ਉਤੈ ਸਿੰਘੁ ਢਾਹੈ ।
ਗਣੰ ਗੂੜ ਗਰਜੇ । ਸਬੈ ਦੈਤ ਲਰਜੇ । ੧੫੩
itai deib maarai. utai singh dharai.
garung goor garjai. sabhai daint larjai. (31) (153)

Brid Naraj Chhand

These powers took out their swords in hands and proceeded to the battle-field. On seeing moving, huge vultures in great excitement and hobgoblins even started moving towards them. The bigger crows were laughing (in their sleeves), while dust rose up in the sky, without any pause. Many gods and warriors were engaged in shooting arms continously. (147)

Rasaval Chhand

All the godly powers came and paid obeisance (to the goddesss) and proceeded towards the battle-field. By arming themselves with great iron-coats (inner) they killed many warriors of fame. (148)

Their faces and eyes were red with (rage) blood (coming out) and they were using very crude language. They were carrying iron-coats, daggers and swords in their hands. (149)

On the other hand the demons were thundering, the battle and kettle-drums were beating ; they were having beautiful shields, having worn strong coats of iron.(150)

The demons were roaring from all the four sides and all the gods were trembling on hearing their noise. The pointed arrows were being shot, which were cutting across the iron-coats and the dresses. (151)

All were immersed in an awful emotional atmosphere (with Shiva's wrath) and were agitated with aggressive designs, and were shooting arrows continuously. The goddess was filled with estatic pleasure (greatly elated). (152)

On one hand the goddess was killing the enemy while on the other hand the lion was gashing them apart (splitting them). The musicions of Shiva were producing loud music, due to which the demons were trembling (with fear). (153)

ਭਈ ਬਾਣ ਬਰਖਾ । ਗਾਏ ਜੀਤਿ ਕਰਖਾ ।
ਸਬੈ ਦੁਸਟ ਮਾਰੇ । ਮਈਯਾ ਸੰਤ ਉਬਾਰੇ । ੧੫੪
bhaiee bann barkha. gaie jeet karkha.
sabhai dusat maarai. maiya sant ubarai. (32) (154)

ਨਿਸੁੰਭ ਸੰਘਾਰਯੋ । ਦਲੰ ਦੈਤ ਮਾਰਯੋ ।
ਸਬੈ ਦੁਸਟ ਭਾਜੇ । ਇਤੈ ਸਿੰਘ ਗਾਜੇ । ੧੫੫
nisumbh singhariou. dalung daint mariou.
sabhai dusat bhajai. itai singh gaajai. (33) (155)

ਭਈ ਪੁਹਪ ਬਰਖਾ । ਗਾਏ ਜੀਤ ਕਰਖਾ ।
ਜੱਯੰ ਸੰਤ ਜੰਪੈ । ਤ੍ਰਸੈ ਦੈਤ ਕੰਪੈ । ੧੫੬
bhaiee pohap barkha. gaie jeet karkha.
jeyung sant jumpai. trasai daint kampai. (34) (156)

ਇਤਿ ਸ੍ਰੀ ਬਚਿੱਤ੍ਰ ਨਾਟਕੇ, ਚੰਡੀ ਚਰਿੱਤ੍ਰੇ, ਨਿਸੁੰਭ ਬਧਹ
ਪੰਚਮੋ ਧਿਆਇ ਸੰਪੂਰਨਮਸਤੁ ਸੁਭਮਸਤੁ । ੫
Iti Sri Bachittar Natakai chandi charitarai Nisumbh bedheh
panchmai dhiaie sampuran sabh subh sat. (5)

ਅਥ ਸੁੰਭ ਜੁੱਧ ਕਥਨੰ ॥
ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
ਲਘੁੰ ਭ੍ਰਾਤ ਜੁਝਯੋ, ਸੁਨਯੋ ਸੰਭਾਰਯੋ। ਸਜੇ ਸਸਤ੍ਰ, ਅਸਤ੍ਰੰ, ਚੜਯੋ ਚਉਪ ਚਾਯੰ ।
ਭਯੋ ਨਾਦ ਉਚੰ, ਰਹਿਯੋ ਪੂਰ ਗੈਨੰ । ਤ੍ਰਸੇ ਦੇਵਤਾ ਦੈਤ, ਕੰਪਯੋ ਤ੍ਰਿਨੈਨੰ । ੧੫੭
Ab Sumbh judh kathanung
Bhujang prayat Chhand
laghung bharat jujhiou sunniouu Sumbh raien.
Sajai Sastar astarung chariou choup chaieung.
bhiu naad uchang rehiou pur gainung.
trasung devta daint kampion trinainung. (1) (157)

ਡਰਯੋ ਚਾਰ ਬਕਤ੍ਰੰ, ਟਰਯੋ ਦੇਵ ਰਾਜੰ । ਡਿਗੇ ਪੱਬ ਸਰਬੰ, ਸ੍ਰਜੇ ਸੁਭ੍ਰ ਸਾਜੰ ।
ਪਰੇ ਹੁਹ ਦੈ ਕੈ, ਭਰੇ ਲੋਹ ਕ੍ਰੋਹੰ । ਮਨੋ ਮੇਰ ਕੋ, ਸਾਤਵੋ' ਸ੍ਰਿੰਗ ਸੋਹੰ । ੧੫੮
dariou chaar baktrung tariou dev raajung.
digai pub sarbung saejai subh saajung.
parai huh dai kai bharai loh karohung.
mano meir ko satvo sring sohung. (2) (158)

The continuous flight of arrows was going on and songs of victory were being sung. All the villains had been killed and the mother Durga had saved the honour of the saints. (155)

The flowers (petals) were being showered and songs of victory were being sung. The saintly persons (gods) were hailing the victory of Durga while the demons were trembling with fear. (156)

Here the fifth Chapter of Bachittar Natak (Wonderous drama) pertaining to Chandi Charitar (portrayal) and dealing with the death of Nishumbh is Completed with honour. (5)

'Now the episode of the battle of Sumbh' begins

Bhujang Prayat Chhand

When King Sumbh heard about the story of the killing of his younger brother, he armed himself with coats of iron and weapons and with great enthusiasm advanced for launching an attack. There was a loud sound (war cry) which made the whole sky to shudder and reverberate. The gods were frightened from the demon and even Shiva got shaky and started trembling. (157)

Brahma was equally frightful while the king of gods Indra also was in doldrums. All the mountains had fallen (from their position) as the demon was beautifuuly armed with weapons. They were furious and red with rage making some noises and appeared like the seventh peak of Sumer mountain. (158)

ਸਜਯੋ ਸੈਣ ਸੁਭੰ, ਕੀਯੋ ਨਾਦ ਉਚੰ । ਸੁਣੇ ਗਰਬਣੀਆਨ, ਕੇ ਗਰਭ ਮੁਚੰ ।
ਪਰਿਯੋ ਲੋਹ ਕੋ੍ਹੰ, ਉਠੀ ਸਸਤ੍ ਝਾਰੰ। ਚਵੀ ਚ"ਵਡਾ, ਡਾਕਣੀਯੰ ਡਕਾਰੰ। ੧੫੯
Sajiou sain subhang keeyo naad uchang.
Sunnai garbharrian ke garbh muchung.
pariou loh karohung uthi sastar jharung.
chavi chavadi daknieung dakarung. (3) (159)

ਬਹੇ ਸਸਤ੍ ਅਸਤ੍ਰੰ ਕਟੇ ਚਰਮ ਬਰਮੰ। ਭਲੇ ਕੈ ਨਿਬਾਹਯੋ। ਭਟੰ ਸੁਆਮ ਧਰਮੰ।
ਉਠੀ ਕੂਹ ਜੂੰਹੰ, ਗਿਰੇ ਚਉਰ ਚੀਰੰ । ਰੁਲੇ ਤੱਛ ਮੁਛੰ, ਪਰੀ ਗੱਛ ਤੀਰੰ । ੧੬੦
bahai Sastar astarung katai charm barmung.
bhalai kai nibahiou bhatung soam dharmung.
Uthi kooh juhung girai chaur cheerung.
rulai tachh muchhang pari gachh teerung. (4) (160)

ਗਿਰੇ ਅੰਕੁਸ ਬਾਰੁਣੰ ਬੀਰ ਖੇਤੰ । ਨਚੇ ਕੰਧ ਹੀਣੰ, ਕਬੰਧੰ ਅਚੇਤੰ ।
ਉਡੈ ਗ੍ਰਿਧ ਬ੍ਰਿਧੰ ਰੜੈ ਕੰਕ ਬੰਕੰ । ਭਕਾ ਭੁੰਕ ਭੇਰੀ ਡਹਾ ਡੂਹ ਡੰਕੰ । ੧੬੧
girai aukusung barunung beer khetung.
nachai kaudh heering kabundhung achetung.
udai gridh bridhung rarrai hunk bunkung.
bhaka bhunk bheri dah duh dunkung. (5) (161)

ਟਕਾ ਟੁਕ ਟੋਪੰ, ਢਕਾ ਢੁਕ ਢਾਲੰ । ਤਛਾ ਮੁੱਛ ਤੇਗੰ, ਬਕੇ ਬਿਕਰਾਲੰ ।
ਹਲਾ ਹਾਲ ਬੀਰੰ, ਧਮਾ ਧੱਮ ਸ"ਗੰ। ਪਰੀ ਹਾਲ ਹੂਲੰ, ਸੁਣਿਯੋ ਲੋਗ ਨਾਗੰ। ੧੬੨
taka tuk topung dhaka dhark dhalung.
tachha muchh tegung bakai bikralung.
hala chaal beerung dhama dhum sangung.
pari haal hulung Sunniou log nagung. (6) (162)

ਡਕੀ ਡਾਕਣੀ, ਜੋਗਣੀਯੰ ਬਿਤਾਲੰ ਨਚੇ ਕੰਧ ਹੀਣਮ, ਕਬੰਧੰ ਕਪਾਲੰ ।
ਹਸੇ ਦੇਵ ਸਰਬੰ, ਰਿਸਯੋ ਦਾਨਵੇਸੰ। ਕਿਧੋ ਅਗਨਿ ਜੁਆਲੰ, ਭਯੋ ਆਪ ਭੇਸੰ। ੧੬੩
daki dagni jognieung bitalung.
nachai kandh heerung kabundundhung kapalung.
hassai dev sarbung risueou danvesung.
kidho agan jualung bhiou aap bhaisung. (7) (163)

ਦੋਹਰਾ
ਸੁੰਭਾਸੁਰ ਜੇਤਿਕੁ ਅਸੁਰ ਪਠਏ ਕੋਪੁ ਬਢਾਇ ।
ਤੇ ਦੇਬੀ ਸੋਖਤ ਕਰੈ, ਬੂੰਦ ਤਵਾ ਕੀ ਨਿਆਇ । ੧੬੪
Dohra
Sumbhasur jeitko asur patheai kop badhaie.
te debi sokhat karai boond tava hi niaie. (8) (164)

Shumbh organised his army formation, while making a loud war cry hearing which the pregnant ladies would suffer abortion. The enraged warriors were striking their steel (swords etc.) and sparks were being produced from stroking weapons. The hobgoblins were shrieking and the female giants were producing loud noises. (159)

The weapons and arms were being used all around and the shields or coats of iron were being split in two. The warriors were performing their duty to the Master dutifully. There was noise all around in the battle–field while the wisks and dresses were falling down. Huge dismembered human bodies were rolling on the ground while the stream of arrows was continuously being shot. (160)

In the battle-field, the elephants, gods, and the warriors were falling down, and human bodies (trunks) without their heads were jumping around, while the huge vullures were flying above and frightening crows were making noise. The kettle drums and other types of large drums were producing lot of loud noises. (161)

The helmets were making a scattering noise and the shields were producing different noises (by striking weapons), while the Swords were cutting down bodies into pieces producing a terrible sound. The warriors were in great turmoil while the striking of spears was producing a loud shrieking noise. There was so much noise produced by the movement that even in the nether world (the world of snakes) in could be heard. (162)

The hebgoblins, the female-ascetics, and spirits were shooting loudly and the headless trunks (bodies) were see jumping around. All the gods were laughing in merriment whereas the demon-king was getting agitated and enraged, and his appearance was seen as a sparkling of fire. (163)

Couplet :

The goddess had destroyed all the demons, who were despatched by the demon Shumbh to the battle-field, and it looked like the drops of water getting dried up by falling on a hot iron-pan. (164)

ਨਰਾਜ ਛੰਦ

ਸੁ ਬੀਰ ਸੈਣ ਸੱਜਿ ਕੈ । ਚੜ੍ਯੋ ਸੁ ਕੋਪ ਗੱਜਿ ਕੈ ।
ਚਲਿਯੋ ਸੁ ਸਸਤ੍ਰ ਧਾਰ ਕੈ । ਪੁਕਾਰੁ ਮਾਰੁ ਮਾਰ ਕੈ । ੧੬੫

Naraj Chhand

so beer sain kai charriou so kope gaj kai.
Chaliou so sastar dhaar kai pukar maar maar kai. (9) (165)

ਸੰਗੀਤ ਮਧਭਾਰ ਛੰਦ

ਕਾਗੜ੍ਦੰ ਕੜਾਕ। ਤਾਗੜ੍ਦੰ ਤੜਾਕ। ਸਾਗੜ੍ਦੰ ਸੁ ਬੀਰ। ਗਾਗੜ੍ਦੰ ਗਹੀਰ। ੧੬੬

Sangeet Madhubar Chhand

kagarrdung karrak. tagarrdung tarrak.
sagarrdung so beer gaggardung gaheer. (10) (166)

ਨਾਗੜ੍ਦੰ ਨਿਸਾਣ। ਜਾਗੜ੍ਦੰ ਜੁਆਣ। ਨਾਗੜ੍ਦੀ ਨਿਹੰਗ। ਪਾਗੜ ਦੀ ਪਲੰਗ। ੧੬੭
nagarrdung nisan. jagarrdung juaan.
nagarradi nishung. pagarrdi palung. (11) (167)

ਤਾਗੜ੍ਦੀ ਤਮੱਕਿ। ਲਾਗੜ੍ਦੀ ਲਹੱਕਿ। ਕਾਗੜ੍ਦੰ ਕ੍ਰਿਪਾਣ। ਬਾਹੈ ਜੁਆਣ। ੧੬੮
tagarrdi tamik. lagarrdi lehak.
akagarrdung kirpan. bahai jwaan. (12) (168)

ਖਾਗੜ੍ਦੀ ਖਤੰਗ। ਨਾਗੜ੍ਦੀ ਨਿਹੰਗ। ਛਾਗੜ੍ਦੀ ਛੁਟੰਤ। ਆਗੜ੍ਦੀ ਉਡੰਤ। ੧੬੯
Khagarrdi khatung. nagarrdi nihang.
Chhagarrdi chhutant. agarrdi udant. (13) (169)

ਪਾਗੜ੍ਦੀ ਪਵੰਗ। ਸਾਗੜ੍ਦੀ ਸੁਭੰਗ। ਜਾਗੜ੍ਦੀ ਜੁਆਣ। ਝਾਗੜ੍ਦੀ ਜੁਝਾਣਿ। ੧੭੦
apagarrdi pavung. sagarrdi subhang.
jagarrdi juaan. jhagarrdi jujhaan. (14) (170)

ਝਾਗੜ੍ਦੀ ਝੜੰਗ। ਕਾਗੜ੍ਦੀ ਕੜੰਗਫ। ਤਾਗੜ੍ਦੀ ਤੜਾਕ। ਚਾਗੜ੍ਦੀ ਚਟਾਕ। ੧੭੧
jhagarrdi jharrung. kagarrdi karrung.
tagarrdi tarrak. chagarrdi chataak. (15) (171)

ਘਾਗੜ੍ਦੀ ਘਬਾਕ। ਭਾਗੜ੍ਦੀ ਭਭਾਕ। ਕਾਗੜ੍ਦੰ ਕਪਾਲਿ। ਨੱਚੀ ਬਿਕ੍ਰਾਲ। ੧੭੨
ghagarrdi ghabak. bhagarrdi bhabhak.
kagarrdung kapaal. nachi bikraal. (16) (172)

Naraj Chhand

Sumbh launched an attack by organising a huge army of warriors and thundering loudly with an enraged fury. He was armed with various weapons and shouting slogans of killing the enemy, he was advancing forward. (165)

Musical Madhubhar Chhand

There was lot of Chattering and clattering noises and sounds, whereas the warriors were raising loud slogans and roaring loudly. (166)

The warriors were fighting feroshiously and producing loud sounds (of drum-beats). They were catching hold of one another like the crocodiles and were pouncing on each other like the leopards. (167)

The warriors were striking each other with thumping sounds and shouting loudly and they were wielding their swords with great force. (168)

The warriors were holding the arrows to be struck soon, which were being shot producing scattering noise and would completely obliterate those, who were facing them. (coming in touch). (169)

The warriors wearing turbans, horses and sturdy youths with beautifully built bodies, were seen engaged in fighting at various places. (170)

Some warriors were falling down like the tree-leaves some others were shouting loudly with shrill sounds, while gun shots were being fired with pounding noise and the spears were striking with thumping noises. (171)

The shells were being struck at the (body)bellies with gurgling sound, which would open up wounds with gushing blood and Kalika was dancing in the battle-field with a frightening and horrible looking form. (172)

ਨਰਾਜ ਛੰਦ

ਅਨੰਤ ਦੁਸਟ ਮਾਰੀਯੰ । ਬਿਅੰਤ ਸੋਕ ਟਾਰੀਯੰ ।
ਕਮੰਧ ਅੰਧ ਉਠੀਯੰ । ਬਿਸੇਖ ਬਾਣ ਬੁੱਠੀਯੰ । ੧੭੩

Naraj Chhand

anant dusat marieung. beant sok tarieung.
kamundh audh uthieung. bisekh baan buthieung. (17) (173)

ਕੜਾਕ ਕਰਮੁਕੰ ਉਧੰ । ਸੜਾਕ ਸੈਜਥੀ ਜੁਧੰ ।
ਬਿਅੰਤ ਬਾਣ ਬਰਖਯੰ । ਬਿਸੇਖ ਬੀਰ ਪਰਖਯੰ । ੧੭੪

akarrka karmukung udhang. sarrak sehbi judhung.
beant baan barkhieung. bisekh beer parkhieung. (18) (174)

ਸੰਗੀਤ ਨਰਾਜ ਛੰਦ

ਕੜਾ ਕੜੀ ਕ੍ਰਿਪਾਣਯੰ ਜਟਾ ਜੁਟੀ ਜੁਆਣਯੰ ।
ਸੁਬੀਰ ਜਾਗੜਦੰ ਜਗੇ ਲੜਾਕ ਲਾਗੜਦੰ ਪਗੇ । ੧੭੫

Sangeet Naraj Chhand

karra karri kirpaneung. jata juti juarung.
so beer jagardung jagai. larrak lagarrdung. (19) (175)

ਰਸਾਵਲ ਛੰਦ

ਝਮੀ ਤੇਜ ਝਟੰ। ਛੁਰੀ ਛ੍ਪਿ ਛੁੱਟੰ । ਗੁਰੰ ਗੁਰਜ ਗੱਟੰ । ਪਲੰਗੰ ਪਿਸੱਟੰ । ੧੭੬

Rasaval Chhand

jhami teg jhatung. chhuri chhipar chhutung.
gurang guraj gatung. palungung pistung. (20) (176)

ਕਿਤੇ ਸ੍ਰੋਣ ਚੱਟੰ । ਕਿਤੇ ਸੀਸ ਫੁੱਟੰ । ਕਹੂੰ ਹੂ ਛੁੱਟੰ । ਕਹੂੰ ਬੀਰ ਉਠੰ । ੧੭੭

kitai saron chatung. kitai sees phutang.
kahun hoon chhutung. kahun beer uthang. (21) (177)

ਕਹੂੰ ਧੂਰਿ ਲੁੱਟੰ । ਕਿਤੇ ਮਾਰ ਰੱਟੰ । ਭਣੈ ਜੱਸ ਭੱਟੰ । ਕਿਤੇ ਪੇਟ ਫੱਟੰ । ੧੭੮

kahun dhoor lutung. kitai maar ratung.
bhanai jas bhatung. kitai peit phatung. (22) (178)

ਭਜੇ ਛੱਤ੍ਰਿ ਥੱਟੰ। ਕਿਤੇ ਖੂਨ ਖੱਟੰ। ਕਿਤੇ ਦੁਸਟ ਦੱਟੰ। ਫਿਰੇ ਜਯੋ ਹਰਟੰ। ੧੭੯

bhajai Chhatar thatung. kitai khoon khatung.
Kitai dusat datung. phirai jiun hartung. (23) (179)

Naraj Chhand :

The goddess Durga had cast away the sufferings of many (gods) by killing many of the villains. The headless bodies could be seen rising in great numbers (countless numbers) and were shooting their arrows in a queer manner. (173)

The loud chattering sound of the bows and the hissing sound of bayonets was being heard. The warriors were shooting arrows incessantly (like a rain-shower) and great warriors were being tested. (174)

(Sangeet) Musical Naraj Chhand

The sound of striking swords (against one another) in the form of a chattering noise was being heard while the young soldiers were locked in fighting. The warriors were keen for a victory and were engaged in fighting against other fighters. (175)

Rasawal Chhand

The warriors were producing sparks from their swords and were using their carbines with swiftness. They were striking the lion's back with their maces very strongly. (176)

At places the jackals were sucking the blood of warriors, while at places, heads were split with wounds, and at places there was lot of turmoil, while at other places the brave warriors had again got up (from their unconsciousness). (177)

At some places, the warriors were lying down on the dust, and at places they were shouting slogans of killing the enemy, while at some places, the bards were singing songs of praise, and at other places the torn stomacks (trunks) were to be seen lying on the ground. (178)

At places, persons who were used to having canopies, were seen fleeing (from battle-field), and somewhere else blood was being shed, and at some places villains were being destroyed and at places warriors were roaming around like the persian wheel. (179)

ਸਜੇ ਸੂਰ ਸਾਰੇ। ਮਹਿਖੁਆਸ ਧਾਰੇ । ਲਏ ਖੱਗ ਆਰੇ । ਮਹ" ਰੋਹ ਵਾਰੇ । ੧੮੦
sajai soor sarai. mehkhuas dharai.
laie khag arai. maha roh vaarai. (24) (180)

ਸਹੀ ਰੂਪ ਕਾਰੇ। ਮਨੋ ਸਿੰਧ ਖਾਰੇ। ਕਰੀ ਬਾਰ ਗਾਰੀ। ਸੁ ਮਾਰੰ ਉਚਾਰੇ। ੧੮੧
Sahi roop karai. mano sidh kharai.
kaiee baar garav. so marung ucharai. (25) (181)

ਭਵਾਨੀ ਪਛਾਰੇ। ਜਵਾ ਜੇਮਿ ਜਾਰੇ। ਬਡੇ ਈ ਲੁਝਾਰੇ। ਹੁਤੇ ਜੇ ਹੀਏਵਾਰੇ। ੧੮੨
bhavani pachharai. java jem jarai.
badaiee lujharai hutai je hiai varai. (26) (182)

ਇਕੰ ਬਾਰ ਟਾਰੇ । ਠਮੰ ਠੋਕਿ ਠਾਰੇ । ਬਲੀ ਮਾਰ ਡਾਰੇ । ਦਮੱਕੇ ਢੱਢਾਰੇ । ੧੮੩
ikung baar tarung. namung thok tharai
bali maar daarai. dhamkai dhadharai. (27) (183)

ਬਹੇ ਬਾਣਣਿਆਰੇ। ਕਿਤੈ ਤੀਰ ਤਾਰੇ। ਲਖੇ ਹਾਥ ਵਾਰੇ । ਦਿਵਾਨੇ ਦਿਦਾਰੇ । ੧੮੪
bahai baaniarai. kitai teer tarai.
lakhai haath barai. divanai didarai. (28) (184)

ਹਣੇ ਭੂਮਿ ਪਾਰੇ। ਕਿਤੇ ਸਿੰਘ ਫਾਰੇ। ਕਿਤੇ ਆਪੁ ਬਾਰੇ । ਜਿਤੇ ਦੈਤ ਭਾਰੇ । ੧੮੫
hanai bhoom parai. kitai singh pharai.
kitai aap barai. jitai daint bharai. (29) (185)

ਤਿਤੇ ਅੰਤ ਹਾਰੇ। ਬਡੇ ਈ ਅੜਿਆਰੇ। ਖਰੇ ਈ ਬਰਿਆਰੇ। ਕਰੂਰੰ ਕਰਾਰੇ। ੧੮੬
tatai ant harai. badaiee arriarai.
kharaiee bararai. karoorung kararai. (30) (186)

ਲਪੱਕੇ ਲਲਾਹੇ । ਅਰੀਲੇ ਅਰਿਆਰੇ । ਹਣੇ ਕਾਲ ਕਾਰੇ । ਭਜੇ ਰੋਹ ਵਾਰੇ । ੧੮੭
lapkai lalahai. areelai ariarai.
hanai kaal karai. bhajai roh vaarai. (31) (187)

ਦੋਹਰਾ

ਇਹ ਬਿਧਿ ਦੁਸਟ ਪ੍ਰਜਾਰ ਕੈ ਸਸਤ੍ਰ ਅਸਤ੍ਰ ਕਰਿ ਲੀਨ ।
ਬਾਣ ਬੂੰਦ ਪ੍ਰਿਥਮੈ ਬਰਖ, ਸਿੰਘ ਨਾਦ ਪੁਨਿ ਕੀਨ । ੧੮੮

Dohra

eh bidh dusat parjar kai sastar astar kar leen.
baan boond prithmai barakh singh naad pun keen. (32) (188)

All the warriors were armed with weapons, having bows in the hands, and pointed broad swords. They were furious with rage. (180)

They were dark in colour and were black like the deep sea. Even though Durga had destroyed them many times, they were even then shouting slogans of killing the enemy. (181)

The most sturdy, brave and courageous warriors had been defeated by the goddess Bhawani (Durga) just as camel-thorn gets burnt (dried up) with the unseasonal rain. (182)

The goddess had uproted the demons at least once and had groomed them (cooled them down) with her onslaughts. The greatest warriors had been killed. The timbrels were producing their musical sound continuoasly. (183)

The accurate arrows were being shot and these arrows had despatched many warriors away from the river of life (killed them). Many mighty warriors had lost their balance of mind on seeing the goddess. (184)

The goddess had slain many of the demons, thus throwing them on the ground, while many others had been ripped open by the lion. Many of the mighty demons were defeated (won over) by the goddess herself. (185)

All those warriors, who were not amenable to discipline, had been defeated, or who were dangerous and 'fiery or stubborn' and brutes. (were defeated). (186)

The black demons, who were having radiant foreheads, were proud and haughty, had been killed by Kalika while the furious warriors, who were enraged, had fled away from the battle-field. (187)

Couplet :

Having destroyed the villains (demons), the goddess took up her coats of iron and weapons in her hands. At first she shot a stream of arrows (like the rain drops) and then raised the war-cry. (roared like a lion). (188)

ਰਸਾਵਲ ਛੰਦ

ਸੁਣਯੋ ਸੁੰਭ ਰਾਯੰ । ਚੜਿਯੋ ਚਉਪ ਚਾਯੰ ।
ਸਜੇ ਸਸਤ੍ਰ ਪਾਣੰ । ਚੜੇ ਜੰਗਿ ਜੁਆਣੰ । ੧੮੯

Rasaval Chhand

sunniou sunbh raiyung. chariou choup chaieung.
sajai sastar panung. charrai jung juanung. (33) (189)

ਲਗੇ ਢੋਲ ਢੰਕੇ । ਕਮਾਣੰ ਕੜੰਕੇ ।
ਭਏ ਨੱਦ ਨਾਦੰ । ਧੁਣੰ ਨਿਰਬਿਖਾਦੰ । ੧੯੦

lagai dhol dhankai. kamanung karrunkai.
bhaie nad nadung. dhurung nirbikhadung. (34) (190)

ਚਮੱਕੀ ਕ੍ਰਿਪਾਣੰ । ਹਠੇ ਤੇਜ ਮਾਣੰ ।
ਮਹ"ਬੀਰ ਹੁੰਕੇ । ਸੁ ਨੀਸਾਣ ਦ੍ਰੁੰਕੇ । ੧੯੧

chamaki kirpanung. hathai tej manung.
mahabir hunkai. maieya paan parkhai. (35) (191)

ਚਹੁੰ ਓਰ ਗਰਜੇ । ਸਭੇ ਦੇਵ ਲਰਜੇ ।
ਸਰੰ ਧਾਰ ਬਰਖੇ । ਮਈਯਾ ਪਾਣਿ ਪਰਖੇ । ੧੯੨

Chahun aour garjai. sabai dev larjai.
sarung dhar barkhai. maieya paan parkhai. (36) (192)

ਚੌਪਈ

ਜੇ ਲਏ ਅਸਤ੍ਰ ਸਾਮੁਹੇ ਧਏ । ਤਿਤੇ ਨਿਧਨ ਕਹੁੰ ਪ੍ਰਾਪਤਿ ਭਏ ।
ਝਮਕਤ ਭਈ ਅਸਨ ਕੀ ਧਾਰਾ । ਭਭਕੇ ਰੁੰਡ ਮੁੰਡ ਬਿਕਰਾਰਾ । ੧੯੩

Choupaiee

je laie sastar samohai dhaie. titai nidhan kahun prapat bhaie.
jhamkat bhaiee asan ki dhara. bhabhkai rund mund bikrara. (37) (193)

ਦੋਹਰਾ

ਹੈ ਗੈ ਰਥ ਪੈਦਲ ਕਟੇ, ਬਚਿਯੋ ਨ ਜੀਵਤ ਕੋਇ ।
ਤਬ ਆਪੇ ਨਿਕਸਯੋ ਨ੍ਰਿਪਤਿ, ਸੁੰਭ ਕਰੈ ਸੋ ਹੋਇ । ੧੯੪

Dohra

hai gai rath paidal katai bachiou na jeevat koiaie.
tah aap niksiou nirpat sumbh karai so hoiai. (38) (194)

ਚੌਪਈ

ਸਿਵ ਦੂਤੀ ਇਤਿ ਦੁਰਗਾ ਬੁਲਾਈ । ਕਾਨ ਲਾਹਿ ਨੀਕੈ ਸਮੁਝਾਈ ।
ਸਿਵ ਕੋ ਭੇਜ ਦੀਜਿਐ ਤਹ" । ਦੈਤ ਰਾਜ ਇਸਥਿਤ ਹੈ' ਜਹ" । ੧੯੫

Choupaiee

Siv dooti et Durga bulaiee. Kaan laag neekai samujhaiee.
Siv ko bhej deejiai taha. daiut raaj isthit hai jaha. (39) (195)

Rasaval Chhand

When Shumbh (king) heard about it, he launched a great attack with great courage, and all the warriors, (demons) taking up their weapons in hands, proceeded to the battle-field. (189)

The drums were beating loudly, and the bows were cracking, while the large drum-beats produced a loud note (musical), and its sound could be heard continuously. (190)

The swords were sparking and the, stubborn warriors were feeling proud of heir strength. The mighty warriors were shouting loudly or roaring, with the sound of their drum-beats, rising incessantly. (191)

The demons were thundering from all the four sides, and all the gods were shivering. The arrows were being shot like a shower while the demons were having a taste of Durga;s onslaughts. (192)

Choupaie :

All those demons, who came in front of Durga, carrying their weapons, were done to death. The steel of the swords was shining (sparks were produced). The heads and trunks (on the ground) were heaving and jumping in a terrible manner. (193)

Couplet :

The four types of army, comprising horses, elephants, chariots and infantry had been reduced to ashes (cut to pieces) and none of them was left alive. Then the demon king himself marched (came) forward. It appeared as if things will now shape the way, he would command. (194)

Choupaiee :

The goddess Durga then called for the (help of) Shiva's spirit, and quietly told her to send Shiva where the demon-king was standing. (195)

ਸਿਵ ਦੂਤੀ ਜਬ ਇਮ ਸੁਨ ਪਾਵਾ । ਸ਼ਿਵ ਹਿੰ ਦੂਤ ਕਰਿ ਊਤੈ ਪਠਾਵਾ ।
ਸਿਵ ਦੂਤੀ ਤਾਤੇ ਭਯੋ ਨਾਮਾ । ਜਾਨਤ ਸਕਲ ਪੁਰੁਖ ਥਾਮਾ । ੧੯੬
Siv dooti jab im sunn pava. siveehung doot kar utai pathava.
Siv dooti tatai bhoiu nama. janat sakal purkh or thama. (40) (196)

ਸਿਵ ਕਹੀ ਦੈਤ ਰਾਜ ਸੁਨਿ ਬਾਤਾ । ਇਹ ਬਿਧਿ ਕਹਯੋ ਤੁਮਹੁ ਜਗਮਾਤਾ ।
ਦੇਵਨ ਕੋ ਦੈ ਕੈ ਠਕੁਰਾਈ । ਕੈ ਮ"ਡਹੁ ਹਮ ਸੰਗ ਲਰਾਈ । ੧੯੭
Siv kehi daint raaj sunn baata.eh bidh kehiou tumoh jagmata.
devan ke dai kai thakuraiee. kai mandoh hum sung lagaiee. (41) (197)

ਦੈਤ ਰਾਜ ਇਹ ਬਾਤ ਨ ਮਾਨੀ । ਆਪ ਚਲੇ ਜੂਝਨ ਅਭਿਮਾਨੀ ।
ਗਰਜਤ ਕਾਲਿ ਕਾਲ ਜਯੋਂ" ਜਹਾ" । ਪ੍ਰਾਪਤਿ ਭਯੋ ਅਸੁਰ ਪਤਿ ਤਹਾ" । ੧੯੮
daint raj eh baat na maani. aap chalai jujhan abhimani.
garjat kaal kaal jeon jaha. prapat bhiou asur pat taha. (42) (198)

ਚਮਕੀ ਤਹਾ" ਅਸਨ ਕੀ ਧਾਰਾ । ਨਾਚੇ ਭੂਤ ਪ੍ਰੇਤ ਬੈਤਾਰਾ ।
ਫਰਕੇ ਅੰਧ ਅਬੰਧ ਅਚੇਤਾ । ਭਿਭਰੇ ਭਈਰਵ ਭੀਮ ਅਨੇਕਾ । ੧੯੯
chamki taha asan ki dhara. nachai bhoot prait baitara.
pharkai and kabandh acheta. bhibhrai bhaieerav bheem aneka. (43) (199)

ਤੁਰਹੀ ਢੋਲ ਨਗਾਰੇ ਬਾਜੇ । ਭ"ਤਿ ਭ"ਤਿ ਜੋਧਾ ਰਣਿ ਗਾਜੇ ।
ਢਡਿ ਡਫ ਡਮਰੁ ਡੁਗਡੁਗੀ ਘਨੀ । ਨਾਇ ਨਫੀਰੀ ਜਾਤ ਨ ਗਨੀ । ੨੦੦
tirhi dhol nagarai baajai. bhant bhant jodha runn gaajai.
dhad daph damar dugdugi ghani. naie naphiri jaat na gani. (44) (200)

ਮਧੁਭਾਰ ਛੰਦ
ਹੁੰਕੇ ਕਿਕਾਣ । ਧੁੰਕੇ ਨਿਸਾਣ । ਸੱਜੇ ਸੁ ਬੀਰ । ਗੱਜੇ ਗਹੀਰ । ੨੦੧
Madhubhar Chhand
hukai kikaan. dhunkai nisaan.
sajai so beer . gajai gaheer. (45) (201)

ਝੁੱਕੇ ਨਿਝੱਕ । ਬੱਜੇ ਉਬਕ । ਸੱਜੇ ਸੁਬਾਹ । ਅੱਛੈ ਉਛਾਹ । ੨੦੨
jhukai nijhak. bajai ubak.
sajai subah. achhai uchhaha. (46) (202)

ਕੱਟੇ ਕਿਕਾਣ । ਫੁੱਟੇ ਚਵਾਣ । ਸੂਲੰ ਸੜਾਕ । ਉਠੇ ਕੜਾਕ । ੨੦੩
Katai kikan. phutai chavan.
sulang sarrak. uthai karrak. (47) (203)

When the Shiva's spirit heard this, then she sent Shiva as an (messenger) envoy. Since that time, Durga was called Shiva's spirit. All the men and women have known this already. (196)

Then going upto the demon-king, Shiva said, "O demon-king ! Listen to me. The goddess Durga has sent a message for you. Either you give back the kingdom (of heaven) to the gods or be prepared for war with me." (197)

The demon-king did not agree to this proposal. The haughty king started merching himself for war against Durga. The demon-king reached the spot where Kalika was thundering like the god of death. (198)

There the swords started clashing with each other, producing sparks. All the ghosts, spirits and demons started dancing there. Countless headless bodies were jumping there, and innumerable huge bees were buzzing there. (lot of dead bodies lay there). (199)

The trumpets, drums and kettle drums were beating and various forms of warriors were roaring in the battle-field. Countless tabors, tambourines, drums, trumpets and clarionets were producing musical sounds. (200)

Madhubhar Chhand

The horses were braying, the drums were beating loudly, the warriors were fully armed beautifully, and were roaring with a serene voice. (201)

They were bending against one another without any hesitation and smart warriors were engaged in fighting. The smart warriors were (dressed beautifully) seen there positioned in the battle-field while the fairies were encouraged in their merriment and joy. (202)

Many horses lay mutilated, many had their heads split apart, at places one could hear the striking noise of (trishul) (three-pronged lances) tridents, while elsewhere there were chattering sounds. (of swords). (203)

ਗੱਜੇ ਜੁਆਣ । ਬੱਜੇ ਨਿਸਾਣਿ । ਸੱਜੇ ਰਜੇ'ਦ੍ । ਗੱਜੇ ਗਜੇ'ਦ੍ । ੨੦੪
gajai juaan. bajai nisann.
sajai gajinder. gajai gajender. (48) (204)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
ਫਿਰੇ ਬਾਜੀਯੰ ਤਾਜੀਯੰ ਇੱਤ ਉੱਤੰ । ਗਜੇ ਬਾਰਣੰ ਦਾਰੁਣੰ ਰਾਜ- ਪੁੱਤ੍ਰੰ ।
ਬਜੇ ਸੰਖ ਭੇਰੀ, ਉਠੇ ਸੰਖ ਨਾਦੰ । ਰਣੰਕੈ ਨਫੀਰੀ, ਧੁਣ ਨਿਰਬਿਖਾਦੰ । ੨੦੫
Bhujang Prayat Chhand
phirai bajieung taajeeung it ut ang.
gajai barnung darunung raj puttrung.
bajai Sunkh bheri uthai sunkh nadung.
arannunghai naphiri dhun nirbikhandung. (49) (205)

ਕੜੱਕੇ ਕ੍ਰਿਪਾਣੰ, ਸੜੱਕਾਰ ਸੇਲੰ । ਊਠੀ ਕੂਹ ਜੂਹੰ । ਭਈ ਰੇਲ ਪੇਲੰ ।
ਰੁਲੇ ਤੱਛ ਮੁੱਛੰ, ਗਿਰੇ ਚਉਰ ਚੀਰੰ । ਕਹੂੰ ਹੱਥ ਮੱਥੰ ਕਹੂੰ ਬਰਮ ਬੀਰੰ । ੨੦੬
karrkai kirpanung sarrkar selung.
uthi kooh juhung bhaiee rail peilung.
rulai tachh muchhang girai chaur cheerung.
kahun hath mathung kahun baram beerung. (50) (206)

ਰਸਾਵਲ ਛੰਦ
ਬਲੀ ਬੈਰ ਰੁੱਝੇ। ਸਮੂਹ ਸਾਰ ਜੁੱਝੇ। ਸੰਭਾਰੇ ਹਥਿਯਾਰੰ। ਬਕੈ ਮਾਰ ਮਾਰੰ । ੨੦੭
Rasaval Chhand
bali bair rujhi. samooh saar jujhai.
sambharai hathiareung. baakai maar marai. (51) (207)

ਸਬੈ ਸਸਤ੍ ਸੱਜੇ । ਮਹ"ਬੀਰ ਗੱਜੇ । ਸਰੰ ਓਘ ਛੁੱਟੇ । ਕੜੱਕਾਰ ਉਠੇ । ੨੦੮
Sabhai sastar sajai. Mahabir gajai.
sarung oagh chhutai. karrkar uthai. (52) (208)

ਬਜੈ' ਬਾਦ੍ਰਿਤੇਅੰ । ਹਸੈ' ਗ"ਧ੍ਰਬੇਅੰ । ਝੰਡਾ ਗੱਡ ਜੁੱਟੇ । ਸਰੰ ਸੰਜ ਫੁੱਟੇ । ੨੦੯
bajai badritaieung. hassai gadharbaieung.
jhanda gad sutai. sarung sunj phutai. (53) (209)

ਚਹੂੰ ਓਰ ਉਠੇ । ਸਰੰ ਬ੍ਰਿਸਟ ਬੁੱਠੇ । ਕਰੋਧੀ ਕਰਾਲੰ । ਬਕੈ' ਬਿਕਰਾਲੰ । ੨੧੦
Chahun aour uthai. sarung birisat buthai.
Karodh karalung. bakai bikralung. (54) (210)

The youths were yelling, the drums were beating loudly, the kings were looking smart in their decorations, while the army-Commanders or elephants were thundering. (204)

Bhujang Prayat Chhand

The great Arabic horses were racing up and down while the elephants of princes were trumpeting with a terrible noise. The tambourines and conch shells were blowing, producing noise, and a musical note was being produced by conch shells. The trumpets were blowing wih a musical sound continuously. (205)

The swords were striking with a chattering noise, and the spears were producing hissing sounds. There was an uprear in the battle-field, and there was violent pushing and shoving around. There were bits and pieces of human bodies rolling around and elsewhere there were wisks and dresses fallen on the ground. At places hands and heads were lying down while the iron coats of warriors were also seen elsewhere. (206)

Rasaval Chhand

The mighty warriors were engaged in fighting with a vengeance, and were engaged I scuffles with their weapons, and were raising slogans of killing the enemy. (207)

All the brave warriors armed with weapons, were thundering all over. The arrows were being shot in a stream (like showers) , producing a clattering noise. (208)

The trumpets were blowing, and the musicians (of Shiva) were laughing away, while the warriors were engaged in fighting against each other by holding their fort. The coats of mail were being shattered by the arrows. (209)

The warriors were standing on all four sides and shooting their arrows in a continuous stream. The enraged and horrible warriors were using abusive language. (210)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਕਿਤੇ ਕੁਠੀਅੰ, ਬੁਠੀਅੰ ਬ੍ਰਿਸਟ ਬਾਣੰ । ਰਣੰ ਡੁਲੀਯੰ, ਬਾਜ ਖਾਲੀ ਪਲਾਣੰ ।
ਜੁਝੇ ਜੋਧਯੰ, ਬੀਰ ਦੇਵੰ ਅਦੇਵੰ । ਸਭੈ ਸਸਤ੍ਰ ਸਾਜਾ । ਮਨੋ ਸ'ਤਨੇਵੰ । ੨੧੧

Bhujang Prayat Chhand

Kitai kuthiang buthiang birast baanung.
running dulieung baaj khali plarrung.
jujhai jodhieung beer devung adevung.
sabhai sastar saja mano santnevung. (55) (211)

ਗਜੇ ਗੱਜੀਯੰ, ਸਰਬ ਸੱਜੇ ਪਵੰਗੀ । ਜੁਧ ਜੁਟੀਯੰ, ਜੋਧ ਛੁੱਟੇ ਖਤੰਗੀ ।
ਤੜੱਕੇ ਤਬੱਲੰ, ਝੜੱਕੇ ਕ੍ਰਿਪਾਣੰ । ਸੜੱਕਾਰ ਸੇਲੰ, ਰਣਕੇ ਨਿਸਾਣੰ । ੨੧੨

gajai gajieung sarab sajai pavungung.
judhang jutieeung jodh chhutai khaturungung.
tarrkai tablung jharrunkai kirpanung.
sarrkar seilung runnungkai nisanung. (56) (212)

ਢਮਾ ਢੱਮ ਢੋਲੰ। ਢਲਾ ਢੁੱਕ ਢਾਲੰ । ਗਹਾ ਜੂਹ ਗੱਜੇ, ਹਯੰ ਹਲਚਾਲੰ ।
ਸਟਾ ਸੱਟ ਸੇਲੰ, ਖਹਾ ਖੂਨ ਖੱਗੰ । ਤੁਟੇ ਚਰਮ ਬਰਮੰ, ਉਠੇ ਨਾਲ ਅੱਗੰ । ੨੧੩

dhama dham dholung dhala dhuk dhalung.
agaha juh gajai haeung halchalung.
sata sat sailung khaha khun khagung.
tulai charm barmung uthai naal agung. (57) (213)

ਉਠੇ ਅੱਗਿ ਨਾਲੰ ਖਹੇ ਖੋਲ ਖੱਗੰ । ਨਿਸਾਮਾਵਸੀ ਜਾਣੁ ਮਸਾਣ ਜੱਗੰ ।
ਡਕੀ ਡਾਕਣੀ ਡਾਮਰੂ ਡਉਰ ਡੰਕੰ । ਨਚੇ ਬੀਰ ਬੈਤਾਲ ਭੂਤੰ ਭਭੱਕੰ । ੨੧੪

uthai agi nalung khahe khel khagung.
nisa mavsi jaan masan jagung.
daki dakni damru dour dakung.
nachai beer baitaal bhootung bhabhakung. (58) (214)

ਬੇਲੀ ਬਿਦ੍ਰਮ ਛੰਦ

ਸਰਬਸਤ੍ਰ ਆਵਤ ਭੇ ਜਿਤੇ । ਸਭ ਕਾਟਿ ਦੀਨ ਦੁਰਗਾ ਤਿਤੇ ।
ਅਰਿ ਅਉਰ ਜੇਤਿਕੁ ਡਾਰੀਅੰ । ਤੇਊ ਕਾਟਿ ਭੂਮਿ ਉਤਾਰੀਅੰ । ੨੧੫

Beli Bidram Chhand

Sarab sastara avat bhae jitai. sabh kaat deen durga titai.
ar aour jetik darieung.
taiou kaat bhoom utarieung. (59) (215)

Bhuhang Prayat Chhand

At places the warriors were being killed, and at other places the arrows were being shot in a shower, and somewhere one could see riderless horses moving around while demons and gods were both engaged in fighting against each other. All were equipped with arms. It appeared as if Bhisham pitama had come there. (211)

All the troops were thundering, and their horses fully decorated, the warriors were engaged in fighting in the battle field, while the arrows were being used. The drums were beating and the swords were striking (against each other) the spears were being used with a stirring noise, and the kettle drums were reverberating with sounds. (212)

The drums were producing a noise while the shields were producing a thud. The herds of elephants were trumpeting loudly and there was lot of turmoil among the horses. The spears or lances were striking (against shields) continuously and the swords with blood stains were striking against each other. The shields and coats of iron were lying shattered and broken while fiery sparks were coming out of the guns. (213)

The swords were striking the helmets on the head, producing spatrks of fire, as if the ghosts and spirits had woken up on a new moon night. The hobgoblins were shrieking, while the small drums were producing a subdued noise. The warriors, ghosts and spirits were dancing producing a gurgling noise. (214)

Beli Bidram Chhand

All the attacks of weapons (by the enemy) were being defeated by Durga and all other fire arms used by enemy the goddess would cut them into pieces and throw them on the ground. (215)

ਸਰ ਆਪ ਕਾਲੀ ਛੱਡੀਅੰ । ਸਰਬਸਤ੍ਰ ਸਸਤ੍ਰ ਬਿਹੰਡੀਅੰ ।
ਸਸਤ੍ਰ ਹੀਨ ਜਬੈ ਨਿਹਾਰਿਯੋ । ਜੋ ਸਬਦ ਦੇਵਨ ਉਚਾਰਿਯੋ । ੨੧੬
sar aap kali chhaudeung. Sar basatar sater bihangeung.
Sastar heen jabai nihariou. jai sabad devan uchariou. (60) (216)

ਨਭਿ ਮਧਿ ਬਾਜਨ ਬ'ਜਹੀ' । ਅਵਿਲੋਕਿ ਦੇਵਾ ਗਾਜਹੀ ।
ਲਖਿ ਦੇਵ ਬਾਰੰ ਬਾਰ ਹੀ । ਜੈ ਸਬਦ ਸਰਬ ਪੁਕਾਰ ਹੀ । ੨੧੭
nabhi madh bajan baajhi. awilok deva gajhi.
lakh dev barung barhi. jai sabad sarak pukarhi. (61) (217)

ਰਣਿ ਕੋਪਿ ਕਾਲ ਕਰਾਲੀਯੰ । ਖੰਟਅੰਗ ਪਾਣਿ ਉਛਾਲੀਯੰ ।
ਸਿਰਿ ਸੁੰਭ ਹੱਥ ਦੁਛੱਡੀਯੰ । ਇਕ ਚੋਟ ਦੁਸਟ ਬਿਹੰਡੀਯੰ । ੨੧੮
runn kop kaal karalieung. khat ang paan uchhalieung.
Sir Sumbh hath duchhandeung. ik chot dusat bihandieung. (62) (218)

ਦੋਹਰਾ

ਜਿਮ ਸੁੰਭਸੁਰ ਕੋ ਹਨਾ, ਅਧਿਕ ਕੋਪ ਕੈ ਕਾਲਿ ।
ਤਯੋ' ਸਾਧਨ ਕੇ ਸਤ੍ਰ ਸਭ, ਚਾਬਤ ਜਾਹ ਕਰਾਲ । ੨੧੯
ਇਤਿ ਸ੍ਰੀ ਬਚਿੱਤ੍ਰ ਨਾਟਕੇ, ਚੰਡੀ ਚਰਿੱਤ੍ਰੇ ਸੁੰਭ ਬਧਹ
ਖਸਟਮੋ ਧਿਆਇ ਸੰਪੂਰਣ ਮਸਤੁ ਸੁਭ ਮਸਤੁ । ੬

Dohra

jim Sumbhasur ko hana adhik adhik kop hai kaal.
tariou sadhan ko satar sabh chabat jah karal. (63) (219)
it Sri Bacharitar Natakai Chandi Charitarai Sumbh badeh
khastamai dhiaie Sampurnam Sabh Subham Sat. (6)

ਅਥ ਜੈਕਾਰ ਸ਼ਬਦ ਕਥਨੰ

ਬੇਲੀ ਬਿੱਦ੍ਰਮ ਛੰਦ

ਜੈ ਸਬਦ ਦੇਵ ਪੁਕਾਰ ਹੀ । ਸਬ ਫੂਲਿ ਫੂਲਨ ਡਾਰ ਹੀ ।
ਘਨਸਾਰ ਕੁੰਕ੍ਮ ਲਿਆਇ ਕੈ । ਟਿਕਾ ਦੀਯ ਹਰਖਾਇ ਕੈ । ੨੨੦

Beli Bidram Chhand

jai sabad dev pukar hi. sabh phool phoolan daar hi.
ghansar kunkam liaie kai. teeka deia harkhaie kai. (1) (220)

ਚੌਪਈ

ਉਸਤਤਿ ਸਬ ਹੂੰ ਕਰੀ ਅਪਾਰਾ । ਬ੍ਰਹਮ ਕਵਚ ਕੋ ਜਾਪ ਉਚਾਰਾ ।
ਸੰਤ ਸੰਬੂਹ ਪ੍ਰਫੁਲਤ ਭਏ । ਦੁਸਟ ਅਰਿਸਟ ਨਾਸ ਹੁਏ ਗਏ । ੨੨੧

Choupaiee

ustat sab hun kari apara. Braham kavach ko jaap uchara.
sant sambuh parfulat bhaie. dust arisat naas huai gaieai. (2) (221)

Kali had also shot some arrows which had shattered all the coats of iron of the enemy. When the gods saw sumbh without any arms, then they raised a cry of victory for the goddess. (216)

The sky was reverberating with trumpets and seeing this sight, the gods were roaring loudly. All the gods on seeing the goddess would raise slogans of victory for the goddess. (217)

Kali, having a horrible form in rage, was moving around in the battle-field. She had raised her six arms above the head, then suddenly dropped both the hands on the head of Sumbh, thus killing the demon finally. (218)

Couplet :

O Kali ! Just as you had killed with a revengeful manner the demon Sumbh, may you devour all the enemies of saints taking up a horrible frightening form. (positive). (219)

Here the Sixth Chapter of Bachittar Natak pertaining to killing of Sumbh, as part of Chandi portrayal is completed in graceful manner. (6)

Now the narration of Slogans of Victory

Beli Bidran Chhand

The gods were raising slogans hailing the victory (of the goddess) and were showering flowers out of elation. The gods then applied tilak with sandal wood and saffron to (the forehead of) the goddess. (220)

Choupaiee

All of them praised the goddess in a collective manner, and read (recited) the prayer of godly-protection (Brahm Kavach). All the saints were much pleased, as all the villains had been destroyed. (221)

ਸਾਧਨ ਕੋ ਸੁੱਖ ਬਢੇ ਅਨੇਕਾ । ਦਾਨਵ ਦੁਸਟ ਨ ਬਾਚਾ ਏਕਾ ।
ਸੰਤ ਸਹਾਇ ਸਦਾ ਜਗ-ਮਾਈ । ਜੱਹ ਤੱਹ ਸਾਧਨ ਹੋਇ ਸਹਾਈ । ੨੨੨
sadhan ko sukh badhai aneka. danav dusat na bacha eka.
sant sahaie sada jug maiee. jeh the sadhan hoiai sahaiee. (3) (222)

ਦੇਵੀ ਜੁਕੀ ਉਸਤਤਿ
ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
ਨਮੋ ਜੋਗ ਜ੍ਵਲੰ ਧਰੀਯੰ ਜੁਆਲੰ । ਨਮੋ' ਸੁੰਭ ਹੰਤੀ ਨਮੋ ਕਰੂਰ ਕਾਲੰ ।
ਨਮੋ ਸ੍ਰੋਣ ਬੀਰਜਾਰ ਦ੍ਰਨੀ ਧੂਮ੍ਰ ਹੰਤੀ। ਨਮੋ ਕਾਲਿਕਾ ਰੂਪ ਜੁਆਲਾ ਜਯੰਤੀ। ੨੨੩
Devi ju ki ustat
Bhujang Prayat Chhand
namo jog jualung dharieung jualung. namo sumbh hanti namo karuur kalung.
namo saroun beerjar dani dhumar hanti. nami kalika roop juala jeyanti. (4) (223)

ਨਮੋ ਅੰਬਿਕਾ ਜੰਭਹਾ ਜੋਤਿ ਰੂਪਾ । ਨਮੋ ਚੰਡ ਮੁੰਡਾਰਦਨੀ ਭੂਪਿ ਭੂਪਾ ।
ਨਮੋ ਚਾਮਰੰ ਚੀਰਣੀ ਚਿੱਤ੍ਰ ਰੂਪੰ । ਨਮੋ ਪਰਮ ਪਰਗਯਾ ਬਿਰਾਜੈ ਅਨੂਪੰ । ੨੨੪
namo ambika jambhha joat roopa.
namo chand mundardan bhoop bhoopa.
namo chamrung cheerani chitar roopung.
namo param prageya birajai anupung. (5) (224)

ਨਮੋ ਪਰਮ ਰੂਪਾ ਨਮੋ ਕ੍ਰੂਰ ਕਰਮਾ । ਨਮੋ ਰਾਜਸਾ ਸਾਤਕਾ ਪਰਮ ਬਰਮਾ ।
ਨਮੋ ਮਹਿਖ ਦਈਤ ਕੋ ਅੰਤਕਰਣੀ। ਨਮੋ ਤੋਖਣੀ ਸੋਖਣੀ ਸਰਬ ਇਰਣੀ। ੨੨੫
namo param roopa namo karoor karma.namop rajsa satika param barma.
namo mehakh deeiat ko ant karni. namo toukhni sokhani sarab irni. (6) (225)

ਬਿੜਾਲਾਛ ਹੰਤੀ ਕਰੂਰਾਛ ਘਾਯਾ । ਦਿਜਗਿ ਦਯਾਰਦਨੀਅੰ ਨਮੋ ਜੋਗ ਮਾਯਾ ।
ਨਮੋ ਭਈਰਵੀ ਭਾਰਵੀਅੰ ਭਵਾਨੀ । ਨਮੋ ਜੋਗ ਜਲੰਧਰੀ ਸਰਬ ਮਾਨੀ । ੨੨੬
birralachh hanti karoorrachh ghaiya. dijga deyardanieung namo jog maya.
namo bhaieeravi bharaviang bhavani. namo jog jalandhari sarab mani. (7) (226)

ਅੱਧੀ ਊਰਧਵੀ ਆਪ ਰੂਪਾ ਅਪਾਰੀ । ਰਮਾ ਰਸਟਰੀ ਕਾਮ ਰੂਪਾ ਕੁਮਾਰੀ ।
ਭਵੀ ਭਾਵਿਨੀ ਭਈਰਵੀ ਭੀਮ ਰੂਪਾ । ਨਮੋ ਹਿੰਗੁਲਾ ਪਿੰਗੁਲਾਯੰ ਅਨੂਪਾ । ੨੨੭
adhi urdhavi aap rupa apari. rama rastari kaam rupa kumari.
bhaiee bhavini bhaieeravi bheem rupa. namo hingula pinglaieung anupa. (8) (227)

Now the comforts and pleasures of the gods was in ascendence, because not even a single villainous demon was left alive. The mother goddess always protects her saints, and is helpful to them wherever they be. (222)

'The Praise of goddess'
'Bhujang Prayat Chhand'

Salutations to the goddess, taking the form of a fiery goddess (spitting fire) ; hail to the killer of Sumbh (the demon), salutation to the horrible looking god of death, hail to the many-faceted goddess, the killer of Rakatbeej and Dhrumlochan. Salutation to the fiery and victorious goddess Kalika. (223)

Salutation to the goddess Ambika, Jambha (killer of demon jainath) and a part of the Prime-Soul. Salutation to the killer of Chand-Mund and a queen (rajeshvari) and killer of Chamar demon by tearing him apart, and Salutations to the goddess, in the form of praise-less prime. Soul (224)

Salutation to the sublime-soul, hail to the (goddess) performing horrible deeds ; salutations to the (goddess) who acts under the effects of the three-pronged Maya (with lust for power, greed and peace) and having all the protective powers ; hail to the (goddess) who has destroyed the demon Mehkhale, satisfying the needs of all, our salutations to the (goddess) who (dries up) withdraws all goodness and who goads us for good deeds. (225)

Our Salutations, to the (goddess) who killed the demon Biralachh, who destroyed the demon Karurachh, who (blessed the) was pleased with the head of Brahmans (Brahma) and the great mother ; our salutations to Bhairavi, Bharagavi and Bhawani (Durga goddess), hail to the goddess, who adopts the fiery form (spitting fire), one who deseves praise of all (and gets recognition of all). (226)

Salutations to the Lord (in the form of goddess) who pervades the upper and lower regions (upper and neither lands) having the Sublime-form, who bestows bliss to all, who is bewitching in appearance, who is Bhawani goddness, Bhairavai and powerful ; our salutations to one who is single-minded, prosodic, and sublime. (227)

ਨਮੋ ਜੁੱਧਨੀ ਕ੍ਰੁਧਨੀ ਕ੍ਰੂਰ ਕਰਮਾ । ਮਹ" ਬੁਧਿਨੀ ਸਿੱਧਿਨੀ ਸੁੱਧ ਕਰਮਾ ।
ਪਰੀ ਪਦਮਿਨੀ ਪਾਰਬਤੀ ਪਰਮ ਰੂਪਾ। ਸਿਵੀ ਬਾਸਵੀ ਬ੍ਰਾਹਮੀ ਰਿੱਧ ਕੂਪਾ। ੨੨੮
namo judhani karudhani karur karma. maha budhini sidhini sudh karma.
pari padmini parbati param rupa. sivi basvi brahmi ridh kupa. (9) (228)

ਨਿੜਾ ਨਾਰਜਨੀ ਸ੍ਰੁਰਤਵੀ ਮੋਹ ਕਰਤਾ। ਪਰਾ ਪੁਸਟਨੀ ਪਾਰਬਤੀ ਦੁਸਟ ਹਰਤਾ ।
ਨਮੋ ਹਿੰਗੁਲਾ ਪਿੰਗੁਲਾ ਤੋਤਲਾਯੰ । ਨਮੋ ਕਾਰਤਿਕਯਾਨੀ ਸਿਵਾ ਸੀਤਲਾਯੰ । ੨੨੯
nirra narjani surtavi moh karta. para pustani parbati dusat harta.
namo hingula pingula totlaieung. namo kartikuryani siva seetlaieung. (10) (229)

ਭਵੀ ਭਾਰਵੀਯੰ ਨਮੋ ਸਸਤ੍ਰ ਪਾਣੰ । ਨਮੋ ਅਸਤ੍ਰ ਧਰਤਾ ਨਮੋ ਤਰਜ ਮਾਣੰ ।
ਜਯਾ ਆਜਯਾ ਚਰਮਣੀ ਚਾਵੱਡਾਯੰ। ਕ੍ਰਿਪਾ ਕਾਲਿਕਾਯੰ ਨਯੰ ਨਿਤਿ ਨਿਆਯੰ। ੨੩੦
bhavi bharvieung namo sastar pannung. namo satar dharta namo taraj mannung.
jaya ajaya charmani chavdaieung. kirpa kalikaeung nayaeung nit niyaeung.(11) (230)

ਨਮੋ ਚਾਪਣੀ ਚਰਮਣੀ ਖੜਗ ਪਾਣੰ । ਗਦਾ ਪਾਣਿਣਿ ਚੱਕ੍ਰਣੀ ਚਿੱਤ੍ਰਮਾਣੰ ।
ਨਮੋ ਸ੍ਰੂਲਣੀ ਸੈਹਥੀਪਾਣਿ ਮਾਤਾ। ਨਮੋ ਗਿਆਨ ਬਿਗਿਆਨ ਕੀ ਗਿਆਨ ਗਿਆਤਾ। ੨੩੧
namo chapni charmani kharrag pannung. gada parrirri chakrani chitar mannung.
namo sulani sarbi paan mata. namo gyan bigyan ki gyan giata. (12) (231)

ਨਮੋ ਪੋਖਣੀ ਸੋਖਣੀਅੰ ਮ੍ਰਿੜਾਲੀ । ਨਮੋ ਦਸਿਟ ਦੋਖਾਰਦਨੀ ਰੂਪ ਕਾਲੀ ।
ਨਮੋ ਜੋਗ ਜੁਆਲਾ ਨਮੋ ਕਾਰਤਿਕਯਾਨੀ। ਨਮੋ ਅੰਬਿਕਾ ਤੋਤਲਾ ਸ੍ਰੀ ਭਵਾਨੀ। ੨੩੨
namo poukhani sokhaniang mirrrali. namo dusat dokhardani roop kali.
namo jog juala namo kartikkyani. namo ambika totla sri bhavani.(13) (232)

ਨਮੋ ਦੋਖਦਾਹੀ ਨਮੋ ਦੁਖਯ ਹਰਤਾ । ਨਮੋ ਸਸਤ੍ਰਣੀ ਅਸਤ੍ਰਣੀ ਕਰਮ ਕਰਤਾ ।
ਨਮੋ ਰਿਸਟਣੀ ਪੁਸਟਣੀ ਪਰਮ ਜੁਆਲਾ। ਨਮੋ ਤਾਰੁਣੀਅੰ ਨਮੋ ਬ੍ਰਿਧ ਬਾਲਾ। ੨੩੩
namo dokh dahi namo dukhya harta. namo sastarni astarni karam karta.
namo ristani putani param juala. namo tarnieung namo biradh bala. (14) (233)

Hail to the one (Lord) who is waging a war, who gets enraged, horrible in performing actions, (against evil), our Salutations to the one (goddess) who is most intelligent, who possesses occult powers, and who performs virtuous and perfect deeds. Hail to the one (goddess) who is fairy, most beautiful like Padmini and Parbati. Our Sautations to the all-mighty with (Shiva Shakti), Indra-Shakti (Kingly form), (Brahma- Shakti) creative power and possessing (Kuber-Shakti) mountain-like svature. (228)

Our Salutations to the one (goddess) who possesses the power of Shiva (the sons of Brahma), who could dispel our failings and weakness, who is kindness personification, and who is lovable (who loves all). Hail to the goddess, who possesses the knowledege of the Lord (omni-scient), who is always cheerful, beautiful like Parbati and is the killer of all villains and oppressors. Salutations to Pingla, Hingla and Tovla. (goddess Durga, Kali etc.) Hal to the all-powerful (omni-polent), Shiva and the goddess of health. (small-pox etc.). (229)

Hail to the Bhavi (goddess of knowledge) and one who is armed with weapons ; Hail to the one (goddess) who is having Coats of avail, and salutations to the one, who promotes and praises the glory and splendour. Hail to the one, always gaining victory, who is unconquerable, and salutations to the goddess, who devours even the hobgoblins. Hail to one (the goddess) who is bestowing kindness, having the form and is always lower of justice. (230)

Our Salutations to the one, who is armed with a bow in hand, the goddess having a shield, wielding a sword in the hand. Salutations to the goddess, who is holding a mace in hand, having a rolling wheel and having a picturesque form (artistic appearance). Hail to the one having a trident in hand, and hail to one who has clearcut vision of scientific approach and knowledge. (231)

Our Salutations to the goddess who provides us sustenance, hail to the goddess, who is causing (drying up) draining up, one who rides over dead bodies the form of Kali giving punishment to the villains. Salutations to the fiery-queen (spitting fire) the power to perform good deeds, and hail to the goddess Ambika, Totla, and Bhawani (Durga). (232)

Hail to the goddess, who is Casting away (burning) our sufferings and to her who dispels all over afflictions. Salutations to one, who functions with weapons and coats of mail, Hail to the goddess bringing cheer to all, who is always satisfying the needs of all, and one who is always radiant with highest brilliance. Salutations to the one who is ever-youthful and also to the aged and child like form. (233)

ਨਮੋ ਸਿੰਘ ਬਾਹੀ ਨਮੋ ਦਾੜ੍-ਗਾੜ੍ਹੰ । ਨਮੋ ਖੱਗ ਦੰਗੰ ਝੱਮਾ ਝੱਮ ਬਾੜੰ ।
ਨਮੋ ਰੁੜ੍ਹ ਗੁੜ੍ਹੰ ਨਮੋ ਸਰਬ ਬਿਆਪੀ। ਨਮੋ ਨਿੱਤ ਨਾਰਾਇਣੀ ਦੁਸਟ ਖਾਪੀ। ੨੩੪
namo singhbahi namo darr garrung. namo khag dagung jhama jham barrung.
namo rurr gorrung namo sarab biapi. namo nit naraiyani dusat khapi. (15) (234)

ਨਮੋ ਰਿਧਿ ਰੂਪੰ ਨਮੋ ਸਿੱਧ ਕਰਣੀ, ਨਮੋ ਪੋਖਣੀ ਸੋਖਣੀ ਸਰਬ ਭਰਣੀ ।
ਨਮੋ ਆਰਜੁਨੀ ਮਾਰਜਨੀ ਕਾਲ ਰਾਤ੍ਰੀ। ਨਮੋ ਜੋਗ ਜ੍ਵਲੰ ਧਰੀ ਸਰਬ ਦਾਤ੍ਰੀ। ੨੩੫
namo ridh rupang namo sidh karni. namo poukhani sokhani sarab bharni.
namo aarjani maarjani kaal ratri. namo jog jualung dhari sarab datri. (16) (235)

ਨਮੋ ਪਰਮ ਪਰਮੇਸ੍ਵਰੀ ਧਰਮ ਕਰਣੀ। ਨਈ ਨਿੱਤ ਨਾਰਾਇਣੀ ਦੁਸਟ ਦਰਣੀ ।
ਛਲਾ ਆਛਲਾ ਈਸੁਰੀ ਜੋਗ ਜੁਆਲੀ। ਨਮੋ ਬਰਮਣੀ ਚਰਮਣੀ ਕ੍ਰੂਰ ਕਾਲੀ । ੨੩੬
namo param parmesvari dharam karni. naiee nit narayani dusat darni.
chhala achhala easuri jog juali. namo barmani charmani karoor kali. (17) (236)

ਨਮੋ ਰੇਚਕਾ ਪੂਰਕਾ ਪ੍ਰਤਿ ਸੰਧਿਆ । ਜਿਨੈ ਮੋਹ ਕੈ ਚਉਦਹੂੰ ਲੋਗ ਬੰਧਿਆ ।
ਨਮੋ ਅੰਜਨੀ ਗੰਜਨੀ ਸਰਬ ਅਸਤ੍ਰਾ। ਨਮੋ ਧਾਰਣੀ ਬਾਰਣੀ ਸਰਬ ਸਸਤ੍ਰਾ। ੨੩੭
namo rechka poorka praat sandhia. jinai moh kai choudahun log bandhia.
namo anjani ganjani sarab astra. namo dharni barni sarab sastara. (18) (237)

ਨਮੋ ਅੰਜਨੀ ਗੰਜਨੀ ਦੁਸਟ ਗਰਬਾ । ਨਮੋ ਤੋਖਣੀ ਪੋਖਣੀ ਸੰਤ ਸਰਬਾ ।
ਨਮੋ ਸਕਤਣੀ ਸੂਲਣੀ ਖੜਗਪਾਣੀ। ਨਮੋ ਤਾਰਣੀ ਕਾਰਣੀਅੰ ਅਪਾਰਾ ਕ੍ਰਿਪਾਣੀ। ੨੩੮
namo anjani ganjani dusat garba. namo toukhni pokhni sant sarba.
namo sakatani sulani kharagpani. namo tarni karnieung kirpani. (19) (238)

ਨਮੋ ਰੂਪ ਕਾਲੀ ਕਪਾਲੀ ਅਨੰਦੀ । ਨਮੋ ਚੰਦ੍ਰਣੀ ਭਾਨੁਵੀਅੰ ਗੁਬਿੰਦੀ ।
ਨਮੋ ਛੈਲ ਰੂਪਾ ਨਮੋ ਦੁਸਟ ਦਰਣੀ। ਨਮੋ ਕਾਰਣੀ ਤਾਰਣੀ ਸ੍ਰਿਸਟ ਭਰਣੀ। ੨੩੯
namo roop kali kapali anandi. namo chanderani bhanvieung gobindi.
namo chhail rupa namo dusat darni. namo karni taarni srisat bharni. (20) (239)

Hail to the goddess the rider of a lion, Hail to one having stout molars, and Hail to the goddess, having a brilliantly shining sword in the hand, salutations to the goddess having a most beautiful appearance and an omni-present form. Hail to the goddess Durga, the trouble-maker for all villainous characters. (234)

Salutations to the one, having all the occult powers, one who makes our functions perfect, who gives sustenance to all (who withdraws and bestows goodness to all). Hail to the goddess who is having an elegant form, who is casting away our Sins. Salutations to the goddess of death, presenting a dark night on dooms day, and one who takes up the form of a fire-spitting goddess and one who bestows all our needs. (235)

Hail to the goddess, who possesses a grand delightful form, who performs virtuous deeds (as a religious duty) ; salutations to the goddess Durga, who is ever-new and crushes the villains and scoundrels. Haail to the one who beguiles everyone (enamours) but cannot be deceived by anyone ; hail to the goddess who possesses Shiva's might and having virtuous-passions ; who wears the coat of mail, having a shield and the goddess Kali transforming into a frightful form (frightening terrible form). (236)

Hail to Thee, who takes away everything (makes us empty-handed), who makes us complete (in all respects), who represents the morning beauty and the evening sadness (dawn and end of life), and who has enamoured (with her love) all the fourteen worlds of Universe. (the whole Universe). Salutations to you. Hail to the worldly falsehood (Maya) who destroys all the protective coatings, who adopts all the weapons and then divests (others) of all the weapons, Salutations to you. (237)

Hail to the Maya (worldly illusion) who destroys the haughtiness of villains ; salutations to you, who would delight all the saints and make them complete with perfection (filling them). Hail to the worldly falsehood (filling them). Hail to the worldly falsehood (Maya) who takes up all the power (might) in her hands, who holds up a trident in her hands, and who wields a sword. Hail to the goddess, who redeems all, who is the cause of everything and is a personification of the sword. (238)

Salutations to Kali, Kapali and the most-enchanting form, who possesses the power of the moon, the sun and adopts the Earth as her domain. Hail to the youthful beauty, and one who crushes the whole lot of villains, who could perform all the functions. Salutations to the one Lord, (power) who is the liberator of all, and sustains the whole Universe fully. (239)

ਨਮੋ ਹਰਖਣੀ ਬਰਖਣੀ ਸਸਤ੍ਰ ਧਾਰਾ । ਨਮੋ ਤਾਰਣੀ ਕਾਰਣੀਅੰ ਅਪਾਰਾ ।
ਨਮੋ ਜੋਗਣੀ ਭੋਗਣੀ ਪ੍ਰਮ ਪ੍ਰਗਯਾ। ਨਮੋ ਦਈਤਯਾਰਿਣੀ ਦੇਵਿ ਦੁਰਗਯਾ । ੨੪੦
namo harkhani barkhani sastar dhara. namo taarni kaaernieung apara.
namo jogni bhogni param pragya. namo dev deiatyaeni devi durgaya. (21) (240)

ਨਮੋ ਘੋਰਿ ਰੂਪਾ ਨਮੋ ਚਾਰੁ ਨੈਣਾ । ਨਮੋ ਸ੍ਰੂਲਣੀ ਸੈਥਣੀ ਬਕ੍ ਬੈਣਾ ।
ਨਮੋ ਬ੍ਰਿਧ ਬੁੱਧੰ ਕਰੀ ਜੋਗ ਜੁਆਲਾ । ਨਮੋ ਚੰਡ ਮੁੰਡੀ ਨ੍ਰਿੜਾ ਕ੍ਰ ਕਾਲਾ । ੨੪੧
namo ghor rupa namo chaar naina. namo sulani saithani bakar baina.
namo biradh budhung karijog juala. namo chand mundi nirra koor kala. (22) (241)

ਨਮੋ ਦੁਸਟ ਪੁਸਟਾਰਦਨੀ ਛੇਮ ਕਰਣੀ। ਨਮੋ ਦਾੜ੍ਹ ਗਾੜ੍ਹਾ ਧਰੀ ਦੁਖਯ ਹਰਣੀ ।
ਨਮੋ ਸਸਤ੍ਰ ਬੇਤਾ ਨਮੋ ਸਸਤ੍ਰ ਗਾਨੀ। ਨਮੋ ਜੱਛ ਬਿੱਦਿਆ ਧਰੀ ਪੂਰਣ ਕਾਮੀ। ੨੪੨
namo dusat pustardani chhem karni. namo darr garra dhari dukheu harni.
namo sastar eita namo sastar gani. namo jachh bidia dhari puran kami. (23) (242)

ਰਿਪੰਤਾਪਣੀ ਜਾਪਣੀ ਸਰਬ ਲੋਗਾ । ਥਪੇ ਖਾਪਣੀ ਥਾਪਣੀ ਸਰਬ ਜੋਗਾ ।
ਨਮੋ ਲੰਕੁੜੇਸੀ ਨਮੋ ਸਕਤਿਪਾਣੀ । ਨਮੋ ਕਾਲਿਕਾ ਖੜਗ ਪਾਣੀ ਕ੍ਰਿਪਾਣੀ । ੨੪੩
ripung taapni jaapni sarab loga. thapai khapni thapani sarab joga.
namo lunkkurresi namo sakat pani. namo kalika kharrag pani kirpani. (24) (243)

ਨਮੋ ਲੰਕੁੜੇਸਾ ਨਮੋ ਨਾਗ੍ ਕੋਟੀ । ਨਮੋ ਕਾਮ ਰੂਪਾ ਕਮਿੱਛਿਆ ਕਰੋਟੀ ।
ਨਮੋ ਕਾਲ ਰਾਤ੍ਰੀ ਕਪਰਦੀ ਕਲਿਆਣੀ। ਮਹਾ" ਰਿੱਧਨੀ ਸਿੱਧ ਦਾਤੀ ਕ੍ਰਿਪਾਣੀ। ੨੪੪
namo lunkurresa namo nagar koti. namo kaam rupa kamichhia karoti.
namo kaal ratri kapardi kaliani. maha ridhni sidh daari kirpani. (25) (244)

ਨਮੋ ਚਤੁਰਬਾਹੀ ਨਮੋ ਅਸਟ ਬਾਹਾ । ਨਮੋ ਪੋਖਣੀ ਸਰਬ ਆਲਮ ਪਨਾਹ੍ ।
ਨਮੋ ਅੰਬਿਕਾ ਜੰਭਹਾ ਕਾਰ੍ਤਕਯਾਨੀ। ਮ੍ਰਿੜਾਲੀ ਕਪਰਦੀ ਨਮੋ ਸ੍ਰੀ ਭਵਾਨੀ। ੨੪੫
namo chatur bahi namo ast bahạ. namo pokhni sarab alam panaha.
namo ambika jumbhaha karatkyani. mirrrali kapardi namo sri bhavani. (26) (245)

Hail to (the goddess) giving us pleasure, giving a shower of the types of weapons. Salutations to one redeeming us all (from the worldly bondage) and one having control of unlimited causes. Hail to the one having all qualities, enjoying all worldly pleasures,and having godly knowledge. The one power, keeping the gods and the demons under discipline, and the goddess, killing the demon "Durg deserves all our salutations. (240)

Salutations to the power having a frightful appearance, having bewitching eyes deserves salutatios. Hail to the goddess having a trident, having a bayonet, and using a crude and rough language. Salutations to the one (power) increasing our intelligence, a personification of fire-spitting power, and killer of Chand and Mund. Hail to the one (power) riding on top of dead bodies and having an appearance of frightfulness, an embodiment of death. (241)

Salutations to one (power) destroying all well-established villains, and one who is our liberator. Hail to the one (power) possessing strong and tough molars, and one dispelling our sufferings.Salutations to one (power) having knowledge of Shastras (Hindu literature) and one wielding all sorts of weapons. Salutations to the power having knowledge of demi-gods, who could always fulfil all our desires. (242)

Hail to the power, which would bring distress to the enemy and who is worth worship by all the people. Our Salutations to the power who could destroy all the establishments and causing all sorts of sufferings. Hail to Durga having the strength of Hanuman, and who holds a spear in her hands. Our salutations to the one power, having a sword in her hand and who is a personification of the Sword (also) itself. (243)

Hail to the goddess Durga, having the might of Hanuman; and salutations to the goddess Jwalamukhi (spitting fire). Salutations to the embodiment of beauty and the goddess Kali. Hail to the goddess having a tuft of hair on the head, (who is) redeemer of all, appearing like the dark black night, and the liberator of all. Our salutations to the power, who is the bestower of all occult powers and giving us all the power to fulfil our desires, and wielder of the sword. (244)

Hail to the goddess having four arms, nay having eight arms, and who is the sustainer of the whole world, the (goddess) Ambika killer of Jambh demon, and the all mighty power having the strength of Kartikai, one who rides the dead bodies and the goddess Bhawani, who has a tuft of hair on her head. (245)

ਨਮੋ ਦੇਵ ਅਰਦਯਾਨੰਦਨੀ ਦੁਸਟ ਹੰਤੀ । ਸਿਤਾ ਅਸਿਤਾ ਰਾਜ ਕ੍"ਤੀ ਅਨੰਤੀ ।
ਜੁਆਲਾ ਜਯੰਤੀ ਅਲਾਸੀ ਅਨੰਦੀ । ਨਮੋ ਪਾਰਬ੍ਰਹਮੀ ਹਰੀ ਸੀ ਮੁਕੰਦੀ । ੨੪੬
namo dev arduryardani dusat hanti. sita asita raj karanti ananti.
juala jayanti alasi anandi. namo parbrahmi hari si mukandi. (27) (246)

ਜਯੰਤੀ ਨਮੋ ਮੰਗਲਾ ਕਾਲਕਾਯੰ । ਕਪਾਲੀ ਨਮੋ ਭੱਦ੍ਰਕਾਲੀ ਸਿਵਾਯੰ ।
ਦੁਰਗਾਯੰ ਛਿਪਾਯੰ ਨਮੋ ਧਾਤ੍ਰੀਏਯੰ । ਸੁਆਹਾ ਸੁਧਾਯੰ ਨਮੋ ਸੀਤਲੇਯੰ । ੨੪੭
jayanti namo mangla kalkayang.
kapali namo bhadarkali sivaieung.
durgaieung chhipayung namo dhatrieung.
suaha sudhaiyang namo seet lieingang. (28) (247)

ਨਮੋ ਚਰਬਣੀ ਸਰਬ ਧਰਮੰ ਧੁਜਾਯੰ । ਨਮੋ ਹਿੰਗੁਲਾ ਪਿੰਗੁਲਾ ਅੰਬਿਕਾਯੰ ।
ਨਮੋ ਦੀਰਘ ਦਾੜਾ ਨਮੋ ਸਿਆਮ ਬਰਣੀ। ਨਮੋ ਅੰਜਨੀ ਗੰਜਨੀ ਦੈ'ਤ ਦਰਣੀ। ੨੪੮
namo charbani sarab dharmung dhujaieung. namo hingula pingula ambikayang.
namo deeragh darra namo siam barni. namo anjani ganjani daint darni. (29) (248)

ਨਮੋ ਅਰਧ ਚੰਦ੍ਰਾਣਿਨੀ ਚੰਦ੍ਰਚੂੜੰ । ਨਮੋ ਇੰਦ੍ਰ ਊਰਧਾ ਨਮੋ ਦਾੜ ਗੂੜੰ ।
ਸਸੰ ਸੇਖਰੀ ਚੰਦ੍ਰਭਾਲਾ ਭਵਾਨੀ । ਭਵੀ ਭੈਰਵੀ ਭੂਤਰਾਟੀ ਕ੍ਰਿਪਾਨੀ । ੨੪੯
Namo ardh chandariani chandercharung. Namo inder urdha namo daar gurrung.
Sasung sekhri chanderbhala bhavani. bhavi bhaihari bhoot rani kirpani. (30) (249)

ਕਲੀ ਕਾਰਣੀ ਕਰਮ ਕਰਤਾ ਕਮ:ਛਯਾ ।
ਪਰੀ ਪਦਮਿਨੀ ਪੂਰਣੀ ਸਰਬ ਇੱਛਯਾ ।
ਜਯਾ ਜੋਗਣੀ ਜੱਗ ਕਰਤਾ ਜਯੰਤੀ ।
ਸੁਭਾ ਸੁਆਮਣੀ ਸ੍ਰਿਸਟਾਜਾ ਸਤ੍ਰੁਹੰਤੀ । ੨੫੦
Kali karni karamkarta kamachheya. p
ari padmini purani sarale ichheya.
jaya jogni jug karta jayanti.
Subha suamani sristaja satrehanti. (31) (250)

ਪਵਿਤ੍ਰੀ ਪੁਨੀਤਾ ਪੁਰਾਣੀ ਪਰੇਯੰ । ਪ੍ਰਭੀ ਪੂਰਣੀ ਪਾਰਬ੍ਰਹਮੀ ਅਜੇਯੰ ।
ਅਰੂਪੰ ਅਨੂਪੰ ਅਨਾਮੰ ਅਠਾਮੰ । ਅਭੀਅੰ ਅਜੀਤੰ ਮਹਾ" ਧਰਮ ਧਾਮੰ । ੨੫੧
pavitri puneeta purani pareung.
prabhi purani parbrahami ajayung.
aarupung anupung anannung athamung.
abhiang ajeetung maha dharm dhamung. (32) (251)

The Destroyer of all those, causing affictions and sufferings to the gods, deserves our approbation ; hail to the power who takes up the various forms of fair, black or princely beings. Our sautations to the goddess who is an embodiment of fire (fire-spitting), victorious, and one who dances (the dance while being whipped) and bestows all bliss on us. Hail to the power, having the might of the sublime being, who appears like the creator, and is the redeemer of all beings. (246)

Our salutations to the goddess called Jayanti, mangla, and Kalika or Kapali, Bhadarkali and Shiva. Hail to the goddess Durga, peace loving, and with a stone like (metallic) heart. Our salutations to the embodiment of nectar, fire-spitting and the goddess Sitla. (247)

Hail to the one who chews (masticates) all (villains) and having the appearance of the supporter of moral values ; Salutations to the goddess Hingla, Pongla and Ambika, hail to the one with long molars, and dark or black coloured goddess, who is full of Maya, Strength and Crusher of all demons. (248)

Salutations to the power, appearing in the form of half-moon, or having the moon in her crest; hail to the goddess, giving all strength and characteristics of clouds like Indra (god), with horrible looking molars ; salutations to the one with moon-like formation on the forehead, Chander bhala (having a wretched appearance) and the Bhawani goddess; Hail to the goddess Bhavi, Bhairvi, Bhootrani and kirpani. (249)

Hail to the creator (cause) of Kal Yug and performing all functions in the age of Kal-Yug, the goddess of love. Salutations to the fairy, Padmini (beautiful) and one fulfilling all our desires and aspirations. Hail to the victorious power, and the greatest Yogi and Yogic powers (doing yogic exercises), praise worthy and the creator of the Universe and killer of the enemies deserves our salutations. (250)

(O goddess !) O Lord ! You are the pure, purest, age-old, and are beyond our comprehension, most beautiful with augustness, an embodiment of perfection, all mighty God, invincible, formless, without any praise-worthiness, without any Name or place fearless, unconquerable, and the abode of all great religions. (251)

ਅਛੇਦੰ ਅਭੇਦੰ ਅਕਰਮੰ ਸੁ ਧਰਮੰ । ਨਮੋ ਬਾਣ ਪਾਣੀ ਧਰੇ ਚਰਮ ਬਰਮੰ ।
ਅਜੇਯੰ ਅਭੇਯੰ ਨਿੰਕਾਰ ਨਿਤਯੰ । ਨਿਰੂਪੰ ਨਿਬਾਣੰ ਨਮਿੱਤਯੰ ਅਕਿਤਯੰ । ੨੫੨
achhedung adhedung akarmung so dharmung.
namo ban pani dhare charam barmung.
ajeyeung abhedeyeung nirankar niteyeung.
nirupung nirbanung namitayeung akirateung. (33) (252)

ਗੌਰੀ ਗਉਰਜਾ ਕਾਮਗਾਮੀ ਗੁਪਾਲੀ । ਬਲੀ ਬੀਰਣੀ ਬਾਵਨਾ ਜੱਹਯਾ ਜੁਆਲੀ ।
ਨਮੋ ਸਤ੍ ਚਰਬਾਇਣੀ ਗਰਬ ਹਰਣੀ। ਨਮੋ ਤੋਖਣੀ ਸੋਖਣੀ ਸਰਬ ਭਰਣੀ। ੨੫੩
gauri gauraja kaam gami gopali. bali beerani bavana jugerya juali.
namo sastar charbaieuni garab harni. namo tokhni su\okhani sarab bharni. (34) (253)

ਪਿਲੰਗੀ ਪਵੰਗੀ ਨਮੋ ਚਰ ਚਿਤੰਗੀ । ਨਮੋ ਭਾਵਿਨੀ ਭੂਤ ਹੰਤਾ ਭੜਿੰਗੀ ।
ਨਮੋ ਭੀਮਿ ਰੂਪਾ ਨਮੋ ਲੋਕ ਮਾਤਾ । ਭਵੀ ਭਾਵਨੀ ਭਵਿੱਖਯਾਤ ਬਿਧਾਤਾ । ੨੫੪
pilangi pavangi namo charachitangi. namo bhavini bhoot hanta bharringi.
namo bheem rupa namo lok maata. bhavi bhavni bhavikheyat bidhata. (35) (254)

ਪ੍ਰਭੀ ਪੂਰਣੀ ਪਰਮ ਰੂਪੰ ਪਵਿੱਤ੍ਰੀ । ਪਰੀ ਪੋਖਣੀ ਪਾਰਬ੍ਰਹਮੀ ਗਇੱਤ੍ਰੀ ।
ਜਟੀ ਜੁਆਲ ਪਰਚੰਡ ਮੁੰਡੀ ਚਮੁੰਡੀ । ਬਰੰਦਾਇਣੀ ਦੁਸਟ ਖੰਡੀ ਅਖੰਡੀ । ੨੫੫
prabhi purani param rupang pavitari. pari pokhani parbrahmi gaietari.
jati jual parchand mundi chamundi. barung daieni dusat khandi akhandi. (36) (255)

ਸਬੈ ਸੰਤ ਉਬਾਰੀ ਬਰੰ ਬਯੂਹ ਦਾਤਾ । ਨਮੋ ਤਾਰਣੀ ਕਾਰਣੀ ਲੋਕ ਮਾਤਾ ।
ਨਮਸਤਯੰ ਨਮਸਤਯੰ ਨਮਸਤਯੰ ਭਵਾਨੀ । ਸਦਾ ਰਾਖ ਲੈ ਮੁਹਿ ਕ੍ਰਿਪਾ ਕੈ ਕ੍ਰਿਪਾਨਨੀ । ੨੫੬
sabhai sant oubari barung busueh daata.
namo taarni kaarni lok maata.
namaesteung namaesteung namaesteung bhavani.
sada raakh lai mohai kirpa kai kirpani. (37) (256)

ਇਤਿ ਸ੍ਰੀ ਬਚਿੱਤ੍ ਨਾਟਕੇ ਚੰਡੀ ਚਰਿੱਤ੍ਰੇ ਦੇਬੀ ਜੂ ਕੀ ਉਸਤਤਿ ਬਰਨਨੰ
ਨਾਮ ਸਪਤਮੋ ਧਿਆਇ ਸੰਪੂਰਣ ਮਸਤ ਸੁਭਮਸਤੁ । ੭ ।
it sri Bachittar Natkai Chandi charitarai devi juu ki ustat-barnung
naam saptamo dhiaie sampuran sabh subham sat. (7)

O goddess ! (O Lord !) You are impregnable, indiscriminate, inactive, religious (without any functions and performing moral duties) holding a bow and a shield in hand, and having a coat of mail (iron-protection) and you deserve our salutations. Our Salutations to the invincible power, indiscriminate (manifest), without any function and Indestructible (ever existent), formless, without any pride or prestige, cause of all actions, and self-effulgent ; you deserve our approbation. (252)

Salutations to the power (goddess) who is fair-complexioned, religions (minded), knowing our inner-feelings (omni-scient), sustainer of the Earth, powerful, warrior, short-statured, pure as the religious fire (yagna fire). Hail to the power, which destroys the haughtiness (egoism) of others. Salutations to the goddess, who delights all who takes away (dries) our wealth and fills up (bestows completeness or perfection) to all. (253)

Hail to the goddess, who rides the lion as one rides a horse ; who possesses a body deserving worship. Salutations to the one who is a personification of faith, the killer of ghosts and the goddess who (wages war) fights (against evil-doers). Hail to the frightful looking goddess, and who is the mother- goddess (of all). Salutations to the goddess, who possesses Shiva's power, an embodiment of faith, renowned throughout the world and possesses Brahma's powers. (254)

Salutations to the power, which possesses angustness, who is pervading throughout the Universe, (most) is of the purest form, is fairy and sustains all, the might of Almighty, and is the great sermon (of Hindus) for worship. Hail to the goddess possessing matted hair like Shiva and having the grace of Shiva, killer of Chand and Mund (Chamundi), who bestows blessings on all : destroyer of villains, and having an indivisible form. (255)

Salutations to you O goddess ! who upholds all the saints, who bestows blessings on all, Hail to you, who liberates all, who is the cause of everything, and the mother-goddess of all. O Bhawani ! Salutations to you time and again, who bless all with Kindness ; may you protect me always through your Grace ! (256)

Here the Seventh Chapter of Bachittar Natak, pertaining to the praise of the goddess, of Chandi portrayal (Charitar) is completed with grace. (7)

ਅਥ ਚੰਡੀ ਚਰਿਤ੍ਰ ਉਸਤਤਿ ਬਰਨਨੰ

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਭਰੇ ਜੋਗਣੀ ਪੱਤ੍ਰ ਚਉਸਠ ਚਾਰੰ । ਚਲੀ ਠਾਮ ਠਾਮੰ ਡਕਾਰੰ ਡਕਾਰੰ ।
ਭਰੇ ਨੇਹ ਗੇਹੰ ਗਏ ਕੰਕ ਬੰਕੰ । ਰੁਲੇ ਸੂਰਬੀਰੰ ਅਹਾੜੰ ਨਿ੍ਸੰਕੰ । ੨੫੭

Ab Chandi Charitar ustat barnung

Bhujang Prayat Chhand

bharai jogni pattar chousan charung. chali naam naamung dakarung dakarung.
bharai neh gehung gaie kunk bunkung. rulai surbeerung aharrung nirsankung. (1) (257)

ਚਲੇ ਨਾਰਦਊ ਹਾਥਿ ਬੀਨਾ ਸੁਹਾਏ । ਬਨੇ ਬਾਰਦੀ ਡੰਕ ਡਉਰ ਬਜਾਏ ।
ਗਿਰੇ ਬਾਜਿ ਗਾਜ਼ੀ ਗਜੀ ਬੀਰ ਖੇਤੰ । ਰੁਲੇ ਤੱਛ ਮੁਛੰ ਨਚੇ ਭੂਤ ਪ੍ਰੇਤੰ । ੨੫੮
chalai nardou haath beena suhaie. banai bardi dunk douru bajaie.
girai baaj gaaji gaji beer khetung. rulai tachh muchhung nachai bhoot pretung. (2) (258)

ਨਚੇ ਬੀਰ ਬੈਤਾਲ ਅੱਧੰ ਕਮੱਧੰ । ਬਧੇ ਬੱਧ ਗੋਪਾ ਗੁਲਿਤ੍ਰਾਣ ਬੱਧੰ ।
ਭਏ ਸਾਧ ਸੰਬੂਹ ਭੀਤੰ ਅਭੀਤੇ । ਨਮੋ ਲੋਕ ਮਾਤਾ ਭਲੇ ਸ਼ਸਤ੍ ਜੀਤੇ । ੨੫੯
nachai beer baital adhung kamadhung. badhai badh gopa galetran badhung.
bhaie sadh sambuhbheetung abheetai. namo lok maata bhalai sastar jeetai. (3) (259)

ਪੜੈ ਮੂੜ ਯਾ ਕੋ ਧਨੰ ਧਾਮ ਬਾਢੈ । ਸੁਨੈ ਸੂਮ ਸੋਫੀ ਲਰੈ ਜੁੱਧ ਗਾਢੈ ।
ਜਗੈ ਰੈਣਿ ਜੋਗੀ ਜਪੈ ਜਾਪ ਯਾ ਕੋ। ਧਰੈ ਪਰਮ ਜੋਗੰ । ਲਹੈ ਸਿੱਧਤਾ ਕੋ । ੨੬੦
parrai moorr ya ko dhanung dham badhai. sunnai soom sophi larai judh gadhai.
jagai rain jogi japai jaap ya ko. dharai dharam jogung lahai sidhta ko. (4) (260)

ਪੜੈ ਯਾਹਿ ਬਿਦਯਾਰਥੀ ਬਿਦਯਾਹੇਤੰ । ਲਹੈ ਸਰਬ ਸ਼ਾਸਤ੍ਰਾਨ ਕੋ ਮਦ ਚੇਤੰ ।
ਜਪੈ ਜੋਗ ਸੰਨਯਾਸ ਬੈਰਾਗ ਕੋਈ। ਤਿਸੈ ਸਰਬ ਪੁਨਿਯਾਨ ਕੋ ਪੁਨਿ ਹੋਈ । ੨੬੧
parrai yahai bidaryarthi bidya hetung. lahai sarab sastaran ko mud chetung.
japai jog sanyas bairag koiee. tisai sarab puniyan kai punn hoiee. (5) (261)

ਦੋਹਰਾ

ਜੋ ਜੋ ਤੁਮਰੇ ਧਿਆਨ ਕੋ ਨਿਤ ਉਠੇ ਧਿਐਹੈ ਸੰਤ ।
ਅੰਤ ਲਹੈਗੇ ਮੁਕਤਿ ਫਲੁ ਪਾਵਹਿਗੇ ਭਗਵੰਤ । ੨੩੨

Dohra

jo jo tumrai dhian ko nit uthai dhiaie hai sant.
ant lehaigai mukat phal pavehgai bhagwant. (6) (262)

Now the details of the praises of the Chandi Charitar

Bhujang Prayat Chhand

There were sixty four hobgoblins, having their four bowls full of blood and are moving around belching everywhere continuously. The horrible looking crows had gone to their nests, full of love for them, while the (dead) warriors were still rolling around on the ground unattended. (257)

Narad having a lyre in hand, had also left. Even Shiva with his decorated bull, was playing on his tabor and producing a loud sound, while the warriors with horses and elephants were lying on the ground in the battle-field. The corpses in mutilated form were rolling in dust whereas the ghosts and spirits were dancing. (258)

Half cut human trunks and evil spirits were dancing, who had pallet bow tied to their hands for killing the enemy and were having iron glows on their hands for killing the enemy ; all the saints had become fearless (without fear) from a state of fear. Our Salutations to the worldly (mother goddess) who had gained complete victory over the enemy. (259)

Even if a fool were to read this (Charitar) portrayal, he will become wealthy with lots of money and if some teetotaler or a miser were to listen to it, he will become very powerful (free of fighting spirit) to fight in a battle. If some Yogi (ascetic) were to recite it by being awake at night, he would gain the wealth of Yoga and attain occult powers. (260)

If a student were to read it do a part of his education, he will gain all the knowledge of Shastras. However, of a Yogi, Sanyasi (ascetic and mendicant) or bairagi (secluded) were to recite it, he will gain the greatest benedication or benefaction. (261)

Couplet :

O goddess-mother ! All the saints, who would bow to you with standing ovation, will attain Salvation and attain unison with Lord (or merge with the Lord). (262)

ਇਤਿ ਸ੍ਰੀ ਬਚਿੱਤ੍ ਨਾਟਕੇ ਚੰਡੀ ਚਰਿੱਤ੍ਰੇ,
ਚੰਡੀ ਚਰਿੱਤ੍ ਉਸਤਤਿ ਬਰਨਨੰ ਨਾਮ,
ਅਸਟਮੋ ਧਿਆਇ ਸੰਪੂਰਣਮਸਤੁ ਸੁਭ ਅਸਤੁ । ੮ । ਅਫਜੂ । ੧੦੧ (੮)
It sri Bachittar Natakai Chandi Charitarai
Chandi Charitar ustat barnunung naam
astmo dhiae sampuran sabh subh sat (8)

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ।
ਸ੍ਰੀ ਭਗਉਤੀ ਜੀ ਸਹਾਇ
ਅਥ ਵਾਰ ਦੁਰਗਾ ਕੀ ਲਿਖਯਤੇ
ਪਾਤਿਸ਼ਾਹੀ ੧੦ ॥

ਪਉੜੀ ॥
ਪ੍ਰਥਮਿ ਭਗਉਤੀ ਸਿਮਰਕੈ ਗੁਰੂ ਨਾਨਕ ਲਈ ਧਿਆਇ ।
ਅੰਗਦ ਗੁਰੂ ਤੇ ਅਮਰਦਾਸ, ਰਾਮਦਾਸੈ ਹੋਈ ਸਹਾਇ ।
ਅਰਜੁਨ ਹਰਗੋਬਿੰਦ ਨੋ, ਸਿਮਰੋ ਸ੍ਰੀ ਹਰਿਰਾਇ ।
ਸ੍ਰੀ ਹਰਿ ਕ੍ਰਿਸ਼ਨਿ ਧਿਆਇ ਐ, ਜਿਸੁ ਡਿਠੇ ਸਭੁ ਦੁਖੁ ਜਾਇ ।
ਤੇਗ ਬਹਾਦੁਰ ਸਿਮਰੀਐ, ਘਰਿ ਨੌਨਿਧ ਆਵੈ ਧਾਇ ।
ਸਭ ਥਾਈ ਹੋਈ ਸਹਾਇ । ੧

Vaar Durga Ki
ik Onkar Satgur prasad
Sri Bhagouti ji sahaie
ab Vaar Durga ki likheuantai
Patshahi 10

Pouri
Pritham bhagouti Simarkai Gur Nanak laiee dhiaie.
angad gur te amardas Ramdasai hoiee sahaie.
arjan Hargobind nu Simro Sri Har Rai.
Sri Harkrishan dhiaieeai jis dithai sabh dukh jaieai.
Teg bahadur simriai ghar nounidh avai dhaie.
Sabh thaiee hoiai sahaie. (1)

Here the Eighteth Chapter of Bachittar Natak, pertaining to the details of praises for the Chandi Charitar (potrayal) as part of Chandi Charitar is completed with grace. (8)

Vaar Durga Ki
ik Onkar Satgur prasad
Sri Bhagouti ji Sahaie
Now Starts the Vaar of Durga
By the Tenth Master

(Worship) (The One Lord attainable through the Guru's Grace. May the Lord embodiment of Sword be our protector.)

Pouri :-

Let us worship the One Lord, the sword wielding Lord (of steel) first of all, and then meditate on Guru Nanak. Then let us seek the protection of Angad, Guru Amar Das and Ram Das and then let us concenterate on Arjan, Har Gobind and meditate on Sri Har Rai. Then let us meditate on Sri Har Krishan, whose one glimpse would dispel all our sufferings, finally by meditating (with concenteration) on Teg Bahadur we could attain all the nine treasures of the world. Let the Lord be our protector at all places ! (1)

ਖੰਡਾ ਪ੍ਰਥਮਿ ਮਨਾਇਕੈ ਜਿਨ ਸਭ ਸੈਸਾਰ ਉਪਾਇਆ ।
ਬ੍ਰਹਮਾ ਬਿਸ਼ਨੁ ਮਹੇਸ਼ ਸਾਜਿ ਕੁਦਰਤਿ ਦਾ ਖੇਲੁ ਬਣਾਇਆ ।
ਚੈਦਾ' ਤਬਕੈ ਬਣਾਇ ਕੈ, ਕੁਦਰਤਿ ਦਾ ਖੇਲੁ ਦਿਖਾਇਆ ।
ਸਿੰਧੁ ਪਰਬਤ ਮੇਦਨੀ ਬਿਨੁ ਥੰਮਾ ਗਗਨ ਰਹਾਇਆ ।
ਸਿਰਜੇ ਦਾਨੋ' ਦੇਵਤੇ, ਤਿਨ ਅੰਦਰਿ ਬਾਦੁ ਰਚਾਇਆ ।
ਤੈ' ਹੀ ਦੁਰਗਾ ਸਾਜਕੈ, ਦੈ'ਤਾ ਦਾ ਨਾਮ ਕਰਾਇਆ ।
ਤੈਥੋ' ਹੀ ਬਲੁ ਰਾਮ ਲੈ, ਨਾਲ ਬਾਣਾ ਰਾਵਣੁ ਘਾਇਆ ।
ਤੈਥੋ' ਹੀ ਬਲੁ ਕ੍ਰਿਸਨ ਲੈ, ਕੰਸ ਕੇਸੀ ਪਕੜਿ ਗਿਰਾਇਆ ।
ਬਡੇ ਬਡੇ ਮੁਨਿ ਦੇਵਤੇ, ਕਈ ਜੁੱਗ ਤਿਨੀ ਤਨ ਤਾਇਆ ।
ਕਿਨੈ ਤੇਰਾ ਅੰਤੁ ਨ ਪਾਇਆ । ੨

Khanda prathmai saaj kai jin sabh sansar upaiya.
brahama bisan mahes saaj kudrat da khel banaiya.
chaidan tubkai banai ke kudrat da khel dhikhaiya.
Sindh Parbat medni bin thama gagan rahaiya.
Sirjai danai devtai tin under baad rachaiya.
tai hi durga saaj kai dainta da nas karaiya.
taithou hi bal Ram lai naal baana Ravan ghaiya.
taithou hi bal krisan lai kans kausi pakar griaya.
badai badai mun devtai kaiee jug tini tan taiya.
kinai tera ant na paiya. (2)

ਸਾਧੂ ਸਤਿਜੁਗ ਬੀਤਿਆ, ਅਧਸੀਲੀ ਤ੍ਰੇਤਾ ਆਇਆ ।
ਨੱਚੀ ਕਲਿ ਸਰੋਸਰੀ , ਕਲਿ ਨਾਰਦ ਡਉਰ ਵਾਇਆ ।
ਅਭਿਮਾਨ ਉਤਾਰਨ ਦਿਉਤਿਆ', ਮਹਿਖਾਸੁਰ ਸੁੰਭ ਉਪਾਇਆ ।
ਜੀਤ ਲਏ ਤਿਨਿ ਦੇਵਤੇ , ਤਿਹੁ' ਲੋਕੀ' ਰਾਜ ਕਮਾਇਆ ।
ਵੱਡਾ ਬੀਰ ਅਖਾਇ ਕੈ, ਸਿਰ ਉੱਪਰ ਛੱਤ੍ਰ ਫਿਰਾਇਆ ।
ਦਿੱਤਾ ਇੰਦ੍ ਨਿਕਾਲ ਕੈ , ਤਿਨਿ ਗਿਰਿ ਕੈਲਾਸੁ ਤਕਾਇਆ ।
ਡਰ ਕੈ ਹੱਥੋ' ਦਾਨਵ", ਦਿਲ ਅੰਦਰਿ ਤ੍ਰਾਸ ਵਧਾਇਆ ।
ਪਾਸ ਦੁਰਗਾ ਦੇ ਇੰਦ੍ ਆਇਆ । ੩

Sadhu satgur beetia adhmali treta aieya.
nachi kal sarosari kal Narad daurn vaieya.
abhiman utaran devtian mehkhasur swubh upaieya.
jeet laie tin devtai the loki raj kamaieya.
vada beer akhaie kai sir uper chhatar bhiraiya.
adita Inder nakal kai tin kailas takaiya.]
dar kai hatho danvi dil under tras vadhaiya.
paas durga de Inder aiya. (3)

First of all the sublime Lord created the all powerful, embodiment of Sword, the Lord Himself and then created the whole Universe. Then He created Brahma, Vishnu and Shiva and then He displayed the Wonderful drama of (created) the Nature. Then He created the Oceans, Mountains and Earth, and then arranged the system of holding up the sky without any support (pillars) and positioned it. Then He created the demons (villains) and the gods (virtuous) and produced enmity (against each other) in their minds. Then (O Lord !) You created (the goddess) Durga, through whom you arranged (managed) to destroy the demons. Then Ram Chander gaining all the power through You (O Lord), killed Ravana, with the help of arrows. "Then Krishna,' being bestowed with all the power by you (O Lord !), destroyed Kansa (and Kesi warrior) by pulling them down (with hairs in hand). The greatest Munis and gods (mendicants) worshipped the Lord for many ages (Yugas) through penance, but none of them could gain Your secrets (O Lord !) and seek Your limits. (2)

Then SatYug, the age of saintly behaviour, passed by and then came Treta age (Yoga) the age of a partly peaceful behaviour. Then everyone was beset with anguish and suffering, while Kal and Narad sounded (the beginning of the humdrum of life) with the beat of drum. To dispel the egoistic tendencies (egoism) of the gods, the Lord-Sublime created the demons Mehkhasur and Sumbh. They gained victory over the gods and established their (sway) kingdom in all the three worlds (the heavens, the Earth, and the nether lands). Then Mehkhasur, establishing (proclaiming) himself as a great warrior, started unfurling a canopy over his head (established a seat of authority over all) and threw out (god) Indra from his Indrapuri (heaven). So he (Indra) approached (looked up to) the goddess Durga on top of Kailash mountain for his protection. Being afraid of the demons, Indra was demoralised and got frightened with fear (of the power of demons) and finally approached Durga for help and protection. (with the prayer). (3)

ਇਕਤ ਦਿਹਾੜੈ ਆਈ ਨ੍ਹਾਵਣ ਦੁਰਗ ਸ਼ਾਹ ।
ਦੇਵੀ ਬ੍ਰਿਥਾ ਸੁਨਾਈ ਆਪਣੇ ਹਾਲ ਦੀ ।
ਛੀਨਿ ਲਈ ਠਕੁਰਾਈ ਸਾਤੇ ਦਾਨਵੀ ।
ਲੋਕੀ' ਤਿਹੀ ਫਿਰਾਈ ਦੋਹੀ' ਆਪਣੀ ।
ਬੈਠੇ ਵਾਇ ਵਧਾਈ, ਤੇ ਅਮਰਾਵਤੀ ।
ਸਿੱਤੇ ਦੇਵ ਭਜਾਈ , ਸਭਨਾ' ਰਾਕਸ਼" ।
ਕਿਨੈ ਨ ਜਿਤਿਆ ਜਾਈ, ਮਹਿਖੈ ਦੈ'ਤ ਨੂੰ ।
ਤੇਰੀ ਸਾਮ ਤਕਾਈ, ਦੇਵੀ ਦੁਰਗਸ਼ਾਹ । ੪
ik diharrai aiee nahvan Durg sah.
Inder birtha Sunaiee aapnai haal di.
heen laiee thakuraiee satai danvi.
loki tihi phiraiee dohi aapni.
baithai vaie vadhaiee te amravati.
ditai dev bhajaiee sabhna raksa.
kinai na jitia jaiee Mehkhai daint nu.
teri saam takaiee devi durgsah. (੪)

ਦੁਰਗਾ ਬੈਣ ਸੁਣੰਦੀ, ਹੱਸੀ ਹੜ ਹੜਾਇ ।
ਓਹੀ ਸੀਹੁ' ਬੁਲਾਇਆ, ਰਾਕਸ਼ ਭੱਖਣਾ ।
ਚਿੰਤਾ ਕਰਹੁ ਨ ਕਾਈ । ਦੇਵ" ਨੂੰ ਆਖਿਆ ।
ਰੋਹ ਜੋਈ ਮਹ"ਮ'ਈ ਰਾਕਿਸ਼ ਮਾਰਣੈ । ੫
durga bain sunnandi hassi harr harraie.
ohi seeho mangaya rakas bhakhna.
Chinta karoh na kaiee deva nu akhiya.
roh hoiee mahamaiee rakas bhakhna. (5)

ਦੋਹਰਾ

ਰਾਕਸ ਆਏ ਰੋਹਲੇ, ਖੇਤਿ ਭਿੜਨ ਕੇ ਚਾਇ ।
ਲਸ਼ਕਨਿ ਤੇਗ" ਬਰਛੀਅ" ਸੂਰਜ ਨਦਰਿ ਨ ਪਾਇ । ੬

Dohra

rakas aieai rohlai khet bhirran ke chaie.
laskan tega barchhian suraj nader na paie (6)

One day, when goddess Durga came for her bath, the Indra approached her and related his episode (story) of suffering and misery stating that the demons had unsurped their empire (kingdom). They have proclaimed their superiority in all the three worlds. They were seated firmly in Amravati (the heavens) and enjoying all the worldly pleasures with great pomp and show. The demons have turned out all the gods from (Amrapuri) the heavens as no one could gain victory over Mehkhasur. O goddess Durga ! Now I have approached You for help and protection. (4)

Durga started laughing merrily on hearing Indra's episode and sent for her lion, who could devour the demons and told the gods not to have any worry. Thus Durga got furious and wrathful to kill the demons. (5)

Couplet

The enraged demons came to the battle field for waging a war (against the gods). The swords and lances of their troops were shining so much that one could not see the sun even. (6)

ਪਉੜੀ

ਦੁਹ" ਕੰਧਾਰ" ਮੁੰਹ ਜੁੜੈ, ਢੋਲ ਸੰਖ ਨਗਾਰੇ ਬੱਜੇ ।
ਰਾਕਸ ਆਏ ਰੋਹਲੇ ਤਰਵਾਰੀ ਬਖਤਰ ਸੱਜੇ ।
ਜੁੱਟੇ ਸਉ'ਹੇ ਜੁੱਧ ਨੋਂ', ਇੱਕ ਜਾਤ ਨ ਜਾਰਣੀ ਭੱਜੇ ।
ਖੇਤ ਅੰਦਰ ਜੋਧੇ ਗੱਜੇ ।੭

Pouri

duha kandhara muh jurrai dhol sunkh nagarai bajai.
rakas aieai rohlai tarvari bakhtar sajai.
ajutai souho judh nu ek jaat na janan bhajai.
khet under jodhai gajai. (7)

ਜੰਗ ਮੁਸਾਫਾ ਬੱਜਿਆ, ਰਣਿ ਘੁਰੇ ਨਗਾਰੇ ਚਾਵਲੇ ।
ਝੂਲਨਿ ਨੇਜੇ ਬੈਰਕ" , ਨੀਸਾਣ ਝੂਲੇ ਲਸਾਵਲੇ ।
ਢੋਲ ਨਗਾਰੇ ਪਉਣਦੇ, ਊ'ਘਨ ਜਾਣੁ ਜਟਾਵਲੇ ।
ਦੁਰਗਾ ਦਾਨੋ' ਰਣਿ ਡਹੇ ਖੇਤ ਵੱਜਨਿ ਨਾਦ ਭੀਹਾਵੰਲੇ ।
ਇਕ ਬੀਰ ਪ੍ਰੋਤੇ ਬ੍ਰਛੀਏ ਜਣੁ ਡਾਲ ਚਮੁੱਟੇ ਆਵਲੇ ।
ਇੱਕ ਵੱਡੇ ਤੇਗੀ' ਤੜਫੀਅਨ, ਮਦ ਪੀਤੇ ਲੋਟਨਿ ਬਾਵਲੇ ।
ਇਕ ਚੁਣਿ ਝਾੜਹੁ ਕੱਢੀਅਨ, ਰੇਤ ਵਿੱਚੋ' ਸੋਇਨਾ ਡਾਵਲੇ ।
ਗਦਾ ਤ੍ਰਿਸੂਲ" ਸੈਹੱਥੀਆ', ਤੀਰ ਵੱਗਨਿ ਖਰੇ ਉਤਾਵਲੇ ।
ਜਣੁ ਡਸੇ ਭੁਯੰਗਮ ਸ"ਵਲੇ, ਮਰਿ ਜਾਵਨ ਬੀਰ ਰੋਹਾਵਲੇ । ੮
jung musapha bajai runn ghurai nagarai chawla.
jhulai naijai bairka neesan lasan lasavalai.
dhol nagarai parrndeughan jaan jatavalai.
durga daanai runn dehai khet vajan naad bhihailai.
beer parotai barchhiai jann daal chamtai avlai.
ik vadhai tegi tarrphian mud peetai lotan bavlai.
ik chun chun jharroh kadhian rait vichon soena davlai.
gada trisula barchhia teer vagan kharai utavlai.
jan dasai bhuangam savlai. mar javan beer rohavlai. (8)

Pouri :

The front line of both the armies occupied their positions in front of each other, while drums, conch shells and kettle drums started blowing and beating loudly. The demons marched to the battle field, enraged and armed with their swords and coats of mail. Warriors of the same type (belonging to same Caste) were facing each other and engaged in fighting, who never knew how to run away from the battle field. The warriors were thundering loudly in the battle-field. (7)

When the trumpets of war were sounded, and drums were beating to exaggerate and enhance the joy and willingness to fight in the battle field. The standards bearing the flags and spears with flowers were waving (fluttering) and the bright flags were radiant. The drums and kettle drums were beating loudly and it appeared as if the lions were roaring. Durga and the demons were also locked in battle, and frightening (terrible) drums were being sounded in the battle field. The warriors were pierced with spears, which were sticking out like the amlas sticking out with the branches (of a tree.). There were some smitten with the swords, who were throbbing on (jumping) the ground in pain as if drunkards, having taken wine, were rolling on the ground while some others were being taken out from the bushes by picking them out one by one just as the scavengers were removing gold from the sandy tract. The mace, trident, arrows and spears were being used in fighting with great swiftness (and speed) as if the black cobras were (stinging) biting, which was resulting in the killing (death) of many proud warriors. (8)

ਵੇਖਣ ਚੰਡ ਪ੍ਰਚੰਡ ਨੌਂ, ਰਣਿ ਘੁਰੇ ਨਗਾਰੇ ।
ਧਾਏ ਰਾਕਸ਼ ਰੋਹਲੇ ਚਉਗਿਰਦੇ' ਭਾਰੇ ।
ਹਥੀ' ਤੇਗ" ਪਕੜਿਕੇ, ਰਣਿ ਭਿਰੇ ਕਰਾਰੇ ।
ਕਦੇ ਨ ਨੱਠੇ ਜੁਧ ਤੇ, ਵੱਡ ਜੁਧ ਜੁਝਾਰੇ ।
ਦਿਲ ਵਿੱਚ ਰੋਹ ਬਢਾਇ ਕੈ, ਮਾਰਿ ! ਮਾਰਿ ! ਪੁਕਾਰੇ ।
ਮਾਰੇ ਚੰਡਿ ਪ੍ਰਚੰਡਿ ਨੈ', ਬੀਰ ਖੇਤਿ ਉਤਾਰੇ ।
ਮਾਰੇ ਜਾਪਨਿ ਬਿਜੁਲੀ, ਸਿਰ ਭਾਰ ਮੁਨਾਰੇ । ੯
Vaikhan Chand Prachand nu runn bhurai nagarai.
dhaie rakas rohalai chouirdhai bharai.
hathi tegan pakarr kai runn bhirrai kararai.
kadai na nathai judh tou jodhai jujharai.
dil vitch roh badhaie kai maar maar pukarai.
maarai Chand Parchand nai beer khet utarai.
marai japan bijuli Sir bhar munarai. (9)

ਦੋਹਰਾ

ਚੋਟ ਦਮਾਮੇ ਪਾਈ, ਦਲ" ਮੁਕਾਵਲਾ ।
ਦੇਵੀ ਦਸਤਿ ਨਚਾਈ, ਸੀਹਣ ਸਾਰ ਦੀ ।
ਪੇਟਿ ਮਿਲੰਦੇ ਲਾਈ, ਮਹਿਖੇ ਦੈਤ ਨੌਂ' ।
ਗੁਰਦੇ ਆ"ਦ" ਖਾਈ ਨਾਲੇ ਰੁੱਕੜੇ ।
ਲੈ'ਦੀ ਅਘ" ਸੁਧਾਈ, ਫਿਫਰ ਕਾਲਜਾ ।
ਜੇਹੀ ਦਿਲ ਵਿੱਚ ਆਈ, ਕਹੀ ਸੁਣਾਇਕੈ ।
ਚੋਟੀ ਜਾਣ ਦਿਖਾਈ, ਤਾਰੇ ਧੂਮਕੇਤਿ । ੧੦
Chot paiee damamai dala(n) mukabila.
devi dast nachaiee seehan saar dee.
pait malundai laiee mehkhai daint nu.
gurdai anda khaiee naal rukarrai.
lehandai againa sudhai fifar kaljai.
jehi dil vitch aiee hehi sunnaie hai.
choti jaan dikhaieetari dhoom kait. (10)

The drums of the demons started beating loudly on seeing the mighty Chandi in the battle-field. Then the wrathful demons encircled Chandi from all the four sides, and the demons started fighting bravely with swords in hands in the battle field. Such brave soldiers had never fled from the battle field. They were however, enhancing their wrath (were furious with rage) and shouting to kill the goddess. The mighty Chandi had piled up the dead bodies by killing the demon warriors in large numbers, as if the poles with electric-shocks had fallen down headlong. (9)

With the beatind of war-drums, the troops started fighting against one another ; when the goddess taking up her sword of steel (lioness) stuck it against the stomach of the rebellious Mehkhasur, which pierced through his liver, intestines and ribs and was seen coming out from the other side. Whatever I falt in my heart at that moment I am saying that ; it appeared as if the star with a tail (Dhoom Ketu) (Shooting Star) was showing its tail-end. (10)

ਚੋਟ" ਪਵਨਿ ਨਗਾਰੀ' ਅਣੀਅ" ਜੁੱਟੀਆ ।
ਧੂਹਿ ਲਈਅ" ਤਰਵਾਰੀ', ਦੇਵ" ਦਾਨਵ" ।
ਵਾਹਿਨਿ ਵਾਰੋ ਵਾਰੀ, ਸੂਰੇ ਅੰਘਰੇ ।
ਵੱਗੈ ਰਤਿ ਝੂਲਾਰੀ, ਜਿਓਯੁ' ਗੇਰੂ ਬਾਬੁੱਤ੍ਰਾ ।
ਵੇਖਨਿ ਬੈਠ ਅਟਾਰੀ , ਨਾਰੀ ਰਾਕਸ਼" ।
ਪਾਈ ਧੂਮ ਸਵਾਰੀ , ਦੁਰਗਾ ਦਾਨਵੀ' । ੧੧
Chotan pavan nagarai arrian jutian.
dhoohe leieeya bharvari deva danwa.
Vahan varovari surai sangharai.
Vegai rut jhailari jiun gern babutra.
Vaikhan baith atari nari raksa.
paiee dhoom savari durga danvi. (11)

ਲੱਖ ਨਗਾਰੇ ਵਜਨਿ ਆਪੋ ਸਾਹਮਣੇ ।
ਰਾਕਸ ਰਣਹੁੰ ਨ ਭੱਜਨਿ, ਰੋਹੇ ਰੋਹਲੇ ।
ਸ਼ੀਹ" ਵ"ਗੂੰ ਗ:ਜਨ ਸੱਭੇ ਸੂਰਮੇ ।
ਤਣਿ ਤਣਿ ਕੈਬਰ ਛੱਡਨਿ, ਦੁਰਗਾ ਸਾਹਮਣੇ । ੧੨
lakh nagarai vajan aapai sahmanai.
rakas runnhun na bhajan rohai rohlai.
seehan vangun gajan sabhai surmai.
taun taun kavbar chhadan durga sahmanai. (12)

ਘੁਰੇ ਨਗਾਰਧੇ ਡੋਹਰੇ, ਰਣਿ ਸੰਗਲੀਆਲੇ ।
ਧੂੜਿ ਲਪੇਟੇ ਧੂਹਰੇ ਸਰਦਾਰ ਜਟਾਲੇ ।
ਉਖਲੀਅ" ਨਾਸ" ਜਿਨ੍ਹ ਮੁਹਿ ਜਾਪਨ ਆਲੇ ।
ਧਾਏ ਦੇਵੀ ਸਾਹਮਣੈ, ਵੱਡ ਮੁੱਛੱਲੀਆਲੇ ।
ਸੁਰਪਤਿ ਜੇਹੇ ਲੜਿ ਤਹੇ, ਬੀਰ ਟਲੇ ਨ ਟਾਲੇ ।
ਗੱਜੇ ਦੁਰਗਾ ਘੇਰਿ ਕੈ, ਜਣੁ ਘਣੀਅਰੁ ਕਾਲੇ । ੧੩
ghurai nagarai doharai runn sunglialai.
dhoom lapetai dhuharai sardar jatalai.
ukhlia nasa jina mooh(au) japan alai.
dhaie devi Sahmanai mera muchhlialai.
Surpat jehai larr hatai beer talaie na taalai.
gajai durga gher kai jan gharriar kalai. (13)

The various formation of (opposite) troops got engaged and locked up in fighting on the beating of the drums, had drawn out their swords and the warriors were wielding them in turn in the battle-field. There was a pool of blood and the stream of blood was flowing like the red –coloured water stream The wives of the demons were watching this battle scene from the windows. The transport carriages of Durga and the demons were making history through their pomp and show. (11)

In the battle-field, millions of drums from both sides, facing each other, were being beaten ; and the warrior demons, furious with rage , were not to be seen fleeing from the battle-field. In fact, all the warriors were roaring like lions, and were shooting arrows pointing them at Durga with great strength. (12)

The huge drums, tied with chains, double drums were beating, while the demons with matted hair and army commanders were lying in the dust, whose nostrils looked like tubes and mouths open like wall-openings. These moustached warriors had come rushing towards the goddess, with whom gods like Indra had already fought (without success), but these warriors were not deterred and would not be forced to leave the battle field by anyone. They had encircled the goddess Durga and were thundering as if dark black clouds were bursting with noise. (13)

ਚੋਟ ਪਈ ਖਰਚਾਮੀ ਦਲ" ਮੁਕਾਵਲਾ ।
ਘੇਰਿ ਲਈ ਵਰਿਆਮੀ ਦੁਰਗਾ ਆਇ ਕੈ ।
ਰਾਕਸੁ ਬਡੇ ਅਲਾਮੀ, ਭੱਜ ਨ ਜਾਣਦੇ ।
ਅੰਤਿ ਹੋਇ ਸੁਰਗਾਮੀ ਮਾਰੇ ਦੇਵਤੇ । ੧੪
Chot paiee kharchami dala mukabala.
gher laiee variami durga aieai kai.
rakhas badai alami bhaj na jandai.
ant haiai surgami marai devta. (14)

ਅਗਣਤ ਘੁਰੇ ਨਗਾਰੇ, ਦਲ" ਭਿੱੜੰਦਿਆ" ।
ਪਾਏ ਮੱਹਖੱਲ ਭਾਰੇ ਦੇਵ" ਦਨਵ" ।
ਵਾਹਨਿ ਫੱਟ ਕਰਾਰੇ, ਰਾਕਸ ਰੋਹਲੇ ।
ਜਾਪਨਿ ਤੇਗ" ਆਰੇ, ਮਿਆ"ਨੋ ਧੂਹੀਆ" ।
ਜੋਧੇ ਵਡੇ ਮੁਨਾਰੇ ਜਾਪਨਿ ਖੇਤ ਵਿੱਚ ।
ਦੇਵੀ ਆਪ ਸਵਾਰੇ, ਪੱਬ" ਹੇਵਹੇ ।
ਕਦੇ ਨ ਆਖਨਿ ਹਾਰੇ ਧਾਵਨਿ ਸਾਮ੍ਹਣੇ ।
ਦੁਰਗਾ ਸਭੇ ਸੰਘਾਰੇ, ਰਾਕਸ਼ ਖੜਗ ਲੈ । ੧੫
aganat ghurai nagarai dala(n) bhirrandia.
paie mehkhal bharai deva danva
Vahan phut kararai rakas rohalai.
japan tegi arai miane dhuhian.
jodhai vadai munarai japan khet vitch.
devi aap savarai paban javewavai.
kadai na akhin harai dhavan sahmanai.
Durga sabh sangharai rakhas kharag lao. (15)

ਪਉੜੀ

ਉੱਮਲ ਲੱਥੇ ਜੋਧੇ ਮਾਰੂ ਵੱਜਿਆ । ਬੱਦਲ ਜਿਉ' ਮਹਿਖਾਸੁਰ ਰਣ ਵਿੱਚ ਗੱਜਿਆ ।
ਇੰਦ੍ ਜਿਹਾ ਜੋਧਾ ਮੈਥੋਂ ਭੱਜਿਆ। ਕਉਣ ਬਿਚਾਰੀ ਦੁਰਗਾ ਜਿਨਿ ਰਣ ਸੱਜਿਆ। ੧੬
umal lathai jodhai maru vajia.
badal jiun mehkhasur runn vitch gajia.
Inder jeha jodha maithon bhajia.
kaun vichari durga jin runn sajia. (16)

ਵੱਜੇ ਢੋਲ ਨਗਾਰੇ, ਦਲ" ਮੁਕਾਵਲਾ । ਤੀਰ ਫਿਰੈ ਰੈਬਾਰੇ ਅਮੋ ਸਾਮ੍ਹਣੇ ।
ਅਗਣਤ ਬੀਰ ਸੰਘਾਰੇ, ਲਗਦੀ ਕੈਬਰੀ' । ਡਿੱਗੇ ਜਾਣ ਮੁਨਾਰੈ , ਮਾਰੇ ਬਿਜੁ ਦੇ ।
ਖੁਲ੍ਹੀ ਵਾਲੀ ਦੈ'ਤ ਅਹਾੜੇ ਸੋ ਰੁਲੇ । ਸੁੱਤੇ ਜਾਣ ਜੁਟਾਰੇ ਭੰਗ" ਖਾਇ ਕੈ । ੧੭
Vajai dhol nagarai dala mukabila. teer phirai raibarai amoh sahmanai.
aganat beer sangharai lagdi kaibari. digai jann munarai marai bij daie.
khulih vali daint aharrai sabhai surmai. Sutai jaan jatalai bhanga khaie kai. (17)

Then the drum, with the covering of the skin of the donkey was struck with force (the drum was struck with a stick made out of the skin) and the battle-start was announced. The warriors had surrounded Durga ; the demons were very powerful, who knew not how to run away from the battle field. All those demons, killed by the goddess, were finally sent to heavens. (14)

As the two armies started fighting, the drums started beating. Both the gods and the demons had created a terrible sight with their fighting like the bull-fights. The enraged demons were giving a befitting reply by wounding the enemy troops. Their drawn-out swords from their sheaths appeared like saws. The fallen warriors in the battle-field appeared like huge minarets fallen on the ground. The huge mountain-like demons were killed by the goddess herself, who would never accept their defeat openly, and were defiantly opposing the goddess. Finally Durga, taking up her Sword, killed all the demons. (15)

With the war-drums beating, many vigorous warriors full of enthusiasm, offer themselves for the battle-field.Mehkhasur then roared like the thundering clouds in the battle-field and was exagerrating his war-exploits, saying that even Indra (god) had fled away from the field and could not face him; then what was the worth of poor Durga ? How could she afford and pick up courage to fight against him ? (16)

With the beating of drums and kettle-drums both the armies launched their attacks; the arrows were giving the lead, while they were facing each other, and with the striking of arrows many (innumerable) warriors had been killed. It appeared as if the minarets, struck by lightning, had fallen down. All the demons, with dishevelled hair, were crying and wailing loudly, and it appeared as if ascetics with matted hair, having eaten drugs (bhang) had fallen asleep. (17)

ਦੁਹ" ਕੰਧਾਰ" ਮੁੰਹ ਜੁੜੇ, ਸੂਲ ਧੱਗ ਭਾਰੀ । ਕੜਕਿ ਉਠਿਆ ਫਉਜ ਤੇ ਵੱਡਾ ਹੰਕਾਰੀ ।
ਚਲਿਆ ਲੈ ਕੇ ਨਾਲਿ ਵਡੇ ਹਜਾਰੀ। ਮਿਆਨਜੂੰ ਖੰਡਾ ਧੂਹਿਆ, ਮਹਿਖਾਸੁਰ ਭਾਰੀ।
ਉੱਮਲ ਲੱਥੇ ਸੂਰਮੇ ਮਾਰ ਨਚੀ ਕਰਾਰੀ । ਚੱਲੇ ਜਾਪਨਿ ਰੱਤ ਦੇ, ਸਲਲੇ ਜੱਟਧਾਰੀ । ੧੮
duha kandhara muha jurrai naal dhausa bhari. karrak uthia phauj te vada ahankari.
lai kai chalia surmai naal vadai hajari. miano khandadhuhia mehkhasur bhari.
a umal lathai surmai maar machi karari. chalai japan rut dei Sallai jatdhari. (18)

ਸੱਟ ਪਈ ਜਮਧਾਨੀ ਦਲ" ਮੁਕਾਬਲਾ । ਧੁਹਿ ਲਈ ਕਿਰਪਾਨੀ ਦੁਰਗਾ ਮਿਆਨ ਤੇ ।
ਚੰਡੀ ਰਾਕਸ਼ ਖਾਨੀ ਵਾਹੀ ਦੈ'ਤ ਨੋ' । ਕੋਪਰ ਚੂਰਿ ਚੁਵਾਨੀ ਲੱਥੀ ਕਰਗ ਲੈ ।
ਪਾਖਰ ਤੁਰਾ ਪਲਾਨੀ ਰੜਕੀ ਧਰਤੀ ਜਾਇ । ਲੈ'ਦੀ ਅਘ" ਸਿਧਾਨੀ ਸਿੰਗ" ਧਉਲਦਿਆ" ।
ਕੂਰਮ ਸਿਰ ਲਹਲਾਨੀ, ਦੁਸ਼ਮਨ ਮਾਰ ਕੈ। ਵੱਡੇ ਗੁਨ ਤਿਖਾਨੀ ਹੂਏ ਖੇਤ ਵਿੱਚ।
ਰਣ ਵਿੱਚ ਘਤੀ ਘਾਨੀ, ਲੋਹੂ ਮਿੱਝ ਦੀ । ਚਾਰੇ ਜੁਗ ਕਹਾਨੀ ਚੱਲਗਿ ਤੇਗ ਦੀ ।
ਵਿੱਧਣ ਖੇਤ ਵਿਹਾਨੀ ਮਹਿਖੇ ਦੈ'ਤ ਨੋ' । ੧੯
sat paiee jamdhani dala(n) mukabila. dhooh laiee kirpani durga mian te.
Chandi rakas khani vahi daint no. kopar choor chavani lathi karaf lai.
pakhar tura palani rarrki dharat jaie. laidi agha sidhani singa dhaul dia.
kooram sir lehhain dusman maar kai. vadhai gunn tikhanihuai khet vich.
runn vitch ghati ghanni lohu mijh dee. charai jug kahani chalag teg dee.
vidhna khet vihani mehkhai daint ne. (19)

ਚਉਦਹ ਲੋਕ" ਰਾਣੀ ਸਿੰਘ ਨਚਾਇਆ। ਮਾਰੇ ਬੀਰ ਜਟਾਨੀ ਦਲ ਵਿਚਿ ਅੱਗਲੇ।
ਇਕ ਨ ਮੰਗਣ ਪਾਨੀ ਰਣੈ ਹੰਕਾਰਿ ਕੈ । ਜਾਨੁ ਸਮਾਇ ਪਠਾਨੀ ਪਾਈ ਰਾਗੁ ਸੁਨੀ ।
ਰੱਤੁ ਵਹੀ ਹੜ੍ਹਵਾਨੀ ਅੰਦਰ ਖੇਤ ਦੈ । ਪੀਤਾ ਫੁੱਲ ਅਯਾਨੀ ਘੁੰਮਣਿ ਸੂਰਮੇ । ੨੦
ਇਤਿ ਮਹਿਖਾਸੁਰ ਦੈ'ਤ, ਦੁਰਗਾ ਦੇ ਹੱਥ ਤੇ ਜੁੱਝਿਆ ।
Choudeh loka rani singh nachaya.
marai veer jatani dal vitch aglai. mangan nahi panni dahi hankar kai.
janu kari samaie pathani sunn hai rag nei. rut de harrvani chalai beer khet.
peeta phul aeyani ghuman surmai. (20)
iti mehkhasur daint maarai durga aya.

ਅਬ ਲੋਚਨ ਧੁਮ੍ਰ ਦਾ ਜੁੱਧ

ਪਉੜੀ

ਹੋਈ ਲੋਪ ਭਵਾਨੀ ਦੇਵ" ਰਾਜ ਦੇਇ ।
ਗਿਰਿ ਸੁੰਭ ਨਿਸੁੰਭ ਗੁਮਾਨੀ ਜੰਮੇ ਸੂਰਮੇ ।
ਈਸਰ ਦੀ ਬਰਦਾਨੀ, ਹੋਈ ਜਿੱਤੁ ਦਿਨ ।
ਇੰਦ੍ ਦੀ ਰਾਜਧਾਨੀ, ਤੱਕੀ ਜਿੱਤਨੀ । ੨੧
hoiee lope bhavani deva(n) nu raj dai.
girai Sumbh Nisumbh gumani janmai surmai.
easar di bardani hoiee jit din.
Inder di rajdhani taki jitni. (21)

With the sounding of drums and trumpets, both the army formations stood facing one another. Out of the troops, the great proud demon (Mehkhasur) thundered and started marching alongwith thousands of great warriors, (or having thousand warriors under their command). Then Mehkhasur drew out his great double-edged sword from the sheath and many enthusiatic warriors also joined him in the battle field and a great battle with lot of blood-shed ensued. The blood was oozing out (flowing) of their heads as if the streams of Ganga waters were flowing from the tufts of Shiva. (18)

Then the double-drum was struck and the battle started between the two forces. The goddess Durga drew out her sword from the sheath and chandi wielded the sword of detruction of the demons on Mehkhasur, which pierced the skull and mouth (face) of the demons and went through his whole body (skeleton) ; then the sword pierced the iron saddle of the horse and struck on the ground, and finally it reached the horns of the bull (supporting the Earth). Thus, killing the enemy, it ignited (shone) on the head of the tortoise (supporting the Earth-as per Hindu belief). The demons were lying dead on the ground in the battle-field as if a carpenter had thrown pieces of wood cut away from the log. There was a complete mesh of the blood and marrow of the human bodies on the ground in the battle field. The episode of the sword of the goddess (Durga) will always be known throughout the four ages. Thus Mehkhasur had spent a very cruel and painful period on the battle field. (19)

In this way, Durga came back after killing the demon Mehkhasur. The queen of the fourteen (worlds) regions of the Universe, being elated and pleased, made her transporting lion to dance (junp around). The goddess Durga had killed many demon warriors, wearing tufts of hair, in the battle field were challenging the other warriors, without asking for a drop of water. They were fighting in the battle with so much concentration and devotion, just as a Pathan gets mesmerised on listening to a musical note. Then there was a flood of the warriors blood flowing, and the warriors were completely in ecstacy just as an ignorant person feels elated by drinking the flowers. (by smelling the flowers aroma) (20)

After handing over the kingship to the gods, Bhawani disappeared. On the other hand, When the time of Shiva's blessings being bestomed approached, two haughty warriors named Shumbh-Nisumbh were born, who saw the Indre's capital with a hidden desire of winning it over. (21)

ਇੰਦ੍ ਪੁਰੀ ਤੇ ਧਾਵਣਾ ਬਡ ਜੋਧੀ' ਮਤਾ ਪਕਾਇਆ ।
ਸੰਜ ਪਟੇਲ" ਪਾਖਰ", ਭੇੜ ਸੰਦ" ਸਾਜੁ ਬਣਾਇਆ ।
ਜੁੰਮੇ ਕਟਕ ਅਛੁਹਨੀ, ਅਸਮਾਨ ਗਰਦੈ ਛਾਇਆ ।
ਰੋਹਿ ਸੁੰਭ ਨਿਸੁੰਭ ਸਿਧਾਇਆ । ੨੨
Inder puri te dhaina vadh jodhi mata pakaya.
sanj patola pakhra bhet sanda saaj banayai.
jumai katak achhuhani aasmien gardai chhaiya
roh Sumbh Nisumbh dhiaiya (22)

ਸੁੰਭ ਨਿਸੁੰਭ ਅਲਾਇਆ , ਵੱਡ ਜੋਧੀ' ਸੰਘਰ ਵਾਏ ।
ਰੋਹ ਦਿਖਾਈ ਦਿੱਤੀਆ' ਵਰਿਆਮੀ ਤੁਰੇ ਨਚਾਏ ।
ਘੁਰੇ ਦਮਾਮੇ ਦੋਹਰੇ ਜਮ ਬਾਹਣ ਜਿਉ' ਅਰੜਾਏ ।
ਦੇਉ ਦਾਨੋ ਜੁੱਝਣ ਆਏ । ੨੩
Sumbh Nisumbh alaiya vadh jodhi sambhar vaie.
roh dikhai ditia variami turai nachaie.
ghurai damamai dohrung jum bahan jiou arraie.
douoo dano jujhan aieai. (23)

ਦਾਨੋ' ਦੇਈ ਅਨਾਗੀ , ਸੰਘਰ ਰੱਚਿਆ ।
ਫੁੱਲ ਖਿੜੇ ਜਣੁ ਬਾਗੀ' , ਬਾਣੇ ਜੋਧਿਆ" ।
ਭੂਤ" ਇਲ" ਕਾਗੀ' ਗੋਸ਼ਤ ਭੱਖਿਆ ।
ਹੂੰਮੜ ਧੂੰਮੜ ਜਾਗੀ , ਘੱਤੀ ਸੂਰਿਆ' । ੨੪
dano douoo anagi sanghar rachia.
phul khirrai jann bagi banai jodhia.
bhootan illan kagi gosat bhakhia.
humarr dhumarr jagi ghati sooria. (24)

ਚੋਟ ਦਮਾਮੇ ਪਾਈ ਦੇਵ" ਦਾਨਵ" ।
ਖੇਤਹੁੰ ਦਏ ਭਜਾਈ ਦੈ'ਤੀ' ਦੇਵਤੇ ।
ਲੋਕੀ' ਤਿਹੀ ਫਿਰਾਈ , ਦੋਹੀ' ਆਪਣੀ ।
ਦੇਵੀ ਸਾਮ ਤਕਾਈ, ਦੇਵ" ਡਰਦਿਆ' ।
ਅ"ਦੀ ਚੰਡੀ ਚੜ੍ਹਾਈ । ਉਤੇ ਰਾਕਸ਼" । ੨੫
chot damamai paiee deva danva.
khethun daie bhajaie daint devtai.
liki tehi phirahi duhi aapni.
devi saam takaiee deva dardia.
andi chand charraiee utai raksha(n). (25)

The main warriors (demons) hatched a plan to attack Indrapuri, and they started their preparations for war by making coats of mail, the iron sieve for covering the face, and sieves. A huge army thus collected together and marched on for waging a war ; by its movement, the cloud-like darkness covered the sky. So Shumbh and Nisumbh furious with rage, started for the battle-field. (22)

Then on the orders of Shumbh and Nisumbh, the great warriors sounded the bugle for the war. On all sides, the atmosphere was charged with fury and the warriors started (for war) with their horses (dance) jumping around. The double-drums started beating, as if the bull was thundering loudly. Both the gods and demons proceeded towards the battle-field. (23)

Then the gods and demons were fighting day in and day out (without –break). The uniforms (dresses) of the warriors appeared like the flowers sprouting in a garden. Then the ghosts, vultures and crows had a heyday with eating human flesh all the time, while the warriors were making loud noises with war cries. (24)

With the beat of drums, the battle of the armies started with full swing. The demons got together and forced the gods to flee from the battle-field, and the demons proclaimed their superiorty in all the three worlds. So the gods, frightened with their defeat, had perforce to take shelter under the protective-care of Durga, thus forcing the invasion of Chandi on the (forces of) demons. (bringing Chandi on the scene). (25)

ਪਉੜੀ

ਆਈ ਫੇਰਿ ਭਵਾਨੀ ਖਬਰੀ ਪਾਈਆ" ।
ਦੈ'ਤ ਵੱਡੇ ਅਭਿਮਾਨੀ , ਹੋਏ ਇਕੱਠੇ ।
ਲੋਚਨ ਧੂਮ ਗੁਮਾਨੀ ਰਾਇ ਬੁਲਾਇਆ ।
ਵੱਡਾ ਜਗ ਵਿੱਚ ਦਾਨੀ ਆਪ ਅਖ"ਵਦਾ ।
ਚੋਟ ਪਈ ਖਰਚਾਮੀ , ਦੁਰਗਾ ਲਿਆਵਣੀ । ੨੬

aiee pher bhavani khabri paieea.
daint vadai abhimani hotai ikathi.
lochan dhum gumani raie bulaiea.
vada jug vitch dani aap kahaie.
chot paiee kharchami Durga liavanni. (26)

ਕੜਕਿ ਉਠੀ ਰਣਿ ਚੰਡੀ ਫਉਜ" ਦੇਖਿ ਕੈ ।
ਧੂਹਿ ਮਿਆਨੋ' ਖੰਡਾ, ਧਾਈ ਸਾਮ੍ਹਣੈ ।
ਸੱਭੇ ਬੀਰ ਸੰਘਾਰੇ, ਧੂਮਰ ਨੈਣ ਦੇ ।
ਜਣੁ ਲੈ ਕੱਟੇ ਆਰੇ, ਦਰਖਤ ਬਾਢੀਆ" । ੨੭

karrak uthi rinn chandi faujan dekh kai.
dhoh miano khanda dhaiee sahmanai.
sabhai beer sangharai dhumar nain de.
jann lai katai aarai darakhat badhia. (27)

ਚੋ'ਬੀ ਧਉ'ਸ ਵਜਾਈ , ਦਲ" ਮੁਕਾਬਲਾ ।
ਰੋਹਿ ਭਵਾਨੀ ਆਈ, ਦੈ'ਤਾ ਸਾਮ੍ਹਣੇ ।
ਖੱਬੇ ਦਸਤ ਨਚਾਈ, ਬਾਢ ਦੁਆ"ਗ ਲੈ ।
ਬਹੁਤਿਆ' ਦੇ ਤਨਿ ਲਾਈ , ਕੀਤੀ ਰੰਗੁਲੀ ।
ਭਾਈਆ" ਮਾਰਨ ਭਾਈ , ਦੁਰਗਾ ਜਾਣੁ ਕੈ ।
ਰੋਹੈ ਹੋਇ ਚਲਾਈ, ਰਾਕਸ ਰਾਇ ਨੋ' ।
ਜਮਪੁਰਿ ਦੀਆ" ਪਠਾਈ, ਲੋਚਨਧੂਮ ਨੋ' ।
ਜਾਪੈ ਦਿੱਤੀ ਸਾਈ ਮਾਰਣ ਸੁੰਭ ਦੀ । ੨੮

chaubi dhous vajaiee dala(n) mukabala.
rohai bhavani aiee utai rakhsa(n).
khabai dasat nachaiee badh duang lai.
bohtian de tan laiee keeti rungli.
bhaieean maran bhaiee durga jann kai.
rohai hoiai chalaiee rakas raie nau.
jampur dia pathaiee lochan dhum nu.
jaapai diti saiee maran Sumbh di. (28)

Then Bhawani came down. When the demons got the news of her coming, all the great demon warriors got together. Then the king of demons, Shumbh sent for the haughty Dhrum-lochan, who was called one of the greatest demons of his times. (used to call himself). With the beat of the double-drum , Dhrumlochan declared that he would bring back Durga in chains. (26)

Seeing the huge armies of the demons, Chandi thundered, and pulling out her double-edged Sword 'from the sheath, she confronted the demon, straightaway'. She killed all his (Dhrum Nain's) warriors, and it appeared as if the carpenters had cut down all the trees with the help of saws. (27)

The drum-beater then struck his drums, and the battle between the two armies ensued. Durga furious with rage, launched an attack on the demons. By taking her sword (the lioness of iron) in the left hand, she wielded it with such a speed that she struck it with such speed that she struck it on the body of many warriors, making it red coloured. (with blood). The demons being enraged in the bloody battle and in great panic, considering their brother demons even as goddess, were killing them only. Then getting enraged, the goddess wielded her sword and struck the demon-Raja (Dhrum-Nain) with her sword. As a result of which Dhrum-Nain was despatched to the valley of death. (was killed). It appeared as if she was given a bait for killing Shumbh. (28)

ਭੰਨੇ ਦੈ'ਤ ਪੁਕਾਰੇ, ਰਾਜੇ ਸੁੰਭ ਥੈ' ।
ਲੋਚਨ ਧੂਮ ਸੰਘਾਰੇ, ਸਣੇ ਸਿਪਾਹੀਆ' ।
ਚੁਣਿ ਚੁਣਿ ਜੋਧੇ ਮਾਰੇ , ਅੰਦਰ ਖੇਤ ਦੈ ।
ਜਾਪਨਿ ਅੰਬਰਿ ਤਾਰੇ , ਡਿਗਦੇ ਸੂਰਮੇ ।
ਜਾਣਕਰਿ ਪਰਬਤ ਭਾਰੇ , ਮਾਰੇ ਬ੍ਰਿਜ ਦੇ ।
ਦੈ'ਤਾ ਦੇ ਦਲ ਹਾਰੇ , ਦਹਸ਼ਤ ਖਾਇ ਕੈ ।
ਬਚੇ ਸੁ ਮਾਰੇ ਮਾਰੇ , ਆਇ ਹਾਇ ਥੈ । ੨੯
bhanai daint pukarai rajai sumbh dhai.
lochan dhum sangharai sanai sipahian.
chun chun jodhai maarai andar khet dai.
japan ambar taarai digdai soormai.
jaankar parbat bharai maarai brij dai.
daintan de dal harai dehsat khaie kai.
bachai so maarai maarai rehdai raie thai. (29)

ਪਉੜੀ

ਰੋਹੈ ਹੋਇ ਬੁਲਾਏ , ਰਾਕਸ ਸੁੰਭ ਨੇ ।
ਬਹਿ ਕਰਿ ਮਤੇ ਪਕਾਏ ਦੇਵੀ ਲਿਆਵਣੀ ।
ਚੰਡ ਰੁ ਮੁੰਡ ਪਠਾਏ , ਬਾਹਲ" ਕਟਕ ਦੈ ।
ਜਾਪਣਿ ਘਣੀਅਰ ਛਾਏ ਬਖਤਰ ਸੂਰਿਆ' ।
ਤੇਗ" ਲੋਕਿ ਵਲ੍ਹਾਏ, ਜਾਸਨਿ ਜੁਧ ਨੋ' ।
ਜਣੁ ਜਮਿ ਪਕੜ ਚਲਾਏ , ਸਭੇ ਮਾਰਣੇ । ੩੦
rohai hoiai bulaie rakas sumbh nai.
beh kar matai pakaie devi liavani.
chand or mund pathaie bohla katak dai.
japai ghanniar chhaie bakhtar sooria.
tegan lok valaie jasan judh nao.
jann jam pakarr chalaie sabhai maranai. (30)

ਢੋਲ ਨਗਾਰੇ ਵਾਏ ਦਲ" ਮੁਕਾਬਲਾ ।
ਰੋਹ ਰੁਹੇਲੇ ਆਏ , ਉਤੇ ਰਾਕਸ਼" ।
ਸਭਨੀ ਤੁਰੇ ਨਚਾਏ ਬਰਛੇ ਪਕੜਿ ਕੇ ।
ਸੂਲ ਹਵਾਰੇ ਛਾਏ ਬਣੀਆ" ਕੇਜਮ" ।
ਬਹੁਤੇ ਮਾਰਿ ਗਿਰਾਏ ਅੰਦਰਿ ਖੇਤ ਦੈ ।
ਤੀਰੀ' ਛਹਬਰ ਲਾਏ ਬੁੱਠੀ ਦੇਵਤਾ । ੩੧
dhol nagarai vaie dala(n) mukabala.
roh rohailai aieai utai raksa(n).
sabhani turai nachaie barchhai pakarr kai.
sool havarai chhaie bannia kejma.
bahutai maar girai andar khet dai.
tieri chhaḥbar laie buthi devta. (31)

The demon kings, who had fled from the battle-field, went crying and wailing to king Shumbh and stated that the goddess had killed Dhrum-Nain along with his troops, and apart from this, she had killed many other warriors also, by picking them out, in the battle-field. In fact, the warriors were falling down like the shooting stars from the sky or as if huge mountain tops had fallen down with the lightning, striking them. The fear of Chandi had defeated the whole army of demons ; Only those demons escaped death, who were weaklings, as those weak demons were under the protection of the king. (else they would also have been killed). (29)

The demon king Shumbh got enraged and furious and then called all of them and it was decided that they should bring Durga tied in chains. Thus Chand and Mund were sent to the battle-field alongwith a huge army. By seeing their innumerable swords, it would appear as if it was a land full of ponds (with shining water). All The demons, called by the king, were sent to the battle-field, as if all had been sent to the valley of death for being killed. (30)

The drummers sounded the trumpets with beating of drums and the battle started between the two forces. The enraged furious demons launched an attack. All of them held spears in hands and they made their horses jump around. The goddess killed most of them in the battle-field ; and in her elation the goddess was shooting arrows like a shower (continuously). (31)

ਭੇਰੀ ਸੰਖ ਬਜਾਏ , ਸੰਘਰ ਮੱਚਿਆ ।
ਤਣਿ ਤਣਿ ਤੀਰ ਚਲਾਏ ਦੁਰਗਾ ਧਨੁਖ ਲੈ ।
ਬਹੁਤੇ ਬੀਰ ਭਜਾਏ ਆਏ ਰਾਇ ਥੈ ।
ਜਿਨ੍ਹੀ ਦਸਤ ਉਠਾਏ , ਰਹੇ ਨ ਜੀ'ਵਦੇ ।
ਚੰਡਰੁ ਮੁੰਡ ਖਪਾਏ , ਦਵਿ' ਦੇਵਤੇ । ੩੨
bheri sankh bajaie sanghar rachia.
tani tani teer challai durga dhanukh lai.
jini dast uthaie rehai na jeevandai.
Chand or mund khapaie dono devta. (32)

ਅਥ ਸੋਣਤ ਬਿੰਦ ਦਾ ਜੁੱਧ

ਪਉੜੀ

ਸੁੰਭ ਨਿਸੁੰਭ ਰਿਸਾਏ, ਮਾਰੇ ਦੈ'ਤ ਸੁਣਿ । ਜੋਧੇ ਸਭੇ ਬੁਲਾਏ ਆਪਣੀ ਮਜਲਸੈ ।
ਜਿਨ੍ਹੀ ਦੇਵ ਭਜਾਏ, ਇੰਦ੍ ਜੇਵਹੇ । ਤੇਈ ਮਾਰ ਗ੍ਰਿਾਏ, ਪਲ ਵਿੱਚ ਦੇਵਤੇ ।
ਦਸਤੀ ਦਸਤ ਬਜਾਏ , ਉਨ੍" ਚਿੱਤ ਕਰਿ । ਤ" ਸ੍ਰੋਣਤ ਬਿੰਜ ਚਬਾਏ ਬੀੜੇ ਰਾਇ ਦੇ ।
ਸੰਜ ਪਟੈ'ਲ" ਪਾਏ, ਚਿਲਤਹ ਟੋਪੀਆ'। ਜਾਪਨਿ ਛੱਪਰ ਛਾਏ ਸੋਹਨ ਕੇਜਮ" ।
ਲੁੱਝਣ ਨੂੰ ਅਰੜਾਏ, ਰਾਕਸ਼ ਰੋਹਲੇ । ਕਿਨੈ ਨ ਕਦੇ ਹਟਾਏ ਜੁੱਧ ਮਚਾਇਕੈ ।
ਤੇ ਮਿਲਿ ਦਾਨੋ' ਆਏ, ਸੰਘਰ ਵੇਖਣਾ । ੩੩
Sumbh Nisumbh risaie maarai daint sunn. jodhai Sabhai bulaie aapni majlasai.
jini dev bhajaie Inder jaivhai. Taiee maar griaie pal vitch devtai.
dasti dast vajaie uni chit kar. Shir Sarnvat beej chaiaie beerrai raie de.
sanj patola paie chilkar topian. lujhan nu arraie rakas rohalai.
Kinai na kadai hataie judh machaiekai. mil laiee dano aie hunn sanghar vekhna. (33)

ਦੈ'ਤੀ ਡੰਡ ਉਭਾਰੀ ਨੇੜੇ ਅਇਕੈ । ਕੀਤੀ ਸਿੰਘ ਸੁਵਾਰੀ ਦੁਰਗਾ ਸ਼ੋਰ ਸੁਣਿ ।
ਖੱਬੇ ਦਸਤ ਉਬਾਰੀ, ਗਦਾ ਫਿਰਾਇ ਕੈ ਬਹਲੀ ਸੈਨ ਸੰਘਾਰੀ। ਸ੍ਰੋਣਤ ਬੀਜ ਦੀ।
ਜਣੁ ਮਦ ਖਾਇ ਨਦਾਰੀ ਘੂਮਨ ਸੂਰਮੇ । ਅਗਣਤ ਪਾਇ ਪਸਾਰੀ, ਰੁਲੇ ਅਹਾੜ ਵਿੱਚ ।
ਜਣੁ ਕੱਰ ਖੇਲਿ ਖਿਲਾਰੀ , ਸੁੱਤੇ ਫਾਹ ਨੈ' । ੩੪
daintee dand ubhari nerrai aie kai. Singh kari aswari durga sore sunn.
Khabai dasat ubhari gada phiraikai. saina sabh sanghari sarnavat beej di.
jan mud khaie madari ghuman surmai. aganat paioupasari rulai aharr vitch.
jan kar khel khilari satai fag nai. (34)

ਸ੍ਰੋਣਤ ਬੀਜ ਹਕਾਰੇ ਰਹਿੰਦੇ ਸੂਰਮੇ । ਜੋਧੇ ਵੱਡੇ ਮੁਨਾਰੇ, ਦਿੱਸਨ ਖੇਤ ਵਿੱਚ ।
ਸਭਨੀ ਦਸਤ ਉਬਾਰੇ , ਤੇਗ" ਧੂਹਿ ਕੈ । ਮਾਰੋ ਮਾਰੁ ਪੁਕਾਰੈ ਆਏ ਸਾਮ੍ਹਣੇ ।
ਸੰਜ" ਤੇ ਠਣਕਾਰੇ, ਤੇਗੀ' ਉੱਭਰੇ । ਠਾਟ ਜਿਵੇ" ਠਠਿਆਰੇ ਘੜਨਿ ਬਣਾਇ ਕੈ । ੩੫
Saranvat beej nakarai rehandai surmai. jodhai jed munarai disan khet vitch.
sabhni dasat ubharai tega(n) dkuh kai. maro maar pukarai aieai sahamanai.
sanja te that karai tegi ubhrai. ghat gharran thathiarai janu banaie kai. (35)

Durga also, with blowing the conch-shell, started engaging the enemy in battle, and with the stretching of her bow, she shot many arrows with precision. Whosoever had raised his hand against the goddess, was killed by her instantaneously, and none could escape. Thus the goddess destroyed Chand and Mund completely. (32)

On hearing about the killing of the demons, Shumbh and Nishumbh got furious with rage. They called a meeting of all the warriors and told them that the goddess had killed (Chand or Mund) those warriors even, who had made gods like Indra to run away (from the field) in a moment. The gathered warriors, then thinking of those (killed) warriors, out of sheer sorrowful rememberance, clasped both their hands on each other and the King Shumbh, giving a betel nut to (demon) Rakatbeej, sent him to the battle field. The demons had worn coats of mail and their faces were covered with iron sivnes and their helmets were shining. These warriors were wrathful and were (itching) shouting for taking revenge from her in the battle. The warriors, whom no one could deviate from fighting a battle, had collected together and then launched a severe attack ; now the battle scene was worth watching. (33)

Reaching near the battle-field, the demons raised a loud hue and cry, and hearing the noise of their arrival, the goddess came riding her lion, and she wielded her mace in her left hand and she killed the whole army of Rakat-beej. The warriors were roaming around in the battle-field in such a manner as if a drug-addict was moving around (without any knowledge or worry) Countless warriors (demons) were rolling in the dust with their feet stretched, in the battle-field, as if the revellers, after playing holi (festival of colours) were lying in their slumber. (34)

Rakat-beej called all the remnants of warriors, and great stalwants like standing minarets, the warriors were wielding their swords with raised hands. All of them were raising shouts of killing the goddess (kill her, kill her) and stood firmly in front of the goddess. (face to face). The raised swords, falling on the iron coats of mail, were producing such a din as if the potters were preparing to make their pots (by rotating their wheels). (35)

ਸੱਟ ਪਈ ਜਮਧਾਨੀ ਦਲ" ਮੁਕਾਬਲਾ। ਘੁਮਰੁ ਬਰਗਸਤਾਨੀ ਰਣ ਵਿਚਿ ਘੱਤਿਆ।
ਸਣੈ ਤੁਰੰਗ ਪਲਾਨੀ ਡਿੱਗਣ ਸੂਰਮੇ । ਉੱਠਿ ਉੱਠਿ ਮੰਗਣ ਪਾਣੀ ਘਾਇਲ ਘੂਮਦੇ ।
ਏ ਵਡ ਮਾਰਿ ਵਿਹਾਨੀ ਉਤੈ ਰਾਕਸ਼" । ਬਿੱਜਲਿ ਜਿਉ' ਝਰਲਾਨੀ ਦੇਖੀ ਦੇਵਤਾ । ੩੬
Sat paiee jamdhani dala(n) mukabila. ghumar bargasatani runn vitch ghariou.
samiai tura palani digan surmai. uth uth mangan pani ghial ghumadai.
ei vad maar vihani uttai raskan. bijal jiun jharlani uthi devta. (36)

ਪਉੜੀ

ਚੋਥੀ' ਧਉ'ਸ ਉਭਾਰੀ ਸੰਘਰੁ ਮੱਚਿਆ । ਪਲ ਵਿੱਚ ਸੱਭੋ ਮਾਰੀ ਸੈਨਾ ਦਾਨਵੀ ।
ਖਬੈ ਦਸਤਿ ਉਸਾਰੀ ਸੀਹਣਿ ਸਾਰ ਦੀ । ਦੁਰਗਾ ਦਾਨੋ' ਦਾਹੀ ਰੋਹ ਬਢਾਇ ਕੈ ।
ਸਿਰ ਵਿੱਚ ਤੇਗ ਵਗਾਈ ਸੋਣਤ ਬੀਜ ਦੈ । ੩੭
Chouthi dhouas ubhari dala mukabila. sabho saina mari pal vitch danvi.
khubai dastai usarai sahini saar di. durga dano marai roh badaiekai.
Sir vitch teg vagaiee saronvat beej dai. (37)

ਅਗਣਤ ਦਾਨੋ' ਭਾਰੇ ਲੋਜੂਅਹੁੰ । ਜਾਪਨਿ ਵਡੇ ਮੁਨਾਰੇ ਅੰਦਰਿ ਖੇਤ ਦੈ ।
ਦੁਰਗਾ ਨੋ ਲਲਕਾਰੇ, ਆਇਧ ਸਾਮ੍ਹਣੇ । ਦੁਰਗਾ ਸਭੇ ਸੰਘਾਰੇ ਰਾਕਸ ਆ'ਵੰਦੇ ।
ਰੱਤੂ ਦੇ ਪਰਨਾਲੇ ਤਿਨ ਤੇ ਭੁੰਇ ਪਏ, ਉਠੇ ਕਾਰਣਿਆਰੇ ਰਾਕਸ ਹੜਹੜਾਇ । ੩੮
aaganat danai bharai hoiai lohua(n). ajodhai jed munarai ander khet dei.
durganai lalkarai aieai Sahmanai. rut de parnalai tin te bhueng paie.
uthai karanarai rakas harrharraie. (38)

ਧੱਗ" ਸੰਗਲੀਆਲੀ ਸੰਘਰ ਵਾਇਆ । ਬਰਛੀ ਬੁਣਬਲਿਆਲੀ ਸੂਰੇ ਸੰਘਰੇ ।
ਭੇੜ ਪਇਆ ਬੀਰਾਲੀ ਦਰਿਗਾ ਦਾਨਵ"। ਮਾਰ ਮਚੀ ਮੁਹਰਾਲੀ ਅੰਦਰਿ ਖੇਤ ਦੈ ।
ਜਣੁ ਨੱਧ ਲੱਟੇ ਛਾਲੀ, ਢੋਲ ਬਜਾਇਕੈ । ਰੋਹੁ ਫਾਥੀ ਜਾਲੀ' ਲੋਥੀ' ਜਮਧੜੀ ।
ਘਣ ਵਿਚ ਜਿਉ' ਚੰਚਾਲੀ ਤੇਗ" ਹੱਸੀਆ" । ਘੁੰਮਰਿਆਰ ਸਿਆਲੀ ਬਣੀਆ" ਕੇਜਮਾ । ੩੯
dhaga sung liali sungher vaieya. barchhi bunbhiali soorai sangharai.
pheirr peya birali durga danvi. maar machi mohrali ander khet dai.
jan nut lathai chhaii dhol vajaiekai. lohu phathi jaali lothi jamdharri.
agharn vitch jiunn chhanchali tegha(n) hasian. ghumiar siali bania kejama. (39)

With the beat of double-drums the battle started, and the forces were fighting against each other. The goddess created such a terror and mad-rush of troops that there was an atmosphere of fleeing from the battle-field, the warriors alongwith their horses and the iron saddles on them, were falling on the ground, The wounded soldiers were getting up and asking for water in the battle-field. The demons were given such a severe blow by the goddess as if she had struck them like lightning (on the demon forces), with a thunder. (36)

The drum-beater sounded the drum-beats and the battle started and in no time the whole army of the demons was washed out. Durga killed the demons with increased wrathfulness and finally struxk her sword on the head of Rakatbeej also. (37)

Countless renowned demons were steeped in blood ; one could see the warriors in the battle-field standing like the minarets (rocks) and they would challenge the goddess coming face to face with her. Thus Durga had killed all those demons who tried to challenge her, and streams of blood were flowing from the bodies, then from their blood (split) many more demons would spring up laughing with disdain. (38)

Again there was a song of war-cry (raised) produced by the beat of drums tied together in chains, and warriors with decorated spears (with flowers) started fighting. There was a great and fierce battle between the goddess and the demons. There was a spree of killings in the battle field, and it seemed as if warriors were jumping around like jugglers with the beating of drums. The swords were sticking out from the corpses like a red-coloured fish caught in the fishing rod. (net). The swords were flashing (glittering) like a lightning flash in the clouds. The swords of warriors were seen flashing elegantly in the battle field as if there was a complete foggy (hazy) atmosphere in the sky above. (39)

ਧੱਗ" ਸੂਲ ਬਜਾਈਆ", ਦਲ" ਮੁਕਾਵਲ' ।
ਧੂਹਿ ਮਿਆ"ਨੋ' ਲਾਈਆ", ਜੁਆਨੀ' ਸੂਰਮੀ ।
ਸੋਣਤਬੀਜਿ ਵਧਾਈਆ", ਅਗਣਤ ਸੂਰਤ" ।
ਦੁਰਗਾ ਸਉਾਹੇ ਆਈਆ" ਰੋਹਿ ਵਧਾਇਕੈ ।
ਸਭਨ" ਆਇ ਵਗਾਈਆ", ਤੇਗ" ਧੂਹ ਕੈ,
ਦੁਰਗਾ ਸਭ ਬਚਾਈਆ" ਢਾਲ ਸੰਭਾਲ ਕੈ ।
ਦੇਵੀ ਆਪ ਚਲਾਈਆ", ਤਕਿ ਤਕਿ ਦਾਨਵ" ।
ਲੋਹੂ ਨਾਲ ਡੁਬਾਈਆ" ਤੇਗ" ਨੰਗੀਆ" ।
ਸਾਰਸੁਤੀ ਜਨੁ ਨ੍ਹਾਈਆ", ਮਿਲ ਕੈ ਦੇਵੀਆ" ।
ਸਭੇ ਮਾਰਿ ਗਿਰਾਈਆ" ਅੰਦਰਿ ਖੇਤ ਦੈ ।
ਤਿੰਦੂ ਫੇਰਿ ਸਵਾਈਆ" ਹੋਈਆ" ਸੂਰਤ" । ੪੦

dhara sul bajaieea(n) dala mukabila.
dhooh miano laiyan juani surmi.
saronvat beej vadhaieean aganat surta.
durga souhai aieea rohe badhaiekai.
Sabhni aan vagaieea(n) tega dhooh kai.
durga sabh bachaieeau dhaal sambhal kai.
devi aap chalaieeyan tak tak danvi.
lohu naal dubaieean tega(n) nagia(n).
Saarsuti jan nahia(n) mil kai devian.
sabhai maar griaeeo(n) under khet dei.
tidun pher savaieea(n) hoiae surta(n). (40)

Again there was a beauty of demons with the drummer's stick and the fighting was resumed. The mighty warriors unsheathed their swords, and there were (many) countless warriors around with faces like Rakatbeej (demon) and all those faces in great fury were facing Durga (one by one). Then suddenly all of them wielded their swords and struck Durga, but with a shield in hand the goddess escaped unhurt. (saved herself). Then the goddess seeing the demon-like faces, wielded her swords striking them, thus her naked swords were soaked with the blood of demons. It appeared as if all the goddess had taken bath-together in the river Saraswati. All the demons, with faces like Rakatbeej, were killed by the goddess, and were lying on the ground, but in no time the number of demons like Rakatbeej increased alarmingly and were doubled. (40)

ਸੂਰੀ' ਸੰਘਰੁ ਰਚਿਆ ਢੋਲ ਸੰਖ ਨਗਾਰੇ ਵਾਇ ਕੈ ।
ਚੰਡਿ ਚਿਤਾਰੀ ਕਾਲਿਕਾ ਮਨਿ ਬਹਲਾ ਰੋਹ ਵਧਾਇ ਕੈ ।
ਉਹ ਨਿਕਲੀ ਮੱਥਾ ਫੋੜਿਕੈ, ਜਣੀ ਫਤਹਿ ਨਿਸਾਨੀ ਆਇ ਕੈ ।
ਜਾਗਿ ਸੁ ਜੁਮੀ ਜੁਧ ਨੋ' ਜਰਵਾਣਾ ਜਣੁ ਮਰੜਾਇ ਕੈ ।
ਰਣੁ ਵਿੱਚ ਘੋਰ" ਘੱਤੀਆ", ਜਣੁ ਸੀ'ਹ ਤੁਰਿਆ ਗਣਾਇ ਕੈ ।
ਜਣੁ ਆਪਿ ਵਿਸੂਲੀ ਆਇਆ, ਤਿਹੂੰ ਲੋਕ" ਤੈ ਖੁਣਸਾਇ ਕੈ ।
ਜਣੁ ਰੋਹਿ ਸਿਧਾਇਆ ਚੱਕ੍ਰਪਾਣਿ, ਕਰ ਨੰਦਗ ਖੜਗ ਉਠਾਇ ਕੈ ।
ਅੱਗੈ ਬੁੱਠੇ ਰਾਕਸ ਰੋਹਲੇ, ਤੀਰ ਤੇਗੀ' ਛਹਬਰ ਲਾਇ ਕੈ ।
ਬਹੁਤ ਪਛਾੜੇ ਰਾਕਸ਼" ਦਲ ਦੈ'ਤ" ਅੰਦਰਿ ਜਾਇਕੈ ।
ਬਹੁ ਕੇਸੀ' ਪਕੜਿ ਪਛਾੜਿਓਸੁ ਤਿਨ ਅੰਦਰ ਧੁੰਮ ਰਚਾਇ ਕੈ ।
ਵਡੇ ਵਡੇ ਚੁਣਿ ਸੂਰਮੇ, ਗਹਿ ਕੋਟੀ ਦਏ ਚਲਾਇਕੈ ।
ਰਣਿ ਕਾਲੀ ਗੁੱਸਾ ਖਾਇ ਕੈ । ੪੧

Suri sunghar rachia dhol sunkh nagarai vaie kai.
Chand chitari kalika man rahila roh badhai kai.
nikli matha phorrkai jan fateh nisaan bajai kai.
jaag so jumi judh nu jarvana jan marraie kai
runn vitch ghera ghatia jan seh turia gannaie kai.
aap vasula hoiaiea tihai loka(n) tai khunsaie kai.
roh sidhaieea chakar paan kar nandug kharag uthaie kai.
agai rakas baithai rohalai teer tegi chhehbar laie kai.
bahut pachharrai kaksa(n) dul daita under jaie kai.
boh kaisi pakarr pachhavrian tin under dhum rachai kai.
Vadai vadai chunn Surmai geh koti daieae Chalaiekai.
runn Kali gusa khaieai kai. (41)

ਦੁਹ" ਕੰਧਾਰ" ਮੁਹ ਜੁੜੇ, ਅਣੀਅ" ਵਿਰਚੋਈਆ" ।
ਧੂਹਿ ਕ੍ਰਿਪਾਨ" ਤ੍ਰਿਖੀਆ", ਨਾਲ ਲੋਹੂ ਧੋਈਆ" ।
ਹੂਰ" ਸੋਂਣਤਬੀਜ ਨੋ', ਘੱਤਿ ਘੋਰ ਖੜੋਈਆ" ।
ਲਾੜਾ ਵੇਖ ਲਾੜੀਆ", ਚਉਗਿਰਦੇ ਹੋਈਆ" । ੪੨

duha(n) kandhara(n) muh jurrai ania choieea.
dhooh kirpana trikhia(n) naal lohu dhoiea.
ahuran saronatbeej nai ghat gher khaloieea(n).
larra vaikhan larria(n) chougirdai hoieea(n). (42).

The warriors had started fighting with the beating of drums, blowing of conch shells, and the kettle drums. Chandi with increasing wrath meditated on Kalika, and then Kalika appeared bu bursting the forehead of Chandi, and it seemed as of a victory-drums. So Kalika proceeded to the battle-field like a fire-brand, as if Vir Bhadar had appeared from Shiva. Then Kalika made such a war cry with encirclement in the battle-field as if a lion was roaring, and was furious with rage over the three worlds, and both Durga and Kalika with a circling wheel and a sword called Nandung in hand, marched on with fury and rage. On the other side enraged demons were wielding their swords and shooting arrows in a continuous stream. Durga and Kalika, penetrating the army of the demons, killed and routed the demons. Many were pulled by their hair and were struck down and great confusion was created in their troops. Nany great warriors were picked up and millions were caught and thrown away at a distance. Thus a great battle was fought by Kalika in her wrathful mood. (41)

Both the formations of warriors were facing one another, and blood was dripping from pointed spears. The warriors had almost washed their sharp drawn out swords in blood. It appeared as if fairies had encircled Rakatbeej just as beautiful women gather all around the bride-groom to see him clearly. (42)

ਚੌਥ" ਧਉਸੀ ਪਾਈਆ", ਦਲ" ਭਿੜੰਦਿਆ" ।
ਦਸਤੀ' ਧੂਹਿ ਨਚਾਈਆ", ਤੇਗ" ਤਿੱਖੀਆ" ।
ਸੂਰਿਆ ਦੇ ਤਨਿ ਲਾਈਆ", ਗੋਸ਼ਤ ਗਿਧੀਆ" ।
ਵਿਾਧਣ ਰਾਤੀ'ਆਈਆ", ਮਰਦ" ਘੋੜਿਆ" ।
ਜੋਹਣੀਆ" ਮਿਲਿ ਧਾਈਆ", ਲੋਹੂ ਭੱਖਣਾ ।
ਸਭ੍ ਮਾਰਿ ਹਟਾਈਆ" , ਫਉ'ਜ" ਦਾਨਵ" ।
ਭਜਦੀ ਕਥਾ ਸੁਣਾਈਆ", ਰਾਜੇ ਸੁੰਭ ਨੋ' ।
ਭੁਈ' ਨ ਪਉਣੈ ਪਾਈਆ" , ਬੂੰਦ" ਰਕਤ ਦੀਆ" ।
ਕਾਲੀ ਖੇਤ ਖਪਾਈਆ", ਸਭੇ ਸੂਰਤ" ।
ਬਹੁਤੀ ਸਿਰੀ' ਵਿਹਾਈਆ', ਘੜੀਆ" ਕਾਲ ਦੀਆ" ।
ਜਾਣੂ ਨ ਜਾਇ ਮਾਈਆ", ਜੂਝੇ ਸੂਰਮੇ । ੪੩

Chouthi dhousi paieea(n) dala(n) bhirrandia.
dasti dhohe nachaieea(n) tega(n) tikkia(n).
Suria(n) tan laieea (n) gosat gidhia(n).
vidhan raati aieeai marda ghorria.
jogarria(n) mil dhaieea(n) lohu bhakhna.
sabhai maar hataieea(n) fauja danva.
bhajdi katha sunnaieea(n) rajai Sumbh nu.
bhuiee na pourrai(n) paieea boonda rakat dian.
Kali khet khapaieea(n) sabhai surta(n).
bahuti siri vihaieea(n) gharria(n) kaal dia(n)
jaan na jaie maieea(n) jujhai surmai. (43)

ਅਧ ਨਿਸੁੰਭ ਜੁੱਧ

ਪਉੜੀ

ਸੁੰਭ ਸੁਣੀ ਕਰਹਾਲੀ ਸੋਣਤ ਬੀਜ ਦੀ । ਕਿਨੈ ਨ ਰਣ ਵਿਚ ਝੱਲੀ, ਦੁਰਗਾ ਆ"ਵਦੀ ।
ਬਹੁਤੇ ਬੀਰ ਜਟੱਲੀ, ਉਠੇ ਆਖਿ ਕੈ । ਚੋਤ" ਪਾਇ ਤਬਾਲੀ, ਜਾਸਹ ਜੁੱਧ ਨੋ' ।
ਥਰ ਥਰ ਪਿਰਥੀ ਹੱਲੀ, ਦਲ" ਚੜ੍ਹਦਿਆ"।
ਨਾਉ' ਜਿਵੇ' ਹੈ ਹੱਲੀ, ਸਹ ਦਰਿਆਉ ਵਿੱਚਿ ।
ਧੂੜਿ ਉਤ"ਹਾ", ਘਾਲੀ ਖੁਰੀ' ਤਰੰਗਮ" । ਜਾਣ ਪੁਕਾਰੂ ਚਾਲੀ, ਥਰਤੀ ਇੰਦ੍ ਥੈ । ੪੪

Sumbh sunni karhali saronat beej dee.
runn vitch kinai na jhali durga avdi.
bahutai beer jatli uthai akh kai.
Chota(n) paan tabali jasan judh nu.
thar thar pirthi haali dala(n) charrandia.
Naou jivai hai haali she dariaou isteh.
dhoorr utaha ghaali khuri tarungma.
janu pukaru chali dhartiInder thai. (44)

Then again the drummer sounded a loud drum-beat, , with that the battle started raging between the two forces. The warriors were wielding sharp naked swords (unsheathed) and pushed those swords, used to eating human flesh, into their bodies. (of the enemy). Then followed dark and painful nights for men and horses. The gobgoblins were rushing together towards the battle field) for sucking their blood. The goddess had thus pushed away the troops of demons. They went running to king Shumbh to inform him about the whole happening, how the goddess (Kalika) had managed to kill Rakatbeej without allowing his blood drops to fall on the ground, and had destroyed all those demons, who were created from the blood of Rakatbeej in the battle field. Many of them were destined to die, and so many warriors had been killed (by Kalka) and it appeared as if they were never given birth by their mothers. (43)

Shumbh heard the bad and sad news of Rakatbeej and also learnt the story that in the battle field no one could dare to face the onslaughts of Durga. Then suddenly many demons with matted hair got up from the field saying that let there he beats of drums as they were ready to march to the battle field. The whole Earth was shaking with the movement of (demon) troops, just as a boat wavers in a flooded river. The hooves of horses raised a storm of dust in the air, as if the Earth had approached (the god) Indra with her cries for help. (44)

ਆਹਰੁ ਮਿਲਿਆ ਦਿਲਾਵਰ", ਸੈਨ ਸੂਰਿਆ' ਸਾਜੀ ।
ਚੱਲੇ ਸਉਹੈ' ਦੁਰਗਸ਼ਾਹ, ਜਣੁ ਕਾਬੇ ਹਾਜੀ ।
ਉਨ੍ਹੀ ਤੇਗੀ। ਤੀਰੀ' ਜਮਧੜੀ, ਰਣਿ ਵੰਡੀ ਭਾਜੀ ।
ਇਕ ਘੁਮਨਿ ਘਾਇਲ ਸੂਰਮੇ, ਜਣੁ ਮਕਤਬਿ ਕਾਜ਼ੀ ।
ਇਕ ਬੀਰ ਪਰੋਤੇ ਬਰਛੀਐ', ਜਿਉ' ਝੁਕਿ ਪਉਨ ਨਵਾਜੀ ।
ਇਕ ਦੇਵੀ ਸਉਹੈ' ਖੁਣਸ ਕੈ , ਖੁਣਸਾਇਨ ਤਾਜੀ ।
ਠਾਵਨਿ ਜਾਪਨਿ ਸਾਮ੍ਹਣੇ, ਭਖਿਆਏ ਪਾਜੀ ।
ਕਦੇ ਨ ਰੱਜੇ ਜੁੱਧ ਤੇ , ਰੱਜਿ ਹੋਏ ਰਾਜੀ । ੪੫
ahar milia dilavara(n) Sain suria(n) saaji.
chalai souhai durgsah jan kabai haaji.
teeri tegi jamdharri runn vandi bhaji.
ik ghuman ghial surmai jan maktah kaaji.
ik beer parotai barchhiai jiun jauk poun navaji.
ik devi souhai khunas ke khunsaien taji.
ik dhavan japan sahmanai jiun bhukhiaie paji.
Kadai na rajai judh te raj hoiai raaji. (45)

ਵੱਜੇ ਸੰਗਲੀਆਲੇ, ਸੰਘਰਿ ਡੋਹਰੇ ।
ਖੇਤ ਡਹੇ ਛੱਤਾਲੇ, ਹਾਠ" ਜੜਿ ਕੈ ।
ਨੇਜੇ ਬੰਬਲਿਆਲੇ, ਦਿਸਨਿ ਓਰੜੈ ।
ਚਲੇ ਜਾਣ ਜਟਾਲੇ , ਨ੍ਹਾਵਣੇ ਗੰਗ ਦੇ । ੪੬
bajai sunglialai sunghar doh rai.
khet dehai chhatalai hatha jarrkai.
nejai bumblialai disan aourrai.
chalai jaan jatalai nahvan gang dai. (46)

ਦੁਰਗ" ਅਤੇ ਦਾਨਵ", ਸੂਲ ਹੋਈਆ" ਕੰਗ" ।
ਵਾਛੜ ਘੱਤੀ ਸੂਰਿਆ', ਵਿਚ ਖੇਤ ਖਤੰਗ" ।
ਵਾਹਨਿ ਤੇਗ" ਤਿੱਖੀਆ", ਵਢਿ ਲਾਹਨਿ ਅੰਗ" ।
ਮਿਲਦੀ ਫਉਜੀ' ਸੂਰਿਆ', ਭੇੜਿ ਪਇਆ ਨਿਹੰਗ" । ੪੭
Durga atai danva sool hoieea(n) kanga.
vachhar ghati surian vitch khet khatunga.
vahan tega(n) tikhian badh lahan anga.
mildai phouji sooria bherr paya nihangan. (47)

The diligent got engaged in something to do while the warriors got ready with their troops and they were proceeding to meet Durga as if Hajis were going to Kaaba. (Mecca). The arrows, swords and sabres were distributed as favours (sweets) for a coming function. The wounded soldiers were moving around in the battle field just as kazi (religious head) was moving up and down teaching koran to his students in a school. On one side warriors with spears were leaving forward just as Muslims lean forward while saying their (Muslim) prayers, Namaz. Many warriors, getting furious with rage and making their horses shine, were marching towards Durga, while some others were attacking Durga with speed just as hunger makes men mad. These warriors were never fed up with fighting or satisfied with their efforts. (45)

The double-drums, tied with chains, were beating, and warriors with matted hair, were engaged in fighting in various formation. The decorated spears were seen pointing (at enemy) as if ascetics (Sadhus) were proceeding to Ganga for taking bath. (46)

The armies of Durga and demons stood firmly facing each other (and were itching to start fighting like the pain of a thorn.) Then the warriors started a shower of arrows at one another in the battle field, and they were striking their swords at the limbs (of human body) thus cutting them off. With the clashing of armies, first of all the great warriors struck at each other in the battle. (47)

ਓਰੜਿ ਫਉਜ" ਆਈਆ" , ਬੀਰ ਚੜ੍ਹੇ ਕੰਧਾਰੀ ।
ਸੜਕਿ ਮਿਆਨਹੁ' ਕੱਢੀਆ' ਤਿਖੀਆ" ਤਰਵਾਰੀ ।
ਕੜਕਿ ਉਠੇ ਰਣਿ ਮੱਚਿਆ, ਵੱਡੇ ਹੰਕਾਰੀ ।
ਸਿਰ ਧੜ ਬਾਹ" ਗਾਨਲੇ, ਫੁਲ ਜੇਹੇ ਬਾਰੀ ।
ਜਣੁਕਰਿ ਵੱਡੇ ਬਾਢੀਆ", ਰੁੱਖ ਚੰਦਨਿ ਆਰੀ' । ੪੮
aourar fauja(n) aieaa(n) beer charrai kandhari.
sarrak mianoh kadhia(n) tikhia(n) tarvari.
karrak uthai runn machia vadai ahankari.
sir dharr baha(n) gunlai phul jehai jharri.
jannkar badhai badhian rukh chandan aari. (48)

ਦੁਹ" ਕੰਧਾਰ" ਮੂੰਹ ਜੁੜੇ, ਰਣਿ ਸੱਟ ਪਈ ਖਰਵਾਰ ਕਉ ।
ਤਣਿ ਤਣਿ ਕੈਬਰ ਦੁਰਗਸ਼ਾਹ, ਤੱਕਿ ਮਾਰੈ ਭਲੇ ਜੁਝਾਰ ਕਉ ।
ਰੋਹੇ ਹੋਈ ਕਾਲਿਕਾ, ਹਥਿ ਖੱਬੈ ਲੈ ਤਰਵਾਰ ਕੋਉ ।
ਪੈਦਲ ਮਾਰੇ ਹਾਥੀਆ", ਸੰਗਿ ਰਥਿ ਗਿਰੇ ਅਸਵਾਰ ਕੋਉ ।
ਸੋਹਨਿ ਸੰਜ" ਬਾਗੜ", ਜਣੁ ਲੱਗੇ ਫੁੱਲ ਅਨਾਰ ਕਉ ।
ਏਦੂੰ ਪਾਰੋ' ਓਤ ਪਾਰ, ਹਣਿ ਰਾਕਸ਼ ਕਈ ਹਜਾਰ ਕਉ ।
ਜਿਣਿ ਇਕੋ ਰਹੀ ਕੰਧਾਰ ਕਉ ।
ਸਦ ਰਹਿਮਤ ਤੇਰੇ ਵਾਰ ਕਉ । ੪੯
duha(n) kandhara(n) mohe jurrai runn sat paiee kharvar kou.
tan tan kaibar durgshah tak marrai bhalai jujhar kou.
rohai hoiee kalika hath khabai lai tarvar kou.
paidal maarai hathia(n) sung rath girai aswar kou.
sohan sanja bagrra jan lagai phul anar kou.
eidung parai oat paar han rakas kaiee hazar kou.
jin iko rehi kandhar kou.
sad rehmat terai vaar kou. (49)

The troops had attacked in strength and the warriors had marched in great formations (in rows) and they took out their sizzling sharp swords from the sheaths, and the most haughty warriors raised a loud war cry, and a fierce battle ensued. The (dismembered) heads, trunks and arms were lying scattered on the ground in the battle field just as flowers are seen blossoming in a garden, or it appeared as if the carpenters had cut the sandal wood trees with saws and thrown the pieces of wood around. (48)

When the drum-stick struck the drums, the warriors from both sides stood facing each other. Then Durga, picking up renowned warriors, shot her arrows at them, killed the infantry men and shot at (killed) the elephants and chariots alongwith their riders. The arrows in the baskets appeared lustrous like the blossoming of a pomengrade tree. With a sword in her right hand, Kalika came forward in great wrathful manner, and she sped piercing through the enemy troops from one side to the other, killing many thousand demons like Harnakushas. The goddess was (winning)gaining victory (against) over the hordes of demons single handed. The battle of the goddess was worthy of praise, or the poet is a sacrifice to the prowess (battle) of the goddess.

(49)

ਓਰੜਿ ਫਉਜ" ਆਈਆ", ਰਣਿ ਚੋਟ ਪਈ ਜਮਧਾਣ ਕਉ ।
ਤਦਿ ਖਿੰਗ ਨਿਸੁੰਭ ਨਚਾਇਆ, ਡਾਲਿ ਉਪਰ ਬਰਗੁਸਤਾਣ ਕਉ ।
ਫੜੀ ਬਿਲੰਦ ਮੰਗਾਇਓਸੁ, ਫਰਮਾਇਸ਼ ਕਰਿ ਮੁਲਤਾਣ ਕਉ ।
ਜੁੰਮੈ ਸਊਹੈ' ਕਾਲਿਕਾ, ਖੇਤ ਅੰਦਰਿ ਘੱਤਣ ਘਾਣ ਕਉ ।
ਅੱਗੈ ਤੇਗ ਵਗਾਈ ਦੁਰਗਸ਼ਾਹਿ ਵਢਿ ਵਹੀ ਨਿਸੁੰਭ ਪਲਾਣ ਕਉ ।
ਉਹ ਠਹਕੀ ਧਰਤੀ ਜਾਇ ਕੈ, ਵਢਿ ਪਾਖਰ, ਵਢਿ ਕਿਕਾਣ ਕਉ ।
ਬੀਰ ਪਲਾਣੈ' ਡਿਗਿਆ, ਕਰਿ ਸਿੱਜਦਾ ਸੁੰਭ ਸੁਜਾਣ ਕਉ ।
ਸ਼ਾਬਾਸ਼ ! ਸਲੋਣੇ ਖਾਨ ਕਉ ।
ਸਦ ਰਹਮਤ ! ਤੁਰੇ ਨਚਾਣ ਕਉ ।
ਸਦ ਸਿਆਬਾਸ ! ਤੇਰੇ ਤਾਣ ਕਉ ।
ਤਾਰੀਫ" ਪਾਨ ਚਬਾਣ ਕਉ ।
ਸਦ ਰਹਮਤ ! ਕੈਫ" ਖਾਣ ਕਉ । ੫੦

aourar fauja(n) aieean rann chot paiee jamdhan kou.
tad khing nisumbh nachaya dal uper bargustan kou.
farri biland mangaieous farmaies kar multan kou.
jumai saou hai kalika khet andar ghatan ghann kou.
agai teg vagaiee durgsah badh behi nisumbh palan kou.
oh thahkai dharati jaie kai badh pakhar badh kikan kou.
beer palanai digia kar sijda sumbh sujan kou.
Sabas ! salonai khan kou.
sad rehmat ! turai nachan kou.
sad siabas ! terai tann kou.
tarifa(n) paan chaban kou.
sad rehmat ! kaifa(n) khann kou. (50)

ਦੇਵੀ ਦਾਨੋ' ਰਣਿ ਡਹੇ, ਰੋਹਿ ਸੰਘਰ ਕੱਥੇ ।
ਓਰੜਿ ਆਏ ਸੂਰਮੇ, ਆਇ ਡਾਹੇ ਮੱਥੇ ।
ਕਟਿ ਤੁਫੰਗੀ ਕੈਬਰੀ, ਦਲਿ ਸਾਹਿ ਨਿਕੱਥੇ ।
ਵੇਖਣਿ ਜੰਗ ਫਰੇਸ਼ਤੇ ਅਸਮਾਨਹੁੰ ਲੱਥੇ । ੫੧

Devi dano run dahai roh sanghar kathai.
aourar aieai soormai aieai dahai mathai.
kat tangfangi kaibari dal sah nikathai.
vaikhan jung pharistai asmanoh lathai. (51)

When the drim heat was heard, both the foces faced each other. Then Nishumbh had put the iron coat on his chosen horse and made him dance. He held the big how with a grown plank in his hand, which he had procured from Multan on a spacial request(demand) from the other side Durga enteral the field him. She inselded her sword with such a strength that it piecrced through the body of Shumbh, extending beyond the saddle even, ten passing through the iron saddle cover, killing the horse, fell on the ground. The warwor (Nishumbh) fell on the ground from the saddle as if he was paying obeosance to the intelligence shumbh. (As per rules of poeting the poet paid homage to the warrior) Hail to the khan with moderate coloured body. hail to your courage, and praiscworthing is your chewing of beid not ever. How is your arrow of drug-addition and hail to your dacning horse even. (50)

It is praise worthy to describe the way Durga and the demons were moving around in the battle-field ; it seemed as if the warriors had forced their way into the battle-field for waging a war. These warriors had entered the area to cut the (enemy) forces into pieces with the help of their guns and arrows. To peruse such a wonderful battle, even the gods had come down (to Earth) from the heavens. (51)

ਧਾਈ ! ਧਾਈ ! ਆਖੀਐ, ਰਣਿ ਘੁਰੇ ਨਗਾਰੇ ।
ਓਰੜਿ ਆਏ ਸੂਰਮੇ, ਰਣਿ ਕਾਰਣਿਆਰੇ ।
ਲੈ ਲੈ ਤੇਗ" ਬਰਛੀਅ", ਹਥਿਆਰ ਉਭਾਰੇ ।
ਤੋਪ ਪਟੇਲ" ਪਾਖਰ", ਗਲਿ ਸੰਜ ਸਵਾਰੇ ।
ਬਰਛੀ ਲੈ ਕੈ ਕਾਲਿਕਾ, ਬਹੁ ਦਾਨੋ' ਮਾਰੇ ।
ਚੜ੍ਹੇ ਰਥੀ' ਗੱਜੇ ਘੋੜਿਈ' ਮਾਹਿ ਭੂਏ' ਤੇ ਡਾਰੇ ।
ਜਣੁ ਹਲਵਾਈ ਸੀਖ ਨਾਲ ਬਿੰਨ੍ਹ ਵੜੇ ਉਤਾਰੇ । ੫੨
dhaiee ! dhaiee ! aakhiai run ghurai nagarai.
aourar aieai soormai run karniarai.
lai lai tega(n) barchhia(n) hathaiar ubharai.
tope patola pakhran gal sunj savarai.
barchhi lai kai kalika boh dano marai.
charrai hathi gaj ghorrei maar bhoiai te darai.
jan halwaiee seekh naal vinah varrai utarai. (52)

ਭੇੜੁ ਮਚਿਆ ਕਲਿ ਉੱਮਲੀ ਸੂਲ ਧੱਗ ਉਭਾਰੀ ।
ਲਈ ਭਗਉਤੀ ਦੁਰਗਸ਼ਾਹਿ, ਵਰਜਾਗਣਿ ਭਾਰੀ ।
ਲਾਈ ਰਾਜੇ ਸੁੰਭ ਨੋ', ਰੱਤ ਪੀਐ ਪਿਆਰੀ ।
ਸੁੰਭ ਪਾਲਾਣਹੂੰ ਡਿਗਿਆ, ਉਪਮਾ ਵਿਚਾਰੀ ।
ਡੁਬਿ ਰੱਤੂ ਨਾਲਹੁ ਨਿੱਕਲੀ, ਬਰਛੀ ਦੋ ਧਾਰੀ ।
ਜਾਣੁ ਰਜਾਦੀ ਉੱਤਰੀ ਪੈਨ੍ਹਿ ਸੂਹੀ ਸਾਰ੍ਹੀ । ੫੩
bherr machia kal umali sool dhag ubhari.
laiee bhagouti durgsah varjagan bhari.
laiee rajai sumbh nai rut piai piari.
Sumbh palan no digia upma bichari.
dub rut nalhoh nikali barchai do dhari.
jann rajadi utari paen suhi saari. (53)

ਦੁਰਗਾ ਅਤੇ ਦਾਨਵੀ, ਭੇੜ ਪਇਆ ਸਵਾਹੀ ।
ਸਸਤ੍ਰ ਪਜੂਤੇ ਦੁਰਗਸ਼ਾਹ ਰੋਹਿ ਸਭਨੀ' ਬਾਹੀ' ।
ਸੁੰਭ ਨਿਸੁੰਭ ਸੰਘਾਰਿਆ, ਵਥ ਜੇ ਹੈ' ਸਾਹੀ ।
ਫਉਜ" ਰਾਕਸ ਆਲੀਅ", ਵੇਖ ਰੋਵਨਿ ਧਾਹੀ' ।
ਮੁਹੀ' ਕੜੁਚੇ ਘਾਹੁ ਦੇ, ਛਡਿ ਘੋੜੇ ਰਾਹੀ ।
ਭਜਦੇ ਜ"ਦੇ ਮਾਰੀਅਨ, ਮੁੜਿ ਝਾਕਨਿ ਨਾਹੀ' । ੫੪
durga atai danvi bhaerr paya sabhi.
sastar pajutai duragsah roh sabhni bahi.
sumbh nisumbh sangharia vath je hai saahi.
faujan rakas alia vekh rovan dhahi.
mohe karruchai ghah de chhad ghorrai rahi.
bhajdai jandai marian murr jhakan nahi. (54)

With the beating of drums, both the army formations confronted each other and many great warriors and fighters entered the battle-field (to join in fighting). They were wielding their swords and spears alongwith other weapons. They were wearing helmets (on heads), coat of mail (on the face), iron-siene on the horse (back), and covering their necks with iron-coats. Durga had killed many demons with her spear, and had thrown the riders of chariots, elephants and horses on to the ground after killing them. It appeared as if a sweet-meat seller had made fried cakes of grounded pulse by piercing through with an iron rod. (52)

Again with the beating of heavy-drums, the two armies confronted each other. Durga took up a lance (spear) in her hand, which was shining like the burning fire (of burning embers). The goddess had struck Raja Shumbh with that spear, which was sucking his blood with devotion/love. Then Shumbh fell down from the saddle. Seeing this scene, the poet felt like describing it as such : That the double-edged sword had come out of her palace, wearing a red-coloured sari. (ladies wear). (53)

A heavy fighting took place between the demons and Durga, and Durga had held in all her arms, various weapons with great strength, and had killed various warriors like Shumbh and Nisumbh. The helpless demon forces, seeing their defeat, were crying and wailing loudly. Most of the demons, with straw in their mouth, and leaving the horses loose, went upto the goddess to express their helplessness. Even the demons, who were trying to flee, were being killed by the goddess, but they would not bother to look back. (54)

ਸੁੰਭ ਨਿਸੁੰਭ ਪਠਾਇਆ, ਜਮ ਦੇ ਧਾਮ ਨੋ' ।
ਇੰਦ੍ ਸੱਦਿ ਮੰਗਾਇਆ, ਰਾਜ ਅਭਿਖੇਖ ਨੋ' ।
ਸਿਰ ਪਰ ਛਤ੍ ਫਿਰਾਇਆ, ਰਾਜੇ ਇੰਦ੍ ਦੇ ।
ਚਉ'ਦੀ ਲੋਕੀ' ਛਾਇਆ, ਜਸੁ ਜਗਮਾਤ ਦਾ ।
ਦੁਰਗਾ-ਪਾਠ ਬਣਾਇਆ, ਸੱਭੇ ਪਉੜੀਆ" ।
ਫੇਰਿ ਨ ਜੂਨੀ ਆਇਆ, ਜਿਨਿ ਇਹ ਗਾਇਆ । ੫੫
sumbh nisumbh pathaiya jam dai dhaam nu.
Indar sadh bulaiya raj abhkhekh nu.
sir par chhatar phiraiya rajai Indar dai.
chodi loki chhaiya jas jagmaat da.
durga paath banaiya sabhai pourrian.
pher na juni aiya jin eh gaieya. (55)

ਇਤਿ ਸ੍ਰੀ ਦੁਰਗਾ ਕੀ ਵਾਰ ਸਮਾਪ੍ਤਿਸਤੁ ਸੁਭ ਮਸਤੁ ।
it sri Durga ki vaar samaptung sabh subham sat.

Then the goddess, having killed Shumbh and Nisumbh, sent for Indra, to be ammunited with the kingship. So Raja Indra got his canopy unfurled. (indicating his kingdom of heavens). Thus the praises of the godly mother Durga were being sung in all the fourteen regions (worlds). The episode and recitation of this religious study, is permeating in all the stanzas of this study, and whosoever sings this text, will be saved (protected) from the cycle of transmigration. (55)

ਗਿਆਨ ਪ੍ਰਬੋਧ
ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ
ਸ੍ਰੀ ਭਗਉਤੀ ਜੀ ਸਹਾਇ
ਅਥ ਗਿਆਨ ਪ੍ਰਬੋਧ ਗ੍ਰੰਥ ਲਿਖਯਤੇ
ਪਾਤਿਸ਼ਾਹੀ ੧੦
ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ । ਤ੍ਵਪ੍ਰਸਾਦਿ
ਨਮੋ ਨਾਥ ਪੂਰੇ ਸਦਾ ਸਿਧ ਕਰਮੰ । ਅਛੇਦੀ ਅਭੇਦੀ ਸਦਾ ਏਕ ਧਰਮੰ ।
ਕਲੰਕੰ ਬਿਨਾ ਨਿਹਕਲੰਕੀ ਸਰੂਪੇ । ਅਛੇਦੇ ਅਭੇਦੰ ਅਖੇਦੰ ਅਨੂਪੇ । ੧

gyan Prabodh
ik Onkar Satgur Prasad
Sri Bhagouti ji Sahaie
ab gyan prabodh Granth likh euntai.
Patshahi 10
Bhujang Prayat Chhand. Tav Prasdad
Namo nath purai sada sidh karmung.
achhedi abhedi sada ek dharming.
kalunkung bina nehkalunki sarupai.
achhedung abhedung akhedung anupai. (1)

ਨਮੋ ਲੋਕ ਲੋਕੇਸ੍ਵਰੰ ਲੋਕ ਨਾਥੇ । ਸਦੇਵੰ ਸਦਅ ਸਰਬ ਸਾਥੰ ਅਨਾਥੇ ।
ਨਮੋ ਏਕ ਰੂਪੰ ਅਨੇਕੰ ਸਰੂਪੇ । ਸਦਾ ਸਰਬ ਸਾਹੰ ਸ੍ਰਦਾ ਸਰਬ ਭੂਪੇ । ੨
Namo lok logesvarung lok nathai. Sadevang sada sarab sathung anathai.
Namo ek rupung anekung sarupai. Sada sarab sahung sada sarab bhupai. (2)

ਅਛੇਦੰ ਅਭੇਦੰ ਅਨਾਮੰ ਅਠਾਮੰ । ਸਦਾ ਸਰਬਦਾ ਸਿਧਤਾ ਬੁਧਿ ਧਾਮੰ ।
ਅਜੰਤ੍ਰੰ ਅਮੰਤ੍ਰੰ ਅਕੰਤ੍ਰੰ ਅਭਰੀਮੰ । ਅਖੇਦੰ ਅਭੇਦੰ ਅਛੇਦੰ ਅਕਰਮੰ । ੩
achhedung abhedung anamung athamung.
sada sarbada sidhda budh dharmung.
ajantarung amantarung akartarung abharung amung.
akhedung abhedung achhedung akarmung. (3)

(Skill) Learning of Knowledge
ik Onkar Satgur prasad
'Sri Bhagouti ji Sahai.'
Now the beginning of 'Gyan Prabodh'
Granth description
'By Tenth Master'
Bhujang Prayat Chhand
Through Thy Grace, (O Lord !)

O Perfect Lord ! Our Salutations to You ! You are always there to make our actions (functions) Complete in all respects, as You are impregnable, indiscriminate, and are always strict in Your moral duty (towards Your saints) having no failings (short comings) and with a guileless (spot less) form. O Lord ! You are impregnable, indiscriminate, indivisible and unique. (1)

O True Master of all, Lord-Almighty ! Our Salutations to You! You are always our comrade-in-arms, without any master (without any superior authority). Having only one form, You seem to be having varied forms (being omni-present), hail to You ! You are the King-emperor of all, being their True Master. (2)

O Lord ! You are impregnable, indiscriminate, nameless (without any denominative description), and without any dwelling-place (fixed location) (being omni-present), bestowing Your favours always to all, blessing us with occult powers, and the fountains of knowledge (intelligence), free from any magical powers, without any spell (charm), free from action (passive) and above all fantasies (illusions) ; You are indivisible, indiscriminate, impregnable and free from any (physical) functions. (3)

ਅਗਾਦੇ ਅਬਾਧੇ ਅਗੀਤੰ ਅਨੰਤੰ । ਅਲੇਖੰ ਅਭੇਖੰ ਅਭੂਤੰ ਅਗੀਤੰ ।
ਨ ਰੰਗ ਨ ਰੂਪੰ ਨ ਜਾਤੰ ਨ ਪਾਤੰ । ਨ ਸਤ੍ਰੋ ਨ ਮਿਤ੍ਰੋ ਨ ਪੁਤ੍ਰੋ ਨ ਮਾਤੰ । ੪
agadhai abadhai aguntung anuntung.
alekhung abhekhung abhootung aguntung.
na rungung na roopung na jatung na paatung.
na Satro na mitro na putro na maatung. (4)

ਅਭੂਤੰ ਅਭੰਗੀ ਅਭਿਖੰ ਭਵਾਨੰ । ਪਰੇਯੰ ਪੁਨੀਤੰ ਪਵਿਤ੍ਰੰ ਪ੍ਰਧਾਨੰ ।
ਅਗੰਜੇ ਅਭੰਜੇ ਅਕਾਮੰ ਅਕਰਮੰ । ਅਨੰਤੇ ਬਿਅੰਤੇ ਅਭੂਮੇ ਅਭਰਮੰ । ੫
abhutung abhungung abhikhang bhavanung.
apareung puneetung pavitarung pardhanung.
aganjai abhanjai akamung akarmung.
anantai biantai abhumai abharmung. (5)

ਨਹੀ ਜਾਨ ਜਾਈ ਕਛੂ ਰੂਪ ਰੇਖੰ । ਕਹਾ ਬਾਸੁ ਤਾ ਕੋ ਫਿਰੈ ਕਉਨ ਭੇਖੰ ।
ਕਹਾ ਨਾਮ ਤਾ ਕੋ ਕਹਾ ਕੈ ਕਹਾਵੈ । ਕਹਾ ਮੈਂ ਬਖਾਨੋ ਕਹੈ ਮੈ ਨ ਆਵੈ । ੬
nahi jaan jaiee kachhu roop rekhung.
Kaha bass ta ko phirai kaun bhekhung.
Kaha naam ta ko Kaha kai kahavai.
Kaha mein bakhano kehai mein na avai. (6)

ਅਜੋਨੀ ਅਜੈ ਪਰਮ ਰੂਪੀ ਪ੍ਰਧਾਨੈ । ਅਛਯਦੀ ਅਭੇਦੀ ਅਰੂਪੀ ਮਹਾਨੈ ।
ਅਸਾਧੇ ਅਗਾਧੇ ਅਗੰਜੁਲ ਗਨੀਮੇ । ਅਰੰਜੁਲ ਅਰਾਧੇ ਰਹਾਕੁਲ ਰਹੀਮੇ । ੭
ajoni ajai param roopi pradhanai. aachhedi abhedi arupi mahanai.
aasadhai agadhai aganjul ganeemai. arunjul aradhai rehakul rahimai. (7)

ਸਦਾ ਸਰਬਦਾ ਸਿਧਦਾ ਬੁਧਿ ਦਾਤਾ । ਨਮੋ ਲੋਕ ਲੋਕੇਸ੍ਵਰੰ ਲੋਕ ਗਯਾਤਾ ।
ਅਛੇਦੀ ਅਭੈ ਆਦਿ ਰੂਪੰ ਅਨੰਤੰ । ਅਛੇਦੀ ਅਛੈ ਆਦਿ ਅਦ੍ਰੈ ਦੁਰੰਤੰ । ੮
Sadai sarbda sidhda budh daata. namo lok lokesavarung lok giyata.
achhedi abhai aad rupung anantung. achhedi achhai aad adaiv durantung. (8)

ਨਰਾਜ ਛੰਦ
ਅਨੰਤ ਆਦਿ ਦੇਵ ਹੈ । ਬਿਅੰਤ ਭਰਮ ਭੇਵ ਹੈ ।
ਅਗਾਧਿ ਬਿਆਧਿ ਨਾਸ ਹੈ । ਸਦੈਵ ਸਰਬ ਪਾਸ ਹੈ । ੧ । ੯ ।
Naraj Chhand
anant aad dev hai. biant bharam bhev hai.
agadh biadh naas hai. sadaiv sarab paas hai. (9)

You are too deep to be probed (unfathomable) incomprehensible (beyond our grasp), imperceptible and eternal (endless) indescribable (beyond description), Uncommitted to any faith, (free from uniformity), free from five basic elements (Unborn) and limitless. You have no colour, no form, no Caste, no subcaste, without enmity, friendless (friendly to none) without having any son or mother. (4)

O Lord ! You are free from elements (self-effulgent), indivisible or indestructible, free from futuristic tendencies (free from charity) and are ever-present everywhere (omni-present). You are distant from all (without proximity to anyone) transparent, pure and Lord-Sublime. You are eternal (ever-existent) indivisible, free from worldly hopes and pleasures (desires), and free from any action (function). You are limitless, infinite, without earthly form, (formless) and free from all doubts or misconceptions. (5)

The Lord is beyond our reach having no form or physical entity, and is above our comprehension as His abode is unknown to us, and what is His mode of (dress) appearance, His Name, or His profession, is not known to us. How could I describe Him, as He is beyond description (indescribable)? (6)

The Lord is free from births and deaths (being ever-existent), is invincible, Lord-Sublime (Prime-male) and is the master (Lord) of all, He is impregnable, indiscriminate, formless and greatest of all. He is incorrigible, unfathomable, and indestructible (free from destruction by enemies), bestower of bliss to His saints, (to make them free from afflictions), and most gracious (to free us from bondage) and kindly to all. (7)

The Lord is the bestower of all favours, occult powers and intelligence. Our salutations to the Master (Lord) of all, who is omni-scient (having all the knowledge of others). He is umpregnable, fearless, possessing a unique form from the beginning, (of Time) Timeless and infinite. He is impregnable, indestructible, formless (from the beginning), free from dual-mindedness, and attainable with great difficulties (with lot of sturggle). (8)

Naraj Chhand

O Lord ! You are limitless, Lord-abinitio and infinite. You are free from illusions, unfathomable, and destroyer of wrangles (anguish) and very close to all (being within all). (9)

ਬਚਿਤ੍ ਚਿਤ੍ ਚਾਪ ਹੈ । ਅਖੰਡ ਦੁਸਟ ਖਾਪ ਹੈ
ਅਭੇਦ ਆਦਿ ਕਾਲ ਹੈ । ਸਦੈਵ ਸਰਬ ਪਾਲ ਹੈ । ੨ । ੧੦ ।
bachitar chitar chaap hai. akhand dusat khap hai.
abhed aad kaal hai. Sadaiv sarabh paal hai. (2) (10)

ਅਖੰਡ ਚੰਡ ਰੂਪ ਹੈ । ਪ੍ਰਚੰਡ ਸਰਬ ਸਰੂਪ ਹੈ ।
ਕਾਲ ਹੂੰ ਕੇ ਕਾਲ ਹੈ । ਸਦੈਵ ਰਛਪਾਲ ਹੈ । ੩ । ੧੧ ।
akhand chand roop hai. parchand sarab soop hai.
kaal hun kai kal hai. sadaiv rachhpal hai. (3) (11)

ਕ੍ਰਿਪਾਲ ਦਿਆਲ ਰੂਪ ਹੈ । ਸਦੈਵ ਸਰਬ ਭੂਪ ਹੈ ।
ਅਨੰਤ ਸਰਬ ਆਸ ਹੈ । ਪਰੇਵ ਪਰਮ ਪਾਸ ਹੈ । ੪ । ੧੨ ।
Kirpal dayal roop hai. sadaiv sarab bhup hai.
anant saeab aas hai. parev param pass hai. (4) (12)

ਅਦ੍ਰਿਸਟ ਅੰਤ੍ ਧਿਆਨ ਹੈ । ਸਦੈਵ ਸਰਬ ਮਾਨ ਹੈ ।
ਕ੍ਰਿਪਾਲ ਕਾਲ ਹੀਨ ਹੈ । ਸਦੈਵ ਸਾਧ ਅਧੀਨ ਹੈ । ੫ । ੧੩ ।
adrist avtar dhian hai. sadaiv sarab maan hai.
Kirpal kaal heen hai. sadaiv sadh adheen hai. (5) (13)

ਭਜਸ ਤੁਯੰ । ਭਜਸ ਤੁਯੰ । ਰਹਾਉ ।
ਅਗਾਧਿ ਬਿਆਧਿ ਨਾਸਨੰ । ਪਰੇਯੰ ਪਰਮ ਉਪਾਸਨੰ ।
ਤ੍ਰਿਕਾਲ ਲੋਕ ਮਾਨ ਹੈ । ਸਦੈਵ ਪੁਰਖ ਪਰਧਾਨ ਹੈ । ੬ । ੧੪ ।
bhajas tuang.bhajas tuang. (rahou)
agadh biadh nasanung. Parairung param upasung.
tirkaal lok mann hai. Sadaiv purkh pardhan hai. (7) (14)

ਤਬਸ ਤੁਯੰ । ਤਬਸ ਤੁਯੰ । ਰਹਾਉ ।
ਕ੍ਰਿਪਾਲ ਦਿਆਲ ਕਰਮ ਹੈ । ਅਗੰਜ ਭੰਜ ਭਰਮ ਹੈ ।
ਤ੍ਰਿਕਾਲ ਲੋਕ ਪਾਲ ਹੈ । ਸਦੈਵ ਸਰਬ ਦਿਆਲ ਹੈ । ੭ । ੧੫ ।
tabas tuang. tabas tuenng. (rahaou)
Kirpal dayal karam hai. aganj bhung bharam hai.
trikal lok paal hai. sadaiv sarab dayal hai. (7) (15)

ਜਪਸ ਤੁਯੰ । ਜਪਸ ਤੁਯੰ । ਰਹਾਉ ।
ਮਹਾਨ ਮੋਨ ਭਾਵ ਹੈ । ਪਰੇਵ ਪਰਮ ਪ੍ਰਧਾਨ ਹੈ ।
ਪੁਰਾਨ ਪ੍ਰੇਤ ਨਾਸਨੰ । ਸਦੈਵ ਸਰਬ ਪਾਸਨੰ । ੮ । ੧੬ ।
japas turang. japas turang. (rahaou)
mahan mone maan hai. parav param pardhan hai.
apuran preit nasanung. sadaiv sarab pasanung. (8) (16)

(O Lord !) The form of Your bow (control) is wonderful (it refers to rainbow) Your form is indivisible, and destroyer of villains ; indiscriminate and ever-existent (Timeless). You are the sustainer of all. (10)

O Lord ! You possess an indivisible and mighty form (appearance), having a radiant and all-pervasive contenance. You are causing death to the god-of-death even, (god of the god-of-death) and the protector of all beings. (11)

O Lord ! You have a merciful (graceful) and benevolent form, and are always the king of all. You are limitless (infinite) and always fulfil the hopes and aspirations of all. You are Unseen (imperceivable) and are very close to us at the same time. (12)

O Lord ! You are Unseen (imperceivable) and are always (at the centre of) present in the meditation of all, and are the pride of all beings. You are kind and free from death (Timelers) and are always at the beck and call of Your saints. (13)

O Lord, I always remember You and meditate (recite) on Your True Name (Pause). You are beyond our comprehension and are the destroyer of all our afflictions and sufferings. You are very (distant) from us and worthy of our greatest devotion (worship). All the people of the three worlds worship You, as You are the greatest and Prime-Male, (Lord-Sublime) in all the ages. (14)

O Lord ! You are the greatest. You are the greatest . You are the only one of Your Type (form). (Pause). O benevolant Lord ! Kindness and Mercy areYour functions. O Indivisible Lord ! You always destroy our illusions. You are always sustaining the beings in all the three ages. (Present, Past and future). You are always bestowing Your kindrers to all. (15)

O Lord ! I always meditate on You and worship You.

(Pause)

You are known to be a great ascetic who always observes Silence. You are far and distant from us. (futher) and the Lord-Sublime. You have been destroying the demons (ghosts) during all the three ages from time immemorial. You are very close to us all. (being within us). (16)

ਪ੍ਰਚੰਡ ਅਖੰਡ ਮੰਡਲੀ । ਉਦੰਡ ਰਾਜ ਸੁ ਥਲੀ ।
ਜਗੀਤ ਜੋਤਿ ਜੁਆਲਕਾ । ਜਲੰਤ ਦੀਪ ਮਾਲਕਾ । ੮ । ੧੭ ।
Parchand akhand mandli. aoudund raj so bali.
jagunt joat jualka. jalunt deep malka. (9) (17)

ਕ੍ਰਿਪਾਲ ਦਿਆਲ ਲੋਚਨੰ । ਮੰਚਕ ਮਾਣ ਮੋਚਨੰ ।
ਸਿਰੰ ਕਰੀਟ ਧਾਰੀਯੰ । ਦਿਨੇਸ ਕ੍ਰਿਤ ਹਾਰੀਯੰ । ੧੦ । ੧੮ ।
Kirpal dayal lochanung. manchak baan mochanung.
Sirung kareet dharieung. dines kirat harieung. (10) (18)

ਬਿਸਾਲ ਲਾਲ ਲੋਚਨੰ । ਮਨੋਜ ਮਾਨ ਮੋਚਨੰ ।
ਸੁਭੰਤ ਸੀਸ ਸੁ ਪ੍ਰਭਾ । ਚਕ੍ਰਤ ਚਾਰੁ ਚੰਦ੍ਰਕਾ । ੧੧ । ੧੯ ।
bisal lal lochanung. manoj maan mochanung.
subhant sees so prabha. chakarat char chanderka. (11) (19)

ਜਗੰਤ ਜੋਤ ਜੋਤ ਜੁਆਲਕਾ । ਛਕੰਤ ਰਾਜ ਸੁ ਪ੍ਰਭਾ ।
ਜਗੀਤ ਜੋਤਿ ਜੈਤਸੀ । ਬਦੰਤ ਕ੍ਰਿਤ ਈਸੁਰੀ । ੧੨ । ੨੦ ।
aJagant joat jualka. Chhakant raj so prabha.
jagunt joat jaitasi. badunt kirat easuri. (13) (20)

ਤ੍ਰਿਭੰਗੀ ਛੰਦ । ਤ੍ਵਪ੍ਰਸਾਦਿ
ਅਨਕਾਦ ਸਰੂਪੰ ਅਮਿਤ ਬਿਭੂਤੰ ਅਚਲ ਸਰੂਪੰ ਬਿਸੁ ਕਰਣੰ ।
ਜਗ ਜੋਤਿ ਪ੍ਰਕਾਸੰ ਆਦਿ ਅਨਾਸੰ ਅਮਿਤ ਅਗਾਸੰ ਸਰਬ ਭਰਣੰ ।
ਅਨਗੰਜ ਅਕਾਲੰ ਬਿਸੁ ਪ੍ਰਤਿਪਾਲੰ ਦੀਨ ਦਿਆਲੰ ਸੁਭ ਕਰਣੰ ।
ਆਨੰਦੰ ਸਰੂਪੰ ਅਨਹਦ ਰੂਪੰ ਅਮਿਤ ਬਿਭੂਤੰ ਤਵ ਸਰਣੰ । ੧ । ੨੧ ।
Tribhangi Chhand-Tav Prasad
ankad sarupang amit bibhootung achal sarupung bis karnung.
Jag joat prakasung aad anasung amit agasung sarab bharnung.
angunj akalung bis(n) pritpalung deen dayalung subh karnung.
anand sarupang anhad rupang amit bibhootung. tav sarnung. (1) (21)

ਬਿਸ੍ਵੰਭਰ ਭਰਣੰ ਜਗਤ ਪ੍ਰਕਰਣੰ ਅਧਰਣ ਧਰਣੰ ਸਿਸਟ ਕਰੰ ।
ਆਨੰਦ ਸਰੂਪੀ ਅਨਹਦ ਰੂਪੀ ਅਮਿਤ ਬਿਭੂਤੀ ਤੇਜ ਬਰੰ ।
ਅਨਖੰਡ ਪ੍ਰਤਾਪੰ ਸਭ ਜਗ ਥਾਪੰ ਅਲਖ ਅਤਾਪੰ ਬਿਸੁ ਕਰੰ ।
ਅਦ੍ਵੈ ਅਬਿਨਾਸੀ ਤੇਜ ਪ੍ਰਕਾਸੀ ਸਰਬ ਉਦਾਸੀ ਏਕ ਹਰੰ । ੨ । ੨੨ ।
bisungvabhar jagat parkarnung adharan dharanung sisat karung.
anand sarupi anhad rupi amit bibhooti tej barung.
ankhand partapung sabh jug thapung alakh atapung bis(u) karung.
adeiv abnasi tej parkasi sarab udasi ek harung. (2) (22)

O Lord ! You are abiding in the mighty and indivisible spheres. Your metropolis is truly powerful. The radiance of Your light (halo) shines like the festival of light (lamps). (17)

O benevolent and Merciful Lord ! Your glance could destroy the sexual desires within us, and You are having a crest on Your head, and even Sun's brightness lacks (fails) the lustre of Your crown. (becomes feeble before it). (18)

O Lord ! Your broad and red-coloured eyes could destroy the pride of even god-of –love, and even the moon light beauty falters before the radiance and lusture of Your face (head), seeing its elegance (splendour). (19)

O Lord ! Perceiving the splendour of Your mighty elegance and brilliance the goddess Rajeshwari (queen-like) Prabha is wonder struck. Even Parbah (Shiva's Consort) praises the beauty and radiance of the shining flame of light emanating from Your mighty presence. (20)

Tribhangi Chhand. Through Lord's grace.

O Lord, Source of all diverse Creation ! O Lord of the greatest magnificence, with absolute (invariable) form, the only Cause and origin of the Universe, the source of enlightenment and flame of light in the whole world, free from extinction from the beginning of Time, Immeasurable, the root of protection of the skies (space), Indivisible, Timeless (Deathless), Sustainer of the Universe, bestower of Your benedictions to the helpless (poor), the creator (deer) of all good deeds, having power of producingUnstrung music, having countless bounties ; O Lord ! I Seek Your protection and support. (21)

O Lord ! The sustainer and responsible for Upbringing of the whole Universe, Creator of the Universe, the Supporter of the helpless, the origin of the Universe, the blissful lord, with a form full of the Music of Nature (Unstrung music), of Immense magnificence, radiant and lustrous (beyond imagination), Indivisible (Indestructible), Lord Almighty, Founder of the whole world, Indescribable, free from sufferings, the Creator of the whole Cosmos, free from duality (Pluralism), free from sufferings, the Creator of the whole Cosmos, free from duality (Pluralism), free from extinction, having a powerful splendour (effulgrnce) and detached from all ; O Lord ! You are the only Lord-Sublime. (22)

ਅਨਖੰਡ ਅਮੰਡੰ ਤੇਜ ਪ੍ਰਚੰਡੰ ਜੋਤਿ ਉਦੰਡੰ ਅਮਿਤ ਮਤੰ ।
ਅਨਭੈ ਅਨਗਾਧੰ ਅਲਖ ਅਬਾਧੰ ਬਿਸੁ ਪ੍ਰਸਾਧੰ ਅਮਿਤ ਗਤੰ ।
ਆਨੰਦ ਸਰੂਪੀ ਅਨਹਦ ਰੂਪੀ ਅਚਲ ਬਿਭੂਤੀ ਭਵ ਤਰਣੰ ।
ਅਨਗਾਧਿ ਅਬਾਧੰ ਜਹਤ ਪ੍ਰਸਾਧੰ ਸਰਬ ਅਰਾਧੰ ਤਵ ਸਰਣੰ । ੩ । ੨੩ ।
ankhand amundung tej prachandung joat udundung amit matung.
anbhai angadhung alakh abadhung bis(u) parsadhung amit gatung.
anand sarupi anhad rupi achal bibhuti bhav taranung.
angadh abadhung jagat parsadhung sarab aradhung bhav saranung. (3) (23)

ਅਕਲੰਕ ਅਬਾਧੰ ਬਿਸੁ ਪ੍ਰਸਾਧੰ ਜਗਤ ਅਰਾਧੰ ਭਵ ਨਾਸੰ ।
ਬਿਸ੍ਵੰਭਰ ਭਰਣੰ ਕਿਲਵਿਖ ਹਰਣੰ ਪਤਤ ਉਧਾਰਣੰ ਸਭ ਸਾਥੰ ।
ਅਨਾਥਨ ਨਾਥੇ ਔਕ੍ਰਤ ਅਗਾਥੇ ਅਮਿਤ ਅਨਾਥੇ ਦੁਖ ਹਰਣੰ ।
ਅਗੰਜ ਅਬਿਨਾਸੀ ਜੋਤਿ ਪ੍ਰਕਾਸੀ ਜਗਤ ਪ੍ਰਣਾਸੀ ਤੁਯ ਸਰਣੰ । ੪ । ੨੪ ।
aklunk abadhung bis(u) parsadhung jagat aradhung bhav nasung.
bisvungbhar bharnung kiliskh hurnung patit udhuraung sabh sathung.
anathan nathung akirat agathung amit anathai dukh hurnung.
aganj abnasi joat prakasi jagat pranasi touai sarnung. (4) (24)

ਕਲਸ

ਅਮਿਤ ਤੇਜ ਜਗ ਜੋਤਿ ਪ੍ਰਕਾਸੀ । ਆਦਿ ਅਛੇਦ ਅਭੈ ਅਬਿਨਾਸੀ ।
ਪਰਮ ਤਤ ਪਰਨਾਰਥ ਪ੍ਰਕਾਸੀ । ਆਦਿ ਸਰੂਪ ਅਖੰਡ ਉਦਾਸੀ । ੫ । ੨੫ ।

Kalas

amit tej jug joat prakasi. aad achhed abhai abinasi.
param tat parmareth prakasi. aad sarup akhand udasi. (5) (25)

ਤ੍ਰਿਭੰਗੀ ਛੰਦ

ਅਖੰਡ ਉਦਾਸੀ ਪਰਮ ਪ੍ਰਕਾਸੀ ਆਦਿ ਅਨਾਸੀ ਬਿਸ੍ ਕਰੰ ।
ਜਗਤਾਵਲ ਕਰਤਾ ਜਹਤ ਪ੍ਰਹਰਤਾ ਸਭ ਜਗ ਭਰਤਾ ਸਿਧ ਭਰੰ ।
ਅਛੈ ਅਬਿਨਾਸੀ ਤੇਜ ਪ੍ਰਕਾਸੀ ਰੂਪ ਸੁ ਰਾਸੀ ਸਰਬ ਛਿਤੰ ।
ਆਨੰਦ ਸਰੂਪੀ ਅਨਹਦ ਰੂਪੀ ਅਲਖ ਬਿਭੂਤੀ ਅਮਿਤ ਗਤੰ । ੬ । ੨੬ ।

Tribhangi Chhand

akhand udasi param prakasi aad anasi bisav karung.
jagataval karta jagat parharta sabhjug bharta sidh bharung.
achhai abinasi tej prakasi roop so rasi sarab chhatung.
anand sarupi anhad roopi alakh bibhooti amit gatung. (6) (26)

O Indestructible Lord ! Free from embelishment, with mighty appearance, with lustrous beauty and charm, with endless intelligence, fearless, unfathomable, indescribable, and uncontrollable, with worldly resourcefulness, with unlimited energy, having a blissful appearance, with vibrating form (from unstung music of Nature), of Immense magnifence, liberator from worldly bondage, Immeasurable, Uncontrollable, providing all the worldly resources, worthy of worship by all ; O Lord ! I seek Your support and protection. (23)

O Lord, without any blemish, without any check and bestower of benedictions (bountiful), worthy of worship by all, dispeller of worldly fear, provider of all, worldly facilities destroyer of our sins, purifier of simmers, a comrade for all Supporter and Protector of the helpless, free from actions (functions), Unfathomable, infinite and subservient to none, dispeller of our sufferings, indivisible, free from extinction, having a lustrous and radiant form, destroyer of the Universe, O Lord ! I seek Your support only. (24)

O Lord ! you are possessing the brightest radiance, illuminator with brilliance of the whole Universe, impregnable from the beginning of Time, fearless and free from extinction, Prime-Soul, and bestower of all virtues (Salvation) with ab-initio form indivisible and detached. (25)

Tribhangi Chhand

O Lord ! You are indivisible, non-aligned, with greatest manifestation, free from extinction from the beginning and creator of the Universe, the prosecutor of worldly System (carrying out all wordly functions) destroyer of the Universe, provider of all worldly facilites, bestower of all occult powers, Indestructible, Immortal, with the greatest radiance, the (owner) source of worldly beautiful outlay, with a blissful form, having a form with Unstrung music within, indescribable, magnificent and having an endless knowledge. (26)

ਕਲਸ

ਆਦਿ ਅਭੈ ਅਨਗਾਧਿ ਸਰੂਪੰ । ਰਾਗ ਰੰਗਿ ਜਿਹ ਰੇਖ ਨ ਰੂਪੰ ।
ਰੰਕ ਭਯੋ ਰਾਵਤ ਕਹੂੰ ਭੂਪੰ । ਕਹੂੰ ਸਮੁੰਦ੍ ਸਰਤਾ ਕਹੂੰ ਕੂਪੰ । ੭ । ੨੭ ।

Kalas

aad abhai angadh sarupung. raag rung jeh rekh na rupang.
runk bhiou ravat kahun bhupung. kahun samundar sarta kahun kupung. (7) (27)

ਤ੍ਰਿਭੰਗੀ ਛੰਦ

ਸਰਤਾ ਕਹੂੰ ਕੂਪੰ ਸਮੁਦ ਸਰੂਪਮ ਅਲਖ ਬਿਭੂਤੰ ਅਮਿਤ ਗਤੰ ।
ਅਦ੍ਵੈ ਅਬਿਨਾਸੀ ਪਰਮ ਪ੍ਰਕਾਸੀ ਤੇਜ ਸੁਰਾਸੀ ਅਕ੍ਰਿਤ ਕਿਟਰੰ ।
ਜਿਹ ਰੂਪ ਨ ਰੇਖੰ ਅਲਖ ਅਭੇਖੰ ਅਮਿਤ ਅਦ੍ਵੈਖੰ ਸਰਬ ਮਈ ।
ਸਭ ਕਿਲਭਿਖ ਹਰਣੰ ਪਤਿਤ ਉਧਾਰਣੰ ਅਸਰਣਿ ਸਰਣੰ ਏਕ ਦਈ। ੮ । ੨੮ ।

Tribhangi Chhand

Sarta kahun kupang samuda sarupang alakh bhibhooting amit gatung.
adaiv abinasi param prakasi tej surasi akirat Kirtung.
jeh roop na rekhung alakh abhekhang amit adaiv khung sarab maiee.
sabh kiliskh harnung patit udharanung asrun sarnung ek daiee. (8) (28)

ਕਲਸ

ਆਜਾਨੁ ਬਾਹੁ ਸਾਰੰਗ ਕਰ ਧਰਣੰ । ਅਮਿਤ ਜੋਤਿ ਜਗ ਜੋਤਿ ਪ੍ਰਕਰਣੰ ।
ਖੜਕ ਪਾਣ ਖਲ ਦਲ ਬਲ ਹਰਣੰ । ਮਹਾਬਾਹੁ ਬਿਸ੍ਵੰਭਰ ਭਰਣੰ । ੯ । ੨੯ ।

Kalas

aajan bah(o) sarung kar dharnung. amit joat jug joat parkarnung.
kharrag paan khal dal bal haranung. mahathath(o) bisavumbhar bharnung (9) (29)

ਤ੍ਰਿਭੰਗੀ ਛੰਦ

ਖਲ ਦਲ ਬਲ ਹਰਣੰ ਦੁਸਟ ਬਿਦਰਣੰ ਅਸਰਣ ਸਰਣੰ ਅਮਿਤ ਗਤੰ ।
ਚੰਚਲ ਚਖ ਚਾਰਣ ਮਛ ਬਿਡਾਰਣ ਪਾਪ ਪ੍ਰਹਾਰਣ ਅਮਿਤ ਮਤੰ ।
ਆਜਾਨ ਸੁ ਬਾਹੰ ਸਾਹਨ ਸਾਹੰ ਮਹਿਮਾ ਮਾਹੰ ਸਰਬ ਮਈ ।
ਜਲ ਥਲ ਬਨ ਰਹਿਤਾ ਬਨ ਤ੍ਰਿਨਿ ਕਹਿਤਾ ਖਲ ਦਲਿ ਦਹਿਤਾ ਸੁ ਨਰਿ ਸਹੀ । ੧੦ । ੩੦ ।

Tribhangi Chhand

Khal dal bal harnung dusat bidarnung asarn saranung amit gatung.
chanchal chakh charan machh bidaran paap parharan amit matung.
ajaan so bahung sahan sahung mehma mahung sarab maiee.
jal thal ban rehta ban trin kehta khal dal dehta so nar sahee. (10) (30)

Kalas :

O Lord ! You are having an ab-rintio form, fearless, unfathomable, and having no complexion, colour, form or signs and symptoms. (Caste or Creed). You are at places pemmiless, and somewhere a leader and a King ; somewhere You are appearing as an ocean, river or even a well. (27)

Tribhangi Chhand

O Lord ! You appear sometime in the form of a river, a well, and sometime in the form of an ocean, having an indescribable magnificence and endless knowledge, You are free from duality, or extiction, having an abundant radiance and lustre, with the Capital of brilliance, self effulgent, having no form or Symbols. You are unfathomable, uncommitted (to any idea or faith), infinite, free form dual-mindedness and all-pervasive. O Lord ! You are capable of eliminating all our sins, purifier of all sinners, Supporter and helper of all helpless, and the only power with all these qualities. (28)

Kalas :

O Lord ! You are having long arms, (upto the knees) with an approach beyond limit, holding a universal bow in Your hand, with an infinite light (radiance), illuminating the whole Universe with Your flame of light, having a sword in hand, destroyer of the enemy strength (power), with an endless approach (omni-potent), and having the power to bestow the whole world with all needs/requirements. (29)

Tribhangi Chhand

O Lord ! You are capable of defeating the army of defaulters (mean and villainous), eliminating the scoundrels (villains) or oppressors ; supporter of the helpless people, having a magnificent greatness. Your agile eyes are faster than the movement of the fish ; You are the destroyer of our sims completely, having the greatest knowledge, with an endless approach (having long arms upto the knees), King of Kings (King-emperor), and all-pervasive with Your praiseworthy presece ; You are the Prime-soul, abiding in the oceans, lands and forests, being worshipped by the straw (vegetation) (grass) of the jungles, and destroyer of the hordes of villains and scoundrels. (30)

ਕਲਸ

ਅਤਿ ਬਲਸਿਟ ਦਲ ਦੁਸਟ ਨਿਕੰਦਨ । ਅਮਿਤ ਪ੍ਰਤਾਪ ਸਗਲ ਜਗ ਬੰਦਨ ।
ਸੋਹਤੁ ਚਾਰੁ ਚਿਤ੍ ਕਰ ਚੰਦਨ। ਪਾਪ ਪ੍ਰਹਾਰਣ ਦੁਸਟ ਦਲ ਦੰਡਨ। ੧੧ । ੩੧ ।

Kalas

at balist dal dusat nikandan. amit pratap sagal jug bandan.
sohat chhar chitar kar chandan. paap parharna dusat dal dundan. (11) (31)

ਛਪੈ ਛੰਦ

ਬੇਦ ਭੇਦ ਨਹੀ ਲਖੈ ਬ੍ਰਹਮ ਬ੍ਰਹਮਾ ਨਹੀ ਬੁਝੈ ।
ਬਿਆਸ ਪਰਾਸੁਰ ਸੁਕ ਸਨਾਦਿ ਸਿਵ ਅੰਤੁ ਨ ਸੁਝੈ ।
ਸਨਤਿ ਕੁਆਰ ਸਨਕਾਦਿ ਸਰਬ ਜਉ ਸਮਾ ਨ ਪਾਵਹਿ ।
ਲਖ ਲਖਮੀ ਲਖ ਬਿਸਨ ਕਿਸਨ ਕਈ ਨੇਤ ਬਤਾਵਹਿ ।
ਅਸੰਭ ਰੂਪ ਅਨਭੈ ਪ੍ਰਭਾ ਅਤਿ ਬਲਸਿਟ ਜਲਿ ਥਲਿ ਕਰਣ ।
ਅਚੁਤ ਅਨੰਤ ਅਦ੍ਵੈ ਅਮਿਤ ਨਾਥ ਨਿਰੰਜਨ ਤਵ ਸਰਣ । ੧ । ੩੨ ।

Chhapai Chhand

beid bhed nahi lakhai braham brahma nahi bujhai.
bias parasur suk sanadsivant na sujhai.
sanat kuar sankad sarab jou sama na paveh.
lakh lakhmi lakh bisan kisan kaiee nait bataveh.
asumbh roop anbhai prabha at balisat jal thal karan.
achut anant adaiv amit nath niranjan tev saran. (1) (32)

ਅਚੁਤ ਅਭੈ ਅਭੇਦ ਅਮਿਤ ਆਖੰਡ ਅਤੁਲ ਬਲ ।
ਅਟਲ ਅਨੰਤ ਅਨਾਦਿ ਅਖੈ ਅਖੰਡ ਪ੍ਰਬਲ ਦਲ ।
ਅਮਿਤ ਅਮਿਤ ਅਨਤੋਲ ਅਭੂ ਅਨਭੇਦ ਅਭੰਜਨ ।
ਅਨਬਿਕਾਰ ਆਤਮ ਸਰੂਪ ਸੁਰ ਨਰ ਮੁਨ ਰੰਜਨ ।
ਅਬਿਕਾਰ ਰੂਪ ਅਨਭੈ ਸਦਾ ਮੁਨ ਜਨ ਗਨ ਬੰਦਤ ਚਰਨ ।
ਭਵ ਭਰਨ ਕਰਨ ਦੁਖ ਦੋਖ ਹਰਨ ਅਤਿ ਪ੍ਰਤਾਪ ਭ੍ਰਮ ਭੈ ਹਰਨ । ੨ । ੩੩ ।

achut abhai abhed amit aknand atul bal.
atal anant anaad akhai akhand parbal dal.
amit amit antol abhu anbhed abhanjan.
anbikar atam sarup sur nar mun ranjan.
abikar roop anbhai sada munjan gunn bandat charan.
bhav bharan karan dukh dokh haran at pratap bharam bhai haran. (2) (33)

Kalas :

O Lord ! You are most powerful, destroyer of the forces of (demons) villains (opressors), possessing greatest magnificence, and worthy of praise by the whole world. On Your forehead is shining the beautiful coloured mark (of sandal wood). You are capable of dispelling all our Sims and punishing the hordes of villasins (oppressors). (31)

Chhapar Chhand

O Lord-Almighty ! Your secrets are not known even to Vedas or Brahma ; none of the sages like Vyas, Prashar, Sukdev, Nandi including Shiva have realised Your limits (Greatness and Vastness) ; even Sankad, Sanat Kumar (Brahma's sons) have not known Your greatness (limits). Millions of Laxmis (goddess of wealth). Vishnus and many Krishnas have described You as Divine power (beyond their comprehension). O Self-effulgent Lord ! To be manifested within through self-realisation, (mighty) most powerful and creator of oceans and lands, ever-existent, infinite, free from duality, greatest, supporter of the helpless ; O Lord ! You are free from the effects of Maya (worldly falsehood), and I have sought Your support and protection only.(32)

O Lord-Sublime ! You are unshaken (from Your position), fearless, free from discrimination, endless, indivisible, with immeasurable power, ever-existent, infinite, without any beginning, indestructible, unbreakable, mighty, with endless systems (traditions), imneasurable, free from (five) basic elements (fire, air etc.) free from misconceptions, indivisible, free from all vices, prime-soul, Capable of bringing cheer (happiness) to gods, men, and munis (mendicants), having a noble form (free from evil), fearless, worthy of the worship of all ascetics and mendicants by their paying obeisance at Your lotus-feet, Sustainer of the whole world, dispeller of all our sufferings and afflictions, with an endless glory and spleandour, and the destroyer of all fear, whims and fancies. (33)

ਛਪੈ ਛੰਦ । ਤ੍ਵਪ੍ਰਸਾਦਿ

ਮੁਖ ਮੰਡਲ ਪਰ ਲਸਤ ਜੋਤਿ ਉਦੋਤ ਅਮਿਤ ਗਤਿ ।
ਜਟਤ ਜੋਤ ਜਗਮਗਤ ਲਜਤ ਲਖ ਕੋਟਿ ਨਿਖਤਿ ਪਤਿ ।
ਚਕ੍ਵਰਤੀ ਚਕ੍ਵੈ ਚਕ੍ਰਤ ਚਉਚਕ੍ ਕਰਿ ਧਰਿ ।
ਪਦਮ ਨਾਥ ਪਦਮਾਛ ਨਵਲ ਨਾਰਾਇਣ ਨਰਿਹਰਿ ।
ਕਾਲਖ ਬਿਹੰਡਣ ਕਿਲਭਿਖ ਹਰਣ ਸੁਰ ਨਰਿ ਮੁਨ ਬੰਦਤ ਚਰਣ ।
ਖੰਡਣ ਅਖੰਡ ਮੰਡਣ ਅਭੈ ਨਮੋ ਨਾਥ ਭਉ ਭੈ ਹਰਣ । ੩ । ੩੪ ।

Chhapai Chhand. Tav Prasad

mukh mandal par lasat joat audot amit gut.
jatat joat jagmagat lajat lakh coat nikhat pat.
Chakarvarti charvai chakarat chouchakar kar dhar.
padam nathpadmachh naval narayan narhar.
Kalakh bihandan kilvikh haran sur nar mun bandat charan.
khandan akhand mandan abhai namai nath bhou bhaie haran. (4) (34)

ਛਪੈ ਛੰਦ

ਨਮੋ ਨਾਥ ਨ੍ਰਿਦਾਇਕ ਨਮੋ ਨਿਮ ਰੂਪ ਨਿਰੰਜਨ ।
ਅਗੰਜਾਣ ਅਗੰਜਣ ਅਭੰਜ ਅਨਭੇਦ ਅਭੰਜਨ ।
ਅਛੈ ਅਖੈ ਅਬਿਕਾਰ ਅਭੈ ਅਨਭਿਜ ਅਭੇਦਨ ।
ਅਖੈਦਾਨ ਖੇਦਨ ਅਖਿਜ ਅਨਛਿਦ੍ ਅਛੇਦਨ ।
ਆਜਾਨ ਬਾਹੁ ਸਾਰੰਗਧਰ ਖੜਗ ਪਾਣ ਦੁਰਜਨ ਦਲਣ ।
ਨਰ ਵਰ ਨਰੇਸ ਨਾਇਕ ਨ੍ਰਿਪਣਿ ਨਮੋ ਨਵਲ ਜਲ ਥਲ ਰਵਣਿ । ੪ । ੩੫ ।

Chhapai Chhand

namo nath nirdaik namo nim roop niranjan.
aganjaan aganjan abhanj anbhed abhunjan.
achhai akaai abikar abhai anbhij abhedan.
akhaidan Khedan akhij anchhidar achhedan.
ajaan bah(o) sarungdhar kharrag paan durjan dalan.
nar var nares nayak nirpan namo naval jal thal ravan. (4) (35)

ਦੀਨ ਦਯਾਲ ਦੁਖ ਹਰਣ ਦੁਰਮਤ ਹੰਤਾ ਦੁਖ ਖੰਡਣ ।
ਮਹਾ ਮੋਹ ਮਨ ਹਰਨ ਮਦਨ ਮੂਰਤ ਮਹਿ ਮੰਡਨ ।
ਅਮਿਤ ਤੇਜ ਅਬਿਕਾਰ ਅਖੈ ਆਭੰਜ ਅਮਿਤ ਬਲ ।
ਨਿਰਭੰਜ ਨਿਰਭਉ ਨਿਰਵੈਰ ਨਿਰਜੁਰ ਨ੍ਰਿਪ ਜਲ ਥਲ ।
ਅਛੈ ਸਰੂਪ ਅਛੂ ਅਛਿਤ ਅਛੈ ਅਛਾਨ ਅਛਰ ।
ਅਦ੍ਵੈ ਸਰੂਪ ਅਦ੍ਰਯ ਅਮਰ ਅਭਿਬੰਦਤ ਸੁਰ ਨਰ ਅਸੁਰ । ੫ । ੩੬ ।

deen dayal dukh haran durmat hunta dukh khandan.
maha mon man haran madan murat meh mandan.
amit tej abikar akhai abhanj amit bal.
niranjan nirbhou nirvair nirjur urip jal thal.
achhai sarup achhai achhit achhai achhar achhar.
adaiv sarup adiren adiren amar abh bandat sur nar asur. (5) (36)

Chhapai Chhand, 'By the Grace of the Lord'

O Lord ! a brilliant flame of light is (shining), showing its halo around Your (sphere of) contenance ; millions of moons (with their lustur) are feeling shy before the radiant light emanting from Your august Presence. Even the Universal emperors are (feeling amazed) wonderstruck by perceiving the four revolving wheels in Your (four) hands. O Lord ! The master of Laxmi (goddess of wealth) possessing charming eyes like the lotus (flowers), having a newly created form of Narayan (Lord) every time and all the time, dispeller of our vicious thoughts, destroyer of our sins, deserving the praise and obeisance from the gods, men, and mendicants equally, scattering the indivisible worlds, and then establishing them firmly in position by making them fearless, dispeller of fear and dismay (danger). O True Master ! I salute You (with devotion). (34)

O True Master, bestower and beneficiary of human beings! Our Salutations to You ; hail to the humane Lord, who is free from Maya (worldly falsehood), destroyer of the indestructible ones, without stooping to anyone, indiscriminate, indivisible, unborn (self-effulgent), free from extinction, free from deformation, fearless, neutral, free from penetration, free from sufferings, causing suffering to those responsible for harm (to others), free from irritation, inpregnable, having long arms (with long approach) holding a musical bow and a sword in the hands, destroyer (crushing) of enemies, King of the renowned persons, army general in command of forces, having a new form (every time) and all-pervasive in the oceans and lands (omni-present). O Lord ! Our Salutations to You. (35)

Chhapai Chhand

O Lord Merciful to the helpless ! destroyer of our afflictions, eliminator of our vicious (evil) thoughts, dispeller of our sufferings, with a peace-loving demeanour, gainning victory over mind, pleasure loving, capable of embellishing the Earth, having an unlimited flame of light, free from evil deeds, indestructible, indivisible, having the greatest might, unbreakable, fearless, with enmity to none, free from disease, King of oceans and lands, having magnificent form, free from touch (Un-touched), with no physical entity, indestructible, unconcealed (without being hidden), free from deception, free from duality, unparalleled (peerless), immortal, and worthy of adoration and worship by gods, demons and human beings equally. (36)

ਕੁਲ ਕਲੰਕ ਕਰਿ ਹੀਨ ਕ੍ਰਿਪਾ ਸਾਗਰ ਕਰੁਣਾ ਕਰਿ ।
ਕਰਣ ਕਾਰਣ ਸਮਰੱਥ ਕ੍ਰਿਪਾ ਕੀ ਸੂਰਤ ਕ੍ਰਿਤ ਧਰ ।
ਕਾਲ ਕਰਮ ਕਰ ਹੀਨ ਕ੍ਰਿਆ ਜਿਹ ਕੋਈ ਨ ਬੁੱਝੈ ।
ਕਹਾ ਕਹੈ ਕਹਿ ਕਰੈ ਕਹਾ ਕਾਲਨ ਕੈ ਸੁੱਝੈ ।
ਕੰਜਲਕ ਨੈਨ ਕੰਬੁ ਗ੍ਰੀਵਹਿ ਕਟਿ ਕੇਹਰ ਕੁੰਜਨ ਗਵਨ ।
ਕਦਲੀ ਕੁਰੰਕ ਕਰਪੂਰ ਗਤ ਬਿਨ ਅਕਾਲ ਦੁਜੋ ਕਵਨ । ੬ । ੩੭ ।
Kul kalank kar heen kirpa sagar karuna kar.
karan kaaran samrath kirpa ki surat-kirat dhar.
kaal karam kar heen kiria jeh koiai na bujhai.
kaha kehai keh karai kaha kalan kai sujhai.
kunjlak nain kanth griveh kat kehar kunjan gavan.
kadli kurank karpur gut bin akal dujo kavan. (6) (37)

ਅਲਖ ਰੂਪ ਅਲੇਖ ਅਬੈ ਅਨਭੂਤ ਅਭੰਜਨ ।
ਆਦਿ ਪੁਰਖ ਅਬਿਕਾਰ ਅਜੈ ਅਨਗਾਧ ਅਗੰਜਨ ।
ਨਿਰਬਿਕਾਰ ਨਿਰਜੁਰ ਸਰੂਪ ਨਿਰ ਦ੍ਰੈਖ ਨਿਰੰਜਨ ।
ਅਭੰਜਾਨ ਭੰਜਨ ਅਨਭੇਦ ਅਨਭੂਤ ਅਭੰਜਨ ।
ਸਾਹਾਨ ਸਾਹ ਸੁੰਦਰ ਸੁਮਤ ਬਡ ਸਰੂਪ ਬਡਵੈ ਬਖਤ ।
ਕੋਟਕਿ ਪ੍ਰਤਾਪ ਭ੍ਰੂਅ ਭਾਨ ਜਿਮ ਤਪਤ ਤੇਜ ਇਸਥਿਤ ਤਖਤ । ੭ । ੩੮ ।
alakh roop alekh abai anbhoot abhanjan.
aad purkh abikar ajai angadh aganjan.
nirbikar nirjur sarup nir davaikh niranjan.
abhanjan bhunjan anbhed anbhoot abhunjan.
sahan saah sunder sumat bud sarup badvai bakhat.
kotik pratap bhu(a) bhan jim tapat tej isthit takhat. (7) (38)

ਛਪੈ ਛੰਦ । ੜ੍ਪ੍ਰਸਾਦਿ
ਚਕ੍ਰਤ ਚਾਰ ਚਕ੍ਰਵੈ ਚਕ੍ਰਤ ਚਉਕੰਟ ਚਵਗਨ ।
ਕੋਟ ਸੂਰ ਸਮ ਤੇਜ ਤੇਜ ਨਹੀ ਦੂਨ ਚਵਗਨ ।
ਕੋਟ ਚੰਦ ਚਕ ਪਰੈ ਤੁਲ ਨਹੀ ਤੇਜ ਬਿਚਾਰਤ ।
ਬਿਆਸ ਪਰਾਸਰ ਬ੍ਰਹਮ ਭੇਦ ਨਹਿ ਬੇਦ ਉਚਾਰਤ ।
ਸਾਹਾਨ ਸਾਹ ਸਾਹਿਬ ਸੁਘਰਿ ਅਤਿ ਪ੍ਰਤਾਪ ਸੁੰਦਰ ਸਬਲ ।
ਰਾਜਾਨ ਰਾਜ ਸਾਹਿਬਅਬਲ ਅਮਿਤ ਤੇਜ ਅਛੈ ਅਛਲ । ੮ । ੩੯ ।
Chhapai Chhand. Tav Prasad
Chakrat char chakarvai chakrat choukunt Chavgan.
kot soor sum tej tej nahi doon chavgan.
kot chand chak parai tul nahi tej bicharat.
bias parasar braham bhed neh beid ucharat.
Sahan sah sahib sughar at partap sunder sabal.
rajan raj sahib sabal amit tej achhai achhal. (8) (39)

O Lord ! You are powerful to free others (all) from blemish, fountain (ocean) of (Kindness) benevolence, and a mine (source) of compassion, cause and effect (of everything happening), an embodiment of benediction (Kindness) sustainer of the created world, and destroyer of the actions in different times ; beyond our comprehension, as to what the Lord says, What He does, and how to realize His secrets. You are having lotus-like eyes, having a neck like the lion, having a gait like the elephant, having legs like a banana, with the speed (swiftness) of a deer, having an aroma like that of Camphor ; O Lord ! How could there be anyone else with such a carriage (appearance) except the Time-less Lord? (37)

The Lord is having a form, which is beyond our comprehension, indescribable, and always increased in one sentimental flavour. (full of pleasure). He is free from the five basic elements (of creation), Indivisible, Lord ab-intio,free from vices, invincible, unfathomable, indestructible, free from evil deeds, with a healthy body (free from suffering), without any duality, beyond the effects of Maya (worldly falsehood), unbreakable, free from discrimination, free from the five elements (like air, water) indivisible, king of Kings, having a beautiful appearance with superior intelligence, with the greatest smartness, possessing greatest fortune, His brilliance, while scated on throne shines like the sun and His radiance is equivalent to the flame of light produced by millions of sun. (38)

Chhapai Chhand

The kings of four corners of the world (beautiful emperors of the four worlds) are wonderstruck by the Lords (beauty) form, whose flame of light is not only as good as that of the Sun but vene ten times more than that Millions of moons feel shy of its radiance, being wonder struck, as they feel their brilliance has no comparison with that the Lord's light. Even (sages like) Vyas, Prashar, Brahma and Vedas are not in a position to divulge. His secrets. He is the king emperor (King of Kings), master of all cleverness, of the highest elegance, and most powerful and magnificent, the greatest king, the Lord of the mighty, with the greatest magnificence, indestructible, and can not be deceived (by others). (39)

ਕਬਿਤੁ । ਤ੍ਵਪ੍ਰਸਾਦਿ

ਗਹਿਓ ਜੋਨ ਜਾਇ ਸੋ ਅਗਾਹ ਕੈ ਕੈ ਗਾਈਅਤੁ ।
ਛੇਦਿਓ ਜੋ ਨ ਜਾਇ ਸੋ ਅਛੇਦ ਕੈ ਪਛਾਨੀਐ ।
ਗੰਜਿਓ ਜੋ ਨ ਜਾਇ ਸੋ ਅਗੰਜ ਕੈ ਕੈ ਜਾਨੀਅਤੁ ।
ਭੰਜਿਓ ਜੋ ਨ ਜਾਇ ਸੋ ਅਭੰਜ ਕਹਿ ਕੈ ਮਾਨੀਐ ।
ਸਾਧਿਓ ਜੋ ਨ ਜਾਇ ਸੋ ਅਸਾਧਿ ਕੈ ਕੈ ਸਾਧ ਕਰ ।
ਛਲਿਓ ਜੋ ਨ ਜਾਇ ਸੋ ਅਛਲ ਕੈ ਪ੍ਰਮਾਨੀਐ ।
ਮੰਤ੍ ਮੈ ਨ ਆਵੈ ਸੋ ਅਮੰਤ੍ ਕੈ ਕੈ ਮਾਨੁ ਮਨ ।
ਜੰਤ੍ ਮੈ ਨ ਆਵੈ ਸੋ ਅਜੰਤ੍ ਕੈ ਕੈ ਜਾਨੀਐ । ੧ । ੪੦ ।

Kabit. Tav Prasad

gehou joan jaie so agah kai kai gaieeat.
chhediou jo na jaie so achhed kai pachhaniai.
ganjiou jo na jaie so aganj kai kai janiat.
bhanjiou jo na jaie so abhanj kai kai maniai.
sadhiou jo na jaie so asadh kai kai sadh kar.
chhaliou jo na jaie so achhal kai parmaniai.
mantar mein na avai so amantar kai kai maan man.
jantar mein na avai so ajantar kai kai janiai. (1) (40)

ਜਾਤ ਮੈ ਨ ਆਵੈ ਸੋ ਅਜਾਤ ਕੈ ਕੈ ਜਾਨ ਜੀ ।
ਪਾਤ ਮੈ ਨ ਆਵੈ ਸੋ ਅਪਾਤ ਕਹਿ ਬੁਲਾਈਐ ।
ਭੇਦ ਮੈ ਨ ਆਵੈ ਸੋ ਅਭੇਦ ਕੈ ਕੈ ਭਾਖੀਅਤੁ ।
ਛੇਦਯੋ ਜੋ ਨ ਜਾਇ ਸੋ ਅਛੇਦ ਕੈ ਸੁਨਾਈਐ ।
ਖੰਡਿਓ ਜੋ ਜਾਇ ਸੋ ਅਖੰਡ ਜੂ ਕੋ ਖਿਆਲੁ ਕੀਜੈ ।
ਖਿਆਲ ਮੈ ਨ ਆਵੈ ਗਮੁ ਤ੍ਹਾ ਕੋ ਸਦਾ ਖਾਈਐ ।
ਜੰਤ੍ ਮੈ ਨ ਆਵੈ ਅਜੰਤ੍ ਕੈ ਕੈ ਜਾਪੀਅਤੁ ।
ਧਿਆਨ ਮੈ ਨ ਆਵੈ ਤਾ ਕੋ ਧਿਆਨੁ ਕੀਜੈ ਧਿਆਈਐ । ੨ । ੪੧ ।

jaat mein na avai so ajaat kai kai jaan jia.
paat mein na avai so apaat ko bulaieeai.
bhaid mein na avai so abhed kai kai bhakhiat.
chhedareuo jo na jaie so achhed kai sunaieai.
khandion jo na jaie so akhand ju ko khial keejai.
khial mein na avai gam ta ko sada khaieeai.
jantar mein na avai ajantar kai kai japiat.
dhian mein na avai ta ko dhian keejai dhiaieeai. (2) (41)

Kabit (By Lord's Grace)

The One (Lord) who cannot be grasped, is known as beyond Comprehension ; the one Lord, who cannot be drilled (bored) is to be known as Impregnable ; The One Lord, who cannot be broken into pieces, is known as indivisible, one who cannot be split is to be called by the name unbreakable. The one (Lord) who cannot be realised, is known as Unattainable ; The one, who cannot be deceived is known by the name Unassailable. The Lord, who cannot be described by any magic (charm) should be known as beyond charm (spell), and the one Lord, beyond any magic is called as Charm-less. (40)

The One Lord, who has no Caste, is to be understood in mind as Casteless ; and one who is above all surnames creeds (subcastes) is to be called as Creed-less. The One , who is not under discrimination is called indiscriminate, and one who cannot be shelved, is known as impregnable. The one Lord, who cannot be subdivided is to be meditated upon as Indivisible, and one who cannot be imagined in mind, is always to be lamented upon. The One Lord, who is not controlled by any spell, should be worshipped as Magic-less. (Charm-less). The One Lord who cannot be meditated upon, should be worshipped by keeping Him in mind. (by concentrating on Him). (41)

ਛਤ੍ਰਧਾਰੀ ਛਤ੍ਰੀਪਤਿ ਛੈਲ ਰੂਪ ਛਿਤਨਾਥ ।
ਛੋਨੀ ਕਰ ਛਾਇਆ ਬਰ ਛਤ੍ਰੀਪਤ ਗਾਈਐ ।
ਬਿਸ੍ ਨਾਥ ਬਿਸ੍ੰਭਰ ਬੇਦਨਾਥ ਬਾਲਾਕਰ ।
ਬਾਜੀਗਰਿ ਬਾਨ ਧਾਰੀ ਬੰਧ ਨ ਬਤਾਈਐ ।
ਨਿਉਲੀ ਕਰਮ ਦੂਧਾਧਾਰੀ ਬਿਦਿਆਧਰ ਬ੍ਰਹਮਚਾਰੀ ।
ਧਿਆਨ ਕੋ ਲਗਾਵੈ ਨੈਕ ਧਿਆਨ ਹੂੰ ਨ ਪਾਈਐ ।
ਰਾਜਨ ਕੇ ਰਾਜਾ ਮਹਾਰਾਜਨ ਕੇ ਮਹਾਰਾਜ ।
ਐਸੋ ਰਾਜ ਛੋਡਿ ਅਉਰ ਦੂਜਾ ਕਉਨ ਧਿਆਈਐ । ੩ । ੪੨ ।
Chhatardhari chhataripat chhail roop chhitnath.
Chhouni kar chhaya bar chhatripat gaieeai.
bisai nath bisavamber bednath balakar.
bajigar baan dhari bandh na bataieeai.
neoli karam doodhadhari bidiadhar braham chari.
dhian ko lagavai naik dhian hun na paieeai.
Rajan ke raja maharajan kai maharaj.
aiso raj chhod aour duja houn dhiaieeai. (3) (42)

ਜੁਧ ਕੇ ਜਿਤਈਆ ਰੰਗ ਭੂਮ ਕੇ ਭਵਈਆ ।
ਭਾਰਭੂਮ ਕੇ ਮਿਟਈਆ ਨਾਥ ਤੀਨ ਲੋਕ ਗਾਈਐ ।
ਕਾਹੂ ਕੇ ਤਨਈਆ ਹੈ ਨ ਮਈਆ ਜਾ ਕੇ ਭਈਆ ਕੋਊ ।
ਛਉਨੀ ਹੂੰ ਕੇ ਛਈਆ ਛੋਡ ਕਾ ਅਿਸਊ ਪ੍ਰੀਤ ਲਾਈਐ ।
ਸਾਧਨਾ ਸਧਈਆ ਧੂਲ ਧਾਨੀ ਕੇ ਧੁਜਈਆ ।
ਧੋਮਧਾਰ ਕੇ ਧਰਈਆ ਧਿਆਨ ਤਾ ਕੋ ਸਦਾ ਲਾਈਐ ।
ਆਉ ਕੈ ਬਢਈਆ ੜੈਕ ਨਾਮ ਕੇ ਜਪਈਆ ।
ਅਉਰ ਕਾਮ ਕੇ ਕਰਈਆ ਛੋਡ ਅਉਰ ਕਉਨ ਧਿਆਈਐ । ੪ । ੪੩ ।
judh ke jitdian rung bhoom ko bhaveeai.
bharbhoom kai mitteea nath teen lok gaieeai.
kahu ke tanieea hai na maieea ja kai bhaieea kouoo.
Chhouni hun kai chhaieea chhod ka siun preet laieeai.
Sadhna sadhaieea dhool dhani ke dhujaieea.
dhomdhar kai dhareea dhian ta ko sada laieeai.
aou ko badieen ek naam ho japieea.
aour kaam ke karieea chhod aour kaun dhiaieeai. (4) (43)

The Lord is having a canopy overhead is the master of Kashatriyas, with a beautiful appearance, and the Lord (Master) of the whole Universe (Earth). He is the creator of the World, having a beautiful vision (reflection), and is sung (praised) by the name of King with Canopies. (king-emperor). He is the Master of the Universe, the Supplier of the whole world (with their needs), the originator of the Vedas, having a most magnificent form. He transforms Himself into various forms like a magician, and He is to be called free from all worldly bondage. All the mendicants including those engaged in Yogic exercises, (postures), sustaining themselves only on milk (as their food), or engaged in intellectual studies, and celibates all meditate on the same one Lord, but without concentration. The Lord is the king-emperor, so discarding Him, whom else one could meditate upon or worship ? (42)

The Lord is the victor in battles, moving around in the amphitheatre (of the world), (destroying) doing away with the total load of the Earth, and the Master (Lord) of all the three worlds (Heavens, Earth and netherlands). He is not born as a son to anybody. He has no mother or brother, so with whom else could we develop friendship (love) leaving aside the support of the creator of this world ? Let us therefore always meditate upon one Master, who has adopted the path of (code of conduct) spiritual attainment, the Sustainer (for upbringing) of the whole world (Earth), keeping the skies intact and in position ; let us concentrate on Him. The Lord, who could improve upon (increase) our length of life (age), who enables us to worship Him, (by reciting True Name) and who enables us to perform various functions ; so whom else should we worship, leaving Him alone? (43)

ਕਾਮ ਕੋ ਕੁਨਿੰਦਾ ਖੈਰ ਖੂਬੀ ਕੋ ਦਿਹੰਦਾ ।
ਗਜ ਗਾਜੀ ਕੋ ਗਜਿੰਦਾ ਸੋ ਕੁਨਿੰਦਾ ਕਹਿ ਬਤਾਈਐ ।
ਚਾਮ ਕੇ ਚਲਿੰਦਾ ਘਾਉ ਘਾਮ ਤੋ ਬਚਿੰਦਾ ।
ਛਤ੍ਰ ਛੈਨੀ ਕੇ ਛਲਿੰਦਾ ਸੋ ਦਿਹੰਦਾ ਕੈ ਮਨਾਈਐ ।
ਜਰ ਕੇ ਦਿਹੰਦਾ ਜਾਨ ਮਾਨ ਕੋ ਜਨਿੰਦਾ ।
ਜੋਤ ਜੇਬ ਕੋ ਗਜਿੰਦਾ ਜਾਨ ਮਾਨ ਜਾਨ ਗਾਈਐ ।
ਦੋਖ ਕੇ ਦਲਿੰਦਾ ਦੀਨ ਦਾਨਸ ਦਿਹੰਦਾ ।
ਦੋਖ ਦੋਰਜਨ ਦਲਿੰਦਾ ਧਿਆਇ ਦੂਜੋ ਕਉਨ ਧਿਆਈਐ । ੪ । ੪੪ ।
Kam ko kuninda khet khubi ke dehandi.
gaj gazi ke gajinda so kaninda kai baraieeai
chama ke chalinda ghaou gham te bachinda.
Chhatar chhaini ke chhalindi so dihanda kai manaieeai.
jar kai dihanda jaan maan ko janinda.
joat jeb ke gajinda jaan maan jaan gaieeai.
dekh kai dalinda deen danav dihanda.
dekh durjan dalinda dhiae dujai kaun dhiaieeai. (5) (44)

ਸਾਲਿਸ ਸਹਿੰਦਾ ਸਿਧਤਾਈ ਕੋ ਸਧਿੰਦਾ
ਅੰਗ ਅੰਗ ਮੈ ਅਵਿੰਦਾ ਏਕੁ ਏਕੋ ਨਾਥ ਜਾਨੀਐ ।
ਕਾਲਖ ਕਟਿੰਦਾ ਖੁਰਾਸਾਨ ਕੋ ਖੁਨਿੰਦਾ
ਗ੍ਰਬ ਗਾਫਲ ਗਿਲਿੰਦਾ ਗੋਲ ਗੰਜਬ ਬਖਾਨੀਐ ।
ਗਾਲਬ ਗਰੰਦਾ ਜੀਤ ਤੇਜ ਕੇ ਦਿਹੰਦਾ
ਚਿਤ੍ਰ ਚਾਪ ਕੇ ਚਲਿੰਦਾ ਛੋਡ ਅਉਰ ਕਉਨ ਆਨਿਐ ।
ਸਤਤਾ ਦਿਹੰਦਾ ਸਤਤਾਈ ਕੋ ਸੁਖਿੰਦਾ
ਕਰਮ ਕਾਮ ਕੋ ਕੁਨਿੰਦਾ ਛੋਡ ਦੂਜਾ ਕਉਨ ਮਾਨੀਐ । (੬) (੪੫)
Salis sehenda sidhtaiee kai sadhinda.
ang ang mein avinda ek eko nath janiai.
Kalakh katinda khurasan ko khuninda.
garab gafal gilinda gol ganjakh bakhaniai.
galab granda jeet tej ke dihinda.
chitar chaap kai chalinds chhod aour kaun anai.
satta dihanda sattaiee ko sukhinda.
karam kaam ko koininda chhod diya kaoun maniai. (6) (45)

The Lord, who is the only performer (doer) of all actions, who is the bestower of all comforts, virtues and worldly pleasures, who enables the elephants and the Pathans (oppressors) to blow their trumpets, could alone be known (called) as the creator (of the Universe). The Lord, who is the shooter of the arrows, who protects us against suffering (wounds) and the onslaughts of Sunshine, the deceiver (destroyer) of the worldly kings and emperors, should be accepted as the only Creator, the bestower of all things. only beneficiary). The Lord, who is bestower of all wealth, who protects our lives and pride (prestige), who (enables) makes us shine with resplendent glory and radiance (in the world), the fountain)source of all) of all knowledge, should be worshipped by singing His praises. Let us meditate on the Lord, who is the destroyer of all our sufferings and painful afflictions, who bestrows us with moral duties and intelligence, destroyer of our enemies and foes ; leaving Him whom else should we worship ? (44)

Let us consider the Lord alone as our Master, who directs us with the correct decision-making, being our guide, who (directs) enables us to follow the divine path, is all-pervasive (in our beings) being omni-present. recognise the Lord alone as the destroyer of our evil doings and dark image, destroyer of our opperssors, the annahilator of all egoistic and lazy persons, and the killer of (destroyer) the hordes of our enemies. Whom else should we remember and worship except the Lord, who degrades the victors even or bestows glory to the victors, the wonderous (shooter of the arrows) by using the powerful bow ? Whom else should we accept as our Master except the Lord, who bestows life on us then making that life Comfortable ; who bestows His benevolence (kindness) on us, and who fulfils all our hopes, desires and aspirations ? (45)

ਜੋਤ ਕੋ ਜਗਿੰਦਾ ਜੰਗ ਜਾਫਰੀ ਦਿਹੰਦਾ
ਮਿਤ੍ ਮਾਰੀ ਕੇ ਮਲਿੰਦਾ ਪੈ ਕੁਨਿੰਦਾ ਕੈ ਬਖਾਨੀਐ ।
ਪਾਲਕ ਪੁਨਿੰਦਾ ਪਰਮ ਪਾਰਸੀ ਪ੍ਰਗਿੰਦਾ
ਰੰਗ ਰਾਗ ਕੇ ਸੁਨਿੰਦਾ ਪੈ ਅਨੰਦਾ ਤੇਜ ਮਾਨੀਐ ।
ਜਾਪ ਕੇ ਜਪਿੰਦਾ ਖੈਰ ਖੂਬੀ ਕੇ ਦਹਿੰਦਾ
ਖੂਨ ਮਾਫ ਕੋ ਕੁਨਿੰਦਾ ਹੈ ਅਭਿਜ ਰੂਪ ਠਾਨੀਐ ।
ਆਰਜਾ ਦਹਿੰਦਾ ਰੰਗ ਰਾਗ ਕੋ ਬਿਢੰਦਾ
ਦੁਸਟ ਦ੍ਰੋਹ ਕੇ ਦਲਿੰਦਾ ਛੋਡ ਦੂਜੋ ਕੌਨ ਮਾਨੀਐ । (੭) (੪੬)
ajoat ko jaginda jung jafri dihanda.
mitar mari kai malinda pai huninda kai bakhaniai.
apalak puninda param parsi parginda.
rung rag ke suninda pai ananda tej maniai.
jaap ko japinda kheir khtubi ke dahinda.
khoon maph ko kuninda hai abhij roop thaniai.
arja dahinda rung rag ko bidhanda.
dusat droh ke dalinda chood diyai kaun manai. (7) (46)

ਆਤਮਾ ਪ੍ਰਧਾਨ ਜਾਹ ਸਿਧਤਾ ਸਰੂਪ ਤਾਹ
ਬੁਧਤਾ ਬਿਭੂਤ ਜਾਹ ਸਿਧਤਾ ਸੁਭਾਉ ਹੈ ।
ਰਾਗ ਭੀ ਨ ਰੰਗ ਤਾਹਿ ਰੂਪ ਭੀ ਨ ਰੇਖ ਜਾਹਿ
ਅੰਗ ਭੀ ਸੁਰੰਗ ਤਾਹ ਰੰਗ ਕੇ ਸੁਭਾਉ ਹੈ ।
ਚਿਤ੍ ਸੋ ਬਚਿਤ੍ ਹੈ ਪਰਮਤਾ ਪਵਿਤ੍ ਹੈ
ਸੁ ਮਿਤ੍ ਹੂੰ ਕੇ ਮਿਤ੍ ਹੈ ਬਿਭੂਤ ਕੋ ਉਪਾਉ ਹੈ ।
ਦੇਵਨ ਕੇ ਦੇਵ ਹੈ ਕਿ ਸਾਹਨ ਕੇ ਸਾਹ ਹੈ
ਕਿ ਰਾਜਨ ਕੋ ਰਾਜੁ ਹੈ ਕਿ ਰਾਵਨ ਕੋ ਚਾਉ ਹੈ । (੮) (੪੭)
atma pardhan jah sidhta sarup tah.
budhta bibhoot jah sidhta subhaou hai.
rag bhi na rung tahe roop bhi na rekh jaraih.
ang bhi surang tah rung ke subhaou hai.
chitar so bichatar hai permata pavitar hai.
so mitar hun kai mitar hai bibhoot ko upaon hai.
devan ke dev hai ke sahan ke sah hai.
Ke rajan ke raj hai ke ravan ko raou hai. (8) (47)

Let us consider and describe the Lord as our creator, who brings light (life) within our beings, who bestows victory on us in the battle, who destroys our enemies (who kill our friends) ; we should consider the Lord as the embodiment of the flame of light, who sustains us, who supports us giving us protection (and asylum), the greatest far-sighted Master, who is omni-potent and who listens to all our comforts and sufferings and bestows complete bliss of life ; on us. Let us Consider the Lord as completely detached from worldly attractions, who enables us to meditate on True Name, who bestows all worldly pleasures and comforts on us, and who pardons us from even a blame of murder (killing some one). Whom else should we worship except the Lord, who bestows life (the lease of life) on us, the bestower of all worldly pleasures and comforts, and who destroys our enemies and oppressors in this world ?
(46)

The Lord is a personification of the Prime-soul ; whose form is the source of all good deeds (well-wisher of all), whose intellect is His wealth, and who bestows Salvation on us as His vocation. He has no attachment (love) for anyone ; nor He possesses any colour, nor any form, and has no signs or symbols. He possesses a beautiful body (appearance) and His disposition is blissful. His appearance is truly wonderous and highly purified. He is a friend par excellence, having all means of wealth and riches. (worldly pleasures). He is the god-supreme, king-emperor, and the greatest Raja and the greatest Lord-Almighty. (47)

ਬਹਿਰ ਤਵੀਲ ਛੰਦ । ਪਸਚਮੀ । ਤ੍ਵ ਪ੍ਰਸਾਦਿ

ਕਿ ਅਗੰਜਸ । ਕਿ ਅਭੰਜਸ । ਕਿ ਧਰੂਪਸ । ਕਿ ਅਰੰਜਸ । ੧ । ੪੮ ।

Baihar taveel Chhand Paschami Tav Prasad

ke aganjas. ke abhanjas. ke arups. ke arunjas. (1) (48)

ਕਿ ਅਛੇਦਸ । ਕਿ ਅਭੇਦਸ । ਕਿ ਅਨਾਮਸ । ਕਿ ਅਕਲਮਸ । ੨ । ੪੯ ।

ke achhedas. ke abhedas. ke anamas. ke akamas. (2) (49)

ਕਿ ਅਭੇਖਸ । ਕਿ ਅਲੇਖਸ । ਕਿ ਅਨਾਦਸ । ਕਿ ਅਗਾਧਸ । ੩ । ੫੦ ।

ke abhekhas. ke alekhas. ke anadas. ke agadhas.

ਕਿ ਅਰੂਪਸ । ਕਿ ਅਭੂਤਸ । ਕਿ ਅਦਾਗਮ । ਕਿ ਅਰਾਗਮ । ੪ । ੫੧ ।

ke arups. ke abhuras. ke adagas. ke aragas. (5) (51)

ਕਿ ਅਭੇਦਸ । ਕਿ ਅਛੇਦਸ । ਕਿ ਅਛਾਦਸ । ਕਿ ਅਗਾਧਸ । ੫ । ੫੨ ।

ke abhedas. ke achhedas. ke achhadai. ke achhedas. (6) (52)

ਕਿ ਅਗੰਜਸ । ਕਿ ਅਭੰਜਸ । ਕਿ ਅਭੇਦਸ । ਕਿ ਅਛੇਦਸ । ੬ । । ੫੩ ।

ke aganjas. ke abhanjas. ke abhedas. ke achhedai. (7) (53)

ਕਿ ਅਸੇਅਸ । ਕਿ ਅਧੇਅਸ । ਕਿ ਅਗੰਜਸ । ਕਿ ਇਕੰਜਸ । ੭ । ੫੪ ।

ke aseas. ke adheas. ke aganjai. ke achhedai. (8) (54)

ਕਿ ਉਕਾਰਸ । ਕਿ ਨਿਕਾਰਸ । ਕਿ ਅਖੰਜਸ । ਕਿ ਅਭੰਜਸ । ੮ । ੫੫ ।

ke ukaras. ke nikaras. ke akhanjas. Ke abhanjas. (8) (55)

ਕਿ ਅਘਾਤਸ । ਕਿ ਅਕਿਆਤਸ । ਕਿ ਅਚਲਸ । ਕਿ ਅਛਲਸ । ੯ । ੫੬ ।

ke aghadas. ke akiatas. ke akhanjas. ke abhanjas. (9) (56)

ਕਿ ਅਜਾਤਸ । ਕਿ ਅਝਾਤਸ । ਕਿ ਅਛਲਸ । ਕਿ ਅਟਲਸ । ੧੦ । ੫੭ ।

ke ajatas. ke ajhatas. ke achhlas. ke atlas. (10) (57)

ਅਟਾਟਸਚ । ਅਡਾਟਸਚ । ਅਡੰਗਸਚ । ਅਣੰਗਸਚ । ੧੧ । ੫੮ ।

ke atatsach. ke adatsach. ke adungsach. ke arrungsach. (11) (58)

ਅਤਾਨਸਚ । ਅਥਾਨਸਚ । ਅਦੰਰਗਸਚ । ਅਨੰਗਸਚ । ੧੨ । ੫੯

ke atansach. ke athansach. ke adungsach. ke anungsach. (12) (59)

ਅਪਾਰਸਚ । ਅਠਾਰਸਚ । ਅਬੇਅਸਤੁ । ਅਭੇਅਸਤ । ੧੩ । ੬੦ ।

apar sach. athar sach. abeiasat. abhaiast. (13) (60)

Behar Taveel Chhand (Based on Pashto language)
'Through the Lord's Grace'

The Lord is indestructible, indivisible, formless and free from grief. (48)

He is impregnable, free, from discrimination, nameless and free from any hopes or desires. (49)

The Lord is uncommitted to any faith (guise or garb), indescribable, without any origin (beginning) and having an unfathomable form. (50)

He is formless, free from elements, without any blemish and above worldly attachements or love. (51)

He is undifferentiating (without discrimination, impregnable, and is never hidden, having an unfathomable form. (52)

He is free from extinction, is indivisible, manifest (without discrimination) and cannot be probed (beyond comprehension). (53)

He is free from service (eating), above meditation, indestructible and homogeneous (uniform). (54)

The Lord has no physical entity, is formless, indestructible, and indivisible. (55)

He is free from ambush (startergem), is our Sustainer, ever-existent and free from deception. (fraud). (56)

He is Unborn, Unseen (Imperceivable), free from any pretensions, and is irrevocable (permanent). (57)

The Lord is free from Caste or Creed, beyond intimidation, cannot be harmed (poisoned), and is not corporeal (is body less). (58)

He is free from strength (might), abodeless, above any disturbance or blemish (flaw less). (59)

He is infinite, and the greatest, ever-existent, and is fearless. (60)

ਅਮਾਨਸਚ । ਅਹਾਨਸਚ । ਅੜੰਗਸਚ । ਅਤ੍ਰੰਗਸਚ । ੧੪ । ੬੧ ।
amansach. ahansach. arrungsach. atrungsach. (14) (61)

ਅਰਾਮਸਚ । ਅਲਾਮਸਚ । ਅਜੋਧਸਚ । ਅਵੇਜਸਚ । ੧੫ । ੬੨ ।
aramsach. alamsach. ajodhsach. avojsach. (14) (62)

ਅਸੇਅਸਤੁ । ਅਭੇਅਸਤੁ । ਆਅੰਗਸਤੁ । ਇਅੰਗਸਤੁ । ੧੬ । ੬੩ ।
asaiast. abhaist. aangsat. eang sat. (16) (63)

ਉਕਰਸਤੁ । ਅਕਾਰਸਤੁ । ਅਕੰਡਸਚੁ । ਅਡੰਗਸਤੁ । ੧੭ । ੬੪ ।
oukarsat. akarsat. akhandsat. adungsat. (17) (64)

ਕਿ ਅਤਾਪਹਿ । ਕਿ ਅਥਾਪਹਿ । ਕਿ ਅਦੰਗਹਿ । ਕਿ ਅਨੰਗਹਿ ੧੮ । ੬੫ ।
ke atapeh. ke athapeh. ke adungeh. ke anungeh. (18) (65)

ਕਿ ਅਤਾਪਹਿ । ਕਿ ਅਥਾਪਹਿ । ਕਿ ਅਨੀਲਹਿ । ਕਿ ਸੁਨੀਲਹਿ । ੧੯ । ੬੬ ।
ke atapeh. ke athapeh. ke aneeleh. ke suneeleh. (19) (66)

ੱ. ਅਰਧ ਨਰਾਜਛੰਦ । ੜ੍ਰਸਾਦ

ਸਜਸ ਤੁਯੰ । ਧਜਸ ਤੁਯੰ । ਅਲਸ ਤੁਯੰ । ਇਕਸ ਤੁਯੰ । ੧ । ੬੭ ।
Ardh Narasj Chhand. Tav Prasad
Sajas tuang. dhajas tuang. alas tuang. ekas tuang. (1) (67)

ਜਲ਼ਸ ਤੁਯੰ । ਥਲ਼ਸ ਤੁਯੰ । ਪੁਰਸ ਤੁਯੰ । ਬਨਸ ਤੁਯੰ । ੨ । ੬੮ ।
jalas tueng. thalas tueng. puras tueng. banas tueng. (2) (68)

ਗੁਰਸ ਤੁਯੰ । ਗੁਫਸ ਤੁਯੰ । ਨਿਰਸ ਤੁਯੰ ਨਿਦਸ ਤੁਯੰ । ੩ । ੬੯ ।
guras tueng. gufas tueng. niras tueng. nidas tueng. (3) (69)

ਰਵਸ ਤੁਯੰ । ਸਸਸ ਤੁਯੰ । ਰਜਸ ਤੁਯੰ । ਤਮਸ ਤੁਯੰ । ੪ । ੭੦ ।
ravas tueng. saras tueng. rajas tueng. tamas tueng. (4) (70)

ਧਨਸ ਤੁਯੰ । ਮਨਸ ਤੁਯੰ । ਬ੍ਰਿਛਸ ਤੁਯੰ । ਬਨਸ ਤੁਯੰ । ੫ । ੭੧ ।
dhanas tueng. manas tueng. brichhas tueng. banas tueng. (5) (71)

ਮਤਸ ਤੁਯੰ । ਗਤਸ ਤੁਯੰ । ਬ੍ਰਤਸ ਤੁਯੰ । ਚਿਤਸ ਤੁਯੰ । ੬ । ੭੨ ।
matas tueng. gatas tueng. bratas tueng. chitas tueng. (6) (72)

ਪਿਤਸ ਤੁਯੰ । ਸੁਤਸ ਤੁਯੰ । ਮਤਸ ਤੁਯੰ । ਗਤਸ ਤੁਯੰ । ੭ । ੭੩ ।
pitas tueng. sutas tueng. matas tueng. gatas tueng. (7) (73)

He is without ego, harmless, free from entanglements, and within our soul (or without impulses or emotions). (61)

He is bestower of all comforts (pleasures), omni-scient, invincible and protector of our strength (helpful). (62)

The Lord is an embodiment of help (support), fearless, Prime-male, and represents the female as well. (63)

He represents virtue, and is perfectionist, is indivisible, and is free from being harmed (being stung). (64)

He is free from afflictions, is Unestablished, is above all wranglings, and is free from poverty/hunger or blemish.(65)

He is above all Sufferings (three-pronged Maya), He cannot be installed (in position) is free from colour (race), and is having a beautiful form (appearance). (66)

"Ardh Naraj Chhand. Through the Lord's Grace."

O Lord ! You are praise worthy, and honourable, a (model) picture of perfection, and are only One of Your Type. (Peerless). (67)

You are omni-present, being all-pervasive equally on lands, oceans, jungles and towns (villages). (68)

O Lord ! You are the teacher (Guru)., You are the cave (secluded darkened place), free from all worldly-pleasures, and beyond description. (69)

O Lord ! You are like the Sun, the Moon ; You are representing the lust for power or the greedy outlook even. (70)

O Lord ! You are the wealth, the mind, the trees, and the forest. (71)

You are the intellect, the Salvation ; You are the fast and the conscious soul. (72)

O Lord ! You are the father, the son, the mother and the Sub-Caste even. (73)

ਨਰਸ ਤੁਯੰ । ਤ੍ਰਿਯਸ ਤੁਯੰ । ਪਿਤਸ ਤੁਯੰ । ਬ੍ਰਿਦਸ ਤੁਯੰ । ੮ । ੭੪ ।
nagas tueng. trieus tueng. pitas tueng. bridas tueng. (8) (74)

ਹਰਮ ਤੁਯੰ । ਕਰਸ ਤੁਯੰ । ਛਲਸ ਤੁਯੰ । ਬਲਸ ਤੁਯੰ । ੯ । ੭੫ ।
haras tuang. karas tuang. chalas tuang. balas tuang. (9) (75)

ਉਡਸ ਤੁਯੰ । ਪੁਡਸ ਤੁਯੰ । ਗਡਸ ਤੁਯੰ । ਦਧਸ ਤੁਯੰ । ੧੦ ੭੬ ।
udas tuang. pudas tuang. gadas tuang. dadhas tuang. (10) (76)

ਰਵਸ ਤੁਯੰ । ਅਪਸ ਤੁਯੰ । ਗਰਬਸ ਤੁਯੰ । ਦਿਰਬਸ ਤੁਯੰ । ੧੧ । ੭੭ ।
ravas tuang. apas tuang. garbas tuang. dirbas tuang. (11) (77)

ਜੈਸਅ ਤੁਯੰ । ਖੈਅਸ ਤੁਯੰ । ਪੈਅਸ ਤੁਯੰ । ਤ੍ਰੈਅਸ ਤੁਯੰ । ੧੨ । ੭੮ ।
jias tuang. khaias tuang. paias tuang. traias tuang. (12) (78)

ਨਿਰਾਜ ਅੰਦ । ਤ੍ਵਪ੍ਰਸਾਦਿ

ਚੰਕਤ ਚਾਰ ਚੰਦ੍ਰਕਾ । ਸੁਭੰਤ ਰਾਜ ਸੁ ਪ੍ਰਭਾ ।
ਦਵੰਤ ਦੁਸਟ ਮੰਡਲੀ । ਸੁਭੰਤ ਰਾਜ ਸੁ ਬਲੀ । ੧ । ੭੯ ।

Naraj Chhand Tavi Prasad

Chakant char Chandrika. subhant raj so prabha.
duvant dusat mandli. Subhant raj so bali. (1) (79)

ਚਲੰਤ ਚੰਡ ਮੰਡਕਾ । ਅਖੰਡ ਖੰਡ ਦੁਪਲਾ ।
ਖਿਛੰਤ ਬਿਜੁ ਜ੍ਵਾਲਕਾ । ਅਨੰਤ ਗਦਿ ਬਿਦਸਾ । ੨ । ੮੦ ।
Chalant Chand Mandika. akhand khand dupla.
khivant brij javalka. anant gad(e)bidsa. (2) (80)

ਲਸੰਤ ਭਾਵ ਉਜਲੰ । ਦਲੰਤ ਦੁਖ ਦੁ ਦੰਲ ।
ਪਵੰਗ ਪਾਤ ਸੋਹੀਯੰ । ਸਮੁੰਦ੍ ਬਾਜ ਲੌਹੀਯੰ । ੩ । ੮੧ ।
lasant bhai oujalung. dalunt dukh do dalung.
pavung paat sohieung. samundar baaj lohieung. (3) (81)

ਨਿਨੰਦ ਗੋਦ ਬ੍ਰਿਦਯੰ । ਅਖੇਦ ਨਾਦ ਦੁਧਰੇ ।
ਅਠਤ ਬਟ ਬਟਕੰ । ਅਘਟ ਅਨਟ ਸੁਖਲੰ । ੪ । ੮੨ ।
ninand geid birdeung. akhed nad dudhrung.
athat but batakung. aghat anat sukhlung. (4) (82)

ਅਖੁਟ ਤੁਟ ਦ੍ਰਿਬਕੰ । ਅਜੁਟ ਛੁਟ ਸੁਛੰਕੰ ।
ਅਘੁਟ ਤੁਟ ਆਸਨੰ । ਅਲੇਖ ਅਭੇਖ ਅਨਾਸਨੰ । ੫ । ੮੩ ।
athat tut dribakung. ajut chhut suchhkung.
aghut tut asanung. alekh abhekh anasanung. (5) (83)

O Lord ! You are the male, the female, the father and the aged even. (74)

You are the abductor ; You are the performer (of actions), the deceit, and also the mighty power. (75)

O Lord ! You represent the stars, the skies ; You are the mountains and the Oceans as well. (76)

You represent the Sun, You are the moon ; You represent the egoisim and the worldly wealth or riches as well. (77)

You are the victor, the destroyer, You alone represent the male's semen and even the female who assimilates it. (78)

Naraj Chhand, Through the Lord's Grace

O Lord ! Your flame of light (Chandrika) baffles one, and Your princely elegance is praise worthy, in whose presence the gang of villains (opressors) gets subdued (busted). Your central Abode is truly auspicious and praiseworthy. (79)

(O Lord !) Your mighty army is also transient, but destroys those in no time, who consider themselves indestructible. Your blaze of light illuminates like a streak of lightning and one hears the music of infinity (eternal music of bliss) all around. (in all the four directions). (80)

(O Lord !) Your radiant form (appearance) glitters with brilliance, which destroys both the hordes (of births and deaths) of sufferings and afflictions (in the world). The formation of Your horses is auspiciouly lined up, in whose presence the horse of the oceans feels belittled and enraged. (Even the glory of oceans feels pale before Your elegant form). (81)

(O Lord !) Your created Universe in a circular formation (round) appears flawless, while Your Unstrung music of bliss (sounds) shows Your perfection in both the stages of creation and destruction (of the Universe). Your self effulgent and divine source of the Universe is intertwined like a pellet (which is incomprehensible) and and You are a personification of perfection with all the eternal amenities of bliss (happiness), which never diminish (dwindle). (82)

(O Lord !) Your wealth is inexhaustible and never dwindling. You are non-aligned (detached). Your royal abode (seat) is never failing in size (abating) and is eternal (Unbreakable). You are indescribable, Uncommited (to any faith) and indestructible. (83)

ਸੁਭੰਤ ਦੰਤ ਪਦੁਕੰ । ਜਲੰਤ ਸਾਮ ਸੁ ਘਟੰ ।
ਸੁਭੰਤ ਛੁਦ੍ ਘੰਟਕਾ । ਜਲੰਤ ਭਾਰ ਕਛਟਾ । ੬ । ੮੪ ।
subhant dant padukang. jalunt saam so ghatung.
subhant chhadar ghantka. jelant bhar kachhta. (6) (84)

ਸਿਰੀਸੁ ਸੀਸ ਸੁਭੀਯੰ । ਘਟਾਕ ਬਾਨ ਉਭੀਯੰ ।
ਸੁਭੰਤ ਸੀਸ ਸਿਧਰੰ । ਜਲੰਤ ਸਿਧਰੀ ਨਰੰ । ੭ । ੮੫ ।
siriso sees subheung. ghatak baan aoubheing.
subhant sees sidharung. jalunt sidhri narung. (7) (85)

ਚਲੰਤ ਦੰਤ ਪਤਕੰ । ਭਜੰਤ ਦੇਖਿ ਦੁਦਲੰ ।
ਤਜੰਤ ਸਸਤ੍ ਅਸਤ੍ਰਕੰ । ਚਲੰਤ ਚਕ੍ ਚਉਦਿਸੰ । ੮ । ੮੬ ।
chalant dant patkung. bhajunt dekh dudlung.
tajunt sastar astakung. chalant chakar choudisung. (8) (86)

ਅਗੰਮ ਤੇਜ ਸੋਭੀਯੰ । ਰਿਖੀਸ ਈਸ ਲੋਭੀਯੰ ।
ਅਨੇਕ ਬਾਰ ਧਿਆਵਹੀ । ਨ ਤਤ੍ ਪਾਰ ਪਾਵਹੀ । ੯ । ੮੭ ।
agam tej sobhieung. rikhees eao lobhieung.
anek bar dhiavhi. Na tatar paar pavhi. (9) (87)

ਸੁ ਪੰਚ ਅਗਨ ਸਾਧੀਯੰ । ਨ ਤਾਮ ਪਾਰ ਲਾਧੀਯੰ । ੧੦ । ੮੮ ।
adho so dhoom dhoomi. aghur netar ghumi.
so panch agan sadhieung. na taam paar ladhieung. (10) (88)

ਨਿਵਲ ਆਦਿ ਕਰਮਣੰ । ਅਨੰਤ ਦਾਨ ਧਰਮਣੰ ।
ਅਨੰਤ ਤੀਰਥ ਬਾਸਨੰ । ਨ ਏਕ ਨਾਮ ਕੇ ਸਮੰ । ੧੧ । ੮੯ ।
nival aad karamanung. anant daan dharmung.
anant teerath basanung. Na ek naam ke samung. (11) (89)

ਅਨੰਤ ਜਗਯ ਕਰਮਣੰ । ਗਜਾਦਿ ਆਦਿ ਧਰਮਣੰ ।
ਅਨੰਤ ਦੇਸ ਭਰਮਣੰ । ਨ ਏਕ ਨਾਮ ਕੇ ਸਮੰ । ੧੨ । ੯੦ ।
anant jagen karamanung. gajad aad dharmanung.
anek des bharmanung. naek naam ke samung. (12) (90)

ਇਕੰਤ ਕੁੱਟ ਬਾਸਨੰ । ਭ੍ਰਮਤ ਕੋਟਕੰ ਬਨੰ ।
ਉਚਾਟਨਾਟ ਕਰਮਣੰ । ਅਨੇਕ ਉਦਾਸ ਭਰਮਣੰ ।। ੧੩ । ੯੧ ।
ekant kunt basanung. bharmant kotakung banung.
auchatnad barmanung. anek udas bhar amung. (13) (91)

(O Lord !) Your set of teeth are glittering with grace, on perceiving their beauty, the dark clouds (of afflictions) feel jealous ; small tinkling bells attached to Your girdle (waist string) appear impressive, while the Sunshine feels jealous of Your dazzling radiance, (feeling belittled). (84)

(O Lord !) The plume on Your head is looking beautiful and elegant just as the rainbow appears protruding from the over cast clouds, and the crown (crest) is looking impressive on Your head, seeing which even the moon feels abashed (shy) before the lustre. (85)

(O Lord !) Even long formations of demons fade away by perceiving (Your grandeur), and great multitudes of villains flee away from the scene (Your Presence). When You are making use (wielding) of Your arms and weapons, then Your mandate in the form of a wheel runs throughout the four corners of the Universe. (Your writ runs all over). (86)

(O Lord !) Your Inaccessible radiance is shining impressively, and for viewing it Rishis (mendicants) and even Shiva are longing and looking forward to . They recite Your Name a number of times, but are unable to grasp your infinite and unlimited Greatness. (87)

Many ascetics, by hanging upside down, burn an ignited pile of chaff (light a fire) and many mendicants wander around with motionless eyes and worship by burning (igniting) five flames of fire, but are unable to decipher Your infinite Vastness and limitless Greatness. (88)

Even if someone were to perform various rituals like carrying out yogic exercises (asans) or a alms-giving for religious purposes, or visiting holy places of pilgrimage, but none of these rituals could match (equal) the efficacy of reciting Lord's True Name. (89)

Even if someone were to perform yogic exercises or rituals, by giving away elephants in alms thus performing a religious duty ; or roaming around various foreign lands (in search of Truth), but all these actions cannot equal the efficacy of True Name alone. (90)

Even if someone were to observe Silence by abiding in caves, or roams around millions of jungles (in desperation), and performs religious functions to discard worldly pleasures and attachments and moves around various places, being disinterested and dejected (from the world). (it is not worth anything). (91)

ਅਨੇਕ ਭੇਖ ਆਸਨੰ । ਕਰੋਰ ਕੋਟੰਕ ਬ੍ਰਤੰ ।
ਦਿਸਾ ਦਿਸਾ ਭ੍ਰਮੇਸਨੰ । ਅਨੇਕ ਭੇਖ ਪੇਖਨੰ । ੧੪ । ੯੨ ।
anek bhekh asanung. karor kotkung bartung.
disa disa bharmesanung. anek bhekh bhekhnung. (14) (92)

ਕਰੋਰ ਕੋਟ ਦਾਨਕੰ । ਅਨੇਕ ਜਗਯ ਕ੍ਰਤਬਿਯੰ ।
ਸਨਯਾਸ ਆਦਿ ਧਰਮਣੰ । ਉਦਾਸ ਨਾਮ ਕਰਮਣੰ । ੧੫ । ੯੩ ।
Karor kot dankung. anek jagew kartabieung.
Sanayas aad dharmanung. audas naam karmanung.(15) (93)

ਅਨੇਕ ਪਾਠ ਪਾਠਨੰ । ਅਨੰਤ ਠਾਟ ਠਾਟਨੰ ।
ਨ ਏਕ ਨਾਮ ਕੇ ਸਮੰ । ਸਮਸਤ ਸ੍ਰਿਸਟ ਕੇ ਭ੍ਰਮੰ । ੧੬ । ੯੪ ।
anek paath paathung. anant that thatnung.
na ek naam ke samung. samast srisat ke bharmung.(16) (94)

ਜਗਾਦਿ ਆਦਿ ਧਰਮਣੰ । ਬੈਰਾਗ ਆਦਿ ਕਰਮਣੰ ।
ਦਯਾਦਿ ਆਦਿ ਕਾਮਣੰ । ਅਨਾਦ ਸੰਜਮੰ ਬ੍ਰਿਦੰ । ੧੭ । ੯੫ ।
jagad aad dharmung. bairag aad karmanung.
dayal aad kamanung. anad sanjamung bridung. (17) (95)

ਅਨੇਕ ਦੇਸ ਭਰਮਣੰ । ਕਰੋਰ ਦਾਨ ਸੰਜਮੰ ।
ਅਨੇਕ ਗੀਤ ਗਿਆਨਨੰ । ਅਨੰਤ ਗਿਆਨ ਧਿਆਨਨੰ । ੧੮ । ੯੬ ।
anek des bharamung. karor daan sanjamung.
anek geet gyananung. anant gyan dhiananung. (18) (96)

ਅਨੰਤ ਗਿਆਨ ਸੁਤਮੰ । ਅਨੇਕ ਕ੍ਰਿਤ ਸੁ ਬ੍ਰਿਤੰ ।
ਬਿਆਸ ਨਾਰਦ ਆਦਕੰ । ਸੁ ਬ੍ਰਹਮੁ ਮਰਮ ਨਹਿ ਲਹੰ । ੧੯ । ੯੭ ।
anant gyan sutmung. anek krit so britung.
bias Narad aadkung. So braham marain neh lehung.(19)(97)

ਕਰੋਰ ਜੰਤ੍ਰ ਮੰਤ੍ਰਣੰ । ਅਨੰਤ ਤੰਤ੍ਰਣੰ ਬਣੰ ।
ਬਸੇਖ ਬਯਾਸ ਨਾਰਦ ਆਦਕੰ । ਅਨੰਤ ਨਯਾਸ ਪ੍ਰਾਸਨੰ । ੨੦ । ੯੮ ।
Karor jautrung mantarung. anant tantrung banung.
basekh biayas nasnung. anant nayas parsan. (20) (98)

ਜਪੰਤ ਦੇਵ ਦੈਤਨੰ । ਥਪੰਤ ਜਛ ਗੀਧ੍ਰਬੰ ।
ਬਦੰਤ ਬਿਦਣੋਧਰੰ । ਗਣੰਤ ਸੇਸ ਉਰਗਣੰ । ੨੧ । ੯੯ ।
japant dev daintanung. bapant jachh granthung.
badunt bidnaidiarung. ganat seij aurganung. (21) (99)

Even if someone were to adopt various forms of guises (dress) or yogic exercises, undertakes fasts of various types (millions of) and millions of times, and undertakes journeys to various places in all the directions at home or abroad, and assumes various places in all the directions at home or abroad, and assumes various garbs (in disguise) in following different sects (religious) ; (it would not be equivalent to True Name). (92)

If someone were to undertake alms-giving in millions of ways and millions of times, or undertakes yogic postures of various kinds, or adopts the functions of a recluse, and remains dejected or disinterested in worldly things (as a householder) being under the spell of meditation ; (even then it is not worth any attainment). (93)

If one were to recite various scriptures, or engages himself in great pomp and show of various types (to impress others with his spiritual achievements), but none of these activities would be on par with the recitation of Lord's True Name ; as these are all fallacies of the world in the garb of spiritualism. (94)

Even if someone were to practise various yogic postures (asans) following the concept of Yoga ; or performs penance or renunciation of any type, or undertakes functions of mercy and kindness (towards needy persons) with worldly hopes and aspirations, or undertakes various acts of discipline, prevalent from times inmemorial (from the beginning of Time) indicating penance (to control mind) ; but none of these would be worth anything towards Lord's attainment. (95)

Even if someone were to roam around many foreign lands (in search of Truth) or were to indulge in (a discipline of) austerities of alms-giving in millions of ways, and were to recite the Gita-light of knowledge (Gita-discourses) and were to meditate on the Lord in numerous manners, (nothing would avail). (96)

Even if someone were to have the greatest knowledge of spiritual-pursuits, and were to have the tendency of performing many virtuous deeds, in fact even sages like Vyas and Narad could not realize the secrets of Nature. (the Lord's attainment). (97)

Even if someone were to indulge in millions of magic-spells, or were to make mystical formulae (for God's worship), in myriads of modes, and were to specially indulge in efforts to occupy the stature of Rishi Vyas and were to relinquish the consumption of many types of foods. (abstinence of diets) ; (nothing will be of any avail). (98)

(O Lord !) All the gods and demons meditate on You ; all the demi gods and musicians of Shiva worship You ; learned scholars sing Your praises, and even Sheshnags (thousand-headed python) recite Your Name. (but without any success). (99)

ਜਪੰਤ ਪਾਰਵਾਰਯੰ । ਸਮੁੰਦ੍ ਸਪਤ ਧਾਰਯੰ ।
ਜਣੰਤ ਚਾਰ ਚਕ੍ਰਣੰ । ਧ੍ਰਮੰਤ ਚਕ੍ ਬਕ੍ਰਣੰ । ੨੨ । ੧੦੦ ।
japant paar vareung. Samundar sapat dhareung.
janat chaar chakarung. dharmant chakar bakarung. (22) (100)

ਜਪੰਤ ਪੰਨਗੀ ਨਕੰ । ਬਰੰ ਨਰੰ ਬਨਸਪਤੰ ।
ਅਕਾਸ ਉਰਬੀਅੰ ਜਲੰ । ਜਪੰਤ ਜੀਵ ਜਲ ਥਲੰ । ੨੩ । ੧੦੧ ।
japant pungung nakung. barung narung banaspatung.
akas aurthiang jalung. japant jeei jal thalung. (23) (101)

ਸੋ ਕੋਟ ਚਕ੍ ਬਕਤ੍ਰਣੰ । ਬਦੰਤ ਬੇਦ ਚਤ੍ਰਕੰ ।
ਅਸੰਭ ਅਸੰਭ ਮਾਨੀਐ । ਕਰੋਰ ਬਿਸਨ ਠਾਨੀਐ । ੨੪ । ੧੦੨ ।
So kot chakar baktranung. badunt beid chatarkung.
asumbh asumbh maniai. karor bisan thaniai. (24) (102)

ਅਨੰਤ ਸੁਰਸਤੀ ਸਤੀ । ਬਤੰਤ ਕ੍ਰਿਤ ਈਸੁਰੀ ।
ਅਨੰਤ ਅਨੰਤ ਭਾਖੀਐ । ਅਨੰਤ ਅੰਤ ਲਾਖੀਐ । ੨੫ । ੧੦੩ ।
anant sursukh sati. badunt kirat easuri.
anant anant bhakhiai. anant ant lakhiai. (25) (103)

ਬ੍ਰਿਧ ਨਰਾਜ ਛੰਦ
ਅਨਾਦਿ ਅਗਾਧਿ ਬਿਆਧਿ ਆਦਿ ਅਨਾਦਿ ਕੋ ਮਨਾਈਐ ।
ਅਹੰਜ ਅਭੰਜ ਅਰੰਜ ਅਗੰਜ ਗੰਜ ਕਉ ਧਿਆਈਐ ।
ਅਲੇਖ ਅਭੈਖ ਅਦ੍ਵੈਖ ਅਰੇਖ ਅਸੇਖ ਕੋ ਪਛਾਨੀਐ ।
ਨ ਭੂਲ ਜੰਤ੍ ਤੰਤ੍ ਮੰਤ੍ ਭਰਮ ਭੇਖ ਠਾਨੀਐ । ੧ । ੧੦੪ ।
Bridh Naraj Chhand
anad agadh biadh aad anad ko manieeai.
aganj abhanj arung aganj ganj kou dhiaieeai.
alekh abhekh adaivakh arokh asekh ko pachhaniai.
na bhul jantar mantar bharam bhekh thaniai. (1) (104)

ਕ੍ਰਿਪਾਲ ਲਾਲ ਅਕਾਲ ਅਪਾਲ ਦਇਆਲ ਕੋ ਉਚਾਰੀਐ ।
ਅਧਰਮ ਕਰਮ ਧਰਮ ਭਰਮ ਕਰਮ ਮੈ ਬਿਚਾਰੀਐ ।
ਅਨੰਤ ਦਾਨ ਧਿਆਨ ਗਿਆਨ ਧਿਆਨਵਾਨ ਪੇਖੀਐ ।
ਅਧਰਮ ਕਰਮ ਕੇ ਬਿਨਾ ਸੁ ਧਰਮ ਕਰਮ ਲੇਖੀਐ । ੨ । ੧੦੫ ।
kirpal lal akal apal dayal ko auchariai.
adharam karam dharam bharam karam mein bichariai.
anant dan dhian gyan dhianvaan pekhiai.
adharam karam ko bina so dharam karam lekhiai. (2) (105)

(O Lord !) All the worldly people (of this world and the world-hereafter) worship You, You have established all the seven seas in position (enshrined in place), and You are known in all the four worlds (throughout the World and have adopted an oblique (indirect) and circuitous existence (incomprehensible form). (100)

(O Lord !) Even Snakes, and Octopus are worshipping You ; all the Vegetation and great men narrate Your Greatness and Vastness ; all the beings of the skies, lands, nether lands, oceans and deserts worship You alone. (101)

(O Lord !) Millions of Brahmas with four Countenances (four-facted), all the four Vedas, sing Your praises. Shivas also meditate (worship) on Your wonderous form, and millions of Vishnus (gods) also meditate on You. (102)

(O Lord !) All the goddesses like Saraswati, Sati and Lakshmi sing Your praises only ; many Sheshnags worship You alone ; but finally all have recognized Your countless forms (beyond their reach). (103)

Let us recognize the ab-initio, the incomprehensible, the source and cause of all suffering, and the Lord without any beginning (self-effulgent) and meditate on the Lord who is indivisible, unbreakable, free from any anguish, and a treasure of all wealth (formation of worldly pleasures). We should realise the value of the Lord who is indescribable, uncommitted (to any faith), free from duality, and any signs or symbols, and an embodiment of perfection. We should never, through a misconception, adopt any spells of magic or charm or any fallacies or code of dress (disguise). (104)

Beid Naraj Chhand

Let us always recite the True Name of the Lord who is benevolent, lovable, Timeless, free from upbringing (sustenance) and merciful. We should always think of Him, while performing actions of vicious nature, misconceptions of religious rituals, or fallacies. We should perceive His presence everywhere including various forms of alms-giving, gaining knowledge or discourses, meditation and those engaged in spiritual pursuits. Let us recognise Him as one without any vicious actions of immoral nature, or in any functions of duty and spiritualism. (105)

ਬ੍ਰਤਾਦਿ ਦਾਨ ਸੰਜਨਾਦਿ ਤੀਰਥ ਦੇਵ ਕਰਮਣੰ ।
ਹੈ ਆਦਿ ਕੁੰਜਮੇਦ ਰਾਜਸੁ ਬਿਨਾ ਨ ਭਰਮਣੰ ।
ਨਿਵਲ ਆਦਿ ਕਰਮ ਭੇਖ ਅਨੇਕ ਭੇਖ ਅਨੇਕ ਭੇਖ ਮਾਨੀਐ ।
ਅਸੇਖ ਭੇਖ ਕੇ ਬਿਨਾ ਸੁ ਕਰਮ ਭਰਮ ਜਾਨੀਐ । ੩ । ੧੦੬ ।
bartaad daan sanjamaad tirath dev karmung.
hai aad kunjmed rajsu bina na bharmung.
nival aad karam bhakh avek bhekh manai.
adekh bhekh ke bina so karam bharam janiai. (3) (106)

ਅਜਾਤ ਪਾਤ ਅਮਾਤ ਤਾਤ ਅਜਾਤ ਸਿਧ ਹੈ ਸਦਾ ।
ਅਸਤ੍ਰ ਮਿਤ੍ਰ ਪੁਤ੍ਰ ਪਉਤ੍ਰ ਜਤ੍ਰ ਤਤ੍ਰ ਸਰਬਦਾ ।
ਅਖੰਡ ਮੰਡ ਚੰਡ ਉਦੰਡ ਅਖੰਡ ਖੰਡ ਭਾਖੀਐ ।
ਨ ਰੂਪ ਰੰਗ ਰੇਖ ਅਲੇਖ ਭੇਖ ਮੈ ਨ ਰਾਖੀਐ । ੪ । ੧੦੭ ।
ajat paat amaat taat ajaat sidh hai sada.
astar mitar puttar pautar jatar tatar sarabda.
akhand mund chand aoudund akhand khand bhakhiai.
na roop rung rekh alekh bhekh mein na rakhiai. (4) (107)

ਅਨੰਤ ਤੀਰਥ ਆਦਿ ਆਸਨਾਦਿ ਨਾਰਦ ਆਸਨੰ ।
ਬੈਰਾਗ ਅਉ ਸੰਨਿਆਸ ਅਉ ਅਨਾਦਿ ਜੋਗ ਪ੍ਰਾਸਨੰ ।
ਅਨਾਦਿ ਤੀਰਥ ਸੰਜਮਾਦਿ ਬਰਤ ਨੇਮ ਪੇਖੀਐ ।
ਅਨਾਦਿ ਅਗਾਧਿ ਕੇ ਬਿਨਾ ਸਮਸਤ ਭਰਮ ਲੇਖੀਐ । ੫ । ੧੦੮ ।
anant tirath aad aasnad narad aasnung..
bairag aou saniyas aou anaad jog prasnung.
anaad tirath sanjmad harat nem pekhiai.
anaad agaadh ke bina samasat bharam lekhiai. (5) (108)

ਰਸਾਵਲ ਛੰਦ

ਦਇਆਦਿ ਆਦਿ ਧਰਮੰ । ਸੰਨਿਆਸ ਆਦਿ ਕਰਮੰ ।
ਗਜਾਦਿ ਆਦਿ ਦਾਨੰ । ਹਯਾਦਿ ਆਦਿ ਥਾਨੰ । ੧ । ੧੦੯ ।

Rasaval Chhand

daiyad aad dharmung. sanias aad karmung.
gajaad aad daanung. hayad aad thanung. (1) (109)

ਸੁਵਰਨ ਆਦਿ ਦਾਨੰ । ਸਮੁੰਦ੍ ਆਦਿ ਇਸਨਾਨੰ ।
ਬਿਸੁਵਾਦਿ ਆਦਿ ਭਰਮੰ । ਬਿਰਕਤਾਦਿ ਆਦਿ ਕਰਮੰ । ੨ । ੧੧੦ ।
suvaranaad danung. samundar aad isnung.
bisuvad aad bharmung. birkatad aad karmung. (2) (110)

All the rituals like alms-giving, disciplined life (of austerities) or bathing at holy places of pilgrimage, godly-actions, performing oblations (or Yogas), religious sacrifices (sacrificial fires) like ashavmaidh, Kunjarmaid, and Rajsu are all (equally good) misconceptions or disillusions. All the Yogic rituals or exercises and various other disguises (garbs) should be considered as misguided concepts. In fact, apart from the Lord's Presence (form) all other activities should be considered as fallacies or fantacies. (106)

The Lord who is free from Caste and creed, without having mother and father (parents), and is always known to be unborn (is not born) and who has no friend, or foe, son or grandson, and who is omni-present (and is present wherever you Could think of). He should be known as indivisible, Mund (who bestows birth) ; Chand (having a mighty appearance), fearless, and destroyer of indivisible persons even. He is formless, colourless (without any race), and without any signs or symbols. Such a sublime indescribable Lord should not be considered as having any garb or guise. (Not committed to any faith). (107)

Brathing at holy places of pilgrimage, or performing yogic exercises (asan) or Yogic as per Narad's five-point schedule, or to lead a life of detachment or of a recluse or adopting many modes of ascetics, and then enjoying worldly pleasures, or visiting holy places and leading a life of discipline (austerity) by keeping fasts ; these are many ways (of leading this life) as seen in the world but without the attainment of the Lord, (by reciting His Name) who is without beginning, is incomprehensible, all other means are to be considered as misconceptions and fantacies. (108)

Rasaval Chhand

Performing Kindness and religious duties (ritnals), or performing acts like a recluse, or giving away elephants in alms, or perfuming Yagnas (of sacrificing horses), are some of the functions for attaining unison with the Lord. (but without success).(109)

Some others are engaged in alms-giving of gold, bathing at the seas, or visiting holy places like Rameshwar for pilgrimage, and performing acts without worldly love, (for the attainment of the Lord) but without success. (110)

ਨਿਵਲ ਆਦਿ ਕਰਣੰ । ਸੁ ਨੀਲ ਆਦਿ ਬਰਣੰ ।
ਅਨੀਲ ਆਦਿ ਧਿਆਨੰ । ਜਪਤ ਤਤ ਪ੍ਰਧਾਨੰ । ੩ । ੧੧੧ ।
nival aad karnung. so neel aad barnung.
aneel aad dhianung. japat-tat pardhanung. (3) (111)

ਅਮਿਤਕਾਦਿ ਭਗਤੰ । ਅਵਿਕਤਾਦਿ ਬ੍ਰਕਤੰ ।
ਪ੍ਰਛਸਤੁਵਾ ਪ੍ਰਜਾਪੰ । ਪ੍ਰਭਗਤਾ ਅਥਾਪੰ । ੪ । ੧੧੨ ।
amitkaad bhagtung. aviktaad barktung.
prachhasatva parjapung. parbhagta athapung. (4) (112)

ਸੁ ਭਗਤਾਦਿ ਕਰਣੰ । ਅਜਗਤੁਆ ਪ੍ਰਹਰਣੰ ।
ਬਿਰਕਤੁਆ ਪ੍ਰਕਾਸ । ਅਵਿਗਤੁਆ ਪ੍ਰਣਾਸੰ । ੫ । ੧੧੩ ।
so bhagtaad karnung. ajgatua parharnung.
birkatua parkasung. avigtua parnasung. (5) (113)

ਸਮਸਤੁਆ ਪ੍ਰਧਾਨੰ । ਧੁਜਸਤੁਆ ਧਰਾਨੰ ।
ਅਵਿਕਤੁਆ ਅਭੰਗੰ । ਇਕਸਤੁਆ ਅਨੰਗੰ । ੬ । ੧੧੪ ।
samastua pardhanung. dhujastua dharnung.
aviktua abhangung. ekastua anungung. (6) (114)

ਉਅਸਤੁਆ ਅਕਾਰੰ । ਕ੍ਰਿਪਸਤੁਆ ਕ੍ਰਿਪਾਰੰ ।
ਖਿਤਸਤੁਆ ਅਖੰਡੰ । ਗਤਸਤੁਆ ਅਗੰਡੰ । ੭ । ੧੧੫ ।
aouastua akarnung. kirpasatua kirparnung.
khitsatua akhundung. gatsatua agundung. (7) (115)

ਘਰਸਤੁਆ ਘਰਾਨੰ । ਗ੍ਰਿਅਸਤੁਆ ਗ੍ਰਿਹਾਲੰ ।
ਚਿਤਸਤੁਆ ਅਤਾਪੰ । ਛਿਤਸਤੁਆ ਅਛਾਪੰ । ੮ । ੧੧੬ ।
gharsatua gharanung. girasatua girhanung.
chitsatua atapung. chhitsatua achhapung. (8) (116)

ਜਿਤਸਤੁਆ ਅਜਾਪੰ । ਝਿਕਸਤੁਆ ਅਝਾਪੰ ।
ਇਕਸਤੁਆ ਅਨੇਕੰ । ਟੁਟਸਤੁਆ ਅਟੇਟੰ । ੯ । ੧੧੭ ।
jitasatua ajapung. jhiksatua ajhapung.
iksatua anekung. tutasatua atetung. (9) (117)

ਠਟਸਤੁਆ ਅਠਾਟੰ । ਡਟਸਤੁਆ ਅਡਾਟੰ ।
ਢਟਸਤੁਆ ਅਢਾਪੰ । ਣਕਸਤੁਆਂ ਅਣਾਪੰ ।੧੦ । ੧੧੮ ।
thatasatua athatung. datsatua adatung.
dhatsatua adhapung. rarkasatua arrapung. (10) (118)

Performing Yogic exercises or adopting a blue-coloured dress (grade) or meditating on the Lord (who is without any colour) ' Out of all there functions, the recitation of Lord's True Name is supreme. (111)

The worship of the Lord is the supreme and subline function from the beginning (of Time). The Lord is free from various acts or worldly attachments. O Lord ! You could be realized by inquisitiveness only ; You alone are enjoying all the worldy pleasures, and You cannot be established in position by anybody (being self-effulgent). (112)

O Lord ! You are helping Your saints in their functions (support of the saints), and are the destroyer of those, bereft of Your worship., You are enlightening with knowledge all those persons who are free from worldly attachment (through Your light) ; but You are the destroyer of the Sinners. (113)

O Lord ! You are the Lord-Sublime, You are the (centre) of the standards, and are flawless, and indestructible, and You are the only one free from physical entity. (limits). (114)

O benevolent Lord ! Your entity is Saviour of the World, having no phusical entity, and it is through Your benevolence and kindness (that we exist). You are prevalent in the form of the Earth's capacity to regenerate, and You are all-pervasive without any physical entity. (without body limbs). (115)

You represent the abode of all dwellers, being the householder among the householders and are the conscious soul of the Universe, being free from all suffering. You have manifested Yourself on this Earth. (116)

(O Lord !) You represent Victory and are beyond any holy chantings and are not bothered about any obstacles. You are the only One, present in myriad forms of life. You could destroy all but are (Yourself) indestructible. (117)

(O Lord !) You represent all pomp and show, being Yourself free from all splendour. You have the authority to reprimand all, being Yourself free from any rebuke. You could raze (pull down) everything, being Yourself above demotion. You could (evaluate) measure everything but are Yourself immeasurable. (118)

ਤਪਸਤੁਆ ਅਤਾਪੰ । ਥਪਸਤੁਆ ਅਥਾਪੰ ।
ਦਲਸਤੁਆਦਿ ਦੋਖੰ । ਨਹਿਸਤੁਆ ਅਭੈਖੰ । ੧੧ । ੧੧੯ ।
tapsatua atapung. thapsatua athapung.
dalsatuad dokhang. nehsatua anokhang. (11) (119)

ਅਪਕਤੁਆ ਅਪਾਨੰ । ਫਲਕਤੁਆ ਫਲਾਨੰ ।
ਬਦਕਤੁਆ ਬਿਸੇਖੰ । ਭਜਸੁਤੁਆ ਅਭੇਖੰ । ੧੨ । ੧੨੦ ।
apkatua apanung. phalkatua phalung.
badkatua bisekhung. bhajasatua abhekhung. (12) (120)

ਮਤਸਤੁਆ ਫਲਾਨੰ । ਹਰਿਕਤੁਆ ਹਿਰਦਾਨੰ ।
ਅੜਕਤੁਆ ਅੜੰਗੰ । ਤ੍ਰਿਕਸਤੁਆ ਤ੍ਰਿਭੰਗੰ । ੧੩ । ੧੨੧ ।
matsatua phalanung. harkatua hirdanung.
adkatua arrungung. triksatua tirbhangung. (13) (121)

ਰੰਗਸਤੁਆ ਅਰੰਗੰ । ਲਵਸਤੁਆ ਅਲੰਗੰ ।
ਯਕਸਤੁਆ ਯਕਾਪੰ । ਇਕਸਤੁਆ ਇਕਾਪੰ । ੧੪ । ੧੨੨ ।
rungasatua arungung. lavasatua alungung.
yaksatua yakapung. iksatua ikapung. (14) (122)

ਵਦਿਸਤੁਆ ਵਰਦਾਨੰ । ਯਕਸਤੁਆ ਇਕਾਨੰ ।
ਲਵਸਤੁਆ ਅਲੇਖੰ । ਰਰਿਸਤੁਆ ਅਰੇਖੰ । ੧੫ । ੧੨੩ ।
vadsatua vardanung. yakasatua ikanung.
lavasatua alekhung. rarsatua arekhaung. (15) (123)

ਤ੍ਰਿਅਸਤੁਆ ਤ੍ਰਿਭੰਗੇ । ਹਰਿਸਤੁਆ ਹਰੰਗੇ ।
ਮਹਿਸਤੁਆ ਮਹੇਸੰ । ਭਜਸਤੁਆ ਅਭੇਸੰ । ੧੬ । ੧੨੪ ।
trisatua tribhangai. harsatua harungai.
mehsatua mahasung. bhajsatua abhesung. (16) (124)

ਬਰਸਤੁਆ ਬਰਾਂਨੰ । ਪਲਸਤੁਆ ਫਲਾਨੰ ।
ਨਰਸਤੁਆ ਨਰੇਸੰ । ਦਲਸਤੁਸਾ ਦਲੇਸੰ । ੧੭ । ੧੨੫ ।
barsatua barnung. palsatua phalanung.
narsatua naresung. dalsatua dalesung. (17) (125)

ਪਾਧੜੀ ਛੰਦ । ਤ੍ਰਪ੍ਰਸਾਦਿ

ਦਿਨ ਅਜਬ ਏਕ ਆਤਮਾ ਰਾਮ । ਅਨਭਉ ਸਰੂਪ ਅਨਹਦ ਅਕਾਮ ।
ਅਨਛਿਜ ਤੇਜ ਆਜਾਨ ਬਾਹੁ । ਰਾਜਾਨ ਰਾਜ ਸਾਹਾਨ ਸਾਹੁ । ੧ । ੧੨੬ ।

Padhrri Chhand

din ajab ek atama ram. anboou sarup ankhahad akam.
anchhij tej ajan bahu. rajan raj sahan sahu. (1) (126)

(O Lord !) You are radiant with brilliance, but are Yourself without any warmth. (heat); You are installing all (in position) but are Yourself beyond being installed. (being self- effulgent) ; You are crushing (suppressing) all afflictions from the beginning of Time ; and there is none else as wonderous (extra ordinary) as Yourself. (119)

(O Lord !) You are free from ripening (maturity) and free from suppressions ; You are representing the sweetness in fruits; You are specially present (pervasing) among the perpetrators of wickedness (vices), while You are equally present among the godly persons (saints), being uncommited to any faith. (120)

(O Lord !) You are the source of intoxication in the fruits, while You are the cause of inspiration among human hearts; You are restive (resisting) among the stumbling blocks also ; You represent all the three worlds and are the destroyer of the three worlds also. (Earth, Sky and netherlands). (121)

(O Lord !) You represent merriment and are free from any worldly pleasures also ; You are (always) all-pervasive and are equally detached (from the world). You are (always) all-pervasive and are equally detached (from the world). You are the only one (of Your class), being the symbol of One Lord ; You are the only saviour and the One Lord-Sublime. (122)

(O Lord !) You are being described (as the Greatest) and are bestower of blessings, but You are one and the Only One (of Your Type) ; You are involved (in everything) and are indescribable ; You are being described as without any signs and symbols (free from destiny). (123)

(O Lord !) You are pervading all the three worlds and are their destroyer as well ; You are present within all in all hues and colours. You are capable of breaking (dividing) up, but are without any robe (guise). (124)

(O Lord !) You have been known (described) as the greatest, and are powerful enough to reward us (for our actions). in a moment, and are the Prime-male among males, and are capable of destroying the Master of hordes of armies even. (125)

Padhri Chhand 'By the Lord's Grace' :

One day the soul asked the Prime-Soul a pecutiar (extra-ordinary) question saying that, "O Lord-to be realized by perception only, (feeling) throughout the fouages. O personification of Unstrung Music, free from hopes and desires, having indivisible radiance with long arms (with long approach), king of Kings and king-emperor ! (126)

ਉਚਰਿਓ ਆਤਮਾ ਪਰਮਾਤਮਾ ਸੰਗ । ਉਤਭੁਜ ਸਰੂਪ ਅਬਿਗਤ ਅਭੰਗ ।
ਇਹ ਕਉਨ ਆਹਿ ਆਤਮਾ ਸਰੂਪ। ਜਿਹ ਅਮਿਤ ਤੇਜਿ ਅਤਿਭੁਤਿ ਬਿਭੂਤਿ।੨।੧੨੭।
uchriou atma parmatma sung. utbhuj sarup abigat abhung.
eh kaun ahai atama sarup. jeh amit the atbhut bibhoot. (2) (127)

ਯਹਿ ਬ੍ਰਹਮ ਆਹਿ ਆਤਮਾ ਰਾਮ । ਜਿਹ ਅਮਿਤ ਤੇਜਿ ਅਬਿਗਤ ਅਕਾਮ ।
ਜਿਹ ਭੇਦ ਭਰਮ ਨਹੀ ਕਰਮ ਕਾਲ । ਜਿਹ ਸਤ੍ ਨਿਤ੍ ਸਰਬਾ ਸਿਆਲ । ੩ । ੧੨੮ ।
yeh braham ahai atma ram. jeh amit tej abigat akaam.
jeh bhed bharam nahi karam kaal. jeh satar nitar sarba dayal. (3) (128)

ਡੋਬਿਯੋ ਨ ਡੁਬੈ ਸੋਖਿਯੋ ਨ ਜਾਇ । ਕਟਿਯੋ ਨ ਕਟੈ ਨ ਬਾਰਿਯੋ ਬਰਾਇ ।
ਛਿਜੈ ਨ ਨੈਕ ਸਤ ਸਤ੍ ਪਾਤ। ਜਿਹ ਸਤ੍ ਮਿਤ੍ ਨਹੀ ਜਾਤ ਪਾਤ। ੪ । ੧੨੯ ।
dobiou na dubai sokhiou na jaie. katiou na katai na bariou baraie.
chhijai na naik sat sastar paat. jeh satar mitar nahi jaat paat. (4) (129)

ਸਤ੍ ਸਹੰਸ ਸਤਿ ਸਤਿ ਪ੍ਰਘਾਇ । ਛਿਜੈ ਨ ਨੈਕ ਖੰਡਿਓ ਨ ਜਾਇ ।
ਨਹੀ ਜਰੈ ਨੈਕ ਪਾਵਕ ਮੰਝਾਰ । ਬੋਰੈ ਨ ਸਿੰਧ ਸੋਖੈ ਨ ਬਯਾਰ । ੫ । ੧੩੦ ।
satar sahuns sat sat parghaie. chhijai na naik khandiou na jaie.
nahi jarai naik pavak manjhar. barai na sindh sokhai na baayar. (5) (130)

ਇਕ ਕਰਯੋ ਪ੍ਰਸੰਨ ਆਤਮਾ ਦੇਵ । ਅਨਭੰਗ ਰੂਪ ਅਨਿਭਉ ਅਭੇਵ ।
ਯਹਿ ਚਤੁਰ ਵਰਗ ਸੰਸਾਰ ਦਾਨ। ਕਿਹੁ ਚਤੁਰ ਵਰਗ ਕਿਜੈ ਵਖਿਆਨ ।੬। ੧੩੧ ।
ik kariou parsan atama dev. anbhung roop anibhou abhaiv.
yeh chatur varag sansar daan. keh chatur varag kisai vakhian. (6) (131)

ਇਕ ਰਾਜ ਧਰਮ ਇਕ ਦਾਨ ਧਰਮ । ਇਕ ਭੋਗ ਧਰਮ ਇਕ ਮੋਛ ਕਰਮ ।
ਇਕ ਚਤੁਰ ਵਰਗ ਸਭ ਜਗ ਭਣੰਤ। ਸੋ ਆਤਮਾਹ ਪਰਾਤਮਾ ਪੁਛੰਤ। ੭ । ੧੩੨ ।
ik raj dharam ik daan dharam. ik bhog dharam ik mochh karam.
ik chatur varag sabh jag bharunat. se aatmah pratama puchhunt. (7) (132)

ਇਕ ਰਾਜੁ ਧਰਮ ਇਕ ਧਰਮ ਦਾਨ । ਇਕ ਭੋਗ ਧਰਮ ਇਕ ਮੋਛਵਾਨ ।
ਤੁਮ ਕਹੋ ਚਤ੍ ਚਤ੍ਰੈ ਬਿਚਾਰ । ਜੇ ਤ੍ਰਿਕਾਲ ਭਏ ਜੁਗ ਅਪਾਰ । ੮ । ੧੩੩ ।
ik raaj dharam ik dharam daan. ik bhog dharam ik mochhvan.
tum kaho chatur chatrai bichar. je trikal bhaie jug apar. (8) (133)

ਬਰਨੰਨ ਕਰੋ ਤੁਮ ਪ੍ਰਿਥਮ ਦਾਨ । ਜਿਮ ਦਾਨ ਧਰਮ ਕਿੰਨੇ ਨ੍ਰਿਪਾਨ ।
ਸਤਿਜੁਗ ਕਰਮ ਸੁਰ ਦਾਨ ਦੰਤ । ਭੂਮਾਦਿ ਦਾਨ ਕੀਨੇ ਅਕੰਥ । ੯ । ੧੩੪ ।
barnun karo tum pritham daan. jim daan dharam kinai nirpan.
satyug karan sur daan dant. bhumad daan keenai akanth. (9) (134)

What is this soul, which is prevalent throughout the Vegetable world, free from salvation (movement) and is indestructible, having the greatest brilliance and peculiar magnificence ? (127)

O Soul (of human-being) ! This is the eternal abode of Brahma (Lord), having infinite lusture but free from movement (salvation) and worldly aspirations, but discrimination, fallacy, action and Time have nothing to interfere with it, and is kind (benevolent) to friend and foe equally. (128)

The Lord replied,

Which cannot get drowned by trying to (sink) drown it ; which does not desiccate even on drying which cannot be divided by trying to cut it (in pieces) ; which cannot catch fire by trying to ignite it ; which cannot be eroded or sub-divided and broken by the attack of hundreds of weapons who has no friend or foe or Caste and creed or social obligation. (129)

The Lord (Brahm), even if attacked by millions of enemies and hundreds of times, cannot be eroded or sub-divided ; He does not get burnt even slightly by the fire ; and cannot be drowned by the ocean, or air cannot wither it. (130)

Then again the soul asked another question : that O indestructible, fearless, and indiscriminate Lord ! There are supposed to be four groups (claims) of alms-giving. Pray explain in detail the four types of alms ! (131)

The Lord (Prime-Soul) then replied, "One is royal Duty (Politics), one is Daan-Dharam (moral duty) ; another is householders" (policy) duty, and the last one is Salvation Policy, (Recluse policy). These are the four common worldly groups. Then again the Soul asked the Prime-soul. (132)

Out of the four policies of political religious or moral, hoseholders and Salvation, kindly explain their functions in detail with full deliberations. Also please explain that out of the three ages and many Yogas, who all were supposed to sustain them and promote them ? (133)

First of all, please explain the political policy as to how the kings were practising this political policy. During the Sat-Yug (age of Truthfulness) people were functioning like gods and giving alms and gave away lands, which are beyond description.(134)

ਤ੍ਰੈ ਜੁਗ ਮਹੀਪ ਬਰਨੇ ਨ ਜਾਤ । ਗਾਥਾ ਅਨੰਤ ਉਪਮਾ ਅਗਾਤ ।
ਜੋ ਕੀਏ ਜਗਤ ਮੈ ਜਗ ਧਰਮ। ਬਰਨੇ ਨ ਜਾਹਿ ਤੇ ਅਮਿਤ ਕਰਮ। ੧੦ । ੧੩੫ ।
trai jug maheep karnai na jaat. gatha anant upma agaat.
jo koi jagat mein jug dharam. barnai na jahai tai amit karam. (10) (135)

ਕਲਯੁਗ ਤੇ ਆਦਿ ਜੋ ਭਏ ਮਹੀਪ । ਇਹਿ ਬਰਥ ਖੰਡ ਮਹਿ ਜੰਬੂ ਦੀਪ ।
ਤ੍ ਬਲ ਪ੍ਰਤਾਪ ਬਰਨੈਂ ਸੋ ਤ੍ਰੈਣ । ਰਾਜਾ ਯੁਦਿਸਤ੍ ਭੂ ਭਰਥ ਏਣ । ੧੧ । ੧੩੬ ।
Kaljug te aad jo bhaie maheep. eh bharath khand meh jambu deep.
tav bal pratap barnai so traien. raja yudhistar bhu bhartia ein. (11) (136)

ਖੰਡੇ ਅਖੰਡੇ ਜਿਹ ਚਤੁਰ ਖੰਡ । ਕੈਰੌ ਕੁਰਖੇਤ੍ ਮਾਰੇ ਪ੍ਰਚੰਡ ।
ਜਿਹ ਚਤੁਰ ਕੁੰਡ ਜਿਤਿਯੋ ਦੁਬਾਰ। ਅਰਜਨ ਭੀਮਾਦਿ ਭ੍ਰਾਤਾ ਜੁਝਾਰ। ੧੨ । ੧੩੭ ।
Khando akhand jeh chatur khand. Kairou kurkhatar maarai parchand.
ajeh chatur kund jitiou dybar. arjan bhimaie bharata jujhar. (12) (137

ਅਰਜਨ ਪਠਿਯੋ ਉਤਰ ਦਿਸਾਨ । ਭੀਮਹਿ ਕਰਾਇ ਪੂਰਬ ਪਯਾਨ ।
ਸਹਿਦੇਵ ਪਠਯਿ ਦਛਣ ਸੁਦੇਸ । ਨੁਕਲਹਿ ਪਠਾਇ ਪਛਮ ਪ੍ਰਵੇਸ । ੧੬ । ੧੩੮ ।
Arjun pathiou uttar disan. bheemeh karaie purab payan.
Sehdev pathion dachhan sudes. Nukleh pathaie pachham parves. (13) (138)

ਮੰਡੇ ਮਹੀਪ ਖੰਡਿਯੋ ਖਤ੍ਰਾਣ । ਜਿਤੇ ਅਜੀਤ ਮੰਡੇ ਮਹਾਨ ।
ਖੰਡਿਯੋ ਸੁ ਉਤਰ ਖੁਰਾਸਾਨ ਦੇਸ ।.ਦਛਨ ਪੂਰਬ ਜੀਤੇ ਨਰੇਸ । ੧੪ । ੧੩੯ ।
mandai maheep khandiou khatran . jitai ajeet mandai mahan.
khandion so auttar khurasan des. dachhan purab jeetai nares. (14) (139)

ਖਗ ਖੰਡ ਖੰਡ ਜੀਤੇ ਮਹੀਪ । ਬਜਿਯੋ ਨਿਸਾਨ ਇਹ ਜੰਬੂਦੀਪ ।
ਇਕ ਠਉਰ ਕੀਏ ਸਭ ਦੇਸ ਰਾਉ। ਮਖ ਰਾਜਸੂਅ ਕੋ ਕੀਉ ਚਾਉ। ੧੫ । ੧੪੦ ।
khag khand khand jeetai maheep. bajiou nisan eh jambudeep.
ite thour kiai sah des raon. amukh rajsula ko kiou chaou. (15) (140)

ਸਬ ਦੇਸ ਦੇਸ ਪਠੈ ਸੋ ਪਤ੍ । ਜਿਤ ਜਿਤ ਗੁਨਾਢ ਕੀਏ ਇਕਤ੍ ।
ਮਖ ਰਾਜਸੂਅ ਕੋ ਕੀਯੋ ਅਰੰਭ । ਨ੍ਰਿਪ ਬਹੁਤ ਬੁਲਾਇ ਜਿਤੇ ਅਸੰਭ । ੧੬ । ੧੪੧ ।
sab des des pathai so pattar. jit jit gunadh kiai ikatar.
makh rajsi(a) ko kiou arumbh. nrip bahut bulaie jitai asumbh. (16) (141)

It is not possible to describe the functioning of Kings during the three Yugas as that anecdote is unlimited (infinite) and their praise is beyond description. Whatever moral and religious duties they performed while doing Yagnas (sacrificial fires) alongwith many other functions, are in fact, indescribable. (135)

Before the advent of Kali-Yuga, there were some kings in the Indian sub-continent, about whom I am going to describe as to their might through the Lord's Grace. There happened to be one king Yudishtra, without any blemish who used to rule and sustain this land. (136)

He had destroyed the indestuntible kings of all the four corners and then through his great powers he had killed the Kauravs in the battle of Kurukeshetra. He had won victories twice over the whole land in the four sides, alongwith his brothers named Arjuna and Bhim etc who were great warriors. (137)

He had sent Arjuna to win over the northern Areas, while Bhim was made to run over the Eastern lands and Sehdev was sent to the South and Nakul to the western side. (138)

All these brothers had made various Rajas as very strong and fragmented the Kashatriyas and won over all the invincible kings and crushed all the mighty kings even. In the north , they broke up the country of Khurasan while winning ever the kings of the south and East. (139)

With the might of their sword they had gained victories over all the lands ; and in the Island of Jamboo the king Yudishtra's writ ran all over, and then collecting together all the Rajas of the land at one place, he celebrated his desire of performing Rajsu Yagna. (the victory Yagna). (140)

He sent letters to all the lands and gathered together all the virtuous and scholarly persons from all over and began performing the Rajsu Yagna. He called many kings of the areas, who were almost invincible, but he managed to win them over. (141)

ਰੁਆਲ ਛੰਦ

ਕੋਟਿ ਕੋਟਿ ਬੁਲਾਇ ਤਿਤਜ ਕੋਟਿ ਬ੍ਰਹਮ ਬੁਲਾਇ ।
ਕੋਟਿ ਕੋਟਿ ਬਨਾਇ ਬਿੰਜਨ ਭੋਗੀਅਹਿ ਬਹੁ ਭਾਇ ।
ਜਤ੍ਰ ਤਤ੍ਰ ਸਮਗ੍ਰਕਾ ਕਹੁੰ ਲਾਗ ਹੈ ਨ੍ਰਿਪਰਾਇ ।
ਰਾਜਸੂਇ ਕਰਹਿ ਲਗੇ ਸਭ ਧਰਮ ਕੋ ਚਿਤ ਚਾਇ । ੧ । ੧੪੨ ।

Ruaal Chhand

kot kot bulaie ritaj hot braham bulaie.
kot kot banaie binjan bhogiah boh bhaie.
jatar tatar samgarka kahun laag hai nripraie.
rajsuaie kareh lagai sabh dharam ke chit chaie. (1) (142)

ਏਕ ਏਕ ਸੁਵਰਨ ਕੋ ਦਿਜ ਏਕ ਦੀਜੈ ਭਾਰ ।
ਏਕ ਸਉ ਗਜ ਏਕ ਸਉ ਰਥਿ ਦੁਇ ਸਹੰਸ੍ਰ ਤੁਖਾਰ ।
ਸਹੰਸ ਚਤੁਰ ਸੁਵਰਨ ਸਿੰਗੀ ਮਹਿਖ ਦਾਨ ਅਪਾਰ ।
ਏਕ ਏਕਹਿ ਦੀਜੀਐ ਸੁਨ ਰਾਜ ਰਾਜ ਅਉਤਾਰ । ੨ । ੧੪੩ ।
ek ek sarvarn ko dij ek deejai bhaar.
aek sou gaj ek sou rathi doaie sahanas tukhar.
sahanas chatur suvaran singi mehakh daan apar.
ek ekeh deejiai sunn kaj raj aoutari. (3) (143)

ਸੁਵਰਨ ਦਾਨ ਸੁ ਦਾਨ ਰੁਕਮ ਦਾਨ ਸੁ ਤ"ਬ੍ ਦਾਨ ਅਨੰਤ ।
ਅੰਨ ਦਾਨ ਅਨੰਤ ਦੀਜਤ ਦੇਖ ਦੀਨ ਦੁਰੰਤ ।
ਬਸਤ੍ ਦਾਨ ਪਟੰਬ੍ ਦਾਨ ਸੁ ਸਸਤ੍ ਦਾਨ ਦਿਜੰਤ ।
ਭੂਪ ਭਿਛਕ ਹੁਇ ਗਏ ਸਬ ਦੇਸ ਦੇਸ ਦੁਰੰਤ । ੩ । ੧੪੪ ।
savaran daan so daan rukam daan so tam bar daan anant.
ann daan anant deejat dekh deen durant.
bastar daan patambar daan so sastar daan dijant.
abhoop bhichhak hoiai gaie sabh des des durant. (3) (144)

ਚਤ੍ ਕੋਸ ਬਨਾਹਿ ਕੁੰਡਕ ਸਹਸ੍ ਲਾਇ ਪਰਨਾਰ ।
ਸਹੰਸ੍ ਹੋਮ ਕਰੈ ਲਗੈ ਦਿਜ ਬੇਦ ਬਿਆਸ ਅਉਤਾਰ ।
ਹਸਤ ਸੁੰਡ ਪ੍ਰਮਾਨ ਘ੍ਰਿਤ ਕੀ ਪਰਤ ਧਾਰ ਅਪਾਰ ।
ਹੋਤ ਭਸਮ ਅਨੇਕ ਬਿੰਜਨ ਲਪਟ ਝਪਟ ਕਰਾਲ । ੪ । ੧੪੫ ।
chatur kes banahe kundak sahasar laie parnar.
sahanas hom karai lagai dij beid bias aoutar.
hasat sund parman ghrit ki parat dhar apar.
hote bhasam anek binjan lapat jhapat karal. (5) (145)

Ruaal Chhand

Millions of workers (experts) of the art of performing Yagnas and millions of Brahmans were summoned there. Then he got made (arranged) foods of various types which they relished with great fervour. Many Rajas were utilised to collect the material spread over all the places, and the kings having great regard and faith in the religious rites, were busy in performing the Rajsu Yagna. (142)

The King, performing the Yagna, declared that each one of the Brahmins were to be given a cart load of gold, and ordered to give in alms one hundered elephants, a hundered chariots, two thousand horses and four thousand buffalos with golden horns, O king of kings, Give to the brahmins, each one of them, so much (that they are satiated). Listen to me carefully. (143)

Thus he gave gold, silver and copper in alms in abundance, and distributed lot of food among the poor and helpless people of the land. He even gave in alms clothes, silken clothes and weapons also ; even many beggars of distant lands, (who came there) became Rajas (rich) by accepting all this in alms. (144)

The fire-altars for the Yagna were spread over an area of four miles, and there were one thousand outlets (for the waste). One thousand Brahmins of the stature (of the Incarnation) of Ved Vyas were engaged in performing this fire-worship. A stream of ghee, almost as the trunk of an elephant, was being thrown in the fire-altar continuously and materials (worth millions) were being burnt in this sacrificial fire-worship. (145)

ਮ੍ਰਿਤਕਾ ਸਭ ਤੀਰਥ ਕੀ ਸਭ ਤੀਰਥ ਕੋ ਲੈ ਬਾਰ ।
ਕਾਸਟਕਾ ਸਭ ਦੇਸ ਕੀ ਸਭ ਦੇਸ ਖੀ ਜਿਉਨਾਰ ।
ਭਾਤ ਭਾਤਨ ਕੇ ਮਹਾ ਰਸ ਹੋਮੀਐ ਤਿਹ ਮਾਹਿ ।
ਦੇਖ ਚਕਤ੍ ਰਹੈ ਦਿਜੰਬਰ ਰੀਝ ਹੀ ਨਰ ਨਾਹ । ੫ । ੧੪੬ ।
mitarta sabh teerath ki sabh tirath ko lai baar.
kastaka sabh des ki sabh sabh des ki jiou nar.
bhat bhaatan ke maha ras homiai the mahai.
adekh chakarat rehai dijamber reejh hi nar nah. (5) (146)

ਭਾਤ ਭਾਤ ਅਨੇਕ ਬਿਜੰਨ ਹੋਮੀਐ ਤਿਹ ਆਨ ।
ਚਤੁਰ ਬੇਦ ਪੜੇ ਚਤ੍ ਸਭ ਬਿਧ ਬ੍ਯਾਮ ਸਮਾਨ
ਭਾਤ ਭਾਤ ਅਨੇਕ ਭੂਪਤ ਦੇਤ ਦਾਨ ਅਨੰਤ ।
ਭੂਮ ਭੂਰ ਉਠੀ ਜਯਤ ਧੁਨ ਜਤ੍ ਤਤ੍ ਦੁਰੰਤ । ੬ । ੧੪੭ ।
bhat bhat anek binjan homiai the aan.
chatur beid parrai chatur sabh bip bias saman.
bhat bhat anek bhupat deit daan anant.
bhoom bhur uthi jayat dhun jatai tatai durant. (6) (147)

ਜੀਤ ਜੀਤ ਮਵਾਸ ਆਸਨ ਅਰਬ ਖਰਬ ਛਿਨਾਇ ।
ਆਨਿ ਆਨਿ ਦੀਏ ਦਿਜਾਨਨ ਜਗ ਮੈ ਕੁਰ ਰਾਇ ।
ਭਾਤ ਭਾਤ ਅਨੇਕ ਧੂਪ ਸੁ ਧੂਪੀਐ ਤਿਹ ਆਨ ।
ਭਾਤ ਭਾਤ ਉਠੀ ਜਯ ਧੁਨਿ ਜਤ੍ ਤਤ੍ ਦਿਸਾਨ । ੭ । ੧੪੮ ।
jeet jeet mavas asan arb kharab chhinaie.
aan aan diai dijanan jug mein kur rai.
bhaat bhaat anek dhoop so dhupiai the aan.
bhaat bhaat uthi jeh dhun jatar tatar disan. (7) (148)

ਜਰਾਸੰਧਹ ਮਾਰ ਕੈ ਪੁਨਿ ਕੈਰਵਾ ਹਥਿ ਪਾਇ ।
ਰਾਜਸੂਇ ਕੀਓ ਬਡੋ ਮਖਿ ਕਿਸਨ ਕੋ ਮਤਿ ਭਾਇ ।
ਰਾਜਸੂਇ ਸੁ ਕੈ ਕਿਤੇ ਦਿਨ ਜੀਤ ਸਤ੍ ਅਨੰਤ ।
ਬਾਜਮੇਧ ਅਰੰਭ ਕੀਨੋ ਬੇਦ ਬਯਾਸ ਮਤੰਤ । ੮ । ੧੪੯ ।
jarasandeh maar kai punn kairava hathi pai.
rajsuiai kiou bado mukh kisan kai mat bhaie.
rajsuiai so kai kitai din jeet satar anant.
bajmedh arambh kee no beid bias matant. (8) (149)

ਪ੍ਰਿਥਮ ਜਗ ਸਮਾਪਤਿਹ ।

pritham jug Samapteh

The dust from various holy places of pilgrimage along with the waters from these holy places were brought there. Even wood from various lands and eatables of delicious type were thrown in that fire-worship. Perceiving all this (happening) the Brahmins were getting surprised (perplexed) while the kings were feeling amused. (146)

Multi farious types of eatables were being brought and thrown in this sacrificial fire, and all around (on all four sides) Brahmins like Ved Vyas were reciting the (cantos) text of the four vedas ; and all over the land the songs of victory, hailing the King (Yudishtra) were being heard. (147)

By winning over the rebellious kings, the king Yudishtra, depriving the defeated Rajas of their wealth of millions, brought all the material to the Yagna and distributed among Brahmins (lavishly). Various types of incence were being brought there and burnt and the songs hailing the victory (of Yudishtra) were being heard in all the directions of the land. (148)

Having killed Jarasandh, (the King Yudishtra) subdued the Kauras, and in consultation with Krishna, performed this great Rajsu Yagna. Having won over many enemies, the Rajsu Yagna conntinued to be performed for many days. Then on the advice of Ved Vyas, the Ashavmaid yagna was performed. (149)

Here the First Chapter is completed.

ਸ੍ਰੀ ਬਰਣ ਬਧਹ

ਚੰਦ੍ ਬਰਣੇ ਸੁਕਰਨਿ ਸਿਯਾਮ ਸੁਵਰਨ ਪ੍ਰਭ੍ ਸਮਾਨ ।
ਰਤਨ ਤੁੰਗ ਉਤੰਗ ਬਾਜਤ ਉਚ ਸ੍ਵਾਹ ਸਮਾਨ ।
ਨਿਰਤ ਕਰਤ ਚਲੈ ਧਰਾ ਪਰਿ ਕਾਮ ਰੂਪ ਪ੍ਰਭਾਇ ।
ਦੇਖਿ ਦੇਖਿ ਛਕੈ ਸਭੈ ਨ੍ਰਿਪ ਰੀਝਿ ਇਉ ਨ੍ਰਿਪਰਾਇ । ੯ । ੧੫੦ ।
chader barnai suaran Siam Suvaran prabh saman.
ratan tung utang bajat uch earavh saman.
nirat karat chalai dhara par kaam roop parbhaie.
dekh dekh chhakai Sabhai nrip reejh eaau nirpraie. (9) (150)

ਬੀਣ ਬੇਣ ਮ੍ਰਿਦੰਗ ਬਾਜਤ ਬਾਸੁਰੀ ਸੁਰਨਾਇ ।
ਮੁਰਜ ਤੂਰ ਨੁਚੰਗ ਮੰਦਲ ਚੰਗ ਬੰਗ ਸਨਾਇ ।
ਢੋਲ ਢੋਲਕ ਖੰਜਕਾ ਦਫ ਝ''ਝ ਕੋਟ ਬਜੰਤ ।
ਜੰਗ ਘੁੰਘਰੂ ਟਲਕਾ ਉਪਜੰਤ ਰਾਗ ਅਨੰਤ । ੧੦ । ੧੫੧ ।
bneen bain mirdung bajat basuri surnaie.
muraj tur muchang mandal chang bang sanaie.
dhol dholak khanjka daph jhanjh kot bajant.
jung ghunghru talka aupjant rag anant. (10) (151)

ਅਮਿਤ ਸਬਦ ਬਜੰਤ੍ ਭੇਰਿ ਹਰੰਤ ਬਾਜ ਅਪਾਰ ।
ਜਾਤ ਜਉਨ ਦਿਸਾਨ ਕੇ ਪਛ ਲਾਗ ਹੀ ਸਿਰਦਾਰ ।
ਜਉਨ ਬਾਧ ਤੁਰੰਗ ਜੂਝਤ ਜੀਤੀਐ ਕਰਿ ਜੁਧ ।
ਆਨ ਜੌਨ ਮਿਲੈ ਬਚੈ ਨਹਿ ਮਾਰੀਐ ਕਰਿ ਕ੍ਰੁਧ । ੧੧ । ੧੫੨ ।
amit sabad bajantar bhore harant baj apar.
jaat jaan disan te pachh lag hi sirdar.
jaoun badh turang jujhat jeetiai har judh.
aan jaun milai bachai neh mariai kar karodh. (11) (152)

ਹੈਯਾ ਫੇਰ ਚਾਰ ਦਿਸਾਨ ਮੈ ਸਭ ਜੀਤ ਕੈ ਛਿਤਪਾਲ ।
ਬਾਜਮੇਧ ਕਰਿਯੋ ਸਪੂਰਨ ਅਮਿਤ ਜਗ ਰਿਸਾਲ ।
ਭਾਤ ਭਾਤ ਅਨੇਕ ਦਾਨ ਸੁ ਦੀਜੀਅਹਿ ਦਿਸਰਾਜ ।
ਭਾਤ ਭਾਤ ਪਟੰਬਰਾਦਿਕ ਬਾਜਿਯੇ ਗਜਰਾਜ । ੧੨ । ੧੫੩ ।
haien pher char disan mein sabh jeet kai chhitpal.
bajmedh karion supran amit jug risal.
bhat bhant anek daan so deejeah dijraj.
bhant bhant patam haradik bajiou gajraj. (12) (153)

Killing of Sri Baran

A horse, with moon-like white coloured appearance, having black ears, and a golden coloured tail, with large (broad) eyes, and a high mien (neck), and from a good breed was let loose, who is jumping (dancing) around on the ground. He was being praised like the god of love (for beauty). Perceiving him all the kings were feeling amused, and king Yudishtra was equally pleased. (150)

Millions of musical instruments like lyre, bein, drum, flute, kettle drum, muraj, clarionet, mandal, mucnang, ching, Bung, clarionet, drum, small drum, tim brel, tambourine, and jhanj, were being sounded. Great bells were being used, anklets, and tinkling bells were producing great musical notes. (151)

The continuous sound of clarionets or other instruments were producing a musical note while the warrior's horses were neighing. Whichever direction the Yogna-horse was moving , the troopars were going and following him. The soldiers would fight with those who would stop the horse by teethering him, and would win him over by fighting it out. Whoever would compromise with them, was saved, else he would be killed out of anger (rage). (152)

The horse was made to move around in all the four directions, and having gained victory over all the kings, Yudishtra had performed the Ashavmaid Yogna, which was magnificent and beautiful. The Brahmans were given various types of alms, including silken clothes of various types, horses and elephants even. (153)

ਅਨੇਕ ਦਾਨ ਦੀਏ ਦਿਜਾਨਨ ਅਮਿਤ ਦਰਬ ਅਪਾਰ ।
ਹੀਰ ਚੀਰ ਪਟੰਬਰਾਦਿ ਸੁਵਰਨ ਕੇ ਬਹੁ ਭਾਰ ।
ਦੁਸਟ ਪੁਸਟ ਤ੍ਰਸੇ ਸਭੈ ਥਰਹਰਿਓ ਸੁਨਿ ਗਿਰਰਾਇ ।
ਕਾਟਿ ਕਾਟਿ ਨ ਦੈ ਦ੍ਰਿਜੈ ਨ੍ਰਿਪ ਬਾਟ ਬਾਟ ਲੁਟਾਇ । ੧੩ । ੧੫੪ ।
anek daan diai dijanan amit darab apar.
heer cheer patambarad suvaran ko boh bhaar.
dusat pusat trasai sabaitharhariou Sunn girraie.
kaat kaat na dai drijai nrip baat baat lutaie. (13) (154)

ਫੇਰ ਕੈ ਸਭ ਦੇਸ ਮੈ ਹਯ ਮਾਰਿਯੋ ਨਖ ਜਾਇ ।
ਕਾਟਿ ਕੈ ਤਿਹ ਕੋ ਤਬੈ ਪਲ ਕੈ ਕਰੈ ਚਤੁ ਭਾਇ ।
ਏਕ ਬਿਪ੍ਰਨ ਏਕ ਛਤ੍ਰਨ ਏਕ ਇਸਤ੍ਰਿਨ ਦੀਨ ।
ਚਤ੍ ਅੰਸ ਬਚਿਯੋ ਜੁ ਤਾ ਤੇ ਹੋਮ ਮੈ ਵਹਿ ਕੀਨ । ੧੪ । ੧੫੫ ।
pher kai sabh des mein heu mariou makh jaie.
kaat kai the ko tabai pal karai chat bhaie.
ek bipran ek chhatran ek istran deen.
chatar ans bachiou jo ta te hom mein veh keen. (14) (155)

ਪੰਚ ਸੈ ਬਰਖ ਪ੍ਰਮਾਨ ਸੁ ਰਾਜ ਕੈ ਇਹ ਦੀਪ
ਅੰਤ ਜਾਇ ਗਿਰੇ ਰਸਾਤਲ ਪੰਡ ਪੁਤ੍ ਨਹੀਪ ।
ਭੂਮ ਭਰਤ ਭਏ ਪਰੀਛਤ ਪਰਮ ਰੂਪ ਮਹਾਨ ।
ਅਮਿਤ ਰੂਪ ਉਦਾਰ ਦਾਨ ਅਛਿਤ ਤੇਜ ਨਿਧਾਨ । ੧੫ । ੧੫੬ ।
panch sou barakh so raj kai eh deep.
ant jaie girai rasatal pand puttar mahep.
bhoom roop bhaie prachhat paran roop mahan.
amit roop andkar daan achhij tej nidhan. (15) (156)

The Brahmins were provided with various types of benefactions, (gifts) alonwith abundant wealth, diamonds, clothes, silken dresses and loads of gold. All the mighty enemies got frightened on seeing all these gifts, and the great Sumer Mountain also was shaken up, fearing that king Yadishtra may not break it into pieces and distribute them among the Brahmins as loot. (154)

After rotating (moving) the horse in all the countries, it was killed in the Yagna-fire and cutting it into four pieces (parts) and distributed in all directions. One portion was given to Brahmins, one part to Kashatriyas and other portion to the women folk. The remaining fourth part was diverted as an offering in the sacrificial fire. (155)

After the reign of about fire hundered years over the country, (island) the Pandava (kings) sons (five Pandvas) went to Himalayas and perished there. After them the most beautiful and strong Parikshit became the King of the land of Bharat, who was a treasure (wealth) of magnificent appearance, kind, impregnable and an illumined king. (156)

ਸ੍ਰੀ ਗਿਆਨ ਪ੍ਰਬੋਧ ਪੋਥੀ ਦੁਤੀਆ ਜਗ ਸਮਾਪਤੰ ।
ਸ਼ਰਮ ਗਯਅਨ ਪਅਰਬੋਦਹ ਪੋਤਹਂ ਦੁਤਅਿ ਜੁਗ ਸਅਮਅਪਅਤੁਨਗ

ਅਥ ਰਾਜਾ ਪ੍ਰੀਛਤ ਕੋ ਰਾਜ ਕਥਨੰ
ਆਬ ਰਅਜਅ ਪਰੇਚਹਹਅਤ ਕੋ ਰਅਜ ਕਅਤਹਅਨੁਨਗ
ਰੁਆਲ ਛੰਦ

ਏਕ ਦਿਵਸ ਪਰੀਛਤਹਿ ਮਿਲਿ ਕੀਯੋ ਮੰਤ੍ਰ ਮਹਾਨ ।
ਗਜਮੇਧ ਸੁ ਜਗ ਕੋ ਕਿਉ ਕੀਜੀਐ ਸਵਧਾਨ ।
ਬੋਲਿ ਬੋਲਿ ਸੁ ਮਿਤ੍ ਮੰਤ੍ਰਨ ਮੰਤ੍ ਕੀਓ ਬਿਚਾਰ ।
ਸੇਤ ਦੰਤ ਮੰਗਾਇਕੈ ਬਹੁ ਜਗਤ ਸੋਂ ਅਬਿਚਾਰ । ੧ । ੧੫੭ ।

Ruaal Chhand

ek divas preechhateh mil kioumantar mahan.
gajamedh so jug ko kiun keejai savdhan.
bol bol so mitar mantran mantar kiou bichar.
sait dant mangaiekai boh jagat son abichar. (1) (157)

Completion of the Second Chapter
on Gyan Prabodh

ਜਗ ਮੰਡਲ ਕੋ ਰਚਿਯੋ ਤਹਿ ਕੋਟ ਅਸਟ ਪ੍ਰਮਾਨ ।
ਅਸਟ ਸਹੰਸ੍ ਬੁਲਾਇ ਰਿਤੁਜੁ ਅਸਟ ਲੱਛ ਦਿਜਾਨ ।
ਭਾਤ ਭਾਤ ਬਨਾਇ ਕੈ ਤਹਾ ਅਸਟ ਸਹੰਸ੍ ਪ੍ਰਨਾਰ ।
ਹਸਤ ਸੁੰਡ ਪ੍ਰਮਾਨ ਤਾ ਮਹਿ ਹੋਮਿਐ ਘ੍ਰਿਤ ਧਾਰ । ੨ । ੧੫੮ ।
jug mandal kai rachiou the hot asat parman.
asat sahansav bulaie ritju asat lachh dijan.
bhant bhant banaie kai taha asat sahaus parnar.
hasat sund parman ta meh homiai ghrit dhar. (2) (158)

ਦੇਸ ਦੇਸ ਬੁਲਾਇਕੈ ਬਹੁ ਭਾਤ ਭਾਤ ਨ੍ਰਿਪਾਲ ।
ਭਾਤ ਭਾਤਨ ਕੇ ਦੀਏ ਬਹੁ ਦਾਨ ਮਾਨ ਰਸਾਲ ।
ਹੀਰ ਚੀਰ ਪਟੰਬਰਾਦਿਕ ਬਾਜ ਔ ਗਜਰਾਜ ।
ਸਾਜ ਸਾਜ ਸਬੈ ਦੀਏ ਬਹੁ ਰਾਜ ਕੋ ਨ੍ਰਿਪਰਾਜ । ੩ । ੧੫੯ ।
des des bulai kai boh bhant bhant nirpal.
abhaat bhaat kai deeai boh dan maan rasal.
heer cheer patambaradik baaj aou gajraj.
saaj saaj sabai deeai boh raj ko nripraj. (3) (159)

Here starts the eposide of the Kingdom of King Prikshit.

Ruaal Chhand

One day Prikshit consulted all (his noble men) on an important subject as how to perform Gaj-medh Yogna in a systematic manner. He called his friends and ministers one by one and pondered over the matter. Then he sent for an alephant with white ivory tusks with tactful skill, without going into more discussions or Consultations. (157)

There he got a Yogna-Circle prepared on a tract of land extending over eight miles (kos). Then he arranged to collect eight thousand workers involved in performing Yogna (fire-worship) and eight lakh Brahmins. Then he arranged to build eight thousand outlets of various types (along the side of the Yogna site) which would maintain a continuous flow stream of ghee, as taink as the think of an elephant. (for this sacrificial fire). (158)

Many kings from different lands were also called and were given many beautiful gifts with lot of honour and pomp and show. The King Preekshit gave diamonds, clothes, silken robes, horses and elephants to many kings with great embellishments. (159)

ਐਸਿ ਭਾਤਿ ਕੀਓ ਤਹਾ ਬਹੁ ਬਰਖ ਲਉ ਤਿਹ ਰਾਜ ।
ਕਰਨ ਦੇਵ ਪ੍ਰਮਾਨ ਲਉ ਅਰ ਜੀਤ ਕੈ ਬਹੁ ਸਾਜ ।
ਏਕ ਦਿਵਸ ਚੜਿਓ ਨ੍ਰਿਪ ਬਲ ਸੈਲ ਕਾਜ ਅਖੇਟ ।
ਦੇਖ ਮ੍ਰਿਗ ਭਇਓ ਤਹਾ ਮੁਨਰਾਜ ਸਿਉ ਭਈ ਭੇਟ । ੪ । ੧੬੦ ।
aise bhant kiou taha boh baraka lou the raj.
karan dev paeman lou or jeet kai boh saaj.
ek divas charriou nrip bar saiel kaaj akhot.
dekh mirag bhiou taha munraj sinn bhiaee bhet. (4) (160)

ਪੈਡ ਯਾਹਿ ਗਯੋ ਨਹੀ ਮ੍ਰਿਗ ਰੇ ਰਖੀਸਰ ਬੋਲ ।
ਉਤ੍ਰ ਭੂਪਹਿ ਨ ਦੀਓ ਮੁਨਿ ਆਖਿ ਭੀ ਇਕ ਖੋਲ ।
ਮ੍ਰਿਤਕ ਸਰਪਨਿਹਾਰ ਕੈ ਜਿਹ ਅਗ੍ ਤਾਹ ਉਠਾਇ ।
ਤਉਨ ਕੇ ਗਰ ਡਾਰ ਕੈ ਨ੍ਰਿਪ ਜਾਤ ਭਯੋ ਨ੍ਰਿਪਰਾਇ । ੫ । ੧੬੧ ।
paied yahai geau nahi mirag re rakhisar bol.
uttar bhoopeh na diou mun aakh bhi ik khel.
mitrak sarap nihar kai jeh agar tab uthaie.
toun kai gar dar kai nrip jaat bhiou nripraie. (5) (161)

ਆਖ ਉਘਾਰ ਲਖੈ ਕਹਾ ਮੁਨ ਸਰਪ ਦੇਖ ਡਰਾਨ ।
ਕ੍ਰੋਧ ਕਰਤ ਭਯੋ ਤਹਾ ਦਿਜ ਰਕਤ ਨੇਤ੍ਰ ਚੁਚਾਨ ।
ਜਉਨ ਮੋ ਗਰਿ ਡਾਰਿ ਗਿਓ ਤਹਿ ਕਾਟਿ ਹੈ ਅਹਿਰਾਇ ।
ਸਪਤ ਦਿਵਸਨ ਮੈ ਮਰੈ ਯਹਿ ਸਤਿ ਸ੍ਰਾਪ ਸਦਾਇ । ੬ । ੧੬੨ ।
aakh ughar lakhai kaha mun sarap dekh daran.
karodh harat bhiou taha dij rakat netar chuchan.
jaaun mein gar daar giou the kaat hai aehraie.
Sapat divsan mein marai yehi sat sarap sadaie. (6) (162)

ਸ੍ਰਾਪ ਕੋ ਸੁਨਿ ਕੋ ਡਰਿਯੋ ਨ੍ਰਿਪ ਮੰਦ੍ ਏਕ ਉਸਾਰ ।
ਮਧਿ ਗੰਗ ਰਚਿਯੋ ਧਉਲਹਰਿ ਛੁਇ ਸਕੈ ਨ ਬਿਆਰ ।
ਸਰਪ ਕੀ ਤਹ ਗੰਮਤਾ ਕੋ ਕੋਂਟ ਹੈ ਤਿਹ ਜਾਇ ।
ਕਾਲ ਪਾਇ ਕਟਯੋ ਤਬੈ ਤਹਿ ਆਨਿ ਕੈ ਅਰਿਰਾਇ । ੭ । ੧੬੩ ।
Sarap ko sunn kai dariou nrip maudir ek usar.
amadh gung rachiou dhoular chhoie sakai na biar .
Sarap ki the gumta ko kaat hai the jai.
kaal paie katiou tabai the aan ko aihraie. (7) (163)

Thus he continued to rule the country for many years to come. Many renowned kings like Karan Dev, who were his enemies, were won over by him and were divested of all their properties. One day King Preekshit went on a hunting expidition, and on sighting a deer, he chased him, where he happened to meet a scholarly ascetic.(160)

The king asked the Rishi "O Rishi ! Has any deer passed away on this side ?" But the mendicant neither opened his eyes nor gave any answer to the King. On perceiving a dead snake lying there, king Prikshit Biched it up with the corner of his bow and throwing it around the mendicant's neck, the king-emperor went away from there. (161)

When the ascetic opened his eyes, he got frightened on seeing the snake, and flew into arage with red-blooded eyes. He then cursed the perpetrator of this heinous crime saying that he would be britten by the King Cobra and would die wthin the next seven days. This curse of his will always bear fruit being a reality. (162)

When the king heard about this curse, he got scared and got a house built. This white royal palace was þuilt in the midst of (river) Ganga, which could not be affected with the touch of air even, so there was no possibility of the snake sneaking there causing a snake-bite. But when the exact time approached, the cobra, did bite the king.(163)

ਸਾਠ ਬਰਖ ਪ੍ਰਮਾਨ ਲਉ ਦੁਇ ਮਾਸ ਯੌ ਦਿਨ ਚਾਰ ।
ਜੋਤਿ ਜੋਤਿ ਬਿਖੈ ਰਲੀ ਨ੍ਰਿਪ ਰਾਜ ਕੀ ਕਰਤਾਰ ।
ਭੂਮ ਭਰਥ ਭਏ ਤਬੈ ਜਨਮੇਜ ਰਾਜ ਮਹਾਨ ।
ਸੂਰਬੀਰ ਹਠੀ ਤਪੀ ਦਸ ਚਾਰ ਚਾਰ ਨਿਧਾਨ । ੮ । ੧੬੪ ।
Saath barkh parman lou doiai mass yo din chaar.
joat joat bikhai rali nrip raj ki hartar.
bhoom bharth bhaie tabai janmej raj mahan.
surbeer hathi tapi das chaar chaar nidhan. (8) (164)

ਇਤ ਰਾਜਾ ਪ੍ਰੀਛਤ ਸਮਾਪਤੰ ਭਏ ।
it raja prichhat samaptang bhaie.

ਰਾਜਾ ਜਨਮੇਜਾ ਰਾਜ ਪਾਵਤ ਭਏ
ਰੁਆਲ ਛੰਦ
ਰਾਜ ਕੋ ਗ੍ਰਿਹ ਪਾਇਕੈ ਜਨਮੇਜ ਰਾਜ ਮਹਾਨ ।
ਸੂਰਬੀਰ ਹਠੀ ਤਪੀ ਦਸ ਚਾਰ ਚਾਰ ਨਿਧਾਨ ।
ਪਿਤਰ ਕੇ ਬਧ ਕੋਪ ਤੇ ਸਭ ਬ੍ਰਿਪ ਲੀਨ ਬੁਲਾਇ ।
ਸਰਪ ਮੇਧ ਕਰਿਯੋ ਲਗੇ ਮਖ ਧਰਮ ਕੇ ਚਿਤ ਚਾਇ । ੧ । ੧੬੫ ।

Raja Janmeja raj pavat bhaie
Rual Chhand
raj ko greh paiekai Janmej raj mahan.
surbeer hathi tapi das chaar chaar nidhan.
pittar kai badh kope te sabh bipar leen bulaie.
Sarap maidh kariou lagai makh dharam kai chit bhaie.(1)165)

ਏਕ ਕੋਸ ਪ੍ਰਮਾਨ ਲਉ ਮਖ ਕੁੰਡ ਕੀਨ ਬਨਾਇ ।
ਮੰਤ੍ਰ ਸਕਤ ਕਰਨੈ ਲਗੇ ਤਹਿ ਹੋਮ ਬਿਪ੍ਰ ਬਨਾਇ ।
ਆਨ ਆਨ ਗਿਰੈ ਲਗੇ ਤਹਿ ਸਰਪ ਕੋਟ ਅਪਾਰ ।
ਜਤ੍ਰ ਤਤ੍ਰ ਉਠੀ ਜੈਤ ਧੁਨ ਭੂਮ ਭੂਰ ਉਦਾਰ । ੨ । ੧੬੬ ।
ek kos parman lou makh kund keen banaie.
manter sakat karnai lagai tup hom bipar banaie.
aan aan girai lagai the sarap kot apar.
jatar tatarauthi jait dhun bhoom bhoot udar. (2) (166)

The king had ruled the country for sixty years, two months and four days, and then his soul mingled with the Prime-soul. (he died). Then the great monarch janmeja ruled over Bharat land, who was a great warrior, an asetic leading a life of austerity, and a great scholar of the four Vedas and having the knowledge of the fourteen worlds. (164)

Here the rule of King Prikshit is completed.

Now King Janmeja was enshrined as the King (of Bharat)

Rual Chhand

Having been born in the royal (house) family, Janmeja became a renowned king, who was a great warrior, an ascetic with austerity having the knowledge of the four (Vedas) and the fourteen sciences. He heard the story of his father's death and getting enraged, he sent for all the Brahmins. He asked them about the measures to be taken for revenge and the Brahmins suggested the performance of Sarap-medh Yogna. So the king Janmeja got himself fully involved in preparing for the great Sarap-medh Yogna with great fervour. (165)

He got a fire-altar built in an area of one mile (koh) with special means, where all the Brahmins started chanting the mantras in performing the sacrificial fire-worship, where countless snakes came and dropped into the tank. Throughout the land, the King was being haited as the greatest religious king. (166)

ਹਸਤ ਏਕ ਦੂ ਹਸਤ ਤੀਨ ਚਉ ਹਸਤ ਪੰਚ ਪ੍ਰਮਾਨ ।
ਬੀਸ ਹਾਥ ਇਕੀਸ ਹਾਥ ਪਚੀਸ ਹਾਥ ਸਮਾਨ ।
ਤੀਸ ਹਾਥ ਬਤੀਸ ਹਾਥ ਛਤੀਸ ਹਾਥ ਗਿਰਾਹਿ ।
ਆਨ ਆਨ ਗਿਰੇ ਤਹ" ਸਭ ਭਸਮ ਭੂਤ ਹੋਇ ਜਾਇ । ੬ । ੧੬੭ ।
hasat ek du hasat teen chou hasat panch parman.
bees haath ikees haath pachees haath saman.
tees haath batees haath chhatees haath griahai.
aan aan girai taha sabh bhasam bhoot hoiai jaie. (3) (167)

ਏਕ ਸੌ ਹਸਤ ਪ੍ਰਮਾਨ ਦੋ ਸੌ ਹਸਤ ਪ੍ਰਮਾਨ ।
ਤੀਨ ਸੋ ਹਸਤ ਪ੍ਰਮਾਨ ਚਤ੍ਰ ਸੈ ਸੋ ਸਮਾਨ ।
ਪਾਚ ਸੈ ਖਟ ਸੈ ਲਗੇ ਤਹਿ ਬੀਚ ਆਨ ਗਿਰੰਤ ।
ਸਹੰਸ ਹਸਤ ਪ੍ਰਮਾਨ ਲਉ ਸਭ ਹੋਮ ਹੋਤ ਅਨੰਤ । ੪ । ੧੬੮ ।
ek sou hasat parman do sou hasat parman.
teen sou hasat parman chatar sai so saman.
pach sai khat sai lagai the beech aan girant,
sahans hasat perman lou sabh hom hote anant. (4) (168)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਰਚਿਯੋ ਸਰਪ ਮੇਧੰ ਬਡੋ ਜਗ ਰਾਜੰ ।ਕਰੈ ਬਿਪ ਹੋਮੈ ਸਰੈ ਸਰਬ ਕਾਜੰ ।
ਦਹੇ ਸਰਬ ਸਰਪੰ ਅਨੰਤੰ ਪ੍ਰਕਾਰੰ। ਭੁਜੈ ਭੋਗ ਅਨੰਤੰ ਜੁਗੈ ਰਾਜ ਦੁਆਰੰ ।੧। ੧੬੯।

Bhujang prayat Chhand

rachiou sarap medhung hade jug rafung. karai bip homai sabhai sarab kajung.
dehai sarab sarpung anantung parkarang. bhajai bhog anantung jugai raj duarung.
(1) (169)

ਕਿਤੇ ਅਸਟ ਹਸਤੰ ਸਤੰ ਪ੍ਰਾਇ ਨਾਰੰ ।ਕਿਤਿ ਦੁਆਦਿਸੇ ਹਸਤ ਲੌ ਪਰਮ ਭਾਰੰ ।
ਕਿਤੇ ਦ੍ਵੈ ਸਹੰਸ੍ਰ ਕਿਤੇ ਜੋਜਨੇਕੰ । ਗਿਰੇ ਹੋਮ ਕੁੰਡੰ ਅਪਾਰੰ ਅਚੇਤੰ । ੨ । ੧੭੦ ।
kitai asat hastung satung paraie narung. kitai duadisai hasat lai param bharung.
kitai davai sahansar kitai jojnunkung. girai hom kundung aparung achantung. (2)
(170)

ਕਿਤੇ ਜੋਜਨੇ ਦੁਇ ਕਿਤੇ ਤੀਨ ਜੋਜਨ । ਕਿਤੇ ਚਾਰ ਜੋਜਨ ਦਹੇ ਭੂਮ ਭੋਗਨ ।
ਕਿਤੇ ਮੁਸਟ ਅੰਗੁਸਟ ਗ੍ਰਿਸਟੰ ਪ੍ਰਮਾਨੰ ।ਕਿਤੇ ਡੇਢੁ ਗਿਸਟੇ ਅੰਗੁਸਟੰ ਅਰਧਾਨੰ । ੩ । ੧੭੧ ।
kitai jojamai doiai kitai teen jojan. kitai chaar jojan dehai bhoom bhogan.
kitai musat agunsat gristung parmanung. kitai daidh gaistai angustung ardhanung.
(3) (171)

Snakes of various lengths including one hand-length (18 inches long), two, three, four, five, twenty hand lengths, twenty one, twenty five, thirty, thirty-two and thirty six hand lengths were coming creeping and dropping into the fire-pit; and all the snakes which came there, were reduced to ashes. being burnt. (167)

Even snakes of one hundred hand lengths, two-hundred, three hundred, four hundred, five-hundred lengths, six hundred hand-lengths came creeping and dropped into the fire-pit. Even snakes of a thousand hand-lengths came and got burnt in the fire-pit. (168)

Bhujang Prayat Chhand

Thus the King performed the Sarap-medh Yagna, and the Brahmins were busy in carrying out the fire-worship, while Snakes of various species were dropping dead there being burnt. All the countless snakes, who were being attracted towards the fire-pit with the force of magic charm, got burnt in the (king's) fire-pit. (169)

There were many eight hand-length long snakes, seven hand-length snakes with large necks ; many with twelve hand-length, and many snakes as long as one-Yojan, were dropping dead (being unconscious) unknowingly in the fire-pit. (170)

Then there were snakes as long as two-yojan, three-yojan, four yojan ; many snakes like the first, the thumb, or a hand-span, or one and a half hand-span or many as long as half a thumb, came creeping. (171)

ਕਿਤੇ ਚਾਰ ਜੋਜਨ ਲਉ ਚਾਰ ਕੋਸਮ । ਛੁਐ ਘ੍ਰਿਤ ਜੈਸੈ ਕਰੈ ਅਗਨ ਹੋਮੰ ।
ਫਣੰ ਫਟਕੈ ਫੋਣਕਾ ਫੰਤਕਾਰੰ । ਛੁਟੈ ਲਪਟ ਜ੍ਵਾਲਾ ਬਸੈ ਬਿਖਧਾਰੰ । ੪ । ੧੭੨ ।
kitai chaar jojan lou chaar kosung. chhuai ghrit jaisai karai aganhomung.
pharrung phatkai phorrka phantkarung. chhutai lapat juala basai bikhdharung. (4)
(172)

ਕਿਤੇ ਸਪਤ ਜੋਜਨ ਲੌ ਕੋਸ ਅਸਟੰ । ਕਿਤੇ ਅਸਟ ਜੋਜਨ ਮਹਾ ਪਰਮ ਪੁਸਟੰ ।
ਭਯੋ ਘੋਰ ਬੰਧੰ ਜਰੇ ਕੋਟ ਨਾਗੰ । ਭਹਯੋ ਤਛੰਕੰ ਭਛੰਕੰ ਜੇਮ ਕਾਗੰ । ੫ । ੧੭੩ ।
kitai sapat jojan lou kos astung. kitai ast jojan maha param pustung.
bhiou jhor badhung jarai kot nagung. bhajiou tachhung bhachhkung jame kagung.
(5) (173)

ਕੁਲੰ ਕੋਟ ਹੋਮੈ ਬਿਖੈ ਵਹਿਣ ਕੁੰਡੰ । ਬਚੇ ਬਾਧ ਡਾਰੇ ਘਨੇ ਕੁੰਡ ਝੁੰਡੰ ।
ਭਜਯੋ ਨਾਗ ਰਾਜੰ ਤਕਯੋ ਇੰਦ੍ਰ ਲੋਕੰ । ਜਰਯੋ ਬੈਦ ਮੰਤ੍ਰੰ ਭਰਯੋ ਸਕ ਸੋਕੰ । ੬ । ੧੭੪ ।
kalung kot homai bikhai vehan kundung.
bachaī badh bharai ghanai kumbh jhundung.
abhajiou nag rajung takiou Inder lokung.
jariou baid mantarung bhariou satar sokung. (6) (174)

ਬਧਯੋ ਮੰਤ੍ਰ ਜੰਤ੍ਰੰ ਗਿਰਯੋ ਭੂਮ ਮਧੰ । ਅੜਿਓ ਆਸਤੀਕੰ ਮਹਾ" ਬ੍ਰਿਪ ਸਿੰਧੰ ।
ਭਿੜਯੋ ਭੇੜ ਭੂਪੰ ਝਿਣਯੋ ਝੇਰ ਝਾੜੰ । ਨਹਾ ਕ੍ਰੋਧ ਉਠਿਯੋ ਤਣੀ ਤੋੜ ਤਾੜੰ । ੭ । ੧੭੫ ।
badhiou mantar jantarung giriou bhoom madhung.
arriou aasteekung maha bipar sidhung.
bhirriou bheirr bhupang jhiriou jher jharrung.
maha karod uthiou tani torr tarrung (7) (175)

ਤਜਯੋ ਸ੍ਰਪ ਮੇਧੰ ਭਜਯੋ ਏਕ ਨਾਥੰ । ਕ੍ਰਿਪਾ ਮੰਤ੍ਰ ਸੂਝੈ ਸਬੈ ਸ੍ਰਿਸਟ ਸਾਜੰ ।
ਸੁਨਹੁ ਰਾਜ ਸਰਦੂਲ ਬਿਦਯਾ ਨਿਦਾਨੰ । ਤਪੈ ਤੇਜ ਸਾਵੰਤ ਜੁਆਲਾ ਸਮਾਨੰ । ੮ । ੧੭੬ ।
bhajiou sarap medhung bhajuai ek nathung. kirpa mantar sujhai sabai srisat sajung.
Sunoh raj sardul bidiya nidhanung. tapai tej savant juala samanung. (8) (176)

ਮਹੀ ਮਾਹ ਰੂਪੰ ਤਪੈ ਤੇਜ ਭਾਨੰ । ਦਸੰ ਚਾਰ ਚਉਦਾਹ ਬਿਦਿਆ ਨਿਦਾਨੰ ।
ਸੁਨਹੁ ਰਾਜ ਸਾਸਸਤ੍ਰਗ ਸਾਰੰਗ ਪਾਨੰ । ਤਜਹੁ ਸਰਪ ਮੇਧੰ ਗਿਜੈ ਮੋਹਿ ਦਾਨੰ । ੯ । ੧੭੭ ।
mahi mah rupung tapai tej bharung. dasung chaar choudah bidia midhanung.
Sunoh raj sastarag sarang panung. tajoh sarap medhung dijai mohai dannung. (9)
(177)

Many snakes as long as four Yojan, or four miles (koh) long were burning in the fire-pit as if ghee was being burnt. The burning snakes were seen knocking their fangs, fuming and fretting or whizzing loudly. When the snake drops in the pit, there is a flame of light (fire) springing up. (172)

Many snakes of Seven Yojan length, or eight miles length, or as fat as eight Yajan were burnt giving a frightful scene and millions of snakes were burnt to ashes in this Yagna. Being frightened the Tuchhak (Cobra King) fled away just as the crow flies away on sighting a falcon. (173)

Many pedigrees of snakes got themselves burnt in the fire-worship ; and whosoever had escaped, were collected and tied together and thrown into the fire-pits. The king-cobra Tuchhak ran towards Indra-puri. Due to the heat generated by the chanting of (magic-spells) incantations, Indra-puri started burning so (god) Indra got worried). (174)

In the end, the cobra Tachhak being mesmerised by the incantations, also came and tumbled near the fire-pit. Seeing him fall, a famous Brahmin named Astik, Confronted the king and had a long discussion and wrangling with him, during which he became furious. He was greatly enraged and started rebuking the king by plucking a string from his robe. (175)

He told the king to abondon the Yagna of snakes and meditate on one Lord only, whose benevolence enables us to chant these incantations, which enable us to embellish all the worldly functions. O King-emperor ! O fountani of learning ! Listen to me ! If you care to follow my instructions, then you will shine in the firmanent like the sun and the (god of) fire. (176)

O King ! Your moon-like form (appearance) will shine on the Earth, with the radiance of the sun, your fame will pervade everywhere. You will have the treasure of all the ten, four and fourteen sciences. O scholar of the Shastras and king of expert archery skill ! Pray abandon this Yagna of snakes, and give me this boon in alms ! (177)

ਤਜਹੁ ਜੋ ਨ ਸਰਪੰ ਜਰੋ ਅਗਨ ਆਪੰ । ਕਰੋ ਦਗਧ ਤੋ ਕੌ ਦਿਵੌ ਐਸ ਸ੍ਰਪੰ ।
ਹਣਯੋ ਪੇਟ ਮਧੰ ਛੁਰੀ ਜਮਦਾੜੰ । ਲਗੇ ਪਾਪ ਤੋ ਕੋ ਸੁਨਹੁ ਰਾਜ ਗਾੜੰ । ੧੦ । ੧੭੮ ।
tajoh jo no sarpang jaro agan apung. karo dagadh te kou divai ais sarapung.
haniou peit madhung chhuri jamdarrung. lagai paap touko sunoh raj garrung. (10)
(178)

ਸੁਨੇ ਬਿਪ ਬੋਲੰ ਉਠਿਯੋ ਆਪ ਰਾਜੰ । ਤਜਿਯੋ ਸਰਪ ਮੇਧੰ ਪਿਤਾ ਬੈਰ ਕਾਜੰ ।
ਬੁਲਯੋ ਬਿਆਸ ਪਾਸੰ ਕਰਿਯੋ ਮੰਤ੍ਰ ਚਾਰੰ । ਮਹਾ ਬੇਦ ਬਿਆਕਰਣ ਬਿਦਿਆ ਬਿਚਾਰੰ । ੧੧ । ੧੭੯ ।
Sunai bip bolung uthiou aap rajung. tajiou sarap medhung pita baur hajung.
baliou bias paasung kariou mantar charung. maha heid biakaran bidia bicharung.
(11) (179)

ਸੁਨੀ ਪੁਤ੍ਰਕਾ ਦੁਇ ਗ੍ਰਿਹੰ ਕਾਸਿ ਰਾਜੰ । ਮਹਾ ਸੁੰਦਰੀ ਰੂਪ ਸੋਭਾ ਸਮਾਜੰ ।
ਜਿਣਿਯੋ ਜਾਇ ਤਾ ਕੋ ਹਣੋ ਦੁਸਟ ਪੁਸਟੰ । ਕਰਿਯੋ ਧਿਆਨ ਤਾਨੇ ਲਦੇ ਭਾਰ ਉਸਟੰ । ੧੨ । ੧੮੦ ।
Sunni putarka duai girhung kasi rajung. maha sundri roop sobha samajung.
jiniou jaie ta ko hano dusat pustang. kariou dhian tanai ladai bhar ustang. (12) (180)

ਚਲੀ ਸੈਨ ਸੂਕਰ ਪ੍ਰਾਚੀ ਦਿਸਾਨੰ । ਚੜੇ ਬੀਰ ਧੀਰੰ ਹਠੇ ਸਸਤ੍ਰ ਪਾਨੰ ।
ਦੁਰਿਯੋ ਜਾਇ ਦੁਰਗ ਸੁ ਬਾਰਾਣਸੀਸੰ । ਘੇਰਿਯੋ ਜਾਇ ਫਉਜੰ ਭਜਿਯੋ ਏਕ ਸੀਸੰ । ੧੩ । ੧੮੧ ।
Chali sain sukar prachi disanung. charrai beer dhirang hathai sastar panung.
duriou jaie durag so baranseesung. gheriou jaie faujang bhajiou ek easung. (13)
(181)

ਮਚਿਯੋ ਜੁਧ ਸੁਧੰ ਬਹੇ ਸਸਤ੍ਰ ਘਾਤੰ । ਗਿਰੇ ਅਧੁ ਵਧੰ ਸਨਧੰ ਬਿਪਾਤੰ ।
ਗਿਰੇ ਹੀਰ ਚੀਰੰ ਸੁ ਬੀਰੰ ਰਜਾਣੰ । ਕਟੈ ਅਧੁ ਅਧੰ ਛੁਟੇ ਰੁਦ੍ ਧਯਾਨੰ । ੧੪ । ੧੮੨ ।
machiou judh sudhang bahar sastar ghatung. girai adh vadhung sandhung bipatung.
girai heer cheerung so beerung rajanung. katai adh adhung chhutai rudar dhayanung.
(14) (182)

ਗਿਰੇ ਖੇਰ ਖਤ੍ਰਾਣੰ । ਬਜੀ ਭੇਰ ਭੁੰਕਾਰ ਦ੍ਰਕਿਆ ਨਿਸਾਣੰ ।
ਕਰੇ ਪੈਜਵ੍ਰੰ ਪ੍ਰਚਾਰੈ ਸੁ ਬੀਰੰ । ਫਿਰੈ ਰੁੰਡ ਮੁੰਡੰ ਤਣੰ ਤਛ ਤੀਰੰ। ੧੫ । ੧੮੩ ।
girai khetar khatran khatri khatranung. bagi bher bhunkar drukia nisanung.
karai paijvarung parcharai so beerung. phirai dant varrung parchhedai tananung.
(15) (183)

ਬਿਭੇ ਦੰਤ ਵਰਮੰ ਪ੍ਰਛੇਦੈ ਤਨਾਨੰ । ਕਰੇ ਨਰਦਨੰ ਅਰਦਨੰ ਮਰਦਮਾਨੰ ।
ਕਟੇ ਚਰਮ ਬਰਮੰ ਛੁਟੇ ਚਉਰ ਚਾਰੰ । ਗਿਰੇ ਬੀਰ ਠਰੰ ਛੁਟੇ ਸਸਤ੍ਰ ਧਾਰੰ । ੧੬ । ੧੮੪ ।
bibhai dant varmung parchhedai. tenanung. karai mardanung ardanung mardmanung.
katai charm barnung chhitai chaur charung. girai beer dheerung chhutai sastar
dharung. (16) (184)

O King ! if you are not prepared to give up the Yagna of Snakes, then I will immolate myself in the fire of this Yagna, and invoke a curse on you, so that you will also be burnt (in the fire-pit), Else I will stab myself with a dagger. O King! Listen to me Then you will be called a great-sinner for killing a Brahim. (178)

On hearing the Brahmin's dialogue (speech) the king rose from his throne and abandoned the Sarap-Yagna, being conducted for taking revenge of his father's enmity. Then he sent for the great scholar of Vedas, grammar, and various sciences, the (Rishi) Vyas and consulted him for long. (179)

Vyas then told the king that he had heard about the King of Kanshi, having two beautiful daughters, who were an embodiment of beauty and splendour. You should win them over by killing many (famous) great villains (despots). On hearing this, the king immediately left for Kanshi alongwith camel-loads of arms and weapons.(180)

The army started marching towards the Eastern side like a whirlwind. The great warriors with endurance and perseverance, taking up their weapons, launched an attack. The king of Kanshi, out of fear, hid himself in the fort. The army then encircled the fort, while the king of Kanshi meditated on Shiva. (181)

A great battle ensued, and the skill and art of wielding weapons was greatly seen in action. Many warriors, armed with weapons, were seen falling down being smitten into two (pieces), with the onslaught of arms. The Rajput warriors wearing the robes, studded with jewels and diamonds, fell down on the ground. Due to their being cut into two pieces, even Shiva got disturbed from his meditation. (182)

Even Kashatriyas, trying to hold their fighting traditions, had fallen on the ground in the battle-field. The beating of drums and sounding of trumpets was heard, and the warriors were fulfilling their pledges by challenging the enemy. One could see at places either (cut) trunks, heads or bodies pierced with arrows moving all around. (183)

The coats of mail of the elephants had broken down, and their bodies were wounded. The great mighty warriors had been crushed. The coats of mail and shields were cut into pieces, while beautiful fly whisks were rolling on the ground. Many persevering warriors, due to the onslaughts of various weapons, were lying fallen on the ground. (184)

ਜਿਣਯੋ ਕਾਸਕੀਸੰ ਹਣਯੋ ਸਰਬ ਸੈਨੰ । ਬਰੀ ਪੁਤ੍ਰਕਾ ਤਾਹ ਕੰਪਯੋ ਤ੍ਰਿਨੈਨੰ ।
ਭਇਓ ਮੇਲ ਗੇਲੰ ਮਿਲੇ ਰਾਜ ਰਾਜੰ । ਭਈ ਨਿਤ੍ ਚਾਰੰ ਸਰੇ ਸਰਬ ਕਾਜੰ । ੧੭ । ੧੮੫ ।
jiniou kasheesung haniou sarab sainung. abari putrika tah kampiou trinainung.
abhiou mail gailung milai raj rajung. bhaiee nirtar charung sarai sarab kajung. (17)
(185)

ਮਿਲੀ ਰਾਜ ਦਾਜੰ ਸੁ ਦਾਸੀ ਅਨੂਪੰ । ਮਹਾ ਬਿਦਿਯਵੰਤੀ ਅਪਾਰੰ ਸਰੂਪੰ ।
ਮਿਲੇ ਹੀਰ ਚੀਰੰ ਕਿਤੇ ਸਿਆਉ ਕਰਨੰ । ਮਿਲੇ ਮਤ ਦੰਤੀ ਕਿਤੇ ਸੇਤ ਬਰਨੰ । ੧੮ । ੧੮੬ ।
mili raj dajung so dasi anupung. maha bidyavanti aparung sarupung.
milai heer cheerung kitai sirou karrung. milai mat danti kitai sait barnung. (18)
(186)

ਕਰਿਯੋ ਬਯਾਹ ਰਾਜਾ ਭਇਓ ਸੁ ਪ੍ਰਸੰਨੰ । ਭਲੀ ਭ"ਤ ਪੋਖੇ ਦਿਜੰ ਸਰਬ ਅੰਨੰ ।
ਕਰੇ ਭਾਤਿ ਭਾਤੰ ਮਹਾ ਗਜ ਦਾਨੰ ਭਏ ਦੋਇ ਪੁਤ੍ਰੰ ਮਹਾ ਰੂਪ ਮਾਨੰ । ੧੯ । ੧੮੭ ।
kariou baiyah raja bhiou so parsunung. bhali bhant pekhai dijung sarab anung.
karan bhant bhatung maha gaj danung. bhaie duoai putrang maha roop manung.
(19) (187)

ਲਖੀ ਰੂਪਵੰਤੀ ਮਹਾਰਾਜ ਦਾਸੀ । ਮਨੋ ਚੀਰ ਕੈ ਚਾਰ ਚੰਦ੍ਰਾ ਨਿਕਾਸੀ ।
ਲਹੈ ਚੰਚਲਾ ਚਾਰ ਬਿਦਿਆ ਲਤਾ ਸੀ । ਕਿਧੌ ਕੰਜਕੀ ਮਾਝ ਸੋਭਾ ਪ੍ਰਕਾਸੀ । ੨੦ । ੧੮੮ ।
lakhi rupvanti maharaj daasi. mano cheer kai chaar chandra nikasi.
lahai chanchala chaar bidia lata see. kidhou kanjki majh sobha parkasi. (20) (188)

ਕਿਧੌ ਫੂਲਮਾਲਾ ਲਖੈ ਚੰਦ੍ਰਮਾ ਸੀ । ਕਿਧੌ ਪਦਮਨੀ ਮੈ ਬਨੀ ਮਾਲਤੀ ਸੀ ।
ਕਿਧੌ ਪੁਹਪ ਧੰਨਿਆ ਫੁਲੀ ਰਾਇ ਬੇਲੰ । ਤਹੇ ਅੰਗ ਤੇ ਬਾਸੁ ਚੰਪਾ ਫੁਲੇਲੰ । ੨੧ । ੧੮੯ ।
bidhou phool mala lakhai chanderma see. kidhou padmini mein bani malti see.
kidhou puhapdhania phuli raie bailung. tajai ang te bass champa phulelung. (21)
(189)

ਕਿਧੌ ਦੇਵ ਕੰਨਿਆ ਪ੍ਰਿਥੀ ਲੋਕ ਡੋਲੈ । ਕਿਧੌ ਜਛਨੀ ਕਿਨਨੀ ਸਿਉ ਕਲੋਲੈ ।
ਕਿਧੌ ਰੁਦ੍ ਬੀਜੰ ਫਿਰੈ ਮਧਿ ਬਾਲੰ । ਕਿਧੌ ਪਤ੍ ਪਾਨੰ ਨਚੈ ਕਉਲ ਨਾਲੰ । ੨੨ । ੧੯੦ ।
kidhou dev kania priyji lok dolai. kidhou jachhni kinarni sinn kalolai.
kidhou rudar beejung phirai madh bahung. kidhou patar patung nachai kaul nalung.
(22) (190)

ਕਿਧੌ ਰਾਗਮਾਲਾ ਰਚੀ ਰੰਗ ਰੂਪੰ । ਕਿਧੌ ਇਸਤ੍ਰਿ ਰਾਜਾ ਰਚੀ ਭੂਪ ਭੂਪੰ ।
ਕਿਧੌ ਨਾਗ ਕੰਨਿਆ ਕਿਧੌ ਬਾਸਵੀ ਹੈ । ਕਿਧੌ ਸੰਖਨੀ ਚਿਤ੍ਰਨੀ ਪਦਮਨੀ ਹੈ । ੨੩ । ੧੯੧ ।
kidhou ragmala rachirung roopung. kidhou istri raja rachi bhoop bhupung.
kidhou naag kanya kidhou basvi hai. kidhou sunkhani chitarantipadmini hai. (23)
(191)

The king Janmeja had been victorious over the king of Kashi, having killed his huge army. Then Janmeja got married with both his daughters. Shiva even was shaken up having seen this sight. Then both the kings patched up with a compromise and the king of Kanshi got back his kingdom. Both the kings then developed great friendship and all the functions were completed with great eclat. (185)

Janmeja was given in the dowry by the king of Kanshi, an accomplished maid, who was extremely beautiful and (scholarly) learned ; and many diamonds, robes of honour and horses with black ears, were also given to him. Many white coloured intoxicated elephants were also received by him. (186)

The King was very much delighted, having married the Kanshi princesses and then gave sumptuous food etc. to all the Brahmins . Various types of great elephants were given away in alms. After some time both the queens gave birth to two sons, who were most beautiful. (187)

One day Janneja happened to see the glamorous maid, who appeared as if moonlight had pierced through the moon. Or one could say, she looked like lightning or a personification of learning was moving around, or as if the beauty of the lotus-flower had shone forth. (188)

Or she appeared like a necklace of flowers, looking beautiful like the moon. Or she was as Charming as Padmani or a flower or a premier blossoming creeper ; and an aroma of a fragrant flower was coming out (oozing out) of her body. (189)

Or a fairy (godly princess) was moving around on the land ; or a fairy or a dancing girl making fun and frolic, or mercury seemed to be running around in the form of a beautiful girl, or a betel-nut root or the root of a lotus-flower were dancing around. (190)

It appeared she was a necklace (rosary) of beauty and merriment studded together; or the Lord, King-emperor, had enthroned her as the queen of women0folk or she was a snake-princess, or the spouse of (god) Indra or she was a conch-shell (fairy) flower, painting or Padmini herself. (191)

ਲਸੈ ਚਿਤ੍ ਰੂਪੰ ਬਚਿਤ੍ਰੰ ਅਪਾਰੰ । ਮਹਾ ਰੂਪਵੰਤੀ ਮਹਾ ਜੋਬਨਾਰੰ ।
ਮਹਾ ਗਿਆਨ ਵੰਤੀ ਸੁ ਬਿਗਿਆਨ ਕਰਮੰ । ਪੜੈ ਕੰਠਿ ਬਿਦਿਆ ਸੁ ਬਿਦਿਆਦਿ ਧਰਮੰ । ੨੪ । ੧੯੨ ।
lasai chitar rupang bachitarung aparung. maha roopvanti maha jobnarung.
amaha gyanvanti so bigian karmung. parrai kanth bidia so bidiaad dharmung. (24)
(192)

ਲਖੀ ਰਾਜ ਕੰਨਿਆਨ ਤੇ ਰੁਪਵੰਤੀ । ਲਸੈ ਜੋਤ ਜ੍ਵਾਲਾ ਅਪਾਰੰ ਅਨੰਤੀ ।
ਲਖਯੋ ਤਾਹਿ ਜਨਮੇਜੇਏ ਆਪ ਰਾਜੰ । ਕਰੇ ਪਰਮ ਭੋਗੰ ਦੀਏ ਸਰਬ ਸਾਜੰ । ੨੫ । ੧੯੩ ।
lakhi raj kanian te rupvanti. lassai joat javala aparung ananti.
lakhiou tahai janmejeai aap rajung. karai param bhogung diai sarab sajung. (25)
(193)

ਬਢਿਯੋ ਨੇਹੁ ਤਾਸੋ ਤਜੀ ਰਾਜ ਕੰਨਿਆ । ਹੁਤੀ ਸਿਸਟ ਕੀ ਦਿਸਟ ਮਹਿ ਪੁਸਟ ਧੰਨਿਆ ।
ਭਇਓ ਏਕ ਪੁਤ੍ਰੰ ਮਹਾ ਸਸਤ੍ ਧਾਰੀ । ਦਸੰ ਚਾਰ ਚਉਦਾਹ ਬਿਦਿਆ ਬਿਚਾਰੀ । ੨੬ । ੧੯੪ ।
badhiou neho taso taji raj kania. huti sisat ki disat meh pusat dhania.
bhiou ek putrang maha sastar dhari. dasung chaar choudah bidia bichari. (26) (194)

ਧਰਿਓ ਅਸਮੇਧੰ ਪ੍ਰਿਥਮ ਪੁਤ੍ ਨਾਮੰ । ਭਇਓ ਅਸਮੇਧਾਨ ਦੂਜੋ ਪ੍ਰਧਾਨੰ ।
ਅਜੈ ਸਿੰਘ ਰਾਖਿਯੋ ਰਜੀ ਪੁਤ੍ ਸੂਰੰ । ਮਹਾ ਜੰਗ ਜੋਧਾ ਮਹਾ ਜਸ ਪੂਰੰ । ੨੭ । ੧੯੫ ।
dhariou asmedhung pritham putar naamung. bhiou asmedhan dujai pardhanung.
ajai singh rakhiou raji puttar surang. maha jung jodha maha jas purang. (27) (195)

ਭਇਓ ਤਨ ਦੁਰੁਸਤੰ ਬਲਿਸ਼ਤੰ ਮਹਾਨੰ । ਮਹਾਜੰਗ ਜੋਧਾ ਸੁ ਸਸਤ੍ਰੰ ਪ੍ਰਧਾਨੰ ।
ਹਣੈ ਦੁਸਟ ਪੁਸਟੰ ਮਹਾ ਸਸਤ੍ ਧਾਰੰ । ਬਡੇ ਸਤ੍ਰ ਜੀਤੇ ਜਿਵੇ ਰਾਵਣਾਰੰ । ੨੮ । ੧੯੬ ।
bhiou tan durastung balastung mahanung.
mahajang jodha so sastarung pasrdhanung.
hanaidusat pustung maha sastar dharrung.
badai satar jeetai jivas ravanarung. (28) (196)

ਚੜਿਓ ਏਕ ਦਿਵਸੰ ਅਖੇਟੰ ਨਰੇਸੰ । ਲਖੇ ਮ੍ਰਿਗ ਧਾਯੋ ਗਯੋ ਅਉਰ ਦੇਸੰ ।
ਸ੍ਰਮਿਓ ਪਰਮ ਬਾਟੰ ਤਕਿਯੋ ਏਕ ਤਾਲੰ । ਤਹਾ ਦਉਰ ਕੈ ਪੀਨ ਪਾਨੰ ਉਤਾਲੰ । ੨੯ । ੧੯੭ ।
Charriou ek divsung akhetung naresung. lakhai mirag dhieou geyo aur desung.
sarmiou param batung takiou ek talung. taha dour kai peen panung outalung. (29)
(197)

ਕਰਿਯੋ ਰਾਜ ਸੈਨੰ ਕਢਿਓ ਬਾਜ ਬਾਜੰ । ਤਕੀ ਬਾਜਨੀ ਰੂਪ ਰਾਜੰ ਸਮਾਜੰ ।
ਲਗ੍ਯੋ ਆਨ ਤਾ ਕੋ ਰਹਯੋ ਤਾ ਹਿ ਗਰਭੰ । ਭਇਓ ਸਿਆਮ ਕਰਣੰ ਸੁ ਬਾਜੀ ਅਦਰਬੰ । ੩੦ । ੧੯੮ ।
kariou raj sainung kadhiou bar bajung. taki bajni roop rajung samajung.
lagiou aan tako rehiou tahie garbhang. bhiou siam karnung so baji adarbung. (30)
(198)

Her painting like marvellous and beautiful appearance was shining briliantly; She was beauty and youthful exnberance personified. She was a learned lady, who could perform scientific (scholarly) acts. She was an embodiment of learning and righteousness, as she was reciting knowledge verbatim. (192)

The King Janmeja had seen her beauty, as excelling that of the snake princess even, as she was radiant like an endless flame of fire and light. The king Janmeja, considering her beauty as such, was delighted with her and enjoyed her sexual pleasure, giving her all the materials of embellishment and display. (193)

Janmeja then developed more affection and love for her, and discarded the queens even. Once known as a maid to the world, was now a most fortunate woman. She gave birth to a great warrior like son, adept in all the worldly knowledge and scholarly in all the sciences. (194)

The king had named his first son as asmed (offering of a horse) and when the second son was born, he was named asumedhan ; then the son of the maid was called ajai singh (Invincible), who proved to be a great warrior, a great fighter, a knight and was a renowned person. (195)

He proved to be a sturdy, healthy and most powerful person, who was a great warrior, and an expert in wielding weapons. In fact, he killed many mighty villains (despots) and gained victories over great enemies as Sri Ram Chander (had won Ravana). (196)

One day king Janmeja went on a hunting expedition and sighting adeer, started chasing him on his horseback, thus crossing over to the borders of the other country (enemy territory). The king, having travelled for long, was tired and seeing a pond rushed towards it for drinking water. (197)

After drinking water the king went to sleep. Then from the pond appeared a (male) horse through divine power. The horse had a union with the glorious female horse (of the king) resulting in her becoming pregnant, and she gave birth to precious horse with black ears after some time. (198)

ਕਰਿਯੋ ਬਾਜ ਮੇਧੰ ਬਡੋ ਜਗ ਰਾਜਾ । ਜਿਣੇ ਸਰਬ ਭੂਪੰ ਸਰੇ ਸਰਬ ਕਾਜਾ ।
ਗਡਯੋ ਜਗ ਥੰਭੰ ਕਰਿਯੋ ਹੋਮ ਕੁੰਡੰ । ਭਲੀ ਭ"ਤ ਪੋਖੇ ਬਲੀ ਬਿਪ੍ ਝੁੰਡੰ । ੩੧ । ੧੯੯ ।
kariou baaj madhung badai jug raja. jinai sarab bhoopung sarai sarab raja.
gadiou jug thumbhung kariou hom kundung. bhali bhant pokhai bali bipar jhundung.
(31) (199)

ਦਏ ਕੋਟ ਦਾਨੰ ਪਕੇ ਪਰਮ ਪਾਕੰ । ਕਲੂ ਮਧਿ ਕੀਨੋ ਬਡੋ ਧਰਮ ਸਾਕੰ ।
ਲਗੀ ਦੇਖਨੇ ਆਪ ਜਿਉ ਰਾਜ ਬਾਲਾ । ਮਹਾ ਰੂਪਵੰਤੀ ਮਹਾ ਜੁਆਲ ਆਲਾ । ੩੨ । ੨੦੦ ।
deiai kot danung pakai param pakung. kalu madh keero badai dharam sakung.
lagi dekhno aap jiou raj bala. maha roopvanti maha jual ala. (32) (200)

ਉਡਯੋ ਪਉਨ ਕੇ ਬੇਗ ਸਿਯੋ ਅਗ੍ ਪਤ੍ਰੰ । ਹਸੇ ਦੇਖ ਅਗਨੰ ਤ੍ਰੀਯੰ ਬਿਪ੍ ਛਤ੍ਰੰ ।
ਭਇਓ ਕੋਪ ਰਾਜਾ ਗਹੇ ਬਿਪ੍ ਸਰਬੰ । ਦਹੇ ਖੀਰ ਖੰਡੰ ਬਡੇ ਪਰਮ ਗਰਬੰ । ੩੩ । ੨੦੧ ।
oudiou paun ke beig siou agar patrung.
hassai dekh nagnung trieung bipar chhatrung.
bhiou kop raja gahai bipar sarbung.
dahai kheer khandung bado param garbung. (33) (201)

ਪ੍ਰਿਥਮ ਬਾਧਿ ਕੈ ਸਰਬ ਮੁੰਡੇ ਮੁੰਡਾਏ । ਪੁਨਰ ਏਡੂਆ ਸੀਸ ਤਾ ਕੇ ਟਿਕਾਏ ।
ਪੁਨਰ ਤਪਤ ਕੈ ਖੀਰ ਕੈ ਮਧਿ ਡਾਰਿਓ । ਇਮੰ ਸਰਬ ਬਿਪ੍ਰਾਨ ਕਉ ਜਾਰਿ ਮਾਰਿਓ । ੩੪ । ੨੦੨ ।
pritham badh kai sarab mundai mundaie. punar eidua sees ta ke tikaie.
punar tapat kai kheer ke madh daariou. emung sarab bipran kou jaar mariou. (34)
(202)

ਕਿਤੇ ਬਾਧਿ ਕੈ ਬਿਪ੍ ਬਾਚੇ ਦਿਵਾਰੰ । ਕਿਤੇ ਬਾਧਿ ਫ"ਸੀ ਦੀਏ ਬ੍ਰਿਪ ਭਾਰੰ ।
ਕਿਤੇ ਬਾਰ ਬੋਰੇ ਕਿਤੇ ਅਗਨਿ ਜਾਰੇ । ਕਿਤੇ ਅਧਿ ਚੀਰੇ ਕਿਤੇ ਬਾਧ ਫਾਰੇ । ੩੫ । ੨੦੩ ।
kitai badh kai bipar bachai divarung. kitai badh phasi diai bipar bharung.
kitai baar borai kitai agan jarai. kitai adh cheerai kitai badh pharai. (35) (203)

ਲਗਿਯੋ ਦੋਖ ਭੂਪੰ ਬਢਿਯੋ ਕੁਸਟ ਦੇਹੀ । ਸਭੇ ਬਿਪ੍ ਬੋਲੇ ਕਰਿਯੋ ਰਾਜ ਨੇਹੀ ।
ਕਹੋ ਕਉਨ ਸੋ ਬੈਠਿ ਕੀਜੈ ਬਿਚਾਰੰ । ਦਹੈ ਦੇਹ ਦੋਖੰ ਮਿਟੈ ਪਾਪ ਭਾਰੰ । ੩੬ । ੨੦੪ ।
lagiou dokh bhoopung badhiou kusat dehi. sabhai bipar bolai kariou raaj nehi.
kaho kaun so baith keejai bicharung. dahai deh dokhang mitai paap bharung. (36)
(204)

ਬੋਲੇ ਰਾਜ ਦੁਆਰੰ ਸਬੈ ਬਿਪ੍ ਆਏ । ਬਡੇ ਬਿਆਸ ਤੇ ਆਦਿ ਲੈ ਕੇ ਬੁਲਾਏ ।
ਦੇਖੈ ਲਾਗ ਸਾਸਤ੍ਰੰ ਬੋਲੇ ਬਿਪ੍ ਸਰਬੰ । ਕਰਿਯੋ ਬਿਪ੍ਮੇਧੰ ਬਢਿਯੋ ਭੂਪ ਗਰਬੰ । ੩੭ । ੨੦੫ ।
bolai raaj duarung sabai bipar aieai. badai bias te aad lai kai bulaie.
dekhai laag sastarung bolai bipar sarbung.
kariou bipar madhung badhiou bhoop garbung. (37) (205)

After possessing this invaluable horse, the king performed an asmed Yagna. He then gained victories over all other kings, and all his functions were successful. Then he installed the standard of Yagna, having got a fire-pit made for the Yagna. He fed all the Brahmins with sumptuous food to their satisfaction. (199)

After giving millions of things in alms he got many tasty foods prepared. The king performed a great religious feat in (this age of) KalYuga. As soon as the illustrious Raj Bala got up to view this scene. (200)

The moment she got up, due to the wind (dust strom), the front portion of the queen's body was exposed, with the covering cloth flying off, and the queen became naked. Seeing the naked queen (female) all the Brahmins and Kashatriyas laughed, which, enraged the king (seeing the queen's disgrace) who caught hold of all the Brahmins (as captives). He then burnt all the naughty brahmins by throwing them in the fire-pits full of milk and rice preparation and sugar. (201)

First he got all the brahmins shaved off (their heads), and put some pads on their heads and threw on their heads hot milk rice pudding and thus he killed all the brahmins by burning them. (202)

Many brahmins were tied and bricked alive in walls ; and many renowned brahmins were hanged and many others were drowned (sunk) in water or burnt in fire. Many of them were sawed in two and many others were tied and torn apart. (203)

Thus king janmeja was accused of the killing of brahmins, and his body suffered from increased leprosy. then he called some other brahmins and made compromise with them (showing love for them). He asked them to ponder over his fault/sin, resulting in his suffering from leprosy. Then he asked them to tell him about some remedy for it, so that he could be pardoned for his sin and this body ailment could be cured. (204)

All the brahmins, who were sent for came to the palace. All the great seers like Vyas werealso called, who consulted the Shastras (Hindu books of lore) and said that the king had murdered the brahmins (by offering them) in the bipar medh Yogna. (205)

ਸੁਨਹੁ ਰਾਜ ਸਰਦੂਲ ਬਿਦਿਆ ਨਿਧਾਨੰ । ਕਰਿਯੋ ਬਿਪ੍ ਮੇਧੰ ਸੁ ਜਗੰ ਪ੍ਰਮਾਨੰ ।
ਭਇਓ ਅਕਸ ਮੰਤ੍ਰੰ ਕਹਿਓ ਨਾਹਿ ਕਉਨੈ । ਕਰੀ ਜਉਨ ਹੋਤੀ ਭਈ ਬਾਤ ਤਉਨੈ । ੩੮ । ੨੦੬ ।
sunhoh raj sardul bidia nidhanung. kariou bipar medhung so jugung parmanung.
ghiou akas mantarung keho nahai kaunai. kari jaoun joti bhaiee baat tounai. (38)
(206)

ਸੁਨਹੁ ਬਿਆਸ ਤੇ ਪਰਬ ਅਸਟੰ ਦਸਾਨੰ । ਦਹੈ ਦੇਹ ਤੇ ਕੁਸਟ ਸਰਬੰ ਨ੍ਰਿਪਾਨੰ ।
ਬੋਲੈ ਬਿਪ੍ ਬਿਆਸੰ ਸੁਨੈ ਲਾਗ ਪਰਬੰ । ਪਰਿਯੋ ਭੂਪ ਪਾਇਨ ਤਹੇ ਸਰਬ ਗਰਬੰ । ੩੯ । ੨੦੭ ।
sunoh bias te parab astung dasanung. dahai deh te kusat sarbung nripanung.
bolai bipar byasung sunnai lag parbubg. pariou bhoop paien tahai sarab garbung.
(39) (207)

ਸੁਨਹੁ ਰਾਜ ਸਰਦੂਲ ਬਿਦਿਆ ਨਿਧਾਨੰ । ਹੁਓ ਭਰਥ ਕੈ ਬੰਸ ਮੈ ਰਘੁਰਾਨੰ ।
ਭਇਓ ਤਉਨ ਕੇ ਬੰਸ ਮੈ ਰਾਮ ਰਾਜਾ । ਦੀਜੈ ਛਤ੍ ਦਾਨੰ ਨਿਧਾਨੰ ਬਿਰਾਜਾ । ੪੦ । ੨੦੮ ।
sunoh raj sardul bidia nidhanung. huou bharath ke bans mein raghuranung.
bhiou toun ke bans mein Ram raja. deejai chhatar danung nidhanung biraja. (40)
(208)

ਭਇਓ ਤਉਨ ਕੀ ਜਦ ਮੈ ਜਦੁ ਰਾਜੰ । ਦਸੰ ਚਾਰ ਚੌਦਹ ਸੁ ਬਿਦਿਆ ਸਮਾਜੰ ।
ਭਇਓ ਤਉਨ ਕੇ ਬੰਸ ਮੈ ਸੰਤਨੇਅੰ । ਭਏ ਤਾਹਿ ਕੇ ਕਉਰਓ ਪਾਡਵੇਅੰ । ੪੧ । ੨੦੯ ।
bhiou toun ki jad mein jadh rajaung. dasung chaar choudeh so bidia samajung.
bhiou toun ke bans mein santanungang. bhaie tahai kai kaurou pandvaiang. (41)
(209)

ਭਏ ਤਉਨ ਕੇ ਬੰਸ ਮੈ ਧ੍ਰਿਤਰਾਸਟਰੰ । ਮਹਾ ਜੁਧ ਜੋਧਾ ਪ੍ਰਬੋਧਾ ਮਹ" ਸਤ੍ਰੰ ।
ਭਏ ਤਉਨ ਕੋ ਕਉਰਵੰ ਕ੍ਰੂਰ ਕਰਮੰ । ਕੀਓ ਛਤ੍ਰਨੰ ਜੈਨ ਕੁਲ ਛੈਣ ਕਰਮੰ । ੪੨ । ੨੧੦ ।
bhaie toun kai bans mein dritrastarung. maha judh jodha parbodha maha satrung.
bhaie toun kai kouravung koor karmung. kiou chhataranung jain kul chhain karmung.
(42) (210)

ਕੀਓ ਭੀਖਮੇ ਅਗ੍ ਸੈਨਾ ਸਮਾਜੰ । ਭਇਓ ਕ੍ਰੁਧ ਜੁਧੰ ਸਮੁਹ ਪੰਡੁ ਰਾਜੰ ।
ਤਹਾ ਗਰਜਿਯੋ ਅਰਜਨੰ ਪਰਮ ਬੀਰੰ । ਧਨੁਰ ਬੇਦ ਗਿਆਤਾ ਤਜੇ ਪਰਮ ਤੀਰੰ । ੪੩ । ੨੧੧ ।
kiou bhikhamai agar saina samajung. bhiou karud judhang samoh pandu rajaung.
taha garjiou arjunung param beerung. dhanur beid giata tajai param teerung. (43)
(211)

ਤਜੀ ਬੀਰ ਬਾਨਾ ਵਰੀ ਬੀਰ ਖੈਤੰ । ਹਨਿਓ ਭੀਖਮੰ ਸਭੈ ਸੈਨਾ ਸਮੇਤੰ ।
ਦਈ ਬਾਣਸਿਜਾ ਗਰੇ ਭੀਖਮੈਣੰ । ਜਯੰ ਪਤ੍ ਪਾਇਓ ਸੁਖੰ ਪਾਡਵੇਣੰ । ੪੪ । ੨੧੨ ।
taji beer baana vari beer khetung. haniou bhikhamung sabhai saina saina sametung.
daiee baansija garai bheekh mainung. jaeung patar paieou sukhung pandvainung.
(44) (212)

(They said), O King of Kings and fountain of learning ! The whole world knows about the bipar-medh Yagna performed by you. This sin has been committed by You unwittingly, without any body's suggestion. But the Lord's will finally prevails and whatever is destined for someone, comes to pass. (automatically). (206)

O King ! You should now listen to the eighteen Chapters of Mahabharat which would cast away your affliction (suffering). Then the king called the seer Vyas and discarding his egoism (pride) he fell prostrate at his feet and started listening to the recitation of ther Mahabharta (Chapters). (207)

Vyas then said, O King of Kings and fountain of learning ! Listen. There used to live a great king (Rama) in the land of Bharat, and he had earned great honour and recognition by offering (in sacrifice) his kingdom to his brother Bharat. (208)

In the dynasty of Bharat, a king Yadu was known for his vast learning (of four Vedas and ten other studies) and then in his family was born a king named Santneu, from whom descended two princes Kaurav and Pandav. (209)

Then in his clan there was (born) a great king Dhrutrashtra), who was a great warrior, who was destined to impart knowledge to his enemies. In his family, the cruel-minded Kauravs were born, who indulged in the act of destroying their whole clan like a chisel (metallic wedge). (210)

They had placed Bhisham at the helm of their armed forces, and a bloody war was fought against the sons of King Pandav ; in that war the great warrior Arjuna had challenged the enemy ; as he was an expert in archery, so he had shot many arrows. (211)

In fact Arjuna had shot a continuous stream of arrows in the battle-field, and killed Bhisham alongwth his whole army. There was made a bed of arrows, on which Bhisham was made to lie down, and that day Pandavas won a great victory, which gave them a sigh of relief and happiness. (212)

ਭਏ ਦ੍ਰੋਣ ਸੈਨਾਪਤੀ ਸੈਨਪਾਲੰ । ਭੀਇਓ ਘੋਰ ਜੁਧੰ ਤਹਾ ਤਉਨ ਕਾਲੰ ।
ਹਨਿਓ ਧ੍ਰਿਸਟ ਦੋਨੰ ਤਹੇ ਦ੍ਰੋਣ ਪ੍ਰਾਨੰ । ਕਰਿਯੋ ਜੁਧ ਤੇ ਦੇਵ ਲੋਕੰ ਪਿਆਨੰ । ੪੫ । ੨੧੩ ।
bhaie drone sainapati sainpalung. bhiou ghor judhung taha toun kalung.
haniou dhrisat donung tajai drone pranung. kariou judh tai dev lokung piarrung.
(45) (213)

ਭਏ ਕਰਣ ਸੈਨਾਪਤੀ ਛਤ੍ਰਪਾਲੰ । ਮਚਯੋ ਜੁਧ ਕ੍ਰੁਧੰ ਮਹਾ ਬਿਰਾਕਲੰ ।
ਹਨਿਓ ਤਾਹਿ ਪੰਥੰ ਸਦਨੰ ਸੀਸੰ ਕਪਿਓ । ਗਿਰਿਓ ਤਉਨ ਯੁਧਿਸਟਰੰ ਰਾਜੁ ਥਪਿਓ । ੪੬ । ੨੧੪ ।
bhaie karan sainapati chhatarpalung. machiou judh karudhung maha bikralung.
haniou tahai punthung sadung sees kapiou. giriou toun Yudhistarung raj thapiou.
(46) (214)

ਭਏ ਸੈਣਪਾਲੰ ਬਲੀ ਸੂਲ ਸਲਯੰ । ਭਲੀ ਭ"ਤਿ ਕੁਟਿਓ ਬਲੀ ਪੰਚ ਦਲਿਯੰ ।
ਪੁਨਰ ਹਸਤ ਯੁਧਿਸਟਰੰ ਸਕਤ ਬੇਧੰ । ਗਿਰਿਯੋ ਜੁਧ ਭੂਪੰ ਬਲੀ ਭੂਪ ਬੇਧੰ । ੪੭ । ੨੧੫ ।
bhaie sainpalung bali sool salieyung. bhali bhant kutiou bali panch daleung.
punar hasat Yudhistarung sakat bedhung. giriou judh bhoopung bali bhoop bedhung.
(47) (215)

ਚੌਪਈ

ਸਲ ਰਾਜਾ ਜਊਨੈ ਦਿਨ ਜੂਝਾ । ਕਉਰਊ ਹਾਰ ਤਵਨ ਤੇ ਸੂਝਾ ।
ਜੂਝਤ ਸਲ ਭੀਇਓ ਅਸਤਾਮਾ । ਕੁਟਿਓ ਕੋਟ ਕਟਕੁ ਇਕ ਜਾਮਾ । ੧ । ੨੧੬ ।

Chopaiee

sal raja jounai din jujha. kaurou haar tavan te sujha.
jujhat sal bhiou astama. kutiou kot katak ik jama. (1) (216)

ਧ੍ਰਿਸਟ ਦੋਨੁ ਮਾਰਿਓ ਅਤਿ ਰਥੀ । ਪ"ਡਵ ਸੈਨ ਭਲੇ ਕਰਿ ਮਥਿ ।
ਪ"ਡਵ ਕੇ ਪ"ਚੋ ਸੁਤ ਮਾਰੇ । ਦੁਆਪਰ ਮੈ ਬਡ ਕੀਨ ਅਖਾਰੇ । ੨ । ੨੧੭ ।
Dhrisat daun mariou at rathi. padav sain bhalai kar mathi.
padav kai pacho sut marai. duapar mwin bad keen akharai. (2) (217)

ਕਉਰਊ ਰਾਜ ਕੀਓ ਤਬ ਜੁਧਾ । ਭੀਮ ਸੰਗ ਹ੍ਵੈ ਕੈ ਅਤਿ ਕ੍ਰੁਧਾ ।
ਜੁਧ ਕਰਤ ਕਬਹੂੰ ਨਹੀ' ਹਾਰਾ । ਕਾਲ ਬਲੀ ਤਿਹ ਆਨ ਸੰਘਾਰਾ । ੩ । ੨੧੮ ।
kaurou raj kiou tab judha. bheem sung hoiai kai at karudha.
judh karat kabhun nahi hara. kaal bali the aan sanghara. (3) (218)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਤਹਾ ਭਮਿ ਕੁਰਰਾਜ ਸਿਉ ਜੁਧ ਮਚਿਓ । ਛੁਟੀ ਬ੍ਰਹਮ ਤਾਰੀ ਮਹਾ ਰੁਦ੍ ਨਚਿਓ ।
ਉਠੈ ਸਬਦ ਨਿਰਘਾਤ ਆਘਾਤ ਬੀਰੰ । ਭਏ ਰੁੰਦ ਮੁੰਡੰ ਤਨੰ ਤਛ ਤੀਰੰ । ੧ । ੨੧੯ ।

Bhujang Prayat Chhand

taha bheem kurraj siou judh machiou. chhuti braham tari maha rudar nachiou.
uthai sabad nirghat aghat beerung. bhaie rund mundang tannung tachh teerung. (1)
(219)

After Bhisham, Daronacharya was the next to command the Kauravas army, and there was a dreadful battles (between the two forces). Dhrishat druman killed Daronacharya, who gave up his life. Thus Daronacharya went to heavens from the batttle-field. (213)

Then the third warrior to take charge of Kauravas (forces) was Karan. A bloody and dreadful battle was fought ; when Arjuna killed Karan by cutting away his head. After his fall, Yudishtra's rule was established more or less, fully. (214)

After that the fourth commander of Kauravas was the great warrior Salh, which was pinching to the enemy like a colic pain. He crushed the Pandava's army mauling them badly. Then Yudishtra with great skill (with a spear) pierced a lance through his hand, and king Salh fell down in the basttle-field, then king Yudishtra killed him by piercing through him. (his body). (215)

Choupaiee :

The day King Salh was killed, Kaurvas had realised that their defeat was certain. After the warrior Salh, asthothama became the fifth Commander of their army, who crushed (killed) millions of soldiers in one day. (forenoon). (216)

He killed the great warrior and charioteer Drishtduman and crushed the Pandava army. All the Pandava's five sons were killed, and a great battle was fought in the age of Doapar. (217)

Then Daryodan got furious with rage and fought against Bhim Sain. Though Daroyodhan had never been defeated in the battle, but the mighty god of death overpowered him, and he was killed. (218)

Bhujang Prayat Chhand

There a great battle raged between Bhim Sain and Daryodhan, which resulted in disturbing the contemplation (meditation) of Shiva (in the Lord's pursuit) even, and he started dancing. there one could hear the sound of the weapons of warriors striking against the enemy with cracking, noise ; the heads had been separated from the (body) trunks, and some human bodies were lying pierced with arrows. (219)

ਗਿਰੇ ਬੀਰ ਏਕੰ ਅਨੇਕੰ ਪ੍ਰਕਾਰੰ । ਗਿਰੇ ਅਧ ਅਧੰ ਛੁਧੰ ਸਸਤ੍ਰ ਧਾਰੰ ।
ਕਟੇ ਕਉਰਵੰ ਦੁਰ ਸਿੰਧੂਰ ਖੇਤੰ । ਨਚੇ ਗਿਧ ਆਵਧ ਸਾਵੰਤ ਖੇਤੰ। ੨ । ੨੨੦ ।
girai beer ekung anekung parkarung. girai adh adhung chhudhung sastar dharung.
katai kauravung dur sindhoor khetung. nachai gidh avadh savant khetung. (2) (220)

ਬਲੀ ਮੰਡਲਾਕਰ ਜੂਝੇ ਬਿਰਾਜੇ । ਹਸੈ ਗਰਜ ਠੋਕੈ ਭੁਜਾ ਹਰ ਦੁ ਗਾਜੈ ।
ਦਿਖਾਵੈ ਬਲੀ ਮੰਡਲਾਕਾਰ ਥਾਨੈ । ਉਭਾਰੈ ਭੁਜਾ ਅਉ ਫਟਾਕੈ ਗਜਾਨੈ । ੩ । ੨੨੧ ।
bali mandlakar jujhai birajai. hasai garaj thokai bhuja har du gajai.
dikhavai bali mandlakar thanai. ubharai bhuja aou phatakai gajanai. (3) (221)

ਸੁਭੇ ਸਵਰਨ ਕੇ ਪਤ੍ਰ ਬਾਧੇ ਗਜਾ ਮੈ । ਭਈ ਅਗਨਿ ਸੋਭਾ ਲਖਿ ਕੈ ਧੁਜਾ ਮੈ ।
ਭਿੜਾ ਮੈ ਬ੍ਰਮੈ ਮੰਡਲਾਕਾਰ ਬਾਹੈ । ਅਪੋ ਆਪ ਸੈ ਨੇਕਿ ਘਾਇੰ ਸਰਾਹੈ । ੪ । ੨੨੨ ।
subhai savaran ke patar badhai gaja mein. bhaiee agan sobha lakhai kai dhuja mein.
bhira mein bharmai mandlakar bahai. aapai aap sai naik ghaieung sarahai. (4) (222)

ਤਹਾ ਭੀਮ ਭਾਰੀ ਭੁਜਾ ਸਸਤ੍ਰ ਬਾਹੈ । ਭਲੀ ਭ"ਤਿ ਕੈ ਕੈ ਭਲੇ ਸੈਨ ਗਾਹੈ ।
ਉਤੈ ਕਉਰਪਾਲੰ ਧਰੈ ਛਤ੍ਰ ਧਰਮੰ । ਕਰੈ ਚਿਤ ਪਾਵਿਤ੍ਰ ਬਾਚਿਤ੍ਰ ਕਰਮੰ । ੫ । ੨੨੩ ।
taha bheem bhari bhuja sastar bahai. bhali bhant kai kai bhalai sain gahai.
utai kaurpalung dharai chhatar dharmung. karai chit pavitar bachitar karmung. (5)
(223)

ਸਭੇ ਬਾਜੁਬੰਦੰ ਛਕੈ ਭੂਪਨਾਣੰ । ਲਸੈ ਮੁਤਕਾ ਹਾਰ ਦੁਮਲਿਅੰ ਹਾਣੰ ।
ਦੋਊ ਮੀਰ ਧੀਰੰ ਦੋਊ ਪਰਮ ਓਜੰ । ਦੋਊ ਮਾਨਧਾਤਾ ਮਹੀਪੰ ਕਿ ਭਜੰ । ੬ । ੨੨੪ ।
sabhai bajuvundung chhakai bhoopnarung. lasai mutka haar dumliang harrung.
douoo meer dheerung douoo param anjung. douoo mandhata maheepung ke bhojung.
(6) (224)

ਦੋਊਬੀਰ ਬਾਨਾ ਬਧੈ ਅਧ ਅਧੰ । ਦੋਊ ਸਸਤ੍ਰ ਧਾਰੀ ਮਹਾ ਜੁਧ ਕ੍ਰੁਧੰ ।
ਦੋਊ ਕ੍ਰੂਰ ਕਰਮੰ ਦੋਊ ਜਾਨ ਬਾਹੰ । ਦੋਊ ਹੰਦ ਹਿੰਦੂਨ ਸਾਹਾਨ ਸਾਹੰ । ੭ । ੨੨੫ ।
douoo beer bana badhai adh adhung. douoo sastar dhari maha judh karudhung.
douoo koor karmung douoo jaan bahung. douoo hade hindun sahan sahung. (7)
(225)

ਦੋਊ ਸਸਤ੍ਰ ਧਾਰੰ ਦੋਊ ਪਰਮ ਦਾਨੰ । ਦੋਊ ਢਾਲ ਢੀਚਾਲ ਹਿੰਦੂ ਹਿੰਦਾਨੰ ।
ਦੋਊ ਸਸਤ੍ਰ ਵਰਤੀ ਦੋਊ ਛਤ੍ਰ ਧਾਰੀ । ਦੋਊ ਪਰਮ ਜੋਧਾ ਮਹਾ ਜੁਧਕਾਰੀ । ੮ । ੨੨੬ ।
douoo sastar dharung douoo param danung. douoo dhaal dheechal hindu hindanung.
douoo sastar varti douoo chhar dhari. douoo param jodha maha judhkari. (8) (226)

Many warriors had fallen on the ground by fighting against each other in different ways. Many bodies cut into two pieces, with the striking of weapons or sharp arms edges. The elephants of Kaurva's, smitten into two, were lying on the ground in the battle-field. The yultures were making merry on sighting the bodies of warriors lying on the ground in the battle-field. (220)

The mighty warriors were (kept) busy in the battle, fighting in the crowded arena,. They were laughing, roaring, striking or patting their arms (to show their strength) and were challenging each other from both sides. They were showing their prowess in the battle arena persistently. They were raising their arms and were striking their maces, swirling them around. (221)

The golden edges of the maces were shining brilliantly. The raised standards in the battle-field appeared beautiful and magnificent like the flames of fire. The warriors were moving around in the battle-field and were wielding their weapons in the battle arena. Both sides were praising their own warriors for striking the others skillfully. (222)

There Bhim Sain was wielding his weapons with stout and sturdy arms (with strength) and was crushing the enemy troops. On the other side Daryodhan, as an army Commander, was proving his Kashatriya duties prominently and was performing his wonderous acts of waging war which were purifying the mind. (223)

Both the warriors were looking magnificent with their arm-bands, embellishments, and nevklaces of rubies and both were close associates. Both the commanders were persevering and mighty and both looked like King Mandhata or Raja Bhoj. (224)

Both the warriors carried quivers of piercing arrows. Both were armed with weapons and were fighting furiously. Both were capable of carrying out sturdy functions and both were having long arms reaching upto their kness. Both were king-emperors capable of improving upon the glory of Hindus. (225)

Both were carrying arms and were benevolent in outlook and were great sincene Hindus to the core. Both were capable of wielding their arms and kings (with canopies) of repute. Both were great fighters, capable of fighting great battles.(226)

ਦੋਊ ਖੰਡ ਖੰਡੀ ਦੋਊ ਮੰਡ ਮੰਡੰ । ਦੋਊ ਜੋਧ ਜੈਤਵਾਰ ਜੋਧਾ ਪ੍ਰਚੰਡੰ ।
ਦੋਊ ਬੀਰ ਬਾਨੀ ਦੋਊ ਬਾਹ ਸਾਹੰ । ਦੋਊ ਸੂਰ ਸੈਨੰ ਦੋਊ ਸੂਰ ਮਾਹੰ । ੯ । ੨੨੭ ।
douoo khand khandi douoo mand mandung. douoo jodh jaitvaar jodha parchadung.
douoo beer bani douoo bah sahung. douoo soor sainung douoo soor mahung. (9)
(227)

ਦੋਊ ਚਕ੍ਵਰਤੀ ਦੋਊ ਸਸਤ੍ ਬੇਤਾ । ਦੋਊ ਜੰਗ ਜੋਧੀ ਦੋਊ ਜੰਗ ਜੇਤਾ ।
ਦੋਊ ਚਿਤ ਜੋਤੀ ਦੋਊ ਚਿਤ੍ ਚਾਪੰ । ਦੋਊ ਚਿਤ੍ ਵਰਮਾ ਦੋਊ ਦੁਸਟ ਤਾਪੰ । ੧੦ । ੨੨੮ ।
douoo Chakarvarti douoo sastar beta. douoo jung jodhi douoo jung jeta.
douoo chitar joti douoo chitar thapang. douoo chitar Verma douoo dusat taapung.
(10) (228)

ਦੋਊ ਖੰਡ ਖੰਡੀ ਦੋਊ ਮੰਡੰ । ਦੋਊ ਚਿਤ੍ ਜੋਤੀ ਸੁ ਜੋਧਾ ਪ੍ਰਚੰਡੰ ।
ਦੋਊ ਮਤ ਬਾਰੁੰਨ ਬਿਕ੍ਮ ਸਮਾਨੰ । ਦੋਊਂ ਸਸਤ੍ ਬੇਤਾ ਦੋਊ ਸਸਤ੍ ਪਾਨੰ । ੧੧ । ੨੨੯ ।
douoo khand khandi douoo mand mandung. douoo chitar joti so jodha parchandung.
douoo mat barunung bikram samanung. douoo sastar beta douoo sastar panung.
(11) (229)

ਦੋਊ ਪਰਮ ਜੋਧੀ ਦੋਊ ਕ੍ਰੁਧਵਾਨੰ । ਦੋਊ ਸਸਤ੍ ਬੇਤਾ ਦੋਊ ਰੂਪ ਖਾਨੰ ।
ਦੋਊ ਛਤ੍ਰਪਾਲੰ ਦੋਊ ਛਤ੍ ਧਰਮੰ । ਦੋਊ ਜੁਧ ਜੋਧਾ ਦੋਊ ਕ੍ਰੂਰ ਕਰਮੰ । ੧੨ । ੨੩੦ ।
douoo param jodhi douoo karudhvanung.
douoo sastar beta douoo roop khanung.
douoo chhatarpalung douoo chhatar dfharmung.
douoo judh jodha douoo karoor karmung. (12) (230)

ਦੋਊ ਮੰਡਲਾਕਾਰ ਜੁਝੇ ਬਿਰਾਜੈ । ਹਥੈ ਹਰ ਦੁ ਠੋਕੈ ਭੁਜਾ ਪਾਇ ਗਾਜੈ ।
ਦੋਊ ਖਤ੍ਹਾਣੰ ਦੋਊ ਖਤ੍ ਖੰਡੰ । ਦੋਊ ਖਗ਼ ਪਾਣੰਦੋਊ ਛੇਤ੍ ਮੰਡੰ । ੧੩ । ੨੩੧ ।
douoo mandlakar jujhai birajai.
hathai har du thokai bhuja paie gajai.
douoo khatarharung douoo khatar khandung.
douoo khag parrung douoo chhetar mandung. (13) (231)

ਦੋਊ ਚਿਤ੍ਜੋਤੀ ਦੋਊ ਚਾਰ ਬਿਚਾਰੰ । ਦੋਊ ਮੰਡਲਾਕਾਰ ਖੰਡਾ ਅਬਾਰੰ ।
ਦੋਊ ਖਗ ਖੁਨੀ ਦੋਊ ਖਤ੍ਹਾਣੰ । ਦੋਊ ਖਤ੍ਖੇਤ੍ਰਾ ਦੋਊ ਛਤ੍ਰਪਾਣੰ । ੧੪ । ੨੩੨ ।
douoo chitar joti douoo chaar bicharung. douoo mandlakar khanda abarung.
douoo khag khuni douoo khatar harrung. douookhatarkheta douoo chhatar parrung.
(14) (232)

Both of them were capable of destroying the enemy territories and then establishing them also. Both were conquerors of the enemy and were themselves mighty warriors. Both were in the forefront of the warriors and possessed strong arms (were powerful). Both were like the suns of their army or moons of their troops. (Both were shining like Sun and moon). (227)

Both were famous king-emperors and well versed in weapon wielding ; both were warriors in the battle-field and would be victorious in any battle. Both were a picture of (personification of) the prime-light (prime-soul) and both were expert archers. Both were embodiments of (shield) protection and both were destroyers of the despots. (villains). (228)

Both were mighty enough to destroy the enemy territory, and both were capable of re-establishing them again. Both were a personification of the flame of light (brilliance), and mighty warriors. Both were proud like the elephant (careless) and resembled the king Vikram. (in qualities). Both were adept in wielding arms (weapons) and both were fully armed (with various weapons). (229)

Both were powerful warriors and both were furious with rage. Both were fully trained in the art of weaponry and were a fountain of magnificence (beauty). Both were sovereigns (with canopies) and protectors of religion (virtous). Both were expert warriors in waging war ; and relentless in performing cruel acts. (230)

Both were involved in the battle of nerves in the worldly arena ; both were patting their shoulders to show off their prowess ; and were roaring by thumping their feet (on the ground). Both were capable of harming the Kashatriyas and destroying the Kashatriyas. Both were carrying swords in their hands and were going to honour the battle-field (with their might). (231)

Both were having beautiful personalities, with virtuous thoughts. (high thinking) ; both were fighting in the battle of life uninterrupted. Both had their swords soaked in blood, and both were harming the interest of Kashatriyas. Both were born from kashatriya mothers, and both were king-emperors. (232)

ਦੋਊ ਬੀਰ ਬਿਬ ਆਸਤ ਧਾਰੇ ਨਿਹਾਰੇ । ਰਹੇ ਬਯੋਮ ਮੈ ਭੂਪ ਗਊਨੈ ਹਕਾਰੇ ।
ਹਕਾਹਕ ਲਾਗੀ ਧਨੰ ਧੰਨ ਜੰਪਯੋ । ਚਕਯੋ ਜਛ ਰਾਜੰ ਪ੍ਰਿਥੀ ਲੋਕ ਕੰਪਯੋ । ੧੫ । ੨੩੩ ।
douoo beer bib asat dharai niharai.
rehai baryom mein bhoop gounai hakarai.
haka hak langi dhanung dhan jampenyo.
chakiyo jaach rajung prithi lok kampeyo. (15) (233)

ਹਨਿਯੋ ਰਾਜ ਦੁਰਜੋਧਨੰ ਜੁਧ ਭੂਮੰ । ਭਜੇ ਸਭੈ ਜੋਧਾ ਚਲੀ ਧਾਮ ਧੂਮੰ ।
ਕਰਿਯੋ ਰਾਜ ਨਿਹਕੰਟਕੰ ਕਉਰਪਾਲੰ । ਪੁਨਰ ਜਾਇ ਕੈ ਮਝਿ ਸਿਝੈ ਹਿਵਾਲੰ । ੧੬ । ੨੩੪ ।
haniou raj Durjodhanung judh bhoomung.
bhajai sabhi jodha chali dhaam dhumung.
kariou raj nehkantakung kaurpalung.
punar jaie kai majh sijhai hivalung. (16) (234)

ਤਹਾ ਏਕ ਗੰਧ੍ਰਬ ਸਿਉ ਜੁਧ ਮਚਿਯੋ । ਤਹਾ ਭੁਰਪਾਲੰ ਧੁਰਾ ਰੰਗੁ ਰਚਯੋ ।
ਤਹਾ ਸਤ੍ ਕੈ ਭੀਮ ਹਸਤੀ ਚਲਾਏ । ਫਿਰੇ ਮਧ ਗੈਨੰ ਅਜਊ ਲਊ ਨ ਆਏ । ੧੭ । ੨੩੫ ।
taha ek gandharab siun judh machiou.
taha bhurpalung dhura rung rachiou.
taha satar kai bheem hasti chalaie.
phirai madh gainung ajou lou na aieai. (17) (235)

ਸੁਨੈ ਬੈਨ ਕਉ ਭੂਪ ਇਉ ਐਠ ਨਾਕੰ । ਕਰਿਯੋ ਹਾਸ ਮੰਦੈ ਬੁਲਯੋ ਏਮ ਬਾਕੰ ।
ਰਹਿਯੋ ਨਾਕ ਮੈ ਕੁਸਟ ਛਤ੍ਰੀ ਸਵਾਨੰ । ਭਈ ਤਉਨ ਹੀ ਰੋਗ ਤੇ ਭੂਪ ਹਾਨੰ । ੧੮ । ੨੩੬ ।
Sunnai bain kou bhup eaou aith nakung.
kariou hass mandai bulion eini bakung.
rehiou nak mein kusat chhatri savanung.
bhaiee toun hi rog te bhoop hanung. (18) (236)

ਚੌਪਈ

ਇਮ ਚਉਰਾਸੀ ਬਰਖ ਪ੍ਰਮਾਨੰ । ਸਪਤ ਮਾਹ ਚਉਬੀਸ ਦਿਨਾਨੰ ।
ਰਾਜ ਕੀਓ ਜਨਮੇਜਾ ਰਾਜਾ । ਕਾਲ ਨੀਸਾਨੁ ਬਹੁਰਿ ਸਿਰਿ ਗਾਜਾ । ੧੯ । ੨੩੭ ।
ਇਤਿ ਜਨਮੇਜਾ ਸਮਾਪਤ ਭਇਆ ।

Choupaiee

im Chaourasi barakh parmanung.
sapat mah choubees dinanung.
raj kiou janmeja raja.
kaal nisan bahur sir gajei. (19) (237)
it Janmeja samapat bhia

Both had protected themselves with double coats of mail and were watching the battle scene in the whole area. The Kings, who had gone to heavens (killed) were calling them also (towards the same fate) ; people were yelling for them, shouting cries of praise and honour. The king of demi-gods was wondering and the whole Earth was trembling (with the impact of war). (233)

Finally Raja Daryodhan was killed in the battle-field. with the spread of this news (like wild fire) all the warriors fled from the battle-field. Then Yudishtra ruled over Kaurvas without any (enmity) revenge. Then they went away to Himalayas and perished there. (234)

There they had waged a battle against a celestial musician. Bhurpal had spread out a hazy colour, looking beautiful. There Bhim Sain had flung up elephants in the sky, which are still moving around in the skies, as they have not come back to the Earth yet. (235)

At that instant, Janmeja hearing the story, laughed and said with disgust (distrust) that the story of throwing the elephants was a sheer gossip. At this utterance, Raja Janmeja's the scion of Kashatriyas, leprosy did not disappear from the nose which resulted in his death. (236)

Choupaiee :

Thus Raja Janmeja ruled over the country, till the age of, eighty-four years, seven months and twenty-four days ; then the death-knell was sounded, and he died.(237)
Here the episode of Janmeja is completed.

ਚੌਪਈ

ਅਸੁਮੇਧ ਅਰੁ ਅਸਮੇਧਹਾਰਾ । ਮਹਾ ਸੂਰ ਸਤਵਾਨ ਅੰਪਾਰਾ ।
ਮਹਾ ਬੀਰ ਬਰਿਆਰ ਧਨੁਖ ਧਰ । ਗਾਵਤ ਕੀਰਤ ਦੇਸ ਸਭ ਘਰ ਘਰ । ੧ । ੨੩੮ ।

Choupaiee

asumedh or asmedhara. maha soor satvan apara.
maha beer bariar dhanukh dhar. gavat kirat des sabh ghar ghar. (1) (238)

ਮਹਾ ਭਰਿ ਅਰੁ ਮਹਾ ਧਨੁਖ ਧਰ । ਕਾਪਤ ਤੀਨ ਲੋਕ ਜਾ ਕੇ ਡਰ ।
ਬਡ ਮਹੀਪ ਅਰੁ ਅਖੰਡ ਪ੍ਰਤਾਪਾ । ਅਮਿਤ ਤੇਜ ਜਾਪਤ ਜਗ-ਜਾਪਾ । ੨ । ੨੩੯ ।
maha beer or maha dhanukh dhar. Kapat teen lok ja kai dar.
bud maheep or akhand partapa. amit tej japat jug japa. (2) (239)

ਅਜੈ ਸਿੰਘ ਉਤ ਸੂਰ ਮਹਾਨਾ । ਬਡ ਮਹੀਪ ਦਸ ਚਾਰ ਨਿਧਾਨਾ ।
ਅਨਬਿਕਾਰ ਅਨਤੋਲ ਅਤੁਲ ਬਲ । ਅਰ ਅਨੇਕ ਜੀਤੇ ਜਿਨ ਦਲਮਲ । ੩ । ੨੪੦ ।
ajai Singh ut soor mahana. bud maheep das chaar nidhana.
anbikar antol atul bal. or anek jeetai jin dalmal. (3) (240)

ਜਿਨ ਜੀਤੇ ਸੰਗ੍ਰਮ ਅਨੇਕਾ । ਸਸਤ੍ਰ ਅਸਤ੍ਰ ਧਰਿ ਛਾਡਨ ਏਕਾ ।
ਮਹਾ ਸੂਰ ਗੁਨਵਾਨ ਮਹਾਨਾ । ਮਾਨਤ ਲੋਗ ਸਗਲ ਜਿਹ ਆਨਾ । ੪ । ੨੪੧ ।
jin jeetai sangram aneka. Sastar astar dhar chhadan eka.
maha sur gunvan mahana. manat lok sagal jeh ana. (4) (241)

ਮਰਨ ਕਾਲ ਜਨਮੇਜੇ ਰਾਜਾ । ਮੰਤ੍ਰ ਕੀਓ ਮੰਤ੍ਰੀਨ ਸਮਾਜਾ ।
ਰਾਜ ਤਿਲਕ ਭੂਪਤ ਅਭਖੈਖਾ । ਨਿਰਖਤ ਭਏ ਨ੍ਰਿਪਤ ਕੀ ਰੇਖਾ । (੫) (੨੪੨)
maran kaal Janmejai raja. mantar kiou mantareen samaja.
raj tilak bhoopat abhpekha. nirkhat bhaie nirpat ki rekha. (5) (242)

ਇਨ ਮਹਿ ਰਾਜ ਕਵਨ ਕਉ ਦੀਜੈ । ਕਉਨ ਨ੍ਰਿਪਤ ਸੁਤ ਕਉ ਨ੍ਰਿਪ ਕੀਜੈ ।
ਰਜੀਆ ਪੁਤ ਨ ਰਾਜ ਕੀ ਜੋਗਾ । ਯਾਹਿ ਕੇ ਜੋਗ ਨ ਰਾਜ ਕੇ ਭੋਗਾ । ੬ । ੨੪੩ ।
in meh raj kavan kou deejai. kaun nirpat sut kou urip keejai.
rajia poot na raj ki joga. yahai kai jog na raj hai bhoga. (6) (243)

ਅਸ੍ਮੇਧ ਕਹੁ ਦੀਨੋ ਰਾਜਾ । ਜੈ ਪਤਿ ਭਾਖਯੋ ਸਕਲ ਸਮਾਜਾ ।
ਜਨਮੇਜਾ ਕੀ ਸੁਗਤਿ ਕਰਾਈ । ਅਸ੍ਮੇਧ ਕੈ ਵਹੀ ਵਧਾਈ । ੭ । ੨੪੪ ।
aṣavmeda koh deeno raja. jai pat bhakhiou sakal samaja.
Janmeja ki sugat karaiee. asavmed kai vaji vadhaiee. (7) (244)

ਦੂਸਰ ਭਾਇ ਹੁਤੋ ਜੋ ਏਕਾ । ਰਤਨ ਦੀਏ ਤਿਹ ਦਰਬ ਅਨੇਕਾ ।
ਮੰਤ੍ਰੀ ਕੈ ਅਪਨਾ ਠਹਰਾਇਓ । ਦੂਸਰ ਠਉਰ ਤਿਸਹਿ ਬੈਠਾਇਓ । ੮ । ੨੪੫ ।
doosar bhaie hutai jo eha. ratan deeai the darab aneka.
mantri kai apna thehrayou. doosar thour tiseh baithaiou

Choupaiee :

Janmeja king had two sons, asmedh and asmedhar. Both were great warriors and powerful kings. They were very brave, great warriors, mighty and expert archers, whose praises are being Sung in all the homes throughout the country. (238)

Both were great warriors and great experts in archery, and the three worlds would shudder (shiver) before them out of fear. They were king-emperors and of indomitable courage. The whole world would regard them with honour and regard as they were full of splendour and glory. (239)

On the other side Ajai Singh was also a great warrior , a great king and possessed knowledge of all sciences (great learning). He was without any blemish, unparalleled, and with indescribable might, who had crushed many great warriors. (240)

He had been victorious in many battles, and did not spare anyone's life, having all the weapons and coats of mail. He was the greatest warrior, having all the virtues and the whole would had acknowledged his supermacy. (241)

At the time of his death, king Janmeja held consultations with his ministers as to who should succeed him on the throne, and from the angle they were examining the qualities of the prince for his deservingness for the Kingship. (242)

Out of the three sons, who was deserving to be the next king, and who should be selected for being the king. One factor came to their mind that the son of the maid was not worthy of becoming a king and did not deserve all the pleasures of the kingdom. (243)

After lot of deliberatios, the eldest son Asumedh was declaered to be the next king, and he was hailed by all the ministers. After taking over the reins of kingdom he performed the last rites of Janmeja, and there was lost of jubilation and rejoicing in the family of Asumedh. (244)

The second brother of Asumedh was bestowed with lot of wealth and riehes like rubies and diamonds and was given the status of a minister with the second rank. (in command). (245)

ਤੀਸਰ ਜੋ ਰਜੀਆ ਸੁਤ ਰਹਾ । ਸੈਨਪਾਲ ਤਾਕੋ ਪੁਨ ਕਹਾ ।
ਬਖਸੀ ਕਰਿ ਤਾ ਕੌ ਠਹਰਾਇਓ । ਸਬ ਦਲ ਕੋ ਤਿਹ ਕਾਮੁ ਚਲਾਇਓ । ੯ । ੨੪੬ ।
teesar jo rajia sut reha. sainpal ta ko pun kaha.
bakhsi ta ko thehrairou. sab dal ko the kaam chalaiyo. (9) (246)

ਰਾਜੁ ਪਾਇ ਸਭਹੂ ਸੁਖ ਪਾਇਓ । ਭੂਪਤ ਕਉ ਨਾਚਬ ਸੁਖ ਆਇਓ ।
ਤੇਰਹ ਸੈ ਚੌਸਠ ਮਰਦੰਗਾ । ਬਾਜਤ ਹੈ ਕਈ ਕੋਟ ਉਪੰਗਾ । ੧੦ । ੨੪੭ ।
raj paie sabhjhun sukh paieou. bhoopat kou nachali sukh paieou.
tereh sai chousath mardanga. bajat haikaiee kot upanga. (10) (247)

ਦੂਸਰ ਭਾਇ ਭਏ ਮਧ ਅੰਧਾ । ਦੇਖਤ ਨਾਚਤ ਲਾਇ ਸੁਗੰਧਾ ।
ਰਾਜ ਸਾਜ ਦੁਹਹੂੰ ਤੇ ਭੂਲਾ । ਵਾਹੀ ਕੈ ਜਾਇ ਛਤ੍ਰ ਸਿਰ ਝੂਲਾ । ੧੧ । ੨੪੮ ।
dusar bhaie bhaie mad andha. dekhat nachat lâie sugandha.
raj saaj dohun te bhula. Vahi kai jaie chhatar sir jhula. (11) (248)

ਕਰਤ ਕਰਤ ਬਹੁ ਦਿਨ ਅਸ ਰਾਜਾ । ਉਨ ਦੁਹੂੰ ਭੂਲਿਓ ਰਾਜ ਸਮਾਜਾ ।
ਮਦ ਕਰਿ ਅੰਧ ਭਏ ਦੋਊ ਭ੍ਰਾਤਾ । ਰਾਜ ਕਰਨ ਕੀ ਬਿਸਰੀ ਬਾਤਾ । ੧੨ । ੨੪੯ ।
karat karat boh din as raja. un dohun bhuliou raj samaja.
mud kar andh bhaie douoo bhrata. raj karan ki bisri bata. (12) (249)

ਦੋਹਰਾ
ਜਿਹ ਚਾਹੇ ਤਾ ਕੋ ਹਨੇ ਜੋ ਬਾਛੈ ਸੋ ਲੇਇ ।
ਜਿਹ ਰਾਖੈ ਸੋਈ ਰਹੈ ਜਿਹ ਜਾਨੈ ਤਿਹ ਦੇਇ । ੧੩ । ੨੫੦ ।
Dohra
jeh chaho ta ko hanai jo bachhai so laie.
jeh rakhai soiee rehai jeh janai the devai. (13) (250)

ਚੌਪਈ
ਐਸੀ ਭਾਤ ਕੀਨੋ ਇਹ ਜਬਹੀ । ਪ੍ਰਜਾ ਲੋਕ ਸਭ ਬਸ ਭਏ ਤਬਹੀ ।
ਅਉ ਬਸਿ ਹੋਇ ਗਏ ਨੇਬ ਖਬਾਸਾ । ਜੋ ਰਾਖਤ ਥੇ ਨ੍ਰਿਪ ਕੀ ਆਸਾ । ੧ । ੨੫੧ ।
Choupaiee
aisi bhant keeno eh jabhi. puja lok sabh bus bhaie tabhi.
aou bus hoiai gaie neb khavasa. jo rakhat so nrip ki asa. (1) (251)

ਏਕ ਦਿਵਸ ਤਿਹੂੰ ਭ੍ਰਾਤ ਸੁਜਾਨਾ । ਮੰਦਸ ਚੌਪਰ ਖੇਲ ਖਿਲਾਨਾ ।
ਦਾਉ ਸਮੈ ਕਛੁ ਰਿਸਕ ਬਿਚਾਰਿਓ । ਅਜੈ ਸੁਨਤ ਇਹ ਭਾਤ ਉਚਾਰਿਓ । ੨ । ੨੫੨ ।
ek divas tihun bharat sujana. mandas chouper khel khilana.
daou samai kachh risak bichariou. ajai sunat eh bhant uchariou. (2) (252)

The thirdbrother, the son of the maid, was appointed the commander in charge of the armed forces. He was given the status of Bakhshi for revenue collection. So he organised the whole army (as per his orders). (246)

On assuming charge of the kingdom, all were happily established. The king then got interested in dance and fun and frolic. In his royal court there were 1364 musical instruments and millions of bands for music. (247)

The second brother was always drunk and would be keenly watching dancing sessions (ballets) embollished with the flavour of perfumes. Both the brothers totally neglected the royal functions of the kingdom and Ajai Singh was functioning as the sovereign (in actual practice). (248)

Thus both the brothers, controlling the functions of the kingdom, totally forgot and neglected the duties of a king and both were always drunk and became unworthy of ruling the country. (249)

Couplet

Ajai Singh could kill anyone he willed and could bestow favours on those, he was pleased with. Whosoever was in his good books , was retained and he could appoint his own selected persons to the higher posts at will. (250)

Choupaiee

Thus when Ajai Singh started functioning like this all the subject (was) came under his spell, and the courtiers including noblemen were under his control, who were looking upto the king earlier for any favours to fulfil their aspirations. (251)

One day the three brothers decided to play the game of chess. During the play, one brother got furious over something and he remarked something, so that Ajai Singh could hear it. (252)

ਦੋਹਰਾ

ਕਹਾ ਕਰੈ ਦਾ ਕਹ ਪਰੈ ਕਹ ਯਹ ਬਾਧੈ ਸੂਤ ।
ਕਹਾ ਸਤ੍ ਯਾ ਤੇ ਮਰੈ ਜੋ ਰਜੀਆ ਕਾ ਪੂਤ । ੩ । ੨੫੩ ।

Dohra

Kaha karai da keh parai keh yeh badhai sut.
kaha satar ya te marai jo rajia ka poot. (3) (253)

ਚੌਪਈ

ਯਹੈ ਆਜ ਹਮ ਖੇਲ ਬਿਚਾਰੀ । ਸੋ ਭਾਖਤ ਹੈ ਪਟਗਟ ਪੁਕਾਰੀ ।
ਏਕਹਿ ਰਤਨ ਰਾਜ ਧਨੁ ਲੀਨਾ । ਦੁਤੀਐ ਅਸ੍ ਉਸਟ ਗਜ ਲੀਨਾ । ੧ । ੨੫੪ ।

Choupaiee

yehai aaj hum khel bichari. so bhakhat hai pargat pukari.
ekaih ratan raj dhan leena. dutiai asar aousat gaj leena. (1) (254)

ਕੁਅਰੈ ਬਾਟ ਸੈਨ ਸਣ ਲੀਆ । ਤੀਨਹੁ ਬਾਟ ਤੀਨ ਕਰ ਕੀਆ ।
ਪਾਸਾ ਢਾਰ ਧਰੈ ਕਸ ਦਾਵਾ । ਕਹਾ ਖੇਲ ਧੌ ਕਰੈ ਕਰਾਵਾ । ੨ । ੨੫੫ ।
kaurai baat sain sabh lia. teenoh baat teen kar kia.
pasa dhar dharai kas dava. kaha khel dho karai karava. (2) (255)

ਚਉਪਰ ਖੇਲ ਪਰੀ ਤਿਹ ਮਾਹਾ । ਦੇਖਤ ਊਚ ਨੀਚ ਨਰ ਨਾਹਾ ।
ਜ੍ਵਾਲਾ ਰੂਪ ਸੁਪਰਧਾ ਬਾਢੀ । ਭੂਪਨ ਫਿਰਤ ਸੰਘਾਰਤ ਕਾਢੀ । ੩ । ੨੫੬ ।
Choupar khel pari the maha. dekhat uch neech nar naha.
Jawala roop supardha badhi. bhoopan bhirat sangharat kadhi. (3) (256)

ਤਿਨ ਕੈ ਬੀਚ ਪਰੀ ਅਸ ਖੇਲਾ । ਕਟਨ ਸੁ ਹਿਤ ਭਇਉ ਮਿਟਨ ਦੁਹੇਲਾ ।
ਪਿਥਮੈ ਰਤਨ ਦ੍ਰਿਬ ਬਹੁ ਲਾਯੋ । ਬਸਤ੍ ਬਾਜ ਗਜ ਬਹੁਤ ਹਰਾਯੋ । ੪ । ੨੫੭ ।
tin kai beech pari as khela. katan so hit bhiou mitan duhela.
prithmai ratan drib boh laiyo. bastar baaj gaj bahut haraiyo. (4) (257)

ਦੁਹੁੰਅਨ ਬੀਚ ਸੁਪਰਧਾ ਬਾਢਾ । ਦੁਹ ਦਿਸ ਉਠੇ ਸੁਭਟ ਅਸ ਕਾਢਾ ।
ਚਮਕਹਿ ਕਹੂੰ ਅਸਨ ਕੀ ਧਾਰਾ । ਬਿਛ ਗਈ ਲੋਥ ਅਨੇਕ ਅਪਾਰਾ । ੫ । ੨੫੮ ।
dohunan beech sapurdha badha. doh dis uthai subhat us kadha.
chamkeh kahun asas ki dhara. bichh gaiee loth anek apara. (5) (258)

ਜੁਗਨ ਦੈਤ ਫਿਰਹਿ ਹਰਿਖਾਨੇ । ਗੀਧ ਸਿਵਾ ਬੋਲਹਿ ਅਭਿਮਾਨੇ ।
ਭੂਤ ਪ੍ਰੇਤ ਨਾਚ ਹੀ ਅਰੁ ਗਾਵਹਿ । ਕੁੰ ਕੁੰ ਸਬਦ ਬੈਤਾਲ ਸੁਨਾਵਹਿ । ੬ । ੨੫੯ ।
Jagan daint phireh harkhanai. geeda Siva boleh abhimanai.
bhoot preit nacheh or gaveh. kahun kahun sabad baital sunaveh. (6) (259)

Couplet :

Look, what he is doing, the manoeuver is different but he makes a completely different strategem. So how could he, a son of the maid, kill the enemy ? (253)

Choupaiee

The two princes now openly declared that they had purposely planned to play this game, so that they could decide during this game, the order and merit of each brother alongwith his authority and command. Saying this, one brother took charge of all the wealth including rubies and diamonds, while the second one took control of all the horses, camels and elephants. (254)

The three princes made division of the army into three parts and took charge of their own portion. Then they pondered how to throw the dice, so as (to win the game) gain maximum advantage. no one knew how the game would turn out to be and with what results. (255)

Thus the game of chess started, which was being watched by all the courtiers and noble-men, including all lower and higher grade officials. Thus jealousy erupted between the three brothers in the form of a flame of fire, which normally destroys the kings, as is well known. (256)

Then the game developed into a stage where all the three were engaged in a do or die (battle) quarrel and it appeared difficult that there could be anny settlement or compromise. On the first instance, all the wealth and diamonds were put on stake, and then all the horses and elephants were put on stake, which they lost completely. (257)

The jealousy between the two sides gathered momentum and the three warriors stood up with unsheathed swords, alongwith their supporters. With the striking of swords there were streaks of lightning, and many corpses were laid down on the ground (many were killed). (258)

The hotgoblins and demons were moving around in great joy and the vultures alongwith jackals were making loud noises in happiness. The ghosts and demons were dancing and singing in joy and at times sounds of evil spirits could be heard. (259)

ਚਮਕਤ ਕੁੰ ਖਗਨ ਕੀ ਧਾਰਾ । ਬਿਥ ਗਏ ਰੁੰਡ ਭਸੁੰਡ ਅਪਾਰਾ ।
ਚਿੰਸਤ ਕੁੰ ਗਿਰੇ ਗਜ ਮਾਤੇ । ਸੋਵਤ ਕਹੂੰ ਸੁਭਟ ਰਣ ਤਾਤੇ । ੭ । ੧੬੦
chamkat kahun bhagan ki dhara. bith gaie rund bhasund apara.
chisant kahun girai gaj matai. Sovat kahun subhat run tatai. (7) (160)

ਹਿੰਸਤ ਕਹੂੰ ਗਿਰੇ ਹੈ ਘਾਏ । ਸੋਵਤ ਕ੍ਰੂਰ ਸਲੋਕ ਪਠਾਏ ।
ਕਟੇ ਗਏ ਕਹੂੰ ਕਉਚ ਅਰੁ ਚਰਮਾ । ਕਟਿ ਗਏ ਗਜ ਬਾਜਨ ਕੇ ਬਰਮਾ । ੮ । ੨੬੧ ।
hinsat kahun girai hai ghai. Sovat karoor salok pathaie
kat gaie kahun kauch or charma. kat gaie gaj bajan kai barma. (8) (261)

ਜੁਗਨ ਦੇਤ ਕਹੂੰ ਕਿਲਕਾਰੀ । ਨਾਚਤ ਭੂਤ ਬਜਾਵਤ ਤਾਰੀ ।
ਬਾਵਨ ਬੀਰ ਫਿਰੈ ਚਹੂੰ ਓਰਾ । ਬਾਜਤ ਮਾਰੂ ਰਾਗ ਸਿਦਉਰਾ । ੯ । ੨੬੨ ।
Jagun daint kahun kilkari. Nachat bhoot bajavat taari.
bavan beer phirai chahun aoura. abajat maru rag sidoura. (9) (262)

ਰਣ ਅਸ ਕਾਲ ਜਲਧ ਜਿਮ ਗਾਜਾ । ਭੂਤ ਪਿਸਾਚ ਭਰਿ ਭੈ ਭਾਜਾ ।
ਰਣ ਮਾਰੂ ਇਹ ਦਿਸ ਤੇ ਬਾਜਯੋ । ਕਾਇਰ ਹੁਤੋ ਸੋ ਭੀ ਨਹਿ ਭਾਜਯੋ । ੧੦ । ੨੬੩ ।
rann as kaal jaldh jim gaja. bhoot pisdach bheer bhai bhaja.
runn marai eh dis te bajiou. kaier hutai so bhi neh bhajiou. (10) (263)

ਹਰਿ ਗਈ ਸੁਰਨ ਖਗ ਕੀ ਟੇਕਾ । ਕਟਿ ਗਏ ਸੁੰਡ ਭਸੁੰਡ ਅਨੇਕਾ ।
ਨਾਚਤ ਜੋਗਨ ਕਹੂੰ ਬਿਤਾਰਾ । ਧਾਵਤ ਭੂਤ ਪ੍ਰੇਤ ਬਿਕਰਾਰਾ । ੧੧ । ੨੬੪ ।
reh gaiee suran khag ki teka. kat gaie sumbh bhasundh aneka.
Nachat jogan kahun bitara. dhavat bhoot prait bikrara. (11) (264)

ਧਾਵਤ ਅਧ ਕਮਧ ਅਨੇਕਾ । ਮੰਡਿ ਰਹੇ ਰਾਵਤ ਗਡਿ ਟੇਕਾ ।
ਅਨਹਦ ਰਾਗ ਅਨਾਹਦ ਬਾਜਾ । ਕਾਇਰੁ ਹੁਤਾ ਵਹੈ ਨਹੀ ਭਾਜਾ । ੧੨ । ੨੬੫ ।
dhavt adh kamadh aneks. mund rehai ravat gad teka.
anhad rag anahad baja. kaier huta vahai nahi bhaja. (12) (265)

ਮੰਦਰ ਤੂਰ ਕਰੂਰ ਕਰੋਰਾ । ਗਾਜ ਸਰਾਵਤ ਰਾਗ ਸੰਦੋਰਾ ।
ਝਮਕਸਿ ਦਾਮਨ ਜਿਮ ਕਰਵਾਰਾ । ਬਰਸਤ ਬਾਨਨ ਮੇਘ ਅਪਾਰਾ । ੧੩ । ੨੬੬ ।
mandir toor karur karorra. gaaj saravat rag sandera.
bhamkas daman jim karvara. barsat banan megh apara. (13) (266)

ਘੁਮਹਿ ਘਾਇਲ ਲੌਹ ਚੁਚਾਤੇ । ਖੇਲ ਬਸੰਤ ਮਨੋ ਮਦਮਾਤੇ ।
ਗਿਰ ਗਏ ਕਹੂੰ ਜਿਰਹ ਅਰੁ ਜੁਆਨਾ । ਗਰਜਨ ਗਿਧ ਪੁਕਾਰਤ ਸੁਆਨਾ । ੧੪ । ੨੬੭ ।
ghmoeeh ghial loh chucharai. khel basant mano madmaatai.
gir gehai kahun sireh or juana. gurjan gidh pukarat suana. (14) (267)

At times one could see the swords striking producing flashes of light. Many trunks of the warriors alongwith those of elephants were lying scattered on the ground. At places the wounded elephants were shrieking (in pain) and somewhere one could see many dead warriors (lying asleep) in the battle field. (260)

At places there were seen wounded horses lying on the ground and neighing in pain, and at places there were corpses of the slain warriors (despatched to heavens). Somewhere broken shields and coats of iron were lying scattered or the iron-coats (of protection) for elephants and horses were lying broken. (261)

Somewhere vamps were making merry and at places the demons were dancing with clapping of hands. On all the four sides many warriors were moving around, alongwith the musical tunes of Maru and Sanduria ragas. (times of sorrow). (262)

The god-of-death was roaring in the battle-field like the thundering clouds. The demons and evil spirits were moving frightened in hordes. On one side of the battle-field one could hear the Maru-Raga, which prompted even the weaklings not to run away from the battle-field. (263)

Now the warriors could depend (survive) only on the strength of their Swords. Many elephants had lost their trunks. Somewhere evil spirits and hotgoblins were dancing around, and horrible looking demons and ghosts were running away. (264)

Many mutilated bodies were seen running around ; princes and kings were fighting while establishing their positions, while the unstrung music was being heard in Nature, hearing which even the weaklings would not flee. (from the battle-field). (265)

Millions of drums and weaver's instruments were sounded and played upon, while the warriors were praising the thunder of militant (Rajas) music. The swords were striking like the flash of lightning while there was a continous stream of arrows being shot. (byboth sides). (266)

The blood-dripping wounded warriors were moving around as if they were engaged in the revelery of Holi (with coloured waters). At places one could see coats of mail or warriors fallen on the ground. At some places vultures were shriecking while at other places dogs were barking. (267)

ਉਨ ਦਲ ਦੁਹੂੰ ਭਾਇਨ ਕੋ ਭਾਜਾ । ਠਾਢ ਨ ਸਕਿਯੋ ਰੰਕੁ ਅਰੁ ਰਾਜਾ ।
ਤਕਿਓ ਓਡਛਾ ਦੇਸੁ ਬਿਚਛਨ । ਰਾਜਾ ਨ੍ਰਿਪਤਿ ਤਿਲਕ ਸੁਣ ਲਛਨ । ੧੫ । ੨੬੮ ।
un dal dohun bhaien ko bhaja. thadh na sakiou runk or raja.
takiou oubhehchha des bichchhan. araj nripat tilak sabh lachhan. (15) (268)

ਮਦ ਕਰਿ ਮਤ ਭਏ ਜੇ ਰਾਜਾ । ਤਿਨ ਕੇ ਗਏ ਐਸ ਹੀ ਕਾਜਾ ।
ਛੀਨ ਛਾਨ ਛਿਤ ਛਤ੍ਰ ਫਿਰਾਯੋ । ਮਹਾਰਾਜ ਆਪ ਹੀ ਕਹਾਯੋ । ੧੬ । ੨੬੯ ।
mud kar mat bhaie je raja. tin kai gaie ais hi kaja.
cheen chhan chhit chhatar phiraieyo. maharaj aap hi kahaiou. (16) (269)

ਆਗੇ ਚਲੇ ਅਸ੍ਮੇਧ ਹਾਰਾ । ਧਵਹਿ ਪਾਛੇ ਫਉਜ ਅਪਾਰਾ ।
ਗੇ ਜਹਿ ਨ੍ਰਿਪਤਿ ਤਿਲਕ ਮਹਾਰਾਜਾ । ਰਾਜ ਪਾਟ ਵਾਹੂ ਕਉ ਛਾਜਾ । ੧੭ । ੨੭੦ ।
agai chalai Asmedh hara. dhaveh pachhai fauj apara.
go jeh uripat tilak maharaja. raj paat vahu kou chhaja. (17) (270)

ਤਹਾ ਇਕ ਆਹਿ ਸਨਉਢੀ ਬ੍ਰਹਮਨ । ਪੰਡਤ ਬਡੇ ਮਹਾ ਬਡ ਗੁਨਜਨ ।
ਭੂਪਹਿ ਕੋ ਗੁਰ ਸਭਹੂ ਕੀ ਪੂਜਾ । ਤਿਹ ਬਿਨੁ ਅਵਰੁ ਨ ਮਾਨਹਿ ਦੂਜਾ । ੧੮ । ੨੭੧ ।
taha ik aihai sanoudhi brahmin. pandit badai maha bud gunn jan.
bhupeh ko gur sabhhun ki puja. the bin avar na maneh duja. (18) (271)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
ਕਹੂੰ ਬ੍ਰਹਮ ਬਾਨੀ ਕਰਹਿ ਬੇਦ ਚਰਚਾ । ਕਹੂੰ ਬਿਪ੍ ਬੈਠੇ ਕਰਹਿ ਬ੍ਰਹਮ ਅਰਚਾ ।
ਤਹਾ ਬ੍ਰਿਪ ਸਨੌਢ ਤੇ ਏਕ ਲਛਨ । ਕਰੈ ਬਕਲ ਬਸਤ੍ਰੰ ਗਿਰੈ ਬਾਇ ਭਛਨ । ੧ । ੨੭੨ ।
Bhujang prayat Chhand
Kahun braham bani kareh beid charcha. kahun bipar baithai kareh braham archa.
kaha bipar sannadh te ek lachhan. karai bakal basantar phirai baie bhachhan. (1)
(272)

ਕਹੂੰ ਬੇਦ ਸਿਯਾਮੰ ਸੁਰੰ ਸਾਥ ਗਾਵੈ । ਕਹੂੰ ਜੁਜਰ ਬੇਦੰ ਪੜੇ ਮਾਨ ਪਾਵੈ ।
ਕਹੂੰ ਰਿਗੰ ਬਾਚੈ ਮਹਾ ਅਰਥ ਬੇਦੰ । ਕਹੂੰ ਬ੍ਰਹਮ ਸਿਛਾ ਕਹੂੰ ਬਿਸਨ ਭੇਦੰ । ੨ । ੨੭੩ ।
kahun beid Siamung surang sath gavai. kahun jujar beidung parrai maan pavai.
kahun rigung bachai maha ahath beidung. kahun braham sichha kahun bisan bhedung.
(2) (273)

ਕਹੂੰ ਅਸਟ ਦੈ ਅਵਤਾਰ ਕਥੈ ਕਥਾਨੰ । ਦਸੰ ਚਾਰ ਚਉਦਾਹ ਬਿਦਿਆ ਨਿਧਾਨੰ ।
ਤਹਾ ਪੰਡਿਤੰ ਬਿਪ੍ ਪਰਮੰ ਪ੍ਰਬੀਨੰ । ਰਹੇ ਏਕ ਆਸੰ ਨਿਰਾਸੰ ਬਿਹੀਨੰ । ੩ । ੨੭੪ ।
kahun asat devai avtar kathai kathanung. dasung chhar choudah bidia nidhanung.
taha pandatung bipar parmungparbeenung. rehai ek asang nirasung biheenung. (3)
(274)

The army of the two elder brothers then fled away (from the battle-field). No one could confront Ajai Singh, either noble man or a helpless pauper. All took sheller in the beautiful land of Orissa, where the Raj. Tilak (annointed king) belonged to, who possessed good qualities. (268)

Due to drinking wine, the kings, who forsake their legitimate duties, spoil their functioning to such an extent. So Ajai Singh usurped the kingdom of both (brothers) and declared himself as the king ; and became the king-emperor. (269)

The defeated (king) Asumedh was going ahead, followed by a huge army and they stopped at a place, where Raj Tilak used to rule, and the kingship only suited him. (270)

There lived a renowned Pandit, who was a great scholar and also possessed great virtues and qualities. He was the (teacher) Guru of Raja (Tilak) and all used to worship him. No one else, except him, was known or had recognition. (271)

Bhujang prayat Chhand

At some places people were reciting the divine knowledge (teachings) or at places there were discourses on Vedas; or at other places Brahmins were worshipping the Lord-Sublime. The renowned Pandit had one characteristic that he was having a robe of the tree-leaves and lived on air only. (272)

Somewhere Siam Veda was being recited with musical tunes, and at some places Yujar Veda was being read to gain acclaim. At places Rig Veda was being read out and at some places the great Atharban Veda was being studied. Somewhere the study revolved around the Lord-Sublime while at other places the secrets of Vishnu were being discussed. (273)

At places the discourse on the ten incarnatious was being given ; that renowned Brahmin was a scholar (treasure) of all the fourteen sciences (learning). All of them had pinned their hopes on the Lord and were not bothered about worldly desires or aspirations (disinterested) and were totally free from any worldly pleasures. (274)

ਕਹੂੰ ਕੋਕਸਾਰੰ ਪੜੈ ਨੀਤ ਧਰਮੰ । ਕਹੂੰ ਨਿਯਾਇ ਸਾਸਤ੍ਰ ਪੜੈ ਛਤ੍ਰ ਕਰਮੰ ।
ਕਹੂੰ ਬ੍ਰਹਮ ਬਿਦਿਆ ਪੜੈ ਬਯੋਮ ਬਾਨੀ । ਕਹੂੰ ਪ੍ਰੇਮ ਸਿਉ ਪਾਠਿ ਪਠਿਐ ਪਿੜਾਨੀ । ੪ । ੨੭੫ ।
kahun koksarung parrai neet dharmung.
kahun niaiye sastar parrai chhatar karmung.
kahun braham bidia parrai baryoam bani.
kahun prem siun paath pathiai pirrain. (4) (275)

ਕਹੂਮ ਪ੍ਰਾਕ੍ਰਿਤੰ ਨਾਗ ਭਾਖਾ ਉਚਾਰਹਿ । ਕਹੂੰ ਸਹਿਸਕ੍ਰਿਤ ਬਯੋਮ ਬਾਨੀ ਬਿਚਾਰਹਿ ।
ਕਹੂੰ ਸਾਸਤ੍ਰ ਸੰਗੀਤ ਮੈ ਗੀਤ ਗਾਵੈ । ਕਹੂੰ ਜਛ ਗੰਧ੍ਰਬ ਬਿਦਿਆ ਬਤਾਵੈ । ੫ । ੨੭੬ ।
kahun parakirtung nag bhakha uchareh.
kahun saheskirat biyoam bani bichareh.
kahun sastar sangeet mein geet gavai.
kahun jachh gandhrab bidia batavai. (5) (276)

ਕਹੂੰ ਨਿਆਇ ਮੀਮਾਸਕਾ ਤਰਕ ਸਾਸਤ੍ਰੰ । ਕਹੂੰ ਅਗਨਿ ਬਾਣੀ ਪੜੈ ਬ੍ਰਹਮ ਅਸਤ੍ਰੰ ।
ਕਹੂੰ ਬੇਦ ਪਾਤੰਜਲੈ ਸੇਖ ਕਾਨੰ । ਪੜੈ ਚਕ੍ਰ ਚਵਦਾਹ ਬਿਦਿਆ ਨਿਧਾਨੰ । ੬ । ੨੭੭ ।
kahun niaie meemaska tarak sastarung.
kahun agni bani parrai braham astarung.
kahun beid patunjalai sekh kanung.
parrai chakar chavadh bidia nidhanung. (6) (277)

ਕਹੂੰ ਭਾਖ ਬਾਚੈ ਕਹੂੰ ਕੋਮਦੀਅੰ । ਕਹੂੰ ਸਿਧਕਾ ਚੰਦ੍ਰਕਾ ਸਾਰਸੁਤੀਯੰ ।
ਕਹੂੰ ਬਯਾਕਰਣ ਬੈਸਿਕਾਲਾਪ ਕਥੇ । ਕਹੂੰ ਪ੍ਰਾਕ੍ਰਿਆ ਕਾਸਕਾ ਸਰਬ ਮਥੇ । ੭ । ੨੭੮ ।
kahun bhakh baachai kahun komdiang.
kahun sidhka chanderka sarsutoung.
kahun biakaran baisikalap kathung.
kahun parakiria kaska sarab mathung. (7) (278)

ਕਹੂੰ ਬੈਠ ਮਾਨੋਰਮਾ ਗ੍ਰੰਥ ਬਾਚੈ । ਕਹੂੰ ਗਾਇ ਸੰਗੀਤ ਮੈ ਗੀਤ ਨਾਚੈ ।
ਕਹੂੰ ਸਸਤ੍ਰ ਕੀ ਸਰਬ ਬਿਦਿਆ ਬਿਚਾਰੈ । ਕਹੂੰ ਅਸਤ੍ਰ ਬਿਦਿਆ ਬਾਚੈ ਸੋਕ ਟਾਰੈ । ੮ । ੨੭੯ ।
kahun baith manorama granth baachai.
kahun gaie sangeet mein geet nachai.
kahun sastar ki sarab bidia bicharai.
kahun astar bidia baechai sok tarai. (8) (279)

ਕਹੂੰ ਗਦਾ ਕੋ ਜੁਧ ਕੈ ਕੈ ਦਿਖਾਵੈ । ਕਹੂੰ ਖੜਗ ਬਿਦਿਆ ਜੁਝੈ ਮਾਨ ਪਾਵੈ ।
ਕਹੂੰ ਬਾਕਿ ਬਿਦਿਆਹਿ ਛੋਰੰ ਪ੍ਰਬਾਨੰ । ਕਹੂੰ ਜਲਤੁਰੰ ਬਾਕ ਬਿਦਿਆ ਬਖਾਨੰ । ੯ । ੨੮੦ ।
kahun gada ko judh kai kai dikhavai.
kahun kharag bidia jujhai maan pavai.
kahun bak bidiahai chhorung parbanung.
kahun jalturang baak bidia bakhanung. (9) (280)

They were studying sexology at some places while at some other places they were studying the moral duties (religious functions) ; some-where they were undergoing training in the art of Justice (Niaie Shastra), and at someplaces the art of fighting was being taught ; at places they were studying about the attainment of the Lord (Vedant Shastra) or at places the study of celestial bodies was being carried out and at places they were reading with devotion the text of the weapons of the goddess Chandi. (275)

Somewhere Prakirit language was being studied and at places the snake-charmers study was being carried out ; somewhere Sanskrit was being taught and elsewhere the celestial knowledge (including space and astrology) was being imparted. Somewhere the songs were being sung as per classical Musical learning and elsewhere the knowledge of demigods and the misicians of Shiva was being discussed. (276)

At some places the study of law and Justice was being carried, out alongwith plethora Shastra, and the fire carrying arrows or the Brahm avtar (godly protective cover) were being discussed. Somewhere Patanjal Veda (Yoga knowledge) knowledge of the fourteen sciences (various types) including study of revolution (circles) or the (round) circular lines of destiny were being taught. (277)

Somewhere Patanjali Ved (Philology) or Panari philosophy was being taught. Some people were studying theoretical principles, Moonlight and abstract knowledge. Somewhere grammar and study of seeds was being carried out. Somewhere the study of context or the grammar Study was being taught in detail. (278)

Somewhere Manorama Granth was being read, and someone was dancing while singing classical songs (as per Ragas) and someone was studying all the Shastras and someone was studying the art of protective Covering (coats of mail) to overcome fear or awe. (279)

Somewhere an exhibition of the battle with maces was being given, and someone would be taking pride in showing the art of sword wielding. Some people were giving the knowledge of elocution (art of speaking) and the art of swimming alongwith speech making were being taught. (280)

ਕਹੂੰ ਬੈਠ ਕੇ ਗਾਰੜੀ ਗ੍ਰੰਥ ਬਾਚੈ । ਕਹੂੰ ਸਾਭਵੀ ਰਾਸ ਭਾਖਾ ਸੁ ਰਾਚੈ ।
ਕਹੂੰ ਜਾਮਨੀ ਤੋਰਕੀ ਬੀਰ ਬਿਦਿਆ । ਕਹੂੰ ਪਾਰਸੀ ਕੋਚ ਬਿੱਦਿਆ ਅਭਿਦਿਆ । ੧੦ । ੨੮੧ ।
kahun baith kai gar ri granth baachai. kahun sabhvi ras bhakha so rachai.
kahun jamni torak beer bidia. kahun parsi koach bidia abhidia. (10) (281)

ਕਹੂੰ ਸਸਤ੍ਰ ਕੀ ਘਾਉ ਬਿਦਿਆ ਬਤੈਗੋ । ਕਹੂੰ ਅਸਤ੍ਰ ਕੋ ਪਾਤਕਾ ਪੈ ਚਲੈਗੋ ।
ਕਹੂੰ ਚਰਮ ਕੀ ਚਾਰ ਬਿਦਿਆ ਬਤਾਵੈ । ਕਹੂੰ ਬ੍ਰਹਮ ਬਿਦਿਆ ਕਰੈ ਦਰਬ ਪਾਵੈ । ੧੧ । ੨੮੨ ।
kahun sastar ki ghaou bidia baeteiv. kahun astar ko partak pai chalungai.
kahun charam ki bar bidia badavai. kahun braham bidia karai darab pavai. (11) (282)

ਕਹੂੰ ਨ੍ਰਿਤ ਬਿਦਿਆ ਕਹੂੰ ਨਾਦ ਭੇਦੰ । ਕਹੂੰ ਪਰਮ ਪੌਰਾਨ ਕਥੈ ਕਤੇਬੰ ।
ਸਭੈ ਅਛਰ ਬਿਦਿਆ ਸਭੇ ਦੇਸ ਬਾਨੀ । ਸਭੈ ਦੇਸ ਪੂਜਾ ਸਮਸਤੋ ਪ੍ਰਧਾਨੀ । ੧੨ । ੨੮੩ ।
kahun nirat bidia kahun naad bhaidung. kahun param pauran kathai katebung.
Sabhai achhar bidia sabhai des bani. Sabhai des pooja samasto pradhani. (12) (283)

ਕਹੂਮ ਸਿੰਘਨੀ ਦੂਧ ਬਛੇ ਚੁੰਘਾਵੈ । ਕਹੂੰ ਸਿੰਘ ਲੈ ਸੰਗ ਗਊਆ ਚਰਾਵੈ ।
ਫਿਰੈ ਸਰਪ ਨ੍ਰਿਕੁਧ ਤੌਨਿ ਸਥਲਾਨੰ । ਕਹੂੰ ਸਾਸਤ੍ਰੀ ਸਤ੍ਰ ਕਥੈ ਕਥਾਨੰ । ੧੩ । ੨੮੪ ।
kahun singhni dudh bachhai chunghavai. kahun Singh lai sung gaua charavai.
phirai sarap nirkarudh taun sath lanung. kahun sastri satarn kathai kathanung. (13)
(284)

ਤਥਾ ਸਤ੍ਰ ਨਿਤ੍ਰੰ ਤਥਾ ਨਿਤ੍ਰ ਸਤ੍ਰੰ । ਜਥਾ ਏਕ ਛਤ੍ਰੀ ਤਥਾ ਪਰਮ ਛਤ੍ਰੰ ।
ਤਹਾ ਗਯੋ ਅਸੈ ਸਿੰਘ ਸੂਰਾ ਸੁਕ੍ਰਧੰ । ਹਨਿਯੋ ਅਸਮੇਧੰ ਕਰਿਓ ਪਰਮ ਜੁਧੰ । ੧੪ । ੨੮੫ ।
tatha satar nitrung tatha nitar satrung. jatha ek chhatri tatha param chhatrung.
taha geyo ajai Singh sura sukarudhung. haniou asmedhung kariou param judhung.
(14) (285)

ਰਜੀਆ ਪੁਤ੍ਰ ਦਿਖਿਯੋ ਡਰੇ ਦੋਇ ਭ੍ਰਾਤੰ । ਗਹੀ ਸਰਣ ਬਿਪ੍ਰੰ ਬੁਲਿਯੋ ਏਵ ਬਾਤੰ ।
ਗੁਵਾ ਹੋਮ ਸਰਬੰ ਮਿਲੇ ਪ੍ਰਾਮ ਦਾਨੰ । ਸਰਨੰ ਸਰਨੰ ਸਰਨੰ ਗੁਰਾਨੰ । ੧੫ । ੨੮੬ ।
rajia putar dikhiou darai doiai bharatung. gehi saran biparung bulionek batung.
guva hom sarbung milai pran danung. Sarnung Sarnung Sarnung guranung. (15)
(286)

Someone was studying the removal of the effect of venom by incantation snake-bite treatment) or someone was studying the Shiva's Savar magic spell and somebody was engaged in acrobats. Someone was studying Greek language, Turkish and the warrior's art of fighting. Someone was learning Persian and someone else was studying the art of protection against striking weapoms (to save attacks). (281)

Someone was teaching the art of curing the wounds inflicted by weapons, or the art of removing the protective cover of coats of mail or the beautiful art of using shields (for protection) and the art of collecting wealth by imparting knowledge of the Lord's attainment or gaining Salvation. (282)

Someone was giving lessons in dancing or somewhere the various classical types of music were being taught. Somewhere the study of holy Shastras or the Semetic studies were being carried out. Somewhere the art of writing or the languages of various lands were being taught. At some places, the study of various means and ways of worship was being given preference to other studies. (283)

Somewhere one could see a tigers suckling the calf or the tiger taking the cows for grazing and the snakes were also moving around calmly (without being furious with venom spitting) and at places the story of the enemy's wielding weapons was being narrated in praise. (284)

(The atmosphere there was such) that the enemy and the friend were being treated on par, an enemy like a friend or vice versa ; where a proud brave Kashatriya was treated on par with an ordinary Kashatriya. At that place , free from all malice or enmity, the furious king Ajai Singh had come, who had tried to kill asumedh in a battle. (285)

Both the brothers got frightened with fear on seeing the son of the maid. Ajai Singh and they took shelter under the protection of the renowned Brahmin. They remarked that they would give cow and gold in alms, provided they were given protection. So O Gurdev ! (O Guru) we seek your protection, as we have taken shelter under your care. (286)

ਚੌਪਈ

ਤਬ ਭੂਪਤ ਤਹ ਦੂਤ ਪਠਾਏ । ਤ੍ਰਿਪਤ ਸਕਲ ਦਿਜ ਕੀਏ ਰਿਝਾਏ ।
ਅਸਮੇਧ ਅਰੁ ਅਸੁਮੇਧ ਹਾਰਾ । ਭਾਜ ਪਰੇ ਘਰ ਤਾਕ ਤਿਹਾਰਾ । ੧ । ੨੮੭ ।

Choupaiee

tab bhoopat the doot pathaie. tripat sakal dij keeai rijhaie.
asmedh or asumedh hara. bhaaj parai ghar taak tihara. (1) (287)

ਕੈ ਦਿਜ ਬਾਧ ਦੇਹੁ ਦੁਐ ਮੋਹੂ । ਨਾਤਰ ਧਰੋ ਦੁਜਨਵਾ ਤੋਹੂ ।
ਕਰਿਓ ਨ ਪੂਜਾ ਦੇਉ ਨ ਦਾਨਾ । ਤੋ ਕੋ ਦੁਖ ਦੇਵੋ ਦਿਜ ਨਾਨਾ । ੨ । ੨੮੮ ।
kai dij badh deho duai moho. natar dharo dujnava tohu.
kariou na puja deiou na dana. tou ko dukh devo dij nana. (2) (288)

ਕਹਾ ਮ੍ਰਿਤਕ ਦੂਇ ਕੰਠ ਲਗਾਏ । ਦੇਹੁ ਹਮੈ ਤੁਮ ਕਹਾ' ਲਜਾਏਂ ।
ਜਉ ਦੁਐ ਏ ਤੁਮ ਦੇਹੁ ਨ ਮੋਹੂ । ਤਉ ਹਮ ਸਿਖ ਨ ਹੋਇ ਹੈ ਤੋਹੂ । ੩ । ੨੮੯ ।
kaha mirtak doiai kanth lagaie. deho hamai tum kaha lajaie.
jou duoai ei tum deho na mohu. tou hum sikh na hoiai hai tohu (3) (289)

ਤਬ ਦਿਜ ਪ੍ਰਾਤ ਕੀਓ ਇਸਨਾਨਾ । ਦੇਵ ਪਿਤ੍ਰ ਤੋਖੇ ਬਿਧ ਨਾਨਾ ।
ਚੰਦਨ ਕੁੰਕਮ ਖੋਰ ਲਗਾਏ । ਚਲ ਕਰ ਰਾਜ ਸਭਾ ਮੈ ਆਏ । ੪ । ੨੯੦ ।
tab dij prat kiou isnana. dev pitar tokhai bidh nana.
Chandan kunkam khor lagaie. chal kar raj sabha mein aie. (4) (290)

ਦਿਜੋ ਬਾਚ

ਹਮਰੀ ਵੈ ਨ ਪਰੈ ਦੁਆ ਡੀਠਾ । ਹਮਰੀ ਆਇ ਪਰੈ ਨਹੀ ਪੀਠਾ ।
ਝੂਠ ਕਹਿਯੋ ਜਿਨ ਤੋਹਿ ਸੁਨਾਈ । ਮਹਾਰਾਜ ਰਾਜਨ ਕੇ ਰਾਈ । ੧ । ੨੯੧ ।

dijo baach

hamri vai na parai duai deetha. hamri aie parai nahi deetha.
jhooth kahiou jin tohai sunnaiee. maharaj rajan kai raiee. (1) (291)

ਮਹਾਰਾਜ ਰਾਜਨ ਕੇ ਰਾਜਾ । ਨਾਇਕ ਅਖਲ ਧਰਣ ਸਿਰ ਤਾਜਾ ।
ਹਮ ਬੈਠੇ ਤੁਮ ਦੇਹੁ ਅਸੀਸਾ । ਤੁਮ ਰਾਜਾ ਰਾਜਨ ਕੇ ਈਸਾ । ੨ । ੨੯੨ ।
maharaj rajan kai raja. nayak akhal dharam sir taja.
hum bathai tum deho aseesa(n). tum raja rajan kai eisa. (2) (292)

ਰਾਜਾ ਬਾਚ

ਭਲਾ ਚਹੋ ਆਪਨ ਜੋ ਸਬ ਹੀ । ਵੈ ਦੁਇ ਬਾਧ ਦੇਹੁ ਮੁਹਿ ਅਬ ਹੀ ।
ਸਬ ਹੀ ਕਰੇ ਅਗਨ ਕਾ ਭੂਜਾ । ਤੁਮਰੀ ਕਰਿਉ ਪਿਤਾ ਜਿਉ ਪੂਜਾ । ੩ । ੨੯੩ ।

Raja baach

bhalai chaho apan jo sab hi. vai doiai bandh deho mohai ab hi.
sab hi karai agan ka bhooja. tumri karou pita jiou puja.(3) (293)

Choupaiee :

Then King Ajai Singh sent his emissaries to that place, who were fed by the renowned Pandit to their fill. After having food, emissaries said that the Asumedh brothers, after being defeated, had sought his protection. (287)

O Pandit ji ! Either hand over those two brothers by hand cuffing them to us else you will also be killed alongwith them. In that case no alms would be given and no worship carried out, instead you will be inflicted all sorts of sufferings. (288)

(O Pandit !) Have you embraced both the kings (under your care) ? Why are you so pensive and hesitant in handing them over to us ? If you do not hand over these two brothers, then we will no longer be your disciples. (289)

The Pandit went away, saying that he would give the reply next morning. Then the Pandit had a bath next morning. He offered prayers and satisfied the gods and his forefathers with his worship. Then he applied tilak (mark) of saffron and came to the King's court. (290)

The Brahmin said, "Both those men have not been seen by me, and they have not sought my asylum. Whosoever has told you, has lied. O king ! You are the king-emperor. (291)

O King ! king of kings ! You are the master of all, having the crown over your head. We are praying for your greatness and wish you that your kingdom lasts for ever and you continue to be the king of kings (for ever). (292)

The king replied, if they wanted their own safety, then they should hand over those two brothers, (held) in chains to him. Then he would give them away as offering to the god of fire and would himself worship the Brahmin like his father. (293)

ਜੋ ਨ ਪਰੈ ਵੈ ਭਾਜ ਤਿਹਾਰੇ । ਕਹੇ ਲਗੋ ਤੁਮ ਆਜ ਹਮਾਰੇ ।
ਹਮ ਤੁਮ ਕੋ ਬਿੰਜਨਾਦ ਬਨਾਵੈ । ਹਮ ਤੁਮ ਵੈ ਤੀਨੋ ਮਿਲ ਖਾਵੈ । ੪ । ੨੯੪ ।
jo na parai vai bhaj tiharai. kehai lagai tum aaj hamarai.
hum tum ko binjnad banavai. hum tum vai teeno mil khavai. (4) (294)

ਦਿਜ ਸੁਨ ਬਾਤ ਚਲੇ ਸਭ ਧਾਮਾ । ਪੂਛੇ ਭ੍ਰਾਤ ਸੁਪੂਤ ਪਿਤਾਮਾ ।
ਬਾਧ ਦੇਹੁ ਤਉ ਛੂਟੇ ਧਰਮਾ । ਭੋਜ ਭੁਜੋ ਤਉ ਛੂਟੇ ਕਰਮਾ । ੫ ੨੯੫ ।
dij sunn baat chalai sabh bhama. poochhai bhrat supoot pitama.
baadh dehu tou chhutai dharma. bhoj bhujai tou chhuatai karma. (5) (295)

ਯਹਿ ਰਜੀਆ ਕਾ ਪੁਤ ਮਹਾਬਲ । ਜਿਨ ਜੀਤੇ ਛਤ੍ਰੀ ਗਨ ਦਲਮਲ ।
ਛਤ੍ਰਾਪਨ ਆਪਨ ਬਲ ਲੀਨਾ । ਇਨ ਕੋ ਕਾਢਿ ਧਰਨ ਤੇ ਦੀਨਾ । ੬ । ੨੯੬ ।
yeh rajia ka poot mahabal. jin jeetai chhatri gan dalmal.
chharapan apan bal leena. en kai kaadh dharam te deena. (6) (296)

ਤੋਟਕ ਛੰਦ

ਇਮ ਬਾਤ ਜਬੈ ਨ੍ਰਿਪ ਤੇ ਸੁਨਿਯੰ । ਗ੍ਰਹ ਬੈਠ ਸਬੈ ਦਿਜ ਮੰਤ੍ਰ ਕੀਯੰ ।
ਅਜ ਸੈਨ ਅਜੈ ਭਟ ਦਾਸ ਸੁਤੰ । ਅਤ ਦੁਹਕਰ ਕੁਤਸਿਤ ਕੂਰ ਮਤੰ । ੭ । ੨੯੭ ।

Totak Chhand

em baat jabai nrip te suniou. greh baith sabai dij mantar keyung.
aj sain ajai bhat das sutung. at dohkar kutsit koor matung. (7) (297)

ਮਿਲ ਖਾਇ ਤਉ ਖੋਵੈ ਜਨਮ ਜਗੰ । ਨਹੀ ਖਾਤ ਤੁ ਜਾਤ ਹੈ ਕਾਲ ਮਗੰ ।
ਮਿਲ ਮਿਤ੍ਰ ਸੁ ਕੀਜੇ ਕਉਨ ਮਤੰ । ਜਿਹ ਭਾਤ ਰਹੇ ਜਗ ਆਜ ਪਤੰ । ੮ । ੨੯੮ ।
mil khaie tou khovai janam jungung. neh khaat tu jaat hai kaal magung.
mil mitar so keejai kaun matung. jeh bhaat rehai jag aaj patung. (8) (298)

ਸੁਨ ਰਾਜਨ ਰਾਜ ਮਹਾਨ ਮਤੰ । ਅਨਭੀਤ ਅਜੀਤ ਸਮਸਤ ਛਿਤੰ ।
ਅਨਗਾਹ ਅਥਾਹ ਅਨੰਤ ਦਲੰ । ਅਨਭੰਗ ਅਗੰਜ ਮਹਾ ਪ੍ਰਬਲੰ । ੯ । ੨੯੯ ।
sunn rajan raj mahan matung. anbheet ajeet samsat chhitung.
angah athah anant dalung. anbhung aganj maha parbalung. (9) (299)

ਇਹ ਠਉਰ ਨ ਛਤ੍ਰੀ ਏਕ ਨਰੰ । ਸੁਨ ਸਾਚੁ ਮਹਾ ਨ੍ਰਿਪਰਾਜ ਬਰੰ ।
ਕਹਿਕੈ ਦਿਜ ਸਉ ਉਠਿ ਜਾਤ ਭਏ। ਵੇਹ ਆਨਿ ਜਸੂਸ ਬਤਾਇ ਦਏ। ੧੦। ੩੦੦ ।
eh thour na chhatri ek narung. sunn saach maha nripraj barung.
kehkai dij sou uth jaat bhaie. veh aan jasus braie daie. (10) (300)

If they have not hid themselves at their place, then they should accept his offer. They would prepare food for them, which they would eat alongwith the three of them together. (294)

All the brahmins went back to their homes (saying that they will consult each other and then decide). Then they called their sons, elders (father and grand father) and said that their religious duty (Dharam) will be destroyed, if they decided to hand them over, and if they decided to eat the food (alongwith the King) then their actions would be considered as unbecoming, and worth destruction. (295)

They considered that this king, son of the maid, was very powerful, who had crushed the hordes of Kashatriyas by defeating them. He had gained the control of the kingdom through his prowess and driven thses two (brothers) out of his territorial boundaries. (296)

Totak Chhand

When the Brahmins heard this thing, the brahmins decided that Ajai Singh, the son of the maid, was a great warrior and a cruel king, having a vicious conduct and bad intentions. (297)

If they have their food alongwith him, then they would be polluting their very life in this world and by not accepting his offer, they would be facing death. So "O friends! Let us decide something, which would save our honour in the world." (298)

After consultations, the Brahmins informed (told) the king, " O king-emperor ! Having faith of the highest order." Listen (to us) ! You are the only king on Earth, who is fearless, and invincible. You are beyond our comprehension, limitless, having infinite courage, indestructible, unbreakable, mighty and most powerful. (299)

There is not even a Single Kashatriya on this land. O mighty King, "Listen. This is the truth and saying this, the Brahmin's got up and and went away." But then the spy came and informed about the presence of both brothers, (Asumedh and Asdumed) hidden inside. (300)

ਤਹਾ ਸਿੰਘ ਅਜੈ ਮਨਿ ਰੋਸ ਬਢੀ । ਕਰਿ ਕੋਪ ਚਮੂੰ ਚਤੁਰੰਗ ਚਢੀ ।
ਤਹ ਜਾਇ ਪਰੀ ਜਹ ਖਤ੍ਰ ਬਰੰ। ਬਹੁ ਕੂਦ ਪਰੇ ਦਿਜ ਸਾਮ ਘਰੰ । ੧੧ । ੩੦੧ ।
- taha singh Ajai man ross badhai. kar kope chamung chaturung chadhi.
the jaie pari jeh khatar barung. boh kud parai dij sam gharai.(11) (301)

ਦਿਜ ਮੰਡਲ ਬੈਠਿ ਬਿਚਾਰੁ ਕੀਯੋ । ਸਭ ਹੀ ਦਿਜ ਮੰਡਲ ਗੋਦ ਲੀਯੋ ।
ਕਹੁ ਕਉਨ ਸੁ ਬੈਠਿ ਬਿਚਾਰ ਕਰੈ। ਨ੍ਰਿਪ ਸਾਥ ਰਹੈ ਨਹੀ ਏਊ ਮਰੈ। ੧੨ । ੩੦੨।
dij mandal baith bichar kieou. sab hi dij mandal goad liou.
keho kann so baith bichar karai. nrip saath rehai nahi eauoo marai. (12) (302)

ਇਹ ਭਾਤਿ ਕਹੀ ਤਿਹ ਤਾਹਿ ਸਭੈ । ਤੁਮ ਤੋਰ ਜਨੇਵਨ ਦੇਹੁ ਅਬੈ ।
ਜੋਊ ਮਾਨਿ ਕਹੀਯੋ ਸੋਈ ਲੇਤ ਭਏ। ਤੇਊ ਬੈਸ ਹੁਇ ਬਾਣਜ ਕਰਤ ਭਏ।੧੩।੩੦੩।
eh bhant kehi the tahai sabhai. tum tor janevan deho abai.
jouoo maan kehiou soiee lait bhaie. teouoo bais hoiai banaj karat bhaie. (13) (303)

ਜਿਹ ਤੋਰ ਜਨੇਊ ਨ ਕੀਨ ਹਠੰ । ਤਿਨ ਸਿਉ ਉਨ ਭੋਜੁ ਕੀਯੋ ਇਕਠੰ ।
ਫਿਰ ਜਾਇ ਜਸੁਸਹਿ ਐਸ ਕਹਿਓ । ਇਨ ਮੈ ਉਨ ਮੈ ਇਕ ਭੇਦ ਰਹਿਓ । ੧੪ । ੩੦੪ ।
jeh tour janeouoo na keen hathung. tin siou un bhoj kiou ikathanung.
phir jaie jasuseh ais kehiou. in mein un mein ik bhed rehiou.(14) (304)

ਪੁਨਿ ਬੋਲਿ ਉਠਿਯੋ ਨ੍ਰਿਪ ਸਰਬ ਦਿਜੰ । ਨਹਿ ਛਤ੍ਰੁ ਦੇਹੁ ਸੁ ਤਾਹਿ ਤੁਅੰ ।
ਮਰਿਗੇ ਸੁਨੇ ਬਾਤ ਮਨੋ ਸਬ ਹੀ। ਉਠਿ ਕੈ ਗ੍ਰਿਹਿ ਜਾਤ ਭਏ ਤਬ ਹੀ। ੧੫ । ੩੦੫।
pun bol uthiou nrip sarab dijung. neh chhatarat deho so tahai tuang.
margai sunn baat mano sab hi. uth kai greh jaat bhaie tab hi. (15) (305)

ਸਭ ਬੈਠਿ ਬਿਚਾਰਨ ਮੰਤ੍ਰ ਲਗੇ । ਸਭ ਸੋਕ ਕੇ ਸਾਗਰ ਬੀਚ ਡੁਬੇ ।
ਵਹਿ ਵਾਧ ਬੈਹਿਠ ਅਤਿ ਤੇਊ ਹਠੰ। ਹਮ ਏ ਦੋਊ ਭ੍ਰਾਤ ਚਲੈ ਇਕਠੰ।੧੬।੩੦੬।
sabh baith bicharan mantar lagai. sabh sok ko sagar beech dubai.
veh badh behath at teouoo hathung. hum de deouoo bhrat chalai ikathung. (16) (306)

ਹਠ ਕੀਨ ਦਿਜੈ ਤਿਨ ਲੀਨ ਸੁਤਾ । ਅਤਿ ਰੂਪ ਮਹਾ ਛਬਿ ਪਰਮ ਪ੍ਰਭਾ ।
ਤ੍ਰਿਯੋ ਪੇਟ ਸਨੌਢ ਤੇ ਪੂਤ ਭਏ । ਵਹਿ ਜਾਤ ਸਨੌਢ ਕਹਾਤ ਭਏ। ੧੭ । ੩੦੭ ।
hath keen dijai tin leen suta. at roop maha chhab param prabha.
trieou peit sanodh te poot bhaie. veh jaat sanodh kehat bhaie. (17) (307)

ਸੁਤ ਅਉਰਨ ਕੇ ਉਹ ਠਾ ਜੁ ਅਹੈ । ਉਤ ਛਤ੍ਰੀਆ ਜਾਤਿ ਅਨੇਕ ਭਏ ।
ਨ੍ਰਿਪ ਕੇ ਸੰਗਿ ਜੋ ਮਿਲਿ ਜਾਤੁ ਭਏ। ਨਰ ਸੋ ਰਜਪੂਤ ਕਹਾਤ ਭਏ। ੧੮ । ੩੦੮ ।
sut aouran ko oh na jo ahai. ut chhatria jaat anek bhaie.
nrip kai sung jo mil jaat bhaie. nar se rajpoot kahat bhaie. (18) (308)

Then Ajai Singh was furious with rage and in his fury he launched an attack with his forces from all the four sides. They reached the spot where the princes were hiding, so both of them jumped from the top of the house to the Brahmin's house for seeking his support and protection. (301)

The assembly of Brahmins got together and consulted one another. So they finally decided to take them under their protection and poudered over the next step, so that they may not annoy the king and both these brothers could be saved also. (302)

After deciding like this, the Brahmins decided to break their sacred threads. Those fellows, who had accepted this proposal and had broken their threads, became Vaishas and started doing business. (303)

Those Brahmins who did not break the threads, the two princes had food alongwith them. Then the spies told the King Ajai Singh, that there was still one distinguishing feature between the Brahmins and the princes. (304)

Then king Ajai Singh told the Brahmins that if they could not hand over the two princes, then they should give away their daughter. Hearing this the brahmins were dumb-founded and then went away to their homes. (305)

All of them got together and pondered over the matter ; all of them were in great mourning (sadness). The king was bent upon taking them as Captives while they were very adamant that they will go alongwith the princes. (306)

Then the renowned Brahmin persisted and the king took away his daughter, who was beautiful, graceful, and magnificent (radiant) in her appearance . That sanodh woman gave birth to sons, who were later known as belonging to Sanodh Caste. (307)

Apart from this, all other sons born to the Kashatriyas from Brahmin mothers living there, gave rise to many other castes of Kashatriyas. The brahmins, who had joined the king in alliance, were called Rajput's later. (308)

ਤਿਨ ਜੀਤ ਬਿਜੈ ਕਹੁ ਰਾਉ ਚੜਯੋ । ਅਤਿ ਤੇਜੁ ਪ੍ਰਚੰਡ ਪ੍ਰਤਾਪੁ ਬਢਯੋ ।
ਜੋਊ ਆਨਿ ਮਿਲੇ ਅਰੁ ਸਾਕ ਦਏ । ਨਰ ਤੇ ਰਜਪੂਤ ਕਹਾਤ ਭਏ। ੧੯ । ੩੦੯ ।
tin jeet bijai koh raou charriou. at tej parchand partap badhieou.
jou aan milai or sak daieai. nar te rajpoot kahat bhaie. (19) (309)

ਜਿਨ ਸਾਕ ਦਏ ਨਹਿ ਰਾਰਿ ਬਢੀ । ਤਿਨ ਕੀ ਇਨ ਲੈ ਜੜ ਮੂਲ ਕਢੀ ।
ਦਲ ਤੇ ਬਲ ਤੇ ਧਨ ਟੂਟਿ ਗਏ। ਵਹਿ ਲਾਗਤ ਬਾਨਜ ਕਰਮ ਭਏ। ੨੦ । ੩੧੦ ।
jin sak daieai neh rar badhi. tin ki en lai jarr mool kadhi.
dal te bal te dhan toot gaie. veh lagat banaj karam bhaie. (20) (310)

ਜੋਊ ਆਨਿ ਮਿਲੇ ਨਹਿ ਜੋਰਿ ਲਰੇ । ਵਹੇ ਬਾਧ ਮਹਾਗਨਿ ਹੋਮ ਕਰੇ ।
ਅਨਗੰਧ ਜਰੇ ਮਹਾ ਕੁੰਡ ਅਨਲੰ। ਭਇਓ ਛਤ੍ਰੀਅ ਮੇਧੁ ਮਹਾ ਪ੍ਰਬਲੰ। ੨੧ । ੩੧੧ ।
jouoo aan milai neh jore larai. veh badh mahagan hom karai.
angandh jarai maha kund anlung. bhiou chhatri(a) medh maha parbalung. (21) (311)

ਇਤਿ ਅਜੈ ਸਿੰਘ ਕਾ ਰਾਜ ਸੰਪੂਰਨ ਭਇਆ ।
it Ajai Singh ka raj sampuran bhia.

ਜਗਰਾਜ
ਤੋਮਰ ਛੰਦ । ਤ੍ਵਪ੍ਰਸਾਦਿ
ਬਿਆਸੀ ਬਰਖ ਪਰਮਾਨ । ਦਿਨ ਦੋਇ ਮਾਸ ਅਸਟਾਨ ।
ਬਹੁ ਰਾਜ ਭਾਗ ਕਮਾਇ । ਪੁਨਿ ਨ੍ਰਿਪ ਕੋ ਨ੍ਰਿਪਰਾਇ । ੧ । ੩੧੨ ।
Jagraj
Tomar Chhand. Tav Prasad
biasi barakh parman. din doiai mass astan.
boh raj bhag kamaie. pun(e) nrip ke nripraie. (1) (312)

ਸੁਨ ਰਾਜ ਰਾਜ ਮਹਾਨ । ਦਸ ਚਾਰਿ ਚਾਰਿ ਨਿਧਾਨ ।
ਦਸ ਦੋਇ ਦੁਆਦਸ ਮੰਤ । ਧਰਨੀ ਧਰਾਨ ਮਹੰਤ । ੨ । ੩੧੩ ।
sunn raj raj mahan. das chaar chaar nidhan.
das doiai duadas mant. dharni dharan mahant.(2) (313)

ਪੁਨਿ ਭਯੋ ਉਦੋਤ ਨ੍ਰਿਪਾਲ । ਰਸ ਰਤਿ ਰੂਪ ਰਸਾਲ ।
ਅਤਿ ਭਾਨ ਤੇਜ ਪ੍ਰਚੰਡ । ਅਨਖੰਡ ਤੇਜ ਪ੍ਰਚੰਡ । ੩ । ੩੧੪ ।
punn bhiou udhot nripal. ras rut rup rasal.
at bhan tej parchand. ankhand tej parchand. (3) (314)

ਤਿਨਿ ਬੋਲਿ ਬਿਪ੍ਰ ਮਹਾਨ । ਪਸੁ ਮੇਧ ਜਗ ਰਚਾਨ ।
ਦਿਜ ਪ੍ਰਾਗ ਜੋਤ ਬੁਲਾਇ । ਅਪਿ ਕਾਮ ਰੂਪ ਕਹਾਇ । ੪ । ੩੧੫ ।
tin bol bipar mahan. pasu medh jug rachan.
dij prag joat bulaie. ap kaam roop kahaie. (4) (315)

Having won over them, the king Ajai Singh then attacked Digvijai and his might was accepted as invincible, and he became famous all over the land . All of those, who joined him by offering their daughters in marriage, were later called Rajputs. (309)

Those, who did not agree to give their daughters, were fought against and they were uprooted completely. They lost in troops, power and wealth and started doing business. (310)

The persons, who did not compromise but fought (against Ajai Singh) were burnt alive in the great fire. They got burnt in the fire-pit without having any inkling even. Thus a great (sacrificial) fire-worship was performed with the sacrifice of the Kashatriyas. (311)

Thus the (chapter of the) Kingdom of Ajai Singh is completed.

Jagraj

Tomar Chhand. By the Lord's Grace

At the age of eighty-two years, eight months and two days, having ruled the country with great blessedness, the king Ajai Singh died. (312)

Now listen further ! The king of kings, the beautiful treasure of the fourteen sciences (learning) and having studied the twelve (ten plus two) incantations (of magic) and worthy of worship on the land. (313)

The king Jag appeared on the scene ; who was full of love and affection (for all). having a handsome form (appearance). His glory was illuminating more than that of the sun, and his splendour was inexhaustible. (314)

He sent for many renowned brahmins and began performing the pasu-medh Yagna (with animal sacrifices). He called some brahmins, well versed in astrology, who called themselves Kam rup (having abode at holy places) for the Yagna. (315)

ਦਿਜ ਕਾਮਰੂਪ ਅਨੇਕ । ਨ੍ਰਿਪ ਬੋਲਿ ਲੀਨ ਬਿਸੇਖ ।
ਸਭ ਜੀਅ ਜਗ ਅਪਾਰ । ਮਖ ਹੋਮ ਕੀਨ ਅਬਿਚਾਰ । ੫ । ੩੧੬ ।
dij kamroop anek. nrip bol leen bisekh.
sabh jia jug apar. makh hom keen abichar. (5) (316)

ਪਸੁ ਏਕ ਪੈ ਦਸ ਬਾਰ । ਪੜ ਬੇਦ ਮੰਤ੍ਰ ਅਬਿਚਾਰ ।
ਅਬਿ ਮਧਿ ਹੋਮ ਕਰਾਇ । ਧਨੁ ਭੂਪ ਤੇ ਬਹੁ ਪਾਇ । ੬ । ੩੧੭ ।
pas(u) ek pai das bar. parr bei mantar abichar.
ab madh hom karaie. dhan bhoop te boh paie. (6) (317)

ਪਸੁ ਮੇਘ ਜਗ ਕਰਾਇ । ਬਹੁ ਭ"ਤ ਰਾਜੁ ਸੁਹਾਇ ।
ਬਰਖ ਅਸੀਹ ਅਸਟ ਪ੍ਰਮਾਨ । ਦੁਇ ਮਾਸ ਰਾਜੁ ਕਮਾਨ । ੭ । ੩੧੮ ।
pus(u) megh jug karaie. boh bhant raj suhaie.
barkh aseeh ast parman doiai mass raj kaman. (7) (318)

ਪੁਨ ਕਠਨ ਕਾਲ ਕਰਵਾਲ । ਜਗ ਜਾਰੀਆ ਜਿਹ ਜੁਵਾਲ ।
ਵਹਿ ਖੰਡੀਆ ਅਨਖੰਡ । ਅਨਖੰਡ ਰਾਜ ਪ੍ਰਚੰਡ । ੮ । ੩੧੯ ।
punn kathan kaal karval. jug jaria jeh juval. (8) (319)

ਇਤਿ ਪੰਚਮੋ ਰਾਜ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ।
it panchmo raj samapastam.

ਤੋਮਰ ਛੰਦ । ੜ੍ਪ੍ਰਸਾਦਿ
ਪੁਨ ਭਏ ਮੁਨਿ ਛਿਤ ਰਾਇ । ਇਹ ਲੋਕ ਕੇਹਰਿ ਰਾਇ ।
ਅਰਿ ਜੀਤਿ ਜੀਤਿ ਅਖੰਡ । ਮਹਿ ਕੀਨ ਰਾਜੁ ਪ੍ਰਚੰਡ । ੧ । ੩੨੦ ।
Tomar Chhand. Tav Prasad
pun bhaie muni Chhit raie. eh lok kehar raie.
or jeet jeet akhand. Keh keen raj parchand (1) (320)

ਅਰਿ ਘਾਇ ਘਾਇ ਅਨੇਕ । ਰਿਪੁ ਛਾਡੀਯੋ ਨਹੀ ਏਕ ।
ਅਨਖੰਡ ਰਾਜੁ ਕਮਾਇ । ਛਿਤ ਛੀਨ ਛਤ੍ਰ ਫਿਰਾਇ । ੨ । ੩੨੧ ।
ak ghaie ghaie anek. rip(u) chhadiaou nahi ek.
ankhand raj kamaie. chin chheen chhatar phiraie. (2) (321)

ਅਨਖੰਡ ਰੂਪ ਅਪਾਰ । ਅਨਮੰਡ ਰਾਜ ਜੁਝਾਰ ।
ਅਬਿਕਾਰ ਰੂਪ ਪ੍ਰਚੰਡ । ਅਨਖੰਡ ਰਾਜ ਅਮੰਡ । ੩ । ੩੨੨ ।
ankhand roop apar. anmand raj jujhar.
abikar roop parchand. ankhand raj amand. (3) (322)

The King specially sent for some brahmins from the holy place Kamrup and collected various great men of the world and as per the customs of sacrificial fire, he threw them all in the sacrificial fire. (316)

For each one of these sacrifices, the brahmins would recite ten times each incantation of sacrifice from the Vedas, Having used goats for the sacrificial fire worship, the brahmins gained lot of wealth from the king. (317)

After performing the Pasu medh Yagna and making his kingdom renowned all over, the king ruled till the age of eighty-eight years and two months. (318)

Then the mighty (god of) death, which has destroyed the whole world with its onslaughts, took the life of the invincible king, who was supported to be indestructible, whose kingdom was known for its splendour and considered imperishable. (319)

Here the kingdom of the fifth king is accomplished with grace.

Tomar Chhand Through Thy Grace

Then the king named Muni, who was like a lion in prowess, ruled the land. He also gained victories over many invincible enemies and ruled with an iron hand. (320)

He did not spare even a single enemy. and killed all the foes. He ruled over the country like an invincible king and usurped the land of other kings. Thus his sovereignity over the land was recognised. (321)

He was a great warrior, with a splendour unknown so far and was a great fighter without seeking any help of other kings. He was a mighty warrior, without any blemish and his rule was considered to be indestructible. (322)

ਬਹੁ ਜੀਤਿ ਜੀਤਿ ਨ੍ਰਿਪਾਲ । ਬਹੁ ਛਾਡਿ ਕੈ ਸਰ ਜਾਲ ।
ਅਰਿ ਮਾਰਿ ਮਾਰਿ ਅਨੰਤ । ਛਿਤ ਕੀਨ ਰਾਜ ਦੁਰੰਤ । ੪ । ੩੨੩ ।
boh jeet jeet nripal. loh chhad kai sar jaal.
ar maar maar anant. Chhit keen raj durant. (4) (323)

ਬਹੁ ਰਾਜ ਭਾਗ ਕਮਾਇ । ਇਮ ਬੋਲੀਓ ਨ੍ਰਿਪਰਾਇ ।
ਇਕ ਕੀਜੀਐ ਮਖਸਾਲ । ਦਿਜ ਬੋਲਿ ਲੇਹੁ ਉਤਾਲ । ੫ । ੩੨੪ ।
boh raj bhag kamaie. im boliou nirprai.
ik keejiai makhjaal. dij bol leho utal. (5) (324)

ਦਿਜ ਬੋਲਿ ਲੀਨ ਅਨੇਕ । ਹ੍ਰਿਹ ਛਾਡੀਯਓ ਨਹੀ ਏਕ ।
ਮਿਲਿ ਮੰਤ੍ਰ ਕੀਨ ਬਿਚਾਰ । ਮਤਿ ਮਿਤ੍ਰ ਮੰਤ੍ਰ ਉਚਾਰ । ੬ । ੩੨੫ ।
dij bol leen anek. greh chhadion nahi ek.
mil mantar keen bichar. mat mitar mantar uchar. (6) (325)

ਤਬ ਬੋਲਿਓ ਨ੍ਰਿਪ ਰਾਇ । ਕਰਿ ਜਗ ਕੋ ਚਿਤ ਚਾਇ ।
ਕਿਵ ਕੀਜੀਐ ਮਖਸਾਲ । ਕਹੁੰ ਮੰਤ੍ਰ ਮਿਤ੍ਰ ਉਤਾਲ । ੭ । ੩੨੬ ।
tab boliou nrip raie. kar jug ho chit chaie.
kiv keejiai makhsal. kuh mantar mitar utal. (7) (326)

ਤਬ ਮੰਤ੍ਰ ਮਿਤ੍ਰਨ ਕੀਨ । ਨ੍ਰਿਪ ਸੰਗ ਯਹੁ ਕਹਿ ਦੀਨ ।
ਸੁਨਿ ਰਾਜ ਰਾਜ ਉਦਾਰ । ਦਸ ਚਾਰਿ ਚਾਰਿ ਅਪਾਰ । ੮ । ੩੨੭ ।
tab mantar mitran keen. nrip sung yoau keh deen.
sun raj raj udar. das char char apar. (8) (327)

ਸਤਿ ਜੁਗ ਮੈ ਸੁਨਿ ਰਾਇ । ਮਖ ਕੀਨ ਚੰਡ ਬਨਾਇ ।
ਅਰਿ ਮਾਰਿ ਕੈ ਮਹਿਖੇਸ । ਬਹੁ ਤੋਖ ਕੀਨ ਪਸੇਸ । ੯ । ੩੨੮ ।
sat jug mein sdunn raie. makh keen chand banaie.
ar maar kai mehkhes. boh tokh keen pases. (9) (328)

ਮਹਿਖੇਸ ਕਉ ਰਨਿ ਘਾਇ । ਸਿਰਿ ਇੰਦ੍ ਛਤ੍ ਫਿਰਾਇ ।
ਕਰਿ ਤੋਖਿ ਜੋਗਨਿ ਸਰਬ । ਕਰਿ ਦੂਰ ਦਾਨਵ ਗਰਬ । ੧੦ । ੩੨੯ ।
mehkhes kou runn ghaie. Sir Inder Chhatar phiraie.
kar tokh jogan sarab. kar dur danav garab. (10) (329)

ਮਹਿਖੇਸ ਕਹੁ ਰਨਿ ਜੀਤਿ । ਦਿਜ ਦੇਵ ਕੀਨ ਅਭੀਤ ।
ਤ੍ਰਿਦਸੇਸ ਲੀਨ ਬੁਲਾਇ । ਚਿਤ ਚਉਪ ਸਿਉ ਜਗ ਮਾਇ । ੧੧ । ੩੩੦ ।
mehkhes kou run jeet. dij dev keen abheet.
tridseis been bulaie. chhit chheer chhatar phiraie. (11) (330)

Thus king muni, having won over all other kings, through his prowess of archery and having killed many enemies, he ruled with an iron hand. (323)

After ruling the country for some time, one day the king ordered that a fire-pit be prepared and some brahmins be sent for immediately. (324)

So a large number of brahmins were called there, sparing not even a single brahmin. Then the king consulted his minister, while the friendly and prudent minister asked the king , what else was needed to be done. (325)

Then the king told him about his desire for performing a Yagna. He asked him what type of fire-pit should be prepared. " O friendly minister ! Pray give your advice soon." (326)

Then the friendly minister pondered over it and told the king. O benevolent king of kings ! You have the great knowledge of all the fourteen sciences (learning). (327)

O king ! Listen (to me) ! During the age of Sat Yug, Chandi had killed the demon Mehkhasur and having propitiated (the god) Shiva, had performed a great Yagna. (328)

She had killed Mehkhasur in the battle-field and gave Indra, the kingdom (of heaven). She had satisfied all the holgoblins, having shattered the pride of the demon. (329)

She had made the brahmins and the gods fearless having won the battle. She had called for Indra, and having taken over the control of the land (from Mehkhasur), she had installed Indra as the king. (with authority). (330)

ਮੁਖ ਚਾਰ ਲੀਨ ਬੁਲਾਇ । ਚਿਤ ਚਉਪ ਸਿਉ ਜਗ ਮਾਇ ।
ਕਰਿ ਜਗ ਕੋ ਆਰੰਭ । ਅਨਖੰਡ ਤੇਜ ਪ੍ਰਚੰਡ । ੧੨ । ੩੩੧ ।
mukh chaar leen bulaie. chit choup siun jug maie.a
kar jug ko arambh. ankhand tej parchand. (12) (331)

ਤਬ ਬੋਲੀਯੋ ਮੁਖ ਚਾਰ । ਸੁਨਿ ਚੰਡਿ ਚੰਦ ਜੁਹਾਰ ।
ਜਿਮ ਹੋਇ ਆਇਸ ਮੋਹਿ । ਤਿਮ ਭਾਖਊ ਮਤ ਤੋਹਿ । ੧੩ । ੩੩੨ ।
tab boliou mukh chaar. Sunn chand(e) Chand juhar.
jim hoiai aies mohai. tim bhakhouo mat tohai. (12) (332)

ਜਗ ਜੀਅ ਜੰਤ ਅਪਾਰ । ਨਿਜ ਲੀਨ ਦੇਵ ਹਕਾਰ ।
ਅਰਿ ਕਾਟਿ ਕੈ ਪਲ ਖੰਡ । ਪੜਿ ਬੇਦ ਮੰਤ੍ ਉਦੰਡ । ੧੪ । ੩੩੩ ।
jug jia jant apar. nij leen dev hakar.
ar kaat kai pal khand. paar beid mantar udand. (14) (333)

ਰੁਆਲ ਛੰਦ । ਤ੍ਪ੍ਰਸਾਦਿ

ਬੋਲਿ ਬਿਪਨ ਮੰਤ੍ ਮਿਤ੍ਰਨ ਜਗ ਕੀਨ ਅਪਾਰ ।
ਇੰਦ੍ ਅਉਰ ਉਪਿੰਦ੍ ਲੈ ਕੈ ਬੋਲਿ ਕੈ ਮਖਿ ਚਾਰ ।
ਕਉਨ ਭਾਤਨ ਕੀਜੀਐ ਅਬ ਜਗ ਕੋ ਆਰੰਭ ।
ਆਜ ਮੋਹਿ ਉਚਾਰੀਐ ਸੁਨਿ ਮਿਤ੍ ਮੰਤ੍ ਅਸੰਭ । ੧ । ੩੩੪ ।

Ruaal Chhand

bol bipan mantar mitran jug keen apar. Inder aour upindar lai kai bol hai mukh chhar.
kaun bhatan keejiai ab jug ko arambh. aaj mohai uchariai sunn mitar mantar asumbh.
(1) (334)

ਮਾਸ ਕੋ ਪਲ ਕਾਟਿਕੈ ਪੜਿ ਬੇਦ ਮੰਤ੍ ਅਪਾਰ ।
ਅਗਨਿ ਭੀਤਰ ਹੋਮੀਐ ਸੁਨਿ ਰਾਜ ਰਾਜ ਅਬਿਚਾਰ ।
ਛੇਦਿ ਚਿਛੁਰ ਬਿੜਾਰਾਸੁਰ ਧੂਲਿ ਕਰਣਿ ਖਪਾਇ ।
ਮਾਰ ਦਾਨਵ ਕਉ ਕਰਿਓ ਮਖ ਦੈਤ ਮੇਧ ਬਨਾਇ । ੨ । ੩੩੫ ।
mass kai pal kaatkai parr beid mantar apar. agan bheetar homiai sunn raj raj abichar.
chhed chichhur birrarasur dhool karan khapaie.
maar danav kou kariou makhdaint medh banaie. (2) (335)

ਤੈਸ ਹੀ ਮਖ ਕਜੀਐ ਸੁਨਿ ਰਾਜ ਰਾਜ ਪ੍ਰਚੰਡ ।
ਜੀਤਿ ਦਾਨਵ ਦੇਸ ਕੇ ਬਲਵਾਨ ਪੁਰਖ ਅਖੰਦ ।
ਤੈਸ ਹੀ ਮਖ ਮਾਰਕੈ ਸਿਰਿ ਇੰਦ੍ ਛਤ੍ ਫਿਰਾਇ ।
ਜੈਸ ਸੁਰ ਸੁਖੁ ਪਾਇਓ ਤਿਵ ਸੰਤ ਹੋਹੁ ਸਹਾਇ । ੩ । ੩੩੬ ।
tais hi makh keejiai sunn raj raj parchand. jeet danav des ko balvan purkh akhand.
tais hi makh maar hai Sir Inder chhatar. jais Sur Sukh paieou tiv sant hoho sahaie.
(3) (336)

Then the god mother had sent for the four-facted Brahma, and started performing the Yagna in great rejoicing and merriment. Her radiance and glory was intense and indestructible. (331)

Then Brahma remarked, O glorious Chandi ! Listen. Hail to You. As desired by You. I would give my advice accordingly. (332)

The goddess had sent for various human beings of the world and arranged for the recitation of incantations from the Vedas immediately, having killed her enemies in no time. (333)

Ruaal Chhand . Through Lord's Grace.

Then (goddess) Durga performed a great Yagna by calling various brahmins, ministers, and friends. She asked gods like Indra, Vaman and Brahma, having sent for them, as to how the Yagna was to be organised. "O friends and Ministers give me your wonderful advice today." (334)

The Yagna was commenced as per their advice. The meat was cut into pieces and were being thrown into the fire-pit, with the chanting of incantations from the Vedas. O king of kings, listen ! The goddess had killed and frustrated the demons like Chichhar, Birar, and Dhulkaran and performed a demon-daan-medh Yagna, after killing all the demons. (335)

O king-emperor ! Listen. You should also perform a similar type of Yagna. You have become powerful having defeated your (demon) enemy and made Indra the king of heavens. (with canopy over head). giving all the conforts and worldly pleasures to god, Similarly You will kill the despots and support the saints, who have sought Your protection. (336)

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ
ਵਾਹਿਗੁਰੂ ਜੀ ਕੀ ਫਤਿਹ
ਅਥ ਚਉਬੀਸ ਅਉਤਾਰ
ਪਾਤਸ਼ਾਹੀ ੧੦ ਤ੍ਵਪ੍ਰਸਾਦਿ
ਚੌਪਈ
ਅਬ ਚੌਬੀਸ ਉਚਰੋ ਅਵਤਾਰਾ । ਜਿਹ ਬਿਧ ਤਿਨ ਕਾ ਲਖਾ ਅਖਾਰਾ ।
ਸੁਨੀਅਹੁ ਸੰਤ ਸਬੈ ਚਿਤ ਲਾਈ । ਬਰਨਤ ਸਯਾਮ ਜਥਾ ਮਤਿ ਭਾਈ । ੧

Choubees Avtar
ik Onkar Satgur Prasad
Sri Bhagouti ji Sahaie
ab Choubees avtar kathapnung.
Patshahi 10. Tav Prasad
Choupaiee

ab choubees uchrou avtara. jeh bidh tin ka lakha akhara.
Sunnioh sant sabai chit laiee. barnat siam jatha mat bhaiee. (1)

ਜਬ ਹੋਤਿ ਅਰਿਸਟਿ ਅਪਾਰਾ । ਤਬ ਤਬ ਦੇਹ ਧਰਤ ਅਵਤਾਰਾ ।
ਕਾਲ ਸਬਨ ਕੋ ਪੇਖਿ ਤਮਾਸਾ । ਅੰਤਹਕਾਲ ਕਰਤ ਹੈ ਨਾਸਾ । ੨
jab jab hote arisat apara. tab tab deh dharat avtara.
Kaal saban ko pekh tamasa. anteh haal karat hai nasa. (2)

ਕਾਲ ਸਭਨ ਕੋ ਕਰਤ ਪਸਾਰਾ । ਅੰਤ ਕਾਲਿ ਸੋਈ ਖਾਪਨਿਹਾਰਾ ।
ਆਪਨ ਰੂਪ ਅਨੰਤਨ ਧਰ ਹੀ । ਆਪਹਿ ਮੱਧਿ ਲੀਨ ਪੁਨਿ ਕਰਹੀ । ੩
Kaal sabhan ka karat pasara. ant kaal soiee khapanhara.
apan roop anantan dhar hi. apeh madh leen pun(e) harhi. (3)

ਇਨ ਮਹਿ ਸ੍ਰਿਸਟਿ ਸੁ ਦਸ ਅਵਤਾਰਾ । ਜਿਨ ਮਹਿ ਰਮਿਆ ਰਾਮੁ ਹਮਾਰਾ ।
ਅਨਤ ਚਤੁਰਦਸ ਗਨਿ ਅਵਤਾਰਾ । ਕਹੌ' ਜੁ ਤਿਨ ਕੀਏ ਅਖਾਰੂ । ੪
in meh srisat so das avtara. jin meh ramia Ram hamara.
anant chatardas gunn avtar. kaho jo tin tin kiai akhar. (4)

ਕਾਲ ਆਪਨੋ ਨਾਮੁ ਛਪਾਈ । ਅਵਰਨ ਕੋ ਸਿਰਿ ਦੈ ਬੁਰਿਆਈ ।
ਆਪਨ ਰਹਤ ਨਿਰਾਲਮ ਜਗ ਤੇ । ਜਾਨ ਲਏ ਜਾਨਾ ਮੈ ਤਬ ਤੇ । ੫
kaal apno naam chhapaiee. avaran ko sir dei buraiee.
apan rehat niralam jug te. jaan laiee ja namai tab tai. (5)

ਆਪ ਰਚੇ ਆਪੇ ਕਲ ਘਾਏ । ਅਵਰਨ ਕੈ ਦੈ ਮੂੰਡਿ ਹਤਾਏ ।
ਆਪ ਨਿਰਾਲਮ ਰਹਾ ਨ ਪਾਯਾ । ਤਾ' ਤੇ ਨਾਮ ਬਿਅੰਤ ਕਹਾਯਾ । ੬
aap rachai aapai kal ghaie. avaran ko de moond haraie.
aap nrilam raha na paya. tate naam beant kahaya. (6)

(Twenty Four) Choubis Incarnations (avtars)

ik Onkar Satgur prasad
Let us seek the support of the Lord-Sublime,
the Lord of Sword.
Now begins the chapter on Chobis Avtars.
By Tenth Master. Through Thy Grace.

Choupaiee

Now I would describe the anecdote (narration) of twenty-four incarnations, as I have perceived their wonderful play. O Saints ! Listen with concentration of mind. As it pleased the poet, the narration is given as per his intelligence (Knowledge).(1)

Whenever there appear many despots on the surface of the Earth, causing suffering to humanity, the Lord appears as an incarnation. Time enjoys perceiving the whole drama, and finally it causes the destruction of all that. (2)

Time causes the creation of all, and finally it is responsible for its extinction as well. Initially it assumes various forms and finally it absorbs everything in itself. (3)

Out of these incarnations, there were ten of them, within whom the Lord-Almighty was pervading Himself. Apart from these ten, there are suppoted to be fourteen other incarnations as well. Whatever worldy drama they initiated is being described now. (4)

The Time (Period) performs various acts, while concealing its own presence from the scene, thus putting the blame for vices on others. It remains neutral apparently from the world. However, I had visualised all this from the beginning itself, when it was given certain nomen -clatures. (5)

Time first creates something and then destroys it by itself. But by ascribing its cause to others. it results in their extinction. By itself remaining in the background and neutral, but no one has been able to realise this secret. Thus for this reason He is called limitless (beyond comprehension) and infinite. (6)

ਜੋ ਚਉਬੀਸ ਅਵਤਾਰ ਕਹਾਏ । ਤਿਨ ਭਾ' ਤੁਮ ਪ੍ਰਭ ਤਨਿਕ ਨ ਪਾਏ ।
ਸਭ ਹੀ ਜਗ ਭਰਮੇ ਭਵਰਾਯੰ । ਤਾ' ਤੇ ਨਾਮ ਬਿਅੰਤ ਕਹਾਯੇ । ੭
jo choubees avtar kahaie. tin ki tum prabh tanik na paie.
sabh hi jug bharmai bhavraiyung ta te naam beant kahaiyung: (7)

ਸਭਵੀ ਛਲਤ ਨ ਆਪ ਛਲਾਯਾ । ਤਾ' ਤੇ ਛਲੀਆ ਆਪ ਕਹਾਯਾ ।
ਸੰਤਨ ਦੁਖੀ ਨਿਰੀਖ ਅਕੁਲਾਵੈ । ਦੀਨ ਬੰਧੂ ਤੀ ਤੇ ਕਹਲਾਵੈ । ੮
sabh hi chhalat na aap chhalaya. ta te chhalia aap kahaya.
satan dukhi neerekh akulavai. deen bandhu tee te kehlavung. (8)

ਅੰਤਿ ਕਰਤ ਸਭ ਜਗ ਕੋ ਕਾਲ । ਨਾਮੁ ਕਾਲਾ ਤਾ ਤੇ ਜਗ ਡਾਲਾ ।
ਸਮੇ ਸੰਤ ਪਰ ਹੋਤ ਸਹਾਈ । ਤਾ ਤੇ ਸੰਖਯਾ ਸੰਤ ਸੁਨਾਈ । ੯
ant karat sabh jug ko kaal. Naam kala ta te jug dala.
Samai sant par hot sahaiee. ta te sunkheya sant sunaiee. (9)
ਨਿਰਖਿ ਦੀਨ ਪਰ ਹੋਤ ਦਿਆਰਾ । ਦੀਨ ਬੰਧੁ ਹਮ ਤਬੈ ਬਿਚਾਰਾ ।

ਸੰਤਨ ਪਰ ਕਰੁਣਾ ਰਸ ਢਰਈ । ਕਰੁਣਾ ਨਿਧਿ ਜਗ ਤਬੈ ਉਚੱਰਈ । ੧੦
nirakh deen par hot diara. deen bandh hum tabai bichara.
Santan par karuna ras dhariee. karna nidh jug tabai ucharaiee. (10)

ਸੰਕਟ ਹਰਤ ਸਾਧਵਨ ਸਦਾ । ਸੰਕਟ ਹਰਨ ਨਾਮੁ ਭਯੋ ਤਦਾ ।
ਦੁਖ ਦਾਹਤ ਸੰਤਨ ਕੇ ਆਯੋ । ਦੁਖ ਦਾਹਨ ਪ੍ਰਭ ਤਦਿਨ ਕਹਾਯੋ । ੧੧
Sankat harat sadhvan sada. Sankat haran naam bhiou tada.
dukh dahat Santan kai aieyo. dukh dahan prabh tadin kahaiyo. (11)

ਰਹਾ ਅਨੰਤ ਅੰਤ ਨਹੀ ਪਾਯੋ । ਯਾ ਤੇ ਨਾਮੁ ਬਿਅੰਤ ਕਹਾਯੋ ।
ਜਗ ਮੋ ਰੂਪ ਸਭਨ ਕੈ ਧਰਤਾ । ਯਾ ਤੇ ਨਾਮੁ ਬਖਨੀਯਤ ਕਰਤਾ । ੧੨
raha anant ant nahi paiyo. ya te naam beant kahaiyo.
ajug mein roop sabhan kai dharta. ya te naam bakhniyat karta. (12)

ਕਿਨਹੂੰ ਕਹੂੰ ਨ ਤਾਹਿ ਲਖਾਯੋ । ਇਹ ਕਰਿ ਨਾਮ ਅਲਖ ਕਹਾਯੋ ।
ਜੋਨਿ ਜਗਤ ਮੈ' ਕਬਹੂੰ ਨ ਆਯਾ । ਯਾ ਤੇ ਸਭੋ' ਅਜੋਨ ਬਤਾਯਾ । ੧੩
kinhu kahūn na tahai lakhaiyo. eh kar naam alakh kahaiyo.
joan jagat mein kabhun na aiya. ya te sabho anjan bataiya. (13)

O Lord ! The twenty-four incarnations supposed to have existed in the world, had never realised Your secrets, You have led the whole world astray, and confounded, as such You have been termed as Infinite. (7)

He is responsible for dodging everyone, but without being deceived (dodged) by anyone. Thus He is called a trickster (guileful). He gets perturbed by perceiving His saints in suffering as such he is called Protector of the poor/helpless. (8)

O Lord ! You alone are causing the extinction of the whole Universe, as such You have been named as the god of death by the world. In times of distress You are the support (helper) of the saints as such, Your name (noun) is heard as a 'Saint.' (9)

(O Lord !) Having seen You as a benevolent supporter of the helpless, we have thought of calling You as "Protector of the Poor". You are always kind to the saints and are always moved by their distress, as such the world has named You as "the treasure of henevolence'. (10)

O Lord ! You are always there to cast away the distress/suffering of the saints, as you're your name as the "Remover of Distress" is famous. You have been eliminating (burning away) the sufferings of Your saints from the very beginning. From that very day, You have been addressed as "Saviour of the Distressed" (for burning their sufferings). (11)

(O Lord !) You are pervading everywhere being Infinite and limitless, but no one has realised Your limits, as such You have always been known as "beyond limits" (limitless). You are creating various forms of beings in the world as such You are called the 'Creator. (12)

The Lord has never revealed His self to (secrets) anyone, as such He is called as "Indescribable" (beyond our comprehension). He has never appeared in any physical form (entity) in the world, as such all have termed Him as 'Unborn' (Uncreated).(13)

ਬ੍ਰਹਮਾਦਿਕ ਸਭ ਹੀ ਪਚਿ ਹਾਰੇ । ਬਿਸਨ ਮਹੇਸਵਰ ਕਉਨ ਬਿਚਾਰੇ ।
ਚੰਦ ਸੂਰ ਜਿਨਿ ਕਰੇ ਬਿਚਾਰਾ । ਤਾ ਤੇ ਜਨੀਯਤ ਹੈ ਕਰਤਾਰਾ । ੧੪
brahamadik sab hi pach harai. bisan mahesvar kaun bicharai.
chand soor jin harai bichara. ta te janiyat hai kartara. (14)

ਸਦਾ ਅਭੇਖ ਅਭੇਖੀ ਰਹਈ । ਤਾਤੇ ਜਗਤ ਅਭੇਖੀ ਕਹਈ ।
ਅਲਖ ਰੂਪ ਕਿਨਹੂ ਨਹਿ ਜਾਨਾ । ਤਿਹਕਰ ਜਾਤ ਅਲਖ ਬਖਾਨਾ ।.੧੫
Sada abhekh abhekhi rahiee. ta te jagat abhekhi kahiee.
alakh roop kinhun neh jana. tehkar jaat alekhbakhana (15)

ਰੂਪ ਅਨੂਪ ਸਰੂਪ ਅਪਾਰਾ । ਭੇਖ ਅਭੇਖ ਸਭਨ ਤੇ ਨਿਆਰਾ ।
ਦਾਇਕ ਸਭੋ ਅਜਾਚੀ ਸਭ ਤੇ । ਜਾਨ ਲਯੋ ਕਰਤਾ ਹਮ ਤਬ ਤੇ । ੧੬
roop anup sarup apara. bhekh abhekh sabhan te niara.
daik sabho ajachi sabh te. jaan lieou karta hum tab te. (16)

ਲਗਨ ਸਗਨ ਤੇ ਰਹਤ ਨਿਰਾਲਮ । ਹੈ ਯਹ ਕਥਾ ਜਗਤ ਮੈ ਮਾਲੁਮ ।
ਜੰਤ੍ ਮੰਤ੍ ਤੰਤ੍ ਨ ਰਿਝਾਯਾ ਭੇਖ ਕਰਤ ਕਿਨਹੂੰ ਨਹਿ ਪਾਯਾ । ੧੭
lagan sagan ye rehat niralam. hai yeh katha jagat mein malam.
jatar mantar tantar na rijhaiya. bhekh karat kinhun neh paya. (17)

ਜਗ ਆਪਨ ਆਪਨ ਉਰਝਾਨਾ । ਪਾਰਬ੍ਰਹਮ ਕਾਹੂੰ ਨ ਪਛਾਨਾ ।
ਇਕ ਮੜ੍ਹੀਅਨ ਕਬਰਨ ਵੇ ਜਾਹੀ' । ਦੁਰੂੰਅਨ ਮੈ ਪਰਮੇਸ੍ਰਰ ਨਾਹੀ । ੧੮
jug apan apan urjhana. parbraham kahun na pachhana.
ik marrian kabran tai jahi. duohun mein parmesvar nahi. (18)

ਏ ਦੋਊ ਸੋਹ ਬਾਦ ਸੋ ਪਚੇ । ਤਿਨ ਤੇ ਨਾਥ ਨਿਰਾਲੇ ਬਚੇ ।
ਜਾ ਤੇ ਛੂਟਿ ਗਯੋ ਭ੍ਰਮ ਉਰ ਕਾ । ਤਿਹੱ ਆਗੈ ਹਿੰਦੂ ਕਿਆ ਤੁਰਕਾ । ੧੯
ei duoou moh baad mei pachai. tin te nath niralai bachai.
ja te chhut geyo bhram ur ka. the agai hindu kia turka. (19)

ਇਕ ਤਸਬੀ ਇਕ ਮਾਲਾ ਧਰ ਹੀ' । ਏਕ ਕੁਰਾਨ ਪੁਰਾਨ ਉਚਰਹੀ' ।
ਕਰਤ ਬਿਰੁੱਧ ਗਏ ਮਰਿ ਮੂੜ੍ਹਾ । ਪ੍ਰਭ ਕੋ ਰੰਗ ਨ ਲਾਗਾ ਗੂੜ੍ਹਾ । ੨੦
ik tasbir ik mala dhar hi. ik kuran puran ucharhi.
karat birndh geiai mar moora. prabh ko rung na laga goorra. (20)

ਜੋ ਜੋ ਰੰਗ ਏਕ ਕੇ ਰਾਚੇ । ਤੇ ਤੇ ਲੋਕ-ਲਾਜ ਤਜਿ ਨਾਚੇ ।
ਆਦਿ ਪੁਰਖ ਜਿਨਿ ਏਕ ਪਛਾਨਾ । ਦੁਤੀਆ ਭਾਵ ਨ ਮਨ ਮਹਿ ਆਨਾ । ੨੧
jo jo rung ek kai rachai te te lok laaj taj nachai.
aad purkh jin ek pachhana. drtia bhav na man meh ana. (21)

Brahma and other gods have tired themselves out by singing his praises, and Vishnu or Shiva have no existence (importance) before him (are non entities). He is known as creator, as He has created the Sun and the Moon with great consideration (musing). (14)

O Lord ! You are always uncommitted (to any faith) and would ever remain free from any robe/guise as such the world has always termed You as "Uncommitted". Your form is indescribable. No one has till to-day realized Your secrets (form) as such You are described as (Unseen) Imperceptible. (15)

O Lord ! Your form (appearance) is Unique, and Your features are infinite (superb). You possess no garb (guise) and are distinct from everyone else. You are bestowing favours to all, and do not expect any favours from anyone, so from that time onwards, we have known You as the Lord-Sublime (Lord-Creator). (16)

O Lord ! You are free from any auspicious time (consideration) and any omens, which is well known to the whole world. You are never propitiated (pleased with) with any magic, charm, spell (or un-natural magical powers) and no one has ever attained You through disguise. (assumed form). (17)

The whole world is engrosed in their owm wranglings (bickerings), as such no one has realized the Lord (His secrets). Some people worship the graves (yard) while some others worship the (Hindu) monuments, but the Lord does not abide in either of the two places. (18)

Both the Hindus and Mohammedans are engrossed in worldly attachments and disputes or controversies, but the Prime-soul (Ultimate Truth) is unique (distinct) from both (free from their effect). The person, who has cast away his illusions (fallacies) has no distinction between a Hindu and a Turk (Muslim). (19)

In one side the Muslims have worn a rosary and on the other side the Hindus tell the beads ; some read the Koran while the others study Puranas. The fools are fighting against each other with malice towards one another ; in fact none of them are immersed in the pure (intense) love of the Lord. (20)

Whosoever absorbed in the love of the Lord-Sublime, have got over the worldly honour (consideration) and are enjoying the bliss of the Lord's love (Lord's attainment). Whosoever has realized the Prime-Soul, does not suffer from the thought of dual-mindedness in the heart. (21)

ਜੋ ਜੋ ਭਾਵ ਦੁਤਿਯ ਮਹਿ ਰਾਚੇ । ਤੇ ਤੇ ਮੀਤ ਮਿਲਨ ਤੇ ਬਾਚੇ ।
ਏਕ ਪੁਰੁਖ ਜਿਨਿ ਨੈਕੁ ਪਛਾਨਾ । ਤਿਨ ਹੀ ਪਰਮ ਤਤ ਕੱਹ ਜਾਨਾ । ੨੨
jo jo bhav dutien meh tachai. te te meet milan te baachai.
ek puraakh jin naik pachhana. tin hi param tat keh jana. (22)

ਜੋਗੀ ਸੰਨਿਆਸੀ ਹੈ ਜੇਤੇ । ਮੁੰਡਿਆ ਮੁਸਲਮਾਨ ਗਨ ਕੇਤੇ ।
ਭੇਖ ਧਰ ਲੂਟਤ ਸੰਸਾਰਾ । ਛਪਤ ਸਾਧੁ ਜਿਹ ਨਾਮੁ ਅਧਾਰਾ । ੨੩
· jogi saniyasi hai jaitai mundai musalman gunn ketai.
bhekh dharai lootat sansara. chhapat sadh jeh naam adhara. (23)

ਪੇਟ ਹੇਤੁ ਨਰ ਡਿੰਭੁ ਦਿਖਾਹੀ । ਡਿੰਭ ਕਰੇ ਬਿਨੁ ਪਈਯਤ ਨਾਹੀ'
ਜਿਨ ਨਰ ਏਕ ਪੁਰਖ ਕਹ ਧਿਆਯੋ । ਤਿਨ ਕਰਿ ਡਿੰਭ ਨ ਕਿਸੀ ਦਿਖਾਯੋ । ੨੪
peit hait nar dimbh dikhahi. dimbh karai bin paiyat nahi
jin nar ek purkh keh dhiayo. tin kar dimbh na kisi dikhaiyo. (24)

ਡਿੰਬ ਕਰੇ ਬਿਨੁ ਹਾਥਿ ਨ ਆਵੇ । ਕੋਊ ਨ ਕਾਹੂੰ ਸੀਸ ਨਿਵਾਵੈ ।
ਜੋ ਇਹੁ ਪੇਟ ਨ ਕਾਹੂੰ ਹੋਤਾ । ਰਾਵ ਰੰਕ ਕਾਹੂੰ ਕੋ ਕਹਤਾ । ੨੫
dimbh karai bin haath na avai. kouoo na kahun sees nivavai.
jo eh peit na kahun hota. Rav runk kahun ko kehta. (25)

ਜਿਨ ਪ੍ਰਭ ਏਕ ਵਹੈ ਠਹਰਾਯੋ । ਤਿਨ ਕਰ ਡਿਮਭ ਨ ਕਿਸੂ ਦਿਖਾਯੋ ।
ਸੀਸ ਦੀਯੋ ਉਨ ਸਿਰਰ ਨ ਦੀਨਾ । ਰੰਚ ਸਮਾਨ ਦੇਹ ਕਰਿ ਚੀਨਾ । ੨੬
jin prabh ek vahai thehraiyo. tin kar dimbh na kisu dikhaiyo.
sees diyo un sirar na deena. rundh saman deh kar cheena. (26)

ਕਾਨ ਛੇਦ ਜੋਗੀ ਕਹਵਾਯੋ । ਅਤਿ ਪ੍ਰਪੰਚ ਕਰ ਬਨਹਿ ਸਿਧਾਯੋ ।
ਏਕ ਨਾਮੁ ਕੋ ਤੱਤੁ ਨ ਲਯੋ । ਬਨ ਕੋ ਭਯੋ ਨ ਗ੍ਰਿਹ ਕੋ ਭਯੋ । ੨੭
Kaan chhed jogi kehvayo. at parpanch kar baneeh sidhaiyo.
ek naam ko tat na lieou. ban ko bhiou na greh ko bhiou. (27)

ਕ੍ਰਹਾ ਲਗੈ ਕਬਿ ਕਥੈ ਬਿਚਾਰਲ । ਰਸਨਾ ਏਕ ਨ ਪਇਯਤ ਪਾਰਾ ।
ਜਿਹਬਾ ਕੋਟਿ ਕੋਟਿ ਕੋਊ ਧਰੈ । ਗੁਣ-ਸਮੁੰਦ ਤ੍ਰ ਪਾਰ ਨ ਪਰੈ । ੨੮
kaha lagai kab kathai bichara. rasna ek na paieuat para.
jehba kot kot konoo dharai. gunn samundaran tai paar na parai. (28)

But all those persons, who are engaged in the melady of duality, are devoid of the merger with the greatest friend, (Lord), but all those, who have perceived the Lord even slightly (a tinge of the Lord), have realized the ultimate Truth. (22)

All the hordes of Yogis, sanyasis (mendicants), and sarewaras or muslims are all involved in adopting the guise (garb) of a particular faith, thus they are only (deceiving) hood winking the whole populace. But the Saint, who has the support of True Name alone, remains hidden (conceated) from others. (23)

Some persons practise hypocrisy for the sake of selfish gains only, as without being a hypocrite they cannot amass wealth. But those persons, who have recited the Lord's Time Name, have never indulged in any hypocritical activities. (24)

Infact, without indulging in hypocrisy, no one could gain wealth and none could be forced (impressed upon) to pay obeisance to others. If this selfishness to satisfy one's own needs (to fill one's belly) were not there, then there would be no distinction between the rich and the poor. (no king or pauper). (25)

All those persons, who have accepted the Lord as their only True Master, have never deceived anyone with their deceit. They have offered their head (offered themselves for sacrifice) rather than giving up their faith, thus they have never given any importance to the body. (they have considered the human frame as worthless).(26)

Someone calls himself a Yogi (ascetic) by getting his ears parted (split), and proceeds to the jungle for deceiving the world in a big way. He has not realized the Ultimate Truth, as a result he does not become a good householder or a good Yogi (of the jungle). (27)

How far could the poet stretch this point ? Infact, there is only one tongue (with the individual), so it is rather impossible to express the limits of the Lord's Greatness. O Lord ! Even if one were to possess millions of tongues, Your praises and qualities are beyond one's description. (You are a fountain or an ocean of virtues, beyond our comprehension). (28)

ਪ੍ਰਥਮ ਕਾਲ ਸਭ ਜਗ ਕੋ ਤਾਤਾ । ਤਾ ਤੇ ਭਯੋ ਤੇਜ ਬਿਖਯਾਤਾ ।
ਸੋਈ ਭਵਾਨੀ ਨਾਮੁ ਕਹਾਈ । ਜਿਨਿ ਸਿਗਰੀ ਯਹ ਸ੍ਰਿਸਟਿ ਉਪਾਈ । ੨੯
pratham kaal sabh jug ko tata. ta te bhiou tej bikheyata.
soiee bhawani naam kahaiee. jin sigri yeh srisat upaiee. (29)

ਪ੍ਰਿਥਮ ਓਅੰਕਾਰ ਤਿਨਿ ਕਹਾ । ਸੋ ਧੁਨਿ ਪੂਰ ਜਗਤ ਮੋਂ' ਰਹਾ ।
ਤਾ ਤੇ ਜਗਤ ਭਯੋ ਬਿਸਥਾਰਾ । ਪਰਖੁ ਪ੍ਰਕਿਤਿ ਜਬ ਦੁਹੂੰ ਬਿਚਾਰਾ । ੩੦
prithmai aounkar tin kaha. so dhun pur jagat mein raha.
ta te jagat bhiou bisthara. purkh parkiriti jab doho bichara. (30)

ਜਗਤ ਭਯੋ ਤਾ ਤੇ ਸਬ ਜਨੀਯਤ । ਚਾਰ ਖਾਨਿ ਕਰਿ ਪ੍ਰਗਟ ਬਖਨੀਯਤ ।
ਸਕਤਿ ਇਤੀ ਨਹੀ' ਬਰਨ ਸੁਨਾਊ' । ਭਿਨ ਭਿਨ ਕਰਿ ਨਾਮ ਬਤਾਊ' । ੩੧
jagat bhiou ta te sabh janiyat. chaar khan kar pragat bakhniyat.
sakat itee nahi baran sunaou. bhin bhin kar naam bataou. (31)

ਬਲੀ ਅਬਲੀ ਦੋਊ ਉਪਜਾਏ । ਊਚ ਨੀਚ ਕਰਿ ਭਿੰਨ ਦਿਖਾਏ ।
ਬਪੁ ਧਰਿ ਕਾਲ ਬਲੀ ਬਲਵਾਨਾ । ਆਪਹਿ ਰੂਪ ਧਰਤ ਭਯੋ ਨਾਨਾ । ੩੨
bali abli donoo upjaie. uch neech kar bhin dikhaie.
bap(o) dhar kaal bali balvana. apeh roop dharat bhiou nana. (32)

ਭਿਨ ਭਿਨ ਜਿਮੁ ਦੇਹ ਧਰਾਏ । ਤਿਮੁ ਤਿਮੁ ਕਰ ਅਵਤਾਰ ਕਹਾਏ ।
ਪਰਮ ਰੂਪ ਜੋ ਏਕ ਕਹਾਯੋ । ਅੰਤਿ ਸਭੋ ਤਿਹ ਮੱਧਿ ਮਿਲਾਯੋ । ੩੩
bhin bhin jim deh dharaie. tim tim kar avtar kahaie.
param roop jo ek kahaiyo. ant sabho the madh milaiyo. (33)

ਜਿਤਿਕ ਜਗਤਿ ਕੇ ਜੀਵ ਬਖਾਨੋ । ਏਕ ਜੋਤਿ ਸਭ ਹੀ ਮਹਿ ਜਾਨੋ ।
ਕਾਲ ਰੂਪ ਭਗਵਾਨ ਭਨੈਬੋ । ਤਾ ਮਹਿ ਲੀਨ ਜਗਤਿ ਸਭ ਹ੍ਵੈਬੋ । ੩੪
jitik jagat kai jeev bakhano. ek joat sabh hi mah jano.
Kaal roop bhagwan bhanaibo. ta meh leen jagat sabh havaitho. (34)

ਜੋ ਕਿਛੁ ਦਿਸਟਿ ਅਗੋਚਰ ਆਵਤ । ਤਾ ਕਹੁ ਮਨ ਮਾਯਾ ਠਹਰਾਵਤ ।
ਏਕਿਹ ਆਪ ਸਭਨ ਮੋ ਬਿਆਪਾ । ਸਭ ਕੋਈ ਭਿੰਨ ਭਿੰਨ ਕਰਿ ਥਾਪਾ । ੩੫
' jo kichh disat agochar avat. ta koh man maya theravat.
ekeh aap sabhan mo biapa. sabh koiee bhin bhin kar thapa. (35)

ਸਭ ਹੀ ਮਹਿ ਰਮ ਰਹਯੋ ਅਲੇਖਾ । ਮਾ'ਗਤ ਭਿੰਨ ਭਿੰਨ ਤੇ ਲੇਖਾ
ਜਿਨ ਨਰ ਏਕ ਵਹੈ ਠਹਰਾਯੋ । ਤਿਨ ਹੀ ਪਰਮ ਤੱਤੁ ਕਹੁ ਪਾਯੋ । ੩੬
Sabh hi meh ram rehou alekha. magat bhin bhin te lekha.
jin nar ek vahai theraiou. tin hi param tat koh paiyo. (36)

In the beginning of Time, the god of death (Lord) was the father of the Universe ; which become radiant with light (of knowledge) and was known by the name of Bhawani considered to be the creator of the whole Universe. (29)

He uttered the word 'Onkar' in the first instance, and that sound (song) (pervaded) permeated throughout the Universe. This resulted in the creation of the world. Thus the two, Prime-Male (Onkar) and the Nature (light) were considered the basis of creation. (30)

Thus the whole Universe came into existence from these two sources, which is known to everyone. Then there is the description of four sources of creation (khanis) in the world. I do not possess the capacity to explain in detail the whole process of certain, by enumerating all the names one by one. (31)

Then the mighty demons and the gods, not so powerful, were created and they were shown as separate entities, being distinct in strength (high and low). The mighty Kaal (Lord) adopted a powerful stature and assumed many forms (of distinct nature).(32)

The Lord (Kaal) assumed various physical forms, thus resulting in different incarnations. Finally all the incarnations mingle with the one Prime-Soul; which is the only ab initio power. (33)

All the beings, which are described in the world history, have the same one light emanating from them (the same light is pervading all beings). The Lord-Almighty, who is described as a personification of Time (or Death), is the source of the Universe, wherein everyone finally merges. (34)

Whatever we perceive about the Unapproachable Lord (beyond our Comprehension) is finally decided by the mind, but the only one (Lord) is pervading everywhere, and every being., though the whole world pereeives Him installed in various distinct forms (by different people). (35)

The Lord, who is indescribable, is pervading all beings (omni-present), but He demands distinct accounts from everone separately. The persons, who have visualised the one Lord, in various forms, have realised the Ultimate Truth, the Prime-Soul.(36)

ਏਕਹ ਰੂਪ ਅਨੂਪ ਸਰੂਪਾ । ਰੰਕ ਭਯੋ ਰਾਵਤ ਕਹੂੰ ਭੂਪਾ ।
ਭਿੰਨ ਭਿੰਨ ਸਭਹਨ ਉਰਝਾਯੋ । ਸਭ ਤੇ ਜੁਦੋ ਨ ਕਿਨਹੂੰ ਪਾਯੋ । ੩੭
ekeh roop anup sarupa. runk bhiou ravat kahun bhupa.
bhin bhin sabhhan urjhaiyo. sabh te judo na kinhun paiyo. (37)

ਭਿੰਨ ਭਿੰਨ ਸਭਹੂੰ ਉਪਜਾਵੋ । ਭਿੰਨ ਭਿੰਨ ਕਰਿ ਤਿਨੋ ਖਪਾਏ ।
ਆਪ ਕਿਸੂ ਕੋ ਦੋਸ ਨ ਲੀਨਾ । ਅਉਰਨ ਸਿਰ ਬੁਰਿਆਈ ਦੀਨਾ । ੩੮
bhin bhin sabhun upjaiyo. bhin bhin kar tino khapaiyo.
aap kisu ko dos na leena. aouran sir buraiee deena. (38)

ਅਥ ਪ੍ਰਥਮ ਮੱਛ ਅਵਤਾਰ ਕਥਨੰ
ਚਉਪਈ
ਸੰਖਾਸੁਰ ਦਾਨਵ ਪੁਨਿ ਭਯੋ । ਬਹੁ ਬਿਧਿ ਕੈ ਜਗ ਕੋ ਦੁਖਦਯੋ ।
ਮੱਛ ਅਵਤਾਰ ਆਪਿ ਪੁਨਿ ਧਰਾ । ਆਪਨ ਜਾਪੁ ਆਪ ਮੋ' ਕਹਾ । ੩੯
ab pratham machh avtar kathanung.
Choupaiee
Sankhasur danav pun bhiou. boh bidh kai jug kq dukh deiyo.
machh avtar aap pun(i) dhara. apan jaap aap mein kara. (39)

ਪ੍ਰਿਥਮੈ ਤੁੱਛ ਮੀਨ ਬਪੁ ਧਰਾ । ਪੈਠਿ ਸਮੁੰਦ੍ ਝਕਝੋਰਨ ਕਰਾ ।
ਪੁਨਿ ਪੁਨਿ ਕਰਤ ਭਯੋ ਬਿਸਥਾਰਾ । ਸੰਖਾਸੁਰਿ ਤਬ ਕੋਪ ਬਿਚਾਰਾ । ੪੦
prithmai tuchh meen bap dhara. paith samundar jhakjhoran kara.
pun pun karat bhiou bisthara. sankhasur tab kop bichara. (40)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
ਤਬੈ ਕੋਪ ਗਰਜਿਯੋ, ਬਲੀ ਸੰਖ ਬੀਰੰ । ਧਰੇ ਸਸਤ੍ ਅਸਤ੍, ਸਜੇ ਲੋਹ ਚੀਰੰ ।
ਚਤੁਰ ਬੇਦ ਪਾਤੰ, ਕਯਿ ਸਿੰਧੁ ਮੱਧੰ। ਤ੍ਰਸਯੋ ਅਸਟਨੈਣੰ, ਕਰਿਯੋ ਜਾਪੁ ਸੁੱਧੰ। ੪੧
Bhujang prayat Chhand
tabai kope garjiou bali sunkh beerung. dharai sastar astarung sajai loh cheerung.
chatur beid patung kiou sindh(o) madhung trasion ast nainung hariou jaap sudhung.
(41)

ਤ੍ਬੈ ਸਭਰੇ, ਦੀਨ ਹੇਤੰ ਦਿਆਲੰ । ਧਰੇ ਲੋਹ ਕ੍ਰੋਹੰ, ਕ੍ਰਿਪਾ ਕੈ ਕ੍ਰਿਪਾਲ ।
ਮਹਾ' ਅਸਤ੍ ਪਾਤੰ, ਕਰੇ ਸਸਤ੍ ਘਾਤ । ਟਰੇ ਦੇਵ ਸਰਬੰ, ਦਿਰੇ ਲੋਕ ਸਾਤੰ ੪੨
tabai sambharai deen hetung dialung. dharai loh karohung kirpa kai kirpalung.
maha astar patung karai sastar ghatung. tarai dev sarbung girai lok satung. (42)

The one Lord alone is assuming various different appearances ; Somewhere He is seen as a panper, somewhere else He is a noble or Lord and elsewhere He is seen as a King. He has managed to engross all in different avocations, but He remains Himself distinct and secluded. But no one has known His secretsso far. (37)

He has created all beings in distinct forms with different appearances and then destroys them also as separate entities. He does not take the blame of anyone else on Himself and manages to cast the responsibility of any vices on others only. (38)

Now starts the episode of
Machh Incarnation
Choupaiee

Once There lived a demon by the name of Sankhasur, who inflicted sufferings and afflictions on the whole world. Then the Lord appeared as an Incarnation in the form of Machh and recited His own praises (worship) Himself. (Heattained self-realization). (39)

First of all, this incarnation assumed the shape of a small fish, and entering the ocean, churned it strongly, and then expanded himself all around, as a result of which, the demon ' Sankhasur', abiding in the oceans, became enraged. (40)

Bhujang Prayat Chhand

Then a mighty warrior, named Sankh, thundered being greatly enraged. He decorated himself with all weapons, coats of mail and protective iron coating. He had sunk all the four Vedas in the seas. Then the (god) Brahma with eight eyes, meditated on the Primal-soul, having a perfect form. (41)

Then the benevolent incarnation (of the Lord), keeping the interests of the helpless people, in view, got enraged and armed Himself with various weapons out of His kind demeanour. Then many arms and weapons were brought into use and (much) armour was being hurled on each other. This shook all the gods from their seats and all the seven regions fell down from their position. (being unconscious). (42)

ਭਏ ਅਤ੍ ਘਤਿੰ, ਗਿਰੇ ਚਉਰ ਚੀਰੰ । ਰੁਲੇ ਤੱਛ ਮੁੱਛੰ, ਬੁਠੇ ਤਿੱਛ ਤੀਰੰ ।
ਗਿਰੇ ਰੁੰਡ ਮੁੰਡੰ, ਰਣੰ ਭੀਮ ਰੂਪੰ । ਮਨੋ ਖੇਲ ਪਉਦੇ, ਹਠੀ ਫਾਗੁ ਜੂਪੰ । ੪੩
bhaie atar ghatung girai chaour cheerung.
rulai tachh muchhang uthai tichh teerung.
girai rundha sundha mundung runnung bheem roopung.
mano khel paoudhai hathi bhag jupung. (43)

ਬਹੇ ਖੱਗਾਯੰ, ਖੇਤ ਖਿੰਗ ਸੁ ਧਰਿੰ । ਸੁਭੈ ਸਸਤ੍ ਸੰਜਾਨ, ਸੋ' ਸੂਰਬੀਰੰ ।
ਦਿਰੇ ਗਉਰਿ ਗਾਜਿ ਖੁਲ੍ਹੇ ਹੱਥ ਬੱਬੰ । ਨਚਿਯੋ ਰੁਦ੍ ਰੁਦ੍ ਨਚੇ ਮੱਛ-ਮੱਥੰ । ੪੪
bahai khageung khingung so dheerung. Subhai sastar sunjan so surbeerung.
girai gaour gaji khula hth babung. nachiou rudar rudarung nachai machh mathung.
(44)

ਰਸਾਵਲ ਛੰਦ
ਮਹਾ ਬੀਰ ਗੱਜੇ । ਸੁਭੰ ਸਸਤ੍ ਸੱਜੇ ।
ਬੱਧੇ ਗੱਜਗਾਹੰ । ਸੁ ਹੂਰ ਉਛਾਹੰ । ੪੫
Rasaval Chhand
maha beer gajai. Subhang sastar sajai.
badhai gaj gahung. so hurung uchhahung. (45)

ਢਲਾ ਢੁੱਕ ਢਾਲੰ । ਝਮੀ ਤੇਗ ਕਾਲੰ ।
ਕਟਾ ਕਾਟ ਬਾਹੈ' । ਉਭੈ ਜੀਤ ਚਾਹੈ' ੪੬
dhala dhook dhalung. jhami teg kalung.
Kata kat bahung. ubhai jeet chahai. (46)

ਮੁਖੰ ਮੁੱਛ ਬੰਕੀ । ਤ੍ਮੰ ਤੇਗ ਅਤੰਕੀ ।
ਫਿਰੈ' ਗਉਰ ਗਾਜੀ । ਨਚੈ' ਤੁੰਦ ਤਾਜੀ । ੪੭
mukhung muchh banki. tamung teg antki.
bhirai gauohar gaji. nachai tund taji. (47)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
ਭਰਯੋ ਰੋਸ ਸੰਖਾਸੁਰੰ ਦੇਖ ਸੈਨੰ । ਤਪੇ ਬੀਰ ਬਕਤ੍ਰੰ, ਕੀਏ ਰਕਤ ਨੈਨੰ ।
ਭੁਜਾ ਠੋਕ ਭੂਪੰ, ਕਰਯੋ ਨਾਦ ਉੱਚੰ । ਸੁਣੇ ਗਰਭਣਆਨ, ਕੇ ਗਰਭ ਮੱਚੰ । ੪੮
Bhujang Chhand
bhariou rose sunkhasurai dekh sainung. tapai beer thakatrung kiai rakat nainung.
abhuja thok bhoopung naad uchai. Sunnai garabharian ke garbh muchai. (48)

ਲਗੇ ਠਾਮ ਠਾਮੰ, ਦਮਾਮੰ ਦਮੰਕੇ । ਖੁਲ੍ਹੇ ਖੇਤ ਮੋ', ਖੱਗ ਖੂਨੀ ਖਿਮੰਕੇ ।
ਭਏ ਕ੍ਰੂਰ ਭਾ'ਤ, ਕਮਾਣੰ ਕੜੱਕੇ । ਨਚੇ ਬੀਰ ਬੈਤਾਲ, ਭੂਤ ਭੜੱਕੇ । ੪੯
lagai thaam thamung damamung damunakai. khulai khet mein khag khuni khimunkaia
bhaie karur bhandung kamanung karrkai. nachai beer betaal bhootung bharrkai. (49)

Many arms were brought into play ; robes and flywhisks were falling on the ground and the mutilated bodies of warriors were rolling on the ground, and some others pierced with arrows were trying to get up (from the ground). At places one could see the heads or trunks of the great elephants (of bulky forms) fallen on the battle-field ; it appeared as if mighty warriors were lying asleep after playing holi (with coloured waters). (43)

The persevering warriors on horse back were seen wielding their swords, while they were armed beautifully with various weapons and (protective) Coats of iron. Some great warriors were lying down (dead) with stretched (arms and) hands. The son of Shiva, in a dreadful form, was dancing around while Machh was churning the ocean while jumping (dancing) around. (44)

Rasaval Chhand

The powerful warriors were roaring and they were all fully armed with weapons, having a plume fixed on their heads ; by perceiving which the fairies were getting delighted and hopeful. (45)

The (swords) striking on shields were producing a thud (sound) while the swords were flashing like the lightning in the dark clouds. The swords, being wielded, produced a crackling sound and both sides were wishful (hopeful) of their victory. (46)

The brave soldiers, sporting curling monstaches, with frightning swords in their hands, were shining gloriously. The mighty warriors were roaming around the battle field while the swift horses were jumping (dancing) around in the battle-field.(47)

Bhujang Chhand

On perceiving the army of the gods Sankhasur (demon) was furious with rage and the face of the warrior was warmed up, with his eyes reddened with fury. Then the king Sankhasur (of demons) challanged the enemy by patting his shoulders (arms) which resulted in the miscarriage of (their pregnancy) the pregnant women (due to the war ery). (48)

All the soldiers took up their positions bravely and the drums were sounded. The blood-stanied swords were shining in the battle-field, the warriors appeared dreadful and their bows were making cracking sounds. The ghosts, evil spirits and demons started dancing with fury. (49)

ਗਿਰਯੋ ਆਯੁਧੰ ਸਾਯੁਧੰ ਬੀਰ ਖੇਤੰ । ਨਚੇ ਕੰਧਹੀਣੰ ਕਮੱਧੰ ਅਚੇਤੰ ।
ਖੁਲੇ ਖਗ ਖ਼ੂਨੀ ਖ਼ਿਯਾਲੰ ਖਤੰਗੰ । ਭਜੇ ਕਾਤਰੰ, ਸੂਰ ਬੱਜੇ ਨਿਹੰਗੰ । ੫੦
giriou andhang sayudhung beer khetung. nachai kandhheerung kamadhung achetung.
khulai khag khuni khialung khatungung. bhajai katarung soor bajai nihangung. (50)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
ਕਟੇ ਚਰਮ ਬਰਮੰ, ਗਿਰਿਯੋ ਸਤ੍ਰ ਸਸਤ੍ਰੰ । ਭਕੈ ਭੈ-ਭਰੇ, ਭੂਤ ਭੂਮੰ ਨ੍ਰਿਤਸੰ ।
ਰਣੰ ਰੰਗ ਰੱਤੇ ਸਭੀ ਰੰਗ ਭੂਮੰ । ਗਿਰੇ ਜੁੱਧ ਮੱਧੰ ਬਲੀ ਝੂਮਿ ਝੂਮੰ । ੫੧
katai charam barmung giriou satar sastarung.
bhakai bhai bharai bhoot bhumung nirsatrung.
ranung rung ratai sabhi rung bhooung.
girai judh madhung bali jhoom jhoomung. (51)

ਭਯੋ ਦੁੰਦ ਜੁੱਧੰ ਰਣੰ ਸੰਖ ਮੱਛੰ । ਮਨੋ ਦੋ ਗਿਰੰ ਜੁੱਧ ਜੁਟੇ ਸਪੱਛੰ ।
ਕਟੇ ਮਾਸ ਟੁੱਕੰ ਭਖੇ ਗਿੱਧਿ ਬ੍ਰਿਧੰ । ਹਸੈ' ਜੋਗਣੀ ਚਉਸਠੰ ਸੂਰ ਸੁੱਧੰ । ੫੨
bhiou dund judhung ranung sunkh machhang. mano do girung judh jutai sapachhang.
katai mass tutunk bhakai gidhi bridung. hasai jogni chousatha soor sudhung. (52)

ਕੀਯੋ ਉਧਾਰ ਬੇਦੰ ਤਹੇ ਸੰਖ ਬੀਰੰ । ਤਜਯੋ ਮੱਛ ਰੂਪੰ ਸਜਯੋ ਸੁੰਦ੍ ਚੀਰ ।
ਸਬੈ ਦੇਵ ਥਾਪੇ ਕੀਯੋ ਦੁਸਟ ਨਾਸੰ । ਟਰੇ ਸਰਬ ਦਾਨੋ ਡਰੇ ਜੀਵ ਤ੍ਰਾਸੰ । ੫੩
kiou udhar beidung hatai sunkh beerung. tajiou machh rupang sajiou sunder cheer.
sabhai dev thapai kiou dusat nasaung. tarai sarab dano bharai jeev trasung. (53)

ਤ੍ਰਿਭੰਗੀ ਛੰਦ
ਸੰਖਾਸੁਰ ਮਾਰੇ, ਬੇਦ ਉਧਾਰੇ, ਸਤ੍ ਸੰਘਾਰੇ ਜਸੁ ਲੀਨੋ ।
ਦੇਵੇਸ ਬੁਲਾਯੋ, ਰਾਜ ਬਿਠਾਯੋ, ਛਤ੍ ਫਿਰਾਯੋ, ਸੁਖ ਦੀਨੋ ।
ਕੋਟੰ ਬਜੇ ਬਾਜੇ, ਅਮਰੇਸੁਰ ਗਾਜੇ, ਸ਼ੁਭ ਘਰਿ ਸਾਜੇ, ਸੋਕ ਹਰੇ ।
ਦੈ ਕੋਟਕ ਦੱਛਨਾ, ਕ੍ਰੋਰ ਪ੍ਰਦਛਨਾ, ਆਨਿ ਸੁ ਮੱਛ ਕੇ ਪਾਇ ਪਰੇ । ੫੪
Tribhangi Chhand
sunkhasur marai beid udharai satar sangharai jas leeno.
devai so bulaiou raj bathaiou chhatar phiraiou sukh deeno.
kotung bajai baajai amresur gaajai subh ghar saajai sok harai.
dai kotak dachhna karor pardachhana aan so machh kai paie parai. (54)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥ, ਮੱਛ ਪ੍ਰਥਮ ਅਵਤਾਰ,
ਸੰਖਾਸੁਰ ਬਧਹ, ਸਮਾਪਤਮ ਸਤੁ, ਸੁਭਮ ਸਤੁ । ਅਫ਼ਜੂੰ । ੧
it sri Bachittar Natak granthai machh pratham avtar,
sunkhasur badheh sapaptam sabh subh sat.(1)

Many warriors armed with weapons, coats of iron, were falling down on the battle-field. At places human trunks without their heads were jumping up in an unconscious state. The weaklings or cowards were running away from the battle field taking note of the naked blood-stained swords and the arrows, while the fearless warriors were raising war cries. (50)

The Shields and coats of iron of the warriors were being broken, while the weapons and coats of mail were falling down (on the ground). The ghosts, being fear-stricken but without any arms were making noice in the battle-field. in the battle-field all the warriors were involved in the actual fighting (being immersed in the art of fighting) whereas some powerful warriors were swinging and falling down in the battle-field. (51)

A furious battle (duel) between Sankhasur and Machh was raging in the battle field as if two mountains with wings were locked in fighting. Pieces of flesh from Sankhasur's body were falling down, which were being eaten up by the bigger vultures, while many (sixty-four) hotgoblins were laughing at watching the battle scene. (52)

Machh, after killing Sankhasur, redeemed the Vedas and gave up the form of Machh and appeared dressed in magnificent robes (clothes). He then installed all the gods in their respective positions, thus destroying all the despots. (demons). Thus all the demons, terrifying the human beings, were eliminated. (53)

Tribhangi Chhand

(The demon) Sankhasur was killed, the Vedas were redeemed, the enemies were vanquished and lot of praise was earned. The gods were sent for and installed as the masters of kingdom and were bestowed with honour and comforts of the world. Millions of trumpets were sounded and Indra thundered. There was lot of rejoicing with decorations and the suffering came to an end. All the gods gave millions of offerings and after going round in worship, they all made their obeisance to Machh. (54)

Here the first chapter of the incarnation of Machh of the Bachittar Natak dealing with the killing of Sankhasur is completed. All is well. (1)

ਅਥ ਕੱਛ ਅਵਤਾਰ ਕਥਨੰ

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਕਿਤੇ ਕਾਲ ਬੀਤਯੋ, ਕਰਯੋਦੇਵ ਰਾਜ, । ਭਰੇ ਰਾਜਧਾਮੰ, ਸੁਭੰ ਸਰਬ ਸਾਜੰ ।
ਗਜੰ ਬਾਜ ਹੀਣੰ, ਬਿਨਾ ਰਤਨ ਭੂਪੰ । ਕਰਯੋ ਬਿਸਨ ਬੀਚਾਰ, ਚਿੱਤੰ ਅਨੂਪ । ੧

Ab Kachh avtar kathanung.

Bhujang Prayat Chhand

kitai kaal beetiou kariou dev rajung. bharai rajdhamung sudhang sarab saajung.
gajung baaj heerung bina ratan bhoopung. kariou bisan bichar chatung anupang. (1)

ਸਬੈ ਦੇਵ ਏਕਤ੍ਰ, ਕੀਨੇ ਪੁਰਿੰਦ੍ਰ । ਸੁਅੰ ਸੂਰਜੰ ਆਦਿ, ਲੈਕੇ ਉਪਿੰਦ੍ਰ ।
ਹੁਤੇ ਦਈਤ ਜੇ, ਲੋਕ ਮੱਧਯੰ ਹੰਕਾਰੀ । ਭਏ ਏਕਠੇ, ਭ੍ਰਾਤਿਭਾੜੰ ਬਿਚਾਰੀ । ੨

sabhai dev ekatar keenai purindarung. susung surjung aad lai kai upindarung.
hutai deiat jo lok madhiyung hankari. bhaie ekathai bhraat-bharung bichari. (2)

ਬਦਯੋ, ਅਰਧੁ ਅਰਧੰ, ਦੁਹੂੰ ਬਾ'ਟਿ ਲੀਬੋ । ਸਬੋ' ਬਾਤ ਮਾਨੀ : ਯਹੇ ਕਾਮ ਕੀਬੋ ।
ਕਰੋ ਮੱਖਨੀ ਕੂਟ ਮੰਦ੍ਰਾਚਲੇਯੰ । ਤਕਯੋ ਛੀਰ ਸਾਮੁੰਦ੍ ਦੇਅੰ ਅਦੇਯੰ । ੩

badiou ardh ardhung duhun baat leetho. sabo baat mani yehai kaam keetho.
karo makhni koot mandrachaleung. takiou chheer samundar deiang adeiung. (3)

ਕਰੀ ਮੱਥਕਾ ਬਾਸਕੇ ਸਿੰਧ ਮੱਧੰ । ਸਥੈ ਲਾਗ ਦੋਊ, ਭਏ ਅੰਧੁ ਅੱਧੰ ।
ਸਿਰਦੈਤ ਲਾਦੇ, ਗਹੀ ਪੂਛ ਦੇਵੰ । ਮਥਯੋ ਛੀਰ ਸਿੰਯੰ, ਮਨੋ ਮਾਟਕੇਵੰ । ੪

kari mathka baskung sindh madhung. mathai laag douoo bhaie adh adhung.
sarung daint lagai gehi poochh devung. mathiou chheer sindhung mano matkevung.
(4)

ਇਸੋ ਕਉਣ ਬਯੋ, ਧਰੇ ਭਾਰੁ ਪੱਬੰ । ਉਠੇ ਕਾ'ਪ ਬੀਰੰ (ਦਿੱਤਯਾਦਿਤਯ) ਸੱਬੰ ।
ਤਬੈ ਆ'ਪ ਹੀ ਬਿਸ਼ਨ, ਮੰਤ੍ ਬਿਚਾਰਯੋ । ਤਰੇ ਪਰਬਤੰ, ਕੱਛਪੰ ਰੂਪ ਧਾਰਯੋ । ੫

iso kaun beeou dharai bhar pathung. uthai kaap beerung dityaditriou sabung.
tabai aap hi bisan mantarung bichariou. tarai parbatung kachhpung roop dhariou.
(5)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥ, ਕੱਛੁ ਦੁਤੀਆ ਅਉਤਾਰ
ਬਰਨਨੰ ਸੰਪੂਰਨਮ ਬਧਹ, ਸਤੁ, ਸੁਭਮ ਸਤੁ । ਅਫ਼ਜੂੰ । ੨

it Sri Bachitar Natak Granthai kachh dutia aoutar,
barnung sampuranam sat subham sat. (2)

Now the episode of the incarnation of Kachh (starts)

Bhujang prayat Chhand

Sometime had passed with the gods, ruling the Kingdom (of heavens) and the kings palace was replete with material of all sorts of worldly comforts and pleasures. But the gods were devoid of the possession of elephants, horses, flutes and other musical instruments or (diamonds) valuables of this nature. This thought came to the mind of Vishnu. (1)

Then Vishnu got all the gods like the Sun, Moon, Upainder etc. together, while the proud demons of the world, through the consideration of their brotherhood, also gathered together. (2)

Before the churning of the oceans, they had decided that whatever materials would be gained out of this churning of the seas, would be divided (among the gods and demons) equally. All had agreed on this proposal and thus they commenced the churning process. The mountain of Mandrachal was made the churning stick (instrument) and the demons reached the Chheer ocean. (3)

For churning the chheer ocean with the stick of Mandrachal mountain, the cord was made (out) of the Basak cobra. Both of them started churning each half-way through one round ; on the side of head (of the cobra) the demons were employed and the gods held the tail (of the cobra). The ocean of Cheer was then being churned like a pitcher (being churned). (4)

Who else could have sustained the load (weight) of the mountain (as churner) ? All the gods and demons were completely shaken up (with this weight). Then Vishnu thought to himself that (due to the weight) the mountain may not get sunk. So he assumed the form of a Tortoise and supported the mountain, getting underneath it. (5)

Hare the second chapter of the Incarnation of Kachh of the Bachittar Natak is completed. All is auspicious so far. (2)

ੴ ਸ੍ਰੀ ਭਗਉਤੀ ਜੀ ਸਹਾਇ ।
ਨਰ ਨਾਰਾਇਣ
ਅਥ ਛੀਰ ਸਮੁੰਦ੍ ਮਥਨ, ਚਉਦਰ ਰਤਨਾ' ਕਥਨੰ
ਤੋਟਕ ਛੰਦ
ਮਿਲਿ ਦੇਵ ਅਦੇਵਨ, ਸਿੰਧੁ ਮਥਯੋ । ਕਬਿ ਸਯਾਮ ਕਵਿੱਤਨ ਮੱਧਿ ਕਥਯੋ ।
ਤਬ ਰਤਨ ਚਤੁਰਦਸ, ਯੋ' ਨਿਕਸੇ । ਅਸਿਤਾ ਨਿਸਿ ਮੋ, ਸਸਿ ਸੇ ਬਿਗਸੇ । ੧

Ab chheer Samundar nathan Choudeh ratan kathanung
Sri bhagouti ji sahaie.
Totak Chhand

mil dev adevan sindh mathiou. kabi Siam kavitan madh kathiou.
tab ratan chaturdas yoa niksai. asita nisi mo sas se bigsai. (1)

ਅਮਰਾ'ਤਕ, ਸੀਸ ਕੀ ਓਰ ਹੂਅੰ । ਮਿਲਿ ਪੂਛ ਗਹੀ ਦਿਸਿ ਦੇਵ ਦੂਅੰ ।
ਰਤਨ ਨਿਕਸੇ, ਬਿਗਸੇ ਸਸਿ ਸੇ । ਜਨੁ ਘੂਟਨ ਲੇਤ, ਅਮੀ ਰਸ ਕੇ । ੨
amṛantak sees ki aour humang. mil poochh gehi dis dev dhang.a
ratanung nikasai bigsai sees sai. jan ghootan leit ami ras kai. (2)

ਨਿਕਸਯੋ ਧਨੁ ਸਾਇਕ, ਸੁੱਧ ਮਿਤੰ । ਮਦਪਾਨ ਕਢਯੋ ਘਟ ਮਦਯੋ ਮੰਤ ।
ਗਜ ਬਾਜ ਸੁਧਾ ਲਛਮੀ ਨਿਕਾਸੀ । ਘਨ ਮੋ ਮਨੋ ਬਿੰਦੁਲਤਾ ਬਿਗਸੀ । ੩
niksiou dhan saiek sudh situng. mud paan kadhiou ghat madiou matung.
gaj baaj sudha lachhmi nikasi. ghan mo mano bindulata bigsi. (3)

ਕਲਪਾ ਦ੍ਰੁਮ, ਮਾਹੁਰ ਅਉ ਰੰਭਾ । ਜਿਹ ਮੋਹਿ ਰਹੈ ਲਖਿ ਇੰਦ੍ ਸਭਾ ।
ਮਨਿ ਕੌਸਤਭ ਚੰਦ ਸੁ ਰੂਪ ਸੁੰਭ । ਜਿਹ ਭੰਜਤ ਦੈਤ ਬਿਲੋਕ ਜੁਧੰ । ੪
kalpa drum mahar aou rumbha. jeh mohai rehai lakh Inder sabha.
man kaustubh chand so roop subhung. jeh bhajat daint bilok judhung. (4)

ਨਿਕਸੀ ਗਵਰਾਜ ਸੁ ਪੇਨੁ ਭਲੀ । ਜਿਹ ਛੀਨਿ ਲਯੋ ਸਹਸਾਸਤ੍ ਬਲੀ ।
ਗਨਿ੍ ਰਤਨੰ, ਗਨਿਉ' ਉਪ ਰਤਨ ਅਬੈ । ਤੁਮ ਸੰਤ ਸੁਨੋ ਚਿਤ ਲਾਇ ਸਬੈ ।। ੫
niksi gavraj so dheiu bhali.ajeh chheen liou sehsastar bali.
gunn ratan ganou up ratan abai. tum sant sunno chit laie sabai. (5)

ਗਨਿ ਜੋਕ ਹਰੀਤਕੀ ਔਰ ਮਧੰ । ਜਨਪੰਚ ਸੁ ਨਾਮਯ ਸੰਖ ਸੁਭੰ ।
ਸਸਿਬੇਲ ਬਿਜਿਯਾ ਅਰੁ ਚੱਕ੍ ਗਦਾ । ਜੁਵਰਾਜ ਬਿਰਾਜਤ ਪਾਨਿ ਸਦਾ । ੬
gunn jok haritaki aur madhung. jan panch so nameu sunkh subhung.
sas beil bijiya ar chakar gada. juvraj birajat paan sada. (6)

Now begins the Episode of the Ocean Chheer
and its churning alongwith
the gain of fourteen Valuable jewels, begins

With the Grace of the Lord protector.

Tetak Chhand

Then both the gods and the demons churned the ocean together. This episode has been narrated by the poet Siam in poetry form ; thus fourteen jewels appeared (surfaced) from this effort, just as the moon shines brightly on a dark night. (1)

The demons were on the head side of the Basak (python), whereas on the other side the gods had caught hold of the tail together. All the jewels which surfaced, were shining like the moon. So all were delighted, as if they had taken the sips of the nectar. (2)

First of all, a bow and arrow, of milk-white colour appeared on the surface, and then a pitcher of wine, which could make one intoxicated (drunk) was taken out. Then after this, the elephant Airavat, a horse with a high long mein, nectar (Gririt) and Lachhmi (goddess of wealth) appeared, just as lightning flashes through the dark clouds. (3)

Then the kalap tree, kalkut poison and the fairy Rambha appeared on the surface, on perceiving whom all the gathering of the god Indra, got enamoured. After this, kaustumbh Mani (gem) and the beautiful moon appeared, on seeing whom the demons got ready for a battle. (4)

Then the queen of the cows, kamdhain appeared, whom the mighty Sahasbahu had snatched (by force) from Rishi Jamdagan. By counting all the jewels, I will now describe the other valuable ones (sub-jewels) and all of you saintly persons listen to me with attention. (5)

These are as listed below : leech Myroblam (hareer), Gur (hakik), Honey, the famous conchshell called Panchjan, Somlata (wine), Bhang (hemp), the resolving (Sudarshan) Wheel, And Mace which look graceful in the hands of princes. (6)

ਧਨੁ ਸਾਰੰਗ ਨੰਦਗ ਖੱਗ ਭਣੇ । ਜਿਨ ਖੰਡਿ ਕਰੇ ਗਨ ਦਈਤ ਰਣੰ ।
ਸ਼ਿਵ ਸੂਲ ਬੜਵਾਨਲ ਕਪਿਲ ਮੁਨੰ । ਤਿ ਧਨੰਤਰ ਚਉਦਸਵੋ' ਰਤਨੰ । ੭
dhan sarung nandag khag bharung. jin khand karai gun deiat runung.
Siv sool barrvanal kapil munung. tr dhanantar choudasvai ratanung. (7)

ਗਨਿ ਰਤਨ ਉਪ ਰਤਨ ਔ ਧਾਤ ਗਨੋ' । ਕਹਿ ਧਾਤ ਸਬੈ ਉਪ ਧਾਤ ਭਨੋ' ।
ਸਬ ਨਾਮ ਜਥਾ ਮਤਿ ਸਯਾਮ ਧਰੋ । ਘਟ ਜਾਨ ਕਵੀ ਜਿਨਿ ਨਿੰਦ ਕਰੋ । ੮
gunn ratan upratan aou dhat gano. keh dhaat sabai updhat bhano.
sab naam jatha mat Siam dharo. ghat jaan kavi jini nind haro. (8)

ਪ੍ਰਿਥਮੋ ਗਨਿ ਲੋਹ ਸਿਕਾ ਸ੍ਵਰਨੰ । ਚਤੁਰਥ ਭਨ ਧਾਤ ਸਿਤੰ ਰੁਕਮੰ ।
ਬਹੁਰੋ ਕਥਿ ਤ"ਬਰ ਕਲੀ ਪਿਤਰੰ । ਕਥਿ ਅਸਟਮ ਜਿਸਤ੍ਰ ਹੈ ਧਾਤ ਧਰੰ । ੯
prithmo gunn loh sika swarnung. chaturath bhan dhaat situng rukamung.
bahuro kath tambar kali pitrung. kath astam jisat hai dhat dharung. (9)

ਉਪਧਾਤ ਕਥਨੰ
ਤੋਟਕ ਛੰਦ
ਸੁਰਮੰ ਸਿੰਗਰਫ ਹਰਤਾਲ ਗਣੰ । ਚਤੁਰਥ ਤਿਹ ਸਿੰਬਲਖਾਰ ਭਣੰ ।
ਮ੍ਰਿਤਸੰਖ ਮਨਾਸਿਲ ਅਭ੍ਰਕਯੰ । ਭਨਿ ਅਸਟਮ ਲੋਣ ਰਸੰ ਲਵਣੰ । ੧੦
Updhat Kathanung
Totak Chhand
surmung singarph hartal gunung. Chaturath the simbalkhar beharung.
mirat sunkh manasil abharkiung. kath astam loan rasung lavnung. (10)

ਦੋਹਰਾ
ਧਾਤ ਉਪਧਾਤ ਜਥਾ ਸਕਤਿ, ਸੋਰਹੁੰ ਕਹੀ ਬਨਾਇ ।
ਖਾਨਨ ਮਹਿ ਭੀ ਹੋਤ ਹੈ', ਕੋਈ ਕਹੁੰ ਕਮਾਇ । ੧੧
Dohra
dhaat updhat jatha sahat sohung kehi banaie.
khanan meih bhi loat hai koiee kahun kamaie. (11)

ਚੌਪਈ
ਰਤਨ ਉਪਰਤਨ ਨਿਕਾਸੇ ਤਬਹੀ । ਧਾਤ ਉਪਧਾਤ ਦਿਰਬ ਮੋ' ਸਬ ਹੀ ।
ਤਿਹ ਤਬ'ਹੀ ਬਿਸਨਹਿ ਹਿਰ ਲਯੋ । ਅਵਰਨਿ ਬ"ਟ ਅਵਰਨਹਿ ਦਯੋ । ੧੨
Choupaiee
ratan uptupratan nikasai tab hi. dhaat updhaat dirab mo sab hi.
the tab hi bisneh hir lieou. avaran baat avaraneh deyo. (12)

Then again Sarung Bow and Nandag Sword, appeared, which destroyed the hordes of demons in the battle. Then the Shiva's Trishul (trident), the Barva agni (Fire), Kapal Muni and Dhanvantar appeared. These are the fourteen jewels. (7)

After the listing of jewels and sub-jewels, now I am listing the metals. After listing the metals, the sub-metals will be listed. As per his intellect, the poet Sian has named them all which should not be belittled (degraded) by the poets, considering them as less important. (8)

First of all iron is listed, then lead, and gold and the fourth metal is the white coloured Silver. Then I would list copper Tin (kali), and brass, while the eighth metal is called zinc. (9)

The Description of the Sub-metal

Tetak Chhand

Then collyrium (antimony), mercury oxide (cinnabar) and yellow orpiment are being listed and the fourth is known as silk tree. Then Orpiment, munshill, mica and the eighth one is the salt (with sour taste). (10)

Couplet

Eight metals and eight sub-metals have been listed as per my capacity. These are found in mines, though one could get them from else where. (11)

Choupaiee :

When the jewels, and sub-jewels were recovered (from the ocean), then only metals and sub metals were also produced. Vishnu had collected all of these, then and there. Some were given to the gods, whereas the demons were not given anything. (12)

ਸਾਰੰਗ ਸਰ, ਅਸਿ, ਚਕ੍ ਗਦਾ ਲੀਅ । ਪ"ਚਾਮਰਲੈ ਨਾਦ ਅਧਿਕ ਕੀਅ ।
ਸੂਲ ਪਿਨਾਕ ਬਿਸਹ ਕਰਿ ਲੀਨਾ । ਸੋ ਲੈ ਮਹ"ਦੇਵ ਕਉ ਦੀਨਾ । ੧੩
Sarung sar as chakar gada li(a). pacha mar lai naad adhik ki(a).
sool pinak biseh kar leena. so lai mahadev kou deena. (13)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
ਦਯੋ ਇੰਦ੍ ਐਰਾਵਤੰ ਬਾਜ ਸੂਰੰ । ਉਠੇ ਦੀਹ ਦਾਨੋ ਜੁਧੰ ਲੋਹ ਪੂਰੰ ।
ਅਨੀ ਦਾਨਵੀ ਦੇਖਿ ਉੱਠੀ ਅਪਾਰੇ । ਤਬੈ ਬਿਸਨ ਜੂ ਚਿਤਿ ਕਨਿ ਬਿਚਾਰੰ । ੧੪
Bhujang Prayat Chhand
deeyo Inder airavatung baaj surung. uthai deeh dano judhung loh purung.
ani danvi dekh uthi aparung. tabai bisan jo chit keeni bicharung. (14)

ਅਥ ਨਰ ਨਾਰਾਇਣ ਅਵਤਾਰ ਕਥਨੰ
ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
ਨਰ ਅਉਰ ਨਾਰਾਇਣੰ ਰੂਪ ਧਾਰੀ । ਭਯੋ ਸਾਮੁਹੇ, ਸਸਤ੍ ਅਸਤ੍ਰੰ ਸੰਭਾਰੀ ।
ਭੰਟ ਐ"ਠਿਫੈ'ਟੇ ਭੁਜੰ ਠੋਕਿ ਭੂਪੰ । ਬਜੇ ਸੂਲ ਸੇਲੰ ਭਏ ਆਪ ਰੂਪੰ । ੧੫
Ab nar narayan avtar katharung
Bhujang Prayat Chhand
narung aour naraiyanung roop dhari. bhiou samuhai sastar astarung sumbhari.
bhatung aith phaitai bhujung thok bhoopung. bajai sool saiiung bhaie aap roopung.
(15)

ਪਰਯੋ ਆਪ ਮੋ, ਲੋਹ ਕ੍ਰੋਹੰ ਅਪਾਰੰ । ਧਰਯੋ ਐਸ ਕੈ ਬਿਸ਼ਨੁ ਤ੍ਰਿਤੀਆਵਤਾਰੰ ।
ਨਰੰ ਏਕੁ ਨਾਰਾਇਣੰ ਦੁਐ ਸਰੂਪੰ । ਦਿਪੈ ਜੋਤਿ ਸਉ'ਦਰ ਜੁ ਧਾਰੈ ਅਨੂਪੰ । ੧੬
pariou aap mo loh karohung aparung. dhariou ais kai bisan tritiavtarung.
narung ek naraiyanung duoai sarupung. dipai joat soudar jo dharai anupung. (16)

ਉਠੇ ਟੂਕ ਟੋਪੰ, ਗੁਰੱਜ ਪ੍ਰਹਾਰੇ । ਜੁਟੇ ਜੰਗ ਕੋ, ਜੰਗ ਜੋਧਾ ਜੁਝਾਰੇ ।
ਉਡੀ ਧੂਰਿ ਪੂਰੇ, ਛੁਹੀ ਐਨ ਗੈਨੰ । ਡਿਗੇ ਦੇਵਤਾ ਦੈਤ ਕੰਪਿਯੋ ਤ੍ਰਿਨੈਨੰ । ੧੭
uthai took kopung gurjung parharai. jutai jung ko jung jodha jujharai.
udi dhoor purung chhunhi ain gainung. digai devta daint kampiou trinainung. (17)

ਗਿਰੇ ਬੀਰ ਏਕੰ ਅਨੇਕੰ ਪ੍ਰਕਾਰੰ । ਸੁਭੈ' ਜੰਗ ਮੋ' ਜੰਗ ਜੋਧਾ ਜੁਝਾਰੰ ।
ਪਰੀ ਤੱਛ ਮੁੱਛ ਸਭੈ' ਅੰਗ ਭੰਗੀ । ਮਨੋ ਪਾਨ ਕੈ ਭੰਗ, ਪੌਢੇ ਮਲੰਗੀ । ੧੮
girai beer ekung anekung parkarung. subhai jung mein jung jodha jujharung.
pari tachh muchhang sabhai ang bhungung. mano paan kai bhang poudhai malungung.
(18)

Sarang (bow), arrows, sword and the Sudarshan Wheel (revolving wheel) and mace were retained by Vishnu himself while he sounded the trumpet loudly whole holding conch-shell (Panchjan) in his hand. Then he held Pinak trident (Trishul) in his hand which he gave away to Mahadev. (13)

Now begins the episode of the Incarnation of Nar Narayan.

Bhujang Prayat Chhand

Indra was given Airavat elephant and the horse was given to the Sun. Seeing this partiality the demons took up their arms and weapons to wage a war. On perceiving this, the whole army of the demons also got ready. Then Vishnu pondered over it in his mind. (14)

Bhujang prayat Chhand

Vishnu, in the garb of Nar and Narayan, having managed all the weapons and coats of iron, came and stood in front of the army of demons. The warriors got ready with their arms (girdled) and the kings patted their shoulders (arms). The tridents and spears began striking against each other and all the soldiers got ready for waging the war. (15)

A furious battle raged between the two armies with various weapons. Then Vishnu appeared in his third Incarnation. One was Nar and the second one assumed the form of Narayan. They appeared in such a magnificent form that his light (was shining) illumined the whole atmosphere. (16)

The warriors, with the help of maces, were breaking into pieces all the helmets of iron, worn on the heads. All the warriors were fighting furiously in the battle field. The dust, which rose up from their fighting, was spread over the whole sky. The gods and demons were falling dead in the battle field and even Shiva got shaken up. (was trembling). (17)

The warriors were falling dead one by one due to various means, while the fighting warriors were looking magnificent in their battle engagements. The corpses of the warriors were lying in a mutilated form, with limbs cut off from the body. It appeared as if some people were lying unconscious having consumed hemp (bhang). (18)

ਸਮੁਹਿ ਉਨਈ ਲੈ, ਅਨੀ ਦੈਤ ਰਾਜੰ । ਭਜੇ ਸਰਬ ਦੇਵੰ ਤਹੇ ਸਰਬ ਸਾਜੰ ।
ਗਿਰੇ ਸੰਜ ਪੁੰਜ, ਸਿਰੰ ਬਾਹੁ ਬੀਰੰ । ਸੁਭੈ' ਬਾਨ ਜਿਉ' ਚੇਤਿ ਪੁਹਪੰ ਕਰੀਰੰ । ੧੯
Samuhi unaie lai ani daint rajung. bhajai sarab devung tajai sarab saajung..
girai sunj punj sirung bah beerung. subhai baan jiou chet pohapung kareerung. (19)

ਜਬੈ ਜੰਗ ਹਾਰਿਯੋ ਕੀਯੋ ਬਿਸ਼ਨ ਮੰਤ੍ਰੰ । ਭਯੋ ਅੰਤ੍ਰਧਯਾਨੰ ਕਰੱਯੋ ਜਾਨੁ ਤੰਤ ।
ਮਹਾ ਮੋਹਨੀ ਰੂਪ ਧਾਰਯੋ ਅਨੂਪੰ । ਛਕੇ ਦੇਖਿ ਦੋਊ ਦਿਤਿਯਾਦਿਤਿ ਭੂਪੰ । ੨੦
jabai jung hariou kiou bisan mantarung. bhiou antardhianung kariou jaan tantung.
maha mohini roop dhariou anupung. Chhakai dekh douoo ityadit bhoopung.(20)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥ, ਕੱਛੁ ਤਥਾ ਨਰ ਨਰਾਇਣ,
ਦਵੈ ਰੂਪ ਧਾਰਤ ਭਏ, ਅਵਤਾਰ ਚਤਰਥੋ' ਸਮਾਪਤਮ
ਸਤੁ ਸੁਭਮ ਸਤੁ । ਅਫ਼ਜੂੰ । ੭੯
it Sri Bachittar Nanak granthai nar naraiyan avtar
chatrath sampuranung. (4)

੧ਓ ਸ੍ਰੀ ਭਗਉਤੀ ਜੀ ਸਹਾਇ ।
ਅਥ ਮਹਾ' ਮੋਹਨੀ ਅਵਤਾਰ ਕਥਨੰ
ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
ਮਹਾ ਮੋਹਿਨੀ ਰੂਪ ਧਾਰਿਯੋ ਅਪਾਰੰ । ਰਹੈ ਮੋਹਿਕੈ, ਦਿਤਿਆਦਿਤਿਯਾ ਕੁਮਾਰੰ ।
ਛਕੇ ਪ੍ਰੇਮ ਜੋਗੰ, ਰਹੇ ਰੀਝ ਸਰਬੰ। ਤਹੇ ਸਸਤ੍ ਅਸਤ੍ਰੰ, ਦੀਯੋਵ ਛੋਰ ਗਰਬੰ। ੧
ab maha Mohini avtar kathanung.
Sri Bhagouti ji Sahaie
Bhujang prayat Chhand
maha mohini roop dhariou aparung. rahai mohaikai dit aditiya kumarung.
chhakar prem jogung reejh sarbung. bhajai sastar astarung deeyo chhor garbung. (1)

ਫੰਧੇ ਪ੍ਰੇਮ ਫ"ਧੰ ਭਯੋ ਕੋਪ ਹੀਣੰ । ਲਗੈ ਨੈਨ ਬੈਨੰ , ਧਯੋ ਪਾਨਿ ਪੀਣੰ ।
ਗਿਰੇ ਝੂੰਮਿ ਭੂਮੰ , ਛੁਟੇ ਜਾਨ ਪ੍ਰਾਣੰ । ਸਭੈ ਚੇਤਹੀਣੰ, ਲਗੇ ਜਾਨ ਬਾਣੰ । ੨
phandai prem phadhung bhiou kope heerung. lagai nain bainung dhiou paan peerung.
girai jhoom jogung chhutai jaan pranung. Sabhai chet beerung lagai jaan barrung. (2)

ਲਖੇ ਚੇਤਹੀਣੰ , ਭਏ ਸੂਰ ਸਰਬੰ । ਛੁਟੇ ਸਸਤ੍ ਅਸਤ੍ਰੰ ਸਭੈ ਅਰਬ ਖਰਬੰ ।
ਭਯੋ ਪ੍ਰੇਮ ਜੋਗੰ, ਲਗੇ ਨੈਨ ਐਸੇ । ਮਨੋ ਫ"ਧਿ ਫ"ਧੇ ਮ੍ਰਿਗੀਰਾਜ ਜੈਸੇ । ੩
lakhai chet heerung bhaie soor sarbung.
chhutai sastar astarung sabhai arbung kharbrung.
bhiou prem jogung lagai nain aisai.
mano phadh phadhai mirgiraj jaisai. (3)

The army of demons was nowhere to be seen (they had fled away) while on the other side even the gods had fled away leaving behind all their material. (weapons etc.) In the battle field there were many heads, arms and coats of iron in a bunch, were seen scattered around. The arrows (in the coats of mail) were looking so beautiful as if the flowers were blossoming in the month of chet (March). (19)

When both the sides (were) felt defeated in the battle, then Vishnu thought over it and meditated in his mind, as if he had planned a magic spell. Then he assumed the form of a beautiful and charming dansel, (lady) perceiving whom both the gods and the demons were delighted. (20)

Here the third Chapter on Nar and the fourth incarnation of Narayan of the "Sri Bachittar Natak Granth" is completed. (4)

NOW BEGINS THE DESCRIPTION OF
Maha Mohini's Incarnation
With the Grace of the Lord-Protector
Bhujang Prayat Chhand

Vishnu had assumed the form of a beautiful and charming woman, on perceiving whom, both the sons (princes) of the gods and demons were pleased. They were enamoured by the lovable appearance in her charm and they gave up all their weapons, coats of iron and egoism even. (1)

All were engrossed in the noose of love and had lost all their wrathfulness. They were all pierced by the arrows of the charm of her eyes and speech (affected by) and advanced keenly towards her to have a glimpse of her charm (to drink the wine of her beauty) and were falling unconscious being confounded by her charm, as if they had lost all their energy (over powered by her beauty). They were almost won over by her into a state of unawareness (unconsciousness) as if piereced by the arrows. (2)

All the warriors were left almost without any consciousness, and millions of the soldiers had given up their arms and coats of iron. Their eyes were pinned on seeing her charm only (to win her love) just as a golden deer had endeared all the female deers into the sware of his love. (3)

ਤਿਨੈ ਰਤਨ ਬ"ਟੇ, ਜਿਨੈ ਤਾਹਿ' ਜਾਨਯੋ। ਕਥਾ ਬ੍ਰਿਧ ਤੇ ਬਾਤ ਥੋਰੀ ਬਖਾਨਯੋ ।
ਸਬੈ ਪ"ਤਿ ਪਾਤੰ ਬਹਿਠੇ ਸੁ ਬੀਰੰ । ਕਟੰ ਪੇਚ ਛੋਰੇ ਤਜੇ ਤੇਗ ਤੀਰੰ । ੪
jinai ratan baatai tumouoo tahai jano.
katha birdh te baat thori bakhano.
sabai paat paatung bahithai so beerung.
Katung poch chhorai tajaileg teerung. (4)

ਚੌਪਈ
ਸਭ ਜਗ ਕੋ ਜੋ ਧਨੰਤਰਿ ਦੀਆ । ਕਲਪ ਬ੍ਰਿਛ ਲਛਮੀ ਕਰਿ ਲੀਆ ।
ਸ਼ਿਵ ਮਾਹੁਰ, ਰੰਭਾ ਸਭ ਲੋਕਨ । ਸੁਖ ਕਰਤਾ ਹਰਤਾ ਸਭ ਸੋਕਨ । ੫
Choupaiee
Sabh jug ko jo dhanatar dia.
kalap brichh lachhmi kar lia.
Siv mahur rumbha sabh lokan.
Sukh karta harta subh sokan. (5)

ਦੋਹਰਾ
ਸਸਿ ਕ੍ਰਿਸ ਕੇ ਕਰਬੇ ਨਮਿਤ । ਮਨਿ ਲਛਮੀ ਕਰਿ ਲੀਨ ।
ਉਰਿ ਰਾਖੀ ਤਿਹ ਤੇ ਚਮਕ ਪ੍ਰਗਟ ਦਿਖਾਈ ਦੀਨ । ੬
Dohra
sees kris kaikarbai namit man lachhmi kar lean.
ur rakhi the te chamak pragat dikhahi deen. (6)

ਗਾਇ ਰਿਖੀਸਨ ਕਉ ਦਈ , ਕਹ ਲਉ ਕਰੋ' ਬਿਚਾਰ ।
ਸਾਸਤ੍ਰ ਸੋਧ ਕਥੀਅਨ ਮੁਖਨ , ਲੀਜਹੁ ਪੂਛਿ ਸੁਧਾਰ । ੭
gahai rikhisan hou deiee keh lou harai bichar.
sastar sodh kathian mukhan leejoh poochh sudhar. (7)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
ਰਹੇ ਰੀਝ ਐਸੇ, ਸਬੈ ਦੇਵ ਦਾਨੰ ।
ਮ੍ਰਿਗੀਰਾਜ ਜੈਸੇ ਸੁਨੇ ਨਾਦ ਕਾਨੰ ।
ਬਟੇ ਰਤਨ ਸਰਬੰ ਗਈ ਛੁਟ ਰਾਰੰ ।
ਧਰਯੋ ਐਸ ਸ੍ਰੀ ਬਿਸਨੁ ਪੰਚਮ ਵਤਾਰੰ । ੮
Bhujang prayat Chhand
rehai reejh aisai sabai dei danung.
mirgi raj jaisai sunnai nad kanung.
batai ratan sarbung gaiee chhut rarung.
dhariou ais sri bisan pancham vatarung. (8)

The beautiful woman bestowed on them various jewels, and this episode you have known already. Now to keep it short (not to lengthen the story) I would describe it briefly. All the warriors (gods and demons) seated themselves in formations (lines). They unarmed themselves, laying aside their arrows and swords. (4)

Choupaiee

Then Vishnu, keeping with himself the jewels of kalap Tree and the (goddess of) wealth, gave away to the world the famous physician in the world the famous physician in the court of god Indra, Dhanatri Vaid. Shiva was given the deadly poison (churmed out of the ocean) (Death Control) and others (world) were given a hot and fairy (celestial beauty) which were supported to give worldly comforts to the world, by casting away their sufferings. (5)

Couplet

To cook the agricultural products the moon was installed in the sky, while keeping with himself the kanstumbh jewel and wealth (goddess of wealth); the jewel was worn by himself (in the neck) as a necklace, whose radiance was (seen openly) brilliantly visible. (6)

The Kamdhain cow was given to Rishis (ascetics). How far could I explain all these details ? O Listeners ! You may read the Shastras (Hindu books of lore) yourself or seek the version from the poets and get the correct version (of all events). (7)

All the gods and demons were then completely satisfied and pleased with the division (of jewels) (to their satisfaction) just as the golden deer feels enamoured by hearing the sound of special drum-beat. (absorbed by its sound). Thus the jewels were distributed evenly and the war came to an end. This is how Vishnu took (assumed) the form of the fifth incarnation. (8)

ਇਤਿ ਸ੍ਰੀ ਬਿਚਿਤ੍ਰ ਨਾਟਕੇ ਗ੍ਰੰਥੇ ਮਹਾ"ਮੋਹਿਨੀ ਪੰਚਮੋ ਅਵਤਾਰ
ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੫
it Sri Bachittar Natakai granthai
maha mohini panchman avtar
samapatam. abh Subham sat.

ਬੈਰਾਹ ਅਵਤਾਰ

ਅਥ ਬੈਰਾਹ ਅਵਤਾਰ ਕਥਨੰ ॥

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ ॥

ਦਯੋ ਬਾ"ਟ ਮਦਿਯੰ, ਅਮੀਦਿਯੰ ਭਗਵਾਨੰ ਗਏ ਠਾਮ ਠਾਮੰ, ਸਬੈ ਦੇਵ ਦਾਨੰ ।
ਪੁਨਰ ਦ੍ਰੋਹ ਬੱਢਯੋ । ਸੁਆਪੰ ਮਝਾਰੰ । ਭਜੇ ਦੇਵਤਾ, ਦਈਤ ਜਿਤੇ ਜੁਝਾਰੰ । ੧

ab bairah avtar kathanung

Bhujang prayat Chhand

diou baat madiung amidiyung bhagwanung.
gaie tham thamung sabai dev danung.
punar drohi badhiou so apanung majharung.
bhajai devta deiat jitai jujharung. (1)

Bhujang prayat Chhand

Here the chapter on the fifth incarnation of
Maha Mohini of Sri Bachittar Natak Granth
is completed. All is auspicious. (5)

ਹਿਰਿਨਯੋ ਹਿਰਿਰੰਨਾਛਸੰ, ਦੋਇ ਬੀਰੰ । ਸਬੈ ਲੋਗ ਕੈ ਜੀਤ ਲੀਨੇ ਗਹੀਰੰ ।
ਜਲੰ ਬਾਥਲਯੰ, ਕੀਯੋ ਰਾਜ ਸਰਬੰ। ਭੁਜਾ ਦੇਖਿ ਭਾਰੀ, ਬਢਯੋ ਤਾਹਿ ਗਰਬੰ । ੨

hiriniou hirenachhsung doiai beerung.
sabai lok kai jeet leenung gaheerung.
jalungtha balyung kiou raj sarbung.
bhuja dekh bhari badhiou tahai garbung. (2)

ਚਹੈ ਜੁਧ ਮੋ ਸੋ ਕਰੇ ਆਨਿ ਕੋਊ। ਬਲੀ ਹੋਏ ਵਾ ਸੋ, ਭਿਰੇ ਆਨ ਸੋਊ ।
ਚੜ੍ਯੋ ਮੇਰਸ੍ਰਿੰਗੀ ਪਗੰਗੁਸਟ ਸੰਗੀ । ਹਰੇ ਬੇਦ ਭੂਮੰ, ਕੀਏ ਸਰਬ ਭੰਗੀ । ੩

chehai judh mo so karai aan kouoo.
bali hovai va so bhirai aan sauoo.
charriou meir sirung pugung gusat sungung.
harai beid bhoomung kiai sarab bhangung. (3)

Now Starts the Episode of the Incarnation of 'Bairah'.

Bhujang prayat Chhand

The goddess (Mohini) had distributed the jewels of Wine and nectar (amrit) ; then the gods and demons went away to their own abodes (establishments). Then again the enmity between the two (classes) increased. The gods fled away whereas the demons were victorious. (1)

Then there appeared two demons called Hirankashap and Harnakhas, who were great warriors. They usurped (with force) all the wealth of people, and established their sovereignity all over lands and oceans. Realising the strength (prowess) of their arms, they became very proud (with egoism). (2)

Both were keenly waiting that someone should come forward to wage a war against them. But it was possible only if one side was superior (in strength) to the other class, to take up cudgles. Then in the end Harnakhush, went up to the top of the mountain Sumer and buried it (crushed it) with the great toe of his foot and snatched the Vedas away. (from gods). Thus all the established principles (practices) of the land were demolished. (3)

ਧਸੀ ਭੂਮ ਬੇਦੰ, ਰਹੀ ਹੂਏ ਪਤਾਰੰ । ਧਰਯੋ ਬਿਸਨ ਤਉ, ਦਾੜ੍ਹ ਗਾੜ੍ਹਾਵਤਾਰੰ ।
ਧਸਯੋ ਨੀਰ ਮੱਧੰ , ਕੀਯੋ ਊਚ ਨਾਦੰ । ਰਹੀ ਧੁਰਿ ਪੂਰੰ, ਧੁਨੰ ਨਿਰਭਿਖਾਦੰ । ੪
dhasi bhoom beiding rehi hoai patarung. dhariou bisan tou darr garravatarung.
dhasiou neer madhung kiou uch nadung. rehi dhur purang dhunang nirabhkadung.
(4)

ਬਜੇ ਡ"ਕ ਡਉਰੂ, ਦੋਊ ਬੀਰ ਜਾਗੇ । ਸੁਣੇ ਨਾਦ ਬੰਕੇ, ਮਹ" ਭੀਰ ਭਾਗੇ ।
ਝਮੀ ਤੇਗ ਤੇਜੰ, ਸਰੋਸੰ ਪ੍ਰਹਾਰੰ । ਖਿਵੀ ਦਾਮਿਨੀ, ਜਾਨੁ ਭਾਦੋ ਮਝਾਰੰ । ੫
bajai dak douroo donoo beer jagai. sunnai naad bankai maha bheer bhagai.a
jhami teg tejung sarosung parharung. khivi damini jaan bhadon majharung. (5)

ਮੁਖੰ ਮੁਛ ਬੰਕੀ , ਬਕੈ ਸੂਰਬੀਰੰ । ਤੜੰਕਾਰ ਤੇਰੀ , ਸੜੰਕਾਰ ਤੀਰੰ ।
ਧਮੱਕਾਰ ਸ"ਗੀ , ਖੜੱਕਾਰ ਖੱਗੇ । ਟੁੱਟੇ ਟੂਕ ਟੋਪੰ , ਉਠੇ ਨਾਲ ਅੱਗੰ । ੬
mukhang muchh hanki thakai sur beerung. tarrankar tegung sarrunkar teerung.
dhamkar sagung kharrkar khagung. tutai tuk topung uthai naal agung. (6)

ਉਠੇ ਨੱਦ ਨਾਦੰ ਢਮੱਕਾਰ ਢੋਲੰ । ਢਲੰਕਾਰ ਢਾਲੰ ਮੁਖੰ ਮਾਰ ਬੋਲੰ ।
ਖਹੇ ਖੱਗ ਖੂਨੀ ਖੁਲ੍ਹੇ ਬੀਰ ਖੇਤੰ । ਨਚੇ ਕੰਧਹੀਣੰ, ਕਮੱਧੰ ਨ੍ਰਿਚੇਤੰ । ੭
uthai naad nardung dhankar dholung. dhalunkar dhalung mukhang maar bolung.a
khehai khag khuni khulai beer khetung. nachai kandh heerung kamadhung nirchetung.
(7)

ਭਰੇ ਜੋਗਣੀ ਪੱਤ੍ ਚਉਸਠ ਚਾਰੀ । ਨਚੀ ਖੋਲ੍ਹਿ ਸੀਸੰ, ਬਕੀ ਬਿਕਰਾਰੀ ।
ਹੰਸੈ' ਭੂਤ ਪ੍ਰੇਤੰ ਮਹਾ ਨਿਰਾਲੰ । ਬਜੇ ਡ"ਕ ਡਉਰੂ ਕਰੂੰਰੰ ਕਰਾਲੰ । ੮
bharai jogni patar chousan chari. nachai khel seesung baki bikrari.
hasai bhoot preitung maha bikralung. bajai dakdouroo harurung haralung. (8)

ਪ੍ਰਹਾਰੰਤ-ਮੁਸਟੰ, ਕਰੈ' ਪ"ਵ ਘਾਤੰ । ਮਨੋ ਸਿੰਘ ਸਿੰਘੰ, ਡਹੇ ਗਜਮਾਤੰ ।
ਛੁਟੀ ਈਸ ਤਾੜੀ, ਡਗਿਯੋ ਬ੍ਰਹਮ ਧਿਆਨੰ। ਭਜਯੋ ਚੰਦ੍ਰਮਾ, ਕ"ਪ ਭਾਨੰ ਮਧਯਾਨੰ। ੯
parharunt musatung karai paav ghatung.
mano singh singhing dehai gaj matung.
chhuti eass tarri dagiou braham dhianung.
bhajiou Chandrama kaap bhanung madhyanung. (9)

(By pressing with the great toe), the Earth (land) alongwith the Vedas was sunk in the waters (oceans) and got itself stationed in the nether lands (Patal). Then Vishnu assumed the form of a being with strong hoods and got itself sunk in the oceans and thundered loudly, which permeated the whole Universe like an indivisible (continuous) musical sound. (4)

Then the drum of (Varah-incarnation) started beating, with whose sound both the warrior demons woke up (from the slumber), By hearing their dreadful sound, many mighty warriors even ran away. The sharpened swords, struck with fury, were being wielded like the flash of lightning in the month of Bhadon (Aug/Sep). (5)

The warriors, sporting curled moustaches, were roaring loudly challenging the enemy. The swords were striking with a cracking noise while the arrows were being shot with a whizling sound. The spears were being struck with a thud, while the swords were struck with a loud sound. The helmets worn on the heads of the warriors were being broken into pieces and flashes of light (fire) were seen coming out of the guns. (6)

The drums were beating with a loud noise (Dum Dum) while the shields were being struck with a thud, while the warriors were shouting to kill the enemy (kill them). The naked blood-stained swords of the warriors were striking against each other, while the headless bodies (trunks) of warriors, in a lifeless state, were jumping around. (dancing). (7)

The sixty-four evil-spirits, with (bowls) full of blood, were roaming around and with dishevelled hair, were dancing around, while shouting dreadful looking ghosts and evil-spirits were laughing merrily. The sound of beating drums, producing horrible notes, could be heard all over the place. (8)

Harnakhus and Varah were hitting each other with fists and were striking each other with their feet. It appeared as if a lion was fighting a lion or an intoxicated elephant was clashing with another elephant. With the horrible nature of the battle, the Shiva's meditation was disturbed and he was shaken up from his contemplation. He was dislodged from his meditature posture in the meditation of the Lord-Sublime and both the sun and the moon in fright, left the scene in the afternoon itself. (9)

ਜਲੇ ਬਾਥਲੇਯੰ, ਥਲੰ ਤਥ ਨੀਰੰ । ਕਿਧੋ ਸੰਧਯੰ, ਬਾਣ ਰਘਇੰਦ੍ ਬੀਰੰ ।
ਕਰੈ ਦੈਤ ਆਘਾਤ, ਮੁਸਦੰ ਪ੍ਰਹਾਰੰ । ਮਨੋ ਚੋਟ ਬਾਹੈ ਘਰਿਯਾਰੀ ਘਰਿਯਾਰੰ । ੧੦
jalai tha thalungyung thalung that neerung.
kidho sundheiyung baan rugh Inder beerung.
karai daint aghaat musatung parharung.
mano chot bahai gharyari gharyarung. (10)

ਬਜੇ ਦੰਕ ਬੰਕੇ, ਸਕੁਰੰ ਕਰਾਰੇ । ਮਨੋ ਗਜ ਜੁੱਟੇ, ਦੰਤਾਰੇ ਦੰਤਾਰੇ ।
ਧਮੰਕਾਰ ਢੋਲੰ, ਰਣੰਕੰ ਨਫੀਰੰ । ਸੜੱਕਾਰ ਸ"ਗੀ, ਤੜੱਕਾਰ ਤੀਰੰ । ੧੧
bajai dung bankai so karurung kararai.
mano gaj jutai duntarai dantarung.
dhamunkar dholung ranunko nafeerung.
sarkar sagung tarrkar teerung. (11)

ਦਿਨੰ ਅਸਟ ਜੁਧੰ , ਭਯੋ ਅਸਟ ਰੈਨੰ । ਡਗੀ ਭੂਮਿ ਸਰਬੰ, ਉਠਯੋ ਕ"ਪ ਗੈਨੰ ।
ਰਣੰ ਰੰਗ ਰੱਤੇ, ਸਭੈ ਰੰਗਭੂਮੰ । ਹਣਯੋ ਬਿਸਨ ਸੱਤ੍ਰੰ ਗਿਰਯੋ ਅੰਤਿ ਝੂਮੰ । ੧੨
dinung ast judhang bhiou ast rainung dagi bhoom sarbung uthiou kamp gainung.
runnung rung ratai sabhai rungbhoom ung. haniou bisan satrung giriou ant jhumung.
(12)

ਧਰੇ ਦਾੜ੍ ਅਗ੍ਰੰ, ਚਤੁਰ ਬੇਦ ਤਬੰ । ਹਠੀ ਦੁਸਟਿ ਜਿੱਤੇ, ਭਜੇ ਦੈਤ ਸਬੰ ।
ਦਈ ਬ੍ਰਹਮ ਆਗਿਆ, ਧੁਨੰ ਬੇਦ ਕੀਯੰ । ਸਬੈ ਸੰਤਨੰਤਾਨ ਕੋ, ਸੁਖ ਦੀਯੰ । ੧੩
dharai darr agungar chatur beid tabung. hatha dusat jitai keeyo beid udharung.
dai braham agiaung dhunung beid kiou. sabai satanung koi mukhung diou. (13)

ਧਰਯੋ ਖਸਟਮੰ, ਬਿਸਨ ਔਸਾਵਤਾਰੰ । ਸਬੈ ਦੁਸਟ ਜਿੱਤੇ, ਕੀਯੋ ਬੇਦ ਉਧਾਰੰ ।
ਥਟਯੋ ਧਰਮਰਾਜੰ,.ਜਿਤੇ ਦੇਵ ਸਰਬੰ । ਉਤਾਰਿਯੋ ਭਲੀ ਭ"ਤ ਸੋ' ਤਾਹਿ ਗਰਬੰ । ੧੪
Dhariou khustam bisan asaiavtarung. sabai dusatung jiteung kiou bed udharung.
batiou dharamrajung jitai dev sarbung. utariou bhali bhant so tahai garbung. (14)

ਇਤਿ ਸ੍ਰੀ ਬਚਿੱਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ, ਬੈਰਾਹ ਖਸਟਮ ਅਵਤਾਰ
ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੬
it Sri Bachittar Natak granthai bairah Khastam avtar samapatam
sabh subham sat. (6)

A furious battle raged (for sometime) so that land replaced the waters, and the waters took the position of land (land and waters seemed to replace each other) . Meaning there was a strom in the ocean, as if Sri Ram Chander had stretched the bow for forcing the ocean to give way. The demon, who was hitting with his fists, appeared like a drummer beating his drums or (striking) beating the gong. (10)

Dreadful drums were being beaten, while sturdy warriors were fighting against each other. it appeared as if elephants, with long tusks, were engaged in fighting each other. The sound of beating drums was heard and the fifes were also blowing. The spears were striking with a hissing sound, while the arrows were being shot with a loud sound. (11)

The battle continued for eight days and eight nights, and the whole Earth became unbalanced (adrift) and the sky also was vibrating (shivering). The warriors, present in the battle-field were fully engrossed in the fighting. Vishnu had finally killed the enemy, who fell down (unconscious) with a somersault.(12)

The Vahar's brought back the four Vedas atop his hood. With the defeat of the despot Harnakhush, all the other demons fled away. Then Brahma was ordered and he recited the Dhunar Veda. Thus he provided Comfort and relief (happiness) to all the saints. (13)

This way Vishnu had appeared as (in) the sixth incarnation, who won over (defeated) all the demons (despots) and redeemed the Vedas as well. A rule based on moral and religious concept was established and won over all the gods. He had successfully brought down (cast off) the pride (egoism) of the demons. (14)

Here the Chapter on the Sixth incarnation of Bairah of the Bachittar Natak is completed. All is auspicious. (6)

ੴ ਸ੍ਰੀ ਭਗਉਤੀ ਜੀ ਸਹਾਇ ।
ਅਥ ਨਰਸਿੰਘ ਅਵਤਾਰ ਕਥਨੰ
ਪਾਧਰੀ ਛੰਦ

ਇਹ ਭਾ"ਤ ਕੀਯੋ ਦਿਵਰਾਜ ਰਾਜ । ਭੰਡਾਰ ਭਰੇ , ਸੁਭ ਸਰਬ ਸਾਜ ।
ਜਬ ਦੇਵਤਾਨ ਬਢਯੋ ਗਰੂਰ । ਬਲਵੰਤ ਦੈ"ਤ, ਉਠੇ ਕਰੂਰ । ੧

Ab Nar Singh avtar kathanung.
Shri Bhagouti ji sahaie

Padhri Chhand

eh bhant kiou divraj raj. bhandar bharai subh sarab saaj.
jab devtan badhiou garur. balwant dait utho karur. (1)

ਲੀਨੋ ਛਿਨਾਇ, ਦਿਵਰਾਜ ਰਾਜ । ਬਾਦਿਤ੍ ਨੇਕ । ਨੇਕ ਉਠੇ ਸੁ ਬਾਜ ।
ਇਹ ਭਾ"ਤਿ ਜਗਤ ਦੋਹੀ ਫਿਰਾਇ । ਜਲੰ ਬਾ ਥਲੇਅੰ, ਹਿਰਿਨਾਛ ਰਾਇ । ੨
lino chhinaie divraj raj.
bajitar nek uthai so baaj.
eh bhant jagat dohi phiraie.
jalvung tha thaleung hirnachh raie. (2)

ਇਕ ਦਯੋਸ ਗਯੋ, ਨਿਜ ਨਾਰਿ ਤੀਰ । ਸਜਿ ਸੁਧ ਸਾਜ। ਨਿਜ ਅੰਗਿ ਬੀਰ ।
ਕਿਹ ਭਾ"ਤਿ, ਸ੍ਰਿਯ ਮੋ' ਭਯੋ ਨਿਰੁਕਤ। ਤਬ ਭਯੋ ਦੁਸਟ ਕੋ, ਬੀਰਜ ਮੁਕਤ। ੩
ik diouas giyo nij naar teer.
saj sudh saaj nij ang beer.
keh bhant savitriya mo bhiou nirkut.
tab bhiou dusat ko beeraj mukat. (3)

ਪ੍ਰਹਲਾਦ ਭਗਤ, ਲੀਨੋ ਵਤਾਰ । ਸਬ ਕਰਨਿ ਕਾਜ ਸੰਤਨ ਉਧਾਰ ।
ਚਟਸਾਰ ਪੜਨ ਸਉ'ਪਯੋ' ਨ੍ਰਿਪਾਲਿ । ਪਟਿਯਹਿ-ਕਹਿਯੋ ਲਿਖਿ ਦੈ ਗੋਪਾਲ । ੪
Prehlad bhagat leeno avtar. Sabh karan kaj Santan udhar.
Chatsar parran soupiou nripal. patiyeh kehiou likh dai gopal. (4)

Now the episode of the incarnation
of Narsing starts
With the Grace of the Lord-Protector

Padhri Chhand

Thus the god Indra continued to rule and got his coffers filled up with all worldly materials of comfort. When the gods became haughty due to their increased egoism, a demon, more powerful and persevering, came into being to smash (snap) the pride of the gods. (1)

He usurped the kingdom of Indra, and many trumpets were blown. Thus he proclaimed to the whole world that the king of the land and oceans Hirankashap had come. (2)

One day Hirankashap went to his wife ; and at that time the warrior had embellished his body with all the decorations. He then somehow got engrossed in sexual pleasures with his wife and during that process he was divested of his semen (sperm). (3)

Due to the pregnancy of wife, after due course of time, she gave birth to a child the Saintly Prahlad, who was to support and redeem the honour of the saints. The king then entrusted his son to the teacher and sent him to the school for studies. Prahlad told the teacher to write the name of Gopal, the Lord-creator, on his wooden slate. (4)

ਤੋਟਕ ਛੰਦ

ਇਕਿ ਦਿਵਸ ਗਯੋ, ਚਟਸਾਰਿ ਨ੍ਰਿਪੰ । ਚਿਤਿ ਚੌਂਕ ਰਹਯੋ, ਸੁਭ ਦੇਖ ਸੁਤੰ ।
ਜੋ ਪੜਯੋ ਦਿਜ ਤੇ, ਸੂਯ ਤਾਹਿ' ਰੜੋ । ਨਿਰਭੈ ਸ਼ਿਸੁ ਨਾਮੁ ਗੁਪਾਲ ਪੜੋ । ੫

Totak Chhand

ik divas giyo chatsar nripung. chiti chjouk rehiou subh dekh sutung.
jo parriou dij te sunn tahai rarro. nirbhai sis naam gopal parro. (5)

ਸੁਨਿ ਨਾਮੁ ਗੁਪਾਲ ਰਿਸਯੋ ਅਸੁਰੰ । ਬਿਨੁ ਮੋਹ ਸੁ ਕਉਨੁ ਭਜੋ ਦੁਸਰੰ ।
ਜੀਯ ਮਾਹਿ ਧਰੋ ਸਿਸ ਯਾਹਿ ਹਨੋ' । ਜੜੁ ਕਿਉ' ਭਗਵਾਨ ਕੋ ਨਾਮ ਭਨੋ । ੬

sunn naam gopal risiou asurung. bin mohai so koun bhajo dusrang.
jieu mahai dharai sis yahai hano. jarr kiun bhagwan ko naam bhano. (6)

ਜਲ ਅਉਰ ਥਲੰ, ਇਕ ਬੀਰ ਮਨੰ । ਇਹ ਕਾਹਿ, ਗੁਪਾਲ ਕੋ ਨਾਮੁ ਭਨੰ ।
ਤਬ ਹੀ ਤਿੱਹ, ਬ"ਧਤ ਥੰਮ ਭਏ । ਸੁਨਿ ਸ੍ਰਵਨਨ, ਦਾਨਵ ਬੈਨ ਧਏ । ੭

jal aour thalung ik beer manung. eh kahi gopal ko naam bhanung.
tab hi the badhat tham bhaie. Sunn sarvánan danav bain dhaie. (7)

ਗਹਿ ਮੂੜੁ ਚਲੇ, ਸਿਸੁ ਮਾਰਨ ਕੋ । ਨਿਕਸਯੋ ਬ ਗੁਪਾਲ ਉਬਾਰਨ ਕੀ ।
ਚਕਚਉ'ਦ ਰਹੇ, ਜਨ ਦੇਖਿ ਸਬੈ । ਨਿਕਸਯੋ ਹਰਿ, ਫਾਰਿ ਕਿਵਾਰ ਜਬੈ । ੮

geh moorr chalai sis maran ko. niksiun ba gopal ubaran ko.
chakchoudh rehai jn dekh sabai. niksiun har phar kiver jabai. (8)

ਲਖਿ ਦੇਵ ਦਿਵਾਰ, ਸਬੈ ਥਹਰੇ । ਅਵਲੋਕਿ ਚਰਾਚਰ ਹ੍ਵੈ ਹਿਹਿਰੇ ।
ਗਰਜੇ ਨਰਸਿੰਘ, ਨਰ"ਤ ਕਰੰ । ਦ੍ਰਿਗ ਰਤ ਕੀਏ, ਮੁਖ ਸ੍ਰੋਣ ਭਰੰ । ੯

lakhei dev divar sabai behrai. avlok charachar hoihai hirai.
garjai narsingh narant karar. drig rut kiai mukh saron bharung. (9)

ਲਖਿ ਦਾਨਵ ਭਾਜ, ਚਲੇ ਸਬ ਹੀ । ਗਰਜਿਯੋ ਨਰਸਿੰਘ, ਰਣੰ ਜਬ ਹੀ ।
ਇਕ ਭੂਪਤ ਠਾਢਿ ਰਹਯੋ ਰਣਿ ਮੈ । ਗਹਿ ਹਾਥ ਗਦਾ, ਨਿਰਭੈ ਮਨ ਮੈ । ੧੦

lakh danav bhaaj chalai sabh hi. gurjiou narsingh runnung jab hi.
ik bhoopat thadh rehou runn mein. geh hhath gada nirbhai man mein. (10)

ਲਰਜ਼ੇ ਸਬ ਸੂਰ, ਨ੍ਰਿਪ ਗਰਜੇ । ਸਮੁਹਾਤ ਭਏ, ਭਟ ਕੇਹਰਿ ਕੇ ।
ਜੁ ਗਏ ਸਮੁਹੇ, ਛਿਤ ਤੈ ਪਟਕੇ । ਰਣਿ ਭੈ ਰਣਧੀਰ ਬਟਾ ਨਟ ਕੇ । ੧੧

larjai sabh sur nrioung garjan. samuhat bhaie bhat kehar ko.
jo gaie samuchai chhit te patkai. runn bhai rundheer bata nat kai. (11)

ਬਬਕੇ ਰਣਧੀਰ, ਸੁਬੀਰ ਘਣੇ । ਰਹਿ ਗਏ ਮਨੋ, ਕਿੰਸਕ ਸ੍ਰੋਣ ਸਣੇ ।
ਉਮਗੇ ਚਹੁੰ ਓਰਨ ਤੇ ਰਿਪਯੋ । ਬਰਸਾਤਿ ਬਹਾਰ ਕੇ ਅਭ੍ਰਨ ਜਯੋ । ੧੨

babkai rundheer so beer garrung. rehgai mano kinsak saron sanai.
umgai chahun aouran te rip yoa. barsaat baharan abharan jicu. (12)

Tetak Chhand

One day the king went to the school, and was surprised to find his son in a fine mettle. He asked him to recite what he had learnt from the (teacher) Brahmin. The child recited the name of Gopal (Lord-Sublime) without any hesitation. (5)

On hearing the name of Gopal, the demon was infuriated saying that apart from (the king) him, who else is there, whom he (son) was worshipping (meditating upon). Hirankashap then decided in his mind firmly that this child should be killed. The King said, O fool ! Why are you reciting the name of the Lord (God) ? " (6)

"There is only one great warrior on the lands and oceans, that is me. Then why is he reciting the name of God (Gopal) ?" Then he (king) tied, him (child) to a pillar. Hearing the king's orders, the demons (to carry out the King's orders) came running. (7)

The foolish demons then took the child by holding him, to kill him. Then suddenly, to save the child, Gopal (the Lord) manifested Himself. Perceining Him, all were astonished, and the Lord, in the form of Narsing, appeared by tearing apart the doors. (8)

On perceiving Narsing, all the gods and demons were trembling, and were dumb-founded to see the conscious soul and the inert being. Narsing, the god of death, with red-hot eyes and with the mouth full of blood, thundered. (9)

When Narsing roared in the battle, the demons, on perceiving him, took to their heels. Only the king (Hirankashap), with the mace in hand, stood firmly and fearlessly in the battle-field. (10)

When the King (Hirankashap) challenged with a thunder, then all the warriors were trembling (with fear) and came (stood) in front of the Narsing. Whosoever came forward for waging war, (they) were dashed to the ground like the juggler's stone. (11)

Very powerful and mighty warriors were roaring loudly and appeared soaked in blood, like the flowers of kesu. From all the four sides the enemy (warriors) stormed the battle field just as the clouds envelop the sky during the monsoon months. (12)

ਰਖੈ' ਸਰ ਸੁਧ ਸਿਲਾ ਸਿਤਯੰ । ਉਮਡੇ ਬਰਬੀਰ, ਦਸੋ' ਦਿਸਯੰ ।
ਚਮਕਤ ਕ੍ਰਿਪਾਣ, ਸੁ ਬਾਣ ਜੁਧੰ । ਫਹਰੰਤ ਧੁਜਾ, ਜਨੁ ਬੀਰ ਕ੍ਰੁਧੰ । ੧੩
barkhai sar sudh sila sitieung. umdai bartheer dasai disieung.
chamkant kirpan so baan judhung. phehrant dhuja jan beer karodhung. (13)

ਹਹਰੰਤ ਹਠੀ ਬਰਖੰਤ ਸਰੰ । ਜਨੁ ਸਾਵਨ ਮੇਘ ਬੁਠਯੋ ਦੁਸਰੰ ।
ਫਹਰੰਤ ਧੁਜਾ, ਹਹਰੰਤ ਹਯੰ । ਉਪਜਿਯੋ ਜੀਅ, ਦਾਨਵ ਰਾਇ ਭਯੰ । ੧੪
hehrant hathi barkhant sarung. jan sawan megh buthiou dusarung.
pherhant dhuja hehrant heyung. upjiou jia danav raie bheyung. (14)

ਹਿਹਨਾਤ ਹਯੰ ਗਰਜੰਤ ਗਜੰ । ਭਟ ਬ''ਹ ਕਟੀ, ਜਨੁ ਇੰਦ੍ ਧੁਜੰ ।
ਤਰਫੰਤ ਭਟੰ, ਗਰਜੰਤ ਗਜੰ । ਸੁਨ ਕੈ ਧੁਨਿ, ਸਾਵਨ ਮੇਘ ਲਜੰ । ੧੫
hehnat heyung garjant gajung. bhat bah kati jan Inder dhujung.a
tarphart bhatung garjung gajung. sunn kai dhun savan megh lajung. (15)

ਬਿਚਲਯੋ ਪਗ ਦ੍ਵੈਕੁ, ਫਿਰਯੋ' ਪੁਨਿ ਜਿਯੋ'। ਕਰਿ ਪੁੰਛ ਲਗੇ, ਆਹਿ ਕ੍ਰੁਧਤ ਜਿਯੋ।
ਰਣਰੰਗ ਸਮੈ' ਮੁਖ ਯੋ' ਚਮਕਯੋ । ਲਖਿ ਸੂਰ ਸਰੋਰਹੁ, ਸੋ ਦਮਕਯੋ । ੧੬
bichliou pug devail phiriou pun jiou.a kar punchh lagai ahai karodhat jiou.
runrung samai mukh yoa chamkiou. lakh soor saroroh so dam kiou. (16)

ਰਣ ਰੰਗ ਤੁਫੰਗਨ, ਐਸ ਭਯੋ । ਸ਼ਿਵ ਧਿਆਨ ਛੁਟਯੋ, ਬ੍ਰਹਮ ਗਿਰਿਯੋ ।
ਸਰ ਸੇਲ ਸਿਲਾ ਸਿਤ ਐਸ ਬਹੈ । ਨਭ ਅਉਰ ਧਰਾ ਦੋਊ ਪੂਰਿ ਰਹੇ । ੧੭
runn rung tirangan ais bhiou. Siv dhian chhutiou brahmand giriou.
sar sale sila sit ais behai. nabh aour dhara donoo pur rehai. (17)

ਗਣ ਗੰਧ੍ਰਬ ਦੇਖਿ, ਦੋਊ ਹਰਖੇ । ਪੁਹਪੰਜੁਲਿ ਦੇਵ ਸਭੈ ਬਰਖੇ ।
ਮਿਲ ਗਏ ਭਟ,ਆਪ ਬਿਖੈ ਦੋਊ ਯੋ' । ਸਿਸ ਖੇਲਤ ਰੈਣਿ, ਹੁਡੁਹੁਡ ਜਯੋ' । ੧੮
gunn gandharab dekh douoo harkhai. apohpaval dev sabhar barkhai.
mil gei bhat aap bikhai douoo yoa. Sis khelat rain huduhad jiou. (18)

ਬੇਲੀ ਬ੍ਰਿਦਮ ਛੰਦ
ਰਣਧੀਰ ਬੀਰ ਸੁਮੱਜਹੀ ਗਜਹੀ । ਲਖਿ ਦੇਵ ਅਦੇਵ ਸੁਲੱਜਹੀ' ।
ਇਕ ਸੂਰ ਘਾਇਲ ਘੂਮ ਹੀ' । ਜਨੁ ਧੂਮਿ ਅਧੋਮੁਖ ਧੂਮ ਹੀ' । ੧੯
Beli Bindram Chhand
randheer beer so gajhi. lakh dev adev so .lajhia
ik soor ghail ghum hi. jan dhoom adhomukh dhumhi. (19)

From all the ten directions the warriors were rushing forward and sharpening their arrows on the white slab, were showering them (on the enemy). The swords and the arrows were shining, like flashes of light in the battle-field. The flags were fluttering as if the warriors in their revengeful posture were swinging around. (13)

The stubborn warriors were roaring loudly while showering their arrows (on the enemy) as if rain showers were falling from both sides during the month of Savan (monsoon). The flags were fluttering and the horses were neighing. On perceiving such a dreadful scene the demon king also felt shaken up with fear. (14)

The horses were neighing, the elephants were trumpeting, and the mutilated arms of the warriors appeared like bamers of the (god) Indra. The brave heroes were getting agitated, while the elephants were trumpeting, hearing which even the monsoon clouds would feel belittled. (15)

Hirankashap had retraced two steps only, being hesitant, when suddenly he turned back, as if he had touched the tail of a teased (desperate) snake, who turns around (in retaliation). His face shone forth in the fighting process, just as the lotus flower blossoms forth on the sight of the Sun. (16)

The horses had created such a commotion in the battlefield, that Shiva was disturbed in his meditation, and the whole world was shaken up. The white arrows, sharpened by rubbing on the slab and the lances were being used (in such quick succession) that the whole land and the sky were covered up. (17)

The god and musicians of Shiva were both delighted on seeing this, while the gods were showering the garlands of flowers. The warriors from both sides had mingled with each other just as the urchins play during the night with bets. (spitefully).(18)

Beli Bidram Chhand

The persevering warriors were roaring in the battle-field, on perceiving whom, both the gods and demons were feeling ashamed. Many wounded warriors were roaming around, just as the (Sadhus) used to inhaling smoke, were lying upside down and inhaling the smoke. (19)

ਭਟ ਏਕ ਅਨੇਕ ਪ੍ਰਕਾਰ ਹੀ' । ਜੁੱਝੈ ਅਜੁੱਝ ਜੁਝਾਰ ਹੀ' ।
ਫਹਰੰਤ ਬੈਰਕ ਬਾਣਯੰ । ਥਹਰੰਤ ਜੋਧ ਕਿਕਾਣਯੰ । ੨੦
bhat ek anek parkar hi. jujhai ajujh jujhar hi.
pharhant bairak baaneung. behrant jodh kikareung. (20)

ਤੋਮਰ ਛੰਦ
ਹਿਰਣਾਤ ਕੋਟ ਕਿਕਾਨ । ਬਰਖੰਤ ਸੇਲ ਜੁਆਨ ।
ਛੁਟਕੰਤ ਸਾਇਕ ਸੁੱਧ । ਮਚਿਯੋ ਅਨੂਪਮ ਜੁੱਧ । ੨੧
Tomar Chhand
hirnat kot kikan. barkhant sail juan.
chhutkant saih sudh. machiou apurab jung. (21)

ਭਟ ਏਕ, ਅਨੇਕ ਪ੍ਰਕਾਰ । ਜੁੱਝੈ ਅਨੰਤ ਸ੍ਵਾਰ ।
ਬਾਹੈ' ਕ੍ਰਿਪਾਣ ਨਿਸੰਗ । ਮਚਯੋ ਅਪੂਰਬ ਜੰਗ । ੨੨
bhat ek anek parkar. jujhai anant savar.
bahai kirpan nisung. machiou apurcb jung. (22)

ਦੋਧਕ ਛੰਦ
ਬਾਹਿ ਕ੍ਰਿਪਾਣ, ਸੁ ਬਾਣ ਭਟਗਣ । ਅੰਤਿ ਗਿਰੇ, ਪੁਨਿ ਜੂਝਿ ਮਹਾ" ਰਣਿ ।
ਘਾਇ ਲਗੈ, ਇਮ ਘਾਇਲ ਝੂਲੈ' । ਫਾਗੁਨ ਅੰਤਿ ਬਸੰਤ ਸੇ ਫੂਲੈ' । ੨੩
Dodhak Chhand
bahe kirpan so baan bhat gunn. ant girai pun jujh maha runn.
ghai lagai im ghial jhulai. phagun ant basant se phulai. (23)

ਬ"ਹਿ ਕਟੀ, ਭਟ ਏਕਨ ਜੈਸੀ । ਸੁੰਡ ਮਨੋ ਗਜਰਾਜਨ ਜੈਸੀ ।
ਸੋਹਤ ਏਕ ਅਨੇਕ ਪ੍ਰਕਾਰੰ । ਫੂਲ ਖਿਲੇ, ਜਨੁ ਮਧਿ ਫੁਲਵਾਰੰ । ੨੪
bahe kati bhat ekan aisi. Sund mano gaj rajan jaisi.
Sohat ek anek parkarung. phool khilai jan madh phulvarung. (24)

ਸ੍ਰੋਣ ਰੰਗੇ , ਅਰਿ ਏਕ ਅਨੇਕੰ । ਫੂਲ ਰਹੇ, ਜਨੁ ਕਿੰਸਕ ਨੇਕੰ ।
ਧਾਵਤ ਘਾਵ, ਕ੍ਰਿਪਾਣੰ ਪ੍ਰਹਾਰੰ । ਜਾਨੁ ਕਿ ਕੋਪ , ਪ੍ਰਤੱਛ ਦਿਖਾਰੰ । ੨੫
saron rungai ar ek anekung. phul rehai jan kinsak nekung.
dhavat ghat Kirpan parharung. jaan ke kope partachh dikharung. (25)

ਤੋਟਕ ਛੰਦ
ਜੂਝਿ ਗਿਰੇ, ਅਰਿ ਏਕ ਅਨੇਕੰ । ਘਾਇ ਲਗੇ, ਬਿਸੰਭਾਰ ਬਿਸੇਖੰ ।
ਕਾਟਿ ਗਿਰੇ, ਭਤ ਏਕ ਹੀ ਵਾਰੰ । ਸਾਬੁਨ ਜਾਨੁ ਗਈ ਬਹਿ ਤਾਰੰ । ੨੬
Totak Chhand
jujh girai or ek anekung.a ghaie lagai bisambhar bisekhung.
kaat girai bhat ekahi Varung. sabun jaan gaiee beh tarung. (26)

There were many types of warriors, and even the indestructible ones were becoming martyrs by fighting incessantly. The buntings and the arrows were making a hissing sound while the warriors on horse back were pulsating (moving) with swiftness.(20)

Tomar Chhand

Millions of horses were neighing, while the brave soldiers were throwing the spears like a shower (of rain). The arrows were being shot in full swing and the war was raging with full fury. (magnificence). (21)

Many classes of warriors were engaged in fighting, and countless horse riders were also taking part in fighting. The soldiers were wielding their swords fearlessly and an unparalled battle was being fought. (22)

Choudhak Chhand

The army of brave soldiers were shooting arrows and wielding swords and were falling down dead, after taking part in the great battle. The wounded soldiers, after being wounded, were swinging like the Basant (spring) month, when flowers are blossoming all around merrily. (23)

The mutilated arm of some warriors was looking like the trunk of the royal elephant (Gaj-raj) fallen on the ground. Many warriors appeared magnificent in many ways, as if flowers were bloosoming in the garden. (24)

Some of the warriors were soaked in blood, as if (frondosa) flowers were bloosoming in plenty. The soldiers wounded with the sword's onslaughts, were running hither and thither, as if they were showing off their anger with wrathfulness. (25)

Tetak Chhand

Many enemy soldiers were fighting to the end and falling down, while Narsing also got inflicted with many wounds. In one onslaught alone, Narsing had killed many warriors, who were lying dead. It appeared as if a wire had been passed through the soap. (cutting into pieces). (26)

ਪੂਰ ਪਰੇ, ਭਏ ਚੂਰ ਸਿਪਾਹੀ । ਸੁਆਮਿ ਕੇ ਕਾਜ ਕੀ ਲਾਜ ਨਿਬਾਹੀ ।
ਬਾਂਹਿ ਕ੍ਰਿਪਾਣਨ, ਬਾਣ ਸੁਬੀਰੰ । ਅੰਤਿ ਭਜੇ , ਭਯ ਮਾਨਿ ਅਧੀਰੰ । ੨੭
pur parai bhaie chur siphahi. Soam kai kaaj ki laaj nibahi.
bahai kirpanan baan so beeung. ant bhajai bhej maan adheerung. (27)

ਚੌਪਈ
ਤਯਾਗਿ ਚਲੇ ਰਣ ਕੋ ਸਬ ਬੀਰਾ । ਲਾਜ ਬਿਸਰ ਗਈ, ਭਏ ਅਧੀਰਾ ।
ਹਿਰਿਨਾਛਸ ਤਬ ਆਪੁ ਰਿਸਾਨਾ । ਬ"ਧਿ ਚਲਯੋ ਰਣਿ ਕੋ ਕਰਿ ਗਾਨਾ । ੨੮
Choupaiee
tiag chalai runn ko sabh beera. laaj bisar gaiee bhaie adheera.
hirnachhas tab aap risana. bandh chaliou runn ko kar gana. (28)ਭਰਯੋ ਰੋਸ ਨਰਸਿੰਘ ਸਰੂਪੰ । ਆਵਤ ਦੇਖਿ ਸਮੂਹੇ ਰਣਿ ਭੂਪੰ ।
ਨਿਜ ਘਾਵਨ ਕੋ ਰੋਸ ਨ ਮਾਨਾ । ਨਿਰਖਿ ਸੇਵਕਹਿ ਦੁਖੀ ਰਿਸਾਨਾ । ੨੯
bhariou ross narsingh sarupung. avat dekh samuhai runn bhupung.
nij ghavan ko ros na mana. nirakh sev keh dukhi nisand. (29)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
ਕੰਪਾਈ ਸਟਾ, ਸਿੰਘ ਗਰਜਯੋ ਕਰੂਰੰ । ਉਡਯੋ ਹੇਰਿ ਬੀਰਾਨ ਕੇ ਮੁਖਿ ਨੂਰੰ ।
ਉਠਯੋ ਨਾਦ ਬੰਕੇ, ਛੁਹੀ ਗੈਣ ਰੰਜੰ । ਹਸੇ ਦੇਵ ਸਰਬੰ, ਭਏ ਦੈਤ ਲੱਜੰ । ੩੦
Bhujang prayat Chhand
Kampaiee Sata Singh garjiou karurung. udiou hare biran kai mukh nurung.
uthiou naad bankai chhuhi gaiun bhupung. hassai dev sarbung bhaie daint lajung.
(30)

ਮਚਯੋ ਦੁਦ ਜੁਧੰ, ਮਚੇ ਦੁਏ ਜੁਆਣੰ । ਤੜੰਕਾਰ ਤੇਗੰ, ਕੜੱਕੇ ਕਮਾਣੰ ।
ਭਿਰਯੋ ਕੋਪ ਕੈ, ਦਾਨਵ ਸੁਲਤਾਣੰ । ਹੜੰ ਸੋਣ ਚਲੇ, ਮਧੰ ਮੁਲਤਾਣੰ । ੩੧
machieung dund judhung mache doiai juamunge. tarrunkar tegung karrke kamanung.
bhiriou kop kai danav sultannung. Sabhai saron chalai madhung multanung. (31)

ਕੜਕਾਰ ਤੇਗੰ ਤੜਕਾਰ ਤੀਰੰ । ਭਏ ਟੂਕ ਟੂਕੰ ਰਣ ਬੀਰ ਧੀਰੰ ।
ਬਜੇ ਸੰਖ ਭੂਰੰ ਸੁ ਢੋਲੰ ਢਮੰਕੇ । ਰੜੰ ਕੰਕ ਬੰਕੇ ਡਹੇ ਬੀਰ ਬੰਕੇ । ੩੨
karrkar tegung tarrkar teerung. bhaie tuk tukung runnung kheer dheerung.
bajai sunkh bhurai so dholung dhamunko. rurrung kunk bankia dehai beer bunkai.
(32)

ਭਜੇ ਬਾਜਿ ਗਾਜੀ, ਸਿਪਾਹੀ ਅਨੇਕੰ । ਰਹੇ ਠਾਢਿ ਭੂਪਾਲ, ਆਗੇ ਨ ਏਕੰ ।
ਫਿਰਯੰ ਸਿੰਘ ਸੂਰੰ, ਕੂਰੰ ਕਰਾਲੰ । ਕੰਪਾਈ ਸਟਾ, ਪੂਛ ਫੇਰੀ ਬਿਸਾਲੰ । ੩੩
bhajai baaj gaji sipahi anekung. rehai thandh gopal agai na ekung.
phiriou singh surung so karoorung karalung. kampaiee sata poochh pheri bisalung.
(33)

The soldiers were lying dead in (hordes) large numbers, being mutilated, who had fought for upkeeping the honour of the master. Many warriors were wielding their swords or shooting the arrows, but finally being frightened and impatient, they would run away from the battle-field. (27)

Choupaiee

Most of the warriors, being impatient and forgetful of their honour, were leaving the battle-field. Then Hirankashap got furious with rage, and taking an oath (by trying a sacred thread on hand) he advanced himself to the battle field. (28)

That very moment Narsing also got furious with rage on seeing the demon king advancing forward for waging war. He did not bother about his own wounds, but was greatly distressed on seeing the plight of Prahlad, his disciple, and became infuriated. (29)

Bhujang prayat Chhand

Narsing moved his hair from the neck and roared in a dreadful manner, seeing which the warriors became pale with fear, and the dust covered the sky with the sound of that roar. All the gods were laughing while the demons felt ashamed. (30)

A great battle was raging from both sides, and all the warriors from both sides were agitated. The swords were being wielded with flashing speed while the bows were producing a cracking noise. The demon king fought ffuriously and a flood of blood was overflowing in Multan. (31)

The swords and arrows were producing different sounds, while the perserving warriors were cut into pieces on the battle-field. The conch shells and trumpets were blowing, and the drums were beating. The dreadful crows were crowing, while the warriors were engaged in fighting. (32)

The riders of elephants and horses (heros) including many soldiers had fled away. No one could continue confronting Narsing. Infact, Narsing had assumed the form of a brave and horrible looking warrior, while scattering his mien (hair on the neck) and twisting the long tail. (33)

ਦੋਹਰਾ

ਗਰਜਤ ਰਣਿ ਨਰਸਿੰਘ ਕੇ, ਭੱਜੇ ਸੂਰ ਅਨੇਕ ।
ਏਕ ਟਿਕਯੋ ਹਿਰਿਨਾਛ ਤ"ਹ, ਅਵਰ ਨ ਜੋਧਾ ਏਕੁ । ੩੪

Dohra

garjat runn nar singh kai bhajai sur anek.
ek tikiou hirnachh the avar na jodha ek. (34)

ਚੌਪਈ

ਮੁਸਟ ਜੁਧ ਜੁਟੇ ਭਟ ਦੋਊ । ਤੀਸਰ ਤ"ਹਿ ਨ ਪੇਖੀਅਤ ਕੋਊ ।
ਭਏ ਦੁਹਨ ਕੇ ਰਾਤੇ ਨੈਣਾ । ਦੇਖਤ ਦੇਵ ਤਮਾਸ਼ੇ ਗੈਣਾ । ੩੫

Choupaiee

musat judh jutai bhat douoo. teesar tahai na peikhiat kouoo.
bhaie duhan kai ratai naine. dekhat dev tamasai gaina. (35)

ਅਸਟ ਦਿਵਸ ਅਸਟੇ ਨਿਸਿ ਜੁੱਧਾ । ਕੀਨੋ ਦੁਹੂੰ ਭਟਨ ਮਿਲਿ ਕ੍ਰੁਧਾ ।
ਬਹੁਰੋ ਅਸਰ ਕਿਛੁ ਕੋ ਮੁਰਝਾਨਾ । ਗਿਰਯੋ ਭੂਮ ਜਨੁ ਬ੍ਰਿਛ ਪੁਰਾਨਾ । ੩੬
asat divas astai nis judha. keenai dohun bhatan mil karudha.
bahurai asar kichh ko murjhana. girioubhoom jan brichh purana. (36)

ਸੀ'ਚ ਬਾਰ ਪੁਨਿ ਤ"ਹਿ ਜਗਾਯੋ । ਜਗੇ ਮੁਰਛਨਾ ਪੁਨਿ ਜੀਯ ਆਯੋ ।
ਬਹੁਰੋ ਭਿਰੇ ਸੂਰ ਦੋਈ ਕ੍ਰੁਧਾ । ਮੰਡਿਯੋ ਬਹੁਰਿ ਆਪ ਮਹਿ ਜੁੱਧਾ । ੩੭
seech baar pun tahai jagaiou. jago murchhana pun jia aiyo.
bahuro bhirai sur deiee karudha. mandiou bahur aap meh judha. (37)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਹਲਾ ਚਾਲ ਕੈ ਕੈ ਪੁਨਰ ਬਰਿ ਢੂਕੇ । ਮਚਿਯੋ' ਜੁਧ ਜਿਯੋ' ਕਰਨ ਸੰਗੰ ਘਰੂਕੇ ।
ਨਖੰਪਾਤ ਦੋਊ ਕਰੇ ਦੈ'ਤ ਘਾਤੰ । ਮਨੋ ਗਜ ਜੁੱਟੇ ਬਨੰ ਮਸਤਿ ਮਾਤੰ । ੩੮

Bhujang prayat Chhand

hala chaal kai kai punar beer dhookai. machioui judh jiou karan sungung gharuke.a
nakhang paat douoo karai daint ghatai. mano gaj jutai banung masat martung. (38)

ਪੁਨਰ ਨਰਸਿੰਘ ਧਰਾ ਤ"ਹਿ ਮਾਰਯੋ । ਪੁਰਾਨੋ ਪਲਾਸੀ ਮਨੋ ਬਾਇ ਡਾਰਯੋ ।
ਹਨਯੋ ਦੇਖ ਦੁਸਟੰ ਭਈ ਪੁਹਪ ਬਰਖੰ । ਕੀਏ ਦੇਵਤਿਯੋ' ਆਨਕੈ' ਜੀਤ ਕਰਖੰ । ੩੯
punar singhung dhara tahai mariou. Puranai palasi manai baie dariou.
haniou dekh dustang bhaiee pohap barkung. kiai devtiou aan kai jeet karkhung. (39)

Couplet

With the roaring of Narsing in the battle field, many warriors had fled away. Only one warrior in the person of Hirankeshap was left behind while all others had run away. (no one else could face him). (34)

Choupaiee

Both the heros got locked up in a duel of fists, and no third person was to be seen there. Both had got their eyes reddemed with anger, while the gods were watching the fun. (35)

For eight days and eight nights both the warriors fought furiously amongst themselves. Then the demon felt a bit dazed and fell down on the ground unconscious, like an old (worn out) tree. (36)

Then Narsing sprinkled water on his face, to make him conscious. When he got up from unconciousness, then he picked up courage (once again) ; and both the heros again got engaged in fighting each other furiously, and the battle was on once again. (37)

Bhujang prayat Chhand

Challenging each other once again, the warriors (advanced towards the other) (enemy) came closer. The battle (fight) between the two was so terrible, just as in Mahabharat Karan had to fight against Gharotkach (the son of Bhim from Hirambi). Narsing then wounded the demon with her nails of both his hands (claws). It appeared as if two elephants in a drunken state were fighting each other. (38)

Then Narsing knocked down the demon on the ground, and it seemed as if a strong wind had uprooted an old tree (of Butea-frondosa) and thrown it down. There was a rain of flowers from the sky on the death of the demon, and the gods sung songs of victory (coming) on the land with gaity. (39)

ਪਾਧਰੀ ਛੰਦ
ਕੀਨੋ ਨਰਸਿੰਘ ਦੁਸਟੰ ਸੰਘਾਰ । ਧਰਯੋ ਸੁ ਬਿਸਨ ਸਪਤਮ ਵਤਾਰ ।
ਲੀਨੋ ਸੁ ਭਗਤ ਅਪਨੋ ਛਿਨਾਇ । ਸਬ ਸ਼ਿਸ਼ਟਿ ਧਰਮ ਕਰਮਨ ਚਲਾਏ । ੪੦
Padhri Chhand
keeno Nar Singh dustung sanghar. dhariou so bisan saptam vatar.
lenou so bhagat apnai chhinaie. sab sisat dharam karman chalaie. (40)

ਪ੍ਰਹਲਾਦ ਕਰਯੋ ਨ੍ਰਿਪ ਛਤ੍ਰ ਫੇਰਿ । ਦੀਨੋ ਸੰਘਾਰ ਸਬ ਇਮ ਅੰਧੇਰ ।
ਸਬ ਦੁਸਟ ਅਰਿਸਟ ਦਿੱਨੇ ਖਪਾਇ । ਪੁਨਿ ਲਈ ਜੋਤਿ ਜੋਤਹਿ ਮਿਲਾਇ । ੪੧
Prahlad kariou nrip chhatar pher. deeno sanghar sab im andher.
sab dusat arisat inai khapaie. Pun laiee joat joateh milaie. (41)

ਸਭ ਦੁਸਟ ਮਾਰਿ ਕੀਨੇ ਅਭੇਖ । ਪੁਨਿ ਮਿਲਯੋ ਜਾਇ ਭੀਤਰ ਅਲੇਖ ।
ਕਬਿ ਜਥਾ ਮਤਿ ਕਥਿਯੋ ਬਿਚਾਰੁ । ਇਮ ਧਰਯੋ ਬਿਸਨੁ ਸਪਤਮ ਵਤਾਰ । ੪੨
sab dusat mar keenai abhekh. pun miliou jaie bheetar alekh.
kab jatha mat kathiou bichar. im dhariou bisan saptam vatar. (42)

ਇਤਿ ਸ੍ਰੀ ਬਚਿੱਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਨਰਸਿੰਘ ਸਪਤਮੋ ਅਵਤਾਰ
ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੭ ।
it Sri Bachittar Natak granthai Nar Singh saptamo avtar samaptam.
Sabh Subham Sat. (7)

ਅਥ ਬਾਵਨ ਅਵਤਾਰ ਬਰਨੰ
ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
ਭਏ ਦਿਵਸ ਕੇਤੇ ਨਰਸਿੰਘਵਤਾਰੰ । ਪੁਨਰ ਭੂਮਿ ਮੋ' ਪਾਪ ਬਾਢਿਯੋ ਅਪਾਰੰ ।
ਕਰੇ ਲਾਗ ਜੰਗੰ ਪੁਨਰ ਦੈ'ਤ ਦਾਨੰ । ਬਲਰਾਜ ਕੀ ਦੇਹਿ ਬੱਢਿਯੋ ਗੁਮਾਨੰ । ੧
ab bavan avtar burnung
Sri Bhagouti ji Sahaie
Bhujang paryat Chhand
bhaie divas ketai narsinghavatarung. punar bhoom mo papa badhiou aparung.
karai laag jugung punar daint danung. balraj ki deh badhiou gumanung. (1)

ਨ ਪਾਵੈ' ਬਲੰ ਦੇਵਤਾ ਜੱਗ ਬਾਸੰ । ਭਈ ਇੰਦ੍ ਕੀ ਰਾਜਧਾਨੀ ਬਿਨਾਸੰ ।
ਕਰ਼ੀ ਜੋਗ ਅਰਾਧਨਾ ਸਰਬ ਦੇਵੰ । ਪ੍ਰਸਖ਼ਨਖ਼ ਭਏ ਕਾਲ ਪੁਰਖੰ ਅਭੇਵੰ । ੨
Na pavai balung devta jug basung. bhaiee Inder ki rajdhani binasung.
kari jog anadhana sarab devung. parsanung bhaie kaalpurkrung abhevung. (2)

ਦੀਯੋ ਆਇਸੰ ਕਾਲਪੁਰਖੰ ਅਪਾਰੰ । ਧਰੋ ਬਾਵਨਾ ਬਿਸਨੁ ਅਸਟਮ ਵਤਾਰੰ ।
ਲਈ ਬਿਸਨੁ ਆਗਿਆ ਚਲਿਯੋ ਧਾਇ ਐਸੇ । ਲਹਿਯੋ ਦਾਰਦੀ ਭੂਪ ਭੰਡਾਰ ਜੈਸੇ । ੩
diou aiesung kaalpurkhung aparung. dharo bavna bisan astam vatarung.
laiee bisan agia chaliou dhaie aisai. lehiou dardi bhoop bhandar jaisai. (3)

Padhri Chhand

Narsing had killed the despot demon, and Vishnu assumed the form of the seventh incarnation. He had snatched the saint from the clutches of the enemy and a state of peace and morality returned (normaley) to the land. (40)

Narsing thus installed Prahlad as the king, who was honoured with a canopy. (on his head). Thus the dark age of sinful actions was brought to an end. All the forces of despotism and harmful nature were destroyed and then (Narsing) mingled his soul (light) with the Prime soul. (bringing to an end his assumed form). (41)

Narsing had made the despots restless by killing them (most of them) and then mingled with the (Prime-Soul) indescribable light. The poet has described (the whole episode) as per his ability (capacity). This is how Vishnu had assumed the form of the seventh incarnation. (42)

Here the seventh chapter of Bachittar Natak dealing with the incarnation of Narsing is completed. All is well so far. (7)

Now the episode of the incarnation
of Bavan begins
'With the Grace of the Lord-Protector'
Bhujang prayat Chhand

After the incarnation of Narsing lot of time had passed (in peace), when again sinful actions became the order of day. Then both demons and gods (saints) began creating disturbances in the performance of Yagna or other virtous deeds. The king Bal developed lot of egoistie tendencies in his person (body). (1)

The gods could neither arrange for the sacrificial material for the Yagna (fire-worship) nor could they enjoy the aroma of the Yogna. Moreover the capital of Indra's kingdom had been destroyed. Then all the gods performed appropriate worship of the Lord as a result of which the indivisible Lord (Kaal) was pleased. (2)

Then the infinite Lord ordered Vishnu to assume the eighteth form of incarnation. After receiving the ordain Vishnu rushed for it as if a pauper had gained some (invaluable) royal treasure. (3)

ਨਰਾਜ ਛੰਦ

ਸਰੂਪ ਫੋਟ ਧਾਰਿ ਕੈ । ਚਲਿਯੋ ਤਹਾ" ਬਿਚਾਰ ਕੈ ।
ਸਭਾ ਨਰੇਸ ਜਾਨਿਯੋ । ਤਹੀ ਸੁ ਪਾਵ ਠਾਨਯੋ । ੪

Naraj Chhand

Sarup phot dhar kai. chaliou taha bichar kai.
Sabha nares janiou. tahi so pav thaniou. (4)

ਸੁ ਬੇਦ ਚਾਰ ਉਚਾਰ ਕੈ । ਸੁਣਯੋ ਨ੍ਰਿਪ ਸੁਧਾਰ ਕੈ ।
ਬੁਲਾਇ ਬਿਪੁ ਕੋ ਲਯੋ । ਮਲਯਾਗਰ ਮੁੜਕਾ ਦਯੋ । ੫

So beid chaar uchar kai. sunniou nripung sudhar kai.
bulaie bip ko leou. malyagar murrka deou. (5)

ਪਦਾਰਗ ਦੀਪ ਦਾਨ ਦੈ । ਪ੍ਰਦਛਨਾ ਅਨੇਕ ਕੈ ।
ਕਰੋਰਿ ਦਛਨਾ ਦਈ । ਨ ਹਾਥ ਬਿਪ ਲੈ ਲਈ । ੬

padaragh deep daan dei. pardrchhana anek kai.
karor dachhna daiee. Na haath bip nai laiee. (6)

ਕਹਿਯੋ ਨ ਮੋਰ ਕਾਜ ਹੈ । ਮਿਥਯਾ ਇਹ ਤੋਰ ਸਾਜ ਹੈ ।
ਅਢਾਇ ਪਾਵ ਭੂਮਿ ਦੇ । ਬਸੇਖ ਪੂਰ ਕੀਰਤਿ ਲੈ । ੭

kehiou na mor kaaj hai. mithia eh tor saaj hai.
adhaie pav bhoom dei. basekh pur keerat lai. (7)

ਚੌਪਈ

ਜਬ ਦਿਸ ਐਸ ਬਖਾਨੀ ਬਾਨੀ । ਭੂਪਤਿ ਸਹਤ ਨ ਜਾਨਯੋ ਰਾਨੀ ।
ਪੈਰ ਅਢਾਈ ਭੂਮਿ ਦੇ ਕਹੀ । ਦ੍ਰਿੜ ਕਰਿ ਬਾਤ ਦਿਜੋਤਮ ਗਹੀ । ੮

Choupaiee

jab dij ais bakhani bani. bhoopat sahat na janiou rani.
paer adhaie bhoom dei kehi. drirr kar baat dijotam gehai. (8)

ਦਿਜਬਰ ਸੁਕ੍ਰ ਹੁਤੋ ਨ੍ਰਿਪ ਤੀਰਾ । ਜਾਨ ਗਯੋ ਸਭ ਭੇਦੁ ਵਜੀਰਾ ।
ਜਿਯੋ ਜਿਯੋ ਦੇਨ ਪ੍ਰਿਥਵੀ ਨ੍ਰਿਪ ਕਹੈ । ਤਿਮੁ ਤਿਮੁ ਨਾਹਿ ਪੁਰੋਹਿਤ ਗਹੈ । ੯

dijbar sukar huto nrip teera. jaan geyo sabh bheid vajira.
jiou jiou dein prithvi nrip kehai. tim tim nahaie purohit gehai. (9)

ਜਬ ਨ੍ਰਿਪ ਦੇਨ ਧਰਾ ਮਨ ਕੀਨਾ । ਤਬ ਹੀ ਉਤਰ ਸਕ੍ਰ ਇਮ ਦੀਨਾ ।
ਲਘੁ ਦਿਜ ਯਾਹਿ ਨ ਭੂਪ ਪਛਾਨੋ । ਬਿਸਨੁ ਅਵਤਾਰ ਇਸੀ ਕਰਿ ਮਾਨੋ । ੧੦

jab nrip dein dhara mn keena. tab hi utar sukai im deena.
lagh dij yahei na bhoop pachhano. bisan avtar isi kar mano. (10)

Naraj Chhand

Vishnu assumed the form of a pigmy brahmin proceeded with great deliberations. He came to the royal court and established himself firmly there. (put his foot down).(4)

Then the brahmin made the king to listen to all the four Vedas, recited by him. Then the king called him in his presence and gave him a small stool made of sandal wood, to be seated. (5)

The king then washed the brahmin's feet and paid obeisance (by reciting hymns in praise) to him and went around him (in reverence) many times. Then he gave him many items in alms, but the brahmin did not even touch a single item. (6)

The Brahmin told the king that all these things were of no avail to him. All these valuable items were (false) destructible. He only needed a small piece of land equal to two-and a half steps (foot-steps) 'O King' ! By giving this (land) you will be bestowed with lot of honour (praise). (7)

Choupaiee :

When the brahmin uttered these words, the king alongwith the queen did not appreciate the secret of this demand. The great brahmin then stuck to his demand of the land, equal to two and a half foot steps length. (8)

At that time, the royal first (brahmin) Shukracharya happened to be by the side of the king. The brahmin minister understood the secret of his demand. The priest was in disagreement of this demand and told the king in the negative whenever be mentioned about the land. (told him not to agree). (9)

But when the king had made up his mind to give away the land, then (the brahmin) Shukaracharya replied thus. "O King ! Do not think this man a small statured brahmin but consider him an incarnation of Vishnu. (10)

ਸੁਨਤ ਬਚਨ ਦਾਨਵ ਸਭ ਹਸੇ । ਉਚਰਤ ਸੁਕ੍ ਕਹਾ ਘਰਿ ਬਸੇ ।
ਸਸਿਕ ਸਮਾਨ ਨ ਦਿਜ ਮਹਿ ਮਾਸਾ । ਕਸ ਕਰਹਿ ਇਹ ਜਗ ਬਿਨਾਸਾ । ੧੧
sunat bachan danav sabh hassai. uchrat sukar kaha ghar basai.
Sasik saman na dij meh masa. kas karhai eh jug binasa. (11)

ਦੋਹਰਾ । ਸੁਕ੍ਰੋਬਾਚ
ਜਿਮ ਚਿਨਗਾਰੀ ਅਗਨਿ ਕੀ ਗਿਰਤ ਸਗਨ ਬਨ ਮਾਹਿ ।
ਅਧਿਕ ਤਨਿਕ ਤੇ ਹੋਤ ਹੈ ਤਿਮ ਦਿਜਵਰ ਨਰ ਨਾਹਿ । ੧੨
Dohra Sukro baach
jim chingari agan ki girat saghan ban mahai.
adhik tanik te hote hai tim dijbar nar nahai. (12)

ਚੌਪਈ
ਹਸਿ ਭੂਪਤ ਇਹ ਬਾਤ ਬਖਾਨੀ । ਸੁਨਹੋ ਸੁਕ੍ ਤੁਮ ਬਾਤ ਨ ਜਾਨੀ ।
ਫੁਨਿ ਇਹ ਸਮੋ' ਸਭੋ ਛਲ ਜੈ ਹੈ । ਹਰਿ ਸੋ ਫੇਰਿ ਨ ਭਿਛਕ ਐ ਹੈ । ੧੩
Choupaiee
hass bhoopat eh baat bakhani. Sunnho Sukar tum baat na jani.
phun eh samo sabho chhal jai hai. har so pher na bhichhak aie hai. (13)

ਮਨ ਮਹਿ ਬਾਤ ਇਹੈ ਠਹਰਾਈ । ਮਨ ਮੋ ਧਰੀ ਨ ਕਿਸੂ ਬਤਾਈ ।
ਭ੍ਰਿਤ ਤੇ ਮ''ਗ ਕਮੰਡਲ ਏਸਾ । ਲਗਯੋ'ਦਾਨ ਤਿਹ ਦੇਨ ਨਰੇਸਾ । ੧੪
man meh baat ehai thehraiee. man mo dhari na kisu bataiee.
bhrit te mang kamandal esa. lagiou daan teh dein naresa. (14)

ਸੁਕ੍ ਬਾਤ ਮਨ ਮੋ ਪਹਿਚਾਨੀ । ਭੇਦ ਨ ਲਹਤ ਭੂਪ ਅਗਿਆਨੀ ।
ਧਾਰਿ ਮਕਰ ਕੇ ਜਾਰ ਸਰੂਪਾ । ਪੈਠਿਯੋ ਮਧ ਕਮੰਡਲ ਭੂਪਾ । ੧੫
sukar baat man mein pehchani. bheid na lehat bhoop agiani.
dhaar makar kai jaar sarupa. pathiou madh kamandal bhoopa. (15)

ਨ੍ਰਿਪ ਬਰ ਪਾਨਿ ਸੁਰਾਹੀ ਲਈ । ਦਾਨ ਸਮੈ ਦਿਜ ਬਰ ਕੀ ਭਈ ।
ਦਾਨ ਹੇਤ ਜਬ ਹਾਥ ਚਲਾਯੋ । ਨਿਕਸ ਨੀਰ ਕਰਿ ਤਾਹਿ ਨ ਆਯੋ । ੧੬
nrip bar paan surahi laiee. daan samai dij bar ki bhaiee.
daan heit jab haath chalaiou. nikas neer kar tahai na aiyo. (16)

ਤੋਮਰ ਛੰਦ
ਚਮਕਯੋ ਤਬੈ ਦਿਜਰਾਜ । ਕਰੀਐ ਨ੍ਰਿਪੇਸੁ ਇਲਾਜ ।
ਤਿਨਕਾ ਮਿਲੈ ਇਹ ਬੀਚ । ਇਕ ਚਛ ਹੁਐ ਹੈ ਨੀਚ । ੧੭
Tomar Chhand
Chamkiou tabai dijraj. kariai nripeso ilaj.
tinka milai eh beech. ik chachh huai haie neech. (17)

On hearing the dialouge of Shukracharya, all the demons started laughing and said, "O honourable Shukar ! What has gone wrong with your senses ? This brahmin is not worth even a small hare, how could he destroy our Yagna (worship) ? (11)

Couplet

Shukar (brahmin) said, O King ! Just as a small spark of fire starting (occuring) in the forest, becomes a huge fire hazard, similarly this short- statured brahmin is going to behave. (12)

Choupaiee :

Then king Bali said with a smile (laugh), 'O Shankar! Listen. You have not realised (appreciated) the secret of his talk. Once we lose this chance, a beggar like the Lord, will not come again ." (13)

The King had decided in his mind (to give away land), but he kept it secret only, without revealing it to anyone. He sent for a bowl of water through his servant, the king prepared himself for the alms-giving. (14)

Shukaracharya had realised in his mind and thought to himself that the ignorant king had failed to appreciate the form of a cobweb net (mesh) and seated himself in the tap of the bowl. (15)

Tomar Chhand

The king held the bowl in his hand , and the time for alms-giving had approached (come), When the king put forward his hand for alms-giving, the water would not come out from the bowl and the King's hand did not receive any water. (16)

Then the great brahmin got agitated, and said. "O King ! Make some arrangement (for this problem). The brahmin thought to himself ; if a small straw (stick) was to be moved in the tap, then the devilish Shukracharya would become one-eyed. (17)

ਤਿਨੁਕਾ ਨ੍ਰਿਪਤੁ ਕਰਿ ਲੀਨ । ਭਤਿਰ ਕਮੰਡਲ ਦੀਨ ।
ਸੁਕ੍ ਆਖਿ ਲਗੀਆ ਜਾਇ । ਇਕ ਚਛ ਭਯੋ ਦਿਜ ਰਾਇ । ੧੮
tinka nripat kar leen. bheetar kamandal deen.
Sukar aakh lagia jaie. ik chachh bhiou dy raie. (18)

ਨੇਤ੍ ਤੇ ਜੁ ਗਿਰਿਯੋ ਨੀਰ । ਸੋਈ ਲੀਯੋ ਕਰਿ ਦਿਜ ਬੀਰ ।
ਕਰਿ ਨੀਰ ਚੁਵਨ ਨ ਦੀਨ । ਇਮ ਸੁਆਮਿ ਕਾਰਜ ਕੀਨ । ੧੯
netar te jo giriou neer. soiee liou kar dij beer.
kar neer chuvan na deen. im Siam karaj keen. (19)

ਚੌਪਈ
ਚਛ ਨੀਰ ਕਰਿ ਭੀਤਰ ਪਰਾ । ਵਹੈ ਸੰਕਲਪ ਦਿਜਹ ਕਰਿ ਧਰਾ ।
ਐਸ ਤਬੈ ਨਿਜ ਦੇਹ ਬਢਾਯੋ । ਲੋਕ ਛੇਦਿ ਪਰਲੋਕਿ ਸਿਧਾਯੋ । ੨੦
Choupaiee
chachh neer kar bheetar para. vahai sunkalap dijeh kar dhara.
ais tabai nij deh badhaiou. lok chhed parlok sidhaiyo. (20)

ਨਿਰਖ ਲੋਗ ਅਦਭੁਤ ਬਿਸਮਏ । ਦਾਨਵ ਪੇਖਿ ਮੂਰਛਨ ਭਏ ।
ਪਾਵ ਪਤਾਰ ਛੁਯੋ ਸਿਰ ਕਾਸਾ । ਚਕ੍ਰਿਤ ਭਏ ਲਖਿ ਲੋਕ ਤਮਾਸਾ । ੨੧
nirakh log adbhut bismaie. danav pekh murchhan bhaie.
pav patar chhoyo sir kasa. chakirat bhaie lakh lok tamasa. (21)

ਏਕੈ ਪਾਵ ਪਤਾਰਹਿ ਛੁਆ । ਦੂਸਰ ਪਾਵ ਗਗਨ ਲਉ ਹੁਆ ।
ਭਿਦਿਯੋ ਅੰਡ ਬ੍ਰਹਮੰਡ ਅਪਾਰਾ । ਤਿਹ ਤੇ ਗਿਰੀ ਗੰਗ ਕੀ ਧਾਰਾ । ੨੨
ekai paav prateh chhua. dusar paav gagan lou hua.
bhidiou ambh Brahmand apara. ateh te giri gung ki dhara. (22)

ਇਹ ਬਿਧਿ ਭੂਪ ਅਚੰਭਵ ਲਹਾ । ਮਨ ਕ੍ਰਮ ਬਚਨ ਚਕ੍ਰਿਤ ਹੁਐ ਰਹਾ ।
ਸੁ ਕੁਛ ਭਯੋ ਜੌਊ ਸੁਕ੍ ਉਚਾਰਾ । ਸੋਈ ਅਖੀਯਨ ਹਮ ਆਜ ਨਿਹਾਰਾ । ੨੩
eh bid bhoop achham bhav laha. man karam bachan Chakirit huai raha.
so kuchh bhiou jouṇo sukar uchara. Soiee akhiayan hum aaj nihara. (23)

ਅਰਧਿ ਦੇਹ ਅਪਨੋ ਮਿਨਿ ਦੀਨਾ । ਇਹ ਬਿਧਿ ਕੈ ਭੂਪਤਿ ਜਸੁ ਲੀਨਾ ।
ਜਬ ਲਉ ਗੰਗ ਜਮੁਨ ਕੋ ਨੀਰਾ । ਤਬ ਲਉ ਚਲੀ ਕਥਾ ਜਗਿ ਧੀਰਾ । ੨੪
ardh deh apnai mini deena. eh bidh kai bhoopat jas leena.
jab lou gung jamun ko neera. tab lou chali katha jug dheera. (24)

The king then took a small straw and moved it in the tap of the bowl, which pierced through Shukracharya's eyes, and he became one-eyed. (18)

The water, which came out of the Shukar's eyes, was taken by the brahmin. Shukar became blind but would not allow the water to flow (from the bowl), thus paying off the debt of his Master. (19)

Choupaiee

The king received the water falling from the eye and with that only the king resolved in his mind (made the promise) about the land giving. Thus when the time for measuring the land approached, the brahmin enlarged his body (size), which protruded from this world to the next world. (20)

The people were wonder-struck by seeing this strange drama, and the demons became unconscious. At that time, the feet of the pigmy brahmin had his feet in the netherland (patal) whereas his head was touching the sky. By perceiving this drama, all the people were left dumb-founded. (21)

With one feet touching the netherland (Patal) while the other feet was reaching upto the sky. The egg-shaped Cosmos was measured upto two feet only, from where the (river) Ganga fell on the Earth. (22)

The King was also wonder struck, and felt astonished in mind, speech and action, and it exactly happened as was foreseen and mentioned by (the brahmin) Shukracharya. The king said to himself, "that now I am seeing that exactly with my own eyes, (as was mentioned by him)." (23)

The king then measured his own body for the remaining half-foot step. Thus the king earned the praise (of the people). This episode would always be narrated in the world, so long as the water is flowing in (rivers) Ganga and Jamuna on the Earth. (24)

ਬਿਸਨ ਪ੍ਰਸੰਨਿ ਪ੍ਰਤਛ ਹੁਐ ਕਹਾ । ਚੋਬਦਾਰੁ ਦੁਆਰੇ ਹੁਐ ਰਹਾ ।
ਕਹਿਯੋ ਚਲੈ ਤਬ ਲਹੈ ਕਹਾਨੀ । ਜਬ ਲਗ ਗੰਗ ਜਮੁਨ ਕੋ ਪਾਨੀ । ੨੫
bisan parsan partachh huai kaha. chobdar durarai huai reha.
kehiou chalai tab lagai kahani. jab lag gung jamun kai pani. (25)

ਦੋਹਰਾ
ਜਹ ਸਾਧਨ ਸੰਕਟ ਪਰੈ ਤਹ ਤਹ ਭਏ ਸਹਾਇ ।
ਦੁਆਰਪਾਲ ਹੁਐ ਦਰਿ ਬਸੇ ਭਗਤ ਹੇਤ ਹਰਿ ਰਾਇ । ੨੬
Dohra
jeh sadhan sankat parai the the bhaie sahaie.
duarpal huai dar basai bhagat hait har raie. (26)

ਚੌਪਈ
ਅਸਟਮ ਅਵਤਾਰ ਬਿਸਨ ਅਸ ਧਰਾ । ਸਾਧਨ ਸਬੈ ਕ੍ਰਿਤਾਰਥ ਕਰਾ ।
ਅਬ ਨਵਮੋ ਬਰਨੋ ਅਵਤਾਰਾ । ਸੁਨਹੁ ਸੰਤ ਚਿਤ ਲਾਇ ਸੁ ਧਾਰਾ । ੨੭
Choupaiee
astam avtar bisan as dhara. Sadhan sahai hirtarath kara.
ab navmo barno avtara. Sunoh sant chit laie so dhara. (27)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਬਾਵਨ ਅਸਟਮੋ ਅਵਤਾਰ
ਬਲਿ ਛਲਨ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੮
it Sri Bachittar Natak granthai bavan astamai avtar
bal chhalan samapatam. Subh Subham Sat (8)

ਅਥ ਪਰਸਰਾਮ ਅਵਤਾਰ ਕਥਨੰ
ਸ੍ਰੀ ਭਗਉਤੀ ਜੀ ਸਹਾਇ
ਚੌਪਈ
ਪੁਨਿ ਕੇਤਕ ਦਿਨ ਭਏ ਬਿਤੀਤਾ । ਛਤ੍ਰਿਨ ਸਕਲ ਧਰਾ ਕਹੁ ਜੀਤਾ ।
ਅਧਿਕ ਜਗਤ ਮਹਿ ਊਚ ਜਨਾਯੋ । ਬਾਸਵ ਬਲਿ ਕਹੁੰ ਲੈਨ ਨ ਪਾਯੋ । ੧
ab parasram avtar kathanung
Sri Bhagouti ji sahaie
Choupaiee
pun ketak din bhaie biteeta.
chhatran sakal dhara koh jeeta.
adhik jagat meh uch janaiyo.
basav bal kahun lain na paiyo. (1)

Vishnu was much pleased and appeared in person, saying "O King ! I will ever remain at your palace gate as a gate-keeper." He further remarked that this story of the king will remain prevalent (alive) in the world so long water flows in Ganga and Jamuna. (25)

Couplet

Wherever the saints are in panic or trouble, the Prime-Soul (Lord) appears as a protection. Infact, the Lord's presence as a gate-keeper at the gate of the saint is seen; (who stands guard there). (26)

Choupaiee :

Thus Vishnu had assumed the form of the eigtheth incarnation and helpful all saints towards successful in achieving their goals. O Saints! "Now I am going to describe the minth incarnation." Listen to me with full attention and try to grasp it in your mind. (27)

Here the episode of the eighteth incarnation of Bavan of the Bachittar Natak Granth is completed along with the story of the deceiving of Bali. All is well so far. (8)

Now the episode of the incarnation of Paras Ram commences.
'With the Grace of the Lord-Protectors'
Choupaiee :

Then lot of time had elapsed and the Kashatriyas had gained control of the whole Earth through their victory. They proclaimed themselves as the greatest in the whole world. Thus Indra was unable to take somebody for offering as a Sacrifice. (1)

ਬਿਆਕੁਲ ਸਕਲ ਦੇਵਤਾ ਭਏ । ਮਿਲਿ ਕਰਿ ਸਭੁ ਬਾਸਵ ਪੈ ਗਏ ।
ਛਤ੍ਰੀ ਰੂਪ ਧਰੇ ਸਭੁ ਅਸੁਰਨ । ਆਵਤ ਕਹਾ ਭੂਪ ਤੁਮਰੇ ਮਨਿ । ੨
biakul sakal devta bhaie. mil kar sabh basav pai gaie.
Chhatri roop dharai sabh asuran. avat kaha bhoop tumrai man. (2)

ਸਬ ਦੇਵਨ ਮਿਲਿਯੋ ਕਰਿਯੋ ਬਿਚਾਰਾ । ਛੀਰਸਮੁਦ੍ ਕਹੁ ਚਲੇ ਸੁਧਾਰਾ ।
ਕਾਲ ਪੁਰੁਖ ਕੀ ਕਰੀ ਬਦਾਈ । ਇਮ ਆਗਿਆ ਤਹ ਤੇ ਤਿਨਿ ਆਈ । ੩
Sab devan mil kariou bichara. cheer samundar keh chalai sudhara.
kaal purkh ki kari badaiee. im agya teh tai tin aiee. (3)

ਦਿਜ ਜਮਦਗਨਿ ਜਗਤ ਮੋ ਸੋਹਤ । ਨਿਤ ਉਠੀ ਕਰਤ ਅਗਨ ਓਘਨ ਹਤ ।
ਤਹ ਤੁਮ ਧਰੋ ਬਿਸਨ ਅਵਤਾਰਾ । ਹਨਹੁ ਸਕ੍ ਕੇ ਸਤ੍ ਸੁਧਾਰਾ । ੪
dij jamdagan jagat mein sohat. nit uth karat aghan ughan hut.
the tum dharo bisan avtara. hanoh sakar kai satar sudhara. (4)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
ਜਯੋ ਜਾਮਦਗਨੰ ਦਿਜੰ ਆਵਤਾਰੀ । ਭਯੋ ਰੋਨੁਕਾ ਤੇ ਕਵਾਚੀ ਕੁਠਾਰੀ ।
ਧਰਿਯੋ ਛਤ੍ਰੀਯਾ ਪਾਤ ਕੋ ਕਾਲ ਰੂਪੰ। ਹਨਯੋ ਜਾਇ ਜਊਨੈ ਸਹੰਸਾਸਸਤ੍ ਭੂਪੰ। ੫
Bhujang prayat Chhand
jiou jaam daganung dyung avtari. bhiou rainka te kavachi kuthari.
dhariou chhatriya paat ko kaal roopung. haniou jaie jounai sahanssatar bhupung.
(5)

ਕਹਾ ਗਮ ਏਤੀ ਕਥਾ ਸਰਬ ਭਾਖਉ । ਕਥਾ ਬ੍ਰਿਧ ਤੇ ਥੋਰੀਐ ਬਾਤ ਰਾਖਉ ।
ਭਰੇ ਗੇਬ ਛਤ੍ਰੀ ਨਰੇਸੰ ਅਪਾਰੰ । ਤਿਨੈ ਨਾਸ ਕੋ ਪਾਣਿ ਧਾਰਿਯੋ ਕੁਠਾਰੰ । ੬ਕਅਹ
gum eti katha sarab bhakhou. katha biradh te thoriai baat rakhou.
bharai garab chhatri naresung aparung. tinai naas kai paan dhariou kutharung. (6)

ਹੁਤੀ ਨੰਦਨੀ ਸਿੰਧ ਜਾ ਕੀ ਸੁਪੁਤ੍ਰੀ । ਤਿਸੈ ਮਾਗ ਹਾਰਿਯੋ ਸਹੰਸਾਸਸਤ੍ ਛਤ੍ਰੀ ।
ਲੀਯੋ ਛੀਨ ਗਾਯੰ ਹਤਿਯੋ ਰਾਮ ਤਾਤੰ । ਤਿਸੀ ਬੈਰ ਕੀਨੇ ਸਬੈ ਭੂਪ ਪਾਤੰ । ੭
huti nandini sindh ja ki saputri tisai mang hariou sahansasatar chhatri.
liou chheen gayung hatiou ram tatung.a tisi bair keenai sabai bhoop patung. (7)

ਗਈ ਬਾਲ ਤਾ ਤੇ ਲੀਯੋ ਸੋਧ ਤਾ ਕੋ । ਹਨਿਯੋ ਤਾਤ ਮੇਰੋ ਕਹੋ ਨਾਮੁ ਵਾ ਕੋ ।
ਸਹੰਸਾਸਤ੍ ਭੂਪੰ ਸੁਣਿਯੋ ਸ੍ਰਉਣ ਨਾਮੰ। ਗਹੇ ਸਸਤ੍ ਅਸਤ੍ਰੰ ਚਲਿਯੋ ਤਉਨ ਠਾਮੰ। ੮
gaiee baal ta te leiou sodh ta ho. hario tat mero keho naam va ko.
Sahausa satar rupung sunniou suroun namung. gehai sastar astrung chaliou town namung. (8)

All the gods were perplexed and all went to Indra (god) collectively and said that all the demons had assumed the form (appearance) of Kashatriyas. " O King ! What thoughts are rising in your mind ? (What are you thinking ?)" (2)

All the gods then pondered over it colleotively and then left for the Cheer ocean with confidence. There they sang praises of the Lord-Sublime. (Prime-Male). There they got (heard) the following (godly) ordains of the Lord. " (3)

O Vishnu ! There is a Muni by the name of Jamdagan in the world, who casts away all his vicious and sinful thoughts by meditating and worship of the Lord. You should take birth in his family and then destroy all the enemies of Indra throughly. (4)

Bhujang prayat Chhand

So Vishnu took birth in the house of Jamdagan. He was born to (his wife) Rinka, and he was to be armed with an axe alongwith protective coats of mail. It appeared as if the god of death had assumed the human form for the destruction of the Kashatriyas, who had killed the king Sahasarbahu. (5)

It is not possible for me to give all the details of the episode, but briefly would relate this. Many Kashatriya kings were filled with pride and egoism, and for their destruction, (the incarnation of Paras Ram) had armed himself with an axe. (6)

The background to this episode is like this. Kamdhain cow had a calf by the name Nandini, whom Sahasarbahu Kashatriya had been demanding from Jamdagan and had got tired of requesting him since long. Finding an appropriate opportunity he snatched (took away) the cow and killed the father of Parus Ram (Jamdagan). To take revenge Parus Ram had destroyed all the Kashatriya kings (twenty-one times). (7)

For this purpose, the wife of Jamdagan went to the forest (one day) and located Parus Ram there, whom she told the whole story (happening). So Parus Ram asked the mother to give him the name of the killer of his father. Then Rinka told him the of the killer. When Parus Ram heard the name of Sahasarbahn king, with his ears, he proceeded to the abode (palace) of the King. (8)

ਕਹੋ ਰਾਜ ਮੇਰੋ ਹਨਿਯੋ ਤਾਤ ਕੈਸੇ । ਅਬੈ ਜੁਧ ਜੀਤੋ ਹਨੋ ਤੋਹਿ ਤੈਸੇ ।
ਕਹਾ ਮੂੜ ਬੈਠੇ ਅਸਤ੍ਰੰ ਸੰਭਾਰੋ । ਚਲੋ ਭਾਜ ਨ ਤੋ ਸਬੈ ਸਸਤ੍ ਡਾਰੋ । ੯
kehai raj merai hasniou tat kaisai. abai judh jeetai hanai tohai taisai.
Kaha moorr baithai so astarung sambharo. chalo bhaj na tou sabai sastar daro. (9)

ਸੁਣੇ ਬੋਲ ਬੰਕੇ ਭਰਿਯੋ ਭੂਪ ਕੋਪੰ । ਉਠਿਯੋ ਰਾਜ ਸਰਦੂਲ ਲੈ ਪਾਣਿ ਧੋਪੰ ।
ਹਠਿਯੋ ਖੇਤਿ ਖੂਨੀ ਦਿਜੈ ਖੇਤ੍ ਹਾਯੋ । ਚਹੇ ਆਜ ਹੀ ਜੁਧ ਮੋ ਸੋ ਮਚਾਯੋ । ੧੦
Sunno bole bankai bhariou bhoop kopung. uthiou raj sardul lai paan dhopung.
hathiou khet khuni dijai khetar daiou. chahai aaj hi judh mo so machaiyo. (10)

ਧਏ ਸੂਰ ਸਰਬੰ ਸੁਨੇ ਬੈਨ ਰਾਜੰ । ਚੜਿਯੋ ਕ੍ਰੁਧ ਜੁਧੰ ਸ੍ਰਜੇ ਸ਼ਰਬ ਸਾਜੰ ।
ਗਦਾ ਸੈਹਥੀ ਸੂਲ ਸੇਲੰ ਸੰਭਾਰੀ । ਚਲੇ ਜੁਧ ਕਾਜੰ ਬਡੇ ਛਤ੍ਰਧਾਰੀ । ੧੧
dhaie soor sarbung sunnai bain rajung. charriou karudh judhung savajai sarab sajung.
gada saihbi sool sailung sambhari chalai judh kajung badhai chhatardhari.(11)

ਨਰਾਜ ਛੰਦ
ਕ੍ਰਿਪਾਣ ਪਾਣ ਧਾਰਿਕੈ । ਚਲੇ ਬਲੀ ਪੁਕਾਰਿਕੈ ।
ਸੁ ਮਾਰਿ ਮਾਰਿ ਭਾਖਹੀ । ਸਰੋਘ ਸ੍ਰੋਣ ਚਾਖਹੀ । ੧੨
Naraj Chhand
kirpan paan dharkai. chalai bali pukarkai.
so maar maar bhakh hee. sarogh saron chaskh hi. (12)

ਸੰਜੋਇ ਸੈਹਥੀਨ ਲੈ । ਚੜੈ ਸੁ ਬੀਰ ਰੋਸ ਕੈ ।
ਚਟਾਕ ਚਾਬਕੰ ਉਧੇ । ਸਹੀਸ੍ ਸਾਇਕੰ ਬੁਠੈ । ੧੩
sanjoie saih been lai. charrai so beer ross kai.
chatak chabkung uthai. sahusai saiekung buthai. (13)

ਰਸਾਵਲ ਛੰਦ
ਭਏ ਏਕ ਠਉਰੇ । ਸਬੈ ਸੂਰ ਦਉਰੇ ।
ਲਯੋ ਘੇਰਿ ਰਾਮੰ । ਘਟਾ ਸੂਰ ਸਯਾਮੰ । ੧੪
Rasavaal Chhand
bhai ek thourai. sabai sur daoure.
leou bher ramung. ghata sur siamung. (14)

ਕਮਾਣੰ ਕੜੰਕੇ । ਭਏ ਨਾਦ ਬੰਕੇ ।
ਘਟਾ ਜਾਣ ਸਿਆਹੰ । ਚੜਿਓ ਤਿਉ ਸਿਪਾਹੰ । ੧੫
kamanung karrunkai. bhaie nad bunkai.
ghata jaan siahung. charriou tiou sipahung. (15)

Then Parus Ram (reaching there) asked Sahasarbahu, "O King ! How had you killed my father? I will kill you in the same manner, after gaining victory in a battle right now. O foolish king! Why are you relaxing like this? Either take up arms (against me) or run away from here, leaving all your weapons. (9)

When the King heard such abusive language, he was furious with rage and picking up his sword, he got up bravely like a lion. He stood up with a resolve, thinking in his mind. That he would kill this blood- thirsty brahmin in the battle-field, as he is keen to fight it out today only. (10)

On hearing the words of the king, all the warriors also got ready, and they were enraged for the battle. They armed themselves with all the weapons and war-material. They took charge of their maces, bayonets, tridents and spears. Then the famous Kashatriyas got ready for launching an attack. (11)

Naraj Chhand

The warriors were advancing, while challenging the enemy with drawn swords. They were shouting to kill the enemy while their arrows were already (tasting blood) being shot at the enemy. (12)

By covering the body with coat of mail (as protective covering) and carrying bayonets, the enraged warriors were advancing forward. The thrashing whips were striking the horses and many (thousands of) arrows were being shot. (13)

Rasaval Chhand

All the warriors got together and rushing forward, they encircled Parus Ram in such a manner just as dark clouds surround (cover) the Sun. (14)

The bows were producing cracking noise, while horrible noises were being heard. The warriors were advancing like the dark clouds covering up the sky. (15)

ਭਏ ਨਾਦ ਬੰਕੇ । ਸੁ ਸੇਲੰ ਧਮੰਕੇ ।
ਗਜਾ ਜੂਹ ਗਜੇ । ਸੁੰਭ ਸੰਜ ਸਜੇ । ੧੬
bhaie naad bunkai. so sailung dham unkai.
gaja juh gajai. subhung sunj sajai. (16)

ਚਹੂੰ ਓਰ ਢੂਕੇ । ਗਜੰ ਜੂਹ ਝੂਕੇ ।
ਸਰੰ ਬਯੂਹ ਛੂਟੈ । ਰਿਪੰ ਸੀਸ ਫੂਟੈ । ੧੭
Chauhang oh dhookai. gajung juli khookai.
sarung bayuh chhutai. ripung sees phutai. (17)

ਉਠੇ ਨਾਦ ਭਾਰੀ । ਰਿਸੇ ਛਤ੍ਰਧਾਰੀ ।
ਘਿਰਿਯੋ ਰਾਮ ਸੈਨੰ । ਦਿਵੰ ਜੇਮ ਮੈਨੰ । ੧੮
uthai naad bhari. risai chhatardhari.
ghiriou ram sainung. Siving jem mainung. (18)

ਰਣੰ ਰੰਗ ਰਤੇ । ਤ੍ਰਸੇ ਤੇਜ ਤੱਤੇ ।
ਉਠੀ ਸੈਣ ਧੁਰੰ । ਰਹਿਯੋ ਗੈਣੰ ਪੂਰੰ । ੧੯
runnung rung ratai. trasai tej tatai.
uthi sainn dhurung rehiou gainn purung. (19)

ਘਣੇ ਢੋਲ ਬਜੇ । ਮਹਾ" ਬੀਰ ਗੱਜੇ ।
ਮਨੋ ਸਿੰਘ ਛੂਟੇ । ਹਿਮੰ ਬੀਰ ਜੁਟੇ । ੨੦
ghano dhol bajai. maha beer gajai.
mano singh chhutai. himung beer jutai. (20)

ਕਰੈ ਮਾਰਿ ਮਾਰੰ । ਬਕੈ ਬਿਕਰਾਰੰ ।
ਗਿਰੈ ਅੰਗ ਭੰਗੰ । ਦਵੰ ਜਾਨ ਦੰਗੰ । ੨੧
karai maar marrung. bakai bikrarung.
girai ang bhungung. davung jaan dungung. (21)

ਗਏ ਛੂਟ ਅਸਤ੍ਰੰ । ਭਜੇ ਹੈ ਨਿ੍ਅਸਤ੍ਰੰ ।
ਖਿਲੇ ਸਾਰ ਬਾਜੀ । ਤੁਰੇ ਤੁੰਦ ਤਾਜੀ । ੨੨
gaie chhut astarung. bhajung havai nirastarung.
khilai saar baji. turai tund taaji. (22)

ਭੁਜਾ ਠੋਕਿ ਬੀਰੰ । ਕਰੈ ਘਾਇ ਤੀਰੰ ।
ਨੇਜੇ ਗਡ ਗਾਢੇ । ਮਚੇ ਬੈਰ ਬਾਢੇ । ੨੩
bhiya thok beering. karai ghaie teerung.
nejai gad gaadhai. machai bair badhai. (23)

Many horrible sounds (music) were being heard, and the spears were striking with a thud. The hordes of elephants were trumpeting, and they were decked up with beautiful coats of iron. (16)

The warriors were advancing from all sides, while throwing the hordes of elephants in front of them (for protection). Many arrows were being showered, while the enemy troops were being beheaded. (17)

Loud sounds were heard and the Kashatriyas were furious with rage. Parus Ram was surrounded by the troops just as Shiva was trapped (surrounded) by the sexual desires. (18)

The warriors were fully engossed in the waging of war and were actually frightful of the enemy strength and might. The sky was covered with the dust, rising from the marching foot steps of the troops. (19)

Many drums were beating. The warriors were roaring. The warriors were locked up in fighting just as tied lions start mauling the hunt (enemy) after being untethered (let loose). (20)

All were shouting to kill the enemy ; while using abusive language. Body limbs were falling down (on the ground) being broken (cut) and it seemed as if fire was spreading fast. (with flashes). (21)

The warriors who had lost their coats of mail, were fleeing from the battle-field, being unprotected. Some others were playing a game of iron (with swords and spears) while the steeds were running fast. (22)

The warriors, while patting (Stroking) their arms (shoulders), were shooting arrows causing injuries (wounds) to the enemy troops. Thay were striking with spears forcefully and were fighting with increased vigour and enmity. (23)

ਘਣੈ ਘਾਇ ਪੇਲੇ । ਮਨੋ ਫਾਗ ਖੇਲੇ ।
ਕਰੀ ਬਾਣ ਬਰਖਾ । ਭਏ ਜੀਤ ਕਰਖਾ । ੨੪
gharrai ghaie pailai. mano phaag khilai
kari baan barkha. bhaie jeet kurkha. (24)

ਗਿਰੇ ਅੰਤ ਘੁਮੰ । ਮਨੋ ਬ੍ਰਿਛ ਝੁਮੰ ।
ਟੂਟੇ ਸਸਤ੍ਰ ਅਸਤ੍ਰ । ਭਜੇ ਹੁਐ ਨਿਰ ਅਸਤ੍ਰ । ੨੫
girai ant ghumung. mano brichh jhumung.
tutai sastar astarung. bhajai huai nir astarung. (25)

ਜਿਤੇ ਸਤ੍ਰ ਆਏ । ਤਿਤੇ ਰਾਮ ਘਾਏ ।
ਚਲੇ ਭਾਜਿ ਸਰਬੰ । ਭਯੋ ਦੂਰ ਗਰਬੰ । ੨੬
jitai sectar aie. titai ram ghaie.
chalai bhaaj sarbung. bhiou dur garbung. (26)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
ਮਹਾ ਸਸਤ੍ਰ ਧਾਰੇ ਚਲਿਯੋ ਆਪ ਭੂਪੰ । ਲਏ ਸਰਬ ਸੈਨਾ ਕੀਏ ਆਪ ਰੂਪੰ ।
ਅਨੰਤ ਅਸਤ੍ਰ ਛੋਰੇ ਭਯੋ ਜੁਧ ਮਾਨੰ । ਪ੍ਰਭਾ ਕਾਲ ਮਾਨੋ ਸਭੈ ਰਸਮ ਭਾਨੰ । ੨੭
Bhujang Prayat Chhand
maha sastar dharai chahiou aap bhupung. laie sarab saina kiai aap rupung.
anant astar chhorai bhiou judh manung. prabha kaal mano sabhai rasam bhanung. (27)

ਭੁਜਾ ਠੋਕਿ ਭੂਪੰ ਕੀਯੋ ਜੁਧ ਐਸੇ । ਮਨੋ ਬੀਰ ਬ੍ਰਿਤਰਾਸੁਰੇ ਇੰਦ੍ ਜੈਸੇ ।
ਸਬੈ ਕਾਟ ਰਾਮੰ ਕੀਯੋ ਬਾਹਿ ਹੀਨੰ । ਹਤੀ ਸਰਬ ਸੈਨਾ ਭਯੋ ਗਰਬ ਛੀਨੰ । ੨੮
bhuja thok bhoopung kiou judh aisai. mano beer biratua surai Inder jaisai.
sabai kaat ramung kiou bahai heenung. hati sarab saina bhiou garab cheenung. (28)

ਗਹਿਯੋ ਰਾਮ ਪਾਣੰ ਕੁਠਾਰੰ ਕਰਾਲੰ । ਕਟੀ ਸੁੰਡ ਸੀ ਰਾਜਿ ਬਾਹੰ ਬਿਸਾਲੰ ।
ਭਏ ਅੰਗ ਭੰਗੀ ਕਰੰ ਕਾਲ ਹੀਣੰ । ਗਯੋ ਗਰਬ ਸਰਬੰ ਭਈ ਸੈਣ ਛੀਣੰ । ੨੯
gehiou ram panung kutharung karalung.
kati sund see raaj bahung bisalung.
bhaie ang bhungung karung kaal heenung.a
geyo garab sarabung bhaiee Sain cheerung. (29)

ਰਹਿਯੋ ਅੰਤ ਖੇਤੰ ਅਚੇਤੰ ਨਰੇਸੰ । ਬਚੇ ਬੀਰ ਜੇਤੇ ਗਏ ਭਾਜ ਦੇਸੰ ।
ਲਈ ਛੀਨ ਛਉਨੀ ਕਰੈ ਛਤ੍ਰ ਘਾਤੰ । ਚਿਰੰਕਾਲ ਪੂਜਾ ਕਰੀ ਲੋਕ ਮਾਤੰ । ੩੦
rehiou ant khetung khetung achetung naresung.
bachai beer jaitai gaie bhaaj desung.
laiee chheen chhaouni karai chhatar ghatung.
chirunkal puja kari lok matung. (30)

Choupaice

So the tenth incarnation of Vishnu is Brahma, who was brought to the world for directing them on to the virtuous path. There is no distinction between Brahma and Vishnu, and this should be understood clearly, as has been explained in the Shastras and Smritis. (7)

Here the narration of the tenth incarnation of Brahma from the Bachittar Natak is completed. All is auspicious. (10)

Now I would describe Rudra incarnation Sri Bhaguati Ji Sahaie (Sri Bhagauti be our protector)

Totak Chhand

All the people got involved in virtuous deeds of religious type. People got distracted from the love of Yogic exercises. When the religious practices prevailed there was increased population and people developed million forms of gods (Braham) (1)

The Earth was over populated with human beings, as a result of which there were too much of suffering, which cannot be described. The Earth in the ganb of a cow went to the chheer, ocean and explained its sufferings to the Lord creator, by raising hue and cry (by weeping) (2)

When the Lord heard the afflictions of the Earth with his own ears the Lord. Creator laughed, being pleased (amused) with its version. So He (the Lord) called vishnu in his presence, and dirocted him like this. (3)

The Lord exclaimed."O vishnu You take the form of Rudra and destroy the human beings of the universe,. Then he appeared in the form of Rudra and by killing the human beings of the world, he introduced the Yoga (religious practice) religion (in the world) (4)

ਲਈ ਛੀਨ ਛਉਨੀ ਕਰੈ ਬਿਪ ਭੂਪੰ । ਹਰੀ ਫੇਰ ਛਤ੍ਰਿਨ ਦਿਜੰ ਜੀਤਿ ਜੂਪੰ ।
ਦਿਜੰ ਆਰਤੰ ਤੀਰ ਰਾਮੰ ਪੁਕਾਰੰ । ਚਲਿਯੋ ਰੋਸ ਸ੍ਰੀ ਰਾਮ ਲੀਨੇ ਕੁਠਾਰੰ । ੩੧
laiee chheen chhouni kaeai bip bhupung. hari pher chhatran dijung jeet jupung.
dijai artung teer ramung pukarung. chaliou ros sri Ram lano kutharung. (31)

ਸੁਨਯੋ ਸਰਬ ਭੂਪੰ ਹਠੀ ਰਾਮ ਆਏ । ਸਭੰ ਜੁਧ ਕੋ ਸਸਤ੍ਰ ਅਸਤ੍ਰੰ ਬਨਾਏ ।
ਚੜੈ ਚਉਪ ਕੈ ਕੈ ਕੀਏ ਜੁਧ ਐਸੇ । ਮਨੋ ਰਾਮ ਸੋ ਰਾਵਣੰ ਲੰਕ ਜੈਸੇ । ੩੨
sunniou sarab bhupung hathi ram aie. sabhung judh ko sastar astarung banaie.
charrai choup kai kai kiai judh aisai. mano ram so Ravanung lunk jaisai. (32)

ਲਗੇ ਸਸਤ੍ਰੰ ਅਸਤ੍ਰੰ ਲਖੇ ਰਾਮ ਅੰਗੰ । ਗਹੇ ਬਾਣ ਪਾਣਮ ਕੀਏ ਸਤ੍ਰੁ ਭਮਗੰ ।
ਭੁਜਾ ਹੀਣ ਏਕੰ ਸਿਰੰ ਹੀਣ ਕੇਤੇ । ਸਬੈ ਮਾਰ ਡਾਰੇ ਗਏ ਬੀਰ ਜੇਤੇ । ੩੩
lagai sastarung astarung lakhai ram angung. gehai baan panung kiai satar bhangung.
bhuja heen ekung sirang heen ketai. sabai maar darai gaie beer jetai. (33)

ਕਰੀ ਛਤ੍ਰਹੀਣ ਛਿਤੰ ਕੀਸ ਬਾਰੰ । ਹਣੇ ਐਸ ਹੀ ਭੂਪ ਸਰਬੰ ਸੁਧਾਰੰ ।
ਕਥਾ ਸਰਬ ਜਊ ਛੋਰ ਤੇ ਲੈ ਸੁਨਾਉ । ਹ੍ਰਿਦੈ ਗ੍ਰੰਥ ਕੇ ਬਾਢਬੇ ਤੇ ਡਰਾਉ । ੩੪
kari chhatarheen chhitung kees barung. han ais hi bhoop sarbung sudharung.
katha sarab jou chhour te lai sunaod. hirdai granth kai badhbai te draou. (34)

ਚੌਪਈ
ਕਰਿ ਜਗ ਮੋ ਇਹ ਭ"ਤਿ ਅਖਾਰਾ । ਨਵਮ ਵਤਾਰ ਬਿਸਨ ਇਮ ਧਾਰਾ.।
ਅਬ ਬਰਨੋ ਦਸਮੋ' ਅਵਤਾਰਾ । ਸੰਤ ਜਨਾ ਕਾ ਪ੍ਰਾਨ ਅਧਾਰਾ । ੩੫
Choupaiee
kar jug mein eh bhant akhara. Navam vatar bisan im dhara.
ab barno dasmo avtara. sant jana ka pran adhara. (35)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕੇ ਨਵਮੋ ਅਵਤਾਰ ਪਰਸਰਾਮ
ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੯
It Sri Bachittar Natakai Navmai avtar parasram Samapatam Sabh Subham Sat (9)

Parsuram, after usurping the land from the Kashatriyas, had made the brahmins as the Kings of the land. However, the Kashatriyas again had won back the land in gambling from the brahmins. So the brahmins again, being tormented, called for help from Parsuram. So Parsuram was furious with rage and picking up his axe, went for the help of the brahmins. (31)

The Kashatriyas kings, hearing the news of mighty Parsuram's coming back, got ready, armed with weapons and coats of mail. they marched from there with great optimism and fought as shoutly as Ram had fought against Ravana. (32)

Parsuram then saw the weapons and coats of mail attached to his body, then he got hold of bows and arrows and destroyed the enemy completely. Some of the warriors were made armless while some of them were headless. All the Kashatriyas (were killed) and the warriors who had come for waging war were killed. (33)

Parsuram had completed the extinction of Kashatriyas from the surface of Earth for twenty-one times. He had thus killed all the kings in grand style. I feel hesitant to narrate the whole (story) episode from beginning to end as the Granth would become unwieldy, (so it is described briefly). (34)

Choupaiee :

Vishnu had thus assumed the ninth incarnation for performing this wonderful drama. Now I am going to describe the tenth incarnation (of Vishnu) which is the life-saving device of the saintly persons. (35)

Here the narration of the ninth incarnation of Parsuram, of the Bachittar Natak is completed. All is well so far. (9)

ਅਥ ਬ੍ਰਹਮਾ ਅਵਤਾਰ ਕਥਨੰ

ਸ੍ਰੀ ਭਗਉਤੀ ਜੀ ਸਹਾਇ

ਚੌਪਈ

ਅਬ ਉਚਰੋ ਮੈ' ਕਥਾ ਚਿਰਾਨੀ । ਜਿਮ ਉਪਜਯੋ ਬ੍ਰਹਮਾ ਸੁਰ ਗਿਆਨੀ ।
ਚਤੁਰਾਨਨ ਅਘ ਓਘਨ ਹਰਤਾ । ਉਪਜਯੋ ਸਕਲ ਸ੍ਰਿਸਟਿ ਕੋ ਕਰਤਾ । ੧

ab Brahma avtar kathanung

Sri Bhagouti ji sahaie

Choupaiee

ab uchro main katha chirani. jim upjiou brahma sur giani
chaturanan agh oughan harta. upjiou sakal srisat ko karta. (1)

ਜਬ ਜਬ ਬੇਦ ਨਾਸ ਹੋਇ ਜਾਹਿ । ਤਬ ਤਬ ਪੁਨਿ ਬ੍ਰਹਮਾ ਪ੍ਰਗਟਾਹੀ ।
ਤਾ ਤੇ ਬਿਸਨ ਬ੍ਰਹਮ ਬਪੁ ਧਰਾ । ਚਤੁਰਾਨਨ ਕਰ ਜਗਤ ਉਚਰਾ । ੨
jab jab beid naas hoiai jahi. tab tab pun brahma pragtai.
ta te bisan braham bap dhara. Chaturanan kar jagat uchra. (2)

ਜਬ ਹੀ ਬਿਸਨ ਬ੍ਰਹਮ ਬਪੁ ਧਰਾ । ਤਬ ਸਬ ਬੇਦ ਪ੍ਰਚੁਰ ਜਗਿ ਕਰਾ ।
ਸਾਸਤ੍ਰ ਸ੍ਰਿੰਮਿਤ ਸਕਲ ਬਨਾਇ । ਜੀਵ ਜਗਤ ਕੇ ਪੰਥਿ ਲਗਾਏ । ੩
jab hi bisan braham bap dhara. tab sab beid parchar jug kara.
Sastar Simrat sakal banaie. jeev jagat kai panth lagaie. (3)

ਜੇ ਜੇ ਹੁਤੇ ਅਗਨ ਕੇ ਕਰਤਾ । ਤੇ ਤੇ ਭਏ ਪਾਪ ਤੇ ਹਰਤਾ ।
ਪਾਪ ਕਰਮੁ ਕਹ ਪ੍ਰਗਟਿ ਦਿਖਾਏ । ਧਰਮ ਕਰਮ ਸਬ ਜੀਵ ਚਲਾਏ । ੪
jo jo hutai aghan ke karta. te te bhaie paap te harta.
paap karam keh pargat dikhaie. dharam karam sab jeev chalaie. (4)

ਇਹ ਬਿਧਿ ਭਯੋ ਬ੍ਰਹਮ ਅਵਤਾਰਾ । ਸਬ ਪਾਪਨ ਕੋ ਮੇਟਨਹਾਰਾ ।
ਪ੍ਰਜਾ ਲੋਕ ਸਭ ਪੰਥ ਚਲਾਏ । ਪਾਪ ਕਰਮ ਤੇ ਸਬੈ ਹਟਾਏ । ੫
eh bidh bhiou braham avtara. sab papan ko metan hara.
parja lok sab panth chalaie. paap karam te sabai hataie. (5)

ਦੋਹਰਾ

ਇਹ ਬਿਧਿ ਪ੍ਰਜਾ ਪਵਿਤ੍ਰ ਕਰ ਧਰਿਯੋ ਬ੍ਰਹਮ ਅਵਤਾਰ ।
ਧਰਮ ਕਰਮ ਲਾਗੇ ਸਬੈ ਪਾਪ ਕਰਮ ਕਹ ਡਾਰਿ । ੬

Dohra

eh bidh parja pavitar kar dhariou braham avtar.
dharam karam lagai subai paap karam keh daar. (6)

Now the narration of the Incarnation of Brahma starts
With the Grace of the Lord-Protector
Choupaiee

Now I am going to narrate an epic, as to how the learned (sage) god Brahma was born, who was four-facited, destroyer of sins and the creator of the whole Universe, how he took birth. (1)

Whenever the Vedas are destroyed, then this Brahma appears on the scene. So Vishnu alone assumes the form of Brahma and the world has known him as the four-facited god. (2)

Whenever Vishnu had assumed the form of Brahma, then the Vedas were promulagated in the whole world. All the Shastras and Smritis (the Hindu books of lore) were recited and the human beings of the world were directed on to the right path. (3)

All those who were used to sinful actions were directed to become the destroyers of the Sins, as Brahma had explained in clear terms the sinful actions and all the human beings were directed to be immersed in vituous deeds. (4)

Thus the incarnation of Brahma had come about, who was supposed to be the destroyer of Sins. All the worshippers were directed on to the spiritual path, by driving them away from Sinful actions. (5)

Couplet

Thus Vishnu had assumed the form of Brahma as his incarnation to purify the mode of worship, and all the people became virtuous-minded, leaving aside all the sinful actions. (6)

ਚੌਪਈ
ਦਸਮ ਅਵਤਾਰ ਬਿਸਨ ਕੋ ਬ੍ਰਹਮਾ । ਧਰਿਯੋ ਜਗਤ ਭੀਤਰਿ ਸੁਭ ਕਰਮਾ ।
ਬ੍ਰਹਮ ਬਿਸਨ ਮਹਿ ਭੇਦ ਨ ਲਹੀਐ। ਸਾਸਤ੍ ਸ੍ਰਿੰਮਿਤ ਭਤਿਰ ਇਮ ਕਹੀਐ। ੭

Choupaiee

dasam avtar bisan ko brahma. dhariou jagat bheetar subh karma.
braham bisan meh bheid na lehiai. Sastar Simrat bheetar im kehiai. (7)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕੇ ਬ੍ਰਹਮਾ
ਦਸਮੋ ਅਵਤਾਰ ਸਮਾਪਤਮ
ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੦
it Sri Bachittar Natakai brahma
dasmai avtar samapatam Sabh Subh Sat (10)

ਅਥ ਰੁਦ੍ ਅਵਤਾਰ ਬਰਨਨੰ
ਸ੍ਰੀ ਭਗਉਤੀ ਜੀ ਸਹਾਇ
ਤੋਟਕ ਛੰਦ
ਸਬ ਹੀ ਜਨ ਧਰਮ ਕੇ ਕਰਮ ਲਗੇ । ਤਜਿ ਜੋਗ ਕੀ ਰੀਤਿ ਕੀ ਪ੍ਰੀਤਿ ਭਗੇ ।
ਜਬ ਧਰਮ ਚਲੇ ਤਬ ਜੀਉ ਬਢੇ । ਜਨੁ ਕੋਟ ਸਰੂਪ ਕੇ ਬ੍ਰਹਮੁ ਗਢੇ । ੧

ab Rudar avtar barnung
Sri Bhagouti ji sahaie
Totak Chhand

Sab hi jan dharam kai karam lagai. taj jog ki reet ki preet bhagai.
jab dharam chalai tab jiou badhai. jan kot sarup ke braham gadhai. (1)

ਜਗ ਜ਼ਵਿਨ ਭਾਰ ਭਰੀ ਧਰਣੀ । ਦੁਖ ਅਕਾਲ ਜਾਤ ਨਹੀਂ' ਬਰਣੀ ।
ਧਰ ਰੂਪ ਗਊ ਦਧ ਸਿੰਧ ਗਈ । ਜਗਨਾਇਕ ਪੈ ਦੁਖੁ ਰੋਤ ਭਈ । ੨
jug jeevan bhar bhari dharni. dukh akul jaat nahi barni.
dhar roop gouoo dadha sindh geiee. jagnaiek pai dukh roat bhaiee. (2)

ਹਸਿ ਕਾਲ ਪ੍ਰਸੰਨ ਭਏ ਤਬ ਹੀ । ਦੁਖ ਸ੍ਰਉਨਨ ਭੂਮਿ ਸੁਨਿਯੋ ਜਬ ਹੀ ।
ਢਿਗ ਬਿਸਨੁ ਬੁਲਾਇ ਲਯੋ ਅਪਨੇ । ਇਹ ਭ"ਤਿ ਕਹੀਯੋ ਤਿਹ ਕੋ ਸੁਪਨੇ । ੩
hasi kaal parsan bhaie tab hi. dukh sarounan bhoom sumiou jab hi.
dhig bisan bulaie liou apnai. eh bhant kehiou the ko supnai. (3)

ਸੁ ਕਹਿਯੋ ਤੁਮ ਰੁਦ੍ ਸਰੂਪ ਧਰੋ । ਜਗ ਜੀਵਨ ਕੋ ਚਲਿ ਨਾਸ ਕਰੋ ।
ਤਬਹੀ ਤਿਹ ਰੁਦ੍ ਸਰੂਪ ਧਰਿਯੋ । ਜਗ ਜੰਤ ਸੰਘਾਰ ਕੇ ਜੋਗ ਕਰਿਯੋ । ੪
So kehiou tum rudar sarup dharai. jag jivan ko chal naas karai.
kabhi the rudar sarup dhariou. jag jant sanghar ke jog kariou. (4)

Choupaiee

So the tenth incarnation of Vishnu is Brahma, who was brought to the world for directing them on to the virtuous path. There is no distinction between Brahma and Vishnu, and this should be understood clearly, as has been explained in the Shastras and Smritis. (7)

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When the Lord heard the afflictions of the Earth with his own ears the Lord. Creator laughed, being pleased (amused) with its version. So He (the Lord) called vishnu in his presence, and dirocted him like this. (3)

The Lord exclaimed."O vishnu You take the form of Rudra and destroy the human beings of the universe,. Then he appeared in the form of Rudra and by killing the human beings of the world, he introduced the Yoga (religious practice) religion (in the world) (4)

ਕਹਿ ਹੋ ਸਿਵ ਜੈਸਕ ਜੁਧ ਕੀਏ । ਸੁਖ ਸੰਤਨ ਕੋ ਜਿਹ ਭ"ਤਿ ਦੀਏ ।
ਗਨਿਯੋ ਜਿਹ ਭ"ਤਿ ਬਰੀ ਗਿਰਜਾ । ਜਗਜੀਤ ਸੁਯੰਬਰ ਮੋ ਸੁਪ੍ਰਭਾ । ੫
Keh ho Siv jaisak judh kiai. Sukh santan ko jeh bhant diai.
ganiou jeh bhant bari girja. jagjit suyumber mein suprabha. (5)

ਜਿਮ ਅੰਧਕ ਸੋ ਹਰਿ ਜੁਧੁ ਕਰਿਯੋ । ਜਿਹ ਭ"ਤਿ ਮਨੋਜ ਕੋ ਮਾਨ ਹਰਿਯੋ ।
ਦਲ ਦੈਤ ਦਲੇ ਕਰ ਕੋਪ ਜਿਮੰ । ਕਹਿਹੋ ਸਬ ਛੋਰਿ ਪ੍ਰਸੰਗ ਤਿਮੰ । ੬
jim andhak so har judh kariou. jeh bhant manoj kai maan harriou.
da daint dalai kar kop jimung. kehiho sab chhor parsung timung. (6)

ਪਾਧਰੀ ਛੰਦ
ਜਬ ਹੋਤ ਧਰਮ ਭਾਰਾਕਰ"ਤ । ਤਬ ਪਰਤ ਨਾਹਿ ਤਿਹ ਹ੍ਰਿਦੈ ਸ"ਤਿ ।
ਤਬ ਦਧ ਸਮੁੰਦ੍ਰ ਕਰਈ ਪੁਕਾਰ । ਤਬ ਧਰਤ ਬਿਸਨ ਰੁਦ੍ਰਾਵਤਾਰ । ੭
Padhri Chhand
jab hote dharam bharakarant. tab parat nahai the hirdi sant.
tab dadh Samundsr hardi pukar. tab dharat bisan rudravtar. (7)

ਤਬ ਕਰਤ ਸਕਲ ਦਾਨਵ ਸੰਘਾਰ । ਕਰਿ ਦਨੁਜ ਪ੍ਰਲਵ ਸੰਤਨ ਉਧਾਰ ।
ਇਹ ਭ"ਤਿ ਸਕਲ ਕਰਿ ਦੁਸਟ ਨਾਸ। ਪੁਨਿ ਕਰਤਿ ਹ੍ਰਿਦੈ ਭਗਵਾਨ ਬਾਸ । ੮
tab karat sakal danav sunghar. kar danuj parlav santan udhar.
eh bhant sakal kar dusat naas. punn karat hirdai bhagwan bass. (8)

ਤੋਟਕ ਛੰਦ
ਤ੍ਰਿਪੁਰੈ ਇਕ ਦੈਤ ਬਢਿਯੋ ਤ੍ਰਿਪੁਰੰ । ਜਿਹ ਤੇਜ ਤਪੈ ਰਵਿ ਜਿਉ ਤ੍ਰਿਪੁਰੰ ।
ਬਰਦਾਇ ਮਹਾਸੁਰ ਐਸ ਭਯੋ । ਜਿਨਿ ਲੋਕ ਚਤੁਰਦਸ ਜੀਤ ਲਯੋ । ੯
Tetak Chhand
tripurai ik daint badhiou triparung. jeh tej tapai rav jiou tripurai.
bardaie mahasur ais bhiou. jin lok chaturdas jeet liou. (9)

ਜੋਊ ਏਕ ਹੀ ਬਾਣ ਹਣੇ ਤ੍ਰਿਪੁਰੰ । ਸੋਊ ਨਾਸ ਕਰੈ ਤਿਹ ਦੈਤ ਦੁਰੰ ।
ਅਸ ਕੋ ਪ੍ਰਗਟਿਯੋ ਕਬਿ ਤਾਹਿ ਗਨੈ । ਇਕ ਬਾਣ ਹੀ ਸੋ ਪੁਰ ਤੀਨ ਹਨੈ । ੧੦
jouoo ek hi baan hanai triprung.a souoo naas karai the daint durunga
as ko pragtiou kab tahai ganai. ik baan hi so pur teen hanai. (10)

ਸਵ ਧਾਇ ਚਲਿਯੋ ਤਿਹ ਮਾਰਨ ਕੋ । ਜਗ ਕੇ ਸਬ ਜੀਵ ਉਧਾਰਨ ਕੋ ।
ਕਰਿ ਕੋਪਿ ਤਜਿਯੋ ਸਿਤ ਸੁਧ ਸਰੰ । ਇਕ ਬਾਰ ਹੀ ਨਾਸ ਕੀਯੋ ਤ੍ਰਿਪੁਰੰ । ੧੧
Siv dhaie chaliou the maran ko. jug ke sab jeev udharan ko.
kar kope tajiou sit sudh sarung. ik bar hi naas kiou tripurung. (11)

I will explain the whole episode from the beginning as to how Shiva fought against the demon called Andhak, divested the god of love (Cupid) of his pride (egoism) and how he crushed the army of demons. (6)

Padhri Chhand

When the Earth suffers under the weight (of sins and over-population), then it does not get peace of mind, then it goes towards the Chheer Ocean to pray (to the Lord), and Vishnu appears as an incarnation of Rudar. (7)

Then Rudar kills all the demons, bringing their doomsday nearer, thus saving the honour of the saints. After killing all the demons, he mingles with the Lord-Sublime. (8)

Tetak Chhand

A demon, by the name of Tipur, Became very powerful in all the three worlds (enunciated by the demon Medh). He was well known in the three worlds, with his fame shining like the sun. By gaining the occult powers (from the Lord) he became so powerful that he gained control of all the fourteen regions of the Universe. (9)

He was bestowed with a boon that a person, who could kill Tipur with the strike of one arrow only and having such a prowess, he could be the destroyer of that dreadful demon alone. Who has appeared in the form of such a powerful person ? The poet has narrated the episode of such a person, who had destroyed all the three worlds with the striking of one arrow only. (10)

Shiva proceeded on his mission of killing him, thus saving the lives of all human beings . So he shot a shining arrow, with full fury and with one onslaught of his arrow, he destroyed all the three worlds. (11)

ਲਖਿ ਕਉਤੁਕ ਸਾਧ ਸਬੈ ਹਰਖੇ । ਸੁਮਨੰ ਬਰਖਾ ਨਭ ਤੇ ਬਰਖੇ ।
ਧੁਨਿ ਪੂਰ ਰਹੀ ਜਯ ਸਦ ਹੂਅੰ । ਗਿਰਿ ਹੇਮ ਹਲਾਚਲ ਕੰਪ ਭੂਅੰ । ੧੨
lakh kantak sadh sabai harkhai. sumanung barkha nabh te barkhai.
dhun pur rehi jeu sad huang. gir home halachal kamp bhuang. (12)

ਦਿਨ ਕੇਤਕ ਬੀਤ ਗਏ ਜਬ ਹੀ । ਅਸੁਰੰਧਕ ਬੀਰ ਬੀਯੋ ਤਬ ਹੀ ।
ਤਬ ਬੈਲਿ ਚੜਿਯੋ ਗਹਿ ਸੂਲ ਸਿਵੰ। ਸੁਰ ਚਉ'ਕਿ ਚਲੇ ਹਰਿ ਕੋਪ ਕਿਵੰ। ੧੩ ।
din ketak beet gaie jab hi. asurun dhak beer beau tab hi.
tab bail chariou geh sool sivung. sur chuk chalai har kop kivung. (13)

ਗਣ ਗੰਧ੍ਰਬ ਜਛ ਸਬੈ ਉਰਗੰ । ਬਰਦਾਨ ਦਯੋ ਸਿਵ ਕੋ ਦਰਿਗੰ ।
ਹਨਿਯੋ ਨਿਰਖੰਤ ਮੁਰਾਰਿ ਸੁਰੰ । ਤ੍ਰਿਪੁਰਾਰਿ ਹਨਿਯੋ ਜਿਮ ਕੈ ਤ੍ਰਿਪੁਰੰ । ੧੪ ।
gunn gandhrab jachh sabai urgung. bardan diou siv kai durgung.
harho nirkhant murar surung. triprari haniou jim kai tripurung. (14)

ਉਹ ਓਰਿ ਚੜੇ ਦਲ ਲੈ ਦੁਜਨੰ । ਇਹ ਓਰ ਰਿਸਿਯੋ ਗਹਿ ਸੂਲ ਸਿਵੰ ।
ਰਣ ਰੰਗ ਰੰਗੇ ਰਣਧੀਰ ਰਣੰ । ਜਨ ਸੋਭਤ ਪਾਵਕ ਜੁਲ ਬਣੰ । ੧੫ ।
oh aour charrai dal lai dujanung. eh oh trisiou geh sool sivung.
runn rung rungai rundheer runnung. jan sobat pavak jaal banung. (15)

ਦਨੁ ਦੇਵ ਦੋਊ ਰਣ ਰੰਗ ਰਚੇ । ਗਹਿ ਸਸਤ੍ਰ ਸਬੈ ਰਸ ਰੁਦ੍ ਮਚੇ ।
ਸਰ ਛਾਡਤ ਬੀਰ ਦੋਊ ਹਰਖੈ । ਜਨ ਅੰਤ ਪ੍ਰਲੈ ਘਨ ਸੈ ਬਰਖੈ । ੧੬ ।
dan dev douoo runn rung rachaung. geh sastar sabai rass rudar machung.
sar chhadat beer douoo harkhai. jan ant parlai ghan mein barkhai. (16)

ਰੁਆਮਲ ਛੰਦ
ਘਾਇ ਖਾਇ ਭਜੇ ਸੁਰਾਰਦਨ ਕੋਪੁ ਓਪੁ ਮਿਟਾਇ ।
ਔਧਿ ਕੰਧਿ ਫਿਰਿਯੋ ਤਬੈ ਜਯ ਦੁੰਦਭੀਨ ਬਜਾਇ ।
ਸੂਲ ਸੈਹਥਿ ਪਰਿਘ ਪਟਸਿ ਬਾਣ ਓਘ ਪ੍ਰਹਾਰ ।
ਪੇਲਿ ਪੇਲਿ ਗਿਰੇ ਸੁ ਬੀਰਨ ਖੇਲ ਜਾਨੁ ਧਮਾਰ । ੧੭ ।
Ruamal Chhand
ghaie khaie bhajai surardan kop oap mitaie.
audh kandh phitiou tabai jeu dundbheen bajaie.
sool saihab parigh patas baan oogh parhar.
pail pail girai so beeran khel jaan dhamar. (17)

Perceiving this wonderful scene, all the gods were delighted and showered flowers from the sky, and there were (cries) shouts of Salutations heard all over. There was a great tumult on the Himalaya mountain and the Earth was also shaken up. (trembled). (12)

After sometime had elapsed, another warrior of the nane of the Andhak was born. Then Shiva took up his trident (Trishul) and riding on a bull he proceeded. All the gods were start led on seeing the wrathfulness of Shiva. (13)

All the gods, celestial musicians, demi gods, snakes and Durga (goddess) bestowed their favours on Shiva (boon), that Shiva will kill the enemy of the gods (Andhak) in no time just as demon Tripur had been killed by a piercing arrow. (14)

From the other side, the enemy (Andhak) with a huge army marched forward, while from this side, Shiva was furious with rage, holding his trident in his hands. Both the warriors got engrossed in a grave battle on the battle-field. It appeared as if the flames of a jungle fire were rising to the sky ; brilliantly. (15)

Both the gods and demons got engrossed in a battle. Picking up their weapons, they got absorbed in the fighting. Warriors from both the sides were shooting their arrows in great excitement, as if the clouds were showering rain drops at the end of the doomsday. (16)

The enemies of the gods (the demons) being wounded, were fleeing from the battle-field in a dejected manner. (desperately) That moment, the demon Andhak, in a state of intoxication, started moving around, sounding the drums of victory. The attacks with Tridents, sabres, straps and arrows were being carried out. The warriors were falling down (violently) forcibly as if they were (playing) performing a dance programme. (17)

ਸੇਲ ਰੇਲ ਭਈ ਤਹਾ ਅਰੁ ਤੇਗ ਤੀਰ ਪ੍ਰਹਾਰ ।
ਗਹਿ ਗਹਿ ਫਿਰੇ ਫਬਜਨ ਬਾਹਿ ਬਾਹਿ ਹਥਿਯਾਰ ।
ਅੰਗ ਭੰਗ ਪਰੇ ਕਹੂੰ ਸਰਬੰਗ ਸ੍ਰੋਨਤ ਪੂਰ ।
ਏਕ ਏਕ ਬਰੀ ਅਨੇਕਨ ਹੇਰਿ ਹੇਰਿ ਸੁ ਹੂਰ । ੧੮ ।
sail rail bhaiee taha ar teg teer parhar.
gahai gahai phirai phavjan bahai bahe hathiyar.
ang bhang parai kahun sarbung saronat pur.
ek ek bari anekan hore hore so hoor. (18)

ਚਉਰ ਚੀਰ ਰਥੀ ਰਥੋਤਮ ਬਾਜ ਰਾਜ ਅਨੰਤ ।
ਸ੍ਰੋਣ ਕੀ ਸਰਤਾ ਉਠੀ ਸੁ ਬਿਅੰਤ ਰੂਪ ਦੁਰੰਤ ।
ਸਾਜ ਬਾਜ ਕਟੇ ਕਹੂੰ ਗਜ ਰਾਜ ਤਾਜ ਅਨੇਕ ।
ਉਸਟਿ ਪੁਸਟਿ ਗਿਰੇ ਕਹੂੰ ਰਿਪੁ ਬਾਚੀਯੰ ਨਹੀ ਏਕੁ । ੧੯ ।
chour cheer rathi rathotam baaj raj anant.
saron ki a sarta uthi so beant roop durant.
Saaj baaj katai kahun gaj raj taj anek.
usat pusat girai kahun rip bachieung nahi ek. (19)

ਛਾਡਿ ਛਾਡਿ ਚਲੇ ਤਹਾ ਨ੍ਰਿਪ ਸਾਜ ਬਾਜ ਅਨੰਤ ।
ਗਾਜ ਗਾਜ ਹਨੇ ਸਦਾ ਸਿਵ ਸੂਰਬੀਰ ਦੁਰੰਤ ।
ਭਾਜ ਭਾਜ ਚਲੇ ਹਠੀ ਹਥਿਆਰ ਹਾਥਿ ਬਿਸਾਰਿ ।
ਬਾਣ ਪਾਣ ਕਮਾਣ ਛਾਡਿ ਸੁ ਚਰਮ ਬਰਮ ਬਿਸਾਰੁ । ੨੦ ।
chhad chhad chalai taha nrip saaj baaj anant.
gaaj gaaj hanai sada Siv Surbeer durant.
bhaj bhaj chalai hathi hathiar haath bisar.
baan pan kaman chhad so charm baram bisar. (20)

ਨਰਾਜ ਛੰਦ
ਜਿਤੇ ਕੁ ਸੂਰ ਧਾਈਯੰ । ਤਿਤੇਕੁ ਰੁਦ੍ ਘਾਈਯੰ ।
ਜਿਤੇ ਕੁ ਅਉਰ ਧਾਵਹੀ । ਤਿਤਿਯੋ ਮਹੇਸ ਘਾਵਹੀ । ੨੧ ।
Naraj Chhand
jitai so soor dhiaieung. titukai ruder ghaieung.
jitai ko aur dhavhi. titiou mahes ghavhi. (21)

ਕਬੰਧ ਅੰਧ ਉਠਹੀ । ਬਸੇਖ ਬਾਣ ਬੁਠਹੀ ।
ਪਿਨਾਕ ਪਾਣ ਤੇ ਹਣੇ । ਅਨੰਤ ਸੂਰਮਾ ਬਣੇ । ੨੨ ।
kabandh andh uthhi. basekh baan buthhi.
pinak paan te hanung. anant soorma banai. (22)

In the battle field there were many strikes with spears, apart from those with swords and arrows. The soldiers were moving around at places and were wielding their weapons instantly. Somewhere the mutilated links were lying on the ground, while at other places bodies soaked in blood were lying . Each warrior had attracted the attention of many fairies. (had wedded). (18)

At places many fly whisks, robes, horses, chariots, charioteers and kings were lying down (dead) on the ground. A horrible looking stream of blood was flowing, and at places well-decorated horses were lying in a mutilated shape, while there were great elephants with their crests lying down at places. At places there were camels lying down and none of the enemies was left alive. (19)

Many kings were fleeing from there, leaving behind their well-decorated horses. Shiva had killed many horrible looking warriors with a great triumphant mood. Instead of arming themselves with weapons, the stubhorn warriors were running away (forgetting everything) forgetful of their duty. Many were running away leaving behind their coats of mail, shields, and arrows or bows. (20)

Naraj Chhand

All the warriors, who had launched the attack, had all been killed by Shiva, and all those who would dare to attack in future, will also be killed by Shiva. (21)

Hordes of warriors were running away from the battle-field recklessly (at random). while there was a continuous shower of arrows in grand style. Many so called warriors had been killed by Shiva. (22)

ਰਸਾਵਲ ਛੰਦ
ਸਿਲਹ ਸੰਜ ਸਜੇ । ਚਹੁੰ ਓਰਿ ਗਜੇ ।
ਮਹ" ਬੀਰ ਬੰਕੇ । ਮਿਟੈ ਨ ਹੀ ਡੰਕ । ੨੩ ।
Rasaval Chhand
Sileh sanj sajai. chahun aour gajai.
maha beer bankai. mitai nahi dunkai. (23)

ਬਜੇ ਘੋਰ ਬਾਜੰ । ਸਜੇ ਸੂਰ ਸਾਜੰ ।
ਘਣੰ ਜੇਮ ਗਜੰ । ਮਹਿਖੁਆਸ ਸਜੇ । ੨੪ ।
bajai ghore bajung. sajai sur sajung.
gharung jame gajai. mehkhus sajai. (24)

ਮਹਿਖੁਆਸ ਧਾਰੀ । ਚਲੇ ਬਿਯੋਮਚਾਰੀ ।
ਸੁਭੰ ਸੂਰ ਹਰਖੇ । ਸਰੰ ਧਾਰ ਬਰਖੇ । ੨੫ ।
mehkhuas dhari. chalai biownchari.
Subhang soor harkhai. sarung dhaar barkhai. (25)

ਧਰੇ ਬਾਣ ਪਾਣੰ । ਚੜੇ ਤੇਜ ਮਾਣੰ ।
ਕਟਾ ਕਟਿ ਬਾਹੈ । ਅਧੋ ਅੰਗ ਲਾਹੈ । ੨੬ ।
dharai baan panung. charrai tej manung.
kata kat bahai. adho ang lahai. (26)

ਰਿਸੇ ਰੋਸਿ ਰੁਦ੍ਰੰ । ਚਲੇ ਭਾਜ ਛੁਦ੍ਰੰ ।
ਮਹ" ਬੀਰ ਗਜੇ । ਸਿਲਹ ਸੰਜ ਸਜੇ । ੨੭ ।
risai ross rudarung. chalai bhaaj chhadarung.
mahabir gajai. Sileh sunj sajai. (27)

ਲਏ ਸਕਤਿ ਪਾਣੰ । ਚੜੇ ਤੇਜ ਮਾਣੰ ।
ਗਣੰ ਗਾੜ ਗਾਜੇ । ਰਣੰ ਰੁਦ੍ਰ ਰਾਜੇ । ੨੮ ।
laie sakat panung. charrai tej manung.
garung gaar gaajai. runnung rudar raajai. (28)

ਭਭੰਕੰਤ ਘਾਯੰ । ਲਰੇ ਚਉਪ ਚਾਯੰ ।
ਡਕੀ ਡਾਕਣੀਯੰ । ਰੜੈ ਕਾਕਣੀਯੰ । ੨੯ ।
bhabhunghant ghaiyung. larai choup chaiyung.
daki daaknieung. rarrai kaaknieung. (29)

ਭਯੰ ਰੋਸ ਰੁਦ੍ਰੰ । ਹਣੈ ਦੈਤ ਛੋਦ੍ਰੰ ।
ਕਟੇ ਅਧੁ ਅਧੰ । ਭਈ ਸੈਣ ਬਧੰ । ੩੦ ।
bhaieung ross rudarung. hanai daint chhadarung.
katai adh(u) adhang. bhaiee sain badhung. (30)

Rasaval Chhand

On both sides warriors armed with weapons and coats of mail beautifully, were roaring from all the four directions. They were such foppish (dandy) stal warts, whose blare will never cease to exist. (23)

The trumpets were being blown giving out frightening sounds (music), while the warriors were armed with the weapons of war beautifully. They were thundering like the clorods, being armed with (great) grand bows. (24)

The gods also reached the battle-field, equipped with large size bows and perceiving them all the warriors got (excited and) delighted. Then the shower of arrows began without delay. (25)

The warriors had held arrows in their hands and came with lot of pomp and show for waging war. The weapons were being used with alacrity by them and were beheading the enemy troops (removing their heads from the body). (26)

Rudar was furious with rage, on seeing whom the weaklings (timid ónès) were getting ready to flee, while the great warriors were roaring loudly. They were fully equipped with weapons and coats of mail. (27)

These warriors were holding spears in their hands ; they had joined the battle with pride and splendour. They were roaring in the battle-field giving out loud cries of war, while Rudra was elegantly being honoured in the battle-field. (28)

Blood was oozing (gushing) out of their wounds, and they were fighting with great determination. The evil-spirits were sucking the blood and belching, while the vultures were shrieking. (29)

Rudra was enraged and he killed all the timid demons infact Rudra had smitten them into two pieces, and thus the whole demon force was destroyed. (30)

ਰਿਸਿਯੋ ਸੂਲ ਪਾਣੰ । ਹਣੈ ਦੈਤ ਭਾਣੰ ।
ਸਰੰ ਓਘ ਛੁਟੇ । ਘਣੰ ਜੇਮ ਟੁਟੇ । ੩੧ ।
risiou sool panung. hanai daint bhanung.
sarung aough chhutai.bharung jem tytai. (31)

ਰਣੰ ਰੁਦ੍ ਗਜੇ । ਤਬੈ ਦੈਤ ਭਜੇ ।
ਤਹੇ ਸਸਤ੍ ਸਰਬੰ । ਮਿਟਿਓ ਦੇਹ ਗਰਬੰ । ੩੨ ।
running rudar gajai. tabai daint bhajai.
tajai sastar sarbung. mitiou deh garbung. (32)

ਚੌਪਈ
ਧਾਯੋ ਤਬੈ ਅੰਧਕ ਬਲਵਾਨਾ । ਸੰਗ ਲੈ ਸੈਨ ਦਾਨਵੀ ਨਾਨਾ ।
ਅਮਿਤ ਬਾਣ ਨੰਦੀ ਕਹੁ ਮਾਰੇ । ਬੇਧ ਅੰਗ ਕਹਿ ਪਾਰ ਪਧਾਰੇ । ੩੩ ।
Choupaiee
dhaiou tabai andhak balvana. sung lai sain danvi nana.
amit baan nandi koh marrai. beadh ang keh paar padharai. (33)

ਜਬ ਹੀ ਬਾਣ ਲਗੇ ਬਾਹਣ ਤਨਿ । ਰੋਸ ਜਗਿਯੋ ਤਬ ਹੀ ਸਿਵ ਮਨਿ ।
ਅਧਿਕ ਰੋਸ ਕਰਿ ਬਿਸਖ ਚਲਾਏ । ਭੂਮਿ ਅਕਾਸਿ ਛਿਨਕ ਮਹਿ ਛਾਏ । ੩੪ ।
jab hi baan lagai bahan tani.
ros jagiou tab hi Siv mani.
adhik ross kar bisakh chalaie.
bhoom akas chhinak meh chhaie. (34)

ਬਾਣਾਬਲੀ ਰੁਦ੍ ਜਬ ਸਾਜੀ । ਤਬ ਹੀ ਸੈਣ ਦਾਨਵੀ ਭਾਜੀ ।
ਤਬ ਅੰਧਕ ਸਿਵ ਸਾਮੁਹੁ ਧਾਯੋ । ਦੁੰਦ ਜੁਧੁ ਰਣ ਮਧਿ ਮਚਾਯੋ । ੩੫ ।
banavali rudar jab saaji.
tab hi sain danvi bhaji.
tab andhak Siv Samoh dhaiou.
dund judh runn madhi machaiou. (35)

Shiva was furious with wrath and killed many illustrous demons. The arrows were being showered like the cloud burst. (31)

When Rudra thundered in the battle-field, all the demons fled away. All the demons deserted their weapons and were divested of all their pride and egoism. (32)

Choupaiee

Then the mighty Andhak, along with a huge army of demons launched an attack. He shot many (countless) arrows at the Nandi Bul, the conveyance (carriage) of Shiva, which pierced through the body. (33)

When the bull Nandi was struck with arrows, Shiva became aggressive with rage and he shot many arrows in a revengeful manner, which covered the whole sky and the Earth (land) in a moment. (34)

When Shiva had shot the arrows like a shower (continuously), the whole army of demons fled away. Then suddenly the demon Andhak stood in front of Shiva solidly and a duel ensued in the battle-field. (35)

ਅੜਿਲ

ਬੀਸ ਬਾਣ ਤਿਨ ਸਿਵਹਿ ਪ੍ਰਹਾਰੇ ਕੋਪ ਕਰਿ ।
ਲਹੇ ਰੁਦ੍ ਕੇ ਗਾਤ ਗਏ ਓਹ ਘਾਨਿ ਕਰਿ ।
ਗਹਿ ਪਿਨਾਕ ਕਹ ਪਾਣਿ ਪਿਨਾਕੀ ਧਾਇਓ ।
ਹੋ ਤੁਮੁਲ ਜੁਧੁ ਦੁਹੂੰਹਨ ਰਣ ਮਧਿ ਮਚਾਇਓ । ੩੬ ।

aril

bees baan tin Siveh parharai kope kar.
lagai rudar ke gaat gaie oh ghan kar.
geh pinak keh paan pinaki dhaieou.
ho tumal judh dohunan runn madh machaiou. (36)

ਤਾੜਿ ਸਤ੍ ਕਹ ਬਹੁਰਿ ਪਿਨਾਕੀ ਕਪਿ ਹੂਐ ।
ਹਨੈ ਦੁਸਟ ਕਹੁ ਬਾਣ ਨਿਖੰਗ ਤੇ ਕਾਢ ਦੁਐ ।
ਗਿਰਿਯੋ ਭੂਮ ਭਤਿਰਿ ਸਿਰਿ ਸਤ੍ ਪ੍ਰਹਾਰਿਯੋ ।
ਹੋ ਜਨਕ ਗਾਜ ਕਰਿ ਕੋਪ ਬੁਰਜ ਕਹੁ ਮਾਰਿਯੋ । ੩੭ ।

taar satar keh bahur pinaki kope huai.
hanai dusat koh baan nikhang te kadh duai.
giriou bhoom bheetar sir satar parhariou.
ho janak gaaj kar kope burj koh mariou. (37)

ਤੋਟਕ ਛੰਦ

ਘਟਿ ਏਕ ਬਿਖੈ ਰਿਪੁ ਚੇਤ ਭਯੋ । ਧਨੁ ਬਾਣ ਬਲੀ ਪੁਨਿ ਪਾਣਿ ਲਯੋ ।
ਕਰਿ ਕੋਪ ਕਵੰਡ ਕਰੇ ਕਰਖਯੰ । ਸਰ ਧਾਰ ਬਲੀ ਘਨ ਜਿਯੋ ਬਰਖਯੋ । ੩੮ ।

Tetak Chhand

ghat ek bikhai rip chet bhiou. dhan baan bali pun paan liou.
kar kop kavand karai karkheung. sar dhar bali ghan jiou barkhiou. (38)

ਕਰਿ ਕੋਪ ਬਲੀ ਬਰਖਯੋ ਬਿਸਖੰ । ਇਹ ਓਰ ਲਹੈ ਨਿਸਰੇ ਦੁਸਰੰ ।
ਤਬ ਕੋਪ ਕਰੰ ਸਿਵ ਸੂਲ ਲੀਯੋ । ਅਰਿ ਕੋ ਸਿਰ ਕਾਟਿ ਦੁਖੰਡ ਕੀਯੋ । ੩੯ ।

kar kope bali barkhiou biskhhang. eh aour lagai nisraia dusarung.
tab kop karung Siv Sool liou. ar ko Sir kaat dukhand keeou. (39)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕੇ ਪਿਨਾਕਿ ਪ੍ਰਬੰਧਹਿ ਅੰਧਕ ਬਧਹਿ ਰੁਦ੍ਰੋਸਤਤਿ
ਧਯਾਇ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ·ਸਤੁ । ੧੦ ।

it Sri Bachittar Natakai pinak parbandheh andhak badeh
rudarastat dhaie samapatam. Sabh Sumbham Sat. (10)

Aril

He shot about twenty arrows with wrathfulness towards Shiva, which struck the body of Rudar and wounding him pierced through his body. Then Shiva immediately took up his Pinak bow and attacked and a terrible battle was fought on the battle-field by both the warriors. (36)

Shiva furious with rage, admonished the enemy, and taking out two arrows from his quiver, shot at the despot, which struck his head and he fell down on the ground. It appeared as if lightning in a rage had razed (thrown) a huge pillar to the ground. (37)

Tetak Chhand

The demon Andhak regained consciousness after a little while and the mighty demon again took up his bow in the hands and stretching it with his hand, and like a cloud-burst the powerful demon started showering his arrows. (38)

The mighty demon was furious with rage and started shooting arrows like a shower (of rain). These arrows were piercing through the (enemy) bodies and coming out from the other side. Then Shiva also got enraged and took up his trident in the hand and removing the head of the enemy, cut the body into two pieces. (39)

Here the chapter on Pinak bow, Andhak and his killing alongwith the praise of Rudra of the Bachittar Natak is completed. All is well so far. (10)

ਅਥ ਗਉਰ ਬਧਹ ਕਥਨੰ
ਸ੍ਰੀ ਭਗਉਤੀ ਜੀ ਸਹਾਇ
ਤੋਟਕ ਛੰਦ
ਸੁਰ ਰਾਜ ਪ੍ਰਸੰਨਿ ਭਏ ਤਬ ਹੀ । ਅਰਿ ਅੰਧਕ ਨਾਸ ਸੁਨਿਯੋ ਜਬ ਹੀ ।
ਇਮ ਕੈ ਦਿਨ ਕੇਤਕ ਬੀਤ ਗਏ । ਸਿਵ ਧਾਮਿ ਸਤਕ੍ਰਿਤ ਜਾਤ ਭਏ । ੧ ।

Ab gour badhah kathanung
Sri Bhagouti ji Sahaie
Tetak Chhand

Sur raj parsan bhaie tab hi. ar andhak naas Suniou jab hi.
im kai din kaitak beet gaie. Siv dhaam satkrit jaat bhaie. (1)

ਤਬ ਰੁਦ੍ ਭਯਾਨਕ ਰੂਪ ਧਰਿਯੋ । ਹਰਿ ਹੇਰਿ ਹਰੰ ਹਥਿਯਾਰ ਹਰਿਯੋ ।
ਤਬ ਹੀ ਸਿਵ ਕੋਪ ਅਖੰਦ ਕੀਯੋ । ਇਕ ਜਨਮ ਅੰਗਾਰ ਅਪਾਰ ਲੀਯੋ । ੨ ।
tab rudar bhiayanak roop dhariou. har haer harung hathiyar hariou.
tab hi Siv kop akhand keeiou. ek janam angar apar leeiou. (2)

ਤਿਹ ਤੇਜ ਜਰੇ ਜਗ ਜੀਵ ਸਬੈ । ਤਿਹ ਡਾਰ ਦਯੋ ਮਧਿ ਸਿੰਧੁ ਤਬੈ ।
ਸੋਊ ਡਾਰ ਦਯੋ ਸਿੰਧੁ ਮਹਿ ਨ ਗਯੋ । ਤਿਹ ਆਨਿ ਜਲੰਧਰ ਰੂਪ ਲਯੋ । ੩ ।
teh tej jarai jug jeei sabai. the daar deiou madh sindh tabai.
Souoo daar deiou Sindh meh na giou. the aan jalundhar roop leeiou. (3)

ਚੌਪਈ
ਇਹ ਬਿਧਿ ਭਯੋ ਅਸੁਰ ਬਲਵਾਨਾ । ਲਯੋ ਕੁਬੇਰ ਕੋ ਲੂਟ ਖਜਾਨਾ ।
ਪਕਰ ਸਮਸ ਤੇ ਬ੍ਰਹਮੁ ਰੁਵਾਯੋ । ਇੰਦ੍ ਜੀਤਿ ਸਿਰ ਛਤ੍ ਚੁਰਾਯੋ । ੪ ।
Choupaiee
eh bidh bhiou asur balvana. leeiou kuber ko loot khajana.
pakar samas te braham ruvaiyo. Inder jeet sir chhatar dhuraiyo. (4)

ਜੀਤਿ ਦੇਵਤਾ ਪਾਇ ਲਗਾਏ । ਰੁਦ੍ ਬਿਸਨੁ ਨਿਜ ਪੁਰੀ ਬਸਾਏ ।
ਚਉਦਹ ਰਤਨ ਆਨਿ ਰਾਖੇ ਗ੍ਰਿਹ । ਜਹ" ਤਹ" ਬੈਠਾਏ ਨਵ ਗ੍ਰਹ । ੫ ।
jeet devta paie lagaie. rudar bisan nij puri basaie.
choudeh ratan aan rakheh greh. jaha taha baithaiee nav greh. (5)

ਦੋਹਰਾ
ਜੀਤਿ ਬਸਾਏ ਨਿਜ ਪੁਰੀ ਅਸੁਰ ਸਕਲ ਅਸੁਰਾਰ ।
ਪੂਜਾ ਕਰੀ ਮਹੇਸ ਕੀ ਗਿਰਿ ਕੈਲਾਸ ਮਧਾਰ । ੬ ।
Dohra
jeet basaie nij puri asur sakal asurar.a
puja kari mahes ki gir kailas madhar. (6)

Now the narration of the killing of Gori (Parbati) begins.
With the Grace of the Lord-Protector

Tetak Chhand

The god Indra was greatly delighted on hearing about the killing of the enemy Andhak. Many days thus elapsed (in peace), then one day Shiva went to Indra's place. (1)

Then Shiva had assumed a frightful form. On seeing Shiva, Indra threw (struck) a weapon on him and Shiva also got furious with rage, which gave birth to a great flame (of fire). (2)

All the beings of the world started burning with the flash of the fire. Thus that flash of fire was thrown into the ocean, but the waters did not accept (welcome) this fire (ball) and it assumed the form of Jallandhar on the Earth. (3)

Choupaiee

That is how the mighty demon (was born) manifested and he looted the wealth of Kuber. He pulled up Brahma's beard and made him feel miserable and after defeating Indra, established himself as the king. (with canopy overhead). (4)

After (winning) gaining victory over the gods, made them bow before him and welcoming (bringing) Vishnu and Shiva, installed them in his place (town). He brought back all the fourteen jewels to his palace and wherever possible he positioned his own (Groups) people to torment (cause suffering) to the ordinary human beings. (5)

Couplet

Jallandhar, gaining victory over all the gods and demons, brought them to his own city (place). Then going to Kailash Mountain, he worshipped the god Vishnu there. (6)

ਚੌਪਈ

ਧਯਾਨ ਬਿਧਾਨ ਕਰੇ ਬਹੁ ਭਾਤਾ । ਸੇਵਾ ਕਰੀ ਅਧਿਕ ਦਿਨ ਰਾਤਾ ।
ਐਸ ਭਾਤਿ ਤਿਹ ਕਾਲ ਬਿਤਾਯੋ । ਅਬ ਪ੍ਰਸੰਗ ਸਿਵ ਊਪਰ ਆਯੋ । ੭ ।

Choupaiee

dhiyan bidhan karai boh bhara. Seva kari adhik din rata.
ais bhant the kaal bitaiyo. ab parsung Siv ooperaiyo. (7)

ਭੂਤਰਾਟ ਕੋ ਨਿਰਖਿ ਅਤੁਲ ਬਲ । ਕਾਪਤ ਭਏ ਅਨਿਕ ਅਰਿ ਜਲ ਥਲ ।
ਦਛ ਪ੍ਰਜਾਪਤਿ ਹੋਤ ਨ੍ਰਿਪਤ ਬਰ । ਦਸ ਸਹੰਸ੍ਰ ਦੁਹਿਤਾ ਤਾ ਕੇ ਘਰ । ੮ ।
bhootrat ko nirakh atul bal. kapat bhaie anik ar jal thal.
daach parjapat hote nirpat bar. das Sahansar duhita ta kai ghar. (8)

ਤਿਨ ਇਕ ਬਾਰ ਸੁਯੰਬਰ ਕੀਯਾ । ਦਸ ਸਹੰਸ੍ਰ ਦੁਹਿਤਾ ਇਸ ਦੀਯਾ ।
ਜੋ ਬਰੁ ਰੁਚੇ ਬਰਹੁ ਅਬ ਸੋਈ । ਊਚ ਨੀਸ ਰਾਜਾ ਹੋਇ ਕੋਈ । ੯ ।
tin ik baar suyumbar keeya. das sahunsar duhita iss deeya.
jo bar ruchai buroh ab soiee. uch neech raja hoiai koiee. (9)

ਜੋ ਜੋ ਜਿਸੈ ਰੁਚਾ ਤਿਨਿ ਬਰਾ । ਸਬ ਪ੍ਰਸੰਗ ਨਹੀ ਜਾਤ ਉਚਰਾ ।
ਜੋ ਬਿਰਤਾਤ ਕਹਿ ਛੋਰਿ ਸੁਨਾਊ । ਕਥਾ ਬ੍ਰਿਧਿ ਤੇ ਅਧਿਕ ਡਰਾਊ । ੧੦ ।
jo jo jisai rucha tin bara. sab parsung nahi jaat uchra.
jo birtat keh choor sunaou. katha bridh te adhik daraouoo. (10)

ਚਾਰ ਸੁਤਾ ਕਸਪ ਕਹ ਦੀਨੀ । ਕੇਤਕ ਬ੍ਰਯਾਹ ਚੰਦ੍ਰਮਾ ਲੀਨੀ ।
ਕੇਤਕ ਗਈ ਅਉਰ ਦੇਸਨ ਮਹਿ । ਬਰਿਯੋ ਗਉਰਜਾ ਏਕ ਰੁਦ੍ ਕਹਿ । ੧੧ ।
chhar suta kasap keh deeni. ketak baryah chanderma leeni.
ketak gaiee aour desan mah. bariou gouraja ek ruder kehi. (11)

ਜਬ ਹੀ ਬ੍ਰਯਾਹ ਰੁਦ੍ ਗ੍ਰਿਹਿ ਆਨੀ । ਚਲੀ ਜਗ ਕੀ ਬਹੁਰਿ ਕਹਾਨੀ ।
ਸਬ ਦੁਹਿਤਾ ਤਿਹ ਬੋਲਿ ਪਠਾਈ । ਲੀਨੋ ਸੰਗਿ ਭਤਾਰਨ ਆਈ । ੧੨ ।
jab hi breyah rudar greh aani. chali jug ki bahur kahani.
sab duhita the bol pathaiee. leeno sung bhataran aiee. (12)

ਜੇ ਜੇ ਹੁਤੇ ਦੇਸ ਪਰਦੇਸਾ । ਜਾਤ ਭਏ ਸਸੁਰਾਰਿ ਨਰੇਸਾ ।
ਨਿਰਖਿ ਰੁਦ੍ ਕੋ ਅਉਰ ਪ੍ਰਕਾਰਾ । ਕਿਨੂੰ ਨ ਭੂਪਤਿ ਤਾਹਿ ਚਿਤਾਰਾ । ੧੩ ।
je je hutai des pardesa. jaat bhaie sasurar naresa.
nirakh rudar ko aour pukara. Kin hun na bhoopat tahai chitara. (13)

Choupaiee

Then Jallandhar worshipped Shiva day and night, meditating on him with all possible means, and sometime was spent in this activity. Now the episode turns to the narration about Shiva. (7)

Seeing the inexhaustible might of Shiva, all the enemies living on land and in the oceans started trembling (worried). In those days there used to be a great king by the name Dakash Prajapati, and ten thousand daughters were born to him. (8)

He once organised a Swamvar (marriage function) and asked his ten thousand princesses to select their grooms, whomsoever they liked, and get married to him, whether he be a king or an ordinary person. (9)

So they got married to anyone they liked ; it is rather impossible to narrate all the details from the beginning, as I (become) am afraid, it would become too lengthy. (10)

Prajapati gave four daughters (in marriage) to (Rishi) Kashap, and many daughters got married to (the god) moon, and many daughters went away to other lands. One daughter, named Gaurja, married Rudra. (11)

When Shiva, after marrying Gori, brought her to his place, then after quite sometime there was a talk of performing a Yagna at Prajapati's place, so he sent for all his daughters (to join), so all of them, alongwith their spouses, came (there) to the father's place. (12)

All the sons-in-law of the king from different lands, left for in-laws place. On seeing Shiva in a different attire (form) no one, including Prajapati, took him for a King. (13)

ਨਹਨ ਗਉਰਜਾ ਦਛ ਬੁਲਾਈ । ਸੁਨਿ ਨਾਰਦ ਤੇ ਹ੍ਰਿਦੈ ਰਿਸਾਈ ।
ਬਿਨ ਬੋਲੇ ਪਿਤ ਕੇ ਗ੍ਰਿਹ ਗਈ । ਅਨਿਕ ਪ੍ਰਕਾਰ ਤੇਜ ਤਨ ਤਈ । ੧੪ ।
nahan gouaraja dachh bulaiee. Sunn narad te hirdai risaiee.a
bin bolai pit kai greh gaiee. anik parhar tej tan taiee. (14)

ਜਗ ਕੁੰਡ ਮਹਿ ਪਰੀ ਉਛਰ ਕਰਿ । ਸਤ ਪ੍ਰਤਾਪਿ ਪਾਵਕ ਭਈ ਸੀਤਰਿ ।
ਜੋਗ ਅਗਨਿ ਕਹੁ ਬਹੁਰਿ ਪ੍ਰਕਾਸਾ । ਤਾ ਤਨ ਕੀਯੋ ਪ੍ਰਾਨ ਕੋ ਨਾਸਾ । ੧੫ ।
jug kund meh pari uchhar kar. sat pratap pavak bhaiee seetar.
jog agan koh bohar parkasa. ta tan kiyo pran ko nasa. (15)

ਆਇ ਨਾਰਦ ਇਮ ਸਿਵਹਿ ਜਤਾਈ । ਕਹਾ ਬੈਠਿ ਹੋ ਭਾਗ ਚੜਾਈ ।
ਛੁਟਿਯੋ ਧ੍ਰਿਆਨ ਕੋਪੁ ਜੀਯ ਜਾਗਾ । ਗਹਿ ਤ੍ਰਿਸੂਲ ਤਹ ਕੋ ਉਠ ਭਾਗਾ । ੧੬ ।
aie Narad im Siveh jataiee. kaha baith ho bhag charraiee.
chhutiou dhuran kop jiau jaga. geh trisul the ko uth bhaga. (16)

ਜਬ ਹੀ ਜਾਤ ਭਯ ਤਿਹ ਥਲੈ । ਲਯੋ ਉਠਾਇ ਸੂਲ ਕਰਿ ਬਲੈ ।
ਭਾਤਿ ਭਾਤਿ ਤਿਨ ਕਰੈ ਪ੍ਰਹਾਰਾ । ਸਕਲ ਬਿਧੁੰਸ ਜਗ ਕਰਿ ਡਾਰਾ । ੧੭ ।
jab hi jaat bheu the thalai. leeiou uthai sool kar balai.
bhant bhant tin karai parhara. sakal bidhunas jug kar daara. (17)

ਭਾਤਿ ਭਾਤਿ ਤਨ ਭੂਪ ਸੰਘਾਰੇ । ਇਕ ਇਕ ਤੇ ਕਰ ਦੁਇ ਦੁਇ ਡਾਰੇ ।
ਜਾ ਕਹਿ ਪਹੁੰਚਿ ਤ੍ਰਿਸੂਲ ਪ੍ਰਹਾਰਾ । ਤਾ ਕਹਿ ਮਾਰ ਠਉਰ ਹੀ ਡਾਰਾ । ੧੮ ।
bhant bhant tan bhoop sungharai. ik ik te kar doiai doiai daarai.
ja ko pohanch trisul parhara. ta koh maar thouir hi daara. (18)

ਜਗ ਕੁੰਡ ਨਿਰਖਤ ਭਯੋ ਜਬ ਹੀ । ਜੂਟ ਜਟਾਨ ਉਖਾਰਸ ਤਬ ਹੀ ।
ਬੀਰਭਦ੍ਰ ਤਬ ਕੀਆ ਪ੍ਰਕਾਸਾ । ਉਪਜਤ ਕਰੋ ਨਰੇਸਨ ਨਾਸਾ । ੧੯ ।
jug kund nirlhat bhiou jab hi. joot jatan aukharas tab hi.
beerbhadhar tab kia parkasa. aupjat karai naresan nasa. (19)

ਕੇਤਕ ਕਰੈ ਖੰਡ ਨ੍ਰਿਪਤਿ ਬਰ । ਕੇਤਕ ਪਠੈ ਦਏ ਜਮ ਕੇ ਘਰਿ ।
ਕੇਤਕ ਗਿਰੇ ਧਰਣਿ ਬਿਕਰਾਰਾ । ਜਨੁ ਸਰਤਾ ਕੇ ਗਿਰੇ ਕਰਾਰਾ । ੨੦ ।
ketak karai khand nirpat thar. ketak pathai daiei jum ke ghar.
ketak girai dharan bikrara. jan sarta ke girai karara. (20)

So the King Dakash did not invite his daughter Gaurja even. When Gaurja heard the news of a Yagna being organised at the father's place, from Narad, she was much agitated and went to her father's place without being invited. On reaching there she found every one's behaviour (towards her) as unkind (harsh) so she became furious with rage being annoyed in body and mind. (felt jealous). (14)

Realising her insult apart from her spouse even, Gaurja jumped into the fire-pit (of Yagna). Due to the glory and chastity of Gurja, the fire became cool (devoid of its heat). Then Gaurja manifested the (flame) of fire and jumping into it, got her body and life destroyed. (burnt in fire). (15)

Narad came to Shiva and related to him the whole incident saying that "You are sitting here quietly having consumed hemp (bhang) whereas Gaurja has got herself burnt in the fire pit of Yagna. Hearing this Shiva lost his meditation (trance) and became enraged. Picking up his trident he rushed towards that place. (In-law's place). (16)

On reaching the place (of Yagna) he lifted his trident with a jerk (force) and started striking it against all (those attending Yagna) and destroyed the whole Yagna (fire-worship). (17)

Thus Shiva killed various kings in different ways, and cut all of them into pieces one by one. Wherever the trident was struck, the person was killed on the spot. (instantaneously). (18)

When Shiva looked at the fire-pit, he pulled out a matted hair from his tuft of hair, and immediately from it a warrior Bhadar manifested (itself). On being born, Shiva ordered him to destroy all the kings. (19)

Vir Bahadur had cut into pieces some of the renowned kings and killed many others. Many had fallen down on the ground being helpless and weaklings, as if the river banks had caved in. (20)

ਤਬ ਲਉ ਸਿਵਹ ਚੇਤਨਾ ਆਈ । ਗਹਿ ਪਿਨਾਕ ਕਹੁ ਪਰੋ ਰਿਸਾਈ ।
ਜਾ ਕੈ ਤਾਣ ਬਾਣ ਤਨ ਮਾਰਾ । ਪ੍ਰਾਨ ਤਜੇ ਤਿਨ ਪਾਨਿ ਨੁਚਾਰਾ । ੨੧ ।
tab lou siveh chetna aiee. geh pinak koh parai risaiee.
ja kai taan baan tan mara. pran tajai tin paan nachara. (21)

ਡਮਾ ਡਮ ਡਉਰ ਬਹੁ ਬਾਜੇ । ਭੂਤ ਪ੍ਰੇਤ ਦਸਊ ਦਿਸਿ ਗਾਜੈ ।
ਝਿਮ ਝਿਮ ਕਰਤ ਅਸਿਨ ਕੀ ਧਾਰਾ । ਨਾਚੇ ਰੁੰਡ ਮੁੰਡ ਬਿਕਰਾਰਾ । ੨੨ ।
dama dam douru boh baajai. bhoot preit dasaau dis gajai.
jhim jhim karai asin ki dhara. nachai rund mund ikrara. (22)

ਬਜੇ ਢੋਲ ਸਨਾਇ ਨਗਾਰੇ । ਜੁਟੈ ਜੰਗ ਕੋ ਜੋਧ ਜੁਝਾਰੇ ।
ਖਹਿ ਖਹਿ ਮਰੇ ਅਪਰ ਰਿਸ ਬਢੇ। ਬਹੁਰਿ ਨ ਦੇਖੀਯਤ ਤਾਜੀਅਨ ਚਢੇ । ੨੩ ।
bajai dhol sanaie nagaria. jutai jung kai jedh jujhara.
kheh kheh marai apar ris badhai. bahur na dekhieut tajian chadhai. (23)

ਜਾ ਪਰ ਮੁਸਟ ਤ੍ਰਿਸੂਲ ਪ੍ਰਹਾਰਾ । ਤਾਕਹੁ ਠਉਰ ਮਾਰ ਹੀ ਡਾਰਾ ।
ਐਸੋ ਭਯੋ ਬੀਰ ਘਮਸਾਨਾ । ਭਕ ਭਕਾਇ ਤਹ ਜਗੇ ਮਸਾਨਾ । ੨੪ ।
ja par musat trisul parhara. takoh thour maar hi dara.
aisai bhiou beer ghamsana. bhak bhakaie the jagai masana. (24)

ਦੋਹਰਾ
ਤੀਰ ਤਫਰ ਬਰਛੀ ਬਿਛੂਅ ਬਰਸੇ ਬਿਸਖ ਅਨੇਕ ।
ਸਬ ਸੂਰਾ ਜੂਝਤ ਭਏ ਸਾਬਤ ਬਚਾ ਨ ਏਕ । ੨੫ ।
Dohra
teer tabar barchhi bichhua barsai bisakh anek.
sab pura jujhat bhaie sabat bacha na ek. (25)

ਚੌਪਈ
ਕਟਿ ਕਟਿ ਮਰੇ ਨਰੇਸ ਦੁਖੰਡਾ । ਥਾਇ ਹਨੇ ਗਿਰੀ ਗੇ ਜਨੁ ਝੰਡਾ ।
ਸੂਲ ਸੰਭਾਰਿ ਰੁਦ੍ ਜਬ ਪਰਿਯੋ । ਚਿਤ ਬਚਿਤ੍ ਅਯੋਧਨ ਕਰਿਯੋ । ੨੬ ।
Choupaiee
kat kat marai nares dukh anda. thaie hanai gire ge jan jhanda.
Sool Sambhar rudar jab pariou. Chitar bichatar ayodhan kariou. (26)

ਭਾਜ ਭਾਜ ਤਬ ਚਲੇ ਨਰੇਸਾ । ਜਗ ਬਿਸਾਰ ਸੰਭਾਰਿਯੋ ਦੇਸਾ ।
ਜਬ ਰਣ ਰੁਦ੍ ਰੁਦ੍ ਹੁਐ ਧਾਏ । ਭਾਜਤ ਭੂਪ ਨ ਬਾਚਨ ਪਾਏ । ੨੭ ।
bhaj bhaj tab chalai naresa. jug bisan sambhariou desa.
jab runn rudar rudar huai dhaie. bhajat bhoop na bachan paie. (27)

Suddenly Shiva was reminded of the death of Gaurya, so he picked up his Pinak bow with a revengeful mood and attacked with vengeance. Whosoever was hit by his arrows, he gave his life without a murmur (without asking for water). (21)

Many drums were beating with a loud note (Dum dum), while the ghosts and evil spirits were shouting loudly from all the ten directions, and the swords were shining with flashes and the horrible looking Rund and Mund were dancing around. (22)

The drums, tambourines, and kettle-drums were being sounded while the fighting youth (warriors) were engaged in battle. Some were being killed engrossed in the battle, and causing anger among their superiors. No one riding a horse could be seen after this. (23)

Whosoever was hit by the trident end of Shiva, was killed then and there. Thus the warriors fought a ferocious battle, so that even the dead came out of their graves. (24)

Couplet

Many arrows , axes, spears, sabres, scorpio type weapons and poisoned arrows were used in the battle. All the warriors fell as martyrs in the fighting, and not a soul was left alive. (25)

Choupaiee

By mutilating each other, all the Kings were killed being cut into two pieces. It seemed as if the banners (flags) had fallen down due to strong winds. When Shiva had attacked the enemy by holding his trident (trishul), he had fought a super natural war. (26)

All those Kings, who had come (to join the Yagna) fled away and forgetting about Dakash's Yagna they thought of their own land. When Shiva had launched the attack assuming a dreadful form, the fleeing Kings could not escape his onslaught. (27)

ਤਬ ਸਬ ਭਰੇ ਤੇਜ ਤਨੁ ਰਾਜਾ । ਬਾਜਨ ਲਗੇ ਅਨੰਤਨ ਬਾਜਾ ।
ਮਚਿਯੋ ਬਹੁਰਿ ਘੋਰਿ ਸੰਗ੍ਰਾਮਾ । ਜਮ ਕੋ ਭਰਾ ਛਿਨਕ ਮਹਿ ਧਾਮਾ । ੨੮ ।
tab sab bharai tej tan raja. bajan lagai anantan baaja.
machiou bahur ghor sangrama. jam ko bhara chhinak meh dhama. (28)

ਭੂਪਤ ਫਿਰੇ ਜੁਧ ਕੇ ਕਾਰਨ । ਲੈ ਲੈ ਬਾਣਿ ਪਾਣਿ ਹਥੀਯਾਰਨ ।
ਧਾਇ ਧਾਇ ਅਰਿ ਕਰਤ ਪ੍ਰਹਾਰਾ । ਜਨ ਕਰ ਚੋਟ ਪਰਤ ਘਰੀਯਾਰਾ । ੨੯ ।
bhoopat phirai judh ke karan. lai lai baan paan hathiayaran.
dhaie dhaie ar karat parhara. jan kar chot parat ghariyara. (29)

ਖੰਡ ਖੰਡ ਰਣਿ ਗਿਰੇ ਅਖੰਡਾ । ਕਾਪਿਯੋ ਖੰਡ ਨਵੇ ਬ੍ਰਹਮੰਡਾ ।
ਛਾਡਿ ਛਾਡਿ ਅਸਿ ਗਿਰੇ ਨਰੇਸਾ । ਮਚਿਯੋ ਜੁਧੁ ਸੁਯੰਬਰ ਜੈਸਾ । ੩੦ ।
khand khand runn girai akhanda. kapiou khand navai brahmanda.
chhad chhad asd girai naresa. machiou judh suyambar jaisa. (30)

ਨਰਾਜ ਛੰਦ
ਅਰੁਝੇ ਕਿਕਾਣੀ । ਧਰੇ ਸਸਤ੍ਰ ਪਾਣੀ ।
ਪਰੀ ਮਾਰ ਬਾਣੀ । ਕੜਕੇ ਕਮਾਣੀ । ੩੧ ।
Naraj Chhand
arujhai kikani. dharai sastar paani.
pari maar bani. karrkai kamani. (31)

ਝੜਕੇ ਕ੍ਰਿਪਾਣੀ । ਧਰੇ ਧੂਲ ਧਾਣੀ ।
ਚੜੇ ਬਾਣ ਸਾਣੀ । ਰਟੈ ਏਕ ਪਾਣੀ । ੩੨ ।
jharkai kirpani. dharai dhul pani.
charrai baan sani. ratai ek pani. (32)

ਚਵੀ ਚ"ਵਡਾਣੀ । ਜੁਟੇ ਹਾਣੁ ਹਾਣੀ ।
ਹਸੀ ਦੇਵ ਰਾਣੀ । ਝਮਕੇ ਕ੍ਰਿਪਾਣੀ । ੩੩ ।
Chavi chavdani. jutai haan haani.
hassi dev rani. jhamkai kirpani. (33)

Then all the kings were furious with rage, and there were cries of death all over, with different sounds, and a fierce battle ensued. The Yama's abode was filled with corpses in no time. (28)

The fleeing kings also returned to fight it out again. They were now attacking the enemy with their bows in hand alongwith other weapons time and again, as if there were repeated strokes on the huge bell.

(29)

Many indestructible warriors had fallen down cut into pieces in the battle field, and the whole Universe (Comprising nine regions) was shivering (with fear) and while dropping their swords, the kings were lying fallen on the ground. The battle scene was similar to the Swamvar function. (30)

The horse riding warriors were engrossed in fighting, having weapons in their hands. There was an onslaught of arrows from both sides, while the bows were cracking.

(31)

The warriors were wielding their swords and striking each other, while the ground was covered with dust. The sharpened arrows were being shot while the wounded were crying out for water. (32)

The evil spirits were making noise, men of equal stature were engrossed in fighting. The fairies were mocking (laughing) at the scene and the swords were shining like flashes of light.

(33)

ਬ੍ਰਿਧ ਨਰਾਜ ਛੰਦ
ਸੁ ਮਾਰੁ ਮਾਰ ਸੂਰਮਾ ਪੁਕਾਰ ਮਾਰ ਕੇ ਚਲੇ ।
ਅਨੰਤ ਰੁਦ੍ ਕੇ ਗਣੋ ਬਿਅੰਤ ਬੀਰਹਾ ਦਲੇ ।
ਘਮੰਡ ਘੋਰ ਸ''ਵਣੀ ਅਘੋਰ ਜਿਉ' ਘਟਾ ਉਠੀ ।
ਅਨੰਤ ਬੂੰਦ ਬਾਣ ਧਾਰ ਸੁਧ ਕ੍ਰੁਧ ਕੈ ਬੁਠੀ । ੩੪ ।

Birdh Naraj Chhand

so maar maar soorma pukar maar ke chalai.
anant rudar kai ganai beant bêerha dalai.
ghamand ghor savni aghor jiou ghata uthi.
anant boond baan dhar sudh karodh kai buthi. (34)

ਨਰਾਜ ਛੰਦ
ਬਿਅੰਤ ਸੂਰ ਧਾਵਹੀ । ਸੁ ਮਾਰੁ ਮਾਰੁ ਘਾਵਹੀ ।
ਅਘਾਇ ਘਾਇ ਉਠ ਹੀ । ਅਨੇਕ ਬਾਣ ਬੁੱਠਹੀ । ੩੫ ।

Naraj Chhand

behant sur dhavhi. So maar maar ghavhi.
aghaie ghaie auth hi. anek baan buthhi. (35)

ਅਨੰਤ ਅਸਤ੍ ਸਜ ਕੈ । ਚਲੈ ਸੁ ਬੀਰ ਗਜ ਕੈ ।
ਨਿਰਭੈ ਹੱਥਿਯਾਰ ਝਾਰ ਹੀ । ਸੁ ਮਾਰੁ ਮਾਰ ਉਚਾਰਹੀ । ੩੬ ।
anant astar saj kai. chalai so beer gaj ke.
nirbhai hathiyar jhaar hi. So maar maar aucharhi. (36)

ਘਮੰਡ ਘੋਰ ਜਿਉ' ਘਟਾ । ਚਲੇ ਬਨਾਹਿ ਤਿਉ' ਥਟਾ ।
ਸੁ ਸਸਤ੍ ਸੂਰ ਸੋਭ ਹੀ । ਸੁਤਾ ਸੁਰਾਨ ਲੋਭ ਹੀ । ੩੭ ।
ghamund ghor jiun ghatai. chalai banaieh tiuou thata.
So Sastar sur sobh hi. Suta suran lobh hi. (37)

ਸੁ ਬੀਰ ਬੀਨ ਕੈ ਬਰੈ । ਸੁਰੇਸ ਲੋਗਿ ਬਿਚਾਰੈ ।
ਸੁ ਤ੍ਰਾਸ ਭੂਪ ਜੇ ਭਜੇ । ਸੁ ਦੇਵ ਪੁਤ੍ਰਕਾ ਤਹੇ । ੩੮ ।
So beer been kai tharai. Sures log bichrai.
so tras bhoop jo bhajai. So dev putarka tajai. (38)

Bridh Naraj Chhand

The warriors, shouting to kill the enemy, were advancing to kill one another. The various associates of Rudra (musicians) had crushed many warriors, while the huge horde of Shiva's musicians looked like the horrible looking dark clouds of Monsoon. (savan). The arrows being shot with full force were like a shower of rain dropping continuously. (34)

Naraj Chhand

Many warriors were running around and shouting. "kill them, kill them." Even on being wounded some unsatisfied warriors were getting up and then shooting arrows in plenty. (35)

Many warriors, being bedecked with coats of mail, and with pomp and show were proceding to the battle-field. They were wielding their weapons fearlessly, while showting 'to kill the enemy'. (36)

The warriors were moving elegantly like the over cast dark clouds (in the monsoon) and they were looking graceful. Seeing them the godly maidens were enamoured. (37)

They were selecting their spouses and getting married and were proceeding to Indra-lok (heavens). The Kings who had fled away from the battle-field, being frightful (with fear). were being discarded by the princely maidens. (38)

ਬ੍ਰਿਧ ਨਰਾਜ ਛੰਦ
ਸੁ ਸਸਤ੍ਰ ਅਸਤ੍ਰ ਸਜ ਕੈ ਪਰੈ ਹੁਕਾਰ ਕੈ ਹਠੀ ।
ਬਿਲੋਕੀ ਰੁਦ੍ ਰੁਦ੍ ਕੋ ਬਨਾਇ ਸੈਣ ਏਕਠੀ ।
ਅਨੰਤ ਘੋਰ ਸਾਵਣੀ ਦੁਰਣਤ ਜਿਯੋ ਉਠੀ ਘਟਾ ।
ਸੁ ਸੋਭ ਸੂਰਮਾ ਨਚੈ ਸੁ ਛੀਨਿ ਛਤ੍ ਕੀ ਛਟਾ । ੩੯ ।

Bridh Naraj Chhand

So Sastar astar saj kai parai hukar kai hathi.
bilok rudar rudar kai banaie sain ekathi.
anant ghor Savni durant jiun uthi ghata.
So sobh surma nachai so chheen chhatar ki chhata. (39)

ਕੰਪਾਇ ਖਗ ਪਾਣ ਮੋ ਤ੍ਰਪਾਇ ਤਾਜੀਯਨ ਤਹਾ ।
ਜੁਆਨ ਆਨ ਕੇ ਪਰੁ ਸੁ ਰੁਦ੍ ਠਾਢਿਬੋ ਜਹਾ" ।
ਬਿਅੰਤ ਬਾਣ ਸੈਹਬੀ ਪ੍ਰਹਾਰ ਆਨ ਕੇ ਕਰੈ ।
ਧਕੇਲਿ ਰੇਲਿ ਲੈ ਚਲੈ ਪਛੈਲ ਪਾਵ ਨ ਟਰੈ । ੪੦ ।
Kampaie khag paan mein tarpaie tajieun taha.
juan aan ke parai so rudar thadhbo jaha.
beant baan Souhabi parhar aan ke karai.
dhakel rail lai chalai pachhel paav na tarai. (40)

ਸੜਕ ਸੂਲ ਸੈਹਥੀ ਤੜਕ ਤੇਗ ਤੀਰਯੰ ।
ਬਬਕ ਬਾਘ ਜੀਯੋ ਬਲੀ ਭਭਕ ਘਾਇ ਬੀਰਯੰ ।
ਅਘਾਇ ਘਾਇ ਕੇ ਗਿਰੇ ਪਛੇਲ ਪਾਵ ਨ ਟਰੇ ।
ਸੁ ਬੀਨ ਬੀਨ ਅਛਰੈ ਪ੍ਰਬੀਨ ਦੀਨ ਹੁਐ ਬਰੇ । ੪੧ ।
Sarrak sul saihab tarrak teg teereung.
babak bagh jiou bali bhabhak ghaie beereung.
aghai ghaie kai girai pachhol paav na tarai.
So been been achhrai parbeen deen huai barai. (41)

ਚੌਪਈ
ਇਹ ਬਿਧਿ ਜੂਝਿ ਗਿਰਿਯੋ ਸਭ ਸਾਥਾ । ਰਹਿ ਗਯੋ ਦਛ ਅਕੇਲ ਅਨਾਥਾ ।
ਬਚੇ ਬੀਰ ਤੇ ਬਹੁਰਿ ਬੁਲਾਇਸੁ । ਪਹਰਿ ਕਵਚ ਦੁੰਦਭੀ ਬਜਾਇਸੁ । ੪੨ ।

Choupaiee

eh bidh jujh giriou sabh saatha. reh giou dachh akel anatha.
bachai beer te bahur bulaies. pehar kavach dundbhi bajaies. (42)

ਆਪਨ ਚਲਾ ਜੁਧ ਕਹੁ ਰਾਜਾ । ਜੋਰ ਕਰੋਰ ਅਯੋਧਨ ਸਾਜਾ ।
ਛੂਟਤ ਬਾਣ ਕਮਾਣ ਅਪਾਰਾ । ਜਨੁ ਦਿਨ ਤੇ ਹੁਐ ਗਯੋ ਅੰਧਾਰਾ । ੪੩ ।
apan chala judh koh raja. jor karor ayodhai saja.
chhutat baan kaman apara. jan din te huai geya andhera. (43)

Bridh Naraj Chhand

The stubborn warriors, armed with weapons and coats of iron were attacking (the enemy) while shouting challenges. On seeing the dreadful posture of Shiva the kings had amassed a huge army, so the mighty army launched an attack like the dark clouds of the monsoon (Savan). The warriors were dancing gracefully as if they had usurped the enemy kingdom, and their honour (prestige). (39)

By wielding their swords and trotting their horses, the warriors launched an attack on the side, where Shiva was standing. They made many attacks with arrows and spears and were trying to push him but Shiva did not retrace a single step even. (40)

The spears and javelins were striking with a whizzing sound, while the swords and arrows were striking with a thud, whereas the warriors were roaring like a lion, while blood was oozing out of their wounds. So the wounded soldiers, being fed up with fighting, were falling down on the ground, but were not retracting at all. The fairies were selecting their warriors and getting married (united) with them. (41)

Choupaiee :

Thus Dakash was left alone helpless whereas all his associates had fallen down after fighting the enemy. He called back all the warriors, who were left alive, and arming himself with the coat of mail, he sounded the war-drum again. (42)

The king marched towards the battle-field personally, collecting about hundred millions of warriors. The arrows were being shot from many bows, and it seemed during the daylight even, darkness (night) had dawned. (43)

ਭੂਤ ਪ੍ਰੇਤ ਮਸਾਣ ਹਕਾਰੇ । ਦੁਹੂੰ ਓਰ ਡਉਰੂ ਡਮਕਾਰੇ ।
ਮਹਾ ਘੋਰ ਮਚਿਯੋ ਸੰਗ੍ਰਮਾ । ਜੈਸਕ ਲੰਕਿ ਰਾਵਣ ਅਰੁ ਰਾਮਾ । ੪੪ ।
bhoot preit masan hakarai. dukun auar douru damkarai.
maha ghor machiou sungrama. jaisak lank ravan or rame. (44)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
ਭਯੋ ਰੁਦ੍ ਕੋਪੰ ਧਰਿਯੋ ਧਰਿਯੋ ਸੂਲ ਪਾਣੰ । ਕਰੇ ਸੂਰਮਾ ਸਰਬ ਖਾਲੀ ਪਲਾਣੰ ।
ਉਤੇ ਏਕ ਦਛੰ ਇਤੈ ਰੁਦ੍ ਏਕੰ । ਕਰਿਯੋ ਕੋਪ ਕੈ ਜੁਧ ਭ"ਤੰ ਅਨੇਕੰ । ੪੫ ।
Bhujang prayat Chhand
bhiou rudar kopung dhariou sool parung. karai soorma sarab khali palarung.
utai ek dachhung itai rudar ekung. kariou kop kai judh bhatung anekung. (45)

ਗਿਰਿਯੋ ਜਾਨੁ ਕੂਟਸਥਲੀ ਬ੍ਰਿਛ ਮੂਲੰ । ਗਿਰਯਿ ਦਛ ਤੈਸੇ ਕਟਿਯੋ ਸੀਸ ਸੂਲੰ ।
ਪਰਿਯੋ ਰਾਜ ਰਾਜੰ ਭਯੋ ਦੇਹ ਘਾਤੰ । ਹਨਿਯੋ ਜਾਨ ਬਜ੍ਰੰ ਭਯੋ ਪਬ ਪਾਤੰ । ੪੬ ।
giriou jaan kootasbali brichh mulang. giriou dachh teso katiou sees sulang.
pariou raj rajung bhiou deh ghatung. haniou jaan bajrung bhiou pab parung. (46)

ਗਯੋ ਗਰਬ ਸਰਬੰ ਭਜੋ ਸੂਰਬੀਰੰ । ਚਲਿਯੋ ਭਾਜ ਅੰਤਹ ਪੁਰ ਹੁਐ ਅਧੀਰੰ ।
ਗਰੇ ਡਾਰ ਅੰਚਰ ਪਰੈ ਰੁਦ੍ ਪਾਯੋ । ਅਹੋ ਰੁਦ੍ਰੰ ਕੀਜੈ ਕ੍ਰਿਪਾ ਕੈ ਸਹਾਯੰ । ੪੭ ।
giou garab sarbung bhajai surbeerung. chaliou bhaaj anteh pur huai adherung.
garai daar antar parai ruder paieyo. aho ruder keejai kirpa hai sahaieung. (47)

ਹਮ ਤੁਮਰੋ ਹਰਿ ਓਜ ਨ ਜਾਨਾ । ਤੁਮ ਹੋ ਮਹਾ ਤਪੀ ਬਲਵਾਨਾ ।
ਸੁਨਤ ਬਚਨ ਭਏ ਰੁਦ੍ ਕ੍ਰਿਪਾਲਾ । ਅਜਾ ਸ਼ਸਿ੍ ਨ੍ਰਪ ਜੋਰਿ ਉਤਾਲਾ । ੪੮ ।
hum tumrai hari aouj na jana. tum ho maha tapi balwana.
sunat bachan bhaie rudar kirpala. aja sees nrip jore utala. (48)

ਚੌਪਈ
ਰੁਦ੍ ਕਾਲ ਕੋ ਧਰਾ ਧਿਆਨਾ । ਬਹੁਰਿ ਜੀਯਾਇ ਨਰੇਸ ਉਠਾਨਾ ।
ਰਾਜ ਸੁਤਾ ਪਤਿ ਸਕਲ ਜੀਯਾਇ । ਕਉਤਕ ਨਿਰੱਖਿ ਸੰਤ ਤ੍ਰਿਪਾਇ । ੪੯ ।
Choupaiee
Rudar kaal ko dhara dhiana. bahur jeeyaie nares uthana.
Raj suta pat sakal jeeyaie. kautak nirakh sant triptaie. (49)

ਨਾਰਿ ਹੀਨ ਸਿਵ ਕਾਮ ਖਿਝਾਯੋ । ਤਾ ਤੇ ਸੁੰਭ ਘਨੋ ਸੁਖੁ ਪਾਯੋ ।
ਅਧਿਕ ਕੋਪ ਕੈ ਕਾਮ ਜਰਾਯਸ । ਬਿਤਨ ਨਾਮੁ ਤਿਹ ਤਦਿਨ ਕਹਾਯਸ । ੫੦ ।
Naar heen Siv kaam khijhaiyo. ta te Sumbh ghano dukh paiyo.
adhik kope kai kaam jaraies. bitan naam the tadin kahaies. (50)

The ghosts, evil spirits and the graveyard were all shouting and from both sides, drums were beating loudly. A terrible and fierce battle was raging just like the war in Lanka between Rama and Ravana. (44)

Bhujang prayat Chhand

Shiva was furious with rage and took up his trident in the hands. After killing all the warriors, the horses were left (riderless), with their saddles devoid of riders. Now on one side there was only Dakash, and on the other side was Rudra, so both of them fought ferociously in many ways. (45)

The head of Dakash, being cut off with the trident (trishul), fell down on the ground just as a tree, uprooted from the top of a mountain, tumbles down. When the king-emperor 'Dakash was killed, his body was lying on the ground just as a mountain, struck by the powerful Indra (god), had fallen down. (46)

All had lost their pride ; the warriors had fled away ; and losing their patience they had gone to the female-apartments (with fear). They fell at the feet of Shiva with complete self-surrender and said, "O Rudra ! May You help us through Your Grace!" (47)

O Shiva ! We never realized your might, you are a great ascetic and most powerful. On hearing these words, Shiva became benevolent, and arranged to join (unite) the head of a he-goat to the trunk of the king with great haste. (48)

Choupaiee :

Shiva then meditated on the Lord-Sublime (Prime-Male) and made king Dakash alive again and made him standup. Then he made all the spouces of the princesses alive again and made him standup. Then he made all the spouses of the princesses alive (spouses of the daughters of king Dakash) and all the godly saints were delighted on seeing this sight. (miracle). (49)

After the death of Sati-(Shiva's spouse), being without his mate, Shiva was being embarrased by the god of love (sexual desires), which tormented Shiva a lot. But after being enraged for sometime, Shiva buried (burnt) his sexual desires. From that day onwards the god of love was known as 'naked,' without any cover (body).(50)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਰੁਦ੍
ਪ੍ਰਬੰਧ ਦਛ ਬਧਹ ਰੁਦ੍ ਮਹਾਤਮੇ ਗਉਰ ਬਧਹ
ਗਿਆਰਵੋ' ਅਵਤਾਰ ਸੰਪੂਰਣਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੧ ।
It Sri Bachittar Natak granthai rudar
parbundh dachh badheh rudar mahatamai gaur badheh giarvai
avtar sampuranam. Sabh Subham Sat. (11)

ਅਥ ਜਲੰਧਰ ਅਵਤਾਰ ਕਥਨੰ
ਸ੍ਰੀ ਭਗਉਤੀ ਜੀ ਸਹਾਇ
ਚੌਪਈ
ਵਹੁ ਜੋ ਜਰੀ ਰੁਦ੍ ਕੀ ਦਾਰਾ । ਤਿਨਿ ਹਿਮ ਗਿਰਿ ਗ੍ਰਿਹ ਲਿਯ ਅਵਤਾਰਾ ।
ਛੁਟੀ ਬਾਲਤਾ ਜਬ ਸੁਧਿ ਆਈ । ਬਹੁਰੋ ਮਿਲਿ ਨਾਥ ਕਹੁ ਜਾਈ । ੧ ।
Ab Jalandhar avtar kathanung.
Sri Bhagouti ji Sahaie.
Choupaiee
Voh jo jari rudar ki dara. tin him giri greh lieu avtara.
chhuti balta jab sudh paie. bahouo mili nath koh jaiee. (1)

ਜਿਹ ਬਿਧਿ ਮਿਲੀ ਰਾਮ ਕੋ ਸੀਤਾ । ਜੈਸਕ ਚਤੁਰ ਬੇਦ ਤਨ ਗੀਤਾ ।
ਜੈਸੇ ਮਿਲਤ ਸਿੰਧ ਤਨ ਗੰਗਾ । ਤਿਯੋ ਮਿਲੀ ਗਈ ਰੁਦ੍ ਕੈ ਸੰਗਾ । ੨ ।
jeh bidh mili Ram so seeta. jaisak chatur beid tan geeta.
jaisai milat sindh tan ganga.a tiou mil gaiee rudar kai sunga. (2)

ਜਬ ਤਿਹ ਬ੍ਰਯਾਹਿ ਰੁਦ੍ ਘਰਿ ਆਨਾ । ਨਿਰਖਿ ਜਲੰਧਰ ਤਾਹਿ ਲੁਭਾਨਾ ।
ਦੂਤ ਏਕ ਤਹ ਦੀਯ ਪਠਾਈ । ਲਿਆਉ ਰੁਦ੍ ਤੇ ਨਾਰਿ ਛਿਨਾਈ । ੩ ।
jab teh baryahe rudar ghar ana. nirakh Jalandhar tahai lubhana.
doot ek teh den pathaiee. liou rudar te naar chhinaiee. (3)

ਦੋਹਰਾ । ਜਲੰਧਰ ਬਾਚ
ਕੈ ਸਿਵ ਨਾਰਿ ਸੀਗਾਰ ਕੈ ਮਮ ਗ੍ਰਿਹ ਦੇਹ ਪਠਾਇ ।
ਨ ਤਰ ਸੂਲ ਸੰਭਾਰ ਕੇ ਸੰਗਿ ਲਰਹੁ ਮੁਰਿ ਆਇ । ੪ ।
Dohra Jalandhar baach
kai Siv naar sigar kai mum greh deh pathaie.
na tar sool sumbhar kai sung laroh mur aie. (4)

ਚੌਪਈ
ਕਥਾ ਭਈ ਇਹ ਦਿਸ ਇਹ ਭਾਤਾ । ਅਬ ਕਹਪ ਬਿਸਨ ਤ੍ਰੀਯਾ ਕੀ ਬਾਤਾ ।
ਬ੍ਰਿੰਦਾਰਿਕ ਦਿਨ ਏਕ ਪਕਾਏ । ਦੈਤ ਸਭਾ ਤੇ ਬਿਸਨੁ ਬੁਲਾਏ । ੫ ।
Choupaiee
katha bhaiee eh dis eh bhata. ab kaho bisan triya hi baata.
Brindarik din ek pakaie. daint Sabha te bisan bulaie. (5)

Here the eleventh chapter of Bachittar Natak Granth dealing with the episodes of Rudra's killing of Dakash, and Rudra's graceful glory, and the death of Gori is completed. All is auspicious so far. (11)

Now begins the episode of "Incarnation of Jallandhar."
With the Grace of the Lord-Protector
Choupaiee :

The Shiva's spouse, who had got herself burnt in the fire-pit of Yagna, was again born in the family of Himachal. When her childhood was over, and she became young, she again joined (united) with her spouse. (Shiva). (1)

Thus Parbati had united with Rudra in the same manner as Sita had joined with Rama, or the Gita's idelogy compares well (joins) with the four Vedas, or Ganga joins (merges) with the seas. (2)

When Shiva got married to the maiden (Himachal's daughter) and brought her to his abode, then Jalandhar got enamoured with her, perceiving her beauty. He sent an emissary, with the orders of snatching away this woman from Rudra. (taking away with force). (3)

Couplet :

Jallandhar said, "O Shiva ! Either you send your wife, fully bedecked with ornaments to me, or picking up your trident come prepared for a battle against me." (4)

Choupaiee

This happened as an episode on this side. On the other side, we will narrate the story of Vishnu's spouse (Lachhmi). Lachhmi had cooked brinjals one day, when a call from the assembly of the demons was received by Vishnu. (5)

ਆਇ ਗਯੋ ਤਹ ਨਾਰਦ ਰਿਖਿ ਬਰ । ਬਿਸਨ ਨਾਰਿ ਕੇ ਧਾਮਿ ਛੁਧਾਤੁਰ ।
ਬੈਗਨ ਨਿਰਖਿ ਅਧਿਕ ਲਲਚਾਯੋ । ਮਾਗ ਰਹਿਯੋ ਪਰ ਹਾਥਿ ਨ ਆਯੋ । ੬ ।
aie gaiyai the narad rikh bar. bisan naar kai dham chhudhatur.
baigan nirakh adhik lalchaiyo. ma(n)g rehiou parhaath na aieyo. (6)

ਨਾਥ ਹੇਤੁ ਮੈਂ ਭੋਜ ਪਕਾਯੋ । ਮਨੁਛ ਪਠੈ ਕਰ ਬਿਸਨੁ ਬੁਲਾਯੋ ।
ਨਾਰਦ ਖਾਇ ਜੂਠ ਹੋਇ ਜੈ ਹੈ । ਪੀਅ ਕੋਪਿਤ ਹਮਰੇ ਪਰ ਹੁਐ ਹੈ । ੭ ।
Nath heit mein bhoj pahaiyo. manuchh pathai kar bisan bulaiyo.
hared khaie jooth hoiai jai hai. pea kopit hamrai par huai hai. (7)

ਨਾਰਦ ਬਾਚ
ਮਾਗ ਥਕਿਯੋ ਮੁਨਿ ਭੋਜ ਨ ਦੀਆ । ਅਧਿਕ ਰੋਸੁ ਮੁਨਿ ਬਰਿ ਤਬ ਕੀਆ ।
ਬ੍ਰਿੰਦਾ ਨਾਮ ਰਾਛਸੀ ਬਪੁ ਧਰਿ । ਤ੍ਰੀਆ ਹੁਐ ਬਸੋ ਜਲੰਧਰ ਕੇ ਘਰਿ । ੮ ।
Narad baach
mang thakiou mun bhoj na dia. adhik ross mun bar tab kia.
brinda naam rachhsi bap dhar. tria huai basan jalandhar kai ghar. (8)

ਦੇ ਕਰ ਸ੍ਰਾਪ ਜਾਤ ਭਯੋ ਰਿਖਿ ਬਰ । ਆਵਤ ਭਯੋ ਬਿਸਨ ਤਾ ਕੇ ਘਰਿ ।
ਸੁਨਤ ਸ੍ਰਾਪ ਅਤਿ ਹੀ ਦੁਖ ਪਾਯੋ । ਬਿਹਸ ਬਚਨ ਤ੍ਰੀਯ ਸੰਗਿ ਸੁਨਾਯੋ । ੯ ।
dei kar sarap jaat bhiou rikh har. avat bhiou bisan ta kai ghar.
sunat sarap at hi dukh paiyo. bihas bachan triya sung swaiyo. (9)

ਦੋਹਰਾ
ਤ੍ਰੀਯ ਕੀ ਛਾਯਾ ਲੈ ਤਬੈ ਬ੍ਰਿੰਦਾ ਰਚੀ ਬਨਾਈ ।
ਧੂਮ੍ਰਕੇਸ ਦਾਨਵ ਸਦਨਿ ਜਨਮ ਧਰਤ ਭਈ ਜਾਇ । ੧੦ ।
Dohra
triya ki chhaiya lai tabai birda rachi banaie.
dhumarkes danav sadan janam dharat bhaiee jaie. (10)

ਚੌਪਈ
ਜੈਸਕ ਰਹਿਤ ਕਮਲ ਜਲ ਭੀਤਰ । ਪੁਨਿ ਨ੍ਰਿਪ ਬਸੀ ਜਲੰਧਰ ਕੇ ਘਰਿ ।
ਤਿਹ ਨਿਮਿਤ ਜਲੰਧਰ ਅਵਤਾਰਾ । ਧਰ ਹੈ ਰੂਪ ਅਨੂਪ ਮੁਰਾਰਾ । ੧੧ ।
Choupaiee
Jaisak rehat kamal jal bheetar. pun nrip basi jalandhar kai ghar.
the nimit Jalandhar avtara. dhar hai roop anoop murara. (11)

That day, the great Rishi Narad happened to visit Lachhmi's house, being harrased with hunger, so he was tempted much on seeing brinjals. He was asking for brinjals but he could not get them. (6)

Lachhmi said, " I have prepared the food for my master (spouse), but by sending an emissary, the demon assembly had sent for Vishnu. O Narad ! If you are given to eat this food, then the food will become impure and my beloved spouse would get annoyed. (7)

Then Narad remarked," Narad Muni (the ascetic) was tired of demanding the food, but Lachhmi refused to serve him with food. Then the great sage felt very much enraged in his mind and uttered this curse , " O Lachhmi ! You would be born as a demon woman named Brinda and become the spouse (wife) of Jallandhar and then would stay with him." (8)

fter pronouncing this curse, the great ascetic (Maha Rishi) went away. Then Vishnu came to her (wife). After hearing about the curse of the Rishi, who was pained so much (hearing all the talk he had with her) Vishnu laughed it away and told his wife to be more patient. (9)

Couplet

Vishnu, immediately taking his wife's image (reflection), made her into a beautiful Brinda, and then that Brinda took birth in the family of demon Dhrumkes. (10)

Choupaiee

Just as the lotus flower remains un attached (unaffected) with water, similarly she took birth in the family of Dhrumkes demon and then became a part of (the spouse of) Jallandhar. For her benefit (and for her salvation) Vishnu would assume the form of magnificent Jallandhar. (11)

ਕਥਾ ਐਸ ਇਹ ਦਿਸ ਮੋ ਭਈ । ਅਬ ਚਲ ਬਾਤ ਰੁਦ੍ ਪਰ ਗਈ ।
ਮ"ਗੀ ਨਾਰਿ ਨ ਦੀਨੀ ਰੁਦ੍ਰਾ । ਤਾ ਕੇ ਕੋਪ ਅਸੁਰ ਪਤਿ ਛੁਦ੍ਰਾ । ੧੨ ।
katha ais eh dis mo bhaiee. ab chal baat rudar par gaiee.
magi naar na deeni rudra. ta ta kope asur par chhudra. (12)

ਬਜੇ ਢੋਲ ਨਫੀਰੀ ਨਗਾਰੇ । ਦੁਹੂੰ ਦਿਸਾ ਡਮਰੂ ਡਮਕਾਰੇ ।
ਮਾਚਤ ਭਯੋ ਲੋਹ ਬਿਕਰਾਰਾ । ਝਮਕਤ ਖਗ ਅਦਗ ਅਪਾਰਾ । ੧੩ ।
bajai dhol nafeer nagarai. dohun disa damrun damkarai.
machat bhiou loh bikrara. jhamkat khag adag apara. (13)

ਗਿਰਿ ਗਿਰਿ ਪਰਤ ਸੁਭਟ ਰਣ ਮਾਹੀ । ਧੁਮ ਧੁਮ ਉਠਤ ਮਸਾਣ ਤਹਾਹੀ ।
ਗਜੀ ਰਥੀ ਬਾਜੀ ਪੈਦਲ ਰਣਿ । ਜੂਝਿ ਗਿਰੇ ਰਣਿ ਕੀ ਛਿਤਿ ਅਨਗਣ । ੧੪ ।
gir gir parat subhat runn mahi. dhum dhum outhat masan tahahi.
gaji rathi baagipaidal runn. jujh girai runn ki chitt angan. (14)

ਤੋਟਕ ਛੰਦ
ਬਿਰਚੇ ਰਣਬੀਰ ਸੁਧੀਰ ਕੁਧੰ । ਮਚਿਯੋ ਤਿਹ ਦਾਰੁਣ ਭੂਮਿ ਜੁਧੰ ।
ਹਹਰੰਤ ਹਯੰ ਗਰਜੰਤ ਗਜੰ । ਸੁਣਿ ਕੈ ਧੁਨਿ ਸਾਵਣ ਮੇਘ ਲਜੰ । ੧੫ ।
Totak Chhand
birchai runbeer sudheer kardhung. amachiou the darun bhoomi judhung.
haharant heieung garjant ghgung. sunn hai dhun savan megh lajung. (15)

ਬਰਖੈ ਰਣਿ ਬਾਣ ਕਮਾਣ ਖਗੰ । ਤਹ ਘੋਰ ਭਯਾਨਕ ਜੁਧ ਜਗੰ ।
ਗਿਰ ਜਾਤ ਭਟੰ ਹਹਰੰਤ ਹਠੀ । ਉਮਗੀ ਰਿਪੁ ਸੈਨ ਕੀਏ ਇਕਠੀ । ੧੬ ।
barkhai runn baan kaman khagung. the ghor bhiyanak judh jagung.
gir jaat bhatung hahrant hathi. aumgi rip sain kiai ikathi. (16)

ਚਹੁੰ ਓਰ ਘਿਰਿਯੋ ਸਰ ਸੋਧਿ ਸਿਵੰ । ਕਰਿ ਕੋਪ ਘਨੋ ਅਸੁਰਾਰ ਇਵੰ ।
ਦੁਹੁੰ ਓਰਨ ਤੇ ਇਮ ਬਾਣ ਬਹੇ । ਨਭ ਅਉਰ ਧਰਾ ਦੋਊ ਛਾਇ ਰਹੇ । ੧੭ ।
Chahun aur ghiriou sar sodh sivang. kar kope ghano asurar evang.
dohun aouram te im bhaan bahung. nabh aour dhara danoo chhaie rehai. (17)

ਗਿਰਗੇ ਤਹ ਟੋਪਨ ਟੀਕ ਘਨੇ । ਰਹਗੇ ਜਨੁ ਕਿੰਸਕ ਸੋ੍ਣ ਸਨੇ ।
ਰਣ ਹੋਰ ਅਗੰਮ ਅਨੂਪ ਹਰੰ । ਜੀਯ ਮੋ ਇਹ ਭ"ਤਿ ਬਿਚਾਰ ਕਰੰ । ੧੮ ।
girgai the topan tuk ghanai. rehgai jan kinsak saron sanai.
runn hore agam anup harung. jieu mein eh bhant bichar karung. (18)

This side, the episode progressed like this, and now the story turned to Rudra. Jallandhar had demanded the hand of his wife, but Shiva refused to oblige. So Jallandhar immediately became furious with rage. (12)

The drums were beating and trumplets blowing, and the kettle drums started making loud sounds from both sides. A furious battle then ensued, where many swords were wielded like the flash of lightning. (13)

The warriors were falling down on the battle field, where smoke was coming up. The riders on elephants, the charioteers, and the riders of horses alongwith infantry (soldiers on foot) were engrossed in the battle, while many warriors were falling down (dead) while fighting in the battle field. (14)

Tetak Chhand

The perserverant warriors, were moving around the battle field greatly enraged. A dreadful battle was going on in that land. The horses were neighing, the elephants trumpeting, whose sound would make even the monsoon clouds belitted. (ashamed). (15)

In the battle field the swords and arrows from bows were being used. It was a fierce battle being fought in the world. The warriors were falling flat while stubborn ones were feeling nervous, and the enemy was collecting together his remaining (re-organising) scattered army. (16)

Shiva had encircled the enemy into a tight corner with the (shower of) arrows from all the four sides, whereas (Jallandhar) demon king also managed a similar move, getting enraged. The arrows were being shot from both sides (in such quick succession) that the land and sky were both covered by them. (17)

The helmets in a broken state were lying around all over, and were drenched in blood, as if frondsa flowers were scattered there, Seeing such an unparalleled and fierce battle Shiva thought to himself. (18)

ਜੀਯ ਮੋ ਸਿਵ ਦੇਖਿ ਰਹਾ ਚਕ ਕੈ ਦਲ ਦੈਤਨ ਮਧਿ ਪਰਾ ਹਕ ਕੈ ।
ਰਣਿ ਸੂਲ ਸੰਭਾਰਿ ਪ੍ਰਹਾਰ ਕਰੰ । ਸੁਣ ਕੈ ਧੁਨਿ ਦੇਵ ਅਦੇਵ ਡਰੰ । ੧੯ ।
jieu mein Siv dekh raha chak kai. dal daitan madh para hak kai.
runn sul sumbhar parhar karung. sunn kai dhum dev adev darung. (19)

ਜੀਯ ਮੋ ਸਿਵ ਧਯਾਨ ਧਰਾ ਜਬ ਹੀ । ਕਲਿ ਕਾਲ ਪ੍ਰਸੰਨਿ ਭਏ ਤਬ ਹੀ ।
ਕਹਿਯੋ ਬਿਸਨ ਜਲੰਧਰ ਰੂਰ ਧਰੋ । ਪੁਨਿ ਜਾਇ ਰਿਪੇਸ ਕੋ ਨਾਸ ਕਰੋ । ੨੦ ।
jieu mein Siv dhian dhara jab hi. kal haal parsan bhaie tab hi.
kehon bisan jalandhar rup dharo. pun jaie ripes kai nass karo. (20)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
ਦਈ ਕਾਲ ਆਗਿਆ ਧਰਿਯੋ ਬਿਸਨ ਰੂਪੰ। ਸਜੇ ਸਾਜ ਸਰਬੰ ਬਨਿਯੋ ਜਾਨ ਭੂਪੰ ।
ਕਰਿਯੋ ਨਾਥ ਯੋ ਆਪ ਨਾਰੰ ਉਧਾਰੰ। ਤ੍ਰਿਯਾ ਰਾਜਕ ਬ੍ਰਿੰਦਾ ਸਤੀ ਸਤ ਟਾਰੰ। ੨੧ ।
Bhujang prayat Chhand
daiee kaal agya dhariou bisan rupang. sajai saaj sarbung baniou jaan bhupung.
kehiou nath yo aap narung udharung. triya raj brinda sati sat tarung. (21)

ਤਜਿਯੋ ਦੇਹ ਦੈਤੰ ਭਈ ਬਿਸਨੁ ਨਾਰੰ। ਧਰਿਯੋ ਦੁਆਦਸਮੋ' ਬਿਸਨੁ ਦਈਤਾਵਤਾਰੰ।
ਪੁਨਰ ਜੁਧੁ ਸਜਿਯੋ ਗਹੇ ਸਸਤ੍ਰ ਪਾਣੰ । ਗਿਰੇ ਭੂਮਿ ਮੋ ਸੂਰ ਸੋਭੇ ਬਿਮਾਣੰ । ੨੨ ।
tajiou deh daitung bhaiee bisan narung. dhariou duadasmein bisan deieetavtarung.
punar judh sajiou gehai sastar panung. girai bhoom mo sur sabhai bimanung. (22)

ਮਿਟਿਯੋ ਸਤਿ ਨਾਰੰ ਕਟਿਯੋ ਸੈਨ ਸਰਬੰ । ਮਿਟਿਯੋ ਭੂਪ ਜਾਲੰਧਰੰ ਦੇਹ ਗਰਬੰ ।
ਪੁਨਰ ਜੁਧ ਸਜਿਯੋ ਹਠੇ ਤੇਜ ਹੀਣੰ । ਭਜੇ ਛਾਡ ਕੈ ਸੰਗ ਸਾਥੀ ਅਧੀਣੰ । ੨੩ ।
mitiou sat narung katiou sain sarbung. mitiou bhoop jalandharung deh garbung.
punar judh sajiou hathai tej heerung. bhajai chhad kai sung saathi adheerung. (23)

ਚੌਪਈ
ਦੁਹੁੰ ਜੁਧ ਕੀਨਾ ਰਣ ਮਾਹੀ । ਤੀਸਰ ਅਵਰੁ ਤਹਾ ਕੋ ਨਾਹੀ ।
ਕੇਤਕ ਮਾਸ ਮਚਿਯੋ ਤਹ ਜੁਧਾ । ਜਲੰਧਰ ਹੁਐ ਸਿਵ ਪੁਰ ਕ੍ਰੁਧਾ । ੨੪
Choupaiee
dohun judh keena runn mahi. teesar avar taha ko nahi.
ketak mass machiou the judha. jalandhar huai Siv pur karudha. (24)

ਤਬ ਸਿਵ ਧਿਆਨ ਸਕਤ ਕੋ ਧਰਾ । ਤਾ ਤੇ ਸਕਤਿ ਕ੍ਰਿਪਾ ਕਰ ਕਰਾ ।
ਤਾ ਤੇ ਭਯੋ ਰੁਦ੍ ਬਲਵਾਨਾ । ਮੰਡਿਯੋ ਜੁਧੁ ਬਹੁਰਿ ਬਿਧਿ ਨਾਨਾ । ੨੫
Taab Siv dhian sakat ko dhara. tat te sakat kirpa kar kara.
ta te bhiou rudar balvana. mandiou judh bohar bidh nana. (25)

Shiva felt perplexed by seeing the battle progressing like this and challenging the enemy made a thrust into the troops of the demon. Holding his trident (trishul) firmly he was attacking the enemy with ferocity in the battle-field. Having his war cry both the gods and the demons were completely frightened. (19)

When Shiva meditated on the Lord (Kal) the Lord-Sublime was pleased with him, and told Vishnu to assume the form (appearance) of Jallandhar, and destroy the enemy completely. (20)

Bhujang prayat Chhand

On the ordains of the Lord, Vishnu assumed the form of Jallandhar and armed with all the weapons of war, Vishnu was looking like King Jallandhar. Thus Vishnu saved the honour of his spouse.Thus he had spoiled (damaged) the chastity of the Chaste Brinda, the greatest woman. (21)

Then Brinda dropped immediately the form of the demon woman, and transformed herself back into (the form of) Lachhmi. That is how Vishnu had assumed the (form) incarnation of Jallandhar. Then the battle was resumed again, and the warriors took up their weapons again. The warriors, who had fallen down (dead) on the ground, were getting the honour of being taken in planquins. (22)

On one side the chastity of the woman was destroyed (upset), and on the other side, the whole army was killed, and the pride (egoism) of king Jallandhar was also destroyed. Then Jallandhar devoid of his royal might again began fighting, but all his subordinate associates deserted him and fled away. (23)

Choupaiee

Then both got engrossed (in a duel) in the battle-field, and there was no third person left there (on the battle-field), so the battle (fighting) continued for months, in the end when Jallandhar became ferocious (to Shiva) in attack. (24)

Then Shiva meditated on the (goddess Durga) Shakti, Lord's power, so the goddess of power showered her benevolence on him, and Shiva became more powerful and fought with greater strength in many ways. (25)

ਉਤ ਹਰਿ ਲਯੋ ਨਾਰਿ ਰਿਪ ਸਤੁ ਹਰਿ । ਇਤ ਸਿਵ ਭਯੋ ਤੇਜ ਦੇਬੀ ਕਰਿ ।
ਛਿਨ ਮੋ ਕੀਯੋ ਅਸੁਰ ਕੋ ਨਾਸਾ । ਨਿਰਖਿ ਰੀਝ ਭਟ ਰਹੇ ਤਮਾਸਾ । ੨੬
ut har liou naar rip sat har. it Siv bhiou tej devi kar.
chhin mein kiou asur ko nasa. nirakh reejh bhat rehai tamasa. (26)

ਜਲੰਧਰੀ ਤਾ ਦਿਨ ਤੇ ਨਾਮਾ । ਜਪਹੁ ਚਣਡਿਕਾ ਕੋ ਸਬ ਜਾਮਾ ।
ਤਾ ਤੇ ਹੋਤ ਪਵਿਤ੍ਰ ਸਰੀਰਾ । ਜਿਮ੍ਹ ਨ੍ਹਾਏ ਜਲ ਗੰਗ ਗਹੀਰਾ । ੨੭
Jalandhari ta din te nama. japoh Chandika kai sab jama.
ta te hoat paistar sarira. jim nachaie jal gang gaheera. (27)

ਤਾ ਤੇ ਕਹੀ ਨ ਰੁਦ੍ ਕਹਾਣੀ । ਗ੍ਰੰਥ ਬਢਨ ਕੀ ਚਿੰਤ ਪਛਾਨੀ ।
ਤਾ ਤੇ ਕਥਾ ਥੋਰਿ ਹੀ ਭਾਸੀ । ਨਿਰਖਿ ਭੂਲ ਕਬਿ ਕਰੋ ਨ ਹਾਸੀ । ੨੮
tate kahi na rudar kahani. granth badhan ki chit pachhani.
ta te katha thore hi bhasi. nirakh bhool kab karo na hassi. (28)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਜਲੰਧਰ ਅਵਤਾਰ ਬਾਰ੍ਹਵਾਂ ਸਮਾਪਤਮ
ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੨
it Sri Bachittar Natak granthai Jalandhar avtar barahavan samaptam.
Sab Subham Sat (12)

ਅਥ ਬਿਸਨੁ ਅਵਤਾਰ ਕਥਨੰ
ਸ੍ਰੀ ਭਗਉਤੀ ਜੀ ਸਹਾਇ
ਚੌਪਈ
ਅਬ ਮੈਂ ਗਨੋ ਬਿਸਨੁ ਅਵਤਾਰਾ । ਜੈਸਿਕ ਧਰਿਯੋ ਸਰੂਪ ਮੁਰਾਰਾ ।
ਬਿਆਕੁਲ ਹੋਤ ਧਰਨਿ ਜਬ ਭਾਰਾ । ਕਾਲ ਪੁਰੁਖ ਪਹਿ ਕ੍ਰਤ ਪੁਕਾਰਾ । ੧

Ab Bisan avtar Kathanung
Sri Bhagouti ji Sahaie
Choupaiee

ab mein gano bisan avtara. jaisik dhariou sarup murara.
biakul hoat dharan jab bhara. kaal purkh tab hoat kirpara. (1)

ਅਸੁਰ ਦੇਵਤਨ ਦੇਤਿ ਭਜਾਈ । ਛੀਨ ਲੇਤ ਭੂਅ ਕੀ ਠਕੁਰਾਈ ।
ਕਰਤ ਪੁਕਾਰ ਧਰਣਿ ਭਰਿ ਭਾਰਾ । ਕਾਲ ਪੁਰੁਖ ਤਬ ਹੋਤ ਕ੍ਰਿਪਾਰਾ । ੨
asur devtan daint bhajaiee. Chhen lait bhooa ki thakuraiee.
karat pukar dharan bhar bhara. kaal purkh tab hoat kirpara. (2)

On the other side, Vishnu had destroyed the chastity of the enemy's wife Brinda and at this end Shiva, with the help (might) of the goddess, had gained more prowess, so he destroyed the enemy (demon) in a moment. All the warriors watching this scene, were delighted. (26)

From that day onwards Durga was renamed as Jallandhari. So all should worship (meditate on) Chandika all the twenty-four hours, which would purify one's body throughly, just as one gets purified by having a dip in the waters of river Ganga.(27)

The whole episode of Shiva has not been detailed here for fear of the Granth (description) becoming too lengthy (voluminous). So the episdode has been narrated briefly. O poets ! Do not make fun for any shortcomings (in this description). (28)

Here the chapter on the twelfth incarnation of Jallandhar in the Bachittar Natak Granth is completed. All is auspicious so far. (12)

Now the episode of the incarnation of Bisan Begins.
"With the Grace of Lord-Protector."
Choupaiee

Now I would describe the details of the incarnation of Bisan , just as Murari has manifested himself. When the Earth gets laden (overloaded) with the increased (unbearable) sinful actions and becomes restless, then it cries for help to the Lord-Sublime. (1)

When the demons make the gods flee away (defeated), usurping their kingdom of the land, and the Earth gets burdened with sins, then it cries for help, and the Prime-male (Lord-Sublime) bestows His grace on the Earth. (2)

ਦੋਹਰਾ

ਸਬ ਦੇਵਨ ਕੋ ਅੰਸ ਲੈ ਤਤੁ ਆਪਨ ਠਹਰਾਇ ।
ਬਿਸਨੁ ਰੂਪ ਧਾਰ ਤਤ ਦਿਨ ਗ੍ਰਿਹਿ ਅਦਿਤ ਕੈ ਆਇ । ੩

Dohra

Sab devan ko ans lai tat apan thehraie.
bisan roop dhar tat din greh adit kai aie. (3)

ਚੌਪਈ

ਆਨ ਹਰਤ ਪ੍ਰਿਥਵੀ ਕੋ ਭਾਰਾ । ਬਹੁ ਬਿਧਿ ਅਸੁਰਨ ਕਰਤ ਸੰਘਾਰਾ ।
ਭੂਮਿ ਭਾਰਿ ਹਰਿ ਸੁਰ ਪੁਰਿ ਜਾਈ । ਕਾਲ ਪੁਰੁਖ ਮੋ ਰਹਤ ਸਮਾਈ । ੪

Choupaiee

aan harat prithvi ko bhara. boh bidh asuran karat Sanghara.
bhoom bhaar har Sur pur jaiee. kaal purkh moh rehat samaiee. (4)

ਸਕਲ ਕਥਾ ਜੋਊ ਛੋਰਿ ਸੁਨਾਊ । ਬਿਸਨ ਪ੍ਰਬੰਧ ਕਹਤ ਸ੍ਰਮ ਪਾਊ ।
ਤਾ ਤੇ ਥੋਰੀਐ ਕਥਾ ਪ੍ਰਕਾਸੀ । ਰੋਗ ਸੋਗ ਤੇ ਰਾਖੁ ਅਬਿਨਾਸੀ । ੫

Sakal katha jou chhod sunauoo. bisan parbandh kehat saram paouoo.
ta te thoriai katha parkasi. rog sog te raakh abnasi. (5)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਤੇਰ੍ਹਵਾਂ ਬਿਸਨੁ ਅਵਤਾਰ ਸਮਾਪਤਮ
ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੩

It Sri bachittar Natak granthai teharvan bisan avtar Samapatam.
Sabh Subham Sat. (13)

ਅਥ ਮਧੁ ਕੈਟਭ ਬਧਨ ਕਥਨੰ
ਸ੍ਰੀ ਭਗਉਤੀ ਜੀ ਸਹਾਇ
ਦੋਹਰਾ

ਕਾਲ ਪੁਰੁਖ ਕੀ ਦੇਹਿ ਮੋ' ਕੋਟਿਕ ਬਿਸਨ ਮਹੇਸ ।
ਕੋਟਿ ਇੰਦ੍ਰ ਬ੍ਰਹਮਾ ਕਿਤੇ ਰਵਿ ਸਸਿ ਕੋਟਿ ਜਲੇਸ । ੧

Ab madh kaitab badhan kathanung.
Sri Bhagouti ji Sahaie.
Dohra

kal purkh ki deh mein kotik bisan mahes.
kot Inder Brahma kitai rav sas kot jales.(2)

Couplet

The Lord-Sublime, taking the progeny of the gods, mingles with it. His own element (essence), and assuming the form of Vishnu, takes birth in the house of (family of) Aditi on that day. (3)

Choupaiee

He appears on the Earth to lessen the load (of Sins) on the face of Earth and destroys the demons in many ways. After removing the burden (of sins) from the Earth, He goes away to (the heavens) His own abode, and mingles again with the Prime-Soul (Lord-Sublime), and disappears (from physical form) into the Infinite. (4)

If I were to give details of this episode from the very beginning, then the Incarnation of Vishnu (Granth) needs lot of effort for its narration, as such it has been described 'briefly'.
O Lord (Indestructible) ! May You protect me from all sufferings and calamities!(5)

Here the chapter on the thirteenth incarnation of Bisan, of the Bachittar Natak Granth is completed.All is well so far. (13)

Now the episode of the killing
of Madh & Kaitabh begins
"With the Grace of the Lord-Protector"

Couplet

There are millions of Vishnus and Shivas present in the colossal body of the Lord-Sublime, alongwith millions of Indras and Brahmas. Then there are millions of gods like Suns, moons and Varunas (gods of Oceans) immersed in His person. (1)

ਚੌਪਈ

ਸਮਿ੍ਤ ਬਿਸਨੁ ਤਹ ਰਹਤ ਸਮਾਈ । ਸਿੰਧੁ ਬਿੰਧੁ ਜਹ ਗਨਿਯੋ ਨ ਜਾਈ ।
ਸੇਸਨਾਗ ਸੇ ਕੋਟਿਕ ਤਹਾ । ਸੋਵਤ ਸੈਨ ਸਰਪ ਕੀ ਜਹਾ । ੨

Choupaiee

Samiarat bisan the rehat samaiee. Sindh bindh jeh ganiou na jaiee.
Sesnag so kotik taha. sovat sain sarap ki jaka. (2)

ਸਹੰਸ੍ ਸੀਸ ਤਬ ਧਰ ਤਨ ਜੰਘਾ । ਸਹੰਸ੍ ਪਾਵ ਕਰ ਸਹੰਸ ਅਭੰਗਾ ।
ਸਹੰਸਰਾਛ ਸੋਭਤ ਹੈ ਤਾ ਕੇ । ਲਛਮੀ ਪਾਵ ਪਲੋਸਤ ਵਾ ਕੇ । ੩

Sahansar sees tab dhar tan jugha. Sahansar paai kar sahans abhunga.
sahansarachh sobhat hai ta koi. Lachhmi paar palosat vakai. (3)

ਦੋਹਰਾ

ਮਧੁ ਕੀਟਭ ਕੇ ਬਧ ਨਮਿਤ ਜਾ ਦਿਨ ਜਗਤ ਮੁਰਾਰਿ ।
ਸੁ ਕਬਿ ਸਯਾਮ ਤਾ ਕੋ ਕਹੈ ਚੌਦਸਵੋ ਅਵਤਾਰ । ੪

Dohra

madh keetabh ke badh namit ja din jagat murar.
So kabi Sisan ta ko kehai choudas vai avtar. (4)

ਚੌਪਈ

ਸ੍ਵਣ ਮੈਲ ਤੇ ਅਸੁਰ ਪ੍ਰਕਾਸਤ । ਚੰਦ ਸੂਰ ਜਨੁ ਦੁਤੀਯ ਪ੍ਰਭਾਸਤ ।
ਮਾਯਾ ਤਜਤ ਬਿਸਨੁ ਕਹੁ ਤਬ ਹੀ । ਕਰਤ ਉਪਾਧਿ ਅਸੁਰ ਮਿਲਿ ਜਬ ਹੀ । ੫

Choupaiee

Sarvan mael te asur parkasat. chand soor jan dutiy(a) prabhasat.
maya tajat bisan koh tab hi. karat aupadh asur mil jah hi. (5)

ਤਿਨ ਸੋ ਕਰਤ ਬਿਸਨੁ ਘਮਸਾਨਾ । ਬਰਖ ਹਜਾਰ ਪੰਚ ਪਰਮਾਨਾ ।
ਕਾਲ ਪੁਰੁਖ ਤਬ ਹੋਤ ਸਹਾਈ । ਦੁਹੂੰਅਨਿ ਹਨਤ ਕ੍ਰੋਧ ਉਪਜਾਈ । ੬

ti so karat ḅisan ghjamsana. barakh hajar panch parmana.
Kal purkh tab hote sahaiee. dohunan harat harodh upjaiee. (6)

ਦੋਹਰਾ

ਧਾਰਤ ਹੈ ਐਸੋ ਬਿਸਨੁ ਚੌਦਸਵੋ' ਅਵਤਾਰ ।
ਸੰਤ ਸੰਬੁਹਨਿ ਸੁਖ ਨਮਿਤ ਦਾਨਵ ਦੁਹੂੰ ਸੰਘਾਰ । ੭

Dohra

dharat hai aiso bisan choudasvai avtar.
Sant Sambohan sukh namit danav dohun Sanghar. (7)

Choupaiee

Vishnu, being tired of taking births as incarnation, always remains immersed in the place where oceans and mountains are countless (beyond count). There are millions like Sheshnag, where there are many pythons resting on the seat of (Seshsayee). snakes. (2)

There are thousands of heads on His body, alongwith thousands of legs and has thousands of hands. His body is having thousands of eyes glorifying Him, and Lachhmi worships His lotus-feet. (3)

Couplet

When Murani becomes Conscious for killing the demons Madh and Kaitabh the poet Siam has named as the fourteenth Incarnation. (4)

Choupaiee

Madh and kaitabh demons were born out of the wax of the ears of Seshasayee as if the moon and the Sun had appeared (on the sky). Then Maya deserts Vishnu when the demons get together to create oppression (disorder). (5)

Vishnu fights against both the demons, and the fight continues for five thousand years. Then the Lord-Sublime comes to his rescue and kills both (demons) being furious with rage. (6)

Couplet

Thus Vishnu assumes the form of the fourteenth Incarnation for giving relief and peace to all the saints and killing the two demons. (7)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਮਧੁ ਕੈਟਭ ਬਧਹ ਚਤਰਦਸਵੇ' ਅਵਤਾਰ
ਬਿਸਨੁ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੪
it Sri Bachittar Natak granthai madha kaitabh badeh chatardasvo
avtar bisan samaptam. Sabh Subham Sat (14)

ਅਥ ਔਰਹੰਤ ਦੇਵ ਅਵਤਾਰ ਕਥਨੰ
ਸ੍ਰੀ ਭਗਉਤੀ ਜੀ ਸਹਾਇ
ਚੌਪਈ
ਜਬ ਜਬ ਦਾਨਵ ਕਰਤ ਪਸਾਰਾ । ਤਬ ਤਬ ਬਿਸਨੁ ਕਰਤ ਸੰਘਾਰਾ ।
ਸਕਲ ਅਸੁਰ ਇਕੱਠੇ ਤਹਾ ਭਏ । ਸੁਰ ਅਰਿ ਗੁਰੁ ਮੰਦਰਿ ਚਲਿ ਗਏ । ੧ ।
Ab Arihant Dev avtar kathubg
Sri Bhagouti ji Sahaie.
Choupaiee
jab jab danav karat paeara. tab tab bisan(u) karat sanghara.
sakal asur ekathai taha bhaie. sur ar gur mandar chal gaie. (1)

ਅਬਹੂੰ ਮਿਲਿ ਅਸ ਕਰਿਯੋ ਬਿਚਾਰਾ । ਦਈਤਨ ਕਰਤ ਘਾਤ ਅਸੁਰਾਰਾ ।
ਤਾ ਤੇ ਐਸ ਕਰੌ ਕਿਛੁ ਘਾਤਾ । ਜਾ ਤੇ ਬਨੈ ਹਮਾਰੀ ਬਾਤਾ । ੨ ।
sabhun mil as kariou bichara. daieetan karat ghaat asurara.
tate ais karou kichh ghata. jate banai hamari baata. (2)

ਦਈਤ ਗੁਰੂ ਇਮ ਬਚਨ ਬਖਾਨਾ । ਤੁਮ ਦਾਨਵੋ' ਨ ਭੇਦ ਪਛਾਨਾ ।
ਵੇ ਮਿਲਿ ਜਗ ਕਰਤ ਬਹੁ ਭਾਤਾ । ਕੁਸਲ ਹੋਤ ਤਾ ਤੇ ਦਿਨ ਰਾਤਾ । ੩ ।
daiet gur im bachan bakhana. tum danavo na bheid pachhana.
Vai mil jug karat boh bhata. kusal hoat ta te din raata. (3)

ਤੁਮ ਹੂੰ ਕਰੋ ਜਗ ਆਰੰਭਨ । ਬਿਜੈ ਹੋਇ ਤੁਮਰੀ ਤਾ ਤੇ ਰਣ ।
ਜਗ ਅਰੰਭਯ ਦਾਨਵਨ ਕਰਾ । ਬਚਨ ਸੁਨਤ ਸੁਰ ਪੁਰਿ ਥਰਹਰਾ । ੪ ।
tum hun karat jug arrmbhan. bijai hoiai tumri ta te ranna.
jug arumbhai danvan kara bachan sunat sur pur barhara. (4)

ਬਿਸਨੁ ਬੋਲਿ ਕਰਿ ਕਰੋ ਬਿਚਾਰਾ । ਅਬ ਕਛੁ ਕਰੋ ਮੰਤ੍ਰ ਅਸੁਰਾਰਾ ।
ਬਿਸਨੁ ਨਵੀਨ ਕਹਿਯੋ ਬਪੁ ਧਰਿਹੋ । ਜਗ ਬਿਘਨ ਅਸੁਰਨ ਕੋ ਕਰਿ ਹੋ । ੫ ।
bisan bol kar karo bichara. ab kachh karo mantar asurara.
bisan naveen kahiou bap dhariho. jug bighan asuran ko kar ho. (5)

ਬਿਸਨੁ ਅਧਿਕ ਕੀਨੋ ਇਸਨਾਨਾ । ਦੀਨੇ ਅਮਿਤ ਦਿਜਨ ਕਹੁ ਦਾਨਾ ।
ਮਨ ਮੋ ਕਮਲਾ ਸ੍ਰਿਜੋ ਗਯਾਨਾ । ਕਾਲ ਪੁਰੁਖ ਕੋ ਧਰਯੋ ਧਯਾਨਾ । ੬ ।
bisan adhik keeno isnana. deenai amit dijankoh dana.
man mo kamla sirjo gayana. kaal purukh ko dhariou dhiana. (6)

Here the chapter on fourteenth Incarnation of Bisan of the Bachittar Natak Granth dealing with the killing of Madh and kaitabh is completed. All is auspicious so far. (14)

Now the episode of the Incarnation of Arhant Dev begins
"With the Grace of the Lord-Protector"

Choupaiee

Whenever the demons used to expand their activities, Vishnu would arrange for their destruction. Once all the demons got together at one place, and went to the Guru's (Shukracharya) abode. (1)

All the demons pondered over collectively about the gods killing the demons always, so they thought of evolving a (scheme) move, which could solve this problem. (2)

The Guru of demons said, "O demons ! You have not realised one thing that the gods can always perform many types of Yagnas (fire-worship) by getting together, and for that reason they enjoy peace and prosperity (day and night) alweays. (3)

You also make arrangements for a Yagna, so that you could be victorious in the battle. Agreeing to this proposal the demons also started performing a Yagna (fire-worship). On hearing this news of the Yagna, the gods (heavens) were shaken up.(4)

Then Vishnu called all the gods to think over it. Then the gods said "O Destroyer of the demons ! Pray tell us some remedy for it." In the end Vishnu said. "I Will assume a new form (body) and create some disturbance (obstacle) in the performance of Yagna by the demons." (5)

Vishnu visited many holy places of pilgrimage and bathed there, then gave alms to innumerable brahmins. Then the learned (scholarly) Vishnu evolved the light of knowledge in his mind and meditated on the Lord-Sublime. (6)

ਕਾਲ ਪੁਰੁਖ ਤਬ ਭਏ ਦਇਆਲਾ । ਦਾਸ ਜਾਨ ਕਹ ਬਚਨ ਰਿਸਾਲਾ ।
ਧਰੁ ਅਰਹੰਤ ਦੇਵ ਕੋ ਰੂਪਾ । ਨਾਸ ਕਰੋ ਅਸੁਰਨ ਕੇ ਭੂਪਾ । ੭ ।
kaal purkh tab bhaie diala. daas jaan keh bachan risala.
dhar arihant dev ko rupa. naas karo asuran kai bhoopa. (7)

ਬਿਸਨੁ ਦੇਵ ਆਗਿਆ ਜਬ ਪਾਈ । ਕਾਲ ਪੁਰੁਖ ਕੀ ਕਰੀ ਬਡਾਈ ।
ਭੂ ਅਰਹੰਤ ਦੇਵ ਬਨਿ ਆਯੋ । ਆਨਿ ਅਉਰ ਹੀ ਪੰਥ ਚਲਾਯੋ । ੮ ।
bisan dev agya jab paiee. kaal purukh ki karai badaiee.
bhu arihant dev ban aiyo. aan aaur hi panth chalaiyo. (8)

ਜਬ ਅਸੁਰਨ ਕੋ ਭਯੋ ਗੁਰੂ ਆਈ । ਬਹੁਤ ਭ"ਤਿ ਨਿਜ ਮਤਹਿ ਚਲਾਈ ।
ਸਾ੍ਵਗ ਮਤ ਉਪਰਾਜਨ ਕੀਆ । ਸੰਤ ਸਬੀਹਨ ਕੋ ਸੁਖ ਦੀਆ । ੯ ।
jab asuran ko bhiou gur aiee. bahut bhant nij mateh chalaie.
Sarvang mat auparjan kia. Sant sabuhan ko sukh diai (9)

ਸਬਹੂ ਹਾਥਿ ਮੋਚਨਾ ਦੀਏ । ਸਿਖਾ ਹੀਣ ਦਾਨਵ ਬਹੁ ਕੀਏ ।
ਸਿਖਾ ਹੀਣ ਕੋਈ ਮੰਤ੍ਰ ਨ ਫੁਰੈ । ਜੋ ਕੋਈ ਜਪੈ ਉਲਟ ਤਿਹ ਪਰੈ । ੧੦ ।
Sabhun haath mochna deeai. Sikha heen danav boh keeai.
Sikha heen koiee mantar na phurai. jo koiee japai ult the parai. (10)

ਬਹੁਰ ਜਗ ਕੋ ਕਰਬ ਮਿਟਾਯੋ । ਜੀਅ ਹਿੰਸਾ ਤੇ ਸਭੂੰ ਹਟਾਤਯੋ ।
ਬਿਨੁ ਹਿੰਸਾ ਕੀਆ ਜਗ ਨ ਹੋਈ । ਤਾ ਤੇ ਜਗ ਕਰੇ ਨ ਕੋਈ । ੧੧ ।
baur jug ko karab mitaiyo. jia hinsa te sabhu hataiyo.
bin hinsa kia jug na hoiee. ta te jug karai na koiee. (11)

ਯਾ ਤੇ ਭਯੇ ਜਗਨ ਕੋ ਨਾਸਾ । ਜੋ ਜੀਯ ਹਨੈ ਹੋਇ ਉਪਹਾਸਾ ।
ਜੀਅ ਮਰੇ ਬਿਨੁ ਜਗ ਨ ਹੋਈ । ਜਗ ਕਰੈ ਪਾਵੈ ਨਹੀ ਕੋਈ । ੧੨ ।
ya te bhiou jagan ko nasa. jo jeu hanai hoiai uphasa.
jie maran bin jug na hoiee. jug karai pavai nahi koiee.(12)

ਇਹ ਬਿਧਿ ਦੀਯੋ ਸਭਨ ਉਪਦੇਸਾ । ਜਗ ਸਕੈ ਕੋ ਕਰ ਨ ਨਰੇਸਾ ।
ਅਪੰਥ ਪੰਥ ਸਭ ਲੋਗਨ ਲਾਯਾ । ਧਰਮ ਕਰਮ ਕੌਊ ਕਰਨ ਨ ਪਾਯਾ । ੧੩ ।
eh bidh deeyo sabhan updesa. jug sakai ko kar na naresa.
apanth panth sabh logan laiya. dharam karam kouoo karan na paiya. (13)

Then the Lord-Almighty was pleased with Vishnu and Through His benevolence accepted him as His slave, and spoke these sweet words, " O Vishnu ! Go and assume the form of the god Arhant and then destroy the king of the demons. (7)

On getting this ordain, Vishnu sang the praises of the Lord-Sublime. Then he came to the Earth in the form (guise) of Arhant Dev (god) and initiated a new panth. (started a new religious sect). (8)

When Vishnu became the Guru of the demons (in the form of Arhant Dev), he made arrangements for the spread of his mission (sect) in many ways. He propounded the seet of Sarevarais, and gave relief to all the saints. (9)

He arranged to give tweezers to each follower for pulling out hair and made many demons devoid of their lock of hair on the head. Normally the tuft-less people cannot think any magical sermon, and if anyone happens to recite any such sermon (magical), then it produces the opposite effect (than expected). (10)

He stopped people from performing Yagnas, and also drove them away from killing animals (for sacrifice). Since no Yagna could be performed without killing some animal, people have stopped performing Yagna. (sacrificial fire worship). (11)

Thus the practice of Yagnas has come to an end. If someone kills an animal, he is vilified in the world. Since no Yagna can be performed without a kill, and if someone does perform a Yagna without offering an animal's sacrifice, he does not get any reward for his Yagna. (12)

Thus a similar teaching was given to all so that no king could perform Yagna, and all were directed on the wrong path, as a result of this no one could perform a religious duty (function of Virtuous deeds). (13)

ਦੋਹਰਾ

ਅੰਨਿ ਅੰਨਿ ਤੇ ਹੋਤੁ ਜਿਯੋ ਘਾਸਿ ਘਾਸਿ ਤੇ ਹੋਇ ।
ਤੈਸੇ ਮਨੁਛ ਮਨੁਛ ਤੇ ਅਵਰੁ ਨ ਕਰਤਾ ਕੋਇ । ੧੪ ।

Dohra

an(e) an(e) te hoat jiou ghas ghas te hoiai.
taisai manuchh manuchh te avar na karta koiai. (14)

ਚੌਪਈ

ਐਸ ਗਿਆਨ ਸਬਹੂਨ ਦ੍ਰਿੜਾਯੋ । ਧਰਮ ਕਰਮ ਕੋਊ ਕਰਨ ਨ ਪਾਯੋ ।
ਇਹ ਬ੍ਰਿਤ ਬੀਚ ਸਭੋ ਚਿਤ ਦੀਨਾ । ਅਸੁਰ ਬੰਸ ਤਾ ਤੇ ਭਯੋ ਛੀਨਾ । ੧੫ ।

Choupaiee

ais gyan sabhun dirraiyo. dharam karam kouoo karan na paiyo.
eh birat beech sabho chit deena. asur bans ta te bhiou cheena. (15)

ਨ੍ਹਾਵਨ ਦੈਤ ਨ ਪਾਵੈ ਕੋਈ । ਬਿਨੁ ਇਸਨਾਨ ਪਵਿਤ੍ਰ ਨ ਹੋਈ ।
ਬਿਨੁ ਪਵਿਤ੍ਰ ਕੋਈ ਫੁਰੈ ਨ ਮੰਤ੍ਰਾ । ਨਿਫਲ ਭਏ ਤਾ ਤੇ ਸਭ ਜੰਤ੍ਰਾ । ੧੬ ।
nahvan daint na pavai koiee. bin isnan pavitar na hoiee.
bin pavitar koiee phirai na mantara.a niphal bhaie ta te sabh jantra. (16)

ਦਸ ਸਹੰਸ੍ਰ ਬਰਖ ਕੀਅ ਰਾਜਾ । ਸਭ ਜਗ ਮੋ ਮਤ ਐਸ ਪਰਾਜਾ ।
ਧਰਮ ਕਰਮ ਸਬ ਹੀ ਮਿਟਿ ਗਯੋ । ਤਾ ਤੇ ਛੀਨ ਅਸੁਰ ਕੁਲ ਭਯੋ । ੧੭ ।
das sahansar bankh ki(a) raja. Sabh jug mein mat aisu praja.
dharam karam sabh hi mit geyo. ta te chheen asur kul bhiou. (17)

ਦੇਵ ਰਾਇ ਜੀਅ ਮੋ ਭਲੁ ਮਾਨਾ । ਬਡਾ ਕਰਮ ਅਬ ਬਿਸਨੁ ਕਰਾਨਾ ।
ਅਨੰਦ ਬਢਾ ਸੋਕ੍ ਮਿਟ ਗਯੋ । ਘਰਿ ਘਰਿ ਸਭੁੂ ਬਧਾਵਾ ਭਯੋ । ੧੮ ।
Dev raie jia mein bhal mana. bada karam ab bisan karana.
anand badha sok mit geou. ghar ghar sabhun badhava bhiou. (18)

ਦੋਹਰਾ

ਬਿਸਨ ਐਸ ਉਪਦੇਸ ਦੈ ਸਬ ਹੂੰ ਧਰਮ ਛੁਟਾਇ ।
ਅਮਰਾਵਤਿ ਸੋਰ ਨਗਰ ਮੋ ਬਹੁਰਿ ਬਿਰਾਜਿਯੋ ਜਾਇ । ੧੯ ।

Dohra

bisan ais updes dai sabh hun dharam chhutaie.
amravat sur nagar mo bahur brijiou jaie. (19)

Couplet

Just as grain begets grain, grass produces more grass, similarly man produces human being, as there is no other creator of all. (14)

Choupaiee

So Arhant imparted such teachings to all the people, which was firmly believed by all, and no one could perform any virtuous deeds (of religious nature). All had embided such a mental outlook, as a result the race of the demons became devoid of strength/power. (15)

No demon would now leathe, and no one could get purified without a bath, and without being purified no one could recite (holy) religious sermons, as such all actions would become (useless) fruit less. (16)

Then Arhant ruled the world for ten thousand years, and thus he propagated his religion in the world. All virtuous deeds came to an end, and the race of demons became powerless. (17)

The king of gods, Indra, was very much satisfied with this arrangement and felt that Vishnu had done them a great favour. Now there were more rejoicings and happiness and sorrow or suffering had been eliminated. There were great rejoicings in all the families. (homes). (18)

Couplet

Thus Vishnu had propagated such a teaching, which divested all the people from performing any virtuous (religious) actions. He himself went back to the heavens and installed himself there again. (19)

ਸ੍ਰਾਵਗੋਸ ਕੋ ਰੂਪ ਧਰਿ ਦੈਤ ਕੁਪੰਥ ਸਬ ਡਾਰਿ ।
ਪੰਦ੍ਰਵੇ' ਅਵਤਾਰ ਇਮ ਧਾਰਤ ਭਯੋ ਮੁਰਾਰਿ । ੨੦ ।
Saravgos ke roop dhar daint kupanta sah daar.
pandervain avtar im dharat bhiou murar. (20)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਅਰਹੰਤ ਪਦਸਵੋ' ਅਵਤਾਰ
ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੫ ।
It Sri Bachittar Natak granthai Arhant
padarasvai avtar samapatam
Sabh Subham Sat. (15)

ਅਥ ਮਨੁ ਰਾਜਾ ਅਵਤਾਰ ਕਥਨੰ
ਸ੍ਰੀ ਭਗਉਤੀ ਜੀ ਸਹਾਇ
ਚੌਪਈ
ਸ੍ਰਾਵਗ ਮਤ ਸਬ ਹੀ ਜਨ ਲਾਗੇ । ਧਰਮ ਕਰਮ ਸਬ ਹੀ ਤਜਿ ਭਾਗੇ ।
ਤਯਾਗ ਦਈ ਸਬੁਮ ਹਰਿ ਸੇਵਾ । ਕੋਇ ਨ ਮਾਨਤ ਭੇ ਗੁਰ ਦੇਵਾ । ੧ ।
Ab man raja avtar kathanung
Sri Bhagouti ji Sahaie
Choupaiee
Saravag mat sab hi jan lagai. Dharam karam sabh hi raj bhagai.
tiag daiee sabhun har seva. koiai na manat bhae gur deva. (1)

ਸਾਧ ਅਸਾਧ ਸਬੈ ਹੁਐ ਗਏ । ਧਰਮ ਕਰਮ ਸਬ ਹੂੰ ਤਜਿ ਦਏ ।
ਕਾਲ ਪੁਰੁਖ ਆਗਯਾ ਤਬ ਦੀਨੀ । ਬਿਸਨੁ ਚੰਦ ਸੋਈ ਬਿਧਿ ਕੀਨੀ । ੨ ।
Sadh asadh sabai huai gaie. dharam karam sab hun taj daie.
kaal purkh agya tab deeni. bisan Chand soiee bidh keeni. (2)

ਮਨੁ ਹੈ ਰਾਜ ਵਤਾਰ ਅਵਤਾਰਾ । ਮਨੁ ਸਿਮਿਰਤਹਿ ਪ੍ਰਚੁਰ ਜਗਿ ਕਰਾ ।
ਸਕਲ ਕੁਪੰਥੀ ਪੰਥਿ ਚਲਾਏ । ਪਾਪ ਕਰਮ ਤੇ ਲਗਿ ਹਟਾਏ । ੩ ।
man hoiai raj vatar avtara. man Simarateh parchai jug kara.
Sakal kupanthi panth chalaie. paap karvan te log hataie. (3)

ਰਾਜ ਅਵਤਾਰ ਭਯੋ ਮਨੁ ਰਾਜਾ । ਸਰਬ ਹੀ ਸਿਰਜੈ ਧਰਮ ਕੇ ਸਾਜਾ ।
ਪਾਪ ਕਰਾ ਤਾ ਕੋ ਗਹਿ ਮਾਰਾ । ਸਕਲ ਪ੍ਰਜਾ ਕਹੁ ਮਾਰਗਿ ਡਾਰਾ । ੪ ।
Raj avtar bhiou man raja. sarab hi sirjai dharam ke saja.
paap kara ta ko geh maara. sakal parja ko marag daara. (4)

ਪਾਪ ਕਰਾ ਜਾ ਹੀ ਤਹ ਮਾਰਸ । ਸਕਲ ਪ੍ਰਜਾ ਕਹੁ ਧਰਮ ਸਿਖਾਰਸ ।
ਨਾਮ ਦਾਨ ਸਬਹੂਨ ਸਿਖਾਰਾ । ਸ੍ਰਾਵਗ ਪੰਥ ਦੂਰ ਕਰਿ ਡਾਰਾ । ੫ ।
paap kara ja hi the maras. Sakal parja koh dharam sikharas.
Naam daan sabhun sikhara. Saravag panth dur kar daara. (5)

(Arhant) assuming the form of the master of Saravagan, had directed all the demons on the reversed (wrong) path. This is how the Lord had assumed the form of the fifteenth incarnation. (20)

Here the chapter on the fifteenth incarnation of Arhant of the Bachittar Natak Granth is completed. All is well. (15)

Now the episode of the incarnation
of the King Mun begins
"With the Grace of the Lord-protector."

Choupaiee

All the people were now conforming (practising) to the Jainism religion, and all were devoid of any virtuous deeds or religious deeds. All had forgotten to serve the Lord Almighty, and no one had any faith in the Lord-Sublime. (1)

All the saints had become incorragible (desperate) and had stopped performing any religious (virtuous) deeds. Then the Lord-Sublime had ordained Vishnu like this, who carried out His orders accordingly. (2)

Then Vishnu, had appeared as an incarnation of King Mun, and propagated the teachings of Manu Smriti in the world. All the followers of Jainism were directed back on to the right path, and repulsed the people from sinful actions. (3)

Now Vishnu had assumed the form of King Mun, who appeared as an incarnation of Vishnu, who propagated the path of religious (virtious) functions. Whosoever was caught engrossed in irreligious or Sinful actions, would be killed. Thus all the people (subjects) were brought back on the right path of virtuous deeds. (4)

Whenever any person was found indulging in Sinful actions, he was killed. So all the subjects were taught the path of religion. All were taught to recite the Lord's True Name and in the art of alms-giving, and removed the cult of Jainism from the world. (5)

ਜੇ ਜੇ ਭਾਜਿ ਦੂਰ ਕਹੁ ਗਏ । ਸ੍ਰਾਵਗ ਧਰਮਿ ਸੋਊ ਰਹਿ ਗਏ ।
ਅਉਰ ਪ੍ਰਜਾ ਸਭ ਮਾਰਗਿ ਲਾਈ । ਕੁਪੰਥ ਪੰਥ ਤੇ ਸੁਪੰਥ ਚਲਾਈ । ੬ ।
jo jo bhaaj koh gaie. Saravag dharam souoo reh gaie.
aour parja sab marag laiee. kupanth panth te supanth chalaiee. (6)

ਰਾਜ ਅਵਤਾਰ ਭਯੋ ਮਨੁ ਰਾਜਾ । ਕਰਮ ਧਰਮ ਜਗ ਕੋ ਭਲੁ ਸਾਜਾ ।
ਸਕਲ ਕੁਪੰਥੀ ਪੰਥ ਚਲਾਏ । ਪਾਪ ਕਰਮ ਤੇ ਧਰਮ ਲਗਾਏ । ੭ ।
raj avtar bhoiu man raja. karam dharam jugmein bhal saja.
Sakal kupanthi panth chalaie. paap karam te dharam lagaie. (7)

ਦੋਹਰਾ
ਪੰਥ ਕੁਪੰਥੀ ਸਭ ਲਗੇ ਸ੍ਰਾਵਗ ਮਤ ਭਯੋ ਦੂਰ ।
ਮਨੁ ਰਾਜਾ ਕੋ ਜਗਤ ਮੋ ਰਹਿਯੋ ਸੁ ਜਸੁ ਭਰਪੂਰ । ੮ ।
Dohra
panth kupanth sab lagai sarvag mat bhiou dur.
man raja ko jagat mo rehiou so jas bharpur. (8)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕੇ ਗ੍ਰੰਥੇ ਮਨੁ ਰਾਜਾ
ਅਵਤਾਰ ਸੋਲ੍ਹਵ" ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੬ ।
it Sri Bachittar Natak granthai man raja
avtar sohlava(n) samapatam.
Sab Subham Sat. (16)

ਅਥ ਧਨੰਤਰ ਬੈਦ ਅਵਤਾਰ ਕਥਨ
ਸ੍ਰੀ ਭਗਉਤੀ ਜੀ ਸਹਾਇ
ਚੌਪਈ
ਸਭ ਧਨਵੰਤ ਭਏ ਜਗ ਲੋਗਾ । ਏਕੁ ਨ ਰਹਾ ਤਿਨੋ ਤਨਿ ਸੋਗਾ ।
ਭ"ਤਿ ਭ"ਤਿ ਭਛਤ ਪਕਵਾਨਾ । ਉਪਜਤ ਰੋਗ ਦੇਹ ਤਿਨ ਨਾਨਾ । ੧ ।
Ab dhanantar baid avtar kathanung
Sri Bhagouti ji Sahaie
Choupaiee
Sabh dhanvant bhaie jug loga. ek na raha tinai tan soga.
bhant bhant bhachhat parvan. upjat rog deh tiu nana. (1)

ਰੋਗਾਕੁਲ ਸਭ ਹੀ ਭਏ ਲੋਗਾ । ਉਪਜਾ ਅ ਧਿਕ ਪ੍ਰਜਾ ਕੋ ਸੋਗਾ ।
ਪਰਮ ਪੁਰਖ ਕੀ ਬਡਾਈ । ਕ੍ਰਿਪਾ ਕਰੀ ਤਿਨ ਪਰ ਹਰਿ ਰਾਈ । ੨ ।
rogakul Sab hi bhaie loga. upja adhik parja ke soga.
param pukh ki kari badaiee. kirpa kari tin par har bhaiee. (2)

All those persons, who fled away to distant (foreign) lands, were left to adhere to the cult of Jainism. The rest of the subjects were directed onto the path of religious duties, and repelling people from sinful actions all were directed to perform virtuous actions. (6)

Thus the incarnation of Raj, appeared in the form of King-Mun, who propagated the path of true religion of performing virtouos action in the world. All the misguided people were directed back onto the right path, and engaged them in moral (religious duties by repulsing them from performing Sinful actions. (7)

Now the episode of the incarnation
of Dhanatar Vaid begins.
"With the Grace of the Lord-Protector."

Choupaiee

All the people of the world became wealthy, and their minds or bodies were not pestered by any sorrow or sufferings. They were eating various types of delicious foods, due to which they started getting infested with many body ailments (diseases). (1)

All the people were inflicted with diseases and were distressed due to illness, which resulted in great suffering to the humanity (subjects) Then all got together and praised the Lord's Greatness (Prime-Male) bestowed His benevolence on them. (2)

ਬਿਸਨ ਚੰਦ ਕੋ ਕਹਾ ਬੁਲਾਈ । ਧਰੁ ਅਵਤਾਰ ਧੰਨਤਰ ਜਾਈ ।
ਆਯੁਰਬੇਦ ਕੋ ਕਰੋ ਪ੍ਰਕਾਸਾ । ਰੋਗ ਪ੍ਰਜਾ ਕੇ ਕਰੀਯਹੁ ਨਾਸਾ । ੩ ।
bisan Chand ko kaha bulaiee. dhar avtar dhanantar jaiee.
aiyurbeid ko karo parkasa. rog praja ke kariou nasa. (3)

ਦੋਹਰਾ
ਤਾ ਤੇ ਦੇਵ ਇਕਤ੍ਰ ਹੁਐ ਮਥਿਯੋ ਸਮੁੰਦ੍ਰਹਿ ਜਾਇ ।
ਰੋਗ ਬਿਨਾਸਨ ਪ੍ਰਜਾ ਹਿਤ ਕਢਿਯੋ ਧਨੰਤਰ ਰਾਇ । ੪ ।
Dohra
ta te dei ikatar huai mathiou Samundreh jaie.
rog binasan pooja hit kadhiou dhanatar raie. (4)

ਚੌਪਈ
ਆਯੁਰਬੇਦ ਤਿਨਿ ਕੀਯੋ ਪ੍ਰਕਾਸਾ । ਜਗ ਕੋ ਰੋਗ ਕਰੇ ਸਬ ਨਾਸਾ ।
ਬਈਦ ਸਾਸਤ੍ਰ ਕਹੁ ਪ੍ਰਗਟ ਦਿਖਾਵਾ । ਭਿੰਨ ਭਿੰਨ ਅਉਖਧੀ ਬਤਾਵਾ । ੫ ।
Choupaiee
aiyurbeid tin kiou parkasa. jug ke rog karai sab nasa.
baied Sastar koh pargat dikhava. bhin bhin aoukhadi batara. (5)

ਦੋਹਰਾ
ਰੋਗ ਰਹਤ ਕਰਿ ਅਉਕਪੀ ਸਬ ਹੀ ਕਰਿਯੋ ਜਹਾਨ ।
ਕਾਲ ਪਾਇ ਤਛਕਿ ਹਨਿਯੋ ਸੁਰਪੁਰਿ ਕੀਯੋ ਪਯਾਨ । ੬ ।
rog rehat kar aoukhadi sab hi kariou jahan.
kaal paie tachhak haniou surpur kiou paiyan. (6)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕੇ ਗ੍ਰੰਥੇ ਧਨੰਤ੍ਰ ਅਵਤਾਰ ਸਤਾਰ੍ਹਵਾ
ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੭ ।
it Sri Bachittar Natak granthai dhanatar avtar satarahvan samapatam.
Sab Subham Sat. (17)

ਅਥ ਸੁਰਜਾਵਤਾਰ ਕਥਨੰ
ਸ੍ਰੀ ਭਗਉਤੀ ਜੀ ਸਹਾਇ
ਚੌਪਈ
ਬਹੁਰਿ ਬਚੇ ਦਿਤਿ ਪੁਤ੍ਰ ਅਤੁਲਿ ਬਲਿ । ਅਰਿ ਅਨੇਕ ਜੀਤੇ ਜਿਨ ਜਲਿ ਥਲਿ ।
ਕਾਲ ਪੁਰੁਖ ਕੀ ਆਗਿਆ ਪਾਈ । ਸੁਰਜ ਅਵਤਾਰ ਧਰਿਯੋ ਹਰਿ ਰਾਈ । ੧ ।
ab Surajavtar kathanung
Sri Bhagoutia ji Sahaie .
Choupaiee
bahur badai dit puttar atul bal. ab anek jeetai jin jal thal.
Kaal purkh ki agya paiee. Suraj avtar dhariou har raiee. (1)

Vishnu was called by the Lord in His presence and ordained him to assume the incarnation of Dhanantari and go the world by revealing the Ayur Veda to them.(3)

Couplet

Thus the gods and demons joined hands to churn the ocean, and for alleviating the sufferings of mankind, they took out king Dhanantri from the (churning of) ocean. (4)

Choupaiee

The Dhanantri king revealed the Ayur Veda to the world, thus dispelling all the worldly Sufferings. By revealing the Vedic Shastras he showed to the world the Veda, which gave remedies for various ailments. (5)

Couplet

Thus he produced the medicine (treatment) for all ailments and gave to the world, medicines for various ailments. After sometime Tachhak killed him by stinging him with his poison, and (despatched) sent him to the heavens. (he died). (6)

Here the seventeenth chapter on the incarnation of Dhanvantri from the Bachittar Natak Granth is completed. All is well so far. (17)

Now begins the episode of
incarnation of the Sun
"With the Grace of the Lord-Protector."

Choupaiee

Then the son of Diti, called Dainti, became very powerful, who had gained victory over many enemies both on land and the seas. That time, getting the ordains of the Lord-Sublime, Vishnu appeared as an incarnation of the sun (sooraj). (1)

ਜੇ ਜੇ ਹੋਤ ਅਸੁਰ ਬਲਵਾਨਾ । ਰਵਿ ਮਾਰਤ ਤਿਨ ਕੋ ਬਿਧਿ ਨਾਨਾ ।
ਅੰਧਕਾਰ ਧਰਨੀ ਤੇ ਹਰੇ । ਪ੍ਰਜਾ ਕਾਜ ਗ੍ਰਿਹ ਕੇ ਉਠਿ ਪਰੇ । ੨ ।
jo jo hoat asur balvana.
rav marat tin ko bidh nana.
andhkar dharni te harai.
parja kaaj greh kai uth parai. (2)

ਨਰਾਜ ਛੰਦ
ਬਿਸਾਰਿ ਆਲਸੰ ਸਬੈ ਪ੍ਰਭਾਤਿ ਲਗਿ ਜਾਗਹੀ ।
ਅਨੰਤ ਜਾਪ ਕੋ ਜਪੈ ਬਿਅੰਤ ਧਯਾਨ ਪਾਗਹੀ ।
ਦੁਰੰਤ ਕਰਮ ਕੋ ਕਰੈ ਅਥਾਪ ਥਾਪਹੀ ।
ਗਾਇਤ੍ਰੀ ਸੰਧਿਯਾਨ ਕੈ ਅਜਾਪ ਜਾਪਹੀ । ੩ ।
Naraj Chhand
bisar alsung sabai parbhat jagh.
anant jaap ko japai beant dhian paghi.
durant karam ko karai athap thap thaphi.
gaietri Sandhiyan ke ajap jaap japhi. (3)

ਸੁ ਦੇਵ ਕਰਮ ਆਦਿ ਲੈ ਪ੍ਰਭਾਤਿ ਜਾਗ ਕੈ ਕਰੈ ।
ਸੁ ਜਗ ਧੂਪ ਦੀਪ ਹੋਮ ਬੇਦ ਬਿਯਾਕਰਨ ਰਰੈ ।
ਸੁ ਪਿਤ੍ਰ ਕਰਮ ਹੈ ਜਿਤੇ ਸੋ ਬ੍ਰਿਤ ਬ੍ਰਿਤ ਕੋ ਕਰੈ ।
ਸੁ ਸਾਸਤ੍ਰ ਸ੍ਰਿਮਿਤ ਉਚਰੰ ਸੁ ਧਰਮ ਧਯਾਨ ਕੋ ਧਰੈ । ੪ ।
So dev karam aad lai parbhat karai.
So jug dhup deep home beid biyakaran rarai.
So pitar karam hai jitar so brit brit ko karai.
So Sastar Simrat ucharung so dharam dhyan ko dharai. (4)

ਅਰਧ ਨਰਾਜ ਛੰਦ
ਸੁ ਧੂਮ ਧੂਮ ਧੂਮ ਹੀ । ਕਰੰਤ ਸੈਨ ਭੂਮਿ ਹੀ ।
ਬਿਅੰਤਿ ਧਯਾਨ ਧਯਾਵਹੀ । ਦੁਰੰਤ ਠਉਰ ਪਾਵਹੀ । ੫ ।
Ardh Naraj Chhand
So dhum dhum dhoom hi. Karant karat dharam or daan
beant dhiyan dhiyavhi. durant thour pavhi. (5)

ਅਨੰਤ ਮੰਤ੍ਰ ਉਚਰੈ । ਸੁ ਜੋਗ ਜਾਪਨਾ ਕਰੈ ।
ਨ੍ਰਿਬਾਨ ਪੁਰੁਖ ਧਯਾਵਹੀ । ਬਿਮਾਨ ਅੰਤਿ ਪਾਵਹੀ । ੬ ।
anant mantarung ucharai. so jog japna karai
nirban purukhung dhiyahi. biman ananting pavhi. (6)

All those demons who become powerful, are being killed by the Sun in many ways. The darkness on the Earth is being eliminated by the Sun, so the subjects get involved in the duties of the householder. (2)

Naraj Chhand

All the people, casting off laziness and lithargy, get up early in the morning. Many people meditate on the Lord's Name, and countless people are engaged in the meditation of the Lord-Sublime. They get engrossed in different tasks of the world and have installed the Lord in their minds. They recite continiously the holy sermons of Sandhia and gaitri. (in the hearts). (3)

People get up early in the morning and attend to godly-functions. They perform Yoga, burn incense, light lamps and fire-worship and follow certain principles in their performance. They recite the Shastras and Smritis and follow religious rituals. (duties). (4)

Ardh Naraj Chhand

One could see the Smoke arising from fire-workship on all sides, while people sleep on the ground. Many people meditate on the Lord, while few of them attain unison with the Lord with great difficulty. (5)

They recite innumerable sermons and perform meditation and penance of various types. They meditate on the Lord and worship him, and finally get seated in the aerial ships for proceeding to heavens in the end (To attain the status of gods, they are provided with proper means). (6)

ਦੋਹਰਾ

ਬਹੁਤ ਕਾਲ ਇਮ ਬੀਤਯੋ ਕਰਤ ਧਰਮ ਅਰੁ ਦਾਨ ।
ਬਹੁਰਿ ਅਸੁਰ ਬਢਿਯੋ ਪ੍ਰਬਲ ਦੀਰਘੁ ਕਾਇ ਦੁਤੀ ਮਾਨ । ੭ ।

Dohra

bahut kaal im beetiou karat dharam or dhaam.
bahur asur badhiou parbal deeragh kaiae doot mann. (7)

ਚੌਪਈ

ਬਾਣ ਪ੍ਰਜੰਤ ਬਢਤ ਨਿਤਪ੍ਰਤਿ ਤਨ । ਨਿਸ ਦਿਨ ਘਾਤ ਕਰਤ ਦਿਜ ਦੇਵਨ ।
ਦੀਰਘੁ ਕਾਇ ਐਸੋ ਰਿਪੁ ਭਯੋ । ਰਵਿ ਰਥਿ ਹਟਕ ਚਲਨ ਤੋ ਗਯੋ । ੮ ।

Choupaiee

baan parjant badhat nitprat tan. nis din ghat karat dij devan.
deeragh kaie aisai rip bhiou. rav rath hastak chalan te geou. (8)

ਅੜਿਲ

ਹਟਕ ਚਲਤ ਰਥਿ ਭਯੋ ਭਾਨ ਕੋਪਿਯੋ ਤਬੈ ।
ਅਸਤ੍ਰ ਸਸਤ੍ਰ ਲੈ ਚਲਿਯੋ ਸੰਗ ਲੈ ਦਲ ਸਬੈ ।
ਮੰਡਿਯੋ ਬਿਬਿਧ ਪ੍ਰਕਾਰ ਤਹਾ ਰਣ ਜਾਇਕੈ ।
ਹੋ ਨਿਰਖ ਦੇਵ ਅਰੁ ਦੈਤ ਰਹੇ ਉਰਝਾਇਕੈ । ੯ ।

Aril

hatak chalat rath bhiou bhaan kopiou tabai.
astar Sastar lasi chaliou sung lai dul sabai.
mandiou bibidh parhar taha runn jaie kai.
ho nirakh dev ar daint rehai urjhaiekai. (9)

ਗਹਿ ਗਹਿ ਪਾਣ ਕ੍ਰਿਪਾਣ ਦੁਬਹੀਯਾ ਰਣਿ ਭਿਰੇ ।
ਟੂਕ ਟੂਕ ਹੁਐ ਗਿਰੇ ਨ ਪਗ ਪਾਛੇ ਫਿਰੇ ।
ਅੰਗਨਿ ਸੋਭੇ ਘਾਇ ਪ੍ਰਭਾ ਅਤਿ ਹੀ ਬਢੇ ।
ਹੋ ਬਸਤ੍ਰ ਮਨੋ ਛਿਟਕਾਇ ਜਨੇਤੀ ਸੇ ਚਢੇ । ੧੦ ।

geh geh paan kirpan dubahiya runn bhirai.
tuk tuk houai girai na pug pachhai.
angan sobhai ghaie prabha at hi badhai.
ho bastar manoi chhitkaie janeti so chadhai. (10)

ਅਨੁਭਵ ਛੰਦ

ਅਨਹਦ ਬਜੇ । ਧੁਨਿ ਘਣ ਲਜੇ ।
ਘਣਹਣ ਘੋਰੰ । ਜਣ ਬਣ ਮੋਰੰ । ੧੧ ।

Anbhav Chhand

anhad bajai. dhun ghunn lajai.
ghan han ghorung. jan ban morung. (11)

Couplet

Much time had elapsed by the people in performing virtuous deeds and alms-giving when a demon became very powerful, known by the name Deeragh-Kaie, who was mighty and glorious. (7)

Choupaiee

His body would grow by an arrow-length every day, and he was destroying the gods and brahmins day and night (every day). Thus the demon called Deeragh-Kaie became an enemy of the Sun ; and the chariot of the Sun could not move. (stopped moving). (8)

Aril

When the Sun's chariot stopped moving forward, then Sun had got furious with rage. So he ordered his army, after arming himself with arms, weapons, and coats of mail, to march forward. Advancing towards the battle-field, he launched the attack in many ways and seeing him all the gods and demons also joined in the battle. (9)

Wielding their swords, the warriors were fighting and were falling on the ground, being cut into pieces, but no one would retreat a step back. They were being praised and glorified when wounds were inflicted on their bodies. It appeared as if they had joined a marriage party while wearing red coloured clothes. (10)

Anbhav Chhand

The demons were beating ; even the clouds could not match the sound produced by them. (felt belittled). By the beating of kettle drums the reverberation (echo) was such, as if the peacocks were screaming in the jungle. (11)

ਮਧੁਰ ਧੁਨਿ ਛੰਦ
ਢਲ ਹਲ ਢਾਲੰ । ਜਿਮ ਗੁਲ ਲਾਲੰ ।
ਖੜਭੜ ਬੀਰੰ । ਤੜ ਸੜ ਤੀਰੰ । ੧੨ ।
Madhur dhun Chhand
dhaj hal dhalung. jim gul lalung.
Kharbharr beerung. tarr sarr teerung. (12)

ਰੁਣ ਝੁਣ ਬਾਜੇ । ਜਨੁ ਘਣ ਗਾਜੇ ।
ਧੰਮਕ੍ ਢੋਲੰ । ਖੜਰੰੜ ਖੋਲੰ । ੧੩ ।
ruun jhun baajai. janu ghann gajai.
dhamunk dholung. kharrrarr khelung. (13)

ਥਰਹਰ ਕੰਪੈ । ਹਰਿ ਹਰਿ ਜੰਪੈ ।
ਰਣ ਰੰਗ ਰਤੇ । ਜਨੁ ਗਣ ਮਤੇ । ੧੪ ।
barhar kampai. har har jumpai.
runn rung ratai. janu gunn matai. (14)

ਥਰਕੰਤ ਸੂਰੰ । ਨਿਰਖਤ ਹੂਰੰ ।
ਸਰ ਬਰ ਛੁਟੇ । ਕਟਿ ਭਟ ਲਿਟੇ । ੧੫ ।
tharkunt surang . nirkhat hurung.
Sar bar chhutai. kat bhat litai. (15)

ਚਮਕਤ ਬਾਣੰ । ਫੁਰਹ ਨਿਸਾਣੰ ।
ਚਟ ਪਟ ਜੁਟੇ । ਅਰਿ ਉਰ ਫੁਟੇ । ੧੬ ।
Chamkat banung. phureh nisanung.
chat pat jutai. ar ur phulai. (16)

ਨਰ ਬਰ ਗਜੇ । ਸਰ ਬਰ ਸਜੇ ।
ਸਿਲਹ ਸੰਜੋਯੰ । ਸੁਰ ਪੁਰ ਪੋਯੰ । ੧੭ ।
nar bar gajai. sar bar sajai.
aSileh sanjoeung. sur pur poeung. (17)

ਸਰ ਬਰ ਛੁਟੇ । ਅਰਿ ਉਰ ਫੁਟੇ ।
ਚਟ ਪਟ ਚਰਮੰ । ਫੁਟ ਫੁਟ ਬਰਮੰ । ੧੮ ।
sar bar chhutai. ar ur phutai.
chat pat charmung. phut phut barmung. (18)

Madhur Dhun Chhand

The shields were sparkling as if the Lala flowers were blooming. There was lot of disturbance (confusion) all around, while the arrows were flying all over with a hissing sound. (12)

The trumpets were blowing with a jingle, as if clouds were thundering. The drums were beating with a loud sound, while the sheaths were producing rattling noise. (13)

The timid soldiers were trembling (with fear), while remembering God's Name (Hari). The warriors were fully engrossed in fighting on the battle-field, as if intoxicated elephants were combating. (14)

The warriors were shouting loudly while the fairies were watching them. Many swift and large arrows were being shot, which would pierce through the bodies so that the warriors (being struck) were (falling) lying on the ground, being cut into pieces.(15)

The arrows were flashing around, while the flags were fluttering. The warriors were getting engrossed in the battle without losing time and would pierce through the body (chests) with arrows. (16)

The mighty warriors were roaring, as they were armed with superior arrows. The warriors were protected with coats of mail and iron coatings, but were being despatched to heavens. (facing death). (17)

Many great arrows were being shot, which would pierce through the enemy bodies ; in fact the arrows were piercing through the shields also, cutting off the iron coating (protective cover) even. (18)

ਨਰਾਜ ਛੰਦ
ਦਿਨੇਸ ਬਾਣ ਪਾਣਿ ਲ੍ਰ ਰਿਪੇਸ ਤਾਕਿ ਧਾਈਯੰ ।
ਅਨੰਤ ਜੁਧ ਕ੍ਰੁਧ ਸੁਧ੍ਰ ਭੂਮਿ ਮੈ ਮਚਾਈਯੰ ।
ਕਿਤੇਕ ਭਾਜਿ ਚਾਲੀਯੰ ਸੁਰੇਸ ਲੋਗ ਕੋ ਗਏ ।
ਨਿਸੰਤ ਜੀਤ ਜੀਤ ਕੈ ਅਨੰਤ ਸ੍ਰੂਰਮਾ ਲਏ । ੧੯ ।

Naraj Chhand

dines baan paan tai ripes takai dhaieung.
anant judh karodh sudh bhoom mein machaieung.
kitek bhaag chalieubg sures log koi gaie.
nisant jeet jeet kai anant surma laie. (19)

ਸਿਮਟ ਸੇਲ ਸਾਮੁਹੇ ਸਰਕ ਸੂਰ ਝਾੜਹੀ ।
ਬਬਕ ਬਾਘ ਜਯੋ ਬਲੀ ਹਲਕ ਹਾਕ ਮਾਰਹੀ ।
ਅਭੰਗ ਅੰਗ ਭੰਗ ਹ੍ਵੈ ਉਤੰਗ ਜੰਗ ਮੋ ਗਿਰੇ ।
ਸੁਰੰਗ ਸ੍ਰੂਰਮਾ ਸਬੈ ਨਿਸੰਗ ਜਾਨ ਕੈ ਅਰੈ । ੨੦ ।

Simat sail samohai sarak soor jharrhi.
babak bagh jeou bali halak naak maarhi.
abhung ang bhang havai utang jung mo girai.
surang soorma sabai nisung jaan kai arau. (20)

ਅਰਧ ਨਰਾਜ ਛੰਦ
ਨਵੰ ਨਿਸਾਣ ਬਾਜੀਯੰ । ਘਟਾ ਘਮੰਡ ਲਾਜੀਯੰ ।
ਤਬਲ ਤੁਦਰੰ ਬਜੇ । ਸੁਨੰਤ ਸ੍ਰੂਰਮਾ ਗਜੇ । ੨੧ ।

Ardh Naraj Chhand

Navang nisan baajieung. ghata ghamund lajieung.
tabal tundrung bajai. sunnant surma gajai. (21)

ਸੁ ਜੂਝਿ ਜੂਝਿ ਕੈ ਪਰੈ । ਸੁਰੇਸ ਲੋਗ ਬਿਚਰੈ ।
ਚੜੈ ਬਿਵਾਨ ਸੋਭਹੀ । ਅਦੇਵ ਦੇਵ ਲੋਭਹੀ । ੨੨ ।

so jujh jujh kai parai. Sures log bichrai.
charrai bivan sobhhi. adev dev lobhi. (22)

ਬੇਲੀ ਬਿਦ੍ਰਮ ਛੰਦ
ਡਹ ਡਹ ਸੁ ਡਾਮਰ ਡੰਕਣੀ । ਕਹ ਕਹ ਸੁ ਕ੍ਰੁਕਤ ਜੋਗਣੀ ।
ਝਮ ਝਮਕ ਸ"ਗ ਝਮਕੀਯੰ । ਰਣਿ ਗਾਜ ਬਾਜ ਉਥਕੀਯੰ । ੨੩ ।

Beli Bidram Chhand

deh deh so damar dankani. keh keh so kukat jogni.
jham jhamak sang jhamkieung. runn gaaj baaj uthkieung. (23)

Naraj Chhand

Then (the god) Sun, holding his bow in hand, seeing the great enemy Dhirag Kair, rushed to the battle-field, and fought a fierce battle, being furious with rage, in many ways. Many demons had fled away to Indra puri (heavens), whereas Sun had defeated many warriors. (19)

The warriors, getting contracted, were striking their spears in front of them, making a hissing noise. Roaring like a lion the warriors were challenging the enemy while launching the attack. The mighty warriors (with stoutly built bodies) were losing their limbs, and were falling down on the battle-field, jumping in pain. All the warriors, clothed in red colour (of blood) were locked up in fighting fearlessly against the enemy. (20)

Ardh Naraj Chhand

New drums were heard beating loudly, whose noise would put the clouds even to shame (make clouds belittle). The kettle drums started beating, hearing their sound the warriors also started thundering. (21)

The belligerent warriors were falling down on the ground after fighting ferociously and proceeding to heavens (being dead). They were taken with honour in bedecked carriages. (getting honored). On perceiving this scene, both the demons and gods were also keenly waiting for their turn to gain that status. (of martyrs). (22)

Baily Bidram Chhand

The kettle-drums were beating loudly, while the evil-spirits were shrieking in delight. The spears were sparkling with flashes, while the elephants and the horses were trotting around. (23)

ਢਮ ਢਮਕ ਢੋਲ ਢਮਕੀਯੰ । ਝਲ ਝਲਕ ਤੇਗ ਝਲਕੀਯੰ ।
ਜਟ ਛੋਰਿ ਰੁਦ੍ ਤਹ ਨਚੀਯੰ । ਬਿਕ੍ਰਾਰ ਮਾਰ ਤਹ ਮਚੀਯੰ । ੨੪ ।
dham dhamak dhol dhamkeeung. jhal jhalak teg chalkeeung.
jat chhor rudar the nadhieung. bikrar maar taha machieung. (24)

ਤੋਟਕ ਛੰਦ
ਉਥਕੇ ਰਣਿ ਬੀਰਣ ਬਾਜ ਬਰੰ । ਝਮਕੀ ਘਣ ਬਿਜੁ ਕ੍ਰਿਪਾਣ ਕਰੰ ।
ਲਹਕੇ ਰਣਿ ਧੀਰਣ ਬਾਣ ਉਰੰ । ਰੰਗ ਸ੍ਰੋਣਤ ਰਤ ਕਢੇ ਦੂਸਰੰ । ੨੫ ।
Tetak Chhand
uthkai runn theerum baaj barung.
jhamki ghann bij kirpan karung.
lehkai runn dheerun haan urung.
rung saronat rat kadhai dusarung. (25)

ਫਹਰੰਤ ਧੁਜਾ ਬਹਰੰਤ ਭਟੰ । ਨਿਰਖੰਤ ਲਜੀ ਛਬਿ ਸਿਯਾਮ ਘਟੰ ।
ਚਮਕੰਤ ਸੁ ਬਾਣ ਕ੍ਰਿਪਾਣ ਰਣੰ । ਜਿਮ ਕਉਧਿਤ ਸਾਵਣ ਬਿਜੁ ਘਣੰ । ੨੬ ।
pherant dhuja behrant bhatung.
nirkhant laji chhab Siam granung.
Chamkant so baan kirpan running.
jim koudhit savan bij gannung. (26)

ਦੋਹਰਾ
ਕਥਾ ਬ੍ਰਿਧ ਤੇ ਮੈ ਡਰੋ ਕਰੋ ਬਖਯਾਨ ।
ਨਿਸਾਹੰਤ ਅਸੁਰੇਸ ਸੋ ਸਰ ਤੇ ਭਯੋ ਨਿਦਾਨ । ੨੭ ।
Dohra
Katha bridh te mein daro kaha karai bakhyan.
nishant asures so sar bhiou nidan. (27)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਸੂਰਜ ਅਸਟਦਸਮੋ' ਅਵਤਾਰ ਸਮਾਪਤਮ
ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੮ ।
It Sri Bachittar Natak granthai astdasmain avtar samapatam.
Sabh Subham Sat. (18)

The drum-beats were heard while the Swords were being wielded with a flash of light. Rudra (Shiva) with dishevelled tuft of hair, was also dancing around. A dreadful battle was going on there. (24)

Tetak Chhand

The horses of the warriors were trotting around in the battle. The Swords, held in hands, were sparkling like a flash of lightning between the clouds. The arrows, reddened with the blood, were seen piercing through the body of the persevering warriors in the battle-field, and falling on the other side. (25)

The flags were fluttering, and the warriors were moving swiftly, on perceiving whom even the dark clouds were feeling ashamed (belittled). The arrows and swords were sparkling (shining) in the battle field just as lighting flashes through the monsoon (Sawan) clouds. (26)

Couplet

How far could I detail this episode, as I am afraid, it would become too lengthy? The crux of the story (episode) is that finally the demon king Dhiragh kaie was killed with an arrow shot by the (god) Sun. (27)

Here the chapter dealing with the eighteenth incarnation of the Sun in the Bachittar Natak Granth is completed. All is auspicious so far. (18)

ਅਥ ਚੰਦ ਅਵਤਾਰ ਕਥਨੰ
ਸ੍ਰੀ ਭਗਉਤੀ ਜੀ ਸਹਾਇ
ਦੋਧਕ ਛੰਦ
ਫੇਰਿ ਗਨੋ ਨਿਸਰਾਜ ਬਿਚਾਰਾ । ਜੈਸ ਧਰਿਯੋ ਅਵਤਾਰ ਮੁਰਾਰਾ ।
ਬਾਤ ਪੁਰਾਤਨ ਭ"ਖਿ ਸੁਨਾਊ । ਜ' ਤੇ ਕਵਿ ਕੁਲ ਸਰਬ ਰਿਝਾਊ । ੧ ।

Ab Chand Avtar kathanung.
Sri Bhagouti ji Sahaie.
Dodhak Chhand

pher gano nisraj bichara.
jais dhariou avtar murarai
baat puratan bhanka sunaon.
ja te kai kul sarab rijhaou. (1)

ਨੈਕ ਕ੍ਰਿਸਾ ਕਹੂੰ ਠਉਰ ਨ ਹੋਈ । ਭੂਖਨ ਲੋਗ ਮਰੈ ਸਭ ਕੋਈ ।
ਅੰਧਿ ਨਿਸਾ ਦਿਨ ਭਾਨੁ ਜਰਾਵੈ । ਤਾ ਤੇ ਕ੍ਰਿਸ ਕਹੂੰ ਹੋਨ ਨ ਪਾਵੈ । ੨ ।
Naik krisa kahun thour na hoiee. bhookhan log marai sabh koiee.
andh nisa din bhan jaravai. ta te kris kahun hou na pavai. (2)

ਲੋਗ ਸਭੈ ਇਹ ਤੇ ਅਕੁਲਾਨੇ । ਭਾਜਿ ਚਲੇ ਜਿਮ ਪਾਤ ਪੁਰਾਨੇ ।
ਭਾਤ ਹੀ ਭਾਤ ਕਰੇ ਹਰਿ ਸੇਵਾ । ਤਾ ਤੇ ਪ੍ਰਸੰਨਿ ਭਏ ਗੁਰਦੇਵਾ । ੩ ।
log sabhai eh te aklanai. bhaaj chalai jim paat puranai.
bhant hi bhant karai har seva. ta te persan bhaie Gurdeva. (3)

ਨਾਰਿ ਨ ਸੇਵ ਕਰੈ ਨਿਜ ਨਾਥੰ । ਲੀਨੇ ਹੀ ਰੋਸਿ ਫਿਰੈ ਜੀਅ ਸਾਥੰ ।
ਕਾਮਿਨੀ ਕਾਮ ਕ੍ਹੂੰ ਨ ਸੰਤਾਵੈ । ਕਾਮ ਬਿਨਾ ਕੋਊ ਕਾਮ ਨ ਭਾਵੈ । ੪ ।
naar na save karai nij nathung. leno hi ross phirai jia Sathung.
kaman kam kahun na santavai. kam bina kouoo kaam na bhaiai. (4)

ਤੋਮਰ ਛੰਦ
ਪੂਜੋ ਨ ਕੋ ਤ੍ਰੀਯਾ ਨਾਥ । ਐਠੀ ਫਿਰੈ ਜੀਅ ਸਾਥ ।
ਦੁਖਵੈ ਨ ਤਿਨ ਕਹੁ ਕਾਮ । ਤਾ ਤੇ ਨ ਬਿਨਵਤ ਬਾਮ । ੫ ।
Tomar Chhand
pujai na ko triya nath. aithi phirai jia saath.
dukh vai na tin koh kaam. ta te na binvat baam. (5)

ਕਰ ਹੈ ਨ ਪਤਿ ਕੀ ਸੇਵ । ਪੂਜੋ ਨ ਗੁਰੂ ਗੁਰਦੇਵ ।
ਧਰ ਹੈ ਨ ਹਰਿ ਕੋ ਧਯਾਨ । ਕਰਿ ਹੈ ਨ ਨਿਤ ਇਸਨਾਨ । ੬ ।
kar hai na pati ki save. pujai na gur gurdev.
dhar hai na har ko dhyan. kar hai na nit isnan. (6)

Now the episode of the Incarnation of Moon begins
"With the Grace of the Lord-Protector"

Dodhak Chhand

Now I am going to describe (the episode of) the Moon, as to how Vishnu appeared as an incarnation of the Moon. I am going to narrate an epic, which would be delightful to the whole (lot) race of poets. (1)

There was a place, where nothing could be grown so all the people were dying of hunger. After a pitch dark night, with the heat of the sun-rise during the day, the crops were getting burnt, so nothing could be grown there. (2)

As a result of this, people were getting desperate. They were fleeing from there like the old dried leaves falling away with the wind. So they started worshipping the Lord (Hari) in many ways, which delighted the Lord-Sublime fully. (3)

The women-folk were no longer giving any respect to their spouses, rather they were feeling annoyed with them, and they were not pestered by their sexual desires, as such the women had no sexual relationship, as a result there was no need of the husbands for the women, and they had no value for them. (4)

Tomar Chhand

None of the women folk would serve the spouses and they were feeling egoistie in their own way, as they were not having any sexual desires, so the fair sex would not bow to the superiority of their men folk. (5)

The women folk were not subservient to their spouses, moreover they would not worship any gods, however great. They were not meditating on the Lord-Almighty and would not take a bath daily. (6)

ਤਬ ਕਾਲ ਪੁਰਖ ਬੁਲਾਇ । ਬਿਸਨੈ ਕਹਿਯੋ ਸਮਝਾਇ ।
ਸਸਿ ਕੋ ਧਰਿਹੁ ਅਵਤਾਰ । ਨਹਿ ਆਨ ਬਾਤ ਬਿਚਾਰ । ੭
tab kaal purkh bulaie. bisnai kehiou samjhaie.
sas ko dhariou avtar. nahi aan baat bichar. (7)

ਤਬ ਬਿਸਨੁ ਸੀਸ ਨਿਵਾਇ । ਕਰਿ ਜੋਰਿ ਕਹੀ ਬਨਾਇ ।
ਧਰਿ ਹੋ ਦਿਨ"ਤ ਵਤਾਰ । ਜਿਤ ਹੋਇ ਜਗਤ ਕੁਮਾਰ । ੮ ।
tab bisan sees nivaie. kar jore kehi banaie.
dhar ho dinant vatar. jit hoie jagat kumar. (8)

ਤਬ ਮਹਾ ਤੇਜ ਮੁਰਾਰਿ । ਧਰਿਯੋ ਸੁ ਚੰਦ੍ ਅਵਤਾਰ ।
ਤਨ ਕੈ ਮਦਨ ਕੋ ਬਾਨ । ਮਾਰਯੋ ਤ੍ਰੀਯਨ ਕਹੁ ਤਾਨਿ । ੯ ।
tab maha tej murar. dhariou so chander avtar.
tan kai madan ko baan. mariou triyan koh taan. (9)

ਤਾ ਤੇ ਭਈ ਤ੍ਰੀਯ ਦੀਨ । ਸਭ ਗਰਬ ਹੁਐ ਗਯੋ ਛੀਨ ।
ਲਾਗੀ ਕਰਨ ਪਤਿ ਸੇਵ । ਯਾ ਤੇ ਪ੍ਰਸੰਨਿ ਭਏ ਦੇਵ । ੧੦ ।
ta te bhaiee triya deen. sabh garab huai geiou chheen.
lagi karan pati save.a ya te parsan bhiou dev. (10)

ਬਹੁ ਕ੍ਰਿਸਾ ਲਾਗੀ ਹੋਨ । ਲਖਿ ਚੰਦ੍ਮਾ ਕੀ ਜੋਨ ।
ਸਭ ਭਏ ਸਿਧ ਬਿਚਾਰ । ਇਮ ਭਯੋ ਚੰਦ੍ ਅਵਤਾਰ । ੧੧ ।
boh kirsa lag hone. lakh chanderama ki jone.
sab phaie sidh bichar. im bhiou Chander Avtar. (11)

ਚੌਪਈ

ਇਮ ਹਰਿ ਧਰਾ ਚੰਦ੍ ਅਵਤਾਰਾ । ਬਢਿਯੋ ਗਰਬ ਲਹਿ ਰੂਪ ਅਪਾਰਾ ।
ਆਨ ਕਿਸੁ ਕਹੂ ਚਿਤਿ ਨ ਲਿਆਯੋ । ਤੇ ਤੇ ਤਾਹਿ ਕਲੰਕ ਲਗਾਯੋ । ੧੨ ।

Choupaiee

im har dhara chander avtara. badhiou grab leh roop apara.
aan kasu koh chite na liaayo. ta te tahai lalunka lagaiou. (12)

ਭਜਤ ਭਯੋ ਅੰਬਰ ਕੀ ਦਾਰਾ । ਤੇ ਤੇ ਕੀਯ ਮੁਨਿ ਰੋਸ ਅਪਾਰਾ ।
ਕ੍ਰਿਸਨਾਰਜੁਨ ਮ੍ਰਿਗ ਚਰਮ ਚਲਾਯੋ । ਤਿਹ ਕਰਿ ਤਾਹਿ ਕਲੰਕ ਲਗਾਯੋ । ੧੩ ।
bhajat bhiou ambra ki dara. ta te keiou mun ross apara.
krisanarjan mrig charam chalaiou. ata te tahai kalunk lagaiou. (13)

Then the lord-Sublime called Vishnu in His presence and told him with proper advice, " Go to the world and assume the incarnation of 'moon' (god) and do not bother about anything else." (7)

Then Vishnu, with folded hands, replied by bowing his head, " I would take birth as an incarnation of Moon, as per Your ordains, so that the Supremacy of the Male sex could be reaffirmed in the world. (8)

Then the great and magnificent Vishnu took birth as an incarnation of Moon, who shot the arrow of sexual desires to the women folk (assumed sexual desires in them) with a forceful effect. (9)

Thus the women folk became gentle and humble, having lost all their egoism. They started serving the spouses, as such the Prime-Male (Lord-Sublime) was happy and satisfied. (10)

With the light of moon lit nights, the crops started growing fast, and all the functions were successful. This is how the incarnation of moon took place. (11)

Choupaiee

Thus Vishnu had assumed the incarnation of Moon, but he himself became egostic (proud) by seeing his beautiful form. He would not consider anyone on par with him. That is why he (moon) got disfigured (the blemish or ignominy), due to his egoism. (12)

Chandrama (Moon) had a sexual relationship with the wife of Brahspati, that is why the Muni (her spouse) got annoyed and threw a skin of the black deer onto the moon, which resulted in this patch of ignominy on the moon. (13)

ਸ੍ਰਾਪ ਲਗਿਯੋ ਤਾ ਕੋ ਮੁਨਿ ਸੰਦਾ । ਘਟਤ ਬਢਤ ਤਾ ਦਿਨ ਤੇ ਚੰਦਾ ।
ਲਜਿਤ ਅਧਿਕ ਹਿਰਦੈ ਮੋ ਭਯੋ । ਗਰਬ ਅਖਰਬ ਦੂਰ ਹੁਐ ਗਯੋ । ੧੪ ।
Sarap lagaiou ta ko mun sauda. ghatak badhat ta din te chanda.
lajit adhik hirdai mein bhiou. garab akharab dur huai giou. (14)

ਤਪਸਾ ਕਰੀ ਬਹੁਰਿ ਤਿਹ ਕਾਲਾ । ਕਾਲ ਪੁਰਖ ਪੁਨਿ ਭਯੋ ਦਿਆਲਾ ।
ਛਈ ਰੋਗ ਤਹ ਸਕਲ ਬਿਨਾਸਾ । ਭਯੋ ਸੂਰ ਤੇ ਊਚ ਨਿਵਾਸਾ । ੧੫ ।
tapsa kari bahur the kala. kaal purkh pun bhiou diyala.
chhaiee rog the sakal binasa. bhoiu soor te uch nivasa. (15)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਚੰਦ੍ ਅਵਤਾਰ ਉਨਸੀਵੋ' ਸਮਾਪਤਮ
ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੯ ।
It Sri Bachittar Natak granthai Chander Avtar unisavai samaptam.
Sabh Subham Sat. (19)

ੴ ਵਾਹਗੁਰੂ ਜੀ ਕੀ ਫਤਹਿ ।
ਅਥ ਬੀਸਵਾ ਰਾਮ ਅਵਤਾਰ ਕਥਨੰ
ਚੌਪਈ
ਅਬ ਮੈ ਕਹੋ ਰਾਮ ਅਵਤਾਰਾ । ਜੈਸਿ ਜਗਤ ਮੋ ਕਰਾ ਪਸਾਰਾ ।
ਬਹੁਤ ਕਾਲ ਬੀਤਤ ਭਯੋ ਜਬੈ । ਅਸੁਰਨ ਬੰਸ ਪ੍ਰਗਟ ਭਯੋ ਤਬੈ । ੧
Ik onkar Vaheguru ji ki Fateh
ab beesvan Ram avtar kathanung.
Choupaiee
ab mein kaho Ram avtara. jais jagat mein kara pasara.
bahut kaal beetat bhoiu jabai. asuran bans pargat bhiou tabai. (1)

ਅਸੁਰ ਲਗੈ ਬਹੁ ਕਰੈ ਬਿਖਾਧਾ । ਕਿਨਹੂੰ ਨ ਤਿਨੈ ਤਨਿਕ ਮੈ ਸਾਧਾ ।
ਸਕਲ ਦੇਵ ਇਕੱਠੇ ਤਬ ਭਏ । ਛੀਰ ਸਮੁੰਦ੍ ਜਹ ਥੋ ਤਿਹ ਗਏ । ੨
asur lagai boh karai bikhada. kinhun na tinai tanak mein sadha.
Saka; dev ikathai tab bhaie. chheer samunder jab tho the gaiee. (2)

ਬਹੁ ਚਿਰ ਬਸਤ ਭਏ ਤਿਹ ਠਾਮਾ । ਬਿਸਨੁ ਸਹਿਤ ਬ੍ਰਹਮਾ ਜਿਹ ਨਾਮਾ ।
ਬਾਰ ਬਾਰ ਹੀ ਦੁਖਤ ਪੁਕਾਰਤ । ਕਾਨ ਪਰੀ ਕਲ ਕੇ ਧੁਨਿ ਆਰਤ । ੩
boh chir basat bhaie teh thamaa. bisan sehat brahma jeh nama.
bar bar hi dukhat pukarat. kan pari kal ke dhun arat. (3)

Apart from this, Rishi Gautam also passed a curse against moon, resulting in the moon's size waxing and warning from that day. Moreover the Moon felt ashamed of himself in his heart from that day, so he had to cast away all his pride (egoism).(14)

Then moon performed great penance and the Lord-Sublime was thoroughly pleased and bestowed. His benevolence. His malady of T. B. (tuberclosis) was cast away, and provided Moon a bigher status (position) than the Sun. (15)

Here the nineteenth Chapter dealing with the incarnation of Moon of the Bachittar Natak Granth is completed. All is auspicious so far. (19)

(ik Onkar) The Lord is One only.
Victory to the Lord-Sublime
Now the episode of twentieth
Incarnation of Ram begins.

Choupaiee

Now I am going to narrate the episode of Ram, as to how he performed his (expanse) rule in the world. After sometime had elapsed, the race of demons again appeared on the scene. (1)

The demons started creating lot of disturbance, and no one tried to mend their ways even a bit. Then all the gods got together (for consultation), and went to Chheer Ocean, where Seshasayee used to stay, (for finding a solution). (2)

The god Brahma alongwith Vishnu stayed there for a long time, and then prayed to the Lord with lot of crying and wailing about their suffering. Their cries of wailings were heard by the Lord-Sublime (in His ears). (3)

ਤੋਟਕ ਛੰਦ
ਬਿਸਨਾਦਿਕ ਦੇਵ ਲਖੇ ਬਿਮਨੰ । ਮ੍ਰਿਦੁ ਹਾਸ ਕਰੀ ਕਰਿ ਕਾਲਿ ਧੁਨੰ ।
ਅਵਤਾਰ ਧਰੋ ਰਘੁਨਾਥ ਹਰੰ । ਚਿਰੁ ਰਾਜ ਕਰੋ ਸੁਖ ਸੋ ਅਵਧੰ । ੪

Tetak Chhand

bisnaiek dev lakhai bimaning. mirad hass kari kar kaal dhunung.
avtar dharo raghnath harung. chir raj karai sukh so avdhung. (4)

ਬਿਸਨੇਸ ਧੁਨੰ ਸੁਨਿ ਬ੍ਰਹਮ ਮੁਖੰ । ਅਬ ਸੁਧ ਚਲੀ ਰਘੁਬੰਸ ਕਥੰ ।
ਜੁ ਪੈ ਛੋਰਿ ਕਥਾ ਕਵਿ ਯਾਹਿ ਰਚੈ । ਇਨ ਬਾਤਨ ਕੋ ਇਕ ਗ੍ਰੰਥ ਬਚੈ । ੫
bisnes dhunung sunn braham mukhung. ab sudh chali Raghbans kathung.
jo pai chhor katha kavi yahai radhai. in baatan ko ik granth badhai. (5)

ਤਿਹ ਤੇ ਕਹੀ ਥੋਰੀਐ ਬੀਨ ਕਥਾ । ਬਲਿ ਤ੍ਰੈ ਉਪਜੀ ਬੁਧਿ ਮਧਿ ਜਥਾ ।
ਜਹ ਭੂਲ ਭਈ ਹਮ ਤੇ ਲਹਿਯੋ । ਸੁ ਕਬੋ ਤਹ ਅਛ੍ਰ ਬਨਾ ਕਹਿਯੋ । ੬
the te kehi thoriai been katha. bal trai upji budh madh jatha.
jeh bhool bhaiee hum te behiou. so katha the achhar bana kehiou. (6)

ਰਘੁਰਾਜ ਭਯੋ ਰਘੁਬੰਸ ਮਣੰ । ਜਿਹ ਰਾਜ ਕਰਿਯੋ ਪੁਰਿ ਅਉਧ ਘਣੰ ।
ਸੋਊ ਕਾਲ ਜਿਨਿਯੋ ਨ੍ਰਿਪਰਾਜ ਜਬੰ । ਭੂਅ ਰਾਜ ਕਰਿਯੋ ਅਜ ਰਾਜ ਤਬੰ । ੭
Raghraj bhiou raghbans manung. jeh raj kariou pur aoudh ghanung.
Souoo kaal jiniou nripraj jabung. bhua raj kariou aj raj tabung. (7)

ਅਜ ਰਾਜ ਹਣਿਯੋ ਜਬ ਕਾਲ ਬਲੀ । ਸੁ ਨ੍ਰਿਪਤਿ ਕਥਾ ਦਸਰਥ ਚਲੀ ।
ਚਿਰ ਰਾਰ ਕਰੋ ਸੁਖ ਸੋ ਅਵਧੰ । ਮ੍ਰਿਗ ਮਾਰਿ ਬਿਹਾਰਿ ਬਣੰ ਸੁ ਪ੍ਰਭੰ । ੮
aj raj haniou jab kaal bali. so nirpat katha dasrath chali.
chir rar karo sukh so avadhung. mrig maar bihar banung so prabhung. (8)

ਜਗ ਧਰਮ ਕਥਾ ਪ੍ਰਚੁਰੀ ਤਬ ਤੇ । ਸੁਮਿਤ੍ਰੇਸ ਮਹੀਪ ਭਯੋ ਜਬ ਤੇ ।
ਦਿਨੁ ਰੈਣ ਬਣੈਸਨ ਬੀਚ ਫਿਰੈ । ਮ੍ਰਿਗਰਾਜ ਕਰੀ ਮ੍ਰਿਗ ਨੇਤਿ ਹਰੈ । ੯
jug dharam katha parchrri tab tai. sumitares maheep bhiou jab tai.
din rein banaisan beech phirai. mrigraj kari mrig nait karai. (9)

ਇਹ ਭ"ਤਿ ਕਥਾ ਉਹ ਠੌਰ ਭਈ । ਅਬ ਰਾਮ ਜਯਾ ਪਰ ਬਾਤ ਗਈ ।
ਕੁਹੜਾਮ ਜਹਾ ਸੁਨੀਐ ਸਹਰੰ । ਤਹ ਕੌਸਲ ਰਾਜ ਨ੍ਰਿਪੇਸ ਬਰੰ । ੧੦
eh bhant katha oh thour bhaiee. ab Ram jeya par baat gaiee.
kohrram jaha sunniai seharung. the kausal raj nirpes barung. (10)

ਉਪਜੀ ਤਿਹ ਧਾਮ ਸੁਤਾ ਕੁਸਲੰ । ਜਿਹ ਜੀਤ ਲਈ ਸਸਿ ਅੰਸ ਕਲੰ ।
ਜਬ ਹੀ ਸੁਧਿ ਪਾਇ ਸੁਯੰਬ੍ਰ ਕਰਿਓ । ਅਵਧੇਸ ਨਰੇਸਹਿ ਚੀਨਿ ਬਰਿਓ । ੧੧
upji the dham suta husalung. jeh jeet laiee sees ans kalung.
jab hi sudh paie suyunbar kariou. avdhes nareseh cheen bariou. (11)

Tetak Chhand

When the Lord saw all the gods including Vishnu in a sorrowful mood, then the Lord called them with a Smile and said. " O Vishnu ! Go and assume the incarnation of Raghunath, and rule the land of avadh for a long time, enjoying all the worldly comforts. (4)

Vishnu heard the ordains of the Lord, so now the episode of the dynasty of Raghunath begins henceforth. If the poet were to narrate the whole episode in detail then the Granth would become too voluminous with the details. (5)

So only selected portions of the episode are narrated here ; O Lord ! It is only through the intelligence, which You have bestowed on me through Your Grace ; (I am going to describe).
O Poets ! Wherever you find any (omission) (mistake) rendered by me, you may improve upon it with better narration of language. (6)

In the dynasty of Raghvas there was a gem of a king, very renowned called 'Raghu Rãja,' who ruled for a long time over Ayodhya Puri.' When he was conquered by the (god of) death, his son. Aj took over the rule of the land. (7)

When 'Aj King' was overtaken by death, then Dasrath took charge of the Kingdom. (episode). He also ruled over Ayoudhya for quite a long time with glory. That king used to visit jungles for hunting expeditions. (8)

From that time, the rule of righteousness was in vogue since the time of Dasrath. He used to roam around thick jungles day and night and used to kill (hunt) lions, elephants and deer. (9)

The episode was revolving around him so far, now we turn to the episode of Ram's Mother 'Jaya'. Where we find the town of Kohram, there was a famous king of the Koshal dynasty. (10)

A daughter by the name of Kaushalya was born to him, who was more beautiful than moon even. (who had suspassed the artistic beauty of moon even). When that girl grew up, the king organised a Swamvar, where Kaushalya selected and got married to the king of Ayoudhya (Dasrath). (11)

ਪੁਨਿ ਸੈਨ ਸੁਮਿਤ੍ਰ ਨਰੇਸ ਬਰੰ । ਜਿਹ ਜੁਧ ਲੀਏ ਮਦ੍ ਦੇਸ ਹਰੰ ।
ਸੁਮਿਤ੍ਰਾ ਤਿਹ ਧਾਮ ਭਈ ਦੁਹਿਤਾ । ਜਿਹ ਜੀਤ ਲਈ ਸਸਿ ਸੂਰ ਪ੍ਰਭਾ । ੧੨
pun sain sumitar nares barung. jeh judh leeiai madar des harung.
Sumitra the dham bhaiee duhita. jeh jeet laiee sees soor prabha. (12)

ਸੋਊ ਬਾਰਿ ਸੁਬੁਧਿ ਭਈ ਜਬਹੀ । ਅਵਧੇਸਹਿ ਚੀਨਿ ਬਰਿਓ ਤਬਹੀ ।
ਗਨਿ ਯਾਹ ਭਣੇ ਕਸਟੁਆਰ ਨ੍ਰਿਪੰ । ਜਿਹ ਕੇਕਈ ਧਾਮ ਸੁਤਾ ਸੁਪ੍ਰਭੰ । ੧੩
souoo baar subudh bhaiee jabhi. avdhameh cheen bariou tabhi.
gunn yah banai kastuar nripung. jeh kekaiee dham suta suprabhung. (13)

ਇਨ ਤੇ ਗ੍ਰਿਹ ਮੋ ਸੁਤ ਜਉਨ ਥੀਓ । ਤਬ ਬੈਠਿ ਨਰੇਸ ਬਿਚਾਰ ਕੀਓ ।
ਤਬ ਕੇਕਈ ਨਾਰਿ ਬਿਚਾਰ ਕਰੀ । ਜਿਹ ਤੇ ਸਸਿ ਸੂਰਜ ਸੋਭ ਪਰੀ । ੧੪
en te greh mo sut joun thiou. tab baith nares bichar keeou.
tab baith nares bichar kari. jeh te sas Suraj sobh dhari. (14)

ਤਿਹ ਬਿਯਾਹਤ ਮਾਗ ਲਏ ਦੁ ਬਰੰ । ਜਿਹ ਤੇ ਅਵਧੇਸ ਕੇ ਪ੍ਰਾਣ ਹਰੰ ।
ਸਮਝੀ ਨ ਨਰੇਸਰ ਬਾਤ ਹੀਏ । ਤਬ ਹੀ ਤਿਹ ਕੋ ਬਰ ਦੋਇ ਦੀਏ । ੧੫
teh biyahat mang laieai do barung. jeh te avdhes ke pran harung.
samjhi na naresar baat hiai. tab hi the ko bar doai deeai. (15)

ਪੁਨਿ ਦੇਵ ਅਦੇਵਨ ਜੁਧ ਪਰੋ । ਜਹ ਜੁਧ ਘਣੋ ਨ੍ਰਿਪ ਆਪ ਕਰੋ ।
ਹਰਿ ਸਾਰਥੀ ਸਯੰਦਨ ਨਾਰ ਹਕਿਯੋ । ਯਹ ਕੌਤਕ ਦੇਖ ਨਰੇਸ ਚਕਿਯੋ । ੧੬
pun dev adevan judh parai. jeh judh ghano nrip aap karai.
har sarthi saryundan naar hakiou. jeh kautak dekh nares chakiou. (16)

ਪੁਨਿ ਰੀਝਿ ਦਏ ਦੋਊ ਤੀਅ ਬਰੰ । ਚਿਤ ਮੋ ਸੋ ਬਿਚਾਰ ਕਛੁ ਨ ਕਰੰ ।
ਕਹੀ ਨਾਟਕ ਮਧ ਚਰਿਤ੍ ਕਥਾ । ਜਯ ਦੀਨ ਸੁਰੇਸਿ ਨਰੇਸ ਜਥਾ । ੧੭
pun reejh deiai donoo tea barung. chit mein so bichar kachhu na karung.
kehi Natak madh charitar katha. jeu deen sures nares jatha. (17)

ਅਰਿ ਜੀਤਿ ਅਨੇਕ ਅਨੇਕ ਬਿਧੰ । ਸਬ ਕਾਜ ਨਰੇਸ੍ਵਰ ਕੀਨ ਸਿਧੰ ।
ਦਿਨ ਰੈਣ ਬਿਹਾਰਤ ਮਧਿ ਬਣੰ । ਜਲ ਲੈਨ ਦਿਜਾਇ ਤਹਾ ਸ੍ਵਣੰ । ੧੮
ar jeet anek anek bidhung. sab kaaj naresvar keen sidhung.
din rein biharat madh barung. jal lain dijaie taha sarvanung. (18)

ਪਿਤੁ ਮਾਤ ਤਹੇ ਦੋਊ ਅੰਧ ਭੁਯੰ । ਗਹਿ ਪਾਤ੍ ਚਲਿਯੋ ਜਲੁ ਲੈਨ ਸੁਯੰ ।
ਮੁਨਿ ਨੋਦਿਤ ਕਾਲ ਸਿਧਾਰ ਤਹਾ । ਨ੍ਰਿਪ ਬੈਠ ਪਤਉਬਨ ਬਾਧਿ ਜਹਾ । ੧੯
pit maat tajai douoo andh bhuyung. geh patar chaliou jal lain suyung.
mun nodit kaal sidhar taha. nrip baith patouvan badh jaha. (19)

Then there was another King Sumitar Sain who was very powerful, and had won over the kingdom of Madar land by waging a war. He was blessed with the birth of a daughter, who had surpassed the beauty of the moon and Sun even. (12)

When that girl grew up, then she also selected king Dasrath and got married to him. Now after this narration, we turn towards the King Kastuar, who had a daughter by the name Kaikaiee born in his family, who was beautiful. (13)

When Dasrath showed his keen desire to marry Kakaiee, the king of Kastuar remarked, " Any son born to (my daughter) Kaikaiee, will be the rightful ruler of your kingdom."Thanking Dasrath pondered over it and finally got married to kaikaiee, ftrom whom the moon and sun had borrowed beauty and charm. (14)

Kaikaiee had demanded two boons (gifts) from the king at the time of her marriage, which resulted in the death of Dasrath. That time the king did not realise the true meaning of these two demands, and agreed to bestow her with two favours (gifts). (15)

Then there was a battle fought between the gods and demons sometime later, in which the king was mainly involved. During that battle, the king's chariorteer was killed, then the queen kaikaiee (of Dasrath) herself took control of the chariot. On seeing this miracle, king Dasrath was wonder struck. (16)

So the king got pleased with the queen (kaikaiee) and agreed to bestow those two demands (boons) kaikaiee, without realising the consequences of these demands. This whole episode is narrated in Hanuman Natak and (Ramayan) Ram Charitar in detail, which incorporates how king Dasrath had helped god Indra to gain victory in that battle. (17)

Thus Dasrath had gained victories over the enemies in many ways and organised all the functions of the kingdom with success. King Dasrath was visiting the jungle for hunting purposes for days and nights. One day a Brahmin by the name Sarvan had come there for collecting water. (18)

Sarvan, after leaving behind his blind parents (mother and father), took a vessel in his hand and went away to fetch water. By chance, as luck would have it, Sarvan (Muni) also went there, where King dasrath had set up a scaffold (raised platform for hunting) waiting for his prey. (19)

ਭਭਕੰਤ ਘਟੰ ਅਤਿ ਨਾਦ ਹੂਅੰ । ਧੁਨਿ ਕਾਨਿ ਪਰੀ ਅਜ ਰਾਜ ਸੂਅੰ ।
ਗਹਿ ਪਾਣਿ ਸੁ ਬਾਣਹਿ ਤਾਨਿ ਧਨੰ । ਮ੍ਰਿਗ ਜਾਣ ਦਿਸੰ ਸਰ ਸੁਧ ਹਨੰ । ੨੦
babhkant ghatung ad naad huang. dhun kaan pari aj raj suang.
geh paan so baaneh taan dhanung. mrign jaan disung sar sudh hanung. (20)

ਗਿਰ ਗਯੋ ਸੁ ਲਗੇ ਸਰ ਸੁਧ ਮੁਨੰ । ਨ੍ਰਿਸੀ ਮੁਖ ਤੇ ਹਹਕਾਰ ਧੁਨੰ ।
ਨ੍ਰਿਗ ਨਾਤ ਕਹਾ ਨ੍ਰਿਪ ਜਾਇ ਲਹੈ । ਦਿਜ ਦੇਖ ਦੁਊ ਕਰ ਦ"ਤ ਗਹੇ । ੨੧
gir geyo legai sar sudh munang. nisri mukh te hahkar dhunang.
nirig naat kaha nrip jaie lehai. dij dekh donoo kar dant gehai. (21)

ਸਰਵਣ ਬਾਚ
ਕਛੁ ਪ੍ਰਾਨ ਰਹੇ ਤਿਹ ਮਧ ਤਨੰ । ਨਿਕਰੰਤ ਕਹਾ ਜੀਅ ਬਿਪ ਨ੍ਰਿਪੰ ।
ਮੁਰ ਤਾਤੁਰ ਮਾਤ ਨ੍ਰਿਚਛ ਪਰੇ । ਤਿਹ ਪਾਣਿ ਧਿਆਇ ਨ੍ਰਿਪਾਧ ਮਰੇ । ੨੨
Sarvan baach
kachh pran rehai teh madh tanung. nikrant kaha jia bip nripung.
mur tatar maat nirchackh parai. the paan piaie nripadh marai. (22)

ਪਾਧੜੀ ਛੰਦ
ਬਿਨ ਚਛ ਭੂਪ ਦੋਊ ਤਾਤ ਮਾਤ । ਤਿਨ ਦੇਹ ਪਾਨਿ ਤੁਹ ਕਹੌ ਬਾਤ ।
ਮਮ ਕਥਾ ਨ ਤਿਨ ਕਹੀਯੋ ਪ੍ਰਬੀਨ । ਸੁਨਿ ਮਰਿਯੋ ਪੁਤ੍ਰ ਤੇਊ ਹੋਹਿ ਛੀਨ । ੨੩
Padhri Chhand
bin chachh bhoop donoo taat maat. tin deh paan toh kahon baat.
mum katha na tin kehiou parbeen. sunn mariou puttar teouoo hohai chheen. (23)

ਇਹ ਭ"ਤਿ ਜਬੈ ਦਿਜ ਕਹੈ ਬੈਨ । ਜਲ ਸੁਨਤ ਭੂਪ ਚੁਐ ਚਲੇ ਨੈਨ ।
ਧ੍ਰਿਗ ਮੋਹਿ ਜਿਨ ਸੁ ਕੀਨੋ ਕੁਕਰਮ । ਹਤਿ ਭਯੋ ਰਾਜ ਅਰੁ ਗਯੋ ਧਰਮ । ੨੪
eh bhant jabai dij kehai bain. jal sunat bhoop chuai chalai nain.
dhrig mohai jin so keeno kukaram. hat bhiou raj ar geyo dharam. (24)

ਜਬ ਲਯੋ ਭੂਪ ਤਿਹ ਸਰ ਨਿਕਾਰ । ਤਬ ਤਹੇ ਪ੍ਰਾਣ ਮੁਨਿ ਬਰ ਉਦਾਰਿ ।
ਪੁਨਿ ਭਯੋ ਰਾਵ ਮਨ ਮੈ' ਉਦਾਸ । ਗ੍ਰਿਹ ਪਲਟ ਜਾਨ ਕੀ ਤਜੀ ਆਸ । ੨੫
jab leiou bhoop the sar nikar. tab tajai pran muni bar udar.
pun bhiou rav man mein udas. greh palat jaan ki taji aas. (25)

ਜੀਅ ਠਟੀ ਕੇ ਧਾਰੋ ਜੋਗ ਭੇਸ । ਕਹੁੰ ਬਸੋ ਜਾਇ ਬਨਿ ਤਿਆਗ ਦੇਸ ।
ਕਿਹ ਕਾਜ ਮੋਰ ਯਹ ਰਾਜ ਸਾਜ । ਦਿਜ ਮਾਰਿ ਕੀਯੋ ਜਿਨ ਅਸ ਕੁਰਾਜ । ੨੬
jia thati ke dharo jog bhes. kahun baso ban tiag des.
keh kaaj moh yeh raj saaj. dij maar keeiou jin ais kuraj. (26)

When the pitcher was placed in water and the water was pouring in it, producing a slight sound, and Dasrath heard the sound (with the ears) and he took up his bow and shot an arrow, thinking it a deer, thus killing the Brahmin. (20)

The Muni fell down dead, as the arrow struck him, and he raised a huge cry of distress. "Where is the dead deer ? The king, to find out for himself, went to the other side of pond. But on seeing the Brahmin, the king was dumb-founded (and felt agrieved extremely. (21)

Sarvan Said, "There was still some life left in Sarvan, so the Brahmin, gave the following dying, message (from his death bed) to the king." O mean king ! My blind mother and father are lying at a certain place, go and give them water to drink."(22)

Padhri Chhand

" O King ! Both my father and mother are blind. I only ask you to go and give them water to drink. O sagacious king ! Do not relate my story to my parents, as they would die immediately on hearing the news of their son's death. (23)

When the brahmin spoke thus, the king's eyes were filled with tears. So Dasrath said to himself, I desire all the condemnation, for perpetrating such a heinous crime, which would detroy my kingdom. Even my religion (moral values) has been defiled."(24)

When the king pulled out the arrow from the brahmin's body, the great Muni gave up his life. Then the king felt very sorrowful and gave up his desire (hope) to go back to his palace. (25)

He decided in his mind to become a Yogi (ascetic) following Yoga cult, and abandon his land (kingdom). Thus settling (to live) in the jungle. "What is the use of all this kingdom, as I have comitted a great sin of killing a brahmin." (he said to himself). (26)

ਇਹ ਭਾ'ਤਿ ਕਰੀ ਪੁਨਿ ਨ੍ਰਿਪ ਪ੍ਰਬੀਨ । ਸਬ ਜਗਤ ਕਾਲ ਕਰਮੈ ਅਧੀਨ ।
ਅਬ ਕਰੋ ਕੁਛ ਐਸੋ ਉਪਾਇ । ਜਾ ਤੇ ਸੋ ਬਚੈ ਤਿਹ ਤਾਤੁ ਮਾਇ । ੨੭
eh bhant kari pun nrip parbeen. sab jagat kaal karmai adheen.
ab karai kachh aiso upai. ja te so bachai the taat maie. (27)

ਭਰਿ ਲਯੋ ਕੁੰਭ ਸਿਰ ਪੈ ਉਠਾਇ । ਤਹ ਗਯੋ ਜਹਾ" ਦਿਜ ਤਾਤ ਮਾਇ ।
ਜਬ ਗਯੋ ਨਿਕਟਿ ਤਿਨ ਕੇ ਸੁ ਧਾਰ । ਤਬ ਲਖੀ ਦੁਹੂੰ ਤਿਹ ਪਾਵ ਚਾਰ । ੨੮
bhar leiou kumbh sir pai uthaie. the geiou jaha dij taat maie.a
jab geiou nikat tin ke so dhar. tab lakhi dohun the par chaar. (28)

ਦਿਜੁ ਬਾਚ ਰਾਜਾ ਸੋ
ਪਾਧੜੀ ਛੰਦ
ਕਹ ਕਹੋ ਪੁਤ੍ਰ ਲਾਗੀ ਅਵਾਰ । ਸੁਨਿ ਰਹਿਓ ਮੋਨ ਭੂਪਤਿ ਉਦਾਰ ।
ਫਿਰਿ ਕਹਿਓ ਕਾਹਿ ਬੋਲਤ ਨ ਪੂਤ । ਚੁਪ ਰਹੇ ਰਾਜ ਲਹਿ ਕੈ ਕਸੂਤ । ੨੯
dij baach Raja se
Padhri Chhand
keh kaho putar laagi avar. Sunn rehiou mone bhoopat udar.
phir kehiou kahai bolat na poot. chup rehai raj leh kai kasut. (29)

ਨ੍ਰਿਪ ਦੀਯੋ ਪਾਨਿ ਤਿਹ ਪਾਨਿ ਜਾਇ । ਚਕਿ ਰਹੇ ਅੰਧ ਤਿਜ਼ ਕਰਿ ਛੁਹਾਇ ।
ਕਰਿ ਕੋਪ ਕਹਿਯੋ ਤੂ ਆਹਿ ਕੋਈ । ਇਮ ਸੁਨਤ ਸ਼ਬਦ ਨ੍ਰਿਪ ਦਯੋ ਰੋਇ । ੩੦
nrip deeiou paan the paan jaie. chak rehai andh the kar chhuhaie.
kar kop kehiou tui ahiai koiai. im sunat sabad nrip deiou roiai. (30)

ਰਾਜਾ ਬਾਚ ਦਿਜ ਸੋ
ਪਾਧੜੀ ਛੰਦ
ਹਉ ਪੁਤ੍ਰ ਘਾਤ ਤੁਵ ਬ੍ਰਹਮਣੇਸ । ਜਿਹ ਹਨਿਯੋ ਸ੍ਰਵਣ ਤੁਵ ਸੁਤ ਸੁਦੇਸ ।
ਮੈਂ' ਪਰਿਯੋ ਸਰਣਿ ਦਸਰਥ ਰਾਇ । ਚਾਹੋ ਸੁ ਕਰੋ ਮੋਹਿ ਬਿਪ ਆਇ । ੩੧
Raja baach dij so
Padhri Chhand
hoau putar ghaat tav brahamanes. jeh haniou sarvan tuv sut sudes.
mein pariou saran dasrath raie. chahai so karo mohai bip aieai. (31)

ਰਾਖੈ ਤੁ ਰਾਖੁ ਤੁ ਮਾਰੁ । ਮੈ ਪਰੋ ਸਰਣਿ ਤੁਮਰੈ ਦੁਆਰਿ ।
ਤਬ ਕਹੀ ਤਿਨੋ ਦਸਰਥ ਰਾਇ । ਬਹੁ ਕਾਸਟ ਅਗਨਿ ਦੋਊ ਦੈ ਮੰਗਾਇ । ੩੨
rakhai tu rakh marai to maar. mein parai saran tumrai duar.
tab kehi tino dasrath raie. boh kasat agan douoo dai mangaie. (32)

The wise king then thought to himself, that the whole world under the control of the god of death. So he should function in such a manner that the lives of the parents (of brahmin) could be saved. (27)

So the king filled the pitcher with water and holding it atop his head, he went to the place, where the brahmin's mother and father were lying. When with great alertness he reached near them, the parents heard the sound of his footsteps. (28)

The brahmin (Sarvan's father) said to the king :-
Padhri Chhand

"O Son ! Why have you taken so long and are delayed ? Hearing this, the wise king kept silent. The brahmin repeated then ! "O son ! Why do you not speak ! But the king, realising the difficult situation, again kept quiet. (29)

The king went to him and gave the (vessel of) water in his hand. On touching his hands, the brahmin got astonished. Then he said angrily, "Tell me the truth, who are you ?" Hearing this, the king wept bitterly. (30)

The king told the brahmin :-
Padhri Chhand

" O great brahmin ! I am the murderer of your son, and I have killed his son in his own land (country). I am king Dasrath, who is at your mercy. O Brahmin ! whatever way you want to deal with me, you may treat accordingly. "(I am at your disposal)". (31)

" I have come to seek your mercy. You may kill me, if you so wish or save (pardon) me if you like. Then both of them (mother and father) told the king Dasrath. "Get us both the things, few logs of wood and some fire." (32)

ਤਬ ਲੀਯੋ ਅਧਿਕ ਕਾਸਟ ਮੰਗਾਇ । ਚੜਿ ਬੈਠੇ ਤਹਾਂ" ਸਲ੍ ਕਊ ਬਨਾਇ ।
ਚਹੂ ਓਰ ਦਈ ਜੁਆਲਾ ਜਗ਼ਾਇ । ਦਿਜ ਜਾਨ ਗਈ ਪਾਵਕ ਸਿਰਾਇ । ੩੩
tab leiou adhik kasat mungaie. charr baithai taha sal(h) kou banaie.
chahu aour deiae juala jagaie. dij jaan gaiee pavak siraie. (33)

ਤਬ ਜੋਗ ਅਗਨਿ ਤਨ ਤੇ ਉਪ੍ਰਾਜ । ਦੁਹੂੰ ਮਰਨ ਜਰਨ ਕੋ ਸਜਿਯੋ ਸਾਜ ।
ਤੇ ਭਸਮ ਭਏ ਤਿਹ ਬੀਚ ਆਪ । ਤਿਨ ਕੋਪਿ ਦੁਹੂੰ ਨ੍ਰਿਪ ਦੀਯੋ ਸਰਾਪ । ੩੪
tab jog agan tan te upaj. dohun maran jaran ko sajiou saaj.
te bhasam bhaie the beech aap. tin kope dohun urip deiou sarap. (34)

ਦਿਜ ਰਾਜਾ ਬਾਚ ਸੋ
ਪਾਧੜੀ ਛੰਦ
ਜਿਮ ਤਜੇ ਪ੍ਰਾਣ ਹਮ ਸੁਤਿ ਬਿਛੋਹਿ । ਤਿਮ ਲਗੋ ਸ੍ਰਾਪ ਸੁਨ ਭੂਪ ਤੋਹਿ ।
ਇਮ ਭਾਖਿ ਜਰਿਯੋ ਦਿਜ ਸਹਤ ਨਾਰਿ । ਤਜਿ ਦੇਹ ਕੀਯੋ ਸੁਰ ਪੁਰਿ ਬਿਹਾਰ । ੩੫
dij baach raja se
Padhri Chhand
jim tajai pran hum sut bichhoh. tim lago sarap sunn bhoop tohai.
im bhakh jariou dij sehat naar. taj deh keeiou surpur bihar. (35)

ਰਾਜਾ ਬਾਚ
ਪਾਧੜੀ ਛੰਦ
ਤਬ ਚਹੀ ਭੂਪ ਹਉ ਜਰੋ ਆਜ । ਕੈ ਅਤਿਥੀ ਹੋਉ ਤਜ ਰਾਜ ਸਾਜ ।
ਕੈ ਗ੍ਰਿਹ ਜੈ ਕੈ ਕਰਿਹੌ ਉਚਾਰ । ਮੈ ਦਿਜ ਆਯੋ ਨਿਜੁ ਕਰਿ ਸੰਘਾਰ । ੩੬
Raja Baach
Padhri Chhand
tab chehi bhoop hoau jaro aaj. kai atithi houoo taj raj saaj.
kai greh jai hai karihou uchar. mein dfij aiyo nij kar sanghar. (36)

ਦੇਵ ਬਾਨੀ ਬਾਚ
ਪਾਧੜੀ ਛੰਦ
ਤਬ ਭਈ ਦੇਵ ਬਾਨੀ ਬਨਾਇ । ਜਿਨਿ ਕਰੋ ਦੁਖ ਦਸਰਥ ਰਾਇ ।
ਤਵ ਧਾਮ ਹੋਹਿਗੇ ਪੁਤ੍ ਬਿਸਨੁ । ਸਭ ਕਾਜ ਸਿਧ ਭਏ ਜਿਸਨੁ । ੩੭
Dev Bani baach
Padhri Chhand
tab bhaiee dev bani banaie. jin karai dukh dasrath raie.
tav dham hohaigai puttar bisanu. Sabh kaaj sidh bhaie jisnu. (37)

Then lot of logs of wood was brought and a funeral pyre was set up, and both of them seated themselves on top of this pyre. Fire was then set to the pyre from all the four sides, but due to their being brahmin's, the fire became cold. (got extinguished). (33)

Then they produced the reqmisite fire (sparks) from their body and prepared themselves for being burnt. They then got consumed completely (burnt) in that fire, and uttered a (gave) curse for the king, being enraged badly. (34)

The way (both of us) we have given up our lives in the separation of our son, so O Rajan ! Now we only bestow this curse on you. Saying this, the brahmin, alongwith his wife got burnt, and thus giving up his life (the brahmin), he went upto (died) the heaven. (35)

The brahmin spoke to the king :-
Padhri Chhand

The king also desired (thought) to burn humself or he should become a Yogi (ascetic) by abandoning all his kingdom ; or he should go back to his palace and tell them that he had murdered a brahmin. (36)

Then a voice was heard from the heavens (skies) :-
Padhri Chhand

The god's revelation (oracle) was heard as :- " O King Dasrath ! Do not become sorrowful." Vishnu will assume the form of a son and born (in your family) to you and all the functions of the gods will be accomplished (righteously). (37)

ਹੁਐ ਹੈ ਸੁ ਨਾਮ ਰਾਮ ਵਤਾਰ । ਕਰ ਹੈ ਸੁ ਸਕਲ ਜਗ ਕੋ ਉਧਾਰ ।
ਕਰਹੈ ਸੁ ਤਨਿਕ ਮੈ ਦੁਸਟ ਨਾਸ । ਇਹ ਭਾਤਿ ਕੀਰਤਿ ਕਰ ਹੈ ਪ੍ਰਕਾਸ । ੩੮
hauai hai so naam vatar.
kar hai so sakal jug kai udhar.
karhai so tanik mein dusat naas.
eh bhant keerat kar hai prakas. (38)

ਨਰਾਜ ਛੰਦ
ਨਚਿੰਤ ਭੂਪ ਚਿਤਿ ਧਾਮਿ ਰਾਮ ਰਾਇ ਆਇ ਹੈ ।
ਦੁਰੰਤ ਦੁਸਟ ਜਕੀਤ ਕੈ ਸੁ ਜੈਤਪਤ੍ਰ ਪਾਇ ਹੈ ।
ਅਖਰਬ ਗਰਬ ਜੇ ਭਰੇ ਸੁ ਸਰਬ ਗਰਬ ਘਾਲ ਹੈ ।
ਫਿਰਾਇ ਛਤ੍ਰ ਸੀਸ ਪੈ ਛਿਤੀਸ ਛੋਨਿ ਪਾਲ ਹੈ । ੩੯
Naraj Chhand
nachint bhoop chitdham Ram raie aie hai.
durant dusat jeet kai so jaitpatar paie hai.
akharab garb je bharai so sarab garab ghal hal.
phiraie chhatar sees pai chhitees chhon paal kai. (39)

ਅਖੰਡ ਖੰਡ ਖੰਡ ਕੈ ਅਡੰਡ ਡੰਡ ਦੰਡ ਹੈ ।
ਅਜੀਤ ਜੀਤਿ ਜੀਤ ਕੈ ਬਿਸੇਖ ਰਾਜ ਮੰਡ ਹੈ ।
ਕਲੰਕ ਦੂਰ ਕੈ ਸਬੈ ਨਿਸੰਕ ਲੰਕ ਘਾਇ ਹੈ ।
ਸੁ ਜੀਤਿ ਬਾਹ ਬੀਸ ਗਰਬ ਈਸ ਕੋ ਮਿਟਾਇ ਹੈ । ੪੦
akhand khand khand kai adund dund dand hai.
ajeet jeet jeet kai bisekh raj mand hai.
Kalunk dur kai sabai nisunk lunk ghaie hai.
so jeet bah bees garab eas ko mitaie hai. (40)

ਸਿਧਾਰ ਭੂਪ ਧਾਮ ਕੋ ਇਤੋ ਨ ਸੋਕ ਕੋ ਧਰੋ ।
ਬੁਲਾਇ ਬਿਪ ਛੋਨਿ ਕੇ ਅਰੰਭ ਜਗ ਕੋ ਕਰੋ ।
ਸੁਣੰਤ ਬੈਣ ਰਾਵ ਰਾਜਧਾਨੀਐ ਸਿਧਾਰੀਅੰ ।
ਬੁਲਾਇ ਕੈ ਬਸਿਸਟ ਰਾਜਸੂਇ ਕੋ ਸੁਧਾਰੀਅੰ । ੪੧
sidhar bhoop dham ko itai na sok ko dharai.
bulai bip chhouni ko arambh jug ko karai.
sunat bain raan rajdhainai sidharieung.
bulaie kai basist rajsuie ko sudharieung. (41)

He will be called Ram, the incarnation of Vishnu, who will bring the whole world on the path of righteousness, and he will destroy all the despots in no time. Thus he will shine in the world , being renowned through out for his righteousness." (38)

" Do not bother and worry any, more and have peace of mind as 'Raja Ram' will be born, who will gain victories over mighty despots and will be famous throughout. He will bring all the egoistic persons to their knees, destroying their pride. He will be renowned throughout (with a canopy overhead) and will nurture the land being their king." (39)

"He will destroy all the indestructible ones, and punish all those, who pose to be incorrigible, and will establish a mighty kingdom by winning victories over the invincible kings. He will cast away all the blemish (slander) and crush Lanka fearlessly, and will destroy the pride of Shiva by winning over the mighty (with twenty arms) Ravana." (40)

"O King ! Go back to your palace (house) without being remorseful and perform a Yagna (fire-worship) by collecting (calling) all the Brahmins of the land." So the king Dasrath went back to his kingdom, and sent for Vashist to begin the royal Yagna. (41)

ਅਨੇਸ ਦੇਸ ਦੇਸ ਕੈ ਨਰੇਸ ਬੋਲ ਕੈ ਲਏ ।
ਦਿਜੇਸ ਬੇਸ ਬੇਸ ਕੇ ਛਿਤੇਸ ਧਾਮ ਆ ਗਏ ।
ਅਨੇਕ ਭਾਤ ਮਾਨ ਕੈ ਦਿਵਾਨ ਬੋਲਿ ਕੈ ਲਏ ।
ਸੁ ਜਗ ਰਾਜਸੂਇ ਕੋ ਅਰੰਭ ਤਾ ਦਿਨਾ ਭਏ । ੪੨
anes des des kai nares bol kai laie.
dijes base base kai chhites dham ai gaie.
anek bhant maan kai divan bol kai laeai.
so jug rajsuai ko arambh ta dina bhaie. (42)

ਸੁ ਪਾਦਿ ਅਰਘ ਆਸਨੰ ਅਨੇਕ ਧੂਪ ਦੀਪ ਕੈ ।
ਪਖਾਰਿ ਪਾਇ ਬ੍ਰਹਮਣੰ ਪ੍ਰਦਛਣਾ ਬਿਸੇਖ ਦੈ ।
ਕਰੋਰ ਕੋਰ ਦਛਨਾਦਿ ਏਕ ਏਕ ਕਉ ਦਈ ।
ਸੁ ਜਗ ਰਾਜ ਸੂਇ ਕੀ ਅਰੰਭ ਤਾ ਦਿਨਾ ਭਈ । ੪੩
sp pad argh asanung anek dhup deep kai.
pakhar paie brahmanung pardachhna bisekh dai.
karor kour dachhnad ek ek kou daiee.
so jug raj suai ki arambh ta dina bhaiee. (43)

ਨਟੇਸ ਦੇਸ ਦੇਸ ਕੇ ਅਨੇਕ ਗੀਤ ਗਾਵਹੀ ।
ਅਨੰਤ ਦਾਨ ਮਾਨ ਲੈ ਬਿਸੇਖ ਸੋਭ ਪਾਵਹੀ ।
ਪ੍ਰਸੰਨਿ ਲੋਗ ਜੇ ਭਏ ਸੁ ਜਾਤ ਕਉਨ ਤੇ ਕਹੇ ।
ਬਿਮਾਨ ਆਸਮਾਨ ਕੈ ਪਛਾਨ ਮੋਨ ਹੁਐ ਰਹੇ । ੪੪
nares des des kai anek geet gavhi.
anant daan maan lai bisekh sobh pavhi.
parsan log jo bhaie so jaat kaun te kehai.
biman aaman kai pachhan mon huai reha. (44)

ਹੁਤੀ ਜਿਤੀ ਅਪਛਰਾ ਚਲੀ ਸੁਵਰਗ ਛੋਰ ਕੈ ।
ਬਿਸੇਖ ਹਾਇ ਭਾਇ ਕੈ ਨਚੰਤ ਅੰਗ ਮੋਰ ਕੈ ।
ਬਿਅੰਤ ਭੂਪ ਰੀਝ ਹੀ ਅਨੰਤ ਦਾਨ ਪਾਵ ਹੀ ।
ਬਿਲੋਕਿ ਅੰਛਰਾਨ ਕੋ ਅਪਛਰਾ ਲਜਾਵਹੀ । ੪੫
huti jiti apachhra chali swarg chhor kai.
bisekh haie bhaie kai nachant ang mor kai.
beant bhoop reejh hi anant daan pavhi.
bilok achhran ko apachhra lajavhi. (45)

Then King Dasrath sent for the army commanders of various countries, and all the brahmins came to the palace of Dasarath. He sent for all the ministers and bestowed various alms to the brahmins, and from that day itself the performance of the royal Yagna commenced. (42)

He honoured all the brahmins by getting water for washing their feet, seating arrangements, (Yogic posture), incense and lamps and by washing their feet bestowed all the honour on them. (by circumambulating round them). He gave in alms millions of rupees to each one of the brahmins ; and from that day onwards the practice of royal Yagna started. (43)

Many famous acrobats from all over came, who were singing all sorts of songs (music). They were being honoured by getting various gifts and veneration from the king Dasrath. No one could express the enjoyment and merriment of the people over there. (who could describe ?) Even the gods in heavens became satisfied with the enjoyment of the populace. (became peaceful). (44)

Even all the fairies of the Indra-puri (heavens) had descended there, leaving the heaven ; they were all dancing with special postures, which delighted all the kings gathered there. They were receiving many gifts from the kings. The fairies in the heavens were also feeling (ashamed) belittled before them. (45)

ਅਨੰਤ ਦਾਨ ਮਾਨ ਦੈ ਬੁਲਾਇ ਸੂਰਮਾ ਲਏ ।
ਦੁਰੰਤ ਸੈਨ ਸੰਗ ਦੈ ਦਸੋ ਦਿਸਾ ਪਠੈ ਦਏ ।
ਨਰੇਸ ਦੇਸ ਦੇਸ ਕੇ ਨ੍ਰਿਪੇਸ ਪਾਇ ਪਾਰੀਅੰ ।
ਮਹੇਸ ਜੀਤ ਕੈ ਸਬੈ ਸੁ ਛਤ੍ ਪਤ੍ ਢਾਰੀਅੰ । ੪੬
anant daan maan dai bulaie surma laie.
durant Sain sung dai daso disa pathai daie.
nares des des kai nrips paie parieung.
mahes jeet kai sabar so chhatar patar dharung. (46)

ਰੁਆਮਲ ਛੰਦ
ਜੀਤਿ ਜੀਤਿ ਨ੍ਰਿਪੰ ਨਰੇਸੁਰ ਸਤ੍ ਮਿਤ੍ ਬੁਲਾਇ ।
ਬਿਪ੍ ਆਦਿ ਬਿਸਿਸਟ ਤੇ ਲੈ ਕੈ ਸਬੈ ਰਿਖ ਰਾਇ ।
ਕ੍ਰੁਧਿ ਜੁਧ ਕਰੇ ਘਨੇ ਅਵਗਾਹਿ ਗਾਹਿ ਸੁ ਦੇਸ ।
ਆਨਿ ਆਨਿ ਅਵਧੇਸ ਕੇ ਪਗ ਲਾਗੀਅੰ ਅਵਨੇਸ । ੪੭
Ruamal Chhand
jeet jeet nripung naresur satar mitar bulaie.
bipar aad basisat te lai kai sabai rikh raie.
karudh judh karai ghanai avgahai gahai so des.
aan aan av dhes ke pug lagiang avnes. (47)

ਭਾਤਿ ਭਾਤਿਨ ਦੈ ਲਏ ਸਨਮਾਨ ਆਨਿ ਨ੍ਰਿਪਾਲ ।
ਅਰਬੰ ਖਰਬਨ ਦਰਬ ਦੈ ਗਜਰਾਜ ਬਾਜ ਬਿਸਾਲ ।
ਹੀਰ ਚੀਰ ਨ ਕੋ ਸਕੈ ਗਨ ਜਟਤ ਜੀਨ ਜਰਾਇ ।
ਭਾਉ ਭੂਖਨ ਕੋ ਕਹੈ ਬਿਧ ਤੇ ਨ ਜਾਤ ਬਤਾਇ । ੪੮
bhant bhantie dai laie sunman aan nripal.
arab kharban darab dai gajraj baj bisal.
har cheer na ko sakai gunn jatat jeen jaravie.
bhaou bhookhan ko kehai bidh te na jaat bataie. (48)

ਪਸਮ ਬਸਤ੍ ਪਟੰਬਰਾਦਿਕ ਦੀਏ ਭੂਪਨ ਭੂਪ ।
ਰੂਪ ਅਨੂਪ ਸਰੂਪ ਸੋਭਿਤ ਕਉਨ ਇੰਦ੍ ਕੁਰੂਪ ।
ਦੁਸਟ ਪੁਸਟ ਤ੍ਰਸੇ ਸਬੈ ਥਰਹਰਿਯੋ ਸੁਨਿ ਗਿਰ ਰਾਇ ।
ਕਾਟਿ ਕਾਟਿ ਨ ਦੈ ਮੁਝੈ ਨ੍ਰਿਪ ਬਾਟਿ ਬਾਟਿ ਲੁਟਾਇ । ੪੯
pasam bartar patumbaradik deeai bhoopan bhoop.
roop anup sarup sobhit kaun Inder kuroop .
dusat pusat trasai sabai tharhariou sunn gir raie.
kaat kaat na dai mujhai nrip thaat thaat lutaie. (49)

Many warriors from all over were sent for and bestowed with gifts and honours and arming them with weapons, they were sent in all the ten directions. They won over various kings of other lands and brought them (to blow) under the sovereignity of Dasrath. Thus Dasrath became the undisputed king of the whole land. (with canopy overhead). (46)

Ruamal Chhand

The king Dasrath, having gained victories over various kings had called all the friends and foes there, all the brahmins and great Rishis (ascetics) including Vashist had been called there, The army had fought many furious battles and had defeated the invincible kings even. So all the kings from all over came (to Ayodhya) and paid their obeisance to Dasrath. (47)

Various gifts were offered (to Dasrath) by all these kings, and they also received various honours (gifts) from king Dasrath. Millions and millions of rupees, alongwith precious elephants and horses were also offered as gifts. Who could count the innumerable robes studded with jewels, and golden (bedecked with gold) saddles, presented there as gifts ? Who could narrate the grandeur of ornaments presented ? Even Brahma (the god) would be at a loss to narrate all this grandeur. (48)

The king Dasrath presented various kings with woollen and silken robes. Those kings were looking magnificent, and their beauty was indescribable. Even Indra (god) was looking ugly before them (Indra's grandeur was insignificant). All the mighty foes were also trembling (shaken up). Even the great Sumer mountain felt unstable thinking lest the king Dasrath may not dismember it and distribute it (cut) pieces to others as gifts. (49)

ਬੇਦ ਧੁਨਿ ਕਰਿ ਕੈ ਸਬੈ ਦਿਜ ਕੀਅਸ ਜਗ ਅਰੰਭ ।
ਭਾਤਿ ਭਾਤਿ ਬੁਲਾਇ ਹੋਮਤ ਰਿਤਜਾਨ ਅਸੰਭ ।
ਅਧਿਕ ਮੁਨਿਬਰ ਜਉ ਕੀਯੋ ਬਿਧਿ ਪੂਰਬ ਹੋਮ ਬਨਾਇ ।
ਜਗ ਕੁੰਡਹੁ ਤੇ ਉਠੇ ਤਬ ਜਗ ਪੂਰਖ ਅਕੁਲਾਇ । ੫੦
beid dhun kar kai sabai dij keeas jug arumbh.
bhant bhant bulaie homat ritjan asumbh.
adhik munibar jou kiou bidh purab home banaie.
jal hundoh te uthai tab jug purkh akulaie. (50)

ਖੀਰ ਪਾਤ੍ ਕਢਾਇ ਲੈ ਕਰਿ ਦੀਨ ਨ੍ਰਿਪ ਕੇ ਆਨਿ ।
ਭੂਪ ਪਾਇ ਪ੍ਰਸੰਨ ਭਯੋ ਜਿਮੁ ਦਾਰਦੀ ਲੈ ਦਾਨ ।
ਚਤ੍ ਭਾਗ ਕਰਿਯੋ ਤਿਸੈ ਨਿਜ ਪਾਨਿ ਲੈ ਨ੍ਰਿਪ ਰਾਇ ।
ਏਕ ਏਕ ਦਯੋ ਦੁਹੂੰ ਤ੍ਰੀਅ ਏਕ ਕੋ ਦੁਇ ਭਾਇ । ੫੧
Kheer patar kadhaie lai kar deen nrip ke aan.
bhoop paie parsan bhaiou jim dardi lai daan.
chatar bhag kariou tisai nij paan lai nrip raie.
ek ek deiou dohun tria ek ko duai bhaie. (51)

ਗਰਭਵੰਤਿ ਭਈ ਤ੍ਰਿਯੋ ਤ੍ਰਿਯ ਛੀਰ ਕੈ ਕਰਿ ਪਾਨ ।
ਤਾਹਿ ਰਾਖਤ ਭੀ ਭਲੋ ਦਸ ਦੋਇ ਮਾਸ ਪ੍ਰਮਾਨ ।
ਮਾਸ ਤ੍ਰਿਉਦਸਮੋ' ਚਢਿਯੋ ਤਬ ਸੰਤਨ ਹੇਤ ਉਧਾਰ ।
ਰਾਵਣਾਰਿ ਪ੍ਰਗਟ ਭਏ ਜਗਿ ਆਨਿ ਰਾਮ ਅਵਤਾਰ । ੫੨
garbvanti bhaioee triou triya chheer kai kar paan.
tahai rakhat bhi bhalo das doiai mas parman.
mass trioudasmai chadhiou tab santan hait udhar.
Ravanar pragat bhaie jug aan Ram avtar. (52)

ਭਰਥ ਲਛਮਨ ਸਤ੍ਰੁਘਨ ਪੁਨਿ ਭਏ ਤੀਨ ਕੁਮਾਰ ।
ਭਾਤਿ ਭਾਤਿਨ ਬਾਜੀਯੰ ਨ੍ਰਿਪ ਰਾਜ ਬਾਜਨ ਦੁਆਰਿ ।
ਪਾਇ ਲਾਗਿ ਬੁਲਾਇ ਬਿਪਨ ਦੀਨ ਦਾਨ ਦੁਰੰਤਿ ।
ਸਤ੍ ਨਾਸਤ ਹੋਹਿਗੇ ਸੁਖ ਪਾਇ ਹੈ ਸਭ ਸੰਤ । ੫੩
bharath lachhman satarugan pun bhaie teen kumar.
bhant bhatan bajieung nrip raj bajan duar.
paie laag bulaie bipan deen daan durant.
satru sasat hohego sukh paie hai sabh sant. (53)

With the chanting of Vedic hymns, the brahmins cemmenced performing the Yagna; various types of worshippers (brahmins) had been sent for, who were pouring valuable offerings in the fire pit. Many Munis (medicants) offered various sacrifices to the fire-worship as customary, which bewildered the virtuous people. Thus the main-guest brahmin got up from the place of fire-worship. (Yagna-kund). (50)

The guest-brahmin took a vessel of kheer (milk-rice pudding) in his hands and gave it to the king. King Dasrath on receiving this vessel was so much pleased, just as a pauper gets delighted on receiving alms. Dasrath made four parts (portions) of the kheer (pudding) and gave one portion each to both the queens, and the other two portions he gave to the queen Sumitra. (51)

On taking that kheer, all the three queens became pregnant, and they kept the pregnancy intact for twelve months. When the thirteenth month approached, then Ram, the enemy of Ravana, for the sake of the liberation of saints, took birth as an incarnation (of Vishnu). (52)

Then three more princes, Bharat, Lachhman, and Shatrugan were born, so there were great rejoicings and celebrations at the king's house (palace). Then many Brahmins were called, and bowing before them (at their feet), alms were given to them (by the King). From now onwards the enemies will be destroyed and the saints will be honoured (receiving all facilities). (53)

ਲਾਲ ਜਾਲ ਪ੍ਰਵੇਸਟ ਰਿਖ ਬਰ ਬਾਜ ਰਾਜ ਸਮਾਜ ।
ਭਾਤਿ ਭਾਤਿਨ ਦੇਤ ਭਯੋ ਦਿਜ ਪਤਿਨ ਕੋ ਨ੍ਰਿਪ ਰਾਜ ।
ਦੇਸ ਅਉਰ ਬਿਦੇਸ ਭੀਤਰਿ ਠਉਰ ਠਉਰ ਮਹੰਤ ।
ਨਾਚਿ ਨਾਚਿ ਉਠੇ ਸਬੈ ਜਨੁ ਆਜ ਲਾਗਿ ਬਸੰਤ । ੫੪
laal jaal parvesat rikh bar baaj raj samaj.
bhant bhatan dait bhiou dij patin ko nrip.
des aourbides bheetar thour thour mahant.
naach naach uthai sabai jan aag laag basant. (54)

ਕਿੰਕਣੀਨ ਕੇ ਜਾਲ ਭੂਖਿਤ ਬਾਜ ਅਉ ਗਜਰਾਜ ।
ਸਾਜਿ ਸਾਜਿ ਦਏ ਦਿਜੇਸਨ ਆਜ ਕਉਸਲ ਰਾਜ ।
ਰੰਕ ਰਾਜ ਭਏ ਘਨੇ ਤਹ ਰੰਕ ਰਾਜਨ ਜੈਸਿ ।
ਰਾਮ ਜਨਮਤ ਭਯੋ ਉਤਸਬ ਅਉਧ ਪੂਰਿ ਮੈ' ਐਸਿ । ੫੫
kinkenean ke jaal bhookhit baaj aou gajraj.
saaj saaj daie dijesan aaj kaousal raaj.
runk raj bhai ghanai the runk rajan jaisai.
Ram janmat bhiou utsar aoudh pur mein aise. (55)

ਦੁੰਦਭ ਅਉਰ ਮ੍ਰਿਦੰਗ ਤੂਰ ਤਰੰਗ ਤਾਨ ਅਨੇਕ ।
ਬੀਨ ਬੀਨ ਬਜੰਤ ਛੀਨ ਪ੍ਰਬੀਨ ਬੀਨ ਬਿਸੇਖ ।
ਝਾਝ ਬਾਰ ਤਰੰਗ ਤੁਰਹੀ ਭੇਰਿ ਨਾਦਿ ਨਿਯਾਨ।
ਮੋਹਿ ਮੋਹਿ ਗਿਰੇ ਧਰਾਪਰ ਸਰਬ ਬ੍ਰਯੋਮ ਬਿਵਾਨ । ੫੬
dundabh aour mirdung tur tarung taan anek.
been been bajant chheen parbeen been bisekh.
jhaat baar tring turhi bhor naad niyan.
mohai mohai girai dharpar sarab biyom bivan. (56)

ਜੰਤ੍ਰ ਤੰਤ੍ਰ ਬਿਦੇਸਿ ਦੇਸਨ ਹੋਤ ਮੰਗਲਚਾਰ ।
ਬੈਠਿ ਬੈਠਿ ਕਰੇ ਲਗੇ ਸਬ ਬ੍ਰਿਪ ਬੇਦ ਬਿਚਾਰ ।
ਧੂਪ ਦੀਪ ਮਹੀਪ ਗ੍ਰੇਹ ਸਨੇਹ ਦੇਤ ਬਨਾਇ ।
ਫੂਲ ਫੂਲਿ ਫਿਰੈ ਸਬੈ ਗਣ ਦੇਵ ਦੇਵਨ ਰਾਇ । ੫੭
jatar tatar bides desan hoat mangalchar.
baith baith karai lagai sab bipar beid bichar.
dhoop deep maheep greh saneh dait banaie.
phool phool phirai sabai gunn dev devan raie. (57)

The King Dasrath gave away many horses, bedecked with jewels and decorated nets, alongwith other valuables gifts to the Rishis (ascetics) and the great brahmins. So the priests of various lands were jumping with elation, on this occasion. They were behaving as if they were participating in holi (coloured Waters) celebrations, at their place. (54)

The king, Dasrath was giving away alms of horses and elephants, decorated with ornamented nets to the brahmins. All those panpers, who were extremely poor and penniless, became rich like the kings. The festival of Ram's birth in Auyodhya was (rally full of graciousness) of such benevolenee. (55)

Many trumpets and drums, musical instruments, weavers instruments, wave-producing instruments and lyres were producing music and one could hear the low and high notes of musical sounds. The drums were beating, with the musical sounds produced by jhanj, trang, bar, clarion, and kettle drums. By hearing the pleasing and bewitching music even the gods were enamoured and were dropping on the Earth from the sky through their flying carriages. (56)

Everywhere in home land and foreign lands, there was enjoyment and merriment going on. The brahmins throughout the country, wherever they were established, were busy reciting Vedas. On the palace, people were busy pouring the oil of love in the lamps, alongwith burning incense. The gods, Shiva's musicians and Indra (king of gods) were all moving around puffed up (happy). (57)

ਆਜ ਕਾਜ ਭਏ ਸਬੈ ਇਹ ਭ"ਤਿ ਬੋਲਤ ਬੈਨ ।
ਭੂਮਿ ਭੂਰ ਉਠੀ ਜਯਤ ਧੁਨ ਬਾਜ ਬਾਜਤ ਗੈਨ ।
ਐਨਿ ਐਨਿ ਧੁਜਾ ਬਧੀ ਸਬ ਥਾਟ ਬੰਦਨ ਵਾਰ ।
ਲੀਪ ਲੀਪ ਧਰੇ ਮਲਯਾਗਰ ਹਾਟ ਪਾਟ ਬਜਾਰ । ੫੮
aaj kaaj bhaie sabai eh bhant bolat bain.
bhoom bhoor uthi jeyat dhun baj bajat gaen.
ain ain dhuja badh sab thaat baudan vaar.
leep leep dharai malaiyagar haat paat bajar. (58)

ਸਾਜਿ ਸਾਜਿ ਤੁਰੰਗ ਕੰਚਨ ਦੇਤ ਦੀਨਨ ਦਾਨ ।
ਮਸਤ ਹਸਤਿ ਦਏ ਅਨੇਕਨ ਇੰਦ੍ਰ ਦੁਰਦ ਸਮਾਨ ।
ਕਿੰਕਣੀ ਕੇ ਜਾਲ ਭੂਖਤ ਦਏ ਸਯੰਦਨ ਸੁਧ ।
ਗਾਇਨਨ ਕੋ ਪੁਰ ਮਨੋ ਇਹ ਭ"ਤਿ ਆਵਤ ਸੁਧ । ੫੯
sajaie sajaie turang kanchan dait deenan daan.
masat hasat daie anekan Inder durad saman.
kinkani ke jaal bhookhat daie sareundan sudh.
gaienan ke pur mano ek bhant avat sudh. (59)

ਬਾਜ ਸਾਜ ਦਏ ਇਤੇ ਜਿਹ ਪਾਈਐ ਨਹੀ ਪਾਰ ।
ਦਿਯੋਸ ਦਿਯੋਸ ਬਢੈ ਲਗਿਯੋ ਰਨਧੀਰ ਰਾਮ ਵਤਾਰ ।
ਸਸਤ੍ਰ ਸਾਸਤ੍ਰਨ ਕੀ ਸਬੈ ਬਿਧਿ ਦੀਨ ਤਾਹਿ ਸੁਧਾਰ ।
ਅਸਟ ਦਿਯੋਸਨ ਮੋ ਗਏ ਲੈ ਸਰਬ ਰਾਮ ਕੁਮਾਰ । ੬੦
baaj saaj daie itai jeh paieai nahi paar.
deuas deuas badhai lagiou randheer Ram avtar.
Sastar Sastran ki sabai bidh deen tahai sudhar.
asat deoausan mo gaie lai sarab Ram kumar. (60)

ਬਾਲ ਪਾਨਿ ਕਮਾਨ ਲੈ ਬਿਹਰੰਤ ਸਰਜੁ ਤੀਰ ।
ਪੀਤ ਪੀਤ ਪਿਛੋਰ ਕਾਰਨ ਧੀਰ ਚਾਰਹੁੰ ਬੀਰ ।
ਬੇਖ ਬੇਖ ਨ੍ਰਿਪਾਨ ਕੇ ਬਿਹਰੰਤ ਬਾਲਕ ਸੰਗ ।
ਭ"ਤਿ ਭ"ਤਨ ਕੇ ਧਰੇ ਤਨ ਚੀਰ ਰੰਗ ਤਰੰਗ । ੬੧
baal paan kaman lai behrant sarjin teer.
peet peet pichhor karan dheer charhun beer.
bekh bekh nirpan ko behrant balak sung.
bhant bhantan ke dharai tan cheer rung tarang. (61)

The gods were talking to each other that all their functions had been completed (performed) successfully. On the Earth, the cries of Salutations were being raised, while trumpets were being raised, while trumpets were sounded in the heavens (Skies). Banners were fluttering on top of houses and all the roads and lanes were decorated. In the market (bazars) all the doors were sweared with sandal wood.(58)

The horses, dedicated with golden ornaments, were being given in alms to the poor people, alongwith many intoxicated elephants also, who were as good as Indra's elephants. Even chariots decorated with the garlands of flowers (ghugrias) were being distributed. It appeared as if this was a town full of poets and singers only. (59)

The horses and other material given in alms was unending, which cannot be enumerated (listed). The incarnation of Ram, a patient warrior, was getting renowned day by day. All the arts of using arms and weapons were taught including use of coats of iron and weapons. Then Ram Kumar (incarnation) had learnt everything in eight days. (60)

All the four brothers, with bows and arrows in hands, were roaming on the banks of the river Sarju. Having saffron cloth tiedon their heads, all the four brothers were perservering in battle also. All the four princes (brothers) were playing around alongwith other children, having coloured and costly robes on their body (person). (61)

ਐਸਿ ਬਾਤ ਭਈ ਇਤੈ ਉਹ ਓਰਿ ਬਿਸ੍ਵਾਮਿਤ੍ਰ ।
ਜਗ ਕੋ ਸੁ ਕਰਿਯੋ ਅਰੰਭਨ ਤੋਖਨਾਰਥ ਪਿਤ੍ਰ ।
ਹੋਮ ਕੀ ਲੈ ਬਾਸਨਾ ਉਠਿ ਧਾਤ ਦੈਤ ਦੁਰੰਤ ।
ਲੂਟ ਖਾਤ ਸਬੈ ਸਾਮਗਰੀ ਮਾਰਿ ਕੂਟਿ ਮਹੰਤ । ੬੨
asi baat bhaiee itai oh aour bisvamitar.
jug ko so kariou arambhan tokh narath pitar.
home ki lai basna un dhat dait durant.
loot khaat sabai samagari maar koot mahant. (62)

ਲੂਟ ਖਾਤ ਵਿਖ੍ਯ ਜੋ ਤਿਨ ਪੈ ਕਛੂ ਨ ਬਸਾਇ ।
ਤਾਂਕਿ ਅਉਧਹ ਆਇਯੋ ਤਬ ਰੋਸ ਕੈ ਮੁਨਿ ਰਾਇ ।
ਆਇ ਭੂਪਤ ਕਉ ਕਹਾ ਸੁਤ ਦੇਹੁ ਮੋਕਉ ਰਾਮ ।
ਨਾਤ੍ ਕੋ ਕਉ ਭਸਮ ਕਰੇ ਹਉ ਆਜ ਹੀ ਇਹ ਠਾਮ । ੬੩
loot khaat vikhoeu je tin pai kachhu na basaie.
take aoudheh aieou tab ross kai mun raie.
aie bhoopat kou kaha sut deho mokou Ram.
natar to kou bhasam kar hoau aaj hi eh thaan. (63)

ਕ੍ਰੋਪ ਦੇਖਿ ਮੁਨੀਸ ਕਉ ਨ੍ਰਿਪ ਪੂਤ ਤਾ ਸੰਗ ਦੀਨ ।
ਜਗ ਮੰਡਲ ਕੋ ਚਲਿਯੋ ਲੈ ਤਾਂਹਿ ਸੰਗ ਪ੍ਰਬੀਨ ।
ਏਕ ਮਾਰਗ ਦੂਰ ਹੈ ਇਕ ਨੀਅਰ ਹੈ ਸੁਨਿ ਰਾਮ ।
ਰਾਹ ਮਾਰਤ ਰਾਛਸੀ ਜਿਹ ਤਾਰਕਾ ਗਨਿ ਨਾਮ । ੬੪
karop dekh munees kou nrip poot ta sung deen.
jug mandal ko chaliou lai tahai sung parbeen.
ek marag dur hai ek niar hai sunn Ram.
rah marat rachhsi jeh tarka gunn naam. (64)

ਜਉਨ ਮਾਰਗੁ ਤੀਰ ਹੈ ਤਿਹ ਰਾਹਿ ਚਾਲਹੁ ਆਜ ।
ਚਿਤ ਚਿੰਤ ਨ ਕੀਜੀਐ ਦਿਜ ਦੇਵ ਕੇ ਹੈ' ਕਾਜ ।
ਬਾਟਿ ਚਾਪੈ ਜਾਤ ਹੈ ਤਬ ਲਉ ਨਿਸਾਚਿਰ ਆਨਿ ।
ਜਾਹੁਗੇ ਕਤ ਰਾਮ ਕਹਿ ਮਗੁ ਰੋਕਿਯੋ ਤਜਿ ਕਾਨ । ੬੫
jaoun marag teer hai the rahai chaloh aaj.
chit chint na keejiai dij dev kai hai kaaj.
baat chapai jaat hai tab lau nisachar aan.
jahoge kat Ram keh mag rohiou taj kaan. (65)

On one side, the things were going on in the normal course whereas on the other side Vishwa Mittar (in the jungle) hasl organised a Yagna (fire-worship) to propitiate his elders (dead). On getting the smell of a Yagna incense, the demons would rush towards it (attack) and would consume all the materials (for the Yagna) and thrash the brahmin, performing the fire-worship. (62)

All those, who would forcibly loot the Yagna material and consume it, were not controllable by the Muni (mendicant). Then the great muni (ascetic), being enraged, came to Ayodhya with the hope of getting some help. Then Vishwa Mittar (the muni) came there and told the king . " Give me your son Ram, else I will destroy you by burning (to ashes) you here and now through my curse." (63)

Sensing the wrath of the Muni, the king Dasrath arranged to send his son along-with him. The clever and great Muni, taking Ram alongwith him, went towards the place (mandal) where Yagna was on ; On the way the Muni told Ram, "O Ram ! Listen. There are two routes, one is nearly (shorter) and the other one is a longer route. But in the shorter route, there is a female-demon who would kill us ; her name is Tarka. (64)

Then Ram said, " Let us go by the shorter route to-day. Do not worry about anything at all. This is the function of a god-like brahmin. (so why worry)." They were going by that route merrily, when suddenly the demon (female) came there. She said, " O Ram ! How will you escape (from my clutches) ?" Without caring for anyone, she blocked their way. (65)

ਦੇਖਿ ਰਾਮ ਨਿਸਾਚਰੀ ਗਹਿ ਲੀਨ ਬਾਨ ਕਮਾਨ ।
ਭਾਲ ਮਧ ਪ੍ਰਹਾਰਿਯੋ ਸਰ ਤਾਨਿ ਕਾਨ ਪ੍ਰਮਾਨ ।
ਬਾਨ ਲਾਗਤ ਹੀ ਗਿਰੀ ਬਿਸੰਭਾਰ ਦੇਹਿ ਬਿਸਾਲ ।
ਹਾਥਿ ਸ੍ਰੀ ਰਘੁਨਾਥ ਕੇ ਭਯੋ ਪਪਨੀ ਕੋ ਕਾਲ । ੬੬
dekh Ram nisachari geh leen baan kaman.
bhal madh parhariou sar taan kaan parman.
baan lagat hi giri bisumbhar deh bisal.
haath sri Raghunath ke bhiou papni ko kaal. (66)

ਐਸ ਤਾਹਿ ਸੰਘਾਰ ਕੈ ਕਰ ਜਗ ਮੰਡਲ ਮੰਡ ।
ਆਇਗੇ ਤਬ ਲਉ ਨਿਸਾਚਰ ਦੀਹ ਦੋਇ ਪ੍ਰਚੰਡ ।
ਭਾਜਿ ਭਾਜਿ ਚਲੇ ਸਭੇ ਰਿਖਿ ਠਾਢ ਭੇ ਹਠਿ ਰਾਮ ।
ਜੁਧ ਕ੍ਰੁਧ ਕਰਿਯੋ ਤਿਹੂੰ ਤਿਹ ਠਉਰ ਸੋਰਹ ਜਾਮ । ੬੭
ais tahai sanghar kai kar jug mandal mand.
aiegai tab lou nisachar deeh doiai parchand.
bhaaj bhaaj chalai sabhai rikhi thaadh ke hath Ram.
judh karudh kariou tihun teh thour Soreh saam. (67)

ਮਾਰੁ ਮਾਰੁ ਪੁਕਾਰ ਦਾਨਵ ਸਸਤ੍ਰ ਅਸਤ੍ਰ ਸੰਭਾਰਿ ।
ਬਾਨ ਪਾਨ ਕਮਾਨ ਕਉ ਧਰਿ ਤਬਰ ਤਿਛ ਕੁਠਾਰਿ ।
ਘੇਰਿ ਘੇਰਿ ਦਸੋ ਦਿਸਾ ਨਹਿ ਸ੍ਰੂਰਬੀਰ ਪ੍ਰਮਾਥ ।
ਆਇਕੈ ਜੂਝੈ ਸਬੈ ਰਣਿ ਰਾਮ ਏਕਲ ਸਾਥ । ੬੮
maar maar pukar danav sastar astar sambhar.
baan paan kaman kou dhar tabar tichh kuthar.
gher gher daso disa neh surbeer parmath.
aiekai jujhai sabai munn Ram ekal saath. (68)

ਰਸਾਵਲ ਛੰਦ
ਰਣੰ ਪੇਖਿ ਰਾਮੰ । ਧੁਜੰ ਧਰਮ ਧਾਮੰ ।
ਚਹੂੰ ਓਰ ਢੂਕੇ । ਮੁਖੰ ਮਾਰ ਕੂਕੇ । ੬੯
Rasaval Chhand
runnung pekh Ramung. dhujung dharam dhamung.
chahun aour dhukai. mukhung maar kukai. (69)

ਬਜੇ ਘੋਰ ਬਾਜੇ । ਧੁਣੰ ਮੇਘ ਲਾਜੇ ।
ਝੰਡਾ ਗਡ ਗਾਢੇ । ਮੰਡੇ ਬੈਰ ਬਾਢੇ । ੭੦
bajai ghor baajai. dhunung megh lajai.
jhanda gad gadhai. mandai bair badhai. (70)

On seeing the demon (female), Ram took out his bow and stretching it to his ears, shot an arrow at her forehead. As the arrow struck her, the heavy bodied (bulky) devilish woman fell down unconscious. That is how the sinner (woman) was killed by Ram. (her end came through Ram). (66)

Thus they seated themselves at the place of Yagna and were taking precautions to protect the fire-pit. Perceiving this, two mighty demons came there. On seeing them, all the Rishis (ascetics) became nervous and hastily retreated from there, while the stubborn Ram stood there firmly. There he fought ferciously, being furious with rage, for almost sixteen pehars (48 hours) (of three hours duration each). (67)

The demons, collecting their weapons and coats of iron, were shouting to kill the enemy. They were holding in their hands sharp sickles and axes alongwith bows, and arrows. From all the ten sides the warriors had encircled this place (Yagna site). All the warriors were fighting against one person only, Ram (Single –handed) in the battle-field. (68)

Rasaval Chhand

In the battle-field, Ram was seen like the flag, (fluttering aloft) at the religious site, standing firmly. From all the four sides, the demons had surrounded him (about to grab him), shouting, "Kill him Kill him." (69)

Trumpets were being sounded loudly, before that sound even the thunder of the clouds would feel abashed (belittled). They were all fighting, with their flags installed there permanently (firmly) and with increased enmity. (70)

ਕੜਕੇ ਕਮਾਣੰ । ਝੜਕੇ ਕ੍ਰਿਪਾਣੰ ।
ਢਲਾ ਢੁਕ ਢਾਲੈ । ਚਲੀ ਪੀਤ ਪਾਲੈ । ੭੧
karrkai kamanung. jharrkai kirpanung.
dhala dhuk dhalung. chali peer palung. (71)

ਰਣੰ ਰੰਗ ਰਤੇ । ਮਨੋ ਮਲ ਮਤੇ ।
ਸਰੰ ਧਾਰ ਬਰਖੇ । ਮਹਿਖੁਆਸ ਕਰਖੇ । ੭੨
runnung rung ratai. mano mal matai.
sarung dhar barkha. mehkhuas karkhai. (72)

ਕਰੀ ਬਾਨ ਬਰਖਾ । ਸੁਣੇ ਜੀਤ ਕਰਖਾ ।
ਸੁਬਾਹੰ ਮਰੀਚੰ । ਚਲੇ ਬਾਛਿ ਮੀਚੰ । ੭੩
kari baan barkha. sunai jeet karkha.
subahung mareechang. chalai bachh meechung.(73)

ਇਕੈ ਬਾਰ ਟੂਟੇ । ਮਨੋ ਬਾਜ ਛੂਟੇ ।
ਲਯੋ ਘੇਰਿ ਰਾਮੰ । ਸਸੰ ਜੇਮ ਕਾਮੰ । ੭੪
eko baar tutai. mano baaj chhutai.
liou gher ramung. susung jem kamung. (74)

ਘਿਰਿਯੋ ਦੈਂਤ ਸਣੰ । ਜਿਮੰ ਰੁਦ੍ ਮੈਣੰ ।
ਰੁਕੇ ਰਾਮ ਜੰਗੰ । ਮਨੋ ਸਿਧ ਗਗੰ । ੭੫
ghiriou daint sainung. jimung rudar mainung.
rukai Ram jungung. mano sidh gungung. (75)

ਰਣੰ ਰਾਮ ਬਜੇ । ਧੁਣੰ ਮੇਘ ਲਜੇ ।
ਰੁਲੇ ਤਛ ਮੁਛੰ । ਗਿਰੇ ਸੂਰ ਸ੍ਵਛੰ । ੭੬
runnung Ram jungung. dhunung megh lajai.
rulai tachh muchhung. girai sur swachhai. (76)

ਚਲੈ ਐਠ ਮੂਛੈ । ਕਹਾ ਰਾਮ ਪੁਛੈ ।
ਅਬੈ ਹਾਥਿ ਲਾਗੈ । ਕਹਾ ਜਾਹੁ ਭਾਗੈ । ੭੭
chalai aith murchhai . kaha Ram puchhai.
abai haath lagai. kaha jaho bhagai. (77)

ਰਿਪੰ ਪੇਖ ਰਾਮੰ । ਹਠਿਯੋ ਧਰਮ ਧਾਮੰ ।
ਕਹੈ ਨੈਣ ਰਾਤੰ । ਧਨੁਰ ਬੇਦ ਗਯਾਤੰ । ੭੮
ripung pekh Ramung. kathiou dharam dhamnung.
karai nain ratung. dhanur beid geyatung. (78)

The bows were producing cracking noise, the swords were flashing. The shields were being struck with a thud (noise), while the swords were being wielded. (striking against the shields). (71)

The warriors were engrossed in fighting the battle just as intoxicated wrestlers were involved. The arrows were being shot like a shower (of rain) and the bows were being stretched (for shooting arrows). (72)

They were showering arrows and singing songs of victory. The two demons Suthahu and Marich, having the desire for death, came and stood in front of Ram. (73)

Both the demons, in one flash, attacked Ram, as if some falcons had swooped down suddenly. Ram was surrounded just as the moon was controlled (surrounded) by the god of love. (sexual desires). (74)

The army of demons had encircled Ram just as Shiva (Rudra) was taken under the spell of sexual desires. They were confronting Ram in the battle so solidly as if Ganga was merging with the ocean. (75)

Ram was challenging the enemy roaring loudly and before it the thunder of the clouds would also feel ashamed. The mutilated mighty warriors were being trempled upon as the great warriors had fallen down (dead or wounded). (76)

The demons were attacking while twisting their monstaches, and asking, " Where is Ram ? If he is caught by us, then where could he run away" (77)

Ram had seen the enemy coming (for an attack), and the virtuous and godly Ram also confronted than firmly. he was enraged while his eyes had become red with wrathfulness, and he had learnt the art of archery thoroughly. (Dhanur Veda). (78)

ਧਨੰ ਉਗ੍ਰ ਕਰਖਿਯੋ । ਸਰੰ ਧਾਰ ਬਰਖਿਯੋ ।
ਹਨੀ ਸਤ੍ਰ ਸੈਨੰ । ਹਸੇ ਦੇਵ ਗੈਨੰ ।। ੭੯
dhanung ugar karkhiou. sarung dhar barkhiou.
hani satar sainung. hassai dev gainung. (79)

ਭਜੀ ਸਰਬ ਸੈਨੰ । ਲਖੀ ਮ੍ਰੀਚ ਨੈਨੰ ।
ਫਿਰਿਯੋ ਰੋਸ ਪ੍ਰੇਰਿਯੋ । ਮਨੋ ਸਾਪ ਛੇਰਿਯੋ । ੮੦
bhaji sarab sainung. lakhi mrich nainung.
phiriou ross pareriou. mano saap chherious. (80)

ਹਣਿਯੋ ਰਾਮ ਬਾਨੰ । ਕਰਿਯੋ ਸਿੰਧ ਪਿਆਨੰ ।
ਤਜਿਯੋ ਰਾਜ ਦੇਸੰ । ਲਯੋ ਜੋਗ ਭੇਸੰ । ੮੧
raniou Ram baanung. kariou sindh pianung.
tajiou raj desung. liou jog bhesung. (81)

ਸੁ ਬਸਤ੍ਰ ਉਤਾਰੇ । ਭਗਵੈ' ਬਸਤ੍ਰ ਧਾਰੇ ।
ਬਸਿਯੋ ਲੰਕ ਬਾਗੰ । ਪੁਨਰ ਦ੍ਰੋਹ ਤਿਆਗੰ । ੮੨
so bastar utarai. bhagvai bastar dharai.
basiou lunk bagung. pinar droh tiagung. (82)

ਸਰੋਸੰ ਸੁਬਾਹੰ । ਚੜਿਯੋ ਲੈ ਸਿਪਾਹੰ ।
ਠਟਿਯੋ ਆਣ ਜੁਧੰ । ਭਯੋ ਨਾਦ ਉਧੰ । ੮੩
sarosuong subahung. charriou lai sipahung.
thatio aan judhung. bhiou naad udhung. (83)

ਸੁਭੰ ਸੈਣ ਸਾਜੀ । ਤੁਰੇ ਤੁੰਦ ਤਾਜੀ ।
ਗਜਾ ਜੂਹ ਗਜੇ । ਧੁਣੰ ਮੇਘ ਲਜੇ । ੮੪
subhang sain saaji. turai tund taaja.
gaja juh gajai. dhunung megh lajai. (84)

ਢਕਾ ਢੁਕ ਢਾਲੰ । ਸੁਭੀ ਪੀਤ ਲਾਲੰ ।
ਗਹੇ ਸਸਤ੍ਰ ਉਠੇ । ਸਰੰ ਧਾਰ ਬੁਠੇ । ੮੫
dhaka dhuk dhalung. subhi peet laalung.
gehai sastar uthai. sarung dhar buthai. (85)

ਬਹੈ ਅਗਨ ਅਸਤ੍ਰੰ । ਛੁਟੇ ਸਰਬ ਸਸਤ੍ਰੰ ।
ਰੰਗੇ ਸੋਣ ਐਸੇ । ਚੜੇ ਬ੍ਰਯਾਹ ਜੈਸੇ । ੮੬
bahai agan astarung. chhutai sarab sastarung.
rungai saron aisai. charrai baryah jaisas. (86)

So Ram stretched his great bow and started shooting arrows like a shower (of rain), and routed the enemy killing all of them. Perceiving this sight the gods were delighted and laughing. (79)

The whole army then fled away, but the demon Marich had seen them fleeing, so he inspired (motivated) them just as if a snake had been disturbed (annoyed). (80)

Then Ram shot an arrow at him, which pierced Marich and threw him on the sea shore. So he abandoned the kingdom (of demons) and adopted the path of Yoga. (81)

Marich removed his beautiful rich robes and put on the saffron coloured clothes, and settled in the gardens of Lanka, and terminated his enmity towards Ram. (82)

In the meantime, the demon Sathahu launched another attack with his army. He started fighting fiercely, which created an uproar. (83)

He had organised his army with great charm and uniformity, while their swift horses were trutting along. The hordes of elephants wetre trumpeting aloud, compared with which the thunder of clouds would also shudder. (feel belittled). (84)

The shields were striking against each other and producing a thud-like noise, as they were looking glorious in their red and yellow colours. The warriors were holding their weapons and standing firmly in their positions, while shooting arrows in a continuous stream like a shower. (85)

The weapons of fire were being used, alongwith other weapons as well. The warriors, drenched in blood, appeared like bride-grooms proceeding for their marriage ceremony. (86)

ਘਣੈ ਘਾਇ ਘੁਮੈ । ਮਦੀ ਜੈਸ ਝੁਮੈ ।
ਰਹੇ ਬੀਰ ਐਸੇ । ਫੂਲੈ ਫੂਲ ਜੈਸੇ । ੮੭
ghanei ghaie ghumai. madi jais jhumai.
rehai beer aisai. phulai phul jaisai. (87)

ਹਨਿਯੋ ਦਾਨਵੇਸੰ । ਭਯੋ ਆਪ ਭੇਸੰ ।
ਬਜੇ ਘੋਰ ਬਾਜੇ । ਧੁਣੰ ਅਭ੍ਰ ਲਾਜੇ । ੮੮
haniou danvesung. bhiou aap bhesung.
bajai ghor baajai. dhurung abhar laajai. (88)

ਰਥੀ ਨਾਗ ਕੂਟੇ । ਫਿਰੈ ਬਾਜ ਛੂਟੈ ।
ਭਯੋ ਜੁਧ ਭਾਰੀ । ਛੁਟੀ ਰੁਦ੍ ਤਾਰੀ । ੮੯
rakhi naag kutai. phirai baj chhutai.
bhiou judh bhari. chhuti rudar tari. (89)

ਬਜੇ ਘੰਟ ਭੇਰੀ । ਡਹੇ ਡਾਮ ਡੇਰੀ ।
ਰਣਕੇ ਨਿਸਾਣੰ । ਕਣੰਛੇ ਕਿਕਾਣੰ । ੯੦
bhajai ghant bheri. dehai dam deri.
runungke nisanung. kanechhai kikarung. (90)

ਧਹਾ ਧੂਹ ਧੋਪੰ । ਟਕਾਟੂਕ ਟੋਪੰ ।
ਕਟੇ ਚਰਮ ਬਰਮੰ । ਪਲਿਯੋ ਛਤ੍ ਧਰਮੰ । ੯੧
daha dhuh dhopung. Takatuk topung.
katai charam barmung. paliou chhatar dharmung. (91)

ਭਯੋ ਦੁੰਦ ਜੁਧੰ । ਭਰਿਯੋ ਰਾਮ ਕ੍ਰੁਧੰ ।
ਕਟੀ ਦੁਸਟ ਬਾਹੰ । ਸੰਘਾਰਿਯੋ ਸੁਬਾਹੰ । ੯੨
bhiou dund judhung. bhariou Ram karudhung.
kati dusat bahung. Sanghariou subahung. (92)

ਤ੍ਰਸੈ ਦੈਤ ਭਾਜੈ । ਰਣੰ ਰਾਮ ਗਾਜੇ ।
ਭੂਅੰ ਭਾਰ ਉਤਾਰਿਯੋ । ਰਿਖੀਸੰ ਉਬਾਰਿਯੋ । ੯੩
trasai daint bhajai. runnung Rm gajai.a
bhuang bhaar utariou. rikhsung ubariou. (93)

ਸਬੈ ਸਾਧ ਹਰਖੇ । ਭਏ ਜੀਤ ਕਰਖੇ ।
ਕਰੈ ਦੇਵ ਅਰਚਾ । ਰਰੈ ਬੇਦ ਚਰਚਾ । ੯੪
sabai sadh harkhai. bhaie jeet karkhai.
karai dev archa. rarai beid charcha. (94)

The wounded warriors were moving like intoxicated men swinging around. The warriors were looking gorgeous in their glory, like the blossoming flowers. (87)

The demon king (Sathahu) was ready (for fighting) due to his stubbornness. The trumpets were being sounded loudly, and compared with this sound, the clouds were feeling ashamed. (88)

The charioteers had killed many elephants, while the horses (riderless) were running around. A ferocious battle was in progress, which had disturbed the meditation posture of Shiva even. (89)

The gongs and battle drums were being sounded loudly producing the sound of a thud (dum dum). The beat of drums was being heard like a throbbing sound and the horses were neighing. (90)

The clashing of swords producing a violent noise, whereas the helmets were being broken with a crackling sound, and the shields alongwith coats of mail were being cut into pieces. However the Kashatriyas were performing their moral (religious) duty (in fighting the evil). (91)

Ram and Suthahu fought a fierce duel (battle) while Ram got furious with rage and cut off the demón's arm, finally putting him to death. (92)

The frightened demons had run away, and Ram alone was roaring in the battle-field. Thus he dispensed with the load (of Sinners) on the Earth and saved the honour of Rishis. (93)

All the saintly persons were pleased, and were singing songs of victory. The gods were worshipping Ram, and Vedas were being recited. (94)

ਭਯੋ ਜਗ ਪੂਰੰ । ਗਏ ਪਾਪ ਦੂਰੰ ।
ਸੁਰੰ ਸਰਬ ਹਰਖੇ । ਧਨੰਧਾਰ ਬਰਖੇ । ੯੫
bhai jug purung. gaie paap durung.
Surung sarab harkhai. dhanungdhar barkhai. (95)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਰਾਮਾਵਤਾਰ ਕਥਾ
ਸੁਬਾਹੁ ਮਰੀਚ ਬਧਹੁ ਜਗ
ਸੰਪੂਰਨ ਕਰਨੰ ਸਮਾਪਤਹਿ ।
it Sri Bachittar Natak granthai Ramavtar katha
subaho march badhoh jug
sampuran karnung samapteh.

ਅਥ ਸੀਤਾ ਸੁਯੰਬਰ ਕਥਨੰ
ਰਸਾਵਲ ਛੰਦ
ਰਚਿਯੋ ਸੁਯੰਬਰ ਸੀਤਾ । ਮਹਾ ਸੁਧ ਗੀਤਾ ।
ਬਿਧੰ ਚਾਰ ਬੈਨੀ । ਮ੍ਰਿਗੀਰਾਜ ਨੈਨੀ । ੯੬
ab Seeta Suyumbar kathanung.
Rasaval Chhand
rachiou suyumbar Seeta. maha Sudh geeta.
bidhung chaar baini. mrigiaj naini. (96)

ਸੁਨਿਯੋ ਮੋਨਨੇਸੰ । ਚਤੁਰ ਚਾਰ ਦੇਸੰ ।
ਲਯੋ ਸੰਗ ਰਾਮੰ । ਚਲਿਯੋ ਧਰਮ ਧਾਮੰ । ੯੭
Sunniou monnesung. chatur chaar desung.
liou sung Ramung. chaliou dharam dhamung. (97)

ਸੁਨੋ ਰਾਮ ਪਿਆਰੇ । ਚਲੋ ਸਾਥ ਹਮਾਰੇ ।
ਸੀਯਾ ਸੁਯੰਬਰ ਕੀਨੋ । ਨ੍ਰਿਪੰ ਬੋਲ ਲੀਨੋ । ੯੮
Suno ram piarai. chalo Saath hamarai.
Sia Suyumbar keeno. nripung bol leeno. (98)

ਤਹਾ ਪ੍ਰਾਤ ਜਈਐ । ਸੀਤਾ ਜੀਤ ਲਈਐ ।
ਕਹੀ ਮਾਨ ਮੇਰੀ । ਬਨੀ ਬਾਤ ਤੇਰੀ । ੯੯
taha praat jaieai. Sia jeet laieeai.
Kehi maan meri. bani baat teri. (99)

ਬਲੀ ਪਾਨ ਬ"ਕੇ । ਨਿਪਾਤੋ ਪਿਨਾਕੇ ।
ਸੀਆ ਜੀਤਿ ਆਨੋ । ਹਨੋ ਸਰਬ ਦਾਨੋ । ੧੦੦
bali paan bakai. nipatai pinakai.
Siaa jeet ano. hano sarab dano. (100)

Vishwa Mittar's Yagna (fire-worship) was completed, and all the sins were cast away. All the gods were delighted and the wealth started pouring in like showers. (95)

Here the episode of the incarnation of 'Ram', including the killing of Suthahu and Marich demons of the Bachittar Natak Granth is completed, alongwith the completion of the Yagna.

Now the episode of the
Swamvar of Sita begins.
Rasaval Chhand

(King) Janak had organised a Swamvar for Sita (to select her spouse), who was as pure and chaste as Gita. She possessed a sweet tongue like the bird Koel and her eyes were (beautiful) like that of a deer. (96)

The royal Muni, Vishwa Mittar had heard about the Swamvar, and that princes were coming from all the ten directions, so he took Ram alongwith himself and started for the town of virtue (King Janak's city). (97)

Vishwa Mittar said, " O dear Ram, Listen to me, and let us leave for Janak Puri, as Sita's Swamvar is being organised, and the King Janak has invited us. (98)

Let us move in the early morning, and win over Sita (in the swamvar). You must accept my proposition, and your victory is assumed. (you will get honoured there). (99)

You would be able to break the Shiva's bow with your beautiful and mighty hands. Thus win over Sita and kill all the demons. (100)

ਚਲੇ ਰਾਮ ਸੰਗੰ । ਸੁਹਾਏ ਨਿਖੰਗੰ ।
ਭਏ ਜਾਇ ਠਾਢੇ । ਮਹਾ" ਮੋਦ ਬਾਢੇ । ੧੦੧
chalai Ram sungung. Suhaie nikhungung.
bhaie jaie thadhai. maha mode badha. (101)

ਪੁਰੰ ਨਾਰਿ ਦੇਖੈ । ਸਹੀ ਕਾਮ ਲੇਖੈ ।
ਰਿਪੰ ਸਤ੍ਰ ਜਾਨੈ । ਸਿਧੰ ਸਾਧ ਮਾਨੈ । ੧੦੨
parung naar dekhung. Sehi kaam lekhai.
ripung satar janai sidhung sadh manai. (102)

ਸਿਸੰ ਬਾਜ ਰੂਪੰ । ਲਹਿਯੋ ਭੂਪ ਭੂਪੰ ।
ਤਪਿਯੋ ਪਉਨਹਾਰੀ । ਭਟੰ ਸਸਤ੍ਰ ਧਾਰੀ । ੧੦੩
sisung baal rupung. lahiou bhoop bhupung.
tapiou paunhari. bhatung Sastar dhari. (103)

ਨਿਸਾ ਚੰਦ ਜਾਨਯੋ । ਦਿਨੰ ਭਾਨ ਮਾਨਿਯੋ ।
ਗਣੰ ਰੁਦ੍ ਰੇਖਿਯੋ । ਸੁਰੰ ਇੰਦ੍ ਦੇਖਿਯੋ । ੧੦੪
Nisa Chand janiou. dinung bhaan manniou.
ganung rudar rekhiou. surung Inder dekhiou. (104)

ਸੁਤੰ ਬ੍ਰਹਮ ਜਾਨ੍ਯੋ । ਦਿਜੰ ਬ੍ਯਾਸ ਮਾਨ੍ਯੋ ।
ਹਰੀ ਬਿਸਨੁ ਲੇਖੇ । ਸੀਆ ਰਾਮ ਦੇਖੇ । ੧੦੫
Surtang braham janiou. dijung biads maniou.
hari bisan lekhai. Sia Ramdekhai. (105)

ਸੀਆ ਪੇਖ ਰਾਮੰ । ਬਿਧਿ ਬਾਣ ਕਾਮੰ ।
ਗਿਰੀ ਝੂਮਿ ਭੂਮੰ । ਮਦੀ ਜਾਨੁ ਘੂਮੰ । ੧੦੬
Sia pekh Ramung. bidhi baan kamung.
giri jhoom bhoomung. madi jaan ghoomung. (106)

ਉਠੀ ਚੇਤਿ ਐਸੇ । ਮਹਾ"ਬੀਰ ਜੈਸੇ ।
ਰਹੀ ਨੈਨ ਜੋਰੀ । ਸਸੰ ਜਿਉ' ਚਕੋਰੀ । ੧੦੭
Uthi chet aisai. mahabir jaisai.
rehi nain jori. sasung jiou chakori. (107)

ਰਹੇ ਮੋਹ ਦੋਨੋ । ਟਰੇ ਨਾਹਿ ਕੋਨੋ ।
ਰਹੇ ਠਾਢ ਐਸੇ । ਰਣੰ ਬੀਰ ਜੈਸੇ । ੧੦੮
rehai moh dono. tarai nahai kono
rehai thadh aisai. runnung bir jaisai. (108)

So Ram was accompanying Vishwa Mittar, While the quiver was hanging at his back magnificently. They reached Janak Puri, and there was all the more festivities there now. (101)

The fair sex of the city saw Ram, and felt he was the god of love. The enemies considered him as their enemy, while the saints considered him a saintly figure. (person). (102)

The children looked upto him as having a Child's form, the kings thought him as a king, the ascetics took him as one of them (ascetic) whereas the warriors saw in him a warrior. (103)

The night perceived (the light of) moon in Ram, whereas the day (light) saw the light of the sun in him, and the gods felt him as an image of Indra (king of gods). (104)

The Vedas took him as (representing) the beauty (of form) of Brahma, the Pandits (brahmins) saw in him (the knowledge of) Vyas and Vishnu saw him as (the physical form of) the Lord-Sublime, whereas Sita looked upto him as her Master (spouse). (105)

When Sita saw him (Ram), she was overtaken by her love for him, and fell down unconscious on the ground, as if a wine addict had fallen in dizziness. (106)

She got up on regaining consciousness just like a warrior waking up from his Swoon. Then she fixed her eyes on Ram just as the partridge (Chakori) stares at the moon. (with wonder). (107)

Sita and Ram were both enamoured by each other's beauty, and none of them could be disnaded from their gaze. Both were facing each other just as two warriors confront each other in the battle-field. (108)

ਪਠੇ ਕੋਟਿ ਦੂਤੰ । ਚਲੇ ਪਉਨ ਪੂਤੰ ।
ਕੁਵੰਡਾਨ ਡਾਰੈ । ਨਰੇਸੋ ਦਿਖਾਰੇ । ੧੦੯
pathai kot dootung. chalai paun putung.
kuvundan darai. nareso dikharai. (109)

ਲਯੋ ਰਾਮ ਪਾਨੰ । ਭਰਿਯੋ ਬੀਰ ਮਾਨੰ ।
ਹਸਿਯੋ ਐਚ ਲੀਨੋ । ਉਭੈ ਟੂਕ ਕੀਨੋ । ੧੧੦
liou Ram peanung. bhariou beer manung.
hasiou aich leeno. ubhai tuk keeno. (110)

ਸਬੈ ਦੇਵ ਹਰਖੇ । ਘਨੰ ਪੁਹਪ ਬਰਖੇ ।
ਲਜਾਨੇ ਨਰੇਸੰ । ਚਲੇ ਆਪ ਦੇਸੰ । ੧੧੧
Sabhai dev harkhai. ghanung pohap barkhai.
lajanai naresung. chalai aap desung. (111)

ਤਬੈ ਰਾਜ ਕੰਨਿਆ । ਤਿਹੂੰ ਲੋਕ ਧੰਨਿਆ ।
ਧਰੈ ਫੂਲ ਮਾਲਾ । ਬਰਿਯੋ ਰਾਮ ਬਾਲਾ । ੧੧੨
tabai raaj kanya. tehung lok dhania.
dharai phool mala. bariou Ram bala. (112)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
ਕਿਧੌ ਦੇਵ ਕੰਨਿਆ ਕਿਧੌ ਬਾਸਵੀ ਹੈ । ਕਿਧੌ ਜਛਨੀ ਕਿੰਨ੍ਰਨੀ ਨਾਗਨੀ ਹੈ ।
ਕਿਧੌ ਗੰਧ੍ਰਬੀ ਦੈਤ ਜਾ ਦੇਵਤਾ ਸੀ । ਕਿਧੌ ਸੂਰਜਾ ਸੁਧ ਸੋਧੀ ਸੁਧਾ ਸੀ । ੧੧੩
Bhujang prayat Chhand
kidho dev kaniya hidho basvi hai. kidho jachhni kinarni nagni hai.
kidho gandharbi daint ja devta see. kidho surya sudh Sodhi sudha si. (113)

ਕਿਧੌ ਜਛ ਬਿਦਿਆਧਰੀ ਗੰਧ੍ਰਬੀ ਹੈ । ਕਿਧੌ ਰਾਗਨੀ ਭਾਗ ਪੂਰੇ ਰਚੀ ਹੈ ।
ਕਿਧੌ ਸੁਵਰਨ ਕੀ ਚਿਤ੍ ਕੀ ਪੁਤ੍ਰਕਾ ਹੈ । ਕਿਧੌ ਕਾਮ ਕੀ ਕਾਮਿਨੀ ਕੀ ਪ੍ਰਭਾ ਹੈ । ੧੧੪
kidho jachh bidiadhari gandharbi hai. kidho ragni bhaag poorai rachi hai.
kidho suvaran ki chitar ki putrika hai. kidho kaam ki kamini ki prabha hai. (114)

ਕਿਧੌ ਚਿਤ੍ ਕੀ ਪੁਤ੍ਰਕਾ ਸੀ ਬਨੀ ਹੈ । ਕਿਧੌ ਸੰਖਨੀ ਚਿਤ੍ਰਾਨੀ ਪਦਮਨੀ ਹੈ ।
ਕਿਠੌ ਰਾਗ ਪੂਰੇ ਭਰੀ ਰਾਗਮਾਲਾ । ਬਰੀ ਰਾਮ ਤੈਸੀ ਸੀਆ ਆਜ ਬਾਲਾ । ੧੧੫
kidho chitar ki putrika si bani hai. kidho sunkhini chitrani padmani hai.
kidho raag poorai bhari raagmala. bari Ram taisi Sia aaj bala. (115)

Raja Janak had sent his emissaries to distant lands for giving the message of Sita's Swamvar, and those millions of messengers were moving with the speed of Hanuman (son of air). On the arrival of various princes (kings) from distant lands, the Shiva's bow was brought out and kept before the royal (gathering) assembly and all the kings were shown. (the bow). (109)

Ram picked up the royal bow with the dignity of prowess (a brave warrior) in his hands and with a smile, stretched it so that it broke into two pieces. (110)

All the gods were delighted (to see this), and showered flowers from the heavens. All the gathered princes (kings) felt ashamed and went back to their lands. (111)

That time the princess Sita, who was the most fortunate person in the three worlds, adorned Ram with a garland of flowers. That is how Sita got married to Ram. (112)

Bhujang prayat Chhand

(Everyone felt she was not Sita alone) she was the daughter of a god, or the princess of Indrapuri, or a demi-goddess, or the female musician of Shiva, or the charming daughter of a snake (charmer) or the daughter of Shiva or demon's princess or a picture of purity and chastity or like the nectar. (113)

Or she is (princess of) a demi-goddess, or a picture of knowledge (goddess of education) or a daughter of Shiva's musicians, or the most honoured and loving daughter, or a puppet of golden fairy, or the charming queen of the god of love, and an image of beauty. (114)

Or she is a puppet like portrait, or a (female form of) conch-shell beauty, a portrait maker or beautiful Padmini or a melody queen and a necklace of musical charm. So Ram get married to a princess Sita, who had all the above qualities. (115)

ਛਕੇ ਪ੍ਰੇਮ ਦੋਨੋ ਲਗੇ ਨੈਨ ਐਸੇ । ਮਨੋ ਫਾਧਿ ਫਾਧੇ ਮ੍ਰਿਗੀਰਾਜ ਜੈਸੇ ।
ਬਿਧੁੰ ਬਾਕ ਬੈਨੀ ਕਟੰ ਦੇਸ ਛੀਨੰ । ਰੰਗੇ ਰੰਗ ਰਾਮੰ ਸੁਨੈਨੰ ਪ੍ਰਬੀਨੰ । ੧੧੬
chhakai prem dono lagai nain aisai.
mano phaadh phadhai mirigirej jaisai.
bidhung baak baini katung des chheerieng.
rungai rung Ramung suneirung parbeerung. (116)

ਜਿਨੀ ਰਾਮ ਸੀਤਾ ਸੁਨੀ ਸ੍ਰਉਣ ਰਾਮੰ । ਗਹੇ ਸਸਤ੍ਰ ਰਿਸਿਯੋ ਤਉਨ ਜਾਮੰ ।
ਕਹਾ ਜਾਤ ਭਾਖਿਯੋ ਰਹੋ ਰਾਮ ਠਾਢੈ । ਲਖੋ ਆਜ ਕੈਸੇ ਭਏ ਬੀਰ ਗਾਢੇ । ੧੧੭
jini Ram Sita Sunni saroun Ramung. gehai sastar risiou taouoon jamung.
kaha jaat bhakhiou reho Ram thadhai. lakhai aaj kaisai bhaie beer gadhai. (117)

ਭਾਖਾ ਪਿੰਗਲ ਕੀ । ਸੁੰਦਰੀ ਛੰਦ
ਭਟ ਹੁੰਕੇ ਧੁੰਕੇ ਬੰਕਾਰੇ । ਰਣਿ ਬਜੇ ਗਜੇ ਨਗਾਰੇ ।
ਰਣ ਹਲੰ ਕਲੋਲੰ ਹੁਲਾਲੰ । ਢਲਹਲੰ ਢਲੰ ਉਛਾਲੰ । ੧੧੮
Bhakha pingal ki. Sundri Chhand
bhat hunkai dhunkai bankarai. runn bajai gajai nagarai.
runn hulung kalolung hulalung. dhalhalung dhalung uchhalung. (118)

ਰਣ ਉਠੇ ਕੁਠੇ ਮੁਛਾਲੇ । ਸਰ ਛੁਟੇ ਜੁਟੇ ਭੀਹਾਲੇ ।
ਰਤੁ ਡਿਗੇ ਭਿਗੇ ਜੋਧਾਣੰ । ਕਣਣਛੇ ਕਛੇ ਕਿਕਾਣ । ੧੧੯
runn uthai kuthai muchhalai. Sar chhutai jutai bhihalai.
rat digai bhigai jodharung. kannchhai kachhai kikanung. (119)

ਭੀਖਣੀਯੰ ਭੇਰੀ ਭੁੰਕਾਰੰ । ਝਲਲੰਕੇ ਖੰਡੇ ਦੁਧਾਰੰ ।
ਜੁਧੰ ਜੁਝਾਰੰ ਬੁਬਾੜੇ । ਰੁਲੀਏ ਪਖਰੀਏ ਆਹਾੜੇ । ੧੨੦
bhikhanieung bheri bhunkarung. Jhallunkai khandai dudharung.
judhang jujharung bubarrai. ruliai pakhriai aharrai. (120)

ਬਕੇ ਬਬਾੜੇ ਬੰਕਾਰੇ । ਨਚੇ ਪਖਰੀਏ ਜੁਝਾਰੰ ।
ਬਜੇ ਸੰਗਲੀਏ ਭੀਹਾਲੇ । ਰਣ ਰਤੇ ਮਤੇ ਮੁਛਾਲੇ । ੧੨੧
bakai babarrai bankarung. nachai pakhrian jujharung.
bajai sungliai bihalai. runn ratai matai muchhalung. (121)

ਉਛਲੀਏ ਕਛੀ ਕਛਾਲੇ । ਉਡੇ ਜਨੁ ਪਥੰ ਪਛਾਲੇ ।
ਜੁਟੇ ਭਟ ਛੁਟੇ ਮੁਛਾਲੇ । ਰੁਲੀਏ ਆਹਾੜੰ ਪਖਰਾਲੇ । ੧੨੨
aouchhliai kachhi kachhalung. udhai jan pathung pachhalung.
jutai bhat chhutai muchhalung.a ruliai aharrung pakharung. (122)

Both Ram and Sita were absorbed in love, and both had their eyes fixed steadily on each other, as if the hunter had ensnared the deer. The beautiful Sita, with the sweet tongue of koel (bird) and having a thin waist (girdle) had been enchanted by the love of the beautiful eyed and dextrous Ram. (116)

When Parush Ram heard the news of Ram (in his ears) having won over Sita (in Swamvar), he was furious with rage, and took up his weapons and protective coats of mail. On reaching there, he said, "O Ram ! Where are you bound for ? (How could you escape my wrath ?). Wait standing there, so that I could also perceive (realise) how brave the present warriors have become ? (117)

Bhakha Pingal di. Sundri Chhand
(Expression of Prosody)- Sundri Chhand

The brave warriors were challenging one another with war cries, and there were drums beating in the battle field, while there was lot of confusion and uproan in the battle-field, and the warriors were pushing one another with their shields, while tossing up their shields. (at times). (118)

In the battle field many warriors with moustaches attacked and were killed, the arrows were being shot, and frightful warriors got engrossed in the battle, many warriors soaked in blood, had fallen down, while riderless horses were seen moving and neighing. (119)

Large kettle-drums were beating producing noise and the double-edged swords were flashing across the field. In the battle field, the belligerent warriors were challenging each other, and many horse-riders (warriors) were being trampled. (in the battle-field). (120)

The warriors were shouting loudly, while the horses of fighting warriors were jumping around (dancing around) and the chaimed drums were being beaten with horrible sounds, and intoxicated (haughty) warriors, sporting moustaches, were moving around. (121)

The horses, from the area of Kachh were trotting (jumping) around, and it seems the mountains with wings were flying all round ; the bards were engrossed with each other ; the spears with decorations were being struck and the horses with saddle gears were lying scattered all over the battle-field. (122)

ਬਜੇ ਸੰਧੁਰੰ ਨਗਾਰੇ । ਕਛੇ ਕਛੀਲੇ ਲੁਝਾਰੇ ।
ਗਣੰ ਹੁਰੰ ਪੁਰੰ ਗੈਣਾਯੰ । ਅੰਜਨਯੰ ਅੰਜੇ ਨੈਣਾਯੰ । ੧੨੩
bajai sandhurung nagarai. kachhai kachheelai lujharai.
gunn hurang purang gain ayung. anjanyung anjai nainayaung. (123)

ਰਣਣਕੇ ਨਾਦੰ ਨਫੀਰੰ । ਬਬਾੜੇ ਬੀਰੰ ਹ" ਬੀਰੰ ।
ਉਘੈ ਜਣੁ ਨੇਜੇ ਜਟਾਲੇ । ਛੁਟੇ ਸਿਲ ਸਿਤਿਯੰ ਮੁਛਾਲੇ । ੧੨੪
runnkai nadung napherung. babarrai beerung ha beerung.
ughai jan nejai jatalai. chhutai Sil sirreung muchhalung. (124)

ਭਟ ਡਿਗੇ ਘਾਯੰ ਅਘਾਯੰ । ਤਨ ਸਭੁ ਅਧੋ ਅਧਾਯੰ ।
ਦਲ ਗਜੇ ਬਜੇ ਨੀਸਾਣੰ । ਚੰਚਲੀਏ ਤਾਜੀ ਚੀਹਾਣੰ । ੧੨੫
bhat digai ghaiung aghaiyung. tan subhai adho adhaieung.
dal gajai bajai nisanung. chanch liyai taji chihanung. (125)

ਚਵ ਦਿਸ੍ਯੰ ਚਿੰਕੀ ਚਾਵੰਡੇ । ਖੰਡੇ ਖੰਡੇਕੈ ਆਖੰਡੇ ।
ਰੜੜਕੰ ਗਿਧੇ ਉਧਾਣੰ । ਜੈ ਜੰਪੈ ਸਿੰਧੰ ਸੁਧਾਣੰ । ੧੨੬ ।
chav dristiyung chinki chavandai. khandai khandai kai akhandai.
rarr rrunkai gidhai udhanung. jai jampai sindlung sudhanung. (126)

ਫੁਲੇ ਜਣੁ ਕਿੰਸਕ ਬਾਸੰਤੰ । ਰਣ ਰਤੇ ਸੂਰਾ ਸਾਮੰਤੰ ।
ਦਿਗੇ ਰਣਿ ਸੁੰਡੀ ਸੁਡਾਣੰ । ਧਰਿ ਭੁਰੰ ਪੁਰੰ ਮੁੰਡਾਣੰ । ੧੨੭ ।
phulai jan kinsak basuntung. runn ratai sura samuntung.
digai rani sundi sundanung. dhar bhurang purung mundanung. (127)

ਮਧੁਰ ਧੁਨਿ ਛੰਦ
ਤਰ ਭਰ ਰਾਮੰ । ਪਰ ਹਰ ਕਾਮੰ । ਧਰ ਬਰ ਧੀਰੰ । ਪਰ ਹਰ ਤੀਰੰ । ੧੨੮ ।
Madhur dhun Chhand
Tar bhar Ramung. Par har kamung. dhar bar dheerung. Par har teerung. (128)

ਦਰ ਬਰ ਗ੍ਯਾਨੰ । ਪਰਹਰਿ ਧ੍ਯਾਨੰ । ਥਰਹਰ ਕੰਪੈ । ਹਰਿ ਹਰਿ ਜੰਪੈ । ੧੨੯ ।
dar bar gyanung. Par har dhianung.
tharhar kampai. har har jampai. (129)

ਕ੍ਰੋਧੰ ਗਲਿਤੰ । ਬੋਧ ਦਲਿਤੰ । ਕਰ ਸਰ ਸਰਤਾ । ਧਰਮਰਿ ਹਰਤਾ । ੧੩੦ ।
karodhung galitung. bedhant dalitung.
kar sar sarta. dharmar harta. (130)

The drums, loaded on elephants, were being beaten, and horrible looking warriors with drawn swords were moving around, The whole sky was covered with (overshadowed) the hordes of fairies, (nymphs), having put collyrium in their eyes. (123)

The small drums were beating loudly, the warriors were challenging the others to be killed in battle, the pointed lances looked like mendicants with matted hair tufts standing around. The shining lances with flowered tails were being shot from their hands. (124)

The wounded soldiers , satisfied with their fighting, were lying fallen on the ground, and their bodies cut in two pieces, were lying gloriously. The armies were beating while the restive horses were neighing. (125)

The vultures were shrieking on all the four sides, the indivisible ones had been scattered in bits (solitude was disturbed). The vultures atop heights were making shrieking noise as if perfect saints were hailing the victory. (126)

The warriors soaked in (blood) red colour were roaming around in the battle-field as the kesu flowers blossom during Spring Season. The trunk of elephants were lying around the battle-field alongwith the mutilated heads of the warriors littered around the field. (ground). (127)

Maadhur Dhun Chhand

Ram had created upheaval (in the battle field) with the shooting of his arrows, as a result of which the warriors had given up the hope of life even. The warriors, with strength and perseverance, were shooting arrows. (128)

On seeing Parush Ram, the whole army had lost all their strength, knowledge and concentration, and all were trembling with fear, reciting the name of Hari only (to save them). (129)

The warriors were curbing their wrath, and were totally confounded, and the arrows were falling down from their hands, as all the warriors with bows or enemies of religion, were being destroyed by Parush Ram. (130)

ਸਰ ਬਰ ਪਾਣੰ। ਧਰ ਕਰਿ ਮਾਣੰ । ਅਰਿ ਉਰ ਸਾਲੀ। ਧਰ ਉਰਿ ਮਾਲੀ । ੧੩੧ ।
Sar bar panung. dhar kar manung.
ar ur Sali. dhar uri mali. (131)

ਕਰ ਬਰ ਕੋਪੰ । ਥਰਹਰ ਧੋਪੰ । ਗਰਬਰ ਕਰਣੰ । ਘਰਿ ਬਰ ਹਰਣੰ । ੧੩੨ ।
kar bar kopung. tharhar dhopung.
garbar karnung. ghar bar hurnung. (132)

ਛਰ ਹਰ ਅੰਗੰ । ਚਰ ਖਰ ਸੰਗੰ । ਜਰ ਬਰ ਜਾਮੰ । ਝਰ ਹਰ ਰਾਮੰ । ੧੩੩ ।
Chhar har angung. char khar sungung.
jar bar jamung. jhar har Ramung. (133)

ਟਰ ਧਰਿ ਜਾਯੰ । ਠਰ ਹਰਿ ਪਾਯੰ । ਢਰਹਰ ਢਾਲੰ । ਥਰਹਰ ਕਾਲੰ । ੧੩੪ ।
Tar dhar jaieung. thar har paieung.
dharhar dhalung. thurhur kalung. (134)

ਅਰਿ ਬਰ ਦਰਣੰ । ਨਰ ਬਰ ਹਰਣੰ । ਧਰ ਬਰ ਧੀਰੰ । । ਫਰਹਰ ਤੀਰੰ । ੧੩੫ ।
ar bar daranung. nar bar harnung.
dhar bar dheerung. pharhar teerung. (135)

ਬਰ ਨਰ ਦਰਣੰ। ਭਰ ਹਰ ਕਰਣੰ। ਹਰ ਹਰ ਰੜਤਾ। ਬਰ ਹਰ ਗੜਤਾ। ੧੩੬ ।
bar nar darnung. bhar har karnung.
har har rarrta. bar har garrta. (136)

ਸਰ ਬਰ ਹਰਤਾ । ਚਰਮਰਿ ਧਰਤਾ । ਬਰ ਮਰਿ ਪਾਣੰ । ਕਰ ਬਰ ਜਾਣੰ । ੧੩੭ ।
sar bar harta. charmar dharta.
bar mar parung. kar bar janung. (137)

ਹਰ ਬਰਿ ਹਾਰੰ । ਕਰ ਬਰ ਬਾਰੰ । ਗਡਬਡ ਰਾਮੰ । ਗੜਬੜ ਧਾਮੰ । ੧੩੮ ।
Har bar harung. kar bar barung.
gadbad Ramung. garrbarr dhamung. (138)

ਚਰਪਟ ਛੀਗਾ ਕੇ ਆਦਿ
ਕ੍ਰਿਤ ਛੰਦ
ਖਗੰ ਖਯਾਤਾ । ਗਯਾਨੰ ਗਯਾਤਾ । ਚਿਤ੍ ਬਰਮਾ । ਚਾਰ ਚਰਮਾ । ੧੩੯ ।
Charpat Chheega kai aad
kirat Chhanda
Khagung khayata. gyanung giata. chitar barma. Chaar charma. (139)

The warriors, by fixing the arrows in bows with their hands were shooting the arrows, piercing through the bodies (chests) of the enemy, as a result, the warriors, fallen on the ground, were rubbing their chests. (131)

Perceiving the enraged Parush Ram, with his sleak Sword being wielded, the haughty warriors were fleeing in panic. (132)

The axe wielding Parush Ram (expert in) cutting the limbs from the body (with his axe), was burning with rage within himself and was fighting (quarreling) with Ram. (133)

Even the earth might give way (due to pressure of battle) but his feet were steady and firmly stuck. He was rattling his shield, and was shivering with rage like the god of death. (134)

The mighty and perserving Parush Ram, capable of crushing the powerful enemies and killer of the kings, was moving his arrow in circle. (135)

Parush Ram, the crushing force against mighty warriors, and capable of horrible acts, was reciting Hari's Name (Har, Har) and was creating an upheavall (in the battle). (136)

The killer of great archers (kashatriyas), Parush Ram was holding his axe in hand, and was destroying the enemy with the axe. His hands were so long, as to reach his knees. (He had long arms.). (137)

The destroyer of the might of all (enemies), and the wielder of a powerful stroke (with axe) was about to create confusion and disorder in the enemy camp. (138)

Charpat Chhinga ko Aad
Kirat Chhand

He was agent wielder of the Sword, and was a scholarly person, and was having a coat of mail (protective cover) and having a beautiful shield. (139)

ਸਾਸਤ੍ਰੰ ਗਿਆਤਾ । ਸਸਤ੍ਰੰ ਖਯਾਤਾ । ਚਿੰਤ੍ਰੰ ਜੋਧੀ । ਜੁਧੰ ਕ੍ਰੋਧੀ । ੧੪੦ ।
Sastarung giata. Sastarung khiyata.
Chitrung jodhi. judhung karodhi. (140)

ਬੀਰੰ ਬਰਣੰ । ਭੀਰੰ ਭਰਣੰ । ਸਤ੍ਰੰ ਹਰਤਾ । ਅਤ੍ਰੰ ਧਰਤਾ । ੧੪੧ ।
beerung barrung. bheerung bharnung.
Satarung harta. atarung dharta. (141)

ਬਰਮੰ ਬੇਧੀ । ਚਰਮੰ ਛੇਦੀ । ਛਤ੍ਰੰ ਹੰਤਾ । ਅਤ੍ਰੰ ਗੰਤਾ । ੧੪੨ ।
barmung bedhi. Charmung chhedi.
Chhatrung hanta atrung ganta. (142)

ਜੁਧੰ ਧਾਮੀ । ਬੁਧੰ ਗਾਮੀ । ਸਸਤ੍ਰੰ ਖਯਾਤਾ । ਅਸਤ੍ਰੰ ਗਯਾਤਾ । ੧੪੩ ।
judhung dhami. budhung gammi.
Sastarung khayata. astarung gayata. (143)

ਜੁਧਾ ਮਾਲੀ । ਕੀਰਤ ਸਾਲੀ । ਧਰਮੰ ਧਾਮੰ । ਰੂਪੰ ਰਾਮੰ । ੧੪੪ ।
judha mali. keerat Sali.
dharmung dhamung. rupang Ramung. (144)

ਧੀਰੰ ਧਰਤਾ । ਬੀਰੰ ਹਰਤਾ । ਜੁਧੰ ਜੇਤਾ । ਸਸਤ੍ਰੰ ਨੇਤਾ । ੧੪੫ ।
dheerung dharta. beerung harta.
judhung jeta. Sastarung neta. (145)

ਦੁਰਦੰ ਗਾਮੀ । ਧਰਮੰ ਧਾਮੀ । ਜੋਗੰ ਜੁਵਾਲੀ । ਜੋਤੰ ਮਾਲੀ । ੧੪੬ ।
durdung gami. dhasrmung dhami.
jogung juvali. jotung mali. (146)

ਪਰਸੁਰਾਮ ਬਾਚ
ਸਵੈਯਾ
ਤੂਣਿ ਕਸੇ ਕਟ ਚਾਪ ਧਰੇ ਕਰ ਕੋਪ ਕਹੀ ਦਿਜ ਰਾਮ ਅਹੋ ।
ਗ੍ਰਿਹ ਤੋਰਿ ਸਰਾਸਨ ਸੰਕਰ ਕੋ ਸੀਅ ਜਾਤ ਹਰੋ ਤੁਮ ਕਉਨ ਕਹੋ ।
ਬਿਨ ਸਾਚ ਕਹੇ ਨਹੀ ਪ੍ਰਾਨ ਬਚੇ ਜਿਨਿ ਕੰਠ ਕੁਠਾਰ ਕੀ ਧਾਰ ਸਹੋ ।
ਘਰ ਜਾਹੁ ਚਲੇ ਤਜ ਰਾਮ ਰਣੰ ਜਿਨਿ ਜੂਝਿ ਮਰੋ ਪਲ ਠਾਢ ਰਹੋ । ੧੪੭ ।

Parasram baach

Swaiyya

tunni kasai kat chaap dharai kar kop kehi dij Ram ahung.
grih tori sarasan sankar ko Sia jaat harai tum kaun karo.
bin saach kehai nahi pran bachai jini kanth kuthar ki dhar saho.
ghar jaho chalai taja Ram runung jin jujh marai pal thadh rehai. (147)

He was a scholar of Shastras, who could sparkle (display) his armour, and a wonderful warrior, who could fight ferociously in the battle. (140)

He was capable of (wounding) hurting the warriors; who could terrorise the weaklings, and a killer (destroyer) of the enemy and having a protective cover (coat of mail). (141)

He was Capable of breaking the iron protective covering, or piercing the shields (with his sword/spear) and killer of the Kashatriyas and having full knowledge (know how) about the protective measures. (coating). (142)

The warrior, fighting the battle, was very clever, perfect in use of arms and knowing all the secrets of the coats of mail (protective cover). (143)

Parush Ram was always a victor in war, having a form worthy of praise and a man of strict moral values. (144)

He was a man of perseverance, killer of the warrior, always a victor in the battle, and an expert in the use of arms. (145)

He had a gait of an elephant, a man of moral values (religious), having a fiery virtuous personality, and a glorious appearance. (146)

Parush Ram said,

Swaiyya :-

Parush Ram, Brahmin, addressed Ram, having a quiver full of arms round his waist, and a heavy bow in hand, in a wrathful manner.

" O Ram ! Who are you (what is your worth), since you have broken the Shiva's bow lying in a homely atmosphere, that you could take away, the possession of (hand of) Sita. ? Without telling me the truth (your true background) you cannot escape death, else you will be ready to protect yourself from the onslaught of my axe. O Ram ! Leave this battle-field and go to your place (to save yourself). If you care to stay here another minute, then your death is certain." (147)

ਜਾਨਤ ਹੋ ਅਵਿਲੋਕ ਮੁਝੈ ਹਠਿ ਏਕ ਬਲੀ ਨਹੀ ਠਾਢ ਰਹੈਗੇ ।
ਤਾਤਿ ਗਹਿਯੋ ਜਿਨ ਕੇ ਤ੍ਰਿਣ ਦਾਤਨ ਤੇਨ ਕਹਾ ਰਣ ਆਜ ਗਹੈਗੇ ।
ਬੰਬ ਬਜੇ ਰਣਖੰਭ ਗਡੇ ਗਹਿ ਹਾਥ ਹਥਿਆਰ ਕਹੂੰ ਉਮਹੈਗੇ ।
ਭੂਮ ਅਕਾਸ ਪਤਾਲ ਦੁਰੈਬੇ ਕਉ ਰਾਮ ਕਹੋ ਕਹਾ ਠਾਮ ਲਹੈਗੇ । ੧੪੮ ।
janat hai avlok mujhai hath ek bali nahi thadh rehaigai.
bhant gehiou jin kai trin datan tain kaha runn aaj gehaigai.
bumb bajai runkhambh gadai geh haath hathiar kahun umhaigai.
bhoom akas patal durribai kow Ram kehai kaha thaam lehaigai. (148)

ਕਬਿ ਬਾਚ

ਯੋ ਜਬ ਬੈਨ ਸੁਨੇ ਅਰਿ ਕੇ ਤਬ ਸ੍ਰੀ ਰਘੁਬੀਰ ਬਲੀ ਬਲਕਾਨੇ ।
ਸਾਤ ਸਮੁਦ੍ਰਨ ਲੈ ਗਰੁਵੇ ਗਿਰ ਭੂਮਿ ਅਕਾਸ ਦੋਊ ਥਹਰਾਨੇ ।
ਜਛ ਭੁਜੰਗ ਦਿਸਾ ਬਿਦਿਸਾਨ ਕੇ ਦਾਨਵ ਦੇਵ ਦੁਹੂੰ ਡਰ ਮਾਨੇ ।
ਸ੍ਰੀ ਰਘੁਨਾਥ ਕਮਾਨ ਲੈ ਹਾਥਿ ਕਹੋ ਰਿਸ ਕੈ ਕਿਹ ਪੈ ਸਰ ਤਾਨੇ । ੧੪੯ ।

Kabi baach

yo jab bain sunai ar ke tab Sri Raghbir bali balkanai.
Saat samundran lo garvai gir bhoom akas douoo thehranai.
jachh bhujang disa bidisan ke danav dev dohun dar manai.
Sri Raghunath kaman lai haath kehai ris kai keh pai sar tanai. (149)

ਪਰਸੁਰਾਮ ਬਾਚ ਰਾਮ ਸੋ

ਜੇਤਕ ਬੈਨ ਕਹੇ ਸੁ ਕਹੇ ਜੁ ਪੈ ਫੇਰਿ ਕਹੇ ਤੁ ਪੈ ਜੀਤ ਨ ਜੈ ਹੋ ।
ਹਾਥਿ ਹਥਿਆਰ ਗਹੇ ਸੁ ਗਹੇ ਜੁ ਪੈ ਫੇਰਿ ਗਹੇ ਤੁ ਪੈ ਫੇਰਿ ਨ ਲੈ ਹੋ ।
ਰਾਮ ਰਿਸੈ ਰਣ ਮੈ ਰਘੁਬੀਰ ਕਹੋ ਭਜਿ ਕੈ ਕਤ ਪ੍ਰਾਨ ਬਚੈ ਹੋ ।
ਤੋਰ ਸਰਾਸਨ ਸੰਕਰ ਕੋ ਹਰਿ ਸੀਅ ਚਲੇ ਘਰਿ ਜਾਨ ਨ ਪੈ ਹੋ । ੧੫੦ ।

Paras Ram bachh Ram so

jetak bain kehai so kehai jo pai pher kehai tu pai jeet na jai hai.
haath hathiar gehai so gehai jo pai pher gehai tu pai pher na lai ho.
Ram risai runn mein Radhbir kaho bhaj kai hat pran bachai hai.
tour sarasan sankar kai har Sia chalai ghar jaan na pai hai. (150)

" I fully know that any stubborn or mighty warrior even, on seeing my powerful form, would not stay in the battle-field for a moment. Are you the son of that (king) person, who had asked for pardon, having been totally dumb founded (with grass under his teeth) and saved his life ? Will you be able to confront me, with weapons in your hand ? When the drum-beat will be sounded and Parush Ram will instal himself in the battle field like a strong pillar, then who will be there to face me by wielding his arms? O Ram ! Tell me, where will you look for (a safe heaven) on the Earth, skies or the nether lands and yourself (for safety)? (148)

The poet has described as :-

When Ram, (the venerated figure), heard such a language (words), he jumped like a warrior and confronted him (Parush Ram). with Ram's powerful feet, the mountains were buried deep in the seven seas, and both the Earth and skies were badly shaken up (trembled). The demigods and youthful warriors, the gods and the demons in all the ten direction got frightened (with fear). Holding his bow in hand Ram Chander spoke thus, " O Brahmin ! Tell me at whom should I (pierce) point my arrow, as I cannot direct it towards you, being a brahmin. ?" (149)

Then Parush Ram, addressing Ram, said," Whatever you have said already, I have tolerated but if you dare to repeat those words, then you will not escape death. Whatever you have said already, I have tolerated but if you dare to repeat those words, then you will not escape death. Whatever weapons you are holding in your hands are the only ones, as you will not be left alive to pull out another (arrow) one. O Raghubir! When Parush Ram will launch an attack with fury and rage, then where will you seek (run for) a hiding place to save your life ? You have broken the Shiva's bow and as a reward, you have won Sita's hand (You are taking away Sita with force), but you will not reach home safe and sound." (150)

ਰਾਮ ਬਾਚ ਪਰਸੁਰਾਮ ਸੋ

ਸਵੈਯਾ

ਬੋਲ ਕਹੇ ਸੁ ਸਹੇ ਦਿਜ ਜੂ ਜੂ ਪੈ ਫੇਰਿ ਕਹੇ ਤੁ ਪੈ ਪ੍ਰਾਨ ਖੈ ਹੋ ।
ਬੋਲਤ ਐਠਿ ਕਹਾ ਸਠ ਜਿਉ ਸਬ ਦਾਤ ਤੁਰਾਇ ਅਬੈ ਘਰਿ ਜੈ ਹੋ ।
ਧੀਰ ਤਬੈ ਲਹਿ ਹੈ ਤੁਮ ਕਉ ਜਬ ਭੀਰ ਪਰੀ ਇਕ ਤੀਰ ਚਲੈ ਹੈ ।
ਬਾਤ ਸੰਭਾਰ ਕਹੋ ਮੁਖਿ ਤੇ ਇਨ ਬਾਤਨ ਕੋ ਅਬ ਹੀ ਫਲਿ ਪੈ ਹੋ । । ੧੫੧ ।

Ram baach Paras ram se

Swaiyya

bol kehai so sehai dij ju ju pai pher kehai tu pai pran khavai hai.
bolat aith kaha sath jiun sabh daat turai arai ghar jai hai.
dheer tabai lai hai tum kou jab bheer pari ik teer chalai hai.
baat sambhar kehai mukh te in baatan ko ab hi phal pai hai. (151)

ਪਰਸੁਰਾਮ ਬਾਚ

ਸਵੈਯਾ

ਤਉ ਤੁਮ ਸਾਚ ਲਖੋ ਮਨ ਮੈ ਪ੍ਰਭ ਜਉ ਤੁਮ ਰਾਮ ਵਤਾਰ ਕਹਾਓ ।
ਰੁਦ੍ ਕੁਵੰਡ ਬਿਹੰਡੀਅ ਜਿਉ ਕਰ ਤਿਉ' ਅਪਨੋ ਬਲ ਮੋਹਿ ਦਿਖਾਓ ।
ਤਉ ਹੀ ਗਦਾ ਕਰਿ ਸਾਰੰਗ ਚਕ੍ ਲਤਾ ਭ੍ਰਿਗੂ ਕੀ ਉਰ ਮਧ ਸੁਹਾਓ ।
ਮੋਰੋ ਉਤਾਰ ਕੁਵੰਡ ਮਹਾਬਲ ਮੋਹੂ ਕਉ ਆਜ ਚੜਾਇ ਦਿਖਾਓ । ੧੫੨ ।

Parasram baach

Swaiyyaa

tou tum saach lakhai man mein prabh jou tum ram vatar kahaou.
rudar kuvand bihandiou jiou kar tiou apnai bal mohai dikhaiou.
tou hi gada kar sarang chakar lata bhrig ki ur madh suhaieu.
mero autar kuvand mahabal moho kou aaj charraie dikhaou. (152)

ਕਬਿ ਬਾਚ

ਸਵੈਯਾ

ਸ੍ਰੀ ਰਘੁਬੀਰ ਸਿਰੋਮਨਿ ਸੂਰ ਕੁਵੰਡ ਲਯੋ ਕਰ ਮੈ ਹਸਿਕੈ ।
ਲੀਅ ਚਾਪ ਚਟਾਕ ਚੜਾਇ ਬਲੀ ਖਟ ਟੂਕ ਕਰਿਯੋ ਛਿਨ ਮੈ ਕਸਿਕੈ ।
ਨਭ ਕੀ ਗਤਿ ਤਾਹਿ ਹਤੀ ਸਰ ਸੋ ਅਧ ਬੀਚ ਹੀ ਬਾਤ ਰਹੀ ਬਸਿਕੈ ।
ਨ ਬਸਾਤ ਕਛੂ ਨਟ ਕੇ ਬਟ ਜਿਯੋ ਭਵ ਪਾਸ ਨਿਸੰਗਿ ਰਹੈ ਫਸਿਕੈ । ੧੫੩ ।
ਇਤਿ ਸ੍ਰੀ ਰਾਮ ਜੁਧ ਜਯਤ ।

Kabi baach

Swaiyya

Sri Raghbir Siroman Soor kavand liou kar mein hasshai.
lia chap chatak charraie bali khat touk kariou chhin mein kaskai.
Nabh ki aguti tahai hati sar so adh beech hi baat rehi baskai.
na basat kachhu nut kai bat jiou bhav paas nisung rehaiphaskai. (153)

Then Ram addressed Parush Ram and said

" O Pandit ! I have tolerated all the crude language you have spoken, but if you care to speak any more rough words, then you will lose your life even. Why are you using such a foul language like a haughty fool? Now you should be prepared to (proceed home) go back with all your teeth broken (with such a bash). I would accept you as a warrior only when faced with a calamity (troubled times). you are able to shoot even a single arrow. You should be careful in talking to me (sweetly) else you will get its reward right now. (you will be punished soon). (151)

ite Sri Ram judh jayat

Then ParushRam said,

'Swaiyya'

I will consider you my True Lord, in my heart, if you are truly an incarnation of Ram. Just as you have broken the great Shiva's bow, similarly show me some sample of your strength also. Pray appear before me with a mace in hand, with the golden bow and wheel, and be glorified with the splendour, thus satisfying my heart of your control of the three worlds. O most powerful Warrior ! " Pray, remove my bow and then stretch it as before." (then only I will recognise your lordship)." (152)

The poet has described thus :

Swaiyya :

When Parush Ram spoke thus, then Sri Ram Chander held his bow (Parush Ram's) (in) his hands, and stretching it powerfully, broke it into six pieces in a moment, and destroyed its skyward movement with an arrow and his words were left midway (half-spoken). He could not say (do) anything further like the young attendant of a juggler. (Who is powerless before the master). It appears as if he is caught by the noose of the birth and death cycle, of the world. (153)

This is how Sri Ram was victorious in the battle.

ਅਥ ਅਉਧ ਪ੍ਰਵੇਸ ਕਥਨੰ

ਸਵੈਯਾ

ਭੇਟਿ ਭੁਜਾ ਭਰਿ ਅੰਕਿ ਭਲੇ ਭਰਿ ਨੈਨ ਦੋਊ ਨਿਰਖੇ ਰਘੁਰਾਈ ।
ਗੁੰਜਤ ਭ੍ਰਿੰਗ ਕਪੋਲਨ ਊਪਰਿ ਨਾਗ ਲਵੰਗ ਰਹੇ ਲਿਵ ਲਾਈ ।
ਕੰਜ ਕੁਰੰਗ ਕਲਾਨਿਧ ਕੇਹਰਿ ਕੋਕਿਲ ਹੇਰ ਹੀਏ ਹਹਰਾਈ ।
ਬਾਲ ਲਖੈ ਛਬਿ ਖਾਟ ਪਰੈ ਨਹਿ ਬਾਟ ਚਲੈ ਨਿਰਖੈ ਅਧਿਕਾਈ । ੧੫੪ ।

ab aoudh perves Kathanung

Swaiya

bhait bhuja bhar ank bhalai bhar nain douoo nirkhai raghraiee.
gunjat bhring kapolan ooper nag lavung rehai liv laiee.
kanj kurang kalanidh kehar kohil heir hiai hehraie.
bal lakhai chhab khaat parai nehi baai chalai nirkhai adhkaiee. (154)

ਸਿਅ ਰਹੀ ਮੁਰਛਾਇ ਮਨੈ ਰਨਿ ਰਾਮ ਕਹਾ ਮਨ ਬਾਤ ਧਰੈਗੇ ।
ਤੋਰਿ ਸਰਾਸਨਿ ਸੰਕਰ ਕੋ ਜਿਮ ਮੋਹਿ ਬਰਿਓ ਤਿਮ ਅਉਰ ਬਰੈਗੇ ।
ਦੂਸਰ ਬਯਾਹ ਬਧੂ ਅਬ ਹੀ ਮਨ ਤੇ ਮੁਹਿ ਨਾਥ ਬਿਸਾਰ ਡਰੈਗੇ ।
ਦੇਖਤ ਹੋ ਨਿਜ ਭਾਗ ਭਲੇ ਬਿਧ ਆਜ ਕਹਾ ਇਹ ਠੌਰ ਕਰੈਗੇ । ੧੫੫ ।
Sia rehi murchhaie manai runn Ram kaha man baat dharungai.
teri sarasan sankar ko jim mohai bariou tim aour barungai.
dusar baryah badhu ab hi man te mohai nath bisar darungai.
dukhat hai nij bhag bhatai bidh aaj kaha eh thor karungai. (155)

ਤਉਹੀ ਲਉ ਰਾਮ ਜਿਤੇ ਦਿਜ ਕਉ ਅਪਨੇ ਦਲ ਆਇ ਬਜਾਇ ਬਧਾਈ ।
ਭਗੁਲ ਲੋਕ ਫਿਰੈ ਸਭ ਹੀ ਰਣ ਮੋ ਲਖਿ ਰਾਘਵ ਕੀ ਅਧਿਕਾਈ ।
ਸੀਅ ਰਹੀ ਰਨਿ ਰਾਮ ਜਿਤੇ ਅਵਧੇਸਰ ਬਾਤ ਜਬੈ ਸੁਨਿ ਪਾਈ ।
ਫੂਲ ਗਯੋ ਅਤਿ ਹੀ ਮਨ ਮੈ ਧਨ ਕੋ ਘਨ ਕੀ ਬਰਖਾ ਬਰਖਾਈ । ੧੫੬ ।
touhi lou Ram jitai dij kou apnai dal aie bajaie badhaiee.
bhagul lok phirai sab hi runn mo lakh raghav ki adhkaiee.
Sia rehi runn Ram jitai avdhansar baat jabai sunni paiee.
phool geyo at hi man mein dhan kai ghan ki barkha barkhaiee. (156)

ਬੰਦਨਵਾਰ ਬਧੀ ਸਭ ਹੀ ਦਰ ਚੰਦਨ ਸੋ ਛਿਰਕੇ ਗ੍ਰਿਹ ਸਾਰੇ ।
ਕੇਸਰ ਡਾਰਿ ਬਰਾਤਨ ਪੈ ਸਬ ਹੀ ਜਨ ਹੁਇ ਪੁਰਹੂਤ ਪਧਾਰੇ ।
ਬਾਜਤ ਤਾਲ ਮੁਚੰਗ ਪਖਾਵਜ ਨਾਚਤ ਕੋਟਨਿ ਕੋਟਿ ਅਖਾਰੇ ।
ਆਨਿ ਮਿਲੇ ਸਭ ਹੀ ਅਗੁਆ ਸੁਤ ਕਉ ਪਿਤੁ ਲੈ ਪੁਰਿ ਅਉਧ ਸਿਧਾਰੇ । ੧੫੭ ।
bandauvar badhi sabh hi dar Chandan so chhirkai greh sarai.
kesar daar bratan pai sab hi jan hoiai purhoot padharai.
baajat taal muchang pakhavaj nachat kotan kot akharai.
ana milai sabh hi agua sut kou pit lai pur andh sidharai. (157)

Now the episode of (Ram's) entry into Aoudh begins

Swaiyya.

Parush Ram then embraced Ram with great affection and hugged him lovingly and saw his radiance with both his eyes. The wasps were making merry with the beauty of cheeks, and his curly (hair) tresses were enamoured with his limbs like the snake's offsprings. He was viewing his hands like the lotus, his deer-like eyes, his moon-like beautiful appearance, his lion-like waist, and his sweet talk was bewitching and the koel felt small (arhamed) before it. All the fair-sex who would perceive Ram's youthful exuberance, could not rest (without its sight) even for a moment (felt restless with love) and the traveller, on seeing his beauty, would forget moving further on his journey. (bewitched). (154)

All the time of stretching Parush Ram's bow Sita was (feeling) in a swoon, and pondering over the idea that Ram would keep this in his mind that by breaking Shiva's bow as he got married to me, in the same way, by breaking the bow of Parush Ram, will he marry other woman? If he really gets married to another woman, then he (the master) will surely forsake (forget) me fully. Am I looking forward to my fortunate (lucky) days? I do not realise what Brahma (god) would have in store for me ?" (155)

After some time Ram, after winning over the Brahmin, came back to his own camp and the trumpets hailed his coming home. On hearing about the victory of Ram, all the deserters started roaming around in fear. Ram has won the battle and the possession of Sita remained with him. When Dasrarth heard about this news, he was much pleased and distributed his wealth like a shower (of cloud-burst) in plenty. (156)

All the houses were decorated with buntings, tied at the enterance, and all the houses were sprayed with sandal wood. Saffron was sprinkled on all the groom's party (marriage party) and all the group members were dressed up like (god) Indra and joined the party. Trumpets like mirdang, taal, pakhavaj (kind of drum) were being sounded and beaten (all musical instruments were producing music) and there were millions of platforms for song and drama (dance and song). All the people met them and welcomed them and his father (Dasrath) took his son Ram towards Ayodhya. (157)

ਚੌਪਈ

ਸਭਹੂੰ ਮਿਲ ਗਿਲ ਕੀਯੋ ਉਛਾਹਾ । ਪੂਤ ਤਿਹੂੰ ਕਉ ਰਚਿਯੋ ਬਿਯਾਹਾ ।
ਰਾਮ ਸੀਆ ਬਰ ਕੈ ਘਰਿ ਆਏ । ਦੇਸ ਬਿਦੇਸਨ ਹੋਤ ਬਧਾਏ । ੧੫੮ ।

Choupaiee

Sabhu mil gil kiou ouchhaha. poot tahun kou rachiou biyaha.
Ram Sia bar kai ghar aie. des bidesan hoat badhaie. (158)

ਜਹ ਤਹ ਹੋਤ ਉਛਾਹ ਅਪਾਰੂ । ਤਿਹੂੰ ਸੁਤਨ ਕੋ ਬਿਯਾਹ ਬਿਚਾਰੂ ।
ਬਾਜਤ ਤਾਲ ਮ੍ਰਿਦੰਗ ਅਪਾਰੰ । ਨਾਚਤ ਕੋਟਨ ਤੋਟ ਅਖਾਰੰ । ੧੫੯ ।
jeh the hoat auchhah aparu. tehun Sutan ko biyah bicharu.
bajat taal mirdung aparung. nachat kotan kot akharung. (159)

ਬਨਿ ਬਨਿ ਬੀਰ ਪਖਰੀਆ ਚਲੇ । ਜੋਬਨਵੰਤ ਸਿਪਾਹੀ ਭਲੇ ।
ਭਏ ਜਾਇ ਇਸਥਿਤ ਨ੍ਰਿਪ ਦਰ ਪਰ । ਮਹਾਰਥੀ ਅਰੁ ਮਹਾ ਧਨੁਰਧਰ । ੧੬੦ ।
ban ban beer pakhria chalai. jobanwant sipahi bholai.
bhaijaie isthit nrip dar par. maharathi ar maha dhunardhar. (160)

ਬਾਜਤ ਜੰਗ ਮੁਚੰਗ ਅਪਾਰੰ । ਢੋਲ ਮ੍ਰਿਦੰਗ ਸੁਰੰਗ ਸੁ ਧਾਰੰ ।
ਗਾਵਤ ਗੀਤ ਚੰਚਲਾ ਨਾਰੀ । ਨੈਨ ਨਚਾਇ ਬਜਾਵਤ ਤਾਰੀ । ੧੬੧ ।
bajat jung muchang aparung. dhol mirdang surang so dharung.
gavat geet chanchala nari. nain nachaie bajavat tari. (161)

ਭਿਛਕਨ ਹਉਸ ਨ ਧਨ ਕੀ ਰਹੀ । ਦਾਨ ਸਵਰਨ ਸਰਤਾ ਹੁਇ ਬਹੀ ।
ਏਕ ਬਾਤ ਮਾਗਨ ਕਊ ਆਵੈ । ਬੀਸਕ ਬਾਤ ਘਰੈ ਲੈ ਜਾਵੈ । ੧੬੨ ।
bhichhkan hous na dham ki rahi. daan savaran sarta hoiai behi.
ek baat maran kouoo avai. busak baat gharai lai javai. (162)

ਬਨਿ ਬਨਿ ਚਲਤ ਭਏ ਰਘੁਨੰਦਨ । ਫੂਲੇ ਪੁਹਪ ਬਸੰਤ ਜਾਨੁ ਬਨ ।
ਸੋਭਤ ਕੇਸਰ ਅੰਗਿ ਡਰਾਯੋ । ਆਨੰਦ ਹੀਏ ਉਛਰ ਜਨੁ ਆਯੋ । ੧੬੩ ।
ban ban chalat bhaie raghnandan. phooolai puhap basant jaan ban.
Sobhat kesar ang driou. anand hiai uchhar jan aiyo. (163)

ਸਾਜਤ ਭਏ ਅਮਿਤ ਚਤੁਰੰਗਾ । ਉਮਡਿ ਚਲਤ ਜਿਹ ਬਿਧਿ ਕਰੀ ਗੰਗਾ ।
ਭਲ ਭਲ ਕੁਅਰ ਚੜੇ ਸਜ ਸੈਨਾ । ਕੋਟਕ ਚੜੇ ਸੂਰ ਜਨੁ ਗੈਨਾ । ੧੬੪ ।
Sasat bhaie amit chaturunga. aumad chalat jeh bidhi kar ganga.
bhal bhal kuar charai saj saina. kotak charrai Soor jan gaina. (164)

ਭਰਥ ਸਹਿਤ ਸੋਭਤ ਸਭ ਭ੍ਰਾਤਾ । ਕਹਿ ਨ ਪਰਤ ਮੁਖ ਤੇ ਕਛੁ ਬਾਤਾ ।
ਮਾਤਨ ਮਨ ਸੁੰਦਰ ਸੁਤ ਮੋਹੈ । ਜਨ ਦਿਤਿ ਗ੍ਰਹ ਰਵਿ ਸਸਿ ਦੋਊ ਸੋਹੈ । ੧੬੫ ।
bharath sehat sobhat sabh bhrata. Keh na parat mukh te kachh baata.
matan man sunder sut mohai. jan dit greh rav sas donoo sohai. (165)

Choupaiee

All joined hands in welcoming the guest. Infact, the king celebrated the marriage of the other three sons. Ram brought Sita alongwith him after marrying her. There were festivities all over the country and foreign lands as well. (158)

There was lot of joy and enthusiasm everywhere and at every place, there was a talk of the marriage of the king's three sons. There were many trumpets being played (like taal and mirdang). There were many dancing parties performing dances also. (159)

The horse riders were moving swiftly with full decorations, and they young and great soldiers. Great charioteers and archers had reached the king Dasrath's palace.(160)

Countless gongs and muchang (trumpets) were being sounded , while drums, mirdang, and surang (musical instruments) were being played, producing a uniform note. The prostitutes were also singing songs, and with winking eyes they were clapping merrily. (161)

The beggers had no shortage of alms (no further desire left) or wealth. The gold was being distributed in alms, like a flowing stream ; If someone would ask for anything in alms, he was given twenty other items so that he would go fully satiated. (to his home). (162)

Ram Chander had left fully decorated and in great splendour. It was felt as if the flowers had blossomed forth in the spring season, and the party was moving in great joyful mood. Their bodies were sprinkled with saffron and it appeared that their hearts joy had erupted from within to their faces. (163)

They had decorated the whole army like a seven-coloured army, as if Ganga was overflowing its banks. Great many princes had joined with glory and splendour alongwith troops. It appeared as if millions of Suns had shone forth in the sky.(164)

All the brothers including Bharat were being honoured, and nothing could be described by words, being indescribable, as the handsome sons were enamouring the hearts of their mothers. It appeared as if sun and moon both were looking glorious in their unparalleled beauty. (165)

ਇਹ ਬਿਧਿ ਕੈ ਸਜ ਸੁਧ ਬਰਾਤਾ । ਕਛੁ ਨ ਪਰਤ ਕਹਿ ਤਿਨ ਕੀ ਬਾਤਾ ।
ਬਾਢਤ ਕਹਿਤ ਗ੍ਰੰਥ ਬਾਤਨ ਕਰ । ਬਿਦਾ ਹੋਨ ਸਿਸੁ ਚਲੇ ਤਾਤ ਘਰ । ੧੬੬ ।
eh bidh kai saj sudh bharata. kachh na parat keh tin ki baata.
badhat kehat granth baatan kar. bida hone sis chalai taat ghar. (166)

ਆਇ ਪਿਤਾ ਕਹੁੰ ਕੀਨ ਪ੍ਰਨਾਮਾ । ਜੋਰਿ ਪਾਨ ਠਾਢੇ ਬਲ ਧਾਮਾ ।
ਨਿਰਖਿ ਪੁਤ੍ਰ ਆਨੰਦ ਮਨ ਭਰੇ । ਦਾਨ ਬਹੁਤ ਬਿਪਨ ਕਹੁ ਕਰੇ । ੧੬੭ ।
aie pita koh keen parnama. jore paan thadhai bal dhama.
nirakh putar anand man bharai. daam buhat bipan koh karai. (167)

ਤਾਤ ਮਾਤਿ ਲੈ ਕੰਠਿ ਲਗਾਏ । ਜਨ ਦੁਇ ਰਤਨ ਨਿਰਧਨੀ ਪਾਏ ।
ਬਿਦਾ ਮਾਗ ਜਬ ਗਏ ਰਾਮ ਘਰਿ । ਸੀਸ ਰਹੇ ਧਰਿ ਚਰਨ ਕਮਲ ਪਰ । ੧੬੮ ।
taat maat lai kanth lagaie.
jan doiai ratan nirdhani paie.
bida mang jab gaie Ram ghar.
sees rehai dhar charan kamal par. (168)

ਕਬਿਤੁ
ਰਾਮ ਬਿਦਾ ਕਰੇ ਸਿਰ ਚੁਮਿਯੋ ਪਾਨ ਪੀਠ ਧਰੇ
ਆਨੰਦ ਸੋ ਭਰੇ ਲੈ ਤੰਬੋਰ ਆਗੇ ਧਰੇ ਹੈ ।
ਦੁੰਦਭੀ ਬਜਾਇ ਤੀਨੋ ਭਾਈ ਯੋ ਚਲਤ ਭਏ
ਮਾਨੋ ਸੂਰ ਚੰਦ ਕੋਟਿ ਆਨਿ ਅਵਤਰੇ ਹੈ ।
ਕੇਸਰ ਸੋ ਭੀਜੇ ਪਟ ਸੋਭਾ ਦੇਤ ਐਸੀ ਭ"ਤਿ
ਮਾਨੋ ਰੂਪ ਰਾਗ ਕੇ ਸੁਹਾਗ ਭਾਗ ਭਰੇ ਹੈ ।
ਰਾਜਾ ਅਵਧੇਸ ਕੇ ਕੁਮਾਰ ਐਸੇ ਸੋਭਾ ਦੇਤ ਕਾਮ
ਜੂ ਨੇ ਕੋਰਿਕ ਕਲਿਯੋਰਾ ਕੈਧੌ ਕਰੇ ਹੈ । ੧੬੯ ।

Kabit

Ram bida karai sir chumiou paan peeth dharai
anand so bharai lai tambor agai dharai hai.
dundbhi bajaie teenai bhaiee yo chalat bhaie
mano sur chand kot aan avtarai hai.
Kaisar so bheejai pat sobha deit aisi bhant
mano roop rag kai suhag bhaag bharai hai.
Raja avdes ke kumar aisai sobha deit kaam
ju ne korak kaliyoga kaidho karai hai. (169)

In this manner marriage party was looking gorgeous and the scene was indescribable, as the Granth would become voluminous by describing details. Thus the princes were proceeding to their father's house for being given farewell. (166)

The sons paid their respects to the father and all the three warrior sons stood in front of the father with folded hands. Perceiving his sons the father's heart was filled with delight. Then he gave lot of wealth to the brahmins in alms. (gifts). (167)

The mother and father embraced their sons with delight as if the paupers of (two precious bhrths) long standing had come across jewels. When they went to Ram's palace for getting farewell, then they bowed to him by placing their heads at his feet. (168)

Kabit

Ram, while bidding their fairwell, kissed their foreheads and patted their backs and gave them beetle nuts with great delight. By beating drums all the three brothers left as if millions of suns and moons were showing. Their robes drenched in saffron wer looking so gorgeous, as if they were filled with symobls of beauty, love, nuptial song and fortune. The sons of king Dasrath were looking glorious just as the god of love had assumed millions of forms (physical form) in this age (of kalyug). (169)

ਅਉਧ ਤੇ ਨਿਸਚਰ ਚਲੇ ਲੀਨ ਸੰਗਿ ਸੂਰ ਭਲੇ ਰਨ ਤੇ ਨ ਟਲਪ੍ਹਲੇ ਸੋਭਾ ਹੂੰ ਕੇ ਧਾਮ ਕੇ ।
ਸੁੰਦਰ ਕੁਮਾਰ ਉਰਿ ਹਾਰ ਸੋਭਿਅਤ ਅਪਾਰ ਤੀਨੋ ਲੋਗ ਮਧ ਕੀ ਮੁਹਯਾ ਸਬ ਬਾਮ ਕੇ ।
ਦੁਰਜਨ ਦਲਯਾ ਤੀਨੋ ਲੋਕ ਕੇ ਜਿਤਯਾ ਤੀਨੋ ਰਾਮ ਜੂ ਕੈ ਭਯਾ ਹੈ ਚਹਯਾ ਹਰਿ ਨਾਮ ਕੇ ।
ਬੁਧਿ ਕੇ ਉਧਾਰ ਹੈ ਸਿੰਗਾਰ ਅਵਤਾਰ ਦਾਨ ਸੀਲ ਕੈ ਪਹਾਰ ਕੈ ਕੁਮਾਰ ਬਨੇ ਕਾਮ ਕੇ । ੧੭੦ ।
aoudh te nisar chalai leenai Sung sur bhalai rumm te na talpalai sobha hun ke dham ke.
Sunder kumar ur haar sobhiat at apar teeno log madh ki mohiya sab bam kai.
durjan daliya teeno lok ke jitya teeno Ram ju kai bheiya hai cheiya har naam kai.
budh ke udhar hai singar avtar daan seel kai pahar kai kumar banai kaam ke. (170)

ਅਸਵ ਬਰਨਨੰ
ਕਬਿਤੁ
ਨਾਗਰਾ ਕੇ ਨੈਨ ਹੈ ਕੇ ਚਾਤੁਰਾ ਕੇ ਬੈਨ ਹੈ' ਬਘੂਲਾ ਮਾਨੋ ਗੈਨ ਕੈਸੇ ਤੈਸੇ ਥਹਰਤ ਹੈ ।
ਨ੍ਰਿਤਕਾ ਕੇ ਪਾਉ ਹੈ ਕਿ ਜੂਪ ਕੈਸੇ ਦਾਉ ਹੈ ਕਿ ਛਲ ਕੋ ਦਿਖਾਉ ਕੋਊ ਤੈਸੇ ਬਿਹਰਤ ਹੈ ।
ਹਾਕੇ ਬਾਜ ਬੀਰ ਹੈ, ਤੁਫੰਗ ਕੈਸੇ ਤੀਰ ਹੈ ਕਿ ਅੰਜਨੀ ਕੇ ਧੀਰ ਹੈ ਕਿ ਧੁਜਾ ਸੇ ਫਹਰਤ ਹੈ ।
ਲਹਰੈ ਅਨੰਗ ਕੀ ਤਰੰਗ ਜੈਸੇ ਗੰਗ ਕੀ ਅਨੰਗ ਕੈਸੇ ਅੰਗ ਜਿਯੋ ਨ ਕਹੂੰ ਠਹਰਤ ਹੈ । ੧੭੧
asav baranung
Kabit
nagara ke nain hai ke chatura ke bain hai
baghula mano gain kaisai taisai behrat hai.
nirtaka ke paou hai ke jap kaisai daou hai
ke chhal ko dikhaou kouoo taisai behrat hai.
hakai baaj beer hai tufang kaisai teer hai
ke anjan ke dheer hai ke dhuja se phehrat hai.
lehrai anandg ki tarung jaisai gung
ki anung kaisai ang jiou na kahun thehrat hai. (171)

ਨਿਸਾ ਨਿਸ ਨਾਥਿ ਜਾਨੈ ਦਿਨ ਦਿਨਪਤਿ ਮਾਨੈ ਭਿਛਕਨ ਦਾਤਾ ਕੈ ਪ੍ਰਮਾਨੇ ਮਹਾ ਦਾਨਿ ਹੈ ।
ਅਉਖਧੀ ਕੈ ਰੋਗਨ ਅਨੰਤ ਰੂਪ ਜੋਗਨ ਸਮੀਪ ਕੈ ਬਿਯੋਗਨ ਮਹੇਸ ਮਹਾਮਾਨ ਹੈ ।
ਸਤ੍ ਖਗ ਖਯਾਤਾ ਸਿਸੁ ਰੂਪਨ ਕੇ ਮਾਤਾ ਮਹਾ ਗਯਾਨੀ ਗਯਾਨ ਗਯਾਤਾ ਕੈ ਬਿਧਾਤਾ ਕੇ ਸਮਾਨ ਹੈ ।
ਗਨਨ ਗਨੇਸ ਮਾਨੇ ਸੁਰਨ ਸੁਰੇਸ ਜਾਨੇ ਜੈਸੇ ਪੇਖੇ ਤੈਸੇਈ ਲਖੇ ਬਿਰਾਜਮਾਨ ਹੈ । ੧੭੨ ।
Nisa nis naath janai din dinpat manai
bhihakan daata kai parmanai maha dan hai.
aukhadi ko rogan anant roop jogan sameep
kai biyogan mahes mahaman hai.
Satar khag kheyata sis rupan kai maata
maha gyani gyan giayata kai bidhata ke saman hai.
ganan ganes mano suran sures jano
jaisai pekhai taisaiee lakhai briajman hai. (172)

They all left Aoudhya alongwith many great warriors and they were not afraid of the war (trying to avoid war) and were full of glory. (looking glorious). They were capable of bewitching all the fair sex of the three worlds. They were the brothers of Sri Ram and are attached to the Lord's love and worship. They were an embodiment of intellect (wisdom), an incarnation of beauty and embellishment, a mountain of (stalwarts of) mercy and gentleness, or the princes of (the god of) love. (170)

The description of horses

The horses were looking beautiful like the eyes of an agile woman, or the sweet words of a clever woman or like a dust storm rising skywards, since they were producing those sounds, as if they were the dancing feet of a dancer, or the manoevres of a gambler, or a form of deceit, since they were moving in the same fashion. They were moving as per the commands of their riders or they were like the bullet of a gun, or an arrow shot from a bow, or the son of Anjani. Hanuman, or the staff of a banner, or the ripples of river Ganga or an embodiment of love, as they would not stop (rest) anywhere. (171)

The princes were taken for moon by the night, for sun by the day, for paupers they were the great donors, for patients they were the medicinal treatmenmt, for Yogis (ascetics) they were like the infinite (god-like) and for separated women they were like Mahesh (god) very closely, for the enemy they were the wielders of Sword, for the mothers they were very like children, for scholars they were very learned men, or they were like the Lord-Almighty. The musicians of Shiva have taken for them for Ganesh (god) and for the gods they were like Indra (the god). What ever one thinks in mind, they were looking like that (as per one's imagination). (172)

ਸੁਧਾ ਸੋ ਸੁਧਾਰੇ ਰੂਪ ਸੋਭਤ ਉਜਿਯਾਰੇ ਕਿਧੌ ਸਾਚੇ ਬੀਚ ਢਾਰੇ ਮਹਾ ਸੋਭਾ ਕੈ ਸੁਧਾਰ ਕੈ ।
ਕਿਧੌ ਮਹਾ ਮੋਹਨੀ ਕੇ ਮੋਹਬੇ ਨਮਿਤ ਬੀਰ ਬਿਧਨਾ ਬਨਾਏ ਮਹਾ ਬਿਧਿ ਸੋ ਬਿਚਾਰ ਕੈ ।
ਕਿਧੌ ਦੇਵ ਦੈਤਨ ਬਿਬਾਦ ਛਾਡਿ ਬਡੇ ਚਿਰ ਮਥ ਕੇ ਸਮੁੰਦ੍ ਛੀਰ ਲੀਨੇ ਹੈ ਨਿਕਾਰ ਕੈ ।
ਕਿਧੌ ਬਿਸੁਨਾਥ ਜੂ ਬਨਾਏ ਨਿਜ ਪੇਖਬੇ ਕਉ ਅਉਰ ਨ ਸਕਤ ਐਸੀ ਸੂਰਤੇ ਸੁਧਾਰ ਕੈ । ੧੭੩ ।

Sudh se sudharai roop sobhat ujiayarai
kidhou sachai beer dhahai maha sobha kai sudhar kai.
kidho maha mohini ke mohbai namit
beer bidhna banaie maha bidh se bichar kai.
kidho dev daitan bibad chhand badaichir math
ke samundar chheer leenai hai nikar kai.
kidhon bisnath ji banaie nij pekhbai
kou aour na sakat aisi surtai sudhar kai. (173)

ਸੀਮ ਤਜਿ ਆਪਨੀ ਬਿਰਾਨੇ ਦੇਸ ਲਾਘਿ ਲਾਘਿ ਰਾਜਾ ਮਿਥਲੇਸ ਕੇ ਪਹੁੰਚੇ ਦੇਸ ਆਨਿ ਕੈ ।
ਤੁਰਹੀ ਅਨੰਤ ਬਾਜੈ ਦੁੰਦਭੀ ਅਪਾਰ ਗਾਜੈ ਭ"ਤਿ ਭ"ਤਿ ਬਾਜਨ ਬਜਾਏ ਜੋਰ ਜਾਨ ਕੈ ।
ਆਗੈ ਆਨਿ ਤੀਨੈ ਨ੍ਰਿਪ ਕੰਠ ਲਾਇ ਲੀਨੇ ਰੀਤਿ ਰੂੜਿ ਸਬੈ ਕੀਨੇ ਬੈਠੇ ਬੇਦ ਕੇ ਬਿਧਾਨ ਕੈ ।
ਬਰਖਿਯੋ ਧਨ ਕੀ ਧਾਰ ਪਾਇਅਤ ਨ ਪਾਰਾਵਾਰ ਭਿਛਕ ਭਏ ਨ੍ਰਿਪਾਰ ਐਸੇ ਪਾਇ ਦਾਨ ਕੈ । ੧੭੪ ।

seem taj apni biranai des laugh laugh
Raja mikhles ke pahuchai des aan kai.
tarhi anant bajai dundbhi apar gajai
bhant bhant bajan bajaie jore jaan kai.
agai aan teenai nrip kanth laie leenai reet roorr s
ahai keenai baithai beid ke bidhan kai.
barkhiou dhan ki dhar paiet na paravar b
hichhak bhaie nirpar aisai paie daan kai. (174)

ਬਾਨੇ ਫਹਰਾਨੇ ਘਹਰਾਨੇ ਦੁੰਦਭੀ ਅਰਰਾਨੇ ਜਨਕ ਪੁਰੀ ਕੇ ਨੀਅਰਾਨੇ ਬੀਰ ਜਾਇ ਕੈ ।
ਕਹੂੰ ਚਉਰ ਢਾਰੈ ਕਹੂੰ ਚਾਰਣ ਉਚਾਰੈ ਕਹੂੰ ਭਾਟ ਜੁ ਪੁਕਾਰੈ ਛੰਦ ਸੁੰਦਰ ਬਨਾਇ ਕੈ ।
ਕਹੂੰ ਬੀਨ ਬਾਜੈ ਕੋਊ ਬਾਸੁਰੀ ਮ੍ਰਿਦੰਗ ਸਾਜੈ ਦੇਖੇ ਕਾਮ ਲਾਜੈ ਰਹੇ ਭਿਛਕ ਅਘਾਇ ਕੈ ।
ਰੰਕ ਤੇ ਸੁ ਰਾਜਾ ਭਏ ਆਸਿਖ ਅਸੇਖ ਦਏ ਮ"ਗਤ ਨ ਭਏ ਫੇਰ ਐਸੇ ਦਾਨ ਪਾਇ ਕੈ । ੧੭੫ ।

banai pheranai ghahranai dundabh arranai
janak puri ke nearanai beer jaie ke.
kahun chaur dharai kahun charan ucharai kahun
bhaat jo pukarai chhand sunder banaie kai.
kahun been bajai kauoo bansuri mirdang sajai
dekho kaam laajai rehai bhichhak aghaie kai.
runk te so raja bhaie asikh asekh daieai
magat na bhaie pher aisai daan paie kai. (175)

Their appearance was like one perfected with nectar, or they were glorious like the sunshine (dawn) or beauty moulded in a mould with perfection or the Lord had created the warriors with great deliberation to entice the most beautiful woman or both the gods and demons had churned the chheer ocean, by leaving aside their internal squabbles, and had taken out after churning the Lod-Sublime of the Universe had made them for his own perception, as no one else has the power to create such beings. (173)

The princes, after passing through various foreign lands, after leaving their own area, finally reached the land of Raja Janak. The musical instruments like clarionets, were being played, many drums were being beaten, and the trumpets were being sounded loudly knowingly. Then king Janak embraced all the three brothers, coming forward to receive them. They performed all the formalities as laid down in Vedas alongwith some other rituals and ceremonies, and then seated themselves. The wealth was distributed in such abundance that there is no count even. Even the beggars became kings by receiving alms and gifts (from the king). (174)

Many coloured banners (flags) were flying around, alongwith the serene sound of beating drums, and the beating of kettle drums, the youthful warriors reached the vicinity of Janakpuri. At some place the fly whisks were being fanned (moved around), and at some place laudatory attributes (praises) were being recited and somewhere Bhattas (bards) were singing beautiful Chhands (sermons) written by them only. At places one could hear the lyre being played, alongwith flute elsewhere, or mirdang being given due appreciation, whereas the god of love was feeling ashamed of himself and the beggars were fully satiated having received various gifts. The beggars had become kings from paupers. They were offering blessings in galore; and after receiving such gifts, they will never be beggars again. (175)

ਆਨ ਕੈ ਜਨਕ ਲੀਨੋ ਕੰਠ ਸੋ ਲਗਾਇ ਤਿਹੂੰ ਆਦਰ ਦੁਰੰਤ ਕੈ ਅਨੰਤ ਭਾਤਿ ਲਏ ਹੈ।
ਬੇਦ ਕੇ ਬਿਧਾਨ ਕੈ ਕੈ ਬਯਾਸ ਤੇ ਬਧਾਈ ਬੇਦਿ ਏਕ ਏਕ ਬਿਪ੍ ਕਉ ਬਿਸੇਖ ਸਵਰਨ ਦਏ ਹੈ।
ਰਾਜਕੁਆਰ ਸਬੈ ਪਹਿਰਾਏ ਸਿਰ ਪਾਇਨ ਤੇ ਮੋਤੀ ਮਾਨਕਨ ਕੇ ਬਰਖ ਮੇਘ ਗਏ ਹੈ।
ਦੰਤੀ ਸਵੇਤ ਦੀਨੇ ਕੇਤੇ ਸਿੰਧਲੀ ਤੁਰੇ ਨਵੀਨੇ ਰਾਜਾ ਕੇ ਕੁਮਾਰ ਤੀਨੋ ਬਯਾਹ ਕੈ ਪਠਏ ਹੈ। ੧੭੬।
aan kai janak leeno kauth so lagaie
tehun adar durant kai anant bhant laie hai.
beid kai bidhan kai kai biyas te badhaiee beid
ek ek bipar kou bisekh savaran daie hai.
Rajkuar sabai pehraie sir paien te moti
mankan ke barkh megh gaie hai.
danti savait deenai kaitai sindhli turai naveenai
raja ke kumar teenai biah ko pathe hai. (176)

ਦੋਧਕ ਛੰਦ
ਬਿਯਾਹ ਸੁਤਾ ਨ੍ਰਿਪ ਕੀ ਨ੍ਰਿਪ ਬਾਲੰ। ਮਾਗ ਬਿਦਾ ਮੁਖਿੰ ਲੀਨ ਉਤਾਲੰ।
ਸਾਜਨ ਬਾਜ ਚਲੇ ਗਜ ਸੰਜੁਤ। ਏਸਨ ਏਸ ਨਰੇਸਨ ਕੇ ਜੁਤ। ੧੭੭।
Dodhak Chhanda
biah suta nrip ki nrip balung. mag bida mukhung leen utalung.
sajan baj chalai gaj sanjut. eason eas naresan ko jut. (177)

ਦਾਜ ਸੁਮਾਰ ਸ਼ਕੈ ਕਰ ਕਉਨੈ। ਬੀਨ ਸਕੈ ਬਿਧਨਾ ਨਹੀ' ਤਉਨੈ।
ਬੇਸਨ ਬਸਨ ਬਾਜ ਮਹਾ ਮਤ। ਭੇਸਨ ਭੇਸ ਚਲੇ ਗਜ ਗਜਤ। ੧੭੮।
daaj sumar sakai kur kaounai. been sakai bidhna nahi tounaia.
baisan basan baj maha mat. bhojai bhes chalai gaj gajat. (178)

ਬਾਜਤ ਨਾਦ ਨਫੀਰ੍ਨ ਕੇ ਗਨ। ਗਾਜਤ ਸੂਰ ਪ੍ਰਮਾਥ ਮਹਾ ਮਨ।
ਅਉਧਪੁਰੀ ਨੀਅਰਾਨ ਜਹੀ ਜਬ। ਪ੍ਰਾਪਤਿ ਭਏ ਰਘੁਨੰਦ ਤਹੀ ਤਬ। ੧੭੯।
bajat naad nafeeran ke gunn. gajat sur parmath maha man.a
aoudhpuri nearan jehi jab. prapat bhaie raghunand tehi tab. (179)

ਮਾਤਨ ਵਾਰਿ ਪੀਯੋ ਜਲ ਪਾਨੰ। ਦੇਖ ਨਰੇਸ ਰਹੇ ਛਬਿਮਾਨੰ।
ਭੂਪ ਬਿਲੋਕਤ ਲਾਇ ਲਏ ਉਰਿ। ਨਾਚਤ ਗਾਵਤ ਗੀਤ ਭਏ ਪੁਰਿ। ੧੮੦।
matan vaar peeou jal panung. dekh nares rehai chhabimanung.
bhoop bilokat laie leai uri. nachat gavat geet bhaie puri. (180)

ਭੂਪਜ ਬਯਾਹਿ ਜਬੈ ਗ੍ਰਿਹ ਆਏ। ਬਾਜਤ ਭ"ਤਿ ਅਨੇਕ ਬਧਾਏ।
ਤਾਤ ਬਸਿਸਟਿ ਸੁਮਿਤ੍ ਬੁਲਾਇ। ਅਉਰ ਅਨੇਕ ਤਹਾ ਰਿਖਿ ਆਏ। ੧੮੧।
bhupaj beahai jabai greh aie.a bajat bhant anek badhaie.
taat basisat sumitar balaie. aour anek taha rikh aie. (181)

Janak came and embraced all the three (brothers) and welcomed them with lot of honour and regard. He got the altar made by Vyas as per religion beliefs, and gave gold coins in plenty to each one of the brahmins. The princes were clothed with various costly robes from head to foot, and there was a shower of pearls and rubies (like a shower of rain). Many white elephants were given away in alms and many horses, newly acquired from Sindh land were given away. Thus the three princes got married and sent back. (176)

Chodak Chhand

The princes, after getting married with the princesses, asked for permission to leave immediately (from Janak). So they started back (for home) after the elephants and horses were bedecked with ornaments, alongwith other kings and Rajas. (177)

Whatever King Janak had given in dowry cannot be detailed by anyone ; even Brahma cannot account for it in details. There were drunken steels of various hues and colours, while many elephants were trumpeting in their company. (178)

There were innumerable conch shells being sounded alongwith other musical bands (Nafiri), while great many warriors were thundering in the battle field. When the marriage party approached near Ayodhya, then Ramchandra had reached there to welcome them. (179)

The mothers (of princes) passed some water (in a vessel) round the heads of the sons and then drank it, (a ritual of welcome). The king was much pleased on seeing this ceremony. The King Dasrath hugged them and started dancing and singing in ecstacy. (180)

When the princes came home after getting married, there were lot of celebrations and festivities. The father (Dasrath) had sent for Vashisht and Vishwa Mittar, and many other Rishi's also descended there. (181)

ਘੋਰ ਉਠੀ ਘਹਰਾਇ ਘਟਾ ਤਬ । ਚਾਰੋ ਦਿਸ ਦਿਗ ਦਾਹ ਲਖਿਯੋ ਸਬ ।
ਮੰਤ੍ਰੀ ਮਿਤ੍ਰ ਸਬੈ ਅਕੁਲਾਨੇ । ਭੂਪਤਿ ਸੋ ਇਹ ਭਾਤਿ ਬਖਾਨੇ । ੧੮੨ ।
ghor uthi ghehraie ghata tab. charai dis dig dah lakhiou sab.
mantri mitar sabai akulanai. bhoopat so eh bhant bakhanai. (182)

ਹੋਤ ਉਪਾਤ ਬਡੇ ਸੁਨ ਰਾਜਨ । ਮੰਤ੍ਰ ਕਰੋ ਰਿਖਿ ਜੋਰਿ ਸਮਾਜਨ ।
ਬੋਲਹੁ ਬਿਪ ਬਿਲੰਬ ਨ ਕੀਜੈ । ਹੈ ਕ੍ਰਿਤ ਜਗ ਅਰੰਭਨ ਕੀਜੈ । ੧੮੩ ।
hoat utpaat badai sunn rajan. mantar karo rikh jore samajan.
boloh bip bilumb na keejai.a hai kirat jug arumbhan keejai. (183)

ਆਇਸ ਰਾਜ ਦਯੋ ਤਤਕਾਲਹ । ਮੰਤ੍ਰ ਸੋ ਮਿਤ੍ਰਹ ਬੁਧ ਬਿਸਾਲਹ ।
ਹੈ ਕ੍ਰਿਤ ਜਗ ਅਰੰਭਨ ਕੀਜੈ । ਆਇਸ ਬੇਗ ਨਰੇਸ ਕਰੀਜੈ । ੧੮੪ ।
aies raj deou tatkaleh. mantar so mitreh budh bisaleh.
hai kirat jug arumbhan keejai. aies beig nares kareejai. (184)

ਬੋਲਿ ਬਡੈ ਰਿਖ ਲੀਨ ਮਹਾ ਦਿਜ । ਹੈ ਤਿਨ ਬੋਲ ਲਯੋ ਜੁਤ ਰਿਤਯਜ ।
ਪਾਵਕ ਕੁੰਡ ਖੁਦਿਯੋ ਤਿਹ ਅਉਸਰ । ਗਾਡੀਯੋ ਖੰਭ ਤਹਾ ਧਰਮੰਧਰ । ੧੮੫ ।-
bol badai rikh leen maha dij. hai tin bol liou jut rityuj.
pavak kund khudiou the aousar. gadiou khambh taha dharmandhar. (185)

ਛੋਰਿ ਲਯੋ ਹਯ ਸਾਰਹ ਤੇ ਹਯ । ਅਸਿਤ ਕਰਨ ਪ੍ਰਭਾਸਤ ਕੇਕਯ ।
ਦੇਸਨ ਦੇਸ ਨਰੇਸ ਦਏ ਸੰਗਿ । ਸੁਦਰ ਸੂਰ ਸੁਰੰਗ ਸੁਭੈ ਅੰਗ । ੧੮੬ ।
chhor liou hey sareh te hey. asit karan prabhasat kekey.
desan des nares deiai sung. sunder soor surang sabhai ang. (186)

ਸਮਾਨਕਾ ਛੰਦ
ਨਰੇਸ ਸੰਗ ਕੈ ਦਏ । ਪ੍ਰਬੀਨ ਬੀਨ ਕੈ ਲਏ ।
ਸਨਧ ਬਧ ਹੁਇ ਚਲੇ । ਸੁ ਬੀਰ ਬੀਰਹਾ ਭਲੇ । ੧੮੭ ।
Samanka Chhand
nares sung kai deiai. parbeen been kai laie.
sanadh badh hoiai chalai. so beer beerha bhalai. (187)

ਬਿਦੇਸ ਦੇਸ ਗਾਹ ਕੈ । ਅਦਾਹ ਠਉਰ ਦਾਹ ਕੈ ।
ਫਿਰਾਇ ਬਾਜ ਰਾਜ ਕਉ । ਸੁਧਾਰ ਰਾਜ ਕਾਜ ਕਉ । ੧੮੮ ।
bides des gah kai. adah thour dah kai.
phiraie baaj raj kou. sudhar raj kaaj kou. (188)

ਨਰੇਸ ਪਾਇ ਲਾਗੀਯੰ । ਦੁਰੰਤ ਦੋਖ ਭਾਗੀਯੰ ।
ਸੁ ਪੁਰ ਜਗ ਕੋ ਕਰਿਯੋ । ਨਰੇਸ ਤ੍ਰਾਸ ਕਉ ਹਰਿਯੋ । ੧੮੯ ।
nares paie lagieung. durant dokh bhagieung.
so pur jug ko kariou. nares tras kou hariou. (189)

Then there was a dreadful cloudiness (in the sky) with a thunder and everyone saw a terrible fire raging all around in the four directions. All the ministers and friends got worried on perceiving this fire, and addressed king Dasrath like this. (182)

" King ! Listen ! There have been many outrages (oppressions) all around. Let us ponder over it by collecting together the assembly of Rishis (saints). Do not delay any longer and send for all the brahmins, and perform an Asumed Yogna." (183)

The king ordered for the same instantly. The great scholarly ministers and friends said." Let us commence performing this asumed Yagna without delay." So O King! " Pray, give immediate orders for this." (184)

Great Rishis and Pandits were sent for and they called Pandits, who would perform the Yagna along with the horse. The fire-pit was dug out, and a Religious-Pillar (Dharam Khambha) was installed there. (185)

A horse was let loose from the horses-shed, with black ears, with a blue coloured body. Many kings from various lands accompained the horse, who possessed beautiful bodies and were great warriors with glorious carrier. (186)

Samanka Chhand

The kings were sent with the horse, they selected various warriors to accompany them, who were armed with weapons, who could crush any warriors. (187)
(To prove King's superiority over all other kings)

After traversing various lands including foreign lands, after burning those uncontrollable lands even, the king's horse, after moving the horse through various lands, which indicated kings superiority over others, they came back. (188)

They all fell at king's (Dasrath) feet, all their calamities came to an end, and the Yagna was successfully, completed, thus casting away the king's fear and afflictions.(189)

ਅਨੰਤ ਦਾਨ ਪਾਇ ਕੈ । ਚਲੇ ਦਿਜੰ ਆਘਾਇ ਕੈ ।
ਦੁਰੰਤ ਆਸਿਖੈ ਰੜੈ । ਰਿਚਾ ਸੁ ਬੇਦ ਕੀ ਪੜੈ । ੧੯੦ ।
anant daan paie kai. chalai dijung aghaie kai.
durant aisikhai rarrai. richa so beid ki parrai. (190)

ਨਰੇਸ ਦੇਸ ਦੇਸ ਕੈ । ਸੁਭੰਤ ਬੇਸ ਬੇਸ ਕੈ ।
ਬਿਸੇਖ ਸੂਰ ਸੋਭਹੀ । ਸੁਸੀਲ ਨਾਰਿ ਲੋਭਹੀ । ੧੯੧ ।
nares des des kai. subhant bes bes kai.
bisekh sur sobhhi. suseel naar lobh hi. (191)

ਬਜੰਤ੍ਰ ਕੋਟ ਬਾਜਹੀ । ਸਨਾਇ ਭੇਰਿ ਸਾਜਹੀ ।
ਬਨਾਇ ਦੇਵਤਾ ਧਰੈ । ਸਮਾਨ ਜਾਇ ਨ ਪਰੈ । ੧੯੨ ।
bajantar kot bajhi. subhant bes bes kai.
bisekh sur sobhhi. suseel naar lobh hi. (192)

ਕਰੈ ਡੰਡਉਤ ਪਾ ਪਰੈ । ਬਿਸੇਖ ਭਾਵਨਾ ਧਰੈ ।
ਸੁ ਮੰਤ੍ਰ ਜੰਤ੍ਰ ਜਾਪੀਐ । ਦੁਰੰਤ ਥਾਪ ਥਾਪੀਐ । ੧੯੩ ।
karai dandout pa parai. bisekh bhavna dharai.
So mantar jantar japiai. durant thaap thapiai. (193)

ਨਚਾਤ ਚਾਰੁ ਮੰਗਨਾ । ਸੁ ਜਾਨ ਦੇਵ ਅੰਗਨਾ ।
ਕਮੀ ਨ ਕਉਨ ਕਾਜ ਕੀ । ਪ੍ਰਭਾਵ ਰਾਮ ਰਾਜ ਕੀ । ੧੯੪ ।
nachat char(e) mangna. So jaan dev angna.
Kami na koun kaaj ki. parbhav Ram raj ki. (194)

ਸਾਰੰਸੁਤੀ ਛੰਦ
ਦੇਸ ਦੇਸਨ ਕੀ ਕ੍ਰਿਆ ਸਿਖਵੰਤ ਹੈ ਦਿਜ ਏਕ ।
ਬਾਨ ਅਉਰ ਕਮਾਨ ਕੀ ਬਿਧਿ ਦੇਤ ਆਨਿ ਅਨੇਕ ।
ਭਾਤ ਭਾਤਨ ਸੋ ਪੜਾਵਤ ਬਾਰ ਨਾਰਿ ਸਿੰਗਾਰ ।
ਕੋਕ ਕਾਬਯ ਪੜੈ ਕਹੂੰ ਬਯਾਕਰਨ ਬੇਦ ਬਿਚਾਰ । ੧੯੫ ।
Sarsuti Chhand
des desan ki kiria. sikhvant hai dij ek.
baan aour kaman ki bidh deit aan anek.
bhat bhatan so parravat-bar naar singar.
kok kabiou kahun biakaran beid bichar. (195)

After receiving many alms and gifts from the king, all the brahmins went back (to their place) fully satiated. They showered many blessings on the king, while reciting many sermons from the Vedas. (190)

The kings, from various lands were looking glorious in their rich and beautiful robes, and the accompained fair Sex (women) were enamoured by seeing the mighty and praise worthy warriors. (191)

Millions of trumpets were blowing, including clarionets and kettle-drums being played. The idols of god were being installed, and people were paying obeisance to the idols with full reverence. (192)

People were praying their respects by lying prostrate before them, having full faith (in gods). They were reciting many mantras (sermons) and magical spells (slokas) and were installing many huge installation (of idols). (193)

Many beautiful women were dancing just like fairies. Due to the effect Ram Rajya (the rule of virtuous), there was no dearth of anything. (194)

Sarsuti Chhand

On one side, the learned Pandits were giving training of various other arts (from distant lands) including the art of archery and use of bows and arrows. Even the fair sex and children was being instructed in using various materials for embellishment (beautification) and the means of beauty. Somewhere people were given training in poetry and elsewhere studies in grammar and Vedas were being conducted. (195)

ਰਾਮ ਪਰਮ ਪਵਿਤ੍ਰ ਹੈ ਰਘੁਬੰਸ ਕੇ ਅਵਤਾਰ ।
ਦੁਸਟ ਦੈਤਨ ਕੇ ਸੰਘਾਰਕ ਸੰਤ ਪ੍ਰਾਨ ਅਧਾਰ ।
ਦੇਸਿ ਦੇਸਿ ਨਰੇਸ ਜੀਤਿ ਅਸੇਸ ਕੀਨ ਗੁਲਾਮ ।
ਜਤ੍ਰ ਤਤ੍ਰ ਧੁਜਾ ਬਧੀ ਜੈ ਪਤ੍ਰ ਕੀ ਸਭ ਧਾਮ । ੧੯੬ ।
Ram param pavitar hai raghvans kai avtar.
dusat daitan kai sangharak sant pran adhar.a
des des nares jeet ases keen gulam.
jatar tatar dhuja badhi jai patar ki sab dham. (196)

ਬਾਟਿ ਤੀਨ ਦਿਸਾ ਤਿਹੂੰ ਸੂਤ ਰਾਜ ਧਾਨੀ ਰਾਮ ।
ਬੋਲੀ ਰਾਜ ਬਿਸਿਸਟ ਕੀਨ ਬਿਚਾਰ ਕਰਤਕ ਜਾਮ ।
ਸਾਜ ਰਾਘਵ ਰਾਜ ਕੇ ਘਟ ਪੂਰਿ ਰਾਖਸਿ ਏਕ ।
ਅ"ਬ੍ ਮਉਲ ਨਦੀ ਸੁ ਉਦਕੰ ਅਉਰ ਪੁਹਪ ਅਨੇਕ । ੧੯੭ ।
baat teen disa tihun sut raj dhani Ram.
bol raj basist keen bichar kartak jaam.
Saaj raghav raj kai ghat pur rakhis ek.
ambar maul nadi so audakung aour pohap anek. (197)

ਥਾਰ ਚਾਰੁ ਅਪਾਰ ਕੁੰਕਮ ਚੰਦਨਾਦਿ ਅਨੰਤ ।
ਰਾਜ ਸਾਜ ਧਰੇ ਸਬੈ ਤਹ ਆਨਿ ਆਨਿ ਦੁਰੰਤ ।
ਮੰਥਰਾ ਏਕ ਗਾਧ੍ਰਬੀ ਬ੍ਰਹਮਾ ਪਠੀ ਤਿਹ ਕਾਲ ।
ਬਾਜ ਸਾਜ ਸਣੈ ਚੜੀ ਸਭ ਸੁਭ੍ਰ ਧਉਲ ਉਤਾਲ । ੧੯੮ ।
baar char apar kuukam chandnadi anant.
raj saaj dharai sabai the aan aan durant.
manthra ik gadharb brahma pathi the kaal.
baj saaj sanai charri sabh subhar dhoul utal. (198)

ਬੇਣ ਬੀਣ ਮ੍ਰਿਦੰਗ ਬਾਦ ਸੁਣੇ ਰਹੀ ਚਕ ਬਾਲ ।
ਰਾਮ ਰਾਜ ਉਠੀ ਜਯਤ ਧੁਨਿ ਭੂਮਿ ਭੂਰ ਬਿਸਾਲ ।
ਜਾਤ ਹੀ ਸੰਗਿ ਕੋਕਈ ਇਹ ਭ"ਤਿ ਬੋਲੀ ਬਾਤਿ ।
ਹਾਥਿ ਬਾਤ ਛੁਟੀ ਚਲੀ ਬਰ ਮਾਗ ਹੈ ਕਿਹ ਰਾਤਿ । ੧੯੯ ।
bain been mirdang baad sunnai rehi chak bal.
Ram raj uthi jeyat dhun bhoom phur bisal.
jaat hi sung kekaiee eh bhahant boli baat.
haath baat chhuti chali bar mag hai keh raat. (199)

Ram was a perfect incarnation of Raghubans with all the purity and perfection. He was to destroy all the demons and give protection to all the saintly persons. After gaining victory over various kings of different lands, they were brought under subjugation. As a symbol of victory, many houses were decorated with buntings. (196)

King Dasrath gave control of three different areas to the three sons while the capital was to be given to Ram, and for consultation on this decision, the king had discussed with Vishishat, a great Muni, for quite some time. For the coronation of Ram, all the material was kept apart in a vessel, along-with the mango saw-dust and the waters of (holy) rivers and many other flowers. (197)

In four large dishes (metallic plates), a large quantity of sandal wood and saffron were kept apart safe (hidden) for the coronation. That time Brahma (god) had sent a lady musician called Mathura. So seeing all the festivities and the playing of musical instruments, Mathura, with all the embellishment material, went atop the beautiful place. (198)

The woman (Mathura) was astonished to hear the playing of flute, lyre and mirdang like musical instruments, and in the mean time there was a great sound (noise) hailing "Ram Rajya" the virtuous rule of Ram on the Earth. On hearing this, she came down from the building and immediately got involved in talking to Kaikaiee saying, "Now the opportunity will be lost. When will you ask the (king) master to fulfil his promise of bestowing those boons on you? (199)

ਕੇਕਈ ਇਮ ਜਉ ਸੁਨੀ ਭਈ ਦੁਖਿਤਾ ਸਰਬੰਗ ।
ਝੁਮਿ ਝੂਮਿ ਗਿਰੀ ਮ੍ਰਿਗੀ ਜਿਮ ਲਾਗਿ ਬਾਣ ਸੁਰੰਗ ।
ਜਾਤ ਹੀ ਅਵਧੇਸ ਕਉ ਇਹ ਭਾ"ਤਿ ਬੋਲੀ ਬੈਨ ।
ਦੀਜੀਏ ਬਰ ਭੂਪ ਮੋ ਕਉ ਜੋ ਕਹੇ ਦੁਇ ਦੈਨ । ੨੦੦ ।
kaikeiee im jou sunni bhaiee dukhita sarbung.
jhum jhoom giri mirgi jim laag baan surung.
jaat hi avdhes kou eh bhant boli baat.
deejiai bar bhoop mo kou jo kehai doiai dain. (200)

ਰਾਮ ਕੋ ਬਨ ਦੀਜੀਐ ਮਮ ਪੂਤ ਕਉ ਨਿਜ ਰਾਜ ।
ਰਾਜ ਸਾਜ ਸੁ ਸੰਪਦਾ ਦੋਊ ਚਉਰ ਛਤ੍ਰ ਸਮਾਜ ।
ਦੇਸ ਅਉਰਿ ਬਿਦੇਸ·ਕੀ ਠਕੁਰਾਇ ਦੈ ਸਬ ਮੋਹਿ ।
ਸਤ ਸੀਲ ਸਤੀ ਜਤ ਬ੍ਰਤ ਤਉ ਪਛਾਨੇ ਤੋਹਿ । ੨੦੧ ।
Ram ko ban deejiai mum poot kou nij raaj.
raj saaj so sumpada douoo chour chhatar samaj.
des aour bides ki thakuraie dai sab mohai.
sat seel sati jat barat tou pachhanai tohai. (201)

ਪਾਪਨੀ ਬਨ ਰਾਮ ਕੋ ਪੈ ਹੈ ਕਹਾ ਜਸ ਕਾਢਿ ।
ਭਸਮ ਆਨਨ ਤੇ ਗਈ ਕਹਿ ਕੈ ਸਕੈ ਅਸਿ ਬਾਢ ।
ਕੋਪ ਭੂਪ ਕੁਅੰਡ ਲੈ ਤੁਹੀ ਕਾਟੀਐ ਇਹ ਕਾਲ ।
ਨਾਸ ਤੋਰ ਨ ਕੀਜੀਐ ਤਕ ਛਾਡੀਐ ਤੁਹਿ ਬਾਲ । ੨੦੨ ।
papni ban Ram ko pai hai kaha jas kadh.
bharam anan te gaiee keh kai sakai as badh.
kop bhoop kuand lai tohai katiai eh kaal.
naas tor na kijiau tak chhadiai tohai baal. (202)

ਨਗ ਸਰੂਪੀ ਛੰਦ
ਨਰ ਦੇਵ ਦੇਵ ਰਾਮ ਹੈ । ਅਭੇਵ ਧਰਮ ਧਾਮ ਹੈ ।
ਅਬੁਧਿ ਨਾਰਿ ਤੇ ਮਨੈ । ਬਿਸੁਧ ਬਾਤ ਕੋ ਭਨੈ । ੨੦੩ ।
Nag sarupi Chhand
nar dev dev Ram hai. abhev dharam dham hai.
abudh naar tai manai. bisudh baat ko bhanai. (203)

ਅਗਾਧਿ ਦੇਵ ਅਨੰਤ ਹੈ । ਅਭੂਤ ਸੋਭਵੰਤ ਹੈ ।
ਕ੍ਰਿਪਾਲ ਕਰਮ੍ ਕਾਰਣੰ । ਬਿਹਾਲ ਦਿਆਲ ਤਾਰਣੰ । ੨੦੪ ।
agadh dev anant hai. abhut sobhvant hai.
kirpal karam karanung. bihal dial taranung. (204)

When kaikaiee heard such a talk, she was (pained), with her whole body in agony. She fell down on the ground unconcious just as beautiful deer falls down with the piercing of an arrow. When she regained consciousness, she approached the king (Dasrath) and remarked, " O King ! Pray bestow those two boons, which you had promised (to me) earlier. (200)

Send Ram to exile and give the kingdom (rule) to my son, Bharat. Bestow all the wealth and other riches of the kingdom, alongwith canopy overhead, including the rule of foreign lands to my son. Then only I will accept you as a true king who follows Truth, gentleness, celibacy and fasting (religiously). (201)

The king said, " O Sinner ! What praise worthy job would you be performing by sending Ram to the jungles? You deserve full condemnation, (Iet ash be thrown at your face). How could you utter such piercing words, like the sword? " Then taking up his bow in a wrathful manner, the king said," I could have cut you into two pieces right now, but since you are a woman, I am leaving you (scot free)." (202)

Nag Sarupi Chhand

"Ram is the master of human beings and gods also, and is an embodiment of morality, without any discrimination." O foolish woman! Why are you talking (saying) such a foolish thing from your mind.?" (203)

"Ram is an endless (death less) and indescribable godly person, and is glorious without any worldly elements, deserving all glory and splendour, a kindly and benevolent person, and the merciful lord, who would lead to perfection all evil-doings (of humans). (204)

ਅਨੇਕ ਸੰਤ ਤਾਰਣੰ । ਅਦੇਵ ਦੇਵ ਕਾਰਣੰ ।
ਸੁਰੇਸ ਭਾਇ ਰੂਪਣੰ । ਸਮ੍ਰਿਧ ਸਿਧ ਕੂਪਣੰ । ੨੦੫ ।
anek sant tarnung. adev dev karnung.
sures bhaie rupanung. samridh sidh kupanun. 205)

ਬਰੰ ਨਰੇਸ ਦੀਜੀਐ । ਕਹੇ ਸੁ ਪੂਰ ਕੀਜੀਐ ।
ਨ ਸੰਕ ਰਾਜ ਧਾਰੀਐ । ਨ ਬੋਲਿ ਬੋਲੁ ਹਾਰੀਐ । ੨੦੬ ।
barung nares deejiai. kehai so pur kijiai.
na sunk raj dhariai. na bol bol harai. (206)

ਨਗ ਸਰੂਪੀ ਅਧਾ ਛੰਦ
ਨ ਲਾਜੀਐ । ਨ ਭਾਜੀਐ । ਰਘੁਏਸ ਕੋ । ਬਨੇਸ ਕੋ । ੨੦੭ ।
Nag Sarupi adha Chhand
na lajiai. na bhajiai. raghais ko. banes ko. (207)

ਬਿਦਾ ਕਰੋ । ਧਰਾ ਹਰੋ । ਨ ਭਾਜੀਐ । ਬਿਰਾਜੀਐ । ੨੦੮ ।
bida karo. dhara haro . na bhajiai. birajiai. (208)

ਬਸਿਸਟ ਕੋ । ਦਿਜਿਸਟ ਕੋ । ਬੁਲਾਈਐ । ਪਠਾਈਐ । ੨੦੯ ।
Basist ko. dijist ko. bulaieeai. pathaieeai. (209)

ਨਰੇਸ ਜੀ । ਉਸੇਸ ਲੀ । ਘੁਮੇ ਘਿਰੇ । ਧਰਾ ਗਿਰੇ । ੨੧੦ ।
nares ji. aouses lee. ghumai gharai. dhara girai.

ਸੁਚੇਤ ਭੇ । ਅਚੇਤ ਤੇ । ਉਸਾਸ ਲੈ । ਉਦਾਸ ਹ੍ਵੈ । ੨੧੧ ।
suchet bhaie. achet te. usas lai. udas havai. (211)

ਉਗਾਧ ਛੰਦ
ਸਬਾਰ ਨੈਣੰ । ਉਦਾਸੁ ਬੈਣੰ । ਕਹਿਯੋ ਕੁਨਾਰੀ । ਕੁਬ੍ਰਿਤ ਕਾਰੀ । ੨੧੨ ।
Aougadh Chhand
sabar nainung. audas bainung. kehiou kunari. (212)

ਕਲੰਕ ਰੂਪਾ । ਕੁਵਿਰਤ ਕੂਪਾ । ਨਿਲਜ ਨੈਨੀ । ਕੁਬਾਕ ਬੈਨੀ । ੨੧੩ ।
kalunk rupa. kuvirat koopa. nilaj naini. kubak baini. (213)

ਕਲੰਕ ਕਰਣੀ । ਸਮ੍ਰਿਧ ਹਰਣੀ । ਅਕ੍ਰਿਤ ਕਰਮਾ । ਨਿਲਜ ਧਰਮਾ । ੨੧੪ ।
kalunk karni. samiradh harni. akirat karma. nilaj dharma. (214)

ਅਲਜ ਧਾਮੰ । ਨਿਲਜ ਬਾਮੰ । ਅਸੋਭ ਕਰਣੀ । ਸਸੋਭ ਹਰਣੀ । ੨੧੫ ।
alaj dhamung. nilaj bamung. asobh karni. sasobh harni. (215)

" He could help the saints towards Salvation, and is the originator of all demons and gods. He has the same form as Indra (god) and is a (formation) treasure of all the occult powers. (205)

Then kaikaiee said, " O King ! Pray bestow all the booms, which you had promised and fulfil your promises. O King ! Do not hesitate and have any misgivings in your mind. Do not go back on your words, which you had mentioned earlier. (206)

Nag Sarupi adha Chhand

" O king ! Do not feel ashamed, and do not go back on your words ; and send Ram to the jungles for penance." (207)

"Say good bye to Ram, and lesssen the burden on the Earth ; be steady and do not forget your promise. (go back on your words). " (208)

"O King! Send for Vashist and the royal pandit (brahmin) and send Ram Chander to the forest" (209)

The king (Dasrath) heaved a deep sigh and fell down inconscious on the ground. (210)

When the king regained consciousness after being unconscious (for sometime), the king became morose and gloomy, heaving a deep sigh. (211)

Ugadh Chhand

The king, with his eyes wet (with tears, said to kaikaiee with sorrowful words, " O mean woman, with a dirty mind !" (212)

" O disgraceful woman ! O woman, like a well of evil designs, and with shameless eyes. O Woman, speaking wicked words !" (213)

" O Woman of evil designs ! O Destroyer of all the riches ! O doer of all actions, beyond one's worth (worthless actions). ! O shameless creature of mean morality.!" (214)

O Shameless woman, with an appearance of shameless ! O woman of slanderous character ! O Destroyer of all virtues !" " O Shameless woman ! O evil-deer !(215)

ਨਿਲਜ ਨਾਰੀ । ਕੁਕਰਮ ਕਾਰੀ । ਅਧਰਮ ਰੂਪਾ । ਅਕਜ ਕੂਪਾ । ੨੧੬ ।
nilaj nari. kukaram kari. adharam rupa. akaj kupa. (216)

ਪਹ ਪਿਟਆਰੀ । ਕੁਕਰਮ ਕਾਰੀ । ਮਰੈ ਨ ਮਰਣੀ । ਅਕਾਜ ਕਰਣੀ । ੨੧੭ ।
peh pittari. kukaram kar. marai na marni. akaj karni. (217)

ਕੇਕਈ ਬਾਚ
ਨਰੇਸ ਮਾਨੋ । ਕਹਿਯੋ ਪਛਾਨੋ । ਬਦਿਯੋ ਸੁ ਦੇਹੂ । ਬਰੰ ਦੁ ਮੋਹੂ । ੨੧੮ ।
Kaikaiee bacach
nares mano. kehiou pachhano. badiou so dehu. barung do meho. (218)

ਚਿਤਾਰ ਲੀਜੈ । ਕਹਿਯੋ ਸੁ ਦੀਜੈ । ਨ ਧਰਮ ਹਾਰੋ । ਨ ਭਰਮਿ ਟਾਰੋ । ੨੧੯ ।
chitar leejai. kehiou so deejai. na dharam harai. na bharam tarai. (219)

ਬੁਲੈ ਬਸਿਸਟੈ । ਅਪੂਰਵ ਇਸਟੈ । ਕਹੀ ਸੀ ਐਸੇ । ਨਿਕਾਰ ਦੇਸੈ । ੨੨੦
bulai basistai. apurab istai. kehi see eisai. nikar desai. (220)

ਬਿਲਮ ਨ ਕੀਜੈ । ਸੁ ਮਾਨ ਲੀਜੈ । ਰਿਖੇਸ ਰਾਮੰ । ਨਿਕਾਰ ਧਾਮੰ । ੨੨੧ ।
bilam na keejai. so maan leejai. Rikhes Ramung. nikar dhamung. (221)

ਰਹੇ ਨ ਇਆਨੀ । ਭਈ ਦਿਵਾਨੀ । ਚੁਪੈ ਨ ਬਉਰੀ । ਬਕੈਤ ਡਉਰੀ । ੨੨੨ ।
rehai na iani. bhaiee divani. chupai na bouri. bakait douri. (222)

ਧ੍ਰਿਗੰਸ ਰੂਪਾ । ਨਿਖੇਧ ਕੂਪਾ । ਦੁਰਬਾਕ ਬੈਨੀ । ਨਰੇਸ ਛੈਨੀ । ੨੨੩ ।
pargans rupa. nikhed kupa. durbak baini. nares chhaini. (223)

ਨਿਕਾਰ ਰਾਮੰ । ਅਧਾਰ ਧਾਮੰ । ਹਤਿਯੋ ਨਿਜੇਸੰ । ਕੁਕਰਮ ਭੇਸੰ । ੨੨੪ ।
nikar Ramung. adhar dhamung. hatiou nijesung. kukaram bhesung. (224)

ਉਗਾਥਾ ਛੰਦ
ਅਜਿਤ ਜਿਤੇ ਅਬਾਹ ਬਾਹੇ । ਅਖੰਡ ਖੰਡੇ ਅਦਾਹ ਦਾਹੇ ।
ਅਭੰਡ ਭੰਡੇ ਅਡੰਗ ਡੰਗੇ । ਅਮੁੰਨ ਮੁੰਨੇ ਅਭੰਗ ਭੰਗੇ । ੨੨੫ ।
augatha Chhand
ajit jitai abah bahai. akhand khandai adah dahai.
abhund bhandai abhung bhangai. amun munai abhung bhungai. (225)

" O irreligious woman ! O Sinner of the first water without any cover for shame !" (216)

" O Woman full of Sins ! O woman of evil-designs! O indestructible woman, who cannot be destroyed even if we try to do so ! O evil doer ! " (217)

Kaikaiee said

"O king ! Pray accept my demands, recollecting what you had promised, and bestow those two boons to me ! " (218)

Try to recollect, what you had said earlier, and give me what you had promised. Do not become irrelogious. Do not regard your own words, due to any doubts !"(219)

"Pray, send for your wise (Guru) councillor, Vishashat. Tell, Ram Chander, the spouse of Sita, about it and banish him from the country !" (220)

Do not procrastinate and accept my request ! Send Ram away from home, by giving, him the robes of an ascetic.!" (221)

The king said, "O foolish lady ! Why do you not keep quiet ? Have you gon mad? O mad woman ! Why do you not keep mum ? O wanton woman ! Why are you repeating the same foul language ? " (222)

"Cursed be your beauty! You are a fountain of meannesrs who talks only foul and crude language! You are (like) a chisel, who would destroy the king!" (223)

" You have ousted the very support of the kingdom (house). Ram and are responsible for the death of your own Master (Lord) ! You are really a woman of evil designs ! (224)

Ugatha Chhand

("The women) have won over the invincible (men). You have broken the arm (strength) of those who cannot be subdued. You have divided the indivisible ones, you have burnt those, who could not be burnt. You have brought disrespect to those, who are beyond disrespect. You have stung those, who could never be attacked. You have made a cropper of those, who could never be shorn off. You have destroyed the indestructible ones. " (225)

ਅਕਰਮ ਕਰਮੰ ਅਲਖ ਲਖੇ । ਅਡੰਡ ਡੰਡੇ ਅਭਖ ਭਖੇ ।
ਅਥਾਹ ਥਾਹੇ ਅਦਾਹ ਦਾਹੇ । ਅਭੰਗ ਭੰਗੇ ਅਬਾਹ ਬਾਹੇ । ੨੨੬ ।
akaram karmung alakh lakhai. adund dundai abkakh bhakhai.
athah thahai adah dahai. abhung bhangai abah bahai. (226)

ਅਭਿਜ ਭਿਜੇ ਅਜਾਲ ਜਾਲੇ । ਅਖਾਪ ਖਾਪੇ ਅਚਾਲ ਚਾਲੇ ।
ਅਭਿੰਨ ਭਿੰਨੇ ਅਡੰਡ ਡਾਡੇ । ਅਕਿਤ ਕਿਤੇ ਅਮੰਡ ਮਾਡੇ । ੨੨੭ ।
abhij bhijai ajal jalai. akhap khapai achal chalai.
abhin bhinai adund dadai. akit kitai amund madai. (227)

ਅਛਿਦ ਛਿਦੈ ਅਦਗ ਦਾਗੇ । ਅਚੋਰ ਚੋਰੇ ਅਠਗ ਠਾਗੇ ।
ਅਭਿਦ ਭਿਦੇ ਅਫੋੜ ਫੋੜੇ । ਅਕਜ ਕਜੇ ਅਜੋੜ ਜੋੜੇ । ੨੨੮ ।
achhid chhidai adag dagai. achor chorai athag thagai.
abhid bhidai aphor pherai. akaj kajai ajerr jerrai. (228)

ਅਦਗ ਦਗੇ ਅਮੋੜ ਮੋੜੇ । ਅਖਿਚ ਖਿਚੇ ਅਜੋੜ ਜੋੜ ।
ਅਕਢ ਕਢੇ ਅਸਾਧ ਸਾਧੇ । ਅਫਟ ਫਟੇ ਅਫਾਪ ਫਾਧੇ । ੨੨੯ ।
adag dagai amerr merrai. akhich khichai ajorr jorrai.
akadh kadhai asadh sadhai.
aphat phatai aphadh phadai. (229)

ਅਧੰਧ ਧੰਧੇ ਅਕਜ ਕਜੇ । ਅਭਿੰਨ ਭਿੰਨੇ ਅਭਜ ਭਜੇ ।
ਅਛੇੜ ਛੇੜੇ ਅਲਧ ਲਧੇ । ਅਜਿਤ ਜਿਤੇ ਅਬਧ ਬਧੇ । ੨੩੦ ।
adhundh dhundhai akaj kajai. abhin bhinai abhaj bhajai.
achherr cheerai aladh ladhai. ajit jitai abadh badhai. (230)

ਅਚੀਰ ਚੀਰੇ ਅਤੋੜ ਤਾੜੇ । ਅਠਟ ਠਟੇ ਅਪਾੜ ਪਾੜੇ ।
ਅਧਕ ਧਕੇ ਅਪੰਗ ਪੰਗੇ । ਅਜੁਧ ਜੁਧੇ ਅਜੰਗ ਜੰਗੇ । ੨੩੧ ।
acheer cheerai atorr terrai. athat thatai aparr parrai.
adhak dhakai apung pungai. ajudh judhai ajung jungai. (231)

"You have done those functions, which none else could do! You have done something which none else could do (described the indescribable); You have punished those, who cannot be punished. You have destroyed those, who cannot be destroyed ; You have found the depth of those, whose depth is beyond us, You have burnt those who cannot be burnt, You have broken the unbreakable ones, You have caught those, who are beyond being caught. (226)

You have soaked those, who cannot be drenched ; you have caught in a noose who are those never caught ; You have made desperate those, who are beyond desperation, You have made them walk, who could not be forced to walk ; You have found the secret of those whose secret could not be found; You have punished those who were beyond punishment; You have done the impracticable action ; You have crushed those who were beyond crushing. (227)

You have penetrated the impregnables ; You have blamed those who were beyond blemish; You have stolen those who were beyond being stolen; You have deceived those beyond deception, You have separated the inseparable ones; You have scattered those who were beyond pierced; and brought together (in combination) who could not be combined. (228)

You have brought blame to those, who were beyond blemish ; You have turned back those, who could not be turned back ; You have stretched those beyond stretching; You have joined together those, who were beyond joining ; You have removed the irremovable ones ; You have perfected (mended) those who were beyond mending; You have separated the inseparable ones) and you have caught in the noose those, who were beyond being caught. (229)

You have forced into occupation those, who were without any business ; You have covered those, who were without covering ; You have scattered those who were inseparables ; You have disturbed those beyond any disturbance, You have traced the untraceable ones, You have conquered the unconquerable ones ; You have bound those, who could not be bound to anything. (230)

You have cut across those, who could not be pierced ; You have admonished those, beyond admonishment ; You have installed in position those who could not be fixed in position ; You have parted those who could not be parted ; You have pushed those beyond being pushed ; You have made them impaired, who were beyond being impaired ; You have engaged those in battles, who were beyond being involved in war ; and those not engrossed in fighting wars have been forced into war by you. (231)

ਅਕੁਟ ਕੁਟੇ ਅਘੁਟ ਘਾਏ । ਅਚੂਰ ਚੂਰੇ ਅਦਾਵ ਦਾਏ ।
ਅਭੀਰ ਭੀਰ ਅਭੰਗ ਭੰਗੇ । ਅਟੁਕੇ ਟੁਕੇ ਅਕੰਗ ਕੰਗੇ । ੨੩੨
akut kutai aghut ghaie. achur churai adav daie.
abheer bheerai abhung bhungai. atukai tukai akang kangai. (232)

ਅਖਿਦ ਖੇਦੇ ਅਢਾਹ ਢਾਹੇ । ਅਗੰਜ ਗੰਜੇ ਅਬਾਹ ਬਾਹੇ ।
ਅਮੁੰਨ ਮੁੰਨੇ ਅਹੇਹ ਹੇਹੇ । ਵਿਰਚੰਨ ਨਾਰੀ ਤ ਸੁਖ ਕੇਰੇ । ੨੩੩
akhid khedai adhah dhahai. agung gunjai abah bashai.
amun munai aheh hehai. Virchan nari ta sukh kerai. (233)

ਦੋਹਰਾ
ਇਹ ਬਿਧਿ ਕੇਕਈ ਹਠ ਗਹਿਯੋ ਬਰ ਮ'ਗਨ ਨ੍ਰਿਪ ਤੀਰ ।
ਅਤਿ ਆਤੁਰ ਕਿਆ ਕੁਹ ਸਕੈ ਬਧਿਯੋ ਕਾਮ ਕੇ ਤੀਰ । ੨੩੪
Dohra
aeh bidh kaikaiee hath gehiou bar magan nrip teer.
at atur kia keh sakai badhiou kaam ko teer. (234)

ਬਹੁ ਬਿਧਿ ਪਰ ਪਾਇਨ ਰਹੇ ਮੋਰੇ ਬਚਨ ਅਨੇਕ ।
ਗਹਿ ਅਉਹਠਿ ਅਬਲਾ ਰਹੀ ਮਾਨਿਯੋ ਬਚਨ ਨ ਏਕ । ੨੩੫ ।
boh bid par paen rehai merai bachan anek.
geh aouhath abla rehi maniou bachan na ek. (235)

ਬਰ ਦਯੋ ਮ ਛੋਰੇ ਨਹੀ ਤੈ ਕਰ ਕੋਟਿ ਉਪਾਇ ।
ਘਰੋ ਮੋ ਸੁਤ ਕਉ ਦੀਜੀਐ ਬਨ ਬਾਸੈ ਰਘੁਰਾਇ । ੨੩੬ ।
bar diou mein chhoro nahi tai kotai upaie.
ghar mo sut kou deejiai ban basai raghrai. (236)

ਭੂਪ ਧਰਨਿ ਬਿਨ ਬੁਧਿ ਗਿਰਿਯੋ ਸੁਨਤ ਬਚਨ ਤ੍ਰਿਯ ਕਾਨਿ ।
ਜਿਮ ਮ੍ਰਿਗੇਸ ਬਨ ਕੇ ਬਿਖੈ ਬਧਿਯੋ ਬਧਕਰ ਬਾਨ । ੨੩੭ ।
bhoop dhram bin budh giriou sunat bachan tiriou kaan.
jim mirges ban kai bikhai badhiou badkhar baan. (237)

ਤਰਫਰਾਤ ਪ੍ਰਿਥੀ ਪਰਿਯੋ ਸੁਨਿ ਬਨ ਰਾਮ ਉਚਾਰ ।
ਪਲਕ ਪ੍ਰਾਨ ਤਿਯਾਗੇ ਤਜਤ ਮਧਿ ਸਫਰਿ ਸਰ ਬਾਰੁ । ੨੩੮ ।
tarafrat prithvi pariou sunn ban Ram uchar.
palak pran tiageyai tajat madh saphar sar bar. (238)

" You have (struck) those, who could not be struck ; those who could not be strangled have been made breathless ; You have crushed those, who could not be cut into pieces; You have cought into a noose ;all those who were beyond its noose, You have made heavily loaded those who could not be loaded ; You have broken the unbreakable ones ; You have mutilated those who who were beyond it ; You have given protective coats of mail to those who could not be protected. (232)

You have made them miserable who were beyond all misery ; You have defeated those who could not be fallen : You have broken those who were beyond being broken ; You have caught all those who were beyond catch ; You have shorn those of power, who could not be subdued ; You have thrown into turmoil all those who could not be pushed ; all those persons, who are under the control of such a woman, could not have peace of mind. (233)

Couplet

Kaikaiee was adamant in getting her demands fulfilled. The king Dasrath, under the spell of love (for the woman), was feeling miserable, but could not say anything to her. (234)

The king was asking (requesting) the queen with lots of requests by bowing to her even, thus trying to avoid acceptance of her demands but the spouse was stubborn in getting her demands accepted ; so she would not listen to his requests. (235)

Kaikaiee further said, " You agree to accepting my boons, since I am not going to give up my demands even if you put up millions of excuses. You have to bestow the kingdom to my son and send Ram Chander on exile to the jungles. (236)

Thus the king, on hearing the words of the woman, fell down unconscious, like the lion being hit by a piercing arrow. (237)

Hearing the words of sending Ram to the jungles, the king fell down unconscious fluttering, thus finally giving up his life even in no time (winking of the eye) just as a fish gives up her life, being taken out of water. (238)

ਰਾਮ ਨਾਮ ਸ੍ਰਵਨਨ ਸੁਨਿਯੋ ਉਠਿ ਥਿਰ ਭਯੋ ਸੁਚੇਤ ।
ਜਨੁ ਰਣ ਸੁਭਟ ਗਿਰਿਯੋ ਉਠਿਯੋ ਗਹਿ ਅਸਿ ਨਿਡਰ ਸੁਚੇਤ । ੨੩੯ ।
Ram naam sarvanan sunniou uth thir bhiou suchet.
jan runn subhat giriou uthiou geh ase nidar suchet. (239)

ਪ੍ਰਾਨ ਪਤਨ ਨ੍ਰਿਪ ਬਰ ਸਹੋ ਧਰਮ ਨ ਛੋਰਾ ਜਾਇ ।
ਦੈਨ ਕਹੇ ਜੋ ਬਰ ਹੁਤੇ ਤਨੁ ਜੁਤ ਦਏ ਉਠਾਇ । ੨੪੦ ।
pran patan nrip thar saho dharam na chhora jaie.
dain kehai jo bar hutai tan jut deiai uthaie. (240)

ਕੇਕਈ ਬਾਚ, ਨ੍ਰਿਪੋਬਾਚ ਬਸਿਸਟ ਸੋ
ਦੋਹਰਾ
ਰਾਮ ਪਯਾਨੋ ਬਨ ਕਰੈ ਭਰਥ ਕਰੈ ਠਕੁਰਾਇ ।
ਬਰਖ ਚਤੁਰਦਸ ਕੇ ਬਿਤੇ ਫਿਰਿ ਰਾਜਾ ਰਘੁਰਾਇ । ੨੪੧ ।
Kaikaiee baach
Nripo baach Basist so
Dohra
Ram payano ban karai bharath karai thakuraie.
barkh chaturdas kai bitai phir raja raghrai. (241)

ਕਹੀ ਬਸਿਸਟ ਸੁਧਾਰ ਕਰਿ ਸ੍ਰੀ ਰਘੁਬਰ ਸੋ ਜਾਇ ।
ਬਰਖ ਚਤੁਰਦਸ ਭਰਥ ਨ੍ਰਿਪ ਪੁਨਿ ਨ੍ਰਿਪ ਸ੍ਰੀ ਰਘੁਰਾਇ । ੨੪੨ ।
kehi basist Sudhar kar Sri Raghbar so jaie.
barkh chaturdas bharath nrip pun nrip sri Raghraie. (242)

ਸੁਨਿ ਬਸਿਸਟ ਕੋ ਬਚ ਸ੍ਰਵਣਿ ਰਘੁਪਤਿ ਫਿਰੇ ਸਸੋਗ ।
ਉਤ ਦਸਰਥ ਤਨ ਕੋ ਤਜਿਯੋ ਸ੍ਰੀ ਰਘੁਬੀਰ ਬਿਯੋਗ । ੨੪੩ ।
Sunn Basisat ko bachh sarvan raghpat phirai sasog.
ut Dasrath tan ko tajiou Sri Raghbir biyog.

ਸੋਰਠਾ
ਗ੍ਰਿਹ ਆਵਤ ਰਘੁਰਾਇ ਸਭੁ ਧਨ ਦੀਯੋ ਲੁਟਾਇ ਕੈ ।
ਕਟਿ ਤਰਕਸੀ ਸੁਹਾਇ ਬੋਲਤ ਭੇ ਸੀਅ ਸੋ ਬਚਨ । ੨੪੪ ।
Sortha
greh avat raghraie sabh dhan deou lutaie kai.
kat tarkasi suhaie bolat bhai Sia so bachan. (244)

When the king heard the name of Ram by his ears, he got up again regaining consciousness, it appeared as if a warrior fallen down, gets up again holding his sword. (239)

The king had lost his breathing process, but did not give his moral duty ; so he bestowed those boons to the queen, which he had agreed to, by giving up his life. (240)

The king Dasrath and Kaikaiee told Vashisht :-

Couplet :-

Let Ram go to the jungles and Bharat be made the king. After an exile of fourteen years, Ram Chander could return and take up the reins of kingdom once again. (241)

By refining the language, Vashishat went upto Ram Chander and told him that for fourteen years Bharat would rule the land, and after that period Ram Chander would be the King. (242)

On hearing the words of Vashishat, Ram Chander was very morose, and came back to his place. On the other side, the King Dasrath, due to the separation from Ram Chander, gave up his life. (243)

Sortha :

On reaching his place, Ram Chander distributed all his wealth, and Ram who was looking glorious with his quiver of arrows, spoke to Sita like this. (244)

ਸੁਨਿ ਸੀਅ ਸੁਜਸ ਸੁਜਾਨ ਰਹੋ ਕੌਸਲਿਆ ਤੀਰ ਤੁਮ ।
ਰਾਜ ਕਰਿਉ ਫਿਰਿ ਆਨ ਤੋਹਿ ਸਹਿਤ ਬਨਵਾਸ ਬਸਿ । ੨੪੫ ।
Sunn Sia sujas sujan rehai kausulia teer tum.
raaj kariou phir aan tohai sahit banbas bus. (245)

ਸੀਤਾ ਬਾਚ ਰਾਮ ਸੋ
ਸੋਰਠਾ
ਮੈ ਨ ਤਜੋ ਪੀਅ ਸੰਗਿ ਕੈਸੇ ਈ ਦੁਖ ਜੀਅ ਪੈ ਪਰੋ ।
ਤਨਿਕ ਨ ਮੋਰਉ ਅੰਗਿ ਅੰਗ ਤੇ ਹੋਇ ਅਨੰਗ ਕਿਨ । ੨੪੬ ।
Sita baach Ram so
Sortha
mein na tajo pia sung kaisi eai dukh jia pai pareh.
tanik na morou ang ang te hoiai anang kin. (246)

ਰਾਮ ਬਾਚ ਸੀਤਾ ਪ੍ਰਤਿ
ਮਨੋਹਰ ਛੰਦ
ਜਉ ਨ ਰਹਿਉ ਸਸੁਰਾਰ ਕ੍ਰਿਸੋਦਰ ਜਾਹਿ ਪਿਤਾ ਗ੍ਰਿਹ ਤੋਹਿ ਪਠੈ ਦਿਉ ।
ਨੈਕ ਸੁ ਭਾਨਨਿ ਤੇ ਹਮ ਕਉ ਜੋਈ ਠਾਟ ਕਹੋ ਸੋਈ ਗਾਠ ਗਿਠੈ ਦਿਉ ।
ਜੇ ਕਛੁ ਚਾਹ ਕਰੋ ਧਨ ਕੀ ਟੁਕ ਮੋਹਿ ਕਹੋ ਸਬ ਤੋਹਿ ਉਠੈ ਦਿਉ ।
ਕੇਤਕ ਅਉਧ ਕੋ ਰਾਜ ਸੁਲੋਚਨ ਰੰਕ ਕੋ ਲੰਕ ਨਿਸੰਕ ਲੁਟੈ ਦਿਉ । ੨੪੭ ।
Ram baach Sita prati
Manohar Chhand
jou na rahon sasurar kirsodar jahai pita greh tohai pathai diou.
anaik so bhanan te hum kou joiee thaat kehai soiae gaath gthai diou.
je kachh chah karai dhan ki tuk mohai kaho sab tohai uthai diou.
ketak aoudh ko raj sulochan runk ko lunk nisank lutai diou. (247)

ਘੋਰ ਸੀਆ ਬਨ ਤੂ ਸੁਕੁਮਾਰ ਕਹੋ ਹਮ ਸੋ ਕਸ ਤੈ ਨਿਬਹੈ ਹੈ ।
ਗੁੰਜਤ ਸਿੰਘ ਡਰਾਕਤ ਕੋਲ ਭਯਾਨਕ ਭੀਲ ਲਖੈ ਭ੍ਰਮ ਐ ਹੈ ।
ਸੁੰਕਤ ਸਾਪ ਬਕਾਰਤ ਬਾਘ ਭਕਾਰਤ ਭੂਤ ਮਹਾ ਦੁਖ ਪੈ ਹੈ ।
ਤੂ ਸੁਕੁਮਾਰ ਰਚੀ ਕਰਤਾਰ ਬਿਚਾਰੁ ਚਲੇ ਤੁਹਿ ਕਿਉ ਬਨਿ ਐ ਹੈ । ੨੪੮ ।
aghor Sia ban tu sukumar kaho hum so kas tai nibhai hai.
gunjat Singh daharat kol bhiyanak bheel lakhai bhram aie hai.
sunkat saap bakarat bagh bhakarat bhoot maha dukh pai hai.
tu sukumar rachi kartar bichar chalai tohai kiou ban aie hai. (248)

O praise worthy and wise Sita ! Listen to me ! You stay behind with mother Kaushalya while I am going for exile for fourteen years, and then after fourteen years of exile. I will come back and then we both will rule the country. (245)

Then Sita told Ram :

Sortha

O my master! I will not leave the company of my beloved spouse, not-with-standing all the discomforts or afflictions of my body. I will not turn away my face from the lord for a moment, even at the cost of my life. (and face death). (246)

Then Ram addressed Sita in this way :-

Manohar Chhand

"O beautiful lady with a (thin) sleak waist ! If you do not prefer to stay with your in-laws, then you may go to your father's place. I will make arrangements right now to send you away. You just speak out about your desire, and I will make all arrangements accordingly. If you need some money, then you may speak out, and I will arrange to give you everything. O wise and beautiful lady ! What is the value of this kingdom of Aoydhya ? If you say so unhesitatingly then I would sacrifice the kingdom of heaven and distribute it to the poor. (247)

"O Sita ! The jungle is dreadful, while you are very delicate. Tell me, how will you stand all this (hardship)? The lions would be roaring there ; the boars will be barking; and the (horrible) frightful looking Bheels would cause fear and awe ; the snakes would be hissing around, the tigers are roaring there; while the evil-spirits make terrible sounds, so it would be all very painful (difficult) for you. The Lord has created you as a beautiful and delicate person, so you should ponder over it, as to how you would cope up with all these hardships. ?" (248)

ਸੀਤਾ ਬਾਚ ਰਾਮ ਸੋ
ਮਨੋਹਰ ਛੰਦ
ਸੂਲ ਸਹੋ ਤਨ ਸੂਕ ਰਹੋ ਪਰ ਸੀ ਨ ਕਹੋ ਸਿਰ ਸੂਲ ਸਹੋਗੀ ।
ਬਾਘ ਬੁਕਾਰ ਫਨੀਨ ਫੁਕਾਰ ਸੁ ਸੀਸ ਗਿਰੋ ਪਰ ਸੀ ਨ ਕਹੋਗੀ ।
ਬਾਸ ਕਹਾ ਬਨਵਾਸ ਭਲੋ ਨਹੀ ਪਾਸ ਤਜੋ ਪੀਯ ਪਾਇ ਗਹੋਗੀ ।
ਹਾਸ ਕਹਾ ਇਹ ਉਦਾਸ ਸਮੈ ਗ੍ਰਿਹ ਆਸ ਰਹੋ ਪਰ ਮੈ ਨ ਰਹੇਗੀ । ੨੪੯ ।

Sita baach Ram So
Manohar Chhand

Sool saho tan sook reho par see na kaho Sir Sool sahogi.
bagh bukar phaneen phukar so sees giro par see na kahogi.
baas kaha banvaas bhalo nahi pas tajo piae paie gahougi
haas kaha eh udas samai aas rehai par mein na rahogi. (249)

ਰਾਮ ਬਾਚ ਸੀਤਾ ਪ੍ਰਤਿ
ਰਾਸ ਕਹੋ ਤੁਹਿ ਬਾਸ ਕਰੋ ਗ੍ਰਿਹ ਸਾਸ ਕੀ ਸੇਵ ਭਲੀ ਬਿਧਿ ਕੀਜੈ ।
ਕਾਲ ਹੀ ਬਾਸ ਬਨੈ ਮ੍ਰਿਗ ਲੋਚਨਿ ਰਾਜ ਕਰੋ ਤੁਮ ਸੋ ਸੁਨ ਲੀਜੈ ।
ਜੌ ਨ ਲਗੇ ਜੀਯ ਅਉਧ ਸੋ ਭਾਨਨਿ ਜਾਹਿ ਪਿਤਾ ਗ੍ਰਿਹ ਸਾਚ ਭਨੀਜੈ ।
ਤਾਤ ਕੀ ਬਾਤ ਗਡੀ ਜੀਯ ਜਾਤ ਸਿਧਾਤ ਬਨੈ ਮੁਹਿ ਆਇਸ ਦੀਜੈ । ੨੫੦ ।

Ram baach Sita prati

ras kaho tahai bas karo greh saas ki save bhali bidh keejai.
kaal hi baas banai mrig lochan raj karo tumso sunn leejai.
jou na lagai jiya aoudh so bhanin jaie pita greh saach bhaneejai.
laat ki baat gadi jiya jaat sidhat banai mohai aies deejai. (250)

ਲਛਮਣ ਬਾਚ
ਬਾਤ ਇਤੈ ਇਹ ਭਾਤਿ ਭਈ ਸੁਨਿ ਆਇਗੋ ਭ੍ਰਾਤ ਸਰਾਸਨ ਲੀਨੇ ।
ਕਉਨ ਕਪੂਤ ਭਯੋ ਕੁਲ ਮ੍ਰ ਜਿਨਿ ਰਾਮਹਿ ਬਾਸ ਬਨੈ ਕਹੁ ਦੀਨੇ ।
ਕਾਮ ਕੇ ਬਾਣ ਬਧਿਯੋ ਬਸਿ ਕਾਮਿਨਿ ਕੂਰ ਕੁਚਾਲ ਮਹਾ ਮਤਿ ਹੀਨੇ ।
ਰ"ਡ ਕੁਭ"ਡ ਕੇ ਹਾਲ ਬਿਕਿਯੋ ਕਪਿ ਨਾਚਤ ਨਾਚ ਛਰੀ ਜਿਮ ਚੀਨੇ । ੨੫੧ ।

Lachhman baach

baat etai eh bhant bhaiee surr aiego bhraat sarsan leenai.
kaun kaput bhiou kul mein jin rameh bas banai koh deenai.
kaam kai baan badhiou bas kamin koor kuchal maha mat deenai.
rand kuband ke haal bikiou kap nachat nach chhari jim cheenai. (251)

Then Sita addressed Ram like this :

Manohar Chhand

(O Ram !) I will bear all the afflictions; even if the body becomes lean and thin, I shall not complain, while bearing all the hardship on my body; I will not utter an expression of pain (muffled) in the face of roaring lions, hissing of snakes, or in the face of mountain-like afflictions (great hardships). O my godly spouse! Without your presence it would be worthless living in a palace; in fact it would be preferable to live in the jungles (alongwith you); since I will be in the company (at the feet of) of my beloved. In this moment of gloom, what is the use of this funny talk? I will not stay behind, even though there may be hope (of happiness) at home." (249)

Then Ram again addressed Sita as :

O Sita ! I am telling the right thing for you to do, would be to stay behind at home and serve your mother-in-law dutifully. O beautiful lady with deer-like eyes ! (fawn-eyed maiden !) Listen to me. I would be going to the jungle tomorrow itself and after spending the period of exile, I will join you to rule here.) beautiful queen ! I am telling you the truth. If you do not feel happy at Aoudhya, then you may live at your father's place. For me, it behoves me to proceed to the jungle, as I remember my father's words, so please bid me good-bye (for my onward journey). (250)

Then Lachhman said,

On hearing such a news , the brother (Lachhman) carrying his bows and arrows in hand, came there and said, " Who is there in the dynasty of Sun, so worthless a son, who has ordered exile for Ram ? "Bound in the love of the woman and fully under her control, the king was proved to be a liar, with a loose character and completely devoid of his senses and is totally under the spell of a worthless (wanton) woman. He is dancing to her tunes just like the monkey, dancing at the movement of the stick. (of the master). (251)

ਕਾਮ ਕੋ ਡੰਡ ਲੀਏ ਕਰ ਕੇਕਈ ਬਾਨਰ ਜਿਉ ਨ੍ਰਿਪ ਨਾਚ ਨਚਾਵੈ ।
ਐਠਨ ਐਠ ਅਮੇਠ ਲੀਏ ਢਿਗ ਬੈਠ ਸੁਆ ਜਿਮ ਪਾਠ ਪੜਾਵੈ ।
ਸਉਤਨ ਸੀਸ ਹੈ ਈਸ ਕੋ ਈਸ ਪ੍ਰਿਥੀਸ ਜਿਉ ਚਾਮ ਕੇ ਦਾਮ ਚਲਾਵੈ ।
ਕੂਰ ਕੁਜਾਤਿ ਕੁਪੰਥ ਦੁਰਾਨਨ ਲੋਗ ਗਏ ਪਰਲੋਗ ਗਵਾਵੈ । ੨੫੨ ।
karan ko daud liai kar kaikaiee banar jiou nrip nach nachavai.
aithan aith ameth liai dhig baith sua jin path parravai
Soutan sees havai eas ko eas prithis jiou chham ke daam chalavai.
koor kujaat kupanth durawan log gaie parlog gavavi. (252)

ਲੋਗ ਕੁਟੇਵ ਲਗੇ ਉਨ ਕੀ ਪ੍ਰਭ ਪਾਵਤ ਜੇ ਮੁਹਿ ਕੀਯੋ ਬਨਿਐ ਹੈ ।
ਜਉ ਹਟਿ ਬੈਠ ਰਹੌ ਘਰ ਮੋ ਜਸ ਕਿਯੋ ਚਲਿ ਹੈ ਰਘੁਬੰਸ ਲਜੈ ਹੈ ।
ਕਾਲ ਹੀ ਕਾਲ ਉਚਾਰਤ ਕਾਲ ਗਯੋ ਇਹ ਕਾਲ ਸਭੋ ਛਲ ਜੈ ਹੈ ।
ਧਾਮ ਰਹੌ ਨਹੀ ਸਾਚ ਕਹੌ ਇਹ ਘਾਤ ਗਈ ਫਿਰ ਹਾਥਿ ਨ ਐ ਹੈ । ੨੫੩ ।
log kutanav lagai un ki prabh pavat jo mohe kiou baniai hai.
jou hatt baith rehai ghar mo jas kiou chal hai raghbans lajai hai.
kaal hi kaal ucharat kaal geou eh haal sabho chhal jai hai.
dham rehai nahi saach kaho eh ghaat gaiee phir haath na aie hai. (253)

ਚਾਪ ਧਰੈ ਕਰਿ ਚਾਰ ਕੁ ਤੀਰ ਤੁਨੀਰ ਕਸੇ ਦੋਊ ਬੀਰ ਸਹਾਏ ।
ਆਵਧ ਰਾਜ ਤ੍ਰੀਯਾ ਜਹ ਸੋਭਤ ਹੋਨ ਬਿਦਾ ਤਿਹ ਤੀਰ ਸਿਧਾਏ ।
ਪਾਇ ਪਰੇ ਭਰ ਨੈਨ ਰਹੇ ਭਰਿ ਮਾਤ ਭਲੀ ਬਿਧਿ ਕੰਠ ਲਗਾਏ ।
ਬੋਲੇ ਤੇ ਪੂਤ ਨ ਆਵਤ ਧਾਮਿ ਬੁਲਾਇ ਲਿਉ ਆਪਨ ਤੇ ਕਿਮ ਆਏ । ੨੫੪ ।
chaap dharai kar chaar k teer tuneer kasai douoo beer sahaie.
avadh raaj triya jeh sobhat hone bida the teer sidhaie.
paie parai bhar nam rehai bhar maat bhali bidh kanth lagaie.
bolai tai poot na avat dham bulaie liou aapar te kim aie. (254)

ਰਾਮ ਬਾਚ ਮਾਤਾ ਪ੍ਰਤਿ
ਤਾਤ ਦਯੋ ਬਨਵਾਸ ਹਮੈ ਤੁਮ ਦੇਹੁ ਰਜਾਇ ਅਬੈ ਤਹ ਜਾਊ ।
ਕੰਟਕ ਕਾਨਨ ਬੇਹੜ ਗਾਹਿ ਤ੍ਰਿਯੋਦਸ ਬਰਖ ਬਿਤੇ ਫਿਰਿ ਆਊ ।
ਜੀਤ ਰਹੇ ਤੁ ਮਿਲੋ ਫਿਰਿ ਮਾਤ ਮਰੇ ਗਏ ਭੂਲਿ ਪਰੀ ਬਖਸਾਊ ।
ਭੂਪਹ ਕੈ ਅਰਿਨੀ ਬਰੁ ਤੇ ਬਸ ਕੇ ਬਨ ਮੋ ਫਿਰਿ ਰਾਜ ਕਮਾਊ । ੨੫੪ ।
Ram bacch maata prabh
tat diou banbas hamai tum deho rajaie abai the jaou.
Kantak kanan behar gaihe trioudas barkh bitai pher aiouoo.
jeet rehai ta milai phir maat marai gaieai bhul pari bakhsaouoo.
bhoopeh kai arini bar te has ko ban mo phir raj kamaouoo. (255)

Kaikaiee, having the wand of sensual pleasure(love) in her hand, is making the king Dasrath dance to her tunes like the monkey. Full of egoism, the proud woman, with a stubborn behaviour, has taught a lesson to the king like a parrot by setting by his side. Being a master of her lord, being on top of his rival wives, orders the king like a master. A liar, mean lady, with a horrible ugly face, she follows a villanious path, spoils her life both in this world and the next as well. (252)

All the subjects are busy talking ill of both the king and the queen. (Lachhman said) If Ram goes for exile, then how can I stay behind at home ? If I avoid him and sit back at home, then how could I win the praise of the populace ? In fact, the dynasty of Raghu (Raghubans) will feel ashamed. The period (of fourteen years) will pass off in no time (by remembering the next day) and this Time will deceive everyone. So I shall not stay back, I am saying the truth, that once this opportunity is missed, then I will not get a chance again. (253)

With the bow in hand, the quiver tied to the waist, and with four arrows in the other hand, both the warriors are looking glorious. Both of them went to the king's (Dasrath) queens, Kaushalya and Sumitra, to bid good bye and seek their permission. They paid their obeisance to them (both queens) with their eyes filled with tears. The mothers hugged then with lot of love and said, O Son ! How have you come to us on your own, whereas earlier even when called (by us) you were not willing to come ? (254)

Then Ram told his mother :

Since My father has ordered me for going on exile, so please give me your permission so that I could proceed straight away to the jungles. I will come back after facing the hardships and thorny problems of the exile, on the expiry of thirteenn years. O Mother ! If I remain alive, then I will come back to meet you. In case I would be dead then, I would seek your pardon now only for my mistakes. After making the king Dasrath free from the granting of boons to Kaikaiee, and spending my time in the jungle. I will come back after the exile to enjoy the pleasures of this kingdom.(255)

ਮਾਤ ਬਾਚ ਰਾਮ ਸੋ
ਮਨੋਹਰ ਛੰਦ
ਮਾਤ ਸੁਨੀ ਇਹ ਬਾਤ ਜਬੈ ਤਬ ਰੋਵਤ ਹੀ ਸੁਤ ਕੇ ਉਰਿ ਲਾਗੀ ।
ਹਾ ਰਘੁਬੀਰ ਸਿਰੋਮਣ ਰਾਮ ਚਲੇ ਬਨ ਕਉ ਮੁਹਿ ਕਉ ਕਤ ਤਿਆਗੀ ।
ਨੀਰ ਬਿਨਾ ਜਿਮ ਮੀਨ ਦਸਾ ਤਿਮ ਭੂਖ ਪਿਆਸ ਗਈ ਸਭ ਭਾਗੀ ।
ਝੂਮ ਝਰਾਕ ਝਰੀ ਝਟ ਬਾਲ ਬਿਸਾਲ ਦਵਾ ਉਨ ਕੀ ਉਰ ਲਾਗੀ । ੨੫੬ ।

Maat baach Ram se
Manohar Chhand

maat sunni eh baat jabai tab rovat hi sut kai ure lagi.
ha raghbir siroman Ram chalai ban kou mohai kou kat tiagi.
neer bina jini meen dasa tin bhookh pias gaiee sabh bhaagi.
jhoom jharak jhari jhat bal bisal dava un ki ur lagi. (256)

ਜੀਵਤ ਪੂਤ ਤਵਾਨਨ ਪੇਖਿ ਸੀਆ ਤੁਮਰੀ ਦੂਤ ਦੇਖਿ ਅਘਾਤੀ ।
ਚੀਨ ਸੁਮਿਤ੍ਰਜ ਕੀ ਛਬਿ ਕੋ ਸਬ ਸੋਕ ਬਿਸਾਰਿ ਹੀਏ ਹਰਖਾਤੀ ।
ਕੇਕਈ ਆਦਿਕ ਸਉਤਨ ਕਉ ਲਖਿ ਭਉਹ ਚੜਾਇ ਸਦਾ ਗਰਬਾਤੀ ।
ਤਾ ਕਹੁ ਤਾਤ ਅਨਾਥ ਜਿਉ ਆਜ ਚਲੇ ਬਨ ਕੋ ਤਜਿ ਕੈ ਬਿਲਲਾਤੀ । ੨੫੭ ।
jivat poot tavanan pekh Sia tumri doot dekh aghati.
cheen sumitaraj ki chhab ko sab sok bisar heeai harkhati.
kaikaiee adik soutan kou lakh bhouch charraie sada garbati.
ta koh taat anath jiou aaj chalai ban ko taj kai billati. (257)

ਹੋਰ ਰਹੇ ਜਨ ਕੋਰ ਕਈ ਮਿਲਿ ਜੋਰ ਰਹੇ ਕਰ ਏਕ ਨ ਮਾਨੀ ।
ਲਛਨ ਮਾਤ ਕੇ ਧਾਮ ਬਿਦਾ ਕਹੁ ਜਾਤ ਭਏ ਜੀਅ ਮੋ ਇਹ ਠਾਨੀ ।
ਸੋ ਸੁਨਿ ਬਾਤ ਪਪਾਤ ਧਰਾ ਪਰ ਘਾਤ ਭਲੀ ਇਹ ਬਾਤ ਬਿਖਾਨੀ ।
ਜਾਨੁ ਕਸੇਲ ਸੁ ਮਾਰ ਲਗੇ ਛਿਤਿ ਸੋਵਤ ਸੂਰ ਬਡੇ ਅਭਿਮਾਨੀ । ੨੫੮ ।
hore rehai jan kor kaiee mil jor rehai kar ek na mani.a
lachhan maat ko dham bida koh jaat bhaie jia moeh thari.
so Sunn baat papaat dhara par ghaat bhali eh baat bikhani.
jaan kasel so mar lagai chhit sevat soor badai abhimani. (258)

ਕਉਨ ਕੁਜਾਤ ਕੁਕਾਜ ਕੀਯੋ ਜਿਨਿ ਰਾਘਵ ਕੋ ਇਹ ਭਾਤਿ ਬਖਾਨਿਯੋ ।
ਲੋਕ ਅਲੋਕ ਗਵਾਇ ਦੁਰਾਨਨ ਭੂਪ ਸੰਘਾਰ ਮਹਾ ਸੁਖ ਮਾਨਿਯੋ ।
ਭਰਮ ਗਯੋ ਉਡ ਕਰਮ ਕਰਿਯੋ ਘਟ ਧਰਮ ਕੋ ਤਿਆਗਿ ਅਧਰਮ ਪ੍ਰਮਾਨਿਯੋ ।
ਨਾਕ ਕਟੀ ਨਿਰਲਾਜ ਨਿਸਾਚਰਿ ਨਾਹ ਨਿਪਾਤਤ ਨੇਹੁ ਨ ਮਾਨਿਯੋ । ੨੫੯ ।
kaun kujaat kukaaj kiou jin Raghav ko eh bhant bakhaniou.
lok alok gavaie duranan bhoop sanghar maha sukh maniou.a
bharam geyo ud karam kariou ghat dharam ko tiag asdharam parmaniou.
naak kati nirlaj nisachar nah niparat neho na maniou. (259)

Then the mother addressed Ram as such :

Manohar Chhand

When the mother heard this news, she embraced her son while wailing and crying and said, : O Foremost son of Raghukul (Dynasity), Ram ! Why are you leaving me behind and going to the jungle ? " Kaushalaya was in the same state of mind, as the fish feels taken out of water, and she had lost all her thirst or hunger.Kaushalya fell down unconscious, by feeling dizzy and she was feeling the pinch of the separation of Ram and Lachhman and a fire was burning in her body. (256)

"O Son ! I feel alive by perceiving your appearance only ; O Sita ! I feel satiated by seeing the beauty and glamour of Sita and forgetting all my other pleasures, I feel happy by seeing the youthful beauty of Lachhman. By seeing the co-wives (of the king) like kaikaiee I always feel proud with satisfaction. O Son ! That is why you are going to the jungle leaving your mother wailing like a helpless person. "(as you care for me)." (257)

Millions of people were trying to dissuade Ram from going to exile and requesting him not to go to jungles, but Ram did not agree to any one request. Then they went to the place of Lachhman's mother, with the idea of bidding her good bye. Sumitra (Lachhman's mother) fell down on the ground on hearing this news. This fact could be compared with a proud warrior, being hit by a piercing spear, who then falls down into a swoon (of death). (258)

"Which mean woman has performed such a villainous act of telling Ram Chander for such a thing (to go for exile). The woman with a defiled face, having spoiled her life both here and hereafter, and having killed the king, what pleasure has she gained ? All my doubts have been removed (about her) as she has performed such a worthless act ; leaving all her moral duties. She has done such an immoral act. The shameless devilish woman has put the whole (dynasty) family to shame, having killed the king, she has not shown any hesitation." (259)

ਸੁਮਿਤ੍ਰਾ ਬਾਚ ਲਛਮਨ ਸੋ
ਦਾਸ ਕੋ ਭਾਵ ਧਰੇ ਰਹੀਯੋ ਸੁਤ ਮਾਤ ਸਰੂਪ ਸੀਆ ਪਹਿਚਾਨੋ ।
ਤਾਤ ਕੀ ਤੂਲ ਸੀਆਪਤਿ ਕਉ ਕਰਿ ਕੈ ਇਹ ਬਾਤ ਸਹੀ ਕਰਿ ਮਾਨੋ ।
ਜੇਤਕ ਕਾਨਨ ਕੇ ਦੁਖ ਹੈ ਸਭ ਸੋ ਸੁਖ ਕੈ ਤਨ ਪੈ ਅਨੁਮਾਨੇ ।
ਰਾਮ ਕੋ ਪਾਇ ਗਹੇ ਰਹੀਯੋ ਬਨ ਕੈ ਘਰ ਕੋ ਘਰ ਕੈ ਬਨੁ ਜਾਨੋ । ੨੬੦ ।

Sumitra baach lachhman so

das ke bhav dharai rehiou sut maat sarup Sia pehchano.
taatki tul siapati kou kar kai eh baat sehi kar mano.
jetak kanan ko dukh hai sabh so sukh kai tan pai anmano.
Ram ko paie gehai rehiou ban kai ghar ko ghar kai ban jano. (260)

ਰਾਜੀਵ ਲੋਚਨ ਰਾਮ ਕੁਮਾਰ ਚਲੇ ਬਨ ਕਉ ਸੰਗਿ ਭ੍ਰਾਤਿ ਸੁਹਾਯੋ ।
ਦੇਵ ਅਦੇਵ ਨਿਛਤ੍ਰ ਸਚੀਪਤਿ ਚਉਕ ਚਕੇ ਮਨ ਮੋਦ ਬਢਾਯੋ ।
ਆਨਨ ਬਿੰਬ ਪਰਿਯੋ ਬਸੁਧਾ ਪਰਿ ਫੈਲਿ ਰਹਿਯੋ ਫਿਰਿ ਹਾਥਿ ਨ ਆਯੋ ।
ਬੀਚ ਅਕਾਸ ਨਿਵਾਸ ਕੀਯੋ ਤਿਨਿ ਤਾਹੀ ਤੇ ਨਾਮ ਮਯੰ ਕਹਾਯੋ । ੨੬੧ ।

Rajiv lochan Ram kumar chalai ban kou sung bhrat suhaieou.
dev adev nichhatar sachipat chouk chakai man mode badhaiou.
anan bimb pariou basudha par phail rehiou phir haath na aieyo.
beech akas nivas kiou tin tahi te naan mayung kahaiou. (261)

ਦੋਹਰਾ

ਪਿਤ ਆਗਿਆ ਤੇ ਬਨ ਚਲੇ ਤਜਿ ਗ੍ਰਿਹ ਰਾਮ ਕੁਮਾਰ ।
ਸੰਗਿ ਸੀਆ ਮ੍ਰਿਗ ਲੋਚਨੀ ਜਾ ਕੀ ਪ੍ਰਭਾ ਅਪਾਰ । ੨੬੨ ।
ਇਤਿ ਸ੍ਰੀ ਰਾਮ ਬਨਬਾਸ ਦੀਬੋ ।

Dohra

pit agya te ban chalai taj greh Ram kumar
Sung Sia mirag lochni ja ki prabh apar. (262)
it Sri Ram banbas diou.

Then Sumitra addressed Lachhman thus :

O Son ! Always consider yourself as a slave of Ram, and consider Sita as your mother, (giving her the same respect). Then consdering Sita's spouse, Ram Chander as your elder bear all the hardships of the jungle with pleasure (on your own self). Always give due respect to Ram Chander, consider the jungle as your own house without having any distinction between the two. (house and jungle).. (260)

Ram (Kumar) the prince, with the eyes of a lotus-flower, was proceeding to the jungle, while the younger brother was accompanying him with due glory. The gods, demons, stars and even Indra (king of gods) were bewildered and feeling exhilarated. Ram's glamour and beauty shines on the Earth like a shadow, which spreads all around without being handled, and for that reason, he is called moon-like, beautiful person. (261)

Couplet

Ram, the prince, accepting the father's ordain was proceeding to the jungle leaving the (comforts of) home, alogwith Sita having deer-like eyes, whose beauty is beyond description. (262)

Here the episode of Ram's exile is completed.

ਅਬ ਬਨਬਾਸ ਕਥਨੰ
ਸੀਤਾ ਅਨੁਮਾਨ ਬਾਚ
ਬਿਜੈ ਛੰਦ
ਚੰਦ ਕੀ ਅੰਸੁ ਚਕੋਰਨ ਕੈ ਕਰਿ ਮੋਰਨ ਬਿਦੁਲਤਾ ਅਨੁਮਾਨੀ ।
ਮਤ ਗਇੰਦਨ ਇੰਦ੍ਰਬਧੂ ਭੁਨਸਾਰ ਛਟਾ ਰਵਿ ਕੀ ਜੀਅ ਜਾਨੀ ।
ਦੇਵਨ ਦੇਖਨ ਕੀ ਹਰਤਾ ਅਰਿ ਦੇਵਨ ਕਾਲ ਕ੍ਰਿਯਾ ਕਰਿ ਮਾਨੀ ।
ਦੇਸਨ ਸਿੰਧੁ ਦਿਸੇਸਨ ਬ੍ਰਿਧ ਜੋਗੇਸਨ ਗੰਗ ਕੈ ਰੰਗ ਪਛਾਨੀ । ੨੬੩ ।

Ab banbas kathanung
Sita Anuman baach
Bijai Chhand

Chand ki ans chakoran kai kar ke moran bidulata anumani.
mat gaeundan Inder badhu bhun sar chhata rav ki jia jani.
devan dekhan ki harta or devan kaal kirya kar mani.
desan sindh disesan bridh jogisan gung kai rung pachhani. (263)

ਦੋਹਰਾ
ਉਤ ਰਘੁਬਰ ਬਨ ਕੋ ਚਲੇ ਸੀਆ ਸਹਿਤ ਤਜਿ ਗ੍ਰੇਹ ।
ਇਤੈ ਦਸਾ ਜਿਹ ਬਿਧਿ ਭਈ ਸਕਲ ਸਾਧ ਸੁਨਿ ਲੇਹੁ । ੨੬੪ ।

Dohra

aut raghubar ban ko chalai sia sehat taj greh
itai dasa jeh bidh bhaiee sahal sadh. (264)

ਮਾਤਾ ਬਾਚ
ਕਬਿਤੁ
ਸਬੈ ਸੁਖ ਲੈ ਕੈ ਗਏ ਗਾੜੈ ਦੁਖ ਦੇਤ ਭਏ ਰਾਜਾ ਦਸਰਥ ਜੂ ਕਉ ਕੈ ਕੈ ਆਜ ਪਾਤ ਹੋ ।
ਆਜ ਹੂੰ ਨ ਛੀਜੈ ਬਾਤ ਮਾਨ ਲੀਜੈ ਰਾਜ ਕੀਜੈ ਕਹੋ ਕਾਜ ਕਉਨ ਕੋ ਹਮਾਰੇ ਸ੍ਰੋਣਿ ਨ੍ਰਾਤ ਹੈ ।
ਰਾਜਸੀ ਕੇ ਧਾਰੋ ਸਾਜ ਸਾਧਨ ਕੈ ਕੀਜੈ ਕਾਜ ਕਹੋ ਰਘੁਰਾਜ ਆਜ ਕਾਹੋ ਕਉ ਸਿਧਾਤ ਹੋ ।
ਤਾਪਸੀ ਕੇ ਭੇਸ ਖਨਿ ਜਾਨਕੀ ਕੋ ਸੰਗ ਲੀਨੋ ਮੇਰੇ ਬਨਬਾਸੀ ਮੋਹੇ ਉਦਾਸੀ ਦੀਏ ਜਾਤ ਹੋ । ੨੬੫ ।

Mata baach
Kabit :

Sabai Sukh lai ke gaie garrai dukh dait
bhaie raja Dasrath jo kou ko ko aaj pat hai.
aaj hun na chhejai baat maan leejai raj keeja kaho
kaaj kaun ko hamaro surroun nahat hai.
Rajsi ke dharai saaj sadhan kai keejai kaaj keho
Raghuraj aaj kahai kou sidhat hai.
tapsi ke bhes keno janki ke sung leenai merai
banbasi mohai udasi diai jaat hai. (265)

Now the story of the exile begins
Sita's Beauty :-
Bijai Chhand

Sita's beauty is considered as if the partridge (chakor) takes her as belonging to the family of moon, the pea-cock has accepted her beauty as that of lightning, while the intoxicated elephants look upto her as Indra's spouse, while the dawn has taken her beauty like the sunshine at dawn. The gods have accepted her as the eliminator of all afflictions, and the demons have taken her as the cause of death ; the lands have taken her as an ocean (of beauty) while the others (skies) have accepted her as Brahma (the creator) and the Yogis have taken her as representing Ganga. (263)

On the other side, Ram Chander, alongwith Sita, was going to the jungle leaving the palace, " O Saints ! Listen to the state of affairs on this side of the scene." (264)

Couplet
Then the mother Kaushalya said,
Kabit :

(Ram alongwith Sita) have taken away all my comforts of life, putting me in various sufferings, (leaving me in suffering), whereas the King Dasrath is also dead, but the thing (story) does not end here only. If you were to take my advice then continue to (stay here) rule the land, why are you giving me a bath in blood (blood bath) ? Wear the robes of kings, and perform saintly functions. O Ram Chander, Tell me, what for are you going on exile ? (to the jungle). You have dressed up yourself like ascetics, and are taking away Sita also with yourself. O my exiled son ! Why are you leaving me in distress ? (265)

ਕਾਰੇ ਕਾਰੇ ਕਰਿ ਬੇਸ ਰਾਜਾ ਜੂ ਕੇ ਛੋਰਿ ਦੇਸ ਤਾਪਸੀ ਕੋ ਕੈ ਕੈ ਭੇਸ ਸਾਥਿ ਹੀ ਸਿਧਾਰਿ ਹੋ ।
ਕੁਲ ਹੂੰ ਕਿ ਕਾਨ ਛੋਰੋ ਰਾਜਸੀ ਕੇ ਸਾਜ ਤੋਰੋ ਸੰਗਿ ਤੇ ਨ ਮੋਰੋ ਮੁਖ ਐਸੋ ਕੈ ਬਿਚਾਰ ਹੋ ।
ਮੁੰਦ੍ਰਾ ਕਾਨ ਧਾਰੋ ਸਾਰੇ ਸੁਖ ਪੈ ਬਿਭੂਤਿ ਡਾਰੋ ਹਠਿ ਕੋ ਨ ਹਾਰੋ ਪੂਤ ਰਾਜ ਸਾਜ ਜਾਰਿ ਹੋ ।
ਜੁਗੀਆ ਕੋ ਕੀਨੋ ਬੇਸ ਕਉਸਲ ਕੇ ਛੋਰਿ ਕ੍ਰੇਸ ਰਾਜਾ ਰਾਮਚੰਦ ਜੂ ਕੇ ਸੰਗਿ ਹੀ ਸਿਧਾਰ ਹੋ । ੨੬੬ ।
karai karai kar bes raja ju ko chhor des tapsi ko kai kai bhes sath hi sidhar hai.
kal hun ki kaan chharo rajsi ke saaj toro sung te na mero mukh aiso kai bicharhai.
mundra kaan dhara saaro mukh pai bibhut darai har ko na harai poot raj saaj jari hai.
jugia ko keeno bais kousal ko chhor karunas raja Ram chand ju hai sung hi sidhar hai.
(266)

ਅਪੂਰਬ ਛੰਦ
ਕਾਨਨੇ ਗੇ ਰਾਮ । ਧਰਮ ਕਰਮੰ ਧਾਮ ।
ਲਛਨੈ ਲੈ ਸੰਗਿ । ਜਾਨਕੀ ਸੁਭੰਗਿ । ੨੬੭ ।
apurab Chhand
kananai go Ram. dharam karmung dhaam.
lachhnai lai sung. janki subhung. (267)

ਤਾਤ ਤਿਆਗੇ ਪ੍ਰਾਨ । ਉਤਰੇ ਬਯੋਮਾਨ ।
ਬਿਚਰੇ ਬਿਚਾਰ । ਮੰਤ੍ਰੀਯ ਅਪਾਰ । ੨੬੮ ।
taat tiagai pran. aoutran beyoman.
bichra bichar. mantrieung apar. (268)

ਬੈਠਿਯੋ ਬਸਿਸਟਿ । ਸਰਿਬ ਬਿਪ ਇਸਟ ।
ਮੁਕਲਿਯੋ ਕਾਗਦ । ਪਠਏ ਮਾਗਧ । ੨੬੯ ।
bathiou Basisat. Sarab bip isat.
mukliou kagad. pathai magadh. (269)

ਸੰਕੜੇ ਸਾਵੰਤ । ਮਤਏ ਮਤੰਤ ।
ਮੁਕਲੇ ਕੇ ਦੂਤ । ਪਉਨ ਕੇ ਸੇ ਪੂਤ । ੨੭੦ ।
Sankarrai savant. matai matant.
mukliou kagad. pathai magadh. (270)

ਅਸਟ ਨਦਿਯੰ ਲਾਖ । ਦੂਤ ਗੇ ਚਰਬਾਖ ।
ਭਰਤ ਆਗੇ ਜਹਾ । ਜਾਤ ਭਰ ਤੇ ਤਹਾ । ੨੭੧ ।
ast nadieung laakh. doot ge darbakh.
bharat agai jaha. jaat bhaie te taha.

ਉਚਰੇ ਸੰਦੇਸ । ਉਰਧ ਗੇ ਅਉਧੇਸ ।
ਪਤ੍ ਬਾਚੇ ਭਲੇ । ਲਾਗ ਸੰਗੀ ਚਲੇ । ੨੭੨ ।
uchrai sandes. aurdh ge aoudhes.
patar baachai bhalai. lag sungung chalai. (272)

I will wear black dress, and learning the land of the king, would wear the robes of an ascetic and accompany you to the jungles. I will discontinue the customs of the family, leaving aside the royal (regal) magnificence, but I will not shirk going (to the jungle) with you, that's how I am thinking now. I will have ear-rings, with my face smeared with ash ; O Son ! I will not yield my stubborn attitude, burning all the regal attachments, wearing the robes of yogis, I will accompany Ram Chander to the jungle, leaving behind the afflictions of this land of Karshal. (266)

Apurab Chhand

Now Ram Chander proceeded towards the jungles, who was a personification of good moral values, taking Sita and Lachhman alongwith him. (267)

The father had breathed his last, and from the heavens, carriage had come to take him (there), while many ministers were Contemplating over the whole affair. (268)

Vashishat, who is the head of all the brahmins, and worthy of worship by all, is also sitting there. A letter had been sent to Bharat also, so the emissary Magadh was called. (269)

Many representatives of the kingdom held consultations, and sent the emissaries, who were faster than the son of air. (Hanuman). (270)

The clever emissaries went away, crossing eight rivers even and finally reached the place, where Bharat was staying. (271)

The emissary conveyed the news of the death of King Dasrath, Bharat read the letter thoroughly and then started back alongwith them. (272)

ਕੋਪ ਜੀਯੰ ਜਗਯੋ । ਧਰਮ ਭਰਮੰ ਭਗਯੋ ।
ਕਸਮੀਰੰ ਤਜਯੋ । ਰਾਮ ਰਾਮੰ ਭਜਯੋ । ੨੭੩ ।
kop jireung jagyo. dharam bharmung bhagiou.
kasmeerung tajyo Ram ramung bhajiou. (273)

ਪੁਜਏ ਅਵਧ । ਸੂਰਮਾ ਸਾਨਧ ।
ਹੇਰਿਓ ਅਉਧੇਸ । ਮ੍ਰਿਤਕੰ ਕੇ ਭੇਸ । ੨੭੪ ।
pujai avadh,Surma Sanadh.
hariou aoudhas. mirta kung ke bhes. (274)

ਭਰਥ ਬਾਚ ਕੇਕਈ ਸੋ
ਲਖਿਯੋ ਕੁਸੂਤ । ਬੁਲਿਯੋ ਸੁਪੂਤ । ਧ੍ਰਿਗ ਮਈਯਾ ਤੋਹਿ । ਲਜਿ ਲਾਈਯਾ ਮੋਹਿ । ੨੭੫ ।
Bharath bacch kaikaiee se
lakhiou kusut. buliou sapoot. dhrig meiya tohai. laj laaiyeea mohai. (275)

ਕਾ ਕਰਿਯੋ ਕੁਕਾਜ। ਕਿਯੋ ਜੀਐ ਨਿਲਾਜ। ਮੋਹ ਜੈਬੇ ਤਹੀ। ਰਾਮ ਹੈਗੇ ਜਹੀ।੨੭੬।
ka kariou kukaj. kiou jiai nilaj. moh jaibe tehi. Ram haigai jehi. (276)

ਕੁਸਮ ਬਚਿਤ੍ ਛੰਦ
ਤਿਨ ਬਨਬਾਸੀ ਰਘੁਬਰ ਜਾਨੈ । ਦੁਖ ਸੁਖ ਸਮ ਕਰਿ ਸੁਖ ਦੁਖ ਮਾਨੈ ।
ਬਲਕਲ ਧਰਿ ਕਰਿ ਅਬ ਬਨਿ ਜੈ ਹੈ। ਰਘੁਪਤਿ ਸੰਗਿ ਹਮ ਬਨ ਫਲ ਖੈ ਹੈ।੨੭੭।
Kusum Bachitar Chhand
tin banbasi Raghubar janai. dukh sukh sum kar sukh dukh manai.
balkal dhar kar ab ban jai hai (n). Raghupat sung hum ban phal khai hai (n). (277)

ਇਮ ਕਹ ਬਚਨਾ ਘਰ ਬਰ ਛੋਰੇ । ਬਲਕਲ ਧਰਿ ਤਨ ਭੂਖਨ ਤੋਰੇ ।
ਅਵਧਿਸ ਜਾਰੇ ਅਵਧਹਿ ਛਾਡਿਯੋ। ਰਘੁ ਪਗ ਤਰਿ ਕਰਿ ਘਰ ਮਾਡਿਯੋ । ੨੭੮ ।
im keh bachna ghar bar chhorai. balkal dhar tan bhukhan torai.
avdhis jarai avdheh chhadiou. Ragh pug tar kar ghar mandiou. (278)

ਲਖਿ ਜਲ ਥਲ ਕਹ ਤਜਿ ਕੁਲ ਧਾਏ । ਮੁਨਿ ਮਨਿ ਸੰਗਿ ਲੈ ਤਿਹ ਠਾ ਆਏ ।
ਲਖਿ ਬਲ ਰਾਮੰ ਖਲ ਦਲ ਭੀਰੰ । ਗਹਿ ਧੁਨ ਪਾਣੰ ਸਿਤ ਧਰ ਤੀਰੰ । ੨੭੯ ।
lakh jal thal keh taj kul dhaie. mun man sung lai teh tha aie.
lakh bal Ramung khal dal bheerung. geh dhun parung sit dhar teerung. (279)

ਗਹਿ ਧਨੁ ਰਾਮੰ ਸਰ ਬਰ ਪੂਰੰ । ਅਰਿਬਰ ਥਹਰੇ ਖਲਹਲ ਸੂਰੰ ।
ਨਰ ਬਰਿ ਹਰਖੇ ਘਰਿ ਘਰਿ ਅਮਰੰ । ਅਮਰਰਿ ਧਰਕੇ ਲਹਿ ਕਰਿ ਸਮਰੰ । ੨੮੦ ।
geh dham Ramung sar bar purang. aribar behrai khalhal surang.
Nar bar harkhai ghar ghar amrung. amrar dharke leh kar samrung. (280)

Bharat was furious with rage, having lost his doubts about his moral duties, left and started remembering God by reciting True Name (Ram Naam). (273)

The armed warrior (Bharat) reached Ayoudhya, (and saw the) dead body of (his father) the king of Ayoudhya. (274)

Bharat then told Kaikaiee :

On reaching there, Bharat saw some unusual formalities, and the son (Bharat) said," O Mother! You are deserving total condemnation (of a curse). You have brought disgrace to me. (275)

What sort of evil action you have performed ?
O Shameless Creature ! Why are you still alive ? I will go to the same place where Ram has gone (jungle). (276)

Kusam Bachittar Chhand

Bharat then, considering Ram as a resident of jungles, accepted the sufferings of the jungle like the comforts of kingdom and the comforts of home equal to the sufferings of the jungle. He said, " I will make my robes out of tree bark. I will proceed to the jungle, and will eat the fruits of the forest alongwith Ram only. (277)

Thus, saying such words, Bharat left the palace (home) and wearing the robes of the tree-bark, broke all his ornaments (he was wearing). After cremation of the king, (Dasrath), Bharat left the land of Ayoudhya and made his residence at the feet of Ram Chander (always thinking of him). (278)

After seeing various lands and waters, he proceeded further and reached the place, alongwith many Munis (virtuous ones) Where Ram was putting up. On seeing the armed forces accompanying them, Ram took it to be enemy forces, and shot an arrow by stretching it in the bow. (279)

When Ram took out his arrow with full force and placed it in the bow, Indra (god) was trembling and the sun (god) felt confounded. In their homes, the good and god (saintly) persons were feeling happy, but the demons were bit worried considering the impending war. (280)

ਤਬ ਚਿਤ ਅਪਨੇ ਭਰਥਰ ਜਾਨੀ । ਰੰਨ ਰੰਗ ਰਾਤੇ ਰਘੁਬਰ ਮਾਨੀ ।
ਦਲ ਬਲਿ ਤਜਿ ਕਰਿ ਇਕਲੇ ਨਿਸਰੇ । ਰਘੁਬਰ ਨਿਰਖੇ ਸਬ ਦੁਖ ਬਿਸਰੇ । । ੨੮੧ ।
tab chit apnai bharthar jaani. runn rung ratai Raghubar mani.
dal bal taj kar ikalai nisrai. Raghubar nirkhai sab dukh bisrai. (281)

ਦ੍ਰਿਗ ਜਬ ਨਿਰਖੇ ਭਟ ਮਣਿ ਰਾਮੰ । ਸਿਰ ਧਰਿ ਟੇਕਿਯੋ ਤਜ ਕਰਿ ਕਾਮੰ ।
ਇਮ ਗਤਿ ਲਖਿ ਕਰਿ ਰਘੁਪਤਿ ਜਾਨੀ । ਭਰਥਰ ਆਏ ਤਜਿ ਰਾਜਧਾਨੀ । ੨੮੨ ।
drig jab nirthai bhat man Ramung. Sir dhar tekiou taj kar kamung.
im gat lakh kar Raghupat jani. bharthar aie taj rajdhani. (282)

ਰਿਪਹਾ ਨਿਰਖੇ ਭਰਥਰ ਜਾਨੇ । ਅਵਧਿਸ ਮੂਏ ਤਿਨ ਮਨਿ ਮਾਨੇ ।
ਰਘੁਬਰ ਲਛਮਨ ਪਰਹਰਿ ਬਾਨੰ । ਗਿਰਿ ਤਰਿ ਆਏ ਤਜ ਅਭਿਮਾਨੰ । ੨੮੩ ।
ripha nirkhai bharthar janai. avdhis muai tin man manai.
Raghubar Lachhman parhar banung. gir tar aie taj abhmanung. (283)

ਦਲ ਬਲ ਤਜਿ ਕਰਿ ਮਿਲ ਗਲਿ ਰੋਏ । ਦੁਖ ਕਸਿ ਬਿਧਿ ਦੀਆ ਸੁਖ ਸਬ ਖੋਏ ।
ਅਬ ਘਰਿ ਚਲੀਏ ਰਘੁਬਰ ਮੇਰੇ । ਤਜਿ ਹਠਿ ਲਾਗੇ ਸਭ ਪਗ ਤੇਰੇ । ੨੮੪ ।
dal bal taj kar mil gal roiai. dukh kasi bidh dia sukh sab khoiai.
ab ghar chaliai Raghubar merai. taj hath lagai sabh pug terai. (284)

ਰਾਮ ਬਾਚ ਭਰਥ ਸੋ
ਕੰਠ ਅਭੂਖਨ ਛੰਦ
ਭਰਤ ਕੁਮਾਰ ਨ ਅਉਹਠ ਕੀਜੈ । ਜਾਹੁ ਘਰੇ ਨ ਹਮੈ ਦੁਖ ਦੀਜੈ ।
ਰਾਜ ਕਹਿਯੋ ਜੋ ਹਮੋ ਹਮ ਮਾਨੀ । ਤ੍ਰਿਯੋਦਸ ਬਰਖ ਬਸੈ ਬਨਧਾਨੀ । । ੨੮੫

Ram baach Bharath se
Kanth abhukhan Chhand

Bharat kumar na aouhath keejai. jaho gharai na humai dukh deejai.
Raj kehiou jo hamai hum mani. trioudas barkh basai bandhani. (285)

ਤ੍ਰਿਯੋਦਸ ਬਰਖ ਬਿਤੈ ਫਿਰਿ ਐਹੈ । ਰਾਜ ਸਿੰਘਾਸਨ ਛਤ੍ਰ ਸੁਹੇ ਹੈ ।
ਜਾਹੁ ਘਰੈ ਸਿਖ ਮਾਨ ਹਮਾਰੀ । ਰੋਵਤ ਤੋਰਿ ਉਤੈ ਮਹਤਾਰੀ । ੨੮੬ ।
triouds barkh bitai phir aihai. Raj Singhasan chhatar suhai hai.
jaho gharai Sikh maan hamari. rovat tre utai mahtari. (286)

When Bharat realised in his mind that Ram Chander, seeing his armed forces, had created an atmosphere of war, he came out alone leaving behind his forces and perceiving Ram Chander, he forgot all his painful suffering. (281)

When he personally saw the Master of all warriors, then he forgot all about his desires/hopes and paid his obisance by bowing his head (keeping it on ground). Seeing this situation,
Ram Chander had realized that Bharat must have come leaving the kingdom. (capital of). (282)

On recognizing Bharat and Shatrugan, Ram and Lachhman thought to themselves that the king Dasrath had expired. Ram and Lachhman, leaving behind their bows, and devoid of their egoism, came down from the hill top. (283)

Leaving all the strength of their forces, all the four brothers embraced each other and cried and said, " The Lord has brought such misery to us, having taken away all our worldly comforts." Then Bharat said, " O my Lord Raghubar ! Let us go back to our home (palace) and pray leave aside your stubborn attitude. We all are falling at your feet. (We beg of you). (284)

Then Ram told Bharat :
Kanth Abhukhan Chhand

" O Bharat Kumar ! Please go back home and do not insist, thus giving us pain. Whatever the King (Dasrath) had asked us to do, we have accepted his verdict, and will spend thirteen years in exile. (285)

We will come back after the lapse of thirteen years and will accept the reins of the kingdom alongwith other honours (Canopy etc). You go back home, listening to my advice, as your mother would be waiting there. (286)

ਭਰਥ ਬਾਚ ਰਾਮ ਪ੍ਰਤਿ
ਕੰਠ ਅਭੂਖਨ ਛੰਦ
ਜਾਉ ਕਹਾ ਪਗ ਭੇਟ ਕਹਉ ਤੁਹ । ਲਾਜ ਨ ਲਾਗਤ ਰਾਮ ਕਹੋ ਮੁਹਿ ।
ਮੈ ਅਤਿ ਦੀਨ ਮਲੀਨ ਬਿਨਾ ਗਤ । ਰਾਖ ਲੈ ਰਾਜ ਬਿਖੈ ਚਰਨਾਮ੍ਰਿਤ । ੨੮੭ ।

Bharat baach Ram prati
Kanth abhukhan Chhand

jhou kaha pug bhet kahou tohai. laaj na lagat Ram kehai mohai.
mein at deen maleen bina gat. rakh lai raj bikhai charna mirat. (287)

ਚਛ ਬਿਹੀਨ ਸੁ ਪਛ ਜਿਮੰ ਕਰ । ਤਿਉ ਪ੍ਰਭ ਤੀਰ ਗਿਰਿਯੋ ਪਗ ਭਰਥਰ ।
ਅੰਕਿ ਰਹੇ ਗਹਿ ਰਾਮ ਤਿਸੈ ਤਬ । ਰੋਇ ਮਿਲੇ ਲਛਨਾਦਿ ਭਯਾ ਸਬ । ੨੮੮ ।
chachh biheen so pachh jimung kar. tiou prabh teer giriou pug bharthar.
ank rehai geh Ram tisai tabai. roiai milbai lachhnad bheya sab. (288)

ਪਾਣਿ ਪੀਆਇ ਜਗਾਇ ਸੁ ਬੀਰਹ । ਫੇਰਿ ਕਹਿਯੋ ਹਸਿ ਸ੍ਰੀ ਰਘੁਬੀਰਹ ।
ਤ੍ਰਿਯੋਦਸ ਬਰਖ ਗਏ ਫਿਰਿ ਐਹੈ । ਜਾਹੁ ਹਮੇ ਕਛੁ ਕਾਜ ਕਿਵੈ ਹੈ । ੨੮੯ ।
paan piaie jagaie so beerch. pher kehiou hass Sri Raghubireh.
trioudas barkh gaie phir aiehai. jaho humai kachh kaaj kivai hai. (289)

ਚੀਨ ਗਏ ਚਤੁਰਾ ਚਿਤ ਮੋ ਸਬ । ਸ੍ਰੀ ਰਘੁਬੀਰ ਕਹੀ ਅਸ ਕੈ ਜਬ ।
ਮਾਤ ਸੁਮੋਧਿ ਸੁ ਪਾਵਰ ਲੀਨੀ । ਅਉਰ ਬਸੇ ਪੁਰਿ ਅਉਧ ਨ ਚੀਨੀ । ੨੯੦ ।
cheen gaie chatura chit mein sab. Sri Raghbir kehi us kai gab.
maat samodh so pavar leeni. aour basai pur aoudh na chaani. (290)

ਸੀਸ ਜਟਾਨ ਕੋ ਜੁਟ ਧਰੇ ਬਰ । ਰਾਜ ਸਮਾਜ ਦੀਯੋ ਪਉਵਾ ਪਰ ।
ਰਾਜ ਕਰੇ ਦਿਨੁ ਹੋਤ ਉਜਿਆਰੈ । ਰੈਨਿ ਭਏ ਰਘੁਰਾਜ ਸੰਭਾਰੇ । ੨੯੧ ।
sees jatan ko jut dharai bar. raj samaj diou paooava par.
raj karai din hote ujiarai. raen bhaie Raghuraj sumbharai. (291)

ਜਜਰ ਭਯੋ ਝੁਰਿ ਝਝਰ ਜਿਉ ਤਨ । ਰਾਖਤ ਸ੍ਰੀ ਰਘੁਰਾਜ ਬਿਖੈ ਮਨ ।
ਬੈਰਿਨ ਕੇ ਰਨ ਬਿੰਦ੍ ਨਿਕੰਦਤ । ਭਾਸਤ ਕੰਠਿ ਅਭੂਖਨ ਛੰਦਤ । ੨੯੨ ।
jajar bhiou jhur jhajhar jiou tan. rakhat Sri Raghuraj sumbharai.
bairan kai runn brind nikandat. bhasat kanth abhukhan chhandat. (292)

ਝੂਲਾ ਛੰਦ
ਇਤੈ ਰਾਮ ਰਾਜੰ । ਕਰੈ ਦੇਵ ਕਾਜੰ ।
ਧਰੇ ਬਾਨ ਪਾਨੰ । ਭਰੇ ਬੀਰ ਮਾਨੰ । ੨੯੩ ।

Jhoola Chhand

itai raj rajung. karai dev kajung.a
dharai baan panung. bharai beer manung. (293)

Then Bharat again told Ram :

Kanth Abhukhan Chhand

" Where should I go ? O Ram ! By touching your lotus-feet, I am saying this ; will I not feel ashamed of myself by occupying the reins of kingdom ? Tell me ! Since I am very helpless, (wicked), mean and devoid of all moral cannons. Pray accept your kingdom (reins of) and give my place at your lotus-feet. (in your service). " (287)

Bharat fell down at the feet of Sri Ram just like a bird, without eyes, (wings) falling on the ground. Ram took him into his arms and hugged him. then Lachhman alongwith other brothers wept and embraced one another. (288)

By giving water to drink (Ram to Bharat) Ram brought his brother to consciousness, and then said smilingly, " After the lapse of thirteen years, we will come back. Now you go back home, as we have to do some job in the jungle." (289)

When Ram addressed him like this, then all the wise persons realised (that Ram's intention to spend time in the jungle is somewhat different). They were overpowered by this knowledge (accepting this) Bharat picked up Ram's wooden footwear, and (decided in his mind) wanted to go elsewhere instead of ayoudhya. (290)

Bharat then sported a beautiful tuft of matted hair on his head, and transferred the load of the kingdom onto the wooden footwear of Ram. Now during the day time Bharat would attend to the routine jobs of the kingdom and at night would recite Ram's Name. (Simran). (291)

By withering and worrying all the time, Bharat's body became thin and lean (hollow) like a parched tree, but in his heart he always remembered Ram. He would destroy the enemy in any battle field ; all these attainments were like ornaments round his neck. (292)

Jhoola Chhand

In the jungle, Raja Ram would perform the functions of gods. He would hold his bow and arrow in his hands and was full of the powers of a warrior. (293)

ਜਹਾ ਸਾਲ ਭਾਰੇ । ਦ੍ਰਮੰ ਤਾਲ ਨਯਾਰੇ ।
ਛੁਏ ਸੁਰਗ ਲੋਕੰ । ਹਰੈ ਜਾਤ ਸੋਕੰ । ੨੯੪
jaha saal bharai. drumung taal niyarai.
chhuai surag lokung. harai jaat sokung. (294)

ਤਹਾ ਰਾਮ ਪੈਠੇ । ਮਹਾਬੀਰ ਐਠੇ ।
ਲੀਏ ਸੰਗਿ ਸੀਤਾ । ਮਹਾ ਸੁਭ੍ ਗੀਤਾ । ੨੯੫ ।
taha Ram paithai. mahabir aithai.
lia Sung Sita. maha subhar geeta. (295)

ਬਿਧੁੰ ਬਾਕ ਬੈਣੀ । ਮ੍ਰਿਗੀ ਰ੍ਰਾਜ ਨੈਣੀ ।
ਕਟੰ ਛੀਨ ਦੇਸੀ । ਪਰੀ ਪਦਮਿਨੀ ਸੀ । ੨੯੬ ।
bidhung baak baini. mirgi raj naini.
katung chheen desi. pari padmini see. (296)

ਝੂਲਨਾ ਛੰਦ
ਚੜੈ ਪਾਨਿ ਬਾਨੀ ਧਰੈ ਸਾਨ ਮਾਨੋ ਚਛਾ ਬਾਨ ਸੋਹੈ ਦੋਊ ਰਾਮ ਰਾਨੀ ।
ਫਿਰੈ ਖਿਆਲ ਸੋ ਏਕ ਹਵਾਲ ਸੇਤੀ ਛੁਟੇ ਇੰਦ੍ ਸੇਤੀ ਮਨੋ ਇੰਦ੍ ਧਾਨੀ ।
ਮਨੋ ਨਾਗ ਬ"ਕੇ ਲਜੀ ਅ"ਬ ਫਾਕੈ ਰੰਗੇ ਰੰਗ ਸੁਹਾਬ ਸੋ ਬਾਮ ਬਾਰੇ ।
ਮ੍ਰਿਗਾ ਦੇਖ ਮੋਹੇ ਲਖੇ ਮੀਨ ਰੋਹੇ ਜਿਨੈ ਨੈਕ ਚੀਨੇ ਤਿਨੋ ਪ੍ਰਾਨ ਵਾਰੇ । ੨੯੭ ।
Jhoolna Chhand
charrai paan bani dharai saan mano chachha sohai douoo Ram rani.
phirai khial so ek haval seti chhutai Inder seti mano Inder dhani.
mano naag bankai laji amb phakhai rungai rung suhat so baan barai.
mirga dekh mohai lakhar meen rohai jinai naik cheenai tino pran varai. (297)

ਸੁਨੈ ਕੂਕ ਕੇ ਕੋਕਿਲਾ ਕੋਪ ਕੀਨੇ ਮੁਖੰ ਦੇਖ ਕੈ ਚੰਦ ਦਾਰੇਰ ਖਾਈ ।
ਲਖੈ ਨੈਨ ਬ"ਕੇ ਮਨੋ ਮੀਨ ਮੋਹੈ ਲਖੇ ਜਾਤਕੇ ਸੂਰ ਕੀ ਜੋਤਿ ਛਾਈ ।
ਮਨੋ ਫੂਲ ਫੂਲੇ ਲਗੇ ਨੈਨ ਝੂਲੇ ਲਖੇ ਲੋਗ ਭੂਲੇ ਬਨੇ ਜੋਰ ਐਸੇ ।
ਲਖੇ ਨੈਨ ਬਾਰੇ ਬਿਧੈ ਰਾਮ ਪਿਆਰੇ ਰੰਗੇ ਰੰਗ ਸਾਰਾਬ ਸੁਹਾਬ ਜੈਸੇ । ੨੯੯ ।
Sunnai kook ke kokila kop keenai mukhung dekh kai chand darer khaiee.
lakhai nain bankai mano meen mohai lakhai jaatkai sur ki joat chhaiee.
mano phool phoolai lagai nain jhoolai lakhai log bhoolai banai jor aisai.
lakhai nain barai bidhai Ram piarai rungai rung sarab suhab jaisai. (299)

There were big trees of Shorea robusta (saal) and a different species of taal trees, which were reaching upto the sky, which would eliminate all sufferings. (294)

Then Ram entered a jungle, housing many warrior type people. He was accompained by Sita, who looked like a goddess. (of godly music). (295)

She appeared like a fairy or beautiful like Padmini with a sweet tongue like koel (bird), having deer like eyes, with a sleak waist and most beautiful. (296)

Jhoolna Chhand

Sita's eyes were presenting a picture of splendour of an arrow, as if they were piercing with the same force and glory. Sita was lost completely in her own thoughts just as Indra was moving aimlessly having lost of kingdom (capital). Sita's tresses of hair were like the curly snakes huddled together, while her lips would put to shame the slices of mango, and they were red coloured as if dyed in red. The deer were getting enamoured by seeing Sita's eyes, while the fish would get enraged (by seeing them). A person who perceives her eyes for a moment even, would offer his life in sacrifice. (297)

By listening to her sweat talk, the (bird) Koel would get into a rapture (with rage) while the moon would feal jealous on seeing her beautiful face. The fish, on seeing Sita's beautiful eyes, was getting enamoured, while the Sun's rays (light) were appearing dim and faded at dawn before (in Comparison) her beauty of body . Her eyes in trance were looking around like the flowers in bloom. People forget about their movements on perceiving her eyes, wherever she goes as her eyes were bewitching beyond description. O Sita ! Ram has been enticed by your eyes so much, as a drunkard gets insane and lustful with wines. (in the same mood). (298)

ਰੰਗੇ ਰੰਗ ਰਾਤੇ ਮਯੰ ਮਤ ਮਾਤੇ ਮਕਬੂਲਿ ਗੁਲਾਬ ਕੇ ਫੂਲ ਸੋਹੈ ।
ਨਰਗਸ ਨੇ ਦੇਖ ਕੈ ਨਾਕ ਐਠਾ ਮ੍ਰਿਗੀ ਰਾਜ ਕੇ ਦੈਖਤੈ ਮਾਨ ਮੋਹੈ ।
ਸਬੋ ਰੋਜ ਸਰਾਬ ਨੇ ਸੋਰ ਲਾਇਆ ਪ੍ਰਜਾ ਆਮ ਜਹਾਨ ਕੇ ਪੇਖ ਵਾਰੇ ।
ਭਵਾ ਤਾਨਿ ਕਮਾਨ ਕੀ ਭਾਤਿ ਪਿਆਰੀ ਨਿਕਮਾਨ ਹੀ ਨੈਨ ਕੇ ਬਾਨ ਮਾਰੇ । ੨੯੯ ।
rungai rung ratai muyung mat matai makbool gulab ke phool sohai.
Nargas nu dekh kai naak aitha mirgi raj ke dekhatai maan mohai.
sabo roj sarab nu sor laiea parja aam jahan ke pekh varai.
bhava taan kaman ki bhant piari nikman hi nain ke baan marai. (299)

ਕਬਿਤੁ
ਊਚੇ ਦ੍ਰੁਮ ਸਾਲ ਜਹਾ" ਲਾਬੇ ਬਟ ਤਾਲ ਤਹਾ
ਐਸੀ ਠਉਰ ਤਪ ਕਉ ਪਧਾਰੇ ਐਸੋ ਕਉਨ ਹੈ ।
ਜਾ ਕੀ ਛਬਿ ਦੇਖ ਦੁਤਿ ਖਾਡਵ ਕੀ ਫੀਕੀ ਲਾਗੈ
ਆਭਾ ਤਾ ਕੀ ਨੰਦਨ ਬਿਲੋਕਿ ਭਜੈ ਮੌਨ ਹੈ ।
ਤਾਰਨ ਕੀ ਕਹਾ ਨੈਕ ਨਭ ਨ ਨਿਹਾਰਿਯੋ ਜਾਇ .
ਸੂਰਜ ਕੀ ਜੋਤਿ ਤਹਾ ਚੰਦ੍ ਕੀ ਨ ਜਉਨ ਹੈ ।
ਦੇਵ ਨ ਨਿਹਾਰਿਯੋ ਕੋਊ ਦੈਤ ਨ ਬਿਹਾਰਿਯੋ ਤਹਾ
ਪੰਛੀ ਕੀ ਨ ਗੰਮ ਜਹਾ ਚੀਂਟੀ ਕੋ ਨ ਗਉਨ ਹੈ । ੩੦੦ ।
Kabit
Uchai dram saal jaha lathai but taal taha.
aisi thour tup kou padharai aiso kaun hai.
ja ki chhab dekh doot khadav ki phiki lagai.
abha ta ki nandan bilok bhajai mon hai.
taran ki kaha naik nabh nihariou jaie.
Suraj ki joat taha Chander ki na jaan hai.
dev na nihariou kouoo daint na bidhariou taha.
Panchhi ki na gum jaha chiti ko na gaoun hai. (300)

ਅਪੂਰਬ ਛੰਦ
ਲਖੀਏ ਅਲਖ । ਤਕੀਏ ਸੁਭਛ ।
ਧਾਯੋ ਬਿਰਾਧ । ਬੰਕੜਿਯੋ ਬਿਬਾਦ । ੩੦੧ ।
Apurab Chhand
lakhiai alakh. takiai subhachh.
dhaiou bridh. bankrriou bibad. (301)

ਲਖੀਅੰ ਅਵਧ । ਸੰਬਹਿਯੋ ਸਾਨਧ ।
ਸੰਮਲੇ ਹਥਿਆਰ । ਉਰੜੇ ਲੁਝਾਰ । ੩੦੨ ।
lakhiang avadh. Sambehiou Sanadh.
samlai hathiar. Uurai lujhar. (302)

Sita's eyes were looking red with charm, and were lustful like the mischievous effect of wine, as if the flowers of rose were blossoming all around. Even the narcissus (flower) was feeling jealous of her beautiful eyes, while the deer gets enchanted by seeing those eyes. Her eyes were looking so lustful as if the wine had made them mischievous during day and night. By perceiving those eyes, the whole populace nay the whole world was moved to offering themselves in sacrifice. The eye-lashes of Sita were looking like a stretched bow, as if she had shot the arrows of her beauty (of eyes) without a bow. (a person gets pierced by her beautiful eyes). (299)

Kabit

Who is there, such a brave person, who would perform penance at a place, surrounded by the tall trees (shorea robusta) of saal, or tall and thick banyan trees or tall palm trees ? Even the beauty of Indra's Khandva jungle appears pale and insignificant before its beauty, and the 'nandan' garden of Indra feels belittled before its beauty. What to talk of stars, even the rays of sun and moon are not able to penetrate (the thick jungle) as the sky is not even visible. No god has ever seen this place, nor the demons have ever reached this spot ; in fact neither the bird nor the ant could ever approach it. (300)

Apurab Chhand

On perceiving Sri Ram, Sita and Lachhman as they approached this jungle and considering them as strangers (never seen before) a demon came rushing, finding them a good food material and started talking crudely. (301)

Ram had realised that the opponent was fully armed and prepared (for attack), so he also took up his weapons, getting ready for a fight. (302)

ਚਿਕੜੀ ਚਾਵੰਡ । ਸਮੁਹੇ ਸਾਵੰਤ ।
ਸਜੀਓ ਸੁਜਾਹ । ਅਛਰੋ ਉਛਾਹ । ੩੦੩ ।
Chikrri chavand. Samohai savant.
sajiou sujah. achhro uchhah. (303)

ਪਖਰੇ ਪਾਵੰਗ । ਮੋਹਿਲੇ ਮਾਤੰਗ ।
ਚਾਵਡੀ ਚਿੰਕਾਰ । ਉਝਰੇ ਲੁਝਾਰ । ੩੦੪ ।
pakhrai parung mohilai matung.
chavadi chinkar. Ujhrai lujhar. (304)

ਸਿੰਧਰੇ ਸੰਧੂਰ । ਬਜਏ ਤੰਦੂਰ ।
ਸਜੀਏ ਸੁਬਾਹ । ਅਛਰੋ ਉਛਾਹ । ੩੦੫ ।
Sindhar sandhur. bajai tandur.
sajiai subah. achhrai uchhah. (305)

ਬਿਝੁੜੇ ਉਝਾੜ । ਸੰਮਲੇ ਸੁ ਮਾਰ ।
ਹਾ ਹਲੇ ਹੰਕਾਰ । ਅੰਕੜੇ ਅੰਗਾਰ । ੩੦੬ ।
bijhurai Ujharr. samlai so maar.
ha halai hunkar. ankarai Uchhah. (306)

ਸੰਮਲੇ ਲੁਝਾਰ । ਛੁਟਕੇ ਬਿਸਿਯਾਰ ।
ਹਾਹਲੇਹੰ ਬੀਰ । ਸੰਘਰੇ ਸੁ ਬੀਰ । ੩੦੭ ।
samlai lujhar. chhutkai bisiyar.
hahlehung beer. sangharai so beer. (307)

ਅਨੂਪ ਨਰਾਜ ਛੰਦ
ਗਜੰ ਗਜੇ ਹਯੰ ਹਲੇ ਹਲਾ ਹਲੀ ਹਲੋ ਹਲੰ ।
ਬਬਜ ਸਿੰਧਰੇ ਸੁਰੰ ਛੁਟੰਤ ਬਾਣ ਕੇਬਲੰ ।
ਪਪਕ ਪਖਰੇ ਤੁਰੇ ਭਭਖ ਘਾਇ ਨਿਰਮਲੰ ।
ਪਲੁਥ ਲੁਥ ਬਿਥਰੀ ਅਮਥ ਜੁਥ ਉਥਲੰ । ੩੦੮ ।
anup Naraj Chhand
gajung gajai heung halai hala hali halo halung.
babaj sindhrai surang chhutant baan kerbyng.
papak pakhrai turai bhabhaka ghaie nirmalung.
paluth luth bithri amath juth uthalung. (308)

When the warriors confronted each other, the vultures shrieked. The warriors were looking graceful with beautiful arms and the fairies were completely enamoured with their beauty. (303)

The horses were looking gorgeous with their saddles, the elephants were intoxicated, the vultures were shrieking and the warriors were ready for the battle. (304)

The elephants (forehead) were Smeared with saffron, kettle drums were sounded, smart warriors were fully decorated, so the fairies were keenly watching the scene. (305)

Then the warriors got scattered and the battle ground looked empty, the warriors were reminded of the onslaughts they had faced, and were making noise wailing and crying. The bodies were red like embers being soaked in blood. (306)

The warriors were trying to gather courage, and were shooting arrows, there was lot of noise due to wailing and crying while the warriors were engaged in battle.(307)

Anup Naraj Chhand

The elephants were trumpeting, the horses were jumping (racing) around there was great uproar in the troops with each attack. The musical instruments were producing harmonious notes, and only arrows were being shot. The blood could be seen spurting out of wounds from the wounded horses, while the corpses were lying huddled together. The trunks of human bodies without their heads, were jumping up and down. (308)

ਅਜੁਥ ਲੁਥ ਬਿਥੁਰੀ ਮਿਲੰਤ ਹਥ ਬਰਯੰ ।
ਅਘੁਮ ਘਾਇ ਘੁਮਏ ਬਬਕ ਬੀਰ ਦੁਧਰੰ ।
ਕਿਲੰ ਕਰੰਤ ਖਪਰੀ ਪਿਪੰਤ ਸ੍ਰੋਣ ਪਾਣਯੰ ।
ਹਹਕ ਭੇਰਵੰ ਸੁ੍ਰਤ੍ ਉਠਤੰ ਜੁਧ ਜ੍ਹਾਲਯੰ । ੩੦੯ ।
ajuth luth bithri milant hath barhieung.
aghum ghaie ghumai babak beer dudhrung.
kilung karant khapri pipant saron panieung
hahak bhairavung surtang uthant judh jualeung. (309)

ਫਿਕੰਤ ਫਿਕੰਤੀ ਫਿਰੰ ਰੜੰਤ ਗਿਧ ਬ੍ਰਿਧਣੰ ।
ਡਹਕ ਡਾਮਰੀ ਉਠੰ ਬਕਾਰ ਬੀਰ ਬੈਤਲੰ ।
ਖਹਤ ਖਗ ਖਤ੍ਰੀਯੰ ਖਿਮੰਤ ਧਾਰ ਉਜਲੰ ।
ਘਣੰਕ ਜਾਣ ਸਾਵਲੰ ਲਸੰਤ ਬੇਗ ਬਿਜੁਲੰ । ੩੧੦ ।
phikant phikauti phirung rarant gidh birdhanung.
dekak damri uthang bakar beer baitalung.
khehat khag khatrieung khimant dhar ujalung.a
ghanak jaan Savalung lasant beig bijulung. (310)

ਪਿਪੰਤ ਸ੍ਰੋਣ ਖਪਰੀ ਭਖੰਤ ਮਾਸ ਚਾਵਡੰ ।
ਹਕਾਰ ਵੀਰ ਸੰਭਿੜੈ ਲੁਝਾਰ ਧਾਰ ਦੁਧਰੰ ।
ਪੁਕਾਰ ਮਾਰ ਕੈ ਪਰੇ ਸਹੰਤ ਅੰਗ ਭਾਰਯੰ ।
ਬਿਹਾਰ ਦੇਵ ਮੰਡਲੰ ਕਟੰਤ ਖਗ ਧਾਰਯੰ । ੩੧੧ ।
pipant saron khapri bhakhant mas chavand.
kakar veer Sumbhiarrai lujhar dhar dudharung.
pukar maar kai parai sahant ang bharieung.
bihar dei mandalung katant khag dhareung. (311)

ਪ੍ਰਚਾਰ ਵਾਰ ਪੈਜ ਕੈ ਖੁਮਾਰਿ ਘਾਇ ਘੂਮ ਹੀ ।
ਤਪੀ ਮਨੋ ਅਧੋ ਮੁਖੰ ਸਧੂਮ ਆਗ ਧੂਮ ਹੀ ।
ਤੁਟੰਤ ਅੰਗ ਭੰਗਯੰ ਬਹੰਤ ਅਸਤ੍ ਧਾਰਯੰ ।
ਉਠੰਤ ਛਿਛ ਇਛਯੰ ਪਿਪੰਤ ਮਾਸਹਾਰਯੰ । ੩੧੨ ।
parchar vaar paij kai khumar ghai ghoom hi.
tapi mano adho mukhung sadhum aag dhoom hi.
tutant ang bhangyang bahant astar dhareung.
uthant chhichh ichheung pipant masharieung.(312)

The corpses were lying scattered to a great distance, with their hands clasping around the waists of other (warrior) corpses, and the sturdy warriors, on being wounded, were feeling dizzy, and warriors from both sides were engaged in loose talk, while the evil spirits were making noise, and were sucking blood like (drinking) water. On hearing the challenging cry of Bhairau the battle-field is agog with fierce battle. (309)

The she-jackals were moving around in great arrogance, while the big vultures were making.shrieking noise. The drums were beating gently, while the villain (Betal) was roaring. When the swords of the warriors were striking the other swords, and the white light flashes were seen from their strokes, and it appeared as if streaks (flashes) of lightning were seen from the dark clouds of monsoon (savan). (310)

The evil spirits, with their bowls full, were licking blood, while the vultures were eating flesh. Warriors from both sides, challenging each other, and supporting themselves with weapons, were engaged in fighting. They were attacking shouting "to kill the enemy," and were bearing all the suffering of the body. Those who were mutilated with the sharp edge of sword, would soon be despatched to heavens.(311)

The warriors, to save thir honour, were raising cries of challenge and feeling dizzy with wounds they were falling down, as if the ascetics, with faces looking downwards, were inhaling smoke of the fire (with smoke). Whosoever was struck by any weapons, his limbs were cut off from the body and the drops of blood flying (rising) from the body (of wounded), were being consumed by cannibals. (meat-eaters). (312)

ਅਘੋਰ ਘਾਇ ਅਘਏ ਕਟੇ ਪਰੇ ਸੁ ਪ੍ਰਸਾਨੰ ।
ਘੁਮੰਤ ਜਾਣ ਰਾਵਲੰ ਲਗੇ ਸੁ ਸਿਧ ਆਸਣੰ ।
ਪਰੰਤ ਅੰਗ ਭੰਗ ਹੁਇ ਬਕੰਤ ਮਾਰੁ ਮਾਰਯੰ ।
ਬਦੰਤ ਜਾਣ ਬੰਦੀਯੰ ਸੁਕ੍ਰਿਤ ਕ੍ਰਿਤ ਅਪਾਰਯੰ । ੩੧੩ ।
aghor ghaie aghaie katai parai so prasanung.
ghumant jan ravalung lagai so sidh asanung.
parant ang bhang hoiai bakant mar marieung.
badant jaan bandieung sukirat kirat aparieung.313)

ਬਜੰਤ ਤਾਲ ਤੰਬੂਰੰ ਬਿਸੇਖ ਬੀਨ ਬੇਣਯੰ ।
ਮ੍ਰਿਦੰਗ ਝਾਲਨਾ ਫਿਰੰ ਸੁਨਾਇ ਭੇਰਿ ਭੈ ਕਰੰ ।
ਉਠੰਤ ਨਾਦਿ ਨਿਰਮਲੰ ਤੁਟੰਤ ਤਾਲ ਤਥਿਯੰ ।
ਬਦੰਤ ਕਿਤ ਬੰਦੀਅੰ ਕਬਿੰਦ੍ ਕਾਬਯ ਕਥਿਯੰ । ੩੧੪ ।
bajant taal tumburung bisekh been benaunh.
mirdang jhalna phirung sunaie bhor bhaie karung.
uthant naad nirmalung tutant taal tabeung.
abadant kit bandiang kabindar kabieu kathieung. (314)

ਢਲੰਤ ਢਾਲ ਮਾਲਯੰ ਖਹੰਤ ਖਗ ਖੇਤਯੰ ।
ਚਲੰਤ ਬਾਣ ਤੀਛਣੰ ਅਨੰਤ ਅੰਤ ਕੰਕਯੰ ।
ਸਿਮਟਿ ਸ"ਗ ਸੁੰਕੜੰ ਸਟਕ ਸੂਲ ਸੇਲਯੰ ।
ਰੁਲੰਤ ਰੁੰਡ ਮੁੰਡਯੰ ਝਲੰਤ ਝਾਲ ਅਝਲੰ । ੩੧੫ ।
dhalunat dhal malieung khahant khag kheteung.
chalant baan teechhang anant ant kankeung.
simat sang sukanarrungsatak sulang saileung.
rulant rund mundeung jhalant jhal ajhalung. (315)

ਬਚਿਤ੍ ਚਿਤ੍ਰੰ ਸਰੰ ਬਹੰਤ ਦਾਰੁਣੰ ਰਣੰ ।
ਢਲੰਤ ਢਾਲ ਅਢਲੰ ਢਲੰਤ ਚਾਰੁ ਚਾਮਰੰ ।
ਦੁਲੰਤ ਨਿਰਦਲੋ ਦਲੰ ਪਪਾਤ ਭੂਤਲੰ ਦਿਤੰ ।
ਉਠੰਤ ਗਦਿ ਸਦਯੰ ਨਿਨਦਿ ਨਦਿ ਦੁਭਰੰ । ੩੧੬ ।
Bachitar chitartant sarung bahant darunung runung.
dhalant dhaal adhalung dhalant char charmarung.
dulant nirdalo dalung papat bhootalung ditung
uthant gad(i) sadioung nanad nad dubharung. (316)

By eating away the mutilated bodies of wounded soldiers, the cannibals were satiated, while the wounded were lying (down) with faces downwards just a Yogi had been busy in setting up Sidh asan (Yogic posture). Many had their limbs cut off and lying down while shouting " to kill them." Their talk was just like that of poet singing the praises of others. (313)

Many small drums, including instruments, like clarionet, flute, mirdang, jhal and nafiri or kettle drums were being played, giving out prefect tunes. There was a noise produced by the striking weapons, thus not interrupting the sound of rak-tak. It appeared as if the slaves were singing poems of praises, and the royal-poet was reciting his poems. (314)

The shields being struck were producing a thud, while in the battle-field the swords were crossing each other. Many pointed arrows were being shot, which could destroy many warriors. Many would launch a collective attack while some others were using their trident or spears. Some warriors would bear the brunt of the (severe) unconquerable attacks, and finally fall down dead on the battle-field ; (with heads cut off) thus rolling therein. (315)

There were many arrows, with paintings on them, were being shot in that horrible battle-field, and many would take the protection of their shields, diverting those arrows. (upwards) and it seemed a beautiful fly-whisk was being waived overhead. The warriors were crushing the indestructible enemy, while many were falling (dead) on the ground. The words (sound) produced by the clubs of warriors was terrible and making horrible noise. (316)

ਭਰੰਤ ਪਤ੍ਰ ਚਉਸਠੀ ਕਿਲੰਕ ਖੇਤਰੀ ਕਰੰ ।
ਫਿਰੰਤ ਹੂਰ ਪੂਰਯੰ ਬਰੰਤ ਦੁਧਰੰ ਨਰੰ ।
ਸਨਧ ਬਧ ਗੋਧਯੰ ਸੁ ਸੋਭ ਅੰਗਲੂੰ ਤ੍ਰਿਣੰ ।
ਡਕੰਤ ਡਾਕਣੀ ਭ੍ਰਮੰ ਭਖੰਤ ਆਮਿਖੰ ਰਣੰ । ੩੧੭ ।
bharant patar chousathi kilunk khetro karung.
phirant hoor purieung harant dudharung narung.
sanadh badh godheung so sobh anglung trinung.
dakant dakni bharmung bhakhant amikhung running. (317)

ਕਿਲੰਕ ਦੇਵੀਯੰ ਕਰੰ ਡਹਕ ਡਾਮਰੂ ਸੁਰੰ ।
ਕੜਕ ਕਤੀਯੰ ਉਠੰ ਪਰੰਤ ਧੁਰ ਪਖਰੰ ।
ਬਬਜਿ ਸਿੰਧਰੇ ਸੁਰੰ ਨ੍ਰਿਘਾਤ ਸੂਲ ਸੈਹਥੀਯੰ ।
ਭਭਜਿ ਕਾਤਰੋ ਰਣੰ ਨਿਲਜ ਭਜ ਭੂ ਭਰੰ । ੩੧੮ ।
kilunk devieung karung dehak damru surung.
karrak katieung uthang prant dhur pakharung.
babaj sindhrai surang nirghat sool saihbieung.
bhabhaj katrai runnung nilaj bhaj bhu bharung. (318)

ਸੁ ਸਸਤ੍ਰ ਸਨਿਧੰ ਜੁਝੰਤ ਜੋਧਨੋ ਜੁਧੰ ।
ਅਰੁਝ ਪੰਕ ਲਜਣੰ ਕਰੰਤ ਦ੍ਰੋਹ ਕੇਵਲੰ ।
ਪਰੰਤ ਅੰਗ ਭੰਗ ਹੁਐ ਉਠੰਤ ਮਾਸ ਕਰਦਮ ।
ਖਿਲੰਤ ਜਾਨੂ ਕਦਵੰ ਸੁ ਮਝ ਕਾਨ੍ਹ ਗੋਪਿਕੰ । ੩੧੯ ।
so sastar sunidhung jujhant jodhanung judhang.
arujh pank lajanungkarant daroh kevalung.
parant ang bhang huai uthant nass kardamung.
khilant jaan kadavung so majh kahn gopikung. (319)

ਡਹਕ ਡਉਰ ਡਾਕਣੰ ਝਲੰਤ ਝਾਲਰੋ ਸਰੰ ।
ਨਿਨਦ ਨਦਿ ਨਾਫਿਰੰ ਬਜੰਤ ਭੇਰਿ ਭੀਖਣੰ ।
ਘੁਰੰਤ ਘੋਰ ਦੁੰਦਭੀ ਕਰੰਤ ਕਾਨਰੇ ਸੁਰੰ ।
ਕਰੰਤ ਝਾਝਰੋ ਝੜੰ ਬਜੰਤ ਬਾਸੁਰੀ ਬਰੰ । ੩੨੦ ।
dehak dour dakanung jhalant jhalro sarung.
aninad nadi naphirung bajant bher bhikhanung.
ghurant ghor dundbhi karant kanrai surung.
karant jhajharo jharrung bajant basuri barung. (320)

There were many evil-spirits (sixty-four) filling up their bowls (with blood), while the female ghosts were making merry with their shrieks. The fairies were flying in the sky, who were marrying the warriors. The armed warriors had gloves of the skin of a large lizzard on their hands (with glamour), while the evil-spirits were belching and making noise, while eating away the flash of corpses. (317)

In the battle-field the goddess Kali (god of death) was making merry while the kettle-drums were beating ; the noise from striking Swords was rising, while the bowls were covered with dust. The battle-drums were beating with a rhythum and the warriors were being wounded with tridents and geyonets. The shameless weaklings were fleeing from the battle-field thus increasing the load on Earth. (318)

The warriors, armed with weapons, were fighting with determination. Those warriors, who (were feeling shy of killing), were struck in the mud of worldly honour, and were only protesting. When the limbs were being cut from the body and then falling on the ground, then the splashes of blood would rise from the mud of flesh. It appeared as if Krishna was playing some games with his milk-maids. (319)

The drums and evil-spirits were making noise, while the arrows were flying around (shining) with a flash of light. The music of musical instruments (nefiris) was being produced uninterrupted, while the loud noise of the clarionet was being heard. The kettle-drum was being beaten with a thundering sound. The jhenjh was producing noise, and the flute was playing a beautiful note. (320)

ਨਚੰਤ ਬਾਜ ਤੀਛਣੰ ਚਲੰਤ ਚਾਚਰੀ ਕ੍ਰਿਤੰ ।
ਲਿਖੰਤ ਲੀਕ ਉਰਬੀਅੰ ਸੁਭੰਤ ਕੁੰਡਲੀ ਕਰੰ ।
ਉਡੰਤ ਧੂਰ ਭੂਰਿਯੰ ਖੁਰੀਨ ਨਿਰਦਲੀ ਨਭੰ ।
ਪਰੰਤ ਭੂਰ ਭਉਰਣੰ ਸੁ ਭਉਰ ਠਉਰ ਜਿਉ' ਜਲੰ । ੩੨੧ ।
nachat baaj teechhanung chalant chachri kirtung.
likhant leek urbiag subhant kundli karung.
Udant dhoor bhooreung khureen nirdali nabhung.
parant bhur bhourunnung so bhour thourjion jalung. (321)

ਭਜੰਤ ਧੀਰ ਬੀਰਣੰ ਚਲੰਤ ਮਾਨ ਪ੍ਰਾਨ ਲੈ ।
ਦਲੰਤ ਪੰਤ ਦੰਤੀਯੰ ਭਜੰਤ ਹਾਰ ਮਾਨ ਕੈ ।
ਮਿਲੰਤ ਦਾਤ ਘਾਸ ਲੈ ਰਰਛ ਸਬਦ ਉਚਰੰ ।
ਬਿਰਾਧ ਦਾਨਵੰ ਜੁਝਯੋ ਸੁ ਹਥਿ ਰਾਮ ਨਿਰਮਲੰ । ੩੨੨ ।
bhajant dheer beerunung chalant maan pran lai.
dalant pant dantieung bhujant haar maan kai.
milant daat ghaas lai rarachh sabad ucharung.
birad danavung jujheyo so hath Ram nirmalung. (322)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕੇ ਰਾਮਵਤਾਰੇ ਕਥਾ ਬਿਰਾਧ ਦਾਨਵ ਬਧਹ ।
it Sri Bachittar Natkai Ramvatarai katha biradh danav badheh.

ਅਥ ਬਨਮੋ ਪ੍ਰਵੇਸ ਕਥਨੰ
ਦੋਹਰਾ
ਇਹ ਬਿਧਿ ਮਾਰ ਬਿਰਾਧ ਕਉ ਬਨ ਮੈ ਧਸੈ ਨਿਸੰਗ ।
ਸੁ ਕਬਿ ਸਯਾਮ ਇਹ ਬਿਧਿ ਕਹਿਯੋ ਰਘੁਬਰ ਜੁਧ ਪ੍ਰਸੰਗ । ੩੨੩ ।
ab banmai parves kathanung
Dohra
ab bidh maar bridh kou ban main dhasai nisung.
so kabi Sian eh bidh kehiou Ragh bar judh parsung. (323)

ਸੁਖਦਾ ਛੰਦ
ਰਿਖਿ ਅਗਸਤਿ ਧਾਮ । ਗਏ ਰਾਜ ਰਾਮ ।
ਧੁਜ ਧਰਮ ਧਾਮ । ਸੀਆ ਸਹਿਤ ਬਾਮ । ੩੨੪ ।
Sukhda Chhand
rikh agasat dhaam. gaie Raj Ram.
dhuj dharam dham. Sia sehat baam. (324)

The horses were trotting swiftly and with agility and instead of the marks of their hooves, only a line was traced on the ground, which was looking beautiful for war mongering, and the dust arising from the hooves of horses was reaching uptothe sky. The battle field wasd presenting an (awful) scene, just as a swimmer dreads the eddies in water. (321)

Many patient warriors had fled away by saving their lives and honour and with the crushing of the whole horde of their elephants, the warriors were running away acceptiing their defeat. Some of them quietly had joined the forces of Ram shouting cries of help repeatedly. Thus the demon Biradh was killed at the sacred (holy) hands of Sri Ram. (322)

Here the episode of the kiling of the demon Biradh in the Ramavtar description of the Bachittar Natak is Completed.

Couplet

Now after killing the demon Biradh, Ram Chander penetrated into the forest without any further worry. The poet Siam had described the battle fought by Ram Chander like this. (323)

Sukh da Chhand

Then Ram Chander, an embodiment of the banner of morality and religious (holy) place, alongwith his spouse Sita, reached the abode of 'Rishi August'.

(324)

ਲਖਿ ਰਾਮ ਬੀਰ । ਰਿਖਿ ਦੀਨ ਤੀਰ ।
ਰਿਪੁ ਸਰਬ ਚੀਰਿ । ਹਰਿ ਸਰਬ ਪੀਰ । ੩੨੫ ।
ਲਅਕਹ ਅਮ ਬੇਰ। ਰਕਿਹਹਿ ਦੇਨ ਤੇਰ।
ਰਪਿ ਸਅਰਅਬ ਚਹੇਰ। ਹਅਰ ਸਅਰਅਬ ਪੇਰ। (੩੨੫)

ਰਿਖਿ ਬਿਦਾ ਕੀਨ । ਆਸਿਖਾ ਦੀਨ ।
ਦੁਤਿ ਰਾਮ ਚੀਨ । ਮੁਨਿ ਮਨ ਪ੍ਰਬੀਨ । ੩੨੬ ।
rikhi bida keen. asikha deen.
dut Ram cheen. mun man parbeen. (326)

ਪ੍ਰਭ ਭ੍ਰਾਤ ਸੰਗਿ । ਸੀਅ ਸੰਗ ਸੁਰੰਗ ।
ਤਜਿ ਚਿੰਤ ਅੰਗ । ਧਸਿ ਬਨ ਨਿਸੰਗ । ੩੨੭ ।
prabh bhrat sung. Sia sung surang.
taj chit ang. dhas ban nisung. (327)

ਧਰਿ ਬਾਨ ਪਾਨਿ । ਕਟਿ ਕਸਿ ਕ੍ਰਿਪਾਨ ।
ਭੁਜ ਬਰ ਅਜਾਨੁ । ਚਲ ਤੀਰਥ ਨ੍ਹਾਨ । ੩੨੮ ।
dhar baan paan. kat kas kirpan.
bhuj bar ajan. chal tirath nahn. (328)

ਗੋਦਾਵਰਿ ਤੀਰ । ਗਏ ਸਹਿਤ ਬੀਰ ।
ਤਜਿ ਰਾਮ ਚੀਰ । ਕਅਿ ਸੁਚ ਸਰੀਰ । ੩੨੯ ।
godavar teer. gaie sehat beer.
taj Ram cheer. kia such sarir. (329)

ਲਖਿ ਰਾਮ ਰੂਪ । ਅਦਭੁਤ ਅਨੂਪ ।
ਜਹ ਹੁਤੀ ਸੂਪ । ਤਹ ਗਏ ਭੂਪ । ੩੩੦ ।
lakh Ram roop. adbhut anup..
jeh huti soop. the gaie bhoop. (330)

ਕਹੀ ਤਾਹਿ ਧਾਤਿ । ਸੁਨਿ ਸੂਪ ਬਾਤਿ ।
ਦੁਐ ਅਥਿਤਿ ਨ੍ਹਾਤ । ਲਹੇ ਅਨੂਪ ਗਾਤ । ੩੩੧ ।
kehi tahe dhaat. sunn soop baat.
duai abiti nahat. bhai anup gaat. (331)

Considering Ram Chander a warrior, the Rishi August gave him, after penetrating and killing the enemy and casting away all his benedictions on him. The great Muni (ascetic) was greatly pleased on perceiving the splendour of Ram. (325)

August Rishi said good bye to Ram Chander, bestowing his benedictions on him. The great Muni (ascetic) was greatly pleased on perceiving the splendour of Ram. (326)

So Ram Chander alongwith his brother and the most elegant and beautiful Sita penetrated into the jungle, leaving aside all his worries off safety. (327)

Now the episode of " Penetration into jungle" commences

Ram now was holding his bow in hand, with a sword tied to his waist, and having his long arms stretching upto the knees, went to the holy place for having a bath.(328)

Sri Ram, alongwith his brother, went to the banks of Godavari river and removing his clothes he had a bath in Godawari thus purifying his body. (329)

Perceiving the beauty of Ram Chander and his elegant form, the protectors of the jungle went upto the place, where Sarupnakha was abiding. (330)

Going upto the abode of Sarupnakha, the protectors said, "O Saroopnakha ! Listen to us . Two saints have come to our jungle and they have bathed here, but their form and appearance is most beautiful, beyond any description. (331)

ਸੁੰਦਰੀ ਛੰਦ
ਸੂਪਨਖਾ ਇਹ ਭਾਤਿ ਸੁਨੀ ਜਬ । ਧਾਇ ਚਲੀ ਅਭਿਲੰਬ ਤ੍ਰਿਯਾ ਤਬ ।
ਕਾਮ ਸਰੂਪ ਕਲੇਵਰ ਜਾਨੈ । ਰੂਪ ਅਨੂਪ ਤਿਹੂੰ ਪੁਰ ਮਾਨੈ । ੩੩੨ ।

Sundri Chhand

Supnakha eh baat sunni jab. dhaie chali ablambh triya tab.
kaam sarup kalovar janai. roop anup tehun pur manai. (332)

ਧਾਇ ਕਹਿਯੋ ਰਘੁਰਾਇ ਭਏ ਤਿਹ। ਜੈਸ ਨ੍ਰਿਲਾਜ ਕਹੈ ਨ ਕੋਊ ਕਿਹ ।
ਹਉ ਅਟਕੀ ਤੁਮਰੀ ਛਬਿ ਕੋ ਬਰ। ਰੰਗ ਰੰਗੀ ਰੰਗ ਏ ਦ੍ਰਿਗ ਦੂ ਪਰ । ੩੩੩ ।
dhaie kehiou Raghuraie bhaie teh. jais nirlaj kahai na kouoo keh.
hou athi tumri chhab ke bar. rung rungi rung ai drig du par. (333)

ਰਾਮ ਬਾਚ
ਸੁੰਦਰੀ ਛੰਦ
ਜਾਹੁ ਤਹਾ ਜਹ ਭ੍ਰਾਤਿ ਹਮਾਰੇ । ਵੈ ਰਿਝ ਹੈ ਲਖਿ ਨੈਨ ਤਿਹਾਰੇ ।
ਸੰਗ ਸੀਆ ਅਵਿਲੋਕ ਕ੍ਰਿਸੋਦਰਿ । ਕੈਸੇ ਕੈ ਰਾਖ ਸਕੋ ਤੁਮ ਕਉ ਘਰਿ । ੩੩੪ ।

Ram baach

Sundri Chhand

jaho taha jeh bhrat hamarai. vai rijh hai lakh main tiharai.
Sung Sia avilok kirsvdar. kaisai kai rakh saho tum kou ghar. (334)

ਮਾਤ ਪਿਤਾ ਕਹ ਮੋਹਿ ਤਜਿਯੋ ਮਨ । ਸੰਗ ਫਿਰੀ ਹਮਰੇ ਬਨ ਹੀ ਬਨਿ ।
ਤਾਹਿ ਤਜੋ ਕਸ ਕੈ ਸੁਨਿ ਸੁੰਦਰਿ । ਜਾਹੁ ਤਹਾ ਜਹਾ ਭ੍ਰਾਤ ਕ੍ਰਿਸੋਦਰਿ । ੩੩੫ ।
maat pita keh mohai tajiou man. Sung phiri hamrai ban hi ban.
tahai tajai kas kai Sunn sunder. jaho taha jaha bhrat kirsodar. (335)

ਜਾਤ ਭਈ ਸੁਨ ਬੈਨ ਤ੍ਰਿਯਾ ਤਹ । ਬੈਠਿ ਹੁਤੇ ਰਣਧੀਰ ਜਤੀ ਜਹ ।
ਸੋ ਨ ਬਰੈ ਅਤਿ ਰੋਸ ਭਰੀ ਤਬ । ਨਾਕ ਕਟਾਇ ਗਈ ਗ੍ਰਿਹ ਕੋ ਸਬ । ੩੩੬ ।
jaat bhaiee sunn bain triya the. baith hutai randheer jati jeh.
So na barai at ross bhari tab. naak hataie gaiee greh ko sab. (336)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕੇ ਰਾਮ ਅਵਤਾਰੇ ਕਥਾ ਸੂਪਨਖਾ ਕੋ ਨਾਕ
ਕਾਟਬੋ ਧਯਾਇ ਸਮਾਪਤਮ ।
It Sri Bachittar Natkai Ram Avtar Katha Soopnakha ke naak
katbo dhiaie samapatam.

Sundri Chhand

On hearing such a news, Sarupnakha without wasting any time, rushed to the same place. She took the appearance of Ram as a personification of love. His beautiful body was really magnificent and worthy of praise throughout the three worlds. (Earth, skies and netherland). (332)

She went rushing to the place where Ram was seated and addressed Ram in a manner which even a shameless woman could not say. She said, " O beloved ! I am completely enamoured by your beauty, and am totally enticed by your beautiful eyes." (I am dyed in the colour of your beautiful eyes). (333)

Ram replied this :

Sundri Chhand

" You go to the place, where my brother is resting, as he will be pleased to see your beautiful eyes. Do you not see, that I have got my beautiful Sita, with a tender waist alongwith me ? So how could I keep you in my house ?" (334)

" This Sita, has forgotten the love of her mother and father and is roaming alongwith me through these forests. O beautiful woman ! Listen to me. How could I forsake her? O lady with a delicate waist ! You go to the place, where my brother is seated."(335)

Hearing these words, the woman went to the place, where the warrior celibate Lachhman was resting. But on refusal to marry her by Lachhman also, she was infurirated and went back after getting her nose chopped off (from Lachhman).(336)

Here the Chapter of the chopping of Sarupnakha's nose (forming part of) of the episode of Ram avtar in the Bachittar natak is completed.

ਅਥ ਖਰ ਦੂਖਨ ਦਈਤ ਜੁਧ ਕਥਨੰ

ਸੁੰਦਰੀ ਛੰਦ

ਰਾਵਨ ਤੀਰ ਰੁਰੋਤ ਭਈ ਜਬ। ਰੋਸ ਭਰੇ ਦਨੁ ਬੀਸ ਬਲੀ ਸਬ।
ਲੰਕਿਸ ਧੀਰ ਬਜੀਰ ਬੁਲਾਇ। ਦੂਖਨ ਔ ਖਰ ਦਈਤ ਪਠਾਏ। ੩੩੭।

Ab Khar dukhan daieeat judh Kathanung

Sundri Chhand

Ravan teer ruroat bhaiee jab. ross bharai dan bans bali sab.
lankis dheer bajeer bulaie. dukhan au Khar daieeat pathaie. (337)

ਸਾਜ ਸਨਾਹ ਸੁਬਾਹ ਦੁਰਗਤ। ਬਾਜਤ ਬਾਜ ਚਲੇ ਗਜ ਗਜਤ।
ਮਾਰ ਹੀ ਮਾਰ ਦਸੋ ਦਿਸ ਕੂਕੇ। ਸਾਵਨ ਕੀ ਘਟ ਜਿਯੋ ਘੋਰ ਦੂਕੇ। ੩੩੮।
Saaj sanah subah durgat. bajat baaj chalai gaj gajat.
maar hi maar daso dis kukai. Savan ki ghat jiou ghur dhukai. (338)

ਗਜਤ ਹੈ ਰਣਬੀਰ ਮਹਾ ਮਨ। ਤਜਤ ਹੈ ਨਹੀ ਭੂਮਿ ਅਯੋਧਨ।
ਛਾਜਤ ਹੈ ਚਖ ਸ੍ਰੋਣਤ ਸੇ ਸਰ। ਨਾਦਿ ਕਰੈ ਕਿਲਕਾਰ ਭਯੰਕਰ। ੩੩੯।
gajat hai ranbir maha man. tajat hai nahi bhoom ayodhan.
Chhajat hai Chakh saronat se sar. nad karai kilkaar bhaieyankar. (339)

ਤਾਰਕਾ ਛੰਦ

ਰਨਿ ਰਾਜ ਕੁਮਾਰ ਬਿਰਚਹਿੰਗੇ। ਸਰ ਸੇਲ ਸਰਾਸਨ ਨਚਹਿੰਗੇ।
ਸੁ ਬਿਰੁਧ ਅਵਧਿਸੁ ਗਾਜਹਿੰਗੇ। ਰਣਰੰਗਹਿ ਰਾਮ ਬਿਰਾਜਹਿੰਗੇ। ੩੪੦।

Tarka Chhand

Runn raj kumar bircheheungai. sar sail sarasan nacheheungai.
so birudh avdhis gajeheungai. runnrungai Ram briajeheungai. (340)

ਸਰ ਓਘ ਪ੍ਰਓਘ ਪ੍ਰਹਾਰੈਗੇ। ਰਣਿਰੰਗ ਅਭੀਤ ਬਿਹਾਰੈਗੇ।
ਸਰ ਸੂਲ ਸਨਾਹਰਿ ਛੁਟਹਿੰਗੇ। ਦਿਤਿ ਪੁਤ੍ਰ ਧਰਾ ਪਰ ਲੁਟਹਿੰਗੇ। ੩੪੧।
Sar ough parough parharaigai. runnrung abheet biharaigai.
Sar sul sanahar chhuteh enngai. dit putar dhara par lutehengai. (341)

ਸਰ ਸੰਕ ਅਸੰਕਤ ਬਾਹਹਿੰਗੇ। ਬਿਨੁ ਭੀਤ ਭਯਾ ਦਲ ਦਾਹਹਿੰਗੇ।
ਛਿਤਿ ਲੁਥ ਬਿਲੁਥ ਬਿਥਾਰਹਿੰਗੇ। ਤਰੁ ਸਣੈ ਸਮੂਲ ਉਪਾਰਹਿੰਗੇ। ੩੪੨।
Sar sunk asunkar bahehengai. bin bheet bhia dal dahengai.
chhit lath bilab bitharhingai. Tar sannai smul uparehhingai. (342)

Now the episode of the battle of the demon Khar-Dukhan begins

Sundri Chhand

When Sarupnakha went crying and wailing to Ravana, then the whole clan of the mighty demons were furious with rage. Then Ravana called his (serious) wise ministers and with their consultations, and sent both the demons by the name of Khar and Dukhan (to deal with Ram). (337)

Both the demons, arming their stubborn and sturdy arms with weapons started (on this expedition). Trumpets were being sounded (for their march) and the elephants were trumpeting. Cries of "Kill them, kill them" were being heard all around in the ten directions.They had reached near the place of Ram Chander like the dark clouds, roaring and thundering. (338)

The most persevering warriors were roaring in the battle field, and would never desert the battle field. Their eyes were filled with the flow of blood (red eyed) and looking glorious (in rage), and were raising horrible cries of war. (339)

Tarka Chhand

In the battle field, both the princes (Ram and Lachhman) would enter with grace, having arrows, spears and bows in their hands (keenly jumping for action). Ther warriors against Ram would be roaring soon. Thus Ram would be glorified in the battle-field. (340)

They would be shooting arrows without any limit and would be moving around the battle field fearlessly. They would be wielding swords, tridents and arrows in the battle field while the sons of (the demon) Ditti would be laying down their lives in the battle. (341)

They would be shooting arrows without any fear or doubts and would destroy the terrible enemy troops fearlessly, with falling corpses huddled together, thus uprooting the tree (of tyrrany) from its very roots. (342)

ਨਵ ਨਾਦ ਨਫੀਰਨ ਬਾਜਤ ਭੇ । ਗਲਿਗਜਿ ਹਠੀ ਰਣਭੰਗ ਫਿਰੇ ।
ਲਗਿ ਬਾਨ ਸਨਾਹ ਦੁਸਾਰ ਕਢੇ । ਸੂਅ ਤਛਕ ਕੇ ਜਨੁ ਰੂਪ ਮਢੇ । ੩੪੩ ।
nav nad nafeeran bajat bhae. galgaj hathi runrung phirai.
lag baan sanah dusar kadhai. Suai tachhak ke jan roop madhai. (343)

ਬਿਨੁ ਸ਼ੰਕ ਸਨਾਹਰਿ ਝਾਰਤ ਹੈ । ਰਣਿ ਬੀਰਨ ਵੀਰ ਪ੍ਰਚਾਰਤ ਹੈ ।
ਸਰ ਸੁਧ ਸਿਲਾ ਸਿਤ ਛੋਰਤ ਹੈ । ਜੀਅ ਰੋਸ ਹਲਾਹਲ ਘੋਰਤ ਹੈ । ੩੪੪ ।
bin sank sanahar jharat hai runn beeran veer parcharat hai.
Sar sudh sila sit chhorat hai. jia ross halahal ghorat hai. (344)

ਰਣਧੀਰ ਅਯੋਧਨੁ ਲੁਝਤ ਹੈ । ਰਦ ਪੀਸਿ ਭਲੇ ਕਰ ਜੁਝਤ ਹੈ ।
ਰਣ ਦੇਵ ਅਦੇਵ ਨਿਹਾਰਤ ਹੈ । ਜਯ ਸਦ ਨਿਨਦਿ ਪੁਕਾਰਤ ਹੈ । ੩੪੫ ।
Randheer ayodhan lujhat hai. rud pees bhalai kar jujhat hai.
runn dev adev niharat hai. jey sad ninad pukarat hai. (345)

ਗਣ ਗਿਧਨ ਬ੍ਰਿਧ ਰੜੰਤ ਨਭੰ । ਕਿਲਕੰਤ ਸੁ ਡਾਕਣਿ ਉਚ ਸੁਰੰ ।
ਭ੍ਰਮ ਛਾਡਿ ਡਕਾਰਤ ਭੂਤ ਭੂਅੰ । ਰਣ ਰੰਗਿ ਬਿਹਾਰਤ ਭ੍ਰਾਤ ਦੂਅੰ । ੩੪੬ ।
gunn gidhan bridh runnat nabhung.
kilkant so dakan uch surang.
bhram chhad dakarat bhoot bhuang.
runn rung biharat bhrat duang. (346)

ਖਰ ਦੂਖਣ ਮਾਰਿ ਬਹਾਇ ਦਏ । ਜਯ ਸਦ ਨਿਨਦ ਬਿਹਦ ਭਏ ।
ਸੁਰ ਫੂਲਨ ਕੀ ਬਰਖਾ ਬਰਖੇ । ਰਣਿ ਧੀਰ ਅਧੀਰ ਦੋਊ ਪਰਖੇ । ੩੪੭ ।
Khar dukhan maar bahaie devai.
jey sad ninad bihad bhaie.
Sur phulan ki barkha barkhai.
runn dheer adheer donoo parkhai. (347)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕੇ ਰਾਮ ਅਵਤਾਰੇ ਕਥਾ ਖਰ ਦੂਖਣ ਦਈਤ
ਬਧਹ ਧਿਆਇ ਸਮਾਪਤਮ ।
It Sri Bachittar Natakai Ram avtar katha khar
dukhan daieeat badeh dhiae Samapatam.

Many musical instruments including drums were being played, and with war-cries the warriors started moving around in the battle-field. Whosoever was hit by their arrows, would be pierced through the iron-coating (protective) and passing through to the other side. It appeared the arrows were taking the form of the off-springs of tachhak. (343)

They were wielding their swords fearlessly, and the warrior are challenging each other. The warriors were shooting arrows, pointed by rubbing on stores, while having the poison of fury within their hearts. (344)

The persevering warriors were fighting on the battle-field and with grinding their teeth (with revenge) they were fighting fiercely. Both the gods and demons were watching the battle scene, and were hailing the warriors with one voice. (345)

The great vultures in a flock, were shrieking (in the sky) ; while the evil-spirits were making merry with loud noise. The ghosts, leaving their doubts were making noise on the ground. Both the brothers, Ram and Lachhman were moving around on the battle-field with great delight. (346)

Ram Chander had killed the demons Khar and Dukhan (and rolled them in the river of death). There were many shouts of hailing them collectively, while the gods showered flowers on them. In the battle, both types of warriors, having determination or without any perseverence, were tested. (347)

Here the Chapter on the killing of demons Khar and dukhan of the episode of Incarnation of Ram in Bachittar Natak is completed.

ਅਥ ਸੀਤਾ ਹਰਨ ਕਥਨੰ

ਮਨੋਹਰ ਛੰਦ

ਰਾਵਣ ਨੀਚ ਮਰੀਚ ਹੂੰ ਕੇ ਗ੍ਰਿਹ ਬੀਚ ਗਏ ਬਧ ਬੀਰ ਸੁਨੈ ਹੈ ।
ਬੀਸਹੂੰ ਬਾਹਿ ਹਥਿਆਰ ਗਹੇ ਰਿਸਿ ਮਾਰ ਮਨੈ ਦਸ ਸੀਸ ਧੁਨੈ ਹੈ ।
ਨਾਕ ਕਟਿਯੋ ਜਿਨਿ ਸੂਪਨਖਾ ਕਹ ਕਹੂ ਤਿਹ ਕੋ ਦੁਖ ਦੋਖ ਲਗੇ ਹੈ ।
ਰਾਵਲ ਕੋ ਬਨੁ ਕੈ ਪਲ ਮੋ ਛਲ ਕੈ ਤਿਹ ਕੀ ਘਰਨੀ ਧਰਿ ਲਯੈ ਹੈ । ੩੪੮ ।

Ab Sita haran kathanung

Manohar Chhand

Ravan neech mareech hun kai greh beech gaie badh beer sunnai hai.
beeshun bahai hathiar gehai risi maar manai das sees dhunai hai.
nak katiou jin soopnakha keh tou the ke dukh dokh lagai hai.
raval ko ban ke pal mein chhal kai the ki gharni dhar liouai hai. (348)

ਮਰੀਚ ਬਾਚ

ਮਨੋਹਰ ਛੰਦ

ਨਾਥ ਅਨਾਥ ਸਨਾਥ ਕੀਯੋ ਕਰਿ ਕੈ ਅਤਿ ਮੋਰ ਕ੍ਰਿਪਾ ਕਹ ਆਏ ।
ਭਉਨ ਭੰਡਾਰ ਅਟੀ ਬਿਕਟੀ ਪ੍ਰਭ ਆਜ ਸਬੋ ਘਰ ਬਾਰ ਸੁਹਾਏ ।
ਦੁਐ ਕਰਿ ਜੋਰਿ ਕਰਉ ਬਿਨਤੀ ਸੁਨਿ ਕੈ ਨ੍ਰਿਪਨਾਥ ਬੁਰੋ ਮਤ ਮਾਨੋ ।
ਸ੍ਰੀ ਰਘੁਬੀਰ ਸਹੀ ਅਵਤਾਰ ਤਿਨੈ ਤੁਮ ਮਾਨੁਸ ਕੈ ਨ ਪਛਾਨੋ । ੩੪੯ ।

Mareech baach

Manohar Chhand

Nath anath sanath kiou kar kai at mor kirpa keh aieai.
bhaun bhandar ati ikti prabh aaj sabai ghar bar suhaie.
duai kar jore karou binti sunn kai nripnath burai mat mano.
Sri Raghbir sehi avtar tinai tum manus kai na pachhano. (349)

ਰੋਸ ਭਰਿਯੋ ਸਬ ਅੰਗ ਜਰਿਯੋ ਮੁਖ ਰਤ ਕਰਿਯੋ ਜੁਗ ਨੈਨ ਤਚਾਏ ।
ਤੈ ਨ ਲਗੈ ਹਮਰੇ ਸਠ ਬੋਲਨ ਮਾਨਸੁ ਦੁਐ ਅਵਤਾਰ ਗਨਾਏ ।
ਮਾਤ ਕੀ ਏਕ ਹੀ ਬਾਤ ਕਹੇ ਤਜਿ ਤਾਤ ਘ੍ਰਿਣਾ ਬਨਬਾਸ ਨਿਕਾਰੇ ।
ਤੇ ਦੋਊ ਦੀਨ ਅਧੀਨ ਜੁਗੀਯਾ ਕਸ ਕੈ ਭਿਰ ਹੈ ਸੰਗ ਆਨਿ ਹਮਾਰੇ । ੩੫੦ ।
ros bhariou sab ang jariou mukh rut kariou jug nain tachaie.
tai na lagai humrai Sath bolan manus duai avtar ganaie.
maat ki ek hi baat kehai taj taat ghirna banvas nikarai.
te douoo deen adheen jugiya kas kai bhir hai sung aan hamarai. (350)

Now the episode of Abduction of Sita begins
Manohar Chhand

The mean and base Ravana went to the house of Marich, and apprised him about the death of his brothers Khan and Dukhan. In his twenty hands, Ravana was having various weapons, but keeping his fury within himself, Ravana muzzles his ten heads and said, "Whosoever has cut off the nose of Sarupnakha, should be made to suffer and feel miserable. I will assume the form of a Yogi (ascetic) and in a moment shall abduct his wife by deceit. (348)

Marich said,
Manohar Chhand

"O Master ! You have bestowed Your Grace and benevolence on me by visiting my house, thus making this helpless man into a person full of hopes. O Lord ! Now my house, family, abode, treasure and the scattered wilderness has become full of splendour. O Master ! I am praying with folded hands, so do not feel offended. Sri Ram is an incarnation (god-like) of god, and you should not take him to be an ordinary person. (349)

On hearing the thing from Mareech, Ravana became furious with rage, and his body was burning (with wrathfulness), and his face turned red (with rage) and started frowning with both the eyes. He said, "O fool ! My words have not been accepted by you as true and you are considering both the (ordinary) men as an Incarnation (of God). ? On their mother saying something against them, the father has disowned them both and then turning them out of house with contempt and sent them on exile. So how could these two helpless and poor Yogis (mendicants) dare to fight against me ? (350)

ਜਉ ਨਹੀ ਜਾਤ ਤਹਾ ਕਹ ਤੈ ਸਠਿ ਤੋਰਿ ਜਟਾਨ ਕੋ ਜੂਟ ਪਟੈ ਹੋ ।
ਕੰਚਨ ਕੋਟ ਕੈ ਉਪਰ ਤੇ ਡਰਿ ਤੋਹ ਨਦੀਸਰ ਬੀਚ ਡੁਬੈ ਹੋ ।
ਚਿਤ ਚਿਰਾਤ ਬਸਾਤ ਕਛੂ ਨ ਰਿਸਾਤ ਚਲਿਯੋ ਮੁਨਿ ਘਾਤ ਪਛਾਨੀ ।
ਰਾਵਨ ਨੀਚ ਕੀ ਮੀਚ ਅਯੋਗਤ ਰਾਘਵ ਪਾਨਿ ਪੁਰੀ ਸੁਰਿ ਮਾਨੀ । ੩੫੧ ।
jou nahi jaat taha keh tai sath tore jatan ko joot patai hai.
kanchan kot kai upar te darv toh nadisar beech dubai hai.
chit chirat basat kachhu na risat chaliou mun ghaat pachhani.
Ravan neech ki meech ayogat Raghav paan puri sur mani. (351)

ਕੰਚਨ ਕੋ ਹਰਨਾ ਬਨ ਕੇ ਰਘੁਬੀਰ ਬਲੀ ਜਹ ਥੋ ਤਹ ਆਯੋ ।
ਰਾਵਨ ਹ੍ਵੈ ਉਤ ਤੇ ਜੁਗੀਆ ਸੀਅ ਲੈਨ ਚਲਿਯੋ ਜਨੁ ਮੀਚ ਚਲਾਯੋ ।
ਸੀਅ ਬਿਲੋਕਿ ਕੁਰੰਕ ਪ੍ਰਭਾ ਕਹ ਮੋਹਿ ਰਹੀ ਪ੍ਰਭ ਤੀਰ ਉਚਾਰੀ ।
ਆਨਿ ਦਿਜੈ ਹਮ ਕਉ ਮ੍ਰਿਗ ਵਾ ਸੁਨ ਸ੍ਰੀ ਅਵਧੇਸ ਮੁਕੰਦ ਮੁਰਾਰੀ । ੩੫੨ ।
Kanchan kai harna ban kai Raghubir bali jeh thou the aiyo.
Rawan havai ut te jugia Sia lain chaliou jan meech chalaiou.
Sia bilok kurank prabh keh mohai rehi prabh teer uchari.
aan dijai hum kou mrig va sunn Sri avdhes mukund murari. (352)

ਰਾਮ ਬਾਚ
ਸੀਅ ਮ੍ਰਿਗਾ ਕਹੂੰ ਕੰਚਨ ਕੋ ਨਹਿ ਕਾਨ ਸੁਨਿਯੋ ਬਿਧਿ ਨੈ ਨ ਬਨਾਯੋ ।
ਬੀਸ ਬਿਸਵੇ ਛਲ ਦਾਨਵ ਕੋ ਬਨ ਮੈ ਜਿਹ ਆਨਿ ਤੁਮੈ ਡਹਕਾਯੋ ।
ਪਿਆਰੀ ਕੋ ਆਇਸ ਮੇਟ ਸਕੇ ਨ ਬਿਲੋਕ ਸੀਆ ਕਹੁ ਆਤੁਰ ਭਾਰੀ ।
ਬਾਧਿ ਨਿਖੰਗ ਚਲੇ ਕਟਿ ਸੋ ਕਹਿ ਭ੍ਰਾਤ ਈਹਾ ਕਰਿਜੈ ਰਖਵਾਰੀ । ੩੫੩ ।
Ram baach
Sia mirga kahun kanchan kei neh kaan sunniou bidh nai na banaieu.
bees bisvai chhal danav kai baun mein jeh aath tumai dehkahiou.
piari kai aies meit sahai na bilok Sia koh atur bhari.
badh nikhang chalai kut so keh bhrat eehan karijai rakhvari. (353)

ਓਟ ਥਕਿਯੋ ਕਰਿ ਕੋਟਿ ਨਿਸਾਚਰ ਸ੍ਰੀ ਰਘੁਬੀਰ ਨਿਦਾਨ ਸੰਘਾਰਿਯੋ ।
ਹੇ ਲਹੁ ਬੀਰ ਉਬਾਰ ਲੈ ਮੋ ਕਹ ਯੋ ਕਹਿ ਕੈ ਪੁਨਿ ਰਾਮ ਪੁਕਾਰਿਯੋ ।
ਜਾਨਕੀ ਬੋਲ ਕੁਬੋਲ ਸੁਨਿਯੋ ਤਬ ਹੀ ਤਿਹ ਓਰ ਸੁਮਿਤ੍ਰ ਪਠਾਯੋ ।
ਰੇਖ ਕਮਾਨ ਕੀ ਕਾਢਿ ਮਹਾਬਲਿ ਜਾਤ ਭਏ ਇਤ ਰਾਵਨ ਆਯੋ । ੩੫੪ ।
Oat thakiou kar kot nisachar Sri Raghubir nidan sangharіou.
hai loh beer aubar lai mo keh yo keh kai pur Ram pukariou.
Janki bol kubol sunniou tab hi teh aur Sumitar pathaiou.
rekh kaman ki kaadh mahabal jaat bhaie Sia ke dhig yo. (354)

"O fool ! If you say that you are not willing to go against them, then I will get your tuft of hair shorn off, and will (sink) drown you in the ocean by throwing you atop the golden fort. On hearing these words, though Marich felt annoyed, He followed that the death verdict given by Ravana would be very useless and meaning less (would debase him) whereas the death at the hands of Ram Chander would lead him to heavens with glory. (351)

As a result Marich, assuming the form of a golden deer, came near the place where the mighty Ram was seated. On the other side, Ravana in the assumed form of an ascetic started on his mission of kidnapping Sita, as if his death had prompted him to carry out this mission. On seeing the beauty of the deer, Sita got enamoured and told her spouse. "O killer of the demon Mur ! O bestower of Salvation ! O Master of Ayoudhya ! Pray listen to my prayer and bring for me that deer ! " (352)

"O Sita ! We have never heard about a golden deer with our ears being born or created by the Lord-Creator. I am sure hundered percent, this is the illusion (trap) produced by some demon which has caused this misconception in your mind." But seeing the darling Seeta so keenly interested (in the deer), Ram could not refuse to carry out her wish. So By tying the quiver around his waist, he immediately left (for carrying out her wish), while telling Lachhman to look after her safety. (353)

The demon Marich (in the form of deer) got tired of his many efforts of his safety, and finally Sri Ram managed to kill him. While falling dead, Marieh said, : O younger brother (Lachhman) ! Pray come and save me, and then repeating Ram's name, he was heard crying for his life. On hearing these words (of deception) of Marich (she mistook them) as if Ram was crying for help, she sent Lachhman away for helping Ram. The mighty Lachhman then drew a line (of safety) with his bow around the hut of Sita and went away. So in the meantime Ravana, in the assumed form of a Yogi, managed to reach there. (354)

ਭੇਖ ਅਲੇਖ ਉਚਾਰ ਕੈ ਰਾਵਣ ਜਾਤ ਭਏ ਸੀਅ ਕੇ ਢਿਗ ਯੋ ।
ਅਵਿਲੋਕ ਧਨੀ ਧਨਵਾਨ ਬਡੋ ਤਿਹ ਜਾਇ ਮਿਲੈ ਮਗ ਮੋ ਠਗ ਜਿਯੋ ।
ਕਛੁ ਦੇਹੁ ਭਿਛਾ ਮ੍ਰਿਗ ਨੈਨਿ ਹਮੈ ਇਹ ਰੇਖ ਮਿਟਾਇ ਹਮੈ ਅਬ ਹੀ ।
ਬਿਨੁ ਰੇਖ ਭਈ ਅਵਿਲੋਕ ਲਈ ਹਰਿ ਸੀਅ ਉਡਿਯੋ ਨਭਿ ਕਉ ਤਬ ਹੀ। ੩੫੫ ।
bhekh alekh uchar kai Rawan jaat bhaie Sia ke dhig yo.
avilok dhani dhanvaan bado the jaie milan mug mo thug jiou.
kachh deho bhichha mrig nain humai eh rekh mitaie human ab hi.
bin rekh bhaiee avlok laiee har Sia Udiou nabh kou tab hi. (355)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕੇ ਰਾਮਵਤਾਰੇ ਕਥਾ ਸੀਤਾ ਹਰਨ ਧਿਆਇ ਸਮਾਪਤੰ ।
ੀਤ ਸ਼ਰਰ ਭਅਚਹਤਿਤਅਰ ਨਅਤਅਕ ੍ਅਮਅਵਤਅਰਅ ਖਅਤਹਅ
Sita haran dhiae Samapatamung

ਅਥ ਸੀਤਾ ਖੋਜਬੋ ਕਥਨੰ
ਤੋਟਕ ਛੰਦ
ਰਘੁਨਾਥ ਹਰਿ ਸੀਅ ਹੇਰ ਮਨੰ । ਗਹਿ ਬਾਨ ਸਿਲਾ ਸਿਤ ਸਜਿ ਧਨੰ ।
ਚਹੁੰ ਓਰ ਸੁਧਾਰਿ ਨਿਹਾਰਿ ਫਿਰੇ । ਛਿਤ ਊਪਰ ਸ੍ਰੀ ਰਘੁਰਾਜ ਗਿਰੇ । ੩੫੬ ।
Ab Sita khojbo kathanung
Totak Chhand
Raghunath hari Sia hear manung. geh baan sila sit saj dhanung.
chahun aour sudhar nihaar phirai. chhit ooper Sri Raghraj girai. (356)

ਲਘੁਬੀਰ ਉਠਾਇ ਸੁ ਅੰਕ ਭਰੇ । ਮੁਖ ਪੋਂਛਿ ਤਬੈ ਬਚਨਾ ਉਚਰੈ ।
ਕਸ ਅਧੀਰ ਪਰੇ ਪ੍ਰਭ ਧੀਰ ਧਰੋ । ਸੀਅ ਜਾਇ ਕਹਾਂ ਤਿਹ ਸੋਧ ਕਰੋ । ੩੫੭ ।
Laghbir uthaie so ank bharai. mukh pochh tabai bachna uchrai.
kas adhar parai prabh dheer dharai. Sia jaie kahan the sodh karai. (357)

ਉਠ ਠਾਢਿ ਭਏ ਫਿਰ ਭੂਮਿ ਗਿਰੇ । ਪਹਰੇਕਕ ਲਉ ਫਿਰਿ ਪ੍ਰਾਨ ਫਿਰੇ ।
ਤਨ ਚੇਤ ਸੁਚੇਤ ਉਠੇ ਹਰਿ ਯੋ । ਰਣ ਮੰਡਲ ਮਧਿ ਗਿਰਿਯੋ ਭਟ ਜਿਯੋ । ੩੫੮ ।
Uth thadh bhaie phir bhoom girai. pehraikak lou phir pran phirai.
tan chet suchet uthai har yo. runn mandal madh gitiou bhat jiou. (358)

ਚਹੁੰ ਓਰ ਪੁਕਾਰ ਬਕਾਰ ਥਕੇ । ਲਘੁ ਭ੍ਰਾਤ ਭਏ ਬਹੁ ਭਾਤ ਝਥੇ ।
ਉਠ ਕੈ ਪੁਨਿ ਪ੍ਰਾਤਿ ਇਸਨਾਨ ਗਏ । ਜਲ ਜੰਤ ਸਬੈ ਜਰਿ ਛਾਰਿ ਭਏ । ੩੫੯ ।
Chahun aur pukar bakar thakai. lagh bhrat bhaie boh bhant jhabai.
Uth kai pun prat isnan gaieai. jal jant sabai jar chhar bhaie. (359)

ਬਿਰਹੀ ਜਿਹ ਓਰਿ ਸੁ ਦਿਸਟੀ ਧਰੈ । ਫਲ ਫੂਲ ਪਲਾਸ ਅਕਾਸ ਜਰੈ ।
ਕਰ ਸੋ ਧਰਿ ਜਉਨ ਛੁਅੰਤ ਭਈ । ਕਚ ਬਾਸਨ ਜਿਯੋ ਪਕਿ ਫੂਟਿ ਗਈ । ੩੬੦ ।
birhi jeh aur so disat dharai. phal phool palas akas jarai.
kar so dhar joun chhuant bhaiee. kach basan jiou pake phoot gaiee. (360)

As per his (assumed) guise, ravana shouting 'Alakh, Alakh', came near Sita's hut, just as a trickster (cheat) behaves towards a wealthy person, on meeting him on the way (to cheat). Ravana said, "O lady with deer-like eyes ! Pray give me some alms." When Sita got ready to give him alms, the Yogi (ascetic)said, "We do not accept any alms, tied up like this. You rub out this line and (without caring for this line) you give us alms yourself. When Sita erased this line, and he (Ravana) saw Sita, devoid of the protective line, he immediately kidnapped Sita and flew towards the sky. (355)

Here the Chapter of Sita's abduction in the episode of Ram's incarnation of the Bachittar Natak is completed.

Now the episode of the Search for Sita begins

Tetak Chhand

When Sri Ram realised in his mind about the abduction of Sita, he took up his bow and fixed a piercing arrow in the bow. Then he looked around on all the four sides, and not perceiving Sita anywhere, Sri Ram fell down unconscious on the ground. (356)

Then the younger brother Lachhman took (Ram) him in his lap and wiping his face he told Ram like this. "O my Lord ! Why are you so desperate, have patience ? Where could Sita have gone ? Let us search for her." (357)

Then Ram got up, but again fell down on the ground and became unconscious. After about three hours, Ram regained consciousness. After gaining consciousness Ram got up fully alert just as a warrior, who falls down unconscious in the battle field, and then on gaining consciousness gets up fully alert (for fighting again). (358)

(Ram) He wa calling out for Sita on all sides, and got tired of it. The younger brother Lachhman also got furious with desperation. After the night was over, when Ram went to have bath, the fire of separation of Sita, became very painful ; and all the creatures in water appeared dead due to the heat of this fire within. (359)

The separated and gloomy Ram would find, wherever he looked around, all the flowers, fruits, trees and grass burning with the heat (of this fire). The ground, coming in contact with Ram's hands, would crumble like the unripened (unbaked) pitcher (vessel) on being baked. (360)

ਜਿਹ ਭੂਮਿ ਥਲੀ ਪਰ ਰਾਮ ਫਿਰੈ । ਦਵ ਜਯੋ ਜਲਿ ਪਾਤ ਪਲਾਸ ਗਿਰੇ ।
ਟੂਟ ਆਸੂ ਅਰੁਣ ਨੈਨ ਝਰੀ । ਮਨੋ ਤਾਤ ਤਵਾ ਪਰ ਬੂੰਦ ਪਰੀ । ੩੬੧ ।
jeh bhoom thali par Ram phirai. dev jiou jab paat palas girai.
tut aas arun nain jhari. mano taat tava par boond pari. (361)

ਤਨ ਰਾਘਵ ਭੋਟਿ ਸਮੀਰ ਜਰੀ । ਤਜ ਧੀਰ ਸਰੋਵਰ ਮਾਝ ਦੁਰੀ ।
ਨਹਿ ਤਤ੍ਰ ਥਲੀ ਸਤਪ੍ਤ ਰਹੇ । ਜਲਜੰਤ ਪਰਤ੍ਰਿਣ ਪਤ੍ਰ ਦਹੇ । ੩੬੨ ।
tan Raghav bhot sameer jari. taj dheer sarovar majh duri.
neh tatar bali satpatar rehai. jaljant partrin patar dehai. (362)

ਇਤ ਢੂੰਢ ਬਨੇ ਰਘੁਨਾਥ ਫਿਰੇ । ਉਤ ਰਾਵਨ ਆਨਿ ਜਟਾਯੁ ਘਿਰੇ ।
ਰਣ ਛੋਰਿ ਹਠੀ ਪਗ ਦੁਐ ਨ ਭਜਿਯੋ। ਉਡ ਪਛ ਗਏ ਪੈ ਨ ਪਛ ਤਜਿਯੋ । ੩੬੩ ।
it dhoondh banai Ragnath phirai. ut Ravan aan jataiyo ghirai.
runn chhor hathi pug duai na bhajiou. ud pachh gaie pai na pachh tajiou. (363)

ਗੀਤਾ ਮਾਲਤੀ ਛੰਦ
ਪਛਰਾਜ ਰਾਵਨ ਮਾਰਿ ਕੈ ਰਘੁਰਾਜ ਸੀਤਹਿ ਲੈ ਗਯੋ ।
ਨਭਿ ਓਰ ਖੋਰ ਨਿਹਾਰ ਕੈ ਜਟਾਉ ਸੀਅ ਸੰਦੇਸ ਦਯੋ ।
ਤਬ ਜਾਨ ਰਾਮ ਗਏ ਬਲੀ ਸੀਅ ਸਤ ਰਾਵਨ ਹੀ ਹਰੀ ।
ਹਨਵੰਤ ਮਾਰਗ ਮੋ ਮਿਲੇ ਤਬ ਮਿਤ੍ਰਤਾ ਤਾਸੋ ਕਰੀ । ੩੬੪ ।
Geeta Malti Chhand
pachhraj Ravan maar kai Raghraj Setai lai geyo.
Nabh aur khor nihar kai so jataou Sia sandes deyo.
tab jaan Ram gaie bali Sia Sat Ravan hi hari.
hanvat marag mo milai tab mitarta tasai kari. (364)

ਤਿਨਿ ਆਨਿ ਸ੍ਰੀ ਰਘੁਰਾਜ ਕੇ ਕਪਿਰਾਜ ਪਾਇਨ ਡਾਰਿਯੋ ।
ਤਿਨ ਬੈਠਿ ਗੈਠ ਇਕੈਠ ਹ੍ਵੈ ਇਹ ਭਾਤ ਮੰਤ੍ ਬਿਚਾਰਿਯੋ ।
ਕਪਿ ਬੀਰ ਧੀਰ ਸਧੀਰ ਕੇ ਭਟ ਮੰਤ੍ ਬੀਰ ਬਿਚਾਰ ਕੇ ।
ਅਪਨਾਇ ਸੁਗ੍ਰੀਵ ਕਉ ਚਲੇ ਕਪਿਰਾਜ ਬਾਲ ਸੰਘਾਰ ਕੈ । ੩੬੫ ।
tin aan Sri Raghraj ke kapraj paien dariou.
tin baith gaith ikaith havai eh bhaat mantar bichariou.
kap beer dheer sadheer ke bhat mantar beer bichar ke.
apnaie sugreev kou chalai kapraj baal sanghar kai. (365)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਬਾਲਿ ਬਧਹ ਧਿਆਇ ਸਮਾਪਤੰ ।
it Sri Bachittar Natak granthai baal
badeh dhiae samapatung.

The trees and leaves of the area, where Ram was moving around, became parched with the heat (of the fire of separation) and falling down completely burnt. Tears were falling down the red eyes of Ram (with fury), which were covering the parched Earth, just as water drops dry up on a red-hot iron plate.
(361)

Even the air, in the vicimty of Ram, (touching Ram) was burnt (with heat) and devoid of any patience, it had disappeared in the water pool. So the lotus-flower in the pond also got burnt, including all the creatures in the water, and the bird's wings, all got parched with the heat. (of Ram's separation). (362)

On one side, Ram came back to his hut from his search for Sita (being unsuccessful), whereas on the other side, the king Vulture, Jataou, had surrounded Ravana, and would not budge an inch from his position (in the fight) due to his stubborn posture and he would not give in, though he lost all his wings due to Ravana's onslaughts. But he did not desert Ram's side. (363)

Geeta Malti Chhand

Jataou told Ram," O Raghu king ! Ravana had taken away Sita after killing me." Then looking up towards the sky, Jataou gave the information of Sita's abduction, to Ram. Thus mighty Ram was convinced about Sita's abduction by Ravana. Then after performing the cremation ceremony of Jataou, Ram came across Hanuman, and (Ram) became friendly with him. (364)

Then Hanuman brought Sugriv at the feet of Ram (to pay obeisance), then all of them got together and decided on a plan after full deliberations amongst themselves, that Sri Ram should help Sugriv for his project, while Sugriv will help Ram . Then the persevering Sugriv, after due consultations with his warriors, ministers and brave men decided to be the helper of Ram and promissed him all help. Then Ram killed the king Bali and making Surgiv as his associate marched towards Lanka. (365)

Here the Chapter on the killing of Bali of the Bachittar Natak Granth is completed.

ਅਥ ਹਨੂਮਾਨ ਸੋਧ ਕੋ ਪਠੈਬੋ
ਗੀਤਾ ਮਾਲਤੀ ਛੰਦ
ਦਲ ਬਾਟਿ ਚਾਰ ਦਿਸਾ ਪਠਿਯੋ ਹਨੁਵੰਤ ਲੰਕਿ ਪਠੈ ਦਏ ।
ਲੈ ਮੁਦ੍ਰਕਾ ਲਖਿ ਬਾਰਿਧੈ ਜਹ ਸੀ ਹੁਤੀ ਤਹ ਜਾਤ ਭੇ ।
ਪੁਰਿ ਜਾਰਿ ਅਛ ਕੁਮਾਰ ਛੈ ਬਨ ਟਾਰਿ ਕੈ ਫਿਰਿ ਆਇਯੋ ।
ਕ੍ਰਿਤ ਚਾਰ ਜੋ ਅਮਰਾਰਿ ਕੋ ਸਬ ਰਾਮ ਤੀਰ ਜਤਾਇਯੋ । ੩੬੬ ।

Ab Hanuman sodh ko pathaibo
Geeta Malti Chhand

dal baut chaar disa pathiou hanuvant lunk pathai daiei.
lai mudarkai lakh baridhai jeh see huri the jaat bhai.
pur jari achh kumar chhai ban taar kai phir aieyo.
kirat chaar jo amrar ko sab Ram teer jatai yo. (366)

ਦਲ ਜੋਰਿ ਕੋਰ ਕਰੋਰ ਲੈ ਬਡ ਘੋਰ ਤੋਰਿ ਸਬੈ ਚਲੇ ।
ਰਾਮਚੰਦ੍ ਸੁਗ੍ਰੀਵ ਲਛਮਨ ਅਉਰ ਸੂਰ ਭਲੇ ਭਲੇ ।
ਜਾਮਵੰਤ ਸੁਖੈਨ ਨੀਲ ਹਨੁਵੰਤ ਅੰਗਦ ਕੇਸਰੀ ।-
ਕਪਿਪੂਤ ਜੂਥਪ ਜੂਥ ਲੈ ਉਮਡੇ ਚਹੂੰ ਦਿਸ ਕੈ ਝਰੀ । ੩੬੭ ।
dal jour kor karor lai bud ghor tore sabai chalai.
Ramchand Sugreev Lachhman aour soor bhalai bhalai.
Jamvant sukhain neel hanvant angad kesri.
kappoot juthap juth lai umdai chahun dis kai jhari. (367)

ਪਾਟਿ ਬਾਰਿਧ ਰਾਜ ਕਉ ਕਰਿ ਬਾਟਿ ਲਾਘ ਗਏ ਜਬੈ ।
ਦੂਤ ਦਏਤਿਨ ਕੇ ਹੁਤੇ ਤਬ ਦਉਰ ਰਾਵਨ ਪੈ ਗਏ ।
ਰਨ ਸਾਜ ਬਾਜ ਸਬੈ ਕਰੇ ਇਕ ਬੇਨਤੀ ਮਮ ਮਾਨੀਐ ।
ਗੜ ਲੰਕ ਬੰਕ ਸੰਭਾਰੀਐ ਰਘੁਬੀਰ ਆਗਮ ਜਾਨੀਐ । ੩੬੮ ।
paat baridh raj kou kar baat laagh gaie jabai.
doot devtan ke hutai tab dour Ravan pai gaie.
runn saaj baj sabai karai ik benti mum maniai.
garr lunk bunk sambhariai Raghbir agam janiai. (368)

ਧੂਮ੍ ਅਛ ਸੁ ਜਾਬਮਾਲਿ ਬੁਲਾਇ ਵੀਰ ਪਠੈ ਦਏ ।
ਸੋਰ ਕੋਰ ਕਰੋਰ ਕੈ ਜਹਾ ਰਾਮ ਥੇ ਤਹਾ ਜਾਤ ਭੇ ।
ਰੋਸ ਕੈ ਹਨੁਵੰਤ ਥਾ ਪਰ ਰੋਪਿ ਪਾਵ ਪ੍ਰਹਾਰਿਯੰ ।
ਜੁਝਿ ਭੂਮਿ ਗਿਰਿਯੋ ਬਲੀ ਸੁਰ ਲੋਕ ਮਾਝਿ ਬਿਹਾਰੀਯੰ । ੩੬੯ ।
dhumar achh so jabmal bulaie veer pathai deiai.
sor kor karor kai jaha Ram thai taha jaat bhei.
ross kai hanuvant th par rop par parharieung.
jujh bhoom giriou balisur lok majh bihareung. (369)

Now the episode of Hanuman's mission of going in search (of Sita) begins

Geeta Malti Chhand

Sugriv then divided his troops into four parts and sent one part of troops to each of the four sides while Hanuman was sent to Lanka. Hanuman took Ram's ring as a token of dentity, and crossing the ocean, went upto the place, where Sita was kept. He burnt the city of Lanka and after killing Ravana's son, Achhai kumar, and destroying the Ashoka garden he came back to Sri Ram. He gave the details of all actions to Ram, which Ravana had undertaken. (366)

Ram chander collected millions of troops, and all started marching with great speed. These included Ram Chander, Sugrev, Lachhman and many other warriors. Jamwant, Sukham, Neel Hanuman, Angad and kesri like army commanders, alongwith a horde of monkeys thronged from the four sides like a cluster of clouds. (367)

When they reached the island of Lanka after crossing many seas ; then the messengers of the demons rushed to Ravana and told him to keep ready with all preparations for a war. But I have one request, which you should accept that the fort of Lanka should be well guarded, as Ram Chander has entered our areas. (368)

On hearing the news (of enemy), Ravana sent for Dhumar-lekh and Jabmal and sent them to the field. Both these warriors created such an uproar and finally reached the spot, where Ram was, alongwith millions of troops. Finally, enraged with this, Hanumaan did put down his feet firmly on that place, and fought heroically, while one warrior by the name Dhumar-Achh fell down on the ground (earth) while fighting and then entered the beautiful land of the gods. (he died) after death. (369)

ਜਾਬਮਾਲਿ ਭਿਰੇ ਕਛੂ ਪੁਨਿ ਮਾਰਿ ਐਸੇ ਈ ਕੈ ਲਏ ।
ਭਾਜਿ ਕੀਨ ਪ੍ਰਵੇਸ·ਲੰਕਿ ਸੰਦੇਸ ਰਾਵਨ ਸੋ ਦਏ ।
ਧੂਮਰਾਛ ਸੁ ਜਾਬਮਾਲਿ ਦੁਹੂੰ ਰਾਘਵ ਜੂ ਹਰਿਯੋ ।
ਹੈ ਕਛੂ ਪ੍ਰਭ ਕੇ ਹੀਏ ਸੁਭ ਮੰਤ੍ ਆਵਤ ਸੋ ਕਰੁ । ੩੭੦ ।
Jabmaal bhirai kachhu pun maar aisai ei kai laie.
bhaaj keen parves link sandes Ravan so daiei.
dhoomrach so jabmal duhung Raghav ju hariou.
hai kachhuprabh kai hiai subh mantar avat so karai. (370)

ਪੇਖਿ ਤੀਰ ਅਕੰਪਨੈ ਦਲ ਸੰਗਿ ਦੈ ਸੁ ਪਠੈ ਦਯੋ ।
ਭਾਤਿ ਭਾਤਿ ਬਜੇ ਬਜੰਤ੍ ਨਿਨਦ ਸਦ ਪੂਰੀ ਭਯੋ ।
ਸੁਰ ਰਾਇ ਆਦਿ ਪ੍ਰਹਸਤ ਤੇ ਇਹ ਭਾਤਿ ਮੰਤ੍ ਬਿਚਾਰਿਯੋ ।
ਸੀਅ ਦੇ ਮਿਲੋ ਰਘੁਰਾਜ ਕੋ ਕਸ ਰੋਸ ਰਾਵ ਸੰਭਾਰਿਯੋ । ੩੭੧ ।
pekh teer akumpanai dal sung dei so pathai deou.a
bhant bhant bajai bajantar ninad Sad puri bhiou.
Sur raie aad prehsat te eh bhant mantar bichariou.
Sia de milai Raghuraj ko kas ross raav Sambhariou. (371)

ਛਪਯ ਛੰਦ
ਝਲਹਲੰਤ ਤਰਵਾਰ ਬਜਤ ਬਾਜੰਤ੍ ਮਹਾ ਧੁਨਿ ।
ਖੜਹੜੰਤ ਖਹਿ ਖੋਲ ਧਯਾਨ ਤਜਿ ਪਰਤ ਚਵੰਦ ਮੁਨਿ ।
ਇਕ ਇਕ ਲੈ ਚਲੈ ਇਕ ਤਨ ਇਕ ਅਰੂਝੈ ।
ਅੰਧ ਧੁੰਧ ਪਰ ਗਈ ਹਥ ਅਰੁ ਮੁਖ ਨ ਸੁੱਝੈ ।
ਸਮੁਹੇ ਸੂਰ ਸਾਵੰਤ ਸਬ ਫਉਜ ਰਾਜ ਅੰਗਦ ਸਮਰ ।
ਜੈ ਸਦ ਨਿਨਦ ਬਿਹਦ ਹੁਅ ਧੰਨ ਜੰਪਤ ਸੁਰਪੁਰਿ ਅਮਰ । ੩੭੨ ।
Chhapeu Chhand
Jhalehlant tarvar bajat bajantar maha dhun.
khaerehrrant kheh khel dhian taj parat chavandh muni.
ik ik lai chalai ik tan ik arujhai.
andh dhundh par gaiee hath or mukh na sujhai.
samuhai sur savant sab fauj raj angad samar.
ajai sad nirad nirad bihad hua dhan sampat surpur amar. (372)

Jabmmal fought for sometime, but was killed in the end in the same manner, (as before). So the army rushed back to Lanka and sent a message to Ravana that both the demons Dhumar Achh and Janbmal had been killed by Ram. Whatever now was considered right by the Master (Ravana) and found suitable, may be enacted as the savest path. (370)

Ravana, seeing the warrior Akumpan, standing close by, sent him alongwith the army to the battle field . Many trumpets were being sounded, and there were sounds of continuous musical nature in Lankapuri. Inder and Prahsat gave the advice after consultations among themselves. "O King ! Give away the possession of Sita and have compromise with Ram Chander. Why are you fostering anger and wrathfulness in your mind ? (371)

Chhapai Chhand

The swords were striking with flashes all around and trumpets were being sounded with loud noise. There were sounds of thuds by the iron coats of protective cover or the helmets being struck, which would desturb the ascetics from the meditation. In some cases the warrior (dead) have been taken away from the field by others, while in some other cases the warriors were engrossed in fighting. There was a dense fog, so that the hands and faces were not visible. In the battle-field the warriors are confronting one another, while the army of Angad was still standing fast. The hailing of Ram Chander as the victor is gaining ground, while the gods in heavens are also praising Ram's valour. (372)

ਇਤ ਅੰਗਦ ਜੁਗ ਰਾਜ ਦੁਤੀਆ ਦਿਸ ਬੀਰ ਅਕੰਪਨ ।
ਕਰਤ ਬ੍ਰਿਸਟ ਸਰ ਧਾਰ ਤਜਤ ਨਹੀ ਨੈਕ ਅਯੋਧਨ ।
ਹਥ ਬਥ ਮਿਲ ਗਈ ਲੁਥ ਬਿਥਰੀ ਅਹਾੜੰ ।
ਘੁਮੈ ਘਾਇ ਅਘਾਇ ਬੀਰ ਬੰਕੜੈ ਬਬਾੜੰ ।
ਪਿਖਤ ਬੈਠ ਬਿਬਾਣ ਬਰ ਧਨਿ ਧਨਿ ਜੰਪਤ ਅਮਰ ।
ਭਵ ਭੂਤ ਭਵਿਖਯ ਭਵਾਨ ਮੋ ਅਬ ਲਗ ਲਖਿਯੋ ਨ ਅਸ ਸਮਰ । ੩੭੩ ।
it angad jug raj dutia dis beer akumpan.
karat brisat sar dhar tajat nahi naik ayodhan.
hath bath mil gaiee luth bithri aharrung.
ghumai ghaie aghaie beer bunkarrai babarrung.
pikhat bath biban bar dhan dhan janpat amar.
bhav bhoot bhavikheu bhavan mo ab lag lakhiou na us samar. (373)

ਕਹੂੰ ਮੁੰਡ ਪਿਖੀਅਹ ਕਹੂੰ ਭਕਰੁੰਡ ਪਰੇ ਧਰਿ ।
ਕਿਤ ਹੀ ਜ"ਘ ਤਰਫੰਤ ਕਹੂੰ ਪੁਛ੍ਰੰਤ ਸੁ ਛਬਿ ਕਰ ।
ਭਰਤ ਪਤ੍ਰ ਖੇਚਰੀ ਕਹੂੰ ਚਾਵੰਡ ਚਿਕਾਰੈ ।
ਕਿਲਕਤ ਕਤਹ ਮਸਾਨ ਕਹੂੰ ਭੈਰਵ ਭਭਕਾਰੇ ।
ਇਹ ਭ"ਤਿ ਬਿਜੈ ਕਪਿ ਕੀ ਭਈ ਹਨਿਯੋ ਅਸੁਰ ਰਾਵਣ ਤਣਾ ।
ਭੈ ਦਗ ਅਦਗ ਭਗੇ ਹਠੀ ਗਹਿ ਗਹਿ ਕਰਿ ਦਾਤਨ ਤ੍ਰਿਣਾ । ੩੭੪ ।
kahun mund pikhieh kahun bukrund parai dhar.
kit hi jangh tarfant kahun uchhrant so chhab kar.
bharat pattar khechari kahun chavand chikarai
kilkat kateh masan kahun bhairav bhabhkarai.
eh bhant bijai kap ki bhaiee harniou asur Ravan tarra(n)
bhai dag adag bhagai hathi geh geh kar datan trina. (374)

ਉਤੈ ਦੂਤ ਰਾਵਣੈ ਜਾਇ ਹਤ ਬੀਰ ਸੁਣਾਯੋ ।
ਇਤ ਕਪਿ ਪਤਿ ਅਰੁ ਰਾਮ ਦੂਤ ਅੰਗਦਹਿ ਪਠਾਯੋ ।
ਕਹੀ ਕਥ ਤਿਹ ਸਥ ਗਥ ਕਰਿ ਤਥ ਸੁਨਾਯੋ ।
ਮਿਲਹੁ ਦੇਹੁ ਜਾਨਕੀ ਕਾਲ ਨਤਾਰ ਤੁਹਿ ਆਯੋ ।
ਪਗ ਭੇਟ ਚਲਤ ਭਯੋ ਬਾਲਿ ਸੁਤ ਪ੍ਰਿਸਟਿ ਪਾਨ ਰਘੁਬਰ ਧਰੇ ।
ਭਰਿ ਅੰਕ ਪੁਲਕ ਤਨ ਪਸਿਜਯੋ ਭਾਤਿ ਅਨਿਕ ਆਸਿਖ ਕਰੇ । ੩੭੫ ।
utai doot Ravanai jaie hat beer sunaieuo.
it kap pat or Ram doot angdeh pathaiou.
kahi kath the sab gath kar tab Sunaiou.
amiloh deho janki kaal natar tohai aiyo.
pug bhet chalat bhiou baal sut prisat paan Raghubar dharai.
bhar ank pulak tan pasijiou bhant anik arikh karai. (375)

On one side was Prince Angad (Sugriv's Son) whereas from the other side warrior Akampan was confronting. Both were showering a stream of arrows and no one retraces from the battle scene. In the end, both were engrossed in a duel, with each others hands around the others waist, and corpses were scattered all around. The wounded soldiers were reeling. The warriors were challenging one another, being tired of fighting. The gods, in their beautiful chariots, were watching eagerly the ongoing battle, and were hailing the scene saying, that never before in the past, present or even in future such a battle has taken place. (373)

In the battle-field one could see heads moving around, while the trunks lying on the ground were seen making slight movements and noises. At places there were legs fluttering, or at some places a hand is seen thrown up. At places the evil-spirits were filling their bowls with blood, whereas elsewhere the vultures were shrieking. At places the burial ground (cemetry) is waiting for dead, whole at other places Bhairav (deity) is clamouring loudly. Thus the monkey Prince Angad was victorious in the battle, and Ravana's son was killed. The zealous but devoid of hope, warriors were running away from the battle-field in awe and frightened. (putting grass under their teeth). (374)

Then the messenger conveyed the news of the death of Akampan to Ravana ; and Ram sent Angad as his emissary (to Ravana) with the instructions to sign a peace treaty provided he was willing to hand over Sita, to Ram otherwise he should face death. The son of Bali (Angad) paid obeisance at the feet of Ram and was about to depant, when Ram patted his back and hugged him, giving him all the benedictions, which pleased Angad to his utmost satisfaction. (375)

ਪ੍ਰਤਿ ਉਤਰ ਸੰਬਾਦ
ਛਪੈ ਛੰਦ
ਦੇਹੁ ਸੀਆ ਦਸਕੰਧ ਛਾਹਿ ਨਹੀ ਦੇਖਨ ਪੈਹੋ ।
ਲੰਕ ਛੀਨ ਲੀਜੀਐ ਲੰਕ ਲਖਿ ਜੀਤ ਨ ਜੈਹੋ ।
ਕ੍ਰੁਧ ਬਿਖੈ ਜਿਨਿ ਘੋਰੁ ਪਿਖ ਕਸ ਜੁਧ ਮਚੈ ਹੈ ।
ਰਾਮ ਸਹਿਤ ਕਪਿ ਕਟਕ ਆਜ ਮ੍ਰਿਗ ਸਯਾਰ ਖਵੈ ਹੈ ।
ਜਿਨਿ ਕਰ ਸੁ ਗਰਬੁ ਸੁਣ ਮੂੜ ਮਤ ਗਰਬ ਗਵਾਇ ਘਨੇਰਿ ਘਰ ।
ਬਸ ਕਰੋ ਸਰਬ ਘਰ ਗਰਬ ਹਮ ਏ ਕਿਨ ਮਹਿ ਦ੍ਵੈ ਦੀਨ ਨਰ । ੩੭੬ ।

Prati Uttar Sambad
Chhapai Chhand

deho Sia daskandh chhahe nahi dekhan paiho.
lunk cheen leejiai lunk lakh jeet na jaiho
karudh bikhai jin ghor pikh kas judh machai hai.
Ram sahat kap katak aaj mirag suyar khavai hai.
ajin kar so garab sunn moor mat garab gavaie ghaner ghar.
bas karai sarab ghar garab hum eu kin meh davai deen nar. (376)

ਰਾਵਨ ਬਾਚ ਅੰਗਦ ਸੋ
ਛਪੈ ਛੰਦ
ਅਗਨ ਪਾਕੁ ਕਹੁ ਕਰੈ ਪਵਨ ਮੁਰ ਬਾਰ ਬੁਹਾਰੈ ।
ਚਵਰ ਚੰਦ੍ਰਮਾ ਧਰੇ ਸੂਰ ਛਤ੍ਰਿਹ ਸਿਰ ਢਾਰੈ ।
ਮਦ ਲਛਮੀ ਪਿਆਵੰਤ ਬੇਦੁ ਮੁਖਿ ਬ੍ਰਹਮੁ ਉਚਾਰਤ ।
ਬਰਨ ਬਾਰਿ ਨਿਤਿ ਭਰੇ ਦੇਵ ਕੁਲ ਸਰਬ ਜੁਹਾਰਤ ।
ਨਿਜ ਕਹਿਤ ਸੁ ਬਲ ਦਾਨਵ ਪ੍ਰਬਲ ਦੇਤ ਧਨੁਦਿ ਜਛ ਮੋਹਿ ਕਰ ।
ਵੇ ਜੁਧ ਜੀਤਿ ਜਾਹਿਗੇ ਕਹਾ ਦੋਇ ਤੇ ਦੀਨ ਕਰ । ੩੭੭ ।

Ravan bachh angad so
Chhapai Chhand

agan pak koh karai pavan mur bar buharai.
Chavar Chandrama dharai sur chhatreh sir dharo.
mud lachhmi piavant beid mukh braham ucharat.
baran baar nit bharai dev kul sarab juharat.
nij kahat so bal danav parbal deit dhanud jachh mohai kar.
Vai judh jeet jahegei kaha dei te deen kar. (377)

(Dialogue between both) (Prati uttar sambadh)

Chhapai Chhand

Then Angad said, "O Ravana ! Please hand over Sita to Ram, as you will not be able to even attain her shadow." Then Ravana replied, " You mean, he will usurp Lanka from me. Listen, no one could even dare to win over Lanka from me." Then Angad said, " Do not spill the poison of anger, else there will be a terrible war."

Then Ravana replied, " The whole army of monkeys alongwith Ram is like a herd of deer and jackals. I will devour their like a lion. "

Then Angad said, " O foolish man ! Do not feel proud ! Listen to me with full attention. The egoism has destroyed many families (people)."

Ravana replied, " O (fool) full of pride ! I have controlled all these things under my power. What is the worth of these two helpless persons (Ram and Lachhman) before me ?" (376)

Ravana, then addressed Angad as follows :

Chhapai Chhand

"Listen. The god of fire cooks food for me, while the god of air sweeps my corridor ; the (god) moon has held a fly-whisk in hand to swing it (in my honour) ; whereas (the god) Sun has held a canopy over my head. The goddess of wealth, Lachhmi serves me (wine) drinks ; while Brahma (god) recites Vedas for me. The god (of oceans) Varuna is my water-carrier ; while all other gods salute me (with respect). All the mighty demons look upon me as their Master ; and because of my power, Kuber and Jachh pay toll tax to me. Do you think, these two helpless persons (Ram and Lachhman) could gain victory over Ravana in battle ?" (377)

ਕਹਿ ਹਾਰਿਯੋ ਕਪਿ ਕੋਟਿ ਦਈਤ ਪਤਿ ਇਕ ਨ ਮਾਨੀ ।
ਉਠਤ ਪਾਵ ਰੁਪਿਯੋ ਸਭਾ ਮਧਿ ਸੋ ਅਭਿਮਾਨੀ ।
ਥਕੇ ਸਕਲ ਅਮਰਾਰਿ ਪਾਵ ਕਿਨਹੂੰ ਨ ਉਚਕਿਯੋ ।
ਗਿਰੇ ਧਰਨਿ ਮੁਰਛਾਇ ਬਿਮਨ ਦਾਨਵ ਦਲ ਥਕਿਯੋ ।
ਲੈ ਚਲਿਯੋ ਬਭੀਛਨ ਭ੍ਰਾਤ ਤਿਹ ਬਾਲਿ ਪੁਤ੍ਰ ਧੂਸਰ ਬਰਨ ।
ਭਟ ਹਟਕ ਬਿਕਟ ਤਿਹ ਨ ਸਕੇ ਚਲਿ ਆਯੋ ਜਿਤ ਰਾਮ ਰਨ । ੩੭੮ ।
keh hariou kap kote deiat pati ik na mani.
Uthat pav rupiou sabha madh so abhimani.
thakai sakal amrar pav kinhun na bachhiou.
girai dharan murchhaie bisan danav dal thakiou.
lai chaliou babhichhan bhrat the bal puttar dhusar baran.
bhat hatak bikat the na sakai chal aieyo jit Ram runn. (378)

ਕਹਿ ਬੁਲਯੋ ਲੰਕੇਸ ਤਾਹਿ ਪ੍ਰਭ ਰਾਜੀਵ ਲੋਚਨ ।
ਕੁਟਲ ਅਲਕ ਮੁਖ ਛਕੇ ਸਕਲ ਸੰਤਨ ਦੁਖ ਮੋਚਨ ।
ਕੁਪੇ ਸਰਬ ਕਪਿਰਾਜ ਬਿਜੈ ਪਹਿਲੀ ਰਣਿ ਚਖੀ ।
ਫਿਰੇ ਲੰਕ ਗੜਿ ਘੋਰਿ ਦਿਸਾ ਦਛਣੀ ਪਰਖੀ ।
ਪ੍ਰਭ ਕਰੇ ਬਭੀਛਨ ਲੰਕਪਤਿ ਸੁਨੀ ਬਾਤਿ ਰਾਵਣ ਘਰਣਿ ।
ਸੁਧਿ ਸਤ ਤਬਿ ਬਿਸਰਤ ਭਈ ਗਿਰੀ ਧਰਣਿ ਪਰ ਹੁਐ ਬਿਮਣ । ੩੭੯ ।
keh buliou lunkes tahe prabh Rajeev lochan.
kutal alak mukh chhakai sakal santan dukh mochan.
kupai sarab kapraj bijai pehli runn chakhi.
phirai lunk garh ghar disa dachhni parkhi.
prabh karai babhichhan lunkpat-Sunni baat Ravan gharan.
Sudha Sat tab bisrat bhaie giri dharan par huai biman. (379)

ਮਦੋਦਰੀ ਬਾਚ
ਉਟੰਕਣ ਛੰਦ
ਸੂਰਬੀਰਾ ਸਜੇ ਘੋਰ ਬਾਜੇ ਬਜੇ ਭਾਜ ਕੰਤਾ ਸੁਣੇ ਰਾਮ ਆਏ ।
ਬਾਲਿ ਮਾਰਿਯੋ ਬਲੀ ਸਿੰਧੁ ਪਾਟਿਯੋ ਜਿਨੈ ਤਾਹਿ ਸੋ ਬੈਰਿ ਕੈਸੇ ਰਚਾਏ ।
ਬਿਯਾਧ ਜੀਤਯੋ ਜਿਨੈ ਜੰਭ ਮਾਰਿਯੋ ਉਨੈ ਰਾਮ ਅਉਤਾਰ ਸੋਈ ਸੁਹਾਏ ।
ਦੇ ਮਿਲੋ ਜਾਨਕੀ ਬਾਤ ਹੈ ਸਿਆਨ ਕੀ ਚਾਮ ਕੇ ਦਾਮ ਕਾਹੇ ਚਲਾਏ । ੩੮੦ ।

Madodari Chhand
Aoutangan Chhand

Surbeera sajai ghor bajai baje bhaaj kanta sunnai Ram aie.
baal mariou bali Sindh patiou jinai tahai so bair kaise rachaie.
biyadha jeetiou jinai jambh mariou unai Ram aoutar soiaiee suhaie.
dei milai janaki baat hai Sian ki cham ke daam kahai chalaie. (380)

The clever Angad tried to convince Ravana by (millions of) reasoning in many ways, but Ravana did not care to listen to his advice and remained adamant. Finally Angad put his foot down (on Earth) and said ; Is there any powerful person with you, who could shift (move) my foot, if so, then only you could win over Ram ; else you will be a total failure ?" Ravana then ordered his men (warriors) to shift his foot, but failed to lift up his foot. The army of demons, after their unsucessful effort fell down unconscious and got tired. The dark coloured (like smoke son of Bali, (Angad) brought Ravana's) brother Vibhushan alongwith him. None of the Ravana's warriors could detain him from doing so. So (Angad) he came back to the place, where Ram was waiting in the battle-field. (378)

The lotus-eyed Ram addressed Vibhushan as 'Lankesh' (King of Lanka). The curly hair of Ram were looking glorious, and he was capable of eliminating the afflictions (sufferings) of his saints. All the monkey commanders, alongwith Sugriv were getting agitated and enraged as they had gained their first victory in the battle. Then they encircled the fort of Lanka and tested the Southern end (with attack). Ravana's wife (Mandedri) heard about the news of Ram's declaration of Vibhushan as the king of Lanka. She became totally perplexed and gloomy and fell down unconscious on the ground. (379)

Mandedri then said :

Utanghan Chhand :

All the warriors were armed with weapons and iron-coats of mail, and horrible trumpets were being Sounded. She said, " O my Master ! (Let us) "Run for safety as it is heard that Ram has come. Why have you developed enmity against a person, who has killed the mighty Bali, and has erected a bridge on the ocean even ? Sri Ram is an incarnation (of God) who had defeated Biradh and killed Janbhasur, and deserves all honour. So pray hand over Sita and make a compromise with him. This would be an act of wisdom. Why have you encouraged this worthless act of sacrificing human lives ? " (380)

ਰਾਵਣ ਬਾਚ

ਬਯੂਹ ਸੈਨਾ ਸਜੋ ਘੋਰ ਬਾਜੇ ਬਜੋ ਕੋਟਿ ਜੋਧਾ ਗਜੋ ਆਨਿ ਨੇਰੇ ।
ਸਾਜ ਸੰਜੋਅ ਸੰਬੂਹ ਸੈਨਾ ਸਬੈ ਆਜ ਮਾਰੋ ਤਰੈ ਦ੍ਰਿਸਟਿ ਤੇਰੇ ।
ਇੰਦ੍ਰ ਜੀਤੋ ਕਰੋ ਜਛ ਰੀਤੋ ਧਨੰ ਨਾਰਿ ਸੀਤਾ ਕਰੰ ਜੀਤਿ ਜੁਧੈ ।
ਸੁਰਗ ਪਾਤਾਲ ਅਕਾਸ ਜੁਆਲਾ ਜਰੈ ਬਾਚਿ ਹੈ ਰਾਮ ਕਾ ਮੋਰ ਕ੍ਰੋਧੈ । ੩੮੧ ।

Rāvan baach

baryuh saina sajai ghor bajai baje kot jodha gajai aan nerai.
Saal sanjoa sambuh saina sabai aaj maro tarai drisat terai.
Inder jeeto karai jachh reeto dhanung naar Sita harung jeet judhai.
Surag patal akasjuala jarai baach hai Ram ka mor karodhai. (381)

ਮਦੋਦਰੀ ਬਾਚ

ਤਾਰਕਾ ਜਾਤ ਹੀ ਘਾਤ ਕੀਨੀ ਜਿਨੈ ਅਉਰ ਸੁਬਾਹ ਮਾਰੀਚ ਮਾਰੇ ।
ਬਯ੍ਰਾਧ ਬਧਿਯੋ ਖਰੰ ਦੂਖਣੰ ਖੇਤ ਥੈ ਏਕ ਹੀ ਬਾਣ ਸੋ ਬਾਲਿ ਮਾਰੇ ।
ਧੂਮ੍ਰ ਅਛਾਦਿ ਅਉ ਜਾਬੁਮ'ਾਲੀ ਬਲੀ ਪ੍ਰਾਣ ਹੀਣੰ ਕਰਿਯੋ ਜੁਧ ਜੈ ਕੈ ।
ਮਾਰਿ ਹੈ ਤੋਹਿ ਯੋ ਸਯਾਰ ਕੋ ਸਿੰਘ ਜਿਯੋ ਲੇਹਿੰਗੇ ਲੰਕ ਕੋ ਡੰਗ ਦੈ ਕੈ । ੩੮੨ ।

Madodiri Chhand

Tarka jaat hi ghaat keeni jinai aour subah mareech marai.
brayadh badhiou kharung dukhanung khet thai ek hi baan se baal marai.
dhumar achhad aou jabmali bali pran heerung kariou judh jai kai.
maar hai tohaiyung saur ke singh jiou lehungai lunk ke dung dai kai. (382)

ਰਾਵਨ ਬਾਚ

ਚਉਰ ਚੰਦ੍ ਕਰੰ ਛਤ੍ ਸੂਰੰ ਧਰੰ ਬੇਦ ਬ੍ਰਹਮਾ ਰਰੰ ਦੁਆਰਿ ਮੇਰੇ ।
ਪਾਕ ਪਾਵਕ ਕਰੰ ਨੀਰ ਬਰਣੰ ਭਰੰ ਜਛ ਬਿਦਿਆਧਰੰ ਕੀਨ ਚੇਰੇ ।
ਅਰਬ ਖਰਬੰ ਪੁਰੰ ਚਰਬ ਸਰਬੰ ਕਰੇ ਦੇਖੁ ਕੈਸੇ ਕਰੋ ਬੀਰ ਖੇਤੰ ।
ਚਿੰਕ ਹੈ ਚਾਵਡਾ ਫਿੰਕ ਹੈ ਫਿੰਕਰੀ ਨਾਚ ਹੈ ਬੀਰ ਬੈਤਾਲ ਪ੍ਰੇਤੰ । ੩੮੩ ।

Ravan baach

Chour Chander karung Chhatar Surang dharung beid brahma rurung duar merai.
pak pavak karung neer barnung bharung jachh bidia dharung keen cherai.
arb kharbung purang charab sarbung karai dekh kaisai karai beer khatung.
Chink hai chavda phink hai phinkari nach hai beer baital pretung. (383)

Then Ravana said, " I will take the command of army, with the sounding of horrible trumpets, and millions of warriors will be roaring on my side and arming my troops with weapons and protective covering (coats of mail). I will, before your very eyes, destroy the whole army of the enemy to-day only Just as I have won over Indra having divested all gods of their wealth, similarly I will win over the enemy and bring Sita in marriage. The fire of my wrath will burn away heavens . netherlands and the skies. How could Ram, then escape my wrathfulness ?
(381)

Mandedri said," Sri Ram will destroy you and win over Lanka with the beat of drum. He had killed Tarika at the outset, and had killed the demons Subahu and Marich, having destroyed Biradh and had killed Khar and Dukhan demons and had destroyed Bali with one arrow only ; who had killed Dhrum-Achh, Janbwali and highty Akumpan in a battle. The person who had killed the lion and jackal (equally) easily will kill you." (382)

Then Ravana said, " The moon (god) is swinging the fly-whisk over my head with the sun holding the canopy overhead, and Brahma recites Vedas at my place (door); The god of fire cooks for me, and god Varuna brings water for me, while Jachh and Vidyadhar both are my slaves to serve me. I have crushed millions of people belonging to various towns. You will see my powers in the battle-field. The vultures will be shrieking and the evil-spirits (she-jackals) will be running around the battle-field. The ghosts, evil-spirits and demons will be dancing around. (383)

ਮਦੋਦਰੀ ਬਾਚ
ਤਾਸ ਨੇਜੇ ਦੁਲੈ ਘੋਰ ਬਾਜੇ ਬਜੈ ਰਾਮ ਲੀਨੇ ਦਲੈ ਆਨਿ ਢੁਕੇ ।
ਬਾਨਰੀ ਪੂਤ ਚਿੰਕਾਰ ਅਪਾਰੰ ਕਰੰ ਮਾਰ ਮਾਰੰ ਚਹੂੰ ਓਰ ਕੂਕੇ ।
ਭੀਮ ਭੇਰੀ ਬਜੈ ਜੰਗ ਜੋਧਾ ਗਜੈ ਬਾਨ ਚਾਪੈ ਚਲੇ ਨਾਹਿ ਜਉ ਲੌ ।
ਬਾਤ ਕੋ ਮਾਨੀਐ ਘਾਤੁ ਪਹਿਚਾਨੀਐ ਰਾਵਰੀ ਦੇਹ ਕੀ ਸਾਤਿ ਤਉ ਲੌ । ੩੮੪ ।

Madodari Chhand

taas najai dhulai ghor bajai baje Ram leenai dalung aan dhukai.
banri poot chinkar aparung karung maar marung Chahun aur kukai.
bheem bheri bajai jung jodha gajai baan chapai chalai nahai jou lung.
baat ko maniai ghaat pehchaniai ravari deh ki saint tou lung. (384)

ਘਾਟ ਘਾਟੈ ਰੁਕੌ ਬਾਟ ਬਾਟੈ ਤੁਪੌ ਐਠਿ ਬੈਠੇ ਕਹਾ ਰਾਮ ਆਏ ।
ਖੋਰ ਹਰਾਮ ਹਰੀਫ਼ ਕੀ ਆਖ ਤੈ ਚਾਮ ਕੇ ਜਾਤ ਕੈਸੇ ਚਲਾਏ ।
ਹੋਇਗੋ ਖੁਆਰ ਬਿਸੀਆਰ ਖਾਨਾ ਤੁਰਾ ਬਾਨਰੀ ਪੂਤ ਜਉ ਲੌ ਨ ਗਜਿ ਹੈ ।
ਲੰਕਿ ਕੋ ਛਾਡਿ ਕੈ ਕੋਟਿ ਕੋ ਫਾਧ ਕੈ ਆਸੁਰੀ ਪੂਤ ਲੈ ਘਾਸਿ ਭਜਿ ਹੈ । ੩੮੫ ।
ghaat ghaatai rukung baat batai tupai aith baithai kaha Ram aie.
khor haram hareef kiaakh te chaam kai jaat kaisai chalaie.
hoiaige khuar bisiar khana tura banri poot jou lai na gaj hai.
lunk ko chhad kai kote ko phad kai asuri poot lai ghaas bhaj hai. (385)

ਰਾਵਣ ਬਾਚ
ਬਾਵਰੀ ਰ''ਡ ਕੀਆ ਭ''ਡ ਬਾਤੈ ਬਕੈ ਰੰਕ ਸੇ ਰਾਮ ਕਾ ਛੋਡ ਰਾਸਾ ।
ਕਾਢਹੋ ਬਾਸਿ ਦੈ ਬਾਨ ਬਾਜਗੀਰੀ ਦੇਖਿ ਹੋ ਆਜ ਤਾਕੋ ਤਮਾਸਾ ।
ਬੀਸ ਬਾਹੰ ਧਰੰ ਸੀਸ ਦਸਯੰ ਸਿਰੰ ਸੈਣ ਸੰਭੂਹ ਹੈ ਸੰਗਿ ਮੇਰੇ ।
ਭਾਜ ਜੈ ਹੈ ਕਹਾ ਬਾਟਿ ਪੈ ਹੈ ਊਹਾ ਮਾਂਰਿ ਹੋ ਬਾਜ ਜੈਸੇ ਬਟੇਰੇ । ੩੮੬ ।

Ravan baach

bavri rand kia bhand baatai bakai runk se Ram ka chhod rasa.
kadhiho baas dai baan baajgiri dekh ho aaj tako tamasa.
bees bahung dharung sees daseung sirung Sain sambuh hai sung merai.
bhaaj jai hai kaha baat pai hai auhan maar hobaaj jaisai baterai. (386)

ਏਕ ਏਕੰ ਹਿਰੈ ਝੂਮਿ ਝੂਮੰ ਮਰੈ ਆਪੁ ਆਪੰ ਗਿਰੈ ਹਾਕੁ ਮਾਰੇ ।
ਲਾਗ ਜੈ ਹਉ ਤਹਾ ਭਾਜ ਜੈ ਹੈ ਜਹਾ ਫੂਲ ਜੈ ਹੈ ਕਹਾ ਤੇ ਉਬਾਰੇ ।
ਸਾਜ ਬਾਜੇ ਸਬੈ ਆਜ ਲੈ ਹਉ ਤਿਨੈ ਰਾਜ ਕੈਸੋ ਕਰੈ ਕਾਜ ਮੋ ਸੋ ।
ਬਾਨਰੰ ਛੈ ਕਰੋ ਰਾਮ ਲਛੈ ਹਰੋ ਜੀਤਹੋ ਹੋਡ ਤਉ ਆਨਿ ਤੋ ਸੋ । ੩੮੭ ।
ek ekai hirai jhoom jhoomung mareiu aap aapung girai haak marai.
laag jai hoa taha bhaaj jai kai jaha phool jai hai kaha te ubarai.
saaj bajai sabai aaj lai hoan tinai raj kaisai karai kaaj mo so.
banre chhai karai Ram lachhai harai jeetho hode tou aan te so. (387)

Then Mandedri said, " The spears were being swung around on one side and trumpets were blowing as the army of Ram had reached near Lanka. The monkey off springs were making loud shrieks and on all sides one could hear shouts of "Kill them." So long the big drums are not beating and the warriors are not shouting slogans of challenge and the arrows are not shot from the bows in this battle, you could feel safe in the vicinity of the battle-field. So please listen to me and try to realise the situation. (384)

All the ferry places have been blocked and all the routes blocked, why are you sitting at home with an egoistic behaviour ? Rama has come, here already. O worthless person ! How could you circulate coins out of leather under the eyes of the enemy ? Your family will suffer quite a lot, so long the monkeys are not making noise. All these demons will leave Lankas deserting this fort and feeling completely demoralised. " (385)

Then Ravana said, " O foolish woman ? Why are you talking like buffoons ? Forget about the episode of a helpless person like Ram. This person (Ram) has enacted the drama of "Indra's noose", I will expose his hollowness with the burning of incense and rid him of the ghost and watch the fun today. I am having twenrty arms, with ten heads, and the whole army is with me. Where will they flee to ? They will not find the way to run away. I will kill them just as an eagle kills a partridge. (386)

On my one (sound) call, each warrior will fight the other warrior (one beyond) who will fall down reeling and becoming unconscious. Wherever they run to, I will chase them. How will these weaklings (like a flower) save themselves against my onslaught? I will arm myself with all the weapons and protective coats of mail, and with beating of drums, I will defeat them. How could anyone rule here without looking after all the functions of wine? I will destroy the monkeys and Kill am and Lachhman. Then I will win the beat agaist you." (387)

ਕੋਟਿ ਬਾਤੈ ਗੁਨੀ ਏਕ ਕੈ ਨ ਸੁਨੀ ਕੋਪਿ ਮੁੰਡੀ ਧੁਨੀ ਪੁਤ੍ ਪਠੈ ।
ਏਕ ਨਾਰ''ਤ ਦੇਵ''ਤ ਦੂਜੋ ਬਲੀ ਭੂਮਿ ਕੰਪੀ ਰਣੰ ਬੀਰ ਉਠੈ ।
ਸਾਰ ਭਾਰੰ ਪਰੈ ਧਾਰ ਧਾਰੰ ਬਜੀ ਕ੍ਰੋਹ ਕੈ ਲੋਹ ਕੀ ਛਿਟ ਛੁਟੈ ।
ਰੁੰਡ ਧੁਕ ਧੁਕ ਪਰੈ ਘਾਇ ਭਕ ਭਕ ਕਰੈ ਬਿਥੁਰੀ ਜੁਥ ਸੋ ਲੁਥ ਲੁਟੈ । ੩੮੮ ।
kot baatai gunni ek kai na sunni kop mundi dhuni putar pathai.
ek narant devant dujai bali bhoom kampi runnung beer uthai.
Sar bharai parai dhar dharung baji karoh kai loh ki chhit chhutai.
rund dhuk dhuk parai ghaie bhak bhak karai bithuri jab so lub lutai. (388)

ਪਤ੍ ਜੁਗਣ ਭਰੇ ਸਦ ਦੇਵੀ ਕਰੈ ਨਦ ਭੈਰੋ ਰਰੈ ਗੀਤ ਗਾਵੈ ।
ਭੂਤ ਔ ਪ੍ਰੇਤ ਬੈਤਾਲ ਬੀਰੰ ਬਲੀ ਮਾਸ ਅਹਾਰਿ ਤਾਰੀ ਬਜਾਵੈ ।
ਜਛ ਗੰਧ੍ਰਬ ਅਉ ਸਰਬ ਬਿਦਿਆਧਰੰ ਮਧਿ ਆਕਾਸ ਭਯੋ ਸਦ ਦੇਵੈ ।
ਲੁਥ ਬਿਥੁਰੀ ਹੂਹ ਕੂਹੰ ਭਰੀ ਮਚੀਯੰ ਜੁਧ ਅਨੂਪ ਅਤੇਵੈ । ੧੮੯ ।
ਪਅਤਤਅਰ ਜੁਗਅਨ ਬਹਅਰਅ ਸਅਦ ਦੇਵ ਕਅਰਅ ਨਅਦ ਬਹੇਰਅ ਰਅਰਰਅ ਗੇਤ ਗਅਵਅ।
ਬਹੋਤ ਅ ਪਰੇਤ ਬਅਤਿਅਲ ਬੇਰੁਨਗ ਬਅਲ ਮਅਸਸ ਅਹਅਰ ਤਅਰ ਬਅਜਅਵਅ।
ਜਅਚਹਹ ਗਅਨਦਹਰਅਬ ਔ ਸਅਰਅਬ ਬਦਿਅਦਹਰੁਨਗ ਮਅਦਹ ਅਕਅਸ ਬਹੋ ਸਅਦ ਦੇਵੁਨਗ।
ਲਅਬ ਬਤਿਹਰ ਹੋਹ ਕੁਹਅ ਕਅਰ ਮਅਚਹੋਂਨਅਗਜੁਦਹ ਅਨੁਪ ਅਬਹੇਵੁਨਗ। (੩੮੯)

ਸੰਗੀਤ ਛਪੈ ਛੰਦ
ਕਾਗੜਦੀ ਕੁਪਿਯੋ ਕਪਿ ਕਟਕ ਬਾਗੜਦੀ ਬਾਜਨ ਰਣ ਬਜੀਯ ।
ਤਾਗੜਦੀ ਤੇਗ ਝਲਹਲੀ ਗਾਗੜਦੀ ਜੋਧਾ ਗਲ ਗਜੀਯ ।
ਸਾਗੜਦੀ ਸੂਰ ਸਮੁਹੇ ਨਾਗੜਦੀ ਨਾਰਦ ਮੁਨਿ ਨਚਿਯੋ ।
ਬਾਗੁੜਦੀ ਬੀਰ ਬੈਤਾਲ ਆਗੜਦੀ ਆਰੁਣ ਰੰਗ ਰਚਿਯੋ ।
ਸੰਸਾਗੜਦੀ ਸੁਭਟ ਨਚੇ ਸਮਰਿ ਫਾਗੜਦੀ ਫੁੰਕ ਫਨੀਅਰ ਕਰੈ ।
ਸੰਸਾਗੜਦੀ ਸਮਟੈ ਸੁੰਕੜੈ ਫਣਪਤਿ ਫਣਿ ਫਿਰਿ ਫਿਰਿ ਧ੍ਰਰੈ । ੩੯੦ ।

Sangeet Chhapai Chhand

kagarrdi kapiou kap katak bagarrdi bajan runn bajieu.
tagarrdi teg jhalhali gagarrdi jodha gal gajieu.
Sagarrdi soor samuhai nagarrdi narad muni nachiou.
bagarrdi beer baital agarrdi aran rung rachiou.
Sansagarrdi subhat nachai samar phagarrdi phunk phanier karai.
Sansagarrdi samtai sunkarrai phatpat phan phir phir dharai. (390)

Mandedri had thought of millions of things, but Ravana did not listen to anything. Instead he nodded his head (in disapproval) and sent his sons away to the battle-field. One was mighty Narant, and the second one was Devant. When the warriors got ready for the battle, the Earth trembled underneath. The heavy swords were striking against each other, and the sharp edges were striking against the sharpened edges of other's sword. Being enraged, the blood splashes were being thrown out, while the trunks were falling on the ground making thuds (noises). Blood was spurting out of the wounds (of warriors). The corpses of warriors were lying scattered all over the battle field and were herded together. (388)

The evil-spirits would fill up their bowls with blood ; Durga raises loud cry, Bhairav sounds the trumpets, the evil-spirits are singing songs, while the ghosts, demons, evil spirits or other carnivorous beings were clapping, the musicians of Shiva, and other gods or demi gods are all making noise in the skies. The corpses are lying scattered, and loud noises are heard alongwith total chaos. Thus a great magnificiant battle was raging. (389)

Sangeet Chhapai Chhand

(Here the first letter of each description gives an introduction of mirdang tune)
The army of monkeys was greatly enraged, and trumpets were being sounded with battle. The swords were flashing, while the warriors were raising war cries (roars). The warriors were confronting each other while Narad Muni was dancing. The mighty demon was moving around the battle field. All were looking red with blood stains. The warriors were dancing around the battle field while the arrows were being shot with the same speed as the missing sound. Due to the fear of this horrible battle even Sheshnag was feeling scared with his fangs getting unsteady. (390)

ਫਾਗੜਦੀ ਫੂੰਕ ਫਿਕਰੀ ਰਾਗੜਦੀ ਰਣਿ ਗਿਧ ਰੜਕੈ ।
ਲਾਗੜਦੀ ਲੁਥ ਬਿਥੁਰੀ ਭਾਗੜਦੀ ਭਟ ਘਾਇ ਭਭਕੈ ।
ਬਾਗੜਦੀ ਬਰਖਤ ਬਾਣ ਝਾਗੜਦੀ ਝਲਮਲਤ ਕ੍ਰਿਪਾਣੰ ।
ਗਾਗੜਦੀ ਗਜ ਸੰਜਰੈ ਕਾਗੜਦੀ ਕਛੈ ਕਿੰਕਾਣੰ ।
ਬੰਬਾਗੜਦੀ ਬਹਤ ਬੀਰਨ ਸਿਰਨ ਤਾਗੜਦੀ ਤਮਕਿ ਤੇਗੰ ਕੜੀਐ ।
ਝੰਝਾਗੜਦੀ ਝੜਕ ਦੈ ਝੜ ਸਮੈ ਝਲਮਲ ਝੁਕਿ ਬਿਜੁਲ ਝੜੀਐ । ੩੯੧ ।
phagarrdi phunk phinkari ragarrdi runn gidh rarrkai.
lagarrdi lub bithuri bhagarrdi bhat ghaie babhkai.
bagarrdi barkhat baan jhagarrdi jhaimalat kirpanung.
gagarrdi gaj sanjrai kagarrdi kachhai kinkanung.
banbagarrdi behat beeran siran tagarrdi tamak tegung karriai.
jhanjhagarrdi jharrak dai tarr samai jhalmal jhuk bijul jharriai. (391)

ਨਾਗੜਦੀ ਨਰ"ਤੁਕ ਗਿਰਤ ਦਾਗੜਦੀ ਦੇਵ"ਤਕੁ ਧਾਯੋ ।
ਜਾਗੜਦੀ ਜੁਧ ਕਰਿ ਤੁਮਲ ਸਾਗੜਦੀ ਸੁਰਲੋਕ ਸਿਧਾਯੋ ।
ਦਾਗੜਦੀ ਦੇਵ ਰਹਸੰਤ ਆਗੜਦੀ ਅਸੁਰਣ ਰਣਿ ਸੋਗੰ ।
ਸਾਗੜਦੀ ਸਿਧ ਸਰਸੰਤ ਨਾਗੜਦੀ ਨਾਚਤ ਤਜਿ ਜੋਗੰ ।
ਖੰਖਾਗੜਦੀ ਖਯਾਹ ਭਏ ਪ੍ਰਾਪਤ ਖਲ ਪਾਗੜਦੀ ਪੁਹਪ ਡਾਰਤ ਅਮਰ ।
ਜੰਜਾਗੜਦੀ ਸਕਲ ਜੈ ਜੈ ਜਪੈ ਸਾਗੜਦੀ ਸੁਰਪੁਰਹਿ ਨਾਰਿ ਨਰ । ੩੯੨ ।
nagarrdi narantak girat dagarrdi devantak dhiaou.
jagarrdi judh kar tumal sagarrdi surlok sidhaiou.
dagarrdi devrehsant agarrdi asurann runn sungung.
sagarrdi sidh sarsant nagarrdi nachat taj jogung.
Khankhagarrdi khiyah bhaie prapat khal pagarrdi puhap darat amar.
janjagarrdi sakal jai jai japai sagarrdi surpureh naar nar. (392)

ਰਾਗੜਦੀ ਰਾਵਣਹਿ ਸੁਨਯੋ ਸਾਗੜਦੀ ਦੋਊ ਸੁਤ ਰਣਿ ਜੁਝੈ ।
ਬਾਗੜਦੀ ਬੀਰ ਬਹੁ ਗਿਰੇ ਆਗੜਦੀ ਆਹਵਹਿ ਅਰੁਝੇ ।
ਲਾਗੜਦੀ ਲੁਥ ਬਿਧੁਰੀ ਚਾਗੜਦੀ ਚਾਵੰਡ ਚਿੰਕਾਰੰ ।
ਨਾਗੜਦੀ ਨਗ ਭਏ ਗਦ ਕਾਗੜਦੀ ਕਾਲੀ ਕਿਲਕਾਰੰ ।
ਭੰਭਾਗੜਦੀ ਭਯੰਕਰ ਜੁਧ ਭਯੋ ਜਾਗੜਦੀ ਜੂਹ ਜੁਗਣ ਜੁਰੀਅ ।
ਕੰਕਾਗੜਦੀ ਕਿਲਕਤ ਕੁਹਰ ਕਰ ਪਾਗੜਦੀ ਪਤ੍ ਸੋਣਤ ਭਰੀਅ । ੩੯੩ ।
ਇਤਿ ਦੇਵਾਤਕ ਨਰਾਤਕ ਬਧਹਿ ਧਿਆਇ ਸਮਾਪਤਮ ।
ragarrdi ravaneh Suniou sagarrdi douoo sut runn jurang.a
bagarrdi beer boh girai agarrdi ahveh arujhai.
lagarrdi lath bithuri chagarrdi chavand chinkarung
nagaeedi nad bhaie gad kagardi kali kilkarung.
bhanbhagarrdi bhayunkar judh bhiou jagarrdi juh jugan juria.
Kankagarrdi kilkat kuhar kar pagarrdi patar saronat bharia. (393)
It devatak Naratak badheh dhiai samapatam.

The she-jackals were roaming in the battle-field, and the vultures were shrieking. The corpses were scattered around, while the wounds of warriors are spurting out blood. The arrows were being showered, and the swords were flashing. The elephants were locked up in fights, while the horses were moving with restained steps. The swords were being wielded over the heads of warriors with fury, and the flashes of swords were seen like the lightning streaks appearing from the overcast clouds on a cloudy day. (391)

On (demon) Naratank's falling down on the ground, Devantak (demon) launched a fierce attack and fighting a tumultuous battle went to heavens. (was killed), which made the gods happy, whereas the demons were totally demoralised in the battle. The Sidhas (mendicants) and saints in their meditation, got up from those postures and started dancing. When all the devils were destroyed, the gods were showering flowers from the heavens. All the males and females of the heavens were hailing the victory of Ram. (392)

The news reached Ravana that both his sons had attained martyrdom in the battle, and many others were engrossed in fighting. The corpses were scattered all over the battle-field while the vultures were shrieking. The battle-field was full of the human marrow like an ocean, while the goddess of death was hovering over the field. A terrible battle was raging, in which evil-spirits were gathered around, making noisy scenes, while filling up bowls with blood. (393)

Here the Chapter on the death of
Narantak and Devantak is Completed.

ਅਥ ਪ੍ਰਹਸਤ ਜੁਧ ਕਥਨੰ

ਸੰਗੀਤ ਛਪੈ ਛੰਦ

ਪਾਗੜਦੀ ਪ੍ਰਹਸਤ ਪਠਿਯੋ ਦਾਗੜਦੀ ਦੈ ਕੈ ਦਲ ਅਨਗਨ ।
ਕਾਗੜਦੀ ਕੰਪ ਭੂਅ ਊਠੀ ਬਾਗੜਦੀ ਬਾਜੀਯ ਖੁਰੀਅਨ ਤਨ ।
ਨਾਗੜਦੀ ਨੀਲ ਤਿਹ ਇਿਨਿਯੋ ਭਾਗੜਦੀ ਗਹਿ ਭੂਮਿ ਪਛਾੜਿਅ ।
ਸਾਗੜਦੀ ਸਮਰਿ ਹਾਹਾਕਾਰ ਦਾਗੜਦੀ ਦਾਨਵ ਦਲ ਭਰਿਅ ।
ਘੰਘਾੜਦੀ ਘਾਏ ਭਕ ਭਕ ਕਰਤ ਰਾਗੜਦੀ ਰੁਹਿਰਰਣ ਰੰਗ ਬਹਿ ।
ਜੰਜਾਗੜਦੀ ਜੈਯ ਜੁਗਣ ਜਪੈ ਕਾਗੜਦੀ ਕਾਕ ਕਰਕਹ ਕਕਹ । ੩੯੪ ।

Ab preshat judh kathanung

Sangeet Chhapai Chhand

pagarrdi prehsat pathiou dagarrdi dai kai dal angun.
kagarrdi kamp bhua uthi bagarrdi bajieu Khurian tan.
nagarrdi neel the jhineuo bhagarrdi geh bhoom pachharria.
Sagarrdi samar hahakar dagarrdi danav dal bharia.
ghanghagarrdi ghaie bhak bhak karat ragarrdi rohir runn rung beh.
janjagarrdi jeu jugan japai kagarrdi kak karkeh kakeh. (394)

ਪਾਗੜਦੀ ਪ੍ਰਹਸਤ ਜੁਝੰਤ ਲਾਗੜਦੀ ਲੈ ਚਲਿਯੋ ਅਪ ਦਲ ।
ਭਾਗੜਦੀ ਭੂਮਿ ਭੜਹੜੀ ਕਾਗੜਦੀ ਕੰਪਿਅ ਦੋਈ ਜਲ ਥਲ ।
ਨਾਗੜਦੀ ਨਾਦ ਨਿਹਨਦ ਭਾਗੜਦੀ ਰਣ ਭਰਿ ਭਯੰਕਰ ।
ਸਾਗੜਦੀ ਸ"ਗ ਝਲਹਲਤ ਚਾਗੜਦੀ ਚਮਕੰਤ ਚਲਤ ਸਰ ।
ਖੰਖਾਗੜਦੀ ਖੇਤਿ ਖੜਗ ਖਿਮਕਤ ਖਹਤ ਚਾਗੜਦੀ ਚਟਕ ਚਿਨਗੈ ਕਢੈ ।
ਠੰਠਾਗੜਦੀ ਠਾਟ ਠਟਕਰ ਮਨੋ ਠਾਗੜਦੀ ਠਣਕ ਠਠਿਆਰ ਗਢੈ । ੩੯੫ ।

pagarrdi prehsat jujhant lagarrdi lai chaliou ap dal.
bhagarrdi bhoom bharrharri kagarrdi kampia doiee jal thal.
Nagarrdi naad nehnad bhagarrdi runn bher bheunkar.
Sagarrdi song jhalhalat chagarrdi chamkant chalat sar.
khankhagarrdi khet kharag khimkat khehat chagarrdi chatak chingai kadhen.
thanthagarrdi thaat thatkar mano thagarrdi thanak thathiar gadhai. (395)

ਢਾਗੜਦੀ ਢਾਲ ਉਛਲਹਿ ਬਾਗੜਦੀ ਰਣਿ ਬੀਰ ਬਬਕਹਿ ।
ਆਗੜਦੀ ਇਕ ਲੈ ਚਲੈ ਇਕ ਕਹੁ ਇਕ ਉਚਕਹਿ ।
ਤਾਗੜਦੀ ਤਾਲ ਤੰਬੂਰੰ ਬਾਗੜਦੀ ਰਣਿ ਬੀਨ ਸੁ ਬਜੈ ।
ਸਾਗੜਦੀ ਸੰਖ ਕੇ ਸਬਦ ਗਾਗੜਦੀ ਗੈਵਰ ਗਲਗਜੈ ।
ਧੰਧਾਗੜਦੀ ਧਰਣਿ ਧੜਿਧੁਕਿ ਪਰਤ ਚਾਗੜਦੀ ਚਕਤ ਚਿਤ ਮਹਿ ਅਮਰ ।
ਪੰਪਾਗੜਦੀ ਪੁਹਪ ਬਰਖਾ ਕਰਤ ਜਾਗੜਦੀ ਜਛ ਗੰਧ੍ਰਬ ਬਰ । ੩੯੬ ।

dhagarrdi dhaal uchhlai bagarrdi runn beer babkeh.
agarrdi ik lai chalai ik koh ih uchkeh.
tagarrdi taal tamburung bagarrdi runn been so bajai.
Sagarrdi sunkh ke sabad gagarrdi gaivar galgajai.
dhandhagarrdi dharan dharrdhuk parat chagarrdi chakat chit meh amar.
pampagarrdi pohap barkha karat jagarrdi jachh gandhrab bar. (396)

Now the episode of Prehsat Battle begins

Sangeet Chhapai Chhand

Now Ravana sent his son Preshat alongwith a huge contingent of armed men to the battle-field, in fact the Earth trembled with the hooves of the unlimited number of horses (accompanying him). He was thrown with one jerk only on the ground by the warrior Neel of Ram Chander, which created an uproar in the forces of the demons. The blood was spurting out of the wounds of the wounded soldiers in the battle-field, while the herd of evil-spirits was (chanting the) hailing the victory (of Ram) and the crows were making noise with a piercing sound. (394)

When Prehsat had marched alongwith his forces, there was tumultuous uproar on the Earth, and both the lands and oceans, had trembled alongwith the beating of drums. The spears were striking with a splash while the shooting arrows produced a streak of lightning. The wielding swords were striking against the enemy with a thud, alongwith sparks of light. The swords were striking against the shields like the potter moulding various vessels on his wheel. (395)

At places the shields were being tossed while at other places, the warriors were shouting war cries. Some warriors were being led away by other's while some others are jumping and tossing up. Small kettle-drums were beating and the clarionets were playing in the battle field. Somewhere conch shells were blowing, whereas at other places the mighty elephants getting enraged were trumpeting. The Earth was trembling while the gods were getting bewildered with the progress of the war. The musicians of Shiva were showering beautiful flowers from heavens. (396)

ਝਾਗੜਦੀ ਝੁਝ ਭਟ ਗਿਰੈ ਮਾਗੜਦੀ ਮੁਖਿ ਮਾਰ ਉਚਾਰੈ ।
ਸਾਗੜਦੀ ਸੰਜ ਪੰਜਰੇ ਘਾਘੜਦੀ ਘਣੀਅਰ ਜਣੁ ਕਾਰੇ ।
ਤਾਗੜਦੀ ਤੀਰ ਬਰੰਖੰਤ ਗਾਗੜਦੀ ਗਹਿ ਗਦਾ ਗ੍ਰਿਸਟੰ ।
ਮਾਗੜਦੀ ਮੰਤ੍ਰ ਮੁਖ ਜਪੈ ਆਗੜਦੀ ਅਛਰ ਬਰ ਇਸਟੰ ।
ਸੰਸਾਗੜਦੀ ਸਦਾ ਸਿਵ ਸਿਮਰ ਕਰਿ ਜਾਗੜਦੀ ਜੂਝ ਜੋਧਾ ਮਰਤ ।
ਸੰਸਾਗੜਦੀ ਸੁਭਟ ਸਨਮੁਖ ਗਿਗਤ ਆਗੜਦੀ ਅਪਛਰਨ ਕਹ ਬਰਤ । (੩੯੭)
jhagarrdi jhujh bhat girai magarrdi mukh maar ucharai.
Sagarrdi sunj panjarai ghagharrdi ghaniarr jan karai.
ragarrdi teer barkhand gaggarrdi geh gada gristung.
magarrdi mantar mukh japai agarrdi achhar bar istung.
Sansagarrdi sada Sir Simar kar jagarrdi jujh jodha marat.
Sansagarrdi subhat sunmukh girat agagarrdi apchharan keh barat. (397)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
ਇਤੈ ਉਚਰੈ ਰਾਮ ਲੰਕੇਸ ਬੈਨੰ । ਉਤੈ ਦੇਵ ਦੇਖੈ ਚੜੈ ਰਥ ਗੈਨੰ ।
ਕਹੋ ਏਕ ਏਕੰ ਅਨੇਕੰ ਪ੍ਰਕਾਰੰ । ਮਿਲੇ ਜੁਧ ਜੇਤੇ ਸਮੰਤੰ ਲੁਝਾਰੰ । ੩੯੮ ।
Bhujang Prayat Chhand
itai uchrai Ram lankes bainung. utai dev dekhai charrai rath gainung.
kaho ek ekang anehung pakarang. milai judh jetai samantung lujharung. (398)

ਬਭੀਛਣ ਬਾਚ ਰਾਮ ਸੋ
ਧਨੁੰ ਮੰਡਲਾਕਾਰ ਜਾ ਕੋ ਬਿਰਾਜੈ । ਸਿਰੰ ਜੈਤਪਤ੍ਰੰ ਸਿਤੰ ਛਤ੍ ਛਾਜੈ ।
ਰਥੰ ਬੇਸਟਤੰ ਬਿਯਾਘ੍ਰ ਚਰਮੰ ਅਭੀਤੰ । ਤਿਸੈ ਨਾਥ ਜਾਨੋ ਹਠੀ ਇੰਦ੍ ਜੀਤੰ । ੩੯੯ ।
Babbichhan baach Ram sai
dhanung mandlakar ja kai birajai. Sirung jaitpatrung situng chhatar chhajai.
rubung basatatung biyaghar charmung abheetung. tisai nath jahai hathi Inder jeetung.
(399)

ਨਹੈ ਪਿੰਗ ਬਾਜੀ ਰਥੰ ਜੋਨ ਸੋਭੈ । ਮਹਾ ਕਾਇ ਦੇਖੈ ਸਬੈ ਦੇਵ ਸੋਭੈ ।
ਹਰੇ ਸਰਬ ਗਰਬੰ ਧਨੰਪਾਲ ਦੇਵੰ। ਮਹ" ਕਾਇ ਨਾਮਾ ਮਹਾਬੀਰ ਜੇਵੰ । ੪੦੦ ।
nahung ping baji rathung jain sobhai. maha kaie dekhai sabai dev chhodai.
harai sarab garbung dhunugpal devung. maha kaie nama mahabir jevung. (400)

ਲਗੇ ਮਯੂਰ ਬਰਣੰ ਰਥੰ ਜਧਨ ਬਾਜੀ । ਬਕੈ ਮਾਰ ਮਾਰੰ ਤਹੇ ਬਾਣ ਰਾਜੀ ।
ਮਹਾ ਜੁਧ ਕੋ ਕਰ ਮਹੋਦਰ ਬਖਾਨੋ। ਤਿਸੈ ਜੁਧ ਕਰਤਾ ਬਡੋ ਰਾਮ ਜਾਨੋ। ੪੦੧ ।
lagai mayur barnung rubbing jain bajai. bakai maar marung tajai baan taji.
maha judh ko kar mahodar bakhanai. tisai judh karta badai Ram janai. (401)

The warriors were fighting vigorously and falling down while shouting to kill the enemy. The protective covering (coats of iron) worn by warriors looked like black snakes. Some (warriors) were shooting arrows while some others were wielding their heavy maces. Some were reciting hymns of magical spell, whereas some others were hailing their master. (god) Some where meditating on Shiva, thus the warriors were fighting and being killed. The warriors who fall down dead, while confronting the enemy, were going to heavens (being married to the fairies). (397)

Bhujang Prayat Chhand

On this side Ram had announced the name of Vibhushan as the ruler of Lanka whereas the gods in their chariots were watching all this from heavens. "O Vibhushan! Please introduce all the army commanders one by one, who were taking part in the battle." (398)

The Vibhishan replied to Ram

" O Master ! The warriors having a round encircled bow, with a plume on the head and having a white canopy overhead, and the chariot is covered with lion's skin and was looking fearless, may be considered the stubborn Inderjit (meghnath). (399)

O Master ! The great warrior, whose chariot was having brown horses, and even the gods were frightened to see the bulky body, and who would wrest the pride of all the gods with great bows, was known as Mahakaie. (400)

O Ram ! The warriors, whose chariot was having pea-cock coloured horses, who was shouting 'kill them, " and was showering arrows in a stream, and was a fountain (mine) of waging war, should be considered as Mahodar, the greatest warrior.(401)

ਲਗੇ ਮੁਖਕੰ ਬਰਣ ਬਾਜੀ ਰਥੇਸੰ । ਹਸੈ ਪਉਨ ਕੇ ਗਉਨ ਕਉ ਚਾਰ ਦੇਸੰ ।
ਧਰੇ ਬਾਣ ਪਾਣੰ ਕਿਧੌ ਕਾਲ ਰੂਪੰ। ਤਿਸੈ ਰਾਮ ਜਾਨੋ ਸਹੀ ਦਈਤ ਭੂਪੰ । ੪੦੨ ।
lagai mukhakung baran baji rabesung. hassai paun kai goun kou char desung.
dharai baan paanung kidho kaal rupung. tisai Ram ganai sahi deiat bhoopung. (402)

ਫਿਰੈ ਮੋਰ ਪੁਛੰ ਧੁਰੇ ਚਉਰ ਚਾਰੰ । ਰੜੈ ਕਿਤ ਬੰਦੀ ਅਨੰਤੰ ਅਪਾਰੰ ।
ਰਥੰ ਸੁਵਰਣ ਕਿੰਕਣੀ ਚਾਰ ਸੋਹੈ । ਲਖੈ ਦੇਵ ਕੰਨਿਆ ਨਹਾ ਤੇਜ ਮੋਹੈ । ੪੦੩ ।
phirai more puchhang dhurai chour charai. rarrai kit bandi anantung aparung.
rathung savaran kinkani char sohai. lakhai dev kania maha tej mohai. (403)

ਛਕੇ ਮਧ ਜਾ ਕੀ ਧੁਜਾ ਸਾਰਦੂਲੰ । ਇਹੈ ਦਈਤ ਰਾਜੰ ਦੁਰੰ ਦ੍ਰੋਹ ਮੂਲੰ ।
ਲਸੈ ਕ੍ਰੀਟ ਸੀਸ ਕਸ੍ ਚੰਦ੍ ਭਾ ਕੋ। ਰਮਾ ਨਾਥ ਚੀਨੋ ਦਸੰ ਗ੍ਰੀਵ ਤਾ ਕੋ। ੪੦੪ ।
chhakai madh ja ki dhuja saardulung. ehai deiat rajung durung droh mulung.
lasai kareet sees kasai chander ta ko. rama nath cheenai dasung gareev ta ko. (404)

ਦੁਹੂੰ ਓਰਿ ਬਜੇ ਬਜੰਤ੍ ਅਪਾਰੰ । ਮਚੇ ਸੂਰਬੀਰੰ ਮਹਾ ਸਸਤ੍ਰਧਾਰੰ ।
ਕਰੈ ਅਤ੍ ਪਾਤੰ ਨਿਪਾਤੰਤ ਸੂਰੰ । ਉਠੇ ਮਧ ਜੁਧੰ ਕਮਧੰ ਕੂਰੰ । ੪੦੫ ।
dohur aur bajai bajantar aparung. machai surbeerung maha sastar dharung.
karai atar patung nipatant surung. uthai madh judhung kamadhung karoorung. (405)

ਗਿਰੈ ਰੁੰਡ ਮੁੰਡੰ ਭਸੁੰਡੰ ਅਪਾਰੰ । ਰੁਲੈ ਅੰਗ ਭੰਗੰ ਸਮੰਤੰ ਲੁਝਾਰੰ ।
ਪਰੀ ਕੂਹ ਜੂਹੰ ਉਠੇ ਗਦ ਸਦੰ । ਜਕੈ ਸੂਰਬੀਰੰ ਛਕੈ ਜਾਣ ਮਦੰ । ੪੦੬ ।
girai rund mundung bhasundung aparung. rulai ang bhungung samuntung lujharung.
pari kuh juhang uthai gad sadung. jakai surbeerung chhakai jaan madung. (406)

ਗਿਰੇ ਝੂਮਿ ਭੂਮੰ ਅਘੂਮੇਤਿ ਘਾਯੰ । ਉਠੇ ਸਦ ਸਦੰ ਚੜੇ ਚਉਪ ਚਾਯੰ ।
ਜੁਏ ਬੀਰ ਏਕੰ ਅਨਰਕੰ ਪ੍ਰਕਾਰੰ । ਕਟੇ ਅੰਗ ਜੰਗੰ ਰਟੈ ਮਾਰ ਮਾਰੰ । ੪੦੭ ।
girai jhoom bhoomung aghumet ghaieung. uthai sad sudding charrai choup chaiyung.
jujhai beer ekung anekung parkarung. katai ang jungung ratai maar marai. (407)

ਛੁਟੈ ਬਾਣ ਪਾਣੰ ਉਠੈ ਗਦ ਸਦੰ । ਰੁਲੈ ਝੂਮ ਭੂਮੰ ਸੁਬੀਰੰ ਬਿਹੰਦੰ ।
ਨਚੇ ਜੰਗ ਰੰਗੰ ਤਤਥਈ ਤਤਥਿਅੰ। ਛੁਟੈ ਬਾਜ ਰਾਜੀ ਫਿਰੈ ਛੁਛ ਹਥਿਅੰ। ੪੦੮ ।
Chhutai baan panung uthai gad suddung. rulai jhoom bhoomung subeerung behadung.
nachai jung rugung tatbaiee tatthiang. chhutai baaj raji phirai chhuchh hathiung.
(408)

ਗਿਰੇ ਅੰਕਸੁੰ ਬਾਰੁਣੰ ਬੀਰ ਖੇਤੰ । ਨਚੇ ਕੰਧ ਹੀਣੰ ਕਬੰਧੰ ਅਚੇਤੰ ।
ਭਰੈ ਖੇਚਰੀ ਪਤ੍ ਚਉਸਠਚਾਰੀ । ਚਲੇ ਸਰਬ ਆਨੰਦ ਹੁਐ ਮਾਸਹਾਰੀ । ੪੦੯ ।
girai anksung baranung beer khetung. nachai kandth heerung kabundhung ahotai.
bharaikhechari patar chousathchari. chalai sarab anand huai mashari. (409)

O Ram " The warrior, whose beautiful chariot had rat-coloured horses, which are faster then the winds of the four directions (which make fun of wind) and who is having an arrow in his hand, and who is an embodiment of the god of death, was the king of demons Ravana. (402)

O Ram ! The warrior, who was having a fly-whisk out of the wings of peacock, being swung overhead, and who was being praised by many slaves, and whose chariot was bedecked with golden bells (tinkling) and the godly princesses were enamoured by his glorious might. (403)

The person whose flag was having the lion's symbol imprinted on it, was the root of all evil designs and the king of demons, Ravana. He had a crown on his head, and before whose glamour, even the moonlight felt belittled, was the ten-headed Ravana. (404)

Countless trumpets were blowing from both sides, which made the great armed warriors even intoxicated. They were killing various warriors with the help of their coats of iron (arms) and one could see the trunks of warriors lying on the ground, looking horrible. (405)

Countless whee the heads, trunks and elephant trunks lying on the ground. Many mutilated limbs of the warriors were rolling scattered on the ground, and there were wailings all over the battle-field, which produced a horrible noise. The warriors were engrossed in fighting as if they were completely drunk (with wine). (406)

The warriors, after being wounded, were reeling and falling down on the ground. A terrible sound was rising from the battle field, which produced keen desire among warriors to continue fighting. Many warriors, fighting vigorously in various ways, were attaining martyrdom. Though their limbs had been cut off (from the body), they were still shouting, "kill them." (407)

The arrows were being shot by some warriors, producing horrible sounds, which resulted in some warriors reeling and falling on the ground. Being engrossed in the fighting spree, some warriors were like drunkards moving around, having left the bridles of horses free, who were running around aimlessly. (408)

In the battle field there were many goads, elephants, and warriors lying fallen on the ground, and headless trunks were jumping in a state of unconsciousness. The Sixty-eight (many) evil-spirits were filling their bowls with blood and the carnivorous animals were having their fill with full satiation. (409)

ਗਿਰੇ ਬੰਕੁੜੇ ਬੀਰ ਬਾਜੀ ਸੁਦੇਸੰ । ਪਰੇ ਪੀਲਵਾਨੰ ਛੁਟੇ ਚਾਰੁ ਕੇਸੰ ।
ਕਰੈ ਪੈਜ ਵਾਰੰ ਪ੍ਰਚਾਰੰਤ ਬੀਰੰ । ਉਠੈ ਸੋ੍ਨਧਾਰੰ ਅਪਾਰੰ ਹਮੀਰੰ । ੪੧੦ ।
girai bankurrai beer baji sadesung. parai peelvanung chhutai chaar kesung.
karai paij varung parcharant beerung. uthai sarondharung aparung hameerung. (410)

ਛੁਟੈ ਚਾਰਿ ਚਿਤ੍ ਬਚਿਤ੍ਰੰਤ ਬਾਨੰ । ਚਲੈ ਬੈਠ ਕੈ ਸੂ੍ਰਬੀਰੰ ਬਿਮਾਨੰ ।
ਗਿਰੇ ਬਾਰੁਣੰ ਬਿਥਰੀ ਲੁਥ ਜੁਝੰ । ਖੁਲੇ ਸੁਰਗ ਦੁਆਰੰ ਗਏ ਬੀਰ ਅਛੁਥੰ । ੪੧੧ ।
chhutai chaar chitar bachiturant baanung. chalai baith kai surbeerung bisanung.
girai barnung bithri luth jujhung. khulai Surag duarung gaie beer achhuthung. (411)

ਦੋਹਰਾ
ਇਹ ਬਿਧਿ ਹਤ ਸੈਨਾ ਭਈ ਰਾਵਣ ਰਾਮ ਬਿਰੁਧ ।
ਲੰਖ ਬੰਕ ਪ੍ਰਪਿਤਿ ਭਯੋ ਦਸਸਿਰ ਮਹਾ ਸਕ੍ਰੁਧ । ੪੧੨ ।
Dohra
eh bidh har Saina bhaiee Ravan Ram birudh.
lunk bunk prapat bhiou dassir maha sakrudh. (412)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
ਤਬੈ ਮੁਕਲੇ ਦੂਤ ਲੰਕੇਸ ਅਪੰ । ਮਨੰ ਬਚ ਕਰਮੰ ਸਿਵੰ ਜਾਪੁ ਜਪੰ ।
ਸਬੈ ਮੰਤ੍ ਹੀਣੰ ਸਮੈ ਅੰਤਕਾਲੰ । ਭਜੋ ਏਕ ਚਿਤੰ ਸੁ ਕਾਲੰ ਕ੍ਰਿਪਾਲੰ । ੪੧੩ ।
Bhujang Prayat Chhand
tabai muklung doot'lankes apung. manung bachh karmung Sivang jaap japung.
Sabai mantar heerung samai antkalung. bhajo ek chitrung so kalung kirpalung. (413)

ਰਥੀ ਪਾਇਕੰ ਦੰਤ ਪੰਤੀ ਅਨੰਤੰ । ਚਲੇ ਪਖਰੇ ਬਾਜ ਰਾਜੰ ਸੁਭੰਤੰ ।
ਧਸੇ ਨਾਸਕਾ ਸੋ੍ਨ ਮਝੰ ਸੁ ਬੀਰੰ । ਬਜੇ ਕਾਨਰੇ ਡੰਕ ਡਊ੍ਰੂ ਨਫੀਰੰ । ੪੧੪ ।
rathi paiekung dant panti anuntung. chalai pakhrai baj rajung subhungtung.
dhasai Naska Saron majhung so beerung. bajai kanrai dank douroo naferung. (414)

ਬਜੇ ਲਾਗ ਬਾਦੰ ਨਿਨਾਦੰਤਿ ਵੀਰੰ । ਉਠੈ ਗਦ ਸਦੰ ਨਿਨਦੰ ਨਫੀਰੰ ।
ਭਏ ਆਕੁਲੰ ਬਿਆਕੁਲੰ ਛੋਰਿ ਭਾਗਿਅੰ । ਬਲੀ ਕੁੰਭ ਕਾਨੰ ਤਊ੍ ਨਾਹਿ ਜਾਗਿਅੰ । ੪੧੫ ।
bajai laag badung ninadant veerung. uthai gad sadung nindung nafeerung.
bhai akulung biakalungchhor bhagiang. bali kumbh kannunhg tou nahai jagiang.
(415)

ਚਲੇ ਛਾਡਿ ਕੈ ਆਸ ਪਾਸੰ ਨਿਰਾਸੰ । ਭਏ ਭ੍ਰਾਤ ਕੇ ਜਾਗਬੇ ਤੇ ਉਦਾਸੰ ।
ਤਬੈ ਦੇਵ ਕੰਨਿਆ ਕਰਿਯੋ ਗੀਤ ਗਾਨੰ । ਉਠਿਯੋ ਦੇਵ ਸੋਖੀ ਗਦਾ ਲੀਸ ਪਾਨੰ । ੪੧੬ ।
chalai chhad kai aas paasung nirasung. bhaie bhrat ke jaghe te udasung.
tabai dev kania kariou geet ganung. uthiou dev dekhi gada lees panung. (416)

Some smart warriors were lying dead on the backs of the horses, while some atop the elephants were lying dead on the ground with the hair dishevelled. Some warriors worthy of maintaining the canons of a battle were shouting challenges (to enemy). The blood was oozing out of the warriors body like syringes of gulab. (410)

The painted beautiful looking bows had fallen from the hands, and the warriors were proceeding to heaven (in chariots), (were facing death). The elephants were lying dead on the ground in the battle-field while the hordes of corpses were scattered all around. The door of heavens had been opened up, while the warriors having attained Salvation, were entering heavens. (were facing death). (411)

Couplet :

Thus the army of Ram's enemy, Ravana was destroyed, and finally Ravana went back to his beautiful fort. (412)

Bhujang prayat Chhand

Then Ravana sent his emissaries to Kailash (mountain), who would recite Shiva's Name by meditating on him with body, mind and word. But when the (one's) end reaches, then all one's efforts come to naught. So one should meditate on the benevolent Lord, the Timeless One, with full concentration. (413)

Then the warriors in chariots, on foot, and with countless elephants alongwith many royal horse riders, with decorated horses went to give 'Wake up' call to Kumbhkaran. Some went inside the nostrils and ears of Kumbhkaran with trumpets sounding, alongwith drums beating in Rag Kanra (to wake him up). (414)

The warriors started sounding the trumpets in ear-rending notes and the drums were beating with a piercing sound, which made some people mad, so that they fled away from tyheir positions, but it had no effect to shake up Kumbhkaran. (415)

Being totally disappointed and devoid of all hope, the warriors came back, and Ravana became much sad and gloomy on his brother's inaction. (being awakened). Then the godly princesses started singing songs, on hearing which, the enemy of gods, Kumbhkaran got awakened and he ared himself with his mace in his hands. (416)

ਕਰੋ ਲੰਕ ਦੇਸੰ ਪ੍ਰਵੇਸੰਤਿ ਸੂਰੰ । ਬਲੀ ਬੀਸਬਾਹੰ ਮਹਾ ਸਸਤ੍ਰ ਪੂਰੰ ।
ਕਰੈ ਲਾਗ ਮੰਤ੍ਰੰ ਕੁਮੰਤ੍ਰੰ ਬਿਚਾਰੰ । ਇਤੈ ਉਚਾਰੇ ਬੈਣ ਭ੍ਰਾਤੰ ਲੁਝਾਰੰ । ੪੧੭ ।
karo lunk desung parvesant surung. bali beesbahung maha sastar purang.
karai laag mantarung kumantarung bicharung. itai ucharai bain bhrant lujharung.
(417)

ਜਲੰ ਗਾਗਰੀ ਸਪਤ ਸਾਹਸ੍ ਪੂਰੰ । ਮੁਖੰ ਪੁਛ ਲਯੋ ਕੁੰਭਕਾਨੰ ਕਰੂਰੰ ।
ਕੀਯੋ ਮਾਸਹਾਰੰ ਮਹਾ ਮਦਯ ਪਾਨੰ । ਉਠਿਯੋ ਲੈ ਗਦਾ ਕੋ ਭਰਿਯੋ ਵੀਰ ਮਾਨੰ । ੪੧੮ ।
jalung gagri sapat sahasar purung. mukhang puchh liou kumbh kanung karurung.
kiou mashrrung maha madarai panung. uthiou lai gada koi bhhariou veer manung.
(418)

ਭਜੀ ਬਾਨਰੀ ਪੇਖਿ ਸੈਨਾ ਅਪਾਰੰ । ਤ੍ਰਸੈ ਜੂਥ ਪੈ ਜੂਥ ਜੋਧਾ ਜੁਝਾਰੰ ।
ਉਠੈ ਗਦ ਸਦੰ ਨਿਨਦੰਤ ਵੀਰੰ । ਫਿਰੈ ਰੁੰਡ ਮੁੰਡ ਤਨੰ ਤਛ ਤੀਰੰ । ੪੧੯ ।
bhaji banri pakhei sanaiung aparung. tursung juthung pai juthung jodhang jujharung.
uthai gudung nindumtung veerung. phirai rundung mundung tunung tuch tirunung
(419)

ਗਿਰੇ ਮੁੰਡ ਤੁੰਡੰ ਭਸੁੰਡੰ ਗਜਾਨੰ । ਫਿਰੈ ਰੁੰਡ ਮੁੰਡੰ ਸੁ ਝੁੰਡੰ ਨਿਸਾਨੰ ।
ਰੜੈ ਕੰਕ ਬਕੰ ਸਸਕੰਤ ਜੋਧੰ । ਉਠੀ ਕੂਹ ਜੂਹੰ ਮਿਲੇ ਸੈਣ ਕ੍ਰੋਧੰ । ੪੨੦ ।
girai mund tundung bhasundung gajanung.
phirai rund mundung so jhundung nisanung.
rarrai kunk bunkung saskant jodhung
uthi kooh juhung. milai sain karodhung. (420)

ਝਿਮੀ ਤੇਗ ਤੇਜੰ ਸਰੋਸੰ ਪ੍ਰਹਾਰੰ । ਖਿਮੀ ਦਾਮਿਨੀ ਜਾਣ ਭਾਦੋ ਮਝਾਰੰ ।
ਹਸੇ ਕੰਕ ਬੰਕੰ ਕਸੇ ਸੂਰ ਬੀਰੰ । ਢਲੀ ਢਾਲ ਮਾਲੰ ਸੁਭੇ ਤਛ ਤੀਰੰ । ੪੨੧ ।
jhimi teg tejung sarosung parharung. khimi damibi jaan bhaado majharung.
hassai kunk bunkung kasai sur veerung. dhali dhaal malung subhai tachh teerung.
(421)

ਬਿਰਾਜ ਛੰਦ
ਹਕ ਦੇਬੀ ਕਰੰ । ਸਦ ਭੇਰੋ ਰਰੰ ।
ਚਾਵਡੀ ਚਿੰਕਾਰੰ । ਡਾਕਣੀ ਡਿੰਕਰੰ । ੪੨੨ ।
Biraj Chhand
kak debi karung. sad bhairo rurrung.
chavadi chinkarung. dakni dinkarung. (422)

So the mighty Kumbhkaran entered Lanka, alongwith the warrior Ravana having twenty arms, who was bedecked with various weapons, and both started meditating on some magical spells and sermons (of charm). Then Ravana explained in detail the whole episode to his frightful brother, Kumbhkaran. (417)

Then Kumbhkaran washed (and wiped) his dreadful face with water from seven thousand filled vessels (pitchers) ; then ate meat, and drank lot of wine, and with mace in hand the warrior stood up. (418)

On seeing him most of the army of monkeys ran away and the fighting hordes of fighters got frightened, and the warriors started shouting war cries and challenges to the enemy, and then many heads and trunks pierced with arrows were thrown around the battle-field. (419)

The mutilated trunks, and heads of the warriors alongwith the trunks of the elephants were lying fallen on the ground, and some heads and trunks were seen running here and there, and there were heaps of flags lying around. The horrible crows were crowing, while the warriors were heaving their last breath. There was a great uproar all around and the enraged troops were locked up in fighting one another. (420)

The warriors were wielding their sharp swords, which were shining just as lightning srikes through dark clouds in the month of August (Bhadon). Horrible crows were making merry while the warriors were getting armed and ready for the battle. The shields were lying down in large numbers, while the wounded soldiers were looking glorious on the battle-field. (421)

Biraj Chhand

The goddess of death (Kali) was sounding death knell, while the black bees were producing a horrible noise, the evil-spirits were shrieking and the ghosts (she) were making loud noise. (422)

ਪਤ੍ ਜੁਗਣ ਭਰੰ । ਲੁਥ ਬਿਥੁਥਰੰ ।
ਸਮੁਹੇ ਸੰਘਰੰ । ਹੂਹ ਕੂਹੰ ਭਰੰ । ੪੨੩ ।
patar jugan bharung. luth bithutharung.
sumohai sungharung. hooh kuhang bharang. (423)

ਅਛਰੀ ਉਛਰੰ । ਸਿੰਧੁਰੇ ਸਿਧਰੰ ।
ਮਾਰ ਮਾਰੁਚਰੰ । ਬਜ ਗਜੇ ਸੁਰੰ । ੪੨੪ ।
achhri uchharung. Sindhurai sidharung.
maar maruchrung. baj gajai surung. (424)

ਉਝੇਰੇ ਲੁਝਰੰ । ਝੁਮਰੇ ਜੁਝਰੰ ।
ਬਜੀਯੰ ਡਮਰੰ । ਤਾਲਣੇ ਤੁੰਬਰੰ । ੪੨੫ ।
aujharai lujharung. jhumrai jujhrung.
bajieung damrung. talanai tumbarung. (425)

ਰਸਾਵਲ ਛੰਦ
ਪਰੀ ਮਾਰੁ ਮਾਰੰ । ਮੰਡੇ ਸਸਤ੍ ਧਾਰੰ ।
ਰਟੈ ਮਾਰੁ ਮਾਰੰ । ਤੁਟੈ ਖਗ ਧਾਰੰ । ੪੨੬ ।
Rasaval Chhand
pari maar marrung. mandai Sastar dharung.
ratai maar marung. tutai khag dharung. (426)

ਉਠੈ ਛਿਛ ਅਪਾਰੰ । ਬਹੈ ਸ੍ਰੋਣ ਧਾਰੰ ।
ਹਸੈ ਮਾਸਹਾਰੰ । ਪੀਐ ਸ੍ਰੋਣ ਸਯਾਰੰ । ੪੨੭ ।
uthai chhichh aparung. bahai Saron dharung.
hassai massharung. piai saron saiyarung. (427)

ਗਿਰੈ ਚਉਰ ਚਾਰੰ । ਭਜੇ ਏਕ ਹਾਰੰ ।
ਰਟੈ ਏਕ ਮਾਰੰ । ਗਿਰੈ ਸੂਰ ਸੁਆਰੰ । ੪੨੮ ।
girai chour charung. bhajai ek harung.
runnai ek marung. girai soor suarung. (428)

ਚਲੇ ਏਕੁ ਸੁਆਰੰ । ਪਰੇ ਏਕ ਬਾਰੰ ।
ਬਡੋ ਜੁਧ ਪਾਰੰ । ਨਿਕਾਰੇ ਹਥਿਆਰੰ । ੪੨੯ ।
chalai ek Suarung. parai ek barung.
bado gudh paarung. nikarai hathiarung. (429)

ਕਰੈ ਏਕ ਵਾਰੰ । ਲਸੈ ਖਗ ਧਾਰੰ ।
ਉਠੈ ਅੰਗਿਆਰੰ । ਲਖੈ ਬਯੋਮ ਚਾਰੰ । ੪੩੦ ।
karai ek warrung. lasai khag dharung.
uthai angiarung. lakhai biyom Charung. (430)

The evil-spirits were filling bowls of blood, while corpses were lying all around. The troops were confronting one another and fighting, while the battle field was filled with a tumultuous uprear. (423)

The fairies were making merry, while the devils were shouting loudly (with war cries). The warriors were shouting to kill the enemy and the trumpets were (blowing) sounding loudly. (424)

The fighters were engrossed in fighting, and some warriors were reeling and falling down on the ground, while the drums and kettle drums were beating, alongwith tinkling bells producing musical notes. (425)

Rasaval Chhand

Everywhere shouts of killing the enemy were being heard, and the wielding swords or javelins (spears) were cutting human bodies, while crying out loudly to kill the enemy. It seemed the swords were becoming blunt. (in cutting). (426)

The blood stains were rising high, and streams of blood were flowing, whereas the carnivorous were making merry, and the jackals were sucking blood. (427)

The beautiful fly-whisks were lying scattered, while some warriors were fleeing away (having been defeated) whereas some others were shouting to kill the enemy. Some horse riders had fallen down on the ground. (428)

Some horse riders were marching onwards, and some others were launching an attack suddenly. They were fighting furiously while wielding their swords or other weapons. (429)

They were striking once only, with their swords shining and splashing with sparks of fire. The gods in the heavens were watching the scene and pondering. (430)

ਸੁ ਪੈਜੰ ਪ੍ਰਚਾਰੰ । ਮੰਡੇ ਅਸਤ੍ਰ ਧਾਰੰ ।
ਕਰੈ ਮਾਰੁ ਮਾਰੰ । ਇਕੇ ਕੰਪ ਚਾਰੰ । ੪੩੧ ।
So paijung parcharung. mandai astar dharung.
karai maar marung. ekai kamp cherrung. (431)

ਮਹਾ ਬੀਰ ਜੁਟੈ । ਸਰੰ ਸੰਜ ਫੁਟੈ ।
ਤੜੰਕਾਰ ਛੁਟੈ । ਝੜੰਕਾਰ ਉਠੈ । ੪੩੨ ।
maha beer jutai. sarung sunj futai.
tarrunkar chhutai. jharrankaar uthai. (432)

ਸਰੰਧਾਰ ਬੁਠੈ । ਜੁਗੰ ਜੁਧ ਜੁਠੈ ।
ਰਣੰ ਰੋਸ ਰੁਠੈ । ਇੰਕੰ ਏਕ ਕੁਠੈ । ੪੩੩ ।
Sarundhar buthai. jugung judh juthai.
running ross ruthai. ekung ek kuthai. (433)

ਢਲੀ ਢਾਲ ਉਠੈ । ਅਰੰ ਫਉਜ ਫੁਟੈ ।
ਕਿ ਨੇਜੇ ਪਲਟੈ । ਚਮਤਕਾਰ ਉਠੈ । ੪੩੪ ।
dhali dhaal uthai. arumbh fauj phutai.
ke nejo paltai. chamatkar uthai. (434)

ਕਿਤੇ ਭੂਮਿ ਲੁਠੈ । ਗਿਰੈ ਏਕ ਉਠੈ ।
ਰਣੰ ਫੇਰਿ ਜੁਟੈ । ਬਹੇ ਤੇਗ ਤੁਟੈ । ੪੩੫
kitai bhoom luthai. girai ek uthai.
running pher juthai. behai teg tutai. (435)

ਮਚੇ ਵੀਰ ਵੀਰੰ । ਧਰੇ ਵੀਰ ਚੀਰੰ ।
ਕਰੈ ਸਸਤ੍ਰ ਪਾਤੰ । ਉਠੈ ਅਸਤ੍ਰ ਘਾਤੰ । ੪੩੬ ।
machai veer veerai. dharai veer cheerung.
karai sastar patung. uthai astar ghatung. (436)

ਇਤੈ ਬਾਨ ਰਾਜੰ । ਉਤੈ ਕੁੰਭ ਕਾਜੰ ।
ਕਰਿਯੋ ਸਾਲ ਪਾਤੰ । ਗਿਰਿਯੋ ਵੀਰ ਭ੍ਰਾਤੰ । ੪੩੭ ।
itai baan rajung. utai kumbh kajung.
kariou saal patung. giriou veer bhratung. (437)

ਦੋਊ ਜ"ਘ ਫੂਟੀ । ਰਤੰ ਧਾਰ ਛੂਟੀ ।
ਗਿਰੇ ਰਾਮ ਦੇਖੇ । ਬਡੇ ਦੁਸਟ ਲੇਖੇ । ੪੩੮ ।
douoo jaang phooti. ratung dhaar chhuti.
girai Ram dekhai. badai dusat lekhai. (438)

The warriors were challenging the enemy and were carrying out their duty. They were watching the sharpness of their swords (arms) while shouting to kill the enemy, but there were some others trembling with fear. (431)

The mighty warriors were locked up in fighting, and the coats of mail were being (broken) (cut into pieces) with the arrows, being shot with hissing sounds, and producing notes of killing the enemy. (432)

A shower of arrows was being shot, and the warriors were seen locked up in fighting each other at various places. They were fighting furiously and killing one another mercilessly. (433)

A sound of thud was being heard from the shields (being struck), while the enemy troops had fled away. Some spears were clashing with spears of the enemy, producing sparks at places. (434)

Some had already fallen on the ground, whereas some others were again getting ready to fight after rolling down once (with enemy strike) and were seen engaged in fighting again. Some swords had been broken by striking against enemy swords. (435)

The warriors were keen to prove their fighting skill and prowess, while they were having protective covering of coats of mail. They were striking (their weapons) in ambush while wielding their arms or weapons. (436)

On one side was the king of monkeys, Sugriv, fighting against Kumbhkaran from the other side (enemy side). Finally Sugriv uproated a tree of vetica robusta (saal) and hit Kumbhkaran with it (by throwing at him) and he fell down. (437)

His both the legs were broken, and a stream of blood started spurting out (from them). Ram was watching the scene and felt satisfied that a mighty enemy had been dealt with a deadly blow (and finished). (438)

ਕਰੀ ਬਾਣ ਬਰਖੰ । ਭਰਿਯੋ ਸੈਨ ਹਰਖੰ ।
ਹਣੇ ਬਾਣ ਤਾਣੰ । ਝਿਣਿਯੋ ਕੁੰਭਕਾਣੰ । ੪੩੯ ।
kari baan burkhang. bhariou sain harkhung.
hanai baan taanung. jhiniou kumbhkarung. (439)

ਭਏ ਦੇਵ ਹਰਖੰ । ਕਰੀ ਪੁਹਪ ਬਰਖੰ ।
ਸੁਣਿਯੋ ਲੰਕ ਨਾਥੰ । ਹਣੇ ਭੂਮਿ ਮਾਥੰ । ੪੪੦ ।
bhai dev harkhung. kari pohap barkhung.
Sunniou lunk nathung. hanai bhoom maathung.(440)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕੇ ਰਾਮਾਵਤਾਰੇ ਕੁੰਭਕਰਨ ਬਧਹਿ ਧਿਯਾਇ ਸਮਾਪਤਮ ।
Itai Bachittar Natakai Ramavtarai
kumbhkaran badeh dhiaie samapatam

ਅਥ ਤ੍ਰਿਮੁੰਡ ਜੁਧ ਕਥਨੰ
ਰਸਾਵਲ ਛੰਦ
ਪਠਿਯੋ ਤੀਨ ਮੁੰਡੰ । ਚਲਿਯੋ ਸੈਨ ਝੁੰਡੰ ।
ਕ੍ਰਿਤੀ ਚਿਤ੍ਰ ਜੋਧੀ । ਮੰਡੇ ਪਰਮ ਕ੍ਰੋਧੀ । ੪੪੧ ।
ab Trimund judh kathanung
Rasaval Chhand
pathiou teen mundung. chaliou sain jhuudung.
kriti chitar jodhi. mandi param karodhi. (441)

ਬਕੈ ਮਾਰੁ ਮਾਰੰ । ਤਜੇ ਬਾਣ ਧਾਰੰ ।
ਹਨੂੰਮੰਤ ਕੋਪੇ । ਰਣੰ ਪਾਇ ਰੋਪੇ । ੪੪੨ ।
bakai maar maarung. tajai baan dharung.
haumant kopai. running paie ropai (442)

ਅਸੰ ਛੀਨ ਲੀਨੋ । ਤਿਸੀ ਕੰਠ ਦੀਨੋ ।
ਹਨਿਯੋ ਖਸਟ ਨੈਨੰ । ਹਸੈ ਦੇਵ ਗੈਨੰ । ੪੪੩ ।
asung chheen leenoi. Tisi kanth deeno.
hathiou khasat nainung. hassai dev gainung. (443)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕੇ ਰਾਮਾਵਤਾਰੇ ਤ੍ਰਿਮੁੰਡ ਬਧਹਿ ਧਯਾਇ ਸਮਾਪਤਮ ।
Itai Sri Bachittar Natakai Ramavtarai
trimund badeh dhiaie samapatam

Then Ram started shooting a continuous shower of arrows, which caused a (flutter) ray of hope and delight among the army of monkeys, and with some of these arrows Kumbhkaran was killed. (439)

The gods were delighted and showered flowers on Ram. When Ravana heard about the death of Kumbhkaran, he struck his head on the ground in desperation. (440)

Here the Chapter on the death of Kumbhkaran of the episode of Ram's incarnation in Bachittar Natak is completed.

Now the episode of Trimund Battle begins.

Rasaval Chhand

Then Ravan sent demon Trimund, who left with a strong contigent of armed troops.
He could launch an attack, which would change the whole course of the battle, being a great warrior.
He could fight the battle with great wrathfulness. (441)

He was shooting the arrows like a shower, shouting "Kill them, Kill them." In confrontation against him, Hanuman had put his foot down firmly with fury. (442)

Then Hanuman snatched the sword from the hands of Trimund and struck it on his head. Thus he killed the six-eyed Trimund. Perceiving this scene, the gods in heavens were delighted. (443)

Here the Chapter on the killing of Trimund of the episode of Ram's incarnation in Bachittar Natak is completed.

ਅਥ ਮਹੋਦਰ ਮੰਤ੍ਰੀ ਜੁਧ ਕਥਨੰ

ਰਸਾਵਲ ਛੰਦ

ਸੁਣਿਯੋ ਲੰਕ ਨਾਥੰ । ਧੁਣੇ ਸਰਬ ਮਾਥੰ ।
ਕਰਿਯੋ ਮਦ ਪਾਣੰ । ਭਰੇ ਬੀਰ ਮਾਣੰ । ੪੪੪ ।

ab mahodar mantri judh kathanung

Rasaval Chhand

Sunniou lunk nathung. dhunai sarab mathung.
kariou mud pannung. bharai beer manung. (444)

ਮਹਿਖੁਆਸ ਕਰਖੈ । ਸਰੰ ਧਾਰ ਬਰਖੈ ।
ਮਹੋਦ੍ਰਾਦਿ ਵੀਰੰ । ਹਠੇ ਖਗ ਧੀਰੰ । ੪੪੫ ।
mehkhuas karkhai. Sarung dhaar barkhai.
mahodrad veerung. hathai khag dheerang. (445)

ਮੋਹਣੀ ਛੰਦ

ਢਲਹਲ ਸੁ ਢਲੀ ਢੋਲਾਣੰ । ਰਣ ਰੰਗਿ ਅਭੰਗ ਕਲੋਲਾਣੰ ।
ਭਣਣੰਕ ਸੁ ਨਦੰ ਨਾਫੀਰੰ । ਬਰਣੰਕ ਸੁ ਬਜੇ ਮਜੀਰੰ । ੪੪੬ ।

Mohini Chhand

dhalhal so dhali dholanung. runn rung abhung kalelanung.
bhannak so nadung nafeerung. baranunk so basjai majeerung. (446)

ਭਰਣੰਕਸੁ ਭੇਰੀ ਘੋਰਾਣੰ । ਜਣੁ ਸਾਵਣ ਭਾਦੋ ਮੋਰਾਣੰ ।
ਉਛਲੀਏ ਪ੍ਰਖਰੇ ਪਾਵੰਗੰ । ਮਚੇ ਜੁਝਾਰੇ ਜੋਧੰਗੰ । ੪੪੭ ।
bharanungkas bheri gheranung. jan savan bhadon moranung.
uchhliai parkhre pavnugung. machai jujharai jodhungung. (447)

ਸਿੰਧੁਰੀਏ ਸੁੰਡੀ ਦੰਤਾਲੇ । ਨਚੇ ਪਖਰੀਏ ਮੁਛਾਲੇ ।
ਉਰੜੀਏ ਸਰਬੰ ਸੈਣਾਯੰ । ਦੇਖੰਤ ਸੁ ਦੇਵੰ ਗੈਣਾਯੰ । ੪੪੮।
Sudhriai sundki dantalai. nachai pakhriai muchhalai.
ur rriaie sarbung sainaieung. dekhant so devai gainaieung. (448)

ਝਲੈ ਅਵਝੜੀਯੰ ਉਝਾੜੰ । ਰੌਣ ਉਠੈ ਬੈ ਹੈ ਬਬਾੜੰ ।
ਘੈ ਘੁਮੈ ਘਾਯੰ ਅਘਾਯੰ । ਭੂਅ ਡਿਗੇ ਅਧੋ ਅਧਾਯੰ । ੪੪੯ ।
jaalai avjharieung ujharrung. runn uthai bai hai babarrung.
ghai ghumai ghaieung aghaieung. bhua dighi adho ádhaieung. (449)

ਰਿਸਿ ਮੰਡੈ ਛੰਡੈ ਅਉਛੰਡੈ । ਹਠਿ ਹਸੈ ਕਸੈ ਕੋਅੰਡੈ ।
ਰਿਸਿ ਬਾਹੈ ਗਾਹੈ ਜੋਧਾਣੰ । ਰਣਿ ਰੋਹੈ ਜੋਹੈ ਕ੍ਰੋਧਾਣੰ । ੪੫੦ ।
ris mandai chhandai aouckhandai. hath hassai kasai koandai.
ris bahai gaahai jodhanung. runn rohai johai karodhanung. (450)

Now the episode of the battle of Mahodar Mantri begins

Rasaval Chhand

When Ravana, the Master of Lanka, heard about the death of Trimund, he shook all his ten heads. Then he took some wine and was filled with the pride of his bravery. (444)

He stretched his bow with great strength and started shooting arrows like a shower, while warriors like Mahodar with perseverence and stubbornness, took up swords in hands. (445)

The drums were beating with continuous noise of kar' kar' and there was a tumultuous noise in the battle field. The fife was also playing a note of great noise, and the small cymbals were also tinkling with musical sounds. (446)

The kettle drums were producing a loud noise, as if peacocks were making noise in the months of monsoon (Savan Bhadon). The horses with saddle gears were trotting up and down while the warriors were engaged in the battle-field. (447)

Huge elephants with big tusks were moving around the battle field like drunken animals, while the warriors with moustaches were making their horses with saddles to jump around. The whole army had come out in the battle field, which was being watched by the gods in heaven. (448)

The invincible warriors even were falling down against the onslaughts of enemy they were again getting up and shouting challenges at the enemy in the battle field. On being wounded they were falling down reeling on the ground. But cut into two pieces they were falling on the ground. (449)

They are thrashing some of those beyond such action and the stubborn warriors are stretching their bows and are striking with fury, their weapons on the warriors, while watching the progressof battle with revenge. (450)

ਰਣਿ ਗਜੈ ਸਜੈ ਸਸਤ੍ਰਾਣੰ । ਧਨ ਕਰਖੈ ਬਰਖੈ ਅਸਤ੍ਰਾਣੰ ।
ਦਲ ਗਾਹੈ ਬਾਹੈ ਹਥਿਯਾਰੰ । ਰਣਿ ਰੁਝੈ ਲੁਝੈ ਲੁਝਾਰੰ । ੪੫੧ ।
runn gajai sajai sastaranung. dhan karkhai barkhai astaranung.
dal gahai bahai hathiarung. runn rujhai bujhai lujharung. (451)

ਭਟ ਭੇਦੇ ਛੇਦੇ ਬਰਮਾਯੰ । ਭੁਅ ਡਿਗੇ ਚਉਰੰ ਚਰਮਾਯੰ ।
ਉਘੈ ਜਨੁ ਨੇਜੇ ਮਤਵਾਲੇ । ਚਲੇ ਜਿਯੋ ਰਾਵਲ ਜਟਾਲੇ । ੪੫੨ ।
bhat bhedai chhedai barmaieung. bhuadigai chourung charmaieung.
ughai jan nejai matwalai. chalai jiou raval jatalai. (452)

ਹਠੇ ਤਰਵਾਰੀਏ ਹੰਕਾਰੰ । ਮਚੇ ਪਖਰੀਏ ਸੂਰਾਰੰ ।
ਅਕੁੜਿਯੰ ਵੀਰੰ ਐਠਾਲੇ । ਤਨ ਸੋਹੇ ਪਤ੍ਰੀ ਪਤ੍ਰਾਲੇ । ੪੫੩ ।
hathai tarvaria hankarung. machai pakhriai surarung.
akurrieung veerung aithalai. tan sohai patri pataralai. (453)

ਨਵ ਨਾਮਕ ਛੰਦ
ਤਰਭਰ ਪਰਿ ਸਰ । ਨਿਰਖਤ ਸੁਰ ਨਰ ।
ਹਰਿਪੁਰ ਪੁਰ ਸਰ । ਨਿਰਖਤ ਬਰ ਨਰ । ੪੫੪ ।
Nav Namak Chhand
tarbhar pare sar. nirkhat sur nar.
harpur pur sar. nirkhat bar nar. (454)

ਬਰਖਤ ਸਰ ਬਰ । ਕਰਖਤ ਧਨੁ ਕਰਿ ।
ਪਰਹਰ ਪੁਰ ਕਰਿ । ਨਿਰਖਤ ਬਰ ਨਰ । ੪੫੫ ।
barkhat sar thar. karkhat dhan kar.
parhar pur kar. mirkhat bar nar. (455)

ਸਰ ਬਰ ਧਰਿ ਕਰਿ । ਪਰਹਰ ਪੁਰ ਸਰ ।
ਪਰਖਤ ਉਰ ਨਰ । ਨਿਸਰਤ ਉਰ ਧਰ । ੪੫੬ ।
Sar bar dhar kar. parhar pur sar.
parkhat ur nar. nisrat ur dhar. (456)

ਉਝਰਤ ਜੁਝ ਕਰਿ । ਬਿਝੁਰਤ ਜੁਝਿ ਨਰ ।
ਹਰਖਤ ਮਸਹਰ । ਬਰਖਤ ਸਿਤ ਸਰ । ੪੫੭ ।
Ujhrat jujh kar. bijhurat jujh nar.
harkhat mashar. barkhat sit sar. (457)

ਝੁਰ ਝਰ ਕਰ ਕਰ । ਭਰਿ ਭਰਿ ਧਰ ਹਰਿ ।
ਹਰਿ ਬਰ ਧਰਿ ਕਰਿ । ਬਿਹਰਤ ਉਠਿ ਨਰ । ੪੫੮ ।
jhur jhar kar kar. bhar bhar dhar har.
har bar dhar kar. behrat uth nar. (458)

The warriors, looking glorious armed with their weapons, were roaring in the battle-field. They were stretching their bows and shooting the arrows like a shower. The warriors were crushing the enemy while wielding their swords etc. The belligerent warriors were engrossed in fighting on the battle field. (451)

The warriors were being penetrated with arrows, as the coats of mail were pierced making holes therein, while their broad shields had fallen down. Having spears in their hands , pointed at the enemy, the insane warriors were moving around just as Yogis sporting matted hair, were going along. (452)

The proud and stubborn warriors, having swords atop their horses, were engaged in fighting. The warriors, full of pride, were assuming airs, as they were having winged arrows pierced in their body and were looking glorious. (453)

Nav Namak Chhand

The arrows were being shot with loud thuds (noise), which was being watched both by men and gods. The sky (land of the Sun) had been covered with shooting arrows and all the godly persons were watching this scene. (454)

The arrows were being shot with free force like a shower. They were stretching their bows and fixing the arrows therin, they were shooting the arrows, which many great men were watching. (455)

They were holding the selected arrows in hand and then with stretched bows, they were shooting them, which would pierce the chests of the enemy and come out from the other side of the body. (456)

The warriors were fighting fully engrossed in the battle and finally would be killed and separated from their colleagues. The carnivorous (animals) were making merry, however. The shining arrows were being shot all the time. (457)

Some warriors were feeling frustrated, while some others were trembling with fear, wheras some warriors were moving around wielding their swords (carried in hand). (458)

ਉਚਰਤ ਜਸ ਨਰ । ਬਿਚਰਤ ਧਸਿ ਨਰ ।
ਥਰਕਤ ਨਰ ਹਰਿ । ਬਰਖਤ ਭੂਅ ਪਰ । ੪੫੯ ।
Uchrat jas nar. bichrat dhas nar.
tharkat nar har. barkhat bhua par. (459)

ਤਿਲਕੜੀਆ ਛੰਦ
ਚਟਾਕ ਚੋਟੈ । ਅਟਕ ਓਟੈ ।
ਝੜਾਕ ਝਾੜੈ । ਤੜਾਕ ਤਾੜੈ । ੪੬੦ ।
Tilkarria Chhand
Chatak chotai. atak oatai.
jharrak jharrai. tarrak tarrai. (460)

ਫਿਰੰਤ ਹੂਰੰ । ਬਰੰਤ ਸੂਰੰ ।
ਰਣੰਕ ਜੋਹੰ । ਉਠੰਤ ਕੋਹੰ । ੪੬੧ ।
phirant hurang. barant surang.
ranak johung. uthant karohung. (461)

ਭਰੰਤ ਪਤ੍ਰੰ । ਤੁਟੰਤ ਅਤ੍ਰੰ ।
ਝੜੰਤ ਅਗਨੰ । ਜਲੰਤ ਜਗਨੰ । ੪੬੨ ।
bharant patrang. tatant atarung.
jharrant aganung. jalant jagnung. (462)

ਤੁਟੰਤ ਖੋਲੰ । ਜੁਟੰਤ ਟੋਲੰ ।
ਖਿਮੰਤ ਖਗੰ । ਉਠੰਤ ਅਗੰ । ੪੬੩ ।
tatanat kholung. jutant tolung.
khimant khagung. Uthant agung. (463)

ਚਲੰਤ ਬਾਣੰ । ਰੁਕੰ ਦਿਸਾਣੰ ।
ਪਪਾਤ ਸਸਤ੍ਰੰ । ਅਘਾਤ ਅਸਤ੍ਰੰ । ੪੬੪ ।
Chalant baanung. rukung disanung.
papaat sastarung. aghaat astarung. (464)

ਖਹੰਤ ਖਤ੍ਰੀ । ਭਿਰੰਤ ਅਤ੍ਰੀ ।
ਬੁਠੰਤ ਬਾਣੰ । ਖਿਵੈ ਕ੍ਰਿਪਾਣੰ । ੪੬੫ ।
khahant khatri. bhirant atri.
buthant baanung. khivai kirpanung. (465)

The captives were praising the warriors, and they were being pushed around. They were trembling like Narsing due to their wrath and were falling down on the ground. (459)

Tilkaria Chhand

The warriors would strike with their Swords in a flash, while the enemy would save himself with the help of shields,and cast away with a jerk the onslaught of the sword. Then some were firing shots from the gun and would roast the enemy. (460)

The fairies were moving in the sky and marrying the warriors. (Warriors were being killed and sent to heavens). Whosoever would hear the tinkling of bells, would stand up in a rage. (461)

The evil-spirits were filling bowls of blood, whereas the coats of mail were being broken with the onslaught of the swords. There were flashes of light as if glow worms were shining. (462)

The helmets worn by warriors were being broken, while they were locked up in fighting in groups, and the swords were striking with a flash (of light) like fire balls. (463)

The arrows were being showered in all directions, causing obstruction. The weapons were being struck and the coats of iron were giving way. (464)

The armed warriors were getting engrossed in fighting, while those with protective covering were involved in fighting. The arrows were coming like a shower (of rain) and the swords were flashing on strikes. (465)

ਦੋਹਰਾ
ਲੁਥ ਜੁਥ ਬਿਥੁਰ ਰਹੀ ਰਾਵਣ ਰਾਮ ਬਿਰੁਧ ।
ਹਤਿਯੋ ਮਹੋਦਰ ਦੇਖ ਕਰਿ ਹਰਿਅਰਿ ਫਿਰਿਯੋ ਸੁ ਕ੍ਰੁਧ । ੪੬੬ ।

Dohra

luth juth bithur rehi Ravan Ram birudh.
hatiou mahodar dekh kar hariar phiriou so karudh. (466)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕੇ ਰਾਮਾਵਤਾਰੇ ਮਹੋਦਰ ਮੰਤ੍ਰੀ ਬਧਹਿ ਧਿਯਾਇ ਸਮਾਪਤਮ ।
It Sri Bachittar Natakai Ramavtarai
mohodar mantri badeh dhiaie Samapatam

ਅਥ ਇੰਦ੍ਰਜੀਤ ਜੁਧ ਕਥਨੰ ·
ਸਿਰਖਿੰਡੀ ਛੰਦ
ਜੁਟੇ ਵੀਰ ਜੁਝਾਰੇ ਧਗਾ ਵਜੀਅ" । ਬਜੇ ਨਾਦ ਕਰਾਰੇ ਦਲਾ ਮੁਸਾਹਦਾ ।
ਲੁਝੇ ਕਾਰਣਯਾਰੇ ਸੰਘਰਿ ਸ਼ੂਰਮੇ । ਵੁਠੇ ਜਾਣੁ ਡਰਾਰੇ ਘਣੀਅਰ ਕੈਬਰੀ । ੪੬੭ ।

Ab Inderjeet judh kathanung
Sirpindi Chhand

jutai veer jujharai dhaga vajian. bajai naad kararai dala musahada.
lujhai karanyarai sunghar surmai. Vuthai jaan dararai ghamiar kaibari. (467)

ਵਜੇ ਸੰਗਲੀਆਲੇ ਹਾਠ" ਜੁਟੀਅ" । ਖੇਤਿ ਬਹੇ ਮੁਛਾਲੇ ਕਹਰ ਤਤਾਰਚੇ ।
ਡਿਗੇ ਵੀਰ ਜੁਝਾਰੇ ਹੁੰਗ" ਫੁਟੀਅ"। ਬਕੇ ਜਾਣੁ ਮਤਵਾਲੇ ਭੰਗ" ਖਾਇ ਕੈ। ੪੬੮ ।
Vajai sanglialai haatha (n) jutia (n) khet behai muchhalai kehar tatarchai.
digai veer jujharai hungan phutia. (n) bakai jaan matvalai bhunga (n) khaie ke. (468)

ਓਰੜਏ ਹੰਕਾਰੀ ਧਗਾ ਵਾਇ ਕੈ । ਵਾਹਿ ਫਿਰੈ ਤਰਵਾਰੀ ਸੂਰੇ ਸੂਰਿਆ ।
ਵਗੈ ਰਤੁ ਝੁਲਾਰੀ ਝਾੜੀ ਕੈਬਰੀ । ਪਾਈ ਧੂਮ ਲੁਝਾਰੀ ਰਾਵਣ ਰਾਮ ਦੀ । ੪੬੯ ।
aurraie hankari dhaga Vaie kai. Vahe phirai tarvari surai surian.
Vagai rat jhulari ravan ram di paiee dhoom lujhari ravan ram di. (469)

ਚੋਬੀ ਧਉਸ ਵਜਾਈ ਸੰਘਰੁ ਮਚਿਆ । ਬਾਹਿ ਫਿਰੈ ਵੈਰਾਈ ਤੁਰੇ ਤਤਾਰਚੇ ।
ਹੂਰ" ਚਿਤਿ ਵਧਾਈ ਅੰਬਰ ਪੂਰਿਆ । ਜੋਧਿਆ ਦੇਖਣ ਤਾਈ ਹੂਲੇ ਹੋਈਅ" । ੪੭੦ ।
Choubi dhouas vajaiee sanghar machia. bahai phirai vairaiee turai tatarchai.
hooran chit vadhaiee ambar puria. johia dekhan taiee hulai hoiaieean. (470)

ਪਾਧੜੀ ਛੰਦ
ਇੰਦ੍ਰਾਰਿ ਵੀਰ ਕੁਪਿਯੋ ਕਰਾਲ । ਮੁਕਤੰਤ ਬਾਣ ਗਹਿ ਧਨੁ ਬਿਸਾਲ ।
ਥਰਕੰਤ ਲੁਥ ਫੇਰਕੰਤ ਬਾਹ । ਜੁਝੰਤ ਸੂਰ ਅਛਰੈ ਉਛਾਹ । ੪੭੧ ।

Padhri Chhand

Indrar veer kupiou karnal. muktant baan geh dhan bisal.
tharkant luth varkant bah. jujhant soor achhrai uchhah. (471)

Couplet

The corpses of the army of Ravana, the enemy of Ram, were lying in heaps all around. On seeing Mahodar being killed, the enemy of Indra, Megnath returned, furious with rage. (466)

Here the Chapter on the killing of Mahodar Mantri
of the episode of Ram's incarnation from
Bachittar Natak is completed.

Now the episode of the battle of
Inderjit begins
Sirkhandi Chhand

The drums .were sounded and the fighting warriors got locked up in battle. The loud drum-beats were heard, and the confrontation of both the armies commenced. The mighty warriors, showing their skill in fighting, got engrossed in fighting. The arrows were being shot like a shower, as if rain was pouring from the dreadful clouds overhead. (467)

When the huge chained drums started beating, then both sides got engaged in fighting. The warriors with moustaches were shooting arrows with vehemence. The fighting warriors, who had fallen down, were showing off their teeth, as if they had become insane with an intake of hemp. (468)

By beating drums, the proud warriors, were launching an attack, and were wielding swords on other warriors. The blood was flowing like a stream with the showering of arrows countinously. Ram and Ravana have become renowned with the continued fighting of their warriors. (469)

When the drummers started beating the drums, the battle was resumed again. The horse riders started shooting arrows again on the warriors, so the fairies were becoming cheerful in their hearts, and the whole sky was covered with them, as they had gathered around from all the four directions. (470)

Padhri Chhand

Meghnad warrior was very furious with rage, and taking out his huge bow he was shooting arrows. The corpses were throbbing, while their arms were making slight movement. The warriors were continuing to fight while the fairies were getting excited on seeing the scene. (471)

ਚਮਕੰਤ ਚਕ੍ਰ ਸਰਖੰਤ ਸੇਲ । ਜੁਮੇ ਜਟਾਲ ਜਣੁ ਗੰਗ ਮੇਲਿ ।
ਸੰਘਰੇ ਸੂਰ ਅਘਾਇ ਘਾਇ । ਬਰਖੰਤ ਬਾਣ ਚੜਿ ਚਉਪ ਚਾਇ । ੪੭੨ ।
Chamkant chakar sakhant sail. jumai jatal jan gung mail.
sanghrai soor aghaie ghaie. barkhant baan charr choup chaie. (472)

ਸੰਮੁਲੇ ਸੂਰ ਆਹੁਰੇ ਜੰਗ । ਬਰਖੰਤ ਬਾਣ ਬਿਖਧਰ ਸੁਰੰਗ ।
ਨਭਿ ਹ੍ਵੈ ਅਲੋਪ ਸਰ ਬਰਖ ਧਾਰ । ਸਭ ਊਚ ਨੀਚ ਕਿਨੇ ਸੁਮਾਰ । ੪੭੩ ।
Samulai soor ahurai jung. barkhant baan bikhdhar surung.
nabh havai alop sar barkh dhar. sabh uch neech kinai sumar. (473)

ਸਬ ਸਸਤ੍ਰ ਅਸਤ੍ਰ ਬਿਦਿਆ ਪ੍ਰਬੀਨ । ਸਰ ਧਾਰ ਬਰਖ ਸਰਦਾਰ ਚੀਨਿ ।
ਰਘੁਰਾਜ ਆਦਿ ਮੋਹੇ ਸੁ ਬੀਰ । ਦਲ ਸਹਿਤ ਭੂਮਿ ਡਿਗੇ ਅਧੀਰ । ੪੭੪ ।
sabh sastar astar bidia parbeen. sar dhar barkh sardar cheen.
Raghuraj aad mohai so beer. dal sehat bhoom digai adheer. (474)

ਤਬ ਕਹੀ ਦੂਤ ਰਾਵਣਹਿੰ ਜਾਇ । ਕਪਿ ਕਟਕ ਆਜੁ ਜੀਤਿਯੋ ਬਨਾਇ ।
ਸੀਅ ਭਜਹੁ ਆਜੁ ਹੁਐ ਕੈ ਨਿਚੀਤ । ਸੰਘਰੇ ਰਾਮ ਰਣਿ ਇੰਦ੍ਰਜੀਤਿ । ੪੭੫ ।
tab kehi doot Ravanehung jaie. kap katak aaj jeetiou banaie.
Sia bhajoh aaj huai kai nichet. sanghro Ram runn Inderjeet. (475)

ਤਬ ਕਹੈ ਬੈਣ ਤ੍ਰਿਜਟੀ ਬੁਲਾਇ । ਰਣ ਮ੍ਰਿਤਕ ਰਾਮ ਸੀਤਹਿ ਦਿਖਾਇ ।
ਲੈ ਗਈ ਨਾਥ ਜਹਿ ਗਿਰੇ ਖੇਤਿ । ਮ੍ਰਿਗ ਮਾਰ ਸਿੰਘ ਜਿਯੋ ਸੁਪਤ ਅਚੇਤ । ੪੭੬ ।
tab kehai bain trijti bulaie. runn mirtak Ram Seeteh dikhaie.
lai gaiee nath jeh girai khet. mrig maar singh jiou supat achet. (476)

ਸੀਅ ਨਿਰਖਿ ਨਾਥ ਮਨ ਮਹਿ ਰਿਸਾਨਿ । ਦਸ ਅਉਰ ਚਾਰ ਬਿਦਿਆ ਨਿਧਾਨ ।
ਪੜਿ ਨਾਗ ਮੰਤ੍ਰ ਸੰਘਰੀ ਪਾਸਿ । ਪਤਿ ਭ੍ਰਾਤ ਜਿਯਾਇ ਚਿਤਿ ਭਯੋ ਹੁਲਾਸ । ੪੭੭ ।
Sia nirakh naath man meh risan. das aour chaar bidia nidhan.
parr nag mantar sunghri pass. path bhrat tijaie chit bhiou hulas. (477)

ਸੀਅ ਗਈ ਜਗੇ ਅੰਗਰਾਇ ਰਾਮ । ਦਲ ਸਹਿਤ ਭ੍ਰਾਤ ਜੁਤ ਧਰਮ ਧਾਮ ।
ਬਜੇ ਸੁ ਨਾਦਿ ਗਜੇ ਸੁ ਬੀਰ । ਸਜੇ ਹਥਿਯਾਰ ਭਜੇ ਅਧੀਰ । ੪੭੮ ।
Sia gaiee jagai angraie Ram. dal sehat bhrat jut dharam dham.
bajai so naad gajai so beer. sajai hathiar bhajai adheer. (478)

The revolving wheels were shining, and the javelins were sliding. The demons with matted hair were moving around, as if mendicants had gathered at the fair of Ganga. The warriors were getting wounded in the battle field to their full capacity. They were shooting arrows like a shower and they were feeling overjoyed in their hearts. (472)

All the warriors, who felt composed with the war progress, were engrossed in fighting, and were shooting errows, devoid of any poison, and the whole sky was covered with the endless stream of arrows. All the big and small persons have been considered (counted). (473)

Meghnad was expert in all the arts of weaponery including arms and coats of mail. He picked up the army commander of the enemy, and started shooting his arrows in a continuous (stream) shower, which had cast a spell on the great warriors like Ram Chander and they fell down unconscious on the ground. (474)

The emissary went upto Ravana and informed him that the army of monkeys had been defeated completely that day. Now he could enjoy the company of Sita without any fear as Ram Chander, on fighting against Meghnad, had collapsed. (died)(475)

Then Ravana sent for Trista (the female demon) and asked her to take Sita to the battle field and show her the dead body of Ram. So Trista took Sita to the place, where her Master (spouse) Ram was lying down as if a lion, having killed deers, was lying carelessly on the ground. (476)

Sita, on seeing her master's condition got enraged, and Sita an expert of fourteen sciences, recited the magic-charm (of snake) (Nag Mantar) and brought back her spouse to life, alongwith his brother, and felt delighted in her heart. (477)

When Sita went from the battle-field, then Ram, waking up, yawned and all of them, including Ram (the abode of religion), his brother, Lachhman and the whole army woke up from unconsciousness. Then drums were beaten, and the warriors started roaring loudly ; and arming themselves with weapons, and becoming impatient rushed towards the battle-field. (478)

ਸੰਮੁਲੇ ਸੂਰ ਸਰ ਬਰਖ ਜੁਧ । ਹਨਿ ਸਾਲ ਤਾਲ ਬਿਖ੍ਰਾਲ ਕ੍ਰੁਧ ।
ਤਜਿ ਜੁਧ ਸੁਧ ਸੁਰ ਮੇਘ ਧਰਣ । ਥਲ ਗਯੋ ਨਿਕੁੰਭਿਲਾ ਹੋਮ ਕਰਣ । ੪੭੯ ।
samulai soor sar barkh judh. han saal taal bikral karudh.
taj judh sudh sur megh dharan. thul geou nikumbhila hom karan. (479)

ਲਘੁਬੀਰ ਤੀਰ ਲੰਕੇਸ ਆਨਿ । ਇਮ ਕਹੈ ਬੈਣ ਤਜਿ ਭ੍ਰਾਤ ਕਾਨ ।
ਆਇ ਹੈ ਸਤ੍ਰ ਇਹ ਘਾਤਿ ਹਾਥਿ । ਇੰਦ੍ਰਾਰਿ ਬੀਰ ਅਰਿ ਬਰ ਪ੍ਰਮਾਥ । ੪੮੦ ।
laghbeer teer lankes aan. im kehai bain taj bhrat kaan.
aie hai satar eh ghat haath. indar beer ar bar parmath. (480)

ਨਿਜ ਮਾਸ ਕਾਟ ਕਰਤ ਹੋਮ । ਥਰਹਰਤ ਭੂੰਮਿ ਅਰ ਚਕਤ ਬਯੋਮ ।
ਤਹ ਗਯੋ ਰਾਮ ਭ੍ਰਾਤਾ ਨਿਸੰਗ । ਕਰਿ ਧਰੇ ਧਨੁਖ ਕਟਿ ਕਸਿ ਨਿਖੰਗ । ੪੮੧ ।
nij mass kaat kar karat home. tharharat bhoom or chakat baryom.
the geou Ram bhrata nisung.a kar dharai dhanukh kat kas nikhung. (481)

ਚਿੰਤ ਸੁ ਚਿਤਿ ਦੇਵੀ ਪ੍ਰਚੰਡ । ਅਰ ਹਨਿਯੋ ਬਾਣ ਕੀਨੋ ਦੁਖੰਡ ।
ਰਿਪੁ ਫਿਰੈ ਮਾਰਿ ਦੰਦਭਿ ਬਜਾਇ । ਉਤ ਭਜੇ ਦਈਤ ਦਲ ਪਤਿ ਜੁਝਾਇ । ੪੮੨ ।
chint so chit devi parchand. or haniou baan keeno dukhand.
rip phirai maar dundabhi bajaie. ut bhajai daeiet dal pat jujhaie. (482)

ਇਤਿ ਇਣਦ੍ਰਜੀਤ ਬਧਹਿ ਧਿਆਇ ਸਮਾਪਤਮ ।
it Inderjeet badheh dhiaie Samapatam.

ਅਥ ਅਤਿਕਾਇ ਦਈਤ ਜੁਧ ਕਥਨੰ

ਸੰਗੀਤ ਪਧਿਸਟਕਾ ਛੰਦ
ਕਾਗੜ੍ਰਦੰ ਕੋਪ ਕੈ ਦਈਤ ਰਾਜ । ਜਾਗੜ੍ਰਦੰ ਜੁਧ ਕੋ ਸਜਿਯੋ ਸਾਜ ।
ਬਾਗੜ੍ਰਦੰ ਬੀਰ ਬੁਲੇ ਅਨੰਤ । ਰਾਗੜ੍ਰਦੰ ਰੋਸ ਰੋਹੇ ਦੁਰੰਤ । ੪੮੩ ।

Ab atkaie deieet judh kathanung
Sangeet padhistka Chhand
kagarrdung kop kai deeiat raj. jagarrdung judh koi sajiou saaj.
bagarrdung beer bulai anant. ragarrdung ross rohai durant. (483)

The warriors managed to reorganise themselves, and then started shooting arrows like a shower (of rain) and were trying to kill the mighty warriors (standing solid like trees) Saal and Taal in a horrible manner. That time Meghnad, leaving the idea of battle, had gone to the place of goddess Nikumbhala for performing fire-worship. (479)

Vibhushan came to Lachhman and forgetting the reaction of his brother, Ravana, explained to Lachhman that by deceit (by means of a sware) they could get control over Meghnad, who was capable of crushing his enemy, having defeated Indra even. (480)

(Vibhushan told Lachhman) that Meghnad was offering his own flesh by cutting from the body, for the fire-worship, which had caused even the Earth to shudder (tremble) and the gods were also perplexed. On hearing this, Lachhman left for that place without any fear, having his bow in the hand and the quiver tied to his waist. (481)

Meghnad was worried and keen to propitiate the goddess, whereas Lachhman shot an arrow, in such a situation, and cut the enemy into two pieces (without any resistance). Then Lachhman, sounding his trumpets of victory, came back having killed the enemy. On the other side the army of demons, having sacrificed Maghnad, their commander, fled away to Lanka. (482)

Here the Chapter on the killing of Inderjit is completed.

Now the episode of the battle of demon Atkaie begins.

Sangeet Padhistka Chhand

Now Ravana, getting enraged, armed himself with the armour of the battle, and called many warriors, who are furious with rage to take revenge. (483)

ਪਾਗੜਦੰ ਪਰਮ ਬਾਜੀ ਬੁਲੰਤ । ਚਾਗੜਦੰ ਚਤ੍ਰ ਨਟ ਜਿਯੋ ਕੁਦੰਤ ।
ਕਾਗੜਦੰ ਕ੍ਰੂਰ ਕਢੇ ਹਥਿਆਰ । ਆਗੜਦੰ ਆਨਿ ਬਜੇ ਜੁਝਾਰ । ੪੮੪ ।
pagarrdung param baji bulant. chagarrdung chatar nut jiou kudant.
kagarrdung karoor kadhai hathiar. agarrdung aan bajai jujhaar. (484)

ਰਾਗੜਦੰ ਰਾਮ ਸੈਨਾ ਸੁ ਕ੍ਰੁਧ । ਜਾਗੜਦੰ ਜ੍ਹਾਨ ਜੁਝੰਤ ਜੁਧ ।
ਨਾਗੜਦੰ ਨਿਸਾਣ ਨਵ ਸੈਨ ਸਾਜਿ । ਮਾਗੜਦੰ ਮੁੜ ਮਕਰਾਛ ਗਾਜਿ । ੪੮੫ ।
ragarrdung Ram saina so karudh. jagarrdung juan jujhant judh.
nagarrdung nisan nav sain saaj. magarrdung murr makrachh gaaj. (485)

ਅਗਾੜਦੰ ਏਕ ਅਤਿਕਾਇ ਵੀਰ । ਰਾਗੜਦੰ ਰੋਸ ਕਨਿ ਗਹੀਰ ।
ਆਗੜਦੰ ਏਕ ਹੁਕੇ ਅਨੇਕ । ਸਾਗੜਦੰ ਸਿੰਧੁ ਬੇਲਾ ਬਿਬੇਕ੍ਰ । ੪੮੬ ।
agarrdung ek atikaie veer. Ragarrdung ross keeno gaheer.
agarrdungek hukai anek. Sagarrdung Sindh bela bibek. (486)

ਤਾਗੜਦੰ ਤੀਰ ਛੁਟੈ ਅਪਾਰ । ਬਾਗੜਦੰ ਬੂੰਦ ਬਨ ਦਲ ਅਨੁਆਰ ।
ਆਗੜਦੰ ਅਰਥ ਟੀਡੀ ਪ੍ਰਮਾਨ । ਚਾਗੜਦੰ ਚਾਰੁ ਚੀਟੀ ਸਮਾਨ । ੪੮੭ ।
Tagarrdung teer chhutai apar. bagarrdung boond ban dal anuaar.
agarrdung arth tidi parman. Chagarrdung Chaar chiti saman. (487)

ਬਾਗੜਦੰ ਬੀਰ ਬਾਹੁੜੇ ਨੇਖ । ਜਾਗੜਦੰ ਜੁਧ ਅਤਿਕਾਇ ਦੇਖਿ ।
ਦਾਗੜਦੰ ਦੇਵ ਜੈ ਜੈ ਕਹੰਤ । ਭਾਗੜਦੰ ਭੂਪ ਧਨ ਧਨ ਭਨੰਤ । ੪੮੮ ।
bagarrdung beer bahurrai nekh. jagarrdung judh athaie dekh.
dagarrdung dev jai jai kehant. bhagarrdung bhoop dhan dhan bhanant. (488)

ਕਾੜਦੰ ਕਹਕ ਕਾਲੀ ਕਰਾਲ । ਜਾਗੜਦੰ ਜ੍ਹੂਹ ਜੁਗਣ ਬਿਸਾਲ ।
ਭਾਗੜਦੰ ਭੂਤ ਭੈਰੋ ਅਨੰਤ । ਸਾਗੜਦੰ ਸ੍ਰੋਣ ਪਾਣੰ ਕਰੰਤ । ੪੮੯ ।
karrdung kehak kali karal. jagarrdung jooh jugan bisal.
bhagarrdung bhoot bhairo anant. sagarrdung saron panung karant. (489)

ਡਾਗੜਦੰ ਡਉਰ ਡਾਕਣਿ ਡਹਕ । ਕਾਗੜਦੰ ਕ੍ਰੂਰ ਕਾਕੰ ਕਹਕ ।
ਚਾਗੜਦੰ ਚਤ੍ਰ ਚਾਵਡੀ ਚਿਕਾਰ । ਭਾਗੜਦੰ ਭੂਤ ਭਾਰਤ ਧਮਾਰ । ੪੯੦ ।
bhagarrdungdour dakan dehak. kagarrdung karoor kakung kehak.
Chagarrdung chatar chavadi chikar. bhagarrdung bhoot darat dhamar. (490)

ਹੋਹਾ ਛੰਦ
ਟੂਟੇ ਪਰੇ । ਨਵੇ ਮੁਰੇ । ਅਸੰ ਧਰੇ । ਰਿਸੰ ਭਰੇ । ੪੯੧ ।
Hoha Chhand
tutai parai. navai murrai.
asung dharai. risung bharai. (491)

Many warriors with their great horses were sent for, who were (jumping) trotting like a clever magician. They were carrying many dreadful weapons and could kill even mighty warriors. (484)

The infuriated warriors of Ram's army were fighting vigorously in the battle. They sounded new drums and a fool called Makrachh started roaring in the battle-field. (485)

One warrior by the name Atkaie was very furious with wrathfulness. Many warriors had challenged that single demon. The battle field was situated on the sea-shore. (486)

Many arrows were being shot, which appeared like drops (of water) on the leaves of trees. The infantry, without the chariots , looked like a huge army of ants. (487)

Many warriors had reached near the battle scene and were watching Atkaie fighting. The gods were hailing and the kings were also praising his prowess. (488)

The goddess Kali, with a mighty laugh, was smiling. The evil spirits in large numbers and ghosts were sucking blood. (489)

The evil-spirits were beating the kettle-drums loudly and the dreadful crows were crowing and the evil-spirits were shrieking on all four sides and the ghosts were creating an uproar. (490)

Hoha Chhand

The warriors were falling down, being cut into pieces but were not retreating. They were holding their swords in hand and were furious with rage. (491)

ਛੁਟੇ ਸਰੰ । ਚਕਿਯੋ ਹਰੰ । ਰੁਕੀ ਦਿਸੰ । ਚਪੇ ਕਿਸੰ । ੪੯੨ ।
Chhutai sarung. chakiou harung.
ruki disang. chapai kisung. (492)

ਛੁਟੇ ਸਰੰ । ਰਿਸੰ ਭਰੰ । ਗਿਰੇ ਭਟੰ । ਜਿਮੰ ਅਟੰ । ੪੯੩ ।
chuttai sarung. risung bharung.
girai bhatung. jimung atung. (493)

ਘੁਮੇ ਘਯੰ । ਭਰੇ ਭਯੰ । ਚਪੇ ਚਲੇ । ਭਟੰ ਭਲੇ । ੪੯੪ ।
ghumai gheung. bharai bheung.
chapai chalai. bhatung bhalai. (494)

ਰਟੈ ਹਰੰ । ਰਿਸੰ ਜਰੰ । ਰੁਪੇ ਰਣੰ । ਘੁਮੇ ਬ੍ਰਣੰ । ੪੯੫ ।
ratai harung. risung jarung.
roop runnung. ghumai barnung. (495)

ਗਿਰੈ ਧਰੰ । ਹੁਲੈ ਨਰੰ । ਸਰੰ ਤਛੈ । ਕਛੰ ਕਛੈ । ੪੯੬ ।
girai dhamung. hulai narung.
sarung tachhai. kachhung kachhai. (496)

ਘੁੰਮੇ ਬ੍ਰਣੰ । ਭ੍ਰਮੇ ਰਣੰ । ਲਜੰ ਫਸੇ । ਕਟੰ ਕਸੇ । ੪੯੭ ।
ghumai burnung. bharmai runnung.
lajung phasai. katung kasai. (497)

ਧੁਕੇ ਧਕੰ । ਟੁਕੇ ਟਕੰ । ਛੁਟੈ ਸਰੰ । ਰੁਕੈ ਦਿਸੰ । ੪੯੮ ।
dhukai dhakung. tukai takung.
chhutai sarung. rukai disung. (498)

ਛਪੈ ਛੰਦ
ਇਕ ਇਕ ਆਰੁਹੇ ਇਕ ਇਕਨ ਕਹ ਤਕੈ ।
ਇਕ ਇਕ ਲੈ ਚਲੇ ਇਕ ਕਹ ਇਕ ਉਚਕੈ ।
ਇਕ ਇਕ ਸਰ ਬਰਖ ਇਕ ਧਨੁ ਕਰਖਿ ਰੋਸ ਭਰਿ ।
ਇਕ ਇਕ ਤਰਫੰਤ ਇਕ ਭਵ ਸਿੰਧ ਗਏ ਤਰਿ ।
ਰਣਿ ਇਕ ਇਕ ਸਾਵੰਤ ਭਿੜੈ ਇਕ ਇਕ ਹੁਐ ਬਿਝੜੈ ।
ਨਰ ਇਕ ਅਨਿਕ ਸਸਤ੍ਰਣ ਭਿੜੈ ਇਕ ਇਕ ਅਵਝੜ ਝੜੈ । ੪੯੯ ।
Chhapai Chhand
ik ik aaruhai ik ikan keh takai.
ik ik lai chalai ik keh ik uchakai.
ik ik sar barkh ik dham karakh ross bhar.
ik ik tarvant ik bhav Sindh gaie tar.
runn ik ik savant bhirrai ik ik huai bitrrai.
Nar ik anik sastaran bhirrai ik ik avjharr jharrai. (499)

The warriors were shooting arrows, and Shiva was getting bewildered on seeing all this. All the sides were blocked, and the monkeys were getting frustrated. (492)

The infuriated warriors were shooting arrows, and some of the warriors were falling (dead) down like lofts. (493)

The wounded soldiers were reeling with fear, whereas some mighty warriors were being killed while confronting the enemy. (494)

The enraged warriors were shouting for Shiva's help (Shiv, Shiv), while the wounded warriors, moving around, were still fighting in the battle-field. (495)

The warriors were falling on the ground, and some soldiers were being pushed around. Some others were pierced with arrows, while some were falling into pieces. (being cut into pieces). (496)

The wounded warriors were reeling and moving around the battle-field. They were feeling ashamed of themselves, but were roaming about fully armed. (497)

Warriors were getting pushed around, and some others were being wounded. The arrows were being shot all around, thus blocking the routes on all sides. (498)

Chhapai Chhand

At places, someone was fighting against another whereas another soldier is just watching the others (fighting). Someone was taking away another (wounded one) while some other was picking up another (wounded one). Someone is showering arrows in a stream, while another soldier is stretching his bow with great fury, while some others had fallen down and were writhing (in pain). There were some others, who had died (crossed the ocean of life). In fact, in the battle field each one is engaged in fighting another one, while some of them were lagging behind. In some cases, one warrior was fighting against odds with weapons and was punishing them single handed who were supposed to be beyond fragmentation. (breaking up). (499)

ਇਕ ਜੂਝਿ ਭਟ ਗਿਰੈ ਇਕ ਬਬਕੰਤ ਮਧ ਰਣ ।
ਇਕ ਦੇਵ ਪੁਰਿ ਬਸੈ ਇਕ ਭਜਿ ਚਲਤ ਖਾਇ ਬ੍ਰਣ ।
ਇਕ ਜੁਝ ਉਝੜੈ ਇਕ ਵਿਝੜੈ ਝਾੜਿ ਅਸਿ ।
ਇਕ ਅਨਿਕ ਬ੍ਰਣ ਝਲੈ ਇਕ ਮੁਕਤੰਤ ਬਾਣ ਕਸਿ ।
ਰਣ ਭੁਮਿ ਘੂਮਿ ਸਾਵੰਤ ਮੰਡੈ ਦੀਰਘ ਕਾਇ ਲਛਮਨ ਪ੍ਰਬਲ ।
ਥਿਰ ਰਹੈ ਬ੍ਰਿਛ ਉਪਬਨ ਕਿਧੋ ਜਨੁ ਉਤਰ ਦਿਸਿ ਦੁਐ ਅਚਲ । ੫੦੦ ।
ik jujh bhat girai ik babkant madh runn.
ik dev pur basai ik bhaj chalat khaie barunn.
ik jujh ujhrai ik vijhrrai jharri asi.
ik anik barn jhalai ik muktant baan kas.
runn bhoom ghoom savant mandai deeragh kaie Lachhman parbal.
thir rehai brichh upban kidhai jan uttar dis duai achal. (500)

ਅਜਬਾ ਛੰਦ
ਜੁਟੇ ਬੀਰੰ । ਛੁਟੇ ਤੀਰੰ । ਢੁਕੀ ਢਾਲੰ । ਕ੍ਰੋਹੇ ਕਾਲੰ । ੫੦੧ ।
Ajba Chhand
jutai beerung. chhutai teerung.
dhooki dhalung. karohai kalung. (501)

ਢੰਕੇ ਢੋਲੰ । ਬੰਕੇ ਬੋਲੰ । ਕਛੇ ਸਸਤ੍ਰੰ । ਅਛੇ ਅਸਤ੍ਰੰ । ੫੦੨ ।
dhankai dholai. bunkai bolung.
kachhai sastarung. achhai astarung. (502)

ਕ੍ਰੋਧੰ ਗਲਿਤੰ । ਬੇਧੰ ਦਲਿਤੰ । ਗਜੈ ਵੀਰੰ । ਤਹੇ ਤੀਰੰ । ੫੦੩ ।
karodhung galitang. bedhung dalitung.
gajai Veerung. Tajai teerung. (503)

ਰਤੇ ਨੈਨੰ । ਮਤੇ ਬੈਨੰ । ਲੁਝੈ ਸੂਰੰ । ਸੁਝੈ ਹੂਰੰ । ੫੦੪ ।
ratai nainung. matai bainung.
lujhai soorung. sujhai hurung. (504)

ਲਗੈ ਤੀਰੰ । ਭਗੈ ਬੀਰੰ । ਰੋਸੰ ਰੁਝੈ । ਅਸਤ੍ਰੰ ਜੁਝੈ । ੫੦੫ ।
lagai teerung. bhagai veerung.
rosung rujhai astarung jujhai. (505)

ਝੁਮੇ ਸੂਰੰ । ਘੁਮੇ ਹੂਰੰ । ਚਕੈ ਚਾਰੰ । ਬਕੈ ਮਾਰੰ । ੫੦੬ ।
jhumai surung. ghumai hurung.
chakai charung. bakai barung. (506)

Some warriors were falling down as martyrs ; while some others were throwing challenges in the battle-field. Some had already embraced death (gone to heavens) and some others were fleeing away on being wounded. Some others were falling down, while fighting (the enemy) while some others were falling on being struck with a sword. While some others were facing many wounds (cuts) on the body, whereas some others were shooting arrows with great force. The warriors were seen moving around the battle-field while the mighty demon Kaie and Lachhman both have played havoc in the battle-field. Both the warriors were standing like rocks, as if two tall trees were standing or two great mountains were facing (each other) in the north side. (500)

Ajba Chhand

Both the warriors are engrossed in fighting, shooting arrows, and obstructing attacks with their shields producing a thud, and are assuming death-like appearance due to their fury. (501)

The drums and kettle-drums are beating, and warriors are shouting with rage, while the weapons and coats of iron (protective Covering) are looking glorious. (502)

They are controlling their wrathfulness, and are losing control of senses, while some warriors are thundering and others are shooting arrows. (503)

The eyes are red with anger, and the warriors are shouting with passion while some are engaged in fighting, and the fairies are watching (with keenness). (504)

Some warriors are hit by the arrows, and some others are running away, while some others are engrossed in the battle, being furious with rage. Some are fighting with protective covering (coats of mail). (505)

The warriors are Swinging (in ecstasy), the fairies are roaming around ; they are watching the scene on all the four sides, while shouting to kill (the enemy). (506)

ਭਿਦੇ ਬਰਮੰ । ਛਿਦੇ ਚਰਮੰ । ਤੁਟੈ ਖਗੰ । ਉਠੈ ਅਗੰ । ੫੦੭ ।
bhidai barmung. chhidai churmung.
tutai khan gung. uthaia angung. (507)

ਨਚੇ ਤਾਜੀ । ਗਜੇ ਗਾਜੀ । ਡਿਗੇ ਵੀਰੰ । ਤਹੇ ਤੀਰੰ । ੫੦੮ ।
Nachai taaji. gajai ghaji.
digai Veerung. tajai teerung. (508)

ਝੁਮੇ ਸੂਰੰ । ਘੁਮੀ ਹੂਰੰ । ਕਛੇ ਬਾਣੰ । ਮਤੇ ਮਾਣੰ । ੫੦੯ ।
jhumai surung. ghumi hurung.
kachhai barung. marai manung. (509)

ਪਾਧੜੀ ਛੰਦ
ਤਹ ਭਯੋ ਘੋਰ ਆਹਵ ਅਪਾਰ । ਰਣਿ ਭੂਮਿ ਝੂਮਿ ਜੁਝੇਂ ਜੁਝਾਰ ।
ਇਤ ਰਾਮ ਭ੍ਰਾਤ ਅਤਕਾਇ ਉਤ । ਰਿਸ ਜੁਝ ਉਝਰੇ ਰਾਜ ਪੁਤ । ੫੧੦ ।
Padhri Chhand
teh bhiou ghore ahar apar.a runn bhoom jhoom jujhai jujhar.
it ram bhrat atkaie ut. ris jujh ujharai raj put. (510)

ਤਬ ਰਾਮ ਭ੍ਰਾਤ ਅਤਿ ਕੀਨ ਰੋਸ । ਜਿਮ ਪਰਤ ਅਗਨ ਘ੍ਰਿਤ ਕਰਤ ਜੋਸ ।
ਗਹਿ ਬਾਣ ਪਾਣਿ ਤਜੇ ਅਨੰਤ । ਜਿਮ ਜੇਠਿ ਸੂਰ ਕਿਰਣੈ ਦੁਰੰਤ । ੫੧੧ ।
Tab Ram bhrat at keen ross. jim parat agan ghirat karat jos.
geh baam paan tajai anant. jim jeth soor kiranung durant. (511)

ਬ੍ਰਣ ਆਪ ਮਧ ਬਾਹਤ ਅਨੇਕ । ਬਰਣੈ ਨ ਜਾਹਿੰ ਕਹਿ ਏਕ ਏਕ ।
ਉਝਰੇ ਵੀਰ ਜੁਝਣਿ ਜੁਝਾਰ । ਜੈ ਸਬਦ ਦੇਵ ਭਾਖਤ ਪੁਕਾਰ । ੫੧੨ ।
bran aap madh bahat anek. barnai na jahung keh ek ek.
Ujharai veer jujhan jujhar. jai sabad dev bhakhat pukar. (512)

ਰਿਪੁ ਕਰਿਯੋ ਸਸਤ੍ਰ ਅਸਤ੍ਰੰ ਬਿਹੀਨ । ਬਹੁ ਸਸਤ੍ਰ ਸਾਸਤ੍ਰ ਬਿਦਿਆ ਪ੍ਰਬੀਨ ।
ਹਯ ਮੁਕੁਟ ਸੂਤ ਬਿਨੁ ਭਯੋ ਗਵਾਰ। ਕਛੂ ਚਪੈ ਚੋਰ ਜਿਮ ਬਲ ਸੰਭਾਰਿ । ੫੧੩ ।
rip kariou sastar astarung biheen. boh sastar saastar bidia parbeen.
heu mukat soot bin bhiou gavar. kachhu chapai chor jim bal sambhar. (513)

ਰਿਪੁ ਹਣੇ ਬਾਣ ਬਜ੍ਰਵ ਘਾਤ । ਸਮ ਚਲੇ ਕਾਲ ਕੀ ਜੁਆਲ ਤਾਤ ।
ਤਬ ਕੁਪਿਯੋ ਵੀਰ ਅਤਿਕਾਇ ਔਸ । ਜਨੁ ਪ੍ਰਲੈ ਕਾਲ ਕੋ ਮੇਘ ਜੈਸ । ੫੧੪ ।
rip hanai baan bajarav ghaat. sam chalai kaal ki jual taat.
tab kapiou veer atkaie ais. jan parlai kaal hai megh jais. (514)

The prorective coverings were broken, and the shields had been pierced (with holes), while the swords had been broken, with sparks of light (fire) emanating from them. (507)

The horses were jumping around, while the warriors were roaring aloud, whereas the warriors were falling down (dead), having dropped their arrows. (508)

The warriors were swinging (with excitement) the fairies were moving around; the brave soldiers were bedecked in uniforms (dresses) and were intoxicated (insane) with pride. (509)

Padhri Chhand

The battle was fought furiously and it was a dreadful battle. The mighty warriors fought this battle with great passion ; on one side was Lachhman and on the other side was Atkaie, and both warriors were locked up in a fierce battle. (510)

Then Lachhman suddenly became furious with rage, just as the fire bursts into flames on adding ghee (oil) to it. He shot countless arrows by holding his how (once again) in hand, just as the rays become intense during the month of May (jeth). (511)

Both the warriors were inflicting wounds on each other's body, which cannot be described in detail (one by one). Many warriors had become martyrs in the battle, as such the gods were hailing them with musical notes. (512)

Lachhman had deprived his enemy of all his weapons and coats of mail (protective cover), as he was an expert in the art of weaponery and protective covering. The foolish Atkaie was devoid of his horse, crown and charioteer, so he managed to slip away like a thief by collecting courage. (513)

Lachhman was shooting powerful arrows against the enemy, which were burning him like the fire of hill. This made Atkaie very furious just like the rain water on doomsday. (514)

ਇਮ ਕਰਨ ਲਾਗ ਲਪਟੈ ਲਬਾਰ । ਜਿਮ ਜੁਬਣ ਹੀਣ ਲੰਪਟਾਇ ਨਾਰਿ ।
ਜਿਮ ਦੰਤ ਰਹਤ ਗਹਿ ਸ੍ਵਾਨ ਸਸਕ। ਜਿਮ ਗਏ ਬੈਸ ਬਲ ਬੀਰਜ ਰਿਸਕ। ੫੧੫ ।
im karan laag laptai labar. jim juban heen laptaie naar.
jim dant rehat geh savan sasak. jim geiai bais bal beeraj risak. (515)

ਜਿਮ ਦਰਬ ਹੀਣ ਕਛੁ ਕਰਿ ਬਪਾਰ । ਜਨੁ ਸਸਤ੍ਰ ਹੀਣ ਰੁਝਿਯੋ ਜੁਝਾਰਿ ।
ਜਿਮ ਰੂਪ ਹੀਣ ਬੇਸਯਾ ਪ੍ਰਭਾਵ । ਜਨੁ ਬਾਜ ਹੀਣ ਰਥ ਕੋ ਚਲਾਵ । ੫੧੬ ।
jim darab heen kachh kar bapar. jan sastar keen rujhiou jujhar.
jim roop heen besavia parbhav. jan baaj heen rath kai chalai. (516)

ਤਬ ਤਮਕਿ ਤੇਗ ਲਛਮਣ ਉਦਾਰ । ਤਹ ਹਨਿਯੋ ਸੀਸ ਕਿਨੋ ਦੁਫਾਰ ।
ਤਬ ਗਿਰਿਯੋ ਬੀਰ ਅਤਿਕਾਇ ਏਕ । ਲਖਿ ਤਾਹਿ ਸੂਰ ਭਜੇ ਅਨੇਕ । ੫੧੭ ।
tab tanak teg Lachhman audar. the haniou sees kino duphar.
tab giriou beer atkaie ek. lakh tahai soor bhajai anek. (517)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕੇ ਰਾਮਾਵਤਾਰੇ ਅਤਕਾਇ ਬਧਹਿ ਧਿਆਇ ਸਮਾਪਤਮ ।
It Sri Bachittar Natakai Ramavtarai atkaie badheh dhiaie sampatam.

ਅਥ ਮਕਰਾਛ ਜੁਧ ਕਥਨੰ
ਪਾਧੜੀ ਛੰਦ
ਤਬ ਰੁਕਿਯੋ ਸੈਨ ਮਕਰਾਛ ਆਨਿ । ਕਹ ਜਾਹੁ ਰਾਮ ਨਹੀ ਪੈ ਹੋ ਜਾਨ ।
ਜਿਨ ਹਤਿਯੋ ਤਾਤ ਰਣ ਮੋ ਅਖੰਡ । ਸੋ ਲਰੋ ਆਨਿ ਮੋ ਸੋ ਪ੍ਰਚੰਡ । ੫੧੮ ।
Ab makrachh judh kathanung.
Padhri Chhand
tab rukiou sain makrachh aan. keh jaho Ram nahi pai ha'i jaan.
jin hatiou taat runn mein akhand. so larai aan mo soi parchand. (518)

ਇਮ ਸੁਣਿ ਕੁਬੈਣ ਰਾਮਾਵਤਾਰ । ਗਹਿ ਸਸਤ੍ਰ ਅਸਤ੍ਰ ਕੋਪਿਯੋ ਜੁਝਾਰ ।
ਬਹੁ ਤਾਣ ਬਾਣ ਤਿਹ ਹਣੇ ਅੰਗ । ਮਕਰਾਛ ਮਾਰਿ ਡਾਰਿਯੋ ਨਿਸੰਗ । ੫੧੯ ।
im sunn kubain Ramavtar. geh sastar astar kopiou jujhar.
boh taan baan the hanung ang. makrachh maar dariou nisung. (519)

ਜਬ ਹਤੇ ਬੀਰ ਅਰੁ ਹਣੀ ਸੈਨ । ਤਬ ਭਜੇ ਸੂਰ ਹੁਐ ਕਰਿ ਨਿਚੈਨ ।
ਤਬ ਕੁੰਭ ਔਰ ਅਨਕੁੰਭ ਆਨਿ । ਦਲ ਰੁਕਿਯੋ ਰਾਮ ਕੋ ਤਯਾਗ ਕਾਨ । ੫੨੦ ।
jab hatai beer or hani sain. tab bhajan soor huai karai nichain.
tah kumbh aur ankumbh aan. dul rukiou Ram ko triayag kaan. (520)

ਇਤਿ ਮਰਾਛ ਬਧਹ ।
It marachh badeh.

The Atkaie produced some type of prattle just as on (old man) ugly person embraces a young woman or a dog catches a rabbit without his teeth or just as with passing age (growing old), strength and semen (drip away) give way. (515)

Just as a person, without money, carries out a business activity or a weapon-less person engages himself in a battle, or a prostitute, without beauty, produces her effect (on others) or a chariot moving without its horses. (516)

Then the generous Lachhman, being enraged, wielded his sword and struck him and cut off his head into two pieces. Then the warrior, called Atkaie, fell down on the ground. Seeing this, many warriors fled away from the battle-field. (517)

Here the Chapter on the death of Atkaie of the episode of Ram's Incarnation from Bachittar Natak is completed.

Now the episode of the battle of Makrachh begins.

Padhri Chhand

Then Makrachh (demon) stood firmly in front of the army, and said, "O Ram ! You will not be allowed to go back alive. The person, who had killed my father, Khar, in the battle field, let him fight it out in a grand battle against me. (518)

When Ram Chander heard his crude words then holding his arms, and protective covering ; started fighting with anger. Then he shot many arrows at his body by stretching his bow strongly and without any further hesitation killed Makrachh and threw him on the ground. (579)

When Makrachh (warrior) was killed and his army was also done away with them, the rest of the warriors fled away, being fully shaken up. Then two demons, called Kumbh and Ankumbh, without having any fear of Ram, came forward and obstructed the army of Ram. (520)

ਅਜਬਾ ਛੰਦ
ਤ੍ਰਪੇ ਤਾਜੀ । ਗਜੇ ਗਾਜੀ ।
ਸਜੇ ਸਸਤ੍ਰ । ਕਛੇ ਅਸਤ੍ਰੰ । ੫੨੧ ।
Ajba Chhand
trapai taji. gajai gaaji.
sajai sastarung. kachhai astarung. (521)

ਤੁਟੇ ਤ੍ਰਾਣੰ । ਛੁਟੇ ਬਾਣੰ ।
ਰੁਪੇ ਬੀਰੰ । ਬੁਠੇ ਤੀਰੰ । ੫੨੨ ।
tutai tranung. chhutai baanung.
rupai beerung. buthai teerung. (522)

ਘੁਮੇ ਘਾਯੰ । ਜੁਮੇ ਚਾਯੰ ।
ਰਜੇ ਰੋਸੰ । ਤਜੇ ਹੋਸੰ । ੫੨੩ ।
ghumai ghaienung. jumai chaieung.
rajai rosung. tajai hosung. (523)

ਕਜੇ ਸੰਜੰ । ਪੂਰੇ ਪੰਜੰ ।
ਜੁਝੇ ਖੇਤੰ । ਡਿਗੇ ਚੇਤੰ । ੫੨੪ ।
kajai sunjung. purai panjung.
jujhai khetung. digai chetung. (524)

ਘੇਰੀ ਲੰਕੰ । ਬੀਰੰ ਬੰਕੰ ।
ਭਜੀ ਸੈਨੰ । ਲਜੀ ਨੈਨੰ । ੫੨੫ ।
gheri lunkung. beerung bunkung.
bhaji sainung. laji nainung. (525)

ਡਿਗੇ ਸੂਰੰ । ਭਿਗੇ ਨੂਰੰ ।
ਬਯਾਹੈ ਹੂਰੰ । ਕਾਮੰ ਪੂਰੰ । ੫੨੬ ।
digai surung. bhigai nurung.
beyahai hurung. kamung purung. (526)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕੇ ਰਾਮਾਵਤਾਰੇ ਕੁੰਭ ਅਨਕੁੰਭ ਬਧਹਿ ਧਿਆਇ ਸਮਾਪਤਮ ।
Iti Sri Bachittar Natkai Ramvataro kumbh ankumbh badheh dhiaie samapatam.

The horses were trotting, while the warriors, who were bedecked with weapons and protective coats of mail, were roaring. (521)

Ajba Chhand

The protective coverings (of iron) were cracking, and the arrows were flying around ; but the warriors were steadfast in their positions, and the arrows were being shot like a shower. (522)

The wounded men were moving around, with full confidence and enthusiasm, whereas some others were furious with rage, as such they were not in senses.(523)

Those warriors, whose body was covered with protective coats of iron, were armed with five types of weapons. Some were fighting in the battle-field and had fallen down in an unconscious state. (524)

The smart warriors had encircled Lanka whereas the army of demons, with shame writ large in their eyes (on thir faces), had fled away. (525)

(Some) The warriors had fallen down, with wounded faces and the fairies were marrying them (were dying) and their hopes were being fulfilled. (526)

Here the Chapter on the killing of Kumbh and Ankumbh of the episode of Ram's Incarnation of Sri Bachittar Natak is completed.

ਅਥ ਰਾਵਣ ਜੁਧ ਕਥਨੰ

ਹੋਹਾ ਛੰਦ

ਸੁਨਿਯੋ ਇਸੰ । ਜਨਿਯੋ ਕਿਸੰ ।
ਚਪਿਯੋ ਚਿਤੰ । ਬੁਲਿਯੋ ਬਿਤੰ । ੫੨੭ ।

Ab Ravan Judh Kathanung

Hoha Chhand

suniou issung. jiniou kisung.
chapiou chitang. baliou bitung. (527)

ਘਿਰਿਯੋ ਗੜੰ । ਰਿਸੰ ਬੜੰ ।
ਭਜੀ ਤ੍ਰਿਯੰ । ਭ੍ਰਮੀ ਭਯੰ । ੫੨੮ ।

ghiriou garrung. resung barung.
bhaji trieung. bharmi bheung. (528)

ਭ੍ਰਮੀ ਤਬੈ । ਭਜੀ ਸਬੈ ।
ਤ੍ਰਿਯੰ ਇਸੰ । ਗਹਿਯੋ ਕਿਸੰ । ੫੨੯ ।

bharmi tabai. bhaji sabai.
trieung issung. gehiou kisung. (529)

ਕਰੈ ਹਹੰ । ਅਹੋ ਦਯੰ ।
ਕਰੋ ਗਈ । ਛਮੋ ਭਈ । ੫੩੦ ।

karai hahung. akai deieung.
karo gaiee. chhamo bhaiee. (530)

ਸੁਨੀ ਸੁਤੰ । ਧੁਨੰ ਉਤੰ ।
ਉਠਿਯੋ ਹਠੀ । ਜਿਮੰ ਭਠੀ । ੫੩੧ ।

sunni surtung. dhurung utang.
Uthiou hathi. jimung bhathi. (531)

ਕਛਿਯੋ ਨਰੰ । ਤਜੇ ਸਰੰ ।
ਹਣੇ ਕਿਸੰ । ਰੁਕੀ ਦਿਸੰ । ੫੩੨ ।

kachhiou narung. tajai sarung.
hamai kisung. ruki disung. (532)

ਤਿਨਨਿਨ ਛੰਦ

ਤ੍ਰਿਨਨਿਨ ਤੀਰੰ । ਬ੍ਰਿਨਨਿਨ ਬੀਰੰ । ਦ੍ਰੀਨਨਿਨ ਢਾਲੰ । ਜ੍ਰਨਨਨ ਜ੍ਵਾਲੰ । ੫੩੩ ।

Tinnan Chhand

Trinnan teerung. brinnan beerung.
dhannan dhalung. jannan jualung. (533)

Now the episode of the battle of Ravan begins.

Hoha Chhand

The King of demons, Ravana, heard about the news of the victory of the monkeys (army of) and felt much frustrated. He shouted with full force. (The king of monkeys had won ?). (527)

With the encirclement of the fort by the monkeys, Ravana had got enraged, while his wives had fled away, being frightened with fear and uncertainty. (528)

All the wives of Ravana were getting frightened and running away, whereas the queen Mandedri had been caught by the monkeys. (529)

She was wailing and crying and said, " O God ! Pray forgive me, if I have committed some mistake. (530)

Ravana had heard the wailings of Mandedri (with his ears) and he got up infuriated (so much) just as a flame of fire rises from the kiln. (531)

So Ravana (warrior) shot many arrows in a pitched battle and killed many monkeys. In fact, all the sides (of the battle field) were covered with the arrows, being shot. (532)

Tinnan Chhand

(Note-All the wordings of such Chhands initially written, have no meaning, but are mentioned as moral boosters).

The arrows were being shot around, the warriors were shouting (war cries), the shields were being struck, with sparks emanating from such strikes. (533)

ਖ੍ਰਣਿਣ ਖੋਲੰ । ਬ੍ਰਣਿਣ ਬੋਲੰ । ਕ੍ਰਣਿਣ ਰੋਸੰ । ਜ੍ਰਣਿਣ ਜੋਸੰ । ੫੩੪ ।
kharannun kholung. buannan bolung.
karanan rosung. jaranan josung. (534)

ਬ੍ਰਣਿਣ ਬਾਜੀ । ਤ੍ਰਿਣਿਣ ਤਾਜੀ । ਜ੍ਰਣਿਣ ਜੂਝੇ । ਲ੍ਰਣਿਣ ਲੂਝੈ । ੫੩੫ ।
brannan baji. trinan taji.
jarnann jujhai. lunannai lujhai. (535)

ਹਰਣਿਣ ਹਾਥੀ । ਸਰਣਿਣ ਸਾਥੀ । ਭਰਣਿਣ ਭਾਜੇ । ਲਰਣਿਣ ਲਾਜੇ । ੫੩੬ ।
Harnnan hathi. Sarnan sathi.
bharannan bhajai. larannan laajai. (536)

ਚਰਣਿਣ ਚਰਮੰ । ਬਰਣਿਣ ਬਰਮੰ । ਕਰਣਿਣ ਕਾਟੇ । ਬਰਣਿਣ ਬਾਟੇ । ੫੩੭ ।
Charannan Charmung. barnnan barmung.
karannan katai. barannan batai. (537)

ਮਰਣਣ ਮਾਰੇ । ਤਰਣਣ ਤਾਰੇ । ਜਰਣਣ ਜੀਤਾ । ਸਰਣਣ ਸੀਤਾ । ੫੩੮ ।
marannan maarai. tarannan taārai.
jarannan jeeta. Sarannan Sita. (538)

ਗਰਣਣ ਗੈਣੰ । ਅਰਣਣ ਐਣੰ । ਹਰਣਣ ਹੂਰੰ । ਪਰਣਣ ਪੂਰੰ । ੫੩੯ ।
garannan gainung. arannan ainnung.
harannun hurung. parannan purung. (539)

ਬਰਣਨ ਬਾਜੇ । ਗਰਣਣ ਗਾਜੇ । ਸਰਣਣ ਸੁਝੇ । ਜਰਣਣ ਜੁਝੇ । ੫੪੦ ।
barannan bajai. garanan gajai.
Sarannan sujhai. jarnnan jujhai. (540)

ਤ੍ਰਿਗਤਾ ਛੰਦ
ਤਤ ਤੀਰੰ । ਬਬ ਬੀਰੰ । ਦੱਦ ਢਾਲੰ । ਜਜ ਜੁਆਲੰ । ੫੪੧ ।
Trigta Chhand
tat teerung. babh beerung.
Dadh dhalung. jaj jualung. (541)

ਤਤ ਤਾਜੀ । ਗਗ ਗਾਜੀ । ਮਮ ਮਾਰੇ । ਤਤ ਤਾਰੇ । ੫੪੨ ।
tat taji. gag gaji. mum marrai. Tat tarai. (542)

ਜਜ ਜੀਤੇ । ਲਲ ਲੀਤੇ । ਤਤ ਤੋਰੇ । ਛਡ ਛੋਰੇ । ੫੪੩ ।
jaj jeetai. lal leetai. tat torai. chhad chhorai. (543)

The strikes on the helmets was producing loud noise, (third) while the warriors were fighting furiously and with lot of zeal. (534)

The horses were tumbling around (showing acrobatic feats) and the warriors were fighting vigorously. (535)

Some of the warriors, being ashamed of themselves, were fleeing away alongwith their elephants. (536)

The shields had been broken into pieces, and the (protective) Coats of mail had also been broken and the human bodies had been mutilated. (537)

He had killed the enemy troops, punished the devils, (despots), and had gained victory over the enemy, in whose custody was Sita. (538)

The sky was filled with fairies, whose abode was in the sky. (539)

The trumpets were being sounded, the warriors were thundering. They were only concentrating on fighting and were engrossed in fighting a furious battle. (540)

Trigta Chhand

The warriors were shooting arrows, which were striking the shields, producing sparks of fire. (541)

The horses were being killed glibly by the warriors. (542)

The battle had been won, the protective coats of iron had been broken, and the arrows had been shot continuously. (543)

ਰਰ ਰਾਜੈ । ਗਗ ਗਾਜੈ । ਧਧ ਧਾਯੰ । ਚਚ ਚਾਯੰ । ੫੪੪ ।
rar rajai. gag gajai. dhadh dhaieung. chach chaieung. (544)

ਙਙ ਙਿਗੇ । ਭਭ ਭਿਗੇ । ਸਸ ਸੋ੍ਨੈ । ਤਤ ਤੋਨੈਂ । ੫੪੫ ।
ehhad digai. bhabh bhigai. sas saronai. tat torung. (545)

ਸਸ ਸਾਧੇ । ਬਬ ਬਾਧੈ । ਅਅ ਅੰਗੰ । ਜਜ ਜੰਗੰ । ੫੪੬ ।
sas sadhai. bab badhai. aa angung. jaj jungung. (546)

ਕਕ ਕ੍ਰੋਧੰ । ਜਜ ਜੋਧੰ । ਘਘ ਘਾਏ । ਧਧ ਧਾਏ । ੫੪੭ ।
kak karodhung. jaj jodhung. ghagh ghaie. dhadh dhaie. (547)

ਹਹ ਹੂਰੰ । ਪਪ ਪੂਰੰ । ਗਗ ਗੈਨੰ । ਅਅ ਐਨੰ । ੫੪੮ ।
hah hurung. pap purung. gag gainung. am ainung. (548)

ਬਬ ਬਾਨੰ । ਤਤ ਤਾਨੰ । ਛਛ ਛੋਰੈ । ਜਜ ਜੋਰੈ । ੫੪੯ ।
bab baanuṇg. tat taanung. chhach chhorai. jaj jorai. (549)

ਬਬ ਬਾਜੇ । ਗਜ ਗਾਜੇ । ਭਭ ਭੂਮੰ । ਝਝ ਝੂਮੰ । ੫੫੦ ।
bab bajai. gaj gajai. bhabh bhoomung. jhajh jhoomung. (550)

ਅਨਾਦ ਛੰਦ
ਚਲੇ ਬਾਣ ਰੁਕੇ ਗੈਣ । ਮਤੇ ਸੂਰ ਰਤੇ ਨੈਣ ।
ਢਕੇ ਢੋਲ ਢੁਕੀ ਢਾਲ । ਛੁਟੈ ਬਾਣ ਉਠੇ ਜ੍ਵਾਲ । ੫੫੧ ।
Anad Chhand
Chalai baan rukai gain. matai soor ratai nain.
dhakai dhol dhuki dhaal. chhutai baan uthai jual. (551)

ਭਿਗੇ ਸੋਣਿ ਙਿਗੇ ਸੂਰ । ਝੂਮੇ ਭੂਮਿ ਘੁਮੀ ਹੂਰ ।
ਬਜੇ ਸੰਖ ਸ਼ਦੰ ਗਦ । ਤਾਲੰ ਸੰਖ ਭੇਰੀ ਨਦ । ੫੫੨ ।
bhigai Soaun digai soor. jhumai bhoomi ghummi hur.
bajai sunkh sadung gad. talung sunkh bheri nad. (552)

ਤੁਟੇ ਤ੍ਰਾਣ ਛੁਟੇ ਅੰਗ । ਜੁਝੇ ਵੀਰ ਰੁਝੇ ਜੰਗਿ ।
ਮਚੇ ਸੂਰ ਨਚੀ ਹੂਰ । ਮਚੀ ਧੁਮ ਭੂਮੀ ਪੂਰ । ੫੫੩ ।
tutai tran chhutai ang. jujhai veer rujhai gung.
machai soor nachi hoor. machi dhun bhoomi pur. (553)

Then again the warriors of Ravan King had launched an attack with great zeal and passion. (544)

The warriors, who had fallen on the ground, were soaked in blood, the blood was oozing out (of wounds) whole the quivers were also lying on the ground. (545)

In the battle, the warriors were shooting arrows with such a force, that they would pierce through the body. (546)

Enraged and furious warriors were striking the enemy. (547)

The whole sky was covered with the fairies. (548)

The arrows were being shot with full force after stretching the bow. (549)

The warriors, who were pierced with the arrows, were falling on the ground, and lying down. (550)

Anad Chhand

The whole sky was overcast with arrows, while the eyes of warriors (in the process of fighting) had turned red, being insane with fighting. The drums were being beaten with sticks, while the shields were taking the enemy onslaughts. The arrows, while striking the shields, were producing sparks of fire. (551)

The warriors, soaked in blood, were lying on the ground, while the fairies were making merry on the (ground) land. The conch shells were blowing, producing a particular sound (gad) and a musical note was being produced by the cymbals, conch shells and clarionets. (552)

The protective coats of iron were being broken (into pieces) while the (body) limbs of warriors were fully engrossed in fighting on the battle field. The warriors were keenly interested in fighting the battle with passion and zeal ; whereas the fairies were making merry. The whole world seemed to be engrossed in the passion (of victory). (553)

ਉਠੇ ਅਧ ਬਧ ਕਮਧ । ਪਖਰ ਰਾਗ ਖੋਲ ਸਨਧ ।
ਛਕੇ ਛੋਭ ਛੁਟੇ ਕੋਸ । ਸੰਘਰਿ ਸੂਰ ਸਿੰਘਨ ਭੇਸ । ੫੫੪ ।
authai adh badh kamadh. pakhar rag khol sanadh.
chhakai chhobh chutai koss. Sunghar sur Singhan bhes. (554)

ਟੁਟਰ ਟੀਕ ਟੁਟੇ ਟੋਪ । ਭਗੇ ਭੂਪ ਭੰਨੀ ਖੋਪ ।
ਘੁਮੇ ਘਾਇ ਝੂਮੀ ਭੂਮਿ । ਅਉਝੜ ਝਾੜ ਧੂਮੰ ਧੂਮ । ੫੫੫ ।
tutar teek tutai tope. bhagai bhoop bhani khep.
ghamo ghaie jhoom jhoom. aurrarr jhaarr dhumung dhum. (555)

ਬਜੇ ਨਾਦ ਬਾਦ ਅਪਾਰ । ਸਜੇ ਸੂਰ ਵੀਰ ਜੁਝਾਰ ।
ਜੁਝੇ ਟੂਕ ਟੂਕ ਹੁਐ ਖੇਤਿ । ਮਤੇ ਮਦ ਜਾਨੁ ਅਚੇਤ । ੫੫੬ ।
bajai naad baad apar. Sajai sur veer jujhar.
jujhai took tuk huai khet. matai mud jaan achet. (556)

ਛੁਟੇ ਸਸਤ੍ਰ ਅਸਤ੍ਰ ਅਨੰਤ । ਰੰਗੇ ਰੰਗ ਭੂਮਿ ਦੁਰੰਤ ।
ਖੁਲੇ ਅੰਧ ਧੁੰਧ ਹਥਿਯਾਰ । ਬਕੇ ਸੂਰ ਵੀਰ ਬਿਕ੍ਰਾਰ । ੫੫੭ ।
Chhutai Sastar astar anant. Rangai rung bhoom durant.
khulai andh dhundh hathiyar. bakai Sur veer bikarar. (557)

ਬਿਥੁਰੀ ਲੁਥ ਜੁਥ ਅਨੇਕ । ਮਚੇ ਕੋਟਿ ਭਗੇ ਏਕ ।
ਹਸੇ ਭੂਤ ਪ੍ਰੇਤ ਮਸਾਣ । ਲੁਝੇ ਜੁਝ ਰੁਝ ਕ੍ਰਿਪਾਣ । ੫੫੮ ।
bithuri luth juth anek. machai kot bhagai ek.
hassai bhoot prait masan. lujhai jujh rujh kirpan. (558)

ਬਹੜਾ ਛੰਦ
ਅਧਿਕ ਰੋਸ ਕਰਿ ਰਾਜ ਪਖਰੀਆ ਧਾਵਹੀ ।
ਰਾਮ ਰਾਮ ਬਿਨੁ ਸੰਕ ਪੁਕਾਰਤ ਆਵਹੀ ।
ਰੁਝ ਜੁਝ ਝੜਿ ਪੜਤ ਭਯਾਨਕ ਭੂਮਿ ਪਰ ।
ਰਾਮਚੰਦ੍ ਕੇ ਹਾਥ ਗਏ ਭਵ ਸਿੰਧ ਤਰਿ । ੫੫੯ ।
Behra Chhand
adhik ross kar raj pakhria dhavhi.
Ram ram bin sunk pukarat avhi.
arujh jujh jharr parrat bhianak bhoom par.
Ram Chander ke haath gaie bhai sindh tar. (559)

Half mutilated bodies had got up (from the field) wearing coats of iron-nets, gloves, and helmets alongwith their weapons. They were furious with rage, with their hair dishevelled.
The warriors, in the form of lions, were engaged in battle. (fighting). (554)

The steel helments and the iron circles (marks) on foreheads were broken. The army commanders, with broken swords, had run away while the wounded soldiers were falling on the ground. There was total chaos like the jungle mist, on the battle-field. (555)

Countless trumplets and war-instruments were being played. The fighting warriors were armed with weapons and had fought till death (being cut into pieces) as if they were lying in a drunken state on the ground. (unconscious). (556)

Many weapons and protective arms were being employed, whereas the battle field was littered with the horrible colour of blood, and many weapons were shining blindly in the battle field and mighty warriors were shouting challenges (in the battle-field). (557)

There were clusters of corpses lying around while millions of warriors were engrossed in the battle-field ; and many were fleeing away from the battle-field. The ghosts, evil-spirits and even cremation grounds were laughing, but the warriors were fighting with swords. (558)

Behra Chhand

The army commanders on horse back were fully enraged and started marching forward, and reciting Ram, Ram, they were coming. Finally, being engrossed in a dreadful battle, they had fallen (down) on the ground, and gained salvation by facing death at the hands of Ram Chander. (559)

ਸਿਮਟ ਸ"ਗ ਸੰਗ੍ਰਹੈ ਸਮੂਹ ਹੁਐ ਜੂਝਹੀ ।
ਟੂਕ ਟੂਕ ਹੁਐ ਗਿਰਤ ਨ ਘਰ ਕਹੁ ਬੂਝਹੀ ।
ਖੰਡ ਖੰਡ ਹੁਐ ਗਿਰਤ ਖੰਡ ਧਨੁ ਖੰਡ ਰਨਿ ।
ਤਨਿਕ ਤਨਿਕ ਲਗੁ ਜਾਹਿ ਅਸਨ ਕੀ ਧਾਰ ਤਨਿ । ੫੬੦ ।
Simat song sangrrhai samooh huai jujhhi.
tuk tuk huai girat na ghar ko boojhhi.
khand khand huai girat khand dhan khand runn.
tanik tanik lag jahai asai ki dhaar tan..(560)

ਸੰਗੀਤ ਬਹੜਾ ਛੰਦ
ਸਾਗੜਦੀ ਸ"ਗ ਸੰਗ੍ਰਹੈ ਤਾਗੜਦੀ ਰਣਿ ਤੁਰੀ ਨਚਾਵਹਿੰ ।
ਝਾਗੜਦੀ ਝੂਮਿ ਗਿਰਿ ਭੂਮਿ ਸਾਗੜਦੀ ਸੁਰਪੁਰਹਿ ਸਿਧਾਵਹਿੰ ।
ਆਗੜਦੀ ਅੰਗ ਹੁਐ ਭੰਗ ਆਗੜਦੀ ਆਹਵ ਮਹਿ ਡਿਗਹੀ ।
ਹੋ ਬਾਗੜਦੀ ਵੀਰ ਬਿਕ੍ਰਾਰ ਸਾਗੜਦੀ ਸੋ੍ਣਤ ਤਨ ਭਿਗਹੀ । ੫੬੧ ।
Sangeet Behrra Chhand
Sagarrdi sang sangrehai tagarrdi rann turi nachavehung.
jhagarrdi jhoom gir bhoom sagarrdi surpureh sidhaveheung.
agarrdi ang huai bhang agarrdi ahav meh dighi.
ho bagarrdi veer bikrar sagarrdi saronat tan bhighi. (561)

ਰਾਗੜਦੀ ਰੋਸ ਰਿਪ ਰਾਜ ਲਾਗੜਦੀ ਲਛਮਣ ਪੈ ਧਾਯੋ ।
ਕਾਗੜਦੀ ਕੋ੍ਧ ਤਨ ਕੁੜਿਯੋ ਪਾਗੜਦੀ ਹੁਐ ਪਵਨ ਸਿਧਾਯੋ ।
ਆਗੜਦੀ ਅਨੁਜ ਉਰਿ ਤਾਤ ਘਾਗੜਦੀ ਗਹਿ ਘਾਇ ਪ੍ਰਹਾਰਯੋ ।
ਝਾਗੜਦੀ ਝੂਮਿ ਭੂਅ ਗਿਰਿਯੋ ਸਾਗੜਦੀ ਸੁਤ ਬੈਰ ਉਤਾਰਿਯੋ । ੫੬੨ ।
Ragarrdi ross rip raj lagarrdi lachhman pai dhaiou.
kagarrdi karodh tan kurriou pagarrdi huai pavan sidhaieou.
agarrdi anuj ur tat ghagarrdi geh ghaie parhariou.
jhagarrdi jhum bhua giriou sagarrdi sut bair utariou. (562)

ਚਾਗੜਦੀ ਚਿੰਕ ਚਾਵਡੀ ਡਾਗੜਦੀ ਡਾਕਿਨਿ ਡਕਾਰੀ ।
ਭਾਗੜਦੀ ਭੂਤ ਭਰਹਰੇ ਰਾਗੜਦੀ ਰਣਿ ਰੋਸ ਪ੍ਰਜਾਰੀ ।
ਮਾਗੜਦੀ ਮੂਰਛਾ ਭਯੋ ਲਾਗੜਦੀ ਲਛਮਣ ਰਨਿ ਜੁਝਿਯੋ ।
ਜਾਗੜਦੀ ਜਾਣੁ ਜੁਝਿ ਗਯੋ ਰਾਗੜਦੀ ਰਘੁਪਤਿ ਇਮ ਬੁਝਿਯੋ । ੫੬੩ ।
Chagarrdi chink chavadi dagarrdi dakan dakari.
bhagarrdi bhoot bharharai ragarrdi runn ross parjari.
magarrdi murchha bhiou lagarrdi lachhman runn jujhiou.
jagarrdi jaan jujh giou ragarrdi raghpat im bujhiou. (563)
ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕੇ ਰਾਮਾਵਤਾਰੇ ਲਛਮਨ ਮੂਰਛਨਾ ਭਵੇਤ ਧਿਆਇ ਸਮਾਪਤਮ ।
It Sri Bachittar Natakai Ramavtarai Lachhman murchhana bhavant dhiaie samapatam.

The warriors had joined together to collect spears and then fought confronting the enemy. They got cut into pieces, and then they had fallen down, without even thinking of their families. The warriors, who had got some onslaughts of the swords, to a minor extent even, had been cut into pieces before falling on the ground, alongwith their bows which were also broken. (560)

Sangeet Behra Chhand

The warriors, carrying spears in hand, were making their mares (horses) jump in the battle-field. On getting wounded, they would fall on the ground reeling, and then succumb to their injuries. (facing death). Those warriors, with mutilated limbs, were also falling down (and facing death) in the battle-field. Many mighty warriors had their bodies soaked in blood. (561)

Then Ravana, furious with rage, advanced towards Lachhman. His body was displeased with wrathfulness, while wind started blowing. Then Ravana pierced a spear in the chest of Lachhman, Ram's brother, which resulted in the fall of Lachhman after reeling, on the ground. It appeared as if Ravana had taken revenge of his son's death. (562)

The evil-spirits were shrieking and (she) ghosts were making noise, while demons were shouting loudly whereas Ravana was burning with rage in the battle-field. Lachhman had become unconscious while fighting, whereas Ram Chander had thought that he was dead. (563)

Here the Chapter on Lachhman's becoming unconscious in the episode of Ram's incarnation of Bachittar Natak is Completed.

ਸੰਗੀਤ ਬਹੜਾ ਛੰਦ
ਕਾਗੜਦੀ ਕਟਕ ਕਪਿ ਭਜਿਯੋ ਲਾਹੜਦੀ ਲਛਮਨ ਜੁਝਿਯੋ ਜਬ ।
ਰਾਗੜਦੀ ਰਾਮ ਰਿਸ ਭਰਿਯੋ ਸਾਗੜਦੀ ਗਹਿ ਅਸਤ੍ਰ ਸਸਤ੍ਰ ਸਬ ।
ਧਾਗੜਦੀ ਧਉਲ ਧੜਹੜਿਯੋ ਕਾਗੜਦੀ ਕੋੜੰਭ ਕੜਕਿਯੋ ।
ਭਾਗੜਦੀ ਭੂਮਿ ਭੜਹੜੀ ਪਾਗੜਦੀ ਜਨੁ ਪ੍ਰਲੈ ਪਲਟਿਯੋ । ੫੬੪ ।

Sangeet Behrra Chhand

kagarrdi katak kap bhajiou lagarrdi Lachhman jujhiou jab.
ragarrdi Ram ris bhariou sagarrdi geh astar sastar sab.
dhgarrdi dhaul dhaul harriou kagarrdi korrumbh karrkiou.
bhagarrdi bhoom bharrharri pagarrdi jan parlai paltiou. (564)

ਅਰਧ ਨਰਾਜ ਛੰਦ
ਕਢੀ ਸੁ ਤੇਗ ਦੁਧਰੰ । ਅਨੂਪ ਰੂਪ ਸੁਭਰੰ ।
ਭਕਾਰ ਭੇਰਿ ਭੈ ਕਰੰ । ਬਕਾਰ ਬੰਦਣੋ ਬਰੰ । ੫੬੫ ।

ardh Naraj Chhand

Kadhi so teg dudharung. anup roop sudharung.
bhakar bher bhaie karung. bakar bandano tharung. (565)

ਬਚਿਤ੍ਰ ਚਿਤਤ੍ਰ ਸਰੰ । ਤਜੰਤ ਤੀਖਣੋ ਨਰੰ ।
ਪਰੰਤ ਜੂਝਤੰ ਭਟੰ । ਜਣੰ ਕੀ ਸਾਵਣੰ ਘਟੰ । ੫੬੬ ।
bachittar chitartung sarung. tajant teekhano narung.
parant jujhatung bhatung. janung ke savanung ghatung. (566)

ਘੁਮੰਤ ਅਘ ਓਘਯੰ । ਬਦੰਤ ਬਕ੍ਰਤ ਤੇ ਜਯੰ ।
ਚਲੰਤ ਤਯਾਗਿ ਤੇ ਤਨੰ । ਭਣੰਤ ਦੇਵਤਾ ਧਨੰ । ੫੬੭ ।
ghumant agh aughioueng. badant baktar te jeung.
chalant tiag te tanung. bharant devta dhanung. (567)

ਛੁਟੰਤ ਤੀਰ ਤੀਖਣੰ । ਬਜੰਤ ਭੇਰਿ ਭੀਖਣੰ ।
ਉਠੰਤ ਗਦ ਸਦਣੰ । ਮਮੰਤ ਜਾਣੁ ਮਦਣੰ । ੫੬੮ ।
chhutant teer teekhanung. bajant bher bhikhanung.
uthant gad sadanung. mamat jaan madanung. (568)

ਕਰੰਤ ਚਾਚਰੋ ਚਰੰ । ਨਚੰਤ ਨਿਰਤਣੋ ਹਰੰ ।
ਪੁਅੰਤ ਪਾਰਬਤੀ ਸਿਰੰ । ਹਸੰਤ ਪ੍ਰੇਤਣੀ ਫਿਰੰ । ੫੬੯ ।
karant chachro charung. nachant nirtano harang.
purant parbati sirung. hasant pretani phirung. (569)

Sangeet Behra Chhand

When Lachhman had fallen unconscious, the army of monkeys had run away (from the field). So Ram Chander, getting furious with rage, armed himself with various weapons and the protective covering of coats of mail. Due to Ram's wrathfulness, the bull carrying the load of Earth, got bewildered and the back of tortoise (supporting Earth) also got cracked. So the Earth trembled as if the doomsday had upturned it. (564)

Ardh Naraj Chhand

He took out his double-edged sword, which was looking glorious with its magnificent appearance. The kettle drums were producing dreadful notes while the bards were singing praises. (565)

The warriors were shooting arrows with paintings on them and the warriors were fighting vigorously as if the dark clouds of monsoon (Savan) had overcast the sky. (566)

The demons were moving on all sides in the form of Sins, while hailing the king with their tongues. The gods were saluting those warriors, who were laying down their lives. (567)

Pointed (Sharp) arrows were being shot, while the battle-drums were playing (being beaten) with a dreadful sound, and there were serene noises heard from the battle-field, as if the warriors were drunk with wine. (568)

The bards were singing praises, and the musicians of Shiva was dancing, while Parbati, was placing the necklace (of bones) around Shiva's neck, and the evil spirits were laughing. (569)

ਅਨੂਪ ਨਰਾਜ ਛੰਦ
ਡਕੰਤ ਡਾਕਣੀ ਡੁਲੰ । ਭ੍ਰਮੰਤ ਬਾਜ ਕੁੰਡਲੰ ।
ਰੜੰਤ ਬੰਦਿਣੋ ਕ੍ਰਿਤੰ । ਬਦੰਤ ਮਾਗਧੋ ਜਯੰ । ੫੭੦ ।
Anup Naraj Chhand
dakant dakni dulang. bharmant baaj kundlung.
rarrant bandino kirtung. badant magdho jejung. (570)

ਢਲੰਤ ਢਾਲ ਉਢਲੰ । ਖਿਮੰਤ ਤੇਗ ਨਿਰਮਲੰ ।
ਚਲੰਤ ਰਾਜੀਵੰ ਸਰੰ । ਪਪਾਤ ਉਰਵੀਅੰ ਨਰੰ । ੫੭੧ ।
dhalant dhaal udhlung. khimant teg nirmalung.
Chalant rajivung sarung. papat urviang narung. (571)

ਭਜੰਤ ਆਸੁਰੀ ਸੁਤੰ । ਕਿਲੰਕ ਬਾਨਰੀ ਪੁਤੰ ।
ਬਜੰਤ ਤੀਰ ਤੁਪਕੰ । ਉਠੰਤ ਦਾਰੁਨੋ ਸੁਰੰ । ੫੭੨ ।
bhajant asur sutang. kilank banri putang.
bajant teer tupakung. Uthant daruno surang. (572)

ਭਭਕ ਭੂਤ ਭੈਕਰੰ । ਚਚਕ ਚਉਦਨੋ ਚਕੰ ।
ਤਤਖ ਪਖਰੰ ਤੁਰੇ । ਬਜੇ ਨਿਨਦ ਸਿੰਧੁਰੇ । ੫੭੩ ।
bhabhak bhoot bhaikarung. chachak choudano chakung.
tatakh pakharung turai. bajai ninad sindhurai. (573)

ਉਠੰਤ ਭੈਕਰੀ ਸੁਰੰ । ਮਚੰਤ ਜੋਧਨੋ ਜੁਧੰ ।
ਖਿਮੰਤ ਉਜਲੀ ਅਸੰ । ਬਬਰਖ ਤੀਖਣੋ ਸਰੰ । ੫੭੪ ।
Uthant bhaikari surang. machant jodhano judhung.
khuimant ujali asung. babrakh teekhano sarung. (574)

ਸੰਗੀਤ ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
ਜਾਗੜਦੰ ਜੁਝਿਯੋ ਭਾਗੜਦੰ ਭ੍ਰਾਤੰ । ਰਾਗੜਦੰ ਰਾਮੰ ਤਾਗੜਦੰ ਤਾਤੰ ।
ਬਾਗੜਦੰ ਬਾਣੰ ਛਾਗੜਦੰ ਛੋਰੇ । ਆਗੜਦੰ ਆਕਾਸ ਤੇ ਜਾਨੁ ਓਰੇ । ੫੭੫ ।
Sangeet bhujang prayat Chhand
jagarrdung jujhiou bhagarrdung bharatung. ragarrdung Ramung tagarrdung tatung.
bagarrdung barrung chhagardung chhorai. agarrdung akas te jaan aourai. (575)

ਬਾਗੜਦੰ ਬਾਜੀ ਰਥੀ ਬਾਣ ਕਾਟੇ । ਗਾਗੜਦੰ ਗਾਜੀ ਗਜੀ ਬੀਰ ਡਾਟੇ ।
ਮਾਗੜਦੰ ਮਾਰੇ ਸਾਗੜਦੰ ਸੁਰੰ । ਬਾਗੜਦੰ ਬਯਾਹੈ ਹਾਗੜਦੰ ਹੁਰੰ । ੫੭੬ ।
bagarrdung baji rathi baan katai. gagarrdung gaji gaji veer datai.
magarrdung marai sagarrdung surang. bagarrdung biyahai hagarrdung hurung. (576)

Anup Naraj Chhand

The evil-spirits were making loud noise, and the horses were trotting in circles, and the bards were singing praises, and hailing the victors. (570)

The raised shields were striking producing loud noise. The clean swords were shining, while a stream of arrows were being shot around and the warriors were falling on the ground. (571)

The sons of demons were running around while the off springs of monkeys were shrieking making fun. The arrows and guns were being shot (used) producing dreadful sounds. (572)

The dreadful ghosts were making loud noises, while the whole Universe (fourteen worlds) was getting bewildered. The horses with saddles and iron nets were struggling, while battle-drums were beating continuously. (573)

A dreadful note was being heard from the battle-field, while the warriors were fighting ferociously, and while shining swords were sparkling, while the sharp pointed arrows were being showered. (574)

Sangeet Bhujang Prayat Chhand

When the younger brother had become unconscious then Ram shot such arrows, as if the hail stroms were falling from the sky. (575)

The arrows of Ram Chander had cut the (enemy) horses and (warriors of) chariots into pieces, and other warriors on elephants were also terrrified. The killed warriors were being sent to heaven (being married by fairies). (576)

ਜਾਗੜਦੰ ਜੀਤਾ ਖਾਗੜਦੰ ਖੇਤੰ । ਭਾਗੜਦੰ ਭਾਗੇ ਕਾਗੜਦੰ ਕੇਤੰ ।
ਸਾਗੜਦੰ ਸੁਰਾਨੁਜੰ ਆਨਿ ਪੇਖਾ । ਪਾਗੜਦੰ ਪ੍ਰਾਨਾਨ ਤੇ ਪ੍ਰਾਨ ਲੇਖਾ । ੫੭੭ ।
jagarrdung jeeta khagarrdung khetung. bhagarrdung bhagai hagarrdung ketung.
Sagarrdung Suranujung aani pekha. pagarrdung prenan te pran lekha. (577)

ਚਾਗੜਦੰ ਚਿੰਤੰ ਪਾਗੜਦੰ ਪ੍ਰਾਜੀ । ਸਾਗੜਦੰ ਸੈਨਾ ਲਾਗੜਦੰ ਲ਼ਾਜ਼ੀ ।
ਸਾਗੜਦੰ ਸੁਗ੍ਰੀਵ ਤੇ ਅਦਿ ਲੈ ਕੈ । ਕਾਗੜਦੰ ਕੋਪੇ ਤਾਗੜਦੰ ਤੈਕੈ । ੫੭੮ ।
chagarrdung chintung pagarrdung paraji. Sagarrdung saina lagarrdung laaji.
Sagarrdung Ṣugreev te aad łai kai. Kagarrdung kopai tagarrdung taikai. (578)

ਹਾਗੜਦੰ ਹਨੂੰ ਕਾਗੜਦੰ ਕੋਪਾ । ਬਾਗੜਦੰ ਬੀਰਾਨ ਮੋ ਪਾਵ ਰੋਪਾ ।
ਸਾਗੜਦੰ ਸੂਰਾ ਹਾਗੜਦੰ ਹਾਰੇ । ਤਾਗੜਦੰ ਤੈਕੈ ਹਨੂ ਤਊ ਪੁਕਾਰੇ । ੫੭੯ ।
hagarrdung hanu kagarrdung kopa. bagarrdung beraan mo pavi ropa.
sagarrdung sura hagarrdung harai. tagarrdung taikai hanu tou pukarai. (579)

ਸਾਗੜਦੰ ਸੁਨਹੋ ਰਾਗੜਦੰ ਰਾਮੰ । ਦਾਗੜਦੰ ਦੀਜੇ ਪਾਗੜਦੰ ਪਾਨੰ ।
ਪਾਗੜਦੰ ਪੀਠੰ ਠਾਗੜਦੰ ਠੋਕੋ । ਹਰੋ ਆਜ ਪਾਨੰ ਸੁਰੰ ਮੋਹ ਲੋਕੋ । ੫੮੦ ।
Sagarrdung sunnho ragarrdung ramung. dagarrdung deejai pagarrdung panung
pagarrdung peethung thagarrdung thoko. haro aaj panung survang moh loko. (580)

ਆਗੜਦੰ ਐਸੇ ਕਹਿਯੋ ਅਉ ਉਡਾਨੋ । ਗਾਗੜਦੰ ਗੈਨੰ ਮਿਲਿਯੋ ਮਧ ਮਾਨੋ ।
ਰਾਗੜਦੰ ਰਾਮੰ ਆਗੜਦੰ ਆਸੰ । ਬਾਗੜਦੰ ਬੈਠੇ ਨਾਗੜਦੰ ਨਿਰਾਸੰ । ੫੮੧ ।
agarrdung aisai kahiou aou udano. gagarrdung gaining miliou madh mano.
ragarrdung Ramung agarrdung asung. bagarrdung baithai nagarrdungnirasung. (581)

ਆਗੜਦੰ ਆਗੇ ਕਾਗੜਦੰ ਕੋਊ । ਨਾਗੜਦੰ ਮਾਰੇ ਸਾਗੜਦੰ ਸੋਊ ।
ਨਾਗੜਦੰ ਨਾਕੀ ਤਾਗੜਦੰ ਤਾਲੇ । ਮਾਗੜਦੰ ਮਾਰੇ ਬਾਗੜਦੰ ਬਿਸਾਲੰ । ੫੮੨ ।
agarrdung agai kagarrdung kouoo. magarrdung maarai sagarrdung souoo.
nagarrdung naki tagarrdung talai. magarrdung marai bagarrung bisalung. (582)

ਆਗੜਦੰ ਏਕੰ ਦਾਗੜਦੰ ਦਾਨੋ । ਚਾਗੜਦੰ ਚੀਰਾ ਦਾਗੜਦੰ ਦੁਰਾਨੋ ।
ਦਾਗੜਦੰ ਦੇਖੀ ਬਾਗੜਦੰ ਬੂਟੀ । ਆਗੜਦੰ ਹੈ ਏਕ ਤੇ ਏਕ ਜੂਟੀ । ੫੮੩ ।
agarrdung ekiung dagarrdung dano. chagarrdung cheera dagarrdung durano.
dagarrdung dekhi bagarrdung buti. agarrdung hai ek te ek juti. (583)

ਰਾਗੜਦੰ ਚਉਕਾ ਹਾਗੜਦੰ ਹਨਵੰਤਾ । ਜਾਗੜਦੰ ਜੋਧਾ ਮਹਾ ਤੇਜ ਮੰਤਾ ।
ਆਗੜਦੰ ਉਚਾਰਾ ਪਾਗੜਦੰ ਪਹਾਰੰ । ਆਗੜਦੰ ਲੈ ਅਉਖਧੀ ਕੋ ਸਿਧਾਰੰ । ੫੮੪ ।
ragarrdung chouka hagarrdung hanvanta. jagarrdung jodha maha tej manta.
agarrdung uchara pagarrdung paharung. agarrdung lai aoukhadi ko sidharung. (584)

Ram Chander had gained victory in the battle-field and the enemy troops had fled away from the field, and then Ram examined his younger and warring brother, who was dearer to him than his life even (very dear to him). (577)

The whole army of monkeys was feeling ashamed of itself with the thought of Ram Chander's defeat. All the warriors (of monkeys) including Sugriv were furious with rage. (578)

Then Hanuman, being enraged, put his foot down in the battle-field. When the warriors were frustrated about the bringing of the (life-saving) medicinal shrub (plant) then the enraged Hanuman said. (579)

" O Ram ji ! If you were to pat my back (support me with your blessings) then what to talk of this shrub, I could snatch away even nectar from the gods in heaven and bring it. (580)

Saying these words, Hanuman flew away and was mingled with the skies above. Then Ram became hopeful about the survival of Lachhman. (and his life). (581)

Whosoever tried to confront Hanuman, was killed ; there was a huge octopus in the pond, who was also killed by Hanuman. (582)

One demon, in the guise of an ascetic (mum) was also torn apart and killed by Hanuman. On going further, he found many shrubs which were all similar to each other.` (583)

On finding all similar shrubs, the mighty warriors Hanuman wondered and thought for a while as to which shrub he should take with him, so he managed to bring the whole hill (mountain) and brought the shrub with him. (584)

ਆਗੜਦੰ ਆਏ ਜਹਾ ਰਾਮ ਖੇਤੰ । ਬਾਗੜਦੰ ਬੀਰਾ ਜਹਾ ਤੇ ਅਚੇਤੰ ।
ਬਾਗੜਦੰ ਬਿਸਲਯਾ ਮਾਗੜਦੰ ਮੁਖੰ । ਡਾਗੜਦੰ ਡਾਰੀ ਸਾਗੜਦੰ ਸੁਖੰ । ੫੮੫ ।
agarrdung aie jaha Ram khetung. bagarrdung beera jaha te achetung.
bagarrdung bislieya magarrdung mukhang. dagarrdung dari sagarrdung sukhang.
(585)

ਜਾਗੜਦੰ ਜਾਗੇ ਸਾਗੜਦੰ ਸੂਰੰ । ਘਾਗੜਦੰ ਘੁਮੀ ਹਾਗੜਦੰ ਹੂਰੰ ।
ਛਾਗੜਦੰ ਛੂਟੇ ਨਾਗੜਦੰ ਨਾਦੰ । ਬਾਗੜਦੰ ਬਾਜੇ ਨਾਗੜਦੰ ਨਾਦੰ । ੫੮੬ ।
jagarrdung jagai sagarrdung surung. ghagarrdung ghumi hagarrdung hurung.
Chhagarrdung chhutai nagarrdung nadung. bagarrdung baajai nagarrdung nadung.
(586)

ਤਾਗੜਦੰ ਤੀਰੰ ਛਾਗੜਦੰ ਛੂਟੇ । ਗਾਗੜਦੰ ਗਾਜੀ ਜਾਗੜਦੰ ਜੁਟੇ ।
ਖਾਗੜਦੰ ਖੇਤੰ ਸਾਗੜਦੰ ਸੋਏ । ਪਾਗੜਦੰ ਤੇ ਪਾਕ ਸਾਹੀਦ ਹੋਏ । ੫੮੭ ।
tagarrdung teerung chhagarrdung chhutai. gagarrdung gaji jagarrdung jutai.
khagarrdung khetung sagarrdung soiai. pagarrdung te paak saheed hoiai (587)

ਕਲਸ
ਮਚੇ ਬੀਰ ਸੂਰਬੀਰ ਬਿਕ੍ਰਾਰੰ । ਨਚੇ ਭੂਤ ਪ੍ਰੇਤ ਬੈਤਾਰੰ ।
ਝਮਝਮ ਲਸਤ ਕੋਟਿ ਕਰਵਾਰੰ । ਝਲ ਹਲੰਤ ਉਜਲ ਅਸਿ ਧਾਰੰ । ੫੮੮ ।
Kalas
machai surbir bikrarung. bhoot prait baitarung.
jham jham lasat kot karvarung. jhal chalant ujai us dharung. (588)

ਤ੍ਰਿਭੰਗੀ ਛੰਦ
ਉਜਲ ਅਸਿ ਧਾਰੰ ਲਸਤ ਅਪਾਰੰ ਕਰਣ ਲੁਝਾਰੰ ਛਬਿ ਧਾਰੰ ।
ਸੋਭਿਤ ਜਿਮੁ ਆਰੰ ਅਤਿ ਛਬਿ ਧਾਰੰ ਸੁ ਬਿਧਿ ਸੁਧਾਰੰ ਅਰਿ ਗਾਰੰ ।
ਜੈ ਪਤ੍ਰੰ ਦਾਤੀ ਨਦਿਣੰ ਮਾਤੀ ਸੋਂਣੰ ਰਾਤੀ ਜੈ ਕਰਣੰ ।
ਦੁਜਨ ਦਲ ਹੰਤੀ ਅਛਲ ਜਯੰਤੀ ਕਿਲਭਿਖ ਹੰਤੀ ਭੈ ਹਰਣੰ । ੫੮੯ ।
Tribhangi Chhand
Ujal us dharung lasat aparung karan lujharung chhab dharung.
sobhit jun arung at chhab dharung so bidh sudh sudharung ar garung.
jo patrung dati nadinang mati sarouung raati jai karanung.
dujan dal hanti achhal jeyanti kilbikh hauti bhaie harnung. (589)

Hanuman then came back, alongwith the hill, to the place where Ram was seated in the battle-field and his brother was lying unconscious there. He (Lachhman) was administered the medicinal plant, which survived Lachhman and he became fully conscious. (585)

With the recovery of (survival) of Lachhman, all other warriors also became fully active, and the fairies also started (flying) moving around in the sky. Trumpets were also sounded and the beating of drums was resumed. (586)

The arrows were again being shot and the warriors got engrossed in the war. The warriors, lying on the ground, became martyrs in the battle. (587)

Kalas :

The mighty warriors were locked up in fighting one another. The ghosts, evil-spirits and goblins were dancing in the battle-field. Many swords (millions of) were being wielded, which were shining with sparks, while the white edges of swords were producing sparkles. (588)

Tribhang Chhand

The white edges of the swords were sparkling and this assumes the beauty of a warring nature, with the pointed end looking glamorous, with a splendour, and about to destroy the enemy with a successful onslaught. This would indicate victory in battle, and was casting a spell, with the red coloured blood, showing signs of victory. This would destroy the forces of demons giving a convincing victory (to forces of virtuous nature) putting an end to sinful actions and fear (of demons). (589)

ਕਲਸ

ਭਰਹਰੰਤ ਭਜਤ ਰਣਿ ਸੂਰੰ ।
ਥਰਹਰ ਕਰਤ ਲੋਹੇ ਤਨ ਪੂਰੰ ।
ਤੜਭੜ ਬਜੈ ਤਬਲ ਅਰੁ ਤੂਰੰ ।
ਘੁਮੀ ਪੇਖਿ ਸੁਭਟ ਰਣਿ ਹੂਰੰ । ੫੯੦ ।

Kalas

bharharant bhajat runn surung.
tharhar karat lohai tan purung.
tarrbharr bajai tabal ar turung.
ghumi pekh subhat runn hurung. (590)

ਤ੍ਰਿਭੰਗੀ ਛੰਦ

ਘੁਮੀ ਰਣ ਹੂਰੰ ਨਭ ਝੜ ਪੂਰੰ ਲਖਿ ਲਖਿ ਸੂਰੰ ਮਨ ਮੋਹੀ ।
ਆਰੁਣ ਤਨ ਬਾਨੰ ਛਬਿ ਅਪ੍ਰਮਾਣੰ ਅਣਦੁਤਿ ਖਾਨੰ ਤਨ ਸੋਹੀ ।
ਕਾਛਨੀ ਸੁਰੰਗ ਛਬਿ ਅੰਗ ਅੰਗੀ ਲਜਤ ਅਨੰਗੀ ਲਖਿ ਰੂਪੰ ।
ਸਾਇਕ ਦ੍ਰਿਗ ਹਰਨੀ ਕੁਮਤਿ ਪ੍ਰਜਰਨੀ ਬਰਬਰ ਬਰਨੀ ਬੁਧਿ ਕੂਪੰ । ੫੯੧ ।

Tribhangi Chhand

ghumi runn hurung nabh jharr purung lakh lakh surung man mohi.
arun tan banung chhab aparmanung andut khanung tan sohi.
kachhani surangung chhab ang angung lajat anungunglakh rupung.
Saiek darig harni kumat parjarni barbar barni budh kupung. (591)

ਕਲਸ

ਕਮਲ ਬਦਨ ਸਾਇਕ ਮ੍ਰਿਗ ਨੈਨੀ । ਰੂਪ ਰਾਸਿ ਸੁੰਦਰ ਪਿਕ ਬੈਨੀ ।
ਮ੍ਰਿਗਪਤਿ ਕਟਿ ਛਾਜਤ ਗਜ ਗੈਨੀ । ਨੈਨ ਕਟਾਛਿ ਮਨਹਿ ਹਰਿ ਲੈਨੀ । ੫੯੨ ।

Kalas

kamal badan saiek mrig naini. roop rass sunder pik baini.
mrigpat kat chhajat gaj gaini. nain katachh maneh har laini. (592)

ਤ੍ਰਿਭੰਗੀ ਛੰਦ

ਸੁੰਦਰ ਮ੍ਰਿਗਨੈਨੀ ਸੁਰ ਪਿਕ ਬੈਨੀ ਚਿਤ ਹਰਿ ਲੈਨੀ ਗਜ ਗੈਨੰ ।
ਮਾਧੁਰ ਬਿਧੁ ਬਦਨੀ ਸੁਬੁਧਿਨ ਸਦਨੀ ਕੁਮਤਿਨ ਕਦਨੀ ਛਬਿ ਮੈਨੰ ।
ਅੰਗਿਕਾ ਸੁਰੰਗੀ ਨਟਵਰ ਰੰਗੀ ਝਾਝ ਉਤੰਗੀ ਪਗਿ ਧਾਰੰ ।
ਬੇਸਰ ਗਜਰਾਰੰ ਪਹੁੰਚ ਅਪਾਰੰ ਕਚਿ ਘੁਘਰਾਰੰ ਅਹਾਰੰ । ੫੯੩ ।

Tribhangi Chhand

Sunder mrignaini sur pik baini chit har laini gaj gainung.
madhur bidh badni subudhin sadni kumtin kadni chhabi mainung.
ambika surangi natwar rungi jhajh utangi pug dharung.
besar gajrarung pahunch aparung kach ghughrarung aharung. (593)

Kalas :

Due to uproarious scenes, the warriors were running away in the battle-field. The bodies laden with protective iron coverings (coats of mail) were also trembling (with fear). The drums were beating louder than before and the fairies were roaming around to locate the warriors (dead). (590)

Tribhangi Chhand

The battlefield was filled with the roaming fairies, as if the sky was overcast (with clouds) causing its shadow. The fairies were getting enamoured with the sight of these warriors, and they were covered with red-coloured robes. (with blood), and their beauty was examplary. (un Comparable) and their bodies appeared as fountains of beauty and charm.The beautiful (red) coloured robes were enhancing their beauty (of body) and even the god of love and most beautiful (bewitching), burning away the wickedness of mind, being wedded to most smart spouses and a fountain of intelligence (common sense). (591)

Kalas :

They had lotus-like faces (appearance), with sharp eyes like the arrows, and beautiful like the deer–eyes. They were a personification of beauty, with their speech as Sweet as the song of a Koel (bird). They had their sleek waist like that of a tiger having a gait like that of an elephant, and their charming eyes could enamour anyone's heart. (592)

Tribhangi Chhand

They had the beautiful deer-like eyes, with the speech as sweet as that of Koel, which could entice the heart, having the gait of an elephant. With sweet tongue, having a face as beautiful as the moon, and having a sharpened mind, full of common sense, cutting across the evil-minded behaviour, with a splendour of the god of love. They had robes of beautiful colour on the body and were having the tinkling bells on their feet like the juggler and walking upright. They were embellished with ornaments like nose-rings, bangles and ankle-Tips, with curly hair as their necklace. (593)

ਕਲਸ

ਚਿਬੁਕ ਚਾਰੁ ਸੁੰਦਰ ਛਬਿ ਧਾਰੰ । ਠਉਰ ਠਉਰ ਮੁਕਤਨ ਕੇ ਹਾਰੰ ।
ਕਰਿ ਕੰਗਨ ਪਹੁੰਚੀ ਉਜੀਆਰੰ । ਨਿਰਖਿ ਮਦਨ ਦੁਤਿ ਹੋਤ ਸੁਮਾਰੰ । ੫੯੪ ।

Kalas

Chibak chaar sunder chhab dharung. thour thour muktan ke harung.
kar kangan pohanchi ujiarung. nirakh madan dut hoit sumarung. (594)

ਤ੍ਰਿਭੰਗੀ ਛੰਦ

ਸੋਭਿਤ ਛਬਿ ਧਾਰੰ ਕਚ ਘੁੰਘਰਾਰੰ ਰਸਨ ਰਸਾਰੰ ਉਜਿਆਰੰ ।
ਪਹੁੰਚੀ ਗਜਰਾਰੰ ਸੁਬਿਧਿ ਸੁਧਾਰੰ ਮੁਕਤਨਿ ਹਾਰੰ ਉਰਿ ਧਾਰੰ ।
ਸੋਹਤ ਚਖੁ ਚਾਰੰ ਰੰਗ ਰੰਗਾਰੰ ਬਿਬਿਧ ਪ੍ਰਕਾਰੰ ਅਤਿ ਅ"ਜੇ ।
ਬਿਖਿਧਰ ਮ੍ਰਿਗ ਜੈਸੇ ਜਲਜਨ ਵੈਸੇ ਸਸੀਅਰ ਜੈਸੇ ਸਰ ਮ"ਜੇ । ੫੯੫ ।

ਟਰਬਿਹਅਨਗਾ ਹਹਅਨਦ

Sobhit chhali dharung kach ghunghrarung rasan rasarung ujiarung.
pohinchi gajrarung subidhi sudharung muktan harung uridharung.
Sohat chakh charung rung rungarung bibidh parkarung at ainjai.
bikhidhar mrig jaisai jaljan vaisai sasiar jaisai sar manjai. (595)

ਕਲਸ

ਭਯੋ ਮੂੜ ਰਾਵਣ ਰਣਿ ਕ੍ਰੁਧੰ । ਮਚਿਯੋ ਆਨਿ ਤੁਮਲ ਜਬ ਜੁਧੰ ।
ਜੂਝੈ ਸਕਲ ਸੂਰਾ ਸੁਧੰ । ਅਰਿ ਦਲ ਮਧਿ ਸਬਦ ਕਰਿ ਉਧੰ । ੫੯੬ ।

Kalas

bhiou moorr Ravan runn karodung. machiou aan tumal jab judhang.
jujhai sakal sura sudhang. ar dal madh sabad kar audhang. (596)

ਤ੍ਰਿਭੰਗੀ ਛੰਦ

ਧਾਯੋ ਕਰ ਕ੍ਰੁਧ ਸੁਭਟ ਬਿਰੁਧੰ ਗਲਿਤ ਸੁਬੁਧੰ ਗਹਿ ਬਾਣੰ ।
ਕੀਨੋ ਰਣ ਸੁਧੰ ਨਚਤ ਕਬਧੰ ਅਤਿ ਧੁਨਿ ਉਧੰ ਧਨੁ ਤਾਣੰ ।
ਧਾਏ ਰਜਵਾਰੇ ਦੁ ਧਿਰ ਹਕਾਰੇ ਸੁ ਬ੍ਰਣ ਪ੍ਰਹਾਰੇ ਕਰਿ ਕੋਪੰ ।
ਘਾਇਨ ਤਨ ਰਜੇ ਦੁ ਪਗ ਨ ਭ੍ਰਜੇ ਜਨੁ ਹਰਿ ਗਜੇ ਪਗ ਰੋਪੰ । ੫੯੭ ।

Tribhangi Chhand

dhaieou kar karudhung subhat birudhung galit subdhung geh bannung.
keeno runn sudhung nachat kabadhung at dhun udhung dham tanung.
dhaie rajvarai du dhirhakarai so bran parharai kar kopung.
ghaien tan rajai do pug n bhajai jan hai gajai pug ropung. (597)

Kalas :

A beautiful face was covering the chins, and there were necklaces of rubies all around, whereas the hands were looking beautiful with bangles and feet were shining with anklets. By perceiving the glamour of these, even the god of love was feeling beaten. (594)

Tribhangi Chhand

The curly hairs were appearing glorious while the tongues were tasting nicely. The anklets and bangles were worn with glory and splendour, while the necklaces of rubies were looking glamorous round the necks. The beautiful eyes were looking glorious, which had been made beautiful with collyrium and antimony. The eyes were sharp like that of the snake, which were agile like that of the deer and blooming like the lotus flower, while the faces were shining like the moon. (595)

Kalas :

The foolish Ravana was very furious with rage, when the battle was raging fiercely. All the mighty warriors were killed. Then he raised a loud war cry in the enemy camp. (596)

Tribhangi Chhand

The evil-minded Ravana, getting enraged, then advanced forward, while many mighty warriors obstructed his advance. He was shooting arrows at them, and fought bravely. The (mutilaed) trunks were seen jumping, and Ravana shouted loudly while stretching his bow. On both sides various princes were running about and challenging each other, were inflicting wounds on the enemy with great furry. Their bodies had many wounds on them and they would not retrace their steps. They were roaring while standing fast in their positions as if the clouds were thundering. (597)

ਕਲਸ

ਅਧਿਕ ਰੋਸਿ ਸਾਵੰਤ ਰਨਿ ਜੂਟੇ । ਬਖਤਰ ਟੋਪ ਜਿਰੇ ਸਬ ਫੂਟੇ ।
ਨਿਸਰ ਚਲੇ ਸਾਇਕ ਜਨੁ ਛੂਟੇ । ਜਨੁਕ ਸਿਰਾਨ ਮਾਸ ਲਖਿ ਟੂਟੇ । ੫੯੮ ।

Kalas

adhik roos savant runn jutung. bakhtar tope jirai sab phutai.
nisar chalai saiek jan chhutai. janak siran mass labh tutai. (598)

ਤ੍ਰਿਭੰਗੀ ਛੰਦ

ਸਾਇਕ ਜਨੁ ਛੂਟੇ ਤਿਮ ਅਰਿ ਜੂਟੇ ਬਖਤਰ ਫੂਟੇ ਜੇਬ ਜਿਰੇ ।
ਮਸਹਰ ਭੁਖਿਆਏ ਤਿਮੁ ਅਰਿ ਧਾਏ ਸਸਤ੍ਰ ਨਚਾਇ ਨ ਫੇਰਿ ਫਿਰੇ ।
ਸਨਮੁਖਿ ਰਣਿ ਗਾਜੈ ਕਿਨਹੂੰ ਨ ਭਾਜੈ ਲਖਿ ਸੁਰ ਲਾਜੈ ਰਣ ਰੰਗੀ ।
ਜੈ ਜੈ ਧੁਨਿ ਕਰਹੀ ਪੁਹਪਨ ਡਰਹੀ ਸੁਬਿਧਿ ਉਚਰਹੀ ਜੈ ਜੰਗੀ । ੫੯੯ ।

Tribhangi Chhand

Saiek jan chhutai tim ar jutai bakhtar phutai jeb jirai.
mashar bhukhaie tim ar dhaie sastar nachaie na pher phirai.
Sanmukh runn gajai kinhun na bhajai lakh sur lajai runn runung.
jai jai dhum karhi pohpan darhi subidh ucharhi jai jungung. (599)

ਕਲਸ

ਮੁਖ ਤੰਬੋਰ ਅਰੁ ਰੰਗ ਸੁਰੰਗੀ । ਨਿਡਰ ਭ੍ਰਮਤ ਭੂਮਿ ਉਹ ਜੰਗੀ ।
ਲਿਪਤ ਮਲੈ ਘਨਸਾਰ ਸੁਰੰਗੀ । ਰੂਪ ਭਾਨੁ ਗਤਿਵਾਨ ਉਤੰਗੀ । ੬੦੦ ।

Kalas

mukh tambor ar rung surungung. nidar bharmat bhoom oh jungung.
lipat malai ghansar surungung. roop bhaan gativaanutangung. (600)

ਤ੍ਰਿਭੰਗੀ ਛੰਦ

ਤਨ ਸੁਭਤ ਸੁਰੰਗੀ ਛਬਿ ਅੰਗ ਅੰਗੀ ਲਜਤ ਅਨੰਗੀ ਲਖਿ ਨੈਨੰ ।
ਸੋਭਿਤ ਕਚ ਕਾਰੇ ਅਤਿ ਘੁੰਘਰਾਰੇ ਰਸਨ ਰਸਾਰੇ·ਮਿ੍ਦੁ ਬੈਨੰ ।
ਮੁਖਿ ਛਕਤ ਸੁਬਾਸੰ ਦਿਨਿਸ ਪ੍ਰਕਾਸੰ ਜਨੁ ਸਸਿ ਭਾਸੰ ਤਸ ਸੋਭੰ ।
ਰੀਝਤ ਚਖੁ ਚਾਰੰ ਸੁਰ ਪੁਰਿ ਪਿਯਾਰੰ ਦੇਵ ਦਿਵਾਰੰ ਲਖਿ ਲੋਭੰ । ੬੦੧ ।

Tribhangi Chhand

tan subhat surungung chhab ang angung lajat anunngung lakh nainung.
Sobhit kach karai at ghunghrarai rasan rasarai mirad bainung.
mukh chhakat subasung dinis parkasung jan sas bhasung tas sobhung.
reejhat ckakh charung sur pur piayarung dev divarung lakh lobhung. (601)

Kalas :

The warriors were engrossed in bitter fighting with great wrathfulness. Most of them had lost their helmets and even the coats of mail. (protective covers). The arrows shot by the warriors were piercing the bodies of the enemy troops, just as a felcon swoops on pieces of meat. (598)

Tribhangi Chhand

As soon as the arrows were being shot, the warriors would get engrossed in the battle, and their protective coats of mail were being broken. Just as carnivorous beings would swoop on their kill (Shikar) like a hungry being, in the same manner the warriors were attacking the enemy,tossing their weapos, and they would not retract even on being obstructed. The warriors were confronting the enemy with courage and would not retrace their steps against opposition (or run away). The gods, on pireceiving the battle scene, were hailing the victory (of Ram), by showering flowers on them and shouting praises (for them) in the battle-field.(599)

Kalas

The person, having (chewing) a beatle nut in the mouth, with a red –coloured face, was to be seen moving around the battle-field fearlessly, who had applied sandal wood, camphor, or saffron (on the body), was having a sun like appearance, and was having a high position. (600)

Tribhangi Chhand

The beautiful body (of Ravana) was looking glorious ; even the god of love was feeling jealous (ashamed) of the beauty of his each limb by seeing it with his eyes ; the black tresses of his hair were looking gracious. His tongue was speaking sweet language, and his face was spreading splendour with its aroma, as if the Sun was shining in all its glory. The face was looking glorious just like the moon light manifesting its light all around. Even the eyes were looking keenly watching the beauty of his radiant face (form). Both the gods and demons in the heavens were getting enamoured by perceiving his brilliance. (601)

ਕਲਸ

ਚੰਦ੍ਰਹਾਸ ਏਕੰ ਕਰਿ ਧਾਰੀ । ਦੂਤੀਆ ਧੋਪੁ ਗਹਿ ਤ੍ਰਿਤੀ ਕਟਾਰੀ ।
ਚਤ੍ਰਥ ਹਾਥਿ ਸੈਹਥੀ ਉਜਿਆਰੀ । ਗੋਫਨ ਗੁਰਜ ਕਰਤ ਚਮਕਾਰੀ । ੬੦੨ ।

Kalas

Chander hass ekung har dhari. dutia dhop geh triti katari.
chatrath haath sahibi ujiari. gophan guraj karat chamkari. (602)

ਸਤਏ ਅਸਿ ਭਾਰੀ ਗਦਹਿ ਉਭਾਰੀ ਤ੍ਰਿਸੂਲ ਸੁਧਾਰੀ ਛੁਰਕਾਰੀ ।
ਜੰਬੂਵਾ ਅਰੁ ਬਾਨੰ ਸੁ ਕਸਿ ਕਮਾਨੰ ਚਰਮ ਅਪ੍ਰਮਾਨੰ ਧਰਿ ਭਾਰੀ ।
ਪੰਦ੍ਰਏ ਗਲੋਲੰ ਪਾਸਿ ਅਮੋਲੰ ਪਰਸੁ ਅਡੋਲੰ ਹਥਿ ਨਾਲੰ ।
ਬਿਛੂਆ ਪਹਰਾਯੰ ਪਟਾ ਭ੍ਰਮਾਯੰ ਜਿਮ ਜਮ ਧਾਯੰ ਬਿਕਰਾਲੰ । ੬੦੩ ।

Satai us bhari gadeh ubhari trisul sudhari chhurkari.
jambuva ar baanung so kas kamanung charam aparmanung dhar bhari.
panderai galolung pass amolung paras adolung hath nalung.
bichhua pehraiyung pata bharmaieung. jim jam dhaieung bikralung. (603)

ਕਲਸ

ਸਿਵ ਸਿਵ ਸਿਵ ਮੁਖ ਏਕ ਉਚਾਰੰ । ਦੁਤੀਅ ਪ੍ਰਭਾ ਜਾਨਕੀ ਨਿਹਾਰੰ ।
ਤ੍ਰਿਤੀਆ ਝੁੰਡ ਸਭ ਸੁਭਟ ਪਚਾਰੰ । ਚਤ੍ਰਥ ਕਰਤ ਮਾਰ ਹੀ ਮਾਰੰ । ੬੦੪ ।

Kalas

Siv Siv Siv mukh ek ucharung. dutia prabha janki niharung.
tritia jhund sabh subhat pacharung. Chatrath karat maar hi marung. (604)

ਤ੍ਰਿਭੰਗੀ ਛੰਦ

ਪਚਏ ਹਨਵੰਤੰ ਲਖਿ ਦੁਤਿ ਮੰਤੰ ਸੁਬਲ ਦੁਰੰਤੰ ਤਜਿ ਕਲਿਣੰ ।
ਛਠਏ ਲਖਿ ਭ੍ਰ"ਤੰ ਤਕਤ ਪਪਾਤੰ ਲਗਤ ਨ ਘਾਤੰ ਜੀਅ ਜਲਿਣੰ ।
ਸਤਏ ਲਖਿ ਰਘੁਪਤਿ ਕਪਿ ਦਲ ਅਧਿਪਤਿ ਸੁਭਟ ਬਿਕਟ ਮਤ ਜੁਤ ਭ੍ਰ"ਤੰ ।
ਅਠਿਓ ਸਿਰਿ ਢੋਰੈ ਨਵਮਿ ਨਿਹੋਰੈ ਦਸਯਨ ਥੋਰੈ ਰਿਸ ਰਾਤੰ । ੬੦੫ ।

Tribhangi Chhand

pachai hanvantung lakh dut munturung sabal durantung taj kalinung.
chhatai lakh bhratung takat papatung lagat na ghatung jia jalinung.
Satai lakh raghpat kap dal adhipat subhat bikat mat jut bharatung.
athiou siri dhorai navami nihorai dusyan thorai ris ratung. (605)

Kalas :

Ravana was holding chandarhas (weapon) in one hand, in the second a bayonet, and a dagger in the third hand while a sword was shining in the fourth hand. There was a hidden dagger in the fifth hand, while there was a mace as looking glorious in his sixth hand. (602)

A grand Sword was held in the seventh hand, and in the eighth hand there was a huge club ; there was a trident in the ninth hand whereas in the tenth hand he was holding a chopper, in the eleventh hand was a swivel, and an arrow in the twelveth hand. With the thirteenth hand a bow was stretched while in the fourteenth hand there was a broad shield in the fifteenth hand there was a catapult, while in the sixteenth hand there was an invaluable noose, and in the seventeenth hand a strong sickle, whereas in the eighteenth hand there was hold a gun. In the nineteenth hand a scorpio type ring was shining and in the twentieth hand he was revolving (moving) a strap. So the huge Ravana was moving around like a horrible looking angel of death in the battle-field. (603)

Kalas :

With one tongue (face), Ravana was reciting the name of Shiva, while with the second face he was watching the beauty of Sita ; with the third face he was shouting to his group of warriors for facing a challenge and with the fourth he was shouting to kill the enemy. (604)

Tribhangi Chhand

The fifth face was getting restless by seeing the most powerful and mighty figure of Hanuman, whereas with the sixth face he was watching his younger brother Vibhushan, whom he was trying to kill but without getting a proper chance, which made him peevish within himself. With the seventh face he was perceiving Ram Chander, who was standing in the company of the king of the monkeys, Sugriv, alongwith dreadful warriors and his brother Lachhman. The eighteth head (face) was shaking in gloom while with the ninth he was trying to squeeze his warriors into the battle, while with the tenth face he was shouting with a revengeful mood (with rage). (605)

ਚੌਬੋਲਾ ਛੰਦ

ਧਾਏ ਮਹਾ ਬੀਰ ਸਾਧੇ ਸਿਤੰ ਤੀਰ ਕਾਛੇ ਰਣੰ ਚੀਰ ਬਾਨਾ ਸੁਹਾਏ ।
ਰਵ" ਕਰਦ ਮਰਕਬ ਯਲੋ ਤੇਜ ਇਮ ਸਬ ਚੁੰ ਤੁੰਦ ਅਜਦਹੋ ਓ ਮਿਆ ਜੰਗਾਹੇ ।
ਭਿੜੇ ਆਇ ਈਹਾ ਬੁਲੋ ਬੈਣ ਕੀਹਾ ਕਰੇ ਘਾਇ ਜੀਹਾ ਭਿੜੇ ਭੇੜ ਭਜੇ ।
ਪੀਯੋ ਪੋਸਤਾਨੈ ਭਛੈ ਰਾਬੜੀਨੈ ਕਹਾ ਛੈ ਅਣੀਰੋ ਧਣੀ ਨੇ ਨਿਹਾਰੇ । ੬੦੬ ।

Choubola Chhand

dhaie maha beer sadhai situng teer kachhai runnung cheer thana suhaie.
ravau karad markab yale tej im sab chu(n) tund ajdeaho au mia jungahai.
birrai aie eahan bulai bain keeha karai ghaie jeeha bhurrai bheer bhajai.
peeou pestanan bhachhai rabarreenai kaha chhai aniro dhani ne niharai. (606)

ਗਾਜੇ ਮਹਾਸੂਰ ਘੁਮੀ ਰਣੰ ਹੂਰ ਭਰਮੀ ਨਭੰ ਪੂਰਿ ਬੈਖੰ ਅਨੂਪੰ ।
ਵਲੇਵਲ ਸਾਈ ਜੀਵੀ ਜੁਗਾ ਤਾਈ ਤੈਡੇ ਘੋਲੀ ਜਾਈ ਅਲਾਵੀਤ ਐਸੇ ।
ਲਗੋ ਲਾਰ ਥਾਨੇ ਬਰੋ ਰਾਜ ਮਾਨੇ ਕਹੋ ਅਉਰ ਕਾਨੇ ਹਠੀ ਛਾਡਿ ਥੇ ਸੋ ।
ਬਰੋ ਆਨਿ ਮੋਕੋ ਭਜੋ ਆਜ ਤੋ ਕੋ ਚਲੋ ਦੇਵਲੋਕੋ ਤਜੋ ਬੇਗ ਲੰਕਾ । ੬੦੭ ।

gajai maha sur ghumi runnung hur bharmi nabhung pur bekhang anupung.
valeval saiee jeevi juga taiee taidai gholi jaiee alaveer aisai.
lagai lar banai barai raj manai kaho aour kanai hathi chhad thai so.
baro aan moko bhajai aaj to ko chalai dev loko tajai beig lanka. (607)

ਅਨੰਤਤੁਕਾ ਸ੍ਵੈਯਾ

ਰੋਸ ਭਰਿਯੋ ਤਜਿ ਹੋਸ ਨਿਸਾਚਰ ਸ੍ਰੀ ਰਘੁਰਾਜ ਕੋ ਘਾਇ ਪ੍ਰਹਾਰੇ ।
ਜੋਸ ਬਡੋ ਕਰਿ ਕਉਸਲਿਸੰ ਅਧ ਬੀਚ ਹੀ ਤੇ ਸਰ ਕਾਟਿ ਉਤਾਰੇ ।
ਫੇਰਿ ਬਡੋ ਕਰਿ ਰੋਸ ਦਿਵਾਰਦਨ ਧਾਇ ਪਰੈ ਕਪਿ ਪੁੰਜ ਸੰਘਾਰੇ ।
ਪਟਿਸ ਲੋਹਹਥੀ ਪਰਸੰ ਗੜੀਏ ਜੰਬੂਏ ਜਮਦਾੜ ਚਲਾਵੈ । ੬੦੮ ।

Anant tuka Swaiyya

ross bhariou taj hos nisachar Sri Raghraj ko ghaie parharai.
jos badai kar kausalsung adh beech hi te sar kaat utarai.
pher badai kar ross divardan dhaie parai kap punj sangharai.
patis lohhathi parsung garriai jambuai jamdarr chalavai. (608).

Choubola Chhand

The mighty warriors were running around, with white arrows in the bows (stretched), wearing the battle dress and were looking glorious with all their embellishments (of weapons). The Lord had been for gotten completely, as the battle was raging with such a fury, just as a crocodile rushes forward in the night. Then he shouted at some one, " Fight it out (to death) by occupying this position." When the warriors were fighting (among themselves) then he would kill them in rage, whereas some warriors were fleeing from the battle field. Some were having poppy, while some others were having sweetened milk with (thickened), and were talking like this ; "Where was the king (master) of this army ? Let us have a look at him for a change ? " (606)

The mighty warriors were thundering, while the fairies were moving around the battle field. While moving around, dressed in their beautiful robes, the fairies had covered up the whole sky, who were addressing the warriors like this. 'O Master ! Are you feeling all right ? May you live long for ages ! I would sacrifice (my all) myself on you. O King ! I would like to accompany you. O King ! I would like to accompany you. Please marry me ! whom else should I select leaving a stubborn warrior like you ? Please, come and marry me ! I would like to enjoy life alongwith you. Let us go to the heavens (god's place), leaving this land of Lanka at the earliest. " (607)

anant tuka Swaiyya :

The demon (Ravana) furious with rage, and losing all his senses, attacked Sri Ram again, but Sri Ram by shooting an arrow with great zeal, blocked Ravana 's arrow mid-way and cut it into two pieces. Then Ravana, getting furious with rage, rushed and attacked suddenly the army of monkeys, killing them mostly. He had a strap, sword, chopper, spears, plier type weapons, and a dagger in his hands, so he was making use of all the weapons. (608)

ਚੌਬੋਲਾ ਛੰਦ
ਸ੍ਰੀ ਰਘੁਰਾਜ ਸਰਾਸਨ ਲੈ ਰਿਸ ਠਾਨਿ ਘਨੀ ਰਨਿ ਬਾਨ ਪ੍ਰਹਾਰੇ ।
ਬੀਰਨ ਮਾਰਿ ਦੁਸਾਰ ਗਏ ਸਰ ਅੰਬਰ ਤੇ ਬਰਸੇ ਜਨੁ ਓਰੇ ।
ਬਾਜ ਗਜੀ ਰਥ ਸਾਜ ਗਿਰੇ ਧਰਿ ਪਤ੍ਰ ਅਨੇਕ ਸੁ ਕਉਨ ਗਨਾਵੈ ।
ਫਾਗੁਨ ਪਉਨ ਪ੍ਰਚੰਡ ਬਹੈ ਬਨ ਪਤ੍ਰਨ ਤੇ ਜਨੁ ਪਤ੍ਰ ਉਡਾਨੇ । ੬੦੯ ।

Choubola Swaiyya

Sri Raghuraj sarasan lai ris thaan ghanni run ban parharung.
beeran maar dusar gaie sar amber te barse jan aurai.
baj gaji rath saaj girai dhar patar anek so kaun ganavai.
phagan paun parchand behai ban patran te jan patar udanai. (609)

ਸ੍ਵੈਯਾ ਛੰਦ
ਰੋਸ ਭਰਿਯੋ ਰਨ ਮੋ ਰਘੁਨਾਥ ਸੁ ਰਾਵਨ ਕੋ ਬਹੁ ਬਾਨ ਪ੍ਰਹਾਰੇ ।
ਸੋਂਣਨ ਨੈਕੁ ਲਗਿਯੋ ਤਿਨ ਕੇ ਤਨਿ ਫੋਰਿ ਜਿਰੈ ਤਨ ਪਾਰ ਪਧਾਰੇ ।
ਬਾਜ ਗਜੀ ਰਥ ਰਾਜ ਰਥੀ ਰਣਭੂਮਿ ਗਿਰੇ ਇਹ ਭਾਤਿ ਸੰਘਾਰੇ ।
ਜਾਨੋ ਬਸੰਤ ਕੇ ਅੰਤ ਸਮੈ ਕਦਲੀ ਦਲ ਪਉਨ ਪ੍ਰਚੰਡ ਉਖਾਰੇ । ੬੧੦ ।

Swaiyya Chhand

ross bhariou runn mein Raghunath so Ravan ko boh baan parharai.
Saronan naik lagiou tin ke tan pher jirai tan paar padharie.
baj gaji rath raj rath raj rathi runnbhoom gire eh bhant sangharai.
jano basant ke ant samai kadli dal paun parchand ukharai. (610)

ਧਾਇ ਪਰੇ ਕਰਿ ਕੋਪ ਬਨੇਚਰ ਹੈ ਤਿਨ ਕੇ ਜੀਅ ਰੋਸ ਜਗਯੋ ।
ਕਿਲਕ੍ਾਰ ਪੁਕਾਰ ਪਰੇ ਚਹੁੰ ਘਾ ਰਣ ਛਾਡਿ ਹਠੀ ਨਹਿ ਏਕ ਭਗਯੋ ।
ਗਹਿ ਬਾਨ ਕਮਾਨ ਗਦਾ ਬਰਛੀ ਉਤ ਤੇ ਦਲ ਰਾਵਨ ਕੋ ਉਮੰਗਯੋ ।
ਭਟ ਜੂਝਿ ਅਰੂਝਿ ਗਿਰੇ ਧਰਣੀ ਦਿਜਰਾਜ ਭ੍ਰਮਿਯੋ ਸਿਵ ਧਯਾਨ ਡਿਗਯੋ । ੬੧੧ ।
dhaie parai kar kop banechar hai tin ke jia ross jagiou.
kilkar pukar parai chahun gha runn chhad hathi neh ek bhagiou.
geh baan kaman gada barchhi ut te dal Ravan ke umgiou.
bhat jujh arujh girai dharni dijraj bharmiou Siv dhiayan digiou. (611)

ਜੂਝਿ ਅਰੂਝਿ ਗਿਰੇ ਭਟਵਾ ਤਨ ਘਾਇਨ ਘਾਇ ਘਨੇ ਭਿਭਰਾਨੇ ।
ਜੰਬੁਕ ਗਿਧ ਪਿਸਾਚ ਨਿਸਾਚਰ ਫੂਲਿ ਫਿਰੇ ਰਨ ਮੋਂ ਰਹਸਾਨੇ ।
ਕਾਪ ਉਠੀ ਸੁ ਦਿਸਾ ਬਿਦਿਸਾ ਦਿਗਪਾਲਨ ਫੇਰਿ ਪ੍ਰਲੈ ਅਨੁਮਾਨੇ ।
ਭੂਮਿ ਅਕਾਸ ਉਦਾਸ ਭਏ ਗਨ ਦੇਵ ਅਦੇਵ ਭ੍ਰਮੇ ਭਹਰਾਨੇ । ੬੧੨ ।
jujh arujh girai bhatva tan ghian ghaie ghanai bhibhranai.
jambuk gidh pisach nisachar phul phirai runn mein reh sanai.
kap uthi so disa bidisa digpalan pher parlai anumanai.
bhoom akas udas bhaie gun dev adev bharmai behranai. (612)

Choubola Swaiyya :-

Then Ram, getting infuriated, holding his bow in hand, shot many arrows on the warriors, which pierced their bodies and passing through them came out on the other side, as if hailstroms were falling suddenly from the sky. The horses, elephants and chariots were lying fallen on the ground, alongwith their gear. No one could count upon the number of times, the arrows were being shot. It appeared as if the leaves were falling from the trees due to the strong winds of (phalgan) February/Mar.(609)

Swaiyya Chhand :-

Sri Ram, furious with rage, shot many arrows in the battle field, pointing at Ravana, which pierced through his protective cover of iron, while touching his ears slightly ; just as hail storms were pouring from the sky. The horses, elephants, chariots and the riders of grand chariots, having been killed, had fallen on the ground, as if during the spring season (Basant) end, strong winds had blown off the cluster of bananas from their roots. (610)

The monkeys attacked with vengeance ,as they had been enraged to a great extent, and swooped on the enemy screching and making noisy scenes. Not even a single warrior had fled away from the battle-field. From the opposite side, Ravana's forces also launched a fierce attack with arrows and bows, maces and spears. The warriors, while fighting valiantly in the battle-field, had fallen on the ground, on seeing them even Brahma felt disillusioned and Shiva was shsken from his meditation. (611)

The bodies of wounded warriors, fallen on the ground, were looking dreadful due to their wounds. So the jackals, vultures, ghosts and evil-spirits were feeling delighted and making merry in the battle field. On seeing the battle scene, all the sides were shaken up and the caretakers (gate keepers) had imagined that doomsday had been ushered in. Both the Earth and the sky were feeling gloomy and all the gods and demons felt frightened with fear. (612)

ਰਾਵਨ ਰੋਸ ਭਰਿਯੋ ਰਨ ਮੋ ਰਿਸ ਸੋ ਸਰ ਓਘ ਪ੍ਰਓਘ ਪ੍ਰਹਾਰੇ ।
ਭੂਮਿ ਅਕਾਸ ਦਿਸਾ ਬਿਦਿਸਾ ਸਬ ਓਰ ਰੁਕੇ ਨਹਿ ਜਾਤ ਨਿਹਾਰੇ ।
ਸ੍ਰੀ ਰਘੁਰਾਜ ਸਰਾਸਨ ਲੈ ਛਿਨ ਮੋ ਛੁਭ ਕੈ ਸਰ ਪੁੰਜ ਨਿਵਾਰੇ ।
ਜਾਨੁਕ ਭਾਨੁ ਉਦੈ ਨਿਸ ਕਉ ਲਖਿ ਕੈ ਸਬਹੀ ਤਪ ਤੇਜ ਪਧਾਰੇ । ੬੧੩ ।
Ravan ross bhariou runn mein ris so sar aough paraugh parbhara.
bhoom akas disa bidisa sabh aur rukai neh jaat niharai.
Sri Raghraj sarasan lai chinn mou chhubh kai sar punj nivarai.
janak bhaan udai nis kou lakh kai sabhi tup taj padharai. (613)

ਰੋਸ ਭਰੇ ਰਨ ਮੋ ਰਘੁਨਾਥ ਕਮਾਨ ਲੈ ਬਾਨ ਅਨੇਕ ਚਲਾਏ ।
ਬਾਜ ਗਜੀ ਗਜਰਾਜ ਘਨੇ ਰਥ ਰਾਜ ਬਨੇ ਕਰਿ ਰੋਸ ਉਡਾਏ ।
ਜੇ ਦੁਖ ਦੇਹ ਕਟੇ ਸੀਅ ਕੇ ਹਿਤ ਤੇ ਰਨਿ ਆਜ ਪ੍ਰਤੱਛ ਦਿਖਾਏ ।
ਰਾਜੀਵ ਲੋਚਨ ਰਾਮ ਕੁਮਾਰ ਘਨੋ ਰਨ ਘਾਲਿ ਘਨੇ ਘਰ ਘਾਏ । ੬੧੪ ।
ross bharai runn mein Raghunath kaman lai baan anek chalaie.
baaj gaji gajraj ghanai rath raj banai kar ross udaie.
je dukh deh katai Sia ke hit te rune aaj partachh dikhaie.
Rajeev lochan Ram kumar ghano rune ghaal ghanai ghar ghaie. (614)

ਰਾਵਨ ਰੋਸ ਭਰਿਯੋ ਗਰਜਿਯੋ ਰਨ ਮੇ ਲਹਿ ਕੈ ਸਬ ਸੈਨ ਭਜਾਨਯੋ ।
ਆਪ ਹੀ ਹਾਕ ਹਥਿਯਾਰ ਹਠੀ ਗਹਿ ਸ੍ਰੀ ਰਘੁਨੰਦਨ ਸੋ ਰਨ ਠਾਨਯੋ ।
ਚਾਬੁਕ ਮਾਰਿ ਕੁਦਾਇ ਤੁਰੰਗਨ ਜਾਇ ਪਰਿਯੋ ਕਛੁ ਤ੍ਰਾਸ ਨ ਮਾਨਯੋ ।
ਬਾਨਨ ਤੇ ਬਿਧੁ ਬਾਹਨ ਤੇ ਮਨੁ ਮਾਰੁਤ ਕੋ ਰਥ ਛੋਰਿ ਸਿਧਾਨਯੋ । ੬੧੫ ।
Ravan ross bhariou garjiou runn mein leh kai sab sain bhajaniou.
aap hi haak hathiyar hathi geh Sri Raghunandan se runn thaniou.
Chabuk maar kudaie terungan jaie pariou kachh tras na maniou.
banan te bidh bahan te man marat ko rath chhor sidhaniou. (615)

ਸ੍ਰੀ ਰਘੁਨੰਦਨ ਕੀ ਭੁਜ ਤੇ ਜਬ ਛੋਰਿ ਸਰਾਸਨ ਬਾਨ ਉਡਾਨੇ ।
ਭੂੰਮਿ ਆਕਾਸ ਪਤਾਰ ਚਹੂੰ ਚਕ ਪੂਰ ਰਹੇ ਨਹੀ ਜਾਤ ਪਛਾਨੇ ।
ਤੋਰ ਸਨਾਹ ਸੁਬਾਹਨ ਕੇ ਤਨ ਆਹ ਕਰੀ ਨਹੀ ਪਾਰ ਪਰਾਨੇ ।
ਛੇਦ ਕਰੋਟਨ ਓਟਨ ਅਟਾਲ ਮੋ ਜਾਨਕੀ ਬਾਨ ਪਛਾਨੇ । ੬੧੬ ।
Sri Raghunandan ki bhuj te jab chhor sarasan baan udanai.
bhoom akas patar chahun chak pur rehai nahi jaat pachhanai.
tore sanah subahan kai tan ah kari nahi paar pranai.
cheed karotan utan atal mein janki baan pachhanai. (616)

Ravana was full of rage in the battle-field and started shooting arrows continously in wrathfulness, which blocked all the four directions including the Earth, sky and all the sides, and nothing was visible then. But Sri Ram, taking up his bow in hand with great rage, made all the arrows useless in a moment, as if on the sun rise, all the stars shining during the night had disappeared on seeing the sun. (613)

Then with great (rage) fury Sri Ram, taking up his bow, shot countless arrows in the battle field which struck many horses, elephants, and their riders and chariots, and blew them off. Infact, Ram had revealed all the afflictions on the battle-field, which he had suffered on his body, due to Sita's separation. The lotus-eyed Ram had fought with vengeance, and having killed many warriors, had destroyed their family lives. (houses). (614)

On seeing the enraged Rawana thundering in the battle field, the whole army of monkeys had fled away. Then, giving a direct challenge and wielding his weapons, the mighty Rawana started fighting against Ram himself. By striking his horses with a whip and making them run fast, without having any personal fear, he rushed to the battle-field. (in person). Ram had wounded his (Rawana's) horses with his endless arrows which made them run away (so fast) from the battle field, which would excel even the (speed of) chariot of wind. (615)

When the arrows were leaving the bow of Ram (in his hand), they were flying off so fast that they would spread all over including the Earth, sky the netherlands and all the four directions, and were difficult to distinguish (locate). The arrows had (pierced) broken the bodies and protective covering of the warriors and were passing through them, before they could take a sigh of pain (with fear). The arrows, after striking the helmets (of enemy) and piercing through them, were falling on the lofts of the fort, which were recognised by Sita.(616)

ਸ੍ਰੀ ਅਸੁਰਾਰਦਨ ਕੇ ਕਰ ਕੇ ਜਿਨ ਏਕ ਹੀ ਬਾਨ ਬਿਖੈ ਤਨ ਚਾਖਿਯੋ ।
ਭਾਜ ਸਕਿਯੋ ਨ ਭਿਰਿਯੋ ਹਠ ਕੇ ਭਟ ਏਕ ਹੀ ਘਾਇ ਧਰਾ ਪਰ ਰਾਖਿਯੋ ।
ਛੇਦ ਸਨਾਹ ਸੁਬਾਹਨ ਕੋ ਸਰ ਓਟਨ ਕੋਟਿ ਕਰੋਟਨ ਨਾਖਿਓ ।
ਸੁਆਰ ਜੁਝਾਰ ਅਪਾਰ ਹਠੀ ਰਨਿ ਹਾਰਿ ਗਿਰੇ ਧਰਿ ਹਾਇ ਨ ਭਾਖਿਯੋ । ੬੧੭ ।
Sri asurardan kekar kai jin ek hi baan bikhai tan chakhiou.
bhaaj sakiou na phiriou hath kai bhat ek hi ghaie dhara par rakhiou.
chhed sanah subahan ko sar oautan kot karoan nakhiou.
Suar jujhar apar hathi runn haar girai dhar haie na bhakhiou. (617)

ਆਨਿ ਅਰੇ ਸੁ ਮਰੇ ਸਬਹੀ ਹੀ ਭਟ ਜੀਤ ਬਚੇ ਰਨ ਛਾਡਿ ਪਰਾਨੇ ।
ਦੇਵ ਅਦੇਵਨ ਕੇ ਜਿਤਯਾ ਰਨਿ ਕੋਟਿ ਹਤੇ ਕਰ ਏਕ ਨ ਜਾਨੇ ।
ਸ੍ਰੀ ਰਘੁਰਾਜ ਪ੍ਰਾਕ੍ਰਮ ਕੋ ਲਖਿ ਤੇਜ ਸੰਭੂਹ ਸਬੈ ਭਹਰਾਨੇ ।
ਓਟਨ ਕੂਦਿ ਕਰੋਟਨ ਫਾਧਿ ਸੁ ਲੰਕਹਿ ਛਾਡਿ ਬਿਲੰਕ ਸਿਧਾਨੇ । । ੬੧੮ ।
aan arai so marai sabhi bhat jeet bachai runn chhad paranai.
dev adevan ke jitiya runn kot hatai kar ek na janai.
Sri Raghuraj parakaram ko lakh tej Sambhhun sabai bhehranai.
Oautan kud karotan phadh so lunkeh chhad bilunk sidhanai. (618)

ਰਾਵਨ ਰੋਸ ਭਰਿਯੋ ਰਨ ਮੇ ਗਹਿ ਬੀਸ ਹੂੰ ਬਾਹਿ ਹਥਿਯਾਰ ਪ੍ਰਹਾਰੇ ।
ਭੁਮਿ ਅਕਾਸ ਦਿਸਾ ਬਿਦਿਸਾ ਚਕਿ ਚਾਰ ਰੁਕੇ ਨਹੀ ਜਾਤ ਨਿਹਾਰੇ ।
ਫੋਕਨ ਤੈ ਫਲ ਤੈ ਮਧ ਤੈ ਅਧ ਤੈ ਬਧ ਕੈ ਰਣ ਮੰਡਲਿ ਡਾਰੇ ।
ਛਤ੍ਰ ਧੁਜਾ ਬਰ ਬਾਜ ਰਥੀ ਰਥ ਕਾਟਿ ਸਬੈ ਰਘੁਰਾਜ ਉਘਾਰੇ । ੬੧੯ ।
Ravan ross bhariou runn mein geh bees hun bahai hathiar parharai.
bhoom akas disa bidisa Chak chaar rukai nahi jaat niharai.
phokan te phal te madh tai adh tai badh kai runn mandal darai.
Chhatar dhuja bar baaj rathi rath kaat sabai Raghuraj ugharai. (619)

ਰਾਵਨ ਚਉਪ ਚਲਿਯੋ ਚਪਕੈ ਨਿਜ ਬਾਜ ਬਿਹੀਨ ਜਬੈ ਰਥ ਜਾਨਿਯੋ ।
ਢਾਲ ਤ੍ਰਿਸੂਲ ਗਦਾ ਬਰਛੀ ਗਹਿ ਸ੍ਰੀ ਰਘੁਨੰਦਨ ਸੋ ਰਨ ਠਾਨਿਯੋ ।
ਧਾਇ ਪਰਿਯੋ ਲਲਕਾਰਿ ਹਠੀ ਕਪਿ ਪੁੰਜਨ ਕੋ ਕਛੁ ਤ੍ਰਾਸ ਨ ਮਾਨਿਯੋ ।
ਅੰਗਦ ਆਦਿ ਹਨੁਵੰਤ ਤੇ ਲੈ ਭਟ ਕੋਟਿ ਹੁਤੇ ਕਰਿ ਏਕ ਨ ਜਾਨਿਯੋ । ੬੨੦ ।
Ravan chaup chaliou chapkai nij baaj biheen jabai rath janiou.
dhaal trisul gada barchhi geh Sri Raghnandan so runn thamiou.
dhaie pariou lalkar hathi kap punjan ko kachh tras na maniou.
angad aad hanvant te lai bhat kot hutai kar ek na janiou. (620)

Whosever was struck by one arrow of Sri Ram (whose body tasted the arrow), that warrior could neither run away from the battle field nor could he fight vigorously, rather he would fall down on the ground with one strike only. Sri Ram's arrows were piercing through the helmets of millions of warriors, after breaking their protective covers (coats of mail) and millions of horse riders had fallen down on the ground being finally tired but none of them heaved a sigh of pain or frustration. (617)

All the warriors, who had dared to fight against Ram, had been killed, and only those warriors had been spared, who managed to flee away from the battle-field. However, the geat Ravana, winner of both the gods and demons, had killed millions of enemy troops, but it had not affected them even a bit (worth one man's death). Seeing the powerful onslaughts of Ram, all the demons were demoralised, and leaving their posts, jumping over their trenches, they had fled away to the other side of the sea. (618)

Ravana, getting enraged, started wielding all the weapons held in his twenty arms, which blocked all the sides, four directions including the Earth and the sky and nothing remained visible. But Ram had, with the metallic portion of the arrows, broken Ravana's arrows on mid way only and thrown them down (making them ineffective). Even all the canopy, mace, great horses, chariot and charioteer had been killed by Ram, thus forcing Ravana to step down on the ground. (619)

When Ravana saw his chariot without horses, then getting frustrated, he marched (on foot) with a stubborn face and started fighting against Ram holding his shield, trident, mace, and spear etc. alongwith the protective coats of iron. Ravana was challenging Ram, unaffected by the flock of monkeys around him, but Ram was surrounded by many warriors including Angad, Hanuman and others whereas Ravana did not bother about them even. (620)

ਰਾਵਨ ਕੋ ਰਘੁਰਾਜ ਜਬੈ ਰਣ ਮੰਡਲ ਆਵਤ ਮਧਿ ਨਿਹਾਰਿਯੋ ।
ਬੀਸ ਸਿਲਾ ਸਿਤ ਸਾਇਕ ਲੈ ਕਰਿ ਕੋਪਿ ਬਡੇ ਉਰ ਮਧ ਪ੍ਰਹਾਰਿਯੋ ।
ਭੇਦ ਚਲੇ ਮਰਮ ਸਥਲ ਕੋ ਸਰ ਸ੍ਰੋਣ ਨਦੀਸਰ ਬੀਚ ਪਖਾਰਿਯੋ ।
ਆਗੇ ਹੀ ਰੇਗ ਚਲਿਯੋ ਹਠਿ ਕੈ ਭਟ ਧਾਮ ਕੋ ਭੂਲ ਨ ਨਾਮ ਉਚਾਰਿਯੋ । ੬੨੧ ।
Ravan ke Raghuraj jabai runn mandal avat madh niharriou.
bees sila sit saiek lai kar kop bado ur madh parhariou.
bhaid chalai maram sabal ko sar sarain nadisar beech paskhariou.
agai hi reig chaliou hath kai bhat dham ko bhul na namm uchariou. (621)

ਰੋਸ ਭਰਿਯੋ ਰਨ ਮੇ ਰਘੁਨਾਥ ਸੁ ਪਾਨ ਕੇ ਬੀਚ ਸਰਾਸਨ ਲੈ ਕੈ ।
ਪਾਚ ਕੁ ਪਾਇ ਹਟਾਇ ਦਯੋ ਤਿਹ ਬੀਸਹੂੰ ਬਾਹਿ ਬਿਨਾ ਓਹ ਕੈ ਕੈ ।
ਦੈ ਦਸ ਬਾਨ ਬਿਮਾਨ ਦਸੋ ਸਿਰ ਕਾਟਿ ਦਏ ਸਿਵ ਲੋਕ ਪਠੈ ਕੈ ।
ਸ੍ਰੀ ਰਘੁਰਾਜ ਬਰਿਯੋ ਸੀਅ ਕੋ ਬਹੁਰੋ ਜਨੁ ਜੁਧ ਸੁਯੰਬਰ ਜੈ ਕੈ । ੬੨੨ ।
ross bhariou runn mein Raghunath so paan kai beech sarasan lai kai.
panch ko paie hataie deyai the beeshun bahai bina oh kai kai.
dai das baan biman daso sir kaat daie Siv lok pathai kai.
Sri Raghraj bariou Sia ko bahuro jan judh Svambar jai kai.

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕੇ ਰਾਮਵਤਾਰੇ
ਦਸ ਸਿਰ ਬਧਹ ਧਯਾਇ ਸਮਾਪਤਮ ।
It Sri Bachittar Natakai granthai Ramavtarai
das sir badheh dhiae Samapatam

ਅਥ ਮੰਦੋਦਰੀ ਸਮੋਧ ਬਿਭੀਛਨ ਕੋ ਲੰਕ ਰਾਜ
ਦੀਬੋ ਸੀਤਾ ਮਿਲਬੋ ਕਥਨੰ
ਸ੍ਵੈਯਾ ਛੰਦ

ਇੰਦ੍ ਡਰਾਕੁਲ ਥੋ ਜਿਹ ਕੇ ਡਰਿ ਸੂਰਜ ਚੰਦ੍ ਹੁਤੋ ਭਯ ਭੀਤੋ ।
ਲੂਟ ਲਯੋ ਧਨ ਜਉਨ ਧਨੇਸ ਕੋ ਬ੍ਰਹਮ ਹੁਤੇ ਚਿਤ ਮੋ ਨ ਨਿਚੀਤੋ ।
ਇੰਦ੍ ਸੇ ਭੂਪ ਅਨੇਕ ਲਰੈ ਇਨ ਸੋ ਫਿਰਿ ਕੈ ਗ੍ਰਿਹ ਜਾਤ ਨ ਜੀਤੋ ।
ਸੋ ਰਨਿ ਆਜ ਭਲੈ ਰਘੁਰਾਜ ਸੁ ਜੁੰਧ ਸੁਯੰਬਰ ਕੇ ਸੀਅ ਜੀਤੋ । ੬੨੩ ।
Ab Mandodari Samodh bibheechhan ko lunk raj
deebo Sita mil bo kathanung
Swaiyya Chhand
Inder darakul thai jeh ke dar suraj chander huto bhiou bheeto.
loot liou dhan jounn dhanes ko braham hutai chit mo na nicheeto.
Inder se bhoop anek larai in so phir kai greh jaat na jeeto.
So runn aaj bhalai Raghuraj so judh suyambar ke Sia jeeto. (623)

When Ram Chander sew Ravana in the battle field, advancing towards him, be took up twenty sharpened arrows in his hand, and getting infuriated, he shot all of them with great force. Those arrows had pierced through the delicate portion of his body and being soaked in blood, appeared as if the arrows had been washed in blood-bath (in a sea of blood) but the stubborn and mighty Ravana was creeping forward only and did not even for a moment think of retreating. (going back home). (621)

Now the episode of (giving) spiritual knowledge to Madedri, anuointing Vibhushan as king of Lanka, and Reurion with Sita begins.

Swaiyya Chhand

Ram Chander had fought bravely against a person, (Ravana) from whose fear even Indra (god) was distressed, even the Sun and moon were feeling frightened, who had looted and usurped the wealth of Kuber, and even Brahma was always worried about his power (and was never free from his worry) against whom many kings like Indra had fought but in vain and never returned alive, and Ram had gained victory against him, thus winning Sita in the Swamvar of war. (once again). (623)

ਅਲਕਾ ਛੰਦ
ਚਟਪਟ ਸੈਨੰ ਖਟਪਟ ਭਾਜੇ । ਝਟਪਟ ਜੁਝਿਯੋ ਲਖਿ ਰਨਿ ਰਾਜੇ ।
ਸਟਪਟ ਭਾਜੇ ਅਟਪਟ ਸੂਰੰ । ਝਟਪਟ ਬਿਸਰੀ ਘਟਪਟ ਹੂਰੰ । ੬੨੪ ।

Alka Chhand

Chatpat sainung khatpat bhajai. jhatpat jujhiyo lakh runn rajai.
Satpat bhajai atpat surang. jhatpat bisai ghatpat hurang. (624)

ਚਟਪਟ ਪੈਠੇ ਖਟਪਟ ਲੰਕੰ । ਰਣ ਤਜਿ ਸੂਰੰ ਸਰ ਧਰ ਬੰਕੰ ।
ਝਲਹਲ ਬਾਰੰ ਨਰਬਰ ਨੈਨੰ । ਧਕਿ ਧਕਿ ਉਚਰੇ ਭਕਿ ਭਕਿ ਬੈਨੰ । ੬੨੫ ।
Chatpat paithai khatpat lunkung. runn taj surang sar dhar bunkung.
jhalhal barung narbar nainung. dhak dhak uchrai bhak bhak banung. (625)

ਨਰਬਰ ਰਾਮੰ ਬਰ ਨਰ ਮਾਰੋ । ਝਟਝਟ ਬਾਹੰ ਕਟਿ ਕਟਿ ਡਾਰੋ ।
ਤਜ ਸਭ ਭਾਜੇ ਰਖਿ ਰਖਿ ਪ੍ਰਾਣੰ । ਖਟਪਟ ਮਾਰੇ ਝਟਝਟ ਬਾਣੰ । ੬੨੬ ।
nabar Ramung bar nar marai. jhatpat bahung kat kat darai.
tab sab bhajai rakh rakh pranung. Khatpat marai jhatpat barung. (626)

ਚਰਪਟ ਰਾਨੀ ਸਟਪਟ ਧਾਈ । ਰਟਪਟ ਰੋਵਤ ਅਟਪਟ ਆਈ ।
ਚਟਪਟ ਲਾਗੀ ਅਟਪਟ ਪਾਯੰ । ਨਰ ਬਰ ਨਿਰਖੇ ਰਘੁਬਰ ਰਾਯੰ । ੬੨੭ ।
Charpat rani satpat dhaiee. ratpat rovat atpat aiee.
Chatpatlagi atpat paeung. nar bar nirkhai raghubar raieung. (627)

ਚਟਪਟ ਲੋਟੈ ਅਟਪਟ ਧਰਨੀ । ਕਸਿ ਕਸਿ ਰੋਵੈ ਬਰਨਰ ਬਰਨੀ ।
ਪਟਪਟ ਡਾਰੈ ਅਟਪਟ ਕੇਸੰ । ਬਟਹਰ ਕੂਕੈ ਨਟਬਰ ਭੇਸੰ । ੬੨੮ ।
Chatpat lotai atpat dharni. kas kas rovai barnar barni.
patpat darai atpat kesung. bathar kukai natvar bhesung. (628)

ਚਟਪਟ ਚੀਰੰ ਅਟਪਟ ਪਾਰੈ । ਧਰਿ ਕਰਿ ਧੂਰੰ ਸਰਬਰ ਡਾਰੈ ।
ਸਟਪਟ ਲੋਟੈ ਖਟਪਟ ਭੂਮੰ । ਝਟਪਟ ਝੂਰੈ ਘਰਹਰਿ ਘੂਮੰ । ੬੨੯ ।
Chatpat cheerung atpat parai. dhar kar dhurang sarbar darai.
satpat lotai khatpat bhumung. jhatpat jhurai gharhar ghumung. (629)

ਰਸਾਵਲ ਛੰਦ
ਜਬੈ ਰਾਮ ਦੇਖੈ । ਮਹਾ ਰੂਪ ਲੇਖੈ ।
ਰਹੀ ਨ੍ਯਾਇ ਸੀਸੰ । ਸਬੈ ਨਾਰਿ ਈਸੰ । ੬੩੦ ।

Rasaval Chhand

jabai Ram dekhai. maha roop lekhai.
rehi niyaie seesung. sabai naar easung. (630)

Alka Chhand

Very soon, everyone was worried about one's own safety, as such the whole army of demons had fled away, since they had realised immediately that king Ravana had been killed in the battle. Thus the restless warriors had (run) away from the battle-field and forgot about the fairies in no time. (624)

Very soon there was an uproar and tumultuous atmosphere in Lanka and all the warriors carrying bows had run away from the battle field. Ravana was lying on ground, with tears in his eyes, and was mumbling something with his body having sighs of pain. (and defeat). (625)

Parshotam Ram said that Ravana should be killed and his arms should be cut off immediately. The warriors, saving their skin, had fled away from Lanka. There was confusion confounded all around as such some warriors were shooting arrows even now. (626)

That very moment, all the queens, weeping, crying and wailing, with their hair dishevelled, came running there and all of them fell at the feet of Ram, thus having a glimpse of the great person, Ram. (627)

They were rolling on that land, terror-stricken all around, and the wives of demons were crying loudly. They were splitting their hair, scattered around and were wailing like a traveller, who had been robbed of all his belongings, and their scene of wailing was resembling the juggler's drama. (like Sidh-hasat). (628)

They were tearing off their beautiful robes, in a rough and insane menner, while throwing dust on their heads and would be rolling on the ground at times, and were roaming around completely bewildered, while splitting their hair in distress.(629)

Rasaval Chhand

When they saw Ram in person, they realised his magnificent personailty, and all of them bowed to him paying their obeisance. (630)

ਲਖੈ ਰੂਪ ਮੋਹੀ । ਫਿਰੀ ਰਾਮ ਦੋਹੀ ।
ਦਈ ਤਾਹਿ ਲੰਕਾ । ਜਿਮੰ ਰਾਜ ਟੰਕਾ । ੬੩੧ ।
lakhai roop mohi. phiri Ram dohi.
deiee tahai lanka. jimung rag tanka. (131)

ਕ੍ਰਿਪਾ ਦ੍ਰਿਸਟਿ ਭੀਨੇ । ਤਰੇ ਨੇਤ੍ਰ ਕੀਨੇ ।
ਝਰੈ ਬਾਰਿ ਐਸੇ । ਮਹਾ ਮੇਘ ਜੈਸੇ । ੬੩੨ ।
kirpa drisat bheenai. tarai netar keenai.
jharai baar aisai. maha megh jaisai. (632)

ਛਕੀ ਪੇਖਿ ਨਾਰੀ । ਸਰੰ ਕਾਮ ਮਾਰੀ ।
ਬਿਧੀ ਰੂਪ ਰਾਮੰ । ਮਹਾ ਧਰਮ ਧਾਮੰ । ੬੩੩ ।
Chhaki pekh nari. sarung kaam mari.
bidhi roop Ramung. maha dharam dhanung. (633)

ਤਜੀ ਨਾਥ ਪ੍ਰੀਤੰ । ਚੁਭੇ ਰਾਮ ਚੀਤੰ ।
ਰਹੀ ਜੋਰਿ ਨੈਨੰ । ਕਹੈ ਮਦ ਬੈਨੰ । ੬੩੪ ।
taji nath preetung. chubhai Ram cheetung.
rehi jore nainung. kehai madh bainung. (634)

ਸੀਆ ਨਾਥ ਨੀਕੇ । ਹਰ ਹਾਰਿ ਜੀ ਕੇ ।
ਲਏ ਜਾਤਿ ਚਿਤੰ । ਮਨੋ ਚੋਰ ਬਿਤੰ । ੬੩੫ ।
Sia nath neekai. har haar ji kai.
laie jaat chitung. mano chor bitung (635)

ਸਬੈ ਪਾਇ ਲਾਗੋ । ਪਤੰ ਦ੍ਰੋਹ ਤਯਾਗੋ ।
ਲਗੀ ਧਾਇ ਧਾਯੰ । ਸਬੈ ਨਾਰਿ ਆਯੰ । ੬੩੬ ।
sabai paie lago. patung droh tiago
lagi dhaie payung. sabai naar ayang. (636)

ਮਹਾ ਰੂਪ ਜਾਨੇ । ਚਿਤੰ ਚੋਰ ਮਾਨੇ ।
ਚੁਭੇ ਚਿਤਿ ਐਸੇ । ਸਿਤੰ ਸਾਇ ਕੈਸੇ । ੬੩੭ ।
maha roop janai. chitung chor manai.
chubhai chit aisai. Situng saie kaisai. (637)

ਲਗੇ ਹੋਮ ਰੂਪੰ । ਸਬੈ ਭੂਪ ਭੂਪੰ ।
ਰੰਗੇ ਰੰਗ ਨੈਨੰ । ਛਕੇ ਦੇਵ ਗੈਨੰ । ੬੩੮ ।
lago home rupung. sabai bhoop bhupung.
rungai rung nainung. chhakai dev gainung. (638)

They were all enticed by Ram;s beauty, and throughout Lanka Ram was declared as the victor, with people crying for his money. Ram had handed over the kingdom of Lanka to Vibhushan just as a king would give a small coin in alms. (631)

Ram became very kind and benevolent and seeing the plight of the queens, his eyes were downcast with mercy and tears were flowing from his eyes just like the torrents of rain, falling from the clouds. (632)

On perceiving Ram, all the women folk were delighted and were enamoured with his love (pierced by the arrows of love) and they were so impressed by his appearance, that they were completely enamoured by him, whereas Ram was looking like a figure of righteousness. (633)

The queen have forgotten the love of their master, as Ram has enamoured them completely. So they are closing their eyes and speaking some romantic language. (634)

Ram Chander was very nice, a personality which could win over any heart (like a necklace of heart), and impress one's heart (steal one's heart) just as a thief takes away one's wealth after stealing. (635)

So Mandodri spoke to other queens like this : "All of you should go to Ram and bow to him in obeisance, and forget sbout the enmity of your spouses for him." Hearing this, all the queens (women) rushed to Ram and paid their respects to him. (636)

They found Ram most beautiful and having a magnificent personality, and one who had won everyone's heart. (stolen their hearts). The beauty of Ram had impressed them so much, just as an arrow pierces through the body. (Ram Chander pierced their hearts). (637)

Ram Chander appeared to have a golden appearance and a King of Kings. His form (appearance) had enamoured all the eyes (Ram was the cenosure of all eyes) and this had delighted the gods in heaven also. (638)

ਜਿਨੈ ਏਕ ਬਾਰੰ । ਲਖੇ ਰਾਵਣਾਰੰ ।
ਰਹੀ ਮੋਹਤ ਹ੍ਵੈ ਕੈ । ਲੁਭੀ ਦੇਖ ਕੈ ਕੈ । ੬੩੯ ।
jinai ek barung. lakhai Ravanarung.
rehi mohat havai kai. lubhi dekh kai kai. (639)

ਛਕੀ ਰੂਪ ਰਾਮੰ । ਗਏ ਭੂਲ ਧਾਮੰ ।
ਕਰਿਯੋ ਰਾਮ ਬੋਧੰ । ਮਹਾ ਜੁਧ ਜੋਧੰ । ੬੪੦ ।
Chhaki roop Ramung. gaie bhool dhamung.
kariou Ram bodhung. maha judh jodhung. (640)

ਰਾਮ ਬਾਚ ਮਦੋਦਰੀ ਪ੍ਰਤਿ
ਰਸਾਵਲ ਛੰਦ
ਸੁਨੋ ਰਾਜ ਨਾਰੀ । ਕਹਾ ਭੂਲ ਹਮਾਰੀ ।
ਚਿਤੰ ਚਿਤ ਕਜਿੈ । ਪੁਨਰ ਦੋਸ ਦੀਜੈ । ੬੪੧ ।
Ram baach Madodari prati
Rasaval Chhand
Suno raj nari. kaha bhool hamari.
chitung chit keejai. punar dos deejai. (641)

ਮਿਲੈ ਮੋਹਿ ਸੀਤਾ । ਚਲੈ ਧਰਮ ਗੀਤਾ ।
ਪਠਿਯੋ ਪਉਨ ਪੂਤੰ । ਹੁਤੋ ਅਗ੍ਰ ਦੂਤੰ । ੬੪੨ ।
milai mohai Sita. chalai dharam geeta.
pathiou poun putung. huto agar dutung. (642)

ਚਲਿਯੋ ਧਾਇ ਕੈ ਕੈ । ਸੀਅ ਸੋਧ ਲੈ ਕੈ ।
ਹੁਤੀ ਬਾਗ ਮਾਹੀ । ਤਰੇ ਬ੍ਰਿਛ ਛਾਹੀ । ੬੪੩ ।
Chaliou dhaie kai kai. Sia sodh lai kai.
huti bag mahi. tarai brichh chhahi. (643)

ਪਰਿਯੋ ਜਾਇ ਪਾਯੰ । ਸੁਨੋ ਸੀਅ ਮਾਯੰ ।
ਰਿਪੰ ਰਾਮ ਮਾਰੇ । ਖਰੇ ਤੋਹਿ ਦੁਆਰੇ । ੬੪੪ ।
pariou jaie payung. sunai Sita maiyung.
ripung Ram marai. kharai tohai duara. (644)

ਚਲੋ ਬੇਗ ਸੀਤ੍ਰਾ । ਜਹਾ ਰਾਮ ਜੀਤਾ ।
ਸਬੈ ਸਤ੍ਰ ਮਾਰੇ । ਭੂਅ ਭਾਰ ਉਤਾਰੇ । ੬੪੫ ।
Chalo beig Sita. jaha Ram jeta.
Sabai Satar marai. bhuang bhar utarai. (645)

Whosoever had seen Ram once, was enticed by his appearance so much, that she wanted to see him again and again. (639)

All of them were very happy and pleased on perceiving Ram's beauty, and they had forgotten their families even. (homes). They were given a sermon of spiritual knowledge by Ram Chander, who was a great warrior in the battle field. (640)

"O royal queen! Listen to me! What is my fault in this whole episode?" First of all you should consider this whole thing calmly in your mind and then only fix the blame on anyone. (641)

" Now I should get back my Sita, so that a righteous programme (life) could be followed." After saying this, Ram sent Hanuman to bring Sita along with him, who was his main emissary. (642)

Then Ram told to Mandedri

Rasaval Chhand

Hanuman went away speedily and finding out her where abouts, he went to the place, where Sita was sitting under the shade of a tree in the garden. (643)

Hanuman went to Sita and bowed to her and said, "O Mother Sita! Listen to me! Ram has killed (Ravana) the enemy, and he is waiting at your door step.(644)

O Mother Sita ! Let us go quickly to the place, where Ram has won the battle. All the enemies have been killed, thus reducing the lord of the Earth. (645)

ਚਲੀ ਮੋਦ ਕੈ ਕੈ । ਹਨੂੰ ਸੰਗਿ ਲੈ ਕੈ ।
ਸੀਆ ਰਾਮ ਦੇਖੇ । ਉਹੀ ਰੂਪ ਲੇਖੇ । ੬੪੬ ।
Chalai mode kai kai. hanun sung lai kai.
Sia Ram dekhai. Ouhi roop lekhai. (646)

ਲਗੀ ਆਨਿ ਪਾਯੰ । ਲਖੀ ਰਾਮ ਰਾਯੰ ।
ਕਹਿਯੋ ਕਉਲ ਨੈਨੀ । ਬਿੰਧੁ ਬਾਕ ਬੈਨੀ । ੬੪੭ ।
lagi aan paiyung. lakhi Ram raiyung.
kehiou koul naini. bidhung baak baini. (647)

ਧਸੋ ਆਗਿ ਮਧੰ । ਤਬੈ ਹੋਹਿ ਸੁਧੰ ।
ਲਈ ਮਾਨ ਸੀਸੰ । ਰਚਿਯੋ ਪਾਵਕੀਸੰ । ੬੪੮ ।
dhaso aag madhung. tabai hohei Sudhung.
laiee maan seesung. rachiou pavkeesung. (648)

ਗਈ ਪੈਠਿ ਐਸੇ । ਘਨੰ ਬਿਜ ਜੈਸੇ ।
ਸੁਤੰ ਜੋਮ ਗੀਤਾ । ਮਿਲੀ ਤੋਮ ਸੀਤਾ । ੬੪੯ ।
gaiee paith aisai. ghanung bij jaisai.
surtang jom geeta. mili tom Sita. (649)

ਧਸੀ ਧਾਇ ਕੈ ਕੈ । ਕਢੀ ਕੁੰਦਨ ਹ੍ਵੈ ਕੈ ।
ਜਗੇ ਰਾਮ ਲਾਈ । ਕਬੰ ਕ੍ਰਿਤ ਗਾਈ । ੬੫੦ ।
dhasi dhaie kai kai. kadhi kundan havai kai.
jagrai Ram laiee. kabung kirat gaiee. (650)

ਸਬੋ ਸਾਧ ਮਾਨੀ । ਤਿਹੂੰ ਲੋਗਿ ਜਾਨੀ ।
ਬਜੈ ਜੀਤ ਬਾਜੇ । ਤਬੈ ਰਾਮ ਗਾਜੇ । ੬੫੧ ।
Sabai sadh mani. tahun log jani.
bajai jeet bajai. tabai Ram rajai: (651)

ਲਈ ਜੀਤ ਸੀਤਾ । ਮਹਾ ਸੁਭ੍ਰ ਗੀਤਾ ।
ਸਬੈ ਦੇਵ ਹਰਖੇ । ਨਭੰ ਪੁਹਪ ਬਰਖੇ । ੬੫੨ ।
laiee jeet Sita. maha Subhar geeta.
sabai dev harkhai. nabhung pohap barkhai. (652)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਰਾਮਾਵਤਾਰੇ ਬਿਭੀਛਨ ਕੋ ਲੰਕਾ ਕੋ
ਰਾਜ ਦੀਬੋ ਮੰਦੋਦਰੀ ਸਮੋਧ ਕੀਬੋ ਸੀਤਾ ਮਿਲਬੋ ਧਿਆਇ ਸਮਾਪਤੰ ।
It Sri Bachittar Natak granthai Ramavtarai bibhichhan ko
lunka ko raj deeou mandedari samodh keebo Sita milbai dhiae samapatung.

Sita, was much delighted and accompained Hanuman ; who brought her alongwith him to Ram's place. Then Sita saw Ram, and found him in the same radiant form as before. (646)

Sita came and bowed at Ram's feet ; when king Ram saw her and said," O sweet tongued lady with the speech of a Koel! " Tell me, how to test the purity (chastity) of your person ? " (647)

" You should enter a fire place, so that you may be purified, and Sita promptly agreed to undergo this test without any hesitation. So a fire was lit at a fire-place immediately. (648)

As the flame of fire went up, Sita walked into the fire, just as lightning hides itself in the clouds ; or just as Gita is mingled with the Vedas ; in the same manner Sita, the virtuous and pure Sita, went into the fire-place. (649)

Without any hesitation Sita had entered the fire-place, and the goddess of heat brought her out, completely purified like gold. Then Ram hugged her and embraced her. Because of this purified and chaste character, the poets have sung Sita's praises often. (650)

All the seers then accepted this fire-test as authentic, and this whole incident was known and accepted in all the three worlds. When the trumpets of victory were sounded, Ram started (dancing), and roaring. (651)

Thus Sita was won back, who was considered as praise-worthy. All the gods were delighted, and showered flowers on her. (652)

Here the Chapter of Vibhushan being annointed king of Lanka, giving spiritual knowledge to Mandedri and the reunion of Sita, of the episode of Bachittar Natak Granth is completed.

ਅਥ ਅਉਧਪੁਰੀ ਕੋ ਚਲਬੋ ਕਥਨ

ਰਸਾਵਲ ਛੰਦ

ਤਬੈ ਪੁਹਪ ਪੈ ਕੈ । ਚੜੈ ਜੁਧ ਜੈ ਕੈ । ਸਬੈ ਸੂਰ ਗਾਜੇ । ਜਯੰ ਗੀਤ ਬਾਜੇ । ੬੫੩ ।

Ab aoudhpuri ko chalbo kathan

Rasaval Chhand

tabai pohap pai kai. charrai judh jai kai. jabai surgajai. jeung geet baajai. (653)

ਚਲੇ ਮੋਦ ਹ੍ਵੈ ਕੈ । ਕਪੀ ਬਾਹਨਿ ਲੈ ਕੈ ।
ਪੁਰੀ ਅਉਧ ਪੇਖੀ । ਸੁਤ੍ਰੰ ਸੁਰਗ ਲੇਖੀ । ੬੫੪ ।
Chalai mode havai kai. kapi bahan lai kai.
puri aoudh pekhi. surtang surag lekhi. (654)

ਮਕਰਾ ਛੰਦ

ਸੀਅ ਲੈ ਸੀਏਸ ਆਏ । ਮੰਗਲ ਸੁਚਾਰੁ ਗਾਏ ।
ਆਨੰਦ ਹੀਏ ਬਢਾਏ । ਸਹਰ ਅਵਧ ਜਹਾ ਰੇ । ੬੫੫ ।

Makra Chhand

Sia lai seeais aie. mangal suchar gaie.
anand hiai badhaie. sehar avadh jaha re. (655)

ਧਾਈ ਲੁਗਾਈ ਆਵੈ । ਭੀਰੋ ਨ ਬਾਰਿ ਪਾਵੈ ।
ਆਕੁਲ ਖਰੇ ਉਘਾਵੈ । ਭਾਖੈ ਢੋਲਨ ਕਹਾ ਰੇ । ੬੫੬ ।
dhaiee lugaiee avai. bhero na baar pavai.
akul kharai ughavai. bhakhai dholan kaha re. (656)

ਜਲਿਫੈ ਅਨੂਪ ਜਾਕੀ । ਨਾਗਨ ਕਿ ਸਿਆਹ ਬਾਕੀ ।
ਅਤਭੁਤ ਅਦਾਇ ਤਾ ਕੀ । ਐਸੋ ਢੋਲਨ ਕਹਾ ਹੈ । ੬੫੭ ।
julfai anup jaki. nagan ki siah baaki.
atbhut adaie ta ki. aiso dholan kaha hai. (657)

ਸਰਵੋ ਸਹੀ ਚਮਨ ਰਾ । ਪੁਰਚੁਸਤ ਜ" ਵ ਤਨ ਰਾ ।
ਜਿਨਿ ਦਿਲ ਹਰਾ ਹਮਾਰਾ । ਵਹ ਮਨ ਹਰਨ ਕਹਾ ਹੈ । ੬੫੮ ।
sarvo sehi chaman ra. porchust ja va tan ra.
jini dil hara hamara. veh manharan kaha hai. (658)

ਚਿਤ ਕੋ ਚੁਰਇ ਲੀਨਾ । ਜਾਲਿਮ ਫਿਰਾਕ ਦੀਨਾ ।
ਜਿਨਿ ਦਿਲ ਹਰਾ ਹਮਾਰਾ । ਵਹ ਗੁਲ ਚਿਹਰ ਕਹਾ ਹੈ । ੬੫੯ ।
chit ko churai leena. jalim ifrak deena.
jini dil hara hmara. veh gul chehar kaha hai. (659)

Now the episode of going back to Aoydhya begins

Rasaval Chhand

Then Ram, having won the battle, got into an air-ship, when all the warriors thundered, and songs of victory were sung (with tunes of victory). (653)

Then fully delighted, alongwith the army of monkeys, Ram came to Aoudhya puri and saw the heaven-like land of Aoudhya. (654)

Makra Chhand

Ram Chander, Sita's Lord, alongwith Sita was coming to Aoudhya town, where songs of invocation (of happiness) were being sung, and all were in a state of bliss and joy (at Ram and Sita's return). (655)

The women folk were rushing forward and due to great rush, they could not reach upto the door. (entrance). All were standing in ecstasy and confounded, asking, "Where was our darling Ram?" (656)

"Where was the praiseworthy beloved, whose tresses were beautiful and black like a snake and curly as well, with a magnificent appearance ?" (657)

" Where was Ram, who was the (Cypress tree) tall and graceful figure of this garden, lending charm and life to our lives, and had enamoured us ? (stolen our heart).(658)

" Where was Ram, who had endeared himself to our hearts, and had given us the pangs of separation, having a form (appearance) blossoming like a flower?" (659)

ਕੋਊ ਬਤਾਇ ਦੈ ਰੇ । ਚਾਹੋ ਸੁ ਆਨਿ ਲੈ ਰੇ ।
ਜਿਨਿ ਦਿਲ ਹਰਾ ਹਮਾਰਾ । ਵਹ ਮਨ ਹਰਨ ਕਹਾ ਹੈ । ੬੬੦ ।
kouoo bataie dai re. chaho so aan lai re.
jini dil hara hamara. veh man haran kaha hai. (660)

ਮਾਤੇ ਮਨੋ ਅਮਲ ਕੇ । ਹਰੀਆ ਕਿ ਜ" ਵ ਤਨ ਕੇ ।
ਆਲਮ ਕੁਸਾਇ ਖੂਬੀ । ਵਹ ਗੁਲ ਚਿਹਰ ਕਹਾ ਹੈ । ੬੬੧ ।
matai mano amal kai. haria ke ja(n) va tan kai.
alam kusaie khubi. veh gul chehar kaha hai. (661)

ਜਾਲਿਮ ਅਦਾਇ ਲੀਏ । ਖੰਜਨ ਖਿਸਾਨਿ ਕੀਏ ।
ਜਿਨਿ ਦਿਲ ਹਰਾ ਹਮਾਰਾ । ਵਹ ਮਹ ਬਦਨ ਕਹਾ ਹੈ । ੬੬੨ ।
jalim adaie liai . khanjan khisai kiai.
jini dil hara hamara. veh meh badan kaha hai. (662)

ਜਾਲਿਮ ਆਦਾਇ ਲੀਨੇ । ਜਾਨੁਕ ਸਰਾਬ ਪੀਨੇ ।
ਰੁਖਸਰ ਜਹਾਨ ਤਾਬਾ । ਵਹ ਗੁਲ ਬਦਨ ਕਹਾ ਹੈ । ੬੬੩ ।
jalim adaie leenai.januk sarab peenai.
rukhsar jahan taba. veh gulbadan kaha hai.(663)

ਜਾਲਿਮ ਜਮਾਲ ਖੂਬੀ । ਰੋਸਨ ਦਿਮਾਗ ਅਕਸਰ ।
ਪੁਚੁਸਤ ਜ" ਜਿਗਰ ਰਾ । ਵਹ ਗੁਲ ਚਿਹਰ ਕਹਾ ਹੈ । ੬੬੪ ।
jalim jamal khubi. rosan dimag aksar.
purchusat ja(n) jigar ra. veh gul chehar kaha hai. (664)

ਬਾਲਮ ਬਿਦੇਸ ਆਏ । ਜੀਤੇ ਜੁਆਨ ਜਾਲਿਮ ।
ਕਾਮਿਲ ਕਮਾਲ ਸੂਰਤਿ । ਵਹ ਗੁਲ ਚਿਹਰ ਕਹਾ ਹੈ । ੬੬੫ ।
balam bides aie. jeetai juan jalim.
kamil kamal surat. veh gul chehar kaha hai. (665)

ਰੋਸਨ ਜਹਾਨ ਖੂਬੀ । ਜਾਹਿਰ ਕਲੀਮ ਹਫਤ ਜਿ ।
ਆਲਮ ਕੁਸਾਇ ਜਲਵਾ । ਵਹ ਗੁਲ ਚਿਹਰ ਕਹਾ ਹੈ । ੬੬੬ ।
rosan jahan khubi. jahir kaleem hafat je.
alam kusai jalva. veh gul chehar kaha hai. (666)

ਜੀਤੇ ਬਜੰਗ ਜਾਲਿਮ । ਕੀਨੇ ਖਤੰਗ ਪਰ ਰਾ ।
ਪੁਹਪਕ ਬਿਬਾਨ ਬੈਠੇ । ਸੀਤਾ ਰਵਨ ਕਹਾ ਹੈ । ੬੬੭ ।
jeetai bajung jalim. keenai khatung par ra.
pohpak biban baithai.sita ravan kaha hai. (667)

If someone were to give us the where abouts of Ram, who had enticed us so much and had impressed our mind beyond description, then he could demand anything from us in return. (660)

Where was that blooming face like a flower, who was intoxicated like the drug-addict and had endeared himself to us (like stealing our body and mind) and the conqueror of the world with his sweetness and good qualities ?" (661)

" Where was the magnificent Lord, with moonlike face, whose gait was charming and devastating (endearing), whose mischievous and charming eyes were putting the wagtail (bird) to shame, and had endeared himself to us ? (662)

" Where was Ram with a flower-like appearance, which could cause us turture due to his lovable behaviour, as if he were drunk (with wine), and whose radiant cheeks would illuminate the whole world ? " (663)

" Where was Ram, whose main quality was his beauty, and whose intelligence was so sharp that it would lend life to our head and heart and whose face was blooming like a flower ?" (664)

" Where was the flower-like faced Ram, who had come from a foreign land, having defeated a most tyranical and mighty Ravana, and whose appearance lends charm to everything around him ?" (665)

" Where was Ram, who was illuminating (spreading) virtues in the world, who was manifest in all the seven worlds, and whose radiance would illumine the whole world with his delicate face like a flower?" (666)

" Where was Ram, who had gained victory over the tyrant Ravana in a battle, who had turned his arrows into winged birds (to fly around), who was seated in a heavenly chariot and who was to enjoy Sita's beauty and charm ?" (667)

ਮਾਦਰ ਖੁਸਾਲਿ ਖਾਤਿਰ । ਕੀਨੇ ਹਜਾਰ ਛਾਬਰ ।
ਮਾਤੁਰ ਸਿਤਾਬ ਧਾਈ । ਵਹ ਗੁਲ ਚਿਹਰ ਕਹਾ ਹੈ । ੬੬੮ ।
madar khusal khatir. keenai hajar chhavar.
matur sitab dhaiee. veh gul chehar kaha hai. (668)

ਇਤਿ ਸ੍ਰੀ ਰਾਮ ਅਵਤਾਰੇ ਅਜੁਧਿਆ ਆਗਮ ਨਾਮ ਧਿਆਉ ਸਮਾਪਤੰ ।
it Sri Ram avtarai sjudhiya agam naam dhiaou samaptung.

ਅਥ ਮਾਤਾ ਮਿਲਣੰ
ਰਸਾਵਲ ਛੰਦ
ਸੁਨੇ ਰਾਮ ਆਏ । ਸਬੈ ਲੋਗ ਧਾਏ ।
ਲਗੇ ਆਨਿ ਪਾਯੰ । ਮਿਲੇ ਰਾਮ ਰਾਯੰ । ੬੬੯ ।
Ab mata milanung
Rasaval Chhand
sunai Ram aie. sabai log dhaie.
lagai aan paeing milai Ram raying. (669)

ਕੋਊ ਚਉਰ ਢਾਰੈ । ਕੋਊ ਪਾਨ ਖੁਆਰੈ ।
ਪਰੇ ਮਾਤ ਪਾਯੰ । ਲਏ ਕੰਠ ਲਾਯੰ । ੬੭੦ ।
kouoo chour dharai. kouoo paan khuarai.
parai maat payeung. laie kanth laieung. (670)

ਮਿਲੈ ਕੰਠਿ ਰੋਵੈ । ਮਨੋ ਸੋਕ ਧੋਵੈ ।
ਕਰੈ ਬੀਰ ਬਾਤੈ । ਸੁਨੈ ਸਰਬ ਮਾਤੈ । ੬੭੧ ।
imlai kanth rovai. mano sok dhovai.
karai beer baatai. sunnai sarab maatai. (671)

ਮਿਲੇ ਲਛ ਮਾਤੰ । ਪਰੇ ਪਾਇ ਭ੍ਰਾਤੰ ।
ਕਰਿਯੋ ਦਾਨ ਏਤੋ । ਗਨੈ ਕਉਨ ਕੇਤੋ । ੬੭੨ ।
milai lachh matung. parai paie bhratung.
kariou daan eito. ganai kaun ketai. (672)

ਮਿਲੇ ਭਰਥ ਮਾਤੰ । ਕਹੀ ਸਰਬ ਬਾਤੰ ।
ਧਨੰ ਮਾਤ ਤੋ ਕੋ । ਅਰਿਨੀ ਕੀਨ ਮੋ ਕੋ । ੬੭੩ ।
milai bharath matung. kehi sarab batung.
dhanung maat to ko. arini keen mo ko. (673)

ਕਹਾ ਦੋਸ ਤੇਰੈ । ਲਿਖੀ ਲੇਖਿ ਮੇਰੈ ।
ਹੁਨੀ ਹੋ ਸੁ ਹੋਈ । ਕਹੈ ਕਉਨ ਕੋਈ । ੬੭੪ ।
kaha dos tero. likhi lekh merai.
huni ho so hoiaee. kehai kaunh koiee. (674)

" Where was the rose-cheeked Ram who had forsaken his hundreds of comforts just to please and satisfy his mother Kaikaiee, and whom the mother was keenly waiting to meet saying,where was his lovely Ram ?" (668)

Here the Chapter dealing with the return of Ram,
an incarnation of god, to Aoudhya is completed.

Now the episode of Mother's reunion commences.

Rasaval Chhand

When the residents of Aoudhya heard the news of Ram's home coming, all of them rushed forward to have a glimpse of Ram, and paid their obeisance to him, and the King Ram also met all of them. (669)

Some body would move the fly whisk over Ram's head, and someone was offering betel nut to Ram, Sri Ram bowed in reverence to his mother, and the mother hugged him and embracced him. (670)

Both the mother and son were shedding tears on meeting each other, as if they were washing away the agony of their hearts. Then the warrior of the battle, Sri Ram, started relating his story and the mother was listening with rapt attention. (671)

Then Lachhman also met the mother, and the brothers bowed to him. Then the mother, Sumitra gave so much wealth in alms, which could not be recounted.(672)

Then Ram met the mother Kaikaiee, and related to her the whole story and said, "O mother ! I should thank you for having enabled me to pay off my debt to my father." (673)

" There was no fault of yours (mother), as it was in store for me as per my destiny and whatever was destined for me, had come to pass. Nobody could say anything about its causes." (674)

ਕਰੋ ਬੋਧ ਮਾਤੰ । ਮਿਲਿਯੋ ਫੇਰਿ ਭ੍ਰ"ਤੰ ।
ਸੁਨਿਯੋ ਭਰਥ ਧਾਏ । ਪਰੀ ਸੀਸ ਲਾਏ । ੬੭੫ ।
karo bodh matung. miliou pher bhranung.
Sunniou bharath dhaie. pugung Ram rari. (675)

ਭਰੇ ਰਾਮ ਅੰਕੰ । ਮਿਟੀ ਸਰਬ ਸੰਕੰ ।
ਮਿਲਿਯੋ ਸਤ੍ਰਹੰਤਾ । ਸਰੰ ਸਾਸਤ੍ਰ ਗੰਤਾ । ੬੭੬ ।
bharai Ram ankung. miti sarab sunkung.
miliou satarhanta. Sarang sastar ganta. (676)

ਜਟੰ ਧੂਰਿ ਝਾਰੀ । ਪਰੀ ਰਾਮ ਰਾਰੀ ।
ਕਰੀ ਰਾਜ ਅਰਚਾ । ਦਿਜੰ ਬੇਦ ਚਰਚਾ । ੬੭੭ ।
jatung dhoor jhari.pugung Ram rari.
kari raj archa. dijung beid charcha. (677)

ਕਰੈ ਗੀਤ ਗਾਨੰ । ਭਰੇ ਵੀਰ ਮਾਨੰ ।
ਦੀਯੋ ਰਾਮ ਰਾਜੰ । ਸਰੇ ਸਰਬ ਕਾਜੰ । ੬੭੮ ।
karai geet ganung. bharai veer manung.
deeou Ram rajung. sarai sarab kàjung. (678)

ਬੁਲੈ ਬਿਪ ਲੀਨੇ । ਸਤ੍ਰੋਚਾਰ ਕੀਨੇ ।
ਭਏ ਰਾਮ ਰਾਜਾ । ਬਜੇ ਜੀਤ ਬਾਜਾ । ੬੭੯ ।
bulai lip leenai. sartochar keenai.
bhaie Ram raja. bajai jeet baaja. (679)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
ਚਹੂੰ ਚਕ ਕੇ ਛਤ੍ਰ ਧਾਰੀ ਬੁਲਾਏ । ਧਰੇ ਅਤ੍ ਨੀਕੇ ਪੁਰੀ ਅਉਧ ਆਏ ।
ਗਹੇ ਰਾਮ ਪਾਯੰ ਪਰਮ ਪ੍ਰੀਤ ਕੈ ਕੈ । ਮਿਲੇ ਚਤ੍ ਦੇਸੀ ਬਡੀ ਭੈਟ ਦੈ ਕੈ । ੬੮੦ ।
Bhujang prayat Chhand
Chahun chak kai chhatar dhari bulaie. dharai atar neekai puri andh aie.
gehai Ram paieung param preet kai kai. milai chatar desi badi bheit dei kai. (680)

ਦਏ ਚੀਨ ਮਚੀਨ ਚੀਨੰਤ ਦੇਸੰ । ਮਹਾ ਸੁੰਦ੍ਰੀ ਚੇਰਿਕਾ ਚਾਰੁ ਕੇਸੰ ।
ਮਨੰ ਮਾਨਕੰ ਹੀਰ ਚੀਰੰ ਅਨੇਕੰ । ਕੀਏ ਖੋਜ ਪਈਯੈ ਕਹੂੰ ਏਕ ਏਕੰ । ੬੮੧ ।
daiei cheen macheen cheenant desung. maha sundri cherka chaar kesung.
manung mankung har cheerung anekung. kiai khoj paieeyai kahun ek ekung. (681)

After giving this sermon to mother Kaikaiee, Ram met his brother. Bharat, on hearing this news, rushed to meet Ram, and placed his head at Ram's feet. (675)

Then Ram took Bharat into his embrace, and Bharat's anxiety and heart's doubts were set aside. Then Shatrugan came and met him, who was an expert exponent of weapons. (676)

Then Shatrugan, with the tresses of his hair, wiped Ram's feet (the dust of). Then the Kings worshipped Ram and later, the brahmins performed recitation of sermons. (677)

All the prople were singing songs of joy and happiness. All the warriors were filled with the pride of bravery. Then the kingdom (rule of) was handed over to Ram, and all the formalities were completed. (678)

Then the brahmins were sent for, who recited the Vedas. So songs of victory were sung on the assumption of the rule of the kingdom by Ram. (679)

Bhujang Prayat Chhand

All the great Kings from the four corners (sides) were invited, who all came to Aoudhya fully armed with their coats of mail. All of them, out of love and affection, paid their obeisance to Ram, All the kings from all over met Sri Ram alongwith their valuable offerings. (680)

The Kings offered valuables from China and other foreign lands, which included beautiful maids with brilliant hair, various jevels, rubies, diamonds and robes. If someone were to carry out research into these valuables, it would be found only one of its kind. (without any parallel). (681)

ਮਨੰ ਮੁਤੀਯੰ ਮਾਨਕੰ ਬਾਜ ਰਾਜੰ । ਦਏ ਦੰਤ ਪੰਤੀ ਸਜੇ ਸਰਬ ਸਾਜੰ ।
ਰਥੰ ਬੇਸਟੰ ਹੀਰ ਚੀਰੰ ਅਨੰਤੰ । ਮਨੰ ਮਾਨਕੰ ਬਧਿ ਰਧੰ ਦੁਰੰਤੰ । ੬੮੨ ।
manung mutiang mankung baaj rajung. daie dant panti sajai sarab sajung.
rathung beistung kar cheerung anantung. manung mankung badh radhung durantung.
(682)

ਕਿਤੇ ਸ੍ਰੇਤ ਐਰਾਵਤੰ ਤੁਲਿ ਦੰਤੀ । ਦਏ ਮੁਤਯੰ ਸਾਜ ਸਜੇ ਸੁਪੰਤੀ ।
ਕਿਤੇ ਬਾਜ ਰਾਜੰ ਜਰੀ ਜੀਨ ਸੰਗੰ । ਨਚੈ ਨਟ ਮਾਨੋ ਮਚੇ ਜੰਗ ਰੰਗੰ । ੬੮੩ ।
kitai sarat airavtang tul danti. daie mutayung saaj sajai supanti.
kitai baaj rajung jari jeen sungung.nachai nut manai machai jung rungung. (683)

ਕਿਤੇ ਪਖਰੇ ਪੀਲ ਰਾਜਾ ਪ੍ਰਮਾਣੰ । ਦਏ ਬਾਜ ਰਾਜੀ ਸਿਰਾਜੀ ਨ੍ਰਿਪਾਣੰ ।
ਦਈ ਰਕਤ ਨੀਲੰ ਮਣੀ ਰੰਗ ਰੰਗੀ। ਲਖਿਯੋ ਰਾਮ ਕੋ ਅਤ੍ ਧਾਰੀ ਅਭੰਗੀ । ੬੮੪ ।
kitai pakhrai peel raja parmanung. daie baaj raji siraji nripanung.
daiee rakat neelung mani rung rungung. lakhiou Ram ko atar dhari abhungung.
(684)

ਕਿਤੇ ਪਸਮ ਪਾਟੰਬਰੰ ਸ੍ਵਰਣ ਬਰਣੰ । ਮਿਲੇ ਭੇਟ ਲੈ ਭ"ਤਿ ਭਾਤੰ ਅਭਰਣੰ ।
ਕਿਤੇ ਪਰਮ ਪਾਟੰਬਰੰ ਭਾਨੁ ਤੇਜੰ । ਦਏ ਸੀਅ ਧਾਮੰ ਸਬੈ ਭੇਜ ਭੇਜੰ । ੬੮੫ ।
kitai pasam patumbarung savaran barnung. milai bhait lai bhant bhatung abharung.
kitai param patambarung bhan tejung. daie Sia dhamung sabai bhej bhejung. (685)

ਕਿਤੇ ਭੂਖਣੰ ਭਾਨੁ ਤੇਜੰ ਅਨੰਤੰ । ਪਠੇ ਜਾਨਕੀ ਭੇਟ ਦੈ ਦੈ ਦੁਰੰਤੰ ।
ਘਨੇ ਰਾਮ ਮਾਤਾਨ ਕੀ ਭੇਟ ਭੇਜੇ । ਹਰੇ ਚਿਤ ਕੇ ਜਾਹਿ ਹੇਰੇ ਕਲੇਜੇ । ੬੮੬ ।
kitai bhukharrung bhan tejung anantung. pathai jankibhet dai dai durantung.
ghanai Ram matan ki bhet bhejai. harai chit kai jaihe herai halejai. (686)

ਘਮੰ ਚਕ੍ ਚਕ੍ਰੰ ਫਿਰੀ ਰਾਮ ਦੋਹੀ । ਮਨੋ ਬਯੋਤ ਬਾਗੋ ਤਿਮੰ ਸੀਅ ਸੋਹੀ ।
ਪਠੈ ਛਤ੍ ਦੈ ਦੈ ਛਿਤੰ ਛੋਣਿ ਧਾਰੀ । ਹਰੇ ਸਰਬ ਗਰਬੰ ਕਰੇ ਪੁਰਬ ਭਾਰੀ । ੬੮੭ ।
ghamung chakar chakarung phiri Ram dohi. mano beyot bagai timung jia sohi.
pathai chhatar dai dai chhitung chhein dhari. harai sarab garbung karai purkh bhari.
(687)

ਕਟਿਯੋ ਕਾਲ ਏਵੰ ਭਏ ਰਾਮ ਰਾਜੰ । ਫਿਰੀ ਆਨਿ ਰਾਮੰ ਸਿਰੰ ਸਰਬ ਰਾਜੰ ।
ਫਿੰਰਿਯੋ ਜੈਤ ਪਤ੍ਰੰ ਸਿਰੰ ਸੇਤ ਛਤ੍ਰੰ । ਕਰੇ ਰਾਜ ਆਗਿਆ ਧਰੈ ਬੀਰ ਅਤ੍ਰੰ । ੬੮੮ ।
Katiou kaal evang bhaie Ram rajung. phiri aan Ramung sirung sarab rajung.
phiriou jait patrung sirung sait chhatrung. karai raj agya dharai beer atrung. (688)

Some kings had offered jewels, rubies, and pearls and great horses, elephants decorated with various ornaments and grandeur in countless numbers. Some of them had offered robes studded with diamonds, and many chariots loaded with pearls and rubies in bunches. (682)

Some kings had offered the White Airavat elephants, who were embellished with valuable strings of pearls. Some one had offered horses decorated with golden saddles, who could trot (dance) like a juggler, as if they were dressed up for battle. (683)

Some Kings had offered royal (type) elephants decorated with (saddle) gear and some had brought great horses from Shiraz as offerings. Some others offered gems of various colours including red, blue and many other colours, and saw Sri Ram armed with various weapons and protective covers. (coats of iron). (684)

Some other kings met Ram alongwith their offerings of golden coloured woollen and silken robes, and varied ornaments. Some others had sent beautiful and sun-like shining robes of silk for Sita in the palace, which were invaluable. (685)

Some others had brought invaluable ornaments with the radiance of Sun for Sita, alongwith ornaments for the mothers of Ram, which were looking magnificent beyond description. (686)

The greatness of Ram was acclaimed all over the four directions (the world) and Sita was also looking gracious like a blooming garden. Sri Ram sent back all the kings acknowledging their greetings with offerings of canopies (royal positions). The pride of various kings was thus set aside, and great festivities and felicitations with rejoicings were (conducted) celebrated. (687)

Thus Ram assumed the king ship and sometime elapsed like this and the suzeronity of Ram was established over all other kings. As a sign of his victory (superiority of Ram) over others, a white canopy was flying over his head, and the ordains of Ram were being followed by all other warriors. (688)

ਦਯੋ ਏਕ ਏਕੰ ਅਨੇਕੰ ਪ੍ਰਕਾਰੰ । ਲਖੇ ਸਰਬ ਲੋਕੰ ਸਹੀ ਰਾਵਣਾਰੰ ।
ਸਹੀ ਬਿਸਨ ਦੇਵਾਰਦਨ ਦ੍ਰੋਹ ਹਰਤਾ । ਚਹੰ ਚਕ ਜਾਨਿਯੋ ਸੀਆ ਨਾਥ ਭਰਤਾ । ੬੮੯ ।
dayo ek ekang anekung parkarung. lakhai sarab lokung sehi ravanardung.
sehi bisan devardan daroh harta Chahung chak jamiou Sia nath bharta. (689)

ਸਹੀ ਬਿਸਨ ਅਉਤਾਰ ਕੇ ਤਾਹਿ ਜਾਨਿਯੋ । ਸਬੋ ਲੋਕ ਖਯਾਤਾ ਬਿਧਾਤਾ ਪਛਾਨਿਯੋ ।
ਗਿਰੀ ਚਾਰ ਚਕ੍ਰੰ ਚਤੁਰ ਚਕ੍ ਧਾਰੰ । ਭਯੋ ਚਕ੍ਵਰਤੀ ਭੂਅੰ ਰਾਵਣਾਰੰ । ੬੯੦ ।
sehi bisan avtar ke tahai janiou. sabai lok kheyata bidhata pachhaniou.
phiri chaar chakarung chatur vhakar dharung. bhiou chakarvarti bhuang ravanung.
(690)

ਲਖਿਯੋ ਪਰਮ ਜੋਗਿੰਦ੍ਰਣੋ ਜੋਗ ਰੂਪੰ । ਮਹਾਦੇਵ ਦੇਵੰ ਲਖਿਯੋ ਭੂਪ ਭੂਪੰ ।
ਮਹਾ ਸਤ੍ਰ ਸਤ੍ਰ ਮਹਾ ਸਾਧ ਸਾਧੰ । ਮਹਾ ਰੂਪ ਰੂਪੰ ਲਖਿਯੋ ਬਯਾਧ ਬਾਧੰ । ੬੯੧ ।
lakhiou param jogindaranai jog rupung. mahadev devunglakhiou bhoop bhoopung.
maha Satru satru maha sadh sadhung. maha rup rupung lakhiou beyadh badhung.
(691)

ਤ੍ਰੀਯੰ ਦੇਵਿ ਤੁਲੰ ਨਰੰ ਨਾਰ ਨਾਹੰ । ਮਹਾ ਜੋਧੰ ਜੋਧੰ ਮਹਾ ਬਾਹ ਬਾਹੰ ।
ਸੁਤ੍ਰੰ ਬੇਦ ਕਰਤਾ । ਗਣੰ ਰੁਦ੍ ਰੂਪੰ । ਮਹਾ ਜੋਗ ਜੋਗੰ ਮਹਾ ਭੂਪ ਭੂਪੰ । ੬੯੨ ।
trieung devi tulang narung nar nahung. maha jodh jodhung maha bah bahung.
suratung beid karta garung ruder roopung. maha jog jogung maha bhoop bhoopung.
(692)

ਪਰੰ ਪਾਰਗੰਤਾ ਸਿਵੰ ਸਿਧਿ ਰੂਪੰ । ਬੁਧੰ ਬੁਧਿ ਦਾਤਾ ਰਿਧੰ ਰਿਧਿ ਕੂਪੰ ।
ਜਹਾ ਭਾਵ ਕੈ ਜੇਣ ਜੈਸੇ ਬਿਚਾਰੇ । ਤਿਸੀ ਰੂਪ ਸੋ ਤਉਨ ਤੈਸੇ ਨਿਹਾਰੇ । ੬੯੩ ।
parung parganta Sivung Sidh runpung. budhung budh data ridhung ridh kupung.
jaha bhar kai jein jaisai bicharai. tisi roop se town taisai niharai. (693)

ਸਬੋ ਸਸਤ੍ਰਧਾਰੀ ਲਹੇ ਸਸਤ੍ ਗੰਤਾ । ਦੁਰੰ ਦੇਵ ਦ੍ਰੋਹੀ ਲਖੇ ਪ੍ਰਾਣ ਹੰਤਾ ।
ਜਿਸੀ ਭਾਵ ਸੋ ਜਉਨ ਜੈਸੇ ਬਿਚਾਰੇ । ਤਿਸੀ ਰੰਗ ਕੈ ਕਾਛ ਕਾਛੇ ਨਿਹਾਰੇ । ੬੯੪ ।
sabai sastardhari lehai sastar gunta. durang dev darohi lakhai pran hanta.
jisi bhar so joun jaisai bicharai. tisi rung kai kachh kachhai niharai. (694)

Each one of them was given various robes of honour. All the people had realised the true value (position) of Ram that Ram was the only incarnation of Vishnu, who could destroy the flock of demons. He was known throughout the four directions (the world) as the Lord of Sita. (689)

So Sri Ram was acclaimed as the incarnation of Vishnu, and everyone recognized him as the (established) creator of the world. The fact was known all over the four directions that Sri Ram had manifested himself as the creator of the Universe, and the King emperor. (690)

Ram was acclaimed as an embodiment of Yoga by all the yogis ; the gods accepted him as the greatest god and the Kings accepted him as the king-emperor. The enemies took him as the greatest enemy, and the asetics took him as the greatest ascetic. Beauty had taken him as a personification of beauty (magnificence), whereas the afflictions took him as the greatest suffering. (691)

The women folk accepted him as a god, whereas the men took him as the greatest King. the warriors had taken him as a great warrior, and the mighty persons have accepted him as the most powerful person. The Vedas had taken hum as the creator of Vedas (Brahma), while the Shiva's musicians took him for Shiva's ; the Yogis took him as a great Yogi, and the kings took him as the greatest king. (692)

The Salvation had taken hum as a personification of Salvation, while Sidhas took him as a form of Shiva ; the intelligence had accepted him as bestower of intelligence while Ridhis (occult power) had taken him as the fountain of occult powers. Whatever way anyone thought about him, saw him in the same form. (693)

ਅਨੰਤ ਤੁਕਾ ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
ਕਿਤੋ ਕਾਲ ਬੀਤਿਓ ਭਯੋ ਰਾਮ ਰਾਜੰ । ਸਬੈ ਸਤ੍ ਜੀਤੇ ਮਹਾ ਜੁਧ ਮਾਲੀ ।
ਫਿਰਿਯੋ ਚਕ੍ ਚਾਰੋ ਦਿਸਾ ਮਧ ਰਾਮੰ। ਭਯੋ ਨਾਮ ਤਾ ਤੇ ਮਹਾ ਚਕ੍ਵਰਤੀ । ੬੯੫ ।
Anant tuka Bhujang prayat Chhand
kitai kaal beetiou bhiou Ram rajung. Sabai Satar jeetai maha judh mali.
phiriou chakar charai disa madh Ramung. bhiou naam ta te maha chakarvarti. (695)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
ਸਬੈ ਬਿਪ ਆਗਸਤਿ ਤੇ ਆਦਿ ਲੈ ਕੈ । ਭ੍ਰਿਗੰ ਅੰਗਿਰਾ ਬਿਆਸ ਤੇ ਲੈ ਬਿਸਿਸਟੰ ।
ਬਿਸ੍ਵਾਮਤ੍ ਅਉ ਬਾਲਮੀਕੰ ਸੁ ਅੰਤ੍ਰ। ਦੁਰਬਸਾ ਸਬੈ ਕਸਪ ਤੇ ਆਦਿ ਲੈ ਕੈ। ੬੯੬ ।
Bhujang prayat Chhand
Sabai bip august te aad lai kai. bhringung angira bias te lai basisatung.
Bisvamitar aou balmeekung so atrung. durbasa sabai kasap te aad lao kai. (696)

ਜਬੈ ਰਾਮ ਦੇਖੇ ਸਬੈ ਬਿਪ ਆਏ । ਪਰਿਯੋ ਧਾਇ ਪਾਯ ਸੀਆ ਨਾਥ ਜਗਤੰ ।
ਦਯੋ ਆਸਨੰ ਅਰਘੁ ਪਾਦ ਰਘੁ ਤੇਨੰ । ਦਈ ਆਸਿਖੰ ਮੋਨਨੇਸੰ ਪ੍ਰੈਸੰਨਯੰ । ੬੯੭ ।
jabai Ram dekhai sabai bip aie. pariou dhaie paye Sia nath jagtung.
deyo asanung argh paad Raghu tenung. deiee asikhung moununsung presanyeung.
(697)

ਭਈ ਰਿਖਿ ਰਾਮੰ ਬਡੀ ਗਿਆਨ ਚਰਚਾ । ਕਹੋ ਸਰਬ ਜੋ ਪੈ ਬਢੇ ਏਕ ਗ੍ਰੰਥਾ ।
ਬਿਦਾ ਬਿਪ ਕੀਨੇ ਘਨੀ ਦਛਨਾ ਦੈ । ਚਲੇ ਦੇਸ ਦੇਸੰ ਮਹਾ ਚਿਤ ਹਰਖੰ । ੬੯੮ ।
bhaiee rikh Ramung badi gian charcha. kehai sarab jo pai badhai ek grantha.
bida bip keeno ghani dachhna dai. Chalai des desung maha chit harkhung. (698)

ਇਹੀ ਬੀਚ ਆਯੋ ਮ੍ਰਿਤੰ ਸੂਨ ਬਿਪੰ । ਜੀਐ ਬਾਲ ਆਜੈ ਨਹੀ ਤੋਹਿ ਸ੍ਰਾਪੰ ।
ਸਬੈ ਰਾਮ ਜਾਨੀ ਚਿਤੰ ਤਾਹਿ ਬਾਤਾ । ਦਿਸੰ ਬਾਰਣੀ ਤੇ ਬਿਬਾਣੰ ਹਕਾਰਿਯੋ ।੬੯੯ ।
ehi bach aiyo mirtung soon bipung. jiai baal aajai nahi tohai sarapung.
sabai Ram jani chitung tahai baata. disung barni te bibanung hakariou. (699)

ਹੁਤੋ ਏਕ ਸੁਦ੍ਰੰ ਦਿਸਾ ਉਤ੍ ਮਧੰ । ਝੁਲੈ ਕੂਪ ਮਧੰ ਪਰਿਯੋ ਅਉਧਿ ਮੁਖੰ ।
ਮਹਾ ਉਗ੍ ਤੇਜਾ ਤਪਸਯਾਤ ਉਗ੍ਰੰ । ਹਨਿਯੋ ਤਾਹਿ ਰਾਮੰ ਅਸੰ ਆਪਿ ਹਾਥੰ । ੭੦੦ ।
huto ek sundrung disa uttar madhung. jhulai kup madhung pariou aoudh mukhung.
maha ugar teja tapasyat ugarung. haniou athai Ramung asung aap haathung. (700)

ਜੀਯੋ ਬ੍ਰਹਮ ਪੁਤ੍ਰੰ ਹਰਿਯੋ ਬ੍ਰਹਮ ਸੋਗੀ । ਬਢੀ ਕੀਰਤਿ ਰਾਮੰ ਚਤੁਰ ਕੁੰਟ ਮਧੰ ।
ਕਰਿਯੋ ਦਸ ਸਹੰਸ੍ ਲਉ ਰਾਜ ਅਉਧੰ। ਫਿਰੀ ਚਕ੍ ਚਾਰੋ ਬਿਖੈ ਰਾਮ ਦੋਹੀ। ੭੦੧ ।
Jiou braham putrang hariou sogung. badhi keerat Ramung chatur kunt madhung.
kariou das sahansar lou raj aoudhung. phiri chakar charo bikhai Ram dohi. (701)

The weapon wielders had known Ram as having full knowledge of the weapons. The demons had realised him as a destroyer of their very lives. The way anybody had thought about Ram, he had visualised and seen him in the same form, with assuming same appearance as imagined by him. (694)

Anant Tuka Bhujang prayat Chhand

Sri Ram had ruled for some time, having assumed the kingship and had won over many enemies of brave type, and Ram's suzeranity was accepted on all the four sides and Ram was known as the king emperor. (695)

Bhujang prayat Chhand

All the great brahmins including Agast, Bhrign, Angra, Vyas, Vashishat, Vishwa Mittar, Balmik, Atri, Durbasha, and Kashap etc. had come to meet Ram. (696)

When Ram saw that all the brahmins had come there, then Sita and the King of the world, Sri Ram Chander rushed to pay their obeisance to all of them. Then requesting them to occupy their seats, Ram took the ambrosia of their feet (water with which their feet were washed), then the brahmins (Munis) bestowed their blessings on him. (697)

Ram and the Rishis had long discourses of spiritual knowledge between them. If I were to describe that then it would amount to another big granth (voluminous). Then Ram sent them away by offering huge amounts as donation to them (alms). Then they went away to different lands fully satisfied and greatly pleased. (698)

That time one Brahmin came to Ram, whose son had died and he said, "O Ram ! Either you make my son alive to-day itself or I will hurl a curse on you, since the sons are dying while the parents are still alive." Ram fully understood his talk and sent for a space craft from the west. (699)

(The reasons for this war). In the north direction, there lived a (Sudra) scheduled caste, who had hung himself in a well (facing) upside down. He was performing great penance and was a glorious person. Sri Ram had himself killed him (with his hands) with a sword. (700)

The brahmin's son came to life as soon as that shudra died, and the brahmin's gloom was over. This (incident) resulted in spreading the flame of Ram throughout (in all the four directions) for ten thousand years Ram ruled over Aoudhya and Ram was acclaimed in all the four directions. (701)

ਜਿਣੇ ਦੇਸ ਦੇਸੰ ਨਰੇਸੰਤ ਰਾਮੰ । ਮਹਾ ਜੁਧ ਜੋਤਾ ਤਿਹੂੰ ਲੋਕ ਜਾਨਿਯੋ ।
ਦਯੋ ਮੰਤ੍ਰੀਅਤ੍ ਮਹਾ ਭ੍ਰਾਤ ਭਰਥੰ । ਕੀਯੋ ਸੈਨ ਨਾਥੰ ਸੁਮਿਤ੍ਰਾ ਕੁਮਾਰੰ । ੭੦੨ ।
jinai des desung naresant Ramung. maha judh jeta tehun lok janiou.
deyo mantariatav maha bhrat bharthung. keyo sain nathung sumitra kumarung. (702)

ਮਿਰਤਗਤ ਛੰਦ
ਸੁਮਤਿ ਮਹਾ ਰਿਖਿ ਰਘੁਬਰ । ਦੰਦਭਿ ਬਾਜਤਿ ਦਰਿ ਦਰਿ ।
ਜਗ ਕੀਅਸ ਧੁਨਿ ਘਰਿ ਘਰਿ । ਪੂਰ ਰਹੀ ਧੁਨਿ ਸੁਰਪੁਰਿ । ੭੦੩ ।
Miratgata Chhand
Sumat maha rikh Raghubar. dundabh bajat dar dar.
jug keeas dhun ghar ghar. pur rehi dhun surpur. (703)

ਸੁਢਰ ਮਹਾ ਰਘੁਨੰਦਨ । ਜਗਪਤਿ ਮੁਨ ਗਨ ਬੰਦਨ ।
ਧਰਿ ਧਰਿ ਲੌ ਨਰ ਚੀਨੋ । ਸੁਖ ਦੈ ਦੁਖ ਬਿਨੁ ਕੀਨੋ । ੭੦੪ ।
sudar maha Raghnandan. jagpat mun gan bandan.
dhar dhar lou nar cheenai. sukh dai dukh bin keenai. (704)

ਅਰਿ ਹਰਿ ਨਰ ਕਰਿ ਜਾਨੇ । ਦੁਖ ਹਰਿ ਸੁਖ ਕਰ ਮਾਨੇ ।
ਪੁਰਿ ਧਰਿ ਨਰ ਬਰ ਸੋਹੈ । ਰੂਪ ਅਨੂਪ ਅਭੈ ਹੈ । ੭੦੫ ।
ar har nar kar janai. dukh har sukh kar manai.
par dhar nar bar sohai. roop anup abhai hai. (705)

ਅਨਕਾ ਛੰਦ
ਪ੍ਰਭੂ ਹੈ । ਅਜੂ ਹੈ । ਅਜੈ ਹੈ । ਅਭੈ ਹੈ । ੭੦੬ ।
Anka Chhand
prabhu hai. aju hai. agai hai. abhai hai. (706)

ਅਜਾ ਹੈ । ਅਤਾ ਹੈ । ਅਲੈ ਹੈ । ਅਜੈ ਹੈ । ੭੦੭ ।
aja hai. ata hai. alai hai. ajai hai. (707)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
ਬੁਲਿਯੋ ਚਤ੍ ਭ੍ਰਾਤੰ ਸੁਮਿਤ੍ਰਾ ਕੁਮਾਰੰ । ਕਰਿਯੋ ਮਾਥੁਰੇਸੰ ਤਿਸੈ ਰਾਵਣਾਰੰ ।
ਤਹਾ ਏਕ ਦਈਤੰ ਲਵੰ ਉਗ੍ ਤੇਜੰ । ਦਯੋ ਤਾਹਿ ਅਪੰ ਸਿਵੰ ਸੂਲ ਭੇਜੰ । ੭੦੮ ।
Bhujang prayat Chhand
buliou chatar bharatung sumitra kumarung. kariou mathuresung tisai ravanarung.
taha ek deieetung lavung ugar tejung. deyo tahai apung sivung sul bhejung. (708)

Ram had gained victory over all the kings in all the ten directions, and in the three worlds. Ram was known as the victor and the greatest warrior in the world. He had appointed his brother, Bharat, as his prime-minister and Lachhman was given the post of army commander. (702)

Miratgat Chhand

Sri Ram was a great Rishi with a superb intelligence, and the splendour of his power was being acclaimed in each and every home, and the songs in his praise were being sung throughout in each house including the heavens. (god's abode). (703)

Sri Ram possessed a beautiful and smart personality and all the kings and Muni's (scholars) were bowing to him (in worship). People had realised Ram's greatness including the mountains, as their only support and mainstay, as he had bestowed all the comforts on the populace and divested them of all sufferings. (704)

Sri Ram was acclaimed by all the persons as the destroyer of enemies and a harbinger of peace and comforts, having cast away their afflictions. All the good (virtuous) persons were worshipping Ram as the mainstay and support of Aoudhya Puri, as he was magnificent and fearless in his appearance. (705)

Anka Chhand

Sri Ram was known as the Lord (master) of all, free from the cycle of births and deaths, was invincible, and was fearless. (706)

He was free from rebirths, the greatest (male) person, an embodiment of the whole world, and the unconquerable Lord (of the world). (707)

Bhujang Prayat Chhand

Sri Ram sent for Shatrugan, the younger son of Sumitra, his fourth brother and appointed him as the king of Mathura. There lived a dreadful demon called Lavan, of great glory, whom Shiva had sent by giving him his own trident. (708)

ਪਠਿਯੋ ਤੀਰੰ ਮੰਤ੍ਰੰ ਦੀਯੋ ਏਕ ਰਾਮੰ । ਮਹਾ ਜੁਧ ਮਾਲੀ ਮਹਾ ਧਰਮ ਧਾਮੰ ।
ਸਿਵੰ ਸੂਲਹੀਣੰ ਜਬੈ ਸਤ੍ਰ ਜਾਨੋ । ਤਬੈ ਸੰਗਿ ਤਾ ਕੈ ਮਹਾ ਜੁਧ ਠਾਨੋ । ੭੦੯ ।
pathiou teer mantarung deyoek Ramung. maha judh mali maha dharam dhanung.
Sivung Sulheenung jabai satar jano. tabai sung ta kai maha judh thanai. (709)

ਲਯੋ ਮੰਤ੍ਰੰ ਤੀਰੰ ਚਲਿਯੋ ਨਿਆਇ ਸੀਸੰ । ਤ੍ਰਿਪੁਰ ਜੁਧ ਜੇਤਾ ਚਲਿਯੋ ਜਾਨੁ ਈਸੰ ।
ਲਖਿਯੋ ਸੂਲ ਹੀਣੰ ਰਿਪੰ ਜਉਣ ਕਾਲੰ । ਤਬੈ ਕੋਪਿ ਮੰਡਿਯੋ ਰਣੰ ਬਿਕਰਾਲੰ ।੭੧੦ ।
liou mantar teerung chaliou niaie seesung. tirpur judh jeeta chaliou jan easung.
lakhiou sool heerung ripungjaun kalung. tabai kope mandiou ranung bikralung. (710)

ਭਜੈ ਘਾਇ ਖਾਯੰ ਅਘਾਯੰਤ ਸੂਰੰ । ਹਸੇ ਕੰਕ ਬੇਕੰ ਘੁਮੀ ਗੈਣਿ ਹੂਰੰ ।
ਉਠੇ ਟੋਪ ਟੁਕੰ ਕਮਾਣੰ ਪ੍ਰਹਾਰੇ । ਰਣੰ ਰੋਸ ਰਜੇ ਮਹਾ ਛਤ੍ ਧਾਰੇ । ੭੧੧ ।
bhajai ghaie khaeung aghaiyant surai. hasai kunk bekung ghumi ghain hurung.
uthen tope tukung kamanung parharai. runnung ross rahjai maha chhatar dharai.
(711)

ਫਿਰਿਯੋ ਆਪ ਦਈਤੰ ਮਹਾ ਰੋਸ ਕੇ ਕੈ । ਹਣੇ ਰਾਮ ਭ੍ਰਾਤੰ ਵਹੈ ਬਾਣ ਲੈ ਕੈ ।
ਰਿਪੰ ਨਾਸ ਹੇਤੰ ਦੀਯੋ ਰਾਮ ਅਪੰ । ਹਣਿਯੋ ਤਾਹਿ ਸੀਸੰ ਦੁਗਾ ਜਾਪ ਜਪੰ । ੭੧੨ ।
phiriou aap deieeatung maha ros kai kai. hanai Ram bhratai vehai baan lai kai.
ripung nass hetung deeyo Ram apung. haniou tahai seesung durga jaap japung. (712)

ਗਿਰਿਯੋ ਝੂਮਿ ਭੂਮੰ ਅਘੂਮਿਯੋ ਅਰੁ ਘਾਯੰ । ਹਣਿਯੋ ਸਤ੍ਰ ਹੰਤਾ ਤਿਸੈ ਚਉਪ ਚਾਯੰ ।
ਗਣੰ ਦੇਵ ਹਰਖੇ ਪ੍ਰਬਰਖੰਤ ਫੂਲੰ। ਹਤਿਯੋ ਦੈਤ ਦੋਹੀ ਮਿਟਿਯੋ ਸਰਬ ਸੂਲੰ। ੭੧੩ ।
giriou jhoom bhomung aghumiyo or ghaieung.
haniou sastar hanta tisai choup chaieung.
gamung dei harkhai parbarkhant phulung.
hatiou daint dehi mitiou sarab sulung. (713)

ਲਵੰਨਾਸੁਰੇਯੰ ਲਵੰ ਕੀਨ ਨਾਸੰ । ਸਬੈ ਸੰਤ ਹਰਖੇ ਰਿਪੰ ਭੇ ਉਦਾਸੰ ।
ਭਜੈ ਪ੍ਰਾਨ ਲੈ ਲੈ ਤਜਿਯੋ ਨਗਰ ਬਾਸੰ। ਕਰਿਯੋ ਮਾਥਰੇਸੰ ਪੁਰੀ ਵਾ ਨਿਵਾਸੰ। ੭੧੪ ।
lavunasuraieung lavung keen nasung. sabai sant harkhai ripung bhaie udasung.
bhajai pran lai lai tajiou nagar basung. kariou mathresung puri va nivasung. (714)

ਭਯੋ ਮਾਥੁਰੇਸੰ ਲਵੰਨਾਸ੍ ਹੰਤਾ । ਸਬੈ ਸਸਤ੍ ਗਾਮੀ ਸੁਭੰ ਸਾਸਤ੍ ਗੰਤਾ ।
ਭਏ ਦੁਸਟ ਦੂਰੰ ਕਰੂਰੰ ਸੁ ਠਾਮੰ । ਕਰਿਯੋ ਰਾਜ ਤੈਸੋ ਜਿਮੰ ਅਉਧ ਰਾਮੰ । ੭੧੫ ।
bhiou mathuresung lavungnasai hanta. Sabai Sastar gami subhung sastar gunta.
bhai dusat durung karurung so thaung. Kariou raj taiso jimung aoudh Ramung. (715)

The (winner) victor of all battles, and an embodiment of virtue, Ram had sent Shatrugan, giving him a magical arrow. He gave (clear) instructions to Shatrugan that he should engage the demon in battle when he was devoid of the Shiva's trident. (709)

Shatrugan, taking that arrow in hand, bowed to Ram and left. That arrow was shot in sneh a manner, as if the Shiva's trident had been wielded by Lavan (the demon). When Shatrugan found the enemy devoid of the Shiva's trident, he started a furious battle against him. (710)

Being wounded seriously many warriors had fled away, dreadful crows were very happy, while the fairies were moving around in the heaven. (sky). With the striking of arrows (from bows) the helmets were being broken into pieces. Great many canopied kings, getting furious with rage, were roaring in the battle-field. (711)

The demon Lavan was moving around the battle-field in great wrathfulness and Shatrugan shot that (magical) arrow, which Ram had given him personally for killing the enemy. So Shatrugan, after meditating on Durga, shot that arrow aiming it at his head. (712)

The demon, being wounded with that arrow fell down reeling on the ground and Shatrugan killed him with great zeal. All the gods were delighted and started showering flowers from the heaven, as their enemy and demon had been killed, and all their sufferings were over. (713)

Shatrugan had killed Lavan, the demon, in no time, so all the saints were delighted,but the enemies were greatly pained. All the demons, to save their lives, fled away and left their abodes in the town. Then Shatrugan, the king of Mathura, got settled there. (714)

Shatrugan became the king of Mathura, and he was known for wielding all types of weapons and a great scholar of Shastras. All the despots from that place had been eliminated. Then Shatrugan ruled that place so nicely as Ram was ruling over Aoudhya. (715)

ਕਰਿਯੋ ਦੁਸਟ ਨਾਸੰ ਪਪਾਤੰਤ ਸੂਰੰ । ਉਠੀ ਜੈ ਧੁਨੰ ਪੁਰਿ ਰਹੀ ਲੋਗਿ ਪੂਰੰ ।
ਗਈ ਪਾਰ ਸਿੰਧੰ ਸੁ ਬਿੰਧੰ ਪਹਾਰੰ । ਸੁਨਿਯੋ ਚਕ੍ਰ ਚਾਰੰ ਲਵੰ ਲਾਵਣਾਰੰ । ੭੧੬ ।
kariou dusat nasung papatant surung. uthi jai dhunung pur rehi log purung.
gaiee paar sindhung so biudhung paharung. Suniou chakar charung lavung lavnarung.
(716)

ਅਥ ਸੀਤਾ ਕੋ ਬਨਬਾਸ ਦੀਬੋ
ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
ਭਈ ਏਮ ਤਉਨੈ ਇਤੈ ਰਾਵਣਾਰੰ । ਕਹੀ ਜਾਨਕੀ ਸੋ ਸੁਕਥੰ ਸੁਧਾਰੰ ।
ਰਚੋ ਏਕ ਬਾਗੰ ਅਭਿਰਾਮੰ ਸੁ ਸੋਭੰ । ਲਖੇ ਨੰਦਨੰ ਜਉਨ ਕੀ ਕ੍ਰਾਂਤਿ ਛੋਭੰ । ੭੧੭ ।
ab Sita ke Banbas deeho
Bhujang prayat Chhand
bhaiee eim tounai itai ravanarung. kehi janki so sukthung sudharung.
racho ek bagung abhiramung so sobung. lakhai nandanung joun ki karat chhobhung.
(717)

ਸੁਨੀ ਏਮ ਬਾਨੀ ਸੀਆ ਧਰਮ ਧਾਮੰ । ਰਚਿਯੋ ਏਕ ਬਾਗੰ ਮਹਾ ਅਭਿਰਾਮੰ ।
ਮਨੀ ਭੂਖਿਤੰ ਹੀਰ ਚੀਰੰ ਅਨੰਤੰ । ਲਖੇ ਇੰਦ੍ ਪਥੰ ਲਜੇ ਸੋਭਬਤੰ । ੭੧੮ ।
Sunni ek bani Sia dharam dhamung. rachiou ek bagung maha abhiramung.
mani bhookhitung heer cheerung anantung. lakhai Inder pakung lajai sobhvantung.
(718)

ਮਨੀ ਮਾਲ ਬਜ੍ਰੰ ਸਸੋਭਾਇਮਾਨੰ । ਸਬੈ ਦੇਵ ਦੇਵੰ ਦੁਤੀ ਸੁਰਗ ਜਾਨੰ ।
ਗਏ ਰਾਮ ਤਾ ਮੋ ਸੀਆ ਸੰਗਿ ਲੀਨੇ । ਕਿਤੀ ਕੋਟ ਸੁੰਦ੍ਰੀ ਸਬੈ ਸੰਗਿ ਕੀਨੇ । ੭੧੯ ।
mani mal bajarung sasobhaiemanung. Sabai dev devung duti surag janung.
gaie Ram ta mo Sia sung leeno. kiti kot sundri sabai sung keeno. (719)

ਰਚਿਯੋ ਏਕ ਮੰਦਰੰ ਮਹਾ ਸੁਭ੍ ਠਾਮੰ । ਕਰਿਯੋ ਰਾਮ ਸੈਨੰ ਤਹਾ ਧਰਮ ਧਾਮੰ ।
ਕਰੀ ਕੇਲ ਖੇਲੰ ਸੁ ਬੇਲੰ ਸੁ ਭੋਗੰ । ਹੁਤੋ ਜਉਨ ਕਾਲੰ ਸਮੈ ਜੈਸ ਜੋਗੰ । ੭੨੦ ।
rachiou ek mandarung maha subhar namung.
kariou Ram sainung taha dharam dhamung.
kari kel khelung so belung so bhogung.
hutai joun kalung samai jais jogung. (720)

Shatrugan, the destroyer (winner) of warriors, had completely wiped out all despots, and as a result of this, the music of his praises and hailing had spread throughout the three worlds, and had extended from Bindyachal mountains to across the oceans. It was known through out the world (the four directions) that Shatrugan had killed (the demon) Lavan. (716)

Now the episode of Sita's Exile begins

Bhujang prayat Chhand

The things were progressing well on that side, while on this side Sita had requested Ram to a nice garden built against which even the Nandan garden of Indra would appear (small) pale. (717)

When Ram learnt about Sita's desired garden, he got an elegant garden made which was studded with diamonds, pearls and rubies and looking gorgeous, before whose garden even the Khandav forest (of Indra) was feeling insignificant (pale). (718)

There were strings of diamonds and pearls looking gorgeous, as such the gods and goddesses took it as the second heaven. (on Earth). Then Ram alongwith Sita went to that garden and many beautiful royal maids were made to accompany Sita.(719)

Then he got a palace built in that place, and Ram, the embodiment of virtue, then stayed there for some time and enjoyed sensual and sexual pleasures with Sita. He performed various functions there, as required by the times. (720)

ਰਹਿਯੋ ਸੀਅ ਗਰਭੰ ਸੁਨਿਯੋ ਸਰਬ ਬਾਮੰ ।
ਕਹੇ ਏਮ ਸੀਤਾ ਪੁਨਰ ਬੈਨ ਰਾਮੰ ।
ਫਿਰਿਯੋ ਬਾਗ ਬਾਗੀ ਬਿਦਾ ਨਾਥ ਦੀਜੈ ।
ਸੁਨੋ ਪ੍ਰਾਨ ਪਿਆਰੇ ਇਹੇ ਕਾਜ ਕੀਜੈ । ੭੨੧ ।
rehiou Sia garbung suniou sarab bhamung.
kehai em Sita punar bain Ramung.
phiriou baag bagung bida nath deejai.
Sunai pran piarai ehai kaaj keejai. (721)

ਦੀਯੋ ਰਾਮ ਸੰਗੰ ਸੁਮਿਤ੍ਰ ਕੁਮਾਰੰ । ਦਈ ਜਾਨਕੀ ਸੰਗਿ ਤਾ ਕੇ ਸੁਧਾਰੰ ।
ਜਹਾ ਘੋਰ ਸਾਲੰ ਤਮਾਲੰ ਬਿਕ੍ਰਾਲੰ । ਤਹਾ ਸੀਅ ਕੋ ਛੋਰਿ ਆਇਓ ਉਤਾਲੰ । ੭੨੨ ।
deeyo Ram sungung sumitar kumarung. deiee janki sung ta ko sudharung.
jaha ghor salung tamalungbikratung. taha Sia ko chhor aieyo antalung. (722)

ਬਨੰ ਨਿਰਜਨੰ ਦੈਖ ਕੈ ਕੈ ਅਪਾਰੰ । ਬਨੰ ਬਾਸ ਜਾਨਿਓ ਦਇਓ ਰਾਵਣਾਰੰ ।
ਰੁਰੋਦੰ ਸੁਰ ਉਚੰ ਪਪਾਤੰਤ ਪ੍ਰਾਨੰ । ਰਣੰ ਜੋਮ ਵੀਰੰ ਲਗੇ ਮਰਮਿ ਬਾਨੰ । ੭੨੩ ।
banung nirjanung dekh kai kai aparung. banung bas janiou deiou Ravanarung.
rurodung sur uchang papatant puranung. runnung jum veerung lagai maram banung.
(723)

ਸੁਨੀ ਬਾਲਮੀਕੰ ਸੁਤੰ ਦੀਨ ਬਾਨੀ ।
ਚਲਿਯੋ ਚਉਕ ਚਿਤੰ ਤਜੀ ਮੋਨਿਧਾਨੀ ।
ਸੀਆ ਸੰਗਿ ਲੀਨੇ ਗਯੋ ਧਾਮਿ ਆਪੰ ।
ਮਨੰ ਬਚ ਕਰਮੰ ਦੁਰਗਾ ਜਾਪ ਜਾਪੰ । ੭੨੪ ।
Sunni bal meekung surtang deen bani.
chaliou chouk chitung taji mondhani.
Sia sung leeno geyo dham apung.
manung bach karmung durga jaap jaapung. (724)

ਭਯੋ ਏਕ ਪੁਤ੍ਰੰ ਤਹਾ ਜਾਨਕੀ ਤੈ । ਮਨੋ ਰਾਮ ਕੀਨੋ ਦੁਤੀ ਰਾਮ ਤੇ ਲੈ ।
ਵਹੈ ਚਾਰੁ ਚਿਹਨੰ ਵਹੈ ਉਗ੍ਰ ਤੇਜੰ । ਮਨੋ ਅਪ ਅੰਸੰ ਦੁਤੀ ਕ਼ਾਢਿ ਭੇਜੰ । ੭੨੫ ।
bhiou ek putrang taha Janki te. mano Ram keeno duti Ram te lai.
vahai chhar chehanung vahai ugar tejung. mano ap ansung duti kaadh bhejung.
(725)

ਦੀਯੋ ਏਕ ਪਾਲੰ ਸੁ ਬਾਲੰ ਰਿਖੀਸੰ । ਲਸੈ ਚੰਦ੍ ਰੂਪੰ ਕਿਧੋ ਦਯੋਸ ਈਸੰ ।
ਗਯੋ ਏਕ ਦਿਵਸੰ ਰਿਖਿ ਸੰਧਿਯਾਨੰ । ਲਯੋ ਬਾਲ ਸੰਗੰ ਗਈ ਸੀਅ ਨ੍ਹਾਨੰ । ੭੨੬ ।
deeou ek palung so balung rikhisung. lasai chander rupung kidho daryos easung.
geyo ek divsung rikhi sundhiyanung. leyo bal sungung gaiee Sia nahanung. (726)

Then Sita became pregnant there, which was learnt by her maids also. Then Sita told Ram, O Lord ! I have stayed in this garden for long, now let me go from here. O beloved Ram! Listen and act accoridingly. Then Lachhman was made to accompany her and Sita was sent away. (721)

Lachhman left Sita at a place, where huge trees of shorea robusta and tamal, looking dreadful were grown, and he came back himself quickly. (722)

On perceiving the life less forest, Sita realised that Ram had sent her on exile. So she cried loudly and fell down unconscious, just as a warrior falls down in battle, on being struck by an arrow at a delicate position (of body). (723)

Sita's wailing was suddenly heard by Balmik's ears, who got bewilderedand leaving his hut left for that place. He brought Sita alongwith him to his hut and started reciting (meditating) the sermons (Vedas) with body, mind and action. (724)

Then Sita gave birth to a son, as if Ram had got reproduced from Sita another Ram. He had the same radiant appearance with, the same beautiful form, as if Ram had placed his own soul into another body. (725)

Balmik gave a (baby-cot) cradle to Sita for the child, which was shining like the moon and was resembling the sun in brilliance. One Day the Rishi had gone for his evening prayers, and the same time, Sita also went for having a bath and took the child alongwith her. (726)

ਰਹੀ ਜਾਤ ਸੀਤਾ ਮਹਾ ਮੋਨ ਜਾਗੇ । ਬਿਨਾ ਬਾਲ ਪਾਲੰ ਲਖਿਯੋ ਸੋਕ ਪਾਗੇ ।
ਕੁਸਾ ਹਾਥ ਲੈ ਕੈ ਰਚਿਯੋ ਏਕ ਬਾਲੰ । ਤਿਸੀ ਰੂਪ ਰੰਗੀ ਅਨੂਪੰ ਉਤਾਲੰ । ੭੨੭ ।
rehi jaat Sita maha mon jagai. bina baal palung lakhiou sok pagai.
kusa haath lai kai rachiou ek balung. tisi rup rungung anupung utalung. (728)

ਫਿਰੀ ਨ੍ਹਾਇ ਸੀਤਾ ਕਹਾ ਆਨਿ ਦੇਖਿਯੋ । ਉਹੀ ਰੂਪ ਬਾਲੰ ਸੁ ਪਾਲੰ ਬਿਸੇਖਿਯੋ ।
ਕ੍ਰਿਪਾ ਮੋਨਿ ਰਾਜੰ ਘਨੀ ਜਾਨਿ ਕੀਨੋ । ਦੁਤੀ ਪੁਤ੍ਰ ਤਾ ਤੇ ਕ੍ਰਿਪਾ ਜਾਨਿ ਦੀਨੋ । ੭੨੮ ।
phiri nahai Sita kaha aan dekhiou. uhi roop balung so palung besekhiou.
kirpa mon rajung ghani jaan keeno. duti putar ta te kirpa juan deeno. (728)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕੇ ਗ੍ਰੰਥੇ ਰਾਮਵਤਾਰੇ
ਦੁਇ ਪੁਤ੍ਰ ਉਤਪਨੇ ਧਿਆਉ ਸਮਾਪਤੰ ।
It Sri Bachittar Natakai Granthai Ramavtarai
doai putar utpano dhiaou Samapatung.

ਅਥ ਜਗਯਾਰੰਭ ਕਥਨੰ
ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
ਉਤੈ ਬਾਲ ਪਾਲੈ ਇਤੈ ਅਉਧ ਰਾਜੰ । ਬੁਲੇ ਬਿਪ ਜਗਯੰ ਤਜਯੰ ਏਕ ਬਾਜੰ ।
ਰਿਪੁ ਨਾਸ ਹੰਤਾ ਦਯੋ ਸੰਗਿ ਤਾ ਕੇ । ਬਡੀ ਫਉਜ ਲੀਨੇ ਚਲਿਯੋ ਸੰਗਿ ਵਾ ਕੇ । ੭੨੯ ।
Ab Jagyarumbh kathanung
Bhujang Prayat Chhand
utai bal palai itai aoudh rajung. bulai bip jugyung rajiou ek bajung.
ripung nass hanta deyo sung ta ko. badhi fauj leeno chaliou sung ta ko. (729)

ਫਿਰਿਯੋ ਦੇਸ ਦੇਸੰ ਨਰੇਸਾਣਿ ਬਾਜੰ । ਕਿਨੀ ਨਾਹਿ ਬਾਧਿਯੋ ਮਿਲੇ ਆਨਿ ਰਾਜੰ ।
ਮਹਾ ਉਗ੍ਰ ਧਨਿਯਾ ਬਡੀ ਫਉਜ ਲੈ ਕੇ। ਪਰੈ ਆਨਿ ਪਾਯੰ ਬਡੀ ਭੇਟ ਦੈ ਕੈ । ੭੩੦ ।
phiriou des desung naresan bajai. kini nahai badhiou milai aie rajung.
maha ugar dhanya badi fauj lai kai. parai aan paieung badi bhet dai kai. (730)

ਦਿਸਾ ਚਾਰ ਜੀਤੀ ਫਿਰਿਯੋ ਫੇਰਿ ਬਾਜੀ । ਗਯੋ ਬਾਲਮੀਕੰ ਰਿਖਿ ਸਥਾਨਿ ਤਾਜੀ ।
ਜਬੈ ਭਾਲ ਪਤ੍ਰੰ ਲਵੰ ਛੋਰਿ ਬਾਚਿਯੋ । ਬਡੋ ਉਗ੍ਰਧੰਨਯਾ ਰਸੰ ਰੁਦ੍ ਰਾਚਿਯੋ । ੭੩੧ ।
disa chaar jeeti phiriou pher baaji. geyo balmeekai rikhi sathan taji.
jabai bhaal patrung lavung choor bachiou. badai ugardhanya rasai rudar rachiou.
(731)

ਬ੍ਰਿਛੰ ਬਾਜ ਬਾਧਿਯੋ ਲਖ੍ਯੋ ਸਸਤ੍ ਧਾਰੀ । ਬਡੋ ਨਾਦ ਕੈ ਸਰਬ ਸੈਨਾ ਪੁਕਾਰੀ ।
ਕਹਾ ਜਾਤ ਰੇ ਬਾਲ ਲੀਨੈ ਤੁਰੰਗੀ । ਤਜੋ ਨਾਹਿ ਯਾ ਕੇ ਸਜੋ ਆਨਿ ਜੰਗੀ । ੭੩੨ ।
birchang baaj badhiou lakhiou sastar dhari. badai naad kai sarab saina pukari.
kaha jaat re bal leenai tarungung. tajai nahai ya ke sajai aan juugung. (132)

When the Rishi opened his eyes from his meditation, after Sita had left, them seeing the cradle devoid of the child, the Rishi was too much disturbed. That very moment the Rishi took some kusha grass (Poa cynosuriodes) in his hand and Balmik made a child who resambled (the other child) him in colour, appearance, and size. (another copy of him). (727)

When Sita came back after bath, she was surprised to see another child in the cradle, having the same form and appearance (as her own child). So Sita felt that the great Rishi had, out of his benevolence, blessed her with another child. (728)

Here the chapter on the birth of two sons of Ram, an incarnation (of Vishnu) from the Bachittar Natak Granth is completed.

Now the episode of Yagna's commencement (fire-worship) begins.

Bhujang prayat Chhand

On one side Sita was bringing up the children, while on the other hand, the king of Aoudhya, Ram had sent for many brahmins for the Yagna and let loose a horse. Shatrugan was also sent, accompanying the horse who took lot of troops alongwith him. (729)

That horse moved through many lands belonging to other kings, but no one dared to tie up the horse. (stop the horse) rather all the kings came forward to welcome it. Many mighty archers, alongwith their armies, and other offerings, came and bowed to Shatrugan. (730)

After going around all the four directions the horse came back, and then went to the abode of Rishi Balmik. When Lav saw the golden plate on the horse's forehead and read the writings on it, then the warrior Lav, who was a great bowman (archer) was filled with the essence of lamentation (wailing) or Shiva's joy. (731)

He tied the horse to a tree. When the soldiers of Shatrugan saw this, they shouted loudly, O Child! Where are you taking the horse ? Either you set the horse free, or you will have to wage war against us." (732)

ਸੁਨਿਯੋ ਨਾਮ ਜੁਧੰ ਜਬੈ ਸ੍ਰਉਣ ਸੂਰੰ । ਮਹਾ ਸਸਤ੍ਰ ਸਉਡੀ ਮਹਾ ਲੋਹ ਪੂਰੰ ।
ਹਠੇ ਬੀਰ ਹਾਠੈ ਸਬੈ ਸਸਤ੍ਰ ਲੈ ਕੈ । ਪਰਿਯੋ ਮਧਿ ਸੈਨੰ ਬਡੋ ਨਾਦਿ ਕੈ ਕੈ । ੭੩੩ ।
Suniou naam judhung jabai saroun soorung. maha sastar soudi maha loh purung.
hathai beer haathai sabai sastar lai kai. pariou madh sainung bado naad kai kai.
(733)

ਭਲੀ ਭਾਤਿ ਮਾਰੇ ਪਚਾਰੇ ਸੁ ਸੂਰੰ । ਗਿਰੇ ਜੁਧ ਜੋਧਾ ਰਹੀ ਧੂਰ ਪੂਰੰ ।
ਉਠੀ ਸਸਤ੍ਰ ਝਾਰੰ ਅਪਾਰੰਤ ਵੀਰੰ । ਭ੍ਰਮੇ ਰੁੰਡ ਮੁੰਡੰ ਤਨੰ ਤਛ ਤੀਰੰ । ੭੩੪ ।
bhali bhant marai pacharai so surang. girai judh jodha rehi dhur purung.
uthi sastar jharung aparant veerung. bharmai rund mundung tanung tachh teerung.
(734)

ਗਿਰੇ ਲੁਥ ਪਥੰ ਸੁ ਜੁਥੰਤ ਬਾਜੀ । ਭ੍ਰਮੇ ਛੁਛ ਹਾਥੀ ਬਿਨਾ ਸੁਆਰ ਤਾਜੀ ।
ਗਿਰੇ ਸਸਤ੍ਰ ਹੀਨੰ ਬਿਅਸਤ੍ਰੰਤ ਸੂਰੰ । ਹਸੇ ਭੂਤ ਪ੍ਰੇਤੰ ਭ੍ਰਮੀ ਗੈਨਿ ਹੂਰੰ । ੭੩੫ ।
girai luth pathung so jubant baaji. bharmai chhuchh hathi bina snar taaji.
girai Sastar heenung biastaant surung. hassai bhoot pretung bharmi gain hurung.
(735)

ਘਣੰ ਘੋਰ ਨਿਸਾਣ ਬਜੇ ਅਪਾਰੰ । ਖਹੇ ਵੀਰ ਧੀਰੰ ਉਠੀ ਸਸਤ੍ਰ ਝਾਰੰ ।
ਚਲੇ ਚਾਰੁ ਚਿਤ੍ਰੰ ਬਚਿਤ੍ਰੰਤ ਬਾਣੰ । ਰਣੰ ਰੋਸ ਰਜੇ ਮਹਾ ਤੇਜਵਾਣੰ । ੭੩੬ ।
gharung ghor nisan bajai aparung. khahai veer dheerung uthi sastar jharung.
chalai chaar chitrung bachitarant baanung. running ross rajai maha tej vanung.
(736)

ਚਾਚਰੀ ਛੰਦ
ਉਠਾਈ । ਦਿਖਾਈ । ਨਚਾਈ । ਚਲਾਈ । ੭੩੭ ।
Chachari Chhand
Uthaiee.dikhaiee. nachaiee. chalaiee. (737)

ਭ੍ਰਮਾਈ । ਦਿਖਾਈ । ਕੰਪਾਈ । ਚਖਾਈ । । ੭੩੮ ।
bharmaiee. dikhaiee. kampaiee. chakhaie. (738)

ਕਟਾਰੀ । ਅਪਾਰੀ । ਪ੍ਰਹਾਰੀ । ਸੁਨਾਰੀ । ੭੩੯ ।
katari. apari. parhari. sunari. (739)

ਪਚਾਰੀ । ਪ੍ਰਹਾਰੀ । ਹਕਾਰੀ । ਕਟਾਰੀ । ੭੪੦ ।
pachari. parhari. kakari. katari. (740)

ਉਠਾਏ । ਗਿਰਾਏ । ਭਗਾਏ । ਦਿਖਾਏ । ੭੪੧ ।
uthaie. graie. bhagaie. dikhaie. (741)

When the warrior heard the mention of battle with his ears, and saw the soldiers armed with weapons, and other protective covers (coats of mail) and who were great warriors and seeing them prepared for war, then Lav shouted loudly challenging them (for a battle) and rushed (forced) inside the troops. (733)

He challenged the army (of Shatrugan) loudly and killed many warriors, and the ground was littered with bodies falling down ; while fire was bursting out of the weapons of the warriors. Many were rolling on the ground devoid of weapons and helmets whereas many warriors with arrows pierced were roaming around. (734)

The corpses were lying huddled together, and countless horses were lying dead there. Many elephants and horses devoid of their riders were moving around, and many warriors devoid of their weapons, were lying unconscious on the ground. The ghosts and evil-spirits were laughing in the battle-field and fairies were moving around in the sky. (735)

Drums were beating vigorously like the thundering clouds while persevering warriors were quarrelling among themselves. Fire flames were seen coming out of the weapons being wielded, and painted arrows were being shot. Many strange powerful warriors, filled with the keen desire and joy of fighting in the battle, were seen moving around. (736)

Chachri Chhand

One soldier took up a sword, showed it (to others). Then wielded it here and there, and then struck it. (737)

Another soldier, wielded the Sword in his hand, showed it to the enemy, then made them tremble and gave them a taste of its working (by striking them). (738)

Someone had struck the daggers at the main (life-giving) artery. (739)

From the other side also, there were shouts of challenge and then daggers were used (in attack). (740)

Some warriors were holding spears, showed them to the enemy and then struck the enemy. (741)

ਚਲਾਏ । ਪਚਾਏ । ਤ੍ਰਸਾਏ । ਚੁਟਿਆਏ । ੭੪੨ ।
chalaie. pachaie. tarsaie. chutiaie. (742)

ਇਤਿ ਲਵ ਬਾਧਵੋ ਸਤ੍ਰੁਘਣ ਬਧਹਿ ਸਮਾਪਤ ।
iti lav badhvai Shatrughan badeh Samapat.

ਅਥ ਲਛਮਨ ਜੁਧ ਕਥਨੰ
ਅਣਕਾ ਛੰਦ
ਜਬ ਸਰ ਲਾਗੇ । ਤਬ ਸਬ ਭਾਗੇ । ਦਲਪਤਿ ਮਾਰੇ । ਭਟ ਭਟਕਾਰੇ । ੭੪੩ ।
Ab Lachhman judh kathanung
Anka Chhand
Jab sar lagai. tab sab bhagai. dalpat marai. bhat bhatkarai. (743)

ਹਯ ਤਜਿ ਭਾਗੇ । ਰਘੁਬਰ ਆਗੇ ।
ਬਹੁ ਬਿਧਿ ਰੋਵੈ । ਸਮੁਹਿ ਨ ਜੋਵੈ । ੭੪੪ ।
hey taj bhagai. Raghubar agai.
boh bidh rovai. samohe na jovai. (744)

ਲਵ ਅਰਿ ਮਾਰੇ । ਤਵ ਦਲ ਹਾਰੇ ।
ਦੈ ਸਿਸ ਜੀਤੇ । ਨਹ ਭਯ ਭੀਤੇ । ੭੪੫ ।
lav ar marai. rav dal harai.
davai sis jeetai. neh bhey bheetai. (745)

ਲਛਮਨ ਭੇਜਾ । ਬਹੁ ਦਲ ਲੈ ਜਾ ।
ਜਿਨਿ ਸਿਸ ਮਾਰੂੰ । ਮੋਹਿ ਦਿਖਾਰੂ । ੭੪੬ ।
Lachhman bheja. boh dal lai ja.
jin sis maru. mohai dikharu. (746)

ਸੁਣਿ ਲਹੁ ਭ੍ਰਾਤੰ । ਰਘੁਬਰ ਬਾਤੰ ।
ਸਜਿ ਦਲ ਚਲਿਯੋ । ਜਲ ਥਲ ਹਲਿਯੋ । ੭੪੭ ।
sunn loh bharatung. Raghubar batung.
saj dal chaliou. jal thal haliou. (747)

ਉਠਿ ਦਲ ਧੁਰੰ । ਨਭਿ ਝੜ ਉਰੰ ।
ਚਹੁ ਦਿਸ ਢੁਕੇ । ਹਰਿ ਹਰਿ ਕੁਕੇ । ੭੪੮ ।
uth dal dhurung. nabh jharr purung.
chahun dis dhukai. har har kukai. (748)

Lav and Kush then shot many arrows by challenging the enemy and frightened the enemy, striking the warriors aimed at. (742)

Here the chapter on holding (tying) the horse by Lav and Shatrugan's death is completed.

Now the episode on battle of Lachhman begins.

Anka Chhand

When the arrows of Lav and Kush struck them, all the warriors of Ram fled away. Their army commanders were killed and many had fled away. (743)

Many warriors, leaving their horses, had fled away and wailing and crying they complained to Ram and were ashamed of themselves and could not face him.(744)

" O Ram ! Lav had killed all the enemies, and your army had been defeated." Two youths had gained victory, and they are not afraid of you." (745)

Sai Ram then sent Lachhman, and asked him to take a large number of troops with him, but do not kill the children, and bring them to show me. (746)

Lachhman listened to Sri Ram, and organised his army, and left. That time the whole world including land and oceans shuddered. (747)

The movement of troops raised such a huge dust storm which spread in the skyward, thus creating a scene of cloudy day. The warriors had arrived from all the four directions, and were uttering (Har, Har) Hari's name (in surprise). (748)

ਬਰਖਤ ਬਾਣੰ । ਥਿਰਕਤ ਜੁਆਣੰ ।
ਲਹਿ ਲਹਿ ਧੁਜਣੰ । ਖਹਿ ਖਹਿ ਭੁਜਣੰ । ੭੪੯ ।
barkhat banung. thirkat juanung.
leh leh dhujanung. kheh kheh bhujanung. (749)

ਹਸਿ ਹਸਿ ਢੁਕੇ । ਕਸਿ ਕਸਿ ਕੁਕੇ ।
ਸੁਣਿ ਸੁਣਿ ਬਾਲੰ । ਹਠਿ ਤਜ ਉਤਾਲੰ । ੭੫੦ ।
hass hass dhukai. kas kas kukai.
sunn sunn balung. hath taj utalung. (750)

ਦੋਹਰਾ
ਹਮ ਨਹੀ ਤਯਾਗਤ ਬਾਜ ਬਰ ਸੁਣਿ ਲਛਮਨ ਕੁਮਾਰ ।
ਅਪਨੋ ਭਰਿ ਬਲ ਜੁਧ ਕਰ ਅਬ ਹੀ ਸੰਕ ਬਿਸਾਰਿ । ੭੫੧ ।
Dohra
hum nahi tiagat baaj bar sunn lachhman kumar.
apno bhar bal judh kar ab hi sunk bisar. (751)

ਅਣਕਾ ਛੰਦ
ਲਛਮਨ ਗਜਿਯੋ । ਬਡ ਧਨੁ ਸਜਿਯੋ ।
ਬਹੁ ਸਰ ਛੋਰੇ ।। ਜਣ ਘਣ ਓਰੇ । ੭੫੨ ।
Anka Chhand
Lachhman gajiou. bad dhan sajiou.
boh sar chhorai. jan ghan aourai. (752)

ਉਤ ਦਿਵ ਦੇਖੈ । ਧੁਨਿ ਧੁਨਿ ਲੇਖੈ । ਇਤ ਸਰ ਛੁਟੈ । ਮਸ ਕਣ ਤੂਟੈ । ੭੫੩ ।
ut div dekhai. dhun dhun lekhai. it sar chhutai. mas kan tootai. (753)

ਭਟ ਬਰ ਗਾਜੈ । ਦੁੰਦਭ ਬਾਜੈ । ਸਰ ਬਰ ਛੋਰੈ । ਮੁਖ ਨਹ ਮੋਰੈ । ੭੫੪ ।
bhat bar gajai. dudumbh bajai. sar bar chhorai. mukh neh morai. (754)

ਲਛਮਨ ਬਾਚ ਸਿਸੁ ਸੋ
ਅਣਕਾ ਛੰਦ
ਸ੍ਰਿਨੁ ਸ੍ਰਿਨੁ ਲਰਕਾ । ਜਿਨਿ ਕਰੁ ਕਰਖਾ ।
ਦੇ ਮਿਲਿ ਘੇਰਾ । ਤੁਹੀ ਬਲਿ ਥੋਰਾ । ੭੫੫ ।
srin srin larka. jin kar karkha.
dei mil ghera. tohai bal thora. (755)

ਹਠ ਤਜ ਅਈਯੈ । ਜਿਨਿ ਸਮੁਹਈਯੈ ।
ਮਿਲਿ ਮਿਲਿ ਮੋ ਕੋ । ਡਰ ਨਹੀ ਤੋ ਕੋ । ੭੫੬ ।
hath taj aieeung. jai samoheung.
mil mil mo ko. dar nahi to ko: (756)

The arrows were being shot, and the warriors (youth) who were struck, were shaken up, the flags were flying, while the warriors were locked up in fighting. (749)

The warriors were laughing and approaching the children and were shouting loudly, "O youths (children)! Listen, and leave your obstinate posture! (750)

Couplet

Lav and Kush replied, " O Prince Lachhman! Listen, we will never hand over the horse ; you may try as hard as you like and you could engage us in battle, if you so desire !" (751)

Anka Chhand

On hearing this, Lachhman thundered, and took up his great bow in hand and shot many arrows, just as hail stones were being hurled from the clouds. (752)

On the other hand, the gods were watching all this and were all praise for them. The arrows were being shot, which were cutting the flesh off the bodies of the warriors bit by bit. (753)

The mighty warriors were roaring and the drums were beating loudly, while the arrows were being shot with great zeal and the warriors are not deviated from the battle. (754)

Then Lachhman told the youths :

Anka Chhand

" O boys, listen to me ! Do not engage yourself in battle and make compromise with us by handing over the horse. You do not have the strength to fight (against us)." (755)

" Try to avoid confrontation and try to make a compromise by casting away your stubbornness. Try to meet me, and you should not have any fear (from me)." (756)

ਸਿਸ ਨਹੀ ਮਾਨੀ । ਅਤਿ ਅਭਿਮਾਨੀ ।
ਗਹਿ ਧਨੁ ਗਜਿਯੋ । ਦੁ ਪਗ ਨ ਭਜਿਯੋ । ੭੫੭ ।
Sis nahi mani. at abhimani.
geh dhan gajiou. do pug na bhajiou. (757)

ਅਜਬਾ ਛੰਦ
ਰੁਧੈ ਰਣ ਭਾਈ । ਸਰ ਝੜਿ ਲਾਈ । ਬਰਖੈ ਬਾਣੰ । ਪਰਖੈ ਜੁਆਣੰ । ੭੫੮ ।
Ajba Chhand
rudhai runn bhaiee. sar jhaar laiee. barkhai bannung. parkhai juanung. (758)

ਡਿਗੈ ਰਣ ਮਧੰ । ਅਧੋ ਅਧੰ । ਕਟੈ ਅੰਗੰ । ਰੁਝੈ ਜੰਗੰ । ੭੫੯ ।
digai runn madhung. adho adhung. katai angung. rujhai jungung. (759)

ਬਾਣਨ ਝੜਿ ਲਾਯੋ । ਸਰਬ ਰਿਸਾਯੋ ।
ਬਹੁ ਅਰਿ ਮਾਰੇ । ਡੀਲ ਡਰਾਰੇ । ੭੬੦ ।
banan jharr laieyo. sarab risaiyo.
boh ar marai. deel dararai. (760)

ਡਿਗੋ ਰਣ ਭੂਮੰ । ਨਰ ਬਰ ਘੂਮੰ । ਰਜੇ ਰਣ ਘਾਯੰ । ਚਕੇ ਚਾਯੰ । ੭੬੧ ।
digai runn bhoomung. nar bar ghoomung. rajai runn ghaieung. chakai **chaieyung.**
(761)

ਅਪੂਰਬ ਛੰਦ
ਗਣੇ ਕੇਤੇ । ਹਣੇ ਜੇਤੇ । ਕਈ ਮਾਰੇ । ਕਿਤੇ ਹਾਰੇ । ੭੬੨ ।
Apurab Chhand
garai ketai. hanai jetai. kaiee marai. kitai harai. (762)

ਸਬੈ ਭਾਜੇ । ਚਿਤੰ ਲਾਜੇ । ਭਜੇ ਭੇ ਕੈ । ਜੀਯੰ ਲੈ ਕੈ । ੭੬੩ ।
Sabai bhajai. chitung lajai. bhajai bhaie kai. jeung lai kai. (763)

ਫਿਰੈ ਜੇਤੇ । ਹਣੇ ਤੇਤੇ । ਕਿਤੇ ਘਾਏ । ਕਿਤੇ ਧਾਏ । ੭੬੪ ।
phirai jetai. hanai tetai. kitai ghaie. kitai dhaie. (764)

ਸਿਸੰ ਜੀਤੇ । ਭਟੰ ਭੀਤੇ । ਮਹਾ ਕ੍ਰੁਧੰ । ਕੀਯੋ ਜੁਧੰ । ੭੬੫ ।
sisung jeetai. bhatung beetai. Maha karodhung. keyo judhung. (765)

ਦੋਊ ਭ੍ਰਤਾ । ਖਗੰ ਖਯਾਤਾ । ਮਹਾ ਜੋਧੰ । ਮੰਡੇ ਕ੍ਰੋਧੰ । ੭੬੬ ।
douoo bharata. khagung kheyata. maha jodhung. mundai karodhung. (766)

But the youths did not agree to Lachhman's talk (suggestion). They were great proud persons having self-respect and were roaring, holding their bows and would not retrace even one step from the battle front. (757)

Ajba Chhand

Both the brothers were engaged in battle, and were shooting arrows in a shower, and were fighting it out with arrows only. In fact, there was a test for warriors. (758)

Many warriors had fallen down on the ground in the battle-field with many mutilated into two pieces or with limbs cut off but the battle was going on. (759)

The warriors were shooting arrows in a continuous stream and all of them were furious with rage. Lav had killed many enemy troops, who were looking dreadful in appearance. (760)

Many warriors had fallen down in the battle-field, while wounded soldiers were reeling, while many others were fed up of fighting, but were keenly engrossed in the battle. (761)

Apurab Chhand

There were countless soldiers, who had been killed. Many had died but many had fled away even. (762)

Almost all of them had run away, feeling ashamed of themselves (in heart), they were fleeing because of fear (of death) and had saved their skin by running away. (763)

All those, who ventured to come back for fighting, had been killed. Many of them had been wounded, and many soldiers had run away. (764)

The youth had won (the battle) as the warriors were frightened, as the boys had fought valiantly with fury. (765)

Both the brothers (Lav and Kush) were brandishing their swords, and the two youths were full of wrathfulness, and had proved themselves as great warriors. (766)

ਤਹੇ ਬਾਨੰ । ਧਨੰ ਤਾਨੰ । ਮਚੇ ਬੀਰੰ । ਭਜੇ ਭੀਰੰ । ੭੬੭ ।
tajai baanung. dhanung tanung. machai beerung.bhajai jungung. (767)

ਕਟੈ ਅੰਗੀ । ਭਜੇ ਜੰਗੀ । ਰਣੰ ਰੁਝੇ । ਨਰੰ ਜੁਝਧ । ੭੬੮ ।
katai angung. bhajai jungung. runnung rujhai. narung jujhai. (768)

ਭਜੀ ਸੈਨੰ ਬਿਨਾ ਚੈਨੰ । ਲਛਨ ਬੀਰੰ । ਫਿਰਿਯੋ ਧੀਰੰ । ੭੬੯ ।
bhaji sainung. bina chainung. lachhan beerung. phiriou dheerung. (769)

ਇਕੈ ਬਾਨੰ ਰਿਪੈ ਤਾਨੰ । ਹਨਿਯੋ ਭਾਲੰ । ਗਿਰਿਯੋ ਤਾਲੰ । ੭੭੦ ।
ikung baanung. ripung tanung. haniou bhalung. giriou taalung. (770)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕੇ ਰਾਮਾਵਤਾਰੇ ਲਛਮਨ
ਬਧਹਿ ਧਿਆਇ ਸਮਾਪਤੰ ।
Iti Sri Bachittar Natakai Ramavtarai Lachhman
badeh dhiaie Samapataung.

ਅਥ ਭਰਥ ਜੁਧ ਕਥਨੰ
ਅੜੂਹਾ ਛੰਦ
ਭਾਗ ਗਯੋ ਦਲ ਤ੍ਰਾਸ ਖੈ ਕੈ । ਲਛਮਣੰ ਰਣ ਭੂਮਿ ਦੈ ਕੈ ।
ਖਲੇ ਰਾਮ ਚੰਦ ਹੁਤੇ ਜਹਾ" । ਭਟ ਭਾਜਿ ਭਗਲ ਗੋ ਤਹਾ । ੭੭੧ ।
Ab Bharath Judh Kathanung
Arruha Chhand
bhaag geyo dal tras kai kai. Lachhmanung runn bhoom dai kai.
khalai Ram Chand hutai jaha. bhat bhaaj bhagal go taha. (771)

ਜਬ ਜਾਇ ਬਾਤ ਕਹੀ ਉਨੈ । ਬਹੁ ਭਾਤਿ ਸੋਕ ਦਯੋ ਤਿਨੈ ।
ਸੁਨਿ ਬੈਨ ਮੋਨ ਰਹੈ ਬਲੀ । ਜਨੁ ਚਿਤ੍ਰ ਪਾਹਨ ਕੀ ਖਲੀ । ੭੭੨ ।
jab jaie baat kehi unnai. boh bhant sok deyo tinai.
suni bain mon rehai bali. jan chitar pahan ki khali. (772)

ਪੁਨਿ ਬੈਠ ਮੰਤ੍ਰ ਬਿਚਾਰਿਯੋ । ਤੁਮ ਜਾਹੁ ਭਰਥ ਉਚਵਾਰਿਯੋ ।
ਮੁਨਿ ਬਾਲ ਦੈ ਜਿਨਿ ਮਾਰਿਯੋ । ਧਰਿ ਆਨਿ ਮੋਹਿ ਦਿਖਾਰੀਯੋ । ੭੭੩ ।
pun baith mantar bichariou. tum jaho bharath uchariou.
mun baal davai jin mariou. dhar aan mohai dikhiriou. (773)

ਸਜਿ ਸੈਨ ਭਰਥ ਚਲੇ ਤਹਾ । ਰਣਿ ਬਾਲ ਬੀਰ ਮੰਡੇ ਜਹਾ ।
ਬਹੁ ਭਾਤਿ ਬੀਰ ਸੰਘਾਰ ਹੀ । ਸਰ ਓਘ ਪ੍ਰਓਘ ਪ੍ਰਹਾਰ ਹੀ । ੭੭੪ ।
saj sain bharath chalai taha. runn bal beer mundai jaha,.
boh bhant beer sanghar hi. sar oagh paroagh parhar hi. (774)

They were stretching their bows and shooting arrows and were engaged in battle with great zeal while the timid soldiers were fleeing away with fear. (767)

Many had their limbs cut off, while many soldiers were running away from the battle field, and all those who were engrossed in battle, had been mostly killed. (768)

Being desperate, the whole army had fled away, while Lachhman, a warrior with great perseverance, was moving around the battle field. (769)

In the meantime, the enemy (youths) had shot one arrow (by stretching the bow) aiming at Lachhman's fore head, and he fell down in the battle field in a moment. (770)

Here the chapter of Lachhman's death from the episode of the Incarnation of Ram in Bachittar Natak, is Completed.

Aruha Chhand

After having Lachhman being killed in battle, the whole army fled away out of fear. The timid warriors went to the place, where Ram Chander was standing. (771)

Now the episode of Bharat's battle begins.

When the warriors related the story of Lachhman's killing in the battle. Ram Chander was greatly shocked. Hearing the whole story, Sai Ram became dumb like a stone (with shock). (772)

Sri Ram then sat down to ponder over the whole issue,and said,

" O Bharat ! Now you go and do not kill the youths, who were ascetics (Muni). Only bring them alongwith yourself and show me those boys." (773)

Then Bharat, with an organised army of troops, marched towards the place, where the Youths had established a battle-front. They were killing the warriors in many ways and were shooting arrows in a continuous stream. (774)

ਸੁਗ੍ਰੀਵ ਔਰ ਬਿਭੀਛਨੰ । ਹਨੁਵੰਤ ਅੰਗਦ ਰੀਛਨੰ ।
ਬਹੁ ਭਾਤਿ ਸੈਨ ਬਨਾਇ ਕੈ । ਤਿਨ ਪੈ ਚਲਿਯੋ ਸਮੁਹਾਇ ਕੈ । ੭੭੫ ।
Sugreev aour bibbichhanung. hanvant angad reechhanung.
boh bhant sain banaie kai. tin pai chaliou sumuhaie kai. (775)

ਰਣ ਭੂਮਿ ਭਰਥ ਗਏ ਜਬੈ । ਮੁਨਿ ਬਾਲ ਦੋਇ ਲਖੇ ਤਬੈ ।
ਦੁਇ ਕਾਕ ਪਛਾ ਸੋਭ ਹੀ । ਲਖਿ ਦੇਵ ਦਾਨੋ ਲੋਭ ਹੀ । ੭੭੬ ।
runn bhoom bharath gaie jabai. mun baal deiai lakhai tabai.
doieu kaak pachha sobh hi. lakh dev dano lobh hi. (776)

ਭਰਥ ਬਾਚ ਲਵ ਕੋ
ਅਕੜਾ ਛੰਦ
ਮੁਨਿ ਬਾਲ ਛਾਡਿਯੋ ਗਰਬ । ਮਿਲੋ ਆਨਿ ਮੋਹੂ ਸਰਬ ।
ਲੈ ਜਾਹਿ ਰਾਗਵ ਤੀਰ । ਤੁਹਿ ਨੇਕ ਦੈ ਕੈ ਚੀਰ । ੭੭੭ ।
Bharat baach lav se
Akrra Chhand
mun baal chhadoh garab. mil aan mohu sarab.
lai jahai Raghav teer. tohai naik dai kai cheer. (777)

ਸੁਨਤੈ ਭਰੇ ਸਿਸ ਮਾਨ । ਕਰਿ ਕੋਪ ਤਾਨਿ ਕਮਾਨ ।
ਬਹੁ ਭਾਤਿ ਸਾਇਕ ਛੋਰਿ । ਜਨੁ ਅਭ੍ਰ ਸਾਵਨ ਓਰ । ੭੭੮ ।
suntai bhare sis maan. kar kop taan kaman
boh bhant saiek chhor. jan abhar Savan aur. (778)

ਲਾਗੇ ਸੁ ਸਾਇਕ ਅੰਗਿ । ਗਿਰ ਗੇ ਸੁਬਾਹੁ ਉਤੰਗ ।
ਕਹੂੰ ਅੰਗ ਭੰਗ ਸੁਬਾਹੁ । ਕਹੂੰ ਚਉਰ ਚੀਰ ਸਨਾਹੁ । ੭੭੯ ।
lagai so saiek ang. gir kai subaho utang.
kahun ang bhang subaho. kahun chour cheer sanaho. (779)

ਕਹੂੰ ਚਿਤ੍ਰ ਚਾਰੁ ਕਮਾਨ । ਕਹੂੰ ਅੰਗ ਜੋਧਨ ਬਾਨ ।
ਕਹੂੰ ਅੰਗ ਘਾਇ ਭਭਕ । ਕਹੂੰ ਸੋਂਣ ਸਰਤ ਛਲਕ । ੭੮੦ ।
kahun chitar chaar kaman. kahun ang jodhan baan.
kahun ang ghaie bhabhak. kahun saron sarat chhalak. (780)

ਕਹੂੰ ਭੂਤ ਪ੍ਰੇਤ ਭੁਕੰਤ । ਸੁ ਕਹੂੰ ਕਮਧ ਉਠੰਤ ।
ਕਹੂੰ ਨਾਚ ਬੀਰ ਬੈਤਾਲ । ਸੋ ਬਮਤ ਡਾਕਣਿ ਜੁਆਲ । ੭੮੧ ।
kahun bhoot preit bhakant. so kahun kamadh uthant.
kahun nach beer baital. so bamat dakan jual. (781)

Now Bharat, alongwith Sugriv, Vibhushan, Hanuman, Angad and Jamwant and such other army commanders and a huge army, marched towards the place to comfort these youths. (775)

On reaching the battle field, Bharat saw those two ascetic (Muni) youths, on whose heads, hairs were looking glorious like the crest out of the crow's wings and whose appearance had enamoured both the gods and demons equally. (776)

Then Bharat told Lav :
Akra Chhand

" O Muni Children (asetic youth) ! Give up your pride and meet me both of you. I will take you to Ram Chander, who will give you beautiful robes." (777)

On hearing Bharat's words, the youths were filled with egoism (pride) and stretched their bows, being enraged, and shot many arrows, as if hail stones were being hurled from the clouds in monsoon. (778)

Whosoever was struck by the arrows, would fall down facing downwards, and many warriors had their limbs Chopped off and at places fly whisks, protective iron covering and robes were lying fallen on the ground. (779)

At some places, the painted bows had fallen down, and some warriors with arrows pierced through the body were lying, and somewhere blood was seen oozing out of wounds inflicted on the body and somewhere a stream of blood was flowing.(780)

At places, the ghosts and evil-spirits were shouting, and at places the trunks (of human bodies) were jumping up asnd down, and at places demons were dancing, whereas at some places the evil-spirits were shrieking and spitting out fire. (781)

ਰਣ ਘਾਇ ਘਾਏ ਵੀਰ । ਸਬ ਸੋਂਣ ਭੀਗੇ ਚੀਰ ।
ਇਕ ਬੀਰ ਭਾਜਿ ਚਲੰਤ । ਇਕ ਆਨਿ ਜੁਧ ਜੁਟੰਤ । ੭੮੨ ।
runn ghaie ghaie veer. sab saron bheegai cheer.
ik beer bhaaj chalant. ik aan judh julant. (782)

ਇਕ ਐਚਿ ਐਚਿ ਕਮਾਨ । ਤਕਿ ਬੀਰ ਮਾਰਤ ਬਾਨ ।
ਇਕ ਭਾਜਿ ਭਾਜਿ ਮਰੰਤ । ਨਹੀ ਸੁਰਗਿ ਤਉਨ ਬਸੰਤ । ੭੮੩ ।
ik aich aich kaman. tak veer marat baan.
ik bhaj bhaj marant. nahi surag toun basant. (783)

ਗਜਰਾਜ ਬਾਜ ਅਨੇਕ । ਜੁਝੇ ਨ ਬਾਚਾ ਏਕ ।
ਤਬ ਆਨਿ ਲੰਕਾ ਨਾਥ । ਜੁਝਿਯੋ ਸਿਸਨ ਕੇ ਸਾਥ । ੭੮੪ ।
gajraj baaj anek. jujhai na baacha ek.
tab aan lunka naath. jujhiou sisan ke sath. (784)

ਬਹੋੜਾ ਛੰਦ
ਲੰਕੇਸ ਕੇ ਉਰ ਮੋ ਤਕਿ ਬਾਨ । ਮਾਰਿਯੋ ਰਾਮ ਸਿਸ ਤਜਿ ਕਾਨ ।
ਤਬ ਗਿਰਿਯੋ ਦਾਨਵ ਸੁ ਭੂਮਿ ਮਧ। ਤਿਹ ਬਿਸੁਧਿ ਜਾਣਿ ਨਹੀ ਕੀਯੋ ਬਧ। ੭੮੫ ।
Bahorra Chhand
lankes ke ur mo tak baan. mariou Ram sis taj kaan.
tab giriou danav so bhoom madh. the bisudh jaan nahi keeyo badh. (785)

ਤਬ ਰੁਕਿਯੋ ਤਾਸ ਸੁਗ੍ਰੀਵ ਆਨਿ । ਕਹਾ ਜਾਤ ਬਾਲ ਨਹੀ ਪੈਸੁ ਜਾਨ ।
ਤਬ ਹਨਿਯੋ ਬਾਣ ਤਿਹ ਭਾਲਿ ਤਕਿ। ਤਿਹ ਲਗਿਯੋ ਭਾਲ ਮੋ ਰਹਿਯੋ ਚਕ। ੭੮੬ ।
tab rukiou taas Sugreev aan. kaha jaat baal nahi pais jaan.
tab haniou baan the bhaal tak. the lagiou bhaal mo rehiou chak. (786)

ਚਪ ਚਲੀ ਸੈਨ ਕਪਣੀ ਸੁ ਕ੍ਰੁਧ । ਨਲ ਨੀਲ ਹਨੂ ਅੰਗਦ ਸੁ ਜੁਧ ।
ਤਬ ਤੀਨ ਤੀਨ ਲੈ ਬਾਲ ਬਾਨ । ਤਿਹ ਹਣੇ ਭਾਲ ਮੋ ਰੋਸ ਠਾਨਿ । ੭੮੭ ।
chap chali sain kapni so karudh. nal neel hanu angad so judh.
tab teen teen lai baal baan. the hanai bhal mo ross thaan. (787)

ਜੋ ਗਏ ਸੂਰ ਸੋ ਰਹੇ ਖੇਤਿ । ਜੋ ਬਚੇ ਭਾਜਿ ਤੇ ਹੁਇ ਅਚੇਤ ।
ਤਬ ਤਕਿ ਤਕਿ ਸਿਸ ਕਸਿ ਬਾਣ । ਦਲ ਹਤਿਯੋ ਰਾਘਵੀ ਤਜਿ ਕਾਣਿ । ੭੮੮ ।
jo gaie sur so rehai khet. jo bachai bhaaj te hoiai achet.
tab tak tak sis kas baan. dal hatiou Raghvi taj kaan. (788)

The warriors were getting wounded in the battle field. with their clothes soaked in blood, while some warriors were running away from the battle-field, whereas some others were coming to join in the fighting. (782)

There were some warriors, who were shooting arrows by pointing at the enemy. There were some, fleeing away from the battle-field who would not find place in the heaven even. (783)

Many elephants and horses had been killed and not even one was left alive. Then Vibhushan, the King of Lanka, came forward and started fighting against the youths. (784)

Bahora Chhand

Sri Ram's son (Lav) then pointing an arrow at Vibhushan's chest, shot the arrow, without any hesitation which struck Vibhushan and he fell down and sconsidering him unconscious, Lav did not kill him. (785)

Then Sugriv came forward and confronted him, and addressed him as such : "O Child ! Where are you going ? You cannot escape (from me), then Lav shot an arrow at his forehead, which struck him and he got confounded. (786)

Then the army of monkeys was greatly annoyed and became furious with rage and marched forward. It comprised of warriors like Nal Neel, Hanuman, and Angad. That time the youths fired three arrows at each one of them with great fury, pointing at their fore heads. (787)

All the warriors, who had gone to the battle field, were killed and only those warriors were left alive who had either fled away or who had become unconscious. Then the youths shot many arrows, pointing at various individuals and with great force, and killed the whole army of Sri Ram, without any doubt. (788)

ਅਨੂਪ ਨਰਾਜ ਛੰਦ
ਸੁ ਕੋਪਿ ਦੇਖ ਕੈ ਬਲੰ ਸੁ ਕ੍ਰੁਧ ਰਾਘਵੀ ਸਿਸੰ ।
ਬਚਿਤ੍ਰ ਚਿਤ੍ਰੰ ਸਰੰ ਬਬਰਖ ਬਰਖਨੋ ਰਣੰ ।
ਭਭਜਿ ਆਸੁਰੀ ਸੁਤੰ ਉਠੰਤ ਭੈਕਰੀ ਧੁਨੰ ।
ਭ੍ਰਮੰਤ ਕੁੰਡਲੀ ਕ੍ਰਿਤੰ ਪਪੀੜ ਦਾਰੁਣੰ ਸਰੰ । ੭੮੯ ।
Anup Naraj Chhand
So kop dekh kai bolung so karudh Raghvi seesung.
bachitar chitartung sarung babrakh barkhano runnung.
bhabji aisuri sutung uthant bhaikari dhunung.
bharmant kundali kirtang papeerr darunnung sarung. (789)

ਘੁਮੰਤ ਘਾਇਲੋ ਘਣੰ ਤਤਛ ਬਾਣਨੋ ਬਰੰ ।
ਭਭਜ ਕਾਤਰੋ ਕਿਤੰ ਗਜੰਤ ਜੋਧਨੋ ਜੁਧੰ ।
ਚਲੰਤ ਤੀਛਣੋ ਅਸੰ ਖਿਮੰਤ ਧਾਰ ਉਜਲੰ ।
ਪਪਾਤ ਅੰਗਦ ਕੇਸਰੀ ਹਨੂ ਵ ਸੁਗ੍ਰੀਵੰ ਬਲੰ । ੭੯੦ ।
ghumant ghaielo ghanung tatachh banenai barung.
bhabhaj katro kitung gajant jodhano judhung.
chalant teechhano asung khimanat dhaar ujalung.
papat angad kesari han va Sugrievung balung. (790)

ਗਿਰੰਤ ਆਸੁਰੰ ਰਣੰ ਭਭਰਮ ਆਸੁਰੀ ਸਿਸੰ ।
ਤਜੰਤ ਸੁਆਮਨੋ ਧਰੰ ਭਜੰਤ ਪ੍ਰਾਨ ਲੈ ਭਟੰ ।
ਉਠੰਤ ਅੰਧ ਧੁੰਧਨੋ ਕਬੰਧ ਬੰਧਤੰ ਕਟੰ ।
ਲਗੰਤ ਬਾਣਨੋ ਬਰੰ ਗਿਰੰਤ ਭੂਮਿ ਅਹਵਯੰ । ੭੯੧ ।
girat asurang runnung bhabharam asuri sisung.
tajant suamanung dharung bhajant pran lai bhatung.
uthant andh dhudhano kabandh bandhatung katung.
lagant banno barung girant bhoom ahveyung. (791)

ਪਪਾਤ ਬ੍ਰਿਛਨੰ ਧਰੰ ਬਬੇਗ ਮਾਰੁਤ ਜਨੰ ।
ਭਰੰਤ ਧੂਰਿ ਭੂਰਣੰ ਬਮੰਤ ਸੋਨਤੰ ਮੁਖੰ ।
ਚਿਕਾਰ ਚਾਵਡੀ ਨਭੰ ਫਿਕੰਤ ਫਿੰਕਰੀ ਫਿਰੰ ।
ਭਕਾਰ ਭੂਤ ਪ੍ਰੇਤਨੰ ਡਿਕਾਰ ਡਾਕਰੀ ਡੁਲੰ । ੭੯੨ ।
papat brichhanung dharung babog marut janung.
bharant dhoom bhuranung bamant saronatung mukhang.
chikar chavadi nabhung phikant finkri phirung.
bhakar bhoot preitanung dikar dakri dulung. (792)

Anup Naraj Chhand

On seeing the wrath fulness of the mighty warriors, the sons of Sri Ram had got enraged and they shot a stream of pointed arrows (with beautiful paintings) in the battle field. The sons of demons like Vibhushan were running away, while a dreadful battle was going on Both the youths were moving about in a circle, and many sighs of pain were heard (by the piercing arrows) from the enemy. (789)

Many wounded soldiers were moving around, and were shooting penetrating arrows. Many cowards had run away from the field while the warriors were roaring in the battle field. Many sharpened swords were being wielded and their white edges were shining brilliantly. Even warriors like angad, kesri, Hanuman, Sugriv etc. had fallen down. (unconscious). (790)

The demons had fallen (down) on the ground in the battle ground while the sons of demons were running away. The warriors, forgetful of their duty to the master, were running away saving their skin. Those soldiers, whose limbs were cut off, were running away haphazardly. The warrior, who was struck by an arrow, would be falling down in the battle-field. (791)

The warriors were falling on the ground, just as the trees get uprooted by a strong wind. They were covered with dust fully, and blood was being vomitted by some of them (from the mouth). The evil-spirits were shrieking in the sky, while on the ground the jackals (female) were moving around. The ghosts and demons were shouting loudly, while the evil-spirits were also roaming around. (792)

ਗਿਰੈ ਧਰੰ ਧੁਰੰ ਧਰੰ ਧਰਾ ਧਰੰ ਧਰੰ ਜਿਵੰ ।
ਭਭਜਿ ਸ੍ਰਉਣਤੋ ਤਨੰ ਉਠੰਤ ਭੈਕਰੀ ਧੁਨੰ ।
ਉਠੰਤ ਗਦ ਸਦਨੰ ਨਨਦ ਨਿਫਿਰੰ ਰਣੰ ।
ਬਬਰਖ ਸਾਇੰਕ ਸਿਤੰ ਘੁਮੰਤ ਜੋਧਨੋ ਬ੍ਰਣੰ । ੭੯੩ ।
girai dharung dhurung dharung dhara dharung bharung jivung.
bhabhaj sarounatai tanung uthant bhaikari dhunung.
uthant gad sadonung nanad nifrung runnung.
babrakh Saiekung situng ghumant jodhano baranung. (793)

ਭਜੰਤ ਭੈ ਧਰੰ ਭਟੰ ਬਿਲੋਕ ਭਰਥਨੋ ਰਣੰ ।
ਚਲਿਯੋ ਚਿਰਾਇ ਕੈ ਚਪੀ ਬਬਰਖ ਸਾਇਕੋ ਸਿਤੰ ।
ਸੁਕ੍ਰਧ ਸਾਇਕੰ ਸਿਸੰ ਬਬਧ ਭਾਲਨੋ ਭਟੰ ।
ਪਪਾਤ ਪ੍ਰਿਥਵੀਯੰ ਹਠੀ ਮਮੋਹ ਆਸ੍ਰਮੰ ਗਤੰ । ੭੯੪ ।
bhajant bhaiedharung bhatung bilok bharkhano runnung.
chaliou chiraie kai chapi babrakhsaieko situng.
Sukurad Saikung sisung babadh bhalung bhatung.
papat prithvieung hathi mamoh asramung guttung. (794)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕੇ ਰਾਮਾਵਤਾਰੇ ਭਰਥ ਬਧਹਿ ਧਿਆਇ ਸਮਾਪਤੰ ।
Iti Sri Bachittar Natakai Ramavtarai Bharath badheh dhiaie Samapatung.

ਅਨੂਪ ਨਰਾਜ ਛੰਦ
ਭਭਜਿ ਭਤਿਨੋ ਭਟੰ ਤਤਜਿ ਭਰਥਨੋ ਭੂਅੰ ।
ਗਿਰੰਤ ਲੁਥਤੰ ਉਠੰ ਰੁਰੋਦ ਰਾਘਵੰ ਤਟੰ ।
ਜੁਝੇ ਸੁ ਭ੍ਰਾਤ ਭਰਥਨੋ ਸੁਣੰਤ ਜਾਨਕੀ ਪਤੰ ।
ਪਪਾਤ ਭੁਮਿਨੋ ਤਲੰ ਅਪੀੜ ਪੀੜਤੰ ਦੁਖੰ । ੭੯੫ ।
Anup Naraj Chhand
bhabhaj bheetano bhatung tataj bharthano bhuang.
girant lukhatung uthungrurod Raghvung tatung.
jujhai so bhrat bharthano sunant janki patung.
papat bhumino talung apeerr peertung dukhung. (795)

ਸਸਜ ਜੋਧਨੰ ਜੁਧੀ ਸੁਕ੍ਰਧ ਬਧਨੋ ਬਰੰ ।
ਤਤਜਿ ਜਗ ਮੰਡਲੰ ਅਦੰਡ ਦੰਡਨੋ ਨਰੰ ।
ਸੁ ਗਜ ਬਜ ਬਾਜਨੋ ਉਠੰਤ ਭੈ ਧਰੀ ਸੁਰੰ ।
ਸਨਧ ਬਧ ਕੈ ਚਲੰ ਸਬਧ ਜੋਧਨੋ ਬਰੰ । ੭੯੬ ।
Sasaj jodhanung judhi sukarndh badhano barung,
tataj jug mandlung adund dandno narung.
so gaj baj bajno uthant bhai dhari surung.
sanadh badh kai chalung sabadh jodhano barung. (796)

The main warriors were falling down on the ground in heaps like the mountains giving way. Their bodies were soaked in blood fully and one could hear dreadful and horrible sounds from the battle-field. A frightening sound from the fifes was being heard continuously. The white arrows were being shot continuously (in a stream), while wounded soldiers were roaming around (the battle field). (793)

On seeing Bharat on the battle-field, the warriors were getting panicky and fleeing away. The enraged warriors were irritated and started shooting arrows in a shower. The youths (Lav and Kush) then shot arrows pointing at the foreheads of the warriors with great fury, and then Bharat, the stubborn warrior fell down unconscious on the ground. (794)

Here the Chapter, dealing with the Killing of Bharat, of the Bachittar Natak is Completed. (dealing with Ram's Incarnation).

Anup Naraj Chhand

The warriors had fled away out of fear and left Bharat lying there on the ground. Some of them. faltering over the dead bodies, managed to get up and went upto Sri Ram crying and wailing. When Sita's Lord (Sri Ram) heard about the death of his brother, Bharat, then he also fell down on the ground with the painful news, with great shock. (795)

Then Sri Ram, by organising an army of mighty warriors, and furious with rage, with a view to punish the powerful enemy, leaving all worldly aspirations, marched personally to deal with the invincible youths. The trumpets were sounded like the thundering clouds with dreadful tunes. So Ram, having armed his warriors fully with weapons, left for killing the mighty warriors (youths). (796)

ਚਚਕ ਚਾਵਡੀ ਨਭੰ ਫਿਕੰਤ ਫਿੰਕਰੀ ਧਰੰ ।
ਭਖੰਤ ਮਾਨਹਾਰਣੰ ਬਮੰਤ ਜਵਾਲ ਦੁਰਗਯੰ ।
ਪੁਅੰਤ ਪਾਰਬਤੀ ਸਿਰੰ ਨਚੰਤ ਈਸਣੋ ਰਣੰ ।
ਭਕੰਤ ਭੂਤ ਪ੍ਰੇਤਣੋ ਬਕੰਤ ਬੀਰ ਬੈਤਾਲੰ । ੭੯੭ ।
chachak chavadi nabhung fikant finkari dharung.
bhakhant manharnung bamant jawal
puant parbati sirung nachant easano runnung.
bharant bhoot peretano bakant beer baitalung. (797)

ਤਿਲਕਾ ਛੰਦ
ਜੁਟੇ ਵੀਰੰ । ਛੁਟੇ ਤੀਰੰ । ਫੁਟੇ ਅੰਗੰ । ਤੁਟੇ ਤੰਗੰ । ੭੯੮ ।
Tilka Chhand
jutai Veerung. chhutai teerung. phutai angung. tutai tungung. (798)

ਭਗੇ ਵੀਰੰ । ਲਗੇ ਤੀਰੰ । ਪਿਖੇ ਰਾਮੰ । ਧਰਮ ਧਾਮੰ । ੭੯੯ ।
bhagai Veerung. lagai teerung. pikhai Ramung. dharmung dhamung. (799)

ਜੁਝੇ ਜੋਧੰ । ਮਚੇ ਕ੍ਰੋਧੰ । ਬੰਧੋ ਬਾਲੰ । ਬੀਰ ਉਤਾਲੰ । ੮੦੦ ।
jujhai jodhung. machai karodhung. bandho balung. beer utarung. (800)

ਢੁਕੇ ਫੇਰਿ । ਕਿਨੇ ਘੇਰਿ । ਵੀਰੈ ਬਾਲ । ਜਿਉ ਦ੍ਵੈ ਕਾਲ । ੮੦੧ ।
dhukai pher. leenai gher. Veerai baal. jiou davai kaal. (801)

ਤਜੀ ਕਾਣ । ਮਾਰੇ ਬਾਣ । ਡਿਗੇ ਵੀਰ । ਭਗੇ ਧੀਰ । ੮੦੨ ।
taji kaan. marai baan. digai Veer. bhagai dheer. (802)

ਕਟੈ ਅੰਗ । ਡਿਗੇ ਜੰਗ । ਸੁਧੰ ਸੂਰ । ਭਿਨੇ ਨੂਰ । । ੮੦੩ ।
katai ang. digai jung. sudhung sur. bhinai nur. (803)

ਲਖੈ ਨਾਹਿ । ਭਗੇ ਜਾਹਿ । ਤਹੇ ਰਾਮ । ਧਰਮੰ ਧਾਮ । ੮੦੪ ।
lakhai nahi. bhagai jahai. tajai Ram. dharmung dham. (804)

ਅਉਰੇ ਭੇਸ । ਖੁਲੇ ਕੇਸ । ਸਸਤ੍ਰੰ ਛੋਰਿ । ਦੈ ਦੈ ਕੋਰ । ੮੦੫ ।
aourai bhess. khulai kes. sastarung chhor. dai dai kor. (805)

The evil-spirits were shrieking in the sky, while the jackals were moving around on the ground. The Carnivorous (animals) were eating the flesh and Durga was spitting fire from her mouth. Parbati (with truncated necklace) was seen honouring the heads of warriors and Shiva was dancing in the battle field. The ghosts were shouting loudly and evil-spirits raising loud cries (of war). (797)

Tilka Chhand

The the warriors got engrossed in the battle, and arrows were being shot, the limbs were being cut off, and the girths of horses were being broken. (798)

Whosoever was struck by the arrows was running away from the field. The virtuous Sri Ram was watching all this scene. (799)

The furious warriors were fighting vigorously and were saying, " O brave men ! Catch hold of these two youths immediately." (800)

Then they had come very near them and surrounded the two youths, while those two children looked like an embodiment of death. (801)

They were shooting arrows unhesitatingly, and the warriors were falling down (being hit) while even the persevering warriors were seen running away without looking back. (802)

Some of them had got their limbs maimed, while some of them had fallen down on the ground, while the faces of the warriors were soaked in blood. (803)

All of them, leaving behind the virtuous Sri Ram, were fleeing away and would not care to look back even. (804)

Some of the warriors, changing their robes, with dishevelled hair, leaving behind their weapons as an offering (for worship) were seen running away from the battle-field. (805)

ਦੋਹਰਾ
ਦੁਹੁੰ ਦਿਸਨ ਜੋਧਾ ਹਰੇ ਪਰਿਯੋ ਜੁਧ ਦੁਇ ਜਾਮ ।
ਜੂਝ ਸਕਲ ਸੈਨਾ ਗਈ ਰਹਿਗੇ ਏਕਲ ਰਾਮ । ੮੦੬ ।

Dohra

duhun disan jodha harai pariou judh doiai jaam.
jujh sakal saina gaiee rehgai ekal Ram. (806)

ਤਿਹੁੰ ਭ੍ਰਾਤ ਬਿਨੁ ਭੈ ਹਨਿਯੋ ਅਰੁ ਸਬ ਦਲਹਿੰ ਸੰਘਾਰਿ ।
ਲਵ ਅਰੁ ਕੁਸ ਜੂਝਨ ਨਿਮਿਤ ਲੀਨੋ ਰਾਮ ਹਕਾਰ । ੮੦੭ ।
Treh bhrat jin kai haniou ar sab dalehrung sanghar.
lav or kus jujhan namit leeno Ram hakar. (807)

ਸੈਨਾ ਸਕਲ ਜੁਝਾਇ ਕੈ ਕਤਿ ਬੈਠੇ ਛਪਿ ਜਾਇ ।
ਅਬ ਹਮ ਸੋ ਤੁਮ ਹੁੰ ਲਰੋ ਸੁਨਿ ਸੁਨਿ ਕਉਸਲ ਰਾਇ । ੮੦੮ ।
Saina sakal sujhaie kai karr baithai chaap jaie.
ab hum se tum hun larro sunn sunn kausal raie. (808)

ਨਿਰਖਿ ਬਾਲ ਨਿਜ ਰੂਪ ਪ੍ਰਭ ਕਹੇ ਬੈਨ ਮੁਸਕਾਇ ।
ਕਵਨ ਤਾਤ ਬਾਲਕ ਤੁਮੈ ਕਵਨ ਤਿਹਾਰੀ ਮਾਇ । ੮੦੯ ।
nirip bal nij roop prabh kaho bain muskaie.
kavan bhant balak tumai kavan tihari maie. (809)

ਅਕਰਾ ਛੰਦ
ਮਿਥਲਾ ਪੁਰ ਰਾਜਾ । ਜਨਕ ਸੁਭਾਜਾ। ਤਿਹ ਸਿਸ ਸੀਤਾ । ਅਤਿ ਸੁਭ ਗੀਤਾ।੮੧੦ ।

Akra Chhand

mithlapur Raja. janak Subhaja. the sis Sita. ati subh geeta. (810)

ਸੋ ਬਨਿ ਆਏ । ਤਿਹ ਹਮ ਜਾਏ । ਹੈ ਦੁਇ ਭਾਈ । ਸੁਨਿ ਰਘੁਰਾਈ । ੮੧੧ ।
So ban aie. teh hum jaie. hain doie bhaie. Sunn Raghraiee. (811)

ਸੁਨਿ ਸੀਅ ਰਾਨੀ । ਰਘੁਬਰ ਜਾਨੀ । ਚਿਤਿ ਪਹਿਚਾਨੀ । ਮੁਖਨਿ ਬਖਾਨੀ । ੮੧੨ ।
Sunn Sia rani. Raghbar jani. Chit pehchani.. mukhan bakhani. (812)

ਤਿਹ ਸਿਸ ਮਾਨਿਯੋ। ਅਤਿ ਬਲ ਜਾਨਿਯੋ । ਹਠਿ ਰਣ ਕੀਨੋ । ਕਹ ਨਹੀ ਦੀਨੋ। ੮੧੩ ।
teh sis maniou.. ati bal janiou. hath runn keeno. keh nahi deeno. (813)

ਕਸਿ ਸਰ ਮਾਰੇ । ਸਿਸ ਨਹੀ ਹਾਰੇ। ਬਹੁ ਬਿਧਿ ਬਾਣੰ । ਅਤਿ ਧਨੁ ਤਾਣੰ। ੮੧੪ ।
kas sar marai. sis nahi harai. boh bidh baaning. ati dhan tanung. (814)

Couplet

The warriors were being killed on all sides (all around) and the battle raged for almost two pehars (six hours). The whole army was killed and Sri Ram was left all alone. (806)

Then the two brothers, Lav and Kish, who had fearlessly killed the three brothers (of Ram) alongwith the whole army, then challenged Sri Ram for the skirwish. (battle). (807)

They shoutrd, " O king of Koshal land (Sri Ram) Having got your whole army killed, where are you hiding ? Now come forward and confront us in battle yourself !(808)

Sri Ram, perceving the children having a similar appearance as himself, smile and said, " O Youths ! Who is your father ? And who is your mother ?" (809)

Akra Chhand

(O King of Raghav dynasty ! distan !) (Our mother) The praise worthy daughter of Raja Janak, the gracious king of Mithla town, Sita. (810)

She had come to the jungle, and given birth to us. We both are brothers. " (O King ! Listen)." (811)

Hearing the name of queen Sita (being the sons of Sita) Ram had realised in his mind and had recognised them, but did not utter anything. (812)

He (Ram) had accepted them as his sons (in heart) and realized them as most powerful, but fought against them with stubbornness without saying anything verbally.(813)

Ram shot arrows with great force, but the youths were not defeated, and they were also shooting arrows with great force, stretching their bows. (814)

ਅੰਗ ਅੰਗ ਬੇਧੇ । ਸਬ ਤਨ ਛੇਦੇ । ਸਬ ਦਲ ਸੂਝੇ । ਰਘੁਬਰ ਜੂਝੇ । ੮੧੫ ।
ang ang bedhai. sab tan chhedai. sabh dal sujhai. Raghbar jujhai. (815)

ਜਬ ਪ੍ਰਭ ਮਾਰੇ । ਸਬ ਦਲ ਹਾਰੇ । ਬਹੁ ਬਿਧਿ ਭਾਗੈ । ਦੁਐ ਸਿਸ ਆਗੈ । ੮੧੬ ।
jab prabh marai. sab dal harai. boh bidh bhagai. duai sis agai. (816)

ਫਿਰਿ ਨ ਨਿਹਾਰੈ। ਪ੍ਰਭ ਨ ਚਿਤਾਰੈ। ਗ੍ਰਿਹ ਦਿਸ ਲੀਨਾ। ਅਸ ਰਣ ਕੀਨਾ। ੮੧੭ ।
phir na niharai. prabh na chitarai. greh dis leena. as runn keena. (817)

ਚੌਪਈ
ਤਬ ਦੁਹੂੰ ਬਾਲ ਅਜੋਧਨ ਦੇਖਾ । ਮਨੋ ਰੁਦ੍ ਕ੍ਰੀੜਾ ਬਨੁ ਪੇਖਾ ।
ਕਾਟਿ ਧੁਜਨ ਕੇ ਬ੍ਰਿਛ ਸਵਾਰੇ । ਭੂਖਨ ਅੰਗ ਅਨੂਪ ਉਤਾਰੇ । ੮੧੮ ।
Choupaiee
tab duhun bal ayodhan dekha. mano Rudar kareerra ban pekha.
Kaat dhujan kai brichh savarai. bhookhan ang anup utarai. (818)

ਮੂਰਛ ਭਏ ਸਬ ਲਏ ਉਠਾਈ । ਬਾਜ ਸਹਿਤ ਤਹ ਗੇ ਜਹ ਮਾਈ ।
ਦੇਖਿ ਸੀਅ ਪਤਿ ਮੁਖ ਰੋ ਦੀਨਾ । ਕਹਿਯੋ ਪੁਤ੍ ਬਿਧਵਾ ਮੁਹਿ ਕੀਨਾ । ੮੧੯ ।
ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕੇ ਰਾਮਾਵਤਾਰੇ ਲਵ ਬਾਜ ਬਾਂਧਬੋ
ਰਾਮ ਬਧਹ ਧਿਆਇ ਸਮਾਪਤੰ ।
moorachh bhaie sab laie uthaiee.
baaj sehat the gai jeh maiee.
dekh Sia pat mukh ro deena.
kehou putar bidhva meh keena. (819)

it Sri Bachittar Natakai Ram avtarai lav baj badhbo
Ram badeh dhiaee samapatung.

ਅਥ ਸੀਤਾ ਨੇ ਸਭ ਜੀਵਾਏ ਕਥਨੰ
ਸੀਤਾ ਬਾਂਚ ਪੁਤ੍ਰਨ ਸੋ
ਚੌਪਈ
ਅਬ ਮੋ ਕਉ ਕਾਸਟ ਦੇ ਆਨਾ । ਜਰਉ ਲਾਗਿ ਪਤਿ ਹੋਉ ਮਸਾਨਾ ।
ਸੁਨਿ ਮੁਨਿ ਰਾਜ ਬਹੁਤ ਬਿਧਿ ਰੋਏ । ਇਨ ਬਾਲਨ ਹਮਰੇ ਸੁਖ ਖੋਏ । ੮੨੦ ।
Ab Sita ne sabh jeevaie kathanung
Sita baach putran so.
Choupaiee
ab mo ko kasat de ana. jarou laag pati houoo masana.
Sunn mun raj bahut bidh roiai. en balan hamrai sukh khoiai. (820)

Lav and Lush had pierced each limb of Ram and had made Ram's body full of holes (pierced the whole body) and the army got an inkling that Sri Ram had also been killed. (815)

When Sri Ram was died, the whole army was defeated and fled away from the field in many ways, (any way they could make) before the two youths. (816)

The soldiers were not even looking back, forgetting Sri Ram completely, and were heading housewards straight away. This is how they fought the battle. (817)

Choupaiee :

Then both the youths had a look at the battle-field, as if it was the scene of Shiva's drama of jungle romance. (Rudra's drama), in which the beleagured army was like the trees, and the embellishments (ornaments) of the warriors were like flower or fruits. (818)

The persons, who were unconscious, were picked up by them, along with their horses, and brought to the place, where Sita was seated. When Sita saw the face of the swooned husband, she started crying and said, " O Children ! You have made me a widow. " (819)

Here the chapter on the killing of Ram of the Incarnation of Ram in the Bachittar Natak is completed.

Now the episode of Sita's making alive of all the warriors begins.

Sita told her sons,

Choupaiee :

Now bring me some wood, so that I could also burn myself alongwith my space (to ashes). Hearing the whole story, even great seer (Muni) Balmik wept bitterly, and said, " These children have spoiled our peace and comforts completely. " (820)

ਜਬ ਸੀਤਾ ਤਨ ਚਾਹ ਕਿ ਕਾਢੂੰ । ਜੋਗ ਅਗਨਿ ਉਪਰਾਜਿ ਸੁ ਛਾਡੂੰ ।
ਤਬ ਇਮ ਭਈ ਗਗਨ ਤੇ ਬਾਨੀ । ਕਹਾ ਭਾਈ ਸੀਤਾ ਤੈ ਇਯਾਨੀ । ੮੨੧ ।
jab Sita tan chah ke kadhun. jog agan upraj do chhadun.
tab in bhaiee gagan te baani. keha bhaiee Sita tai eyani. (821)

ਅਰੂਪਾ ਛੰਦ
ਸੁਨੀ ਬਾਨੀ । ਸੀਆ ਰਾਨੀ । ਲਯੋ ਆਣੀ । ਕਰੈ ਪਾਨੀ । ੮੨੨ ।
Arupa Chhand
Sunni bani. Sia Rani. leiou aani. karai pani. (822)

ਸੀਤਾ ਬਾਚ ਮਨ ਮੈ
ਦੋਹਰਾ
ਜਉ ਮਨ ਬਚ ਕਰਮਨ ਸਹਿਤ ਰਾਮ ਬਿਨਾ ਨਹੀ ਅਉਰ ।
ਤਉ ਏ ਰਾਮ ਸਹਿਤ ਜੀਐ ਕਹਿਯੋ ਸੀਆ ਤਿਹ ਠਉਰ । ੮੨੩ ।
Sita baach man mein
Dohra
jou man bach karman sahit Ram bina nahi aour.
tou eai Ram sahit jeeai kahiou Sia teh thour. (823)

ਅਰੂਪਾ ਛੰਦ
ਸਬੈ ਜਾਗੈ । ਭ੍ਰਮ ਭਾਗੇ । ਹਠੰ ਤਯਾਗੇ । ਪਗੰ ਲਾਗੇ । ੮੨੪ ।
Sabai jagai. bharmung bhagai. hathung tiagai. pugung lagai. (824)

ਸੀਆ ਆਨੀ । ਜਗੰ ਰਾਨੀ । ਧਰਮ ਧਾਨੀ । ਸਤੀ ਮਾਨੀ । ੮੨੫ ।
Sia aani. jagung rani. dharam dhani. sabhi mani. (825)

ਮਨੰ ਭਾਈ । ਉਰੰ ਲਾਈ । ਸਤੀ ਜਾਨੀ । ਮਨੈ ਮਾਨੀ । ੮੨੬ ।
manung bhaie. anrung laiee. sati jani. manai mani. (826)

ਦੋਹਰਾ
ਬਹੁ ਬਿਧਿ ਸਿਅਹਿੰ ਸਮੋਧ ਕਰਿ ਚਲੇ ਅਜੁਧਿਆ ਦੇਸਿ ।
ਲਵ ਕੁਸ ਦੋਊ ਪੜ੍ਰਨਿ ਸਹਿਤ ਸ੍ਰੀ ਰਘੁਬੀਰ ਨਰੇਸ । ੮੨੭ ।
Dohra
boh bidh siahung sâmedh kar chalai Ajudhiya des.
lav kus douoo putran sahet Sri Raghbir nares. (827)

When Sita desired to emanate the desired fire (to burn herself) from her own body and leave this human form, then there was a sound heard from heavens, saying, " O Sita ! Have you gone mad ?" (821)

Arupa Chhand

When the queen Sita heard this heavenly sound, she asked for some water, which she took in her hands. (822)

Then Sita said to herself (in her mind)

Couplet :

If I have never accepted (in my mind) by mind, speech and action anybody else except Sri Ram as my spouse, then let all (dead) persons including Sri Ram be made alive (may come to life). Having said this, she sprinkled that water on the Earth. (land)." 823)

Arupa Chhand

That very moment all of them came back to life, and all doubts were cleared from everyone's mind. Leaving their doubts and misgivings, all fell at the feet of Sita. (824)

Then Sri Ram brought Sita back to his palace and accepted with all religious rites and moral principles, Sita as the world's queen and of a chaste character (pious character). (825)

Then she (Sita) appeared to Ram's heart, and he embraced her and accepted her as a chaste (virtuous) woman, and gave her full regard as his trusted wife. (826)

Couplet

After imparting spiritual knowledge to Sita by various means, Sri Ram, accampained by Lav and Kush, and Sita, proceeded towards Aoudhya. (827)

ਚੌਪਈ
ਬਹੁਤੁ ਭ"ਤਿ ਕਰਿ ਸਿਸਨ ਸਮੋਧਾ । ਸੀਯ ਰਘੁਬੀਰ ਚਲੇ ਪੁਰਿ ਅਉਧਾ ।
ਅਨਿਕ ਬੈਖ ਸੇ ਸਸਤ੍ਰ ਸੁਹਾਏ । ਜਾਨੁਕ ਤੀਨ ਰਾਮ ਬਨਿ ਆਏ । ੮੨੮ ।
ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕੇ ਰਾਮਾਵਤਾਰੇ ਤਿਹੂੰ ਭਿਰਾਤਨ
ਸੈਨਾ ਸਹਤ ਜੀਬੋ ਧਿਆਇ ਸਮਾਪਤੰ ।

Choupaiee

bahut bhant kar misan samodha.
Seya Raghubir chalai pur aoudha.
anik bekhso sastar suhaie.
janak teen Ram ban aie. (828)

iti Sri Bachittar Natakai Ramavtarai tehun bhiratan
saina sahat jeebo dhiaie samapatung.
ਅਥ ਸੀਤਾ ਦੁਹੂ ਪੁਤ੍ਰਨ ਸਹਿਤ ਪੁਰੀ ਅਵਧ ਪ੍ਰਵੇਸ ਕਥਨੰ ।

ਚੌਪਈ
ਤਿਹੂੰ ਮਾਤ ਕੰਠਨ ਸੋ ਲਾਏ । ਦੋਊ ਪੁਤ੍ ਪਾਇਨ ਲਪਟਾਏ ।
ਬਹੁਰ ਆਨਿ ਸੀਤਾ ਪਗ ਪਰੀ । ਮਿਟ ਗਈ ਤਹੀ ਦੁਖਨ ਕੀ ਘਰੀ । ੮੨੯ ।

Ab Sita dohun putran sahet puri avadh parves kathanung

Choupaiee

tahun maat kanthan so laie. douoo putar paien laptaie.
bahur aan Sita pug pari. mit gaiee tehi dukhan ki gharee. (829)

ਬਾਜ ਮੇਧ ਪੂਰਨ ਕੀਆ ਜਗਾ । ਕਉਸਲੇਸਿ ਰਘੁਬੀਰ ਅਭਗਾ ।
ਗ੍ਰਿਹ ਸਪੂਤ ਦੋ ਪੂਤ ਸੁਹਾਏ । ਦੇਸ ਬਿਦੇਸ ਜੀਤਿ ਗ੍ਰਿਹ ਆਏ । ੮੩੦ ।
baaj medh puran kia jaga. kauslais Raghubir abhaga.
greh Saput do poot suhaie. des bides jeet greh aie. (830)

ਜੋਤਿਕ ਕਹੇ ਸੁ ਜਗ ਬਿਧਾਨਾ । ਬਿਧਿ ਪੂਰਬ ਕੀਨੇ ਤੇ ਨ੍ਹਾਨਾ ।
ਏਕ ਘਾਟ ਸਤ ਕਨਿ ਜਗਾ । ਚਟਪਟ ਚਕ੍ ਇੰਦ੍ ਉਠਿ ਭਗਾ । ੮੩੧ ।
jotik kehai so jug bidhana. bidh purab keeno to nahna.
ek ghaat scat keeno jaga. chatpat chakar Inder uth bhaga. (831)

ਰਾਜ ਸੁਇ ਕੀਨੇ ਦਸ ਬਾਰਾ । ਬਾਜ ਮੇਧਿ ਇਕੀਸ ਪ੍ਰਕਾਰਾ ।
ਗਵਾਲੰਭ ਅਜਮੇਧ ਅਨੇਕਾ । ਭੂਮਿ ਮਧਿ ਕਰਮ ਕੀਏ ਅਨੇਕਾ । ੮੩੨ ।
Raj suai keeno das bara. baag medh ikees parkara.
gavalumbh ajmedh aneka. bhoom madh karaṃ keeai aneka. (832)

Choupaiee :

Ram gave enlightening knowledge to his sons by various means, and accompained by Sita, Sri Ram moved towards Aoudhya. Various beautiful robes were looking glorious on their persons, as if three Rams had been created, who were coming. (828)

Here the chapter of the coming alive of the three brothers (of Ram) alongwith the whole army, from the episode of Ram's incarnation in Bachittar Natak is completed.

Now the episode of Entry of Sita alongwith her two sons into Avadhpuri commences.

Choupaiee

All the three mothers hugged the grand-sons and both of them got clung to their feet. Then Sita came and fell at the feet of the mothers-in-law. Thus the time sufferings were over. (829)

Then Sri Ram. the King of Kaushal land, completed the Ashumeid Yagna without any interruption. Both the sons were roaming with splendour in the palace and they had come back home and foreign lands. (830)

All the types of Yagnas, as were essential as per customs and principles, were completed as per formal rites. When all the hundred Yagnas, except one were completed, Indra feet bewildered and ran away from there. (831)

About a dozen Rajsu Yagnas were performed, and twenty-one Asumedh Yagnas were completed, alongwith many Gomedh and Ajmedh Yagnas. Many other virtuous deeds were performed in the country. (832)

ਨਾਗਮੇਧ ਖਟ ਜਗ ਕਰਾਏ । ਜੋ ਨ ਕਰੇ ਜਨਮੇਜਿਯ ਪਾਏ ।
ਅਉਰੈ ਗਨਤ ਕਹਾ ਲਗ ਜਾਊ । ਗ੍ਰੰਥ ਬਢਨ ਤੇ ਹੀਐ ਡਰਾਊ । ੮੩੩ ।
Nagmedh khat jug karaie. jo na karai janmaijiy paie.
aourai ganat kaha lag jaouoo. granth badan te hiai draouoo. (833)

ਦਸ ਸਹੰਸ੍ਰ ਦਸ ਬਰਖ ਪ੍ਰਮਾਨਾ । ਰਾਜ ਕਰਾ ਪੁਰਿ ਅਉਧ ਨਿਧਾਨਾ ।
ਤਬ ਲਉ ਕਾਲ ਦਸਾ ਨੀਅਰਾਈ । ਰਘੁਬਰ ਸਿਰਿ ਮ੍ਰਿਤ ਡੰਕ ਬਜਾਈ । ੮੩੪ ।
das Sahunsar das barkh parmana. Raj kara pur aoudh nidhana.
tab lou kaal dasa niaraiee. Raghbar Sir mirat dank bajaiee. (834)

ਨਮਸਕਾਰ ਤਿਹ ਬਿਧਿ ਪ੍ਰਕਾਰਾ । ਜਿਨਿ ਜਗ' ਜੀਤਿ ਕਰਿਯੋ ਬਸ ਸਾਰਾ ।
ਸਬਹਨ ਸੀਸਿ ਡੰਕ ਤਿਹ ਬਾਜਾ । ਜੀਤ ਨ ਸਕਾ ਰੰਕ ਅਰੁ ਰਾਜਾ । ੮੩੫ ।
namaskar the bidh parkara. jin jug jeet kariou bas sara.
sabhan sees dank the baja. jeet na saka runk ar raja. (835)

ਦੋਹਰਾ
ਜੇ ਤਿਨ ਕੀ ਸਰਨੀ ਪਰੇ ਕਰ ਦੈ ਲਏ ਬਚਾਇ ।
ਯੌ ਨਹੀ ਕੋਊ ਬਾਚਿਆ ਕਿਸਨ ਬਿਸਨੁ ਰਘੁਰਾਇ । ੮੩੬ ।
Dohra
jo tin ki sarni parai kar dei laie bachaie.
yo nahi kouoo bachia kisan bisan Raghuraie. (836)

ਚੌਪਈ
ਬਹੁ ਬਿਧਿ ਕਰੋ ਰਾਜ ਕੋ ਸਾਜਾ । ਦੇਸ ਦੇਸ ਕੇ ਜੀਤੇ ਰਾਜਾ ।
ਸਾਮ ਦਾਮ ਅਰੁ ਦੰਡ ਸ ਭੇਦਾ । ਜਿਹ ਬਿਧਿ ਹੁਤੀ ਸਾਸਨਾ ਬੇਦਾ । ੮੩੭ ।
Choupaiee
boh bidh kare raj ko saja. des des ke jeetai raja.
sam dam ar dund so bheda. jeh bidh huti sasna beda. (837)

ਬਰਨ ਬਰਨ ਅਪੁਨੀ ਕ੍ਰਿਤ ਲਾਏ । ਚਾਰ ਚਾਰ ਹੀ ਬਰਨ ਚਲਾਏ ।
ਛਤ੍ਰੀ ਕਰੇ ਬਿਪ੍ ਕੀ ਸੇਵਾ । ਬੈਸ ਲਖੇ ਛਤ੍ਰੀ ਕਹ ਦੇਵਾ । ੮੩੮ ।
baran baran apni kirat laie. Char char ki baran chalaie.
Chhatri karai bipar ki sewa. bais lakhai chhatri keh deva. (838)

ਸੂਦ੍ ਸਬਨ ਕੀ ਸੇਵ ਕਮਾਵੈ । ਜਹ ਕੋਈ ਕਹੈ ਤਹੀ ਵਹ ਧਾਵੈ ।
ਜੈਸਕ ਹੁਤੀ ਬੇਦ ਸਾਸਨਾ । ਨਿਕਸਾ ਤੈਸ ਰਾਮ ਕੀ ਰਸਨਾ । ੮੩੯ ।
Sudar saban ki seva kamavai. jeh koiee kehai tehi veh dhavai.
Jaisak huti beid sasna. niksa tais Ram ki rasna. (839)

Six elephant-medh Yagna were done, which Janmeja had not been able to perform. How much more could I describe ? As I fear that I have felt the Granth will become too voluminous. (833)

Then Sri Ram ruled over Aoudhya town for ten thousand and ten years, when his end came near. Then the god of death overtook Ram, and he left this world. (834)

Our salutations to the god of death, in many ways, which has overcome the whole world and gained victory over it. Everyone is overpowered by the death one day. Neither a king nor a panper has ever gained victory over the god of death. (835)

Couplet

Whosoever has taken refuge at the feet of that (Kaal) God of death, has been (saved) protected by the benign hands of the Lord. But none of the great seers like Krishna, Vishnu and Ram Chander have escaped the clutches of the god of death. (836)

Choupaiee

Ram had enjoyed all the grandeur and pleasures of the royal kingdom, having gained victory victory over other kings. He had followed all the four aspects of polotical power as per Vedas including refuge, value, punishment, and discrimination. (looking after individual safety, financial, action against crime and distinction between various sections). (837)

All the four Varnas (Brahmin, Kashatrya etc.) were made to follow their respective duties, and all the four Varnas were looked after. The Kashatriyas were seeming the brahmins, whereas Vaishas were considering the Kashatriyas as their superiors. (worthy of their worship). (838)

The shudras were serving all the others. They were following the same path as dictated by the others (three Varnas). Sri Ram was dicatating his ordains as per the rules or directives of the Vedas. (839)

ਰਾਵਣਾਦਿ ਰਣਿ ਹਾਕਿ ਸੰਘਾਰੇ । ਭਾਤਿ ਭਾਤਿ ਸੇਵਕ ਗਣ ਤਾਰੇ ।
ਲੰਕਾ ਦਈ ਟੰਕ ਜਨੁ ਦੀਨੋ । ਇਹ ਬਿਧਿ ਰਾਜ ਜਗਤ ਮੈ ਕੀਨੋ । ੮੪੦ ।
Ravanad runn haak sangharai. bhat bhant sevak gann tarai.
lanka deiee tank jan deeno. eh bidh raj jagat mein keeno. (840)

ਦੋਹਰਾ
ਬਹੁ ਬਰਖਨ ਲਉ ਰਾਮ ਜੀ ਰਾਜ ਕਰਾ ਅਰਿ ਟਾਲਿ ।
ਬ੍ਰਹਮਰੰਧ ਕਹ ਫੋਰ ਕੈ ਭਯੋ ਕਉਸਲਿਆ ਕਾਲ । ੮੪੧ ।
Dohra
boh barkhan lou Ram ji raj kara ar taal.
brahamrandh keh phor kai bhiou kausalya kaal. (841)

ਚੌਪਈ
ਜੈਸ ਮ੍ਰਿਤਕ ਕੇ ਹੁਤੇ ਪ੍ਰਕਾਰਾ । ਤੈਸੇ ਈ ਕਰੇ ਬੇਦ ਅਨੁਸਾਰਾ ।
ਰਾਮ ਸਪੂਤ ਜਾਹਿੰ ਘਰ ਮਾਹੀ । ਤਾ ਕਹੁ ਤੋਟ ਕੋਊ ਕਹ ਨਾਹੀ । ੮੪੨ ।
Choupaiee
jais mirtak ko hutai pukara. taisai ei karai beid anusara.
Ram sapoot jahung ghar mahi. ta koh tot kouoo keh nahi. (842)

ਬਹੁ ਬਿਧਿ ਗਤਿ ਕੀਨੀ ਪ੍ਰਭ ਮਾਤਾ । ਤਬ ਲਉ ਭਈ ਕੇਕਈ ਮਾਤਾ ।
ਤਾ ਕੇ ਮਰਤ ਸੁਮਿਤ੍ਰਾ ਮਰੀ । ਦੇਖਹੁ ਕਾਲ ਕ੍ਰਿਆ ਕਸ ਕਰੀ । ੮੪੩ ।
boh bidh gut keeni prabh mata. tab lou bhaiee kaikaiee sata.
ta kai marat sumitra mari. dekhoh kaal kiria kas kari. (843)

ਏਕ ਦਿਵਸ ਜਾਨਕਿ ਤ੍ਰਿਯਾ ਸਿਖਾ । ਭੀਤ ਭਏ ਰਾਵਣ ਕਹ ਲਿਖਾ ।
ਜਬ ਰਘੁਬਰ ਤਿਹ ਆਨਿ ਨਿਹਾਰਾ । ਕਛੁਕ ਕੋਪ ਇਮ ਬਚਨ ਉਚਾਰਾ । ੮੪੪ ।
ek divas janik triya sikha. bheet bhaie Ravan keh likha.
jab Raghubar the aan nihara. kachhuk kop em bachan uchara. (844)

ਰਾਮ ਬਾਚ ਮਨ ਮੈ
ਯਾ ਕੋ ਕਛੁ ਰਾਵਨ ਕੋ ਹੋਤਾ । ਤਾ ਤੇ ਚਿਤ੍ਰ ਚਿਤ੍ਰਕੈ ਦੇਖਾ ।
ਬਚਨ ਸੁਨਤ ਸੀਤਾ ਭਈ ਰੋਖਾ । ਪ੍ਰਭ ਮੁਹਿ ਅਜ ਹੂੰ ਲਗਾਵਤ ਦੋਖਾ । ੮੪੫ ।
Ram baach man mein
ya ko kachh Ravan ko hota. ta te chitar chitarkai dekha.
bachan sunat Sita bhaiee rokha. prabh mohai aj hun laggavat dokha. (845)

Sri Ram had killed demons like Ravana by challenging him for battle, while helping all his disciples (dev out persons) towards salvation. Lanka was handed over (to Vibhushan) and established in peace. So Ram had ruled over the world in such a manner. (840)

Couplet

Sri Ram had ruled over the land for many years, having vanquished his enemies. Then Kaushalya (Ram's mother) having lived long (after breaking Brahmrandh), finally gave up her mortal life. (died). (841)

Choupaiee

The way various formal rites were required as per Vedic rites, were performed as in the case of any dead person. The family, where sons like Ram were born, had no problems or shortages to encounter. (842)

Sri Ram had performed various rites for the peace of the departed soul (mother) in many ways, and in the mean time Kaikaiee also died, and after some time Sumitra also died. Thus the god of death had performed various actions (as per Nature). (843)

One day Sita had drawn the figure of Ravana on the wall, as requested by some women folk, then Ram got furious with rage, and remarked like this. (844)

Ram thought to himself :-

" This lady (Sita) must have had some liking for Ravana, and that is why she had drawn his figure (painting) to see for herself (again). Hearing such words, Siota got furious and said, " O Lord ! You are blaming me for such a blemish (infamous deed) even now. (845)

ਦੋਹਰਾ
ਜਉ ਮੇਰੇ ਬਚ ਕਰਮ ਕਰਿ ਹ੍ਰਿਦੈ ਬਸਤ ਰਘੁਰਾਇ ।
ਪ੍ਰਿਥੀ ਪੈਡ ਮੁਹਿ ਦੀਜੀਐ ਲੀਜੈ ਮੋਹਿ ਮਿਲਾਇ । ੮੪੬ ।

Dohra

jou merai bach karam kar hirdai basat Raghraie.
prithi paid mohai deejiai leejai mohai milaie. (846)

ਚੌਪਈ
ਸੁਨਤ ਬਚਨ ਧਰਨੀ ਫਟਿ ਗਈ । ਲੋਪ ਸੀਆ ਤਿਹ ਭੀਤਰ ਭਈ ।
ਚਕ੍ਰਤ ਰਹੇ ਨਿਰਖਿ ਰਘੁਰਾਈ । ਰਾਜ ਕਰਨ ਕੀ ਆਸ ਚੁਕਾਈ । ੮੪੭ ।

Choupaiee

Sunat bachan dharni phat gaiee. lope Sia the bheetar bhaie.
chakrat rehai nirakh Raghraiee. Raj karan ki aas chukaiee. (847)

ਦੋਹਰਾ
ਇਹ ਜਗ ਧੂਅਰੋ ਧਉਲਹਰਿ ਕਿਹ ਕੇ ਆਯੋ ਕਾਮ ।
ਰਘੁਬਰ ਬਿਨੁ ਸੀਅ ਨ ਜੀਐ ਸੀਅ ਬਿਨੁ ਜੀਐ ਨ ਰਾਮ । ੮੪੮ ।

Dohra

eh jug dhuaro dhoulhar keh ko aiyo kam.
Raghubar bin Sia na jiai Sia bin jeeai na Ram. (848)

ਚੌਪਈ
ਦੁਆਰੇ ਕਹਿਯੋ ਬੈਠ ਲਛਮਨਾ । ਪੈਠ ਨ ਕੋਊ ਪਾਵੈ ਜਨਾ ।
ਅੰਤਰਿ ਪੁਰਹਿ ਆਪਿ ਪਗੁ ਧਾਰਾ । ਦੇਹਿ ਛੋਰਿ ਮ੍ਰਿਤ ਲੋਕ ਸਿਧਾਰਾ । ੮੪੯ ।

Choupaiee

duarai kehiou baith lachhmana. paith na kouoo pavai jana.
antar pureh aap pug dhara. deh chhor mirat lok sidhara. (849)

ਦੋਹਰਾ
ਇੰਦ੍ਰਮਤੀ ਹਿਤ ਅਜ ਨ੍ਰਿਪਤਿ ਜਿਮ ਗ੍ਰਿਹ ਤਜਿ ਲੀਅ ਜੋਗ ।
ਤਿਮ ਰਘੁਬਰ ਤਨ ਕੋ ਤਜਾ ਸ੍ਰੀ ਜਾਨਕੀ ਬਿਯੋਗ । ੮੫੦ ।
ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕੇ ਰਾਮਾਵਤਾਰੇ ਸੀਤੇ ਕੇ ਹੇਤ
ਮ੍ਰਿਤ ਲੋਕ ਗਏ ਧਿਆਇ ਸਮਾਪਤੰ ।

Dohra

Indermati hit aj ṇirpat jim greh taj lia jog.
tim Raghbar tan ko taja Sri Janki biyog. (850)

Couplet

Sita said, " O mother Earth ! If only Ram abides in my body and through speech and action, then give me some path and absorb me within yourself (to fold me within it)." (846)

Choupaiee :

On hearing Sita's words, the Earth split underneath and Sita got caved in the Earth. (got absorbed). On watching the scene (wonderful drama) Sri Ram got bewildered and had no desire left to rule any more. (847)

Couplet

This world was like a palace of smoke, and had never been useful to anyone. Just as Sita could not live without Ram, in the same way Ram could not have lived without Sita. (848)

Choupaiee :

So Sri Ram said, " O Lachhman ! You wait at the gate,and do not allow anyone to enter this place. So by placing his foot in that palace, and gave up his life, passing into eternity leaving this world. (849)

Couplet

So Sri Ram had given up his life dur to the separation from Sita just as King Aj had adopted the path of ascetics for Inder mati, forsaking his worldly life.. (850)

iti Sri Bachittar Natakai Ramavtarai Sita ko
hot mirat lok gaie dhiaie samapatanung.
ਅਬ ਤੀਨੋ ਭ੍ਰਾਤਾ ਇਸਤ੍ਰੀਅਨ ਸਹਿਤ ਮਰਬੋ ਕਥਨੰ

ਚੌਪਈ
ਰਉਰ ਪਰੀ ਸਗਰੇ ਪੁਰ ਮਾਹੀ । ਕਾਹੂੰ ਰਹੀ ਕਛੂ ਸੁਧਿ ਨਾਹੀ ।
ਨਰ ਨਾਰੀ ਡੋਲਤ ਦੁਖਿਆਰੇ । ਜਨੁਕ ਗਿਰੇ ਜੂਝਿ ਜੁਝਿਆਰੇ । ੮੫੧ ।
Ab teeno bhrata Istrian sahet marbai kathanung.
Choupaiee
rour pari sagrai pur mahi. kahun rehi kachhu sudh nahi.
nar nari dolat dukhiarai. Janak girai jujh jujhiarai. (851)

ਸਗਰ ਨਗਰ ਮਹਿ ਪਰ ਗਈ ਰਉਰਾ । ਬਯਾਕੁਲ ਗਿਰੇ ਹਸਤਿ ਅਰ ਘੋਰਾ ।
ਨਰ ਨਾਰੀ ਮਨ ਰਹਿਤ ਉਦਾਸਾ । ਕਹਾ ਰਾਮ ਕਰ ਗਏ ਤਮਾਸਾ । ੮੫੨ ।
sagar nagar meh par gaiee roura. beyakul girai hamati ar ghora.
nar nari man rehat udasa. keha Ram kar gaie tamasa. (852)

ਭਰਥਊ ਜੋਗ ਸਾਧਨਾ ਸਾਜੀ । ਜੋਗ ਅਗਨਿ ਤਨ ਤੇ ਉਪਰਾਜੀ ।
ਬ੍ਰਹਮਰੰਧ੍ਰ ਝਟਦੈ ਕਰਿ ਫੋਰਾ । ਪ੍ਰਭ ਸੋ ਚਲਤ ਅੰਗ ਨਹੀ ਮੋਰਾ । ੮੫੩ ।
bharthouoo jog sadhna saji. jog agan tan te upraji.
brahamrundhar jharde kar phora. prabh so chalat ang nahi mora. (853)

ਸਕਲ ਜੋਗ ਕੇ ਕੀਏ ਬਿਧਾਨਾ । ਲਛਮਨ ਤਹੇ ਤੈਸ ਹੀ ਪ੍ਰਾਨਾ ।
ਬ੍ਰਹਮਰੰਧ੍ਰ ਲਵ ਅਰਿ ਫੁਨਿ ਫੂਟਾ । ਪ੍ਰਭ ਚਰਣਨ ਤਰਿ ਪ੍ਰਾਨ ਨਿਖੁਟਾ । ੮੫੪ ।
Sakal jog ko keeai bidhana. Lachhman tajai tais hi prana.
brahamrundhar lav ar phun phutai. prabh charanan tar pran nikhuta. (854)

ਲਵ ਕੁਸ ਦੋਊ ਤਹਾ ਚਲ ਗਏ । ਰਘੁਬਰ ਸੀਅਹਿ ਜਰਾਵਤ ਭਏ ।
ਅਰੁ ਪਿਤ ਭ੍ਰਾਤ ਤਿਹੂੰ ਕਹ ਦਹਾ । ਰਾਜ ਛਤ੍ਰ ਲਵ ਕੇ ਸਿਰਿ ਰਹਾ । ੮੫੫ ।
lav kus douoo taha chal gaie. Raghubar Siahe jaravat bhaie.
ar pit bhrat tehun keh daha. Raj chhatar lav kai sir raha. (855)

ਤਿਹੂੰਅਨ ਕੀ ਇਸਤ੍ਰੀ ਤਹ ਆਈ । ਸੰਗਿ ਸਤੀ ਹ੍ਵੈ ਸੁਰਗਿ ਸਿਧਾਈ ।
ਲਵ ਸਿਰਿ ਧਰਾ ਰਾਜ ਕਾ ਸਾਜਾ । ਤਿਹੂੰਅਨ ਤਿਹੂੰ ਕੁੰਟਿ ਕੀਅ ਰਾਜਾ । ੮੫੬ ।
tihun ki istri the aiee. Sung Sati hun Surag Sidhaiee.
lav sir dhara raj ka saja. tehuan tehun kunt kia raja. (856)

Here the Chapter of Sita's departure from the world from the episode of Ram's Incarnation in Bachittar Natak is completed.

Now the Episode of the death of the three brothers alongwith their wives begins.

Choupaiee

The news had spread like wild fire in the whole town that Sri Ram had left this world for his heavenly abode. (mingled with the Lord), so no one had any some of his own whereabouts. The men and women folk were roaming around just as the warriors had fallen down due to fighting. (851)

There was a lot of confusion in the whole town, even elephants and horses had started falling down due to (their agitated mind) worry. Men and women were feeling glooming at the loss, and were wondering about Ram's dramatic death. (852)

After Sri Ram's death, Bharat also performed yogic meditation and emanated the yogic fire from his body and did not hesitate in joining Ram in heavens having broken the Brahm-rundar (having left the physical form). (853)

Then Lachhman also performed yogic-deeds and gave up his mortal life in the same manner. Then Shatrugan's also got his brahm-runder broken (left the mortal frame) and left his mortal body, joining Sri Ram in heavens. (854)

The Lav and Kush went there and performed the cremation ceremony of both Sri Ram and Sita, and then the cremation of the three brothers of their father. Then the rule of the kingdom passed on to Lav. (with a canopy flying over his head). (855)

There the three wives of these three brothers came there, and joined their spouses in heaven by performing Sati, (by burning themselves). The whole responsibility of the kingdom of Koshal land was passed on to Lav. Then the families of the three brothers ruled over the whole world. (856)

ਉਤਰ ਦੇਸ ਆਪ ਕੁਸ ਲੀਆ । ਭਰਥ ਪੁਤ੍ ਕਹ ਪੂਰਬ ਦੀਆ ।
ਦਛਨ ਦੀਅ ਲਛਨ ਕੇ ਬਾਲਾ । ਪਛਮ ਸਤ੍ਰਘਨ ਸੁਤ ਬੈਠਾਲਾ । ੮੫੭ ।
Utar des aap kus lia. bharat putar keh purab dia.
dachhan dia lachhan ke bala. pachham satrughan sut baithala. (857)

ਦੋਹਰਾ
ਰਾਮ ਕਥਾ ਜੁਗੁ ਜੁਗਿ ਅਟਲ ਸਭ ਕੋਈ ਭਾਖਤ ਨੇਤਿ ।
ਸੁਰਗਿ ਬਾਸੁ ਰਘੁਬਰ ਕਰਾ ਸਗਰੀ ਪੁਰੀ ਸਮੇਤ । ੮੫੮ ।
ਇਤਿ ਰਾਮ ਭਿਰਾਤ ਤ੍ਰੀਅਨ ਸਹਤ ਸੁਰਗਿ ਗਏ
ਅਰੁ ਰਾਮ ਸਗਰੀ ਪੁਰੀ ਸਹਿਤ ਸੁਰਗ ਜਾਇਬੋ
ਧਿਆਇ ਸਮਾਪਤਮ ।
Ram katha jug jug atal sabh koiee bhakhat neit.
Surag baas Raghubar kara sagrri puri samet. (858)

it Ram bhirat trian sehat surag gaie or
Ram sagri puri sahet surag jaiebo
dhiaie Samapatam.

ਚੌਪਈ
ਜੋ ਇਹ ਕਥਾ ਸੁਨੈ ਅਰੁ ਗਾਵੈ । ਦੂਖ ਪਾਪ ਤਿਹ ਨਿਕਟਿ ਨ ਆਵੈ ।
ਬਿਸਨੁ ਭਗਤਿ ਕੀ ਏ ਫਲੁ ਹੋਈ । ਆਧਿ ਬਯਾਧਿ ਛੈ ਸਕੈ ਨ ਕੋਈ । ੮੫੯ ।
Choupaiee
jo eh katha sunnai or gavai. dookh paap the nikat na avai.
bisan bhagati ki eh phal hoiee. aadh biayadh chhavai sahai na koiee. (859)

ਸੰਮਤ ਸਤ੍ਰਹ ਸਹਸ ਪਚਾਵਨ । ਹਾੜ ਵਦੀ ਪ੍ਰਿਥਮਿ ਸੁਖ ਦਾਵਨ ।
ਤ੍ ਪ੍ਰਸਾਦਿ ਕਰਿ ਗ੍ਰੰਥ ਸੁਧਾਰਾ । ਭੂਲ ਪਰੀ ਲਹੁ ਲੇਹੁ ਸੁਧਾਰਾ । ੮੬੦ ।
Samat satreh sehas pachavan. harr vadi prithim sukh davan.
tav prasad kar granth sadhara. bhool pari loh leho sudhara. (860)

ਦੋਹਰਾ
ਨੇਤ੍ ਤੁੰਗ ਕੇ ਚਰਨ ਤਰਿ ਸਤਦ੍ਰਵ ਤੀਰ ਤਰੰਗ ।
ਸ੍ਰੀ ਭਗਵਤਿ ਪੁਰਨ ਕੀਓ ਰਘੁਬਰ ਕਥਾ ਪ੍ਰਸੰਗ । ੮੬੧ ।
Dohra
netar tung ke charan tar satdarav teer tarung.
Sri bhagvat puran keeou Raghbar katha parsung. (861)

Kush took over the control of the northern sector (land) himself, while the kingdom of East was passed on to the son of Bharat, and that of the southern areas to Lachhman's sons, and the western areas were handed over to the sons of Shatrugan, who took over control of the kingdom. (857)

Couplet

The episode of Ram is eternal throughout the ages, which is described (remembered) always by all. Finally Sri Ram, alongwith the residents of the town, rested in heavens. (858)

Here the Chapter on the death of Ram's brothers alongwith their wives and the passing of Ram with the whole town to heavens is completed.

Choupaiee :

If anyone were to read or listen to this episode of Ram's Incarnation, he will be relieved of his ills and sins completely. The result of Vishnu's worship will be that the person will be free from all afflictions or sufferings. (859)

" O Lord ! On the first day of (after) full moon of the month of Asar in Samvat 1755 (June of the year 1698) this Granth was completed through Your Grace. If any mistakes are detected, these may be rectified. (860)

Couplet

This episode of Sri Ram was Completed through the Lord's Grace at a place (Anandpur) at the foot hills of Naina Devi and on the banks of swirling river Sutlej. (861)

ਸਾਧ ਅਸਾਧ ਜਾਨੋ ਨਹੀ ਬਾਦ ਸੁਬਾਦ ਬਿਬਾਦ ।
ਗ੍ਰੰਥ ਸਕਲ ਪੂਰਣ ਕੀਯੋ ਭਗਵੰਤ ਕ੍ਰਿਪਾ ਪ੍ਰਸਾਦਿ । ੮੬੨ ।
Sadh asadh janai nahi bad subad bibad.
granth sakal puran keeyo bhagvat kirpa prasad. (862)

ਸਵੈਯਾ
ਪਾਇ ਗਹੇ ਜਬ ਤੇ ਤੁਮਰੇ ਤਬ ਤੇ ਕੋਊ ਆਖ ਤਰੇ ਨਹੀ ਆਨਿਯੋ ।
ਰਾਮ ਰਹੀਮ ਪੁਰਾਨ ਕੁਰਾਨ ਅਨੇਕ ਕਹੈ ਮਤਿ ਏਕ ਨ ਮਾਨਿਯੋ ।
ਸਿੰਮ੍ਰਿਤ ਸਾਸਤ੍ਰ ਬੇਦ ਸਬੈ ਬਹੁ ਭੇਦ ਕਹੈ ਹਮ ਏਕ ਨ ਜਾਨਿਯੋ ।
ਸ੍ਰੀ ਅਸਿਪਾਨਿ ਕ੍ਰਿਪਾ ਤੁਮਰੀ ਕਰਿ ਮੈ ਨ ਕਹਿਯੋ ਸਭ ਤੋਹਿ ਬਖਾਨਿਯੋ। ੮੬੩ ।
Swaiyya
paie gaie jab te tumrai tab te kouoo akh tarai nahi aniyo.
Ram Rahim puran koran anek kehai mat ek na maniou.
Simrat Sastar beid sabai boh bhed kehai hum ek na janiou.
Sri aspaan kirpa tumri kar mein na kehiou sab tohai bakhaniou. (863)

ਦੋਹਰਾ
ਸਗਲ ਦੁਆਰ ਕੋ ਛਾਡਿ ਕੈ ਗਹਿਯਓ ਤੁਹਾਰੋ ਦੁਆਰ ।
ਬਾਹਿ ਗਹੇ ਕੀ ਲਾਜ ਅਸ ਗੋਬਿੰਦ ਦਾਸ ਤੁਹਾਰ । ੮੬੪ ।

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਰਾਮਾਇਣ ਸਮਾਪਤਮ ।

Dohra
Sagal duar ko chhad ke gehou tuharo duar.
bahai gehai ki laj us Gobind das tuhar. (864)

iti Sri Bachittar Natak granthai Ramayan Samapatam.

I have not known about any controversies good or bad and its pleasure, but it is through the Lord's Grace alone that this Granth was completed. (862)

Swaiyya

O Lord !Since the time, I have sought refuge at your lotus-feet, I do not consider anyone else worth worshipping. There are many sects and religiou beliefs comprising Ram, Rahim, Puranas and Karan, but I have no faith in anyone of them. The Smritis, Shastras and Vedas have described many discriminations (differeces of opinion) but I do not subscribe to any one of them.

O Lord-Sublime ! It is through Your Grace that this Granth has bean completed, All this has not been described by me, but throughYour dictates only, it has been stated. (863)

Couplet

O Lord ! Leaving all other support, I have sought Your support only. You always have the regard for those, whom You have lent Your support, as such Gobing is Your slave (disciple) only (seeking Your support). (864)

Here the episode of Ramayana of Bachittar Natak is completed.

Other Publications by the Author

1. Pholosophy of Sikh Gurus.
2. The four Pillars of Sikhism
3. The Eternal Bliss
4. The Universal Message of Gur Granth Sahib (in four volumes).
5. Zafarnamah.
6. The Essence of Sri Guru Granth Sahib (in 5 vols.)
7. Amrit Boond Suhavani (Punjabi)

In the Everlasting memory

of

my wife

Parshotam Kaur Makin

(1930-2015)

The Essence of Sri Guru Granth Sahib

This work involved me completely in the translation of Sri Guru Granth Sahib in English Prose and took me, to complete it, 10 years from 1990 to 2000. Infact this is the best part of my life, as the whole day was spent in studying and understanding each hymn and then writing its meaning first in Punjabi and then translating that Punjabi version into English Prose. The hymns of each page took two days to complete the job in English version, giving not the literal meanings, but the essence of each hymn, as understood by me. Of course, even a life time is not enough to deal with this subject, as Gurbani is too deap in its philosophy for any individual to really understand and then express it in a foreign language.

In fact, the Guru has clarified it by giving the final verdict by saying,

"ਆਪ ਆਪਨੀ ਬੁਧ ਹੈ ਜੇਤੀ। ਬ੍ਰਣਤ ਭਿੰਨ ਭਿੰਨ ਤੈਹੋ ਤੇਤੀ।"

as such human being has his limitations, but the effort is always rewarded.

II. a) Philosophy of Sikh Gurus

i) This deals with the *banis* of Nitname, namely Jap Ji, Jaap Sahib, Sukhmani Sahib and Swaiyyais etc.

ii) This book is in two parts, the first part dealing with the meaning of the Gurbani and the second one giving its philosophy under ten headings.

b) The Four Pillars of Sikhism

There are four main pillars of Sikhism, namely Guru, Lord's will (Hukam) Sadh Sangat and Naam.

True Name is to be attained through the help and benevolence of the Guru. The Guru helps us to understand the meaning and purpose of human life, and then understanding Gurbani with its simple version and guidance through four main-supports.

c) The Eternal Bliss - It deals with the philoshphy of Anand Sahib by Guru Amar Das Ji. It helps us to understand the purpose and meaning of human life and understanding Sikh Philosophy with simple version of Gurbani and its guidance.

d) Amrit boond Suhavani (ਅੰਮ੍ਰਿਤ ਬੂੰਦ ਸੁਹਾਵਣੀ)

All the hymns of Guru Granth Sahib, with Rehaou (ਰਹਾਉ) are listed and explained fully in Punjabi language.

e) The Universal Message of Guru Granth Sahib. It deals with a simple explanation of the the philosophy of Sikhism and explained briefly with its meaning and objectives . All the hymns are listed. It is meant for those, who feel they have no time to read the full version or scope of the philosophy of Guru Granth Sahib. So in simple language, in few words it deals with the central idea of each hymn. in four volumes.

f) Zafarnama - Letter of Victory written by Guru Gobind Singh Ji to Aurangzeh at the end of hostilities. It froms of part of the present work (5th volume).

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Acknowledgement

The job of translating Dasam Granth Sahib in English prose, with the original in Gurmukhi (Punjabi) alongwith the roman script for non-punjabi readers is not appreciated in some circles for certain reasons. But this job was entrusted to me by Baba Virsa Singh Ji of Gobind Sadan in 2002, and completed by me in 2005. Some how the work remained unpublished due to the sudden death of Baba Virsa Singh Ji. So I am totally indebted to Gobind Sadan for the work.

2. Since the work was lying incomplete for almost ten years, I thought of publishing this work based on an English version of the Punjabi version by Dr. Rattan Singh Jaggi & Mrs. Gursharan Kaur Jaggi with their blessings. Of course the Roman Script of the original was not in the original concept, which has been added now for obvious reasons.

3. Some people have reservations about the portions of the Granth dealing with "Pakhiyan Charitar", but Baba Vira Singh Ji always believed that this portion is completely dealt with by Guru Gobind Singh Ji and I am equally convinced with it. Different views have been expressed by different people. So I owe my gratitude to Dr. Rattan Singh Jaggi & Mrs. Gursharan Kaur Jaggi for this publication.

4. I am also indebted to Major Karnail Singh of Sector 34, Chandigarh who has been of great help to me and had always given me moral support in my efforts, as President of Gurdwara Sri Guru Tegh Bahadur, Sector 34, Chandigarh.

G.S. Makin

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Introduction

The original granth, called Vidya Sagar, weighing about nine maunds, including the poetry of Guru Gobind Singh Ji and other learned poets, seems to have been destroyed in the devastating currents of Sarsa Reviulet while the Guru abandoned the Fort of Anandpur Sahib in 1704 and headed for Chamkaur Sahib alongwith 40 Sikhs only.

Then the first attempt to collect and combine the various remnants of different poetic versions of the Guru remaining safe with certain Sikh followers was made by Bhai Mani Singh, the first Sikh Granthi of Darbar Sahib, Amritsar in the form of a Pothi. About 50 years later on Bhai Deep Singh, Bhai Sukha Singh and some others made similar attempts to publish a version of Dasam Granth. Out of all these versions the most important are Bhai Mani Singh Beer, Topkhana Patiala Wali Beer (Moti Bagh Gurdwara) and Sri Patna Sahib Wali Beer. All these versions differ briefy in their contents due to various reasons. In 1897 Gurmat Pracharak Sabha Amritsar collected about 32 versions of this Granth. The various Banis (Poetic versions) constitute the Dasam Granth as follows :-

i) Jaap, ii) Akal Ustat, iii) Bachittar Natak, iv) Chandi Charitar-I, v) Chandi Charitar-II, vi) Vaar Sri Bhagouti Ji Ki (Vaar Durga), vii) Gyan Prabodh, viii) Choubis Avtar, ix) Other Avtars (Brahma, Rudar), x) Shabad Hazarai, xi) Swaiyyas, xii) Khalsa Mehma, xiii) Shastra Naam Mala, xiv) Charitar Pakhiyan and xv) Zafar Nama & (Haqaitan). In this report Giani Sardul Singh had clarified all the doubts about its authenticity. Then in 1902 Bhai Bishan Singh (of Sangrur) confirmed its author as Guru Gobind Singh based on certain facts and reasoning. Then in 1950 Dr. Trilochan Singh also confirmed 'Dasam Granth' as authored by the Guru himself.

Now in 1999 on the inauguration of 300th Birth Anniversary of Khalsa, Dr. Rattan Singh Jaggi and Dr. Gursharan Kaur Jaggi, under the patronage of Baba Virsa Singh Ji (Gobind Sadan) have published a Punjabi version of the Granth in five volumes.

The present publication of 'Dasam Granth' including the roman version of the Original Text' is an attempt to present it in English for the benefit of English Readers. This version is based on an English version of the text given by Dr. R.S. Jaggi (with his blessings and goodwill).

No individual is capable of commenting on the greatness and life of Guru Gobind Singh Ji, (Sahib-e-Kamal) and personally I feel, this effort and attempt to publish a part of his literacy poetic writings in the form of Dasam Granth in English prose is to understand his greatness and mission in life. I have no ability or capacity to mention even about his various facets of life, like war-face, creation of Khalsa, challenging the mighty Emperor Aurangzeb and fighting against Mughal oppression, sacrifce of the whole family (father, four sons and mother), what to talk of his literary achievements.

I could only give my opinion that the style of poetic versions in Dasam Granth in the form of various Chhands in 'Brij' alongwith Arabic and Persian vocabulary proves the point that the author of this Granth could be none other than Guru Gobind Singh himself.

Though Sri Guru Granth Sahib was annointed (appointed) as the living Guru of the Sikhs by Guru Gobind Singh Ji, after him, Dasam Granth deserves the same respect as a literary achievement of the great Guru.

G.S.Makin

1585/34D
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Preface

The second volume of Sri Dasam Granth Sahib deals with the life-story and exploits of Lord Krishna. His birth in the jail of King Kans, where his parents were in detention and then his bringing up in Nand's house lends charm to his early (age) life, specially the romantic period with the milkmaids on the banks of Jamuna. The killing of demons Bakasur, Agasur and Kali Nag alongwith his game play among children of milkmaids adds to the glory of his younger days' activities. Then his departure for Mathura to kill Kans and the reinstatement of Ugarsain as the King is an important event in the whole episode including the meeting with the hench-back gardener's wife (malin) having pure love for Krishna. Furthermore the battles with King Jarasandh and Raja Kharag Singh gives a thrilling description of his life-style specially the entry in Delhi and marrying 16000 princesses in the custody of Bharmasur is equally interesting which confused even Narad Muni. The visit of Brahmin Sudhama, a colleague of younger days during studies, gives another vision of his real friendship. Then the last chapter, giving analysis of True love (of the Lord) brings out the author's greatness and beauty of his literary achievements (author's). Thus the human relationship with the Lord-Creater is a befitting finale to the whole episode of Krishnavtar (Incarnation of Krishna).

This episode of the composition is worthy of special mention, first its large size, and secondly the battle description and the poetry about Krishna's fighting capabilities has an important position in the country's literature.

It appears this composition was written in parts, later portions at Anandpur Sahib and earlier portions on the banks of Jamuna at Paonta, and the main source of this episode is Bhagwat Puran. There are in all 2492 Chhands, as per published Bir (Granth).

In the first four Chhands of Choubis Avtar, episode, the functions of this episode, have been shown followed by the chapter on childhood sports, games of love, separation natak and finally the chapter on war preparations. The description of taking away milkmaids' clothes, separation natak, and games of love, though taken from Bhagwat Puran, have been depicted independently and are full of poetic beauty. As a novel imagination, Krishna is depicted as a great warrior in Krishnavatar as against his normal form. There has been no dearth of similies in the composition. The basic language used is Brij, with Arabic Persian, Punjabi, Avadi and Rajashthani vocabulary at places.

Dated : 4-11-2016

G.S. Makin

Foreword

Bhai Gurbachan Singh is a well known scholar who has written an exegesis of the entire Sri Guru Granth Sahib in Scholastic English with great dedication and devotion. He spent ten long years to accomplish this remarkable task. Besides, he has written a book in Punjabi. 'Amrit Boond Suhaavani' which contains meanings and explanation of all the 'Pause Verses' in the Sikh scripture (Rahao Cantos).

Three years ago, another idea came into his mind that he should prepare an English annotation of the 'Banis' of Sri Guru Gobind Singh Ji, which is not available in the market. In this series, the first volume prepared by him is in your hands. It contains the original text in Panjabi and Roman transliteration (on the left) page followed by their translation into English (on the right). It will prove to be very useful to the English knowing readers.

A Gursikh reads or recites five "Nitnem Banis' in the morning and two in the evening without fail. These include three 'Banis' (compositions) of the Tenth Guru Sahib: 1. Jaap Sahib, 2. Swaiyyas Patshahi Dasvin 3. Kabio Vach Benati Choupaiee (Patshahi Dasvin). In the present time, some misguided and mistaken scholars create misconceptions about these 'Banis' (compositions). While administering 'amrit', a sikh is instructed to read/recite these 'Banis' (compositions) regularly. The command of the 'Panj Piaras' (Five Beloved ones) is the Guru's command, which we must obey humbly; controversy about them is uncalled for. The entire 'Jaap Sahib' composition is uttersd in praise of the Timeless Lord. In the very first stanza Guru Sahib says:

That Lord is immovable or eternal Being. He has neither any mark nor sign, not form, nor complexion, nor caste, nor clan. He is self illumined and this glory is very intense and powerful. His

name is indescribable.

Therefore, I am describing his attributive names.

'who can describe all thy Names? Only men of good sense mention Thy attributive Names.'

In 'Jaap Sahib', we find words exactly parallel and synonomous to those in the 'mool mantra' (fundamental chant) from 'Ek Onkar' to 'Gurprasaad' recorded at the beginning of Sri Guru Granth Sahib:

Similarity between Jap JI and Jaap Sahib is given below:-

Jap Ji	**Jaap Sahib**
Ek Onkar	ek hai anek hai
Satnaam	Sadavang saroopai
Karta Purkh	Kariang, Sarbung karta, Samstul, Nivarai
Nir Bhou	Nirbhai Abheet
Nir Vair	Namo rag roopai, Na Satrai, Namitrai
Akal Moorat	Namastang akalai Nirbhoot, Rooprung
Ajooni	Ajai, Ajanmai
Saibhung	Sarab bisar rachio Garan Bhanjanhar
Gur Prasad	Tav Prasad

It is therefore, clear that the tenth Guru's composition 'Jaap Sahib' conforms to the 'bani' (Guru's utterance) enshrined in Sri Guru Granth Sahib.

The 'Chaupai Patshahee Daswin' contains the following stanza : (Takoe kar pahan unmanat)

Rank fools contemplate the Lord by making His idol holy,

For they cannot fathom this mystery,

Shiva as Eternal Lord they call,
But recognize not his secret at all (16)

Guru Sahib openly rejects idol worship and the worshippers of Lord Shiva. People have no knowledge and understanding of the Transcendent Lord God. They worship stone idols. They worship Lord Shiva as if he were transcendent God Himself. Who else but the Tenth Guru could administer such a warning?

In the 'swaiyyas Patshahi Daswin' have been sung the laudations of the timeless one God. We have been cautioned about the so-called dera-heads, holy men and braham-gyanis. The hollowness of the various methods of practicing Divine Name (meditation) have been exposed. We have been for-bidden to do idol worship. Only the method of practicing God's loving devotion has been prescribed for meeting and attaining God.

In the light of the facts stated above, it is absolutely clear that any controversy about these 'Bani's (compositions) is uncalled for. By annotating these compositions in English, Bhai Sahib Gurbachan Singh Ji has made a commenable effort. English-knowing readers, who do not know Panjabi, will be immensely benefitted. Inspite of indifferent health and old age, with the Guru's grace, he is continuing to serve Gurmat literature even today. I pray to the Satguru to grant him good health and greater spiritual strength so that he may continue to render maximum service to Gurmat literature through his writings.

Sardara Singh
Editor, Gurbani Chanan
Monthly Magazine
S.A.S. Nagar (Mohali), Punjab.

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ਸਤਿਗੁਰ

ਪ੍ਰਸਾਦਿ

ਕ੍ਰਿਸ਼ਨਾਵਾਤਾਰ

ੴ ਵਾਹਿਗੁਰੂ ਜੀ ਕੀ ਫਤਹਿ।। ਸ੍ਰੀ ਅਕਾਲ ਪੁਰਖ ਜੀ ਸਹਾਇ
ਅਬ ਬਰਣੋ ਕ੍ਰਿਸਨਾਵਤਾਰ ਇਕੀਸਮੋ ਕਥਨੰ।।

ਚੌਪਈ

ਅਬ ਬਰਣੋ ਕ੍ਰਿਸਨਾ ਅਵਤਾਰ । ਜੈਸ ਭਾਤਿ ਬਪੁ ਧਰਿਯੋ ਮੁਰਾਰੂ।
ਪਰਮ ਪਾਤ ਤੇ ਭੂਮਿ ਡਰਾਨੀ । ਡਗਮਗਾਤ ਬਿਧ ਤੀਰਿ ਸਿਧਾਨੀ।। ੧।।

Krishanvtar

Ik Onkar Waheguru Ji Ki Fateh, Sri Akal Puakh Ji Sah'aie'
Ab Krishnavtar ikisamo kathahnung.

Chopa'iee

ab barno krishan avtar. Jai bhaat bap dhariou muraru.
param paap te bhum dara'ni. dagmag'at bidh teer sidhani (1)

ਬ੍ਰਹਮ ਗਯੋ ਛੀਰ ਨਿਧਿ ਜਹਾ। ਕਾਲ ਪੁਰਖ ਇਸਥਿਤ ਥੇ ਤਹਾ।।
ਕਹਿਯੋ ਬਿਸਨੁ ਕਹੁ ਨਿਕਟਿ ਬੁਲਾਈ। ਕ੍ਰਿਸਨ ਅਵਤਾਰ ਧਰਹੁ ਤੁਮ ਜਾਈ।। ੨।।

Brahma gayo chher nidh jara. kaal puakh isthit the' taha.
kehou bisan koh nikat bulaiee. krisan avtar dharoh tum ja'iee. (2)

ਦੋਹਰਾ

ਕਾਲ ਪੁਰਖ ਕੇ ਬਚਨ ਤੇ ਸੰਤਨ ਹੋਤ ਸਹਾਇ।
ਮਥਰਾ ਮੰਡਲ ਕੇ ਬਿਖੈ ਜਨਮ ਧਰੋ ਹਰਿ ਰਾਇ।। ੩।।

Dohra

kaal purkh ke bachan te santan hoat soh'aie.
mathra mandal ke bikhai janam dharo har raie. (3)

ਚੌਪਈ

ਜੇ ਜੇ ਕ੍ਰਿਸਨ ਚਰਿਤਰ ਦਿਖਾਏ। ਦਸਮ ਬੀਚ ਸਭ ਭਾਖਿ ਸੁਨਾਏ।
ਗਯਾਰਾ ਸਹਸ ਬਾਨਵੇ ਛੰਦਾ ।। ਕਹੇ ਦਸਮ ਪਰ ਬੈਠਿ ਅਨੰਦਾ।। ੪।।

Chopaiee

je je kisan chaitar dikhaie'. dasam beech sabh bha'kh sunaie.
gayera' sehas banvai chhanda. kahai dasam par baith ananda. (4)

Incarnation of Krishna. (Krishna Avtar)

"Ik Onkar Vaheguru Ji Ki Fatch.
Sri Akal Purkh Ji Sahai"

(With the grace of one Lord Victory to the
wondrous Lord & with the support of the Timeless Lord).

Now the episode of the twentyoneth incarnation in the form of Krishna begins)

Chopaiee

Now I would commence the episode of the "Krishna-Incarnation", that is how Vishnu had assumed the form of Krishna. The 'Earth' felt completely perplexed and dreaded with the increase of sinful actions in the world and went to Brahma in a shattered condition of mind. (1)

Brahma had gone to the place, where Cheer Ocean lies, as the Lord-Sublime had established Himself there. So He called Vishnu and told him. "Go and assume the form of Krishna' Incarnation." (2)

Couplet

With the ordains of the Lord-Sublime, Vishnu took birth at Mathura (area) to safeguard the interests of the saints. (3)

Chopaiee

All the miracles (magical spells) which Krishna had performed are described in Bhagwat Purana, in the tenth chapter out of which 1192 chhands have been described by me at Anandpur, whereas the rest of the Chhands had been detailed at Paonta Sahib (earlier). (4)

ਅਬ ਦੇਵੀ ਜੁ ਕੀ ਉਸਤਤ ਕਥਨੰ

ਸਵੈਯਾ

ਹੋਇ ਕ੍ਰਿਪਾ ਤੁਮਰੀ ਹਮ ਪੈ ਤ ਸਭੈ ਸਮਨੰ ਗੁਨ ਹੀ ਧਰਿ ਹੋ।
ਜੀਅ ਧਾਰਿ ਬਿਚਰ ਤਬੈ ਬਰ ਬੁਧਿ ਮਹਾ ਅਗਨੰ ਗੁਨ ਕੋ ਹਰਿ ਹੋ ।
ਬਿਨ ਚਡਿ ਕ੍ਰਿਪਾ ਤੁਮਰੀ ਕਬਹੂੰ ਮੁਖ ਤੇ ਨਹੀ ਅਛਰ ਹਉ ਕਰ ਹੋ।
ਤੁਮਰੋ ਕਰਿ ਨਾਮ ਕਿਧੋ ਤੁਲਹਾ ਜਿਸ ਬਾਕ ਸਮੁੰਦ੍ ਬਿਖੈ ਤਰਿ ਹੋ ॥ ੫॥

Ab devi ju ki ustat kathanung

Swaiyya

hovia kirpa tumri hum pa'i ta' sabhai sannung gunn hi dharho.
jia dhar bichar tabai bar budh maha agung gunn ko har ho.
bin chand kirpa tumri kabhun mukh te' nahi achhar hou kar ho.
tumro kar naam kidho tu'lha ba'k samundar bikhai ta'r ho. (5)

ਦੋਹਰਾ

ਰੇ ਮਨ ਭਜ ਤੂੰ ਸਾਰਦਾ ਅਨਗਨ ਗੁਨ ਹੈ ਜਾਹਿ ।
ਰਚੌ ਗ੍ਰੰਥ ਇਹ ਭਾਗਵਤ ਜਉ ਵੈ ਕ੍ਰਿਪਾ ਕਰਾਹਿ ॥ ੬॥

Dohra

r'e ma'n tum sarda avgun gunn ho ja'hai.
racho granth teh bha'gvat jou doi kirpa kara'he'. (6)

ਕਬਿਤ

ਸੰਕਟ ਹਰਨ ਸਭ ਸਿਧਿ ਕੀ ਕਰਨ ਚੰਡ ਤਾਰਨ ਤਰਨ ਅਰ ਲੋਚਨ ਬਿਸਾਲ ਹੈ।
ਆਦਿ ਜਾ ਕੈ ਆਹਮ ਹੈ ਅੰਤ ਕੋ ਨ ਪਾਰਾਵਾਰ ਸਰਨ ਉਬਾਰਨ ਕਰਨ ਪ੍ਰਤਿਪਾਲ ਹੈ।
ਅਸੁਰ ਸੁੰਘਾਰਨ ਅਨਿਕ ਦੁਖ ਜਾਰਨ ਸੋ ਪਤਿਤ ਉਧਾਰਨ ਛੁਡਾਏ ਜਮਜਾਲ ਹੈ।
ਦੇਵੀ ਬਰੁ ਲਾਇਕ ਸੁਬੁਧਿ ਹੂ ਕੀ ਦਾਇਕ ਸੁ ਦੇਹ ਬਰੁ ਪਾਇਕ ਬੰਨਾਵੈ ਗ੍ਰੰਥ ਹਾਲ ਹੈ।੭॥

Kabit

Sankat haran sabi sidh ki karan chand ta'ran tarn
aad ja'kai a'ham hai a'nt ko na paravar saran ubaran karan pritpal hai.
asur sangharan anik dukh jaran so patit udharan chhadaie' jamjaal hai.
devi bikhai oh ki samtal garib nivaj na dusar ko'uoo. (7)

Swaiyya'

"It is only through Your Grace that I could inculcate all the good virtues in me. I could develop my intellect for this great work with this thought in mind and destroy all the vile deeds. O Chandika! I am not capable of saying even a single word without your support. With the raft of your Name alone I could cross this ocean of poetry with your support only). (5)

Couplet

"O my mind! You should meditate on Sharda, who had countless virtures. It is only through her support that I would be able to produce this epic of Bhagwat." (6)

Kabit

Chandika (Durga) is the destroyer of all sufferings and the support of all good actions, alongwith enabling us to cross this ocean of life successfully and possesses beautiful large eyes.' It is rather difficult to assess her origin and no one knows the extent of her greatness or Vastness. But whosoever takes refuge at her feet, is protected by her and provides sustenance to all those, who seek her support : she could destroy all the demons, and burn away (destroy) all the afflictions, she could help the sinners even to (cross this ocean) attain Salvation; and protect us against the noose of the god of death. Durga is capable of bestowing all gifts (benedictions), providing the right intellect for virtuous deeds. With her grace, this devotee (slave) would be able to complete this Granth at an early date. (7)

ਸਵੈਯਾ

ਅਦ੍ ਸੁਤਾ ਹੁੰ ਕੀ ਜੋ ਤਨਯਾ ਮਹਿਖਾਸੁਰ ਕੀ ਮਰਤਾ ਫੁਨਿ ਜੀਊ।
ਇੰਦ੍ ਕੋ ਰਾਜਹਿ ਕੀ ਦਵੈਯਾ ਕਰਤਾ ਬਧ ਸੁੰਭ ਨਿਸੁੰਭਹਿ ਦੋਊ।
ਜੋ ਜਪ ਕੈ ਇਹ ਸੇਵ ਕਰੈ ਬਰੁ ਕੋ ਸੁ ਲਹੈ ਮਨ ਇਛਤ ਸੋਊ।
ਲੋਕ ਬਿਖੈ ਉਹ ਕੀ ਸਮਤਲੁ ਗਰੀਬ ਨਿਵਾਜ ਨ ਦੂਸਰ ਕੋਊ।। ੮।।

Swaiyya'

ad'ar suta hun ki jo tanya mekhasur ki marta phun jo'uoo.
Indar ko ra'jeh ki dairya karta budh sunbh nishunbheh douoo.
jo jap kai eh save karai bar ko so lehai ma'n ichhat so'uoo.
lok bihkai oh ki samtal garib nivaj na dusar ko'uoo. (8)

ਅਬ ਪ੍ਰਿਥਮੀ ਬ੍ਰਹਮ ਪਹਿ ਮੁਰਾਕਤ ਭਈ

ਸਵੈਯਾ

ਦਈਤਨ ਕੇ ਭਰ ਤੇ ਡਰ ਤੇ ਜੁ ਭਈ ਪ੍ਰਿਥਮੀ ਬਹੁ ਭਾਰਹਿੰ ਭਾਰੀ।
ਗਾਇ ਕੋ ਰੂਪੁ ਤਬੈ ਧਰ ਕੈ ਬ੍ਰਹਮਾ ਰਿਖਿ ਪੈ ਚਲਿ ਜਾਇ ਪੁਕਾਰੀ।
ਬ੍ਰਹਮ ਕਹਿਯੋ ਤੁਮ ਹੁੰ ਹਮ ਹੂ ਮਿਲਿ ਜਾਹਿ ਤਹਾ ਜਹ ਹੈ ਬ੍ਰਤਿਧਾਰੀ।
ਜਾਇ ਕਰੈ ਬਿਨਤੀ ਤਿਹ ਕੀ ਰਘੁਨਾਥ ਸੁਨੋ ਇਹ ਬਾਤ ਹਮਾਰੀ।। ੯।।

Ab prithmi brahma poh puka'rat bha'iee

Swaiyya

deitan ke bhar te da'r te' jo bha'iee prithmi boh bharing bha'ri.
gaie' ko roop tabai dhar kai brahma rikh pai chal ja'ie suka'ri.
braham kehou tum hu'n hu'n mil jaieh taha jeh hai baratdha'ri.
jaie' kehai binti teh ki raghnath sunno eh baat hama'ri. (9)

ਬ੍ਰਹਮ ਕੋ ਅਗ੍ ਸਭੈ ਧਰ ਕੈ ਸੁ ਤਹਾ ਕੋ ਚਲੇ ਤਨ ਕੇ ਤਨੀਆ।
ਤਬ ਜਾਇ ਪੁਕਾਰ ਕਰੀ ਤਿਹ ਸਾਮੁਹਿ ਰੋਵਤ ਤਾ ਮੁਨਿ ਜਯੋ ਹਨੀਆ।
ਤਾ ਛਬਿ ਕੀ ਅਤਿ ਹੀ ਉਪਮਾ ਕਬਿ ਨੇ ਮਨ ਭੀਤਰ ਯੋ ਗਨੀਆ।
ਜਿਮ ਲੂਟੇ ਤੈ ਅਗ੍ਜ ਚਉਧਰੀ ਕੈ ਕੁਟਵਾਰ ਪੈ ਕੂਕਤ ਹੈ ਬਨੀਆ।। ੧੦।।

brahma ko agar sabhai dhar hai so taha ko chalai ta'n ke tania'.
tab ja'ie puka'r kari teh sameh hovat, ta' man jeno hania'.
ta chhab ki at hi upma kab ne man bhitar yo gania'.
jim utai te agarj choudhari koke kutva'r pa'i kukat hai bania'. (10)

Swaiyya'

"The goddess is the off spring (daughter) of Parbati (Kali), and is the killer of Mehkhasur and the provider of kingdom to Indra, and is the destroyer of the demons Shumbh and Nishumbh. Whosoever meditates on Kali and worships her, could gain all his wishes and aspirations. There is none equal to her in the world, as kind and benevolent to the helpless and oppressed. (8)

Here the episode of praises of the goddess is completed.
Now the Earth prays to Brahma for help.

Swaiyya'

The 'Earth', being frightened of the demons and their sinful load on it, Brahma in the form of a cow, cried for help. "Let us go together to Vishnu", said Brahma to Earth, and then request him saying, "O Raghunath! Pray listen to our prayer!" (9)

All the gods, keeping Brahma in the lead, (as their leader) left the place, with their body strength. Then Muni and others requested him wailing like a person, who gets a beating. The scene has been appreciated by the poet in the same way as a trader, on being looted, alongwith a leader (Choudhary) goes to the Kotwal (police inspector) and cries for justice.", (10)

ਲੈ ਬ੍ਰਹਮਾ ਸੁਰ ਸੈਨ ਤਹ ਦਉਰਿ ਗਏ ਜਹ ਸਾਗਰ ਭਾਰੀ।
ਗਾਇ ਪ੍ਰਨਾਮ ਕਰੇ ਤਿਨ ਕੋ ਅਪੁਨੈ ਲਖਿ ਬਾਰ ਨਿਵਾਰ ਪਖਾਰੀ।
ਪਾਇ ਪਰੇ ਚਤੁਰਾਨਨ ਤਾਹਿ ਕੇ ਦੋਖਿ ਬਿਮਾਨ ਤਹਾ ਬ੍ਰਤਿਧਾਰੀ।
ਬ੍ਰਹਮ ਕਹਿਯੋ ਬ੍ਰਹਮਾ ਕਹੁ ਜਾਹੁ ਅਵਤਾਰ ਲੈ ਮੈ ਜਰ ਦੈਤਨ ਮਾਰੀ ।। ੧੧।।

Lai brahma sur sain teh dourar geiai jeh sagar bha'ri.
gaie parnam karo tin ko apnai lakh ba'r nivar pakhari.
paie' parai chatranan ta'he' ke' dokh biman taha'n baratdhari.
braham kehon brahma koh ja'h avtar lai mai jar de'tan ma'ri. (11)

ਸ੍ਰੁਨਨ ਮੈ ਸੁਨਿ ਬ੍ਰਹਮ ਕੀ ਬਾਤ ਸਬੈ ਮਨ ਦੇਵਨ ਕੇ ਹਰਖਾਨੇ।
ਕੈ ਕੈ ਪ੍ਰਨਾਮ ਚਲੇ ਗ੍ਰਿਹਿ ਆਪਨ ਲੋਕ ਸਭੈ ਅਪੁਨੇ ਕਰ ਮਾਨੋ।
ਤਾ ਛਬਿ ਕੋ ਜਸੁ ਉਚ ਮਹਾ ਕਬਿ ਨੇ ਅਪੁਨੇ ਮਨ ਮੈ ਪਹਿਚਾਨੇ।
ਗੋਧਨ ਭਾਤਿ ਗਯੋ ਸਭ ਲੋਕ ਮਨੋ ਸੁਰ ਜਾਇ ਬਹੋਰ ਕੈ ਆਨੇ ।। ੧੨।।

Saronan me'h sunn braham kibaat sabai ma'n devan ke harkha'nai.
kai kai parna'm chalai greh a'pnai lok sabhai apnnai kar ma'nai.
ta chhab kojas uch maha kab ne' apnai ma'n mai pehcha'nai.
godhan bha'at gayo sabh lok mano sur jaie' bahar kai anai. (12)

ਬ੍ਰਹਮਾ ਬਾਚ । ਦੋਹਰਾ

ਫਿਰਿ ਹਰਿ ਇਹ ਆਗਿਆ ਦਈ ਦੇਵਨ ਸਕਲ ਬੁਲਾਇ।
ਜਾਇ ਰੂਪ ਤੁਮ ਹੈ ਧਰੋ ਹਉ ਹੂੰ ਧਰਿ ਹੌ ਆਇ ।। ੧੩।।

Brahma ba'ch. Dohra

phir har eh a'gya daiee devan sakal bula'ie'.
jaie' roop tum hun dhare hoau hum dhar paia'ie. (13)

ਬਾਤ ਸੁਨੀ ਜਬ ਦੇਵਤਨ ਕੋਟਿ ਪ੍ਰਨਾਮ ਜੁ ਕੀਨ।
ਆਮ ਸਮੇਤ ਸੁ ਧਾਮੀਐ ਲੀਨੇ ਰੂਪ ਨਵੀਨ ।। ੧੪।।

baat suni jab devtan kot pranam jo keen.
aap same't so dha'miai leenai roop navin. (14)

ਰੂਪ ਧਰ ਸਭ ਸਰਨ ਯੌ ਭੂਮਿ ਮਾਹਿ ਇਹ ਭਾਇ।
ਅਬ ਲੀਲਾ ਸ੍ਰੀ ਦੇਵਕੀ ਮੁਖ ਤੇ ਕਹੋ ਸੁਨਾਇ।। ੧੫।।

roop dhare' sabh suran yor bhoom ma'he' eh bha'ie'.
ab leela sri devki te' kaho suna'ie'. (15)

Th alongwith all other gods, rushed to the place of Cheer ocean. The Earth, in the assumed form of a cow, paid its respects to them, and washed their path with (the water of) her tears, of the eyes. Seeing Vishnu in the space craft, Brahma fell at his feet. Then the Prime-Soul said, "You go and relax. I will take birth as an incarnation and uproot the demons completely. (11)

Hearing the words of the Lord, all the gods felt elated and bidding their salutations all the gods went away to their abodes and felt their control over all the worlds in times to come. The great poet felt in his mind, appreciating the situation as all the populace having lost their way, like the herd of cows, was being brought back to safety by the gods. (12)

Couplet

The Lord (Vishnu) called all the gods and ordained them, "You go to Gokal and take birth there. I will also come in the form of Krishna. (13)

On hearing these words of the Lord, the gods paid their obeisance millions of times, and assumed new forms alongwith their spouses. (14)

Thus all the gods took up their new forms and came down to the Earth (from heavens). "Now I would relate the wonderful drama about Devki with my own tongue. (words) (15)

ਅਬ ਦੇਵਕੀ ਕੋ ਜਨਮ ਕਥਨੰ

ਦੋਹਰਾ

ਉਗ੍ਰਸੈਨ ਕੀ ਕੰਨਿਕਾ ਨਾਮ ਦੇਵਕੀ ਤਾਸ।
ਸੋਮਵਾਰ ਦਿਨ ਜਠਰ ਤੇ ਕੀਨੋ ਤਾਹਿ ਪ੍ਰਕਾਸ ।। ੧੬।।

Ab devki ko janam kathanung.

Dohra

Ugrasain ki knika naam devki taas.
somvaar din jathar te' kino ta'hai parkas. (16)

ਇਤਿ ਦੇਵਕੀ ਕੋ ਜਨਮ ਬਰਨਨੰ ਪ੍ਰਿਥਮ ਧਿਆਇ ਸਮਾਪਤਮ।
ਅਬ ਦੇਵਕੀ ਕੋ ਬਚ ਢੂੰਢਬੋ ਕਥਨੰ

ਦੋਹਰਾ

ਜਬੈ ਭਈ ਵੀਅ ਕੰਨਿਕਾ ਸੁੰਦਰ ਬਰ ਕੈ ਜੋਗੁ।
ਰਾਜ ਕਹੀ ਬਰ ਕੇ ਨਿਮਿਤ ਢੂੰਢਹੁ ਅਪਨਾ ਲੋਗ। ੧੭।।

iti devki ko janam barnung pritham dhia'ie' sanaptam.
ab devki ko bachh dhundhbo kathnung.

Dohra

jabai bha'ee veh kanika sunder bar ko jog.
raaj ke'hi bar ko nimit dhundhoh apna log. (17)

ਦੂਤ ਪਠੇ ਤਿਨ ਜਾਇ ਕੈ ਨਿਰਖਯੋ ਹੈ ਬਸੁਦੇਵ।
ਮਦਨ ਬਦਨ ਸੁਖ ਕੋ ਸਦਨੁ ਲਖੈ ਤਤ ਕੋ ਭੇਵ।। ੧੮।।

doot pathe' tin jaie' ke' nikhou hai Basudev.
madan badn sukh ko sadan lakhai ta't ko bhe'vi. (18)

Here ends the episode of Vishnu's incarnation
Now begins the episode of Devki's birth

Couplet : The daughter of Ugarsain, named Devki, was born to her mother (from mother's womb) on a Monday, thus appearing in the world. (16)

The first chapter of Devki's birth episode ends here.

Now begins the episode of finding a spouse for Devki.

Couplet

When Devki grew up and came of a marriageable age, the king told his courtiers to find a suitable match for her. (17)

The emissary sent for this purpose went and saw Basdev, who was beautiful as the god of love, living comfortably, and having knowledge of the worldly affairs (of five elements). (18)

ਕਬਿਤੁ

ਦੀਨੋ ਹੈ ਤਿਲਕੁ ਜਾਇ ਭਾਲਿ ਬਸੁਦੇਵ ਜੂ ਕੇ ਡਾਰਿਯੋ ਨਾਹੀ ਏਹ ਗੋਦ ਮਾਹਿ ਦੈ ਅਸੀਸ ਕੌ।
ਦੀਨੀ ਹੈ ਬਡਾਈ ਪੈ ਮਿਠਾਈ ਹੂੰ ਤੇ ਮੀਠੀ ਸਭ ਜਨ ਮਨਿ ਭਾਈ ਅਉਰ ਈਸਨ ਕੋ ਈਸ ਕੌ।
ਮਨ ਜੁ ਪੈ ਆਈ ਸੋ ਤੋ ਕਹਿ ਕੈ ਸੁਨਾਈ ਤਾ ਕੀ ਸੋਭਾ ਸਭ ਭਾਈ ਮਨ ਮਧ ਘਰਨੀਸ ਕੋ।
ਸਾਰੇ ਜਗ ਗਾਈ ਜਿਨਿ ਸੋਭਾ ਜਾ ਕੀ ਗਾਈ ਸੋ ਤੋ ਏਕ ਲੋਕ ਕਹਾ ਲੋਕ ਭੇਦੇ ਬੀਸ ਤੀਸ ਕੋ॥ ੧੯॥

dino hai tilak ja'ie' bhaal basdev jo ke' da'riou nahi eh goad maihe' di asis ko.
dini hai bada'iee pai ma'thaaiee hun te meethi sabh jan ma'n bhaiee
aur idhan ko ees ko.
ma'n jo pai aiee so to keh ko suna'iee ta' ki sobha sabh bha'iee
man gharnis ko.
sa'rai jag ga'iee jin sobha ja' ki ga'iee so to e'k lok kaha lok
bhaide' bees tees ko. (19)

ਦੋਹਰਾ

ਕੰਸ ਬਾਸ ਦੇਵੈ ਤਬੈ ਜੋਰਿਓ ਬਯਾਹ ਸਮਾਜ।
ਪ੍ਰਸੰਨ ਭਏ ਸਭ ਧਰਨਿ ਮੈ ਬਾਜਨ ਲਾਗੇ ਬਾਜ ॥ ੨੦॥

Dohra

kans ba'sdevai devai taba'i joriou bedja'h samaj.
parsan bhaie' sabh dharan mein ba'jan la'gai baaj. (20)

ਅਬ ਦੇਵਕੀ ਕੋ ਬਯਾਹ ਕਥਨੰ

ਸਵੈਯਾ

ਆਸਨਿ ਦਿਜਨ ਕੋ ਧਰ ਕੈ ਤਰਿ ਤਾ ਕੋ ਨਵਾਇ ਲੈ ਜਾਇ ਬੈਠਾਯੋ।
ਕੁੰਕਮ ਕੋ ਘਸ ਕੈ ਕਰਿ ਪੁਰੋਹਿਤ ਬੇਦਨ ਕੀ ਧੁਨਿ ਸਿਉ ਤਿਹ ਲਾਯੋ।
ਡਾਰਤ ਫੂਲ ਪੰਚਾਮ੍ਰਿਤ ਅਛਤ ਮੰਗਲਚਾਰ ਭਇਓ ਮਨ ਭਾਯੋ।
ਭਾਟ ਕਲਾਵੰਤ ਅਉਰ ਗੁਨੀ ਸਭ ਲੈ ਬਖਸੀਸ ਮਹਾ ਜਸੁ ਗਾਯੋ॥ ੨੧॥

Ab devki ko beya'h kathnung

Swaiyya'

asan dijan ko dhar kai dar ta' ko nava'ie lai ja'ie baitha'yo.
ko'nkam ko ghas kar parohit bedan ki dhun siun teh laiyo.
dara't phula' panchamitar achhai mangalchar bhiou ma'n bhaiyo.
baat kalavant aur gunni sabh lai bakhsis maha ja's ga'ie'yo. (21)

Kabit

The emissary put a saffron mark on Basdev's forehead and placing a Cocoanut in his lap, gave his blessings. He bestowed such a praiseworthy position to Basudev which was sweeter than sweetmeats, which was appreciated by all, specially the king of kings, Ugarsain. Whatever came to the mind of the emissary was told by him (in praise of Basdev) to the King; which was appreciated both by the king and his consort apart from the general populace. Then the whole world has sung the praises of this new relationship and whosoever sang these praises was spread over the whole world (including 20 to 30 areas) (That is Basudev's praises spread) throughout the whole world). (19)

Couplet

Kans and Basdev made all the arrangements for the marriage. There were lot of festivities all over the land and trumpets were sounded. (20)

Now the episode of Devki's marriage.

The Brahmins were seated in position and Basdev was made to sit alongwith them.

The pundit applied the saffron, after rubbing it, to his forehead midst the chanting of Vedic hymns (mantras) and flowers were showered on Basudev. Then Basudev's worship was carried out with rice and panchmirat (five items mixed) alongwith many other festive articles, which pleased them. Then the bards and musicians sang songs of praise alongwith many other scholars and were bestowed with gifts of all types. (21)

ਦੋਹਰਾ

ਰੀਤਿ ਬਰਾਤਿਨ ਦੁਲਹ ਕੀ ਬਾਸੁਦੇਵ ਸਭ ਕੀਨ।
ਤਬੈ ਕਾਜ ਚਬਲੋ ਨਿਮਿਤ ਮਥੁਰਾ ਮੈ ਮਨੁ ਦੀਨ।। ੨੨।।

Dohra

reet bratan duleh ki basodev sabh keen.
tabai kaaj chalhe' nimat mathra ma'in ma'n deen. (22)

ਬਾਸ ਦੇਵ ਕੋ ਆਗਮਨ ਉਗ੍ਰਸੈਨ ਸੁਨਿ ਲੀਨ।
ਚਮੂ ਸਬੈ ਚਤੁਰੰਗਨੀ ਭੇਜਿ ਅਗਾਊ ਦੀਨ।। ੨੩।।

Basdev ko a'gman ugrasain sunn leen.
chamu sabhai chatarnangni bhej aga'ou deen. (23)

ਸਵੈਯਾ

ਆਪਸ ਮੈ ਮਿਲਬੋ ਹਿਤ ਕਉ ਦਲ ਸਾਜ ਚਲੇ ਧੁਜਨੀ ਪਤਿ ਐਸੇ।
ਲਾਲ ਕਰੇ ਪਟ ਪੈ ਡਰ ਕੇਸਰ ਰੰਗ ਭਰੇ ਪ੍ਰਿਤਨਾ ਪਤਿ ਕੈਸੇ।
ਰੰਚਕ ਤਾ ਛਬਿ ਢੂੰਢਿ ਲਈ ਕਬਿ ਨੈ ਮਨ ਕੇ ਫੁਨਿ ਭੀਤਰ ਮੈ ਸੇ।
ਦੇਖਨ ਕਉਤਕਿ ਬਿਆਹਹਿ ਕੋ ਨਿਕਸੇ ਇਹ ਕੁੰਕਮ ਆਨੰਦ ਜੈਸੇ।। ੨੪।।

Swaiyya

apas mein milbo hit kou dal saaj chale' dhujni pa't ais'e.
la'l karai pat pai dar kesar rung bha're pritna pa't kaise'.
rajak ta' chhab dhandh laiee kab na'i ma'n ke phun bhitar main se'.
dekhan koutak bia'beh ko niksai eh kunkam anand jaise'. (24)

ਦੋਹਰਾ

ਕੰਸ ਅਉਰ ਬਸੁਦੇਵ ਜੂ ਆਪਸਿ ਮੈ ਮਿਲਿ ਅੰਗ।
ਤਬੈ ਬਾਹਰਿ ਦੇਵਨ ਲਗੇ ਗਾਰੀ ਰੰਗਾ ਰੰਗ।। ੨੫।।

Dohra

kanas a'ur ba'sdev jo apas mein mil ang.
tabai bahur devan lagai ga'ri runga rung. (25)

Couplets

Basudev performed all the formalities of the bridegroom and the marriage party and then made up the mind to proceed towards Mathura. (22)

When Ugarsain heard the news of Basudev's coming, then he despathed his whole army of four wings to welcome them. (23)

Swaiyya'

To meet each other the armies were decorated with all embellishments and the army commanders marched ahead. Their robes were coloured red with the application of saffron and they were coloured with all sorts of festive colours. The poet has felt the beauty of the whole function in his mind and found it in the form of saffron spread all over in a festive mood. (24)

Couplet

Then Kans and Basudev hugged each other and then used (as per custom) some crude and abusive language for each other in the form of a welcome. (called Sithnis). (25)

ਸੋਰਠਾ

ਦੁੰਦਭਿ ਤਬੈ ਬਜਾਇ ਆਏ ਜੋ ਮਥੁਰਾ ਨਿਕਟਿ।
ਤਾ ਛਬਿ ਕ ਨਿਰਖਾਇ ਹਰਖ ਭਇਓ ਹਰਿ ਖਾਇ ਕੈ।। ੨੬।।

Sortha

dundabh taba'i bajaie' aie' jo mathura nikat.
ta' chhab ko mikha'ie harkh bhiou har kha'ie kai. (26)

ਸਵੈਯਾ

ਆਵਤ ਕੋ ਸੁਨਿ ਕੈ ਬਸੁਦੇਵਹਿ ਰੂਪ ਸਜੇ ਅਪੁਨੇ ਤਨਿ ਨਾਰੀ।
ਗਾਵਤ ਗੀਤ ਬਜਾਵਤ ਤਾਲਿ ਦਿਵਾਵਤਿ ਆਵਤ ਨਾਗਰਿ ਗਾਰੀ।
ਕੋਠਨ ਪੈ ਨਿਰਖੈ ਚੜਿ ਭਾਮਿਨ ਤਾ ਛਬਿ ਕੀ ਉਪਮਾ ਜੀ ਧਾਰੀ।
ਬੈਠਿ ਬਿਵਾਨ ਕੁਟੰਬ ਸਮੇਤ ਸੁ ਦੇਖਤ ਦੇਵਨ ਕੀ ਮਹਤਾਰੀ।। ੨੭।।

Swaiyya

Avat ko sunn kai Basudevh roop saje' apnai ta'n na'ri.
ga'vat geet bajavat taal chitavat a'vat na'gar ga'ri.
kothan pai nirkhai charr bhamina ta chhab ki upma jia dha'ri.
baith bivan kutamb sume't so dekhat devan ki mehtari. (27)

ਕਬਿਤੁ

ਬਾਸੁਦੇਵ ਆਇਓ ਰਾਜੈ ਮੰਡਲ ਬਨਾਇਓ ਮਨਿ ਮਹਾ ਸੁਖ ਪਾਇਓ ਤਾ ਕੋ ਆਨਨ ਨਿਰਖ ਕੈ।
ਸੁਗੰਧਿ ਲਗਾਯੋ ਰਾਗ ਗਾਇਨਨ ਗਾਯੋ ਤਿਸੈ ਬਹੁਤ ਦਿਵਾਯੋ ਬਰ ਲਿਆਯੋ ਜੋ ਪਰਖ ਕੈ।
ਛਾਤੀ ਹਾਥ ਲਾਯੋ ਸੀਸ ਨਿਆਯੋ ਉਗ੍ਰਸੈਨ ਤਬੈ ਆਦਰ ਪਠਾਯੋ ਪੂਜ ਮਨ ਮੈ ਹਰਖ ਕੈ।
ਭਯੋ ਜਨੁ ਮੰਗਨ ਨ ਭੂਮਿ ਪਰ ਬਾਦਰ ਸੋ ਰਾਜਾ ਉਗ੍ਰਸੈਨ ਗਯੋ ਕੰਚਨ ਬਰਖ ਕੈ।। ੨੮।।

Kabit

ba'sdev aiyo rajai mandal bana'ieyo ma'n maha sukh pa'eyo
ta' ko a'min nirkhai kai.
suganda laga'iyo ra'g gaienan ga'iyo tisai barut diva'iyo
ba'rut lia'iyo jo purkh kai.
chha'ti ha'th laiyo sees nia'iyo ugarsain tabai a'dar pathaiyo
pooj man mein harkh kai.
bhiou jan mangan na bhoom par badar so raja ugarsain giou
kanchan barkh kai (28)

Sortha

Then with the beat of drums, the marriage party reached near Mathura. The festivities of that time were very pleasing and enjoyable, making the whole atmosphere charming and of merriment. (26)

Swaiyya'

On hearing the news of Basudev's coming (alongwith the marriage party), prompted the fair sex to embellish their bodies with ornaments. All the clever women were seen singing songs, clapping and giving satires (sithni) and coming forward being watched by some women from top of their houses. This has been viewed by the poet as if the mothers of the gods had descended there alongwith their families soaked in their space crafts to watch the whole function. (27)

Kabit

When Basudev reached there then Ugarsain got a special place made for him and felt greatly relieved to see him. The aroma of scented sprinkling was noticed and songs were sung by the musicians. Ugarsain got lot of money disbursed to him, which was meant to be given after examining his worth. Ugarsain then bowed to him by placing his hand on the chest (as a mark of respect) After worshipping him with great satisfaction and happiness, Ugarsain sent him away. Then Ugarsain gave away so much money in alms, like a cloud showering gold all around, that there were no more beggars left any more in the whole land. (28)

ਦੋਹਰਾ

ਉਗ੍ਰਸੈਨ ਤਬ ਕੰਸ ਕੋ ਲਯੋ ਹਜੂਰਿ ਬੁਲਾਇ।
ਕਹਿਓ ਸਾਥ ਤੁਮ ਜਾਇ ਕੈ ਦੇਹੁ ਭੰਡਾਰ ਖੁਲਾਇ।। ੨੯।।

Dohra

Ugarsain tab kans ko liyo hajoor bula'ie.
keho sa'th tu'm jaie' kai deho bhanadan khulaie' (29)

ਅਉਰ ਸਮਗਰੀ ਅੰਨ ਕੀ ਲੈ ਜਾ ਤਾ ਕੇ ਪਾਸਿ।
ਕਰ ਪ੍ਰਨਾਮੁ ਤਾ ਕੋ ਤਬੈ ਇਉ ਕਰਿਯੋ ਅਰਦਾਸਿ।। ੩੦।।

Aur samagria'n ki lai ja' ta'ke paas.
kar parnan ta' ko tabai iou kariou a'rdas. (30)

ਕਾਲ ਰਾਤ੍ ਕੋ ਬਯਾਹੁ ਹੈ ਕੰਸਹਿ ਕਹੀ ਸੁਨਾਇ।
ਬਾਸੁਦੇਵ ਪੁਰੋਹਿਤ ਕਹੀ ਭਲੀ ਜੁ ਤੁਮੈ ਸੁਹਾਇ।। ੩੧।।

kaal ra'tar ko baih hai kans kehi suna'ie.
Basdev parohit kehi bhali jo tumai sutia'ie'. (31)

ਕੰਸ ਕਹਿਓ ਕਰਿ ਜੋਰਿ ਤਬ ਸਬੈ ਬਾਤ ਕੋ ਭੇਵ।
ਸਾਧਿ ਸਾਧਿ ਪੰਡਿਤ ਕਹਿਯੋ ਅਸ ਮਾਨੀ ਬਸੁਦੇਵ ।। ੩੨।।

Kans keho kar jor tab sabhi baat ko bhev.
sabh sabh pandit kehou as pani Ba'sdev. (32)

ਸਵੈਯਾ

ਰਾਤਿ ਬਿਤੀਤ ਭਈ ਅਰ ਪ੍ਰਾਤਿ ਭਈ ਫਿਰਿ ਰਾਤਿ ਤਬੈ ਚੜਿ ਆਏ।
ਛਾਡਿ ਦਏ ਹਥਿ ਫੂਲ ਹਜਾਰ ਦੇ ਊਭੁਚ ਪਯੋਧਰ ਐਸਿ ਫਿਰਾਏ।
ਅਉਰ ਹਵਾਈ ਚਲੀ ਨਭ ਕੋ ਉਪਮਾ ਤਿਨ ਕੀ ਕਬਿ ਸਯਾਮ ਸੁਨਾਏ।
ਦੇਖਹਿ ਕਉਤਕ ਦੇਵ ਸਬੈ ਤਿਹ ਤੇ ਮਨੋ ਕਾਗਦ ਕੋਟਿ ਪਠਾਏ।। ੩੩।।

Swaiyya

raat batit bhaiee a'r pra'ti bhaiee phir raat tabai chirr aie.
chha'd deiai hath phul hajar de' ubach paroudhar ais phirai'e.
aur havaiee chali nabh ko upma tin ki kab seia'm suna'ie.
dekjej kontak dev sabai teh te' mano kagad kot pathai'e. (33)

Couplet

Ugarsain called Kans and told him, "You go alongwith him and open the doors of your godown." (29)

"Take all the material alongwith food (material) to them. First offer your salutations to them and then request them like this." (30)

Kans told Basudev this thing loudly, "Tomorrow night the wedding is to be solemnised." Then the pandit of Basudev said, "Whatever suits you is acceptable to us." (31)

Then Kans explained the whole thing with folded hands. The Pandit of Basudev accepted everything as it suited them and Basudev also agreed to all this. (32)

Swaiyya

The night was over and the day dawned and in the evening the marriage party also reached there. At least two thousand people (hands) were having a kind of fireworks in hands and the smoke of fireworks was rising high up the sky like clouds. Apart from this airy (hawaiee) fire works were rising to the sky. The poet Siam has explained the beauty of fire works as some paper parts being sent to heavens so that all the gods may watch this miracle. (33)

ਲੈ ਬਸੁਦੇਵ ਕੋ ਅਗ੍ ਪੁਰੋਹਿਤ ਕੰਸਹਿ ਕੇ ਚਲਿ ਧਾਮ ਗਏ ਹੈ।
ਆਗੇ ਤੇ ਨਾਰਿ ਭਈ ਇਕ ਲੇਹਿਸ ਗਾਗਰ ਪੰਡਿਤ ਡਾਰਿ ਦਏ ਹੈ।
ਡਾਰਿ ਦਏ ਲਡੂਆ ਗਹਿ ਝਾਟਨਿ ਤਾ ਕੋ ਸੋਊ ਵੇ ਤੋ ਭੁਛ ਗਏ ਹੈ।
ਜਾਦਵ ਬੰਸ ਦੁਹੂੰ ਦਿਸ ਤੇ ਸੁਨਿ ਕੈ ਸੁ ਅਨੇਕਿਕ ਹਾਸ ਭਏ ਹੈ।। ੩੪।।

lai ba'sdev ko agar parohit kanseh ko chal dham geiai hai.
a'gai te' naar bheiee ik lehis ga'gar pandit daar daiei hai.
daar deiai ladua' geh jhatan ta'ko souoo ve' to bhach gaieou hai.
jadav banas dohun dis te' sunn kai so a'nekik. (34)

ਕਬਿਤੁ

ਗਾਵਤ ਬਜਾਵਤ ਸੁ ਗਾਰਨ ਦਿਵਾਖਤ ਆਵਤ ਸੁਹਾਵਤ ਹੈ ਮੰਦ ਮੰਦ ਗਾਵਤੀ।
ਕੇਹਰਿ ਸੀ ਕਟਿ ਅਉ ਕੁਰੰਗਨ ਸੇ ਦ੍ਰਿਗ ਜਾ ਕੇ ਗਜ ਕੈਸੀ ਚਾਲ ਮਨ ਭਾਵਤ ਸੁ ਆਵਤੀ।
ਮੋਤਿਨ ਕੇ ਚਉਕਿ ਕਰੇ ਲਾਲਨ ਕੇ ਖਾਰੇ ਧਰੇ ਬੈਠੋ ਤਬੈ ਦੋਊ ਦੂਲਹੀ ਸੁਹਾਵਤੀ।
ਬੈਦਨ ਕੀ ਧੁਨਿ ਕੀਨੀ ਬਹੁ ਦਛਨਾ ਦਿਜਨ ਦੀਨੀ ਲੀਨੀ ਸਾਤ ਭਾਵਰੈ ਜੋ ਭਾਵਤੇ ਸੋਭਾਵਤੀ ।। ੩੫।।

Kabit

ga'vat baja'vat so ga'ran divakhat avat suhavat hai mand mand ga'vati.
ke'har si, katiyo kurangan so drig ja ke gaj kaisi chaal ma'n bhavat so avati.
motan ke chouk ka're lalan ke' kha've' dha're baithe tabai deon dooleh suhavati.
bedan ki dhun kini boh dachna dijan dini bini saar
bha'varai jo bhavate sobha'vati. (35)

ਦੋਹਰਾ

ਰਾਤਿ ਭਏ ਬਸੁ ਦੇਵ ਜੂ ਕੀਨੋ ਤਹਾ ਬਿਲਾਸ।
ਪ੍ਰਾਤ ਭਏ ਉਠ ਕੈ ਤਬੈ ਗਇਓ ਸਸੁਰ ਕੇ ਪਾਸਿ।। ੩੬।।

Dohra

raat bhaie basudev jo keen taha bilas.
pra't bhaie' uthkai tabai geou sasur ke' paas. (36)

The pandit, following Basudev, then walked to the place of Kans, and a woman with a pitche of water came forward and poured the water on the pandit and put some sweetened balls (ladoos) wrapped in black hair in his lap, which he ate. Hearing this thing, the Yadavs of both sides made lot of fun and frolic. (34)

Kabit

Many women folk came singing, hurling abusive language and dancing who were being praised while singing songs in a low tune. They possessed delicate waists like the tiger and agile eyes like the deer, and having a gait like the elephant being lustful. They appeared pleasing to the eye. The pandits have arranged a collection of pearls alongwith another collection of rubies (as part of formal rites) and seated on top of them were looking graceful, both the groom and the bride. The pandits started chanting of vedic hymns, while Ugarsain gave lot of gifts (in donation) to the pandits. Thus they took seven rounds (of the fire place) which were pleasing people all around. (35)

Couplet

At the night Basudev played lot of mimicry (fun and frolic) while at day break he went to Ugarsain, the father - in - law. (36)

ਸਵੈਯਾ

ਸਾਜ ਸਮੇਤ ਦਏ ਗਜ ਆਯੁਤ ਸੁ ਅਉਰ ਦਏ ਤ੍ਰਿਗੁਣੀ ਰਥਨਾਰੇ।
ਲਛ ਭਟੰ ਦਸ ਲਛ ਤੁਰੰਗਮ ਊਟ ਅਨੇਕ ਭਰੇ ਜਰ ਭਾਰੇ।
ਛਤੀਸ ਕੋਟ ਦਏ ਦਲ ਪੈਦਲ ਸੰਗਿ ਕਿਧੋ ਤਿਨ ਕੇ ਰਖਵਾਰੇ।
ਕੰਸ ਤਬੈ ਤਿਹ ਰਾਖਨ ਕਉ ਮਨੋ ਆਪ ਭਏ ਰਥ ਕੇ ਹਕਵਾਰੇ॥ ੩੭॥

Swaiyya

saaj same't deiai gaj aie yat so aur deiai triguni rathna're.
lachh bha'tang das lachh turangam oot ane'k bhare' jar bharo.
chhatis bhet deiai dal pe'dal sung hiun tin ke rakhavare.'
Kans tabai teh ra'khan kou man aap bhaie' rath hakvare'. (37)

ਦੋਹਰਾ

ਕੰਸ ਲਵਾਏ ਜਾਤ ਤਿਨਿ ਸਕਲ ਪ੍ਰਬਲ ਦਲ ਸਾਜਿ।
ਆਗੇ ਤੇ ਸ੍ਵਨਨ ਸੁਨੀ ਬਿਧ ਕੀ ਅਸੁਭ ਅਵਾਜ॥ ੩੮॥

Dohra

Kans la'vaie' jaat tin sakal arbal dal saaj.
a'gai te' sarvanan sunni bidh ki asubh ava'j. (38)

ਨਭ ਬਾਨੀ ਬਾਚ ਕੰਸ ਸੋ

ਕਬਿਤੁ

ਦੁਖ ਕੋ ਹਰਿਨ ਬਿਧ ਸਿਧਿ ਕੇ ਕਰਨ ਰੂਪ ਮੰਗਲ ਧਰਨ ਐਸੋ ਕਹਿਯੋ ਹੈ ਉਚਾਰ ਕੈ।
ਲੀਏ ਕਹਾ ਜਾਤ ਤੇਰੋ ਕਾਲ ਹੈ ਰੇ ਮੂੜ ਮਤਿ ਆਠਵੋ ਗਰਭ ਯਾ ਕੋ ਤੋ ਕੋ ਡਾਰੈ ਪਾਰਿ ਹੈ।
ਅਚਰਜ ਮਾਨ ਲੀਨੋ ਮਨ ਮੈ ਬਿਚਾਰ ਇਹ ਕਾਢ ਕੈ ਕ੍ਰਿਪਾਨ ਡਾਰੋ ਇਨ ਹੀ ਸੰਘਾਰਿ ਕੈ।
ਜਾਹਿੰਗੇ ਛਪਾਇ ਕੈ ਸੁ ਜਾਨੀ ਕੰਸ ਮਨ ਮਾਹਿ ਇਹੈ ਬਾਤ ਭਲੀ ਡਾਰੋ ਜਰ ਹੀ ਉਖਾਰਿ ਕੈ॥ ੩੯॥

Nab ba'ni baas kans so

Kabit

dukh ko haran bidh ko sidh kokaran roop mangal dharam
ai'se' kehou hai ucha'r hai.
leeai kaha' jaat tero kaal hai re' moor ma't athrai garbh ya to ko darai paar hai.
achraj maan leeno ma'n mein bichar eh kadh kai kirpa da'ro inn hi sagha'r kai.
ja'nhege' chhapa'ie' kai so jani kans ma'n ma'hai ehai baat bhali
da'ro jar hi upar kai. (39)

Swaiyya'

Ugarsain gave ten thousand decorated elephants in dowry alongwith about three times as many chariots. He gave about one lakh warriors, ten lakhs horses, and many camels loaded with various types of trearsures. He gave about 36 crores of infantry men, who were to protect them. Kans himself became the charioteer for protecting them. (37)

Couplet

When Kans was accompanying all those powerful army of men, he heard a heavenly voice with his own ears, which was rather ill-omened. (38)

The heavenly voice told Kans

Kabit

The destroyer of all suffering bestower of increased occult powers and giving all worldly pleasures, proclaimed through a heavenly voice, "O foolish Kans! Where are you taking this cavalcade? This is your (god of death) as her eighteth child would kill you. He felt it as something strange and wanted to kill them with his sword. As Kans thought to himself, if they would hide their child, then he would not be able to lay his hands on that child. The best way is to finish it from its very roots. (kill the mother). (39)

ਦੋਹਰਾ

ਕੰਸ ਦੋਹੂੰ ਕੇ ਬਧ ਨਮਿਤ ਲੀਨੋ ਖੜਗ ਨਿਕਾਰਿ।
ਬਾਸੁਦੇਵ ਅਰੁ ਦੇਵਕੀ ਡਰੋ ਦੋਊ ਨਰ ਨਾਰਿ।। ੪੦।।

Dohra

Kans dohun ke' badh namit, leeno khar'ag nikar.
Ba'sdev or devki daro do'uoo nar naar. (40)

ਬਾਸੁਦੇਵ ਬਾਚ ਕੰਸ ਸੋ

ਦੋਹਰਾ

ਬਾਸ ਦੇਵ ਡਰੁ ਮਾਨ ਕੈ ਤਾ ਸੋ ਕਹੀ ਸਨਾਇ।
ਜਾ ਯਾ ਹੀ ਤੇ ਜਨਮ ਹੈ ਮਾਰਹੁ ਤਾਕਹੁ ਰਾਇ।। ੪੧।।

Basdev ba'ch Kans so

Dohra

Basdev dar maan kai ta' so kehi suna'ie'.
jo ya' hi te' janam ho ma'reh ta'koh ra'ie'. (41)

ਕੰਸ ਬਾਚ ਮਨ ਮੈ

ਦੋਹਰਾ

ਪੁਤ੍ ਹੇਤ ਕੇ ਭਾਵ ਸੌ ਮਤਿ ਇਹ ਜਾਇ ਛਪਾਇ।
ਬੰਦੀਖਾਨੈ ਦੇਉ ਇਹੈ ਬਿਚਾਰੀ ਰਾਇ।। ੪੨।।

Kans Ba'ch ma'n mein

Dohra

putar hait ko bha'v so ma't eh ja'ie' chhapa'ie.
bandikhana'i de'ou in ehai bichari re'ie'. (42)

Couplet

Kans then took out his sword to kill both of them. (Basudev and Devki) Then both the husband and wife, Basudev and Devki got frightened. (40)

Basudev told Kans

Couplet

Basudev, being afraid of him, told Kans, "O King! Whosoever would be born of her (Devki), may be killed by you." (41)

Kans thought and said himself.

Couplet

Due to the love of the son, they might hide him, so it would be most advisable to place them behind the bars. The King thus thought over it. (42)

ਅਬ ਦੇਵਕੀ ਬਸੁਦੇਵ ਕੈਦ ਕੀਬੋ

ਸਵੈਯਾ

ਡਾਰਿ ਜੰਜੀਰ ਲਏ ਤਿਨ ਪਾਇਨ ਪੈ ਫਿਰਿ ਕੈ ਮਥੁਰਾ ਮਹਿ ਆਯੋ।
ਸੋ ਸੁਨਿ ਕੈ ਸਭ ਲੋਗ ਕਥਾ ਅਤਿ ਬੁਰੋ ਜਗ ਮੈ ਬਿਕਰਾਯੋ।
ਆਨਿ ਰਖੈ ਗ੍ਰਿਹ ਆਪਨ ਮੈ ਰਖਵਾਰੀ ਕੋ ਸੇਵਕ ਲੋਗ ਬੈਠਾਯੋ।
ਆਨਿ ਬਡੇਨ ਕੀ ਛਾਡਿ ਦਈ ਕੁਲ ਭੀਤਰ ਆਪਨੋ ਰਾਹ ਚਲਾਯੋ।। ੪੩।।

ab Devki Basudev kaid keebo'

Swaiyya

daar janjeer le'ai tin pa'ien pai phir kai mathura meh aiyou.
so sunn kai sabh log katha at naam buro jag ma'n bkkar'aiou.
a'an rakhai greh a'par mein rakhva'ri ko sevak log baitha'iyo.
a'an baden ki chhad deiee kul bhitar apno rah chalaiyo. (43)

ਕਥਿਯੋ ਬਾਚ

ਦੋਹਰਾ

ਕਿਤਕ ਦਿਵਸ ਬੀਤੇ ਜਬੈ ਕੰਸ ਰਾਜ ਉਤਪਾਤ।
ਤਬੈ ਕਥਾ ਅਉਰੈ ਚਲੀ ਕਰਮ ਰੇਖ ਕੀ ਬਾਤ।। ੪੪।।

Ka'biyo baacch

Dohra

kitak divas beetai jabai kans ra'j utpat.
tabai katha aurai karam rekh ki baat. (44)

ਪ੍ਰਥਮ ਪੁਤ੍ ਦੇਵਕੀ ਕੇ ਜਨਮ ਕਥਨੰ

ਦੋਹਰਾ

ਪੁਤ੍ ਭਇਓ ਦੇਵਕੀ ਕੈ ਕੀਰਤਿ ਮਤ ਤਿਹ ਨਾਮੁ।
ਬਾਸੁਦੇਵ ਲੈ ਤਾਹਿ ਕੌ ਗਯੋ ਕੰਸ ਕੈ ਧਾਮ।। ੪੫।।

Pratha‌m pu'tar devki ke' janam kathnug

Dohra

puta'r bhiou Devki kai keerat ma't teh naam.
Ba'dev laie la'hai ko ge'yo Kans kai dha'm. (45)

Now the episode of arresting Devki and Basudev begins

Swaiyya'

Kans then chained their feet and brought them to Mathura. Hearing this news, the whole populace felt bad and blamed the King Kans, who got his name spoiled throughout the whole world. He brought both of them to his place and placed them under the surveillance of his men. Thus Kans, setting aside the grand system of his elders, started a new (path) system of his own. (43)

The poet has stated

Couplet

After sometime had elapsed in practising extremism by Kans, then a new episode took birth. This is all a matter of one's destiny. (44)

Now the episode of Devki's first son begins.

When Devki gave birth to her first son, he was named kiratmat. Basudev took him to the place of Kans. (45)

ਸਵੈਯਾ

ਲੈ ਕਰਿ ਤਾਤ ਕੋ ਚਲਿਯੋ ਜਬਹੀ ਨ੍ਰਿਪ ਕੈ ਦਰ ਊਪਰ ਆਇਓ।
ਜਾਇ ਕਹਿਯੋ ਦਰਵਾਨਨ ਸੋ ਤਿਨ ਬੋਲਿ ਕੈ ਭੀਤਰ ਜਾਇ ਜਨਾਇਓ।
ਕੰਸ ਕਰੀ ਕਰੁਨਾ ਸਿਸੁ ਦੇਖਿ ਕਹਿਓ ਹਮ ਹੂੰ ਤੁਕ ਕੋ ਬਖਸਾਇਓ।
ਫੇਰ ਚਲਿਓ ਗ੍ਰਿਹ ਕੋ ਬਸੁਦੇਵ ਤਊ ਮਨ ਮੈ ਕਛੁ ਨ ਸੁਖੁ ਪਾਇਓ॥ ੪੬॥

Swaiyya

lai kar taat ko taat chaliou jab hi nrip ke'dar uper aieyo.
ja'ie' kehou dervanan se tin bol bhitar jaie' janaieyo.
Kans moor durmat bado yako dar hai maar. (46)

ਬਸੁਦੇਵ ਬਾਚ ਮਨ ਮੈ

ਦੋਹਰਾ

ਬਾਸੁਦੇਵ ਮਨ ਆਪਨੇ ਕੀਨ ਇਹੈ ਬਿਚਾਰ।
ਕੰਸ ਮੂੜ ਦੁਰਮਤਿ ਬਡੋ ਯਾ ਕੌ ਡਰਿ ਹੈ ਮਾਰਿ॥ ੪੭॥

Basudev baach ma'n main

Dohra

Basudev ma'n aapnai keeno ehai bicha'r.
Kans moo'r durmat bado yako dar hai maar. (47)

ਨਾਰਦ ਰਿਖਿ ਬਾਚ ਕੰਸ ਪ੍ਰਤਿ

ਦੋਹਰਾ

ਤਬ ਮੁਨਿ ਆਯੋ ਕੰਸ ਗ੍ਰਿਹਿ ਕਹੀ ਬਾਤ ਸੁਨਿ ਹਾਇ॥
ਅਸ੍ਟ ਲੀਕ ਕਰ ਕੈ ਗਨੀ ਦੀਨੋ ਭੇਦ ਬਤਾਇ॥ ੪੮॥

Narad Rikhi baach Kans prati.

Dohra

tab mu'ni aiyou kans gre'h kehi baat sunn ra'ie'.
ast beek kar hai gunni deeno bhe'd bataie'. (48)

Swaiyya'

When the father took his son and brought him to the doors of Kans, then the gate-keeper went inside and told everything what had been told by Basudev to the King. Kans, on seeing the child, took pity and said, "I have pardoned you, by giving away this son. So Basudev came back home, on hearing this thing, but his mind was restless. (46)

Then Basudev thought to himself
Couplet

Basudev pondered over it in his heart that Kans was having a villainous mind and would surely kill him. (47)

Narad Rishi told Kans
Couplet

After Basudev had left the place of Kans, Narad Muni (ascetic) happened to come at Kan's place and said.

"O King ! Listen. How could you be sure that it would be Devki's eighteth child only, who could be your enemy? Then he drew eight lines and counted them in such a manner that each line could be considered as the eighteth one, and created this doubt in his mind. (48)

ਭ੍ਰਿਤਨ ਸੌ ਕੰਸ ਬਾਚ

ਸਵੈਯਾ

ਬਾਤ ਸੁਨੀ ਜਬ ਨਾਰਦ ਕੀ ਇਹ ਤੋ ਨ੍ਰਿਪ ਕੇ ਮਨਿ ਮਾਹਿ ਭਈ ਹੈ।
ਮਾਰਹੁ ਜਾਇ ਇਸੈ ਅਬ ਹੀ ਕਰਿ ਭ੍ਰਿਤਨ ਨੈਨ ਕੀ ਸੈਨ ਦਈ ਹੈ।
ਦਉਰਿ ਗਏ ਤਿਹ ਆਇਸੁ ਮਾਨ ਕੈ ਬਾਤ ਇਹੈ ਚਲਿ ਲੋਗ ਗਈ ਹੈ।
ਪਾਥਰ ਪੈ ਹਨਿ ਕੈ ਘਨ ਜਿਉ ਬਪੁ ਜੀਵਹਿ ਤੇ ਕਰਿ ਭਿੰਨ ਲਈ ਹੈ।। ੪੯।।

Bhirtan jou Kans baat

Swaiyya

baat suni jab narad ki eh to nrip ke' ma'n ma'he bhaiee hai.
maroh ja'ie' isai abhi kar bhirtan nain ki sain deiee hai.
do'ur gaie' teh aisas maan ki baat ehai bhal log gaiee hai.
pathar pai han hai ghan jioun bap jiveh te'kar bhi leiee hai. (49)

ਪ੍ਰਿਥਮ ਪੁਤ੍ ਬਧਹਿ

ਸਵੈਯਾ

ਅਉਰ ਭਯੋ ਸੁਤ ਜੋ ਤਿਹ ਕੇ ਗ੍ਰਿਹਿ ਤਉ ਨ੍ਰਿਪ ਕੰਸ ਮਹਾ ਮਤਿ ਹੀਨੋ।
ਸੇਵਕ ਭੇਜ ਦਏ ਤਿਨ ਲਿਆਇ ਕੈ ਪਾਥਰ ਪੈ ਹਨਿ ਕੈ ਫੁਨਿ ਦੀਨੋ।
ਸੋਰ ਪਰਿਯੋ ਸਬ ਹੀ ਪੁਰ ਮੈ ਕਬਿ ਨੈ ਤਿਹ ਕੋ ਜਸੁ ਇਉ ਲਖਿ ਲੀਨੋ।
ਇੰਦ੍ ਮੂਓ ਸੁਨਿ ਕੈ ਰਨ ਮੈ ਮਿਲ ਕੈ ਸੁਰ ਮੰਡਲ ਰੋਦਨ ਕੀਨੋ।। ਪ੦।।

Pritham puttar badeh.

Swaiyya

aur bhe'ou sut jo teh ke greh tou nrip kans maha mat hino.
sevak bh'j deiai tin liaie' kai pathar pai hou kai phun dino.
soor pariou jab hi pur mein kab no teh ko jas iou lakh leeno.
Inder mou sunn ke' ra'n mein mi kai sur mandal rodan kino. (50)

Then Kans told his courtiers

Swaiyya'

When Kans heard the talk of Na'rad, it appealed to his mind and gave a hint (sign) to his courtiers to go and kill the child right away. On taking these orders the message went to Basudev. This news spread like a wild fire throughout the town, and the courtiers threw the child onto a stone like a hammer and took away his life. (49)

The killing of the first son

Swaiyya'

When they got another son, the villainous Kans sent his courtiers again to their place, and they killed the child by striking him against a stone. There was a tumultuous noise and upheaval in Mathura puri on the death of the second son. The poet has described this episode as such "As if, on hearing the news of the death of Indra (god) in the battle, all the gods were wailing and crying for him." (50)

ਅਉਰ ਭਯੋ ਸੁਤ ਜੋ ਤਿਹ ਕੇ ਗ੍ਰਿਹ ਨਾਮ ਧਰਿਓ ਤਿਹ ਕੋ ਠਿਤਨ ਹੂੰ ਜੈ।
ਮਾਰ ਦਯੋ ਸੁਨਿ ਕੈ ਨ੍ਰਿਪ ਕੰਸ ਸੁ ਪਾਥਰ ਪੈ ਹਨਿ ਡਾਰਿਓ ਖੂੰਜੈ।
ਬੀਸ ਕੇ ਬਾਰ ਉਖਾਰਤ ਦੇਵਕੀ ਰੋਦਨ ਚੋਰਨ ਤੇ ਘਰਿ ਗੂੰਜੈ।
ਜਿਉ ਰੁਤ ਅੰਤੁ ਬਸੰਤ ਸਮੈ ਨਭਿ ਕੋ ਜਿਮ ਜਾਤ ਪੁਕਾਰਤ ਕੂੰਜੈ।। ਪ੧।।

aur bhiou sutar jo teh ko greh naam dhariou teh ko tin hu'n jai.
maar diou sunn kai nrip kans so pa'thar pai han dariou khunjai.
bees ki ba'r uhha'rati devki rodan choran hai ghar, goonjai.
jiou rut ant basant samai nabh ko jim jaat puka'rat koonjai. (51)

ਕਬਿਤੁ

ਚਉਥੋ ਪੁਤ੍ਰ ਭਇਓ ਸੋ ਭੀ ਕੰਸ ਮਾਰ ਦਇਓ ਤਿਹ ਸੋਕ ਬਡਵਾ ਕੀ ਲਾਟੈ ਮਨ ਮੈ ਜਗਤ ਹੈ।
ਪਰੀ ਚੈਗੀ ਦਾਸੀ ਮਹਾ ਮੋਹ ਹੂੰ ਕੀ ਫਾਸੀ ਬੀਚ ਗਈ ਮਿਟ ਸੋਭਾ ਪੈ ਉਦਾਸੀ ਹੀ ਪਗਤ ਹੈ।
ਕੈਧੋ ਤੁਮ ਨਾਥ ਹ੍ਵੈ ਸਨਾਥ ਹਮ ਹੂੰ ਪੈ ਹੂੰਜੈ ਪਤਿ ਕੀ ਨਾ ਗਤਿ ਔਰ ਤਨ ਕੀ ਨ ਗਤਿ ਹੈ।
ਭਈ ਉਪਹਾਸੀ ਦੇਹ ਪੂਤਨ ਬਿਨਾਸੀ ਅਬਿਨਾਸੀ ਤੇਰੀ ਹਾਸੀ ਨ ਹਮੈ ਗਾਸੀ ਸੀ ਲਗਤ ਹੈ।। ਪ੨।।

Chuotho puttar bhiou so bhi Kans maar diou tih sok
ba'rva ki la'tai ma'n mein jagat hai.
pari haigi dasi maha moh hun ki phasi beech gaiee mit
sobha pai udasi hi pagat hai.
kaido tum nath kai sanath hum hun pai hun jai pat ki
na g'at aur tan ki na gat hai.
bhe'iee upra'si deh putan binasi abnasi teri hari na
hama'i ga'si si lagat hai. (52)

ਸਵੈਯਾ

ਪਾਚਵੇ ਪੁਤ੍ਰ ਭਯੋ ਸੁਨਿ ਕੰਸ ਸੁ ਪਾਥਰ ਸੋ ਹਰਿ ਮਾਰਿ ਦਯੋ ਹੈ।
ਸ੍ਵਾਸ ਗਯੋ ਨਭਿ ਕੇ ਮਗ ਮੈ ਤਨ ਤਾ ਕੋ ਕਿਧੌ ਜਮੁਨਾ ਮੈ ਗਯੋ ਹੈ।
ਸੋ ਸੁਨਿ ਕੈ ਪੁਨਿ ਸ੍ਰੋਨਲ ਦੇਵਕੀ ਸੋਕ ਸੋ ਸਾਸ ਉਸਾਸ ਲਯੋ ਹੈ।
ਮੋਹ ਭਯੋ ਅਤਿ ਤਾ ਦਿਨ ਮੈ ਮਨੋ ਯਾਹੀ ਤੇ ਮੋਹ ਪ੍ਰਕਾਸ ਭਯੋ ਹੈ।। ਪ੩।।

pa'nchvai puttar bhiou sunn kans so pa'thar han maar deou hai.
swa's ge'ou nabh ma'g mein ta'n ta' ko kidho jamuna mein geou hai.
so sunn kai punn sarvanan devki sok so swa's usa's leou hai.
moh bhiou a't ta' din mein mano ya'hi te moh parkas bhiou hai. (53)

Another son, born to them was named 'Jai' and king Kans got him also killed by dashing him against a stone, and got him thrown aside. So Devki was pulling her hair and the whole house was crying, just as at the end of Basant season (spring) the birds (koonj) go back to their original nests striking and crying. (51)

Kabit

The fourth son, when born, was also killed by Kans. The flames of the fire of separation (of his killing) were rising high in the heart of Devki. She said, "O God! I am caught in the noose of great love and attachment (being your slave) and all the grandeur is finished with sadness all around me. Either you should take charge of us as the Master, since neither my husband has any respect nor my body has any strength left. The whole world is laughing at us on the death of our sons. O Imperishable Lord! But this mockery is piercing us like the pointed edge of an arrow." (52)

Swaiyya'

When the fifth son was born, Kans got him also killed by bashing it against a stone. His soul went upto the heavens while his body was thrown into Jamuna. When Devki heard this news, she heaved a sigh of horror and sadness. That day Devki felt greatly pained over the attachment (love) of the child, as if the worldly love," took birth only on that day. (53)

ਦੇਵਕੀ ਬੇਨਤੀ ਬਾਚ

ਕਬਿਤੁ

ਪੁਤ੍ ਭਇਓ ਛਠੋ ਬੰਸ ਸੋ ਭੀ ਮਾਰਿ ਡਾਰਿਓ ਕੰਸ ਦੇਵਕੀ ਪੁਕਾਰੀ ਨਾਥ ਬਾਤ ਸੁਨਿ ਲੀਜੀਐ।
ਕੀਜੀਐ ਅਨਾਥ ਨ ਸਨਾਥ ਮੇਰੀ ਦੀਨਾ ਨਾਥ ਹਮੈ ਮਾਰ ਜੀਜੀਐ ਕਿ ਯਾ ਕੋ ਮਾਰ ਦੀਜੀਐ।
ਕੰਸ ਬਡੋ ਪਾਪੀ ਜਾ ਕੋ ਲੋਕ ਭਯੋ ਜਾਪੀ ਸੋਈ ਕੀਜੀਐ ਹਮਾਰੀ ਦਸਾ ਜਾ ਤੇ ਸੁਖੀ ਜੀਜੀਐ।
ਸ੍ਰੋਨਨ ਮੈ ਸੁਨਿ ਅਸਵਾਰੀ ਗਜ ਵਾਰੀ ਕਰੋ ਲਾਈਐ ਨ ਢੀਲ ਅਬ ਦੋ ਮੈ ਏਕ ਕੀਜੀਐ।। ਪ੪।।

ਇਤਿ ਛਟਵੇਂ ਪੁਤ੍ ਬਧਤ।

ਅਬ ਬਲਭਦ੍ ਜਨਮ

ਸਵੈਯਾ

ਜੋ ਬਲਭਦ੍ ਭਯੋ ਗਰਭਾਤਰ ਤੌ ਦਹੁੰ ਬੈਠਿ ਕੈ ਮੰਤ੍ ਕਰਿਓ ਹੈ।
ਤਾ ਹੀ ਤੇ ਮੰਤ੍ ਕੇ ਜੋਰ ਸੋ ਕਾਢਿ ਕੈ ਰੋਹਿਨੀ ਕੇ ਉਰ ਬੀਚ ਧਰਿਓ ਹੈ।
ਕੰਸ ਕਦਾਰ ਹਨੇ ਸਿਸੁ ਕੋ ਤਿਹ ਤੇ ਮਨ ਮੈ ਬਸੁਦੇਵ ਡਰਿਓ ਹੈ।
ਸੇਖ ਮਨੋ ਜੁਗ ਦੇਖਨ ਕੋ ਜਗ ਭੀਤਰ ਰੂਪ ਨਵੀਨ ਕਰਿਓ ਹੈ।। ਪਪ।।

ab Balbhadar janam

Swaiyya

jo balbhadar bhiou garbhatar to dohung, baith kai mantar kariou hai.
ta hi te' mantar ki jor so kadh kai rohini ke' ur beech dhariou hai.
Kans kada'ch hane' sis te'h te ma'n mein Basudev dhariou hai.
saikh mano jag dekhan ko jag bheetar roop navin kariou hai. (55)

ਦੋਹਰਾ

ਕ੍ਰਿਸਨ ਕ੍ਰਿਸਨ ਕਰਿ ਸਾਧ ਦੋ ਬਿਸਨੁ ਕਿਸਨ ਪਤਿ ਜਾਸੁ।
ਕ੍ਰਿਸਨ ਬਿਸ੍ਰ ਤਰਬੇ ਨਿਮਿਤ ਤਨ ਮੈ ਕਰਿਯੋ ਪ੍ਰਕਾਸ।। ਪ੬।।

Dohra

Krisan Krisan kar sadh dou bisan kisan pa't jaas.
Krisan ist tarbai namit ta'n mein bhiou prakash. (56)

Then Devki prayed -

Kabit

In case Basudev's family got another son and Kans would have got him killed also, then Devki prayed and cried to the Lord. "O Lord! Listen to me! O supporter of the helpless! Pray do not make us devoid of Your support. Either give us death or give death to this Kans, as he is a great sinner, who has become greedy. Help us so that we could live happily. Pray help me this time, as You had helped the elephant in distress with a miracle. Pray do not delay any more and do one thing out of the two alternatives (I have requested)." (54)

Here the chapter on the killing of sixth son is completed.

Now the birth of Balbhadar's episode begins.

Swaiyya'

When Balbhadar was in Devki's womb, then both Basudev and Devki held consultations with each other. With the help of chanting Vedic hymns they managed to shift the child from Devki's womb to Rohini's womb. Basudev was worried lest Kans might not get this child also killed After due course of time, the child was born. It appeared as if sheshnag had taken birth in a new form to watch the world. (55)

Couplet

Both the saintly figures (Basudev and Devki) prayed to Vishnu (the spouse of Maya) by chanting Krishna, Krishna and singing his praises. Then Vishnu appeared in the body of Devki, who was supposed to bring Salvation to the world being darkened by sinful actions. (56)

ਅਬ ਕ੍ਰਿਸਨ ਜਨਮ

ਸਵੈਯਾ

ਸੰਖ ਗਦਾ ਕਰਿ ਅਉਰ ਤ੍ਰਿਸੂਲ ਧਰੇ ਤਨਿ ਕਉਚ ਬਡੇ ਬਡਭਾਗੀ।
ਨੰਦ ਗਹੈ ਕਰਿ ਸਾਰੰਗ ਸਾਰੰਗ ਪਤਿ ਧਰੈ ਪਟ ਪੈ ਅਨੁਰਾਗੀ।
ਸੋਈ ਹੁਤੀ ਜਨਮਿਉ ਇਹ ਕੇ ਗ੍ਰਿਹ ਕੈ ਡਰਪੈ ਮਨ ਮੈ ਉਠਿ ਜਾਗੀ।
ਦੇਵਕੀ ਪੁਤ੍ ਨ ਜਾਨਿਯੋ ਲਖਿਓ ਹਰਿ ਕੈ ਕੈ ਪ੍ਰਨਾਮ ਸੁ ਪਾਇਨ ਲਾਗੀ।। ੫੭।।

ab Krisan, Janak

Swaiyya

sankh gada kar aur trisul dhare' ta'n konch bade' badbha'gi.
Nand garai kar sarang sarang pa't dhare' pa't pai anuragi.
soiee huti janamiou eh ke greh kai darpai ma'n mein uth ja'gi.
devki puttar na janiou lakhiou, har kai kai pranam so paien la'gi. (57)

ਦੋਹਰਾ

ਲਖਿਓ ਦੇਵਕੀ ਮਨਿ ਮਨੈ ਲਖਿਓ ਨ ਕਰਿ ਕਰਿ ਤਾਤ।
ਲਖਿਓ ਜਾਨ ਕਰਿ ਮੋਹਿ ਕੀ ਤਾਨੀ ਤਾਨਿ ਕਨਾਤ।। ੫੮।।

Dohra

lakhio devki har ma'nai lakhio na kar kar taat.
lakhiou jaan ka'r mohe' ki ta'ni taan kamat. (58)

ਕ੍ਰਿਸਨ ਜਨਮ ਜਬ ਹੀ ਭਇਓ ਦੇਵਨ ਭਇਓ ਹੁਲਾਸ।
ਸਤ੍ ਸਬੈ ਅਬ ਨਾਸ ਹੋਹਿੰ ਹਮ ਕੋ ਹੋਇ ਬਿਲਾਸ।। ੫੯।।

krisan janam jab hi bhiou de'van bhiou hula's.
satar sabhe' ab naas hoiaing hum ko hoiai bilas. (59)

ਆਨੰਦ ਸੋ ਸਬ ਦੇਵਤਨ ਸੁਮਨ ਦੀਨ ਬਰਖਾਇ।
ਸੋਕ ਹਰਨ ਦੁਸਟਨ ਦਲਨ ਪ੍ਰਗਟੇ ਜਗ ਮੋ ਆਇ ।। ੬੦।।

Anand so sabh devtan suman deen barkha'ie'.
soak haran dustan dustan da'lan pragtai jag mo ai'e'. (60)

Now the episode of Krishna's birth begins.

Swaiyya'

Devki got up frightened from her sleep, when she saw someone with a conch shell, mace and trident in the hands a magnificent figure with protective cover of coat of mail around him. In the fourth hand he was holding a sword, a lotus (flower) in the fifth hand and in the sixth hand he had a bow (and arrow) and was wearing a yellow robe. Devki was watching the scene of the birth of such a mighty person, when she got up in fear. She did not consider him as her child but the Lord Himself. She fell at his feet by paying obeisance to the figure. (57)

Couplet

Devki had not taken him as her son but realised in him the Lord-Sublime. That time Krishna felt that she had seen his true self, so he spread a cover of worldly love around him (so that she could see him only as his son). (58)

When Krishna took birth (was born) the gods were greatly pleased in their hearts. All the gods started saying that all their enemies would now be destroyed, thus giving them peace and tranquillity. (59)

With great elation the gods showered flowers as they realised that the destroyer of all their enemies and for bringing them relief from their sufferings, the Lord Himself had appeared in the world. (60)

ਜੈ ਜੈ ਕਾਰ ਭਯੋ ਜਬੈ ਸੁਨੀ ਦੇਵਕੀ ਕਾਨਿ।
ਤਾਸਤਿ ਹਇ ਮਨ ਮੈ ਕਹਿਯੋ ਸੋਰ ਕਰੈ ਕੋ ਆਨਿ।। ੬੧।।

jai jai kaar bhiou jabai sunni devki ka'an.
tras'at hoiai ma'n mein kehou soar kare' ko aan. (61)

ਬਾਸੁਦੇਵ ਅਰ ਦੇਵਕੀ ਮੰਤ੍ ਕਰੈ ਮਨ ਮਾਹਿ।
ਕੰਸ ਕਸਾਈ ਜਾਨ ਕੈ ਹੀਐ ਅਧਿਕ ਡਰਪਾਹਿ।। ੬੨।।

Basdev or devki mantar karai mein ma'he.
Kans kasa'iee ja'n kai hiai adhik darpa'he'. (62)

ਇਤਿ ਕ੍ਰਿਸਨ ਜਨਮ ਬਰਨਨੰ ਸਮਾਪਤੰ।

ਸਵੈਯਾ

ਮੰਤ੍ ਬਿਚਾਰ ਕਰਿਓ ਦੁਹਹੂੰ ਮਿਲਿ ਮਾਰਿ ਡਰੈ ਇਹ ਕੋ ਮਤਿ ਰਾਜਾ।
ਨੰਦਰਿ ਕੇ ਘਰਿ ਆਇ ਹਉ ਡਾਰਿ ਕੈ ਠਾਟ ਇਹੀ ਮਨ ਮੈ ਤਿਨ ਸਾਜਾ।
ਕਾਨ੍ਹ ਕਹਿਓ ਮਨ ਮੈ ਨ ਡਰੋ ਤੁਮ ਜਾਹੁ ਨਿਸੰਕ ਬਜਾਵਤ ਬਾਜਾ।
ਮਾਯਾ ਕੀ ਖੈਚਿ ਕਨਾਤ ਲਈ ਧਰ ਬਾਲਕ ਸਊਰਭ ਆਪਿ ਬਿਰਾਜਾ।। ੬੩।।

iti Krisan janam barnung samapatung.

Swaiyya

mantar bichar kariou dohun mil maar karaieh ko ma't raja.
nadar ke ghar aie' hoan da'r kai tha't ehi man mein tin saja.
kaan kehon ma'n mein na daro tum jaho nisung bachavat biraja. (63)

ਦੋਹਰਾ

ਕ੍ਰਿਸਨ ਜਬੈ ਤਿਨ ਗ੍ਰਿਹਿ ਭਯੋ ਬਾਸੁਦੇਵ ਇਹ ਕੀਨ।
ਦਸ ਹਜਾਰ ਗਾਈ ਭਲੀ ਮਨੈ ਮਨਸਿ ਕਰਿ ਦੀਨ।। ੬੪।।

Dohra

Krishan tabai tin greh bhiou Basudev eh keen.
das hazar ta'iee bhali manai manas kar deen. (64)

When Devki heard the sounds of salutations and hailing by the gods with her own ears then she said to herself in a frightful manner. "Who is making all this noise in our house?" (61)

Basudev and Devki both were pondering over the matter and were feeling greatly perturbed in mind, as Kans was considered by them as a butcher. (62)

Here the chapter on Krishna's birth is completed.

Swaiyya'

Then both Basudev and Janki, after consultations with each other felt worried lest Kans may not get him also killed "So let us send him to the house of Nand", and they decided on this means. Then Kanha told them not to have any worries as they could go about it with the beat of drums (and no one would see you even) A cover of magic spell had been woven around them, and in the form of a child, the Lord was seated by himself. (63)

Couplet

When Krishna took birth in their house, Basudev did this thing. He thought in his mind that he would give away in alms about ten thousand cows. (for the child's safety). (64)

ਸਵੈਯਾ

ਛੂਟਿ ਕਿਵਾਰ ਗਏ ਘਰਿ ਕੇ ਦਰਿ ਕੇ ਨ੍ਰਿਪ ਕੇ ਬਰ ਕੇ ਚਲਤੇ।
ਹਰਖੇ ਸਰਖੇ ਬਸੁਦੇਵਹਿ ਕੇ ਪਗ ਜਾਇ ਛੁਹਿਓ ਜਮਨਾ ਜਲਤੇ।
ਹਰਿ ਦੇਖਨ ਕੌ ਹਰਿ ਅਉ ਬਢਕੇ ਹਰਿ ਦਉਰ ਗਏ ਤਨ ਕੇ ਬਲਤੇ।
ਕਾਜ ਇਹੀ ਕਹਿ ਦੋਊ ਗਏ ਜੁ ਖਿਝੈ ਬਹੁ ਪਾਪਨ ਕੀ ਮਲ ਤੇ ॥ ੬੫॥

Swaiyya

chhut kiva'r ga'ie ghar ke' dar ko nrip ke' ba'r ko chalte.'
harkhe' sarkkhe' sabde' ve'h ke' pag jaie chhohiou jamna jalte.
har dekhar ko har an badne' har dour gaie ta'n te jalte.'
ka'j ehi keh diou gaie' so khijhe' boh pa'pai ki ma'l te. (65)

ਦੋਹਰਾ

ਕ੍ਰਿਸਨ ਜਬੈ ਚੜਤੀ ਕਰੀ ਫੇਰਿਓ ਮਾਯਾ ਜਾਲ।
ਅਸੁਰ ਜਿਤੇ ਚਉਕੀ ਹੁਤੇ ਸੋਇ ਗਏ ਤਤਕਾਲ॥ ੬੬॥

Dohra

Krishan jabai cha'rti kari phe'riou maya jaal.
asur jitai chouki hute' soiai gaie' tatkaal. (66)

ਸਵੈਯਾ

ਕੰਸਹਿ ਕੇ ਡਰ ਤੇ ਬਸੁਦੇਵ ਸੁ ਪਾਇ ਜਬੈ ਜਮੁਨਾ ਮਧਿ ਠਾਨੋ।
ਮਾਨ ਕੈ ਪ੍ਰੀਤਿ ਪੁਰਾਤਨ ਕੋ ਜਲ ਪਾਇਨ ਭੇਟਨ ਕਾਜ ਉਠਾਨੋ।
ਤਾ ਛਬਿ ਕੋ ਜਸੁ ਉਚ ਮਹਾ ਕਬਿ ਨੇ ਅਪਨੇ ਮਨ ਮੈ ਪਹਿਚਾਨੋ।
ਕਾਨ੍ਹ ਕੋ ਜਾਨ ਕਿਧੇ ਪਤਿ ਹੈ ਇਹ ਕੈ ਜਮੁਨਾ ਤਿਹ ਭੇਟਤ ਮਾਨੋ॥ ੬੭॥

Swaiyya

Kanseh ki' dar te' Basudev so paie jabai janam madh thano.
maan ke' preet pura'tan ko jal pa'ien bhe'tan ra'j uthano.
ta chhab ko jas uch maha kab ne apnai ma'n mein pehcha'nai.
kanch ko jaan kidhe' pa't hai eh kai jamuna teh bhetat mano. (67)

Swaiyya'

When Basudev started from his house, all the doors got opened ajar (automatically). Fully delighted the paces of Basudev marched forward and reached the banks of Jamuna soon. Even Jamna's waters raced forward to have a look at Krishna but with the force of Basudev's body strength, Krishna got away on one side, since both had gone, fed up with the dirt of sinful actions for a purpose. (65)

Couplet

When Basudev, alongwith Krishna left the place, then Krishna had spread out a net of worldly falsehood (Maya) as a result all the demons, on duty of watch keepers, went to sleep. (dozed off) (66)

Swaiyya'

When Basudev placed his feet in the waters of Jamuna due to the fear of Kans, then the Jamna waters, out of sheer love (of olden days) raised their level (rose up) to touch the lotus-feet of Krishna. The poet has visualised this scene in his mind as if Jamuna, taking Kahna (Krishna) as her spouse, wanted to pay her obeisance to the spouse by touching his feet. (67)

ਦੋਹਰਾ

ਜਬੈ ਜਸੋਦਾ ਸੁਇ ਗਈ ਮਾਯਾ ਕੀਯੋ ਪ੍ਰਕਾਸ।
ਡਾਰਿ ਕ੍ਰਿਸਨ ਤਿਹ ਪੈ ਸੁਤਾ ਲੀਨੀ ਹੈ ਕਰਿ ਤਾਸ।। ੬੮।।

Dohra

jabai jasodha soiai'e gaiee maya kin prakas.
daar Krisan teh pai sute leeni hai kar taas. (68)

ਸਵੈਯਾ

ਮਾਯਾ ਕੋ ਲੈ ਕਰ ਮੈ ਬਸੁਦੇਵ ਸੁ ਸੀਘ੍ਰ ਚਲਿਯੋ ਅਪੁਨੇ ਗ੍ਰਿਹ ਮਾਹੀ।
ਸੋਇ ਗਏ ਪਰ ਦੁਆਰ ਸਬੈ ਘਰ ਬਾਹਰਿ ਭੀਤਰਿ ਕੀ ਸੁਧਿ ਨਾਹੀ।
ਦੇਵਕੀ ਤੀਰ ਗਯੋ ਜਬ ਹੀ ਸਭ ਤੇ ਮਿਲਗੇ ਪਟ ਆਪਸਿ ਮਾਹੀ।
ਸਾਲਿ ਉਠੀ ਜਬ ਰੋਦਨ ਕੈ ਜਗ ਕੈ ਸੁਧਿ ਜਾਇ ਕਰੀ ਨਰ ਨਾਹੀ।। ੬੯।।

Swaiyya

maya ko laikar mein basodev so sighar chaliou apnai gr'eh ma'hi.
soiai gaie' par duarsabhai ghar ba'hir bhitar ki sudh nahi.
devki teer ga'iou jab hi sabh te milgo pa't apas ma'hi.
baal uthi jabh rodan kai ja'g kai sudh jaie' kari har na'ri. (69)

ਰੋਇ ਉਠਿ ਵਹ ਬਾਲਿ ਜਬੈ ਤਬ ਸ੍ਰੋਨਨ ਮੈ ਸੁਨਿ ਲੀ ਧੁਨਿ ਹੋਰੈ।
ਧਾਇ ਗਏ ਨ੍ਰਿਪ ਕੰਸਹ ਕੇ ਘਰ ਜਾਇ ਕਹਿਯੋ ਜਨਮਿਯੋ ਰਿਪੁ ਤੋਰੈ।
ਲੈ ਕੇ ਕ੍ਰਿਪਾਨ ਗਯੋ ਤਿਹ ਕੇ ਚਲਿ ਜਾਇ ਗਹੀ ਕਰ ਤੈ ਕਰਿ ਜੋਰੈ।
ਦੇਖਹੁ ਬਾਤ ਮਹਾ ਜੜ ਕੀ ਅਬ ਆਦਿਕ ਕੇ ਬਿਖ ਚਾਬਤ ਭੋਰੈ।। ੭੦।।

roiaie' uthi veh baal jabai tab sarvan'an mein sunn li dhur horai.
dha'ie' gaie' nrip kanse' kai ghar jaie' kehou janmiou torai.
lai ke' kirpan ge'iou teh ke' chal jaie' gehi kar tai kar jorai.
dekhoh baat maha jar ki ab adik kai bikh chabat bhorai. (70)

Couplet

When Jasodha had gone to sleep, then the Maya (falsehood) in the form of a child, had taken birth. Basudev had then placed Krishna alongwith her and took up her daughter in his hands and came back. (68)

Swaiyya'

Basudev promptly, taking Maya (falsehood) into his hands, left for his place. Now all the gate-keepers on watch there, had gone to sleep. They had no knowledge of what was happening inside or outside. When Basudev went inside (alongwith Maya) near Devki then only the doors closed. When that girl woke up and started crying then only the gate keepers went and informed about the child to Kans. (69)

When that girl child woke up crying, then all (outside) of them heard the sound of her crying and they rushed to the house of Kans and said, "Your enemy is born. Kans went with a sword in hand and snatched the child (girl) from Devki's hand. Now see the state of mind of this foolish Kans, who was taking poison instead of ginger. (70)

ਲਾਇ ਰਹੀ ਉਰ ਸੋ ਤਿਹ ਕੋ ਮੁਖ ਤੇ ਕਹਿਯੋ ਬਾਤ ਸੁਨੋ ਮਤਵਾਰੇ।
ਪੁਤ੍ ਹਨੇ ਮਮ ਪਾਵਕ ਸੇ ਛਠ ਹੀ ਤੁਮ ਪਾਥਰ ਪੈ ਹਨਿ ਡਾਰੇ।
ਛੀਨ ਕੈ ਕੰਸ ਕਹਿਯੋ ਮੁਖ ਤੇ ਇਹ ਭੀ ਪਟਕੇ ਇਹ ਕੈ ਅਬ ਨਾਰੇ।
ਦਾਮਿਨੀ ਹ੍ਵੈ ਲਹਕੀ ਨਭ ਮੈ ਜਬ ਰਾਖ ਲਈ ਵਹ ਰਾਖਨਹਾਰੇ।। ੭੧।।

la'ie rehi ur so teh ko mukh te kehou baat. suno ma'tvarai.
puttar hane' mam pa'vak se chhath hi tum pa'thar pai han darai.
chheen kai Kans kehou mukh te' eh bhi patke' eh kai ab na'ra.
da'mini ha'vai lehki nabh mein jab raakh laiee ve'h rakhanharai. (71)

ਕਬਿਤੁ

ਕੈ ਕੈ ਕ੍ਰੋਧ ਮਨਿ ਕਰਿ ਬਯੋਤ ਵਾ ਕੇ ਖਾਰਬੇ ਕੀ ਚਾਕਰਨ ਕਹਿਓ ਮਾਰ ਡਾਰੋ ਨ੍ਰਿਪ ਬਾਤ ਹੈ।
ਕਰ ਮੋ ਉਠਾਇ ਕੈ ਬਨਾਇ ਭਾਰੇ ਪਾਥਰ ਪੈ ਰਾਜ ਕਾਜ ਰਾਖਬੇ ਪੈ
ਰਾਜ ਕਾਜ ਰਾਖਬੇ ਕੋ ਕਛੁ ਨਹੀ ਪਾਤ ਹੈ।
ਆਪਨ ਸੋ ਬਲ ਕਰ ਰਾਖੈ ਇਹ ਭਲੀ ਭਾਤ ਸਛੰਦ ਬੰਦ ਕੈ ਕੈ ਫੁਟ ਇਹ ਜਾਤ ਹੈ।
ਮਾਯਾ ਕੋ ਬਢਾਇ ਕੈ ਸੁ ਸਭਨ ਸੁਨਾਇ ਕੈ ਸੁ ਐਸੇ ਉਡੀ ਬਾਰਾ ਜੈਸੇ
ਪਾਰਾ ਉਡਿ ਜਾਤ ਹੈ।। ੭੨।।

Kabit

Kai kai karod ma'n bhar biout va' ke kharbe' ki
chakaran keho pa'r daro nrip baat hai.
kar mein ruthaie' kai bana'ie bha're pather pai ra'j ka'j
rakhbe' ko kachh nahi pat hai.
apne' so ba'l kar ra'khe' eh bhali bhant suchhand hand
kai kai phut eh jaat hai.
maya ko badaie' kai so sabhan sunaie' kai
so aise udi bara jaise para ud jaat hai. (72)

Devki was hugging the child, and was telling Kans, "O fool! Listen to me. You have killed my six magnificent sons, by bashing them against a stone, so do not kill this girl, "While Kans snatched the child and said, I will bash this child also against a stone. But the child suddenly escaped from his hand and produced a lightning streak in the sky, when the Lord, the saviour had saved her. (71)

Kabit

Then Kans, getting enraged, made a plan to kill her and told his courtiers, "This is a royal order to kill this child. When the servants wanted to dash it against the stone by picking her up in the hand as there was no sin involved in carrying out royal orders and they wanted to hold her tightly in the hand. (the marvel child) but with her own efforts, she managed to escape from the hands by expanding her magic spell and openly telling everyone she flew away just as mercury vanishes. (72)

ਸਵੈਯਾ

ਆਠ ਭੁਜਾ ਕਰਿ ਕੈ ਅਪਨੀ ਸਭਨੋ ਕਰ ਮੈ ਬਰ ਆਯੁਧ ਲੀਨੇ।
ਜਵਾਲ ਨਿਕਾਸ ਕਹੀ ਮੁਖ ਤੇ ਰਿਪੁ ਅਉਰ ਭਯੋ ਤੁਮਰੋ ਮਤਿ ਹੀਨੇ।
ਦਾਮਿਨੀ ਸੀ ਲਹਕੈ ਨਭਿ ਮੈ ਡਰ ਕੈ ਫਟੇ ਤਿਹ ਸਤ੍ਰਨ ਸੀਨੇ।
ਮਾਰ ਡਰੈ ਇਹ ਹੂੰ ਹਮ ਹੂੰ ਸਭ ਤ੍ਰਾਸ ਮਨੈ ਅਤਿ ਦੈਤਨ ਕੀਨੇ॥ ੭੩॥

Swaiyya

A'th bhuja kar ke apni sabhno kar mein bar aie'dh leenai.
javal nikas kehi mukh te rip a'ur leou tumarai ma't heenai.
daman si lehkai nabh mein dar kai phatri teh satran seenai.
maar dharai eh hun hum hun sabh tra's ma'nai at daitan keenai. (73)

ਅਬ ਦੇਵਕੀ ਬਸੁਦੇਵ ਛੋਰਬੋ

ਸਵੈਯਾ

ਬਾਤ ਸੁਨੀ ਇਹ ਹੀ ਜੁ ਸੋ੍ਨਲ ਨਿੰਦਤ ਦੇਵਨ ਕੋ ਘਰ ਆਯੋ।
ਝੂਠ ਹਨੇ ਹਮ ਪੈ ਭਗਨੀ ਸੁਤ ਜਾਇ ਕੈ ਪਾਇਨ ਸੀਸ ਨਿਵਾਯੋ।
ਗਯਾਨ ਕਥਾ ਕਰ ਕੈ ਅਤਿ ਹੀ ਬਹੁ ਦੇਵਕੀ ਔ ਬਸੁਦੇਵ ਰਿਝਾਯੋ।
ਹ੍ਵੈ ਕੈ ਪ੍ਰਸੰਨਿ ਬੁਲਾਇ ਲੁਹਾਰ ਕੋ ਲੋਹ ਅਉ ਮੋਹ ਕੋ ਫਾਧ ਕਟਾਯੋ॥ ੭੪॥

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਦੇਵਕੀ ਬਸੁਦੇਵ ਕੋ ਛੋਰਬੋ ਬਰਨਨੰ ਸਮਾਪਤੰ।

ab devki basudev chhorabo

Swaiyya

baat suni eh ki jo saronan nindat devan kai ghar a'iyo.
joothai hane' hum pai bharga'in sut jaie' ka'i paien sees nivaiou.
e'h gareiyan hatha har kai at hi boh devki ai basudev re' jhaiou.
havai kai prasan bula'ie' lahar ke loh ao'u moh ko pha'dh kataiou. (74)

Swaiyya'

The child developed her eight arms and was then holding various weapons in each hand. Then spitting fire from her mouth, she shouted!

"O mindless Kans! Your enemy has appeared in a different place, and then flashed like lightning from the sky, which frightened the enemies to the extent of tearing away their chests. All the demons, thinking in their mind, that she would surely destroy them, they felt greatly frightened." (73)

Now the episode of Devki - Basudev being released begins

Swaiyya'

When Kans heard this thing from the child's mouth with his own ears, Then he came home vilifying the gods. He thought to himself, that they had got the sister's sons killed by telling him a lie. Then he went back to his sister and bowed to his sister and made both Devki and Basudev delighted with his scholarly talk (of religious nature). Then he called an iron-smith with great delight and got their chains of iron and love cut away. (74)

Here the chapter of releasing Devki and Basudev from the episode of Krishna's incarnation in Bachittar Natak is completed.

it sri Bachittar Natak Granth Krisan avtare' devki ke' chhorbai barnanung samapato.

ਕੰਸ ਮੰਤ੍ਰੀਨ ਸੋ ਬਿਚਾਰ ਕਰਤ ਭਯਾ

ਦੋਹਰਾ

ਮੰਤ੍ਰੀ ਸਕਲ ਬੁਲਾਇ ਕੇ ਕੀਨੋ ਕੰਸ ਬਿਚਾਰ।
ਬਾਲਕ ਜੋ ਮਮ ਦੇਸ ਮੈ ਸੋ ਸਭ ਡਾਰੋ ਮਾਰ।। ੭੫।।

Kans mantreen so bichar karat bha'ya.

Dohra

mantri sakal bulaie'hai keeno Kans bichar.
balak jo mum des mein so sabh da'ro ma'r. (75)

ਸਵੈਯਾ

ਭਾਗਵਤ ਕੀ ਯਹ ਸੁਧ ਕਥਾ ਬਹੁ ਬਾਤ ਭਰੇ ਭਲੀ ਭਾਂਤਿ ਉਚਾਰੀ।
ਬਾਕੀ ਕਹੋ ਫੁਨਿ ਅਉਰ ਕਥਾ ਕੋਸੁਭ ਰੂਪ ਧਰਿਯੋ ਬ੍ਰਿਜ ਮਧਿ ਮੁਰਾਰੀ।
ਦੇਵ ਸਭੈ ਹਰਖੇ ਸੁਨਿ ਭੂਮਹਿ ਅਉਰ ਮਨੈ ਹਰਖੈ ਨਰ ਨਾਰੀ।
ਮੰਗਲ ਹੋਹਿ ਘਰਾ ਘਰ ਮੈ ਉਤਰਿਯੋ ਅਵਤਾਰਨ ਕੋ ਅਵਤਾਰੀ।। ੭੬।।

Swaiyya

bhagwat ki yeh sudh katha boh baat bhare' bhali bha'nt uchari.
baki kaho phun aur katha ko subh roop dhariou brij nidh murari.
dev sabhai harkhai sunn bhumeh aur manai harkhai nar na'ri.
mangal hoiai gha'ra ghar mein utriou avta'ran ko avtari. (76)

ਜਾਗ ਉਠੀ ਜਸੁਧਾ ਜਬਹੀ ਪਿਖਿ ਪੁਤ੍ਰਹਿ ਦੇਨ ਲਗੀ ਹੁਨੀਆ ਹੈ।
ਪੰਡਿਤਨ ਕੋ ਅਰੁ ਗਾਇਨ ਕੋ ਬਹੀਂ ਦਾਨ ਦੀਓ ਸਭ ਹੀ ਗੁਨੀਆ ਹੈ।
ਪੁਤ੍ ਭਯੋ ਸੁਨਿ ਕੈ ਬ੍ਰਿਜਭਾਮਿਨ ਓਢ ਕੈ ਲਾਲ ਚਲੀ ਚੁਨੀਆ ਹੈ।
ਜਿਉ ਮਿਲ ਕੈ ਘਨ ਕੇ ਦਿਨ ਮੈ ਉਡ ਕੈ ਸੁ ਚਲੀ ਜੁ ਮਨੋ ਮੁਨੀਆ ਹੈ।। ੭੭।।

jaag uthi jasudha jab hi pikh puttreh de'n lagi humahai.
panditan ko or gaie'n ko boh daan diou sabh hi gunia' hai.
puttar bhiou sunn hai brijbha'min oadh kai laal chali chunia' hai.
jiou mil kai ghan kai din mein udh kai so chali jo mano munia' hai. (77)

Now Kans's consultations with his ministers

Couplet

Kans called all his ministers and held consultations with them. They decided to kill all the boys, between the ages of one to two years, born throughout the land. (75)

Swaiyya'

This complete episode of Bhagwat Purana, which is filled with many events, has been described in detail. (by me)

The rest of episode will be detailed later. On the other side Murari (Krishna) had assumed a beautiful face in the land of Brij. Hearing this news all the gods were much pleased and on the Earth all the men and women folk were greatly amused. There were great festivities in all the houses, that the great incarnation of Krishna had taken birth (who was god of gods). (76)

When Jasodha wokc up, she saw the son and she started fondling witn him then they gave alms to Pandits and the musicians alongwith other scholarly persons in plenty. On hearing about the birth of the son in the Nand's house, the women folk of Brij wearing red head gear started for his house as if a flock of black birds was moving during the month of monsoon. (77)

ਨੰਦ ਬਾਚ ਕੰਸ ਪ੍ਰਤਿ

ਦੋਹਰਾ

ਨੰਦ ਮਹਰ ਲੈ ਭੇਟ ਕੌ ਗਯੋ ਕੰਸ ਕੇ ਪਾਸਿ।
ਪੁਤ੍ ਭਯੋ ਹਮਰੇ ਗ੍ਰਿਹੈ ਜਾਇ ਕਹੀ ਅਰਦਾਸਿ ।। ੭੮।।

Nand ba'ch Kans prati

Dohra

Nand mehar lai bhe't kou ge'ou Kans hai pras.
puttar bhiou humrai grehai ja'ie kehi ardass. (78)

ਬਸੁਦੇਵ ਬਾਚ ਨੰਦ ਸੋ

ਦੋਹਰਾ

ਨੰਦ ਚਲਿਓ ਗ੍ਰਿਹ ਕੋ ਜਬੈ ਸੁਨੀ ਬਾਤ ਬਸੁਦੇਵ।
ਭੈ ਹ੍ਵੈ ਹੈ ਤੁਮ ਕੋ ਬਡੋ ਗੋਪ ਪਤਿ ਭੇਵ ।। ੭੯।।

Basudev baach Nand so

Dohra

Nand chaliou greh ko jabai sunni baat basdev.
Bhaie' hav'ei hai tum ko bado suno gope pa't bhe'r. (79)

ਕੰਸ ਬਾਸ ਬਕੀ ਸੋ

ਸਵੈਯਾ

ਕੰਸ ਕਹੈ ਬਕੀ ਬਾਤ ਸੁਨੋ ਇਹ ਆਜ ਕਰੋ ਤੁਮ ਕਾਜ ਹਮਾਰੋ।
ਬਾਰਕ ਜੇ ਜਨਮੇ ਇਹ ਦੇਸ ਮੈ ਤਾਹਿ ਕੌ ਜਾਇ ਕੈ ਸੀਘ੍ ਸੰਘਾਰੋ।
ਕਾਲ ਵਹੈ ਹਮਰੋ ਕਹੀਐ ਤਿਹ ਤ੍ਰਾਸ ਡਰਿਯੋ ਹੀਅਰਾ ਮਮ ਭਾਰੋ।
ਹਾਲ ਬਿਹਾਲ ਭਯੋ ਤਿਹ ਕਾਲ ਮਨੋ ਤਨ ਮੈ ਜੁ ਡਸਿਓ ਅਹਿ ਕਾਰੋ।। ੮੦।।

Kans baach Baki so

Swaiyya

Kans kehai baki baat suno eh aaj karo tum laaj hamaro.
barak je janame' eh de's mein lahe' ko jaie' kai seeghar sangharo.
kaal vahai hamaro kehiai teh tra's dariou heeara' mumbharo.
haal biha'l bhiou teh kaal mano ta'n mein jo dasiou eh karo. (80)

Narad told Kans

Couplets

The headman of Brij (resident) took some gifts and went to meet kans and told him that a son was born to his wife (in his house). (78)

Basudev then told Nand :

Couplet

When Nand was about to go back home Basudev told him about the plan of Kans to get all male children killed, which he had heard and said; "O Master of milk-vendors ! Listen to a secret talk, which will frighten you." (79)

Kans told Baki, the sisters of demon Bak :

Swaiyya'

Kans said, "O Pootna sister of demon Bak! Listen to me and perform this act of mine today itself. Go and kill all the (male) children born recently in the land immediately, as these were supposed to be responsible for my death (in future) I am getting worried about it in my mind with fear. On saying this Kans became desperate with helplessness as if a black snake had stung him." (80)

ਪੂਤਨਾ ਬਾਚ ਕੰਸ ਪ੍ਰਤਿ

ਦੋਹਰਾ

ਇਹ ਸੁਨਿ ਕੈ ਤਬ ਪੂਤਨਾ ਕਹੀ ਕੰਸ ਸੋ ਬਾਤ।
ਬਰਮਾ ਜਾਏ ਸਬ ਹਨੋ ਮਿਟੇ ਤਿਹਾਰੋ ਤਾਤਾ ।। ੮੧।।

Pootna' baach Kans prati

Dohra

eh sunn kai tab putna' kehi Kans so baat.
Barmah ja'ie sab hoan mitai tiharo taat. (81)

ਸਵੈਯਾ

ਸੀਸ ਨਿਵਾਇ ਉਠੀ ਤਬ ਬੋਲਿ ਸੁ ਘੋਲਿ ਮਿਠਾ ਲਪਟੌ ਥਨ ਮੈ।
ਬਾਲ ਜੁ ਪਾਨ ਕਰੇ ਤਜੇ ਪ੍ਰਾਨਨ ਤਾਹਿ ਮਸਾਨ ਕਰੋ ਛਿਨ ਮੈ।
ਬੁਧਿ ਤਾਨ ਸੁਜਾਨ ਕਹਿਯੋ ਸਤਿ ਮਾਨ ਸੁ ਆਇ ਹੋ ਟਰੋ ਕੈ ਤਾ ਹਨਿ ਮੈ।
ਨਿਰਭਉ ਨ੍ਰਿਪ ਰਾਜ ਕਰੋ ਨਗਰੀ ਸਗਰੀ ਜਿਨ ਸੋਚ ਕਰੋ ਮਨ ਮੈ।। ੮੨।।

Swaiyya

sees niva'ie' uthi tab bol sighol mitha lapto thun mein.
ba'l jo pa'n kare' taje' pra'nan tahe' masa'n kare chhin mein.
budh taan sujan kariou sat ma'n so aie' ho torkai ta han mein.
nirbhou nrip kaaj karo nagri sagri jin soach kare' ma'n mein. (82)

ਕਬਿਯੋ ਬਾਚ

ਦੋਹਰਾ

ਅਤਿ ਪਾਪਨ ਜਗੰਨਾਥ ਪਰ ਬੀੜਾ ਲੀਯੋ ਉਠਾਇ।
ਕਪਟ ਰੂਪ ਸੋਰਹ ਸਜੇ ਗੋਕੁਲ ਪਹੁੰਚੀ ਜਾਇ।। ੮੩।।

Kabiou baach

Dohra

a't pa'pan jagnath par bee'ra liou utha'ie'.
kapat roop soreh saje' gokul pohnchi jaie'. (83)

Then Pootna told Kans :

Couplet

On hearing this talk, Pootna told Kans like this. I will kill all the male children who had been created by Brahma (god), which would bring an end to your suffering." (81)

Swaiyya'

Then Pootna bowed (to Kans) and said, "I would apply poisonous material (sweet Itailia) to my breast nipples, and the child, whosoever, will suck milk from my breast, would lose his life; thus I would be killing him in no time. Pootna tolk this thing on the strength of her intelligence. She said, "I will kill that boy Krishna, you take it from me as for certain. O King! You could rule over the land without any fear (of death). So you need not worry at all." (82)

The poet has stated

Couplet

The great sinner (Pootna) had taken the responsibility of killing the Lord of the world on her hands. The ugly and villainous Pootna, then embellished herself with many ornaments and finally landed in Gokul. (83)

ਸਵੈਯਾ

ਕਾਜਰ ਨੈਨਿ ਦੀਏ ਮਨ ਮੋਹਤ ਈਗੁਰ ਕੀ ਬਿੰਦੁਰੀ ਜੁ ਬਿਰਾਜੈ।
ਟਾਡ ਭੁਜਾਨ ਬਨੀ ਕਟਿ ਕੇਹਿਰ ਪਾਇਨ ਨੂਪਰ ਕੀ ਧੁਨਿ ਬਾਜੈ।
ਹਾਰ ਗਰੇ ਮੁਕਤਾਹਲ ਕੇ ਗਈ ਨੰਦ ਦੁਆਰਹਿ ਕੰਸ ਕੈ ਕਾਜੈ।
ਬਾਸ ਸੁਬਾਸ ਬਸੀ ਸਭ ਹੀ ਤਨ ਆਨਨ ਮੈ ਸਸਿ ਕੋਟਿਕ ਲਾਜੈ॥ ੮੪॥

ka'jar nain deeai ma'n mohit ea'gur ki bindri jo bira'jai.
ta'd bhuja'n bani kat kehar paie'u nupar ki dhun baajai.
haar gurai mukta'hil ke' ga'iee Nand dua'reh Kans kai ka'jai.
baas suba's basi sabh hi ta'n a'nan mein sa's kotik baajai. (84)

ਜਸੁਧਾ ਬਾਚ ਪੂਤਨਾ ਪ੍ਰਤਿ

ਦੋਹਰਾ

ਬਹੁ ਆਦਰ ਕਰਿ ਪੂਛਿਓ ਜਸੁਮਤਿ ਬਚਨ ਰਸਾਲ।
ਆਸਨ ਪੈ ਬੈਠਾਇ ਕੈ ਕਹਿਓ ਬਾਤ ਕਹੁ ਬਾਲ॥ ੮੫॥

Jasudha baach pu'tna prati

Dohra

boh a'dar kar dohra puchhiou ja'smat bachan rasa'l.
a'san pai baitha've' kai keho baat koh baal. (85)

ਪੂਤਨਾ ਬਾਚ ਜਸੋਧਾ ਸੋ

ਦੋਹਰਾ

ਮੁਹਰਿ ਤਿਹਾਰੇ ਸੁਤ ਸੁਨਿਓ ਜਨਮਿਓ ਰੂਪ ਅਨੂਪ।
ਮੋ ਗੋਦੀ ਦੈ ਦੂਧ ਕੋ ਹੋਵੈ ਸਭ ਕੋ ਭੂਪ॥ ੮੬॥

Pu'tna' baach jasodha se

Dohra

mehar teharai sut sunio janmiou roop anup.
mo godi dai doodh ko hovai sabh ke' bhoop. (86)

Swaiyya'

She had applied antimony to her eyes, which would entice the on-looker (eyes) and applied a round mark on her forehead with cinnabar (mercury oxide). She had tied arm-bands on the arms, was having a delicate waist like the tiger, and had tied tinkling bells to her feet, which produced musical sound. She was having a necklace of pearls round her neck. Thus dressed up Pootna went to Nand's house. The aroma of fragrance was spread throughout the town and the moon (millions of) was feeling ashamed before her beauty. (moon's beauty was belittled). (84)

Jasodha told Pootna :
Couplet

Jasodha asked her with lot of sweet words, after giving her a seat with due respect and regard and said, "O young maiden! What brings you here?" (85)

Then Pootna replied to Jasodha
Couplet

O Mistress (head woman) ! I have heard, that you have given birth to a handsome son. Please show me that child so that I could feed him with my milk. With the magical spell of my milk, he would become King of the land. (86)

ਸਵੈਯਾ

ਗੋਦ ਦਯੋ ਜਸੁਧਾ ਤਬ ਤਾ ਕੇ ਸੁ ਅੰਤ ਸਮੈ ਤਬ ਹੀ ਉਨਿ ਲੀਨੋ।
ਭਾਗ ਬਡੇ ਦੁਰ ਬੁਧਨਿ ਕੇ ਭਗਵਾਨਹਿ ਕੌ ਜਿਨਿ ਅਸਥਨ ਦੀਨੋ।
ਛੀਰ ਰਕਤ੍ ਸੁ ਤਾਹੀ ਕੇ ਪ੍ਰਾਨ ਸੁ ਐਚ ਲਏ ਮੁਖ ਮੋ ਇਹ ਕੀਨੋ।
ਜਿਉ ਗਗੜੀ ਤੁਮਰੀ ਤਨ ਲਾਇ ਕੈ ਤੇਲ ਲਏ ਤੁਚ ਛਾਡ ਕੈ ਪੀਨੋ।। ੮੭।।

Swaiyya

goad diou jasudha tab ta'ke so ant samai tab hi u'n leeno.
bha'g ɓado dur budhan ko bhagvaneh ko jin asthan deeno.
chheer kaka'tar so ta'hi ki pran so aich l'eiai mukh mohiaioh keeno,
jiou gagri tumri ta'n l'aikai tale leiai ruch chha'd kai peenai. (87)

ਦੋਹਰਾ

ਪਾਪ ਕਨਿ੍ਹ ਬਹੁ ਪੂਤਨਾ ਜਾ ਸੋ ਨਰਕ ਭਰਾਇ।
ਅੰਤਿ ਕਹਿਯੋ ਹਰਿ ਛਾਡਿ ਦੈ ਬਸੀ ਬਿਕੁੰਠਹਿ ਜਾਇ।। ੮੮।।

Dohra

pa'p keho boh putna ja so narak karaie.
ant kariou har chhad de' basi baikunthai ja'ie. (88)

ਸਵੈਯਾ

ਦੇਹਿ ਛਿ ਕੋਸ ਪ੍ਰਮਾਨ ਭਈ ਪੁਖਰਾ ਜਿਮ ਪੇਟ ਮੁਖੋ ਨਲੂਆਰੇ।
ਡੰਡ ਦੁਕੂਲ ਭਏ ਤਿਹ ਕੋ ਜਨੁ ਬਾਰ ਸਿਬਾਲ ਤੇ ਸੇਖ ਪੁਆਰੇ।
ਸੀਸ ਸੁਮੇਰ ਕੋ ਸਿ੍ਰੰਗ ਭਯੋ ਤਿਹ ਆਖਨ ਮੈ ਪਰਗੇ ਖਡੂਆਰੇ।
ਸਾਹ ਕੇ ਕੋਟ ਮੈ ਤੋਪ ਲਗੀ ਬਿਥ ਗੋਲਨ ਕੇ ਹ੍ਵੈ ਗਲੂਆਰੇ।। ੮੯।।

Swaiyya

doh chheh kos parma'n bha'iee pukara jim peit mukhe' nalua're'.
dand dukul bhaie' teh ko jan ba'r siba'l te makh pua're.
sees sume'r ko siring bhiou teh akhan mein pargai khadu'are'.
sah ko kot mein toap lagi bith golan ke' ha'vai galuarai. (89)

Swaiyya'

Then Jasodha gave the child in her lap. She took up up Kanha (Krishna) in her lap, as her end had come. She was very fortunate, the villainous lady with bad intentions, who got the chance of feeding the Lord (with her breast-nipple). Krishna sucked her blood and life out of her body alongwith the milk, just as the tribal woman applies leeches to the body soaked in oil, and the blood gets sucked by the leech. (leaving the body). (87)

Couplet

Pootna had committed the greatest sin (of her life) which even the hell was dreading. So at the end, she cried. "O Lord! Pray, leave me alone! So she was sent to heavens. (rather then hell)." (88)

Swaiyya'

The body of Pootna became elongated with a length of about six kilometres, with the abdomen like a pond, and the face like a gutter (sewer), with her arms like the two banks of the pond and the hair were like the sea-weeds and the pigtail was like a fountain. The head looked like the top of sume'r mountain (hill top) and the eyes appeared like hollow pits therein. It appeared as if a gun had blasted the fort of a king and the cannlon balls had created two craters. (89)

ਦੋਹਰਾ

ਅਸਥਨ ਮੁਖ ਲੈ ਕ੍ਰਿਸਨ ਤਿਹ ਊਪਰਿ ਸੋਇ ਗਏ।
ਧਾਇ ਤਬੈ ਬ੍ਰਿਜ ਲੋਕ ਸਭ ਗੋਦ ਉਠਾਇ ਲਏ।। ੯੦।।

Dohra

asthan mukh lai Krisan teh uper soiai ga'ie'.
dha'ie' tabai brij lok sabh goad uth.ie' laie'. (90)

ਦੋਹਰਾ

ਕਾਟਿ ਕਾਟਿ ਤਨ ਏਕਠੋ ਕੀਬਯੋ ਤਾ ਕੋ ਢੇਰ।
ਦੇ ਈਧਨ ਚਹੁੰ ਓਰ ਤੇ ਬਾਰਤ ਲਗੀ ਨ ਬੇਰ ।। ੯੧।।

Dohra

ka't ka't ta'n ektho ta' ko dhe'r.
de' eadhan chahun aur te' barat lagi na be'r. (91)

ਸਵੈਯਾ

ਜਬ ਹੀ ਲੰਦ ਆਇ ਹੈ ਗੋਕੁਲ ਮੈ ਲਈ ਬਾਸ ਸੁਬਾਸ ਮਹਾ ਬਿਸਮਾਨਿਓ।
ਲੋਕ ਸਬੈ ਬ੍ਰਿਜ ਕੋ ਬਿਰਤਾਤ ਕਹਿਓ ਸੁਨਿ ਕੈ ਮਨ ਮੈ ਡਰ ਪਾਇਓ।
ਸਾਚ ਕਹੀ ਬਸੁਦੇਵਹਿ ਮੋ ਪਹਿ ਸੋ ਪਰਤਛਿ ਭਈ ਹਮ ਜਾਨਿਓ।
ਤਾ ਦਿਨ ਦਾਨ ਅਨੇਕ ਦੀਯੋ ਸਭ ਬਿਪ੍ਰਨ ਬੇਦ ਅਸੀਸ ਬਖਾਨਿਓ ।। ੯੨।।

Swaiyya

jab hi Nand aie hai Gokul mein l'eiee ba'g suba's maha bismaniou.
lok sabai brij ke' birta't kehon sunn kai man mein pauio.
sa'ch kehi basude'veh mo peh so partachh bhaiee hum janiou.
ta' din daan ane'k diou sabh bipran beid aisees bakha'nio. (92)

ਦੋਹਰਾ

ਬਾਲ ਰੂਪ ਹ੍ਵੈ ਉਤਰਿਏ ਦਯਾਸਿੰਧੁ ਕਰਤਾਰ।
ਪ੍ਰਿਥਮ ਉਧਾਰੀ ਪੂਤਨਾ ਭੂਮਿ ਉਤਾਰਿਯੋ ਭਾਰ।। ੯੩।।

Dohra

baal ru'p hava'i utriou de'ya sidh kartar.
pritham udha'ri pootna' bhoom utariou bha'r. (93)

Krishna having her nipple in the mouth went to sleep on her breast only. Then the people of Brij rushed towards Krishna and picked him up in their lap. (90)

The people then cut the body (of Pootna) into pieces and collected them in one place in a heap. They placed wood all around and set it on fire, which got burnt in no time. (91)

Swaiyya'

When Nand came to Gokal, he had a puff of the aroma of the fragrance of Pootna's body and got astonished. Then all the people related the story of Brij which made him shudder with fear after hearing the story. He thought to himself that Basudev had rightly informed him, which has turned out to be true now. Now I have got the whole secret known to me. So that day he gave many gifts in alms and the brahmins (recited Vedas and) bestowed blessings on him as per Vedic rites. (92)

Couplet

In fact, the Lord, an ocean of benevolence, had appeared in the form of a child in the world. He bestowed Salvation to Pootna first of all, which lessened the load on Earth as well. (93)

ਇਤਿ ਸ੍ਰੀ ਦਸਮ ਸਕੰਧ ਪੁਰਾਣੇ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਪੂਤਨਾ ਬਧਹਿ ਧਿਆਇ ਸਮਾਪਤਮ ਸਤ ਸੁਭਮ ਸਤੁ।

ਅਥ ਨਾਮ ਕਰਣ ਕਥਨੰ

ਦੋਹਰਾ

ਬਾਸੁਦੇਵ ਗਰਗ ਕੋ ਨਿਕਟਿ ਲੈ ਕਹੀ ਜੁ ਤਾਹਿ ਸੁਨਾਇ।
ਗੋਕੁਲ ਨੰਦਹਿ ਕੇ ਭਵਨਿ ਕ੍ਰਿਪਾ ਕਰੋ ਤੁਮ ਜਾਇ।। ੯੪।।

it Sri Dasam sakand pura'nai Bachittar Natak Granth putana' badhe'h dhiaie' samapatam sabh subh subham sa't.

ab naam karan kathnung

Dohra

Basudev garg ko nikat lai kari jo ta'he sunna'ie'.
Gokul Nandeh ke' bha'van kirpa kare' tum ja'ie. (94)

ਉਤੈ ਤਾਤ ਹਮਰੇ ਤਹਾ ਨਾਮ ਕਰਨ ਕਰ ਦੇਹੁ।
ਹਮ ਤੁਮ ਬਿਨੁ ਨਹੀ ਜਾਨਹੀ ਅਉਰ ਸ੍ਰਉਨ ਸੁਨ ਲੇਹੁ।। ੯੫।।

Utai taat jama're taha' naam karan kar deh.
hum tum bin nahi ja'nhi aur soun sunn laho. (95)

ਸਵੈਯਾ

ਬੇਗ ਚਲਿਯੋ ਦਿਜ ਗੋਕੁਲ ਕੋ ਬਸੁਦੇਵ ਮਹਾਨ ਕਹੀ ਸੋਈ ਮਾਨੀ।
ਨੰਦ ਕੇ ਧਾਮ ਗਯੋ ਤਬ ਹੀ ਬਹੁ ਆਦਰ ਤਾਹਿ ਕਰਿਯੋ ਨੰਦ ਰਾਨੀ।
ਨਾਮੁ ਸੁ ਕ੍ਰਿਸਨ ਕਹਿਓ ਇਹ ਕੋ ਕਰਿ ਮਾਨ ਲਈ ਇਹ ਬਾਤ ਬਖਾਨੀ।
ਲਾਇ ਲਗੰਨ ਨਛਤ੍ਰਨ ਸੋਧਿ ਕਹੀ ਸਮਝਾਇ ਅਕਥ ਕਹਾਨੀ ।। ੯੬।।

Swaiyya

baig chaliou dij Gokul ko Basudev mahan kahi soiee ma'ni.
Nand ke' dha'm g'eiou tab hi boh a'dar ta'he kariou Nand rani.
Naam so Krisan keho eh ko kar maan la'iee eh baat. bakha'ni.
la'ie' laga'n na'chhatran sodh kehi samjhaie akath kahani. (96)

Here the chapter of the death of Pootna, dealing with the episode of Dasam Sakand Purana of Bahittar Natak is completed. All is well so far.

Now the episode of 'Naming Ceremony' begins.

Couplet

Basudev called the pandit named Garg, near him and told him personally, "You should go personally to the house of Nand, which will be a favour to me." (94)

There you will find my son in his house, and you go and perform the naming ceremony. (christening or baptism ceremony). But listen to me carefully that this news (remains a secret between you and me), and none else except myself knows about it. (95)

Swaiyya'

Then (Garg) brahmin left speedily for Gokal and whatever Basudev had stated, was accepted (as truth) by him fully. Then he reached Nand's house, where Jasodha gave him full respect. Garg then told her to christen the child with the name of Krishna. Nand also accepted this thing as perfect Truth. After performing the rites of auspicious ceremony and considering the right time for it, the Pandit Garg related the whole story of Krishna, which was supposed to be indescribable. (96)

ਦੋਹਰਾ

ਕ੍ਰਿਸਨ ਨਾਮ ਤਾ ਕੋ ਧਰਿਯੋ ਗਰਗਹਿ ਮਨੈ ਬਿਚਾਰਿ।
ਸਿਆਮ ਪਲੋਟੈ ਪਾਇ ਜਿਹ ਇਹ ਸਮ ਮਨੋ ਮੁਰਾਰਿ।। ੯੭।।

Dohra

Krisan Naam ta'ko dhariou grageh manai bicha'r.
siam plotai pa'ie jeh eh sum mano mura'r. (97)

ਸੁਕਲ ਬਰਨ ਸਤਿਜੁਗਿ ਭਏ ਪੀਤ ਬਰਨ ਤ੍ਰੇਤਾਇ।
ਪੀਤ ਬਰਨ ਪਟ ਸਿਆਮ ਤਨ ਨਰ ਨਾਹਨਿ ਕੇ ਨਾਹਿ।। ੯੮।।

sukal baran satjug bhaie' peet baran trautaie'.
peet baran pat siam ta'n nar nahin ke' na'hai. (98)

ਸਵੈਯਾ

ਅੰਨਯ ਦਯੋ ਗਰਗੈ ਜਬ ਨੰਦਹਿ ਤਉ ਉਠਿ ਕੈ ਜਮੁਨਾ ਤਟਿ ਆਯੋ।
ਨ੍ਹਾਇ ਕਟੈ ਕਰਿ ਕੈ ਧੁਤੀਆ ਹਰਿ ਕੋ ਅਰੁ ਦੇਵਨ ਭੋਗ ਲਗਾਯੋ।
ਆਇ ਗਏ ਨੰਦ ਲਾਲ ਤਬੈ ਕਰ ਸੋ ਗਹਿ ਕੈ ਅਪੁਨੇ ਮੁਖ ਪਾਯੋ।
ਚਕਤ੍ ਹ੍ਵੈ ਗਯੋ ਪੇਖਿ ਤਬੈ ਤਿਹ ਅਨੰਯ ਸਭੈ ਇਨ ਭੀਟਿ ਗਵਾਯੋ।। ੯੯।।

Swaiyya

Anion diou gargai jab Nandeh tou uth kai jamuna tat aie'ou.
na'ie' katai kar hai duktia' har ko ar devan bhog lagaie'ou.
aie' gaie' nand lal tabai kar so geh kai apnai mukh pa'ieou.
chakatar havai g'eiou pe'kh tabai teh anadh sabhai inn pheet guvaieou. (99)

ਫੇਰਿ ਬਿਚਾਰ ਕਰਿਯੋ ਮਨ ਮੈ ਇਹ ਤੇ ਨਹਿ ਬਾਲਕ ਪੈ ਹਰਿ ਜੀ ਹੈ।
ਮਾਨਸ ਪੰਚ ਭੂ ਆਤਮ ਕੋ ਮਿਲਿ ਕੈ ਤਿਨ ਸੋ ਕਰਤਾ ਸਰਜੀ ਹੈ।
ਯਾਦ ਕਰੀ ਮਮਤਾ ਇਹ ਕਾਰਨ ਮਧ ਕੋ ਦੂਰ ਕਰੈ ਕਰਜੀ ਹੈ।
ਮੂੰਦ ਲਈ ਤਿਹ ਕੀ ਮਤਿ ਯੌ ਪਟ ਸੌ ਤਨ ਢਾਪਤ ਜਿਉ ਦਰਜੀ ਹੈ। ੧੦੦।।

phe'r bichar kariou man mein eh te' neh ba'lak mein har ji hai.
ma'nas panch bhu atam ko mil kai tin so karta sarji hai.
ya'd kari mamta eh ka'ran ma'dh ko dur karai karji hai.
mund leiee te'h hi ma't yo pa't sou ta'n dha'pat jiou karji hai. (100)

Couplet

Garg then thought over it for a while and named the child as Krishna. The poet Siam has said, "Then Garg touches the feet of the child (worships) and says that the child was an incarnation of the Lord." (97)

During the age of Sat Yug, the incarnation was called Hansavtar, being white coloured then during Treta (age) the incarnation was having yellow (coloured robes) colour called Ram who has now assumed dark (coloured) complexion with yellow robes, and is the king of kings (the Krishna carnation). (98)

Swaiyya

When Nand gave food to Garg, he came back to the banks of Jamuna and after having a dip (bath) he offered the food to the gods and the Master. Suddenly Krishna was seen there, who took the food from the hands of Garg and put it in his mouth. (ate it up). On seeing this (drama) Garg was astonished. He felt that the child had spoiled his food by desecrating it. (99)

Then Garg thought to himself that this was not an ordinary child but the Lord Himself, who had created a (worldly) human form by combining, the five elements alongwith the soul, (the Lord Himself). He had removed the distinction between me and himself as he had meditated upon him (in the mind), so he had shown his belongingness to him (Garg). Thus the Lord covered up his intelligence in such a manner as the tailor covers the body with the clothes. (100)

ਨੰਦ ਕੁਮਾਰ ਤ੍ਰਿਬਾਰ ਭਯੋ ਜਬ ਤੋ ਮਨਿ ਬਾਮਨ ਕ੍ਰੋਧ ਕਰਿਓ ਹੈ।
ਮਾਤ ਖਿਝੀ ਜਸੁਦਾ ਹਰਿਕੋ ਗਹਿ ਕੈ ਉਰ ਆਪਨੇ ਲਾਇ ਧਰਿਓ ਹੈ।
ਬੋਲ ਉਠੇ ਭਗਵਾਨ ਤਬੈ ਇਹ ਦੋਸ ਨ ਹੈ ਮੁਹਿ ਯਾਦ ਕਰਿਓ ਹੈ।
ਪੰਡਿਤ ਜਾਨ ਲਈ ਮਨ ਮੈ ਉਠ ਕੈ ਤਿਹ ਕੇ ਤਥ ਪਾਇ ਪਰਿਓ ਹੈ।। ੧੦੧।।

nand kumar tirba'r bhiou jab tou ma'n ba'man parod ḳariou hai.
maat khiji jasudha har ko geh kai oh a'pnai la'ie dha'riou hai.
bol uthai bhagvan tab'ai eh dos na hai mohai ya'd kariou hai.
pandit ja'n le'iee ma'n mein uth ke' te'h ko tab pa'ie' pariou hai. (101)

ਦੋਹਰਾ

ਨੰਦ ਦਾਨ ਤਾ ਕੌ ਦਯੋ ਕਹ ਲਉ ਕਹੋ ਸੁਨਾਇ।
ਗਰਗ ਆਪਨੇ ਘਰਿ ਚਲਿਯੋ ਮਹਾ ਪ੍ਰਮੁਦ ਮਨਿ ਪਾਇ।। ੧੦੨।।

Dohra

nand daan ta' kou diou ka'h lou kaho suna'ie'.
garg apnai ghar chaliou maha parmad ma'n pa'ie'. (102)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਨਾਮਕਰਨ ਬਰਨਨੰ।

ਸ੍ਵੈਯਾ

ਬਾਲਕ ਰੂਪ ਧਰੇ ਹਰਿ ਜੀ ਪਲਨਾ ਪਰ ਝੂਲਤ ਹੈ ਤਬ ਕੈਸੇ!
ਮਾਤ ਲਡਾਵਤ ਹੈ ਤਿਹ ਕੌ ਮੌ ਝੁਲਾਵਤ ਹੈ ਕਰਿ ਮੋਹਿਤ ਕੈਸੇ।
ਤਾ ਛਬਿ ਕੀ ਉਪਮਾ ਅਤਿ ਹੀ ਕਬਿ ਸਯਾਮ ਕਹੀ ਮੁਖ ਤੇ ਫੁਨਿ ਐਸੇ।
ਭੂਮਿ ਦੁਖੀ ਮਨ ਮੈ ਅਤਿ ਹੀ ਜਨੁ ਪਾਲਤ ਹੈ ਰਿਪੁ ਦੈਤਨ ਜੈਸੇ।। ੧੦੩।।

it Sri Bachittar Natak Granth Krisanavtarai Naamkaran barnanung.

Swaiyya

balak roop dhare' har ji palna' par jhoolat hai tab kaiso.
maat bada'vat hai teh kou mou jhulavat hai ka'r mo'hat kaise'.
ta chhab ki upma a't hi kab siam kehi mukh te' phun a'ise.
bhoom dukhi man mai mou a't hi jan pa'lat hai rip de'tan jaisai. (103)

When Krishna had defiled the food by touching it thrice, then the Pandit felt enraged (in his mind), and Jasodha took away Krishna in her arms, being slightly offended. At the same time the Lord (Krishna) spoke and said that there was no fault of his (in it), as he had meditated upon me himself, saying 'O Lord partake of this food! Hearing this the pandit had realised that he was an incarnation of Vishnu, so he fell at his (Krishna's) feet. (101)

Couplet

"How far could I describe the details of the gifts offered by Nand? (to the pandit); and then Garg. fully elated and satisfied, went away to his house. (102)

Here the chapter on the christening (naming) ceremony of Krishna the Bachittar Natak Granth is completed.

Swaiyya'

Then the Lord, in the form of a child, was swinging in the cradle, carelessly. The mother Jasodha fondles him and swings him (in the cradle) and how he was endearing himself to her? The details of this scence has been described by the poet Siam as such, as if the Earth, being distressed at heart, was rearing up the enemy of the demons! (103)

ਭੂਖ ਲਗੀ ਜਬ ਹੀ ਹਰਿ ਕੋ ਤਬ ਪੈ ਜਸੁਧਾ ਥਨ ਕੌ ਤਿਨਿ ਚਾਹਿਯੋ।
ਮਾਤ ਉਠੀ ਨ ਭਯੋ ਕ੍ਰੁਧ ਤਬੈ ਪਗ ਸੋ ਮਹਿ ਗੋਡ ਕੈ ਬਾਹਿਯੌ।
ਤੇਲ ਧਰਿਓ ਅਰੁ ਘੀਉ ਭਰਿਓ ਛੁਟਿ ਭੂਮਿ ਪਰਿਯੋ ਜਸੁ ਸਯਾਮ ਸਰਾਹਿਯੋ।
ਹੋਤ ਕੁਲਾਹਲ ਮਧ ਪੁਰੀ ਧਰਨੀ ਕੋ ਮਨੋ ਸਭ ਸੋਕ ਸੁ ਲਾਹਿਯੋ।। ੧੦੪।।

bhookh lagi jab hi harko tab pai jasudha tha'n ko tin cha'hiou.
maat uthi na bhiou ma'n kurod tabai pa'g so meh gode hai ba'hiou.
tail dhariou or ghiou bhariou chhut bhoom pariou ja's siam sar'aioh.
hot kalahal madh pur dharni chhut ko mano sabh sok so la'ihou. (104)

ਧਾਇ ਗਏ ਬ੍ਰਿਜ ਲੋਕ ਸਬੈ ਹਰਿ ਜੀ ਤਿਨ ਅਪਨੇ ਕੰਠ ਲਗਾਏ।
ਅਉਰ ਸਭੇ ਬ੍ਰਿਜ ਲੋਕ ਬਧੂ ਮਿਲਿ ਭਾਤਨ ਮੰਗਲ ਗਾਏ।
ਭੂਮਿ ਹਲੀ ਨਭ ਯੋ ਇਹ ਕਉਤਕ ਬਾਰਨ ਭੇਦ ਯੌ ਭਾਖਿ ਸੁਨਾਏ।
ਚਕ੍ਰਤ ਬਾਤ ਭਏ ਸੁਨਿ ਕੈ ਅਪਨੇ ਮਨ ਮੈ ਤਿਨ ਸਾਚ ਨ ਲਾਏ।। ੧੦੫।।

dha'ie' gaie' Brij lok sabhai har ji tin apnai kanth laga'ie'.
aur sabhai brij lok ba'dhu mil bha'tan mangal gaie'.
bhoom hali nabh so eh kautak ba'tan bhe'd so bhakh sunaie'.
chakrat baat bhaie' sunn kai apnai ma'n mei'n meninn sa'ch na la'ie'. (105)

ਸਵੈਯਾ

ਕਾਨਹਿ ਕੇ ਸਿਰ ਸਾਥ ਛੁਹਾਇ ਕੈ ਅਉਰ ਸਭੇ ਤਿਨ ਅੰਗਨ ਕੋ।
ਅਰੁ ਲੋਕ ਬੁਲਾਇ ਸਬੈ ਬਿਜ ਕੈ ਬਹੁ ਦਾਨ ਦਯੋ ਮੰਗਨ ਕੋ।
ਅਰੁ ਦਾਨ ਦਯੋ ਸਭ ਹੀ ਗ੍ਰਿਹ ਕੋ ਕਰ ਕੈ ਪਟ ਰੰਗਨ ਕੋ।
ਇਹ ਸਾਜ ਬਨਾਇ ਦਯੋ ਤਿਨ ਕੋ ਅਰੁ ਅਉਰ ਦਯੋ ਦੁਖ ਭੰਗਨ ਕੋ।। ੧੦੬।।

Swaiyya

kare'h he' sir saath chhudaie' kai aur sabhai tin angan ko.
ar lok lula'ie' sabhai brij hai boh daan diou tin mangan ko.
a'r daan diou sabh hi greh ho kar kai pa't rangan rangan ko.
eh sa'j bana'ie diou tin kai or aur diou dukh bhanjan ko. (106)

When Krishna felt hungry, he wanted to suckle the breast of the mother, but Jasodha did not get up. He felt slightly offended and he pressed the ground with force, with his feet. The Earth was shaken up, and all the oil (in the house) and the ghee filled in the ulensils, was spilt on to the ground, which has been described by the poet Siam (as such) as if an uproar had taken place on the Earth in Mathura puri, so by spilling the oil, the Earth had been satiated. (had its interest fulfilled). (104)

So all the populace of Brij rushed to the place and hugged the child (Krishna) in fact all the people including women folk started singing songs of happiness and praise in many ways. The Earth had trembled and the sky also showed a miracle. This secret was revealed by the child artists clearly. Hearing this all were bewildered, but did not consider it as a true event. (105)

Swaiyya'

Nand called all the beggars of the area (Brij) and after touching the head and body of Kanha, various materials were given away in alms to them. All the households (in the area) were given coloured clothes in alms. This incident was made an excuse for alms-giving and gave away many articles for (destroying) casting away all their afflictions (sufferings). (including money and materials). (106)

ਕੰਸ ਬਾਚ ਤ੍ਰਿਣਾਵਰਤ ਸੋ

ਅੜਿਲ

ਜਬੈ ਪੂਤਨਾ ਹਨੀ ਸੁਨੀ ਗੋਕੁਲ ਬਿਖੈ। ਤ੍ਰਿਣਾਵਰਤ ਸੋ ਕਹਿਯੋ ਜਾਹੁ ਤਾ ਕੋ ਤਿਖੈ।
ਨੰਦ ਬਾਲ ਕੋ ਮਾਰੋ ਐਸੇ ਪਟਕਿ ਕੈ। ਹੋ ਪਾਥਰ ਜਾਨੁ ਚਲਾਈਐ ਕਰ ਸੋ ਝਟਕਿ ਕੈ॥ ੧੦੭॥

Kans baach trina'varat so

Ar'il

jabai puta'na hani sunni Gokul bikhai.
trinavarat so ke'hou jaar chha'd kai tikhai.
nand baal ko maro aisai patak kai.
ho pa'thar ja'nn chala'ieeai kar so jhatak kai. (107)

ਸਵੈਯਾ

ਕੰਸਹਿ ਕੈ ਤਸਲੀਮ ਚਲਿਯੋ ਹੈ ਤ੍ਰਿਣਾਵਰਤ ਸੀਘਰ ਦੈ ਗੋਕੁਲ ਆਯੋ।
ਬਉਡਰ ਕੋ ਤਬ ਰੂਪ ਧਰਿਯੋ ਧਰਨੀ ਪਰ ਕੈ ਬਲ ਪਉਨ ਬਹਾਯੋ।
ਆਗਮ ਜਾਨ ਕੈ ਭਾਰੀ ਭਯੋ ਹਰਿ ਮਾਰਿ ਤਬੈ ਵਹ ਭੂਮਿ ਪਰਾਯੋ।
ਪੂਰ ਭਏ ਦ੍ਰਿਗ ਮੂੰਦ ਕੈ ਲਕਨ ਲੈ ਹਰਿ ਕੋ ਨਭਿ ਕੇ ਮਗ ਧਾਯੋ॥ ੧੦੮॥

Swaiyya

Kanse'h ko tasleem chaliou hai trina'varat sanghar dai Gokul aiyou.
boudar kaitab roop dhariou dharni par kai bal pauan baha'iou.
a'gam jaan kai bha'ri bhiou ha'r mar tabai veh bhoon paraiou.
pur bhaie' drig mund kai lankan lai har ko nabh ke' ma'g dhieou. (108)

ਜਉ ਹਰਿ ਜੀ ਨਭਿ ਬੀਚ ਗਯੋ ਕਰ ਤਉ ਅਪਨੇ ਬਲ ਕੋ ਤਨ ਚਟਾ।
ਰੂਪ ਭਯਾਨਕ ਕੋ ਧਰਿ ਕੈ ਮਿਲਿ ਜੁਧ ਕਰਿਯੋ ਤਬ ਰਾਛਸ ਫਟਾ।
ਫੇਰਿ ਸੰਭਾਰ ਦਸੋ ਨਖ ਆਪਨੇ ਕੈ ਕੈ ਤੁਰਾ ਸਿਰ ਸਤ੍ ਕੋ ਕਟਾ।
ਰੁੰਡ ਗਿਰਿਯੋ ਜਨੁ ਪੇਡਿ ਗਿਰਿਯੋ ਇਮ ਮੁੰਡ ਪਰਿਯੋ ਜਨੁ ਡਾਰ ਕੇ ਖਟਾ॥ ੧੦੯॥

jou har ji nabh beech geyo kar tou apne' ba'l ko tan chatta.
roop bhia'nak ko dhar kai mil judh kariou tab rachhas phata.
phe'r sambha'r daso nakh apnai kai kai tura' sir satar ko kata'.
ru'nd griou' jan p'ed girou im mund pariou ja'n dar te' khata. (109)

Then Kans told Trainavarat

A'ril

When Kans heard the news of the death of Pootna, in Gokal, then he sent for the demon Trinavarat and said to him, "You go to Gokul immediately and kill Nand's son by dashing him against a stone, just as a stone is hurled by the hand with a jerk. (107)

Swaiyya'

Tri na Varat, after paying obeisance to his master, Kans, went away and reached Gokul. He assumed the form of a whirl wind and a strong wind (storm) started blowing on the land. Viewing the arrival of Trinavarat, Krishna assumed a large and heavy weight (body) and knocked him (threw) on to the ground with a jerk. The eyes of people were filled with dust, so that they closed their eyes. Then Trinavarat, taking away Krishna in his arms, ran away to wards the sky. (108)

Then on reaching the sky, Krishna giving a jerk to his body, assumed a dreadful appearance and waged a war against him valiantly and wounded the demon. Then with his great ten nails Krishna fought ferociously and cut away the head of the enemy. The trunk (body) of Trinvarat fell down on the ground with a thud as if a tree had fallen down and his head had fallen down just like a fruit (Khata) of sour orange had fallen from the branch of a tree. (109)

Here the chapter on the death of Trinavarat from the episode of Krishna Incarnation from Bachittar Natak Granth is completed.

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਨਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਤ੍ਰਿਣਾਵਰਤ ਬਧਹ ਸਮਾਪਤਮ।

ਸਵੈਯਾ

ਕਾਨ੍ਹ ਬਿਨਾ ਜਨ ਗੋਕੁਲ ਕੇ ਬਹੁ ਆਜਿਜ ਹੋਇ ਇਕਤ੍ ਢੂਡਾਯੋ।
ਦੁਆਦਸ ਕੋ ਪੈ ਜਾਇ ਪਰਿਯੋ ਹੁਤੋ ਖੋਜਤ ਖੋਜਤ ਪੈ ਮਿਲਿ ਪਾਯੋ।
ਲਾਇ ਲੀਯੋ ਹੀਯ ਸੋ ਸਭ ਹੀ ਤਬ ਹੀ ਮਿਲਿ ਕੈ ਉਨ ਮੰਗਲ ਗਾਯੋ।
ਤਾ ਛਬਿ ਕੋ ਜਸੁ ਉਚ ਮਹਾ ਕਬਿ ਨੇ ਮੁਖ ਤੇ ਇਮ ਭਾਖਿ ਸੁਨਾਯੋ।। ੧੧੦।।

it Sri Bachittar Nata'k granth Krisanavtari trina'varat badheh samaptam.

Swaiyya

kahn bina jan Gokul ke' boh a'jag hoiai ik'atar dhoondiou.
dua'das kos pai jaie' pariou hutai khojat khojat pai mil pa'iou.
laie' leeon heu so sabh hi tab hi mil ke unn mangal gaieiou.
ta' chhab ko jas uch maha kab ne' mukh te' im bhakh sunnaiou. (110)

ਦੈਤ ਕੋ ਰੂਪ ਭਯਾਨਕ ਦੇਖ ਕੈ ਗੋਪ ਸਭੋ ਮਨ ਮੈ ਡਰੁ ਕੀਆ।
ਮਾਨਸ ਕੀ ਕਹ ਹੈ ਗਨਤੀ ਸੁਰ ਰਾਜਹਿ ਕੋ ਪਿਖਿ ਫਾਟਤ ਹੀਆ।
ਐਸੋ ਮਹਾ ਬਿਕਰਾਲ ਸਰੂਪ ਤਿਸੈ ਹਰਿ ਨੇ ਛਿਨ ਮੈ ਹਨਿ ਲੀਆ।
ਆਇ ਸੁਨਿਓ ਅਪੁਨੇ ਗ੍ਰਿਹ ਮੈ ਤਿਹ ਕੋ ਬਿਰਤਾਤ ਸਭੇ ਕਹਿ ਦੀਆ।। ੧੧੧।।

dait ko roop bhia'nak de'kh kai gope sabho ma'n mein da'r kia'.
manas ki keh hai ganti su'r rajeh ko pikh pha'tat hia.
aiso maha bikra'l saroop tisai har ne' pikh pha'tat hia'.
aie' sunio apnai greh mein teh ko birta't sabhai keh dia'. (111)

ਦੈ ਬਹੁ ਬਿਪਨ ਕੋ ਤਬ ਦਾਨ ਸੁ ਖੇਲਤ ਹੈ ਸੁਤ ਸੋ ਫੁਨਿ ਮਾਈ।
ਅੰਗੁਲ ਕੈ ਮੁਖ ਸਾਮੁਹਿ ਹੋਤ ਹੀ ਲੇਤ ਭਲੇ ਹਰਿ ਜੀ ਮੁਸਕਾਈ।
ਆਨੰਦ ਹੋਤ ਮਹਾ ਜਸੁਦਾ ਮਨਿ ਅਉਰ ਕਹਾ ਕਹੋ ਤੋਹਿ ਬਡਾਈ।
ਤਾ ਛਬਿ ਕੀ ਉਪਮਾ ਅਤਿ ਪੈ ਕਬਿ ਕੇ ਮਨ ਮੈ ਤਨ ਤੇ ਅਤਿ ਭਾਈ।। ੧੧੨।।

de'ih boh bipan ko tab daan so khelat hai sit, so phun ma'iee.
angul kai mukh sa'mioh hoat hi lait bhale' har ji muska'iee.
anand hoat maha jasudha ma'n aur kaha', kaho tohai bada'iee.
ta' chhab ki upma a't pai kab ke' man mein ta'n te' at bha'iee. (112)

Swaiyya'

When Kanha had flown to the skies, the populance of Gokul, with out his presence, felt helpless, and got together to search for Krishna. After about 12 kilometres away, they found Krishna who had fallen down and their search ended. They all embraced him and started singing songs of happiness, getting together. The poet has described this whole scene like this. (110)

On seeing the dreadful figure of the demon, all the milk vendors had felt frightened at heart. The number of human beings was countless. Infact, even Indra's heart felt a great shock on seeing the demon's appearance. (his heart was bleeding), but Krishna had killed such a dreadful demon in a moment. So when the milkmen came back with Krishna then people started pouring in on hearing about his home coming, to enquire about Krishna and he related the whole episode in detail to them. (111)

Then the mother Jasodha, after giving (gifts) doles to many brahmins started playing and fondling with her son. By placing her finger against her mouth with love. She made Krishna to smile, which had pleased Jasodha's heart immensely. "O Jasodha! What more praises could I describe about you?" That scene is truly praise-worthy. The poet's heart had been won over (both in body and mind) completely by this scene. (112)

ਅਬ ਸਾਰੀ ਬਿਸੁ ਮੁਖ ਮੋ ਕ੍ਰਿਸਨ ਜੀ ਜਸੋਧਾ ਕੋ ਦਿਖਾਈ

ਸਵੈਯਾ

ਮੋਹਿ ਬਢਾਇ ਮਹਾ ਮਨ ਮੈ ਹਰਿ ਕੌ ਲਗੀ ਫੇਰਿ ਖਿਲਾਵਨ ਮਾਈ।
ਤਉ ਹਰਿ ਜੀ ਮਨ ਮਧ ਬਿਚਾਰਿ ਸਿਤਾਬ ਲਈ ਮੁਖਿ ਮਾਹਿ ਜੰਭਾਈ।
ਚਕਤ੍ ਹੋਇ ਰਹੀ ਜਸੁਧਾ ਮਨ ਮਧਿ ਭਈ ਤਿਹ ਕੇ ਦੁਚਿਤਾਈ।
ਮਾਇ ਸੁ ਢਾਪਿ ਲਈ ਤਬਹੀ ਸਭ ਬਿਸਨ ਮਯਾ ਤਿਨ ਜੋ ਲਖਿ ਪਾਈ।। ੧੧੩।।

ab sa'ri bis mukh te' Krisan ji jasodha ko dikhaiee.

Swaiyya

mohai bhadhaie' maha ma'n mein har kou lagi phe'r khilavan maiee.
tou har ji ma'n madh bicha'r sita'b laiee mukh ma'he' janta'iee.
chaka'tar hoiai rehi jasudha ma'n madh bhaiee te'h ke' duchita'iee.
ma'ie' so dha'p la'iee tab hi sabh bisan mai'tin jo lakh pa'iee. (113)

ਕਾਨ੍ਹ ਚਲੇ ਘੁੰਟੂਆ ਘਰ ਭੀਤਰ ਮਾਤ ਕਰੈ ਉਪਮਾ ਤਿਹ ਚੰਗੀ।
ਲਾਲਨ ਕੀ ਮਨਿ ਲਾਲ ਕਿਧੌ ਨੰਦ ਧੇਨ ਸਭੇ ਤਿਹ ਕੇ ਸਭ ਸੰਗੀ।
ਲਾਲ ਭਈ ਜਸੁਦਾ ਪਿਖਿ ਪੁਤ੍ਰਹਿੰ ਜਿਉ ਘਨਿ ਮੈ ਚਮਕੈ ਦੁਤਿ ਰੰਗੀ।
ਕਿਉ ਨਹਿ ਹੋਵੈ ਪ੍ਰਸੰਨਯ ਸੁ ਮਾਤ ਭਯੋ ਜਿਨ ਕੇ ਗ੍ਰਿਹਿ ਤਾਤ ਤ੍ਰਿਭੰਗੀ।। ੧੧੪।।

kahn chale' ghuntu a' ghar bhitar maat karai upma teh changi.
la'lan ki ma'n laal kidhou nand dhe'n sabhai te'h ke' sabh sungi.
la'l bha'iee jasodha pikh puttrehn jiou ghan mein chamkai du't rangi.
kiou neh hovai prasane'u so maat bhiou jin kai gre'h taat tribhangi. (114)

ਰਾਹਿ ਸਿਖਾਵਨ ਕਾਜ ਗੁਡੀਹਰਿ ਗੋਪ ਮਨੋ ਮਿਲ ਕੈ ਸੁ ਬਨਾਯੋ।
ਕਾਨਹਿ ਕੋ ਤਿਹ ਉਪਰ ਬਿਠਾਇ ਕੈ ਆਪਨੇ ਆਙਨ ਬੀਚ ਧਵਾਯੋ।
ਫੇਰਿ ਉਠਾਇ ਲਯੋ ਜਸੁਦਾ ਉਰ ਮੋ ਗਹਿ ਕੈ ਪਯ ਪਾਨ ਕਰਾਯੋ।
ਸੋਇ ਰਹੇ ਹਰਿ ਜੀ ਤਬ ਹੀ ਕਬਿ ਨੇ ਅਪੁਨੇ ਮਨ ਮੈ ਸੁਖ ਪਾਯੋ।। ੧੧੫।।

ra'he sikha'van kaaj gudihar gope mano mil kai so banaiou.
kahne' ko teh u'per bithaie' kai apne' a'ngan beech dhaviou.
pher utha'ie' le'iye jasodha ur mou geh kai pey paan kariou.
soiai rehai har jee tab hi ka'b ne' apnai ma'n mein sukh pa'iou. (115)

'ow the episod. of showing the worldly scene to Jasodha by Krishna begins.

Swaiyya'

The mother Jasodha then, feeling too much affectionate towards Krishna, started fondling with him, then Krishna thought to himself and yawned immediately. Then on viewing all the three worlds from Krishna's mouth (opened with yawn) Jasodha got bewildered and this created some doubts (dual-mindeness) in her mind. That moment the mother had seen Vishnu's Maya (worldly drama) which she covered up. (concealed within). (113)

Kahna then moved around crawling on his knees while the mother praises him on his movement. While moving on the ground there were markings (like lines) on the ground which resembled necklaces of pearls and all the Nand's cows were his playmates. Jasodha was thoroughly delighted to watch her son playing, just as lightning shines forth through the clouds. Why should not the mother feel elated in whose house a son like Krishna had been born?" (114)

The milkman jointly got a beautiful hard cart (small) made for enabling Krishna to learn (how) to walk. They made him sit on top of the cart and then moved him around in the courtyard of the house. Then Jasodha took up Krishna in her lap and suckled him (with milk). When Krishna had gone to sleep, the poet heard a sigh of relief (and felt happy). (115)

ਦੋਹਰਾ

ਜਬ ਹੀ ਨਿੰਦ੍ਰਾ ਛੂਟ ਗਈ ਹਰੀ ਉਠੇ ਤਤਕਾਲ।
ਖੇਲ ਖਿਲਾਵਨ ਸੋ ਕਰਿਯੋ ਲੋਚਨ ਜਾਹਿ ਬਿਸਾਲ॥ ੧੧੬॥

Dohra

jab hi nindra chhoot gaiee hari uthai tatkaal
khe'l khia'van so kariou lochan ja'ieh bisa'l (116)

ਇਸੀ ਭਾਤਿ ਸੋ ਕ੍ਰਿਸਨ ਜੀ ਖੇਲ ਕਰੇ ਬ੍ਰਿਜ ਮਾਹਿ।
ਅਬ ਪਗ ਚਲਤਿਯੋ ਕੀ ਕਥਾ ਕਰੋ ਸੁਨੋ ਨਰ ਨਾਹਿ॥ ੧੧੭॥

isi bha'nt so Krisan ji khe'l kare' brij ma'he'.
ab pa'g chaltiou lo latha karon sunno nar nahi. (117)

ਸਵੈਯਾ

ਸਾਲ ਬਿਤੀਤ ਭਯੋ ਜਬ ਹੀ ਤਬ ਕਾਨ੍ਹ ਭਯੋ ਬਲ ਕੈ ਪਗ ਮੈ।
ਜਸੁ ਮਾਤ ਪ੍ਰਸੰਨਯ ਭਈ ਮਨ ਮੈ ਪਿਖਿ ਧਾਵਤ ਪੁਤ੍ਰਹਿ ਕੋ ਮਗ ਮੈ।
ਬਾਤ ਕਰੀ ਇਹ ਵੋਪਿਨ ਸੋ ਪ੍ਰਭਾ ਫੈਲ ਰਹੀ ਸੁ ਸਭੈ ਜਗ ਮੈ।
ਜਨੁ ਸੁੰਦਰਤਾ ਅਤਿ ਮਾਨੁਖ ਕੋ ਸਬ ਧਾਇ ਧਸੀ ਹਰਿ ਕੈ ਨਗ ਮੈ॥ ੧੧੮॥

Swaiyya

saal batit bhio jab hi tab kahn bhiou ba'lkai pug mein.
jasu maat parsaniou bha'iee ma'n mein pikh dha'vat putre'h ko mag mein.
baat kari eh gopian re prabha pha'il rohi so sobhai jag mein.
jan sunderata' a't manmukh ko sab cha'ie dhasi har kai na'g mein. (118)

ਗੋਪਨਿ ਸੋ ਮਿਲ ਕੈ ਹਰਿ ਜੀ ਜਮੁਨਾ ਤਟਿ ਖੇਲ ਮਚਾਵਤ ਹੈ।
ਜਿਮ ਬੋਲਤ ਹੈ ਖਗ ਬੋਲਤ ਹੈ ਜਿਮ ਧਾਵਤ ਹੈ ਤਿਮ ਧਾਵਤ ਹੈ।
ਫਿਰਿ ਬੈਠਿ ਬਰੇਤਨ ਮਧ ਮਨੋ ਹਰਿ ਸੋ ਵਹ ਤਾਲ ਬਜਾਵਤ ਹੈ।
ਕਬਿ ਸਯਾਮ ਕਹੈ ਤਿਨ ਕੀ ਉਪਮਾ ਸੁਭ ਗੀਤ ਭਲੇ ਮੁਖ ਗਾਵਤ ਹੈ॥ ੧੧੯॥

gopia'n so mil kai har ji jamuna ta't-khel machavat hai.
jim bolat hai pug bolat hai jim dha'vat hai tim dha'vat hai.
phir baith bre'tan madh mano har so veh taal baja'vathai.
kab siam ke'hai tin ki upma subh geet bhale mukh ga'vat hai. (119)

Couplet

Whe[illegible]ep was over, Krishna got up and sat down. Then the large eyed child, started taking interest in playing games. (116)

So Krishna was growing up in Brij Bhoomi (land of Brij) while making merry and playing games. "O King! Now I would describe about his efforts to walk around on his feet, so listen carefully. (117)

'Swaiyya'

After the laspe of one year, Krishna was able to stand up on his feet and the mother Jasodha used to feel delighted in seeing the child running around. Then she told the milk vendors, "that his magnificence was spreading throughout the world. She said, it appears that the beauty of (human race) mankind had sunk into the nails of Kanha." (the whole worldly beauty had penetrated into Krishna's being.) (118)

Alogwith milkmen's children Krishna used to play on the banks of Jamuna, and he used to Chirrup like the birds, and was running around like the birds. Then they would sit on the sea beach (in the sandy beach) and they used to clap alongwith Krishna. The poet Siam has described the beauty of all this scene by singing songs in his praise. (119)

ਕੁੰਜਨ ਮੈ ਜਮੁਨਾ ਤਟਿ ਪੈ ਮਿਲਿ ਗੋਪਿਨ ਸੋ ਹਰਿ ਖੇਲਤ ਹੈ।
ਤਰਿ ਕੈ ਤਬ ਹੀ ਸਿਗਰੀ ਜਮੁਨਾ ਹਟਿ ਮਧਿ ਬਰੇਤਨ ਸੰਗਿ ਖੇਲਤ ਹੈ।
ਫਿਰਿ ਕੁਦਤ ਹੈ ਜੋ ਮਨੋ ਨਟ ਜਿਉ ਜਲ ਕੋ ਹਿਰਦੇ ਸੰਗਿ ਰੋਲਤ ਹੈ।
ਫਿਰਿ ਹੈ ਹਡੂਆ ਲਰਕੇ ਦੁਹੂੰ ਓਰ ਤੇ ਆਪਸਿ ਮੈ ਸਿਰ ਮੇਲਤ ਹੈ।। ੧੨੦।।

Kunjab mein Jamuna ta't pai mil gopia'n so har khelat hai.
ta'r kai tab hi sigri Jamuna hut madh bar'etan sung khelat hai.
phir kudat hai jo mano nut jiu jal ko hirdai sung rolat hai.
phir hav'ai hadua' larkai duhou aur te' apas mein sir me'lat hai. (120)

ਆਇ ਜਬੈ ਹਰਿ ਜੀ ਗ੍ਰਿਹਿ ਅਪਨੇ ਖਾਇਕੰ ਭੋਜਨ ਖੇਲਨ ਨਾਮੈ।
ਮਾਤ ਕਹੈ ਨ ਰਹੈ ਘਰਿ ਭੀਤਰਿ ਬਾਹਰਿ ਕੋ ਤਬ ਹੀ ਉਠਿ ਭਾਗੇ।
ਸਯਾਮ ਕਹੈ ਤਿਨ ਕੀ ਉਪਮਾ ਬ੍ਰਿਜ ਕੇ ਪਤਿ ਬੀਥਿਨ ਮੈ ਅਨੁਰਾਗੇ।
ਖੇਲ ਮਚਾਇ ਦਯੋ ਲੁਕ ਮੀਚਨ ਗੋਪ ਸਭੈ ਤਿਹਾ ਕੇ ਰਸਿ ਪਾਗੇ।। ੧੨੧।।

a'ie' jabai na rehai a'pnai khâie'kai bhojan khelan la'ge'.
maat ke'hai na rehai ghar bhitar bahir ko tab hi uth bha'ge.
siam kehai tin ki upma brij ke' pa't bithin mai anura'ge'.
khe'l macha'ie' diou look meechan gope sabhai
te'h ke' ra's pa'gai. (121)

ਖੇਲਤ ਹੈ ਜਮੁਨਾ ਤਟ ਪੈ ਮਨ ਆਨੰਦ ਕੈ ਹਰਿ ਬ੍ਹਾਰਨ ਸੋ।
ਚੜਿ ਰੂਖ ਚਲਾਵਤ ਸੋਟ ਕਿਧੋ ਸੋਊ ਧਾਇ ਕੈ ਲਿਆਵੈ ਗੁਆਰਨ ਕੋ।
ਕਬਿ ਸਯਾਮ ਲਖੀ ਤਿਨ ਕੀ ਉਪਮਾ ਮਨੋ ਮਧਿ ਅਨੰਤ ਅਪਾਰਨ ਸੋ।
ਬਲ ਜਾਤ ਸਬੈ ਮੁਨਿ ਦੇਖਨ ਕੌ ਕਰਿ ਕੈ ਬਹੁ ਜੋਗ ਹਜਾਰਨ ਸੋ ।। ੧੨੨।।

khela't hai jamuna ta't pai ma'n a'nand kai har ba'ran so.
cha'rr roop chalavat sot kidho so'uoo dhia'ie' kai liavai.goa'ran kai.
kab siam lakhi tin ki upma' mano madh anant apa'ran so.
ba'l jaat sabhai munn dekhan ko kar kai boh jog hajaran so. (122)

So on the banks of Jamuna, alongwith a (flock) rush of milkmen's children, Krishna used to play. They would swim across Jamuna and lie down rolling on the sandy beach. Then they were jumping up and down like the juggler, pushing the water away with the chest. Then they would behave like lambs from both sides striking their heads against each other. (120)

When Krishna returned home, he had his food and started playing again. The mother wanted him to stay back but Krishna would not stay at home, and rushed outside. The poet Siam has described this praise worthy act saying that the Master (Lord) of Brij had developed love for the Streets (of Brij). They then started playing the game of hide and seek, and all the milkmaid's urchins got enamoured in the game and its fun. (121)

Thus Krishna used to play on the banks of Jamuna alogwith other children with the full satisfaction of heart. (with great glee and charm). At times he would climb a tree and throw a stick around which the milkmaid's children would bring back by rushing to collect it. The beauty of this whole scene had been beautifully realised by poet Siam in his mind, which was beyond description. All the Muni's who (ascetics) worship and meditate for thousands of years to perceive the Lord, were watching with great ecstasy and would offer their sacrifice to him. (would sacrifice themselves). (122)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ
ਗੋਪਿਨ ਸੋ ਖੇਲਬੇ ਬਰਨਨੰ।
ਅਬ ਮਾਖਨ ਚੁਰਾਇ ਖੈਬੋ ਕਥਨੰ

ਸਵੈਯਾ

ਖੇਲਨ ਕੇ ਮਿਸ ਪੈ ਹਰਿ ਜੀ ਘਰਿ ਭੀਤਰ ਪੈਠਿ ਕੈ ਮਾਖਨ ਖਾਵੈ।
ਨੈਨਨ ਸੈਨ ਤਬੈ ਕਰਿ ਕੈ ਸਭ ਗੋਪਿਨ ਕੋ ਤਬ ਹੀ ਸੁ ਖੁਲਾਵੈ।
ਬਾਕੀ ਬਚਿਯੋ ਅਪਨੇ ਕਰ ਲੈ ਕਰ ਬਾਨਰ ਕੇ ਮੁਖ ਭੀਤਰਿ ਪਾਵੈ।
ਸਯਾਮ ਕਹੈ ਤਿਹ ਕੀ ਉਪਮਾ ਇਹ ਕੈ ਬਿਧਿ ਗੋਪਿਨ ਕਾਨ੍ਹ ਖਿਝਾਵੈ।। ੧੨੩।।

It Sri Bachittar Natak Granth Krisanavtare' gopian so khelbo barnanung.

ab makhan churia khaibo kathanan

Swaiyya

khel'ou ke' miss pai har ji ghar bheetar pa'ith ke' ma'khan kha'vai.
nainann sa'ni taba'i ka'r kai sabh gopiou ko ta'b hi so khula'vai.
ba'ki bachiou apne' kar lai kar ba'nar ke' mukh bheetar pa'vai.
siam ke'hai te'h ki upma eh kai bidh gopian kahn khijhavai. (123)

ਖਾਇ ਗਯੋ ਹਰਿ ਜੀ ਜਬ ਮਾਖਨ ਤਉ ਗੁਪੀਆ ਸਭ ਜਾਇ ਪੁਕਾਰੀ।
ਬਾਤ ਸੁਨੋ ਪਤਿ ਕੀ ਪਤਨੀ ਤੁਮ ਡਾਰ ਦਈ ਦਧਿ ਕੀ ਸਭ ਖਾਰੀ।
ਕਾਨਹਿ ਕੇ ਡਰ ਤੇ ਹਮ ਚੋਰ ਕੈ ਰਾਖਤ ਹੈ ਚੜਿ ਊਚ ਅਟਾਰੀ।
ਊਖਲ ਕੋ ਧਰਿ ਕੈ ਮਨਹਾ ਪਰ ਖਾਤ ਹੈ ਲੰਗਰ ਦੈ ਕਰਿ ਗਾਰੀ।। ੧੨੪।।

kha'ie' ge'iou har ji ja'b ma'khan tou gopia'n sabh jaie pukari.
baat sunno pa't ki pa'tni tum da'r de'iee dadh ki sabh kha'ri.
ka'hne ke' dar te' hum chor kai ra'khat hai cha'r ri'ch atari.
uokhal ko dhar kai manha' par kha't hai langar dai kar ga'ri. (124)

ਹੋਤ ਨਹੀ ਜਿਹ ਕੇ ਘਰ ਮੈ ਦਧਿ ਦੈ ਕਰਿ ਗਾਰਨ ਸੋਰ ਕਰੈ ਹੈ।
ਜੋ ਲਰਕਾ ਜਨਿ ਕੈ ਖਿਝ ਹੈ ਜਨ ਤੋ ਮਿਲਿ ਸੋਟਨ ਸਾਥ ਮਰੈ ਹੈ।
ਆਇ ਪਰੈ ਜੁ ਤ੍ਰੀਆ ਤਿਹ ਪੈ ਸਿਰ ਕੇ ਤਿਹ ਬਾਰ ਉਖਾਰ ਡਰੈ ਹੈ।
ਬਾਤ ਸੁਨੋ ਜਸੁਦਾ ਸੁਤ ਕੀ ਸੁ ਬਿਨਾ ਉਤਪਾਤ ਨ ਕਾਨ੍ਹ ਟਰੇ ਹੈ।। ੧੨੫।।

hoat nahi je'h ke' ghar mein dhad dai kar ga'ran sore kare hai.
jo la'rka ja'n kai khijh hai jan tou mil sota'n sath marai hai.
aie' parai jo tria' teh pai ir ke' te'h ba'r ukha'r darai hai.
baat suno jasodha sut ki so bina utpaat na kahn taria hai. (125)

Here the chapter of Krishna's Incarnation dealing with the episode of Krishna's playing games with milkmen's children from Bachittar Natak Granth is completed.

Now the Episode of stealing butter and eating it begins.

Swaiyya'

Krishna used to gulp butter with the excuse of playing games by entering into the houses, and he would call other children also (milkmen's children) with the sign of his eyes to join him in gulping butter. The rest of butter, left after their eating, was being pushed into the mouths of monkeys around. Siam poet thus describes the beauty of such scenes that he would (vex) annoy the milkmaids with such moves. (123)

When the Lord (Krishna) had gone after (eating) consuming butter, the milkmaids went crying to Jasodha and said, "O Jasodha! Listen to us. Kahna had thrown our utensils of curd. For fear of Kahna, we keep the butter at a higher (left) place, hidden from him. But Kahna keeping a lubber (a wooden piece), climbs up the forbidden place and like a shameless fellow abusing us, eats up the butter." (124)

"Whenever he does not find milk and curd, he makes lot of noise, using abusive language. If someone, considering him a (spoiled) boy, shows displeasure (indignation) to him, then the boys get together and beat him up with sticks. If some woman comes up (with anger) while they are taking (stealing) butter, then they pull her hair. O Jasodha! Listen to your son's doings. Krishna does not desist from creating such rowdy scenes. (125)

ਬਾਤ ਸੁਨੀ ਜਬ ਗੋਪਿਨ ਕੀ ਜਸੁਦਾ ਤਬ ਹੀ ਮਨ ਮਾਹਿ ਖਿਝੀ ਹੈ।
ਆਇ ਗਯੋ ਹਰਿ ਜੀ ਤਬ ਹੀ ਪਿਖਿ ਪੁਤ੍ਰਹਿ ਕੌ ਮਨ ਮਾਹਿ ਰਿਝੀ ਹੈ।
ਬੋਲ ਉਠੇ ਨੰਦ ਲਾਲ ਤਬੈ ਇਹ ਗਵਾਰ ਖਿਝਾਵਨ ਮੋਹਿ ਗਿਝੀ ਹੈ।
ਮਾਤ ਕਹਾ ਦਧਿ ਦੋਸੁ ਲਗਾਵਤ ਮਾਰ ਬਿਨਾ ਇਹ ਨਾਹਿ ਸਿਝੀ ਹੈ।। ੧੨੬।।

baat sunni jab gopian ki jasudha ta'b hi ma'n ma'hai khiji hai.
a'ie' geiu har ji tab hi pikh putreh kai man ma'he rijhi hai.
bol uthai Nand lal tabai eh gava'r khijha'van mohe' gijhi hai.
maat kaha dadh dos laga'vat maar bina eh na'he' sijhi hai. (126)

ਮਾਤ ਕਹਿਯੋ ਅਪਨੇ ਸੁਤ ਕੋ ਕਹੁ ਕਿਉ ਕਰਿ ਤੋਹਿ ਖਿਝਾਵਤ ਗੋਪੀ।
ਮਾਤ ਸੌ ਬਾਤ ਕਹੀ ਸੁਤ ਯੌ ਕਰਿ ਸੋ ਗਹਿ ਭਾਗਤ ਹੈ ਮੁਹਿ ਟੋਪੀ।
ਡਾਰ ਕੈ ਨਾਸ ਬਿਖੈ ਅੰਗੁਰੀ ਸਿਰਿ ਮਾਰਤ ਹੈ ਮੁਝ ਕੋ ਵਹ ਥੋਪੀ।
ਨਾਕ ਘਸਾਇ ਹਸਾਇ ਉਨੈ ਫਿਰਿ ਲੇਤ ਤਬੈ ਵਹ ਦੇਤ ਹੈ ਟੋਪੀ ।। ੧੨੭।।

maat ke'hou apnai sut ko koh kiun kar tohe' khija'vat gopi.
maat so baat kehi sut son kar so geh bhagat hai mohe' topi.
daar kai naas bikhai anguri sir maara't hai mujh kou veh thopi.
Na'k ghasa'ie' urai phir leit tabai veh deit hai topi. (127)

ਜਸੁਧਾ ਬਾਚ ਗੋਪਿਨ ਸੋ

ਮਾਤ ਖਿਝੀ ਉਨ ਗੋਪਿਨ ਕੋ ਤੁਮ ਕਿਉ ਸੁਤ ਮੋਹਿ ਖਿਝਾਵਤ ਹਉ ਰੀ।
ਬੋਲਤ ਹੈ ਅਪਨੇ ਮੁਖ ਤੇ ਹਮਰੇ ਧਨ ਹੈ ਦਧਿ ਦਾਮ ਸੁ ਗਉ ਰੀ।
ਮੂੜ ਅਹੀਰ ਨ ਜਾਨਤ ਹੈ ਬਢਿ ਬੋਲਤ ਹੋ ਸੁ ਰਹੋ ਤੁਮ ਠਉ ਰੀ।
ਕਾਨਹਿ ਸਾਧ ਬਿਨਾ ਅਪਰਾਧਹਿੰ ਬੋਲਹਿੰ ਗੀ ਜੁ ਭਈ ਕਛੁ ਬਉ ਰੀ।। ੧੨੮।।

Jasudha baat gopi'an se'

maat khiji un gopian ko tum kiun su't mohai khijhavat hou ri.
bolat ho apnai mukh te' hamrai dha'n hai dadh da'm so gou ri.
moor' ahir na ja'nat hai badh bolat hai so raho tum thouri.
kahne' sa'dh bina apra'dhejung bolehung gi jo bheiee
kachh bouri. (128)

When Jasodha heard the talk of milkmaids, she felt annoyed at heart. In the meantime Krishna also came back home and she felt happy to see her son. Then Krishna said, "O mother! This milkmaid is always annoyed with me, thus why is she accusing me of taking her curd? She will not mend her ways without a beating. (126)

Then the mother asked her son, "Tell me, how this milkmaid teases you ?" The son told the mother, "That this maid removes my cap and runs away with it in her hand. Then putting her finger in my nostrils, she slaps my head. Then she asks me to seek her pandon by rubbing my nose on ground, thus making a mockery of me before the (other) boys and then gives back my cap. (127)

Then Jasodha told the milkmaids;

Swaiyya'

The mother (Jasodha) got annoyed with them and said, "Why do you tease my son tell me?" On top of that you come and make a complaint against my son. I have got everything at my place (home) including milk, curd, food materials and cows" O foolish milkmaids! Do you not know that Kahna has no derth of anything at home. You are talking too much, so you should rest assured that my son is a gentle soul and is without any blemish (fault). If anyone would complain against Kanha, would be considered by me as (mad) foolish." (128)

ਦੋਹਰਾ

ਬਿਨਤੀ ਕੈ ਜਸੁਦਾ ਤਬੈ ਦੋਊ ਦਏ ਮਿਲਾਇ।
ਕਾਨ੍ਹ ਬਿਗਾਰੈ ਸੇਰ ਦਧਿ ਲੇਹੁ ਮਨ ਕੁ ਤੁਮ ਆਇ॥ ੧੨੯॥

Dohra

binti karai jasudha tabai do'uoo de'iai mila'ie'.
kahn biga'rai se'r dadh leho ma'n ko tum a'ie'. (129)

ਗੋਪੀ ਬਾਚ ਜਸੋਧਾ ਸੋ

ਦੋਹਰਾ

ਤਬ ਗੋਪੀ ਮਿਲਿ ਯੋ ਕਹੀ ਮੋਹਨ ਜੀਵੈ ਤੋਹਿ।
ਯਾਹਿ ਦੇਹਿ ਹਮ ਖਾਨ ਦਧਿ ਸਭ ਮਨਿ ਕਰੈ ਨ ਕ੍ਰੋਹਿ॥ ੧੩੦॥

ਇਤਿਹ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਨਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਮਾਖਨ ਚੁਰੈਬੋ ਬਰਨਨੰ।

Gopi baat jasudha se'

Dohra

ta'b gopi mil yo kehi mohan jeevai, mohai.
ya'e'h de'h mum kha'n dadh sabh ma'n kare' no karohe'. (130)

it Sri Bachittar Natak Granth Krisnavtare ma'khan churaubo barnanung.

ਅਬ ਜਸੁਧਾ ਕੋ ਬਿਸਵ ਸਾਰੀ ਮੁਖ ਪਸਾਰਿ ਦਿਖੈਬੋ

ਸਵੈਯਾ

ਗੋਪੀ ਗਈ ਅਪੁਨੇ ਗ੍ਰਿਹ ਮੈ ਤਬ ਤੇ ਹਰਿ ਜੀ ਇਕ ਖੇਲ ਮਚਾਈ।
ਸੰਗਿ ਲਯੋ ਅਪੁਨੇ ਮੁਸਲੀ ਧਰ ਦੇਖਤ ਤਾ ਮਿਟੀਆ ਇਨ ਖਾਈ।
ਭੋਜਨ ਖਾਨਹਿ ਕੋ ਤਜਿ ਖੇਲੈ ਸੁ ਗੁਵਾਰ ਚਲੇ ਘਰ ਕੋ ਸਭ ਧਾਈ।
ਜਾਇ ਹਲੀ ਸੁ ਕਹਿਓ ਜਸੁਧਾ ਪਹਿ ਬਾਤ ਵਹੈ ਤਿਨ ਖੋਲਿ ਸੁਨਾਈ॥ ੧੩੧॥

ab jasudha ko bisav sa'ri mukh pasa'r dikhabo.

Swiyya

gopi a'iee apna' greh mein ta'b te har ji ki khe'l macha'iee.
sung liou apnai musli dhar de'khat ta mitia in kha'iee.
bhojan kha'neh ko taj khe'lai so gava'r chalai gha'r ko sabh dhia'iee.
ja'ie hali so kehou jasudha peh baat vehai tin khol sunaiee. (131)

Couplet

Then Jasodha told them both to strike a compromise and requested them not to worry. She said, "In case Kanha spoils one kilo of your milk or curd, you come and take from me forty kilos in exchange, (so you need not worry.) (129)

The milkmaids told Jasodha

Couplet

Then the milkmaids collectively told Jasodha, "Your son (Mohan) may have long life! We will all give him curd for eating and will never have any grudge against him. (130)

Here the chapter on the Butter stealing episode of Krishna incarnation from Bachittar Natak Granth is completed. Now the episode of showing the worldly drama to Jasodha by opening his mouth begins.

Swaiyya'

When the complain-ant milk-maid had gone away, them Sri Krishna showed a miracle. He took Balbhador with him. Before his very eyes. Sri Krishna put some dust in his mouth. When all the milk maid's children after playing games, went home for having food, then Balbhadar told the whole story (of gulping dust) to Jasodha in detail. (131)

ਮਾਤ ਗਹਿਯੋ ਰਿਸ ਕੈ ਸੁਤ ਕੋ ਤਬ ਲੈ ਛਿਟੀਆ ਤਨ ਤਾਹਿੰ ਪ੍ਰਹਾਰਿਯੋ।
ਤਉ ਮਨ ਮਧਿ ਡਰਿਯੋ ਹਰਿ ਜੀ ਜਸੁਧਾ ਜਸੁਧਾ ਕਰਿ ਕੈ ਜੁ ਪੁਕਾਰਿਯੋ।
ਦੇਖਹੁ ਆਇ ਸਬੈ ਮੁਹਿ ਕੋ ਮੁਖ ਮਾਤ ਕਹਿਯੋ ਤਬ ਤਾਤ ਪਸਾਰਿਯੋ।
ਸਯਾਮ ਕਹੈ ਤਿਨ ਆਨਨ ਮੈ ਸਭ ਹੀ ਧਰ ਮੂਰਤਿ ਬਿਸਵ ਦਿਖਾਰਿਯੋ।। ੧੩੨।।

maat ge'hou ris kai sut no ta'b lai chhitia' ta'n ta'nhe'n parhariou.
tou ma'n madh dariou har ji jasudha jasudha kar kai jo puka'riou.
dekhoh a'ie sabai mohe' ke mukh maat ke'hou ta'b taat puka'riou.
siam kehai tin a'nan mein sabh hi dhar murat bisav dikha'riou. (132)

ਸਿੰਧੁ ਧਰਾਧਰ ਅਉ ਧਰਨੀ ਸਭ ਥਾ ਬਲਿ ਕੋ ਪੁਰਿ ਅਉ ਪੁਰਿ ਨਾਗਨਿ।
ਅਉਰ ਸਭੈ ਨਿਰਖੇ ਤਿਹ ਮੈ ਪੁਰ ਬੇਦ ਪੜੈ ਬ੍ਰਹਮਾ ਗਨਿਤਾ ਗਨਿ।
ਰਿਧਿ ਅਉ ਸਿਧਿ ਅਉ ਆਪਨੇ ਦੇਖ ਕੈ ਜਾਨਿ ਅਭੇਵ ਲਗੀ ਪਗ ਲਾਗਨ।
ਸਯਾਮ ਕਹੈ ਤਿਨ ਚੱਛਨ ਸੋ ਸਭ ਦੇਖ ਲਯੋ ਜੁ ਬਡੀ ਬਡਿਭਾਗਨਿ।। ੧੩੩।।

sindh dhara'dhar aou dharni sabh tha' bal ko pur aou na'gan.
au'r sabhai mirkhe' teh mein pu'r beid pa'rre' Brahma ganta' gan.
ridh a'ou sidh a'ou apnai kekh kai ja'an abhe'v lagipug la'gan.
siam ke'hai tin jachhan sou sabh dekh le'ou jo ba'di bad bha'gan. (133)

ਦੋਹਰਾ

ਜੇਰਜ ਸੇਤਜ ਉਤਭੁਜਾ ਦੇਖੇ ਤਿਨ ਤਿਹ ਜਾਇ।
ਪੁਤ੍ ਭਾਵ ਕੋ ਦੂਰ ਕਰਿ ਪਾਇਨ ਲਾਗੀ ਧਾਇ।। ੧੩੪।।

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਮਾਤ ਜਸੁਦਾ ਕਉ ਮੁਖ ਪਸਾਰਿ ਬਿਸ ਰੂਪ ਦਿਖੈਬੋ।

Dohra

jev'aj seta'j utbhuja dekhe' tin teh ja'ie'.
puttar bha'v ko du'r har pa'ie'n la'gi dha'ie'. (134)

The mother got agitated and in great anger she took up a stick and thrashed his (Krishna's) body. Then Krishna got frightened in mind and started shouting "Jasodha, Jasodha" All could come and see my mouth (for dust)." On the mother's ordains, the boy (Krishna) opened his mouth, and the poet Shiam has stated. that Krishna then showed the whole Universe through his mouth, by exposing to them the worldly drama being conducted by the Lord. (132)

He showed to Jasodha the whole world scene, including oceans, mountains, Earth, netherlands and land of Snakes; all things were shown in his mouth including Brahma reading Vedas, alogwith all the occult powers and she saw herself also in the mouth, thus realising that Krishna was the Lord Almighty, so Jasodha fell at his feet. The poet Siam says, that Jasodha saw everything with her own eyes and felt herself as most fortunate (to have such a son). (133)

Coupiet

The beings born from semen; those born out of perspiration, and those created from the Earth were all seen in the mouth including various birds, animals etc. by Jasodha, as a result she forgot about his being her son, and fell at his feet. (134)

Here the chapter of showing the worldly drama to mother Jasodha in the opened mouth of the episode of Krishna's Incarnation in Bachittar Natak Granth in completed.

it Sri Bachittar Natak Granth Krisanvtarai maat jasudha kou mukh pasa're' bisan roop dikhaibo.

ਅਥ ਤਰੁ ਤੋਰਿ ਜੁਮਲਾਰਜੁਨ ਤਾਰਬੋ।

ਸਵੈਯਾ

ਫੇਰਿ ਉਠੀ ਸਜੁਧਾ ਪਰ ਪਾਇਨ ਤਾ ਕੀ ਕਰੀ ਬਹੁ ਭਾਤ ਬਡਾਈ।
ਹੇ ਜਗ ਕੇ ਪਤਿ ਹੇ ਕਰੁਨਾ ਨਿਧਿ ਹੋਇ ਅਜਾਨ ਕਹਿਓ ਮਮ ਮਾਈ।
ਸਾਰੇ ਛਿਮੋ ਹਮਰੋ ਤੁਮ ਅਉਗਨ ਹੁਇ ਮਤਿਮੰਦਿ ਕਰੀ ਜੁ ਢਿਠਾਈ।
ਮੀਟ ਲਯੋ ਮੁਖ ਤਉ ਹਰਿ ਜੀ ਤਿਹ ਪੈ ਮਮਤਾ ਡਰਿ ਬਾਤ ਛਿਪਾਈ ॥ ੧੩੫॥

ab ta'r torai jumlarajan tarbo

Swaiyya

pher uthi jasudha pa'r paie'n ta' ki kari boh bha'nt bada'iee.
hai jug ke' pati hai karunanidh ho'ai aja'n keho mam maiee.
sa'rai chhimo hamro tum an'an hoie' matmand kari jo thidha'iee.
meet liou mukh tou har ji teh pai mamta da'r baat chhipa'iee. (135)

ਕਬਿਤੁ

ਕਰੁਨਾ ਕੈ ਜਸੁਧਾ ਕਹਿਯੋ ਹੈ ਇਮ ਗੋਪਿਨ ਸੋ ਖੇਲਬੇ ਕੇ ਕਾਜ ਤੋਰਿ ਲਿਆਏ ਗੋਪ ਬਨ ਸੋ।
ਬਾਰਕੋ ਕੇ ਕਹੇ ਕਰਿ ਕ੍ਰੋਧ ਮਨ ਆਪਨੇ ਮੈ ਸਯਾਮ ਕੋ ਪ੍ਰਹਾਰ ਤਨ ਲਾਗੀ ਛੂਛਕਨ ਸੌ।
ਦੇਖਿ ਦੇਖਿ ਲਾਸਨ ਕੌ ਰੋਵੈ ਸੁਤ ਰੋਵੈ ਮਾਤ ਕਹੈ ਕਬਿ ਸਯਾਮ ਮਹਾ ਮੋਹਿ ਕਰ ਮਨ ਸੌ।
ਰਾਮ ਰਾਮ ਕਹਿ ਸਭੋ ਮਾਰਬੇ ਕੀ ਕਹਾ ਚਲੀ ਸਾਮੁਹੇ ਨ ਬੋਲੀਐ ਰੀ ਐਸੇ ਸਾਧੁ ਜਨ ਸੌ॥ ੧੩੬॥

Kabit

karuna kai jasudha ke'hou hai im gopian se' khelbe' ke' kaaj tore lia'iee' gope ban so'.
barko ke' kahe' har karodh ma'n apnai mai siam ko parhar tan la'gi chhuchkan sou.
dekh dekh la'san ko rovai su't rovai maat ke'hai kab siam maha moh kar ma'n sou.
Ram Ram kar sabha marbe' ki kaha chali siameh na boliai ri aisai sadh jan sou. (136)

Now the episode of the deliverance of Jamalpur by snapping a Tree Swaiyya'

Jasodha then got up and paying her obeisance to Krishna. She praised his grandeur and magnificence as such -

"O Lord of the world, O Treasure of (Source) compassion! I was mistaken in calling myself as your mother out of sheer ignorance. Pray pardon me for all my flaws and shortcomings and misdeeds committed out of my lack of knowledge and obstinacy. Then Krishna closed his mouth and again involved the mother in the act of worldly love (emotions) to close the (chapter) incident of his Greatness. (135)

Kabit

Then Jasodha told the milk-maids with grace and benevolence, that the milkmen's children had brought some sticks from the jungle. But on the words of the children, Jasodha was furious in her mind and started beating Krishna with the stick. The son cries loudly on seeing the son crying, Jasodha also started crying. The poet Siam says, the mother had become emotional with the son's love while the milkmaids started (saying Ram, Ram) feeling penetent and said, "What to talk of beating such a saintly figure, one cannot even open his mouth before him. (one cannot show indignation) (136)

ਦੋਹਰਾ

ਖੀਰ ਬਿਲੋਵਨ ਕੌ ਉਠੀ ਜਸੁਦਾ ਹਰਿ ਕੀ ਮਾਇ।
ਮੁਖ ਤੇ ਗਾਵੈ ਪੂਤ ਗੁਨ ਮਹਿਮਾ ਕਹੀ ਨ ਜਾਇ।। ੧੩੭।।

Dohra

kheer bilova'n jou uthi jasuda har ki maie'.
mukh te' ga'vai poot gunn mehma kehi na jaie'. (137)

ਸਵੈਯਾ

ਏਕ ਸਮੈ ਜਸੁਧਾ ਸੰਗਿ ਗੋਪਿਨ ਖੀਰ ਮਥੇ ਕਰਿ ਲੈ ਕੇ ਮਧਾਨੀ।
ਊਪਰ ਕੋ ਕਟਿ ਸੌ ਕਸਿ ਕੈ ਪਟਰੋ ਮਨ ਮੈ ਹਰਿ ਜੋਤਿ ਸਮਾਨੀ।
ਘੰਟਕਾ ਛੁਦ੍ ਕਸੀ ਤਿਹ ਊਪਰਿ ਸਯਾਮ ਕਹੀ ਤਿਹ ਕੀ ਜੁ ਕਹਾਨੀ।
ਦਾਨ ਔ ਪ੍ਰਾਕ੍ਮ ਕੀ ਸੁਧਿ ਕੈ ਮੁਖ ਤੈ ਹਰਿ ਕੀ ਸੁਭ ਗਾਵਤ ਬਾਨੀ।। ੧੩੮।।

Swaiyya

e'k samai jasudha sung gopian kheer mathai kar lai kai ma'dhani.
uper ko kate' so ka's kai patrou ma'n mein har joat samani.
ghantna' chhadar kasi teh u'per siam kehi teh ki jo kahani.
daan kou pra'karam ki sudh kai mukh tai har ki subh ga'vat ba'ni. (138)

ਖੀਰ ਭਰਿਯੋ ਜਬ ਹੀ ਤਿਹ ਕੌ ਕੁਚਿ ਤਉ ਹਰਿ ਜੀ ਤਬ ਹੀ ਫੁਨਿ ਜਾਗੇ।
ਪਯ ਸੁ ਪਿਆਵਹੁ ਹੇ ਜਸੁਦਾ ਪ੍ਰਭੁ ਜੀ ਇਹ ਹੀ ਰਸਿ ਐ ਅਨੁਰਾਗ।
ਦੂਧ ਛਟਿਯੋ ਹੁਇ ਬਾਸਨ ਤੇ ਤਬ ਧਾਇ ਚਲੀ ਇਹ ਰੋਵਨ ਲਾਗੇ।
ਕ੍ਰੋਧ ਕਰਿਓ ਮਨ ਮੈ ਬ੍ਰਿਜ ਕੇ ਪਤਿ ਪੈ ਘਰਿ ਤੇ ਉਠਿ ਬਾਹਰਿ ਭਾਗੇ।। ੧੩੯।।

kheer bhaviou jab hi te'h ko kuch tou har ji tab hi phun ja'gai.
peh so pia'voh he' jasudha prabh ji ek hi ra's mein anga'gai.
dudh chhata'iou hoiai basin te' tab dha'ie' chalieh rovan la'gai.
karodh kario ma'n mein brij ke pa'ti ghar te' uth ba'hir bha'gai. (139)

ਦੋਹਰਾ

ਕ੍ਰੋਧ ਭਰੇ ਹਰਿ ਜੀ ਮਨੈ ਘਰਿ ਤੇ ਬਾਹਰਿ ਜਾਇ।
ਸੰਗ ਸਖਾ ਲੈ ਕਪਿ ਸਭੈ ਆਏ ਸੈਨ ਬਨਾਇ।। ੧੪੦।।

Dohra

karodh bhare' har ji manai ghar te ba'hir jaie'.
sung sakha lai ka'[sabhai aie' sain bana'ie'. (140)

Couplet

The mother of Krishna, Jasodha them got up to Churn the curd and by her mouth she sings the praises of the son, which is beyond any description. (137)

Swaiyya'

Once Jasodha, taking the wooden churner in hands, was going to churn the curd, while in her heart, She was reminded of the (prime soul) light of knowledge within the son, having a yellow ribbon (girddle) round his waist (a yellow waist band) with a string having small tunkling bells attached to it. The poet Siam has described this as "Jasodha started singing songs in his praise being reminded of Krishna's power and generosity. (138)

When the breast of Jasodha was filled with milk, Krishna also had woken up, and he said, "O Mother (Jasodha)! Please suckle me with milk and Sri Krishna was completely engaged in this rapturous mood." In the meantime the milk in the vessel got spilled over (on fire), so Jasodha went away (to look after milk) and Krishna started crying. Due to this Sri Krishna got annoyed and rushed outside the house. (139)

Couplet

Being furious with rage, Krishna went out and brought alongwih him an army of children and monkeys in the house. (140)

ਪਾਥਰ ਕੋ ਗਹਿ ਕੈ ਕਰੈ ਦੀਨੋ ਮਟੁ ਸੁ ਭਗਾਇ।
ਖੀਰ ਦਸੋ ਦਿਸ ਬਹਿ ਚਲਿਯੋ ਅਉ ਪੀਨੋ ਹਰਿ ਧਾਇ।। ੧੪੧।।

pathar ko geh kai kehai deeno ma't so bha'ga'ie'.
kheer daso dis beh chaliou an peeno har dha'ie'. (141)

ਸਵੈਯਾ

ਸੈਨ ਬਨਾਇ ਭਲੋ ਹਰਿ ਜੀ ਜਸੁਦਾ ਦਧਿ ਕੋ ਮਿਲਿ ਲੂਟਨ ਲਾਏ।
ਹਾਥਨ ਮੈ ਗਹਿ ਕੈ ਸਭ ਬਾਸਨ ਕੈ ਬਲ ਕੋ ਚਹੂੰ ਓਰਿ ਬਗਾਏ।
ਛੂਟ ਗਏ ਵਹ ਫੈਲ ਪਰਿਓ ਦਧਿ ਭਾਵ ਇਹੈ ਕਬਿ ਕੇ ਮਨਿ ਆਏ।
ਕੰਸ ਕੋ ਮੀਝ ਨਿਕਾਰਨ ਕੋ ਅਗੂਆ ਜਨੁ ਆਗਮੁ ਕਾਨ੍ਹ ਜਨਾਏ।। ੧੪੨।।

Swaiyya'

sain bana'ie' bha'lo har ji jasudha dadh ko mil lootan ba'ie.
ha'than mehgeh ko sabh basin kai bal ko chahun a'ur baga'ie'.
chhoot ga'ie' veh phail pario dadh kha'v ehai kab kai ma'n aie'.
Kanso ko mijh nikaran ko agua' jan a'ghm jaan janaie'. (142)

ਫੋਰ ਦਏ ਤਿਨ ਜੋ ਸਭ ਬਾਸਨ ਕ੍ਰੋਧ ਭਰੀ ਜਸੁਦਾ ਤਬ ਧਾਈ।
ਫਾਧਿ ਚੜੇ ਕਪਿ ਰੂਖਨ ਰੂਖਨ ਗ੍ਰਾਰਨ ਗ੍ਰਾਰਨ ਸੈਨ ਭਗਾਈ।
ਦਉਰਤ ਦਉਰਿ ਤਬੈ ਹਰਿ ਜੀ ਬਸੁਧਾ ਪਰਿ ਆਪਨੀ ਮਾਤ ਹਰਾਈ।
ਸਯਾਮ ਕਹੈ ਫਿਰ ਕੈ ਬ੍ਰਿਜ ਕੈ ਪਤਿ ਊਖਲ ਸੋ ਫੁਨਿ ਦੇਹਿ ਬੰਧਾਈ।। ੧੪੩।।

phor daie' jin jo sabh ba'san karodh bhari jasudha ta'b dha'iee.
ph'adh cha'rrai kap rukhan rukhan gra'ran sain bhaga'iee.
doura't dour tabai har ji basudha par apni maat hara'iee.
siam kehai phir kai brij kai pa'ti ukhal so phun deh bandha'iee. (143)

ਦਉਰਿ ਗਹੇ ਹਰਿ ਜੀ ਜਸੁਦਾ ਜਬ ਬਾਧਿ ਰਹੀ ਰਸੀਆ ਨਹੀ ਮਾਵੈ।
ਕੈ ਇਕਠੀ ਬ੍ਰਿਜ ਕੀ ਰਸੀਆ ਸਭ ਜੋਰਿ ਰਹੀ ਕਛੁ ਥਾਹਿ ਨ ਪਾਵੈ।
ਫੇਰਿ ਬੰਧਾਇ ਭਏ ਬ੍ਰਿਜ ਕੇ ਪਤਿ ਊਖਲ ਸੋ ਧਰਿ ਊਪਰ ਧਾਵੈ।
ਸਾਧ ਉਧਾਰਨ ਕੋ ਜੁਮਾਲਾਰਜੁਨ ਤਾਹਿੰ ਨਿਮਿਤ ਕਿਧੋ ਵਹ ਜਾਵੈ।। ੧੪੪।।

do'ur gehai har ji jasudha jab ba'dh rehi rasia'n nahi ma'vai.
kai ikthi brij ki rasia' sabh jor rehi kachh thaie' na' pa'vai.
pher bandha'ie' bhaie' brij ke' pati u'khal so dhar uper dha'vai.
sadh udharan ko jumlarjun ta'hen nimat kidho veh ja'vai. (144)

They picked up stones in hands and striking the eathenpot with stones, they broke it (into pieces so that the milk was spilt all around and the monkeys rushed to suck it. (141)

Swaiyya'

Then Sri Krishna alongwith a large troupe of children and monkeys started gulping the curd in the house, and threw away all the utensils with their hands all around the four sides. The vessels were broken and the curd was spread all around. This aroused an idea in the poet's mind as if Sri Krishna had given out his mind of crushing the head of Kans in the (period) days to come. (142)

They had broken all the earthen pots, and then the enraged Jasodha ran after them to catch hold of them. The monkeys rushed away jumping from trees to trees while Krishna managed with his (eyes) hint to make all the children run away. Sri Krishna also ran hither and thither, thus tiring out his mother Jasodha. The poet Siam says that after this incident, the body of Krishna was tied to the rice pounding stone. (143)

When Jasodha rushed towards Sri Krishna and caught hold of him and was trying to tie him up with a string, but its length fell short (for tying). She collected all the ropes of Brij town, but even then she could not manage to fasten Krishna with the ropes. Then Krishna

got himself started running all around on the ground. It appeared as if (Krishna) he was going for the salvation of two saints (Nal and Koover) towards (the twin trees of) Jamlanjan. (144)

ਦੋਹਰਾ

ਘੀਸਤ ਘੀਸਤਿ ਉਖਲਹਿ ਕਾਨ੍ਹ ਉਧਾਰਤ ਸਾਧ।
ਨਿਕਟਿ ਤਬੈ ਤਿਨ ਕੇ ਗਏ ਜਾਨਨਹਾਰ ਅਗਾਧ।। ੧੪੫।।

Dohra

gheesa't gheesa't u'khle'h kahn undharat sadh.
nikat tabai tin kai g'aie' ja'nanha'r agadh. (145)

ਸਵੈਯਾ

ਊਖਲ ਕਾਨ੍ਹ ਅਰਾਇ ਕਿਧੌ ਬਲ ਕੈ ਤਨ ਕੋ ਤਰੁ ਤੋਰ ਦਏ ਹੈ।
ਤਉ ਨਿਕਸੇ ਤਿਨ ਤੇ ਜੁਮਲਾਰਜਨ ਕੈ ਬਿਨਤੀ ਸੁਰ ਲੋਕ ਗਏ ਹੈ।
ਤਾ ਛਬਿ ਕੋ ਜਬੁ ਉਚ ਮਹਾ ਕੱਬਿ ਕੇ ਮਨ ਮੈ ਇਹ ਭਾਂਤਿ ਭਏ ਹੈ।
ਨਾਗਨ ਕੇ ਪੁਰਿ ਤੇ ਮਧੁ ਕੇ ਮਟ ਕੈ ਮਤਿ ਕੀ ਲਜੁ ਐਚ ਲਏ ਹੈ।। ੧੪੬।।

Swaiyya'

u'khal kahn ara'ie' kidho'u kidh'ou ba'l kai ta'n ke' tar tour deiai hai.
tou niksi tin te' jumlargan kai binti su'r lok ga'ie' hai.
ta'n chha't ko ja's uch maha kabhe' ma'n mein eh bha'nt bhaie' hai.
na'gan ke' pur te' madh ko ma't kai ma't ki laj aich laie' hai. (146)

ਕਉਤਕ ਦੇਖਿ ਸਭੈ ਬ੍ਰਿਜ ਕੇ ਜਨ ਜਾਇ ਤਬੈ ਜਸੁਦਾ ਪਹਿ ਆਖੀ।
ਤੋਰ ਦਏ ਤਨ ਕੋ ਬਲ ਕੈ ਤਰ ਭਾਂਤਿ ਭਲੀ ਹਰਿ ਕੀ ਸੁਭ ਸਾਖੀ।
ਤਾ ਛਬਿ ਕੀ ਉਪਮਾ ਅਤਿ ਹੀ ਕਬਿ ਨੇ ਅਪੁਨੇ ਮੁਖ ਤੇ ਇਮ ਭਾਖੀ।
ਫੇਰਿ ਕਹੀ ਭਹਰਾਇ ਤਿਤੈ ਉਡੇ ਜਿਉ ਧਰ ਤੇ ਉਡ ਜਾਤ ਹੈ ਮਾਖੀ।। ੧੪੭।।

koutak dekh sabhai brij ke jan ja'ie' tabai jasuda peh a'khi.
tor de'iai ta'n ke' bal kai ta'r bhant bha'li har ki sukh sa'khi.
te chhab ki upma a't hi kab ne' apnai mukh te' im bha'khi.
phe'r ke'hi bhehraie' titai udai jiu dhar te' ud jaat hai ma'khi. (147)

Couplet

Then dragging the lubber, Sri Krishna helped the two saints (Nal and Koover) to get deliverance and for this purpose. Only Krishan, knowing the ways of the Lord, had gone near them. (145)

In between the Jamlarjan, the lubber was entangled and with the force of his body, Sri Krishna managed to tear a part (break) the two trees, then only from the twin trees, the saints Nal and Koover got deliverance and on their request they went to heavens. The praise-worthy scene had impressed the poet so much as to consider the whole incident, as if Indra had, with the help of the string of magical chanting of mantras, managed to take out (pull) the great vessel of nectar from the place of (twin) snakes. (146)

After seeing this miracle, the populace of Brij town went and explained the whole incident to Jasodha stating that with his body strength only Krishna had torn apart the (Jamlarjan) twin trees and narrated this wholesome episode to her. The poet has described the whole incident in his own words as if the flies of the land had come in a swarm to tell the story of this incident to Jasodha. (147)

ਦੂਤਨ ਕੇ ਬਧ ਕੋ ਸਿਵ ਮੂਰਤਿ ਹੈ ਨਿਜ ਸੋ ਕਰਤਾ ਸੁਖ ਦਇਯਾ।
ਲੋਗਨ ਕੋ ਬਰਤਾ ਹਰਤਾ ਦੁਖ ਹੈ ਕਰਤਾ ਮੁਸਲੀਧਰ ਭਇਯਾ।
ਡਾਰ ਦਈ ਮਮਤਾ ਹਰਿ ਜੀ ਤਬ ਬੋਲ ਉਠੀ ਇਹ ਹੈ ਮਮ ਜਾਇਯਾ।
ਖੇਲ ਬਨਾਇ ਦਯੋ ਹਮ ਕੋ ਬਿਧਿ ਜੋ ਜਨਮਯੋ ਗ੍ਰਿਹਿ ਪੂਤ ਕਨਿਇਯਾ।। ੧੪੮।।

dutan ke' badh ko siv moorat hai nij so karta sukh deya'.
logan ke' barta' harta' dukh hai karta muslidhar bhe'ya.
da'r de'iee mamta har ji tab bol uthi eh hai mum je'ya.
khe'l hama'ie' deiai hum ko bidh so janmiou greh poot kana'ya. (148)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਤਰੁ ਤੋਰ ਜਮਲਾਰਜਨ ਉਧਾਰਯੋ ਬਰਨਨੰ।

ਸਵੈਯਾ

ਤੋਰਿ ਦਏ ਤੁਰ ਜੋ ਤਿਹ ਹੀ ਤਬ ਗੋਪਨ ਬੂਢਨ ਮੰਤ੍ ਬਿਚਾਰੋ।
ਗੋਕੁਲ ਕੋ ਤਜੀਐ ਚਲੀਐ ਬ੍ਰਿਜ ਹ੍ਵੈ ਈਹਾ ਭਾਵ ਤੇ ਭਾਵਨ ਭਾਰੋ।
ਬਾਤ ਸੁਨੀ ਜਸੁਦਾ ਅਰੁ ਨੰਦਹਿੰ ਬਯੋਤ ਭਲੋ ਮਨ ਮਧਿ ਬਿਚਾਰੋ।
ਅਉਰ ਭਲੀ ਇਹ ਤੇ ਨ ਕਛੂ ਜਿਹ ਤੇ ਸੁ ਬਚੇ ਸੁਤ ਸਯਾਮ ਹਮਾਰੋ।। ੧੪੯।।

it Sri Bachittar Natak Granthe Krisnavtare' ta'r
tor jamlarajan udha'rbo barnannug.

Swiayya'

tore de'iai ta'r jo te'h hi tab gopian boodhan mantar bicharo.
Gokal ko tajiai chalia'i brij havai eeha'n bha'v te' bha'van bhero.
baat sunni jasuda or Nandeh bohoat bhalo ma'n madh bicharo.
au'r bhali eh te' na kachh jeh te' so bache' sut siam hama'ro. (149)

ਘਾਸਿ ਭਲੇ ਦ੍ਰਮ ਛਾਹ ਭਲੀ ਜਮੁਨਾ ਢਿਗ ਹੈ ਨਗ ਹੈ ਤਟਿ ਜਾ ਕੇ।
ਕੋਟਿ ਝਰੈ ਝਰਨਾ ਤਿਹ ਤੇ ਜਗ ਮੈ ਸਮਤੁਲਿ ਨਹੀ ਕਛੂ ਤਾ ਕੇ।
ਬੋਲਤ ਹੈ ਪਿਕ ਕੋਕਿਲ ਮੋਰ ਕਿਧੌ ਘਨ ਮੈ ਚਹੁੰ ਓਰਨ ਵਾ ਕੇ।
ਬੇਗ ਚਲੋ ਤੁਮ ਗੋਕੁਲ ਕੋ ਤਜਿ ਪੁੰਨ ਹਜਾਰ ਅਬੈ ਤੁਮ ਗਾ ਕੇ।। ੧੫੦।।

gha's bhalo drum chha'b bhali jamuna dhig hai na'g hai ta't ja ke'.
kot jhara'i jharna' teh te jag mein samtul nahi kachh ta' ke'.
bola't hai pik kokil moh kidhou gha'n mai chohun ouran va'ke.
baig chalo tum gokul ko ta'j punn hajar ab tum ga' ke'. (150)

The Lord, who is the destroyer of demons, who is Shiva's form himself, and who is the bestower of all happiness, who is the benevolent Lord bestowing all worldly pleasures by casting away our sufferings, and is the brother of Bal Bhadar, the same Krishna had enamoured Jasodha in motherly affection, so she said "he is my son only." Infact, the Lord-Sublime had with His Grace, bestowed Kahna as my son, through a miracle." (148)

"Here the chapter on deliverance of Jamlarjan (by tearing apart twin trees) in the Krishna incarnation episode of Bachittar Natak Granth is completed.

Swaiyya'

Where the (Jamlarjan) twin trees were broken apart the elderly milkmen held consultations there that they should go to Brij town leaving the town of Gukul, as the events happening there as per destiny, were too big and too consequential (for them to bear). When Jasodha and Nand heard about this news, they also felt that this was the right thing to do. There could not be any other better proposition than this which could safeguard the safety of Kahna. (Krishna) (149)

In the Brij-land, grass was also plenty, and the shade of trees was also pleasant (more shady), the river Jamuna was close by, on whose banks there were mountains with many springs (fountains) coming up there, and which had no parallel in the world even. On all the four sides, during monsoon three birds like koel, harial and peacock are singing musical notes there. So let them leave Gokul immediately for proceeding to Brij, as that town had many benedictions coming up there. (150)

ਦੋਹਰਾ

ਨੰਦ ਸਭੈ ਗੋਪਨ ਸਨੇ ਬਾਤ ਕਹੀ ਇਹ ਠਉਰ।
ਤਜਿ ਗੋਕੁਲ ਬ੍ਰਿਜ ਕੋ ਚਲੇ ਇਹ ਤੇ ਭਲੀ ਨ ਅਉਰ ॥ ੧੫੧॥

Nand sabhai gopian sawai baat kehi eh thaur.
ta'j Gokal brij ko chale' eh ta' bhali na au'r. (151)

ਲਟਪਟ ਬਾਧੇ ਉਠਿ ਚਲੇ ਆਏ ਜਬ ਬ੍ਰਿਜ ਹੀਰ।
ਦੇਖਿਓ ਅਪਨੇ ਨੈਨ ਭਰਿ ਬਹਿਤੋ ਜਮੁਨਾ ਤੀਰ॥ ੧੫੨॥

lapat ba'dhe' uth chale' a'ie' jab brij heer.
dekhio apnai nain bha'r behto jamuna teer. (152)

ਸਵੈਯਾ

ਆਇਸ ਪਾਇ ਕੈ ਨੰਦਹਿ ਕੋ ਸਭ ਗੋਪਨ ਜਾਇ ਭਲੇ ਰਥ ਸਾਜੇ।
ਬੈਠਿ ਸਭੈ ਤਿਨ ਪੈ ਤਿਰੀਆ ਸੰਗਿ ਗਾਵਤ ਜਾਤ ਬਜਾਵਤ ਬਾਜੇ।
ਹੇਮ ਕੋ ਦਾਨੁ ਕਰੈ ਜੁ ਦੋਊ ਹਰਿ ਗੋਦ ਲਏ ਜਸੁਦਾ ਇਮ ਰਾਜੈ।
ਕੰਧਉ ਸੈਲ ਸੁਤਾ ਗਿਰਿ ਭੀਤਰ ਉਚ ਮਨੋ ਮਨਿ ਨੀਲ ਬਿਰਾਜੈ॥ ੧੫੩॥

a'ie's pa'ie' kai Nandeh ko sabh gopian jaie' bhale' rath sa'jai.
bain sabhe' uth tin pai tria' sung ga'vat jaat bhaja'vat baaje'.
he'm ko daam hare' jo deouoo har gode laie' jasudha in rajai.
kaidho'u sail sabha giri bheetar uch mano san neel birajai. (153)

ਗੋਪ ਗਏ ਤਜਿ ਗੋਕੁਲ ਕੋ ਬ੍ਰਿਜ ਆਪਨੇ ਆਪਨੇ ਡੇਰਨ ਆਏ।
ਡਾਰ ਦਈ ਲਸੀਆ ਅਰੁ ਅਛਤ ਬਾਹਰਿ ਭੀਤਰਿ ਧੂਪ ਜਗਾਏ।
ਤਾ ਛਬਿ ਕੋ ਜਸ ਊਚ ਕਹਾ ਕਬਿ ਨੈ ਮੁਖ ਤੇ ਇਮ ਭਾਖਿ ਸੁਨਾਏ।
ਰਾਜ ਬਿਭੀਛਨ ਦੈ ਕਿਧੌ ਲੰਕ ਕੋ ਰਾਮ ਜੀ ਧਾਮ ਪਵਿਤ੍ ਕਰਾਏ॥ ੧੫੪॥

gope ga'ie' ta'j Gokal ke brij a'pne' a'pne' de'ran a'ie'.
da'r de'iee lasia' ar achhat behir bheetar dhoop jagaie'.
ta' chhab ko ja's uch maha kab rai mukh te' im bha'kh suna'ie'.
raj babhichhan dai kidho lunk ko Ram ji dham
pavitar karaie'. (154)

Couplet

Nand then told them after meeting all the milk men there, that they should leave Gokul and proceed to Brij town, as there could be nothing better than that. (151)

When all the milk venders after packing up their baggage, came to Brij from Gokul then they saw with their own eyes, the river Jamuna flowing there (close by). (152)

Swaiyya'

On obtaining permission from Nand, all the milkmen decorated their chariots and then started for Brij alongwith their women folk, singing songs of merriment and blowing trumpets. Jasodha having Sri Krishna in her lap, was looking gorgeous and gracious, as if the two (mother and son) had given gold in alms. (they were very fortunate). Infact, they were looking like Parbati seated in the mountain, with pearls and gems, making her gorgeous and magnificent. (153)

After leaving Gokul, the milkmen, settled down in their establishments in Brij- bhoomi (land). They sprinkled a mixture of butter-milk and rice on the houses alongwith burning of incense inside and outside (of houses) and started living there. The poet has described this whole praiseworthy scene just as Ram had purified his house on his return from Lanka after handing over the kingdom of Lanka to Vibhushan. (154)

ਕਬਿਯੋ ਬਾਚ

ਦੋਹਰਾ

ਗੋਪ ਸਭੈ ਬ੍ਰਿਜ ਪੁਰ ਬਿਖੈ ਬੈਠੇ ਹਰਖ ਬਢਾਇ।
ਅਬ ਮੈ ਲੀਲਾ ਕ੍ਰਿਸਨ ਕੀ ਮੁਖ ਤੇ ਕਹੋ ਸੁਨਾਇ।। ੧੫੫।।

Kabiou baach

Dohra

gope sabhai brij pur bikhai baithe' harkh badha'ie'.
ab ma'n leela Krisan ki mukh te kehai suna'ie'. (155)

ਸਵੈਯਾ

ਸਾਤ ਬਿਤੀਤ ਭਏ ਜਬ ਸਾਲ ਲਗੇ ਤਬ ਕਾਨ੍ਹ ਚਰਾਵਨ ਗਊਆ।
ਪਾਤ ਬਜਾਵਤ ਔ ਮੁਰਲੀ ਮਿਲਿ ਗਾਵਤ ਗਤਿ ਸਭੈ ਲਰਕਊਆ।
ਗੋਪਨ ਲੈ ਗ੍ਰਿਹ ਆਵਤ ਧਾਵਤ ਤਾੜਤ ਹੈ ਸਭ ਕੋ ਮਨ ਭਊਆ।
ਦੂਧ ਪਿਆਵਤ ਹੈ ਜਸੁਦਾ ਰਿਝ ਕੈ ਹਰਿ ਖੇਲ ਕਰੈ ਜੁ ਨਚਊਆ।। ੧੫੬।।

saat ba'teet bhaie' jab saal lagai tab kahna charavan gou'va.
paat bhja'vai an murli mil ga'vat geet sabhai larko'uao'.
gopan lai greh a'vat dha'rat ta'rrat hai sabh ko ma'n bhouooa'.
dukh paivat hai jasuda rij kai har khe'l kare' jo na hua'. (156)

ਰੂਖ ਗਏ ਗਿਰ ਕੈ ਸੰਗਿ ਦੈਤ ਚਲਾਇ ਦਯੋ ਹਰਿ ਜੀ ਜੋ।
ਫੂਲ ਗਿਰੇ ਨਭ ਮੰਡਲ ਤੇ ਉਪਮਾ ਤਿਹ ਕੀ ਕਬਿ ਨੈ ਸੁ ਕਰੀ ਜੋ।
ਧਨਿ ਹੀ ਧਨਿ ਭਯੋ ਤਿਹੂੰ ਲੋਕਨਿ ਭੂਮਿ ਕੋ ਭਾਰੁ ਅਬੈ ਘਟ ਕੀਜੈ।
ਸਯਾਮ ਕਥਾ ਸੁ ਕਹੀ ਇਸ ਦੀ ਚਿਤ ਦੈ ਕਬਿ ਪੈ ਇਕ ਕੋ ਜੁ ਸੁਨੀਜੋ।। ੧੫੭।।

rookh ga'ie' girkai dhai kai sung daist chala'e' de'ai ha jae jo.
phool girai nabh mandal te' upma teh ki kab nai so kari jo.
dhan hi dhan bhiou te'hun bhoom ke' bhaar abai ghat keejai.
siam katha so kahi iss ki chit daika'b paieh ko jo sunnejo. (157)

The poet has said

Couplet

All the milk-vendors started living in Brij-land with comfort and happiness. Now I am going to describe the pageant (wonderful play) of Sri Krishna in my own words. (155)

Swaiyya'

After the lapse of seven years, Kahna started grazing the cows. All the children make pipes (wind instruments) out of tree-leaves and produce musical tones and sing songs with a flute. Than Sri Krishna brings all the children alongwith him from their houses rushing out and remonstrated them all as it pleased him. Jasodha then provides milk for them to drink with gusto while Krishna played and danced in merriment. (156)

Sri Krishna then threw the demon, in the form of a calf, by catching hold of his hind legs, sent by Kans and with his thrust many trees had fallen down. Then there was a shower of flowers from the sky at that moment. The poet has described the beauty of that scene, which is being praised in all the three worlds, as if Krishna had reduced the load (weight) on the Earth (by removing the demon). The poet Siam has described this whole episode in a beautiful manner, which everyone should listen to attentively. (157)

ਕਉਤਕਿ ਦੇਖਿ ਸਭੈ ਬ੍ਰਿਜ ਬਾਲਕ ਡੇਰਨ ਡੇਰਨ ਜਾਇ ਕਹੀ ਹੈ।
ਦਾਨੋ ਕੀ ਬਾਤ ਸੁਨੀ ਜਸੁਦਾ ਗਰਿ ਆਨੰਦ ਕੇ ਮਧਿ ਬਾਤ ਡਹੀ ਹੈ।
ਤਾ ਛਬਿ ਕੀ ਅਤਿ ਹੀ ਉਪਮਾ ਕਬਿ ਨੇ ਮੁਖ ਤੇ ਸਰਤਾ ਜਿਉ ਕਹੀ ਹੈ।
ਫੈਲਿ ਪਰਿਯੋ ਸੁ ਦਸੋ ਦਿਸ ਕੌ ਗਨਤੀ ਮਨ ਕੀ ਇਹ ਮਧਿ ਬਹੀ ਹੈ॥ ੧੫੮॥

kouta'k dekh subhai brij balak de'ran de'ran jaie kehi hai.
dano ki baat sunni jasuda ga'r anand ke' madh baat dehi hai.
ta' chhab ki a't hi u'pma kab ne' mukh te' sarta jiou kehi hai.
phail pa'riou so daso dis kou ganti ma'n ke e'h madh behi hai. (158)

ਅਬ ਬਕੀ ਦੈਤ ਕੋ ਬਧਾ ਕਥਨੰ

ਸਵੈਯਾ

ਦੈਤ ਹਨਯੋ ਸੁਨ ਕੈ ਨ੍ਰਿਪ ਸ੍ਰਉਨਨਿ ਬਾਤ ਕਹੀ ਬਕ ਕੋ ਸੁਨਿ ਲਈਯੈ।
ਹੋਇ ਤਯਾਰ ਅਬੈ ਤੁਮ ਤੋ ਤਜਿ ਕੈ ਮਥੁਰਾ ਬ੍ਰਿਜ ਮੰਡਲਿ ਜਈਯੈ।
ਕੈ ਤਸਲੀਮ ਚਲਿਯੋ ਤਹ ਕੌ ਚਬਿ ਡਾਰਤ ਹੋ ਮੁਸਲੀਧਰ ਭਈਯੈ।
ਕੰਸ ਕਹੀ ਹਸਿ ਕੈ ਉਹਿ ਕੋ ਸੁਨਿ ਰੇ ਉਹਿ ਕੋ ਛਲ ਸੋ ਹਨਿ ਦਈਯੈ॥ ੧੫੯॥

ab baki daint ko badh kathung.

Swaiyya'

danit hanc'ou sun kai nrip sava'onun baat kehi ba'k ko su'nn leiyai.
hoiai tia'r a'bai tum tou ta'j kai mathura brij ma'ndal jae'iye'.
kai tasleen chaliou teh ko chab da'rat ho muslidhar bheiyai.
Kans ke'hi hasa kai ohe' ko sunn re' ohe' ko chhal so han deiye'ai. (159)

ਪਾਤ ਭਏ ਬਛਰੇ ਸੰਗ ਲੈ ਕਰਿ ਬੀਚ ਗਏ ਬਨ ਕੈ ਗਿਰਧਾਰੀ।
ਫੇਰਿ ਗਏ ਜਮੁਨਾ ਤਟਿ ਪੈ ਬਛਰੇ ਜਲ ਸੁਧ ਅਚੈ ਨਹਿ ਖਾਰੀ।
ਆਇ ਗਯੋ ਉਤ ਦੈਤ ਬਕਾਸੁਰ ਦੇਖਨ ਮਹਿੰ ਭਯਾਨਕ ਭਾਰੀ।
ਲੀਲ ਲਏ ਸਭ ਹ੍ਵੈ ਬਗੁਲਾ ਫਿਰ ਛੋਰਿ ਗਏ ਹਰਿ ਜੋਰ ਗਜਾਰੀ॥ ੧੬੦॥

praat bhaie' bachhre' sung lai kar beech gaie' ba'n kai girdhari.
phe'r ge'iai jamuna tat pai bachhre' jal sudh achai neh kha'ri.
aie' geiyo ut daint bak'asur dekhan mehn bhia'nak bha'ri.
leel leiai sabh have' bagula phir chhor gaie' har jore gaja'ri. (160)

The episode (miracle) of the death of the calf, as seen by the children, was related at houses by all of them. When Jasodha heard about this incident of the demon in the form of a calf then she got so delighted as to feel choked within (throat), but the praise of this whole scene has been described by the poet like a flow of a stream (without any hesitation) which was (spread) known in all the ten directions and the thoughts could hardly be described which came to the mind then. (it is impossible to describe them) (158)

Now the episode of the death of Baki demon (Bakashi) begins.

Swaiyya'

Now listen to the talk of the king (Kans) which he gave to Bakasur after hearing about the death of the calf, "You leave Mathura and proceed to the land of Brij with full preparations. He paid his respects to the king and left immediately and started saying that he would chew the brother of Balbhadar (Sri Krishna). Then Kans laughed and said, "Listen! You should kill him with deception only". (by deceiving him) (159)

On day dawn Sri Krishna took the calves for grazing and proceeded to the forest, and went to the banks of Jamuna, as the calves would drink fresh pure water only; not saltish (dirty) water. In the meantime Bakasur demon also came along there who looked very dreadful. He posed like a crane and gulped down all the calves. Then Sri Krishna, who was in great spirits, went near him. (160)

ਦੋਹਰਾ

ਆਗਨਿ ਰੂਪ ਤਬ ਕ੍ਰਿਸਨ ਧਰਿ ਕੰਠਿ ਦਯੋ ਤਿੰਹ ਜਾਲ।
ਗਹਿ ਸੁ ਮੁਕਤਿ ਠਾਨਤ ਭਯੋ ਉਗਲ ਡਰਿਯੋ ਤਤਕਾਲ ॥ ੧੬੧॥

Dohra

agan roop tab krisan dhar kanth deiou tehn jaal.
ge'h so mukat tha'nat bhiou ugal dariou tatkaal. (161)

ਸਵੈਯਾ

ਚੋਟ ਕਰੀ ਉਨ ਜੋ ਇਹ ਪੈ ਇਨ ਤੇ ਬਲ ਕੈ ਉਹਿ ਚੋਚ ਗਹੀ ਹੈ।
ਚੀਰ ਦਈ ਬਲ ਕੈ ਤਨ ਕੋ ਸਰਤਾ ਇਕ ਸ੍ਰਉਨਤ ਸਾਥ ਬਹੀ ਹੈ।
ਅਉਰ ਕਹਾ ਉਪਮਾ ਤਿਹ ਕੀ ਸੁ ਕਹੀ ਜੁ ਕਛੁ ਮਨ ਮਧਿ ਲਹੀ ਹੈ।
ਜੋਤਿ ਰਲੀ ਤਿਹ ਮੈ ਇਮ ਜਿਉ ਦਿਨ ਮੈ ਦੁਤਿ ਦੀਪ ਸਮਾਇ ਰਹੀ ਹੈ॥ ੧੬੨॥

Swaiyya'

chot kari u'n jo eh pai in te' bal kai ohe choch gehi hai.
cheer ge'iee bal kai tan ko sarta ik sar'onat sath behi hai.
aur kaha' upma te'hi so kehi jo kachh ma'n madh lehi hai.
joat ra'li te'h mein im jiun din mein du't deep samaie' rehi hai. (162)

ਕਬਿਤੁ

ਜਬੈ ਦੈਤ ਆਯੋ ਮਹਾ ਮੁਖਿ ਚਵਾਰਯੋ ਜਬ ਜਾਨਿ ਹਰ ਪਾਯੋ ਮਨ ਕੀਨੋ ਵਾ ਕੇ ਨਾਸ ਕੋ।
ਸਿੰਧ ਸੁਤਾ ਪਤਿ ਨੈ ਉਖਾਰ ਡਾਰੀ ਚੋਚ ਵਾਕੀ ਬਲੀ ਮਾਰ ਡਰਿਯੋ ਮਹਾਬਲੀ ਨਾਮ ਜਾਸ ਕੋ।
ਭੂਮਿ ਗਿਰ ਪਰਿਯੋ ਹ੍ਵੈ ਦੁਟੂਕ ਮਹਾ ਮੁਖਿ ਵਾ ਕੋ ਤਾਕੀ ਛਬਿ ਕਹਿਯੋ ਕੋ ਭਯੋ ਮਨ ਦਾਸ ਕੋ।
ਖੇਲਬੇ ਕੇ ਕਾਜ ਬਨ ਬੀਚ ਗਏ ਬਾਲਕ ਜਿਉ ਲੈ ਕੇ ਕਰ ਮਧਿ ਚੀਰ ਡਾਰੈ ਲਾਬੋ ਘਾਸ ਕੇ॥ ੧੬੩॥

Kabit

jabai da'int aiyou mahamukh chavra'iou jab ja'n har pa'iu
ma'n keeno va' ke' nas ko.
suidh sata' pa'ti nai ukha'r dari chor va'ki bali maar da'riou
mahabali na'm ja's ko.
bhoom gir pariou have' dotuk maha mukh va' ke' ta'ki chhab kehbe'
ko bhiou ma'n da's ko.
khe'lbe' ke' kaaj ba'n beech gaie' balak jiun lai ke kar madh
cheer da'rai la'thai gha's ko.(163)

Couplet

Then Krishna assumed the form of fire and entered his mouth, thus burning his throat. First he caught hold of Krishna, then released him, and then vomited him out immediately. (161)

Swaiyya'

The (demon) Bakasur Struck Sri Krishna with his beak but he held it with great strength and then with great might tore his body into two (parts) and a stream of blood started flowing down immediately. What more could I say about the scene in praise, as I have stated what came to my mind. Then the soul of the demon got mingled with that of the Prime-soul (of Sri Krishna) just as the light of a lamp during the daylight gets merged with it. (without any distinction). (162)

Kabit

When the demon (Bakasur) had come and opened up his mouth widely, then his original form had become very clear to Sri Krishna and he had planned within his mind how to deal with him. The spouse of Lachhmi, Vishnu (or Krishna) had torn apart his beak. Thus the mighty Krishna had killed the powerful demon. His bulky body with a large mouth, fell down on the ground in two pieces. The praiseworthy scene has prompted (this slave of the Lord) me to relate it just as the children while playing in the forest pull out long grass from the ground and throw it around. (163)

ਇਤਿ ਬਕਾਸੁਰ ਦੈਤ ਬਧਹਿ।

ਸਵੈਯਾ

ਸੰਗ ਲਏ ਬਛੁਰੇ ਅਰੁ ਗੋਪ ਸੁ ਸਾਝਿ ਪਰੀ ਹਰਿ ਡੇਰਨ ਆਏ।
ਹੋਇ ਪ੍ਰਸੰਨ ਮਹਾ ਮਨ ਮੈ ਮਨ ਭਾਵਤ ਗੀਤ ਸਭੋ ਮਿਲਿ ਗਾਏ।
ਤਾ ਛਬਿ ਕੋ ਜਸ ਉਚ ਮਹਾ ਕਬਿ ਨੈ ਮੁਖ ਤੇ ਇਹ ਭਾਂਤਿ ਬਨਾਏ।
ਦੇਵਨ ਦੇਵ ਹਨਯੋ ਧਰ ਪੈ ਛਲਿ ਕੈ ਤਰਿ ਅਉਰਨ ਕੋ ਜੁ ਸੁਨਾਏ।। ੧੬੪।।

it baka'sur daint badhe'h.

Swaiyya

sung le'iai bachhre' or gope so sanjh pari har deran a'ie'.
hoiai param maha ma'n mein ma'n bha'vat geet sabho mil ga'ie'.
ta' chhab ko jas uch maha kab nai mukh te' eh bha'nt bana'ie.
devan dev ha'niou dhar pai chhal kai tar auran ko jo suna'ie'. (164)

ਕਾਨ੍ਹ ਜੁ ਬਾਚ ਗੋਪਨ ਪ੍ਰਤਿ

ਸਵੈਯਾ

ਫੇਰਿ ਕਹੀ ਇਹ ਗੋਪਨ ਕਉ ਫੁਨਿ ਪ੍ਰਾਤ ਭਏ ਸਭ ਹੀ ਮਿਲਿ ਜਾਵੈ।
ਅੰਨੁ ਅਚੌ ਅਪਨੇ ਗ੍ਰਿਹ ਮੋ ਜਿਨਿ ਮਧਿ ਮਹਾਬਨ ਕੇ ਮਿਲਿ ਖਾਵੈ।
ਬੀਚ ਤਰੈ ਹਮ ਪੈ ਜਮੁਨਾ ਮਨ ਭਾਵਤ ਗੀਤ ਸਭੈ ਮਿਲਿ ਗਾਵੈ।
ਨਾਚਹਿਗੋ ਅਰੁ ਕੂਦਹਿਗੇ ਗਹਿ ਕੈ ਕਰ ਮੈ ਮੁਰਲੀ ਸੁ ਬਜਾਵੈ।। ੧੬੫।।

kahn jo baach gopian prati

Swiayya'

phe'r ka'hi eh gopian ko phun pra't bhaie' sabh hi mil ja'vai.
a'n acho apne' gre'h mo jiu madh mahaban ke' mil kha'vai.
beech tarai hum pai jamuna ma'n bha'vat geet sabhe' mil ga'vai.
na'chehge' or kudehge' ge'h kai kar mein murli so baj a'vai. (165)

Here the chapter on the death (killing) of Bakasur demon is completed.

Swaiyya'

In the evening Sri Krishna, alongwith the calves and children (of milkmaids) came back home. They welcomed them in great delight by singing songs collectively whatever pleased them. The poet has described the whole scene like this. The gods had with deceit, killed the demons on the land and made it clear to all others also. (that they would face the same fate). (164)

Then Krishna told the children (of milkmaids)

Swaiyya'

Then Sri Krishna told the other children to get together early in the morning next day. No one should take food at home, and all will eat together in the thick jungle. All will then swim together in the (river) Jamuna and will sing together songs of merriment as we like, we will all dance jump and play musical notes on the flute. (165)

ਮਾਨ ਲਯੋ ਸਭਨੋ ਵਹ ਗੋਪਨ ਪ੍ਰਾਤ ਭਈ ਜਬ ਰੈਨਿ ਬਿਹਾਨੀ।
ਕਾਨ੍ਹ ਬਜਾਇ ਉਠਿਓ ਮੁਰਲੀ ਜਾਗ ਉਠੇ ਤਬ ਗਾਇ ਛਿਰਾਨੀ।
ਏਕ ਬਜਾਵਤ ਹੈ ਦ੍ਰੁਮ ਪਾਤ ਕਿਧੋ ਉਪਮਾ ਕਬਿ ਸਿਆਮ ਪਿਰਾਨੀ।
ਕਉਤਕ ਦੇਖਿ ਮਹਾ ਇਨ ਕੋ ਪੁਰਹੂਤ ਬਧੂ ਸੁਰ ਲੋਕਿ ਖਿਸਾਨੀ।। ੧੬੬।।

maan lieou sabhno veh gopan pra't
bhaiee jab ra'en biha'ni.
kahn baja'ie' uthiou murli sabh jaan uthai tab gaie'.
ek bajavat hai dram pa't kidho upma' ka'b siam.
kautak dekh maha' in ko pur'hoot ba'dhu sur lok khisani. (166)

ਗੋਰੀ ਕੇ ਚਿਤ੍ ਲਗਾਇ ਤਨੇ ਸਿਰ ਪੰਖ ਧਰਿਯੋ ਭਗਵਾਨ ਕਲਾਪੀ।
ਲਾਇ ਤਨੈ ਹਰਿ ਤਾ ਮੁਰਲੀ ਮੁਖਿ ਲੋਕ ਭਯੋ ਜਿਹ ਕੋ ਸਭ ਜਾਪੀ।
ਫੂਲ ਗੁਛੇ ਸਿਰਿ ਖੋਸ ਲਏ ਤਰਿ ਰੂਖ ਖਰੋ ਧਰਨੀ ਜਿਨਿ ਥਾਪੀ।
ਖੇਲਿ ਦਿਖਾਵਤ ਹੈ ਜਗ ਕੌ ਅਰੁ ਕੋਊ ਨਹੀਂ ਹੁਇ ਆਪ ਹੀ ਆਪੀ ।। ੧੬੭।।

gori ke' chitar lagaie' tanai sir pankh dhariou bhagwan kala'pi.
ta'ie tanai har ta' murli mukh lok bhiou jeh ko sabh ja'pi.
phool guchhai sir khes leiai ta'r rookh kharo dharni jim thapi.
khe'l dikha'vat hai ja'g kou aur kou'oo nahi hoiai aap hi a'pi. (167)

ਕੰਸ ਬਾਚ ਮੰਤ੍ਰੀਅਨ ਸੋ

ਦੋਹਰਾ

ਜਬ ਬਕ ਲੈ ਹਰਿ ਜੀ ਹਨਿਓ ਕੰਸ ਸੁਨਯੋ ਤਬ ਸ੍ਰਉਨਿ।
ਕਰਿ ਇਕਤ੍ ਮੰਤ੍ਰਹਿ ਕਹਿਓ ਤਹਾ ਭੇਜੀਏ ਕਉਨ।। ੧੬੮।।

Kans baach mantria'n se'

Dohra

gab bak lai har ji haniou kans suniou ta'b saraun.
kar ikatar mantr'eh kehou taha' bhejiai kaun. (168)

All the milkmaid's children agreed with what Krishna had told them. When the night was over, and the day dawned Krishna played a note on the flute. They all got up and let loose all the cows. Many were blowing the pipes made out of tree leaves. This whole scene has been depicted by the poet as the spouse of Indra (god) in heavens was feeling (ashamed) jealous by watching this drama of the children. (166)

The children had made impressions on the body with red-ochre and Sri Krishna had placed a peacock's wing on his head and was having his flute kept near the mouth, whom all used to worship. The Lord, who had created the whole world had a bunch of flowers tucked, to his head and was standing underneath a tree. He was showing his drama to the world. There was none other akin to him and he was the only one like himself. (Krishna was the Lord of sublime) (167)

Then Kans told his ministers

Couplet

When Sri Krishna had killed the demon Bakasur, then Kans had heard this thing with his own ears. He called his ministers together and was consulting them as to whom to send next. (for killing Krishna). (168)

ਮੰਤ੍ ਬਾਚ ਕੰਸ ਪ੍ਰਤਿ

ਸਵੈਯਾ

ਬੈਠਿ ਬਿਚਾਰ ਕਰਿਯੋ ਨ੍ਰਿਪ ਮੰਤ੍ਰਿਨਿ ਦੈਤ ਅਘਾਸੁਰ ਕੋ ਕਹੁ ਜਾਵੈ।
ਮਾਰਗੁ ਰੋਕ ਰਹੈ ਤਿਨ ਕੋ ਧਰਿ ਪੰਨਗ ਰੂਪ ਮਹਾ ਮੁਖ ਬਾਵੈ।
ਆਇ ਪਰੈ ਹਰਿ ਜੀ ਜਬ ਹੀ ਤਬ ਹੀ ਸਭ ਗ੍ਵਾਰ ਸਨੈ ਚਬਿ ਜਾਵੈ।
ਆਇ ਹੈ ਖਾਇ ਤਿਨੈ ਸੁਨਿ ਕੰਸ ਕਿ ਨਾਤੁਰ ਆਪਨੋ ਜੀਉ ਗਵਾਵੈ।। ੧੬੯।।

Mantar bach Kans prati

Swaiyya'

baith bichar kariou nrip mantrin daint aghsur ko koh javai.
marg roke rehai tin kai dhar panag roop maha mukh bavai.
aie parai har ji jab hi tab hi sabh gavar sanai chhab javai.
aie hai khaie tinai sunn kans ke natur apanai jiou gavavai. (169)

ਅਬ ਅਘਾਸੁਰ ਦੈਤ ਆਗਮਨ

ਸਵੈਯਾ

ਜਾਹਿ ਕਹਿਯੋ ਅਘ ਕੰਸਿ ਗਯੋ ਤਹੰ ਪੰਨਗ ਰੂਪ ਮਹਾ ਧਰਿ ਆਯੋ।
ਭ੍ਰਾਤ ਹਨਯੋ ਭਗਨੀ ਸੁਨਿ ਕੈ ਬਧ ਕੇ ਮਨਿ ਕ੍ਰੁਧ ਤਹਾ ਕਹੁ ਧਾਯੋ।
ਬੈਠਿ ਰਹਿਓ ਤਿਨ ਕੈ ਮਗ ਮੈ ਹਰਿ ਕੇ ਬਧ ਕਾਜ ਮਹਾ ਮੁਖ ਬਾਯੋ।
ਦੇਖਤ ਤਾਹਿੰ ਬ੍ਰਿਜ ਬਾਲ਼ਕ ਖੇਲ ਕਹਾ ਮਨ ਮੈ ਲਖਿ ਪਾਯੋ।। ੧੭੦।।

ab Agasur daint a'gman.

Swaiyya'

jaie'h ke'hou ab Kans ge'iou te'hung pa'nag roop maha har a'iyou.
bhra't ha'niou bhagni sunn kai badh ke' ma'n karudh taha ka'ho dha'iou.
baith re'hou tin kai ma'g mein har ke' badh kaaj maha mukh ba'iou.
de'khat ta'hing sabhai brij ba'lak khe'l ka'ha ma'n
mein lakh pa'iou. (170)

The ministers then told Kans

Swaiyya'

The minister of the kingdom held consultations among themselves, and decided to send Aghasur next. He should assume the form of a huge snake (python) with an open mouth and should block their path. When Sri Krishna would enter his mouth, then he should munch him alongwith all other children (of milkmaids) O Kans! Listen. He should not (the demon) come back alive, but should destroy himself also. (169)

Now the episode of the demon Aghasur's arrival begins.

Swaiyaa'

Kans then told Aghasur to go there (Brijpuri) and he came there assuming the form of a huge python. On hearing the news of the killing of his brother (Bakasur) and sister (Baki) from Kans, he (Aghasur) rushed towards Brij. He (occupied) blocked the path of the milkmaid's children and opened up his mouth to devour Krishna and kill him. On seeing him the children thought to themselves as if it was a game (to be played), and took it in fun. All the children (milkmaids') decided among themselves. (170)

ਸਭ ਗੋਪਨ ਬਾਚ ਆਪਸਿ ਮੈ

ਸਵੈਯਾ

ਕੋਊ ਕਹੈ ਗਿਰਿ ਮਧਿ ਗੁਫਾ ਇਹ ਕੋਊ ਇਕਤ੍ ਕਹੈ ਅੰਧਿਆਰੋ।
ਬਾਲਕ ਕੋਊ ਕਹੈ ਇਹ ਰਾਛਸ ਕੋਊ ਕਹੈ ਇਹ ਪੰਨਗ ਭਾਰੋ।
ਜਾਇ ਕਹੈ ਇਕ ਨਾਹਿ ਕਹੈ ਇਕ ਬਿਓਤ ਇਹੀ ਮਨ ਮੈ ਤਿਨ ਧਾਰੋ।
ਏਕ ਕਹੈ ਚਲੋ ਭਉ ਨ ਕਛੂ ਸੁ ਬਚਾਵ ਕਰੇ ਘਨਸਯਾਮ ਹਮਾਰੋ।। ੧੭੧।।

sabh gopia'n baach a'pas mein

Swaiyya'

ko'uoo kehai gir madh gupha' eh ko'uoo ika'tar kehai andhiaro.
balak ko'uoo kehai eh ra'chas ko'uoo kehai eh pa'nag bha'ro.
ja'ie' kehai ik na'he' kehai ik bio'ut ehi ma'n mein tin dha'ro.
ek kehai chalo bhou na kachhoo so bacha'v ka're ghan sia'm. (171)

ਹੇਰਿ ਹਰੈ ਤਿਹ ਮਧਿ ਧਸੇ ਮੁਖ ਨ ਉਨਿ ਰਾਛਸ ਮੀਚ ਲਯੋ ਹੈ।
ਸਯਾਮ ਜੂ ਆਵੈ ਜਬੈ ਮਮ ਮੀਟ ਹੋ ਬਿਓਤ ਇਹੀ ਮਨ ਮਧਿ ਕਯੋ ਹੈ।
ਕਾਨ੍ਹ ਗਏ ਤਬ ਮੀਟ ਲਯੋ ਦੇਵਨ ਤੋ ਹਹਕਾਰੁ ਭਯੋ ਹੈ।
ਜੀਵਨ ਮੂਰਿ ਹੁਤੀ ਹਮਰੀ ਅਬ ਸੋਊ ਅਘਾਸੁਰ ਚਾਬਿ ਗਯੋ ਹੈ।। ੧੭੨।।

he'ir hare' te'h madh dhase' mukh na u'n rachhas meech lieou hai.
sian jo avai jabai mum meet ho biout ehi man ma'dh pe'ou hai.
kahn ga'ie' ta'b meet liou mukh devan to' hahkar bhiou hai.
jivan moor huti hamri ab souoo agasur chaab ge'ou hai. (172)

ਦੇਹਿ ਬਢਾਇ ਬਡੋ ਹਰਿ ਜੀ ਮੁਖ ਰੋਕ ਲਯੋ ਉਹ ਰਾਛਸ ਹੀ ਕੋ।
ਰੋਕ ਲਏ ਸਭ ਹੀ ਕਰਿ ਕੈ ਬਲੁ ਸਾਸ ਬਢਿਯੋ ਤਬ ਹੀ ਉਹ ਜੀ ਕੋ।
ਕਾਨ੍ਹ ਬਿਦਾਰ ਦਯੋ ਤਿਹ ਕੋ ਸਿਰ ਪ੍ਰਾਨ ਭਯੋ ਬਿਨੁ ਭ੍ਰਾਤ ਬਕੀ ਕੋ।
ਗ੍ਰੁਦ ਪਰਿਓ ਤਿਹ ਕੋ ਇਮ ਜਿਉ ਸਵਦਾਗਰ ਬੋ ਟੂਟਿ ਗਯੋ ਮਟੁ ਘੀ ਕੋ।। ੧੭੩।।

deh badha'ie' bado har ji mukh ro'k le'iou oh ra'chhashi ko.
rok leiye' sabh hi kar kai bal saas ba'dhiou ta'b hi oh ji ho.
kahn bida'r diou te'h ko sir pra'n bhiou bin bhra't baki ko.
grid pa'riou teh ko im jiou sarda;gar bo tu't ge'iou
ma't ghee ko. (173)

Swaiyya'

Someone said that this was a cave in the mountain while someone else thought it to be a representation of total darkness. Some other child said, it was a demon, while another child said, it was a huge snake. Someone says, let us go inside it, while someone else forbids going inside. They were thinking on all these plans, while someone else suggested "Let us go inside without any fear as Sri Krishna was also alongwith them who would save them. (if need be). (171)

While Sri Krishna was watching all this scene, all the children had gone inside (the mouth), but the demon did not close his mouth, as he had decided to close the mouth only on Krishna's entering it, and he had decided on this plan. When Kahna went inside his mouth, he immediately closed it. On seeing this, there was an uproar among the gods, as they thought that Aghasur had devoured the main support of their lives (Krishna). (172)

Sri Krishna then assumed a huge body frame and blocked the mouth of the demon with force! With the blocking of his mouth he (demon) became breathless. Then Sri Krishna broke (tore) open his head and thus the brother of Baki lost his life. His whole marrow fell down on the ground just as a vessel of ghee from a merchant had broken and the ghee had spilled over the ground. (173)

ਰਾਹ ਭਯੋ ਤਬ ਹ ਨਿਕਸੋ ਹਰਿ ਗਵਾਰ ਸਭੈ ਨਿਕਸੇ ਤਿਹ ਨਾਰੇ।
ਦੇਵ ਤਬ ਹਰਖੇ ਮਨ ਮੈ ਪਿਖਿ ਕਾਨ੍ਹ ਬਚਿਓ ਹਰਿ ਪੰਨਗ ਭਾਰੇ।
ਗਾਵਤ ਗੀਤ ਸਬੈ ਗਣ ਗੰਧ੍ਰਬ ਬ੍ਰਹਮ ਸਭੋ ਮੁਖ ਬੇਦ ਉਚਾਰੇ।
ਆਨੰਦ ਸਯਾਮ ਭਯੋ ਮਨ ਮੈ ਨਗ ਰਛਕ ਜੀਤਿ ਚਲੇ ਘਰ ਭਾਰੇ।। ੧੭੪।।

rah bhiou ta'b hi nikse' har gava'r sabhai nikse' teh na'rai.
dev tabai harkhe' ma'n mein pikh kahn bachio harpa'rag bha're'.
ga'vat geet sabhai ga'rh gandhrab Brahm sabho mukh bai'd ucha're'.
a'nad siam bhiou ma'n mein nag rachhak jeet. (174)

ਕਾਨ੍ਹ ਕਢਿਯੋ ਸਿਰਿ ਕੇ ਮਗਿ ਹ੍ਵੈ ਨ ਕਢਿਯੋ ਮੁਖ ਕੇ ਮਗੁ ਜੋਰ ਅੜੀਕੇ।
ਸ੍ਰੁਨ ਭਰਿਯੋ ਇਮ ਨਾਢਿ ਭਯੋ ਪਹਰੇ ਪਟ ਜਿਉ ਮੁਨਿ ਸ੍ਰਿੰਗ ਮੜੀਕੇ।
ਏਕ ਕਹੀ ਇਹ ਕੀ ਉਪਮਾ ਫੁਨਿ ਅਉ ਕਬਿ ਕੇ ਮਨ ਮਧਿ ਬੜੀਕੇ।
ਢੋਵਤ ਈਟ ਗੁਆਰ ਸਨੈ ਹਰਿ ਦਉਰਿ ਚੜੇ ਜਨੁ ਸੀਸ ਗੜੀਕੇ।। ੧੭੫।।

kahn kadhiou sir ke' mug have' na' kadhiou mukh ke' ma'g jore a'reike'.
saro'un bhariou im tha'ndh bhiou pehre' pat jiou ma'n siring mar'eeke'.
e'k kari e'h ki upma' phun au' kab ke' ma'n madh bar'eeke'.
dovat eet gua'r sa'vai har dou'r cha'rre ja'n sees gar'ike'. (175)

ਇਤਿ ਅਘਾਸੁਰ ਦੈਤ ਬਧਹਿ।

ਅਥ ਬਛਰੇ ਗਵਾਰ ਬ੍ਰਹਮਾ ਚੁਰੈਬੋ ਕਥਨੰ

ਸਵੈਯਾ

ਰਾਛਸ ਮਾਰਿ ਗਏ ਜਮੁਨਾ ਤਟਿ ਜਾਇ ਸਭੋ ਮਿਲਿ ਅੰਨ ਮੰਗਾਯੋ।
ਕਾਨ੍ਹ ਪ੍ਵਾਰ ਪਰਿਓ ਮੁਰਲੀ ਕਟਿ ਖੋਸ ਲਈ ਮਨ ਮੈ ਸੁਖ ਪਾਯੋ।
ਕੈ ਛਮਕਾ ਬਰਖੈ ਛਟਕਾ ਕਰ ਬਾਮ ਹੂੰ ਸੋ ਸਭ ਹੂੰ ਵਹ ਖਾਯੋ।
ਮੀਠ ਲਗੇ ਤਿਹ ਕੀ ਉਪਮਾ ਕਰ ਕੈ ਗਤਿ ਕੈ ਹਰਿ ਕੇ ਮੁਖ ਪਾਯੋ।। ੧੭੬।।

it Aghasur daint ba'dhe'h

ab bachhre' gava'r Brahma charaibo kathanung.

Swaiyya'

rachhas ma'ar ga'ie' jamuna ta't ja'ie sabho mil a'n manga'iou.
kahu parva'r pario murli kat khe's le'iee ma'n mein sukh pa'iou.
kai chhamka barkhai chharka kar ba'm hun so sabh hu'n va'r paiou.
meeth lage' te'h ki upma' kar ki ga't kai har kai mukh pa'iou. (176)

When the hood (head) of Agharsur was broken, then Sri Krishna came out alongwith all the milkmaid's children. The gods felt greatly elated at heart, when they saw Sri Krishna safe after being devoured by the python. All the Shiva's musicians were singing songs in the praise of Krishna and Brahma's (various mouths) were reciting Vedas. Sri Krishna also felt delighted at heart, as he was going home after gaining victory over a huge demon in the shape of a snake. (174)

Sri Krishna then brought himself out of the (head) hood of the snake and did not come out of the mouth with a stubborn outlook. The whole body of Kanha was soaked in blood and he was standing there like a Muni (ascetic) wearing saffron coloured robes on a pedestal. This is one way, the poet has thought of it while the poet has considered (thought) it in another manner as well. That the children (milkmaids) while loading/unloading bricks (being coloured red) were drenched in sweat and Sri Krishna had rushed up to the top of the fortress. (175)

Here the Chapter on the killing of demon Aghasur is completed. Now begins the episode of kidnapping (stealing) of all the milkmaid's children by Brahma.

Swaiyya'

The milkmaids children, after the killing of the demon, went to the banks of river Jamuna and all of them sent for some food from their homes. All of them surrounded Kanha and Kanha also tied his flute within his waist band and felt at ease and comfortable at heart. They were striking the ground with some sticks and branches (of trees) with the right hand and eating their food with the left hand. The way they all were feeding Krishna with morsels, deserves all the praise and appears pleasant. (176)

ਕੋਊ ਡਰੈ ਹਰਿ ਕੇ ਮੁਖ ਗ੍ਰਾਸ ਠਗਾਇ ਕੋਊ ਆਪਣੇ ਮੁਖਿ ਡਾਰੇ।
ਹੋਇ ਗਏ ਤੁਨਮੈ ਕਛੁ ਨਾਮਕ ਖੇਲ ਕਰੋ ਸੰਗਿ ਕਾਨ੍ਹਰ ਕਾਰੇ।
ਤਾ ਛਿਨ ਲੈ ਬਛਰੇ ਬ੍ਰਹਮਾ ਇਕਠੇ ਕਰ ਕੈ ਸੁ ਕੁਟੀ ਮਧਿ ਡਾਰੇ।
ਢੂੰਢਿ ਫਿਰੇ ਨ ਲਹੇ ਸੁ ਕਰੈ ਬਛਰੇ ਅਰੁ ਗ੍ਵਾਰ ਠਏ ਕਰਤਾਰੇ।। ੧੭੭।।

konoo darai har ke' mukh grass tha'ga'ie tha'ga'ie' kouoo a'p nai mukh da'rai.
hoiai ga'ie' taumai kachh na'ma'k khal karo sung kahanar ka're.
ta' chhin lai bachhre' Brahma ika'the' kar kai so kuti madh darai.
dhooudh phire' na le'hai so karai bachhre' ar ga'var naie' kartarai. (177)

ਦੋਹਰਾ

ਜਬੈ ਹਰੇ ਬ੍ਰਹਮਾ ਇਹੈ ਤਬ ਹਰਿ ਜੀ ਤਤਕਾਲੁ।
ਕਿਧੋ ਬਨਾਏ ਛਿਨਕੁ ਮੈ ਬਛਰੇ ਸੰਗਿ ਗਵਾਲ।। ੧੭੮।।

Dohra

jabai hare' brahma e'hai ta'b har ji tatkaal.
kidho bana'ie' chhinak mein bachhre' sung gava'l. (178)

ਸਵੈਯਾ

ਰੂਪ ਉਹੀ ਪਟ ਕੇ ਰੰਗ ਹੈ ਵਹ ਰੰਗ ਵਹੈ ਸਬ ਹੀ ਬਛਰਾ ਕੋ।
ਸਾਝਿ ਪਰੀ ਸੋ ਗਏ ਹਰਿ ਜੀ ਗ੍ਰਿਹ ਕੋਈ ਲਖੈ ਇਤਨੋ ਬਲ ਕਾ ਕੋ।
ਮਾਤਾ ਪਿਤਾ ਸੁ ਲਖੇ ਨ ਲਖੇ ਇਕ ਆਦਿ ਕੋ ਨਾਮੁ ਮਨੀ ਮਨ ਜਾ ਕੋ।
ਬਾਤ ਇਹੀ ਸਮਝੀ ਮਨ ਮੈ ਇਹ ਹੈ ਅਬ ਖੇਲ ਸਮਾਪਤਿ ਵਾ ਕੋ।। ੧੭੯।।

Swaiyya'

roop uhi pa't ke' rung hai veh rung vehai sabh hi bachhra ko.
sa'njh pari so ga'ie' har ji greh koiee sakhe' itne' bal ka' ko.
maat pita' so lakhe' n lakhe' ik a'dh ko naam mani ma'n ja ko.
baat ehi sanjhi ma'n mein eh hai ab khel sama'pat va'ko. (179)

ਚੂਮ ਲਯੋ ਜਸੁਦਾ ਸੁਤ ਕੋ ਸਿਰ ਕਾਨ੍ਹ ਬਜਾਇ ਉਠੇ ਮੁਰਲੀ ਤੇ।
ਬਾਲ ਲਖੇ ਅਪੁਨੋ ਨ ਕਿਨੀ ਜਨ ਗੋ ਦਵਰੀ ਤਿਹ ਸੋ ਹਿਤ ਕੀਤੇ।
ਹੋਤ ਕੁਲਾਹਲ ਪੈ ਬ੍ਰਿਜ ਮੈ ਨਹਿ ਹੋਤ ਇਤੇ ਸੁ ਕਹੁੰ ਕਿਮ ਬੀਤੇ।
ਗਾਵਤ ਗੀਤ ਸਨੇ ਹਰਿ ਗ੍ਵਾਰਨ ਲੇਹ ਬਲਾਇ ਬਧੁ ਬ੍ਰਿਜ ਕੀਤੇ।। ੧੮੦।।

choom lie'ou jasuda su't ko sir kahn baja'ie' uthe murli tai.
baal lakhe' apne' na kini jan go dairi teh so hit keetai.
hote kulahal hai brij mein neh hote itai so kahiou kim beetai.
ga'vat geet san'ai har gavaran eh bulaie badh brij keetai. (180)

Someone gives the morsel in Krishna's mouth, while another child, while posing to feed Krishna, munches the morsel in his own mouth out of fun. The children while playing with tamed Kanha were so much engrossed in the game, that they had lost all sense or wisdom and were not careful about the where abouts of the calves. That time Brahma collected together all the calves and shut them inside a cave (of the mountain). The children tried to locate the calves but failed to do so, and were lost themselves even. Then the Lord Almighty created a new set (bunch) of children and calves. (177)

Couplet

When Brahma had hidden (by stealing them) the children and calves, then Krishna had created on his own a new bunch (set) of children and calves. (178)

Swaiyya'

The milkmaid's children were having the same appearance, and wore the same coloured clothes, while the calves were also looking alike the original ones. In the evening, Sri Krishna, alongwith those children and calves came; back home, but no one had the power or strength to know the secret of this whole episode. Even the mothers and fathers could not recognize the children except one person could make out, which is the light illuminating our minds from the very beginning. (the pearl of our hearts) Everyone thought them to be their (original) children and calves and their play (game) came to an end. (179)

Jasodha kissed her son's forehead (Krishna's) and he started playing on the flute. No one could make out their children and even the cows ran towards their calves and fondled them as before. The whole land of Brij was engaged in merriment and happiness. No one knows what happened to those (children etc.) who were kept inside the cave. Alongwith the milkmaid's children Sri Krishna was singing songs, while the women folk of Brij town were all sacrifice to him. (devoted to him) (180)

ਪ੍ਰਾਤ ਭਏ ਹਰਿ ਜੀ ਉਠ ਕੈ ਬਨ ਬੀਚ ਗਏ ਸੰਗ ਲੈ ਕਰ ਬਛੇ।
ਗਾਵਤ ਗੀਤ ਫਿਰਾਵਤ ਹੈ ਛਟਕਾ ਗਹਿ ਗਵਾਰ ਸਭੈ ਕਰਿ ਹਛੇ।
ਖੇਲਤ ਖੇਲਤ ਨੰਦ ਕੋ ਨੰਦ ਸੁ ਆਪ ਹੀ ਤੇ ਗਿਰਿ ਕੋ ਉਠਿ ਗਛੇ।
ਕੋਊ ਕਹੈ ਇਹ ਖੇਦ ਹਮ ਕੋਊ ਕਹੈ ਇਨ ਨਾਹਨਿ ਨਛੇ।। ੧੮੧॥

pr'aat bha'ie' har ji uth kai ba'n beech ga'ie' sung lai kar bachhe'.
ga'vat geet phiravat hai chhatka ge'h gava'r sabhai kar ha'gachhe'.
khe'lat khe'lat nand ko nand so aap hi te' gire ke' uth-gachhe'.
kou'oo kehai eh khe'd ge'hai hum kouoo ke'hai eh na'hin nachhe'. (181)

ਹੋਇ ਇਕਤ੍ਰ ਸਨੈ ਹਰਿ ਗ੍ਵਾਰਨ ਲੈ ਅਪੁਨੇ ਸੰਗਿ ਪੈ ਸਭ ਗਈ।
ਦੇਖਿ ਤਿਨੈ ਗਿਰਿ ਕੇ ਸਿਰ ਤੇ ਮਨ ਮੋਹਿ ਬਢਾਇ ਸਭੈ ਉਠਿ ਧਾਈ।
ਗੋਪ ਗਏ ਤਿਨ ਪੈ ਚਲ ਕੈ ਜਬ ਜਾਤ ਪਿਖੀ ਤਿਨ ਨੈਨਨ ਮਾਈ।
ਰੋਹ ਭਰੇ ਸੁ ਖਰੇ ਨ ਟਰੋ ਸੁਤ ਨੰਦਹਿ ਕੇ ਕਹੁ ਬਾਤ ਸੁਨਾਈ।। ੧੮੨॥

hoiai ika'tar sanai har gava'ran lai apnai sung pai sabh ga'iee.
dekh tinai gire kai sir te' ma'n mohe' badha'ie' sabai uth dha'ie.
gope ga'ie' tin pai chal kai sab jaat pikhi tin nainan maiee.
roh bhare' so kha'rai na tarai sut nandeh ko koh baat suna'iee. (182)

ਨੰਦ ਬਾਚ ਕਾਨ੍ਹ ਜੂ ਪ੍ਰਤਿ

ਸਵੈਯਾ

ਕਿਉ ਸੁਤ ਗਉਅਨ ਲਿਆਇ ਇਹਾ ਇਹ ਤੈ ਹਮਰੋ ਸਭ ਹੀ ਦੀਧ ਖੋਯੋ।
ਚੁੰਘ ਗਏ ਬਛਰਾ ਇਨ ਕੇ ਇਹ ਤੇ ਹਮਰੇ ਮਨ ਮੈ ਭ੍ਰਮ ਹੋਯੋ।
ਕਾਨ੍ਹ ਫਰੇਬ ਕਰਿਯੋ ਤਿਨ ਸੋ ਮਨ ਮੋਹ ਮਹਾ ਤਿਨ ਕੇ ਜੋ ਕਰੋਯੋ।
ਬਾਰਿ ਭਯੋ ਤਹ ਕ੍ਰੋਧ ਮਨੋ ਤਿਹ ਮੈ ਜਨ ਸੀਤਲ ਮੋਹ ਸਮੋਯੋ।। ੧੮੩॥

Nand baach kahn pra'ti

Swaiyya'

kiun su't ga'ouooa'n lia'ie' e'ha eh ta'i hamrai sabh hi dadh piou.
chooug ga'ie' ba'chhre' in ke' eh te' humrai ma'n mein bhram hoi'ou.
kahn phre'b ka'riou tin so ma'n moh maha' tin ke' jo kariou'o.
tha'iehe' bhiou' teh karodh mano teh mein jan sital moh samiouo. (183)

In the morning, when Sri Krishna got up and went away to the forest alongwith the calves. The children were singing songs, while striking the sticks on the ground and were grazing the calves while playing there Sri krishan went away towards the mountain. Someone says Krishna is annoyed with us. While some others said that he was unwell slightly. (181)

Then Krishna joined the milkmaid's children and came back alongwith the cows. On seeing him on top of the hill and getting more affectionate in mind, they all rushed towards him. Even calves (Gope) also reached there when they saw the cows going that side. They did not stay there due to their wrath and related the story to Sri Krishna, the son of Nand. (182)

Nand told Krishna

Swaiyya'

O Son! Why have you brought the calves here as you have wasted all the milk. The calves suckled all the milk (from the cows), so we have got a doubt in mind. The love, which had been generated in their minds, was a deception created by Krishna. Their anger was like the flame of fire while the affection was like water to smoothen the anger. (183)

ਮੋਹਿ ਬਢਿਯੋ ਤਿਨ ਕੇ ਮਨ ਮੈ ਨਹਿ ਛੋਡਿ ਸਕੈ ਅਪਨੇ ਸੁਤ ਕੋਊ।
ਗਊਅਨ ਛੋਡਿ ਸਕੈ ਬਛਰੇ ਇਤਨੋ ਮਨ ਮੋਹ ਕ਼ਰੈ ਤਬ ਸੋਊ।
ਪੈ ਗਰੂਏ ਗ੍ਰਿਹਿ ਗੇ ਸੰਗਿ ਲੈ ਤਿਨ ਚ਼ੁਕਿ ਹਲੀ ਇਹਿ ਬਾਤ ਲਖੇਊ।
ਦੇਵ ਡਰੀ ਮਮਤਾ ਇਨ ਪੈ ਕਿ ਚਰਿਤ੍ ਕਿਧੋ ਹਰਿ ਕੋ ਇਹ ਹੋਊ।। ੧੮੪।।

mohai' ba'dhiou tin kai ma'n meh chhod sakhai apnai su't kouoo.
ga'vouan chhod sakai bachhre' itne' ma'n moh karai tab souoo.
pai garuo'i greh ge' sung lai tin chouke' hali eh baat lakhiouoo.
dev dari mamta in pai ke' cha'ritar kidho har ko eh hauoo. (184)

ਸਾਲ ਬਿਤੀਤ ਭਇਓ ਜਬ ਹੀ ਹਰਿ ਜੀ ਬਨ ਬੀਚ ਗਏ ਦਿਨ ਕਉਨੈ।
ਦੇਖਨ ਕਉਤਕ ਕੌ ਚਤੁਰਾਨਨ ਸੀਘ੍ ਭਯੋ ਤਿਹ ਕੋ ਉਠਿ ਗਉਨੈ।
ਗ੍ਵਾਰ ਵਹੈ ਬਛੁਰੇ ਸੰਗਿ ਹੈ ਵਹ ਚਕਿਤ੍ ਜਾਇ ਗਇਓ ਹੁਇ ਤਉਨੈ।
ਦੇਖਿ ਤਿਨੈ ਡਰ ਕੈ ਪਰਿ ਪਾਇਨ ਆਇ ਕੈ ਆਨੰਦ ਦੁੰਦਭਿ ਛਉਨੈ।। ੧੮੫।।

saal bateet bhiou jab hi har ji ba'n beech ga'ie' din kounai.
dekhan kouta'k kou chatra'nan sighar bhiou te'h ko uth ga'unai.
gava'r vahai bhachhre' sung hai vai chakrit ja'ie' gieou hoiai touna'i.
dekh tinai dar kai par pa'ie'n aie' ke'i anand dunadambh chha'nnai. (185)

ਬ੍ਰਹਮਾ ਬਾਚ ਕਾਨ੍ਹ ਜੂ ਪ੍ਰਤਿ

ਸ੍ਵੈਯਾ

ਹੇ ਕਰੁਣਾ ਨਿਧਿ ਹੇ ਜਗ ਕੇ ਪਤਿ ਅਚੁਤ ਹੇ ਬਿਨਤੀ ਸੁਨ ਲੀਜੈ।
ਚੂਕ ਭਈ ਹਮ ਤੇ ਤੁਮਰੀ ਤਿਹ ਤੇ ਅਪਰਾਧ ਛਿਪਾਮਨ ਕੀਜੈ।
ਕਾਨ੍ਹ ਕਹੀ ਇਹ ਬਾਤ ਛਿਮੀ ਹਮ ਨ ਬਿਖ ਅੰਮ੍ਰਿਤ ਛਾਡਿ ਕੈ ਕੈ ਪੀਜੈ।
ਲਿਆਉ ਕਹਿਓਨ ਲਿਆਇ ਹੋ ਜਾਹ ਸਿਤਾਬ ਅਈਯੋ ਨਹੀਂ ਢੀਲ ਕਰੀਜੈ।। ੧੮੬।।

Brahma baach kahn jo pra'ti

Swaiyya'

hai karuna nidh he' jug ke' pa'ti a'chut hai binti sunn leejai.
chuk bha'iee hum te' tumrite'h te' apradh chhima'pan keejai.
kahn kehi eh baat chimi hum na bikh amrit chhad kai peejai.
lieo'u ke'houn liaie' ho jab sitab ae'iyo nahi dheel kareejai. (186)

The cows had developed great love for the calves, so that they were not willing to leave the calves. The cows would not leave the calves, as the love at heart was too much for them. Sri Krishna, due to his victory, had become little proud, so he went away alongwith the cows and the children. Balbhadar was artonished to realise this thing, that it was a natural affection of the cows, or a magical spell of Krishna only. (184)

After one year had elapsed, then Sri Krishna went to the forest one day, and Brahma (to watch Krishna's wonder) went away from there. He was bewildered to find there the same milkmaid's children and calves, he got worried and blowing a trumpet he fell at the feet of Kanha (the son of Basudev) (realising his greatness). (185)

Then Brahma said to Kanha

Swaiyya'

"O Lord-Sublime! O Master of the Universe! O Lord Vishnu! Pray listen to my prayer! I have made a mistake with regard to your greatness, so pray pardon me." Sri Krishna then replied. I have pardoned it, as I do not take poison leaving aside nectar. Then Sri Krishna asked (Brahma) him to bring these children and calves." He said, "Yes, I will bring them." Krishna again said, "Go quickly and come back soon without any delay". (186)

ਲੈ ਬਛਰੈ ਬ੍ਰਹਮਾ ਤਬ ਹੀ ਛਿਨ ਮੈ ਚਲ ਕੈ ਹਰਿ ਜੀ ਪਹਿ ਆਯੋ।
ਕਾਨ੍ਹ ਮਿਲੇ ਜਬ ਹੀ ਸਭ ਗ੍ਵਾਰ ਤਬੈ ਮਨ ਮੈ ਤਿਨ ਹੂੰ ਸੁਖ ਪਾਯੋ।
ਲੋਪ ਭਯੋ ਸੰਗਿ ਕੇ ਬਛਰੇ ਤਬ ਭੇਦ ਕਿਨੀ ਲਖਿ ਜਾਨ ਨ ਪਾਯੋ।
ਬਾਲ ਬੁਝੀ ਨ ਕਿਨੀ ਉਠਿ ਬੋਲਿ ਸੁ ਲਿਆਉ ਵਹੈ ਹਮ ਜੋ ਮਿਲਿ ਖਾਯੋ॥ ੧੮੭॥

bai bachhre' brahma ta'b hi chhin mein chal kai har ji a'ie'ou.
kahn milai jab hi sabh gava'r tabai ma'n mein tiu hun sukh pai'eou.
lope bhiou sung ke bachhre' ta'b bhe'd kim lakh jaan na' pa'iou.
baal bujhi na kini uth bole so li'ou vehai hum jo mil kha'con. (187)

ਹੋਇ ਇਕਤ੍ਰ ਕਿਧੋ ਬ੍ਰਿਜ ਬਾਲਕ ਅੰਨ ਅਚਿਯੋ ਸਭਨੋ ਜੁ ਪੁਰਾਨੋ।
ਕਾਨ੍ਹ ਕਹੀ ਹਮ ਨਾਗ ਹਨਯੋ ਹਰਿ ਕੋ ਇਹ ਖੇਲ ਕਿਨੀ ਨਹਿ ਜਾਨੋ।
ਹੋਇ ਪ੍ਰਸੰਨ ਮਹਾ ਮਨ ਮੈ ਗਰੜਾਧੁਜ ਕੋ ਕਰਿ ਰਛਕ ਮਾਨੋ।
ਦਾਨ ਦਯੋ ਹਮ ਕੋ ਜੀਅ ਕੋ ਇਹ ਮਾਤ ਪਿਤਾ ਪਹਿ ਜਾਇ ਬਖਾਨੋ॥ ੧੮੮॥

hoiai ika'tar kidho brij ba'lak a'n achiou sabhno jo pra'no.
kahn kehi hum na'ag ha'niou har ko eh khe'l kini neh ja'no.
hoiai parsa'n maha' ma'n mein ga'rradhuj ko kar rachhak ma'no.
daan de'ouo hum ko jia ko e'h maat pita' peh jaie' bakhano. (188)

ਇਤਿਹ ਬ੍ਰਹਮਾ ਬਛਰੇ ਆਨ ਪਾਇ ਪਰਾ।

ਅਬ ਧੇਨਕ ਦੈਤ ਬਧ ਕਥਨੰ

ਸ੍ਵਈਯਾ

ਬਾਰਹ ਸਾਲ ਬਿਤੀਤ ਭਏ ਤੁ ਲਗੇ ਤਬ ਕਾਨ੍ਹ ਚਰਾਵਨ ਗਾਈ।
ਸੁੰਦਰ ਰੂਪ ਬਨਿਯੋ ਇਹ ਕੋ ਕਹ ਕੈ ਇਹ ਤਾਹਿ ਸਰਾਹਤ ਦਾਈ।
ਗ੍ਵਾਰ ਸਨੈ ਬਨ ਬੀਚ ਫਿਰੈ ਕਬਿ ਨੈ ਉਪਮਾ ਤਿਹ ਕੀ ਲਖਿ ਪਾਈ।
ਕੰਸਹਿ ਕੇ ਬਧ ਕੇ ਹਿਤ ਕੋ ਜਨੁ ਬਾਲ ਚਮੂੰ ਭਗਵਾਨਿ ਬਨਾਈ॥ ੧੮੯॥

it Brahma bachhre' aan pa'ie' para'

Ab dhenak daint ba'dh kathnung

Swaiyya'

ba're'h saal batit khaie' ta lage' tab kahn chara'van ga'iee.
sunder roop ba'niou e'h ko ke'h kai eh ta'hai sara'hat da'iee.
gava'r sanai ba'n beech phirai kab nai upma' teh ki la'kh pa'iee.
kanse' he' badh ke' hit ko jan, baal chagwa'n bana'iee. (189)

Brahma, alongwith the calves, came back to Sri Krishna in a moment. When the milkmaid's children met Sri Krishna, they felt very happy at heart. Then all the calves, which Krishna had brought disappeared. But no one else could know the secret (of this episode). Even the milkmaid's children did not realise this enigma, instead all of them got up to say, "Where is our food, which you had promised. Please get our share?" (187)

The children of Brij land then partook of the food, which was one year old (stale). Then Krishna remarked that he had killed snake called Agharsur, but this game of Krishna was not understood by anyone. All were happy at heart and recognized Krishna as their saviour. "We will go and tell our parents that Krishna had saved their lives." (188)

Here the chapter of Brahma's bringing back of calves, and seeking pardon is completed.

Now the episode of Dhenak demon's killing begins

After the lapse of 12 years, Sri Krishna started grazing the cows. The midwife (attendant) praises him saying his body has grown up to a beautiful youth. The poet has described the beauty of Sri Krishna, who was roaming around the jungle alongwith milkmaid's children. "To kill kans, it appeared, the Lord had got an army of children raised. (189)

ਕਬਿਤ

ਕਮਲ ਸੋ ਆਨਨ ਕੁਰੰਗ ਤਾ ਕੇ ਬਾਕੇ ਨੈਨ ਕਟਿ ਸਮ ਕੇਹਰਿ ਮ੍ਰਿਨਾਲ ਬਾਹੈ ਐਨ ਹੈ।
ਕੋਕਿਲ ਸੋ ਕੰਠ ਕੀਰ ਨਾਸਕਾ ਧਨੁਖ ਭਉ ਹੈ ਬਾਨੀ ਸੁਰ ਜਾਹਿੰ ਲਾਗੈ ਨਹਿ ਚੈਨ ਹੈ।
ਤ੍ਰੀਅਨਿ ਕੋ ਮੋਹਤਿ ਫਿਰਤਿ ਗ੍ਰਾਮ ਆਸ ਪਾਸ ਬ੍ਰਿਹਨ ਕੇ ਦਾਹਬੇ ਕੋ ਜੈਸੇ ਪਤਿ ਰੈਨ ਹੈ।
ਪੁਨਿ ਮੰਦਿ ਮਤਿ ਲੋਕ ਕਛੁ ਜਾਨਤ ਨ ਭੇਦ ਯਾਕੋ ਏਤੇ ਪਰ ਕਹੈ ਚਰਵਾਰੋ
ਸਯਾਮ ਧੇਨ ਹੈ॥ ੧੯੦॥

Kabit

kamal so a'nan ta'ke tha'ke nain, kat sum ke'har mirnal ba'hai ain hai.
kokil so kanth kar naska dha'nukh bhou hai ba'ni su'r sar
jahe'n la'gai neh chain hai.
tria'n ko mohit phirat gra'm aas pa's birhan ke' da'hbe' ko jaise' pa't rein hai.
pu'n mand ma't lok kachh ja'nat na' bhe'd ya'ko litai par kehai charvaro siam
dhain hai. (190)

ਗੋਪੀ ਬਾਚ ਕਾਨ੍ਹ ਜੂ ਸੋ

ਸ੍ਵੈਯਾ

ਹੋਇ ਇਕਤ੍ ਬਧੂ ਬ੍ਰਿਜ ਕੀ ਸਭ ਬਾਤ ਕਹੈ ਮੁਖ ਤੇ ਇਹ ਸਯਾਮੈ।
ਆਨਨ ਚੰਦ ਬਨੈ ਮ੍ਰਿਗ ਰਾਤਿ ਦਿਨਾ ਬਸਤੋ ਸੁ ਹਿਯਾ ਮੈ।
ਬਾਤ ਨਹੀ ਅਰਿ ਪੈ ਇਹ ਕੀ ਬਿਰਤਾਤ ਲਖਿਯੋ ਹਮ ਜਾਨ ਜੀਯਾ ਮੈ।
ਕੈ ਡਰਪੈ ਹਰਿ ਕੋ ਛਪਿ ਮੈਨ ਰਹਿਯੋ ਅਬ ਲਉ ਤਨ ਯਾ ਮੈ॥ ੧੯੧॥

Gopi baach ka'nh jo so

Swaiyya'

hoiai ita'tar badh brij ki sabh baat kehai mukh te eh siamai.
a'nan chand banai mrig se' drig raat dina basto so hia'ou main.
baat nahi ar pai e'h ki birtat la'khiou hum ja'an jiaya mein.
kai darpai ha'r ki ha'r ko chhap ma'in rehiy ab lou
tan ya' maien. (191)

Kabit

The beauty of Sri Krishna was enamouring the women-folk of the areas around Brij, with his lotus-like face, deer-like beautiful eyes, with delicate waist of the tiger, with arms like lotus, stems, voice like that of a koel (black-partridge), nose like a parrot, eye-brows like a bow and speech penetrating like an arrow which would pierce making anyone restless with its beauty. He was like the moon, disturbing the separated women folk. But normal persons would not know the secrets of Krishna's life; except saying that Krishna was shepherd, grazing the cows. (190)

The milkmaids told Krishna

Swiayya'

All the young maids of Brij got together and told Krishna that his face was shining (bright) like the moon and his eyes were like the deer's eyes, and he was constantly pestering them with his love; (they remembered him with love constantly) Nothing could affect him with their jealous eyes. They had realized in their hearts and it appeared to them that the (cupid) god of love was hiding in his body due to the fear of Shiva's wrath. (191)

ਕਾਨ੍ਹ ਜੂ ਬਾਚ

ਸਵੈਯਾ

ਸੰਗ ਹਲੀ ਹਰਿ ਜੀ ਸਭ ਗ੍ਵਾਰ ਕਹੀ ਸਭ ਤੀਰ ਸੁਨੋ ਇਹ ਭਈਯਾ।
ਰੂਪ ਧਰੋ ਅਵਤਾਰਨ ਕੋ ਤੁਮ ਬਾਤ ਇਹ ਗਤਿ ਕੀ ਸੁਰ ਗਈਯਾ।
ਨ ਹਮਰੋ ਅਬ ਕੋ ਇਹ ਰੂਪ ਜਬ ਮੈ ਕਿਨ ਹੂ ਲਖ ਪਈਯਾ
ਕਾਨ੍ਹ ਕਹਿਯੋ ਹਮ ਖੇਲ ਕਰੈ ਜੌਊ ਹੋਇ ਭਲੋ ਮਨ ਕੋ ਪਰਚਈਯਾ।। ੧੯੨।।

Kahn ju baach

Swaiyya'

sung hali har ji sabh gava'r kehi sabh teer su'no eh bhiaya.
roop dharo avta'ran ko tum baat e'hai ga't ki sur geiya'.
na' hamro ab ko eh roop sabai jug mein kin hu'n lakh paieya'.
kahn keho hum khe'l jauoo hoiai bhalo ma'n ko parche'iya. (192)

ਤਾਲ ਭਲੇ ਤਿਹ ਠਉਰ ਬਿਖੈ ਸਭ ਹੀ ਜਨ ਕੇ ਮਨ ਕੇ ਸੁਖਦਾਈ।।
ਸੇਤ ਸਰੋਵਰ ਹੈ ਅਤਿ ਹੀ ਤਿਨ ਮੈ ਸਰਮਾ ਸਸਿ ਸੀ ਦਮਕਾਈ।
ਮਧਿ ਬਰੇਤਨ ਕੀ ਉਪਮਾ ਕਬਿ ਨੈ ਮੁਖ ਤੇ ਇਮ ਭਾਖਿ ਸੁਨਾਈ।
ਲੋਚਨ ਸਉ ਕਰਿ ਕੈ ਬਸੁਧਾ ਹਰਿ ਕੇ ਇਹ ਕਉਤਕ ਦੇਖਨਿ ਆਈ।। ੧੯੩।।

taal bhale' te'h tho'ur bikhai sabh hi ja'n ke' ma'n ke' sukhde'iee.
sait sa'rovar hai a't hi tin mein sarma' sa's si da'makaiee.
madh bare'tan ki upma' kab nai mukh te' im bhakh suna'iee.
bochan sou kar kai ba'sudha har ke' eh ko'utak de'khan aiee. (193)

ਰੂਪ ਬਿਰਾਜਤ ਹੈ ਅਤਿ ਹੀ ਜਿਨ ਕੋ ਪਿਖ ਕੈ ਮਨ ਆਨੰਦ ਬਾਢੈ।
ਖੇਲ੍ਹਤ ਕਾਨ੍ਹ ਫਿਰੈ ਤਿਹ ਜਾਇ ਬਨੈ ਜਿਹ ਠਉਰ ਬਡੇ ਸਰ ਗਾਢੇ।
ਗਵਾਲ ਹਲੀ ਹਰਿ ਕੇ ਸੰਗ ਰਾਜਤ ਦੇਖਿ ਦੁਖੀ ਮਨ ਕੋ ਦੁਖ ਕਾਢੇ।
ਕਉਤੁਕ ਦੇਖਿ ਧਰਾ ਹਰਖੀ ਤਿਹ ਤੇ ਤਰੁ ਰੋਮ ਭਏ ਤਨਿ ਨਾਢੇ।। ੧੯੪।।

roop birajat hai a't hi jin ko pikh kai ma'n anand ba'dhe'.
khe'lat kahn phirai teh ja'ie banai jeh thour bade' sar ga'dhe'.
gava'l hali har ke' sung ra'jat dekh dukhi ma'n ko dukh ka'dhe'.
ko'ntak dekh dhara' ha'rkhi teh te' tar rome bhaive'.
ta'n tha'ndhe' (194)

Kahna then said

Swiayya'

Sri Krishana told all the milimaid's children including Balram, "O brothers! Listen to me all of you! You have assumed the form of an incarnation (of Vishnu) and this news had been known throughout the land of gods, (heavens) and none in the world had understood our present form (of milkmen). Then Sri Krishna said, "Now we will play a game, which will please everyone of you." (192)

All the ponds in that area were full of water, which were giving comforts to all the men there. Out of all the ponds, the 'Seit Sarovar' was the biggest and the rays of the moon were shining beautifully in that pond. The sandy patch within that pond was praiseworthy, which has been described by the poet as if the Earth, with hundred eyes, had come there to watch the fun and frolic (wonders) of Sri Krishna. (193)

Sri Krishna was seated there, assuming a handsome appearance which brings cheerfulness to the mind. Sri Krishna was playing there, where there were many deep ponds. Balram alongwith other milkmaid's children were also seated alongwith Krishna, which would bring cheers to the afflicted minds also. On perceiving all these feats the Earth gets delightful and the hair on the body of Earth Like trees, have stood upright. (194)

ਕਾਨ੍ਹ ਤਰੈ ਤਰੁ ਕੇ ਮੁਰਲੀ ਸੁ ਬਜਾਇ ਉਠਿਯੋ ਤਨ ਕੋ ਕਰਿ ਐਡਾ।
ਮੋਹ ਰਹੀ ਜਮੁਨਾ ਖਘ ਅਉ ਹਰਿ ਜਛ ਸਭੈ ਅਰਨਾ ਅਰੁ ਗੈਡਾ।
ਪੰਡਿਤ ਮੋਂਹ ਰਹੇ ਸੁਨ ਕੈ ਅਰੁ ਮੋਹਿ ਗਏ ਸੁਨ ਕੈ ਜਨ ਜੈਡਾ।
ਬਾਤ ਕਹੀ ਕਬਿ ਨੈ ਮੁਖ ਤੇ ਮੁਰਲੀ ਇ ਨਾਹਨਿ ਰਾਗਨ ਪੈਡਾ।। ੧੯੫।।

kahn ta'rai ta'r ke' mukli so baja'ie' uthiou ta'n ko kar a'ida'.
moh rehi jamuna kha'g an har jachh sabhai aruna a'r gaida'.
Pandit mohe' re'hai sunn ke'e a'r mohe' ga'ie' sunn kai jan jaida'.
baat kehi kab nai mukh te murli eh nabin ra'gan pa'ida. (195)

ਆਨਨ ਦੇਖਿ ਧਰਾ ਹਰਿ ਕੋ ਅਪਨੇ ਮਨ ਮੈ ਅਤਿ ਹੀ ਲਲਚਾਨੀ।
ਸੁੰਦਰ ਰੂਪ ਬਨਿਯੋ ਇਹ ਕੋ ਤਿਹ ਤੇ ਪ੍ਰਿਤਮਾ ਅਤਿ ਤੇ ਅਤਿ ਭਾਨੀ।
ਸਯਾਮ ਕਹੀ ਉਪਮਾ ਤਿਹ ਕੀ ਅਪੁਨੇ ਮਨ ਮੈ ਫੁਨਿ ਜੋ ਪਹਿਚਾਨੀ।
ਰੰਗਨ ਕੇ ਪਟ ਲੈ ਤਨ ਪੈ ਜੁ ਮਨੋ ਇਹ ਕੀ ਹੁਇਬੇ ਪਟਰਾਨੀ।। ੧੯੬।।

a'nan dekh dhara' har ka' apnai ma'n mein a't hi lalchani.
sunder roop ba'niou oh ko te'h te' at bha'ni.
siam kehi upma' te'h hi a'pnai ma'n mein phun jo pe'hchani.
rangam ke' pa't lai ta'n pai jo ma'no ehi ki hoiae'be pa'trani. (196)

ਗੋਪ ਬਾਚ

ਸਵੈਯਾ

ਗ੍ਵਾਰ ਕਹੀ ਬਿਨਤੀ ਹਰਿ ਪੈ ਇਕ ਤਾਲ ਬਡੋ ਤਿਹ ਪੈ ਫਲ ਹਛੇ।
ਲਾਇਕ ਹੈ ਤੁਮਰੇ ਮੁਖ ਕੀ ਕਰੂਆ ਜਹ ਦਾਖ ਦਸੋ ਦਿਸ ਗੁਛੇ।
ਧੇਨਕੁ ਦੈਤ ਬਡੋ ਤਿਹ ਜਾਇ ਕਿਧੋ ਹਨਿ ਲੋਗਨ ਕੇ ਉਨ ਰਛੇ ।
ਪੁਤ੍ ਮਨੋ ਮਧਰੇਂਦ ਪ੍ਰਭਾਤਿ ਤਿਨੈ ਉਠਿ ਪ੍ਰਾਤ ਸਮੈ ਵਹ ਭਛੋ।। ੧੯੭।।

Gope baach

Swaiyya'

gavar' kehi binti ha'r pai ik taal bado te'h pai pha'l ha'chhe'.
la'ie'k hai tumre' mukh ki karuna' jeh da'kh daso dis gachhe'.
dhe'nu'k daint bade' te'h ja'ie' kidho' hane' logan ke un rachhe.
puttar mano ma'dhrond prabha't tinai uth pra't sa'mai
veh bhachhe'. (197)

Sri Krishna, after cooling his body under the tree (shade) started playing on his flute, on hearing the tunes the River Jamuna, birds and snakes, jachh (attendent of Kuber) wild buffalos and rhinoceros (all wild animals) were mesmerised (enchanted); even the learned pandits and the foolish persons were all enticed by the tunes of the flute. The poet has described this as the path towards (Ragas) the musical notes and notes only the tunes of the flute. (195)

On seeing the beautiful form of Sri Krishna the "Earth" felt (within) very much tempted and it looked more impressive and beautiful and it was presently looking more attractive. The poet Siam has described its praiseworthiness as it had worn colourful robes on its body and appeared like the Krishna's consort. (196)

The milkmaids' children said
Swaiyya'

The milkmaids' children prayed to (requested) Sri Krishna "That there was huge tank, which has all around many fruit-laden trees and are loaded with bunches of grapes which are worthy of your taste only. But there lived a demon called Danak, so you could only kill that demon thus saving the lives of people there. Those grapes are like the children of that nectar tank (amrit sarovar) and that demon eats those (fruits) grapes in the morning as he gets up. (197)

ਕਾਨ੍ਹ ਬਾਚ

ਸਵੈਯਾ

ਜਾਇ ਕਹੀ ਤਿਨ ਕੋ ਹਰਿ ਜੀ ਜਹ ਤਾਲ ਵਹੈ ਅਰੁ ਹੈ ਫਲ ਨੀਕੇ।
ਬੋਲਿ ਉਠਿਓ ਮੁਖ ਤੇ ਮੁਸਲੀ ਸੁ ਤੋ ਅੰਮ੍ਰਿਤ ਕੇ ਨਹਿ ਹੈ ਫੁਨਿ ਫੀਕੇ।
ਮਾਰ ਹੇ ਦੈਤ ਤਹਾ ਚਲ ਕੈ ਜਿਹ ਤੇ ਸੁਰ ਜਾਹਿ ਨਭੈ ਦੁਖ ਜੀ ਕੇ।
ਹੋਇ ਪ੍ਰਸੰਨਿ ਚਲੇ ਤਹ ਕੋ ਮਿਲਿ ਸੰਖ ਬਜਾਇ ਸਭੈ ਮੁਰਲੀ ਕੇ।। ੧੯੮।।

Kahn baach

Swaiyya'

ja'ie' kehi tin ko har ji jeh taal ve'hai a'r hai phal neekai.
bo'l uthiou mukh te' musli so tou' amrit ke' neh hai phun phe'kai.
ma'ar ho da'int ta'ha chal kai jeh te' sur ja'he nabhai dukh jee ke'.
hoiai prasa'n chale' te'h ko mil sankh bajaie' sabha murli ke'. (198)

ਹੋਇ ਪ੍ਰਸੰਨਿ ਤਹਾ ਹਰਿ ਜੀ ਜੁ ਗਏ ਮਿਲ ਕੈ ਤਟ ਪੈ ਸਰ ਭਾਰੇ।
ਕੈ ਬਲ ਤੋ ਮੁਸਲੀ ਤਨ ਕੋ ਤਰੁ ਤੇ ਫਰ ਬੂੰਦਨ ਜਿਉ ਧਰਿ ਡਾਰੇ।
ਧੇਨਕ ਕ੍ਰੋਧ ਮਹਾ ਕਰ ਕੈ ਦੋਊ ਪਾਇ ਹਿਰਦੇ ਤਿਹ ਸਾਥ ਪ੍ਰਹਾਰੇ।
ਗੋਡਨ ਤੇ ਗਹਿ ਫੈਕ ਦਯੋ ਹਰਿ ਜਿਉ ਸਿਰ ਤੇ ਗਹਿ ਕੂਕਰ ਮਾਰੇ।। ੧੯੯।।

hoiai prasa'n ta'ha har ji jo ga'ie' mil ke' tat pai bha're'.
kai bal te' musli ta'n ko tar te phar booda'n jiou dhar da're'.
dhe'nak ka'rod maha kar kai do'uoo pa'ie hirdai teh sa'th parhare'.
godan te ge'h pha'ik de'iou har siun sir te' ge'h kookar ma'rai. (199)

ਕ੍ਰੋਧ ਭਈ ਧੁਜਨੀ ਤਿਹ ਕੀ ਪਤਿ ਜਾਨ ਹਤਿਓ ਇਨ ਊਪਰਿ ਆਈ।
ਗਾਇ ਕੋ ਰੂਪ ਧਰਿਓ ਸਭ ਹੀ ਤਬ ਹੀ ਖੁਰ ਸੋ ਧਰਿ ਧੂਰਿ ਉਚਾਈ।
ਕਾਨ੍ਹ ਹਲੀ ਬਲਿ ਕੈ ਤਬ ਹੀ ਚਤੁਰੰਗ ਦਸੋ ਦਿਸ ਬੀਚ ਬਗਾਈ।
ਲੈ ਕਿਰਸਾਨ ਮਨੋ ਤੰਗੁਲੀ ਖਲ ਦਾਨਨ ਜਯੋ ਨਭ ਬੀਚਿ ਉਡਾਈ।। ੨੦੦।।

karod bha'iee dhujni te'h ki pa't jaan hatiou in uper a'iee.
gaie' ko roop dha'riou sabh hi ta'b hi khur so dhar dhu'r uchaiee.
kahn hali ba'l ka'i tab hi chatrung da'so dis beech ba'gaiee.
lai kirsa'n mano tanguli khal da'nan je'ou nabh beech uda'iee. (200)

Swaiyya'

Sri Krishan then told them "Let us go to that tank with such nice fruits," When Balram said in between, "The fruits are not only akin to the nectar (amrit) but even nectar is tasteless (as compared to them), so we will go there and after killing the demon we will please the gods also, as they would feel relieved. So all of them got together and playing on the flute like the blowing conch shell, started for that place with great excitement. (198)

So Sri Krishna was greatly pleased, they went together on the sides of that huge tank. Balram then hurled down many fruits on the ground by shaking the tree with the strength of his body like a hail storm (like a shower). The demon Dhenak got furious and struck him with his feet on his chest. But Sri Krishna, catching hold of him by his knees, (threw) hurled him down just as a puppy is thrown by holding him by neck. (199)

Then the demon's army became enraged, and attacked them due to the death of their master. They all assumed the form of cows, and with their hooves they raised the dust from the gound like a storm. Krishna and Balram both threw away the whole army powerfully in all the ten directions, as if a farmer with a pitchfork in hand was throwing the chaff in the air, separating them from the grain. (200)

Here the chapter on the killing of Dhanak (demon) from the episode of Krishna Incarnation of Sri Dasam Sakand Puran of Bachittar Natak is completed.

ਇਤਿ ਸ੍ਰੀ ਦਸਮ ਸਿਕੰਧੇ ਪੁਰਾਣੇ ਬਚਿਤ੍ ਨਾਨਕ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਧੇਨਕ ਦੈਤ ਬਧਹਿ।

ਸਵੈਯਾ

ਦੈਤ ਹਨਯੋ ਚਤੁਰੰਗ ਚਮੂੰ ਸੁਨਿ ਦੇਵ ਕਰੈ ਮਿਲਿ ਕਾਨ੍ਹ ਬਡਾਈ।
ਭਛ ਸਭੇ ਫਲ ਗਵਾਰ ਚਲੇ ਗ੍ਰਿਹਿ ਧੂਰ ਪਰੀ ਮੁਖ ਪੈ ਛਬਿ ਛਾਈ।
ਤਾ ਛਬਿ ਕੀ ਉਪਮਾ ਅਤਿ ਹੀ ਕਬਿ ਨੇ ਮੁਖ ਤੇ ਇਮ ਭਾਖਿ ਸੁਣਾਈ।
ਧਾਵਤ ਘੋਰਨ ਕੀ ਪਗ ਦੀ ਰਜ ਛਾਇ ਲਏ ਰਵਿ ਸੀ ਛਬਿ ਪਾਈ॥ ੨੦੧॥

it Sri Dasam Sikandhe' Pura'ne' Bachittar Na'tak Krishanvta'rai dhe'nak da'int badhe'h.

Swaiyya'

daint ha'niou chatrung cha'moon sunn de'v karai mil kalm bada'iee.
bha'chh sabhai pha'l gava'r chale' dhoor ari mukh pai chhab chha'iee.
ta' chhab ki upma' a't hi ka'b ne' mukh te' im bhakh suna'iee.
dha'vat gho'ram ki pag ki raj chhaie' laie' ra'v si chhab paiee. (201)

ਸੈਨ ਸੈਨ ਹਨਿ ਦੈਤ ਗਯੋ ਗ੍ਰਿਹਿ ਗੋਪ ਗਏ ਗੁਪੀਆ ਸਭ ਆਈ।
ਮਾਤ ਪ੍ਰਸੰਨਿ ਭਈ ਮਨ ਮੈ ਤਿਹ ਕੀ ਜੁ ਕਰੈ ਬਹੁ ਭਾਤਿ ਬਡਾਈ।
ਚਾਵਰ ਦੂਧ ਕਰਿਯੋ ਖਾਹਿਬੋ ਕਹੁ ਖਾਇ ਬਹੁ ਤਿਹ ਦੇਹ ਬਧਾਈ।
ਹੋਇ ਬਡੀ ਤੁਮਰੀ ਚੁਟੀਆ ਇਹ ਤੇ ਫੁਨਿ ਬਾਤ ਸਭੈ ਮਿਲਿ ਚਾਈ॥ ੨੦੨॥

sain sa'nai han daint giou gre'h gope ga'ie' gopian sabh aiee.
maat prasan bha'iee ma'n mein te'h ki jo kara'i boh bhaat badaiee.
cha'var doodh kariou kha'he'bo koh kha'ie' boh te'h de'h badhoiee.
hoiai ba'di tumri chutia' eh te' phun baar sabhai mil cha'iee. (202)

ਭੋਜਨ ਕੈ ਟਿਕ ਗੇ ਹਰਿ ਜੀ ਪਲਕਾ ਪਰ ਅਉਰ ਕਰੈ ਜੁ ਕਹਾਨੀ।
ਰਾਜ ਗਯੋ ਤਰਨੋ ਮਗੁ ਰੈਨ ਲਹਿਯੋ ਸੁ ਲਗਿਯੋ ਵਹ ਪੀਅਨ ਪਾਨੀ।
ਰਾਤ ਪਰੀ ਤਬ ਹੀ ਭਰਿਭੈ ਤਨ ਸ੍ਰਉਨ ਸੁਨੀ ਅਪਨੇ ਇਹ ਬਾਨੀ।
ਜਾਹ ਕਹਿਯੋ ਤਿਨ ਤਉ ਹਰਿ ਗਯੋ ਗ੍ਰਿਹ ਜਾਇ ਮਿਲਿਯੋ ਅਪਨੀ ਪਟਰਾਨੀ॥ ੨੦੩॥

Bhaja'n kai tik ge' har ji pulka' par a'ur kare jo kahani.
raj geiou ta'rno mug rein le'hiou so lagiou veh pia'n pani.
raat pari ta'b hi bha'rbhai tin sarian sunni apnai e'h ba'ni.
jaho kehou tin tou har ge'iou gre'h jaie' miliou apni patrani. (203)

Swaiyya'

The whole colourful army alongwith the demon Dhenak were killed, and the gods were singing praises of Krishna on hearing this news. The milkmaid's children then ate up all the fruits by plucking them and went back home. The dust on their faces was looking beautiful and the poet has described the beauty of this scene like this as if the dust rising from the hooves of the galloping horses had covered up the (light) rays of the sun thus looking praiseworthy. (201)

After killing the demon, Krishna alongwith his army of milkmaid's children had come back to their homes when all the women folk came to meet Krishna. The mother was also much delighted and was singing his praises. So she prepared some rice with milk for Krishna to eat and said, "Take more of this food, so that your body will also grow bigger, and even your pigtail will become longer (your strength will increase), and the milkmaids made fun of this thing, when they heard it. (202)

Then Sri Krishna, after partaking the food went to sleep on a cot while the mother started relating this story. There was a king called Dasrath, and he went for hunting at night. There he saw a tank and stayed there, waiting for any animal who would come there for drinking water, so that he could hunt him down. Then someone came for taking water (from the tank) and hearing the sound thinking that it was some wild animal, 'The King shot an arrow at it. The wounded Sarvan said, "Go and give water (to those waiting there)." 'Then the king went there to give them water to drink and heard a curse (hurled at him), after which he went back home (much relaxed) and related this to the consort on meeting (203).

ਸੋਇ ਗਏ ਹਰਿ ਪ੍ਰਾਤ ਫਿਰਿ ਲੈ ਬਛਰੇ ਬਨ ਗੇ ਗਿਰਧਾਰੀ।
ਮਧਿ ਪਏ ਰਵਿ ਕੇ ਜਮੁਨਾ ਤਟਿ ਧਾਇ ਗਏ ਜਹ ਥੋ ਸਰ ਭਾਰੀ।
ਗੋ ਬਛਰੇ ਅਰੁ ਗੋਪ ਸਭੈ ਗਿਰਗੇ ਸਭ ਪ੍ਰਾਨ ਡਸੇ ਜਬ ਕਾਰੀ।
ਧਾਇ ਕਹਿਯੋ ਮਸਲੀ ਪ੍ਰਭ ਪੈ ਸਭ ਸੈਨ ਸਖਾ ਤੁਮਰੀ ਹਰਿ ਮਾਰੀ।। ੨੦੪।।

soiai ge'iai har praat bha'ie' ;hir lai ba'chhre' ba'n ge'i girdha'ri.
madh bha'ie' ravi ke' jamuna ta't dha'ie gaie' jeh tho sar bhari.
goa' bachhre' a'r gope sabhai girgaie' sabhe' praan dasai jab ka'ri.
dhaie' kihou musli prabh pai sabh sa'in sakha' tumri har ma'ri. (204)

ਦੋਹਰਾ

ਕ੍ਰਿਪਾ ਦ੍ਰਿਸਟਿ ਚਿਤਵੀ ਤਿਨੈ ਜੀਵ ਉਠੇ ਤਤਕਾਲ।
ਗਊ ਸਭੈ ਅਰੁ ਸੁਤ ਤਿਨੈ ਅਉ ਫੁਨਿ ਸਭੈ ਗੁਪਾਲ।। ੨੦੫।।

Dohra

kirpa dristi chitvi tinai jeev uthai takhaal.
gouoo sabhai or su't tinai au' phun sabhai Gopal. (205)

ਉਠਿ ਪਾਇਨ ਲਾਗੈ ਤਬੈ ਕਰਿਹੰ ਬਡਾਈ ਸੋਇ।
ਜੀਅ ਦਾਨ ਹਮ ਕੋ ਦਯੋ ਇਹ ਤੇ ਬਡੋ ਨ ਕੋਇ।। ੨੦੬।।

u'th pa'ien la'gai ta'bai kare'hung bada'iee soiai.
jia daan hum ko diou eh te' bado na' koiai. (206)

ਅਥ ਕਾਲੀ ਨਾਗ ਨਾਥਬੋ

ਦੋਹਰਾ

ਗੋਪ ਜਾਨ ਕੈ ਆਪਨੇ ਕੀਨੋ ਮਨੈ ਬਿਚਾਰ।
ਦੁਸਟ ਨਾਗ ਸਰ ਮੈ ਬਸੇ ਤਾ ਕੋ ਲੇਉ ਨਿਕਾਰ।। ੨੦੭।।

Ab ka'li Naag ma'thbo

Dohra

gope jaan kai a'pne' keenai ma'nai bicha'r.
du'st naag sar mein ba'se ta' ko liou niha'r. (207)

After hearing this episode, Krishna went to sleep and on day dawn, Sri Krishna went to the forest alongwith the calves. At noon he went to the banks of Jamnna, where there was a huge tank. When the black python living there stung them, all the calves alongwith the milkmaids' children fell down dead. Balram went quickly towards Krishna and said, "Your whole army of friends had been killed by the snake." (204)

Couplet

Sri Krishna went and looked upon those children and calves with his benevolent eyes, and they all got up (becoming alive), gaining life again. (205)

All of them fell at the feet of Sri Krishna and started praising him, saying that he had given them a new lease of life, and there could be no greater boon than that." (206)

Now the episode of dealing with the black python (snake) begins.

Couplet

Sri Krishan then thinking of the milkmaids' children as his own (his family members) thought to himself. If the black python lived in the tank, then he should take him out. (207)

ਸਵੈਯਾ

ਊਚ ਕਦੰਮਹਿ ਕੋ ਤਰੁ ਥੋ ਤਿਹ ਚੜਿ ਕੈ ਹਰਿ ਕੂਦ ਪਰਿਓ।
ਤਿਨ ਸੰਕ ਕਰੀ ਮਨ ਮੈ ਨ ਕਛੂ ਫੁਨਿ ਧੀਰਜ ਗਾਢ ਧਰਿਯੋ ਨ ਟਰਿਓ।
ਮਨੁਖੋਸਤ ਲੌ ਜਲ ਉਚ ਭਯੋ ਨਿਕਸਿਯੋ ਤਬ ਨਾਗ ਬਡੋ ਨ ਡਰਿਯੋ।
ਪਟ ਪੀਤ ਧਰੇ ਤਨ ਪੈ ਨਰ ਦੇਖਿ ਮਹਾ ਬਲਿ ਕੈ ਤਿਨ ਜੁਧ ਕਰਿਯੋ।। ੨੦੮।।

Swaiyya'

ooch kadano'h ko ta'r tho te'h pai cha'rr kai har kood pariou.
tin sunk kari ma'n na kachhu phun dheeraj ga'dh dha'riou na tariou.
ma'nukhosat lou jal uch bhiou niksiou ta'b naag bado na' dariou.
pat peet dha're ta'n pai nar dekh maha' bal kai tin judh kariou. (208)

ਬਾਧ ਲਯੋ ਹਰਿ ਕੋ ਤਨ ਸੋ ਕਰ ਕ੍ਰੁਧ ਕਿਧੋ ਤਿਹ ਕੋ ਤਨ ਕਾਟੇ।
ਢੀਲੋ ਰਹਿਯੋ ਹੁਇ ਪੈ ਹਰਿ ਜੀ ਪਿਖਿ ਯਾ ਰਨ ਕੇ ਹੀਯਰੋ ਫੁਨਿ ਫਾਟੇ।
ਰੋਵਤ ਆਵਤ ਹੈ ਪਤਨੀ ਬ੍ਰਿਜ ਠੋਕਤ ਮੂੰਡ ਉਖਾਰਤ ਝਾਟੇ।
ਆਇ ਹੈ ਮਾਰ ਉਸੈ ਨਹੀਂ ਰੋਵਹੁ ਨੰਦ ਇਹੈ ਕਹਿ ਕੈ ਇਨ ਡਾਟੇ।। ੨੦੯।।

badh liou har ko ta'n so kar karodh kidho' teh ko ta'n ka'tai.
dheelou rehiou hoiai har ji pikh ya run ke' hia're'ou phun pha'tai.
rovat a'vat hai patni brij thokat moond ukha'rat jhato.
a'ie hai maar u'sai nahi rovoh nand ehai ke'h kai in da'tai. (209)

ਕਾਨ੍ਹ ਲਪੇਟ ਬਡੋ ਵਹ ਪੰਨਗ ਫੂਕਤ ਹੈ ਕਰਿ ਕ੍ਰੁਧਹਿ ਕੈਸੇ।
ਜਿਉ ਧਨ ਪਾਤ੍ ਗਏ ਧਨ ਤੇ ਅਤਿ ਝੂਰਤ ਲੇਤ ਉਸਾਸਨ ਤੈਸੇ।
ਬੋਲਤ ਜਿਉ ਧਮੀਆ ਹਰਿ ਮੈ ਸੁਰ ਕੈ ਮਧਿ ਸਵਾਸ ਭਰੇ ਵਹ ਐਸੇ।
ਭੂਭਰ ਬੀਚ ਪਰੇ ਜਲ ਜਿਉ ਤਿਹ ਤੇ ਫੁਨਿ ਹੋਤ ਮਹਾ ਧੁਨਿ ਜੈਸੋ।। ੨੧੦।।

kahn la'pe't bado veh pa'nug phookat hai kar karodh kaisai.
jiou dhan pa'tar ga'ie dhan te' a'ti jhoorat lait usa'san taise'.
bolat jiou dhamia' har mein sur kai madh sava's bha're veh a'isai.
bhoolehar beech pare' ja'l jiou teh te' phun hoat maha dhun jaisai. (210)

Swaiyya'

There was a huge tree of Kadumb and Krishna, going up the tree, jumped into the tank. 'While jumping in the tank he did not have any hesitation in mind and keeping himself cool, he did not relent. Then splash rose up high like seven lengths of man from the tank and a huge black python came out of the tank, but Krishna, on seeing him, did not get frightened. On seeing the human being, wearing (yellow) saffron coloured robes, the snake started fighting against him. (208)

The black python, tied down the body of Krishna, by curling himself around him and started biting his body, but Sri Krishna was behaving carefully, and the on lookers left worried (about his safety) Then the women folk of Brij town started pouring in there, crying and wailing, towards, the tank. They were beating their faces, splitting, pulling their hair in fear. But Nand reprimanded them saying that Krishna would come out safe after killing the snake, so they need not cry." (209)

That time the python had curled around Krishna's body and in great rage was hissing loudly, just as a rich person after losing all his wealth frets and fumes with sighs of sorrow.' The snake's hissing sound in water appeared like the bellows making a similar sound (note) or just as water poured over hot ashes produces a hissing sound. (210)

ਚਕਤ੍ ਹੋਇ ਰਹੇ ਬ੍ਰਿਜ ਬਾਲਕ ਮਾਰ ਲਏ ਹਰਿ ਜੀ ਇਹ ਠਾਰੈ।
ਦਛਨ ਤੀਅ ਭੁਜਾ ਗਹਿ ਕੈ ਇਹ ਮਤਿ ਲਰੈ ਦੁਖ ਅਉ ਸੁਖ ਭਾਰੈ।
ਖੋਜਤ ਖੋਜਤ ਸਭੈ ਬ੍ਰਿਜ ਕੇ ਜਨ ਕਉਤਕ ਦੇਖਿ ਲਯੋ ਇਹ ਆਰੈ।
ਸਯਾਮਹਿ ਸਯਾਮ ਬਡੋ ਅਹਿ ਕਾਟਤ ਜਿਉ ਰੁਚ ਕੈ ਨਰਿ ਖਾਵਤ ਸਾਰੈ।। ੨੧੧।।

chaka'tar hoiai rihaibrij balak la'ie' har ji e'h nagai.
da'chhan teei bhuja geh ko' eh ma't lagai dukh au' sukh bha'gai.
khojat khojat sabhai brij kai jan koutak dekh leiou eh a'gai.
siameh siam bado'eh ka'tat jiou ruch kai nar kha'vat saagai. (211)

ਰੋਵਨ ਲਾਗ ਜਬੈ ਜਸੁਦਾ ਚੁਪ ਤਾਹਿ ਕਰਾਵਤ ਪੈ ਜੁ ਅਲੀ ਹੈ।
ਦੈਤ ਤ੍ਰਿਨਾਵ੍ਰਤ ਅਉਰ ਬਕੀ ਵ ਬਕਾਸੁਰ ਹਨੇ ਇਹ ਕਾਨ੍ਹ ਬਲੀ ਹੈ।
ਆਇ ਹੈ ਮਾਰ ਅਬੈ ਇਹ ਸਾਪਹਿ ਬੋਲਿ ਉਠਿਓ ਇਹ ਭਾਤ ਹਲੀ ਹੈ।
ਤੋਰ ਡਰੈ ਸਭ ਹੀ ਇਹ ਕੇ ਫਨਿ ਪੈ ਕਰੁਨਾ ਨਿਧਿ ਜੋਰ ਛਲੀ ਹੈ।। ੨੧੨।।

rogan laag jabe' jasuda' chup ta'he' kara'vat hai jo ali hai.
da'int trinava'rt aur haki va' bakasur hanai eh kahn bali hai.
aie' hai maar a'bai eh sa'peh bole uthiou eh bha't hali hai.
tore darai sabh hi eh ke' phun pai karuna nidh jor ehhali hai. (212)

ਕਬਿਯੋ ਬਾਚ

ਸਵੈਯਾ

ਜਾਨਿ ਦੁਖੀ ਅਪਨਯੋ ਜਨ ਕੌ ਅਪਨੋ ਤਨ ਤਾ ਤੈ ਛਡਾਇ ਲਯੋ ਹੈ।
ਬਕਤ੍ ਬਿਲੋਕ ਡਬੋ ਵਹ ਪੰਨਗ ਪੈ ਮਨ ਭੀਤਰ ਕ੍ਰੁਧ ਭਯੋ ਹੈ।
ਸਉ ਫਨ ਕੋ ਸੁ ਫੁਲਾਇ ਉਚਾਇ ਕੈ ਸਾਮੁਹਿ ਤਾਹਿ ਕੇ ਧਾਇ ਗਯੋ ਹੈ।
ਕ੍ਵਦ ਕੈ ਕਾਨ੍ਹ ਬਚਾਇ ਕੈ ਦਾਵਹਿ ਉਪਰ ਮਾਥ ਜੁ ਠਾਢੋ ਭਯੋ ਹੈ।। ੨੧੩।।

Kabiou baach

Swaiyya'

jaan dukhi a'pniou ja'n ko apno ta'n ta' tai chhadaie' le'ou hai.
ba'ktar bilik bado veh panung pai ma'n bhitar karodh bhiou hai.
sopha'n ko so phula'ie' ucha'ie' kai siameh ta'hai kai dha'ie ge'iou hai.
kud kai kahu ba'cha'ie' kai da'veh u'per ma'th jo tha'dho bhiou hai. (213)

The children of Brij were bewildered and said, that Sri Krishna would be successful in killing this snake. The wise wonderful were saying while holding each other's womenfolk arms, if any harm would come to Sri Krishna, then happiness and delight would also (be finished) come to an end. In the meantime, all the populace of Brij (town) came running there in search of Krishna and saw for themselves (the scene of) fighting and saw the black python biting Krishan (dark) just as someone eats vegetables (green herbs) with lot of interest. (211)

When Jasodha started crying, then her friends stopped her from crying, saying that his Kahna was very powerful who had earlier killed the demons like Trinavarat, Baki and Bakasur." Then Balram, standing closeby, remarked, "Sri Krishna, after killing this snake also, would come out safety very soon'. The ocean of benevolence (Krishna) was very deceitful clever and powerful, and would tear apart all the fangs of this cobra. (212)

The poet has remarked,

Swaiyya'

When Sri Krishna saw that his friends were getting perturbed (about his safety), he got his body released from the cobra, but seeing his huge orifice (mouth) be became furious with rage, while the cobra also, fanning his hundred fangs and raising them forced himself in front of Krishna. Then Sri Krishna, with a deceptive move, jumped on top of his head and stood there on his head. (213)

ਕੂਦਤ ਹੈ ਚੜਿ ਸਿਰ ਊਪਰ ਸ੍ਰਉਨ ਸੰਬਹੂ ਚਲੈ ਸਿਰ ਤਾ ਤੇ।
ਪ੍ਰਾਨ ਲਗੇ ਛੁਟਨੇ ਜਬ ਹੀ ਛਿਨ ਮੈਨ ਗਈ ਉਡ ਕੈ ਮੁਖਰਾ ਤੇ।
ਤਉ ਹਰਿ ਜੀ ਬਲਿ ਕੈ ਤਨ ਕੋ ਸਰ ਤੀਰ ਨਿਕਾਸ ਲਯੋ ਬਹੁ ਭਾਤੇ।
ਜਾਤ ਬਡੋ ਸਰ ਤੀਰ ਬਹਿਯੋ ਰਸਰੇ ਬੰਧ ਖੈਚਤ ਹੈ ਚਹੂੰ ਘਾਤੇ।। ੨੧੪।।

ku'dat hai char sir uper sarvan sambooh cha'le sir ta' tai.
pra'n la'gai chhutne' jab hi chhin mein ga'iee u'd kai mukhra' te'.
tou har ji ba'l kai ko sar teer nikas le'ou boh bha'te'.
jaat bado sar teer be'hiou rasre' bandh kha'ichai hai chahun gha'tai. (214)

ਕਾਲੀ ਨਾਗ ਕੀ ਤ੍ਰਿਯੋ ਬਾਚ

ਸਵੈਯਾ

ਤਉ ਤਿਹ ਕੀ ਤ੍ਰਿਯਾ ਸਭ ਹੀ ਸੁਤ ਅੰਜੁਲ ਜੋਰ ਕੈ ਯੌ ਘਿਘਯਾਵੈ।
ਰਛ ਕਰੋ ਇਹ ਕੀ ਹਰਿ ਜੀ ਤੁਮ ਪੈ ਬਰੁਦਾਨ ਇਹੈ ਹਮ ਪਾਵੈ।
ਅੰਮ੍ਰਿਤ ਦੇਤ ਵਹੈ ਹਮ ਲਿਆਵਤ ਬਿਖ ਦਈ ਵਹ ਹੀ ਹਮ ਲਿਆਵੈ।
ਦੋਸ ਨਹੀਂ ਹਮਰੇ ਪਤਿ ਕੋ ਕਛੁ ਬਾਤ ਕਹੈ ਅਰੁ ਸੀਸ ਝੁਕਾਵੈ ।। ੨੧੫।।

kali naag ki triou baach

Swaiyya'

tou te'h ki tria'u sabh hi sat anjal jor kai yo ghighya'vai.
rachh ka'ro eh ki har ji tum pai boh daan e'hai humpa'vai.
amrit de'it vahai hum liavat bikh d'eiee veh hi hum lia'vai.
dos nahi hamrai pati ko kachh baat kahai or sees jhuka'vai. (215)

ਤ੍ਰਾਸ ਬਡੋ ਅਹਿ ਕੇ ਰਿਪੁ ਕੋ ਕਰਿ ਭਾਗਿ ਸਰਾ ਮਧਿ ਆਇ ਛਪੇ ਥੇ।
ਗਰਬੁ ਬਡੋ ਹਮਰੇ ਪਤਿ ਮੈ ਅਬਿ ਜਾਨਿ ਹਮੈ ਹਰਿ ਨਾਹਿ ਜਪੇ ਥੇ।
ਹੇ ਜਗ ਕੇ ਪਤਿ ਹੇ ਕਰੁਨਾ ਨਿਧਿ ਤੈ ਦਸ ਰਾਵਨ ਸੀਸ ਕਪੇ ਥੇ।
ਮੂਰਖ ਬਾਤ ਜਨੀ ਨ ਕਛੂ ਪਰਵਾਰ ਸਨੈ ਹਮ ਇਉ ਹੀ ਖਪੇ ਥੇ।। ੨੧੬।।

tra's bado a'he ke' ripo ko kar bha'g sara' madh aie' chhape' the'i.
ga'rab bado humre' pati mein at jaan humai har na'he' jape' the'i.
hei jag ke' pati hei karuna nidhi tai das ravan sees kape' the'i.
moorakh baat jari na' kachhu parva'r sanai hum eeu hi khape' thei. (216)

Then Sri Krishna was jumping on top of the head (of cobra), thus blood started oozing out of all his fangs, and once his life was coming to an end, his appearance became faded and (colourless) pale; then Sri Krishna by using force in many ways, brought his body out on the sides of the tank. Due to the greater flow of water on the sides of the tank, Krishna managed to pull the cobra out by tying ropes on all the four sides. (214)

The black serpent's mates then said :

Swaiyya'

Then all the cobra's mates, including their off springs, with folded hands requested him, "O Lord! Pray save them! We have come for seeking this boon from you. If you had bestowed nectar to us, we would have brought the same since we are bestowed with poison, we have brought the same to you. So our (male) mate was not at fault. After uttering these words, they stood there with heads bowed down. (215)

The cobra's mates (female) again said, "O Lord! We are always worried about the blue jay, so we rushed to this tank to hide ourselves. Though our (male) mate was very haughty, and he used to consider himself as the greatest of all. O Lord! He could not recognize your greatness due to his egoism. O worldy Lord! O fountain (ocean) of Grace! You had broken the ten hoods of Ravana, in the form of Ram, and we fools, never realised the truth, and thus have faced destruction." (216)

ਕਾਨ੍ਹ ਬਾਚ ਕਲੀ ਸੋ

ਸਵੈਯਾ

ਬੋਲਿ ਉਠਿਓ ਤਬ ਇਉ ਹਰਿ ਜੀ ਅਬ ਛਾਡਤ ਹਉ ਤੁਮ ਦਛਨਿ ਜਈਯੋ।
ਰੰਚਕ ਨ ਬਸੀਯੋ ਸਰ ਮੈ ਸਭ ਹੀ ਸੁਤ ਲੈ ਸੰਗ ਬਾਟਹਿ ਪਈਯੋ।
ਸੀਘ੍ਰਤਾ ਐਸੀ ਕਰੋ ਤੁਮ ਹੂੰ ਤਿਰੀਆ ਲਈਯੋ ਅਰੁ ਨਾਮੁ ਸੁ ਲਈਯੋ।
ਛੋਡਿ ਦਯੋ ਹਰਿ ਨਾਗ ਬਡੋ ਥਕਿ ਜਾਇ ਕੈ ਮਧਿ ਬਰੇਤਨ ਪਈਯੋ।। ੨੧੭।।

Kahn baach kali sou

Swaiyya'

bole uthiou ta'b e'iou har hu ab chha'dat hoan tum dachhan je'iou.
rai chak na ba'siou sar mein sabh hi su't lai sung ba'tch pa'ieou.
seegharta' a'isi karo tum hun tiria' le'iou or naam so lei'ou.
chhod de'ou har naag bado thake' ja'ie kai madh bare'tan peiou. (217)

ਕਬਿਯੋ ਬਾਚ

ਸਵੈਯਾ

ਹੇਰਿ ਬਡੋ ਹਰਿ ਭੈ ਵਹ ਪੰਨਗ ਪੈ ਅਪਨੇ ਗ੍ਰਿਹ ਕੋ ਉਠਿ ਭਾਗਾ।
ਬਾਰੂ ਕੇ ਮਧਿ ਗਯੋ ਪਰ ਕੈ ਜਨ ਸੋਇ ਰਹਿਯੋ ਸੁਖ ਕੈ ਨਿਸਿ ਜਾਗਾ।
ਗਰਬ ਗਯੋ ਗਿਰ ਕੈ ਤਿਹ ਕੋ ਰਨ ਕੈ ਹਰਿ ਕੇ ਰਸ ਸੋ ਅਨੁਰਾਗਾ।
ਲੇਟ ਰਹਿਓ ਕਰ ਕੇ ਉਪਮਾ ਇਹ ਡਾਰਿ ਚਲੇ ਕਿਰਸਾਨ ਸੁਹਾਗਾ।। ੨੧੮।।

Kabiou baach

Swiayya'

hore ba'do har bhai ve'h panung pai a'pnai gre'h ko' u'th. bha'ga.
ba'ru ke' madh ge'iou pa'r kai ja'n soia reh'ou sukh hai nis ja'ga.
garab ge'ou gir kai teh ko run kai har ke' ras so anura'ga.
late re'ho gir kai ke' upma' eh daar chale' kirsa'n suha'ga. (218)

The kanha told the black cobra, "I would allow you to go now, and you proceed to the south. You should not stay in this tank even for a moment and alongwith your offsprings, you may leave immediately. You must make haste, and taking your (female) mates, you should make a move. If the blue Jay bothers you, then mention my name to him. When Sri Krishan allowed the big cobra to go, he went to the sandy area and lay there being exhausted. (217)

The poet had remarked :

Swaiyya'

That cobra, being afraid of Sri Krishna, then rushed towards his resting place. He lay in the sand jast as a person keeping nightly vigil later sleeps being free in comfort. After fighting it out against Krishna he had lost his haughtiness from the mind, and was engaged in the love of the Lord hereafter. After praising Krishna he lay in the sand just as a farmer, after throwing borox in the field, goes back home (care free). (218)

ਸੁਧਿ ਭਈ ਜਬ ਹੀ ਉਹ ਕੋ ਉਠ ਕੈ ਹਰਿ ਪਾਇਨ ਲਾਗਿਓ।
ਪਉਢਿ ਰਹਿਓ ਥਕ ਕੈ ਸੁਨਿ ਮੋ ਪਤਿ ਪਾਇ ਲਗਿਓ ਜਬ ਹੀ ਫੁਨਿ ਜਾਗਿਓ।
ਦੀ ਧਰਿ ਮੋਰਿ ਸੁ ਨੈਕੁ ਬਿਖੈ ਤੁਮ ਕਾਨ੍ਹ ਕਹੀ ਤਿਹ ਕੋ ਉਠਿ ਭਾਗਿਓ।
ਦੇਖਿ ਲਤਾ ਤੁਮ ਕਉ ਨ ਬਧੈ ਮਮ ਬਾਹਨ ਮੋ ਰਸ ਮੋ ਅਨੁਰਾਗਿਓ।। ੨੧੯।।

sudh bha'riee jab hi oh ko ta'b hi u'th kai har paieu la'gaiou.
pa'udh re'hou tha'k hai sunn mo pati paie' lagiou jab
hi phun jagauo.
dei dha'r more so naik bikhai tum kahn kahi teh ko uth bhagiou.
dekh lata' tu'm kou na badhai mum bahan mo rai mo anga'giou. (219)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਕਾਲੀ ਨਾਗ ਨਿਕਾਰਬੋ ਬਰਨਨੰ।

ਅਥ ਦਾਨ ਦੀਬੋ

ਸਵੈਯਾ

ਨਾਗਿ ਬਿਦਾ ਕਰਿ ਕੈ ਗਰੜਧ੍ਵਜ ਆਇ ਮਿਲਿਓ ਅਪੁਨੇ ਪਰਵਾਰੈ।
ਧਾਇ ਮਿਲਿਓ ਗਰੇ ਤਾਹਿ ਹਲੀ ਅਰੁ ਮਾਤ ਮਿਲੀ ਤਿਹ ਦੂਖ ਨਿਵਾਰੈ।
ਸ੍ਰਿੰਗ ਧਰੇ ਹਰਿ ਧੇਨ ਹਜਾਰ ਤਬੈ ਤਿਹ ਕੇ ਸਿਰ ਊਪਰਿ ਵਾਰੈ।
ਸਯਾਮ ਕਹੈ ਮਨ ਮੋਹ ਬਢਾਇ ਬਹੁ ਪੁਨ ਕੈ ਬਾਮਨ ਕੋ ਦੈ ਡਾਰੈ।। ੨੨੦।।

iti Sri Bachittar Natak Granth Krisanavtari kali naag nika'rbo barnang.

ab daan deebo

Swiayya'

Naag bida' kar kai garardhaj a'ie' miliou apnai parva'rai.
dha'ie' miliou ga're' tahe' hali or maat mili teh dookh nivarai.
sringa' dhare' har dhen haja'r tanai teh ke sir uper va'rai.
siam kehai ma'n moh badhaie' boh pun kai ba'man
ko dai darai. (220)

When he regained consciousness, he fell at the feet of the Lord (Krishna) and said, "O my Lord! Being tired I had been lying down, but when I woke up I have come to take your blessings (to get a touch of your lotus-feet). O Krishna! Which ever place you have given me, is good enough for me, after saying this, he ran away. Then Krishna remarked, "By seeking my foot mark on your hood, the blue jay will not bother you any more; as my carriage (blue jay) is fully engrossed in my love. (and would not disobey). (219)

Here the chapter on taking out (of tank) the black Cobra in the episode of Krishna Incarnation in the Bachittar Natak Granth is completed.

Now the episode of Bestowing boons (gifts) begins.

Swaiyya'

After the (Kali Na'g) black Cobra was sent away, Sri Krishna came back to the family members. Then Balram rushed towards Krishna and hugged him and then the mother kissed him, and her suffering was over. Then the mother gave away one thousand cows with golden horns in alms, as a sacrifice to Krishna's safety. The poet Siam has said, "The mother developed great love for Krishna and gave away alms (boons) to Brahmins in plenty. (220)

ਲਾਲ ਮਨੀ ਅਰੁ ਨਾਗ ਬਡੇ ਨਰ। ਦੇਤ ਜਵਾਹਰ ਤੀਛਨ ਘੋਰੇ।
ਪੁਹਕਰ ਅਉ ਬਿਰਜੇ ਚੁਨਿ ਕੈ ਜਰਬਾਫ ਦਿਵਾਵਤ ਹੈ ਦਿਜ ਜੋਰੇ।
ਮੋਤਿਨਿ ਹਾਟ ਹੀਰੇ ਅਰੁ ਮਾਨਿਕ ਦੇਵਤ ਹੈ ਭਰਿ ਪਾਨਨ ਥੋਰੇ।
ਕੰਚਨਿ ਰੋਕਿਨ ਕੇ ਗਹਨੇ ਗੜਿ ਦੇਤ ਕਹੈ ਸੁ ਬਚੇ ਸੁਤ ਮੋਰੇ।। ੨੨੧।।

laal mani or na'g ba'de' na'g ba'de na'g dait javahar teechhan gho're.
pehkar aio'u birjai chun kai jarbhaph diva'rat jao drij jorai.
motine' har hire' ar manik devat hai bhar panan thorai.
kanchan rokin ka' ge'hnai ga'rr diet kehai so bache' su't more'. (221)

ਅਥ ਦਾਵਾਨਲ ਕਥਨੰ

ਸਵੈਯਾ

ਹੋਇ ਪ੍ਰਸੰਨਿ ਸਭੇ ਬ੍ਰਿਜ ਕੇ ਜਨ ਰੈਨ ਪਰੇ ਘਰ ਭੀਤਰਿ ਸੋਏ।
ਆਗ ਲਗੀ ਸੁ ਦਿਸਾ ਬਿਦਿਸਾ ਮਧਿ ਜਾਗ ਤਬੈ ਤਿਹ ਤੇ ਡਰਿ ਰੋਏ।
ਰਛੈ ਕਰੈ ਹਮਾਰੀ ਹਰਿ ਜੀ ਇਹ ਚਿਤਿ ਬਿਚਾਰਿ ਤਹਾ ਕਹੁ ਹੋਏ।
ਦ੍ਰਿਗ ਬਾਤ ਕਹੀ ਕਰੁਨਾ ਨਿਧਿ ਮੀਚ ਲਯੋ ਇਤਨੈ ਸੁ ਤਊ ਦੁਖ ਖੋਏ।। ੨੨੨।।

ab da'vanal ka'thun

Swiayya'

hoai parsan sabho krij ke' jan rein pa'rai ghar bheeter soiai.
aag lagi so dira' badisa madh jaag tabai eh te' dar hoiai.
rachha karai hamari har ji ih chit bichar ta'ha koh hoiai.
drig baat ke'hi karuna nidh mach leiou' itnai so
touoo dukh khoiai. (222)

ਮੀਚ ਲਏ ਦ੍ਰਿਗ ਜਉ ਸਭ ਹੀ ਨਰ ਪਾਨ ਕਰਿਯੋ ਹਰਿਜੀ ਹਰਿਦੌ ਤਉ।
ਦੇਖ ਮਿਟਾਇ ਦਯੋ ਪੁਰ ਕੋ ਸਭ ਹੀ ਜਨ ਕੇ ਮਨ ਕੋ ਹਨਿ ਦਯੋ ਭਉ।
ਚਿੰਤ ਕਛੂ ਨਹਿ ਹੈ ਤਿਹ ਕੋ ਜਿਨ ਕੋ ਕਰੁਨਾਨਿਧਿ ਦੂਰ ਕਰੈ ਖਉ।
ਦੂਰ ਕਰੀ ਤਪਤਾ ਤਿਹ ਕੀ ਜਨੁ ਡਾਰ ਦਯੋ ਜਲ ਕੋ ਛਲ ਕੈ ਰਉ।। ੨੨੩।।

mach leiai dring jou sabh hi nar paan ke' ma'n ka'riou ha'rji hariou tou.
dekh mitaie' de'iou pur ho sabh hi jan ke' ma'n ke' ha'n deiou bhou.
chint kachhu neh hai te'h ko jinko karna'nidh du'r karai khou.
du'r kari tapta' teh hi jan de'iou jal ko chhal kai ro'u. (223)

The mother gave away pearls, rubies, and many high valuable stones, diamonds, elephants alongwith fast steeds, sapphires, gems and costly dresses to the brahmins as gifts. She distributed handfuls of pearl necklaces, diamonds and gems and while giving away pure gold ornaments to brahmins, the mother Jasodha said, "Thank God! That my son had come back safe from the black Cobra's attack." (221)

Now the episode of Davanal begins

Swaiyya'

After the departure of the black Cobra, all residents of Brij were happy and at night-fall went home to sleep in peace. But in the morning they saw a huge fire raging on all the ten sides (directions) and they all (Brij residents) started crying. Then they suddenly thought of Krishna who could only help them. So all of them approached Krishna. Then the benevolent Lord (Krishna) told them, "Close your eyes, and in the meantime all their sufferings came to an end. (222)

When all of them closed their eyes, then Sri Krishna consumed all the (fire) flames within himself and brought the town's suffering to an end, casting away all the fear of his disciples. Those, who have the benevolent Lord as their mainstay, had cast away their heat of mind (the burning within) as if by sprinkling water the flames were cooled down. (223)

ਕਬਿਤੁ

ਆਖੈ ਮਿਟਵਾਇ ਮਹਾ ਬਪੁ ਕੋ ਬਢਾਇ ਅਤਿ ਸੁਖ ਮਨਿ ਪਾਇ ਆਗਿ ਖਾਇ ਗਯੋ ਸਾਵਰਾ।
ਲੋਕਨ ਕੀ ਰਛਨ ਕੇ ਕਾਜ ਕਰੁਨਾ ਕੇ ਨਿਧਿ ਮਹਾ ਛਲ ਕਰਿ ਕੈ ਬਚਾਇ ਲਯੋ ਗਾਵਰਾ।
ਕਹੈ ਕਬਿ ਸਯਾਮ ਤਿਨ ਕਾਮ ਕਰਿਓ ਦੁਖੁ ਕਰਿ ਤਾ ਕੋ ਫੁਨਿ ਫੈਲ ਰਹਿਓ ਦਸੋ ਦਿਸ ਨਾਵਰਾ।
ਦਿਸਟਿ ਬਚਾਇ ਸਾਥ ਦਾਤਨ ਚਬਾਇ ਸੋ ਤੋ ਗਯੋ ਹੈ ਪਚਾਇ ਜੈਸੇ ਖੇਲੇ
ਸਾਂਗ ਬਾਵਰਾ।। ੨੨੪।।

a'khe' mitra'ie' maha bap ko badhai, a't sukh ma'n paie'
aag kha'ie' geiou sa'vra'.
lokan ki rachhan ke' kaaj haruna' ke' nidh maha chhal kar
kai bachaie' lieou ga'vrai
kehai kabe' siam tin kaam kariou dukh kar ta' ko phun
phia'il re'hou daso navra'.
dist bachhaie' saath da'tan chabaie' so tou geiou hai pachaie'
jaisai khele'song bavra'. (224)

ਅਬ ਗੋਪਿਨ ਸੋ ਹੋਲੀ ਖੇਲਬੋ

ਸਵੈਯਾ

ਮਾਘ ਬਿਤੀਤ ਭਏ ਰੁਤਿ ਫਾਗੁਨ ਆਇ ਗਈ ਸਭ ਖੇਲਤ ਹੋਰੀ।
ਗਾਵਤ ਗੀਤ ਬਜਾਵਤ ਤਾਲ ਕਹੈ ਮੁਖ ਤੇ ਭਰੂਆ ਮਿਲਿ ਹੋਰੀ।
ਡਾਰਤ ਹੈ ਅਲਿਤਾ ਬਨਿਤਾ ਛਟਿਕਾ ਸੰਗਿ ਮਾਰਤ ਬੈਸਨ ਥੋਰੀ।
ਖੇਲਤ ਸਯਾਮ ਧਮਾਰ ਅਨੂਪ ਮਹਾ ਮਿਲਿ ਸੁੰਦਰਿ ਸਾਵਲ ਗੋਰੀ ।। ੨੨੫।।

ab gopian so holi khe'lbo.

Swaiyya'

ma'gh batit bhe'iai ru't ha'gan a'ie' geiie sabh khe'lat hori.
ga'vat geet baja'vat taal kehi mukh te' bharuna' mil hori.
da'rat hai a'lita ba'nita chhateka sung ma'rat bai'san thori.
khelat siam dhama'r a'nup maha mil sunder sa'val gori. (225)

Kabit

The dark complexioned Krishna had, by asking them to close their eyes, and enlarging his body size, and giving solace to each heart, had consumed the fire flames (within his body). The benevolent Lord had, through his deceitful action, saved his town. Siam poet has said, He has performed the most difficult function and his praiseworthiness had spread far and wide. By diverting the attention of the people, he had munched the demon Davanal with his teeth and had devoured him like a juggler performs his acts of magic. (224)

Here the chapter of saving (the people) from Davanal in the episode of Krishna Incarnation is completed.

Now the episode of playing holi (coloured waters) with the milkmaids' children begins

Swaiyya'

After the elapse of the month of Magh (January), the season of Phalgun (February) had started, then all started playing the game of coloured waters (holi). They were singing songs clapping and all the children together called the holi as shameless creature. The small urchins throw dry colours on each other and sprinkle coloured waters with the help of syringes (pumps). The poet Siam has said, that both the brothers Krishna and Balram with the beautiful dark and fair complexioned faces, combine together and play a game of fun and frolic. (225)

ਅੰਤ ਬਸੰਤ ਭਏ ਰੁਤਿ ਗ੍ਰੀਖਮ ਆਇ ਗਈ ਹਰ ਖੇਲ ਮਚਾਇਓ।
ਆਵਹੁ ਮਿਕ ਦੁਹੂੰ ਦਿਸ ਤੇ ਤੁਮ ਕਾਨ੍ਹ ਭਏ ਧਨਨੀ ਸੁਖ ਪਾਯੋ।
ਦੈਤ ਪ੍ਰਲੰਬ ਬਡੋ ਕਪਟੀ ਤਬ ਬਾਲਕ ਰੂਪ ਧਰਿਯੋ।।
ਕੰਧਿ ਚੜ੍ਹਾਇ ਹਲੀ ਕੋ ਉਡਿਓ ਤਿਨਿ ਮੂਕਨ ਸੋ ਧਰਿ ਧਰਿ ਗਿਰਾਯੋ।। ੨੨੬।।

a'nt ba'sant bha've' ru't kahn khaie har khel macha'riou.
a'voh mik dohun dis te' tum kahn bhaie' dha'nthi sukh paie'ou.
daint parlamb bado kapti ta'b balak roop dha'riou na jana'diou.
kandh cha'rraie' hali ko idiou tin mookan so dhar maar grie'ou. (226)

ਕੇਸਵ ਰਾਮ ਭਏ ਧਨਨੀ ਮਿਕ ਬਾਲ ਕਏ ਤਬ ਹੀ ਸਭ ਪਿਆਰੇ।
ਦੈਤ ਮਿਕਿਯੋ ਸੁਤ ਨੰਦਹਿ ਕੇ ਸੰਗਿ ਖੇਲਿ ਜਿਤਯੋ ਮੁਸਲੀ ਹਰਿ ਹਾਰੇ।
ਆਵ ਚੜੋ ਨ ਚੜਿਓ ਸੁ ਕਹਿਯੋ ਇਨ ਪੈ ਤਿਹ ਕੇ ਬਪੁ ਕੋ ਪਗ ਧਾਰੇ।
ਮਾਰਿ ਗਿਰਾਇ ਦਯੋ ਧਰਨੀ ਪਰ ਬੀਰ ਬਡੋ ਉਨ ਮੂਕਨ ਮਾਰੇ।। ੨੨੭।।

ke'sav Ram bhaie' dhanthi mik baal ke'iai ya'b hi sabh pia'rai.
daint mike'ou sut nandeh ke' su'ng khel' jitiou musli har ha'rai.
a'v charro' na' cha'rriou so ke'han in pai teh ko ba'p ko pug dharai.
maar ge'raie' de'iou harni par bir bado u'n mookan ma'rai. (227)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਪ੍ਰਲੰਬ ਦੈਤ ਬਧਹਿ।

ਅਬ ਲੁਕ ਮੀਚਨ ਖੇਲ ਕਥਨੰ

ਸਵੈਯਾ

ਮਾਰਿ ਪ੍ਰਲੰਬ ਲਯੋ ਮੁਸਲੀ ਜਬ ਯਾਦ ਕਰੀ ਹਰਿ ਜੀ ਤਬ ਗਈ।
ਚੂਮਨ ਲਾਗ ਤਬੈ ਬਛਰਾ ਮੁਖ ਧੇਨ ਵਹੈ ਉਨ ਕੀ ਅਰੁ ਮਾਈ।
ਹੋਇ ਪ੍ਰਸੰਨਯ ਤਬੈ ਕਰੁਨਾਨਿਧ ਤਉ ਲੁਕ ਮੀਚਨ ਖੇਲ ਮਚਾਈ।
ਤਾ ਛਬਿ ਕੀ ਅਤਿ ਹੀ ਉਪਮਾ ਕਬਿ ਕੇ ਮਨ ਮੈ ਬਹੁ ਭਾਤਿਨ ਭਾਈ ।। ੨੨੮।।

iti Sri Bachittar Na'take' Krisanavtare' parbamb daint ba'de'h.

ab lu'k meechan khe'l kathnung.

Swaiyya'

maar parlamb leiou musli jab ya'd kari har ji ta'b ga'iee.
chooman laag tabai bachhra mukh dhe'u vahai ur ki or ma'iee.
hoia prasane'u tabai karunanidh tou tu'k meechan khe'l macha'iee.?
ta' chhab ki a't hi upma' kab ke' ma'n mein boh bha'tin bha'iee. (228)

The Basant season (spring) had ended, and the hot season had begun, then Krishna started a play. Krishna and Balram became leaders of two groups, and the children of both sides enjoyed the fun. There was demon called Parlamb who was a cheat and he assumed the form of a boy, which no one could make out. Taking Balram on his shoulders Parlamb was about to fly away (with Balram), Balram had thrown him on the ground by striking him with fists. (226)

Krishna and Balram were the two leaders and the other loving children divided themselves into two groups. The demon (Parlamb) was on Krishna's side and in the game Balram had won whereas Krishna was the loser. Then Krishna said, "Come and ride on me." Balram said, "I cannot ride on you, as you will not be able to carry my weight. Then Balram rode on Parlamb's body and he was about to fly off. But the mighty Balram had struck him with his fists and threw him down on the ground. (227)

Here the chapter of killing of the demon Parlamb in the episode of Krishna Incarnation in Bachittar Natak is completed.

Now the episode of the game of hide and seek begins

Swaiyya'

When Balram had killed Pralamb, then Krishna went to look after his cows. At that time the cows were kissing their calves, asthey were their mothers. Seeing the affection of the cows, Krishna felt delighted and started the game of hide and seek. The poet had felt the beauty of this scene within his mind as praiseworthy. (228)

ਕਬਿਤੁ

ਬੈਠਿ ਕਰਿ ਗ੍ਵਾਰ ਆਖੈ ਮੀਚੈ ਏਕ ਗ੍ਵਾਰ ਹੂੰ ਕੀ ਛੋਰਿ ਦੇਤ ਤਾ ਕੋ ਸੋ ਤੋ ਅਉਰੇ ਗਹੈ ਧਾਇ ਕੈ।
ਆਖੈ ਮੂੰਦਤ ਹੈ ਤਬ ਓਹੀ ਗੋਪ ਹੂੰ ਕੀ ਫੇਰਿ ਜਾ ਕੇ ਤਨ ਕੋ ਜੋ ਛੂਐ ਕਰ ਸਾਥ ਜਾਇ ਕੈ।
ਤਹ ਤੋ ਛਲ ਬਲ ਕੈ ਪਲਾਵੈ ਹਾਥਿ ਆਵੈ ਨਹੀ ਤਉ ਮਿਟਾਵੈ ਆਖੈ ਆਪ
ਹੀ ਤੇ ਸੋ ਤੋ ਆਇ ਕੈ।
ਕਹੈ ਕਬਿ ਸਯਾਮ ਤਾ ਕੀ ਮਹਿਮਾ ਨ ਲਖੀ ਜਾਇ ਐਸੀ ਭਾਤਿ ਖੋਲੈ ਕਾਨ੍ਹ
ਮਹਾ ਸੁਖੁ ਪਾਇ ਕੈ।। ੨੨੯।।

b'aith kar gava'r a'khai meechai e'k gava'r hun ki chhor deit ta' ko
so to a'urou ge'hai dha'ie' kai.
a'khai mu'ndat hai tab ohi gopi hum ki phe'r ja ke' ta'n
ko jo chhu'ai kar saath ja'ie' kai.
teh to' chhal ba'l kai pala'vai haath a'vai nahi tou mita'vai
a'khai a'ap hi te' so tou a'ie' kai.
kehai kabe' siam ta' ki mehma' na' lakhi ja'ie' aisi bha'rt
khelai kahn maha sukh pa'ie' kai. (229)

ਸਵੈਯਾ

ਅੰਤ ਭਏ ਰੁਤਿ ਗ੍ਰੀਖਮ ਕੀ ਰੁਤਿ ਪਾਵਸ ਆਇ ਗਈ ਸੁਖਦਾਈ।
ਕਾਨ੍ਹ ਫਿਰੈ ਬਨ ਬੀਥਿਨ ਮੈ ਸੰਗਿ ਲੈ ਬਛਰੇ ਤਿਨ ਕੀ ਅਰੁ ਮਾਈ।
ਬੈਠਿ ਤਰੈ ਫਿਰਿ ਮਧ ਗੁਫਾ ਗਿਰਿ ਗਾਵਤ ਗੀਤ ਸਭੈ ਮਨੁ ਭਾਈ।
ਤਾ ਛਬਿ ਕੀ ਅਤਿ ਹੀ ਉਪਮਾ ਕਬਿ ਨੇ ਮੁਖ ਤੇ ਇਮ ਭਾਖਿ ਸੁਨਾਈ।। ੨੩੦।।

Swaiyya'

a'nt bhaie' ru't grikhan ki ru't pavas a'ie' ga'iee
kahn phirai ba'n bithin mein sung lai bachhre' tin ki or ma'iee.
ba'ith tabai phir madh gu'pha giri ga'vat geet sabhai ma'n bha'iee.
ta' chhab ki a't hi upma' kabi ne' mukh te' im bha'kh suna'iee. (230)

Kabit

One child would close the eyes of another child, while the other children hid themselves, then he would leave his eyes opened, and the first one runs after other children to touch them. Whosoever is touched by him, then gives his turn by getting his eyes closed by another child, and tries to touch the others (by chasing them). The other children run away from him by hook or crook, and he could not approach anyone, then he again gets his eyes closed. The poet Siam has said, Krishna was enjoying the game, and the beauty of this scene is indescribable. (229)

Swiayya'

At the end of the summer season, the monsoon season started. Krishna, alongwith cows and the calves, started roaming in the lanes of the jungle. During the rainfall, he would sit in the caves of the mountains, and sing songs of his choice. This scene was greatly praisesworthy which has been described by the peot in this manner. (230)

ਸੋਰਠਿ ਸਾਰੰਗ ਅਉ ਗੁਜਰੀ ਲਲਤਾ ਅਰੁ ਭੈਰਵ ਦੀਪਕ ਗਾਵੈ।
ਟੋਡੀ ਅਉ ਮੇਘ ਮਲ੍ਹਾਰ ਅਲਾਪਤ ਗੌਡ ਅਉ ਸੁਧ ਮਲ੍ਹਾਰ ਸੁਨਾਵੈ।
ਜੈਤਸਰੀ ਅਰੁ ਮਾਲਸਿਰੀ ਅਉ ਪਰਜ ਸੁ ਰਾਗਸਿਰੀ ਠਟ ਪਾਵੈ।
ਸਯਾਮ ਕਹੈ ਹਰਿ ਜੀ ਰਿਝ ਕੈ ਮੁਰਲੀ ਸੰਗ ਕੋਟਕ ਰਾਗ ਬਜਾਵੈ।। ੨੩੧।।

sorath sa'rung au gujri lalta' or bha'irav deepak ga'vai.
todi an me'gh mala'r ala'pat goad au sudh malhar suna'vai.
jaitsri or ma'lsri a'n paraj so ra'gsiri tha't pa'vai.
siam kehai har ji righ kai murli sung kotak ra'g baja'vai. (231)

ਕਬਿਤੁ

ਲਲਤ ਧਨਾਸਰੀ ਬਜਾਵਹਿ ਸੰਗ ਬਾਸੁਰੀ ਕਿਦਾਰਾ ਔਰ ਮਾਲਵਾ ਬਿਹਾਗੜਾ ਅਉ ਗੂਜਰੀ।
ਮਾਰੂ ਅਉ ਪਰਜ ਔਰ ਕਾਨੜਾ ਕਲਿਆਨ ਸੁਭ ਕੁਕਭ ਬਿਲਾਵਲੁ ਸੁਨੈ ਤੇ ਆਵੈ ਮੂਜਰੀ।
ਭੈਰਵ ਪਲਾਸੀ ਭੀਮ ਦੀਪਕ ਸੁ ਗਉਰੀ ਨਟ ਠਾਢੋ ਦ੍ਰਮ ਛਾਇ ਮੈ ਸੁ ਗਾਵੈ ਕਾਨ੍ਹ ਪੂਜਰੀ।
ਤਾਤੇ ਗ੍ਰਿਹ ਤਿਆਗਿ ਤਾ ਕੀ ਸੁਨਿ ਧੁਨਿ ਸੋਨ੍ਹਨ ਮੈ ਮ੍ਰਿਗਨੈਨੀ ਫਿਰਤ ਸੁ ਬਨਿ ਬਨਿ ਊਜਰੀ।। ੨੩੨।।

Kabit

la'lit dhana'sari baha'veh sung ba'suri kida'ra' a'ur malva biha'gra an gujri.
ma'rn an paraj a'ou ka'mr'a' kalya'n subh kukabh bilawal surnai te' a'vai mujri.
bha'irav palasi bhim deepak so gouri na't tha'dho dri'ou chha'ie' mein so ga'vai kahn pujri.
ta'te' gre'h tia'ge ta' ki sunn dhun saronan mein mrigna'ini phirat so ba'n ujri. (232)

ਸਵੈਯਾ

ਸੀਤ ਭਈ ਰੁਤਿ ਕਾਤਿਕ ਕੀ ਮੁਨਿ ਦੇਵ ਚੜਿਓ ਜਲ ਹ੍ਵੈ ਗਯੋ ਥੋਰੋ।
ਕਾਨ੍ਹ ਕਨੀਰੇ ਕੇ ਫੂਲ ਧਰੇ ਅਰੁ ਗਾਵਤ ਬੇਨ ਬਜਾਵਤ ਭੋਰੋ।
ਸਯਾਮ ਕਿਧੋ ਉਪਮਾ ਤਿਹ ਕੀ ਮਨ ਮਧਿ ਬਿਚਾਰੁ ਕਬਿਤੁ ਸੁ ਜੋਰੋ।
ਮੈਨ ਉਠਿਯੋ ਜਗਿ ਕੈ ਤਿਨ ਕੈ ਤਨਿ ਲੇਤ ਹੈ ਪੇਚ ਮਨੋ ਅਹਿ ਤੋਰੋ।। ੨੩੩।।

Swaiyya'

seet bha'iee ru't ka'tik ki mun dev cha'riou jal hove' thoro'.
kahn ka'neere' ke' phoo! dhare' or ga'vat ba'en bajavat bho'ro.
sia'm kidhe' upma' teh ki ma'n bicha'r kabit so joro.
ma'ne uthiou jag kai tin kai ta'n le'it hai pe'ch ma'no e'h toro. (233)

He sings songs in various Ragas like Sorath, Sarang, Gujri, Lalit and Bhairav or Deepak alongwith Ragas Todi, Megh and Malar. Then he would sing Ragas like Jaitsri, Malsiri, Paraj and Sri Rag which are very pleasing. The poet Siam has said that Krishna played many tunes on his flute in many Ragas. (231)

Kabit

Krishna was playing on his flute Ragas, like Lalit, Dhansari, Kidar, Malwa, Bihagra, and Gjuri. Also he was playing Maru, Paraj, Kanra, Kalyan, Kukabh, Bilawal and Murchhana. Then again standing under the shade of a tree Krishna was playing Bhairou, Plasi, Bhim, Deepak, Gouri, Nat, who was being worshipped. On hearing the sound of the flute, the deer-eyed milk-maids were rushing towards the jungle leaving their homes (in search of their) for Kanha. (232)

Swaiyya'

The season of winter (kartik) had started, the star of August had risen (in sky) and there was some water flowing in the rivers. Krishna was sporting an Oleander flower in his head (hair) and was playing his flute since the morning and singing songs. Siam Poet has described this beautiful scene in his poetry like this. It appeared that (the god of) love had awakened in their hearts or they were crawling like a wounded snake. (233)

ਗੋਪੀ ਬਾਚ

ਸ੍ਵੈਯਾ

ਬੋਲਤ ਹੈ ਮੁਖ ਤੇ ਸਭ ਗ੍ਵਾਰਿਨ ਪੁੰਨਿ ਕਰਿਓ ਇਨ ਹੂੰ ਅਤਿ ਮਾਈ।
ਜਗਯ ਕਰਿਯੋ ਕਿ ਕਰਿਯੋ ਤਪ ਤੀਰਥ ਗੰਧ੍ਰਬ ਤੇ ਇਨ ਕੈ ਸਿਛ ਪਾਈ।
ਕੈ ਕਿ ਪੜੀ ਸਿਤਬਾਨਹੁ ਤੇ ਕਿ ਕਿਧੋ ਚਤੁਰਾਨਨਿ ਆਪ ਬਨਾਈ।
ਸਯਾਮ ਕਹੈ ਉਪਮਾ ਤਿਹ ਕੀ ਇਹ ਤੇ ਹਰਿ ਓਠਨ ਸਾਥ ਲਗਾਈ ।। ੨੩੪।।

Gopi baach

Swaiyya'

bolat hai mikh te' sabh ga'va'ran pune' kario in hun a't maiee.
ja'ge'u ka'riou ke' ka'riou ke' ka'riou tirath gandhrab te' in kai sichh pa'iee.
kai ke' pa'rri sitbanoh te' ke' kidho chatra'nin aap ba'na'iee.
siam kehai upma' teh ki eh te'har o'ut saath laga'iee. (234)

ਸੁਤ ਨੰਦ ਬਜਾਵਤ ਹੈ ਮੁਰਲੀ ਉਪਮਾ ਤਿਹ ਕੀ ਕਬਿ ਸਯਾਮ ਗਨੋ।
ਤਿਹ ਕੀ ਧੁਨਿ ਕੋ ਸੁਨਿ ਮੋਹ ਰਹੇ ਮੁਨਿ ਰੀਝਤ ਹੈ ਸੁ ਜਨੋ ਰੁ ਕਨੋ।
ਤਨ ਕਾਮ ਭਰੀ ਗੁਪੀਆ ਸਭ ਹੀ ਮੁਖ ਤੇ ਇਹ ਭਾਤਨ ਜਵਾਬ ਭਨੋ।
ਮੁਖ ਕਾਨ੍ਹ ਗੁਲਾਬ ਕੋ ਫੂਲ ਭਯੋ ਇਹ ਨਾਲਿ ਗੁਲਾਬ ਚੁਆਤ ਮਨੋ।। ੨੩੫।।

sut Nand baja'vat hai murli upma' teh ki kab'e siam ga'ino.
te'h ki dhun ko sunn moh rehai mu'ni reejhat hai so jano ro kano.
ta'n kaam bhari gopia' sabh hi mukh te' eh bha'tan jawab bhano.
mukh kahn gula'b ko phool bhiou eh naal gula'b chua't mano. (235)

ਮੋਹਿ ਰਹੇ ਸੁਨਿ ਕੈ ਧੁਨਿ ਕੌ ਮ੍ਰਿਗ ਮੋਹਿ ਪਸਾਰ ਗੇ ਖਗ ਪੈ ਪਖਾ।
ਨੀਰ ਬਹਿਓ ਜਮੁਨਾ ਉਲਟੋ ਪਿਖਿ ਕੈ ਤਿਹ ਕੋ ਨਰ ਖੋਲ ਰੇ ਚਖਾ।
ਸਯਾਮ ਕਹੈ ਤਿਨ ਕੋ ਸੁਨਿ ਕੈ ਬਛੁਰਾ ਮੁਖ ਸੋ ਕਛੁ ਨ ਚੁਗੈ ਕਖਾ।
ਛੋਡਿ ਚਲੀ ਪਤਨੀ ਅਪਨੇ ਪਤਿ ਤਾਰਕ ਹ੍ਵੈ ਜਿਮ ਡਾਰਤ ਲਖਾ।। ੨੩੬।।

mo'hai re'hai sunn ka'i dhun ko mrig mohe' pasa'r ge'.
neer be'hou jamuna ultai pikhe' kai teb ko nar khel re' chakka'.
siam kehai tin ko sunn kai bachhra' mukh so kachh na chu'gai.
chho'd chali patni apnai pat ta'rak havai jim da'rat takha'. (236)

The milkmaids were saying-

Swaiyya'

All the milkmaids were saying, "O Mother! This flute had earned the (boon) benefit of a great virtuous deed, or performed a Yagna, or had undergone a penance, or taken bath at a holy place of pilgrimage or it had undergone training with celestial singers (musicians) or had been trained by the god of love, or it had been made (produced) by Brahma himself. The poet Siam has stated in its honour, that Krishna had endeared it (flute) to his lips. (234)

The son of Nand (Krishna) plays on his flute while the poet Siam sings its praises. Everyone, hearing its tune, gets enticed by it and gets endeared to it. All the milkmaids were filled with the love of Krishna and were answering like this, "Krishna's face was like the rose flower and from the flute, (pipe) the rose water was flowing in the forn ot tunes. (235)

On listening the flute tunes, the deer were getting ensnared while the birds were being endeared to its tunes and spreading their wings. Even the waters of Jamuna were enamoured by the flute and flowing upwards while human beings were watching him with gasped eyes. The peot Siam has stated, on hearing the flute, the calves were getting mesmerised thus forgetting to eat grass even with the mouth. The women folk leaving their spouses, were rushing attracted towards Krishna, just as while becoming an ascetic a person throws away millions of rupees (without caring for it). (236)

ਕੋਕਿਲ ਕੀਰ ਕੁਰੰਗਨ ਕੇਹਰਿ ਮੈਨ ਰਹਿਯੋ ਹ੍ਵੈ ਕੈ ਮਤ੍ਵਾਰੋ।
ਰੀਝ ਰਹੇ ਸਭ ਹੀ ਪੁਰ ਕੇ ਜਨ੍ ਆਨਲ ਪੈ ਇਹ ਤੈ ਸਸਿ ਹਾਰੋ।
ਅਉ ਇਹ ਕੀ ਮੁਰਲੀ ਜੁ ਬਜੈ ਤਿਹ ਊਪਰਿ ਰਾਗ ਸਭੈ ਫੁਨਿ ਵਾਰੋ।
ਨਾਰਦ ਜਾਤ ਥਕੈ ਇਹ ਤੇ ਬੰਸੁਰੀ ਜੁ ਬਜਾਵਤ ਕਾਨਰ ਕਰੋ।। ੨੩੭।।

kokil keer karungan ke'har ma'en re'hiou ha'vai kai matva'ro.
reejh rehai sabh ho pu'r ke' jan a'nan pai eh te'h sa's ha'ro.
aiveh ki murli jo ba'jai teh uper raag sa'bhai phun varo.
narad jaat tha'kai eh tai bansri jo bajavat ka'nar ka'ro. (237)

ਲੋਚਨ ਹੈ ਮ੍ਰਿਗ ਕੇ ਕਟਿ ਕੇਹਰਿ ਨਾਕ ਕਿਧੋ ਸੁਕ ਸੋ ਤਿਹ ਕੋ ਹੈ।
ਗ੍ਰੀਵ ਕਪੋਤ ਸੀ ਹੈ ਤਿਹ ਕੀ ਅਧਰਾ ਪੀਆ ਸੇ ਹਰਿ ਮੂਰਤਿ ਜੋ ਹੈ।
ਕੋਕਿਲ ਅਉ ਪਿਕ ਸੇ ਬਚਨਾਮ੍ਰਿਤ ਸਯਾਮ ਕਹੈ ਕਬਿ ਸੁੰਦਰ ਸੋਹੈ।
ਪੈ ਇਹ ਤੇ ਲਜ ਕੈ ਅਬ ਬੋਲਤ ਮੂਰਤਿ ਲੈਨ ਕਰੈ ਖਗ ਰੋਹੈ।। ੨੩੮।।

lochan hai mrig ke' kat ke'har na'k kidho suk so teh ko hai.
greev kapot si hai te'h ki adhra' pia' se' har moorat jo hai.
kokil'a'u pik se' bachnamirat siam kehai kale sunder sohai.
pai eh te' taj kai ab bolat moorat nain kare' khag rohai. (238)

ਫੂਲ ਗੁਲਾਬ ਨ ਲੇਤ ਹੈ ਤਾਬ ਸਹਾਬਾ ਕੋ ਆਬ ਹ੍ਵੈ ਦੇਖਿ ਖਿਸਾਨੋ।
ਪੈ ਕਮਲਾ ਦਲ ਨਰਗਸ ਕੋ ਗੁਲ ਲਜ਼ਤ ਹ੍ਵੈ ਫੁਨਿ ਦੇਖਤ ਤਾਨੋ।
ਸਯਾਮ ਕਿਧੋ ਅਪੁਨੇ ਮਨ ਮੈ ਬਰਤਾ ਗਨਿ ਕੈ ਕਬਿਤਾ ਇਹ ਠਾਨੋ।
ਦੇਖਨ ਕੋ ਇਨ ਕੇ ਸਮ ਪੂਰਬ ਪਛਮ ਡੋਲੈ ਲਹੈ ਨਹਿ ਆਨੋ।। ੨੩੯।।

phool gula'b na leit hai ta'b saha'b ko aab havai dekh khisa'no.
pai kamla dal nargis ko gul lajat havai phun dekhat ta'no.
siam kidho apne' ma'n mein barta' ga'n kai kabita eh tha'no.
de'khan ke in ke' sum poorab pachhan dolai le'hai ne a'no. (239)

ਮੰਘਰ ਮੈ ਸਭ ਹੀ ਗੁਪੀਆ ਮਿਲਿ ਪੂਜਤ ਚੰਡਿ ਪਤੇ ਹਰਿ ਕਾਜੈ।
ਪ੍ਰਾਤ ਸਮੇ ਜਮੁਨਾ ਮੰਧਿ ਨ੍ਹਾਵਤ ਦੇਖਿ ਤਿਨੈ ਜਲਜੰ ਮੁਖ ਲਾਜੈ।
ਗਾਵਤ ਗੀਤ ਬਿਲਾਵਲ ਮੈ ਜਰਿ ਬਾਹਨਿ ਸਯਾਮ ਕਥਾ ਇਹ ਸਾਜੈ।
ਅੰਗਿ ਅਨੰਗ ਬਢਿਓ ਤਿਨ ਕੇ ਪਿਖ ਕੈ ਜਿਹ ਲਾਜ ਕੋ ਭਾਜਨ ਭਾਜੈ।। ੨੪੦।।

manghar mein sabh gopian mil pujat cha'ndi pate' har ka'jai.
pra't samme' jamuna madh nahvat dekh tinai jaljunj mukh la'jai.
ga'vat geet bilawal mein jur ba'han siam katha eh sa'jai.
ang anang ba'dhiou tin kai pikh ka'i jeh laaj ko bhajan bhajai. (240)

All the birds like koel and parrot; and animals like deer, lion and even god of love (Kamdev) were enamoured on seeing the beautiful appearance of Krishna. All the residents of the town were feeling elated and even moon was feeling belittled (abashed) before the beauty of Krishna's face. When he played the flute, then all the Ragas were completely devoted to it. The dark complexioned Kanha would play his flute so nicely as to mesmerise even Narad, passing that way. (237)

His deer-like eyes, delicate waist like that of a tiger, and the nose like a parrot, would beautify his appearance, while his back was like that of a pigeon, and his lips were like the nectar. His speech was sweet like that of a Koel or harial; So the poet Siam has remarked, That Kahna was looking glorious in his appearance; and all are saying in a tone filled with modesty while the birds were feeling annoyed that Krishna had stolen their (beautiful) limbs; lest he might steal away their shape also. (238)

The rose (flower) even could not dare face Krishna's beauty, and even the great pearls and rubies were feeling betittled before him. The lotus petals or harcissus flowers (nargas) were feeling belittled on seeing his beauty. The poet Siam has described his beauty in his poetry that he had been traversing all along East and West, but could not find anyone else equal to him in beauty. (239)

During the month of December (maghar) all the milk maids were worshipping Durga in order to acquire him as their spouse. They were bathing early in the morning in Jamuna whose faces were looking more beautiful than the lotus flower even. They would sing songs in Bilwal Raga and with arms clasped were singing praises for Krishna and they had developed passionate love for him and they were behaving almost shamelessly showing their love for him. (240)

ਗਾਵਤ ਗੀਤ ਬਿਲਾਵਲ ਮੈ ਸਭ ਹੀ ਮਿਲਿ ਗੋਪਿਨ ਉਜਲ ਕਾਰੀ।
ਕਾਨਰ ਕੋ ਭਰਤਾ ਕਰਬੇ ਕਹੁ ਬਾਛਤ ਹੈ ਪਤਲੀ ਅਰੁ ਭਾਰੀ।
ਸਯਾਮ ਕਰੈ ਤਿਨ ਕੇ ਮੁਖ ਕੌ ਪਿਖਿ ਜੋਤਿ ਕਲਾ ਸਸਿ ਕੀ ਫੁਨਿ ਹਾਰੀ।
ਨ੍ਹਾਵਤ ਹੈ ਜਮੁਨਾ ਜਲ ਮੈ ਜਨੁ ਫੂਲ ਰਹੀ ਗ੍ਰਿਹ ਮੈ ਫੁਲਵਾਰੀ॥ ੨੪੧॥

ga'vat geet bilwal mein sabh hi mil gopian ujal ka'ri.
ka'hnar ko bharta' karbo koh ba'chhat hai patli or bha'ri.
siam karai tin ke' mukh ko pikhi joat kala sa's ki phun ha'ri.
nahvat hai jamuna jal mein jan phool re'hi gre'h me'h phulwari. (241)

ਨ੍ਹਾਵਤ ਹੈ ਗੁਪੀਆ ਜਲ ਮੈ ਤਿਨ ਕੇ ਮਨ ਮੈ ਫੁਨਿ ਹਉਲ ਨ ਕੋ।
ਗੁਨ ਗਾਵਤ ਤਾਲ ਬਜਾਵਤ ਹੈ ਤਿਹ ਜਾਇ ਕਿਧੌ -ਹਥ ਠਉਲਨ ਕੋ।
ਮੁਖਿ ਤੇ ਉਚਰੈ ਇਹ ਭਾਤਿ ਸਭੈ ਇਤਨੋ ਸੁਖ ਨ ਹਰਿ ਧਉਲਨ ਕੋ।
ਕਬਿ ਸਯਾਮ ਬਿਰਾਜਤ ਹੈ ਅਤਿ ਸਹੀ ਇਕ ਬਨਿਓ ਸਰ ਸੁੰਦਰ ਕਉਲਨ ਕੋ॥ ੨੪੨॥

nahvat hai jamuna jal mein tin ke' ma'n mein phun houl na ko.
gunn ga'vat taal ba'ja'vat hai teh jaie' kidhe ik thoulan ko.
mukh te' uchria eh bha't sabhai itno sukh na har dha'nlan ko.
kab siam bira'jat hai a't sahi ik banio sar sunder kanlan ko. (242)

ਗੋਪੀ ਬਾਚ ਦੇਵੀ ਜੂ ਸੋ

ਸਵੈਯਾ

ਲੈ ਅਪੁਨੇ ਕਰ ਜੋ ਮਿਟੀਆ ਤਿਹ ਥਾਪ ਕਹੈ ਮੁਖ ਤੇ ਜੁ ਭਵਾਨੀ।
ਪਾਇ ਪਰੈ ਤਿਹ ਕੇ ਹਿਤ ਸੋ ਕਰਿ ਕੋਟਿ ਪ੍ਰਨਾਮ ਕਹੈ ਇਹ ਬਾਨੀ।
ਪੂਜਤ ਹੈ ਇਹ ਤੇ ਹਮ ਤੋ ਤੁਮ ਦੇਹੁ ਵਹੈ ਜੀਅ ਮੈ ਹਮ ਠਾਨੀ।
ਹ੍ਵੈ ਹਮਰੇ -ਰਤਾ ਹਰਿ ਜੀ ਮੁਖ ਸੁੰਦਰਿ ਹੈ ਜਿਹ ਕੋ ਸਸਿ ਸਾਨੀ॥ ੨੪੩॥

Gopi baach devi ju so

Swaiyya'

lai apnai kar jo mitia' teh thaap kehai mukh te' jo bhawani.
pa'ie' pare' teh ke' hit so kar kot parna'm kehai eh bani.
pujat hai eh te' hum te' tum de'ho vehai jia mein hum tha'ni.
havai hamro bharta har ji mukh suner hai jeh ko sas sa'ni. (243)

All the fair and dark complexioned milk-maids were singing Bilwal Raga; even the fat or thin maids were keen to have Krishna as their spouse. So the poet Siam has said, that even the moon's light feels faded before their appearance and yearning (for him). They were bathing in Jamuna waters as if flowers were blossoming at home. (241)

The milkmaids were bathing in Jamuna waters without any fear and were singing Krishna's praises by clapping in fun, and getting together. They all were so happily speaking as if they were pleased more than being in Indra's palace. The poet Siam has said that they were floating in Jamuna, full of beauty and it appeared as if it were a tank of lotus-flowers (blooming allover). (242)

The milk-maids were addressing the goddess thus -

Swaiyya'

By taking dust (mud) in hand they were patting it as if it were goddess. They were bowing to her with love and paying their obeisance umpteen times, they were saying, "O Durga! We are worshipping you to bestow us the boon of whatever we have thought in mind; that is Krishna was being sought as a spouse for them, whose face was as beautiful as the moon's beauty. (243)

ਭਾਲਿ ਲਗਾਵਤ ਕੇਸਰ ਅਛਤ ਚੰਦਨ ਲਾਵਤ ਹੈ ਸਿਤ ਕੈ।
ਫੁਨਿ ਡਾਰਤ ਫੂਲ ਉੜਾਵਤ ਹੈ ਮਖੀਆ ਤਿਹ ਕੀ ਅਤਿ ਹੀ ਹਿਤ ਕੈ।
ਪਟ ਧੂਮ ਪਚਾਮ੍ਰਿਤ ਦਛਨਾ ਪਾਨ ਪ੍ਰਦਛਨਾ ਦੇਤ ਮਹਾ ਚਿਤ ਕੈ।
ਬਰਬੇ ਕਹੁ ਕਾਨ੍ਹ ਉਪਾਉ ਕਰੈ ਮਿਤ ਹੋ ਸੋਊ ਤਾਤ ਕਿਧੌ ਕਿਤ ਕੈ॥ ੨੪੪॥

bhaal laga'vat ke'sar achhat chandan la'vat hai sit kai.
phun da'rat phool uda'vat hai makhian teh ki ati hi hit kai.
pat dhoop pacha'mirat dachhna' paan pardachhna deit maha chit kai.
barbe' koh kahn upaou karai mit hai souoo taat kidho kit kai. (244)

ਗੋਪੀ ਬਾਚ ਦੇਵੀ ਜੂ ਸੋ

ਕਬਿਤੁ

ਦੈਤਨ ਸੰਘਾਰਨੀ ਪਤਿਤ ਲੋਕ ਤਾਰਨੀ ਸੁ ਸੰਕਟ ਨਿਵਾਰਨੀ ਕਿ ਐਸੀ ਤੂੰ ਸਕਤਿ ਹੈ।
ਬੇਦਨ ਉਤਾਰਨੀ ਸੁਰੇਂਦ੍ ਰਾਜ ਕਾਰਨੀ ਪੈ ਗਉਰਜਾ ਕੀ ਜਾਗੈ ਜੋਤਿ ਅਉਰ ਜਾਨ ਕਤ ਹੈ।
ਧੂਆ ਮੈ ਨ ਧਰਾ ਮੈ ਨ ਧਿਆਨ ਧਾਰੀ ਮੈ ਪੈ ਕਛੂ ਜੈਸੇ ਤੇਰੇ ਜੋਤਿ ਬੀਚ ਆਨਨ ਛਕਤਿ ਹੈ।
ਦਿਨਸ ਦਿਨੇਸ ਮੈ ਦਿਵਾਨ ਮੈ ਸੁਰੇਸ ਮੈ ਸੁਪਤ ਮਹੇਸ ਜੋਤਿ ਤੇਰੀ ਐ ਜਗਤਿ ਹੈ ॥ ੨੪੫॥

Gopi baach devi jo so

Kabit

dainta'n sangha'rni patit lok tarni so sankat nivarna' ke' a'isi tun sakat hai.
be'dan udha'rni sure'ndar raj karni pai gauarja ki jagai joat aur jaan ka't hai.
dhua mein dhra' mein na dhia'n dha'ri mein pai kachhu jaisai terai joat
beech a'man chhakat hai.
dinas dine's mein na dhiwan mehi sure's mein supat mahe's joat
te'ri ai jagat hai. (245)

ਬਿਨਤੀ ਕਰਤ ਸਭ ਗੋਪੀ ਕਰਿ ਜੋਰਿ ਜੋਰਿ ਸੁਨਿ ਲੇਹੁ ਬਿਨਤੀ ਹਮਾਰੀ ਇਹ ਚੰਡਿਕਾ।
ਸੁਰ ਤੈ ਉਬਾਰੇ ਕੋਟਿ ਪਤਿਤ ਉਧਾਰੈ ਚੰਡ ਮੁੰਡ ਮੁੰਡ ਡਾਰੇ ਸੁੰਭ ਨਿਸੁੰਭ ਕੀ ਖੰਡਿਕਾ।
ਦੀਜੈ ਮਾਗਿਯੋ ਦਾਨ ਹ੍ਵੈ ਪ੍ਰਤਛ ਕਹੈ ਮੇਰੀ ਮਾਈ ਪੂਜੇ ਹਮ ਤੁਮੈ ਨਾਹੀ ਪੁਜੈ ਸੁਤ ਗੰਡਕਾ।
ਹ੍ਵੈ ਕਰਿ ਪ੍ਰਸੰਨਯ ਤਾ ਕੋ ਕਹਿਓ ਸੀਘ੍ਰ ਮਾਨ ਦੀਨੋ ਵਹੈ ਬਰ ਦਾਨ ਫੁਨਿ ਰਾਨਿਨ ਦੀ ਮੰਡਿਕਾ॥ ੨੪੬॥

binti karat sabh gopi kar jore jore sunn leho binti hama'ri eh chandika'.
su'r ta'i uba'rai kot patit udha'rai chand mund mund da'rai sumbh nisumb ki khandika.
leejai mangiou daan have' parta'chh kehai meri maiee pooje' hum tumai
na'hi pujai sut gandka.
hov'ai kar prasan ta' ko keho seeghar man deeno vahai bar daan phun ra'nin
ki mandika. (246)

They were fixing saffron and rice on the idol of Durga and were applying crushed sandal wood on the forehead and then were offering flowers and were trying with love to let flies fly away. They were offering dresses, incense, pots and gifts like betels and were going round the idol with reverence. The milkmaids were making all efforts to gain the friendship of Krishna or as a spouse for themselves. (244)

The milkmaids were telling the goddess:

Kabit

"O goddess ! You are the killer of demons, bestowing Salvation to sinners, casting away all our sufferings, and are all-powerful. You are delivering the Vedas, giving kingdom to Indra, and the light of Durga was shining brightly throughout the world. Who else was there on equal footing with her in the world? The light and illumination of her face cannot be found elsewhere in the sky, or on the land or attained by meditation. The light of your appearance was much superior to anyother. O goddess! Your light and rediance was pervading throughout the world just as the sun shines during the day, the radiance of Indra seated in the assembly of gods, Mahadev among the deities are all shining (similarly your light radiates). (245)

All the milkmaids were praying with folded hands saying, O Chandika! Listen to our prayer! You alone had saved the gods (from demons), had given salvation to millions of sinnners, had killed Rand and Mund and had destroyed demons like Sumbh and Nishumbh. O mother! We will always worship you rather than Saligram. At the same time, the goddess, being pleased with them, who had won all the battles, said quickly, "I have accepted your prayer and bestowed the boon you had asked for." (246)

ਦੇਵੀ ਜੀ ਬਾਚ ਗੋਪਿਨ ਸੋ

ਸਵੈਯਾ

ਹੈ ਭਰਤਾ ਅਬ ਸੋ ਤੁਮਰੋ ਹਰਿ ਦਾਨ ਇਹੇ ਦੁਰਗਾ ਤਿਨ ਦੀਨਾ।
ਸੋ ਧੁਨਿ ਸ੍ਰਉਨਨ ਮੈ ਸੁਨ ਕੈ ਤਿਨ ਕੋਟਿ ਪ੍ਰਨਾਮ ਤਬੈ ਉਠਿ ਕੀਨਾ।
ਤਾ ਛਬਿ ਕੋ ਜਸੁ ਉਚ ਮਹਾ ਕਬਿ ਨੇ ਅਪਨੇ ਮਨ ਮੈ ਫੁਨਿ ਚੀਨਾ।
ਹੈ ਇਨ ਕੋ ਮਨੁ ਕਾਨਰ ਮੈ ਅਉ ਜੋ ਪੈ ਰਸ ਕਾਨਰ ਕੇ ਸੰਗਿ ਭੀਨਾ।। ੨੪੭।।

Devi ji baach Gopika so

Swaiyya'

havai bharta' ab so tumro har daan e'hai durga tin deenai.
so dhun saron nau mein kai tin kot parnam tabai uth keena.
ta'n chabb ko ja's u'ch nara maha kab ne' apnai ma'n mein phun cheena.
hai in kai ma'n ka'nar me'in a'u jo pai ras ka'nar ke' sung bheena. (247)

ਪਾਇ ਪਰੀ ਤਿਹ ਕੇ ਤਬ ਹੀ ਸਭ ਭਾਤਿ ਕਰੀ ਬਹੁ ਤਾਂਹਿ ਬਡਾਈ।
ਹੈ ਜਗ ਕੀ ਕਰਤਾ ਹਰਤਾ ਦੁਖ ਹੈ ਸਭ ਤੁ ਗਨ ਗੰਧ੍ਰਬ ਮਾਈ।
ਤਾ ਛਬਿ ਕੀ ਅਤਿ ਹੀ ਉਪਮਾ ਕਬਿ ਨੇ ਮੁਖ ਤੇ ਇਮ ਭਾਖਿ ਸੁਨਾਈ।
ਲਾਲ ਭਈ ਤਬ ਹੀ ਗੁਪੀਆ ਫੁਨਿ ਬਾਤ ਜਬੈ ਮਨ ਬਾਛਤ ਪਾਈ।। ੨੪੮।।

pa'ie' pari ta'b hi sabh bha'ti kari boh ta're' bada'iee.
hai jag ki karta harta' dukh hai sabh tum gun ga'ndhrab ma'iee.
ta' chhab ki a't hi upma' kab ne' mukh te' im bha'ka suna'iee.
ta'l bha'iee ta'b hi gopia'n phur baat jabai ma'n ba'chhat paiee. (248)

ਲੈ ਬਰਦਾਨ ਸਭੈ ਗੁਪੀਆ ਅਤਿ ਆਨੰਦ ਕੈ ਮਨਿ ਡੇਰਨ ਆਈ।
ਗਾਵਤ ਗੀਤ ਸਭੈ ਮਿਲ ਕੈ ਇਕ ਹ੍ਵੈ ਕੈ ਪ੍ਰਸੰਨਯ ਸੁ ਦੇਤ ਬਧਾਈ।
ਪਾਤਨ ਸਾਥ ਖਰੀ ਤਿਨ ਕੀ ਉਪਮਾ ਕਬਿ ਨੇ ਮੁਖ ਤੇ ਇਮ ਗਾਈ।
ਮਾਨਹੁ ਪਾਇ ਨਿਸਾਪਤਿ ਕੋ ਸਰ ਮਧਿ ਖਿਰੀ ਕਵੀਆ ਧੁਰ ਤਾਈ।। ੨੪੯।।

lai barda'n sabhai gopia'n a't anand kai ma'nde'ran ai'ee.
ga'vat geet sabhai mil kai ik ha've' kai prasan on so dait badha'iee.
pa'tan sa'th khari tin ki upma' kah ne' mukh te' im ga'iee.
ma'noh pa'ie' nisapat ko sarmadh khiri karia' dhur bhaiee. (249)

The goddess, told the milkmaids,

Swiayya'

Durga bestowed this boon to the milkmaids and said "Krishna will be your spouse now." On hearing this sound with their ears, they hailed the goddess Durga millions of times by standing up." The beauty of this scene, as viewed by the poet has been described as.\ the heart of these maids was endeared to Krishna and they were enamoured by Krishna's love completely. (247)

All the milkmaids then bowed at the feet of the goddess and then praised Durga by all means. They said, "O Mother! You are creator of the whole world and destroyer of all our afflictions. All the musicians of Shiva are assuming your own form only, while the poet has described the praises of this scene as, "The milkmaids were blushing with redness due to their happiness, when their desires were fulfilled in getting what they had wished for. (248)

Having received this boon (from the goddess) all the milkmaids came back home fully satisfied and delighted. All of them joined in a chorus to sing songs, and everyone congratulated the other one in their delight. They were all standing in a formation (line), and the poet has described their praise like this. It appeared as if, on attaining the moon, there were water-lillies sprouting from the pond (from one side to the other side). (249)

ਪ੍ਰਾਤ ਭਏ ਜਮਨਾ ਜਲ ਮੈ ਮਿਲਿ ਧਾਇ ਗਈ ਸਭ ਹੀ ਗੁਪੀਆ।
ਮਿਲਿ ਗਾਵਤ ਗੀਤ ਚਲੀ ਤਿਹ ਜਾ ਕਰ ਆਨੰਦ ਭਾਮਿਨ ਮੈ ਕੁਪੀਆ।
ਤਬ ਹੀ ਫੁਨਿ ਕਾਨ੍ਹ ਚਲੇ ਤਿਹ ਜਾ ਜਮੁਨਾ ਜਲ ਕੋ ਫੁਨਿ ਜਾ ਜੁ ਪੀਆ।
ਸੋਊ ਦੇਖਿ ਤਬੈ ਭਗਵਾਨ ਕਹੇ ਨਹਿ ਬੋਲਹੁ ਰਹੀ ਕਰਿ ਹੋ ਚੁਪੀਆ।। ੨੫੦।।

pra't bha'ie jamunajal mein mil dha'ie' ga'iee sabh hi gopia'n.
mil ga'vat geet chali te'h ja' kar a'nand bha'man mein kupia'.
tab hi phun kahn chale' te'jha' jamuna jal ko phun ja jo pia'.
souoo dekh ta'bai bhagwan kehai neh bo'loh ri kar ho chupia'. (250)

ਅਥ ਚੀਰ ਚਰਨ ਕਥਨੰ

ਸਵੈਯਾ

ਨ੍ਹਾਵਨਿ ਲਾਗਿ ਜਬੈ ਗੁਪੀਆ ਤਬ ਲੈ ਪਟ ਕਾਨ ਚਰਿਯੋ ਤਰ ਊਪੈ।
ਤਉ ਮੁਸਕਯਾਨ ਲਗੀ ਮਧਿ ਆਪਨ ਕੋਇ ਪੁਕਾਰ ਕਰੇ ਹਰਿ ਜੂ ਪੈ।
ਚੀਰ ਹਰੇ ਹਮਰੇ ਛਲ ਸੋ ਤੁਮ ਸੋ ਠਗ ਨਾਹਿ ਕਿਧੋ ਕੋਊ ਭੂ ਪੈ।
ਹਾਥਨ ਸਾਥ ਸੁ ਸਾਰੀ ਹਰੀ ਦ੍ਰਿਗ ਸਾਥ ਹਰੋ ਹਮਰੋ ਤੁਮ ਰੂਪੈ।। ੨੫੧।।

ab cheer charan katha'nung

Swaiyya'

na'hvan la'ge' jab gopia'n ta'b lai pa't kahn chaliou ta'r u'pai.
tou muskian lagi nidh a'pan koiai puka'r kare' jo pai.
cheer hare' hamre' chhal so tunn so thag na'hai kidho kauoo bhun pai.
ha'than sa'th sa'ri ha'ri drig sa'th haro hamro tum rupai. (251)

As the day dawned all milmaids joined together and moved towards the Jamuna river. All were singing songs together and moving towards the river, being happy beyond description (they were without themselves). That time Krishna also went there and drank water from Jamuna. On his arrival there, all were quiet, so Krishna looked at them and said, "Why are you not talking? Why are you so quiet? (250)

The removal of milkmaid's clothes begins

Swaiyya'

When the milk maids were bathing Krishna took away their clothes and climbed upon a tree. Then they were smiling among themselves and someone went and requested him, "O Krishna! You have stolen our clothes deceitfully, and there is none better cheat (greater) than yourself on the face of Earth; with your hands you have stolen our clothes, and with your eyes you are stealing our beauty." (251)

ਗੋਪੀ ਬਾਚ ਕਾਨ ਜੂ ਸੋ

ਸਵੈਯਾ

ਸਯਾਮ ਕਹਿਯੋ ਮੁਖ ਤੇ ਗੁਪੀਆ ਇਹ ਕਾਨ੍ਹ ਸਿਖੇ ਤੁਮ ਬਾਤ ਭਲੀ ਹੈ।
ਨੰਦ ਕੀ ਓਰ ਪਿਖੋ ਤੁਮ ਹੂੰ ਦਿਖੋ ਭ੍ਰਾਤ ਕੀ ਓਰ ਕੀ ਨਾਮ ਹਲੀ ਹੈ।
ਚੀਰ ਹਰੇ ਹਮਰੇ ਛਲ ਸੋ ਸੁਨਿ ਮਾਰਿ ਡਰੈ ਤੁਹਿ ਕੰਸ ਬਲੀ ਹੈ।
ਕੋ ਮਰ ਹੈ ਹਮ ਕੋ ਤੁਮਰੋ ਨ੍ਰਿਪ ਤੋਰ ਡਰੈ ਜਿਮ ਕਉਲ ਕਲੀ ਹੈ।। ੨੫੨।।

Gopi baach kahn ju so

Swaiyya'

sian ke'hou mukh te' gopian eh kahu sikhe' tum baat bhali hai.
nand ki aur pikho tumhun dikhe bhra't ki aur ke' naam hali hai.
cheer hare' hamre' chhal se' sunn maar darai te'h kans bali hai.
ko mar hai hum ko tumro nrip tore da'rai jim koul kali hai. (252)

ਕਾਨ੍ਹ ਬਾਚ ਗੋਪੀ ਸੋ

ਸਵੈਯਾ

ਕਾਨ੍ਹ ਕਹੀ ਤਿਨ ਕੋ ਇਹ ਬਾਤ ਨ ਦਿਓ ਪਟ ਹਉ ਨਿਕਰਿਯੋ ਬਿਨੁ ਤੋ ਕੋ।
ਕਿਉ ਜਲ ਬੀਚ ਰਹੀ ਛਪ ਕੈ ਤਨ ਕਾਹਿ ਕਟਾਵਤ ਹੋ ਪਹਿ ਜੋਕੋ।
ਨਾਮ ਬਤਾਵਤ ਹੋ ਨ੍ਰਿਪ ਕੋ ਤਿਹ ਕੋ ਫੁਨਿ ਨਾਹਿ ਕਛੂ ਡਰੁ ਮੋਕੋ।
ਕੇਸਨ ਤੇ ਗਹਿ ਕੈ ਪਤ ਕੀ ਅਗਨੀ ਮਧਿ ਈਧਨ ਜਿਉ ਊਹਿ ਝੋਕੋ।। ੨੫੩।।

kahn baach Gopi so

Swaiyya'

kahn ke'hi tin ko baat na de'ou pa't hoan nikriou bin to ko.
kiou ja'l beech re'hi chhap ka'i ka'he' kata'vat ho peh joko.
naam bata'vat ho nrip ko te'h ko phun na'hai kachhu dar moko.
ke'san te' geh kai ta'p ki agni madh eedhan jiou ohe' jhoko. (253)

The milkmaids told Krishna.

Swaiyya'

The poet Siam has stated that the milkmaid said like this, "O Kanha! You have learnt this clever move? Look at your father Nand! Then look at your brother, who is called gentle (They are gentlemen and you have started such mischief). You have removed our clothes also deceitfully. The mighty Kans will kill you on hearing such news." Then Krishna replied, "Who will kill me?" I will split your king kans into two pieces like a lotus petal." (252)

Then Krishna said to the milkmaid

Swaiyya'

Without getting out of water, I will not give your clothes. Why are you staying in water now, hiding yourself? And your body being sucked (cut) by the leeches. I have no fear of the king Kans, form whose name you wanted to frighten me. I will throw Kans into the fire by catching of his hair, just as the wood is thrown in the flames of burning fire." (253)

ਰੂਖਿ ਚਰੇ ਹਰਿ ਜੀ ਰਿਝ ਕੈ ਮੁਖ ਤੇ ਜਬ ਬਾਤ ਕਹੀ ਇਹ ਤਾ ਸੋ।
ਤਉ ਰਿਸਿ ਬਾਤ ਕਹੀ ਉਨ ਹੂੰ ਇਹ ਜਾਇ ਕਹੈ ਤੁਹਿ ਮਾਤ ਪਿਤਾ ਸੋ।
ਜਾਇ ਕਹੋ ਇਹ ਕਾਨ੍ਹ ਕਹੀ ਮਨ ਹੈ ਤੁਮਰੋ ਕਹਬੋ ਕਹੁ ਜਾ ਸੋ।
ਜੋ ਸੁਨਿ ਕੋਊ ਕਹੈ ਹਮ ਕੋ ਇਹ ਤੋ ਹਮ ਹੂੰ ਸਮਝੈ ਫੁਨਿ ਵਾ ਸੋ।। ੨੫੪।।

rookh charvai har ji righ kai mukh te' jab baat kehi eh ta' so.
tou risi baat keh'hi unn hun eh ja'ie kehai tohe' maat pita so.
ja'ie' kaho eh kahn ke'hi ma'n hai tumro kehbo koh jo so.
jo sunn ko'uoo kehai hum ko eh to hum hun samjhai phun va' so, (254)

ਕਾਨ੍ਹ ਬਾਚ

ਸਵੈਯਾ

ਦੇਉ ਬਿਨਾ ਨਿਕਰੈ ਨਹਿ ਚੀਰ ਕਹਿਯੋ ਹਸਿ ਕਾਨ੍ਹ ਸੁਨੋ ਤੁਮ ਪਿਆਰੀ।
ਸੀਤ ਸਹੋ ਜਲ ਮੈ ਤੁਮ ਨਾਹਕ ਬਾਹਰਿ ਆਵਹੋ ਗੋਰੀ ਅਉ ਕਾਰੀ।
ਦੇ ਅਪੁਨੇ ਅਗੂਆ ਪਿਛੂਆ ਕਰ ਬਾਰਿ ਤਜੋ ਪਤਲੀ ਅਰੁ ਭਾਰੀ।
ਯੌ ਨਹਿ ਦੇਉ ਕਹਿਯੋ ਹਰਿ ਜੀ ਤਸਲੀਮ ਕਰੋ ਕਰ ਜੋਰਿ ਹਮਾਰੀ।। ੨੫੫।।

Kahn baach

Swaiyya'

de'ou bina nikrai neh cheer keho hass kahun sunno tum pia'ri.
seet sa'ho ja'l mein tum na'hak ba'hir a'voh gori a'n ka'ri.
dei apne' agua' pichhua' kar baar tajo patli or bha'ri.
yo ne'h de'o ke'hou har ji tasleem karo kar jore hama'ri. (255)

ਫੇਰਿ ਕਹੀ ਹਰਿ ਜੀ ਤਿਨ ਸੋ ਰਿਝ ਕੈ ਇਹ ਬਾਤ ਸੁਨੋ ਤੁਮ ਮੇਰੀ।
ਜੋਰਿ ਪ੍ਰਨਾਮ ਕਰੋ ਹਮਰੋ ਕਰ ਲਾਜ ਕੀ ਕਾਟਿ ਸਭੈ ਤੁਮ ਬੇਰੀ।
ਬਾਰ ਹੀ ਬਾਰ ਕਹਿਯੋ ਤੁਮ ਸੋ ਮੁਹਿ ਮਾਨਹੁ ਸੀਘ੍ਰ ਕਿਧੋ ਇਹ ਹੇ ਰਹੀ।
ਨਾਤਰੁ ਜਾਇ ਕਹੋ ਸਭ ਹੀ ਪਹਿ ਸਉਹ ਲਗੈ ਫੁਨਿ ਠਾਕੁਰ ਕੇਰੀ।। ੨੫੬।।

phe'r kehi har ji tin so rijh kai eh baat sunno tum me'ri.
jore prana'm karo hamro kar la'j ki ka'at sabhai tum be'ri.
ba'r hi baar kehou tum so mohe' mano seeghar kidho eh hai ri.
na'tur jaie' kaho' sabh hi pe'h so'uoh lagai phun thakur keri. (256)

When Krishna told her this thing, then (out of fun) he climbed higher on the tree. Then the milmmaids were annonyed and said in anger, "We will go and complain to your mother and father." Then Krishna replied, "You may tell anyone you like. If anyone (asks) tells me anything on your complaint, then I will deal with him myself." (254)

Krishna then said, .

Swaiyya'

Then Krishna laughed and said, "O dear ones! Unless you come out of water, I will never give back your clothes. O fair and black complexioned ones! You are staying in water unnecessarily and suffering with cold, come outside quickly. O fattish ones and lean ones! You keep your hands on your front and back portions (parts) and come out of water. When they came out of water, Krishna said, "I will not give your clothes, unless you bow to me with folded hands." (255)

Krishna again said lovingly, "O maids! Listen to me! You forget about your prestige (feeling ashamed), throwing it to the winds and with folded hands pray to me. I am telling you again and again. O dear ones, why do you not agree to my demand? Else I will tell everyone about you and I swear on the Lord." (256)

ਗੋਪੀ ਬਾਚ ਕਾਨ੍ਹ ਸੋ

ਸਵੈਯਾ

ਜੋ ਤੁਮ ਜਾਇ ਤਿਨ ਹੀ ਪਹਿ ਤੋ ਹਮ ਬਾਤ ਬਨਾਵਹਿ ਐਸੇ।
ਚੀਰ ਹਰੇ ਹਮਰੇ ਹਰਿ ਜੀ ਦਈ ਬਾਰਿ ਤੇ ਨਿਆਰੀ ਕਢੈ ਹਮ ਕੈਸੇ।
ਭੇਦ ਕਹੈ ਸਭ ਹੀ ਜਸੁਧਾ ਪਹਿ ਤੋਹਿ ਕਰੈ ਸਰਮਿੰਦਤ ਵੈਸੇ।
ਜਿਉ ਨਰ ਕੋ ਗਹਿ ਕੈ ਤਿਰੀਯਾ ਹੂੰ ਸੁ ਮਾਰਤ ਲਾਤਨ ਮੂਕਨ ਜੈਸੇ॥ ੨੫੭॥

Gopi baach kahn so

Swaiyya

jo tuni ja'ie keh tin hi per to hum baat bana'veh aisai.
cheer hare' humre' har ji deiee ba'r te' niari kadhe'i hum kaise'.
bhe'd kehai sabh hi jasudha peh tohe' karai.
jin nar ko ge'h hai tria'ua' hun so ma'rat
latan mukan jaisai. (257)

ਕਾਨ੍ਹ ਬਾਚ

ਦੋਹਰਾ

ਬਾਤ ਕਹੀ ਤਬ ਇਹ ਹਰੀ ਕਾਹਿ ਬੰਧਾਵਤ ਮੋਹਿ।
ਨਮਸਕਾਰ ਜੋ ਨ ਕਰੋ ਮੋਹਿ ਦੁਹਾਈ ਤੋਹਿ ॥ ੨੫੮॥

Kahn baach

Dohra

baat kehi ta'b e'h hari ka'hai bandha'vat mohai.
namaskar jo na' karo mohai doha'iee tohai. (258)

Then the milkmaids said,

Swaiyya'

" If you will tell people about us, then we will tell them something like this, that Krishna had stolen our clothes and was asking us to come out of water (like this). O God! How could we come out like this? We will tell your mother Jasodha, the whole story and would make you feel ashamed of yourself just as a woman deals with a man, who tries to molest her, by striking him with fists and legs (after holding him). (257)

Then Kanha said,

Couplet

Then why are you getting me tied down (with bad reputation)? But I swear by you, if you do not salute me (with folded hands) I will not give back your clothes." (258)

ਗੋਪੀ ਬਾਚ

ਸਵੈਯਾ

ਕਾਹਿ ਖਿਝਾਵਤ ਹੋ ਹਮ ਕੋ ਅਰੁ ਦੇਤ ਕਹਾ ਜਦੁਰਾਇ ਦੁਹਾਈ।
ਜਾ ਬਿਧਿ ਕਾਰਨ ਬਾਤ ਬਨਾਵਤ ਸੋ ਬਿਧਿ ਹਮ ਹੂੰ ਲਖਿ ਪਾਈ।
ਭੇਦ ਕਰੋ ਹਮ ਸੋ ਤੁਮ ਨਾਹਕ ਬਾਤ ਇਹੈ ਮਨ ਮੈ ਤੁਹਿ ਆਈ।
ਸਉਹ ਲਗੈ ਹਮ ਠਾਕੁਰ ਕੀ ਜੁ ਰਹੈ ਤੁਮਰੀ ਬਿਨੁ ਮਾਤ ਸੁਨਾਈ।। ੨੫੯।।

Gopi baach

Swaiyya'

ka'ie' khajha'va ho hum ko diet kaha'n jadraie' duhaee.
ja' bidh ka'ran baat banavat so bidh hun hun lakh paiee.
bhe'd karo hum so tum na'hak baat ehai ma'n mein tohai.
souh lagai hum tha'kur ki jo rahai tumri bin maat suna'iee. (259)

ਕ੍ਰਿਨਾ ਬਾਚ

ਸਵੈਯਾ

ਮਾ ਸੁਨਿ ਹੈ ਤਬ ਕਾ ਕਰਿ ਹੈ ਹਮਰੋ ਸੁਨਿ ਲੇਹੁ ਸਭੈ ਬ੍ਰਿਜ ਨਾਰੀ।
ਬਾਤ ਕਹੀ ਤੁਮ ਮੂੜਨ ਕੀ ਹਮ ਜਾਨਤ ਹੈ ਤੁਮ ਹੋ ਸਭ ਬਾਰੀ।
ਸੀਖਤ ਹੋ ਰਸ ਰੀਤਿ ਅਬੈ ਇਹ ਕਾਨ੍ਹ ਕਹੀ ਤੁਮ ਹੋ ਮੁਹਿ ਪਿਆਰੀ।
ਖੇਲਨ ਕਾਰਨ ਕੋ ਹਮ ਹੂੰ ਜੁ ਹਰੀ ਛਲ ਕੈ ਤੁਮ ਸੁੰਦਰ ਸਾਰੀ।। ੨੬੦।।

Kahn baach gopian so

Swaiyya'

ma' sunn hai ta'b kakar hai humro sunn te'ho sabhai brij na'ri.
baat ke'hi tum moora'n ki hun ja'nat hai tum ho sabh ba'ri.
seekhat ho ra's reet abe' eh kahn tum ho mohai piari.
khelan ka'ram hum jo hari chha'l kaithun sunder sari. (260)

Then the milkmaids said

Swaiyya'

" O Master of Yadavas! Why are you teasing us and swearing by us? We have understood the purpose, as to why you are saying all this, which you are trying to hide from us. But if you have in mind (to undress us) then we also swear by God, that we will tell the whole truth to your mother, and will not desist from it." (259)

Then Krishna told the milkmaids,

Swiayya'

O all the womenfolk of Brij, Listen to me! Even if the mother Jasodha listens to your stories, then what could she do to me? You are behaving like fools. I know, you are still nof grown up. You are only learning the path of love. Then Krishna said, You are all lovable (dear) to me, whatever I did by taking away your dresses (cover up), I only meant to have fun and frolic with you. (260)

ਗੋਪੀ ਬਾਚ

ਸਵੈਯਾ

ਫੇਰਿ ਕਹੀ ਮੁਖ ਤੇ ਇਮ ਗੋਪਿਨ ਬਾਤ ਇਸੀ ਮਨੁ ਏ ਪਟ ਦੈਹੋ।
ਸਉਹ ਕਰੋ ਮੁਸਲੀਧਰ ਕੀ ਜਸੁਧਾ ਨੰਦ ਕੀ ਹਮ ਕੋ ਡਰ ਕੈਹੋ।
ਕਾਨ੍ਹ ਬਿਚਾਰਿ ਪਿਖੋ ਮਨ ਮੈ ਇਨ ਬਾਤਨ ਤੇ ਤੁਮ ਨ ਕਿਛੁ ਪੈਹੋ।
ਦੇਹੁ ਕਹਿਯੋ ਜਲ ਮੈ ਹਮ ਕੋ ਇਹ ਦੇਹਿ ਅਸੀਸ ਸਭੈ ਤੁਹਿ ਜੈਹੋ॥ ੨੬੧॥

Gopi baach

Swaiyya'

phe'r kehi mukh te im gopian baat isi issi ma'n ai pa't deho.
soho kare' muslidhar ki Jasuda' Nand ki hum ko da'r keiho.
kahn bichar pikhe' ma'n mein baatan te' tum na kichh pe'ho.
deh ke'hon jal mein hum ko eh de'he asess sabhai tohai je'ho. (261)

ਗੋਪੀ ਬਾਚ

ਸਵੈਯਾ

ਫੇਰਿ ਕਹੀ ਮੁਖ ਤੇ ਮਿਲਿ ਗੋਪਨ ਨੇਹ ਲਗੈ ਹਰਿ ਜੀ ਨਹਿ ਜੋਰੀ।
ਨੈਨਨ ਸਾਥ ਲਗੈ ਸੋਊ ਨੇਹੁ ਕਹੈ ਮੁਖ ਤੇ ਇਹ ਸਵਾਲ ਗੋਰੀ।
ਕਾਨ੍ਹ ਕਹੀ ਹਸਿ ਕੈ ਇਹ ਬਾਤ ਸੁਨੋ ਰਸ ਰੀਤਿ ਕਹੋ ਮਮ ਹੋਰੀ।
ਆਖਨ ਸਾਥ ਲਗੈ ਟਕਵਾ ਫੁਨਿ ਹਾਥਨ ਸਾਥ ਲਗੈ ਸੁਭ ਸੋਰੀ॥ ੨੬੨॥

Gopi baach

Swaiyya'

phe'r kehi mukh te' mil gopian ne'h lagia harji re'h jo'ri.
nrain saath la'gai souoo neho kehai mukh te' eh saval gori.
kahn kehi hass ha'o ejh baat suno ra's reet kaho humhori.
a'khan sa'ath takva' ohun ha'thaN saath lagai subh sori. (262)

Then the milkmaids said

Swaiyya'

The milkmaids then uttered these words from the mouth, "O Krishna! If you had this thing in mind, then give back our clothes and swear by Balram, Jasodha and Nand that you will not frighten us any more." "O Krishna! You may consider about it by pondering over it that you will not gain anything by such efforts. Please give our clothes, while we are in water, we all would sing your praises and give our blessings to you and then leave this place. (261)

The milkmaids further said,

Swaiyya'

The miklmaids then further said, "O Hari! The love cannot be attained through force. The black and fair-complexioned maids then said, "The love could be developed through glance with eyes only." Then Krishna laughed and said, "O milkmaids, "I am giving you hints for developing love, so you listen to me, "First of all the love is developed by the eyes with a gaze, (concentrated) and if the hands also co-operate, then the function (job) could be completed successfully. (262)

ਫੇਰਿ ਕਹੀ ਮੁਖਿ ਤੇ ਗੁਪੀਆ ਹਮਰੇ ਪਟ ਦੇਹੁ ਕਹਿਯੋ ਨੰਦ ਲਾਲਾ।
ਫੇਰਿ ਇਸਨਾਨ ਕਰੈ ਨ ਇਹਾ ਕਹਿ ਹੈ ਹਮਿ ਲੋਗਨ ਆਛਨ ਬਾਲਾ।
ਜੋਰਿ ਪ੍ਰਨਾਮ ਕਰੋ ਹਮ ਕੋ ਕਰ ਬਾਹਰ ਹ੍ਵੈ ਜਲ ਤੇ ਤਤਕਾਲਾ।
ਕਾਨ੍ਹ ਕਹੀ ਹਸਿ ਕੈ ਮੁਖ ਤੈ ਕਰਿ ਹੋ ਨਹੀ ਢੀਲ ਦੇਉ ਪਟ ਹਾਲਾ।। ੨੬੩।।

phe'r kehi mukh te' gopian humre' pa't deho ke'hou nand lala.
phe'r isnan ka'rai na' eha' keh har hum logan a'chhan ba'la.
jor prana'm kare' hum ko har ba'hir have' jal te' tatkala'.
kahu kehi hass ha'i muka tai hare' ho nahi dheel de'ou pa't hala'. (263)

ਦੋਹਰਾ

ਮੰਤ੍ ਸਭਨ ਮਿਲਿ ਇਹ ਕਰਿਯੋ ਜਲ ਕੋ ਤਜਿ ਸਭ ਨਾਰਿ।
ਕਾਨਰ ਕੀ ਬਿਨਤੀ ਕਰੋ ਕੀਨੋ ਇਹੈ ਬਿਚਾਰ।। ੨੬੪।।

Dohra

mantar sa'bhan mil eh karioụ jal ko ta'j sabh naar.
kanar hi binti karo heeno e'hai bicha'r. (264)

ਸ੍ਵੈਯਾ

ਦੈ ਅਗੂਆ ਪਿਛੂਆ ਅਪੁਨੇ ਕਰ ਪੈ ਸਭ ਹੀ ਜਲ ਤਿਆਗ ਖਰੀ ਹੈ।
ਕਾਨ ਕੇ ਪਾਇ ਪਰੀ ਬਹੁ ਬਾਰਨ ਅਉ ਬਿਨਤੀ ਬਹੁ ਭਾਤਿ ਕਰੀ ਹੈ।
ਦੇਹੁ ਕਹਿਯੋ ਹਮਰੀ ਸਰ੍ਹੀਆ ਤੁਮ ਜੋ ਕਰਿ ਕੈ ਛਲ ਸਾਥ ਹਰੀ ਹੈ।
ਜੇ ਕਹੀ ਹੋ ਮਨਿ ਹੈ ਹਮ ਸੋ ਅਤਿ ਹੀ ਸਭ ਸੀਤਹਿ ਸਾਥ ਠਰੀ ਹੈ।। ੨੬੫।।

Swaiyya'

dia a'gua' pichhna' apnai kar pai sukh hi jal tia'g khari hai.
kahu ke' pa'ie' pa'ri boh ha'rin a'n binti boh bha'nt kari hai.
deho ke'hiou hamri saria' tum jo chhal sa'th hari hai.
je' ke'h ho ma'n hai hum se' a't hi sabh jal seet
eh sa'th thari hai. (265)

Then the milkmaids said (by word of mouth), "O Nand Lal (son of Nand)! Please give our clothes. We will not bathe here in future and will inform all ohers in cluding respectable women not to bathe there". "Come out of water and pay obeisance to me with folded hands," said Krishna laughing, "Then I will give back your clothes immediately." (263)

Couplet

Then all the milkmaids consulted each other and decided to come out of water and request Krishna accordingly. (264)

Swaiyya'

After consultations, all the maids, with hands covering their front and hind parts, came out of water and stood there. Then they all bowed to Krishna many times and requested him by all means, and said, "Give our clothes (saris) which you had taken away deceptively Whatever, you will say, we will obey that. Now we are feeling cold due to this cold weather." (265)

ਕਾਨ੍ਹ ਬਾਚ

ਸਵੈਯਾ

ਕਾਨ੍ਹ ਕਹੀ ਹਸਿ ਬਾਤ ਤਿਨੈ ਕਹਿ ਹੈ ਹਮ ਜੋ ਤੁਮ ਸੋ ਮਨ ਹੋ।
ਸਭ ਹੀ ਮੁਖ ਚੂਮਨ ਦੇਹੁ ਕਹਿਯੋ ਚੁਮ ਹੈ ਹਮ ਹੂੰ ਤੁਮ ਹੂੰ ਗਨਿ ਹੋ।
ਅਰੁ ਤੋਰਨ ਦੇਹੁ ਕਹਿਯੋ ਸਭ ਹੀ ਕੁਚ ਨਾਤਰ ਹਉ ਤੁਮ ਕੋ ਹਨਿ ਹੈ।
ਤਬ ਹੀ ਪਟ ਦੇਉ ਸਭੈ ਤੁਮਰੇ ਇਹ ਝੂਠ ਨਹੀ ਸਤਿ ਕੈ ਜਨਿ ਹੋ॥ ੨੬੬॥

Kahn ba'ach

Swaiyya'

kahn ke'hi hass baat tinai ke'h hai him jo tum jo so ma'n ho.
sabh hi mukh chooman deho ke'hou chum hai tum hun ganho.
ar toran de'hoke'hou sabh hi kuch na'tar hoan tum ko ha'n ho.
ta'b hi pa't de'ou sabhai tumre' e'h jhooth nahi sa't kai ja'ne ho. (266)

ਫੇਰਿ ਕਹੀ ਮੁਖ ਤੇ ਹਰਿ ਜੀ ਸੁਨਿ ਰੀ ਇਕ ਬਾਤ ਕਹੌ ਸੰਗ ਤੇਰੇ।
ਜੋਰ ਪ੍ਰਨਾਮ ਕਰੋ ਕਰ ਸੋ ਤੁਮ ਕਾਮ ਕਰਾ ਉਪਜੀ ਜੀਅ ਮੇਰੇ।
ਤੌ ਹਮ ਬਾਤ ਕਹੀ ਤੁਮ ਸੋ ਜਬ ਘਾਤ ਬਨੀ ਸਭ ਠਉਰ ਅਕੇਰੇ।
ਦਾਨ ਲਹੈ ਜੀ ਕੋ ਹਮ ਹੂੰ ਹਸਿ ਕਾਨ੍ਹ ਕਹੀ ਤੁਮਰੋ ਤਨ ਹੇਰੇ॥ ੨੬੭॥

phe'r ke'hi mukh te' har ji sunn ri ik baat kehai sung tere.
jore pra'na'm karo kar so tum kaam kara upji upjiuia me'rai.
tou hum baat ke'hi tum so jab gha't bani subh thaur ake'roi.
daan leho jia ko hum hum haas kahu kehi tumro ta'n herai. (267)

ਕਬਿਯੋ ਬਾਚ

ਦੋਹਰਾ

ਕਾਨ੍ਹ ਜਬੈ ਗੋਪ ਸਭੈ ਦੇਖਿਯੋ ਨੈਨ ਨਚਾਤ।
ਹ੍ਵੈ ਪ੍ਰਸੰਨਿ ਕਹਨੇ ਲਗੀ ਸਭੈ ਸੁਧਾ ਸੀ ਬਾਤ॥ ੨੬੮॥

kahn jabai gopi sabhai dekhiou nain nacha't.
hav'ai pranam kehnai lagi sabhai sukh si baat. (268)

Kanha then said

Swaiyya'

Krishna laughed and said, "Will you agree to whatever I would say?" Krishna again said, "All of you should allow me to kiss your cheeks (faces); I will go on kissing and you go on counting. Then allow me to fondle (touch) your breasts, else I will make you to suffer with cold weather. This is very true and do not take it as a lie. (when you will fulfil these conditions) then I will give back your clothes." (266)

Then Krishna laughed and uttered these words, "O darlings! I am going to tell you something, Listen. You slaute me with folded hands, as I am filled with sexual desires. I have told you all this as I have got a chance in this lovely place. Krishna then laughed and said, "Having seen your beautiful bodies, I have awakened my desire to possess your bodies as a boon. (267)

The poet has stated

Couplet

When Krishna's eyes met with their eyes, then all maids were pleased and started saying sweet words like nectar to him. (268)

ਗੋਪੀ ਬਾਚ ਕਾਨ੍ਹ ਸੋ

ਸਵੈਯਾ

ਕਾਨ੍ਹ ਬਹਿਕ੍ਮ ਥੋਰੀ ਤੁਮੈ ਖੇਲਹੁ ਨ ਅਪਨੋ ਘਰ ਕਾਹੇ।
ਨੰਦ ਸੁਨੈ ਜਸੁਧਾ ਤਪਤੈ ਤਿਹ ਤੇ ਤੁਮ ਕਾਨ੍ਹ ਭਏ ਹਰਕਾ ਹੋ।
ਨੇਹੁ ਲਗੈ ਨਹ ਜੋਰ ਭਏ ਤੁਮ ਲਗਾਵਤ ਹੋ ਬਰ ਕਾਹੋ।
ਲੇਹੁ ਕਹਾ ਇਨ ਬਾਤਨ ਤੇ ਰਸ ਜਾਨਤ ਕਾ ਅਜਹੂੰ ਲਰਕਾ ਹੋ॥ ੨੬੯॥

Gopi baach kahn so

Swiayya'

Kahn be'hkaram thori tumai khe'loh na apna ghar ka'ho.
Nand sunai jasudha ta'ptai te'h te' tum kahu bha'ie' harka' ho.
nehang lagai neh jou bha'ie' tum neho laga'vat ho bar kaho.
le'ho kaha' in baatan te' ra's janat ka' aj hun larka hai. (269)

ਕਬਿਤੁ

ਕਮਲ ਸੇ ਆਨਨ ਕੁਰੰਗਨ ਸੇ ਨੇਤ੍ਰਨ ਸੋ ਤਨ ਕੀ ਪ੍ਰਭਾ ਮੈ ਸਾਰੇ ਭਾਵਨ ਸੋ ਭਰੀਆ।
ਰਾਜਤ ਹੈ ਗੁਪੀਆ ਪ੍ਰਸੰਨ ਭਈ ਐਸੀ ਭਾਤਿ ਚੰਦ੍ਮਾ ਚਰ੍ਹੈ ਤੇ ਜਿਉ ਬਿਰਾਜੈ ਸੇਤ ਹਰੀਆ।
ਰਸ ਹੀ ਕੀ ਬਾਤੈ ਰਸ ਰੀਤਿ ਹੀ ਕੇ ਪ੍ਰੇਮ ਹੂੰ ਮੈ ਕਹੈ ਕਬਿ ਸਯਾਮ ਸਾਥ ਕਾਨ੍ਹ ਜੂ ਕੇ ਖਰੀਆ।
ਮਦਨ ਕੇ ਹਾਰਨ ਬਨਾਇਬੇ ਕੇ ਕਾਜ ਮਾਨੋ ਹਿਤ ਕੈ ਪਰੋਵਤ ਹੈ ਮੋਤਿਨ ਕੀ ਲਰੀਆ॥ ੨੭੦॥

Kabit

kamal re' anann hara'ngan se' na'itran so ta'n ki prabha'
mein sa'rai bha'van so bharia'.
rajat hai gopian prasan bha'iee a'osi bha'nt chandrama' char'eh
te' jiou bira'jai sant haria'.
ras hi ki baatai ra's reet hi ke' prem hum mein kehai kab
siam saath kahn juke' kharia'.
madan ke' haran bana'ibo ke' ka'j ma'no hit kai provat
hai motan ki laria'. (270)

Then the milkmaids told Krishna

Swaiyya'

"O Krishna! Your age and strength is not yet matured, so why do you not play at home only? O Kanha! When Nand and Jasodha will hear such things, they will get perturbed. Have you gone mad? You never think about it." The love cannot be developed with force, so why do you develop your love through the strength of force? What will you gain out of all these things? You are still a child, so why do you not understand the meaning of sexual pleasure. (269)

Kabit

The milkmaids, whose face is like the lotus flower, deer-like eyes, whose beauty is well known throughout the populance, and such beautiful maids were sitting there in a delightful mood, just as the water-lillies shine during the moon-light. The poet Siam has remarked, they were talking about love and were completely immersed in the path of love and were standing near Krishna as if they were making strings of the pearls of love, to prepare a necklace of the sexual pleasure. (270)

ਸਵੈਯਾ

ਕਾਹੇ ਕੋ ਕਾਨ੍ਹ ਜੂ ਕਾਮ ਕੇ ਬਾਨ ਬਗਾਵਤ ਹੋ ਤਨ ਕੇ ਧਨੁ ਭਉਹੈ।
ਕਾਹੇ ਕਉ ਨੇਹੁ ਲਗਾਵਤ ਹੋ ਮੁਸਕਾਵਤ ਹੋ ਚਲਿ ਆਵਤ ਸਉਹੈ।
ਕਾਹੇ ਕਉ ਪਾਗ ਧਰੋ ਤਿਰਛੀ ਅਰੁ ਕਾਹੇ ਭਰੋ ਤਿਰਛੀ ਤੁਮ ਗਉਹੈ।
ਕਾਹੇ ਰਿਝਾਵਤ ਹੌ ਮਨ ਭਾਵਤ ਆਹਿ ਦਿਵਵਾਤ ਹੈ ਹਮ ਸਉਹੈ। ੨੭੧॥

Swaiyya'

kahe' ko kahn ju ka'm ke baan lagavat ho ta'n ke' dhan bhou hai.
kahe' hou ne'ho laga'vat ho muska ho chal a'vat sou hai.
kahe' kou paag dhare' tirchhi ar ka'he' bhare' tirchhi tum gouhai.
ka'he' rijha'vat ho ma'n bha'vat a' hai divvat
hai hum souhai. (271)

ਬਾਤ ਸੁਨੀ ਹਰਿ ਕੀ ਜਬ ਸ੍ਰਉਨਨ ਰੀਝ ਹਸੀ ਸਭ ਹੀ ਬ੍ਰਿਜ ਬਾਮੈ।
ਠਾਢੀ ਭਈ ਤਰੁ ਤੀਰ ਤਬੈ ਹਰੂਏ ਹਰੂਏ ਚਲ ਕੈ ਗਜ ਗਾਮੈ।
ਬੇਰਿ ਬਨੇ ਤਿਨ ਨੇਤ੍ਰਨ ਕੇ ਜਨੁ ਮੈਨ ਬਨਾਇ ਧਰੇ ਇਹ ਦਾਮੈ।
ਸਯਾਮ ਰਸਾਤੁਰ ਪੇਖਤ ਯੌ ਜਿਮ ਟੂਟਤ ਬਾਜ ਛੁਧਾ ਜੁਤ ਤਾਮੈ॥ ੨੭੨॥

baat sunni har ki jab saronan reigh, ha'ssi sabh hi brij bhmai.
tha'dhi bha'iee ta'r teer tabai ha'rnai ha'rnai chal kei ga'j ga'mai.
be'r bane' tiu naitran ke' jan ma'ni ba'naie' dha're eh ddhi'mai.
siam rasa'tur pe'khat yo jim tatat baaj chundha jut tamai. (272)

ਕਾਮ ਸੇ ਰੂਪ ਕਲਾਨਿਧਿ ਸੇ ਮੁਖ ਕੀਰ ਸੇ ਨਾਕ ਕੁਰੰਗ ਸੇ ਨੈਨਨ।
ਕੰਚਨ ਸੇ ਤਨ ਦਾਰਿਮ ਦਾਤ ਕਪੋਤ ਸੇ ਕੰਠ ਸੁ ਕੋਕਿਲ ਬੈਨਨ।
ਕਾਨ੍ਹ ਲਗਿਯੋ ਕਹਨੇ ਤਿਨ ਸੋ ਹਸਿ ਕੈ ਕਬਿ ਸਯਾਮ ਸਹਾਇਕ ਧੈਨਨ।
ਮੋਹਿ ਲਯੋ ਸਭ ਹੀ ਮਨੁ ਮੇਰੇ ਸੁ ਭਉਹ ਨਚਾਇ ਤੁਮੈ ਸੰਗ ਸੈਨਨ॥ ੨੭੩॥

kaam se' roop kalanidh se' mukh kar se' na'k ka'rung se nainai.
kanchan se' ta'n da'riou daat kapot se kanth so kokil bainan.
kahn lagiou kehnai tin so hass kai ka'b siam sahaik dhainan.
mohai liou sabh hi ma'n mero sobhour rechaie'
tumai sung sainan. (273)

Swaiyya

O Kanha! "Why are you shooting the arrows of love at us by using the bows of your eye-brows?" Why are you endearing yourself to us and coming towards us with a smiling face? Why do you have a tilted turban on your head, while throwing sarcastic remarks with your eyes? O lovable person! Why are you making us alluring with your presence while forcing us to swear by you?" (271)

When the women of Brij land heard these words with their own ears, all of them started laughing getting interested. They reached near the tree by walking slowly towards him. Their eyes were like the ropes and the god of love had ensnared them to these ropes. Sri Krishna, filled with the sexual desires, was looking towards them just as a hungry hawk swoops down on its prey down below. (272)

Sri Krishna whose appearance was a personification of love, having a face like the moon, with a nose like a parrot, and deer-like eyes; whose body was shining like gold, the teeth like pomen-grade and the neck like a pigeon, and sweet talk like the koel (bird). The poet Shiam has stated, that guardian of cows kanha said smilingly, "O milkmaids! All of you maids have enamoured me with your love, by twisting your eyes and making all sorts of signs and symbols." (273)

ਕਾਨ੍ਹ ਬਡੇ ਰਸ ਕੇ ਹਿਰੀਆ ਸਬ ਹੀ ਜਲ ਬੀਚ ਅਚਾਨਕ ਹੇਰੀ।
ਸਉਹ ਤੁਮੈ ਜਸੁਧਾ ਕਹੁ ਬਾਤ ਕਿਸਾਰਥ ਕੌ ਇਹ ਜਾ ਹਮ ਘੇਰੀ।
ਦੇਹੁ ਕਹਿਯੋ ਸਭ ਹੀ ਹਮਰੇ ਪਟ ਹੋਹਿੰ ਸਭੈ ਤੁਮਰੀ ਹਮ ਚੇਰੀ।
ਕੈਸੇ ਪ੍ਰਨਾਮ ਕਰੈ ਤੁਮ ਕੋ ਅਤਿ ਲਾਜ ਕਰੈ ਹਰਿ ਜੀ ਹਮ ਤੇਰੀ।। ੨੭੪।।

Kahn ba'dai ra's ke' hiria' sabh hi ja'l beech acha'nak hori.
sonho tuma'i Jasudha koh baat ki sarath ko eh ja' hum gheri.
deho kihou sabh hi hamro pa't ho'hing sabhai tumri hum cheri.
kaisai pranam karai tum ko a't laaj karai har jihum te'ri. (274)

ਪਾਪਿ ਕਰਿਯੋ ਹਰਿ ਕੈ ਤੁਮਰੇ ਪਟ ਅਉ ਤਰੁ ਪੈ ਚੜਿ ਸੀਤ ਸਹਾ ਹੈ।
ਜੋ ਹਮ ਪ੍ਰੇਮ ਛਕੋ ਅਤਿ ਹ ਤੁਮ ਕੋ ਹਮ ਢੂੰਢਤ ਢੂੰਢ ਲਹਾ ਹੈ।
ਜੋਰਿ ਪ੍ਰਨਾਮ ਕਰੋ ਹਮ ਕੋ ਕਰ ਸਉਹ ਲਗੈ ਤੁਮ ਮੇਰੀ ਹਹਾ ਹੈ।
ਕਾਨ੍ਹ ਕਹੀ ਹਸਿ ਬਾਤ ਸੁਨੋ ਚਾਰ ਭਈ ਤੁ ਬਿਚਾਰ ਕਹਾ ਹੈ।। ੨੭੫।।

paap pariou har kai tumrai pa't a'u ta'r pai cha'rr seet saha' hai.
jo hum prem chhake' a't hitum ko hum dhu'ndhat dhoondh laha' hai.
jore prana'n kar hum ko kar souho lagai tum meri haha hai.
kahn ke'hi hass baat sunno sabh cha'r bha'iee too bichar kaha' hai. (275)

ਠੀਕ ਕਰੋ ਹਮ ਤੇ ਨ ਕਛੂ ਅਰੁ ਲਾਜ ਕਛੂ ਜੀਅ ਮੈ ਨਹੀ ਕੀਜੇ।
ਜੋਰਿ ਪ੍ਰਨਾਮ ਕਰੋ ਹਮ ਕੋ ਕਰ ਦਾਸਨ ਕੀ ਬਿਨਤੀ ਸੁਨਿ ਲੀਜੈ।
ਕਾਨ੍ਹ ਕਹੀ ਹਸਿ ਕੈ ਤਿਨ ਸੋ ਤੁਮਰ ਮ੍ਰਿਗ ਦੇਖਤ ਜੀਜੈ।
ਡੇਰਨ ਨਾਹਿ ਕਹੈ ਤੁਮਰੇ ਇਹ ਤੇ ਤੁਮਰੋ ਕਛੂ ਨਾਹਿਨ ਛੀਜੈ।। ੨੭੬)

sunh kare' hum te' na' kachhu an a laaj kachhu jia mein nahi keejai.
jore pra'nam karai hum ko kar da'san ki binti sunn lejai.
kaha ke'hi hass kai tin so tumre' mrig se' drig de'khat jeejai.
de'ram na'he' kehai tumrai eh te tumre' kachhu na'hin chheejai. (276)

ਦੋਹਰਾ

ਕਾਨ੍ਹ ਜਬੈ ਪਟ ਨ ਦਏ ਤਬ ਗੋਪੀ ਸਭ ਹਾਰਿ।
ਕਾਨ੍ਹਿ ਕਹੈ ਸੋ ਕੀਜੀਐ ਕੀਨੋ ਇਹੈ ਬੀਚਾਰ ।। ੨੭੭।।

Dohra

kahn jabai pat na deiai tab gopi sabh haar.
kahu kehai so kijiai keenai ehai bichar. (277)

Kanha was a great lover of pleasure. When he saw all the milkmaids bathing naked in the river suddenly, then their love endeared him (attracted him). So the milkmaids said, "You have to swear by Jasodha, so tell us the truth, as to why have you surrounded us, here, with what motive in mind? All were clamouring for their clothes, we are your slaves (maids). O Kanha! How could we slaute you with foldèd hands, as we are feeling ashamed before you." (274)

Kahna said, O Milkmaids, "I have committed a sin by removing (stealing) your clothes and have made you suffer the cold weather. Infact, I am completely enamoured by your beauty, so I have located you here after searching for you all over. So just pay me your respects with folded hands and take away your clothes. If you do not agree to this, then you will have to suffer and swear by me." Then Kanha told the milkmaids with a smile, "Listen to my benign talk. If we have shown love for each other through the eyes meeting each other's then where is the question of nakedness?" (275)

You need have no shame from me and need not hide anything from me; so you just salute (hail) me with folded hands and listen (agree) to my request. Kanha told them similingly, that "I am simply alive to see your deer-like eyes. I will not tell anything to your people at home, so you will not suffer any loss of prestige." (276)

Couplet

When Kahna did not give their clothes, then all the milkmaids, feeling desperate, thought and decided to act according to what Kanha had said." (277)

ਸਵੈਯਾ

ਜੋਰਿ ਪ੍ਰਨਾਮ ਕਰੋ ਹਰਿ ਕੋ ਕਰ ਆਪਸ ਮੈ ਕਹਿ ਕੈ ਮੁਸਕਾਨੀ।
ਸਯਾਮ ਲਗੀ ਕਹਨੇ ਮੁਖ ਤੇ ਸਭ ਹੀ ਗੁਪੀਆ ਮਿਲਿ ਅੰਮ੍ਰਿਤ ਬਾਨੀ।
ਹੋਹੁ ਪ੍ਰਸੰਨਯ ਕਹਿਯੋ ਹਮ ਪੈ ਕਰ ਬਾਤ ਕਹੀ ਤੁਮ ਸੋ ਹਮ ਮਾਨੀ।
ਅੰਤਰ ਨਾਹਿ ਰਹਿਯੋ ਇਹ ਜਾ ਅਬ ਸੋਊ ਭਲੀ ਤੁਮ ਜੋ ਮਨਿ ਮਾਨੀ।। ੨੭੮।।

Swaiyya'

jore pranam karai har ko kar apas mein keh kai muskani.
siam lagi kehnai mukh te sabh hi jopia mil amrit bani.
hoho parsaneu hum pai kar baat kahi tum so hum mani.
antar nahai rehou eh ja ab souoo bhali tum jo man bhani. (278)

ਕਾਮ ਕੇ ਬਾਨ ਬਨੀ ਬਰਛੀ ਭਰੁਟੇ ਧਨੁ ਸੇ ਦ੍ਰਿਗ ਸੁੰਦਰ ਤੇਰੇ।
ਆਨਨ ਹੈ ਸਸਿ ਸੋ ਅਲਕੈ ਹਰਿ ਮੋਹਿ ਰਹੈ ਮਨ ਰੰਚਕ ਹੇਰੇ।
ਤਉ ਤੁਮ ਸਾਥ ਕਰੀ ਬਿਨਤੀ ਜਬ ਕਾਮ ਕਰਾ ਉਪਜੀ ਜੀਅ ਮੇਰੇ।
ਚੁੰਬਨ ਦੇਹੁ ਕਹਿਓ ਸਭ ਹੀ ਮੁਖ ਸਉਹ ਹਮੈ ਕਹਿ ਕੈ ਨਹਿ ਡੇਰੇ।। ੨੭੯।।

kaam ko baan bani barchhi bharutai dhan se drig sunder terai.
anan hai sas se alkai binti jab kaam kaha upji jia ni erai.
tou tum saath kari binti jab kaam kaha upji jia merai.
chumban deho kehou sabh hi mukh sawoh hamai
keh hai neh derai. (279)

ਹੋਇ ਪ੍ਰਸੰਨਯ ਸਭੈ ਗੁਪੀਆ ਮਿਲਿ ਮਾਨ ਲਈ ਜੋਊ ਕਾਨ੍ਹ ਕਹੀ ਹੈ।
ਜੋਰਿ ਹੁਲਾਸ ਬਢਿਯੋ ਜੀਅ ਮੈ ਗਿਨਤੀ ਸਰਿਤਾ ਮਗ ਨੇਹ ਬਹੀ ਹੈ।
ਸੰਕ ਛੁਟੀ ਦੁਹੂੰ ਕੇ ਮਨ ਤੇ ਹਸਿ ਕੈ ਹਰਿ ਤੋਂ ਇਹ ਬਾਤ ਕਹੀ ਹੈ।
ਬਾਤ ਸੁਨੋ ਹਮਾਰੀ ਤੁਮ ਹੂੰ ਹਮ ਕੋ ਨਿਧਿ ਆਨੰਦ ਆਜ ਲਹੀ ਹੈ।। ੨੮੦।।

hoiai parsaneh sabhai gopia mil maan laiee jouoo kahn kahi kahi hai.
jorr hula's badiou jia mein ginti sabhta mag neh behi hai.
sank chhuti dohun ke ma'n te hass kai har tai eh baat kehi hai.
baat sunno hamri tum hun hum ko nidhanand aaj lehi hai. (280)

Swaiyya'

"Let us salute Sri Krishna with folded hands." The milkmaids talked about it amongst themselves and laughed. Then all the milkmaids, said these words like nectar to Krishna collectively, "Now you should feel happy, as we have agreed to whatever you have demanded of us. Now there is nothing secret between you and us (no distinction), and whatever is liked by you, is most auspicious for us also." (278)

O dear milkmaids, "Your eye brows are like bows and your charming eyes are like arrows of love, and your looks are like a piercing spear. Your contenance is like the moon, with your hair (tresses) like a snake; and with a glance only the heart gets enamoured and that is why I had requested you, when my mind was enticed by your love and charm (aronsing my sexual desires). So I have asked you to allow me to kiss your cheeks. I swear, I will not inform your parents (people), about it." (279)

Then all the milkmaids collectively accepted his demand happily, whatever Krishna (Siam) had demanded of them. They developed immense joy of love within themselves and they were all swept away by his love. When they forgot (gave up) about any hesitation in mind, then Sri Krishna said smilingly, "Now listen to me. Today I have gained the treasure (wealth) of your love and merriment." (280)

ਤਉ ਫਿਰਿ ਬਾਤ ਕਹੀ ਉਨ ਹੂੰ ਸੁਨਿ ਰੀ ਹਰਿ ਜੂ ਪਿਖਿ ਬਾਤ ਕਹੀ।
ਸੁਨਿ ਜੋਰ ਹੁਲਾਸ ਬਢਿਓ ਜੀਅ ਮੈ ਗਿਨਤੀ ਸਰਤਾ ਮਗ ਨੇਹ ਬਹੀ।
ਅਬ ਸੰਕ ਛੁਟੀ ਇਨ ਕੈ ਮਨ ਕੀ ਤਬ ਹੀ ਹਸਿ ਕੈ ਇਹ ਬਾਤ ਕਹੀ।
ਅਬ ਸਤਿ ਭਯੋ ਹਮ ਕੌ ਦੁਰਗਾ ਬਰੁ ਮਾਤ ਸਦਾ ਇਹ ਸਤਿ ਸਹੀ ॥ ੨੮੧॥

tou phir baat kehi unn hun sunn ri har ju pikh baat kehi.
sunn jore hulas badhiou jia mein binti sarta mag neh behi.
ab sank chhuti in kai tab hi hass kai eh baat kehi.
ab sat bhiou hum ko durga boh maa sada eh sat sehi. (281)

ਕਾਨ੍ਹ ਤਬੈ ਕਰ ਕੇਲ ਤਿਨੋ ਸੰਗਿ ਪੈ ਪਟ ਦੇ ਕਰਿ ਛੋਰ ਦਈ ਹੈ।
ਹੋਇ ਇਕਤ੍ਰ ਤਬੈ ਗੁਪੀਆ ਸਭ ਚੰਡਿ ਸਰਾਹਤ ਧਾਮ ਗਈ ਹੈ।
ਆਨੰਦ ਅਤਿ ਸੁ ਬਢਿਯੋ ਤਿਨ ਕੇ ਜੀਅ ਸੋ ਉਪਮਾ ਕਬਿ ਚੀਨ ਲਈ ਹੈ।
ਜਿਉ ਅਤਿ ਮੇਘ ਪਰੈ ਧਰਿ ਪੈ ਧਰਿ ਜਯੋ ਸਬਜੀ ਰੰਗ ਭਈ ਹੈ॥ ੨੮੨॥

- kahn tabai kar kel tino sung pai pat dei kar pher deiee hai.
hoiai ikatar tabai gopia sabh chand sarahat dhaam gaiee hai.
anand at so badiou tiu ko jia se upma kab cheen laiee hai.
jiou at megh parai dhar pai dhar jeou sabji sabh rung bhaiee hai. (282)

ਗੋਪੀ ਬਾਚ

ਅੜਿਲ

ਧੰਨਿ ਚੰਡਿਕਾ ਮਾਤ ਹਮੈ ਬਰੁ ਇਹ ਦਯੋ।
ਧੰਨਿ ਦਿਯੋਸ ਹੈ ਆਜ ਕਾਨ੍ਹ ਹਮ ਮਿਤ ਭਯੋ।
ਦੁਰਗਾ ਅਬ ਇਹ ਕਿਰਪਾ ਹਮ ਪਰ ਕੀਜੀਐ।
ਹੈਂ ਕਾਨਰ ਕੋ ਬਹੁ ਦਿਵਸ ਸੁ ਦੇਖਨ ਦੀਜੀਐ॥ ੨੮੩॥

Gopi Baach.

Aril

Dhan chandika maat humai bar eh deyou.
dhan deuse hai aaj kahn hum mit bhiou.
durga ab eh kirpa hum par keejiai.
hai kanar ko boh divas so dekhan deejiai. (283)

The the milkmadis said to one another, O friend (female)! Listen and watch, whatever Krishna had remarked. Listen! He has developed extreme love for us and got immersed in the love, without any count, for us as he had no hesitation about our (being naked), that is why, he had spoken in that tone with a smile. Now the boon of Durga (goddess) had come out true (had become a reality), as the god-mother was always true and virtuous (right)." (281)

Then Krishna indulged in sex-play with them and giving back their clothes allowed them to go back (let them go). Then all the milkmaids, praising the goddess Durga (Chandi) collectively, went away to their homes. They had developed great joy and excitement in their hearts which has been praised and related by the poet as such (they were all looking charming) just as the Earth, after a heavy shower (downpour), becomes beautiful with greenery all around. (282)

The milkmaids were saying -

A'ril

"O Mother Chandika! You are truly (really) praiseworthy, who had given us such a spouse. This day was really wonderful (most welcome), when Kanha had befriended them. "O Durga! Now give us this benediction (boon) that we may continue to have a glance of Kanha for many more days to come (in future also). (283)

ਗੋਪੀ ਬਾਚ ਦੇਵੀ ਜੂ ਸੋ

ਸਵੈਯਾ

ਚੰਡਿ ਕ੍ਰਿਪਾ ਹਮ ਪੈ ਕਰੀਐ ਹਮਰੋ ਅਤਿ ਪ੍ਰੀਤਮ ਹੋਇ ਕਨਈਯਾ।
ਪਾਇ ਪਰੇ ਹਮ ਹੂੰ ਤੁਮਰੇ ਹਮ ਕਾਨ੍ਹ ਮਿਲੈ ਮੁਸਲੀਧਰ ਭਈਯਾ।
ਯਾਹੀ ਤੇ ਦੈਤ ਸੰਘਾਰਨ ਨਾਮ ਕਿਧੋ ਤੁਮਰੋ ਸਭ ਹੀ ਜੁਗ ਗਈਯਾ।
ਤਉ ਹਮ ਪਾਇ ਪਰੀ ਤੁਮਰੇ ਜਬ ਹੀ ਤੁਮ ਤੇ ਇਹ ਪੈ ਬਰ ਪਈਯਾ।। ੨੮੪।।

Gopi baach devk ju so

Swaiyya

chand kirpa hum pai kariai humro at pritam hoiai kanieeya.
paie parai hum-hun tumrai kahn milia muslidhar bhaieeya.
yahi te' deit sanghran naam kidhe tumrai sabh hi jug gaieeya. (284)

ਕਬਿਤੁ

ਦੈਤਨ ਕੀ ਮ੍ਰਿਤ ਸਾਧ ਸੇਵਕ ਕੀ ਬਰਤਾ ਤੂ ਕਹੈ ਕਬਿ ਸਯਾਮ ਆਦਿ ਅੰਤ ਹੂੰ ਕੀ ਕਰਤਾ।
ਦੀਜੈ ਬਰਦਾਨ ਮੋਹਿ ਕਰਤ ਬਿਨੰਤੀ ਤੋਹਿ ਕਾਨ੍ਹ ਬਰੁ ਦੀਜੈ ਦੋਖ ਦਾਰਦ ਦੀ ਹਰਤਾ।
ਤੂ ਹੀ ਪਾਰਬਤੀ ਅਸਟ ਭੁਜੀ ਤੁਹੀ ਦੇਵੀ ਤੁਹੀ ਤੁਹੀ ਰੂਪ ਛੁਧਾ ਤਹੀ ਪੇਟ ਹੂੰ ਕੀ ਭਰਤਾ।
ਤੁਹੀ ਰੂਪ ਲਾਲ ਤੁਹੀ ਸੇਤ ਰੂਪ ਪੀਤ ਤੁਹੀ ਤੁਹੀ ਰੂਪ ਧਰਾ
ਕੋ ਹੈ ਤੁਹੀ ਆਪ ਕਰਤਾ।। ੨੮੫।।

Kabit

detan ki mirat sadh sevak ki barta tu kehai kabe siam aad ant hun ki karta.
deejai bardan mohai karat binanti tohai kahn bar deejai dokh darad ki barta.
tu hi parbati ast bhuji tuhi deoi tuhi tuhi roop chhudha tuhi
roop chhudha tuhi pei hun ki bharta.
tuhi roop lal tuhi sait roop peet tuhi tuhi roop
dhara kai hai tuhi aap karta. (285)

The milkmaids were then saying to goddess.

Swaiyya'

"O Chandika! May you bestow this boon on us that Kanha remains our beloved for all times. We bow to You in obeisance as You had through Your Grace, given us the company of Kanha, who is Balram's brother." That is why "You are called the killer of the demons, and Your Name is sung with praise throughout the world. So we bow to you in reverence that we have got a spouse in Krishna through Your Grace." (284)

Kabit

"O Mother Durga! You are like death for the demons and for your saints (slaves) you are bestower of boons." Siam Kavi (poet) has stated that "You are the creator of the beginning and End of the world." O Destroyer of all afflictions and sufferings! May you bestow your boon and we request you to give us Kanha as our spouse. You are Parbati (Shaiva's spouse), You are Durga (with eight arms) You are the goddess. You only represent hunger and are sustaining us with food also (filling our stomacks). You alone are having a red form, You also represent the white coloured form, and you alone are representing the yellow colour. You are representing the Earth, and You alone are the action-oriented of all actions (creator of all). (285)

ਸਵੈਯਾ

ਬਾਹਨਿ ਸਿੰਘ ਭੁਜਾ ਅਸਟਾ ਜਿਹ ਚਕ੍ ਤ੍ਰਿਸੂਲ ਗਦਾ ਕਰ ਮੈ।
ਬਰਛੀ ਸਰ ਢਾਲ ਕਮਾਨ ਨਿਖੰਗ ਧਰੇ ਕਟਿ ਜੋ ਬਰ ਹੈ ਬਰਮੈ।
ਗੁਪੀਆ ਸਭ ਸੇਵ ਕਰੈ ਤਿਹ ਕੀ ਚਿਤ ਦੈ ਤਿਹ ਮੈ ਹਿਤੁ ਕੈ ਹਰਿ ਮੈ।
ਪੁਨਿ ਆਵਤ ਧੂਪ ਪੰਚਾਮ੍ਰਿਤ ਦੀਪ ਜਗਾਵਤ ਹਾਰ ਡਰੈ ਗਰ ਮੈ।। ੨੮੬।।

Swaiyya

Bahan Singh bhuja asta jeh chakar trisul gada kar mein.
barchhi sar dhaal kaman nikhing dhare kot jo bar hai barmai.
gopia(n) sabh save karai teh ki chit dei teh mein hit ko har mein.
punn achhat dhup panchamirat deep jagavat haar darai gar mein. (286)

ਕਬਿਤੁ

ਤੋਹੀ ਕੋ ਸੁਨੈ ਹੈ ਜਾਪ ਤੋਰੋ ਹੀ ਜਪੈ ਹੈ ਗਿਆਨ ਤੇਰੋ ਹੀ ਧਰੈ ਹੈ ਨ ਜਪੈ ਹੈ ਕਾਹੂੰ ਆਨ ਕੋ।
ਤੇਰੋ ਗੁਨ ਗੈ ਹੈ ਹਮ ਤੇਰੇ ਹੀ ਕਹੈ ਹੈ ਫੂਲ ਤੋਹੀ ਪੈ ਡਰੈ ਹੈ ਸਭ ਰਾਖੈ ਤੇਰੇ ਮਾਨ ਕੋ।
ਜੈਸੇ ਬਰੁ ਦੀਨੋ ਹਮੈ ਹੋਇ ਕੈ ਪ੍ਰਸੰਨਿ ਪਾਛੈ ਤੈਸੇ ਬਰ ਦੀਜੈ ਹਮੈ ਕਾਨ੍ਹ ਸੁਰ ਗਯਾਨ ਕੋ।
ਦੀਜੀਐ ਬਿਭੂਤ ਕੈ ਬਨਸਪਤੀ ਦੀਜੈ ਕੈਧੋ ਮਾਲਾ ਦੀਜੈ ਮੋਤਿਨ
ਕੈ ਮੁੰਦ੍ਰਾ ਦੀਜੈ ਕਾਨ੍ ਕੋ।। ੨੮੭।।

Kabit

tohi ko sunnai hai ja'ap tero hi japai hai dhian tero hi dhare' hai na japai hai kahun aan ko.
terai gunn gai hai hum tero hi kehio hai phook tohi pai dharai hai sabh rakhai tero maan ko.
jaisai bar deeno humai hoiai kai parsan pachhai teso bar deejai humai kahn sur gyan ke.
deejiai bibhoot kai banaspati deejai kaidho mala deejai motian kai mundra deejai kahn ko. (287)

Swaiyya'

Your carriage is the lion, and you possess eight arms in which you hold a rotating wheel, mace, trident, spear, arrow, bow and shield etc. (You are holding weapons and protective covering of iron), and are having a quiver around) your waist, while your body is covered with coats of mail (protective cover). All the milkmaids were serving the goddess, while having developed love for Krishna. Then they were offering rice, incense, (burnt perfume) and pudding to the goddess and were putting garlands around their necks. (286)

Kabit

"O Durga! We listen to your praises, and meditate on Your praises, and meditate on Your Name, and worship you alone, and do not worship anyone else. We sing your praises and belong to you alone and offer flowers to you only, and always bear your honour in mind. Just as you had given us the boon with pleasure, same way now let us have the spouse in Sri Krishna, who is a great scholar in learning and give us Your ashes for applying to forehead and give us green vegetable to eat, necklace of pearls, and ear rings for wearing in the ears (give us materials for becoming Yognis (female asectics). (287)

ਦੇਵੀ ਬਾਚ

ਸਵੈਯਾ

ਤੋ ਹਸ ਬਾਤ ਕਹੀ ਦੁਰਗਾ ਹਮ ਤੋ ਤੁਮ ਕੋ ਹਰਿ ਕੋ ਬਰੁ ਦੈ ਹੈ।
ਹੋਹੁ ਪ੍ਰਸੰਨਿ ਸਭੈ ਮਨ ਮੈ ਤੁਮ ਕੋ ਸੁਖ ਸੋ ਅਖੀਆ ਭਰਿ ਲੈ ਹੈ।
ਜਾਹੁ ਕਹਿਯੋ ਸਭ ਹੀ ਤੁਮ ਡੇਰਨ ਕਾਲ ਵਹੈ ਬਰੁ ਕੋ ਤੁਮ ਪੈ ਹੈ।। ੨੮੮।।

Devi Baach

Swaiyya'

to hus baat kehi durga hum te' tum ko har ko har ko bar dai hai.
hoho parsan sabhai mai'n mein tum sat kehiou nahi jhooth kehai hai.
kahnai ko sukh ho tum ko hum so sukh so akhian kher lai hai.
jaho kehiou sabh hi tum doran kaal(h) vahai bar ko tum pai hai. (288)

ਕਬਿਯੋ ਬਾਚ

ਦੋਹਰਾ

ਹ੍ਵੈ ਪ੍ਰਸੰਨਯ ਸਭ ਬ੍ਰਿਜ ਬਧੂ ਤਿਹ ਕੋ ਸੀਸ ਨਿਵਾਇ।
ਪਰਿ ਪਾਇਨ ਕਰਿ ਬੇਨਤੀ ਚਲੀ ਗ੍ਰਿਹਨ ਕੌ ਧਾਇ।। ੨੮੯।।

Kabiou baach

Dohra

havai parsan sabh brij badhu teh ko sees nivaie'.
par paien kar benti chali grihan ko dhaie'. (289)

ਸਵੈਯਾ

ਆਪਸ ਮੈ ਕਰ ਜੋਰਿ ਸਭੈ ਗੁਪੀਆ ਚਲਿ ਧਾਮ ਗਈ ਹਰਖਾਨੀ।
ਰੀਝ ਦਯੋ ਹਮ ਕੋ ਦੁਰਗਾ ਬਰੁ ਸਯਾਮ ਚਲੀ ਕਹਤੀ ਇਹ ਬਾਨੀ।
ਆਨੰਦ ਮਤ ਭਰੀ ਮਦ ਸੋ ਸਭ ਸੁੰਦਰ ਧਾਮਨ ਕੋ ਨਿਜਕਾਨੀ।
ਦਾਨ ਦਯੋ ਦਿਜਹੂੰ ਬਹੁਤਿਯੋ ਮਨ ਇਛਤ ਹੈ ਹਰਿ ਹੋ ਹਮ ਜਾਨੀ।। ੨੯੦।।

Swaiyya'

apas mein kar jore sabhai gopian chal dham gaiee harkhani
reigh diou hum ko durga bar siam chali kehti eh baani.
anand mat bhari mad se sabh sunder daman ko nijkhani.
daan diou dijhun bohtiou man ichhat hai har ho hum jaani. (290)

Then the goddess said,

Swaiyya'

Then the goddess laughed and said, "I have given you the boon of Krishna as your spouse, so you should feel happy. I am telling you the truth and not telling any lies. So Kanha will feel comfortabel, and you will also equally be happy and I will feel satisfied, and we all will have full happiness and satisfaction (we will have bliss of life)." The goddess said, "Now you all go to your homes, and tomorrow you will have the desired spouse with you." (288)

The poet has stated

Couplet

Hearing this all the women folk of Brij-town felt elated and bowed to the goddess and touching her feet and praying to her, they all went to their homes. (289)

Swiayya

With folded hands they were wishing each other in happiness and went away to their houses, and were talking to one another that the goddess had blessed them with the boon of a spouse in the form of Krishna, being elated. They were all feeling delighted and feeling blissful, came near their beautiful homes. They gave lot of gifts (alms) to many a brahmin, as they had gained the friendship of Krishna, of their liking. (290)

ਦੋਹਰਾ

ਸਮੈ ਭਲੈ ਇਕ ਇਕ ਘਾਤ ਸਿਉ ਹ੍ਵੈ ਇਕਤ੍ ਸਭ ਬਾਲ।
ਅੰਗ ਸਭੈ ਗਿਨਨੈ ਲਗੀ ਕਰਿ ਕੈ ਬਾਤ ਰਸਾਲ।। ੨੯੧।।

Dohra

samai bhalai ik ghaat siun havai ikatar sabh baal.
ang sabhai ginnai lagi kar jau baat rasaal. (291)

ਸਵੈਯਾ

ਕੋਊ ਕਹੈ ਹਰਿ ਕੋ ਮੁਖ ਸੁੰਦਰ ਕੋਊ ਕਹੈ ਸੁਭ ਨਾਕ ਬਨਿਯੋ ਹੈ।
ਕੋਊ ਕਹੈ ਕਟਿ ਕੇਹਰਿ ਸੀ ਤਨ ਕੰਚਨ ਸੋ ਰਿਝਿ ਕਾਹੂ ਗਨਿਯੋ ਹੈ।
ਨੈਨ ਕੁਰੰਗ ਸੇ ਕੋਊ ਗਨੈ ਜਸੁ ਤਾ ਛਬਿ ਕੋ ਕਬਿ ਸਯਾਮ ਭਨਿਯੋ ਹੈ।
ਲੋਗਨ ਮੈ ਜਿਮ ਜੀਵ ਬਨਿਯੋ ਤਿਨ ਕੇ ਤਿਮ ਕਾਨ੍ਹ ਮਨਿਯੋ ਹੈ।। ੨੯੨।।

Swaiyya'

kouoo kehai har ko mukh sunder kouoo kehai subh naak baniou hai.
kouoo kehai kat kehar si tan kanchan se rijh kahun ganiou hai.
nain kurang so kouoo gamnai jas ta ehabb ko kab siam bhaniou hai.
logan mein jini jeev banio tiu ke tan mein tim kahu maniou hai. (292)

ਕਾਨ੍ਹ ਕੋ ਪੇਖਿ ਕਲਾਨਿਧਿ ਸੌ ਮੁਖ ਰੀਝ ਰਹੀ ਸਭ ਹੀ ਬ੍ਰਿਜ ਬਾਰਾ।
ਮੋਹਿ ਰਹੇ ਭਗਵਾਨ ਉਤੇ ਇਨਹੂੰ ਦੁਰਗਾ ਬਰੁ ਚੇਟਕ ਡਾਰਾ।
ਕਾਨਿ ਟਿਕੈ ਗ੍ਰਿਹ ਅਉਰ ਬਿਖੈ ਤਿਹ ਕੋ ਅਤਿ ਹੀ ਜਸੁ ਸਯਾਮ ਉਚਾਰਾ।
ਜੀਵ ਇਕਤ੍ ਰਹੈ ਤਿਨ ਕੋ ਇਮ ਟੂਟ ਗਏ ਜਿਉ ਮ੍ਰਿਨਾਲ ਕੀ ਤਾਰਾ ।। ੨੯੩।।

kahn ko pekh kalanidh so mukh rehaiee sabh hi brij bara.
mohai rehai bhagwan utai inhun durga bar chetak dhara.
kahn tikai greh aur bikhai teh ko ak hi jas siam ucharai.
geev ikatar rehai tin ke im toot gaie jiu mirnaal ki tara. (293)

Couplet

One day, at some auspicious moment, all the milkmaids were collectively talking about many pleasant things and started enumerating the various limbs of Krishna. (291)

Swaiyya'

Someone said, Krishna's countenance was charming; another one said his nose was very beautiful while someone else said, his waist was delicate (lean) like the tiger, and someone in her ecstacy said that his body was of gold while another woman said, his eyes were like the deer's. Thus the poet Siam, while describing the praises said, just as people love their being, the milkmaids had developed love of Kanha in their body and mind. (292)

On seeing the moon-like face of Kanha, all the women-folk of Brij-town were getting endeared to him. On the other side, Bhagwan (Lord) Krishna was also enamoured by them and due to the boon of the goddess he had also developed keenness (love) for them, though he was staying separately in a different home. The poet Siam has understood this praiseworthy situation, that both the souls had mingled with each other. (Krishna's soul and the maids' souls) There was no (shame or) safeguard of honour as the bonds had been broken like the chords of (threads of) lotus-stems. (293)

ਨੇਹੁ ਲਗਿਯੋ ਇਨ ਕੋ ਹਰਿ ਸੌ ਅਰੁ ਨੇਹੁ ਲਗਿਯੋ ਹਰਿ ਕੋ ਇਨ ਨਾਰੇ।
ਚੈਨ ਪਰੈ ਦੁਹ ਕੋ ਨਹਿ ਦ੍ਵੈ ਪਲ ਨ੍ਹਾਵਨ ਜਾਵਤ ਹੋਤ ਸਵਾਰੇ।
ਸਯਾਮ ਭਏ ਭਗਵਾਨ ਇਨੈ ਬਸਿ ਦੈਤਨ ਕੇ ਜਿਹ ਤੇ ਦਲ ਹਾਰੇ।
ਖੇਲ ਖਿਲਾਵਤ ਹੈ ਜਗ ਕੌ ਥੋਰਨ ਮੈ ਅਬ ਕੰਸ ਪਛਾਰੇ।। ੨੯੪।।

neho lagiou in ko har so ar neho lagiou har ko in narai.
chain parai doh ko neh davai pal nahvan javat lait savarai.
siam bhaie bhagwan inai bas diatan ke jeh te dal harai.
khel dikhavat hai jag ko din thoran mein ab kanas pachharai. (294)

ਉਤ ਜਾਗਤ ਸਯਾਮ ਇਤੈ ਗੁਪੀਆ ਕਬਿ ਸਯਾਮ ਕਹੈ ਹਿਤ ਕੈ ਸੰਗਿ ਤਾ ਕੇ।
ਰੀਝ ਰਹੀ ਤਿਹ ਪੈ ਸਭ ਹੀ ਪਿਖਿ ਨੈਨਨ ਸੋ ਫੁਨਿ ਕਾਨ੍ਹਰ ਥਾਕੇ।
ਪ੍ਰੇਮ ਛਕੀ ਨ ਪਰੈ ਇਨ ਕੋ ਕਲਿ ਕਾਮ ਬਢਿਯੋ ਅਤਿ ਹੀ ਤਨ ਵਾ ਕੇ।
ਖੇਲਹਿ ਪ੍ਰਾਤਹਿ ਕਾਲ ਭਏ ਹਮ ਨਾਹਿ ਲਖੈ ਹਮ ਕੈ ਜਨ ਗਾ ਕੇ ।। ੨੯੫।।

ut jagat siam itai gopia kab siam kehai hit kai sunna ta ko.
reejh rehi teh pai sabh hi ikh nainan so phun kahnur thakai.
prem chhaki na parai in ko kal kaam badhiou at hi tan va ko.
Khelaih prateh kaal bhaie hum nahai lakha hum kai jan ga kai. (295)

ਪ੍ਰਾਤ ਭਯੋ ਚੁਹਲਾਤ ਚਿਰੀ ਜਲਜਾਤ ਖਿਰੇ ਬਨ ਗਾਇ ਛਿਰਾਨੀ।
ਗੋਪ ਜਗੇ ਪਤਿ ਗੋਪ ਜਗਿਯੋ ਕਬਿ ਸਯਾਮ ਜਗੀ ਅਰੁ ਗੋਪਨਿ ਰਾਨੀ।
ਜਾਗ ਉਠੇ ਤਬ ਹੀ ਕਰੁਨਾਨਿਧਿ ਜਾਗਿ ਉਠਿਯੋ ਮੁਸਲੀਧਰ ਮਾਨੀ।
ਗੋਪ ਗਏ ਉਤ ਨ੍ਹਾਨ ਕਰੈ ਇਤ ਕਾਨ੍ਹ ਚਲੇ ਗੁਪੀਆ ਨਿਜਕਾਨੀ।। ੨੯੬।।

praat bhiou chohlaat chiri jaljaat khirai ban gaie' chhirani.
gope jagai pat gope jagiou kab siam jagi ar gopian rani.
jaag uthai tab hi karnanidh jaag uthiou muslidhar manai.
gope gaie ut nahn karai it kahn chali gopian nijkani (296)

ਬਾਤ ਕਹੈ ਰਸ ਕੀ ਹਸ ਕੈ ਨਹਿ ਅਉਰ ਕਥਾ ਰਸ ਕੀ ਕੋਊ ਭਾਖੈ।
ਚੰਚਲ ਸ੍ਰੀ ਪਤ ਕੇ ਅਪੁਨੇ ਦ੍ਰਿਗ ਮੋਹਿ ਤਿਨੈ ਬਤੀਆ ਇਹ ਆਖੈ।
ਬਾਤ ਨ ਜਾਨਤ ਹੋ ਰਸ ਕੀ ਰਸ ਜਾਨਤ ਸੋ ਨਰ ਜੋ ਰਸ ਗਾਖੈ।
ਪ੍ਰੀਤਿ ਪੜੈ ਕਰਿ ਪ੍ਰੀਤਿ ਕੜੈ ਰਸ ਰੀਤਿਨ ਚੀਤ ਸੁਨੋ ਸੋਈ ਚਾਖੈ।। ੨੯੭।।

baat kehai hass ki hasi kai neh aur ras ki kouoo bhakhai.
chanchal sri pat kai apnai drig mohai tinai batia(n) eh akkai.
baat na janat ho ras ki ras jant so nar jo ras gakhai.
preet parrai kar preet karrai ras reet in cheet sunnai soiee chakhai (297)

They all had developed love for Krishna, while he had also attachment for them. All of them cannot remain happy without meeting each other even for a moment, so all (start) come out in the morning for taking bath. The poet Siam has stated, the Lord was under their control who had earlier defeated huge armies of demons. Krishna was manifesting his worldly drama, and in few days he will defeat (kill) Kans also. (294)

The poet Siam has stated, On one hand Krishna was spending sleepless nights while on the other hand the milkmaids were also having no sleep, becuase of their love for him. On seeing Kanha the beautiful, with their eyes, all the milkmaids were endeared to him. Due to their love for him, they were heard saying, "that tomorrow we will come early morning for the games, so that the village folks will not recognize us." (295)

When the day dawned, the sparrows were chirruping, the lotus flowers had blossomed and the cows had gone for grazing; the milkmen had got up, even Nand had got awakened, and the queen (of milkmadis). Jasodha had also got up. The poet Siam has stated, that very moment the benevolent Lord of Grace Sri Krishna and the proud Balram had also got up. The milkmen had gone for bathing while Sri Krishna went towards the milkmaids. (296)

Sri Krishan, going to the milkmaids, was talking about love and sexual desires and apart from love does not talk anything else. (no other episode) Sri Krishna, having enamoured the milkmaids with his bewitching eyes, was talking to them, and telling them, that they did not know about the bliss of love; it is known only to those, who have exprienced it. "O milkmaid, listen to me! The person, who studies the lesson of love and then practises it, being carefree from everything else (in the world), he alone could experience and enjoy this bliss. (297)

ਗੋਪੀ ਬਾਚ ਕਾਨ੍ਹ ਸੋ

ਸਵੈਯਾ

ਮੀਤ ਕਹੋ ਰਸ ਰੀਤਿ ਸਬੈ ਹਮ ਪ੍ਰੀਤਿ ਭਈ ਸੁਨਬੇ ਬਤੀਆ ਕੀ।
ਅਉਰ ਭਈ ਤੁਹਿ ਦੇਖਨਿ ਕੀ ਤੁਮ ਪ੍ਰੀਤਿ ਭਈ ਹਮਰੀ ਛਤੀਆ ਕੀ।
ਰੀਝਿ ਲਗੀ ਕਹਨੇ ਮੁਖ ਤੇ ਹਸਿ ਸੁੰਦਰ ਬਾਤ ਇਸੀ ਗਤੀਆ ਕੀ।
ਨੇਹ ਲਗਿਯੋ ਹਰਿ ਸੋ ਭਈ ਮੋਛਨ ਹੋਤਿ ਇਤੀ ਗਤਿ ਹੈ ਸੁ ਤ੍ਰੀਆ ਕੀ॥ ੨੯੮॥

Gopi baach kahn se

Swaiyya'

mat kaho ras reet sabai hum preet bhaiee sunbai batia(n) ki.
aur bhaiee tohai dekhan ki tum preet bhaiee hamri chhatia ki.
reet lagi kehnai te has sunder baat isi gatia ki.
neh lagiou har so bhaiee mochhan hoat iti gat hai so tria hi. (298)

ਇਤਿ ਸ੍ਰੀ ਦਸਮ ਸਕੰਧ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਚੀਰ ਹਰਨ ਧਿਆਇ ਸਮਾਪਤੰ।

ਅਥ ਬਿਪਨ ਗ੍ਰਿਹ ਗੋਪ ਪਠੈਬੋ

ਦੋਹਰਾ

ਕੈ ਕ੍ਰੀੜਾ ਇਨ ਸੋ ਕ੍ਰਿਸਨ ਕੈ ਜਮੁਨਾ ਇਸਨਾਨੁ।
ਬਹੁਰ ਸਯਾਮ ਬਨ ਕੋ ਗਏ ਗਊ ਸੁ ਤ੍ਰਿਨਨ ਚਰਾਨ॥ ੨੯੯॥

Iti Sri Dasam Sakand Bachittar cheer haran dhiai samapatang.

ab bipan greh gope pathai bo.

Dohra

kai kareerra in so krisan hai jamuna isnan
bohar siam ban ko gaiee gauoo so brinan charan. (299)

ਕ੍ਰਿਸਨ ਸਰਾਹਤ ਤਰਨ ਕੋ ਬਨ ਮੈ ਆਗੇ ਗਏ।
ਸੰਗ ਗ੍ਵਾਰ ਜੇਤੇ ਹੁਤੇ ਤੇ ਸਭ ਭੂਖਿ ਭਏ॥ ੩00॥

Krisan sarahat taran kai ban mein agai gaie.
sung gavar jetai hutai te sabh bhookh bhaie. (300)

Then the milkmaid said to Krishna,

Swaiyya'

O friend! You tell us all about the mode of love and its bliss, we are very keen to know it. We have developed love for your glance, and we have developed a desire to know our inner feelings (to know the need of our breasts). They were all laughing and talking to him with pleasure. Those milkmaids, who felt attracted to the Lord, gaiined Salvation (freedom from worldly things); so this was the state of those women folk. (298)

Here the chapter on removal of clothes in Krishna Incarnation episodė of the Dasam Sakand in Bachittar Natak is completed. Now the episode of sending milkmen to the house of Brahmins begins.

Couplet

After having expressed his love affair with the milkmaids (sexual desires fulfilled) and having bathed in Jamuna, then Krishna left for the jungle for grazing the cows. (299)

Krishna was proceeding forward while praising the trees but all the milkmaids' children accompanying him, were getting restless with hunger. (300)

ਸਵੈਯਾ

ਪਤ੍ ਭਲੇ ਤਿਨ ਕੇ ਸੁਭ ਫੂਲ ਭਲੇ ਫਲ ਹੈ ਸੁਭ ਸੋਭ ਸੁਹਾਈ।
ਭੂਖ ਲਗੇ ਘਰ ਕੋ ਉਮਰੀ ਪੈ ਬਿਰਾਜਨ ਕੋ ਸੁਖਦਾ ਪਰਛਾਈ।
ਕਾਨ੍ਹ ਤਰੈ ਤਿਹ ਕੇ ਮੁਰਲੀ ਗਹਿ ਕੈ ਕਰ ਮੋ ਮੁਖ ਸਾਥ ਬਜਾਈ।
ਠਾਢਿ ਰਹਿਯੋ ਸੁਨਿ ਪਉਨ ਘਰੀ ਇਕ ਥਕਤ ਰਹੀ ਜਮੁਨਾ ਉਰਝਾਈ।। ੩੦੧।।

Swaiyya'

patar bhale' tin ke sabh phool bhale phal hai subh sobh suhaiee.
bookh lagai ghar ko umri pai birajan ko sukhda parchhaiee.
kahn tarai teh ko murli geh kai kar mukh sath bajaiee.
thadh rehiou sun paun ghari ik thakat rehi jamuna urjhaiee. (301)

ਮਾਲਸਿਰੀ ਅਰੁ ਜੈਤਸਿਰੀ ਸੁਭ ਸਾਰੰਗ ਬਾਜਤ ਹੈ ਅਰੁ ਗਉਰੀ।
ਸੋਰਠਿ ਸੁਧ ਮਲਾਰ ਬਿਲਾਵਲ ਮੀਠੀ ਹੈ ਅੰਮ੍ਰਿਤ ਤੇ ਨਹ ਕਉਰੀ।
ਕਾਨ੍ਹ ਬਜਾਵਤ ਹੈ ਮੁਰਲੀ ਸੁਨਿ ਹੋਤ ਸੁਰੀ ਅਸੁਰੀ ਸਭ ਬਉਰੀ।
ਆਇ ਗਈ ਬ੍ਰਿਖਾਭਾਨ ਸੁਤਾ ਸੁਨਿ ਪੈ ਤਰੁਨੀ ਹਰਨੀ ਜਿਮੁ ਦਉਰੀ।। ੩੦੨।।

mahsiri ar jaitsiri subh sarang bajat hai ar gouri.
sorath sudh malar bilawal meethi hai amrit te neh kauri.
kahn bajavat hai murli sunn hoat suri asuri sabh bhouri.
aie gaiee brikh bhan suta sunn pai taruni harni douri. (302)

ਜੋਰਿ ਪ੍ਰਨਾਮ ਕਰਿਯੋ ਹਰਿ ਕੋ ਕਰ ਨਾਥ ਸੁਨੋ ਹਮ ਭੂਖ ਲਗੀ ਹੈ।
ਦੂਰ ਹੈ ਸਭ ਗੋਪਿਨ ਕੇ ਘਰ ਖੇਲਨ ਕੀ ਸਭ ਸੁਧ ਭਗੀ ਹੈ।
ਡੋਲਤ ਸੰਗ ਲਗੇ ਤੁਮਰੇ ਹਮ ਕਾਨ੍ਹ ਤਬੈ ਸੁਨਿ ਬਾਤ ਪਗੀ ਹੈ।
ਜਾਹੁ ਕਹਿਯੋ ਮਥਰਾ ਗ੍ਰਿਹ ਬਿਪਨ ਸਤਿ ਕਹਿਯੋ ਨਹਿ ਬਾਤ ਠਗੀ ਹੈ।। ੩੦੩।।

jore pranam kariou har ko har nath sunno hum bhookh lagi hai.
dur hai sabh gopian ke ghar khelan ki sabh sudh bhagi hai.
dolat sung lagai tumrai hum kahn tabai sunn baat pagi hai.
jaho kehiou mathura greh bipan sat kehiou neh baat thagi hai. (303)

Swaiyya'

Krishna was saying, "The leaves of these trees are very good, while the fruits were also praiseworthy alongwith the beautiful flowers. Even if there was a desire to go home for food but the shade of these trees was also very soothing for relaxing here. Kahna then stood underneath those trees and taking his flute in hand he then started playing it. Even the wind, on hearing the sweet tune stopped for a moment, while the river Jamuna being impressed by the flute tunes, stopped its flow. (301)

The flute was playing the tunes Malsiri, Jaitsri, Sarang and Gouri Ragas; then Sorath, perfect Malar and Bilawal tunes were sweeter than nectar even, and no one was feeling bad (bitter) about it. Krishna used to play such beautiful tunes on his flute that all the women folk of the gods and demons were attracted towards it on hearing its beautiful sound. On hearing the tune of the flute, the daughter (Radha) of the milkman Brikhbhan, like a young deer (she), came running there. (302)

The milkman's children then paid their obeisance to Krishna with folded hands and said, "O Master! Listen, we are feeling very hungry! The houses of milkmen are left far behind. While playing around (various games) we have lost all our senses, and we were moving around alongwith you only. Kanha on listening to their sweet talk, said lovingly, "Go to the house of Mathra's brahmins and ask for some food from them to eat. I am telling you truth, there is no cheating anyway." (303)

ਕਾਨ੍ਹ ਬਾਚ

ਸਵੈਯਾ

ਫੇਰਿ ਕਹੀ ਹਰਿ ਜੀ ਸਭ ਗੋਪਨ ਕੰਸ ਪੁਰੀ ਇਹ ਹੈ ਤਹ ਜਈਐ।
ਜਗ ਕੋ ਮੰਡਲ ਬਿਪਨ ਕੋ ਗ੍ਰਿਹ ਪੂਛਤ ਪੂਛਤ ਢੂੰਢ ਸੁ ਲਈਐ।
ਅੰਜੁਲ ਜੋਰਿ ਸਭੈ ਪਰਿ ਪਾਇਨ ਤਉ ਫਿਰ ਕੈ ਬਿਨਤੀ ਇਹ ਕਈਐ।
ਖਾਨ ਕੇ ਕਾਰਨ ਭੋਜਨ ਮਾਗਤ ਕਾਨ੍ਹ ਛੁਧਾਤੁਰ ਹੈ ਸੁ ਸੁਨਈਐ।। ੩੦੪।।

Kahn baach

Swiayya'

pher kehi har ji sabh gopian kans puri eh hai teh jaieeai.
jag ko mandal bipan ko greh puchhat puchhat dhoondh so laieeai.
anjul jore sabhai par paien tan phir kai binati eh kehai.
khan ke karan bhojan mangat kahn chhudadhur hai so sunniai. (304)

ਮਾਨ ਲਈ ਜੋਊ ਕਾਨ੍ਹ ਕਹੀ ਪਰਿ ਪਾਇਨ ਸੀਸ ਨਿਵਾਇ ਚਲੇ।
ਚਲਿ ਕੈ ਪੁਰ ਕੰਸ ਬਿਖੈ ਜੋ ਗਏ ਗ੍ਰਿਹਿ ਬਿਪਨ ਕੇ ਸਭ ਗੋਪ ਭਲੇ।
ਕਰ ਕੋਟਿ ਪ੍ਰਨਾਮ ਕਰੀ ਬਿਨਤੀ ਫੁਨਿ ਭੋਜਨ ਮਾਗਤ ਕਾਨ੍ਹ ਖਲੇ।
ਅਬ ਦੇਖਹੁ ਚਾਤੁਰਤਾ ਇਨ ਕੀ ਧਰਿ ਬਾਲਕ ਮੂਰਤਿ ਬਿਪ ਛਲੇ।। ੩੦੫।।

maan laiee jouoo kahn kahi par paien sees nivaie chalai.
chal kai pur kans bikhai jo gaie' greh bipan ke sabh gope bhale'.
kar kot pranam kari biti phun bhojan mangat kahn khale.'
ab dekhoh chaturta in ki dhar balak moorat lip chhalai. (305)

ਬ੍ਰਿਪ ਬਾਚ

ਸਵੈਯਾ

ਕੋਪ ਭਰੇ ਦਿਜ ਬੋਲ ਉਠੇ ਹਮ ਤੇ ਤੁਮ ਭੋਜਨ ਮਾਗਨ ਆਏ।
ਕਾਨ੍ਹ ਬਡੋ ਸਠ ਅਉ ਮੁਸਲੀ ਹਮਹੂੰ ਤੁਮਹੂੰ ਸਠ ਸੇ ਲਖ ਪਾਏ।
ਪੇਟ ਭਰੈ ਅਪਨੋ ਤਬ ਹੀ ਜਬ ਆਨਤ ਮਾਗਿ ਪਰਾਏ।
ਏਤੇ ਪੈ ਖਾਨ ਕੋ ਮਾਗਤ ਹੈ ਇਹ ਯੌ ਕਹਿ ਕੈ ਅਤਿ ਬਿਪ ਰਿਸਾਏ।। ੩੦੬।।

Bipar baach.

Swaiyya'

kop bhare' dij bol uthai hum te tum bhojan magan aie'.
kahu bade' sath an musli hum hun tum hun sath se lakh paie'.
pet bharai apnai tabhi jab anat tandul mang paraie'.
eitai pai khan ko mangat hai eh yo keh kai at bip risaie'. (306)

Kanha said

Swaiyya'

Krishna again told the milkmen children, this is Kanspuri (Mathura) and go there, and find out the houses of brahmins (Yagna place) by asking someone. Then you request them that Kanha was feeling restless with hunger, so he was asking for some food to eat." (304)

Whatever Kanha said was accepted by the milkmaids' children who bowed to Krishna and touching his feet, went away. They went to Mathura and went to the house of respectable brahmins. After paying their obeisance many times (millions of times) they requested them that Kanha was waiting (away from the town) and asking for some food. Now look at his clever move that being in (assuming) the form of a child, he deceived the brahmins also. (305)

The brahmins said :

Swaiyya'

Fully enraged, the brahmins replied, that they had come to them (brahmins) for food. Kanha and Balram both are great liars (cheats) like them." We satiate our hunger only after asking others for rice (cereal) (by begging) and under these circustances you have come to us asking for food. Saying this, the brahmins were furious with rage. (306)

ਬਿਪਨ ਭੋਜਨ ਜਉ ਨ ਦਯੋ ਤਬ ਹੀ ਗ੍ਰਿਹ ਚਲੇ ਸੁ ਖਿਸਾਨੇ।
ਕੰਸ ਪੁਰੀ ਤਜ ਕੈ ਗ੍ਰਿਹ ਬਿਪਨ ਨਾਖਿ ਚਲੇ ਜਮੁਨਾ ਨਿਜਕਾਨੇ।
ਬੋਲਿ ਉਠਿਯੋ ਮੁਸਲੀ ਕ੍ਰਿਸਨੰ ਸੰਗਿ ਅੰਨਯ ਬਿਨਾ ਜਬ ਆਵਤ ਜਾਨੇ।
ਦੇਖਹੁ ਲੈਨ ਕੋ ਆਵਤ ਥੇ ਦਿਜ ਦੇਨ ਕੀ ਬੇਰ ਦੂਰ ਪਰਾਨੇ।। ੩੦੭।।

bipan bhojan jou na deou tab hi greh gope chalai so khisano.
kanspuri taj ke greh bipan naakh chale' jamuna nijkanai.
bol uthiou musli krisanung sung eneu bina jab avat janai.
dekhoh lain ko avat thou dij dain ki beir dur pranai. (307)

ਕਬਿਤੁ

ਬਡੇ ਹੈ ਕੁਮਤੀ ਅਉ ਕੁਜਤੀ ਕੂਰ ਕਾਇਰ ਹੈ।
ਬਡੇ ਹੈ ਕਮੂਤ ਅਉ ਕੁਜਾਤਿ ਬਡੇ ਜਗ ਮੈ
ਬਡੇ ਚੋਰ ਚੁਹਰੇ ਚਪਾਤੀ ਲੀਏ ਤਜੈ ਪ੍ਰਾਨ
ਕਰੈ ਅਤਿ ਜਾਰੀ ਬਟਪਾਰੀ ਅਉਰ ਮਗ ਮੈ।
ਬੈਠੇ ਹੈ ਅਜਾਨ ਮਾਨੋ ਕਹੀਅਤ ਹੈ ਸਯਾਨੇ ਕਛੂ
ਜਾਨੇ ਨ ਗਿਆਨ ਸਉ ਕੁਰੰਗ ਬਾਧੇ ਪਗ ਮੈ।
ਬਡੈ ਹੈ ਕੁਛੈਲ ਪੈ ਕਹਾਵਤ ਹੈ ਛੈਲ ਐਸੇ
ਫਿਰਤ ਨਗਰ ਜੈਸੇ ਫਿਰੈ ਢੋਰ ਵਗ ਮੈ।। ੩੦੮।।

Kabit

bade hai kumti an kujati kur kaier hai.
bade' hai kumat an kunjat bade jag mein
bade chor chuhare chapati leieai tajai pran
kare at jari batpari aur mag mein.
beithai hai ajan mano kehiat hai sianai kachhu.
janai na gyan sou kurang badhai pug mein.
badai hai kachhail pai kahavat hai chhail aise'
phirat nagar jaisai phirai dhor vag mein. (308)

When the brahmins did not give food to the children, they were desperate and came back from their houses. They left Mathura and passing by the houses of brahmins, they came near Jamuna. When Balram saw them coming without any food, he said to Krishna, "These brahmins always come to us asking for food, but while they were asked to give food, they have run away (refused)". (307)

Kabit

These brahmins are great liars, weaklings, with a dirty mind and are characterless belonging to a bad family lineage and casteless. They are great thieves and low-caste people (scavengers), who lay down their lives for food, and are engaged in wickedness and robbery. They are lacking common sense and are known to be very clever, though they have no sense. They possess no knowledge but are moving around with great speed (like deer) (they move around with the speed of deer). They are very crude, though they call themselves very smart and move around like the animals in a herd in the town. (308)

ਮੁਸਲੀ ਬਾਚ ਕਾਨ੍ਹ ਸੋ

ਸਵੈਯਾ

ਆਇਸੁ ਹੋਇ ਤਉ ਖੈਚ ਹਲਾ ਸੰਗ ਮਸੂਲ ਸੋ ਮਥੁਰਾ ਸਭ ਫਾਟੈ।
ਬਿਪਨ ਜਾਇ ਕਹੋ ਪਕਰੋ ਕਹੋ ਮਾਰਿ ਡਰੋ ਕਹੋ ਰੰਚਕ ਡਾਟੈ।
ਅਉਰ ਕਹੋ ਤੋ ਉਖਾਰਿ ਪੁਰੀ ਬਲੁ ਕੈ ਅਪੁਨੇ ਜਮੁਨਾ ਮਹਿ ਸਾਟੈ।
ਸੰਕਤ ਹੋ ਤੁਮ ਤੇ ਜਦੁਰਾਇ ਨ ਹਉ ਇਕਲੋ ਅਰਿ ਕੋ ਸਿਰ ਕਾਟੈ ।। ੩੦੯।।

Musli baach kahn so(n)

Swaiyya'

aies hoiai tou kaich hale sung musal so mathure sabh phatai.
bipan jaie kaho pakrai kehai maar daro kaho ranchak datai.
aur kehai to ukhar puri bal kai apnai jamuna meh satai.
sankat ho tum tai jadraie na hoan ikalai ar ko sir katai. (309)

ਕ੍ਰੋਧ ਛਿਪਾਮਨ ਕੈ ਮੁਸਲੀ ਹਰਿ ਕਹੀ ਸੰਗ ਬਾਲਕ ਬਾਨੀ।
ਬਿਪ ਗੁਰੂ ਸਭ ਹੀ ਜਗ ਕੇ ਸਮਝਾਇ ਕਹੀ ਇਹ ਕਾਨ੍ਹ ਕਹਾਨੀ।
ਆਇਸੁ ਮਾਨਿ ਗਏ ਫਿਰ ਕੈ ਜੁ ਹੁਤੀ ਨ੍ਰਿਪ ਕੰਸਹਿ ਕੀ ਰਾਜਧਾਨੀ।
ਖੈਬੇ ਕੋ ਭੋਜਨ ਮਾਗਤ ਮਾਨੁ ਕਾਨ੍ਹ ਕਹਿਯੋ ਨਹਿ ਬਿਪ
ਮਨੀ ਅਭਿਮਾਨੀ।। ੩੧੦।।

Kahn Laach

Swaiyya'

karodh chhimapan kai musli har pher kehi sung balak bani.
bip guru sabh hi jag ke samjhaie kehi eh kahn kahani.
aies maan gaie' phir kai jo huti nrip kanseh ki rajdhani.
khaibai ko bhojan mangat kahn kehou neh
bip mani abhmani (310)

Then Balram told Kanha

Swaiyya

"If you allow me, I will pull out the whole town of Mathura with my hoe and pound them all like rice with a stone. If you say, I will catch hold of all the brahmins and bring them here, or give them a good beating, or if you agree I will remonstrate them (for their behaviour's). If you allow further, I will pull down the whole town of Mathura and throw it in the river Jamuna. "O Sri Krishna! I am hesitant only due to your presence else I will alone cut off their heads and throw them away. (309)

Then Krishna said,

Swaiyya

"O Balram! Please control your anger. Then Krishna told the milkmaids' children, "Brahmins were Gurus of the whole world, and making the children realise this thing fully, Kanha made the children go to the brahmins once again. So the children agreeing to Kanha's talk and taking his permission went back to the capital of the Kingdom of Kans (Mathura) and requested the brahmins, asking for food which was required by Krishna, but the proud brahmins did not listen to them at all. (310)

ਕਬਿਤੁ

ਕਾਨ੍ਹ ਜੂ ਕੇ ਗ੍ਵਾਰਨ ਕੋ ਬਿਪਨ ਦੁਬਾਰ ਰਿਸਿ ਉਤਰ ਦਯੋ ਨ ਕਛੂ ਖੈਬੇ ਕੋ ਕਛੂ ਦਯੋ।
ਤਬ ਹੀ ਰਿਸਾਏ ਗੋਪ ਆਏ ਹਰਿ ਜੂ ਕੇ ਪਾਸ ਕਰਿ ਕੈ ਪ੍ਰਨਾਮ ਐਸੇ ਉਤਰ ਤਿਨੈ ਦਯੋ।
ਮੋਨ ਸਾਧਿ ਬੈਠਿ ਰਹੈ ਖੈਬੇ ਕੋ ਨ ਦੇਤ ਕਛੂ ਤਬੈ ਫਿਰਿ ਆਇ ਜਬੈ ਕ੍ਰੋਧ ਮਨ ਮੈ ਭਯੋ।
ਅਤਿ ਹੀ ਛੁਧਾਤੁਰ ਭਏ ਹੈ ਹਮ ਦੀਨਾਨਾਥ ਕੀਜੀਐ ਉਪਾਵ
ਨ ਤੋ ਬਲ ਤਨ ਕੋ ਗਯੋ॥ ੩੧੧॥

Kabit

kahn ju ke gavaran ko bippan dubar risi uttar dewo
na kachhu khabai ko kachhu dewo.
tab hi risaie gop aie har ju ke pass.
kar kai pranam aisai uttar tinai diou.
moan sadh baith rehai khaibo ko na deit kachhu.
tabai phir aie jabai karodh man mein bhiou.
at hi chhudhatur bhaie hai hum deena nath.
kijiai upav na te bal tan ko geyou. (311)

ਸਵੈਯਾ

ਗਰੜਧ੍ਵਜ ਦੇਖਿ ਤਿਨੈ ਛੁਧਵਾਨ ਕਹਿਯੋ ਮਿਲਿ ਕੈ ਇਹ ਕਾਮ ਕਰਿਉ ਰੇ।
ਜਾਹੁ ਕਹਿਯੋ ਉਨ ਕੀ ਪਤਨੀ ਪਹਿ ਬਿਪ ਬਡੈ ਮਤਿ ਕੇ ਅਤਿ ਬਉਰੇ।
ਜਗਿ ਕਰੈ ਜਿਹ ਕਾਰਨ ਕੋ ਅਰੁ ਹੋਮ ਕਰੈ ਜਪੁ ਅਉ ਸਤੁ ਸਉ ਰੇ।
ਤਾਹੀ ਕੋ ਭੇਦੁ ਨ ਜਾਨਤ ਮੂੜ ਕਹੈ ਮਿਸਟਾਨ ਕੈ ਖਾਨ ਕੋ ਕਉਰੇ॥ ੩੧੨॥

Swaiyya'

gararrdhuj dekh tinai chhudhvan kehiou mil kai
eh kaan kariou re.
jaouh kehiou un hi patni peh bip badai mat kai at bourai.
jag karai jeh karan ko ar hom karai jap aou sat sou re'.
tabi ko bhed ne janat moorr kehai mistan kai
khan ko kaurai. (312)

Kabit

The brahmins, even the second time, got furious and neither gave the milkmaids' children any food nor talked to them properly. Then these milkmaids' chilren came back with rage to Krishna and after paying him respects said, "That the brahmins had, even on our request the brahmins kept queit and did not give any food also. So we have come back in great wrathfulness". "O benevolent Lord! We are fed up and desperate due to hunger, so please make some arrangement, else the body strength will become almost nil." (311)

Swaiyya'

On seeing the milkmaids' children hungry, Sri Krishna said, "Now you get together and do this job. Krishna said, "You now go to their wives (brahmins') and ask for food. These brahmins are fools. They do not understand that the Yagna which they perform, or offer sacrifices (giving gifts) or Durga's worship (weekly) they do all this without knowing its meaning and call the sweet things as bitter (by refusing to give food to others). (312)

ਸਭ ਗੋਪ ਨਿਵਾਇ ਕੈ ਸੀਸ ਚਲੇ ਚਲ ਕੇ ਫਿਰਿ ਬਿਪਨ ਕੇ ਘਰਿ ਆਏ।
ਜਾਏ ਤਬੈ ਤਿਨ ਕੀ ਪਤਨੀ ਪਹਿ ਕਾਨ੍ਹ ਤਬੈ ਛੁਧਵਾਨ ਜਤਾਏ।
ਤਉ ਸੁਨਿ ਬਾਤ ਸਭੈ ਪਤਨੀ ਦਿਜ ਠਾਢਿ ਭਈ ਉਠਿ ਆਨੰਦ ਪਾਏ।
ਧਾਇ ਚਲੀ ਹਰਿ ਕੈ ਮਿਲਬੇ ਕੈ ਦੁਖ ਦੂਰਿ ਨਸਾਏ।। ੩੧੩।।

sabh gope nivaie kai sees chale chal ke phir bipan kai ghar aie'.
jaie tabai tin ki patni peh kahn tabai chhudh van jataie.
tou sunn baat sabhai patni dij thadh bhaiee uth anand paie.
dhaie' chab har kai mil lai koh anand kai dukh dur nasaie'. (313)

ਬਿਪਨ ਕੀ ਬਰਜੀ ਨ ਰਹੀ ਤ੍ਰਿਯ ਕਾਨ੍ਹਰ ਕੇ ਮਿਲਬੇ ਕਹੁ ਧਾਈ।
ਏਕ ਪਰੀ ਉਠਿ ਮਾਰਗ ਮੈ ਇਕ ਦੇਹ ਰਹੀ ਜੀਅ ਦੇਹ ਪੁਜਾਈ।
ਤਾ ਛਬਿ ਕੀ ਅਤਿ ਕੀ ਉਪਮਾ ਕਬਿ ਨੈ ਮੁਖ ਤੇ ਇਮ ਭਾਖ ਸੁਨਾਈ।
ਜੋਰ ਸਿਉ ਜਯੋ ਬਹਤੀ ਸਰਤਾ ਨ ਰਹੈ ਹਟਕੀ ਭੁਸ ਭੀਤ ਬਨਾਈ।। ੩੧੪।।

bipan ki barji na rehi triya kahnar ke milbai koh dhaiee.
e'k pari uth marag mein ik deho rehi jia deh pujaiee.
ta chhab ki at hi upma kab nai mukh te im bhakh sunaiee.
jore siun jeou behti sarta na rehai hatki bhus bheet banaiee. (314)

ਧਾਇ ਸਭੈ ਹਰਿ ਕੇ ਮਿਲਬੇ ਕਹੁ ਬਿਪਨ ਕੀ ਪਤਨੀ ਬਡਭਾਗਨ।
ਚੰਦ੍ਰਮੁਖੀ ਮ੍ਰਿਗ ਸੇ ਦ੍ਰਿਗਨੀ ਕਬਿ ਸਯਾਮ ਚਲੀ ਹਰਿ ਕੇ ਪਗ ਲਾਗਨ।
ਹੈ ਸੁਭ ਅੰਗ ਸਭੇ ਜਿਨ ਕੇ ਨ ਸਕੈ ਜਿਨ ਕੀ ਬ੍ਰਹਮਾ ਗਨਤਾ ਗਨ।
ਭਉਨਨ ਤੇ ਸਭ ਇਉ ਨਿਕਰੀ ਜਿਮੁ ਮੰਤ੍ ਪੜ੍ਹੇ ਨਿਕਰੇ ਬਹੁ ਨਾਗਨ।। ੩੧੫।।

dhaie sabhaī har ke milbai koh bipan ki patni badbhagwan.
chandermukhi mrig se drigari kab siam chali har ke pug lagan.
hai sabh ang sabhai jiu kai na sakai jin ki brahma ganta gann.
bhounan te sabh iou nikri jim mantar parrai nikrai boh nagan. (315)

ਦੋਹਰਾ

ਹਰਿ ਕੇ ਆਨਨ ਦੇਖ ਕੈ ਭਈ ਸਭਨ ਕੋ ਚੈਨ।
ਨਿਕਟ ਤ੍ਰਿਯਾ ਕੋ ਪਾਇ ਕੈ ਪਰਤ ਚੈਨ ਪਰ ਮੈਨ।। ੩੧੬।।

Dohra

har ke anan dekh kai bhaiee sabhan ke chain.
nikat triya ke paie kai parat chain par main. (316)

All milkmen's children bowed to Kanha and went back to the brahmin's houses again. They told the women folk about Krishna being hungry. All the brahmin women got up hearing this and got excited. They rushed to meet Krishna. Due to their spiritual bliss all their sufferings came to an end. (313)

Even on trying to dissuade them by their spouses (brahmins) the women folk could not be stopped from rushing to meet Kanha. Some of them managed to go, while some others who could not go physically, their hearts were with Krishna. The poet has described the beauty of this scene just as a barrier of straw could not block the path of a strong current of water from flowing onwards (and dropping the wall of straw). (314)

The fortunate women folk of brahmins who were having beautiful faces like the moon and deer-like eyes had rushed to meet Krishna. They went (as per poet Siam) to pay their respects to Krishna; and all their body limbs were auspicious and even Brahma could not recount their limbs (affected thus). These women-folk had come out of their homes just as the snakes (female) come out of their holes on uttering the magic words (mantras) in large numbers. (315)

Couplet

On perceiving the countenance of Sri Krishna, all of them gained peace of mind just as a sex-hungery man gets by having a female companion close to him. (316)

ਸਵੈਯਾ

ਕੋਮਲ ਕੰਜ ਸੇ ਫੂਲ ਰਹੇ ਦ੍ਰਿਗ ਮੋਰ ਕੇ ਪੰਖ ਸਿਰ ਊਪਰ ਸੋਹੈ।
ਹੈ ਬਰਨੀ ਸਰ ਸੀ ਭੁਰਟੇ ਧਨੁ ਆਨਨ ਪੈ ਸਸਿ ਕੋਟਿਕ ਕੋਹੈ।
ਮਿਤ੍ ਕੀ ਬਾਤ ਕਹਾ ਕਹੀਯੋ ਜਿਹ ਕੋ ਪਖਿ ਕੈ ਰਿਪੁ ਕੋ ਮਨ ਮੋਹੈ।
ਮਾਨਹੁ ਲੈ ਸਿਵ ਕੇ ਰਿਪੁ ਆਪ ਦਯੋ ਬਿਧਨਾ ਰਸ ਯਾਹਿ ਨਿਚੋਹੈ।। ੩੧੭।।

Swaiyya'

komal kanj se phool rehai drig more ke pankh sir uper sohai.
hai barni sar si bharutai dhan anan pai sas kotak kohai.
mitar ki baat kaha kehiou je ko pakh kai tar thadai.
manoh lai Shiv kai rip aap diou bidhna ras yaeh machohai. (317)

ਗਵਾਰ ਕੋ ਹਾਥ ਪੈ ਹਾਥ ਧਰੇ ਹਰਿ ਸਯਾਮ ਕਹੈ ਤਰੁ ਕੇ ਤਰਿ ਠਾਢੇ।
ਪਾਟਿ ਕੋ ਪਾਟ ਧਰੇ ਪੀਯਰੋ ਉਰਿ ਦੇਖਿ ਜਿਸੈ ਅਤਿ ਆਨੰਦ ਬਾਢੇ।
ਤਾ ਛਬਿ ਕੀ ਅਤਿ ਹੀ ਉਪਮਾ ਕਬਿ ਜਿਉ ਚੁਨਿ ਲੀ ਤਿਸ ਕੋ ਚੁਨਿ ਕਾਢੈ।
ਮਾਨਹੁ ਪਾਵਸ ਕੀ ਰੁਤਿ ਮੈ ਚਪਲਾ ਚਮਕੀ ਘਨ ਸਾਵਨ ਗਾਢੇ। ੩੧੮।।

gavar kai hath pai hath dhare' har siam kehai tar kai tar thadai.
paat ke paat dhare peyuro ur dekh jisai at anand badhai.
ta chhab ki at hi upma kab jiun chun li tis ko chun kadhai.
manoh pavas ki rut mein chapla chamki ghan savan gadhai. (318)

ਲੋਚਨ ਕਾਨ੍ਹ ਨਿਹਾਰਿ ਤ੍ਰਿਯਾ ਦਿਜ ਰੂਪ ਹੈ ਪਾਨ ਮਹਾ ਮਤ ਹੂਈ।
ਹੋਇ ਗਈ ਤਨ ਮੈ ਗ੍ਰਿਹ ਕੀ ਸੁਧਿ ਯੌ ਉਡਗੀ ਜਿਮੁ ਪਉਨ ਸੋ ਰੂਈ।
ਸਯਾਮ ਕਹੈ ਤਿਨ ਕੋ ਬਿਰਹਾਗਨਿ ਯੌ ਭਰਕੀ ਜਿਮੁ ਤੇਲ ਸੋ ਧੂਈ।
ਜਿਉ ਟੁਕਰਾ ਪਿਖਿ ਚੁੰਬਕ ਡੋਲਤ ਬੀਚ ਮਨੋ ਜਲ ਲੋਹ ਕੀ ਸੂਈ।। ੩੧੯।।

lochan kahn nihar tria dij roop hai paan maha mat hoiee.
hoiai gaiee tan mein greh ki sudh yo udgi jim paun so ruee.
siam kehai tin ko birhagan yo bharki jim teil so dhuee.
jim tukra pikh chumbak dolat beech mano jal loh ki suiee. (319)

Swaiyya'

Just as the enemy of Shiva, the god love (Ka'mdev) had personally extricated the beauty of Nature to form the body of Krishna whose eyes were delicate like the lotus-flower, the head was decorated with the crown of pea-cock wings, whose eye-brows were like a bow and the eye lashes were like arrows and millions of moons could not match his beauty. What to talk of friends, even the heart of foes would be enamoured by his charm. (So the poet has described Krishna's beauty as above). (317)

The poet Siam has stated that Krishna was standing undernealth the trees with his hand of friendship given to the hands of the milkmen's children. He was wearing yellow apparels on the body, which were endearing everyone who watched him, giving one solace. The way the poet has described the beauty of this scene, has been stated in the same manner that it appeared as if lightning was flashing through the dark clouds in the months of monsoon (sa'wan) (318)

The brahmin women-folk, on seeing Krishna's bewitching eyes, were fully enamoured in honour of his beauty. They had totally forgotten about their homes (in his love) just as the cotton balls fly off with a gale of wind. The poet Siam has stated, that the fire of separation (in these women) was raging in their hearts just as the flames rise higher on throwing oil into the fire. Their condition could be compared with a magnet stone which makes an iron needle in water move up and down due to its attraction towards the magnet. (319)

ਕਾਨ੍ਹ ਕੇ ਰੂਪ ਨਿਹਾਰਿ ਤ੍ਰਿਯਾ ਦਿਜ ਪ੍ਰੇਮ ਬਢਿਯੋ ਦੁਖ ਦੂਰ ਭਏ ਹੈ।
ਭੀਖਮ ਮਾਤ ਕੋ ਜਯੋ ਪਰਸੋ ਛਿਨ ਮੈ ਸਭ ਪਾਪ ਬਿਲਾਇ ਗਏ ਹੈ।
ਆਨਨ ਦੇਖਿ ਕੇ ਸਯਾਮ ਘਨੋ ਚਿਤ ਬੀਚ ਬਸਿਯੋ ਦ੍ਰਿਗ ਮੂੰਦ ਲਏ ਹੈ।
ਜਿਉ ਧਨਵਾਨ ਮਨੋ ਧਨ ਕੋ ਧਰਿ ਅੰਦਰ ਧਾਮ ਕਿਵਾਰ ਦਏ ਹੈ॥ ੩੨੦॥

kahn ke roop nihar tria dij prem badiou dukh dur bhaie hai.
bhikhan maat ko jiou parso chhin mein sabh paap biliaie gaie hai.
anan dekh ke siam ghano chit beech basiou drig moond laie hai.
jiun dhanvaan mano dhan ko dhar ander dhan kivar deiai hai. (320)

ਸੁਧਿ ਭਈ ਜਬ ਹੀ ਤਨ ਮੈ ਤਬ ਕਾਨ੍ਹ ਕਹੀ ਹਸਿ ਕੈ ਗ੍ਰਿਹ ਜਾਵਹੁ।
ਬਿਪਨ ਬੀਚ ਕਹੈ ਰਹੀਯੋ ਦਿਨ ਰੈਨ ਸਭੇ ਹਮਰੈ ਗੁਨ ਗਾਵਹੁ।
ਹੋਇ ਨ ਤ੍ਰਾਸ ਤੁਮੈ ਜਮ ਕੀ ਹਿਤ ਕੈ ਹਮ ਸੋ ਜੁ ਧਿਆਨ ਲਗਾਵਹੁ।
ਜੋ ਤੁਮ ਬਾਤ ਕਰੋ ਇਹ ਹੀ ਤਬ ਹੀ ਸਬ ਹੀ ਮੁਕਤਾ ਫਲੁ ਪਾਵਹੁ॥ ੩੨੧॥

sudh bhaiee jab hi tan mein tab kahn kehi hass kai greh gavoh.
bipan beech ehai rehiou din rein sabhe' humrai gunn gavoh.
hoiai na tras tumai jam ki hit kai hum so jo dhian lagavoh.
jo tum baat karo eh hi tab hi sabh hi mukta phal pavoh. (321)

ਦਿਜਨ ਤ੍ਰਿਯੋ ਬਾਚ

ਸਵੈਯਾ

ਪਤਨੀ ਦਿਜ ਕੀ ਇਹ ਬਾਤ ਕਹੀ ਹਮ ਸੰਗ ਨ ਛਾਡਤ ਕਾਨ੍ਹ ਤੁਮਾਰੋ।
ਸੰਗ ਫਿਰੈ ਤੁਮਰੇ ਦਿਨ ਰੈਨਿ ਚਲੈ ਬ੍ਰਿਜ ਕੌ ਬ੍ਰਿਜ ਜੌਊ ਸਿਧਾਰੋ।
ਲਾਗ ਰਹਿਯੋ ਤੁਮ ਸੋ ਹਮਰੋ ਮਨ ਜਾਤ ਨਹੀ ਮਨ ਧਾਮ ਹਮਾਰੇ।
ਪੂਰਨ ਜੋਗ ਕੋ ਪਾਇ ਜੁਗੀਸ੍ਵਰ ਆਨਤ ਨ ਧਨ ਬੀਚ ਸੰਭਾਰੋ॥ ੩੨੨॥

Dijan Triou baach.

Swaiyya

patni dij ki eh baat kehi hum sung na chhadat kahn tumaro.
sung phirai tumrai din rein chaai brij kou jouoo sidharai.
laag rehiou tum so humro man jaat nahi man dhan hamarai.
puran jog ko paie jugisvar anat na dhan beech shumbharo. (322)

The brahmin womenfolk had felt greatly enamoured with the love of Krishna on seeing his beauty and all their (pangs of separation) suffering had come to an end; just as the very touch of (Ganga) the mother of Bhisham, casts away all the sins of anyone, the very glance of Kanha (Siam) would cast a spell on anyone looking at his face, beautiful like the clouds, and would endear his heart with closed eyes towards Krishna just as a rich (wealthy) person would close all the doors (for safe custody) of the house, after hoarding his wealth (money) within the building. (320)

When the womenfolk (brahmin) came to their real self (gained consciousness) then Krishna laughed and said, "Now you go back to your homes, and during day time you co-operate with your brahmin spouse, but at night you could all sing my praises only; when you will meditate on me with concentration and love, you will have no fear of the god of death (yama) If you will meditate like this, then you will all attain Salvation (from worldly ills), as a result of your worship. (321)

The brahmin womenfolk then said :

Swaiyya'

The brahmin women folk then said, "O Krishna! We will not leave your company. We will move around day and night alongwith you. If you go back to Brij (town) then also we shall accompany you. Our heart is endeared to you now, and the mind does not think of the home now. Just as an ascetic, after attaining full meditation (Yoga), does not bother any more about looking after his wealth. (322)

ਕਾਨ੍ਹ ਬਾਚ

ਸਵੈਯਾ

ਸ੍ਰੀ ਭਗਵਾਨ ਤਿਨੈ ਪਿਖਿ ਪ੍ਰੇਮ ਕਹਿਯੋ ਮੁਖ ਤੇ ਤੁਮ ਧਾਮਿ ਸਿਧਾਰੋ।
ਜਾਇ ਸਭੈ ਪਤਿ ਆਪਨ ਕਾਨ੍ਹ ਕਥਾ ਕਹਿ ਕਹਿ ਉਧਾਰੋ।
ਪੁਤ੍ਰਨ ਪਉਤ੍ਰਨ ਪਤਿਨ ਸੋ ਇਹ ਕੈ ਚਰਚਾ ਸਭ ਹੀ ਦੁਖੁ ਟਾਰੋ।
ਗੰਧ ਮਲਿਯਾਗਰ ਸਯਾਮ ਕੋ ਨਾਸ ਲੈ ਰੂਖਨ ਕੋ ਕਰਿ ਚੰਦਨ ਡਾਰੋ।। ੩੨੩।।

Kahn baach

Swiyya

Sri bhagwan tinai pikh prem kehiou mukh te tum dhan sidharo.
jaie sabhai pat apan apan kahn katha keh tahai udharo.
putran pautran patin so eh kai charcha sabh hi dukh taro.
gandh maliyagar siam ko naam lai rukhan ko kar chandan daro. (323)

ਮਾਨ ਲਈ ਪਤਨੀ ਦਿਜ ਕੀ ਸਮ ਅੰਮ੍ਰਿਤ ਕਾਨ੍ਹ ਕਹੀ ਬਤੀਆ।
ਜਿਤਨੇ ਹਰਿ ਯਾ ਉਪਦੇਸ ਕਰਿਯੋ ਤਿਤਨੋ ਨਹਿ ਹੋਤ ਕਛੂ ਜਤੀਆ।
ਚਰਚਾ ਜਬ ਜਾ ਉਨ ਸੋ ਇਨ ਕੀ ਤਬ ਹੀ ਉਨ ਕੀ ਭਈ ਯਾ ਗਤੀਆ।
ਇਨ ਸਯਾਹ ਭਏ ਮੁਖ ਯੌ ਜੁਵਤੀ ਮੁਖ ਲਾਲ ਭਏ ਵਹ ਜਿਉ ਰਤੀਆ।। ੩੨੪।।

maan laiee patni dij ki sum amrit kahn nahi batian.
jitnai har ya updes kariou titnai neh hote kachhu jatian.
charcha jab ja un so in ki tabhi unki bhaiee ya gatian.
en syaeh bhaie mukh yo juvti mukh lal bhaie veh jiu ratian. (324)

ਚਰਚਾ ਸੁਨਿ ਬਿਪ ਜੁ ਤ੍ਰੀਅਨ ਸੋ ਮਿਲ ਕੈ ਸਭ ਹੀ ਪਛੁਤਾਵਨ ਲਾਗੇ।
ਬੇਦਨ ਕੌ ਹਮ ਕੌ ਸਭ ਕੌ ਧ੍ਰਿਗ ਗੋਪ ਗਏ ਮੰਗ ਕੈ ਹਮ ਆਗੈ।
ਮਾਨ ਸਮੁੰਦਰ ਮੈ ਬੂਡੇ ਹੁਤੇ ਹਮ ਚੂਕ ਗਯੋ ਅਉਸਰ ਤਉ ਹਮ ਜਾਗੇ।
ਪੈ ਜਿਨ ਕੀ ਇਹ ਹੈ ਪਤਨੀ ਤਿਹ ਤੇ ਫੁਨਿ ਹੈ ਹਮ ਹੂੰ ਬਡਭਾਗੇ।। ੩੨੫।।

charcha sunn trip to trian so mil kai sabh hi pachhtaian lagai.
beidan ku hum kou sabh hou dhrig gope gaiee mang kai hum agai.
maan samunder mein boodai hutai ehook geyo ansar tou hum jagai.
pai jin ki eh hai patni teh tai phun hai hum hun bad bhagai. (325)

Kanha them said -

Swaiyya'

The Lord (Sri Krishna) after considering their love for him, said these words, "You go back to your homes. You go back to your spouses and explain the details of the praises of Kanha to them, thus giving them Salvation. You talk to your sons, grand sons and your spouses (about the Lord) thus relieving them of all sufferings. Then having the aroma of the sandal wood Krishna's Name should be recited, which would convert all other trees into the sandal wood (give Salvation to all worldly people) with its aroma. (323)

Swaiyya'

The brahmin women folk accepted the words of Krishna, which were pure like the nectar. The preachings (sermons) which they received from Sri Krishna were much better and Sri Krishna was much better and higher than what any ascetic could give them. When these woman talked to their spouses (Brahmins), then their plight was miserable with blackened faces, while the women became red faced, like Ratis (weight) (324)

After hearing the talk of the women folk about Sri Krishna, all the brahmins felt repentant, saying that their knowledge of Vedas was worthless and deserved condemnation, as the milkmaids' children had asked for food from us earlier, but we were arrogant with egoism and did not send food for the Lord (Bhagwan) and now the time is gone by and we have woken up now. But we are rather fortunate that these women (who have gained his blessings) are our spouses (wives). (325)

ਮਾਨਿ ਸਭੈ ਦਿਜ ਆਪਨ ਕੋ ਧ੍ਰਿਗ ਫੇਰਿ ਕਰੀ ਮਿਲਿ ਕਾਨ੍ਹ ਬਡਾਈ।
ਲੋਕਨ ਕੋ ਸਭ ਕੇ ਪਤਿ ਕਾਨ੍ਹ ਹਮੈ ਕਹਿ ਬੇਦਨ ਬਾਤ ਸੁਨਾਈ।
ਤੌ ਨ ਗਏ ਉਨ ਕੋ ਹਮ ਪਾਸਿ ਡਰੇ ਜੁ ਮਰੇ ਹਮ ਕਉ ਹਮ ਰਾਈ।
ਸਤਿ ਲਖਿਯੋ ਤੁਮ ਕਉ ਭਗਵਾਨ ਕਹੀ ਹਮ ਸਤ ਕਹੀ ਨ ਬਨਾਈ।। ੩੨੬।।

maan sabhai dij apan ko dhrig pher kari mil kahn badaiee.
lokan ko sabh ke pat kahn humai keh baidan baat sunaiee.
tou na gaie un ke hum pass dare jo marai hum kou hum raiee.
sat lakhiou tum kou bhagwan kehi hum sat jehi na banaiee. (326)

ਕਬਿਤੁ

ਪੂਤਨਾ ਸੰਘਾਰੀ ਤ੍ਰਿਣਾਵ੍ਰਤ ਕੀ ਬਿਦਾਰੀ ਦੇਹ ਦੈਤ ਅਘਾਸੁਰ ਹੂੰ ਕੀ ਸਿਰੀ ਜਾਹਿ ਫਾਰੀ ਹੈ।
ਸਿਲਾ ਜਾਹਿ ਤਾਰੀ ਬਕ ਹੂੰ ਕੀ ਚੋਚ ਚੀਰ ਡਾਰੀ ਐਸੇ ਭੂਮਿ ਪਾਰੀ ਜੈਸੇ ਆਰੀ ਚੀਰ ਡਾਰੀ ਹੈ।
ਰਾਮ ਹ੍ਵੈ ਕੈ ਦੈਤਨ ਕੀ ਸੈਨਾ ਜਿਨ ਮਾਰੀ ਅਰੁ ਆਪਨੋ ਬਿਭੀਛਨ ਕੋ ਦੀਨੀ ਲੰਕਾ ਸਾਰੀ ਹੈ।
ਐਸੀ ਭਾਤਿ ਦਿਜਨ ਕੀਪ ਪਤਨੀ ਉਧਾਰੀ ਅਵਤਾਰ ਲੈ ਕੈ ਸਾਧ ਜੈਸੇ
ਪ੍ਰਿਥਮੀ ਉਧਾਰੀ ਹੈ।। ੩੨੭।।

Kabit

putna sanghari trinavarat ki bidari deh, daint aghasur hun ki siri jahai phari hai.
sila jahai tari bak hun ki choch chah dari. aisai bhoom
pari jaisai ari cheer dari hai.
Ram havai kai daintan ki saina jin mari ar apno bikhichhan
ko deeni lanka sari hai.
aisi bhant dijan ki patni udhari avtar lai ke sadh jaisai prithmi udhari hai. (327)

ਸਵੈਯਾ

ਬਿਪਨ ਕੀ ਤ੍ਰਿਯ ਕੀ ਸੁਨ ਕੈ ਕਬਿ ਰਾਜ ਕਹਿਯੋ ਦਿਜ ਅਉਰ ਕਹੀਜੈ।
ਕਾਨ੍ਹ ਕਥਾ ਅਤਿ ਰੋਚਨ ਜੀਯ ਬਿਚਾਰ ਕਹੋ ਜਿਹ ਤੇ ਫੁਨਿ ਜੀਜੈ।
ਤੌ ਹਸਿ ਬਾਤ ਕਹੀ ਮੁਸਕਾਇ ਪਹਲੈ ਨ੍ਰਿਪ ਤਾਹਿ ਪ੍ਰਨਾਮ ਜੁ ਕੀਜੈ।
ਤੌ ਭਗਵਾਨ ਕਥਾ ਅਤਿ ਰੌਚਨ ਦੈ ਚਿਤ ਪੈ ਹਮ ਤੇ ਸੁਨ ਲੀਜੈ।। ੩੨੮।।

bipan ki tria ki sunn kai kab raj kehiou dij aur kahijai.
kahn katha at rochan jiou bichar kaho jeh te phun jijai.
tou hass baat kehi muskaie pehlai nrip tahai pranam jo keejai.
tou bhagwan katha at rochan dia chit pai hum te sunn leejai. (328)

All the brahmins, cursing themselves, then got together and started singing praises of Krishna. "Sri Krishna was the master of all, which has been stated clearly by the Vedas. We knew all this but preferred not to go to him, having the fear of king Kans, who may not put us to death. "O Sri Krishna! We now have clearly realised you as our Lord and we are saying this truth (with heart) and not just for the sake of saying only. (326)

Kabit

The Lord, who had killed Pootna, who had destroyed the body of demon Trina Varat, who had broken (split) the head of Aghasur, and who had granted Salvation to Ahliya, who had split apart the beak of Bakasur, who had split apart Bhoomasur in a manner akin to tearing apart a piece of wood with a saw, who had assumed the form of Ram and devastated the whole army of the demons and had handed over Lanka's Kingdom to Vibhushan, the same Lord-Sublime had taken the form of Sri Krishna (as an incarnation of Vishnu) and transformed the lives of brahmin women folk to such an extent just as the Lord, assuming the form of a mendicant, an Incarnation of the Lord, gives solace to the world. (327)

Swiayya'

The royal poet has stated that "On hearing the story of the brahmin women folk, the brahmins said, let us hear some other episodes, as Kanha's episodes are so dear to our hearts, so let us hear with full deliberation which would make our lives worth while and make them successful. Then the brahmin women folk laughed and said, "first of all, you all should pay your obeisance to the king (Lord), then only you could hear from us the loving episodes of the Lord with great interest. (328)

ਸਾਲਨ ਅਉ ਅਖਨੀ ਬਿਰੀਆ ਜੁਜ ਤਾਹਰੀ ਅਉਰ ਪੁਲਾਵ ਘਨੇ।
ਨੁਗਦੀ ਅਰੁ ਸੇਵਕੀਆ ਚਿਰਵੇ ਲਡੂਆ ਅਰੁ ਸੂਤ ਭਲੇ ਜੁ ਬਨੇ।
ਫੁਨਿ ਖੀਰ ਦਹੀ ਅਰੁ ਦੂਧ ਕੇ ਸਾਥ ਬਰੇ ਬਹੁ ਅਉਰ ਨ ਜਾਤ ਗਨੇ।
ਇਹ ਖਾਇ ਚਲਿਯੋ ਭਗਵਾਨ ਗ੍ਰਿਹੰ ਕਹੁ ਸਯਾਮ ਕਬੀਸੁਰ ਭਾਵ ਭਨੇ॥ ੩੨੯॥

salan aou akhni biria brij tahari aur pular ghanai.
nugdi ar savkian chirvai ladooa ar sut bhalai jo banai.
phun kheer dehi ar doodh ke sath bar aur na jaat ganai.
eh khaie chaliou bhagwan grehang koh siam kabisur bhav bhanai. (329)

ਗਾਵਤ ਗੀਤ ਚਲੇ ਗ੍ਰਿਹ ਕੋ ਗਰੜ ਧ੍ਰਜ ਜੀਯ ਮੈ ਆਨੰਦ ਪੈ ਕੇ ।
ਸੋਭਤ ਸਯਾਮ ਕੇ ਸੰਗਿ ਹਲੀ ਘਨ ਸਯਾਮ ਅਉ ਸੇਤ ਚਲਿਯੋ ਉਨਸੈ ਕੈ।
ਕਾਨ੍ਹ ਤਬੈ ਹਸਿ ਕੈ ਮੁਰਲੀ ਸੀਂ ਸੁ ਬਜਾਇ ਉਠਿਯੋ ਅਪਨੇ ਕਰਿ ਲੈ ਕੈ।
ਠਾਢ ਭਈ ਜਮੁਨਾ ਸੁਨਿ ਕੈ ਧੁਨਿ ਪਉਨ ਰਹਿਯੋ ਸੁਨਿ ਕੈ ਉਰਝੈ ਕੈ॥ ੩੩੦॥

gavat geet chale greh ko garden dhrij jia mein anand pai hai.
sobhat siam kai sung hali ghan siam au sait chaliou unsai kai.
kahn tabai hass ke murli jo bajaie uthiou apnai kar lai hai.
thadh khaiee jamuna sunn kai dhun paun bhiou sunn kai urjai ho. (330)

ਰਾਮਕਲੀ ਅਰੁ ਸੋਰਠਿ ਸਾਰੰਗ ਮਾਲਸਿਰੀ ਅਰੁ ਬਾਜਤ ਗਉਰੀ।
ਜੈਤਸਿਰੀ ਅਰੁ ਗੌਡ ਮਲਾਰ ਬਿਲਾਵਲ ਰਾਗ ਬਸੈ ਸੁਭ ਠਉਰੀ।
ਮਾਨਸ ਕੀ ਕਹ ਹੈ ਗਨਤੀ ਸੁਨਿ ਹੋਤ ਸੁਰੀ ਅਸੁਰੀ ਧੁਨਿ ਬਉਰੀ।
ਸੋ ਸੁਨਿ ਕੈ ਧੁਨਿ ਸ੍ਰਉਨਨ ਮੈ ਤਰੁਨੀ ਹਰਨੀ ਜਿਮ ਆਵਤ ਦਉਰੀ॥ ੩੩੧॥

Ramkali ar sovath sarang malsiri ar bajat gouri.
jaiksiri ar goud malar bilwal rag basai subh dhouri.
manas ki keh hai ganti sunn hoat suri asuri dhun bouri.
so sunn kai dhun souoonan mein turni harni jim avat douri. (331)

Then the brahmins brought many preparations of food like meat curry, gravy, fried meat, fried meat of the lamb's disc, meat gravy, rice (palao) preparation, sweetened flour or rice, ladoos and preparation of soaked rice, well prepared date fruit, rice cooked in milk (sweetened, curd, milk or pakoras and many more preparations beyond count and according to poet Siam, Krishna had all these foods and enjoying the food went back home while praising the love of the brahmins enroute. (329)

Sri Krishna then fully satiated with foods and having complete bliss went back home singing songs. Balram was looking conspicuous alongwith Sri Krishna just as dark and white clouds move together with great eagerness; then Kanha took up his flute and started playing on it. Hearing the tunes of the flute even Jamuna waters became motionless with ecstasy and wind got confused with love and its charm. (330)

All the ragas were being played on the flute like Ramkali, Sorath, sarang and malsiri alongwith Gouri, jaitsri, Gond Malar and Bilawal. What to talk of human beings, even the women folk of the gods and demons were mesmerised and enticed with the flute tunes. All the young girls of Brij town were rushing towards him on hearing flute tunes, just as the deer rushes on hearing the sound of drum beats. (331)

ਕਬਿਤੁ

ਬਾਜਤ ਬਸੰਤ ਅਰੁ ਭੈਰਵ ਹਿੰਡੋਲ ਰਾਗ ਬਾਜਤ ਹੈ ਲਲਤਾ ਕੈ ਸਾਥ ਹੈ ਧਨਾਸਰੀ।
ਮਾਲਵਾ ਕਲਯਾਨ ਅਰੁ ਮਾਲਕਉਸ ਮਾਰੂ ਰਾਗ ਬਨ ਮੈ ਬਜਾਵੈ ਕਾਨ੍ਹ ਮੰਗਲ ਨਿਵਾਸਰੀ।
ਸੁਰੀ ਅਰੁ ਆਸੁਰੀ ਅਉ ਪੰਨਗੀ ਜੇ ਹੁਤੀ ਤਹਾ ਧੁਨਿ ਕੇ ਸੁਨਤ ਪੈ ਨ ਰਹੀ ਸੁਧਿ ਜਾਸੁ ਰੀ।
ਕਹੈ ਇਉ ਦਾਸਰੀ ਸੁ ਐਸੀ ਬਾਜੀ ਬਾਸੁਰੀ। ਸੁ ਮੇਰੇ ਜਾਨੇ ਯਾ ਮੈ ਸਭ ਰਾਜਗ ਕੋ ਨਿਵਾਸੁ ਰੀ॥ ੩੩੨॥

Kabit

bajat basant ar bhairav hindol rag bajat hai lalta ke sath havai dhanasari.
malwa kalyan ar malkaus maru rag. ban mein bajavai mangal nivasari.
suri ar asuri an apanangi je hari taha.
dhun kai sunat pai na rehi sudh jas ri. kahai eiou dasri so aisi baji basuri.
so merai janai ya mein sabh rag ke nivas ri. (332)

ਕਰੁਨਾ ਨਿਧਾਨ ਬੇਦ ਕਹਤ ਬਖਾਨ ਯਾ ਕੀ ਬੀਚ ਤੀਨ ਲੋਕ ਫੈਲ ਰਹੀ ਹੈ ਸੁ ਬਾਸੁ ਰੀ।
ਦੇਵਨ ਕੀ ਕੰਨਿਆ ਤਾ ਕੀ ਸੁਨਿ ਸੁਨਿ ਸ੍ਰਉਨਨ ਮੈ ਧਾਈ ਧਾਈ ਆਵੈ ਤਜਿ ਕੈ ਸੁਰਗ ਬਾਸੁ ਰੀ।
ਹੈ ਕਰਿ ਪ੍ਰਸੰਨਯ ਰੂਪ ਰਾਗ ਕੋ ਨਿਹਾਰ ਕਹਿਯੋ ਰਚਿਯੋ ਹੈ ਬਿਧਾਤਾ ਇਹ ਰਾਗਨ ਕੋ ਬਾਸੁ ਰੀ।
ਰੀਝੈ ਸਭ ਗਨ ਉਡਾਰਨ ਭੇ ਮਗਨ ਜਬ ਬਨ ਉਪਬਨ ਮੈ ਬਜਾਈ ਕਾਨ੍ਹ ਬਾਸੁਰੀ॥ ੩੩੩॥

karuna nidhan beid kehat bakhan ya ki beech teen lok phail rehi hai so bas ri.
devan ki kanya ta ki sunn sunn sarouran mein dhaiee avai taj kai surag bas ri.
havai kar parsaneu roop rag ko nihar ko nihar rechiou hai bidhata
eh ragan ko bas ri.
reejhai sabh gan udgan bhai magan jal ban upban mein bajaiee kahu
basuri. (333)

ਸਵੈਯਾ

ਕਾਨ੍ਹ ਬਜਾਵਤ ਹੈ ਮੁਰਲੀ ਅਤਿ ਆਨੰਦ ਕੈ ਮਨਿ ਡੇਰਨ ਆਏ।
ਤਾਲ ਬਜਾਵਤ ਕੂਦਤ ਆਵਤ ਗੋਪ ਸਭੋ ਮਿਲਿ ਮੰਗਲ ਗਾਏ।
ਆਪਨ ਹੈ ਧਨਠੀ ਭਗਵਾਨ ਤਿਨੋ ਪਹਿ ਤੇ ਬਹੁ ਨਾਚ ਨਚਾਏ।
ਰੈਨ ਪਰੀ ਤਬ ਆਪਨ ਆਪਨ ਸੋਇ ਰਹੈ ਗ੍ਰਿਹਿ ਆਨੰਦ ਪਾਏ॥ ੩੩੪॥

Swaiyya'

kahn bajavat hai murli at anand kai man daran aie.
taal bajavat kudat avat gope sabho mil mangal gaie'.
apan hai dhanthi bhagwan tino peh teh boh natoh nachaie.
rein pari tab apan soiai rehai greh anand paie. (334)

Kabit

Sri Krishna was playing on his flute ragas like Basant, Bhairou and hindol and lalita mixed with dhanasri was being played also. Then Malwa, Kalyan, malkos, and Maru ragas were being played by the blissful Krishna in the jungle. All the women folk of the gods, demons and even snakes were thrilled to hear the flute tunes and they had lost their sense of proportion. "O friend! I feel that the flute was being played in all the ragas which seemed to be present within it. (332)

Even Vedas wer praising the benevolent Lord, the ocean of bliss (Krishna) and his aroma of elegance had pervaded all the three worlds. Even the young damsels of the gods, on hearing the flute tunes, came rushing towards Brij-town to reside there They were fully delighted to see his beauty alongwith the delightful music of the flute and were saying, "The Lord had created Krishna as an embodiment of Ragas when Kanha used to play the flute in the Jungles and gardens, then all the musicians (of Shiva) were enamoured and stars were absorbed with rapture. (333)

Swaiyya'

Thus Kanha, playing his flute came back home alongwith other colleagues fully delighted. All the milkmaid's children were singing, clapping and dancing while coming back. Sri Krishna was himself making them dance to his tunes and at night all of them went home and slept carelessly (334)

Here the chapter on winning over the brahmin woman folk of Krishna Incarnation, bringing food and their Salvation from the episodes of Bachittar Natak of Sri Dasam Sakand is completed.

ਇਤਿ ਸ੍ਰੀ ਦਸਮ ਸਿਕੰਧੇ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਬਿਪਨ ਕੀ ਤ੍ਰੀਯਨ ਕੋ ਚਿਤ ਹਰਿ ਭੋਜਨ ਲੋਇ ਉਧਾਰ ਕਰਬੋ ਬਰਨਨੰ।

ਅਬ ਗੋਵਰਧਨ ਗਿਰਿ ਕਰ ਪਰ ਧਾਰਬੋ

ਦੋਹਰਾ

ਇਸੀ ਭਾਤਿ ਸੋ ਕ੍ਰਿਸਨ ਜੀ ਕੀਨੇ ਦਿਵਸ ਬਿਤੀਤ।
ਹਰਿ ਪੂਜਾ ਕੋ ਦਿਨ ਅਯੋ ਗੋਪ ਬਿਚਾਰੀ ਚੀਤਿ।। ੩੩੫।।

iti Sri Dasam Sikandhe' Bachittar Natak Granthai bipan ki trian ko chit har bhojan laie udhar karbo barnang.

Dohra

isi bhat se Krishan ji keno divas batit.
har pooja ho din aou gope bichari cheet. (335)

ਸ੍ਵੈਯਾ

ਆਯੋ ਹੈ ਇੰਦ੍ ਕੀ ਪੂਜਾ ਕੋ ਦਯੋਸ ਸਭੋ ਮਿਲਿ ਗੋਪਿਨ ਬਾਤ ਉਚਾਰੀ।
ਭੋਜਨ ਭਾਤਿ ਅਨੇਕਨ ਕੋ ਰੁ ਪੰਚਾਮ੍ਰਿਤ ਕੀ ਕਰੋ ਜਾਇ ਤਯਾਰੀ।
ਨੰਦ ਕਹਿਯੋ ਜਬ ਗੋਪਿਨ ਸੋ ਬਿਧਿ ਅਉਰ ਚਿਤੀ ਮਨ ਬੀਚ ਮੁਰਾਰੀ।
ਕੋ ਬਪੁਰਾ ਮਘਵਾ ਹਮਰੀ ਸਮ ਪੂਜਨ ਜਾਤ ਜਹਾ ਬ੍ਰਿਜ ਨਾਰੀ।। ੩੩੬।।

Swaiyya

aieyo hai Inder ki pooja hai derouas sabho mil gopian baat chari.
bhojan bhant anekan ko ra panchamirat ki karo jaie tiari.
Nand kehou jab gopian se bidh aur chiti man beech murari.
ko bapura maghwa hamari sum poojan jaat jahan brij nari. (336)

Now the Episode of lifting in hand the mountain Govardhan begins.

Couplet

Thus Krishna spent his days there when the day of Indra's worship came near, the milkmaids children then thought to themselves. (335)

Swaiyya'

All the milkmaid's children then one day said that the day of Indra's worship had come, so they decided to make preparations for making sweet pudding and other foods. When Nand was telling the milkmen about it Krishna said to himself in a different mood, "Who is this poor Indra. For whose whorship all the womenfolk of Brij town used to go? (336)

ਕਬਿਤੁ

ਇਹ ਬਿਧਿ ਬੋਲਿਯੋ ਕਾਨ੍ਹ ਕਰੁਣਾ ਨਿਧਾਨ ਤਾਤ ਕਾਹੋ ਕੋ ਨਵਿਤ ਕੋ ਸਾਮ੍ਰਗੀ ਤੈ ਬਨਾਈ ਹੈ।
ਕਹਿਯੋ ਐਸੇ ਨੰਦ ਜੋ ਤ੍ਰਿਲੋਕੀਪਤਿ ਭਾਖੀਅਤ ਤਾਹੀ ਕੋ ਬਨਾਈ ਹਰਿ ਕਹਿ ਕੈ ਸੁਨਾਈ ਹੈ।
ਕਾਹੇ ਕੇ ਨਵਿਤ ਕਹਿਯੋ ਬਾਰਿਦ ਤ੍ਰਿਨਨ ਕਾਜ ਗਊਅਨ ਕੀ ਰਛ ਕਰੀ ਅਉ ਹੋਤ ਆਈ ਹੈ।
ਕਹਿਯੋ ਭਗਵਾਨ ਏਤੋ ਲੋਗ ਹੈ ਅਜਾਨ ਬ੍ਰਿਜ ਈਸ ਤੇ ਹੋਤ ਨਹੀ ਮਘਵਾ ਤੇ ਗਾਈ ਹੈ। ੩੩੭॥

Kabit

eh bidh boliou kahn karuna nidhan taat kahe ke mivat ko samigri tai banaiee hai.
keho aise Nand jo trilokipat bhakhiat tahi ko banaiee har keh kai sunaiee hai.
kahai ke nivat kehiou barid trinan kaaj gouan ki rachh kari an hoat aiee hai.
keho bhagwan eaitai log hai ajan brij.
eas te hoat nahi maghwa te gaiee hai. (337)

ਕਾਨ੍ਹ ਬਾਚ

ਸਵੈਯਾ

ਹੈ ਨਹੀ ਮੇਘੁ ਸੁਰਪਤਿ ਹਾਥਿ ਸੁ ਤਾਤ ਸੁਨੋ ਅਰੁ ਲੋਕ ਸਭੈ ਰੇ।
ਭੰਜਨ ਭਉ ਅਨਭੈ ਭਗਵਾਨ ਸੁ ਦੇਤ ਸਭੈ ਜਨ ਕੋ ਅਰੁ ਲੈ ਰੇ।
ਕਿਉ ਮਘਵਾ ਤੁਮ ਪੂਜਨ ਜਾਤ ਕਰੋ ਤੁਮ ਸੇਵ ਹਿਤੰ ਚਿਤ ਕੈ ਰੇ।
ਧਯਾਨ ਧਰੋ ਸਭ ਹੀ ਮਿਲ ਕੈ ਸਭ ਬਾਤਨ ਕੋ ਫਲ ਦੈ ਰੇ॥ ੩੩੮॥

Kahn baach

Swaiyya'

hai nahi megh surpa hath so taat sunou ar lok sabhai re.
bhajan bhou anbhai bhagwan so dait sabhai jan ko ar lai re.
kiun maghwa tum poojan jaat karo tum save hitaig chit kai re.
dhian dharo sabh battan ko tum ke phal dei re. (338)

ਬਾਸਵ ਜਗਾਯਨ ਕੈ ਬਸਿ ਕਿਧੋ ਬ੍ਰਹਮਾ ਇਹ ਬਾਤ ਉਚਾਰੈ।
ਲੋਗਨ ਕੇ ਪ੍ਰਤਿਪਾਰਨ ਕੋ ਹਰਿ ਸੂਰਜ ਮੈ ਹੁਇ ਕੈ ਜਲ ਡਾਰੈ।
ਕਉਤਕ ਦੇਖਤ ਜੀਵਨ ਕੋ ਪਿਖਿ ਕਉਤੁਕ ਹੈ ਸਿਵ ਤਾਹਿ ਸੰਘਾਰੈ।
ਹੈ ਵਹ ਏਕ ਕਿਧੋ ਸਰਤਾ ਸਮ ਬਾਹਨ ਕੇ ਜਮ ਬਾਹੇ ਬਿਥਾਰੈ॥ ੩੩੯॥

basav jagioyan kai bas megh kidho brahma eh baat ucharai.
logan kai pritparan ko har suraj mein hae kai jal darai.
kautak dekhat jiwan ko pikh koutak havai Siv tahai sangharai.
hai veh ek kidhai sarta sunn ke jam bahe bitharai. (339)

Kabit

Thus the benevolent (Lord) Krishna, ocean of Bliss said, "O dear father! For whose benefit have you made all these preparations? "Then Nand replied, for the worship of the god, who is supposed to be the master of the three worlds and all these preparations are made for his worship. Krishna then asked, who was this Master? Then Nand, gave the name of Indra (god) in reply. Then Krishna said, "What for are you worshipping Indra?" Then Nand replied, "For the protection of our cows, and praduction of grass and rainfall, the worship has come down to us from olden times as a custom." Sri Krishna said, "The people of Brij are rather lacking knowledge, without knowing that all this production acrues from the Lord Alimighty, whereas they feel it was due to Indra (god). (337)

So Kanha said,

Swaiyya'

O dear father and others, Listen to me! All these clouds are not under the control of Indra. In fact, the fearless Lord, who is the destroyer of fear also, is the sole giver, who gives and takes away also. Why do you go for Indra's worship? You should all worship the Lord-sublime, and all collectively meditate on Him with full concentration of mind and He alone will bestow all comforts on you." (338)

Has Brahma said this thing that Indra under the spell of Yagnas, sends these clouds? For the maintenance of the people, the Lord, through the help of the sun, arranges for the rainfall. (due to heat of sun, the water evaporates to form these clouds) The Lord only watches the functions of human beings, and then in the form of Shiva, He kills them all. He is one and only one, while His forms are varied just like the river, which spreads around in various rivulets. (339)

ਪਾਥਰ ਪੈ ਜਲ ਪੈ ਨਗ ਪੈ ਤਰ ਪੈ ਧਰ ਪੈ ਅਰੁ ਅਉਰ ਨਰੀ ਹੈ।
ਦੇਵਨ ਪੈ ਅਰੁ ਦੈਤਨ ਪੈ ਕਬਿ ਸਯਾਮ ਕਹੈ ਅਉ ਮੁਰਾਰਿ ਹਰੀ ਹੈ।
ਪਛਨ ਪੈ ਮ੍ਰਿਗਰਾਜਨ ਪੈ ਮ੍ਰਿਗ ਕੇ ਗਨ ਪੈ ਫੁਨਿ ਹੋਤ ਖਰੀ ਹੈ।
ਭੇਦ ਕਹਿਯੋ ਇਹ ਬਾਤ ਸਭੈ ਇਨਹੂੰ ਇਹ ਕੀ ਕਹਾ ਪੂਜ ਕਰੀ ਹੈ।। ੩੪੦।।

pathar pai jal pai nag pai tar pai dhar pai ar aur nahi hai.
devan pai or daintan pai kab siam kehai aou murar hari hai.
pachhan pai mirgajan pai mrig kai gan pai phun boat khari hai.
bhed kehou eh baat sabhai unhun eh ki kaha pooj kari hai. (340)

ਤਬ ਹੀ ਹਸਿ ਕੈ ਹਰਿ ਬਾਤ ਕਹੀ ਨੰਦ ਪੈ ਹਮਰੀ ਬਿਨਤੀ ਸੁਨਿ ਲਈਯੈ।
ਜਿਹੁ ਬਿਪਨੁ ਕੋ ਮੁਖ ਗਊਅਨ ਪੂਜਨ ਜਾ ਗਿਰਿ ਹੈ ਤਹ ਜਈਯੈ।
ਗਊਅਨ ਕੋ ਪਯ ਪੀਜਤ ਹੈ ਗਿਰਿ ਕੇ ਚੜ੍ਹਿਐ ਮਨਿ ਆਨੰਦ ਪਈਯੈ।
ਦਾਨ ਦਏ ਤਿਨ ਕੇ ਜਸੁ ਹੁਯਾ ਪਰਲੋਕ ਗਏ ਜੁ ਦਯੋ ਸੋਊ ਖਈਯੈ।। ੩੪੧।।

tab hi hass kai har baat kehi Nand pai humri binti sunn leiaye'ai.
jeh bipan ko mukh gouooan pujan ja gir hai teh jaiee.
guooan ko peu pijat hai gir ke charihai ma'n anand paieyai.
daan dei tin ke' jas hoyai parlok gaie' jo deiou souoo kheiyai. (341)

ਤਬ ਹੀ ਭਗਵਾਨ ਕਹੀ ਪਿਤ ਸੋ ਇਕ ਬਾਤ ਸੁਨੋ ਤੁ ਕਹੋ ਮਮ ਤੋ ਸੋ।
ਪੂਜਹੁ ਗਊਅਨ ਅਉ ਮੁਖ ਬਿਪਨ ਭਈਅਨ ਸੋ ਇਹ ਆਇਸੁ ਕੀਆ।
ਮੋ ਸੋ ਸੁਪੂਤ ਭਯੋਤੁਮਰੇ ਗ੍ਰਿਹਿ ਮਾਰਿ ਡਰੋ ਮਘਵਾ ਸੰਗਿ ਝੋਸੋ।
ਰਹਸਿ ਕਹੀ ਪਿਤ ਪਾਰਥ ਕੀ ਤਜਿ ਹੈ ਇਹ ਜਾ ਹਮਰੀ ਅਨ ਮੋ ਸੋ ।। ੩੪੨।।

tab hi bhagwan kehi pi't so ik baat sunno ta kaho mum te so.
poojoh jaie sabai giriko tum Inder karai kap kia phun te so.
mo so suput bhiou tumre greh maar darai maghwa sung taiso.
rehas kehi pit parath ki taj hai eh ja humri an mein so. (342)

ਤਾਤ ਕੀ ਬਾਤ ਜੁ ਨੰਦ ਸਭ ਬਾਤ ਭਲੀ ਸਿਰ ਊਪਰ ਬਾਧੀ।
ਬਾਕੋ ਕੀ ਕੈ ਮੁਰਵੀ ਤਨ ਕੈ ਧਨੁ ਤੀਛਨ ਮਤ ਮਹਾ ਸਰ ਸਾਧੀ।
ਸ੍ਰਉਨਨ ਮੈ ਸੁਨਿਤਿਯੋ ਇਹ ਬਾਤ ਕਬੁਧਿ ਗੀ ਛੂਟਿ ਚਿਰਹੀ ਜਿਹ ਫਾਧੀ।
ਮੋਹਿ ਕੀ ਬਾਰਿਦ ਹੈ ਕਰਿ ਗਿਆਨ ਨਿਵਾਰ ਦਈ ਉਮਡੀ ਜਨੁ ਆਧੀ।। ੩੪੩।।

taat ko baat jo Nand sunni sabh baat bhali sir uper badhi.
bako ki kai murvi tan kai dhan tichhan mat maha sar sadhi.
surounan mein suntiou eh baat kubudh gi chhoot chiri jeh phadhi.
mohai ki barid havai kar gyan nivar deiee umdi jan aadhi. (343)

The poet Siam has stated, "That the Lord Alimighty alone is pervading everywhere, in the waters, (oceans) in the mountains, in the trees, on the land, including all the vegetation (grass etc.) in the gods and demons equally. The one Lord maintains and sustains all, including the birds, the lions and there is rainfall over the hordes of deer also. Now tell me, if anyone out of these, had worshipped Indra? (340)

Then Krishna laughed and told Nand, "O dear father! Listen to my request. You should worship the cows and the brahmins should be fed. Go to the Govardhan mountain for the worship as we take milk from cows, and we climb the mountains, which gives us pleasure and bliss and by giving (alms) gifts to brahmins, we wil win praises, in this world and in the next world also we will get the fruit of these alms-givings. (341)

Then Sri Krishna said to his father, "O dear father! Listen to me, if you are ready to believe, then only I will say. You all go to Govardhan mountain and worship it, then what could Indra do to you out of rage. (I will see to it) You have got a son like me, then why are you worried about Indra? I will kill him in one strike only. Ofather! I have told you Indra's secret, infact he would quit our place on accepting my superiority and prestige." (342)

Whatever Krishna had told to his father, Nand, was accepted by him without any questioning, Krishna had stretched the bow of his quick wittedness and shot the arrows of his sweet tongue with sentimental attachment, and on hearing these words with his ears, Nand lost all his doubtful thinking, just as a sparrow gets freedom frorm the noose. Krishna's talk, like a cloud of knowledge had flown away the storm of love and affection, which had sprung up in the heart of Nand. (343)

ਨੰਦ ਬੁਲਾਇ ਕੈ ਗੋਪ ਲਏ ਹਰਿ ਆਇਸੁ ਮਾਨਿ ਸਿਰ ਊਪਰ ਲੀਆ।
ਪੂਜਹੁ ਗਊਅਨ ਅਉ ਮੁਖ ਬਿਪਨ ਭਈਅਨ ਸੋ ਇਹ ਆਇਸੁ ਕੀਆ।
ਫੇਰਿ ਕਹਿਯੋ ਹਮ ਤਉ ਕਹਿਯੋ ਤੋ ਸੋ ਗਯਾਨ ਭਲੋ ਮਨ ਮੈ ਸਮਝੀਆ।
ਚਿਤ ਦਯੋ ਸਭਨੋ ਹਮ ਸੋ ਤਿਹੁ ਲੋਗਨ ਕੋ ਪਤਿ ਚਿਤਨ ਕੀਆ।। ੩੪੪।।

Nand bulaie' ke gope leiai har aies maan sir ooper lia.
poojoh gauooan an rukh bipan bhaieean so eh aies kia.
pher kehou hum tou kehou to so gyan bhalo man mein samjhia.
chit deiou sabhno hum so teh logan ko pat chitan kia. (344)

ਗੋਪ ਚਲੇ ਉਠ ਕੈ ਗ੍ਰਿਹ ਕੋ ਬ੍ਰਿਜ ਕੇ ਪਤਿ ਕੋ ਫੁਨਿ ਆਇਸੁ ਪਾਈ।
ਅਛਤ ਧੂਪ ਪੰਚਾਮਿਤ੍ ਦੀਪਕ ਪੂਜਨ ਕੀ ਸਭ ਭਤਿ ਬਨਾਈ।
ਲੈ ਕੁਰਬੇ ਅਪਨੈ ਸਭ ਸੰਗਿ ਚਲੇ ਗਿਰਿ ਕੌ ਸਭ ਢੋਲ ਬਜਾਈ।
ਨੰਦ ਚਲਿਯੋ ਜਸੁਧਾ ਊ ਚਲੀ ਭਗਵਾਨ ਚਲੇ ਮੁਸਲੀ ਸੰਗਿ ਭਾਈ।। ੩੪੫।।

gope chalai uth kai greh ko brij ke pat ko phun aies paiee.
achhat dhoop panchamirat deepak pujan ki sabh bhant banaiee.
lai kurbai apnai sabh sung chalai gir ko sabh dhol bajaiee.
Nand chaliou jasudha uoo chali bhagwan chalai musli sung bhaiee. (345)

ਨੰਦ ਚਲਿਯੋ ਕੁਰਬੇ ਸੰਗਿ ਲੈ ਕਰਿ ਤੀਰ ਜਬੈ ਗਿਰਿਗ ਕੇ ਚਲਿ ਆਯੋ।
ਗਊਅਨ ਘਾਸ ਚਰਾਇਤ ਸੋ ਬਹੁ ਬਿਪਨ ਖੀਰ ਆਹਾਰ ਖਵਾਯੋ।
ਆਪ ਪਰੋਸਨ ਲਾਗ ਜਦੁਪਤਿ ਗੋਪ ਸਭੈ ਮਨ ਮੈ ਸੁਖ ਪਾਯੋ।
ਬਾਰ ਚੜ੍ਹਾਇ ਲਏ ਰਥ ਪੈ ਚਲ ਕੈ ਇਹ ਕਉਤਕ ਅਉਰ ਬਨਾਯੋ।। ੩੪੬।।

Nand chaliou karbai sung lai kar teer jabai gir ke chal aiyo.
gouooan ghas charaiet so boh bipan kheer ahar khavaiou.
aap parosan laag jadupat gope sabhai ma'n mein sukh paiou.
bar charraie leiai rath pai chal kai eh koutak aur banaiou. (346)

ਕਉਤਕ ਏਕ ਬਿਚਾਰ ਜਦੁਪਤਿ ਸੂਰਤਿ ਏਕ ਧਰੀ ਗਿਰ ਬਾਕੀ।
ਸ੍ਰਿਗ ਬਨਾਇ ਧਰੀ ਨਗ ਕੈ ਕਬਿ ਸਯਾਮ ਕਹੈ ਜਹ ਗਮਯ ਨ ਕਾ ਕੀ।
ਭੋਜਨ ਪਾਤ ਪ੍ਰਤਛਿ ਕਿਧੋ ਵਹ ਬਾਤ ਲਖੀ ਨ ਪਰੈ ਕਛੁ ਵਾ ਕੀ।
ਕਉਤਕ ਏਕ ਲਖੈ ਭਗਵਾਨ ਅਉ ਜੋ ਪਿਖਵੈ ਅਟਕੈ ਮਤਿ ਤਾ ਕੀ।। ੩੪੭।।

koutak ek bichar jadupat soorat ek dhari gir baki.
sring banaie dhari nag kai kab siam kehai jeh gamou na ka ki.
bhojan paat partachh bhido veh baat lakhi na parai kachh va ki.
koutak ek lakhai bhagwan an jo pikhvai atkai mat ta ki. (347)

So accepting the advice of Krishna, Nand called all the milkmaids' children and asked all the fellow beings to arrange for the worship of cows and brahmins by providing them with food. Then he said that he had first understood this whole philosophy himself and then had asked them to follow this path of knowlege. The Lord who had given them the source of life, their very existence, should just be meditated upon, the Master of the three worlds. (344)

Then, taking permission of Nand, the Master of Brij, the milkmaids' children got up and went away to their homes. They had prepared rice, sandal wood, essence, pudding and lamps for their worship. All of them, alongwith their families and with beating of drums proceeded towards the mountain. Nand left alongwith Jasodha and Sri Krishna also accompanied by Balram followed them. (345)

When Nand alongwith the family reached near the mountain, there they grazed the cows on grass and gave rice and milk pudding to the brahmins as food. Sri Krishna was serving them by himself so all the milkmaid's children felt relieved in mind. The small children were taken on a chariot, and a new miracle was performed on leaving. (346)

Sri Krishna thought of a miracle, and converted one child into the form of beautiful mountain. The poet Saim has stated, that the boy in the form of a mountain was placed on the top of the mountain where no one could reach there. That form was practically eating the food offered, but no one could make it out (know it), only Lord Krishna knew about it. Whosoever saw it, was almost confused (knowing not what was happening). (347)

ਤੌ ਭਗਵਾਨ ਤਬੈ ਹਸਿ ਕੈ ਸਮ ਅੰਮ੍ਰਿਤ ਬਾਤ ਤਿਨੈ ਸੰਗਿ ਭਾਖੀ।
ਭੋਜਨ ਖਾਤ ਦਯੋ ਹਮਰੋ ਗਿਰਿ ਲੋਕ ਸਭੈ ਪਿਖਵੈ ਤੁਮ ਆਖੀ।
ਹੋਇ ਰਹੇ ਬਿਸਮੈ ਸਭ ਗੋਪ ਸੁਨੀ ਹਰਿ ਕੇ ਮੁਖ ਤੇ ਜਬ ਸਾਖੀ।
ਗਿਆਨ ਜਨਾਵਰ ਕੀ ਲਈ ਬਾਜ ਹ੍ਵੈ ਗਵਾਰਨ ਕਾਨ੍ਹ ਦਈ ਜਬ ਚਾਖੀ।। ੩੪੮।।

tou bhagwan tabai hass kai sum amrit baa tonai sung bhakhi.
bhojan khaat chiou humro gir lok sabhai pikhvai tum akhi.
hoiai rehai bismai ssabh gope sunni har ke mukh te jab sakhi.
gyan janawar ki laiee baaj havai gavaran kahn deiee jab chakhi. (348)

ਅੰਜੁਲ ਜੋਰਿ ਸਭੈ ਬ੍ਰਿਜ ਕੇ ਜਨ ਕੋਟਿ ਪ੍ਰਨਾਮ ਕਰੈ ਹਰਿ ਆਗੇ।
ਭੂਲ ਗਈ ਸਭ ਕੋ ਮਘਵਾ ਸੁਧਿ ਕਾਨ੍ਹ ਹੀ ਕੇ ਰਸ ਭੀਤਰ ਪਾਗੇ।
ਸੋਵਤ ਥੇ ਜੁ ਪਰੇ ਬਿਖ ਮੈ ਸਭ ਧਯਾਨ ਲਗੇ ਹਰਿ ਕੇ ਜਨ ਜਾਗੇ।
ਅਉਰ ਗਈ ਸੁਧ ਭੂਲ ਸਭੋ ਇਕ ਕਾਨ੍ਹ ਹੀ ਕੇ ਰਸ ਮੈ ਅਨੁਰਾਗੇ।। ੩੪੯।।

anjal jore sabhai brij ke jan kot pranam karai har agai.
bhool gaiee sabh ko maghwa sudh kahn hi ko ras bhitar pagai.
sovat thai jo parai bikh mein sabh dhian lagai har kejan jagai.
aur gaiee sudh phool sabho ik kahn hi ke ras mein anuragai. (349)

ਕਾਨ੍ਹ ਕਹੀ ਸਭ ਕੋ ਹਸਿ ਕੇ ਮਿਲਿ ਧਾਮਿ ਚਲੋ ਜੋਊ ਹੈ ਹਰਤਾ ਅਘ।
ਨੰਦ ਚਲਿਯੋ ਬਲਭਦ੍ ਚਲਿਯੋ ਜਸੁਧਾ ਊ ਚਲੀ ਨੰਦ ਲਾਲ ਬਿਨਾਨਘ।
ਪੂਜ ਜਬੈ ਇਨਹੂੰ ਨ ਕਰੀ ਤਬ ਹੀ ਕੁਪਿਓ ਇਨ ਪੈ ਧਰਤਾ ਪ੍ਰਘ।
ਬੇਦਨ ਮਧ ਕਹੀ ਇਨਿ ਭੀਮ ਤੇ ਮਾਰਿ ਡਰਿਯੋ ਛਲ ਸੋ ਪਤਵਾ ਮਘ।। ੩੫੦।।

kahn kehi sabh ko hass ke mil dhan chalai jouoo hai harta agh.
Nand chaliou balbhadar chaliou jasudha ouoo chali Nand lal binanagh.
pooj jabai inhun na kari tab hi kupiou in pai dharta pragh.
bedan madh kehi in bhim te maar dariou chhal so patwa mugh. (350)

ਭੂ ਸੁਤ ਸੋ ਲਰ ਕੈ ਜਿਨ ਹੂੰ ਨਵਸਾਤ ਛੁਡਾਇ ਲਈ ਮਰਮੰਛਾ।
ਆਦਿ ਸਤਜੁਗ ਕੇ ਮੁਰ ਕੇ ਗੜ ਤੋਰਿ ਦਏ ਸਭ ਜਿਵੁ ਕਚ ਬੰਛਾ।
ਹੈ ਕਰਤਾ ਸਭ ਹੀ ਜਗ ਕੋ ਅਰੁ ਦੇਵਨ ਹਾਰ ਇਹੀ ਜੁਗ ਸੰਛਾ।
ਲੋਕਨ ਕੋ ਪਤਿ ਸੋ ਮਤਿ ਮੰਦ ਬਿਬਾਦ ਕਰੈ ਮਘਵਾ ਮਤਿ ਲੰਛਾ।। ੩੫੧।।

bhu kehi sabh ko hass ke mil dham chalai jouoo hai harta agh.
aad satyik ke mur ke garr tore deie sath jiu kach bangh.
hai karta sabh hi jagg ko ar devan haar eihi jug sangha.
lokan ke pat so mat mand bibad karai maghwa mat langa. (351)

Then . .k Krishna laughed and said that (to the milkmaids' children) their food was being consumed by the mountain (in very sweet words). O people of the world! You could see with your own eyes! But when the children heard this story from Sri Krishna himself, then all of them were confounded. But when Kanha bestowed on them the heavenly eyes, then they got the insight into the whole thing (being hawks they swooped on the bird of knowledge). (348)

All the residents of Brij town then saluted Krishna with folded hands millions of times and all forgot about Indra (god) and were immersed in the Krishna spell. Those, who were asleep in the sleep of maya (worldly faslehood) but had been awakened from their slumber of ignorance, with the knowlege provided by Sri Krishna. (349)

Thus the destroyer of all sins, Krishna, laughed and said, "Let us all go to our homes." Then all left for their homes including Nand, Balram and Jasodha alongwith Krishna, who was free from all sins. When they did not propitiate the god Indra, then the guardian of Brij, Indra got annoyed with them. This thing had been mentioned in the Vedas also that Sri Krishna through some deception, had managed to get Jarasandh killed by Bhim. (350)

That Krishna who had fought against Bhumasur and got sixteen thousand women folk released from his custody, who had during Sat-Yuga demolished all forts of demon Mur like glass bangles, who was the creator of the world, and was the sustainer of all during various Yugas, who was the king of Lanka; against such a Master (Krishna), the (god) Indra, who was having a maligned mind (wisdom) and filled with extreme egoism (pride) developed a great quarrel and enmity. (351)

ਗੋਪਨ ਸੋ ਖਿਝ ਕੈ ਮਘਵਾ ਤਜਿ ਕੈ ਮਨਿ ਆਨੰਦ ਕੋਪ ਰਚੇ।
ਸੰਗ ਮੇਘਨ ਜਾਇ ਕਹੀ ਬਰਖੋ ਬ੍ਰਿਜ ਪੈ ਰਸ ਬੀਰ ਹੀ ਮਧ ਗਚੇ।
ਕਰਿਯੋ ਬਰਖਾ ਇਤਨੀ ਉਨ ਪੈ ਜਿਹ ਤੇ ਫੁਨਿ ਗੋਪ ਨ ਏਕ ਬਚੇ।
ਸਭ ਭੈਨਨ ਭ੍ਰਾਤਨ ਤਾਤਨ ਪਊਤ੍ਰਨ ਤਊਅਨ ਮਾਰਹੁ ਸਾਥ ਚਚੇ।। ੩੫੨।।

gopan so khijh kai maghwa taj kai man anand kop rachai.
sung meghan jaiee kehi barkhai brij pai ras bir hi madh gachai.
kariou barkha itni un pai jeh te phun gope na ek bachai.
sabh bhinan bharatan tatan pauootran touooan maroh sath chachai. (352)

ਆਇਸੁ ਮਾਨਿ ਪੁਰੰਦਰ ਕੋ ਅਪਨੇ ਸਭ ਮੇਘਨ ਕਾਛ ਸੁ ਕਾਛੇ।
ਧਾਇ ਚਲੇ ਬ੍ਰਿਜ ਕੇ ਮਰਬੇ ਕਹੁ ਘੇਰਿ ਦਸੋ ਦਿਨ ਤੇ ਘਨ ਆਛੇ।
ਕੋਪ ਭਰੇ ਅਰੁ ਬਾਰਿ ਭਰੇ ਬਧਬੇ ਕਉ ਚਲੇ ਚਰੀਆ ਜੋਊ ਬਾਛੇ।
ਛ੍ਪਿ ਚਲੇ ਕਰਬੇ ਨ੍ਰਿਪ ਕਾਰਜ ਛੋਡਿ ਚਲੇ ਬਨਿਤਾ ਸੁਤ ਪਾਛੇ।। ੩੫੩।।

aies maan purandar ko apnai sabh meghan kachh so kachhai.
dhaie chale brij kai marbai koh ghar dasai dis te ghan ahcai.
kop bharai ar bar bharai badhbai kou chalai charia jouoo bachhai.
chippar chalai karbai nrip karaj chhod chalai banta sut pachhai. (353)

ਦੈਤ ਸੰਖਾਸੁਰ ਕੇ ਮਰਬੇ ਕਹੁ ਰੂਪੁ ਧਰਿਯੋ ਜਲ ਮੈ ਜਿਨਿ ਮਛਾ।
ਸਿੰਧੁ ਮਥਿਯੋ ਜਬ ਹੀ ਅਸੁਰਾਸੁਰ ਮੇਰੁ ਤਰੈ ਭਯੋ ਕਛਪ ਹਛਾ।
ਸੋ ਅਬ ਕਾਨ੍ਹ ਭਯੋ ਇਹ ਠਉਰਿ ਚਰਾਵਤ ਹੈ ਬ੍ਰਿਜ ਕੇ ਸਭ ਬਛਾ।
ਖੇਲ ਦਿਖਾਵਤ ਹੈ ਜਗ ਕੋ ਇਹ ਹੈ ਕਰਤਾ ਸਭ ਜੀਵਨ ਰਛਾ।। ੩੫੪।।

daint sukhasur kai marbai koh roop dhariou jal mein jiu machha.
suidh mathiou jab hi asurasur mer tarai bhiou kachhap hacha.
so ab kahn eh thoure charavat hai brij ke sabh bachha.
khel dikhavat hai jug ko eh hai karta sabh jivan rachhi. (354)

ਆਇਸ ਮਾਨਿ ਸਭੈ ਮਘਵਾ ਹਰਿ ਕੇ ਪੁਰ ਘੇਰਿ ਘਨੇ ਘਨ ਗਾਜੈ।
ਦਾਮਿਨਿ ਜਿਉ ਗਰਜੈ ਜਨੁ ਰਾਮ ਕੇ ਸਾਮੁਹਿ ਰਾਵਨ ਦੁੰਦਭਿ ਬਾਜੈ।
ਸੋ ਧੁਨਿ ਸ੍ਰਉਨਨ ਮੈ ਸੁਨਿ ਗੋਪ ਦਸੋ ਦਿਸ ਕੋ ਡਰ ਕੈ ਉਠਿ ਭਾਜੈ।
ਆਇ ਪਰੇ ਹਰਿ ਕੇ ਸਭ ਪਾਇਨ ਆਪਨ ਜੀਵ ਸਹਾਇਕ ਕਾਜੈ।। ੩੫੫।।

aies maan sabhai meghwa har ke pur ghose ghanai ghan gajai.
damin juin garjai jan Ram ke samohai Ravan dundabh baajai.
so dhunn sarounan mein sunn gope deso dis ko dar kai uth bhajai.
aie parai har ko sabh paien apan jeev sahaiek kajai. (355)

Thus Indra, annoyed with the milkmen and losing his patience against them, was filled with wrathfulness and told the great collection of clouds to arrange for such a downpour of rain on Brij-town, filled with great strength, so that not a single milkman could escape alive from your fury, and kill all of those milkmen, including their sisters, brothers, sons, grandsons and uncles. (352)

Taking the orders of Indra, all the clouds collected together in stregth and they organised an attack on Brij town in the form of a downpour and gathering strength from all the ten directions, encircled the township (of Brij). So all the clouds filled with wrath and water, started on their mission of killing the guardians of calves (milkmen). So these clouds, leaving behind their sons and womenfolk, left for their mission, as ordered by king of gods, Indra. (353)

Now he had assumed the form of Kanha, who had once assumed the form of a great fish to kill sankhasur in the ocean who had taken the form of a great tortoise under the churner of the gods and demons at the time of churning the great oceans, which was built of the mountain sume'r and completed their task; and now grazing the calves (as Krishna) of Brij town. So (Krishna) he was going to give protection to all beings while performing his drama of worldly games. (354)

Taking orders from Indra, the clouds had surrounded the Brij land and all the clouds getting together started thundering. The lightning was flashing, just as Ravana's drums were roaming and beating loudly against the forces of Rama. Hearing the thunder of clouds the milkmen strarted running (helter and shelter) all around in panic, and came running towards Krishna and bowed to him, requesting him for protection against this calamity. (355)

ਮੇਘਨ ਕੋ ਡਰ ਕੈ ਹਰਿ ਸਾਮੁਹਿ ਗੋਪ ਪੁਕਾਰਤ ਹੈ ਦੁਖੁ ਮਾਝਾ।
ਰਛ ਕਰੋ ਹਮਰੀ ਕਰੁਨਾਨਿਧਿ ਬ੍ਰਿਸਟ ਭਈ ਦਿਨ ਅਉ ਸਤ ਸਾਝਾ।
ਏਕ ਬਚੀ ਨ ਗਊ ਪੁਰ ਕੀ ਮਰਗੀ ਦੁਧਰੀ ਬਛਰੇ ਅਰੁ ਬਾਝਾ।
ਅਗ੍ਜ ਸਯਾਮ ਕੇ ਰੋਵਤ ਇਉ ਜਿਮ ਹੀਰ ਬਿਨਾ ਪਿਖਏ ਪਤਿ ਰਾਝਾ॥ ੩੫੬॥

meghan kai dar kai har sameh gope pukarat hai dukh majha.
rachh karai humri karunanidh brisat bhaiee din aou sajha.
ek bachi na gavoo par ki margi dudhari bachhrai ar bajha.
agaraj siam ke rovat euou jim har bina pikhei pat rajha. (356)

ਕਬਿਤੁ

ਕਾਲੀ ਨਾਥ ਕੇਸੀ ਰਿਪੁ ਕਉਲ ਨੈਨ ਕਉਲ ਨਾਭਿ ਕਮਲਾ ਕੇ ਪਤਿ ਇਹ ਬਿਨਤੀ ਸੁਨੀਜੀਯੈ।
ਕਾਮ ਰੂਪ ਕੰਸ ਕੇ ਪ੍ਹਾਰੀ ਕਾਰਜਕਾਰੀ ਪ੍ਭ ਕਾਮਿਨੀ ਕੇ ਕਾਮ ਕੇ ਨਿਵਾਰੀ ਕਾਮ ਕੀਜਿਯੈ।
ਕਉਲਾਸਨ ਪਤਿ ਕੁੰਭਕਾਨ ਕੇ ਮਰਦੀਯਾ ਕਾਲਨੇਮਿ ਕੇ ਬਧਦੀਯਾ ਐਸੀ ਕੀਜੈ ਜਾ ਤੇ ਜੀਜੀਯੈ।
ਕਾਰਮਾ ਹਰਨ ਕਾਜ ਸਾਧਨ ਕਰਤ ਤੁਮ ਕ੍ਰਿਪਾ ਨਿਧਿ ਦਾਸਨ ਅਰਜ ਸੁਨਿ ਲੀਜੀਯੈ॥ ੩੫੭॥

Kabit

kali nath kaisi rip kaoul nsin kaoul nabh kamla ko pat eh benti sunijiaiye'.
kaam roop kans ko parhari kaajkari prabh kamini ke kaam ko nivari kaam keejai aiye.
kaulasan pate kumbkaan ke mardaieya. kalname ko badhaieeya aisi keejai ja te jijiai.
karma haran kaaj sadhan karat tum. kirpa nidh dasan arj sunn leejiou aiye. (357)

ਸਵੈਯਾ

ਬੂੰਦਨ ਤੀਰਨ ਸੀ ਸਭ ਹੀ ਕੂਪ ਕੈ ਬ੍ਰਿਜ ਕੇ ਪੁਰ ਪੈ ਜਬ ਪਈਯਾ।
ਸੋਊ ਸਹੀ ਨ ਗਈ ਕਿਹ ਪੈ ਸਭ ਧਾਮਨ ਬੇਧਿ ਧਰਾ ਲਗਿ ਗਈਯਾ।
ਸੋ ਪਿਖਿ ਗੋਪਨ ਨੈਨਨ ਸੋ ਬਿਨਤੀ ਹਰਿ ਕੇ ਅਗੂਆ ਪਹੁਚਾਈਯਾ।
ਕੋਪ ਭਰਿਯੋ ਹਮ ਪੈ ਮਘਵਾ ਹਮਰੀ ਤੁਛ ਰਛ ਕਰੋ ਉਠਿ ਸਈਯਾ॥ ੩੫੮॥

Swaiyya

boondan teeran si sabh hi kup ke brij ke pur joar jab paieeya.
souoo sahiee na gaiee keh pai sabh dhaman beidh dhara lag gaiyeea'.
so pikh gopan rainan so binati har kai agua pahachaiye.
kop bhariou hum pai maghwa hamai tum rachh kare uth saieeya. (358)

So the milkmen, due to the fear of clouds and full of panic, were crying loudly for seeking Krishna's protection, saying, "O benevolent Lord! Pray protect us from this deluge, as it has been raining continuously for the last seven days and nights. All the cows, alongwith their calves had died, and not a single cow, giving milk was left alive." They were wailing and crying before Krishna just as Heer was crying without seeing Ranjha, her spouse, for many days. (356)

Kabit

O Krishna! The killer of Kali cobra, the enemy of Ka'si, having lotus-like eyes, the lotus-stem, O spouse of Kamla/Pray listen to our prayer (request)! O lovelable Lord, with the form of the god of love, the killer of Kans, O Lord, performing all our functions! O destroyer of the sexual desires of the women folk, pray help us in our calamity! O Lord of Brahma, O killer of Kumbh Karan, O destroyer of Kal Nein, pray make some arrangement so that we could live safety. O destroyer of all evil-designs! You are all powerful, O Lord-benevolent! Pray, listen to our prayers!" (357)

Swaiyya'

When the dreaded clouds, in their fury, rained over the town of Brij, they could not be tolerated by anyone, and they pierced the Earth through the houses, so looking at all this devastation, the milkmen requested Krishna, on approaching him, that Indra was full of fury and rage against them. "O Lord! Pray protect us against this fury!." (358)

ਦੀਸਤ ਹੈ ਨ ਕਹੂੰ ਅਰਣੋਦਿਤ ਘੇਰਿ ਦਸੋ ਦਿਸ ਤੇ ਘਨ ਆਵੈ।
ਕੋਪ ਭਰੇ ਜਨੁ ਕੇਹਰਿ ਰਾਜਤ ਦਾਮਿਨਿ ਦਾਤ ਨਿਕਾਸਿ ਡਰਾਵੈ।
ਗੋਪਨ ਜਾਇ ਕਰੀ ਬਿਨਤੀ ਹਰਿ ਪੈ ਸੁਨੀਯੈ ਹਰਿ ਜੋ ਤੁਮ ਭਾਵੈ।
ਸਿੰਘ ਦੇ ਦੇਖਤ ਸਿੰਘਨ ਸਯਾਰ ਕਹੈ ਕੁਪ ਕੈ ਜਮ ਲੋਕ ਪਠਾਵੈ॥ ੩੫੯॥

deesat hai na kahun arnodia gher dasai dis te ghan avai.
kop bharai jan ke har gajat daman daat mikas daravai.
Gopan jaie kari binti har pai suniaiye har jo hum hbavai.
Singh ke dekhat singhan sayar kahai kap kai jam lok pathavai. (359)

ਕੋਪ ਭਰੇ ਹਮਰੇ ਪੁਰ ਮੈ ਬਹੁ ਮੇਘਨ ਕੇ ਇਹ ਠਾਟ ਠਟੇ।
ਜਿਹ ਕੋ ਗਜ ਬਾਹਨ ਲੋਕ ਕਹੈ ਜਿਨਿ ਪਬਨ ਕੇ ਪਰ ਕੋਪ ਕਟੇ।
ਤੁਮ ਹੋ ਕਰਤਾ ਸਭ ਹੀ ਜਗ ਕੇ ਤੁਮ ਹੀ ਸਿਰ ਰਾਵਨ ਕਾਟਿ ਸਟੇ।
ਤੁਮ ਸਿਯੋ ਫੁਨਿ ਦੇਖਿਤ ਗੋਪਨ ਕੋ ਘਨ ਘੋਰਿ ਡਰਾਵਤ ਕੋਪ ਲਟੇ॥ ੩੬੦॥

kop bharai humrai pur mein boh meghan ke eh thaat thatai.
jeh ko gaj bahan lok kehai jiu prashan ke par kop katai.
tum ho karta sabh hi jug ko tum hi sir ravan kaat satai.
tum siuo phun dekhat gopian ko ghan ghore bhagwan kop latai. (360)

ਕਾਨ੍ਹ ਬਡੋ ਸੁਨਿ ਲੋਕ ਤੁਮੈ ਫੁਨਿ ਜਾਮ ਸੁ ਜਾਪ ਕਰੈ ਤੁਹ ਆਠੋ।
ਨੀਰ ਹੁਤਾਸਨ ਭੂਮਿ ਧਰਾਧਰ ਥਾਪਿ ਕਰਿਯੋ ਤੁਮ ਹੀ ਪ੍ਰਭ ਕਾਠੋ।
ਬੇਦ ਦਏ ਕਰ ਕੈ ਤੁਮ ਹੀ ਜਗ ਮੈ ਛਿਨ ਤਾਤ ਭਯੋ ਜਬ ਘਾਠੋ।
ਸਿੰਧੁ ਮਥਿਯੋ ਤੁਮ ਹੀ ਤ੍ਰੀਯ ਹ੍ਵੈ ਕਰ ਦੀਨ ਸੁਰਾਸੁਰ ਅੰਮ੍ਰਿਤ ਬਾਟੋ॥ ੩੬੧॥

kahn badai sunn lok tumai phun jaam so jaap karai totoh athai.
neer jatasin bhoom dharadhar kehiou tum hi prabh katho.
beid dei kar kai tum hi jug mein chhin taat bhiou jab ghatio.
sindh mathiou tum hi tria havai kar deen surasur amrit thatai. (361)

ਗੋਪਨ ਫੇਰਿ ਕਹੀ ਮੁਖਤੇ ਬਿਨੁ ਤੈ ਹਮਰੋ ਕੋਊ ਅਉਰ ਨਾ ਆਡਾ।
ਮੇਘਨ ਮਾਰਿ ਬਿਥਾਰ ਡਰੋ ਕੁਪਿ ਬਾਲਕ ਮੂਰਤਿ ਜਿਉ ਤੁਮ ਗਾਡਾ।
ਮੇਘਨ ਕੋ ਪਿਖਿ ਰੂਪ ਭਯਾਨਕ ਬਹੁਤੁ ਡਰੈ ਫੁਨਿ ਜੀਉ ਅਸਾਡਾ।
ਕਾਨ੍ਹ ਅਬੈ ਪੁਸਤੀਨ ਹ੍ਵੈ ਆਪ ਉਤਾਰ ਡਰੋ ਸਭ ਗੋਪਨ ਜਾਡਾ॥ ੩੬੨॥

gopan pher kehi mukhtai bin tai humrai kouoo aur na ada.
meghan maar bithar daro kup balak moorat jiou tum gada.
megan ko pikh roop bhiayanak bahut darai phun jiou asada.
kahn abai pusteen havai aap utar darai sabh gopan jada. (362)

The sun could not be seen anywhere and the clouds had surrounded them from all the ten directions. They were furious with rage and roaring like a lion and were showing their teeth shining like lightning. The milkmen thus requested Krishna, O Lord! Listen to our prayers! And do as it pleases you afterwards. How could this happen to us in your presence? This is just like a jackal telling lioness in the presence of a lion, that he will kill her. (359)

"Indra, had surrounded our town by-collecting all the clouds. People call the Indra's carriage as elephant, who in his fury had broken the wings of the mountains. O Krishna! You are the creator of the world and had cut off the heads of Ravana in the form of Ram, then how could these dark clouds frighten us in your very presence?" (360)

"O Lord Krishna! You are the greatest, People worship you alone all the twenty four hours. O Lord! You have created all this vegetation after creating water fire, Earth, and mountains. O dear Krishna! When there was dearth of Knowledge in the world, you had created Vedas and Puranas. Even while churning the oceans, you alone had distributed the nectar among the gods and demons by assuming the form of Mehini. (361)

Then the milkmen said, "O Krishna! Apart from you, we have no other support. May you throw away these clouds by splitting them apart, just as you had, during childhood, in a rage, you had cut into pieces Gadasur (demon); we are totally frightened to see these dreaded clouds. "O Kanha! Like a covering of skin, may you cast away the milkmen's fear, like cold." (362)

ਆਇਸੁ ਪਾਇ ਪੁਰੰਦਰ ਕੋ ਘਨਘੋਰ ਘਟਾ ਚਹੂੰ ਓਰ ਤੇ ਆਵੈ।
ਕੈ ਕਰ ਕ੍ਰਧ ਕਿਧੋ ਮਨ ਮਧਿ ਬ੍ਰਜ ਊਪਰ ਆਨ ਕੈ ਬਹੁ ਬਲ ਪਾਵੈ।
ਅਉ ਅਤਿ ਹੀ ਚਪਲਾ ਚਮਕੈ ਬਹੁ ਬੂੰਦਨ ਤੀਰਨ ਸੀ ਬਰਖਾਵੈ।
ਗੋਪ ਕਹੈ ਹਮ ਤੇ ਭਈ ਚੂਕ ਸੁ ਯਾ ਤੇ ਹਮੈ ਗਰਜੈ ਅੌ ਡਰਾਵੈ।। ੩੬੩।।

aies paie purander ko ghenghor ghata chahun aur te avai.
kei kar kuradh kidho man madh brij uper aan kai boh bal pavai.
aou at hi chapla chamkai boh boondan tiran see brakhavai.
gope kehai hum te khaiee chook so ya humai garjai aou dravai. (363)

ਆਜ ਭਯੋ ਉਤਪਾਤ ਬਡੋ ਡਰੁ ਸਮਾਨਿ ਸਭੈ ਹਰਿ ਪਾਸ ਪੁਕਾਰੇ।
ਕੋਪ ਕਰਿਯੋ ਹਮ ਪੈ ਮਘਵਾ ਤਿਹ ਤੇ ਬ੍ਰਜ ਪੈ ਬਰਖੇ ਘਨ ਭਾਰੇ।
ਭਛਿ ਭਖਿਯੋ ਇਹ ਕੋ ਤੁਮ ਹੂ ਹਿਤ ਤੇ ਬ੍ਰਜ ਕੇ ਜਨ ਕੋਪਿ ਸੰਘਾਰੋ।
ਰਛਕ ਹੋ ਸਭ ਹੀ ਜਗ ਕੇ ਤੁਮ ਰਛ ਕਰੋ ਹਮਰੀ ਰਖਵਾਰੇ।। ੩੬੪।।

aaj bheou utpa't bado dar saman sabhai har pass pukarai.
kope kariou hum pai maghwa teh te brij pai barkhai ghan bharai.
bhachh bhakhiou eh ko tum hun teh ko brij ko jan kop sangharai.
rachhak ho sabh hi jag ko tum rachh karo hamari rathvarai. (364)

ਹੋਇ ਕ੍ਰਿਪਾਲ ਅਬੈ ਭਗਵਾਨ ਕ੍ਰਿਪਾ ਕਰਿ ਕੈ ਇਨ ਕੋ ਤੁਮ ਕਾਢੋ।
ਕੋਪ ਕਰਿਯੋ ਹਮ ਪੈ ਮਘਵਾ ਦਿਨ ਸਾਤ ਇਹ ਬਰਖਿਯੋ ਘਨ ਗਾਢੋ।
ਭ੍ਰਾਤ ਬਲੀ ਇਨਿ ਰਛਨ ਕੋ ਤਬ ਹੀ ਕਰਿ ਕੋਪ ਭਯੋ ਉਠਿ ਠਾਢੋ।
ਜੀਵ ਗਯੋ ਘਟ ਮੇਘਨ ਕੋ ਸਭ ਗੋਪਨ ਕੇ ਮਨ ਆਨੰਦ ਬਾਢੋ।। ੩੬੫।।

hoiai kirpal abai bhawan kirpa kar kai en ko tum kadhai.
kope kariou hum pai maghwa din saat eha barkhiou ghan gadhai.
bhrat bali in rachhan ko tab hi kar kop bhiou uth thadho.
jeev geou ghat meghan ko sabh gopan ke man anand badhai. (365)

ਗੋਪਨ ਕੀ ਸੁਨ ਕੈ ਬਿਨਤੀ ਹਰਿ ਗੋਪ ਸਭੈ ਅਪਨੇ ਕਰਿ ਜਾਣੇ।।
ਮੇਘਨ ਕੋ ਬਧਬੇ ਕਹੁ ਕਾਨ੍ਹ ਚਲਿਯੋ ਉਠਿ ਕੈ ਕਰਤਾ ਜੋਊ ਤਾਣੇ।
ਤਾ ਛਬਿ ਕੋ ਜਸ ਉਹ ਮਹਾ ਕਬਿ ਨੇ ਅਪਨੇ ਮਨ ਮੈ ਪਹਿਚਾਣੇ।
ਇਉ ਚਲ ਗਯੋ ਜਿਮ ਸਿੰਘ ਮ੍ਰਿਗੀ ਪਿਖਿ ਆਇ ਹੈ ਜਾਨ ਕਿਧੋ ਮੂਹਿ ਡਾਣੇ।। ੩੬੬।।

Gopan ki sunn kai bintti har gope sabhai apan har janai.
meghan ko badhthai koh kahu chaliou uth kai karta jouoo tanai.
ta chhab ko jas uch maha kab ne apnai man mein pehchanai.
iou chal geyo jim singh mirgi pikh aie hai jaan kidho moh bhanai. (366)

With the permission of Indra, the dark clouds from all four sides were covering the sky, and with a fury in mind, they were showing their strentgth on the Brij town, the lightning was flashing immensely and rain showers were falling like arrows. So the milkmen were saying that they had committed some mistake, as such they were being frightened by the thundering clouds. (363)

That day it caused havoc, so due to their fear at heart all the milkmen were crying and complaining to Krishna. "Indra had wrought havoc with vengeance on us, as such the clouds were causing heavy rainfall on Brij town." O Kahna! You had eaten his food, so he is furious with rage and intends to kill residents of Brij. O Protector! Pray, protect us also as you are the saviour of the whole world." (364)

O Lord! May you cast away these clouds from Brij Town through your benevolence. Due to Indra's wrath, we have experienced heavy rainfall during the last seven days. So brother Balram, furious with rage, got up for protection of these milkmen's children, and the strenght of clouds got faded, so the milkmen were elated in their mind. (365)

Then Sri Krishna, hearing the prayers of the milkmen, accepted them as his own, and then Krishna got up to destroy the clouds, as he was the creator of the whole universe. The beauty of this scene has been related by the poet that he thought to himself as if a lion had come with opened mouth on seeing a deer. (366)

ਮੇਘਨ ਕੇ ਬਧ ਕਾਜ ਚਲਿਯੋ ਭਗਵਾਨ ਕਿਧੋ ਰਸ ਭੀਤਰ ਰਤਾ।
ਰਾਮ ਭਯੋ ਜੁਗ ਤੀਸਰ ਮਧਿ ਮਰਿਯੋ ਤਿਨ ਰਾਵਨ ਕੈ ਰਨ ਅਤਾ।
ਅਉਧ ਕੇ ਬੀਚ ਬਧੂ ਬਰਬੇ ਕਹੁ ਕੋਪ ਕੈ ਬੈਲ ਨਥੇ ਜਿਹ ਸਤਾ।
ਗੋਪਨ ਗੋਪਨ ਰਛਨ ਕਾਜ ਤੁਰਿਯੋ ਤਿਹ ਕੋ ਗਜ ਜਿਉ ਮਦ ਮਤਾ।। ੩੬੭।।
meghan ke badh kaj chaliou bhagwan kidho ras bheetar rata.
ram bhiou jug teesar madh mariou tin ravan kai runn ata.
aoudh kai beech badhoo barthai kho kop kai baiel nathai jeh sata.
gopan godhan rachhan kaaj tariou teh ko gaj jiou mud mata. (367)

ਕਰਬੇ ਕਹੁ ਰਛ੍ ਗੋਪਨ ਕੀ ਬਰ ਪੂਟ ਲਯੋ ਨਗ ਕੇ ਪਹਿ ਹਥਾ।
ਤਨ ਕੋ ਨ ਕਰਿਯੋ ਬਲ ਰੰਚਕ ਤਾਹ ਕਰਿਯੋ ਜੁ ਹੁਤੋ ਕਰ ਬੀਚ ਜਥਾ।
ਚ ਚਲੀ ਤਿਨ ਕੀ ਕਿਛੁ ਗੋਪਨ ਪੈ ਕਬਿ ਸਯਾਮ ਕਹੈ ਗਜ ਜਾਹਿ ਰਥਾ।
ਮੁਖਿ ਨਯਾਇ ਖਿਸਾਇ ਚਲਿਯੋ ਗਿ੍ਹ ਪੈ ਇਹ ਬੀਚ ਚਲੀ ਜਗ ਕੇ ਸੁ ਕਥਾ।। ੩੬੮।।
karbai koh sachh so gopan ki bar put biou nag ko peh hatha.
tan ko na kariou bal runchak tab kariou so huto kar beech jatha.
na chali tin ki kichh gopan pai kab siam kehai gaj jaha ratha.
mukh neyaie khisaie chaliou greh pai eh beech chali jug kai so katha. (368)

ਨੰਦ ਕੋ ਨੰਦ ਬਡੋ ਸੁਖ ਕੰਦ ਰਿਪੁ ਸੁਰੰਦ ਸਬੁੰਧਿ ਬਿਸਾਰਦ।
ਆਨਨ ਚੰਦ ਪ੍ਭਾ ਕਹੁ ਮੰਦ ਕਹੈ ਕਬਿ ਸਯਾਮ ਜਪੈ ਜਿਹ ਨਾਰਦ।
ਤਾ ਗਿਰਿ ਕੋਪ ਉਠਾਇ ਲਯੋ ਜੋਊ ਸਾਧਨ ਕੋ ਹਰਤਾ ਦੂਖ ਦਾਰਦ।
ਮੇਘ ਪਰੇ ਉਪਰਿਯੋ ਨ ਕਛੂ ਪਛਤਾਇ ਗਏ ਗਿ੍ਹ ਕੋ ਉਠਿ ਬਾਰਦ।। ੩੬੯।।
Nand kou Nand badai sukh kand rip aar surand subudh bisarad.
avan chand prabha koh mand kehai kab siam japai jeh Narad.
ta gir kope uthaie liou jouoo sadan ko harta dukh darad.
megh parai upriou na kachhu pachhaie gaie greh ko uth barad. (369)

ਕਾਨ੍ਹ ਉਪਾਰਿ ਲਯੋ ਕਰ ਮੋ ਗਿਰਿ ਏਕ ਪਰੀ ਨਹੀ ਬੂੰਦ ਸੁ ਪਾਨੀ।
ਫੇਰਿ ਕਹੀ ਹਸਿ ਕੈ ਮੁਖ ਤੇ ਹਰਿ ਕੋ ਮਘਵਾ ਜੁ ਭਯੋ ਮੁਹਿ ਸਾਨੀ।
ਮਾਰਿ ਡਰਿਯੋ ਮੁਰ ਮੈ ਮਧੁ ਮਾਰਿਯੋ ਹਮੈ ਮਘਵਾ ਪਤਿ ਮਾਨੀ।
ਗੋਪਨ ਮੈ ਭਗਵਾਨ ਕਹੀ ਸੋਊ ਫੈਲ ਪਰੀ ਜਗ ਬੀਚ ਕਹਾਨੀ।। ੩੭੦।।
Kahn upar liou kar mo gir ek pari nahi boondi so pani.
pher kehi hass kai mukh te har ko maghva jo bhiou mohai sani.
maar kariou mur mein madh keetabh mariou hamai maghwa pat mani.
gopan mein bhagwan kehi souoo phail pari jug beech kahani. (370)

Then Lord Krishna, with a marshal spirit, started for the destruction of the clouds, the Lord, who had appeared in the form of Ram during Treta Yug and had killed Ravana in a great battle, and in Doapar Yug, had killed seven bulls with rage in Ayodhya in one go, for the sake of marrying a woman. The same Lord (Krishna), for the protection of milkmen and cows and the destruction of those clouds, moved like an intoxicated elephant from there. (367)

Krishna got enraged and for the protection of milkmen, he pulled up a huge mountain and lifted it in his hand. But for lifting the mountain, Sri Krishna did not have to use any force of the body. It appeared as if the mountain lay on his hand before hand. The poet Siam has stated, that Indra could not harm the milkmen any more. Finally, he felt ashamed of himself and with a downcast face, he walked away to his home, and this episode became well-known throughout the world. (368)

Nand's son, Krishna was a great healer with soothing effect, Indra's enemy and giving him pain and possessing great wisdom, whose countenance was more beautiful than moon's light. The poet Siam has stated that Narad even worshipped Him; He casts away the sufferings of mendicants including their laziness. He was furious with rage and lifted the mountain even. The clouds could do no harm to them at all, so they went back home in a repentant mood. (369)

Kanha had pulled out the mountain and lifted it up in hand and not a drop of water fell on him. Then Kanha laughed and said, "What is the value of Indra as compared to me?" I have killed the demons Madh and Kaitab whereas the proud Indra wanted to kill me even. Whatever the Lord said to milkmen, became known throughout the world. (370)

ਗੋਪਨ ਕੀ ਕਰਬੇ ਕਹੁ ਰਛ ਸਤਕ੍ਰਿਤ ਪੈ ਹਰਿ ਜੀ ਜਬ ਕੋਪੇ।
ਇਉ ਗਿਰਿ ਕੇ ਤਰਿ ਭਯੋ ਉਠਿ ਠਾਢਿ ਮਨੋ ਰੂਪ ਕੈ ਪਗ ਕੇਹਰਿ ਰੋਪੇ।
ਜਿਉ ਜੁਗ ਅੰਤ ਮੈ ਅੰਤਕ ਹ੍ਵੈ ਕਰਿ ਜੀਵਨ ਕੇ ਸਭ ਕੇ ਉਰ ਘੋਪੇ,
ਜਿਉ ਮਨ ਕੋ ਮਨ ਹੋਤ ਹੈ ਲੋਪ ਤਿਸੀ ਬਿਧਿ ਮੇਘ ਭਏ ਸਭ ਲੋਵੇ॥ ੩੭੧॥

Gopan ki karbai koh rachh sarkirat pai har ji jab kopai.
eau gir kai tar bhiou uth thandh mano roop kai pug kehar ropai.
jiun jug ant mein antuk havai kar jiwan ko sabh ke ur ghopai.
jiun jan kai man hote' hai lope tisai bidh megh bhaie sabh lopai. (371)

ਹੋਇ ਸਤਕ੍ਰਿਤ ਊਪਰ ਕੋਪ ਸੁ ਰਾਖ ਲਈ ਸਭ ਗੋਪ ਦਫਾ।
ਤਿਨਿ ਮੇਘ ਬਿਦਾਰ ਦਏ ਛਿਨ ਮੈ ਜਿਨਿ ਦੈਤ ਕਰੇ ਸਭ ਏਕ ਗਫਾ।
ਕਰਿ ਕਉੜੁਕ ਪੈ ਰਿਪੁ ਟਾਰ ਦਏ ਬਿਨੁ ਹੀ ਧਰਏ ਸਰ ਸਯਾਮ ਜਫਾ।
ਸਭ ਗਪਨ ਕੀ ਕਰਬੈ ਕਹੁ ਰਛ ਸੁ ਸਕ੍ਰਨ ਲੀਨ ਲਪੇਟ ਸਫਾ॥ ੩੭੨॥

hoiai satkrit ooper hope so raakh laiee sabh gope dafa.
tin megh bider dai chhin mein jiu daint karai sabh ek gafa.
kar koutak pai rip taar daie bin hi dharai sabh siam jafa.
sabh gopan ki karbai koh rachh so sakhan leen lapet safa. (372)

ਜੁ ਲਈ ਸਭ ਮੇਘ ਲਪੇਟ ਸਫਾ ਅਰੁ ਲੀਨੋ ਹੈ ਪਬ ਉਪਾਰ ਜਬੈ।
ਇਹ ਰੰਚਕ ਸੋ ਇਹ ਹੈ ਗਰੁਓ ਗਿਰਿ ਚਿੰਤ ਕਰੀ ਮਨਿ ਬੀਚ ਸਬੈ।
ਇਹ ਦੈਤਨ ਕੋ ਮਰਤਾ ਕਰਤਾ ਸੁਖ ਹੈ ਦਿਵਿੰਯਾ ਜੀਯ ਦਾਨ ਅਬੈ।
ਇਹ ਕੋ ਤੁਮ ਧਯਾਨ ਧਰੋ ਸਭ ਹੀ ਨਹਿ ਧਯਾਨ ਧਰੋ ਤੁਮ ਅਉਰ ਕਬੈ॥ ੩੭੩॥

jo laiee sabh megh lapeit safa or leen hai path upar jabai.
eh ranchak so eh hai garuou gir chint kari man beech sabai.
eh daitan ko marta karta sukh hai diviya jeiu daan abai.
eh ko tun dhiyan dharo sabh hi neh dhian dharo tum aour kabai. (373)

ਸਭ ਮੇਘ ਗਏ ਘਟ ਕੇ ਜਬ ਹੀ ਤਬ ਹੀ ਹਰਖੇ ਫੁਨਿ ਗੋਪ ਸਭੈ।
ਇਹ ਭਾਂਤਿ ਲਗੇ ਕਹਨੇ ਮੁਖ ਤੇ ਭਗਵਾਨ ਦਯੋ ਹਮ ਦਾਨ ਅਭੈ।
ਮਘਵਾ ਜੁ ਕਰੀ ਕੁਪਿ ਦਉਰ ਹਮੂ ਪਰ ਸੋ ਤਿਹ ਕੋ ਨਹੀ ਬੇਰ ਲਭੈ।
ਅਬ ਕਾਨ੍ਹ ਪ੍ਰਤਾਪ ਤੇ ਹੈ ਘਟ ਬਾਦਰ ਏਕ ਨ ਦੀਸਤ ਬੀਚ ਨਭੈ॥ ੩੭੪॥

sabh megh gaie ghat kai jab hi tab hi harkhai phun gope sabhai.
eh bhanti lagai kehnai mukh te bhagwan deyo hum daan abhai.
maghwa jo kari hup dour hum par so teh ko nahi ber labhai.
ab kahn pratap te hai ghat badar ek na deesat beech nabhai. (374)

When Sri Krishna, for the protection of milkmen, had got annoyed with Indra, then he stood underneath the mountain, furious with rage, just as a lion had charged his posture with rage. Just as the god death, at the end of Yugas, pierces a dagger in the breast of human beings, or just as at doomsday the life of beings comes to an end, in the same manner all the clouds had disappeared. (371)

Krishna, who had protected all the milkmen, being enraged against Indra, against destruction, who had gulped all the demons like a morsel, had destroyed all the clouds in a moment with a miracle, without the shooting of a single arrow, he had made the enemies to take to their heels. In the same manner, for protecting the milkmen, Indra had rolled back all the clouds., (it seemed). (372)

When the mountain was uprooted and the (clusters) lines of clouds had been rolled back, then all thought to themselves that Krishna was short statured whereas the mountain was huge. He is the only one, who was the killer of demons, the bestower of all comforts and pleasures and giving new lease of life to us, so we should worship him alone and meditate on him, instead of anyone else. (373)

All the milkmen were very happy when all the clouds had been dispersed. All were saying that the Lord (Krishna) had bestowed on them the gift (bliss) of a mental relief from fear. Indra, who had attacked us with great wrathfulness, was nowhere to be seen now. Due to Krishna's might (Grace) the clouds had dispersed and now even a single cloud was not to be seen. (374)

ਗੋਪ ਕਹੈ ਸਭ ਹੀ ਮੁਖ ਤੇ ਇਹ ਕਾਨ੍ਹ ਬਲੀ ਬਰ ਹੈ ਬਲ ਮੈ।
ਜਿਨਿ ਕੂਦ ਕਿਲੇ ਸਤ ਮੋਰ ਮਰਿਯੋ ਜਿਨਿ ਜੁਧ ਸੰਖਾਸੁਰ ਸੋ ਜਲ ਮੈ।
ਇਹ ਹੈ ਕਰਤਾ ਸਭ ਹੀ ਜਗ ਕੋ ਅਰੁ ਫੈਲ ਰਹਿਯੋ ਜਲ ਅਉ ਥਲ ਮੈ।
ਸੋਉ ਆਇ ਪ੍ਰਤਛਿ ਭਯੋ ਬ੍ਰਿਜ ਮੈ ਜੋਊ ਜੋਗ ਜੁਤੋ ਰਹੈ ਓਝਲ ਮੈ।। ੩੭੫।।

Gope kehai mukh te kahn bali bar hai bal mein.
jiu kood kilai sat mor mariou jiu judh sunkhasur so jal mein.
eh hai karta sabh hi jug ko or phail rehiou jal aou thal mein.
souoo aie partachh khiou brij mein jouoo jog jutai rehai aoujhal mein. (375)

ਮੋਰ ਮਰਿਯੋ ਜਿਨਿ ਕੂਦ ਕਿਲੈ ਸਤ ਸੰਧਿ ਜਰਾ ਜਿਹ ਸੈਨ ਮਰੀ।
ਨਰਾਕਸੁਰ ਜਾਹਿ ਕਰਿਯੋ ਰਕਸੀ ਬਿਰਥੀ ਗਜ ਕੀ ਜਿਹ ਰਛ ਕਰੀ।
ਜਿਹ ਰਾਖਿ ਲਈ ਪਤਿ ਪੈ ਦ੍ਰੁਪਤੀ ਸਿਲ ਜਾ ਲਗਤਿਉ ਪਗ ਪਾਰਿ ਪਰੀ।
ਅਤਿ ਕੋਪਤ ਮੇਘਨ ਅਉ ਮਘਵਾ ਇਹ ਰਾਖ ਲਈ ਨੰਦ ਲਾਲਿ ਧਰੀ।। ੩੭੬।।

mor mariou jiu kud kilai sat sundh jara jeh sain mari.
naraksur jahai kehiou raksi birthi gaj ki jeh rachh kari.
jeh raakh laiee pat pai darupti sil ja lagtiou pug paar pari.
at kopat meghan aou meghwa eh raakh laiee Nand laal dhari. (376)

ਮਘਵਾ ਜਿਹ ਫੇਰਿ ਦਈ ਪ੍ਰਤਨਾ ਜਿਹ ਦੈਤੁ ਮਰੇ ਇਹ ਕਾਨ ਬਲੀ।
ਜਿਹ ਕੇ ਜਨ ਨਾਮ ਜਪੈ ਮਨ ਮੈ ਜਿਹ ਕੋ ਫੁਨਿ ਭ੍ਰਾਤ ਹੈ ਬੀਰ ਹਲੀ।
ਜਿਹ ਤੇ ਸਭ ਗੋਪਨ ਕੀ ਬਿਪਤਾ ਹਰਿ ਕੇ ਕੁਪ ਤੇ ਛਿਨ ਮਾਹਿ ਟਲੀ।
ਤਿਹ ਕੋ ਲਖ ਕੈ ਉਪਮਾ ਭਗਵਾਨ ਕਹੈ ਜਿਹ ਕੀ ਸੁਤ ਕਉਲ ਕਲੀ।। ੩੭੭।।

maghwa jeh pher daiee pratna jeh daint marai eh bali.
jeh ko jan naam japai man mein jeh ko phun bhraat hai beer hali.
jeh te sabh gopan ki bipta har ke koop te chhin mahai tali.
teh ko lakh ke upma bhagwan karai jeh ki sut kauol kali. (377)

ਕਾਨ ਉਪਰ ਲਯੋ ਗਰੁਓ ਗਿਰਿ ਧਾਮਿ ਖਿਸਾਇ ਗਯੋ ਮਘਵਾ।
ਸੋ ਉਪਜਿਯੋ ਬ੍ਰਿਜ ਭ੍ਰੂਮਿ ਬਿਖੈ ਜੋਊ ਤੀਸਰ ਜੁਗ ਭਯੋ ਰਘੁਵਾ।
ਅਬ ਕਉਤੁਕਿ ਲੋਕ ਦਿਖਾਵਨ ਕੋ ਜਗ ਮੈ ਫੁਨਿ ਰੂਪ ਧਰਿਯੋ ਲਘੁਵਾ।
ਥਨ ਐਚ ਹਨੀ ਛਿਨ ਮੈ ਪੁਤਨਾ ਹਰਿ ਨਾਮ ਕੋ ਲੇਤ ਹਰੋ ਅਘਵਾ।। ੩੭੮।।

Kahn upar liou garuou gir dham pisaie geyo maghva.
so upjiou brij bhoom bikhai jouoo teesar jug bhiou raghwa.
ab kartak lok dikhavan ko jug mein phun roop dhariou laghawa.
than aich hain chhin mein putna har naam ko lait harai aghwa. (378)

All the milkmen were now saying that Kanha was very powerful, who had pierced through seven forts and had killed the demon called Mur. He had fought a battle in the waters (ocean) against Sankhasur in the form of a great fish (miller). He was the only creator of this world, who was pervading everywhere on the lands and oceans equally. He alone had appeared in Brij-land in the form of Krishna, who had kept himself hidden from all those mendicants engrossed in Yogic exercises. (375)

He had pierced seven forts by jumping over them and killed the demon Mur and had destroyed all the protective measures of Narkasur and killed him and had saved the elephant in distress (Gaj) (against octopus). He alone had saved the honour of Daropadi and had granted Salvation to Ahlia in the form of a stone, with the touch of his feet. He alone, being the son of Nand, had saved the Brij town against the wrath of Indra and his clouds. (376)

This Krishna was so powerful as to throw away the army of Indra and had killed many demons. All the people worship him and meditate upon him, and whose brother Balram was also a great warrior. It is same Kanha, whose getting enraged had helped the milkmen and all their sufferings had ended in a moment. Even Brahma was praising the same Kanha so we all should worship Kanha considering him as the Lord (Krishna) of mankind. (377)

When Krishna had lifted the great mountain, then Indra, feeling ashamed of himself, had slipped away quietly. The same Krishna had appeared in the town of Brij, who had earlier in Treta Yug, appeared in the form of Ram Chander, the great warrior and had taken the form of a small being for showing his miracles again and he alone had killed Pootna by pulling away her breast in a moment just as sins get cast away by repeating Lord's True Name. (378)

ਕਾਨ੍ਹ ਬਲੀ ਪ੍ਰਗਟਿਯੋ ਬ੍ਰਿਜ ਮੈ ਜਿਨਿ ਗੋਪਨ ਕੋ ਦੂਖ ਕਾਟਿ ਸਟੇ।
ਮੁਖ ਸਾਧਨ ਕੇ ਪ੍ਰਗਟੈ ਤਬ ਹੀ ਦੁਖ ਦੈਤਨ ਕੈ ਸੁਨਿ ਨਾਮੁ ਘਟੇ।
ਇਹ ਹੈ ਕਰਤਾ ਸਭ ਹੀ ਜਗ ਕੋ ਬਲਿ ਕੋ ਅਰੁ ਇੰਦ੍ਰਹਿ ਲੋਕ ਬਟੇ।
ਤਿਹ ਨਾਮ ਕੇ ਲੇਤ ਕਿਧੋ ਮੁਖ ਤੇ ਲਟ ਜਾਤ ਸਭੈ ਤਨ ਦੋਖ ਲਟੇ।। ੩੭੯।।

kahn bali pragtiou brij mein jiu gopan ke dukh kaat satai.
sukh sadhan kai pragtai tab hi dukh daitan ke sunn naam ghatai.
eh hai karta sabh hi jug ko bal ko ar Indreh lok batai.
teh naam ko lait kidho mukh te lat jaat sabhai tan dokh latai. (379)

ਕਾਨ੍ਹ ਬਲੀ ਪ੍ਰਗਟਿਯੋ ਪੁਤਨਾ ਜਿਨਿ ਮਾਰਿ ਡਰੀ ਨ੍ਰਿਪ ਕੰਸ ਪਠੀ।
ਇਨ ਹੀ ਰਿਪੁ ਮਾਰਿ ਡਰਿਯੋ ਸੁ ਤ੍ਰਿਨਾਵ੍ਰਤ ਪੈ ਜਨਿ ਸੋ ਇਹ ਥਿਤ ਛਠੀ।
ਸਭ ਜਾਪੁ ਜਪੈ ਇਹ ਕੋ ਮਨ ਮੈ ਸਭ ਗੋਪ ਕਹੈ ਇਹ ਅਤਿ ਹਠੀ।
ਅਤਿ ਹੀ ਪ੍ਰਿਤਨਾ ਫੁਨਿ ਮੇਘਨ ਕੀ ਇਨਹੂ ਕਰਿ ਦੀ ਛਿਨ ਹੀ ਮਾਹਿ ਮਠੀ।। ੩੮੦।।

kahn bali pragtiou putna jiu maar dari nrip Kans pathi.
in hi rip maar dariou so trinavart pai jan so eh bit chhathi.
sabh jap japai eh ko man mein sath gope kehai eh at hathi.
at hi pritna phun meghan ki nihun kar dee chhin mahiai mathi. (380)

ਗੋਪ ਕਹੈ ਇਹ ਸਾਧਨ ਕੇ ਦੁਖ ਦੂਰਿ ਕਰੈ ਮਨ ਮਾਹਿ ਗਡੈ।
ਇਹ ਹੈ ਬਲਵਾਨ ਬਡੇ ਪ੍ਰਗਟਿਯੋ ਸੋਊ ਕੋ ਇਹ ਸੋ ਛਿਨ ਆਇ ਅਡੈ।
ਸਭ ਲੋਕ ਕਹੈ ਫੁਨਿ ਜਾਪਤ ਯਾ ਕਬਿ ਸਯਾਮ ਕਹੈ ਭਗਵਾਨ ਬਡੈ।
ਤਿਨ ਮੋਛ ਲਹੀ ਛਿਨ ਮੈ ਇਹ ਤੇ ਜਿਨ ਕੇ ਮਨ ਮੈ ਜਰਰਾ ਕੁ ਜਡੈ।। ੩੮੧।।

gope kehai eh sadhan ke dukh dur karai man mahai gatai.
eh hai balwan bado pragtiou saiouoo ko eh so phin aieai adai.
sabh lok kehai phun japat ya kab siam kehai bhagwan badai.
tin meichh tehi chhin mein eh te jiu kai man mein jarra ko jadai. (381)

ਮੇਘ ਗਏ ਪਛੁਤਾਇ ਗ੍ਰਿਹੰ ਕਹੁ ਗੋਪਿਨ ਕੋ ਮਨ ਆਨੰਦ ਬਾਢੇ।
ਹ੍ਵੈ ਇਕਠੇ ਸੁ ਚਲੇ ਗ੍ਰਿਹ ਕੋ ਸਭ ਆਇ ਭਏ ਗ੍ਰਿਹ ਭੀਤਰ ਠਾਢੇ।
ਆਇ ਲਗੇ ਕਹਿਨੇ ਤ੍ਰੀਯ ਸੋ ਇਨ ਹੀ ਛਿਨ ਮੈ ਮਘਵਾ ਕੁਪਿ ਕਾਢੇ।
ਸਤਿ ਲਹਿਯੋ ਭਗਵਾਨ ਹਮੈ ਇਨ ਹੀ ਹਮਰੇ ਸਭ ਹੀ ਦੁਖ ਕਾਢੇ।। ੩੮੨।।

megh gaie pachhtaie grehung koh gopan kai man anand badhai.
haivai ekathai so chale greh sabh aie bhaie greh bheetar thadhai.
aie' lagai kehnai triya se in hi chhin mein maghwa kup kadhai.
sat behiou bhagwan hamai in hi hamrai sabh hi dukh kahai. (382)

Now Kanha had appeared in Brij-land and had cast away the sufferings of milkmen. On his birth alone, the saints had been afforded all comforts and pleasures and the sufferings inflicted by the demons on them had been mitigated with the mention of his name alone. He is the only creator of the world, who had given the Kingdom of Netherlands to king Bal, and the Kingdom of heavens to Indra. By meditating on his (Krishna's) Name alone, all the physical sufferings of anyone could be cast away. (379)

Now the mighty Krishna had appeared (on Earth) who had killed the wicked Pootna sent by King Kans; he had killed the enemy called Trinavarat, when he was only six days old. (Krishna) All meditate on his Name only, and all the milkmen were saying that he (Kanha) was very stubborn, and had dispersed the great army of clouds in a moment. (380)

The milkmen were saying, that if one were to worship Krishna in one's mind (meditation) then all the sufferings of his saints would be cast away. He has appeared in the form of a powerful person, and no one could afford to oppose him even for a little while. The poet Siam had stated that he was the great Lord, and all were worshipping him. Whosoever had remembered him (worshipped him) for a moment in their hearts, had been bestowed with Salvation. (381)

The clouds had gone back (home) feeling repentant while the milkmen felt delighted in mind. All the milkmen then came back to their homes together, and stood there. They told the women folk that this Kanha, getting furious with rage, had turned away Indra in no time. We have now realised in him the True Lord (bhagwan) who had cast away all their sufferings. (382)

ਕੋਪ ਭਰੇ ਪਤਿ ਲੋਕਹ ਕੇ ਦਲ ਆਬ ਰਖੇ ਠਟਿ ਸਾਜ ਅਣੇ।
ਭਗਵਾਨ ਜੂ ਠਾਢ ਭਯੋ ਕਰਿ ਲੈ ਗਿਰਿ ਪੈ ਕਰਿ ਕੈ ਕਛੁ ਹੂੰ ਨ ਗਣੇ।
ਅਤਿ ਤਾ ਛਬਿ ਕੇ ਜਸ ਉਚ ਮਹਾ ਕਬਿ ਸਯਾਮ ਕਿਧੌ ਇਹ ਭਾਤਿ ਭਣੇ।
ਜਿਮੁ ਬੀਰ ਬਡੋ ਕਰਿ ਸਿਪਰ ਲੈ ਕਛੁ ਕੈ ਨ ਗਨੇ ਪੁਨਿ ਤੀਰ ਘਣੇ।। ੩੮੩।।

kop bharai pat lokeh ke daal aab rakhai thate saaj anne.
bhagwan jo thadh bhiou kar lai gir pai kar kai kuchh hunna ganai.
at ta chhab ke jas oh maha kab siam kidhai eh bhant bhanai.
jiou beer bads kar sipar lai kachh kai na ganai pun teer ghanai. (383)

ਗੋਪ ਕਹੈ ਇਹ ਸਾਧਨ ਕੋ ਦੁਖ ਦੂਰ ਕਰੈ ਮਨ ਮਾਹਿ ਗਡੈ।
ਇਹ ਹੈ ਬਲਵਾਨ ਬਡੋ ਪ੍ਰਗਟਿਓ ਸੋਊ ਕੋ ਇਹ ਸੋ ਛਿਨ ਆਇ ਅਡੈ।
ਸਭ ਲੋਗ ਕਹੈ ਫੁਨਿ ਖਾਪਤ ਯਾ ਕਬਿ ਸਯਾਮ ਕਹੈ ਭਗਵਾਨ ਬਡੈ।
ਤਿਹ ਮੋਛ ਲਹੀ ਛਿਨ ਮੈ ਇਹ ਤੇ ਜਿਨ ਕੇ ਮਨ ਮੈ ਜਰਰਾ ਕੁ ਜਡੈ।। ੩੮੪।।

gope kehai eh sadhan ko dukh dur karai man mahai gadai.
eh hai balwan bado pragtiou souoo ko eh so chhin aie bhai.
sabh lag kehai phun khapat ya kab siam kehai bhagwan badai.
teh mochh lahi chhin mein eh te jiu ke man mein jarra ko jadai. (384)

ਕਰਿ ਕੋਪ ਨਿਵਾਰ ਦਏ ਮਘਵਾ ਦਲ ਕਾਨ ਬਡੇ ਬਲਬੀਰ ਬ੍ਰਤੀ।
ਜਿਮ ਕੋਪ ਜਲੰਧਰਿ ਈਸਿ ਮਰਿਯੋ ਜਿਮ ਚੰਡਿ ਚਮੁੰਡਹਿ ਸੈਨ ਹਤੀ।
ਪਛੁਤਾਇ ਗਯੋ ਮਘਵਾ ਗ੍ਰਿਹ ਕੋ ਨ ਰਹੀ ਤਿਹ ਕੀ ਪਤਿ ਏਕ ਰਤੀ।
ਇਕ ਮੇਘ ਬਿਦਾਰ ਦਏ ਹਰ ਜੀ ਜਿਮ ਮੋਹਿ ਨਿਵਾਰਤ ਕੋਪਿ ਜਤੀ।। ੩੮੫।।

kar hope nivar deiai maghwa dal kahn badai talbir barti.
jim kope jalundhar eas mariou jim chand chamunder sain hati.
pachhtaie geyo maghwa greh ko na rehi teh ki pat ek rati.
ik megh bidar devai har ji jim mohai nivarat kope jati. (385)

ਕੁਪ ਕੈ ਤਿਨਿ ਮੇਘ ਬਿਦਾਰ ਦਏ ਜਿਨਿ ਰਾਖ ਲਯੋ ਜਲ ਭੀਤਰ ਹਾਥੀ।
ਜਾਹਿ ਸਿਲਾ ਲਗਿ ਪਾਇ ਤਰੀ ਜਿਹ ਰਾਖਿ ਲਈ ਦ੍ਰੁਪਤੀ ਸੁ ਅਨਾਥੀ।
ਬੈਰ ਕਰੈ ਜੋਊ ਪੈ ਇਹ ਸੋ ਸਭ ਗੋਪ ਕਹੈ ਇਹ ਤਾਹਿ ਅਸਾਥੀ।
ਜੋ ਹਿਤ ਸੋ ਚਿਤ ਕੈ ਇਹ ਕੀ ਫੁਨਿ ਸੇਵ ਕਰੈ ਤਿਹ ਕੋ ਇਹ ਸਾਥੀ।। ੩੮੬।।

kup kai tin megh bidar deiai jin raakh liou jal bheetar hathi.
jahai mila(n) lag paie tari jeh raakh laiee drupati so anathi.
bair karai jouoo pai eh so sabh gope kehai eh tahai asathi.
jo hit so chit hai eh ki phun save karai teh ko eh saathi. (386)

When (Indra) the master of the populace, had, in his fury, brought the clouds full of water, in the form of an army, over the Brij-town, it was Krishna who had lifted a mountain in hand and stood against Indra like a rock, without recognizing him as a great power. The poet Siam has described the beauty of this scene as a warrior with a shield in hand, opposes the onslaught of arrows without any fear (standing like a rock). (383)

The milkmen were saying that by remembering this Lord one could cast away all the sufferings (like a saint) He had been born in the world as a powerful person and no one could afford to stand against him for a moment. He alone destroys everyone afterwards. The poet-siam had stated that the Lord was the greatest. The person, who would worship him even for a while with full concentration could attain Salvation. (384)

Kanha was a great warrior who had destroyed Indra's army (of clouds) in a moment just as Shiva being enraged, had killled the demon Jalandhar or Chandi had completely annihilated the armies of Chand-Mund. This Indra went back home repenting, losing all his prestige. Sri Krishna had dispersed the clouds, just as an ascetic turns away the onslaughts of worldly love. (385)

The Lord (Krishna) had, getting enraged, destroyed the clouds and had saved the elephant in the waters. With his touch, the stone like aihlya had attained Salvation, and who had protected the honour of Daropadi, who was rendered helpless. All the milkmen were saying, "Whoever tried to behave like an enemy towards him, he also behaved in the same manner. But whosoever behaves as his disciple (slave) with love, gets a similar friendly treatment from him. (386)

ਮੇਘਨ ਕੋ ਤਬ ਹੀ ਕ੍ਰਿਸਨੰ ਦਲ ਖਾਤਿਰ ਊਪਰਿ ਨ ਕਛੂ ਆਂਦਾ।
ਕੋਪ ਕਰਿਯੋ ਅਤਿ ਹੀ ਮਘਵਾ ਨ ਚਲਿਯੋ ਤਿਹ ਸੋ ਕਛੂ ਤਾਹਿ ਬਸਾਂਦਾ।
ਜੋਰ ਚਲੈ ਕਿਹ ਕੋ ਤਿਹ ਸੋ ਕਹਿ ਹੈ ਸਭ ਹੀ ਜਿਸ ਕੋ ਜਗੁ ਬਾਂਦਾ।
ਮੂੰਡ ਨਿਵਾਇ ਮਨੈ ਦੁਖ ਪਾਇ ਗਯੋ ਮਘਵਾ ਉਠਿ ਧਾਮਿ ਖਿਸਾਂਦਾ।। ੩੮੭।।
meghan ke tab hi krisanung dal khatur ooper na kachhu anda.
kope kariou at hi maghwa na chaliou eh so kachh tahai basanda.
jor chalai keh ko teh so keh hai sabh hi jis kai jug banda.
moond nivaie manuai dukh paie geyoo maghwa uth dhan khisanda. (387)

ਸਕ੍ ਗਯੋ ਪਛੁਤਾਹਿ ਗ੍ਰਿਹੰ ਕਹੁ ਫੋਰ ਦਈ ਜਬ ਕਾਨ੍ਹ ਅਨੀ।
. ਬਰਖਾ ਕਰਿ ਕੋਪ ਕਰੀ ਬ੍ਰਿਜ ਪੈ ਸੁ ਕਛੂ ਹਰਿ ਕੈ ਨਹਿ ਏਕ ਗਨੀ।
ਫੁਨਿ ਤਾ ਛਬਿ ਕੀ ਅਤਿ ਹੀ ਉਪਮਾ ਕਬਿ ਸਯਾਮ ਕਿਧੋ ਇਹ ਭਾਂਤਿ ਭਨੀ।
ਪਛਤਾਇ ਗਯੋ ਪਤਿ ਲੋਕਨ ਕੋ ਜਿਮ ਲੂਟ ਲਯੋ ਅਹਿ ਸੀਸੀ ਮਨੀ।। ੩੮੮।।
sakar geyo pachh tahe' grehung koh phor deiee jab kahn ani.
barkha kar kope kari brij pai so kachh har kai neh eh bani.
phun ta chhab ki at hi upma kab siam kidh eh bhant bani.
pachhtaie geyo pat lokan hai jim loot liou ahe sas mani. (388)

ਜਾਹਿ ਨ ਜਾਨਤ ਭੇਦ ਮੁਨੀ ਮਨਿ ਭਾ ਇਹ ਜਾਪਨ ਕੋ ਇਹ ਜਾਪੀ।
ਰਾਜ ਦਯੋ ਇਨ ਹੀ ਬਲਿ ਕੋ ਇਨ ਹੀ ਕਬਿ ਸਯਾਮ ਧਰਾ ਸਭ ਥਾਪੀ।
ਮਾਰਤ ਹੈ ਦਿਨ ਥੋਰਨ ਮੈ ਰਿਪੁ ਗੋਪ ਕਹੈ ਇਹ ਕਾਨ ਪ੍ਰਤਾਪੀ।
ਕਾਰਨ ਯਾਹਿ ਧਰੀ ਇਹ ਮੂਰਤਿ ਮਾਰਨ ਕੋ ਜਗ ਕੇ ਸਭ ਪਾਪੀ।। ੩੮੯।।
jahai na jarat bheid muni man bha eh japan ko eh japi.
raj deyo in hi bal ko in hi kab siam dhara sabh thapi.
marat hai din thoran mein rip gope kehai eh kahn partapi.
karan yahai dhari eh moorat maran ko jug ke sabh papi. (389)

ਕਰਿ ਕੈ ਜਿਹ ਸੋ ਛਲ ਪੈ ਚਤੁਰਾਨਨ ਚੋਰਿ ਲਏ ਸਭ ਗੋਪ ਦਫਾ।
ਤਿਨ ਕਉਤਕ ਦੇਖਨ ਕਾਰਨ ਕੋ ਫੁਨਿ ਰਾਖਿ ਰਹਿਓ ਵਹ ਬੀਚ ਖਫਾ।
ਕਾਨ ਬਿਨਾ ਕੁਪਏ ਵ੍ਰਹ ਸੋ ਸੁ ਕਰੇ ਬਿਨ ਹੀ ਸਰ ਦੀਨਾ ਜਫਾ।
ਛਿਨ ਮਧਿ ਬਨਾਇ ਲਏ ਬਛਰੇ ਸਭ ਗੋਪਨ ਕੀ ਉਨ ਹੀ ਸੀ ਸਫਾ।। ੩੯੦।।
kar kai jeh so chhal pai chaturanan chor laie sabh gope dafa.
tin kautak dekhan karan ko phun raakh rehiou veh beech khafa.
kahn bina kupai oh so su karai bin hi sar deen japha.
chhin madh banaie laie bachhrai sabh gopan ki un see sapha. (390)

Krishna did not bother about the army of clouds, though Indra had become furious with rage, but it had no effect on him. The Lord, who is worshipped by the whole world cannot be opposed with force of strength by anybody. So with a bowed head, and feeling quite depressed at heart, Indra had walked quietly towards his abode. (387)

When Kahna had dispersed the army of clouds, then Indra had gone back with repentance. Even though Indra, through his fury, had wrought havoc over Brij town with heavy showers, but Kahna had not attached any importance to it. The beauty of this scene has been praised by the poet Siam saying that Indra had gone back dejected and repenting just as a snake feels completely worthless on the loss of his mani (jewel). (388)

The Lord, whose secrets are not known to any muni (ascetic), is worshipped by everyone, and the person who worships Him, is also the Lord Himself. he alone had bestowed the Kingdom of the netherlands to the King Bal. The poet Siam has stated that He alone had created and established, the Earth in position. All the milkmen were also saying that the mighty Krishna would soon kill all the enemies in a few days. Infact, Krishna had taken this form only for destroying all the enemies or Sinners. (389)

Even Brahma had stolen the group of milkmaids' children (kidnapped) in a decietful manner and then Krishna, for the sake of a miracle, had also hidden them in a cave of the mountain. So Krishna, without resorting to any wrathful action, thought of a miracle to solve this problem; so in a moment Krishna had created a complete group of milkmen's children alongwith calves (of the same shape). (390)

ਕਾਨ ਉਪਾਰਿ ਧਰਿਓ ਕਰ ਪੈ ਗਿਰਿ ਤਾ ਤਰਿ ਗੋਪ ਨਿਕਾਰਿ ਸਬੈ।
ਬਕਈ ਬਕ ਅਉਰ ਗਡਾਸੁਰ ਤ੍ਰਿਨਾਵ੍ਰਤ ਬੀਰ ਬਧੇ ਛਿਨ ਬੀਚ ਤਬੈ।
ਜਿਨ ਕਾਲੀ ਕੋ ਨਾਥ ਲਯੋ ਛਿਨ ਭੀਤਰ ਧਿਆਨ ਨ ਛਾਡਹੁ ਵਾਹਿ ਕਬੈ।
ਸਭ ਸੰਤ ਸੁਨੀ ਸਭ ਕਾਨ੍ਹ ਕਥਾ ਇਕ ਅਉਰ ਕਥਾ ਸੁਨਿ ਲੇਹੁ ਅਬੈ।। ੩੯੧।।

kahn upar dhariou kar pai gir ta tar gope nikar sabai.
bariee bak aour gadasur trinvarat beer badhai chhin beech tabai.
jin kali ko nath lion chhin bheetar dhian na chhadoh vahai kathai.
sabh sant sunni subh kahn katha ik aour katha suun leho abai. (391)

ਗੋਪ ਬਾਚ ਨੰਦ ਜੂ ਸੋ

ਸਵੈਯਾ

ਨੰਦ ਕੇ ਅਗ੍ਜ ਕਾਨ੍ਹ ਪਰਾਕ੍ਮ ਗੋਪਨ ਜਾਇ ਕਹਿਯੋ ਸੁ ਸਬੈ।
ਦੈਤ ਅਘਾਸੁਰ ਅਉਰ ਤ੍ਰਿਨਾਵ੍ਰਤ ਯਾਹਿ ਬਧਿਯੋ ਉਡਿ ਬੀਚ ਨਭੈ।
ਫੁਨਿ ਮਾਰਿ ਡਰੀ ਬਕਈ ਸਪ ਗੋਪਨ ਦਾਨ ਦਯੋ ਇਹ ਕਾਨ੍ਹ ਅਭੈ।
ਸੁਨੀਐ ਪਤਿ ਕੋਟਿ ਉਪਾਵ ਕਰੋ ਕੋਊ ਪੈ ਇਹ ਸੋ ਸੁਤ ਨਾਹਿ ਨਭੈ।। ੩੯੨।।

Gope baach Nand jo so

Swaiyya'

Nand ko agaraj kahn parakaram gopan jaie kehiou so sabai.
dait aghasur aour trinavarat yahe bhadhiou udh beech nabhai.
phun maar dari baliee sabh gopan daan diou eh kahn abhai.
sunniai pat kot upav karai kouoo pai eh sut nahai nabhai. (392)

ਗੋਪਨ ਕੀ ਬਿਨਤੀ ਸੁਨੀਐ ਪਤਿ ਧਿਆਨ ਧਰੈ ਇਹ ਕੋ ਰਣਗਾਮੀ।
ਧਿਆਨ ਧਰੈ ਇਹ ਕੋ ਮੁਨਿ ਈਸਰ ਧਿਆਨ ਧਰੈ ਇਹ ਕਾਇਰ ਕਾਮੀ।
ਧਿਆਨ ਧਰੈ ਇਹ ਕੋ ਸੁ ਤ੍ਰਿਯਾ ਸਭ ਧਿਆਨ ਧਰੈ ਇਹ ਦੇਖਨ ਬਾਮੀ।
ਸਤਿ ਲਖਿਯੋ ਹਮ ਕੈ ਕਰਤਾ ਜਗ ਸਤਿ ਕਹਿਯੋ ਮਤ ਕੈ ਨਹਿ ਖਾਮੀ।। ੩੯੩।।

gopan ki binti sunniai pat dhian dharai eh ko rangami.
dhian dharai eh ko mun easar dhian dharai eh kaier kami.
dhian dharai eh ko so triya sabh dhian dharai eh dekhan bami.
sabh lakhiou hum ko karta jug sat kehiou mat kai neh khami. (393)

Now Kahna had supported the mountain and placed it on his hand, and then brought all the milkmaid's children undernealth it. He had also killed in a moment all the demons like Pootna, Bakasur, Gadasur, and Trinavarat like warriors. He alone had overpowered the Cobra Kali in a moment, so we should not forget such a Lord anytime. So far all the saints have heard the episode of Krishna, now let us hear another episode. (391)

The milkmen told Nand

Swiayya

All the milkmen, describing Kahna's doings, said to Nand, Krishna had killed the demons Aghasur and Trinavarat by flying into the sky, then he had killed Pootna and now had given the gift of fearlessness to the milkmen. O Master! Even if someone were to perform various efforts (millions of) even then one carrot be blessed with such a powerful son!" (392)

"O Master! Listen to us all milkmen. All men going to the battle-field meditate on him. Even all the munis (ascetics) including Shiva meditate on him and even weaklings and needy persons meditate on him. All the womenfolk worship him, and all the householders also meditate on him. We have realised without any doubt and with fulll faith that he is the creator of the world. This is a fundamental truth and there is no doubt about it at all. (393)

ਹੈ ਭਗਵਾਨ ਬਲੀ ਪ੍ਰਗਟਿਯੋ ਸਭ ਗੋਪ ਕਹੈ ਪੁਤਨਾ ਇਨ ਮਾਰੀ।
ਰਾਜ ਬਿਭੀਛਨ ਯਾਹਿ ਦਯੋ ਇਨ ਹੀ ਕੁਪਿ ਰਾਵਨ ਦੈਤ ਸੰਘਾਰੀ।
ਰਛ ਕਰੀ ਪ੍ਰਲਾਦਹਿ ਕੀ ਇਨ ਹੀ ਹਰਨਾਖਸ ਕੀ ਉਰ ਫਾਰੀ।
ਨੰਦ ਸੁਨੋ ਪਤਿ ਲੋਕਨ ਕੈ ਇਨ ਹੀ ਹਮਰੀ ਅਬ ਦੇਹ ਉਬਾਰੀ।। ੩੯੪।।
hai bhagwan bali pragtiou sabh gope kahai putna in mari.
raj babhichhan yahai diou in hi kup ravan daint sanghari.
rachh kari prehladeh ki in hi harnakhas ki ur phari.
nand sunnai pat lokan kai in hi hamri ab deh ubari. (394)

ਹੈ ਸਭ ਲੋਗਨ ਕੋ ਕਰਤਾ ਬ੍ਰਿਜ ਭੀਤਰ ਹੈ ਕਰਤਾ ਇਹ ਲੀਲਾ।
ਸਿਖਯਨ ਕੋ ਬਰਤਾ ਹਰਿ ਹੈ ਇਹ ਸਾਧਨ ਕੋ ਹਰਤਾ ਤਨ ਹੀਲਾ।
ਰਾਖ ਲਈ ਇਨ ਹੀ ਸੀਅ ਕੀ ਪਤਿ ਰਾਖਿ ਲਈ ਤ੍ਰਿਯ ਪਾਰਥ ਸੀਲਾ।
ਗੋਪ ਕਹੈ ਪਤਿ ਸੋ ਸੁਨੀਐ ਇਹ ਹੈ ਕ੍ਰਿਸਨੰ ਬਰ ਬੀਰ ਹਠੀਲਾ।। ੩੯੫।।
hai sabh logan ko karta brij beetar hai karta eh leela.
sikhyan ko barta har hai eh sadhan ko harta tan heela.
rakh laiee in hi sia ki pat raakh laiee triya parathh seela.
gope kehai pat so sunniai eh hai krisanug bar beer hathila. (395)

ਦਿਨ ਬੀਤ ਗਏ ਚਕਏ ਗਿਰਿ ਕੇ ਹਰਿ ਜੀ ਬਛਰੇ ਸੰਗ ਲੈ ਬਨਿ ਜਾਵੈ।
ਜਿਉ ਧਰ ਮੂਰਤਿ ਘਾਸੁ ਚੁਗੈ ਭਗਵਾਨ ਮਹਾ ਮਨ ਮੈ ਸੁਖ ਪਾਵੈ।
ਲੈ ਮੁਰਲੀ ਅਪੁਨੇ ਕਰ ਮੈ ਕਰਿ ਭਾਵ ਘਨੇ ਹਿਤ ਸਾਥ ਬਜਾਵੈ।
ਮੋਹਿ ਰਹੈ ਜੁ ਸੁਨੈ ਪਤਨੀ ਸੁਰ ਮੋਹਿ ਰਹੈ ਧੁਨਿ ਜੋ ਸੁਨਿ ਪਾਵੈ।। ੩੯੬।।
din beet gaie chakai gir kai har ji bachhrai sung lai ban javai.
jiou dhar moorat ghas chugai bhagwan maha man mein sukh pavai.
lai muṛli apnai kar main kar bhav ghanai hit sath bajavai.
mohai rehai jo sunnai patni sur mohai rehai jo sunn pavai. (396)

ਕੁਪ ਕੈ ਜਿਨਿ ਬਾਲਿ ਮਰਿਓ ਛਿਨ ਮੈ ਅਰੁ ਰਾਵਨ ਕੀ ਜਿਨਿ ਸੈਨ ਮਰੀ ਹੈ।
ਜਾਹਿ ਬਿਭੀਛਨ ਰਾਜ ਦਯੋ ਛਿਨ ਮੈ ਜਿਹ ਕੀ ਤਿਹ ਲੰਕ ਕਰੀ ਹੈ।
ਮੁਰ ਮਾਰਿ ਦਯੋ ਘਟਿਕਾਨ ਕਰੀ ਰਿਪੁ ਜਾ ਸੀਅ ਕੀ ਜੀਯ ਪੀਰ ਹਰੀ ਹੈ।
ਸੋ ਬ੍ਰਿਜ ਭੂਮਿ ਬਿਖੈ ਭਗਵਾਨ ਸੁ ਗਉਅਨ ਕੈ ਮਿਸ ਖੇਲ ਕਰੀ ਹੈ।। ੩੯੭।।
kup kai jiu bal mariou chhin mein or ravan ki jin sain hai.
jaie babhaichan raj deeou chhin mein jeh ki teh lunk kari hai.
mur maar deyo ghattkan kari rip ja sia ki jiu peer hari hai.
so brij bhoom bikhai bhagwan so gouooan kai mis khel kari hai. (397)

All the milkmen were saying that the Lord (Sri Krishna) had himself taken birth, who had killed Pootna. He alone had bestowed the Kingdom (of Lanka) to Vibhushan and had killed Ravana, being furious with rage. He alone had torn open the breast of Hirnakush and thus protected the saint Prahlad. O Nand! Listen to us, he alone had saved Indra and our lives even." (394)

"The Lord, who is the creator of the whole world, is Krishna himself and is performing all these miracles (gameplay) in Brij town. He is the Lord, bestowing his blessings to his disciples, and is casting away the sufferings of the saints." He alone had saved the honour of Sita and he alone had protected the honour and prestige of Daropadi. The milkmen said, "O Master! Listen Krishna is very powerful and a stubborn warrior." (395)

Many days had elapsed after the episode of lifting, the mountain, Krishna again went to the jungle alongwith the calves, and they were quitely grazing grass while the Lord (Krishna) was very happy in his heart. He picked up his flute with great joy and love and started playing on it. All the womenfolk of heavens get enamoured by listening to the flute and anyone who heard its sound, would get endeared to it. (396)

The same Lord, who had killed Bali in no time and had destroyed the army of Ravana in a moment and had given the kingdom to Vibhushan, handing over Lanka to him. He had killed the demon Mur, and had killed Kumbhkaran and also the enemy of the elephant had been killed by him. The same Lord, who had saved Sita from her sufferings (of separation) and now to protect the cows of Brij-township was performing various miracles (in the form of Krishna)". (397)

ਜਾਹਿ ਸਹੰਸ੍ ਫਨੀ ਤਨ ਊਪਰਿ ਸੋਇ ਕਰੀ ਜਲ ਭੀਤਰ ਕ੍ਰੀੜਾ।
ਜਾਹਿ ਬਿਭੀਛਨ ਰਾਜ ਦਯੋ ਅਰੁ ਜਾਹਿ ਦਈ ਕੁਪਿ ਰਾਵਨ ਪੀੜਾ।
ਜਾਹਿ ਦਯੋ ਕਰ ਕੈ ਜਗ ਭੀਤਰ ਜੀਵ ਚਰਾਚਰ ਅਉ ਗਜ ਕੀੜਾ।
ਖੇਲਤ ਸੋ ਬ੍ਰਿਜ ਭੂਮਿ ਬਿਖੈ ਜਿਨਿ ਕੀਲ ਸੁਰਾਸੁਰ ਬੀਚ ਝਗੀੜਾ।। ੩੯੮।।

jaihai sahansar phani tan uper soiai kari jal bheetar kareera.
jaihai bibheechhin raj deou ar jahai deiee kup ravan peerra.
jahai diou kar kai jug bheetar jeev charachar aou gaj keerra.
khelat so brij bhoom bikhai jin keel surasur beech jhageerra. (398)

ਬੀਰ ਬਡੇ ਦੁਰਜੋਧਨ ਆਦਿ ਜਾਹਿ ਮਰਾਇ ਡਰੇ ਰਨਿ ਛਤ੍ਰੀ।
ਜਾਹਿ ਮਰਿਯੋ ਸਿਸੁਪਾਲ ਰਿਸੈ ਕਰਿ ਰਾਜਨ ਮੈ ਕ੍ਰਿਸਨੰ ਬਰ ਅਤ੍ਰੀ।
ਖੇਲਤ ਹੈ ਸੋਊ ਗਊਅਨ ਮੈ ਜੋਊ ਹੈ ਜਗ ਕੋ ਕਰਤਾ ਬਧ ਸਤ੍ਰੀ।
ਆਗਿ ਸੋ ਧੂਮ੍ ਲਪੇਟਤ ਜਿਉ ਫੁਨਿ ਗੋਪ ਕਹਾਵਤ ਹੈ ਇਹ ਛਤ੍ਰੀ।। ੩੯੯।।

beer badai Duryodhan adik jahai maraihe darai runn chhatri.
jahai mariou sispal risai kar rajan mein krishnung kar atri.
khelat hai souoo gorooan mein jouoo hai jug ko karta badh satri.
aag si dgynar lapetal jiou phun gope kahavat hai eh chhatri. (399)

ਕਜ ਜੁਧ ਮਰੇ ਇਕਲੇ ਮਧੁ ਕੀਟਭ ਰਾਜ ਸਤਕ੍ਰਿਤ ਕੋ ਜਿਹ ਦੀਆ।
ਕੁੰਭਕਰਨ ਮਰਿਯੋ ਜਿਨਿ ਹੈ ਅਰੁ ਰਾਵਨ ਕੋ ਛਿਨ ਮੈ ਬਧ ਕੀਆ।
ਰਾਜੁ ਬਿਭੀਛਨ ਦੇ ਕਰਿ ਆਨੰਦ ਅਉਧਿ ਚਲਿਯੋ ਸੰਗਿ ਲੈ ਕਰਿ ਸੀਆ।
ਪਾਪਨ ਕੇ ਬਧ ਕਾਰਨ ਸੋ ਅਵਤਾਰ ਬਿਖੈ ਬ੍ਰਿਜ ਕੇ ਅਬ ਲੀਆ।। ੪੦੦।।

kar judh marai ikalai mud keetat raj satkrit ko jeh deea.
kumbhkaran mariou jin hai ar ravan ko chhin mein badh kia.
raj babhichhan dai har anand aoudh chaliou sung lai kar sia.
papan ko badh karan so avtar bikhai brij ko ab lia. (400)

ਜੋ ਉਪਮਾ ਹਰਿ ਕੀ ਕਰੀ ਗੋਪਨ ਤਉ ਪਤਿ ਗੋਪਨ ਬਾਤ ਕਹੀ ਹੈ।
ਜੋ ਇਹ ਕੋ ਬਲੁ ਆਇ ਕਹਿਯੋ ਗਰਗੈ ਹਮ ਸੋ ਸੋਊ ਬਾਤ ਸਹੀ ਹੈ।
ਪੂਤੁ ਕਹਿਯੋ ਬਸੁਦੇਵਹਿ ਕੋ ਦਿਜ ਤਾਹਿ ਮਿਲਿਯੋ ਫੁਨਿ ਮਾਨਿ ਇਹੀ ਹੈ।
ਜੋ ਇਹ ਕੋ ਫੁਨਿ ਮਾਰਨ ਆਯੋ ਸੁ ਤਾਹੀ ਕੀ ਦੇਹ ਗਈ ਨ ਰਹੀ ਹੈ।। ੪੦੧।।

jo upma har ki kari gopan tou pat gopan baat kehi hai.
jo eh ko bal aie kehiou gargai hum so souoo baat sehi hai.
poot kehiou basudeveh ko dij tahai miliou phun maan ehi hai.
jo eh ko phun maran aiyo so tahi hi deh gaiee na rehi hai. (401)

The same Krishna, having slept on top of Sheshnag with one thousand fangs, and performed many miracles in the ocean; he alone had created the enmity between the gods and demons, and he alone, in the form of Krishna was now engaged in various miracles in the Brij township. (398)

The Lord, who had got warriors like Daroyodhan killed in the battle-field and the same Krishna was expert in waging war among the kings with protective covering; he alone could destroy the world by arming himself with weapons and he alone was playing his role among the milkmen and the cows. Just as fire flames were eovered with smoke, similarly being a Kashatriya he is being called a milkman (as a part of his game-plan). (399)

(The Lord), Who had fought alone against (demons) Madh and Ketab and had given the kingdom of heavens to Indra; who had killed kumbhkaran and in no time had killed even Ravana; who had bestowed the kingdom of Lanka to Vibhushan and taking back Sita with great joy and bliss had started back for Ayoudhya; He had taken birth in the Brij town now for destroying the sinners and oppressors (as Krishna). (400)

When the milkmen were praising Krishna like this, then the master of milkmen Nand, told him that "Muni Garg had told them already about the power of Krishna and now we find his words were true. The Pandit (Muni) had said that Basudev's son had been given to him from the heavens as a great blessing and honour. Infact whosover had come forward to kill Krishna, had been destroyed and had lost his life. (401)

ਅਬ ਇੰਦ੍ ਆਇ ਦਰਸਨ ਕੀਆ ਅਰੁ ਬੇਨਤੀ ਕਰਤਾ ਭਯਾ

ਸਵੈਯਾ

ਦਿਨ ਏਕ ਗਏ ਬਨ ਕੋ ਹਰਿ ਜੀ ਮਘਵਾ ਤਜਿ ਮਾਨ ਹਰੀ ਪਹਿ ਆਯੋ।
ਪਾਪਨ ਕੇ ਬਖਸਾਵਨ ਕੋ ਹਰਿ ਕੇ ਤਰਿ ਪਾਇਨ ਸੀਸ ਨਿਵਾਯੋ।
ਅਉਰ ਕਰੀ ਬਿਨਤੀ ਹਰਿ ਕੀ ਅਤਿ ਹੀ ਤਿਹ ਤੇ ਭਗਵਾਨ ਰਿਝਾਯੋ।
ਚੁਕ ਭਈ ਹਮ ਤੇ ਕਹਿਯੋ ਸਕ੍ ਸੁ ਕੈ ਹਰਿ ਜੀ ਤੁਮ ਕੌ ਨਹਿ ਪਾਯੋ॥ ੪੦੨॥

ab Indar aad darsan kai or benti karat bheya.

Swaiyya'

diu ek bhaie gaie ban ko har ji maghwa raj maan hari peh aiyo.
papan ko bakhsavan ke har ko kar paien sees nivaiyo.
aour kehi binti har ki at hi teh te bhagwan rijhaiyo.
chuk bhaiee hum te kehiou satar so kai har ji tum ko neh paiyo. (402)

ਤੂ ਜਗ ਕੋ ਕਰਤਾ ਕਰੁਨਾਨਿਧਿ ਤੂ ਸਭ ਲੋਗਨ ਕੋ ਕਰਤਾ ਹੈ।
ਤੂ ਮੁਰ ਕੋ ਮਰੀਯਾ ਰਿਪੁ ਰਾਵਨ ਭੂਰਿਸਿਲਾ ਤ੍ਰੀਯਾ ਕੋ ਭਰਤਾ ਹੈ।
ਤੂ ਸਭ ਦੇਵਨ ਕੋ ਪਤਿ ਹੈ ਅਰੁ ਸਾਧਨ ਕੇ ਦੁਖ ਕੋ ਹਰਤਾ ਹੈ।
ਜੋ ਤੁਮਰੀ ਕਛੁ ਭੂਲ ਕਰੈ ਤਿਹ ਕੋ ਫੁਨਿ ਤੂ ਤਨ ਕੋ ਮਰਤਾ ਹੈ॥ ੪੦੩॥

tu jug he karta karnanidh tu sabh logan ko karta hai.
tu mur ho mariua rip ravan bhursila triya ko bharta hai.
tu sabh devan ko pat hai ar sadhan ke dukh ho harta hai.
jo tumri kachh bhool karai teh kai phun tu tan hai marta hai. (403)

ਸੁਨਿ ਕਾਨ੍ਹ ਸਤਕ੍ਰਿਤ ਕੀ ਉਪਮਾ ਤਬ ਕਾਮ ਸੁ ਧੇਨ ਗਊ ਚਲਿ ਆਈ।
ਆਇ ਕਰੀ ਉਪਮਾ ਹਰਿ ਕੀ ਬਹੁ ਭਾਤਿਨ ਸੋ ਕਬਿ ਸਯਾਮ ਬਡਾਈ।
ਗਾਵਤ ਹੀ ਗੁਨ ਕਾਨਰ ਕੇ ਇਕ ਕਿੰਕਰ ਆਇ ਗਈ ਹਰਿ ਪਾਈ।
ਸਯਾਮ ਕਰੋ ਉਪਮਾ ਕਹਿਯੋ ਪਤਿ ਸੋ ਉਪਮਾ ਬਹੁਂ ਭਾਤਿਨ ਭਾਈ॥ ੪੦੪॥

sunn kahn sarkirat ki upma tab kaam so dhein gouoo chal aiee.
aue hari upma har ki boh bhatin so kab siam badaiee.
gavat hi gunn kanar kai ik kinkar aie gaiee har paiee.
Siam karo upma kehiou pat so upma boh bhatin bhaiee. (404)

Now the episode of Indra's visit to meet Krishna and his prayers begins.

Swaiyya

One day when Krishna had gone to the forest, Indra had come to meet Krishna, having given up his egoism and hanghtiness. He came and bowed at Krishna's feet, requesting for his pardon to please Krishna. Indra said, "O Lord! I had committed a sin and had not relaized your greatness or secrets." (402)

Indra then again said, "O lord-Sublime! You are the creator of this Universe, who had created all the beings. You were the killer of demon Mur, the enemy of Ravana in the form of Rama, and the master of the womenfolk of Bhursila town. (You are the king of all the gods, who was reponsible for alleviating the sufferings of all the saints, If someone were to be rude to you or dishonours you, gets destroyed by you in no time." (403)

When Indra was praising Krishna like this, the cow kamdhein came towards Krishna, and she also praised Krishna in many ways. The poet Siam has stated, that this was a great honour (for Krishna). While singing the praises of Krishna, another godly princess came near Krishna. She told her master, Indra, "You should praise Krishna as much as possible, as I would like to hear his praises, which is very pleasing to me." (404)

ਕਾਨਰ ਕੇ ਪਗ ਪੂਜਨ ਕੋ ਸਭ ਦੇਵਪੁਰੀ ਤਜਿ ਕੈ ਸੁਰ ਆਏ।
ਪਾਇ ਪਰੇ ਇਕ ਪੂਜਤ ਭੇ ਇਕ ਨਾਚ ਉਠੇ ਇਕ ਮੰਗਲ ਗਾਏ।
ਸੇਵ ਕਰੈ ਹਰਿ ਕੀ ਹਿਤ ਕੈ ਕਰਿ ਆਵਤ ਕੇਸਰ ਧੂਪ ਜਗਾਏ।
ਦੈਤਨ ਕੋ ਬਧ ਕੈ ਭਗਵਾਨ ਮਨੋ ਜਗ ਮੈ ਸੁਰ ਫੇਰਿ ਬਸਾਏ।। ੪੦੫।।

kanar kai pug poojan ko sabh devpuri taj kai sur aie.
paie parai ik poojat hai ik naach uthai ik mangal gaie.
save karai har hi hit kai har avat kesar dhoop jagaie.
daintan kai badh hai bhagwan manai jug mein sur pher basaie. (405)

ਦੋਹਰਾ

ਦੇਵ ਸਕ੍ ਆਦਿਕ ਸਭੈ ਸਭ ਤਜਿ ਕੈ ਮਨਿ ਮਾਨ।
ਹ੍ਵੈ ਇਕਤ੍ ਕਰਨੈ ਲਗੇ ਕ੍ਰਿਸਨ ਉਸਤਤੀ ਬਾਨਿ।। ੪੦੬।।

Dohra

Dev sakar adik sabhai sabh taj kai man maan.
havai ikatar karnai lagai Krisan ustati baan. (406)

ਕਬਿਤੁ

ਪ੍ਰੇਮ ਭਰੇ ਲਾਜ ਕੇ ਜਹਾਜ ਦੋਊ ਦੇਖੀਅਤ ਬਾਰਿ ਭਰੇ ਅਭ੍ਰਨ ਕੀ ਆਭਾ ਕੋ ਧਰਤ ਹੈ।
ਸੀਲ ਕੇ ਹੈ ਸਿੰਧੁ ਗੁਨ ਸਾਗਰ ਉਜਾਗਰ ਕੇ ਨਾਗਰ ਨਵਲ ਨੈਨ ਦੋਖਨ ਹਰਤ ਹੈ।
ਸਭ੍ਰਨ ਸੰਘਾਰੀ ਇਹ ਕਾਨ੍ਹ ਅਵਤਾਰੀ ਜੂ ਕੇ ਸਾਧਨ ਕੋ ਦੇਹ ਦੁਖ ਦੂਰ ਕੋ ਕਰਤ ਹੈ।
ਮ੍ਰਿਤ ਪ੍ਰਿਤਿਪਾਰਕ ਏ ਜਗ ਕੇ ਉਧਾਰਕ ਹੈ ਦੇਖ ਕੈ ਦੁਸਟ ਜਿਹ ਜੀਯ ਤੇ ਜਰਤ ਹੈ।। ੪੦੭।।

Kabit

prem bharai laaj ke jahaj douoo dekhiat baar bharai abharan
ki abha ko dharat hai.
seel ho hai sindh gunn sagar ujagar ke nagar naval nain dokhan harat hai.
sabhan sanghari eh kahn avtari jo ke sadhan ko deh dukh dur ko karat hai.
mitar privparak ei jug udharak hai dekh kai dusat jeh
jiau te jarat hai. (407)

All the gods, leaving heavens had come down to Brij-town to pay their obeisance at the lotus-feet of Krishna. Some of the gods were touching the lotus-feet of Krishna, some of them were worshipping him, and some were dancing, while some others were singing songs in praise of Krishna with full attention (concentration), some were bringing sandal wood and burning incense for his worship in their hands. Thus it was apparent that the Lord had killed all the demons, and once again established the kingdom of gods over the world. (405)

Couplet

All the gods, including Indra, had got together, abjuring their egoism (pride), and were singing praises of Krishna and saying words of approbation in honour of Krishna. (406)

Kabit

Krishna and Balram appeared as the ships of love and humility (source of honour), who were assuming the form of clouds, with their beauty of water-laden form. They were shining like fountains of gentleness, full of all virtues and were casting away the afflictions of the suffering humanity with their beautiful and playful eyes (agile). Krishna was a godly person, who wants to destroy the oppressors and enemies (of humanity), and bring solace to the saintly persons. He was the sustainer of the world, bestowing Salvation to them, on whose sight alone, all the oppressors and enemies were feeling jealous in their hearts (burning within). (407)

ਸਵੈਯਾ

ਕਾਨ੍ਹ ਕੋ ਸੀਸ ਨਿਵਾਇ ਸਭੈ ਸੁਰ ਆਇਸੁ ਲੈ ਚਲ ਧਾਮਿ ਗਏ ਹੈ।
ਗੋਬਿੰਦ ਨਾਮ ਧਰਿਯੋ ਹਰਿ ਕੋ ਇਹ ਤੈ ਮਨ ਆਨੰਦ ਯਾਦ ਭਏ ਹੈ।
ਰਾਤਿ ਪਰੇ ਚਲਿ ਕੈ ਭਗਵਾਨ ਸੁ ਡੇਰਨਿ ਆਪਨ ਬੀਚ ਅਏ ਹੈ।
ਪ੍ਰਾਤਿ ਭਏ ਜਗ ਕੇ ਦਿਖਬੇ ਕਹੁ ਕੀਨ ਸੁ ਸੁੰਦਰ ਖੇਲ ਨਏ ਹੈ।। ੪੦੮।।

Swaiyya'

kahn kai sees nivaie sabhai sur aies lai chal dham gaie hai.
gobind naam dhariou har ko eh tai man anand yaad bhaie hai.
raat parai chal kai bhagwan so doran apan beechh aie hai.
praat bhaie jug kai dikhbe koh keen so sunder khel naie' hai. (408)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਇੰਦ੍ਰ ਭੂਲ ਬਖਸਾਵਨ ਨਾਮ ਬਰਨਨੰ ਧਿਆਇ ਸਮਾਪਤਮ।

ਅਥ ਨੰਦ ਕੋ ਬਰੁਨ ਬਾਧ ਕਰਿ ਲੈ ਗਏ

ਸਵੈਯਾ

ਨਿਸਿ ਏਕ ਦ੍ਵਾਦਸਿ ਕੇ ਹਰਿ ਤਾਤ ਚਲਿਯੋ ਜਮੁਨਾ ਮਹਿ ਨ੍ਹਾਵਨ ਕਾਜੈ।
ਆਹਿ ਪਰਿਓ ਜਲ ਮੈ ਬਰੁਨੰ ਗਜ ਕੋਪਿ ਗਹਿਯੋ ਸਭ ਜੋਰਿ ਸਮਾਜੈ।
ਬਾਧ ਚਲੇ ਸੰਗਿ ਲੈ ਬਰੁਨੰ ਪਹਿ ਕਾਨਰ ਕੇ ਬਿਨੁ ਹੀ ਕੁਪਿ ਗਾਜੈ।
ਜਾਇ ਕੈ ਠਾਢਿ ਕਰਿਓ ਜਬ ਹੀ ਪਹਿਚਾਨ ਲਯੋ ਦਰੀਆਵਨ ਰਾਜੈ।। ੪੦੯।।

it Sri Bachittar Natak granthai Krishanavtarai Inder bhool bhagwan naam barnung dhiae samabatam.

Ab nand ko barun badh har lai gaie.

Swaiyya'

mis ek davadis ke har taat chaliou jamna meh nahvan kajai.
aihai pariou jal mein barnung gaj gahiou sab jor samajai.
badh chalai sung lai barunung peh kanar ke bin hi kup gajai.
jaie kai thand kariou jab hi pehchan liou dariavan rajai. (409)

Swaiyya'

Later all the gods, paying their respects (obeisance) to Krishna, all the gods went back to heavens (went home). Now they were calling Krishna as gobind, and all the gods were feeling blissful in their hearts. In the meantime on the approach of night, Krishna also came back home from the forest. On the dawn of day, he was engaged in other adventures of the world as he had come to Earth for perceiving the worldly drama of the Lord. (408)

Here the chapter of Indra's begging pardon from Krishna (for his sins) from the episode of Krishna's Incarnation in the Bachhittar Natak Granth is completed.

Now the episode of Nand's Kidnap by Varuna (getting Nand bound) begins.

Swaiyya'

Baba Nand had gone to the river Jamuna one night of second day of moon (phases of moon). As he went into the waters of Jamna for taking bath, then the elephants of (god) varuna got together in great rage and caught hold of Nand. They brought him to Varuna in a bound condition (tied down) and without realising the power of Krishna, the elephants was trumpeting in great pride. When Nand was brought into the presence of Varuna, the (god) Varuna recognised Nand immediately. (409)

ਨੰਦ ਬਿਨਾ ਪੁਰਿ ਸੁੰਨ ਭਯੋ ਸਭ ਹੀ ਮਿਲ ਕੈ ਹਰਿ ਜੀ ਪਹਿ ਆਏ।
ਆਇ ਪ੍ਰਨਾਮ ਕਰੇ ਪਰ ਪਾਇਨ ਨੰਦ ਤ੍ਰਿਯਾਦਿਕ ਤੇ ਘਿਘਿਆਏ।
ਕੈ ਬਹੁ ਭਾਤਨ ਸੋ ਬਿਨਤੀ ਕਰਿ ਕੈ ਭਗਵਾਨ ਕੋ ਆਇ ਰਿਝਾਏ।
ਮੋ ਪਤਿ ਆਜ ਗਏ ਉਠ ਕੈ ਹਮ ਢੂੰਢਿ ਰਹੇ ਕਹੂੰਐ ਨਹੀ ਪਾਏ॥ ੪੧੦॥

Nand bina pur sunn bhiou sabh hi mil kai har ji peh aie.
aad pranam karai par paien Nand triyadik te ghighaie.
kai boh bhatan so binti kar kai bhagwan ko aie rijhaie.
mo pat aaj gaie utha kai hum dhoodh rehai kahunai hani paie. (410)

ਕਾਨ੍ਹ ਬਾਚ

ਸਵੈਯਾ

ਤਾਤ ਕਹਿਓ ਹਸਿ ਕੈ ਜਸੁਧਾ ਪਹਿ ਤਾਤ ਲਿਆਵਨ ਕੌ ਹਮ ਜੈ ਹੈ।
ਸਾਤ ਅਕਾਸ ਪਤਾਲ ਸੁ ਸਾਤਹਿ ਜਾਇ ਜਹੀ ਤਹ ਜਹੀ ਤੇ ਲਿਯੈ ਹੈ।
ਜੌ ਮਰ ਗਿਓ ਤਉ ਜਾ ਜਮ ਕੇ ਪਰਿ ਆਸਯ ਲੈ ਕੁਪਿ ਭਾਰਥ ਕੈ ਹੈ।
ਨੰਦ ਕੋ ਆਨਿ ਮਿਲਾਇ ਹਉ ਹਉ ਕਿਹ ਜਾਇ ਰਮੇ ਤਉ ਜਾਨ ਨ ਦੈ ਹੈ॥ ੪੧੧॥

Kahn baach

Swaiyya'

taat keho hass kai Jasodha peh taat liavan ko hum jai hai(n).
saat akas patal so sateh jaie jehi teh jahi te liyai hai.
jou mar geyo tou ja jam ke par ayudh lai kap bharath kai hai.
Nand ko aan milaie hoan hoan keh jaie ramai touoo
jan na dai hai. (411)

ਗੋਪ ਪ੍ਰਨਾਮ ਗਏ ਕਰ ਕੈ ਗ੍ਰਿਹਿ ਤੋ ਹਸਿ ਕੈ ਇਮ ਕਾਨ੍ਹ ਕਹਿਯੋ ਹੈ।
ਗੋਪਨ ਕੇ ਪਤਿ ਕੋ ਮਿਲ ਹੋ ਇਹ ਝੂਠ ਨਹੀ ਫੁਨ ਸਤਿ ਲਹਿਯੋ ਹੈ।
ਗੋਪਨ ਕੇ ਮਨ ਕੋ ਅਤਿ ਹੀ ਦੁਖ ਬਾਤ ਸੁਨੇ ਹਰਿ ਦੂਰਿ ਬਹਿਓ ਹੈ।
ਛਾਡਿ ਅਧੀਰਜ ਦੀਨ ਸਭੋ ਫੁਨਿ ਧੀਰਜ ਕੋ ਮਨ ਗਾਢ ਗਹਿਓ ਹੈ॥ ੪੧੨॥

gope parnam gaie har kai greh te hass kai im kahn kehiou hai.
gopan kai pat ko mil hai eh jhooth nahi phun sat lehiou hai.
gopan kai man ko at hi dukh baat sunnai har dur behiou hai.
chhad adhiraj deen sabhai phun dheeraj ko man gadh gehiou hai. (412)

Without the presence of Nand in the town, Brij became lifeless (desolate) so all the milkmen went to Krishna, and bowed to him. After paying their respects, Then the wife (Jasodha) of Nand, alongwith other milkmen came to Krishna and with their prayers they had enamoured Krishna (pleased him). Jasodha said, "My spouse had got up and gone for a bath (to Jamuna) but had not returned so far. We have tried all our efforts, but had failed to locate him." (410)

Kahna then said,

Swaiyya

The son, Sri Krishna, told to his mother Jasodha with a smile, that "I will go to bring my father. I will go upto the (seven) depths of the Netherlands and the (seven) heights of skies, wherever he has gone. I will bring him from there. Even if he were dead, and had gone to the land of death, (hell) I will fight with all ferocity with the weapons and I will bring back Nand to meet you (o mother!). If he had gone and mingled with someone else. I will not allow him to go. (411)

When the milkmen had gone to their houses, then Krishna said with a smile, "I will meet the master of milkmen (Nand) and take it as a truth and not a lie from me. So all the doubts in the minds of the milkmen alongwith its painful suffering in their minds was alleviated by the remarks of Krishna. So all of them had peace of mind leaving aside their restlessness. (412)

ਪ੍ਰਾਤ ਭਏ ਹਰਿ ਜੀ ਉਠ ਕੈ ਜਲ ਬੀਚ ਧਸਿਓ ਬਰਨੰ ਪਹਿ ਆਯੋ।
ਆਇ ਕੈ ਠਾਢਿ ਭਯੇ ਜਬ ਹੀ ਨਦੀਆ ਪਤਿ ਪਾਇਨ ਸੋ ਲਪਟਾਯੋ।
ਭ੍ਰਿਤਨ ਮੋ ਅਜਨੇ ਤੁਮ ਤਾਤ ਅਨਿਓ ਬੰਧ ਕੈ ਘਿਘਿਆਯੋ।
ਕਾਨ੍ਹ ਛਿਪਾਮਨ ਦੋਖ ਕਰੋ ਇਹ ਭੇਦ ਲਖ ਕੈ ਨਹੀ ਪਾਯੋ।। ੪੧੩।।

parat bhaie har ji uth kai jal beer dhasiou burnung peh aieyo.
aie kai thadh bhiou jab hi nadia pat paien se laptaiou.
bhirtan mo ajno tum lat aniou bandh ke keh kai ghighaiyo.
kahn chhimapan dokh karai eh bheid humai lakh kai nahi paiyo. (413)

ਜਿਨਿ ਰਾਜ ਭਭੀਛਨ ਰੀਝਿ ਦਯੋ ਰਿਸ ਕੈ ਜਿਨਿ ਰਾਵਨ ਖੇਤ ਮਰਿਓ ਹੈ।
ਜਾਹਿ ਮਰਿਯੋ ਮੁਰ ਨਾਮ ਅਘਾਸੁਰ ਪੈ ਬਲਿ ਕੋ ਛਲ ਸੋ ਜੁ ਛਲਿਓ ਹੈ।
ਜਾਹਿ ਜਲੰਧਰ ਕੀ ਤ੍ਰਿਯ ਕੋ ਤਿਹ ਮੂਰਤਿ ਕੈ ਸਤ ਜਾਹਿ ਟਰਿਯੋ ਹੈ।
ਧੰਨ ਹੈ ਭਾਗ ਕਿਧੋ ਹਮਰੇ ਤਿਹ ਕੋ ਹਮ ਪੇਖਬਿ ਆਜੁ ਕਰਿਓ ਹੈ।। ੪੧੪।।

jini raj bhabhichhan reejh deeou ris kai jiu Ravan khet mariou hai.
jahai mariou mur naam aghasur pai bal ko chhal so jo chhaliou hai.
jabai jalandhar ki triya ko teh murat kai sat jaie tariou hai.
dhan hai bhaag kidho hamrai teh ko hum pekhab aaj kariou hai. (414)

ਦੋਹਰਾ

ਪਾਇਨ ਪਰ ਕੈ ਬਰਨਿ ਜੂ ਦਯ ਨੰਦ ਕਉ ਸਾਥਿ।
ਕਹਿਯੋ ਭਾਗ ਮੁਹਿ ਧੰਨਿ ਹੈ ਚਲੈ ਪੁਸਤਕਨ ਗਾਧ।। ੪੧੫।।

paien par kai baran jo diou nand kou saath.
kehiou bhag mohai dhan hai chalai pusathan gath. (415)

ਸਵੈਯਾ

ਤਾਤ ਕੋ ਸਾਥ ਲਯੈ ਭਗਵਾਨ ਚਲਿਯੋ ਪੁਰ ਕੋ ਮਨਿ ਆਨੰਦ ਭੀਨੋ।
ਬਾਹਰਿ ਲੋਕ ਮਿਲੇ ਬ੍ਰਿਜ ਕੇ ਕਰਿ ਕਾਨ੍ਹ ਪ੍ਰਣਾਮ ਪ੍ਰਾਕ੍ਰਮ ਕੀਨੋ।
ਪਾਇ ਪਰੇ ਹਰਿ ਕੇ ਬਹੁ ਬਾਰਨ ਦਾਨ ਘਨੋ ਦਿਜ ਲੋਕਨ ਦੀਨੋ।
ਆਇ ਮਿਲਾਇ ਦਯੋ ਬ੍ਰਿਜ ਕੋ ਪਤਿ ਸਤਿ ਹਮੈ ਕਰਤਾ ਕਰ ਦੀਨੋ।। ੪੧੬।।

Swaiyya'

tat ko saath liou bhagwan chaliou pur kai man anand bheeno.
bahar lok milai brij kai kar kahn parnam prakaram keeno.
paie parai har kai boh baran daan ghano dig lokan deeno.
aie milaie diou brij kai pat sabh hamai karta har deeno. (416)

In the morning at dawn itself, Krishna entered the waters of Jamuna, and went to (the god) Varuna. As soon as Krishna stood near Varuna, he fell at the feet of Krishna (the Master of Rivers) and begged for his pardon. Then he said, "My slaves have unknowingly caught hold of your father and tied him down and they were repenting and saying, "O Krishna! Pray pardon my sin; as we could not follow your secret move." (413)

It is our great good fortune that we have perceived the Lord Himself today, who had with pb leasure handed over the kingdom to Vibhushan and had killed Ravana being enraged and today, who had killed the demons Mur and Agharsur with his might and had, through deceit, deceived the King Bal, who had assuming the form of her spouse, had spoiled the honour and chastity of Jalandhar's wife, so it is our good fortune to meet you." (414)

So Varuna, paying respects to Krishna, arranged to send Nand alongwith him, and said, "It is our good fortune, that this episode will always be mentioned in all times to come, and included in the books of learning." (415)

Swaiyya'

Taking his father alongwith him, Sri Krishna, in a blissful mood, left for his home town. People from the Brij town met them on the out skirts and were bowing to Krishna for this successful action. They paid their obeisance to Krishna many times and gave many alms (gifts) to the brahmins. When Krishna had brought back the Master of Brij town (Nand) and got him in touch with the people, then they said that "Kahna was truly the creator of the world." (416)

ਨੰਦ ਬਾਚ

ਸਵੈਯਾ

ਬਾਹਰਿ ਆਨਿ ਕਹਿਯੋ ਬ੍ਰਿਜ ਕੇ ਪਤਿ ਕਾਨਰ ਹੀ ਜਗ ਕੋ ਕਰਤਾ ਰੇ।
ਰਾਜ ਦਯੋ ਇਨ ਰੀਝਿ ਬਿਭੀਛਨਿ ਰਾਵਨ ਸੇ ਰਿਪੁ ਕੋਟਿਕ ਮਾਰੇ।
ਭ੍ਰਿਤਨ ਲੈ ਬਰੁਣੈ ਬੰਧਿਓ ਤਿਹ ਤੇ ਮੁਹਿ ਆਨਿਓ ਹੈ ਯਾਹੀ ਛਡਾ ਰੇ।
ਕੈ ਜਗ ਕੋ ਕਰਤਾ ਸਮਝੋ ਇਹ ਕੋ ਕਰਿ ਕੈ ਸਮਝੋ ਨਹੀ ਬਾਰੇ।। ੪੧੭।।

Nand Baach

Swaiyya'

bahir aan kehiou brij kai pat kanar hi jug ko karta hai.
raj diou in reejh bibheechhan Ravan so rip kotik marai.
bhirtan lai barnai bandhiou teh te mohai aniou hai yahi chhada re.
kai jug ko karta samjo eh ko har kai samjhai nahi barai. (417)

ਗੋਪ ਸਭੈ ਅਪੁਨੇ ਮਨ ਭੀਤਰ ਜਾਨਿ ਹਰੀ ਇਹ ਭੇਦ ਬਿਚਾਰਿਓ।
ਦੇਖਹਿ ਜਾਇ ਬੈਕੁੰਠ ਸਭੈ ਹਮ ਪੈ ਇਹ ਕੈ ਇਹ ਭਾਤਿ ਉਚਾਰਿਓ।
ਤਾ ਛਬਿ ਕੋ ਜਸੁ ਉਹ ਮਹਾ ਕਬਿ ਨੇ ਅਪੁਨੈ ਮੁਖ ਤੇ ਇਮ ਸਾਰਿਓ।
ਗਿਆਨ ਹ੍ਵੈ ਪਾਰਸੁ ਗੋਪਨ ਲੋਹ ਕੌ ਕਾਨ੍ਹ ਸਭੈ ਕਰਿ ਕੰਚਨ ਡਾਰਿਓ।। ੪੧੮।।

gope sabhai apno man bheetar jaan hari eh bheid bichariou.
dekheh jaie baikunth sabhai hum pai ēh kai eh bhaat uchariou.
ta chhab ko jas uch maha kab no apnai mukh'te im sariou.
gyan havai paras gopan leh ko kahn sabhai
kar kanchan dariou. (418)

ਜਾਨ ਕੈ ਅੰਤਰਿ ਕੋ ਲਖੀਆ ਜਬ ਰੈਨਿ ਪਰੀ ਤਬ ਹੀ ਪਰਿ ਸੋਏ।
ਦੂਖ ਜਿਤੇ ਜੁ ਹਤੇ ਮਨ ਮੈ ਤਿਤਨੇ ਹਰਿ ਨਾਮੁ ਕੇ ਲੇਵਤ ਖੋਏ।
ਆਇ ਗਯੇ ਸੁਪਨਾ ਸਭ ਕੋ ਤਿਹ ਜਾ ਪਿਖਏ ਤ੍ਰੀਯਾ ਨਰ ਦੋਏ।
ਜਾਇ ਅਨੂਪ ਬਿਰਾਜਤ ਥੀ ਤਿਹ ਜਾ ਸਮ ਜਾ ਫੁਨਿ ਅਉਰ ਨ ਕੋਏ।। ੪੧੯।।

jaan kai antar ko lakhia jab raen pari tab hi par sohai.
dukh jitai jo hutai man mein tunai har naam kai levat khoiai.
aie geyo supna sabh ko teh ja pikhiai triya nar doiai.
jaie anup brijat thee teh ja samja phun aour na koiai. (419)

Then Nand said :

Swaiyya'

When Nand came out of the river waters, he said, "Kahna was truly the creator of the Universe." He alone had given the Kingdom (of Lanka) to Vibhishan, being pleased with him, and had killed many enemies like Ravana. Varuna's (god) slaves had tied me down, but Krishna had got me released from them. So all (people) should consider him as the creator of the world and not an ordinary child. (417)

All the milkmen considered this scecret in their minds and felt that Krishna alone was the Lord himself. So they said, that "They would like to visit the heavens". The beauty of this scene, alongwith its praise and greatness, the poet has expressed this as such. "On gaining the true scholarly knowledge, the gold-stone (Paras) like Krishna had converted the iron like milkmen into gold itself (blessed then with Salvation). (418)

The Lord, who had known the secret of all this, performed another miracle knowing the inner feelings. When the night appreached and all had almost gone to sleep, when all their sufferings, at heart, had disappeared by meditating on the Lord's Name, and all were dreaming. That particular dream was viewed by both men and women. There was a beautiful place, with no other comparison in beauty. (419)

ਸਭ ਗੋਪਿ ਬਿਚਾਰਿ ਕਹਿਯੋ ਮਨ ਮੈ ਇਹ ਬੇਕੁੰਠ ਤੇ ਬ੍ਰਿਜ ਮੋਹਿ ਭਲਾ ਹੈ।
ਕਾਨ੍ਹ ਸਮੈ ਲਖੀਐ ਨ ਇਹਾ ਓਹੁ ਜਾ ਪਿਖੀਐ ਭਗਵਾਨ ਖਲਾ ਹੈ।
ਗੋਰਸ ਖਾਤ ਉਹ ਹਮ ਤੇ ਮੰਗਿ ਜੋ ਕਰਤਾ ਸਭ ਜੀਵ ਜਲਾ ਹੈ।
ਸੋ ਹਮਰੇ ਗ੍ਰਿਹਿ ਛਾਛਹਿ ਪੀਵਤ ਜਾਹਿ ਰਮੀ ਨਭ ਭੂਮਿ ਕਲਾ ਹੈ।। ੪੨੦।।

sabh gope bichar kehiou man mein eh baikunth te brij mohai bhala hai.
Kahn samai lakhiai na eha oh ja pikhiai bhagwan khala hai.
goras bhat uha humte mang jo karta sabh jeev jala hai.
so humrai greh chhachheh peevat jahai rami
nabh bhoom kala hai. (420)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਨੰਦ ਜੂ ਕੋ ਬਰੁਣ ਪਾਸ ਤੇ ਛੁਡਾਏ ਲਿਆਇ ਬੈਕੁੰਠ ਦਿਖਾਵ ਸਭ ਗੋਪਿਨ ਕੋ ਧਿਆਇ ਸਮਾਪਤੰ।

ਅਥ ਰਾਸਿ ਮੰਡਲ ਲਿਖਯਤੇ

ਅਥ ਦੇਵੀ ਜੂ ਕੀ ਉਸਤਤ ਕਥਨੰ

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਤੁਹੀ ਅਸਤ੍ਰਣੀ ਸ਼ਸਤ੍ਰਣੀ ਆਪ ਰੂਪਾ। ਤੁਹੀ ਅੰਬਿਕਾ ਜੰਭ ਹੰਤੀ ਅਨੂਪਾ।
ਤੁਹੀ ਅੰਬਿਕਾ ਸੀਤਲਾ ਤੋਤਲਾ ਹੈ। ਪ੍ਰਿਥਵੀ ਭੂਮਿ ਅਕਾਸ ਤੈਹੀ ਕੀਆ ਹੈ।। ੪੨੧।।

It Sri Bachittar Natak granthai Krishantaro nand ju ko baran pass te chhadaie leaie baikunth dikhav sabh gopaṇ kai dhaie sampatung.

Ab raas mandal likhyautai

Ab devi ju ki ustat kathanung.

Bhujang prayat Chhand

tuhi astari(n) sastari(n) aap rupa. tuhi ambika jumbh hanti anupa.
tuhi ambika seetala totla hai. totla hai. prithvi bhoom akas tehi kia hai.
(421)

ਤੁਹੀ ਮੁੰਡ ਮਰਦੀ ਕਪਰਦੀ ਭਵਾਨੀ। ਤੁਹੀ ਕਾਲਿਕਾ ਜਾਲਪਾ ਰਾਜਧਾਨੀ।
ਮਹਾ ਜੋਗ ਮਾਇਆ ਤੁਹੀ ਈਸਵਰੀ ਹੈ। ਤੁਹੀ ਤੇਜ ਅਕਾਸ ਥੰਭੋ ਮਹੀ ਹੈ।। ੪੨੨।।

tuhi mund mardi kapardi bhavani. tuhi kalika jalpa rajdhani.
maha jog maya tuhi easvari hai. tuhi tej akas thambhai mahi hai. (422)

All the milkman had felt in mind after pondering and said, "Our Brij town was much better than these heavens even as at no time Krishna was to be seen here, and in Brij wherever we look around, we would find Krishna standing there. There he demands from us milk and curd (cow-products-eats these things only, and he alone was the creator of all lands and oceans and other beings as well. He comes to take butter milk from our homes, whose power was spread all over the lands and skies. (420)

Here the chapter on getting Nand released from Varuna and showing Heavens to milkmen from the episode of Krishna Incarnation in the sxBachittar Natak Granth is complete.

Now the episode of Amorous pastime of Lord Krishna (with milkmaids) begins (Now the praises of the goddess begins Bhujang prayat chhand.

O Goddess! You are possessing the weapons and the coats of mail (protective cover) and you are having a dreadful appearance. You are Ambika, and the killer of the demon JaJambh and are very beautiful and powerful. You alone are Ambika, Seetla and Totla. You have created the Earth, (netherlands), and skies." (421)

You are the killer of Mund (demon), have a tuft of matted hair and goddess Bhavani. You are Kalka, Jalpa, (Sharda) and possessing the King's powers. You are the worldly falsehood (Maya) and Yogic power and the Lord-Almighty. You are all powerful, pervading the Earth and skies and the flame of light. (422)

ਤੁਹੀ ਰਿਸਟਣੀ ਪੁਸਟਣੀ ਜੋਗ ਮਾਇਆ। ਤੁਹੀ ਮੋਹ ਸੋ ਚਉਦਹੂੰ ਲੋਕ ਛਾਇਆ।
ਤੁਹੀ ਸੁੰਭ ਨੈਸੁੰਭ ਹੰਤੀ ਭਵਾਨੀ। ਤੁਹੀ ਚਉਦਹੂੰ ਲੋਕ ਕੀ ਜੋਤਿ ਜਾਨੀ।। (੪੨੩)

tuhi ristani pustani jog maya. tuhi moh so choudhun lok chhaya.
tuhi sumbh nisumbh hanti bhavani. tuhi choudhun lok ki joat jani. (423)

ਤੁਹੀ ਰਿਸਟਣੀ ਪੁਸਟਣੀ ਸਸਤ੍ਰਣੀ ਹੈ। ਤੁਹੀ ਕਸਟਣੀ ਹਰਤਨੀ ਅਸਤ੍ਰਣੀ ਹੈ।
ਤੁਹੀ ਜੋਗ ਮਾਇਆ ਤੁਹੀ ਬਾਕ ਬਾਨੀ। ਤੁਹੀ ਅੰਬਿਕਾ ਜੰਭਹਾ ਰਾਜਧਾਨੀ।। ੪੨੪।।

tuhi ristani pustani sastarni hai(n). tuhi kasatani hartani astarni hai.
tuhi jog maya tuhi baak bani. tuhi ambika jambh ha rajdhani. (424)

ਮਹਾ ਜੋਗ ਮਾਇਆ ਮਹਾ ਰਾਜਧਾਨੀ। ਭਵੀ ਭਾਵਨੀ ਭੂਤ ਭਬਿਅੰ ਭਵਾਨੀ।
ਚਰੀ ਆਚਰਣੀ ਖੇਚਰਣੀ ਭੂਪਣੀ ਹੈ। ਮਹਾ ਬਾਹਣੀ ਆਪਨੀ ਰੂਪਣੀ ਹੈ।। ੪੨੫।।

maha jog maya maha rajdhani. bhavi bhavni bhoot bhoopani hai.
chari acharni khecharni bhoopani hai. maha bahni apni roopani hai. (425)

ਮਹਾ ਭੈਰਵੀ ਭੂਤਨੇਸਵਰੀ ਭਵਾਨੀ। ਭਵੀ ਭਾਵਨੀ ਭਬਿਯੰ ਕਾਲੀ ਕ੍ਰਿਪਾਨੀ।
ਜਯਾ ਆਜਯਾ ਹਿੰਗੁਲਾ ਪਿੰਗੁਲਾ ਹੈ। ਸਿਵਾ ਸੀਤਲਾ ਮੰਗਲਾ ਤੋਤਲਾ ਹੈ।। ੪੨੬।।

maha bhairavi bhootanosvari bhavani. bhavi bhavani bhabyung kali kirpani.
jaiya ajaiya hingla pingla hai. siva seetla mangla totla hai. (426)

ਤੁਹੀ ਅਛਰਾ ਪਛਰਾ ਬੁਧਿ ਬ੍ਰਿਧਿਆ। ਤੁਹੀ ਭੈਰਵੀ ਭੂਪਣੀ ਸੁਧ ਸਿਧਿਆ।
ਮਹਾ ਬਾਹਣੀ ਅਸਤ੍ਰਣੀ ਸਸਤ੍ ਧਾਰੀ। ਤੁਹੀ ਵੀਰ ਤਰਵਾਰ ਕਾਤੀ ਕਟਾਰੀ।। ੪੨੭।।

maha achhra pachhra budh bridhia. tuhi hbairavi bhoopani sudh sidhia.
maha bahni astrani sastar dhari. tehi teer tarvar kaati katari. (427)

ਤੁਹੀ ਰਾਜਸੀ ਸਾਤਕੀ ਤਾਮਸੀ ਹੈ। ਤੁਹੀ ਬਾਲਕਾ ਬ੍ਰਿਧਣੀ ਅਉ ਜੁਆ ਹੈ।
ਤੁਹੀ ਦਾਨਵੀ ਦੇਵਣੀ ਜਛਣੀ ਹੈ। ਤੁਹੀ ਕਿੰਨ੍ਰਣੀ ਮਛਣੀ ਕਛਣੀ ਹੈ।। ੪੨੮।।

tuhi rajsi satki tamsi hai(n). tuhi balika bridhani aou jua hai.
tuhi danvi devni jachhni hai. tuhi kinarani machhni kachhni hai. (428)

You alone are the bestower of grandeur, and the worldly (Maya) falsehood. You have enveloped (engrossed) all the fourteen worlds (countries) in the love of worldly attachments; You are goddess Bhawani, the killer of Shumbh and Nishumbh (demons); and the light of all the fourteen worlds, and known as such. (423)

You alone are possessing weapons and sustaining us with wordly pleasures. You are responsible for alleviating our sufferings, and are armed with all protective covers (coats of mail) you are yogic illusion and Saraswati (goddess of education); You are Ambika, killer of Jambh demon and giver of wealth and kingdom. (424)

You are the mighty yogic illusion, and the greatest power on Earth. You are having worldly relationship, form of transmigration, prevalent in past, present and future times. You are the form of consciousness, the form of all roots (origin) and the queen of skies (heavens), you are having huge armies, and the only one having such an incomparable.form. (425)

You are the great Bhairavi, Bhootneshwari, and goddess Bhawani, you are having worldly relationship, form of transmigration, pervading all the three times-spans viz Present, Past and Future (times) and a form of power (strength) like sword. You are the conqueror, the Invincible Hingla and Pingla (nerve centre), you alone are representing Shiva, Seetla, Mangla and Totla. (426)

You are the achhra and pachhra, and the bestower of Intelligence. You are Bhairavi, the queen and the powerful form (having occult powers) in the real sense. You are possessing great armies, having arms and weapons with coats of mail (protective covers) you only are representing power in the form of arrow, sword, dagger and bayonet. (427)

You are the power (representing three-pronged worldly power) i.e. lust for power, peace and greed; you alone represent the ages of childhood, youth and old age you are representing the wicked demon, the godly woman and the demi-god. You alone are representing a kinri (mythological figure of a horse's body with human head) the great fish and tortoise even. (428)

ਤੁਹੀ ਦੇਵਤੈਸੈਸਣੀ ਦਾਨੁ ਵੈਸਾ। ਸਰਹਿ ਬ੍ਰਿਸਟਣੀ ਹੈ ਤੁਹੀ ਅਸਤ੍ ਭੈਸਾ।
ਤੁਹੀ ਰਾਜ ਰਾਜੈਸਵਰੀ ਜੋਗ ਮਾਯਾ। ਮਹਾ ਮੋਹ ਸੋ ਚਉਦਹੂੰ ਲੋਕ ਛਾਯਾ।। ੪੨੯।।

tuhi devtaisaisani daan vaisa. sareh bristani hai tuhi astar bhesa.
tuhi raj rajesavari jog maya. maha moh so choudahun lok chhaya. (429)

ਤੁਹੀ ਬ੍ਰਾਹਮੀ ਬੈਸਨਵੀ ਸ੍ਰੀ ਭਵਾਨੀ। ਤੁਹੀ ਬਾਸਵੀ ਈਸਵਰੀ ਕਾਰਤਿਕਿਆਨੀ।
ਤੁਹੀ ਅੰਬਿਕਾ ਦੁਸਟਹਾ ਮੁੰਡਮਾਲੀ। ਤੁਹੀ ਕਸਟ ਹੰਤੀ ਕ੍ਰਿਪਾ ਕੈ ਕ੍ਰਿਪਾਨੀ।। ੪੩੦।।

tuhi brahmi baisnavi sri bhavani. tuhi basvi easvari kaartikiani.
tuhi ambika dusatha mundmali. tuhi kasat hanti kirpa kai kirpani. (430)

ਤੁਮੀ ਬਰਾਹਣੀ ਹ੍ਵੈ ਹਿਰਨਾਛ ਮਾਰਿਯੋ। ਹਰੰਨਾਕਸੰ ਸਿੰਘਣੀ ਹ੍ਵੈ ਪਛਾਰਿਯੋ।
ਤੁਮੀ ਬਾਵਨੀ ਹ੍ਵੈ ਤਿਨੇ ਲੋਗ ਮਾਪੇ। ਤੁਮੀ ਦੇਵ ਦਾਨੋ ਕੀਏ ਜਛ ਥਾਪੇ।। ੪੩੧।।

tuhi brahni havai hirnachh mariou. harnaksung singhni havai pachhariou.
tumi bavni havai tinai log mapai. tumi dev dano keeai jachh thaapai. (431)

ਤੁਮੀ ਰਾਮ ਹ੍ਵੈ ਕੈ ਦਸਾਗ੍ਰੀਵ ਖੰਡਿਯੋ। ਤੁਮੀ ਕ੍ਰਿਸਨ ਹ੍ਵੈ ਕੰਸ ਕੇਸੀ ਬਿਹੰਡਿਯੋ।
ਤੁਮੀ ਜਾਲਪਾ ਹੈ ਬਿੜਾਲਾਛ ਘਾਯੋ। ਤੁਮੀ ਸੁੰਭ ਨੈਸੁੰਭ ਦਾਨੋ ਖਪਾਯੋ।। ੪੩੨।।

tuhi ram havai kai dasagreev khandiou. tumi krisan havai kans kesi bihindiou.
tuhi jalpa ho birralachh ghaiyo. tumi subh naisumbh dano khapaiyo. (432)

ਦੋਹਰਾ

ਦਾਸ ਜਾਨ ਕਰਿ ਦਾਸ ਪਰਿ ਕੀਜੈ ਕ੍ਰਿਪਾ ਅਪਾਰ।
ਆਪ ਹਾਥ ਦੈ ਰਾਖ ਮੁਹਿ ਮਨ ਕ੍ਰਮ ਬਚਨ ਬਿਚਾਰਿ।। ੪੩੩।।

Dohra

dass jaan kar das par keejai kirpa apar.
aap haath dai raakh meh man karam bachan bichar. (433)

You are the power of the king of gods, Indra and the power of the master of demons even. You are the shooter of arrows and having coats of mail (protective cover) you are the power of king of kings, and the yogic-illusion. You have engrossed all the fourteen worlds in the love of worldly pleasures and attachments. (429)

"(O goddess!) You are representing the power of Vishnu, Brahma and Shiva; you alone are the power of Indra, the power of the Lord and kantikya also. You represent Ambika, the killer of the devils and also represent the rosary of the medicants (Munis). You alone are responsible for casting away our sufferings and bestowing your benevolence on us." (430)

(O goddess!) You had killed Harnakush, being the power bekind Brah and being the strength of Narsing. You had destroyed Hirnakashap. You had measured the length of the three worlds being the strength of Ba'van. You alone have created the gods, demons and demi-gods. (431)

"You alone assuming the form of Rama, had killed the ten-headed Ravana; you alone, assuming the form of Krishna, had killed Kans, and Kesi and being Jalpa had killed the Brila'chh; you alone had destroyed the demons Shumbh and Nishumbh. (432)

Couplet

O Lord! May you bestow your benevolence on this slave of Yours, accepting me as your disciple. May you protect me by your protective care (hand) through mind, speech and actions. (by enabling me to perform noble deeds through, speech and actions). (433)

ਚੌਪਈ

ਮੈ ਨ ਗਨੇਸਹਿ ਪ੍ਰਿਥਮ ਮਨਾਊ। ਕਿਸਨ ਬਿਸਨ ਕਬਹੂੰ ਨ ਧਿਆਊ।
ਕਾਨਿ ਸੁਨੇ ਪਹਿਚਾਨ ਨ ਤਿਨ ਸੋ। ਲਿਵ ਲਾਗੀ ਮੋਰੀ ਪਗ ਇਨ ਸੋ।। ੪੩੪।।

Chopaiee

mein na ganeseh pritham manauoo. kisan bisan kabhun na dhiaouoo.
kisan sunnai pehchan na tin so. liv lagi mori pug in so. (434)

ਮਹਾਕਾਲ ਰਖਵਾਰ ਹਮਾਰੋ। ਮਹਾ ਲੋਹ ਮੈ ਕਿੰਕਰ ਥ਼ਾਰੋ।
ਅਪੁਨਾ ਜਾਨਿ ਕਰੋ ਰਖਵਾਰ । ਬਾਹ ਗਹੇ ਕੀ ਲਾਜ ਬਿਚਾਰ।। ੪੩੫।।

mahakaal rakhvaar hamaro. maha loh mein kinkar tharo.
apna jaan karo rakhvar. bah gaihai ki laaj bichar. (435)

ਅਪੁਨਾ ਜਾਨਿ ਮੁਝੈ ਪ੍ਰਤਿਪਰੀਐ। ਚੁਨਿ ਚੁਨਿ ਸਤ੍ ਹਮਾਰੇ ਮਰੀਐ।।
ਦੇਗ ਤੇਗ ਜਗ ਮੈ ਦੋਊ ਚਲੈ। ਰਾਖੁ ਆਪਿ ਮੁਹਿ ਅਉਰ ਨ ਦਲੈ।। ੪੩੬।।

apna jaan mujhai pritpariai. chun chun satar hamarai mariai.
deg teg jug mein dauoo chalai. raakh aap mohai aour na dalai. (436)

ਤੁਮ ਮਮ ਕਰਹੁ ਸਦਾ ਪ੍ਰਤਿਪਾਰਾ। ਤੁਮ ਸਾਹਿਬ ਮੈ ਦਾਸ ਤਿਹਾਰਾ।
ਜਾਨਿ ਆਪਨਾ ਮੁਝੈ ਨਿਵਾਜ। ਆਪਿ ਕਰੋ ਹਮਰੇ ਸਭ ਕਾਜ।। ੪੩੭।।

tum mum karoh sada pritpara. tum sahib mein das tihara.
jaan apna mujhai nivaj. aap karo hamrai sabh kaaj. (437)

ਤੁਮ ਹੋ ਸਭ ਰਾਜਨ ਕੇ ਰਾਜਾ। ਆਪੇ ਆਪੁ ਗਰੀਬ ਨਿਵਾਜਾ।
ਦਾਸ ਜਾਨ ਕਰਿ ਕ੍ਰਿਪਾ ਕਰਹੁ ਮੁਹਿ। ਹਾਰਿ ਪਰਾ ਮੈ ਆਨਿ ਦਵਾਰਿ ਤੁਹਿ।। ੪੩੮।।

tum ho sabh rajan kai raja. aapai aap greeb nivaja.
das jaan kar kirpa karoh mohai. haar para mein aan dvar tuhai. (438)

ਅਪੁਨਾ ਜਾਨਿ ਕਰੋ ਪ੍ਰਤਿਪਾਰਾ। ਤੁਮ ਸਾਹਿਬੁ ਮੈ ਕਿੰਕਰ ਥਾਰਾ।
ਦਾਸ ਜਾਨਿ ਕੈ ਹਾਥਿ ਉਬਾਰੋ। ਹਮਰੇ ਸਭ ਬੈਰੀਅਨ ਸੰਘਾਰੋ।। ੪੩੯।।

apna jaan karo pritpara. tum sahib mein kinkar thara.
das jaan kai haath ubaro. hamrai sabh barian sangharo. (439)

Chopaiee

"I do not worship Ganesh, nor do I worship Krishna or Vishnu. I have only heard about their existence with my ears but have not known them at all." "O Lord! I am in constant contemplation (love) with you alone and am in constant meditation (touch) of your lotus feet." (434)

The Lord (king of the god of death) is my only protector! O Lord of steel! I am your slave. May you protect me, accepting me as your slave and save my honour by lending me your support (hand). (435)

(O Lord!) May you protect my honour by considering (accepting) me as your slave and sustain me, by killing all my foes, picking them up one by one. The practice of a continuous use of the kettle and sword may continue forever (the practice of sustenance of saints and destruction of demons may continue) in the world. May you proctect me with your own support (hand) so that none else could destroy me. (436)

"O Lord! May you protect me at all times! You are my Master and I am your slave (servant). May you bless me with your benevolence and sucessfully enable me to complete all functions, accepting me as Your own (a part of your being)." (437)

"O Lord! You are the king of kings! You alone could grant greatness to your helpless disciples, so considering (accepting) me as Your slave, may you bestow your benedictions on me! Having lost all other hope. I have sought your support, seeking your help only!" (438)

"O Lord! Accepting me as your own (slave) may you always send your sustenance! You are my Master and I am your slave. May you give me your supporting cover (hand) as your slave, by killing all my enemies." (439)

ਪ੍ਰਥਮ ਧਰੋ ਭਗਵਤ ਕੋ ਧਯਾਨਾ। ਬਹੁਰਿ ਕਰੋ ਕਬਿਤਾ ਬਿਧਿ ਨਾਨਾ।
ਕ੍ਰਿਸਨ ਜਥਾ ਮਤਿ ਚਰਿਤ੍ ਉਚਾਰੋ। ਚੂਕ ਹੋਇ ਕਬਿ ਲੇਹੁ ਸੁਧਾਰੋ।। ੪੪੦।।

pratham dharo bhagwat ko dhiana. bahur karo kabita bidh nana.
Krisan jatha mat charitar ucharo. chuk hoiai kab leho sudharo. (440)

ਇਤਿ ਸ੍ਰੀ ਦੇਵੀ ਉਸਤਤਿ ਸਮਾਪਤੰ।

ਅਥ ਰਾਸ ਮੰਡਲ

ਸਵੈਯਾ

ਜਬ ਆਈ ਹੈ ਕਾਤਿਕ ਕੀ ਰੁਤਿ ਸੀਤਲ ਕਾਨ੍ਹ ਤਬੈ ਅਤਿ ਹੀ ਰਸੀਆ।
ਸੰਗਿ ਗੋਪਿਨ ਖੇਲ ਬਿਚਾਰ ਕਰਿਓ ਜੁ ਹੁਤੋ ਭਗਵਾਨ ਮਹਾ ਜਸੀਆ।
ਅਪਵਿਤ੍ਰਨ ਲੋਗਨ ਕੇ ਜਿਹ ਕੇ ਪਗਿ ਲਾਗਤ ਪਾਪ ਸਭੈ ਨਸੀਆ।
ਤਿਹ ਕੋ ਸੁਨਿ ਤ੍ਰੀਯਨ ਕੇ ਸੰਗਿ ਖੇਲ ਨਿਵਾਰਹੁ ਕਾਮ ਇਹੈ ਬਸੀਆ।। ੪੪੧।।

it Sri devi ustat samapatung.

ab rass mandal

Swaiyya'.

jab aiee hai katik ki rut seetal kahn tabai at hi rasia.
aung gopan khel bichar kariou jo huto bhagwan maha jasia.
apvitran logan kai jeh ko pug lagat paap sabhai nasia.
teh ko sunn triyan ke sung khel nivaroh kaam ehai basai. (441)

ਆਨਨ ਜਾਹਿ ਨਿਸਾਪਤਿ ਸੋ ਦ੍ਰਿਗ ਕੋਮਲ ਹੈ ਕਮਲਾ ਦਲ ਕੈਸੇ।
ਹੈ ਭਰੁਟੇ ਧਨੁ ਸੋ ਬਰਨੀ ਸਰ ਦੂਰ ਕਰੈ ਤਨ ਕੇ ਦੁਖਰੈ ਸੇ।
ਕਾਮ ਕੀ ਸਾਨ ਕ ਸਾਥ ਘਸੇ ਦੁਖ ਸਾਧਨ ਕਟਬੇ ਕਹੁ ਤੈਸੇ।
ਕਉਲ ਕੇ ਪਤ੍ ਕਿਧੋ ਸੀਸ ਸਾਥ ਲਗੇ ਕਬਿ ਸੁੰਦਰ ਸਯਾਮ ਅਰੈ ਸੇ।। ੪੪੨।।

anan jahai nisapat so drig komal hai kamla dal kaiso.
hai bhartai dhan se barni sar dur karai tan kai dukhrai so.
kaam ki saan ke sath ghasai dukh sadhan katbo koh taiso.
kaul kai pattar kidhai sees sath lagai kab sunder siam arai so. (442)

First of all I shall meditate on the Lord of steel and then only I attempt writing any poetic composition; whatever intelligence (wisdom) you have bestowed on me, with that only I am attempting to describe the beautiful version of Krishna (picture); (O Poets!) If you find any errors of omission or commission, then you could rectify it." (440)

Here the chapter on the praises of goddess is completed.
Now the episode of Amorous pastime begins
Swaiyya'

Whe the month of Kartik began (winter season started), then the great dramatist, Kahna, who was a great charmer, thought of many game plays in the company of milkmaids children. All the sins of the devilish mind are cast away with a touch of his lotus-feet. He had thought of an idea (in mind) that by having a pastime with the womenfolk, the vice of sexual desires could be curbed. (441)

Krishna, whose countenance was like the moon, with his eyes like the petals of the lotus flower and his eye brows like a bow and eye lashes like the arrowsl and his glance would cast away all the sufferings of the person (when he casts his glance). The afflictions of the saints were cast away (like the rust) with the arrows of his quick glance, sharpened with his sexy eyes. This beauty is explained by the poet Siam as the eyes of Krishna were so charming as the petals of the lotus get upright with the support (head of) of the moon (petal beauty against the moonlight). (442)

ਬਧਿਕ ਹੈ ਟਟੀਆ ਬਰੁਨੀ ਧਰ ਕੋਰਨ ਕੀ ਦੁਤਿ ਸਾਇਕ ਸਾਧੇ।
ਠਾਢੇ ਹੈ ਕਾਨ੍ਹ ਕਿਧੋ ਬਨ ਮੈ ਤਨ ਪੈ ਸਿਰ ਪੈ ਅੰਬੁਵਾ ਰੰਗ ਬਾਧੇ।
ਚਾਲ ਚਲੈ ਹਰੂਏ ਹਰੂਏ ਮਨੋ ਸੀਖ ਦਈ ਇਹ ਬਾਧਕ ਪਾਧੇ।
ਅਉ ਸਭ ਹੀ ਠਟ ਬਧਕ ਸੇ ਮਨ ਸੇ ਮਨ ਮੋਹਨ ਡਜਾਲ ਪੀਤੰਬਰ ਕਾਧੇ।। ੪੪੩।।

badhik hai datia barni dhar karan ki dut saiek sadhai.
thadhai hai kahn kidhai ban mein tan pai sir pai ambva rung badhai.
chaal chalai haruai haruai mano seekh daiee eh badhak padhai.
aou sabh hi thut badhak so man mohan jaal peetambar kadhai. (443)

ਸੋ ਉਠਿ ਠਾਢਿ ਕਿਧੋ ਬਨ ਮੈ ਜੁਗ ਤੀਸਰ ਮੈ ਪਤਿ ਜੋਊ ਸੀਯਾ।
ਜਮੁਨਾ ਮਹਿ ਖੇਲ ਕੇ ਕਾਰਨ ਕੌ ਘਸਿ ਚੰਦਨ ਭਾਲ ਮੈ ਟੀਕੋ ਦੀਯਾ।
ਭਿਲਰਾ ਡਰਿ ਨੈਨ ਕੇ ਸੈਨਨ ਕੋ ਸਭ ਗੋਪਿਨ ਕੋ ਮਨ ਚੋਰਿ ਲੀਯਾ।
ਕਬਿ ਸਯਾਮ ਕਹੈ ਭਗਵਾਨ ਕਿਧੋ ਰਸ ਕਾਰਨ ਕੋ ਠਗ ਬੇਸ ਕੀਆ।। ੪੪੪।।

so uth thandh kidhai ban mein jug teesar main pat jouoo seeya.
jamuna meh khel ke karan kou ghas chandan bhaal mein teeko deiya.
bhilra dar nain ke sainan ko sabh gopan ko man chor liya.
kab Siam kehai bhagwan kidhai rass karan ko thag bes kia. (444)

ਦ੍ਰਿਗ ਜਾਹਿ ਮ੍ਰਿਗੀ ਪਤਿ ਕੀ ਸਮ ਹੈ ਮੁਖ ਜਾਹਿ ਨਿਸਾਪਤਿ ਸੀ ਛਬਿ ਪਾਈ।
ਜਾਹਿ ਕੁਰੰਗਨ ਕੇ ਰਿਪੁ ਸੀ ਕਟਿ ਕੰਚਨ ਸੀ ਤਨ ਨੈ ਛਬਿ ਛਾਈ।
ਪਾਟ ਬਨੇ ਕਦਲੀ ਦਲ ਦ੍ਵੈ ਜੰਘਾ ਪਰ ਤੀਰਨ ਸੀ ਦੁਤਿ ਗਾਈ।
ਅੰਗ ਪ੍ਰਤੰਗ ਸੁ ਸੁੰਦਰ ਸਯਾਮ ਕਛੁ ਉਪਮਾ ਕਹੀਐ ਨਹੀ ਜਾਈ।। ੪੪੫।।

drig jahai mirgi pat hi sam hai mukh jaihe nispal nisapat see chhab paiee.
jahai kurangan ke rip see kat kanchan see tan nai chhab chhaiee.
paat banai kadli dal davai jungha par teeran see dut gaiee.
ang partang so sunder siam kachh upma kehiai nahi jaiee. (445)

ਮੁਖ ਜਾਹਿ ਨਿਸਾਪਤਿ ਕੀ ਸਮ ਹੈ ਬਨ ਮੈ ਤਿਨ ਗੀਤ ਰਿਝਿਯੋ ਅਰੁ ਗਾਯੋ।
ਤਾ ਸੁਰ ਕੋ ਧੁਨਿ ਸ੍ਰਉਨਨ ਮੈ ਬ੍ਰਿਜ ਹੂੰ ਕੀ ਤ੍ਰਿਯਾ ਸਭ ਹੀ ਸੁਨਿ ਪਾਯੋ।
ਧਾਇ ਚਲੀ ਹਰਿ ਕੇ ਮਿਲਬੋ ਕਹੁ ਤਉ ਸਭ ਕੇ ਮਨ ਮੈ ਜਬ ਭਾਯੋ।
ਕਾਨ੍ਹ ਮਨੋ ਮ੍ਰਿਗਨੀ ਜੁਵਤੀ ਛਲਬੇ ਕਹੁ ਘੰਟਕ ਹੇਰਿ ਬਨਾਯੋ।। ੪੪੬।।

mukh jahai nisapat ki sum hai ban mein tin geet rijhiou or gaiyo.
ta sur ko dhan sarounnan mein brij hun ki triya sabh hi sunn payo.
dhaie chali har kai milba koh tou sabh ko man mein jab bhaiyo.
kahn mano mrigani juvati chhalbai koh ghanak hore banaiyo. (446)

Kahna was like a hunter and his eye lashes were like the cover (safety) and the beauty of his side glances was like the shooting of arrows; and Kahna was standing in the jungle with a saffron coloured robe on the body and head, and was moving very slowly and cautiously as if a hunter was moving very slowly and cautiously being trained as a hunter and his bearing (form) was like a hunter and the yellow piece of cloth on the shoulders was like a net for enticing the mind (for catching a shikar). (443)

He was standing in the jungle as during the Treta Yuga, the spouse of Sita (Ram) was standing. For his game play in the (river) Jamuna, he had applied the sandal wood (by rubbing on stone) on his forehead. With his charming glance he had enamoured the hearts of all milkmaids children with the bait of his charming glance. The poet siam has stated that the Lord had assumed this form for enjoying fun and frolic. (444)

He possessed deer-like eyes, whose face was charming like the moonlight, with a delicate waist of a tiger, and the beauty of his frame (body) was shining like gold. His thighs were strong like the iron vessel (for pounding) and the legs were straight like an arrow. The beauty of Kahna, with description of each limb was almost indescribable, as his beauty was beyond words. (445)

His appearance (face) was like the moon, and he had sung songs of joy in the forest, being delighted. When the women-folk of Brij town heard with their ears, the beautiful tunes of his songs and it appealed to their hearts, then all of them rushed to meet Kahna. It appeared as if to win over the young deer-like youthful beauties, Kahna had started beating the drum likely (grandeur) to attract the attention of deer like damsels. (446)

ਮੁਰਲੀ ਮੁਖ ਕਾਨਰ ਕੇ ਤਰੂਏ ਤਰੁ ਸਯਾਮ ਕਹੈ ਬਿਧਿ ਖੂਬ ਛਕੀ।
ਬ੍ਰਿਜ ਭਾਮਿਨ ਆ ਪਹੁਚੀ ਦਵਰੀ ਸੁਧਿ ਹਿਯਾ ਜੁ ਰਹੀ ਨ ਕਛੂ ਮੁਖ ਕੀ।
ਮੁਖ ਕੋ ਪਿਖਿ ਰੂਪ ਕੇ ਬਸਯ ਭਈ ਮਤ ਹ੍ਵੈ ਅਤਿ ਹੀ ਕਹਿ ਕਾਨ੍ਹ ਥਕੀ।
ਇਕ ਝੂਮਿ ਪਰੀ ਇਕ ਗਾਇ ਉਠੀ ਤਨ ਮੈ ਇਕ ਹ੍ਵੈ ਰਹਿਗੀ ਸੁ ਜਕੀ।। ੪੪੭।।
murli mukh kanar ke tarnai tar siam kehai bidh khub chhaki.
brij bhamin ae pohchi davri sudh hiya jo rehi na kachhu mukh ki.
mukh ke pikh roop ko basueu bhaiee mat havai at hi keh kahn thaki.
ik jhoom pari ik gaie uthi tan mein ik havai rehgi so jaki. (447)

ਹਰਿ ਕੀ ਸੁਨਿ ਕੈ ਸੁਰ ਸ੍ਰਉਨਨ ਮੈ ਸਭ ਧਾਇ ਚਲੀ ਬ੍ਰਿਜਭੂਮਿ ਸਖੀ।
ਸਭ ਮੈਨ ਕੇ ਹਾਥਿ ਗਈ ਬਧ ਕੈ ਸਭ ਸੁੰਦਰ ਸਯਾਮ ਕੀ ਪੇਖਿ ਅਖੀ।
ਨਿਕਰੀ ਗ੍ਰਿਹ ਤੇ ਮ੍ਰਿਗਨੀ ਸਮ ਮਾਨਹੁ ਗੋਪਿਨ ਤੇ ਨਹਿ ਜਾਹਿ ਰਖੀ।
ਇਹ ਭਾਤਿ ਹਰੀ ਪਹਿ ਆਇ ਗਈ ਜਨੁ ਆਇ ਗਈ ਸੁਧਿ ਜਾਨਿ ਸਖੀ।। ੪੪੮।।
har ki sunn hai sur sarounau main sabh dhaie chali brij bhoom sakhi.
sabh main kai haath gaiee badh kai sabh sunder Siam ki pekh akhi.
nikhri greh te mirgani sum manoh gopin te neh jahai rakhi.
eh baat hari peh aie gaiee jan aie gaiee sudh jaan sakhi. (448)

ਗਈ ਆਇ ਦਸੋ ਦਿਸ ਤੇ ਗੁਪੀਆ ਸਭ ਹੀ ਰਸ ਕਾਨ੍ਹ ਕੈ ਸਾਥ ਪਗੀ।
ਪਿਖ ਕੈ ਮੁਖਿ ਕਾਨ੍ਹ ਕੋ ਚੰਦ ਕਲਾ ਸੁ ਚਕੋਰਨ ਸੀ ਮਨ ਮੈ ਉਮਗੀ।
ਹਰਿ ਕੋ ਪੁਨਿ ਸੁਧਿ ਸੁ ਆਨਨ ਪੇਖਿ ਕਿਧੌ ਤਿਨ ਕੀ ਠਗ ਡੀਨ ਲਗੀ।
ਭਗਵਾਨ ਪ੍ਰਸੰਨਿ ਭਯੋ ਪਿਖ ਕੈ ਕਬਿ ਸਯਾਮ ਮਨੋ ਮ੍ਰਿਗ ਦੇਖ ਮ੍ਰਿਗੀ।। ੪੪੯।।
gaiee aie gaiee daso dis te gopia sabh hi ras kahn ke saath pagi.
pikh ke mukh kahn kai chand kala so chakoran si man mein umagi.
har kai pun sudh so anan pekh kidhou tin ki thag deeth lagi.
bhagwan parsan bhiou pikh kai kab Siam mano mirag dekh mirgi. (449)

ਗੋਪਿਨ ਕੀ ਬਰਜੀ ਨ ਰਹੀ ਸੁਰ ਕਾਨਰ ਕੀ ਸੁਨਬੇ ਕਹੁ ਤ੍ਰਾਘੀ।
ਨਾਖਿ ਚਲੀ ਅਪਨੇ ਗ੍ਰਿਹ ਇਉ ਜਿਮੁ ਮਤਿ ਜੁਗੀਸ੍ਵਰ ਇੰਦ੍ਰਹਿ ਲਾਘੀ।
ਦੇਖਨ ਕੋ ਮੁਖਿ ਤਾਹਿ ਚਲੀ ਜੋਊ ਕਾਮ ਕਲਾ ਹੁੰ ਕੋ ਹੈ ਫੁਨਿ ਬਾਘੀ।
ਡਾਰਿ ਚਲੀ ਸਿਰ ਕੇ ਪਟ ਇਉ ਜਨੁ ਡਾਰਿ ਚਲੀ ਸਭ ਲਾਜ ਬਹਾਘੀ।। ੪੫੦।।
gopin ki barji na rehi sur kanar ki sunbai koh traghi.
naakh chali apnai greh eau jim mat jugisavar Indereh laaghi.
dekhan ko mukh tahai chali jouoo kaam kala hun ho hai phun baghi.
daar chali sir kai pat eau jan daar chali sabh laaj bahaghi. (450)

The poet Siam has stated that "The flute, near the lips of Kahna, was looking beautiful while the womenfolk of Brij town came running towards him without having any shame or without caring for their face. They were completely in the control of Kahna (due to love) having seen his beautiful form and being enamoured with him, were shouting, "Kahna Kahna". Some had fallen unconscious while some of them were singing songs of his praise and some others were madly in love with him, and fully involved in their own body. (447)

On hearing the tunes of his flute, all the damsels of Brij town, left immediately to meet him (Krishna). All were engrossed in the love of Krishna, having seen the beautiful eyes of Krishna. They had left their homes like the deer, just as the deer rushes out on hearing the sound of beating drums and the milkmen could not stop them from running after Kahna. Thus they managed to reach near Krishna just as a friend gains full consciousness finding herself near her girl-friend and were full of confidence. (448)

The milkmaids came from all the ten directions, being engrossed in the love of Krishna (madly in love). On perceiving the moon like beautiful countenance of Sri Krishna, they were killed with sexual desires in their hearts like the bird chakor (partridge). Then on seeing the perfect beautiful face of Krishna, their (captivating) amorous eyes were fixed on securing his love like a deceit. The poet Siam has stated that Kahna was getting elated on seeing them just as a male deer feels happy on seeing a female deer. (449)

Those damsels could not be prevented from coming there by the milkmen and were getting restless in listening to the tunes of his flute. They had forgotten about their household chores even just as the wisdom of a Yogi crosses the barriers of Indra's land (of beauty). They were keen to perceive the face of Krishna, an embodiment of sexual desires and game play and having thrown away their robes (like naked mendicants) they had lost all sense to safeguard honour (or public slander) to meet him. (450)

ਕਾਨ੍ਹ ਕੇ ਪਾਸਿ ਗਈ ਜਬ ਹੀ ਤਬ ਹੀ ਸਭ ਗੋਪਿਨ ਲੀਨ ਸੁ ਸੰਙਾ।
ਚੀਰ ਪਰੇ ਗਿਰ ਕੈ ਤਨ ਭੂਖਨ ਟੂਟ ਗਈ ਤਿਨ ਹਾਥਨ ਬੰਙਾ।
ਕਾਨ੍ਹ ਕੋ ਰੂਪ ਨਿਹਾਰਿ ਸਭੈ ਗੁਪੀਆ ਕਬਿ ਸਯਾਮ ਭਈ ਇਕ ਰੰਙਾ।
ਹੋਇ ਗਈ ਤਨਮੈ ਸਭ ਹੀ ਇਕ ਰੰਗ ਮਨੋ ਸਭ ਛੋਡ ਕੈ ਸੰਙਾ।। ੪੫੧।।

kahn ke paas gaiee jab hi tab hi sabh gopin leen so sungha.
cheer parai gir hai tan bhukhan loot gaiee tin hathan sungha.
kahn ke roop nihar sabhai gopian kab Siam bhaiee ik runga
hoiai gaiee tan mein sabh hi ik rung mano sabh chhod kai sungha. (451)

ਗੋਪਿਨ ਭੂਲਿ ਗਈ ਗ੍ਰਿਹ ਕੀ ਸੁਧਿ ਕਾਨ੍ਹ ਹੀ ਕੇ ਰਸ ਭੀਤਰ ਰਾਚੀ।
ਭਉਹ ਭਰੀ ਮਧੁਰੀ ਬਰਨੀ ਸਭ ਹੀ ਸੁ ਢਰੀ ਜਨੁ ਮੈਨ ਕੇ ਸਾਚੀ।
ਛੋਰ ਦਏ ਰਸ ਅਉਰਨ ਸ੍ਵਾਦ ਭਲੇ ਭਗਵਾਨ ਹੀ ਸੋ ਸਭ ਮਾਚੀ।
ਸੋਭਤ ਤਾ ਤਨ ਮੈ ਹਰਿ ਕੋ ਮਨੋ ਕੰਚਨ ਮੈ ਚੁਨੀਆ ਚੁਨਿ ਖਾਚੀ।। ੪੫੨।।

gopni bhool gaiee greh ki sudh kahn hi ke rass bheetar rachhi.
bhouh bhari madhuri barni sabh hi so dhari jan main kai saachi.
chhou daie rass arouran savad bhale bhagwan hi so sabh machi.
sobhat ta tan main har ke mano kanchan mein chunia chun khachi. (452)

ਕਾਨ੍ਹ ਕੋ ਰੂਪ ਨਿਹਾਰਿ ਰਹੀ ਬ੍ਰਿਜ ਮੈ ਜੁ ਹੁਤੀ ਗੁਪੀਆ ਅਤਿ ਹਾਛੀ।
ਰਾਜਤ ਜਾਹਿ ਮ੍ਰਿਗੀ ਪਤਿ ਨੈਨ ਬਿਰਾਜਤ ਸੁੰਦਰ ਹੈ ਸਮ ਮਾਛੀ।
ਸੋਭਿਤ ਹੈ ਬ੍ਰਿਜ ਮੰਡਲ ਮੈ ਜਨੁ ਖੇਲਬੇ ਕਾਜਿ ਨਟੀ ਇਹ ਕਾਛੀ।
ਦੇਖਨਿ ਹਾਰ ਕਿਧੌ ਭਗਵਾਨ ਦਿਖਾਵਤ ਭਾਵ ਹਮੈ ਹਿਯਾ ਆਛੀ।। ੪੫੩।।

Kahn ko roop nihar rehi brij mein jo huti gopian at hachi.
rajat jahai mirgi pat nain briajat sunder hai sum machhi.
sobhit hai brij mandal mein jan khelbo kaaj nati eh kachhi.
dekhan haar kidhou bhagwan bhav hamai hiya aachhi. (453)

ਸੋਹਤ ਸਹੈ ਸਭ ਗੋਪਿਨ ਕੇ ਕਬਿ ਸਯਾਮ ਕਹੈ ਦ੍ਰਿਗ ਅੰਜਨ ਆਜੇ।
ਕਉਲਨ ਕੀ ਜਨੁ ਸੁਧਿ ਪ੍ਰਭਾ ਸਰ ਸੁੰਦਰ ਸਾਨ ਕੇ ਊਪਰਿ ਮਾਜੇ।
ਬੈਠਿ ਘਰੀ ਇਕ ਮੈ ਚਤੁਰਾਨਨ ਮੈਨ ਕੇ ਤਾਤ ਬਨੇ ਕਸਿ ਸਾਜੇ।
ਮੋਹਤਿ ਹੈ ਮਨ ਜੋਗਨ ਕੇ ਫੁਨਿ ਜੋਗਨ ਕੇ ਗਨ ਬੀਚ ਕਲਾ ਜੇ।। ੪੫੪।।

sohat sahai sabh gopin kai kab Siam nehai drig anjan aajai.
kaulan ki jan sudh prabha sar sunder saan ki ooper majai.
baith ghari ik mein chaturanan main ke taat banai kas saajai.
mohat hai man jogan kai phun jogan kai gunn beech kala je. (454)

When they went near Krishna, then he absorbed all the milkmaids in his group. At that time their clothes (on the body) and oranments had fallen away from them and their bangles were broken. The poet Siam has stated that all the milkmaids, on seeing Krishna's beauty, all the milkmaids were one with Sri Krishna (become thick friends) as if all of them, casting away any hesitation or bashfulness joined with Krishna as of one clan, professing all love and affection for him. (451)

The milkmaids had forgotten about their household responsiblities and were enamoured with his love alone, forming his associates. All of them, with lustful eye brows, short statured (some), having charming eye lashes, were all filled with sexual desires and love for Kahna. Having given up all other pleasures and attachments, they had developed love for Kahna (god) immensely and in a big way. Their hearts were throbbing with Kahna's love just as gold ornaments were studded with diamond pieces with selection choice beautifully. (452)

The most beautiful milk-maids of Brij-town were watching Kahna's beauty with interest, and they possessed deer like eyes and were looking as beautiful as the eyes of a fish. These (womenfolk) were looking glorious in Brij land as if they had assumed this form of beauty for having fun and frolic. The Lord alone was watching their beauty and they were showing their virtuous beauty alone. (453)

The poet Siam has stated that the eyes of these milkmaids with antimony (put therein) were looking very charming, as if the beauty of the lotus flowers was being exhibited by them and they were as sharp as the arrows fixed in a bow. It appeared as if Brahma (god) had moulded their body with steady and calm posture, and were looking attractive with sensuous charm. They were enamouring the hearts of Yogis (mendicents), and they were at the very source of their might or occult powers. (454)

ਠਾਢਿ ਹੈ ਕਾਨ੍ਹ ਸੋਊ ਮਹਿ ਗੋਪਿਨ ਜਾਹਿ ਕੋ ਅੰਤ ਮੁਨੀ ਨਹਿ ਬੂਝੇ।
ਕੋਟਿ ਕਰੈ ਉਪਮਾ ਬਹੁ ਬਰਖਨ ਨੈਨਨ ਸੋ ਤਉ ਨੈਕੁ ਨ ਸੂਝੇ।
ਤਾਹੀ ਕੇ ਅੰਤਿ ਲਖੈਬੇ ਕੇ ਕਾਰਨ ਸੂਰ ਘਨੈ ਰਨ ਭੀਤਰ ਜੂਝੇ।
ਸੋ ਬ੍ਰਿਜ ਭੂਮਿ ਬਿਖੈ ਭਗਵਾਨ ਤ੍ਰੀਆ ਗਨ ਮੈ ਰਸ ਬੈਨ ਅਰੂਝੇ।। ੪੫੫।

thandh hai kahn souoo meh gopan jahai ko ant muni neh boojheh.
kot karai upmo boh barkhan nainan so tou naik na sujhai.
tahi ko ant lakhaibo ke karam soor ghano runn bheetar joojhai.
so brij bhoom bikhai bhagwan tria gunn mein ras bain arujhai. (455)

ਕਾਨਰ ਕੇ ਨਿਕਟੈ ਜਬ ਹੀ ਸਭ ਹੀ ਗੁਪੀਆ ਮਿਲਿ ਸੁੰਦਰ ਗਈਯਾ।
ਸੋ ਹਰਿ ਮਧਿ ਸਸਾਧਨ ਪੇਖਿ ਸਭੈ ਫੁਨਿ ਕੰਦ੍ਰਪ ਬੇਖ ਬਨਈਆ।
ਲੈ ਮੁਰਲੀ ਅਪਨੇ ਕਰਿ ਕਾਨ੍ਹ ਕਿਧੌਂ ਅਤਿ ਹੀ ਹਿਤ ਸਾਥ ਬਜਈਯਾ।
ਘੰਟਕ ਹੇਰਕ ਜਿਉ ਪਿਖ ਕੈ ਮ੍ਰਿਗਨੀ ਮੁਹਿ ਜਾਤ ਸੁ ਹੈ ਠਹਰਾਈਯਾ।। ੪੫੬।।

kanar kai niktai jab hi sabh hi gopian mil sunder gadiya.
so har madh sasanan pekh sabhai phun kandrup beikh baniya.
lai murli apno kar kahn kidhou at hi hit sath bajaieeya.
ghantak herak jiou pikh kai mrigni mohai jaat so hai thehreiya. (456)

ਮਾਲਸਿਰੀ ਅਰੁ ਰਾਮਕਲੀ ਸੁਭ ਸਾਰੰਗ ਭਾਵਨ ਸਾਥ ਬਸਾਵੈ।
ਜੈਤਸਿਰੀ ਅਰੁ ਸੁਧ ਮਲਾਰ ਬਿਲਾਵਲ ਕੀ ਧੁਨਿ ਕੂਕ ਸੁਨਾਵੈ।
ਲੈ ਮੁਰਲੀ ਅਪੁਨੇ ਕਰਿ ਕਾਨ੍ਹ ਕਿਧੌਂ ਅਤਿ ਹੀ ਹਿਤ ਸਾਥ ਬਜਾਵੈ।
ਪਉਨ ਚਲੈ ਨ ਰਹੈ ਜਮੁਨਾ ਥਿਰ ਮੋਹਿ ਰਹੈ ਧੁਨਿ ਜੋ ਸੁਨਿ ਪਾਵੈ।। ੪੫੭।।

malsiri or Ramkali subh sarang bhavan sath basavai.
jaitsiri ar sudh malar bilawal ki dhun kuk sunavai.
lai murli apnai kar kahn kidhou at hi hit sath bajvai.
paun chalai na rehai jamuna thir mohai rehai dhun jo sunn pavai. (457)

ਸੁਨ ਕੈ ਮੁਰਲੀ ਧੁਨਿ ਕਾਨਰ ਕੀ ਸਭ ਗੋਪਿਨ ਕੀ ਸਭ ਸੁਧਿ ਛੁਟੀ।
ਸਭ ਛਾਡਿ ਚਲੀ ਅਪਨੇ ਗ੍ਰਿਹ ਕਾਰਜ ਕਾਨ੍ਹ ਹੀ ਕੀ ਧੁਨਿ ਸਾਥ ਜਟੀ।
ਠਗਨੀ ਸੁਰ ਹੈ ਕਬਿ ਸਯਾਮ ਕਹੈ ਇਨ ਅੰਤਰ ਕੀ ਸਭ ਮਤਿ ਲੁਟੀ।
ਮ੍ਰਿਗਨੀ ਸਮ ਹੈ ਚਲਤ ਯੌਂ ਇਨ ਕੇ ਮਗ ਲਾਜ ਕੀ ਬੇਲ ਤਰਾਕ ਤੁਟੀ।। ੪੫੮।।

sunn kai murli kanar ki sabh gopin ki sabh sudh chhuti.
sabh chhad chali apnai greh karaj kahn hi ki dhun sath juti.
thaghi sur hai kab Siam kehai in antar ki sabh mat luti.
mrigni sunn hai chalat yo in kai mag laaj hi bail trak tuti. (458)

That such a Kahna was standing midst the milkmaids, whose greatness or limits could not be described by the Munis (asceties), and millions of people have been trying to praise his grandeur for years, but could not realise or appreciate his inner beauty with their eyes. Many warriors had laid down their lives in the battle field to realise his greatness but none so far had been successful. The same Lord was now engaged in enjoying the worldly pleasures and fun and frolic amidst the women-folk of Brij-town (to keep his greatness a secret). (455)

When all the charming demsels went towards Krishna collectively they were an embodiment of sensuous love on seeing his moon-like appearance, (being attracted towards him). Then Kahna took up his flute in hand and played on it with great emotion, so that all the milkmaids were completely mesmerised just as the deer gets enticed by hearing the beat of a special drum (of the hunter). (456)

Kahna was playing on his flute with great emotion various Ragas like Malsiri, Ramkali and Sarang and was playing jaitsri, perfect malahar and Bilawal (ragas) tunes in a loud note so that even the wind stopped its movement and even (river) Jamuna waters were forced to halt their movement (with its charm) on hearing these, tunes. Whosoever would hear his flute notes, was completely enamoured by its charm. (457)

On hearing Kahna's flute tunes, all the milkmaids would lose their conscious awareness (like mad persons); all of them would forget about their household chores, and were attracted towards Kahna's flute only (thus rushing towards him without hesitation). The poet Siam has stated that the flute had, like a cheat, deceived these maids into such a trance (that they lost all sense of worldly modesty) and like a deer were following him completely mesmerised by its flute, and were not conscious of their modest behavriour even. (458)

ਕਾਨ੍ਹ ਕੋ ਰੂਪ ਨਿਹਾਰ ਰਹੀ ਤ੍ਰਿਯਾ ਸਯਾਮ ਕਹੈ ਕਬਿ ਹੋਇ ਇਕਾਠੀ।
ਜਿਉ ਸੁਰਕੀ ਧੁਨਿ ਕੌ ਸੁਨ ਕੈ ਮ੍ਰਿਗਨੀ ਚਲਿ ਆਵਤ ਜਾਤ ਨ ਨਾਠੀ।
ਮੈਨ ਸੋ ਮਤ ਹ੍ਵੈ ਕੂਦਤ ਕਾਨ੍ਹ ਸੁ ਛੋਰਿ ਮਨੋ ਸਭ ਲਾਜ ਕੀ ਗਾਠੀ।
ਗੋਪਿਨ ਕੋ ਮਨੁ ਯੌ ਚੁਰਿ ਗਯੋ ਜਿਮ ਖੋਰਰ ਪਾਥਰ ਪੈ ਚਰਨਾਠੀ।। ੪੫੯।।

Kahn ke roop nihar rehi triya Siam kehai kab hoiai ikathi.
jiou surki dhun kou sunn kai mrigani chal avat jaat na nathi.
main so mat havai kudat Kahn so chhor mano sabh laaj ki gathi.
Gopin ko man you chur geyo jim khorar pathar pai charnathi. (459)

ਹਸਿ ਬਾਤ ਕਰੈ ਹਰਿ ਸੋ ਗੁਪੀਆ ਕਬਿ ਸਯਾਮ ਕਹੈ ਜਿਨ ਭਾਗ ਬਡੇ।
ਮੋਹਿ ਸਭੈ ਪ੍ਰਗਟਿਯੋ ਇਨ ਕੋ ਪਿਖ ਕੈ ਹਰਿ ਪਾਪਨ ਜਾਲ ਲਡੇ।
ਕ੍ਰਿਸਨੰ ਤਨ ਮਧਿ ਬਧੂ ਬ੍ਰਿਜ ਕੀ ਮਨ ਹ੍ਵੈ ਕਰਿ ਆਤੁਰ ਅਤਿ ਗਡੇ।
ਸੋਊ ਸਤਿ ਕਿਧੋ ਮਨ ਜਾਹਿ ਗਡੇ ਸੁ ਅਧਨਿ ਜਿਨੋ ਮਨ ਹੈ ਅਗਡੇ।। ੪੬੦।।

hass baat kehai har so gopia kab Siam kehai jiu bhaag badai.
mohai sabhai pragtiou in ko pikh kai har papan jaal ladai.
Krishanung tan madh badh brij ki man havai kar atur at gadai.
souoo sat kidho man juhai gadai so adhen jino man hai agdai. (460)

ਨੈਨ ਚੁਰਾਇ ਮਹਾ ਸੁਖ ਪਾਇ ਕਛੂ ਮੁਸਕਾਇ ਭਯੋ ਹਰਿ ਠਾਢੇ।
ਮੋਹਿ ਰਹੀ ਬ੍ਰਿਜ ਬਾਮ ਸਭੈ ਅਤਿ ਹੀ ਤਿਨ ਕੈ ਮਨਿ ਆਨੰਦ ਬਾਢੇ।
ਜਾ ਭਗਵਾਨ ਕਿਧੋ ਸੀਯ ਜੀਤ ਕੈ ਮਾਰਿ ਡਰਿਯੋ ਰਿਪੁ ਰਾਵਨ ਗਾਢੇ।
ਤਾ ਭਗਵਾਨ ਕਿਧੋ ਮੁਖ ਤੇ ਮੁਕਤਾ ਨੁਕਤਾ ਸਮ ਅੰਮ੍ਰਿਤ ਕਾਢੇ।। ੪੬੧।।

Nain churaie maha sukh paie kachhu muskaie bhiou har thando.
mohai rehi brij bam sabbhai at hi tin kai man anand badhai.
ja bhagwan kidho sieu jeet kai maar chhadiou rip Ravan.
ta bhagwan kidho mukh te mukta nukta sun amrit kadho. (461)

The poet siam has stated that all the womenfolk were simply gazing at Kahna's beauty, just as the deer would rush towards the sound of the flute tunes and would not move away (from there). All these milkmaids were dancing around alongwith Kahna, being completely engrossed in his sensuous love and had lost all sense of feminine modesty from their minds. Kahna had enamoured these milkmaids so much, just as the sandal wood gets worn out by rubbing it on a rough stone. (459)

The poet Siam has stated that the most fortunate of the maidens were laughing and gossiping with Kahna without any hesitation. Infact, they had developed sensuous love for Kahna, on perceiving his charm, who was the destroyer of all our sins. These milkmaids were so much engrossed in Kahna's love that their heart was fully enthralled at his physical beauty. Those maids, who were having true love for Kahna, had made their lives successful and worth while whereas those of them, having alone superficial love for him, had lived worthless lives (as true love alone begets Lord's love). (460)

Kahna stood there, with overlooking eyes (towards the other side) but enjoying the scene and smiling inwardly, while all the maidents of Brij enamoured with his charm, had developed great love for him, and were feeling blissful. The same Lord, who had once won over Sita from Ravana by killing such mighty warriors, was now playing such wonderful and enchanting tunes on his flute with nectar like ragas and pearl like invaluable tunes. (461)

ਕਾਨ੍ਹ ਜੂ ਬਾਚ ਗੋਪੀ ਪ੍ਰਤਿ

ਸਵੈਯਾ

ਆਜੁ ਭਯੋ ਝੜ ਹੈ ਜਮੁਨਾ ਤਟਿ ਖੇਲਨ ਕੀ ਅਬ ਘਾਤ ਬਣੀ।
ਤਜ ਕੈ ਡਰ ਖੇਲ ਕਰੋ ਹਮ ਸੋ ਕਬਿ ਸਯਾਮ ਕਹਿਯੋ ਹਸਿ ਕਾਨ੍ਹ ਅਣੀ।
ਜੋ ਸੁੰਦਰ ਹੈ ਤੁਮ ਮੈ ਸੋਊ ਖੇਲਹੁ ਨਾਹਿ ਜਣੀ ਰੁ ਕਣੀ।
ਇਹ ਭਾਤਿ ਕਹੈ ਹਸਿ ਕੈ ਰਸ ਬੋਲ ਕਿਧੋ ਹਰਤਾ ਜੋਊ ਮਾਨ ਫਣੀ।। ੪੬੨।।

Kahn joo baach Gop parati

Swaiyya'

aaj bhiou jharr hai jamuna tat khelan hi ab ghaat bani.
taj kai dar khel karo hum so kab Siam kehou hass Kahn ani.
jo sunder hai tum main souoo kheloh kheloh nahai jani ro kani.
eh bhant kehai hass kai rass bol kidho harta jouoo maan phani. (462)

ਹਸਿ ਕੈ ਸੁ ਕਹੀ ਬਤੀਆ ਤਿਨ ਸੋ ਕਬਿ ਸਯਾਮ ਕਹੈ ਹਰਿ ਜੋ ਰਸ ਰਾਤੇ।
ਨੈਨ ਮ੍ਰਿਗੀਪਤਿ ਸੇ ਤਿਹ ਕੇ ਇਮ ਚਾਲ ਚਲੈ ਜਿਮ ਗਈਯਰ ਮਾਤੇ।
ਦੇਖਤ ਮੂਰਤਿ ਕਾਨ੍ਹ ਕੀ ਗੋਪਿਨ ਭੂਲ ਗਈ ਗ੍ਰਿਹ ਕੀ ਸੁਧ ਸਾਤੋ।
ਚੀਰ ਗਏ ਉਡ ਕੈ ਤਨ ਕੈ ਅਰੁ ਟੂਟ ਗਯੋ ਨੈਨ ਤੇ ਲਾਜ ਕੋ ਨਾਤੋ।। ੪੬੩।।

hass kai so kahi rin ao kab Siam kehai har jo rass rato.
nain mrigipat se teh ke im chhal chalai jim gaiyar mato.
dekhat moorat Kahn hi gopan bhool gaiee greh ki sudh sato.
cheer gaie ud kai tan kai or tut geyo nain te laaj ko nato. (463)

ਕੁਪਿ ਕੈ ਮਧੁ ਕੈਟਭ ਤਾਨਿ ਮਰੇ ਮੁਰਿ ਦੈਤ ਮਰਿਯੋ ਅਪਨੇ ਜਿਨ ਹਾਥਾ।
ਜਾਹਿ ਬਿਭੀਛਨ ਰਾਜ ਦਯੋ ਰਿਸਿ ਰਾਵਨ ਕਾਟ ਦਏ ਜਿਹ ਮਾਥਾ।
ਸੋ ਤਿਹ ਕੀ ਤਿਹੂ ਲੋਗਨ ਮਧਿ ਕਹੈ ਕਬਿ ਸਯਾਮ ਚਲੇ ਜਸ ਗਾਥਾ।
ਸੋ ਬ੍ਰਿਜ ਭੂਮਿ ਬਿਖੈ ਰਸ ਕੈ ਹਿਤ ਖੇਲਤ ਹੈ ਫੁਨਿ ਗੋਪਿਨ ਸਾਥਾ।। ੪੬੪।।

kup kai madh kaitab taan marai mur daint mariou apnai jin hatha.
jahai babhichhan raj deou ris ravan kaat deaie jeh matha.
so teh ki teh logan meh kahai kab Siam chalai jas gatha.
so brij bhoom bikhai ras kai hit khelat hai phun gopin saatha. (464)

Then Kahna told the milkmaids

• Swaiyya

The clouds had gathered (in sky) on the banks of river Jamuna, thus making it a pleasant chance for games and fun. The poet siam has stated, that Kahna said, smiling, "O girl friends! Get rid of your fear or hesitation and let us play some games. Whosoever is considered more beautiful among you, should come forward for playing with me, as I would not like to play with everyone (Tom dick and harry). Kahna, who was the destroyer of Sheshnag and his pride, said these sweet words with a smile. (462)

The poet siam has stated, "Then Kahna, who was feeling blissful in this beautiful atmosphere, told these things to the milkmaids in a jocular manner. His eyes were charming like that of a deer and his gait was so glamorous as an intoxicated elephant was moving. The milkmaids, on seeing Kahna's physical beauty, had forgotten completely about their household affairs (functions). Infact their bodies had cast away all the covering of clothes and their eyes had lost all sense of modesty or worldly shame (they were feeling attached to him in body and spirit). (463)

The same Lord, who had killed, being furious, (the demons) mur with his own hands; who had given the kingdom of Lanka to Vibhishan and had cut off the head of Ravana, being enraged, was now having fun and frolic with the milkmaids in the town of Brij and enjoying worldly pleasures with them. The poet Siam has stated that his praises were being sung in all the three worlds. (464)

ਹਸਿ ਕੈ ਹਰਿ ਜੂ ਬ੍ਰਿਜ ਮੰਡਲ ਮੈ ਸੰਗ ਗੋਪਿਨ ਕੇ ਇਕ ਹੋਡ ਬਦੀ।
ਸਭ ਧਾਇ ਪਰੈ ਹਮਹੂੰ ਤੁਮਹੂੰ ਇਹ ਭਾਤਿ ਕਹਿਯੋ ਮਿਲਿ ਬੀਚ ਨਦੀ।
ਜਬ ਜਾਇ ਪਰੇ ਜਮੁਨਾ ਜਲ ਮੈ ਸੰਗ ਗੋਪਿਨ ਕੋ ਭਗਵਾਨ ਜਦੀ।
ਤਬ ਲੈ ਚੁਭਕੀ ਹਰਿ ਜੀ ਤ੍ਰਿਯ ਕੋ ਸੁ ਲਯੋ ਮੁਖ ਚੂਮ ਕਿਧੋ ਸੋ ਤਦੀ॥ ੪੬੫॥

hass kai har ju brij mandal mein sung gopin kai ik hode badi.
sabh dhaie parai humhun tumhun eh bhant kehiou mil beech nadi.
jab jaie parai jamuna jal mein sung gopin kai bhagwan. jadi.
tab lai chubhaki har ji triya ko so liou mukh chum kidhai so tadi. (465)

ਗੋਪੀ ਬਾਚ ਕਾਨ੍ਹ ਜੂ ਸੋ

ਸਵੈਯਾ

ਮਿਲ ਕੈ ਸਭ ਗ੍ਵਾਰਿਨ ਸੁੰਦਰ ਸਯਾਮ ਸੋ ਸਯਾਮ ਕਹੀ ਹਸਿ ਬਾਤ ਪ੍ਰਬੀਨਨ।
ਰਾਜਤ ਜਾਹਿ ਮ੍ਰਿਗੀਪਤਿ ਸੇ ਦ੍ਰਿਗ ਛਾਜਤ ਚੰਚਲਤਾ ਸਮ ਮੀਨਨ।
ਕੰਚਨ ਸੇ ਤਨ ਕਉਲ ਮੁਖੀ ਰਸ ਆਤੁਰ ਹੈ ਕਹਿਯੋ ਰਛਕ ਦੀਨਨ।
ਨੇਹੁ ਬਢਾਇ ਮਹਾ ਸੁਖੁ ਪਾਇ ਕਹਿਯੋ ਸਿਰਿ ਨਿਆਇ ਕੈ ਭਾਤਿ ਅਧੀਨਨ॥ ੪੬੬॥

Gopi baach kahn ju so

Swaiyya'

mil kai sabh gavarin sunder Siam so drig chhajat chahchalata sum meenan.
rajat jahai mirgipat se drig chhajat chanchalata sum meenan.
kanchan se tan kaul mukhi ras atur hai kehiou rachhak deena.
naihae badhaie maha sukh paie kehiou sir maie kai bhant adheenan. (466)

ਅਤਿ ਹੈ ਰਿਝਵੰਤ ਕਹਿਯੋ ਗੁਪੀਆ ਜੁਗ ਤੀਸਰ ਮੈ ਪਤਿ ਭਯੋ ਜੁ ਕਪੀ।
ਜਿਨਿ ਰਾਵਨ ਖੇਤਿ ਮਰਿਓ ਕੁਪ ਕੈ ਜਿਹ ਰੀਝਿ ਬਿਭੀਛਨ ਲੰਕ ਛਪੀ।
ਜਿਹ ਕੀ ਜਗ ਬੀਚ ਪ੍ਰਸਿਧ ਕਲਾ ਕਬਿ ਸੰਯਾਮ ਕਹੈ ਕਛੁ ਨਾਹਿ ਛਪੀ।
ਤਿਹ ਸੰਗ ਕਰੈ ਰਸ ਕੀ ਚਰਚਾ ਜਿਨ ਹੂੰ ਤਿਰੀਯਾ ਫੁਨਿ ਚੰਡਿ ਜਪੀ॥ ੪੬੭॥

at havai rijhvant kehiou gopianjug teesar mein pat bhiou jo kapi.
jin ravan khet mariou kup kai jeh reejh bibheechhan lank chhapi.
jeh ki jug beech parsidh kala kab Siam kehai kachh nahai chhapi.
teh sung kehai ras ki charcha jin hun triya phun chand japi. (467)

Then Krishna took a bet, with a smile, with the milkmaids of Brij town saying that "All of us would jump into the river Jamuna. Then Krishna alongwith other milkmaids jumped into the waters; thus taking a deep phunge in the Jamuna, he kissed one of the women-folk suddenly. (465)

The milkmaids then told Kahna :

Swaiyya

The poet siam has stated that all the beautiful milkmaids got together and told Krishna one very skilful thing (dextrous); whose eyes were shining like the deer, having agility like the fish (in the eyes). The maids, having their bodies shining like gold, with faces like the lotus flowers, were filled with sensual pleasure and said to him, "O Protector of the helpless! Then with increased love and having peace of mind with bowed heads they addressed Krishna like helpless people with great humility. (466)

With increasing love in their hearts, the milkmaids said, "The person, who had in the Treta Yuga, become the master of the monkeys, who had killed Ravana in the battle field being furious with rage, and in his delight had handed over the kingdom of Lnaka to Vibhushan. The poet Siam has stated that "The power of one who was known throughout the world and was not kept secret from anyone was being addressed by the milkmaids with love and affection, and they had worshipped Chandika for getting his hand (love) (Krishna's hand). (467)

ਜਉ ਰਸ ਬਾਤ ਕਹੀ ਗੁਪੀਆ ਤਬ ਹੀ ਹਰਿ ਜਵਾਬ ਦਯੋ ਤਿਨ ਸਾਫੀ।
ਆਈ ਹੋ ਛੋਡਿ ਸਭੈ ਪਤਿ ਕੋ ਤੁਮ ਹੋਇ ਤੁਮੈ ਨ ਮਰੇ ਫੁਨਿ ਮਾਫੀ।
ਹਉ ਤੁਮ ਸੋ ਨਹਿ ਹੇਤ ਕਰੋ ਤੁਮ ਕਾਹੋ ਕਉ ਬਾਮ ਕਰੋ ਰਸ ਲਾਫੀ।
ਇਉ ਕਹਿ ਕੈ ਹਰਿ ਮੋਨ ਭਜੀ ਸੁ ਬਜਾਇ ਉਠਿਯੋ ਮੁਰਲੀ ਮਹਿ ਕਾਫੀ।। ੪੬੮।।

jou ras baat kehi gopian tab hi har jawab diou tin safi.
aiee ho chhad sabh pat ko tum hoiai tumai na marai phun mafi.
hoan tum so neh hait karo tum kahai kou bam karo ras lafi.
eau keh kai har move bhaji so bajaie uthiou murli meh kafi. (468)

ਕਾਨ੍ਹ ਬਾਚ ਗੋਪੀ ਸੋਂ

ਸਵੈਯਾ

ਸਭ ਸੁੰਦਰ ਗੋਪਿਨ ਸੋ ਕਬਿ ਸਯਾਮ ਦਯੋ ਹਰਿ ਕੈ ਹਰਿ ਜਵਾਬ ਜਬੈ।
ਨ ਗਈ ਹਰਿ ਮਾਨ ਕਹਿਯੋ ਗ੍ਰਿਹ ਕੋ ਪ੍ਰਭ ਮੋਹਿ ਰਹੀ ਮੁਖਿ ਦੇਖ ਸਬੈ।
ਕ੍ਰਿਸਨੰ ਕਰਿ ਲੈ ਅਪਨੇ ਮੁਰਲੀ ਸੁ ਬਜਾਇ ਉਠਿਓ ਜੁਤ ਰਾਗ ਤਬੈ।
ਮਨੋ ਘਾਇਲ ਗੋਪਿਨ ਕੇ ਬ੍ਰਣ ਮੈ ਭਗਵਾਨ ਡਰਿਯੋ ਜਨੁ ਲੋਨ ਅਬੈ।। ੪੬੯।।

Kahn baach gopi soar

Swiayya'

sabh sunder gopian so kab Siam diou har jawab jabhai.
na gaiee har maan kahiou greh ko prabh mohai rehi mukh dekh sabai.
Krisanung kar lai apni murli so bajaie uthio jut rag tabai.
mano ghail gopin hai bran mein bhagwan dariou jan lone abai. (469)

ਜਿਉ ਮ੍ਰਿਗ ਬੀਚ ਮ੍ਰਿਗੀ ਪਿਖੀਐ ਹਰਿ ਤਿਉ ਗਨ ਗ੍ਵਾਰਿਨ ਕੇ ਮਧਿ ਸੋਭੈ।
ਦੋਖਿ ਜਿਸੈ ਰਿਪੁ ਰੀਝ ਰਹੈ ਕਬਿ ਸਯਾਮ ਨਹੀ ਮਨ ਭੀਤਰ ਛੋਭੈ।
ਦੇਖਿ ਜਿਸੈ ਮ੍ਰਿਗ ਧਾਵਤ ਆਵਤ ਚਿਤ ਕਰੈ ਨ ਹਮੈ ਫੁਨਿ ਕੋ ਭੈ।
ਸੋ ਬਨ ਬੀਚ ਬਿਰਾਜਤ ਕਾਨ੍ਹ ਜੋਊ ਪਿਖਵੈ ਤਿਹ ਕੋ ਮਨੁ ਲੋਭੈ। ੪੭੦।।

jiun mrig beech mirgi pikhiai har tiou gunn gavarin ke madh sobhai.
dekh jisai rip reejh rehai kabhi Siam nahi man bheetar chhobhai.
dekh jisai mrig dhavat at avat chit karai na humai phun ko bhai.
so ban beech briajat kahn jouoo pikhavai teh ko man lobhai. (470)

When the milkmaids said these loving words, then Krishna told them in an unambiguous language that "they would not get pardoned for this sin even after their death, as they had come to him after leaving their spouses at home. He said, "I am not in love with you at all, then why do you talk all these alluring things to me, in trying to convince me about your love for me?" After uttering these words, Krishna became quiet for sometime and then started playing on his flute a tune of Ka'fi (couplet) metres. (468)

Then Kahna told the milkmaids -

Swaiyya'

The poet Siam has stated that when Krishna replied to the beautiful milkmaids with a smile, they did not go back home agreeing to his verdict, as they had been enamoured completely on seeing the Lord's appearance (contenance). That time Krishna, taking his flute in the hands, started playing his flute in Ragas (in different tunes). It appeared as if Krishna had applied salt to the wounds of the milkmaids (which was very painful). (469)

Just as a male deer is seen among a flock of female deer, in the same manner Krishna was looking glorious in the crowd of milkmaids. The poet Siam has stated that he was looking so praiseworthy, by perceiving whom an enemy would get elated, without having any rancour in the heart. Such a Kahna, whom the deer would come running to meet without having any fear of him, was now moving around in the jungle. Whosoever perceived Kahna, would be completely enamoured with his charm. (470)

ਗੋਪੀ ਬਾਚ ਕਾਨ੍ਹ ਜੂ ਸੋ

ਸਵੈਯਾ

ਸੋਊ ਗ੍ਵਾਰਿਨ ਬੋਲਿ ਉਠੀ ਹਰਿ ਸੋ ਬਚਨਾ ਜਿਨ ਕੇ ਸਮ ਸੁਧ ਅਮੀ।
ਤਿਹ ਸਾਥ ਲਗੀ ਚਰਚਾ ਕਰਨੇ ਹਰਤਾ ਮਨ ਸਾਧਨ ਸੁਧਿ ਗਮੀ।
ਤਜ ਕੈ ਅਪੁਨੇ ਭਰਤਾ ਹਮਰੀ ਮਤਿ ਕਾਨ੍ਹ ਜੂ ਊਪਰਿ ਤੋਹਿ ਰਮੀ।
ਅਤਿ ਹੀ ਤਨ ਕਾਮ ਕਰਾਂ ਉਪਜੀ ਤੁਮ ਕੋ ਪਿਖਏ ਨਹਿ ਜਾਤ ਛਮੀ।। ੪੭੧।।

Gopi baach kahn ju so

Swaiyya

souoo guvaran bol uthi har so bachna jiu kai sum sudh ami.
teh saath lagi charcha harnai harta man sadhan sudh gami.
taj kai apnai bharta humri mat kahn ju ooper tohai rami.
at hi tan kaam kara upji tum ko pikhai neh jaat chhami. (471)

ਕਬਿਯੋ ਬਾਚ

ਸਵੈਯਾ

ਭਗਵਾਨ ਲਖੀ ਅਪੁਨੇ ਮਨ ਮੈ ਇਹ ਗ੍ਵਾਰਿਨ ਮੋ ਪਿਖਿ ਮੈਨ ਭਰੀ।
ਤਬ ਹੀ ਤਜਿ ਸੰਕ ਸਭੈ ਮਨ ਕੀ ਤਿਨ ਕੇ ਸੰਗਿ ਮਾਨੁਖ ਕੇਲ ਕਰੀ।
ਹਰਿ ਜੀ ਕਰਿ ਖੇਲਿ ਕਿਧੌ ਇਨ ਸੋ ਜਨੁ ਕਾਮ ਜਰੀ ਇਹ ਕੀਨ ਜਰੀ।
ਕਬਿ ਸਯਾਮ ਕਹੈ ਪਿਖਵੋ ਤੁਮ ਕੌਤੁਕ ਕਾਨ੍ਹ ਹਰਿਯੋ ਕਿ ਹਰੀ ਸੁ ਹਰੀ।। ੪੭੨।।

Kabiou baach

Swaiyya'

bhagwan lakhi apnai man mein eh gavarn mo pikh maen bhari.
tab hi taj sunk sabhai man ki tin kai sung manmukh kael hari.
har ji kar khel kidhai in su jan kaam jari eh keen jari.
kabi Siam kehai pikhvai tum kantak kahn hariou ke hari su hari. (472)

Then the milkmaids told Krishna -

Swaiyya'

The milkmaids then told Krishna, whose sweet words were like the nectar, which would cast away the anxiety from the minds of saints, the milkmaids started talking to such a sweet tongued Krishna saying, "O Kahna! After leaving our spouses, now we are completely enticed by your love, and the body is fully engrossed in enjoying sensuous pleasure in your company only, and such sexual desires cannot be curbed by us any more. (471)

The poet has stated -

Swaiyya'

When Krishna felt satisfied that these milkmaids were fully engrossed in his love, then Krishna also ignored any hesitation in his mind about their sincerity of love and then enjoyed sexual pleasures with them (having physical relationship). Thus Krishna, having enjoyed sensuous pleasures with them satisfied their hunger for his love, thus curbing the flame of love within them. The poet Siam has said, it is not clear from this strange miracle whether Kahna had won over the milkmaids or they had enamoured Kahna with their love. (472)

ਜੋ ਜੁਗ ਤੀਸਰ ਮੂਰਤਿ ਰਾਮ ਧਰੀ ਜਿਹ ਅਉਰ ਕਰਿਯੋ ਅਤਿ ਸੀਲਾ।
ਸਤ੍ਰਨ ਕੋ ਸੁ ਸੰਘਾਰਿ ਕਹੈ ਪ੍ਰਤਿਪਾਰਕ ਸਾਧਨ ਕੋ ਹਰਿ ਹੀਲਾ।
ਦ੍ਵਾਪਰ ਮ ਸੋਊ ਕਾਨ੍ਹ ਭਯੋ ਮਰੀਯਾ ਅਰਿ ਕੋ ਧਰੀਯਾ ਪਟ ਪੀਲਾ।
ਸੋ ਹਰਿ ਭੂਮਿ ਬਿਖੈ ਬ੍ਰਿਜ ਕੀ ਹਸਿ ਗੋਪਿਨ ਸਾਥ ਕਰੈ ਰਸ ਲੀਲਾ।। ੪੭੩।।

jo jug teesar moorat Ram dhari jeh aour kariou at seela.
satgur kai so sanghar kehai pritparak sadhan kohar heela.
dwapar mein souoo kahn bhiou mariaya ar ko dhariya pat peela.
so har bhoom bikhai brij ki hass gopin sath karai ras leela. (473)

ਮਾਲਸਿਰੀ ਅਰੁ ਰਾਮਕਲੀ ਸੁਭ ਸਾਰੰਗ ਭਾਵਨ ਸਾਥ ਬਜਾਵੈ।
ਜੈਤਸਿਰੀ ਅਰੁ ਸੁਧ ਮਲ੍ਹਾਰ ਬਿਲਾਵਲ ਕੀ ਧੁਨਿ ਕੂਕਿ ਸੁਨਾਵੈ।
ਲੈ ਮੁਰਲੀ ਅਪੁਨੇ ਕਰਿ ਕਾਨ੍ਹ ਕਿਧੋ ਅਤਿ ਭਾਵਨ ਸਾਥ ਬਜਾਵੈ।
ਪਉਨ ਚਲੈ ਨ ਰਹੈ ਜਮੁਨਾ ਥਿਰ ਮੋਹਿ ਰਹੈਂ ਧੁਨਿ ਜੋ ਸੁਨਿ ਪਾਵੈ।। ੪੭੪।।

Malsiri or Ramkali subh sarang bhavan saath bajavai.
jaitsiri or sudh malhar bilwal ki dhun kuk sunavai.
lai murli apnai kar kahn kidho at bhavan saath bajavai.
paun chalai na rehai jamuna bir mohai rehai dhun jo sun pavai. (474)

ਕਾਨ੍ਹ ਬਜਾਵਤ ਹੈ ਸੁਰ ਸੋ ਫੁਨਿ ਗੋਪਿਨ ਕੇ ਮਨ ਮੈ ਜੋਊ ਭਾਵੈ।
ਰਾਮਕਲੀ ਅਰੁ ਸੁਧ ਮਲ੍ਹਾਰ ਬਿਲਾਵਲ ਕੀ ਅਤਿ ਹੀ ਠਟ ਪਾਵੈ।
ਰੀਝਿ ਰਹੈ ਸੁ ਸੁਰੀ ਅਸੁਰੀ ਮ੍ਰਿਗ ਛਾਡਿ ਮ੍ਰਿਗੀ ਬਨ ਕੀ ਚਲਿ ਆਵੈ।
ਸੋ ਮੁਰਲੀ ਮਹਿ ਸਯਾਮ ਪ੍ਰਬੀਨ ਮਨੋ ਕਰ ਰਾਗਨ ਰੂਪ ਦਿਖਾਵੈ।। ੪੭੫।।

Kahn bajavat hai sur so phun gopin ke man mein jouoo bhavai.
Ramkali or Sudh malhar bilawal ki at hi thaat pavai.
reejh rehai so suri asuri mrig chhad mirgi ban ki chal avai.
so murli meh Siam parbeen mano kar ragan roop dikhavai. (475)

ਸੁਨ ਕੈ ਮੁਰਲੀ ਧੁਨਿ ਕਾਨਰ ਕੀ ਮਨ ਮੈ ਸਭ ਗ੍ਵਾਰਿਨ ਰੀਝਿ ਰਹੀ ਹੈ।
ਜੋ ਗ੍ਰਿਹ ਲੋਗਨ ਬਾਤ ਕਹੀ ਤਿਨ ਹੂੰ ਫੁਨਿ ਊਪਰ ਸੀਸ ਸਹੀ ਹੈ।
ਸਾਮੁਹਿ ਧਾਇ ਚਲੀ ਹਰਿ ਕੇ ਉਪਮਾ ਤਿਹ ਕੀ ਕਬਿ ਸਯਾਮ ਕਹੀ ਹੈ।
ਮਾਨਹੁ ਪੇਖਿ ਸਮਸਨ ਕੇ ਮੁਖ ਧਾਇ ਚਲੀ ਮਿਲਿ ਜੂਥ ਅਹੀ ਹੈ।। ੪੭੬।।

sunn kai murli dhun kanar ki man mein sabh gavaran reejh rehi hai.
ji greh logan baat kehi tin hun phun ooper sees sehi hai.
samohe dhaie chali har ke upma teh ki kab Siam kehi hai.
manoh pekh samsana ke mukh dhaie chali mil judh ahi hai. (476)

The Lord, who had assumed the form of Rama in Treat Yuga (age of Treta), having behaved with such a strength of character, who was the killer of the enemies, and was sustaining his saints by all means; the same Lord had appeared in Doapar Yuga in the form of Krishna (Kahna), who had killed the despots and who was wearing yellow robes now. The same Krishna was enjoying the company of milkmaids with a simle, alongwith senxual pleasure, in the land of Brij. (473)

Krishna was playing on his flute Ragas Malsri and Ramkali alongwith perfect Malhar and Bilwal tunes with a high note. By taking the flute in hand, Kahna was playing his flute as it pleaseed him, and with the notes produced from the flute, even the wind would stop blowing, even Jamuna would stop its flow, and whosoever hears its tunes, gets enamoured. (474)

Kahna was playing on his flute with such beautiful tunes, that the milkmaids would get elated with its tunes, as the Ragas Malhar and Bilwal would create such a sensatron that all the demsels of holy and evil spirits were all mesmerised with its (flute) tunes and even the female deer would, leaving the company of male deer, come running towards him. Krishna had such an expertise in playing the flute, as if all the Ragas were made apparent by the various tunes. (475)

On hearing the flute notes, all the milkmaids were captivated towards it so that they would bear with a smile whatever their people at home would say against them (in blemish) and they would come running towards Kahna. The poet-Siam has said in their praise, that it appeared all snakes were mesmerised in their great numbers by seeing the red-coloured worms (and start moving). (476)

ਜਿਨਿ ਰੀਝਿ ਬਿਭੀਛਨ ਰਾਜੁ ਦਯੋ ਕੁਪ ਕੈ ਦਸ ਸੀਸ ਦਈ ਜਿਨਿ ਪੀੜਾ।
ਮਾਰੁਤ ਹ੍ਵੈ ਦਲ ਦੈਤਨ ਕੋ ਛਿਨ ਮੈ ਘਨ ਸੋ ਕਰ ਦੀਨ ਉਝੀੜਾ।
ਜਾਹਿ ਮਰਿਯੇ ਮੁਰੁ ਨਾਮ ਮਹਾ ਸੁਰ ਆਪਨ ਹੀ ਲੰਘਿ ਮਾਰਗੁ ਭੀੜਾ।
ਸੋ ਫੁਨਿ ਭੂਮਿ ਬਿਖੈ ਬ੍ਰਿਜ ਕੀ ਸੰਗਿ ਗੋਪਿਨ ਕੈ ਸੁ ਕਰੈ ਰਸ ਕ੍ਰੀੜਾ॥ ੪੭੭॥

jin reejh bibhchhan raj deou kup kai das rees deiee jiu peerra.
marut havai dal daitan kai chhin mein ghan so kar deen aoujheerra.
jahai mariou mur naam maha sur apan hi lungh marag bherra.
so phun bhoom bikhai brij ki sung gopin kai so karai ras kareerra. (477)

ਖੇਲਤ ਕਾਨ੍ਹ ਸੋਊ ਤਿਨ ਸੋ ਜਿਹ ਕੀ ਸੁ ਕਰੈ ਸਭ ਹੀ ਜਗ ਜਾਤ੍ਰਾ।
ਸੋ ਸਬ ਹੀ ਪਗ ਕੋ ਪਤਿ ਹੈ ਤਿਨ ਜੀਵਨ ਕੇ ਬਲ ਕੀ ਪਰ ਮਾਤ੍ਰਾ।
ਰਾਮ ਹ੍ਵੈ ਰਾਵਨ ਸੋ ਜਿਨ ਹੂੰ ਕੁਪਿ ਜੁਧ ਕਰਿਯੋ ਕਰਿ ਕੈ ਪ੍ਰਮ ਛਾਤ੍ਰਾ।
ਸੋ ਹਰਿ ਬੀਚ ਅਹੀਰਿਨ ਕੇ ਕਰਿਬੇ ਕਹੁ ਕਉਤੁਕ ਕਨਿ ਸੁ ਨਾਤ੍ਰਾ॥ ੪੭੮॥

khelat kahn souoo tin so jeh hi so karai sabh hi jug jatra.
so sabh hi jug ko pat hai tin jivan kai bal hi bal par matra.
Ram havai Ravan se jin hun kup judh kariou kar kai param chhatra.
so har beech aheeran kai karbai koh kautak keen so natra. (478)

ਦੋਹਰਾ

ਜਬੈ ਕ੍ਰਿਸਨ ਸੰਗ ਗੋਪੀਅਨ ਕਰੀ ਮਾਨੁਖੀ ਬਾਨ।
ਸਭ ਗੋਪੀ ਤਬ ਯੌ ਲਖਿਯੋ ਭਯੋ ਬਸਯ ਭਗਵਾਨ॥ ੪੭੯॥

jabai Krisan sung gopian kari manukhi baan.
sabh gopi tab yo lakhiou bhiou baseu bhagwan. (479)

ਸ੍ਵੈਯਾ

ਕਾਨ੍ਹ ਤਬੈ ਸੰਗ ਗੋਪਿਨ ਕੇ ਤਬ ਹੀ ਫੁਨਿ ਅੰਤ੍ਰ ਧਿਆਨ ਹ੍ਵੈ ਗਈਯਾ।
ਖੇ ਕਹ ਗਯੋ ਧਰਨੀ ਧਸਿ ਗਯੋ ਕਿਧੋ ਮਧਿ ਰਹਿਯੋ ਸਮਝਿਯੋ ਨਹੀ ਪਈਯਾ।
ਗੋਪਿਨ ਕੀ ਜਬ ਯੌ ਗਤਿ ਭੀ ਤਬ ਤਾ ਛਬਿ ਕੋ ਕਬਿ ਸਯਾਮ ਕਹਇਯਾ।
ਜਿਉ ਸੰਗ ਮੀਨਨ ਕੇ ਲਰ ਕੈ ਤਿਨ ਤਯਾਗ ਸਭੋ ਮਨੋ ਬਾਰਿ ਧਰਇਯਾ॥ ੪੮੦॥

Swaiyya'

Kahn tabai sung gopin ke tabh hi phun antar dhian havai gaeiya.
khe keh geyo dharni dhas geyo kidho madh rehou sanjhiou nahi paieeya.
gopin ki jab yo gat bhi tab ta chhab ko kab Siam kaheiya.
jiou sung meenan kai lar kai tin tiag sabho mano baar dhareiya. (480)

The same Lord (Krishna), who had earlier handed over the Kingdom of Lanka to Vibhushan in appreciation (of his services), and had tortured Ravana being furious with rage (to death), and assuming the form of wind had dispersed the huge cluster of clouds of the demons in a moment (and destroyed them) and had killed the great demon Mur by going through a narrow path and was now having sensuous fun and frolic with the milkmaids. (477)

The same Kahna, whom the whole world was keen to perceive, was playing his games of merriment with the milkmaids. He was the master (Lord) of the whole Universe, and the greatest support of their very lives (existence); who had been infuriated with rage, and assuming the form of Rama, fought against Ravana, like a great warrier. Now the same Krishna had developed love for the milkmaids for fun and enjoyment. (478)

Couplet

When the milkmaids had behaved like ordinary human beings towards Krishna (having sensual pleasure with him) then all the milkmaids had felt within themselves that they had (under their control) controlled the Lord Himself. (479)

Swaiyya'

Then suddenly Kahna disappeared from the midst of milkmaids being (away from their sight) in solitude meditation. He had gone in the celestial globe or buried himself in the Earth below and remained invisible (standing among them), but no one could understand the implications of this secret. The condition of the milkmaids (or their predicament) has been expressed by the poet Siam in these words, it appeared as if, being annoyed with the fish, the ocean had gone away (dried up) in disgust having left them in the lurch. (480)

ਗੋਪਿਨ ਕੇ ਤਨ ਕੀ ਛੁਟਗੀ ਸੁਧਿ ਡੋਲਤ ਹੈ ਬਨ ਮੈ ਜਨੁ ਬਉਰੀ।
ਏਕ ਉਠੈ ਇਕ ਝੂਮ ਗਿਰੈ ਬ੍ਰਿਜ ਕੀ ਮਹਰੀ ਇਕ ਆਵਤ ਦਉਰੀ।
ਆਤੁਰ ਹ੍ਵੈ ਅਤਿ ਢੂੰਡਤ ਹੈ ਤਿਨ ਕੇ ਸਿਰ ਕੀ ਗਿਰ ਗੀ ਸੁ ਪਿਛਉਰੀ।
ਕਾਨ੍ਹ ਕੋ ਧਯਾਨ ਬਸਿਯੋ ਮਨ ਮੈ ਸੋਊ ਜਾਨ ਗਹੈ ਫੁਨਿ ਰੂਖਨ ਕਉਰੀ।। ੪੮੧।।

gopin ke tan ki chhutgi sudh dotal hai ban mein jan bauri.
ek uthai ik jhoom girai brij ki mehri ik avat douri.
atar havai at dhoondat girai brij ki mehri ik avat douri.
kahn ko dhian basiou man mein souoo
jaan gehai phun rukhan kauri. (481)

ਫੇਰ ਤਜੈ ਤਿਨ ਰੂਖਨ ਕੋ ਇਹ ਭਾਤਿ ਕਹੈ ਨੰਦ ਲਾਲ ਕਹਾ ਰੇ।
ਚੰਪਕ ਮਉਲਸਿਰੀ ਬਟ ਤਾਲ ਲਵੰਗ ਲਤਾ ਕਚਨਾਰ ਜਹਾ ਰੇ।
ਪੈ ਜਿਹ ਕੇ ਹਮ ਕਾਰਨ ਕੋ ਪਗਿ ਕੰਟਕਕਾ ਸਿਰਿ ਧੂਪ ਸਹਾ ਰੇ।
ਸੋ ਹਮ ਕੌ ਤੁਮ ਦੇਹੁ ਬਤਾਇ ਪਰੈ ਤੁਮ ਪਾਇਨ ਜਾਵ ਤਹਾ ਰੇ।। ੪੮੨।।

pher tajai tin rukhan ko eh bhant kehai Nand Lal Kaha re.
champak maulsiri bat taal lavang lata kachnar jaha re.
pai jeh ke hum karan kai pug kantakaka sir dhoop saha re.
so hum kou tum deh bataie parai tum paien jav taha re. (482)

ਬੇਲ ਬਿਰਾਜਤ ਹੈ ਜਿਹ ਕਾ ਗੁਲ ਚੰਪਕ ਕਾ ਸੁ ਪ੍ਰਭਾ ਅਤਿ ਪਾਈ।
ਮੌਲਸਿਰੀ ਗੁਲ ਲਾਲ ਗੁਲਾਬ ਧਰਾ ਤਿਨ ਫੂਲਨ ਸੋ ਛਬਿ ਛਾਈ।
ਚੰਪਕ ਮਉਲਸਿਰੀ ਬਟ ਤਾਲ ਲਵੰਗ ਲਤਾ ਕਚਨਾਰ ਸੁਹਾਈ।
ਬਾਰਿ ਝਰੈ ਝਰਨਾ ਗਿਰਿ ਤੇ ਕਬਿ ਸਯਾਮ ਕਹੈ ਅਤਿ ਹੀ ਸੁਖਦਾਈ।। ੪੮੩।।

bole birajat hai jeh ja gul champak ka so prabha at paiee.
moulsiri gul lal gulab dhara tin phulan so chhab chaiee.
champak maulsiri bat taal lavang lata kachunar suhaiee.
baar jhaar jharna gir te kab siam kehai at hi sukhdaiee. (483)

The milkmaids had lost all their sense and were roaming around the forest like mad women. The women folk of Brij town would get up in desperation, while some others were falling down with dizziness, while some others were rushing forward. Being distressed, they were searching for Krishna and even their head (wrapped) coverings (scarf) had fallen down. They were completely lost in Krishna's thoughts and his whereabouts and in their excitement, were embracing the trees, taking them as a form of Krishna. (481)

Then leaving the embrace of trees, they would utter in despration, "Where is Nand Lal? (Nand's son) gone?

Then they were asking the various trees like chamba (fragrant flower), moulsri, banyan tree, palm tree, clove plant, creepers, and bauninia trees, about Krishna, for whom we had borne thorns in our feet and sunshine on the head, we are bowing to you and beseech you, to know about him." (482)

The Poet Siam has stated that the milkmaids were roaming, where creepers were looking glorious, or fragrant (chamba) flowers were flourishing, moulsri and poppy flowers alongwith roses were blooming. The ground was radiant with Chamba (flowers), moulsri, palm trees, cloves, creepers and beuhimia plants blooming all over, and water (fountains) brooks, and springs were overflowing with water and the land was full of greenery, fully satiated. (483)

ਤਿਹ ਕਾਨਨ ਕੋ ਹਰਿ ਕੇ ਹਿਤ ਤੇ ਗੁਪੀਆ ਬ੍ਰਿਜ ਕੀ ਇਹ ਭਾਤਿ ਸ ਕਹੈ।
ਬਰ ਪੀਪਰ ਹੇਰਿ ਹਿਯਾ ਨ ਕਹੂੰ ਜਿਹ ਕੇ ਹਿਤ ਸੋ ਸਿਰਿ ਰੂਪ ਸਹੈ।
ਅਹੋ ਕਿਉ ਤਜਿ ਆਵਤ ਹੋ ਭਰਤਾ ਬਿਨੁ ਕਾਨ੍ਹ ਪਿਖੇ ਨਹਿ ਧਾਮਿ ਰਹੈ।
ਇਕ ਬਾਤ ਕਰੈ ਸੁਨ ਕੈ ਇਕ ਬੋਲਬ ਰੂਪਨ ਕੋ ਹਰਿ ਜਾਨਿ ਗਹੈ।। ੪੮੪।।

teh kanan ko har ke chit te gopian brij ki eh bhant so kehai.
bar pipar hore hia na kahun jeh ho chit so sir dhoop sahung.
aho kiun taj avat ho bharta bin kahn pikhai.
ik baat karai sunn kai ik bolab rukhan ko har jaan gahai. (484)

ਕਾਨ੍ਹ ਬਿਯੋਜਗ ਕੋ ਮਾਨਿ ਬਧੂ ਬ੍ਰਿਜ ਡੋਲਤ ਹੈ ਬਨ ਬੀਚ ਦਿਵਾਨੀ।
ਕੁੰਜਨ ਜਯੋ ਕੁਰਲਾਤ ਫਿਰੈ ਤਿਹ ਜਾ ਜਿਹਾ ਜਾ ਕਛੁ ਖਾਨ ਨ ਪਾਨੀ।
ਏਕ ਗਿਰੈ ਮੁਰਝਾਇ ਧਰਾ ਪਰ ਏਕ ਕਹਿ ਕੈ ਇਹ ਬਾਨੀ।
ਨੇਹੁ ਬਢਾਇ ਮਹਾ ਹਮ ਸੋ ਕਤ ਜਾਤ ਭਯੋ ਭਗਵਾਨ ਗੁਮਾਨੀ।। ੪੮੫।।

kahn biyog ke maan boh brij dolat hai ban beech divani.
kujan jiou kurlat phirai teh ja jeh ko hit so sir dhoop sahai.
ek giria murjhaie dhara par ek uthai keh kai eh bani.
neh badhaie maha hum so kat jaat bhiou bhagwan gumani. (485)

ਨੈਨ ਨਚਾਇ ਮਨੋ ਮ੍ਰਿਗ ਸੇ ਸਭ ਗੋਪਿਨ ਕੋ ਮਨ ਚੋਰਿ ਲਯੋ ਹੈ।
ਤਾਹੀ ਕੈ ਬੀਚ ਰਹਿਯੋ ਗਡਿ ਕੈ ਤਿਹ ਤੇ ਨਹਿ ਛੂਟਨ ਨੈਕੁ ਭਯੋ ਹੈ।
ਤਾਹੀ ਕੇ ਹੇਤ ਫਿਰੈ ਬਨ ਮੈ ਤਜਿ ਕੈ ਗ੍ਰਿਹ ਸ੍ਵਾਸ ਨ ਏਕ ਲਯੋ ਹੈ।
ਸੋ ਬਿਰਥਾ ਹਮ ਸੇ ਬਨ ਭ੍ਰਾਤ ਕਹੋ ਹਰਿ ਜੀ ਕਿਹ ਓਰਿ ਗਯੋ ਹੈ।। ੪੮੬।।

naain nachaie mano mrig so sabh gopan ko man chor leyo hai.
tahi kai beech rehou gad kai teh tai chhutan naik bhiou hai.
tahi ko hait phire ban mein taj kai greh savas na ek lieu hai.
so birtha hum so ban bharnt kaho har ji keh aur geho hai. (486)

ਜਿਨ ਹੂੰ ਬਨ ਬੀਚ ਮਰੀਚ ਮਰਿਯੋ ਪੁਰ ਰਾਵਨਿ ਸੇਵਕ ਜਾਹਿ ਦਹਿਯੋ ਹੈ।
ਤਾਹੀ ਸੋ ਹੋਤ ਕਰਿਯੋ ਹਮ ਹੂੰ ਬਹੁ ਲੋਗਨ ਕੋ ਉਪਹਾਸ ਸਹਿਯੋ ਹੈ।
ਵਾਸਰ ਸੇ ਦ੍ਰਿਗ ਸੁੰਦਰ ਸੋ ਮਿਲਿ ਗ੍ਵਾਰਿਨਿਯਾ ਇਹ ਭਾਤਿ ਕਹਿਯੋ ਹੈ।
ਤਾਹੀ ਕੀ ਚੋਟ ਚਟਾਕ ਲਗੇ ਹਮਰੋ ਮਨੂਆ ਮ੍ਰਿਗ ਠਉਰ ਰਹਿਯੋ ਹੈ।। ੪੮੭।।

jin hun ban beech mureech mario pur ravan sevak jahai dehou hai.
tahi so hait keho hum hun choh logan ko upkas sehou hai.
vasar so drig so mil gavarriya eh bhant kehiou hai.
tahi ki chot chatak lagai humro manua mrig thour teho hai. (487)

Due to Krishna's love in that forest, the milkmaids of Brij town were saying thus on seeing those trees, "Is he hiding in this pipal or Banyan tree, in whose love we have borne the sun's heat? Has he hidden himself, since he told us as to why we had come forsaking our spouses? But we cannot remain happy at home without having a glimpse of Kahna. One damsel would be talking while the other would embrace the trees on hearing these words, as if it were Kahna. (484)

In Kahna's separation, the women folk of Brij were madly missing him and were moving around like the cranes, wailing and crying; where no food was available to eat or drink. One would fall down unconscious, while the other one would say, "having developed so much love with us, O Lord! Where have you gone?" (485)

Having used his bewitching eyes like a deer, he had enamoured all the milkmaids and we are totally engrossed in his love with our hearts, and we cannot bear his separation for a moment as such we are roaming here having left our homes. Having said these words, one of them heaved a deep sigh. Addressing the jungle the milkmaids said, " O brother forest! "Pray tell us in which direction Krishna had gone? (486)

"We have loved the same person (Krishna) who had once killed Mareech in the jungle whose slave Hanuman had burnt (set fire to) the town of Lanka and have borne the laughter of many people (condemnation)." The lotus-eyed beautiful womenfolk said, that they had been pierced with the sharp edged arrows of his eyes, so that their deer-like hearts had been enamoured (487)

ਬੰਦ ਪੜੈ ਸਮ ਕੋ ਫਲ ਹੋ ਬਹੁ ਮੰਗਨ ਕੋ ਜੋਊ ਦਾਨ ਦਿਵਾਵੈ।
ਕੀਨ ਅਕੀਨ ਲਖੈ ਫਲ ਹੋ ਜੋਊ ਆਥਿਤ ਲੋਗਨ ਅੰਨ ਜਿਵਾਵੈ।
ਦਾਨ ਲਹੈ ਹਮਰੇ ਜੀ ਕੋ ਇਹ ਕੋ ਸਮ ਕੋ ਨ ਸੋਊ ਫਲ ਪਾਵੈ।
ਜੋ ਬਨ ਮੈ ਹਮ ਕੋ ਜਰਰਾ ਇਕ ਏਕ ਘਰੀ ਭਗਵਾਨ ਦਿਖਾਵੈ।। ੪੮੮।।

beid parai sum ko phal hai boh manghan ko jouoo daan divaie.
keen akeen lakhai phai hai jouoo athit logan an jivaie.
daan laho hamrai jia ko eh ke sum ko a souoo phat pavai.
jo ban mein hum ho jarra ik ek ghari bhagwan dikhavai. (488)

ਜਾਹਿ ਬਿਭੀਛਨ ਲੰਕ ਦਈ ਅਰੁ ਦੈਤਨ ਕੇ ਕੁਪਿ ਕੈ ਗਨ ਮਾਰੇ।
ਪੈ ਤਿਨ ਹੂੰ ਕਬਿ ਸਯਾਮ ਕਹੈ ਸਭ ਸਾਧਨ ਰਾਖਿ ਅਸਾਧ ਸੰਘਾਰੇ।
ਸੋ ਇਹ ਜਾ ਹਮ ਤੇ ਛਪ ਗਯੋ ਅਤਿ ਹੀ ਕਰ ਕੈ ਸੰਗਿ ਪ੍ਰੀਤਿ ਹਮਾਰੇ।
ਪਾਇ ਪਰੋ ਕਹੀਯੋ ਬਨ ਭ੍ਰਾਤ ਕਹੋ ਹਰਿ ਜੀ ਕਿਹ ਓਰਿ ਪਧਾਰੇ।। ੪੮੯।।

jahai bhabhichhan lunk daiee ar diatan ke kup ke gunn marai.
pai tin hun kab siam kehai sabh sadhan rakh asadh sangharai.
so eh ja hum te chhap geiyo at hi karkai sung preet hamarai.
paie paro kehou ban bharat kaho har ji keh aour padhari. (489)

ਗ੍ਵਾਰਿਨ ਖੋਜਿ ਰਹੀ ਬਨ ਮੈ ਹਰਿ ਜੀ ਬਨ ਮੈ ਨਹੀ ਖੋਜਤ ਪਾਏ।
ਏਕ ਬਿਚਾਰ ਕਰਿਯੋ ਮਨ ਮੈ ਫਿਰ ਕੈ ਨ ਗਯੋ ਕਬਹੂੰ ਉਹ ਜਾਏ।
ਫੇਰਿ ਫਿਰੀ ਮਨ ਮੈ ਗਿਨਤੀ ਕਰਿ ਪਾਰਥ ਸੂਤ ਕੀ ਡੋਰ ਲਗਾਏ।
ਯੌ ਉਪਜੀ ਉਪਮਾ ਚਕਈ ਜਨ ਆਵਤ ਹੈ ਕਰ ਮੈ ਫਿਰਿ ਧਾਏ।। ੪੯੦।।

gavaran khoj rehi ban mein har ji ban mein nahi khojat paie.
ek bichar kariou man mein phir kai na geyo kabhun oh jaie.
pher phiri man mein ginti har kar parath soot ki dore lagaie.
yo upji upma chakiee jan avat hai kar mein phir dhaie. (490)

ਆਇ ਕੇ ਢੂੰਢਿ ਰਹੀ ਠਉਰ ਤਹਾ ਭਗਵਾਨ ਨ ਢੂੰਢਡ ਪਾਏ।
ਇਉ ਜੁ ਰਹੀ ਸਭ ਹੀ ਚੀਕ ਕੈ ਜਨੁ ਚਿਤ੍ ਲਿਖੀ ਪ੍ਰਿਤਿਮ ਛਬਿ ਪਾਏ।
ਅਉਰ ਉਪਾਵ ਕਰਿਯੋ ਪੁਨਿ ਗ੍ਵਾਰਿਨ ਕਾਨ੍ਹ ਹੀ ਭੀਤਰ ਚਿਤ ਲਗਾਏ।
ਗਾਇ ਉਠੀ ਤਿਹ ਕੇ ਗੁਨ ਏਕ ਬਜਾਇ ਉਠੀ ਇਕ ਸ੍ਵਾਗ ਲਗਾਏ।। ੪੯੧।।

aie hai dhoondh rehi souoo thour taha bhagwanna dhoodhat paie.
eiou jo rehi sabh hi chak kai jan chitar likhi pritima chhab paie.
aour upav kariou pun ghavaran kahn hi bheetar chit lagaie.
gaie uthi teh kai gunn ek bajaie uthi ik swag lagaie. (491)

Whosoever would give alms to the beggars in plenty, would have the same benefit as gained by reading Vedas; whosoever would feed the incoming guests, would earn the same reward for sure as having full faith in him; whosoever would enable us to have a glimpse of our Lord for a moment would have the benefit of our whole life (at his disposal) in the reward. (488)

The same Krishna, who had once offered (the Kingdom of) Lanka to vibhishan, and who had destroyed the hordes of demons being infuriated. The poet siam has stated, that the same Krishna had saved the honour of all saintly pesons having destroyed all the villains. The same person having developed so much love for us, had disappered (hidden) now. "O brother jungle! We would pay our obeisance at your feet, if you were to tell us in which direction Krishna had gone?" (489)

All the milkmaids were searching for Krishna in the forest, but Krishna was nowhere to be seen in the forest. Then the milkmaids thought to themselves that he minght have gone to the same place where he had left while playing the games. Then again another thought came to their mind, and they concentrated on Krishna only. The poet has described the beauty of this scene as the birds (partridges) had come back from the other side of the river having flown there (490).

Then the milkmaids, reaching that place, were trying to search for Krishna but in vain. So they were standing there bewildered as if they were looking gracious like a portrait or statue. Then the milkmaids hit upon another plan and started concentrating single minded on Kahna only. So one of them started reciting his qualities, while a second one started playing on the flute, while another one started doing mimicry. (491)

ਹੋਤ ਬਕੀ ਇਕ ਹੋਤ ਤ੍ਰਿਣਾਵ੍ਰਤ ਏਕ ਅਘਾਸੁਰ ਹ੍ਵੈ ਕਰਿ ਧਾਵੈ।
ਹੋਇ ਹਰੀ ਤਿਨ ਮੈ ਧਸਿ ਕੈ ਧਰਨੀ ਪਰ ਤਾ ਕਹੁ ਮਾਰਿ ਗਿਰਾਵੈ।
ਕਾਨ੍ਹ ਸੋ ਲਾਗ ਰਹਿਯੋ ਤਿਨ ਕੌ ਅਤ ਹੀ ਮਨ ਨੈਕ ਨ ਛੂਟਨ ਪਾਵੈ।
ਇਉ ਉਪਜੀ ਉਪਮਾ ਬਨੀਆ ਜਨੁ ਸਾਲਨ ਕੇ ਹਿਤ ਹੋਰ ਬਨਾਵੈ॥ ੪੯੨॥

hote thaki ik hote trinavarat aghasur havai kar dhavai.
hoiai hari tin mein dhas kai dharni par ta koh maar giravai.
kahn so laag reho tin kou at hi man naik na chhutan pavai.
eiou upji upma bania jan salan kai hit hore banavai. (492)

ਰਾਜਾ ਪਰਛਿਤ ਬਾਚ ਸੁਕ ਸੋ

ਦੋਹਰਾ

ਸੁਕ ਸੰਗ ਰਾਜੇ ਕਹੁ ਕਹੀ ਜੂਥ ਦਿਨ ਕੇ ਸਾਥ।
ਅਗਨਿ ਭਾਵ ਕਿਹ ਬਿਧਿ ਕਹੈ ਕ੍ਰਿਸਨ ਭਾਵ ਕੇ ਸਾਥਾ॥ ੪੯੩॥

Raja Parichhat baach suk so

Dohra

suk sung rajai koh kehi juth dijan kai nath.
agan bhav keh bidh kehai Krisan bhav kai sath. (493)

ਸੁਕ ਬਾਚ ਰਾਜਾ ਸੋ

ਸਵੈਯਾ

ਰਾਜਨ ਪਾਸ ਬਯਾਸ ਕੋ ਬਾਲ ਕਥਾ ਸੁ ਅਰੰਚਕ ਭਾਂਤਿ ਸੁਨਾਵੈ।
ਗ੍ਵਾਰਨੀਆ ਬਿਰਹਾਨਲ ਭਾਵ ਕਰੈ ਬਿਰਹਾਨਲ ਕੌ ਉਪਜਾਵੈ।
ਪੰਚ ਭੂ ਆਤਮ ਲੋਗਨ ਕੋ ਇਹ ਕਉਤਕ ਕੈ ਅਤਿ ਹੀ ਡਰ ਪਾਵੈ।
ਕਾਨ੍ਹ ਕੋ ਧਯਾਨ ਕਰੇ ਜਬ ਹੀ ਬਿਰਹਾਨਲ ਕੀ ਲਪਟਾਨ ਬੁਝਾਵੈ॥ ੪੯੪॥

Suk baach raja so

Swaiyya'

rajan pas bias ko baal katha so aroucha bhant sunavai.
gavarnia birhanal bhav karai birhanal ko upjavai.
panch bhu atam logan ko eh kortak kai at hi dar pavai.
kahn ko dhian karai jab hi birhanal ki laptan bujhavai. (494)

One posed as Pootna and one assumed the form of Trinavarat and one posed as Aghasur and one of them, posing as Krishna, tried to push through the demons; and then threw them down on the ground. Their mind was completely engrossed in thinking of Krishna and would not get separated for a moment from such thoughts. On seeing this situation, one is tempted to praise the scene as if one trader, to satisfy his desire for eating meat preparation, prepares a liquid preparation by boiling stones (small). (492)

Raja Preekshit told Sukhdev

Couplet

"O brahmins (Rishis) master! Tell us, in the fire of separation, how to explain the desire for a union with Krishna, so as to quench the fire. (493)

Then Sukhdev told the King.

Swaiyya'

The son of Vyas (Sukhdev) came to Raja Preekshit and told him a strange episode. The milkmaids, burning in the fire of separation, develop the condition of separation and were showing such dreadful scenes and producing fear psychosis (as if they were depicting the portrayal of fire of separation). But whenever they were reminded of Krishna (thinking of union with Kahna) they were seen quenching the (fire) flames of separation. (494)

ਬ੍ਰਿਖਭਾਸੁਰ ਗ੍ਵਾਰਿਨ ਏਕੇ ਬਨੈ ਬਛੁਰਾਸੁਰ ਮੂਰਤਿ ਏਕ ਧਰੈ।
ਇਕ ਹ੍ਵੈ ਚਤੁਰਾਨਨ ਗ੍ਵਾਰ ਹਰੈ ਇਕ ਹ੍ਵੈ ਬ੍ਰਹਮਾ ਫਿਰਿ ਪਾਇ ਪਰੈ।
ਇਕ ਹ੍ਵੈ ਬਗੁਲਾ ਭਗਵਾਨ ਕੇ ਸਾਥ ਮਹਾ ਕਰ ਕੈ ਮਨਿ ਕੋਪ ਲਰੈ।
ਇਹ ਭਾਤਿ ਬਧੂ ਬ੍ਰਿਜ ਖੇਲ ਕਰੈ ਜਿਹ ਭਾਤਿ ਕਿਧੌ ਨੰਦ ਲਾਲ ਕਰੈ।। ੪੯੫।।

brikhbhasur gavaran ek banai bachhrasur moorat ek dharai.
ik hai chatranan gavar harai ik havai brahma phir paie parai.
ik havai lagla bhagwan ko sath maha kar kai man ko larai.
eh bhant badhu brij khel karai jeh bhant kidho Nand Lal karai. (495)

ਕਾਨ੍ਹ ਚਰਿਤ੍ ਸਭੈ ਕਰ ਕੈ ਸਭ ਗ੍ਵਾਰਿਨ ਫੇਰਿ ਲਗੀ ਗੁਨ ਗਾਵਨ।
ਤਾਲ ਬਜਾਇ ਬਜਾ ਮੁਰਲੀ ਕਬਿ ਸਯਾਮ ਕਹੈ ਅਤਿ ਹੀ ਕਰਿ ਭਾਵਨ।
ਫੇਰਿ ਚਿਤਾਰ ਕਹਿਯੋ ਹਮਰੇ ਸੰਗਿ ਖੇਲ ਕਰਿਯੋ ਹਰਿ ਜੀ ਇਹ ਠਾਵਨ।
ਗ੍ਵਾਰਿਨ ਸਯਾਮ ਕੀ ਭੂਲ ਗਈ ਸੁਧਿ ਬੀਚ ਲਗੀ ਮਨ ਕੇ ਦੁਖ ਪਾਵਨ।। ੪੯੬।।

kahn chritar sabhai kar kai sabh gavaran pher lagi gunn vavan.
taal bajaie baja murli kab siam kehai at hi kar bhavan.
pher chitar kehiou hamrai sung khel kariou har ji eh thavan.
gavaran siam ki bhul gaiee sudh beech lagi man kai dukh pavan. (496)

ਅਤਿ ਹੋਇ ਗਈ ਤਨ ਮੈ ਹਰਿ ਸਾਥ ਸੁ ਗੋਪਿਨ ਕੀ ਸਭ ਹੀ ਘਰਨੀ।
ਤਿਹ ਰੂਪ ਨਿਹਾਰ ਕੈ ਬਸਿ ਭਈ ਜੁ ਹੁਤੀ ਅਤਿ ਰੂਪਨ ਕੀ ਧਰਨੀ।
ਇਹ ਭਾਤਿ ਪਰੀ ਮੁਰਝਾਇ ਧਰੀ ਕਬਿ ਨੇ ਉਪਮਾ ਤਿਹ ਕੀ ਬਰਨੀ।
ਜਿਮ ਘੰਟਕ ਹੋਰ ਮੈ ਭੂਮਿ ਕੇ ਬੀਚ ਪਰੈ ਗਿਰ ਬਾਨ ਲਗੇ ਹਰਨੀ।। ੪੯੭।।

at hoiai gaiee tan mein har saath so gopian ki sabh hi gharni.
teh roop nihar kai bas bhaiee jo huti at rupan ki dharni.
eh bhant pari murjhaie dhari kab ne upma teh ki barni.
jim ghantak har mein bhoom kai beech parai gir baan lagai harni. (497)

ਬਰੁਨੀ ਸਰ ਭਉਹਨ ਕੋ ਧਨੁ ਕੈ ਸੁ ਸਿੰਗਾਰ ਕੇ ਸਾਜਨ ਸਾਥ ਕਰੀ।
ਰਸ ਕੋ ਮਨ ਮੈ ਅਤਿ ਹੀ ਕਰਿ ਕੋਪ ਸੁ ਕਾਨ੍ਹ ਕੇ ਸਾਮੁਹਿ ਜਾਇ ਅਰੀ।
ਅਤਿ ਹੀ ਕਰਿ ਨੇਹੁ ਕੋ ਕ੍ਰੋਧ ਮਨੈ ਤਿਹ ਠਉਰ ਤੇ ਪੈਗ ਨ ਏਕ ਟਰੀ।
ਮਨੋ ਮੈਨ ਹੀ ਸੋ ਅਤਿ ਹੀ ਰਨ ਕੈ ਧਰਨੀ ਪਰ ਗ੍ਵਾਰਿਨ ਜੂਝਿ ਪਰੀ।। ੪੯੮।।

barni sabh bhauhan ko dhan kai so singar kai sajan saath kari.
ras ko man mein at hi kar kop so kahn hai sameh jaie ari.
at hi kar neho ko karodh manai teh thour te paig na ek tari.
mano main hi so at hi run kai dharni par gavarni jujh pari. (498)

One milkmaid was posing as Brikhasur, while another maid assumed the form of Bachhrasur (demons) and one posing as Brahma kidnapped the milkmaids' children. Then another, posing as Brahma, bows at Krishna's feet. Then another maid assumed the form of a crane (Bakasur) who fights with Krishna, being enraged. Thus the women folk of Brij town were playing the same game of fun, as Nand Lal (Kahna) used to play. (495)

At first the milkmaids performed all the games of fun as by Kahna and then started singing his praises. The poet Siam has stated, that they were clapping, playing on the flute, and then were doing lot of fun and frolic, and then they were reminded of the place, where Krishna used to make lot of fun with them. Then the milkmaids forgot all about Krishna and were feeling pained and distressed at his separation. (496)

All the milkmaids (wives of milkmen) had developed love of Krishna in their bodies (hearts) and on seeing his appearance (beautiful) they were completely enamoured and became fully under his spell and they fell down unconscious on the ground. The poet has depicted the beauty of this scene by comparing it with the deer (female) who falls down (dead) with the arrow striking her, being completely under the spell of the beating drum's (special type) sound. (497)

By using the arrows of the eye-lashes fixed in the bows of eye-brows, they were presenting themselves as an embodiment of embllishment, and with increased love in their hearts they were standing unmoved in front of Krishna and they would not move even a step from their position being enraged with love of Krishna. It appeared as if they had fought against the warrior, in the form of god of love and the milkmaids in the form of opposing warriors who had fallen down having laid down their lives (in the battle). (498)

ਤਿਨ ਗ੍ਵਾਰਿਨ ਕੋ ਅਤਿ ਹੀ ਪਿਖਿ ਪ੍ਰੇਮ ਤਬੈ ਪ੍ਰਗਟੇ ਭਗਵਾਨ ਸਿਤਾਬੀ।
ਜੋਤਿ ਭਈ ਧਰਨੀ ਪਰ ਇਉ ਰਜਨੀ ਮਹਿ ਛੂਟਤ ਜਿਉ ਮਹਤਾਬੀ।
ਚਉਕ ਪਰੀ ਤਬ ਹੀ ਇਹ ਇਉ ਜੈਸੇ ਚਉਕ ਪਰੈ ਤਮ ਹੈ ਡਰਿ ਖੁਆਬੀ।
ਛਾਡਿ ਚਲਿਯੋ ਤਨ ਕੋ ਮਨ ਇਉ ਜਿਮ ਭਾਜਤ ਹੈ ਗ੍ਰਿਹ ਛਾਡਿ ਸਰਾਬੀ।। ੪੯੯।।

tin gavarn ko at hi pikh prem tabai pragtai bhagwan sitabi.
joat bhaiee dharni par eau rajni meh chhutat jiou mehtabi.
chank pari tab hi eh ieou jaisai chouk parai tum mein dar khuabi.
chhad chaliou tan ko man eauo jim bhagat hai greh chhad sarabi. (499)

ਗ੍ਵਾਰਿਨ ਧਾਇ ਚਲੀ ਮਿਲਬੇ ਕਹੁ ਜੋ ਪਿਖਏ ਭਗਵਾਨ੍ ਗੁਮਾਨੀ।
ਜਿਉ ਮ੍ਰਿਗਨੀ ਮ੍ਰਿਗ ਦੇਖਿ ਚਲੈ ਜੁ ਹੁਤੀ ਅਤਿ ਰੂਪ ਬਿਖੈ ਅਭਿਮਾਨੀ।
ਤਾ ਛਬਿ ਕੀ ਅਤਿ ਹੀ ਉਪਮਾ ਕਬਿ ਨੈ ਮੁਖ ਤੇ ਇਹ ਭਾਤਿ ਬਖਾਨੀ।
ਜਿਉ ਜਲ ਚਾਤ੍ਰਿਕ ਬੂੰਦ ਪਰੈ ਜਿਮ ਕੂਦਿ ਪਰੈ ਮਛਲੀ ਪਿਖਿ ਪਾਨੀ।। ਪ00।।

gavarni dhaie chali milbai koh jo pikhaei bhagwan gumani.
jiou mrigani mrig dekh chalai jo huti at roop bikhai abhmani.
tan chhab ki at hi upma kab no mukh te eh bhant bakhani.
jiou jal chatrik boond parai jiu kud parai machhli pikh pani. (500)

ਰਾਜਤ ਹੈ ਪੀਅਰੋ ਪਟ ਕੰਧਿ ਬਿਰਾਜਤ ਹੈ ਮ੍ਰਿਗ ਸੇ ਦ੍ਰਿਗ ਦੋਊ।
ਛਾਜਤ ਹੈ ਮਨਿ ਸੋ ਉਰ ਮੈ ਨਦੀਆ ਪਤਿ ਸਾਥ ਲੀਏ ਫੁਨਿ ਜੋਊ।
ਕਾਨ੍ਹ ਫਿਰੈ ਤਿਨ ਗੋਪਿਨ ਮੈ ਜਿਹ ਕੀ ਜਗ ਮੈ ਸਮ ਤੁਲਿ ਨ ਕੋਊ।
ਗ੍ਵਾਰਿਨ ਰੀਝ ਰਹੀ ਬ੍ਰਿਜ ਕੀ ਸੋਊ ਰੀਝਤ ਹੈ ਚਕ ਦੇਖਤ ਸੋਊ।। ਪ0੧।।

rajat hai piaro pat kandh brijat hai mrig se drig douoo.
chhajat hai man so ur mein nadia pat sath liai phun jouoo.
kahn phirai tin gopin mein jeh ki jug mein sum tul na kouoo.
gavariu reejh tin gopin mein jeh ki souoo rejhat hai chak dekhat souoo.
(501)

On seeing the extreme love of the milkmaids, then suddenly the Lord (Krishna) appeared on the scene (by removing the hidden posture). There was so much illumination (light) on the Earth on his appearance, just as a moon like fire-work (mehtabi) illumines the whole area at night on its display. All the milkmaids were then bewildered, just as one gets astonished (startled) on seeing a dream at night. Their hearts were completely mesmerised by his presence just as a drunkard runs away from his house (rushes for having a drink). (499)

When the milkmaids perceived the proud Lord (Krishna) standing there, they rushed forward to meet him. Even the egocentric (proud) maids (due to their beauty) rushed forward on seeing Krishna just as the female deer rush to meet their mate (male deer). The poet has depicted the beauty of this scene like this; just as a (chatrik) cuckoo feels delighted (with life) on getting the rain-drop (in mouth) or a fish (out of water) jumps into water on the very sight of it. (500)

The yellow piece of cloth on the shoulder of Sri Krishna was looking glorious and his eyes were shining brilliantly like the deer's eyes. The jewel (gem) was looking gorgeous on his chest (shining beautifully) which he had been offered by the ocean as a gift (in his reverence). Kahna was moving around in the midst of milkmaids (with pride) as if there was none equal to him in the whole world, while the milkmaids of Brij-town feeling fully elated, and anyone, on seeing them, would get (started) delighted with their beauty. (501)

ਕਬਿਤੁ

ਕਉਨ ਜਿਉ ਪ੍ਰਭਾਤ ਹੈ ਬਿਛਰਿਯੋ ਮਿਲੀ ਬਾਤ ਤੈ
ਗੁਨੀ ਜਿਉ ਸੁਰ ਸਾਤ ਤੈ ਬਚਾਯੋ ਚੋਰ ਗਾਤ ਤੈ।
ਜੈਸੇ ਧਨੀ ਧਨ ਤੈ ਅਉ ਰਿਨੀ ਲੋਕ ਮਨਿ ਤੈ।
ਲਰਈਯਾ ਜੈਸੇ ਰਨ ਤੈ ਤਜਈਯਾ ਜਿਉ ਨਸਾਤ ਤੈ।
ਜੈਸੇ ਦੁਖੀ ਸੂਖ ਤੈ ਅਭੂਖੀ ਜੈਸੇ ਭੂਖ ਤੈ
ਸੁ ਰਾਜਾ ਸਤ੍ ਆਪਨੇ ਕੋ ਸੁਨੇ ਜੈਸੇ ਘਾਤ ਤੈ।
ਹੋਤ ਹੈ ਪ੍ਰਸੰਨ ਜੇਤੇ ਏਤੇ ਏਤੀ ਬਾਤਨ ਤੈ।
ਹੋਤ ਹੈ ਪ੍ਰਸੰਨਯ ਗੋਪੀ ਤੈਸੇ ਕਾਨ੍ਹ ਬਾਤ ਹੈ।। ੫੦੨।।

Kabit

kaun jiou parbhat tai bichhriou mili baat tai.
gunni jiou sur saat tai bachaiyo chor gat tai.
jaisai dhan dhani dhan tai an rini lok man tai.
lariya jaisai runn tai tajeiya jiou nasat tai.
jaisai dukhi sookh tai abhukhi jaisai bhookh tai.
so raja satar apnai ko sunnai jaisai ghat tai.
hote hai parsan jaitai aitai aiti batan tai.
hote hai parsaneu gopi taisai kahn baat tai. (502)

ਕਾਨ੍ਹ ਜੁ ਬਾਚ

ਸਵੈਯਾ

ਹਸਿ ਬਾਤ ਕਹੀ ਸੰਗਿ ਗੋਪਿਨ ਕਾਨ ਚਲੋ ਜਮੁਨਾ ਤਟਿ ਖੇਲ ਕਰੈ।
ਚਿਟਕਾਰਨ ਸੋ ਭਿਰ ਕੈ ਤਿਹ ਜਾ ਤੁਮਹੂੰ ਹੂੰ ਤਰੋ ਹਮਹੂੰ ਹੂੰ ਤਰੈ।
ਗੁਹਿ ਕੈ ਬਨ ਫੂਲਨ ਸੁੰਦਰ ਹਾਰ ਸੋ ਕੇਲ ਕਰੈ ਤਿਨ ਡਾਰਿ ਗਰੈ।
ਬਿਰਹਾ ਛੁਧ ਕੋ ਤਿਹ ਠਉਰ ਬਿਖੈ ਹਸ ਕੈ ਰਸ ਕੈ ਸੰਗਿ ਪੇਟ ਭਰੈ।। ੫੦੩।।

Kahn jo baach

Swaiyya'

hass baat kehi sung gopin kahn chalai Jamuna tat khel harai.
chitkaran so bhir hai teh ja tumhun hun taro humhun hun tarai.
goh hai ban phulan sunder haar so khel karai tin daar garai.
birha chhudh ko teh thour bikhai hass kai ras kai sung peit bharai. (503)

Kabit

The milmmaids were feeling fully delighted on listening to the talk of Krishna just as the lotus flower blossoms forth on the sight of sun at the dawn (of day), or the separated person feels happy on meeting someone, or a lover of music feels delighted with the playing of seven tunes (melodies) of Raga or a thief feels happy on saving his skin (from being caught); or a wealthy person feels happy on acquiring wealth, or a debtor feels proud on getting people's support (respect) or a great warrior feels elated at the beginning of a battle, or a recluse feels delighted being relieved of his bondage, or a suffering person gets relief being freed of his afflictions or a person having no appetite feels happy being hungry or a king feels happy at the destruction of his enemy : (the same way the milkmaids were feeling happy). (502)

Then Krishna said :

Swaiyya'

Kahna laughed and told the milkmaids, "Let us go to the banks of Jamuna and play some games. There we will have fun by splashing water on each other while swimming and you also enjoy the swim like that. By making garlands of the jungle flowers and wearing them around our necks, we will have fun and frolic with sensual pleasure. To cast away the pangs of separation, we will enjoy the love (of sexual pleasure), thus satisfying our hunger with laughter. (503)

ਆਇਸੁ ਮਾਨਿ ਤਬੈ ਹਰਿ ਕੋ ਸਭ ਧਾਇ ਚਲੀ ਗੁਪੀਆ ਤਿਹ ਠਉਰੈ।
ਏਕ ਚਲੈ ਮੁਸਕਾਇ ਭਲੀ ਬਿਧਿ ਏਕ ਚਲੈ ਹਰੂਏ ਇਕ ਦਉਰੈ।
ਸਯਾਮ ਕਹੈ ਉਪਮਾ ਤਿਹ ਕੀ ਜਲ ਮੈ ਜਮੁਨਾ ਕਹੁ ਗ੍ਵਾਰਿਨ ਹਉਰੈ।
ਰੀਝ ਰਹੈ ਬਨ ਕੇ ਮ੍ਰਿਗ ਦੇਖਿ ਸੁ ਅਉਰ ਪਿਖੈ ਗਜ ਗਾਮਨ ਸਉਰੈ।। ਪ੦੪।।

aies maan tabai har ko sabh dhaie chali gopian teh thourai.
ek chalai muskaie bhali bidh ek chalai harnai ik dourai.
siam kehai upma teh ki jal mein jamuna koh gavarni hourai.
reejh rehai ban ki mrig dekh so aour pikhai gaj gaman sourai. (504)

ਸਯਾਮ ਸਮੇਤ ਸਭੈ ਗੁਪੀਆ ਜਮੁਨਾ ਜਲ ਕੋ ਤਰਿ ਪਾਰਿ ਪਰਈਯਾ।
ਪਾਰ ਭਈ ਜਬ ਹੀ ਹਿਤ ਸੋ ਗਿਰਦਾ ਕਰ ਕੈ ਤਿਹ ਕੋ ਤਿਸਟਈਯਾ।
ਤਾ ਛਬਿ ਕੀ ਅਤਿ ਹੀ ਉਪਮਾ ਕਬਿ ਨੈ ਮੁਖ ਤੇ ਇਹ ਭਾਂਤਿ ਸੁਨਈਯਾ।
ਕਾਨ੍ਹ ਭਯੋ ਸਸਿ ਸੁਧ ਮਨੋ ਸਮ ਰਾਜਤ ਗ੍ਵਾਰਿਨ ਤੀਰ ਤਰਈਯਾ।। ਪ੦ਪ।।

siam samait sabhai gopian jamuna jal ko tar paar parieya.
paar bhaiee jab hi hit so girda kar kai teh ko tisteiya.
ta chhab ki at hi upma kab nai mukh tai eh bhant sunnieya.
kahn khiou sus sudh mano sam rajat gavarin teer tarieya. (505)

ਬਾਤ ਲਗੀ ਕਹਨੇ ਮੁਖ ਤੇ ਕਵਿ ਸਯਾਮ ਕਹੈ ਮਿਲ ਕੈ ਸਭ ਗ੍ਵਾਰਿਨ।
ਚੰਦ੍ਰਮੁਖੀ ਮ੍ਰਿਗ ਸੇ ਦ੍ਰਿਗਨੀ ਲਖੀਯੈ ਤਿਨ ਭਾਨ ਅਨੰਤ ਅਪਾਰਨਿ।
ਕਾਨ੍ਹ ਕੇ ਸਾਥ ਕਰੀ ਚਰਚਾ ਮਿਲਿ ਕੈ ਬ੍ਰਿਜ ਕੀ ਸਭ ਸੁੰਦਰ ਬਾਰਨਿ।
ਛੋਰਿ ਦਈ ਗ੍ਰਿਹ ਕੀ ਸਭ ਲਾਜ ਜੁ ਹੋਇ ਮਹਾ ਰਸ ਕੀ ਚਸਕਾਰਨਿ।। ਪ੦੬।।

baat lagi kehnai mukh te kavi siam kehai mil kai sabh gavarin.
Chandermukhi mrig se drigni lakhiou tin bhaan anant aparn.
kahn kai sath kari charcha mil kai brij hi sabh sunder barin.
chhor daiee greh ki sabh laaj jo hoiai maha ras hi chaskaran. (506)

ਕੈ ਰਸ ਕੇ ਹਰਿ ਕਾਰਨੁ ਕੈ ਕਰਿ ਕਸਟ ਬਡੋ ਕੋਊ ਮੰਤਰ ਸਾਧੋ।
ਕੈ ਕੋਊ ਜੰਤ੍ਰ ਬਡੋਈ ਸਧਿਯੋ ਇਨ ਕੋ ਅਪਨੇ ਮਨ ਭੀਤਰ ਬਾਧੋ।
ਕੈ ਕੋਹੂੰ ਤੰਤ੍ਰ ਕੇ ਸਾਥ ਕਿਧੋ ਕਬਿ ਸਯਾਮ ਕਹੈ ਅਤਿ ਹੀ ਕਰਿ ਧਾਧੋ।
ਚੋਰਿ ਲਯੋ ਮਨੁ ਗ੍ਵਾਰਿਨ ਕੋ ਛਿਨ ਭੀਤਰ ਦੀਨ ਦਯਾਨਿਧਿ ਮਾਧੋ।। ਪ੦੭।।

kai ras ke har karan kai kar kasat bado kouoo mantar sadho.
kai kouoo jantar badoiee sahiou in ko apno man bheetar badho.
kai kehun tantar ke saath kidho kab siam kehai at hi kar dhadho.
chor liou man gavarin ko chhin bheetar deen diyanidh madho. (507)

On accepting the proposal of Sri Krishna the milkmaids rushed towards the spot. Someone was smiling within, while another maid was moving slowly in good mood while another maid was running away towards that place. The poet Siam has stated the beauty of the scene by praising their mischievous eyes, while some were getting impressed with their elephant-like gait (movement). (504)

Alongwith Sri Krishna all the milkmaids swam across the Jamuna waters and on reaching the other side, all of them encircled Sri Krishna and stood there. The poet has described the beauty of the scene like this. It appeared as if Krishna was like the full moon, and the milkmaids were looking glamorous around him like his family members. (505)

The poet Siam has stated that all the milkmaids were talking to Sri Krishna. All the beautiful womenfolk of Brij town, whose faces were resembling the moon, with deer-like eyes, whose appearance (faces) were shining like the sun in its glory, having shed all their modesty (of family), enjoying and relishing the merriment and the fun. (506)

It appeared as if Sri Krishna to enjoy the merriment and fun, with great difficulty had woven some magic spell around them, or had enticed them all into his love with some black magic (jugglery). The poet siam has described the whole affair as making a great fuss with some charm around them. Thus Sri Krishna, the benevolent Lord, had enamoured all the milkmaids into his love within no time (a moment). (507)

ਗੋਪੀ ਵਾਚ

ਸਵੈਯਾ

ਕਾਨ੍ਹ ਕੇ ਗ੍ਵਾਰਿਨ ਸਾਥ ਕਹਿਯੋ ਹਮ ਕੋ ਤਜਿ ਕੈ ਕਿਹ ਓਰਿ ਗਏ ਥੇ।
ਪ੍ਰੀਤਿ ਬਢਾਇ ਮਹਾ ਹਮ ਸੋ ਜਮੁਨਾ ਤਟਿ ਪੈ ਰਸ ਕੇਲ ਕਏ ਥੇ।
ਯੌ ਤਜਿ ਗੇ ਜਿਮ ਰਾਹਿ ਮੁਸਾਫਿਰ ਸਯਾਮ ਕਹਿਯੋ ਤੁਮ ਨਾਹਿ ਨਏ ਥੇ।
ਫੂਲ ਖਿਰੇ ਆਏ ਕਹਾ ਅਪਨੀ ਬਿਰੀਆ ਕਹੂੰ ਭਉਰ ਭਏ ਥੇ।। ਪ੦੮।।

Gopi Vaach

Swaiyya

Kahn ko gavarin saath kehou hum ko taj kai keh aour gaie thei.
preet badhaie maha hum so jamuna tat pai ras keil bhaie thai.
yo taj ge jim rahai musifir siam kehou tum nahai naiee thai.
phool khirai mukh aie keha apni biria kahun bhaur bhaie thai. (508)

ਅਥ ਚਤੁਰ ਪੁਰਖ ਭੇਦ ਕਥਨੰ

ਸਵੈਯਾ

ਨਰ ਏਕ ਅਕੀਨ ਹੀ ਪ੍ਰੀਤ ਕਰੈ ਇਕ ਕੀਨ ਕਰੈ ਇਕ ਕੀਨ ਜੁ ਜਾਨੈ।
ਏਕ ਨ ਪ੍ਰੀਤਿ ਕੇ ਭੇਦ ਜਨੈ ਜੋਊ ਪ੍ਰੀਤਿ ਕਰੈ ਅਰਿ ਕੈ ਤਿਹ ਮਾਨੈ।
ਸੋ ਨਰ ਮੂੜ ਬਿਖੈ ਕਹੀਯੈ ਜਗਿ ਜੋ ਨਰ ਰੰਚ ਨ ਪ੍ਰੀਤਿ ਪਛਾਨੈ।
ਸੋ ਚਰਚਾ ਰਸ ਕੀ ਇਹ ਭਾਤਿ ਸੁ ਗ੍ਵਾਰਿਨੀਆ ਸੰਗਿ ਕਾਨ੍ਹ ਬਖਾਨੈ।। ਪ੦੯।।

Ab chatur purkh bheid kathanug.

Swaiyya'

nar ek akeen akéen hi preet karai ik keen karai ik keen jo janai.
ek na preet ke bheid janai jouoo preet karai ar kai teh manai.
so nar moor bikhai kehiou jug jo nar ranch na preet pachhanai.
so charcha ras ki eh bhant so gavárania sung kahn bakhanai. (509)

Then the milkmaids said :

Swaiyya'

The milkmaids asked Krishna as to where he had gone leaving them behind all alone. "You had developed great love for us and then played many games of fun and frolic with love on the banks of Jamuna with us." The poet Siam has stated that Krishna left them alone just as a traveller departs company on the way only. "You are not newcomer for us, and now you have come back to see our blooming faces and enjoy the charm of our beauty. Why so? But while our turn comes (to enjoy your company) you had gone elesewhere like a black bee. Why so?" (508)

Now the episode of the secret of clever persons begins

Swaiyya'

There is a (male) person, who develops love without any indication of love from the other side responding equally, while there is another person who makes love with the other side responding equally, 'while there is another type of person who only recognizes the love of the other side, but himself does not make any advances (of love), while there is another type of person who does not know the secret of love at all and whosoever loves him, considers him/her as his enemy. Such a person should be considered among the fools of the world, who does not know a bit even about love. Such talk of love was being engaged into by the milkmaids with Sri Krishna. (509)

ਗੋਪੀ ਬਾਚ

ਸਵੈਯਾ

ਗ੍ਵਾਰਿਨੀਆ ਇਹ ਭਾਤਿ ਕਹੈ ਨਰਿ ਨੇਹ ਕੋ ਅੰਤਿ ਦਗਾ ਕੋਊ ਦੈ ਹੈ।
ਦੋ ਜਨ ਛਾਡਿ ਪਰੋ ਹਰਿ ਗਯੋ ਜਨ ਜੋ ਛਲ ਸੋ ਤਿਹ ਕੋ ਹਰਿ ਲੈ ਹੈ।
ਜੇ ਬਟਹਾ ਜਨ ਘਾਵਤ ਹੈ ਕੋਊ ਜਾਤ ਚਲਿਯੋ ਪਿਖ ਕੈ ਮਧਿਮੈ ਹੈ।
ਪੈ ਖਿਝ ਕੈ ਅਤਿ ਹੀ ਗੁਪੀਆ ਇਹ ਭਾਤਿ ਕਹਿਯੋ ਤਿਨ ਕੀ ਸਮ ਏ ਹੈ॥ ਪ੧੦॥

Gopi baach

Swaiyya'

gavarania eh bhant kehai kar neh ko ant daga kouoo dai hai.
do jan chhad parai har geyo jan jo chhal so teh ho har lai hai.
jo batna jan ghavat hai kouoo jaat chaliou pikh kai madhmai hai.
pai khij kai at hi gopian eh bhant kehiou tin ki sum ei hai. (510)

ਜਬ ਹੀ ਇਹ ਗ੍ਵਾਰਿਨ ਬਾਤ ਕਹੀ ਤਬ ਹੀ ਤਿਨ ਕੇ ਸੰਗ ਕਾਨ੍ਹ ਹਸੈ।
ਜਿਹ ਨਾਮ ਕੇ ਲੇਤ ਜਰਾ ਮੁਖ ਤੇ ਤਜ ਕੈ ਗਨਕਾ ਸਭ ਪਾਪ ਨਸੇ।
ਨ ਜਪਿਯੋ ਜਿਹ ਜਾਪ ਸੋਊ ਉਜਰੇ ਜਿਹ ਜਾਪ ਜਪਿਯੋ ਸੋਊ ਧਾਮ ਬਸੇ।
ਤਿਨ ਗੋਪਿਨ ਸੋ ਇਹ ਭਾਤਿ ਕਹਿਯੋ ਹਮਹੂੰ ਅਤਿ ਹੀ ਰਸ ਬੀਚ ਫਸੇ॥ ਪ੧੧॥

jab hi eh gavarin baat kehi tab hi tin kai sung kahn hasai.
jab naam kai lait jara mukh te taj kai ganka sah paap nasai.
na japiou jeh jaap souoo ujrai jeh jaap japiou souoo dhaam basai.
tin gopian so eh baat kehiou humhun at hi ras beech phasai. (511)

ਕਹਿ ਕੈ ਇਹ ਬਾਤ ਹਸੇ ਹਰਿ ਜੂ ਉਠ ਕੈ ਜਮੁਨਾ ਜਲ ਬੀਚ ਤਰੇ।
ਛਿਨ ਏਕ ਲਗਿਯੋ ਨ ਤਬੈ ਤਿਹ ਕੋ ਲਖਿ ਕੈ ਜਮੁਨਾ ਕਹ ਪਾਰ ਪਰੇ।
ਲਖਿ ਕੈ ਜਲ ਕੈ ਸੰਗ ਗੋਪਿਨ ਕੇ ਭਗਵਾਨ ਮਹਾ ਉਪਹਾਸ ਕਰੋ।
ਬਹੁ ਹੋਰਨਿ ਤੈ ਅਰੁ ਬਯਾਹਨਿ ਤੈ ਕੁਰਮਾਤਨ ਤੈ ਅਤਿ ਸੋਊ ਖਰੈ॥ ਪ੧੨॥

keh kai eh baat hassai har ju uth kai jamuna jal beech tarai.
chhin ek lagiou na tabai teh ko lakh kai jamuna keh paar parai.
lakh kai jal ko sung gopian kai bhagwan maha uphas karai.
boh horin tai ar beyahan tai kurmatan tai at souoo kharai. (512)

The milkmaids then said :

Swaiyya'

The milkmaids were telling Krishna that if a person, having developed love for someone, then deceiving the other one (goes away); his condition could be compared to someone, who having joined another person, travel together and then suddenly leaves the companion and then comes back to loot all his belongings. Just as a killer of the traveller, kills someone travelling with him; such a person should also be considered as a proud (a deceitful person). Then the milkmaids getting frustrated said, that Krishna was also like such travellers. (510)

When the milkmaids said these words, Krishna laughed at them. Even Ganika had been relieved of all her sins by uttering the name of such a Lord; but those persons, who did not meditate on his name, were completely uprooted; whereas those families were maintained in peace who managed to recite Lord's Name. So Krishna told the milkmaids that he was engrossed badly in love with them. (511)

Saying this Sri Krishna laughed away, and went away to swim in the waters of Jamuna. It did not take him long to swim across over to the other side of Jamuna. After swimming for sometime Krishna had lot of fun and frolic with the milkmaids. This merry-making was more pleasing than the fun during holi (festival of coloured waters), marriages or betwen families of married couples (their parents) which results in lot of fun and frolic. (512)

ਕਾਨ੍ਹ ਬਾਚ

ਸਵੈਯਾ

ਰਜਨੀ ਪਰ ਗੀ ਤਬ ਹੀ ਭਗਵਾਨ ਕਹਿਯੋ ਹਸਿ ਕੈ ਹਮ ਰਾਸ ਕਰੈ।
ਸਸਿ ਰਾਜਤ ਹੈ ਸਿਤ ਗੋਪਿਨ ਕੋ ਮੁਖ ਸੁੰਦਰ ਸੇਤ ਹੀ ਹਾਰ ਡਰੈ।
ਹਿਤ ਸੋ ਬ੍ਰਿਜ ਭੂਮਿ ਬਿਖੈ ਸਭ ਹੀ ਰਸ ਖੇਲ ਕਰੈ ਕਰ ਡਾਰ ਗਰੈ।
ਤੁਮ ਕੋ ਜੋਊ ਸੋਕ ਬਢਿਯੋ ਹਮ ਸੋ ਮਿਲਿ ਕੈ ਅਬ ਸੋਕ ਹਰੈ॥ ਪ੧੩॥

Kahn baach

Swaiyya'

rajni par gi tab hi bhagwan kehiou hass kai hum ras karai.
sas tajat hai sit gopin kai mukh sunder sait hi haar darai.
hit so brij bhoom bikhai sabh hi ras khel karai har daar garai.
tum ko jouoo sok bhadiou bichhari hum so mil kai ab sok harai. (513)

ਐਹੇ ਤ੍ਰੀਯਾ ਕਹਿ ਸ੍ਰੀ ਜਦੁਬੀਰ ਸਭੈ ਤੁਮ ਰਾਸ ਕੋ ਖੇਲ ਕਰੋ।
ਗਹਿ ਕੈ ਕਰ ਸੋ ਕਰੁ ਮੰਡਲ ਕੈ ਨ ਕਛੂ ਮਨ ਭੀਤਰ ਲਾਜ ਧਰੋ।
ਹਮਹੂੰ ਤੁਮਰੇ ਸੰਗ ਰਾਸ ਕਰੈ ਨਚਿ ਹੈ ਨਚਿਯੋ ਨਹ ਨੈਕ ਡਰੋ।
ਸਭ ਹੀ ਮਨ ਬੀਚ ਅਸੋਕ ਕਰੋ ਅਤਿ ਹੀ ਮਨ ਸੋਕਨ ਕੋ ਸੁ ਹਰੋ॥ ਪ੧੪॥

eiho triya keh sri jadbir sabhai tum ras ke khel karo.
geh kai kar so kar mandal kai na kachhu man bheetar laaj dharo.
humhun tumrai sung ras karai nach hai nachiou neh naik daro.
sabh hi man beech asok karo at hi man sokan ko so haro. (514)

ਤਿਨ ਸੋ ਭਗਵਾਨ ਕਹੀ ਫਿਰ ਯੋ ਸਜਨੀ ਹਮਰੀ ਬਿਨਤੀ ਸੁਨਿ ਲੀਜੈ।
ਆਨੰਦ ਬੀਚ ਕਰੋ ਮਨ ਕੇ ਜਿਹ ਤੇ ਹਮਰੇ ਤਨ ਕੋ ਮਨ ਜੀਜੈ।
ਮਿਤਵਾ ਜਿਹ ਤੇ ਹਿਤ ਮਾਨਤ ਹੈ ਤਬ ਹੀ ਉਠ ਕੈ ਸੋਊ ਕਾਰਜ ਕੀਜੈ।
ਦੈ ਰਸ ਕੋ ਸਿਰਪਾਵ ਤਿਸੈ ਮਨ ਕੋ ਸਭ ਸੋਕ ਬਿਦਾ ਕਰਿ ਦੀਜੈ॥ ਪ੧੫॥

tin so bhagwan kehi phir yo sajni hamri binti sunn leejai.
anand beech karo man hai jeh te hamrai tan ko man jeejai.
mitwa jeh tai hit manat hai tab hi uth kai souoo karaj keejai.
dai ras ko sirpav tisai man ko sabh sok bida kar deejai. (515)

Then Krishna said,

Swaiyya'

When the night fell, Srikrishna laughed and said, let us have some sort of game play (for fun). The white moon was looking glamorous and the faces of the milkmaids were also shining white beautifully, and let us wear the garlands of white flower. Then let us play the game of love with arms around the necks of one another, with love in the Brij town. Then whatever pangs of separation you had suffered could now be made up playing together." (513)

Sri Krishna then said, "O girls! You all play the game of amorous pastime. By holding one another's hand make a round circle and do not have any sense of modesty in mind, then I will have an amorous pasttime with you. I will dance and you also follow me and dance, having no fear in your hearts. Then have full enjoyment, casting away all your thoughts of sufferings. (514)

Then again Krishna told them like this -

O friends! Listen to my request. Feel completely blissful in your mind, so that my body and mind also blossoms forth (becomes fresh). Whatever action the friend thinks he could take as a matter of right, then one should get up to perform that action (without hesitation). One should give the gift of love to the friend, so that it should dispel all thoughts of suffering from his mind. (515)

ਹਸਿ ਕੈ ਭਗਵਾਨ ਕਹੀ ਫਿਰ ਯੌ ਰਸ ਕੀ ਬਤੀਯਾ ਹਮ ਤੇ ਸੁਨ ਲਈਯੈ।
ਜਾ ਕੈ ਲੀਏ ਮਿਤਵਾ ਹਿਤ ਮਾਨਤ ਸੋ ਸੁਨ ਕੈ ਉਠਿ ਕਾਰਜ ਕਈਯੈ।
ਗੋਪਿਨ ਸਾਥ ਕ੍ਰਿਪਾ ਕਰਿ ਕੈ ਕਬਿ ਸਯਾਮ ਕਹਿਯੋ ਮੁਸਲੀਧਰ ਭਈਯੈ।
ਜਾ ਸੰਗਿ ਹੇਤ ਮਹਾ ਕਰੀਯੈ ਬਿਨੁ ਦਾਮਨ ਤਾ ਹੀ ਕੇ ਹਾਥਿ ਬਿਕਈਯੈ।। ਪ੧੬।।
hass kai bhagwan kehi phir yo ras ki batiya hum te sunn leiyai.
ja kai leeai mitwa hit manat so sunn hai uth karaj kaieeyan.
gopin saath kirpa kar kai kab siam kehiou muslidhar bhaieeyai.
ja sung heit maha kariou bin daman ta hi kai hath bikaieeyai. (516)

ਕਾਨਰ ਕੀ ਸੁਨ ਕੈ ਬਤੀਆ ਮਨ ਮੈ ਤਿਨ ਗ੍ਵਾਰਿਨ ਧੀਰ ਗਹਿਯੋ ਹੈ।
ਦੋਖ ਜਿਤੋ ਮਨ ਭੀਤਰ ਥੋ ਰਸ ਪਾਵਕ ਮੋ ਤ੍ਰਿਣ ਤੁਲਿ ਦਹਿਯੋ ਹੈ।
ਰਾਸ ਕਰਿਯੋ ਸਭ ਹੀ ਮਿਲਿ ਕੈ ਜਸੁਧਾ ਸੁਤ ਕੋ ਤਿਨ ਮਾਨਿ ਕਹਿਯੋ ਹੈ।
ਰੀਝ ਰਹੀ ਪ੍ਰਿਥਮੀ ਪ੍ਰਿਥਮੀ ਗਨ ਅਉ ਨਭ ਮੰਡਲ ਰੀਝ ਰਹਿਯੋ ਹੈ।। ਪ੧੭।।
kanar ki sunn kai batian man mein tin gavarin dhir gehiou hai.
dokh jito man bheetan tho ras pavak mo trin tal dehiou hai.
raas kariou sabh hi mil kai jasudha sut ko tin man kehiou hai.
reejh rehi prithmi prithmi gunn aou nabh mandal reej rehiou hai. (517)

ਗਾਵਤ ਏਕ ਬਜਾਪਤ ਤਾਲ ਸਭੈ ਬ੍ਰਿਜ ਨਾਰਿ ਮਹਾ ਹਿਤ ਸੋ।
ਭਗਵਾਨ ਕੋ ਮਾਨਿ ਕਹਿਯੋ ਤਬ ਹੀ ਕਬਿ ਸਯਾਮ ਕਹੈ ਅਤਿ ਹੀ ਚਿਤ ਸੋ।
ਇਨ ਸੀਖ ਲਈ ਗਤਿ ਗਾਮਨ ਤੇ ਸੁਰ ਭਾਮਨ ਤੇ ਕਿ ਕਿਧੋ ਮਿਤ ਸੋ।
ਅਬ ਮੋਹਿ ਇਹੈ ਸਮਝਿਯੋ ਸੁ ਪਰੈ ਜਿਹ ਕਾਨ੍ਹ ਸਿਖੇ ਇਨ ਹੂੰ ਤਿਤ ਸੋ।। ਪ੧੮।।
gavat ek bajavat taal sabhai brij naar maha hit so.
bhagwan ko maan kehiou tab hi kabi siam kehai at hi hit so.
in sukh laiee gut gaman tai sur bhaman te ke kidho kit so.
ab mohai ehai samjhiou so parai jeh kahn sikhai hun tit so. (518)

ਮੋਰ ਕੋ ਪੰਖ ਬਿਰਾਜਤ ਸੀਸ ਸੁ ਰਾਜਤ ਕੁੰਡਲ ਕਾਨਨ ਦੋਊ।
ਲਾਲ ਕੀ ਮਾਲ ਸੁ ਛਾਜਤ ਕੰਠਹਿ ਤਾ ਉਪਮਾ ਸਮ ਹੈ ਨਹਿ ਕੋਊ।
ਜੋ ਰਿਪੁ ਪੈ ਮਗ ਜਾਤ ਚਲਿਯੋ ਸੁਨਿ ਕੈ ਉਪਮਾ ਚਲਿ ਦੇਖਤ ਓਊ।
ਅਉਰ ਕੀ ਬਾਤ ਕਹਾ ਕਹੀਯੈ ਕਬਿ ਸਯਾਮ ਸੁਰਾਦਿਕ ਰੀਝਤ ਸੋਊ।। ਪ੧੯।।
mor ko pankh brijat sees so rajat kundal kanan douoo.
lal ki maal so chhajat kantheh ta upma sum hai neh kouoo.
jou rip pai maag jaat chaliou sunn kai upma chal dekhat aouoo.
aour ki baat kaha kehiou kab Siam saraiek reejhat suoou. (519)

Sri Krishna then laughed and said, "You should hear all the talk of love from me. Whatever action the friend likes to perform which suits him, one should listen to that and perform which suits him, one should listen to that and perform that function (without any hesitation). The poet Siam has stated that Sri Krishna then did this act of love with benevolence with all the milkmaids. If one develops love for anyone, then one should completely offer himself to that person without any reservations (one should offer his sacrifice without any reward). (516)

On hearing Sri Krishna's talk the milkmaids felt complete peace of mind (patience). The pangs of suffering in mind (due to his separation) had been cast away with his love (all the afflictions were burnt in the fire of love like straw). All the girls joined with the son of Jasodha (Sri Krishna) in enjoying the amorous game by agreeing to his proposal. The whole Earth was blossoming on seeing this amorous pastime, and all the people on the Earth or the heavens were feeling delighted. (517)

All the womenfolk of Brij town were singing songs and clapping with love (of Kahna). The poet siam also stated, that the milkmaids had agreed to Krishna's requirement with love at heart knowingly. They had learnt truly, which they had followed either from the women of the gods or from some one else. I feel that they had learnt this art of love from where Sri Krishna had learnt. (518)

There was crown of peacock's wing on Krishna's head looking gorgeous there, while in both his ears were ringlets (or tresses) shining. A necklace of rubis and pearls was looking beautiful round his neck and nothing could match its beauty. Even if an enemy were to hear its praises he would also go to watch it. The poet siam has stated that what to talk of anyone else, even the gods were getting enamoured on seeing its beauty. (519)

ਗੋਪਿਨ ਸੰਗਿ ਤਹਾ ਭਗਵਾਨ ਮਨੈ ਅਤਿ ਹੀ ਹਿਤ ਕੋ ਕਰ ਗਾਵੈ।
ਰੀਝ ਰਹੈ ਖਗ ਠਉਰ ਸਮੇਤ ਸੁ ਯਾ ਬਿਧਿ ਗ੍ਵਾਰਿਨ ਕਾਨ੍ਹ ਰਿਝਾਵੈ।
ਜਾ ਕਹੁ ਖੋਜਿ ਕਈ ਗਣ ਗੰਧ੍ਰਬ ਕਿੰਨਰ ਭੇਦ ਨ ਰੰਚਕ ਪਾਵੈ।
ਗਾਵਤ ਸੋ ਹਰਿ ਜੂ ਤਿਹ ਜਾ ਤਜ ਕੈ ਮ੍ਰਿਗੀ ਚਲਿ ਕੈ ਮ੍ਰਿਗ ਆਵੈ।। ਪ੨੦।।

gopin surg taha bhagwan manai at hi hit ko kar gavai.
reejh rehai khag thour samait so ya bidh gavarin kahn rujhavai.
ja koh khoj kaiee gunn gandhrab kinar bheid na rachhak pavai.
gavat so har ju teh ja taj kai mrigani chal kai mrig avai. (520)

ਗਾਵਤ ਸਾਰੰਗ ਸੁਧ ਮਲਾਰ ਬਿਭਾਸ ਬਿਲਾਵਲ ਅਉ ਫੁਨਿ ਗਉਰੀ।
ਜਾ ਸੁਰ ਸ੍ਰੋਨਨ ਮੈ ਸੁਨ ਕੈ ਸੁਰ ਭਾਮਿਨ ਧਾਵਤ ਡਾਰਿ ਪਿਛਉਰੀ।
ਸੋ ਸੁਨ ਕੈ ਸਭ ਗ੍ਵਾਰਨਿਯਾ ਰਸ ਕੈ ਸੰਗ ਹੋਇ ਗਈ ਜਨੁ ਬਉਰੀ।
ਤਿਆਗ ਕੈ ਕਾਨਨ ਤਾ ਸੁਨ ਕੈ ਮ੍ਰਿਗ ਲੈ ਮ੍ਰਿਗਨੀ ਚਲਿ ਆਵਤ ਦਉਰੀ।। ਪ੨੧।।

gavat sarang sudh malar bikhar bilawal aou phun gouri.
ja sur sarouen main sunn kai sur bhamin dhavat bhar pichhori.
so sunn kai sabh gavarinia rass kai sung hoiai gaiee jan bauri.
tiag kai kanan ta sunn kai mrig lai mrigni chal avat douri. (521)

ਏਕ ਨਚੈ ਇਕ ਗਾਵਤ ਗੀਤ ਬਜਾਵਤ ਤਾਲ ਦਿਖਾਵਤ ਭਾਵਨ।
ਰਾਸ ਬਿਖੈ ਅਤਿ ਹੀ ਰਸ ਸੋ ਸੁ ਰਿਝਾਵਨ ਕਾਜ ਸਭੈ ਮਨ ਭਾਵਨਿ।
ਚਾਦਨੀ ਸੁੰਦਰ ਰਾਤਿ ਬਿਖੈ ਕਬਿ ਸਯਾਮ ਕਹੈ ਸੁ ਇਖੈ ਰੁਤ ਸਾਵਨ।
ਗ੍ਵਾਰਨਿਯਾ ਤਜਿ ਕੈ ਪੁਰ ਕੋ ਮਿਲਿ ਖੇਲਿ ਕਰੈ ਰਸ ਨੀਕਨਿ ਠਾਵਨ।। ਪ੨੨।।

ek nachai ik gavat geet bajavat taal dikhavat bhavan.
rass bikhai at hi ras mo so rijhavan kaaj sabhai man bhavan.
chandani sunder raat bikhai kab Siam kehai so bikhai rut savan.
gavainia taj kai pur ko mil khel karai ras nikan thavan. (522)

ਸੁੰਦਰ ਠਉਰ ਬਿਖੈ ਕਬਿ ਸਯਾਮ ਕਹੈ ਮਿਲਿ ਗ੍ਵਾਰਿਨ ਖੇਲ ਕਰਿਯੋ ਹੈ।
ਮਾਨਹੁ ਆਪ ਹੀ ਤੇ ਬ੍ਰਹਮਾ ਸੁਰ ਮੰਡਲ ਸੁਧਿ ਬਨਾਇ ਧਰਿਯੋ ਹੈ।
ਜਾ ਪਿਖ ਕੇ ਖਗ ਰੀਝ ਰਹੈ ਮ੍ਰਿਗ ਤਿਆਗ ਤਿਸੈ ਨਹੀ ਚਾਰੋ ਚਰਿਯੋ ਹੈ।
ਅਉਰ ਕੀ ਬਾਤ ਕਹਾ ਕਹੀਯੋ ਜਿਹ ਕੇ ਪਿਖਏ ਭਗਵਾਨ ਛਰਿਯੋ ਹੈ।। ਪ੨੩।।

sunder thour bikhai kab Siam kehai mil gavarin khel kariou hai.
manoh aap hi te brahma sur mandal sudh banaie dhariou hai.
jo pikh kai khag reej rehai mrig tiag tisai nahi charo chariou hai.
aour ki baat raha kehiou jeh kai pikhai bhagwan chariou hai. (523)

Sri Krishna was singing with love at heart, by enjoying the fun in the company of the milkmaids. All those present there including the birds, were feeling happy and Sri Krishna was making the milkmaids elated with love. The Lord, with all the celestial singers and mythological figures (human body with horse's head) were trying to search for, but none could find His secrets. The same (Krishna) was singing songs there. Hearing the melodious tune of his flute even the male deer were rushing towards him leaving behind their mates (female deer). (520)

Sri Krishna was playing ragas like sarang, perfect Malhar, bibha's, Bilwal and Gouri ragas (on flute). Even the women folk of heavens (god's companions) were rushing towards him, leaving behind their head covers (modesty) on hearing the tunes, and the milkmaids were madly in love with his flute (tunes), and the male deer alongwith mates were running towards him on hearing the flute. (521)

Some milkmaids were dancing, another was singing songs in joy while a third one was clapping to show her inner feelings of happiness. Infact, all of them were engaged in pleasing their beloved Krishna while making fun and playing games. The poet siam has stated that all the milkmaids, having left their town during the beautiful moonlight of monsoon period and getting together, were playing games of love and fun at that beautiful place. (522)

The poet siam has stated that all the milkmaids, getting together, were playing games (of fun and frolic) at that beautiful place. It appeared as if Brahma had himself created that atmosphere of fun in the heavenly place of gods, and the birds were feeling happy on seeing this scene, while the deer were enticed so much that they forgot to pertake of their food even, having given it up. What to talk of others, even Krishna himself was enamoured and dodged by this illusion (and was fully engrossed in the play). (523)

ਇਤ ਤੇ ਨੰਦ ਲਾਲ ਸਖਾ ਲੀਏ ਸੰਗਿ ਉਤੈ ਫੁਨਿ ਗ੍ਵਾਰਿਨ ਜੂਥ ਸਬੈ।
ਬਹਸਾ ਬਹਸੀ ਤਹ ਹੋਨ ਲਗੀ ਰਸ ਬਾਤਨ ਸੋ ਕਬਿ ਸਯਾਮ ਤਬੈ।
ਜਿਹ ਕੋ ਬ੍ਰਹਮਾ ਨਹੀ ਅੰਤ ਲਖੈ ਨਹ ਨਾਰਦ ਪਾਵਤ ਜਾਹਿ ਛਬੈ।
ਮ੍ਰਿਗ ਜਿਉ ਮ੍ਰਿਗਨੀ ਮਹਿ ਰ੍ਰਾਜਤ ਹੈ ਹਰਿ ਤਿਉ ਗਨ ਗ੍ਵਾਰਿਨ ਬੀਚ ਫਬੈ।। ਪ੨੪।।

it te Nand Lal sakha leeai sung phun gavarin juth sabai.
behsa behsi teh hone lagi ras baatan so kab Saim tabai.
jeh ko brahma nahi ant lakhai neh narad pavat jahai chhabai.
mrig jiou mrigni meh rajat hai har tiou gunn gavarin beech phabai. (524)

ਨੰਦ ਲਾਲ ਲਲਾ ਇਤ ਗਾਵਤ ਹੈ ਉਤ ਤੇ ਸਭ ਗ੍ਵਾਰਨਿਯਾ ਮਿਲਿ ਗਾਵੈ।
ਫਾਗੁਨ ਕੀ ਰੁਤਿ ਊਪਰਿ ਆਬਨ ਮਾਨਹੁ ਕੋਕਿਲਕਾ ਕੁਕਹਾਵੈ।
ਤੀਰ ਨਦੀ ਸੋਊ ਗਾਵਤ ਗੀਤ ਜੋਊ ਉਨ ਕੇ ਮਨ ਭੀਤਰ ਭਾਵੈ।
ਨੈਨ ਨਛਤ੍ਰ ਪਸਾਰਿ ਪਿਖੈ ਸੁਰ ਦੇਵ ਬਧੂ ਮਿਲਿ ਦੇਖਨਿ ਆਵੈ।। ਪ੨੫।।

Nanad Lal lala it gavat hai ut tai sabh gavarania mil gavai.
phagan ki rut uper athan manoh kokilka kukhavai.
teer nadi souoo gavat geet jouoo un kai man bheetar bhavai.
nain nachhatar pasar pikhia sur dev bhadhu mil dekhan avai. (525)

ਮੰਡਲ ਰਾਸ ਬਚਿਤ੍ਰ ਮਹਾ ਸਮ ਜੇ ਹਰਿ ਕੀ ਭਗਵਾਨ ਰਚਿਯੋ ਹੈ।
ਤਾਹੀ ਕੇ ਬੀਚ ਕਹੈ ਕਬਿ ਇਉ ਰਸ ਕੰਚਨ ਕੀ ਸਮਤੁਲਿ ਮਚਿਯੋ ਹੈ।
ਤਾ ਸੀ ਬਨਾਇਬੋ ਕੋ ਬ੍ਰਹਮਾ ਨ ਬਨੀ ਕਰਿ ਕੈ ਜੁਗਿ ਕੋਟਿ ਪਚਿਯੋ ਹੈ।
ਕੰਚਨ ਕੇ ਤਨਿ ਗੋਪਿਨ ਕੋ ਤਿਹ ਮਧਿ ਮਨੀ ਮਨ ਤੁਲਿ ਗਚਿਯੋ ਹੈ।। ਪ੨੬।।

mandal raas bachittar maha sum je har ki bhagwan rachiou hai.
tahi ko beech kehai kab ieou ras kanchan ki samtul machiou hai.
ta si banaiebei ko brahma na bani kar kai jug kot pachiou hai.
kanchan kai tan gopin ko teh madh mani man tul gachiou hai. (526)

ਜਲ ਮੈ ਸਫਰੀ ਜਿਮ ਕੇਲ ਤਿਮ ਗ੍ਵਾਰਨਿਯਾ ਹਰਿ ਕੇ ਸੰਗਿ ਡੋਲੈ।
ਜਿਉ ਜਨ ਫਾਗ ਕੋ ਖੇਲਤ ਹੈ ਤਿਹ ਭਾਤਿ ਹੀ ਕਾਨ੍ਹ ਕੇ ਸਾਥ ਕਲੋਲੈ।
ਕੋਕਿਲਕਾ ਜਿਮ ਬੋਲਤ ਹੈ ਤਿਮ ਗਾਵਤ ਤਾ ਕੀ ਬਰਾਬਰ ਬੋਲੈ।
ਸਯਾਮ ਕਹੈ ਸਭ ਗ੍ਵਾਰਨਿਯਾ ਇਹ ਭਾਤਨ ਸੋ ਰਸਿ ਕਾਨ੍ਹ ਨਿਚੋਲੈ।। ਪ੨੭।।

jal mein sapri jini kail karai tim gavariniya har hai sung dolai.
jiou jan phag ko khelat hai teh bhant hi kahn kai sath kalolai.
kokilka jim bolat hai tim gavat ta ki barabar bolai.
Siam kehai sabh gavarinya eh bhatan so ras kahn nicholai. (527)

From one side Krishna appeared alongwith his friends, while from the other side the whole group of milkmaids came forward. The poet siam has stated that there followed an atmosphere of love, fun and frolic between them. Even Brahma could not make out the extent of this play nor Narad could imagine the charm of this scene of love. Infact, Sri Krishna was looking gorgeous and charming among the group of milkmaids just as a (male) deer looks beautiful among a herd of (female) deer. (524)

On one side Krishna was singing songs alongwith his mates, while on the other side, all the damsels were singing. It appeared as if during the month of phalgun (Feb.-March) the bird koel was chirruping and kooing (singing) on the mango grooves. They were all singing songs on the banks of the river, which pleased them most. The stars and the gods were watching the scene with wide open eyes, while their spouses were also coming for watching the frun. (525)

Sri Krishna had organised the drama (amorous pastime) in a big way like Vishnu. The poet has stated that in that gameplay love was being enjoyed like gold (ornaments). Even Brahma, having tried his hand for millions of years in vain, could never develop such a beautiful scene (of gameplay). It appeared as if Sri Krishna was studded like a gem in the hearts of the golden bodies of the milkmaids. (526)

Just as the fish makes fun and frolic in water, similarly the milkmaids were fondling with Krishna; just as people play the game of coloured waters (holi), the same way the milkmaids were making fun. The milkmaids were singing song of joy just as the koel (black nightingale) sings mirthfully. The poet siam has stated that the milkmaids were enjoying the love of Sri Krishna with great emotion. (527)

ਰਸ ਕੀ ਚਰਚਾ ਤਿਨ ਸੋ ਭਗਵਾਨ ਕਰੀ ਹਿਤ ਸੋ ਨ ਕਛੂ ਕਮ ਕੈ।
ਇਹ ਭਾਤਿ ਕਹਿਯੋ ਕਬਿ ਸਯਾਮ ਕਹੈ ਤੁਮਰੇ ਮਾਹਿ ਖੇਲ ਬਨਿਓ ਹਮ ਕੈ।
ਕਹਿ ਕੈ ਇਹ ਬਾਤ ਦੀਯੋ ਹਸਿ ਕੈ ਸੁ ਪ੍ਰਭਾ ਸੁਭ ਦੰਤਨ ਯੌ ਦਮਕੈ।
ਜਨੁ ਦਿਉਸ ਭਲੇ ਰੁਤਿ ਸਾਵਨ ਕੀ ਅਤਿ ਅਭ੍ਰਨ ਮੈ ਚਪਲਾ ਚਮਕੈ।। ਪ੨੮।।

ras ki charcha tin so bhagwan kari hit so na kachhu kam kai.
eh bhant kehiou kabi Siam kehai tumrai mohai khel baniou hum kai.
keh kai eh baat deeou hass kai so prabha subh dantan yau damkai.
jan dious bhalai rut savan ki at akaran mein chapla chamki. (528)

ਐਹੋ ਲਲਾ ਨੰਦ ਲਾਲ ਕਹੈ ਸਭ ਗ੍ਵਾਰਨਿਸਾ ਅਤਿ ਮੈਨ ਭਰੀ।
ਹਮਰੇ ਸੰਗ ਆਵਹੁ ਖੇਲ ਕਰੋ ਨ ਕਛੂ ਮਨ ਭੀਤਰ ਸੰਕ ਕਰੀ।
ਨੈਨ ਨਚਾਇ ਕਛੂ ਮੁਸਕਾਇ ਕੈ ਭਉਹ ਦੁਊ ਕਰਿ ਟੇਢਿ ਧਰੀ।
ਮਨ ਯੌ ਉਪਜੀ ਉਪਮਾ ਰਸ ਕੀ ਮਨੋ ਕਾਨ੍ਹ ਕੇ ਕੰਠਹਿ ਫਾਸਿ ਡਰੀ।। ਪ੨੯।।

aiho lala Nand lal kehai sabh gavarniaya at main phari.
humrai sung avoh khel karo na kachhu man bheetar sunk kari.
nain nachaie kachhu mukaie kai bhaouh douoo kar teid dhari.
man yo upji upma ras ki mano kahu hai kantheh phas dari. (529)

ਖੇਲਤ ਗ੍ਵਾਰਿਨ ਮਧਿ ਸੋਊ ਕਬਿ ਸਯਾਮ ਕਹੈ ਹਰਿ ਜੂ ਛਬਿ ਵਾਰੋ।
ਖੇਲਤ ਹੈ ਸੋਊ ਮੈਨ ਭਰੀ ਇਨ ਹੂੰ ਪਰ ਮਾਨਹੁ ਚੇਟਕ ਡਾਰੋ।
ਤੀਰ ਨਦੀ ਬ੍ਰਿਜ ਭੂਮਿ ਬਿਖੈ ਅਤਿ ਹੋਤ ਹੈ ਸੁੰਦਰ ਭਾਤਿ ਅਖਾਰੋ।
ਰੀਝ ਰਹੈ ਪ੍ਰਿਥਮੀ ਕੇ ਸਭੈ ਜਨ ਰੀਝ ਰਹਿਯੋ ਸੁਰ ਮੰਡਲ ਸਾਰੋ।। ਪ੩੦।।

khelat gavarin madh souoo kabi Siam kehai har jo chhab varo.
khelat hai souoo main bhari in hun par manoh chetak daro.
teer rehai brij bhoom bikhai at hoat hai sunder bhant akharo.
reejh rehai prithmi kai sabhai jan reejh rehou sur mandal saro. (530)

Sri Krishna had talked to them (milkmaids) about the true love, (worldly) was also not less important. The poet siam has stated that Krishna had told the milkmaids, "My gameplay with you had been very pleasing and saying this Sri Krishna started laughing, which showed the beauty of his shining teeth, and it appeared as if lightning was shining among the dark black clouds in the monsoon period (of sawan month). (528)

The milkmaids filled with sexual desires said, "O Nand Lal! Come and let us enjoy fun and frolic without having any hesitation in mind. With mischievous eyes, and smiling, they looked at Krishna with their eye-brows twisted (looked at Krishna) in such a manner, whose beauty of this scene has been stated by the poet as if the milkmaids had woven a noose of their sensual love around the neck of Krishna. (529)

The poet siam has stated that Krishna was playing his sporting game among the milkmaids, which is worthy of all praise (worth our sacrifice) and they were also playing the amorous games with sensual desires at heart. It appeared as if they had been mesmerised into his sensual love (had developed sensual love). On Brij-land, on the banks of river, a beautiful atmosphere (of love) had been created, which had resulted in the whole populace of the Earth being very much pleased and delighted and the (godly place) gods in heavens were equally enjoying the fun. (530)

ਗਾਵਤ ਏਕੇ ਨਚੈ ਇਕ ਗ੍ਵਾਰਨਿ ਤਾਰਿਨ ਕਿੰਕਨ ਕੀ ਧੁਨਿ ਬਾਜੈ।
ਜਿਉ ਮ੍ਰਿਗ ਰਾਜਤ ਬੀਚ ਮ੍ਰਿਗੀ ਹਰਿ ਤਿਉ ਗਨ ਗ੍ਵਾਰਿਨ ਬੀਚ ਬਿਰਾਜੈ।
ਨਾਚਤ ਸੋਊ ਮਹਾ ਹਿਤ ਸੋ ਕਬਿ ਸਯਾਮ ਪ੍ਰਭਾ ਤਿਨ ਕੀ ਇਮ ਛਾਜੈ।
ਗਾਇਬ ਪੇਖਿ ਰਿਸੈ ਗਨ ਗੰਧ੍ਰਬ ਨਾਚਬ ਦੇਖਿ ਬਧੂ ਸੁਰ ਲਾਜੈ।। ਪੜ੩੧।।

gavat ek nachai ik gavaran tarin kinkan ki dhun bajai.
jiu mrig rajat beer mirgi har tou gunn gavarin beech birajai.
gaieh peka maha hit so kabi Siam prabha tin ki im chhajai.
gaieh peka risai gunn gandhrab nachhab dekh badhu
sur lajai. (531)

ਰਸ ਕਾਰਨ ਕੋ ਭਗਵਾਨ ਤਹਾ ਕਬਿ ਸਯਾਮ ਕਹੈ ਰਸ ਖੇਲ ਕਰਿਯੋ।
ਮਨ ਯੌ ਉਪਜੀ ਉਪਮਾ ਹਰਿ ਜੂ ਇਨ ਪੈ ਜਨੁ ਚੇਟਕ ਮੰਤ੍ ਡਰਿਯੋ।
ਪਿਖ ਕੈ ਜਿਹ ਕੋ ਸੁਰ ਅਛ੍ਰਨ ਕੇ ਗਿਰਿ ਬੀਚ ਲਜਾਇ ਬਪੈ ਸੁ ਧਰਿਯੋ।
ਗੁਪੀਆ ਸੰਗਿ ਕਾਨ੍ਹ ਕੇ ਡੋਲਤ ਹੈ ਇਨ ਕੋ ਮਨੂਆ ਜਬ ਕਾਨ੍ਹ ਹਰਿਯੋ।। ਪੜ੩੨।।

ras karan ko bhagwan taha kabi Siam rehai ras khel kariou.
man yo upji upma har ju in pai jan chetak mantar dariou.
pikh ko jeh ko sur achharu ko giri beech lajaie bapai so dhariou.
gopia sung kahn kai dolat hai in ko manna jab kahn hariou. (532)

ਸਯਾਮ ਕਹੈ ਸਭ ਹੀ ਗੁਪੀਆ ਹਰਿ ਕੇ ਸੰਗਿ ਡੋਲਤ ਹੈ ਸਭ ਹ੍ਵਈਆ।
ਗਾਵਤ ਏਕ ਫਿਰੈ ਇਕ ਨਾਚਤ ਏਕ ਫਿਰੈ ਰਸ ਰੰਗ ਅਕ੍ਵਈਆ।
ਏਕ ਕਹੈ ਭਗਵਾਨ ਹਰੀ ਇਕ ਲੈ ਹਰਿ ਨਾਮੁ ਪਰੈ ਗਿਰਿ ਭ੍ਵਈਆ।
ਯੌ ਉਪਜੀ ਉਪਮਾ ਪਿਖਿ ਚੁੰਮਕ ਲਾਗੀ ਫਿਰੈ ਤਿਹ ਕੇ ਸੰਗ ਸ੍ਵਈਆ।। ਪੜ੩੩।।

Siam kehai sabh hi gopian har kai sung dolat hai sab hhuieea.
gavat ek phirai ik nachat ek phirai ras rung akueeia.
ek kehai bhagwan hari ik lai har naam parai giri bhuneeia.
yo upji upma pikh chamak lagi phirai teh ko sung sueeia. (533)

One of the milkmaids was singing songs, while another one was dancing and with the clapping of the milkmaids a beautiful sound like the tinkling bells was being provided. Sri Krishna was looking most glamorous among the group of milkmaids just as a (male) deer in the herd of deer (famale) looks grand. The poet has stated that Sri Krishna was also dancing with great love, whose glamour had spread all over the place. On perceiving the mode of their singing songs, the great cluster of celestial musicians were trying to imitate, and seeing their dancing technique the spouses of gods even feeling (ashamed) belittled. (531)

The poet siam has stated that Krishna had organised this amorous pastime to enjoy the love at gameplay. The beauty and praise-worthiness of the scene has been expressed by the poet (at heart) as such, as if Krishna had enamoured all the milkmaids with the magic of his love. On perceiving this amorous pastime, the gods had hidden their fairies in the mountain crevaces (caves) lest they may also leave for the gameplay. Since the time, Sri Krishna had (stolen) enticed the hearts of the milkmaids, they were completely mermerised into his love. (532)

The poet siam has stated that all the milkmaids had offered themselves completely to Krishna. Some of them were singing, another one was dancing and some had become dumb-founded, being under the spell of his love (keeping quiet with love). Some one was saying that she had assumed the form of Krishna (Lord), while some others, by meditating on True Name, had fallen down on the ground. The poet had felt the beauty of the scene just as the needles get stuck around the magnet piece on perceiving it (due to its pull). (533)

ਸੰਗ ਗ੍ਵਾਰਿਨ ਕਾਨ੍ਹ ਕਹੀ ਹਸਿ ਕੈ ਕਬਿ ਸਯਾਮ ਕਹੈ ਅਧ ਰਾਤਿ ਸਮੈ।
ਹਮ ਹੂੰ ਤੁਮ ਹੂੰ ਤਜਿ ਕੈ ਸਭ ਖੇਲ ਸਭੈ ਮਿਲ ਕੈ ਹਮ ਧਾਮਿ ਰਮੈ।
ਹਰਿ ਆਇਸੁ ਮਾਨਿ ਚਲੀ ਗ੍ਰਿਹ ਕੋ ਸਭ ਗ੍ਵਾਰਨੀਯਾ ਕਰਿ ਦੂਰ ਗਮੈ।
ਅਬ ਜਾਇ ਟਿਕੈ ਸਭ ਆਸਨ ਮੈ ਕਰਿ ਕੈ ਸਭ ਪ੍ਰਾਤ ਕੀ ਨੇਹ ਤਮੈ।। ਪੜ੪।।

sung gavarin kahn kehi hass kai kab Siam kehai adh raat samai.
hum hun tum hun taj kai sabh khel sabhai mil kai hum dhami ramai.
har aies maan chali greh ko sabh gavarniya kar dur gamai.
ab jai tikai sabh asan mein kar kai sabh praat ki neh tamai. (534)

ਹਰਿ ਸੋ ਅਰੁ ਗੋਪਿਨ ਸੰਗਿ ਕਿਧੋ ਕਬਿ ਸਯਾਮ ਕਹੈ ਅਤਿ ਖੇਲ ਭਯੋ ਹੈ।
ਲੈ ਹਰਿ ਜੀ ਤਿਨ ਕੈ ਸੰਗ ਆਪਨ ਤਿਆਗ ਕੈ ਖੇਲ ਕੋ ਧਾਮਿ ਅਯੋ ਹੈ।
ਤਾ ਛਬਿ ਕੋ ਜਸੁ ਉਚ ਮਹਾ ਕਬਿ ਨੇ ਅਪੁਨੇ ਮਨਿ ਚੀਨ ਲਯੋ ਹੈ।
ਕਾਗਜੀਏ ਰਸ ਕੋ ਅਤਿ ਹੀ ਸੁ ਮਨੋ ਗਨਤੀ ਕਰਿ ਜੋਰੁ ਦਯੋ ਹੈ।। ਪੜ੫।।

har so ar gopin sung kidho kabi Siam kehai at khel bhiou hai.
lai har ji tin ko sung apan tiag kai khel ko dhaam ayo hai.
ta chhab ko jas uch maha kabi ne apnai man cheen liou hai.
kagjiai ras ko at hi so mano ganti kar jor deyo hai. (535)

ਅਥ ਕਰਿ ਪਕਰ ਖੇਲਬੋ ਕਥਨੰ। ਰਾਸ ਮੰਡਲ

ਸਵੈਯਾ

ਪ੍ਰਾਤ ਭਏ ਹਰਿ ਜੂ ਤਜਿ ਕੈ ਗ੍ਰਿਹ ਧਾਇ ਗਏ ਉਠਿ ਠਉਰ ਕਹਾ ਕੋ।
ਫੂਲ ਰਹੇ ਜਿਹਿ ਫੂਲ ਭਲੀ ਬਿਧਿ ਤੀਹ ਬਹੈ ਜਮੁਨਾ ਸੋ ਤਹਾ ਕੋ।
ਖੇਲਤ ਹੈ ਸੋਊ ਭਾਤਿ ਭਲੀ ਕਬਿ ਸਯਾਮ ਕਹੈ ਕਛੁ ਤ੍ਰਾਸ ਨ ਤਾ ਕੋ।
ਸੰਗ ਬਜਾਵਤ ਹੈ ਮੁਰਲੀ ਸੋਊ ਗਊਅਨ ਕੇ ਮਿਸ ਗ੍ਵਾਰਨਿਯਾ ਕੋ।। ਪੜ੬।।

ab kar pakar khelbo kathanung. ras mandal

Swaiyya

praat bhaieai har ju ke greh dhaie gaioai uth thaur kaha ko.
phul rehai jeh phul bhali bidh teeh bohai jamuna so taha ko.
khelat hai souoo bhant bhali kabh Siam kehai kachh tras na ta ko.
sung bajavat hai murli souoo gauooan ko mis gavarniya ko. (536)

The poet siam has stated that at midnight Sri Krishna told, the milkmaids in a laughing mood, "Let us all leave this gameplay and go back to our homes together. So accepting the advice of Sri Krishna (agreeing to his orders), casting away their hearts' agony, all the milkmaids started moving towards their homes. On reaching home, all of them, with the desire of having sensual pleasures again in the next morning, they slept on their beds. (534)

The poet siam has stated that the milkmaids' group had enjoyed the gameplay of love with Krishna for a long time. Sri Krishna along with the milkmaids, leaving their gameplay came back to their homes. The poet siam has felt about this beauty as such. It appeared as if the accountant (munim) had kept an account and made its total count of the love games played by them. (535)

Now the episode of the detail of the gameplay of milkmaids holding one another's hand begins - the amorous pastime Swaiyya'

In the early morning, Sri Krishna, leaving the home, rushed away to some particular place. There the flowers were blossoming beautifully and the river Jamuna was flowing closely. He was playing there by himself, without any fear or hesitation of any kind. He was playing his flute to call the milkmaids but posing as if he was trying to call his cows with the flute tunes. (536)

ਰਾਸ ਕਥਾ ਕਬਿ ਸਯਾਮ ਕਹੈ ਸੁਨ ਕੈ ਬ੍ਰਿਖਭਾਨੁ ਸੁਤਾ ਸੋਊ ਧਾਈ।
ਜਾ ਮੁਖ ਸੁਧ ਨਿਸਾਪਤਿ ਸੋ ਜਿਹ ਕੇ ਤਨ ਕੰਚਨ ਸੀ ਛਬਿ ਛਾਈ।
ਜਾ ਕੀ ਪ੍ਰਭਾ ਕਬਿ ਦੇਤ ਸਭੈ ਸੋਊ ਤਾ ਮੈ ਰਜੈ ਬਰਨੀ ਨਹਿ ਜਾਈ।
ਸਯਾਮ ਕੀ ਸੋਭ ਸੁ ਗੋਪਿਨ ਤੇ ਸੁਨਿ ਕੈ ਤਰੁਨੀ ਹਰਨੀ ਜਿਮ ਧਾਈ।। ਪੜ੭।।

ras katha kabi Siam kehai sunn kai brikhbhan suta souoo dhaiee.
ja mukh madh nisapat so jeh ko tan kanchan si chaab chhaiee.
ja ki prabha kabi deit sabhai souoo ta mein rajai barni neh jaiee.
Siam ki sobh so gopni te sunn kai taruni harni jim dhaiee. (537)

ਕਬਿਤੁ

ਸੇਤ ਧਰੇ ਸਾਰੀ ਬ੍ਰਿਖਭਾਨੁ ਕੀ ਕੁਮਾਰੀ। ਜਸ ਹੀ ਕੀ ਮਨੇ ਬਾਰੀ ਐਸੀ ਰਚੀ ਹੈ ਨ ਕੋ ਦਈ।
ਰੰਭਾ ਉਰਬਸੀ ਅਉਰ ਸਚੀ ਸੁ ਮਦੋਦਰੀ। ਪੈ ਐਸੀ ਪ੍ਰਭਾ ਕਾਕੀ ਜਗ ਬੀਚ ਨ ਕਛੂ ਭਈ।
ਮੋਤਿਨ ਕੇ ਹਾਰ ਗਰੇ ਡਾਰਿ ਰੁਚਿ ਸੋ ਸੁਧਾਰ। ਕਾਨ੍ਹ ਜੂ ਪੈ ਚਲੀ ਕਬਿ ਸਯਾਮ ਰਸ ਕੇ ਲਈ।
ਸੇਤੇ ਸਾਜ ਸਾਜਿ ਚਲੀ ਸਾਵਰੇ ਕੀ ਪ੍ਰੀਤਿ ਕਾਜ। ਚਾਦਨੀ ਮੈ ਰਾਧਾ ਮਾਨੋ ਚਾਦਨੀ ਸੀ ਹ੍ਵੈ ਗਈ।। ਪੜ੮।।

Kabit

sait dharai sari brikhbhan ki kumari. jas hi ki mano bari aisi rachi hai na ko daiee.
Rambha Usbasi aour sachi so madodari. pai aisi prabha kaki jug beech na kachhu bhaiee.
motin ke haar garai daar rach so sudhar. kahn jo pai chali kab Siam rab ke laiee.
setai saj saij chali savrai ki preet kaaj.
chandani mein radha mano chandni si havai gaiee. (538)

ਸਵੈਯਾ

ਅੰਜਨ ਆਡਿ ਸੁ ਧਾਰ ਭਲੇ ਪਟ ਭੂਖਨ ਅੰਗ ਸੁ ਧਾਰ ਚਲੀ।
ਜਨੁ ਦੂਸਰ ਚੰਦ੍ਰਕਲਾ ਪ੍ਰਗਟੀ ਜਨੁ ਰਾਜਤ ਕੰਜ ਕੀ ਸੇਤ ਕਲੀ।
ਹਰਿ ਕੇ ਪਗ ਭੇਟਨ ਕਾਜ ਚਲੀ ਕਬਿ ਸਯਾਮ ਕਹੈ ਸੰਗ ਰਾਧੇ ਅਲੀ।
ਜਨੁ ਜੋਤਿ ਤਰਿਯਨ ਗ੍ਵਾਰਿਨ ਤੇ ਇਹ ਚੰਦ ਕੀ ਚਾਦਨੀ ਬਾਲੀ ਭਲੀ।। ਪੜ੯।।

Swaiyya'

anjan aad so dhar bhalai pat bhukhan ang so dhar chali.
jan dusar chandrkala pragti jan rajat kanj ki sait kali.
har kai pug bhetan kaj chali kab Siam kehai sung Radhai ali,
jan joat triyan gavarin te eh chand ki chandani baali khali. (539)

The poet siam has stated that having heard about the episode of love game. Radha (daughter of Brikhbhan) came running to that place, whose face was beautiful like the moon and whose body was shining like gold. All the poets used to praise her beauty, but her beauty only suited her as it was beyond any description. Having heard about Sri Krishna's praise (beauty) from other friends, Radha came running like a young deer (female) to that place. (537)

Kabit

The daughter of Brikhbhan (Radha) was wearin a white sari (woman's garment) and was looking beautiful and praiseworthy. She was looking like a blossoming flower, unparalleled in nature (none was equal to her, created by the Lord). She was more beautiful than Rambha, Urbasi and Indrani or Mandori. No one could be compared to her in beauty in the whole world. The poet siam has stated that having a necklace of pearls around the neck and with other embellishments, she came to Krishna for enjoying his love affair. She had decorated herself with white coloured beauty aids and she had come there to enjoy the love of Krishna. It appeared as if during a moonlit night Radha had also assumed the form of moonlight. (538)

Swaiyya'

She (Radha) moved from her house, wearing rich clothes and embellishing herself with ornaments. It appeared as if a second form of (supernatural power) moon had appeared, or a white petal (bud) of the lotus flower was looking gorgeous. The poet Siam has stated that Radha, alongwith her friend, had gone for paying her obiesance at the lotus-feet of Sri Krishna. It appeared as if the milkmaids were like the stars shining in the firmament and this beautiful damsel (Radha) was moonlight of the moon among those stars. (539)

ਕਾਨ੍ਹ ਸੋ ਪ੍ਰੀਤਿ ਬਢੀ ਤਿਹ ਕੀ ਮਨ ਮੈ ਅਤਿ ਹੀ ਨਹਿ ਨੈਕੁ ਘਟੀ ਹੈ।
ਰੂਪ ਸਚੀ ਅਰੁ ਪੈ ਰਤਿ ਤੈ ਮਨ ਤ੍ਰੀਯਨ ਤੇ ਨਹਿ ਨੈਕੁ ਲਟੀ ਹੈ।
ਰਾਸ ਮੈ ਖੇਲਨਿ ਕਾਜ ਚਲੀ ਸਜਿ ਸਾਜਿ ਸਭੈ ਕਬਿ ਸਯਾਮ ਨਟੀ ਹੈ।
ਸੁੰਦਰ ਗ੍ਵਾਰਿਨ ਕੈ ਘਨ ਮੈ ਮਨੋ ਰਾਧਿਕਾ ਚੰਦ੍ਰਕਲਾ ਪ੍ਰਗਟੀ ਹੈ।। ੫੪੦।।

kahn so preet badhi teh ki man mein at hi neh naik ghati hai.
roop sachi ar pai rut tai man triyan te neh naik lati hai.
ras main thelan kaaj chali saj saaj sabhai kab Siam nati hai.
sunder gavarin kai ghan mein man Radhika chanderkala pragti hai. (540)

ਬ੍ਰਹਮਾ ਪਿਖਿ ਹੈ ਜਿਹ ਰੀਝ ਰਹਿਓ ਜਿਹ ਕੋ ਦਿਖ ਕੈ ਸਿਵ ਧਯਾਨ ਛੁਟਾ ਹੈ।
ਜਾ ਨਿਰਖੇ ਰਤਿ ਰੀਝ ਰਤਿ ਕੇ ਪਤਿ ਕੋ ਪਿਖਿ ਮਾਨ ਟੁਟਾ ਹੈ।
ਕੋਕਿਲ ਕੰਠ ਚੁਰਾਇ ਲੀਯੋ ਜਿਨਿ ਭਾਵਨ ਕੋ ਸਭ ਭਾਵ ਲੁਟਾ ਹੈ।
ਗ੍ਵਾਰਿਨ ਕੇ ਘਨ ਬੀਚ ਬਿਰਾਜਤ ਰਾਧਿਕਾ ਮਾਨਹੁ ਬਿਜੁ ਛਟਾ ਹੈ।। ੫੪੧।।

Brahma pikh kai jeh reejh rehiou jeh ko dikh kai siv dhiyan chhuta hai.
ja nirkhai rut reejh rehi rut ke pat ko pikh maan tuta hai.
kokil kanth churaie leiyo jiou bhavan ko sabh bhav luta hai.
gavarin kai ghan beech birajat Radhika mano bij chhata hai. (541)

ਕਾਨ੍ਹ ਕੇ ਪੂਜਨ ਚਲੀ ਬ੍ਰਿਖਭਾਨੁ ਸੁਤਾ ਸਭ ਸਾਜ ਸਜੈ।
ਜਿਹ ਕੋ ਪਿਖ ਕੈ ਮਨਿ ਮੋਹਿ ਰਹੈ ਕਬਿ ਸਯਾਮ ਕਹੈ ਦੁਤਿ ਸੀਸ ਰਜੈ।
ਜਿਨ ਅੰਗ ਪ੍ਰਭਾ ਕਬਿ ਦੇਤ ਸਭੈ ਸੋਊ ਅੰਗ ਧਰੇ ਤ੍ਰਿਯ ਰਾਜ ਛਜੈ।
ਜਿਹ ਕੋ ਪਿਖਿ ਕੰਦ੍ਰਪ ਰੀਝ ਰਹੈ ਜਿਹ ਕੋ ਦਿਖਿ ਚਾਦਨੀ ਚੰਦ ਲਜੈ।। ੫੪੨।।

kahn kai pujan chali brikhbhan suta sabh saaj sajai.
jeh ko pikh kai man kohai rehai kab Siam kehai dut sas rajai.
jin ang prabha kab diet sabhai souoo ang dharai tria raj chhajai.
jeh ko pikh kandarup reejh rehai jeh ko dikh Chandini Chand lajai. (542)

Swaiyya'

She (Radha) had developed immense love in her heart for Kahna, and it was not waning at all on any account. Her appearnce (countenance) was like Indra's queen, or like the spouse of the god of love and her beauty (of heart) was in no way less than the other womenfolk. The poet siam has stated that she had come out like a juggler's wife for playing the games of love (amorous pastime) with Krishna fully decorating herself (with beauty aids). It appeared as if the beautiful milkmaids were like the black dark clouds and among these (clouds) Radha had appeared like the beautiful Chanderkala (fairy). (540)

Her beauty was such that even Brahma was enamoured by it and even Shiva's meditative posture was disturbed by perceiving her beauty. By seeing her beauty even Rati was fascinated and the pride of the spouse of Rati (the god of love) about Rati's beauty had been shaken. Her beautiful voice had stolen the cuckoo's (nightingale's) beautiful voice and was nothing before it (was meaningless before her beauty). It appeared as if Radha was like the lightning strike (shining) among the dark clouds of the other milkmaids. (541)

Radha was going to worship the lotus-feet of Krishna by getting herself fully ornamented (embllished with all ornaments). The poet siam has stated that one would get compeletly enamoured by perceiving her beauty, and even beauty would feel belittled (jealous) before her charming beauty. Radha had assumed the form of a beauty infact, with all those beautiful limbs (body formation) or physical attributes which the poets normally adore or depict in their poetry. The god of love (Kamdev) was always mesmerised on seeing her charm, and the moonlight was feeling ashamed of itself (the moon's beauty was no match for her charm). (542)

ਸਿਤ ਸੁੰਦਰ ਸਾਜ ਸਭੈ ਸਜਿ ਕੈ ਬ੍ਰਿਖਭਾਨ ਸੁਤਾ ਇਹ ਭਾਤਿ ਬਨੀ।
ਮੁਖ ਰਾਜਤ ਸੁਧ ਨਿਸਾਪਤਿ ਸੋ ਜਿਹ ਮੈ ਅਤਿ ਚਾਦਨੀ ਰੂਪ ਘਨੀ।
ਰਸ ਕੋ ਕਰਿ ਰਾਧਿਕਾ ਕੋਪ ਚਲੀ ਮਨੋ ਸਾਜ ਸੋ ਸਾਜ ਕੈ ਮੈਨ ਅਨੀ।
ਤਿਹ ਪੇਖਿ ਭਏ ਭਗਵਾਨ ਖੁਸੀ ਸੋਊ ਤ੍ਰੀਯਨ ਤੇ ਤ੍ਰਿਯ ਰਾਜ ਗਨੀ।। ਪ੪੩।।

sit sunder saaj sabhai saj kai Brikhbhan suta eh bhant bhani.
mukh rajat sudh nisapat so jeh mein at chandini roop ghani.
ras ko kar Radhika kop chali mano saaj so saaj kai maien ani.
teh pekh bhaie bhagwan khusi souoo triyan te trieu raaj gani. (543)

ਰਾਧੇ ਬਾਚ ਗੋਪਿਨ ਸੋ

ਸਵੈਯਾ

ਬ੍ਰਿਖਭਾਨੁ ਸੁਤਾ ਹਰਿ ਪੇਖਿ ਹਸੀ ਇਹ ਭਾਤਿ ਕਹਿਯੋ ਸੰਗ ਗ੍ਵਾਰਿਨ ਕੈ।
ਸਮ ਦਾਰਿਮ ਦਾਤ ਨਿਕਾਸ ਕਿਧੋ ਸਮ ਚੰਦ ਮੁਖੀ ਬ੍ਰਿਜ ਬਾਰਨ ਕੈ।
ਹਮ ਅਉ ਹਰਿ ਜੀ ਅਤਿ ਹੋਡ ਪਰੀ ਰਸ ਹੀ ਕੇ ਸੁ ਬੀਚ ਮਹਾ ਰਨ ਕੈ।
ਤਜਿ ਕੇ ਸਭ ਸੰਕਿ ਨਿਸੰਕ ਭਿਰੋ ਸੰਗ ਐਸੇ ਕਹਿਯੋ ਹਸਿ ਗ੍ਵਾਰਿਨ ਕੈ।। ਪ੪੪।।

Radhai baach gopin so

Swaiyya'

Bikhbhan suta har pekh hassi eh bhant kehiou sung gavaran kai.
sum darin daat nikas kidho sum chand mukhi brij baran kai.
hum aou har ji at hode pari ras hi ke so beech maha runn hai.
taj kai sabh sunk nisank bhiro sung aisai kehiou hass gavarin kai. (544)

ਹਸਿ ਬਾਤ ਕਹੀ ਸੰਗ ਗੋਪਿਨ ਕੇ ਕਬਿ ਸਯਾਮ ਕਹੈ ਬ੍ਰਿਖਭਾਨੁ ਜਈ।
ਮਨੋ ਆਪ ਹੀ ਤੇ ਬ੍ਰਹਮਾ ਸੁ ਰਚੀ ਰੁਚਿ ਸੋ ਇਹ ਰੂਪ ਅਨੂਪ ਮਈ।
ਹਰਿ ਕੋ ਪਿਖਿ ਕੈ ਨਿਹੁਰਾਇ ਗਈ ਉਪਮਾ ਤਿਹ ਕੀ ਕਬਿ ਭਾਖ ਦਈ।
ਮਨੋ ਜੋਬਨ ਭਾਰ ਸਹਿਯੋ ਨ ਗਯੋ ਤਿਹ ਤੇ ਬ੍ਰਿਜ ਭਾਮਿਨਿ ਨੀਚਿ ਭਈ।। ਪ੪੫।।

hass baat kohi sung gopin kai kab Siam kehai brikhbhan saiee.
mano aap hi te brahma so rachi ruch so eh roop anup maiee.
har ko pikh kai nehraie gaiee upma teh ki kab bhakh daiee.
mano johan bhar sehou na geyo teh te brij bhamin neech bhaiee. (545)

Radha had embllished herself with all white coloured robes and other attractive ornaments of the same shade, and was looking like a white beauty. Her face was looking glamorous like the beauty of full moon, wherein the moonlight was peeping with all its glory. It appeared that the whole army of the god of love, getting enraged with the love for her charm, was moving with all its glory. Sri Krishna was feeling delighted on seeing her (Rahda), considering her as the most beautiful among all the womenfolk there. (543)

Then Radha said to other milkmaids -

Swaiyya'

Radha laughed on seeing Krishna and then addressed the milkmaids as such : With her teeth shining like the pomegranate seeds and the face shining like the moon Radha told the Brij womenfolk : I have made a bet with Krishna for a win or a loss in that a war of love had begun between us and Krishna (while playing games of love) so let us wage a war of love without any hesitation on our part (without feeling any shame). Thus Radha smilingly told the milkmaids (about her love). (544)

The poet siam has stated that Radha with a smile, told the milkmaids thus. It appears that Brahma had created the charming beauty of Radha with great preparation and concentration (with great dedication). On seeing Sri Krishna, Radha bowed to him slightly. The beauty of this scene has been described by the poet thus-It appeared as if Radha could not bear the burden of her youthful beauty (the swelling hissing of her breasts), as such Radha bowed down (to keep her breasts rising beyond limits with passion). (545)

ਸਭ ਹੀ ਮਿਲਿ ਰਾਸ ਕੋ ਖੇਲ ਕਰੈ ਸਭ ਗ੍ਵਾਰਨਿਯਾ ਅਤਿ ਹੀ ਹਿਤ ਤੇ।
ਬ੍ਰਿਖਭਾਨੁ ਸੁਤਾ ਸੁਭ ਸਾਜ ਸਜੇ ਸੁ ਬਿਰਾਜਤ ਸਾਜ ਸਭੈ ਸਿਤ ਤੇ।
ਫੁਨਿ ਊਚ ਪ੍ਰਭਾ ਅਤਿ ਹੀ ਤਿਨ ਕੀ ਕਬਿ ਸਯਾਮ ਬਿਚਾਰ ਕਹੀ ਚਿਤ ਤੇ।
ਉਤ ਤੇ ਘਨਸਯਾਮ ਬਿਰਾਜਤ ਹੈ ਹਰਿ ਰਾਧਿਕਾ ਬਿਦੁਲਤਾ ਇਤ ਤੇ॥ ੫੪੬॥

sabh hi mil ras ko khel karai sabh gavarin at hi hit tai.
Brikhbhan suta subh saaj sabhai sit tai.
phun neh prabh at hi tin ki kab Siam bichar kahi chit te.
ut te Ghan Syam brijat hai har Radhika bidulta it tai. (546)

ਬ੍ਰਿਖਭਾਨ ਸੁਤਾ ਤਹਿ ਖੇਲਤ ਰਾਸਿ ਸੁ ਸਯਾਮ ਕਹੈ ਸਖੀਯਾ ਸੰਗ ਲੈ।
ਉਤ ਚੰਦ੍ ਭਗਾ ਸਭ ਗ੍ਵਾਰਿਨ ਕੋ ਤਨ ਚੰਦਨ ਕੇ ਸੰਗ ਲੇਪਹਿ ਕੈ।
ਜਿਨ ਕੇ ਮ੍ਰਿਗ ਸੇ ਦ੍ਰਿਗ ਸੁੰਦਰ ਰਾਜਤ ਛਾਜਤ ਗਾਮਨਿ ਪੈ ਜਿਨ ਗੈ।
ਮਨਿ ਯੌ ਉਪਜੀ ਉਪਮਾ ਨਹਿ ਚੰਦ ਕੀ ਚਾਦਨੀ ਵਾਰਨ ਮੈ॥ ੫੪੭॥

Brikhbhan suta teh khelat ras so Siam kehai sakhiam sung lai.
ut chander bhega sabh gavarin kai tan chandan ke sung leipeh kai.
jin kai mrig se drig sunder rajat chhajat gaman pai jin gai.
man yo upji upma neh chand ki chanini joban varan man. (547)

ਚੰਦ੍ਭਗਾ ਬਾਚ ਰਾਧੇ ਪ੍ਰਤਿ

ਸਵੈਯਾ

ਬਤੀਯਾ ਫੁਨਿ ਚੰਦ੍ਭਗਾ ਮੁਖ ਤੇ ਇਹ ਭਾਤਿ ਕਹੀ ਬ੍ਰਿਖਾਭਾਨ ਸੁਤਾ ਸੋ।
ਆਵਹੁ ਖੇਲ ਕਰੇ ਹਰਿ ਸੋ ਹਮ ਨਾਹਕ ਖੇਲ ਕਰੋ ਤੁਮ ਕਾ ਸੋ।
ਤਾ ਕੀ ਪ੍ਰਭਾ ਕਬਿ ਸਯਾਮ ਕਹੈ ਉਪਜੀ ਹੈ ਜੋਊ ਅਪਨੇ ਮਨੂਆ ਸੋ।
ਗ੍ਵਾਰਿਨ ਜੋਤਿ ਤਰਈਯਨ ਕੀ ਛਪਗੀ ਦੁਤਿ ਰਾਧਿਕਾ ਚੰਦ੍ ਕਲਾ ਸੋ॥ ੫੪੮॥

Chanderbhaga baach radhai prati

Swaiyya'

batiyan phun Chanderbhaga mukh te eh bhant kehi Brikhbhan suta so.
avoh khel karo har so hum nanak khel karo tum ka so.
ta ki prabha kab Siam kehai upji hai jouoo apnai manua so.
gavarin joat triyian ki chhapghi dut Radhika chanderkala soi. (548)

All of them were playing the (amorous pastime) game of love together, while the milkmaids were performing their part with full love and concentration. Radha had made herself glamorous with various ornaments, and all her embellishments were of white colour and looking brilliant. Then the poet siam, with full consideration at heart, has stated that her glamour of charm was beyond description. On the other side, the dark coloured Krishna (like black clouds) was seated while on this side the beautiful Radha was shining (flashing) like lightning and looking gorgeous (among dark clouds) against Krishna's charm. (546)

The poet siam has stated that Radha was playing the game of love, alongwith her (girl) friends. From the other side Chanderbhaga (a milkmaid) applying sandal wood paste to their bodies, came forward in the arena. They were all having deer-like eyes and looking glamorous with their gait like that of an elephant. The poet had felt in his mind that the charm of this beautiful scene was far superior to the moonlight even. (547)

Then Chanderbhaga told Radha :

Swaiyya'

Then Chanderbhaga told Radha like this - "O Radha! Let us all get together and play this game with Krishna. Why are you wasting your time in playing with someone else? The poet Siam has stated that he had realised the beauty of this scene within his heart, as if the shining of Radha's moon like face had eclipsed the beauty of the stars of other milkmaids (other milkmaid's beauty was no match against Radha's charm). (548)

ਰਾਧੇ ਬਾਚ

ਸਵੈਯਾ

ਸੁਨਿ ਚੰਦ੍ਰਭਗਾ ਕੀ ਸਭੈ ਬਤੀਯਾ ਬ੍ਰਿਖਾਭਾਨ ਸੁਤਾ ਤਬ ਐਸੇ ਕਹਿਯੋ ਹੈ।
ਯਾਹੀ ਕੇ ਹੇਤ ਸੁਨੋ ਸਜਨੀ ਹਮ ਲੋਕਨ ਕੋ ਉਪਹਾਸ ਸਹਿਯੋ ਹੈ।
ਸ੍ਰਉਨਨ ਮੈ ਸੁਨਿ ਰਾਸ ਕਥਾ ਤਬ ਹੀ ਮਨ ਮੈ ਹਮ ਧਯਾਨ ਗਹਿਯੋ ਹੈ।
ਸਯਾਮ ਕਹੈ ਅਖੀਆ ਪਿਖ ਕੈ ਹਮਰੇ ਮਨ ਕੋ ਤਨ ਮੋਹਿ ਰਹਿਯੋ ਹੈ।। ੫੪੯।।

Radhai baach

Swaiyya'

sunn Chanderbhaga ki subhai batiyan Brikhbhan suta tab aisai kehiyo hai.
yahi ke heit suno sajni hum lokan kai uphas sehiyo hai.
surounan mein sunn ras kathat tab hi man mein hum dhian gehou hai.
Siam kehai akhian pikh kai hamrai man ko tan mohai rehiou hai. (549)

ਤਬ ਚੰਦ੍ਰਭਗਾ ਇਹ ਭਾਤਿ ਕਹਿਯੋ ਸਜਨੀ ਹਮਰੀ ਬਤੀਆ ਸੁਨਿ ਲੀਜੈ।
ਦੇਖਹੁ ਸਯਾਮ ਬਿਰਾਜ਼ਤ ਹੈ ਜਿਹ ਕੇ ਮੁਖ ਕੇ ਪਿਖਏ ਫੁਨਿ ਜੀਜੈ।
ਜਾ ਕੇ ਕਰੇ ਮਿਤ ਹੋਇ ਖੁਸੀ ਸੁਨੀਐ ਉਠ ਕੈ ਸੋਊ ਕਾਜ ਕਰੀਜੈ।
ਤਾਹੀ ਤੇ ਰਾਧੇ ਕਹੋ ਤੁਮ ਸੋ ਅਬ ਚਾਰ ਭਈ ਤੁ ਬਿਚਾਰ ਨ ਕੀਜੈ।। ੫੫੦।।

tab chanderbhaga eh baat kehou sajni hamri batian sunn leejai.
dekhoh Siam birajat hai joh ke mukh ke pikhai phun jeejai.
ja kai karai mit hoiai khusi suniai uth kai souoo kaaj kareejai.
tahi tai radhai keho tum so ab char bhaiee to bichar na keejai. (550)

Radha then said :

Swaiyya'

After hearing all the talk of Chanderbhagha, Radha said, "O friend! Listen, we have borne this for the sake of Krishna (and his love). Since the time we have heard about this game of love, we are alwas thinking of this love only in our mind." The poet siam has stated that by perceiving the beauty of Krishna with our own eyes, we have been enamoured, with body and mind, towards him alone. (549)

Then Chanderbhaga said, "O friend! Listen to me with attention! See, when we perceive Sri Krishna's face, who is seated in his position, we get peace of mind (we get the will to live). Moreover, whatever action pleases the friend, we should perform that function immediately. O Radha ! If we get a chance to see his glance meeting our eyes, I am telling you, we should not waste even a moment in thinking about anything else (but enjoy getting his glance). (550)

ਕਬਿਯੋ ਬਾਚ

ਸਵੈਯਾ

ਕਾਨ੍ਹ ਕੇ ਭੇਟਨ ਪਾਇ ਚਲੀ ਬਤੀਯਾ ਸੁਨਿ ਚੰਦ੍ਰਭਗਾ ਫੁਨਿ ਕੈਸੇ।
ਮਾਨਹੁ ਨਾਗ ਸੁਤਾ ਇਹ ਸੁੰਦਰਿ ਤਿਆਗਿ ਚਲੀ ਗ੍ਰਿਹਿ ਪਤ੍ ਧਰੈ ਸੇ
ਗ੍ਵਾਰਨਿ ਮੰਦਰਿ ਤੇ ਨਿਕਸੀ ਕਬਿ ਸਯਾਮ ਕਹੈ ਉਪਮਾ ਤਿਹ ਐਸੇ।
ਮਾਨਹੁ ਸਯਾਮ ਘਨੈ ਤਜਿ ਕੈ ਪ੍ਰਗਟੀ ਹੈ ਸੋਊ ਬਿਜਲੀ ਦੁਤਿ ਜੈਸੇ।। ਪਪ੧।।

Kabiou baach

Swaiyya'

kahn kai bhetan paie chali batian sunn chanderbhaga phun kaisai.
manoh nag suta eh sunder tiag chali greh patar dharai sai.
gavarin mandir te niksi kab Siam kehai upma teh aisai.
manoh Siam ghanai taj kai pargti hai souoo bijli dutt jaisai. (551)

ਰਾਸਹਿ ਕੀ ਰਚਨਾ ਭਗਵਾਨ ਕਹੈ ਕਬਿ ਸਯਾਮ ਬਚਿਤ੍ ਕਰੀ ਹੈ।
ਰਾਜਤ ਹੈ ਤਰਏ ਜਮੁਨਾ ਅਤਿ ਹੀ ਤਹ ਚਾਦਨੀ ਚੰਦ ਕਰੀ ਹੈ।
ਸੇਤ ਪਟੈ ਸੰਗ ਰਾਜਤ ਗ੍ਵਾਰਿਨ ਤਾ ਕੀ ਪ੍ਰਭਾ ਕਬਿ ਨੇ ਸੁ ਕਰੀ ਹੈ।
ਮਾਨਹੁ ਰਾਸ ਬਗੀਚਨ ਮੈ ਇਹ ਫੂਲਨ ਕੀ ਫੁਲਵਾਰਿ ਜਰੀ ਹੈ।। ਪਪ੨।।

raseh ki rachna bhagwan kehai kab Siam bachitar kari hai.
rajat hai taraie jamuna at hi teh chandni chand kari hai.
sait patai sung rajat gavarin ta ki prabha kab nai so kari hai.
manoh ras bagichan mein eh phulan ki phulwan jari hai. (552)

ਚੰਦ੍ਰਭਗਾ ਹੂੰ ਕੋ ਮਾਨਿ ਕਹਿਯੋ ਬ੍ਰਿਖਭਾਨ ਸੁਤਾ ਹਰਿ ਪਾਇਨ ਲਾਗੀ।
ਮੈਨ ਸੀ ਸੁੰਦਰ ਮੂਰਤਿ ਪੇਖਿ ਹੈ ਤਾਹੀ ਕੇ ਦੇਖਿਬੋ ਕੋ ਅਨੁਰਾਗੀ।
ਸੋਵਤ ਥੀ ਜਨੁ ਲਾਜ ਕੀ ਨੀਦ ਮੈ ਲਾਜ ਕੀ ਨੀਦ ਤਜੀ ਅਬ ਜਾਗੀ।
ਜਾ ਕੋ ਮੁਨੀ ਨਹਿ ਅੰਤੁ ਲਹੈ ਇਹ ਤਾਹੀ ਸੋ ਖੇਲ ਕਰੈ ਬਡਭਾਗੀ।। ਪਪ੩।।

chanderbhaga hun ko maan kehou brikhbhan suta har paien lagi.
main si sunder moorat pekh kai tahi ko dekhbo ko anuragi.
sovat thi jan laaj ki nead main laaj ki nead taji abh jagi.
ja ko muni neh ant lehai eh tahi so khel karai badbhagi. (553)

The poet has stated -

Swaiyya'

"Listening to Chaderbhaga's talk, Radha advanced forward to Kiss the lotus-feet of Sri Krishna. It appeared as if beautiful snake's off spring (daughter), who was afraid of the bird garuda (blue jay) and was leaving her home for a safer place". The poet siam further says, "The beauty of the milkmaids, leaving their homes, could be explained by comparing it with the flash of lightning appearing midst the dark patch of clouds." (551)

The peot siam has sttated that Sri Krishna had created a wonderful (strange) game play where river Jamuna was flowing on one side, and moonlight was falling beautifully on the water waves; and the milkmaids in their white dresses were looking gorgeous. The beauty of this scene has been depicted by the poet as the flowers were blossoming in the garden of the play theatre. (552)

So accepting Chanderbhaga's suggestion, Radha kissed the lotus-feet of Sri Krishna (bowed to pay her obeisance). By perceiving the beauty of the god of love (Kamdev), she was completely enamoured in his love. It appeared as if the beautiful Radha had woken up from her slumber of inactivity and modesty and had cast away her modesty in his love. She was playing the game (of life) with the Lord, whose limits had not been marvelled by the great Munis (ascetics) even, so she was very fortunate. (553)

ਕਾਨ੍ਹ ਬਾਚ ਰਾਧਾ ਸੋ

ਦੋਹਰਾ

ਕ੍ਰਿਸਨ ਰਾਧਿਕਾ ਸੰਗ ਕਹਿਯੋ ਅਤਿ ਹੀ ਬਿਹੀਸ ਕੈ ਬਾਤ।
ਖੇਲਹੁ ਗਾਵਹੁ ਪ੍ਰੇਮ ਸੋ ਸੁਨਿ ਸਮ ਕੰਚਨ ਗਾਤ।। ਪਪ੪।।

Kahn baach Radha so

Dohra

Krishna Radha sung kehou at hi heehas kai bat.
kheloh gavoh prem so sunn sum kanchan gaat. (554)

ਕ੍ਰਿਸਨ ਬਾਤ ਸੁਨਿ ਰਾਧਿਕਾ ਅਤਿ ਹੀ ਬਿਹੀਸ ਕੈ ਚੀਤ।
ਰਾਸ ਬਿਖੈ ਗਾਵਨ ਲਗੀ ਗ੍ਵਾਰਿਨ ਸੋ ਮਿਲਿ ਗੀਤ।। ਪਪਪ।।

Krishan baat sunn Radhika at hi behas kai cheet.
ras bikhai gavan lagi gavarin so mil geet. (555)

ਸਵੈਯਾ

ਚੰਦ੍ਰਭਗਾ ਅਰੁ ਚੰਦ੍ਰਮੁਖੀ ਮਿਲ ਕੈ ਬ੍ਰਿਖਾਭਾਨੁ ਸੁਤਾ ਗਾਵੈ।
ਸੋਰਠਿ ਸਾਰੰਗ ਸੁਧ ਮਲਾਰ ਬਿਲਾਵ ਭੀਤਰ ਤਾਨ ਬਸਾਵੈ।
ਰੀਝ ਰਹੀ ਬ੍ਰਿਜ ਹੂੰ ਕੀ ਤ੍ਰੀਯਾ ਸੋਊ ਰੀਝ ਰਹੈ ਧੁਨਿ ਜੋ ਸੁਨਿ ਪਾਵੈ।
ਸੋ ਸੁਨ ਕੈ ਇਨ ਪੈ ਹਿਤ ਕੈ ਬਨ ਤਿਆਗਿ ਮ੍ਰਿਗੀ ਮ੍ਰਿਗ ਅਉ ਚਲਿ ਆਵੈ।। ਪਪ੬।।

Swaiyya'

Chanderbhaga or Chandermukhi mil kai Brikhbhan suta gavai.
Sorath sarang sudh malar bilawal bheetar taan basavai.
reejh rehi brij hun ki triya souoo reej rehai dhun jo sunn pavai.
so sunn kai in pai hit kai ban tiag mirgi mirag aou chal avai. (556)

ਤਿਨ ਸੇਂਧੁਰ ਮਾਗ ਦਈ ਸਿਰ ਪੈ ਰ ਸੋ ਤਿਨ ਕੋ ਅਤਿ ਹੀ ਮਨੁ ਭੀਨੋ।
ਬੇਸਰ ਆਡ ਸੁ ਕੰਠਸਿਰੀ ਅਰੁ ਮੋਤਿਸਿਰੀ ਹੂੰ ਕੋ ਸਾਜ ਨਵੀਨੋ।
ਭੂਖਨ ਅੰਗ ਸਭੈ ਸਜਿ ਸੁੰਦਰ ਆਖਨ ਭੀਤਰ ਕਾਜਰ ਦੀਨੋ।
ਤਾਹੀ ਸੁ ਤੇ ਕਬਿ ਸਯਾਮ ਕਹੈ ਭਗਵਾਨ ਕੋ ਚਿਤ ਚੁਰਾਇ ਕੈ ਲੀਨੋ।। ਪਪ੭।।

tin sainder maag daiee sir pai ras so tin ko at hi man bheeno.
besar aad so kanthsiri ar motsiri hun ko saaj naveeno.
bhookhan ang sabhai saj sunder apan bheetar kajar deeno.
tahi so te kab Siam kehai bhagwan ko chit churaie kai leeno. (557)

Then Krishna told Radha -

Couplet

Krishna laughed and said to Radha, "O beautiful woman with golden body! Let us sing songs of love and play this game (of love). (554)

On hearing these words of Krishna, Radha felt amused within herself and got delighted and joining other milkmaid's she started singing songs of love in the gameplay. (555)

Swiayya

Then Chanderbhagha and Chandermukhi joined Radha in singing songs in tunes of Ragas Sorath, Sarang, perfect Malar, and Bilwal. All the womenfolk of Brij town were enjoying these songs and whosoever would hear these tunes, would be lured with joy. All the deer (male), on hearing these tunes, would be rushing towards Krishna, leaving their mates (female deer), attracted with love (of the songs). (556)

They had put vermillion in their parting of hair of the head, and their hearts were filled with the joy of love. They had embellished themselves with the ornaments like nose ring, necklace bulak', and garlands of pearls which were looking grand, endearing themselves to Krishna. They had covered all the body limbs with various oranments having put antimony in their eyes. The poet siam has stated that these womenfolk (with their glamour) had enamoured Krishna into their love. (557)

ਚੰਦ ਕੀ ਚਾਦਨੀ ਮੈ ਕਬਿ ਸਯਾਮ ਜਬੈ ਹਰਿ ਖੇਲਨਿ ਰਾਜ ਲਗਿਯੋ ਹੈ।
ਰਾਧੇ ਕੋ ਆਨਨ ਸੁੰਦਰਿ ਪੇਖਿ ਕੈ ਚਾਦ ਸੋ ਤਾਹੀ ਕੇ ਬੀਚ ਪਗਿਯੋ ਹੈ।
ਹਰਿ ਕੋ ਤਿਨ ਚਿਤ ਚੁਰਾਇ ਲੀਯੋ ਸੁ ਕਿਧੋ ਕਬਿ ਕੋ ਮਨ ਯੌ ਉਮਗਿਯੋ ਹੈ।
ਨੈਨਨ ਕੋ ਰਸ ਦੇ ਭਿਲਵਾ ਬ੍ਰਿਖਭਾਨ ਠਗੀ ਭਗਵਾਨ ਠ਼ਗਿਯੋ ਹੈ।। ਪਪਟ।।

Chand ki channi mein kab Siam jabai har khelan raas lagiou hai.
Radhai ko aman sunder pekh kai chand so tahi ke beech pagiou hai.
har ko tin chit churaie leeou so kidho kab ko man yo umgeyo hai.
nainan ko ras dei bhilva Brikhbhan thagi bhagwan thagiou hai. (558)

ਜਿਹ ਕੋ ਪਿਖ ਕੈ ਮੁਖ ਮੈਨ ਲਜੈ ਜਿਹ ਕੋ ਦਿਖ ਕੈ ਮੁਖਿ ਚੰਦ੍ ਲਜੈ।
ਕਬਿ ਸਯਾਮ ਕਹੇ ਸੋਊ ਖੋਲਤ ਹੈ ਸੰਗ ਕਾਨਰ ਕੇ ਸੁਭ ਸਾਜ ਸਜੈ।
ਸੋਊ ਸੁਰਤਿਵੰਤ ਰਚੀ ਬ੍ਰਹਮਾ ਕਰ ਕੈ ਅਤਿ ਹੀ ਰੁਚਿ ਕੈ ਨ ਕਜੈ।
ਮਨਿ ਮਾਲ ਕੇ ਬੀਚ ਬਿਰਾਜਤ ਜਿਉ ਤਿਮ ਤ੍ਰਿਯਨ ਮੈ ਤ੍ਰਿਯ ਰਾਜ ਰਜੈ।। ਪਪਫ।।

jeh ko pikh kai mukh main lajai jeh ko dikh kai mukh chander lajai.
kab Siam kehai souoo khelat hai sung kanar ke subh saaj sajai.
souoo suratvant rachi brahma kar kai at hi ruch kai na kajai.
man maal kai beech birajat jiou tim triyan mein triya raj rajai. (559)

ਗਾਇ ਕੈ ਗੀਤ ਭਲੀ ਬਿਧਿ ਸੁੰਦਰਿ ਰੀਝਿ ਬਜਾਵਤ ਭੀ ਫਿਰਿ ਤਾਰੀ।
ਅੰਜਨ ਆਡ ਸੁਧਾਰ ਭਲੇ ਪਟ ਸਾਜਨ ਕੋ ਸਜ ਕੈ ਸੁ ਗੁਵਾਰੀ।
ਤਾ ਛਬਿ ਕੀ ਅਤਿ ਹੀ ਸੁ ਪ੍ਰਭਾ ਕਬਿ ਨੈ ਮੁਖਿ ਤੇ ਇਹ ਭਾਤਿ ਉਚਾਰੀ।
ਮਾਨਹੁ ਕਾਨ੍ਹ ਹੀ ਕੇ ਰਸ ਤੇ ਇਹ ਫੂਲ ਰਹੀ ਤ੍ਰੀਯ ਆਨੰਦ ਬਾਰੀ।। ਪਫ0।।

gaie kai geet bhali bidh sunder reejh bajavat bhi phir tari.
anjan aad sudhar bhalai pat sajan ko saj kai so gavari.
ta chahak ki at hi so prabha kab nai mukh te eh bhant uchari.
manoh kahn hi kai ras tai eh phool rehi triya anand bari. (560)

ਤਾ ਕੀ ਪ੍ਰਭਾ ਕਬਿ ਸਯਾਮ ਕਹੈ ਜੋਊ ਰਾਜਤ ਰਾਸ ਸਿਖੈ ਸਖੀਆ ਹੈ।
ਜਾ ਮੁਖ ਉਪਮਾ ਚੰਦ੍ ਛਟਾ ਸਮ ਛਾਜਤ ਕਉਲਨ ਸੀ ਅਖੀਆ ਹੈ।
ਤਾ ਕੀ ਕਿਧੌ ਅਤਿ ਹੀ ਉਪਮਾ ਕਬਿ ਨੈ ਮਨ ਭੀਤਰ ਯੌ ਲਖੀਆ ਹੈ।
ਲੋਗਨ ਕੇ ਮਨ ਕੀ ਹਰਤਾ ਸੁ ਮੁਨੀਨਨ ਕੇ ਮਨ ਕੀ ਚਖੀਆ ਹੈ।। ਪਫ੧।।

ta ki prabha kab Siam kehai jouoo rajat raas bikhai sakhia(n) hai.
ja mukh upma chander chhata sum chhajat kaoulon si akhio(n) hai.
ta ki kidho at hi upma kab nai man bheetar yo lakhia hai.
logan ke man ki harta so muninan ke man ki chakhia hai. (561)

The poet siam has stated that when Sri Krishna was playing the game of love in the moonlit night, then by perceiving the moon-like beautiful face of Radha, Krishna got completely engrossed in her love. Radha had completely captivated the heart of Krishna and the poet felt like this (seeing this scene) as if the deceiver (Radha) had through her enchanting eyes and looks, deceived Krishna into her love (she had controlled Krishna emotionally fully. (558)

The poet siam had stated that the beautiful Radha, whose face had put the god of love into shame (won over Kamdev) and even the moon was feeling belittled before her beauty, was playing the game of love with Krishna, having decorated herself with ornaments. Even Brahma had created this Radha with great care and love so that nothing was lacking in her beauty. Among all the womenfolk Radha was looking glamourous and gorgeous just as a gem shines in the necklace pearls. (559)

The beautiful Radha was singing songs in rupturous mood and then started clapping. The village demsel, having collyrium in the eyes, was dressed in nice clothes and looking glamorous with oranments. The poet has described the beauty of this scene as if the orchard of women's love for Krishna had blossomed forth with bliss. (560)

The poet siam has described the beauty of the womenfolk engaged in this game of love. The beauty of their faces was gorgeous like the moonlight and their eyes were like the lotus flowers. The poet has felt the beauty of the whole scene within his heart, as if those girl friends wer enticing the hearts of all men, while the Munis (ascetics) were also enamoured by their beauty. (561)

ਰੂਪ ਸਚੀ ਇਕ ਚੰਦ੍ਰਪਭਾ ਇਕ ਮੈਨਕਲਾ ਇਕ ਮੈਨ ਕੀ ਮੂਰਤਿ।
ਬਿਜੁਛਟਾ ਇਕ ਦਾਰਿਮ ਦਾਤ ਬਰਾਬਰ ਜਾਹੀ ਕੀ ਹੈ ਨ ਕਛੂ ਰਤਿ।
ਦਾਮਿਨਿ ਅਉ ਮ੍ਰਿਗ ਕੀ ਮ੍ਰਿਗਨੀ ਸਰਮਾਇ ਜਿਸੈ ਪਿਖਿ ਹੋਤ ਹੈ ਚੁਰਤਿ।
ਸੋਊ ਕਥਾ ਕਬਿ ਸਯਾਮ ਕਹੈ ਸਭ ਰੀਝ ਰਹੀ ਹਰਿ ਕੀ ਪਿਖਿ ਮੂਰਤਿ।। ੫੬੨।।

roop sachi ik chanderprabha ik mainkala ik maen ki moorat.
bijochhata ik darim daat braber jahi ki hai na kachhu rut.
deemin aou mrig mrigani sarmaie jisai pikh hote hai jurat.
souoo katha kab Siam kehai sabh reejh rehi har ki pikh moorat. (562)

ਬ੍ਰਿਖਭਾਨੁ ਸੁਤਾ ਹਸਿ ਬਾਤ ਕਹੀ ਤਿਲ ਕੇ ਸੰਗ ਜੋ ਹਰਿ ਅਤਿ ਅਗਾਧੋ।
ਸਯਾਮ ਕਹੈ ਬਤੀਯਾ ਹਰਿ ਕੋ ਸੰਗਿ ਐਸੇ ਕਹੀ ਪਟ ਕੋ ਤਜਿ ਰਾਧੋ।
ਰਾਸ ਬਿਖੈ ਤੁਮ ਨਾਚਹੁ ਜੁ ਤਜ ਕੈ ਅਤਿ ਹੀ ਮਨ ਲਾਜ ਕੋ ਬਾਧੋ।
ਤਾ ਮੁਖ ਕੀ ਛਬਿ ਯੌ ਪ੍ਰਗਟੀ ਮਨੋ ਅ੍ਭ੍ਰਨ ਤੇ ਨਿਕਸਿਯੋ ਸਸਿ ਆਧੋ।। ੫੬੩।।

Brikhbhan suta hass baat kehi teh kai sung jo har at agadho.
Siam kehai batiya(n) har kai sung aisai kehi pat ko taj radho.
rass bikhai tum nachoh jo taj kai at hi man laaj ko badho.
ta mukh hi chhab yo pragti mano abharan te nikasiou sas aadho. (563)

ਜਿਨ ਕੇ ਸਿਰਿ ਸੇਂਧਰ ਮਾਗ ਬਿਰਾਜਤ ਰਾਜਤ ਹੈ ਬਿੰਦੂਆ ਜਿਨ ਪੀਲੇ।
ਕੰਚਨ ਭਾ ਅਰੁ ਚੰਦ੍ ਪ੍ਰਭਾ ਜਿਨ ਕੇ ਤਨ ਲੀਨ ਸਭੈ ਫੁਨਿ ਲੀਲੇ।
ਏਕ ਧਰੇ ਸਿਤ ਸੁੰਦਰ ਸਾਜ ਧਰੇ ਇਕ ਲਾਲ ਸਜੇ ਇਕ ਨੀਲੇ।
ਸਯਾਮ ਕਹੋ ਸੋਊ ਰੀਝ ਰਹੈ ਪਿਖਿ ਕੈ ਦ੍ਰਿਗ ਕੰਜ ਸੇ ਕਾਨ੍ਹ ਰਸੀਲੇ।। ੫੬੪।।

jin kai sir saindar maag birajat rajat hai binduoo jin peelai.
kanchan ka ar chander prabha jin kai tan leen sabhai phun leelai.
ek dhari sir sunder saaj dharai ik lal sajan ik neelai.
Siam kehai souoo reejh rehai pikh kai drig kanj se kahn raseele. (564)

One girl, Chanderprabha was looking like sachi (the spouse of Indra), while another damsel called Mainkala was beautiful like the god of love, while the teeth of another girl, Biju chhata were shining like the pomengrant seeds and as compared to her Rati (the spouse of Kamdev) was nothing in beauty. By seeing her, even the lightning and the deer were feeling belittled (ashamed) and their pride (prestige) was shattered. The poet siam has described that all the milkmaids were completely mesmerised by perceiving the charm of Sri Krishna. (562)

The Lord (Krishna) who was too deep to be probed by anyone, then said to Radha. The poet siam has detailed it as such-Sri Krishna told Radha, "O Radha! Remove your head cover (cloth) and dance in this amorous pastime without having any hesitation or modesty. Then the face of Radha shone forth like the half moon appearing suddenly from midst the clouds. (563)

The womenfolk were looking charming with vermillion on their foreheads and with yellow coloured round mark on the forehead. The beauty of Swaranprabha and Chanderprabha had completely (submerged) put to shame the beauty or charm of all other milkmaids. They were wearing white coloured, red coloured or blue coloured robes and looking charming. The poet siam has depicted the scene as if all the milkmaids were feeling delighted at the sight of the lotus-faced Krishna's charm. (564)

ਸਭ ਗ੍ਵਾਰਨਿਯਾ ਤਹ ਖੇਲਤ ਹੈ ਸੁਭ ਅੰਗਨ ਸੁੰਦਰ ਸਾਜ ਕਈ।
ਸੋਊ ਰਾਜ ਬਿਖੈ ਤਹ ਖੇਲਤ ਹੈ ਹਰਿ ਸੋ ਮਨ ਮੈ ਅਤਿ ਹੀ ਉਮਈ।
ਕਬਿ ਸਯਾਮ ਕਹੈ ਤਿਨ ਕੀ ਉਪਮਾ ਜੁ ਹੁਤੀ ਤਹ ਗ੍ਵਾਰਿਨ ਰੂਪ ਰਈ।
ਮਨੋ ਸਯਾਮਹਿ ਕੋ ਤਨ ਗੋਰਿਨ ਪੇਖਿ ਕੈ ਸਯਾਮਹਿ ਸੀ ਸਭ ਹੋਇ ਗਈ।। ਪ੬੫।।

sabh gavarniyan teh khelat hai sabh anagan sunder saaj kaiee.
souoo raas kehai bikhai teh khelat hai har so man mein at hi umaiee.
kab Siam kehai tin ki upma jo hūti teh gavarin roop raiee.
mano siyameh ko tan goran pekh kai Siameh si sabh hoiai gaiee. (565)

ਕੇਲ ਕੈ ਰਾਸ ਮੈ ਰੀਝ ਰਹੀ ਕਬਿ ਸਯਾਮ ਕਹੈ ਮਨ ਆਨੰਦ ਕੈ ਕੈ।
ਚੰਦ੍ਮੁਖੀ ਤਨ ਕੰਚਨ ਭਾ ਹਸਿ ਸੁੰਦਰ ਬਾਤ ਕਹੀ ਉਮਗੈ ਕੈ।
ਪੇਖਤ ਮੂਰਤਿ ਭੀ ਰਸ ਕੇ ਬਸਿ ਆਪਨ ਤੇ ਬਢ ਵਾਹਿ ਲਖੈ ਕੈ।
ਜਿਉ ਮ੍ਰਿਗਨੀ ਮ੍ਰਿਗ ਪੇਖਤ ਤਿਉ ਬ੍ਰਿਖਭਾਨ ਸੁਤਾ ਭਗਵਾਨ ਚਿਤੈ ਕੈ।। ਪ੬੬।।

kail ko rass mein reejh rehi kab Siam kehai man anand kai kai.
Chandermukhi tan kanchan bha hass sunder baat kehi umgai kai.
pekhat mukat bhi ras ke bas apan te badh vahai lakhai hai.
jiou mrigni mrig pekhat tiou Brikhbhan suta bhagwan chita kai. (566)

ਬ੍ਰਿਖਭਾਨ ਸੁਤਾ ਪਿਖਿ ਰੀਝ ਰਹੀ ਅਤਿ ਸੁੰਦਰਿ ਸੁੰਦਰ ਕਾਨ੍ਹ ਕੋ ਆਨਨ।
ਰਾਜਤ ਤੀਰ ਨਦੀ ਜਿਹ ਕੋ ਸੁ ਬਿਰਾਜਤ ਫੂਲਨ ਕੇ ਜੁਤ ਕਾਨਨ।
ਨੈਨ ਕੈ ਭਾਵਨ ਸੋ ਹਰਿ ਕੋ ਮਨੁ ਮੋਹਿ ਲਇਓ ਰਸ ਕੀ ਅਭਿਮਾਨਨ।
ਜਿਉ ਰਸ ਲੋਗਨ ਭਉਹਨ ਲੈ ਧਨੁ ਨੈਨਨ ਸੈਨ ਸੁ ਕੰਜ ਸੇ ਬਾਨਨ।। ਪ੬੭।।

Brikhbhan suta pikh reejh rehi at sunder sunder kahn ko anan.
rajat teer nadi jeh ko so birajat phulan ke jut kanan.
naaain kai bhavan so har ko man mohai lieou ras ki abhimanan.
jiou ras logan bhouhan lai dhan nainan sain so kunj se banan. (567)

All the milkmaids, having adorned their bodies with oranments, were making fun and frolic there. All those women, who had developed great love for Sri Krishna, were taking part in the play (who were keen to meet him). The poet siam has described the beauty of the scene as if the maids were transformed completely into Krishna's form due to their love (for him). It appeared as if all the fair-complexioned women had changed their complexion into the dark colour of Krishna, due to their immense love. (565)

The poet siam has described that Radha was looking at the face of Krishna, just as a female deer views her mate (a male deer) completely enamoured by his love. She was feeling amused within her heart by joining in the game of love, whose body was like gold and her face was shining like moon. She was talking full of aspirations and smilingly said something. She was completely over powered by the charm of Krishna, considering him more beautiful than herself and was enticed by his love. (566)

Radha was completely enamoured by the beautiful charm of Krishna. The forest, full of flowers was looking gorgeous on the banks of the river Jamuna. Sri Krishna was sitting on the banks of Jamuna, and was completely enticed by the love of Radha due to her beauty and she was feeling proud of her flame of love which she had ignited in his heart. Just as the beautiful women, with the arrows of their eyebrows and enchanting eyes, allure men into their bonds of love, she had enamoured Krishna fully. (567)

ਕਾਨ੍ਹ ਸੋ ਪ੍ਰੀਤਿ ਬਢੀ ਤਿਨ ਕੀ ਨ ਘਟੀ ਕਛੁ ਹੈ ਬਢਹੀ ਸੁ ਭਈ ਹੈ।
ਡਾਰ ਕੈ ਲਾਜ ਸਭੈ ਮਨ ਕੀ ਹਰਿ ਕੈ ਸੰਗਿ ਖੇਲਨ ਕੋ ਉਮਈ ਹੈ।
ਸਯਾਮ ਕਹੈ ਤਿਨ ਕੀ ਉਪਮਾ ਅਤਿ ਹੀ ਜੁ ਤ੍ਰੀਆ ਅਤਿ ਰੂਪ ਗਈ।
ਸੁੰਦਰ ਕਾਨ੍ਹ ਕੌ ਪਿਖਿ ਕੈ ਤਨਮੈ ਸਭ ਗ੍ਵਾਰਿਨ ਹੋਇ ਗਈ ਹੈ।। ੫੬੮।।

kahn so preet badhi tin ki na ghati kachh hai badhi so bhaiee hai.
daar kai laaj sabhai man ki har kai sung khelan ko umiee hai.
Siam kehai tin ki upma at hi jo tria at roop raiee hai.
sunder kahn ko pikh kai tanmeih sabh gavarin hoiai gaiee hai. (568)

ਨੈਨ ਮ੍ਰਿਗੀ ਤਨ ਕੰਚਨ ਕੇ ਸਭ ਚੰਦ੍ਰਮੁਖੀ ਮਨੌ ਸਿੰਧੁ ਰਚੀ ਹੈ।
ਜਾ ਸਮ ਰੂਪ ਨ ਰਾਜਤ ਹੈ ਰਤਿ ਰਾਵਨ ਤ੍ਰੀਯ ਨ ਅਉਰ ਸਚੀ ਹੈ।
ਤਹ ਮਹਿ ਰੀਝ ਮਹਾ ਕਰਤਾਰ ਕ੍ਰਿਪਾ ਕਟਿ ਕੇਹਰ ਕੈ ਸੁ ਗਚੀ ਹੈ।
ਤਾ ਸੰਗ ਪ੍ਰੀਤਿ ਕਹੈ ਕਬਿ ਸਯਾਮ ਮਹਾ ਭਗਵਾਨ ਕੀ ਸੁ ਮਚੀ ਹੈ।। ੫੬੯।।

nain mirgi tan kanchan ke sabh chandermukhi mano sindh(u) rachi hai.
ja sum roop na rajat hai rut ravan triya na aour sachi hai.
ta meh reejh maha kartar kirpa kat kehar kai so gachi hai.
ta sung preet kehai kab Siam maha Bhagwaneh ki so machi hai. (569)

ਰਾਗਨ ਅਉਰ ਸੁਭਾਵਨ ਕੀ ਅਤਿ ਗਾਰਨ ਕੀ ਤਹ ਮਾਡ ਪਰੀ।
ਬ੍ਰਿਜ ਗੀਤਨ ਕੀ ਅਤਿ ਹਾਸਨ ਸੋ ਜਹ ਖੇਲਤ ਭੀ ਕਈ ਏਕ ਘਰੀ।
ਗਾਵਤ ਏਕ ਬਜਾਵਤ ਤਾਲ ਕਹੈਂ ਇਕ ਨਾਚਹੁ ਆਇ ਅਰੀ।
ਕਬਿ ਸਯਾਮ ਕਹੈ ਤਿਹ ਠਉਰ ਬਿਖੈ ਜਿਹ ਠਉਰ ਬਿਖੈ ਹਰਿ ਰਾਸ ਕਰੀ।। ੫੭੦।।

ragan aour subhavan ki at garan ki teh maad pari.
brij geetan ki at haasan so jeh khelat bhi kaiee ek ghari.
gavat ek bajavat taal kehai ik nachoh aie ari.
kab Siam kehai teh thaur bikhai jeh thour bikhai har raas kari. (570)

Radha had developed the greatest love for Sri Krisha, which did not diminish, but had increased all the more. All the milkmaids, leaving aside their modesty or hesitation were keen in playing the games of love with Sri Krishna. The poet Siam has depicted the beauty of the scene for those womenfolk who were most charming among them. All those milkmaids perceiving the charming countenance of Sri Krishna, were mingling with him, having become a part and parcel of him. (568)

All the milkmaids were having deer-like eyes, with golden bodies, and faces shining like the moon, and it appeared as if they were like Lachhmi, fully immersed in the ocean (of Krishna's love). The beauty of Rati was even not comparable to the (love) beauty of these milkmaids or even the Ravana's spouse (Mandodri) or king Indra's spouse (Sachi) could not equal their beauty. Being pleased with them, the creator Brahma, through his benevolence had made their waists beautiful and delicate like that of the lion. The poet siam has stated that Sri Krishna was in immense love with these milkmaids. (569)

There was a storm of gesticulation (charm), with abuses being hurled on each other, and the milkmaids were playing the games of love with singing songs and enjoying fun and frolic for hours together. Some were singing and some others were clapping, while some others were saying, "O girls! Let us join him and dance (in ecstasy). "The poet siam has stated that where Sri Krishna was playing the games of love (amorous pastime), there was so much fun and joyous scenes. (570)

ਜਦੁਰਾਇ ਕੋ ਆਇਸੁ ਪਾਇ ਤ੍ਰੀਯਾ ਸਭ ਖੇਲਤ ਰਾਸ ਬਿਖੈ ਬਿਧਿ ਆਛੀ।
ਇੰਦ੍ ਸਭਾ ਜਿਹ ਸਿੰਧੁ ਸੁਤਾ ਜਿਮ ਖੇਲਨ ਕੇ ਹਿਤ ਕਾਛਨ ਕਾਛੀ।
ਕੈ ਇਹ ਕਿੰਨਰ ਕੀ ਦੁਹਿਤਾ ਕਿਧੌਂ ਨਾਗਨ ਕੀ ਕਿਧੌਂ ਹੈ ਇਹ ਤਾਛੀ।
ਰਾਸ ਬਿਖੈ ਇਮ ਨਾਚਤ ਹੈ ਜਿਮ ਕੇਲ ਕਰੈ ਜਲ ਭੀਤਰ ਮਾਛੀ।। ੫੭੧।।

jadraie ko aies paie triya sabh khelat raas bikhai bidh achhi.
Inder sabha jeh sindh suta jim khelan kai hit kachhan kachhi.
kai eh kinar ki duhita kidhou nagin ki kidhou hai eh tachhi.
raas bikhai in nachat hai jin kab karai jab bheetar machhi. (571)

ਜਿਹ ਕੇ ਮੁਖਿ ਦੇਖਿ ਛਟਾ ਸੁਭ ਸੁੰਦਰ ਮਧਿਮ ਲਾਗਤ ਜੋਤਿ ਸਸੀ ਹੈ।
ਭਉਰਨ ਭਾਇ ਸੋ ਛਾਜਤ ਹੈ ਮਦਨੈ ਮਨੋ ਤਾਨ ਕਮਾਨ ਕਸੀ ਹੈ।
ਤਾਹੀ ਕੇ ਆਨਨ ਸੁੰਦਰ ਤੇ ਸੁਰ ਰਾਗਹ ਕੀ ਸਭ ਭਾਤਿ ਬਸੀ ਹੈ।
ਜਿਉ ਮਧੁ ਬੀਚ ਫਸੈ ਮਖੀਆ ਮਤਿ ਲੋਗਨ ਕੀ ਇਹ ਭਾਤਿ ਫਸੀ ਹੈ।। ੫੭੨।।

jeh kai mukh dekh chhata sabh sunder madham lagat joat hai.
bhauran bhaie so chhajat hai madnai mano taan kaman kasi hai.
tahi kai aman sunder te sur rageh hi sabh bhant basi hai.
jiou madh beech phasai makhio(n) mat logan ki eh bhant phasi hai. (572)

ਫਿਰਿ ਸੁੰਦਰ ਆਨਨ ਤੇ ਹਰਿ ਜੂ ਬਿਧਿ ਸੁੰਦਰ ਸੋ ਇਕ ਤਾਨ ਬਸਾਯੋ।
ਸੋਰਠਿ ਸਾਰੰਗ ਸੁਧ ਮਲਾਰ ਬਿਲਾਵਲ ਕੀ ਸੁਰ ਭੀਤਰ ਗਾਯੋ।
ਸੋ ਅਪਨੇ ਸੁਨ ਸ੍ਰਉਨਨ ਮੈ ਬ੍ਰਿਜ ਗਵਾਰਨੀਯਾ ਅਤਿ ਹੀ ਸੁਖੁ ਪਾਯੋ।
ਮੋਹਿ ਰਹੇ ਬਨ ਕੇ ਖਗ ਅਉ ਮ੍ਰਿਗ ਰੀਝ ਰਹੈ ਜਿਨ ਹੂੰ ਸੁਨਿ ਪਾਯੋ।। ੫੭੩।।

phir sunder anan te har ju bidh sunder so ik taan basaieuo.
sorath sarang sudh malar bilwal ki sur bheetar gayiou.
so apnai sunn surounan mein brij gavarniya at hi sukh paiyo.
mohai rehai ban ke khag aou mrig reejh rehai jin
hun sunn paiyo. (573)

Taking permission from Sri Krishna, the damsels were playing the games of love with great joy just as Rambha assumed different forms in the assembly of Indra (king of heavens) for fun. It appeared as if someone was the daughter of the mythological human body with horses head or the offspring of (snake) (They were all looking charming). All of them were dancing like the fish making fun in the waters. (571)

All the people were fully enamoured by their beauty just as moonlight would appear faded before their charm, or songs were being sung in praise of his (Krishna's) charm or just as the bees are enganged in the honeycomb, in the same way the hearts of the whole populace were enamoured with his charm. (572)

Then Sri Krishna started playing a beautiful tune (with his flute) in Raga, mixing the ragas of Sorath, Sarang, perfect Malahar with this raga. All the milkmaids of Brij were thrilled by hearing this beautiful tune with their ears. All the birds and deer were enticed by this tune, including all those, who had heard this Raga (all were attracted towards it). (573)

ਤਹ ਗਾਵਤ ਗੀਤ ਭਲੈ ਹਰਿ ਜੂ ਕਬਿ ਸਯਾਮ ਕਹੈ।
ਮੁਰਲੀ ਜੁਤ ਗ੍ਵਰਨਿ ਭੀਤਰ ਰਾਜਤ ਜਯੋ ਮ੍ਰਿਗਨੀ ਮ੍ਰਿਗ ਬੀਚ ਫਬੈ।
ਜਿਹ ਕੋ ਸਭ ਲੋਗਨ ਮੈ ਜਸੁ ਗਾਵਤ ਛੂਟਤ ਹੈ ਤਿਨ ਤੇ ਨ ਕਬੈ।
ਤਿਨਿ ਖੇਲਨ ਕੋ ਮਨ ਗੋਪਿਨ ਕੋ ਛਿਨ ਬੀਚ ਲੀਯੋ ਫੁਨਿ ਚੋਰ ਸਬੈ।। ੫੭੪।।

teh gavat geet bhalai har jo kab Siam kehai kar bhav chhabai.
murli jut gavarin bheetar rajat jiou mrigni mrig beech phabai.
jeh ko sabh logan mein jas gavat hai tin te na kabai.
tin khelan ko man gopin ko chhin beech lieou phun chor sabai. (574)

ਕਬਿ ਸਯਾਮ ਕਹੈ ਉਮਾ ਤਿਹ ਕੀ ਜਿਨ ਜੋਬਨ ਰੂਪ ਅਨੂਪ ਗਹਿਯੋ ਹੈ।
ਜਾ ਮੁਖ ਦੇਖਿ ਅਨੰਦ ਬਢਿਯੋ ਜਿਹ ਕੋ ਸੁਨਿ ਸ੍ਰਉਨਨ ਸੋਕ ਦਹਿਯੋ ਹੈ।
ਆਨੰਦ ਕੈ ਬ੍ਰਿਖਭਾਨ ਸੁਤਾ ਹਰਿ ਕੇ ਸੰਗ ਜ੍ਵਾਬ ਸੁ ਐਸ ਕਹਿਯੋ ਹੈ।
ਤਾ ਕੇ ਸੁਨੇ ਤ੍ਰੀਯਾ ਮੋਹਿ ਰਹੀ ਸੁਨਿ ਕੈ ਜਿਹ ਕੋ ਹਰਿ ਰੀਝ ਰਹਿਯੋ ਹੈ।। ੫੭੫।।

kab Siam kehai Uma teh ki jiu joban roop anup gehou hai.
ja mukh dekh anand badiou jeh ko sunn sarounan sok deou hai.
anand hai Brikhbhan suta har hai sung javab so ais kehiou hai.
ta ke sunai triya mohai rehi sunn kai jeh ko har reejh rehiou hai. (575)

ਗ੍ਵਾਰਨੀਯਾ ਮਿਲ ਕੈ ਸੰਗਿ ਕਾਨ੍ਹ ਕੈ ਖੇਲਤ ਹੈ ਕਬਿ ਸਯਾਮ ਸਬੈ।
ਨ ਰਹੀ ਤਿਨ ਕੋ ਸੁਧਿ ਅੰਗਨ ਕੀ ਨਹਿ ਚੀਰਨ ਕੀ ਤਿਨ ਕੋ ਸੁ ਤਬੈ।
ਸੁ ਗਨੋ ਕਹ ਲਉ ਤਿਨ ਕੀ ਉਪਮਾ ਅਤਿ ਹੀ ਗਨ ਮੈ ਮਨਿ ਤਾ ਕੀ ਛਬੈ।
ਮਨ ਭਾਵਨ ਗਾਵਨ ਕੀ ਚਰਚਾ ਕਛੁ ਥੋਰੀ ਕਛੁ ਥੋਰੀਯੈ ਹੈ ਸੁਨਿ ਲੇਹੁ ਅਬੈ।। ੫੭੬।।

gavarniya mil kai sung kahn kai khelat hai kab Siam sabai.
na rehi tin ko sudh angan ki neh cheeran ki tin ko so tabai.
so gano keh tou tin ki upma at hi gan mein man ta ki chhabai.
man bhavan gavan ki charcha kachh thoriaeu hai sunn leho abai. (576)

The poet siam has stated that Sri Krishna was playing and singing songs in beautiful tunes with lot of love and fun. Sri Krishna with flute was sitting among the beautiful damsels just as a deer (male) looks glamorous among his mates (female deer). Sri Krishna, whose praises were being sung by the whole populace, could not be separated from those milkmaids as he had in a moment, enamoured the hearts of all the milkmaids for playing the games of love (had stolen their hearts). (574)

The poet siam has described the beauty of the scene as if he had mingled both youthful exuberance and charming face within his beautiful appearance. By perceiving his charm, one would get-enthralled and by listening to his talk with one's ears, all the afflictions and sufferings would be destroyed (cast away). Being delighted with his appearance, Radha had asked him (Sri Krishna) some querries. In fact, by hearing his talk, Radha was feeling elated and Krishna was also getting delighted with Radha's talk. (575)

The poet siam has stated that all the milkmaids were playing together the games of love with Krishna. During that period (of gameplay) they were neither worried about their hbody nor did they care for their dresses (being care free). How far could I depict their praises and beauty and being impressed by their charm all these through are kept amassed within only? Let us continue with the description of the songs of Krishna, which were pleasing to the heart, for a little while more, so listen with full attention. (576)

ਕਾਨ੍ਹ ਜੂ ਬਾਚ

ਦੋਹਰਾ

ਬਾਤ ਕਹੀ ਤਿਨ ਸੋ ਕ੍ਰਿਸਨ ਅਤਿ ਹੀ ਬਿਹੀਸ ਕੈ ਚੀਤ੍ਰ।
ਮੀਤ ਰਸਹਿ ਕੀ ਰੀਤਿ ਸੋ ਕਹਿਯੋ ਸੁ ਗਾਵਹੁ ਗੀਤ।। ੫੭੭।।

Kahn jo baach

Dohra

baat kehi tin so krisan at hi behas kai cheet .
meet raseh ki reet so kehiou so gavoh geet. (577)

ਸਵੈਯਾ

ਬਤੀਆ ਸੁਨਿ ਕੈ ਸਭ ਗ੍ਵਾਰਨੀਯਾ ਸੁਭ ਗਾਵਤ ਸੁੰਦਰ ਗੀਤ ਸਭੈ।
ਸਿੰਧੁ ਸੁਤਾ ਰੁ ਘ੍ਰਿਤਾਚੀ ਤ੍ਰੀਯਾ ਇਨ ਸੀ ਨਹੀ ਨਾਚਤ ਇੰਦ੍ ਸਭੈ।
ਦਿਵ੍ਯਾ ਇਨ ਕੇ ਸੰਗਿ ਖੇਲਤ ਹੈ ਗਜ ਕੋ ਕਬਿ ਸ੍ਯਾਮ ਸੁ ਦਾਨ ਅਭੈ।
ਚੜ ਕੈ ਸੁ ਬਿਨਾਵਨ ਸੁੰਦਰ ਮੈ ਸੁਰ ਦੇਖਨ ਆਵਤ ਤਿਆਗ ਨਭੈ।। ੫੭੮।।

Swaiyya'

batia(n) sunn kai sabh gavarnia subh gavat sunder geet sabhai.
sindh suta ru ghritachi triya in si nahi nachat Inder sabhai.
divyia in ke sung khelat hai gaj ko kab Siam so daan abhai.
charr kai so bivanan sunder mein sur dekhan avat tiag babhai. (578)

ਤ੍ਰੇਤਹਿ ਹੋ ਜਿਨਿ ਰਾਮ ਬਲੀ ਜਗ ਜੀਤਿ ਮਰਿਯੋ ਸੁ ਧਰਿਯੋ ਅਤਿ ਸੀਲਾ।
ਗਾਇ ਕੈ ਗੀਤ ਭਲੀ ਬਿਧਿ ਸੋ ਫੁਨਿ ਗ੍ਵਾਰਿਨ ਬੀਚ ਕਰੈ ਰਸ ਲੀਲਾ।
ਰਾਜਤ ਹੈ ਜਿਹ ਕੋ ਤਨ ਸ੍ਯਾਮ ਬਿਰਾਜਤ ਊਪਰ ਕੋ ਪਟ ਪੀਲਾ।
ਖੇਲਤ ਸੋ ਸੰਗਿ ਗੋਪਿਨ ਕੈ ਕਬਿ ਸ੍ਯਾਮ ਕਹੈ ਜਦੁਰਾਇ ਹਠੀਲਾ।। ੫੭੯।।

traiteh hai jin Ram bali jug jeet mariou so dhariou at Seela.
gaie kai geet bhali bidh so phun gavarin beech karai ras leela.
rajat hai jeh ko tan Siam brijat aoper ko kat peela.
khelat so sung gopin kai kab Siam kehai jaduraie hathila. (579)

Then Krishna said :

Couplet

Krishna told the milkmaids with a happy mood, "O dear friends! I am asking you with a spirit of love only, as per the traditions of true love, that let us now hear some songs from you also." (577)

Swaiyya'

Listening to the talk of Sri Krishna all the milkmaids were singing beautiful songs of praise. Even Rambha and Ghritachi fairies of Indra's court could not match with their dancing in his court. The poet siam has stated that Sri Krishna, the bestower of fearlessness to the royal elephant (Gajraj) was playing (game of love) with them. Even gods from heaven, riding in their chariots, were coming to watch their dance. (578)

The Lord (Ram) in Treta Yuga, had killed the mighty Ravana, as Ram's incarnation had assumed the decorum of the greatest type, the same Lord in the form of Krishna, was singing songs of love for the milkmaids. His dark coloured complexion was looking glorious with yellow coloured clothes, among them. The same Lord was looking stubborn in the form of Krishna and was playing with the milkmaids. (579)

ਬੋਲਤ ਹੈ ਜਹ ਕੋਕਿਲਕਾ ਅਰੁ ਸੋਰ ਕਰੈ ਚਹੁੰ ਓਰ ਰਟਾਸੀ।
ਸਯਾਮ ਕਹੈ ਤਿਹ ਸਯਾਮ ਕੀ ਦੇਹ ਰਜੈ ਅਤਿ ਸੁੰਦਰ ਮੈਨ ਘਟਾ ਸੀ।
ਤਾ ਪਿਖਿ ਕੈ ਮਨ ਗ੍ਵਾਰਿਨ ਤੇ ਉਪਜੀ ਅਤਿ ਹੀ ਮਨੋ ਘੋਰ ਘਟਾ ਸੀ।
ਤਾ ਮਹਿ ਯੌ ਬ੍ਰਿਖਾਭਾਨ ਸੁਤਾ ਦਮਕੈ ਮਨੋ ਸੁੰਦਰ ਬਿਜੁ ਛਟਾ ਸੀ।। ਪਟ੦।।

bolat hai jeh kokila ar sor karai chahun aour rata si.
Siam kehai teh Siam ki deh rajai at sunder main ghata si.
ta pikh kai man gavarin te upji at hi mano ghor ghata si.
ta meh joh brikhban suta damkai mano sunder bijo chhata si. (580)

ਅੰਜਨ ਹੈ ਜਿਹ ਆਖਨ ਮੈ ਅਰੁ ਬੇਸਰ ਕੋ ਜਿਹ ਭਾਵ ਨਵੀਨੋ।
ਜਾ ਮੁਖ ਕੀ ਸਮ ਚੰਦ ਪ੍ਰਭਾ ਜਸੁ ਤਾ ਛਬਿ ਕੋ ਕਬਿ ਨੇ ਲਖਿ ਲੀਨੋ।
ਸਾਜ ਸਭੈ ਸਜ ਕੈ ਸੁਭ ਸੁੰਦਰ ਭਾਲ ਬਿਖੈ ਬਿੰਦੂਆ ਇਕ ਦੀਨੋ।
ਦੇਖਤ ਹੀ ਹਰਿ ਰੀਝ ਰਹੇ ਮਨ ਕੋ ਸਬ ਸੋਕ ਬਿਦਾ ਕਰ ਦੀਨੋ।। ਪਟ੧।।

anjan hai jeh akhan mein ar besar ko jeh bhav naveeno.
ja mukh ki sum chand prabha jas ta chhab ko kab ne lakh leeno.
saaj sabhai saj kai subh sunder bhaal bikhai bindua ik deeno.
dekhat hi har reejh rehai man ko sab sok bida kar deeno. (581)

ਬ੍ਰਿਖਭਾਨੁ ਸਤਾ ਸੰਗ ਖੇਲਨ ਕੀ ਹਸਿ ਕੈ ਹਰਿ ਸੁੰਦਰ ਬਾਤ ਕਹੈ।
ਸੁਨਏ ਜਿਹ ਕੇ ਮਨਿ ਆਨੰਦ ਬਾਢਤ ਜਾ ਸੁਨ ਕੈ ਸਭ ਸ਼ੋਕ ਦਹੈ।
ਤਿਹ ਕਉਤੁਕ ਕੌ ਮਨ ਗੋਪਿਨ ਕੋ ਕਬਿ ਸਯਾਮ ਕਹੈ ਦਿਖਬੋ ਈ ਚਹੈ।
ਨਭਿ ਮੈ ਪਿਖਿ ਕੈ ਸੁਰ ਗੰਧ੍ਰਬ ਜਾਇ ਚਲਯੋ ਨਹਿ ਜਾਇ ਸੁ ਰੀਝ ਰਹੈ।। ਪਟ੨।।

Brikhbhan suta sung kehaln ki hass kai har sunder baat kehai.
sunai jeh ko man anand badhat ja sunn kai sabh shok dehai.
teh koutak kou man gopin ko kab Siam kehai dikhbo eai eai chehai.
nabh mei pikh kai sur gardharab jaie chaliou neh jaie so reejh rehai. (582)

The black cuckoos (nightingales) were making pleasant sounds and pea-cock were producing their beautiful (noise) sounds on all the four directions. The poet siam has stated that Krishna, like the god of love, was looking glamorous there and on seeing him the milkmaids had developed great love towards him. It appeared as if black dark clouds had gathered around. Among all the milkmaids, Radha was looking glorious, as if lightning was flashing among the dark clouds. (580)

Radha, who had put collyrium in her eyes, and whose nose ring was giving signs of new kind (love), whose brilliance was like the moonlight. The beauty of Radha has been depicated by the poet that she had embellished herself with various oranments with a round coloured mark (bindi) on her forehead on perceiving whom Sri Krishna was attracted towards her (enamoured by her), having cast away all his worries. (581)

Sri Krishna laughed and said something beautiful for playing with Radha, on hearing which, her love got a boost and all her gloom was gone (lost). The poet siam has stated that the milkmaids were keenly watching the beauty of the scene. The gods and Shiva's musicians while proceeding to heavens, on seeing the beautiful scene, could not move forward and stopped there only (to watch the fun). (582)

ਕਬਿ ਸਯਾਮ ਕਹੈ ਤਿਹ ਕੀ ਉਪਮਾ ਜਿਹ ਕੇ ਫੁਨਿ ਵੁਪਰ ਪੀਤ ਪਿਛਉਰੀ।
ਤਾਹੀ ਕੇ ਆਵਤ ਹੈ ਚਲਿ ਕੈ ਢਿਗ ਸੁੰਦਰ ਗਾਵਤ ਸਾਰੰਗ ਗਉਰੀ।
ਸਾਵਲੀਆ ਹਰਿ ਕੈ ਢਿਗ ਆਇ ਰਹੀ ਅਤਿ ਰੀਝ ਇਕਾਵਤ ਦਉਰੀ।
ਇਉ ਉਪਮਾ ਉਪਜੀ ਲਖਿ ਫੂਲ ਰਹੀ ਲਪਟਾਇ ਮਨੋ ਤ੍ਰੀਯ ਭਉਰੀ।। ਪਟ੩।।

kab Siam kehai teh ki upma jeh ko phun uper peet pichhouri.
tahi ke avat hai chal kai dhig sunder gavat sarang gauri.
savalia har kai dhig aie rehi at reejh ikavat dauri.
ean upma upji lakh phool rehi laptaie mano triya bhauri. (583)

ਸਯਾਮ ਕਹੈ ਤਿਹ ਕੀ ਉਪਮਾ ਜੋਊ ਦੈਤਨ ਕੋ ਰਿਪੁ ਬੀਰ ਜਸੀ ਹੈ।
ਜੋ ਤਪ ਬੀਚ ਬਡੋ ਤਪੀਆ ਰਸ ਬਾਤਨ ਮੈ ਅਤਿ ਹੀ ਜੁ ਰਸੀ ਹੈ।
ਜਾਹੀ ਕੋ ਕੰਠ ਕਪੋਤ ਸੋ ਹੈ ਜਿਹ ਭਾ ਮੁਖ ਕੀ ਸਮ ਜੋਤਿ ਸਸੀ ਹੈ।
ਤਾ ਮ੍ਰਿਗਨੀ ਤ੍ਰੀਯ ਮਾਰਨ ਕੋ ਹਰਿ ਭਉਹਨਿ ਕੀ ਅਰੁ ਪੰਚ ਕਸੀ ਹੈ।। ਪਟ੪।।

Siam kehai teh ki upma juouoo daitan ko rip beer jjasi hai.
jo tap beech badai tapsa ras baatan mein at hi jo rasi hai.
jahi ko manth kapot so hai jeh bha mukh ki sum joat sasi hai.
ta mrigani triya maran ko har bhouhan ki ar panch kasi hai. (584)

ਫਿਰਿ ਕੈ ਹਰਿ ਗ੍ਵਾਰਿਨ ਕੇ ਸੰਗ ਹੋ ਫੁਨਿ ਗਾਵਤ ਸਾਰੰਗ ਰਾਮਕਲੀ ਹੈ।
ਗਾਵਤ ਹੈ ਮਨ ਆਨੰਦ ਕੈ ਬ੍ਰਿਖਭਾਨੁ ਸੁਤਾ ਸੰਗਿ ਜੂਥ ਅਲੀ ਹੈ।
ਤਾ ਸੰਗ ਡੋਲਤ ਹੈ ਭਗਵਾਨ ਜੋਊ ਅਤਿ ਸੁੰਦਰ ਰਾਧੇ ਭਲੀ ਹੈ।
ਰਾਜਤ ਹੈ ਜਿਹ ਕੋ ਸਸਿ ਸੋ ਮੁਖ ਛਾਜਤ ਭਾ ਦ੍ਰਿਗ ਕੰਜ ਕਲੀ ਹੈ।। ਪਟ੫।।

phir kai har gavarin ke sung hai phun gavat sarang ramkali hai.
gavat hai man anand kai Brikhbhan suta sung juth ali hai.
ta sung dolat hai bhagwan jouoo at sunder Radhe bhali hai.
rajat hai jeh ko sas so mukh chhajat bha drig kanj kali hai. (585)

The poet has praised the scene and stated that all the milkmaids, singing songs (of love) in Sarang and Gouri' Ragas came running to Sri Krishna who was wearing yellow scarf. He got delighted, while some others were rushing towards the dark complexioned Krishna. On seeing the beauty of the scene, the poet has stated that the maids were embracing Krishna just as the black bee hovers around the flowers. (583)

The poet siam has praised the Lord, who was a great warrior and enemy of the demons and was the greatest ascetic among the medicants, and now was a great lover among beauty lovers. His beautiful neck was like that of a pigeon, and whose beautiful face was shining like the moonlight. He had stretched the bow of his eyebrows to attract the deer-like womenfolk. (584)

Sri Krishna was moving around alongwith beautiful maids and playing his flute, with tunes of Ramkali and Sarang Ragas. Radha alongwith the group of milkmaids was singing with great love and bliss, at heart. Sri Krishna was also fondling and making fun with Radha, who was most beautiful of all, whose face was shining like the moon, and whose eyes were looking glamorous like the petals of the lotus flower. (585)

ਬ੍ਰਿਖਭਾਨੁ ਸੁਤਾ ਸੰਗ ਬਾਤ ਕਹੀ ਕਬਿ ਸਯਾਮ ਕਹੈ ਹਰਿ ਜੂ ਰਸਵਾਰੇ।
ਜਾ ਮੁਖ ਕੀ ਸਮ ਚੰਦ ਪ੍ਰਭਾ ਜਿਹ ਕੋ ਮ੍ਰਿਗ ਸੋ ਦ੍ਰਿਗ ਸੁੰਦਰ ਕਾਰੇ।
ਕੇਹਰਿ ਸੀ ਜਿਹ ਕੀ ਕਟਿ ਹੈ ਤਿਨ ਹੂੰ ਬਚਨਾ ਇਹ ਭਾਤਿ ਉਚਾਰੇ।
ਸੋ ਸੁਨਿ ਕੈ ਸਭ ਗ੍ਵਾਰਨੀਯਾ ਮਨ ਕੇ ਸਭ ਸੋਕ ਬਿਦਾ ਕਰਿ ਡਾਰੇ।। ੫੮੬।।

Brikhbhan suta sung baat kehi kab Siam kehai har ju raswarai.
ja mukh ki sum chand prabha jih ko mrig so drig sunder karai.
kehar si jeh ki kat hai tin hun bachna ekh bhant ucharai.
so sunn kai sabh gavarania man ke sabh sok bida har darai. (586)

ਹਸਿ ਕੈ ਤਿਹ ਬਾਤ ਕਹੀ ਰਸ ਕੀ ਸੁ ਪ੍ਰਭਾ ਜਿਨ ਹੂੰ ਬਝ੍ਵਾਨਲ ਲੀਲੀ।
ਜੋ ਜਗ ਬੀਚ ਰਹਿਯੋ ਰਵਿ ਕੈ ਨਰ ਕੈ ਤਰੁ ਕੈ ਗਜ ਅਉਰ ਪਪੀਲੀ।
ਮੁਖ ਤੇ ਤਿਨ ਸੁੰਦਰ ਬਾਤ ਕਹੀ ਸੰਗ ਗ੍ਵਾਰਿਨ ਕੋ ਅਤਿ ਸਹੀ ਸੁ ਰਸੀਲੀ।
ਤਾ ਸੁਨਿ ਕੈ ਸਭ ਰੀਝ ਰਹੀ ਸੁਨਿ ਰੀਝ ਰਹੀ ਬ੍ਰਿਖਾਭਾਨੁ ਛਬੀਲੀ।। ੫੮੭।।

hass kai teh baat kehi ras ki so prabha jin hun barrvanal leeli.
jo jug beech rehiou rav kai nar ko tar kai gaj oour papili.
mukh te tin sunder baat kehi sung gavarini kai at sehi so rasili.
ta sunn kai sabh reejh rehi sunnn reejh rehi Brikhbhan chhabili. (587)

ਗ੍ਵਾਰਨੀਯਾ ਸੁਨਿ ਸ੍ਰਉਨਨ ਮੈ ਬਤੀਆ ਹਰਿ ਕੀ ਅਤਿ ਸਹੀ ਮਨ ਭੀਨੋ।
ਕੰਠਸਿਰੀ ਅਰੁ ਬੇਸਰਿ ਮਾਗ ਧਰੈ ਜੋਊ ਸੁੰਦਰ ਸਾਜ ਨਵੀਨੋ।
ਜੋ ਅਵਤਾਰਨ ਤੇ ਅਵਤਾਰ ਕਹੈ ਕਬਿ ਸਯਾਮ ਜੁ ਹੈ ਸੁ ਨਗੀਨੋ।
ਤਾਹਿ ਕਿਧੌ ਅਤਿ ਹੀ ਛਲ ਕੈ ਸੁ ਚੁਰਾਇ ਮਨੋ ਮਨ ਗੋਪਿਨ ਲੀਨੋ।। ੫੮੮।।

gavaraniya sunn saronnan mein batian har ki at sehi man bheeno.
kanthsiri ar besar maag dharai jouoo sunder saaj naveeno.
jo avtaran te avtar kehai kab Siam jo hai so nagino.
tahai kidhon at hi chhal kai so churaie mano man gopin leeno. (588)

The poet siam has stated that Radha told the great lover, Sri Krishna like this, whose countenance was shining like the moon, and whose eyes were black like the deer-eyes, whose waist was delicate like that of a lion; she addressed Sri Krishna like this, which helped all other milkmaids to cast away all their afflictions or worries of heart. (586)

He (Krishna) said smiling, who had swallowed the brilliance of the ocean foam (flame) and booking gorgeous he stated something (about his love), who was omni-present, being prevalent in the world, in the sun, in the human beings, in the trees, in the animals, from elephant to ants, he talked to the milkmaids some beautiful words which were very alluring. On hearing his talk, all the milkmaids were feeling delighted while the glomorous Radha was equally thrilled on hearing this (beautiful talk). (587)

On hearing Krishna's talk with their ears, the milkmaids were immersed in his love, specially those damsels who had embellished themselves with a necklace and bul'ak like ornaments, with vemillion applied to their parting hair, and they had decorated themselves for the first time. The poet siam has stated that Krishna was the greatest incarnation, being like the invaluable stone in the ornaments of the milkmaids. It appeared as if he had enticed the hearts of all the milkmaids wit his mischievous moves. (588)

ਕਾਨਰ ਸੋ ਬ੍ਰਿਖਭਾਨੁ ਸੁਤਾ ਹਸਿ ਬਾਤ ਕਹੀ ਸੰਗ ਸੁੰਦਰ ਐਸੇ।
ਨੈਨ ਨਚਾਇ ਮਹਾ ਮ੍ਰਿਗ ਸੇ ਕਬਿ ਸਯਾਮ ਕਹੈ ਅਤਿ ਹੀ ਸੁ ਰੁਚੈ ਸੇ।
ਤਾ ਛਬਿ ਕੀ ਅਤਿ ਹੀ ਉਪਮਾ ਉਪਜੀ ਕਬਿ ਕੇ ਮਨ ਤੇ ਉਮਗੈ ਸੇ।
ਮਾਨਹੁ ਆਨੰਦ ਕੈ ਅਤਿ ਹੀ ਮਨੋ ਕੇਲ ਕਰੈ ਪਤਿ ਸੋ ਰਤਿ ਜੈਸੇ।। ਪ੮੯।।

kanar se Brikhbhan suta hass baat kehi sung sunder aisai.
nain nachaie maha mrig se kab Siam kehai at hi so ruchai sai.
ta chhab ki at hi upma upji kab kai man te umgai sai.
manoh anand kai at hi mano kel karai pat se rut jaisai. (589)

ਗ੍ਵਾਰਿਨ ਕੋ ਹਰਿ ਕੰਚਨ ਸੇ ਤਨ ਮੈ ਮਨਿ ਕੀ ਮਨ ਤੁਲਿ ਖੁਭਾ ਹੈ।
ਖੇਲਤ ਹੈ ਹਰਿ ਕੇ ਸੰਗ ਸੋ ਜਿਨੇ ਕੀ ਬਰਨੀ ਨਹੀ ਜਾਤ ਸੁਭਾ ਹੈ।
ਖੇਲਨ ਕੋ ਭਗਵਾਨ ਰਚੀ ਰਸ ਕੇ ਹਿਤ ਚਿਤ੍ ਬਚਿਤ੍ ਸਭਾ ਹੈ।
ਯੌ ਉਪਜੀ ਉਪਮਾ ਤਿਨ ਮੈ ਬ੍ਰਿਖਾਭਾਨੁ ਸੁਤਾ ਮਨੋ ਚੰਦ੍ ਪ੍ਰਭਾ ਹੈ।। ਪ੯੦।।

gavarin ko har kanchan se tan mein man ki man tul khumbha hai.
khelat hai har ke sung so jin ki barni nahi jaat subha hai.
khelan ko bhagwan rachi ras ke ehit chitar bachitar sabha hai.
yo upji upma tin mein Brikhbhan suta mano chander prabha hai. (590)

ਬ੍ਰਿਖਭਾਨ ਸੁਤਾ ਹਰਿ ਆਇਸ ਮਾਨ ਕੈ ਖੇਲਤ ਭੀ ਅਤਿ ਹੀ ਸ੍ਮ ਕੈ।
ਗਹਿ ਹਾਥ ਸੋ ਤ੍ਰੀਯਾ ਸਭ ਸੁੰਦਰ ਨਾਚਤ ਰਾਸ ਬਿਖੈ ਭ੍ਮ ਕੈ।
ਤਿਹ ਕੀ ਸੁ ਕਥਾ ਮਨ ਬੀਚ ਬਿਚਾਰਿ ਕਰੈ ਕਬਿ ਸਯਾਮ ਕਹੀ ਕ੍ਮ ਕੈ।
ਮਨੋ ਗੋਪਿਨ ਕੇ ਘਨ ਸੁੰਦਰ ਮੈ ਬ੍ਰਿਜ ਭਾਮਿਨਿ ਦਾਮਿਨਿ ਜਿਉ ਦਮਕੈ।। ਪ੯੧।।

Brikhbhan suta har aies maan kai khelat bhi at hi saran kai.
geh hath so hath triya sabh sunder nachat raas bikhai bharam kai.
teh ki so katha man beech bichar karai kab Siam kehi karam kai.
mano gopin ke ghan sunder mein brij bhamin damin jieu damakai. (591)

ਦੋਹਰਾ

ਪਿਖਿ ਕੈ ਨਾਚਤ ਰਾਧਿਕਾ ਕ੍ਰਿਸਨ ਮਨੈ ਸੁਖ ਪਾਇ।
ਅਤਿ ਹੁਲਾਸ ਜੁਤ ਪ੍ਰੇਮ ਛਕਿ ਮੁਰਲੀ ਉਠਿਯੋ ਬਜਾਇ।। ਪ੯੨।।

Dohara

pikh kai nachat Radhika Krisan manai sukh paie.
at hulas jat prem chhak murli uthiou bajaie. (592)

Then Radha said to Krishna in such a beautiful manner, while smiling and the poet siam has stated that the deer-like mischievous eyes and with loving words, she said. the beauty of the scene had created a new desire for praising the whole situation. It appeared as if she was fondling with him with great love just as Rati was lovingly talking to her spouse. (589)

It appeared as if the golden bodies of the milkmaids had endeared themselves to the heart of Krishna with extreme passions of love. The beautiful milkmaids, whose beauty was inderscribable were playing the games of love with Krishna. It seems that Krishna had organised a great assembly of loving faces for taking part in his game of love like a great painting. The poet had felt in his heart, as if Radha was shining like the moon among the other maids. (590)

On taking the orders of Sri Krishna, Radha with great efforts, was playing the game of love. All the milkmaids, holding one another's hands, formed a circle and started clapping and dancing. On pondering over their episode in mind the poet has stated tht it appeared as if Radha was shining like the lighnting among the beautiful clouds of other milkmaids. (591)

Couplet

Krishna was much delighted in his heart on seeing Radha dancing there. Then with great aspirations, and fully immersed in her love, he got up and started playing hsi flute. (592)

ਸਵੈਯਾ

ਨਟ ਨਾਇਕ ਸੁੱਧ ਮਲਾਰ ਬਿਲਾਵਲ ਗ੍ਵਾਰਿਨ ਬੀਚ ਧਮਾਰਨ ਗਾਵੈ।
ਸੋਰਠਿ ਸਾਰੰਗ ਰਾਮਕਲੀ ਸੁ ਬਿਭਾਸ ਭਲੇ ਹਿਤ ਸਾਥ ਬਸਾਵੈ।
ਕਾ ਵਹੁ ਪੈ ਮ੍ਰਿਗਨੀ ਤ੍ਰੀਯ ਕੋ ਸੁ ਬੁਲਾਵਤ ਹੈ ਉਪਮਾ ਜੀਯ ਭਾਵੈ।
ਮਾਨਹੁ ਭਉਹਨ ਕੋ ਕਸਿ ਕੈ ਧਨੁ ਨੈਨਨ ਕੇ ਮਨੋ ਤੀਰ ਚਲਾਵੈ।। ਪ੯੩।।

Swaiyya'

nut maiyak sudh malar bilawal gavarin beech dhamaran gavai.
sorath sarang Ramkali so bikhas bhalai hit saath basavai.
gavoh havai mrigni trigni triya ko so bulavat hai upma jieu bhavai.
manoh bhouhan kai kas, kai dhan nainan ke mano teer chalavai. (593)

ਮੇਘ ਮਲਾਰ ਅਉ ਦੇਵ ਗੰਧਾਰਿ ਭਲੇ ਗਵਰੀ ਕਰਿ ਕੈ ਹਿਤ ਗਾਵੈ।
ਜੈਤਸਿਰੀ ਅਰੁ ਮਾਲਸਿਰੀ ਨਟ ਨਾਇਕ ਸੁੰਦਰ ਭਾਤਿ ਬਸਾਵੈ।
ਰੀਝ ਰਹੀ ਬ੍ਰਿਜ ਕੀ ਸਭ ਗ੍ਵਾਰਿਨ ਰੀਝ ਰਹੈ ਸੁਰ ਜੋ ਸੁਨ ਪਾਵੈ।
ਅਉਰ ਕੀ ਬਾਤ ਕਹਾ ਕਹੀਯੈ ਤਜਿ ਇੰਦ੍ ਸਭਾ ਸਭ ਆਸਨ ਆਵੈ।। ਪ੯੪।।

megh malar aou dev gandhar bhalai gavri kar kai hit gavai.
jaitsiri ar malsiri nut naiyak sunder bhant basavai.
reejh rehi brij ki sabh gavarin reejh rehai sur jo sunn pavai.
aour ki baat kaha kahiyo taj Inder sabha sabh asan avai. (594)

ਖੇਲਤ ਰਾਸ ਮੈ ਸਯਾਮ ਕਹੈ ਅਤਿ ਹੀ ਰਸ ਸੰਗ ਤ੍ਰੀਯਾ ਮਿਲਿ ਤੀਨੋ।
ਚੰਦ੍ਭਗਾ ਅਰੁ ਚੰਦ੍ਮੁਖੀ ਬ੍ਰਿਖਭਾਨ ਸੁਤਾ ਸਜਿ ਸਾਜ ਨਵੀਨੋ।
ਅੰਜਨ ਆਖਨ ਦੈ ਬਿੰਦੁਆ ਇਕ ਭਾਲ ਮੈ ਸੇਂਧੁਰ ਸੁੰਦਰ ਦੀਨੋ।
ਯੌ ਉਜਪੀ ਉਪਮਾ ਤ੍ਰੀਯ ਕੈ ਸੁਭ ਭਾਗ ਪ੍ਰਕਾਸ ਅਬੈ ਮਨੋ ਕੀਨੋ।। ੫੯੫।।

khelat ras mein syam kehai at hi ras sung triya mil teeno.
Chanderbhaga or Chandermukhi Brikhbhan suta saj saaj navino.
anjan akhan dai bidun ik bhaal mein sandhur sunder deeno.
yo upji upma triya kai sabh bhaag prehas abai mano keeno. (595)

Swaiyya

Krishna was then singing songs in Nat Nayak, perfect Malhar, Bilwal and Dhamar Ragas among the milkmaids, mixing them wih other Ragas like Sorath, Sarang, Ramkali and bibhas etc. The womenfolk were completely mesmerised with his songs and were enticed like the deer (female), as if he was calling them. The poet has depicted the beauty of the scene as if he was shooting arrows of love with the streched bow of his eyebrows. (593)

He was singing songs in Megh, Malhar, Dev gandhari, and Gouri Ragas (with his flute). He was mingling with them other Ragas like Jaitsri, Ma'lsri, and Nat Nayak with such perfection, on hearing which all the milkmaids of Brij (town) were fully amused. Even the gods were delighted alongwith anyone else who heard it. What to talk of others, even the assembly of Indra's court would leave their seats and come down to listen to his songs. (594)

The poet siam has stated that three milkmaids, joining with ecstasy of love, started singing together. The three milkmaids, Chanderbhaga, Chandermukhi and Radha were embellished with ornaments. They had put collyrium in their eyes, with a circular coloured mark on the forehead (bindi), with vermillion applied to their parting hair (and they were looking glamorous). The poet was impressed with the beauty of the scene and felt, as if the fortune of the womenfolk had suddenly awakened to such loving care. (595)

ਖੇਲਤ ਕਾਨ੍ਹ ਸੋ ਚੰਦ੍ਰਭਗਾ ਕਬਿ ਸਯਾਮ ਕਹੈ ਰਸ ਜੋ ਉਮਹਿਯੋ ਹੈ।
ਪ੍ਰੀਤਿ ਕਰੀ ਅਤਿ ਹੀ ਤਿਹ ਸੋ ਬਹੁ ਲੋਗਨ ਕੋ ਉਪਹਾਸ ਸਹਿਯੋ ਹੈ।
ਮੋਤਿਨ ਮਾਲ ਢਰੀ ਗਰ ਤੇ ਕਬਿ ਨੇ ਤਿਹ ਕੋ ਜਸੁ ਐਸੇ ਕਹਿਯੋ ਹੈ।
ਆਨਨ ਚੰਦ੍ ਮਨੋ ਪ੍ਰਗਟੈ ਛਪਿ ਕੈ ਅੰਧਿਆਰੁ ਪਤਾਰਿ ਗਯੋ ਹੈ।। ੫੯੬।।

Khelat kehn so Chanderbhaga kab Siam kehai ras jo umihyo hai.
preet kari at hi teh so boh logan ko uphass sehiyo hai.
motin maal dhari gar te kab ne teh ko jass aisai kehou hai.
anan chander mano pragtai chhap kai andhiar patar geyo hai. (596)

ਦੋਹਰਾ

ਗ੍ਵਾਰਿਨ ਰੂਪ ਨਿਹਾਰ ਕੈ ਇਉ ਉਪਜਯੋ ਜੀਯ ਭਾਵ।
ਰਾਜਤ ਜਯੋ ਮਹਿ ਚਾਦਨ ਕੰਜਨ ਸਹਿਤ ਤਲਾਵ।। ੫੯੭।।

Dohra

gavarin roop nihar kai eauo upjiou jiau bhav.
rajat jaryo meh chandini kanjan sehat talai. (597)

ਸਵੈਯਾ

ਲੋਚਨ ਹੈ ਜਿਨ ਕੈ ਸੁ ਪ੍ਰਭਾਧਰ ਆਨਨ ਹੈ ਜਿਨ ਕੋ ਸਮ ਮੈਨਾ।
ਕੈ ਕੈ ਕਟਾਛ ਚੁਰਾਇ ਲਯੋ ਮਨ ਪੈ ਤਿਨ ਕੋ ਜੋਊ ਰਛਕ ਧੈਨਾ।
ਕੇਹਰਿ ਸੀ ਜਿਨ ਕੀ ਕਟਿ ਹੈ ਸੁ ਕਪੋਤ ਸੋ ਕੰਠ ਸੁ ਕੋਕਿਲ ਬੈਨਾ।
ਤਾਹਿ ਲਯੋ ਹਰਿ ਕੈ ਹਰਿ ਕੋ ਮਨ ਭਉਰ ਨਚਾਇ ਨਚਾਇ ਕੈ ਨੈਨਾ।। ੫੯੮।।

Swaiyya

lochan hai jiu kai so prabhadhar anan hai jin ko sum maina.
kai kai katachh churaie lieou man pai tin ko jouoo rachhak paina.
kehar si jin ki kat hai so kapot so kanth so kohid baina.
tahai liou har kai har ko man bhaur nachaie nachaie kai naina. (598)

The poet siam has stated that Chanderbhaga, whose heart was thrilled and filled with his love, was playing (the game of love) with Krishna. She had borne the jokes (mockery) of the populace even for her immense love of Krishna. She was wearing the necklace of pearls around her neck, whose beauty has been stated by the poet just as the darkness had hidden itself in the depths of the under world (netherland) on the appearance of full moon. (596)

Couplet

On seeing the beauty of the milkmaids, one gets the feeling as if the whole pond alongwith the lotus flowers blooming therein, was looking glamorous and beautiful. (597)

Swaiyya'

The milkmaids whose eyes were like the lotus flower and whose faces were as attractive as that of the god of love (Kamdev) had made such mischievous signs with their eyes that they had endeared the heart of Krishna, who was the caretaker of the cows. the womenfolk whose waist was delicate like that of the lion, and whose neck was like that of the pigeon and whose voice was as sweet as that of the nightingale, had enamoured the heart of Krishna with the movement of their eyes and mischievous twist of their eyebrows. (598)

ਕਾਨ੍ਹ ਬਿਰਾਜਤ ਗ੍ਵਾਰਿਨ ਮੈ ਕਬਿ ਸਯਾਮ ਕਹੈ ਜਿਨ ਕੋ ਕਛੁ ਭਉ ਨਾ।
ਤਾਤ ਕੀ ਬਾਤ ਕੋ ਨੈਕੁ ਸੁਨੈ ਜਿਨ ਕੇ ਸੰਗ ਭ੍ਰਾਤ ਕਰਿਯੋ ਬਨਿ ਗਉਨਾ।
ਤਾ ਕੀ ਲਟੈ ਲਟਕੈ ਤਨ ਮੋ ਜੋਊ ਸਾਧਨ ਕੇ ਮਨਿ ਗਿਆਨ ਦਿਵਉਨਾ।
ਸੰਦਲ ਪੈ ਉਪਜੀ ਉਪਮਾ ਮਨੋ ਲਾਗ ਰਹੇ ਅਹਿ ਰਾਜਨ ਛਉਨਾ।। ੫੯੯।।

kahn brijat gavarin mein kab Siam kehai jin ko kachh bhou na.
taat ki baat ko naik sunai jin kai sung bharat kariou ban gauna.
ta ki latai latkai ṭan mo jouoo sadhan ko man gyan divuna.
sandal pai upji upma mano laag rehai aeh rajan chhauna. (599)

ਖੋਲਤ ਹੈ ਸੋਊ ਗ੍ਵਾਰਿਨ ਮੈ ਜੋਊ ਊਪਰ ਪੀਤ ਧਰੇ ਉਪਰਉਨਾ।
ਜੋ ਸਿਰ ਸਤ੍ਰਨ ਕੇ ਹਰਿਤਾ ਜੋਊ ਸਾਧਨ ਕੋ ਵਰੁ ਦਾਨ ਦਿਵਉਨਾ।
ਬੀਚ ਰਹਿਯੋ ਜਗ ਕੇ ਰਵਿ ਕੈ ਕਬਿ ਸਯਾਮ ਕਹੈ ਜਿਹ ਕੋ ਪੁਨਿ ਖਉਨਾ।
ਰਾਜਤ ਯੌ ਅਲਕੈ ਤਿਨ ਕੀ ਮਨੋ ਚੰਦਨ ਲਾਗ ਰਹੇ ਅਹਿ ਛਉਨਾ।। ੬੦੦।।

khelat hai souoo gavarin mein jouoo ooper peet dhari uparouna.
jo sir satran ke harita jouoo sadhan ko var daan divouna.
beech rehiou jug ke rav ke kab Siam kehai jeh ko pun khauna.
rajat yo alkai tin ki mano chandan laag rehai aeh chhauna. (600)

ਕੀਰ ਸੇ ਨਾਕ ਕੁਰੰਗ ਸੇ ਨੈਨਨ ਡੋਲਤ ਹੈ ਸੋਊ ਬੀਚ ਤ੍ਰੀਯਾ ਮੈ।
ਜੋ ਮਨ ਸਤ੍ਰਨ ਬੀਚ ਰਵਿਯੋ ਰਵਿ ਸਾਧਨ ਬੀਚ ਹੀਯਾ ਮੈ।
ਤਾ ਛਬਿ ਕੋ ਜਸੁ ਉਚ ਮਹਾ ਇਹ ਭਾਂਤਿਨ ਸੋ ਫੁਨਿ ਉਚਰੀਯਾ ਹੈ।
ਤਾ ਰਸ ਕੀ ਹਮ ਬਾਤ ਕਹੀ ਜੋਊ ਰਾਵਨ ਸੁ ਬਸਿਯੋ ਹੈ ਜੀਆ ਮੈ।। ੬੦੧।।

keer se naak naak kurang se naina dolat hai souoo beech triya mein.
jo man satran beech reviou jo rehiou rav sadhan beech heeya mein.
ta chhab ko jas neh maha eh bhatin so phun uchriya mein.
ta ras ki hum baat kehi jouoo ravan so basiou hai jai mein. (601)

The poet siam has stated that Krishna was among the milkmaids, without having any fear or hesitation in his mind. The same Lord, who alongwith Lachhman, had gone to the forest for exile just on hearing one word of his father (Dasrath). The tresses of his beautiful hair were falling on his face, and he was to enlighten all the saints of the world with his knowledge. The poet on seeing the tresses of his hair, has praised them as if the off springs of snakes were curling around the tree of sandalwood. (599)

The same Krishna, who had tied a yellow piece of cloth around his body, was playing (the game of love) with the milkmaids, who was to crush the heads of the enemies, and who would bless the saints with his good wishes. The poet Siam has stated that the Lord, who was pervading the whole world, and who was indestructable, his tresses were looking glamorous as if the sandal wood tree was covered with small snakes (off springs) all around. (600)

The Lord, whose nose was like the parrots, was having deer-like beautiful eyes, was moving around the womenfolk (milkmaids) with great affection, who was dreaded (feared) by his enemies and was merged with his saints fully. The poet has described the beauty and greatness of the great Lord as such, that though we have talked about his love already, but he was also pervading the heart of Ravana even. (601)

ਖੇਲਤ ਸੰਗ ਗ੍ਵਾਰਿਨ ਕੇ ਕਬਿ ਸਯਾਮ ਕਹੈ ਜੋਊ ਕਾਨਰ ਕਾਲਾ।
ਰਾਜਤ ਹੈ ਸੋਈ ਬੀਚ ਖਰੋ ਸੋ ਬਿਰਾਜਤ ਹੈ ਗਿਰਦੇ ਤਿਹ ਬਾਲਾ।
ਫੂਲ ਰਹੇ ਜਹ ਫੂਲ ਭਲੀ ਬਿਧਿ ਹੈ ਅਤਿ ਹੀ ਜਹ ਚੰਦ ਉਜਾਲਾ।
ਗੋਪਿਨ ਨੈਨਨ ਕੀ ਸੁ ਮਨੋ ਪਹਰੀ ਭਗਵਾਨ ਸੁ ਕੰਜਨ ਮਾਲਾ॥ ੬੦੨॥

khelat sung gavarin kai kab Siam kehai jouoo kanar kala.
rajat hai soiee beech kharo so brijat hai girdai teh bala.
phool bhali bidh hai at hi jeh chand ujala.
gopin nainan ko so mano pehri bhagwan so kanjan mala. (602)

ਦੋਹਰਾ

ਬਰਨਨ ਚੰਦ੍ਰਭਗਾ ਕਹਿਯੋ ਅਤਿ ਨਿਰਮਲ ਕੈ ਬੁਧਿ।
ਉਪਮਾ ਤਾਹਿ ਤਨਉਰ ਕੀ ਸੂਰਜ ਸੀ ਹੈ ਸੁਧਿ॥ ੬੦੩॥

Dohra

barnan chanderbhaga kehiou at nirmal kai budh.
upma tahai tanour ki suraj si hai sudh. (603)

ਸਵੈਯਾ

ਸਯਾਮ ਕੇ ਜਾ ਪਿਖਿ ਸਯਾਮ ਕਹੈ ਅਤਿ ਲਾਜਹਿ ਕੇ ਫੁਨਿ ਜਾਲ ਅਟੇ ਹੈ।
ਜਾ ਕੀ ਪ੍ਰਭਾ ਸੁੰਦਰ ਪੈ ਸੁਤ ਭਾਵਨ ਭਾਵ ਸੁ ਵਾਰਿ ਸੁਟੇ ਹੈ।
ਜਿਹ ਕੋ ਪਿਖਿ ਕੈ ਜਨ ਰੀਝ ਰਹੈ ਸੁ ਮੁਨੀਨ ਕੇ ਪੋਖਿ ਧਿਆਨ ਛੁਟੇ ਹੈ।
ਰਾਜਤ ਰਾਧੇ ਅਹੀਰਿ ਤਨਉਰ ਕੇ ਮਾਨਹੁ ਸੂਰਜ ਸੇ ਪ੍ਰਗਟੇ ਹੈ॥ ੬੦੪॥

Swaiyya'

Siam ke ja pikh Siam kehai at lajeh ke phun jaal atai hai.
ja ki prabha at sunder pai sut bhavan bhav so vaar satai hai.
jeh ko pikh kai jan reejh rehai so mureen ke pikh dhian chhutai hai.
rajat radhai aheer tanour kai manoh suraj se pragtai hai. (604)

The poet siam has stated that the dark complexioned Kahna was playing (the game of love) with the milkmaids. He was looking glamorous among them while the milkmaids were all seated around him. The place, where flowers were blossoming all around, where the moonlight was shining beautifully, and it appeared as if Krishna was wearing the necklace of the beautiful eyes of the milkmaids (their eyes were glued to his face). (602)

Couplet

The poets, with a clear and pure intellect, have praised the beauty of Chanderbhaga by saying that her ear rings (ornament called karan phool) were looking resplendent like the sun. (603)

Swaiyya'

The poet Siam has stated that by perceiving the beauty of Krishna's face all get enamoured and get caught in the noose of modesty, whose lustre was illuminating, and whose good thoughts have surpassed all thinking. His glimpses had enticed all the on-lookers and even the music have lost their concentration in meditation with his furious looks. Radha's ear rings (karanphul) were looking glamorous as if the sun had shone forth among the dark clouds. (604)

ਖੇਲਤ ਹੈ ਸੋਊ ਗ੍ਵਾਰਿਨ ਮੈ ਜਿਹ ਕੇ ਬ੍ਰਿਜ ਹੈ ਅਤਿ ਸੁੰਦਰ ਡੇਰਾ।
ਜਾਹੀ ਕੇ ਨੈਨ ਕੁਰੰਗ ਸੇ ਹੈ ਜਸੁਧਾ ਜੂ ਕੋ ਬਾਲਕ ਨੰਦਹਿ ਕੇਰਾ।
ਗ੍ਵਾਰਿਨ ਮੇ ਤਹਿ ਘੇਰ ਲਯੋ ਕਹਿਬੋ ਜਸੁ ਕੋ ਉਮਗਿਯੋ ਮਨ ਮੇਰਾ।
ਮਾਨਹੁ ਮੈਨ ਸੋ ਖੇਲਨ ਕਾਜ ਕਰਿਯੋ ਮਿਲ ਕੈ ਮਨੋ ਚਾਦਨ ਘੇਰਾ॥ ੬੦੫॥

khelat hai souoo gavarin mein jeh ko brij hai at sunder dera.
jahi ke main kurang so hai jasudha ko balak nandeh kera.
gavarin se teh ghor liou kehou jas ko umgeyo man mera.
manoh main so khelan kaaj kehiou mil kai mano chandan ghera. (605)

ਗ੍ਵਾਰਿਨ ਰੀਝ ਰਹੀ ਹਰਿ ਪੇਖਿ ਸਭੈ ਤਜਿ ਲਾਜ ਸੁ ਅਉ ਡਰ ਸਾਸੋ।
ਆਈ ਹੈ ਤਿਆਗਿ ਸੋਊ ਗ੍ਰਿਹ ਪੈ ਭਰਤਾਰ ਕਹੈ ਨ ਕਛੂ ਕਹਿ ਮਾਸੋ।
ਡੋਲਤ ਹੈ ਸੋਊ ਤਾਲ ਬਜਾਇ ਕੈ ਗਾਵਤ ਹੈ ਕਰਿ ਕੈ ਉਪਹਾਸੋ।
ਮੋਹਿ ਗਿਰੈ ਧਰ ਪੈ ਸੁ ਤ੍ਰੀਯਾ ਕਬਿ ਸਯਾਮ ਕਹੈ ਚਿਤਵੈ ਹਰਿ ਜਾ ਸੋ॥ ੬੦੬॥

gavarin reejh rehi har paikh sabhai taj laaj so aou dar saso.
aiee hai tiag souoo greh pai bhartan kehai na kachhu keh maso.
dolat hai souoo taal bajaie kai gavat hai kar kai uphaso.
mohai girai dhar pai so triya kab Siam kehai chitrai har ja so. (606)

ਜੋ ਜੁਗ ਤੀਸਰ ਹੈ ਕਰਤਾ ਜੋਊ ਹੈ ਤਨ ਪੈ ਧਰਿਯਾ ਪਟ ਪੀਲੇ।
ਜਾਹਿ ਛਲਿਯੋ ਬਲਿਰਾਜ ਬਲੀ ਜਿਨਿ ਸਤ੍ ਹਨੇ ਕਰਿ ਕੋਪ ਹਠੀਲੇ।
ਗ੍ਵਾਰਿਨ ਰੀਝ ਰਹੀ ਧਰਨੀ ਜੁ ਧਰੇ ਪਟ ਪੀਤਨ ਪੈ ਸੁ ਰੰਗੀਲੇ।
ਜਿਉ ਮ੍ਰਿਗਨੀ ਸਰ ਲਾਗਿ ਗਿਰੈ ਇਹ ਤਿਉ ਹਰਿ ਦੇਖਤ ਨੈਨ ਰਸੀਲੇ॥ ੬੦੭॥

jo jug teesar hai karta jouo hai tan pai dhariya pat peelai.
jahai chhaliou balraj bali jini satar hanai kar kope hathilai.
gavarin reejh rehi dharni jo dharai pat peetan pai so rangeelai.
jiou mrigni sar laaj girai eh liou har dekhat nain raseelai. (607)

Krishna, who had established a beautiful status among Brij residents, was playing among the milkmaids; his eyes were deer-like and who was the son of Nand and Jasodha. He was surrounded by the milkmaids and I am tempted to sing his praises, as if Rati alongwith the moon had encircled Kamdev (god of love) to play and fondle with him. (605)

All the milkmaids were feeling elated by seeing Krishna and had given up all the fear of modesty or their mothers-in-law. They had left their spouses at their homes, without saying anything either to their spouses or to the mothers. They were clapping and making fun and frolic alongwith Krishna and were singing songs while playing and fondling around. The poet siam has stated that whomsoever Krishna looks at (with love), she falls down on the ground being enamoured with his love. (606)

The Lord creator, who was born in Treta Yuga, now had worn yellow clothes around his body; who had deceived the mighty Raja Bal and had killed all the stubborn enemies, by getting furious with rage. The milkmaids were getting enticed by Krishna, who was wearing yellow clothes, and falling on the ground, being mesmerised. Just as the deer gets fallen down with the striking of an arrow, the maids were falling with love, struck from the lustful eyes of Krishna. (607)

ਕਾਨਰ ਕੇ ਸੰਗ ਖੇਲਤ ਸੋਅਤਿ ਹੀ ਸੁਖ ਕੋ ਕਰ ਕੈ ਤਨ ਮੈ।
ਸਯਾਮ ਹੀ ਸੋ ਅਤਿ ਹੀ ਹਿਤ ਕੈ ਚਿਤ ਕੈ ਨਹਿ ਬੰਧਨ ਅਉ ਧਨ ਮੈ।
ਧਰਿ ਰੰਗਨਿ ਬਸਤ੍ ਸਭੈ ਤਹਿ ਡੋਲਤ ਯੌ ਉਪਮਾ ਉਪਜੀ ਮਨ ਮੈ।
ਜੋਊ ਫੂਲ ਮੁਖੀ ਤਹ ਫੂਲ ਕੈ ਖੇਲਤ ਫੂਲ ਸੀ ਹੋਇ ਗਈ ਬਨ ਮੈ॥ ੬੦੮॥

kanar ke sung khelat so at hi sukh ko kar kai tan mein.
Siam hi so at hi hit kai chit kai neh bhadhan aou dhan mein.
dhar rangan bastar sabhai teh dolat yo upma upji man mein.
jouoo phool mukhi teh phool kai khelat phool si hoiai
gaiee ban mein. (608)

ਸਭ ਖੇਲਤ ਹੈ ਮਨਿ ਆਨੰਦ ਕੈ ਭਗਵਾਨ ਕੋ ਧਾਰਿ ਸਬੈ ਮਨ ਮੈ।
ਹਰਿ ਕੇ ਚਿਤਬੇ ਕੀ ਰਹੀ ਸੁਧਿ ਏਕਨ ਅਉਰ ਰਹੀ ਨ ਕਛੂ ਤਨ ਮੈ।
ਨਹੀ ਭੂਤਲ ਮੈ ਅਰੁ ਮਾਤਲੁ ਮੈ ਇਨਿ ਸੋ ਨਹਿ ਦੇਵਨ ਕੇ ਗਨ ਮੈ।
ਸੋਊ ਰੀਝ ਸੋ ਸਯਾਮ ਕਹੈ ਅਤਿ ਹੀ ਫੁਨਿ ਡੋਲਤ ਗ੍ਵਾਰਿਨ ਕੇ ਮਨ ਮੈ॥ ੬੦੯॥

sabh khalat hai man anad kai bhagwan ko dhaar sabai man mein.
har ko chitbai ki rehi sudh ekan aour rehi na kachhu tan mein.
nahi bhutal mein ar matal mein in so neh devan ke gunn mein.
jouoo reejh so Siam kehai at hi phun dobat gavarin ke gunn mein. (609)

ਹਸਿ ਕੈ ਭਗਵਾਨ ਕਹੀ ਬਤੀਯਾ ਬ੍ਰਿਖਭਾਨੁ ਸੁਤਾ ਪਿਖਿ ਰੂਪ ਨਵੀਨੋ।
ਅੰਜਨ ਆਡ ਧਰੇ ਪੁਨਿ ਬੇਸਰ ਭਾਵ ਸਭੈ ਜਿਨਿ ਭਾਵਨ ਕੀਨੋ।
ਸੁੰਦਰ ਸੇਂਧਰ ਕੋ ਜਿਨ ਲੈ ਕਰਿ ਭਾਲ ਬਿਖੈ ਬਿੰਦੂਆ ਇਕ ਦੀਨੋ।
ਨੈਨ ਨਚਾਇ ਮਨੈ ਸੁਖੁ ਪਾਇ ਚਿਤੈ ਜਦੁਰਾਇ ਤਬੈ ਹਸਿ ਦੀਨੋ॥ ੬੧੦॥

hass kai bhagwan kehi batiyan Brikhbhan suta pikh roop navino.
anjan aad dharai pun besar bhaav sabhai jin bhavan keeno.
sunder saindhar ko jin lai kar bhaal bikhai bindua ik deeno.
nain nachaie manai sukh paie chitai jadraie tabai has deeno. (610)

The damsels were playing with Krishna, feeling a great body relief of joy. They had developed great love for Sri Krishna, having lost all love for money or such attachments (having no love for such things). All the milkmaids, dressed up in colourful clothes, were enjoying moving around with him. I have been impressed with their beauty just as a butterfly blossoms forth on the sight of a flower, in the same way these milkmaids were playing in the jungle with the flower like Krishna, and were blooming like him. (608)

All the milkmaids, by devoting their love for (Lord) Krishna at heart, were playing these games. Some have lost all sense except of concentrating their glance on Krishna with devotion, and they have no other feeling in the body. They were flying in the skies or the whole lot of gods even. The poet siam has stated that Krishna also was greatly agitated with their love and moving amongst them with delightful mood. (609)

Perceiving Radha in her new make-up, Sri Krishna smiled and said to her, who was decorated with bulak (ornaments), with all sorts of loving and charming gesticulations, who had decorated her forehead with the round mark of vermillion (bindi). She was feeling greatly delighted at heart with her mischievous eyes and would laugh away at the glance of Sri Krishna. (610)

ਬੀਨ ਸੀ ਗ੍ਵਾਰਿਨ ਗਾਵਤ ਹੈ ਸੁਨਬੇ ਕਹੁ ਸੁੰਦਰ ਕਾਨਰ ਕਾਰੇ।
ਆਨਨ ਹੈ ਜਿਨ ਕੋ ਸੀਸ ਸੋ ਸੁ ਬਿਰਾਜਤ ਕੰਜਨ ਸੇ ਦ੍ਰਿਗ ਭਾਰੇ।
ਝਾਝਨ ਤਾ ਕੀ ਉਠੀ ਧਰ ਪੈ ਧੁਨਿ ਤਾ ਛਬਿ ਕੋ ਕਬਿ ਸਯਾਮ ਉਚਾਰੋ।
ਢੋਲਕ ਸੰਗਿ ਤੰਬੂਰਨ ਹੋਇ ਉਠੇ ਤਹ ਬਾਜਿ ਮ੍ਰਿਦੰਗ ਨਗਾਰੇ।। ੬੧੧।।

been si gavarin gavat hai sunbai koh sunder kanar karai.
anan hai jin ko sas so so sun birajat kanjan se drig bharai.
jhajhan ta hi uthai dhar pai dhun ta chhab ko kaab siam ucharo.
dholak sung tanburan hoe uthai teh baaj nagarai. (611)

ਖੇਲਤ ਗ੍ਵਾਰਿਨ ਪ੍ਰੇਮ ਛਕੀ ਕਬਿ ਸਯਾਮ ਕਹੈ ਸੰਗ ਕਾਨਰ ਕਾਰੇ।
ਛਾਜਤ ਜਾ ਮੁਖ ਚੰਦ ਪ੍ਰਭਾ ਸਮ ਰਾਜਤ ਕੰਚਨ ਸੇ ਦ੍ਰਿਗ ਭਾਰੇ।
ਜਾ ਪਿਖਿ ਕੰਦ੍ਰਪ ਰੀਝ ਰਹੈ ਪਿਖਿ ਏ ਜਿਹ ਕੇ ਮ੍ਰਿਗ ਆਦਿਕ ਹਾਰੇ।
ਕੇਹਰਿ ਕੋਕਿਲ ਕੇ ਸਭ ਭਾਵ ਕਿਧੌ ਇਨ ਪੈ ਗਨ ਊਪਰ ਵਾਰੇ।। ੬੧੨।।

Khelat gavarin prem chhaki kab Siam kehai sung kanar karai.
chhajat ja mukh chand prabha sum rajat kanchan se drig bharai.
ja pikh kandarap reejh rehai pikh eai jeh kai mrig adik harai.
kehar kokil ko sabh bhav hidhoa in pai gunn uper varai. (612)

ਜਾਹਿ ਬਿਭੀਛਨਿ ਰਾਜ ਦੀਯੋ ਜਿਨ ਤੂੰ ਬਰ ਰਾਵਨ ਸੋ ਰਿਪੁ ਸਾਧੋ।
ਖੇਲਤ ਹੈ ਸੋਊ ਭੂਮਿ ਬਿਖੈ ਬ੍ਰਿਜ ਲਾਜ ਜਹਾਜਨ ਕੋ ਤਜਿ ਬਾਧੋ।
ਜਾਹਿ ਨਿਕਾਸ ਲਯੋ ਮੁਰਿ ਪ੍ਰਾਨ ਸੁ ਮਾਪ ਲੀਯੋ ਬਲਿ ਕੋ ਤਨ ਆਧੋ।
ਸਯਾਮ ਕਹੈ ਸੰਗ ਗ੍ਵਾਰਿਨ ਕੇ ਅਤਿ ਹੀ ਰਸਿ ਕੈ ਸੋਊ ਖੇਲਤ ਮਾਧੋ।। ੬੧੩।।

jahai babhichhan raj deeiou jin hun bar ravan so rip sadho.
khelat hai souoo bharam bikhai brij laaj jahajan ko taj badho.
jahai nikas liou man pran so maap leiou bal ko tan adho.
Siam kehai sung gavarin ko at hi ras ko souoo khelat madho. (613)

The milkmaids were singing in the tune of a flute to make dark complexioned Kahna listen to their music. Their faces were shining like moon and their lotus large eyes were looking glamorrous. The charming sound produced by their feet touching the ground through their anklets, has been described by the poet siam as tambourine sounds with a small drum or a drum sounds alongwith a kettledrum (various musical instuments). (611)

The poet Siam has stated that the milkmaids were enjoying the fun and frolic with the dark complexioned Kahna, being immersed in his love, whose faces were shining like the moon and who were looking glorious with their lotus type large eyes. Even the god of love, on perceiving them, was feeling jealous and even the deer would give in before their charm. The beauty of the lion and the nightingale (with their delicate waist and musicial note) could be easily sacrificed on him (no match for him). (612)

The Lord (Ram) who had bestowed the kingdom of Lanka to Vibhishan and had killed an enemy powerful like Ravana. The same Lord was, casting away the bondage of modesty (the ship of bashfulness), playing with the maids; The Lord who had killed the demon Mur and had measured the stature of Raja Bala, (king Bavan). The poet siam has stated that the same Lord, in the form of Sri Krishna (Madho), was now playing the game of love with the milkmaids. With great ecstasy. (613)

ਜੋ ਮੁਰ ਨਾਮ ਮਹਾ ਰਿਪੁ ਪੈ ਕੁਪ ਕੈ ਅਤਿ ਹੀ ਡਰਈਯਾ ਫੁਨਿ ਭੀਰਨਿ।
ਜੋ ਗਜ ਸੰਕਟ ਕੋ ਕਟੀਯਾ ਹਰਤਾ ਜੋਊ ਸਾਧਨ ਕੋ ਦੁਖ ਪੀਰਨਿ।
ਸੋ ਬ੍ਰਿਜ ਮੈ ਜਮੁਨਾ ਤਟ ਪੈ ਕਬਿ ਸਯਾਮ ਕਹੈ ਹਰੈਯਾ ਤ੍ਰਯ ਚੀਰਨਿ।
ਤਾ ਕਰ ਕੈ ਰਸ ਕੇ ਚਸਕੋ ਇਹ ਭਾਤਿ ਕਹਿਯੋ ਗਨ ਬੀਚ ਅਹੀਰਨਿ॥ ੬੧੪॥

jo mur naam maha rip pai kup kai at hi darieeya phun bheeran.
jo gaj sankat ko katiya harta jouoo sadhan ke dukh peeran.
so brij mein jamuna tat pai kab Siam kehai haraiya triya cheeran.
ta kar kai ras ko chasko eh bhant kehiyo gunn beech aheeran. (614)

ਕਾਨ੍ਹ ਜੁ ਬਾਚ ਗ੍ਵਾਰਿਨ ਸੋ

ਸਵੈਯਾ

ਕੇਲ ਕਰੋ ਹਮ ਸੰਗ ਕਹਿਓ ਅਪਨੇ ਮਨ ਮੈ ਕਛੁ ਸੰਕ ਨ ਆਨੋ।
ਝੂਠ ਕਹਿਯੋ ਨਹਿ ਮਾਨਹੁ ਰੀ ਤਹਿਯੋ ਹਮਰੋ ਤੁਮ ਸਾਚ ਪਛਾਨੋ।
ਗੁਆਰਨੀਯਾ ਹਰਿ ਕੀ ਸੁਨਿ ਬਾਤ ਗਈ ਤਜਿ ਲਾਜ ਕਬੈ ਜਸੁ ਠਾਨੋ।
ਰਾਤ ਬਿਖੈ ਤਜਿ ਠ ਤਜਿ ਝੀਲਹਿ ਕੋ ਨਭ ਬੀਚ ਚਲਿਯੋ ਜਿਮ ਜਾਤ ਟਨਾਨੋ॥ ੬੧੫॥

Kahn jo baach gavarin se

Swaiyya'

kel karo hum sung kehiou apnai man mein kachh sunk na ano.
jhooth kehiou neh manoh ri kehou hamro tum saach pachhano.
gavarani har ki sunn baat gaiee taj laaj kabai jas thano.
raat bhikhai taj jheelch ko nabh beech chaliyo jim jaat tanano. (615)

ਬ੍ਰਿਖਭਾਨ ਸੁਤਾ ਹਰਿ ਕੇ ਹਿਤ ਗਾਵਤ ਗ੍ਵਾਰਿਨ ਕੇ ਸੁ ਕਿਧੌ ਗਨ ਮੈ।
ਇਮ ਨਾਚਤ ਹੈ ਅਤਿ ਪ੍ਰੇਮ ਭਰੀ ਬਿਜਲੀ ਜਿਹ ਭਾਤਿ ਘਨੇ ਘਨ ਮੈ।
ਕਬਿ ਨੇ ਉਪਮਾ ਤਿਹ ਗਾਇਬ ਕੀ ਸੁ ਬਿਚਾਰ ਕਹੀ ਅਪਨੇ ਮਨ ਮੈ।
ਰੁਤਿ ਚੇਤ ਕੀ ਮੈ ਮਨ ਆਨੰਦ ਕੈ ਕੁਹਕੈ ਮਨੋ ਕੋਕਿਲਕਾ ਬਨ ਮੈ॥ ੬੧੬॥

Brikhbhan suta har ke hit gavat gavarin kai so kidhou gunn mein.
im nachat hai at prem bhari bijli jeh bhant ghanai ghan mein.
kab ne upma teh gaieb ki so bichar kehi apnai man mein.
rut chet ki man anand kai kohkai mano kokila ban mein. (616)

The Lord, who being infuriated with rage, could frighten the great demon named Mur, and who could cast away the bondage of the elephant (Gaj caught by octopus) and who could help His saints in their afflictions and sufferings. The poet siam has stated that the same Lord (Krishna) was now responsible for telling the group of milkmaids with the lustful love, like this. (614)

Kahna's talk to milkmaids.

Swaiyya'

Krishna said, "O milkmaids! Play the game of love with me, without having any hesitation (of modesty) in mind. O dear ones! Do not take it as a false promise and take it from me as completely truthful, and listening to Krishna's talk all the milkmaids, forgetful of their modesty or shyness, proceeded alongwith him in this game of love. The poets have depicted this scene just as the firefly (glow worm), leaving the lake at night, flies off towards the sky. (615)

To please Sri Krishna only, Radha was singing songs in the company of other milkmaids and she dances with greater love and zeal midst the other milkmaids just as the flash of lightning appears among the dark overcast clouds. The poet Siam has praised the beauty of her songs as the nightingale sings in the month of March (springs) with joy. (616)

ਹਰਿ ਕੇ ਸੰਗਿ ਖੇਲਤ ਰੰਗ ਭਰੀ ਸੁ ਤ੍ਰੀਯਾ ਸਜਿ ਸਾਜ ਸਭੈ ਤਨ ਮੈ।
ਅਤਿ ਹੀ ਕਰ ਕੈ ਹਿਤ ਕਾਨਰ ਸੋ ਕਰ ਕੈ ਨਹੀ ਬੰਧਨ ਔ ਧਨ ਮੈ।
ਫੁਨਿ ਤਾ ਛਬਿ ਕੀ ਅਤਿ ਹੀ ਉਪਮਾ ਉਪਜੀ ਕਬਿ ਸਯਾਮ ਕੇ ਯੌ ਮਨ ਮੈ।
ਮਨੌ ਸਾਵਨ ਮਾਸ ਕੇ ਮਧ ਬਿਖੈ ਚਮਕੈ ਜਿਮ ਬਿਦੁਲਤਾ ਘਨ ਮੈ॥ ੬੧੭॥

har kai sung khelat rung bhari su triya saj saaj sabhai tan mein.
at hi har kai hit kanar se kar kai nahi bandhan aou dhan mein.
phun ta chhab ki at hi upma upji kab Siam ko jo mn mein.
mano savan masa kai madh bikhai ghan mein. (617)

ਸਯਾਮ ਸੋ ਸੁੰਦਰ ਖੇਲਤ ਹੈ ਕਬਿ ਸਯਾਮ ਕਹੈ ਅਤਿ ਹੀ ਰੰਗ ਰਾਚੀ।
ਰੂਪ ਸਚੀ ਅਰੁ ਪੈ ਰੁਤਿ ਕੀ ਮਨ ਮੈ ਕਰ ਪ੍ਰੀਤਿ ਸੋ ਖੇਲਤ ਸਾਚੀ।
ਰਾਸ ਕੀ ਖੇਲ ਤਟੈ ਜਮੁਨਾ ਰਜਨੀ ਅਰੁ ਦਯੋਸ ਬਿਧਰਕ ਮਾਚੀ।
ਚੰਦ੍ਰਭਗਾ ਅਰੀਂ ਚੰਦ੍ਰਮੁਖੀ ਬ੍ਰਿਖਾਭਾਨੁ ਸੁਤਾ ਤਜ ਲਾਜਹਿ ਨਾਚੀ॥ ੬੧੮॥

Siam so sunder khelat hai kab Siam kehai at hi rung rachi.
roop sachi ar pai rut ki man mein kar preet so khelat sachi.
rass ki khel tatai Jamuna rajni ar dious bidharak machi.
Chanderbhaga or Chandemukhi Brikhbhan suta taj lajeh nachi. (618)

ਰਾਜ ਕੀ ਖੇਲ ਸੁ ਗ੍ਵਾਰਨੀਯਾ ਅਤਿ ਹੀ ਤਹ ਸੁੰਦਰ ਭਾਤਿ ਰਚੀ ਹੈ।
ਲੋਚਨ ਹੈ ਜਿਨ ਕੇ ਮ੍ਰਿਗ ਸੇ ਜਿਨ ਕੇ ਸਮਤੁਲ ਨ ਰੂਪ ਸਚੀ ਹੈ।
ਕੰਚਨ ਸੋ ਜਿਨ ਕੋ ਤਨ ਹੈ ਮੁਖ ਹੈ ਸਸਿ ਸੋ ਤਹ ਰਾਧਿ ਗਚੀ ਹੈ।
ਮਾਨੌ ਕਰੀ ਕਰਿ ਲੈ ਕਰਤਾ ਸੁਧ ਸੁੰਦਰ ਤੇ ਜੋਊ ਬਾਕੀ ਬਚੀ ਹੈ॥ ੬੧੯॥

raas ki khel so gavaraniya at hi teh sunder bhant rachi hai.
lochan hai jin kai mrig se jin kai samtul na roop sachi hai.
kanchan so jin kai tan hai mukh hai sas so teh radh gachi hai.
mano kari kar lai karta sudh sunder te jouoo baki bachi hai. (619)

All the womenfolk (milkmaids), embellishing their bodies with all sorts of ornaments, immersed in his love, were playing games (of fun) with Krishna, having lost all interest in money or other considerations of bondage. The poet Siam, seeing the beauty of the scene, has depicted it as the flash of lightning among the dark clouds in the month of Savan (monsoon). (617)

The poet Siam has stated that the beautiful milkmaids, immersed in the love of Krishna, were playing with him, whose beauty was surpassing that of the beauty of sachi (Indra's queen) or of Rati (the spouse of the god of love) they were all playing, games of love, were going on during day and might at the banks of Jamna without any hesitation (in great style). Chanderbhaga, Chandermukhi and Radha were all dancing without any hesitation of modesty or (shamelessly) shame. (618)

The milkmaids were taking part in the games of love with great style, whose eyes were beautiful like the deer-eyes, and whose beauty surpassed that of Sachi's (Indra's queen). Their bodies were shining like gold and faces were shining like the moon. It appeared as if the creator had moulded Radha with most beautiful material in hand, and moulded others out of the remaining material (after Radha). (619)

ਆਈ ਹੈ ਖੇਲਨ ਰਾਜ ਬਿਖੈ ਸਜ ਕੈ ਸੁ ਤ੍ਰੀਯਾ ਤਨ ਸੁੰਦਰ ਬਾਨੇ।
ਪੀਤ ਰੰਗੇ ਇਕ ਰੰਗ ਕੁਸੰਭ ਕੇ ਏਕ ਹਰੇ ਇਕ ਕੇਸਰ ਸਾਨੇ।
ਤਾ ਛਬਿ ਕੇ ਜਸੁ ਉਚ ਮਹਾ ਕਬਿ ਨੇ ਅਪਨੇ ਮਨ ਮੈ ਪਹਿਚਾਨੇ।
ਨਾਚਤ ਭੂਮਿ ਗਿਰੀ ਧਰਨੀ ਹਰਿ ਦੇਖ ਰਹੀ ਨਹੀ ਨੈਨ ਅਘਾਨੇ॥ ੬੨੦॥

aiee hai khelan rass bikhai saj kai so triya tan sunder banai.
peet range ik rung kasumbh ke ek harai ik kesar sanai.
ta chhab ke jas uch maha kab ne apnai man mein pehchanai.
nachat bhoom giri dharni har dekh rehi nehi nain aghanai. (620)

ਤਿਨ ਕੋ ਇਤਨੋ ਹਿਤ ਦੇਖਤ ਹੀ ਅਤਿ ਆਨੰਦ ਸੋ ਭਗਵਾਨ ਹਸੇ ਹੈ।
ਪ੍ਰੀਤਿ ਬਢੀ ਅਤਿ ਗ੍ਵਾਰਿਨ ਸੋ ਅਤਿ ਹੀ ਰਸ ਕੇ ਫੁਨਿ ਬੀਚ ਫਸੈ ਹੈ।
ਜਾ ਤਨ ਦੇਖਤ ਪੁੰਨਿ ਬਢੈ ਜਿਹ ਦੇਖਤ ਸਹੀ ਸਭ ਪਾਪ ਨਸੇ ਹੈ।
ਜਿਉ ਸੀਸ ਅਗ੍ ਲਸੈ ਚਪਲਾ ਹਰਿ ਦਾਰਮ ਸੇ ਤਿਮ ਦਾਤ ਲਸੇ ਹੈ॥ ੬੨੧॥

tin ko itno hit dekhat hi at anand se bhagwan hasai hai.
preet bądri at gavarin so at hi ras ko phun beech phasai hai.
ja tan dekhat punn badhai jeh dekhat sehi sabh paap nasai hai.
jiou sas agar lasai chapla har daram se tin daat lasai hai. (621)

ਸੰਗ ਗੋਪਿਨ ਬਾਤ ਕਹੀ ਰਸ ਕੀ ਜੋਊ ਕਾਨਰ ਹੈ ਸਭ ਦੈਤ ਮਰਈਯਾ।
ਸਾਧਨ ਕੋ ਜੋਊ ਹੈ ਬਰਤਾ ਅਉ ਅਸਾਧਨ ਕੋ ਜੋਊ ਨਾਸ ਕਰਈਯਾ।
ਰਾਸ ਬਿਖੈ ਸੋਊ ਖੇਲਤ ਹੈ ਜਸੁਧਾ ਸੁਤ ਜੋ ਮੁਸਲੀਧਾਰ ਭਈਯਾ।
ਨੈਨਨ ਕੇ ਕਰ ਕੈ ਸੁ ਕਟਾਛ ਚੁਰਾਇ ਮਨੋ ਮੀਤ ਗੋਪਿਨ ਲਈਯਾ॥ ੬੨੨॥

sung gopin baat kehi ras ki jouoo kanar hai sabh daint mariya.
sadhan ko jouoo hai barta aou asadhan ko jouoo nas kariya.
rass bikhai souoo khelat hai jasudha sut jo mulsidhar bhaieeya.
nainan ke kar kai so katachh churaie mano mat gopin laieeya. (622)

All the milkmaids, wsho had come there to play the game of love, had worn clothes of rfgv beauty and elegance, just as some one was wearing yellow coloured robes, another was wearing sunflower coloured clothes, another one with green clothes and another one had saffron coloured clothes. The beauty of such praiseworthy women has been depicted by the poet as if these milkmaids were dancing incessantly till they fell down on the ground, but with eyes glued on Sri Krishna's face, and their eyes were not satiated yet (with his glance). (620)

On perceiving the intense love of those milkmaids, the much amused Krishna was laughing and then developing greatest love for them, he was almost caught in their noose of love. By seeing such a (Lord) Krihna all the virtues would get (increased) exalted and the sins would be cast away. The teeth of Sri Krishna were shining brightly just as the lightning flashes opposite the moon or like the pomengrate seeds. (621)

(The Lord) Krishna, who was the killer of all the demons, had similingly said something to the dairymaids, who was bestowing benedictions to his saints but would destroy all the opponents (despots); the same Krishna, son of Jasodha and brother of Balram, was now playing the game of love (with milkmaids) and it appeared, his looks (glance of eyes) had completely mesmerised the faith of these womenfolk in him. (622)

ਦੇਵ ਗੰਧਾਰਿ ਬਿਲਾਵਲ ਸੁਧ ਮਲਾਰ ਕਹੈ ਤਬ ਸਯਾਮ ਸੁਨਾਈ।
ਜੈਤਸਿਰੀ ਗੁਜਰੀ ਕੀ ਭਲੀ ਧੁਨਿ ਰਾਮਕਲੀ ਹੂੰ ਕੀ ਤਾਨ ਬਸਾਈ।
ਸਥਾਵਰ ਤੇ ਸੁਨ ਕੈ ਸੁਰ ਜੀ ਜੜ ਜੰਗਮ ਤੇ ਸੁਰ ਜਾ ਸੁਨ ਪਾਈ।
ਰਾਸ ਬਿਖੈ ਸੰਗ ਗ੍ਵਾਰਿਨ ਕੇ ਇਹ ਭਾਂਤਿ ਸੋ ਬੰਸੁਰੀ ਕਾਨ੍ਹ ਬਜਾਈ।। ੬੨੩।।

dev gandhar bilwal sudh malar kehai kab Siam sunaiee.
jaitsiri gujri ki bhali dhun ramkali hun ki taan basaiee.
sathawar te sunn kai sur ji jarr jangam te sur ja sunn paiee.
rass bikhai sung gavarin ke eh bhant so bansuri kahn bajaiee. (623)

ਦੀਪਕ ਅਉ ਨਟ ਨਾਇਕ ਰਾਗ ਭਲੀ ਬਿਧਿ ਗਉਰੀ ਕੀ ਤਾਨ ਬਸਾਈ।
ਸੋਰਠਿ ਸਾਰੰਗ ਰਾਮਕਲੀ ਸੁਰ ਜੈਤਸਿਰੀ ਸੁਭ ਭਾਤਿ ਸੁਨਾਈ।
ਰੀਝ ਰਹੈ ਪ੍ਰਿਥਮੀ ਕੇ ਸਭੈ ਜਨ ਰੀਝ ਰਹਿਯੋ ਸੁਨ ਕੇ ਸੁਰ ਰਾਈ।
ਤੀਰ ਨਦੀ ਸੰਗਿ ਗਾਰਿਨ ਕੇ ਮੁੰਰਲੀ ਕਰਿ ਆਨੰਦ ਸਯਾਮ ਬਜਾਈ।। ੬੨੪।।

deepak aou nat nayaik rag bhuli bidh gouri ki taan basaiee.
sorath sarang ramkali sur jaitsiri subh bhant sunaiee.
reejh rehai prithmi ke sabhai jan reejh rehiou surr ke sur raiee.
teer nadi sung gavarin kai murli kar anand Siam bajaiee. (624)

ਜਿਹ ਕੇ ਮੁਖ ਕੀ ਸਮ ਚੰਦ੍ਰਪ੍ਰਭਾ ਤਨ ਕੀ ਇਹ ਭਾ ਮਨੋ ਕੰਚਨ ਸੀ ਹੈ।
ਮਾਨਹੁ ਲੈ ਕਰ ਮੈ ਕਰਤਾ ਸੁ ਅਨੂਪ ਸੀ ਮੂਰਤਿ ਯਾ ਕੀ ਕਸੀ ਹੈ।
ਚਾਦ੍ਨੀ ਮੈ ਗਨ ਗ੍ਵਾਰਿਨ ਕੇ ਇਹ ਗ੍ਵਾਰਿਨ ਗੋਪਿਨ ਤੇ ਸੁ ਹਛੀ ਹੈ।
ਬਾਤ ਜੁ ਥੀ ਮਨ ਕਾਨਰ ਕੇ ਬ੍ਰਿਖਭਾਨ ਸੁਤਾ ਸੋਊ ਪੈ ਲਖਿ ਲੀ ਹੈ।। ੬੨੫।।

jeh kai mukh ki sum chanderprabha tan ki eh bha mano kanchan si hai.
manoh lai kar mein karta so anup si moorat ya ki kasi hai.
chandni mein gunn gavarin kai eh gavarin gopin te so hachhi hai.
baat jo thi man kanar kai Brikhbhan suta souoo pai lakh lee hai. (625)

The poet siam has stated that the tunes of his flute in Devgandhari, Bilwal, perfect Malhar ragas were heard, alongwith tunes in ragas Jaitsri, Gujri, accompained by Ramkali raga. Whosoever had heard those tunes, would turn into an ascetic from a normal stable life or from the root into a living being. Such were the beautiful tunes played by Krishna on his flute white playing with the milkmaids and enjoying fun and frolic (raas mandal). (623)

He played the tunes in Nat-Na'tak Raga, alongwith Gouri Raga so beautifully, and had played the tunes in Sorath, Sarang, Ramkali and Jaitsri Raga equally well. All the people (masses) living on Earth were greatly amused with the tunes of Krishna's flute, while the king of gods (Indra) was also delighted with it. Infact, Sham (Krishna) had played such charming tunes on his flute at the banks of Jamuna, in the company of milkmaids with great joy. (624)

The face of Radha was beautiful like the moon, whose body's brilliance was like gold and it appeared as if Brahma had moulded her shape with his own hands. In the moonlight this milkmaid was most conspcious in the whole group of milkmaids. Radha had got an inkling of whatever Sri Krishna had thought about her in his mind. (625)

ਕਾਨ ਜੁ ਬਾਚ ਰਾਧੇ ਸੋ

ਦੋਹਰਾ

ਕ੍ਰਿਸਨ ਰਾਧਿਕਾ ਤਨ ਨਿਰਖਿ ਕਹੀ ਬਿਹਿਸ ਕੈ ਬਾਤ।
ਮ੍ਰਿਗ ਕੇ ਅਰੁ ਫੁਨਿ ਮੈਨ ਕੇ ਤੋ ਮੈ ਸਭੁ ਹੈ ਗਾਤਿ।। ੬੨੬।।

Kahn jo baach Radhai so

Dohra

Krisan Radhika tan nirakh kehi behas hai baat.
mrig kai ar phun main kai to mein sabh hai gaat. (626)

ਸਵੈਯਾ

ਭਾਗ ਕੋ ਭਾਲ ਹਰਿਯੋ ਸੁਨਿ ਗ੍ਵਾਰਿਨ ਛੀਨ ਲਈ ਮੁਖ ਜੋਤਿ ਸਸੀ ਹੈ।
ਨੈਨ ਮਨੋ ਸਰ ਤੀਛਨ ਹੈ ਭ੍ਰਿਕੁਟੀ ਮਨੋ ਜਾਨੁ ਕਮਾਨ ਕਸੀ ਹੈ।।
ਕੋਕਿਲ ਬੈਨ ਕਪੋਤਿ ਸੋ ਕੰਠ ਕਹੀ ਹਮਰੇ ਮਨ ਜੋਊ ਬਸੀ ਹੈ।
ਏਤੇ ਪੈ ਹੋਰ ਲਯੋ ਹਮਰੋ ਚਿਤ ਭਾਮਿਨਿ ਦਾਮਿਨਿ ਭਾਤਿ ਲਈ ਹੈ।। ੬੨੭।।

Swaiyya'

bhag ko bhal hariou sunn gavarin chheen laiee mukh joat sasi hai.
nain mano sar teechhan hai bhrikuti mano jaan kaman kasi hai.
kokil bain kapot so kanth kehi hamrai man jouoo basi hai.
eitai pai chor liou hamro chit bhamin damin bhant lasi hai. (627)

ਕਾਨਰ ਲੈ ਬ੍ਰਿਖਭਾਨ ਸੁਤਾ ਸੰਗਿ ਗੀਤ ਭਲੀ ਬਿਧਿ ਸੁੰਦਰ ਗਾਵੈ।
ਸਾਰੰਗ ਦੇਵ ਗੰਧਾਰ ਬਿਭਾਸ ਬਿਲਾਵਲ ਭੀਤਰ ਤਾਨ ਬਸਾਵੈ।
ਜੋ ਜੜ ਸ੍ਰਉਨਨ ਮੈ ਸੁਨ ਕੈ ਧੁਨਿ ਤਿਆਗ ਕੈ ਧਾਮ ਤਹਾ ਕਹੁ ਧਾਵੈ।
ਜੋ ਖਗ ਜਾਤ ਉਡੇ ਨਭਿ ਮੈ ਸੁਨਿ ਠਾਢ ਰਹੈ ਧੁਨਿ ਜੋ ਸੁਨਿ ਪਾਵੈ।। ੬੨੮।।

kanar lai Brikhbhan suta sung geet bhali bidh sunder gavai.
sarang devgandhar bikhas bilawal bheetar taan basavai.
jo jarr saronan mein sunn kai dhun tiag kai dham taha koh dhavai.
jo khag jaat udai nabh mein sunn nadh rahai dhun jo sunn pavai. (628)

So Sri Krishna told to Radha -

Couplet

Krishna looked at the body of Radha and laughed saying, "O Radha your (eyes) body has the beauty, possessed by the god of love (Kamdev). (626)

Swaiyya'

"O milkmaids, Listen to me! You have stolen the beauty of fortune and your (face) countenace is shining like the moonlight. Your eyes are like the penetrating arrows and your eye-brows are like a stretched bow. Your voice is like the mightingale's, with a neck like the pigeon. I have said what I had in my mind, not only that, you have stolen my heart even (you have enamoured me with your beauty). This damsal is (brilliant) looking glamorous like the flash of lightning." (627)

Sri Krishna, accompanied by Radha, was singing beautiful songs of joy and love, and the tunes were in Sarang, Dev Gandhari, Vibhas and Bilawal ragas. If any fool or (person without any sense of ragas) would hear these tunes, he would come rushing towards it (being attracted) leaving all his household. Even if a bird were flying high up in the sky and if it were to hear the flute tunes, it would stop on hearing this note. (628)

ਗ੍ਵਾਰਿਨ ਸੰਭ ਭਲੇ ਭਗਵਾਨ ਸੋ ਖੇਲਤ ਹੈ ਅਰੁ ਨਾਚਤ ਐਸੇ।
ਖੇਲਤ ਹੈ ਮਨਿ ਆਨੰਦ ਕੈ ਨ ਕਛੂ ਜਰਰਾ ਮਨਿ ਧਾਰ ਕੈ ਭੈ ਸੇ।
ਗਾਵਤ ਸਾਰੰਗ ਤਾਲ ਬਜਾਵਤ ਸਯਾਮ ਕਹੈ ਅਤਿ ਹੀ ਸੁ ਰਚੈ ਸੇ।
ਸਾਵਨ ਕੀ ਰੁਤਿ ਮੈ ਮਨੋ ਨਾਚਤ ਮੋਰਿਨ ਮੈ ਮੁਰਵਾ ਨਰ ਜੈਸੇ।। ੬੨੯।।

gavarin sung bhalai bhagwan so khelat hai ar nachat aisai.
khelat hai man anand kai nakachhu jarra man dhar kai bhai sai.
gavat sarang taal bajavat Siam kehai at hi so rachai sai.
savan ki rut mein mano nachat mran mein murva nar jaisai. (629)

ਨਾਚਤ ਹੈ ਸੋਊ ਗ੍ਵਾਰਿਨ ਮੈ ਜਿਹ ਕੋ ਸਸਿ ਸੋ ਅਤਿ ਸੁੰਦਰ ਆਨਨ।
ਖੇਲਤ ਹੈ ਰਜਨੀ ਸਿਤ ਮੈ ਜਹ ਰਾਜਤ ਥੋ ਜਮੁਨਾ ਜੁਤ ਕਾਨਨ।
ਭਾਨੁ ਸੁਤਾ ਬ੍ਰਿਖ ਕੀ ਜਹ ਥੀ ਸੁ ਹਤੀ ਜਹ ਚੰਦ੍ਰਭਗਾ ਅਭਿਮਾਨਨ।
ਛਾਜਤ ਤਾ ਮਹਿ ਯੌ ਹਰਿ ਜੂ ਜਿਉ ਬਿਰਾਜਤ ਬੀਚ ਪੰਨਾ ਨਗ ਖਾਨਨ।। ੬੩੦।।

nachat hai souoo gavarin mein jeh ko sas so at sunder anan.
khelat hai ranjan sit mein jeh rajat tho jamuna jut kanan.
bhan suta brikh ki jeh thi so huti jeh Chanderbhaga abhimanan.
chhajat ta meh yo har ju jiou brijat beech puna nag khanan. (630)

ਸੁ ਸੰਗੀਤ ਨਚੈ ਹਰਿ ਜੂ ਤ੍ਰਿਹ ਠਉਰ ਸੋ ਸਯਾਮ ਕਹੈ ਰਸ ਕੈ ਸੰਗਿ ਭੀਨੋ।
ਖੋਰ ਦਏ ਫੁਨਿ ਕੇਸਰ ਕੀ ਧੁਤੀਯਾ ਕਸਿ ਕੈ ਪਟ ਓਢਿ ਨਵੀਨੋ।
ਰਾਧਿਕਾ ਚੰਦ੍ਰਭਗਾ ਮੁਖਿ ਚੰਦ ਲਏ ਜਹ ਗ੍ਵਾਰਿਨ ਥੀ ਸੰਗ ਤੀਨੋ।
ਕਾਨ੍ਹ ਨਚਾਇ ਕੈ ਨੈਨਨ ਕੋ ਸਭ ਗੋਪਿਨ ਕੋ ਮਨੁਆ ਹਰਿ ਲੀਨੋ।। ੬੩੧।।

so sangeet nachai har so jo teh thour so Siam kehai ras ke sung bheeno.
khor daie phun kesar ki dhutiya kas kai pat oadh navino.
Radhika Chanderbhaga mukh Chand laie jeh gavarin thi sung teeno.
kahn nachaie kai nainan ko sabh gopian ko manna har leeno. (631)

Krishna was thus dancing and singing songs in the company of milkmaids. He was singing and playing with excessive delight and bliss, without having any fear or hesitation in mind. The poet siam has stated that Krishna was singing in Sarang Raga and was clapping with a blissful delight. It appeared as if during the monsoon season, (sa'van month) the (male) peacock dances with joy in the company of (female) peahens. (629)

Thus Kahna was dancing around in the company of milkmaids, whose (his) face was more charming than the moon itself. He was playing around the jungle, which looked glamorous on the banks of Jamuna river, on a moonlit night. Krishna was looking glamorous among Radha and the proud Chanderbhaga, just as an emerald shines among the stones studded in the ring. (630)

The poet siam has stated that Krishna, completely immersed in the love of beauty, was dancing with the beautiful tunes on the flute. He had a saffron mark on his forehead with a loin cloth around his body alongwith a new cover for the head and was playing alongwith the three milkmaids namely Radha, Chanderbhaga and Chandermukhi. Sri Krishna had enticed all of them with the twist of his mischievens eyes (and had won their hearts). (631)

ਬ੍ਰਿਖਭਾਨੁ ਸੁਤਾ ਕੀ ਬਰਾਬਰ ਮੂਰਤਿ ਸਯਾਮ ਕਹੈ ਸੁ ਨਹੀ ਘ੍ਰਿਤਚੀ ਹੈ।
ਜਾ ਸਮ ਹੈ ਨਹੀ ਕਾਮ ਕੀ ਤ੍ਰੀਯਾ ਨਹੀ ਜਿਸ ਕੀ ਸਮ ਤੁਲਿ ਸਚੀ ਹੈ।
ਮਾਨਹੁ ਲੈ ਸਸਿ ਕੋ ਸਭ ਧਾਰ ਪ੍ਰਭਾ ਕਰਤਾਰ ਇਹੀ ਮੈ ਗਚੀ ਹੈ।
ਨੰਦ ਕੇ ਲਾਲ ਬਿਲਾਸਨ ਕੋ ਇਹ ਮੂਰਤਿ ਚਿਤ੍ ਬਚਿਤ੍ ਰਚੀ ਹੈ।। ੬੩੨।।

Brikhbhan suta ki brabar moorat Siam kehai so nahi ghritchi hai.
ja sum hai nahi kam ki triya nahi jis ki sum tul sachi hai.
manoh lai sas ko sabh saar prabha kartar ehi mein gachi hai.
nand ke lal bilasan ko eh moorat chitar bachitar rachi hai. (632)

ਰਾਧਿਕਾ ਚੰਦ੍ਭਗਾ ਮੁਖਿ ਚੰਦ੍ ਸੁ ਖੇਲਤ ਹੈ ਮਿਲ ਖੇਲ ਸਬੈ।
ਮਿਲਿ ਸੁੰਦਰ ਗਾਵਤ ਗੀਤ ਸਬੈ ਸੁ ਬਜਾਵਤ ਹੈ ਕਰ ਤਾਲ ਤਬੈ।
ਪਿਖਵੈ ਇਹ ਕੋ ਸੋਊ ਮੋਹ ਰਹੈ ਸਭ ਦੇਖਤ ਹੈ ਸੁਰ ਯਾਹਿ ਛਬੈ।
ਕੁਬਿ ਸਯਾਮ ਕਹੈ ਮੁਰਲੀ ਧਰ ਮੈਨ ਕੀ ਮੂਰਤਿ ਗੋਪਿਨ ਮਧਿ ਫਬੈ।। ੬੩੩।।

Radhika chanderbhaga mukh chander so khelat hai mil khel sabhai.
mil sunder gavat geet sabai so bajavat hai kar taal tabai.
pikhvai eh ko souoo moh rehai sabh dekhat hai sur yahai chabai.
kab Siam kehai murli thar main ki moorat gopin madh phabai. (633)

ਜਿਹ ਕੀ ਸਮ ਤੁਲਿ ਨ ਹੈ ਕਮਲਾ ਦੁਤਿ ਜਾ ਪਿਖਿ ਕੈ ਕਟਿ ਕੇਹਰ ਲਾਜੈ।
ਕੰਚਨ ਦੇਖਿ ਲਜੈ ਤਨ ਕੋ ਤਿਹ ਦੇਖਤ ਹੀ ਮਨ ਕੋ ਦੁਖੁ ਭਾਜੈ।
ਜਾ ਸਮ ਰੂਪ ਨ ਕੋਊ ਤ੍ਰੀਯਾ ਕਬਿ ਸਯਾਮ ਕਹੈ ਰਤਿ ਕੀ ਸਮ ਰਾਜੈ।
ਜਿਉ ਘਨ ਬੀਚ ਲਸੈ ਚਪਲਾ ਇਹ ਤਿਉ ਘਨ ਗ੍ਵਾਰਿਨ ਬੀਚ ਬਿਰਾਜੈ।। ੬੩੪।।

jeh ki sum tul na hai kamla dutt ja pikh kai kati kehar laajai.
kanchan dekh lajai tan ko teh dekhat hi man ko dukh bhajai.
ja sum roop na houoo triya kabh Siam kehai ruti ki sum rajai.
jiou ghan beech lassai chapla eh tioun ghan gavarin beech birajai. (634)

The poet has stated that even the fairy called Gritchi was no match in beauty to Radha. Neither Kamdev's spouse (Rati) nor the king Indra's Sachi could match the beauty of Radha. It appeared as if the creator had taken out the complete grandeur and beauty of moon to be assimilated into the beauty of Radha. Then this beautiful figure had been permeated in the heart of Nand's son (Krishna) for his enjoyment and merriment. (632)

Radha, Chanderbhaga and Chandermukhi all join hands to play the game of love with him. All the charming damsels join in singing songs and clapping with hands to amuse him. Whosoever perceives them playing gets enamoured with them and the gods were also watching the whole fun. The poet Siam has stated that Sri Krishna had taken the form of (Kamdev) god of love and was looking gorgeous among the milkmaids. (633)

Even Lachhmi could not be compared with the beauty of Radha, whose delicate waist would put even the lion to shame, even gold is feeling shy (belittled) before her brilliance, and on seeing her, one's afflictions even are cast away (removed). The poet siam has stated that there was no other woman on par with her (in beauty) and she was looking glamorous like Rati. Radha was seated among the clouds of other milkmaids and looking glamours just as lightning shines among the patch of dark clouds. (634)

ਖੇਲਤ ਹੈ ਸੰਗ ਤ੍ਰੀਯਨ ਕੇ ਸਜਿ ਸਾਜ ਸਭੇ ਅਰੁ ਮੋਤਿਨ ਮਾਲਾ।
ਪ੍ਰੀਤਿ ਕੈ ਖੇਲਤ ਹੈ ਤਿਹ ਸੋ ਹਰਿ ਜੂ ਜੋਊ ਹੈ ਅਤਿ ਹੀ ਹਿਤ ਵਾਲਾ।
ਚੰਦ੍ਰਮੁਖੀ ਜਹ ਠਾਢੀ ਹੁਤੀ ਜਹ ਠਾਢੀ ਹੁਤੀ ਬ੍ਰਿਖਾਭਾਨੁ ਕੀ ਬਾਲਾ।
ਚੰਦ੍ਰਭਗਾ ਕੋ ਮਹਾ ਮੁਖ ਸੁੰਦਰ ਗ੍ਵਾਰਿਨ ਬੀਚ ਕਹਿਯੋ ਉਜਿਯਾਲਾ॥ ੬੩੫॥

khelat hai sung triyan kai saj saaj sabhai ar mohit mala.
preet kai khelat hai teh so har ju jouoo hai ati hi hit vala.
chandermukhi jeh thadi huti brikhbhan ki bala.
chandermukhi ko maha mukh sunder gavarin
beech kariou ujiyala. (635)

ਕਾਨ੍ਹ ਕੇ ਰੂਪ ਨਿਹਾਰ ਕੈ ਸੁੰਦਰਿ ਮੋਹਿ ਰਹੀ ਤ੍ਰੀਯਾ ਚੰਦ੍ ਮੁਖੀ।
ਤਬ ਗਾਇ ਉਠੀ ਕਰ ਤਾਲ ਬਜਾਇ ਹੁਤੀ ਜਿ ਕਿਧੋ ਅਤਿ ਹੀ ਸੁ ਸਖੀ।
ਕਰ ਕੈ ਅਤਿ ਹੀ ਹਿਤ ਨਾਚਤ ਭੀ ਕਰਿ ਆਨੰਦ ਨ ਮਨ ਬੀਚ ਝੁਖੀ।
ਸਭ ਲਾਲਚ ਤਿਆਗ ਦਏ ਗ੍ਰਿਹ ਕੇ ਇਕ ਸਯਾਮ ਕੇ ਪਯਾਰ ਕੀ ਹੈ ਸੁ ਭੁਖੀ॥ ੬੩੬॥

kahn ko roop nihar kai sunder mohai nehi triya chandermukhi.
tab gaie uthi kar taal bajaie huti je kidho at hi so sukhi.
kar kai at hi hit nachat ki kar anand na man beech jhukhi.
sabh balach tiag daie greh kai ik Siam ke paiyar ki hai so bhukhi. (636)

ਦੋਹਰਾ

ਕ੍ਰਿਸਨ ਮਨੈ ਅਤਿ ਰੀਝ ਕੈ ਮੁਰਲੀ ਉਠਿਯੋ ਬਜਾਇ।
ਰੀਝ ਰਹੀ ਸਭ ਗੋਪੀਯਾ ਮਹਾ ਪ੍ਰਮੁਦ ਮਨਿ ਪਾਇ॥ ੬੩੭॥

Dohra

Krisan manai ati reejh kai murli uthiou bajaie.
reejh rehi sabh gopian maha parmad man paie. (637)

By embellishing themselves with all the ornaments and wearing necklaces of pearls the womenfolk (milkmaids) were playing with Krishna, who was most lovable and affectionate with love and joy, specially where Chandermukhi was standing alongwith Radha. (Even Chanderbhaga had spread the aroma of her beauty among the milkmaids. (635)

Chandermukhi on seeing the charming face of Krishna, was getting enamoured with his love. So she started singing songs and clapping with her hands and it appeared as if she was enjoying great bliss. She started dancing in ecstasy. She was feeling greatly delighted, by having the greatest love and attachment for Shiam (Kahna) (having only one hunger for his love). (636)

Couplet

Sri Krishna, feeling elated in heart, got up and started playing his flute. Hearing the tune of his flute, all the milkmaids felt excited.and delighted. (637)

Swaiyya'

ਰੀਝ ਰਹੀ ਬ੍ਰਿਜ ਕੀ ਸਭ ਭਾਮਨਿ ਜਉ ਮੁਰਲੀ ਨੰਦ ਲਾਲ ਬਜਾਈ।
ਰੀਝ ਰਹੇ ਬਨ ਕੇ ਖਗ ਅਉ ਮ੍ਰਿਗ ਰੀਝ ਰਹੇ ਧੁਨਿ ਜਾ ਸੁਨਿ ਪਾਈ।
ਚਿਤ੍ ਕੀ ਹੋਇ ਗਈ ਪ੍ਰਿਤਮਾ ਸਭ ਸਯਾਮ ਕੀ ਓਰਿ ਰਹੀ ਲਿਵ ਲਾਈ।
ਨੀਰ ਬਹੈ ਨਹੀ ਕਾਨ੍ਹ ਤ੍ਰੀਯਾ ਸੁਨ ਕੇ ਤਿਹ ਪਉਨ ਰਹਿਯੋ ਉਰਝਾਈ॥ ੬੩੮॥

reejh rehi brij ki sabh bhamin jou murli nand lal bajaiee.
reejh rehai ban kai khag aou mrig reejh rehai dhun ja sunn paiee.
chitar ki hoiai gaiee pritma sabh Siam ki aour rehi liv laiee.
neer behai nahi kahn triya sunn ko teh paun rehiou urjhaiee. (638)

ਪਉਨ ਰਹਿਯੋ ਉਰਝਾਇ ਘਰੀ ਇਕ ਨੀਰ ਨਦੀ ਕੋ ਚਲੈ ਸੁ ਕਛੂ ਨਾ।
ਜੇ ਬ੍ਰਿਜ ਭਾਮਨਿ ਆਈ ਹੁਤੀ ਧਰਿ ਖਾਸਨ ਅੰਗ ਬਿਖੈ ਅਰੁ ਝੂਨਾ।
ਸੋ ਸੁਨ ਮੈ੍ਂਦਨ ਬਾਸੁਰੀ ਕੀ ਤਨ ਬੀਚ ਰਹੀ ਤਿਨ ਕੇ ਸੁਧਿ ਹੂੰ ਨਾ।
ਤਾ ਸੁਧਿ ਗੀ ਸੁਰ ਕੇ ਸੁਨਿ ਹੀ ਰਹਿ ਗੀ ਇਹ ਮਾਨਹੁ ਚਿਤ੍ ਨਮੂਨਾ॥ ੬੩੯॥

paun rehiou urjhaie ghari ik neer nadi ko chalai kachhu na.
je Brij bhaman aiee huti dhar khasan ang bikhai ar jhuna.
so sunn kai dhun basuri ki tan beech rehi tin kai sudh hun na.
ta sudh gee sur ke sunn hi reh gi eh manoh chitar namuna. (639)

ਰੀਝਿ ਬਜਾਵਤ ਹੈ ਮੁਰਲੀ ਹਰਿ ਪੈ ਮਨਿ ਮੈ ਕਰਿ ਸੰਕ ਕਛੂ ਨਾ।
ਜਾ ਕੀ ਸੁਨੇ ਧੁਨਿ ਸ੍ਰਉਨਨ ਮੈ ਕਰ ਕੈ ਖਗ ਆਵਤ ਹੈ ਬਨ ਸੂਨਾ।
ਸੋ ਸੁਨਿ ਗ੍ਵਾਰਿਨ ਰੀਝ ਰਹੀ ਮਨ ਭੀਤਰ ਸੰਕ ਕਰੀ ਕਛਹੂੰ ਨਾ।
ਨੈਨ ਪਸਾਰ ਰਹੀ ਪਿਖ ਕੈ ਜਿਮ ਘੰਟਕ ਹੇਰ ਬਜੇ ਮ੍ਰਿਗ ਮੂਨਾ॥ ੬੪੦॥

reejh bajavat haimurli har pai man mein kar sunk kachhu na.
ja ki sunnai dhun sarounan mein kar kai khag avat hai ban soona.
so sunn gavarin reejh rehi man bheetar sunk kari kachhun na.
nain pasar rehi pikh kai jim ghantak hare bajai mrig muna. (640)

Swaiyya'

As soon as Krishna started playing on his flute, all the milkmaids of Brij town got enticed by it while the deer and birds of the jungle also got attracted and all others, who heard the flute tunes, were feeling amused. All the milkmaids became still like statues, being fully mesmerised with Krishna's love. Krishna's flute had affected the waters of Jamuna, which stopped its flow even, while the wind stopped blowing being enchanted with the Krishna's flute. (638)

The wind for a moment, felt so much enchanted, as to stop blowing, and the river waters became silent. Any woman from Brij, who happened to come there, fully dressed up with head cover (dupata) lost all sense of proportion as regards her body. It appeared as if by hearing the flute tunes, she had lost all her senses and she had become a mere statue, without any movement. (639)

Krishna was playing on his flute with great love, without having any sort of hesitation in mind. Even the birds would come running towards him on hearing his flute thus, making the forest completely motionless. By hearing the flute tunes, all the milkmaids were greatly pleased and were not having any hesitation about their modesty or shyness. With eyes aghast and fully opened, they were watching Krishna just as deer get together on hearing the sounds of hunter's special drum (ghandher'a) without making any noise. (640)

ਸੁਰ ਬਾਸੁਰੀ ਕੀ ਕਬਿ ਸਯਾਮ ਕਹੈ ਮੁਖ ਕਾਨਰ ਕੇ ਅਤਿ ਹੀ ਸੁ ਰਸੀ ਹੈ।
ਸੋਰਠਿ ਦੇਵ ਗੰਧਾਰਿ ਬਿਭਾਸ ਬਿਲਾਵਲ ਹੂੰ ਕੀ ਸੁ ਤਾਨ ਬਸੀ ਹੈ।
ਕੰਚਨ ਸੋ ਜਿਹ ਕੋ ਤਨ ਹੈ ਜਿਹ ਕੇ ਮੁਖ ਕੀ ਸਮ ਸੋਭ ਸਸੀ ਹੈ।
ਤਾ ਕੈ ਬਜਾਇਬੇ ਕੌ ਸੁਨ ਕੈ ਮਤਿ ਗ੍ਵਾਰਿਨ ਕੀ ਤਿਹ ਬੀਚ ਫਸੀ ਹੈ।। ੬੪੧।।

sur basrusi ki kab Siam kehai mukh kanar kai ati hi so rasi hai.
sorath dev gandhari bibhas bilaval hun ki so taan basi hai.
kanchan so jeh ko tan hai jeh ke mukh ki sum sobh sasi hai.
ta kai bajaiebe ko sunn kai mat gavarin ki teh beech phasi hai. (641)

ਦੇਵ ਗੰਧਾਰਿ ਬਿਭਾਸ ਬਿਲਾਵਲ ਸਾਰੰਗ ਕੀ ਧੁਨਿ ਤਾ ਮੈ ਬਸਾਈ।
ਸੋਰਠਿ ਸਧ ਮਲਾਰ ਕਿਧੌ ਸੁਰ ਮਾਲਸਿਰੀ ਕੀ ਮਹਾ ਸੁਖਦਾਈ।
ਮੋਹਿ ਰਹੇ ਸਭ ਹੀ ਸੁਰ ਅਉ ਨਰ ਗ੍ਵਾਰਿਨ ਰੀਝ ਰਹੀ ਸੁਨਿ ਧਾਈ।
ਯੌ ਉਪਜੀ ਸੁਰ ਚੇਟਕ ਕੀ ਭਗਵਾਨ ਮਨੋ ਧਰਿ ਫਾਸ ਚਲਾਈ।। ੬੪੨।।

dev gandhari bibhas bilawal sarang ki dhun ta maen basaiee.
sorath sudh malar kidhou sur malsiri ki maha sukhdaiee.
mohai rehai sabh hi sur aou nar gavarin reejh rehi sunn dhaiee.
yo upji sur chetak ki bhagwan mano dhar phas chalaiee. (642)

ਆਨਨ ਹੈ ਜਿਹ ਕੋ ਅਤਿ ਸੁੰਦਰ ਕੰਧਿ ਧਰੇ ਜੋਊ ਹੈ ਪਟ ਪੀਲੋ।
ਜਾਹਿ ਮਰਿਯੋ ਅਘ ਨਾਲ ਬਡੋ ਰਿਪੁ ਤਾਤ ਰਖਿਯੋ ਅਹਿ ਤੇ ਜਿਨ ਲੀਲੋ।
ਅਸਾਧਨ ਕੌ ਸਿਰ ਜੋ ਕਟੀਯਾ ਅਰੁ ਸਾਧਨ ਕੋ ਕਰਤਾ ਜੋਊ ਹੀਲੋ।
ਚੋਰ ਲਯੋ ਸੁਰ ਸੋ ਮਨ ਤਾਸ ਬਜਾਇ ਭਲੀ ਬਿਧਿ ਸਾਥ ਰਸੀਲੋ।। ੬੪੩।।

anana hai jeh ko ati sunder kandh dharai jouoo hai pat peelo.
jahai mariou agh naam bado rip taat rakhiou ahi te jin leelo.
asadhan kou sir jou katiya ar sadhan kai karta jouoo heelo.
chor liou sur so man taas bajaie bhali bidh sath raseelo. (643)

The poet siam has stated that the flute tunes played by Krishna were really beautiful, as various Ragas like Sorath, Devgandhari, Vibhas, Bilawal, etc. were being played (through the flute). Krishna, whose body was shining like gold, whose face was glorious like the moon, his flute had enamoured the milkmaids so much that they were ensnared by his love. (641)

The Ragas like Devgandhari, Vibhas, Bilawal, Sarang etc. were mainly being played with his flute, while the tunes of Sorath, perfect Malhar, or Malsri Ragas were very soothing to the mind; infact all the men or gods on hearing these tunes were getting enamoured with it and the milkmaids on hearing these tunes would come rushing towards Krishna. Infact, the magical tunes produced by Krishna's flute were such, as if Krishna had woven a noose of love around them. (642)

Krishna whose face was most beautiful, who had worn yellow covered cloth on his shoulders and who killed the demon named 'Agh, and had saved his father from the cobra, who had gulped (swallowed) him. He was destroyer of all despots but would cast away all the sufferings of his saints, the same Krishna, with his charming flute tunes had co-enamored, the hearts of many people. (643)

ਜਾਹਿ ਭਭੀਛਨ ਰਾਜ ਦਯੋ ਅਰੁ ਰਾਵਨ ਜਾਹਿ ਮਰਿਯੋ ਕਰਿ ਕ੍ਰੋਹੈ।
ਚਕ੍ ਕੇ ਸਾਥ ਕਿਧੋ ਜਿਨਹੂੰ ਸਿਸੁਪਾਲ ਕੋ ਸੀਸ ਕਟਿਯੋ ਕਰਿ ਛੋਹੈ।
ਮੈਨ ਸੁ ਅੁ ਸੀਯ ਕੋ ਭਰਤਾ ਜਿਹ ਮੂਰਤਿ ਕੀ ਸਮਤੁਲਿ ਨ ਕੋ ਹੈ।
ਸੋ ਕਰਿ ਲੈ ਅਪੁਨੇ ਮੁਰਲੀ ਅਬ ਸੁੰਦਰ ਗੋਪਿਨ ਕੇ ਮਨ ਮੋਹੈ।। ੬੪੪।।

jaihai bhabhichhan raj deyo ar Ravan jahe mariou kar karohai.
chakar ke sath kidhai jinhun sispal ko sees kahiou kar chhohai.
maen so aou sou ko bharta jeh moorat ki samtul na ko hai.
so kar lai apnai murli ab sunder gopin kai man mohai. (644)

ਰਾਧਿਕਾ ਚੰਦ੍ਭਗਾ ਮੁਖਿ ਚੰਦ ਸੁ ਖੇਲਤ ਹੈ ਮਿਲਿ ਖੇਲ ਸਬੈ।
ਮਿਲਿ ਸੁੰਦਰਿ ਗਾਵਤ ਗੀਤ ਭਲੇ ਸੁ ਬਜਾਵਤ ਹੈ ਕਰਤਾਲ ਤਬੈ।
ਫੁਨਿ ਤਿਆਗਿ ਸਭੈ ਸੁਰ ਮੰਡਲ ਕੋ ਸਭ ਕਉਤੁਕ ਦੇਖਤ ਦੇਵ ਸਬੈ।
ਅਬ ਰਾਕਸ ਮਾਰਨ ਕੀ ਸੁ ਕਥਾ ਕਛੁ ਥੋਰੀ ਅਹੈ ਸੁਨ ਲੇਹੁ ਅਬੈ।। ੬੪੫।।

Radhika Chanderbhaga mukh chand so kehlat hai mil khel sabai.
mil sunder gavat geet bhalai so bajavat hai kartal tabai.
phun tiag subhai sur mandal ko sabh kautak dekhat dev sabhai.
ab rakas maran ki so katha kachh thori ahai sunn leho abai. (645)

ਨਾਚਤ ਥੀ ਜਹਿ ਗ੍ਵਰਨੀਆ ਜਹ ਫੂਲ ਖਿਰੇ ਅਰੁ ਭਉਰ ਗੁੰਜਾਰੈ।
ਤੀਰ ਬਹੈ ਜਮੁਨਾ ਜਹ ਸੁੰਦਰਿ ਕਾਨ੍ਹ ਹਲੀ ਮਿਲਿ ਗੀਤ ਉਚਾਰੈ।
ਖੇਲ ਕਰੈ ਅਤਿ ਹੀ ਹਿਤ ਸੋ ਨ ਕਛੂ ਮਨ ਭੀਤਰ ਸੰਕਹਿ ਧਾਰੈ।
ਰੀਝਿ ਕਬਿਤ ਪੜੈ ਰਸ ਕੇ ਬਹਸੈ ਦੋਊ ਆਪਸ ਮੈ ਨਹੀ ਹਾਰੈ।। ੬੪੬।।

nachat thi jeh gavarnia jeh phool khivai ar bhour gunjarai.
teer behai jamuna jeh sunder kahn hali mil geet ucharai.
khel karai at hi so na kachhu man bheetar sunkeh dharai.
reejh kabit parrai ras ke behsai douoo apas mein nahi harai. (646)

(Ram) The Lord who had handed over the kingdom to Vibhishan and who had killed Ravana; the same Lord (Krishna) who had cut off the head of Shisupal with his revolving (Sudarshan) wheel being enraged, the same Lord was as charming as (Kamdev) the god of love and the spouse of Sita (Ram), whose beauty was unmatched (by anyone else); the same Lord, was now having a flute in hand and alluring with his love the hearts of beautiful milkmaids. (644)

The milkmaids called Radha, Chanderbhaga, and Chandermukhi were now playing the game (of love), all together with Krishna. All had joined together in singing beautiful songs, and were also clapping their hands. Then all the gods, leaving their places in heavens, had come down to watch this fun and frolic. Now there is a short episode of killing a demon, which you might like to hear. (645)

The place, where the milkmaids were dancing, and the black bees were humming around the blooming flowers and the beautiful Jamuna was flowing nearby, and Krishna alongwith Balram were singing songs together. They were making fun and frolic there without having any hesitation in mind and playing games of love. Both were reciting Kabits of sensuous love, competing with each other, and never accepting defeat, (thus enjoying fun there). (646)

ਅਥ ਜਖਛ ਗੋਪਿਨ ਕੌ ਨਭ ਕੋ ਲੇ ਉਡਾ

ਸਵੈਯਾ

ਆਵਤ ਥੋ ਇਕ ਜਖਛ ਬਡੋ ਇਹ ਰਾਸ ਕੋ ਕਉਤੁਕ ਤਾਹਿ ਬਿਲੋਕਿਯੋ।
ਗ੍ਵਾਰਿਨ ਦੇਖ ਕੈ ਮੈਨ ਬਢਿਯੋ ਤਿਹ ਤੇ ਤਨ ਮੈ ਨਹੀ ਰੰਚਕ ਰੋਕਿਯੋ।
ਗ੍ਵਾਰਿਨ ਲੈ ਸੁ ਚਲਿਯੋ ਨਭਿ ਕੋ ਕਿਨਹੂੰ ਤਿਹ ਭੀਤਰ ਤੇ ਨਹੀ ਟੋਕਿਯੋ।
ਜਿਉ ਮਧਿ ਭੀਤਰਿ ਲੈ ਮੁਸਲੀ ਹਰਿ ਕੇਹਰ ਹ੍ਵੈ ਮ੍ਰਿਗ ਸੋ ਰਿਪੁ ਰੋਕਿਯੋ॥ ੬੪੭॥

Swaiyya'

avat thai ik jakhachh bado eh ras ko kautak tahai bilokiyo.
gavarin dekh kai maen badiou teh tai tan mein nehi ranchak rokiou.
gavarin lai so chaliou nabh ko kinhnu teh bheetar te nahi tokiou.
jiou madh bheetar lai musli har kehar haivai mrig so rip rokiou. (647)

ਜਖਛ ਕੈ ਸੰਗਿ ਕਿਧੌ ਮੁਸਲੀ ਹਰਿ ਜੁਧ ਕਰਿਯੋ ਅਤਿ ਕੋਪੁ ਸੰਭਾਰਿਯੋ।
ਲੈ ਤਰੁ ਬੀਰ ਦੋਊ ਭੀਤਰ ਭੀਮ ਭਏ ਅਤਿ ਹੀ ਬਲ ਧਾਰਿਯੈ।
ਦੈਤ ਪਛਾਰਿ ਲਯੋ ਇਹ ਭਾਤਿ ਕਬੈ ਜਸੁ ਤਾ ਛਬਿ ਐਸਿ ਉਚਾਰਿਯੋ।
ਢੋਕੇ ਛੁਟੇ ਤੇ ਮਹਾ ਛੁਧਵਾਨ ਕਿਧੋ ਚਕਵਾ ਉਠਿ ਬਾਜਹਿੰ ਮਾਰਿਯੋ॥ ੬੪੮॥

jakhachh hai sng kidho musli har judh kariou at kop sambhariou.
lai tat beer douoo kar bheetar bheem bhaie at hi bal dhariou.
diat pachhar liou eh bhant kabai jas ta chhab aise uchariou.
dhokai chhutai te maha chhudhavan kidho chhakva uth
bajehung mariou. (648)

Now the episode of one demigod flying away to the skies with the milkmaids (having kidnapped them)

Swaiyya'

There was a demigod, who was coming there to watch this game of love, and seeing the beautiful milkmaids, he had aroused his sexual desires, which he could not control. So he flew to the skies, taking the milkmaids alongwith him, and no one from the arena of this fun and frolic obstructed him. Just as he was flying away from the place of gameplay, Sri Krishhna alongwith Balram, like a lion stopped the deer-like enemy. (647)

Sri Krishna and Balram, furious with rage, started fighting a battle against the demigod. Both had uprooted trees and holding them in their hands, in horrible posture, both managed to sustain and uphold their strength, and then threw the demon on to ground. The poet has depicted the beauty of this scene as if a bungry hawk had swooped down on the brahmani duck having got his eyes freed from the leather blinkers and killed him suddenly. (648)

Here the chapter of Bachittar Natak Granth dealing with the story of getting the milkmaids released from the demigod and killing him in the Krishnavtar episode is completed.

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਗੋਪਿ ਛੁਰਾਇਬੋ ਜਖ੍ਯਛ ਬਧਹ ਧਿਆਇ ਸਮਾਪਤੰ।

ਸਵੈਯਾ

ਮਾਰਿ ਕੈ ਤਾਹਿ ਕਿਧੌ ਮੁਸਲੀ ਹਰਿ ਬੰਸੀ ਬਜਾਈ ਨ ਕੈ ਕਛੁ ਸੰਕਾ।
ਰਾਵਨ ਖੇਤ ਮਰਿਯੋ ਕੁਪ ਕੈ ਜਿਨਿ ਰੀਝਿ ਬਿਭੀਛਨ ਦੀਨ ਸੁ ਲੰਕਾ।
ਜਾ ਕੇ ਲਖਿਯੋ ਕੁਬਜਾ ਬਲ ਬਾਹਨ ਜਾ ਕੇ ਲਖਿਯੋ ਮੁਰ ਦੈਤ ਅਤੰਕਾ।
ਰੀਝਿ ਬਜਾਇ ਉਠਿਯੋ ਮੁਰਲੀ ਸੋਈ ਜੀਤ ਦੀਯੋ ਜਸੁ ਕੋ ਮਨੋ ਡੰਕਾ॥ ੬੪੯॥

Iti Sri Bachittar Nagak Krishnavatar gopi chhuraibo jakhachh badeh dhaie samapatung.

Swaiyya

maar kai tahai kidhou musli har bansi bajaiee na ko kachh sanka.
ravan khet mariou kup kai jin reejh bibheechhan deen so lanka.
ja ko lakhiou kubja bal bahan ja ko lakhiou mur dait atanka.
reejh bajaie uthiou murli soiee jeet deeou jas ko mano dankah. (649)

ਰੂਖਨ ਤੇ ਰਸ ਚੂਵਨ ਲਾਗ ਝਰੈ ਝਰਨਾ ਗਿਰਿ ਤੇ ਸੁਖਦਾਈ।
ਘਾਸ ਚੁਗੈ ਨ ਮ੍ਰਿਗਾ ਬਨ ਕੇ ਖਗ ਰੀਝ ਰਹੇ ਧੁਨਿ ਜਾ ਸੁਨਿ ਪਾਈ।
ਦੇਵ ਗੰਧਾਰਿ ਬਿਲਾਵਲ ਸਾਰੰਗ ਕੀ ਰੀਝ ਕੈ ਜਿਹ ਤਾਨ ਬਸਾਈ।
ਦੇਵ ਸਭੈ ਮਿਲਿ ਦੇਖਤ ਕਉਤਕ ਜਉ ਮੁਰਲੀ ਨੰਦ ਲਾਲ ਬਜਾਈ॥ ੬੫੦॥

rukhan te ras choovan laag jharai jharna giri te sukhdaiee.
ghass chugai na mriga ban ke khag reejh rehai dhun ja sunn paiee.
dev gandhari balawal sarang ki rijh kai jeh taan basaiee.
dev sabhai mil dekhat koutak jou murli nand lal jajaiee. (650)

ਠਾਢ ਰਹੀ ਜਮੁਨਾ ਸੁਨਿ ਕੈ ਧੁਨਿ ਰਾਗ ਭਲੇ ਸੁਨਬੇ ਕੋ ਚਹੇ ਹੈ।
ਮੋਹਿ ਰਹੇ ਬਨ ਕੇ ਗਜ ਅਉ ਮ੍ਰਿਗ ਇਕਠੇ ਮਿਲਿ ਆਵਤ ਸਿੰਘ ਸਹੇ ਹੈ।
ਆਵਤ ਹੈ ਸੁਰ ਮੰਡਲ ਕੇ ਸੁਰ ਤਯਾਗ ਸਭੈ ਸੁਰ ਧਯਾਨ ਛਹੇ ਹੈ।
ਸੋ ਸੁਨਿ ਕੈ ਬਨ ਕੇ ਖਗਵਾ ਤਰੁ ਊਪਰ ਪੰਖ ਪਸਾਰਿ ਰਹੇ ਹੈ॥ ੬੫੧॥

thadh rehi jamuna sunn kai dhun rag bhalai sunbai ko chahai hai.
mohai rehai ban kai gaj aou mrig ikthai mil avat sing sahai hai.
avat hai sur mandal kai sur tiag sabhai sur dhiyan phehai hai.
so sunn kai ban kai khagva tar uper punkh pasar rahai hai. (651)

Swaiyya'

After killing him Balram and Krishna played on the flute, without having any further hesitation or doubts. The same Lord getting infuriated, had killed Ravana in the battle field and being pleased had handed over the kingdom (of Lanka) to Vibhishan, whose prowess had been witnessed by the Kabuja (hunch backed) and whose valour had been realised by the demon Mur. The same Lord was now playing on his flute, as if he had sounded the victory over the demon. (649)

With the soothing tunes of the flute, the trees started blooming with freshness and the cosy springs (waterfalls) started flowing from the mountains. The birds of the forest were feeling regaled with the tunes of the flute, while the deer stopped grazing grass (in ecstasy). Thus Krishna, while playing on his flute, tunes in various ragas like Dev gandhari, Bilawal and Sarang, mixed various tunes being delighted with joy and to watch this fun and miracle, the gods came down together from the heavens. (650)

Even the waters of Jamuna stopped its flow on hearing the flute tunes, as the Jamuna was also keenly interested in listening to this music. Even the elephants of the jungle, and the deer were getting allured with the tunes, of the flute. The gods from heavens, leaving their pedestals, were coming, being completely immersed in the music. Even the birds of the forest, on hearing such tunes, were getting absorbed (intoxicated) on the trees, with stretched wings. (651)

ਜੌਊ ਗ੍ਵਾਰਿਨ ਖੇਲਤ ਹੈ ਹਰਿ ਸੋ ਅਤਿ ਹੀ ਹਿਤ ਕੈ ਨ ਕਛੂ ਧਨ ਮੈ।
ਅਤਿ ਸੁੰਦਰ ਪੈ ਜਿਹ ਬੀਚ ਲਸੈ ਫੁਨਿ ਕੰਚਨ ਕੀ ਸੁ ਪ੍ਰਭਾ ਤਨ ਮੈ।
ਜੌਊ ਚੰਦ੍ਰਮੁਖੀ ਕਟਿ ਕੇਹਰਿ ਸੀ ਸੁ ਬਿਰਾਜਤ ਗ੍ਵਾਰਿਨ ਕੇ ਮਨ ਮੈ।
ਸੁਨਿ ਕੈ ਮੁਰਲੀ ਧੁਨਿ ਸ੍ਰਉਨਨ ਮੈ ਅਤਿ ਰੀਝਿ ਗਿਰੀ ਸੁ ਮਨੋ ਬਨ ਮੈ।। ੬੫੨।।

jouoo gavarin khelat hai har so at hi hit kai na kachhu dhan mein.
at sunder pai jeh beech lasai phun kanchan ki so prabha tan mein.
jouoo chandermukhi kati kehar si so prabha tan mein.
sunn kai murli dhun suranan mein at reij giri so mano ban mein. (652)

ਇਹ ਕਉਤੁਕ ਕੈ ਸੁ ਚਲੇ ਗ੍ਰਿਹ ਕੇ ਫੁਨਿ ਗਾਵਤ ਗੀਤ ਹਲੀ ਹਰਿ ਆਛੇ।
ਸੁੰਦਰ ਬੀਚ ਅਖਾਰੇ ਕਿਧੌਂ ਕਬਿ ਸਯਾਮ ਕਹੈ ਨਟੂਆ ਜਨੁ ਕਾਛੇ।
ਰਾਜਤ ਹੈ ਬਲਭਦ੍ ਕੇ ਨੈਨ ਯੌਂ ਮਾਨੋ ਢਰੇ ਇਹ ਮੈਨ ਕੇ ਸਾਛੇ।
ਸੁੰਦਰ ਹੈ ਰਤਿ ਕੇ ਪਤਿ ਤੈ ਅਤਿ ਮਾਨਹੁ ਡਾਰਤ ਮੈਨਹਿ ਪਾਛੇ।। ੬੫੩।।

eh kautak kai so chalki greh kai phun gavat geet chali achhai.
sunder beech akharai kidho kab Siam natua jan kachhai.
rajat hai balbhandar kai nain yo mano dharai eh main kai sa chhai.
sunder hai reejh kai pat te at manoh kharat manoh pachhai. (653)

ਬੀਚ ਮਨੈ ਸੁਖ ਪਾਇ ਤਬੈ ਗ੍ਰਿਹ ਕੌ ਸੁ ਚਲੇ ਰਿਪੁ ਕੌ ਹਨਿ ਦੋਊ।
ਚੰਦ੍ਰਪ੍ਰਭਾ ਸਮ ਜਾ ਮੁਖ ਉਪਮਾ ਜਾ ਸਮ ਉਪਮ ਹੈ ਨਹਿ ਕੋਊ।
ਦੇਖਤ ਰੀਝ ਰਹੈ ਜਿਹ ਕੋ ਰਿਪੁ ਰੀਝਤ ਸੋਇ ਨ ਦੇਖਤ ਸੋਊ।
ਮਾਨਹੁ ਲਛਮਨ ਰਾਮ ਬਡੇ ਭਟ ਮਾਰਿ ਚਲੇ ਰਿਪੁ ਕੋ ਘਰ ਓਊ।। ੬੫੪।।

beech manai sukh paie tabai greh kou so chalai rip ko han douoo.
chanderprabha sum ja mukh upma ja sum upam hai nah koioo.
dekhat reejh rehai jeh ko rip reejhat soiai na dekhat souoo.
manoh lachhman Ram bhaaai bhat maar chalai rip
kai ghar ohouoo. (654)

Whichever milkmaid started playing with Sri Krishna in his game (of love), she would get involved in his love only, being care free from the worldly wealth. Out of these women folk, the one whose body was shining like gold, viz Chandermukhi, with a waist like the tigers and who was looking most glamorous among them was getting amused within her heart, on hearing these tunes with her ears, and it appeared she had fallen flat on the ground like the deer getting mesmerised with the sound of the special drum (ghandehr'ai). (652)

After performing these games of wonder (miracles) both Balram and Krishna went away to their place, singing songs of joy. The poet siam has stated that both brothers were looking glorious just as the acrobat enters the arena in various forms of jugglery. The eyes of Balram were looking so charming as if they were moulded in the love of Kamdev (god of love), as Balram was more glamorous than the spouse of Rati (Kamdev) even, and had left the god of love (Kamdev) miles behind in this race of beauty. (653)

Then both (Balram and Krishna) feeling greatly elated and relaxed at heart, having killed the enemy, went back to their home, and both were looking more charming than anyone else, with their faces shining like the moon. Whosoever else looked at them was equally delighted. It appeared as if warriors Ram and Lachhman, having killed the enemy, were going back to their home (place). (654)

ਅਬ ਕੁੰਜ ਗਲੀਨ ਮੈ ਖੇਲਬੋ

ਸਵੈਯਾ

ਹਰਿ ਸੰਗਿ ਕਹਿਯੋ ਇਮ ਗ੍ਵਾਰਿਨ ਕੇ ਅਬ ਕੁੰਜ ਗਲੀਨ ਮੈ ਖੇਲ ਮਚਈਯੈ।
ਨਾਚਤ ਖੇਲਤ ਭਾਤਿ ਭਲੀ ਸੁ ਕਹਿਯੋ ਯੌ ਸੁੰਦਰ ਗੀਤ ਬਸਈਯੈ।
ਜਾ ਕੇ ਹੀਏ ਹੋਤ ਖੁਸ਼ੀ ਸੁਨੀਯੈ ਉਠਿ ਕੇ ਸੋਊ ਕਾਰਜ ਕਈਯੈ।
ਤੀਰ ਨਦੀ ਹਮਰੀ ਸਿਖ ਲੈ ਸੁਖ ਆਪਨ ਦੈ ਹਮ ਹੂੰ ਸੁਖ ਦਈਯੈ।। ੬੫੫।।

ab kunj galeen mein khelbo

Swaiyya'

har sung kehiou in gavarin ke ab kunj galeen mein khel machieeaiya.
nachat khelat bhant bhali so kehiou yo sunder geet basiaiyai.
ja kai heeai man hote khusi suniyai uth kai souoo karaj kaieeyai.
teer nadi hamari sikh tai sukh apan dai hum hun sukh daieeyai. (655)

ਕਾਨ੍ਹ ਕੋ ਆਇਸੁ ਮਾਨਿ ਤ੍ਰੀਯਾ ਬ੍ਰਿਜ ਕੁੰਜ ਗਲੀਨ ਮੈ ਖੇਲ ਮਚਾਯੋ।
ਗਾਇ ਉਠੀ ਸੋਊ ਗੀਤ ਭਲੀ ਬਿਧਿ ਜੋ ਹਰਿ ਕੇ ਮਨ ਭੀਤਰ ਭਾਯੋ।
ਦੇਵ ਗੰਧਾਰਿ ਅਉ ਸੁਧ ਮਲਾਰ ਬਿਖੈ ਸੋਊ ਖਿਆਲ ਬਸਾਯੋ।
ਰੀਝ ਰਹਿਯੋ ਪੁਰਿ ਮੰਡਲ ਅਉ ਸੁਰ ਮੰਡਲ ਪੈ ਜਿਨ ਹੂੰ ਸੁਨਿ ਪਾਯੋ।। ੬੫੬।।

kahn ko aies maan triya brij kunj galeen mein khel machaiyo.
gaie uthi souoo geet bhali bidh jo har ke man bheetar bhaieyo.
dev gandhari aou sudh malar bikhai souoo bhakh khial basaiyo.
reejh rehou pari mandal aou sur mandal pai jin hun sunn paiyo. (656)

ਕਾਨ੍ਹ ਕਹਿਯੋ ਸਿਰ ਪੈ ਧਰ ਕੈ ਮਿਲਿ ਕੁੰਜਨ ਮੈ ਸੁਭ ਭਾਤਿ ਗਈ ਹੈ।
ਕੰਜ ਮੁਖੀ ਤਨ ਕੰਚਨ ਸੇ ਸਭ ਰੂਪ ਬਿਖੈ ਮਨੋ ਮੈਨ ਮਈ ਹੈ।
ਖੇਲ ਬਿਖੈ ਰਸ ਕੀ ਸੋ ਤ੍ਰੀਯਾ ਸਭ ਸਯਾਮ ਕੇ ਆਗੇ ਹ੍ਵੈ ਐਸੇ ਧਈ ਹੈ।
ਯੌ ਕਬਿ ਸਯਾਮ ਕਹੈ ਉਪਮਾ ਗਜ ਗਾਮਨਿ ਕਾਮਿਨ ਰੂਪ ਭਈ ਹੈ।। ੬੫੭।।

kahn kehou sir pai dhar kai mil kunjan mein sukh bhant gaiee hai.
kanj mukhi tan kanchan se sabh roop bikhai mano main maiee hai.
khel bikhai ras ki so triya sabh Siam jau agai havai aisai dhaiee hai.
yo kab Siam kehai upma gaj gaman kamin roop bhai hai. (657)

Now begins the episode of playing in the streets (bylanes)

Swaiyya'

Then Sri Krishna's told the milkmaids, "Let us go into the bylanes of the jungle (between the forest flowers and trees) and continue playing our games, while dancing and singing these songs of joy. Moreover listen to me, let us complete the function which pleases us most. If you were to accept my proposal, then you should feel yourself relaxed with joy and let me also have some more peace and relaxation. (655)

Accepting Kahna's proposal the womenfolk of Brij started playing the game of fun and frolic in the bylanes of Kunj (jungle) and started singing the song, which pleased Krishna most. They were singing in Dev gandhari and perfect Malhar ragas, expressing the same thoughts (of love) on hearing which all the populace of the town and the heavens even were greatly amused. (656)

Accepting Sri Krishna's proposal all the milkmaids were moving on in the bylanes in great style. Infact, all of them were looking glorious, with lotus like faces and golden bodies just as god of love (Kamdev) would look like. All these damsels, mad in the love of Krishna, were running ahead of him, playing the games of love. The poet siam has stated that the beauty of this scene could be compared with the slow majestic movement of an elephan, intoxicated with sensual love. (657)

ਕਾਨ੍ਹ ਛੁਹਿਯੋ ਚਹੈ ਗ੍ਵਾਰਿਨ ਕੌ ਸੋਊ ਭਾਗ ਚਲੈ ਨਹੀ ਦੇਤ ਛੁਹਾਈ।
ਜਿਉ ਮ੍ਰਿਗਨੀ ਅਪਨੇ ਪਤਿ ਕੋ ਰਤਿ ਕੇਲ ਸਮੈ ਨਹੀ ਦੇਤ ਮਿਲਾਈ।
ਕੁੰਜਨ ਭੀਤਰ ਤੀਰ ਨਦੀ ਬ੍ਰਿਖ ਭਾਨ ਸੁਤਾ ਸੁ ਫਿਰੈ ਤਹ ਧਾਈ।
ਠਉਰ ਤਹਾ ਕਬਿ ਸਯਾਮ ਕਹੈ ਇਹ ਭਾਤਿ ਸੋ ਸਯਾਮ ਜੂ ਖੇਲ ਮਚਾਈ।। ੬੫੮।।

kahn chhohiou chahai gavarin kou souoo bhag chalai
nahi deit chhuhaiee.
jioun mrigni apnai pati ko rut kel samai nahi deit milaiee.
kanjan bheetar teer nadi brikhbhan suta so phirai teh dhaiee.
thour taha kab Siam kehai eh bhant so Siam jo khel machaiee. (658)

ਰਾਤਿ ਕਰੀ ਛਠ ਮਾਸਨ ਕੀ ਅਤਿ ਉਜਲ ਪੈ ਸੋਊ ਅਰਧ ਅੰਧੇਰੀ।
ਤਾਹੀ ਸਮੈ ਤਿਹ ਠਉਰ ਬਿਖੈ ਕਬਿ ਸਯਾਮ ਸਭੈ ਹਰਿ ਗ੍ਵਾਰਿਨ ਘੇਰੀ।
ਨੈਨ ਕੀ ਕੋਰ ਕਟਾਛਨ ਪੇਖਤ ਝੂਮਿ ਗਿਰੀ ਇਕ ਹ੍ਵੈ ਗਈ ਚੋਰੀ।
ਯੌ ਉਪਜੀ ਉਪਮਾ ਜੀਯ ਮੈ ਸਰ ਸੋ ਮ੍ਰਿਗਨੀ ਜਿਮ ਘਾਵਤ ਹੇਰੀ।। ੬੫੯।।

raat kari chhath masan ki ati ujal pai souoo ardh andheri.
tahi samai teh thour bikhai kab Siam sabhai har gavarin gheri.
nain ki kour katachhan pekhat jhoom giri ik havai gaiee chori.
yo upji umpa jian mein sar so mrigani jim ghavat heri. (659)

ਫੇਰ ਉਠੈ ਉਠਤੇ ਹੀ ਭਗੈ ਜਦੁਰਾ ਕੌ ਨ ਗ੍ਵਾਰਿਨ ਦੇਤ ਮਿਲਾਈ।
ਪਾਛੈ ਪਰੈ ਤਿਨ ਕੇ ਹਰਿ ਜੂ ਚੜਿ ਕੈ ਰਸ ਕੈ ਹਯ ਊਪਰ ਧਾਈ।
ਰਾਧੇ ਕੋ ਨੈਨਨ ਕੇ ਸਰ ਸੰਗ ਬਧੈ ਮਨ ਭਉਹ ਕਮਾਨ ਚੜਾਈ।
ਝੂਮਿ ਗਿਰੈ ਧਰਨੀ ਪਥ ਸੋ ਮ੍ਰਿਗਨੀ ਮ੍ਰਿਗਹਾ ਮਨੋ ਮਾਰਿ ਗਿਰਾਈ।। ੬੬੦।।

pher uthai uthtai hi bhagai jadura kou na gavarin deit milaiee.
pachai parai tin kai har ju charr kai ras kai heu uper dhaiee.
Radhai ko nainan kai sar sung badhai mano bhoucn
kaman charraiee.
jhoom girai dharni par so mrigni mrigha mano
maar giraiee. (660)

Krishna wanted to grasp those milkmaids but they would run away from him without being caught (in his grasp), just as the (female) deer would not allow her mate at the time of mating (making love). In the byelanes of Kunj, Radha was also running amuck. The game of fun and frolic was created by Krishna there, (which is beyond description). (658)

Sri Krishna then made that night as never ending (almost equivalent to six months), and made it darker than normal. The poet siam has stated that Krishna had encircled the milkmaids there. By the mischievous looks of Krishna's eyes, the milkmaids had fallen on the ground feeling dazed and many became his slaves. It made an impression on mind as if a wounded deer had fallen on the piercing of an arrow of the hunter. (659)

The (fallen) milkmaids then gets up and starts running around, without being grasped (caught) by Krishna but Krishna continues to follow her, who is equally absorbed in her love and is also running around in this game of love. Radha was thus pierced by the arrows of Krishna's loving and mischevous eyes, as if he had stretched the bow of his eyebrows (with lustful eyes). Then suddenly (Radha) she fell down on the ground being dazed (dogged by his love), just as a hunter makes his prey fall down (with his arrow). (660)

ਸੁਧਿ ਲੈ ਬ੍ਰਿਖਭਾਨ ਸੁਤਾ ਤਬ ਹੀ ਹਰਿ ਅਗ੍ਜ ਕੁੰਜਨ ਮੈ ਉਠਿ ਭਾਗੈ।
ਰਸ ਸੋ ਜਦੁਰਾਇ ਮਹਾ ਰਸੀਆ ਤਬ ਹੀ ਤਿਹ ਕੇ ਪਿਛੁਆਨ ਸੋ ਲਾਗੈ।
ਮੋਛ ਲਹੈ ਨਰ ਸੋ ਛਿਨ ਮੈ ਹਰਿ ਕੇ ਇਹ ਕਉਤੁਕ ਜੋ ਅਨੁਰਾਗੇ।
ਯੌ ਉਪਜੈ ਉਪਮਾ ਮਨ ਮੈ ਮ੍ਰਿਗਨੀ ਜਿਮ ਘਾਇਲ ਸ੍ਵਾਰ ਕੇ ਆਗੈ।। ੬੬੧।।

sudh lai Brikhbhan suta tab hi har agarj kunjan mein uth bhagai.
ras so jadraie maha rasia tab hi teh ko pichhnan so lagai.
moch leihai nar so chhin mein har ko eh kautak jo anragai.
yo upjai upma man mein mrigni jim ghaiel swar kai agai. (661)

ਅਤਿ ਭਾਗਤ ਕੁੰਜ ਗਲੀਨ ਬਿਖੈ ਬ੍ਰਿਖਭਾਨੁ ਸੁਤਾ ਕੋ ਗਹੇ ਹਰਿ ਐਸੇ।
ਕੈਧੌ ਧਵਾਇ ਧਵਾਇ ਮਹਾ ਜਮੁਨਾ ਤਟਿ ਹਾਰਤ ਮਾਨਕ ਜੈਸੇ।
ਪੈ ਚੜਿ ਕੈ ਰਸ ਹੈ ਮਨ ਨੈਨਨ ਭਉਹ ਤਨਾਇ ਕੈ ਮਾਰਤ ਲੈਸੇ।
ਯੌ ਉਪਜੀ ਉਪਮਾ ਜਿਮ ਸ੍ਵਾਰ ਜਿਤ ਲੇਤ ਮ੍ਰਿਗੀ ਕਹੁ ਜੈਸੇ।। ੬੬੨।।

at bhagat kunj galeen bikhai Brikhbhan suta ko gehai har aisai.
kaidhou dhavaie dhavaie maha jamuna tat harat manak jaisai.
pai charr kai ras hai man nainan bhouh tanaie kai marat laisai.
yo upji upma jim swar jit leit mrigi koh jaisai. (662)

ਗਹਿ ਕੈ ਬ੍ਰਿਖਭਾਨੁ ਸੁਤਾ ਜਦੁਰਾਇ ਜੂ ਬੋਲਤ ਤਾ ਸੰਗਿ ਅੰਮ੍ਰਿਤ ਬਾਨੀ।
ਭਾਗਹ ਕਾਹੇ ਕੇ ਹੇਤ ਸੁਨੋ ਹਮ ਹੂੰ ਤੇ ਤੂੰ ਕਿਉ ਸੁਨਿ ਗ੍ਵਾਰਿਨ ਰਾਨੀ।
ਕੰਜਮੁਖੀ ਤਨ ਕੰਚਨ ਸੋ ਹਮ ਹ੍ਵੈ ਮਨ ਕੀ ਸਭ ਬਾਤ ਪਛਾਨੀ।
ਸਯਾਮ ਕੇ ਪ੍ਰੇਮ ਛਕੀ ਮਨਿ ਸੁੰਦਰ ਹ੍ਵੈ ਬਨਿ ਖੋਜਤ ਸਯਾਮ ਦਿਵਾਨੀ।। ੬੬੩।।

geh kai Brikbhan suta jadraie ju boat ta sung amrit bani.
bhagat kahai ko hote sunno hun te kiun sunn gavarin rani.
kanjmukhi tan kanchan so hum havai man ki sabh baat pachhani.
Siam ke prem chhaki mansunder havai ban bhojat Siam divani. (663)

After checking up Radha's condition, Sri Krishna started running around the bylanes again, as Sri Krishna was an expert in the art of love, and followed the milkmaid again. The person who was lover of Sri Krishna's wonderous drama (miracle) would attain salvation (from worldly bondage) in a moment. So the poet felt like praising this scene, just as a deer runs in front of her hunter (chaser); (in the same way the milkmaid was running away from Krishna). (661)

Sri Krishna was keen to grasp hold of the running Radha, just as someone forces another person running on the banks of Jamuna to accept defeat after making him run incessantly or someone, riding the horse of love (of mind) and stretching the bows of the eyebrows, shoots arrows of lustful eyes making the other person surrender meekly to his advances. The poet has felt the beauty of the scene as comparable to a rider, making the deer run cease-lessly and then catching the pray. (662)

After catching hold of Radha, Krishna was telling her some sweet words, "O queen of milkmaids! Listen, why are you feeling sky of me and running away from me? O lotus-faced beauty, having a body shining like gold! I have gauged your mind's predicament". The maddened Radha, enamoured by the love of Sri Krishna, and having a charming heart, was running around the forest, looking for Krishna (her love)! (663)

ਬ੍ਰਿਖਭਾਨ ਸੁਤਾ ਪਿਖਿ ਗ੍ਵਾਰਿਨ ਕੋ ਨਿਹੁਰਾਇ ਕੈ ਨੀਚੈ ਰਹੀ ਅਖੀਆ।
ਮਨੋ ਯਾ ਮਿਗ ਭਾ ਸਭ ਛੀਨ ਲਈ ਕਿ ਮਨੋ ਇਹ ਕੰਚਨ ਕੀ ਪਖੀਆ।
ਸਮ ਅੰਮ੍ਰਿਤ ਕੀ ਹਸਿ ਕੈ ਤ੍ਰੀਯਾ ਯੋ ਬਤੀਯਾ ਹਰਿ ਕੇ ਸੰਗ ਹੈ ਅਖੀਆ।
ਹਰਿ ਛਾਡਿ ਦੈ ਮੋਹਿ ਕਹਿਯੈ ਹਮ ਕੌ ਸੁ ਨਿਹਾਰਤ ਹੈ ਸਭ ਹੀ ਸਖੀਆ।। ੬੬੪।।

Brikhbhan suta pikh gavarin ko nauhaie kai rehi akhian.
mano ya mrig bha sabh chaheen laiee ko mano eh kanchan ki pakhian.
sam amrit ki hass kai triya yo batian har kai sung hai akhian.
har chhad dei mohai kehiou hum ko so niharat hai
sabh hi sakhain. (664)

ਸੁਨ ਕੈ ਹਰਿ ਗ੍ਵਾਰਿਨ ਕੀ ਬਤੀਯਾ ਇਹ ਭਾਤਿ ਕਹਿਯੋ ਨਹੀ ਛੋਰਤ ਤੋ ਕੌ।
ਦੇਖਤ ਹੈ ਤੋ ਕਹਾ ਭਯੋ ਗ੍ਵਾਰਿਨ ਪੈ ਇਨ ਤੇ ਕਛੂ ਸੰਕ ਨ ਮੋ ਕੋ।
ਅਉ ਹਮਰੀ ਰਸ ਖੇਲਨ ਕੀ ਇਹ ਠਉਰ ਬਿਖੈ ਕੀ ਨਹੀ ਸੁਧਿ ਲੋਕੋ।
ਕਾਹੇ ਕਉ ਮੋ ਸੋ ਬਿਬਾਦ ਕਰੈ ਸੁ ਡਰੈ ਇਨ ਤੇ ਬਿਨ ਹੀ ਸੁ ਤੂ ਕੋ ਕੋ।। ੬੬੫।।

sunn kai har gavarin ki batiyan eh bhant kehiou nahi chhorat to kou.
dekhat hai to kaha bhiou gavarin pain in te kachhu sunk na mo kou.
aou humri ras khelan ki eh thour bikhai kai nahi sudh loko.
kahai kou mou so bibad karain so darai in tai bin
hi so tu ko kou. (665)

ਸੁਨਿ ਕੈ ਜਦੁਰਾਇ ਕੀ ਬਾਤ ਤ੍ਰੀਯਾ ਬਤੀਆ ਹਰਿ ਕੇ ਇਮ ਸੰਗਿ ਉਚਾਰੀ।
ਚਾਦਨੀ ਰਾਤਿ ਰਹੀ ਛਕਿ ਕੈ ਦਿਜੀਯੈ ਹਰਿ ਹੋਵਨ ਰੈਨ ਅੰਧਯਾਰੀ।
ਸੁਨ ਕੈ ਹਮੂੰ ਤੁਮਰੀ ਬਤੀਯਾ ਅਪਨੇ ਮਨ ਮੈ ਇਹ ਭਾਤਿ ਬਿਚਾਰੀ।
ਸੰਕ ਕਰੋ ਨਹੀ ਗ੍ਵਾਰਿਨ ਕੀ ਸੁ ਮਨੋ ਤੁਮ ਲਾਜ ਬਿਦਾ ਕਰਿ ਡਾਰੀ।। ੬੬੬।।

sunn kai kai jaduraie ki baat triya batian har ke im sung uchari.
chandani raat rehi chhak kai deejiyai har hovan raen andhiyari.
sunn kai humhun tumri batiyan apnai man mein eh bhant bichari.
sunk karo nahi gavarin ki so mano tum laaj
bida kar dari. (666)

Radha, on seeing the other milkmaids coming towards her, felt little shyness and lowered her eyes (Her eyes were looking gloomy then), it appeared as if their glow had been snatched away by (the male deer) Krishna or her eyes were like the petals of a lotus flower. Then the damsel (Radha) laughed and said to Krishna some sweet words, "O Krishna! Please leave your grasp, as all the girl friends are watching us!" (664)

Then on hearing her words, Krishna said like this, "I would not leave your hands, if the other milkmaids are watching us, so what? I am not afraid of them. Moreover, this place of our gameplay is not known to other people, so no one else knows about it. Why are you quarreling with me, apart from you no one else is afraid of them (worried about them)? (665)

On hearing these words of Krishna, the girl, Radha said to Krishna, "O Krishna! It is moonlit night, let it become little darker. Having heard your words I have felt that you are not feeling shy or hesitant about these milkmaids. It appears you have let loose all your modesty or shyness." (666)

ਭਾਖਤ ਹੋ ਬਤੀਯਾ ਹਮ ਸੋ ਹਸਿ ਕੈ ਹਰਿ ਕੈ ਅਤਿ ਹੀ ਹਿਤ ਭਾਰੋ।
ਮੁਸਕਤਾ ਹੈ ਗ੍ਵਾਰਿਨ ਹੇਰਿ ਉਤੈ ਪਿਖਿ ਕੈ ਹਮਰੋ ਇਹ ਕਉਤੁਕ ਸਾਰੋ।
ਛੋਰ ਦੈ ਕਾਨ੍ਹ ਕਹਿਯੋ ਹਮ ਕੋ ਅਪਨੇ ਮਨ ਬੁਧਿ ਆਕਾਮ ਕੀ ਧਾਰੋ।
ਤਾਹੀ ਤੇ ਤੋ ਸੰਗਿ ਮੈ ਸੋ ਕਹੋ ਜਦੁਰਾਇ ਘਨੀ ਤੁਮ ਸੰਕ ਬਿਚਾਰੋ॥ ੬੬੭॥

bhakhat ho batiyan hum so hass kai har kai at hi hit bharo.
muskat hai gavarin hair utai pikh kai hamro eh kantak saro.
chhor dai kahn kehiou hum ko apai man budh akam ki dharo.
tahi te tou sung mein so baho jadraie ghani tum sunk bicharo. (667)

ਭੂਖ ਲਗੇ ਸੁਨੀਐ ਸਜਨੀ ਲਗਰਾ ਕਹੂੰ ਛੋਰਤ ਜਾਤ ਬਗੀ ਕੋ।
ਤਾਤ ਕੀ ਸਯਾਮ ਸੁਨੀ ਤੈ ਕਥਾ ਬਿਰਹੀ ਨਹਿ ਛੋਰਤ ਪ੍ਰੀਤਿ ਲਗੀ ਕੋ।
ਛੋਰਤ ਹੈ ਸੁ ਨਹੀ ਕੁਟਵਾਰ ਕਿਧੌ ਗਹਿ ਕੈ ਪੁਰ ਹੂੰ ਕੀ ਠਗੀ ਕੋ।
ਤਾ ਤੇ ਨ ਛੋਰ੍ਤ ਹਉ ਤੁਮ ਕੌ ਕਿ ਸੁਨਿਯੌ ਕਹੂੰ ਛੋਰਤ ਸਿੰਘ ਮ੍ਰਿਗੀ ਕੋ॥ ੬੬੮॥

bhookh lagai suniai sajni lagra kahun chhorat jaat bagi ko.
taat ki Siam sunni tai katha birthi neh choorat preet lagi ko.
chhorat hai so nahi kutvar kidhou geh kai pur hun ki thagi ko.
ta te na chhorat hoan tum ko ke suniyo kahun
chhorat singh mrig ko. (668)

ਕਹੀ ਬਤੀਯਾ ਇਹ ਬਾਲ ਕੇ ਸੰਗ ਜੁ ਥੀ ਅਤਿ ਜੋਬਨ ਕੇ ਰਸ ਭੀਨੀ।
ਚੰਦ੍ਰਭਗਾ ਅਰੁ ਗ੍ਵਾਰਿਨ ਤੇ ਅਤਿ ਰੂਪ ਕੇ ਬੀਚ ਹੁਤੀ ਜੁ ਨਵੀਨੀ।
ਜਿਉ ਮ੍ਰਿਗਰਾਜ ਮ੍ਰਿਗੀ ਕੋ ਗਹੈ ਕਬਿ ਨੈ ਉਪਮਾ ਬਿਧਿ ਯਾ ਲਖਿ ਲੀਨੀ।
ਕਾਨ੍ਹ ਤਬੈ ਕਰਵਾ੍ ਗਹ ਕੈ ਅਪਨੇ ਬਲ ਸੰਗਿ ਸੋਊ ਬਸਿ ਕੀਨੀ॥ ੬੬੯॥

kehi batiyan eh baal ke sung jo bi at joban kai ras bhini.
chanderbhaga ar gavarin te at roop kai beech huti ju navini.
jiou mrigraj mirgi ko gehai kab na upma bidh ya lakh lini.
kahn tabai karva geh kai apnai bal sung souoo basi kini. (669)

"O Krishna! You are just kidding with me and laughing only or do you really love me? All the other milkmaids, watching this fun, are laughing at us. O Krishna! Please leave me alone, and cast away your lustful eyes and thoughts of love for me from your mind. So O Krishna! I am telling you to have little more consideration of moderation of modesty." (667)

Then Krishna said, "O dear friend! Have you ever heard that a hungry bird (having the appetite) having caught hold of a catch (fish), had let go its prey?" (The poet siam has stated that) you must have heard the episode of Brahma that a lover never leaves his beloved or his attachment for someone (he loves) or a police inspector (Kotwal), having caught hold of a swindler, never lets him go scotfree. As such I would not let you go. Have you ever heard that a lion, having caught hold of a deer, lets her go scotfree?" (668)

These things were told by Sri Krishna to the damsel (Radha), who was a picture of youthful beauty and fully involved in his love, and was more charming than Chanderbhaga or other milkmaids in beauty. The poet siam has depicted the beauty of this scene, as this. Just as a lion grasps the deer in his clutches, in the same way Krishna had clasped her (Radha) in his embrace and with his strength over-powered her in his full control. (669)

ਕਰਿ ਕੈ ਬਸਿ ਵਾ ਸੰਗਿ ਐਸੇ ਕਹੀ ਕਬਿ ਸਯਾਮ ਕਹੈ ਜਦੁਰਾਇ ਕਹਾਨੀ।
ਪੈ ਰਸ ਰੀਤਹਿ ਕੀ ਅਤਿ ਹੀ ਜੁ ਹੁਤੀ ਸਮ ਮਾਨਹੁ ਅੰਮ੍ਰਿਤ ਬਾਨੀ।
ਤੇਰੋ ਕਹਾ ਬਿਗਰੈ ਬ੍ਰਿਜ ਨਾਰਿ ਕਹਿਯੋ ਇਹ ਭਾਤਿ ਸਯਾਮ ਗੁਮਾਨੀ।
ਅਉਰ ਸਭੈ ਤ੍ਰੀਯ ਚੇਰਿਨ ਹੈ ਬ੍ਰਿਖਭਾਨ ਸੁਤਾ ਤਿਨ ਮੈ ਤੂ ਰਾਨੀ।। ੬੭੦।।

kar kai basi va sung aisai kehi kabai Siam kehai jadraie kahani.
pai ras reetaih ki at hi jo hunti sum manoh amrit bani.
tero kaha bigrai brij naar kehiou eh bhant Siam gumani.
aour sabhai triya charen hain Brikhbhan suta tin main tu rani. (670)

ਜਹਾ ਚੰਦ ਕੀ ਚਾਦਨੀ ਛਾਜਤ ਹੈ ਜਹਾ ਪਾਤ ਚੰਬੇਲੀ ਕੇ ਸੇਜ ਡਹੀ ਹੈ।
ਸੇਤ ਜਹਾ ਗੁਲ ਰਾਜਤ ਹੈ ਜਿਹ ਕੇ ਜਮੁਨਾ ਢਿਗ ਆਇ ਬਹੀ ਹੈ।
ਤਾਹੀ ਸਮੈ ਹਰਿ ਰਾਧੇ ਗ੍ਰਸੀ ਉਪਮਾ ਤਿਹ ਕੀ ਕਬਿ ਸਯਾਮ ਕਹੀ ਹੈ।
ਸੇਤ ਤ੍ਰੀਯਾ ਤਨ ਸਯਾਮ ਹਰੀ ਮਨੋ ਸੋਮ ਕਲਾ ਇਹ ਰਾਹੁ ਗਹੀ ਹੈ।। ੬੭੧।।

jaha chand ki chandini chhajat hai jaha paat
chambeli ke sej dehi hai.
sait jaha gal rajat hai jeh kai Jamuna dhig aie behi hai.
tahi samai har Radhai grasi upma teh ki kab Siam kehi hai.
sait triya tan Siam hari mano soam kala eh rah gehi hai. (671)

ਤਿਹ ਕੋ ਹਰਿ ਜੂ ਫਿਰਿ ਛੋਰਿ ਦਯੋ ਸੋਊ ਕੁੰਜ ਗਲੀ ਕੇ ਬਿਖੈ ਬਨ ਮੈ।
ਫਿਰਿ ਗ੍ਵਾਰਿਨ ਮੈ ਸੋਊ ਜਾਇ ਮਿਲੀ ਅਤਿ ਆਨੰਦ ਕੈ ਅਪਨੇ ਤਨ ਮੈ।
ਅਤਿ ਤਾ ਛਬਿ ਕੀ ਉਪਮਾ ਹੈ ਕਹੀ ਉਪਜੀ ਜੁ ਕੋਊ ਕਬਿ ਕੈ ਮਨ ਮੈ।
ਮਨੋ ਕੇਹਰਿ ਤੇ ਛੁਟਵਾਇ ਮਿਲੀ ਮ੍ਰਿਗਨੀ ਕੋ ਮਨੋ ਮ੍ਰਿਗੀਯਾ ਬਨ ਮੈ।। ੬੭੨।।

teh ko har ju phir chhor deeyo souoo kunj galee
ke bikhai ban mein.
phir gavarin mein souoo jaie mili at anand kai apnai tan mein.
at ta chhab ki upma hai upji jo kouoo kab kai man mein.
mano kehar te chhutvaie mili mrigni ko mano
mrigiya ban mein. (672)

The poet siam, while describing this episode of Krishna, has stated that keeping her in his control, Krishna then spoke to her these words. As per the language of love, those sweet words were really full of love and admiration (like the nectar). Krishna, in an egoistic style, said, "O damsel of Brij! What do you lose (in this game of love)? O Radha! All other milkmaids are like your slaves, and you are the queen amongst than!" (670)

Then Sri Krishna took Radha in his embrance and clasp, where the moonlight was scattered, and the leaves of Jasmine were spread out, where the white flowers were blossoming and the river Jamuna was flowing close by. The beauty of this scene has been described by the poet siam as such. The damsel (Radha) was fair-complexioned, and Krishna was having a body, dark in complexion, and it seemed as if the lustre of moon had been encircled by the demon Rahu (ascending mode of moon). (671)

Then Sri Krishna let go Radha in the byelanes of kunj in the forest, enjoying the bliss of her sensuous love, she then joined the group of other milkmaids. The beauty of this scene has been depicted by the poet siam as such, as if the deer, getting loose from the clutches of the lion, went back to join the herd of other deer. (672)

ਫਿਰਿ ਜਾਇ ਕੈ ਗ੍ਵਾਰਿਨ ਮੈ ਹਰਿ ਜੂ ਅਤਿ ਹੀ ਇਕ ਸੁੰਦਰ ਖੇਲ ਮਚਾਯੋ।
ਚੰਦ੍ਰਭਗਾ ਹੂੰ ਕੇ ਹਾਥ ਪੈ ਹਾਥ ਧਰਿਯੋ ਅਤਿ ਸਹੀ ਮਨ ਮੈ ਸੁਖੁ ਪਾਯੋ।
ਗਾਵਤ ਗ੍ਵਾਰਿਨ ਹੈ ਸਭ ਗੀਤ ਜੋਊ ਉਨ ਕੈ ਮਨ ਭੀਤਰ ਭਾਯੋ।
ਸਯਾਮ ਕਹੈ ਮਨਿ ਆਨੰਦ ਕੈ ਮਨ ਕੋ ਫੁਨਿ ਸੋਕ ਸਭੈ ਬਿਸਾਰਯੋ।। ੬੭੩।।

phir jaie kai gavarin mein har ju ati hi ik sunder khel machaiyo.
chanderbhaga hun kai hath pai hath dhariou at sehi man mein sukh paiyo.
gavat gavarin hai sabh geet jouoo un kai man bheetar bhaiyo.
Siam kehai man anand kai mano ko phun sok sabhai bisarayo. (673)

ਹਰਿ ਨਾਚਤ ਨਾਚਤ ਗ੍ਵਾਰਿਨ ਮੈ ਹਸਿ ਚੰਦ੍ਰਭਗਾ ਹੂੰ ਕੀ ਓਰਿ ਨਿਹਾਰਿਯੌ।
ਸੋਊ ਹਸੀ ਇਤ ਤੇ ਏ ਹਸੇ ਜਦੁਰਾ ਤਿਹ ਸੇ ਬਚਨਾ ਹੈ ਉਚਾਰਿਯੋ।
ਮੇਰੋ ਮਹਾ ਹਿਤ ਹੈ ਤੁਮ ਸੋ ਬ੍ਰਿਖਭਾਨ ਸੁਤਾ ਇਹ ਹੇਰਿ ਬਿਚਾਰਿਯੋ।
ਆਨਿ ਤ੍ਰਿਯਾ ਸੰਗ ਹੇਤ ਕਰਿਯੋ ਹਮ ਊਪਰ ਤੇ ਹਰਿ ਚੇਤ ਬਿਸਾਰਿਯੋ।। ੬੭੪।।

har nachat gavarin mein hass chanderbhaga hun ki aour nihariou.
souoo hassi it tai eai hasai jadura teh se bachna hai uchariou.
mero maha hit hai tum so Brikhbhan suta eh heir bichariyo.
aan griya sung heit kariou hum ooper te har chet bisarviou. (674)

ਹਰਿ ਰਾਧਿਕਾ ਆਨਨ ਦੇਖਤ ਹੀ ਅਪਨੇ ਮਨ ਮੈ ਇਹ ਭਾਤਿ ਉਚਾਰਿਯੋ।
ਸਯਾਮ ਭਏ ਬਸਿ ਅਉਰ ਤ੍ਰਿਯਾ ਤਿਹ ਤੇ ਅਤਿ ਪੈ ਮਨਿ ਮਾਨ ਹੀ ਧਾਰਿਯੋ।
ਆਨੰਦ ਥੋ ਜਿਤਨੇ ਮਨ ਮੈ ਤਿਤਨ ਇਹ ਭਾਖਿ ਬਿਦਾ ਕਰਿ ਡਾਰਿਯੋ।
ਚੰਦ੍ਰਭਗਾ ਮੁਖਿ ਚੰਦ ਦੁਤੈ ਸਭ ਗ੍ਵਾਰਿਨ ਤੇ ਘਟ ਮੋਹਿ ਬਿਚਾਰਿਯੋ।। ੬੭੫।।

har radhika anan dekhat hi apnai man mein eh bhant uchariou.
Siam bhaie bas aour triya teh te at pai man maan hi dhariou.
anand tho jitno man mein titino eh bhakh bida kar dariou.
chanderbhaga mukh chand dutai sabh gavarni tai
ghat moh bichariou. (675)

Then joining the group of milkmaids, Sri Krishna started another game of fun and charm. He placed his hand on the hands of Chanderbhaga and left the joy of her company in heart. All the other milkmaids were singing songs which pleased him (Krishna) most. The poet siam has stated that Krishna felt greatly relieved and amused at heart and forgot all about his worries. (673)

Sri Krishna then glanced at Chanderbhaga while dancing with the milkmaids. She laughed and he also smiled, and Krishna said to her, "O Chanderbhaga! I have great love for you. "Radha, seeing all this, thought of herself that Krishna had developed love for another woman, having forgotton her great love and affection. (674)

On seeing Krishna's face again, Radha thought in her mind that now Kishna was in the control of another woman. New she should also feel annoyed with him and all the joy at heart was cast away soon. She felt that Krishna had taken her as inferior to all other milkmaids like Chanderbhaga and Chandermukhi. (675)

ਕਹਿ ਕੈ ਇਹ ਭਾਂਤਿ ਸੋਊ ਹੀ ਅਪਨੇ ਮਨ ਮੈ ਇਹ ਬਾਤ ਬਿਚਾਰੀ।
ਪ੍ਰੀਤ ਕਰੀ ਹਰਿ ਆਨਹਿ ਸੋ ਤਜਿ ਖੇਲ ਸਭੈ ਉਠਿ ਧਾਮਿ ਸਿਧਾਰੀ।
ਐਸ ਕਰੀ ਗਿਨਤੀ ਮਨ ਮੈ ਉਪਮਾ ਤਿਹ ਕੀ ਕਬਿ ਸਯਾਮ ਉਚਾਰੀ।
ਤ੍ਰੀਯਨ ਬੀਚ ਚਲੈਗੀ ਕਥਾ ਬ੍ਰਿਖਭਾਨੁ ਸੁਤਾ ਬ੍ਰਿਜਨਾਥਿ ਬਿਸਾਰੀ।। ੬੭੬।।

keh kai eh bhant souoo tab hi apnai man mein eh baat bichari.
preet kari har aneh se taj khel sabhai uth dham sidhari.
ais kari ganti man upma teh ki kab Siam uchari.
triyan beech chalaigi katha Brikhbhan suta brijnath bisari. (676)

ਅਥ ਰਾਧਿਕਾ ਕੋ ਮਾਨ ਕਥਨੰ

ਸਵੈਯਾ

ਇਹ ਭਾਂਤਿ ਚਲੀ ਕਹਿ ਕੈ ਸੁ ਤ੍ਰਿਯਾ ਕਬਿ ਸਯਾਮ ਕਹੈ ਸੋਊ ਕੁੰਜ ਗਲੀ ਹੈ।
ਚੰਦਮੁਖੀ ਤਨ ਕੰਚਨ ਸੇ ਸਭ ਗ੍ਵਾਰਿਨ ਤੇ ਜੋਊ ਖੂਬ ਭਲੀ ਹੈ।
ਮਾਨ ਕੀਯੋ ਨਿਖਰੀ ਤਿਨ ਤੇ ਮ੍ਰਿਗਨੀ ਸੀ ਮਨੋ ਸੁ ਬਿਨਾ ਹੀ ਅਲੀ ਹੈ।
ਯੌ ਉਪਜੀ ਉਪਮਾ ਮਨ ਮੈ ਪਤਿ ਸੋ ਰਤਿ ਮਾਨਹੁ ਰੂਠਿ ਚਲੀਹੈ।। ੬੭੭।।

Ab Radhika ko maan kathanung

Swaiyya'

eh bhant chali keh kai so triya kab siam kehai souoo kunj galee hai.
chandermukhi tan kanchan se sabh gavarin te jouoo khub bhali hai.
maan kiou nikhri tin te mrigni si mano so bina hi ali hai.
yoo upji upma man mein pat so rut manòh ruthchali hai. (677)

ਇਤ ਤੇ ਹਰਿ ਖੇਲਤ ਰ੍ਹਾਸ ਬਿਖੈ ਬ੍ਰਿਖਭਾਨ ਸੁਤਾ ਕਰਿ ਪ੍ਰੀਤਿ ਨਿਹਾਰੀ।
ਪੇਖ ਰਹਿਯੋ ਨ ਪਿਖੀ ਤਿਨ ਮੈ ਕਬਿ ਸਯਾਮ ਕਹੈ ਜੁ ਹੁਤੀ ਸਊ ਪਿਆਰੀ।
ਚੰਦ੍ਰਪ੍ਰਭਾ ਸਮ ਜਾ ਮੁਖ ਹੈ ਤਨ ਕੰਚਨ ਸੋ ਅਤਿ ਸੁੰਦਰ ਨਾਰੀ।
ਕੈ ਗ੍ਰਿਹਿ ਮਾਨ ਕੈ ਨੀਦ ਗਈ ਕਿ ਕੋਊ ਉਨਿ ਮਾਨ ਕੀ ਬਾਤ ਬਿਚਾਰੀ।। ੬੭੮।।

it te har khelat ras bikhai Brikhbhaan suta kar preet nihari.
pekh rehiou na pikhi tin mein hab Siam kehai jo huti souoo piari.
chanderprabha sum ja mukh hai tan kanchan so at sunder nari.
ko greh maan ki neend gaiee ke kouoo un maan ki bat bichari. (678)

Considering these musings in her mind, she thought to herself that Krishna had developed love for other women. Having thought like this, Radha went away to her place leaving this game of love. These thoughts of Radha have been depicted by the poet siam as this thing will spread around among the womenfolk of Brij that Krishna had forgotten Radha totally. (676)

Now the Episode of Radha's Indignation

Swiayya'

The poet siam has stated that saying these words, Radha went away from the kunj by lanes. The same Radha, whose face was shining like moon, and whose body was like gold (shining) and who was most conspicious among the milkmaids, had got annoyed and had got separated from them all. It seemed she was like a deer separated from the herd of deer, and was without any friend. The poet has depicted the scene as if Rati had gone away from her beloved spouse (Kamdev) god of love, being annoyed. (677)

On the other side, while playing there Krishna looked for Radha with great affection. The poet siam has stated that he found her missing, who was most lovable and affectionate to him. The one damsel, whose face was shining like moon, with the body like moon, with the body like gold on, (was missing). Either she had felt sleeply and gone away to her place or she had felt some displeasure at something. (678)

ਕਾਨ੍ਹ ਬਾਚਖ

ਸਵੈਯਾ

ਬਿਜਛਟਾ ਜਿਹ ਨਾਮ ਸਖੀ ਕੋ ਹੈ ਸੋਊ ਸਖੀ ਜਦੁਰਾਇ ਬੁਲਾਈ।
ਅੰਗ ਪ੍ਰਭਾ ਜਿਹ ਕੰਚਨ ਸੀ ਜਿਹ ਤੇ ਮੁਖ ਚੰਦ ਛਟਾ ਛਬਿ ਪਾਈ।
ਤਾ ਸੰਗਿ ਐਸੇ ਕਹਿਯੋ ਹਰਿਜੂ ਸੁਨ ਤੂ ਬ੍ਰਿਖਭਾਨ ਸੁਤਾ ਪਹਿ ਜਾਈ।
ਪਾਇਨ ਪੈ ਬਿਨਤੀਅਨ ਕੈ ਅਤਿ ਹੇਤ ਕੇ ਭਾਵ ਸੋ ਲਿਆਉ ਮਨਾਈ॥ ੬੭੯॥

Kahn baach

Swaiyya'

Bijchhata jeh naam sakhi ko hai souoo sakhi jadraie bulaiee.
ang prabha jeh kanchan si jeh te mukh chand chahata chhab paiee.
ta sng aissai kehiou harju sunn tu Brikhbhan suta peh jaiee.
paien pai bintian kai ati hait kai bhav so liou manaiee. (679)

ਜਦੁਰਾਇ ਕੀ ਸੁਨ ਕੈ ਬਤੀਆ ਬ੍ਰਿਖਭਾਨ ਸੁਤਾ ਜੋਊ ਬਾਲ ਭਲੀ ਹੈ।
ਰੂਪ ਮਨੋ ਸਮ ਸੁੰਦਰ ਮੈਨ ਕੇ ਮਾਨਹੁ ਸੁੰਦਰਿ ਕੰਜ ਕਲੀ ਹੈ।
ਤਾ ਕੇ ਮਨਾਇਬੋ ਕਾਜ ਚਲੀ ਹਰਿ ਕੋ ਫੁਨਿ ਆਇਸ ਪਾਇ ਅਲੀ ਹੈ।
ਯੋ ਉਪਜੀ ਜੀਯ ਮੈ ਉਪਮਾ ਕਰ ਤੇ ਚਕਈ ਮਨੋ ਛੂਟਿ ਚਲੀ ਹੈ॥ ੬੮੦॥

jaduraie ki sunn kai batian brikhbhan suta jouoo baal bhali hai.
roop mano sum sunder main rai manoh sunder kanj hali hai.
ta kai manaiebai kaaj chali har ko phun aies paie ali hai.
yo upji jeu mein upma kar tai chakiee mano chhut hai. (680)

Krishna then said

Swaiyya'

Krishna called the milkmaid, who was called Bijchhata, who was also having a body shining like gold with a face charming like the moonlight. Krishna told her like this, "O friend! Listen to me, and you go to Radha. Go to her and with a sincere request (from me) and professing great love and affection from me, you bring her back by persuading her some how. (679)

On listening to Krishna's words, she went to Radha, who was very good at heart, who was as beautiful as the god of love (Kamdev) and was as beautiful and charning as the lotus petals, to persnade her to come there. The poet has depicted the beauty of the scene just like the brahmani duck (chakvi) getting away from one's clutches. (680)

ਸਖੀ ਬਾਚ

ਸਵੈਯਾ

ਬਿਜ ਛਟਾ ਜਿਹ ਨਾਮ ਸਖੀ ਕੋ ਸੋਊ ਬ੍ਰਿਖਾਭਾਨ ਸੁਤਾ ਪਹਿ ਆਈ।
ਆਇ ਕੈ ਸੁੰਦਰ ਐਸੇ ਕਹਿਯੋ ਸੁਨ ਤੂ ਰੀ ਤ੍ਰੀਯਾ ਬ੍ਰਿਜਨਾਥਿ ਬੁਲਾਈ।
ਕੋ ਬ੍ਰਿਜਨਾਥ ਕਹਿਯੋ ਬ੍ਰਿਜ ਨਾਰਿ ਸੁ ਕੋ ਕਨ੍ਹਈਯਾ ਕਹਿਯੋ ਕਉਨ ਕਨਾਈ।
ਖੇਲਹੁ ਤਾ ਹੀ ਤ੍ਰੀਯਾ ਸੰਗਿ ਲਾਲ ਰੀ ਕੋ ਜਿਹ ਕੇ ਸੰਗਿ ਪ੍ਰੀਤਿ ਲਗਾਈ।। ੬੮੧।।

Sakhi baach

Swaiyya

Bijchhata jeh naam sakhi ko souoo Brikhbhan suta peh aiee.
aie kai sunder aisai kehiou sunn tu ri triya brijnath bulaiee.
ko brijnáth kehiou brij naar so ko keniyaia keho kaun kanaiee.
kheloh ta hi triya sung lal ri ko jeh ke sung preet lagaiee. (681)

ਸਜਨੀ ਨੰਦ ਲਾਲ ਬੁਲਾਵਤ ਹੈ ਅਪਨੇ ਮਨ ਮੈ ਹਠ ਰੰਚ ਨ ਕੀਜੈ।
ਆਈ ਹੋ ਹਉ ਚਲਿ ਕੈ ਤੁਮ ਪੈ ਤਿਹ ਤੇ ਸੁ ਕਹਿਯੋ ਅਬ ਮਾਨ ਹੀ ਲੀਜੈ।
ਬੇਗ ਚਲੋ ਜਦੁਰਾਇ ਕੇ ਪਾਸ ਕਛੂ ਤੁਮਰੋ ਇਹ ਤੇ ਨਹੀ ਛੀਜੈ।
ਤਾਹੀ ਤੇ ਬਾਤ ਕਹੋ ਤੁਮ ਸੋ ਸੁਖ ਆਪਨ ਲੈ ਸੁਖ ਅਉਰਨ ਦੀਜੈ।। ੬੮੨।।

Sajni nand lal bulavat hai apnai man mein hath ranch na keejai.
aiee ho hoan chal kai tum pai teh te so kehiou ab maan hi leejai.
beig chalo jadraie ke pas kachhoo tumro eh te nahi chheejai.
tahi tai baat kaho tum so sukh apan lai sukh aouran deejai. (682)

ਤਾ ਤੇ ਕਰੋ ਨਹੀ ਮਾਨ ਸਖੀ ਉਠਿ ਬੇਗ ਚਲੋ ਸਿਖ ਮਾਨਿ ਹਮਾਰੀ।
ਮੁਰਲੀ ਜਹ ਕਾਨ੍ਹ ਬਜਾਵਤ ਹੈ ਬਹਸੈ ਤਹ ਗ੍ਵਾਰਿਨ ਸੁੰਦਰ ਗਾਰੀ।
ਤਾਹੀ ਤੇ ਤੋ ਸੋ ਕਹੋ ਚਲੀਐ ਕਛੁ ਸੰਕ ਕਰੋ ਨ ਮਨੈ ਬ੍ਰਿਜ ਨਾਰੀ।
ਪਾਇਨ ਤੇਰੇ ਪਰੇ ਤਜਿ ਸੰਕ ਨਿਸੰਕ ਚਲੋ ਹਰਿ ਪਾਸਿਹ ਹਹਾ ਰੀ।। ੬੮੩।।

ta te karo nahi maan sakhi uth beig chale sikh maan hamari.
murli jeh kahn bajavat hain behsai teh gavarin sunder gari.
tahi tai to so keho chalai kachh sunk karo na manai brij nari.
paien terai paro taj sunk nisunk chalo har paseh haha ri. (683)

The girl friend then said

The girl friend, who was called Bijchhuta, came to Radha and said to Radha these sweet words, "O damsel (Radha)! Listen. Brijnath (Sri Krishna) has called you. "Then Radha (Brij woman) replied, "Who is this master of Brij?" Then Bijchhata said, "The same master, who is called Kanha." Then Radha again said, "Which Kanha?" Then Brijchhata again replied, "O dear friend! The same Lord with whom you were playing the game (of love) all this while and whom you love so much." (681)

"O Comrade! Nand Lal (Krishna) has asked you to come there. Do not have any stubborn attitude. I have come all the way to you for this purpose only, so you must accompany me, and agree to my request. You must go to meet Sri Krishna immediately, and it will not cause you any harm. So I would again request you to enjoy yourself (peace of mind) and let others have peace also" (Live and let live). (682)

"O dear Comrade! Do not be proud and get ready to accompany me, accepting my request. Where Kahna plays his flute and the milkmaids are making fun, hurling abuses on each other. That is why. I am telling you, O Radha! (Brij woman) Do not hesitate and come with me quickly. O friend! I would bow to you, touching your feet even. Do not hesitate and come to meet Sri Krishna without any reservations." (683)

ਸੰਕ ਕਛੂ ਨ ਕਰੋ ਮਨ ਮੈ ਤਜਿ ਸੰਕ ਨਿਸੰਕ ਚਲੋ ਸੁਨਿ ਮਾਨਿਨ।
ਤੇਰੇ ਮੈ ਪ੍ਰੀਤਿ ਮਹਾ ਹਰਿ ਕੀ ਤਿਹ ਤੇ ਹਉ ਕਹੋ ਤੁਹਿ ਸੰਗ ਗੁਮਾਨਨਿ।
ਨੈਨ ਬਨੇ ਤੁਮਰੇ ਸਰ ਸੇ ਸੁ ਧਰੇ ਮਨੋ ਤੀਛਨ ਮੈਨ ਕੀ ਸਾਨਨਿ।
ਤੋ ਹੀ ਸੋ ਪ੍ਰੇਮ ਮਹਾ ਹਰਿ ਕੇ ਇਹ ਬਾਤ ਹੀ ਤੇ ਕਛੂ ਹਉ ਹੂੰ ਅਜਾਨਨਿ।। ੬੮੪।।

sunk kachhoo na karo man mein taj sunk nisunk chalo sunn manan.
terai mein preet maha har ki teh te hoan kaho tohai sung gumanan.
nain bano tumrai sarse so dharai mano teechhan main ki sanin.
to hi so prem maha har ko eh baat hi te kachhu hun ajaran. (684)

ਮੁਰਲੀ ਜਦੁਬੀਰ ਬਜਾਵਤ ਹੈ ਕਬਿ ਸਯਾਮ ਕਹੈ ਅਤਿ ਸੁੰਦਰ ਠਉਰੈ।
ਤਾਹੀ ਤੇ ਤੇਰੇ ਪਾਸਿ ਪਠੀ ਸੁ ਕਹਿਯੋ ਤਿਹ ਲਿਆਵ ਸੁ ਜਾਇ ਕੈ ਦਉਰੇ।
ਨਾਚਤ ਹੈ ਜਹ ਚੰਦ੍ਰਭਗਾ ਅਰੁ ਗਾਇ ਕੈ ਗ੍ਵਾਰਿਨ ਲੇਤ ਹੈ ਭਉਰੇ।
ਤਾਹੀ ਤੇ ਬੇਗ ਚਲੋ ਸਜਨੀ ਤੁਮਰੇ ਬਿਨ ਹੀ ਰਸ ਲੂਟਰ ਅਉਰੈ।। ੬੮੫।

murli jadbeer bajavat hai kab Siam kehai at sunder thourai.
tahi te terai pas pathi so kehiou teh liav so jaie kai dourai.
nachat hai jeh chanderbhaga or gaie kai gavarin leit hai bhourai.
tahi te beig chaai sajni tumrai bin hi ras boolat aourai. (685)

ਤਾਹੀ ਤੇ ਬਾਲ ਬਲਾਇ ਲਿਉ ਤੇਰੀ ਮੈ ਬੇਗ ਚਲੋ ਨੰਦ ਲਾਲ ਬੁਲਾਵੈ।
ਸਯਾਮ ਬਜਾਵਤ ਹੈ ਮੁਰਲੀ ਜਹ ਗ੍ਵਾਰਿਨੀਯਾ ਮਿਲਿ ਮੰਗ ਗਾਵੈ।
ਸੋਰਠਿ ਸੁਧ ਮਲਾਰ ਬਿਲਾਵਲ ਸਯਾਮ ਕਹੈ ਨੰਦ ਲਾਲ ਰਿਝਾਵੈ।
ਅਉਰ ਕੀ ਬਾਤ ਕਹਾ ਕਹੀਯੋ ਸੁਰ ਤਯਾਗਿ ਸਭੈ ਸੁਰ ਮੰਡਲ ਆਵੈ।। ੬੮੬।।

tahi te bal balaie liou teri mein beig chalai nand lal bulavai.
Siam bajavat hai murli jeh vavaraniya mil mangal gavai.
sorath sudh malar bilaval Siam kehai nand lal reejhavai.
aour ki baat kaha kehiou sur tiag sabhai sur mandal avai. (686)

"O egoistic lady! Listen to me and forget about your hesitation; and accompany me without any hesitation or doubts. Sri Krishna loves you too much, as such O proud woman! I am telling you, to come with me. Your eyes are sharp like the arrows, which have been sharpened by the sharpner of sensual desires. Sri Krishna is deeply in love with you, though I am not aware of it fully." (684)

The poet siam has stated that Sri Krishna was playing on his flute at a beautiful spot. "That is why he has asked me to approach you and has told me to rush to you and bring you back alongwith me to the place, where Chanderbhaga was dancing and other dairy maids were singing songs moving around Krishna. So O dear friend! Let us go quickly else the others would be enjoying all the love and fun. (685)

"O dear friend! I am offering myself as a scarifice to you, and requesting you to accompany me quickly, as Nand Lal (Krishna) was calling you (waiting for you). Where Krishna was playing his flute, there the milkmaids were singing together songs of joy and merriment." The poet siam has stated that Krishna was arousing them all, by singing songs in Ragas like Sorath, perfect Malhar and Bilawal etc. What to talk of others, even the gods were coming there (to watch) leaving the heaven of gods. (686)

ਰਾਧੇ ਬਾਚ ਪ੍ਰਤਿ ਉਤਰ

ਸਵੈਯਾ

ਮੈ ਨ ਚਲੋ ਸਜਨੀ ਹਰਿ ਪੈ ਜੁ ਚਲੋ ਤਬ ਮੋਹਿ ਬ੍ਰਿਜਨਾਥ ਦੁਹਾਈ।
ਮੈ ਸੰਗ ਪ੍ਰੀਤਿ ਤਜੀ ਜਦੁਨੰਦਨ ਚੰਦ੍ਰਭਗਾ ਸੰਗਿ ਪ੍ਰੀਤਿ ਲਗਾਈ।
ਸਯਾਮ ਕੀ ਪ੍ਰੀਤਿ ਮਹਾ ਤੁਮ ਸੌਂ ਤਜਿ ਮਾਨ ਹਹਾ ਰੀ ਚਲੋ ਦੁਚਿਤਾਈ।
ਤੇਰੇ ਬਿਨਾ ਨਹੀ ਖੇਲਤ ਹੈ ਕਹਿਯੋ ਖੇਲਹੁ ਜਾਹੂੰ ਸੋ ਪ੍ਰੀਤਿ ਲਗਾਈ।। ੬੮੭।।

Radhai baach prati uttar

Swaiyya'

main na chalo sajni har pai jo chalo tab mohai brijnath duhaiee.
mein sung preet taji janandan chanderbhaga sung preet lagaiee.
Siam ki preet maha tum son taj maan haha ri chalo duchitaiee.
terai bina nahi khelat hai kehiou kheloh jahun so preet lagaiee. (687)

ਦੂਤੀ ਵਾਚ

ਸਵੈਯਾ

ਪਾਇ ਪਰੋ ਤੁਮਰੇ ਸਜਨੀ ਅਤਿ ਹੀ ਮਨ ਭੀਤਰ ਮਾਨੁ ਨ ਕਈਯੈ।
ਸਯਾਮ ਬੁਲਾਵਤ ਹੈ ਸੁ ਜਹਾ ਉਠ ਕੈ ਤਿਹ ਠਉਰ ਬਿਖੈ ਚਲਿ ਜਈਯੈ।
ਨਾਚਤ ਹੈ ਜਿਮ ਗ੍ਵਾਰਨਿਆ ਨਚੀਯੈ ਤਿਮ ਅਉ ਤਿਹ ਭਾਤਿ ਹੀ ਗਈਯੈ।
ਅਉਰ ਅਨੇਕਿ ਬਾਤ ਕਰੋ ਪਰ ਰਾਧੇ ਬਲਾਇ ਲਿਉ ਸਉਹ ਨ ਖਈਯੈ।। ੬੮੮।।

Dooti Vaach

Swaiyya'

paie paro tumrai sajni at hi man bheetar maan na kaieeyai.
Siam bulavat hai so jaha uth kai teh thour bikhai chal jaieeyai.
nachat hai jim gavarania nachiyai tim aou teh bhant hi gaieeyai.
aour anaikik baat karo par Radhai balie liou suoh na kheiya. (688)

Then Radha replied to her as :

Swaiyya'

"O dear friend! I will not go to meet Krishna. I would swear by Krishna, that I am not coming at all, as Krishna has given up my love and has developed love for Chanderbhaga." In reply, Brijchhata said, "Krishna has got the maximum love for you. O friend! Alas, you do not follow. Leaving your egoism and dual-mindedness, please come with me. Without your presence, he does not want to play." Then Radha said, "Let him play with the woman, with whom he has developed his love now." (687)

The emissary then said.

Swaiyya'

"O dear friend! I would again bow to you with request, not to feel so much annoyance and egoism. You should go to the place where Krishna was calling you to meet him. You should also dance and sing as the other milkmaids were dancing and singing songs. O Radha! I would offer myself as a scarifice to you, but you should not swear, though you may say anything else." (688)

ਰਾਧੇ ਬਾਚ

ਸਵੈਯਾ

ਜੈਹਉ ਨ ਹਉ ਸੁਨ ਰੀ ਸਜਨੀ ਤੁਹਿ ਸੀ ਹਰਿ ਗ੍ਵਾਰਿਨ ਕੋਟਿ ਪਠਾਵੈ।
ਬੰਸੀ ਬਜਾਵੈ ਤਹਾ ਤੁ ਕਹਾ ਅਰੁ ਆਪ ਕਹਾ ਭਯੋ ਮੰਗਲ ਗਾਵੈ।
ਮੈ ਨ ਚਲੋ ਤਿਹ ਠਉਰ ਬਿਖੈ ਬ੍ਰਹਮਾ ਹਮ ਕੋ ਕਹਿਯੋ ਆਨਿ ਸੁਨਾਵੈ।
ਅਉਰ ਸਖੀ ਕੀ ਕਹਾ ਗਨਤੀ ਨਹੀ ਜਾਉ ਰੀ ਜਉ ਹਰਿ ਆਪਨ ਆਵੈ॥ ੬੮੯॥

Radhai baach

Swaiyya'

jaihoan na houn sunn ri sajni tohai si har gavarin kot pathavai.
bansi bajavai taha tu kaha ar aaap kaha bhiou mangal gavai.
mein na chalo teh thour bikhai brahma hum ko kehiou aan sunavai.
aour sakhi ki kaha ganti nahi jaou ri jou har apan avai. (689)

ਦੂਤੀ ਬਾਚ ਰਾਧੇ ਸੋ

ਸਵੈਯਾ

ਕਾਹੇ ਕੋ ਮਾਨ ਕਰੈ ਸੁਨ ਗ੍ਵਾਰਿਨ ਕਹੈ ਉਠ ਕੈ ਕਰ ਸੋਊ।
ਜਾ ਕੇ ਕੀਏ ਹਰਿ ਹੋਇ ਖੁਸੀ ਸੁਨਿਯੈ ਬਲ ਕਾਜ ਕਰੋ ਅਬ ਜੋਊ।
ਤਉ ਤੁਹਿ ਬੋਲਿ ਪਠਾਂਵਤ ਹੈ ਜਬ ਪ੍ਰੀਤਿ ਲਗੀ ਤੁਮ ਸੋ ਤਬ ਓਊ।
ਨਾਤਰ ਰਾਸ ਬਿਖੈ ਸਨ ਰੀ ਤੁਹਿ ਸੀ ਨਹਿ ਗ੍ਵਾਰਿਨ ਸੁੰਦਰ ਕੋਊ॥ ੬੯੦॥

Dooti baach Radhai se

Swaiyya'

kahai ko karai sunn gavarin Siam kehai uth kai kar souoo.
ja ke keeai har hoiai khusi suniyai bal kaaj karo ab jouoo.
tou tohai bole pathavat hai jab preet lagi tum so tab auouoo.
natar ras bikhai sunn ri tohai si neh gavarin sunder houoo. (690)

Then Radha said

Swaiyya'

"O dear friend! Listen to me! I would not come. Even if he were to send million of milkmaids like you. Even if Krishna was playing on the flute, so what? Even if he were to sing songs of joy and merriment, so what? I would not go to that place, even if Brahma himself were to bring his message to deliver it to me. O dear friend! What to say of all others? Even if Krishna himself were to come for calling me, I would not go there even then." (689)

Then the emissary (of Krishna) said to Radha-

Swaiyya'

"O (milkmaid) Radha! Listen. What for are you making so much fuss and annoyance? Whatever Krishna was telling you, you should do that job only. O dear friend! I would commend and request you to perform such functions as would please Sri Krishna. That is why he had sent for you time and again as he had developed great love for you. Otherwise listen to me! Was there no other milkmaid as charming as yourself in this game of love?" (690)

ਸੰਗ ਤੇਰੇ ਹੀ ਪ੍ਰੀਤਿ ਘਨੀ ਹਰਿ ਕੀ ਸਭ ਜਾਨਤ ਹੈ ਕਛੂ ਨਾਹਿ ਨਈ।
ਜਿਹ ਕੀ ਮੁਖ ਉਪਮਾ ਚੰਦ੍ਰਪ੍ਰਭਾ ਜਿਹ ਕੀ ਤਨ ਭਾ ਮਨੋ ਰੂਪ ਮਈ।
ਤਿਹ ਸੰਗ ਕੋ ਤਯਾਗਿ ਸੁਨੋ ਸਜਨੀ ਗ੍ਰਿਹ ਕੀ ਉਠ ਕੈ ਤੁਹਿ ਬਾਟ ਲਈ।
ਬ੍ਰਿਜ ਨਾਥ ਕੇ ਸੰਗ ਸਖੀ ਬਹੁ ਤੇਰੀ ਰੀ ਤੋ ਸੀ ਗੁਵਾਰਿ ਭਈ ਨ ਭਈ॥ ੬੯੧॥

sung terai hi preet ghani har ki sabh janat hai kachhu nahai naiee.
jeh hi mukh upma chanderprabha jeh ki tan ka mano roop maiee.
teh sung ko taiyag sunno sajni greeb ki uth kai tohai baat laiee.
brij nath ke sung sakhi boh teri hi tai si gavarai bhaiee na behaiee. (691)

ਕਬਿਯੋ ਬਾਚ

ਸਵੈਯਾ

ਸੁਨ ਕੈ ਇਹ ਗ੍ਵਾਰਿਨ ਕੀ ਬਤੀਯਾ ਬ੍ਰਿਖਭਾਨ ਸੁਤਾ ਮਨਿ ਕੋਪ ਭਈ ਹੈ।
ਕਾਨ੍ਹ ਬਿਨਾ ਪਠਏ ਰੀ ਤ੍ਰੀਯਾ ਹਮਰੇ ਉਨ ਕੇ ਉਠਿ ਬੀਚ ਪਈ ਹੈ।
ਆਈ ਮਨਾਵਤ ਹੈ ਕਮ ਕੋ ਸੁ ਕਹੀ ਬਤੀਯਾ ਜੁ ਨਹੀ ਰੁਚਈ ਹੈ।
ਕੋਪ ਕੈ ਉਤਰ ਦੇਤ ਭਨਹੀ ਚਲ ਰੀ ਤੂ ਕਿਨਿ ਬੀਚ ਦਈ ਹੈ॥ ੬੯੨॥

Kabiou baach

Swiayya'

sunn kai eh gavarin ki batiyan Brikhbhan suta man kop bhaiee hai.
kahn bina pathei hi triya humrai un ke uth beech paiee hai.
aiee manavan kai hum ko so kehi batiya juo nahi ruchaiee hai.
kop kai uttar det bhaiee ri chal re tu kin beech daiee hai. (692)

s"Everyone knew that Sri Krishna had developed the greatest love for you, and this was nothing new that your face was as beautiful as the moon and the lustre of your body was truly glamorous. O dear friend! Now you have deserted him and have followed the path of your home. Krishna had many milkmaids as friends, and there could be no greater fool than yourself." (691)

The poet has stated

Swaiyya'

Hearing such words of Bijchhata. Radha was furious with rage, and said, "O woman! Without Kahna's consent, you have dared to become a middle woman between us and are telling me those words (things) which I do not apreciate. So she said in great fury, "You go away. Who has given you the authority of becoming a middle person between us?" (692)

ਦੂਤੀ ਬਾਚ ਕਾਨ੍ਹ ਸੋ

ਸਵੈਯਾ

ਕੋਪ ਕੈ ਉਤਰ ਦੇਤ ਭਈ ਇਨ ਆਇ ਕਹਿਯੋ ਫਿਰਿ ਸੰਗ ਸੁਜਾਨੈ।
ਬੈਠ ਰਹੀ ਹਠ ਮਾਨਿ ਤ੍ਰੀਯਾ ਹਉ ਮਨਾਇ ਰਹੀ ਜੜ ਕਿਉ ਹੂੰ ਨ ਮਾਨੈ।
ਸਾਮ ਦੀਏ ਨ ਮਨੈ ਨਹੀ ਦੰਡ ਮਨੈ ਨਹੀ ਭੇਦ ਦੀਏ ਅਰੁ ਦਾਨੈ।
ਐਸੀ ਗੁਵਾਰਿ ਸੋ ਹੇਤ ਕਹਾ ਤੁਮਰੀ ਜੋਊ ਪ੍ਰੀਤਿ ਕੋ ਰੰਗ ਨ ਜਾਨੈ।। ੬੯੩।।

Dooti baach kahn se

Swaiyya'

kope kai uttar deit bhaiee in aie kehiou phir sung sujanai.
baith rehi hath maan triya hoan mame rehi jarr kiun hun na manai.
saam diai na manai nehi dand maiai nehi bheid deeai ar danai.
aisi govar so heit kaha tumri jouoo preet ko rung na janai. (693)

ਮੈਨ ਪ੍ਰਭਾ ਬਾਚ ਕਾਨ੍ਹ ਜੂ ਸੋ

ਸਵੈਯਾ

ਮੈਨ ਪ੍ਰਭਾ ਹਰਿ ਪਾਸ ਹੁਤੀ ਸੁਨ ਕੈ ਬਤੀਯਾ ਤਬ ਬੋਲਿ ਉਠੀ ਹੈ।
ਲਿਆਇ ਹੋ ਹਉ ਇਹ ਭਾਤਿ ਕਹਿਯੋ ਤੁਮ ਤੇ ਹਰਿ ਜੂ ਜੋਊ ਗ੍ਵਾਰ ਰੁਠੀ ਹੈ।
ਕਾਨ੍ਹ ਕੇ ਪਾਇਨ ਪੈ ਤਬ ਹੀ ਸੁ ਲਿਯਾਵਨ ਤਾਹੀ ਕੇ ਕਾਜ ਉਠੀ ਹੈ।
ਸੁੰਦਰਤਾ ਮੁਖ ਊਪਰ ਤੇ ਮਨੋ ਕੰਜ ਪ੍ਰਭਾ ਸਭ ਵਾਰ ਸੁਟੀ ਹੈ।। ੬੯੪।।

Main prabha baach kahn ju so

Swaiyya'

main prabha har paas huti sunn kai batiyan tab bole uthi hai.
liaie ho hoan eh bhant kehiou tum te har ju jouoo gavar ruth hai.
kahn kai paien pai tab hi so liayavan tahi hai kaag uthi hai.
sunderta mukh ooper te mano kanj prabha sabh vaar suti hai. (694)

So the emissary (went back) and told Kahna -
Swaiyya'

When Radha gave this reply in a great furious manner, then Bijchhatta came back and told Kahna, "That woman had got annoyed and was stubbornly sitting at home, and inspite of all my requests, that foolish woman was not willing to compromise in any case. She had not agreed to my requests even, nor at my admonishing her. She would not agree even on giving her any gifts or at the cost of her secrets (known to you). What was the use of your loving such a foolish person, who did not appreciate the value of your true love for her?" (693)

Then Mainprabha (another milkmaid) said to Krishna
Swaiyya'

Maniprabha, another milkmaid standing closeby, on hearing the talk of Bijchhata spoke out suddenly, and said to Krishna. "O Krishna! The milkmaid, who has got annoyed with you, I will arrange to bring her back. She paid her respects with folded hands to Krishna, and went away to bring back the annoyed woman". Her beauty was more charming than that of the lotus-flower even. (694)

ਹਰਿ ਪਾਇਨ ਪੈ ਇਹ ਭਾਤਿ ਕਹਿਯੋ ਹਰਿ ਜੂ ਉਹ ਕੇ ਢਿਗ ਹਉ ਚਲਿ ਜੈ ਹੋ।
ਜਾ ਹੀ ਉਪਾਵ ਤੇ ਆਇ ਹੈ ਸੁੰਦਰਿ ਤਾਹੀ ਉਪਾਇ ਮਨਾਇ ਲਿਯੈ ਹੈ।
ਪਾਇਨ ਪੈ ਬਿਨੀਅਤ ਕੈ ਰਿਝਵਾਇ ਕੈ ਸੁੰਦਰਿ ਗ੍ਵਾਰਿ ਮਨੈਹੋ।
ਆਜ ਹੀ ਤੋ ਢਿਗ ਆਨਿ ਮਿਲੈਹੋ ਜੂ ਲਯਾਏ ਬਿਨਾ ਤੁਮਰੀ ਨ ਕਹੈ ਹੋ।। ੬੯੫।।

har paien pai eh bhant kehiou jar ju oh kai dhig hoan chal jai ho.
ja hi upav te aie hai sunder tahi upaie manaie liayai hai.
paen pai bintian kai rijhvaie kai sunder gvar maneho.
aaj hi te dhig aan milaiho ju lieyaie bina tumri na kehai ho. (695)

ਹਰਿ ਪਾਇਨ ਪੈ ਤਿਹ ਠਉਰ ਚਲੀ ਕਬਿ ਸਯਾਮ ਕਹੈ ਫੁਨਿ ਮੈਨ ਪ੍ਰਭਾ।
ਜਿਹ ਕੇ ਨਹੀ ਤੁਲਿ ਮੰਦੋਦਰਿ ਹੈ ਜਿਹ ਤੁਲ ਤ੍ਰੀਯਾ ਨਹੀ ਇੰਦ੍ ਸਭਾ।
ਜਿਹ ਕੋ ਮੁਖ ਸੁੰਦਰ ਰਾਜਦ ਹੈ ਇਹ ਭਾਤਿ ਲਸੈ ਤ੍ਰੀਯਾ ਵਾ ਕੀ ਆਭਾ।
ਮਨੋ ਚੰਦ ਕੁਰੰਗਨ ਕੇਹਰ ਕੀਰ ਪ੍ਰਭਾ ਕੋ ਸਭੋ ਧਨ ਯਾਹਿ ਲਭਾ।। ੬੯੬।

har paien pai teh thour chali kab Siam kehai phun main prabha.
jeh ko nahi tul mandodar hai jeh tul triya nahi Inder sabha.
jeh ko mukh sunder rajat hai eh bhant lasai triya va ki abha.
mano chand kurangan kehar keer prabha sabhai dhan yahan labha. (696)

ਪ੍ਰਤਿਉਤਰ ਬਾਚ

ਸਵੈਯਾ

ਚਲਿ ਚੰਦਮਖੀ ਹਰਿ ਕੇ ਢਿਗ ਤੇ ਬ੍ਰਿਖਭਾਨ ਸੁਤਾ ਪਹਿ ਪੈ ਚਲਿ ਆਈ।
ਆਇ ਕੈ ਐਸੇ ਕਹਿਯੋ ਤਿਹ ਸੋ ਬਲ ਬੇਗ ਚਲੋ ਨੰਦ ਲਾਲ ਬੁਲਾਈ।
ਮੈ ਨ ਚਲੋ ਹਰਿ ਪਾਸ ਹਹਾ ਚਲੁ ਐਸੇ ਕਹਿਯੋ ਨ ਕਰੋ ਦੁਚਿਤਾਈ।
ਕਾਹੇ ਕੋ ਬੈਠ ਰਹੀ ਇਹ ਠਉਰ ਮੈ ਮੋਹਨ ਕੋ ਮਨੋ ਚਿਤੁ ਚੁਰਾਈ।। ੬੯੭।।

patituttar baach

Swaiyya'

chal chandermukhi har kai dhig te Brikhbhan suta pai chal aiee.
aie kai aisai kehiou teh so bal beig chalo nand lal bulaiee.
main te chalo(n) har pass haha chal aisai kehiou na kaho duchitaiee.
kahai ko baith rehi eh thour mein mohan ko mano chit churaiee. (697)

On bowing to Krishna, with folded hands, she said, "O Sri Krishna! That beautiful woman (Radha) would definitely come back. I will get her for a compromise with you, with all my efforts. I will request her with all the means at my disposal even bowing to her, and by alluring her. I will manage to bring back that beauty. I wll arrange to bring her for a meeting with you today only, and without bringing her back, I will not deserve to be called your own friend." (695)

The poet siam has remarked that after bowing to Sri Krishna, Mainprabha, then left for that place, who was charming than Mandri even, and there could be none like her as beautiful, in the assembly of Indra even. Whose face was looking so glorious, as if all the beauty characteristias of the moon, deer, lion and parrots had borrowed their charm from her only." (696)

In reply, she said

Swaiyya'

Tha Mainprabha, with a face shining like the moon, came to Radha from Krishna and on reaching there, she said, "(O Radha!) I would sacrifice myself to you. Please hurry up, as Krishna had called you." Then Radha replied to her, "I will not go to meet Krishna." Then mainprabha said, "Alas! Do not say this. You must go, forgetting your dual-mindedness. Having (stolen the heart of Mohan) enamoured Krishna, why are you hiding yourself here?" (697)

ਜਾਹਿ ਘੋਰ ਘਟਾ ਘਟ ਆਏ ਘਨੋ ਚਹੂੰ ਓਰਨ ਮੈ ਜਹ ਮੋਰ ਪੁਕਾਰੈ।
ਨਾਚਤ ਹੈ ਜਹ ਗ੍ਵਾਰਨੀਯਾ ਤਿਹ ਪੇਖਿ ਘਨੇ ਬਿਰਹੀ ਤਨ ਵਾਰੈ।
ਤਉਨ ਸਮੈ ਜਦੁਰਾਇ ਸੁਨੇ ਮੁਰਲੀ ਕੇ ਬਜਾਇ ਕੈ ਤੋਹਿ ਚਿਤਾਰੈ।
ਤਾਹੀ ਤੇ ਬੇਗ ਚਲੋ ਸਜਨੀ ਤਿਹ ਕਉਤਕ ਕੋ ਹਮ ਜਾਇ ਨਿਹਾਰੈ॥ ੬੯੮॥

jahai ghor ghata ghat aie ghanai chahun aouran main jeh mor pukarai.
nachat hai jeh guaraniya teh peikh ghanai birhi tan varai.
toun samai jadraie sunnai murli kai-bajaie kai tohai chitarai.
tahi te beig chalo sajni teh koutak ko hum jaiee niharai. (698)

ਤਾ ਤੇ ਨ ਮਾਨ ਕਰੋ ਸਜਨੀ ਹਰਿ ਪਾਸ ਚਲੋ ਨਾਹਿ ਸੰਕ ਬਿਚਾਰੋ।
ਬਾਤ ਧਰੋ ਰਸ ਹੂੰ ਕੀ ਮਨੈ ਅਪਨੈ ਮਨ ਮੈ ਨ ਕਛੂ ਹਠ ਧਾਰੇ।
ਕਉਤਕ ਕਾਨ ਕੋ ਦਖਨ ਕੋ ਤਿਹ ਕੋ ਜਸ ਪੈ ਕਬਿ ਸਯਾਮ ਉਚਾਰੋ।
ਕਾਹੇ ਕਉ ਬੈਠ ਰਹੀ ਹਠ ਕੈ ਕਹਿਯੋ ਦੇਖਨ ਕਉ ਉਮਗਿਯੋ ਮਨ ਸਾਰੋ॥ ੬੯੯॥

ta te na maan karo sajni har paas chalo nihai sunk bicharo.
baat dharo rass hun ki manai apnai man mein na kachhu hChopaiath dharai.
koutak ḳaan ko dhakhan ko teh ko jas pai kab Siam ucharo.
kehai ko baith rehi hath kai kehiou dekhan
kou umgiou man saro. (699)

ਹਰਿ ਪਾਸ ਨ ਮੈ ਚਲਹੋ ਸਜਨੀ ਪਿਖਬੇ ਕਹੁ ਕਉਤੁਕ ਜੀਯ ਨ ਮੇਰੋ।
ਸਯਾਮ ਰਚੇ ਸੰਗ ਅਉਰ ਤ੍ਰੀਯਾ ਤਜ ਕੈ ਹਮ ਸੋ ਫੁਨਿ ਨੇਹ ਘਨੇਰੋ।
ਚੰਦ੍ਰਭਗਾ ਹੂੰ ਕੇ ਸੰਗਿ ਕਹਿਯੋ ਨਾਹਿ ਨਾਰੀ ਕਹਾ ਮੁਹਿ ਨੈਨਨ ਹੇਰੋ।
ਤਾ ਤੇ ਨ ਪਾਸ ਚਲੋ ਹਰਿ ਹਉ ਉਠਿ ਜਾਹਿ ਜੋਊ ਉਮਗਿਯੋ ਮਨ ਤੇਰੋ॥ ੭00॥

har pas na mein chalhon sajni pikhbei koh kautak jieu na mero.
Siam rachai sung aour triya taj kai hum so phun neh ghanaro.
chanderbhaga hun kai sung kehiou neh nari kaha mohai nainan hero.
ta te na pas chalo(n) har hoan uth jahei jouoo umgiou man tero. (700)

The place, where dark clouds gather together to cast their shadow; where peacocks were making musical sounds from all the four sides, where milkmaids were dancing, on watching whom many separated ones intend to sacrifice their body even. There, O dear friend! Listen to me, Krishna is reminded of you while playing on his flute. So, O dear friend! Let us go quickly, and perceive his wonderful plays (games) (being played by Krishna). (698)

O dear friend! Do not feel annoyed as such and go to meet Sri Krishna, without having any hesitation, whatsoever. You should think of only love in your mind, without having any stubborn attitude at heart. The poet siam has stated that, she should only think of his praises to watch his playful games only. She further said, "When everyone else was keen to watch Krishna's feats, why are you trying to stay behind due to your obstinancy?" (699)

Then Radha replied, "O dear friend! I will not go to meet Krishna, as I am not keen anymore to watch his feats or gameplays. Krishna had developed his love for other women and had given up his intense love for me. (Who was the other woman?) When replied, "He was in love with Chander Prabha." Then Mainprabha said, "There is no other woman." But Radha said, "I had seen with my own eyes. As such 'I will not go to Krishna. But if you are keen to watch his fun, then you may go." (700)

ਦੂਤੀ ਬਾਚ

ਸਵੈਯਾ

ਮੈ ਕਹਾ ਦੇਖਨ ਜਾਉ ਤ੍ਰੀਯਾ ਤੁਹਿ ਲਯਾਵਨ ਕੋ ਜਦੁਰਾਇ ਪਠਾਈ।
ਤਾਹੀ ਤੇ ਹਉ ਸਭ ਗ੍ਵਾਰਿਨ ਤੇ ਵੁਠ ਕੈ ਤਬ ਹੀ ਤੁਮਰੇ ਪਹਿ ਆਈ।
ਤੂ ਅਭਿਮਾਨ ਕੈ ਬੈਠ ਰਹੀ ਨਹੀ ਮਾਨਤ ਹੈ ਕਛੂ ਸਖਿ ਪਰਾਈ।
ਬੇਗ ਚਲੌ ਤੁਹਿ ਸੰਗ ਕਹੌ ਤੁਮਰੇ ਮਗੁ ਹੋਰਤ ਠਾਢਿ ਕਨ੍ਹਾਈ।। ੭੦੧।।

dooti baach

Swaiyya

min kaha dekhan jaou(n) triya tohai liavan ko jadraie pethaiee.
tahi te hoan sabh gavarin te uth kai tab hi tumrai peh aiee.
tu abhiman kai baith nehi nahi manat hai kachhu seekh praiee.
beig chalo tohai sung kaho tumrai mug herat
thanth kahnaïee. (701)

ਰਾਧੇ ਬਾਚ

ਸਵੈਯਾ

ਹਰਿ ਪਾਸ ਨ ਮੈ ਚਲਹੇ ਰੀ ਸਖੀ ਤੁ ਕਹਾ ਭਯੋ ਜੁ ਤੁਹਿ ਬਾਤ ਬਨਾਈ।
ਸਯਾਮ ਨ ਮੋਰੇ ਤੂ ਪਾਸ ਪਠੀ ਇਹ ਬਾਤਨ ਤੇ ਕਪਟੀ ਲਖਿ ਪਾਈ।
ਭੀ ਕਪਟੀ ਤੁ ਕਹਾ ਭਯੋ ਗ੍ਵਾਰਨਿ ਤੂ ਨ ਲਖੈ ਕਛੂ ਪੀਰ ਪਰਾਈ।
ਯੌ ਕਹਿ ਕੈ ਸਿਰ ਨਯਾਇ ਰਹੀ ਕਹਿ ਐਸੋ ਨ ਮਾਨ ਪਿਖਿਯੋ ਕਹੂੰ ਮਾਈ।। ੭੦੨।।

Radhai baach

Swaiyya'

har ras na mein chalho ri sakhi tu kaha bhiou jo tohai baat banaiee.
Siam na morai tu pas pathi eh batan te kapti lakh paiee.
bhi kapti tu kaha hhiou gavarin tu na lakhai kachh peer praiee.
yo keh kai niyaie rehi keh aiso na maan pikhiou
kahnun maiee. (702)

The emissary then said

Swaiyya'

O dear friend! What for should I go? I had been sent by Krishna to bringing you alongwith me. So leaving all other milkmaids I had come to you specially. But you are sitting here due to your egoistic tendencies and are not prepared to listen to someone else's advice. So I am telling you again to hurry up, as Krishna was anxiously waiting for you alone." (701)

Radha again said

Swaiyya'

"O frined! I will not go to meet Krishna, what for you are making these stories as Krishna had not sent you to call me. Infact, from your talk, it appears you are deceitful." So the emissary said, "Even if I were decietful, so what? But O milkmaid (Radha)! You do not realize the other's painful condition." Having said these words, she bowed to her and said, "I have not seen such an attitude of stubborn annoyance in any other woman." (702)

ਦੂਤੀ ਬਾਚ

ਸਵੈਯਾ

ਫਿਰਿ ਐਸੇ ਕਹਿਯੋ ਚਲੀਯੇ ਰੀ ਹਹਾ ਬਲ ਮੈ ਹਰਿ ਕੇ ਪਹਿ ਯੋ ਕਹਿ ਆਈ।
ਹੋਹੁ ਨ ਆਤੁਰ ਸ੍ਰੀ ਬ੍ਰਿਜਨਾਥ ਹਉ ਲਯਾਵਤ ਹੋ ਉਹਿ ਜਾਇ ਮਨਾਈ।
ਇਹ ਤੂ ਕਰਿ ਮਾਨ ਰਹੀ ਸਜਨੀ ਹਰਿ ਪੈ ਤੁ ਚਲੋ ਤਜਿ ਕੈ ਦੁਚਿਤਾਈ।
ਤੋ ਬਿਨੁ ਮੋ ਪੈ ਨ ਜਾਤ ਗਯੋ ਕਹਿਯੋ ਜਾਨਤ ਹੈ ਕਛੁ ਬਾਤ ਪਰਾਈ।। ੭੦੩।।

Dooti baach

Swaiyya'

phir aiso kehiou chaliou ri haha bal mein har ke
peh yo keh aiee.
hoh na atur Sri Brijnath hoan liavat ho oh jaie manaiee.
it tu kar maan rehi sajni har pai tu chalai taj kai duchitaiee.
tou bin mo pai na jaat geyo kehiou janat hai
kachh baat praiee. (703)

ਰਾਧੇ ਬਾਚ

ਸਵੈਯਾ

ਉਠ ਆਈ ਹੁਤੀ ਤੁ ਕਹਾ ਭਯੋ ਗ੍ਵਾਰਨਿ ਆਈ ਨ ਪੂਛਿ ਕਹਿਯੋ ਕਛੁ ਸੋਰੀ।
ਜਾਹਿ ਕਹਿਯੋ ਫਿਰਿ ਕੈ ਹਰਿ ਪੈ ਇਹ ਤੇ ਕਛੁ ਲਾਜ ਨ ਲਾਗਤ ਤੋਰੀ।
ਮੋ ਬਤੀਯਾ ਜਦੁਰਾਇ ਜੁ ਪੈ ਕਬਿ ਸਯਾਮ ਕਹੈ ਕਹੀਯੋ ਸੁ ਅਹੋ ਰੀ।
ਚੰਦ੍ਰਭਗਾ ਸੰਗਿ ਪ੍ਰੀਤਿ ਕਰੋ ਤੁਮ ਸੋ ਨਹੀ ਪ੍ਰੀਤਿ ਕਹਿਯੋ ਪ੍ਰਭ ਮੋਰੀ।। ੭੦੪।।

Radhai baach

Swaiyya'

uthi aiee huti tu kaha bhiou gavarin tu na lakhai kachu sori.
jahei kehiou phir kai har pai eh to kachh taaj na lagat teri.
mo batiya jadraie ju pai kab Siam kehai kehiou so aho ri.
chanderbhaga sung preet karo tum so nahi preet
kehiou prabh mori. (704)

The emissary said

Swaiyya'

Then Mainprabha said like this, "Oh friend! Alas! How could it be? I am a sacrifice to you. Let us go. I had told Sri Krishna like this. O Krishna! Do not worry, I will go and get you back by persuading you (from your attitude). O dear friend! But you are sitting here with an annoyed attitude. Forget about this dual-mindedness and come (with me) to meet Sri Krishna. I will not be able to go alone without your accompanying me. You do not appreciate someone else's doings. (703)

Then Radha said

Swaiyya'

"O milkmaid, If I have come back home, so what? I have not come after taking his permission. Do you mean some astrologer had told me to take his permission for coming home? Please go away, and tell Krishna like this, without feeling any hesitation." The poet siam has stated that Radha had said, "You may go back and tell Krishna that he loved Chanderbhaga only and did not have any love or affection for me." (704)

ਸੁਨਿ ਕੈ ਇਹ ਰਾਧਿਕਾ ਕੀ ਬਤੀਯਾ ਤਬ ਸੋ ਉਠਿ ਗ੍ਵਾਰਿਨ ਪਾਇ ਲਾਗੀ।
ਪ੍ਰੀਤਿ ਕਹਿਯੋ ਹਰਿ ਕੀ ਤੁਮ ਸੋ ਹਰਿ ਚੰਦ੍ਰਭਗਾ ਹੂੰ ਸੋ ਪ੍ਰੀਤਿ ਤਿਯਾਗੀ।
ਉਨ ਕੀ ਕਬਿ ਸਯਾਮ ਸੁਬੁਧਿ ਕਹੈ ਤੁਹਿ ਦੇਖਨ ਕ ਰਸ ਮੈ ਅਨੁਰਾਗੀ।
ਤਾਹੀ ਤੇ ਬਾਲ ਬਲਾਇ ਲਿਉ ਤੇਰੀ ਮੈ ਬੇਗ ਚਲੋ ਹਰਿ ਪੈ ਬਡਭਾਗੀ॥ ੭੦੫॥

sun kai eh Radhika ki batiya tab so uth gavarin paie lagi.
preet kehiou har ki tum so har chanderbhaga hun so preet tiyagi.
un ki kab Siam subudh kehai tohai dekhan kai ras
mein anuragi.
tahi tai baal balaie liou teri mein beig chalo har
pai badbhagi. (705)

ਬ੍ਰਿਜਨਾਥ ਬੁਲਾਵਤ ਹੈ ਚਲੀਯੈ ਕਛੁ ਜਾਨਤ ਹੈ ਰਸ ਬਾਤ ਇਯਾਨੀ।
ਤੋਹੀ ਕੋ ਸਯਾਮ ਨਿਹਾਰਤ ਹੈ ਤੁਮਰੈ ਬਿਨੁ ਰੀ ਨਹੀ ਪੀਵਤ ਪਾਨੀ।
ਤੂ ਇਹ ਭਾਤ ਕਹੈ ਮੁਖ ਤੇ ਨਹੀ ਜਾਊਗੀ ਹਉ ਹਰਿ ਪੈ ਇਹ ਬਾਨੀ।
ਤਾਹੀ ਤੇ ਜਾਨਤ ਹੋ ਸਜਨੀ ਅਬ ਜੋਬਨ ਪਾਇ ਭਈ ਹੈ ਦੀਵਾਨੀ॥ ੭੦੬॥

brijnath bulavat hai chaliou kachh janat hai ras
baat iyani.
tohi ko Siam niharat kai tumrai bin ri nahi peevat pani.
tu eh bhant kehai mukh te nahi jiougi hoan har pai eh bani.
tahi te janat ho sajni ab jobab paiee bhaiee hai divani. (706)

ਮਾਨ ਕਰਿਯੋ ਮਨ ਬੀਚ ਤ੍ਰੀਯਾ ਤਜਿ ਬੈਠਿ ਰਹੀ ਹਿਤ ਸਯਾਮ ਜੂ ਕੇਰੋ।
ਬੈਠਿ ਰਹੀ ਬਕ ਧਯਾਨ ਧਰੋ ਸਭ ਜਾਨਤ ਪ੍ਰੀਤਿ ਕੋ ਭਾਵਨ ਨੇਰੋ।
ਤੇ ਸੰਗ ਤੌ ਮੈ ਕਹਿਯੋ ਸਜਨੀ ਕਹਬੇ ਕਹੁ ਜੋ ਉਮਗਿਯੋ ਮਨ ਮੇਰੋ।
ਆਵਤ ਹੈ ਇਮ ਮੋ ਮਨ ਮੈ ਦਿਨ ਚਾਰ ਕੋ ਪਾਹੁਨੋ ਜੋਬਨ ਤੇਰੋ॥ ੭੦੭॥

maan kariou man beech triya taj baith rehi hit Siam ju kerai.
baith rehi bak dhian dharai sabh janat preet ko bhavan nero.
tou sung tou mein kehiou sajni kehbao koh jo
umigiyo man mero.
avat hai im mo man mein din char ko pachino
joban tero. (707)

On hearing these words, the milkmaids fell down at her feet (in obeisance). She said, "Krishna only loved you as Krishna had disowned any affection for Chanderbhaga." The poet siam has stated after due consideration." He is absored in your true love and is keenly waiting for you. So O dear friend! I would take all your blame on myself. O fortunate one! Please go and meet Krishna immediately." (705)

"Sri Krishna was calling you so let us go soon. O foolish girl! Try to understand the game of love slightly. Sri Krishna was always casting his glances on you and would not drink even a sip of water without your presence. But you are telling me these words, "That I will not go to meet him." I will go back and tell Sri Krishna exactly like this. So, O dear friend! I know fully well that having attained such a youthful beauty (charm), you have gone mad." (706)

"O friend! You have felt annoyed and forgetting Krishna's love for you, you are sitting back at home. You are like a crane sitting in great thoughts. (deeply in meditation), and everyone knows about it, that the beloved one could be met easily, with love only. So, O dear friend! I am telling you all that, whatever had come to my mind. Now I am feeling at heart that your youthful charm is only temporary (for few days) and will not last long." (707)

ਤਾ ਕੈ ਨ ਪਾਸ ਚਲੈ ਉਠ ਕੈ ਕਬਿ ਸਯਾਮ ਜੋਊ ਸਭ ਲੋਗਨ ਭੋਗੀ।
ਤਾ ਤੇ ਰਹੀ ਹਠਿ ਤ੍ਰੀਯਾ ਉਨ ਕੋ ਕਛੁ ਜੈ ਗੋ ਨ ਆਪਨ ਖੋਗੀ।
ਜੋਬਨ ਕੋ ਜੁ ਗੁਮਾਨ ਕਰੈ ਤਿਹ ਜੋਬਨ ਕੀ ਸੁ ਦਸਾ ਇਹ ਹੋਗੀ।
ਤੇ ਤਜਿ ਕੈ ਸੋਊ ਯੋ ਰਮਿ ਹੈ ਜਿਮ ਕੰਧ ਪੈ ਡਾਰ ਬਘੰਰਬ ਜੋਗੀ।। ੭੦੮।।

ta kai na pas chalai uth kai kab Siam jouoo sabh logan bhogi.
ta tai rehi hath baith triya un ko kachh jai go na apan khogi.
joban ko jo guman karai teh joban ki so dasa eh hogi.
te raj kai souoo yo rum hai jim kandh pai daar
baghambar jogi. (708)

ਨੈਨ ਕੁਰੰਗਨ ਸੇ ਤੁਮਰੇ ਕੇਹਰਿ ਕੀ ਕਟਿ ਰੀ ਸੁਨ ਤ੍ਵੈ ਹੈ।
ਆਨਨ ਸੁੰਦਰ ਹੈ ਸਸਿ ਸੋ ਜਿਹ ਕੀ ਫੁਨਿ ਕੰਜ ਬਰਾਬਰ ਕ੍ਵੈ ਹੈ।
ਬੈਠ ਰਹੀ ਹਠ ਬਾਧਿ ਘਨੋ ਤਿਹ ਤੇ ਕਛੁ ਆਪਨ ਹੀ ਸੁਨ ਧ੍ਵੈ ਹੈ।
ਏ ਤਨ ਸੁ ਤੁਹਿ ਬੈਰ ਕਰਿਯੋ ਹਰਿ ਸਿਉ ਹਠਿਏ ਤੁਮਰੋ ਕਹੁ ਹ੍ਵੈ ਹੈ।। ੭੦੯।।

nain kurangan sei tumari kehar ki kati ri sunn tavai hai.
anan sunder hai sas so jeh ki phun kanj brabar kavai hai.
baith rehi hath badh ghano teh te kachh apan hi sum khavai hai.
eai tan so tohai bair kariou har siun hathei tumro
koh havai hai. (709)

ਸੁਨ ਕੈ ਇਹ ਗ੍ਵਾਰਿਨ ਕੀ ਬਤੀਯਾ ਬ੍ਰਿਖਭਾਨ ਸੁਤਾ ਅਤਿ ਰੋਸ ਭਰੀ।
ਨੈਨ ਨਚਾਇ ਚੜਾਇ ਕੈ ਭਉਹਨ ਪੈ ਮਨ ਮੈ ਸੰਗ ਕ੍ਰੋਧ ਜਰੀ।
ਜੋਊ ਆਈ ਮਨਾਵਨ ਗ੍ਵਾਰਿਨ ਥੀ ਤਿਹ ਸੋ ਬਤੀਯਾ ਇਮ ਪੈ ਉਚਰੀ।
ਸਖੀ ਕਾਹੇ ਕੌ ਹਉ ਹਰਿ ਪਾਸ ਚਲੋ ਹਰਿ ਕੀ ਕਛੁ ਮੋ ਪਰਵਾਹ ਪਰੀ।। ੭੧੦।।

sunn kai eh gavarin ki batiyan Brikhbhan suta at ross bhari.
nain nachaie charaie hai bhouhan pai man mein sung karodh jari.
jouoo aiee manavan gavarin thee teh so batiyan im pai uchri.
sakhi kahai kou hoan har pai chalo har ki kachh
mo parvah pari. (710)

The poet siam has stated, "Why do you not go to the Lord, who was enjoying the beauty of the whole universe? So, O dear friend! If you sit back with a stubborn attitude, you will be only loser, and he will not be at any loss." The youth, which you are so proud about, that charm will go away soon. The youthful charm will desert you soon just as a Yogi moves away by keeping the tiger skin on his shoulders." (708)

"O friend! Listen to me. You possess deer-like eyes and waist like the tiger, while your face is shining like the moon, and even lotus cannot compare with it (in beauty). You are behaving most stubbornly and sitting here; and take it from me, that you will be the only loser. You are being harsh to your beauty only. You will not gain anything by being stubborn towards Sri Krishna!" (709)

After listening to all this talk of the milkmaid, Radha was becoming furious with rage. Twisting her eyes and stretching her eye-brows she was enraged and infuriated. So she told the milkmaid, who had come to persuade her to compromise, "O friend! Why should I go to Krishna? I do not care for him any more! (710)

ਯੌ ਇਹ ਉਤਰ ਦੇਤ ਭਈ ਤਬ ਯਾ ਬਿਧਿ ਸੋ ਉਨਿ ਬਾਤ ਕਰੀ ਹੈ।
ਰਾਧੇ ਬਲਾਇ ਲਿਉ ਰੋਸ ਕਰੋ ਨਹਿ ਕਿਉ ਕਿਹ ਕੋਪ ਕੇ ਸੰਗ ਭਰੀ ਹੈ।
ਤੂ ਇਤ ਮਾਨ ਰਹੀ ਕਰਿ ਕੈ ਉਤ ਹੇਰਤ ਪੈ ਰਿਪੁ ਚੰਦ ਹਰੀ ਹੈ।
ਤੂ ਨ ਕਰੈ ਪਰਵਾਹ ਹਰਿ ਹਰਿ ਕੌ ਤੁਮਰੀ ਪਰਵਾਹ ਪਰੀ ਹੈ॥ ੭੧੧॥

yo eh uttar diet bhaiee tab ya bidh so un baat kari hai.
Radhai balaie liou ras karo neh kiun keh kop kei sung bhari hai.
tu it maan rehi har kai ut karat pai rip chand hari kai.
tu na karai parvah hari har kou tumri parvah pari hai. (711)

ਯੌ ਕਹਿ ਬਾਤ ਕਹੀ ਫਿਰਿ ਯੌ ਉਠਿ ਬੇਗ ਚਲੋ ਚਲਿ ਹੋਹੁ ਸੰਜੋਗੀ।
ਤਾਹੀ ਕੇ ਨੈਨ ਲਗੇ ਇਹ ਠਉਰ ਜੋਊ ਸਭ ਲੋਗਨ ਕੋ ਰਸ ਭੋਗੀ।
ਤਾ ਕੇ ਨ ਪਾਸ ਚਲੈ ਸਜਨੀ ਉਨ ਕੋ ਕਛ ਜੈ ਹੈ ਨ ਆਪਨ ਖੋਗੀ।
ਤੈ ਮੁਖ ਰੀ ਬਲਿ ਦੇਖਨ ਕੋ ਜਦੁਰਾਇ ਕੇ ਨੈਨ ਭਏ ਦੋਊ ਬਿਓਗੀ॥ ੭੧੨॥

yo keh baat kehi phir jo uth beg chalo chal hoho sanjogi.
tahi kai nain lagai eh thour jouoo sabh logan ko rass bhogi.
ta ke na pass chalai sajni un ko kaehh jai hai na apan khogi.
tai mukh ri bal dekhan ke jadraie ke nain bhaie
douoo biougi. (712)

ਪੇਖਤ ਹੈ ਨਹੀ ਅਉਰ ਤ੍ਰੀਯਾ ਤੁਮਰੋ ਈ ਸੁਨੋ ਬਲਿ ਪੰਥ ਨਿਹਾਰੈ।
ਤੇਰੇ ਹੀ ਧਯਾਨ ਬਿਖੈ ਅਟਕੇ ਤੁਮਰੀ ਹੀ ਕਿਧੌ ਬਲਿ ਬਾਤ ਉਚਾਰੈ।
ਝੂਮਿ ਗਿਰੈ ਕਬਹੂੰ ਧਰਨੀ ਕਰਿ ਝੈ ਮਧਿ ਆਪਨ ਆਪ ਸੰਭਾਰੈ।
ਤਉਨ ਸਮੈ ਸਖੀ ਤੋਹਿ ਚਿਤਾਰਿ ਕੈ ਸਯਾਮਿ ਜੂ ਮੈਨ ਕੋ ਮਾਨ ਨਿਵਾਰੈ॥ ੭੧੩॥

pekhat hai nahi aour triya tumro ei sunno baal panth niharai.
terai hi dhian bikhai atkai tumri hi kidhou bal baat ucharai.
jhoom girai kabhun dharni kar lavai madh apan aap sambharai.
toun samai sakhi tohai chitar kai siam joo main ko
maan nivarai. (713)

When Radha spoke like this, then the emissary said, "O Radha! I would take all your worries and problems on my shoulders, please do not be angry. Why are you so much agitated with rage? You are sitting here being annoyed, while Sri Krishna the competitor of moon, (full of charm) was waiting for you. If you do not care for Sri Krishna, then why should he worry and care for you? (711)

After saying like this, the emissary milkmaid said, "Be quick and let us go, so that you could be his companion. His eyes are concentrating on this place only, who is usually enjoying all the pleasures of the world. O dear friend! If you won't go, then he will not be the loser, infact, you will only lose something of your own. O young woman! Both the eyes of Krishna are anxiously waiting to get a glance of your face." (712)

O dear friend! He is not looking at any other woman, but is keenly waiting for your comeback. O young damsel! He is only thinking of you and is stuck up there, or he only talks about you, and sometimes he falls on the ground being dizzy and he could only be supported by you, as he is always immersed in your thoughts. O friend! That moment Sri Krishna remembers you only and even gives up his sensual desires. (713)

ਤਾ ਤੇ ਨ ਮਾਨ ਕਰੋ ਸਜਨੀ ਉਠਿ ਬੇਗ ਚਲੋ ਕਛੁ ਸੰਕ ਨ ਆਨੋ।
ਸਯਾਮ ਕੀ ਬਾਤ ਸੁਨੋ ਹਮ ਤੇ ਤੁਮਰੇ ਚਿਤ ਮੈ ਅਪਨੋ ਚਿਤ ਮਾਨੋ।
ਤੇਰੇ ਹੀ ਧਯਾਨ ਫਸੇ ਹਰਿ ਜੂ ਕਰ ਕੈ ਮਨਿ ਸੋਕ ਅਸੋਕ ਬਹਾਨੋ।
ਮੂੜ ਰਹੀ ਅਬਲਾ ਕਰਿ ਮਾਨ ਕਛੁ ਹਰਿ ਕੋ ਨਹੀ ਹੇਤ ਪਛਾਨੋ॥ ੭੧੪॥

ta tin na maan karo sajni uth beig chalo kachh sunk na anon.
Siam ki baat sunno hum te tumrai chit mein apno chit mano.
terai hi dhiyan phasai har ju har hai man sou asok bahano.
moor rehi abla kar maan kachh har ko nahi heit pachhano. (714)

ਗ੍ਵਾਰਨਿ ਕੀ ਸੁਨ ਕੈ ਬਤੀਯਾ ਤਬ ਰਾਧਿਕਾ ਉਤਰ ਦੇਤ ਭਈ।
ਕਿਹ ਹੋਤ ਕਹਿਯੋ ਤਜਿ ਕੈ ਹਰਿ ਪਾਸਿ ਮਨਾਵਨ ਮੋਹੁ ਕੇ ਕਾਜ ਧਈ।
ਨਹਿ ਹਉ ਚਲਿ ਹੋ ਹਰਿ ਪਾਸ ਕਹਿਯੋ ਤੁਮਰੀ ਧਉ ਕਹਾ ਗਤਿ ਹ੍ਵੈ ਹੈ ਦਈ।
ਸਖੀ ਅਉਰਨ ਨਾਮ ਸੁ ਮੂੜ ਧਰੈ ਨ ਲਖੈ ਇਹ ਹਉ ਹੂੰ ਕਿ ਮੂੜ ਮਈ॥ ੭੧੫॥

gavarin ki sunn kai batiyan tab Radhika uthar deit bhaiee.
keh heit kehiou taj kai har pas manavan mohai kai kaaj dhaiee.
neh hoan chal hoan har pas kehiou tumri dhou gut havai hai daiee.
sakhi aouran naam so moorr dharai na lakhai eh hoan hun
ke moorr maiee. (715)

ਸੁਨ ਕੈ ਬ੍ਰਿਖਭਾਨ ਸੁਤਾ ਕੋ ਕਹਿਯੋ ਇਹ ਭਾਤਿ ਸੋ ਗ੍ਵਾਰਨਿ ਉਤਰ ਦੀਨੋ।
ਰੀ ਸੁਨ ਗ੍ਵਾਰਨਿ ਮੋ ਬਤੀਯਾ ਤਿਨ ਹੂੰ ਸੁਨਿ ਸੌਂਨ ਸੁਨੈਬੋ ਕਉ ਕੀਨੋ।
ਮੋਹਿ ਕਹੈ ਮੁਖ ਤੇ ਕਿ ਤੂ ਮੂੜ ਮੈ ਮੂੜ ਤੁਹੀ ਮਨ ਮੈ ਕਰਿ ਚੀਨੋ।
ਜੈ ਜਦੁਰਾਇ ਕੀ ਭੇਜੀ ਅਈ ਸੁਨਿ ਤੈ ਜਦੁਰਾਇ ਹੂੰ ਸੋ ਹਠ ਕੀਨੋ॥ ੭੧੬॥

sunn kai brikhbhan suta so kehiou eh bhant so gavarin uttar deno.
ri sunn gavarin mo batiyan tin hun sunn saron sunaibai kou keeno.
mohai kehai mukh te ke tu moorr tuhi man main kar cheeno.
jai jadraie ki bheji aiee sunn tai jadraie hun so hath keeno. (716)

"O friend! So do not feel annoyed and make a hasty move. Have no hesitation, in mind. You listen from me about Krishna's state of mind, and (I say) he is always thinking of you alone in his heart of hearts. Infact, Sri Krishna is always engrossed in your love, but he is always giving some excuses of his uncomfortable state of mind just to put others off. O young foolish girl! You are sitting back like a fool being annoyed, without appreciating the love of Sri Krishna for you." (714)

After hearing the talk of the milkmaid, Radha prepared herself to reply. "Why have you come all the way to persuade me, being the pleasant company of Sri Krishna? I have already told you that I will not come to meet Krishna. What is your value, even if the Lord would come to request me, even then I would not go. O friend! You are calling others as fools, without realizing that you yourself are behaving like a fool! (715)

On hearing Radha's words, the milkmaid said, "O Radha (milkmaid) ! Listen to me clearly, and make your ears worth listening to my talk. You have just now called me a fool, but think about it in your mind, was I behaving like a fool? Listen, I have been sent by Sri Krishna, whereas you have become stubborn and behaving like it against Krishna only." (716)

ਯੌ ਕਹਿ ਕੈ ਇਹ ਭਾਂਤਿ ਕਹਿਯੌ ਚਲੀਯੈ ਉਠਿ ਕੈ ਬਲਿ ਸੰਕ ਨ ਆਨੋ।
ਤੋ ਹੀ ਸੋ ਹੇਤੁ ਘਨੋ ਹਰਿ ਕੋ ਤਿਹ ਤੇ ਤੁਮ ਹੂੰ ਕਹਿਯੋ ਸਾਚ ਹੀ ਜਾਨੋ।
ਪਾਇਨ ਤੋਰੇ ਪਰੋ ਲਲਨਾ ਹਠ ਦੂਰ ਕਰੋ ਕਬਹੂੰ ਫੁਨਿ ਮਾਨੋ।
ਤਾ ਤੇ ਨਿਸੰਕ ਚਲੋ ਤਜਿ ਸੰਕ ਕਿਧੌ ਹਰਿ ਕੀ ਵਹ ਪ੍ਰੀਤਿ ਪਛਾਨੋ॥ ੭੧੭॥

yau keh kai eh bhant kehiou chaliyai uth kai bal sunk na ano.
tou hi so haite ghano har ko teh te tum kehiou saach hi jano.
paien torai paro lalna hath dur karo kabhun phun mano.
ta te nisunk chalo taj sunk kidhou har ki veh preet pachhano. (717)

ਕੁੰਜਨ ਮੈ ਸਖੀ ਰਾਸ ਸਮੈ ਹਰਿ ਕੇਲ ਕਰੇ ਤੁਮ ਸੋ ਬਨ ਮੈ।
ਜਿਤਨੇ ਉਨ ਕੋ ਹਿਤ ਹੈ ਤੁਹਿ ਮੋ ਤਿਹ ਤੇ ਨਹੀ ਆਧਿਕ ਹੈ ਉਨ ਮੈ।
ਮੁਰਝਾਇ ਗਏ ਬਿਨੁ ਤੈ ਹਰਿ ਜੂ ਨਹਿ ਖੇਲਤ ਹੈ ਫੁਨਿ ਗ੍ਵਾਰਿਨ ਮੈ।
ਤਿਹ ਤੇ ਸੁਨ ਬੇਗ ਨਿਸੰਕ ਚਲੋ ਕਰ ਕੈ ਸੁਧਿ ਪੈ ਬਨ ਕੀ ਮਨ ਮੈ॥ ੭੧੮॥

kanjan mein sakhi ras samai har kel karai tum so ban mein.
jitno un ko hit hai tohai mo teh te nahi adhik hai un mein.
murjhaaie gaie hin tai har ju neh khelat hai phun gavarin mein.
teh tei sunn being nisunk chalo kar kai sudh pai ban ki man mein. (718)

ਸਯਾਮ ਬੁਲਾਵਤ ਹੈ ਚਲੀਯੈ ਬਲਿ ਬਲਿ ਪੈ ਮਨ ਮੈ ਨ ਕਛੁ ਹਠੁ ਕੀਜੈ।
ਬੈਠ ਰਹੀ ਕਰਿ ਮਾਨ ਘਨੋ ਕਛੁ ਅਉਰਨ ਹੂੰ ਕੋ ਕਹਿਯੋ ਸੁਨ ਲੀਜੈ।
ਤਾ ਤੇ ਹਉ ਬਾਤ ਕਰੋ ਤੁਮ ਸੋ ਇਹ ਤੇ ਨ ਕਛੁ ਤੁਮਰੋ ਕਹਿਯੋ ਛੀਜੈ।
ਨੈਕੁ ਨਿਹਾਰ ਕਹਿਯੋ ਹਮ ਓਰਿ ਸਭੈ ਤਜ ਮਾਨ ਅਬੈ ਹਸਿ ਦੀਜੈ॥ ੭੧੯॥

Siam bulavat hai chaliyai bal bal pai man mein na kachh hath keeja.
baith rehi kar maan ghano kachh aouran hun ko kehiou sunn leejai.
ta te hoan baat karo tum so eh te na kachh tumro kehou chheejai.
naik nihar kehiou hum aour subhai taj maan abai has deejai. (719)

After saying all this, she further said, "O young girl! Get up and come with me.. Do not hesitate and delay any more. You take it from me that this is a perfect truth that Sri Krishna is fully in love with you only. O dear friend! I would bow to you and request you again. Forget about your stubborn attitude, and accept my proposal for a change. So accompany we without any hesitation, leaving your strubbornness, and try to appreciate Sri Krishna's love for you. (717)

"O dear friend! Sri Krishna was playing with you the games of love in the bye-lanes of Kunj, at the times of (gameplay) fun and frolic, and the love he has got for you, is much more than the love he has shown for all other milkmaids. Without your presence Sri Krishna has become withered and does not play any more with the milkmaids. So O dear friend! Listen to me and keeping the fun in mind, do not hesitate any more and let us go quickly. (718)

"O young damsel! Krishna is calling you, so without any obstinancy in mind let us go. You have got annoyed unnecessarily and are sitting here (without purpose), it is sometimes worth while to listen to other's advice as well. That is why, I am talking to you and telling you that you will not lose anything by going there." Then the friend said, Look at me and give a smile, giving up your annoyance." (719)

ਰਾਧੇ ਬਾਚ ਦੂਤੀ ਸੋ

ਸਵੈਯਾ

ਮੈ ਨ ਹਸੇ ਹਰਿ ਪਾਸ ਚਲੋ ਨਹੀ ਜਉ ਤੁਹਿ ਸੀ ਸਖੀ ਕੋਟਿਕ ਆਵੈ।
ਆਇ ਉਪਾਵ ਅਨੇਕ ਕਰੈ ਅਰੁ ਪਾਇਨ ਊਪਰ ਸੀਸ ਨਿਆਵੈ।
ਮੈ ਕਬਹੂ ਨਹੀ ਜਾਉ ਤਹਾ ਤੁਹ ਸੀ ਕਹਿ ਕੋਟਿਕ ਬਾਤ ਬਨਾਵੈ।
ਅਉਰ ਕੀ ਕਉਨ ਗਨੈ ਗਨਤੀ ਬਲਿ ਆਪਨ ਕਾਨ ਜੂ ਸੀਸ ਝੁਕਾਵੈ।। ੭੨੦।।

Radhai baach duti so

Swaiyya'

main na hason har pas chalo nahi jou tohai si sakhi kotik avai.
aie upav anek karai or paien uper sees niavai.
mein kabhun nahi jaon taha toh si keh kotak baat banavai.
aour ki kaun ganai ganti bal apan kahn ju sees jhukavai. (720)

ਪ੍ਰਤਿਉਤਰ ਬਾਚ

ਸਵੈਯਾ

ਜੋ ਇਨ ਐਸੀ ਕਹੀ ਬਤੀਯਾ ਤਬ ਹੀ ਉਹ ਗ੍ਵਾਰਨਿ ਯੌ ਕਹਿਯੌ ਹੋ ਰੀ।
ਜਉ ਹਮ ਬਾਤ ਕਹੀ ਚਲੀਯੈ ਤੂ ਕਹੈ ਹਮ ਸਯਾਮ ਸੋ ਪ੍ਰੀਤ ਹੀ ਛੋਰੀ।
ਸਯਾਮ ਸੋ ਮਾਈ ਕਹਾ ਕਹੀਯੈ ਇਹ ਸਾਥ ਕਰੇ ਹਿਤਵਾ ਬਰ ਜੋਰੀ।
ਭੇਜਤ ਹੈ ਹਮ ਕੋ ਇਹ ਪੈ ਇਹ ਸੀ ਤਿਹ ਕੇ ਪਹਿ ਗ੍ਵਾਰਨਿ ਥੋਰੀ।। ੭੨੧।।

Prattiuttar baach

Swaiyya'

jo in aisi kehi batiyan tab hi oh gavarin yo kehiou ho ri.
jo hun baat kehi chaliou tu kehai hum Siam so preet hi chhori.
Siam so maiee kaha kehiou eh sath karai hitva bar jori.
bhejat hai hum ko eh si teh ke peh gavarin thori. (721)

Then Radha said to the emissary

Swaiyya'

I will not smile, nor will I go to meet Krishna, even if millions like you may come to request me, and make all sorts of efforts or even bow to me. I will not go there in any case, even if millions like you make any excuses. What to talk of others, even if Sri Krishna were to come himself personally and bow to me with requests I will not go." (720)

Then the emissary said in reply

Swiayya'

When Radha talked like this, then the emissary (milkmaid) said, "O woman! When I am telling you to go there, then you are telling me that you have no love lost for Krishna now. O mother! What should I tell Krishna, when he is loving you without any restraint? He has sent us to persuade you, when he has got many more mailkmaids like you." (721)

ਭੇਜਤ ਹੈ ਇਹ ਪੈ ਹਮ ਕੋ ਇਹ ਗ੍ਵਾਰਨਿ ਰੂਪ ਕੋ ਮਾਨ ਕਰੈ।
ਇਹ ਜਾਨਤ ਵੈ ਘਟ ਹੈ ਹਮ ਤੇ ਤਿਹ ਤੇ ਹਠ ਬਾਧਿ ਰਹੀ ਨ ਟਰੈ।
ਕਬਿ ਸਯਾਮ ਪਿਖੋ ਇਹ ਗ੍ਵਾਰਨਿ ਕੀ ਮਤਿ ਸਯਾਮ ਕੇ ਕੋਪ ਤੇ ਪੈ ਨ ਡਰੈ।
ਤਿਹ ਸੋ ਬਲਿ ਜਾਉ ਕਹਾ ਕਹੀਯੈ ਤਿਹ ਲਯਾਵਹੁ ਯੋ ਮੁਖ ਤੇ ਉਚਰੈ।। ੭੨੨।।

bhejat hai eh pai hum ko eh gavarin roop ko maan karai.
eh janat vai ghat hai hum te teh te hath badh rehi na torai.
kab Siam pikho eh gavarin ki mat Siam ke kop tei pai na darai.
teh so bol jaou kaha kehiyai teh liouvoh yo mukh
te achhrai. (722)

ਸਯਾਮ ਕਰੈ ਸਖੀ ਅਉਰ ਸੋ ਪ੍ਰੀਤਿ ਤਬੈ ਇਹ ਗ੍ਵਾਰਨਿ ਭੂਲ ਪਛਾਨੈ।
ਵਾ ਕੇ ਕੀਏ ਬਿਨੁ ਰੀ ਸਜਨੀ ਸੁ ਰਹੀ ਕਹਿ ਕੈ ਸੁ ਕਹਿਯੋ ਨਹੀ ਮਾਨੈ।
ਯਾ ਕੋ ਬਿਸਾਰ ਡਰੈ ਮਨ ਤੇ ਤਬ ਹੀ ਇਹ ਮਾਨਹਿ ਕੋ ਫਲੁ ਜਾਨੈ।
ਅੰਤ ਖਿਸਾਇ ਘਨੀ ਅਕੁਲਾਇ ਕਹਿਯੋ ਤਬ ਹੀ ਇਹ ਮਾਨੈ ਤੁ ਮਾਨੈ।। ੭੨੩।।

Siam karai sakhi aour so preet tabai eh gavarin
bhool pachhanai.
va ko kiai bin ri sajni so rehi keh kai so kehiou
nahi manai.
ya ko bissar darai man te tab hi eh maneh ko phal janai.
ant khisaie ghani akulaie kehiou tab hi eh manai
to manai. (723)

ਯੋ ਸੁਨ ਕੈ ਬ੍ਰਿਖਭਾਨ ਸੁਤਾ ਤਿਹ ਗ੍ਵਾਰਨਿ ਕੋ ਇਮ ਉਤਰ ਦੀਨੋ।
ਪ੍ਰੀਤ ਕਰੀ ਹਰਿ ਚੰਦ੍ਰਭਗਾ ਸੰਗ ਤਉ ਹਮ ਹੂੰ ਅਸ ਮਾਨ ਸੁ ਕੀਨੋ।
ਤਉ ਸਜਨੀ ਕਹਿਯੋ ਰੂਠ ਰਹੀ ਅਤਿ ਕ੍ਰੋਧ ਬਢਿਯੋ ਹਮਰੇ ਜਬ ਜੀਨੋ।
ਤੇਰੇ ਕਹੇ ਬਿਨੁ ਰੀ ਹਰਿ ਆਗੇ ਹੂੰ ਮੋ ਹੂ ਸੋ ਨੇਹੁ ਬਿਦਾ ਕਰ ਦੀਨੋ।। ੭੨੪।।

yo sunn kai Brikhbhan suta teh gavarin ko in uttar deno.
preet kari har chanderbhaga sung tou hum hun as maan so keeno.
tou sajni kehiou rooth rehi at karodh badhiou humrai jab jeeno.
terai kehai bin ri har agai hun mo hu so neho bida kar deeno. (724)

"He has sent me to this woman, when this milkmaid is getting proud of her beauty. She knows that other milkmaids are not so beautiful, as such she is becoming obstinate and does not budge an inch. The poet siam has stated, that one should look at the foolishness of this milkmaid, who is not afraid of the wrathfulness of Krishna. We are a sacrifice to that Krishna, who is always repeating to bring (call) her back." (722)

If Krishna were to show his love for some other milkmaid, then only this milkmaid (Radha) would realize her mistake. O dear friend, "Without his showing his love for another woman, she is just saying that without accepting our request. "If Sri Krishna were to forget her from his mind, then only she would appreciate the cost of her pride. Then getting irritated she said with impatience "If she agreed to my request then only there is someway out, else there was no other solution." (723)

Then Radha, on hearing these words, said to the emissary, "Krishna had developed love for Chanderbhaga, that is why I am annoyed with him. O dear friend! I am telling you that when I felt greatly agitated over it, then only I got annoyed and came back. O dear friend! Without your telling me, Krishna had already discarded me, losing all his love for me. (724)

ਯੋ ਕਹਿ ਗ੍ਵਾਰਨਿ ਸੋ ਬਤੀਯਾ ਕਬਿ ਸਯਾਮ ਕਹੈ ਫਿਰਿ ਐਸੇ ਕਹਿਯੋ ਹੈ।
ਜਾਹਿ ਰੀ ਕਾਹੇ ਕੋ ਬੈਠੀ ਹੈ ਗ੍ਵਾਰਨਿ ਤੇਰੇ ਕਹਿਯੋ ਅਤਿ ਹੀ ਮੈ ਸਹਿਯੋ ਹੈ।
ਬਾਤ ਕਹੀ ਅਤਿ ਹੀ ਰਸ ਕੀ ਤੁਹਿ ਤਾ ਕੋ ਮਨ ਸੋ ਸਖੀ ਚਿਤ ਚਹਿਯੋ ਹੈ।
ਤਾਹੀ ਤੇ ਹਉ ਨ ਚਲੇ ਸਜਨੀ ਹਮ ਸੋ ਹਰਿ ਸੋ ਰਸ ਕਉਨ ਰਹਿਯੋ ਹੈ।। ੭੨੫।।

yo keh gavarin so batiya kar Siam kehai phir aisai kehiou hai.
jahai ri kahai ko baithi hai gavarin tero kehiou at hi main awhiou hai.
baat kehi at hi ras ki tohai ta ko na so sakhi chit chehiou hai.
tahi te hoan na chalo sajni hum so har so ras kaun rehiou hai. (725)

ਯੌ ਸੁਨਿ ਉਤਰ ਦੇਤ ਭਈ ਕਬਿ ਸਯਾਮ ਕਹੈ ਹਰਿ ਕੇ ਹਿਤ ਕੇਰੋ।
ਕਾਨ੍ਹ ਕੇ ਭੇਜੇ ਤੇ ਯਾ ਪਹਿ ਆਇਕੈ ਕੈ ਕੈ ਮਨਾਵਨ ਕੋ ਅਤਿ ਝੇਰੋ।
ਸਯਾਮ ਚਕੋਰ ਮਨੋ ਤ੍ਰਨ ਜੋ ਸੁਨਿ ਰੀ ਇਹ ਭਾਤਿ ਕਹੈ ਮਨ ਮੇਰੋ।
ਤਾਹੀ ਨਿਹਾਰਿ ਨਿਹਾਰਿ ਸੁਨੋ ਸੀਸ ਸੋ ਮੁਖ ਦੇਖਤ ਹ੍ਵੈ ਹੈ ਰੀ ਤੇਰੋ।। ੭੨੬।।

yo sunn uttar deit bhaiee kab Siam kehai har ko hit kero.
kahn ke bhejai te ya peh aiekai kai kai manavan ko at jhero.
Siam chakor mano tran jo sunn ri eh bhant kehai man mero.
tahi nihar nihar suno sas so mukh dekhat havai hai re tero. (726)

ਰਾਧੇ ਬਾਚ

ਸਵੈਯਾ

ਦੇਖਤ ਹੈ ਤੁ ਕਹਾ ਭਯੋ ਗ੍ਵਾਰਨਿ ਮੈ ਨ ਕਹਿਯੋ ਹਿਤ ਕੇ ਪਹਿ ਜੈਹੋ।
ਕਾਹੇ ਕੇ ਕਾਜ ਉਰਾਹਨ ਰੀ ਸਹਿ ਹੋ ਅਪਨੋ ਪਤਿ ਦੇਖਿ ਅਘੈ ਹੋ।
ਸਯਾਮ ਰਚੇ ਸੰਗਿ ਅਉਰ ਤ੍ਰੀਯਾ ਤਿਹ ਕੇ ਪਹਿ ਜਾਇ ਕਹਾ ਜਸ ਪੈਹੋ।
ਤਾ ਤੇ ਪਧਾਰਹੁ ਰੀ ਸਜਨੀ ਹਰਿ ਕੌ ਨਹਿ ਜੀਵਤ ਰੂਪ ਦਿਖੈ ਹੋ।। ੭੨੭।।

Radhai baach

Swaiyya'

dekhat hai tu kaha khiou gavarin main na hit ke peh jeho.
kahai ke kaaj uraha ri seh ho apno pat dekh aghai ho.
Siam rachai sung aur triya teh ke peh jai kaha jai paiho.
ta te padharo ri sajni har ko na jivat roop dikhai hai. (727)

The poet Siam has stated, After telling the milkmaid like this, then Radha again said, "O friend! Now please go away. What for are you waiting here? I have already tolerated you enough, alongwith your talk." Then the emissary replied, "O friend! I have talked to you only through love for you but you have not liked my words." Then Radha replied, "O dear friend! I am not coming now because there is no love lost either with me or Krishna for each other." (725)

The poet Siam has stated that hearing these words, the milkmaid said in response keeping Krishna's interest at heart. She thought to herself that she had come here on Krishna's ordains only, and I have wasted much time in getting involved in this mess of persuading this milkmaid. So she said, "O friend! Listen to me! I feel at heart that charming chakor Krishna (Indian red legged partridge) had got enamoured with the moon-like face of Radha, and belonged to you only). (726)

Radha then said

Swaiyya'

"O milkmaid! If he was waiting to see my face, so what? I have already said that I will not go to meet him. Why should I get other's blame? I will feel satisfied with my own spouse only. Sri Krishna was enjoying the company of other women, so what praise shall I get by going to him? So O dear friend! You may now go back. Now I will not show my face to Sri Krishna, so long as I am alive. (727)

ਅਬ ਮੈਨ ਪ੍ਰਭਾ ਕ੍ਰਿਸਨ ਜੀ ਪਾਸ ਫਿਰ ਆਈ
ਦੂਤੀ ਬਾਚ ਕਾਨ੍ਹ ਜੂ ਸੋ
ਸਵੈਯਾ

ਯੌ ਜਬ ਤਾਹਿ ਸੁਨੀ ਬਤੀਯਾ ਉਠ ਕੈ ਸੋਊ ਨੰਦ ਲਲਾ ਪਹਿ ਆਈ।
ਆਇ ਕੈ ਐਸੇ ਕਹਿਯੋ ਹਰਿ ਪੈ ਹਰਿ ਜੂ ਨਹਿ ਮਾਨਤ ਮੂੜ ਮਨਾਈ।
ਕੈ ਤਜਿ ਵਾਹਿ ਰਚੌ ਇਨ ਸੋ ਨਹੀ ਆਪ ਹੂੰ ਜਾਇ ਕੈ ਲਿਆਉ ਮਨਾਈ।
ਯੌ ਸੁਨਿ ਬਾਤ ਚਲਿਯੋ ਤਹ ਕੋ ਕਬਿ ਸਯਾਮ ਕਹੈ ਹਰਿ ਆਪ ਹੀ ਧਾਈ॥ ੭੨੪॥

ab main prabha krisan ji pas phir aiee
duti baach kahn ju so
Swaiyya'

yo jab tahai sunni batiyan uth kai souoo Nand lala peh aiee.
aie kai aisai kehiou har ju neh manat moorr manaiaiee.
kai taj vahai rachou in so nahi aap hun jaie kai liou manaiee.
yo sunn baat chaiou teh ko kab Siam kehai har
aap hi dhaiee. (728)

ਅਉਰ ਨ ਗ੍ਵਾਰਿਨਿ ਕੋਊ ਪਠੀ ਚਲਿ ਕੈ ਹਰਿ ਜੂ ਤਬ ਆਪ ਹੀ ਆਯੋ।
ਤਾਹੀ ਕੋ ਰੂਪ ਨਿਹਾਰਤ ਹੀ ਬ੍ਰਿਖਭਾਨ ਸੁਤਾ ਮਨ ਮੈ ਸੁਖ ਪਾਯੋ।
ਪਾਇ ਘਨੋ ਸੁਖ ਪੈ ਮਨ ਮੈ ਅਤਿ ਉਪਰਿ ਮਾਨ ਸੋ ਬੋਲ ਸੁਨਾਯੋ।
ਚੰਦ੍ਰਭਗਾ ਹੂੰ ਸੇ ਕੇਲ ਕਰੋ ਇਹ ਠਉਰ ਕਹਾ ਤਜਿ ਲਾਜਹਿ ਆਯੋ॥ ੭੨੯॥

aour na gavarin kouoo pathi chal kai har ju tab aap hi aiyo.
tahi ko roop niharat Brikhbhan suta man mein sukh paiyo.
paie ghano sukh pai man mein at ooper maan so
bole sunaiyo.
Chanderbhagha hun so kel karo eh thour kaha taj
bajeh aiyo. (729)

Now Mainprabha then told Krishna

Swaiyya'

When she heard all these words from Radha, the emissary came back to Krishna and on coming back told Sri Krishna, "O Krishna! That foolish woman would not relent even on persuasion. So either you may forget about her and get interested in these milkmaids instead of persuading her. (728)

Instead of sending anyother milkmaid, Sri Krishna rushed personally to meet her. On seeing his face only. Radha felt greatly relieved. In her heart she felt very happy and satisfied but out-wardly showed her annoyance and said, "Why have you come here? Why do you not love Chanderbhaga only?" (729)

ਰਾਧੇ ਬਾਚ ਕਾਨ੍ਹ ਜੂ ਸੋ

ਸਵੈਯਾ

ਰਾਸਹਿ ਕਿਉ ਤਜਿ ਚੰਦ੍ਰਭਗਾ ਚਲਿ ਕੈ ਹਮਰੇ ਪਹਿ ਕਿਉ ਕਹਿਯੋ ਆਯੋ।
ਕਿਉ ਇਹ ਗ੍ਵਾਰਨਿ ਕੀ ਸਿਖ ਮਾਨ ਕੈ ਆਪਨ ਹੀ ਉਠ ਕੈ ਸਖੀ ਧਾਯੋ।
ਜਾਨਤ ਥੀ ਕਿ ਬਡੋ ਠਗੁ ਹੈ ਇਹ ਬਾਤਨ ਤੇ ਅਬ ਹੀ ਲਖਿ ਪਾਯੋ।
ਕਿਉ ਹਮਰੇ ਪਹਿ ਆਏ ਕਹਿਯੋ ਹਮ ਤੋ ਤੁਮ ਕੋ ਨਹੀ ਬੋਲਿ ਪਠਾਯੋ।। ੭੩੦।।

Radhe baach kahn ju so

Swaiyya'

rashe kiun taj chanderbhaga chal kai hamrai peh kiun kehiou aiyo.
kiun eh gavarin ki sikh maan kai apan hi uth kai sakhi dhaiyo.
janat thi ke bado thag hai eh batan te ab hi lakh paiyo.
kiun humrai peh aie kehiou hum to tum ko nahi hole pathaiyo. (730)

ਕਾਨ੍ਹ ਜੂ ਬਾਚ ਰਾਧੇ ਸੋ

ਸਵੈਯਾ

ਯੌ ਸੁਨਿ ਉਤਰ ਦੇਤ ਭਯੋ ਨਹਿ ਰੀ ਤੁਹਿ ਗ੍ਵਾਰਨਿ ਬੋਲ ਪਠਾਯੋ।
ਨੈਨਨ ਕੇ ਕਰਿ ਭਾਵ ਘਨੇ ਸਰ ਸੋ ਹਮਰੋ ਮਨੂਆ ਮ੍ਰਿਗ ਘਾਯੋ।
ਤਾ ਬਿਰਹਾਗਨਿ ਸੋ ਸੁਨੀਯੈ ਬਲਿ ਅੰਗ ਜਰਿਯੋ ਸੁ ਗਯੋ ਨ ਬਚਾਯੋ।
ਤੇਰੇ ਬੁਲਾਯੋ ਨ ਆਯੋ ਹੋ ਰੀ ਤਿਹ ਠਉਰ ਜਰੇ ਕਹੁ ਸੇਕਿਨਿ ਆਯੋ।। ੭੩੧।।

Kahn ju baach Radhe so

Swaiyya'

yo sunn uttar deit bhiou neh ri tohai gavarin bole pathaiou.
nainan kai kar bhav ghanai as so hamro manna mrig ghaiyo.
ta birhagan so suniyai bal ang jariou so geyo na bachaiou.
terai bulaiyo na aayo ho ri teh thour jarai koh sekin aieyo. (731)

Then Radha told Krishna:

Swaiyya'

"Tell me, why have you come to meet me, leaving Chanderbhaga in the midst of your love game? It is a fact that he had taken a clue from the other milkmaids or has he come running on his own? I already knew that Krishna was a great cheat (deceiver) but now I have realised it from these happienings. Then Radha addressed Krishna saying, "Why have you come to me now, tell me, as I have not sent for you?" (730)

Then Kahna said to Radha

Swaiyya'

On hearing Radha's words, Sri Krishna said, "O milkmaid (Radha)! You have not sent for me, but with the tilting of your bewitching eyes, like shooting arrows you have wounded the deer like heart of mine. Further more listen. In the fire of your separation, my body has been burning and notwithstanding all my efforts, it could not escape being burnt. O Radha dear! I have not come on your calling, but to cool down my burnt body, I have come to you on my own." (731)

ਰਾਧੇ ਬਾਚ ਕਾਨ੍ਹ ਸੋ

ਸਵੈਯਾ

ਸੰਗ ਫਿਰੀ ਤੁਮਰੇ ਹਰਿ ਖੇਲਤ ਸਯਾਮ ਕਹੇ ਕਬਿ ਆਨੰਦ ਭੀਨੀ।
ਲੋਗਨ ਕੋ ਉਪਹਾਸ ਸਹਿਯੋ ਤੁਹਿ ਮੂਰਤ ਚੀਨ ਕੈ ਅਉਰ ਨ ਚੀਨੀ।
ਹੋਤ ਕਰਿਯੋ ਅਤਿ ਹੀ ਤੁਮ ਹੂੰ ਤਜਿ ਹੇਤ ਦਸਾ ਇਹ ਕੀਨੀ।
ਪ੍ਰੀਤਿ ਕਰੀ ਸੰਗ ਅਉਰ ਤ੍ਰੀਯਾ ਕਹਿ ਸਾਸ ਲਯੋ ਅਖੀਯਾ ਭਰ ਲੀਨੀ॥ ੭੩੨॥

Radhe baach kahn so

Swiayya'

sung phiri tumrai har khelat Siam kehai kabi anand bheeni.
logan ko uphas sehiou teh moorat cheen kai aour na cheeni.
heit kariou at hi tum so tum hun taj heit dasa eh kini.
preet kari sung aour triya keh sas liou akhain bhar leeni. (732)

ਕਾਨ੍ਹ ਜੂ ਬਾਚ

ਸਵੈਯਾ

ਮੇਰੇ ਘਨੋ ਹਿਤ ਹੈ ਤੁਮ ਸੋ ਸਖੀ ਅਉਰ ਕਿਸੀ ਨਹਿ ਗ੍ਵਾਰਨਿ ਮਾਹੀ।
ਤੇਰੇ ਖਰੇ ਤੁਹਿ ਦੇਖਤ ਹੋ ਬਿਨ ਤ੍ਰੈ ਤੁਹਿ ਮੂਰਤਿ ਕੀ ਪਰਛਾਹੀ।
ਯੌਂ ਕਹਿ ਕਾਨ੍ਹ ਗਹੀ ਬਹੀਯਾ ਚਲੀਯੈ ਹਮ ਸੋ ਬਨ ਮੈ ਸੁਖ ਪਾਹੀ।
ਹ ਹਾ ਚਲੁ ਮੇਰੀ ਸਹੁੰ ਮੇਰੀ ਸਹੁੰ ਮੇਰੀ ਸਹੁੰ ਤੇਰੀ ਸਹੁੰ ਤੇਰੀ ਸਹੁੰ
ਨਾਹੀ ਜੂ ਨਾਹੀ॥ ੭੩੩॥

Kahn so baach

Swaiyya

mero ghano hit hai tum so sakhi aour kisi hen gavarin mahi.
terai kharai teh dekhat ho bin trai tohai moorat ki parchhahi.
yo keh kahn gehi behiya chaliyai hum so ban mein sukh pahi.
ha ha chal meri soh(n) meri soh(n) teri soh(n) teri soh(n)
nahi ju nahi. (733)

Then Radha replied to Krishna

Swiayya'

The poet siam has stated, (Radha replied) "O Sri Krishna! I was filled with blissful joy while playing with you, having borne the brunt of people's disparaging remarks and their mockery, but you only deserted me and made my position helpless like this. You have developed love for another like this. You have developed love for another woman. Having said this, she heaved a sigh in disgust and her eyes were filled wit tears. (732)

Then Krishna said,

Swaiyya'

"O dear friend! I have the greatest love for you alone and have not the least attraction for anyone else. When you are standing there I only glance at you, while in your absence, I am watching your shadow only. Saying this Krishna held Radha's arm (and said) come with me to the forest, where we will enjoy great fun and satisfaction. Please come with me, else you will swear by me, my oath (or my like). "Then Radha said, "No, dear, not on your oath. I cannot swear on your life, I will come." (733)

ਯੌ ਕਹਿ ਕਾਨ੍ਹ ਗਹੀ ਬਿਹੀਯਾ ਤਿਹੁ ਲੋਗਨ ਕੋ ਭਗੀਯਾ ਰਸ ਜੋ ਹੈ।
ਕੇਹਰਿ ਸੀ ਜਿਹ ਕੀ ਕਟਿ ਹੈ ਜਿਹ ਆਨਨ ਪੈ ਸਸਿ ਕੋਟਿਕ ਕੋ ਹੈ।
ਐਸੇ ਕਹਿਯੋ ਚਲੀਯੈ ਹਮਰੇ ਸੰਗਿ ਜੋ ਸਭ ਗ੍ਵਾਰਨਿ ਕੋ ਮਨ ਮੋਹੈ।
ਯੌ ਕਹਿ ਕਾਹੇ ਕਰੇ ਬਿਨਤੀ ਸੁਨ ਕੈ ਤੁਹਿ ਲਾਲ ਹੀਐ ਮਧਿ ਜੋ ਹੈ।। ੭੩੪।।

yo keh kahn gehi bihiya tehn logan ko bhagiya ras jo hai.
kehar si jeh ki kar hai jeh anan pai sas kotak ko hai.
aiso kehiou chaliyai sung jo sabh gavarin ke man mohai.
yo keh kahai karo binti sunn kai tohai lal hiai madh jo hai. (734)

ਕਾਹੇ ਉਰਾਹਨ ਦੇਤ ਸਖੀ ਕਹਿਯੋ ਪ੍ਰੀਤ ਘਨੀ ਹਮਰੀ ਸੰਗ ਤੇਰੇ।
ਨਾਨਕ ਤੂੰ ਭਰਮੀ ਮਨ ਮੈ ਕਛੁ ਬਾਤ ਨ ਚੰਦ੍ਰਭਗਾ ਮਨਿ ਮੇਰੇ।
ਤਾ ਤੇ ਉਠੋ ਤਜਿ ਮਾਨ ਸਭੈ ਚਲਿ ਖੇਲਹਿੰ ਪੈ ਜਮੁਨਾ ਤਟਿ ਕੇਰੇ।
ਮਾਨਤ ਹੈ ਨਹਿ ਬਾਤ ਹਠੀ ਬਿਰਹਾਤੁਰ ਹੈ ਬਿਰਹੀ ਜਨ ਟੇਰੇ।। ੭੩੫।।

kahai urahan diet sakhi kehiou preet ghani humri sung terai.
Nanak tu(n) bharmi man mein kachh baat na
chanderbhaga man merai.
ta te uthai taj maan sabhai chal khelung pai jamuna tat kerai.
manat hai neh baat hathi birhatur hai birthi jan terai. (735)

ਤਯਾਗ ਕਹਿਯੋ ਅਬ ਮਾਨ ਸਖੀ ਹਮ ਹੂੰ ਤੁਮ ਹੂੰ ਬਨ ਬੀਚ ਪਧਾਰੈ।
ਨਾਨਕ ਹੀ ਤੂ ਰਿਸੀ ਮਨ ਮੈ ਨਹੀ ਆਨ ਤ੍ਰੀਯਾ ਮਨ ਬਾਤ ਹਮਾਰੈ।
ਤਾ ਤੇ ਅਸੋਕ ਕੇ ਸਾਥ ਸੁਨੋ ਬਲਿ ਤੀਰ ਨਦੀ ਸਭ ਸੋਕਹਿ ਡਾਰੈ।
ਯਾ ਤੇ ਨ ਅਉਰ ਭਲੀ ਕਛੁ ਹੈ ਮਿਲਿ ਕੈ ਹਮ ਮੈਨ ਕੋ ਮਾਨ ਨਿਵਾਰੈ।। ੭੩੬।।

tiag kehiou ab maan sakhi hum hun tum hun ban beech padharung.
Nanak hi tu risi man mein nahi aan triya man baat hamarai.
ta te asok kai sath suno bal teer nadi sabh so keh darai.
ya te na aour bhali kachh hai mil kai hum main ko
maan nivarai. (736)

Saying thus Kahna held the arm of Radha, and he was hailing the enjoyment of all the three worlds whose waist was like the lion, and even millions of moons cannot (compare) match his beauty, Then he said, "You come with me," Who has enamoured all the milkmaids. Then Radha said, "Why are you beseeching me like this? O dear, listen. Whatever is in your mind, I have gauged it fully. (734)

Then Krishna said, "O dear friend! Why are you taunting me? I have got immense love for you. You are unnecessarily having doubt in your mind, as I have no special liking for Chanderbhaga in my heart. So get up and forgetting all grievances, let us go to the banks of Jamuna for playing games (of love)." But the Obstinate Radha does not agree, while Krishna was suffering from the pangs of separation and made earnest appeals like a person in great pain with separation. (735)

Then he said, O friend! Now leave your annoyance and let us both proceed to the forest. You are getting remorseful for nothing as I have no place (in my heart) for any other woman. O darling! So you listen to me with great elation (joy). Let us throw away all our afflictions on the banks of the river. There is nothing more appealing than to enjoy sensual pleasure, so as to dispel the ego of the god of love even." (736)

ਕਾਨ੍ਹ ਰਸਾਤਰ ਹ੍ਵੈ ਅਤਿ ਹੀ ਬ੍ਰਿਖਭਾਨ ਸੁਤਾ ਢਿਗ ਬਾਤ ਉਚਾਰੀ।
ਤਾਹਿ ਮਨੀ ਹਰਿ ਬਾਤ ਸੋਊ ਤਿਨ ਮਾਨ ਕੀ ਬਾਤ ਬਿਦਾ ਕਰਿ ਡਾਰੀ।
ਹਾਥਹਿ ਸੋ ਬਹੀਆ ਗਹਿ ਸਯਾਮ ਸੁ ਐਸੇ ਕਹਿਯੋ ਅਬ ਖੇਲਹਿ ਯਾਰੀ।
ਕਾਨ੍ਹ ਕਹਿਯੋ ਤਬਾ ਰਾਧਕਾ ਸੋ ਹਮਰੇ ਸੰਗ ਕੇਲ ਕਰੋ ਮੋਰੀ ਪਿਆਰੀ।। ੭੩੭।।

kahn rasatar havai ati hi Brikhbhan suta dhig baat uchari.
tahai mani kar baat souoo tin maan ki baat bida kar dari.
hatheh so behai geh Siam so aisai kehiou ab khelaih yari.
kahn kehiou tab Radhika so hamro sung kail karo mori piari. (737)

ਰਾਧੇ ਬਾਚ ਕਾਨ੍ਹ ਸੋ

ਸਵੈਯਾ

ਯੌ ਸੁਨਿ ਕੈ ਬ੍ਰਿਖਭਾਨ ਸੁਤਾ ਨੰਦ ਲਾਲ ਲਲਾ ਕਹੁ ਉਤਰ ਦੀਨੋ।
ਤਾਹੀ ਸੋ ਬਾਤ ਕਰੋ ਹਰਿ ਜੂ ਜਿਹ ਕੇ ਸੰਗ ਨੇਹੁ ਘਨੋ ਤੁਮ ਕੀਨੋ।
ਕਾਹੇ ਕਉ ਮੇਰੀ ਗਹੀ ਬਹੀਆ ਸੁ ਦੁਖਾਵਤ ਕਾਹੇ ਕਉ ਹੋ ਮੁਹਿ ਜੀ ਨੋ।
ਯੌ ਕਹਿ ਬਾਤ ਭਰੀ ਅਖੀਆ ਕਰਿ ਕੈ ਦੁਖ ਸਾਸ ਉਸਾਸ ਸੁ ਲੀਨੋ।। ੭੩੮।।

Radhe baach kahn so

Swiayya'

yo sunn kai Brikhbhan suta Nand lal lala koh uttar deeno.
tahi so baat karo har jo jeh ke sung neh ghano tum keeno.
kahe kou meri gehi behain so dukhavat kahai kou ho mohai ji no.
yo keh baat bhari akhian kar kai dukh saas usas so leno. (738)

ਕੇਲ ਕਰੋ ਉਠਿ ਗ੍ਵਾਰਨਿ ਸੋ ਜਿਨਿ ਸੰਗ ਰਚਿਯੋ ਮਨ ਹੈ ਸੁ ਤੁਮਾਰੋ।
ਸ੍ਵਾਸਨ ਲੈ ਅਖੀਆ ਭਰ ਕੈ ਬ੍ਰਿਖਭਾਨ ਸੁਤਾ ਇਹ ਭਾਤਿ ਉਚਾਰੋ।
ਸੰਗ ਚਲੋ ਨਹਿ ਹਉ ਤੁਮਰੇ ਕਰਿ ਆਯੁਧ ਲੈ ਕਹਿਓ ਕਿਉ ਨਹੀ ਮਾਰੋ।
ਸਾਚ ਕਹੋ ਤੁਮ ਸੋ ਬਤੀਯਾ ਤਜਿ ਕੈ ਹਮ ਕੋ ਜਦੁਬੀਰ ਪਧਾਰੋ।। ੭੩੯।।

keil karai uth gavarin so jiu sung rachiou man hai so tumaro.
savasan lai akhian bhar kai Brikhbhan suta eh bhant ucharo.
sung chalo neh hoan tumrai kar ayuḍh lai kehiou kiun nahi maro.
sach kaho tum so batiyan taj kai hum ko jadubir padharo. (739)

Krishna had told this thing to Radha, being under the spell of sexual pleasure (love) and Radha agreed to his proposal and dispelling her annoyance she accompanied him. Then holding her arm in his hands, Krishna then said to her. "O Radha, come on and let us play game of love." Then Krishna told to Radha, "O my darling! Play the game of love with me." (737)

Then Radha told Krishna -

Swaiyya'

On hearing such loving words from Krishna, Radha answered, "O Krishna! Go and talk to her with whom you have developed great love. Why are you holding my arm and giving me mental affliction? After saying these words, Radha's eyes were filled with tears and she heaved a sigh with painful breath." (738)

(Then she added)", Go and play the game of love with her with whom your heart is so much attached. "Then heaving a great sigh with tearful eyes Radha said, "I will not go with you even if you kill me with your weapons. I am telling you the truth, O Krishna! Please leave me alone and go away." (739)

ਕਾਨ੍ਹ ਜੁ ਬਾਚ ਰਾਧੇ ਸੋ

ਸਵੈਯਾ

ਸੰਗ ਚਲੋ ਹਮਰੇ ਉਠ ਕੈ ਸਖੀ ਕਛੁ ਮਨ ਮੈ ਨਹੀ ਆਨੋ।
ਆਇ ਹੋ ਹਉ ਤਜਿ ਸੰਕਿ ਨਿਸੰਕ ਕਛੂ ਤਿਹ ਤੇ ਰਸ ਰੀਤਿ ਪਛਾਨੋ।
ਮਿਤ੍ ਕੇ ਬੇਚੇ ਕਿਧੌ ਬਿਕੀਯੈ ਇਹ ਸ੍ਉਨ ਸੁਨੋ ਸਖੀ ਪ੍ਰੀਤਿ ਕਹਾਨੋ।
ਤਾ ਤੇ ਹਉ ਤੇਰੀ ਕਰੋ ਬਿਨਤੀ ਕਹਿਬੋ ਮੁਹਿ ਮਾਨਿ ਸਖੀ ਆਬ ਮਾਨੋ।। ੭੪੦।।

Kahn ju baach Radhe so

Swaiyya'

sung chalo hamrai uth kai sakhi man mein nahi aano.
aie ho hoan taj sank nisunk kachh teh te ras reet pachhano.
mitar ko beichai kidhou bikiyai eh saroun sunno sakhi preet kahano.
ta te hoan teri karo binti kehbo mohai maan sakhi ab mano. (740)

ਰਾਛੇ ਬਾਚ

ਸਵੈਯਾ

ਯੌ ਸੁਨਿ ਕੈ ਹਰਿ ਕੀ ਬਤੀਯਾ ਹਰਿ ਕੋ ਤਿਨ ਯਾ ਬਿਧਿ ਉਤਰ ਦੀਨੋ।
ਪ੍ਰੀਤਿ ਰਹੀ ਹਮ ਸੋ ਤੁਮਰੀ ਕਹਾ ਯੌ ਕਹਿ ਕੈ ਦ੍ਰਿਗ ਬਾਰਿ ਭਰੀਨੋ।
ਪ੍ਰੀਤਿ ਕਰੀ ਸੰਗ ਚੰਦ੍ਰਭਗਾ ਕਰੀ ਅਤਿ ਕੋਪ ਬਢਿਯੋ ਤਿਹ ਤੇ ਮੁਹਿ ਜੀ ਨੋ।
ਯੌ ਕਹਿ ਕੈ ਭਰਿ ਸ੍ਵਾਸ ਲਯੌ ਕਬਿ ਸਯਾਮ ਕਹੈ ਅਤਿ ਹੀ ਕਪਟੀਨੋ।। ੭੪੧।।

Rache baach

Swaiyya'

yo sunn kai har ki batiyan har ko tin ya bidh uttar deeno.
preet rehi hum so tumri kaha yo keh kai drig baar bhareeno.
preet kari sung chanderbhaga at kope badhiyo teh te mohai ji no.
yo keh kai bhar svass liou kab Siam kehai at hi kapteeno. (741)

Then Krishna said to Radha

Swaiyya'

O friend ! Please get up and accompany me dispelling all your annoyance. I have come to you without any doubts having left other friends, from this only you should realise my love for you. O friend! Listen to the talk of love with full attention (with your ears). One should be prepared to sell off oneself when the friend offers his whole self in sale off (provided the love gets satisfied). So I would beseech you, "O dear friend! Please accept my word and accept my proposal without any dithering." (740)

Then Radha said,

Swaiyya'

On hearing these words of Krishna, Radha replied to him, "Your love for me does not exist any more, and saying this her eyes were filled with tears. You have loved only Chanderbhaga which has agitated my mind greatly and enraged me." The poet siam has stated, saying these words, she heaved a deep sigh (of pain), as she was a great expert at deception. (741)

ਕ੍ਰੋਧ ਭਰੀ ਫਿਰਿ ਬੋਲਿ ਉਠੀ ਬ੍ਰਿਖਭਾਨੁ ਸੁਤਾ ਮੁਖ ਸੁੰਦਰ ਸਿਉ।
ਤੁਮ ਸੋ ਹਮ ਸੋ ਰਸ ਕਉਨ ਰਹਿਯੋ ਕਬਿ ਸਯਾਮ ਕਹੈ ਬਿਧਿ ਕੋ ਪਹਿ ਜਿਉ।
ਹਰਿ ਯੌ ਕਹੀ ਮੋ ਹਿਤ ਹੈ ਤੁਹਿ ਸੋ ਉਨਿ ਕੋਪਿ ਕਹਿਯੋ ਹਮ ਸੋ ਕਹੁ ਕਿਉ।
ਤੁਮਰੇ ਸੰਗਿ ਕੇਲ ਕਰੇ ਬਨ ਮੈ ਸੁਨੀਯੈ ਬਤੀਯਾ ਹਮਰੀ ਬਲਿ ਇਉ।। ੭੪੨।।

karodh bhari phirbole uthi Brikhbhan suta mukh sunder siun.
tum so hum so ras kaun rehiou kab Siam kehai bidh ko peh jiun.
har yo kehi mo hit hai tohai so un kope kehiou hum so koh kiun.
tumro sung kel karai ban mein suniyeai batiyan tumri bal eauo. (742)

ਕਾਨ੍ਹ ਜੂ ਬਾਚ ਰਾਧੇ ਸੋ

ਸਵੈਯਾ

ਮੋਹਿਯੋ ਹਉ ਤੇਰੋ ਸਖੀ ਚਲਿਬੋ ਪਿਖਿ ਮੋਹਿਯੋ ਸੁ ਹਉ ਦ੍ਰਿਗ ਪੇਖਤ ਤੇਰੇ।
ਮੋਹਿ ਰਹਿਯੋ ਅਲਕੈ ਤੁਮਰੀ ਪਿਖਿ ਜਾਤ ਗਯੋ ਤਜਿ ਯਾ ਨਹੀ ਡੇਰੇ।
ਮੋਹਿ ਰਹਿਯੋ ਤੁਹਿ ਅੰਗ ਨਿਹਾਰਤ ਪ੍ਰੀਤਿ ਬਢੀ ਤਿਹ ਤੇ ਮਨ ਮੇਰੇ।
ਮੋਹਿ ਰਹਿਯੋ ਮੁਖ ਤੇਰੋ ਨਿਹਾਰਤ ਜਿਉ ਗਨ ਚੰਦ ਚਕੋਰਨ ਹੇਰੇ।। ੭੪੩।।

Kahn ju baach Radhe so

Swaiyya'

mohiou hoan tero sakhi chalibo pikhi mohiou su hoan drig pekhat tere.
mohai rahiou alkai tumri pikh jaat geyo taj ya nahi dere.
mohai rehiou teh ang niharat preet badhi teh te man mere.
mohai rehiou mukh tero niharat jiou vann chand chakoran here. (743)

ਤਾ ਤੇ ਨ ਮਾਨ ਕਰੋ ਸਜਨੀ ਮੁਹਿ ਸੰਗ ਚਲੋ ਉਠ ਕੈ ਅਬ ਹੀ।
ਹਮਰੀ ਤੁਮ ਸੋ ਸਖੀ ਪ੍ਰੀਤਿ ਘਨੀ ਕੁਪਿ ਬਾਤ ਕਹੋ ਤਜਿ ਕੈ ਸਬ ਹੀ।
ਤਿਹ ਤੇ ਇਹ ਛੁਦ੍ਰਨ ਬਾਤ ਕੀ ਰੀਤਿ ਕਹਿਯੋ ਨ ਅਰੀ ਤੁਮ ਕੋ ਫਬ ਹੀ।
ਤਿਹ ਤੇ ਸੁਨ ਮੋ ਬਿਨਤੀ ਚਲੀਯੈ ਇਹ ਕਾਜ ਕੀਏ ਨ ਕਛੂ ਲਭ ਹੀ।। ੭੪੪।।

ta te na maan karo sajni mohai sung chalo uth kai ab hi.
tumri tum so sakhi preet ghani kup baat kaho taj kai sab hi.
teh te eh chhudran baat ki reet kehiou na ari tum ko phab hi.
teh tai sunn mein binti chaliyai eh kaaj keeyai na kachhy labh hi. (744)

Fully agitated and enraged Radha spoke from her beautiful face. "There is no love lost for me in your heart." The poet siam has stated, "Tell me, how any love is left for me in your heart?" The Krishna replied, "My love remains intact for you alone." In reply, the infuriated Radha said, "Tell me, how could you vouch for your love for me?" Then Krishna said, "O damsel! Listen to me. I have enjoyed sensual pleasure with you alone in the forest, (so this only proves my love for you alone)." (742)

Then Krishna told Radha

Swaiyya'

O dear friend! I am fully enamoured with your gait. I am fully endeared to you with your bewitching eyes, even your tresses (of hair) have enamoured me, and now I cannot go back leaving all these things behind. I am completely enamoured with your body and this has enhanced my love for you. By seeing your countenance I am totally captivated just as a flock of partridges continues to gaze at moon beseechingly." (743)

So "O darling! Now forget about your displeasure and get up soon to accompany me. O dear friend! I have the deepest love for you and talk to me, without any feeling of anguish. I am telling you about your protest of displeasure, which is of a very low order and does not behove you at all. So listen to my appeal and come with me. Nothing would be gained by talking and behaving like this." (744)

ਅਤਿ ਹੀ ਜਬ ਕਾਨ੍ਹ ਕਰੀ ਬਿਨਤੀ ਤਬ ਹੀ ਮਨ ਰੰਚ ਤ੍ਰੀਯਾ ਸੋਊ ਮਾਨੀ।
ਦੂਰ ਕਰੀ ਮਨ ਕੀ ਗਨਤੀ ਜਬ ਹੀ ਹਰਿ ਕੀ ਤਿਨ ਪ੍ਰੀਤਿ ਪਛਾਨੀ।
ਤਉ ਇਮ ਉਤਰ ਦੇਤ ਭਈ ਜੋਊ ਸੁੰਦਰਤਾ ਮਹਿ ਤ੍ਰੀਯਨ ਰਾਨੀ।
ਤਯਾਗ ਦਈ ਦੁਚਿਤਈ ਮਨ ਕੀ ਹਰਿ ਸੋ ਰਸ ਬਾਤਨ ਸੋ ਨਿਜ ਕਾਨੀ॥ ੭੪੫॥

at hi jab kahn kari binti tab hi man runch triya souoo man.
dur kari man ki ganti jab ki har ki tin preet pachhani.
tou im uttar deit bhaiee sunderta ,ej trouam rani.
tiyag deiee duchiatiee man ki kar so ras betan so nij kani. (745)

ਮੋਹਿ ਕਹੋ ਚਲੀਯੋ ਹਮਰੇ ਸੰਗ ਜਾਨਤ ਹੋ ਰਸ ਸਾਥ ਛਰੋਗੇ।
ਰਾਸ ਬਿਖੈ ਹਮ ਕੋ ਸੰਗ ਲੈ ਸਖੀ ਜਾਨਤ ਗ੍ਵਾਰਿਨ ਸੰਗ ਅਰੋਗੇ।
ਹਉ ਨਹੀ ਹਾਰਿ ਹਉ ਪੈ ਤੁਮਤੇ ਤੁਮ ਹੀ ਹਮ ਤੇ ਹਰਿ ਹਾਰਿ ਪਰੋਗੇ।
ਏਕ ਨ ਜਾਨਤ ਕੁੰਜ ਗਲੀਨ ਲਵਾਇ ਕਹਿਯੋ ਕਛੁ ਕਾਜੁ ਕਰੋਗੇ॥ ੭੪੬॥

mohai kehai chaliyai humrai sung janat ho ras sath chharogai.
rass bikhai hum kai sung lai sakhi janat gavarin sung arogai.
hoan nahi haar hoan pai tumte tum hi tum te har haar parogai.
ek na janat kunj galeen lavaie kehiou kachh kaaj karogai. (746)

ਬ੍ਰਿਖਭਾਨ ਸੁਤਾ ਕਬਿ ਸਯਾਮ ਕਹੈ ਅਤਿ ਜੋ ਹਰਿ ਕੇ ਰਸ ਭੀਤਰ ਭੀਨੀ।
ਰੀ ਬ੍ਰਿਜਨਾਥ ਕਹਿਯੋ ਹਸਿ ਕੈ ਛਬਿ ਦਾਤਨ ਕੀ ਅਤਿ ਸੁੰਦਰ ਚੀਨੀ।
ਤਾ ਛਬਿ ਕੀ ਅਤਿ ਹੀ ਉਪਮਾ ਮਨ ਮੈ ਜੁ ਭਈ ਕਬਿ ਕੇ ਸੋਊ ਕੀਨੀ।
ਜਿਉ ਘਨ ਬੀਚ ਲਸੈ ਚਪਲਾ ਤਿਹ ਕੋ ਠਗ ਕੈ ਠਗਨੀ ਠਗ ਲੀਨੀ॥ ੭੪੭॥

brikhbhan suta kab Siam kehai at jo har ke ras bheetar bheeni.
ri brijnath kehiou hass kai chhabi datan ki at sunder cheeni.
ta chhab hi at hi upma man mein jo bhaiee kab ke souoo keeni.
jiun ghan beech lassai chapla teh ko thag kai thagi thag leeni. (747)

When Krishna made such requests beseechingly then that woman (Radha) accepted his appeal in her mind to some extent, and realising Krishna's love for her, she finally gave up all her doubts and misgivings. She, who was the queen among woman-folk, then started giving her reply like this. She gave up her dual-mindedness and talking lovingly to Sri Krishna, she felt herself near to his heart in love. (745)

She said, "You are telling me to accompany you. I know that you could be won over by my loving behaviour towards you. You will take me alongwith you as your only companion, but I know fully well that you will get stuck up with another milkmaid on the way. O Krishna! I shall not accept defeat from you on any score. You will accept defeat from me on any score. You will only feel defeated (helpless) before me. You will take me to those bye-lanes which I know not fully. I am telling you the truth that you would do as it suits you, after taking me there." (746)

The poet siam has stated that Radha, who was fully endeared to Sri Krishna in her love, said with a laugh, O Sri Krishna! "That moment her teeth were shining beautifully, and the poet has described the praise of her beautiful teeth like this. As if the flash of lightning among the dark clouds even, had been put to shame before the beauty of her teeth. (747)

ਬ੍ਰਿਖਭਾਨ ਸੁਤਾ ਕਬਿ ਸਯਾਮ ਕਹੈ ਅਤਿ ਜੋ ਹਰਿ ਕੇ ਰਸ ਭੀਤਰ ਭੀਨੀ।
ਬੀਚ ਹੁਲਾਸ ਬਢਿਯੋ ਮਨ ਕੈ ਜਬ ਕਾਨ ਕੀ ਬਾਤ ਸਭੈ ਮੀਨ ਲੀਨੀ।
ਕੁੰਜ ਗਲੀਨ ਮੈ ਖੇਲਹਿੰਗੇ ਹਰਿ ਕੇ ਤਿਨ ਸੰਗ ਕਹਿਯੋ ਸੋਊ ਕੀਨੀ।
ਯੌ ਹਸਿ ਬਾਤ ਨਿਸੰਗ ਕਹਿਯੋ ਮਨ ਕੀ ਦੁਚਿਤਾਈ ਸਭ ਹੀ ਤਜਿ ਦੀਨੀ॥ ੭੪੮॥

Brikhbhan suta kab Siam kehái at jo har kai ras bheetar bheeni.
beech hulas bhadiou man kai jab kan ki baat sabhai meen leeni.
kunj galeen mein khelehnaigai kar ke tin sung kehiou souoo keeni.
yo has baat nisung kehiou man ki duchitaiee sabh hi taj deeni. (748)

ਦੋਊ ਜਉ ਹਸਿ ਬਾਤਨ ਸੰਗ ਢਰੋ ਤੁ ਹੁਲਾਸ ਬਿਲਾਸ ਬਢੇ ਸਗਰੇ।
ਹਸਿ ਕੰਠ ਲਗਾਇ ਲਈ ਤੁਲਨਾ ਗਹਿ ਗਾੜੇ ਅਨੰਗ ਤੇ ਅੰਕ ਭਰੇ।
ਤਰਕੀ ਹੈ ਤਨੀ ਦਰਕੀ ਅੰਗੀਆ ਗਰ ਮਾਲ ਤੇ ਟੂਟ ਕੈ ਲਾਲ ਪਰੇ।
ਪੀਯ ਕੇ ਮਿਲਏ ਤ੍ਰੀਯ ਕੇ ਹੀਯ ਤੇ ਅੰਗਰਾ ਬਿਰਹਾਗਨਿ ਕੇ ਨਿਕਰੇ॥ ੭੪੯॥

douoo jou hass batan sung charai ta helas bilas badhai sagrai.
hass kanth lagaie laiee lalna geh garrai anung te ank bhrai.
tarki hai tani darki angia gar maal te toot kai laal parai.
peu ke milai triya ke heu te angra birhagan kai nikrai. (749)

ਹਰਿ ਰਾਧਿਕਾ ਸੰਗ ਚਲੇ ਬਨ ਲੈ ਕਬਿ ਸਯਾਮ ਕਹੈ ਮਨਿ ਆਨੰਦ ਪਾਯੋ
ਕੁੰਜ ਗਲੀਨ ਮੈ ਕੇਲ ਕਰੇ ਮਨ ਕੋ ਸਭ ਸੋਕ ਹੁਤੇ ਬਿਸਾਰਯੋ।
ਤਾਹੀ ਕਥਾ ਕੌ ਕਿਧੌ ਜਗ ਮੈ ਮਨ ਮੈ ਸੁਕ ਆਦਿਕ ਗਾਇ ਸੁਨਾਯੋ।
ਜੋਊ ਸੁਨੈ ਸੋਊ ਰੀਝ ਰਹੈ ਜਿਹ ਕੇ ਸਭ ਹੀ ਧਰਿ ਮੈ ਜਸੁ ਛਾਯੋ॥ ੭੫੦॥

har Radhika sung chalai ban lai kab Siam kehai man anand paiyo.
kunj galeen mein keil karai man ko sabh sok hatai bisraiyo.
tahi katha ko kidhou jug mein man main suk adhik gaiee sunnaiyo.
jouoo sunai souoo reejh rehai ja ko sabh hi dhar
mein jass chaiyo. (750)

The poet siam has stated that Radha, who was fully enamoured in the love of Sri Krishna, was pleased much in her heart when she had accepted the whole proposal of Sri Krishna. Then she had said to Sri Krishna, that they will play in the bye-lanes, and she had agreed to this proposal. Thus she had laughed and without any hesitation had agreed to his proposal, giving up all her doubts and dual-mindedness. (748)

When both were engaged in their talk, then their merriment and happiness had reached its peak. Then, with a smile, Krishna hugged dear Radha and with great sensual desire he took her in his embrace with great force. Thus her garment string gave way and the blouse got torn and the necklace around the neck got broken so that the pearls fell down on the ground. It appears that on meeting her beloved, the woman's fire of separation had produced some embers from her burning bosom. (749)

The poet siam has stated that Sri Krishna, being fully satisfied and amused in heart, had proceeded to the jungle alongwith Radha. By playing the game of love in the byelanes, he forgot all the pangs of separation from the heart. The same episode has been sung by sukhdev either in the world or in his mind. Whosoever hears this episode, gets delighted and its praises are known all over the world. (750)

ਕਾਨ੍ਹ ਜੁ ਬਾਚ ਰਾਧੇ ਸੋ

ਸਵੈਯਾ

ਹਰਿ ਜੂ ਇਮ ਰਾਧਿਕਾ ਸੰਗਿ ਕਹੀ ਜਮੁਨਾ ਮੈ ਤਰੋ ਤੁਮ ਕੋ ਗਹਿ ਹੈ।
ਜਲ ਮੇ ਹਮ ਕੇਲ ਕਰੈ ਗੈ ਸੁਨੋ ਰਸ ਬਾਤ ਸਭੈ ਸੁ ਤਹਾ ਕਹਿ ਹੈ।
ਜਿਹ ਓਰ ਨਿਹਾਰ ਬਧੂ ਬ੍ਰਿਜ ਕੀ ਲਲਚਾਇ ਮਨੈ ਪਿਖਿਬੋ ਚਹਿ ਹੈ।
ਪਹੁੰਚੈਗੀ ਨਹਿ ਤਹ ਗ੍ਵਾਰਨਿ ਏ ਹਮ ਹੂੰ ਤੁਮ ਰੀਝਤ ਹਾਰਹਿ ਹੈ।। ੭੫੧।।

Kahn ju baach Radhai so

Swaiyya

har ju im Radhika sung kehi Jamuna mein taro tum ko geh hai.
jal mein hum keil karain gai sunno ras baat sabhai so taha keh hai.
jeh aur nihar badhu brij ki lalchaie manai pikhbo cheh hai.
pohchaigi neh teh gavarin eiai hum hun tum reejhat hareh hai. (751)

ਬ੍ਰਿਖਭਾਨ ਸੁਤਾ ਹਰਿ ਕੇ ਮੁਖ ਤੇ ਜਲ ਪੈਠਨ ਕੀ ਬਤੀਯਾ ਸੁਨਿ ਪਾਈ।
ਧਾਇ ਕੈ ਜਾਇ ਪਰੀ ਸਰ ਮੈ ਕਰਿ ਕੈ ਅਤਿ ਹੀ ਬ੍ਰਿਜਨਾਥਿ ਬਡਾਈ।
ਤਾਹੀ ਕੇ ਪਾਛੈ ਤੇ ਸਯਾਮ ਪਰੇ ਕਬਿ ਕੇ ਮਨ ਮੈ ਉਪਮਾ ਇਹ ਆਈ।
ਮਾਨਹੁ ਸਯਾਮ ਜੂ ਬਾਜ ਪਰਿਯੋ ਪਿਖਿ ਕੈ ਬ੍ਰਿਜ ਨਾਰਿ ਕੋ ਜਿਉ ਮੁਰਗਾਈ।। ੭੫੨।।

Brikhbhan suta har ke mukh te jal paithan ki batiyan sunn paiee.
dhiae hai jaie par sar mein kar kai at hi brijnath badaiee.
tahi ke pachhai te Siam parai kab kai man mein upma eh aiee.
manoh Siam ju baaj pariou pikh kai brij naar ko jiun murgaiee. (752)

ਬ੍ਰਿਜਨਾਥ ਤਬੈ ਧਸਿ ਕੈ ਜਲ ਮੈ ਬ੍ਰਿਜ ਨਾਰਿ ਸੋਊ ਤਬ ਜਾਇ ਗਹੀ।
ਹਰਿ ਕੋ ਤਨ ਭੇਟ ਹੁਲਾਸ ਬਢਿਯੋ ਗਿਨਤੀ ਮਨ ਕੀ ਜਲ ਭਾਤਿ ਬਹੀ।
ਜੋਊ ਆਨੰਦ ਬੀਚ ਬਢਿਯੋ ਮਨ ਕੈ ਕਬਿ ਤਉ ਮੁਖ ਤੇ ਕਥਾ ਭਾਖਿ ਕਹੀ।
ਪਿਖਿਯੋ ਜਿਨ ਹੂੰ ਸੋਊ ਰੀਝ ਰਹਿਯੋ ਪਿਖਿ ਕੈ ਜਮੁਨਾ ਜਿਹ ਰੀਝ ਰਹੀ।। ੭੫੩।।

brijnath tahai dhas kai jal mein brij naar souoo tab jaie gehi.
har ko tan bhet hulas badiou ginti man ki jal bhant behi.
jouoo anand beech badhiou man kai kab tou mukh te katha bhakh kehi.
pikhiou jin hun souoo reejh rehiou pikh kai Jamuna jeh reejh rehi. (753)

Then Sri Krishna told Radha-

Swaiyya'

Sri Krishna told Radha, "You will swim in Jamuna and I would try to catch hold of you while swimming. "We will play the game of love in the water and details of the game, I will tell you only there. Because wherever I am going, all the women of Brij are trying to catch a glimpse of mine with wistful eyes. But these milkmaids will not be able to reach there (in the water) and we will enjoy lot of fun there." (751)

When Radha heard the talk of Krishna about swimming in water, then she had lot of praise for Sri Krishna and immediately jumped into the river, and Sri Krishna followed her and jumped into the water. Seeing this scene, the poet has felt an inkling of praise like this. It appears as if the woman from Brij was like a water hen, and Krishna had swooped on her like a hawk (to devour her). (752)

Then Sri Krishna forcing himself in the waters, caught hold of Radha immediately. On a touch of Sri Krishna's body, she felt greatly tempted with sensual love and her doubts and annoyance vanished like water. The joy of her heart swelled further, which has been described by the poet as such. Whosoever had seen the couple, were feeling elated with joy, infact even the river Jamna was feeling its joy (on perceiving them). (753)

ਜਲ ਤੇ ਕਢਿ ਕੈ ਫਿਰਿ ਗ੍ਵਾਰਨਿ ਸੋ ਕਬਿ ਸਯਾਮ ਕਹੈ ਫਿਰਿ ਰਾਸ ਮਚਾਯੋ।
ਗਾਵਤ ਭੀ ਬ੍ਰਿਖਭਾਨ ਸੁਤਾ ਅਤਿ ਹੀ ਮਨ ਭੀਤਰ ਆਨੰਦ ਪਾਯੋ।
ਬ੍ਰਿਜ ਨਾਰਿਨ ਸੋ ਮਿਲ ਕੈ ਬ੍ਰਿਜਨਾਥ ਜੂ ਸਾਰੰਗ ਮੈ ਇਕ ਤਾਨ ਬਸਾਯੋ।
ਸੋ ਸੁਨ ਕੈ ਮ੍ਰਿਗ ਆਵਤ ਧਾਵਤ ਗ੍ਵਾਰਨੀਆ ਸੁਨ ਕੈ ਸੁਖ ਪਾਯੋ॥ ੭੫੪॥

jal te kadh kai phir gavarin so kab Siam kehai phir rass machaieou.
gavat bhi Brikhbhan suta at hi man bheetar anand paiyo.
Brij narin so mil kai Brijnath jo sarang mein ik taan basaiou.
so sunn kai mrig avat dhavat gavarania sunn kai sukh paiyou. (754)

ਦੋਹਰਾ

ਸਤ੍ਰਹ ਸੈ ਪੈਤਾਲ ਮੈ ਕੀਨੀ ਕਥਾ ਸੁਧਾਰ।
ਚੂਕ ਹੋਇ ਜਤ ਤਹ ਸੁ ਕਬਿ ਲੀਜਹੁ ਸਕਲ ਸੁਧਾਰ॥ ੭੫੫॥

Dohra

satreh sai paital mein kini kathat sudhar
chook hotai jeh teh so kab leejoh sakal sudhar. (755)

ਬਿਨਤੀ ਕਰੋ ਦੋਊ ਜੋਰਿ ਕਰਿ ਸੁਨੋ ਜਗਤ ਕੇ ਰਾਇ।
ਮੋ ਮਸਤਕ ਤ੍ਰ ਪਗ ਸਦਾ ਰਹੈ ਦਾਸ ਕੋ ਭਾਇ॥ ੭੫੬॥

binti karo douoo joar kar sunno jagat ke raie.
mo mastak tai pug sada rehai das ko bhaie. (756)

Then the poet siam has stated that after taking out the milkmaid (Radha) from the river, Krishna played the drama of love and feeling greatly delighted, Radha started singing in the drama. Then joined by the women of Brij Sri Krishna played a tune in the Sarang Raga (on the flute). Hearing this tune, the deer came running (towards it) and the milkmaids also enjoyed the fun with great eclat. (754)

Couplet

This episode was written with full satisfaction in the year (Bikrami) Samvat 1745. If there are found any shortcomings (in its preparation) then the poets could improve upon it accordingly. (755)

"O Lord of the Universe! I pray to you beseechingly with folded hands. May my head always rest at Your lotus feet with the thoughts of a slave of Yours! (756)

ਇਤਿ ਸ੍ਰੀ ਦਸਮ ਸਿਕੰਧੇ ਪੁਰਾਣੇ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਰਾਸ ਮੰਡਲ ਬਰਨਨੰ ਧਿਆਇ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ। ਸੁਦਰਸਨ ਨਾਮ ਬ੍ਰਹਮਣੁ ਭੁਜੰਗ ਜੋਨ ਤੇ ਉਧਾਰ ਕਰਨ ਕਥਨੰ

ਸਵੈਯਾ

ਦਿਨ ਪੂਜਾ ਕ ਆਇ ਲਗਿਯੋ ਤਿਹ ਕੋ ਜੋਊ ਗ੍ਵਾਰਨੀਯਾ ਅਤਿ ਕੈ ਹਿਤ ਸੇਵੀ।
ਜਾ ਰਿਪ ਸੁੰਭ ਨਿਸੁੰਭ ਮਰਿਯੋ ਕਬਿ ਸਯਾਮ ਕਹੈ ਜਗਮਾਤ ਅਭੇਵੀ।
ਨਾਸ ਭਏ ਜਗ ਮੈ ਜਨ ਸੋ ਜਿਨਹੂ ਮਨ ਮੈ ਕੁਪ ਕੈ ਨਹਿ ਸੇਵੀ।
ਤਾਹੀ ਕੇ ਹੇਤ ਚਲੇ ਤਜਿ ਕੈ ਪੁਰਿ ਗ੍ਵਾਰਿਨ ਗੋਪ ਸੁ ਪੂਜਨ ਦਵੀ।। ੭੫੭।।

Iti Sri Dasam Sikandhai purnai Bachittar Natak Granthai Krishnavatro raas mandal baranan dhiai smaptam sat subh sat. Sudarsan naam brahmin bhujang joan te udhar karan kathanung.

Swaiyya

din puja aie lagiou teh ko jouoo gavarniya at kai hit sevi.
ja rip sumbh Nisumbh mariou kab Siam kehai jagmat abhevi.
nas bhaie jug mein jan so jinhu man mein kup kai neh sevi.
tahi ko heit chalai taj ko pur gavarin gope so pujan devi. (757)

ਆਠ ਭੁਜਾ ਜਿਹ ਕੀ ਜਗਿ ਮਾਲੁਮ ਸੁੰਭ ਸੰਘਾਰਨਿ ਨਾਮ ਜਿਸੀ ਕੋ।
ਸਾਧਨ ਦੇਖਨ ਕੀ ਹਰਤਾ ਕਬਿ ਨ ਮਾਨਤ ਤ੍ਰਾਸ ਕਿਸੀ ਕੋ।
ਸਾਤ ਅਕਾਸ ਪਤਾਲਨ ਸਾਤਨ ਫੈਲ ਰਹਿਓ ਜਗਿ ਨਾਮੁ ਇਸੀ ਕੋ।
ਤਾਹੀ ਕੋ ਪੂਜਨ ਦਯੋਸ ਲਗਿਓ ਸਭ ਗੋਪ ਚਲੇ ਹਿਤ ਮਾਨਿ ਤਿਸੀ ਕੋ।। ੭੫੮।।

aath bhuja jeh ki jug malam subh sangharan naam jisi ko.
sadhan dekhan ki harta kab Siam na man at tras kisi ko.
saat akas patalan satan phail rehiou jug naam isi ko.
tahi ko pujan daryos lagiou sabh gope chalai hit maan tisi ko. (758)

Here the chapter on Krishnavtar from Bachittar Natak Granth forming part of Dasam Sakand Puran dealing with the details of the (game of love) amorous past time (of Krishna) is completed. All is well sofar.

Now the description of the Sudarshan from the life of a snake begins

Swaiyya

The day of the worship of the god, whom the milkmaids serve with great affection and reverance approached. The poet siam has stated that the goddess, who had killed demons like Shumb and Nishumbh was the mother of the whole world without any doubt or reservation. Those persons, who had not served her, due to wrathfulness in their heart, had been destroyed. To worship the same goddess, all the milkmen and milkmaids, had left for the place, leaving their own town. (757)

The goddess, who is known to possess eight arms, well known to the world, as a destroyer of the (demon) Shumbh. The poet siam has stated that the goddess, who alleviates the sufferings of her saints, and is not afraid of anyone, whose praisses were being sung in all the seven skies (heavens) and seven under worlds (netherlands), her day of worship had approached, and all the milkmaids, with loving faith in their hearts, had statred for the purpose. (758)

ਦੋਹਰਾ

ਮਹਾਰੁਦ੍ ਅਰੁ ਚੰਡਿ ਕੇ ਚਲੇ ਪੂਜਬੇ ਕਾਜ।
ਜਸੁਧਾ ਤ੍ਰੀਯਾ ਬਲਿਭਦ੍ ਅਉ ਸੰਗ ਲੀਏ ਬ੍ਰਿਜਰਾਜ।। ੭੫੯।।

Dohra

maha rudar ar chand kai chalai pujabo kaj.
jasudha triya babhadar aou sung leeai brijraj. (759)

ਸਵੈਯਾ

ਪੂਜਨ ਕਾਜ ਚਲੈ ਤਜ ਕੈ ਪੁਰ ਗੋਪ ਸਭੈ ਮਨ ਮੈ ਹਰਖੇ।
ਗਹਿ ਅਛਤ ਧੂਪ ਪਚਾਮ੍ਰਿਤ ਦੀਪਕ ਸਾਮੁਹੇ ਚੰਡਿ ਸਿਵੈ ਸਰਖੇ।
ਅਤਿ ਆਨੰਦ ਪ੍ਰਾਪਤਿ ਭੇ ਤਿਨ ਕੋ ਦੁਖ ਥੋ ਜੋ ਜਿਤੇ ਸਭ ਹੀ ਘਰਖੇ।
ਕਬਿ ਸਯਾਮ ਅਹੀਰਨ ਕੇ ਜੁ ਹੁਤੇ ਸੁਭ ਭਾਗ ਘਰੀ ਇਹ ਮੈ ਪਰਖੇ।। ੭੬੦।।

Swaiyya

pujan kaaj chalai taj kai pur gop sabhai man mein harkhai.
geh achhat dhup pachamirat deepak samohai chand sivai sarkhai.
at anand prapat bhei tin ko dukh tho jo jitai sabh hi garkhai.
kab Siam aheeran ke jo hutai sabh bhag ghari eh mein parkhai. (760)

ਏਕ ਭੁਜੰਗਨ ਕਾਨ੍ਹ ਬਬਾ ਕਹੁ ਲੀਲ ਲਯੋ ਤਨ ਨੈਕੁ ਨ ਛੋਰੈ।
ਸਯਾਹ ਮਨੋ ਅਬਨੂਸਹਿ ਕੋ ਤਰੁ ਕੋਪ ਡਸਿਯੋ ਅਤਿ ਹੀ ਕਰਿ ਜੋਰੈ।
ਜਿਉ ਪੁਰ ਕੇ ਜਨ ਲਾਤਨ ਮਾਰਤ ਜੋਰ ਕਰੈ ਅਤਿ ਹੀ ਝਕ ਝੋਰੈ।
ਹਾਰਿ ਪਰੇ ਸਭਨੋ ਮਿਲਿ ਕੈ ਤਬ ਕੂਕ ਕਰੀ ਭਗਵਾਨ ਕੀ ਓਰੈ।। ੭੬੧।।

ek bhujangan kahu bada koh leel liou tan nai na chherai.
soyah manai abnuseh ko tar kop tajiou at hi kar jorai.
jiun pur ko jan latan marat jor karai at hi jhak jeherai.
haar parai sabhno mil kai mil kai tab kook kari
bhagwan ki aurai. (761)

Couplet

They had started for offering prayers (worship of) to the great Rudra and goddess Chandi. Jasodha also alongwith other women, Balram and Krishna, departed alongwith them. (759)

Swaiyya'

All the milkmen, with great eclat and delight had left their town for the worship. They had offered rice, incense, sweet pudding (of flour, ghee and sugar) and lamps to the (goddess) Chandi and Shiva. They were feeling greatly delighted and relieved of all their afflictions. The poet siam has stated, the great god fortune of the milkmen was being tested now. (760)

One snake had devoured Nand (Kahna's father), without leaving any part of the body (outside). The snake was dark black like the ebonite tree. He had stung him with great force and ferocious wrath. All the people of the town were striking (the cobra) with their feet, as a result of which he would shake the body (of Nand) with violent jerk. When all had got tired and felt helpless, they went to Sri Krishna with wailings and request. (761)

ਗੋਪ ਪੁਕਾਰਤ ਹੈ ਮਿਲਿ ਕੈ ਸਭ ਸਯਾਮ ਕਹੈ ਮੁਸਲੀਧਰ ਭਯੋ।
ਦੋਖ ਕੋ ਹਰਤਾ ਕਰਤਾ ਸੁਖ ਆਵਹੁ ਟੇਰਤ ਦੈਤ ਮਰਯੈ।
ਮੋਹਿ ਗ੍ਰਸਿਯੋ ਅਹਿ ਸਯਾਮ ਬਡੇ ਹਮ ਰੋਵਹਿ ਯਾ ਬਧਿ ਕਾਰਜ ਕਯੈ।
ਰੰਗ ਭਏ ਜਿਮ ਬੈਦ ਬੁਲਈਅਤ ਭੀਰ ਪਰੇ ਜਿਮ ਬੀਰ ਬੁਲਯੈ।। ੭੬੨।।

gope pukarat hai mil kai sabh Siam kehiou muslidhar bhiou.
dekh kai harta karta sukh avoh terat daint maryai.
mohai grasion ah Siam badhai hum hovai ya badh karaj keou.
rung bhai jim baid baliat bhar parai jim beer baliyai. (762)

ਸੁਨ ਸ੍ਰਉਨਨ ਮੈ ਹਰਿ ਬਾਤ ਪਿਤਾ ਉਹ ਸਾਪਹਿ ਕੋ ਤਨ ਛੇਦ ਕਰਿਓ ਹੈ।
ਸਾਪ ਕੀ ਦੇਹ ਤਜੀ ਉਨ ਹੂੰ ਇਕ ਸੁੰਦਰ ਮਾਨੁਖ ਦੇਹ ਧਰਿਓ ਹੈ।
ਤਾ ਛਬਿ ਕੋ ਜਸ ਉਚ ਮਹਾ ਕਬਿ ਨੈ ਬਿਧਿ ਯਾ ਮੁਖ ਤੇ ਉਚਰਿਓ ਹੈ।
ਮਾਨਹੁ ਪੁਨਿ ਪ੍ਰਤਾਪਨ ਤੇ ਸਸਿ ਛੀਨ ਲਯੋ ਰਿਪੁ ਦੂਰ ਕਰਿਓ ਹੈ।। ੭੬੩।।

sunn saronan mein har baat pita oh sapeh ko tan
chhed kariou hai.
saap ki deh taji un hun ik sunder manukh deh dhariou hai.
ta chhab ko jas uch maha kab nai bidh ya mukh te uchariou hai.
manoh punn partapan tai sas cheen liou rip dur kariou hai. (763)

ਬਾਮਨ ਹੋਇ ਗਯੋ ਸੁ ਵਹੈ ਫੁਨਿ ਨਾਮ ਸੁਦਰਸਨ ਹੈ ਪੁਨਿ ਜਾ ਕੋ।
ਕਾਨ੍ਹ ਕਹੀ ਬਤੀਯਾ ਹਸਿ ਕੈ ਹਿਤ ਸੋ ਕਹੁ ਰੇ ਤੈ ਠਉਰ ਕਹਾ ਕੋ।
ਨੈਨ ਨਿਵਾਇ ਮਨੇ ਸੁਖ ਪਾਇ ਸੁ ਜੋਰਿ ਪ੍ਰਨਾਮ ਕਰਿਓ ਕਰ ਤਾ ਕੋ।
ਲੋਗਨ ਕੌ ਬਰਤਾ ਹਰਤਾ ਦੁਖ ਸਯਾਮ ਕਹੈ ਪਤਿ ਜੋ ਚਹੁੰ ਘਾ ਕੋ।। ੭੬੪।।

baman hoiai geyai so vehai phun naam sudarsan hai pun ja ko.
kahn kehi batiyan hass kai teh so koh hai tai thour kaha ko.
nain nivaie manai sukh paie so jore parnam kariou kar ta ko.
logan ko harta harta dukh Siam kehai pat jo
chahun gha ko. (764)

All the milkmen jointly were wailing and then said, "O Balram's brother, Krishna! O Destroyer of all our sufferings! Pray come and kill the demon. All were crying like this. Nand also remarked that he had been grasped by a black cobra, who is not (releasing) leaving me now. We are all crying, so please arrange some means to kill him. Just as a physician is called when someone is suffering with some ailment, similarly we are faced with a calamity, we need to call for the support of a warrior. (762)

Sri Krishna on hearing his father's words, cut the cobra into two pieces. He (cobra) left the body of the snake and transformed himself in the form of a beautiful human being. The poet has described the beauty of this person, praising his smart appearance as such. It appeared as if, due to some virtuous deeds, the moon had been snatched away from the demon (Rehu), by throwing away the enemy at a distance. (763)

Then that person became a brahmin, and was called Sudarshna. Krishna then laughed and told him, "O man! Tell me where do you (belong) come from?" He then (brahmin) lowered his eyes and feeling a sense of happiness at heart, with folded hands, bowed to Krishna in reverance. The poet siam has stated that (he bowed to the Lord), who was bestowing all benedictions to the mankind, was destroyer of one's sufferings and the master of both the worlds. (764)

ਦਿਜ ਬਾਚ

ਸਵੈਯਾ

ਅਤਿ ਰਿਖੀਸਰ ਕੇ ਸੁਤ ਕੋ ਅਤਿ ਹਾਸ ਕਰਿਓ ਤਿਹ ਸ੍ਰਾਪ ਦਯੋ ਹੈ।
ਜਾਹਿ ਕਹਿਯੋ ਤੁਅ ਸਾਪ ਸੁ ਹੋ ਬਚਨਾ ਉਠਿ ਯਾ ਬਿਧਿ ਮੋਹਿ ਕਹਿਓ ਹੈ।
ਤਾਹੀ ਕੇ ਸਾਪ ਲਗੇ ਹਮਰੇ ਤਨ ਬਾਮਨ ਤੇ ਅਹਿ ਸਯਾਮ ਭਯੋ ਹੈ।
ਕਾਨ੍ਹ ਤੁਮੈ ਤਨ ਛੁਵਤ ਹੀ ਤਨ ਕੋ ਸਭ ਪਾਪ ਪਰਾਇ ਗਯੋ ਹੈ॥ ੭੬੫॥

Dij baach

Swaiyya

atar rikhisur ko sut ko at hass kariou teh sarap deyo hai.
kaoe lejopi tia saap so ho bachna un ya bidh mohai kehiou hai.
tahi kai sarap lago humrai tan baman tai eh syam (Siam) bhiou hai.
kahn tumai tan chhuvat hi tan ko sabh paap praie geho hai. (765)

ਪੂਜਤ ਤੇ ਜਗਮਾਤ ਸਭੈ ਜਨ ਪੂਜ ਸਭੇ ਤਿਹ ਡੇਰਨ ਆਏ।
ਕਾਨ੍ਹ ਪਰਾਕ੍ਰਮ ਕੋ ਉਰਿ ਧਾਰਿ ਸਭੋ ਮਿਲਿ ਕੈ ਉਪਮਾ ਜਸ ਗਾਏ।
ਸੋਰਠਿ ਸਾਰੰਗ ਸੁਧ ਮਲਾਰ ਬਿਲਾਵਲ ਭੀਤਰ ਤਾਨ ਬਸਾਏ।
ਰੀਝਿ ਰਹੇ ਬ੍ਰਿਜ ਕੇ ਸੁ ਸਭੈ ਜਨ ਰੀਝਿ ਰਹੇ ਜਿਨ ਹੂੰ ਸੁਨਿ ਪਾਏ॥ ੭੬੬॥

pujat te jagmat sabhai jan pooj sabhai teh dokan aie.
kahn prakaram ko urdhaar sabho mil kai upma jas gaie.
sorath sarang sudh malar bilwal bhutar taan bajaie.
reejh rehai brij kai so sabhai jan reejh rehai
jin hun sunn paie. (766)

ਦੋਹਰਾ

ਪੂਜਿ ਢੰਡ ਕੋ ਭਟ ਬਡੇ ਆਇ ਮਿਲਿ ਦੇਇ।
ਅੰਨ ਖਾਇ ਕੈ ਮਾਤ ਤੇ ਰਹੇ ਸਦਨ ਮੈ ਸੋਇ॥ ੭੬੭॥

Dohra

pooj chand ko bhat bade ghar aie mil dei.
an khai kai maat te rehai sadan mein soiai. (767)

Then the brahmin said-

Swaiyya

"I was a brahmin and once I had played a cruel joke on the son of Rishi Atri, who had cursed me, and said, "You should become a snake and had spoken like this. "Due to his curse, I had become a black snake (cobra) from a brahmin. O Sri Krishna! Now with a touch of your body (with me), all the sins of my body have vanished." (765)

All the milkmaids then started worshipping the godly mother (goddess) and after their (worship) prayers, they had come back to their homes. With the impact of Sri Krishna's episode on their mind, all of them joined in singing the praises of Sri Krishna. Then Sri Krishna played on his flute various tunes in Ragas like Sorath, Sarang, perfect Malhar and Bilawal. On hearing these Ragas all the residents of Brij became delighted and whosoever heard these tunes, got elated with joy. (766)

Couplet

After the worship of Chandi (goddess) both the warriors (Balram and Krishna) came back and after having their food from the mother, they went to sleep in their home. (767)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕੇ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਦਿਜ ਉਧਾਰ ਚੰਡਿ
ਪੂਜ ਧਿਆਇ ਸਮਾਪਤਮ।
ਅਥ ਬ੍ਰਿਖਭਾਸੁਰ ਦੈਤ ਬਧ ਕਥਨੰ
ਸ੍ਵੈਯਾ

ਭੋਜਨ ਕੈ ਜਸੁਧਾ ਪਹਿ ਤੇ ਭਟ ਰਾਤਿ ਪਰੇ ਸੋਊ ਸੋਇ ਰਹੈ ਹੈ।
ਪ੍ਰਾਤ ਭਏ ਬਨ ਬੀਚ ਗਏ ਉਠ ਕੈ ਜਹ ਡੋਲਤ ਸਿੰਘ ਸਹੈ ਹੈ।
ਬ੍ਰਿਖਭਾਸੁਰ ਥੋ ਤਿਹ ਠਉਰ ਖਰੋ ਜਿਹ ਕੇ ਦੋਊ ਸੀਗ ਅਕਾਸ ਖਹੇ ਹੈ।
ਦੇਖ ਕੈ ਸੋ ਹਰਿ ਜੂ ਕੁਪ ਕੈ ਦੁਹੂੰ ਹਾਥਨ ਸੋ ਕਰਿ ਜੋਰੁ ਗਹੇ ਹੈ।। ੭੬੮।।

Ath brikhbhasar dainnt bad kathan

Swaiyya'

Bhojan ke jasuda peh te bhat raat pare soyo soye rahe hai.
Praat bhaye ban beech gaye uth kae jeh dolat sinngh sahae hai.
Bhrikhbhasar tho teh thor kharo jeh ke doyo seeg aakas khae hai.
Dekh kae so har ju kup kae duhun hathan so kar jor gahe hai. (768)

ਸੀਗਨ ਤੇ ਗਹਿ ਡਾਰ ਦਯੋ ਸੁ ਅਠਾਰਹ ਪੈਗ ਪੈ ਜਾਇ ਪਰਿਓ ਹੈ।
ਫੇਰਿ ਉਠਿਓ ਕਰਿ ਕੋਪ ਮਨੈ ਹਰਿ ਕੇ ਫਿਰਿ ਸਾਮੁਹ ਜੁਧੁ ਕਰਿਓ ਹੈ।
ਫੇਰ ਬਗਾਇ ਦੀਯੋ ਹਰਿ ਜੁ ਕਹੀ ਜਾਇ ਗਿਰਿਓ ਨਹੀ ਉਬਰਿਓ ਹੈ।
ਮੋਛ ਭਈ ਤਿਹ ਕੀ ਹਰਿ ਕੇ ਕਰ ਛੁਵਤ ਹੀ ਸੁ ਲਰਿਯੋ ਨ ਮਰਿਯੋ ਹੈ।। ੭੬੯।।

Seegan te geh daar dayo su atharah paeg pae jaye pareyo hai.
Pher utehyo kar kop manae har ke phir samuh judh kareyo hai.
Pher bagaye diyo har ju kahi jaye girieyo nahi ubhriyo hai.
Mochh bhaiee teh ki har ke kar chhuvat hi su lariyo
na mariyo hai. (769)

Here the chapter of Bachittar Natak granth on Krishnavtar dealing with this episode of worship of Chandi is completed. Now the episode of killing of the demon Brikhbhasur commences.

Swaiyya'

After having their food from the mother Jasodha, both the warriors went to sleep on the fall of night. There the demon Brikhbhasur, whose both the horns were touching the sky, was standing. On perceiving him, getting furious with rage, Krishna, with great strength, took hold of him with both his hands. (768)

By holding his horns, Krishna threw him down, who fell down about eighteen feet away. He again got up with great rage and started fighting with Krishna, coming closer to him. Krishna again threw him down with force, and no one knows where he fell down, but he was not seen alive again. Neither he came back to fight nor he died; Rather with the touch of Sri Krishna's hands he had attained his Salvation. (769)

Iti Sri Bachittar Natak grathai Krishnavtarai dij udhar chand puj dhiaee samapatam sat subham sat.

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਬ੍ਰਿਖਭਾਸੁਰ ਦੈਤ ਬਧਹ ਧਯਾਇ ਸਮਾਪਤਮ ਸਤ ਸੁਭਮ ਸਤ।

ਅਥ ਕੇਸੀ ਦੈਤ ਬਧ ਕਥਨੰ

ਸ੍ਵੈਯਾ

ਜੁਧ ਬਡੋ ਕਰ ਕੈ ਤਿਹ ਕੈ ਸੰਗ ਜਉ ਭਗਵਾਨ ਬਡੋ ਅਰਿ ਮਾਰਿਓ।
ਨਾਰਦ ਤਉ ਮਥੁਰਾ ਮੈ ਗਯੋ ਬਚਨਾ ਸੰਗ ਕੰਸ ਕੇ ਐਸੇ ਉਚਾਰਿਓ।
ਤੂੰ ਭਗਨੀਪਤਿ ਨੰਦ ਸੁਤਾ ਹਰਿ ਤ੍ਵੈ ਰਿਪੁ ਵਾ ਘਰ ਭੀਤਰ ਡਾਰਿਓ।
ਦੈਤ ਅਘਾਸੁਰ ਅਉ ਬਕ ਬੀਰ ਮਰਿਓ ਤਿਨ ਹੂੰ ਜਬ ਪਉਰਖ ਹਾਰਿਓ।। ੭੭੦।।

Ath Kaisi Dainnt Badh Kathan

Swaiyya'

Judh bado kar kae teh kae sang jauo bhagwaan bado ar mareyo.
Narad tao Mathura mae gayo bachna sang kans ke aaise uchareyo.
Tu bhagnipat nand suta har tavai rip vaa ghar bhitar dariyo.
Dainnt aghasur aauo bak beer mareyo tinn hun jab payurakh hariyo. (770)

ਕੰਸ ਬਾਚ ਪ੍ਰਤਿ ਉਤਰ

ਸ੍ਵੈਯਾ

ਕੋਪ ਭਰਿਯੋ ਮਨ ਮੈ ਮਥੁਰਾਪਤਿ ਚਿੰਤ ਕਰੀ ਇਹ ਕੋ ਅਬ ਮਰੀਐ।
ਇਹ ਕੀ ਸਮ ਕਾਰਜ ਅਉਰ ਕਛੂ ਨਹਿ ਤਾ ਬਧਿ ਆਪਨ ਊਬਰੀਐ।
ਤਬ ਨਾਰਦ ਬੋਲਿ ਉਠਿਓ ਹਸਿ ਕੈ ਸੁਨੀਐ ਨ੍ਰਿਪ ਕਾਰਜ ਯਾ ਕਰੀਐ।
ਛਲ ਸੋ ਬਲ ਸੋ ਕਬਿ ਸਯਾਮ ਕਹੈ ਅਪਨੇ ਅਰਿ ਕੋ ਸਿਰ ਵਾ ਹਰੀਐ।। ੭੭੧।।

Kans Baach Pratiutar

Swaiyya'

Kop bhariyo mann mae mathurapati chinnt kari eh ko ab mariyae.
Eh ki sam kaaraj aayur kachu neh ta badh aapan ubhariye.
Tab nard bol uthiyo has kae suniye nirap kaaraj ya kariyae.
Chal so bal so kab sayaam kahe apnai ar ko sir vaa hariyai. (771)

Here the chapter of Krishnavtar in the Bachittar Natak Granth, dealing with the episode of the killing of demon Brikhbhasur is completed.
(All is well sofar).
Now the episode of the killing of demon kaisi begins.

Swaiyya'

By engaging himself in a great fight, Sri Krishna had killed the enemy. Then Narad came to Mathura town and while talking to Kans, said like this. "O Kans! Your sister's husband (brother-in-law) had kidnapped the daughter of Nand (and brought her in the prison) while, taking away your enemy to Nand's house. He has (Krishna) killed the demons like Aghasur and Bakasur, the great warriors, when they gave up their courage. (770)

Then in reply, Kans said

Swaiyya'

The king of Mathura was killed with great fury and started worrying about Krishna, as to how to kill him. He felt that there was no other job as important and it was necessary to kill him, thus saving himself from any harm. Then Narad laughed and said, "O King! You should do this job soon, which was stated that Narad gave his suggestion that the enemy should be killed either with strength or with deceit (but it was essential to kill him). (771)

ਕੰਸ ਬਾਚ ਨਾਰਦ ਸੋ

ਸਵੈਯਾ

ਤਬ ਕੰਸ ਪ੍ਰਨਾਮ ਕਹੀ ਕਰਿ ਕੈ ਸੁਨੀਐ ਰਿਖਿ ਜੂ ਤੁਮ ਸਤਿ ਕਹੀ ਹੈ।
ਵਾ ਕੀ ਬ੍ਰਿਥਾ ਰਜਨੀ ਦਿਨ ਮੈ ਹਮਰੈ ਮਨ ਮੈ ਬਸਿ ਕੈ ਸੁ ਰਹੀ ਹੈ।
ਜਾਹਿ ਮਰਿਯੋ ਅਘੁ ਦੈਤ ਬਲੀ ਬਕੁ ਪੂਤਨਾ ਜਾ ਥਨ ਜਾਇ ਗਹੀ ਹੈ।
ਤਾ ਮਰੀਐ ਛਲ ਕੈ ਕਿਧੌ ਸੰਗਿ ਕਿ ਕੈ ਬਲ ਕੈ ਇਹ ਬਾਤ ਸਹੀ ਹੈ।। ੭੭੨।।

Kans Baach Narad So

Swaiyya

Tab kans parnaam kahi kar kae suniyae rikh ju tum sat kahi hai.
Vaa ki birtha rajni dinn mae hamrae mann mae bas kae su rahi hai.
Jahe mariyo aghh dainnt bali bak puutna ja than jaye gahi hai.
Ta mariyae chhal kae kidho sang ki kae bal kae eh
baat sahi hai. (772)

ਕੰਸ ਬਾਚ ਕੇਸੀ ਸੋ

ਸਵੈਯਾ

ਮੁਨਿ ਤਉ ਮਿਲਿ ਕੈ ਨ੍ਰਿਪ ਸੋ ਗ੍ਰਿਹ ਗਯੋ ਤਬ ਕੰਸਿ ਬਲੀ ਇਕ ਦੈਤ ਬੁਲਾਯੋ।
ਮਾਰਹੁ ਜ਼ਾਇ ਕਹਿਓ ਜਸੁਧਾ ਪੁਤ ਪੈ ਕਹਿ ਕੈ ਇਹ ਭਾਤਿ ਪਠਾਯੋ।
ਪਾਛੈ ਤ ਪੈ ਭਗਨੀ ਭਗਨੀ ਪਤਿ ਡਾਰਿ ਜੰਜੀਰਨ ਧਾਮਿ ਰਖਾਯੋ।
ਸੰਗਿ ਚੰਡੂਰ ਕਹਿਓ ਇਹ ਭੇਦ ਤਬੈ ਕੁਬਿਲਯਾ ਗਿਰਿ ਬੋਲਿ ਪਠਾਯੋ।। ੭੭੩।।

Kans Baach Kesi So

Swaiyya

Mun toyo mil kae nirap so greh gayo tab kans bali ik dainnt bulayo.
Marho jaye kahiyo jasudha putt pae keh kae eh bhat patehyo.
Pachhe te pae bhagni bhagni pat daar janjiran dhaam rakheyo.
Sang chandur kahiyo eh bhed tabae kubliya gir bol patehyo. (773)

Then Kans told Narad

Swaiyya'

Then Kans bowed to Narad with folded hands and said, "O Rishi! Listen, you have said the right thing, as I am feeling the pinch of his existence in my heart day and night, who had killed the demon Agh and mighty bak and who had controlled even Pootna from her breasts. This is a correct decision that he should be killed either through deciet, or through some clever moves or through a powerful strike. (772)

Then Kans told Kaisi

Swaiyya'

When Na'rad Muni had gone away after meeting the king, then Kans sent for a powerful demon. The king told him, "Go and kill the son of Jasodha. Thus he sent away Kaisi (demon), giving him these instructions. After that he put the sister and brother-in-law in prison, being caught in chains. This secret was then given to (wrestler) Chandoor and also sent for kuvalia gir (Kavalia pir). (773)

ਕੰਸ ਬਾਚ ਅਕ੍ਰੂਰ ਸੋ

ਸਵੈਯਾ

ਭਾਖ ਕਹੀ ਸੰਗ ਭ੍ਰਿਤਨ ਸੋ ਇਕ ਖੇਲਨ ਕੋ ਰੰਗ ਭੂਮਿ ਬਨਈਯੈ।
ਸੰਗਿ ਚੰਡੂਰ ਕਹਿਯੋ ਮੁਸਟ ਕੈ ਦਰਵਾਜੇ ਬਿਖੈ ਗਜ ਕੋ ਥਿਰ ਕਈਯੈ।
ਬੋਲਿ ਅਕ੍ਰੂਰ ਕਹੀ ਹਮਰੋ ਰਥ ਲੈ ਕਰਿ ਨੰਦ ਪੁਰੀ ਮਹਿ ਜਈਯੈ।
ਜਬ ਅਬੈ ਹਮਰੇ ਗ੍ਰਿਹ ਹੈ ਇਹ ਬਾਤਨ ਕੋ ਕਰ ਕੈ ਹਰਿ ਲਿਅਈਯੈ।। ੭੭੪।।

Kans Baach Akroor So

Swaiyya'

Bhaakh kahi sang bhritan so ik khelan ko rang bhoom baniyae.
Sang chandoor kahiyo musat kae darvaaje bikhae gaj ko thir kaiyae.
Bol akroor kahi hamro rath lae kr nand puri meh jaiyae.
Jag abae hamre greh hai eh baatan ko kar kae har liayiae. (774)

ਜਾਹਿ ਕਹਿਯੋ ਅਕ੍ਰਹਿ ਕੋ ਬ੍ਰਿਜ ਕੇ ਪੁਰਿ ਮੈ ਅਤਿ ਕੋਪਹਿ ਸਿਉ ਤਾ।
ਜਗ ਅਬੈ ਹਮਰੇ ਗ੍ਰਿਹ ਹੈ ਰਿਝਵਾਇ ਕੈ ਲਯਾਵਹੁ ਵਾ ਕਹਿ ਇਉ ਤਾ।
ਤਾ ਛਬਿ ਕੇ ਜਸੁ ਉਚ ਮਹਾ ਉਪਜਿਯੋ ਕਬਿ ਕੇ ਮਨ ਮੈ ਬਿਉਤਾ।
ਜਿਉ ਬਨ ਬੀਚ ਹਰੇ ਮ੍ਰਿਤ ਕੇ ਸੁ ਪਠਿਯੋ ਮ੍ਰਿਗਵਾ ਕਹਿ ਕੇਹਰਿ ਨਿਉਤਾ।। ੭੭੫।।

Jahe kahiyo akrooreh ko brij ke pur maae at kopaeh siyo ta.
Jag abae hamre greh hai rijhvaye kae layavaho va keh eiyo ta.
Ta chhabh ko jas uch maha upjiyo kab ke mann mae biyota.
Jiyo ban beech hare mrit ke su patehyo mrigva keh
kehar niyota. (775)

ਕਬਿਯੋ ਬਾਚ

ਦੋਹਰਾ

ਨ੍ਰਿਪ ਭੇਜਿਯੋ ਅਕ੍ਰੂਰ ਕਹੁ ਹਰਿ ਮਾਰਨ ਕੇ ਘਾਤ।
ਅਬ ਬਧ ਕੇਸੀ ਕੀ ਕਥਾ ਭਈ ਕਹੋ ਸੋਈ ਬਾਤ।। ੭੭੬।।

Kabiyo Baach

Dohra

Nirap bhejeyoo akroor kaho har maaran ke ghhaat.
Ab badh kesi ki katha bhai kaho soyi baat. (776)

Then Kans told Akroor -
Swaiyya'

Then Kans told his courtiers to set up a stage for a game-play (drama). Then he discussed the plan with wrestlers Chandoor and Musat and told them that at the entrance, the elephant (Kuvaliapir) should be placed. Then sending for Akroor the king said, "Take my Chariot and go to Gokal (Nandpur) and inform them that there is a Yagna being organised at my place. So by talking like this, arrange to bring Krishna alongwith you. (774)

Then Kans told Akroor with great fury and pride, "Go to Gokul and tell them that there is a Yagna being performed at my place. By saying such words, manage some how to bring them here by inducing them. The poet has described the beauty of all this arrangement like this, as if a deer, destined to death, had invited the lion to his place." (775)

The poet has stated -
Couplet

The king Kansa had sent Akroor as a deceptive means of killing Krishna. Now the episode of the killing of Kaisi is being described. (776)

ਸਵੈਯਾ

ਪ੍ਰਾਤ ਚਲਿਯੋ ਤਹ ਕੋ ਉਠਿ ਸੋ ਰਿਪੁ ਹ੍ਵੈ ਹਯ ਦੀਰਘ ਪੈ ਤਹ ਆਯੋ।
ਦੇਖਤ ਜਾਹਿ ਦਿਨੇਸ ਡਰਿਓ ਮਘਵਾ ਜਿਹ ਪੇਖਤ ਹੀ ਡਰ ਪਾਯੋ।
ਗ੍ਵਾਰ ਡਰੇ ਤਿਹ ਦੇਖਤ ਹੀ ਹਰਿ ਪਾਇਨ ਊਪਰ ਸੀਸ ਝੁਕਾਯੋ।
ਧੀਰ ਭਯੋ ਜਦੁਰਾਇ ਤਬੈ ਤਿਹ ਸੋ ਰਨ ਦੁੰਦ ਮਚਾਯੋ।। ੭੭੭।।

Swaiyya'

Praat chailyo teh ko uth so rip havai haye deeragh pae teh aayo.
Dekhat jahe dinnes dariyo maghva jeh pekhat hi darr payo.
Gavaar dare teh dekhat hi har paainn upar sees jhukayo.
Dheer bhayo jaduraye tabae teh so kup kae ran dund macheyo. (777)

ਕੋਪ ਭਯੋ ਰਿਪ ਕੇ ਮਨ ਮੈ ਪਾਊ ਕੀ ਕਾਨ੍ਹ ਕੇ ਹੋਟ ਚਲਾਈ।
ਦੀਨ ਨ ਲਾਗਨ ਸਯਾਮ ਤਨੈ ਸੁ ਭਲੀ ਬਿਧਿ ਸੋ ਜਦੁਰਾਇ ਬਚਾਈ।
ਫੇਰਿ ਗਹਿਓ ਸੋਊ ਪਾਇਨ ਤੇ ਕਰ ਮੋ ਨ ਰਹਿਯੋ ਸੁ ਦਯੋ ਹੈ ਬਗਾਈ।
ਜਿਉ ਲਰਕਾ ਬਟ ਫੈਕਤ ਹੈ ਤਿਮ ਚਾਰ ਸੈ ਪੈਗ ਪਰਿਓ ਸੋਊ ਜਾਈ।। ੭੭੮।।

Kop bhayo rip ke mann mae tab payo ki kaan ko chot chalai.
Deen na lagan sayaam tanae su bhali bidh so jaduraye bachai.
Pher gahiyo soyu paainn te kar mo na rahiyo su dayo hai bagai.
Jiyo larka bat phekat hai tim chaar sae paeg
pariyo soyu jayi. (778)

ਫੇਰਿ ਸੰਭਾਰਿ ਤਬੈ ਬਲ ਵਾ ਰਿਪੁ ਤੁੰਡ ਪਸਾਰਿ ਹਰਿ ਊਪਰਿ ਧਾਯੋ।
ਲੋਚਨ ਕਾਢਿ ਬਡੋ ਡਰਾਵਨ ਕਿਧੌ ਜਿਨ ਤੇ ਨਭ ਲੋਕ ਡਰਾਯੋ।
ਸਯਾਮ ਦਯੋ ਤਿਹ ਕੇ ਮੁਖ ਕਰ ਤਾ ਛਬਿ ਕੋ ਮਨ ਮੈ ਜਸ ਭਾਯੋ।
ਕਾਨ੍ਹ ਕੋ ਹੈ ਕਰ ਕਾਲ ਮਨੋ ਤਨ ਕੇਸੀ ਤੇ ਪ੍ਰਾਨ ਨਿਕਾਸਨ ਆਯੋ।। ੭੭੯।।

Pher sanbhar tabae bal va rip tund pasaar har upar dhayo.
Lochan kaad bade darwaan kidho jinn te nabh lok darayo.
Sayaam dayo teh ke mukh mae kar ta chhabh ko mann mae jas bhayo.
Kaan ko hai kar kaal mano tan kesi te praan
nikaasan aayo (779)

Swaiyya'

As the day dawned, the great enemy left for his destination and came there in the guise of a huge horse, on perceiving whom even the sun got frightened and (the god) Indra was also filled with lot of fear. On seeing him all the milkmen got filled with fear, and placed their heads at the feet of Sri Krishna. Then Krishna started waging a war against him being infuriated with rage, which brought great relief to the milkmen. (777)

When the enemy also got furious with rage in his heart, he struck Krishna with his leg, but Krishna managed to escape the effect of this (leg) strike and saved his body with great skill. Then Krishna managed to hold him by his feet without giving him any close approach and threw him away at a distance. Just as an urchin throws away a stone, in the same manner Krishna had thrown him away, and he had fallen at a distance of four hundred steps away. (778)

Then gathering his strength, the enemy, with his mouth open, again attacked Krishna. He made his eyes looking horrible, with which even the gods got frightened. Then Krishna forced his hand inside his mouth. The scene of this incident has been praised by the poet like this. It appeared as if the hand of Kahna, like the god of death, had been forced into Kaisi's body to take out his very life. (779)

ਤਿਨਿ ਬਾਹ ਕਟੀ ਹਰਿ ਦਾਤਨ ਸੋ ਤਿਹ ਕੇ ਸਭ ਦਾਤ ਤਬੈ ਝਰ ਗੇ।
ਜੋਊ ਆਇ ਮਨੋਰਥ ਕੈ ਮਨ ਮੈ ਸਮ ਓਰਨ ਕੀ ਸੋਊ ਹੈ ਗਰ ਗੇ।
ਤਬ ਹੀ ਸੋਊ ਜੂਝਿ ਪਰੋ ਛਿਤ ਪੈ ਨ ਸੋਊ ਫਿਰ ਕੈ ਅਪੁਨੇ ਘਰ ਗੇ।
ਅਬ ਕਾਨਰ ਕੇ ਕਰ ਲਾਗਤ ਹੀ ਮਰਿ ਗਯੋ ਵਹ ਪਾਪ ਸਭੈ ਹਰ ਗੇ।। ੭੮੦।।

Tinn baah kati har daatan so teh ke sabh daat tabae jhar ge.
Joyu aaye manorath kae mann mainn sam oran ki soyu hai gar ge.
Tab hi soyu jhoojh paro chhit pae na soyu phir kae apne ghar ge.
Ab kaanar ke kar laagat hi marr gayo veh paap sabhae har ge. (780)

ਰਾਵਨ ਜਾ ਬਿਧਿ ਰਾਮ ਮਰਿਓ ਬਿਧਿ ਜੋ ਕਰ ਕੈ ਨਰਕਾਸੁਰ ਮਾਰਿਯੋ।
ਜਿਉ ਪ੍ਰਹਲਾਦ ਕੇ ਰਛਨ ਕੋ ਹਰਿਨਾਕਸ ਮਾਰਿ ਡਰਿਓ ਨ ਉਬਾਰਿਯੋ।
ਜਿਉ ਮਧੁ ਕੈਟ ਮਰੇ ਕਰਿ ਚਕ੍ ਲੈ ਪਾਵਕ ਲੀਲ ਕਈ ਡਰੁ ਟਾਰਯੋ।
ਤਿਉ ਹਰਿ ਸੰਤਨ ਰਾਖਨ ਕੋ ਕਰਿ ਕੈ ਅਪਨੋ ਬਲ ਦੈਤ ਪਛਾਰਿਯੋ।। ੭੪੧।।

Raavan ja bidh raam mariyo bidh jo kar kae narkaasur mariyo.
Jiyo prahlaad ke rachhan ko harinnaakas maar dariyo na ubariyo.
Jiyo madh kaet mare kar chakar lae paavak leel layi darr tarayo.
Tiyo har santan raakhan ko kar kae apno bal dainnt pachairiyo. (781)

ਮਾਰਿ ਬਡੇ ਰਿਪੁ ਕੋ ਹਰਿ ਜੂ ਸੰਗਿ ਗਊਅਨ ਲੈ ਸੁ ਗਏ ਬਨ ਮੈ।
ਮਨ ਸੋਕ ਸਭੈ ਹਰਿ ਕੈ ਸਬ ਹੀ ਅਤਿ ਕੈ ਫੁਨਿ ਆਨੰਦ ਪੈ ਤਨ ਮੈ।
ਫੁਨਿ ਤਾ ਛਬਿ ਕੀ ਅਤਿ ਹੀ ਉਪਮਾ ਉਪਜੀ ਕਬਿ ਸਯਾਮ ਕੇ ਇਉ ਮਨ ਮੈ।
ਜਿਮ ਸਿੰਘ ਬਡੋ ਮ੍ਰਿਗ ਜਾਨਿ ਬਧਿਓ ਛਲ ਸੋ ਮ੍ਰਿਗਵਾ ਕੇ ਮਨੋ ਗਨ ਮੈ।। ੭੪੨।।

Maar bade rip ko har ju sang gauan lae su gaye ban mae.
Mann sok sabhae har kae sab hi att kae phhun anand pae tan mainn.
Phhun ta chabh ki att hi upma upji kab sayaam ke iyo mann mainn.
Jim sinngh bado mrig jaan badhiyo chhal so mrigva ke
mano gan mainn. (782)

When he bit Krishna's arm with his teeth, all his teeth got extracted (came out). The teeth, which had planned to bite the arm, were completely melted like the hailstorm. Then that Kaisi in trying to fight it out, fell down on the ground and could not return home after that (he fell dead). Since he had died because of Krishna's touch (with hand) all his sins were destroyed then. (780)

The way he had killed Ravana and the means adopted by Krishna in killing the (demon) Narkasur, just as Narsing, in protecting Prahlad, had killed Harnakush so that he could not live any more; or just as Krishna had killed Madh and Kaitab with his wheel in hand and by inhaling the fire, had removed the fright (fear) of the Brij residents. In the same manner, Krishna for protecting the saints, had shown his prowess, in defeating the designs of Kaisi. (781)

After killing his great enemy, Krishna alongwith his cows, went away to the jungle. Having alleviated the afflictions from the minds of all people, Krishna had brought cheer and joy to all the people there. Then the poet siam has described the praises of this beautiful scene like this. It appeared, as if the lion had killed with deceit, the greatest deer among the flock of deer by signalling him out. (782)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਨਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਕੇਸੀ ਬਧਹਿ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ।

ਅਥ ਨਾਰਦ ਜੁ ਕ੍ਰਿਸਨ ਪਹਿ ਆਏ

ਅੜਿਲ

ਤਬ ਨਾਰਦ ਚਲਿ ਗਯੋ ਨਿਕਟਿ ਭਟ ਕ੍ਰਿਸਨ ਕੇ।
ਕਰੀ ਉਦਰ ਪੂਰਨਾ ਮਨੋ ਹਿਤ ਤਿਸਨ ਕੇ।
ਰਹਿਓ ਮੁਨੀ ਸਿਰ ਨਯਾਇ ਸਯਾਮ ਤਰਿ ਪਗਨ ਕੇ।
ਹੋ ਮਨਿ ਬਿਚਾਰਿ ਕਹਿਯੋ ਸਯਾਮ ਮਹਾ ਸੰਗਿ ਲਗਨ ਕੇ।। ੭੮੩।।

Itt Sri Bachitar natak granthe krisnavtare kesi badheh dhayae samapatam Sat subham sat .

Ab Naarad Ju Krisan Peh Aaye

A'ril

Tab naarad chal gayo nikat bhat krisan ke.
Kari udar purna mano hit tisan ke.
Rahiyo muni sir naayeye sayaam tar pagan ke.
Ho mann bichaar kahiyo sayaam maha sang lagan ke. (783)

ਮੁਨਿ ਨਾਰਦ ਜੁ ਬਾਚ ਕਾਨ ਜੁ ਸੋ

ਸਵੈਯਾ

ਅਕ੍ਰੂਰ ਕੇ ਅਗ੍ ਹੀ ਜਾ ਹਰਿ ਸੋ ਮੁਨਿ ਪਾ ਪਰਿ ਕੈ ਇਹ ਬਾਤ ਸੁਨਾਈ।
ਰੀਝ ਰਹਿਓ ਅਪੁਨੇ ਮਨ ਮੈ ਸੁ ਨਿਹਾਰਿ ਕੈ ਸੁੰਦਰ ਰੂਪ ਕਨ੍ਹਾਈ।
ਬੀਰ ਬਡੋ ਰਨ ਬੀਚ ਹਨੋ ਤੁਮ ਐਸੇ ਕਹਿਯੋ ਅਤਿ ਹੀ ਛਬਿ ਪਾਈ।
ਆਯੋ ਹੋ ਹਉ ਸੁ ਘਨੇ ਰਿਪ ਘੇਰਿ ਸਿਕਾਰ ਕੀ ਭਾਂਤਿ ਬਧੋ ਤਿਨ ਜਾਈ।। ੭੮੪।।

Mun Naarad Ju Baach Kaan Ju So

Swaiyya

Akrror ke agar hi ja ja har so mun pa par kae eh baat sunai.
Reejh rahiyo apne mann mae su nihaar kae sundar roop kanai.
Beer bado ran beech hano tum aaise kahiyo att hi chhabh payi.
Aayo ho hayu su ghane rip gher sikaar ki bhaat
badho tinn jayi. (784)

Here the chapter of killing of kaisi from the episode of Krishnavtar in the in the Bachittar Natak Granth is completed. All is well so far.

Now Narad came (to meet) towards Krishna

A'ril

Then Narad walked to meet the warrior Krishna, as if a hungry and thirsty person had desired to satiate his hunger. Then the Muni (Narad) came and bowed to Sri Krishna and sat there and spoke out his mind, coming nearer to him. (783)

The muni (ascetic) Narad told to Krishna-

Swaiyya'

Before the arrival of Akroor, by bowing to Sri Krishna, the muni said to him. By perceiving the beautiful body of Krishna, the Muni was greatly pleased and impressed at heart. "May you kill many worriors in the battle field", saying like this the Muni praised the prowess of Krishna and got encouraged to add, "That he had gathered together many enemies at one place which he could kill like a hunter as a game. (784)

ਤਬ ਹਉ ਉਪਮਾ ਤੁਮਰੀ ਕਰਹੋ ਕੁਬਲਿਯਾ ਗਿਰ ਕੋ ਤੁਮ ਜੋ ਮਰਿਹੋ।
ਮੁਸਟਕ ਬਲ ਸਾਥ ਚੰਡੂਰਹਿ ਸੋ ਰੰਗ ਭੂਮਿ ਬਿਖੈ ਬਧ ਜਉ ਕਰਿਹੋ।
ਫਿਰਿ ਕੰਸ ਬੜੇ ਅਪੁਨੇ ਰਿਪੁ ਕੋ ਗਹਿ ਕੇਸ ਤੇ ਪ੍ਰਾਨਨ ਕੋ ਹਰਿਹੋ।
ਰਿਪੁ ਮਾਰਿ ਘਨੇ ਬਨ ਆਸੁਰ ਕੋ ਕਟਿ ਕਾਟਿ ਸਭੈ ਧਰ ਪੈ ਡਰਿਹੋ।। ੭੮੫।।

Maar bade rip ko har ju sang gauan lae su gaye ban mae.
Mustak bal saath chandureh so rangbhoom bikhae badh jayo kariho.
Phir kans bade apne rip ko geh kes te pranan ko hariho.
Rip maar ghane ban aasur ko kat kaat sabae dhar pae dariho. (785)

ਦੋਹਰਾ

ਇਹ ਕਹਿ ਨਾਰਦ ਕ੍ਰਿਸਨ ਸੋ ਬਿਦਾ ਭਯੋ ਮਨ ਮਾਹਿ।
ਅਬ ਦਿਨ ਕੰਸਹਿ ਕੇ ਕਹਿਯੋ ਮਿਤ ਕੇ ਫੁਨਿ ਨਿਜਕਾਹਿ।। ੭੮੬।।

Dohra

Eh keh naard krisan so bida bhayo mann mahe.
Ab dinn kanseh ke kahiyo mrit ke phhun nijkahe. (786)

ਇਤਿਹ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਮੁਨਿ ਨਾਰਦ ਜੂ ਕ੍ਰਿਸਨ ਜੂ ਕਸ ਸਭ ਭੇਦ ਦੇਇ ਫਿਰਿ ਬਿਦਿਆ ਭਏ ਧਯਾਇ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ।

ਅਥ ਬਿਸ੍ਵਸੁਰ ਦੈਤ ਜੁਧ

ਦੋਹਰਾ

ਖੇਲਤ ਗ੍ਵਾਰਦਿ ਸੋ ਕ੍ਰਿਸਨ ਆਦਿ ਨਿਰੰਜਨ ਸੋਇ।
ਹ੍ਵੈ ਮੇਢਾ ਤਸਕਰ ਕੋਊ ਕੋਊ ਪਹਰੂਆ ਹੋਇ।। ੭੮੭।।

Itt Sri Bachitar natak granthe krisnavtare mun narad ju krisan ju ko sabh bhed deye phir bidiya Bhaye dhayae samapatam sat subham sat.

Ab Bisvasur Dainnt Judh

Dohra

Khelat gavaran so krisan aadi niranjan soye.
Havai meda taskar koyu koyu pehruua hoye. (787)

"I would be praising you, when you will kill Kuvalia'pir' and kill Mustak and Chandoor also with force in the battle field. Then you would kill your greatest enemy Kans by holding him from his hair, and then take out his life. Then after killing many enemies, and threw on the ground the demon like forest by cutting its roots. (785)

Couplet

Then Narad went away after telling Krishna like this and thought to himself and said to himself, that the days of Kans were now numbered, and his end was near. (786)

Now the episode of the Muni Na'rad's meeting with Krishna and giving him all secret information, from the chapter of Krishnavtar in the Bachittar Natak Granth and then bidding his farewell, is completed. All is well so far.

Now the episode of battle of demon Bisvasur begins

Couplet

The ever-green Sri Krishna free from the effects of worldly falsehood (Maya) was now playing the games alongwith the milkmaids. Some milkmaids were acting as a lamb, some as a theif and someone else was posing as a chowkidar (guard). (787)

ਸਵੈਯਾ

ਕੋਸਵ ਜੂ ਸੰਗ ਗ੍ਵਾਰਨਿ ਕੇ ਬ੍ਰਿਜ ਭੂਮਿ ਬਿਖੈ ਸੁਭ ਖੇਲ ਮਚਾਯੋ।
ਗ੍ਵਾਰਨਿ ਦੇਖਿ ਤਬੈ ਬਿਸ੍ਵਾਸੁਰ ਹ੍ਵੈ ਚੁਰਵਾ ਤਿਨ ਭਛਨਿ ਆਯੋ।
ਗ੍ਵਾਰ ਹਰੇ ਹਰਿ ਕੇ ਬਹੁਤੇ ਤਿਹ ਕੋ ਫਿਰਿ ਕੈ ਹਰਿ ਜੂ ਲਖਿ ਪਾਯੋ
ਧਾਇ ਕੈ ਤਾਹੀ ਕੀ ਗ੍ਰੀਵ ਗਹੀ ਬਲਿ ਸੋ ਧਰਨੀ ਪਰ ਮਾਰਿ ਗਿਰਾਯੋ।। ੭੮੮।।

Swaiyya'

Kesav ju sang gavaran ke brij bhoom bikhae subh khel macahayo.
Gavaran dekh tabae bisvasur havai churave tinn bhachhan aayo.
Gavaar hare har ke bahute teh ko phir kae har ju lakh payo.
Dhaye kae taahi ki greev gahi bal so dharni par maar girayo. (788)

ਦੋਹਰਾ

ਬਿਸ੍ਵਾਸੁਰ ਕੋ ਸਮਾਰ ਕੈ ਕਰਿ ਸਾਧਨ ਕੇ ਕਾਮ।
ਹਲੀ ਸੰਗ ਸਭ ਗ੍ਵਾਰ ਲੈ ਆਏ ਨਿਸਿ ਕੋ ਧਾਮਿ।। ੭੮੯।।

Dohra

Bisvasur ko samaar kae kar saadan ke kaam.
Hali sang sabh gavaar lae aaye nis ko dhaam. (789)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕਿਸਨਾਵਤਾਰੇ ਬਿਸ੍ਵਾਸੁਰ ਦੈਤ ਬਧਹ ਧਯਾਇ ਸਮਾਪਤਮ।।

ਅਥ ਹਰਿ ਕੋ ਅਕ੍ਰੂਰ ਮਥਰਾ ਕੋ ਲੈ ਜੈਬੋ

ਸਵੈਯਾ

ਰਿਪੁ ਕੋ ਹਰਿ ਮਾਰੇ ਜਬ ਹੀ ਅਕ੍ਰੂਰ ਕਿਧੌ ਚਲ ਕੈ ਤਹਿ ਆਯੋ।
ਸਯਾਮ ਕੋ ਦੇਖਿ ਪ੍ਰਨਾਮ ਕਹਿਓ ਅਪਨੇ ਮਨ ਮੈ ਅਤਿ ਹੀ ਸੁਖੁ ਪਾਯੋ।
ਕੰਸ ਕਹੀ ਸੋਊ ਕੈ ਬਿਨਤੀ ਜਦੁਰਾ ਅਪੁਨੇ ਹਿਤ ਸਾਥ ਰਿਝਾਯੋ।
ਅੰਕੁਸ ਸੋ ਗਜ ਜਿਉ ਫਿਰੀਯੈ ਹਰਿ ਕੋ ਤਿਮ ਬਾਤਨ ਤੇ ਹਿਰਿ ਲਿਆਯੋ।। ੭੯੦।।

Iti Sri Bachitar naatak granteh krisnavtare bisvasur dainnt Badeh dhayae samapatam.

Swaiyya

Rip ko har maar gaye jab hi akroor kidho chal kae teh aayo.
Sayaam ko dekh pranaam kariyo apne mann mainn att hi sukh payo.
Kans kahi soyu kae binnti jadura apne hit saath rijhayo.
Akuns so gaj jiyo phiriaye har ko tim batan te hir liyayo. (790)

Swaiyya'

Sri Krishna had organised a great play with the milkmen in the land of Brij. Then the demon Bisvasur, seeing the (children) milkmen playing, assumed the form of a thief and joined them to devour some children. He managed to steal away (kidnap) many children from there, when suddenly turning around Sri Krishna saw him. So Krishna rushed towards him and held him by his neck and with great force threw him down on the ground. (788)

Couplet

After killing Bisvasur demon, and helping the saints, Krishna, alongwith Balram and other milkmen's children, came back home at night. (789)

Here the chapter on the killing of demon Bisvasur forming part of the episode of Krishnavtar in Bachittar Natak Granth is completed.

Now Akroor takes Krishna to Mathura.

Swaiyya'

When Krishna came home after killing the enemy, then Akroor had reached there from somewhere. On seeing Krishna, he made his obeisance to Krishna and was very happy in his heart. Whatever Kans had told him was related to Krishna by him and with his loving request he made Krishna feel very much delighted. Just as the elephant is directed as desired with the help of iron rod, he managed to woo Krishna (with his designs). (790)

ਸੁਨਿ ਕੈ ਬਤੀਯਾ ਤਿਹ ਕੀ ਹਰਿ ਜੂ ਪਿਤਾ ਧਾਮਿ ਗਏ ਇਹ ਬਾਤ ਸੁਨਾਈ।
ਮੋਹਿ ਅਬੈ ਅਕ੍ਰੂਰ ਕੈ ਹਾਥਿ ਬੁਲਾਇ ਪਠਿਓ ਮਥੁਰਾ ਹੂੰ ਕੋ ਰਾਈ।
ਪੇਖਤ ਹੀ ਤਿਹ ਮੂਰਤਿ ਨੰਦ ਕਹੀ ਤੁਮਰੇ ਤਨ ਹੈ ਕੁਸਰਾਈ।
ਕਾਹੇ ਕੀ ਹੈ ਕੁਸਰਾਤ ਕਹਿਯੋ ਇਹ ਭਾਤਿ ਬੁਲਿਓ ਮੁਸਲੀਧਰ ਭਾਈ॥ ੭੯੧॥

Sun kae batiya teh ki har ju pit dhaam gaye eh baat sunai.
Mohe abae akroor kae hath bulaye pathiyo Mathura hun ke rayi.
Pekhat hi teh murat nand kahi tumre tan hae kusrai.
Kaahe ki hai kusraat kahiyo eh bhaat buliyo muslidhar bhai. (791)

ਅਥ ਮਥੁਰਾ ਮੈ ਹਰਿ ਕੇ ਆਗਮ

ਸਵੈਯਾ

ਸੁਨਿ ਕੈ ਬਤੀਯਾ ਸੰਗਿ ਗ੍ਵਾਰਨ ਲੈ ਬਿਜ੍ਰਾਜ ਚਲਿਯੋ ਮਥੁਰਾ ਕੋ ਤਬੈ।
ਬਕਰੋ ਅਤਿ ਲੈ ਪੁਨਿ ਛੀਰ ਘਨੋ ਧਰ ਕੈ ਮੁਸਲੀਧਰ ਸਯਾਮ ਅਗੈ।
ਤਿਹ ਦੇਖਤ ਹੀ ਸੁਖ ਹੋਤ ਘਨੇ ਤਨ ਕੋ ਜਿਹ ਦਿਖਤ ਪਾਪ ਭਗੈ।
ਮਨੋ ਗ੍ਵਾਰਨ ਕੋ ਬਨ ਸੁੰਦਰ ਮੈ ਸਮ ਕੇਹਰਿ ਕੀ ਜਦੁਰਾਇ ਲਗੈ॥ ੭੯੨॥

Ath Mathura Mainn Har Koaagam

Swaiyya'

Sun kae batiya sang gavaran laae brijraaj chaliyo Mathura ko tabae.
Bakre att lae pun chheer ghano dhar kae muslidhar sayaam aagae.
Teh dekhat hi sukh hot ghano tan ho jeh dekhat paap bhage.
Mano gavaran ko ban sundar maae sam kehar ki jaduraye lage. (792)

ਦੋਹਰਾ

ਮਥੁਰਾ ਹਰਿ ਕੇ ਜਾਨ ਕੀ ਸੁਨੀ ਜਸੋਧਾ ਬਾਤ।
ਤਬੈ ਲਗੀ ਰੋਦਨ ਕਰਨ ਭੂਲਿ ਗਈ ਸੁਧ ਸਾਤ॥ ੭੯੩॥

Dohra

Mathura har ke jaan ki suni jasodha baat.
Tabae lagi rodan karan bhool gayi sudh saat. (793)

On hearing his words, Krishna came back home to his father and related the whole story of him saying that the king of Mathura, Kans, had sent for him through Akroor. On seeing Krishna's body, Nand asked him if he was feeling all right and fully safe and sound. Then Balram said, "What could be the safety, when the king had sent for Krishna?" (791)

Now the episode of Krishna's arrival in Mathura begins.

Swaiyya'

On hearing the words of Akroor, Sri Krishna, alongwith the children of milkmen, left for Mathura. For offering to the king, taking many goats and lot of milk alongwith them, Krishna and Balram started at the head (of this cavalcade). On perceiving him (Krishna) one feels peace at heart, and one's sins take to their heels. It appeared as if Krishna was looking like a lion in the beautiful forest of the milkmen. (792)

Couplet

When Jasodha heard about the news of Krishna's departure for Mathura, she started crying and she lost all her sense of happiness or peace (she lost her balance of mind). (793)

ਸਵੈਯਾ

ਰੋਵਨ ਲਾਗ ਜਬੈ ਜਸੁਧਾ ਅਪੁਨੇ ਮੁਖਿ ਤੇ ਇਹ ਭਾਤਿ ਸੋ ਭਾਖੈ।
ਕੋ ਹੈ ਹਿਤੂ ਹਮਰੋ ਬ੍ਰਿਜ ਮੈ ਚਲਤੇ ਹਰਿ ਕੋ ਬ੍ਰਿਜ ਮੈ ਫਿਰਿ ਰਾਖੈ।
ਐਸੋ ਕੋ ਢੀਠ ਕਰੈ ਜੀਯ ਮੋ ਨ੍ਰਿਪ ਸਾਮੁਹਿ ਜਾ ਬਤੀਯਾ ਇਹ ਭਾਖੈ।
ਸੋਕ ਭਰੀ ਮੁਰਝਾਇ ਗਿਰੀ ਧਰਨੀ ਪਰ ਸੋ ਬਤੀਯਾ ਨਹਿ ਭਾਖੈ॥ ੭੯੪॥

Swaiyya'

Rovan lag jabae jasudha apunae mukh tae ehh bhaat so bhaakhe.
Ko hai hitu hamro brij maae chalte har ko brij mae phir raakhe.
Aaiso ko tethah karae jiyę mo nirap samuhe ja batiya eh bhaakhe.
Sok bhari murjhaye giri dharni par so batiya neh bhaakhe. (794)

ਬਾਰਹ ਮਾਸ ਰਖਿਯੋ ਉਦਰੈ ਮਹਿ ਤੇਰਹਿ ਮਾਸ ਭਏ ਜੋਊ ਜਈਯਾ।
ਪਾਲਿ ਬਡੇ ਜੁ ਕਰਿਯੋ ਤਬ ਹੀ ਹਰਿ ਕੋ ਸੁਨਿ ਮੈ ਮੁਸਲੀਧਰ ਭਯਾ।
ਤਾਹੀ ਕੇ ਕਾਜ ਕਿਧੌ ਨ੍ਰਿਪ ਵਾ ਬਸੁਦੇਵ ਕੋ ਕੈ ਸੁਤ ਬੋਲਿ ਪਠਨੀਯਾ।
ਪੈ ਹਮਰੇ ਘਟ ਭਾਗਨ ਕੇ ਘਰਿ ਭੀਤਰ ਪੈ ਨਹੀ ਸਯਾਮ ਰਹਈਯਾ॥ ੭੯੫॥

Baraah maas rakheyo udrae meh tereh maas bhaye joyů jaiyaa.
Paal bado ju kariyo tab hi har ko sun mae muslidhar bhaya.
Taahi ke kaaj kidho nirap vaa basudev ko kae sut bol pathiya.
Pae hamre ghat bhaagan ke ghar bhitar pae nahi sayaam rahiya. (795)

ਅਥ ਬ੍ਰਿਹ ਨਾਟਕ ਲਿਖਯਤੇ

ਦੋਹਰਾ

ਰਥ ਉਪ੍ਰਰ ਮਹਾਰਾਜ ਗੇ ਰਥਿ ਚੜਿ ਕੈ ਤਜਿ ਗ੍ਰੇਹ।
ਗੋਪਿਨ ਕਥਾ ਬ੍ਰਿਲਾਪ ਕੀ ਭਈ ਸੰਤ ਸੁਨਿ ਲੇਹੁ॥ ੭੯੬॥

Ab Breh Natak Likhyate

Dohra

Rath upar mahaaraj ge rath chadh kae taj greh.
Gopinn katha birlaap ki bhai sant sun lehu. (796)

Swaiyya'

When Jasodha started wailing, she said these words, "Is there any well wisher of ours, who could dissuade Krishna from going to Mathura? Is there anyone, who could tell the king at his face, with strong resolve (against it) about his not coming there?" filled with grief, Jasodha fell down unconscious on the ground, and could not utter a word. (794)

(She was saying to herself) "When I had kept (sustained) in my womb for twelve months and it wa hardly thirteen months, since he was born. From that time onwards, I had made Krishna grow up with great care and he was called the brother of Balram. Now the king had sent for him either for some special task, or had (called him) considering him the son of Basudev. But Krishna could not stay at our ill-fated home." (795)

Now the episode of separation (Natak) begins.

Couplet

Sri Krishna and Balram rode away to Mathura on a chariot, leaving their house. The state of milkmaids in the separation (from Krishna) and their wailings is described now which the saintly people may listen. (796)

ਸਵੈਯਾ

ਜਬ ਹੀ ਚਲਿਬੋ ਕੀ ਸੁਨੀ ਬਤੀਯਾ ਤਬ ਗ੍ਵਰਨਿ ਨੈਨ ਤੇ ਨੀਰ ਢਰਿਯੋ।
ਗਿਨਤੀ ਤਿਨ ਕੇ ਮਨ ਬੀਚ ਭਈ ਮਨ ਕੋ ਸਭ ਆਨੰਦ ਦੂਰ ਕਰਿਯੋ।
ਜਿਤਨੋ ਤਿਨ ਮੈ ਰਸ ਜੋਬਨ ਥੋ ਦੁਖ ਕੀ ਸੋਈ ਈਧਨ ਮਾਹਿ ਜਰਿਯੋ।
ਤਿਨ ਤੇ ਨਹੀ ਬੋਲਿਯੋ ਜਾਤ ਕਛੂ ਮਨ ਕਾਨ੍ਹ ਕੀ ਪ੍ਰੀਤਿ ਕੇ ਸੰਗ ਜਰਿਯੋ॥ ੭੯੭॥

Swaiyya'

Jab hi chalbe ki suni batiya tab gavaran naainn te neer dhariyo.
Ginnti tinn ke mann beech bhai mann ko sabh aanad dur kariyo.
Jitno tinn mae rass joban tho dukh ki soyi idhan mahe jariyo.
Tinn te nahi boliyo jaat kachhu mann kaan ki preet ke sang jariyo. (797)

ਜਾ ਸੰਗਿ ਗਾਵਤ ਥੀ ਮਿਲਿ ਗੀਤ ਕਰੈ ਮਿਲਿ ਕੈ ਜਿਹ ਸੰਗਿ ਅਖਾਰੇ।
ਜਾ ਹਿਤ ਲੋਗਨ ਹਾਸ ਸਹਿਯੋ ਤਿਹ ਸੰਗਿ ਫਿਰੈ ਨਹਿ ਸੰਕ ਬਿਚਾਰੈ।
ਜਾ ਹਮਰੋ ਅਤਿ ਹੀ ਹਿਤ ਕੈ ਲਰਿ ਆਪ ਬਲੀ ਤਿਨਿ ਦੈਤ ਪਛਾਰੇ।
ਸੋ ਤਜਿ ਕੈ ਬ੍ਰਿਜ ਮੰਡਲ ਕਉ ਸਜਨੀ ਮਥੁਰਾ ਹੂੰ ਕੀ ਓਰਿ ਪਧਾਰੇ॥ ੭੯੮॥

Ja sang gaavat thi mil geet kare mil kae jeh sang akhare.
Ja hit logan has sahiyo teh sang phirae neh sank bichare.
Ja hamro att hi hit kae larr aap bali tinn dainnt pachhare.
So taj kae brij mandal ko sajni Mathura hun ki aur padhare. (798)

ਜਾਹੀ ਕੇ ਸੰਗਿ ਸੁਨੇ ਸਜਨੀ ਹਮਰੋ ਜਮਨਾ ਤਟਿ ਨੇਹੋ ਭਯੋ ਹੈ।
ਤਤਾਹੀ ਕੇ ਬੀਚ ਰਹਿਯੋ ਗਡ ਕੈ ਤਿਹ ਤੇ ਨਹੀ ਛੂਟਨ ਨੈਕੁ ਗਯੋ ਹੈ।
ਤਾ ਚਲਬੋ ਕੀ ਸੁਨੀ ਬਤੀਯਾ ਅਤਿ ਹੀ ਮਨ ਭੀਤਰ ਸੋਕ ਛਯੋ ਹੈ।
ਸੋ ਸੁਨੀਯੈ ਸਜਨੀ ਹਮ ਕਉ ਤਜਿ ਕੈ ਬ੍ਰਿਜ ਕਉ ਮਥਰਾ ਕੋ ਗਯੋ ਹੈ॥ ੭੯੯॥

Jaahi ke sang suno sajni hamro jamna tatt neho bhayo hai.
Taahi ke beech rahiyo gadd kae teh te nahi chuutan naek gayo hai.
Ta chalbe ki suni batiya att hi mann bhitar sok chhayo hai.
So suniyae sajni ham ko taj kae brij ko Mathra ko gayo hai. (799)

Swaiyya'

When the milkmaids heard the news of Krishna having gone (to Mathura), then the milkmaids' eyes were filled with tears. They got worried in their minds (about Krishna's safety) and all their happiness and merriment was gone. Whatever beauty or charm of youth they possessed, got burnt in the pyre of painful afflictions. They could not utter even a single word, as their heart was glued to the love of Kahna. (797)

O friend! (Krishna) with whom we used to sing songs of joy, and with whom we were arranging games of play and pastime; for whom we bore the jeers of the people, and with whom we never felt any hesitation in roaming around, and who had fought and never felt any hesitation in roaming around, and who had fought and destroyed many powerful demons because of our great love for him, had left Brij-twon for Mathura now. (798)

"O friend! Listen. The person (Krishna) for whose sake we had developed great love for the shores of Jamuna, which we cannot forego now. On hearing the news of his departure, we have felt greatly that he (Krishna) had deserted us and gone to Mathura. (799)

ਅਤਿ ਹੀ ਹਿਤ ਸਿਉ ਸੰਗ ਖੇਲਤ ਜਾ ਕਬਿ ਸਯਾਮ ਕਹੈ ਅਤਿ ਸੁੰਦਰ ਕਾਮਨਿ।
ਰਾਸ ਕੀ ਭੀਤਰ ਯੌ ਲਸ਼ਕੈ ਰੁਤਿ ਸਾਵਨ ਕੀ ਚਮਕੈ ਜਿਮ ਦਾਮਨਿ।
ਚੰਦ ਮੁਖੀ ਤਨ ਕੰਚਨ ਸੇ ਦ੍ਰਿਗ ਕੰਜ ਪ੍ਰਭਾ ਜੁ ਚਲੈ ਗਜਿ ਗਾਮਨਿ।
ਤਯਾਗਿ ਤਿਨੈ ਮਥੁਰਾ ਕੋ ਚਲਿਯੋ ਜਦੁਰਾਇ ਸੁਨੋ ਸਜਨੀ ਅਬ ਧਾਮਨਿ।। ੮00।।

Att hi hit siyo sang khelat ja kab sayaam kahae att sundar kaaman.
Raas ki bheetar yo laskae rut saavan ki chamkae jim daaman.
Chand mukhi tan kanchan se drig kanj prabha ju chalae gaj gaaman.
Tayaag tinnae Mathura ko chaliyo jaduraye suno
sajni ab dhaaman. (800)

ਕੰਜ ਮੁਖੀ ਤਨ ਕੰਚਨ ਸੋ ਬਿਰਲਾਪ ਕਰੈ ਹਰਿ ਸੋ ਹਿਤ ਲਾਈ।
ਸੋਕ ਭਯੋ ਤਿਨ ਕੇ ਮਨ ਬੀਚ ਅਸੋਕ ਗਯੋ ਤਿਨ ਹੂੰ ਤੇ ਨਸਾਈ।
ਭਾਖਤ ਹੈ ਇਹ ਭਾਤਿ ਸੁਨੋ ਸਜਨੀ ਹਮ ਤਯਾਗਿ ਗਯੋ ਹੈ ਕਨ੍ਹਾਈ।
ਆਪ ਭਏ ਮਥੁਰਾ ਪੁਰ ਮੈ ਜਦੁਰਾਇ ਨ ਜਾਨਤ ਪੀਰ ਪਰਾਈ।। ੮0੧।।

Kanj mukhi tan kanchan se birlaap karae har so hit laayi.
Sok bhayo tinn ke man beech asok gayo tinn hun te nasayi.
Bhaakhat hai eh bhaat suno sajni ham tayag gayo hai kanayi.
Aap gaye Mathura pur mae jaduraye na jaanat peer parayi. (801)

ਅੰਗ ਬਿਖੈ ਸਜ ਕੈ ਭਗਵੈ ਪਟ ਹਾਥਨ ਮੈ ਚਿਪੀਆ ਹਮ ਲੈ ਹੈ।
ਸੀਸ ਧਰੈ ਗੀ ਜਟਾ ਅਪੁਨੇ ਹਰਿ ਮੂਰਤਿ ਭਿਛ ਕਉ ਮਾਗ ਅਘੈ ਹੈ।
ਸਯਾਮ ਚਲੈ ਜਿਹ ਠਉਰ ਬਿਖੈ ਹਮਹੂੰ ਤਿਹ ਠਉਰ ਬਿਖੈ ਚਲਿ ਜੈ ਹੈ।
ਤਯਾਗ ਕਰਿਯੋ ਹਮ ਧਾਮਿਨ ਕੋ ਸਭ ਹੀ ਮਿਲ ਕੈ ਹਮ ਜੋਗਿਨ ਹ੍ਵੈ ਹੈ।। ੮0੨।।

Ang bhikhae saj kae bhagve pat hathan mae chipiya ham lae hai.
Sees dharae gi jata apne har murat bhichh kayo maag aghae hai.
Sayaam chalae jeh thor bhikae hamhun teh thor bhikae chal jae hai.
Tayaag kariyo ham dhaaman ko sabh hi mil kae ham
jogan havai hai. (802)

The poet siam has stated, "With whom the most charming milkmaids used to play games with great love and affection. In the games of love, whose body used to shine greatly just like the flash of lightning during the month of Savan (during monsoon). Whose body was shining like gold and the countenance was like the moon and whose eyes were praisesworthy like the lotus flower and whose gait was like an elephant (drunken). O friends, listen, That Krishna had left his house and gone to Mathura." (800)

The most beautiful milkmaids, with lotus like faces and gold like bodies, having developed love for Krishna, were now crying and wailing (in his separation). Their hearts were filled with pangs (of separation), and their happiness had gone with the wind. O friend, Listen! They were saying that Krishna had deserted them and gone away. Krishna himself had gone to Mathura, but he does not realise the suffering caused to us (other's suffering). (801)

We will now dress up with saffron coloured clothes, holding begging bowls in hands, and will grow tufts of matted hour on the head, and will be satiated by asking in alms the picture of Krishna only. We will also go to the same place, where Sri Krishna had gone. We will all leave our homes and become ascetic women (yognis) as a group." (802)

ਬੋਲਤ ਗ੍ਵਾਰਨਿ ਆਪਸਿ ਮੈ ਸੁਨੀਯੈ ਸਜਨੀ ਹਮ ਕਾਮ ਕਰੈਗੀ।
ਤਯਾਗ ਕਹਿਯੋ ਹਮ ਧਾਮਨ ਕਉ ਚਿਪੀਆ ਗਹਿ ਸੀਸ ਜਟਾਨ ਧਰੈਗੀ।
ਕੈ ਬਿਖ ਖਾਇ ਮਰੈਗੀ ਕਹਿਯੋ ਨਹਿ ਬ੍ਰੂਡ ਮਰੈ ਨਹੀ ਜਾਇ ਜਰੈਗੀ।
ਮਾਨ ਬਯੋਗ ਕਹੈ ਸਭ ਗ੍ਵਾਰਨਿ ਕਾਨ੍ਹ ਕੇ ਸਾਥ ਤੇ ਪੈ ਨ ਟਰੇਗੀ।। ੮੦੩।।

Bolat gavaarn aapas mae suniaye sajni ham kaam karaegi.
Tayaag kahiyo ham dhaaman kayo chipiya geh sees jataan dharegi.
Kae bikh khaye maregi kahiyo neh buud mare nahi jaye jaraegi.
Maan bayog kahae sabh gavaarn kaan ke saath te pae na taregi. (803)

ਜਿਨ ਹੂੰ ਹਮਰੇ ਸੰਗਿ ਕੇਲ ਕਰੇ ਬਨ ਬੀਚ ਦਏ ਹਮ ਕਉ ਸੁਖ ਭਾਰੇ।
ਜਾ ਹਮਰੇ ਹਿਤ ਹਾਸ ਸਹਯੈ ਹਮਰੇ ਹਿਤ ਕੈ ਜਿਨਿ ਦੈਤ ਪਛਾਰੇ।
ਰਾਸ ਬਿਖੈ ਜਿਨਿ ਗ੍ਵਾਰਨਿ ਕੇ ਮਨ ਕੇ ਸਭ ਸੋਕ ਬਿਦਾ ਕਰਿ ਡਾਰੇ।
ਸੋ ਸੁਨੀਯੈ ਹਮਰੇ ਹਿਤ ਕੋ ਤਜਿ ਕੈ ਸੁ ਅਬੈ ਮਥੁਰਾ ਕੋ ਪਧਾਰੋ।। ੮੦੪।।

Jinn hun hamre sang kel kare ban beech daye ham kouu sukh bhaare.
Ja hamare hit haas sahayae hamre hitt kae jinn dainnt pachhare.
Raas bhikhae jinn gavaran ke mann ke sabh sok bida kar dare.
So suniaye hamre hitt ko taj kae su abae Mathura ko padhare.(804)

ਮੁੰਦ੍ਰਿਕਕਾ ਪਹਰੈ ਹਮ ਕਾਨਨ ਅੰਗ ਬਿਖੈ ਭਗਵੇ ਪਟ ਕੈ ਹੈ।
ਹਾਥਨ ਮੈ ਚਿਪੀਆ ਧਰਿ ਕੈ ਅਪਨੇ ਤਨ ਬੀਚ ਬਿਭੂਤ ਲਗੈ ਹੈ।
ਪੈ ਕਸਿ ਕੈ ਸਿੰਙੀਆ ਕਟਿ ਮੈ ਹਰਿ ਕੋ ਸੰਗਿ ਗੋਰਖ ਨਾਥ ਜਗੈ ਹੈ।
ਗ੍ਵਰਨੀਆ ਇਹ ਭਾਤਿ ਕਹੈ ਤਜਿ ਕੈ ਹਮ ਧਾਮਨ ਜੋਗਿਨ ਹ੍ਵੈ ਹੈ।। ੮੦੫।।

Mundrikka pahrae ham kanan ang bhikhae bhagvae pat kae hai.
Hathan mae chipiya dhar kae apne tan beech bhibhoot lage hai.
Pae kas kae sinngiya kat mae har ko sang gorakh naath jagae hai.
Gavaarniya eh bhaat kahae taj kae ham dhaaman jogan havai hai. (805)

The milkmaids were talking among themselves, "O friend! We will now act like this only. We will leave the homes, and hold begging bowls in hand with matted hair grown on the head." Someone else said, "We will take poison to end this life, or drown myself or burn myself in fire (immolate myself)." All the milkmaids with the pangs of separation at heart, were saying that they would not (deter) falter from going alongwith Krishna. (803)

"Krishna, who had given us lot of sensuous pleasure and had borne the jeers of public because of his love for us and who had destroyed the demons even due to his love for us, and who had alleviated the sufferings of milkmaids, has now left for Mathura, leaving us in the lurch, being forgetful of our love, that is what we hear." (804)

"We will wear ear-rings in the ears and wear saffron coloured clothes, and with begging bowls in hands, we will smear our bodies with ash. We will tie staghorn trumpets with our waist, and being Krishna's (followers) female ascetics we will worship Gorakhnath by singing his praises, (like his followers)." (805)

ਕੈ ਬਿਖ ਖਾਇ ਮਰੈ ਗੀ ਕਹਿਯੋ ਅਪੁਨੇ ਤਨ ਕੋ ਨਹਿ ਘਾਤ ਕਰੈ ਹੈ।
ਮਾਰਿ ਛੁਰੀ ਅਪੁਨੇ ਤਨ ਮੈ ਹਰਿ ਕੇ ਹਮ ਊਪਰ ਪਾਪ ਚੜੈ ਹੈ।
ਨਾਤੁਰ ਬ੍ਰਹਮ ਕੇ ਜਾ ਪੁਰ ਮੈ ਬਿਰਥਾ ਇਹ ਕੀ ਸੁ ਪੁਕਾਰਿ ਕਰੈ ਹੈ।
ਗਾਰਨੀਯਾ ਇਹ ਭਾਤਿ ਕਹੈ ਬ੍ਰਿਜ ਤੇ ਹਰਿ ਕੋ ਹਮ ਜਾਨਿ ਨ ਦੈਹੈ॥ ੮੦੬॥

Kae bhikh khaye marae gi kahiyo apne tan ko neh ghaat karae hai.
Maar chhuri apne tann mae har ke ham upar paap chadae hai.
Natur braham ke ja pur mae birtha ehh ki su pukaar karae hai.
Gavarniya ehh bhaat kahae brij te har ko ham
jaan na daehae. (806)

ਸੇਲੀ ਡਰੈ ਗੀ ਰਰਿ ਅਪੁਨੇ ਬਟੂਆ ਅਪੁਨੇ ਕਟਿ ਸਾਥ ਕਸੈ ਹੈ।
ਲੈ ਕਰਿ ਬੀਚ ਤ੍ਰਿਸੂਲ ਕਿਧੌ ਫਰੂਆ ਤਿਹ ਸਾਮੁਹੇ ਰੂਪ ਜਗੈ ਹੈ।
ਘੋਟ ਕੈ ਤਾਹੀ ਕੇ ਧਯਾਨ ਕੀ ਭਾਂਗ ਕਹੈ ਕਬਿ ਸਯਾਮ ਸੁ ਵਾਹੀ ਚੜੈ ਹੈ।
ਗ੍ਵਰਨੀਯਾ ਇਹ ਭਾਤਿ ਕਹੈ ਨ ਰਹੈ ਹਮ ਧਾਮਨ ਗੋਗਿਨ ਹ੍ਵੈ ਹੈ॥ ੮੦੭॥

Seli darae gi rarr apne batuya apne katt sath kasae hai.
Lae kar beech tirsool kidhao pharuya teh samuhe roop jagae hai.
Ghot kae taahi ke dhayan ki bhaang kahae kab sayaam su
vaahi chade hai.
Gavaraniya eh bhaat kahae na rahae ham dhaaman
joginn havai hai. (807)

ਧੂਮ ਡਰੈ ਤਿਹ ਕੇ ਗ੍ਰਿਹ ਸਾਮੁਹੇ ਅਉਰ ਕਛੂ ਨਹਿ ਕਾਰਜ ਕੈ ਹੈ।
ਧਯਾਨ ਧਰੈ ਗੀ ਕਿਧੌ ਤਿਹ ਕੌ ਤਿਹ ਧਯਾਨ ਕੀ ਭਾਗਹਿ ਸੋ ਮੀਤ ਹ੍ਵੈ ਹੈ।
ਲੈ ਤਿਹ ਕੈ ਫੁਨਿ ਪਾਇਨ ਧੂਰਿ ਕਿਧੌ ਸੁ ਬਿਭੂਤ ਕੀ ਠਉਰ ਚੜੈ ਹੈ।
ਕੈ ਹਿਤ ਗ੍ਵਰਨਿ ਐਸੋ ਕਹੈ ਤਜਿ ਕੈ ਗ੍ਰਿਹ ਕਉ ਹਮ ਜੋਗਿਨ ਹ੍ਵੈ ਹੈ॥ ੮੦੮॥

Dhoom darae teh ke greh samuhe ayur kachhu neh karaj kae hai.
Dhayaan dhare gi kidho teh kao teh dhayan ki bhaaghe
so matt havai hai.
Lae teh kae phhun payan dhoor kidho su bibhoot ki
thor chadae hai.
Kae hitt gavaran aaiso kahae taj kae greh kayo ham jogan
havai hai. (808)

Even someone was heard saying that either they would take poison themselves. We will pierce a knife in the body and the sin of this suicide attempt would be placed on Krishna, or else we will go to Brahma's presence and lament about the affliction inflicted on us by Krishna. The milkmaids were saying that they would not allow Krishna to leave the Brij town. (806)

We will wear rosary of black wood around our necks and tie the packs of (purses of) ashes around our waist. Then we will burn the incense before him by holding a trident in hand (or a pick axe). The poet siam has stated that they would pound the hemp of his meditation and then offer him to drink. The milkmaids were saying that they would not stay at their homes (without Krishna's presence there) and would follow Krishna like ascetics (female). (807)

"Infront of his house we will burn and ignite a pile of chaff (fumigation) and will not do any other work. Else we will meditate on him and after taking the intoxicating hemp of his meditation, we will become drunk, and then taking the dust of his lotus-feet we will rub it on our forehead as a religious act (apply as biphoot). Due to their love for Krishna the milkmaids were saying that they would become female ascetics (jognas). (808)

ਕੈ ਅਪੁਨੇ ਮਨ ਕੀ ਫੁਨਿ ਮਾਲ ਕਹੈ ਕਬਿ ਵਾਹੀ ਕੋ ਨਾਮੁ ਜਪੈ ਹੈ।
ਕੈ ਇਹ ਭਾਤਿ ਕੀ ਪੈ ਤਪਸਾ ਹਿਤ ਸੋ ਤਿਹ ਤੇ ਜਦੁਰਾਇ ਰਿਝੈ ਹੈ।
ਮਾਗ ਸਭੈ ਤਿਹ ਤੇ ਮਿਲਿ ਕੈ ਬਰੁ ਪਾਇਨ ਪੈ ਤਹਿ ਤੇ ਹਮ ਲਯੈ ਹੈ।
ਯਾ ਤੇ ਬਿਚਾਰਿ ਕਹੈ ਗਪੀਯਾ ਤਜਿ ਕੈ ਹਮ ਧਾਮਨ ਜੋਗਿਨ ਹ੍ਵੈ ਹੈ।। ੮੦੯।।

Kaae apne mann ki phhun maal kahae kab vaahi ko naam japae hai.
Kae eh bhaat ki pae tapsa hit so teh jaduraye rijhae hai.
Maag sabhae teh te mil kae bar paainn pae teh ham layae hai.
Yaa te bichaar kahae gupiya taj kaae ham dhaaman
joginn havai hai. (809)

ਠਾਢੀ ਹੈ ਹੋਇ ਇਕਤ੍ਰ ਤ੍ਰੀਯਾ ਜਿਮ ਘੰਟਕ ਹੇਰ ਬਜੈ ਮ੍ਰਿਗਾਇਲ।
ਸਯਾਮ ਕਹੈ ਕਬਿ ਚਿਤ ਹਰੈ ਹਰਿ ਕੋ ਹਰਿ ਊਪਰਿ ਹ੍ਵੈ ਅਤਿ ਮਾਇਲ।
ਧਯਾਨ ਲਗੈ ਦ੍ਰਿਗ ਮੂੰਦ ਰਹੈ ਉਘਰੈ ਨਿਕਟੈ ਤਿਹ ਜਾਨਿ ਉਤਾਇਨ।
ਯੌ ਉਪਜੀ ਉਪਮਾ ਮਨ ਮੈ ਜਿਮ ਮੀਚਤ ਆਖ ਉਘਾਰਤ ਘਾਇਲ।। ੮੧੦।।

Thaadi hai hoye ikatar triya jim ghantak her bajae mrigaiyal.
Sayaam kahae kab chitt harae ko har uppar havai att maiyal.
Dhayan lagae drig mound rahae ughare niktae teh jaan utaail.
Yoo upji upma mann maae jim meechat aakh
ugharat ghaiyal. (810)

ਕੰਚਨ ਕੇ ਤਨ ਜੋ ਸਮ ਥੀ ਜੁ ਹੁਤੀ ਸਮ ਗ੍ਵਰਨਿ ਚੰਦ ਕਰਾ ਸੀ।
ਮੈਨ ਕੀ ਮਾਨੋ ਸਾਣ ਬਨੀ ਦੋਊ ਭਉਹ ਮਨੋ ਅਖੀਯਾ ਸਮ ਗਾਸੀ।
ਦੇਖਤ ਜਾ ਅਤਿ ਹੀ ਸੁਖ ਹੋ ਨਹਿ ਦੇਖਤ ਹੀ ਤਿਹ ਹੋਤ ਉਦਾਸੀ।
ਸਯਾਮ ਬਿਨਾ ਸਸਿ ਪੈ ਜਲ ਕੀ ਮਨੋ ਕੰਜ ਮੁਖੀ ਭਈ ਸੂਕ ਜਰਾ ਸੀ।। ੮੧੧।।

Kanchan ke tan jo sam thi ju huti sam gavaran chand kara si.
Maen ki maano saan bani dou bhaoh mano aakhiya sam gaasi.
Dekhat ja att hi sukh ho neh dekhat hi teh hot udaasi.
Sayaam binna sees pae jal ki mano kanj mukhi bhai
suuk jara si. (811)

The poet has stated that they would make a necklace of the beads of their heart (mind) and then meditate on his name or they would try to enamour Krishna by doing acts of penance like this. "By joining together we would request him for a favour and by touching his feet, we would gain those favours from him." The milkmaids were thinking in terms of leaving their homes and becoming female hermits. (809)

All the womenfolk were standing together at a point just as flock of deer gets stunned (charmed) at one place on hearing the sound of a special drum. The poet siam has stated that at times the milkmaids would cast away Krishna's fear, being enticed by the Krishna's love. On doing meditation, they close their eyes (without opening them), as they knew by opening their eyes, Sri Krishna would disappear from their thoughts immediately. On seeing this beautiful sight, the poet has praised it just as a wounded person, lying in the battle field, tries to open his eyes or shut them in turn (thinking of the horrible fate). (810)

The milkmaids, having bodies shining like gold, and having faces (shining) beautiful like moon, whose eyesbrows were like a bow, and their eyes were like arrows, which were sharpened on the grinding stone of sensual love, by seeing which one gets delighted, while without its presence one feels dejected. It appeared as if without Krishna's presence the lotus flower, though present in water, would wither inside due to (his) separation. (811)

ਰਥ ਊਪਰਿ ਸਯਾਮ ਚੜਾਇ ਕੈ ਸੋ ਸੰਗਿ ਲੈ ਸਭ ਗੋਪ ਤਹਾ ਕੋ ਗਏ ਹੈ।
ਗ੍ਵਰਨੀਯਾ ਸੁ ਰਹੀ ਗ੍ਰਿਹ ਮੈ ਜਿਨ ਕੇ ਮਨ ਬੀਚ ਸੁ ਸੋਕ ਭਏ ਹੈ।
ਠਾਢਿ ਉਡੀਕਤ ਗੋਪਿ ਜਹਾ ਤਿਹ ਠਉਰ ਬਿਖੈ ਦੋਊ ਏ ਸੋ ਅਏ ਹੈ।
ਸੁੰਦਰ ਹੈ ਸਸਿ ਸੇ ਜਿਲ ਕੇ ਮੁਖ ਕੰਚਨ ਸੇ ਤਨ ਰੂਪ ਛਏ ਹੈ।। ੮੧੨।।

Rath upar sayaam chadaye kae so sang lae sabh gop taha ko gaye hai.
Gavarniya su rahi greh mae jinn ke mann beech su sok bhaye hai.
Thaadh udikat gop jaha teh thor bhikahe doyu ae so aye hai.
Sundar hai sees se jinn ke mukh kanchan se tan roop chhaye hai. (812)

ਜਬ ਹੀ ਅਕ੍ਰੂਰ ਕੇ ਸੰਗ ਕਿਧੌ ਜਮੁਨਾ ਪੈ ਗਏ ਬ੍ਰਿਜ ਲੋਕ ਸਬੈ।
ਅਕ੍ਰੂਰ ਹੀ ਚਿੰਤ ਕਰੀ ਮਨ ਮੈ ਅਤਿ ਪਾਪ ਕਰਿਯੋ ਹਮਹੂੰ ਸੁ ਅਬੈ।
ਤਬ ਹੀ ਤਜ ਕੈ ਰਥ ਬੀਚ ਧਸਿਯੋ ਜਲ ਕੇ ਸੰਧਿਆ ਕਰਬੇ ਕੋ ਤਬੈ।
ਇਹ ਕੋ ਮਰਿ ਹੈ ਨ੍ਰਿਪ ਕੰਸ ਬਲੀ ਜੁ ਭਈ ਇਹ ਕੀ ਅਤਿ ਚਿੰਤ ਜਬੈ।। ੮੧੩।।

Jab hi akroor ke sang kidho jamuna pae gaye brij lok sabae.
Akroor hi chinnt kari mann mainn att paap kariyo hamhun su abae.
Tab hi taj kae beech dhasiyo jal ke sandhiya karbe ko tabae.
Eh ko mar hai nirap kans bali ju bhai eh ki att chinnt jabae (813)

ਦੋਹਰਾ

ਨਾਤ ਜਬੈ ਅਕ੍ਰੂਰ ਮਨਿ ਹਰਿ ਕੋ ਕਰਿਯੋ ਬਿਚਾਰ।
ਤਬ ਤਿਹ ਕੋ ਜਲ ਮੈ ਤਬੈ ਦਰਸਨ ਦਯੋ ਮੁਰਾਰਿ।। ੮੧੪।।

Dohra

Naat jabae akroor mann har ko kariyo bichaar.
Tab teh ko jal mae tabe darsan dou muraar (814)

By riding on the chariot, all the milkmaids urchins, alongwith Krishna, had gone towards Mathura, and the milkmaids remained at homes, and were feeling depressed at heart. Both the brothers came to the place, where the milkmaids were standing and waiting there. Their faces were shining like the moon and their bodies were resplendent like gold. (812)

As soon as the cavalcade of people, alongwith Akroor reached the banks of the river Jamuna, Akroor felt in his mind a sense of guilt (worry) that (as if) he was committing a great sin. Immediately Akroor, leaving the chariot, went into the waters (of Jamuna) to offer his evening prayers. Akroor felt in his mind a fear, while in water, that the mighty Kans would get Krishna killed (for which he would be reponsible). (813)

Couplet

When Akroor thought in his mind about Krishna's killing (at the hands of Kans) while having bath in Jamna, then Krishna appeared before him (in his thoughts) in person. (814)

ਸਵੈਯਾ

ਮੁੰਡ ਹਜਾਰ ਭੁਜਾ ਸਹਸੇ ਦਸ ਸੇਸ ਕੇ ਆਸਨ ਪੈ ਸੁ ਬਿਰਾਜੈ।
ਪੀਤ ਲਸੈ ਪਟ ਚਕ੍ ਕਰੈ ਜਿਹ ਕੇ ਕਰ ਭੀਤਰ ਨੰਦਗ ਛਾਜੈ।
ਬੀਚ ਤਬੈ ਜਮੁਨਾ ਪ੍ਰਗਟਿਯੋ ਫੁਨਿ ਸਾਧਹਿ ਕੇ ਹਰਬੇ ਡਰ ਕਾਜੈ।
ਜਾ ਕੋ ਕਰਿਯੋ ਸਭ ਹੀ ਜਗ ਹੈ ਜਿਹ ਦੇਖਤ ਹੀ ਘਟ ਸਾਵਨ ਲੀਜੈ।। ੮੧੫।।

Swaiyya

Mund hajaar bhuja sehse dass ses ke aasan pae su birajae.
Peet lasae pat chakar karae jeh ke kar bhitar nandag chhajae.
Beech tabae jamuna pragtiyo phhun sadeh ke harbe darr kajae.
Ja ko kariyo sabh hi jag hai jeh dekhat hi ghat saavan lajae. (815)

ਜਲ ਤੇ ਕਢ ਕੈ ਮਨ ਮੈ ਸੁਖ ਕੈ ਮਥੁਰਾ ਕੋ ਚਲਿਯੋ ਮਨ ਆਨੰਦ ਪਾਈ।
ਧਾਇ ਗਯੋ ਨ੍ਰਿਪ ਕੇ ਪੁਰ ਮੈ ਹਰਿ ਮਾਰਨ ਕੀ ਨ ਕਰੀ ਦੁਚਿਤਾਈ।
ਕਾਨ੍ਹ ਕੋ ਰੂਪ ਨਿਹਾਰਨ ਕੋ ਮਥੁਰਾ ਕੀ ਜੁਰੀ ਸਭ ਆਨਿ ਲੁਕਾਈ।
ਜਾ ਕੇ ਕਛੂ ਤਨ ਮੈ ਦੁਖੁ ਹੋ ਹਰਿ ਦੇਖਤ ਹੀ ਸੋਊ ਪਾਰ ਪਰਾਈ।। ੮੧੬।।

Jal te kadh kae mann mai sukh kae Mathura ko chaliyo mann aanad payi.
Dhaaye gayo nirap ke pur mai har maran ki na kari duchitayi.
Kaan ko roop niharan ko Mathura ki juri sabh aan lukayi.
Ja ke kachhu tann mai dukh ho har dekhat hi soyu paar parai. (816)

ਹਰਿ ਆਗਮ ਕੀ ਸੁਨ ਕੈ ਬਤੀਆ ਉਠ ਕੈ ਮਥੁਰਾ ਕੀ ਸਭੈ ਤ੍ਰੀਅ ਧਾਈ।
ਆਵਤ ਥੋ ਰਥ ਬੀਚ ਚੜਿਯੋ ਚਲਿ ਕੈ ਤਿਹ ਠਉਰ ਬਿਖੈ ਸੋਊ ਆਈ।
ਮੂਰਤਿ ਦੇਖ ਕੈ ਰੀਝ ਰਹੀ ਹਰਿ ਆਨਨ ਓਰ ਰਹੀ ਲਿਵ ਲਾਈ।
ਸੋਕ ਕਥਾ ਜਿਤਨੀ ਮਨ ਥੀ ਇਹ ਓਰ ਨਿਹਾਰਿ ਦਈ ਬਿਸਰਾਈ।। ੮੧੭।।

Har aagam ki sun kae batiya uth kae Mathura ki sabae triye dhayi.
Aavat tho rath beech chadiyo chal kae teh thor bikhae soyu aayi.
Muraat dekh kae reejh rahi har aanan or rahi liv layi.
Sok katha jitni mann thi eh or nihaar dayi bisarai. (817)

Swaiyya'

Akroor saw Krishna having a thousand heads, with ten thousands arms, being seated on the hood of (cobra) Shesh-nag, having worn shining yellow coloured clothes, with a revolving wheel in hand, while in the other hand he was having the (Nadang) sword looking glorious. He had appeared in the waters of Jamuna, as it was his moral duty, to dispel the fear of his disciples (saints). The Lord, who had created the whole world, and perceiving Him in the form of Krishna, even the clouds of monsoon (sa'van) were feeling ashamed (belittled). (815)

Thus Akroor, feeling greatly relievered, coming out of water, took Krishna towards Mathura and was greatly delighted at heart. Taking the chariot at full speed, he went to the kingdom of Kans, and had no doubt or fear about the killing of Krishna (at the hands of Kans) now and was not worried at all. To see the beauty of Krishna, the whole populace of Mathura had turned up. If someone had any (suffering) affliction of the body, it was alleviated by perceiving Krishna's charm. (816)

All the womenfolk of Mathura turned up in large numbers on hearing the news of Krishna's arrival, the women reached the spot from where Krishna was coming riding in the chariot, and seeing his beautiful face all of them were feeling happy, and their attention was fixed on seeing his countenance. The poet forgot all about the pangs of separation of milkmaids (at Brij) on seeing the beauty of Krishna's arrival in Mathura. (817)

ਇਤਿ ਸ੍ਰੀ ਦਸਮ ਸਿਕੰਧੇ ਪੁਰਾਣੇ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਕਾਨ੍ਹ ਜੂ ਨੰਦ ਅਉ ਗੋਪਿਨ ਸਹਿਤ ਮਥੁਰਾ ਪ੍ਰਵੇਸ਼ ਕਰਣੰ।

ਅਥ ਕੰਸ ਬਧ ਕਥਨੰ

ਦੋਹਰਾ

ਮਥੁਰਾ ਪੁਰ ਕੀ ਪ੍ਰਭਾ ਕਬਿ ਮਨ ਮੈ ਕਹੀ ਬਿਚਾਰਿ।
ਸੋਭ ਜਿਹ ਦੇਖਤ ਸੁ ਕਬਿ ਕਰਿ ਨਹਿ ਸਕਤਿ ਉਚਾਰ।। ੮੧੮।।

Itt Sri Dasam sikandhe purane bachitar natak granteh krisnavtare kaan ju
Nand aao gopinn sehat Mathura pravesh karan.

Ath Kans Badh Kathan

Dorha

Mathura pur ki prabha kab mann mai kahi bichaar.
Sobha jeh dekhat su kab kar neh sakat uchaar (818)

ਸਵੈਯਾ

ਜਿਹ ਕੀ ਜਟਿਤ ਨਗ ਭੀਤਰ ਹੈ ਦਮਕੈ ਦ੍ਯੁਤਿ ਮਾਨਹੁ ਬਿਜੁ ਛਟਾ।
ਜਮੁਨਾ ਜਿਹ ਸੁੰਦਰ ਤੀਰ ਬਹੈ ਸੁ ਬਿਰਾਜਤ ਹੈ ਜਿਹ ਭਾਂਤਿ ਅਟਾ।
ਬ੍ਰਹਮਾ ਜਿਹ ਦੇਖਤ ਰੀਝ ਰਹੈ ਰਿਝਵੈ ਪਿਖਿ ਤਾ ਧਰ ਸੀਸ ਜਟਾ।
ਇਹ ਭਾਤਿ ਪ੍ਰਭਾ ਧਰਿ ਹੈ ਪੁਰਿ ਧਾਮ ਸੁ ਬਾਤ ਕਰੈ ਸੰਗ ਮੇਘ ਘਟਾ।। ੮੧੯।।

Swaiyya

Jeh ki jatit nag bhitar hai damkae doot manho bij chatha.
Jamuna jeh sundar teer bahae su birajat hai jeh bhaat atta.
Brahma jeh dekhat reejh rahae rijhvae pikhh ta dhar sees jatta.
Eh bhaat prabha dhar hai pur dhaam su baat karae
sang megh ghata (819)

Here the chapter of Krishnavtar in the Dasam Sakand Puran of Bachittar Natak, dealing with the episode of Kanha's arrival at Mathura alongwith Nand and other milkmen is completed.

Now the episode of the killing of Kans

Couplet

The poet has described the beauty of Mathura town, considering it in his mind, and which he feels helpless to describe any further, as it is beyond description. (818)

Swaiyya'

It is studded with jewels, whose shining beauty is just like the lightning and a flourishing Jamuna is flowing by its side, and the mansions look beautiful in the town. On seeing its charming beauty, Brahma was feeling elated while Shiva was equally delighted. The houses in the town were looking gorgeous, as if they were touching (and talking to) the fringe of dark clouds. (819)

ਹਰਿ ਆਵਤ ਥੋ ਮਗ ਬੀਚ ਚਲਿਯੋ ਰਿਪੁ ਕੋ ਧੁਬੀਆ ਮਗ ਏਕ ਨਿਹਾਰਿਯੋ।
ਜਉ ਸੁ ਗਹੇ ਤਿਹ ਤੇ ਪਟ ਕਉ ਕੁਪਿ ਕੈ ਨ੍ਰਿਪ ਕੋ ਤਿਹ ਨਾਮ ਉਚਾਰਿਯੋ।
ਕਾਨ੍ਹ ਤਬੈ ਰਿਸ ਕੈ ਮਨ ਮੈ ਸੰਗ ਅੰਗੁਲਿਕਾ ਤਿਹ ਕੇ ਮੁਖ ਮਾਰਿਓ।
ਇਉ ਗਿਰ ਗਯੋ ਧਰਨੀ ਪਰ ਸੋ ਪਟ ਜਿਉ ਧੁਬੀਆ ਪਟ ਸੰਗ ਪ੍ਰਹਾਰਿਓ।। ੮੨੦।।

Har aavat tho mag beech chaliyo rip ko dhubiya mag ek niharaiyo,
Jauo so gahe teh te patt tayo kup kae nirap ko teh naam ucharaiyo.
Kaan tabe ris kae mann mae sang angulika teh ke much maariyo.
Iyeo gir gayo dharni par so pat jiyo dhubiya pat sang parhariyo. (820)

ਦੋਹਰਾ

ਸਭ ਗ੍ਵਾਰਨਿ ਸੋ ਹਰਿ ਕਹੀ ਰਿਪੁ ਧੁਬੀਆ ਕਹੁ ਕੂਟਿ।
ਬਸਤ੍ਰ ਜਿਤੇ ਨ੍ਰਿਪ ਕੇ ਸਕਲ ਲੇਹੁ ਸਭਨ ਕੋ ਲੂਟਿ।। ੮੨੧।।

Dohra

Sab gavarn so har kahi rip dhubiya keh koott.
Bastar jite nirap ke sakal lehu saban ko loot (821)

ਸੋਰਠਾ

ਬ੍ਰਿਜ ਕੇ ਗ੍ਵਾਰ ਅਜਾਨ ਬਸਤ੍ਰ ਪਹਿਰ ਜਾਨਤ ਨਹੀ।
ਬਾਕਾਤਾ ਤ੍ਰੀਆ ਆਨਿ ਚੀਰ ਪੈਨ੍ਹਾਏ ਤਿਨ ਤਨੈ।। ੮੨੨।।

Sortha

Brij ke gavaar ajaan bastar pehar janat nahi.
Bakaata triya aann cheer paenaye tinn tanae. (822)

ਰਾਜਾ ਪ੍ਰੀਛਤ ਬਾਚ ਸੁਕ ਸੋ

ਦੋਹਰਾ

ਦੈ ਬਰੁ ਤਾ ਤ੍ਰੀਯ ਕੋ ਕ੍ਰਿਸਨ ਮੂੰਡ ਰਹੇ ਨਿਹੁਰਾਇ।
ਤਬ ਸੁਕ ਸੋ ਪੁਛਯੋ ਨ੍ਰਿਪੈ ਕਹੋ ਹਮੈ ਕਿਹ ਭਾਇ।। ੮੨੩।।

Raja Prichat Baach Suk So

Dohra

Dae bar ta triya ko krisan mund rahe nehraye.
Tab suk so puchayo nirpae kaho hame keh bhaaye. (823)

Sri Krishna was coming on his way to Mathura, when a washerman of the enemy met him, and Krishna took some clothes from him, then with a furious rage, he (washerman) repeated the name of the king Kans. Sri Krishna then felt infuriated with rage and struck him with his finger (at the face) so that he fell down on the ground with such a force just as the washerman splashes the clothes on the wooden plank. (820)

Couplet

All the milkmen then told Sri Krishna that he should give such a beating to the washerman, and they should loot all the clothes from the washerman. (821)

Sortha

Brij residents did not really know how to use (wear) these clothes, but on Krishna's telling (requesting) the wife of the waherman, she helped them to wear those clothes. (822)

The King Prikshant told Sukdev

Couplet

After bestowing favours to that woman, Sri Krishna remained standing with his head bowed down. Then the king asked Suchdev, what was the idea (meaning) behind bowing his head? (823)

ਸੁਕ ਬਾਚ ਰਾਜਾ ਸੋ

ਸਵੈਯਾ

ਚਤੁਰਭੁਜ ਕੋ ਬਰੁ ਵਾਹਿ ਦਯੋ ਬਰੁ ਪਾਇ ਸੁਖੀ ਰਹੁ ਤਾਹਿ ਕਹੇ।
ਹਰਿ ਬਾਕ ਕੇ ਹੋਵਤ ਪੈ ਤਿਨ ਹੂੰ ਅਮਰਾ ਪੁਰ ਕੇ ਫਲ ਹੈ ਸੁ ਲਹੇ।
ਬਹੁ ਦੈ ਕਰਿ ਲਜਿਤ ਹੋਤ ਬਡੇ ਇਮ ਲੋਕ ਏ ਨੀਤਿ ਬਿਖੈ ਹੈ ਕਹੇ।
ਹਰਿ ਜਾਨਿ ਕਿ ਮੈ ਇਹ ਥੋਰੋ ਦਯੋ ਤਿਹ ਤੇ ਮੁੰਡੀਆ ਨਿਹੁਰਾਇ ਰਹੇ॥ ੮੨੪॥

Suk Baach Raja So

Swaiyya

Chaturbhuj ko bar vaahe dayo bar paye sukhi reh taahe kahe.
Har baak ke hovat pae tinn hun amra pur ke phhal hai su lahe.
Beh dae kar lajat hot bade im lok ae nitt bikhae hai kahe.
Har jaan ki mai eh thhoro dayo teh te mundiya nehraye rahe. (824)

ਅਥ ਬਾਗਵਾਨ ਕੋ ਉਧਾਰ

ਦੋਹਰਾ

ਬਧ ਕੈ ਧੋਬੀ ਕੌ ਕ੍ਰਿਸਨ ਕਰਿ ਤਾ ਤ੍ਰੀਯ ਕੋ ਕਾਮ।
ਰਥ ਧਵਾਇ ਤਬ ਹੀ ਚਲੇ ਨ੍ਰਿਪ ਕੇ ਸਾਮੁਹਿ ਧਾਮ॥ ੮੨੫॥

Ath Bagvaan Ko Udhaar

Dohra

Badh kae dhobi ko krisan kar ta triye ko kaam.
Rath dhavaye tab hi chale nirap ke samuhe dhaam. (825)

ਸਵੈਯਾ

ਆਗੈ ਤੇ ਸਯਾਮ ਮਿਲਿਯੋ ਬਾਗਵਾਨ ਸੁਹਾਰ ਗਰੇ ਹਰਿ ਕੇ ਤਿਨਿ ਡਾਰਿਯੋ।
ਪਾਇ ਪਰਿਯੋ ਹਰਿ ਕੇ ਬਹੁ ਬਾਰਨ ਭੋਜਨ ਧਾਮ ਲਿਜਾਇ ਜਿਵਾਰਿਯੋ।
ਤਾ ਕੇ ਪ੍ਰਸੰਨਿ ਕੈ ਮਾਗਤ ਭਯੋ ਬਰੁ ਸਾਧ ਕੀ ਸੰਗਤਿ ਕੋ ਜੀਯ ਧਾਰਿਯੋ।
ਜਾਨ ਲਈ ਜੀਯ ਕੀ ਘਨ ਸਯਾਮ ਤਰੈ ਬਰੁ ਵਾ ਉਹ ਭਾਤਿ ਉਚਾਰਿਯੋ॥ ੮੨੬॥

Swaiyya

Aage te sayaam miliyo bagvaan su haar gare har ke tinn daariyo.
Paye paryo har ke baho baran bhojan dhaam lijaye jivariyo.
Ta ko prasan kae maagat bhayo bar saadh ki sangat ko jiye dhariyo.
Jaan layi jiye ki ghhan sayaam tabae bar vaa oh bhaat uchariyo. (826)

Sukdev replied to the King-

Swaiyya'

Sri Krishna told the washer-woman that she should marry Chaturbhy (get all worldly things) and remain always happy and satisfied. As soon as Sri Krishna said these words, she attained all the fruits of Amrapur (She got all the blessings of the world). The great men after giving away many valuables even, feel ashamed (feel belittled), as this is in circulation in the worldly (formal) practices. Sri Krishna had bowed his head, feeling at heart, that he had given her very little in return for her assistance (in wearing those clothes). (824)

Now the salvation of the gardener

Couplet

After striking the washerman and bestowing his blessings on the washer woman, (giving salvation) Sri Krishna made the chariot move faster and came towards the, palace of the king (Kans). (825)

Swaiyya'

Then a gardener met Sri Krishna on the way, who garlanded Sri Krishna with a garland of flowers (around his neck) and bowed a number of times to Sri Krishna, and taking him home (gave) served Sri Krishna with food. On feeling happy and satiated Sri Krishna asked the gardener to ask for some favours (blessings). He had thought in his mind of asking for the company of holy saints, and Sri Krishna had already known (realised) his inner feelings and straightaway blessed him with such a favour. (826)

ਦੋਹਰਾ

ਬਰੁ ਜਬ ।ਾਲੀ ਕਉ ਦਯੋ ਰੀਝਿ ਮਨੈ ਘਨ ਸਯਾਮ।
ਫਿਰਿ ਪੁਰ ਹਾਟਨ ਪੈ ਗਏ ਕਰਨ ਕਬੂਰੀ ਕਾਮ।। ੮੨੭।।

ਇਤਿ ਬਾਗਵਾਨ ਕੇ ਉਧਾਰ ਕੀਆ।
ਅਥ ਕੁਬਜਾ ਕੋ ਉਧਾਰ ਕਰਨੰ

Dohra

Bar jab maali kayo dayo reejh manae ghan sayaam.
Phir pur hathan pae gaye karan kubri kaam. (827)

Itt baagvaan ko udhaar kiyaa.
Ab Kubja Ko Udhaar Karan

ਸਵੈਯਾ

ਹਰਿ ਆਵਤ ਅਗ੍ ਮਿਲੀ ਕੁਬਿਜਾ ਹਰਿ ਕੋ ਤਿਨਿ ਸੁੰਦਰ ਰੂਪ ਨਿਹਾਰਿਯੋ।
ਗੰਧ ਲਏ ਨ੍ਰਿਪ ਲਾਵਨ ਕੋ ਸੁ ਲਗਾਊ ਹਉ ਯਾ ਮਨ ਬੀਚ ਬਿਚਾਰਿਯੋ।
ਪ੍ਰੀਤਿ ਲਖੀ ਹਰਿ ਸੰਗ ਲਗੀ ਹਮਰੇ ਤਬ ਹੀ ਇਹ ਭਾਤਿ ਉਚਾਰਿਯੋ।
ਲਯਾਵਹੁ ਲਾਵਹੁ ਰੀ ਹਮ ਕੋ ਕਬਿ ਨੈ ਜਸੁ ਤਾ ਛਬਿ ਕੋ ਇਮ ਸਾਰਿਯੋ।। ੮੨੮।।

Swaiyya

Har aavat agrr mil kubja har ko tinn sundar roop nihariyo.
Gandh laye nirap laavan ko su lagaau hao yaa mann beech bichariyo.
Preet lakhi har sang lagi hamare tab hi ehh bhaat uchariyo.
Layavaho lavaho ri ham ko kab nae jas ta chabh ko imm sariyo. (828)

ਜਦੁਰਾਇ ਕੋ ਆਇਸੁ ਮਾਨ ਤ੍ਰੀਯਾ ਨ੍ਰਿਪ ਕੋ ਇਹ ਚੰਦਨ ਦੇਹ ਲਗਾਯੋ।
ਸਯਾਮ ਕੋ ਰੂਪੁ ਨਿਹਾਰਤ ਹੀ ਕਬਿ ਸਯਾਮ ਮਨੈ ਅਤਿ ਹੀ ਸੁਖੁ ਪਾਯੋ।
ਜਾ ਕੋ ਨ ਅੰਤ ਲਖਿਯੋ ਬ੍ਰਹਮਾ ਕਰਿ ਕੈ ਮਨਿ ਪ੍ਰੇਮ ਕਈ ਦਿਨ ਗਾਯੋ।
ਭਾਗ ਬਡੋ ਇਹ ਮਾਲਿਨ ਕੇ ਹਰਿ ਕੇ ਤਨ ਕੋ ਜਿਨਿ ਹਾਥ ਛੁਹਾਯੋ।। ੮੨੯।।

Jaduraye ko aais maan triya nirap ko ehh chandan deh lagayo.
Sayaam ko roop niharat hi kab sayaam manae att hi sukh paayo.
Ja ko na antt lakhiyo brahma kar kae mann prem kayi dinn gayo.
Bhaag bado eh malinn ke har ke tan ko jinn haath chuhayo.(829)

Couplet

When Sri Krishna had blessed the gardener with favours, being pleased with him, then he proceeded towards the market of the town to settle (meet) with the kubija (hench woman). (827)

Here the epidose of giving salvation to the gardener is completed
Now the episode of favouring the hench woman begins
Swaiyya'

When Sri Krishna was proceeding further, he was met by Kubija (hench woman), so she saw the charming form of Sri Krishna, in fact she was going to the king, taking with her aromatic flowers for him; she felt (thought) in her mind that she would apply that scerf to this beautiful personality. When Krishna realized that this woman was keenly in love for him, then he said (like this), "O Woman! Come and apply that scerf to me" The poet has described the beauty of the scene like this. (828)

Accepting the order of Sri Krishna, the woman applied the sandal wood (which was meant for the king) to the body of Krishna. The poet siam has described, on seeing the charming face of Sri Krishna, she felt the bliss of life in her heart. Even Brahma had developed love for Krishna in his heart and sang his praises for many days, but even he could not gauge his greatness or his limits. This gardener (woman) was very fortunate, who had the opportunity to touch the body of Sri Krishna. (829)

ਹਰਿ ਏਕ ਧਰਿਯੋ ਪਗ ਪਾਇਨ ਪੈ ਅਰ ਹਾਥ ਸੋ ਹਾਥ ਗਹਿਯੋ ਕੁਬਜਾ ਕੋ।
ਸੀਧੀ ਕਰੀ ਕੁਬਰੀ ਤੇ ਸੋਊ ਇਤਨੋ ਬਲੁ ਹੈ ਜਗੁ ਮੈ ਕਹੁ ਕਾ ਕੇ।
ਜਾਹਿ ਮਰਿਯੋ ਬਥ ਬੀਰ ਅਬੈ ਕਰਿ ਹੈ ਬਧ ਸੋ ਪਤਿ ਪੈ ਮਥੁਰਾ ਕੋ।
ਭਾਗ ਬਡੈ ਇਹ ਕੇ ਜਿਹ ਕੋ ਉਪਚਾਰ ਕਰਿਯੋ ਹਰਿ ਬੈਦ ਹ੍ਵੈ ਤਾ ਕੋ॥ ੮੩੦॥

Har ek dhariyo pag paainn pae arr haath so haath gahiyo kubja ko.
Sidhi kari kubri te soyo itno bal hai jag mae kahu ka ko.
Jahe mariyo bak beer abae kar hai badh so patt pae Mathura ko.
Bhaag bade eh ke jeh ko upchaar kariyo har baed havai ta ko. (830)

ਪ੍ਰਤਿ ਉਤਰ ਬਾਚਾ

ਸਵੈਯਾ

ਪ੍ਰਭ ਧਾਮਿ ਅਬੈ ਚਲੀਯੈ ਹਮਰੇ ਇਹ ਭਾਤ ਕਹਿਯੋ ਕੁਬਜਾ ਹਰਿ ਸੋ।
ਅਤਿ ਸਹੀ ਮੁਖੁ-ਦੇਖ ਕੈ ਰੀਝ ਰਹੀ ਸੁ ਕਹਿਯੋ ਨ੍ਰਿਪ ਕੇ ਬਿਨ ਹੀ ਡਰ ਸੋ।
ਹਰਿ ਜਾਨਯੋ ਕਿ ਮੋ ਮੈ ਰਹੀ ਬਸ ਹ੍ਵੈ ਇਹ ਭਾਤਿ ਕਹਿਯੋ ਤਿਹ ਸੋ ਛਰ ਸੋ।
ਕਰਿਹੌ ਤੁਮਰੇ ਸੁ ਮਨੋਰਥ ਪੂਰਨ ਕੰਸ ਕੋ ਕੈ ਬਧ ਹਉ ਬਰ ਸੋ॥ ੮੩੧॥

Prat Tutar Baach

Swaiyya

Prabh dhaam abae chaliaye hamre ehh bhaat kahiyo kubja har so.
Att sahi mukh dekh kae reejh rahi su kahiyo nirap ke binn hi darr so.
Harr jaanyo ki mo mai rahi bas havai eh bhaat kahiyo teh so chhar so.
Kariho tumro su manorath puran Kans ko kae badh hayo bar so. (831)

ਕੁਬਜਾ ਕੋ ਸੁਵਾਰ ਕੈ ਕਾਜ ਤਬੈ ਪੁਨਿ ਦੇਖਨ ਕੇ ਰਸ ਮੈਂ ਅਨੁਰਾਗਿਯੋ।
ਧਾਇ ਗਯੋ ਤਿਹ ਠਉਰ ਬਿਖੈ ਧਨੁ ਸੁੰਦਰ ਕੋ ਸੋ ਦੇਖਨ ਲਾਗਿਯੋ।
ਭ੍ਰਿਤਨ ਕੋ ਕਰਤੇ ਸੁ ਮਨੈ ਹਰਿ ਕੇ ਮੰਨ ਮੈ ਅਤਿ ਹੀ ਕੁਪਿ ਜਾਗਿਯੋ।
ਗਾੜੀ ਕਸੀਸ ਦਈ ਧਨ ਕੋ ਦ੍ਰਿੜ ਕੈ ਜਿਹ ਤੇ ਨ੍ਰਿਪ ਕੋ ਧਨੁ ਭਾਗਿਯੋ॥ ੮੩੨॥

Kubja ko savaar kae kaaj tabae pun dekhan ke ras mai anuragiyo.
Dhaaye gayo teh thor bikhae dhan sundar ko so dekhan lagiyo.
Bhritan ke karte su manae har ke mann mai att hi kup jagiyo.
Gaadi kasees dayi dhan ko drid kae jeh te nirap ko
dhan bhagiyo. (832)

Then Sri Krishnna placed one foot on her feet (of hench woman) and held with his hands the hands of the woman and by pulling her, the hench (back) of the woman was straightened. Who else possesses the same strength (of straightening someone) in the whole world, except the one who had killed the warrior (demon) Bakasur, now he will destroy the king of Mathura (Kans). This hench woman was really lucky, whose treatment Sri Krishna, being a physician, had done himself. (830)

Then in response to Krishna's action, she said, "O Lord! Pray come to my house. The (hench woman) was greatly pleased by seeing Krishna's face and said without having any fear of the king. Realizing that she was greatly in love with Krishna so, he told her with great deceitful manner, "Let me first kill the mighty Kans with great power, then I would fulfil your desire also." (831)

After completing Kubeja's (hence woman) work then Krishna got busy in watching the town. He rushed to the spot where the King's beautiful bows were kept, and started watching them. On the courtier's refusal to show those bows, Krishna got infuriated with rage, so he took hold of a bow and stretched it with great force, as a result the King's bow was broken. (832)

ਗਾੜੀ ਕਸੀਸ ਦਈ ਕੁਪਿ ਕੈ ਰੁਪਿ ਠਾਢ ਭਯੋ ਤਿਹ ਠਉਰ ਬਿਖੈ।
ਬਰ ਸਿੰਘ ਮਨੋ ਦ੍ਰਿਗ ਕਾਢ ਕੈ ਠਾਢੋ ਹੈ ਪੇਖੈ ਰਿਗੈ ਭੂਮਿ ਬਿਖੈ।
ਦੇਖਤ ਹੀ ਡਰਪਿਯੋ ਮਘਵਾ ਡਰਪਿਯੋ ਬ੍ਰਹਮਾ ਜੋਊ ਲੇਖ ਲਿਖੈ।
ਧਨੁ ਕੋ ਟੁਕਰੇ ਸੰਗ ਜੋਧਨ ਮਾਰਤ ਸਯਾਮ ਕਹੈ ਅਤਿ ਹੀ ਸੁ ਬਿਖੈ।। ੮੩੩।।

Gaadi kasees dayi kup kae rup thaadh bhayo teh thor bikhae.
Bar sinngh mano drig kaadh kae thaado hai pekhae
joyo giarae bhoom bhikae.
Dekhat hi darpayo maghva darpayo brahma joyu lekh likhae.
Dhan ke tukre sang jodhan maarat sayaam kahae att hi su tikhae. (833)

ਕਬਿਯੋ ਬਾਚ

ਦੋਹਰਾ

ਧਨੁਖ ਤੇਜ ਮੈ ਬਰਨਿਓ ਕ੍ਰਿਸਨ ਕਥਾ ਕੇ ਕਾਜ।
ਅਤਿ ਹੀ ਚੁਕ ਮੋ ਤੇ ਭਈ ਛਿਮੀਯੈ ਸੋ ਮਹਾਰਾਜ।। ੮੩੪।।

Kabiyo Baach

Dohra

Dhanukh tej mai barniyo krisan katha ke kaaj.
Att hi chuuk mo te bhai chhimiyae so maharaj. (834)

ਸਵੈਯਾ

ਧਨੁ ਕੋ ਟੁਕਰਾ ਕਰਿ ਲੈ ਹਰਿ ਜੀ ਬਰ ਬੀਰਨ ਕੋ ਸੋਊ ਮਾਰਨ ਲਾਗਿਯੋ।
ਧਾਇ ਪਰੇ ਨ੍ਰਿਪ ਬੀਰ ਤਬੈ ਤਿਨ ਕੇ ਮਨ ਮੈ ਅਤਿ ਹੀ ਕੁਪਿ ਜਾਗਿਯੋ।
ਫੇਰਿ ਲਗਿਯੋ ਤਿਨ ਕੋ ਹਰਿ ਮਾਰਨ ਜੁਧਹ ਕੇ ਰਸ ਮੋ ਅਨੁਰਾਗਿਯੋ।
ਸੋਰ ਭਯੋ ਅਤਿ ਠਉਰ ਤਹਾ ਸੁਨ ਕੈ ਜਿਹ ਕੋ ਸਿਵ ਜੂ ਉਠਿ ਭਾਗਿਯੋ।। ੮੩੫।।

Swaiyya

Dhann ko tukra kar lae har ji bar biran ko soyu maran lagiayo.
Dhaye pare nirap beer tabae tinn ke mann mai att hi kup jagiyo.
Pher lagaiyo tinn ko har maran judheh ke ras mo anuragiyo.
Sor bhayo att thor taha sun kae jeh ko siv ju uthh bhagiyo. (835)

Krishna, in great wrathfulness, had stretched the bow and stood firmly at that spot, and it appeared as if a powerful lion, with eyes (opened) aghast, was standing there, whosoever saw him, fell down on the ground, with great awe. On seeing him, even Indra got frightened, and Brahma was also overwhelmed with fear, even Chitar Gupt who keeps the accounts of all human beings, got frieghtened. The poet siam has stated that Krishna, with the broken pieces of the bow, which were very sharp. Krishna was killing the warriors, who came to resist him. (833)

The poet has stated -

Couplet

"It is for the episode of Krishna only that I have described the glamour of the bow. O Lord! I have committed a great blunder. May you pardon my mistake!" (834)

Swaiyya'

By taking the pieces of the bow in hand Sri Krishna was going on killing great (enemy) warriors. Then the King's great warriors also jumped into the fray, as they also felt greatly agitated with rage. Sri Krishna started killing them all, as he was fully engrossed in the pleasure and joy of a battle. At that place there was a great hue and cry, on hearing which even Shiva left his meditation posture and fled away from there. (835)

ਕਬਿਤੁ

ਤੀਨੋ ਲੋਕ ਪਤਿ ਅਤਿ ਜੁਧੁ ਕਰਿ ਕੋਪਿ ਭਰੇ ਤਊਨੇ ਠਉਰ ਜਹਾ ਬਰਬੀਬ ਅਤਿ ਸੈ ਰਹੇ।
ਐਸੇ ਬੀਰ ਗਿਰੇ ਜੈਸੇ ਬਾਢੀ ਕੇ ਕਟੇ ਤੇ ਰੂਪ ਗਿਰੇ ਬਿਸੰਭਾਰ ਅਸਿ ਹਾਥਨ ਨਹੀ ਗਹੇ।
ਅਤਿ ਹੀ ਤਰੰਗਨੀ ਉਠੀ ਹੈ ਤਹਾ ਜੋਧਨ ਤੈ ਸੀਸ ਸਮ ਬਟੇ ਅਸਿ ਠਕ੍ ਭਾਤਿ ਹ੍ਵੈ ਬਹੇ।
ਗੋਰੈ ਪੈ ਬਰਦ ਚੜਿ ਆਇ ਥੇ ਬਰਦ ਪਤਿ ਗੋਰੀ ਗਉਰਾ ਗੋਰੇ ਰੁਦ੍ ਰਾਤੇ ਹ੍ਵੈ ਬਹੇ॥ ੮੩੬॥

Kabit

Tinno lok patt att judh kar kop bhare tauune thor jaha barbeer att savai rahe.
Aaise beer gire jaise baadi ke kate te rukh gire bisanbhaar ass hathan nahi gahe.
Att hi tarangani uthi hai taha jodhan tae sees sam bate as nakar bhaat havai bahe.
Gore pae barad chadh aaye the barad patt gori gayura gore rudar raate raate havai bahe. (836)

ਕ੍ਰੋਧ ਭਰੇ ਕਾਨ੍ਹ ਬਲਭਦ੍ ਜੂ ਨੈ ਕੀਨੋ ਰਨ ਭਾਗ ਗਏ ਭਟ ਨ ਸੁਭਟ ਠਾਢ ਕੁਇ ਰਹਿਯੋ।
ਐਸੇ ਝੂਮਿ ਪਰੋ ਬੀਰ ਮਾਰੇ ਧਨ ਟੂਕਨ ਕੇ ਮਾਨੋ ਕੰਸ ਰਾਜਾ ਜੂ ਕੋ ਸਾਰੋ ਦਲੁ ਸੈ ਰਹਿਯੋ।
ਕੇਤੇ ਉਠਿ ਭਾਗੇ ਕੇਤੇ ਜੁਧ ਹੀ ਕੋ ਫੇਰਿ ਲਾਗੇ ਸੋਊ ਸਮ ਬਨ ਹਰਿ ਰਾਤਿ ਤਾਤੋ ਹ੍ਵੈ ਕਹਿਯੋ।
ਗਜਨ ਕੇ ਸੁੰਡਨ ਤੇ ਐਸੇ ਛੀਟੈ ਛੂਟੀ ਜਾ ਤੇ ਅੰਬਰ ਅਨੂਪ ਲਾਲ
ਛੀਟ ਛਬਿ ਹ੍ਵੈ ਰਹਿਯੋ॥ ੮੩੭॥

Krodh bhare kaan balbhadar ju nae kinno ran bhaag gaye bhat na subhat thaadh kuye rahiyo.
Aaise jhoom pare beer maare dhhan tuukan ke maano kans ju ko saro dal savai rahiyo.
Kete uthh bhaage kete judh hi ko pher laage soyu sam ban har hari taato havai kahiyo.
Gajan ke sundan te aaise chithae chuthi ja te anbar anoop laal chheet chab havai rahiyo . (837)

Kabit

The Lord (Master) of the three worlds, (Sri Krishna) was engaged in a great battle, being infuriated with rage, where many warriors lay dead (being killed). The warriors had fallen dead there in large numbers just as a carpenter fells many trees and they lie huddled together. All of them (warriors) were unconscious and could not hold the swords in hand. A great rivulet had erupted there (had started flowing); where the heads of great warriors were lying huddled like stones, and in the stream of blood the swords were protruding like the octopus in water. There Shiva also came riding his white bull, alongwith Parbati Gori and Rudra also (in their glory) but they were all smeared with blood stains. (836)

Fully enraged, Krishna and Balram had waged such a battle (of fury) that all the warriors had fled away and not a single warrior (worth its name) was left there. The warriors killed with the pieces of bow, were lying reclining on the ground as if the great army of the king Kans was lying asleep there. Some of them, gaining consciousness, were seen running away from there, while some others again got engrossed in waging the war. Krishna, infuriated like the jungle fire, had challenged them all. The blood stains from the elephants trunks were seen just as the sky had become red in its pristine glory. (837)

ਦੋਹਰਾ

ਕ੍ਰਿਸਨ ਹਲੀ ਧਨੁ ਟੂਕ ਸੋ ਘਨ ਦਲ ਦਯੋ ਨਿਘਾਇ।
ਤਿਨ ਸੁਨ ਕੈ ਬਧ ਸ੍ਰਉਨਿ ਨ੍ਰਿਪ ਅਉ ਪੁਨਿ ਦਯੋ ਪਠਾਇ।। ੮੩੪।।

Dohra

Krisan hali dhan tuk so ghan dal dayo nighaye.
Tinn sun kae badh sarun nirap aayo pun dayo pathaye . (838)

ਸਵੈਯਾ

ਬੀਚ ਚਮੂੰ ਧਸਿ ਬੀਰਨ ਕੀ ਧਨ ਟੂਕਨ ਸੋ ਬਹੁ ਬੀਰ ਸੰਘਾਰੇ।
ਭਾਗਿ ਗਏ ਸੁ ਬਚੇ ਤਿਨ ਤੇ ਜੋਊ ਫੇਰਿ ਲਰੇ ਸੋਊ ਫੇਰਿ ਹੀ ਮਾਰੇ।
ਜੂਝਿ ਪਰੀ ਚਤੁਰੰਗ ਚਮੂੰ ਤਹ ਸ੍ਰਉਨਤ ਕੈ ਸੁ ਚਲੇ ਪਰਨਾਰੇ।
ਯੌ ਉਪਜੀ ਉਪਮਾ ਜੀਯ ਮੈ ਰਨ ਭੂਮਿ ਮਨੋ ਤਨ ਭੂਖਨ ਧਾਰੇ।। ੮੩੯।।

Swaiyya

Beech chamun dhhas beeran ki dhan tukan so baho beer sanghare.
Bhaag gaye su bache tinn te joyo pher lare soyu pher hi mare.
Jhoojh pari chaturang chamun teh sarunat kae su chale parnare.
Yoo upji upma jiye mai ran bhoom mano tan
bhookhan dhare. (839)

ਜੁਧ ਕਰਿਯੋ ਅਤਿ ਕੋਪ ਦੁਹੂੰ ਰਿਪੁ ਬੀਰ ਕੇ ਬੀਰ ਘਨੇ ਹਨਿ ਦੀਨੇ।
ਹਾਨਿ ਬਿਖੈ ਜੋਊ ਜ੍ਵਾਨ ਹੁਤੇ ਸਜਿ ਆਇ ਹੁਤੇ ਜੋਊ ਸਾਜ ਨਵੀਨੇ।
ਸੋ ਝਟਿ ਭੂਮਿ ਗਿਰੇ ਰਨ ਕੀ ਤ੍ਰਿਹ ਠਉਰ ਬਿਖੈ ਅਤਿ ਸੁੰਦਰ ਚੀਨੇ।
ਯੌ ਉਪਜੀ ਉਪਮਾ ਜੀਯ ਮੈ ਰਨ ਭੂਮਿ ਕੋ ਮਾਨਹੁ ਭੂਖਨ ਦੀਨੋ।। ੮੪੦।।

Judh kariyo att kop duhun rip beer ke beer ghane han dinne.
Haan bhikae joyu javaan hute saj aaye hute joyu saaj navinne.
So jheet bhoom gire ran ki teh thor bhikhae att sundar chinne.
Yo upma upji jiye mai ran bhoomi ko manho
bhookhan dinne. (840)

Couplet

Krishna and Balram, with the pieces of bow (in hand) had destroyed a huge portion of the king's army. On hearing about the killing of his army, the king despatched more reinforcements. (838)

Swaiyya'

Piercing through the army of warriors, both the brothers, with the pieces of bow, had killed many of them and only those could save themselves who fled away, and those who fought again, got slain. The varied coloured army, lay killed there after fighting, while streams of blood were flowing around. The poet has praised the beauty of the scene like this, as if the battle-field was decorated with different types of ornaments. (839)

Both the brothers waged a war with great fury and killed many of the enemy warriors. The warriors, who were young (in age), and had come with new weapons, had fallen down on the battle field very soon, and were appearing beautiful. Their beauty has been described by the poet as if the battle field was presented with oranments. (840)

ਧਨੁ ਟੂਕਨ ਸੋ ਰਿਪੁ ਮਾਰਿ ਘਨੇ ਚਲ ਕੈ ਸੋਊ ਨੰਦ ਬਬਾ ਪਹਿ ਆਏ।
ਆਵਤ ਹੀ ਸਭ ਪਾਇ ਲਗੇ ਅਤਿ ਆਨੰਦ ਸੋ ਤਿਹ ਕੰਠ ਲਗਾਏ।
ਗੋ ਥੇ ਕਹਾ ਪੁਰ ਦੇਖਨ ਕੋ ਬਚਨਾ ਉਨ ਪੈ ਇਹ ਭਾਤਿ ਸੁਨਾਏ।
ਰੈਨ ਪਰੀ ਗ੍ਰਿਹ ਸੋਇ ਰਹੇ ਅਤਿ ਹੀ ਮਨ ਭੀਤਰ ਆਨੰਦ ਪਾਏ।। ੮੪੧।।

Dhan tukan so rip maar ghane chal kae soyu nand babaa peh aaye.
Aavat hi sabh paaye lage att anand so teh kanth lagaye.
Ge teh kaha pur dekhan ko bachna un pae eh bhaat sunaye.
Raaen pari greh soye rahe att hi mann bhitar anand paye. (841)

ਦੋਹਰਾ

ਸੁਪਨ ਪਿਖਾ ਇਕ ਕੰਸ ਨੇ ਅਤੈ ਭਯਾਨਕ ਰੂਪ।
ਅਤਿ ਬਿਆਕੁਲ ਜੀਯ ਹੋਇ ਕੈ ਭ੍ਰਿਤ ਬੁਲਾਏ ਭੂਪਿ।। ੮੪੨।।

Dohra

Supan pikha ik kans ne atae bhayank roop.
Att biyakul jiye hoye kae bhrit bulaye bhoop.(842)

ਕੰਸ ਬਾਚ ਭ੍ਰਿਤਨ ਸੇ

ਸਵੈਯਾ

ਭ੍ਰਿਤ ਬੁਲਾਇ ਕੈ ਰਾਜੇ ਕਹੀ ਇਕ ਖੇਲਨ ਕੋ ਰੰਗ ਭੂਮਿ ਬਨਾਵਹੁ।
ਗੋਪਨ ਕੋ ਇਕਠਾ ਰਖੀਏ ਹਮਰੇ ਸਬ ਹੀ ਦਲ ਕੋ ਸੁ ਬੁਲਾਵਹੁ।
ਕਾਰਜ ਸੀਘ੍ਰ ਕਰੋ ਸੁ ਇਹੈ ਹਮਰੇ ਇਕ ਪੈ ਗਨ ਕਉ ਤਿਸਿਟਾਵਹੁ।
ਖੇਲ ਬਿਚੈ ਤੁਮ ਮਲਨ ਠਾਢਿ ਕੈ ਆਪ ਸਬੈ ਕਸਿ ਕੈ ਕਟਿ ਆਵਹੁ।। ੮੪੩।।

Kans Baach Bhritan So

Swaiyya

Bhrit bulaye kae raaje kahi ik khelan ko rang bhoom banavaho.
Gopinn ko ikhatha rakhiye hamre sabh hi dal ko su bulavaho.
Karaj sighar karo su ehae hamre ik pae gann kauo tistavaho.
Khel bhikae tum malan thaadh kae aap sabae kas
kae katt avaho. (843)

After killing many warriors with the bow pieces, both of them (Sri Krishna and Balram) walked to meet the father Nand. They fell down at his feet, and Nand felt very happy and embraced both of them. Then Nand asked, "Where had you gone?" They replied that they had gone to see the town of Mathura. When the night fell, they felt greatly relieved and went to sleep. (841)

Couplet

That night Kans had a dreadful dream, and getting frightened he sent for many of his courtiers. (842)

Then Kans told his courtiers

Swaiyya'

On calling the courtiers, the king asked them to prepare a battle field and make the milkmen sit at one (side) place and send for all the army also and make many warriors stand guard over one person (Krishna). In the game plan, make many wrestlers stand there and all of you get ready for a fight (get ready with your weapons). (843)

ਭ੍ਰਿਤ ਸਭੈ ਨ੍ਰਿਪ ਕੀ ਬਤੀਯਾ ਸੁਨ ਕੈ ਉਠ ਕੈ ਸੋਊ ਕਾਰਜ ਕੀਨੋ।
ਠਾਢਿ ਕੀਯੋ ਗਜ ਪਉਰ ਬਿਖੈ ਸੁ ਰਚਿਯੋ ਰੰਗ ਭੂਮਿ ਕੋ ਠਉਰ ਨਵੀਨੋ।
ਮਲ ਜਹਾ ਰਿਪੁ ਬੀਰ ਘਨੇ ਪਿਖਿਏ ਰਿਪੁ ਆਵਤ ਜਾਹਿ ਪਸੀਨੋ।
ਐਸੀ ਬਨਾਇ ਕੈ ਠਉਰ ਸੋਊ ਹਰਿ ਕੋ ਗ੍ਰਿਹ ਮਾਨਸ ਭੇਜਿ ਸੁ ਦੀਨੋ।। ੮੪੪।।

Bhrit sabhae nirap ki batiya sun kae uth kae soyu karaj kinno.
Thaadh kiyo gaj paur bhikae su rachiyo rang bhoom ko thor navinno.
Mal jaha rip beer ghane pikhiye rip aavat jaahe pasinno.
Aaisi banaye kae thor soyu har ke greh manas
bhej su dinno. (844)

ਨ੍ਰਿਪ ਸੇਵਕ ਲੈ ਇਨ ਸੰਗ ਚਲਿਯੋ ਚਲਿ ਕੈ ਨ੍ਰਿਪ ਕੰਸ ਕੇ ਪਉਰ ਪੈ ਆਯੋ।
ਐ ਕੈ ਕਹਿਯੋ ਨ੍ਰਿਪ ਕੋ ਘਰ ਹੈ ਤਿਹ ਤੇ ਸਭ ਗ੍ਵਾਰਨ ਸੀਸ ਝੁਕਾਯੋ।
ਆਗੇ ਪਿਖਿਯੋ ਗਜ ਮਤ ਮਹਾ ਕਹਿਯੋ ਦੂਰ ਕਰੋ ਗਜਵਾਨ ਰਿਸਾਯੋ।
ਧਾਇ ਪਰਿਯੋ ਹਰਿ ਊਪਰਿ ਯੌ ਮਨੋ ਪੁਨ ਕੇ ਊਪਰਿ ਪਾਪ ਸਿਧਾਯੋ।। ੮੪੫।।

Nirap sevak lae innn sang chaliyo chal kae nirap kans
ke paur pae aayo.
Aae kae kahiyo nirap ko ghar hai teh te sabh gavarn sees jhukayo.
Aage pikhiyo gaj matt maha kahiyo door karo gajvaan risayo.
Dhaye pariyo har upar yo mano pun ke upar
paap sidhayo. (845)

ਕੋਪ ਭਰੇ ਗਜ ਮਤ ਮਹਾ ਭਰ ਸੁੰਡਿ ਲਏ ਭਟ ਸੁੰਦਰ ਦੋਊ।
ਸੋ ਤਬ ਹੀ ਘਨ ਸੋ ਗਰਜਿਯੋ ਜਿਹ ਕੀ ਸਮ ਉਪਮ ਅਉਰ ਨ ਕੋਊ।
ਪੇਟ ਤਰੇ ਤਿਹ ਕੇ ਪਸਰੇ ਕਬਿ ਸਯਾਮ ਕਹੈ ਬਧੀਯਾ ਅਰਿ ਜੋਊ।
ਯੌ ਉਪਜੀ ਉਪਮਾ ਜੀਯ ਮੈ ਅਪਨੇ ਰਿਪੁ ਸੋ ਮਨੋ ਖੇਲਤ ਦੋਊ।। ੮੪੬।।

Kop bhare gaj matt maha bhar sundh laye bhatt sundar doyu.
So tab hi ghan so garjiyo jeh ki sam upam aaor na koyo.
Paet tare teh ke pasre kab sayaam kahae badhiya arr joyu.
Yo upji upma jiye mae apne rip so mano
khelat doyu . (846)

All the courtiers, on listening to the king's talk got up and started doing as ordered. They made a separate place for the battle field and on the gate, they made Kavalia'pir (elephant) to stand guard. Both the wrestlers were standing there, where the enemy had many warriors collected, which would cause the enemy to Shudder (to perspire). After preparing this battle ground, a messenger was sent to Krishna's place to call him there. (844)

After bringing the two (brothers) the courtier came to the King's palace, and said, "This is the King's palace." So all the milkmen bowed their heads. Proceeding further they saw a great elephant standing there, and asked him (courtier) to keep the elephant aside but the rider (driver of elephant) made the elephant infuricated (agitated) and the elephant jumped at Krishna, as if the sin had attacked the virtue. (845)

The infuriated elephant then picked up both the warriors (Krishna and Balram) in his trunk and trumpted like the roaring clouds for which there can be no other description (of praise). The poet siam has stated. The killer of the enemy (Krishna) slipped underneth the body of the elephant and the beauty of the scene appeared to the poet's mind, as if both the brothers were playing there. (846)

ਤਬ ਕੋਪੁ ਕਰਿਯੋ ਮਨ ਮੈ ਹਰਿ ਜੂ ਤਿਹ ਕੋ ਤਬ ਦਾਤ ਉਖਾਰਿ ਲਯੋ ਹੈ।
ਏਕ ਦਈ ਗਜ ਸੁੰਡ ਬਿਖੈ ਕੁਪਿ ਦੂਸਰ ਸੀਸ ਕੇ ਬੀਚ ਦਯੋ ਹੈ।
ਚੋਟ ਲਗੀ ਸਿਰ ਬੀਚ ਘਨੀ ਧਰਨੀ ਪਰ ਸੋ ਮੁਰਝਾਇ ਪਯੋ ਹੈ।
ਸੋ ਮਰਿ ਗਯੋ ਰਿਪੁ ਕੇ ਬਧ ਕੋ ਮਥੁਰਾ ਕੇ ਕੋ ਆਗਮ ਆਜ ਭਯੋ ਹੈ॥ ੮੪੭॥

Tab kop kariyo mann mai har ju teh ko tab daat ukhaar layo hai.
Ek dayi gaj sund bhikhae kup dusar sees ke beech dayo hai.
Chot lagi sir beech ghani dharni par so murjhaye payo hai.
So marr gayo rip ke badh ko Mathura ke ko aagam
aaj bhayo hai. (847)

ਇਤਿ ਸ੍ਰੀ ਦਸਮ ਸਿਕੰਧੇ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਗਜ ਬਧਹਿ ਧਯਾਇ ਸਮਾਪਤਮ।

ਅਥ ਚੰਡੂਰ ਮੁਸਟ ਜੁਧ

ਸਵੈਯਾ

ਕੰਧਿ ਧਰਿਯੋ ਗਜ ਦਾਤ ਉਪਾਰ ਕੈ ਬੀਚ ਗਏ ਰੰਗ ਭੂਮਿ ਕੇ ਦੋਊ।
ਬੀਰਨ ਬੀਰ ਬਡੋ ਈ ਪਿਖਿਯੋ ਬਲਵਾਨ ਲਖਿਯੋ ਇਨ ਮਲਨ ਸੋਊ।
ਸਾਧਨ ਦੇਖਿ ਲਖਿਯੋ ਕਰਤਾ ਜਗ ਯਾ ਸਮ ਦੂਸਰ ਅਉਰ ਨ ਕੋਊ।
ਤਾਤ ਲਖਿਯੋ ਕਰ ਕੈ ਲਰਕਾ ਨ੍ਰਿਪ ਕੰਸ ਲਖਿਯੋ ਮਨ ਮੈ ਘਰਿ ਖੋਊ॥ ੮੪੮॥

Itt Sri Dasam sikandhe bachitar natak granteh krisnavtarae gaj Badhe dhayae samapatam.

Ath Chandur Musat Judh

Swaiyya

Kandh dhariyo gaj daat ukhaar kae beech gaye rang
bhoom ke doyo.
Beeran beer bado ee pikhiyo balwaan lakhiyo innn malan soyu.
Sadhan dekh lakhiyo karta jag ya sam dusar aor na koyo.
Taat lakhiyo kar kae larka nirap kans lakhiyo
mann mai ghar khoyo. (848)

Then Krishna felt enraged with fury and uprooted both his tusks; one of them then thrust in the elephant's trunk and the other had hit on his head. Such was the effect of the strike on the head, that the elephant fell down on the ground unconscious (and he died). It appeared as if it was the beginning of the enemy's destruction in Mathura that day. (847)

Here the chapter of Krishna's win in the Bachittar Natak of Dasam Granth, dealing with the episode of elephant's killing is completed.

Now the episode of the battle against Chandoor and Musat begins

Swaiyya'

After uprooting the tusks of the elephant, he kept them on his shoulders, and both the brothers proceeded to the battle field (arena). All the wrestlers saw Krishna in the form of a great wrestler and felt him as superior to them as a wrestler, where the saints saw in him the Lord creator of the universe and also felt that there was none greater than him. The father only saw his son in him whereas Kans felt in his mind as if he was the destroyer of his whole dynasty. (848)

ਤਉ ਨ੍ਰਿਪ ਬੈਠਿ ਸਭਾ ਹੂੰ ਕੇ ਭੀਤਰ ਮਲਨ ਸੋ ਜਦੁਰਾਇ ਲਰਾਯੋ।
ਮੁਸਟ ਕੋ ਸਾਥ ਲਰਿਯੋ ਮੁਸਲੀ ਸੁ ਚੰਡੂਰ ਸੋ ਸਯਾਮ ਜੂ ਜੁਧੁ ਮਚਾਯੋ।
ਭੂਮਿ ਪਰੇ ਰਨ ਕੀ ਗਿਰ ਸੋ ਹਰ ਜੂ ਮਨ ਭੀਤਰ ਕੋਪੁ ਬਢਾਯੋ।
ਏਕ ਲਗੀ ਨ ਤੁਹਾ ਘਟਿਕਾ ਧਰਨੀ ਪਰ ਤਾਕਹੁ ਮਾਰਿ ਗਿਰਾਯੋ।। ੮੪੯।।

ਇਤਿ ਸ੍ਰੀ ਦਸਮ ਸਿਕੰਧੇ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਚੰਡੂਰ ਮੁਸਟ ਮਲ ਬਧਹਿ ਧਯਾਇ ਸਮਾਪਤਮ।

Tayo nirap baith sabha hun ke bhitar malan so jaduraye larayo.
Musat ke sath lariyo musli su chandur so sayaam ju judh machayo.
Bhoom pare ran ki gir so har ju mann bhitar kop badayo.
Ek lagi na taha ghatika dharni par taakho maar girayo. (849)

Itt Sri Dasam sikandhe bachitar natak granteh krisnavtarae chandur musat mal Badhe dhayae samapatam.

ਅਥ ਕੰਸ ਬਧ ਕਥਨੰ

ਸਵੈਯਾ

ਮਾਰ ਲਯੇ ਰਿਪੁ ਬੀਰ ਦੋਊ ਨ੍ਰਿਪ ਤਉ ਮਨ ਭੀਤਰਿ ਕ੍ਰੋਧ ਭਰਿਯੋ।
ਇਕ ਕੋ ਭਟ ਮਾਰਹੁ ਖੇਤ ਅਬੈ ਇਹ ਭਾਤਿ ਕਹਿਯੋ ਅਰੁ ਸੋਰ ਕਰਿਯੋ।
ਜਦੁਰਾਇ ਭਰਥੁ ਤਬ ਪਾਨ ਲਗੋ ਅਪਨੇ ਮਨ ਮੈ ਨਹੀ ਨੈਕੁ ਡਰਿਯੋ।
ਜੋਊ ਆਇ ਪਰਿਯੋ ਹਰ ਪੈ ਕੁਪਿ ਕੈ ਹਰਿ ਥਾਪਰ ਸੋ
ਸੋਊ ਮਾਰਿ ਡਰਿਯੋ।। ੮੫੦।।

Ath Kans Badh Kathan

Swaiyya

Maar laye rip beer doyu nirap tayu mann bhitar krodh bhariyo.
Innn ko bhhat maroh khet abae ehh bhaat kahiyo arr sor kariyo.
Jaduraiye bharthu tab paan lago apne mann mai nahi naek dariyo.
Joyu aaye pariyo har pae kup kae har thaapar so soyu
maar dariyo. (850)

Then the king, seated in his royal assembly made the wrestlers battle it out with Krishna. Balram fought against the wrestler Musat while Krishna fought against the wrestler Chandoor. When Krishna felt infuriated with rage, then Chandoor fell down in the battle field (arena). It did not take long when both of them had killed the two wrestlers, who were lying fallen on the ground. (849)

Here the chapter of Krishna of Bachittar Natak from Dasam Granth, dealing with the death of the wrestlers Chandoor and Musat is completed.

Now the episode of the killing of Kans begins

Swaiyya'

When the two brothers had killed both the enemy warriors, the king got greatly agitated in his mind. He said, "O my warriors! Kill both of them in the battle field." He roared like this and made great noise. That moment Krishna started the battle with great destruction, without any fear at heart. Whosoever attacked Krishna, was dropped down dead by the strikes of Krishna, with his fists (or killed him instantaneously). (850)

ਹਰਿ ਕੂਦਿ ਤਬੈ ਰੰਗ ਭੂਮਹਿ ਤੇ ਨ੍ਰਿਪ ਥੋ ਸੁ ਜਹਾ ਤਹ ਹੀ ਪਗੁ ਧਾਰਿਯੋ
ਸ ਲਈ ਕਰਿ ਢਾਲਿ ਸੰਭਾਰ ਕੈ ਕੋਪ ਭਰਿਯੋ ਅਸਿ ਖੈਚ ਨਿਕਾਰਿਯੋ।
ਦਉਰਿ ਦਈ ਤਿਹ ਕੋ ਤਨ ਪੈ ਹਰਿ ਫਾਧਿ ਗਏ ਅਤਿ ਦਾਵ ਸੰਭਾਰਿਯੋ।
ਕੋਸਨ ਤੇ ਗਹਿ ਕੈ ਰਿਪੁ ਕੋ ਧਰਨੀ ਪਰ ਕੈ ਬਲਿ ਤਾਹਿੰ ਪਛਾਰਿਯੋ।। ੮੫੧।।

Har kood tabae rang bhomeh te nirap tho su jaha teh
hi pag dhariyo.
Kans layi kar dhhal sanbhaar kae kop bhariyo as khaech nikariyo.
Dayor dayi teh ke tan pae har phaad gaye att daav sanbhariyo.
Kesan te geh kae rip ko dharni par kae bal taahinn
pachhariyo. (851)

ਗਹਿ ਕੇਸਨ ਤੇ ਪਟਕਿਯੋ ਧਰ ਸੋ ਗਹ ਗੋਡਨ ਤੇ ਤਬ ਘੀਸ ਦਯੋ।
ਨ੍ਰਿਪ ਮਾਰਿ ਹੁਲਾਸ ਬਡਿਯੋ ਜੀਯ ਮੈ ਅਤਿ ਹੀ ਪੁਰ ਭੀਤਰ ਸੋਰ ਪਯੋ।
ਕਬਿ ਸਯਾਮ ਪ੍ਰਤਾਪ ਪਿਖੋ ਹਰਿ ਕੋ ਜਿਨਿ ਸਾਧਨ ਰਾਖ ਕੈ ਸਤ੍ ਛਯੋ।
ਕਟਿ ਬੰਧਨ ਤਾਤ ਦਏ ਮਨ ਕੇ ਸਭ ਹੀ ਜਗ ਮੈ ਵਸ ਵਾਹਿ ਲਯੋ।। ੮੫੨।।

Geh kesan te patkiyo dhar so geh godan te tab ghees dayo.
Nirap maar hulaas badiyo jiye mai att hi pur bhitar sor payo.
Kab sayaam partaap pikho har ko jinn sadhan raakh kae satar chhayo.
Kat bandhan taat daye mann ke sabh hi jag mai
jas vahe layo. (852)

ਰਿਪੁ ਕੋ ਬਧ ਕੈ ਤਬ ਹੀ ਹਰਿ ਜੂ ਬਿਸਰਾਤ ਕੇ ਘਾਟ ਕੈ ਊਪਰ ਆਯੋ।
ਕੰਸ ਕੇ ਬੀਰ ਬਲੀ ਜੁ ਹੁਤੇ ਤਿਨ ਦੇਖਤ ਸਯਾਮ ਕੋ ਕੋਪੁ ਬਢਾਯੋ।
ਸੋ ਨ ਗਯੋ ਤਿਨ ਪਾਸ ਛਮਿਯੋ ਹਰਿ ਕੈ ਸੰਗਿ ਆਇ ਕੈ ਜੁਧ ਮਚਾਯੋ।
ਸਯਾਮ ਭੰਡਾਰਿ ਤਬੈ ਬਲ ਕੋ ਤਿਨ ਕੋ ਧਰਨੀ ਮਾਰਿ ਗਿਰਾਯੋ ।। ੮੫੩।।

Rip ko bhadh kae tab hi har ju bisraat ke ghaat kae upar aayo.
Kans ke beer bali ju hute tinn dekhat sayaam ko kop badayo.
So na gayo tinn pass chamiyo har ke sang aaye kae judh machayo.
Sayaam sanbhaar tabae bal ko tinn ko dharni par maar girayo. (853)

Then Krishna jumped in the battlefield and put his foot down near the place, where the King was seated. Kans also became furious and took out his shield, while brandishing his Sword and made a surprise attack on Krishna with the sword, but Krishna moved aside, thus saving himself from his strike. Then holding the enemy from his hair Krishna threw him down on the ground. (851)

First of all, Krishna threw him down by holding his legs, he dragged Kans on the ground. After killing the King, both (the brothers) felt greatly relieved and delighted at heart, and there was an uproar in the town. The poet siam has stated, "Look at the mighty power of Krishna, who had saved the honour of the saints by killing all the enemies. Infact, he had cut away all the chains binding his father Basudev, in body and mind. Thus he got applauded in the whole world. (852)

After killing the enemy, Krishna came to the bathing place of Basrat't. The warriors of Kans, who used to stay there, got greatly enraged on seeing Krishna there. They could not control themselves and started fighting against themselves and started fighting against Krishna. Then Krishna, picking up greater courage, killed all of them, thus throwing them down on the ground. (853)

ਗਜ ਸੋ ਅਤਿ ਹੀ ਕੁਪਿ ਜੁਧ ਕਰਿਯੋ ਤਿਹ ਤੇ ਡਰਿ ਕੈ ਨਹੀ ਪੈਗ ਟਰੈ।
ਦੋਊ ਮਲ ਮਰੇ ਰੰਗਿ ਭੂਮਿ ਬਿਖੈ ਕਬਿ ਸਯਾਮ ਤਹਾ ਪਹਰੇ ਕੁ ਲਰੇ।
ਨ੍ਰਿਪ ਰਾਜ ਕੇ ਮਾਰ ਗਏ ਜਮੁਨਾ ਤਟਿ ਬੀਰ ਭਿਰੇ ਸੋਊ ਆਨ ਮਰੇ।
ਰਖਿ ਸਾਧਨ ਸਤ੍ ਸੰਘਾਰ ਦਏ ਨਭਿ ਤੇ ਤਿਹ ਊਪਰਿ ਫੂਲ ਪਰੇ।। ੮੫੪।।

Gaj so att hi kup judh kariyo teh te darr kae nahi paeg tare.
Dayu mal mare rang bhoom bhikhae kab sayaam tahaa pahre ku lare.
Nirap raaj ko maar gaye jamuna tatt beer bhire soyu aann mare.
Rakh sadhan satar sanghaar daye nabhh te teh upar phhul pare. (854)

ਇਤਿ ਸ੍ਰੀ ਦਸਮ ਸਿਕੰਧ ਪੁਰਾਣੇ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਵਤਾਰੇ ਨ੍ਰਿਪ ਕੰਸ ਬਧਹਿ ਧਿਆਇ ਸਮਾਪਤਮ।

ਅਥ ਕੰਸ ਬਧੁ ਕਾਨ੍ਹ ਜੂ ਪਹਿ ਆਵਤ ਭਈ

ਸਵੈਯਾ

ਰਾਜ ਸੁਤਾ ਦੁਖੁ ਮਾਨਿ ਤਜਿ ਧਾਮਨ ਕੋ ਹਰਿ ਜੂ ਪਹਿ ਆਈ।
ਆਇ ਕੈ ਸੋ ਘਿਘਿਆਤ ਭਈ ਹਰਿ ਪੈ ਦੁਖ ਕੀ ਸਭ ਬਾਤ ਸੁਨਾਈ।
ਡਾਰਿ ਦਯੋ ਸਿਰ ਊਪਰ ਕੋ ਪਟ ਪੈ ਤਿਹ ਭੀਤਰ ਛਾਰਿ ਮਿਲਾਈ।
ਕੰਠਿ ਲਗਾਇ ਰਹੀ ਭਰਤਾ ਹਰਿ ਜੂ ਤਿਹ ਦੇਖਤ ਗ੍ਰੀਵ ਨਿਵਾਈ।। ੮੫੫।।

Itt Sri Dasam sikandh purane bachitar natak granteh krisnavtarae
Nirap kans badhae dhayae sampatam
Ath Kans Badhu Kaan Ju Peh Aavat Bhai
Swaiyya

Raaj suta dukh maan manae tajj dhaaman ko har ju peh aayi.
Aaye kae so ghighaat bhai har pae dukh ki sabh baat sunai.
Daar dayo sir upar ko patt pae teh bhitar chhaar milayai.
Kanth lagaye rahi bharta har ju teh dekhat greev nivayai. (855)

Krishna had fought against the elephant with great fury, without moving an inch from his position due to fear etc. and then had killed both the wrestlers in the battlefield. The poet siam has stated that he was fighting there for about three hours (one pehar), and after killing Kans went to the banks of Jamuna, and all the warriors of Kans went to the banks of Jamuna, and all the warriors of Kans who tried to fight against him, were killed. To save the honour of saints, he had killed all the (warriors) enemies, so there was a shower (rain) of flowers (stream of) from the heavens on his success. (854)

Here the chapter of Krishnavtar of the Bachittar Natak Granth of Dasam Sakand Puran dealing with the death of the King Kans is completed.

Now the episode of the wife of Kans meeting Krishna begins

The princess (the daughter of Raja Jarasandh feeling the great calamity at heart of Kan's death) left her palace and came to meet Sri Krishn. Coming there she raised a huge hue and cry and related the whole story of her sufferings. She removed her covering of the head and smeared her hair with ash. She was hugging the dead body of her husband and seeing all this Sri Krishna lowered his (neck) head in despair (shame). (855)

ਰਿਪੁ ਕਰਮ ਕਰੇ ਤਬ ਹੀ ਹਰਿ ਜੀ ਫਿਰ ਕੈ ਸੋਊ ਮਾਤ ਪਿਤਾ ਪਹਿ ਆਏ।
ਤਾਤ ਨ ਮਾਤ ਭਏ ਮੋਹ ਕੇ ਪੁਤ੍ ਦੁਹੂਨ ਕੋ ਸੀਸ ਨਿਵਾਏ।
ਬ੍ਰਹਮ ਲਖਿਯੋ ਤਿਨ ਕੋ ਕਰਿ ਕੈ ਹਰਿ ਜੀ ਤਿਨ ਕੈ ਮਨ ਮੋਹ ਬਢਾਏ।
ਕੈ ਬਿਨਤੀ ਅਤਿ ਭਾਤਿ ਕੈ ਬੰਧਨ ਪਾਇਨ ਤੇ ਛੁਟਵਾਏ॥ ੮੫੬॥

ਇਤਿ ਸ੍ਰੀ ਦਸਮ ਸਿਕੰਧੇ ਪੁਰਾਣੇ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ
ਕੰਸ ਕੇ ਕਰਮ ਕਰਿ ਤਾਤ ਮਾਤ ਕੋ ਛੁਰਾਵਤ ਭਏ।

Rip karam kare tab hi har ji phir kae soyu maat pita peh aaye.
Taat na maat bhaye bas moh ke putar dohun ko sees nivaye.
Braham lakhiyo tinn ko kar kae har ji tinn kae mann moh badhaye.
Kae binnti att bhaat ke bhaav kae bhandhan painn
te chhutvaye. (856)

Itt Sri Dasam sikandhe purane bachitar natak granthe krisnavtarae
Kans ke karam kar taat maat ko chhuravat bhaye.

ਕਾਨ੍ਹ ਜੂ ਬਾਚ ਨੰਦ ਪ੍ਰਤਿ
ਸ੍ਵੈਯਾ

ਚਲਿ ਆਇ ਕੈ ਸੋ ਫਿਰਿ ਨੰਦ ਕੇ ਧਾਮਿ ਕਿਧੌ ਤਿਨ ਸੋ ਬਿਨਤੀ ਅਤਿ ਕੀਨੀ।
ਹਉ ਬਸੁਦੇਵਹਿ ਕੋ ਸੁਤ ਹੋ ਇਹ ਭਾਤਿ ਕਹਿਯੋ ਤਿਨ ਮਾਨ ਕੈ ਲੀਨੀ।
ਜਾਹੁ ਕਰਿਯੋ ਤੁਮ ਧਾਮਨ ਕੋ ਬਤੀਯਾ ਸੁਨਿ ਮੋਹ ਪ੍ਰਜਾ ਬ੍ਰਿਜ ਭੀਨੀ।
ਨੰਦ ਕਹਿਯੋ ਸੁ ਕਹਿਯੋ ਬ੍ਰਿਜ ਕੀ ਬਿਨੁ ਕਾਨ੍ਹ ਭਈ ਸੁ ਪੁਰੀ ਸਭ ਹੀਨੀ॥ ੮੫੭॥

Kaan Ju Baach Nand Prat
Swaiyya

Chal aaye kae so phir nand ke dhaam kidho tinn so binnti att kinni.
Hoyu basudevhae ko sut ho ehh bhaat kahiyo tinn maan kae linni.
Jaaho kahiyo tum dhaaman ko batiya sun moh praja brij bhinni.
Nand kahiyo su kahiyo brij ki binn kaan bhai su
pari sabh hinni. (857)

After performing the last ceremony of the enemy Sri Krishna then went to meet his parents. The mother and father, without having any inkling of worldly love, bowed to the two sons. The parents realized them as the representatives of the Lord only but Sri Krishna then arranged to enhance their worldly love (within the heart) and then Sri Krishna made obeisance to them, and got their fetters (chains) removed. (856)

Here the chapter of Krishnavtar from the Bachittar Natak Granth of Dasam Sakand Puran, dealing with the episode of setting free (Krishna's) parents from captivity after the last rites of Kans is completed.

Then Kahna told Nand -

Swaiyya'

After moving form there Krishna came back home and requested Nand in many ways that he was the son of Basudev, and Nand then accepted his words. Sri Krishna told them all to go back to their homes. On hearing these words the populace of Brij Town felt great love for him but Krishna explained to them whatever he had told Nand. So as a result of this Brijpuri became bereft of Krishna (without him) now. (857)

ਸੀਸ ਝੁਕਾਇ ਗਯੋ ਬ੍ਰਿਜ ਕੋ ਅਤਿ ਹੀ ਮਨ ਭੀਤਰ ਸੋਕ ਭਯੋ ਹੈ।
ਜਿਉ ਕੋਊ ਤਾਤ ਮਰੈ ਪਛੁਤਾਤ ਹੈ ਪਯਾਰੋ ਕੋਊ ਮਨੋ ਭ੍ਰਾਤ ਛਯੋ ਹੈ।
ਪੈ ਜਿਮ ਰਾਜ ਬਡੇ ਰਿਪੁਰਾਜ ਕੀ ਪੈਰਨ ਮੈ ਪਤਿ ਖੋਇ ਗਯੋ ਹੈ।
ਯੌ ਉਪਜੀ ਉਪਮਾ ਬਸੁਦੇ ਠਗਿ ਸਯਾਮ ਮਨੋ ਧਨ ਲੂਟਿ ਲਯੋ ਹੈ।। 858।।

Sees jhukaye gayo brij ko att hi mann bhitar sok bhayo hai.
Jiyo koyu taat marae pachhutat hai payaro koyu mano bharaat chhayo hai.
Pae jim raaj bade ripuraaj ki paeran mai pat khoye gayo hai.
Yo upji upma basude thhag sayaam mano dhan loot layo hai. (858)

ਨੰਦ ਬਾਚ ਪੁਰ ਜਨ ਸੋ

ਦੋਹਰਾ

ਨੰਦ ਆਇ ਬ੍ਰਿਜ ਪੁਰ ਬਿਖੈ ਕਹੀ ਕ੍ਰਿਸਨ ਕੀ ਬਾਤ।
ਸੁਨਤ ਸੋਕ ਕੀਨੋ ਸਬੈ ਰੋਦਨ ਕੀਨੋ ਮਾਤ ।। ੮੫੯।।

Nand Baach Pur Jan So

Dohra

Nand aaye brij pur bhikhae kahi krisan ki baat.
Sunat sok kinno sabae rodan kinno maat. (859)

ਜਸੁਧਾ ਬਾਚ

ਸਵੈਯਾ

ਬਚਿਯੋ ਜਿਨਿ ਤਾਤ ਬਡੇ ਅਹਿ ਤੇ ਜਿਨ ਹੂੰ ਬਕ ਬੀਰ ਬਲੀ ਹਨਿ ਦਈਯਾ।
ਜਾਹਿ ਮਰਿਯੋ ਅਘ ਨਾਮ ਮਹਾ ਰਿਪੁ ਹੈ ਪਿਅਰਵਾ ਮੁਸਲੀਧਰ ਭਈਆ।
ਜੋ ਤਪਸਯਾ ਕਰਿ ਕੈ ਪ੍ਰਭ ਤੇ ਕਬਿ ਸਯਾਮ ਕਹੈ ਪਰਿ ਪਾਇਨ ਲਈਯਾ।
ਸੋ ਪੁਰ ਬਾਸਨ ਛੀਨ ਲਯੋ ਹਮ ਤੇ ਸੁਨੀਯੋ ਸਖੀ ਪੂਤ ਕਨ੍ਹਈਆ।। ੮੬੦।।

Jasudha Baach

Swaiyya

Bachiyo jinn taat bade aahe te jinn hun bak beer bali han daiiya.
Jahe mariyo aghh naam maha rip pae piyarva muslidhar bhaiya.
Jo tapsaya kar kae prabh te kab sayaam kahae par painn laiiya.
So par basan cheen layo ham te suniyae sakhi puut kaniya. (860)

Including Nand, all the people, bowing their heads, went back to Brij, and felt great pain at heart for his loss. They felt greatly bereaved just as one feels at the loss of a dear one or one had lost one's dear brother. Or just as a king feels humiliated at his defeat at the hands of another king in the battle-field. The poet has described the beauty of the scene as if the cheat Basudev had looted shiam (Krishna) from Nand (wih deceit). (858)

Then Nand told his people -
Couplet

Nand came back to Bripuri and described the story (episode) of Krishna. Hearing this news, all the people felt aggrieved, and the mother Jasodha started crying and wailing. (859)

Jasodha said -
Swaiyya'

(Krishna) Who had saved his father from the great Cobra, and who had killed the great demon Bakasur, who had killed the great enemy Aghasur and who was the dear brother of Balram. The poet siam has stated that (Krishna) whom we had obtained as a blessing after great penance and with prayers (by bowing) to the Lord. O dear friend! Listen. That son has been snatched away from us by the residents of the town. (860)

ਸਭ ਗ੍ਵਰਨੀਆ ਬਿਰਲਾਪੁ

ਸਵੈਯਾ

ਸੁਨਿ ਕੈ ਇਹ ਬਾਤ ਸਭੈ ਮਿਲਿ ਗ੍ਵਾਰਨਿ ਪੈ ਮਿਲਿ ਪੈ ਮਿਲਿ ਕੈ ਤਿਨ ਸੋਕ ਸੁ ਕੀਨੋ।
ਆਨੰਦ ਦੂਰਿ ਕਰਿਯੋ ਮਨ ਤੇ ਹਰਿ ਧਯਾਨ ਬਿਖੈ ਤਿਨਹੂੰ ਮਨ ਦੀਨੋ।
ਧਰਨੀ ਪਰ ਸੋ ਮੁਰਝਾਇ ਗਿਰੀ ਸੁ ਪਰਿਯੋ ਤਿਨ ਕੇ ਤਨ ਤੇ ਸੁ ਪਸੀਨੋ।।
ਹਾਹੁਕ ਲੈਨ ਲਗੀ ਸਭ ਹੀ ਸੁ ਭਯੋ ਸੁਖ ਤੇ ਤਿਨ ਕੋ ਤਨ ਹੀਨੋ।। ੮੬੧।।

Sabh Gavarniya Birlaap

Swaiyya

Sun kae eh baat sabhae mil gavarn pae mil kae tinn sok su kinno.
Aanad door kariyo mann te har dhayan bhikhae tinnhun mann dinno.
Dharni par so murjhaye giri su pariyo tinn ke tan te su pasinno.
Hahaķ laaen lagi sabh hi su bhayo sukh te tinn ko tan hinno. (861)

ਅਤਿ ਆਤੁ ਹੈ ਹਰਿ ਪ੍ਰੀਤਹਿ ਸੋ ਕਬਿ ਸਯਾਮ ਕਹੈ ਹਰਿ ਕੇ ਗੁਨ ਗਾਵੈ।
ਸੋਰਠਿ ਸੁਧ ਮਲਾਰ ਬਿਲਾਵਲ ਸਾਰੰਗ ਭੀਤਰ ਤਾਨ ਬਸਾਵੈ।
ਧਿਆਨ ਧਰੈ ਤਿਹ ਤੇ ਜੀਯ ਮੈ ਤਿਹ ਧਯਾਨਹਿ ਤੇ ਅਤਿ ਹੀ ਦੁਖੁ ਪਾਵੈ।
ਯੌ ਮੁਰਝਾਵਤ ਹੈ ਮੁਖ ਤਾ ਸੀਸ ਜਿਉ ਪਿਖਿ ਕੰਜ ਮਨੋ ਮੁਰਝਾਵੈ।। ੮੬੨।।

Att aatur haav har priteh so kab sayaam kahae har ke gun gavae.
Sorath sudh malaar bilaval sarang bhitar taan basavae.
Dhayan dharae teh te jiye mai teh dhayaneh te att hi dukh pavae.
You murjhavat hai mukh ta sees jiyo pikh kanj mano murjhavae.(862)

ਪੁਰ ਬਾਸਨਿ ਸੰਗਿ ਰਚੇ ਹਰਿ ਜੂ ਹਮਹੂੰ ਮਨ ਤੇ ਜਦੁਰਾਇ ਬਿਸਾਰੀ।
ਤਯਾਗਿ ਗਏ ਹਮ ਕੋ ਇਹ ਠਉਰ ਹਮ ਊਪਰ ਤੇ ਅਤਿ ਪ੍ਰੀਤਿ ਸੁ ਟਾਰੀ।
ਪੈ ਕਹਿ ਕੈ ਕਛੁ ਪਠਿਯੋ ਤਿਹ ਤ੍ਰੀਯਨ ਕੇ ਬੀਸ ਭੈ ਗਿਰਧਾਰੀ।
ਏਕ ਗਿਰੀ ਕਹੂੰ ਐਸੇ ਧਰਾ ਇਕ ਕੂਕਤ ਹੈ ਸੁ ਹਹਾ ਰੀ ਹਹਾ ਰੀ।। ੮੬੩।।

Par basan sang rache har jun hamhun mann te jaduraye bisari.
Tayag gaye ham ko eh thor ham upar te att preet su taari.
Pae keh kae na kachhu pathiyo teh triyan ke bas bhae girdhari.
Ek giri kahun aaise dhara ik kukat hai su hhaa ri hhaa ri. (863)

The wailings of the milkmaids

Swaiyya'

Hearing this news from Jasodha, all the milkmaids gathered together, and showed their grief and sorrow by collecting together. They got rid of all their happiness and elation, and went into meditation, by thinking of Sri Krishna in the mind (by concentrating on Krishna). They fell down unconscious on the ground and perspiration was flowing from the bodies. All were heaving sighs (of pain and sorrow) and their whole body felt being rid of all worldly pleasures. (861)

The poet siam has described, all the milkmaids, in great sorrow at the separation from Krishna, due to his loving memories, and being completely disheartened, started singing his praises. They were singing in various Ragas in trying to tune with Sorath, perfect Malhar, Bilawal, and Sarang ragas. They were meditating in their minds over Krishna's rememberance, but that thought also brought them great pain and suffering. On perceiving Krishna's form, in their mind alone, they were withering in moroseness just as the lotus flower gets withered at the sight of moon even. (862)

(They felt) that Krishna had joined and developed friendship for outsiders (town residents) and the Lord-Yadav had totally forgotten us. He had deserted us here, and had shifted his love from us. He had not even sent us any message, as he had got enticed in the company of womenfolk of the town (city). One maid had fallen down on the ground on uttering these words while another milkmaid became unconscious by heaving sighs of grief. (863)

ਇਹ ਭਾਤਿ ਸੋ ਗ੍ਵਰਨਿ ਬੋਲਤ ਹੈ ਜੀਯ ਮੈ ਅਤਿ ਮਾਨਿ ਉਦਾਸੀ।
ਸੋਕ ਬਢਿਯੋ ਤਿਨ ਕੇ ਜੀਯ ਮੈ ਹਰਿ ਡਾਰਿ ਹਿਤ ਕੀ ਤਿਨ ਫਾਸੀ।
ਅਉ ਰਿਸ ਮਾਨੁ ਕਹੈ ਮੁਖ ਤੇ ਜਦੁਰਾਇ ਨ ਮਾਨਤ ਲੋਗਨ ਹਾਸੀ।
ਤਯਾਗਿ ਹਮੈ ਸੁ ਗਏ ਬ੍ਰਿਜ ਮੈ ਪੁਰਬਾਸਿਨ ਸੰਗਿ ਫਸੇ ਬ੍ਰਿਜ ਬਾਸੀ।। ੮੬੪।।

Eh bhaat so gavarn bolat hai jiye mai att maan udaasi.
Sok badiyo tinn ke jiye mai har daar gaye hit ki tinn phasi.
Ayu ris maan kahe mukh te jaduraye na manat logan haasi.
Tayaag hamae su gaye brij mai purbasinn sang phase
brij baasi. (864)

ਰੋਦਨ ਕੈ ਸਭ ਗ੍ਵਰਨੀਯਾ ਮਿਲਿ ਐਸੇ ਕਹਿਯੋ ਅਤਿ ਹੋਇ ਬਿਚਾਰੀ।
ਤਯਾਗਿ ਬ੍ਰਿਜੈ ਮਥੁਰਾ ਮੈ ਗਏ ਤਜਿ ਨੇਹ ਅਨੇਹ ਕੀ ਬਾਤ ਬਿਚਾਰੀ।
ਏਕ ਗਿਰੈ ਧਰਿ ਯੌ ਕਹਿ ਕੈ ਇਕ ਐਸੇ ਸੰਭਾਰਿ ਕਹੈ ਬ੍ਰਿਜਨਾਰੀ।
ਰੀ ਸਜਨੀ ਸੁਨੀਯੋ ਬਤੀਯਾ ਬ੍ਰਿਜ ਨਾਰਿ ਸਭੈ ਬ੍ਰਿਜ ਨਾਥਿ ਬਿਸਾਰੀ।। ੮੬੫।।

Rodan kae sabh gavarniya mil aaise kahiyo att hoye bichari.
Tayaag brijae Mathura mai gaye taj neh aneh ki baat bichari.
Ek girae dhar yo keh kae ik aaise sanbhaar kahe brijnaari.
Ri sajni suniyo batiya brij naar sabhae brij naath bisari. (865)

ਆਖਨਿ ਆਗਹਿ ਠਾਢਿ ਲਗੈ ਸਖੀ ਦੇਤ ਨਹੀ ਕਿ ਹੇਤ ਦਿਖਾਈ।
ਜਾ ਸੰਗਿ ਕੇਲ ਕਰੇ ਬਨ ਮੈ ਤਿਹ ਤੇ ਅਤਿ ਹੀ ਜੀਯ ਮੈ ਦੁਚਿਤਾਈ।
ਹੇਤੁ ਤਜਿਯੋ ਬ੍ਰਿਜ ਬਾਸਨ ਸੋ ਨ ਸੰਦੇਸ ਪਠਿਯੋ ਜੀਯ ਕੈ ਸੁ ਢਿਠਾਈ।
ਤਾਹੀ ਕੀ ਓਰਿ ਨਿਹਾਰਤ ਹੈ ਪਿਖੀਯੈ ਨਹੀ ਸਯਾਮ ਹਹਾ ਮੇਰੀ ਮਾਈ।। ੮੬੬।।

Aakhan aagahe thaadh lagae sakhi det nahi ki het dikhayi.
Ja sang kel kare ban mai teh te att hi jiye mai duchitayi.
Het tajiyo brij basan so na sandes pathiyo jiye kae su thithayi.
Tahi ki or niharat hai pikhiyae nahi sayaam hhaa
mori maayi. (866)

Having felt depressed with grief at heart, the milkmaids were talking like this, as they were talking like this, and were feeling greatly aggrieved as Sri Krishna had roped them in the noose of his love. Being enraged they were saying that Krishna did not bother about the jeering of other people even; so he had deserted us in Brij only, and the Brij resident had decided to stay with outsiders, being engrossed in their love. (864)

All the milkmaids were crying and wailing together and being humble, they were saying like this. Having left Brij, he had gone to Mathura and having forgotten our love he had become completely unaware of our deep love for him (loveless). One milkmaid having said these words, fell down on the ground while another Brij woman managed to stabilise herself and was saying, "O friend! Listen to me! Infact, Sri Krishna had forsaken all the womenfolk of Brij. (865)

"O friend! Krishna seemed to be standing in front of us, but why was he not to be seen by us? (with the eyes). With whom in the forest, we used to enjoy sensuous love in the forest, why had he developed such a dual-mindedness towards us now? He has completely lost his love towards Brij-residents, and had not even sent a message for us. Why had he become so stubborn and careless towards us? O my mother! We are still looking for him, but he is nowhere to be seen!" (866)

ਬਾਰਹਮਾਹ

ਸਵੈਯਾ

ਫਾਗੁਨ ਮੈ ਸਖੀ ਡਾਰਿ ਗੁਲਾਲ ਸਭੈ ਹਰਿ ਸਿਉ ਬਨ ਬੀਚ ਰਮੈ।
ਪਿਚਕਾਰਨ ਲੈ ਕਰਿ ਗਾਵਤ ਗੀਤ ਸਭੈ ਮਿਲਿ ਗ੍ਵਰਨਿ ਗ੍ਵਰਨਿ ਤਉਨ ਸਮੈ।
ਅਤਿ ਸੁੰਦਰ ਕੁੰਜ ਗਲੀਨ ਕੇ ਬੀਚ ਕਿਧੌ ਮਨ ਕੇ ਕਰਿ ਦੂਰ ਗਮੈ।
ਅਰੁ ਤਯਾਗਿ ਤਮੈ ਸਭ ਧਾਮਨ ਕੀ ਇਹ ਸੁੰਦਰਿ ਸਯਾਮ ਕੀ ਮਾਨਿ ਤਮੈ।। ੪੬੭।।

Barahmaah

Swaiyya

Phagun mae sakhi daar gulaal sabahe har siyo ban beech ramae.
Pichkaran lae kar gaavat geet sabhae mil gavaran tayun samae.
Att sundar kunj galeen ke beech kidho mann ke kar door gamae.
Arr tayaag tamae sabh dhaman ki eh sundar sayaam
ki maan tamae. (867)

ਫੂਲਿ ਸੀ ਗ੍ਵਰਨਿ ਫੂਲ ਰਹੀ ਪਟ ਰੰਗਨ ਕੇ ਫੁਨਿ ਫੂਲ ਲੀਏ।
ਇਕ ਸਯਾਮ ਸੀਗਾਰ ਸੁ ਗਾਵਤ ਹੈ ਪੁਨਿ ਕੋਕਿਲਕਾ ਸਮ ਹੋਤ ਜੀਏ।
ਰਿਤੁ ਨਾਮਹਿ ਸਯਾਮ ਭਯੋ ਸਜਨੀ ਤਿਹ ਤੇ ਸਭ ਛਾਜ ਸੁ ਸਾਜ ਦੀਏ।
ਪਿਖਿ ਜਾ ਚਤੁਰਾਨਨ ਚਉਕਿ ਰਹੈ ਜਿਹ ਦੇਖਤ ਹੋਤ ਹੁਲਾਸ ਹੀਏ।। ੮੬੪।।

Phuul si gavaran phuul rahi pat rangan ki phhun phuul liye.
Ik sayaam sigaar su gaavat hai pun kokilaka sam hot jiye.
Rit namahe sayam bhayo sajni teh te sabh chhaaj su saaj diye.
Pikh ja chaturanan chonk rahae jeh dekhat hot hulas hiye. (868)

ਏਕ ਸਮੈ ਰਹੈ ਕਿੰਸੁਕ ਫੂਲਿ.ਸਖੀ ਤਹ ਪਉਨ ਬਹੈ ਸੁਖਦਾਈ।
ਭਉਰ ਗੁੰਜਾਰਤ ਹੈ ਇਤ ਤੇ ਉਤ ਤੇ ਮੁਰਲੀ ਛੰਦ ਲਾਲ ਬਜਾਈ।
ਰੀਝਿ ਰਹਿਯੋ ਸੁਨਿ ਕੈ ਸੁਰ ਮੰਡਲ ਤਾ ਛਬਿ ਕੇ ਬਰਨਿਯੋ ਨਹੀ ਜਾਈ।
ਤਉਨ ਸਮੈ ਸੁਖਦਾਇਕ ਥੀ ਰਿਤੁ ਅਉਸਰ ਯਾਹਿ ਭਈ ਦੁਖਦਾਈ।। ੪੬੯।।

Ek samae rahae kinnsuk phuul sakhi teh paun bahae sukhdayi.
Bhor gunjarat hai it te utt te murli nand laal bajai.
Reejh rahiyo sunn kae sur mandal ta chabh ko barniyo nahi jayi.
Toun samae sukhdaiyak thi rit aousar yaahe bhai dukhdayi. (869)

Barahmah (Description of twelve months)

Swaiyya'

O friend! During the month of Phalgun (February/March 15th) we used to enjoy games of love with Krishna by throwing coloured water (powder gulal) on each other. That time all the milkmaids were carrying coloured-water guns in hands and used to sing songs. In the bye-lanes of beautiful Kunj we had forgotten all our sorrows and sufferings. We had even given up our attachment for our homes, and only the love of Shiam controlling our hearts. (867)

The (beautiful) milkmaids like a flower was having the flowers of the same colour as the shade of her clothes (dress). One of the maids sings about the embellishments of Shiam (Krishna) and then singing like a koel (black cuckoo) feels greatly elated at heart. O friend! The name of Basant season (spring season) has been given (changed) to Shiam, as such all have dressed themselves with beautiful clothes. Even Brahma, seeing this beauty had got alarmed, and everyone was feeling delighted with (happiness) joy at heart, by seeing all this. (868)

O dear friend! At one stage the Kasu (yellow) flowers were blooming all around with a pleasant breeze. On one side, the black bee (wasp) was making a musical sound while on the other side, the flute was being played by Krishna. On hearing the sound of the flute, the gods in heavens were feeling delighted; the beauty of that scene is beyond description. That time, this season was very pleasant and lovable, but now without Krishna's presence (Shiam), it is appearing gloomy and painful. (869)

ਜੋਨ ਸਮੈ ਸਖੀ ਤੀਰ ਨਦੀ ਹਮ ਖੇਲਤ ਚਿਤਿ ਹੁਲਾਸ ਬਢਾਈ।
ਚੰਦਨ ਸੋ ਤਨ ਲੀਪ ਸੁ ਗੁਲਾਬਹਿ ਸੋ ਧਰਨੀ ਛਿਰਕਾਈ।
ਲਾਇ ਸੁਗੰਧ ਭਲੀ ਕਪਰਿਯੋ ਪਰ ਤਾ ਕੀ ਪ੍ਰਭਾ ਬਰਨੀ ਨਹੀ ਜਾਈ।
ਤਉਨ ਸਮੈ ਸੁਖਦਾਇਕ ਥੀ ਇਹ ਅਉਸਰ ਸਯਾਮ ਬਿਨਾ ਦੁਖਦਾਈ।। ੮੭੦।।

Jeth samae sakhi teer nadi ham khelat chit hulas badayai.
Chandan so tan leep sabhae su gulabeh so dharni chhirkayi.
Laye sugaṅdh bhali kapriyo par ta ki prabha barni nahi jayi.
Taun samae sukhdaiyak thi eh aousar sayam
binna dukhdayi. (870)

ਪਉਨ ਪ੍ਰਚੰਡ ਚਲੈ ਇਹ ਅਉਸਰ ਅਉਰ ਬਘੂਲਨ ਧੂਰਿ ਉਡਾਈ।
ਧੂਪ ਲਗੈ ਜਿਹ ਮਾਸ ਬੁਰੀ ਸੁ ਲਗੈ ਸੁਖਦਾਇਕ ਸੀਤਲ ਜਾਈ।
ਸਯਾਮ ਕੈ ਸੰਗ ਸਭੈ ਹਮ ਖੇਲਤ ਸੀਤਲ ਪਾਟਕਕਾ ਬਿਛਟਾਈ।
ਤਉਨ ਸਮੈ ਸੁਖਦਾਇਕ ਥੀ ਰਿਤੁ ਅਉਸਰ ਯਾਹਿ ਭਈ ਸੁਖਦਾਈ।। ੮੭੧।।

Paun prachand chalae jeh aousar aour bhaghulan dhoor udayi.
Dhoop lagae jeh maas buri su lagae sukhdaiyak seetal jayi.
Sayaam ke sang sabhae ham khelat seetal paatkka bichtayi.
Taun samae sukhdaiyak thi rit aousar yaahe
bhai dukhdayi. (871)

ਜੋਰਿ ਘਟਾ ਘਟ ਆਏ ਜਹਾ ਸਖੀ ਬੂੰਦਨ ਮੇਘ ਭਲੀ ਛਬਿ ਪਾਈ।
ਬੋਲਤ ਚਾਤ੍ਰਿਕ ਦਾਦਰ ਅਉ ਘਨ ਮੋਰਨ ਪੈ ਘਨਘੋਰ ਲਗਾਈ।
ਤਾਹ ਸਮੈ ਹਮ ਕਾਨਰ ਕੇ ਸੰਗਿ ਖੇਲਤ ਥੀ ਅਤਿ ਪ੍ਰੇਮ ਬਢਾਈ।
ਤਉਨ ਸਮੈ ਸੁਖਦਾਇਕ ਥੀ ਰਿਤੁ ਅਉਸਰ ਯਾਹਿ ਭਈ ਦੁਖਦਾਈ।। ੮੭੨।।

Jor ghata ghat aaye jaha sakhi bundan meghh bhali chhabh paayi.
Bolat chatrik daadar ayu ghan moran pae ghanghor lagayi.
Taahe samae ham kanar ke sang khelat thi att prem badayai.
Taun samae sukhdaiyak thi rit aousar yaahe
bhai dukhdayi. (872)

O friend! During the month of Jeth (May/June) we used to play on the banks of river with lot of amusement and merry-making at heart. With the covering of the body with sandal wood paste and with rose water the ground (Earth) was sprinkled, the clothes were all covered with the scent or aroma of good fragrance, and the beauty is beyond words. This season used to be very pleasant and enjoyable, but now without Shiam (Krishna), the same period is painful, being sorrowful. (870)

When the wind used to blow strongly, with whirl winds raising dust high up, the month where sunshine used to be unpleasant, while a cool place was considered more comfortable and enjoyable. Then we used to playwith siam (Krishna) by spreading cool mats (with cold water sprinkled around). Then this season was pleasant and comfortable, but now it is all painful and sorrowful. (871)

O friend! when the clouds would appear in dark patches, and then rain drops would appear beautiful, at that time the chatriks (cuckoos), frogs and clouds would produce loud noises and the peacocks used to create their own beautiful sounds, that time we used to play with Krishna with increased love and affection (for him). That time the season appeared very charming, but now the whole atmosphere is charged with painful memories only. (872)

ਮੇਘ ਪਰੈ ਕਬਹੂੰ ਉਘਰੈ ਛਾਇ ਲਗੈ ਦ੍ਰਮ ਕੀ ਸੁਖਦਾਈ।
ਸਯਾਮ ਕੇ ਸੰਗਿ ਫਿਰੈ ਸਜਨੀ ਰੰਗ ਫੂਲਨ ਕੋ ਹਮ ਬਸਤ੍ ਬਨਾਈ।
ਖੇਲਤ ਕ੍ਰੀੜ ਕਰੈ ਰਸ ਕੀ ਇਹ ਅਉਸਰ ਕਉ ਬਰਨਿਯੋ ਨਹੀ ਜਾਈ।
ਸਯਾਮ ਸਨੈ ਸੁਖਦਾਇਕ ਥੀ ਰਿਤ ਸਯਾਮ ਬਿਨਾ ਅਤਿ ਭੀ ਦੁਖਦਾਈ॥ ੮੭੩॥

Megh parae kabhun ugharae sakhi chhaye lagae dram ki sukhdayi.
Sayaam ke sangh phirae sajni rang phulan ke ham bastar banai.
Khelat kreedh karae ras ki eh aousar kayu barniyo nahi jaayi.
Sayaam sanae sukhdaiyak thi rit sayaam binna att
bhi dukhdayi. (873)

ਮਾਸ ਅਸੂ ਹਮ ਕਾਨਰ ਕੇ ਸੰਗਿ ਖੇਲਤ ਚਿਤਿ ਹੁਲਾਸ ਬਢਾਈ।
ਕਾਨ੍ਹ ਤਹਾ ਪੁਨਿ ਗਾਵਤ ਥੋ ਅਤਿ ਸੁੰਦਰ ਰਾਗਨ ਤਾਨ ਬਸਾਈ।
ਗਾਵਤ ਥੀ ਹਮ ਹੂੰ ਸੰਗ ਤਾਹੀ ਕੋ ਤਾ ਛਬਿ ਕੋ ਬਰਨਿਯੋ ਨਹੀ ਜਾਈ।
ਤਾ ਸੰਗ ਮੈ ਸੁਖਦਾਇਕ ਥੀ ਰਿਤੁ ਸਯਾਮ ਬਿਨਾ ਅਬ ਭੀ ਦੁਖਦਾਈ॥ ੮੭੪॥

Maas asu ham kaanar ke sang khelat chit hulas badayi.
Kaan taha punn gaavat tho att sundar ragan taan basai.
Gavat thi ham hun sang taahi ke ta chabh ko barniyo nahi jayi.
Ta sang mai sukhdaiyak thi rit sayam binna ab
bhi dukhdayi. (874)

ਕਾਤਿਕ ਕੀ ਸਖੀ ਰਾਸਿ ਬਿਖੈ ਰਤਿ ਖੇਲਤ ਥੀ ਹਰਿ ਸੋ ਚਿਤੁ ਲਾਈ।
ਸੇਤਹਿ ਗ੍ਵਰਨਿ ਕੇ ਪਟ ਛਾਜਤ ਸੇਤ ਨਦੀ ਤਹ ਧਾਰ ਬਹਾਈ।
ਭੂਖਨ ਸੰਤਹਿ ਗੋਪਨਿ ਕੇ ਅਰੁ ਮੋਤਿਨ ਹਾਰ ਭਲੀ ਛਬਿ ਪਾਈ।
ਤਉਨ ਸਮੈ ਸੁਖਦਾਇਕ ਥੀ ਰਿਤੁ ਅਉਸਾਰ ਯਾਹਿ ਭਈ ਦੁਖਦਾਈ॥ ੮੭੫॥

Katak ki sakhi raas bhikhae ratt khelat thi har so chit layi.
Seteh gavaran ke pat chhajat set nadi teh dhaar bahai.
Bhookhan seteh gopinn ke arr motan haar bhali chhab payi.
Taun samae sukhdaiyak thi rit aousar yaahe
bhai dukhdayi. (875)

O dear friend! During the month of Bhadon (August/September) sometimes it would rain while at othe times it would be clear sunshine and the shade of trees would appear soothing. O friend! We used to play with Shiam (Krishna) moving in his company, and had made our clothes out of colourful flowers; while playing the games of love with Krishna, enjoying sensuous pleasure, we used to enjoy his company which is beyond all description. In the company of Krishna this season was very pleasing and enjoyable, but without Shiam the same period appears painful. (873)

During the month of Asu (September/October), we used to play with Krishna with increased merriment and joy at heart, Then Krishna used to sing and play various tunes in Ragas beautifully and we used to join him in singing. The beauty of that scene cannot be described. In the company of Krishna, this season was very pleasant, but in his separation the same season is full of pain and sorrow. (874)

O dear friend! During the month of Kartik (October/November) we used to enjoy sensuous pleasure in the love of Krishna, while playing games of love. The white dresses of the milkmaids were also white-coloured, and the (garlands of) necklaces of pearls were also looking beautiful. Then the season appeared very enjoyable, but now it had become very painful. (875)

ਮਘ੍ ਸਮੈ ਸਬ ਸਯਾਮ ਕੇ ਸੰਗਿ ਹੁਇ ਖੇਲਤ ਥੀ ਮਨਿ ਆਨੰਦ ਪਾਈ।
ਸੀਤ ਲਗੈ ਤਬ ਦੂਰ ਕਰੈ ਹਮ ਸਯਾਮ ਕੇ ਅੰਗ ਸੋ ਅੰਗ ਮਿਲਾਈ।
ਫਲ ਚੰਬੇਲੀ ਕੇ ਫੂਲਿ ਰਹੇ ਜਹਿ ਨੀਰ ਘਟਿਯੋ ਜਮਨਾ ਜੀਅ ਆਈ।
ਤਉਨ ਸਮੈ ਸੁ਼ਖਦਾਇਕ ਥੀ ਰਿਤੁ ਅਉਸਰ ਯਾਹਿ ਭਈ ਸੁਖਦਾਈ।। ੮੭੬।।

Maghar samae sab sayaam ke sang huye khelat thi
mann anand payi.
Seet lagae tab door karae ham syaaam ke ang so ang milayi.
Phhool chanbeli ke phhool rahe jeh neer ghatiyo jamna jiye aayi.
Taun samae sukhdaiyak thi rit aousar yaahe bhai dukhdayi. (876)

ਬੀਚ ਸਰਦ ਰਿਤੁ ਕੇ ਸਜਨੀ ਹਮ ਖੇਤਲ ਸਯਾਮ ਸੋ ਪ੍ਰੀਤਿ ਲਗਾਈ।
ਆਨੰਦ ਕੈ ਅਤਿ ਹੀ ਮਨ ਮੈ ਤਜ ਕੈ ਸਭ ਹੀ ਜੀਯ ਕੀ ਚਤੁਰਾਈ।
ਨਾਹਿ ਸਭੈ ਬ੍ਰਿਜ ਕੀਨ ਬਿਖੈ ਮਨ ਕੀ ਤਜਿ ਕੈ ਸਭ ਸੰਕ ਕਨ੍ਹਾਈ।
ਤਾ ਸੰਗ ਸੋ ਸੁਖਦਾਇਕ ਥੀ ਰਿਤੁ ਸਯਾਮ ਬਿਨਾ ਅਬ ਹੀ ਦੁਖਦਾਈ।। ੮੭੭।।

Beech sarad rit ke sajni ham khelat sayaam so preet lagai.
Anand kae att hi mann mai taj kae sabh hi jiye ki duchitayi.
Naar sabhae brij keen bhikhae mann ki taj kae sank kanai.
Ta sang so sukhdaiyak thi rit sayam binna abb
bhi dukhdayi. (877)

ਮਾਘ ਬਿਖੈ ਮਿਲ ਕੈ ਹਰਿ ਸੋ ਹਮ ਸੋ ਰਸ ਰਾਸ ਕੀ ਖੇਲ ਮਚ਼ਾਈ।
ਕਾਨ੍ਹ ਬਜਾਵਤ ਥੋ ਮੁਰਲੀ ਤਿਹ ਅਉਸਰ ਕੋ ਬਰਨਿਯੋ ਨਹਿ ਜਾਈ।
ਫੂਲਿ ਰਹੇ ਤਹਿ ਫੂਲ ਭਲੇ ਪਿਖਿਯੋ ਜਿਹ ਰੀਝਿ ਰਹੈ ਸੁਰਰਾਈ।
ਤਉਨ ਸਮੈ ਸੁਖ ਦਾਇਕ ਥੀ ਰਿਤੁ ਸਯਾਮ ਬਿਨਾ ਅਬ ਭੀ ਦੁਖਦਾਈ।। ੮੭੮।।

Maagh bhikhae mil kae har so ham so ras raas
ki kheł machai.
Kaan bajavat tho murli teh aousar ko barniyo neh jaayi.
Phhool rahe teh phool bhale pikhiyo jeh reejh rahae surrayi.
Taun samae sukh daiyak thi rit sayam binna ab
bhi dukhdayi. (878)

During the month of maghar (November/December) all the milkmaids used to play with Shiam, and felt very happy and satisfied at heart. When we felt cold, we used to get the warmth by keeping the effects of cold weather away from us. (We used to play) at a place where Jasmine flowers were blooming and Jamuna's waters used to flow near the bathing point. That time, this weather was very soothing, but now it had become painful and sorrowful. (876)

O dear friend! During the winter months (month of Poh) we used to play with Krishna with great affection and love, thus enjoying great fun and merriment, and getting rid of all our afflictions or worries. All the womenfolk of Brij town were engrossed in Krishna's love having no hesitation or gender complex and doubt at heart. In the company of Krishna, this weather was very pleasant and enjoyable, but without Shiam the same season had become gloomy. (877)

During the month of Magh (January/February) we used to play various games of love in the company of Krishna and he used to play various games of love, and he used to enjoy and spread the message of love. Then Kahna used to play on his flute but that beautiful period is beyond any description now. That time beautiful flowers were blossoming all around, perceiving which even Indra was feeling delighted. That time, this season was most enjoyable, but now, without the presence of Shiam (Krishna) it had become painful and gloomy. (878)

ਸਯਾਮ ਚਿਤਾਰਿ ਸਭੈ ਗ੍ਵਾਰਨਿ ਸਯਾਮ ਕਹੈ ਜੁ ਹੁਤੀ ਬਡਭਾਗੀ।
ਤਯਾਗ ਦਈ ਸੁਧਿ ਅਉਰ ਸਭੈ ਹਰਿ ਬਾਤਨ ਕੇ ਰਸ ਭੀਤਰ ਪਾਗੀ।
ਏਕ ਗਿਰੀ ਧਰਿ ਹ੍ਵੈ ਬਿਸੁਧੀ ਇਕ ਪੈ ਕਰੁਨਾ ਹੀ ਬਿਖੈ ਅਨੁਰਾਗੀ।
ਕੈ ਸੁਧਿ ਸਯਾਮ ਕੇ ਖੇਲਨ ਕੀ ਮਿਲ ਕੈ ਸਭ ਗ੍ਵਾਰਨਿ ਰੋਵਨ ਲਾਗੀ।। ੮੭੯।।

ਇਤਿ ਗੋਪੀਅਨ ਕੋ ਬ੍ਰਿਲਾਪ ਪੂਰਨੰ।
ਅਥ ਕਾਨ੍ਹ ਜੂ ਮੰਤ੍ ਗਾਇਤ੍ ਸਖਿਨ ਸਮੈ

Sayaam chitaar sabhae gavaran sayaam kahae ju huti badbhagi.
Tayag dayi sudh aaur sabhae har baatan ke ras bhitar paagi.
Ek giri dhar haav bisudhi ik pae karuna hi bhikhae anuraagi.
Kae sudh sayaam ke khelan ki mil kae sabh gavaran rovan laagi. (879)

Itt gopiyan ko birlaap puran.
Ath Kaan Ju Mantar Gaitar Seekhan Samae

ਸਵੈਯਾ

ਉਤ ਤੇ ਇਹ ਗ੍ਵਾਰਨਿ ਕੀ ਭੀ ਦਸਾ ਇਤ ਕਾਨ੍ਹ ਕਥਾ ਭਈ ਤਾਹਿ ਸੁਨਾਊ।
ਲੀਪ ਕੈ ਭੂਮਹਿ ਗੋਬਰ ਸੋ ਕਬਿ ਸਯਾਮ ਕਹੈ ਸਭ ਪੁਰੋਹਿਤ ਗਾਊ।
ਕਾਨ੍ਹ ਬੈਠਾਇ ਕੈ ਸਯਾਮ ਕਹੈ ਕਬਿ ਪੈ ਗਰਗੈ ਸੁ ਪਵਿਤਹਿ ਠਾਉ।
ਮੰਤ੍ ਗਾਇਤ੍ਰੀ ਕੋ ਤਾਹਿ ਦਯੋ ਜੋਊ ਹੈ ਭੁਗੀਆ ਧਰਨੀਧਰ ਨਾਊ।। ੮੮੦।।

Swaiyya

Utt te eh gavaran ki bhi dasa itt kaan katha bhai tahe sunaau.
Leep kae bhumeh gobar so kab sayaam kahae sabh purohit gaau.
Kaan baithaye kae sayaam kahae kab pae gargae su pavitreh thhaau.
Mantar gaitari ko taahe dayo joyu hae bhugiya dharnidhar naayu. (880)

ਡਾਰਿ ਜਨੇਊ ਸੁ ਸਯਾਮਿ ਗਰੈ ਫਿਰ ਕੈ ਤਿਹ ਮੰਤ੍ ਸੁ ਸ੍ਰਉਨ ਮੈ ਦੀਨੋ।
ਸੋ ਸਨਿ ਕੈ ਹਰਿ ਪਾਇ ਪਰਿਯੋ ਗਰਗੈ ਬਹੁ ਭਾਤਨ ਕੋ ਧਨ ਦੀਨੋ।
ਅਸ ਬਡੈ ਗਜਰਾਜ ਔ ਉਸਟ ਦਏ ਪਟ ਸੁੰਦਰ ਸਾਜ ਨਵੀਨੋ।
ਲਾਲ ਪਨੋ ਅਰੁ ਸਬਜ ਮਨੀ ਤਿਹ ਪਾਇ ਪੁਰੋਹਿਤ ਆਨੰਦ ਕੀਨੋ।। ੮੮੧।।

Daar janaeyu su sayaam garae phir kae teh mantar su sarun mai dinno.
So sun kae har paye pariyo gargae bahu bhatan ko dhan dinno.
Ass badae gajraaj aoo usatt daye patt sundar saaj navinno.
Laal pane arr sabaj mani teh paye purohit anand kinno. (881)

The poet siam has stated those milkmaids were really fortunate, and now all those women were only recalling those moments of enjoyment alongwith Krishna. They had lost all their sense of proportion and they were only absorbed in talking about those memorable times. One of the milkmaids had fallen unconscious on the ground, while another was busy in recounting his praises. Or else, all the milkmaids would start wailing and crying together while remembering those moments of playful enjoyment alongwith Krishna. (879)

Here the chapter of the wailings of milkmaids is completed.

Now the episode of Krishna's learning the Gayaitri Mantra (prayers) begins.

Swaiyya'

On one side the milkmaids were suffering in separation whereas on the other side Krishna's (plight) episode is being recounted. The poet siam has stated that the whole ground (earth) was covered with cowdung and all the brahmins (leading teachers) were called and according to the poet siam, Krishna was made to sit on this purified place for Gayatri Mantar (by the brahmin's) who was suppossed to look after the whole world (whose name was tobe known all over the Universe). (880)

They had put the sacred thread (Janeou) around siam's neck and then the Mantar (the magical cantos) was read into his ears (was made to hear). On hearing this mantar, Krishna bowed to the Muni Garg and gave him many gifts in alms. He gave away many horses, great elephants' and camels to the prohit (Garg) which were decorated with grand ornaments. Krishna after giving many pearls, rubis and emeralds, was greatly pleased and delighted and bowed in obeisance to the Muni (Garg). (881)

ਮੰਤ੍ ਪੁਰੋਹਿਤ ਦੈ ਹਰਿ ਕੋ ਧਨੁ ਲੈ ਬਹੁਤ ਮਨ ਮੈ ਸੁਖੁ ਪਾਯੋ।
ਤਿਆਗਿ ਸਬੈ ਦੁਖ ਕੋ ਤਬ ਹੀ ਅਤਿ ਹੀ ਮਨ ਆਨੰਦ ਬੀਚ ਬਢਾਯੋ।
ਸੋ ਧਨ ਪਾਇ ਤਹਾ ਤੇ ਚਲਿਯੋ ਚਲਿ ਕੈ ਅਪਨੇ ਗ੍ਰਿਹ ਭੀਤਰ ਆਯੋ।
ਸੋ ਸੁਨਿ ਮ੍ਰਿਤ ਪ੍ਰਸੰਨਿ ਭਏ ਗ੍ਰਿਹ ਤੇ ਸਭ ਦਾਰਿਦ ਦੂਰ ਪਰਾਯੋ।। ੮੮੨।।

Mantar purohit dae har ko dhan lae bahut mann mai sukh paayo.
Tayaag sabae dukh ko tab hi att hi mann anand beech badayo.
So dhan paye taha te chaliyo chal kae apne greh bhitar aayo.
So sun mitar prasan bhaye greh te sab darid door parayo. (882)

ਇਤਿ ਸ੍ਰੀ ਦਸਮ ਸਿਕੰਧ ਪੁਰਾਣੇ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਸ੍ਰੀ ਕ੍ਰਿਸਨਿ ਜੂ ਕੋ ਗਾਇਤ੍ਰੀ ਮੰਤ੍ ਸਿਖਾਇ ਜਗਾਯੋ ਪਵਿਤ ਗਰੋ ਡਾਰਾ ਧਿਆਇ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ।

Itt Sri Dasam sikandh purane bachitar natak granthe krisnavtare Sri Krisan ju ko gaitari mantar sikhaye jagyopvit gare daara dhiyaye samapatam sat subham sat.

ਅਥ ਉਗ੍ਰਸੈਨ ਕੋ ਰਾਜ ਦੀਬੋ

ਸ੍ਵੈਯਾ

ਮੰਤ੍ ਪੁਰੋਹਿਤ ਤੇ ਹਰਿ ਲੈ ਅਪੁਨੇ ਰਿਪੁ ਕੋ ਫਿਰਿ ਤਾਤ ਛਡਾਯੋ।
ਛੂਟਤ ਸੋ ਹਰਿ ਰੂਪੁ ਨਿਹਾਰ ਕੈ ਆਇ ਕੈ ਪਾਇਨ ਸੀਸ ਝੁਕਾਯੋ।
ਰਾਜ ਕਹਿਯੋ ਹਰਿ ਕੋ ਤੁਮਮ ਲੇਹੁ ਜੂ ਸੋ ਨ੍ਰਿਪ ਕੈ ਜਦੁਰਾਇ ਬੈਠਾਯੋ।
ਨੰਦ ਭਯੋ ਜਗ ਮੈ ਜਸੁ ਭਯੋ ਹਰਿ ਸੰਤਨ ਕੋ ਦੁਖੁ ਦੂਰਿ ਪਰਾਯੋ।। ੮੮੩।।

Athh Ugarsaainn Ko Raaj Dibo

Swaiyya

Mantar purohit te har lae apne rip ko phir taat chhadayo.
Chhutat so har roop nihaar kae aaye kae painn sees jhukayo.
Raaj kahiyo har ko tum leh ju so nirap kae jaduraye baithayo.
Anand bhayo jag mai jas bhayo har santan ko
dukh door parayo. (883)

After giving the teachings of Mantra, the pundit was pleased having received lot of money and other gifts. He felt greatly relieved at heart and leaving that place he came back to his house. All the friends were delighted to hear this story of gifts, and the poverty conditions at home were cast away. (882)

Here the chapter of Krishnavtar of Bachittar Natak Granth from Dasam Sakand Puran, dealing with the episode of the ceremony of Sacred Thread and teaching Gayatri Mantra to Sri Krishna is completed. All is well so far.

Now the episode of bestowing the Kingdom to Ugrasain begins

Swaiyya'

After taking the Gayatri Mantra from the pandit, then Krishna got freedom from captivity for the father of (Kans) his enemy. Being freed from captivity, Ugrasain realized Krishna's true form (of incarnation) and bowed to him, by placing his head at his feet. Then Ugrasain told him, "O Krishna! Pray take this Kingdom, but Sri Krishna made him king and made him occupy the seat of kingship. Everywhere there was a wave of happiness, and Sri Krishna's praises were being sung all around, while the saints got relieved from their sufferings. (883)

ਕਾਨ੍ਹ ਜਬੈ ਰਿਪੁ ਕੋ ਬਧ ਕੈ ਰਿਪੁ ਤਾਤ ਕੋ ਰਾਜੁ ਕਿਧੋ ਫਿਰਿ ਦੀਨੋ।
ਦੇਤ ਉਦਾਰ ਸੁ ਜਿਉ ਦਮਰੀ ਹਿਤ ਕੋ ਇਮ ਕੈ ਫੁਨਿ ਰੰਚ ਨ ਲੀਨੋ।
ਮਾਰ ਕੈ ਸਤ੍ ਅਭੇਖ ਕਰੇ ਸੁ ਦੀਯੋ ਸਭ ਸੰਤਨ ਕੇ ਸੁਖ ਜੀ ਨੇ।
ਅਸਤ੍ਰਨਿ ਕੀ ਬਿਧਿ ਸੀਖਨ ਕੋ ਕਬਿ ਸਯਾਮ ਹਲੀ ਮੁਸਲੀ ਮਨ ਕੀਨੋ।। ੮੮੪।।

Kaan jabae rip ko badh kae rip taat ko raaj kidho phir dinno.
Det udaar su jiyo damri teh ko imm kae phhun ranch na linno.
Maar kae satar abhekh kar su diyo sabh santan ke sukh ji no.
Astran ki bidh seekhan ko kab sayaam hali musli mann kinno. (884)

ਇਤਿ ਰਾਜਾ ਉਗ੍ਰਸੈਨ ਕੋ ਰਾਜ ਦੀਬੇ ਧਿਆਇ ਸੰਪੂਰਨੰ।

ਅਥ ਧਨੁਖ ਬਿਦਿਆ ਸੀਖਨ ਸੰਦੀਪਨ ਪੈ ਚਲੈ

ਸਵੈਯਾ

ਆਇਸ ਪਾਇ ਪਿਤਾ ਤੇ ਦੋਊ ਧਨੁ ਸੀਖਨ ਕੀ ਬਿਧਿ ਕਾਜ ਚਲੇ।
ਜਿਨ ਕੇ ਮੁਖਿ ਕੀ ਸਮ ਚੰਦ੍ ਪ੍ਰਭਾ ਜੋਊ ਬੀਰਨ ਤੇ ਬਰਬੀਰ ਭਲੇ।
ਗੁਰ ਪਾਸਿ ਸੰਦੀਪਨ ਕੇ ਤਬ ਹੀ ਦਿਨ ਥੋਰਨਿ ਮੈ ਭਏ ਜਾਇ ਖਲੇ।
ਜਿਨਹੂੰ ਕੁਪਿ ਕੈ ਮੁਰ ਨਾਮ ਮਰਯੋ ਜਿਨ ਹੂੰ ਛਲ ਸੋ ਬਲਿ ਰਾਜ ਛਲੇ।। ੮੮੫।।

Itt raja ugrsaen ko raaj dibo dhiyaye sampuran.
Ath Dhanukh Bidiya Seekhan Sandipan Pae Chale
Swaiyya

Aaais paaye pita te doyu dhan seekhan ki bidh kaaj chale.
Jinn ke mukh ki sam chandar prabha jouu beeran te barbeer bhale.
Gur paas sandeepan ke tab hi dinn thoran mai bhaye jaye khale.
Jinnhun kup kae mur naam maryo jinn hun chhal so
bal raaj chhale. (885)

When Krishna had given back the Kingdom to the father of his enemy, (Ugrasain), it was just like one generous person giving away some coins to a person and feels ashamed of himself for this small offer (insignificant offer) and after handing over the Kingdom, he did not take anything for himself. By completely wiping out the existence of enemies and brought relief to the holy persons. The poet siam has stated that after this episode Sri Krishna and Balram thought in their mind of getting some training in the use of weapons. (884)

Here the chapter of giving away the Kingdom to Ugrasain is completed

Now the episode of getting training in archery from Sandipan by going there, begins

Swaiyya'

Taking permission from the father, both the brothers went to learn the art of using arrows and bows, and were great warriors with the beauty of moon before the Guru (teacher) Sandipan. Krishna, who had getting engraged killed the demon Mur, and later had won over Bal Raja with deceit, was now trying to learn the art of archery. (885)

ਚਉਸਠ ਦਿਵਸ ਮੈ ਸ੍ਯਾਮ ਕਹੈ ਸਭ ਹੀ ਤਿਹ ਤੇ ਬਿਧਿ ਸੀਖ ਸੁ ਲੀਨੀ।
ਪੈਸਠਵੇ ਦਿਨ ਪ੍ਰਾਪਤ ਤੇ ਗੁਰ ਸੋ ਉਠ ਕੈ ਬਿਨਤੀ ਇਹ ਕੀਨੀ।
ਤਉ ਗੁਰ ਪੂਛਿ ਕਿਧੌ ਤ੍ਰੀਯ ਤੇ ਸੁਤ ਹੂੰ ਕੀ ਸੁ ਬਾਤ ਪੈ ਮਾਗਿ ਕੈ ਲੀਨੀ।
ਸੋ ਸੁਨਿ ਸ੍ਉਨਨ ਬੀਚ ਦੁਹੂੰ ਜੋਊ ਵਾਹਿ ਕਹੀ ਤਿਹ ਕੋ ਸੋਈ ਦੀਨੀ।। ੮੮੬।।

Chausath deevas mai sayaam kahe sabh hi teh te bidh seekh su linni.
Paesthave dinn prapat bhe gur so uth kae binnti eh kinni.
Tayu gur poochh kidho triye te sut hun ki su baat pae maag kae linni.
So sun sarunan beech duhun joyu vaahe kahi teh
ko soyi dinni. (886)

ਬੀਰ ਬਡੇ ਰਥਿ ਦੋਊ ਚਲਿ ਕੈ ਤਟਿ ਸੋ ਨਦੀਆ ਪਤਿ ਆਏ।
ਤਾਹੀ ਕੋ ਰੂਪੁ ਨਿਹਾਰਤ ਹੀ ਬਚਨਾ ਤਿਨਿ ਸੀਸ ਝੁਕਾਏ ਸੁਨਾਏ।
ਏਕ ਬਲੀ ਇਹ ਬੀਚ ਰਹੈ ਨਹੀ ਜਾਨਤ ਹੈ ਤਿਨ ਹੂੰ ਕਿ ਚੁਰਾਏ।
ਸੇ ਸੁਨਿ ਬੀਚ ਧਸੇ ਜਲ ਕੇ ਕਰਿ ਕੋਪ ਦੁਹੂੰ ਮਿਲਿ ਸੰਖ ਬਜਾਇ।। ੮੮੭।।

Beer bade rath baith doyu chal kae tatt so nadiya patt aaaye.
Taahi ko roop niharat hi bachna tinn sees jhukaye sunaye.
Ek bali eh beech rahae nahi jaanat hai tinn hun ki churaye.
So sun beech dhase jal ke kar kop duhun mil
sankh bajaye. (887)

ਬੀਚ ਧਸੇ ਜਲ ਕੇ ਤਬ ਹੀ ਇਕ ਰੂਪ ਭਯਾਨਕ ਦੈਤ ਨਿਹਾਰਿਯੋ।
ਦੇਖਤ ਹੀ ਤਿਹ ਕੋਪ ਭਰੇ ਗਹਿ ਆਯੁਧ ਪਾਨਿ ਘਨੋ ਰਨ ਪਾਰਿਯੋ।
ਜੁਧ ਭਯੋ ਦਿਨ ਬੀਸ ਤਹਾ ਤਿਹ ਤਿਹ ਕੋ ਜਸੁ ਪੈ ਕਬਿ ਸਯਹਮ ਉਚਾਰਿਯੋ।
ਜਿਉ ਮ੍ਰਿਗਰਾਜ ਮਰੈ ਮ੍ਰਿਗ ਕੋ ਤਿਮ ਸੋ ਕੁਪਿ ਕੈ ਜਦੁ ਬੀਰਿ ਪਛਾਰਿਯੋ।। ੮੮੮।।

Beech dhase jal ke jab hi ik roop bhayank dainnt nihariyo.
Dekhat hi teh kop bhare geh aayudh paan ghano ran pariyo.
Judh bhayo dinn bees tahaa teh ko jas pae kab sayaam uchariyo.
Jiyo mrigraaj marae mrig ko tim so kup kae jad
beer pachariyo. (888)

The poet siam has stated that within sixty-four days, they had learnt all the training in the art of archery. On the sixty-fifth day Krishna went upto the Guru requesting him to accept his "offering to the Guru." Then the Guru consulted his wife about the type of offering he should take. Then she suggested that he should ask for the return of their sons, who had been lost in the ocean. On hearing his demnad, with both-ears, Krishna agreed and gave away his demand. (886)

Then both the (bothers) great warriors, (Krishna and Balram) came to the ocean, riding their chariot, on the confluence of the rivers with the ocean. On seeing Krishna's face, (the ocean recognized Krishna) and bowing his head, said, "There is a powerful demon (within) and I even do not know if he had kidnapped those children. On hearing this, both the brothers plunged into the waters (ocean) and joining together, both blew their conch shells in great rage. (887)

As soon as they had jumped into the ocean, they had seen a dreadful demon and on seeing him, they were filled with anger and wrathfulness and holding their weapons fought against that demon. The battle lasted for twenty days and the poet siam has described the beauty of this scene (battle) like this, just as a lion kills a deer, similarly Krishna had destroyed the demon with great fury. (888)

Here the episode of the death of the demon is completed

ਇਤਿ ਦੈਤ ਬਧਹ।

ਸਵੈਯਾ

ਮਾਰ ਕੈ ਰਾਕਸ ਕੋ ਤਬ ਹੀ ਤਿਹ ਕੇ ਉਰ ਤੇ ਹਰਿ ਸੰਖ ਨਿਕਾਰਿਯੋ।
ਬੇਦਨ ਕੀ ਜਿਹ ਤੇ ਧੁਨਿ ਹੋਵਤ ਕਾਢਿ ਲੀਯੋ ਸੋਊ ਜੋ ਰਿਪੁ ਮਾਰਿਯੋ।
ਤਉ ਹਰਿ ਜੂ ਮਨ ਆਨੰਦ ਕੈ ਸੁਤ ਸੂਰਜ ਕੇ ਪੁਰ ਮੋ ਪਗ ਧਾਰਿਯੋ।
ਸੋ ਲਖ ਕੈ ਹਰਿ ਖਾਇ ਪਰਿਯੋ ਮਨ ਕੋ ਸਭ ਸੋਕ ਬਿਦਾ ਕਰਿ ਡਾਰਿਯੋ।। ੮੮੯।।

Iti dainnt badheh.

Swaiyya

Maar kae raakas ko tab hi teh ke urr te har sankh nikariyo.
Bedan ki jeh te dhun hovat kaadh liyo soyu jo rip mariyo.
Toyu har ju mann anand kae sut suraj ke pur mo pag dhariyo.
So lakh kae har paye pariyo mann ko sabh sok bida kar dariyo. (889)

ਸੂਰਜ ਕੇ ਸੁਤ ਮੰਡਲ ਮੈ ਜਦੁ ਨੰਦਨ ਟੇਰਿ ਕਹਿਯੋ ਮੁਖ ਸੋ।
ਮੋ ਗੁਰ ਕੋ ਸੁਤ ਹਿਯਾ ਨ ਕਹੂੰ ਇਹ ਭਾਤਿ ਕਹਿਯੋ ਸੁ ਕਿਧੌ ਜਮ ਸੋ।
ਜਮ ਐਸੇ ਕਹਿਯੋ ਨ ਫਿਰੈ ਜਮ ਲੋਕ ਤੇ ਦੇਵਨ ਕੇ ਫੁਨਿ ਆਇਸ ਸੋ।
ਤਬ ਹੀ ਹਰਿ ਦੇਹੁ ਕਹਿਯੋ ਕਰਿ ਫੇਰਿ ਨ ਪੰਡਤ ਬਾਮਨ ਕੋ ਸੁਤ ਸੋ।। ੮੯੦।।

Sooraj ke sutt mandal mai jad nandan ter kahiyo mukh so.
Mo gur ko sutt hiya na kahun eh bhaat kahiyo su kidho jam so.
Jam aaise kahiyo na phirae jam lok te devan ke phun aais so.
Tab hi har dehu kahiyo kar pher na pandat baman ko sut so. (890)

ਜਮੁ ਆਇਸ ਪਾਇ ਕਿਧੌ ਹਰਿ ਕੇ ਸੋਊ ਪਾਇਨ ਆਨਿ ਲਗਾਯੋ।
ਲੈ ਤਿਨ ਕੋ ਜਦੁਰਾਇ ਚਲਿਯੋ ਅਤਿਹੀ ਅਪਨੇ ਮਨ ਮੈ ਸੁਖੁ ਪਾਯੋ।
ਲ੍ਯਾਇ ਕੈ ਤਾਹੀ ਕੌ ਪੈ ਸੰਗ ਕੈ ਗੁਰੂ ਪਾਇਨ ਊਪਰ ਸੀਸ ਝੁਕਾਯੋ।
ਹੋਇ ਬਿਦਾ ਤਬ ਹੀ ਗੁਰ ਤੇ ਕਬਿ ਸਯਾਮ ਕਹੈ ਅਪੁਨੇ ਪੁਰਿ ਆਯੋ।। ੮੯੧।।

Jam aais paaye kidho harr te har ke soyu paainn aan lagayo.
Lae tinn ko jaduraye chalaiyo att hi apne mann mae sukh paayo.
Layaaye kae taahi ko pae sang kae gurr paainn upar sees jhukayo.
Hoye bida tab hi gur te kab sayaam kahe apne pur aayo. (891)

Swaiyya'

After killing the demon, Sri Krishna took out the conch shell from his chest, which used to give the tunes of the Vedas and he removed it from the body of the killed enemy. Then feeling greatly elated Sri Krishna went to the place (town) of the son of the Sun (Yamraj). On seeing Sri Krishna, the (Yamraj) god of death bowed to him, and got relieved of his mind's suffering. (889)

In the place of Sun's son (Yamraj) Sri Krishna shouted loudly saying (by his mouth) "Are the sons of my friend kept here?" Then Krishna told the god of death, in this manner, but Yamraj replied like this, "From the land of Yamlok (god of death), nobody could go back even at the behest of the gods (with their permission)." Then Krishna said, "Please give back the sons of the learned brahmin, and do not hesitate or refuse it.'" (890)

Then obeying the orders of Sri Krishna, the god of death (Yamraj) brought back the sons of the brahmin and placed them at the feet of Krishna. Sri Krishna, alongwith those boys (sons) started back, feeling greatly satisfied and relieved at heart. Bringing them along, Krishna bowed at the feet of the Guru, feeling greatly hesitant. The poet siam has stated that Sri Krishna then took leave of the Guru and came back to his town. (891)

ਦੋਹਰਾ

ਮਿਲੈ ਆਇ ਕੈ ਕੁਟੰਬ ਕੇ ਅਤਿ ਹੀ ਹਰਖ ਬਢਾਇ।
ਸੁਖ ਤਿਹ ਕੋ ਪ੍ਰਾਪਤਿ ਭਯੋ ਚਿਤਵਨ ਗਈ ਪਰਾਇ।। ੮੯੨।।

Dohra

Mile aaye kae kuntab ke att hi harkh badaye.
Sukh teh ko prapat bhayo chitvan gayi paraye. (892)

ਇਤਿ ਸਸਤ੍ਰ ਬਿਦਿਆ ਸਖਿ ਕੈ ਸੰਦੀਪਨ ਕੋ ਪੁਤ੍ ਆਨਿ ਦੇ ਕਰਿ ਬਿਦਾ ਹੋਇ ਗ੍ਰਿਹ ਕੋ ਆਵਤ ਭਏ ਧਿਆਇ ਸਮਾਪਤੰ।

ਅਥ ਊਧੋ ਬ੍ਰਿਜ ਭੇਜਾ

ਸਵੈਯਾ

ਸੋਵਤ ਹੀ ਇਹ ਚਿੰਤ ਕਰੀ ਬ੍ਰਿਜ ਬਾਸਨ ਸਿਉ ਇਹ ਕਾਰਜ ਕਈਯੈ।
ਪ੍ਰਾਤ ਭਏ ਕੈ ਬੁਲਾਇ ਕੈ ਊਧਵ ਭੇਜ ਕਹਿਯੋ ਤਿਹ ਠਉਰਹਿ ਦਈਯੈ।
ਗ੍ਵਰਨਿ ਜਾਇ ਸੰਤੋਖ ਕਰੈ ਸੁ ਸੰਤੋਖ ਕਰੈ ਹਮਰੀ ਧਰਮ ਮਈਯੈ।
ਯਾ ਤੇ ਨ ਬਾਤ ਭਲੀ ਕਛੁ ਅਉਰ ਹੈ ਮੋਹਿ ਬਿਬੇਕਹਿ ਕੋ ਝਗਰਈਯੈ।। ੮੯੩।।

Itt sastar bidiya seekh kae sandeepan ko putar aan de kar Bida hoye greh ko aavat bhaye dhaaye samapat.

Ath Udhro Brij Bheja

Swaiyya

Sovat hi eh chinnt kari brij basan siyo ehh karaj kayiyae.
Praat bhaye tu bulaye kae udhav bhej kahiyo teh thoreh daiyae.
Gavaran jaaye santokh karae su santokh karae hamri dharam maiayae.
Ya te na baat bhali kachu aour hai mohe bibekeh ko jhagraiyae. (893)

ਪ੍ਰਾਤ ਭਏ ਤੇ ਬੁਲਾਇ ਕੈ ਊਧਵ ਪੈ ਬ੍ਰਿਜ ਭੂਮਹਿ ਭੇਜ ਦਯੋ ਹੈ।
ਸੋ ਚਲਿ ਨੰਦ ਕੇ ਧਾਮ ਗਯੋ ਬਤੀਯਾ ਕਹਿ ਸੋਕ ਅਸੋਕ ਭਯੋ ਹੈ।
ਨੰਦ ਕਹਿਯੋ ਸੰਗਿ ਊਧਵ ਕੇ ਕਬ ਹੂੰ ਹਰਿ ਜੀ ਮੁਹਿ ਚਿਤ ਕਯੋ ਹੈ।
ਯੌ ਕਹਿ ਕੈ ਸੁਧਿ ਸਯਾਮਹਿ ਕੈ ਧਰਨੀ ਪਰ ਸੋ ਮੁਰਝਾਇ ਪਯੋ ਹੈ।। ੮੯੪।।

Praat bhaye te bulaye kae udhav pae brij bhumeh bhej dayo hai.
So chal nand ke dhaam gayo batiya keh sok asok bhayo hai.
Nand kahiyo sang udhav ke kab hun har ji muhe chit kayo hai.
Yo keh ke sudh sayameh kae dharni par so murjhaye payo hai. (894)

Couplet

Then feeling greatly delighted, Sri Krishna met the members of his family. Thus Sandipan (Guru) was overjoyed and all his worries were cast away. (Basically the whole family got relieved, and their worries were over). (892)

Here the chapter on getting training in weapons and bringing back Sandipan's sons, and then coming back home is completed. Now the episode of sending Udho to Brij town begins.

Swaiyya'

One day, at the time of going to sleep, Sri Krishna felt worried about the welfare of the residents of Brij town, which needed immediate attention. So as the day dawned, he sent for Udhav and asked him to proceed to Gokal, and told him to give solace to the milkmaids, and also give some soothing touch (relief) to his foster mother. There is nothing more fruitful than to make both attachment and separation fight against each other (to wipe out attachment or love with the help of separation). (893)

So at the day dawn, Udhav was sent for and despatched to Brij town. So he went to the house of Nand and started talking about grief and pleasant memories. In reply Nand said to Udhav, "Has Sri Krishna thought of me (remembered me) any time?" Having thus remembered about Shiam, Nand fell down unconscious on the gound. (894)

ਜਬ ਨੰਦ ਪਰਿਯੋ ਗਿਰ ਭੂਮਿ ਬਿਖੇ ਤਬ ਯਾਹਿ ਕਹਿਯੋ ਜਦੁਬੀਰ ਅਏ।
ਸੁਨਿ ਕੈ ਬਤੀਯਾ ਉਠਿ ਠਾਢ ਭਯੋ ਮ ਕੇ ਸਭ ਸੋਕ ਪਰਾਇ ਗਏ।
ਉਠ ਕੈ ਸੁਧਿ ਸੋ ਇਹ ਭਾਤਿ ਕਹਿਯੋ ਹਮ ਜਾਨਤ ਊਧਵ ਪੇਚ ਕਏ।
ਤਜ ਕੈ ਬ੍ਰਿਜ ਕੋ ਪੁਰ ਬੀਚ ਗਏ ਫਿਰਿ ਕੈ ਬ੍ਰਿਜ ਮੈ ਨਹੀ ਸਯਾਮ ਅਏ॥ ੮੯੫॥

Jab nand pariyo gir bhoom bikhae tab yaahe kahiyo jadubeer aaye.
Sun ke batiya uthh thaadh bhayo mann ke sabh sok paraye gaye.
Uth kae sudh so eh bhaat kahiyo ham jaanat udhav pech kaye.
Taj kae brij ko pur beech gaye phir kae brij mae nahi
sayaam aaye. (895)

ਸਯਾਮ ਗਏ ਤਜਿ ਕੈ ਬ੍ਰਿਜ ਕੋ ਬ੍ਰਿਜ ਲੋਗਨ ਕੋ ਅਤਿ ਹੀ ਦੁਖੁ ਦੀਨੇ।
ਊਧਵ ਬਾਤ ਸੁਨੋ ਹਮਰੀ ਤਿਹ ਕੈ ਬਿਨੁ ਭਯੋ ਹਮਰੇ ਪੁਰ ਹੀਨੋ।
ਦੈ ਬਿਧਿ ਨੈ ਹਮਰੇ ਗ੍ਰਿਹ ਬਾਲਕ ਪਾਪ ਬਿਨਾ ਹਮ ਤੇ ਫਿਰਿ ਛੀਨੋ।
ਯੌ ਕਹਿ ਸੀਸ ਝੁਕਾਏ ਰਹਿਯੋ ਬਹੁ ਸੋਕ ਬਢਿਯੋ ਅਤਿ ਰੋਦਨ ਕੀਨੋ॥ ੮੯੬॥

Sayam gaye taj kae brij ko brij logan ko att hi dukh dinno.
Udhav baat suno hamri teh kae binn bhayo hamro pur hinno.
Daae bidhh nae hamre greh balak paap binna ham te phir chinno.
Yo keh sees jhukaye rahiyo baho sok badiyo
att rodan kinno. (896)

ਕਹਿ ਕੈ ਇਹ ਪਰਿਯੋ ਧਰਿ ਪੈ ਉਠਿ ਫੇਰਿ ਕਹਿਯੋ ਸੰਗ ਊਧਵ ਇਉ।
ਤਜਿ ਕੈ ਬ੍ਰਿਜ ਸਯਾਮ ਗਏ ਮਥੁਰਾ ਹਮ ਸੰਗ ਕਹੋ ਕਬ ਕਾਰਨਿ ਕਿਉ।
ਤੁਮਰੋ ਅਬ ਪਾਇ ਲਗੇ ਉਠ ਕੈ ਸੁ ਭਈ ਬਿਰਥਾ ਸੁ ਕਹੋ ਸਭ ਜਿਉ।
ਤਿਹ ਤੇ ਨਹੀ ਲੇਤ ਕਛੂ ਸੁਧਿ ਹੈ ਮੁਹਿ ਪਾਪਿ ਪਛਾਨਿ ਕਛੂ ਰਿਸ ਸਿਉ॥ ੮੯੭॥

Keh kae baat pariyo dhar pae uth pher kahiyo sang udhav iyo.
Taj kae brij sayaam gaye Mathura ham sang kaho kab kaaran kiyo.
Tumre ab paye lago uthh kae su bhai birtha su kaho sabh jiyo.
Tehh te nahi let kachhu sudhh hai muh paap pachaan
kachu ris siyo. (897)

When Nand had fallen down unconscious on the ground, then that Udhav said, "Krishna had come." Hearing this Nand again rallied to stand up and forgot all about his grief and worries of mind. But when he did not see Krishna, he started saying, "I knew that Udhav was being deceptive, as having left Brij completely, Sri Krishna had settled at Mathura and had not returned to Brij at all. (895)

Sri Krishan had deserted Brij town, and had thus caused great grief and suffering to the populace. O Udhav, "Listen to me! Without Krishna, our town has become completely hollow (empty) and charmless. The Lord, having bestowed us with a child, had through no sin of ours (fault), made us bereft of him." Having said this he bowed his head (in distress) and started crying, feeling greatly distressed and depressed. (896)

Having said this, Nand again fell down on the ground (unconscious) and on gaining consciousness, he told Udhav like this "Why has Krishna gone to Mathura having left Brij town? Please tell me the reason behind this right now. O Udhav, "I bow to you in humility and ask you to explain the detailed cause of his going away. Has Krishna gone away considering me a sinner, and thus enraged he had left for Mathura and had not even bothered about knowing about my welfare at all. (897)

ਸੁਨਿ ਕੈ ਤਿਨ ਊਧਵ ਯੌ ਬਤੀਯਾ ਇਹ ਭਾਤਨਿ ਸਿਉ ਤਿਹ ਉਤਰ ਦੀਨੋ।
ਥੋ ਸੁਤ ਸੋ ਬਸੁਦੇਵਹਿ ਕੋ ਤੁਮ ਤੇ ਸਭ ਪੈ ਪ੍ਰਭ ਜੂ ਨਹੀ ਛੀਨੇ।
ਸੁਨਿ ਕੈ ਪੁਰਿ ਕੋ ਪਤਿ ਯੌ ਬਤੀਯਾ ਕਬਿ ਸ੍ਯਾਮ ਉਸਾਸ ਕਹੈ ਤਿਨ ਲੀਨੋ।
ਧੀਰ ਗਯੋ ਛੁਟਿ ਰੋਵਤ ਭਯੋ ਇਨ ਹੂੰ ਤਿਹ ਦੇਖਤ ਰੋਦਨ ਕੀਨੋ॥ ੮੯੮॥

Sunn kae tinn udhav yo batiya eh bhatan siyo tehh utar dinno.
Tho sut so basudeveh ko tum te sabh pae prabh ju nahi chinno.
Sun kae pur ko patt yo batiya kab sayaam usaas kahae tinn linno.
Dheer gayo chuth rovat bhayo innn hun tehh dekhat
rodan kinno. (898)

ਹਠਿ ਊਧਵ ਕੈ ਇਹ ਭਾਤਿ ਕਹਿਯੋ ਕੇ ਪਤਿ ਸੋ ਕਛੁ ਸੋਕ ਨ ਕੀਜੈ।
ਸਯਾਮ ਕਹੀ ਮੁਹਿ ਜੋ ਬਤੀਯਾ ਤਿਹ ਕੀ ਬਿਰਥਾ ਸਭ ਹੀ ਸੁਨਿ ਲੀਜੈ।
ਜਾ ਕੀ ਕਥਾ ਸੁਨਿ ਹੋਤ ਖੁਸੀ ਮਨ ਦੇਖਤ ਹੀ ਜਿਸ ਕੋ ਮੁਖ ਲੀਜੈ।
ਵਾਹਿ ਕਹਿਯੋ ਨਹਿ·ਚਿੰਤ ਕਰੋ ਨ ਕਛੁ ਇਹ ਤੇ ਤੁਮਰੋ ਫੁਨਿ ਛੀਜੈ॥ ੮੯੯॥

Hathh udhav kae ehh bhaat kahiyo purr ke patt so kachhu sok na kijae.
Sayaam kahi muh jo batiya tehh ki birtha sabh hi sun lijae.
Ja ki katha sun hott khusi mann dekhat hi jis ko mukh jijae.
Vaahe kahiyo neh chinnt karo na kachhu eh te tumro
phhun chhijae. (899)

ਸੁਨਿ ਕੈ ਇਮ ਊਧਵ ਤੇ ਬਤੀਯਾ ਫਿਰਿ ਊਧਵ ਕੋ ਸੋਊ ਪੂਛਨ ਲਾਗਿਯੋ।
ਕਾਨ੍ਹ ਕਥਾ ਸੁਨਿ ਚਿਤ ਕੇ ਬੀਚ ਹੁਲਾਸ ਬਢਿਯੋ ਸਭ ਹੀ ਦੁਖ ਭਾਗਿਯੋ।
ਅਉਰ ਦਈ ਸਭ ਛੋਰਿ ਕਥਾ ਹਰਿ ਬਾਤ ਸੁਨੈਬੇ ਬਿਖੈ ਅਨੁਰਾਗਿਯੋ।
ਧਯਾਨ ਲਗਾਵਤ ਜਿਉਂ ਜੁਗੀਯਾ ਇਹ ਤਿਉ ਹਰਿ ਧਯਾਨ ਕੇ ਭੀਤਰ ਪਾਗਿਯੋ॥ ੯੦੦॥

Sun kae im udhav te batiya phir udhav ko soyu puchhan lagiyo.
Kaan katha sun chitt ke beech hulaas badiyo sabh hi dukh bhagiyo.
Aaur dayi sabh chhor katha har baat sunaebae bikhae anuragiyo.
Dhayaan lagavat jiyo jugiya eh tiyo har dhayaan
ke bhitar pagiyo. (900)

Thus Nand had replied to Udhav after hearing his talk. He was son of Basudrv Infact, the God Almightlyy had not taken him away from us all and started wailing and crying. Seeing Nand crying, even Udhav started crying. (898)

With a strong mind, Udhav told Nand that he need not have any worry. You listen to me about what Sri Krishna had told himself to be conveyed, as it gives peace of mind in listening to him, and whose charming appearance gives another lease of life (to human beings). He only had said not to worry, and this will not cause any harm to you. (899)

Having heard such words from Udhav, he (Nand) again asked him more details. He felt little relieved at heart and all his grief and sorrow disappeared. He forgot about every thing else and was only listening from him about Krishna's story. So Nand was engrossed in the thoughts about Krishna so keenly just as a Yogi (ascetic) gets absorbed in meditation. (900)

ਯੌ ਕਹਿ ਊਧਵ ਜਾਤ ਭਯੋ ਬ੍ਰਿਜ ਮੈ ਜਹ ਗ੍ਵਾਰਨਿ ਕੀ ਸੁਧਿ ਪਾਈ।
ਮਾਨਹੁ ਸੋਕ ਕੋ ਧਾਮ ਹੁਤੋ ਦ੍ਰੁਮ ਠਉਰ ਰਹੇ ਸੁ ਤਹਾ ਮੁਰਝਾਈ।
ਮੋਨ ਰਹੀ ਗ੍ਰਿਹ ਬੈਠਿ ਤ੍ਰੀਯਾ ਮਨੋ ਯੌ ਉਪਜੀ ਇਹ ਤੇ ਦੁਚਿਤਾਈ।
ਸ੍ਯਾਮ ਸੁਨੋ ਤੋ ਪ੍ਰਸੰਨਯ ਭਈ ਨਹਿ ਆਇ ਸੁਨੋ ਫਿਰਿ ਭੀ ਦੁਖਦਾਈ।। ੯੦੧।।

Yo keh udhav jaat bhayo brij mae jeh gavaran ki sudh payi.
Manoh sok ko dhaam huto dram thor rahe su taha murjhayi.
Mon rahi greh baith triya mano yo upji eh te duchitayi.
Sayaam sune te prsanyae bhai neh aaye sune phir
bhi dukhdayi. (901)

ਊਧਵ ਬਾਚ
ਸਵੈਯਾ

ਊਧਵ ਗ੍ਵਾਰਨਿ ਸੋ ਇਹ ਭਾਤਿ ਕਹਿਯੋ ਹਰਿ ਕੀ ਬਤੀਯਾ ਸੁਨਿ ਲੀਜੈ।
ਮਾਰਗ ਜਾਹਿ ਕਹਿਯੋ ਚਲੀਯੈ ਜੋਊ ਕਾਜ ਕਹਿਯੋ ਸੋਊ ਕਾਰਜ ਕੀਜੈ।
ਜੋਗਨਿ ਫਾਰਿ ਸਭੈ ਪਟ ਹੋਵਹੁ ਯੌ ਤੁਮ ਸੋ ਕਹਿਯੋ ਸੋਊ ਕਰੀਜੈ।
ਤਾਹੀ ਕੀ ਓਰਿ ਰਹੋ ਲਿਵ ਲਾਇ ਰੀ ਯਾ ਤੇ ਕਛੂ
ਤੁਮਰੋ ਨਹੀ ਖੀਜੈ।। ੯੦੨।।

Udhav Baach
Swaiyya

Udahv gavarn so eh bhaat kahiyo har ki batiya sun lijae.
Marag jaahe kahiyo chaliaye joyu kaaj kahiyo soyu karaj kijae.
Jogan phhaar sabhae pat hovoh yo tum so kahiyo soyu karijae.
Taahi ki orr raho liv laye ri ya te kachhu tumro
nahi khijae. (902)

After saying all this (having given the mesage) Udhav then went to Brij town and there he found about the condition (welfare) of the milkmaids. It appeared as if a pall of gloom had fallen there, and the trees had also withered. The milkmaids were absorbed in silence and sitting at home in grief, but with his (Udhav's) coming, a new hope had been arisen causing dual-mindedness. The reason being, that on hearing Krishna's name, they had been delighted but without seeing him (without his coming back) again they felt gloomy with separation. (901)

Then Udhav said,

Swaiyya'

Udhav told the milkmaids to listen to the message of Krishna at least. Whatever path had been suggested by Krishna, should be followed by them and they should function as suggested "that you should become jogans (ascetics) and tear away your clothes."O friends! Let us (you should) only meditate on him, as it would not harm us a bit even." (902)

ਗ੍ਵਾਰਨਿ ਬਾਚ

ਸਵੈਯਾ

ਸੁਨਿ ਊਧਵ ਤੇ ਬਿਧਿ ਯਾ ਬਤੀਯਾ ਤਿਨ ਊਧਵ ਕੋ ਇਮ ਉਤਰੁ ਦੀਨੋ।
ਜਾ ਸੁਨਿ ਬਯੋਗ ਹੁਲਾਸ ਘਟੈ ਜਿਹ ਕੋ ਸੁਨਿਏ ਦੁਖ ਹੋਵਤ ਜੀ ਨੋ।
ਤਯਾਗਿ ਗਏ ਤੁਮ ਹੋ ਹਮ ਕੋ ਹਮਰੋ ਤੁਮਰੋ ਰਸ ਮੈ ਮਨੁ ਭੀਨੋ।
ਯੌ ਕਹਿਯੋ ਤਾ ਸੰਗ ਯੌ ਕਹੀਯੋ ਹਰਿ ਜੂ ਤੁਹਿ ਪ੍ਰੇਮ ਬਿਦਾ ਕਰਿ ਦੀਨੋ॥ ੯੦੩॥

Gavaran Baach

Swaiyya

Sun udhav te bidh ya batiya tinn udhav ko imm utar dinno.
Ja sun bayog hulaass ghatae jeh ko suniye dukh hovat ji no.
Tayaag gaye tum ho ham ko hamro tumre rass mae mann bhinno.
Yo kahiyo ta sang yo kahiyo har ju tuhe prem bida kar dinno. (903)

ਫਿਰ ਕੈ ਸੰਗਿ ਊਧਵ ਕੇ ਬ੍ਰਿਜ ਭਾਮਨਿ ਸਯਾਮ ਕਹੈ ਇਹ ਭਾਤਿ ਉਚਾਰਿਯੋ।
ਤਯਾਗਿ ਗਏ ਨ ਲਈ ਸੁਧਿ ਹੈ ਰਸ ਸੋ ਹਮਰੋ ਮਨੂਆ ਤੁਮ ਜਾਰਿਯੋ।
ਇਉ ਕਹਿ ਕੈ ਪੁਨਿ ਐਸੇ ਕਹਿਯੋ ਤਿਹ ਕੋ ਸੁ ਕਿਧੌ ਕਬਿ ਯੌ ਜਸੁ ਸਾਰਿਯੋ।
ਊਧਵ ਸਯਾਮ ਸੋ ਯੌ ਕਹੀਯੋ ਹਰਿ ਜੂ ਤੁਹਿ ਪ੍ਰੇਮ ਬਿਦਾ ਕਰਿ ਡਾਰਿਯੋ॥ ੯੦੪॥

Phir kae sang udhav ke brij bhaaman sayaam kahae
ehh bhaat uchariyo.
Tayaag gaye na layi sudh hae rass so hamro manuaa tum jariyo.
Iyo keh kae punn aaise kahiyo teh ko su kidho kab yo jas sariyo.
Udhav sayaam so yo kahiyo har ju tuhe prem bida kar dariyo. (904)

ਫੇਰਿ ਕਹਿਯੋ ਇਮ ਊਧਵ ਸੋ ਜਬ ਹੀ ਸਭ ਹੀ ਹਰਿ ਕੇ ਰਸ ਭੀਨੀ।
ਜੋ ਤਿਨ ਸੋ ਕਹਿਯੋ ਇਉ ਤਿਨ ਊਧਵ ਸੋ ਬਿਨਤੀ ਇਹ ਕੀਨੀ।
ਕੰਚਨ ਸੋ ਜਿਨ ਕੋ ਤਨ ਥੋ ਜੋਊ ਹਾਨ ਬਿਖੈ ਹੁਤੀ ਗ੍ਵਾਰਿ ਨਵੀਨੀ।
ਊਧਵ ਜੂ ਹਮ ਕੋ ਤਜਿ ਕੈ ਤੁਮਰੇ ਬਿਨੁ ਸਯਾਮ ਕਛੂ ਸੁਧਿ ਲੀਨੀ॥ ੯੦੫॥

Pher kahiyo im udhav so jab hi sabh hi har ke rass bhinni.
Jo tinn so kahiyo udhav iyo tinn udhav so binnti eh kinni.
Kanchan so jinn ko tan tho joyu haan bhikhae huti gavaar navinni.
Udhav ju ham ko taj kae tumre binn sayaam kachhu
sudh linni. (905)

The poet siam has stated that the milkmaids said to Udhav like this. "On hearing whose name, we are feeling the pangs of separation and the happiness gets lessened and on hearing whose name, the heart feels aggrieved. O Krishna! You have deserted us, but we are completely in love with you at heart. You (Udhav) go and tell him this, who had sent this message. O Krishna! You have completely lost your love for us." (903)

The milkmaids said,

Swaiyya

After listening to the talk of Udhav of this type, the milkmaids told Udhav like this. "Since the day, Krishna had discarded us, he had never bothered to find out about our welfare. As such, you have burnt our heart in the pangs of your love (O Krishna)." After replying like this, the milkmaids said, which has been described by the poet (its beauty). "O Udhav! Tell Krishna like this, O Krishna! You have completely forgotten about our love. (904)

When all the women were engrossed in Krishna's love, they told Udhav like this. Whatever way he had told Udhav, the milkmaids also replied to Udhav like this with the request. The milkmaids, whose bodies were beautiful like gold and who were young in age as well, they said, "O Udhav! Krishna had left us in the lurch, and had not bothered about our welfare except sending you now." (905)

ਏਕ ਕਹੈ ਅਤਿ ਆਤੁਰ ਹੈ ਇਕ ਕੋਪਿ ਕਹੈ ਜਿਨ ਤੇ ਹਿਤ ਭਾਗਿਯੋ।
ਊਧਵ ਜੂ ਜਿਹ ਦੇਖਨ ਕੋ ਹਮਰੋ ਮਨੂਆ ਅਤਿ ਹੀ ਅਨੁਰਾਗਿਯੋ।
ਸੋ ਹਮ ਕੋ ਤਜਿ ਗਯੋ ਪੁਰ ਮੈ ਪੁਰ ਬਾਸਨਿ ਕੇ ਰਸ ਭੀਤਰ ਪਾਗਿਯੋ।
ਜਯੁ ਹਰਿ ਜੂ ਬ੍ਰਿਜ ਠਾਗਿ ਤਜੀ ਬ੍ਰਿਜ ਨਾਰਿਨ ਭੀ ਬ੍ਰਿਜਨਾਥ ਤਿਆਗਿਯੋ।। ੯੦੬।।

Ek kahae att aatur haav ik kop kahae jinn te hit bhagiyo.
Udhav ju jeh dekhan ko hamro mannua att hi anuragiyo.
So ham ko taj gayo pur mae pur basan ke rass bhitar pagiyo.
Jayu har ju brij naar taji brij naran bhi brijnaath tayagiyo. (906)

ਏਕਨ ਯੌ ਕਹਿਯੌ ਸਯਾਮ ਤਜਿਯੋ ਇਕ ਐਸੇ ਕਹੈ ਹਮ ਕਾਮ ਕਰੈਗੀ।
ਭੇਖ ਜਿਤੇ ਕਹਿਯੋ ਕੇ ਤਿਤਨੋ ਹਮ ਆਪਨੇ ਅੰਗਿ ਡਰੈਗੀ।
ਏਕ ਕਹੈ ਹਮ ਜੈ ਹੈ ਤਹਾ ਇਕ ਐਸੇ ਕਹੈ ਗੁਨਿ ਹੀ ਉਚਰੈਗੀ।
ਏਕ ਕਹੈ ਹਮ ਖੈ ਮਰਿ ਹੈ ਬਿਖ ਇਕ ਯੌ ਕਹੈ ਧਯਾਨ ਹੀ ਬੀਚ ਮਰੈਗੀ।। ੯੦੭।।

Ekan yo kahiyo sayaam tajiyo ik aaise kahae ham kaam karaegi.
Bhekh jite kahiyo jogan ke titne ham aapne ang daraegi.?
Ek kahae ham jae hae taha ik aiase kahae gun hi uchraegi.
Ek kahae ham khae marr hai bikh ik yo kahae
dhayaan hi beech maraegi. (907)

ਊਧਵ ਬਾਚ ਗੋਪਿਨ ਸੋ

ਸਵੈਯਾ

ਪਿਖਿ ਗ੍ਵਰਨਿ ਕੀ ਇਹ ਭਾਤਿ ਦਸਾ ਬਿਸਮੈ ਹੁਇ ਊਧਵ ਯੌ ਉਚਰੋ।
ਹਮ ਜਾਨਤ ਹੈ ਤੁਮਰੀ ਹਰਿ ਸੋ ਬਲਿ ਪ੍ਰੀਤਿ ਘਨੀ ਇਹ ਕਾਮ ਕਰੋ।
ਜੋਊ ਸਯਾਮ ਪਠਿਯੋ ਤੁਮ ਪੈ ਹਮ ਕੋ ਇਹ ਰਾਵਲ ਭੇਖਨ ਅੰਗਿ ਧਰੋ।
ਤਜਿ ਕੈ ਗ੍ਰਿਹ ਕੇ ਪੁਨਿ ਕਾਜ ਸਭੈ ਸਖੀ ਮੋਰੇ ਹੀ ਧਯਾਨ ਕੇ ਬੀਚ ਅਰੋ।। ੯੦੮।।

Udhav Baach Gopinn So

Swaiyya

Pikh gavarn ki eh bhaat dasa bismae huye udhav yo ucharo.
Ham janat hai tumri har so bal preet ghani eh kaam karo.
Joyu sayaam pathiyo tum pae ham ko eh raaval bhekhan ang dharo.
Taj kae greh ke pun kaaj sabhae sakhi more hi dhayan ke beech aro. (908)

One milkmaids, with great affliction, said while another milkmaid stated this with great rage, who had lost all love for Krishna. "O Udhav! To see whom, our heart is in great anguish, that Krishna had gone away to the town having deserted us, and is now enjoying their love (of the residents). If Krishna had deserted the milkmaids, then the Brij women had also forgotten about him." (906)

Some milkmaids said, "That Krishna (siam) had deserted us, and we will also act accordingly. We will dress up like Jognas (ascetic women) and cover ourselves as such, while some others said, that they will continue singing his praises. Some others said that they would end their lives by consuming poison; while some others said that they would become Jognas (ascetic) and go there, while some otheres said that they would face death by meditating upon him." (907)

Then Udhav told the milkmaids,
Swaiyya'

On seeing the plight of milkmaids, Udhav said in great emotion, "I know that but I am all sacrifice to you (for your love) as you have (great) intense love for Sri Krishna. But Sri Krishna had sent me with this message for you, according to which you should assume the form of an ascetic (female) or Jogans, then forgetting all household chores you should meditate only on Krishna (all the friends). (908)

ਗੋਪਿਨ ਬਾਚ ਊਧਵ ਸੋ

ਸਵੈਯਾ

ਏਕ ਸਮੈ ਬ੍ਰਿਜ ਕੁੰਜਨ ਹੈ ਹੈ ਕਹੈ ਇਕ ਸਯਾਮ ਕਹਿਯੋ ਹੀ ਕਰੈਗੀ।
ਕੰਚਨ ਕੇ ਬਹੁ ਮੋਲ ਜਰੇ ਨਗ ਬ੍ਰਹਮ ਸਕੈ ਉਪਮਾ ਨ ਗਠਾਏ।
ਬਜ੍ ਲਗੇ ਜਿਨ ਬੀਚ ਛਟਾ ਚਮਕੈ ਚਹੁੰ ਓਰਿ ਧਰਾ ਛਬਿ ਪਾਏ।
ਤਉਨ ਸਮੈ ਹਰਿ ਵੈ ਦਏ ਊਧਵ ਦੈ ਅਬ ਰਾਵਲ ਭੇਖ ਪਠਾਏ।। ੯੦੯।।

Gopinn Baach Udhav So

Swaiyya

Ek samae brij kunjan mae muhh kannan sayaam tatank dharaye.
Kanchan ke bahu mol jare nag brahm sakae upma na ganaye.
Bajar lage jinn beech chhata chamkae chahun orr dhara chabh paye.
Toun samae har vae daye udhav dae ab raval bhekh pathaye. (909)

ਏਕ ਕਹੈ ਹਮ ਜੋਗਨਿ ਹੈ ਹੈ ਕਹੈ ਇਕ ਸਯਾਮ ਕਹਿਯੋ ਹੀ ਕਰੈਗੀ।
ਡਾਰਿ ਬਿਭੂਤਿ ਸਭੈ ਤਨ ਪੈ ਬਟੂਆ ਚਿਪੀਆ ਕਰ ਬੀਚ ਧਰੈਗੀ।
ਏਕ ਕਹੈ ਹਮ ਜਾਹਿ ਤਹਾ ਇਕ ਯੌ ਕਹੈ ਗ੍ਵਰਨਿ ਖਾਇ ਮਰੈਗੀ।
ਏਕ ਕਹੈ ਬਿਰਹਾਗਨਿ ਕੋ ਉਪਜਾਇ ਕੈ ਤਾਹੀ ਕੈ ਸੰਗ ਜਰੈਗੀ।। ੯੧੦।।

Ek kahae jogan haav hai kahae ik sayaam kahiyo hi karaegi.
Daar bibhoot sabhae tan pae batuya chipiya kar beech dharegi.
Ek kahae ham jaahe taha ik yo kahae gavarn khaye maraegi.
Ek kahae birhagan ko upjaye kae tahi ke sang jaraegi. (910)

The milkmaids told to Udhav-
Swaiyya'

"Once in the bye-lanes of Kunj, Krishna had given me a pair of ear-rings, which were made of gold with very costly pearls studded therein, whose beauty even Brahma could not describe. These ear-rings were even studded with diamonds and were shining like the lightning, thus producing a charm all around on the ground. O Udhav! That time Krishna had given me those beautiful ear-rings and now he had sent this dress of an ascetic (jogan) for me." (909)

"Another milkmaid said that we will become female hermits (jogans) while another maid remarked, that they would do according to Krishna's ordains. We will smear the whole body with ash, carry a purse of ashes in the hands, alongwith a beggar's bowl. Another milkmaid remarked that they would go to meet him, whereas another maid said that she would end up her life by consuming something (poison). Another maid said that she would burn herself in the fire of the pangs of his separation." (910)

ਰਾਧੇ ਬਾਚ ਊਧਵ ਸੋ

ਸਵੈਯਾ

ਪ੍ਰੇਮ ਛਕੀ ਅਪਨੇ ਮੁਖ ਤੇ ਇਹ ਭਾਤਿ ਕਹਿਯੋ ਬ੍ਰਿਖਭਾਨੁ ਕੀ ਜਾਈ!
ਸਯਾਮ ਗਏ ਮਥੁਰਾ ਤਜਿ ਕੈ ਬ੍ਰਿਜ ਕੋ ਅਬ ਧੋ ਹਮਰੀ ਗਤਿ ਕਾਈ।
ਦੇਖਤ ਹੀ ਪੁਰ ਕੀ ਤ੍ਰੀਯ ਕੋ ਸੁ ਛਕੇ ਤਿਨ ਕੇ ਰਸ ਮੈ ਜੀਯ ਆਈ।
ਕਾਨ੍ਹ ਲਯੋ ਕਬੁਜਾ ਬਸਿ ਕੈ ਟਸਕਯੋ ਨ ਹੀਯੋ ਕਸਕਯੋ ਨ ਕਸਾਈ॥ ੯੧੧॥

Radhe Baach Udhav So

Swaiyya

Prem chhaki apne mukh te eh bhaat kahiyo brikhbhaan ki jaayi.
Sayaam gaye Mathura taj kae brij ko ab dho hamri gatt kaayi.
Dekhat hi pur ki treye ko su chhake tinn ke rass mae jiye aayi.
Kaan layo kubja bas kae taskayo na hiyo kaskayo na kasai. (911)

ਸੇਜ ਬਨੀ ਸੰਗਿ ਫੂਲਨ ਸੁੰਦਰ ਚਾਦਨੀ ਰਾਤਿ ਭਲੀ ਛਬਿ ਪਾਈ।
ਸੇਤ ਬਹੇ ਜਮੁਨਾ ਪਟ ਹੈ ਸਿਤ ਮੋਤਿਨ ਹਾਰ ਗਰੈ ਛਬਿ ਛਾਈ।
ਮੈਨ ਚੜਿਯੋ ਸਭ ਲੈ ਬਰ ਕੈ ਬਧਬੋ ਹਮ ਕੋ ਬਿਨੁ ਜਾਨਿ ਕਨ੍ਹਾਈ।
ਸੋਊ ਲਯੋ ਕੁਬਿਜਾ ਬਸ ਕੈ ਟਸਕਯੋ ਨ ਹੀਯੋ ਕਸਕਯੋ ਨ ਕਸਾਈ॥ ੯੧੨॥

Sej bani sang phhulan sundar chaadni raat bhali chabh payi.
Set bahe jamuna patt hai sitt motinn haar garae chabh chhayi.
Maaen chadiyo sar lae bar kae badhbo ham ko binn jaan kanayi.
Soyu layo kubja bas kae taskayo na hiyo kaskayo na kasayi. (912)

ਰਾਤਿ ਬਨੀ ਘਨ ਕੀ ਅਤਿ ਸੁੰਦਰ ਸਯਾਮ ਸੀਗਾਰ ਭਲੀ ਛਬਿ ਪਾਈ।
ਸਯਾਮ ਬਹੈ ਜਮੁਨਾ ਤਰਏ ਇਹ ਜਾ ਬਿਨੁ ਕੋ ਨਹੀ ਸਯਾਮ ਸਹਾਈ।
ਸਯਾਮਹਿ ਮੈਨ ਲਗਿਯੋ ਦੁਖ ਦੇਵਨ ਐਸੇ ਕਹਿਯੋ ਬ੍ਰਿਖਭਾਨਹਿ ਜਾਈ।
ਸਯਾਮ ਲਯੋ ਕੁਬਿਜਾ ਬਸਿ ਕੈ ਟਸਕਯੋ ਨ ਹੀਯੋ ਕਸਕਯੋ ਨ ਕਸਾਈ॥ ੯੧੩॥

Raat bani ghan ki att sundar sayaam sigaar bhali chabh payi.
Sayaam bahae jamuna taraye eh ja binn ko nahi sayaam sahayi.
Saymahe maaen lagiyo dukh devan aaise kahiyo brikhbhaneh jayi.
Sayaam layo kubja bas kae taskayo na hiyo kaskayo na kasayi. (913)

Radha told Udhav -
Swaiyya'

Radha, who was completely immersed in the love of Krishna said like this, "Sri Krishna had deserted Brij and gone to Mathura, so what will be our plight. I am feeling in my heart that by seeing the womenfolk of the town, Krishna was engrossed in their love straightaway. Even the bench-back woman had enamoured Krishna with her charm. He had neither felt any pangs of separation nor he had felt any pangs of our love and our suffering in his separation." (911)

"My bed had been bedecked with the beautiful flowers, while the moonlit night was looking praiseworthy. The river Jamnuna with white waters is flowing closely and my dress is also white and white coloured pearls were beautifying my neck. But without Kahna, the god of love (Kamdev) is throwing the arrows of lustful love with full force. But the henchback woman had enticed him so much that neither he had felt any anguish (in separation) nor he had felt the pangs of separation of our love any more. (912)

Once it was a beautiful dark night, and the dark complexioned Krishna was also looking graceful, while down below the (dark) black waters of Jamuna were flowing, and there was no other support except siam at that place. The god of love was troubling siam; and this is what Radha had said. "Siam had been enamoured by the hench back woman, who had him under her control. So neither he felt any heart burns nor he felt any anguish for the love for us." (913)

ਫੂਲ ਰਹੇ ਸਿਗਰੇ ਬ੍ਰਿਜ ਕੇ ਤਰੁ ਫੂਲ ਲਤਾ ਤਿਨ ਸੋ ਲਪਟਾਈ।
ਫੂਲਿ ਰਹੇ ਸਰਿ ਸਾਰਸ ਸੁੰਦਰ ਮੋਭ ਸਮੂਹ ਬਢੀ ਅਧਿਕਾਈ।
ਚੇਤ ਚੜ੍ਹਿਯੋ ਸੁਕ ਸੁੰਦਰ ਕੋਕਿਲਕਾ ਜੁਤ ਕੰਤ ਬਿਨਾ ਨ ਸੁਹਾਈ।
ਦਾਸੀ ਕੇ ਸੰਗਿ ਰਹਿਯੋ ਗਹਿ ਹੋ ਟਸਕਯੋ ਨ ਹੀਯੋ ਕਸਕਯੋ ਨ ਕਸਾਈ॥ ੯੧੪॥

Phhul rahe sigre brij ke tar phhul lata tinn so laptayi.
Phuul rahe sar saras sundar sobh samuh badi adhikayi.
Chet chadiyo suk sundar kokilaka jut kant binna na suhayi.
Daasi ke sang rahiyo geh ho taskayo na hiyo kaskayo na kasayi. (914)

ਬਾਸ ਸੁਬਾਸ ਅਕਾਸ ਮਿਲੀ ਅਰੁ ਬਾਸਤ ਭੂਮਿ ਮਹਾ ਛਬਿ ਪਾਈ।
ਸੀਤਲ ਮੰਦ ਸੁਗੰਧਿ ਸਮੀਰ ਬਹੈ ਮਕਰੰਦ ਨਿਸੰਕ ਮਿਲਾਈ।
ਪੈਰ ਪਰਾਗ ਰਹੀ ਹੈ ਬੈਸਾਖ ਸਭੈ ਬ੍ਰਿਜ ਲੋਗਨ ਕੀ ਦੁਖਦਾਈ।
ਮਾਲਿਨ ਲੈਬ ਕਰੋ ਰਸ ਕੋ ਟਸਕਯੋ ਨ ਹੀਯੋ ਕਸਕਯੋ ਨ ਕਸਾਈ ॥ ੯੧੫॥

Baas subaas akaas mili arr baasat bhoom maha chabh payi.
Seetal mand sugandh sameer bahae makrand nisank milayi.
Paer paraag rahi hai baesaakh sabhae brij logan ki dukhdayi.
Malan laeb karo rass ko taskayo na hiyo kaskayo
na kasayi. (915)

ਨੀਰ ਸਮੀਰ ਹੁਤਾਸਨ ਕੇ ਸਮ ਅਉਰ ਅਕਾਸ ਧਰਾ ਤਪਤਾਈ।
ਪੰਥ ਨ ਪੰਥੀ ਚਲੈ ਕੋਊਓ ਤਰੁ ਤਾਕਿ ਤਨ ਤਾਪ ਸਿਰਾਈ।
ਜੇਠ ਮਹਾ ਬਲਵੰਤ ਭਯੋ ਅਤਿ ਬਿਆਕੁਲ ਜੀਯ ਮਹਾ ਰਤਿ ਪਾਈ।
ਐਸੇ ਸਕਯੋ ਧਸਕਯੋ ਸਸਕਯੋ ਟਸਕਯੋ ਨ ਹੀਯੋ ਕਸਕਯੋ ਨ ਕਸਾਈ॥ ੯੧੬॥

Neer sameer hutasan ke sam aur akaas dhara taptayi.
Panth na panthi chalae koyuuo tar taak tarae tan taap siraayi.
Jeth maha balwant bhayo att biyakul jiye maha rat payi.
Aaise sakayo dhaskayo saskayo taskayo na hiyo
kaskayo na kasayi. (916)

All the trees in Brij town were blooming and the flowerladen creepers were clinging to these trees. In the ponds, lotus flowers were blossoming beautifully, and then they all looked praiseworthy. On the eve of the month of Chet (March) beautiful parrots and black cuckoos (nightingales) were singing, but without the presence of the beloved (spouse) the spring season is not worth it. He was enjoying in the company of the maid-servant. He had neither felt any pangs of separation nor he had any inkling of love for us." (914)

The aroma of beautiful flowers has risen to the skies, while those on the Earth were also enjoying this beauty. A cool and slow breeze with the aroma of flowers was blowing which has mingled with the dust of flowers within itself without any hesitation. During the month of Vaisakh (April) the aroma of flowers has spread all around, but it is causing painful anguish to the Brij residents, as the (lady) gardener had removed all the fragrance of love. But neither his (Krishna's) heart had felt the pangs of separation nor he has felt the loss of love and our sufferings. (915)

Both the water and air are having the burning heat of fire while the sky and Earth both are feeling the warmth of heat. Not a single passenger was seen walking on the path while the birds were looking upto the trees for cooling this heat wave. The month of Jeth (May) was becoming very unpleasant and hot, while one feels the heat of the season as repelling. During such a period the heart beats with vigorous bursts, feeling his separation, but he (Krishna) had neither felt any anguish nor the painful suffering in the absence or our love. (916)

ਪਉਨ ਪ੍ਰਚੰਡ ਬਹੈ ਅਤਿ ਤਾਪਤ ਚੰਚਲ ਚਿਤਿ ਦਸੋ ਦਿਸ ਧਾਈ।
ਬੈਸ ਅਵਾਸ ਰਹੈ ਨਰ ਨਾਰਿ ਬਿਹੰਗਮ ਵਾਰਿ ਸੁ ਛਾਹ ਤਕਾਈ।
ਦੇਖਿ ਅਸਾੜ ਨਈ ਰਿਤ ਦਾਦੁਰ ਮੋਰਨ ਹੂੰ ਘਨਘੋਰ ਲਗਾਈ।
ਗਾਢ ਪਰੀ ਬਿਰਹੀ ਜਨ ਕੋ ਟਸਕਯੋ ਨ ਹੀਯੋ ਨ ਕਸਾਈ।। ੯੧੭।।

Paun prachandh bahae att taapat chanchal chit daso dis dhayi.
Baes avaas rahe nar naar behngam vaar su chaah takayi.
Dekh asaadh nayi rit dadar moran hunn ghanghor lagayi.
Gaadh pari birhi jan ko taskayo na hiyo kaskayo na kasayi. (917)

ਤਾਲ ਭਰੋ ਜਲ ਪੂਰਨ ਸੋ ਅਰੁ ਸਿੰਧੁ ਮਿਲੀ ਸਭ ਜਾਈ।
ਤੈਸੋ ਘਟਾਨਿ ਛਟਾਨਿ ਮਿਲੀ ਅਤਿ ਹੀ ਪਪੀਹਾ ਹੀਯ ਟੋਰ ਲਗਾਈ।
ਸਾਵਨ ਮਾਹਿ ਲਗਿਓ ਬਰਸਾਵਨ ਭਾਵਨ ਨਾਹਿ ਹਹਾ ਘਰਿ ਮਾਈ।
ਲਾਗ ਰਹਿਯੋ ਪੁਰ ਭਾਮਿਨ ਸੋ ਟਸਕ੍ਯੋ ਨ ਹੀਯੋ ਕਸਕ੍ਯੋ ਨ ਕਸਾਈ।।੯੧੮।।

Taal bhare jal puran so arr sinndh mili sarita sabh jayi.
Taisae ghataan chataan mili att hi papiha piye ter lagayi.
Savan mahe lagiyo barsavan bhavan nahe hahaa ghar mayi.
Laag rahiyo pur bhaman so taskayo na hiyo kaskayo
na kasayi. (918)

ਭਾਦਵ ਮਾਹਿ ਚੜਿਯੋ ਬਿਨੁ ਨਾਹ ਦਸੋ ਦਿਸ ਮਾਹਿ ਘਟਾ ਘਰਹਾਈ।
ਦ੍ਯੋਸ ਨਿਸਾ ਨਹਿ ਜਾਨ ਪਰੈ ਤਮ ਬਿਜੁ ਛਟਾ ਰਵਿ ਕੀ ਛਬਿ ਪਾਈ।
ਮੂਸਲਧਾਰ ਛੁਟੈ ਨਭਿ ਤੇ ਅਵਨੀ ਸਗਰੀ ਜਲ ਪੂਰਨਿ ਛਾਈ।
ਐਸੇ ਸਮੇ ਤਜਿ ਗਯੋ ਹਮ ਕੋ ਟਸਕ੍ਯੋ ਨ ਹੀਯੋ ਕਸਕ੍ਯੋ ਨ ਕਸਾਈ।।੯੧੯।।

Bhadav mahe chadiyo binn naah daso dis maahe ghata gharhayi.
Dayos nisa neh jaan parae tam bij chhata rav ki chabh payi.
Musaldhaar chutae nabh te avni sagri jal puran chhayi.
Aaise same taj gayo ham ko taskayo na hiyo
kaskayo na kasayi. (919)

A wind with scathing heat was blowing, while the mind being upset (unruly) was scattered in all the ten directions. All the men and women were climbing around their homes, while the birds were looking for, water and shade. In the month of Asar (June), in the heat of the new season (the onset of monsoon) the frogs and peacocks have created a continuous noise of their own. But during this season separated persons (from their beloved ones) were suffering the most, whereas Krishna had neither felt any anguish nor any suffering due to our love and separation. (917)

All the tanks were filled with water upto the brim, while the rivers had mingled with the oceans. The dark clouds were replete with lightning sounds, while the papiha (toad) was producing his usual notes. "In the month of Sa'van (July) the monsoon clouds were busy producing showers of rain. But O mother! The beloved spouse was not with me, as he had developed love for the damsels of the town. So neither he had felt any pangs of separation nor he had suffered the pangs of love." (918)

"The month of Bhadon (August) had begun, while the beloved was not with us while the dark clouds had clustered all around (in the ten directions) making gurgling sounds. The darkness produced by the clouds renders it rather difficult to distinguish between day and night, while the lightning flashes from these clouds produce the beauty of sunshine. The rain is falling in heavy showers from the sky, while the whole ground is covered with water. On such an occasion, the beloved (Lord) had deserted us as he had neither felt any pangs of separation nor he had felt any pain of our love for him. (919)

ਮਾਸ ਕੁਆਰ ਚਢਿਯੋ ਬਲੁ ਧਾਰਿ ਪੁਕਾਰ ਰਹੀ ਨ ਮਿਲੇ ਸੁਖਦਾਈ।
ਸੇਤ ਘਟਾ ਅਰੁ ਰਾਤਿ ਤਟਾ ਸਰ ਤੁੰਗ ਅਟਾ ਸਿਮ ਕੈ ਦਰਸਾਈ।
ਨੀਰ ਬਿਹੀਨ ਫਿਰੈ ਨਭਿ ਛੀਨ ਸੁ ਦੇਖਿ ਅਧੀਨ ਭਯੋ ਹੀਯਰਾਈ।
ਪ੍ਰੇਮ ਤਕੀ ਤਿਨ ਸੋ ਬਿਥਕਯੋ ਟਸਕਯੋ ਨ ਹੀਯੋ ਕਸਕਯੋ ਨ ਕਸਾਈ।। ੯੨੦।।

Maas kuaar chadiyo bal dhaar pukaar rahi na mile sukhdayi.
Set ghata arr raat tata sar tung ataa sim kae darsayi.
Neer beheen phirae nabh chheen su dekh adheen bhayo hiyerayi.
Prem taki tinn so bithkayo taskayo na hiyo kaskayo
na kasayi. (920)

ਕਾਤਿਕ ਮੈ ਗੁਨਿ ਦੀਪ ਪ੍ਰਕਾਸਿਤ ਤੈਸੇ ਅਕਾਸ ਮੈ ਉਜਲਤਾਈ।
ਜੂਪ ਜਹਾ ਤਹ ਫੈਲ ਰਹਿਯੋ ਸਿਗਰੋ ਨਰ ਨਾਰਿਨ ਖੇਲ ਮਚਾਈ।
ਚਿਤ੍ ਭਏ ਘਰ ਆਂਙਨ ਦੇਖਿ ਗਚੇ ਤਹ ਕੇ ਅਰੁ ਚਿਤ ਭ੍ਰਮਾਈ।
ਆਯੋ ਨਹੀ ਮਨ ਭਾਯੋ ਤਹੀ ਟਸਕਯੋ ਨ ਹੀਯੋ ਕਸਕਯੋ ਨ ਕਸਾਈ।। ੯੨੧।।

Kaatak mae gun deep parkasit taise akaas mae ujaltayi.
Juup jaha tehh phael rahiyo sigre nar naarinn khel machayi.
Chitar bhaye ghar aangan dekh gache tehh ke arr chit bharmayi.
Aayo nahi mann bhayo tahi taskayo na hiyo kaskayo
na kasayi (921)

ਬਾਰਿਜ ਫੂਲਿ ਰਹੇ ਸਰਿ ਪੁੰਜ ਸੁਗੰਧ ਸਨੋ ਸਰਿਤਾਨ ਘਟਾਈ।
ਕੁੰਜਤ ਕੰਤ ਬਿਨਾ ਕੁਲਹੰਸ ਕਲੇਸ ਬਢੈ ਸੁਨਿ ਕੈ ਤਿਹ ਮਾਈ।
ਬਾਸੁਰ ਰੈਨਿ ਨ ਚੈਨ ਕਹੂੰ ਮੰਘਰ ਮਾਸਿ ਅਯੋ ਨ ਕਨ੍ਹਾਈ।
ਜਾਤ ਨਹੀ ਤਿਨ ਸੋ ਮਸਕਯੋ ਟਸਕਯੋ ਨ ਹੀਯੋ ਕਸਕਯੋ ਨ ਕਸਾਈ।। ੯੨੨।।

Baraj phhul rahe sar punj sugandh sane sartaan ghatayi.
Kunjat kant binna kulhans kales badae sun kae tehh mayi.
Basar raen na chaaen kahun chhinn manghar maas ayo na kanayi.
Jaat nahi tinn so maskayo taskayo na hiyo kaskayo
na kasayi. (922)

Now the month of Asu (September) had started in full force and I am crying and wailing but the beloved (Krishna) had not come to meet me. White clouds have covered the sky while at night the lightning flashes were seen, which have caused the tanks and mountain cliffs shine forth brilliantly. Clouds, bereft of rain (water), were moving around in the sky, which had made my heart to shudder with fear. But I had been separated from my beloved for whom I had developed so much love. But he had neither felt any pangs of separation nor any pain of love for us. (920)

In the month of Kartik (October) the lamp is lit with the help of wick, similarly the sky is illumined and people are busy playing games of gambling wherein all the young men and women are engrossed in those games. The houses covered with a layer of limestone have been decorated with various paintings, while the courtyards are well presented, which makes one feel enticed. But the beloved has not turned up so far, as he has got engrossed in the love of the town. Neither he has felt any pangs of separation nor he had felt any attraction for our love. (921)

All the lakes were spreading the aroma of lotus-flowers, while the rivers had lesser amount of water flowing therein. O Mother! By hearing the beautiful sound of swans chirupping without the presence of the beloved was causing great affliction to us. There was no respite from the suffering during day or night, as the month of Maghar (November) had started, but Kahna had not turned up. We cannot afford to break off our link with Krishna, whereas he had neither felt any pangs of separation nor any affection for our love for him. (922)

ਭੂਮਿ ਅਕਾਸ ਅਵਾਸ ਸੁ ਬਾਸੁ ਉਦਾਸਿ ਬਢੀ ਅਤਿ ਸੀਤਲਤਾਈ।
ਕੂਲ ਦੁਕੂਲ ਤੇ ਸੂਲ ਉਠੈ ਸਭ ਤੇਲ ਤਮੋਲ ਲਗੈ ਦੁਖਦਾਈ।
ਪੋਖ ਸੰਤੋਖ ਨ ਹੋਤ ਕਛੂ ਤਨ ਸੋਖਤ ਜਿਉ ਕੁਮਦੀ ਮਰਝਾਈ।
ਲੋਭਿ ਰਹਿਯੋ ਉਨ ਪ੍ਰੇਮ ਗਹਿਯੋ ਟਸਕਯੋ ਨ ਹੀਯੋ ਕਸਕਯੋ ਨ ਕਸਾਈ।। ੯੨੩।।

Bhoom akaas avaas su baas udaas badi att seetaltayi.
Kuul dukool te suul uthae sabh tel tamol lagae dukhdayi.
Pokh santokh na hott kachhu tan sokhat jiyo kumdi murjhayi.
Lobh rahiyo unn prem gahiyo taskayo na hiyo kaskayo
na kasaayi. (923)

ਮਾਹਿ ਮੈ ਨਾਹ ਨਹੀ ਘਰਿ ਮਾਹਿ ਸੁ ਦਾਹ ਕਰੈ ਰਵਿ ਜੋਤਿ ਦਿਖਾਈ।
ਜਾਨੀ ਨ ਜਾਤ ਬਿਲਾਤਤ ਦਯੋਸਨ ਰੈਨਿ ਕੀ ਬ੍ਰਿਧ ਭਈ ਅਧਿਕਾਈ।
ਕੋਕਿਲ ਦੇਖਿ ਕਪੋਤਿ ਸਿਲੀਮੁਖ ਕੂੰਜਤ ਏ ਸੁਨਿ ਕੈ ਡਰ ਪਾਈ।
ਪ੍ਰੀਤਿ ਕੀ ਰੀਤਿ ਕਰੀ ਉਨ ਸੋ ਟਸਕਯੋ ਨ ਹੀਯੋ ਕਸਕਯੋ ਨ ਕਸਾਈ।। ੯੨੪।।

Maahe mae naah nahi ghar mahe su daah karae rav jot dikhayi.
Jaani na jaat bilatat daryosan raaen ki bridh bhayi adhikayi.
Kokil dekh kapot silimukh kunjat ae sun kae darr payi.
Preet ki reet kari unn so taskayo na hiyo kaskayo na kasayi. (924)

ਫਾਗੁਨ ਫਾਗੁ ਬਢਿਯੋ ਅਨੁਰਾਗ ਸੁਹਾਗਨਿ ਭਾਗ ਸੁਹਾਗ ਸੁਹਾਈ।
ਕੇਸਰ ਚੀਰ ਬਨਾਇ ਸਰੀਰ ਗੁਲਾਬ ਅੰਬੀਰ ਗੁਲਾਲ ਉਡਾਈ।
ਸੋ ਛਬਿ ਮੈ ਨ ਲਖੀ ਜਨੁ ਦ੍ਵਾਦਸ ਮਾਸ ਕੀ ਸੋਭਤ ਆਗਿ ਜਗਾਈ।
ਆਸ ਕੋ ਤਯਾਗ ਨਿਰਾਸ ਭਈ ਟਸਕਯੋ ਨ ਹੀਯੋ ਕਸਕਯੋ ਨ ਕਸਾਈ।। ੯੨੫।।

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਵਤਾਰੇ ਬ੍ਰਿਹ ਨਾਟਕ ਬਾਰਹਮਾਹ ਸੰਪੂਰਨਮ ਸਤ੍।

Phagun phaag badiyo anuraag suhagan bhhag suhaag suhayi.
Kesar cheer banaye sareer gulaab anbeer gulaal udayi.
So chabh mae na lakhi jan davadas maas ki sobhat aag jagayi.
Aas ko tayag niraas bhai taskayo na hiyo kaskayo
na kasayi. (925)

Itt Sri Bachitar natake granthe krisnavtare breh natak barahmaah sanpuranam sat.

All the beings from the skies or lands were happily enjoying in their homes, while due to cold weather there is much despondency in the atmosphere. We were feeling restless on the banks of rivers or even with silken clothes; even the scented oils and beetle nuts were causing us painful memories. In the month of Poh (December) there was nothing pleasant or soothing. The body is getting dried up just as the budding sapplings were withering. (The reason being) that Krishna was enammoured by the love of the town women folk. So neither he had felt any pangs of separation nor any affection of love. (923)

In the month of Magh (January) the beloved was not at home, as such the warmth of the sun was also causing scolding heat. The days were passing without any count, while the nights were never ending (being too long) the sounds of nightingale, pigeons and black wasps was appearing frieghtening to hear. Krishna had developed love for the women of the town so neither he had felt any pangs of our separation nor any affection for our love. (924)

During the month of phalgun (February) the love of holi had increased within the hearts of wedded women and were enjoying their wedded lives. They were wearing saffron coloured clothes and were using rose water scents and throwing dry colours in revelery. The poet has described the beauty of this scene like this, as if the heat of sensual love lying latent during the twelve months has been awakened and then made praiseworthy. "But I am totally disappointed having given up the hope of Krishna's return. He had neither felt any pangs of separation nor had any love lost for us in his heart. (925)

Here the chapter on Baramah of the separation (of milkmaids) in Krishnavtar of Bachittar Natak is completed

ਗੋਪਿਨ ਬਾਚ ਆਪਸ ਮੈ

ਸਵੈਯਾ

ਯਾ ਹੀ ਕੇ ਸੰਗਿ ਸੁਨੋ ਮਿਲ ਕੈ ਹਮ ਕੁੰਜ ਗਲੀਨ ਮੈ ਖੇਲ ਮਚਾਯੋ।
ਗਾਵਤ ਭਯੋ ਸੋਊ ਠਉਰ ਤਹਾ ਹਮ ਹੂੰ ਮਿਲ ਕੈ ਤਹ ਮੰਗਲ ਗਾਯੋ।
ਸੋ ਬ੍ਰਿਜ ਤਯਾਗਿ ਗਯੋ ਮਥੁਰਾ ਇਨ ਗ੍ਵਰਨ ਤੇ ਮਨੂਆ ਉਚਟਾਯੋ।
ਯੌ ਕਹਿ ਊਧਵ ਸੋ ਤਿਨ ਟੇਰਿ ਹਹਾ ਹਮਰੋ ਗ੍ਰਿਹਿ ਸਯਾਮ ਨ ਆਯੋ।। ੯੨੬।।

Gopinn Baach Aapas Maae

Swaiyya

Yaa hi ke sang suno mil kae ham kunj galeen mae khel machayo.
Gavat bhayo soyu thor taha ham hunn mil kae tehh mangal gaayo.
So brij tayaag gayo Mathura innn gavaran te manuaa uchtayo.
Yo keh udhav so tinn terr hahaa hamre greh sayaam na aayo. (926)

ਗੋਪਿਨ ਬਾਚ ਊਧਵ ਸੋ

ਸਵੈਯਾ

ਏਕ ਸਮੈ ਹਮ ਕੋ ਸੁਨਿ ਊਧਵ ਕੁੰਜਨ ਮੈ ਫਿਰੈ ਸੰਗਿ ਲੀਯੋ।
ਹਰਿ ਜੂ ਅਤਿ ਹੀ ਹਿਤ ਸਾਥ ਘਨੇ ਹਮ ਪੈ ਅਤਿ ਹੀ ਕਹਿਯੋ ਪ੍ਰੇਮ ਕੀਯੋ।
ਤਿਨ ਕੇ ਬਸਿ ਗਯ ਹਮਰੋ ਮਨ ਹੈ ਅਤਿ ਹੀ ਸੁਖੁ ਭਯੋ ਬ੍ਰਿਜ ਨਾਰਿ ਹੀਯੋ।
ਅਬ ਸੋ ਤਜਿ ਕੈ ਮਥਰਾ ਕੋ ਗਯੋ ਤਿਹ ਕੋ ਬਿਛੁਰੇ ਫਲੁ ਕਵਨ ਜੀਯੋ।। ੯੨੭।।

Gopinn Bacch Udhav So

Swaiyya

Ek samae ham ko sunn udhav kunjan mae phirae sang liyo.
Har ju att hi hit saath ghane ham pae att hi kahiyo prem kiyo.
Tinn ke bas gaye hamro mann haav att hi sukh bhayo brij naar hiye.
Ab so taj kae mathra ko gayo tehh ke bichure phal
kavan jiye (927)

Then the milkmaid's told each other-

Swaiyya'

O friend! We had spent all the time with this Krishna playing games in the bye-lanes of Kunj. He used to sing there while we used to sing songs of joy together. But now he had gone to Mathura leaving Brij town and he was fed up with the milkmaids now. They told Udhav like this in a loud voice, "Alas! Siam had not come to our homes." (926)

Then the milkmaids told Udhav.

Swaiyya'

"O Udhav! Listen! At one stage Krishna used to roam around alongwith us in the bye-lanes of Kunj. He used to talk to us nicely having developed great love for us. Our hearts had been won over by him due to his love, and the women folk of Brij used to feel greatly thrilled. Now he had deserted us and gone to Mathura. So what is the use of this life having been separated from him? (927)

ਕਬਿਯੋ ਬਾਚ

ਸਵੈਯਾ

ਗ੍ਵਰਨਿ ਪੈ ਜਿਤਨੀ ਫੁਨਿ ਊਧਵ ਸਯਾਮ ਕਹੈ ਹਰਿ ਬਾਤ ਬਖਾਨੀ।
ਗਯਾਨ ਕੋ ਉਤਰ ਦਤੇ ਭਈ ਨਹਿ ਪ੍ਰੇਮ ਚਿਤਾਰ ਸਭੇ ਉਚਰਾਨੀ।
ਜਾਗੀ ਕੇ ਦੇਖਤ ਭੋਜਨ ਖਾਤ ਸਖੀ ਜਿਹ ਕੇ ਬਿਨੁ ਪੀਤ ਨ ਪਾਨੀ।
ਗਯਾਨ ਕੀ ਜੋ ਇਨ ਬਾਤ ਕਹੀ ਤਿਨ ਹੂੰ ਹਿਤ ਸੋ ਕਰਿ ਏਕ ਨ ਜਾਨੀ॥ ੯੨੮॥

Kabioy Baach

Swaiyya

Gavarn pae jitni phun udhav sayaam kahae har baat bakhani.
Gayaan ko utar det bhai neh prem chitaar sabhe uchraani.
Jahi ke dekhat bhojan khaat sakhi jeh ke binn peet na paani.
Gayaan ki jo innn baat kahi tinn hun hit so kar
ek na jani (928)

ਗੋਪਿਨ ਬਾਚ ਊਧਵ ਸੋ

ਸਵੈਯਾ

ਮਿਲ ਕੈ ਤਿਨ ਊਧਵ ਸੰਗਿ ਕਹਿਯੋ ਹਰਿ ਸੋ ਸੁਨ ਊਧਵ ਯੌ ਕਹੀਯੋ।
ਕਹਿ ਕੈ ਕਰਿ ਉਧਵ ਗਯਾਨ ਜਿਤੇ ਪਠਿਯੋ ਤਿਤਨੇ ਸਭ ਹੀ ਗਹੀਯੋ।
ਸਭ ਹੀ ਇਨ ਗ੍ਵਰਨਿ ਪੈ ਕਬਿ ਸਯਾਮ ਕਹਿਯੋ ਹਿਤ ਆਖਨ ਸੋ ਚਹੀਯੋ।
ਇਨ ਕੋ ਤੁਮ ਤਿਆਗ ਗਏ ਮਥੁਰਾ ਹਮਰੀ ਸੁਧਿ ਲੇਤ ਸਦਾ ਰਹੀਯੋ॥ ੯੨੯॥

Gopinn Baach Udhav So

Swaiyya

Mil kae tinn udhav sang kahiyo har so sun udhav yo kahiyo.
Keh kae kar udhav gayaan jito pathiyo titno sabh hi gahiyo.
Sabh hi innn gavaran pae kab sayaam kahiyo hitt aakhan so chahiyo.
Inn ko tum tayaag gaye Mathura hamri sudh let
sada rahiyo (929)

The poet has stated -

Swaiyya'

The poet siam has stated that whatever things Udhav has told the milkmaids about Krishna, they were not giving any logical answer but they were talking about love only. "O friend! By perceiving whose beautiful face, we used to have our food and would not drink water even without whose presence" (They were saying). Whatever reasonable and logical words Udhav explained to the milkmaids keeping their interest in mind, they were not prepared to listen to accept any such thing. (928)

The milkmaids told Udhav -

Swaiyya'

All the milkmaids together told Udhav. "O Udhav! Listen! Go and tell Sri Krishna like this. Whatever information Krishna had sent through Udhav we have listened to all that talk." The poet siam has stated that it behoves him (Udhav) to convey the amount of love they had for Krishna. He had deserted all the milkmaids and gone to Mathura, but he must keep a watch on our welfare and our interest. (929)

ਜਬ ਊਧਵ ਸੋ ਇਹ ਭਾਤਿ ਕਹਿਯੋ ਤਬ ਊਧਵ ਕੋ ਮਨ ਪ੍ਰੇਮ ਭਰਿਯੋ ਹੈ।
ਅਉਰ ਗਈ ਸੁਧਿ ਭੂਲ ਸਭੈ ਮਨ ਤੇ ਸਭ ਗਯਾਨ ਹੁਤੇ ਸੁ ਟਰਿਯੋ ਹੈ।
ਸੋ ਮਿਲਿ ਕੈ ਸੰਗਿ ਗ੍ਵਰਨਿ ਕੋ ਅਤਿ ਪ੍ਰੀਤਿ ਕੀ ਬਾਤ ਕੇ ਸੰਗਿ ਢਰਿਯੋ ਹੈ।
ਗਯਾਨ ਕੇ ਡਾਰ ਮਨੋ ਕਪਰੇ ਹਿਤ ਕੀ ਸਰਿਤਾ ਹਿਤ ਮਹਿ ਕੂਦ ਪਰਿਯੋ ਹੈ॥ ੯੩੦॥

Jab udhav so eh bhaat kahiyo tab udhav ko mann prem bhariyo hai.
Aaor gayi sudh bhuul sabae mann te sabh gayaan huto su tariyo hai.
So mil kae sang gavarn ke att preet ki baat ke sang dhariyo hai.
Gayaan ke daar mano kapre hitt ki sarita hitt mehh kuud pariyo hai. (930)

ਯੌ ਕਹਿ ਸੰਗਿ ਗੁਆਰਨਿ ਕੇ ਜਬ ਹੀ ਸਭ ਗ੍ਵਰਨਿ ਕੋ ਹਿਤ ਚੀਨੋ।
ਊਧਵ ਗਯਾਨ ਦਯੋ ਤਜਿ ਕੈ ਮਨ ਮੈ ਜਬ ਪ੍ਰੇਮ ਕੋ ਸੰਗ੍ਰਹ ਕੀਨੋ।
ਹੋਇ ਗਯੋ ਤਨਮੈ ਹਿਤ ਸੋ ਇਹ ਭਾਤਿ ਕਹਿਯੋ ਸੁ ਕਰਿਯੋ ਬ੍ਰਿਜ ਹੀਨੋ।
ਤਯਾਗਿ ਗਏ ਤੁਮ ਕੋ ਮਥਰਾ ਤਿਹ ਤੇ ਹਰਿ ਕਾਮ ਸਖੀ ਘਟ ਕੀਨੋ॥ ੯੩੧॥

Yo keh sang guaran ke jab hi sabh gavarn ko hitt chinno.
Udhav gayaan dayo taj kae mann mae jab prem ko sangreh kinno.
Hoye gayo tanmae hitt so eh bhaat kahiyo su kariyo brij hinno.
Tayaag gaye tum ko mathra tehh te har kaam sakhi
ghat kinno (931)

ਊਧਵ ਬਾਚ ਗੋਪਿਨ ਸੋ

ਸਵੈਯਾ

ਜਾਇ ਕੈ ਹਉ ਮਥਰਾ ਮੈ ਸਖੀ ਹਰਿ ਤੇ ਤੁਮ ਲਯੈਬੇ ਕੋ ਦੂਤ ਪਠੈ ਹੋ।
ਬੀਤਤ ਜੋ ਤੁਮ ਪੈ ਬਿਰਥਾ ਸਭ ਹੀ ਜਦੁਰਾਇ ਕੇ ਪਾਸਿ ਕਹੈ ਹੋ।
ਕੈ ਤੁਮਰੀ ਬਿਨਤੀ ਉਹ ਪੈ ਬਿਧਿ ਜਾ ਰਿਝ ਹੈ ਬਿਧਿ ਤਾ ਰਿਝਵੈ ਹੋ।
ਪਾਇਨ ਪੈ ਕਬਿ ਸਯਾਮ ਕਹੈ ਹਰਿ ਕੌ ਬ੍ਰਿਜ ਭੀਤਰ ਫੇਰਿ ਲਿਯੈ ਹੈ॥ ੯੩੨॥

Udhav Baach Gopinn So

Swaiyya

Jaye kae hayu mathra mae sakhi har te tum layaebe ko duut pathae ho.
Beetat jo tum pae birtha sabh hi jaduraye ke paas kahae ho.
Kae tumri binnti ohh pae bidh ja rijh hai bidh ta rijhvae ho.
Paainn pae kab sayaam kahae har ko brij bhitar pher
liyae ho. (932)

When the milkmaids told Udhav like this he was filled with great affection and regard for the milkmaids. Infact he had tost all his sense of proportion and had become complietely lost in their favour having been divested of all his knowledge or reasoning. He had become one with the milkmaids in their predicament and was convinced of their extreme love (for Krishna). It seemed as if he had shaken up all the cover (clothing) of reasoning (logic) and was swayed into the river of love. (930)

When such words were exchanged with the milkmaids he was fully convinced of their love (for Krishna). Thus Uadhav had given up all his knowledge or reasoning and was filled only with the cult of love in his heart. He was himself filled with the instinct of love, and told like this, that Krishna had left Brij in complete desolation, making it lifeless. "O friends! He had deserted all womenfolk like you and gone to Mathura, as such Krishna had done an unreputable action (which was bad in taste). (931)

So Udhav told the milkmaids -

Swaiyya'

"O dear friends! On reaching Mathura. I would request Krishna to send his emissary to take you all to Mathura. Whatever predicament of suffering you are having, would be explained to Krishna in detail. I would explain to Krishna about your request, as it suited him, for action." The poet siam has stated that he would bow and request Krishna, and make him agree to visit Brij again. (932)

ਯੌ ਜਬ ਊਧਵ ਬਾਤ ਕਹੀ ਉਠਿ ਪਾਇਨ ਲਾਗਤ ਭੀ ਤਬ ਸੋਊ।
ਦੂਖ ਘਟਿਓ ਤਿਨ ਕੋ ਮਨ ਤੇ ਅਤਿ ਹੀ ਮਨ ਭੀਤਰ ਆਨੰਦ ਹੋਊ।
ਕੈ ਬਿਨਤੀ ਸੰਗਿ ਊਧਵ ਕੇ ਕਬਿ ਸਯਾਮ ਕਹੈ ਬਿਧਿ ਯਾ ਉਚਰੋਊ।
ਸਯਾਮ ਸੋ ਜਾਇ ਕੈ ਯੌ ਕਹੀਯੋ ਕਰਿ ਕੈ ਕਹਿਯੋ ਪ੍ਰੀਤਿ ਨ ਤਯਾਗਤ ਕੋਊ।। ੯੩੩।।

Yo jab udhav baat kahi uth paainn laagat bhi tab soyu.
Duukh ghatiyo tinn ke mann te att hi mann bhitar anand hoyu.
Kae binnti sang udhav ke kab sayaam kahae bidh ya ucharyo.
Sayaam so jaye kae yo kahiyo kar kae kahiyo preet
na tayaagat koyu (933)

ਕੁੰਜ ਗਲੀਨ ਮੈ ਖੇਲਤ ਹੀ ਸਭ ਹੀ ਮਨ ਗ੍ਵਰਨਿ ਕੋ ਹਰਿਓ।
ਜਿਨ ਕੇ ਹਿਤ ਲੋਗਨ ਹਾਸ ਸਹਿਯੋ ਜਿਨ ਕੋ ਹਿਤ ਸਤ੍ਰਨ ਸੋ ਲਰਿਓ।
ਸੰਗਿ ਊਧਵ ਕੋ ਕਬਿ ਸਯਾਮ ਕਹੈ ਬਿਨਤੀ ਕਰਿ ਕੈ ਇਮ ਉਚਰਿਓ।
ਹਮ ਤਯਾਗਿ ਗਏ ਬ੍ਰਿਜ ਮੈ ਮਥਰਾ ਤਿਹ ਤੇ ਤੁਮ ਕਾਮ ਬੁਰੋ ਕਰਿਓ।। ੯੩੪।।

Kunj galeen mae khelat hi sabh hi mann gavaran ko hariyo.
Jinn ke hitt logan haas sahiyo jinnn ke hitt satran so lariyo.
Sang udhav ke kab sayaam kahae binnti kar kae imm uchariyo.
Ham tayaag gaye brij mae mathra tehh te tum kaam
buro kariyo. (934)

ਬ੍ਰਿਜ ਬਾਸਨ ਤਯਾਗਿ ਗਏ ਮਥੁਰਾ ਪੁਰ ਬਾਸਨਿ ਕੇ ਰਸ ਭੀਤਰ ਪਾਗਿਓ।
ਪ੍ਰੇਮ ਜਿਤੋ ਪਰ ਗ੍ਵਰਨਿ ਥੋ ਉਨ ਸੰਗਿ ਰਚੇ ਇਨ ਤੇ ਸਭ ਭਾਗਿਓ।
ਦੈ ਤੁਹਿ ਹਾਥਿ ਸੁਨੋ ਬਤੀਯਾ ਹਮ ਜੋਗ ਕੇ ਭੇਖ ਪਠਾਵਨ ਲਾਗਿਓ।
ਤਾ ਸੰਗਿ ਊਧਵ ਯੌ ਕਹੀਯੌ ਹਰਿ ਜੂ ਤੁਮ ਪ੍ਰੇਮ ਸਭੈ ਅਬ ਤਯਾਗਿਓ।। ੯੩੫।।

Brij basan tayaag gaye Mathura pur basan ke rass bhitar pagiyo.
Prem jito par gavaran tho unn sang rache innn te sabh bhagiyo.
Dae tuhe haath suno batiya ham jog ke bẖekh pathavan lagiyo.
Ta sang udhav yo kahiyo har ju tum prem sabhae
ab tayagiyo. (935)

When Udhav said things like this, all of them felt happy at Udhav and their suffering was mitigated and they felt extremely happy at heart. The poet siam has stated that the milkmaids requested Udhav and told him like this. When you go to meet Krishna, please convey to him that "No one deserts his beloved ones, after having developed love for them." (933)

"(O Krishna!) While playing in the bye-lanes of Kunj town, you had won over the hearts of the milkmaids. For the sake of love of these milkmaids, you had borne the jeals of people and for their love you had fought against the enemies." The poet siam has stated that the milkmaids thus requested Udhav and told him, "Having deserted us in Kunj, Krishna had gone to Mathura, which was a very bad action (function) on his part." (934)

"(O Krishna!)" You had deserted those living in Brij and had got engrossed in the love of those living in the city. The extent of love you had for us, you had forgotten that, being enamoured by the love of the city residents (women)." "O Udhav! Please listen carefully as he had sent us the clothes of ascetic women (jogans) through you only. O Udhav! Go and tell him "O Krishna! You had forgotten all our love and affection." (935)

ਊਧਵ ਜੋ ਤਜਿ ਕੈ ਬ੍ਰਿਜ ਕੋ ਚਲਿ ਕੈ ਜਬ ਹੀ ਮਥੁਰਾ ਪੁਰਿ ਜਈਯੈ।
ਪੈ ਅਪੁਨੇ ਚਿਤ ਮੈ ਹਿਤ ਕੈ ਹਮ ਓਰ ਤੇ ਸਯਾਮ ਕੇ ਪਾਇਨ ਪਈਯੈ।
ਕੈ ਅਤਿ ਹੀ ਬਿਨਤੀ ਤਿਹ ਪੈ ਫਿਰ ਕੈ ਇਹ ਭਾਤਿ ਸੋ ਉਤਰ ਦਈਯੈ।
ਪ੍ਰੀਤਿ ਨਿਬਾਹੀਯੈ ਤਉ ਕਰੀਯੈ ਪਰ ਯੌ ਨਹੀ ਕਾਹੂੰ ਸੋ ਪ੍ਰੀਤਿ ਕਰਈਯੈ॥ ੯੩੬॥

Udhav jo taj kae brij ko chal kae jab hi Mathura pur jaiyae.
Pae apne chit mae hitt kae ham or te sayaam ke paainn paiayae.
Kae att hi binnti tehh pae phir kae eh bhaat so utar daiyae.
Preet nibahiyae tayu kariyae par yo nahi kaahunn
so preet kariyae. (936)

ਊਧਵ ਮੋ ਸੁਨ ਲੈ ਬਤੀਯਾ ਜਦੁਬੀਰ ਕੋ ਧਯਾਨ ਜਬੈ ਕਰਿ ਹੋ।
ਬਿਰਹਾ ਤਬ ਆਇ ਕੈ ਮੋਹਿ ਗ੍ਰਸੈ ਤਿਹ ਕੇ ਗ੍ਰਸਏ ਨ ਜੀਯੋ ਮਰਿ ਹੈ।
ਨ ਕਛੂ ਸੁਧਿ ਮੋ ਤਨ ਮੈ ਰਹਿ ਹੈ ਧਰਨੀ ਹੈ੍ ਬਿਸੁਧੀ ਝਰਿ ਹੋ।
ਤਿਹ ਤੇ ਹਮ ਕੋ ਬ੍ਰਿਥਾ ਕਹੀਐ ਕਿਹ ਭਾਤਿ ਸੋ ਧੀਰਜ ਹਉ ਧਰਿ ਹੋ॥ ੯੩੭॥

Udhav mo sun lae batiya jadubeer ko dhayaan jabae kar ho.
Birha tab aaye kae mohe grasae tehh ke grase na jiyo marr ho.
Na kachu sudh mo tann mae reh hae dharni par haav bisudhi jheer ho.
Tehh te ham ko birtha kahiyae keh bhaat so dheeraj
hayu dhar ho. (937)

ਦੀਨ ਹੈ੍ ਗ੍ਵਰਨਿ ਸੋਊ ਕਹੈ ਕਬਿ ਸਯਾਮ ਜੁ ਥੀ ਅਤਿ ਹੀ ਅਭਿਮਾਨੀ।
ਕੰਚਨ ਸੇ ਤਨ ਕੰਜ ਮੁਖ ਜੋਊ ਰੂਪ ਬਿਖੈ ਰਤਿ ਕੀ ਫੁਨਿ ਸਾਨੀ।
ਯੌ ਕਹੈ ਬਯਾਕੁਲ ਹੈ੍ ਬਤੀਯਾ ਕਬਿ ਨੇ ਤਿਹ ਕੀ ਉਪਮਾ ਪਹਿਚਾਨੀ।
ਊਧਵ ਗ੍ਵਰਨੀਯਾ ਸਫਰੀ ਸਭ ਨਾਮ ਲੈ ਸਯਾਮ ਕੋ ਜੀਵਤ ਪਾਨੀ॥ ੯੩੮॥

Deen haav gavaran soyu kahae kab sayaam ju thi att hi abhimani.
Kanchan se tann kanj mukhi joyu roop bhikhae ratt ki phun saani.
Yo kahae bayakul haav batiya kab ne tehh ki upma pehchaani.
Udhav gavarniya saphri sabh naam lae sayaam ko jeevat paani. (938)

"O Udhav! When you will go to Mathura leaving this Brij town, then bow to Krishna with respect and love on our behalf and them with great respect on our behalf you tell Krishna like this. "One should develop love with someone only if one could continue to support it, otherwise one should not get engrossed in love with others." (936)

"O Udhav! Listen to my words. Whenever I meditate on Krishna, my heart is filled with the pangs of separation. Thus at the time of this thought in mind, I am neither alive nor feel without life. Infact, my body has no sense of existence (consciousness) and I fall down on the ground in an unconscious state. So you go and tell Krishna about my state of mind, so how could I have patience of mind?" (937)

The poet siam has stated that the milkmaids who used to feel very proud of themselves, were telling their story in very humble ways. Those maids, whose beauty was comparable to the spouse of the god of love, they were talking madly in love, which has been described by the poet in these words. "O Udhav! All the milkmaids were like the fish, who were living (alive) in the waters of Krishna's name only." (938)

ਆਤੁਤ ਹੈ ਬ੍ਰਿਖਭਾਨ ਸੁਤਾ ਸੰਗਿ ਊਧਵ ਕੇ ਸੁ ਕਹਿਯੋ ਇਮ ਬੈਨਾ।
ਭੂਖਨ ਭੋਜਨ ਧਾਮ ਜਿਤੋ ਹਮ ਕੇ ਜਦੁਬੀਰ ਬਿਨਾ ਸੁ ਰੁਚੈ ਨਾ।
ਯੌ ਕਹਿ ਸਯਾਮ ਬਿਯੋਗ ਬਿਖੈ ਬਸ ਗੇ ਕਬਿ ਨੇ ਜਸ ਯੌ ਉਚਰੈਨਾ।
ਰੋਵਤ ਭੀ ਅਤਿ ਹੀ ਦੁਖ ਸੋ ਜੁ ਹੁਤੇ ਮਨੋ ਬਾਲ ਕੇ ਕੰਜਨ ਨੈਨਾ।। ੯੩੯।।

Aatur haav brikhbhaan suta sang udhav ke su kahiyo imm baena.
Bhookhan bhojan dhaam jito ham ke jadubeer binna su rachae na.
Yo keh sayaam biyog bikhae bass ge kab ne jas yo uchraena.
Rovat bhi att hi dukh so ju hute mano baal ke
kanjan naena (939)

ਬ੍ਰਿਖਭਾਨ ਸੁਤਾ ਅਤਿ ਪ੍ਰੇਮ ਛਕੀ ਮਨ ਮੈ ਜਦੁਬੀਰ ਕੋ ਧਿਆਨ ਲਗੈ ਕੈ।
ਰੋਵਤ ਭੀ ਅਤਿ ਹੀ ਦੁਖ ਸੋ ਸੰਗ ਕਾਜਰ ਨੀਰ ਗਿਰਿਯੋ ਢਰ ਕੈ ਕੈ।
ਤਾ ਛਬਿ ਕੋ ਜਸੁ ਉਚ ਮਹਾ ਕਬਿ ਸਯਾਮ ਕਹਿਯੋ ਮੁਖ ਤੇ ਉਮਗੈ ਕੈ।
ਚੰਦਹਿ ਕੋ ਜੁ ਕਲੰਕ ਹੁਤੋ ਮਨੋ ਨੈਨਨਿ ਪੈਡ ਚਲਯੋ ਨਿਚੁਰੈ ਕੈ।। ੯੪੦।।

Brikhbhan suta att prem chhaki mann mae jadubeer ko
dhayaan lagae kae.
Rovat bhi att hi dukh so sang kajar neer giriyo dhar kae kae.
Ta chabh ko jas uuch maha kab sayaam kahiyo mukh
te umgae kae.
Chandeh ko ju kalank huto mano naenan paaed chalyo
nichurae kae. (940)

ਗਹਿ ਧੀਰਜ ਊਧਵ ਸੋ ਬਚਨਾ ਬ੍ਰਿਖਭਾਨ ਸੁਤਾ ਇਹ ਭਾਤਿ ਉਚਾਰੇ।
ਨੇਹੁ ਤਜਿਯੋ ਬ੍ਰਿਜ ਬਾਸਨ ਸੋ ਤਿਹ ਤੈ ਕਛੂ ਜਾਨਤ ਦੋਖ ਬਿਚਾਰੇ।
ਬੈਠਿ ਗਏ ਰਥ ਭੀਤਰ ਆਪ ਨਹੀ ਇਨ ਕੀ ਸੋਊ ਓਰਿ ਨਿਹਾਰੇ।
ਤਯਾਗ ਗਏ ਬ੍ਰਿਜ ਕੋ ਮਥੁਰਾ ਹਮ ਜਾਨਤ ਹੈ ਘਟ ਭਾਗ ਹਮਾਰੇ।। ੯੪੧।।

Geh dheeraj udhav so bachna brikhbhan suta eh bhaat uchare.
Neh tajiyo brij basan so tehh te kachu janat dokh bichare.
Baith gaye rath bhitar aap nahi innn ki soyu orr nihare.
Tayaag gaye brij ko Mathura ham janat hae ghat
bhaag hamare. (941)

Radha had spoken to Udhav like this, being distressed extremely with pain (of separation). Even all the delicious foods, ornaments, and the house does not have any attraction for me, without the presence of Krishna. Her eyes were completely overtaken (overpowered) by the separation of Krishna, and its beauty has been explained (praised) by the poet like this. The lotus like eyes of the damsel Radha were wet with tears as if she was crying in pain. (939)

Radha was fully immersed in Krishna's love and was thinking in her mind about him only. She started crying and wailing in great distress, which made her tears wash down the collyrium of the eyes. The beauty of the scene had impressed the poet siam so much that he has described it as such. It appeared as if the moon's ignomy had appeared through the eyes being washed away. (940)

Having gathered some patience, then Radha told Udhav in such touching words. "Since Krishna had lost all love for the milkmaids of Kunj, it seened he had found some shortcomings in us. When he had seated himself in the chariot, he did not even look at them (milkmaids). It seemed that our luck had forsaken us so he had deserted Brij and gone to Mathura." (941)

ਜਬ ਜੈਹੋ ਕਹਿਯੋ ਮਥੁਰਾ ਕੈ ਬਿਖੈ ਹਰਿ ਪੈ ਹਮਰੀ ਬਿਨਤੀ ਇਹ ਕੀਜੈ।
ਪਾਇਨ ਕੋ ਗਹਿ ਕੈ ਰਹੀਯੋ ਘਟਕਾ ਦਸ ਜੋ ਮੁਹਿ ਨਾਮਹਿ ਲੀਜੋ।
ਤਾਹੀ ਕੇ ਪਾਛੇ ਤੇ ਮੋ ਬਤੀਯਾ ਸੁਨਿ ਲੈ ਇਹ ਭਾਤਹਿ ਸੋ ਉਚਰੀਜੈ।
ਜਾਨਤ ਹੋ ਹਿਤ ਤਯਾਗ ਗਏ ਕਬਹੂੰ ਹਮਰੇ ਹਿਤ ਕੇ ਸੰਗ ਭੀਜੋ॥ ੯੪੨॥

Jab jaeho kahiyo Mathura kae bhiake har pae hamri binnti eh kijo.
Paainn ko geh kae rahiyo ghatka das jo muhe namaeh lijo.
Taahi ke pachhe te mo batiya sun lae eh bhateh so ucharijo.
Janat ho hitt tayaag gaye kabhun hamre hitt ke sang bhijo. (942)

ਊਧਵ ਕੋ ਬ੍ਰਿਖਭਾਨ ਸੁਤਾ ਬਚਨਾ ਇਹ ਭਾਤਿ ਸੋ ਉਚਰਿਯੋ ਹੈ।
ਤਿਆਗ ਦਈ ਜਬ ਅਉਰ ਕਥਾ ਮਨ ਜਉ ਸੰਗਿ ਸਯਾਮ ਕੇ ਪ੍ਰੇਮ ਭਰਿਯੋ ਹੈ।
ਤਾ ਸੰਗ ਸੋਊ ਕਹੋ ਬਤੀਯਾ ਬਨ ਮੈ ਹਮਰੋ ਜੋਊ ਸੰਗਿ ਅਰਿਯੋ ਹੈ।
ਮੈ ਤੁਮਰੇ ਸੰਗਿ ਮਾਨ ਕਰਿਯੋ ਤੁਮ ਹੂੰ ਹਮਰੇ ਮਾਨ ਕਰਿਯੋ ਹੈ॥ ੯੪੩॥

Udhav ko brikhbhaan suta bachna eh bhaat so uchriyo hai.
Tayaag dayi jab aor katha mann jayo sang sayaam ke prem bhariyo hai.
Ta sang soyu kaho batiya ban mae hamro jaoyu sang ariyo hai.
Mai tumre sang maan kariyo tum hun hamre sang
maan kariyo hai. (943)

ਬਨ ਮੈ ਹਮਰੋ ਸੰਗਿ ਕੇਲ ਕਰੇ ਮਨ ਮੈ ਅਬ ਸੋ ਜਦੁਬੀਰ ਚਿਤਾਰੋ।
ਮੋਰੇ ਜੁ ਸੰਗਿ ਕਹੀ ਬਤੀਯਾ ਹਿਤ ਕੀ ਸੋਈ ਅਪਨੇ ਚਿਤ ਨਿਹਾਰੋ।
ਤਾਹੀ ਕੋ ਧਯਾਨ ਕਰੋ ਕਿਹ ਹੇਤ ਤਜਿਯੋ ਬ੍ਰਿਜ ਔ ਮਥੁਰਾ ਕੋ ਪਧਾਰੋ।
ਜਾਨਤ ਹੈ ਤੁਮਰੋ ਕਛੂ ਦੋਸ ਨਹੀ ਕਛੂ ਹੈ ਘਟ ਭਾਗ ਹਮਰੋ॥ ੯੪੪॥

Ban mae hamro sang kel kare mann mae ab so
jadubeer chitaro.
Moro ju sang kahi batiya hitt ki soyi apne chit niharo.
Tahi ko dhayan karo keh het tajiyo brij aoo Mathura ko padharo.
Jaanat hae tumro kachu dos nahi kachu hai ghat
bhaag hamaro. (944)

"O Udhav! When you go to Mathura, then please tell Krishna and make this request on our behalf. Please hold his feet for ten hours (gharian) and then mention my name. Now listen to my words and pass on this message. I know that now you have lost all love for us, but at least once you may recall our great love for you and be satisfied with its sincerity." (942)

Radha had talked to Udhav like this. Since the time she was filled with Krishna's love, she had forgotten about all other things (and given up other details). Please tell him the same thing just as he had been obstinate towards me in the forest. That time I had shown my anger towards him, so now he had shown his wrath towards me. (943)

"In the forest, you had played with me the games of love, O Krishna! Try to remember those moments. Just try to remember those moments (events) of love which you (passed) did towards me. Just think of those times. Why had you discarded Brij and gone to Mathura now? I fully well know that there was no fault of yours, it was due to my bad luck only." (944)

ਯੌ ਸੁਨਿ ਉਤਰ ਦੇਤ ਭਯੋ ਊਧਵ ਪ੍ਰੀਤਿ ਘਨੀ ਹਰਿ ਕੀ ਸੰਗ ਤੇਰੈ।
ਜਾਨਤ ਹੋ ਅਬ ਆਵਤ ਹੈ ਉਪਜੈ ਇਹ ਚਿੰਤ ਕਹਿਯੋ ਮਨ ਮੇਰੈ।
ਕਿਉ ਮਥੁਰਾ ਤਜਿ ਆਵਤ ਹੈ ਜੁ ਫਿਰੈ ਨਹਿ ਗ੍ਵਰਨਿ ਕੇ ਫੁਨਿ ਫੇਰੈ।
ਜਾਨਤ ਹੈ ਹਮਰੇ ਘਟਿ ਭਾਗਨ ਆਵਤ ਹੈ ਹਰਿ ਜੂ ਫਿਰਿ ਡੇਰੈ।। ੯੪੫।।

Yo sun utar det bhayo udhav preet ghani har ki sang terae.
Janat ho ab aavat hai upjae eh chinnt kahiyo mann merae.
Kiyo mathra taj aavat hae ju phirae neh gavaran ke phun pherae.
Janat hae hamre ghat bhagan aavat hae har ju phir derae. (945)

ਯੌ ਕਹਿ ਰੋਵਤ ਭੀ ਲਲਨਾ ਅਪਨੇ ਮਨ ਮੈ ਅਤਿ ਸੋਕ ਬਢਾਯੋ।
ਝੂਮਿ ਗਿਰੀ ਪ੍ਰਿਥਮੀ ਪਰ ਸੋ ਹ੍ਰਿਦੈ ਆਨੰਦ ਥੋ ਤਿਤਨੇ ਬਿਸਰਾਯੋ।
ਭੂਲ ਗਈ ਸੁਧਿ ਅਉਰ ਸਬੈ ਹਰਿ ਕੋ ਮਨ ਧਯਾਨ ਬਿਖੈ ਤਿਨ ਲਾਯੋ।
ਯੌ ਕਹਿ ਊਧਵ ਸੋ ਤਿਨਿ ਟੇਰਿ ਹਹਾ ਹਮਰੇ ਗ੍ਰਿਹਿ ਸਯਾਮ ਨ ਆਯੋ।। ੯੪੬।।

Yo keh rovat bhi lalna apne mann mai att sok badayo.
Jhoom giri prithmi par so hirdae anand tho titno bisrayo.
Bhool gayi sudh aaur sabhae har ke mann dhayaan
bhikahe tinn layo.
Yo keh udhav so tinn ter hahaa hamre greh
sayaam na aayo. (946)

ਜਾਹੀ ਕੈ ਸੰਗਿ ਸੁਨੋ ਮਿਲ ਕੈ ਹਮ ਕੁੰਜ ਗਲੀਨ ਮੈ ਖੇਲ ਮਚਾਯੋ।
ਗਾਵਤ ਭਯੋ ਠਉਰ ਤਹਾ ਹਮਹੂੰ ਮਿਲ ਕੈ ਤਹ ਮੰਗਲ ਗਾਯੋ।
ਸੋ ਬ੍ਰਿਜ ਤਯਾਗਿ ਗਏ ਮਥੁਰਾ ਇਨ ਗ੍ਵਰਨਿ ਤੇ ਮਨੂਆ ਉਚਟਾਯੋ।
ਯੌ ਕਹਿ ਊਧਵ ਸੋ ਤਿਨ ਟੇਰਿ ਹਹਾ ਹਮਰੇ ਗ੍ਰਿਹਿ ਸਯਾਮ ਨ ਆਯੋ।। ੯੪੭।।

Jaahi ke sang suno mil kae ham kunj galeen mae khel machayo.
Gavat bhayo soyu thor taha hamhun mil kae tehh mangal gayo.
So brij tayag gaye Mathura innn gavaran te manuya uchtayo.
Yo keh udhav so tinn ter hahaa hamre greh sayaam
na aayo. (947)

Having heard these words, Udhav replied "That Krishna had great love for you. (O Rahda!) I know fully that he would come back again. My mind also feels that this very thought has crossed your mind (that he would come back). Why would he come back leaving Mathura, when he did not relent after the milkmaids had told him not to go? (Then Radha said), "I know that my luck was not favouring me, since I know, Krishna would never return to his house." (945)

Having said these words Radha started crying and felt greatly distressed at heart. Feeling dizzy (badly) she fell down on the ground and forgot all about the comforts and bliss, she had enjoyed earlier. She was only meditating on Krishna, having lost her consciousness. Then she said to Udhav in a loud voice, "Alas! Krishna had not come to my place (home) so far!" (946)

"O Udhav! Listen to me! (Krishna), with whom we had played many games (of love) in the bye-lanes of Kunj, when he had started singing songs of joy, and we also joined him in singing songs of joy. The same Krishna had gone to Mathura, having deserted Brij, thus causing great mental (torture) distress to the milkmaids. Saying these words, she again told Udhav in a loud, crying voice, "Alas! Krishna had not turned up so far at my place!" (947)

ਬ੍ਰਿਜ ਤਯਾਗਿ ਗਯੋ ਮਥਰਾ ਕੋ ਸੋਊ ਮਨ ਤੇ ਸਭ ਹੀ ਬ੍ਰਿਜ ਨਾਥ ਬਿਸਾਰੀ।
ਸੰਗ ਰਚੇ ਪੁਰ ਬਾਸਿਨ ਕੇ ਕਬਿ ਸਯਾਮ ਕਹੈ ਸੋਊ ਜਾਨਿ ਪਿਆਰੀ।
ਉਧਵ ਜੂ ਸੁਨੀਯੈ ਬਿਰਥਾ ਤਿਹ ਤੇ ਅਤਿ ਬਯਾਕੁਲ ਭੀ ਬ੍ਰਿਜ ਨਾਰੀ।
ਕੰਚੁਰੀ ਜਿਉ ਅਹਿਰਾਜ ਤਜੈ ਤਿਹ ਭਾਤਿ ਤਜੀ ਬ੍ਰਿਜ ਨਾਰ ਮੁਰਾਰੀ।। ੯੪੮।।

Brij tayaag gayo mathra ko soyu mann te sabh hi brij naath bisari.
Sang rache pur basan ke kab sayaam kahae soyu jaan piyari.
Udhav ju suniyae birtha tehh te att bayakul bhi brij naari.
Kanchuri jiyo aehraaj tajae tehh bhaat taji brij naar muraari. (948)

ਊਧਵ ਕੇ ਫਿਰਿ ਸੰਗਿ ਕਹਿਯੋ ਕਬਿ ਸਯਾਮ ਕਹੈ ਬ੍ਰਿਖਭਾਨ ਜਈ ਹੈ।
ਜਾ ਮੁਖ ਕੇ ਸਮ ਚੰਦ੍ ਪ੍ਰਭਾ ਜੁ ਤਿਹੂੰ ਪੁਰ ਮਾਨਹੁ ਰੂਪ ਮਈ ਹੈ।
ਸਯਾਮ ਗਯੋ ਤਜਿ ਕੈ ਬ੍ਰਿਜ ਕੋ ਤਿਹ ਤੇ ਅਤਿ ਬਯਾਕੁਲ ਚਿਤ ਭਈ ਹੈ।
ਜਾ ਦਿਨ ਤੇ ਮਥੁਰਾ ਮੈ ਗਏ ਬਿਨੁ ਤੈ ਹਮਰੀ ਸੁਧਿ ਹੂੰ ਨ ਲਈ ਹੈ।। ੯੪੯।।

Udhav ke phir sang kahiyo kab sayaam kahae hai
brikhbhaan jayi hai.
Ja mukh ke sam chandar prabha ju tinnhun pur manho
roop mayi hai.
Sayaam gayo taj kae brij ko tehh te att bayakul chit bhayi hai.
Ja dinn ke Mathura mai gaye binn taev hamri sudh hun
na layi hai. (949)

ਜਾ ਦਿਨ ਕੇ ਬ੍ਰਿਜ ਤਯਾਗਿ ਗਏ ਬਿਨ ਤੈ ਕੋਊ ਮਾਨਸ ਹੂੰ ਨ ਪਠਾਯੋ।
ਹੋਤ ਜਿਤੋ ਇਨ ਉਪਰ ਥੋ ਕਬਿ ਸਯਾਮ ਕਹੈ ਤਿਤਨੋ ਬਿਸਰਾਯੋ।
ਆਪ ਰਚੋ ਪੁਰ ਬਾਸਿਨ ਸੋ ਇਨ ਕੋ ਦੁਖੁ ਦੈ ਉਠ ਕੋ ਰਿਝਵਾਯੋ।
ਤਾ ਸੰਗਿ ਜਾਇ ਕੋ ਯੌ ਕਹੀਯੋ ਹਰਿ ਜੀ ਤੁਮਰੇ ਕਹੁ ਕਾ ਜੀਯ ਆਯੋ।। ੯੫੦।।

Ja dinn ke brij tayaag gaye binn taaev koyu manas
hun na pathayo.
Het jito inn upar tho kab sayaam kahae titno bisrayao.
Aap rachae pur basan so inn ko dukh dae un ko rijhvayo.
Ta sang jaye ko yo kahiyo har ji tumre kahu ka
jiye aayo. (950)

"Sri Krishna had deserted Brij and gone to Mathura, having completely forgotten us from his mind. The poet siam has stated that he had been enamoured by the love (ensnared by) of the town women and had endeared himself in their love. "O Udhav! Listen to our painful predicament, for which all the women folk of Brij were desperate in his separation. Just as a snake shakes off his skin, similarly Krishna had discarded the Brij women. (948)

The poet siam has stated that Radha then addressed Udhav like this, whose face was shinnig like the moon, and who was most beautiful in all the three worlds. Sri Krishna had deserted Brij town as such she was feeling restless like a mad person. Since the day Sri Krishna had left for Mathura, nobody else except you had bothered to find out about our welfare. (949)

Since the day of leaving Brij town, (by Krishna) no one else except you had been sent to us by him. The poet siam has stated that all the love, which Krishna had for the milkmaids, had been completely lost (forgotten). He himself was enjoying the company of city damsels and having caused pain and suffering to the milkmaids, he was trying to placate the city women. "O Udhav! Go to Krishna and tell him. "O Krishna! What had cropped up in your mind?" (950)

ਤਯਾਗਿ ਗਏ ਮਥੁਰਾ ਬ੍ਰਿਜ ਕਉ ਚਲਿ ਕੈ ਫਿਰਿ ਆਪ ਨਹੀ ਬ੍ਰਿਜ ਆਏ।
ਸੰਗਿ ਰਚੇ ਪੁਰਬਾਸਿਨ ਕੇ ਕਬਿ ਸਯਾਮ ਕਹੈ ਮਨ ਆਨੰਦ ਪਾਏ।
ਦੈ ਗਯੋ ਹੈ ਇਨ ਕੋ ਦੁਖ ਊਧਵ ਪੈ ਮਨ ਮੈ ਨ ਹੁਲਾਸ ਬਢ਼ਾਏ।
ਆਪ ਨ ਥੇ ਬ੍ਰਿਜ ਮੈ ਉਪਜੇ ਇਨ ਸੋ ਸੁ ਭਏ ਛਿਨ ਬੀਚ ਪਰਾਏ।। ੯੫੧।।

Tayaag gaye Mathura brij kayo chal kae phir aap nahi brij aaye.
Sang rache purbasan ke kab sayaam kahae mann anand paye.
Dae gayo hai inn ko dukh udhav pae mann mae na hulas badhaye.
Aap na teh brij mae upje inn so su bhaye chinn beech paraye. (951)

ਤਯਾਗਿ ਗਏ ਨ ਲਈ ਇਨ ਕੀ ਸੁਧਿ ਹੋਤ ਕਛੂ ਮਨਿ ਮੋਹ ਤੁਹਾਰੋ।
ਆਪ ਰ੍ਚੈ ਪੁਰ ਬਾਸਿਨ ਸੋ ਇਨ ਕੈ ਸਭ ਪ੍ਰੇਮ ਬਿਦਾ ਕਰਿ ਡਾਰੈ।
ਤਾ ਤੇ ਨ ਮਾਨ ਕਰੋ ਫਿਰਿ ਆਵਹੁ ਜੀਤਤ ਭੇ ਤੁਮ ਹੂੰ ਹਮ ਹਾਰੇ।
ਤਾ ਤੈ ਤਜੋ ਮਥੁਰਾ ਫਿਰਿ ਆਵਹੁ ਹੇ ਸਭ ਗਊਅਨ ਕੇ ਰਖਵਾਰੇ।। ੯੫੨।।

Tayaag gaye na layi inn ki sudh hott kachhu mann moh tuhare.
Aap rache pur basan so inn ke sabh prem bida kar dare.
Ta te na maan karo phir aavoh jeetat bhe tum hun ham hare.
Ta te tajo Mathura phir aavoh he sabh gauan ke rakhvare. (952)

ਸਯਾਮ ਚਿਤਾਰ ਕੈ ਸਯਾਮ ਕਹੈ ਮਨ ਮੈ ਸਭ ਗ੍ਵਰਨੀਯਾ ਦ੍ਖ ਪਾਵੈ।
ਏਕ ਪਰੈ ਮੁਰਝਾਇ ਧਰਾ ਇਕ ਬਿਯੋਗ ਭਰੀ ਗੁਨ ਬਿਯੋਗ ਹੀ ਗਾਵੈ।
ਕੋਊ ਕਹੈ ਜਦੁਰਾ ਮੁਖ ਤੇ ਸੁਨਿ ਸ੍ਉਨਨ ਬਾਤ ਤਹਾ ਏਊ ਧਾਵੈ।
ਜਉ ਪਿਖਵੈ ਨ ਤਹਾ ਤਿਨ ਕੋ ਸੁ ਕਹੈ ਹਮ ਕੋ ਹਰਿ ਹਾਥਿ ਨ ਆਵੈ।। ੯੫੩।।

Sayam chitaar kae sayaam kahae mann mae sabh
gavarniya dukh pavae.
Ek parae murjhaye dhara ikk biyog bhari gun biyog hi gavaae.
Koyu kahae jadura mukh te sun sarunan baat taha aeyuu dhaave.
Jayu pikhave na taha tinn ko su kahae ko har
haath na aave. (953)

"Since the day you have left Brij town and gone to Mathura, you have not bothered to visit Brij at all". The poet siam has stated that you have got endeared to city dwellers and are enjoying bliss in their company. "O Udhav! Krishna had made these milkmaids to suffer and after that they have not gained any happiness or joyful moments. Infact, he was not a product of Brij town (he was not born here) as such he had become a stranger in no time. (951)

"(O Krishna!) You had deserted them and after that you never bothered to find out about their welfare. If you had some love or affection for them, then you would not have behaved in such a manner. You have got enamoured by the love of the city womenfolk, having forgotten about their love (for you). You should not feel proud about it and come back to Brij town. (You should not ignore us) (We agree), you have won the game and we have lost the game of love. O Caretaker of the cows! Pray leave Mathura and come back again to Brij town." (952)

The poet siam has stated that all the milkmaids, remembering the company of Krishna, were feeling distressed with agony; one milkmaid had fallen down unconscious on the ground while another was singing songs in his separation, full of agony. Someone was shouting (O Krishna!) for Krishna while another milkmaid, hearing these words with her ears runs away to another direction. When she does not see Krishna around, she says that now Krishna would never come in their grasp (midst). (953)

ਗ੍ਵਰਨਿ ਬਯਾਕੁਲ ਚਿਤ ਭਈ ਹਰਿ ਕੇ ਨਹੀ ਆਵਨ ਕੀ ਸੁਧਿ ਪਾਈ।
ਬਯਾਕੁਲ ਹੋਇ ਗਈ ਚਿਤ ਮੈ ਬ੍ਰਿਖਭਾਨ ਸੁਤਾ ਮਨ ਮੈ ਮੁਰਝਾਈ।
ਜੋ ਬਿਰਥਾ ਮਨ ਬੀਚ ਹੁਤੀ ਸੋਊ ਊਧਵ ਕੇ ਤਿਹ ਪਾਸ ਸੁਨਾਈ।
ਸਯਾਮ ਨ ਆਵਤ ਹੈ ਤਿਹ ਤੇ ਅਤਿ ਹੀ ਦੁਖ ਭਯੋ ਬਰਨਿਯੋ ਨਹੀ ਜਾਈ।। ੯੫੪।।

Gavaran bayakul chitt bhayi har ke nahi aavan ki sudh payi.
Bayakul hoye gayi chitt mae brikhbhaan suta mann mae murjhayi.
Jo birtha mann beech hati soyu udhav ke tehh paas sunayi.
Sayaam na aavat hae tehh te att hi dukh bhayo barniyo
nahi jayi. (954)

ਉਧਵ ਉਤਰ ਦੇਤ ਭਯੋ ਅਤਿ ਬਿਯੋਗ ਮਨੇ ਅਪਨੇ ਸੋਊ ਕੈ ਹੈ।
ਗ੍ਵਰਨਿ ਕੇ ਮਨ ਮਧਿ ਬਿਖੈ ਕਬਿ ਸਯਾਮ ਕਹੈ ਜੋਊ ਬਾਤ ਰੁਚੈ ਹੈ।
ਥੋਰੇ ਹੀ ਦਯੋਸਨ ਮੈ ਮਿਲਿ ਹੈ ਜਿਹ ਕੇ ਉਰ ਮੈ ਨ ਕਛੂ ਭ੍ਰਮ ਭੈ ਹੈ।
ਜੋਗਿਨ ਹੋਇ ਜਪੈ ਹਰਿ ਕੋ ਮੁਖ ਮਾਗਹੁ ਗੀ ਤੁਮ ਸੋ ਬਰੁ ਦੈ ਹੈ।। ੯੫੫।।

Udhav utar det bhayo att biyog mane apne soyu kae hai.
Gavran ke mann madh bhikhae kab sayaam kahae joyu baat ruchae hai.
Thore hi daryosan mae mil hae jeh ke urr mae na kachhu
bhram bhae hai.
Jogin hoye japo har ko mukh magoh gi tum so
baru dae hai. (955)

ਉਨ ਦੈ ਇਮ ਊਧਵ ਗਯਾਨ ਚਲਿਯੋ ਚਲਿ ਕੈ ਜਸੁਧਾ ਪਤਿ ਪੈ ਸੋਊ ਆਯੋ।
ਆਵਤ ਹੀ ਜਸੁਧਾ ਜਸੁਧਾ ਪਤਿ ਪਾਇਨ ਊਪਰ ਸੀਸ ਝੁਕਾਯੋ।
ਸਯਾਮ ਹੀ ਸਯਾਮ ਸਦਾ ਕਹੀਯੋ ਕਹਿ ਕੈ ਇਹ ਮੋ ਪਹਿ ਕਾਨ੍ਹ ਪਠਾਯੋ।
ਯੌ ਕਹਿ ਕੈ ਰਥ ਪੈ ਚੜ ਕੈ ਰਥ ਕੋ ਮਥੁਰਾ ਹੀ ਕੀ ਓਰਿ ਚਲਾਯੋ।। ੯੫੬।।

Unn dae imm udhav gayaan chaliyo chal kae jasudha
patt pae soyu aayo.
Aavat hi jasudha jasudha patt paainn upar sees jhukayo.
Sayaam hi sayaam sada kahiyo keh kae ehh mo peh
kaan pathayo.
Yo keh kae rath pae chadh kae rath ko Mathura hi ki
orr chalayo. (956)

Without hearing the news about Sri Krishna's return, the milkmaids were greatly distressed with madness. Radha also felt confounded in her mind, and had withered in her heart. Whatever bad state of mind she was suffering from, she had mentioned the same to Udhav. Since Krishna had not turned up, so she was feeling greatly pained, which could not be expressed. (954)

Udhav then replied as he was also feeling very sad at heart. The poet siam has stated that Udhav was saying the same thing, which was appealing to the milkmaids. Sri Krishna would soon meet them in a few days, and they should have no doubt about it in their mind. "You should meditate on him like an ascetic women, and Sri Krishna would bestow on you whatever you desire." (955)

After giving such a message of great enlightenment, Udhav came to meet Nand (Jasodha's spouse). As he came there Jasodha and Nand both bowed their heads to him. Then Udhav told them, that they should always repeat the name of siam as Sri Krishna had sent him for giving this message to them. After saying this, he rode his chariot and started moving his chariot towards Mathura. (956)

ਊਧਵ ਬਾਚ ਕਾਨ੍ਹ ਜੂ ਸੋ

ਸਵੈਯਾ

ਆਇ ਤਬੈ ਮਥੁਰਾ ਪੁਰ ਮੈ ਬਲਿਰਾਮ ਅਉ ਸਯਾਮ ਕੇ ਪਾਇ ਪਰਿਯੋ।
ਕਹਿਯੋ ਜੋ ਤੁਮ ਮੋ ਕਹਿ ਕੈ ਪਠਿਯੋ ਤਿਨ ਸੋ ਇਇ ਭਾਤਿ ਹੀ ਸੋ ਉਚਰਿਯੋ।
ਸੰਗ ਨੰਦ ਕੇ ਅਉ ਉਨ ਗ੍ਵਰਨਿ ਕੇ ਚਰਚਾ ਕਰਿ ਗਯਾਨ ਕੀ ਫੇਰਿ ਫਿਰਿਯੋ।
ਤੁਮਰੋ ਮੁਖ ਭਾਨੁ ਨਿਹਾਰਤ ਹੀ ਤੁਮ ਸੋ ਦੁਖ ਥੋ ਸਭ ਦੂਰ ਕਰਿਯੋ।। ੯੫੭।।

Udhav Baach Kaan Ju So

Swaiyya

Aaye tabae Mathura pur mae baliraam ayu sayaam ke paye pariyo.
Kahiyo jo tum mo keh kae pathiyo tinn so eh bhaat hi so uchriyo.
Sang nand ke ayu unn gavarn ke charcha kar gayaan ki pher phiriyo.
Tumro mukh bhaan niharat hi tam so dukh tho sabh
door kariyo. (957)

ਤੁਮਰੇ ਪਗ ਭੇਟਿ ਗਯੋ ਜਬ ਹੀ ਤਬ ਹੀ ਫੁਨਿ ਨੰਦ ਕੇ ਧਾਮਿ ਗਯੋ।
ਹਿਤ ਕੋ ਕਰਿ ਕੈ ਹਰਿ ਗਯਾਨ ਪ੍ਰਬੋਧ ਉਠਿਯੋ ਚਲਿ ਗ੍ਵਰਨਿ ਪਾਸ ਆਯੋ।
ਤੁਮਰੋ ਉਨ ਦੁਖ ਕਹਿਯੋ ਹਮ ਪੈ ਸੁਨਿ ਉਤਰ ਮੈ ਇਹ ਭਾਤਿ ਦਯੋ।
ਬਲਿ ਸਯਾਮਹਿ ਸਯਾਮ ਸਦਾ ਜਪੀਯੋ ਸੁਨਿ ਨਾਮਹਿ ਪ੍ਰੇਮ ਘਨੋ ਬਢਯੋ।। ੯੫੮।।

Tumre pag bhet gayo jab hi tab hi phun nand ke
dhaam gayo.
Tehh ko kar kae har gayaan parbodh uthiyo chal gavaran paas aayo.
Tumro unn dukh kahiyo ham pae sunn utar mae eh bhaat dayo.
Bal sayameh sayaam sada japiyo sun namaeh prem
ghano badhayo. (958)

Then Udhav said to Kahna -
Swaiyya'

Udhav then reached Mathura and paid his obeisance to Krishna, and Balram, and said, "Whatever message you had given me to be delivered to them, I have given the same message to them all. After giving a discourse of knowledge to Nand and the milkmaids, I have returned here. Having perceived your shining face like the sun, all the darkness of my dismay and distress had vanished." (957)

"After touching your lotus-feet when I had gone. I went straight to meet Nand. After giving your message of enlightenment to him, I had gone to meet the milkmaids. They had expressed their agony in your separation to me, and then I gave them this reply after listening to their tale of suffering. O damsels! Always meditate on the name of siam, repeating his name siam all the time. On hearing the name of siam, their love had grown byeond imagination." (958)

ਉਧਵ ਸੰਦੇਸ ਬਾਚ

ਸਵੈਯਾ

ਗ੍ਵਰਨਿ ਮੋ ਸੰਗਿ ਐਸੇ ਕਹਿਯੋ ਹਮ ਓਰ ਤੇ ਸਯਾਮ ਕੇ ਪਾਇਨ ਪਇਯੈ।
ਯੌ ਕਹੀਯੋ ਪੁਰ ਬਾਸਿਨ ਕੋ ਤਜਿ ਕੈ ਬ੍ਰਿਜ ਬਾਸਿਨ ਕੋ ਸੁਖੁ ਦਇਯੈ।
ਜਸੁਧਾ ਇਹ ਭਾਂਤਿ ਕਰੀ ਬਿਨਤੀ ਬਿਨਤੀ ਕਹੀਯੋ ਸੰਗਿ ਪੂਤ ਕਨਇਯੈ।
ਉਧਵ ਤਾ ਸੰਗ ਯੌ ਕਹੀਯੌ ਬਹੁਰੋ ਫਿਰਿ ਆਇ ਕੈ ਮਾਖਨ ਖਇਯੈ।। ੯੫੯।।

Udhav Sandes Baach

Swaiyya

Gavaran mo sang aaise kahiyo ham or te sayaam ke paainn paiaye.
Yo kahiyo pur baasin ko taj kae brij baasin ko sukh daiyae.
Jasudha eh bhaat kari binti binti kahiyo sang puut kaniyae.
Udhav taa sang yo kahiyo bahuro phir aaye kae
makhan khaiaye. (959)

ਅਉਰ ਕਹੀ ਬਿਨਤੀ ਤੁਮ ਪੈ ਸੁ ਸੁਨੋ ਅਰੁ ਅਉਰਨ ਬਾਤਨ ਡਾਰੋ।
ਐਸੇ ਕਹਾ ਜਸੁਧਾ ਤੁਮ ਕੋ ਹਮ ਕੋ ਅਤਿ ਹੀ ਬ੍ਰਿਜਨਾਥ ਪਿਆਰੋ।
ਤਾ ਤੇ ਕਰੋ ਨ ਕਛੂ ਗਨਤੀ ਹਮਰੋ ਸੁ ਕਹਿਯੋ ਤੁਮ ਪ੍ਰੇਮ ਬਿਚਾਰੋ।
ਤਾ੍ਹੀ ਤੇ ਬੇਗ ਤਜੋ ਮਥੁਰਾ ਉਠ ਕੈ ਅਬ ਹੀ ਬ੍ਰਿਜ ਪੂਤ ਪਧਾਰੋ।। ੯੬੦।।

Aur kahi binti tum pae su suno arr aouran batan daaro.
Aaise kaha jasudha tum ko ham ko att hi brijnaath piyaro.
Ta te karo na kachu ganti hamro su kahiyo tum prem bicharo.
Tahi te beg tajo Mathura uthh kae abb hi brij
puut padharo. (960)

ਮਾਤ ਕਰੀ ਬਿਨਤੀ ਤੁਮ ਪੈ ਕਬਿ ਸਯਾਮ ਕਹੈ ਜੋਊ ਹੈ ਬ੍ਰਿਜਰਾਨੀ।
ਤਾਹੀ ਕੋ ਪ੍ਰੇਮ ਘਨੋ ਤੁਮ ਸੋ ਹਮ ਆਪਨੇ ਜੀ ਮਹਿ ਪ੍ਰੀਤਿ ਪਛਾਨੀ।
ਤਾ ਤੇ ਕਹਿਓ ਤਜਿ ਕੈ ਮਥੁਰਾ ਬ੍ਰਿਜ ਆਵਹੁ ਯਾ ਬਿਧਿ ਬਾਤ ਬਖਾਨੀ।
ਇਯਾਨੇ ਹੁਤੇ ਤਬ ਮਾਨਤ ਥੇ ਅਬ ਸਯਾਨੇ ਭਏ ਤਬ ਏਕ ਨ ਮਾਨੀ।। ੯੬੧।।

Maat kari binti tum pae kab sayaam kahae joyu hai brijrani.
Taahi ko prem ghano tum so ham aapne ji meh preet pachaani.
Ta te kahiyo taj kae mathura brij aavoh ya bidh baat bakhani.
Iyaane hute tab maanat teh ab sayaane bhaye tab
ek na maani. (961)

Then Udhav gave their message -

Swaiyya'

"The milkmaids had told me to bow to Sri Krishna on their behalf. Then they had asked me to convey to you that leaving the company of city womenfolk, you should come and give some solace and joy to the women of Brij town. Then Jashoda had requested me to convey to her son Krishna, this message. O Udhav! Tell him to come again and take part in relishing butter." (959)

"Another request she had made, which you must listen carefully, leaving aside all other matter. Jasodha had told another thing that Sri Krishna was very dear to them. So there was no need for any (dual-mindedness) problem. We would only say that he should think of our love for him. So O dear son! Relinquish your love for Mathura and come back to Brij" (to be conveyed to you)." (960)

The poet siam has stated, the mother had sent a request for your consideration, who was the queen of Brij town. Her love for you was intense and I have realised it in my heart. That is why she had sent a message for you, to leave Mathura and come back to Brij. That is how she had addressed to you. When you were in Childhood, you used to listen to me, but now you had grown up, so you do not agree to even one request." (961)

ਤਾਹੀ ਤੇ ਸੰਗਿ ਕਹੋ ਤੁਮਰੇ ਤਜਿ ਕੈ ਮਥਰਾ ਬ੍ਰਿਜ ਕੋ ਅਬ ਅਈਯੈ।
ਮਾਨ ਕੈ ਸੀਖ ਕਹੋ ਹਮਰੀ ਤਿਹ ਠਉਰ ਨਹੀ ਪਲਵਾ ਠਹਰਈਯੈ।।
ਯੌ ਕਹਿ ਗ੍ਵਰਨੀਯ ਹਮ ਸੋ ਸਭ ਹੀ ਬ੍ਰਿਜ ਬਾਸਿਨ ਕੋ ਸੁਖ ਦਈਯੈ।
ਸੋ ਸੁਧਿ ਭੂਲ ਗਈ ਤੁਮ ਕੋ ਹਮਰੈ ਜਿਹ ਅਉਸਰ ਪਾਇਨ ਪਈਯੈ।। ੯੬੨।।

Tahi te sang kaho tumre taj kae mathra brij ko ab aaiyae.
Maan kae seekh kaho hamri tehh thor nahi palwa tehhrahiyae.
Yo keh gavraniya ham so sabh hi brij baasin ko sukh daiyae.
So sudh bhool gayi tum ko hamrae jeh osar paainn paiayae. (962)

ਤਾਹੀ ਤੇ ਤਯਾਗਿ ਰਹਿਯੋ ਮਥੁਰਾ ਕਬਿ ਸਯਾਮ ਕਹੈ ਬ੍ਰਿਜ ਮੈ ਫਿਰਿ ਆਵਹੁ।
ਗ੍ਵਾਰਨਿ ਪ੍ਰੀਤਿ ਪਛਾਨ ਕਹਿਯੋ ਤਿਹ ਤੇ ਤਿਹ ਠਉਰ ਨ ਢੀਲ ਲਗਾਵਹੁ।
ਯੌ ਕਹਿ ਪਾਇਨ ਪੈ ਹਮਰੇ ਹਮ ਸੰਗ ਕਹਿਯੋ ਸੁ ਤਹਾ ਤੁਮ ਜਾਵਹੁ।
ਜਾਇ ਕੈ ਆਵਹੁ ਯੌ ਕਹੀਯੋ ਹਮ ਕੋ ਸੁਖ ਹੋ ਤੁਮ ਹੂੰ ਸੁਖ ਪਾਵਹੁ।। ੯੬੩।।

Tahi te tayaag rahiyo Mathura kab sayaam kahae brij mae phir aavoh.
Gavaran preet pachhaan kahiyo tehh te tehh thor na dheel lagavaoh.
Yo keh paainn pae hamre ham sang kahiyo su taha tum jaavoh.
Jaye kae avoh yo kahiyo ham ko sukh ho tum hun sukh paavoh. (963)

ਤਾ ਤੇ ਕਹਿਯੋ ਤਜ ਕੈ ਮਥੁਰਾ ਫਿਰਿ ਕੈ ਬ੍ਰਿਜ ਬਾਸਿਨ ਕੋ ਸੁਖ ਦੀਜੈ।
ਆਵਹੁ ਫੇਰਿ ਕਹਿਯੋ ਬ੍ਰਿਜ ਮੈ ਇਹ ਕਾਮ ਕੀਏ ਤੁਮਰੋ ਨਹੀ ਛੀਜੈ।
ਆਇ ਕ੍ਰਿਪਾਲ ਦਿਖਾਵਹੁ ਰੂਪ ਕਹਿਯੋ ਜਿਹ ਦੇਖਤ ਹੀ ਮਨ ਜੀਜੈ।
ਕੁੰਜ ਗਲੀਨ ਮੋ ਫੇਰਿ ਕਹਿਯੋ ਹਮਰੇ ਅਧਰਾਨਨ ਕੋ ਰਸ ਲੀਜੈ।। ੯੬੪।।

Ta te kahiyo taj kae Mathura phir kae brij baasin ko sukh dijae.
Aavoh pher kahiyo brij mae ehh kaam kiye tumro nahi chijae.
Aaye kirpaal dikhavoh roop kahiyo jeh dekhat hi mann jijae.
Kunj galeen mo pher kahiyo hamre adharanan ko rass lijae. (964)

"That is why I am telling you to leave Mathura and come back to Brij. By agreeing to my proposal, you should not tarry for a moment even, and do not stay at Mathura any longer. The milkmaids have also told me similary to convey to you to come back and give some solace to all the milkmaids. Have you forgotten when you used to beseech us with folded hands? (O Krishna!)". (962)

The poet siam has stated "That you had left Brij and gone to Mathura, so now you must come back to Brij town. The milkmaids had conveyed a message that appreciating their love, you should not delay there even for a moment. So please convey this on our behalf, by bowing to him, to come back to Brij. Go and tell Krishna to go to Brij, so that we could enjoy some bliss and he (Krishna) could also have peace of mind." (963)

"So they had stated "that you had left Brij and gone to Mathura, so now you must come back to Brij town, thus giving peace of mind to the Brij tesidents (women). Also convey to him to come to Brij, as it would not result in any loss to him. Also convey to him, O benevolent Lord! Pray show your face to us, which results in rejuvinating life in us. Also convey to him that he should come back to the byelanes of Kunj and enjoy the bliss of kissing our lips and faces." (964)

ਸਯਾਮ ਕਹਿਯੋ ਸੰਗ ਹੈ ਤੁਮਰੇ ਜੁ ਹੁਤੀ ਤੁਮ ਕੋ ਬ੍ਰਿਜ ਬੀਚ ਪਯਾਰੀ।
ਕਾਨ੍ਹ ਰਚੇ ਪੁਰ ਬਾਸਿਨ ਸੋ ਕਬਹੂੰ ਨ ਹੀਏ ਬ੍ਰਿਜ ਨਾਰਿ ਚਿਤਾਰੀ।
ਪੰਥ ਨਿਹਾਰਤ ਨੈਨਨ ਕੀ ਕਬਿ ਸਯਾਮ ਕਹੈ ਪੁਤਰੀ ਦੋਊ ਹਾਰੀ।
ਊਧਵ ਸਯਾਮ ਸੋ ਯੌ ਕਹੀਯੋ ਤੁਮਰੇ ਬਿਨੁ ਭੀ ਸਭ ਗ੍ਵਰਿ ਬਿਚਾਰੀ।। ੯੬੫।।

Sayaam kahiyo sang hai tumre ju huti tum ko brij beech payari.
Kaan rache par baasin so kabhun na hiye brij naar chitari.
Panth niharat nainnan ki kab sayaam kahae putri doyu haari.
Udhav sayaam so yo kahiyo tumre binn bhi sabh
gavar bichari. (965)

ਅਉਰ ਕਹੀ ਤੁਮ ਸੋ ਹਰਿ ਜੂ ਬ੍ਰਿਖਭਾਨ ਸੁਤਾ ਤੁਮ ਕੋ ਜੋਊ ਪਯਾਰੀ।
ਜਾ ਦਿਨ ਤੇ ਬ੍ਰਿਜ ਤਯਾਗ ਗਏ ਦਿਨ ਤਾ ਕੀ ਨਹੀ ਹਮ ਹੂੰ ਹੈ ਸੰਭਾਰੀ।
ਆਵਹੁ ਤਯਾਗਿ ਅਬੈ ਮਥੁਰਾ ਤੁਮਰੇ ਬਿਨ ਗੀ ਅਬ ਹੋਇ ਬਿਚਾਰੀ।
ਮੈ ਤੁਮ ਸਿਉ ਹਰਿ ਮਾਨ ਕਰਿਯੋ ਤਜਿ ਆਵਹੁ ਮਾਨ ਅਬੈ ਹਮ ਹਾਰੀ।। ੯੬੬।।

Aaor kahi tum so har ju brikhbhaan suta tum ko joyu payari.
Ja dinn te brij tayag gaye dinn ta ki nahi ham hun hae sanbhari.
Aavoh tayag abae Mathura tumre binn gi abb hoye bichari.
Mae tum siyo harr maan kariyo taj aavoh maan
abae ham haari. (966)

ਤਯਾਗ ਗਏ ਹਮ ਕੋ ਕਿਹ ਹੇਤ ਤੇ ਬਾਤ ਕਛੂ ਤੁਮਰੀ ਨ ਬਿਗਾਰੀ।
ਪਾਇਨ ਮੋ ਪਰ ਕੈ ਸੁਨੀਯੈ ਪ੍ਰਭ ਏ ਬਤੀਯਾ ਇਹ ਭਾਤਿ ਉਚਾਰੀ।
ਆਪ ਰਚੇ ਪੁਰ ਬਾਸਿਨ ਸੋ ਮਨ ਤੇ ਸਬ ਹੀ ਬ੍ਰਿਜਨਾਰ ਬਿਸਾਰੀ।
ਮਾਨ ਕਰਿਯੋ ਤੁਮ ਸੋ ਘਟ ਕਾਮ ਕਰਿਯੋ ਅਬ ਸਯਾਮ ਹਹਾ ਹਮ ਹਾਰੀ।। ੯੬੭।।

Tayaag gaye ham ko keh het te baat kachhu tumri na bigaari.
Paainn mo par kae suniyae prabh ae batiya eh bhaat uchari.
Aap rache pur baasin so mann te sab hi brijnaar bisari.
Maan kariyo tum so ghat kaam kariyo ab sayaam
hahha ham haari. (967)

"Also convey to him, O Krishna! Have you forgotten your beloved ones in Brij? As Krishna was enticed by the city women and would not remember those in Brij town. The poet siam has stated that by waiting for Krishna's coming home, the eyelids of the milkmaids were completely tired (fed up), O Udhav! Go and tell Krishna that without his presence all the milkmaids were feeling helpless." (965)

"O Krishna! Radha, who was dearest to you, had conveyed this message for you. Since the day you have gone (left) from Brij, town, we have lost all our sense of proportion. So now you should immediately leave Mathura and come back to us, as we are feeling helpless without your presence. O Krishna! I had been rather rude to you once, now you should forget about any ill will and come back as I am totally helpless and dejected." (966)

"(O Krishna!) why have you deserted us, whereas we had not annoyed you on any score? O Krishna! Listen to us. She had stated this thing by bowing at your feet, that you had got enamoured by the love of city women, and you had completely forgotten all the womenfolk of Brij. We were very proud of you, that was our fault. O Siam! Now I am completely heart broken!" (967)

ਅਉਰ ਕਰੀ ਤੁਮ ਸੋ ਬਿਨਤੀ ਸੋਊ ਸਯਾਮ ਕਹੈ ਚਿਤ ਦੈ ਸੁਨਿ ਲੀਜੈ।
ਖੋਲਤ ਥੀ ਤੁਮ ਸੋ ਬਨ ਮੈ ਤਿਹ ਅਉਸਰ ਕੀ ਕਬਹੂੰ ਸੁਧਿ ਕੀਜੈ।
ਗਾਵਤ ਥੀ ਤੁਮ ਪੈ ਮਿਲ ਕੈ ਜਿਹ ਕੀ ਸੁਰ ਤੇ ਕਛੁ ਤਾਨ ਨ ਛੀਜੈ।
ਤਾ ਕੋ ਕਹਿਯੋ ਤਿਹ ਕੀ ਸੁਧਿ ਕੈ ਬਹੁਰੋ ਬ੍ਰਿਜ ਬਾਸਿਨ ਕੋ ਸੁਖ ਦੀਜੈ।। ੯੬੮।।

Aour kari tum so binti soyu sayaam kahae chit dae sunn lijae.
Khelat thi tum so ban mae tehh aosar ki kabhun sudh kijae.
Gaavat thi tum pae mil kae jeh ki sur te kachhu taan na chijae.
Ta ko kahiyo tehh ki sudh kae bahuro brij baasin ko
sukh dijae. (968)

ਅਉਰ ਕਹੀ ਬ੍ਰਿਖਭਾਨ ਸੁਤਾ ਹਰਿ ਜੂ ਸੋਊ ਬਾਤ ਅਬੈ ਸੁਨਿ ਲਈਯੈ।
ਯੌ ਕਹਿਯੋ ਤਯਾਗ ਤੁਮੈ ਮਥੁਰਾ ਬਹੁਰੇ ਬ੍ਰਿਜ ਕੁੰਜਨ ਭੀਤਰ ਅਈਯੈ।
ਜਿਉ ਹਮਰੇ ਸੰਗਿ ਖੋਲਤ ਥੇ ਇਹ ਭਾਤਿ ਕਹਿਯੋ ਫਿਰਿ ਖੇਲ ਮਚਈਯੈ।
ਚਾਹ ਘਨੀ ਤੁਹਿ ਦੇਖਨ ਕੀ ਗ੍ਰਿਹ ਆਇ ਕਹਿਯੋ ਹਮ ਕੋ ਸੁਖ ਦਈਯੈ।। ੯੬੯।।

Aaor kahi brikhbhaan suta har ju soyu baat abae sun laiyae.
Yo kahiyo tayaag tumae Mathura bahure brij kunjan bhitar aaiyae.
Jiyo hamre sang khelat the eh bhaat kahiyo phir khel machiyae.
Chaah ghani tohe dekhan ki greh aaye kahiyo ham ko
sukh daiyae. (969)

ਤੇਰੇ ਪਿਖੇ ਬਿਨੁ ਹੇ ਹਰਿ ਜੀ ਕਿਹੀ ਭਾਤਿ ਕਹਿਯੋ ਨਹੀ ਮੋ ਮਨ ਭੀਜੈ।
ਸੂਕਿ ਭਈ ਪੁਤਰੀ ਸੀ ਕਹਿਯੋ ਕਹੀ ਯੌ ਹਰਿਸੋ ਬਿਨਤੀ ਸੁਨ ਲੀਜੈ।
ਬਾਤਨ ਮੋਹਿ ਨ ਹੋਤ ਪ੍ਰਤੀਤਿ ਕਹਿਯੋ ਘਨ ਸਯਾਮ ਪਿਖੇਈ ਪ੍ਰਸੀਜੈ।
ਆਨਨ ਮੈ ਸਮ ਚੰਦ ਨਿਹਾਰਿ ਚਕੋਰ ਸੀ ਗ੍ਵਰਨਿ ਕੋ ਸੁਖ ਦੀਜੈ।। ੯੭੦।।

Tere phikhe binn he har ji kihi bhaat kahiyo nahi mo mann bhijae.
Suuk bhai putri si kahiyo kahi yo hariso binti sun lijae.
Baatan mohe na hott parteet kahiyo ghan sayaam pikheii parsijae.
Aanan mae sam chand nihaar chakor si gavaran ko
sukh dijae. (970)

The poet siam has stated that she had made another request to you which you should listen with great attention. Just try to remember the moments when we used to play with you (the games of love). I used to sing songs alongwith you, which were in such a tune, which would not break the song's rhythm. She had stated that atleast sometime (once) you should find out about her welfare, and bestow solace and peace of mind to the Brij womenfolk." (968)

"O Krishna! Radha had stated one more thing, which you may listen right now. She had requested you to come to Brij bye-lanes (again) now itself, leaving Mathura. Then she had added that you should once again play with us the same old games (of love) as you used to play earlier. Then further she had said that she had a great desire to perceive you again, so please come to meet us and give solace to us at our place." (969)

"O Sri Krishna! Without seeing you presence around, my mind is restless and would not feel satisfied in anyother way. Then the doll like Radha, having gone thin and lean in your separation added, O Sri Krishna! Pray listen to Radha's prayers and requests! She had stated that she would not be satisfied merely by words (talks), as I feel satiated only by perceiving Sri Krishna in person. The milkmaids, like the black partridge, would get satisfied only by seeing the moon-like face of Krishna, so pray come and give them some solace." (970)

ਊਧਵ ਚੰਦ੍ਰਭਗਾ ਕੋ ਸੰਦੇਸ ਬਾਚ

ਸਵੈਯਾ

ਯੌ ਤੁਮ ਸੋ ਕਹਿਯੋ ਚੰਦ੍ਰਭਗਾ ਹਰਿ ਜੂ ਅਪਨੋ ਮੁਖ ਚੰਦ ਦਿਖਈਯੈ।
ਬਯਾਕੁਲ ਹੋਇ ਗਈ ਬਿਨੁ ਤੈ੍ ਸੁ ਹਹਾ ਕਹਿਯੋ ਟੇਰਿ ਹਲੀਧਰ ਭਈਯੈ।
ਤਾਹੀ ਤੇ ਆਵਹੁ ਨ ਚਿਰ ਲਾਵਹੁ ਮੋ ਜੀਯ ਕੀ ਜਬ ਹੀ ਸੁਨ ਲਈਯੈ।
ਹੇ ਬ੍ਰਿਜਨਾਥ ਕਹਿਯੋ ਨੰਦ ਲਾਲ ਚਕੋਰਨ ਗ੍ਵਰਨਿ ਕੋ ਸੁਖ ਦਈਯੈ।। ੯੭੧।।

Udhav Chandarbhaga Ko Sandes Baach

Swaiyya

Yo tum so kahiyo chandarbhaga har ju apno mukh chand dikhaiaye.
Bayakul hoye gayi binn taev su hahha kahiyo terr halidhar bhaiyae.
Taahi te aavoh na chir lavaoh mo jiye ki jab hi sun laiyae.
Ho brijnaath kahiyo nand laal chakoran gavarn ko sukh daiyae. (971)

ਹੇ ਬ੍ਰਿਜ ਨਾਥ ਕਹਿਯੋ ਬ੍ਰਿਜ ਨਾਰਿ ਹਹਾ ਨੰਦ ਲਾਲ ਨਹ ਚਿਰ ਕੀਜੈ।
ਹੇ ਜਦੁਰਾ ਅਗ੍ਰਜ ਜਸੁਧਾ ਸੁਤ ਰਛੁਕ ਧੇਨੁ ਕਹਿਯੋ ਸੁਨ ਲੀਜੈ।
ਸਾਪ ਕੇ ਨਾਥ ਅਸੁਰ ਬਧੀਯਾ ਅਰੁ ਆਵਨ ਗੋਕੁਲ ਨਾਥ ਨ ਛੀਜੈ।
ਕੰਸ ਬਿਦਾਰ ਅਬੈ ਕਰਤਾਰ ਚਕੋਰਨ ਗਾਰਨਿ ਕੋ ਸੁਖ ਦੀਜੈ।। ੯੭੨।।

He brij naath kahiyo brij naar hahha nand laal nahi chir kijae.
He jadura agraj jasudha sut rachuk dhen kahiyo sun lijae.
Saap ke nath asur badhiya arr aavan gokul naath na chhijae.
Kans bidaar abae kartaar chakoran garan ko sukh dijae. (972)

ਹੇ ਨੰਦ ਨੰਦ ਕਹਿਯੋ ਸੁਖ ਕੰਦ ਮੁਕੰਦ ਸੁਨੋ ਕਰਤਾਰ ਬਕਾ ਮੁਖ ਫਾਰ ਕਹਿਯੋ ਸੁਨਿ ਲੈ।
ਗੋਕੁਲ ਨਾਥ ਕਹੋ ਬਕ ਕੇ ਰਿਪੁ ਰੂਪ ਦਿਖਾਵਹੁ ਮੋਹਿ ਮੁਰਾਰੀ।
ਸ੍ਰੀ ਬ੍ਰਿਜਨਾਥ ਸੁਨੋ ਜਸੁਧਾ ਸੁਤ ਭੀ ਬਿਨ ਤੈ੍ ਬ੍ਰਿਜ ਨਾਰਿ ਬਿਚਾਰੀ।
ਜਾਨਤ ਹੈ ਹਰਿ ਜੂ ਅਪਨੇ ਮਨ ਤੇ ਸਭ ਹੀ ਇਹ ਤ੍ਰੀਯ ਬਿਸਾਰੀ।। ੯੭੩।।

He nand nand kahiyo sukh kand mukand suno batiya girdhari.
Gokul naath kaho bak ke rip roop dikhavoh mohe murari.
Sri Brijnaath suno jasudha sut bhi binn taev brij naar bichari.
Jaanat hae har ju apne mann te sabh hi eh triye bisari. (973)

Then Udhav gave the message of Chanderbhaga Swaiyya'

Chanderbhaga had conveyed this message for you, "O Sri Krishna! Please show us your moon like appearance. I am totally confounded in your absence and she had remorsefully remembered (cried for) the brother of Balram. Now listen to my heartful talk, as such I am requesting you to come soon, without any further delay. "Chanderbhaga had said, "O Sri Krishna! O Nand Lal! (Son of Nand)! Please give peace of mind to the partridge like milkmaids by showing your moonlike face." (971)

"O Sri Krishna! The woman (Chanderbhaga) of Brij town had" stated, "O Nand Lal! Pray come come soon, without any further delay. O Sri Krishna! O Jasodha's eldest son! O caretaker of cows! Pray listen to our talk. O destroyer of the black cobra! O killer of the demons! O True Master! You would not be a loser in any case by coming to Brij town. O killer of the king Kansa. O Lord (creator)! Pray show up your moon-like face to the partridge-like milkmaids right now, thus giving them bliss of life." (972)

"O Nand Lal! O Master of Peace! O Mukand & Girdhari!" Chanderbhaga said, "Listen to me ↄ Master of Gokal! O Enemy of Bakasur! I am addressing you as O Murari (killer of demon Mur)! Pray show me your countenace (face)! O Master and Lord of Brij! O Son of Jasodha! Listen to me! The womenfolk of Brij town are helpless without your presence. I have now realized that Sri Krishna had completely forgotten about the womenfolk of Brij town." (973)

ਕੰਸ ਕੇ ਮਾਰ ਸੁਨੈ ਕਰਤਾਰ ਬਕਾ ਮੁਖ ਫਾਰ ਕਹਿਯੋ ਸੁਨਿ ਲੈ।
ਸਭ ਦੋਖ ਨਿਵਾਰ ਸੁਨੋ ਬ੍ਰਿਜਨਾਥ ਅਬੈ ਇਨ ਗ੍ਵਰਨਿ ਰੂਪ ਦਿਖੈ।
ਘਨ ਸਯਾਮ ਕੀ ਮੂਰਤਿ ਪੇਖੇ ਬਿਨਾ ਨ ਕਛੂ ਇਨ ਕੇ ਮਨ ਬੀਚ ਰੁਚੈ।
ਤਿਹ ਤੇ ਹਰਿ ਜੂ ਤਜ ਕੈ ਮਥੁਰਾ ਇਨ ਕੈ ਸਭ ਸੋਕਨ ਕੋ ਹਰਿ ਦੈ॥ ੯੭੪॥

Kans ke maar suno kartaar baka mukh phaar kahiyo sunn lae.
Sabh dokh nivaar suno brijnaath abae inn gavaran roop dikhae.
Ghan sayaam ki muurat pekhe binna na kachhu inn ke mann beech ruchae.
Tehh te har ju taj kae Mathura inn kae sabh sokan ko har dae. (974)

ਬਿਜੁਛਟਾ ਅਰੁ ਮੈਨਪ੍ਰਭਾ ਸੰਦੇਸ ਬਾਚ

ਸਵੈਯਾ

ਬਿਜੁਛਟਾ ਅਰੁ ਮੈਨਪ੍ਰਭਾ ਸੰਗ ਤੋਹਿ ਸਯਾਮ ਕਹਿਯੋ ਸੁਨਿ ਐਸੇ।
ਪ੍ਰੀਤਿ ਬਢਾਇ ਇਤੀ ਇਨ ਸੋ ਅਬ ਤਯਾਗ ਗਏ ਕਹੁ ਕਾਰਨ ਕੈਸੇ।
ਆਵਹੁ ਸਯਾਮ ਨ ਢੀਲ ਲਗਾਵਹੁ ਖੇਲ ਕਰੋ ਹਮ ਸੋ ਫੁਨਿ ਵੈਸੇ।
ਮਾਨ ਕਰੈ ਬ੍ਰਿਖਭਾਨ ਸੁਤਾ ਪਨਠਵੋ ਹਮ ਕੋ ਤੁਮ ਵਾ ਬਿਧਿ ਜੈਸੇ॥ ੯੭੫॥

Bijchata Arr Maenprabha Sandes Baach

Swaiyya

Bijchata arr maenprabha sang tohe sayaam kahiyo sun aaise.
Preet bhadaye iti inn so ab tayaag gaye keh karan kaise.
Aavoh sayaam na dheel lagavoh khel karo ham so phun vaisae.
Maan kare brikhbhaan suta pathvo ham ko tum va bidh jaise (975)

ਉਧਵ ਸਯਾਮ ਸੋ ਯੌ ਕਹਿਯੋ ਤੁਮਰੋ ਰਹਿਬੋ ਜਬ ਸ੍ਰਉਨ ਧਰੈਗੀ।
ਤਯਾਗ ਤਬੈ ਅਪੁਨੇ ਸੁਖ ਕੋ ਅਤਿ ਹੀ ਮਨ ਭੀਤਰ ਸੋਕ ਕਰੈਗੀ।
ਜੋਗਿਨ ਬਸਤ੍ਰਨ ਕੋ ਧਰਹੈ ਕਹਿਯੋ ਬਿਖ ਖਾਇ ਕੈ ਪ੍ਰਾਨ ਪਰੈਗੀ।
ਤਾਹੀ ਤੇ ਹੇ ਹਰਿ ਜੂ ਤੁਮ ਸੋ ਬ੍ਰਿਖਭਾਨ ਸੁਤਾ ਫਿਰਿ ਮਾਨ ਕਰੈਗੀ॥ ੯੭੬॥

Udhav sayaam so yo kahiyo tumro rahibo jab saron dhareagi.
Tayaag tabae apne sukh ko att hi man bhitar sok karaegi.
Jogin bastran ko dharhae kahiyo bikh khaye kae praan paraegi.
Tahi te he har ju tum so brikhbhaan suta phir maan karaegi. (976)

"O Killer of Kansa! O Lord-Creator! O Destroyer of Bakasur! Please listen to whatever I am saying. O Master of Brij! Listen! Pray end the sufferings of all these milkmaids by showing your face. Without seeing the appearance of Ghan Shyam (Krishna) nothing else appeals to them. So, "O Krishna! Pray come back to Brij town, leaving Mathura, thus alleviating the sufferings of all these milkmaids. (974)

Now describe the message of Bijchhata and Mainprabha :

Swaiyya'

"O Sri Krishna! Bijchhata and Maniprabha have conveyed to you this message that you should listen carefully. You had developed great love for them earlier, then why have you deserted them now? What is the reason behind this? "O Sri Krishna! Please come soon without any further delay, and play the same games of fun with us. Radha had shown her annoyance and for her sake you had sent us to dissuade her, in the same way you should come and play with us. (975)

O Udhav! Go and tell siam like this that when we would hear with our own ears about your going away (to Mathura) then only we will surrender all our comforts and bliss of life and feel the pangs of your separation, and wear the clothes of female ascetics or tell him that we would end our lives by consuming (eating) poison. So, O Krishna! Radha will again show her annoyance towards you." (976)

ਯੌ ਤੁ ਕਹੀ ਉਨ ਹੂੰ ਤੁਮ ਕੋ ਬ੍ਰਿਖਭਾਨ ਸੁਤਾ ਜੁ ਕਹਿਯੋ ਸੁਨ ਲੀਜੈ।
ਤਯਾਗ ਗਏ ਹਮ ਕੋ ਬ੍ਰਿਜ ਮੈ ਮਨੂਆ ਤੁਮਰੋ ਸੁ ਲਖੋ ਨ ਪ੍ਰਸੀਜੈ।
ਬੈਠ ਰਹੇ ਅਬ ਹੋ ਮਥੁਰਾ ਇਹ ਭਾਤਿ ਕਹਿਯੋ ਮਨੂਆ ਜਬ ਖੀਜੈ।
ਜਿਉ ਹਮ ਕੋ ਤੁਮ ਪੀਠ ਦਈ ਤੁਮ ਕੋ ਤੁਮਰੀ ਮਨ ਭਾਵਤ ਦੀਜੈ।। ੯੭੭।।

Yo tu kahi unn hun tum ko brikhbhaan suta ju kahiyo sun lijae.
Tayaag gaye ham ko brij mae manuya tumro su lakho na parsijae.
Baith rahe ab ho mathura ehh bhhaat kahiyo manuya jab khijae.
Jiyo ham ko tum peeth dayi tum ko tumri mann
bhavat dijae. (977)

ਅਉਰ ਕਹੀ ਤੁਮ ਸੋ ਬ੍ਰਿਜਨਾਥ ਕਹੀ ਅਬ ਊਧਮ ਸੋ ਸੁਨ ਲਈਯੈ।
ਆਪ ਚਲੋ ਤੁ ਨਹੀ ਕਹਿਯੋ ਨਾਥ ਬੁਲਾਵਨ ਗ੍ਵਰਨਿ ਦੂਤ ਪਠਈਯੈ।
ਜੋ ਕੋਊ ਦੂਤ ਪਠੋ ਨ ਕਯੋ ਤਬ ਤੋ ਉਠਿ ਆਪਨ ਹੀ ਤਹਿ ਜਈਯੈ।
ਨਾਤੁਰ ਗ੍ਵਰਨਿ ਕੋ ਦ੍ਰਿੜਤਾ ਹੂੰ ਕੋ ਸਯਾਮ ਕਹੈ ਅਬ ਦਾਨ ਦਿਵਈਯੈ।। ੯੭੮।।

Aaor kahi tum so brijnaath kahi ab udhav so sun laaiyae.
Aap chalo tu nahi kahiyo naath bulavan gavarn duut pathiyae.
Jo koyu ḍuut patho na kayo tab to uthh aapan hi tehh jaiyae.
Natur gavarn ko dridta hunn ko sayaam kahae ab
daan divaiyae. (978)

ਤੇਰੇ ਹੀ ਧਯਾਨ ਧਰੈ ਹਰਿ ਜੂ ਅਰੁ ਤੇਰੋ ਹੀ ਲੈ ਕਰਿ ਨਾਮੁ ਪੁਕਾਰੈ।
ਮਾਤਾ ਪਿਤਾ ਕੀ ਨ ਲਾਜ ਕਰੈ ਹਰਿ ਸਾਇਤ ਸਯਾਮ ਹੀ ਸਯਾਮ ਚਿਤਾਰੈ।
ਨਾਮ ਅਧਾਰ ਤੇ ਜੀਵਤ ਹੈ ਬਿਨੁ ਨਾਮ ਕਹਿਯੋ ਛਿਨ ਮੈ ਕਸਟਾਰੈ।
ਯਾ ਬਿਧਿ ਦੇਖ ਦਸਾ ਉਨ ਕੀ ਅਤਿ ਬੀਚ ਬਢਿਯੋ ਜੀਯ ਸੋਕ ਹਮਾਰੈ।। ੯੭੯।।

Tero hi dhayaan dharae har ju arr tero hi lae kar naam pukare.
Maat pita ki na laaj karae har saait sayaam hi sayaam chiatare.
Naam adhaar te jivat hae binn naam kahiyo chinn mai kastarae.
Ya bidh dekh dasaa unn ki att beech badiyo jiye
sok hamare. (979)

"This is how they have told you, but now listen to what Radha had told us. You have gone to Mathura having deserted us in Brij town and I have realized that your have got yourself enthroned in Mathura. This is how she talks, when her mind gets agitated (annoyed). Just as you had shown us your back (given us separation) your (new found) beloved hench back woman should also ditch you (how we wish)!" (977)

"O Sri Krishna! One more thing, she had said. O Udhav! You also listen to that thing. Either you come back to Brij town, (then it is well and good) else they have stated, O True Lord! You may send your emisssaries to call back all the milkmaids. If you do not send any emissaries then you should come yourself." The poet siam has stated that in that case, you should bestow patience on them right now (so that they remain satisfied). (978)

"O Krishna! The milkmaids are always meditating on you and are always calling you by name (shouting for you). They are not bothered about the moral hesitation in the presence of their mothers or of fathers but are always remembering siam only in their hearts. They are living only by repeating your name whereas without repeating your name they feel depressed in a moment. By seeing their plight and predicament I am feeling greatly pained at heart. (979)

ਮਾਤ ਪਿਤਾਨ ਕੀ ਸੰਕ ਕਰੈ ਨਹਿ ਸਯਾਮ ਹੀ ਸਯਾਮ ਕਰੈ ਮੁਖ ਸਿਉ।
ਭੂਮਿ ਗਿਰੈ ਬਿਧਿ ਜਾ ਮਤਵਾਰ ਪਰੈ ਗਿਰ ਕੈ ਧਰਿ ਪੈ ਸੋਊ ਤਿਉ।
ਬ੍ਰਿਜ ਕੁੰਜਨ ਢੂੰਢਤ ਹੈ ਤੁਮ ਕੋ ਕਬਿ ਸਯਾਮ ਕਹੈ ਧਨ ਲੋਭਕ ਜਿਉ।
ਅਬ ਤਾ ਤੇ ਕਰੋ ਬਿਨਤੀ ਤੁਮ ਸੋ ਪਿਖ ਕੈ ਤਿਨ ਕੋ ਫੁਨਿ ਹਉ ਦੁਖ ਇਉ।। ੯੮੦।।

Maat pitaan ki sank karae neh sayaam hi sayaam karae mukh siyo.
Bhoom girae bidh jaa matvaar parae gir kae dhar pae soyu tiyo.
Brij kunjan dhondat hai tum ko kab sayaam kahae dhan lobhak jiyo.
Ab taa te karo binti tum so pikh kae tinn ko phhun hoyu dukh iyo. (980)

ਆਪ ਚਲੋ ਇਹ ਤੇ ਨ ਭਲੀ ਜੁ ਪੈ ਆਪ ਤਲੋ ਨਹੀ ਦੂਤ ਪਠੀਜੈ।
ਤਾ ਤੇ ਕਰੋ ਬਿਨਤੀ ਤੁਮ ਸੋ ਦੁਹ ਬਾਤਨ ਤੇ ਇਕ ਬਾਤ ਕਰੀਜੈ।
ਜਿਉ ਜਲ ਕੇ ਬਿਨ ਮੀਨ ਦਸਾ ਸੁ ਦਸਾ ਭਈ ਗ੍ਵਰਨਿ ਕੀ ਸੁਨਿ ਲੀਜੈ।
ਕੈ ਜਲ ਹੋਇ ਉਨੈ ਮਿਲੀਐ ਕਿ ਉਨੈ ਦ੍ਰਿੜਤਾ ਕੋ ਕਹਿਯੋ ਬਰੁ ਦੀਜੈ।। ੯੮੧।।

Aap chalo ehh te na bhali ju pae aap chalo nahi duut pathijae.
Taa te karo binnti tum so duh baatan te ikk baat karijae.
Jiyo jal ke binn meen dasa su dasa bhai gavaran ki sun lijae.
Kae jal hoye unae miliayae ki unaae dridta ko kahiyo bar dijae. (981)

ਕਬਿਯੋ ਬਾਚ

ਸਵੈਯਾ

ਬ੍ਰਿਜ ਬਾਸਿਨ ਹਾਲ ਕਿਧੋ ਹਰਿ ਜੂ ਫੁਨਿ ਊਧਵ ਤੇ ਸਭ ਹੀ ਸੁਨ ਲੀਨੋ।
ਜਾ ਕੀ ਕਥਾ ਸੁਨ ਕੈ ਚਿਤ ਤੋ ਸੁ ਹੁਲਾਸ ਘਟੈ ਦੁਖ ਹੋਵਤ ਜੀ ਨੋ।
ਸਯਾਮ ਕਹਿਯੋ ਮੁਖ ਤੇ ਇਹ ਭਾਤਿ ਕਿਧੌ ਕਬਿ ਨੈ ਸੁ ਸੋਊ ਲਖਿ ਲੀਨੋ।
ਉਧਵ ਮੈ ਉਨ ਗ੍ਵਾਰਨਿ ਕੋ ਸੁ ਕਹਿਯੋ ਦ੍ਰਿੜਤਾ ਕੋ ਅਬੈ ਬਰੁ ਦੀਨੋ।। ੯੮੨।।

Kabiyo Baach

Swaiyya

Brij baasin haal kidho har ju phhun udhav te sabh hi sun linno.
Ja ki katha sunn kae chitt te su hulas ghatae dukh hovat ji no.
Sayaam kahiyo mukh te eh bhaat kidho kab nae su soyu lakh linno.
Udhav mae unn gavaran ko su kahiyo dridta ko abae bar dinno. (982)

"They are not having any hesitation even about their parents presence and are always repeating the name of Shiam only. They fall down unconscious on the ground just as an addict (of drugs) falls down unconscious (in the absence of drugs). The poet siam has stated that they were trying to look for you in the byelanes of Kunj, just as a greedy person is always looking for money. So I would request you (on their behalf) that I am feeling equally pained and distressed on seeing them in this plight. (980)

If you are prepared to go to Brij, then nothing else could be more (welcome) appreciated; if you could not go personally, then send some emissaries. So I would earnestly request you to act on one of these proposals at least. Also listen to this thing from me that the condition of the milkmaids was as pitiable just as a fish feels out of water. Thus Udhav said, "O Krishna! Either meet them like the water (meeting fish) or bestow some peace and patience to them." (981)

The poet has stated

Swaiyya'

Krishna heard all about the plight of Brij residents from Udhav, there is an end to all joy and happiness. Sri Krishna then thought in his mind which has been brought out by the poet like this. O Udhav! I have now bestowed on those milkmaids the boon of patience and peaceful existence. (982)

ਦੋਹਰਾ

ਸਤ੍ਰਹ ਸੈ ਚਵਤਾਲ ਮੈ ਸਾਵਨ ਸੁਦਿ ਬਧਵਾਰਿ।
ਨਗਰ ਪਾਵਟਾ ਮੋ ਤਮੋ ਰਚਿਯੋ ਗ੍ਰੰਥ ਸੁਧਾਰਿ।। ੯੮੩।।

Dohra

Satareh sae chavtaal mae saavan sudd badhvaar.
Nagar paavtaa mo tumo rachiyo granth sudhaar. (983)

ਖੜਗ ਪਾਨਿ ਕੀ ਕ੍ਰਿਪਾ ਤੇ ਪੋਥੀ ਰਚੀ ਬਿਚਾਰਿ।
ਭੂਲਿ ਹੋਇ ਜਹ ਤਹ ਸੁ ਕਬਿ ਪੜਿਅਹੁ ਸਭੈ ਸੁਧਾਰਿ।। ੯੮੪।।

Khadag paan ki kirpa te pothi rachi bichaar.
Bhool hoye jeh tehh su kab padhiho sabahe sudhaar. (984)

ਇਤਿ ਸ੍ਰੀ ਦਸਮ ਸਿਕੰਧੇ ਪੁਰਾਣੇ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਗੋਪੀ ਊਧਵ ਸੰਬਾਦੇ ਬਿਰਹ ਨਾਟਕ ਬਰਨਨੰ ਨਾਮ ਧਯਾਇ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤ।

Iit Sri Dasam sikandhe puranae bachitar natak granthe krisnavtare gopi udhav sanbade Bireh natak barnan naam dhayae samapatam sat subham sat.

ਅਥ ਕੁਬਿਜਾ ਗ੍ਰਿਹ ਗਵਨ ਕਥਨੰ

ਦੋਹਰਾ

ਗੋਪਿਨ ਕੋ ਪੋਖਨ ਕਰਿਯੋ ਹਰਿ ਜੂ ਕ੍ਰਿਪਾ ਕਰਾਇ।
ਅਵਰ ਖੇਲ ਖੇਲਨ ਲਗੇ ਅਤਿ ਹੀ ਹਰਖ ਬਢਾਇ।। ੯੮੫।।

Ath Kubja Greh Gavan Kathan

Dohra

Gopinn ko pokhan kariyo har ju kirpa karaye.
Avar khel khelan lage att hi harkh badhaye. (985)

Couplet

The moonlit Wednesday of the month of Savan (July) in the year 1744 Bikrami this Granth was created (published) by you, after proper verification, in the town of Paonta. (983)

The person, holding a sword in hand, through his grace, this book had been published with great deliberation. O Poets! Whenever there might have been some shortcomings, you should read all that with due corrections. (984)

Here the chapter on the milkmaids and Udhav's remarks about their separation (from Krishna) in the Dasam Sakand Puran from the Bachittar Natak dealing with with Krishnavtar episode ends. All is well so far.

Now the episode of visiting the hench back women's house begins

Couplet

Sri Krishna through his grace, arranged sustenance of the milkmen, and started playing another game through his pleasure. (985)

ਸਵੈਯਾ

ਮਾਧਵ ਊਧਵ ਲੈ ਅਪਨੇ ਸੰਗਿ ਏਕ ਸਮੈ ਕੁਬਿਜਾ ਗ੍ਰਿਹ ਆਏ।
ਏ ਸੁਨਿ ਆਗੇ ਹੀ ਆਏ ਲਏ ਮਨ ਭਾਵਤ ਦੇਖਿ ਸਭੈ ਸੁਖ ਪਾਏ।
ਲੈ ਹਰਿ ਕੇ ਜੁਗ ਪੰਕਜ ਪਾਂਇਨ ਸੀਸ ਢੁਲਾਇ ਰਹੀ ਲਪਟਾਏ।
ਐਸੇ ਹੁਲਾਸ ਬਢਿਯੋ ਜੀਯ ਮੋ ਜਿਮ ਚਾਤ੍ਰਿਕ ਮੋਰ ਘਟਾ ਘਹਰਾਏ।। ੯੮੬।।

Swaiyya

Madhav udhav lae apne sang ek samae kubja greh aaye.
Ae sunn aage hi aaye laye mann bhavat dekh sabhae sukh paye.
Lae har ke jug pankaj paainn sees dhulayae rahi laptaye.
Aaiso hulaas badiyo jiye mo jim chatrik mor ghata gahraye. (986)

ਊਚ ਅਵਾਸ ਬਨਿਯੋ ਅਤਿ ਸੁਭ੍ਰਮ ਈਗਰ ਰੰਗ ਕੇ ਚਿਤ੍ ਬਨਾਏ।
ਚੰਦਨ ਧੂਪ ਕਦੰਬ ਕਲੰਬਕ ਦੀਪਕ ਦੀਪ ਤਹਾ ਦਰਸਾਏ।
ਲੈ ਪਰਜੰਕ ਤਹਾ ਅਤਿ ਸੁੰਦਰ ਸਵਛ ਸੁ ਮਉਰ ਸੁਗੰਧ ਬਿਛਾਏ।
ਦੋ ਕਰ ਜੋਰਿ ਪ੍ਰਨਾਮ ਕਰਿਯੋ ਤਬ ਕੇਸਵ ਤਾ ਪਰ ਆਨਿ ਬੈਠਾਏ।। ੯੪੭।।

Uuch avaas baniyo att subhram igar rang ke chitar banaye.
Chandan dhoop kandab kalnbak Deepak deep taha darsaye.
Lae parjank taha att sundar savachh su maour sughandh bichhaye.
Do kar jor parnaam kariyo tab kesav taa par aan baithaye. (987)

ਦੋਹਰਾ

ਰਤਨ ਖਚਤ ਪੀੜਾ ਬਹੁਰ ਲਯਾਈ ਭਗਤਿ ਜਨਾਇ।
ਊਧਵ ਜੀ ਸੋ ਯੌ ਕਹਿਯੋ ਬੈਠਹੁ ਯਾ ਪਰ ਆਇ।। ੯੮੮।।

Dohra

Rattan khachat peeda bohar layaai bhagat janaye.
Udhav ji so yo kahiyo baithoh yaa par aaye. (988)

Swaiyya'

Once Sri Krishna taking Udhav alongwith him went to the house of hench back woman (Kubja). On hearing this news she went forward to receive him and brought him inside the house. On seeing the beloved (Krishna) she felt the bliss of life and then placed her head at the lotus feet of Sri Krishna. She felt such a peace of mind just as the black partride or peacock feel over joyed at the burst of clouds. (986)

She was having a high pedestal house which had red coloured paintings on the walls. By taking sandal wood, incense, alongwith the flowers of katumb and kalumbak, with a lamp lighted, she arranged an arti of Sri Krishna (worship in Hindu Style). Then she arranged to spread a beautiful bedsheet on a nice cot and placed many flowers with aromatic flavour on it. Then she bowed with folded hands to Sri Krishna and requested him to be seated on this cot. (987)

Couplet

Then in a sign of devoted love she brought a small cot, studded with jewels. She then asked Udhav to be seated on this cot. (988)

ਸਵੈਯਾ

ਊਧਵ ਜੀ ਕਬੁਜਾ ਸੋ ਕਹੈ ਨਿਜੁ ਪ੍ਰੀਤਿ ਲਖੀ ਅਤਿ ਹੀ ਤੁਮਰੀ ਮੈ।
ਹਉ ਅਤਿ ਦੀਨ ਅਧੀਨ ਅਨਾਥ ਨ ਬੈਠ ਸਕਉ ਸਮੁਹਾਇ ਹਰੀ ਮੈ।
ਕਾਨ੍ਹ ਪ੍ਰਤਾਪ ਤਬੈ ਉਠਿ ਪੀੜੇ ਕਉ ਦੀਨ ਉਠਾਇ ਕੇ ਵਾਹੀ ਘਰੀ ਮੈ।
ਪੈ ਇਤਨੇ ਕਰਿ ਕੈ ਭੂਅ ਰਹਿਯੋ ਗਹਿ ਪਾਇਨ ਨੇਹ ਛਰੀ ਮੈ।। ੯੮੯।।

Swaiyya

Udhav ji kubja so kahae nij preet lakhi att hi tumri mai.
Hoyu att deen adheen anaath na baith sakyo samuhaye hari mae.
Kaan partaap tabae uthh pidae koyu deen uthaaye ke vaahi ghari mae.
Pae itno kar kae bhuye baith rahiyo geh paainn neh
chhari mai. (989)

ਜੇ ਪਦ ਪੰਕਜ ਸੇਸ ਮਹੇਸ ਸੁਰੇਸ ਦਿਨੇਸ ਨਿਸੇਸ ਨ ਪਾਏ।
ਜੇ ਪਦ ਪੰਕਜ ਬੇਦ ਪੁਰਾਨ ਬਖਾਨਿ ਪ੍ਰਮਾਨ ਕੈ ਗਯਾਨ ਨ ਗਾਏ।
ਜੇ ਪਦ ਪੰਕਜ ਸਿਧ ਸਮਾਧਿ ਮੈ ਸਾਧਤ ਹੈ ਮਨਿ ਮੋਨ ਲਗਾਏ।
ਜੇ ਪਦ ਪੰਕਜ ਕੇਸਵ ਕੇ ਅਬ ਊਧਵ ਲੈ ਕਰ ਮੈ ਸਹਰਾਏ।। ੯੯੦।।

Je padd pankaj ses mahes sures dinnes nises na paaye.
Je padd pankaj bed puraan bakhaan parmaan kae
gayaan na gaaye.
Je padd pankaj sidh samaadh mae sadhat hae mann mon lagaye.
Je padd pankaj kesav ke abb udhav lae kar mae sehraye. (990)

ਸੰਤ ਸਹਾਰਤ ਸਯਾਮ ਕੇ ਪਾਇ ਮਹਾ ਬਿਗਸਿਯੋ ਮਨ ਭੀਤਰ ਸੋਊ।
ਜੋਗਨ ਕੇ ਜੋਊ ਧਯਾਨ ਕੇ ਬੀਚ ਨ ਆਵਤ ਹੈ ਅਤਿ ਬਯਾਕੁਲ ਹੋਊ।
ਜਾ ਬ੍ਰਹਮਦਾਇਕ ਸੇਸ ਸੁਰਾਦਿਕ ਖੋਜਤ ਅੰਤਿ ਨ ਪਾਵਤ ਕੋਊ।
ਸੋ ਪਦੰ ਕੰਜਨ ਕੀ ਸਮ ਤੁਲਿ ਪਲੋਟਤ ਊਧਵ ਲੈ ਕਰਿ ਦੋਊ।। ੯੯੧।।

Sant sahaarat sayaam ke paaye mahaa bigsiyo
mann bhitar soyu.
Jogan ke joyu dhayaan ke beech na avat hai att bayakul hoyu.
Ja brahmadik ses suradik khojat antt na pavat koyu.
So padd kanjan ki sam tul palotatt udhav lae kar doyu. (991)

Swaiyya'

Udhav told Kabuja "that he had realized about her intense love for Sri Krishna. I am very humble helpless who is always very polite and without any support as such he could not be seated in the presence of Sri Krishna on this bed stead. Then she got up and arranged to remove this small cot to show the might of Sri Krishna. Then by saying this, he seated himself on the ground and held with his own hands both the lotus feet of Sri Krishna with affection. (989)

The lotus-feet (of Krishna) which Sheshnag, Sahe's, Indra and the Sun (gods) could not attain and which (lotus-feet) were mentioned in the Vedas, and Puranas, but they could not explain with examples the (knowledge) value of those lotus-feet. Infact, those lotus-feet were being contemplated upon by the Sidhas (ascetics) in their meditation and the Monis meditate upon them in their silence. Now Udhav was holding those lotus-feet with devotion and love in his hands. (990)

Those saints, who serve the lotus-feet of Sri Krishna, feel greatly elated in their hearts. These lotus-feet could not be visualised by the Yogis even, while doing meditations, which makes them restless. Even Brahma, Sheshnag, and other gods could not seek and got tired of their efforts, but could never realise their infinite vaule, so there could be no equivalent of those lotus-feet (nothing could match them). But Udhav was caressing those lotus-feet with his both hands. (991)

ਇਤ ਸਯਾਮ ਪਲੋਟਤ ਊਧਵ ਪਾਇ ਉਤੈ ਉਨ ਮਾਲਨਿ ਸਾਜ ਕੀਏ।
ਸੁਭ ਬਜ੍ਰਨ ਕੇ ਅਰੁ ਲਾਲ ਜਵਾਹਰ ਦੇਖਿ ਜਿਸੈ ਸੁਖ ਹੋਤ ਜੀਏ।
ਇਤਨੇ ਪਹਿ ਕਾਨ੍ਹ ਪੈ ਗਈ ਬਿੰਦੁਰੀ ਕਹਿਯੋ ਈਗਰ ਭਾਲਿ ਦੀਏ।
ਤਿਹ ਰੂਪ ਨਿਹਾਰਿ ਹੁਲਾਸ ਬਢਿਯੋ ਕਬਿ ਸਯਾਮ ਕਹੈ ਜਦੁਬੀਰ ਹੀਏ।। ੯੯੨।।

Itt sayaam palotatt udhav paaye utae unn malan saaj kiye.
Sabh bajran ke arr laal javahar dekh jisae sukh hott jiye.
Itne peh kaan pae aaye gayi binduri kahiyo igar bhaal diye.
Teh roop nihaar hulas badiyo kab sayaam kahae jadubeer hiye. (992)

ਸਜਿ ਸਾਜਨ ਮਾਲਨਿ ਅੰਗਨ ਮੈ ਅਤਿ ਸੁੰਦਰ ਸੋ ਹਰਿ ਪਾਸ ਗਈ।
ਮਨੋ ਦੂਸਰਿ ਚੰਦ੍ਰਕਲਾ ਪ੍ਰਗਟੀ ਮਨੋ ਹੇਰਤ ਕੈ ਇਹ ਰੂਪ ਮਈ।
ਹਰਿ ਜੂ ਲਖਿ ਕੈ ਜੀਯ ਕੀ ਬਿਰਥਾ ਕਬਿ ਸਯਾਮ ਕਹੈ ਸੋਊ ਐਚ ਲਈ।
ਤਿਹ ਊਪਰਿ ਬੈਸਿ ਅਸੰਕ ਭਈ ਮਨ ਕੀ ਸਭ ਸੰਕ ਪਰਾਇ ਗਈ।। ੯੯੩।।

Saj sajan malan angan mae att sundar so har paas gayi.
Mano duusar chandarkala pargati mano herat kae eh roop mayi.
Har ju lakh kae jiye ki birtha kab sayaam kahae soyu aaich layi.
Tehh upar bais asank bhai mann ki sabh sank paraye gayi. (993)

ਬਹੀਯਾ ਜਬ ਹੀ ਗਹਿ ਸਯਾਮਿ ਲਈ ਕੁਬਿਜਾ ਅਤਿ ਹੀ ਮਨ ਮੈ ਸੁਖ ਪਾਯੋ।
ਸਯਾਮ ਮਿਲੇ ਬਹੁਤੇ ਦਿਨ ਮੈ ਹਮ ਕਉ ਕਹਿ ਕੈ ਇਹ ਭਾਤਿ ਸੁਨਾਯੋ।
ਚੰਦਨ ਜਿਉ ਤੁਹਿ ਅੰਗ ਮਲਿਯੋ ਤਿਹ ਤੇ ਹਮ ਹੂੰ ਜਦੁਬੀਰ ਰਿਝਾਯੋ।
ਜੋਊ ਮਨੋਰਥ ਥੋ ਜੀਯ ਮੈ ਤੁਮਰੇ ਮਿਲਏ ਸੋਊ ਮੋ ਕਰਿ ਆਯੋ।। ੯੯੪।।

Bahiya jab hi geh sayaam layi kubja att hi mann mae sukh payo.
Sayaam mile bahute dinn mae ham kayo keh kae eh bhaat sunayo.
Chandan jiyo tohe ang maliyo tehh te ham hun jadubeer rijhayo.
Joyu manorath tho jiye mae tumre milye soyu mo kar aayo. (994)

On one side Udhav was caressing these lotus-feet of Sri Krishna, on the other side the gardener (woman) had arranged her embellishments. She had worn jewel and rubies studded ornaments, which brought great relief and joy to the mind on their sight. In the meantime she had come near Krishna and was having a red-coloured vermillion (round) mark (bindi) on the forehead. The poet siam has stated that Krishna was thrilled to see her beauty and ornaments. (992)

The garden woman, with all the limbs decorated with oranments and with a beautiful appearance came near Krishna. It appeared as if she was having the form ot a second Chanderkala or Rati (Kamdev's spouse). The poet siam has stated that Sri Krishna realising her state of mind, pulled her towards himself. She seated herself on the same cot without any hesitation and all her fears or discomforts were gone. (993)

When Sri Krishna pulled (the hench woman) towards himself, the woman felt greatly over-joyed at heart. "O Krishna! You have met me after many days (a long time), thus the Kubaja (hench woman) told Krishna. I had rubbed the sandal wood on your body, which gave me lot of solace at heart, today Sri Krishna had made me enjoy the same experience. Whatever was the ideal of my life, I have today got it fulfilled by meeting you (today). (994)

The chapter on visiting the hench woman's house from the Bachittar Natak and the episode of completing her life's mission is completed here.

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕੁਬਜਾ ਕੇ ਗ੍ਰਿਹ ਜਾ ਮਨੋਰਥ ਪੂਰਨ ਸਮਾਪਤੰ।
ਅਥ ਅਕ੍ਰੂਰ ਕੇ ਧਾਮ ਕਾਨ੍ਹ ਜੂ ਆਏ

ਸਵੈਯਾ

ਦੈ ਸੁਖ ਮਾਲਨਿ ਕਉ ਅਤਿ ਹੀ ਅਕ੍ਰੂਰਹਿ ਕੇ ਫਿਰ ਧਾਮਿ ਪਧਾਰਿਯੋ।
ਆਵਤ ਸੋ ਸੁਨਿ ਪਾਇ ਲਗਿਯੋ ਤਿਹ ਮਧਿ ਚਲੋ ਹਰਿ ਪ੍ਰੇਮ ਚਿਤਾਰਿਯੋ।
ਸੋ ਗਹਿ ਸਯਾਮ ਕੇ ਪਾਇ ਰਹਿਯੋ ਕਬਿ ਨੇ ਮੁਖ ਤੇ ਇਹ ਭਾਤਿ ਉਚਾਰਿਯੋ।
ਉਧਵ ਸੋ ਜਦੁਬੀਰ ਕਹਿਯੋ ਇਨ ਸੰਤਨ ਕੋ ਅਤਿ ਪ੍ਰੇਮ ਨਿਹਾਰਿਯੋ।। ੯੯੫।।

Itt Sri Bachitar natak granthe kubja ke greh ja manorath puran samapatan.
Ath Akroor Ke Dhaam Kaan Ju Aaye

Swaiyya

Dae sukh malan koyu att hi akroreh ke phir dhaam padhariyo.
Aavat so sunn paaye lagiyo tehh madh chalo har prem chitariyo.
So geh sayaam ke paye rahiyo kab ne mukh te eh bhaat uchariyo.
Udhav so jadubeer kahiyo inn santan ko att prem nihariyo. (995)

ਊਧਵ ਸਯਾਮ ਕਹਿਯੋ ਸੁਨ ਕੈ ਅਕ੍ਰੂਰਹਿ ਕੋ ਅਤਿ ਪ੍ਰੇਮ ਨਿਹਾਰਿਯੋ।
ਸੁਧਿ ਕਰੀ ਉਨ ਕੀ ਮਨ ਮੈ ਕੁਬਿਜਾ ਕੋ ਕਹਿਯੋ ਅਰੁ ਪ੍ਰੇਮ ਚਿਤਾਰਿਯੋ।
ਸੋ ਗਨਤੀ ਕਰਿ ਕੈ ਮਨ ਮੈ ਕਨ੍ਹੀਯਾ ਸੰਗਿ ਪੈ ਇਹ ਭਾਤਿ ਉਚਾਰਿਯੋ।
ਹੇ ਹਰਿ ਜੂ ਇਹ ਕੇ ਪਿਖਏ ਉਨ ਕੇ ਸਭ ਪ੍ਰੇਮ ਬਿਦਾ ਕਰਿ ਡਰਿਯੋ।। ੯੯੬।।

Udhav sayaam kahiyo sunn kae akroreh ko att prem nihariyo.
Sudh kari unn ki mann mae kubja ko kahiyo arr prem chitariyo.
So ginti kar kae mann mae kaniya sang pae eh bhaat uchariyo.
He har ju eh ke pikhae unn ke sabh prem bida karr daariyo. (996)

Now the episode of visiting Akroor by Kahna at his house begins

Swaiyya'

After giving mental satisfaction to the gardener (woman) Krishna went to the house of Akroor, and hearing the news of Sri Krishna's coming to his house, Akroor fell at his lotus-feet and he felt the bliss of his life throughout his body, which was seen through by Krishna. Then he took the lotus-feet of Krishna in his hands; the beauty of this scene has been described by the poet like this. Udhav then had told Krishna that he had observed the great love and affection towards him of these saints. (995)

Udhav then felt the great love of Akroor on hearing the words of Krishna; then he was reminded of the great love of Kubija (hench woman) by recalling her words. Then after great deliberations in his mind he told Krishna. O Krishna! On seeing the love of this man it seemed that the love of Kubija was nothing as compared to his (Akroor's). (996)

ਹਰਿ ਰੂਪ ਨਿਹਾਰਿ ਮਨੇ ਸੁਖ ਪਾਇ ਕੈ ਸ੍ਰੀ ਜਦੁਬੀਰ ਕੀ ਸੇਵ ਸੁ ਕੀਨੀ।
ਪਾਇ ਪਰੋ ਤਾਹਿ ਕੇ ਬਹੁਰੇ ਉਠਿ ਦੇਵਕੀ ਲਾਲਿ ਪਰਿਕ੍ਮਾ ਦੀਨੀ।
ਭੋਜਨ ਅੰਨ ਜਿਤੋ ਗ੍ਰਿਹ ਥੋ ਸੋਊ ਆਨਿ ਧਰੋ ਹਿਤ ਬਾਤ ਲਖੀਨੀ।
ਥੋ ਮਨ ਮੋ ਸੋਊ ਬਾਛਤ ਇਛ ਵਹੈ ਜਸੁਧਾ ਸੁਤ ਪੂਰਨ ਕੀਤੀ॥ ੯੯੭॥

Har roop nihaar mane sukh paaye kae sri jadubeer ki sev su kinni.
Paaye paro taahe ke bahure uthh devki laal parikarma dinni.
Bhojan ann jito greh tho soyu aan dharo hitt baat lakhini.
Tho mann mo soyu bachhat ichh vahae jasudha sutt puran kiti. (997)

ਪੂਰਨ ਕੈ ਮਨਸਾ ਤਿਹ ਕੀ ਸੰਗਿ ਊਧਵ ਲੈ ਫਿਰਿ ਧਾਮਿ ਅਯੋ।
ਗ੍ਰਿਹ ਆਇ ਕੈ ਮੰਗਨ ਲੋਗ ਬੁਲਾਇ ਗਵਾਵਤ ਭਯੋ ਤਿਹ ਰਾਗ ਗਯੋ।
ਤਿਨ ਊਪਰ ਰੀਝਿ ਕਹੈ ਕਬਿ ਸਯਾਮ ਘਨੋ ਗ੍ਰਿਹ ਤੇ ਕਢਿ ਦਾਨ ਦਯੋ।
ਮਨੋ ਤਾ ਜਸ ਤੇ ਮ੍ਰਿਤ ਮੰਡਲ ਮੈ ਅਬ ਕੋ ਦਿਨ ਲਉ ਦਿਨ ਸੇਤ ਭਯੋ॥ ੯੯੮॥

Puran kae mansa tehh ki sang udhav lae phir dhaam aayo.
Greh aaye kae mangan log bulaye gavavat bhayo tehh raag gayo.
Tinn upar reejh kahe kab sayaam ghano greh te kadh daan dayo.
Mano ta jass te mrit mandal mae ab ke dinn layo dinn set bhayo. (998)

ਅਕ੍ਰੂਰ ਸਿਆਮ ਕੇ ਧਾਮਹਿ ਆਇ ਕੈ ਸ੍ਰੀ ਜਦੁਬੀਰ ਕੇ ਪਾਇਨ ਲਾਗਿਓ।
ਕੰਸ ਬਿਦਾਰਿ ਬਕੀ ਉਰਿ ਫਾਰਿ ਕਹਿਯੋ ਕਰਤਾਰ ਸਰਾਹਨ ਲਾਗਿਓ।
ਅਉਰ ਗਈ ਸੁਧਿ ਭੂਲ ਸਭੈ ਹਰਿ ਕੀ ਉਪਮਾ ਰਸ ਭੀਤਰ ਪਾਗਿਓ।
ਆਨੰਦ ਬੀਚ ਬਢਿਯੋ ਮਨ ਕੋ ਮਨ ਕੋ ਦੁਖ ਥੋ ਜਿਤਨੇ ਸਭ ਭਾਗਿਓ॥ ੯੯੯॥

Akroor siyaam ke dhaameh aaye kae Sri Jadubeer ke paainn lagiyo.
Kans bidaar baki urr phaar kahiyo kartaar Saharan lagiyo.
Aor gayi sudh bhool sabhae har ki upma rass bhitar pagiyo.
Anand beech badiyo mann ke mann ko dukh tho jitno
sabh bhagiyo. (999)

On perceiving the form of Sri Krishna in his heart, Akroor felt the bliss of life, and served Sri Krishna (with great zeal). At first he bowed to him and then he circumambulated around the son of Devki (Krishna) by getting up. Whatever food articles he had at home, were brought by him and offered to Krishna. (997)

Then Sri Krishna, after fulfilling his desires, came back home alongwith Udhav. On coming home he sent for those singers, who could eat well and asked them to sing songs in Ragas. The poet siam has stated that on being greatly pleased with the singers, he gave them many things as gifts (alms) from the house. It seemed that the praises sung on that day had made the days become (white) illuminating in the whole world till to date. (998)

On reaching Krishna's hosue, Akroor had bowed to Sri Jadbir (at his feet). After killing Kansa and having torn apart the chest of Baki (demon) and then hearing the episode of creating the Universe, he started singing his praises. He totally forgot about every thing else and started singing the praises of Sri Krishna alone, and was completely absorbed in his life. This had brought great relief to his heart and all his pangs of suffering (at heart) were alleviated. (999)

ਦੇਵਕੀ ਲਾਲ ਗੁਪਾਲ ਅਹੋ ਨੰਦ ਲਾਲ ਦਿਆਲ ਇਹੈ ਜੀਯ ਧਾਰਿਓ।
ਕੰਸ ਬਿਦਾਰਿ ਬਕੀ ਉਰ ਫਾਰਿ ਕਹਿਯੋ ਕਰਤਾ ਜਦੁਬੀਰ ਉਚਾਰਿਓ।
ਹੇ ਅਘ ਕੋ ਰਿਪੁ ਹੇ ਰਿਪੁ ਕੇਸੀ ਕੇ ਹੇ ਕੁਪਿ ਜਾਹਿ ਤ੍ਰਿਨਾਵ੍ਰਤਿ ਮਾਰਿਓ।
ਤਾ ਅਬ ਰੂਪ ਦਿਖਾਇ ਹਮੈ ਹਮਰੋ ਸਭ ਪਾਪ ਬਿਦਾ ਕਰਿ ਡਾਰਿਓ।। ੧੦੦੦।।

Devki laal gupaal aho nand laal diyaal ihae jiye dhariyo.
Kans bidaar baki urr phaar kahiyo karta jadubeer uchariyo.
He aghh ke rip he rip kesi ke he kup jaahe trinavrat mariyo.
Taa ab roop dikhaye hamae hamro sabh paap bida kar dariyo. (1000)

ਚੋਰ ਹੈ ਸਾਧਨ ਕੇ ਦੁਖ ਕੋ ਸੁਖ ਕੋ ਬਰੁ ਦਾਇਕ ਸਯਾਮ ਉਚਾਰਿਓ।
ਹੈ ਠਗ ਗ੍ਵਰਨਿ ਚੀਰਨ ਕੋ ਭਟ ਹੈ ਜਿਨਿ ਕੰਸ ਸੋ ਬੀਰ ਪਛਾਰਿਓ।
ਕਾਇਰ ਹੈ ਬਹੁ ਪਾਪਨ ਤੇ ਅਰੁ ਬੇਦ ਹੈ ਜਾ ਸਭ ਲੋਗ ਜੀਯਾਰਿਓ।
ਪੰਡਿਤ ਹੈ ਕਬਿ ਸਯਾਮ ਕਹੈ ਜਿਨਿ ਚਾਰੋ ਈ ਬੇਦੁ ਕੋ ਭੇਦ ਸਵਾਰਿਓ।। ੧੦੦੧।।

Chor hai sadhan ke dukh ko sukh ko bar dayak sayaam uchariyo.
Hai thhag gavaran cheeran ko bhhat hai jinn kans so beer pachariyo.
Kayar hai baho papan te arr baed hai jaa sabh log jiyaariyo.
Pandat hai kab sayaam kahae jinn chaaro ee bed ko bhed savariyo. (1001)

ਯੌ ਕਹਿ ਕੈ ਜਦੁ ਬੀਰ ਕੇ ਸੋ ਕਬਿ ਸਯਾਮ ਕਹੈ ਉਠਿ ਪਾਇ ਪਰਿਯੋ।
ਹਰਿ ਕੀ ਬਹੁ ਬਾਰ ਸਲਾਹ ਕਰੀ ਦੁਖ ਥੋ ਜਿਤਨੋ ਛਿਨ ਬੀਚ ਹਰਿਯੋ।
ਅਰੁ ਤਾ ਛਬਿ ਕੇ ਜਸੁ ਉਚ ਮਹਾ ਕਬਿ ਨੇ ਬਿਧਿ ਯਾ ਮੁਖ ਤੇ ਉਚਰਿਯੋ।
ਹਰਿ ਨਾਮ ਸੰਜੋਆ ਕਉ ਪੈਨ੍ਹਿ ਤਨੈ ਸਭ ਪਾਪਨ ਸੰਗਿ ਲਰਿਯੋ ਨ ਟਰਿਯੋ।। ੧੦੦੨।।

Yo keh kae jadu beer ke so kab sayaam kahe uthh paye pariyo.
Har ki baho baar saraah kari dukh tho jitno chinn beech hariyo.
Arr ta chhab ke jass uuch maha kabb ne bidh ya mukh te uchriyo.
Har naam sanjoye koyu paean tanae sab papan sang lariyo na tariyo.
(1002)

"O son of Devki. O sustainer of Universe (Gopal)! O benevolent Lord! He had made up his mind to sing such praises. Thus he called Krishna the killer of Kansa, the person tearing open the chest of Baki, and the creator of the Universe. O Enemy of kaisi! O killer of the demon Trinavarat with great rage! By showing your true self to us you had destroyed all our sins." (1000)

"O Shiam! You are a thief, thus you are stealing the hearts of your saints! You are thus known for bestowing gifts of peace and solace (to your saints). You are a cheat, you had cheated the milkmaids of their clothes; you are a great warrior who had killed a warrior like Kansa. You are a great weakling, being afraid of the sins; you are a great physician who had managed to keep alive all the people of the world. The poet siam has stated that you are a great scholar (pundit), who had known the whole secret (knowledge) of all the four Vedas." (1001)

The poet siam has stated that he bowed to Sri Krishna on saying these words. He praised Sri Krishna many times, and all his sufferings and afflictions were alleviated in a moment. The poet has expressed the beauty and praise of this scene like this. It appeared as if he had worn the armour (safety devices) by wearing the Lord's Name as the protective cover on his body, he fought against all the sinners (sins) but never faltered. (1002)

ਫਿਰਿ ਯੌ ਕਰਿ ਕਾਨਰ ਕੀ ਉਪਮਾ ਹਰਿ ਜੀ ਤੁਮ ਹੀ ਮੁਰ ਸਤ੍ ਪਛਾਰਿਯੋ।
ਤੈ ਹੀ ਮਰੇ ਤ੍ਰਿਪਰਾਰਿ ਕਮਧ ਸੁ ਰਾਵਨ ਮਾਰਿ ਘਨੋ ਰਨ ਪਾਰਿਯੋ।
ਲੰਕ ਦਈ ਅਰਿ ਭ੍ਰਾਤਰ ਕਉ ਸੀਅ ਕੋ ਸੰਗਿ ਲੈ ਫਿਰਿ ਅਉਧਿ ਸਿਧਾਰਿਯੋ।
ਤੈ ਹੀ ਚਰਿਤ੍ ਕੀਏ ਸਭ ਹੀ ਹਮ ਜਾਨਤ ਹੈ ਇਹ ਭਾਤਿ ਉਚਾਰਿਯੋ।। ੧੦੦੩।।

Phir yo kar kanar ki upma har ji tum hi mur satar pachariyo.
Tae hi mare tripuraar kamadh su ravan maar ghano ran pariyo.
Lank dayi arr bharatar kayo siye ko sang lae phir aaodh sidhariyo.
Tae hi charitar kiye sabh hi ham janat hai ehh bhaat uchariyo. (1003)

ਹੈ ਕਮਲਾਪਤਿ ਹੇ ਗਰੁੜਧ੍ਵਜ ਹੈ ਜਗਨਾਇਕ ਕਾਨ੍ਹ ਕਹਿਯੋ ਹੈ।
ਹੇ ਜਦੁਬੀਰ ਕਹੋ ਬਤੀਯਾ ਸਭ ਹੀ ਤੁਮਰੀ ਭ੍ਰਿਤ ਲੋਕ ਭਯੋ ਹੈ।
ਮੇਰੀ ਹਰੋ ਮਮਤਾ ਹਰਿ ਜੂ ਇਹ ਭਾਤਿ ਕਹਿਯੋ ਹਰਿ ਚੀਨ ਲਯੋ ਹੈ।
ਡਾਰਿ ਦਈ ਮਮਤਾ ਤਿਹ ਪੈ ਸੋਊ ਮੋਨਹਿ ਧਾਰ ਕੈ ਬੈਠਿ ਰਹਿਯੋ ਹੈ।। ੧੦੦੪।।

He kamlapati he garudhdhavaj he jaganiayk kaan kahiyo hae.
He jadubeer kaho batiya sabh hi tumri bhrit lok bhayo hai.
Meri haro mamta har ju eh bhaat kahiyo har cheen layo hai.
Daar dayi mamta tehh pae soyu moneh dhaar kae baith rahiyo hai. (1004)

ਕਾਨ੍ਹ ਜੂ ਬਾਚ ਅਕ੍ਰੂਰ ਸੋ

ਸਵੈਯਾ

ਐ ਹੋ ਚਚਾ ਜਦੁਬੀਰ ਕਹਿਯੋ ਹਮ ਕਉ ਸਮਝੇ ਬਿਨੁ ਤੈ ਹਰਿ ਚੀਨੋ।
ਤਾ ਤੇ ਲਡਾਵਹੁ ਮੋਹਿ ਕਹਿਯੋ ਜਿਹ ਤੇ ਸੁਖ ਹੋ ਅਤਿ ਹੀ ਮੁਹਿ ਜੀ ਨੋ।
ਆਇਸ ਮੋ ਬਸੁਦੇਵਹ ਜੀ ਅਕ੍ਰੂਰ ਬਡੇ ਲਖ ਊ ਕਰ ਕੀਨੋ।
ਤਾ ਤੇ ਨ ਮੋ ਘਨਿ ਸਯਾਮ ਲਖੈ ਇਹ ਭਾਤਿ ਕਹਿਯੋ ਹਰਿ ਜੂ ਹਸਿ ਦੀਨੋ।। ੧੦੦੫।।

Kaan Ju Baach Akroor So

Swaiyya

Aae ho chacha jadubeer kahiyo ham kayu samjhe binn tae har chino.
Ta te ladavoh moh kahiyo jeh te sukh ho att hi muhe ji no.
Aais mo basudeveh ji akroor bade lakh uu kar kinno.
Ta te na mo ghan sayaam lakhae eh bhaat kahiyo har ju hass dinno. (1005)

Then he (poet) had praised Sri Krishna like this, "O Hari (Lord)! You had destroyed (defeated) the enemy called Mur (demon). You had killed the demons Kirpurar and Karodh and had fought a fierce battle against Ravana thus killing him, and had handed over the kingdom to the enemy's brother and had returned to Ayoudhya by bringing Sita alongwith you. You had alone performed all these wonderful acts, and I know this fully well, that is why I am saying all this." (1003)

O Lachhmi's spouse! O Lord with Garuda's protection! O Lord of the Universe! You are also known by the name of Kahna, O Sri Kahna ! I only say this that all the people are your slaves (to serve you). O Lord! May you relieve me of my worldly love! Krishna had seen through such remarks being thought of, and made him engrossed in worldly love instead, and he sat down in complete silence (observing silence) (like a Moni). (1004)

Kahna then told Akroor like this

Swaiyya'

Sri Krishna then said, "O Chacha! (O Uncle) Without knowing me fully, you have considered me as the True Lord, then you should talk to me in an affectionate manner, and say only those things which would bring solace to my mind. I have been ordered by Basudev (my father) that I should consider Akroor as my elder (superior) as such I have acted like this, so that you may not consider me as Ghanshyam (Lord). Saying such words, Krishna then laughed." (1005)

ਸੋ ਸੁਨਿ ਬੀਰ ਪ੍ਰਸੰਨ ਭਯੋ ਮੁਸਲੀਧਰ ਸਯਾਮ ਜੂ ਕੰਠਿ ਲਗਾਏ।
ਸੋਕ ਜਿਤੇ ਮਨ ਭੀਤਰ ਥੋ ਹਰਿ ਕੋ ਤਨ ਭੇਟਿ ਸਭੈ ਬਿਸਰਾਏ।
ਛੋਟ ਭਤੀਜ ਲਖੇ ਕਰਿ ਕੈ ਕਰਿ ਕੈ ਕਰਿ ਕੈ ਜਗ ਕੇ ਕਰਤਾ ਨਹੀ ਪਾਏ।
ਯਾ ਬਿਧਿ ਭੀ ਤਿਹ ਠਉਰ ਕਥਾ ਤਿਹ ਕੇ ਕਬਿ ਸਯਾਮਹਿ ਮੰਗਲ ਗਾਏ।। ੧੦੦੬।।

So sun beer prasan bhayo muslidhar sayaam ju kanthh lagaye.
Sok jite mann bhitar the harr ko tan bhett sabhae bisaraye.
Chhot bhateej lakhae kar kae kar kae jag ke karta nahi paaye.
Ya bidh bhi tehh thor katha tehh ke kab sayameh
mangal gaaye. (1006)

ਇਤਿ ਸ੍ਰੀ ਦਸਮ ਸਿਕੰਧੇ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਅਕ੍ਰੂਰ ਗ੍ਰਿਹ ਜੈਬੋ ਸੰਪੂਰਨੰ।
ਅਥ ਅਕ੍ਰੂਰ ਕੋ ਫੁਫੀ ਪਾਸ ਭੇਜਨ ਕਥਨੰ

ਸਵੈਯਾ

ਸ੍ਰੀ ਜਦੁਬੀਰ ਕਹਿਯੋ ਹਸਿ ਕੈ ਬਰਬੀਰ ਗਜਾਪੁਰ ਮੈ ਚਲ ਜਇਯੈ।
ਮੋ ਪਿਤ ਕੀ ਭਗਨੀ ਸੁਤ ਹੈ ਤਿਨ ਕੋ ਅਬ ਜਾਇ ਕੈ ਸੋਧਹਿ ਲਇਯੈ।
ਅੰਧ ਤਹਾ ਨ੍ਰਿਪ ਹੈ ਮਨ ਅੰਧ ਦ੍ਰਜੋਧਨ ਭਯੋ ਬਸਿ ਤਾ ਕੋ ਲਖਈਯੈ।
ਪੰਡੁ ਕੇ ਪੁਤ੍ਰਨ ਕੋ ਤਿਹ ਠਉਰ ਦਈਯਤ ਹੈ ਸੁਖ ਕੈ ਦੁਖ ਦਈਯੈ।। ੧੦੦੭।।

Itt Sri Dasam sikandhe bachitar natak granthe krishnavtare akroor greh jaebo sanpooran.
Ath Akroor Ko Phhufi Paas Bhejan Kathan
Swaiyya

Sri Jadubeer kahiyo hass kae barbeer gajapur mae chal jaiyae.
Mo pitt ki bhagni sutt hai tinn ko ab jaye kae sodheh laiaye.
Andh tahaa nirap hai mann andh darjodhan bhayo bass
taa ko lakhiaye.
Pandu ke putran ko tehh thor daiyat hai sukh kae
dukh daiyae. (1007)

Hearing these words, Akroor felt very happy and then embraced both Balram and Krishna. By touching the body of Krishna, all his sufferings had disappeared. So he considered them as his little nephews only, and did not consider him as the Lord-Creator of the Universe. This episode took place there, the beauty of this scene and its prasies have been sung by the poet siam. (1006)

Here the chapter on visiting Akroor's house forming part of the Bachittar Natak of Sri Dasam Sakand dealing with the Krishnavtar episode is complete.

Now the episode of sending Akroor to his father's sister begins.

Swaiyya'

Sri Krishna then laughed and said, "O Great warrior Akroor! Please go to Hastnapur, there my father's sister and her sons are staying, and bring me news about their welfare. The king of the place is blind, but he is blind of heart also (without any knowledge) as he is completely under the control of Daryodhana (his son). There you have to ascertain whether he was treating the sons of Pandu with regard, giving them all comforts or was ill treatig them, causing sufferings to them." (1007)

ਯੌ ਸੁਨ ਕੈ ਤਿਹ ਕੀ ਬਤੀਯਾ ਕਰਿ ਕੈ ਅਕ੍ਰੂਰ ਪ੍ਰਨਾਮ ਸਿਧਾਰਿਯੋ।
ਪੰਥ ਕੀ ਬਾਤ ਗਨਉ ਕਹਿ ਲਉ ਪਗ ਬੀਚ ਗਜਾਪੁਰ ਕੇ ਤਿਨਿ ਧਾਰਿਯੋ।
ਪ੍ਰਾਤ ਭਏ ਨ੍ਰਿਪ ਬੀਚ ਸਭਾ ਕਬਿ ਸਯਾਮ ਕਹੈ ਇਹ ਭਾਤਿ ਉਚਾਰਿਯੋ।
ਭੂਪ ਕਹੀ ਕਹੁ ਮੋ ਬਿਰਥਾ ਜਦੁਬੀਰਹਿ ਜਾ ਬਿਧਿ ਕੰਸ ਪਛਾਰਿਯੋ।। ੧੦੦੮।।

Yo sunn kae tehh ki batiya kar kae akroor parnaam sidhariyo.
Panthh ki baat ganyo keh layo pag beech gajapur ke tinn dhariyo.
Praat bhaye nirap beech sabha kabh sayaam kahae
ehh bhaat uchariyo.
Bhoop kahi kaho mo birtha jadubireh ja bidh
kans pachariyo. (1008)

ਬਤੀਯਾ ਸੁਨਿ ਉਤਰ ਦੇਤ ਭਯੋ ਰਿਪੁ ਸੋ ਸਭ ਜਾ ਬਿਧਿ ਸਯਾਮ ਲਰਿਯੋ।
ਗਜ ਮਾਰਿ ਪ੍ਰਹਾਰ ਕੈ ਮਲਨ ਕੋ ਫਲ ਫਾਰ ਕੈ ਕੰਸ ਸੋ ਜਾਇ ਅਰਿਯੋ।
ਤਬ ਕੰਸ ਨਿਕਾਰ ਕ੍ਰਿਪਾਨ ਕਰੈ ਅਰੁ ਢਾਲ ਸਮ੍ਹਾਰ ਕੇ ਜੁਧੁ ਕਰਿਯੋ।
ਤਬ ਹੀ ਹਰਿ ਜੂ ਗਹਿ ਕੇਸਨ ਤੇ ਪਟਕਿਓ ਧਰਨੀ ਪਰ ਮਾਰਿ ਡਰਿਯੋ।। ੧੦੦੯।।

Batiya sunn utar det bhayo rip so sabh jaa bidh sayaam lariyo.
Gaj maar parhaar kae malan ko dal phaar kae kans so jaaye ariyo.
Tab kans nikaar kirpaan karae arr dhaal samaar ke judh kariyo.
Tab hi harr ju geh kesan te patkiyo dharni par
maar dariyo. (1009)

ਭੀਖਮ ਦ੍ਰੋਣ ਕ੍ਰਿਪਾਰੁ ਕ੍ਰਿਪੀਸੁਤ ਔਰ ਦੁਸਾਸਨ ਬੀਰ ਨਿਹਾਰਿਯੋ।
ਸੂਰਜ ਕੋ ਸੁਤ ਭੂਰਿਸ੍ਵਾ ਜਿਨ ਪਾਰਥ ਭ੍ਰਾਤ ਸੋ ਬੈਰ ਉਤਾਰਿਯੋ।
ਰਾਜ ਦੁਰਯੋਧਨ ਮਾਤਲ ਸੋ ਇਹ ਪੇਖਪਤ ਹੀ ਇਹ ਭਾਤਿ ਉਚਾਰਿਯੋ।
ਸਯਾਮ ਕਹਾ ਬਸੁਦੇਵ ਕਹਾ ਕਹਿ ਅੰਗਿ ਮਿਲੇ ਮਨ ਕੋ ਦੁਖ ਟਾਰਿਯੋ।। ੧੦੧੦।।

Bhikham dron kirpaar kirpisut aor dusasan beer nihariyo.
Suraj ko sutt bhoorisarva jinn paarth bhraat so baaer utaariyo.
Raaj durjodhan maatal so eh pekhat hi eh bhaat uchariyo.
Sayaam kaha basudev kahaa keh ang mile mann
ko dukh taariyo. (1010)

Akroor, after listening to Krishna, bowed to him and went away. What should I say about the happiness enroute, but finally court he reached Hastinapur. The poet siam has stated that he went to the King's darbar (court) in the next morning and stated like this. The king then asked him to explain all the details about Sri Krishna's killing of Kansa. (1008)

On hearing the king's words, Akroor replied to him, giving all the details, as to how Krishna had fought against the enemy. First he had called the elephant (Kawaliapir), then he had killed the wrestlers and then passing through the whole army he had approached and engaged Kansa directly (in fight). Then Kansa had taken up his sword and shield and had fought against him. Then Sri Krishna had held Kansa with his hair, thrown him on the ground and then killed him. (1009)

Akroor had seen in the King's assembly all the warriors like Bhisham Pitama, Dronacharya, Kirpacharya, Aswotham, and Dashashan. The son of the (god) sun (Karan) and Bhunsharwa (who had killed Abhimanyou) to take revenge of his brother from Arjuna, were also seen by him. The king Durayodhana, on seeing his uncle Akroor, asked him as to how was Krishna? How was Basudeva and then received him by hugging him and thus got all his (suffering) pain alleviated. (1010)

ਰੰਚਕ ਬੈਠਿ ਸਭਾ ਨ੍ਰਿਪ ਕੀ ਉਠ ਕੈ ਜਦੁਬੀਰ ਫੁਫੀ ਪਹਿ ਆਯੋ।
ਕੁੰਤੀ ਕਉ ਦੇਖਤ ਹੀ ਕਬਿ ਸਯਾਮ ਕਹੈ ਤਿਨ ਪਾਇਨ ਸੀਸ ਝੁਕਾਯੋ।
ਪੂਛਤ ਭੀ ਕੁਸਲੈ ਜਦੁਬੀਰ ਹੈ ਜਾ ਜਸੁ ਬੀਚ ਸਭੈ ਧਰਿ ਛਾਯੋ।
ਨੀਕੋ ਹੈ ਸਯਾਮ ਸਨੈ ਬਸੁਦੇਵ ਸੁ ਦੇਵਕੀ ਨੀਕੀ ਸੁਨੀ ਸੁਖੁ ਪਾਯੋ।। ੧੦੧੧।।

Ranchak baith sabha nirap ki uthh kae jadubeer phuphi peh aayo.
Kunti kayu dekhat hi kab sayaam kahae tinn painn sees jhukayo.
Puuchat bhi kuslae jadubeer hae ja jas beech sabae dhar chhayo.
Niike hai sayaam sanae basudev su devki niki suni sukh paayo. (1011)

ਇਤਨੇ ਮਹਿ ਬਿਦੁਰ ਆਇ ਗਯੋ ਸੋਊ ਪਾਰਥ ਮਾਇ ਕੈ ਪਾਇਨ ਲਾਗਿਯੋ।
ਪੂਛਤ ਭਯੋ ਜਦੁਬੀਰ ਸਖੀ ਅਕ੍ਰੂਰ ਕਉ ਤਾ ਰਸ ਮੋ ਅਨੁਰਾਗਿਯੋ।
ਅਉਰ ਗਈ ਸੁਧਿ ਭੂਲ ਸਭੈ ਕਬਿ ਸਯਾਮ ਇਹੀ ਰਸ ਭੀਤਰ ਪਾਗਿਯੋ।
ਵਾਹ ਕਹਿਯੋ ਸਭ ਹੀ ਹੈ ਸੁਖੀ ਸੁਨ ਕੈ ਬਤੀਯਾ ਸੁਖ ਭਯੋ ਦੁਖ ਭਾਗਿਯੋ।। ੧੦੧੨।।

Itne meh bidur aaye gayo soyu paarth maaye kae paainn lagiyo.
Puuchat bhayo jadubeer sukhi akrror kayu taa ras mo anuragiyo.
Aaur gayi sudh bhool sabhae kab sayaam ihi ras bhitar pagiyo.
Vaah kahiyo sabh hi hai sukhi sun kae batiya sukh bhayo
dukh bhagiyo. (1012)

ਕੁੰਤੀ ਬਾਚ

ਸਵੈਯਾ

ਕੇਲ ਕਰੈ ਮਥੁਰਾ ਮੈ ਸੋਊ ਮਨ ਤੇ ਕਹਿਯੋ ਹਉ ਬ੍ਰਿਜ ਨਾਥਿ ਬਿਸਾਰੀ।
ਦੁਖਿਤ ਭਈ ਇਨ ਲੋਗਨ ਤੇ ਅਤਿ ਹੀ ਕਹਿ ਕੈ ਘਨਿ ਸਯਾਮ ਪੁਕਾਰੀ।
ਨਾਥ ਮਰਿਯੋ ਸੁਤ ਬਾਲ ਰਹੇ ਤਿਹ ਤੇ ਅਕ੍ਰੂਰ ਭਯੋ ਦੁਖੁ ਭਾਰੀ।
ਤਾ ਤੇ ਹਉ ਪੂਛਤ ਹੋ ਤੁਮ ਕੋ ਕਬਹੂੰ ਹਰਿ ਜੀ ਸੁਧਿ ਲੇਤ ਹਮਾਰੀ।। ੧੦੧੩।।

Kunti Baach

Swaiyya

Kel karae Mathura mae soyu mann te kahiyo hayu brij naath bisaari.
Dukhat bhai inn logan te att hi keh kae ghan sayaam pukari.
Naath mariyo sutt baal rahe tehh te akrror bhayo dukh bhaari.
Taa te hayu poochat ho tum ko kabhun harr ji sudh lett hamari. (1013)

After spending some time in the king's assembly he got up and went to meet the aunt of Sri Krishna (Kunti). The poet Siam has stated that he bowed his head on seeing Kunti, at her feet. Kunti then asked about the welfare of Krishna, whose fame had spread throughout the world. In reply to her, he told her that Krishna and Basudev were all quite well and Devki was also feeling good. This news brought some solace to Kunti. (1011)

In the meantime Bidar had arrived, who bowed to the mother of Arjuna (Kunti) and asked Akroor about Krishna's welfare, and was absorbed in his love and affection completely. The poet Siam has stated that he forgot completely about everything else, and was only engrossed in his love. Then Akroor said that all were very happy and well, which gave him solace and peace of mind on hearing this, and all his affliction (worry) was removed. (1012)

Then Kunti said :

Swaiyya'

That Krishna is now doing his miracle in Mathura and why has he forgotten me from hearts and I am in great trouble here with these people here and she cried out loudly for the help of Ghan Shyam O Akroor! My spouse had died and the the children are too young (small), so I am suffering badly. Now I would like to ask you as to when Krishna would look after our welfare? (1013)

ਦੁਖਿਤ ਹੈ ਅਕ੍ਰੂਰ ਕੇ ਸੰਗਿ ਕਹੀ ਬਤੀਯਾ ਨ੍ਰਿਪ ਅੰਧ ਰਿਸੈ ਸੇ।
ਦੇਤ ਹੈ ਦੁਖੁ ਘਨੋ ਹਮ ਕਉ ਕਹੀਓ ਸੁਨਿ ਮੀਤ ਸਯਾਮ ਸੋ ਐਸੇ।
ਪਾਰਥ ਭ੍ਰਾਤ ਰੁਚੇ ਉਨ ਕੋ ਨਹਿ ਵਾਹਿ ਕਹਿਯੋ ਕਹੁ ਸੋ ਬਿਧਿ ਕੈਸੇ।
ਯੌ ਸੁਨਿ ਉਤਰ ਦੇਤ ਭਈ ਸੋਊ ਆਖ ਕੇ ਬੀਚ ਪਰੋ ਤ੍ਰਿਣ ਜੈਸੇ।। ੧੦੧੪।।

Dukhat haav akrror ke sang kahi batiya nirap andh risae se.
Det hae dukh ghano kayu kahiyo sunn meet sayaam so aaise.
Paarth bhraat rache unn ko neh vaahe kahiyo kahu so bidh kaise.
Yo sunn utar det bhai soyu aakh ke beech pare trinn jaise. (1014)

ਕਹਿ ਯੌ ਬਿਨਤੀ ਹਮਰੀ ਹਰਿ ਸੋ ਅਤਿ ਸੋਕ ਸਮੁੰਦ੍ ਮੈ ਬੂਡਿ ਗਈ ਹਉ।
ਜੀਵਤ ਹੋ ਕਬਿ ਸਯਾਮ ਕਹੈ ਤੁਹਿ ਆਇਸ ਪਾਇ ਕੈ ਨਾਮੁ ਕਈ ਹਉ।
ਮਾਰਨ ਮੋ ਸੁਤ ਕੌ ਨ੍ਰਿਪ ਕੇ ਸੁਤ ਕੋਟਿ ਉਪਾਵਨ ਸੋ ਕਢਈ ਹਉ।
ਸਯਾਮ ਸੋ ਇਉ ਕਹੀਯੋ ਬਤੀਯਾ ਤੁਮਰੇ ਬਿਨੁ ਨਾਥ ਅਨਾਥ ਭਈ ਹਉ।। ੧੦੧੫।।

Keh yo binti hamri har so att sok samundar mae buudh gayi hayu.
Jeevat ho kab sayaam kahae tuhe aais paaye kae naam kayi hayu.
Maaran mo sut ko nirap ke sut kott upavan so kadei hayu.
Sayaam so iyo kahiyo batiya tumre binn naath anaath
bhayi hayo. (1015)

ਯੌ ਕਹਿ ਕੈ ਤਿਹ ਸੇ ਬਤੀਯਾ ਅਤਿ ਹੀ ਦੁਖ ਸ੍ਵਾਸ ਉਦਾਸ ਸੁ ਲੀਨੋ।
ਜੋ ਦੁਖ ਮੇਰੇ ਰਿਦੇ ਮਹਿ ਥੋ ਸੋਊ ਮੈ ਤੁਮ ਪੈ ਸਭ ਹੀ ਕਹਿ ਦੀਨੋ।
ਸੋ ਸੁਨੀਐ ਹਮਰੀ ਬਿਰਥਾ ਕਹੀਯੋ ਦੁਖ ਕੀ ਜਦੁਬੀਰ ਹਠੀ ਨੋ।
ਹੇ ਬ੍ਰਿਜਨਾਥ ਅਨਾਥਨ ਨਾਲ ਸਹਾਇ ਕਰੋ ਕਹਿ ਰੋਦਨ ਕੀਨੋ।। ੧੦੧੬।।

Yo keh ke tehh so batiya att hi dukh savaas ussas su linno.
Jo dukh morre ridde tho soyu mae tum pae sabh hi keh dinno.
So suniyae hamri birtha kahiyo dukh ki jadubeer hathi no.
He brijnaath anathan naath sahaye karo keh rodan kinno. (1016)

Being in distress Kunti talked about all those things, due to which the blind king was troubling them (being wrathful). O friend! Listen. Please tell Shiam like this, that he was troubling them too much, as they do not like Bhim, Arjuna's brother. Akroor then asked her in what way was he troubling them? On hearing these words, Kunti answered that "Just as a thorn in the eye causes suffering (in the same way) he was troubling." (1014)

"Please convey my request to Krishna that I am being tossed up and down in a great storm in the ocean. The poet siam has stated that she was alive only by repeating Krishna's name. The king's sons have drawn up many plans to kill my sons. So please convey to Krishna that O Lord! Without your presence I am feeling helpless." (1015)

With these words she heaved a deep sigh and then added that she had narrated all the pains and sufferings of her mind (heart) to him. He alone would listen to my tale of woes, so please tell the obstinate Krishna all about it. "O Master of Brij! O Master of the helpless! She started crying after saying, "Pray help us!" (1016)

ਅਕ੍ਰੂਰ ਬਾਚ

ਸ੍ਵੈਯਾ

ਦੇਖਿ ਦੁਖਾਤੁਰ ਪਾਰਥ ਮਾਤ ਕੋ ਯੌਂ ਕਹਿਯੋ ਤ੍ਵੈ ਸੁਤ ਹੀ ਨ੍ਰਿਪ ਹ੍ਵੈ ਹੈ।
ਸਯਾਮ ਕੀ ਪ੍ਰੀਤਿ ਘਨੀ ਤੁਮ ਸੋ ਤਿਹ ਤੇ ਤੁਮ ਕੋ ਅਤਿ ਹੀ ਸੁਖ ਦੈ ਹੈ।
ਤੇਰੀ ਹੀ ਓਰਿ ਹ੍ਵੈ ਹੈ ਸੁਭ ਲਛ੍ਛਨ ਤੁਇ ਸੁਤ ਸਤ੍ਰਨ ਕੋ ਦੁਖ ਦੈ ਹੈ।
ਰਾਜ ਸਭੈ ਉਹ ਹੀ ਲਹਿ ਹੈ ਹਰਿ ਸਤ੍ਰਨ ਕੋ ਜਮ ਲੋਕਿ ਪਠੈ ਹੈ॥ ੧੦੧੭॥

Akroor Baach

Swaiyya

Dekh dukhatar paarth maat ko yo kahiyo taav sutt hi nirap haav hai.
Sayaam ki preet ghani tum so tehh te tum ko att hi sukh dae hai.
Teri hi aor haav hai subh lachhan tuye sutt satran ko dukh dae hai.
Raaj sabhae ohi hi leh hai har satran ko jam lok
pathae hai. (1017)

ਯੌਂ ਸੁਨ ਕੈ ਬਤੀਯਾ ਤਿਹ ਕੀ ਮਨ ਮੈ ਅਕ੍ਰੂਹਿ ਮੰਤ੍ਰ ਬਿਚਾਰਿਯੋ।
ਕੈ ਕੈ ਪ੍ਰਨਾਮ ਚਲਿਯੋ ਤਬ ਹੀ ਨ੍ਰਿਪ ਤ੍ਵੈ ਸੁਤ ਹੋ ਇਹ ਭਾਤਿ ਉਚਾਰਿਯੋ।
ਕਾ ਸੰਗਿ ਲੋਗਨ ਕੋ ਹਿਤ ਹੈ ਇਹ ਚਿੰਤ ਕਰੀ ਪੁਰ ਮੈ ਪਗ ਧਾਰਿਯੋ।
ਦੇਖਿਓ ਕਿ ਪ੍ਰੀਤਿ ਇਨੀ ਸੰਗ ਹੈ ਤਿਹ ਤੇ ਸਭ ਸੋਕ ਬਿਦਾ ਕਰਿ ਡਾਰਿਯੋ॥ ੧੦੧੮॥

Yo sun kae batiya tehh ki mann mae akrroreh
mantar bichariyo.
Kae kae parnaam chaliyo tab hi nirap taav sutt ho ehh
bhaat uchariyo.
Kaa sang logan ko hitt hai eh chinnt kari purr mai pag dhariyo.
Dekhiyo ki preet inni sang hai tehh te sabh sok bida
kar dariyo. (1018)

Then Akroor said

Swaiyya'

On seeing Arjuna's mother in great distress, then Akroor said, "Your sons will be kings Krishna had a great love for you all, so he would arrange to provide you all the worldly comforts. All the good omens and signs are pointing towards you, and your sons will teach the enemies great lessons. In fact, they will only take up the reins of the kigdom and Krishna will send all your enemies to the hell. (1017)

On hearing the words of Kunti, Akroor had thought to himself. "Your son will be the king", having said these remarks, then Akroor bowed to her and started from there. To find out which side the populace was leaning, he proceeded towards the town. He found out that the residents were all interested in the well being of Kunti's sons and having found out this reality, all his doubts were cleared. (1018)

ਅਕ੍ਰੂਰ ਬਾਚ ਧ੍ਰਿਤਰਾਸਟਰ ਸੋ

ਸ੍ਵੈਯਾ

ਪੁਰ ਦੇਖਿ ਸਭਾ ਨ੍ਰਿਪ ਬੀਚ ਗਯੋ ਸੰਗ ਜਾ ਨ੍ਰਿਪ ਕੈ ਇਹ ਭਾਤਿ ਉਚਾਰਿਯੋ।
ਰਾਜਨ ਮੋਹ ਤੇ ਨੀਤਿ ਸੁਨੋ ਕਹੁ ਵਾਹ ਕਹਿਯੋ ਇਨ ਯਾ ਬਿਧਿ ਸਾਰਿਯੋ।
ਪ੍ਰੀਤਿ ਤੁਮੈ ਸੁਤ ਆਪਨ ਸੋ ਤੁਹਿ ਪੰਡੁ ਕੇ ਪੁਤ੍ਰਨ ਸੋ ਹਿਤ ਟਾਰਿਯੋ।
ਜਾਨਤ ਹੈ ਧ੍ਰਿਛਤਰਾਸਟਰ ਤੈ ਸਭ ਆਪਨ ਰਾਜ ਕੋ ਪੈਡ ਬਿਗਾਰਿਯੋ।। ੧੦੧੯।।

Akrror Baach Dhritrasatar So

Swaiyya

Purr dekh sabha nirap beech gayo sang jaa nirap kae eh bhaat uchariyo.
Rajan moh te neet suno kaho vaah kahiyo inn ya bidh sariyo.
Preet tumae sutt aapan so tuhe pandu ke putran so hitt taariyo.
Jaanat hae dhritrastar tae sabh aapan raaj ko paed bigariyo. (1019)

ਜੈਸੇ ਦ੍ਰਜੋਧਨ ਪੂਤ ਹ੍ਵੈ ਤੈ੍ ਇਨ ਕੀ ਮਨ ਮੈ ਅਕ੍ਰੂਰਹਿ ਮੰਤ੍ ਬਿਚਾਰਿਯੋ।
ਕੈ ਕੈ ਪ੍ਰਨਾਮ ਚਲਿਯੋ ਤਬ ਹੀ ਨ੍ਰਿਪ ਤ੍ਵੈ ਸੁਤ ਹੋ ਇਹ ਭਾਤਿ ਉਚਾਰਿਯੋ।
ਰਾਖੁ ਖ਼ੁਸੀ ਇਨ ਕੋ ਉਨ ਕੋ ਜਿਹ ਤੇ ਤੁਮਰੋ ਜਗ ਮੈ ਜਸੁ ਗਈਯੈ।
ਯਾ ਬਿਧਿ ਸੋ ਅਕ੍ਰੂਰ ਕਹਿਯੋ ਨ੍ਰਿਪ ਸੋ ਜਿਹ ਤੇ ਅਤਿ ਹੀ ਸੁਖ ਪਈਯੈ।। ੧੦੨੦।।

Jaise durjodhan puut haav taav inn ki sam putran pandu lakhiyae.
Taa te karo binti tum so inn te kachu antar raaj na kahiyae.
Raakh khusi inn ko unn ko jeh te tumro jag mae jas gayiae.
Yaa bidh so akrror kahiyo nirap so jeh te att hi sukh paiyae. (1020)

ਯੌ ਸੁਨਿ ਉਤਰ ਦੇਤ ਭਯੋ ਨ੍ਰਿਪ ਪੈ ਹਰਿ ਕੈ ਸੰਗਿ ਦ੍ਰੁਤਹ ਕੇਰੇ।
ਜੇਤਕ ਬਾਤ ਕਹੀ ਹਮ ਸੋ ਨਹੀ ਆਵਤ ਏਕ ਕਹਿਯੋ ਮਨ ਮੇਰੇ।
ਯੌ ਕਹਿ ਪੰਡੁ ਕੇ ਪੁਤ੍ਰਨ ਕੋ ਪਿਖੁ ਮਾਰਤ ਹੈ ਅਬ ਸਾਝ ਸਵੇਰੇ।
ਆਇ ਹੈ ਜੌ ਜੀਯ ਸੋ ਕਰ ਹੈ ਕਛੂ ਬਚਨਾ ਨਹਿ ਮਾਨਤ ਤੇਰੇ।। ੯੦੨੧।।

Yo sunn utar det bhayo nirap pae harr kae sang dutteh kere.
Jetak baat kahi ham so nahi aavat ek kahiyo mann mere.
Yo keh pandu ke putran ko pikh maarat hai ab saanjh savere.
Aaye hai jo jiye so kar hai kachhu bachna neh manat tere. (1021)

Then Akroor told Dhritrastra -

Swaiyya'

After visiting the town, Akroor went to the assembly of the king, and then addressed him like this. "O King! Please take some hints from me about politics." The king said, "Please go ahead." So he replied that you had developed great love for your children, as such yoiu had lost all love for Pandu's children. "O Dritrashtra! It appears that you have mismanaged the rules (code) of governance." (1019)

"O King! Just as Duryodhan etc. are your sons, in the same way, you should consider Pandu's children as your own. So I would request you, O King! You should not be partial to these children, and treat them without any distinction? You should keep both of them happy and satisfied, so that the world would sing your praises." Thus Akroor told the king, which would bring solace to him in the world. (1020)

On hearing these words, the king replied and told the emissary of Krishna (Akroor)! Whatever things you have told me, not a single one has appealed to my mind. You should have said (it behoved you to say) that "I should have said that "I should find out (locate) the sons of Pandu and kill them in the early morning itself. I would act according to my own wishes as it pleases me, as I cannot accept any of your proposals." (1021)

ਦੂਤ ਕਹਿਯੋ ਨ੍ਰਿਪ ਕੇ ਸੰਗ ਯੌ ਹਮਰੋ ਜੁ ਕਹਿਯੋ ਤੁਮ ਰੰਚ ਨ ਮਾਨੋ।
ਤਉ ਕੁਪਿ ਹੈ ਜਦੁਬੀਰ ਮਨੈ ਤੁਮ ਕੋ ਮਰਿ ਹੈ ਤਿਹ ਤੇ ਹਿਤ ਠਾਨੋ।
ਸਯਾਮ ਕੇ ਭਉਹ ਮਰੋਰਨਿ ਸੋ ਹਮ ਜਾਨਤ ਹੈ ਤੁਹਿ ਰਾਜ ਬਹਾਨੋ।
ਜੋ ਜੀਯ ਮੈ ਜੁ ਹੁਤੀ ਸੁ ਕਹੀ ਤੁਮਰੇ ਜੀਯ ਕੀ ਸੁ ਕਹਿਯੋ ਤੁਮ ਜਾਨੋ॥ ੯੦੨੨॥

Doot kahiyo nirap ke sang yo hamro ju kahiyo tum ranch na mano.
Tao kupp hai jadubeer manae tum ko marr hai tehh te hitt thhano.
Sayaam ke bhayoh maroran so ham jaanat hai tohe raaj bahano.
Jo jiye mai ju huti su kahi tumre jiye ki su kahiyo
tum jaano. (1022)

ਯੌ ਕਹਿ ਕੈ ਬਤੀਯਾ ਨ੍ਰਿਪ ਸੋ ਤਜਿ ਕੈ ਇਹ ਠਉਰ ਤਹਾ ਕੋ ਗਯੋ ਹੈ।
ਕਾਨ੍ਹ ਜਹਾ ਬਲਭਦ੍ ਬਲੀ ਸਭ ਜਾਦਵ ਬੰਸ ਤਹਾ ਸੁ ਅਯੋ ਹੈ।
ਸਯਾਮ ਕੋ ਚੰਦ ਨਿਹਾਰਤ ਹੀ ਮੁਖ ਤਾ ਪਗ ਪੈ ਸਿਰ ਕੋ ਝੁਕਿਯੋ। ਹੈ।
ਜੋ ਬਿਰਥਾ ਉਹ ਠਉਰ ਭਈ ਨਿਕਟੈ ਹਰਿ ਕੋ ਕਹਿ ਭੇਦ ਦਯੋ ਹੈ॥ ੯੦੨੩॥

Yo keh ke batiya nirap so taj kae eh thor taha ko gayo hai.
Kaan jaha balbhadar bali sabh jadav bans taha su ayo hai.
Sayaam ko chand niharat hi mukh taa pag pae sir ko jhukiyo hai.
Jo birtha ohh thor bhai niktae har ke keh bhed
dayo hai. (1023)

ਤੁਮ ਸੋ ਇਮ ਪਾਰਥ ਮਾਤ ਕਹਿਯੋ ਹਰਿ ਦੀਨਨ ਕੀ ਬਿਨਤੀ ਸੁਨਿ ਲੈ।
ਅਤਿ ਹੀ ਪੁਖਿ ਪਯੋ ਹਮ ਕੋ ਇਹ ਠਉਰ ਬਿਨਾ ਤੁਮਰੇ ਨ ਸਹਾਇਕ ਕੁਐ।
ਗਜ ਕੋ ਜਿਮ ਸੰਕਟ ਸੀਘ੍ਰ ਕਟਿਯੋ ਤਿਮ ਮੋ ਦੁਖ ਕੋ ਕਟੀਐ ਹਰਿ ਐ।
ਤਿਹ ਤੇ ਸੁਨਿ ਲੈ ਸੁ ਕਹਿਯੋ ਹਮਰੋ ਕਬਿ ਸਯਾਮ ਕਹੈ ਹਿਤ ਸੋ ਚਿਤ ਦੈ॥ ੯੦੨੪॥

Tum so imm paarth maat kahiyo harr dinnan ki binti sunn lae.
Att hi dukh payo ham ko eh thor binna tumre na sahaiyak kuyae.
Gaj ko jim sankat sighar katiyo timm mo dukh ko katiyae harr aae.
Tehh te sunn lae su kahiyo hamro kab sayaam
kahae hitt so chit dae. (1024)

Then (the emissary) Akroor told the king that you may not accept a single proposal of mine, but if Krishna learnt about the excesses (tyranny) being perpetrated against Pandu's children, then being enraged he would punish (kill) you. So you should give affection to Pandu's children." The king then said, "Due to Krishna's annoyance why we should get frightened? But we know that you are looking for an excuse to usrup my kingdom." Then Akroor again said, "Whatever was in my mind I have told you. "Whatever was in your mind, you have stated and you know, what you have in mind. (1022)

After having said such words (things) to the king, he left this place and came to the place where powerful Kahna and Balram were seated alongwith the whole Yadav family (members of Yadav Caste). On seeing the moon-like face of Krishna he paid his obeisance by placing his head at Krishna's lotus-feet. Whatever had transpired at that place (Hastinapur) he related all details to Krishna without any reservation. (1023)

The mother of Arjuna had sent this message for you. "O Krishna! Pray listen to the request of helpless people like us. We are suffering great deal at this place, as we have no other support except you. O Krishna! Just as you had helped the elephant by alleviating his sufferings, in the same way please help me in this state of suffering. The poet siam has stated that" you may listen to our prayer with full concentration of mind and heart. (1024)

Here the chapter of Bachittar Natak Granth forming part of Dasam Sakand dealing with the episode of sending Akroor to the aunt Kunti in Krishnavtar is completed. All is well so far.

ਇਤਿ ਸ੍ਰੀ ਦਸਮ ਸਿਕੰਧੇ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਅਕ੍ਰੂਰ ਫੁਫੀ ਕੁੰਤੀ ਪਾਸ ਭੇਜਾ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤ।

ਅਥ ਉਗ੍ ਕੋ ਰਾਜ ਦੀਬੋ ਕਥਨੰ

ਦੋਹਰਾ

ਸ੍ਰੀ ਮਨ ਮੋਹਨ ਜਗਤ ਗੁਰ ਨੰਦ ਨੰਦਨ ਬ੍ਰਿਜ ਮੂਰਿ।
ਗੋਪੀ ਜਨ ਬਲਭ ਸਦਾ ਪ੍ਰੇਮ ਖਾਨ ਭਰਪੂਰਿ।। ੯੦੨੫।।

Itt Sri Dasam sikandhe bachitar natak granthe krisnavtare akroor phhufi kunti paas bheja sampatam sat subham sat.

Athh Ugarsaen Ko Raaj Dibo Kathan

Dohra

Sri mann mohan jagat gurr nand nandan brij moor.
Gopi jann balbh sada prem khaan bharpoor. (1025)

ਛਪੈ ਛੰਦ

ਪ੍ਰਿਥਮੈ ਪੂਤਨਾ ਹਨੀ ਬਹੁਰਿ ਸਕਟਾਸੁਰ ਖੰਡਿਯੋ।
ਤ੍ਰਿਣਾਵਰਤ ਲੈ ਉਡਿਯੋ ਤਾਹਿ ਨਭ ਮਾਹਿ ਬਿਹੰਡਿਯੋ।
ਕਾਲੀ ਦੀਓ ਨਿਕਾਰਿ ਚੋਚ ਗਹਿ ਚੀਰਿ ਬਕਾਸੁਰ।
ਨਾਗ ਰੂਪ ਮਗ ਰੋਕਿ ਰਹਿਯੋ ਤਬ ਹਤਿਓ ਅਘਾਸੁਰ।
ਕੇਸੀ ਸੁ ਬਛ ਧੇਨੁਕ ਹਨਯੋ ਰੰਗ ਭੂਮਿ ਗਜ ਡਾਰਿਯੋ।
ਚੰਡੂਰ ਮੁਸਟ ਕੇ ਪ੍ਰਾਨ ਹਰਿ ਕੰਸ ਕੇਸ ਗਹਿ ਮਾਰਿਯੋ।।। ੯੦੨੬।।

Chhapae Chhandh

Pritham puutna hani bohar saktasur khandiyo.
Trinnavarat lae udiyo taahe nabh maahe behndiyo.
Kaali diyo nikaar choch geh cheer bakasur.
Naag roop mag rok rahiyo tab hatiyo aghasur.
Kesi su bachh dhenuk hanyo rang bhoom gaj daariyo.
Chandoor musat ke praan har kans kes geh maariyo. (1026)

Now the episode of giving the kingdom to Ugrasain begins

Couplet

The person, who was lovable to all the (hearts) people, the teacher of the world, the son of Nand, the root existence of Brij, (the axle of Brij town), who was dear to all the milkmaids and the populace, was always the fountain of love and solace. (1025)

Chhapae Chhand

First he killed Pootna, then destroyed (demon) Sakiasur, then he reduced to Shambles the Trinavarat who had torn apart Bakasur by holding him from his beak; who had killed the demons Kaisi, Bachh, and Dhenak and had killed the elephant Kavlapir in the battle field (of Mathura); who had destroyed the wrestlers named Chandur and Musat, and finally killed Kans by holding (pulling) him from his hair. (1026)

ਸੋਰਠਾ

ਅਮਰ ਲੋਕ ਤੇ ਫੂਲ ਬਰਖੇ ਨੰਦ ਕਿਸੋਰ ਪੈ।
ਮਿਟਿਯੋ ਸਕਲ ਬ੍ਰਿਜ ਸੂਲ ਕਮਲ ਨੈਨ ਤੇ ਹੇਤ ਤੇ।। ੧੦੨੭।।

Sortha

Amar lok te phool barkhe nand kisor pae.
Mitiyo sakal brij suul kamal naainn ke hett te. (1027)

ਦੋਹਰਾ

ਦੁਸਟ ਅਰਿਸਟ ਨਿਵਾਰ ਕੈ ਲੀਨੋ ਸਕਲ ਸਮਾਜ।
ਮਥੁਰਾ ਮੰਡਲ ਕੋ ਦਯੋ ਓਗ੍ਰਸੈਨ ਕੋ ਰਾਜ।। ੯੦੨੮।।

Dohra

Dusat arisat nivaar kae lino sakal samaaj.
Mathura mandal ko dayo ugarsaen ko raaj. (1028)

ਇਤਿ ਸ੍ਰੀ ਦਸਮ ਸਿਕੰਧੇ ਬਚਿਤ੍ਰ ਨਾਟਕੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਰਾਜਾ ਉਗਰਸੈਨ ਕਉ ਮਥਰਾ ਕੋ ਰਾਜ ਦੀਬੋ।

ਅਥ ਜੁਧ ਪ੍ਰਬੰਧ

ਜਰਾਸੰਧਿ ਜੁਧ ਕਥਨੰ

ਸਵੈਯਾ

ਇਤ ਰਾਜ ਦਯੋ ਨ੍ਰਿਪ ਕਉ ਜਬ ਹੀ ਉਤ ਕੰਸ ਬਧੂ ਪਿਤ ਪਾਸ ਗਈ।
ਅਤਿ ਦੀਨ ਸੁ ਛੀਨ ਮਲੀਨ ਮਹਾ ਮਨ ਕੇ ਦੁਖ ਸੋ ਸੋਈ ਰੋਤ ਭਈ।
ਪਤਿ ਭਈਯਨ ਕੇ ਬਧਵੇ ਕੀ ਬ੍ਰਿਥਾ ਜੁ ਹਤੀ ਮਨ ਮੈ ਸੋਈ ਭਾਖ ਦਈ।
ਸੁਨਿ ਕੈ ਮੁਖ ਤੇ ਤਿਹ ਸੰਧਿ ਜਰਾ ਅਤਿ ਕੋਪ ਕੈ ਆਖ ਸਰੋਜ ਤਈ।। ੧੦੨੯।।

Itt Sri Dasam sikandhe bachitar natake krisnavtare raja ugarsaen Kayu mathra ko raaj dibo.

Ath Judh Parbandh

Jarasandh Judh Kathan

Swaiyya

Itt raaj dayo nirap kayu jab hi utt kans badhu pitt paas gayi.
Att deen su chheen maleen maha mann ke dukh so soyi rott bhayi.
Patt bhaiyan ke badhbe ki birtha ju hati mann mae soyi bhaakh dayi.
Sun kae mukh te tehh sandh jara att kop kae aakh saroj tayi. (1029)

Sortha

Flowers were being showered on the son of Nand from the heavens. The sufferings of Brij town had been completely alleviated through the gracious (eye of the) love of the lotus-eyed Krishna. (1027)

Couplet

After killing the various tyrants and enemies, the reigns of the kingdom were taken under his control, and then he handed over the kingdom of Mathura to Ugarsain. (1028)

Here the chapter of handing over the kingdom to Ugarsain from the Bachittar Natak forming part of Dasam Sakand dealing with Krishnavtar episode is completed.

Now the battle arrangements

The Episode of the Battle of Jarasandha.

Swaiyya'

On one side, the kingdom of Mathura was handed over to king Ugrasain, on the other side the spouse of Kansa had gone to her father and she began relating her tale of woes in a state of great humility, weakness and unclean clothes to her father. She related the tale of the death (killing) of her spouse and brothers, which was troubling her mind. On listening to the whole episode from her (mouth) person, the lotus-like eyes of Jarasandh were filled with fury, and became red with anger. (1029)

ਜਰਾਸੰਧਿਓ ਬਾਚ

ਦੋਹਰਾ

ਹਰਿ ਹਲਧਰਹਿ ਹੋ ਦੁਹਿਤਾ ਪ੍ਰਤਿ ਕਹਿ ਬੈਨ।
ਰਾਜਧਾਨੀ ਤੇ ਨਿਸਰਿਯੋ ਮੰਤ੍ਰ ਬੁਲਾਇ ਸੈਨ।।੧੦੩੦।।

Jarasandhiayo Baach

Dohra

Har haldhareh sanghaar ho duhita preet keh baaen.
Raajdhani te nisriyo mantar bulaye saen. (1030)

ਚੌਪਈ

ਦੇਸ ਦੇਸ ਪਰਧਾਨ ਪਠਾਏ। ਨਰਪਤਿ ਸਭ ਦੇਸਨ ਤੇ ਲਯਾਏ।
ਆਇ ਨ੍ਰਿਪਤਿ ਕੋ ਕੀਨ ਜੁਹਾਰੂ। ਦਯੋ ਬਹੁਤ ਧਨੁ ਤਿਨ ਉਪਹਾਰੂ।। ੧੦੩੧।।

Chopaiee

Des des pardhaan pathaye. Narpat sab desan te layae.
Aaye nirpat ko keen juhaaruu. Dayo bohat dhan tinn upharuu. (1031)

ਜਰਾਸੰਧਿ ਬਹੁ ਸੁਭਟ ਬੁਲਾਏ। ਭਾਤਿ ਭਾਤਿ ਕੇ ਸਸਤ੍ਰ ਬੰਧਾਏ।
ਗਜ ਬਾਜਨ ਪਰ ਪਾਖਰ ਡਾਰੀ। ਸਿਰ ਪਰ ਕੰਚਨ ਸਿਰੀ ਸਵਾਰੀ।। ੧੦੩੨।।

Jarasandh baho subhat bulaye. Bhaanti bhaanti ke sastar bandhaye.
Gaj bajan par paakhar daari. Sirr par kanchan siri savari. (1032)

ਪਾਇਕ ਰਥ ਬਹੁਤੇ ਜੁਰਿ ਆਏ। ਭੂਪਤਿ ਆਗੇ ਸੀਸ ਨਿਵਾਏ।
ਅਪਨੀ ਅਪਨੀ ਮਿਸਲ ਸਭ ਗਏ। ਪਾਤਿ ਜੋਰ ਕਰਿ ਠਾਢੇ ਭਏ।। ੧੦੩੩।।

Paaik rath bahute jur aaye. Bhoopat aage sees nivaye.
Apni apni missal sabh gaye. Paat jor kar thaade bhaye. (1033)

ਸੋਰਠਾ

ਯਹਿ ਸੈਨਾ ਚਤੁਰੰਗ ਜਰਾਸੰਧਿ ਨ੍ਰਿਪ ਕੀ ਬਨੀ।
ਸਾਜਿਯੋ ਕਵਚ ਨਿਖੰਗ ਧਨੁਖ ਬਾਨੁ ਲੈ ਰਥਿ ਚਢਿਯੋ।। ੯੦੩੪।।

Sortha

Yeh saena chaturang jarasandh nirap ki bani.
Saajiyo kavach nikhang dhanukh baan lae rathh chadiyo. (1034)

Jarasandh then said -

Couplet

The king Jarasandh gave his word to the daughter saying that he would creatainly kill Sri Krishna and Balram. After saying this, he came out of the capital, and called out his ministers and army units. (1030)

Chopaiee

He then sent his main emissaries to various countries, who brought back alongwith them all the kings. They all paid obeisance to the king (Jarasandh) and gave many valueables (wealth) as their offerings to the king. (1031)

Jarasandh had called many warriors (for help). He arranged for many weapons for them and got the elephants and horses fitted with saddles and other decorations, and decorated them with plumes on their heads. (1032)

Many army units of infantry and chariots armed with bows and weapons, armoured) got collected (gathered) and they all bowed to the King, and went to their units, and were arranged in formations, (1033)

Sortha

Thus many faceted army was organised by Jarasandh, he also wore his protective armour and rode his chariot armed with bows, arrows and quiver. (1034)

ਸਵੈਯਾ

ਜੋਰਿ ਚਮੂੰ ਮੰਤ੍ ਲੈ ਤਬ ਯੌ ਰਨ ਸਾਜ ਸਮਾਜ ਬਨਾਯੋ।
ਤੇਈਸ ਛੂਹਨ ਲੈ ਦਲ ਸੰਗਿ ਬਜਾਇ ਕੈ ਬੰਬ ਤਹਾ ਕਹੁ ਧਾਯੋ।
ਬੀਰ ਬਡੇ ਸਮ ਰਾਵਨ ਕੇ ਤਿਨ ਕਉ ਸੰਗਿ ਲੈ ਮਰਿਬੇ ਕਹੁ ਆਯੋ।
ਮਾਨਹੁ ਕਾਲ ਪ੍ਰਲੈ ਦਿਨ ਬਾਰਿਧ ਫੈਲ ਪਰਿਯੋ ਜਲੁ ਯੌ ਦਲੁ ਛਾਯੋ।। ੧੦੩੫।।

Swaiyya

Jor chamun sab mantar lae tab yo rann saaj samaaj banayo.
Teiis chhuhan lae dal sang bajaye kae banb tahaa kaho dhaayo.
Beer bade sam raavan ke tinn kayu sang lae maribe kaho aayo.
Maanoh kaal parlae dinn baradh phael pariyo jal yo
dal chhayo. (1035)

ਨਗ ਮਾਨਹੁ ਨਾਗ ਬਡੇ ਤਿਹ ਮੈ ਮਛੁਰੀ ਪੁਨਿ ਪੈਦਲ ਕੀ ਬਲ ਜੇਤੀ।
ਚਕ੍ ਮਨੋ ਰਥ ਚਕ੍ ਬਨੇ ਉਪਜੀ ਕਵਿ ਕੈ ਮਨ ਮੈ ਕਹੀ ਤੇਤੀ।
ਹੈ ਭਏ ਬੋਚਨ ਤੁਲਿ ਮਨੋ ਲਹਰੈ ਬਹਰੈ ਬਰਛੀ ਦੁਤਿ ਸੇਤੀ।
ਸਿੰਧੁ ਕਿਧੌ ਦਲ ਸੰਗਿ ਜਰਾ ਰਹਿਗੀ ਮਥੁਰ ਜਾ ਤਿਹ ਮਧ ਬਰੇਤੀ।। ੧੦੩੬।।

Nag manoh naag bade tehh mae machuri punn paedal ki bal jeti.
Chakar mano rathh chakar bane upji kavi kae mann mae kahi teti.
Hai bhaye bochan tull mano lehrae behare barchhi dutt seti.
Sinndh kidho dall sandh jara rahegi mathur ja tehh madh bareti. (1036)

ਜੋ ਬਲ ਬੰਡ ਦਲ ਮੈ ਤਿਹ ਅਗ੍ ਕਥਾ ਮਹਿ ਨਾਮ ਕਹੈ ਹਉ।
ਜੋ ਸੰਗਿ ਸਯਾਮ ਲਰੈ ਰਿਸ ਕੈ ਤਿਨ ਕੇ ਜਸ ਕੋ ਮੁਖ ਤੇ ਉਚਰੈ ਹਉ।
ਜੇ ਬਲਿਭਦ੍ ਕੇ ਸੰਗਿ ਭਿਰੇ ਤਿਨ ਕਉ ਕਥ ਕੈ ਪ੍ਰਭ ਲੋਕ ਰਿਝੈ ਹਉ।
ਤਯਾਗ ਸਭੈ ਗ੍ਰਿਹ ਲਾਲਚ ਕੋ ਹਰਿ ਕੇ ਹਰਿ ਕੇ ਹਰਿ ਕੇ ਗੁਨ ਗੈ ਹਉ।। ੧੦੩੭।।

Jo bal band bade dal mai tehh agrr katha meh naam kahae hayo.
Jo sang sayaam larae ris kae tinn ke jas ko mukh te ucharae hayo.
Je balibhadar ke sang bhire tinn kayo kath kae prabh lok rijhae hayo.
Tayaag sabhae greh laalach ko hari ke hari ke hari ke
gunn gae hayo. (1037)

By collecting all the army formations and the various ministers, he organised the whole show. By taking along the army of various colours and formations he sounded the battle drum and started pushing forward, just as the waters of oceans had overflown on the doomsday. (1035)

Great many elephants were arranged like mountains, and the infantry was arranged in between like the fish. The wheels of the chariots were like whirlpools, which produced the praises of the scene in the mind of the poet who stated like this. The horses were like crocodiles, while the spears were shining like the waves of ocean. It was like an ocean or the huge army formations of Jarasandh and Mathura appeared like the sandy patch in between. (1036)

The warriors in this huge army will be described in the next episode and I will first describe the praises of the warriors who had fought against Krishna with great fury. Those warriors who fought against Balram will be detailed first to please the saintly persons. By giving up all worldly greed, I will sing the praises of the Lord alone at first. (1037)

ਦੋਹਰਾ

ਜਦੁਬੀਰਨ ਸਬ ਹੂੰ ਸੁਨੀ ਦੂਤ ਕਹੀ ਜਬ ਆਇ।
ਮਿਲਿ ਸਬ ਹੂੰ ਨ੍ਰਿਪ ਕੇ ਸਦਨ ਮੰਤ੍ਰ ਬਿਚਾਰਿਯੋ ਜਾਇ॥ ੧੦੩੮॥

Dohra

Jadubeeran sab hunn suni doot kahi jab aaye.
Mil sab hun nirap ke sadan mantar bichariyo jaaye. (1038)

ਸਵੈਯਾ

ਤੇਈਸ ਛੂਹਨ ਲੈ ਦਲ ਸੰਗਿ ਚਢਿਯੋ ਹਮ ਪੈ ਅਤਿ ਹੀ ਭਰਿ ਰੋਹੈ।
ਜਾਇ ਲਰੈ ਅਰਿ ਕੇ ਸਮੁਹੇ ਇਹ ਲਾਇਕ ਯਾ ਪੁਰ ਮੈ ਅਬ ਕੋ ਹੈ।
ਜੋ ਭਜਿ ਹੈ ਡਰੁ ਮਾਨਿ ਘਨੋ ਰਿਸ ਕੈ ਸਬ ਕੋ ਤਬ ਮਾਰਤ ਸੋ ਹੈ।
ਤਾ ਤੇ ਨਿਸੰਕ ਭਿਰੋ ਇਨ ਸੋ ਜਿਤ ਹੈ ਤੁ ਭਲੋ ਮ੍ਰਿਤ ਏ ਜਸੁ ਹੋ ਹੈ॥ ੧੦੩੯॥

Swaiyya

Teiis chuuhan lae dal sang chadiyo ham pae att hi bhar rohae.
Jaaye larae arr ke samuhe eh laaik ya purr mae ab ko hai.
Jo bhaj hai darr maan ghano riss kae sab ko tab maarat so hai.
Taa te nisank bhiro inn so jit hai tu bhalo mirat ae
jasu ho hai. (1039)

ਤਉ ਜਦੁਬੀਰ ਕਹਿਯੋ ਉਠਿ ਕੈ ਰਿਸਿ ਬੀਚ ਸਭਾ ਅਪੁਨੇ ਬਲ ਸੋ।
ਅਬ ਕੋ ਬਲਵੰਡ ਬਡੋ ਹਮ ਮੈ ਚਲਿ ਆਗੇ ਹੀ ਜਾਇ ਲਰੈ ਦਲ ਸੋ।
ਅਪਨੋ ਬਲਿ ਧਾਰਿ ਸੰਘਾਰ ਕੈ ਦਾਨਵ ਦੂਰ ਕਰੈ ਸਭ ਭੂ ਤਲ ਸੋ।
ਬਹੁ ਭੂਤ ਪਿਸਾਚਨ ਕਾਕਨਿ ਡਾਕਨਿ ਤੋਖ ਕਰੈ ਪਲ ਮੈ ਪਲ ਸੋ॥ ੧੦੪੦॥

Tayo jadubeer kahiyo uth kae riss beech sabha apune bal so.
Ab ko balvandh bado ham mae chal aage hi jaaye larae dal so.
Apno bal dhaar sanghaar kae daanav duur karae sabh bhuu tal so.
Baho bhuut pisachan kaakan daakan tokh karae pal
mae pal so. (1040)

Couplet

When the emissary came and gave the news, all the fighting warriors listened to it, then all of them jointly held consultations at the king's place. (1038)

Swaiyya'

With multifaceted army formations, full of wrathfulness and fury, they attacked us, so we fought bravely against the enemy. Who would be able to firght against his might and fight against the demons. If we run away, he will kill us all with ferocious revenge (wrath), so it would be better to fight it out without any fear. If we win, so much the better and if we lose, and die, then we would win praises from all. (1039)

Then Sri Krishan got up in rage, and said with great force. "Who amongst is a great warrior, who would face and fight against the enemy? Who would preserve his might and fight against the demons and kill them, thus terminating their whole existence on Earth. Then he would kill the warriors and make the spirits, crows and demigod and others (pleased) happy by supplying them with flesh of warriors and please them. (1040)

ਜਬ ਯਾ ਬਿਧਿ ਸੋ ਜਦੁਬੀਰ ਕਹਿਯੋ ਕਿਨਹੂੰ ਮਨ ਮੈ ਨਹੀ ਧੀਰ ਧਰਿਯੋ।
ਹਰਿ ਦੇਖਿ ਤਬੈ ਮੁਖਿ ਬਾਇ ਰਹੇ ਸਭ ਹੂੰ ਭਜਬੇ ਕਹੁ ਚਿਤ ਕਰਿਯੋ।
ਜੋਊ ਮਾਨ ਹੁਤੋ ਮਨਿ ਛਤ੍ਰਿਨ ਕੋ ਸੋਊ ਓਰਨਿ ਕੀ ਸਮ ਤੁਲ ਗਰਿਯੋ।
ਕੋਊ ਜਾਇ ਨ ਸਾਮੂਹੈ ਸਤ੍ਰਨ ਕੇ ਨ੍ਰਿਪ ਨੇ ਮੁਖ ਤੇ ਬਿਧਿ ਯਾ ਉਚਰਿਯੋ॥ ੧੦੪੧॥

Jab ya bidh so jadubeer kahiyo kinnhun mann mae nahi dheer dhariyo.
Hari dekh tabae mukh baaye rahe sabh hun bhajbe kaho chitt kariyo.
Joyu maan huto mann chatrinn ke soyu oran ki sam tull gariyo.
Koyu jaaye na samuhae satran ke nirap ne mukh te bidh ya uchriyo. (1041)

ਕਿਨਹੂੰ ਨਹਿ ਧੀਰਜੁ ਬਾਧਿ ਸਕਿਯੋ ਲਰਬੇ ਤੇ ਡਰੇ ਸਭ ਕੋ ਮਨੁ ਭਾਜਿਯੋ।
ਭਾਜਨ ਕੀ ਸਬ ਹੂੰ ਬਿਧ ਕਹ ਕਿਨ ਹੂੰ ਨਹੀ ਕੋਪਿ ਸਰਾਸਨੁ ਸਾਜਿਯੋ।
ਯੌਰ ਹਰਿ ਜੂ ਪੁਨਿ ਬੋਲਿ ਉਠਿਓ ਗਜ ਕੋ ਬਧਿ ਕੈ ਜਿਮ ਕੇਹਰਿ ਗਾਜਿਯੋ।
ਅਉਰ ਭਲੀ ਉਪਮਾ ਉਪਜੀ ਧੁਨਿ ਕੋ ਸੁਨ ਕੈ ਘਨ ਸਾਵਨ ਲਾਜਿਯੋ॥ ੧੦੪੨॥

Kinnhun neh dheeraj baadh sakiyo larbe te dare sabh ko mann bhajiyo.
Bhaajan ki sab hunn bidh ki kinn hunn nahi kop sarasan saajiyo.
Yo hari juu punn bol uthiyo gaj ko badh kae jim kehar gaajiyo.
Aaor bhali upma upji dhun ko sunn kae ghan saavan laajiyo. (1042)

ਕਾਨ੍ਹ ਜੂ ਬਾਚ

ਸਵਯਾ

ਰਾਜ ਨ ਚਿੰਤ ਕਰੋ ਮਨ ਮੈ ਹਮਹੂੰ ਦੋਊ ਭ੍ਰਾਤ ਸੁ ਜਾਇ ਲਰੈਗੇ।
ਬਾਨ ਕਮਾਨ ਕ੍ਰਿਪਾਨ ਗਦਾ ਗਹਿ ਕੈ ਰਨ ਭੀਤਰ ਜੁਧ ਕਰੈਗੇ।
ਜੋ ਹਮ ਉਪਰਿ ਕੋਪ ਕੈ ਆਇ ਹੈ ਤਾਹਿ ਕੇ ਅਸਤ੍ਰ ਸਿਉ ਪ੍ਰਾਨ ਹਰੈਗੇ।
ਪੈ ਉਨ ਕੋ ਮਰਿ ਕੈ ਹੈ ਡਰ ਹੈ ਨਹੀ ਆਹਵ ਤੇ ਪਗ ਦੁਇ ਨ ਟਰੈਗੋ॥ ੧੦੪੩॥

Kaan Ju Baach

Swaiyya

Raaj na chintt karo mann mae hamhun doyu bhraat su jaaye laraege.
Baan kamaan kirpaan gadaa geh kae rann bheetar judh karaege.
Jo ham upar kop kae aaye hai taahe ke astar siyo praan haraege.
Pae unn ko marr hae darr hae nahi aahav te pag duye na taraege. (1043)

When Sri Krishna addressed like this, none of them could bring so much patience in the mind, and seeing Krishna they all appeared with mouths ajar (opened) and all were in a mood of fleeing from there. The pride of the Kashatriyas melted like the hailstones. Then king Ugrasain roared like this- "Will none of you dare to oppose the enemy?" (1041)

When no one came forward with enough patience (or valour) and all were afraid of fighting, rather wanted to run away. All were planning to flee but none of them wore the bow and arrows with a rage or fury. Then Krishna arose from his seat and said, just as a lion roars to kill an elephant. The beauty of this scene has risen in the poet's mind that by hearing the sound of his words even the clouds of monsoon (Savan) were put to shame (felt completely ashamed). (1042)

Then Kahna said -

Swaiyya'

"O King! Do not have any sense of fear or dejection. We both the brothers will go out to fight it out. We will fight in the battle field with bows and arrows, swords, maces etc. In case the enemy will attack us with fury, we will take their life out (of body) with the help of arrows only. We would surely kill them and will never falter with fear and will never retrace our steps backwards. (1043)

ਇਉ ਕਹਿ ਕੈ ਯੌ ਦੋਊ ਠਾਢ ਭਏ ਚਲ ਕੈ ਨਿਜੁ ਮਾਤ ਪਿਤਾ ਪਹਿ ਆਏ।
ਆਵਤ ਹੀ ਦੁਹੂੰ ਹਾਥਨ ਜੋਰਿ ਕੈ ਪਾਇਨ ਊਪਰ ਮਾਥ ਲੁਡਾਏ।
ਮੋਹੁ ਬਢਿਯੋ ਬਸੁਦੇਵ ਅਉ ਦੇਵਕੀ ਲੈ ਅਪੁਨੇ ਸੁਤ ਕੰਠਿ ਲਗਾਏ।
ਜੀਤਹੁਗੇ ਤੁਮ ਦੈਤਨ ਸਿਉ ਭਜਿ ਹੈ ਅਰਿ ਜਯੋ ਘਨ ਬਾਤ ਉਡਾਏ।। ੧੦੪੪।।

Iyo keh kae yo dayu thaadh bhaye chal kae nij maat pita peh aaye.
Aavat hi duhun hathan jor kae paainn upar maath ludaaye.
Mohu badiyo basudev ayu devki lae apne sutt kanth lagaye.
Jeethuge tum dainntan siyo bhaj hai arr jayo ghan
baat udhaye. (1044)

ਮਾਤ ਪਿਤਾ ਕਉ ਪ੍ਰਨਾਮ ਦੋਊ ਕਰਿ ਕੈ ਤਜਿ ਧਾਮ ਕੈ ਤਜਿ ਧਾਮ ਸੁ ਬਾਹਰਿ ਆਏ।
ਆਪਤ ਹੀ ਸਭ ਆਯੁਧ ਲੈ ਪੁਰ ਬੀਰ ਜਿਤੇ ਸਭ ਹੀ ਸੁ ਬੁਲਾਏ।
ਦਾਨ ਘਨੇ ਦਿਜ ਕਉ ਦਏ ਸਯਾਮ ਦੁਹੂੰ ਮਿਲਿ ਆਨੰਦ ਚਿਤ ਬਢਾਏ।
ਆਸਿਖ ਦੇਤ ਭਏ ਦਿਜ ਇਉ ਗ੍ਰਿਹ ਆਇ ਹੋ ਜੀਤਿ ਘਨੇ ਅਰਿ ਘਾਏ।। ੧੦੪੫।।

Maat pita kayu parnaam doyu kar kae tajj dhaam su bahar aaye.
Aavat hi sabh aayudh lae purr beer jite sabh hi su bulaye.
Daan ghane dij kayo daye sayaam duhun mil aanad chitt badaye.
Aasikh det bhaye dij iyo greh aaye ho jeet ghane
arr ghaye. (1045)

ਦੋਹਰਾ

ਦੇਖਿ ਚਮੂੰ ਸਭ ਜਾਦਵੀ ਹਰਿ ਜੂ ਅਪੁਨੇ ਸਾਥ।
ਘਨ ਸੁਰ ਸਿਉ ਸੰਗ ਸਾਰਥੀ ਬੋਲਿਯੋ ਸ੍ਰੀ ਬ੍ਰਿਜਨਾਥ।। ੧੦੪੬।।

Dohra

Dekh chamun sabh jaadvi harr ju apne saath.
Ghan surr siyo sang sarthi baliyo Sri Brijnaath. (1046)

With these words both the brothers stood up and came near their parents. On coming there, they bowed to the mother and father and placed their heads at their feet. The love of Basudev and Devki knew no bounds, and embraced their sons, bestowing their blessings on them saying that you will defeat the demons, whereas the enemy would run away from the battle field just as wind blows away the clouds. (1044)

Both, paying their obeisance to the parents and leaving their house, came out. Immediately on coming out they took up their arms (weapons) and called out all the warriors from the town to accompany them. Sri Krishna distributed many gifts (alms) to the brahmins and both the brothers felt greatly elated in mind (at heart). The brahmins then blessed them that they would kill all the enemies and come back home being victorious in the battle. (1045)

Couplet

On seeing the army of Yadvas, with them, Sri Krishna then thundered like the cloud's thunder and roared like this to the charioteer. (1046)

ਕਾਨ੍ਹ ਜੂ ਬਾਚ ਦਾਰੁਕ ਸੇ

ਸਵੈਯਾ

ਹਮਰੋ ਰਥ ਦਾਰੁਕ ਤੈ ਕਰਿ ਸਾਜ ਭਲੀ ਬਿਧਿ ਸਿਉ ਅਬ ਤਾ ਰਨ ਕਉ।
ਅਸਿ ਤਾ ਮਹਿ ਚਕ੍ ਗਦਾ ਧਰੀਯੋ ਰਿਪੁ ਕੀ ਧੁਜਨੀ ਸੁ ਬਿਦਾਰਨ ਕਉ।
ਸਬ ਯਾਦਵ ਲੈ ਅਪਨੇ ਸੰਗ ਹਉ ਸੁ ਪਧਾਰਤ ਦੈਤ ਸੰਘਾਰਨ ਕਉ।
ਕਿਹ ਹੇਤ ਚਲਿਯੋ ਸੁਨ ਲੈ ਹਮ ਪੈ ਅਪੁਨੇ ਨ੍ਰਿਪ ਕੇ ਦੁਖ ਟਾਰਨ ਕਉ।। ੧੦੪੭।।

Kaan Ju Baach Daruk So

Swaiyya

Hamro rath daruk tae kar saaj bhali bidh siyo ab ta rann kayo.
Ass taa meh chakar gada dhariyo rip ki dhujni su bidaran kayo.
Sab jadav lae apne sang hayo su padharat dainnt sangharan kayo.
Keh hett chaliyo sunn lae ham pae apne nirap ke dukh taran kayo. (1047)

ਦੋਹਰਾ

ਯੌ ਕਰਿ ਕੈ ਗੋਬਿੰਦ ਤਬਿ ਕਟ ਸਿਉ ਕਸਿਯੋ ਨਿਖੰਗ।
ਹਲ ਮੂਸਲ ਹਲਧਰਿ ਗਹਿਯੋ ਕਛੁ ਜਾਦਵ ਲੈ ਸੰਗਿ।। ੧੦੪੮।।

Dohra

Yo keh kae gobind tab katt siyo kasiyo nikhang.
Hal muusal haldhar gahiyo kachhu jaadav lae sang. (1048)

ਸਵੈਯਾ

ਦੈਤਨ ਮਾਰਨ ਹੇਤ ਚਲੇ ਅਪੁਨੇ ਸੰਗ ਲੈ ਸਭ ਹੀ ਭਟ ਦਾਨੀ।
ਸ੍ਰੀ ਬਲਿਭਦ੍ਰਹਿ ਸੰਗ ਲਏ ਜਿਹ ਕੇ ਬਲ ਕੀ ਗਤਿ ਸ੍ਰੀ ਪਤ ਜਾਨੀ।
ਕੇ ਸਮ ਭੀਖਮ ਹੈ ਇਨ ਕੇ ਅਰੁ ਕੋ ਭ੍ਰਿਗ ਨੰਦਨੁ ਰਾਵਨੁ ਬਾਨੀ।
ਸਤ੍ਰਨ ਕੇ ਬਧ ਕਾਰਨ ਸਯਾਮ ਚਲੇ ਮੁਸਲੀ ਧਰਿ ਜੂ ਅਭਿਮਾਨੀ।। ੧੦੪੯।।

Swaiyya

Dainntan maaran hett chale apune sang lae sabh hi bhat daani.
Sri Balibhadreh sang laye jeh ke bal ki gati sri patt jaani.
Ko sam bhikham hai inn ke arr ko bhriagu nandan raavan baani.
Satran ke badh kaaran sayaam chale musli dhar ju abhimaani. (1049)

Kahna then told the charioteer-

Swaiyya'

O charioteer! Prepare my chariot with great embellishments for going to the battle field and place the weapons like swords, wheel (revoling), and mace inside. I have to go for killing the enemy alongwith all the Yadvas. The charioteer asked, "What for are you going?" and Krishna replied, "You listen from me, that we are going for reducing the tension and suffering of our king. (1047)

`Couplet

After saying these words, Krishna tied the quiver to his waist. Balram also armed himself with a hoe and mace and took some Yadvas alongwith him. (1048)

Swaiyya'

By taking great warriors alongwith him to kill the demons, Krishna started from there. He took Balram alongwith him, whose power was known to Vishnu (Sri's spouse) only. What was the value of Bhisham Pitama even before him in power (strength), or Parus Ram and great bowman Ravana even? So Sri Krishna left alongwith powerful Balram, who was a proud warrior, for killing the enemies. (1049)

ਬਾਧਿ ਕ੍ਰਿਪਾਨ ਸਰਾਸਨ ਲੈ ਚੜਿ ਸਯੰਦਨ ਪੈ ਜਦੁਬੀਰ ਸਿਧਾਰੇ।
ਭਾਖਤ ਬੈਨ ਸੁਧਾ ਮੁਖ ਤੇ ਸੁ ਕਹਾ ਹੈ ਸਭੈ ਸੁਤ ਬੰਧ ਹਮਾਰੇ।
ਸ੍ਰੀ ਪ੍ਰਭ ਪਾਇਨ ਕੇ ਸਬ ਸਾਥ ਸੁ ਯੌਂ ਕਹਿ ਕੈ ਇਕ ਬੀਰ ਪੁਕਾਰੇ।
ਧਾਇ ਪਰੇ ਅਰਿ ਕੇ ਦਲ ਮੈ ਬਲਿ ਸਿਉ ਬਲਿਦੇਵ ਹਲਾਯੁਧ ਧਾਰੇ।। ੧੦੫੦।।

Baadh kirpaan sarasan lae chadh sayandan pae jadubeer sidhare.
Bhaakhat baen sudha mukh te su kaha hai sabhae sutt bandh hamare.
Sri prabh paainn ke sab saath su yo keh kae ik beer pukare.
Dhaaye pare arr ke dal mae bal siyo balidev
halayudh dhaare. (1050)

ਦੇਖਤ ਹੀ ਅਰਿ ਹੀ ਪਤਨਾ ਹਰਿ ਜੂ ਮਨ ਮੋ ਅਤਿ ਕੋਪ ਭਰੇ।
ਸੁ ਧਵਾਇ ਤਹਾ ਰਥੁ ਜਾਇ ਪਰੇ ਧੁਜਨੀ ਪਤ ਤੇ ਨਹੀ ਨੈਕੁ ਡਰੇ।
ਸਿਤ ਬਾਨਨ ਸੋ ਗਜ ਬਾਜ ਹਨੇ ਜੋਊ ਸਾਜ ਜਰਾਇਨ ਸਾਥ ਜ਼ਰੇ।
ਮਨੋ ਇੰਦ੍ ਕੇ ਬਜ੍ ਲਗੈ ਟੁਟ ਕੈ ਧਰਨੀ ਗਿਰ ਸ੍ਰਿੰਗ ਸੁਮੇਰ ਪਰੇ।। ੧੦੫੧।।

Dekhat hi arr ki patna hari ju mann mo att kop bhare.
Su dhvaye tahaa rath jaaye pare dhujni patt te nahi naek dare.
Sitt banan so gaj baaj hane joyu saaj jarainn saath jare.
Mano inndar ke bajar lage tutt kae dharni gir srinng
sumer pare. (1051)

ਸ੍ਰੀ ਜਦੁਬੀਰ ਸਰਾਸਨ ਤੇ ਬਹੁ ਤੀਰ ਛੁਟੇ ਛੁਟ ਕੈ ਭਟ ਘਾਏ।
ਪੈਦਲ ਮਾਰਿ ਰਥੀ ਬਿਰਥੀ ਕਰਿ ਸਤ੍ ਘਨੇ ਜਮ ਲੋਕਿ ਪਠਾਏ।
ਭਾਜਿ ਅਨੇਕ ਗਏ ਰਨ ਤੇ ਜੋਊ ਲਾਜ ਭਰੇ ਹਰਿ ਪੈ ਪੁਨਿ ਆਏ।
ਤੇ ਬ੍ਰਿਜਨਾਥ ਕੇ ਹਾਥ ਲਗੇ ਗ੍ਰਿਹ ਕਉ ਫਿਰਿ ਜੀਵਤ ਜਾਨ ਨ ਪਾਏ।। ੯੦੫੨।।

Sri Jadubeer saraasan te baho teer chhute chhut kae bhat ghaye.
Paedal maar rathi birthi kar satar ghane jam lok pathaye.
Bhaaj anek gaye ran te joyu laaj bhare har pae punn aaye.
Te brijnaath ke haath lage greh kayu phir jeevat
jaan na paye. (1052)

By tying swords to the waist and taking bows in hand and riding a chariot, Sri Krishna left for the battlefield. He was talking nectar like words as to where were the lotus-feet of the Lord. "That moment Balram armed with his hoe, with great force, attacked the enemy forces. (1050)

On seeing the enemy forces, Sri Krishna became furious with rage. He raced his chariot to the place, and did not fear the commander of the forces. By stretching the bow, he killed many elephants and horses with piercing arrows, who were decorated with great weapons. It appeared as if Indra's armour (mace) had shaken the peaks of sumer mountain, which had fallen on the ground, being broken. (1051)

Sri Krishna's bow had shot many arrows which had killed many warriors. The arrows killed the infantry, and were relieving some of their chariots, sending many enemies to the land of death (hill). Many warriors from the battle field had fled away and those with some (shame) honour or respect had come back to Krishna for waging a war against the enemy. Some soldiers were given such a treatment by Sri Krishna that they never returned alive to their homes. (1052)

ਕੋਪ ਭਰੇ ਰਨ ਮੈ ਭਟ ਯੌ ਚਹੁੰ ਓਰਨ ਤੇ ਲਲਕਾਰ ਪਰੇ।
ਕਰਿ ਚਉਪ ਭਿਰੇ ਅਪਨੇ ਮਨ ਮੈ ਨੰਦ ਨੰਦਨ ਤੇ ਨ ਰਤੀ ਕੁ ਡਰੇ।
ਤਬ ਹੀ ਬ੍ਰਿਜਨਾਥ ਸਰਾਸਨ ਲੈ ਛਿਨ ਮੈ ਉਨ ਕੇ ਅਭਿਮਾਨ ਹਰੇ
ਜੋਊ ਆਵਤ ਭੇ ਧਨ ਬਾਨ ਧਰੇ ਹਰਿ ਜੂ ਸਿਗਰੇ ਬਿਨੁ ਪ੍ਰਾਣ ਕਰੇ ੧੦੫੩॥

Kop bhare mae bhat yo chauun oran te lalkaar pare.
Kari chaop bhire apne mann mae nand nandan te na rati ku dare.
Tab hi brijnaath sarasan lae chhin mai unn ke abhimaan hare.
Joyu aavat bhe dhan baan dhare har juu sigre binn praan kare. (1053)

ਕਬਿਤੁ

ਸ੍ਰੁਨਤ ਤਰੰਗਨੀ ਉਠਤ ਕੋਪਿ ਬਲ ਬੀਰ ਮਾਰਿ ਮਾਰਿ ਤੀਰ ਰਿਪੁ ਖੰਡ ਦੀਏ ਰਨ ਮੈ।
ਬਾਜ ਗਜ ਮਾਰੇ ਰਥੀ ਬ੍ਰਿਥੀ ਕਰਿ ਡਾਰੇ। ਕੇਤੇ ਪੈਦਲ ਬਿਦਾਰੇ ਸਿੰਘ ਜੈਸੇ ਮ੍ਰਿਗ ਬਨ ਮੈ।
ਜੈਸੇ ਸਿਵ ਕੋਪ ਕੈ ਜਗਤ ਜੀਵ ਮਾਰਿ ਪ੍ਰਲੈ। ਤੈਸੇ ਹਰਿ ਅਰਿ ਯੌ ਸੰਘਾਰੇ ਆਈ ਮਨ ਮੈ।
ਏਕ ਮਾਰਿ ਡਾਰੇ ਏਕ ਘਾਇ ਛਿਤਿ ਪਾਰੇ ਏਕ ਤ੍ਰਸੇ ਏਕ ਹਾਰੇ ਜਾ ਕੇ ਤਾਕਤ ਨ ਤਨ ਮੈ॥
੧੦੫੪॥

Kabit

Sarunat tarangani uthhat kop bal beer Maar maar teer
rip khandh kiye rann mai.
Baaj gaj maare rathi birthi kar daare Kete paedal bidaare singh
jaise mrig ban mai.
Jaise siv kop kae jagat jeev maar parlae Taise har arr
yo sanghare aayi mann mai.
Ek maar daare ek ghaye chhit paare Ek tarse ek haare jaa ke
taakat na tann mai. (1054)

The warriors in the battle field were filled with fury, and cries and challenges were being thrown on them from all the four corners. They were fighting in the battle being encouraged and urged (for fighting) with great enthusiasm and were not afraid of Sri Krishna even a little bit. Then Sri Krishna, taking his bow, within no time (shot some arrows) which cut short their pride. Whosoever came forward with bows were faced with death by Krishna's (arrows). (1053)

Kabit

Balram had caused a blood stream to flow as he cut the enemies into pieces with his onslaughts. The horses and elephants were killed while the charioteers were divested of their chariots. Many infantry troops were also killed just as the lion kills deer (in the jungle). Just as Shiva kills all the worldly beings in his wrath, similarly Krishna had killed the enemies. That is how I have got some idea in my mind. There were some (men) fallen on the ground being wounded, some others were killed while some more were getting frightened (with fear) and some others were defeated, who had no resistance left in the body. (1054)

ਸਵੈਯਾ

ਬਹੁਰੋ ਘਨਿ ਸਯਾਮ ਘਨ ਸੁਰ ਕੈ ਬਰਖਿਯੋ ਸਰ ਬੁੰਦਨ ਜਿਉ ਮਗਵਾ।
ਚਤੁਰੰਗ ਚਮੂੰ ਹਨਿ ਸ੍ਉਨ ਬਹਿਯੋ ਸੁ ਭਇਓ ਰਨ ਈਗਰ ਕੇ ਰੰਗਵਾ।
ਕਹੂੰ ਮੁੰਡ ਝਰੇ ਰਥ ਪੁੰਜ ਢਰੇ ਗਜ ਸੁੰਡ ਪਰੇ ਕਹੂੰ ਹੈ ਤੰਗਵਾ।
ਜਦੁਬੀਰ ਜੁ ਕੋਪ ਕੈ ਤੀਰ ਹਨੇ ਕਹੂੰ ਬੀਰ ਗਿਰੇ ਸੁ ਕਹੂੰ ਅਗਵਾ।। ੧੦੫੫।।

Swaiyya

Bahuro ghan sayaam ghan sur kae barkhiyo sar bundan jiyo magva.
Chaturang chamunn hann sarun bahiyo su bhaiyo rann igar ke rangva.
Kahuun mund jhare rath punj dhare gaj sund pare kahuun hai tangva.
Jadubeer ju kop kae teer hane kahun beer gire su
kahun angva. (1055)

ਬਹੁ ਜੂਝਿ ਪਰੇ ਛਿਤ ਪੈ ਭਟ ਯੌ ਅਰਿ ਕੈ ਬਰ ਕੈ ਹਰਿ ਸਿਉ ਲਰਿ ਕੈ।
ਧਨੁ ਬਾਨ ਕ੍ਰਿਪਾਨ ਗਦਾ ਗਹਿ ਪਾਨਿ ਗਿਰੇ ਰਨ ਬੀਚ ਇਤੀ ਕਰਿ ਕੈ।
ਤਿਹ ਮਾਸ ਗਿਰਾਸ ਮਵਾਸ ਉਦਾਸ ਹੁਇ ਗਧਿ ਸੁ ਮੋਨ ਰਹੀ ਧਰਿ ਕੈ।
ਸੁ ਮਨੋ ਬੁਟੀਆ ਬਰ ਬੀਰਨ ਕੀ ਨ ਪਚੀ ਉਰ ਮੈ ਬਰਿ ਕੈ ਫਰਿਕੈ।। ੧੦੫੬।।

Baho juujh pare chhit pae bhat yo arr kae bar kae hari siyo lar kae.
Dhan baan kirpaan gada geh paan gire rann beech iti kar kae.
Tehh maas giraas mavaas udaas huye geedh su monn rahi dhar kae.
Su mano butiya bar beeran ki na pachi urr mai
beer kae pharikae. (1056)

ਅਸਿ ਕੋਪਿ ਹਲਾਯੁਧ ਪਾਨਿ ਲੀਯੋ ਸੁ ਧਸਿਯੋ ਦਲ ਮੈ ਅਤਿ ਰੋਸ ਭਰਿਯੋ।
ਬਹੁ ਬੀਰ ਹਨੇ ਰਨ ਭੂਮਿ ਬਿਖੈ ਪ੍ਤਨਾਪਤਿ ਤੇ ਨ ਰਤੀ ਕੁ ਡਰਿਯੋ।
ਗਜ ਬਾਜ ਰਥੀ ਅਰੁ ਪਤਿ ਚਮੂੰ ਹਨਿ ਕੈ ਉਨ ਬੀਰਨ ਤੇਜ ਹਰਿਯੋ।
ਜਿਮ ਤਾਤ ਧਰਾ ਸੁਰਪਤਿ ਲਰਿਯੋ ਹਰਿ ਭ੍ਰਾਤ ਬਲੀ ਇਮ ਜੁਧ ਕਰਿਯੋ।। ੧੦੫੭।।

Ass kop halayudh paan liyo su dhasiyo dal mai att ross bhariyo.
Baho beer hane rann bhoom bhikhae partanapati te na rati ku dariyo.
Gaj baaj rathi arr patt chamuun han kae unn beeran tej hariyo.
Jim taat dhara surpat lariyo har bhraat bali imm
judh kariyo. (1057)

Swaiyya'

Then Sri Krishna thundered like the clouds and shot his arrows in a stream (shower) just as Indra (god) arranges showers of rain. The multi-coloured army was killed, with blood flowing every where, while the battle field became red-coloured (with blood). There were heads seen somewhere while at places heaps of broken chariots were seen, at other places the belly straps of horses were lying on the ground. Sri Krishna shot some arrows in a great fury, which caused many warriors to fall down on the ground, with their mutilated (bodies) limbs lying around. (1055)

Many warriors of the enemy had fought against Sri Krishna and got killed while some of them were lying on the ground. (wounded), with their bows, arrows, swords and maces (or other weapons) in their hands, but finally had fallen on the ground after fighting their last battle. The vultures had eaten their flesh, but were sitting quitely in a saddened mood. It appeared as if the daughters of the warriors could not digest all that and they were fluttering with great force in their chests. (1056)

Balram then got enraged and held his sword in hand and rushed into the enemy force with great wrathfulness. In the battlefield he killed many warriors and was not afraid of the enemy commanders even slightly. After killing their elephants, horses charioteers, and army generals, he had blunted their might. Just as Bhumasur (demon) had fought against Indra, in the same way Balram, Sri Krishna's brave brother, had fought in the battle. (1057)

ਜੁਧ ਜੁਰੇ ਜਦੁਰਾਇ ਸਖਾ ਕਿਧੋ ਕ੍ਰੋਧ ਭਰੇ ਦੁਰਜੋਧਨ ਸੋਹੈ।
ਭੀਰ ਪਰੇ ਰਨਿ ਰਾਵਨ ਸੋ ਸੁਤ ਰਾਵਨ ਕੋ ਤਿਹ ਕੀ ਸਮ ਕੋ ਹੈ।
ਭੀਖਮ ਸੋ ਮਰਬੇ ਕਹੁ ਹੈ ਲਰਿਬੋ ਕਹੁ ਰਾਮ ਬਲੀ ਬਰਿ ਜੋ ਹੈ।
ਅੰਗਦ ਹੈ ਕਿ ਹਨੂੰ ਜਮੁ ਹੈ ਕਿ ਭਰਿਯੋ ਬਲਿਭਦ੍ ਭਯਾਨਕ ਰੋਹੈ।। ੧੦੫੮।।

Judh jure jaduraye sakha kidho krodh bhare durjodhan sohae.
Bheer pare rann raavan so sutt raavan ko tehh ki sam ko hai.
Bhikham so marbe kaho hai larbe kaho raam bali bar jo hai.
Angad hai ki hanuun jam hai ki bhariyo balbhadar
bhayanak rohae. (1058)

ਦ੍ਰਿੜ ਕੇ ਬਲਿ ਕੋਪਿ ਹਲਾਯੁਧ ਲੈ ਅਰਿ ਕੇ ਦਲ ਭੀਤਰ ਧਾਇ ਗਯੋ।
ਗਜ ਬਾਜ ਰਥੀ ਬਿਰਥੀ ਕਰਿ ਕੈ ਬਹੁ ਪੈਦਲ ਕੋ ਦਲੁ ਕੋਪਿ ਛਯੋ।
ਕਲਿ ਨਾਰਦ ਭੂਤ ਪਿਸਾਚ ਘਨੋ ਸਿਵ ਰੀਝ ਰਹਿਯੋ ਰਨ ਦੇਖਿ ਨਯੋ।
ਅਰਿ ਯੌ ਸਟਕੇ ਮ੍ਰਿਗ ਕੇ ਗਨ ਗਯੋ ਮੁਸਲੀਧਰਿ ਮਾਨਹੁ ਸਿੰਘ ਭਯੋ।। ੧੦੫੯।।

Drid kae bal kop halayudh lae arr ke dal bhitar dhaye gayo.
Gaj baaj rathi birthi kar kae baho paedal ko dal kop chayo.
Kal naarad bhoot pisaach ghane siv reejh rahiyo rann dekh nayo.
Arr yo satke mrig ke gan jayo muslidhar manoh
singh bhayo. (1059)

ਇਕ ਓਰਿ ਹਲਾਯੁਧ ਜੁਧ ਕਰੈ ਇਕ ਓਰਿ ਗੋਬਿੰਦਹ ਖਗ ਸੰਭਾਰਿਯੋ।
ਬਾਜ ਰਥੀ ਗਜਪਤਿ ਹਨੇ ਅਤਿ ਰੋਸ ਭਰੇ ਦਲ ਕੋ ਲਲਕਾਰਿਯੋ।
ਬਾਨ ਕਮਾਨ ਗਦਾ ਗਹਿ ਸ੍ਰੀ ਹਰਿ ਸੈਥਨ ਸਿਉ ਅਰਿ ਪੁੰਜ ਬਿਡਾਰਿਯੋ।
ਮਾਰੁਤ ਹੈ੍ ਘਨ ਸਯਾਮ ਕਿਧੋ ਉਮਡਿਯੋ ਦਲ ਪਾਵਸ ਮੇਘ ਨਿਵਾਰਿਯੋ।। ੧੦੬੦।।

Ik orr halayudh judh karae ik orr gobinndeh khag sanbhariyo.
Baaj rathi gajpati hane atti ros bhare dal ko lalkariyo.
Baan kamaan gada geh Sri Hari saethan siyo arr punj bidariyo.
Maarat haav ghan sayaam kidho umdiyo dal paavas
megh nivariyo. (1060)

The brother of Krishna (Balram) was engrossed in the battlefield, at times he was furious with rage, while at other times he appeared like Duryodhana. Or he was trying to find his (seek his) death time like. Bhisham Pitama and was like Rama in waging war, or he was like Angad or Hanuman or god of death (Yamraj). Thus Balram was fighting furiously in the battle with great rage. (1058)

Taking his hoe with great strength and rage, Balram had rushed into the enemy lines. He had killed many elephants and horses while charioteers were driven out from their chariots and destroyed the infantry men also. Kal, Narad and the spirits including Shiva were getting elated on watching the new battle scenes. The enemy forces were completely overawed just as the deer gets frieghtened on seeing the lion, as if Balram was like a lion. (1059)

On one front Balram was waging the war, while on the other side Sri Krishna was wielding his sword. He had killed the riders of horses and charioteers alongwith the masters of the elephants and was challenging the enemy with great fury. Holding his bows and arrows alongwith he destroyed many huge flocks of the enemy formations. It appeared as if Sri Krishna, like a storm of wind, had dispersed the clouds of monsoon (July season) of the enemy army formations. (1060)

ਸ੍ਰੀ ਨੰਦ ਲਾਲ ਸਦਾ ਰਿਪੁ ਘਾਲ ਕਰਾਲ ਬਿਸਾਲ ਸਬੈ ਧਨੁ ਲੀਨੋ।
ਇਉ ਸਰ ਜਲ ਚਲੇ ਤਿਹ ਕਾਲ ਤਬੈ ਅਰਿ ਸਾਲ ਰਿਸੈ ਇਹ ਕੀਨੋ।
ਘਾਇਨ ਸੰਗਿ ਗਿਰੀ ਚਤੁਰੰਗ ਚਮੂੰ ਸਭ ਕੋ ਤਨ ਸ੍ਰਉਨਤ ਭੀਨੋ।
ਮਾਨਹੁ ਪੰਦ੍ਰਸਵੋ ਬਿਧ ਨੇ ਸੁ ਰਚਿਯੋ ਰੰਗ ਆਰੁਨ ਲੋਕ ਨਵੀਨੋ॥ ੧੦੬੧॥

Sri Nand laal sada rip ghaal karaal bisaal sabae dhan linno.
Iyo sarr jaal chale tehh kaal tabae arr saal risae ehh kinno.
Ghaiinn sang giri chaturang chamuun sabh ko tann sarunat bhinno.
Manoh pandarsavo bidh ne su rachiyo rang aaruan lok navinno. (1061)

ਬ੍ਰਿਜ ਭੂਖਨ ਦੂਖਨ ਦੈਤਨ ਕੇ ਰਿਪੁ ਸਾਥ ਰਿਸੈ ਅਤਿ ਮਾਨ ਭਰਿਯੋ।
ਸੁ ਧਵਾਇ ਤਹਾ ਰਥ ਜਾਇ ਪਰਿਯੋ ਲਖਿ ਦਾਨਵ ਸੈਨ ਨ ਨੈਕੁ ਡਰਿਯੋ।
ਧਨੁ ਬਾਨ ਸੰਭਾਰਿ ਅਯੋਧਨ ਮੈ ਹਰਿ ਕੇਹਰਿ ਕੀ ਬਿਧਿ ਜਿਉ ਬਿਚਰਿਯੋ।
ਭੁਜ ਦੰਡ ਅਦੰਡਨ ਖੰਡਨ ਕੈ ਰਿਸ ਕੈ ਦਲ ਖੰਡਨਿ ਖੰਡ ਕਰਿਯੋ॥ ੧੦੬੨॥

Brij bhuukhan dukhan dainntan ke rip saath risae att maan bhariyo.
Su dhavaye taha rath jaaye pariyo lakh daanav saen na naek dariyo.
Dhanu baan sanbhaar ayodhan mae hari kehar ki bidh jiyo bichariyo.
Bhuj dand adandan khandan kae ris kae dal khandan khand kariyo. (1062)

ਮਧੁ ਸੂਦਨ ਬੀਚ ਅਯੋਧਨ ਕੋ ਬਹੁਰੋ ਕਰ ਮੈ ਧਨੁ ਬਾਨ ਲਯੋ।
ਸੁ ਨਿਸੰਕ ਤਬੈ ਰਨ ਬੀਚ ਪਰਿਯੋ ਅਰਿ ਕੋ ਬਰ ਕੈ ਹਨਿ ਸੈਨ ਦਯੋ।
ਧਨੁ ਸੋ ਜਿਮ ਤੂਲਿ ਧੁਨੈ ਧੁਨੀਯਾ ਦਲ ਤਯੋਂ ਸਿਤ ਬਾਨਨ ਸੋ ਧੁਨਿਯੋ।
ਬਹੁ ਸ੍ਰਉਨ ਪ੍ਰਵਾਹ ਬਹਿਯੋ ਰਨ ਮੈ ਤਿਹ ਠਾ ਮਠੋ ਆਠਵੋ ਸਿੰਧੁ ਭਯੋ॥ ੧੦੬੩॥

Madhu suudan beech ayodhan ke bahuro kar mae dhan baan layo.
Su nisank tabae rann beech pariyo arr ko bar kae hani saen dayo.
Dhan so jim tuul dhunae dhuniya dal tayo sitt baanan so dhuniyo.
Baho sarun parvah bahiyo rann mae tehh thaa mano aathvo sinndh bhayo. (1063)

When Sri Krishna held his horrible looking huge bow in hand, then a shower of arrows was struck which made the enemy furious with great suffering due to losses. The multi-coloured army was wounded badly, and the soliders fell down on the ground and all were bodily steeped in blood. It appeared as if Brahma had created the fifteenth region (world) of red colour. (1061)

Sri Krishna was the harbinger of suffering for the demons and had waged a war with great wrathfulness, keeping the prestige of army high (by fighting against them). Then suddenly he had raced his chariot towards the thick of battle, without incurring (having) any fear of the enemy strength. Holding his bow and arrows Sri Krishna was roaming around the battle field like a lion. Infact, Krishna had punished the enemy forces, unwilling to surrender, with completely routing them and killing them, thus reducing the enemy formations into Shambles in no time. (1062)

Sri Krishna (Madh Soodan) had held his bow and arrow in the battle-field and had jumped into the fray without any hesitation or fear and had killed the enemy forces. Sri Krishna had with his pointed arrows, destroyed the enemy forces like cotton spinning just as a comber spins the cotton with his carder's comb. There was a stream of blood flowing n the battle field and as if appeared as if an eighth ocean (of blood) had been created at that place. (1063)

ਇਤ ਤੇ ਹਰਿ ਕੀ ਉਮਡੀ ਪ੍ਰਤਨਾ ਉਤ ਤੇ ਉਮਡਿਯੋ ਨ੍ਰਿਪ ਲੈ ਬਲ ਸੰਗਾ।
ਬਾਨ ਕਮਾਨ ਕ੍ਰਿਪਾਨ ਲੈ ਪਾਨਿ ਭਿਰੇ ਕਟਿ ਗੇ ਕਟਿ ਅੰਗ ਪ੍ਰਤੰਗਾ।
ਪਤਿ ਗਿਰੇ ਗਜਿ ਬਾਜ ਕਹੂੰ ਬੀਰ ਗਿਰੇ ਤਿਨ ਕੇ ਅਹੂੰ ਅੰਗਾ।
ਐਸੇ ਗਏ ਮਿਲਿ ਆਪਸਿ ਮੈ ਦਲ ਜੈਸੇ ਮਿਲੇ ਜਮੁਨਾ ਅਰੁ ਗੰਗਾ।। ੧੦੬੪।।

Itt te hari ki umdi partna utt te umdiyo nirap lae bal sanga.
Baan Kamaan kirpaan lae paan bhire katt ge bhat ang partanga.
Patt gire gaj baaj kahun kahun beer gire tinn ke kahun anga.
Aaise gaye mil aapas mae dal jaise mile jamuna
arr ganga. (1064)

ਸ੍ਵਾਮਿ ਕੇ ਕਾਜ ਕਉ ਲਾਜ ਭਰੇ ਦੁਹੂੰ ਓਰਨ ਤੇ ਭਟ ਯੌ ਉਮਗੇ ਹੈ।
ਜੁਧੁ ਕਰਿਯੋ ਰਨ ਕੋਪਿ ਦੁਹੂੰ ਰਸ ਰੁਦ੍ ਹੀ ਕੇ ਪੁਨਿ ਸੰਗਿ ਪਗੇ ਹੈ।
ਜੂਝਿ ਪਰੇ ਸਮੁਹੇ ਲਰਿ ਕੈ ਰਨ ਕੀ ਛਿਤ ਤੇ ਨਹੀ ਪੈਗ ਭਗੇ ਹੈ।
ਉਜਲ ਗਾਤ ਮੈ ਸਾਗ ਲਗੀ ਮਨੋ ਚੰਦਨ ਰੂਖ ਮੈ ਨਾਗ ਲਗੇ ਹੈ।। ੧੦੬੫।।

Savaam ke kaaj kayu laaj bhare duhun oran te bhat yo umge hai.
Judh kariyo rann kop duhun rass rudar hi ke punn sang page hai.
Jujhh pare samuhe larr kae ran ki chhit te nahi paeg bhage hai.
Ujal gaat mai saag lagi mano chandan rukh mai naag
lage hai. (1065)

ਜੁਧੁ ਕਰਿਯੋ ਰਿਸ ਆਪਸਿ ਮੈ ਦੁਹੂੰ ਓਰਨ ਤੇ ਨਹੀ ਕੋਊ ਟਰੇ।
ਬਰਛੀ ਗਹਿ ਬਾਨ ਕਮਾਨ ਗਦਾ ਅਸਿ ਲੈ ਕਰ ਮੈ ਇਹ ਭਾਤਿ ਟਰੇ।
ਕੋਊ ਜੂਝਿ ਗਿਰੇ ਕੋਊ ਰੀਝਿ ਭਿਰੇ ਛਿਤਿ ਦੇਖਿ ਡਰੇ ਕੋਊ ਧਾਇ ਪਰੇ।
ਮਨਿ ਯੌ ਉਪਜੀ ਉਪਮਾ ਰਨ ਦੀਪ ਕੇ ਊਪਰ ਆਇ ਪਤੰਗ ਜਰੇ।। ੧੦੬੬।।

Judh kariyo ris aapas mai duhun oran te nahi koyu tare.
Barchhi geh baan kamaan gada ass lae kar mae ehh bhaat tare.
Koyu jhoojh gire koyu reejh bhire chhit dekh dare koyu dhaaye pare.
Mann yo upji upma rann deep ke upar aaye
patang jare. (1066)

On one side Sri Krishna's forces were attacking whereas on the other side the king Jarasandh had attacked with a great force of powerful army. The warriors had fought the battle with various weapons like bows and arrows, or swords in hand, thus their limbs were being cut into pieces. At places the masters of elephants and horses had fallen on the ground whereas the warriors or their limbs were scattered at other places. Both the forces had mingled into each other just like Ganga and Jamuna rivers mingling with each other (while fighting furiously). (1064)

To complete the functions (duty) alloted by their masters, the warriors from both the sides attacked each others without fear and a ferocious (fierce) battle ensued with great fury as all were filled with the fighting mood. The warriors fought facing each other without retracing even a step backwards. A shining body gets pierced with a spear and it appeared as if a sandalwood tree had a reptile wrapped around it. (1065)

Both the sides fought the battle with great wrathfulness, and from both sides none managed to falter (or retrace). With a spear in hand or holding an arrow and bow, mace and sword they were fighting the battle. Some one had fallen down while fighting, while another was fighting in great elated spirit while someone was frightened seeing the terrible battle scene while someone was lying down in a terrified state. The poet has described the battle scene as it the warriors were burning themselves like the moth on the lamp of the battle. (1066)

ਪ੍ਰਿਥਮੇ ਸੰਗਿ ਬਾਨ ਕਮਾਨ ਭਿਰਿਯੋ ਬਰਛੀ ਬਰ ਲੈ ਪੁਨਿ ਭ੍ਰਾਤ ਮੁਰਾਰੀ।
ਫੇਰਿ ਲਰਿਯੋ ਅਸਿ ਲੈ ਕਰ ਮੈ ਧਸੁ ਕੈ ਰਿਪੁ ਕੀ ਬਹੁ ਸੈਨ ਸੰਘਾਰੀ।
ਫੇਰਿ ਗਦਾ ਗਹਿ ਕੈ ਸੁ ਹਤੇ ਬਹੁਰੋ ਜੁ ਹੁਤੇ ਗਹਿ ਪਾਨਿ ਕਟਾਰੀ।
ਐਚਤ ਯੌ ਹਲ ਸੋ ਦਲ ਕੋ ਜਿਮ ਖੈਚਤ ਦੁਇ ਕਰਿ ਝੀਵਰ ਜਾਰੀ।। ੧੦੬੭।।

Prithme sang baan kamaan bhiriyo barchhi barr lae
pun bhraat murari.
Pher lariyo ass lae kar mai dhas kae rip ki baho saen sanghari.
Pher gada geh kae su hate bahuro ju hute geh paainn katari.
Aaichat yo hal so dal ko jim khechat duye kar jhivar
jaari. (1067)

ਜੋ ਭਟ ਸਾਮੁਹੇ ਆਇ ਅਰਿਯੋ ਬਰ ਕੈ ਹਰਿ ਜੂ ਸੋਊ ਮਾਰਿ ਗਿਰਾਯੋ।
ਲਾਜ ਭਰੇ ਜੋਊ ਜੋਰਿ ਤਿਨ ਤੇ ਕੋਊ ਜੀਵਨ ਜਾਨ ਨ ਪਾਯੋ।
ਪੈਠਿ ਤਬੈ ਪ੍ਰਤਨਾ ਅਰਿ ਕੀ ਮਧਿ ਸਯਾਮ ਘਨੋ ਪੁਨਿ ਜੁਧੁ ਮਚਾਯੋ।
ਸ੍ਰੀ ਬਲਬੀਰ ਸੁ ਧੀਰ ਗਹਿਯੋ ਰਿਪੂ ਕੋ ਸਬ ਹੀ ਦਲੁ ਮਾਰਿ ਭਗਾਯੋ।। ੧੦੬੮।।

Jo bhat samuhe aaye ariyo bar kae har ju soyu maar girayo.
Laaj bhare joyu jorr bhire tinn te koyu jeevat jaan na payo.
Paith tabae partna arr ki madh sayaam ghano punn judh machayo.
Sri Balbeer su dheer gahiyo rip ko sab hi dal
maar bhagayo. (1068)

ਦੋਹਰਾ

ਭਗੀ ਚਮੂੰ ਚਤੁਰੰਗਨੀ ਨ੍ਰਿਪਤਿ ਨਿਹਾਰੀ ਨੈਨ।
ਨਿਕਟਿ ਬਿਕਟਿ ਭਟ ਜੋ ਹੁਤੇ ਤਿਨ ਪ੍ਰਤਿ ਬੋਲਿਯੋ ਬੈਨ।। ੧੦੬੯।।

Dohra

Bhagi chamun chaturangni nirpat nihari naainn.
Nikat bikat bhat jo hute tinn prat boliyo bainn. (1069)

At first Balram, Krishna's brother, had fought with his bow and arrows with a spear in hand he showed his prowess in the battle. Then he fought with a sword in hand and with a thrust in the enemy ranks, he had killed many soldiers. Then holding his mace he killed many enemy warriors and then with his dagger he had killed many more troops. He pulled many warriors from the enemy ranks with his hoe just as a fisherman pulls his net from the river. (1067)

If an enemy tried to face him in battle, Sri Krishna would manage his fall with his powerful strike. Those, with more egoistic tendency, would give a tough fight but none of them would go back alive. Then piercing with a thrust into the enemy lines, Sri Krishna engaged them in fierce fighting. Then Sri Krishna with great perseverance made the enemy forces retreat with great losses (in life). (1068)

Couplet

Then multi-faceted army was fleeing away and the king (Jarasandh) had seen this scene with his own eyes, then he addressed those tough warriors around him like this. (1069)

ਨ੍ਰਿਪ ਜਰਾਸੰਧਿ ਬਾਚ ਸੈਨਾ ਪ੍ਰਤਿ

ਸ੍ਵੈਯਾ

ਜੁਧ ਕਰੈ ਘਨਿ ਸ੍ਯਾਮ ਜਹਾ ਤੁਮ ਹੂੰ ਦੁ ਲੈ ਉਨ ਓਰਿ ਸਿਧਾਰੋ।
ਬਾਨ ਕਮਾਨ ਕ੍ਰਿਪਾਨ ਗਦਾ ਕਰ ਲੈ ਜਦੁਬੀਰ ਕੋ ਦੇਹ ਪ੍ਰਹਾਰੋ।।
ਜਾਇ ਨ ਜੀਵਤ ਜਾਦਵ ਕੋ ਤਿਨ ਕੋ ਰਨ ਭੂਮਿ ਮੈ ਜਾਇ ਸੰਘਾਰੋ।
ਯੌ ਜਬ ਬੈਨ ਕਹੈ ਨ੍ਰਿਪ ਸੈਨ ਚਲੀ ਚਤੁਰੰਗ ਜਹਾ ਰਨ ਭਾਰੋ।। ੧੦੭੦।।

Nirap Jarasandh Baach Sainna Prat

Swaiyya

Judh karae ghan sayaam jaha tum hun dal lae unn orr sidharo.
Baan kamaan kirpaan gada kar lae jadubeer ko deh parhaaro.
Jaaye na jeevat jaadav ko tinn ko rann bhoom mai jaaye sangharo.
Yo jab bainn kahae nirap sainn chali chaturang jaha
rann bhaaro. (1070)

ਆਇਸ ਪਾਵਤ ਹੀ ਨ੍ਰਿਪ ਕੋ ਘਨ ਜਿਉ ਉਮਡੇ ਭਟ ਓਘ ਘਟਾ ਘਟ।
ਬਾਨਨ ਬੂੰਦਨ ਜਿਉ ਬਰਖੇ ਚਪਲਾ ਅਸਿ ਕੀ ਧੁਨਿ ਹੋਤ ਸਟਾ ਸਟ।
ਭੂਮਿ ਪਰੇ ਇਕ ਸਾਸ ਭਰੇ ਇਕ ਜੀਝ ਮਰੇ ਰਨਿ ਅੰਗ ਕਟਾ ਕਟ।
ਘਾਇਲ ਏਕ ਪਰੇ ਰਨ ਮੈ ਮੁਖ ਮਾਰ ਹੀ ਮਾਰ ਪੁਕਾਰਿ ਰਟਾ ਰਟ।। ੧੦੭੧।।

Aais paavat hi nirap ko ghan jiyo umde bhat ogh ghata ghat.
Baanan bundan jiyo barkhe chapla ass ki dhun hott sataa sat.
Bhoom pare ik saas bhare ik jhoojh mare rann ang kataa kat.
Ghayal ek pare rann mai mukh maar hi maar pukaar rataa rat. (1071)

ਜਦੁਬੀਰ ਸਰਾਸਨ ਲੈ ਕਰਿ ਮੈ ਰਿਪੁ ਬੀਰ ਜਿਤੇ ਰਨ ਮਾਝਿ ਸੰਘਾਰੇ।
ਮਤਿ ਕਰੀ ਬਰ ਬਾਜ ਹਨੇ ਰਥ ਕਾਟਿ ਰਥੀ ਬਿਰਥੀ ਕਰਿ ਡਾਰੇ।
ਘਾਇਲ ਦੇਖ ਕੈ ਕਾਇਰ ਜੇ ਡਰੁ ਮਾਨਿ ਰਨੇ ਛਿਤਿ ਤਯਾਗਿ ਸਿਧਾਰੇ।
ਸ੍ਰੀ ਹਰਿ ਪੁੰਨ ਕੇ ਅਗ੍ਰਜ ਮਾਨਹੁ ਪਾਪਨ ਕੇ ਬਹੁ ਪੁੰਜ ਪਧਾਰੇ।। ੧੦੭੨।।

Jadubeer sarasan lae kar mai rip beer jite rann maajh sanghare.
Matt kari bar baaj hane rath kaat rathi birthi kar dare.
Ghayal dekh kae kayar je darr maan rane chhit tayaag sidhare.
Sri har punn ke agraj manoh paapan ke baho punj padhare. (1072)

The king Jarasandh told his army -

Swaiyya'

Where Krishna was fighting, to go to that side, and attack Krishna's body with weapons like arrows (andbow), Sword, mace etc in hand, and do not allow any Yadav to go back alive, and kill them all in the battle-field. Thus the king addressed his troops, so that the formations moved towards that side, where a fierce battle was going on. (1070)

With the orders of the king, the warriors made a dash like the dark clouds. The arrows were being shot like a shower, while the sword was shining like the lightning and the arrows were striking like the thunder of clouds. There were some lying on the ground, thus breathing the last breath while some others had been killed with mutilated limbs, some others were lying wounded in the battle field and were shouting "kill them, kill the enemy" from the mouth. (1071)

Sri Krishna, holding his bow in hand, was shooting arrows thus killing all the enemy warriors and by cutting through the chariots, the charioteers were divested of their chariots. By seeing the wounded soliders, with their wailing, fearing their own death some were fleeing from the battle field. It appeared as if in the face of virtue like Sri Krishna, the sins had given way in total surrender. (1072)

ਸੀਸ ਕਟੇ ਕਿਤਨੇ ਰਨ ਮੈ ਮੁਖ ਤੇ ਤੇਊ ਮਾਰ ਹੀ ਮਾਰ ਪੁਕਾਰੈ।
ਦਉਰਤ ਬੀਚ ਕਬੰਧ ਫਿਰੈ ਜਹ ਸਯਾਮ ਲਰੈ ਤਿਹ ਓਰਿ ਪਧਾਰੈ।
ਜੋ ਭਟ ਆਇ ਭਿਰੈ ਇਨ ਸੋ ਤਿਨ ਕਉ ਹਰਿ ਜਾਨ ਕੈ ਘਾਇ ਪ੍ਰਹਾਰੈ।
ਜੋ ਗਿਰਿ ਭੂਮਿ ਪਰੈ ਮਰ ਕੈ ਕਰ ਤੇ ਕਰਵਾਰ ਨ ਭੂ ਪਰ ਡਾਰੈ।। ੧੦੭੩।।

Sees kate kitne rann mae mukh te teyu maar hi maar pukare.
Dayurat beech kabandh phirae jeh sayaam larae tehh orr padhare.
Jo bhat aaye bhirae inn so tinn koyu hari jaan kae ghaaye parhare.
Jo giri bhoom parae marr kae kar te karvaar na bhuu par darae. (1073)

ਕਬਿਤੁ

ਕੋਪ ਅਤਿ ਭਰੇ ਰਨ ਭੂਮਿ ਤੇ ਨ ਟਰੇ
ਦੋਊ ਰੀਝਿ ਰੀਝਿ ਲਰੇ ਦਲ ਦੁੰਚਭੀ ਬਜਾਇ ਕੈ।
ਦੇਵ ਦੇਖੈ ਖਰੇ ਗਨ ਜਛ ਜਸੁ ਰਰੇ
ਨਭ ਤੇ ਪੁਹਪ ਢਰੇ ਮੇਘ ਬੂੰਦਨ ਜਿਉ ਆਇ ਕੈ।
ਕੇਤੇ ਜੂਝ ਕਰੇ ਕੇਤੇ ਅਪਛਰਨ ਬਰੇ
ਕੇਤੇ ਗੀਧਨਨ ਚਰੇ ਕੇਤੇ ਗਿਰੇ ਘਾਇ ਖਾਇ ਕੈ।
ਕੇਹਰਿ ਜਿਉ ਅਰੇ ਕੇਤੇ ਖੇਤ ਦੇਖਿ ਡਰੇ
ਕੇਤੇ ਲਾਜ ਭਾਰਿ ਭਰੇ ਦਉਰਿ ਪਰੇ ਅਰਿਰਾਇ ਕੈ।। ੧੦੭੪।।

Kabit

Kop att bhare rann bhoom te na tare
Doyu reejh reejh lare dal dundbhi bajaye kae.
Dev dekhae khare gan jachh jas rare
Nabh te pohap dhare megh bundan jiyo aaye kae.
Kete jhoojh mare kete apcharan bare
Kete gheedhnan chare kete gire ghaye khaye kae.
Kehar jiyo are kete khet dekh dare
Kete laaj bhaar bhare daour pare ariraye kae. (1074)

There were many mutilated heads lying in the battle filed but they were shouting by mouth, "Kill the enemy." Many headless trunks were running around in the battlefiled and were heading towards the side, where Sri Krishna was fighting. Whosoever was coming in their way, was being attacked by them, mistaking him for Krishna. Even when someone fell down dead on the ground, he would not let his sword fall from hand. (1073)

Kabit

Both the enemies, were filled with great fury and were not leaving the battle field. They were fighting spiritedly in great elation with beating of drums. The gods in heavens were watching all this. The demigods and musicians (of Shiva) were praisng with showering flowers, just as raindrops were falling from the clouds. Many were dying fighting and many more wee being wedded to the fairies while some others were being eaten away by vultures while many had fallen on the ground being wounded. Some others were still frightened to see the state of the battle-field whereas some others were full of their prestige and were attacking the enemy while shouting war cries. (1074)

ਸਵੈਯਾ

ਭੂਮਿ ਗਿਰੇ ਭਟ ਘਾਇਲ ਹੁਇ ਉਠ ਕੈ ਫਿਰਿ ਜੁਧ ਕੇ ਕਾਜ ਪਧਾਰੇ।
ਸਯਾਮ ਕਹਾ ਦੁਰ ਕੈ ਜੁ ਰਹੇ ਅਤਿ ਕੋਪ ਭਰੇ ਇਹ ਭਾਤਿ ਪੁਕਾਰੇ।
ਯੌ ਉਨ ਕੈ ਮੁਖ ਤੇ ਸੁਨਿ ਬੈਨ ਭਯੋ ਹਰਿ ਸਾਮੁਹਿ ਖਗ ਸੰਭਾਰੇ।
ਦਉਰ ਕੈ ਸੀਸ ਕਟੇ ਨ ਹਟੇ ਰਿਸ ਕੈ ਬਲਿਬੀਰ ਕੀ ਓਰਿ ਸਿਧਾਰੇ।। ੧੦੭੫।।

Swaiyya

Bhoom gire bhat ghayal huye uth kae phir judh ke kaaj padhare.
Sayaam kaha dur kae ju rahe att kop bhare eh bhaat pukare.
Yo unn kae mukh te sun bainn bhayo hari saamohe khag sanbhare.
Daour kae sees kate na hate riss kae balbeer
ki orr sidhare. (1075)

ਮਾਰ ਹੀ ਮਾਰ ਪੁਕਾਰ ਤਬੈ ਰਨ ਮੈ ਰਸਿ ਲੈ ਲਲਕਾਰ ਪਰੇ।
ਹਰਿ ਰਾਮ ਕੋ ਘੇਰਿ ਲਯੋ ਚਹੁੰ ਓਰ ਤੈ ਮਲਹਿ ਕੀ ਪਿਰ ਸੋਭ ਧਰੇ।
ਧਨੁ ਬਾਨ ਜਬੈ ਕਰਿ ਸਯਾਮ ਲਯੋ ਲਖਿ ਕਾਤੁਰ ਖੇਤ ਹੂੰ ਤੇ ਬਿਡਰੇ।
ਰੰਗਿ ਭੂਮਿ ਕੋ ਮਾਨੋ ਉਝਾਰ ਭਯੋ ਚਲੇ ਕਉਤੁਕ ਦੇਖਨਹਾਰ ਘਰੇ।। ੧੦੭੬।।

Maar hi maar pukaar tabae rann mae ass lae lalkaar pare.
Hari raam ko gher layo chauun orr tae maleh ki pir sobh dhare.
Dhann baan jabae kari sayaam layo lakh katar khet hunn te bidre.
Rang bhoom ko maano ujhaar bhayo chale kayutak
dekhanhaar ghare. (1076)

ਜੇ ਘਟ ਲੈ ਅਸਿ ਹਾਥਨ ਮੈ ਅਤਿ ਕੋਪ ਭਰੇ ਹਰਿ ਊਪਰ ਧਾਵੈ।
ਕਉਤਕ ਸੋ ਦਿਖ ਕੈ ਸਿਵ ਕੇ ਗਨ ਆਨੰਦ ਸੋ ਮਿਲਿ ਮੰਗਲ ਗਾਵੈ।
ਕੋਊ ਕਹੈ ਹਰਿਜੂ ਜਿਤ ਹੈ ਕੋਊ ਇਉ ਕਹਿ ਏ ਜਿਤ ਹੈ ਬਹਸਾਵੈ।
ਗਤਿ ਕਰੈ ਤਬ ਲਉ ਜਬ ਲਉ ਉਨ ਕਉ ਹਰਿ ਮਾਰਿ ਨ ਭੂਮਿ ਗਿਰਾਵੈ।। ੧੦੭੭।।

Je bhat lae ass hathan mae att kop bhare hari upar dhaave.
Kautak so dikh kae siv ke gan anand so mil mangal gave.
Koyu kahae harijuu jit hai koyu iyo keh ee jit hai behsaave.
Raar karae tab layu jab layu unn kayu hari maar na
bhoom giraave. (1077)

Swaiyya'

Many warriors had fallen on the ground being wounded but would again, getting up, join the fighting odds. Many were shouting furiously, "Where was Shiam (Krishna) hiding?" On hearing such cries (words) from the enemy forces, Sri Krishna taking up his sword, faced them directly. Even those, who had their heads cut off, were not relenting, and were rushing towards Krishna. (1075)

That time cries of "Kill them kill them", "were being heard, and the warriors with swords in hand and shouting slogans would jump in the fray. Krishna and Balram had been surrounded from all the four sides, and the battle-field had taken the form of a wrestling arena. At that moment Sri Krishna took up his bow and arrows, and seeing this, many weaklings started fleeing from the battle-filed. It appeared as if the game play of the battle-field had finished while the onlookers (crowds) having seen the fun of games were going back to their homes. (1076)

The warrior, who would attack Sri Krishna with a sword in hand and full of fury, would join the musicians of Shiva, on seeing this wonderful drama, in singing his praises. Some were saying that Sri Krishna would be victorious whereas some others would favour the other side for a win and thus they would be engrossed in discussion which would continue till Sri Krishna would strike (the enemy) him down on the ground. (1077)

ਕਬਿਤੁ

ਬਡੇ ਈ ਬਨੈਤ ਬੀਰ ਸਬੈ ਪਖਰੈਤ
ਗਜ ਦਲ ਸੋ ਅਰੈਤ ਧਾਏ ਤੁਰੰਗਨ ਨਚਾਇ ਕੈ।
ਜੁਧ ਮੈ ਅਡੋਲ ਸ੍ਯਾਮ ਕਾਰਜੀ ਅਮੋਲ ਅਤਿ
ਗੋਲ ਤੇ ਨਿਕਸਿ ਲਰੇ ਦੁੰਦਭਿ ਬਜਾਇ ਕੈ।
ਸੈਥਨ ਸੰਭਾਰ ਕੈ ਨਿਕਾਰ ਕੈ ਕ੍ਰਿਪਾਨ
ਮਾਰ ਮਾਰ ਹੀ ਉਚਾਰਿ ਐਸੇ ਪਰੇ ਰਨਿ ਆਇ ਕੈ।
ਹਰਿ ਜੂ ਸੇ ਲਰੇ ਤੇ ਵੈ ਠਉਰ ਤੇ ਨ ਟਰੈ
ਗਿਰਿ ਭੂਮਿ ਹੂੰ ਮੈ ਪਰੇ ਉਠਿ ਅਰੇ ਘਾਇ ਖਾਇ ਕੈ।। ੧੦੭੮।।

Kabit

Bade ei banaet beer sabae pakhraet
Gaj dal so aaraet dhaye turangan nachaye kae.
Judh mai adol savaam kaarji amol att
Gol te nikas lare dudanbh bajaye kae.
Saethan sanbhaar kae nikaar kae kirpaan
Maar maar hi uchaar aaise pare rann aaye kae.
Hari ju so lare te vae thor te na tare
Gir bhoom hun mae pare uth are ghaye khaye kae. (1078)

ਸਵੈਯਾ

ਕੋਪ ਭਰੇ ਬਹੁ ਸ੍ਰੁਨ ਝਰੇ ਅਸਿ ਪਾਨਿ ਧਰੇ ਬਲ ਕੈ ਜੁ ਅਰੋ ਹੈ।
ਘਾਇ ਭਰੇ ਬਹੁ ਸਰ੍ਯੁਨ ਝਰੇ ਅਸਿ ਪਾਨਿ ਧਰੇ ਬਲ ਕੈ ਜੁ ਅਰੇ ਹੈ।
ਮੂਸਲ ਲੈ ਬਲਦੇਵ ਤਬੈ ਸਬੈ ਚਾਵਰ ਜਿਉ ਰਨ ਮਾਹਿ ਛਰੇ ਹੈ।
ਫੇਰਿ ਪ੍ਰਹਾਰ ਕੀਯੋ ਹਲ ਸੋ ਮਰਿ ਭੂਮਿ ਗਿਰੇ ਨਹੀ ਸਾਸ ਭਰੇ ਹੈ।। ੧੦੭੯।।

Swaiyya

Kop bhare arraye pare na dare hari siyu hathyaar kare hai.
Ghaye bhare baho sarun jhare ass paan dhare bal kae ju are hai.
Musal lae baldev tabae sabae,chavar jiyo rann mahe chhare hai.
Pher parhaar kiyo hall so marr bhoom gire nahi saas bhare hai. (1079)

Kabit

Many expert archers, armed with protective devices would attack with a flock of elephants and with dancing horses. Many warriors, who were seen patiently taking part in the battle and liable to gain the masters praises, were coming out of their covered places (alongwith troops) and with beating drums would take part in the battle. Taking hold of their sabres, and with unsheathed swords and shouting for killing the enemy, the warriors were attacking in the battle field. They would fight against Sri Krishna without faltering from the position, but finally they were falling down on the ground, and then get woundded on getting up again. (1078)

Swaiyya'

With a great furious cry, they would attack without being afraid of Sri Krishna, but would strike with their weapons. They were wounded, with blood oozing out of the body, but with a sword in hand, they were fighting with great prowess. At that moment Balram with a mace in hand, would strike and disperse them like the sifting of rice in the battle field. Then he would attack with his hoe, which would result in their falling down on the ground, and none would be left alive. (1079)

ਸ੍ਰੀ ਜਦੁਬੀਰ ਕੇ ਬੀਰ ਜਿਤੇ ਅਸਿ ਹਾਥਨ ਲੈ ਅਰਿ ਊਪਰਿ ਧਾਏ।
ਜੁਧ ਕਰਿਯੋ ਕਤਿ ਕੋਪੁ ਦੁਹੂੰ ਦਿਸਿ ਜੋਗਿਨ ਗ੍ਰਿਝ ਅਘਾਏ।
ਬੀਰ ਗਿਰੇ ਦੁਹੂੰ ਓਰਨ ਕੇ ਗਹਿ ਫੇਟ ਕਟਾਰਿਨ ਸਿਉ ਲਰਿ ਘਾਏ।
ਕਉਤਕ ਦੇਖ ਕੈ ਦੇਵ ਕਹੈ ਧੰਨ ਵੇ ਜਨਨੀ ਜਿਨ ਏ ਸੁਤ ਜਾਏ।। ੧੦੮੦।।

Sri Jadubeer ke beer jite ass hathan lae arr upar dhaye.
Judh kariyo katt kop duhun dis janbuk jogin grijh aghaye.
Beer gire duhun oran ke geh phet kataran siyo larr ghaaye.
Koyutak dekh kae dev kahae dhan ve janni jinn ee
sut jaaye. (1080)

ਅਉਰ ਜਿਤੇ ਬਲਬੀਰ ਹੁਤੇ ਅਤਿ ਰੋਸ ਰਨ ਭੂਮਹਿ ਆਏ।
ਜਾਦਵ ਸੈਨ ਚਲੀ ਇਤ ਤੇ ਤਿਨ ਹੂੰ ਮਿਲ ਕੈ ਅਤਿ ਜੁਧੁ ਮਚਾਏ।
ਬਾਨ ਕਮਾਨ ਕ੍ਰਿਪਾਨ ਗਦਾ ਬਰਛੇ ਬਹੁ ਆਪਸ ਬੀਚ ਚਲਾਏ।
ਭੇਦ ਚਮੂੰ ਜਦੁ ਬੀਰਨ ਕੀ ਸਭ ਹੀ ਜਦੁਰਾਇ ਕੇ ਊਪਰ ਧਾਏ।। ੧੦੮੧।।

Auor jite barber hute atti ros bhare rann bhumeh aaye.
Jaadav saen chali itt te tinn hun mil kae att judh machaye.
Baan kamaan kirpaan gada barchhe baho aapas beech chalaye.
Bhed chamun jadu beeran ki sabh hi jaduraye ke
upar dhaye. (1081)

ਚਕ੍ਰ ਤ੍ਰਿਸੂਲ ਗਦਾ ਗਹਿ ਬੀਰ ਕਰੰ ਧਰ ਕੈ ਅਸਿ ਅਉਰ ਕਟਾਰੀ।
ਮਾਰ ਹੀ ਮਾਰ ਪੁਕਾਰਿ ਲਰੇ ਘਾਇ ਕਰੇ ਨ ਟਰੇ ਬਲ ਭਾਰੀ।
ਸਯਾਮ ਬਿਦਾਰ ਦਈ ਧੁਜਨੀ ਤਿਹ ਕੀ ਉਪਮਾ ਇਹ ਭਾਤਿ ਬਿਚਾਰੀ।
ਮਾਨਹੁ ਖੇਤ ਸਰੋਵਰ ਮੈ ਧਸਿ ਕੈ ਗਜਿ ਬਾਰਜ ਬਯੂਹ ਬਿਡਾਰੀ।। ੧੦੮੨।।

Chakar tirsool gada geh beer karan dhar kae ass aor katari.
Maar hi maar pukaar pare lare ghaye kare na tare bal bhari.
Sayaam bidaar dayi dhujni tehh ki upma eh bhaat bichari.
Manoh khet sarovar mae dhas kae gaj baraj
bayuh bidari. (1082)

All the warriors of Sri Krishna, with swords in hand, would attack with (such) a fury on the enemy. Infact, both sides had fought with great wrathfulness, and the jackals evil spirits and vultures were fully satiated (with eating flesh). The warriors from both sides had fallen on the ground, who had fought with great wrathfulness. The warriors who had fought with daggers in hand and got wounded. On seeing this scene, the gods were saying that the mothers, who had given birth to such warriors, were really praise-worthy. (1080)

The rest of the warriors also had come to the battle field with great fury, and from the other side the army of Yadava's also moved forward and they engaged the enemy in a fierce battle. They fought using bows and arrows, swords, maces and spears. By piercing through the army of Yadavas, all fell upon Sri Krishna jointly. (1081)

The warriors were armed with wheels, tridents, maces, and other weapons alongwith swords and daggers. They were shouting to kill them all, thus they were attacking and inflicted wounds on the enemy and these powerful soldiers were not willing to falter from the fighting. Thus Krishna had destroyed the whole enemy forces. The poet has described the beauty of this scene as if the elephant like Krishna had pierced through the pond of the battle-field and destroyed the whole lot of lotus flowers of the enemy. (1082)

ਸ੍ਰੀ ਜਦੁਨਾਥ ਕੇ ਬਾਨਨ ਅਗ੍ ਡਰੈ ਅਰਿ ਇਉ ਕਿਹੁੰ ਧਰਿਯੋ ਨਾ।
ਬੀਰ ਸਬੈ ਹਟ ਕੇ ਠਟਕੇ ਭਟਕੇ ਰਨ ਭੀਤਰ ਜੁਧ ਕਰਿਯੋ ਨਾ।
ਮੂਸਲ ਅਉ ਹਲ ਪਾਨਿ ਲਯੋ ਬਲਿ ਪੇਖਿ ਭਜੇ ਦਲ ਕੋਊ ਅਰਿਯੋ ਨਾ।
ਜਿਉ ਮ੍ਰਿਗ ਕੇ ਗਨ ਛਾਡਿ ਚਲੈ ਬਨ ਡੀਠ ਪਰਿਯੋ ਮ੍ਰਿਗਰਾਜ ਕੋ ਛਉਨਾ।। ੧੦੮੩।।

Sri Jadunath ke baanan agar darae arr iyo kihun dheer dhariyo naa.
Beer sabae hatt ke thatke bhatke rann bhitar judh kariyo naa.
Musal ayu hal paan layo bali pekh bhaje dal koyu ariyo naa.
Jiyo mrig ke gan chaadh chalae ban teheth pariyo mrigraaj
ko chhauna. (1083)

ਭਾਗਿ ਤਬੈ ਸਭ ਹੀ ਰਨ ਤੇ ਗਿਰਤੇ ਪਰਤੇ ਨ੍ਰਿਪ ਤੀਰ ਪੁਕਾਰੇ।
ਤੇਰੇ ਹੀ ਜੀਵਤ ਹੇ ਪ੍ਰਭੁ ਜੂ ਸਿਗਰੇ ਰਿਸ ਕੈ ਬਲ ਸਯਾਮ ਸੰਘਾਰੇ।
ਮਾਰੇ ਅਨੇਕ ਨ ਏਕ ਬਚਿਯੋ ਬਹੁ ਬੀਰ ਗਿਰੇ ਰਨਭੂਮਿ ਮਝਾਰੇ।
ਤਾ ਤੇ ਸੁਨੋ ਬਿਨਤੀ ਹਮਰੀ ਉਨ ਜੀਤ ਭਈ ਤੁਮਰੇ ਦਲ ਹਾਰੇ।। ੧੦੮੪।।

Bhaag tabae sabh hi rann te girte parte nirap teer pukare.
Tere hi jivat he prabhu ju sigre riss kae bal sayaam sanghare.
Mare anek na ek bachiyo baho beer gire ranbhoom majahre.
Ta te suno binnti hamri unn jeet bhayi tumre dal haare. (1084)

ਕੋਪ ਕਰਿਯੋ ਤਬ ਸੰਧਿ ਜਰਾ ਅਰਿ ਮਾਰਨ ਕਉ ਬਹੁ ਬੀਰ ਬੁਲਾਏ।
ਆਇਸ ਪਾਵਤ ਹੀ ਨ੍ਰਿਪ ਕੈ ਮਿਲਿ ਕੈ ਹਰਿ ਕੇ ਬਧਬੇ ਕਹੁ ਧਾਏ।
ਬਾਨ ਕਮਾਨ ਗਦਾ ਗਹਿ ਕੈ ਉਮਡੇ ਘਨ ਜਿਵ੍ ਘਨ ਸਯਾਮ ਪੈ ਆਏ।
ਆਇ ਪਰੇ ਹਰਿ ਊਪਰ ਸੋ ਮਿਲਿ ਕੈ ਬਗ ਮੇਲਿ ਤੁਰੰਗ ਉਠਾਏ।। ੧੦੮੫।।

Kop kariyo tab sandh jara arr maran kayu baho beer bulaye.
Aais pavat hi nirap kae mil kae hari ke badhbe kaho dhaye.
Baan kamaan gada geh kae umde ghan jiyo ghan
sayaam pae aaye.
Aaye pare hari upar so mil kae bag mel turang uthaye. (1085)

They were afraid of the arrows of Sri Krishna and they did not have any peace or perseverance. All the enemy forces were trembling and were retreating, and got dispersed, and none dared to continue fighting in the battle field. On seeing Balram's hoe and (wooden) pestle in hand, all the enemy forces were fleeing, and none could face the enemy in battle, just as the flock of deer runs away on seeing a lion cub. (1083)

Then all the warriors, fleeing from the battle front, in a dilapidated state, reached upto Jarasandh and said, "O Master! In your living presence, Balram and Krishna had killed all the soldiers with great fury and wrathfulness. Many had been killed and none of them was left alive, while many warriors were lying down in the battle field. So pray listen to our request that they had won the battle and your army had been defeated. (1084)

That moment Jarasandh got furious and sent for many more warriors. On getting the king's orders, all the warriors rushed towards Sri Krishna for killing him. They attacked Sri Krishna, with various weapons like arrows and bows, swords and maces, etc. in the form of a bursting 'cloud. They fell upon Sri Krishna in a joint venture, just as the cranes come in waves by joining each other. (1085)

ਰੋਸ ਭਰੇ ਮਿਲਿ ਆਨਿ ਪਰੇ ਹਰਿ ਕਉ ਲਲਕਾਰ ਕੇ ਜੁਧ ਮਚਾਯੋ।
ਬਾਨ ਕਮਾਨ ਕ੍ਰਿਪਾਨ ਗਦਾ ਗਹਿ ਯੌ ਤਿਨ ਸਾਰ ਸੋ ਸਾਰ ਬਜਾਯੋ।
ਘਾਇਲ ਆਪ ਭਏ ਭਟ ਸੋ ਅਰੁ ਸਸਤ੍ਰਨ ਸੋ ਹਰਿ ਕੋ ਤਨੁ ਘਾਯੋ।
ਦਉਰ ਪਰੇ ਹਲ ਮਸੂਲ ਲੈ ਬਲਿ ਬੈਰਨ ਕੋ ਦਲੁ ਮਾਰਿ ਗਿਰਾਯੋ॥ ੧੦੮੬॥

Ros bhare mil aan pare hari koyu lalkaar ke judh machayo.
Baan kamaan kirpaan gada geh yo tinn saar so saar bajayo.
Ghayal aap bhaye bhat so arr sastran so hari ko tann ghayo.
Daor pare hal musal lae bal baeran ko dal maar girayo. (1086)

ਦੋਹਰਾ

ਜੂਝ ਪਰੈ ਜੇ ਨ੍ਰਿਪ ਬਲੀ ਹਰਿ ਸਿਉ ਜੁਧੁ ਮਚਾਇ।
ਤਿਨ ਬਰੀਰਨ ਕੇ ਨਾਮ ਸਬ ਸੋ ਕਬਿ ਕਹਤ ਸੁਨਾਇ॥ ੧੦੮੭॥

Dohra

Jhoojh parae je nirap bali har siyo judh machaye.
Tinn beeran ke naam sab so kab kehat sunaye. (1087)

ਸਵੈਯਾ

ਸ੍ਰੀ ਨਰ ਸਿੰਘ ਬਲੀ ਗਜ ਸਿੰਘ ਚਲਿਯੋ ਧਨ ਸਿੰਘ ਸਰਾਸਨ ਲੈ।
ਹਰੀ ਸਿੰਘ ਬਡੋ ਰਨ ਸਿੰਘ ਨਰੇਸ ਤਹਾ ਕੋ ਚਲਿਯੋ ਦਿਜ ਕੋ ਧਨ ਦੈ।
ਜਦੁਬੀਰ ਸੋ ਜਾਇ ਕੈ ਜੁਧ ਕਰਿਯੋ ਬਹੁਬੀਰ ਚਮੂੰ ਸੁ ਘਨੀ ਹਨਿ ਕੈ।
ਹਰਿ ਊਪਰਿ ਬਾਨ ਅਨੇਕ ਹਨੇ ਇਹ ਭਾਤਿ ਕਹਿਯੋ ਹਮਰੀ ਰਨਿ ਜੈ॥ ੧੦੮੮॥

Swaiyya

Sri Nar singh bali gaj singh chaliyo dhan singh sarasan lae.
Hari singh bado rann singh nares taha ko chaliyo dij ko dhan dae.
Jadubeer so jaye kae judh kariyo bahubeer chamun
su ghani han kae.
Har upar baan anek hane eh bhaat kahiyo hamri
rann jae. (1088)

They came rushing in a furious bid, and challenging Sri Krishna, they attacked him engaging him in a fierce battle. With weapons like arrows, bows, swords and maces in hand, they were matching the enemy onslaughts vigorously. They were wounded themselves but had inflicted some injuries to Sri Krishna's body as well with their weapons. In the meantime Balram came running with his hoe and pestle and killed most of the enemy troops. (1086)

Couplet

Those powerful kings, who were killed in the battle against Sri Krishna, would be detailed alongwith their names. (1087)

Swaiyya'

Sri Nar Singh, powerful Gaj Singh and Dham Singh, armed with arrows proceeded further. The great warrior Har Singh and Raja Ran Singh, after giving alms to Brahmins, also came forward towards Sri Krishna and fought against him, thus killing many warriors and a huge army. Many arrows were shot at Sri Krishnna and they said, "Victory will be ours." (1088)

ਹੋਇ ਇਕਤ੍ ਇਤੇ ਨ੍ਰਿਪ ਯੌ ਹਰਿ ਊਪਰ ਬਾਨ ਚਲਾਵਨ ਲਾਗੇ।
ਕੋਪ ਕੈ ਜੁਧ ਕਰਿਯੋ ਤਿਨ ਹੂੰ ਬ੍ਰਿਜਨਾਹਿਕ ਤੇ ਪਗ ਦੁਇ ਕਰਿ ਆਗੇ।
ਜੀਵ ਕੀ ਆਸ ਕਉ ਤਯਾਗਿ ਤਬੈ ਸਬ ਹੀ ਰਸੁ ਰੁਦ੍ ਬਿਖੈ ਅਨੁਰਾਗੇ।
ਚੀਰ ਧਰੇ ਸਿਤ ਆਏ ਹੁਤੇ ਛਿਨ ਬੀਚ ਭਏ ਸਭ ਆਰੁਨ ਬਾਗੇ।। ੧੦੮੯।।

Hoye ikatar ite nirap yo har upar baan chalavan laage.
Kop kae judh kariyo tinn hun brijnayak te pag duye kar aage.
Jeev ki aas kayu tayaag tabae sab hi rass rudar bikhae anurage.
Cheer dhare sitt aaye hute chhin beech bhaye sabh
aarun baage. (1089)

ਜੁਧ ਕਰਿਯੋ ਤਿਨ ਬੀਰਨ ਸਯਾਮ ਸੋ ਪਾਰਥ ਜਯੋ ਰਿਸ ਕੈ ਕਰਨੈ ਸੇ।।
ਕੋਪ ਭਰਿਯੋ ਬਹੁ ਸੈਨ ਹਨੀ ਬਲਿਭਦ੍ ਅਰਿਯੋ ਰਨ ਭੂ ਮਧਿ ਐਸੇ।
ਬੀਰ ਫਿਰੈ ਕਰਿ ਸਾਂਗਨਿ ਲੈ ਤਿਹ ਘੇਰਿ ਲਯੋ ਬਲਦੇਵਹਿ ਕੈਸੇ।
ਜੋਰਿ ਸੋ ਸਾਕਰਿ ਤੋਰਿ ਘਿਰਿਯੋ ਮਦਮਤ ਕਰੀ ਗਢਦਾਰਨ ਜੈਸੇ।। ੧੦੯੦।।

Judh kariyo tinn beeran sayaam so paarth jayo riss kae karnae se.
Kop bhariyo baho saaen hani balibhadar ariyo rann
bhu madh aaise.
Beer phirae kar sangan lae tehh gher layo baldeveh kaise.
Jor so saakar torr ghiryo madmat kari gaddaaran jaise. (1090)

ਰਨਭੂਮਿ ਮੈ ਜੁਧ ਭਯੋ ਅਤਿ ਹੀ ਤਤਕਾਲ ਮਰੇ ਰਿਪੁ ਆਏ ਹੈ ਜੋਊ।
ਜੁਧ ਕਰਿਯੋ ਘਨਿ ਸਯਾਮ ਘਨੋ ਉਤ ਕੋਪ ਭਰੇ ਮਨ ਮੈ ਭਟ ਓਊ।
ਸ੍ਰੀ ਨਰਸਿੰਘ ਜੂ ਬਾਨ ਹਨਯੋ ਹਰਿ ਕੋ ਜਿਹ ਕੀ ਸਮ ਅਉਰ ਨ ਕੋਊ।
ਯੌ ਉਪਮਾ ਉਪਜੀ ਜੀਯ ਮੈ ਜਿਵ ਸੋਵਤ ਸਿੰਘ ਜਗਾਵਤ ਕੋਊ।। ੧੦੯੧।।

Ranbhoom mae judh bhayo att hi tatkaal mare rip aaye hai joyu.
Judh kariyo ghan sayaam ghano utt kop bhare mann mae bhat oyuu.
Sri Narsingh juu baan hanyo hari ko jeh ki sam aour na koyu.
Yo upma upji jiye mae jiv sovat singh
jagavat koyu. (1091)

So many kings joined together and started shooting arrows at Sri Krishna. They fought a fierce battle with great fury and fought against Sri Krishna with two steps advanced more than him. Without caring for their lives, they were engrossed in the fighting mood, and they were dressed in white apparels, which were coloured in red with (due to blood) stains. (1089)

The great warriors engaged Sri Krishna in a fierce battle just as Arjan had fought against Karan, being enraged. With great fury they killed many troops then Balram stood firm against them, just like a pillar dug up in the Earth (ground). The soliders, roaming around with spears in hand, had surrounded Baldev just as a drunken elephant having broken his chains, gets surrounded by the watchmen armed with spears. (1090)

A great battle was raging in the battle-field and all the warriors, who came forward, were killed there and then. Sri Krishna also fought a fierce battle, while the warriors from the other side were equally furious. Sri Nar Singh then shot an arrow at Sri Krishna, and there was no one equal in prowess to him. The poet has been impressed with praise of this scene as if a lion had been awoken from his shumber. (1091)

ਸਯਾਮ ਕੇ ਬਾਨ ਲਗਿਯੋ ਉਰ ਮੈ ਗਡ ਕੈ ਸੋਊ ਪੰਖਨ ਲਉ ਹੈ।
ਸ੍ਉਨ ਕੇ ਸੰਗਿ ਭਰਿਯੋ ਸਰ ਅੰਗ ਬਿਲੋਕਿ ਤਬੈ ਹਰਿ ਕੋਪ ਭਯੋ ਹੈ।
ਤਾ ਛਬਿ ਕੋ ਜਸੁ ਉਚ ਮਹਾ ਕਬਿ ਨੇ ਕਹਿ ਕੈ ਇਹ ਭਾਤਿ ਦਯੋ ਹੈ।
ਮਾਨਹੁ ਤਛਕ ਕੋ ਲਰਿਕਾ ਖਗਰਾਜ ਲਖਿਯੋ ਗਹਿ ਨੀਲ ਲਯੋ ਹੈ।। ੧੦੯੨।।

Sayaam ke baan lagiyo urr mae gadd kae soyu pankhan
layu su gayo hai.
Sarun ke sang bhariyo sarr ang bilok tabae hari kop bhayo hai.
Ta chabh ko jas uch maha kab ne keh kae eh bhaat dayo hai.
Manoh tachak ko larka khagraaj lakhiyo geh neel layo hai. (1092)

ਸ੍ਰੀ ਬ੍ਰਿਜਨਾਥ ਸਰਾਸਨ ਲੈ ਰਿਸ ਕੈ ਸਰੁ ਰਾਜਨ ਬੀਚ ਕਸਾ।
ਗਜ ਸਿੰਘ ਕੋ ਬਾਨ ਅਚਾਨ ਹਨਯੋ ਗਿਰ੍ ਭੂਮਿ ਪਰਿਯੋ ਜਨ ਸਾਪ ਡਸਾ।
ਹਰਿ ਸਿੰਘ ਜੁ ਠਾਢੋ ਹੁਤੋ ਤਿਹ ਪੈ ਸੋਊ ਭਾਜ ਗਯੋ ਤਿਹ ਪੇਖਿ ਦਸਾ।
ਮਨੋ ਸਿੰਘ ਕੋ ਰੂਪ ਨਿਹਾਰਤ ਹੀ ਨ ਟਿਕਿਯੋ ਜੁ ਚਲਿਯੋ ਸਟਕਾਇ ਸਸਾ।। ੧੦੯੩।।

Sri Brijnaath sarasan lae riss kae sar rajan beech kasaa.
Gaj singh ko baan achaan hanyo gir bhoom pariyo jann saap dasaa.
Hari singh ju thaado huto tehh pae soyu bhaaj gayo
tehh pekh dasaa.
Mano singh ko roop niharat hi na tikiyo ju chaliyo
satkaye sasaa. (1093)

ਹਰਿ ਸਿੰਘ ਜਬੈ ਤਜਿ ਖੇਤ ਚਲਿਯੋ ਰਨ ਸਿੰਘ ਉਠਿਯੋ ਪੁਨਿ ਕੋਪ ਭਰਿਯੋ।
ਧਨੁ ਬਾਨ ਸੰਭਾਰ ਕੈ ਪਾਨਿ ਲਯੋ ਬਹੁਰੋ ਬਲਿ ਕੋ ਰਨਿ ਜੁਧੁ ਕਰਿਯੋ।
ਉਨ ਹੂੰ ਪੁਨਿ ਬੀਚ ਅਯੋਧਨ ਕੇ ਹਰਿ ਕੋ ਲਲਕਾਰ ਕੈ ਇਉ ਉਚਰਿਯੋ।
ਅਬ ਜਾਤ ਕਹਾ ਥਿਰੁ ਹੋਹੁ ਘਰੀ ਹਮਰੇ ਅਸਿ ਕਾਲ ਕ ਹਾਥ ਪਰਿਯੋ।। ੧੦੯੪।।

Hari singh jabae tajj khet chaliyo rann singh uthiyo
punn kop bhariyo.
Dhan baan sanbhaar kae paan layo bahuro bal ko ran judh kariyo.
Unn hun pun beech ayodhan ke hari ko lalkaar kae iyo uchriyo.
Ab jaat kaha thir hohu ghari hamre ass kaal ke hath pariyo. (1094)

The arrow had struck the chest of Sri Krishna and had pierced inside upto its ends (wings), and the arrow was covered with his blood, seeing which Sri Krishna was filled with great wrath-fulness. The beauty of this scene has been described by the poet as if the bird garuda had swallwed the off spring of a snake by holding it. (1092)

Sri Krishna, filled with great fury stretched his bow fixing an arrow in it and shot this sorrow suddenly onto Gaj Singh, and he fell down on the ground, as if he was strung by a snake. Then the arrow was pointed towards Har Singh, who was standing closeby, but seeing its direction he ran away from there. It appeared as if by perceiving the lion, the rabbit could not stay there and slipped from there. (1093)

When Har Singh had left the battle-fileld (due to fear), then Ram Singh got ready to fight as he was filled with anger. He took up his bow and arrows and fought with great prowess in the battle field. He then challenged Sri Krishna in the battle field, and said, "O Krishna! Where are you running away? Wait there for a moment as you have been caught in the clutches of death." (1094)

ਇਹ ਭਾਤਿ ਕਹਿਯੋ ਰਨ ਸਿੰਘ ਜਬੈ ਹਰਿ ਸਿੰਘ ਤਬੈ ਸੁਨਿ ਕੈ ਮੁਸਕਾਨਯੋ।
ਆਇ ਅਰਿਯੋ ਹਰਿ ਸਿਉ ਧਨੁ ਲੈ ਰਨ ਕੀ ਛਿਤ ਤੇ ਨਹੀ ਪੈਗ ਪਰਾਨਯੋ।
ਕੋਪ ਕੈ ਬਾਤ ਕਹੀ ਜਦੁਬੀਰ ਸੋ ਮੈ ਇਹ ਲਛਨ ਤੇ ਪਹਚਾਨਯੋ।
ਆਇ ਕੈ ਜੁਧ ਕੀਓ ਹਮ ਸੋ ਸੁ ਭਲੀ ਬਿਧਿ ਕਾਲ ਕੇ ਹਾਥ ਬਿਕਾਨਯੋ।। ੧੦੯੫।।

Eh bhaat kahiyo ran singh jabae har singh tabae sunn kae muskanyo.
Aaye ariyo hari siyo dhan lae rann ki chhit te nahi paeg paranayo.
Kop kae baat kahi jadubeer so mae eh lachhan te pehchanayo.
Aaye kae judh kiyo ham so su bhali bidh kaal ke
hath bikanayo. (1095)

ਯੌ ਸੁਨ ਕੈ ਬਤੀਆ ਤਿਹ ਕੀ ਹਰਿ ਜੂ ਧਨੁ ਲੈ ਕਰ ਮੈ ਮੁਸਕਾਯੋ ਹੈ।
ਦੀਰਘ ਗਾਤ ਲਖਿਯੋ ਤਬ ਹੀ ਸਰ ਛਾਡਿ ਦਯੋ ਅਰ ਸੀਸ ਤਕਯੋ ਹੈ।
ਬਾਨ ਲਗਿਯੋ ਹਰਿ ਸਿੰਘ ਤਬੈ ਸਿਰ ਟੂਟਿ ਪਰਿਯੋ ਧਰ ਠਾਢੋ ਰਹਿਯੋ ਹੈ।
ਮੇਰ ਕੇ ਸਿੰਗਹੁ ਤੇ ਉਤਰਿਯੋ ਸੁ ਮਨੋ ਰਵਿ ਅਸਤ ਕੋ ਪ੍ਰਾਤਿ ਭਯੋ ਹੈ।। ੧੦੯੬।।

Yo sunn kae batiya tehh ki hari ju dhan lae mae muskayo hai.
Diragh gaat lakhiyo tab hi sar chaadh dayo arr sees takayo hai.
Baan lagiyo har singh tabae sir toot pariyo dhar thado rahiyo hai.
Meru ke singhreh te utriyo su mano ravi asat ko praat
bhayo hai. (1096)

ਮਾਰ ਲਯੋ ਹਰਿ ਸਿੰਘ ਜਬੈ ਰਨ ਸਿੰਘ ਤਬੈ ਹਰਿ ਊਪਰਿ ਧਾਯੋ।
ਬਾਨ ਕਮਾਨ ਕ੍ਰਿਪਾਨ ਗਦਾ ਗਹਿ ਕੈ ਕਰ ਮੈ ਅਤਿ ਜੁਧ ਮਚਾਯੋ।
ਕੌਚ ਸਜੇ ਨਿਜ ਅੰਗ ਮਹਾ ਲਖਿ ਕੈ ਕਬਿ ਨੇ ਇਹ ਬਾਤ ਸੁਨਾਯੋ।
ਮਾਨਹੁ ਮਤ ਕਰੀ ਬਨ ਮੈ ਰਿਸ ਕੈ ਮ੍ਰਿਗਰਾਜ ਕੇ ਊਪਰ ਆਯੋ।। ੧੦੯੭।।

Maar layo hari singh jabae rann singh tabae hari upar dhaayo.
Baan kamaan kirpaan gada geh kae kar mae att judh machayo.
Koch saje nij ang maha lakh kae kabi ne eh baat sunayo.
Manoh mat Kari ban mae riss kae mrigraaj ke
upar aayo. (1097)

When Ram Singh shouted like this, Har Singh laughed. He also took up his bow and faced Sri Krishna for a fight, and did not retreat even a step from the battle-field. He addressed Sri Krishna in a great rage that he had recognised his true worth from all these signs and qualities. "You have come to fight against me thus inviting your death straight away." (1095)

On hearing these words, Śri Krishna laughed and took up his bow. Then appreciating the height of enemy's body and pointing to his head (of the enemy) he shot an arrow. Then the arrow struck Har Singh and his head fell down on the ground, being cut off, while his trunk was still standing. It appeared as if the peak of sumer mountain had been removed or the sun had set. (1096)

When Har Singh was killed, then Ram Singh attacked Sri Krishna and fought a fierce battle with his weapons like bow and arrow, sword and mace etc. in his hands. On seeing his proctective cover on his body the poet has stated like this. It appeared as it a drunken elephant, getting enraged in the wood, had attacked the lion. (1097)

ਆਇ ਕੇ ਸਯਾਮ ਸੋ ਜੁਧੁ ਕਰਿਯੋ ਰਨ ਕੀ ਛਿਤਿ ਤੇ ਪਗੁ ਏਕ ਨ ਭਾਗਿਯੋ।
ਫੇਰਿ ਗਦਾ ਗਹਿ ਕੈ ਕਰ ਮੈ ਬ੍ਰਿਜਭੂਖਨ ਕੋ ਤਨੁ ਤਾੜਨ ਲਾਗਿਯੋ।
ਸੋ ਮਧਸੂਦਨ ਜੂ ਲਖਿਯੋ ਰਸ ਰੁਦ੍ ਬਿਖੈ ਅਤਿ ਇਹ ਪਾਗਿਯੋ।
ਸ੍ਰੀ ਹਰਿ ਚਕ੍ ਲਯੋ ਕਰ ਮੈ ਭੁਅ ਬਕ੍ ਕਰੀ ਰਿਸ ਸੋ ਅਨੁਰਾਗਿਯੋ।। ੧੦੯੮।।

Aaye ke sayaam so judh kariyo rann ki chhit te pag ek na bhagiyo.
Pher gada geh kae kar mae brijbhukhan ko tann taadan lagaiyo.
So madhsudan ju lakhiyo rass rudar bikhae att eh paagiyo.
Sri Hari chakar layo kar mae bhuye bakar kari riss
so anuragiyo. (1098)

ਲੈ ਬਰਛੀ ਰਨ ਸਿੰਘ ਤਬੈ ਜਦੁਬੀਰ ਕੇ ਮਾਰਨ ਕਾਜ ਚਲਾਈ।
ਜਾਇ ਲਗੀ ਹਰਿ ਕੋ ਅਨਚੇਤ ਦਈ ਭੁਜ ਫੋਰ ਕੈ ਪਾਰਿ ਦਿਖਾਈ।
ਲਾਗ ਰਹੀ ਪ੍ਰਭ ਕੇ ਤਨ ਸਿਉ ਉਪਮਾ ਤਿਹ ਕੀ ਕਬਿ ਭਾਖਿ ਸੁਨਾਈ।
ਮਾਨਹੁ ਗ੍ਰੀਖਮ ਕੀ ਰੁਤਿ ਭੀਤਰ ਨਾਗਨਿ ਚੰਦਨ ਸਿਉ ਲਪਟਾਈ।। ੧੦੯੯।।

Lae barchhi rann singh tabae jadubeer ke maran kaaj chalayi.
Jaaye lagi hari ko anchet dayi bhuuj phor kae paar dikhayi.
Laag rahi prabh ke tann siyo upma tehh ki kab bhaakh sunayi.
Manoh grikham ki rutt bhitar nagan chandan siyo laptayi. (1099)

ਸਯਾਮ ਉਖਾਰ ਕੈ ਸੋ ਬਰਛੀ ਭੁਜ ਤੇ ਅਰਿ ਮਾਰਨ ਹੇਤ ਚਲਾਈ।
ਬਾਨਨ ਕੇ ਘਨ ਬੀਚ ਚਲੀ ਚਪਲਾ ਕਿਧੌ ਹੰਸ ਕੀ ਅੰਸ ਤਚਾਈ।
ਜਾਇ ਲਗੀ ਤਿਹ ਕੇ ਤਨ ਮੈ ਉਰਿ ਫੋਰਿ ਦਈ ਉਹਿ ਓਰ ਦਿਖਾਈ।
ਕਾਲਿਕਾ ਮਾਨਹੁ ਸ੍ਰੁਨ ਭਰੀ ਹਨਿ ਸੁੰਭ ਨਿਸੁੰਭ ਕੋ ਮਾਰਨ ਧਾਈ।। ੧੧੦੦।।

Sayaam ukhaar kae so barchi bhuj te arr maran hett chalayi.
Banan ke ghan beech chali chapla kidho hans ki anss tachayi.
Jaaye lagi tehh ke tann mae urr phor dayi ohe orr dikhayi.
Kalika manoh satun bhari hani sunbh nisunbh ko
maran dhaayi. (1100)

He rushed forward and started his fight against Sri Krishna, holding his mace in hand, but Sri Krishna took up his revolving Sudarshan wheel and with tilted eye-brows he let go the wheel with great fury. (1098)

Then Ram Singh took up his spear and threw it at Sri Krishna for killing him. It suddenly struck Sri Krishna and pierced through his arm, coming out from the other side. It was stuck in Krishna's body, and the poet has (praised) described the beauty of the scene as if in the hot season a snake has appeared around the sandal wood treee. (1099)

Sri Krishna then taking out the spear from his body, threw it at the enemy. It appeared as if the lightning had crossed through the clouds of arrows, or the rays of the sun had been lengthened (withdrawn). It struck the body of the enemy and pierced through his chest appearing from the other side. It seemed as if Kalka, covered with blood having killed Sumbh had been directed at Nisumb. (1100)

ਰਨ ਸਿੰਘ ਜਬੈ ਰਣਿ ਸਾਂਗ ਹਨਯੋ ਧਨ ਸਿੰਘ ਤਬੈ ਕਰਿ ਕੋਪੁ ਸਿਧਾਰਿਯੋ।
ਧਾਇ ਪਰਿਯੋ ਕਰਿ ਲੈ ਬਰਛਾ ਲਲਕਾਰ ਕੈ ਸ੍ਰੀ ਹਰਿ ਊਪਰਿ ਝਾਰਿਯੋ।
ਆਵਤ ਸੋ ਲਖਿਯੋ ਘਨ ਸਯਾਮ ਨਿਕਾਰ ਕੈ ਖਗ ਸੁ ਦੁਇ ਕਰਿ ਡਾਰਿਯੋ।
ਭੂਮਿ ਦੁਟੂਕ ਹੋਇ ਟੂਟ ਪਰਿਯੋ ਸੁ ਮਨੋ ਖਗਰਾਜ ਬਡੋ ਅਹਿ ਮਾਰਿਯੋ॥ ੧੧੦੧॥

Rann singh jabae rani saang hanyo dhan singh tabae
kar kop sidhariyo.
Dhaaye pariyo kar lae barcha lalkaar kae Sri Hari upar jhariyo.
Aavat so lakhiyo ghan sayaam nikaar kae khag su duye kar dariyo.
Bhoom dutuk hoye toot pariyo su mano khagraaj bado
aeh mariyo. (1101)

ਘਾਉ ਬਚਾਇ ਕੈ ਸ੍ਰੀ ਜਦੁਬੀਰ ਸਰਾਸੁਨ ਲੈ ਅਰਿ ਊਪਰਿ ਧਾਯੋ।
ਚਾਰ ਮਹੂਰਤ ਜੁਧ ਭਯੋ ਹਰਿ ਘਾਇ ਨ ਹੁਇ ਉਹਿ ਕੋ ਨਹੀ ਘਾਯੋ।
ਰੋਸ ਕੈ ਬਾਨ ਹਨਯੋ ਹਰਿ ਕਉ ਹਰਿ ਹੂੰ ਤਿਹ ਖੈਚ ਕੈ ਬਾਨ ਲਗਾਯੋ।
ਦੇਖ ਰਹਿਯੋ ਮੁਖ ਸ੍ਰੀ ਹਰਿ ਕੋ ਹਰਿ ਹੂੰ ਮੁਖ ਦੇਖ ਰਹਿਯੋ ਮੁਸਕਾਯੋ॥ ੧੧੦੨॥

Ghayo bachaye kae Sri Jadubeer sarasan lae arr upar dhaayo.
Chaar mahurat judh bhayo hari ghaye na huye ohe ko nahi ghaayo.
Ross kae baan hanyo hari kayu hari hun tehh khaech kae baan lagayo.
Dekh rahiyo mukh Sri Hari ko hari hun mukh dekh
rahiyo muskayo. (1102)

ਸ੍ਰੀ ਜਦੁਬੀਰ ਕੋ ਬੀਰ ਬਲੀ ਅਸਿ ਲੈ ਕਰ ਮੈ ਧਨਸਿੰਘ ਪੈ ਧਾਯੋ।
ਆਵਤ ਹੀ ਲਲਕਾਰ ਪਰਿਯੋ ਗਜਿ ਮਾਨਹੁ ਕੇਹਰਿ ਕਉ ਡਰਪਾਯੋ।
ਤਉ ਧਨ ਸਿੰਘ ਸਰਾਸਨੁ ਲੈ ਸਰ ਸੋ ਤਿਹ ਕੋ ਸਿਰ ਭੂਮਿ ਗਿਰਾਯੋ।
ਜਿਉ ਅਹਿ ਰਾਜ ਕੇ ਆਨਨ ਭੀਤਰ ਆਨਿ ਪਰਿਯੋ ਮ੍ਰਿਗ ਜਾਨ ਨ ਪਾਯੋ॥ ੧੧੦੩॥

Sri Jadubeer ko beer bali ass lae kar mae dhansingh pae dhaayo.
Aavat hi lalkaar pariyo gaj manoh kehar kayu darpayo.
Tayu dhan singh sarasan lae sar so tehh ko sir bhoom girayo.
Jiyo aeh raaj ke aanan bhitar aan pariyo mrig
jaan na paayo. (1103)

When Ram Singh had been killed with the striking spear, then Dhan Singh came forward with great fury. He took up his javelin in his hand and challenging loudly, he threw it at Krishna. On seeing the spear coming towards him, Sri Krishna took up his sword and cut this spear into two pieces. The javelin fell on the ground in two pieces, as if the (bird) Garuda had killed a great snake. (1101)

Having saved himself from the enemy strike, Sri Krishna rushed towards the enemy with his bow and the battle was raging for four auspicious moments, but Krishna was neither wounded nor he had been injured. The enemy shot an arrow at Krishna, while from the other side, Krishna also struck an arrow with great strength. The enemy was watching Krishna's face, while Krishna was smiling looking at enemy face. (1102)

In the meantime, a warrior from Sri Krishna's army, with sword in hand, rushed towards Dhan Singh. He fell upon the enemy like an elephant attacking the lion, while Dhan Singh, taking his bow, shot an arrow at him, and cutting his head (from body) threw it on the ground, just as a deer cannot escape from the mouth of cobra. (1103)

ਦੂਸਰ ਸ੍ਰੀ ਜਦੁਬੀਰ ਕੇ ਬੀਰ ਸਰਾਸਨੁ ਲੈ ਸਰ ਕੋਪ ਭਯੋ ਹੈ।
ਧੀਰ ਬਲੀ ਧਨ ਸਿੰਘ ਕੀ ਓਰ ਚਲਾਵਤ ਬਾਨ ਨਿਸੰਕ ਗਯੋ ਹੈ।
ਸ੍ਰੀ ਧਨ ਸਿੰਘ ਲੀਓ ਅਸਿ ਹਾਥਿ ਕਟਿਓ ਅਰਿ ਮਾਥਨ ਡਾਰ ਦਯੋ ਹੈ।
ਕਾਛੀ ਨਿਹਾਰਿ ਸਰੋਵਰ ਤੇ ਪ੍ਰਫੁਲਿਓ ਮਾਨਹੁ ਬਾਰਿਜ ਤੋਰ ਲਯੋ ਹੈ॥ ੧੧੦੪॥

Dusar Sri Jadubeer ke beer sarasan lae sar kop bhayo hai.
Dheer Bali dhan singh ki orr chalavat baan nisank gayo hai.
Sri Dhan singh liyo ass haath katiyo arr maathan daar dayo hai.
Kachhi nihaar sarovar te praphliyo manoh baraj torr layo hai. (1104)

ਮਾਰਿ ਦੁ ਬੀਰਨ ਕੋ ਧਨ ਸਿੰਘ ਸਰਾਸਨ ਲੈ ਦਲ ਕਉ ਤਕਿ ਧਾਯੋ।
ਆਵਤ ਹੀ ਗਜ ਬਾਜ ਹਨੇ ਰਥ ਪੈਦਲ ਕਾਟਿ ਘਨੋ ਰਨ ਪਾਯੋ।
ਖਗ ਅਲਾਤ ਕੀ ਭਾਤਿ ਫਿਰਿਓ ਖਰ ਸਾਨ ਨ੍ਰਿਪਾਲ ਮੋ ਛਤ੍ਰ ਲਜਾਯੋ।
ਅਉਰ ਭਲੀ ਉਪਮਾ ਤਿਹ ਕੀ ਲਖਿ ਭੀਖਮ ਕਉ ਹਰਿ ਚਕ੍ ਭ੍ਰਮਾਯੋ॥ ੧੧੦੫॥

Maar du beeran ko dhan singh sarasan lae dal kayu tak dhaayo.
Aavat hi gaj baaj hane rath paedal kaat ghano rann paayo.
Khag alaat ki bhaat phiriyo khar saan nirpaal ko chhatar lajayo.
Aor bhali upma tehh ki lakh bhikham kayu hari chakar bharmayo. (1105)

ਬਹੁਰੋ ਧਨ ਸਿੰਘ ਸਰਾਸਨੁ ਲੈ ਰਿਸ ਕੈ ਅਰਿ ਕੇ ਦਲ ਮਾਝਿ ਪਰਿਯੋ।
ਰਥਿ ਕਾਟਿ ਘਨੇ ਗਜ ਬਾਜ ਹਨੇ ਨਹੀ ਜਾਤ ਗਨੇ ਇਹ ਭਾਤਿ ਲਰਿਯੋ।
ਹਮਲੋਕ ਸੁ ਬੀਰ ਕਿਤੇ ਪਠਏ ਹਰਿ ਓਰ ਚਲਿਯੋ ਅਤਿ ਕੋਪ ਭਰਿਯੋ।
ਮੁਖ ਮਾਰ ਹੀ ਮਾਰ ਪੁਕਾਰਿ ਪਰਿਯੋ ਦਲੁ ਜਾਦਵ ਕ ਸਿਗਰੋ ਬਿਡਰਿਯੋ॥ ੧੧੦੬॥

Bahuro dhan singh sarasan lae riss kae arr ke dal maajh pariyo.
Rathi kaat ghane gaj baaj hane nahi jaat gane eh bhaat lariyo.
Jamlok su beer kite pathye har orr chaliyo att kop bhariyo.
Mukh maar hi maar pukaar pariyo dal jadav ko sigro bidriyo. (1106)

ਦੋਹਰਾ

ਧਨ ਸਿੰਘ ਸੈਨਾ ਜਾਦਵੀ ਦੀਨੀ ਘਨੀ ਖਪਾਇ।
ਤਬ ਬ੍ਰਿਜ ਭੂਖਨ ਕੋਪਿ ਭਰਿ ਬੋਲਿਯੋ ਨੈਨ ਤਚਾਇ॥ ੧੧੦੭॥

Dohra

Dhan singh saena jaadvi dinni ghani khapaye.
Tab brij bhukhan kop bhar boliyo naaen tachaye. (1107)

Another solider of Sri Krishna got furious and took up his bow, and started shooting arrows at the persevearing Dhan Singh, a geat warrior, without any fear, but Dhan Singh, with his sword in had, cut away his forehead. It appeared as if a surveyor had plucked a blooming lotus flower from the pond. (1104)

After killing two warriors of Sri Krishna, Dhan Singh with his bow in hand, saw the enemy army, and launched an attack. At the outset he killed many elephants and horses, and killed many charioteers alongwith infantry men, and a fierce battle was raging. The sword was being wielded like a burning wooden log, on perceiving which the king's umbrella was feeling belittled (ashamed). Another beauty came to mind that Krishna had sent his revolving wheel on seeing Bhishma Pitama coming forward. (1105)

Then Dham Singh, with his bow and fully enraged, rushed towards the enemy troops, thus cutting many chariots and killed many elephants and horses also, which could not be enumerated (counted) (which were countless) and he fought bravely. Many warriors had been sent to hell and then he proceeded towards Sri Krishna with great fury. He was shouting to kill the enemy, which terrified the whole of the Yadava army. (1106)

Couplet

When Dhan Singh had killed many of the Yadav troops, then Sri Krishna became furious with rage, and with tittled eyes said. (1107)

ਕਾਨੁ ਬਾਚ ਸੈਨਾ ਪ੍ਰਤਿ

ਸ੍ਵੈਯਾ

ਦੇਖਤ ਹੋ ਭਟ ਠਾਢੇ ਕਹਾ ਜਮ ਜਾਨਤ ਹੈ ਤੁਮ ਪਉਰਖ ਹਾਰਿਯੋ।
ਸ੍ਰੀ ਧਨ ਸਿੰਘ ਕੇ ਬਾਨ ਛੁਟੇ ਸਭ ਹੂੰ ਰਨ ਮੰਡਲ ਤੇ ਪਗ ਟਾਰਿਯੋ।
ਸਿੰਘ ਕੇ ਅਗ੍ਰਜ ਜੈਸੇ ਅਜਾ ਗਨ ਐਸੇ ਭਜੇ ਨਹਿ ਸਸਤ੍ ਸੰਭਾਰਿਯੋ।
ਕਾਇਰ ਹੁਇ ਤਿਹ ਪੇਖਿ ਡਰੇ ਨਹਿ ਆਪ ਮਰੇ ਉਨ ਕਉ ਹਰਿ ਮਾਰਿਯੋ।। ੧੧੦੮।।

Kaan Baach Saena Preet

Swaiyya

Dekhat ho bhatt thaade kaha ham jaanat hai tum paurakh haariyo.
Sri Dhan singh ke baan chhute sabh hunn rann mandal te pag taariyo.
Singh ke agraj jaise ajaa gann aaise bhaje neh sastar sanbhariyo.
Kayir huye tehh pekh dare neh aap mare unn kayu nahi mariyo. (1108)

ਯੌ ਸੁਨਿ ਕੈ ਹਰਿ ਕੀ ਬਤੀਯਾ ਭਟ ਦਾਤਨ ਪੀਸ ਕੈ ਕ੍ਰੋਧ ਭਰੇ।
ਧਨੁ ਬਾਨ ਸੰਭਾਰ ਕੈ ਧਾਇ ਪਰੇ ਧਨ ਸਿੰਘਹੁੰ ਤੇ ਨਹੀ ਨੈਕੁ ਡਰੇ।
ਧਨ ਸਿੰਘ ਸਰਾਸਨੁ ਲੈ ਕਰਿ ਮੈ ਕਟਿ ਦੈਤਨ ਕੇ ਸਿਰ ਭੂਮਿ ਪਰੇ।
ਮਨੌ ਪਉਨ ਕੋ ਪੁੰਜ ਬਹਿਯੋ ਲਗ ਕੇ ਫੁਲਵਾਰੀ ਮੈ ਟੂਟ ਕੈ ਫੂਲਿ ਝਰੈ।। ੧੧੦੯।।

Yo sunn kae hari ki batiya bhat daatan pees kae krodh bhare.
Dhan baan sanbhaar kae dhaye pare dhan singhhun te nahi naeku dare.
Dhan singh sarasan lae kar mae kati dainntan ke sir bhoom pare.
Mano paun ko punj bahiyo lag ke phulvari mae toot kae phuul jhare. (1109)

ਕਬਿਤੁ

ਕੋਪ ਭਰੇ ਆਏ ਭਟ ਗਿਰ ਰਨਿ ਭੂਮਿ ਕਟਿ ਜੁਧ ਕੇ ਨਿਪਟ ਸਮੁਹਾਇ ਸਿੰਘ ਧਨ ਸੋ।
ਆਸੁਧ ਲੈ ਪਾਨ ਮੈ ਨਿਦਾਨ ਕੋ ਸਮਰ ਜਾਨਿ ਅਉਰ ਦਉਰ ਪਰੇ ਬੀਰਤਾ ਬਢਾਇ ਮਨ ਸੋ।
ਕੋਪ ਧਨ ਸਿੰਘ ਲੈ ਸਰਾਸਨ ਸੁ ਬਾਨ ਤਾਨਿ ਜੁਦੇ ਕਰ ਡਾਰੇ ਸੀਸ ਹੀ ਕੇ ਤਨ ਸੋ।
ਮਾਨਹੁ ਬਸੁੰਧਰਾ ਕੀ ਧੀਰਤਾ ਨਿਹਾਰ ਇੰਦ੍ ਕੀਨੀ ਨਿਜ ਪੂਜਾ ਅਰਬਿੰਦ ਪੁਹਪਨ ਸੋ।। ੧੧੧੦।।

Kabit

Kop bhare aaye bhat gire rann bhoom kat Judh ke nipat samuhaye singh dhan so.
Aayudh lae paan mae nidaan ko samar jaan Aaur daur pare beerta badaye mann so.
Kop dhan singh lae sarasan su baan taan Jude kar daare sees tinn hi ke tann so.
Manoh basundhra ki dhirta nihaar inndar Kinni nij puja arbinnd pahupan so. (1110)

Krishna addressed the army thus -

Swaiyya'

"What are you waiting for I know you have lost all strength; with Dhan Singh's shooting arrows, you have started retreating just like the flock of goats moving back at the sight of the lion. You have retraced your steps like-wise, without keeping your weapons intact. You have bcome a weakling and terrified at his sight. Neither you have died in war nor you have killed the enemy." (1108)

On hearing these words of Sri Krishna, all the warriors, grinding their teeth, became furious with rage. By holding their bows and arrows they launched on attack on Dham Singh fearlessly. Dhan Singh, with his bow in hand, cut off many heads of the enemy troops, throwing them onto the ground. It appeared as if with a strong gust of wind, many flowers had been plucked and thrown around. (1109)

`Kabit

With great fury the warriors came forward but in the battle field they were cut into pieces, when they facd Dhan Singh in the battle field. Many more fighting the last battle with increated vigour, and with weapons in hand, rushed towards the battlefield, but Dhan Singh, with greater ruthlessness and stretching his bow, cut off their heads from the body. It appeared as if Indra (god) was worshipping the Earth with lotus flowers on perceiving the patience of Earth. (1110)

ਸਵੈਯਾ

ਸ੍ਰੀ ਧਨ ਸਿੰਘ ਅਯੋਧਨ ਮੈ ਅਤਿ ਕੋਪ ਕੀਯੋ ਬਹੁਤ ਭਟ ਮਾਰੇ।
ਅਉਰ ਜਿਤੇ ਬਰ ਆਵਤ ਹੇ ਸੁ ਹਨੇ ਜਨੁ ਮਾਰੁਤ ਮੇਘ ਬਿਡਾਰੇ।
ਜਾਦਵ ਕੇ ਦਲ ਕੇ ਗਜ ਕੇ ਹਲਕੇ ਦਲ ਕੇ ਹਲਕੇ ਕਰਿ ਡਾਰੇ।
ਝੂਮਿ ਗਿਰੇ ਇਕ ਯੌ ਧਰਨੀ ਮਨੋ ਇੰਦ੍ ਕੇ ਬਜ੍ ਲਗੇ ਗਿਰ ਭਾਰੇ। ੧੧੧੧॥

Swaiyya

Sri Dhan singh ayodhan mae att kop kiyo bahute bhat mare.
Aaur jite bar aavat he su hane jan marat megh bidare.
Jaadav ke dal ke gaj ke halke dal ke halke kar dare.
Jhoom gire ik yo dharni mano inndar ke bajar lage gir bhaare. (1111)

ਕੋਪ ਭਰੇ ਅਸਿ ਪਾਨਿ ਧਰੇ ਧਨ ਸਿੰਘ ਅਰੇ ਗਜਰਾਜ ਸੰਘਾਰੇ।
ਅਉਰ ਜਿਤੇ ਗਜ ਪੁੰਜ ਹੁਤੇ ਡਰੇ ਮਾਨਿ ਭਜੇ ਅਤਿ ਹੀ ਧੁਜਵਾਰੇ।
ਤਾ ਛਬਿ ਕੀ ਉਪਮਾ ਕਬਿ ਸੰਯਾਮ ਕਹੈ ਮਨ ਮੈ ਸੁ ਬਿਚਾਰੀ ਉਚਾਰੇ।
ਮਾਨਹੁ ਇੰਦ੍ ਕੇ ਆਗਮ ਤੇ ਡਰ ਭੂ ਧਰ ਕੈ ਧਰਿ ਪੰਖ ਪਧਾਰੇ॥ ੧੧੧੨॥

Kop bhare ass paan dhare dhan singh are gajraaj sanghare.
Aaur jite gaj punj hute darr maan bhaje att hi dhujvare.
Ta chabhi ki upma kab sayaam kahae mann mae su bichar uchare.
Manoh inndar ke aagam te darr bhu dhar kae dhari
pankh padhare. (1112)

ਜੁਧ ਕੀਯੋ ਧਨ ਸਿੰਘ ਘਨੋ ਤਿਹ ਕੇ ਕੋਊ ਸਾਮੁਹਿ ਬੀਰ ਨ ਆਯੋ।
ਸੋ ਰਨਿ ਕੋਪ ਸਿਉ ਆਨਿ ਪਰਿਯੋ ਨਹੀਜਾਨ ਦੀਯੋ ਸੋਈ ਮਾਰਿ ਗਿਰਾਯੋ।
ਦਾਸਰਥੀ ਦਲ ਸਿਉ ਜਿਮਿ ਰਾਵਨ ਰੋਸ ਭਰਿਯੋ ਅਤਿ ਜਧ ਮਚਾਯੋ।
ਤੈਸੇ ਭਿਰਿਯੋ ਧਨ ਸਿੰਘ ਬਲੀ ਹਨਿ ਕੈ ਚਤੁਰੰਗ ਚਮੂੰ ਪੁਨਿ ਧਾਯੋ॥ ੧੧੧੩॥

Judh kiyo dhan singh ghano tehh ke kayu saamoh beer na aayo.
So rann kop siyo aan pariyo nahi jaan diyo soyi maar girayo.
Daasrathi dal siyo jim ravan ross bhariyo att judh machayo.
Taise bhiriyo dhan singh bali hani kae chaturang chamun
punn dhaayo. (1113)

Swaiyya'

Sri Dhan Singh was fighting fiercely in the battle-field and had killed many warriors and any other warriors trying to face him were also killed, as if the wind had scattered all the clouds. The elephants of the Yadava army had been killed in flocks, and they were falling on the ground, as if with Indra's heavy cudgal many great mountains had been shaken up or fallen down. (1111)

Being furious with rage, and holding his sword in hand, Dhan Singh had killed many (warriors of the enemy) alongwith many elephants, and many elephatns had run away out of fear, which formed the main force of the enemy. The poet Siam has stated that the beauty of the scene could be expressed like this. It appeared as if out of fear of Indra's arrival, many mountains had taken to wings or disappeared with the use of wings. (1112)

Thus Dhan Singh had fought a fierce battle and no warrior could face him. Whosoever came forward being enraged in the battle field, was not allowed to go back alive, and was felled onto the ground. Just as Ravana had fought against Ram with great zeal and wrathfulness, in the same manner Dhan Singh had fought bravely, but he was fleeing after killing all the seven-coloured army (multi faceted army). (1113)

ਟੇਰਿ ਕਹਿਯੋ ਧਨ ਸਿੰਘ ਬਲੀ ਰਨ ਤਯਾਗ ਸੁਨੋ ਹਰਿ ਭਾਜਿ ਨ ਜਈਯੈ।
ਤਾ ਤੇ ਸੰਭਾਰ ਕੇ ਆਨਿ ਭਿਰੋ ਨਿਜ ਲੋਕਨ ਕੋ ਬਿਰਥਾ ਨ ਕਟਈਯੈ।
ਹੇ ਬਲਿਦੇਵ ਸਰਾਸਨੁ ਲੈ ਹਮ ਸੋ ਸਮੁਹਾਇ ਕੈ ਜੁਧ ਕਰਈਯੈ।
ਸੰਗਰ ਕੇ ਸਮ ਅਉਰ ਕਛੂ ਨਹੀ ਯਾ ਤੇ ਦੁਹੂੰ ਜਗ ਮੈ ਜਸੁ ਪਈਯੈ॥ ੧੧੧੪॥

Terr kahiyo dhan singh bali rann tayaag suno hari bhaaj na jaiyae.
Taa te sanbhaar kea aann bhiro nij lokan ko birtha na katiyae.
He baldev sarasan lae ham so samuhaye kae judh kariyae.
Sangar ke sam aur kachhu nahi yaa te duhun jag mae
jass paiyae. (1114)

ਯੌ ਸੁਨਿ ਕੈ ਬਤੀਯਾ ਅਰਿ ਕੀ ਤਰਕੀ ਮਨ ਮੈ ਅਤਿ ਕੋਪ ਭਰਿਯੋ ਹੈ।
ਬਾਲ ਕਮਾਨ ਕਿਪਾਨ ਗਦਾ ਗਹਿ ਕੈ ਜਦੁਬੀਰ ਹੂੰ ਧਾਇ ਪਰਿਯੋ ਹੈ।
ਜੁਧ ਕੇ ਫੇਰਿ ਫਿਰਿਯੋ ਧਨ ਸਿੰਘ ਸਰਾਸਨੁ ਲੈ ਨਹੀ ਨੈਕੁ ਡਰਿਯੋ ਹੈ।
ਬਾਨਨ ਕੀ ਬਰਖਾ ਕਰਿ ਕੈ ਕਰਿ ਹਰਿ ਸਿਉ ਲਰਿ ਕੈ ਬਲਿ ਸਾਥ ਅਰਿਯੋ ਹੈ॥ ੧੧੧੫॥

Yo sunn kae batiya arr ki tarki mann mae att kop bhariyo hai.
Baal kamaan kirpaan gada geh kae jadubeer hun dhaye pariyo hai.
Judh ke pher phiriyo dhan singh sarasan lae nahi naek dariyo hai.
Baanan ki barkha kar kae hari siyo larr kae bal saath
ariyo hai. (1115)

ਇਤ ਤੇ ਬਲਿਭਦ੍ ਸੁ ਕੋਪ ਭਰਿਯੋ ਉਤ ਤੇ ਧਨ ਸਿੰਘ ਭਯੋ ਅਤਿ ਤਾਤੋ।
ਜੁਧ ਕੀਯੋ ਰਿਸਿ ਘਾਇਨ ਸੋ ਸੁ ਦੁਹੂੰਨ ਕੇ ਅੰਗ ਭਯੋ ਰੰਗ ਰਾਤੋ।
ਮਾਰ ਹੀ ਮਾਰ ਪੁਕਾਰਿ ਪਰੇ ਅਰਿ ਭੂਲਿ ਗਈ ਮਨ ਕੀ ਸੁਧਿ ਸਾਤੋ।
ਰਾਮ ਕਹੈ ਇਹ ਭਾਂਤਿ ਲਰੈ ਹਰਿ ਸੋ ਜਿਉ ਗਜ ਸੋ ਗਜ ਮਾਤੋ॥ ੧੧੧੬॥

Itt te balibhadar su kop bhariyo utt te dhan singh bhayo att taato.
Judh kiyo riss ghayan so su duhun ke ang bhayo rang raato.
Maar hi maar pukaar pare arr bhool gayi mann ki sudh saato.
Raam kahae eh bhaat larae hari so hari jiyo gaj
so gaj maato. (1116)

The mighty Dhan Singh then challenging Krishna said, "O Krishna! Listen. Now do not run away from the battle field. So try to hold yourself with courage and fight with me, (alone) instead of getting your men killed in vain. So O Baldev! Take up your bow and come to fight with me facing me squarely. There is nq parallel to the battle or as good a function (formal action) in both the worlds, which could earn you due praise. (1114)

On hearing these words of the foe and his tall talk, Krishna was filled with great fury and wrathfulness. So taking hold of his bow and arrows, sword and mace etc (weapons) Sri Krishna launched his energy towards a battle and taking up his bow, he did not falter a bit. With shooting a stream of arrows, first he fought against Balram. (1115)

On one side Balram was full of fury while on the other side Dhan Singh was equally ruthless and both fought a fierce battle. Both their bodies ware red with blood, oozing from wounds. "Kill them, Kill them," was the war-cry heard from both sides. The enemy had forgotten everything else except the battle, with the raging battle (had lost its confidenre). The poet Ram has said that they fought each other just as a lion fights against another lion or an elephant against an elephant. (1116)

ਜੋ ਬਲਦੇਵ ਕਰੈ ਤਿਹ ਵਾਰ ਬਚਾਇ ਕੈ ਆਪਨੋ ਆਪੁ ਸੰਭਾਰੇ।
ਲੈ ਕਰ ਮੋ ਅਸਿ ਦਉਰਿ ਤਬੈ ਕਸਿ ਕੈ ਬਲ ਊਪਰ ਘਾਇ ਪ੍ਰਹਾਰੇ।
ਬੀਰ ਪੈ ਭੀਰ ਲਖੀ ਜਦੁਬੀਰ ਸੁ ਜਾਦਵ ਲੈ ਰਿਪੁ ਓਰ ਸਿਧਾਰੇ।
ਘੇਰਿ ਲਯੋ ਧਨ ਸਿੰਘ ਤਬੈ ਨਿਸ ਮੈ ਸਸਿ ਕੀ ਢਿਗ ਜਿਉ ਲਖ ਤਾਰੇ॥ ੧੧੧੭॥

Jo baldev karae tehh vaar bachaye kae aapno aap sanbhare.
Lae kar mo ass dour tabae kass kae bal upar ghaaye parhare.
Beer pae bheer lakhi jadubeer su jaadav lae rip orr sidhare.
Gher layo dhan singh tabae nis mae sees ki dheeg
jiyo lakh taare. (1117)

ਬੇੜਿ ਲਯੋ ਧਨ ਸਿੰਘ ਜਬੈ ਗਜ ਸਿੰਘ ਜੁ ਠਾਢੋ ਹੁਤੋ ਸੋਊ ਧਾਯੋ।
ਸ੍ਰੀ ਬਲਦੇਵ ਲਖਿਯੋ ਤਬ ਹੀ ਚੜਿ ਸਯੰਦਨ ਵਾਹੀ ਕੀ ਓਰਿ ਧਵਾਯੋ।
ਆਵਨ ਸੋ ਨ ਦਯੋ ਹਰਿ ਲਉ ਅਧ ਬੀਚ ਹੀ ਬਾਨਨ ਸੋ ਬਿਰਮਾਯੋ।
ਠਾਢੋ ਰਹਿਯੋ ਗਜਸਿੰਘ ਤਹਾ ਸੁ ਮਨੋ ਗਜ ਕੇ ਪਗਿ ਸਾਕਰ ਪਾਯੋ॥ ੧੧੧੮॥

Bedh layo dhan singh jabae gaj singh ju thaado huto soyu dhaayo.
Sri Baldev lakhiyo tab hi chadh sayandan vaahi ki orr dhvaayo.
Aavan so naa dayo hari layu adh beech hi baanan so birmaayo.
Thaado rahiyo gajsingh tahaa su maano gaj ke pag
saakar paayo.(1118)

ਧਨਸਿੰਘ ਸੋ ਸ੍ਰੀ ਹਰਿ ਜੁਧੁ ਕਰੇ ਕਬਿ ਰਾਮ ਕਹੈ ਕਹੁੰ ਜਾਤ ਨ ਮਾਰਿਯੋ।
ਕੋਪ ਭਰਿਯੋ ਮਧੁ ਸੂਦਨ ਜੂ ਕਰ ਬੀਚ ਸੁ ਆਪਨੇ ਚਕ੍ ਸੰਭਾਰਿਯੋ।
ਛਾਡਿ ਦਯੋ ਰਨ ਮੈ ਬਰ ਕੈ ਧਨ ਸਿੰਘ ਕੋ ਕਾਟਿ ਕੈ ਸੀਸ ਉਤਾਰਿਯੋ।
ਯੌ ਤਰਫਿਯੋ ਧਰ ਭੂਮਿ ਬਿਖੈ ਮਨੋ ਮੀਨ ਸਰੋਵਰ ਤੇ ਗਹਿ ਡਾਰਿਯੋ॥ ੧੧੧੯॥

Dhansingh so Sri Hari judh kare kab raam kahae kahun jaat na mariyo.
Kop bhariyo madhu Sudan ju kar beech su aapne chakar sanbhariyo.
Chaadh dayo rann mae bar kae dhan singh ko kaat kae sees utariyo.
Yo tarphiyo dhar bhoom bhikhae mano meen sarovar
te geh daariyo. (1119)

When Balram used to attack, Dhan Singh would, saving himself, launch a reverse attack against Balram with sword in hand, with equal vehemence, rushing forward against Balram. When Sri Krishna his brother was in great distess, then he also moved forward towards the enemy by taking Yadav army alongwith him, and surrounded Dhan Singh, just as the moon is encircled by many millions of stars at night. (1117)

When Dhan Singh was surrounded, then Gaj Singh, who was standing close by, rushed forward. Then Balram saw him coming, and he ascended his chariot and moved towards him, and did not allow him to come near Krishna, and engaged him in between with his shooting arrows. So Gaj Singh could not move further and remained standing there. It appeared as if the elephants feet had been chained in his position. (1118)

That poet Ram has stated that Sri Krishna was fighting against Dhan Singh and none of the two was being killed in action. Then Krishna, filled with furry, and taking his revolving wheel, let it swing (go) in the battle field with great strength, which cut off Dhan Singh's head, while his trunk, fallen on the ground, was jumping up and down in great pain, just as a fish is thrown out of a water pool. (1119)

ਮਾਰਿ ਲਯੋ ਧਨ ਸਿੰਘ ਜਬੈ ਤਬ ਹੀ ਲਖਿ ਜਾਦਵ ਸੰਖ ਬਜਾਏ।
ਕੇਤਕ ਬੀਰ ਕਟੇ ਬਿਕਟੇ ਹਰਿ ਸੋ ਲਰਿ ਕੈ ਹਰਿ ਲੋਕਿ ਸਿਧਾਏ।
ਠਾਢੋ ਹੁਤੋ ਗਜ ਸਿੰਘ ਜਹਾ ਯਹ ਕਉਤੁਕ ਦੇਖਿ ਮਹਾ ਬਿਸਮਾਏ।
ਤਉ ਲਗਿ ਭਾਗਲਿ ਆਇ ਕਹਿਯੋ ਜੋ ਰਹੇ ਭਜਿ ਕੈ ਤੁਮਰੇ ਪਹਿ ਆਏ॥ ੧੧੨੦॥

Maar layo dhan singh jabae tab hi lakh jaadav sankh bajaye.
Ketak beer kate bikte hari so lar kae hari lok sidhaye.
Thaado huto gaj singh jaha yeh kayutak dekh maha bismaye.
Tayu lag bhaagal aaye kahiyo jo rahe bhaj kae tumre
peh aaye. (1120)

ਯੌ ਸੁਨ ਕੈ ਤਿਨ ਕੇ ਮੁਖ ਤੇ ਗਜ ਸਿੰਘ ਬਲੀ ਅਤਿ ਕੋਪ ਭਰਿਯੋ।
ਕਬਿ ਸਯਾਮ ਨਿਹਾਰ ਕੈ ਰਾਮ ਕੀ ਓਰਿ ਧਵਾਇ ਤਹਾ ਰਥੁ ਜਾਇ ਪਰਿਯੋ।
ਤਜਿ ਸੰਕ ਨਿਸੰਕ ਹੁਇ ਜੁਧ ਕਰਿਯੋ ਜਦੁਬੀਰ ਕਹਾ ਤਿਨ ਯੌ ਉਚਰਿਯੋ।
ਧਨਿ ਹੈ ਧਨ ਸਿੰਘ ਬਲੀ ਹਰਿ ਕੇ ਸਮੁਹੇ ਲਰਿ ਕੈ ਭਵ ਸਿੰਧ ਤਰਿਯੋ॥ ੧੧੨੧॥

Yo sunn kae tinn ke mukh te gaj singh bali att kop bhariyo.
Kab sayaam nihaar kae raam ki orr dhavaye taha rath jaye pariyo.
Taj sank nisank huye judh kariyo jadubeer kaha tinn yo uchariyo.
Dhan hai dhan singh bali hari ke samuhe lar kae bhav
sindh tariyo. (1121)

ਪ੍ਰੇਮ ਸੋ ਯੌ ਕਹਿ ਕੈ ਮੁਖ ਤੇ ਪਰਲੋਕ ਸੁ ਲੋਕ ਰਹੇ ਸੁ ਬਿਚਾਰਿਯੋ।
ਤੇਜ ਪ੍ਰਚੰਡ ਬਡੋ ਬਰਛਾ ਰਿਸ ਕੈ ਕਰਿ ਮੈ ਗਜ ਸਿੰਘ ਸੰਭਾਰਿਯੋ।
ਜਾਹੁ ਕਹਾ ਬਲਭਦ੍ ਅਬੈ ਕਬਿ ਸਯਾਮ ਕਹੈ ਇਹ ਭਾਤਿ ਉਚਾਰਿਯੋ।
ਸੋ ਬਰ ਕੈ ਕਰ ਕੋ ਤਨ ਕੋ ਜਦੁਬੀਰ ਕੇ ਭ੍ਰਾਤ ਕੇ ਊਪਰਿ ਡਾਰਿਯੋ॥ ੧੧੨੨॥

Prem so yo keh kae mukh te parlok su lok rahe su bichariyo.
Tej parchandh bado barchha riss kae kar mae gaj singh sanbhariyo.
Jahu kaha balbhadar abaae kab sayaam kahae eh bhaat uchariyo.
So bar kae kar ko tann ko jadubeer ke bhraat ke
upar dariyo. (1122)

When Dhan Singh was killed, then Yadvas blew their conch-shells while fighting with Krishna and proceeded to heavens. Where Gaj Singh was standing, he got bewildered by seeing this miracle. Then those of his fleeing warriors who were saved, came to him and told him "that the survivors had come to you." (1120)

Hearing such words from them, the mighty Gaj Singh got infuriated. The poet siam has stated that he rushed towards Balram on seeing him on one side, and then he fought a fierce battle with him, leaving all his companions, without any reservation, and he asked, "Where was Krishna?" The warrior Dhan Singh was a true fighter who had gone to heavens after fighting vigorously and he deserved all praise. (1121)

He thought to himself with great love that it was better to stay in heavens as compared to this Earth. Then the mighty Gaj Singh took up his big spear, filled with great rage, The poet siam has stated, that he said "O Balram! Where are you going (to hide)?" Then he threw that spear with great force of the hand on Balram's body, the brother of Sri Krishna. (1122)

ਆਵਤ ਇਉ ਬਰਛਾ ਗਹਿ ਕੈ ਬਲਦੇਵ ਸੁ ਏਕ ਉਪਾਇ ਕਰਿਯੋ ਹੈ।
ਸਯੰਦਨ ਪੈ ਨਿਹੁਰਿਯੋ ਤਬ ਹੀ ਛਤ੍ਰੀ ਤਰਿ ਹੁਇ ਇਹ ਭਾਂਤਿ ਅਰਿਯੋ ਹੈ।
ਫੋਰਿ ਕੈ ਪਾਰਿ ਭਯੋ ਫਲ ਯੌ ਤਿਹ ਕੀ ਉਪਮਾ ਕਬਿ ਯੌ ਉਚਰਿਯੋ ਹੈ।
ਮਾਨਹੁ ਕਲਿੰਦ੍ਰ ਕੇ ਸਿੰਗ੍ਰਹੁ ਤੇ ਨਿਕਸਿਯੋ ਅਹਿ ਕੋ ਫਨੁ ਕੋਪ ਭਰਿਯੋ ਹੈ।। ੧੧੨੩।।

Aavat iyo barchha geh kae baldev su ek upaye kariyo hai.
Sayandan pae nihuriyo tab hi chhatri tar huye eh bhaat ariyo hai.
Phor kae paar bhayo phal yo tehh ki upma kab yo uchariyo hai.
Manoh kalinndar ke singreh te niksiyo aeh ko phan
kop bhariyo hai. (1123)

ਬਲ ਸੋ ਬਲਿ ਖੈਚ ਲਯੋ ਬਰਛਾ ਤਿਹ ਕੇ ਕਰ ਸੋ ਤਿਰਛਾ ਸੁ ਭ੍ਰਮਾਯੋ।
ਯੌ ਚਮਕਿਯੋ ਦਮਕਿਯੋ ਨਭ ਮੈ ਚੁਟੀਆ ਉਡ ਤੇਜੁ ਮਨੋ ਦਰਸਾਯੋ।
ਸ੍ਰੀ ਬਲਭਦ੍ ਅਯੋਧਨ ਮੈ ਰਿਸ ਕੈ ਗਜ ਸਿੰਘ ਕੀ ਓਰਿ ਚਲਾਯੋ।
ਮਾਨਹੁ ਕਾਲ ਪਰੀਛਤ ਕਉ ਜਮਦੰਡ ਪ੍ਰਚੰਡ ਕਿਧੌ ਚਮਕਾਯੋ।। ੧੧੨੪।।

Bal so bal khaech layo barchha tehh ke kar so tirchha su bharmayo.
Yo chamkiyo damkiyo nabh mae chutiya udh tej mano darsayo.
Sri Balbhadar ayodhan mae riss kae gaj singh ki orr chalayo.
Manoh kaal parichhat kayu jamdand parchand kidho
chamkaayo. (1124)

ਗਜ ਸਿੰਘ ਅਨੇਕ ਉਪਾਇ ਕੀਏ ਨ ਬਚਿਯੋ ਉਰਿ ਆਇ ਲਗਿਯੋ ਬਰਛਾ ਬਰਿ।
ਭੂਪ ਬਿਲੋਕਤ ਹੈ ਸਿਗਰੇ ਧੁਨਿ ਸੀਸ ਹਹਾ ਕਹਿ ਮੀਚਤ ਹੈ ਕਰ।
ਘਾਉ ਪ੍ਰਚੰਡ ਲਗਿਯੋ ਤਿਹ ਕੋ ਮੁਰਛਾਇ ਪਰਿਯੋ ਨ ਤਜਯੋ ਕਰ ਤੇ ਸਰ।
ਸਯੰਦਨ ਪੈ ਗਜ ਸਿੰਘ ਗਿਰਿਯੋ ਗਿਰਿ ਊਪਰਿ ਜਿਉ ਗਜਰਾਜ ਕਲੇਵਰ।। ੧੧੨੫।।

Gaj singh anek upaye kiye na bachiyo urr aaye lagiyo barchha bar.
Bhoop bilokat hai sigre dhun sees hahaa keh meechat hai kar.
Ghayo parchandh lagiyo tehh ko murchhaye pariyo naa
tajyo kar te sar.
Sayandan pae gaj singh giriyo gir upar jiyo gajraaj
kalevar. (1125)

Holding the spear in hand, which was coming towards him, Balram took up this action. Then the chariot was stopped and the spear was struck under the umbrella, and the blade of spear cut across the umbrella onto the other side. The beauty of this scene has been described by the poet like this. It appeared as if on the cliff of Kalindri (The Jamuna mountain) the fangs of cobra, enraged furiously, had protruded through the umbrella. (1123)

With great force and strength Balram pulled out that spear and then turning it around with his hand, he swirled it in a tilted manner. It shone forth so strongly as if the tail-end star had shown its brightness in the sky. Balram, with a great fury had shot it towards Gaj Singh. It appeared as if the Yamraj's (the god of death) mighty mace had (shone) appeared in its glory, for killing the king Prikshit in the battle-field. (1124)

Gaj Singh tried his best to escape from this onslaught but could not save himself and finally the great spear struck his chest. All the other kings were watching and were slapping their heads shouting "Alas alas," and were feeling sorry for him. He (Gaj Singh) was wounded badly and he fell down unconsious but did not leave the arrow from hand. Thus Gaj Singh fell down in the chariot just as the body of a great elephant falls from the mountain top. (1125)

ਚੇਤ ਭਯੋ ਤਬ ਹੀ ਗਜ ਸਿੰਘ ਸੰਭਾਰਿ ਪ੍ਰਚੰਡ ਕੁਵੰਡ ਚਲਾਯੋ।
ਕਾਨ ਪ੍ਰਮਾਨ ਲਉ ਖੈਚ ਕੇ ਆਨਿ ਸੁ ਤਾਨ ਕੈ ਬਾਨ ਪ੍ਰਕੋਪ ਚਲਾਯੋ।
ਏਕ ਤੇ ਹੁਇ ਕੈ ਅਨੇਕ ਚਲੇ ਤਿਹ ਕੀ ਉਪਮਾ ਕਹੁ ਭਾਖਿ ਸੁਨਾਯੋ।
ਪਉਨ ਕੇ ਭਛਕ ਤਛਕ ਲਛਕ ਲੈ ਬਲਿ ਕੀ ਸਰਨਾਗਤਿ ਆਯੋ।। ੧੧੨੬।।

Chet bhayo tab hi gaj singh sanbhaar parchandh kunvand chalayo.
Kaan parmaan layo khaech kea aann su taan kae baan parkop chalayo.
Ek te huye kae anek chale tehh ki upma kaho bhaakh sunayo.
Paun ke bhachhak tachhak lachak lae bal ki s arnagat aayo. (1126)

ਬਾਨ ਨ ਏਕ ਲਗਿਯੋ ਬਲਿ ਕੋ ਗਜ ਸਿੰਘ ਤਬੈ ਇਹ ਭਾਤਿ ਕਹਿਯੋ ਹੈ।
ਸੇਸ ਸੁਰੇਸ ਧਨੇਸ ਦਿਨੇਸ ਮਹੇਸ ਨਿਸੇਸ ਖਗੇਸ ਗਹਿਯੋ ਹੈ।
ਜੁਧ ਬਿਖੈ ਅਬ ਲਉ ਸੁਨਿ ਲੈ ਸੋਊ ਬੀਰ ਹਨਯੋ ਮਨ ਮੈ ਜੁ ਚਹਿਯੋ ਹੈ।
ਏਕ ਅਚੰਭਵ ਹੈ ਮੁਹਿ ਦੇਖਤ ਤੋ ਤਨ ਮੈ ਕਸ ਜੀਵ ਰਹਿਯੋ ਹੈ।। ੧੧੨੭।।

Baan na ek lagiyo bal ko gaj singh tabae eh bhaat kahiyo hai.
Ses sures dhanes dinnes mahes nises khages gahiyo hai.
Judh bikhae ab layu sunn lae soyu beer hanyo mann mae ju chaiyo hai.
Ek achanbhav hai muhe dekhat to tann mae kas jeev rahiyo hai. (1127)

ਯੌ ਕਹਿ ਕੈ ਬਤੀਯਾ ਬਲਿ ਸੋ ਬਰਛਾ ਧੁਜ ਸੰਜੁਤ ਖੈਚਿ ਚਲਾਯੋ।
ਤਉ ਧਨੁ ਲੈ ਕਰਿ ਮੈ ਮੁਸਲੀ ਸੋਊ ਆਵਤ ਨੈਨਨ ਸੋ ਲਖਿ ਪਾਯੋ।
ਉਗ੍ ਪਰਾਕ੍ਮ ਕੈ ਸੰਗ ਬਾਨ ਅਚਾਨਕ ਸੋ ਕਟਿ ਭੂਮਿ ਗਿਰਾਯੋ।
ਮਾਨਹੁ ਪੰਖਨ ਕੋ ਅਹਿਵਾ ਖਗਰਾਜ ਕੇ ਹਾਥਿ ਪਰਿਯੋ ਰਿਸਿ ਘਾਯੋ।। ੧੧੨੮।।

Yo keh kae batiya bal so barchha dhuj sanjut khaech chalayo.
Tayu dhan lae kar mae musli soyu aavat naenan so lakh paayo.
Ugar parakram kae sang baan achanak so katt bhoom girayo.
Manoh pankhan ko ahiva khagraaj ke haath pariyo riss ghaayo. (1128)

When Gaj Singh regained consciousness, he held his great bow and stretched it, and streching his bow upto the ears, he shot the arrow with full vigour and force. Those arrows, becoming umpteen from one arrow, were pouring like hell. The poet has described the praise of this scene like this. It appeared as if Tachhak with millions of snakes, came at the feet of Balram, like the covering wind. (1126)

But not a single arrow could strike Balram, then Gaj Singh said like this. "Sheshnag, Indra, Sun, Kuber (mountain) Shiva, moon, Garuda etc. had given you protection." Let all of the warriors listen to me that so far I have killed all those whom I wanted to kill. But seeing you alive, I am bewildered as to how your body was still living (alive). (1127)

Having addressed Balram like this, he pulled up a heavy spear and threw it at him, but Balram, with bow in hand, had seen this spear approaching him. With great strength he suddenly cut it into pieces and felled it on the ground. It appeared as if the flying snake had been caught by Garuda, which was killed by him with great ruthlessness. (1128)

ਕੋਪ ਭਰਿਯੋ ਅਤਿ ਹੀ ਗਜ ਸਿੰਘ ਲਯੋ ਬਰਛਾ ਅਰਿ ਓਰ ਚਲਾਯੋ।
ਜਾਇ ਲਗਿਯੋ ਮੁਸਲੀਧਰ ਕੇ ਤਨਿ ਲਾਗਤ ਤਾ ਅਤਿ ਹੀ ਦੁਖ ਪਾਯੋ।
ਪਾਰਿ ਪ੍ਰਚੰਡ ਭਯੋ ਫਲ ਯੌ ਜਸੁ ਤਾ ਛਬਿ ਕੋ ਮਨ ਮੈ ਇਹ ਆਯੋ।
ਮਾਨਹੁ ਗੰਗ ਕੀ ਧਾਰ ਕੇ ਮਧਿ ਉਤੰਗ ਹੁਇ ਕੂਰਮ ਸੀਸ ਉਚਾਯੋ॥ ੧੧੨੯॥

Kop bhariyo att hi gaj singh layo barchha arr orr chalayo.
Jaaye lagiyo muslidhar ke tann laagat taa att hi dukh paayo.
Paar parchandh bhayo phal yo jass taa chabh ko mann mae eh aayo.
Manoh gang ki dhaar ke madh utang huye kuuram
sees uchayo. (1129)

ਲਾਗਤ ਭਰਿਯੋ ਅਤਿ ਹੀ ਗਜ ਸਿੰਘ ਲਯੋ ਬਰਛਾ ਅਰਿ ਓਰ ਚਲਾਯੋ।
ਮੁਰਝਾਇ ਕੈ ਭੂਮਿ ਪਰਿਯੋ ਨ ਮਰਿਯੋ ਸੁਰ ਬ੍ਰਿਛ ਗਿਰਿਯੋ ਮਨੋ ਜੋਤਿ ਮਢਿਯੈ।
ਜਬ ਚੇਤ ਭਯੋ ਭ੍ਰਮ ਛੂਟਿ ਗਯੋ ਉਠਿ ਠਾਢੋ ਭਯੋ ਮਨਿ ਕੋਪੁ ਬਢਿਯੋ।
ਰਥ ਹੇਰ ਕੈ ਧਾਇ ਚੜਿਯੋ ਬਰ ਸੋ ਗਿਰਿ ਪੈ ਮਨੋ ਕੂਦ ਕੈ ਸਿੰਘ ਚਢਿਯੋ॥ ੧੧੩੦॥

Laagat saang ki Sri Balbhadar su sayandan te geh kheach kadiyo.
Murjhaye kae bhoom pariyo na mariyo sur brichh giriyo mano
joti madiyo.
Jab chet bhayo bhram chhuut gayo uthh thaado bhayo mann
kop badiyo.
Rath her kae dhaaye chadiyo bar so gir pae mano kuud kae
singh chadiyo. (1130)

ਪੁਨਿ ਆਦਿ ਭਿਰਿਯੋ ਗਜ ਸਿੰਘ ਸੋ ਬੀਰ ਬਲੀ ਮਨ ਮੈ ਨਹੀ ਨੈਕੁ ਡਰਿਯੋ।
ਧਨੁ ਬਾਨ ਸੰਭਾਰਿ ਕ੍ਰਿਪਾਨ ਗਦਾ ਰਿਸਿ ਬੀਚ ਅਯੋਧਨ ਜੁਧ ਕਰਿਯੋ।
ਜੋਊ ਆਵਤ ਭਯੋ ਸਰੁ ਸਤ੍ਰਨ ਕੋ ਸੰਗਿ ਬਾਨਨ ਕੇ ਸੋਊ ਕਾਟਿ ਡਰਿਯੋ।
ਕਬਿ ਸਯਾਮ ਕਹੈ ਬਲਦੇਵ ਮਹਾਰਨ ਕੀ ਛਿਤ ਤੇ ਨਹੀ ਪੈਗ ਟਰਿਯੋ॥ ੧੧੩੧॥

Punn aaye bhiriyo gaj singh so beer bali mann mae nahi naek dariyo.
Dhan baan sanbhaar kirpaan gadaa riss beech ayodhan judh kariyo.
Joyu aavat bhayo sar satran ko sang baanan ke soyu kaat dariyo.
Kab sayaam kahae baldev maharan ki chhitt te
nahi paeg tariyo. (1131)

Then Gaj singh, getting furious, threw the spear at the enemy, which struck the body of Balram, which caused him great pain and suffering on striking him, its blade had pierced his body, through to the other side. The beauty of this scene has been expressed by the poet like this. It appeared as if a tortoise had raised its head from the stream of Ganga waters. (1129)

On being struck with the spear, Balram pulled it out and threw it out of the chariot, but being unconscious he fell down on the ground, but did not die. It appeared as if a huge tree had fallen (mythological tree), which was studded with the godly grandeur. When he regained consciousness he forgot all about its fear, and stood upright again, and was furious with rage. Seeing the chariot, he again jumped onto it. It appeared as if the lion had climbed, with a jump, onto the mountain. (1130)

Then the mighty warrior again got engaged in a fight with Gaj Singh without any fear. He then fought a great battle taking up his weapons like bow arrow, sword, and mace etc. He cut all the arrows of the enemy pointing at him, with his arrows. The poet siam has stated that the mighty warrior did not retreat a single step even from the battle field. (1131)

ਬਹੁਰੋ ਹਲ ਮੂਸਲ ਲੈ ਕਰ ਮੈ ਅਰਿ ਸਿਉ ਅਰ ਕੈ ਅਤਿ ਜੁਧ ਮਚਾਯੋ।
ਲੈ ਬਰਛਾ ਗਜ ਸਿੰਘ ਬਲੀ ਬਲਿ ਸਿਉ ਬਲਿਦੇਵ ਕੀ ਓਰਿ ਚਲਾਯੋ।
ਆਵਤ ਸੋ ਲਖਿ ਕੈ ਫਲ ਕੋ ਹਲ ਕਟਿ ਕੈ ਪੁਨਿ ਭੂਮਿ ਗਿਰਾਯੋ।
ਸੋ ਫਲ ਹੀਨ ਭਯੋ ਜਬ ਹੀ ਕਸ ਕੈ ਬਲਿਭ੍ਰਦ ਕੇ ਗਾਤਿ ਲਗਾਯੋ।। ੧੧੩੨।।

Bahuro hal muusal lae karr mae arr siyo arr kae atti
judh machayo.
Lae barchha gaj singh bali bal siyo baldev ki orr chalayo.
Aavat so lakh kae phhal ko hal kati kae pun bhoom girayao.
So phal heen bhayo jab hi kass kae balbhadar ke gaat lagayo. (1132)

ਖਗ ਕਰੰ ਗਹਿ ਕੈ ਗਜ ਸਿੰਘ ਅਨੰਤ ਕੇ ਊਪਰਿ ਕੋਪਿ ਚਲਾਯੋ।
ਤਉ ਮਸਲੀ ਕਰਿ ਚਰਮ ਲੀਯੋ ਧਰਿ ਯੌ ਅਰਿ ਕਉ ਬਲਿ ਘਾਉ ਬਚਾਯੋ।
ਢਾਲ ਕੇ ਫੂਲ ਪੈ ਧਾਰ ਬਹੀ ਚਿਨਗਾਰ ਉਠਹ ਕਬਿ ਯੌ ਗੁਨ ਗਾਯੋ।
ਮਾਨਹੁ ਪਾਵਸ ਕੀ ਨਿਸਿ ਮੈ ਬਿਜੁਰੀ ਦੁਤਿ ਤਾਰਨ ਕੋ ਪ੍ਰਗਟਾਯੋ।। ੧੧੩੩।।

Khaag karan geh kae gaj singh anant ke upar kop chalayo.
Tayu masli kari charam liyo dhar yo arr kayu bal ghayo bachayo.
Thaal ke phuul pae dhaar bahi chinngaar uthi kab yo gunn gaayo.
Manoh paavas ki nis mae bijuri dutt taaran ko pragtayo. (1133)

ਘਾਇ ਹਲੀ ਸਹਿ ਕੈ ਰਿਪੁ ਕੋ ਗਹਿ ਕੈ ਕਰਵਾਰ ਸੁ ਬਾਰ ਕਰਿਯੋ ਹੈ।
ਧਾਰ ਬਹੀ ਅਰਿ ਕੰਠਿ ਬਿਖੈ ਕਟਿ ਕੈ ਤਿਹ ਕੋ ਸਿਰੁ ਭੂਮਿ ਝਰਿਯੋ ਹੈ।
ਬਜ੍ਰ ਜਰੇ ਰਥ ਤੇ ਗਿਰਿਯੋ ਤਿਹ ਕੋ ਜਸੁ ਯੌ ਕਬਿ ਨੈ ਉਚਰਿਯੋ ਹੈ।
ਮਾਨਹੁ ਤਾਰਨ ਲੋਕ ਹੂੰ ਤੇ ਸੁਰ ਭਾਨੁ ਹਨਯੋ ਸਿਰ ਭੂਮਿ ਪਰਿਯੋ ਹੈ।। ੧੧੩੪।।

Ghaye hali sahe kae rip ko geh kae karvaar su baar kariyo hai.
Dhaar bahi arr kanth bhikhae kati kae tehh ko sir bhoom jhariyo hai.
Bajar jare rath te giriyo tehh ko jass yo kab nae uchriyo hai.
Manoh taaran lok hun te sur bhaan hanyo sir
bhoom pariyo hai. (1134)

Then Balram, taking up his hoe and pestle in hand, fought vigorously with the enemy. However, Gaj Singh took up his javelin (spear) in hand and shot it with great strength towards Balram. On seeing the spear coming towards him, he cut its blade with his hoe and threw it on to the ground. When it was divested of its blade, then Gaj Singh struck it with force on the body of Balram. (1132)

Gaj Singh, then wielding his sword, struck it on Balram, which Balram saved by taking the shield in hand. When the sword struck the shield's steel cover, there was a spark seen coming out, and its beauty has been expressed by the poet, like this. It appeared as if during the night of a monsoon period the lightning sparkle had revealed the stars (in the sky). (1133)

Having borne the brunt of enemy with his sword in hand, which pierced through his throat and cutting his head threw it on the ground. Thus (Gaj Singh) was thrown out of his diamond studded chariot. The poet has praised the beauty of this scene like this. It appeared as if the sun-like head, from the strata of star-lit sky, had fallen on the Earth, being hit by the gods. (1134)

ਮਾਰਿ ਲਯੋ ਗਜ ਸਿੰਘ ਜਬੈ ਤਜਿ ਕੈ ਰਨ ਕੋ ਸਭ ਹੀ ਭਟ ਭਾਗੇ।
ਸ੍ਰੁਨ ਭਰੇ ਲਖਿ ਲੋਥ ਡਰੇ ਨਹਿ ਧੀਰ ਧਰੇ ਨਿਸ ਕੇ ਜਨੁ ਜਾਗੇ।
ਮਾਰਿ ਲਏ ਨ੍ਰਿਪ ਪੰਚ ਭਗੇ ਤਿਨ ਯੌ ਕਹਿਯੋ ਜਾ ਅਪਨੇ ਪ੍ਰਭਿ ਆਗੇ।
ਯੌ ਸੁਨਿ ਕੈ ਦਲਿ ਧੀਰ ਛੁਟਿਯੋ ਨ੍ਰਿਪ ਹੀਯੋ ਫਟਿਯੋ ਰਿਸ ਮੈ ਅਨੁਰਾਗੇ।। ੧੧੩੫।।

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਜੁਧ ਪ੍ਰਬੰਧੇ ਗਜ ਸਿੰਘ ਬਧਹ ਧਯਾਇ ਸਮਾਪਤੰ।

Maar layo gaj singh jabae tajj kae rann ko sabh hi bhat bhaage.
Sarun bhare lakh loth dare neh dheer dhare nis ke jan jaage.
Maar laye nirap panch bhage tinn yo kahiyo jaa apne prabh aage.
Yo sunn kae dal dheer chuthiyo nirap hiyo phatiyo riss
mae anurage. (1135)

Itt Sri Bachitar natak granthe kristavtare judh parbandhe Gaj Singh badheh dhayae samapat.

ਦੋਹਰਾ

ਅਣਗ ਸਿੰਘ ਅਉ ਅਚਲ ਸੀ ਅਮਿਤ ਸਿੰਘ ਨ੍ਰਿਪ ਤੀਰ।
ਅਮਰ ਸਿੰਘ ਅਰ ਅਨਘ ਸੀ ਮਹਾਰਥੀ ਰਨਧੀਰ।। ੧੧੩੬।।

Dohra

Anang singh ayu achal si anit singh nirap teer.
Amar singh arr anagh si maharathi randheer. (1136)

ਸਵੈਯਾ

ਦੇਖਿ ਤਿਨੈ ਨ੍ਰਿਪ ਸੰਧਿ ਜਰਾ ਹਥੀਆਰ ਧਰੇ ਲਖਿ ਬੀਰ ਪਚਾਰੇ।
ਪੇਖਹੁ ਆਜ ਅਯੋਧਨ ਮੈ ਨ੍ਰਿਪ ਪੰਚ ਬਲੀ ਜਦੁਬੀਰ ਸੰਘਾਰੇ।
ਤਾ ਸੰਗਿ ਜਾਇ ਭਿਰੋ ਤੁਮ ਹੂੰ ਤਜਿ ਸੰਕ ਨਿਸੰਕ ਬਜਾਇ ਨਗਾਰੇ।
ਯੌ ਸੁਨਿ ਕੈ ਪ੍ਰਭ ਕੀ ਬਤੀਯਾ ਅਤਿ ਕੋਪ ਭਰੇ ਰਨ ਓਰਿ ਪਧਾਰੇ।। ੧੧੩੭।।

Swaiyya

Dekh tinnae nirap sandh jara hathiyaar dhare lakh beer pachare.
Pekhoh aaj ayodhan mae nirap panch bali jadubeer sanghare.
Taa sang jaaye bhiro tum hun tajj sank nisank bajaye nagare.
Yo sunn kae prabh ki batiya att kop bhare rann orr padhare. (1137)

When Gaj Singh was killed, all other warriors (of enemy force) fled away from the battle-field. Seeing the corpses, covered with blood all over, they were terrified and losing their patience, they fled as if they had been awakened from their night's dream. When all the five kings had been killed, the fleeing warriors went upto their king (Jarasandh) and told him like this. Having heard this news, (the rest of) the army lost its morale and patience. The king's heart bled with desperation and was silenced with wrathfulness. (1135)

Here the chapter on the death of Gaj Singh from the war-like narration of Krishnavtar is completed.

Couplet

The king (Jarasandh) had mighty warriors like Arung Singh, Achal Singh, Amit Singh, Amar Singh and Anugh Singh who were great charioteers and war-veterans. (1136)

Swaiyya'

On perceiving these five warriors, the king Jarasandh armed himself with weapons and then challenging them shouted with rage. "Look! (O warriors!) This Krishna had killed five powerful kings in the battle-field (of ours), you go and fight against him, leaving all fears and reservations, and beat the war-drums without fear. On hearing such words of the master, all the kings, full of rage and fury, advanced towards the battle field. (1137)

ਆਵਤ ਹੀ ਜਦੁਬੀਰ ਤਿਨੋ ਰਨ ਭੂਮਿ ਬਿਖੈ ਜਮ ਰੂਪ ਨਿਹਾਰਿਯੋ।
ਪਾਨਿ ਗਹੇ ਧਨੁ ਬਾਨ ਸੋਊ ਰਨ ਬੀਚ ਤਿਨੋ ਬਲਿਦੇਵ ਹਕਾਰਿਯੋ।
ਖਗ ਕਸੇ ਕਟਿ ਮੈ ਅੰਗ ਕੌਚ ਲੀਏ ਬਰਛਾ ਅਣਗੋਸ ਪੁਕਾਰਿਯੋ।
ਆਇ ਭਿਰੋ ਹਰਿ ਜੂ ਹਮ ਸਿਉ ਅਬ ਠਾਢੋ ਕਹਾ ਇਹ ਭਾਤ ਉਚਾਰਿਯੋ।। ੧੧੩੮।।

Aavat hi jadubeer tinno rann bhoom bhikhae jam roop nihariyo.
Paan gahe dhan baan soyu rann beech tinno baldev hakariyo.
Khag kase katt mae ang Kaoch liye barchha anges pukariyo.
Aaye bhiro har ju ham siyo ab thaado kaha eh
bhaat uchariyo. (1138)

ਦੇਖਿ ਤਬੈ ਤਿਨ ਕੋ ਹਰਿ ਜੂ ਤਬ ਹੀ ਰਨ ਮੈ ਪੰਚ ਬੀਰ ਹਕਾਰੇ।
ਸਯਾਮ ਸੁ ਸੈਨ ਚਲਿਯੋ ਇਤ ਤੇ ਉਤ ਤੇਊ ਚਲੇ ਸੁ ਬਜਾਇ ਨਗਾਰੇ।
ਪਟਸਿ ਲੋਹ ਹਥੀ ਪਰਸੇ ਅਗਨਾਯੁਧ ਲੈ ਕਰਿ ਕੋਪ ਪ੍ਰਹਾਰੇ।
ਜੂਝਿ ਗਿਰੇ ਇਤ ਕੇ ਉਤ ਕੇ ਭਟ ਭੂਮਿ ਗਿਰੇ ਸੁ ਮਨੋ ਮਤਵਾਰੇ।। ੧੧੩੯।।

Dekh tabae tinn ko hari ju tab hi rann mae panch beer hakare.
Sayaam su saaen chaliyo itt te utt toyu chale su bajaye nagare.
Patas loh hathi parse agnayudh lae kar kop parhare.
Jhoojh gire itt ke utt ke bhat bhoom gire su mano
matvare. (1139)

ਜੁਧ ਭਯੋ ਤਿਹ ਠਉਰ ਬਡੋ ਚਢਿ ਕੈ ਸਭ ਦੇਵ ਬਿਵਾਨਨਿ ਆਏ।
ਕਉਤਕ ਦੇਖਨ ਕਉ ਰਨ ਕੋ ਕਬਿ ਸਯਾਮ ਕਹੈ ਮਨ ਮੋਦ ਬਢਾਏ।
ਲਾਗਤ ਸਾਂਗਨ ਕੇ ਭਟ ਯੌ ਗਿਰ ਅਸਵਨ ਤੇ ਧਰਨੀ ਪਰ ਆਏ।
ਸੌ ਫਿਰ ਕੈ ਉਠਿ ਜੁਧ ਕਰੈ ਤਿਹ ਕੇ ਗੁਨ ਕਿੰਨ ਗੰਧ੍ਰਬ ਗਾਏ।। ੧੧੪੦।।

Judh bhayo tehh thor bado chadh kae sabh dev bivanan aaye.
Kayutak dekhan kayu rann ko kab sayaam kahae mann mod badaye.
Laagat sangan ke bhat yo gir asvan te dharni parr aaye.
So phir kae uth judh karae tehh ke gunn kinn
gandrabh gaaye. (1140)

On approching the battle-field they saw Krishna in the form of Yama (god of death). Taking up their bows and arrows, they challenged Balram in the battle-field. Having his sword tied tightly around his waist, with coat of arms protective cover and with a spear in hand, Arung Singh challenged Krishna. "O Krishna! Come and fight against me. What are you waiting for?" He uttered such words. (1138)

Immediately Sri Krishna saw those five warriors in the battle field, he challenged them for a fight. So Sri Krishna, alongwith his army, advanced forward beating the war drums. They were armed with straps, swords, aexs, and guns and launched the attack with great fury. From both the sides, the warriors were being killed, who were falling on the ground like drug-addicts. (1139)

A fierce battle was raging there. All the gods came in their heavenly chariots to watch the battle. The poet Siam has stated that they (gods) had come to watch the fun in the battle-field, with great joy in their hearts. With the striking of arrows, (or weapons) the warriors falling on the ground from their horses, and then getting up again, they were fighting. Their praises were being sung by the musicians of Shiva (Kinar and gandharab). (1140)

ਕਬਿਤੁ

ਕੇਤੇ ਬੀਰ ਭਾਜੇ ਕੇਤੇ ਗਾਜੇ ਪੁਨਿ ਆਇ ਆਇ
ਧਾਇ ਧਾਇ ਹਰਿ ਜੂ ਸੋ ਜੁਧ ਵੇ ਕਰਤ ਹੈ।
ਕੇਤੇ ਭੂਮਿ ਗਿਰੇ ਕੇਤੇ ਭਿਰੇ ਗਜ ਮਤਨ ਸੋ
ਲਰੇ ਤੇਤੋ ਮ੍ਰਿਤਕ ਹ੍ਵੈ ਕੈ ਛਿਤਿ ਮੈ ਪਰਤ ਹੈ।
ਅਉਰ ਦਉਰ ਪਰੇ ਮਾਰ ਮਾਰ ਹੀ ਉਚਰੇ
ਹਥਿਯਾਰਨ ਉਘਰੇ ਪਗੁ ਏਕ ਨ ਟਰਤ ਹੈ।
ਸ੍ਰੁਣਤ ਉਦਧਿ ਲੋਹ ਆਚ ਬੜਵਾਨਲ ਸੀ
ਪਉਨ ਬਾਨ ਚਲੈ ਬੀਰ ਤ੍ਰਿਣ ਜਰਤ ਹੈ।। ੧੧੪੧।।

Kabit

Kete beer bhaaje kete gaaje punn aaye aaye
Dhaye dhaye hari ju so judh ve karat hai.
Kete bhoom gire kete gaj matan so
Lare teto mirtak haav kae chhitt mae parat hai.
Aaour dayor pare maar maar hi uchare
Hathiyaran ughare page k na tarat hai .
Sarunat uddadhi loh aach badvaanal si
Paaun baan chalae beer trinn jiyo jarat hai. (1141)

ਸਵੈਯਾ

ਅਣਰੋਸ ਬਲੀ ਤਬ ਕੋਪਿ ਭਰਿਯੋ ਮਨਿ ਜਾਨ ਨਿਦਾਨ ਕੀ ਮਾਰ ਮਚੀ ਜਬ।
ਸਯੰਦਨ ਪੈ ਚਢਿ ਕੈ ਕਢਿ ਕੈ ਕਸਿ ਬਾਨ ਕਮਾਨ ਤਨਾਇ ਲਈ ਤਬ।
ਸ੍ਰੀ ਹਰਿ ਕੀ ਪ੍ਰਿਤਨਾ ਹੂ ਕੇ ਊਪਰਿ ਆਇ ਪਰਿਯੋ ਤਿਨ ਬੀਰ ਸਬ।
ਭਾਜਿ ਗਏ ਤਮ ਸੇ ਅਰਿ ਯੌ ਨ੍ਰਿਪ ਪਾਵਤ ਰਨਿ ਸੂਰਜ ਕੀ ਛਬਿ।। ੧੧੪੨।।

Swaiyya

Annges bali tab kop bhariyo mann jaan nidaan ki maar machi jab.
Sayandan pae chadh ḱae kadh kae kass baan kamaan tanaye layi tab.
Sri hari ki pritna huu ke upar aaye pariyo tinn beer hane sab.
Bhaaj gaye tam se arr yo nirap paavat bhayo ran
suraj ki chhabi. (1142)

Kabit

Many warriors had run away from the battle-field, many more were roaring on coming to the battle-filed, who were fighting against Krishna, rushing towards him, whereas many warriors had fallen on the ground, while many others were fighting against drunken elephants. Whosoever was coming to fight, was soon falling dead on the ground. Many others were shouting to kill the enemy (kill them), with their weapons being wielded, who were not retracing (their feet) even a step from the battle field. The battle field had become a sea of blood with weapons as fire of destruction, with the striking arrows as wind, and the warriors were burning therein like straw. (1141)

Swaiyya'

The mighty Arung Singh became furious with rage, when he realized that the war was raging to a finish. Then riding his chariot, taking up the arrows and fixing them on the bow, he stretched it (bow) to the ears, he fell upon the army of Sri Krishna and killed all the troops. On seeing the king, the enemy forces ran away from the battle-field just as darkness goes away on seeing the rays of the sun. (1142)

ਪ੍ਰੇਰਿ ਤੁਰੰਗ ਸੁ ਆਗੇ ਭਯੋ ਕਰਿ ਲੈ ਅਸਿ ਢਾਰ ਬਡੀ ਧਰ ਕੈ।
ਕਛੁ ਜਾਦਵ ਸੋ ਤਿਨਿ ਜੁਧੁ ਕਰਿਯੋ ਨ ਟਰਿਯੋ ਤਿਨ ਸੋ ਪਗ ਦੁਇ ਡਰ ਕੈ।
ਜਦੁਬੀਰ ਕੇ ਸ੍ਹਾਮੁਹੇ ਆਇ ਅਰਿਯੋ ਬਹੁ ਬੀਰਨ ਪ੍ਰਾਨ ਬਿਦਾ ਕਰ ਕੈ।
ਗ੍ਰਿਹ ਕੋ ਨ ਚਲੋ ਇਹ ਮੋ ਪ੍ਰਨ ਹੈ ਕਿਧੌ ਪ੍ਰਾਨ ਤਜਉ ਕਿ ਤ੍ਰੈ ਮਰਿ ਕੈ।। ੧੧੪੩।।

Prer tutang su aage bhayo kari lae ass dhaar badi dhar kae.
Kachhu jaadav so tinn judh kariyo na tariyo tinn so pag duye darr kae.
Jadubeer ke saamuhe aaye ariyo bahu beeran praan bida kari kae.
Greh ko na chalo ehh mo pran hai kidho praan tajyo ki
taav mari kae. (1143)

ਯੌ ਕਹਿ ਕੈ ਅਸਿ ਕੋ ਗਹਿ ਕੈ ਜਦੁਬੀਰ ਚਮੂ ਕਹੁ ਜਾਇ ਹਕਾਰਾ।
ਜਾਦਵ ਸੈਨ ਹੂੰ ਤੇ ਨਿਕਸਿਯੋ ਰਨ ਸੁੰਦਰ ਨਾਮ ਸਰੂਪ ਅਪਾਰਾ।
ਪ੍ਰੇਰਿ ਤੁਰੰਗ ਭਯੋ ਸਮੁਹੇ ਨ੍ਰਿਪ ਮੁੰਡ ਕਟਿਯੋ ਨ ਲਗੀ ਕਛੁ ਬਾਰਾ।
ਯੌ ਧਰ ਤੇ ਸਿਰ ਛੂਟ ਪਰਿਯੋ ਨਭਿ ਤੇ ਟੂਟ ਪਰੋ ਛਿਤ ਤਾਰਾ।। ੧੧੪੪।।

Yo keh kae ass ko geh ke jadubeer chamuun kaho jaaye hakaara.
Jaadav saaen huun te niksiyo ran sundar naam surap apaara.
Prer turang bhayo samuhe nirap mund katiyo na lagi
kachhu baara.
Yo dhar te sir chhot pariyo nabh te toot paro chhit taara. (1144)

ਪੁਨਿ ਦਉਰਿ ਪਰਿਯੋ ਜਦੁਵੀ ਪ੍ਰਿਤਨਾ ਪਰ ਸਯਾਮ ਕਹੈ ਅਤਿ ਕੀਨ ਰੁਸਾ।
ਉਤ ਤੇ ਜਦੁਬੀਰ ਫਿਰੇ ਇਕਠੇ ਅਰਿਰਾਇ ਬਢਾਇ ਕੈ ਚਿਤ ਗੁਸਾ।
ਅਗਨਸਤ੍ ਛੁਟਿਯੋ ਨ੍ਰਿਪ ਕੇ ਕਰ ਤੇ ਜਰਗੇ ਪਾਵਕ ਬੀਚ ਤੁਸਾ।
ਕਟਿ ਅੰਗ ਪਰੇ ਬਹੁ ਜੋਧਨ ਕੇ ਮਨੋ ਜਗ ਕੇ ਮੰਡਲ ਮਧਿ ਕੁਸਾ।। ੧੧੪੫।।

Pun dayor pariyo jaduvi pritna parr sayaam kahae att keen rusaa.
Utt te jadubeer phire ikhathe ariraaye badaye kae chitt gusaa.
Agansatar chhutiyo nirap ke kar te jarge mano paavak beech tusaa.
Katt ang pare baho jodhan ke mano jag ke mandal
madh kusaa. (1145)

Holding a grand great sword in hand, alongwith the shield and cajoling (riding) his horse, he came in front of the whole army. He fought against some Yadvas, and did not retrace a step back due to fear. Killing many other warriors, he finally faced Sri Krishna directly, and said. "I have vowed that I will not go back home without either killing you or being killed myself. (1143)

Having said like this, and holding his sword, he challenged the army of Krishna. From the Yadva army one warrior, named Sunder, came forward, who was looking very smart in the battle-field, and motivating his horse, he came in front of the king (facing him). The king cut off his head in no time, without any delay. The head was removed from the body which fell on the ground just as a star falls on the ground, being strewn from the sky. (1144)

The poet siam has stated that Arung Singh then fell upon the Yadava army in great wrathfulness, while the Yadava warriors also joined together and came back, thus launching an attack with great fury and challenge. The king fired a shot from his gun. The warriors got burnt with gunshots just as straw gets burnt in fire. Many warriors had lost their limbs. It appeared as if dry grass was lying and burning in the fire-pit of Yagna (sacrifical fire). (1145)

ਕਾਨ ਪ੍ਰਮਾਨ ਲਉ ਖੈਚ ਕਮਾਨ ਸੁ ਬੀਰ ਨਿਹਾਰ ਕੈ ਬਾਨ ਚਲਾਵੈ।
ਜੋ ਇਨਿ ਉਪਰਿ ਆਨ ਪਰੇ ਸਰ ਸੋ ਅਧ ਬੀਚ ਤੇ ਕਾਟਿ ਗਿਰਾਵੈ।
ਲੋਹ ਹਥੀ ਪਰਸੇ ਕਰਿ ਲੈ ਬ੍ਰਿਜਨਾਥ ਕੀ ਦੇਹਿ ਪ੍ਰਹਾਰ ਲਗਾਵੈ।
ਜੁਧ ਸਮੈ ਥਕਿ ਕੈ ਜਕਿ ਕੈ ਜਦੁਬੀਰ ਕਉ ਪਾਰ ਸੰਭਾਰ ਨ ਆਵੈ।। ੧੧੪੬।।

Kaan parmaan layo kaech kamaan su beer nihaar kae baan chalavae.
Jo inn upar aan pare sarr so adh beech te kaat giraave.
Loh hathi parse kari lae brijnaath ki dehi parhaar lagavae.
Judh samae thak kae jak kae jadubeer kayu paar
sanbhaar na aavae. (1146)

ਜੋ ਇਹ ਉਪਰ ਆਇ ਪਰੇ ਭਟ ਕੋਪ ਭਰੇ ਇਨ ਹੂੰ ਸੁ ਨਿਵਾਰੇ।
ਬਾਨ ਕਮਾਨ ਕ੍ਰਿਪਾਨ ਗਦਾ ਗਹਿ ਮਾਰਿ ਰਥੀ ਬਿਰਥੀ ਕਰਿ ਡਾਰੇ।
ਘਾਇਲ ਕੋਟਿ ਚਲੇ ਤਜਿ ਕੈ ਰਨ ਜੂਝਿ ਪਰੇ ਡੀਲ ਡਰਾਰੇ।
ਯੌ ਉਪਜੀ ਉਪਮਾ ਸੁ ਮਨੋ ਅਹਿਰਾਜ ਪਰੇ ਖਗਰਾਜ ਕੇ ਮਾਰੇ।। ੧੧੪੭।।

Jo ehh upar aaye pare bhat kop bhare inn huun su nivare.
Baan kamaan kirpaan gadaa geh maar rathi birthi kari daare.
Ghaayal koti chale tajj kae ran jhoojh pare baho
dheel daraare.
Yo upji upma su mano ahiraaj pare khagraaj ke mare. (1147)

ਜੁਧ ਕੀਯੋ ਜਦੁਬੀਰਨ ਸੋ ਉਹ ਬੀਰ ਜਬੈ ਕਰ ਮੈ ਅਸਿ ਸਾਜਿਯੋ।
ਮਾਰਿ ਚਮੂੰ ਸੁ ਬਿਦਾਰ ਦਈ ਕਬਿ ਰਾਮ ਕਹੈ ਬਲੁ ਸੋ ਨ੍ਰਿਪ ਗਾਜਿਯੋ।
ਸੋ ਸੁਨਿ ਬੀਰ ਡਰੇ ਸਬਹੀ ਧੁਨਿ ਕਉ ਸੁਨ ਕੈ ਘਨ ਸਾਵਨ ਲਾਜਿਯੋ।
ਛਾਜਤ ਯੌ ਅਰਿ ਕੇ ਗਨ ਮੈ ਮ੍ਰਿਗ ਕੇ ਬਨ ਮਨੋ ਸਿੰਘ ਬਿਰਾਜਿਯੋ।। ੧੧੪੮।।

Judh kiyo jadubeeran so ohh beer jabae karr mae ass saajiyo.
Maar chumn su bidar dei kab ram kehai bal so nirp gaajiyo.
So sunn beer dare sabhi dhunn kayo sunn kae ghann saavan laajiyo.
Chhajat yo arr ke gann mae mrig ke bann mano
singh birajiyo. (1148)

By stretching the bow, and pointing the arrows at warriors (enemy), they were shooting the arrows, and whichever strikes a person, it cuts him into two from the middle and the body falls on the ground. With swords and axes in hand, they were striking at the body of Sri Krishna. Being tired of fighting and getting desperate Krishna was not getting a chance (time) to save himself from the strike. (1146)

The warriors, who came to attack him, were made to flee by the (Yadava) warriors, filled with furry and wrath. With bow and arrows, swords and maces etc. in their hands they had made some charioteers lose their chariots. Millions of wounded soldiers had left the battle-field, whereas many warriors with beautiful physiques had been killed in the battle-field. The poet has detailed the beauty of this scene as if many snakes killed by Garuda were lying around. (1147)

That warrior holding his sword in hand, then fought against the Yadvas and destroyed the army by killing them. The poet Ram has stated that the king roared loudly, and hearing his war-cry many warriors were terrified. The enemy was being praised just as a lion behaves with superiority in a herd of deer. (1148)

ਬਹੁਰ ਕਰਵਾਰ ਸੰਭਾਰਿ ਬਿਦਾਰਿ ਦਈ ਧੁਜਨੀ ਨ੍ਰਿਪ ਕੋਟਿ ਮਰੇ।
ਅਸਵਾਰ ਹਜਾਰ ਪਚਾਸ ਹਨੇ ਰਥ ਕਾਟਿ ਰਥੀ ਬਿਰਥੀ ਸੁ ਕਰੇ।
ਕਹੂੰ ਬਾਜ ਗਿਰੈ ਕਹੂੰ ਤਾਜ ਜਿਰੇ ਗਜਰਾਰ ਘਿਰੇ ਕਹੂੰ ਰਾਜ ਪਰੇ।
ਥਿਰੁ ਨਾਹਿ ਰਹੈ ਨ੍ਰਿਪ ਕੋ ਰਥ ਭੂਮਿ ਮਨੋ ਨਟੁਆ ਬਹੁ ਨ੍ਰਿਤ ਕਰੇ।। ੧੧੪੯।।

Bahur karvaar sanbhaar bidaar dayi dhujni nirap koti mare.
Asvaar hajaar pachaas hane rath kaat rathi birthi su kare.
Kahhun baaj girae kahhun taaj jire gajraar ghire kahhun raaj pare.
Thir naahe raahe nirap ko rath bhoom mano natuyaa
baho nirat kare. (1149)

ਏਕ ਅਜਾਇਬ ਖਾਂ ਹਰਿ ਕੋ ਭਟ ਤਾ ਸੰਗ ਸੋ ਨ੍ਰਿਪ ਆਨ ਅਰਿਯੋ ਹੈ।
ਭਾਜਤ ਨਾਹਿ ਹਠੀ ਰਨ ਤੇ ਅਣਗੋਸ ਬਲੀ ਅਤਿ ਕੋਪਿ ਭਰਿਯੋ ਹੈ।
ਲੈ ਕਰਵਾਹ ਪ੍ਰਹਾਰ ਕੀਯੋ ਕਟਿਯੋ ਤਿਹ ਸੀਸ ਕਬੰਧ ਲਰਿਯੋ ਹੈ।
ਫੇਰਿ ਗਿਰਿਯੋ ਮਾਨੋ ਆਧੀ ਬਹੀ ਦ੍ਰੁਮ ਦੀਰਘ ਭੂ ਪਰਿ ਟੂਟ ਪਰਿਯੋ ਹੈ।। ੧੧੫੦।।

Ek aajayab khan dasaa tab gaaer khan mann ross bhariyo.
Bhaajat naahe hathi ran te annges bali att kop bhariyo hai.
Lae karvaar parhaar kiyo katiyo tehh sees kabandh lariyo hai.
Pher giriyo maano aadhi bahi dram diragh
bhuu parr toot pariyo hai. (1150)

ਦੇਖਿ ਅਜਾਇਬ ਖਾਨ ਦਸਾ ਤਬ ਗੈਰ ਖਾਂ ਮਨਿ ਰੋਸ ਭਰਿਯੋ।
ਸੁ ਧਵਾਇ ਕੈ ਸਯੰਦਨ ਜਾਇ ਪਰਿਯੋ ਅਰਿ ਬੀਰ ਹੂੰ ਤੇ ਕਹੀ ਨੈਕੁ ਡਰਿਯੋ।
ਅਸਿ ਪਾਨਿ ਧਰੇ ਰਨ ਬੀਚ ਦੁਹੂੰ ਤਹ ਆਪਸ ਮੈ ਬਹੁ ਜੁਧ ਕਰਿਯੋ।
ਮਨਿ ਯੌ ਉਪਜੀ ਉਪਮਾ ਬਨ ਮੈ ਗਜ ਸੋ ਮਦ ਕੋ ਗਜ ਆਨਿ ਅਰਿਯੋ।। ੧੧੫੧।।

Dekh aajayab khan dasaa tabb gaaer khan mann ross bhariyo.
Su dhavaye kae sayandan jaaye pariyo arr ber
huun te nahi naaeku dariyo.
Ass paan dhare ran beech duhuun the aapas mae bahu judh kariyo.
Mann yo upji upma bann mae gaj so madd ko gaj
aann aariyo. (1151)

Holding his sword, he killed many of the enemy troops and millions of kings were also killed. Fifty thousand horse riders had been killed, and many charioteers were reduced to chariotless by cutting their chariots into pieces. At places horses were lying dead, while at other places the crowns of kings were lying, or at places elephants were lying dead, alongwith many kings lying around dead. The chariot of king was not resting at any one place, as if a magician was jumping around (1149).

There was a great warrior of Krishna called Ajaib Khan, with whom the king got engaged in a fight. That sturdy warrior did not run away, which made Arang Singh very angry and furious. So he attacked him with his sword, and cut off his head, but his trunk fought for quite some time and then fell down on the ground just as a huge tree gets broken and fallen on ground with a storm. (1150).

Seeing the fate of Ajaib Khan, another person called Ghairat Khan became furious with rage. He made his chariot race forward towards the battle field, and came face to face with Arung Singh without having any fear. Both of them were holding swords in their hands in the battle field and were fighting furiously. The poet has praised the scene as if a drunken elephant had got engrossed in a fight-against another elephant in the forest. (1151)

ਗੈਰਤ ਖਾਂ ਬਰਛੀ ਗਹਿ ਕੈ ਬਰ ਸੋ ਅਰਿ ਬੀਰ ਕੀ ਓਰਿ ਚਲਾਈ।
ਆਵਤ ਬਿਦੁਲਤਾ ਸਮ ਦੇਖ ਕੈ ਕਾਟਿ ਕ੍ਰਿਪਾਨ ਸੋ ਭੂਮਿ ਗਿਰਾਈ।
ਸੋ ਨ ਲਗੀ ਰਿਸ ਕੈ ਰਿਪੁ ਕੋ ਬਰਛੀ ਗਹਿ ਦੂਸਰੀ ਅਉਰ ਚਲਾਈ।
ਯੌ ਉਪਮਾ ਉਪਜੀ ਜੀਯ ਮੈ ਮਾਨੋ ਛੂਟਿ ਚਲੀ ਨਭ ਤੇ ਜੁ ਹਵਾਈ॥ ੧੧੫੨॥

Gaerat khan barchhi geh kae barr so arr beer ki aaor chalayi.
Aavat bidulata samm dekh kae kaat kirpaan so bhoom girayi.
So na lagi riss kae rip ko birchhi geh dusari aaor chalayi.
Yo upma upji jiye mae maano chhut chali nabh te ju havayi. (1152)

ਦੂਸਰੀ ਦੇਖ ਕੈ ਸਾਂਗ ਬਲੀ ਨ੍ਰਿਪ ਆਵਤ ਕਾਟਿ ਕੈ ਭੂਮਿ ਗਿਰਾਈ।
ਲੈ ਬਰਛੀ ਅਪੁਨੇ ਕਰ ਮੈ ਨ੍ਰਿਪ ਗੈਰਤ ਖਾਂ ਪਰ ਕੋਪਿ ਚਲਾਈ।
ਲਾਗ ਗਈ ਤਿਹ ਕੇ ਮੁਖ ਮੈ ਬਹਿ ਸ੍ਰੁਨ ਚਲਿਯੋ ਉਪਮਾ ਠਹਰਾਈ।
ਕੋਪ ਕੀ ਆਗ ਮਹਾ ਬਢਿ ਕੈ ਡਢ ਕੈ ਹੀਯ ਮਨੋ ਬਾਹਰਿ ਆਈ॥ ੧੧੫੩॥

Duusari dekh kae saang bali nirap aavat kaat kae bhoom girayi.
Lae barchhi apune karr mae nirap gaerat khan parr kop chalayi.
Lag gayi tehh ke mukh mae beh sarunn chaliyo upma thehraayi.
Kop ki aag maha badh kae dadh kae hiye kayu mano
baahr aayi. (1153)

ਦੋਹਰਾ

ਮ੍ਰਿਤਕ ਹੁਇ ਧਰਨੀ ਪਰਿਯੋ ਜੋਤਿ ਰਹੀ ਠਹਰਾਇ।
ਜਨੁ ਅਕਾਸ ਤੇ ਭਾਸਕਰਿ ਪਯੋ ਰਾਹੁ ਡਰ ਆਇ॥ ੧੧੫੪॥

Dohra

Mirtak huye dharni pariyo joti rahi thehraaye.
Jann akaas te bhaskari payo raho darr aaye. (1154)

Ghairat Khan then took up his spear and threw it at the enemy warrior. The warrior, seeing the spear coming, took up his sword and cutting it into two pieces, threw it on the ground. Without being injured, the enemy got enraged and threw another spear on the first enemy. The poet has described the beauty of this scene as if an aerial fire work was passing through the sky. (1152)

The mighty king, seeing the second spear coming towards him, cut it into two pieces thus throwing in on the ground. Then the king, becoming furious with rage, threw his spear towards Ghairat Khan, which struck him on the face and blood started oozing out. The beauty of the scene has been described by the poet as if the fire of wrathfulnèss had become uncontrollable and after burning the heart, had come out. (1153)

Couplet

Ghairat Khan, being, dead, had fallen down from the sky out of fear of Rahu (demon). (1154)

ਸਵੈਯਾ

ਕੋਪ ਭਰੇ ਰਨ ਮੈ ਕਬਿ ਸਯਾਮ ਤਬੈ ਹਰਿ ਜੂ ਇਹ ਭਾਤਿ ਕਹਿਯੋ ਹੈ।
ਜੁਧ ਬਿਖੈ ਭਟ ਕਉਨ ਗਨੈ ਲਖਿ ਬੀਰ ਹਨੈ ਮਨ ਮੈ ਜੁ ਚਹਿਯੋ ਹੈ।
ਜਾਨਤ ਹਉ ਤਿਹ ਤ੍ਰਾਸ ਤੁਮੈ ਕਿਨ ਹੂੰ ਕਰ ਮੈ ਧਨ ਹੂੰ ਗਹਿਯੋ ਹੈ।
ਤਾਤੇ ਪਧਾਰਹੁ ਧਾਮਨ ਕੋ ਸੁ ਲਖਿਯੋ ਤੁਮ ਤੇ ਪੁਰਖਤੁ ਰਹਿਯੋ ਹੈ॥ ੧੧੫੫॥

Swaiyya

Kop bhare ran mae kab sayaam tabae hari ju ehh bhaat kahiyo hai.
Judh bhikhae bhat kayun ganae lakh beer hanae mann mae ju chahiyo hai.
Jaanat hayu tehh traas tumae kin huun karr mae dhan huun gahiyo hai.
Taate padharoh dhaaman ko su lakhiyo tum te purkhat
rahiyo hai. (1155)

ਐਸੇ ਕਹਿਯੋ ਜਦੁਬੀਰ ਤਿਨੈ ਸਭ ਹੀ ਰਿਸ ਕੈ ਧਨੁ ਬਾਨ ਸੰਭਾਰਿਯੈ।
ਹ੍ਵੈ ਕੇ ਇਕਤ੍ ਚਲੇ ਰਲ ਕੋ ਬਲਿ ਬਿਕ੍ਰਮ ਪਉਰਖ ਜੀਅ ਬਿਚਾਰਿਯੋ।
ਮਾਰ ਹੀ ਮਾਰ ਪੁਕਾਰਿ ਪਰੇ ਜੋਊ ਆਇ ਅਰਿਯੋ ਅਰਿ ਸੋ ਤਿਹ ਮਾਰਿਯੋ।
ਹੋਤ ਭਯੋ ਤਿਹ ਜੁਧ ਬਡੋ ਦੁਹੂੰ ਓਰਨ ਤੇ ਨ੍ਰਿਪ ਠਾਢਿ ਨਿਹਾਰਿਯੋ॥ ੧੧੫੬॥

Aaise kahiyo jadubeer tinae sabh hi riss kae dhan baan sanbhariyo.
Haav ke ikatar chale ral ko bali bikram paurakh jiye bichariyo.
Maar hi maar pukaar pare joyu aaye ariyo arr so tehh maariyo.
Hot bhayo tehh judh bado duhhun aoran te niràp
thaadh nihariyo. (1156)

ਏਕ ਸੁਜਾਨ ਬਡੋ ਬਲਵਾਨ ਧਰੇ ਅਸਿ ਪਾਨਿ ਤੁਰੰਗਮ ਡਾਰਿਯੋ।
ਅਸ੍ਵ ਪਚਾਸ ਹਨੇ ਅਰਿ ਯੌ ਅਗਨੇਸ ਬਲੀ ਕਹੁ ਜਾ ਲਲਕਾਰਿਯੋ।
ਧਾਇ ਕੈ ਘਾਇ ਕਰਿਯੋ ਨ੍ਰਿਪ ਲੈ ਕਰ ਬਾਮ ਮੈ ਚਾਮ ਕੀ ਓਟ ਨਿਵਾਰਿਯੋ।
ਦਾਹਨੈ ਪਾਨਿ ਕ੍ਰਿਪਾਨ ਕੋ ਤਾਨਿ ਸੁਜਾਨ ਕੋ ਕਾਟਿ ਕੈ ਸੀਸ ਉਤਾਰਿਯੋ॥ ੧੧੫੭॥

Ek sujaan bado balvaan dhare ass paan turangam daariyo.
Asav pachaas hane arr yo anges bali kahu jaa lalkariyo.
Dhaaye kae ghaaye kariyo nirap lae karr thaam mae
chaam ki ott nivariyo.
Daahanae paan kirpaan ko taan sujaan ko kaat kae
sees utaariyo. (1157)

Swaiyya'

The poet siam has stated that Sri Krishna, in his fury, had said, in the battle field like this. "Who could field, whatever he had thought of in his mind, he had killed all the warriors by picking out one by one. I know that out of his fear no one was armed with his bow. So all of you may go back to your homes, as your courage has deserted you, as I have seen now." (1155)

When Sri Krishna had addressed them with such words, then all of them, being enraged, took up their bows and arrows and all of them, collectively moved forward in the battle-field, and all of them picked up courage and prowess in their hearts. From all sides one could hear the shouts of killing the enemy. They had killed all those enemy troops, who dared to oppose them. From both sides, a great and ferocious battle had taken place there, which was witnessed by the king, standing close by. (1156)

Another warrior called Sujan, holding his sword in hand, came forward by supporting his horse. At the outset he had killed fifty horses and then challenging Arung Singh he stood before him. He rushed towards him and attacked him, but the king saved himself from his onslaught by holding his shield in the left hand, and with his right hand wielding his sword, he cut off his head. (1157)

ਦੋਹਰਾ

ਬੀਰ ਸੁਜਾਨ ਹਨਯੋ ਜਬੈ ਅਣਗ ਸਿੰਘ ਤਿਹ ਠਾਇ।
ਦੇਖਿਯੋ ਸੈਨਾ ਜਾਦਵੀ ਦਉਰ ਪਰੇ ਅਰਰਾਇ।। ੧੧੫੮।।

Dohra

Beer sujaan hanyo jabae annag singh tehh thaaye.
Dekhiyo saaena jaadvi dayor pare arrraye. (1158)

ਸਵੈਯਾ

ਭਟ ਲਾਜ ਭਰੇ ਅਰਰਾਇ ਪਰੇ ਨ ਡਰੇ ਅਰਿ ਸਿਉ ਤੇਊ ਆਇ ਅਰੇ।
ਅਤਿ ਕੋਪ ਭਰੇ ਸਬ ਲੋਹ ਜਰੇ ਅਬ ਯਾਹਿ ਹਨੋ ਮੁਖ ਤੇ ਉਚਰੇ।
ਅਸਿ ਭਾਲ ਗਦਾ ਅਰੁ ਲੋਹ ਹਥੀ ਬਰਛੀ ਕਰਿ ਲੈ ਲਲਕਾਰ ਪਰੇ।
ਕਬਿ ਰਾਮ ਭਨੈ ਨਹੀ ਜਾਤ ਗਨੇ ਕਿਤਨੇ ਬਰ ਬਾਨ ਕਮਾਨ ਧਰੇ।। ੧੧੫੯।।

Swaiyya

Bhat laaj bhare arraye pare na dare arr siyo tayuo aaye are.
Att kop bhare sab loh jare jab yaahe hano mukh te uchare.
Ass bhaal gadaa arr loh hathi barchhi kari lae lalkaar pare.
Kabi raam bhanae nahi jaat gane kitne barr baan
kamaan dhare. (1159)

ਅਨਰੋਸ ਬਲੀ ਧਨੁ ਬਾਨ ਗਹਿਯੋ ਅਤਿ ਰੋਸ ਭਰਿਯੋ ਦੋਊ ਨੈਨ ਤਚਾਏ।
ਮਾਰ ਹੀ ਮਾਰ ਪੁਕਾਰਿ ਪਰਿਯੋ ਸਰ ਸਤ੍ਰਨ ਕੇ ਉਰ ਬੀਚ ਲਗਾਏ।
ਏਕ ਮਰੇ ਇਕ ਘਾਇ ਭਰੇ ਇਕ ਦੇਖਿ ਡਰੋ ਰਨ ਤਿਆਗਿ ਪਰਾਏ।
ਆਇ ਲਰੇ ਜੋਊ ਲਾਜ ਭਰੇ ਮਨ ਮੈ ਰਨ ਕੋਪ ਕੀ ਓਪ ਬਢਾਏ।। ੧੧੬੦।।

Annges bali dhan baan gahiyo att ross bhariyo dayu
naaen tacahaye.
Maar hi maar pukaar pariyo sarr satran ke urr beech lagaye.
Ekk mare ikk ghaaye bhare ikk dekhh dare ran tiyaag paraye.
Aaye lare joyu laaj bhare mann mae ran kop ki opp
badaye. (1160)

Couplet

When Arung Singh had killed the warrior named Sujan at the place, then watching this scene, the Yadava army launched an attack against the enemy. (1158)

Swaiyya'

With great desperation and full of wrath the warriors attacked the enemy without having any fear at heart, and stood firmly in their position. They were all furious with rage, and were covered with coats of iron (protective cover) and were saying that they would soon kill him now. So they attacked him armed with swords, lances, maces, sabres and spears, etc shouting and challenging the enemy. The poet Siam has stated that innumerable warriors, beyond any count had held their bows fixed with good arrows. (1159)

The mighty Arung Singh was holding his bow and arrows, and he was filled with wrathfulness and was staring with his eyes (all around). He was shouting for killing the enemy and attacked the enemyy, by shooting arrows at the chests of the enemy troops. Many were killed while many others were wounded while some got afraid of the battle while many of then fled away from the battle field. Many warriors filled with their ego and prestige, got engaged in taking part in the battle and were furious with rage. (1160)

ਸਾਤਕਿ ਅਉ ਮੁਸਲੀ ਰਥ ਪੈ ਬਸੁਦੇਵ ਤੇ ਆਦਿਕ ਧਾਇ ਸਬੈ।
ਬਰਮਾਕ੍ਰਿਤ ਊਧਵ ਅਉਰ ਅਕ੍ਰੂਰ ਚਲੇ ਰਨ ਕਉ ਭਰਿ ਲਾਜ ਤਬੈ।
ਤਿਹ ਬੀਚ ਘਿਰਿਓ ਨ੍ਰਿਪ ਰਾਜਤ ਯੌ ਲਖਿ ਰੀਝ ਰਹੈ ਭਟ ਤਾਹਿ ਛਬੈ।
ਮਨ ਯੌ ਉਪਜੀ ਉਪਮਾ ਰਿਤੁ ਪਾਵਸ ਅਭ੍ਰਲ ਹੈ ਦਿਨ ਰਾਜ ਫਬੈ।। ੧੧੬੧।।

Saatak ayu musli rath pae basudev te aadik dhaye sabae.
Barmakrit udhav aaur akroor chale ran kayu bhar laaj tabae.
Tehh beech ghiriyo nirap raajat yo lakh reejh rahae bhat taahe chhbae.
Mann yo upji upma ritt paavas abharan mae din raaj phhabae. (1161)

ਹਲੁ ਪਾਨਿ ਸੰਭਾਰਿ ਲਯੋ ਮੁਸਲੀ ਰਨ ਮੈ ਅਰਿ ਕੋ ਹਯ ਚਾਰੋ ਹੀ ਘਾਏ।
ਬਾਨ ਕਮਾਨ ਗਹੀ ਬਸੁਦੇਵ ਭਲੇ ਰਥ ਕੇ ਚਕ ਕਾਟਿ ਗਿਰਾਏ।
ਸਾਤਕਿ ਸੂਤ ਕੋ ਸੀਸ ਕਟਿਯੋ ਰਿਸਿ ਊਧਵ ਬਾਨ ਅਨੇਕ ਚਲਾਏ।
ਫਾਧਿ ਪਰਿਯੋ ਰਥ ਤੇ ਤਤਕਾਲ ਲਏ ਅਸਿ ਢਾਲ ਬਡੇ ਭਟ ਘਾਏ।। ੧੧੬੨।।

Hall paan sanbhaar layo musli ran mae arr ko haye chaaro hi ghaaye.
Baan kamaan gahi basudev bhale rath ke chak kaat giraye.
Saatak suut ko sees katiyo riss udhav baan anek chalaye.
Phaad pariyo rath te tatkaal laye ass dhai bade bhat ghaaye. (1162)

ਠਾਢੋ ਹੁਤੋ ਭਟ ਸ੍ਰੀ ਜਦੁਬੀਰ ਕੋ ਸੋ ਅਣਗੇਸ ਜੂ ਨਿਹ੍ਰਾਰਿਯੋ।
ਪਾਇਨ ਕੀ ਕਰਿ ਚੰਚਲਤਾ ਬਰ ਸੋ ਅਸਿ ਸਤ੍ ਕੇ ਸੀਸ ਪ੍ਰਹਾਰਿਯੋ।
ਟੂਟਿ ਪਰਿਯੋ ਝਟਦੈ ਕਟਿਯੋ ਸਿਰ ਤਾ ਛਬਿ ਕੋ ਕਬਿ ਭਾਉ ਉਚਾਰਿਯੋ।
ਮਾਨਹੁ ਰਾਹੁ ਨਿਸਾ ਕਰ ਕੋ ਨਭਿ ਮੰਡਲ ਤੇ ਹਨਿ ਕੈ ਛਿਤਿ ਡਾਰਿਯੋ।। ੧੧੬੩।।

Thaado huto bhat Sri Jadubeer ko so annges juu naaen nihariyo.
Paain ki kari chanchlata barr so ass satar ke sees parhariyo.
Toot pariyo jhatdae katiyo sir taa chhab ko kab bhaayo uchariyo.
Maanoh rahu nisa kar ko nabh mandal te hann kae chhit daariyo. (1163)

Satak, Balram and Basudev etc., geting into their chariots, got ready to attack. Barmakirat, Udhav and Akroor, filled with fury and ego, moved towards the battle field. Encircled by them, the king (Arung Singh) was looking gorgeous and all the warriors watching him, were appreciating his courage. The poet has praised the scene, as if in the monsoon clouds the sun was appearing in its glory. (1161)

Balram, taking up his hoe killed all the four horses of the enemy. Basudev holding his bow and arrows, had cut off the wheels of the beautiful chariot, and Satak had beheadded the charioteer. While Udhav shot many arrows with furious rage. The king Arung Singh jumped away from the chariot and killed many warriors holding his sword and shield. (1162)

One warrior of Sri Krishna was standing by and he was noticed by the eyes of Arung Singh. With a swift movement of his feet, he wielded his sword at the enemy's head. When Arung Singh attaked with great courage and with a sudden blow cut off his head. The poet has described the beauty of this scene like this. It appeared as if Rahu (demon) had killed the moon and thrown it down from the skies to the Earth. (1163)

ਕੂਦ ਚੜਿਯੋ ਅਰਿ ਕੇ ਰਥ ਊਪਰਿ ਸਾਰਥੀ ਕਉ ਬਧ ਕੈ ਤਬ ਹੀ।
ਧਨੁ ਬਾਨ ਕ੍ਰਿਪਾਨ ਗਦਾ ਬਰਛੀ ਅਰਿ ਕੇ ਕਰਿ ਸਸਤ੍ਰ ਲਏ ਸਬ ਹੀ।
ਸਭ ਆਪ ਹੀ ਹਾਕ ਹੈ ਸਯਾਮ ਕਹੈ ਮਧਿ ਜਾਦਵ ਸੈਨ ਪਰਿਯੋ ਜਬ ਹੀ।
ਇਕ ਮਾਰਿ ਲਏ ਇਕ ਭਾਜਿ ਗਏ ਇਕ ਠਾਢਿ ਭਏ ਤੇਊ ਨ ਦਬ ਹੀ॥ ੧੧੬੪॥

Kuud chadiyo arr ke rath upar saarthi kayu badh kae tab hi.
Dhanu baan kirpaan gadaa barchhi arr ke karr sastar laye sab hi.
Rath aap hi haak hae sayaam kahae madh jaadav saaen pariyo jab hi.
Ikk maar laye ikk bhaaj gaye ikk thaadh bhaye tayu na dab hi. (1164)

ਆਪਨ ਹੀ ਰਥ ਹਾਕਤ ਹੈ ਅਰੁ ਆਪਨ ਹੀ ਸਰ ਜਾਲ ਚਲਾਵੈ।
ਆਪਨ ਹੀ ਰਿਪੁ ਘਾਇ ਬਚਾਵਤ ਆਪਨ ਹੀ ਅਰਿ ਘਾਇ ਲਗਾਵੈ।
ਏਕਨ ਕੇ ਧਨੁ ਬਾਨ ਕਟੇ ਭਟ ਏਕਨ ਕੇ ਰਥ ਕਾਟਿ ਗਿਰਾਵੈ।
ਦਾਮਨਿ ਜਿਉ ਦਮਕੈ ਘਟ ਮੈ ਕਰ ਮੈ ਕਰਵਾਰਹਿ ਤਿਉ ਚਮਕਾਵੈ॥ ੧੧੬੫॥

Aapan hi rath haakat hae arr aapan hi sarr jaal chalavae.
Aapan hi rip ghaaye bachavat aapan hi arr ghaaye lagave.
Ekan ke dhan baan kate bhat ekan ke rath kaat giravae.
Daaman jiyo damakae ghat mae karr mae
karvarahe tiyo chamkaave. (1165)

ਮਾਰਿ ਕੈ ਬੀਰ ਘਨੇ ਰਨ ਮੈ ਬਹੁ ਕੋਪ ਕੈ ਦਾਤਨ ਓਠ ਚਬਾਵੈ।
ਆਵਤ ਜੋ ਇਹ ਕੇ ਅਰਿ ਊਪਰਿ ਬਾਨਨ ਤਿਹ ਕਾਟਿ ਗਿਰਾਵੈ।
ਧਾਇ ਪਰੈ ਰਿਪੁ ਕੇ ਦਲ ਮੈ ਦਲ ਕੈ ਮਲ ਕੈ ਬਹੁਰੋ ਫਿਰਿ ਆਵੈ।
ਜੁਧੁ ਕਰੈ ਨ ਡਰੈ ਹਰਿ ਸੋ ਅਰਿ ਕੇ ਰਥ ਕੋ ਬਲਿ ਓਰਿ ਚਲਾਵੈ॥ ੧੧੬੬॥

Maar kae beer ghane rann mae bahu kop kae daatan othh chabavae.
Aavat jo ehh ke arr upar baanan siyo tehh kaat giravae.
Dhaaye parae rip ke dal mae dal kae mal kae bahuro phir aavae.
Judh karae na darae hari so arr ke rath ko bali aor chalvae. (1166)

ਦੋਹਰਾ

ਜਬ ਰਿਪੁ ਰਨ ਕੀਨੋ ਘਨੋ ਬਢਿਯੋ ਕ੍ਰਿਸਨ ਤਬ ਤੇਹੁ।
ਜਾਦਵ ਪ੍ਰਤਿ ਹਰਿ ਯੌ ਕਹਿਯੋ ਦੁਬਿਧਾ ਕਰਿ ਹਨਿ ਲੇਹੁ॥ ੧੧੬੭॥

Dohra

Jab rip ran kino ghano badhiyo krisan tab teho.
Jaadav preet hari yo kahiyo dubidha kari hani leho. (1167)

He jumped onto the chariot of the enemy and cut off the head of the charioteer at the same time. The enemy had weapons like bow and arrow, sword, mace, and spear etc. in his hand. The poet siam has stated that he himself guided the chariot into the Yadava army and killed some of them, some ran away while some others stood firmly in position,.who were not afraid of him or deterred. (1164)

He himself was driving the chariot and he himself was shooting arrows in a stream (like a net) and protects himself from the enemy onslaughts, and he himself inflicts injuries to the enemy. He had cut off the bows of some with his arrows, while some had lost their chariots, being cut and thrown on the ground. He was wielding his sword just as lightning flashes across the clouds. (1165)

He had killed many warriors in the battle field and with rage, he minces hia lips with the teeth. If any enemy tries to oppose him, he cuts him into pieces with his arrows. Then he attacks the enemy forces himself and then crushes it with force. He was waging a war, without having any fear of Krishna and then directs his chariot with obstinacy towards Balram. (1166)

Couplet

When the enemy waged a furious battle, then he found Krishna advancing towards him. Then Krishna told Yadvas that we should kill him by guile or deceit. (1167)

ਸਵੈਯਾ

ਸਾਤਕਿ ਕਾਟਿ ਦਯੋ ਤਿਨ ਕੋ ਰਥ ਕਾਨ੍ਹ ਤਬੈ ਹਯ ਕਾਟਿ ਕੈ ਡਾਰਿਯੋ।
ਸੂਤ ਕੋ ਸੀਸ ਕਟਿਯੋ ਮੁਸਲੀ ਬਰਮਾਕ੍ਰਿਤ ਅੰਗ ਪ੍ਰਤੰਗ ਪ੍ਰਹਾਰਿਯੋ।
ਬਾਨ ਅਕ੍ਰੂਰ ਹਨਯੋ ਉਰ ਮੈ ਤਿਹ ਜੋਰ ਲਗਿਯੋ ਨਹਿ ਨੈਕੁ ਸੰਭਾਰਿਯੋ।
ਮੂਰਛ ਹ੍ਵੈ ਰਨਭੂਮਿ ਗਿਰਿਯੋ ਅਸਿ ਲੈ ਕਰਿ ਊਧਵ ਸੀਸ ਉਤਾਰਿਯੋ॥ ੧੧੬੮॥

Swaiyya

Saatak kaat dayo tinn ko rath kaan tabae haye kaat kae daariyo.
Suut ko sees katiyo musli barmakrit ang partang parhariyo.
Baan akroor hanyo aour mae tehh jor lagiyo nehh naaeku sanbhariyo.
Murachh haav rannbhoom giriyo ass lae kari udhav sees utariyo. (1168)

ਦੋਹਰਾ

ਅਣਗ ਸਿੰਘ ਜਬ ਮਾਰਯੋ ਖਟ ਸੁਭਟਨ ਮਿਲਿ ਠਉਰ।
ਜਰਾਸੰਧਿ ਕੀ ਸੈਨ ਤੇ ਚਲੇ ਚਤ੍ ਨ੍ਰਿਪ ਅਉਰ॥ ੧੧੬੯॥

Dohra

Anang singh jab maaryo khat subhtan mil thor.
Jarasandh ki saaen te chale chatar nirap aaour. (1169)

ਸਵੈਯਾ

ਅਮਿਤੇਸ ਬਲੀ ਅਚਲੇਸ ਮਹਾ ਅਨਘੇਸਹਿ ਲੈ ਅਸੁਰੇਸ ਸਿਧਾਏ।
ਬਾਨ ਕਮਾਨ ਕ੍ਰਿਪਾਨ ਬਡੇ ਬਰਛੇ ਪਰਸੇ ਸੁ ਗਦਾ ਗਹਿ ਆਏ।
ਰੋਸ ਕੈ ਬੀਰ ਨਿਸੰਕ ਭਿਰੇ ਭਟ ਕੇ ਨ ਟਿਕੇ ਭਟ ਓਘ ਪਰਾਏ।
ਆਇ ਘਿਰਿਯੋ ਬ੍ਰਿਜ ਭੂਖਨ ਕਉ ਮਧੁ ਦੂਖਨ ਕਉ ਬਹੁ ਬਾਨ ਲਗਾਏ॥ ੧੧੭੦॥

Swaiyya

Amites bali achles maha annghesehh lae asures sidhaye.
Baan kamaan kirpaan bade barchhe parse su gadaa geh aaye.
Ross kae beer nisank bhire bhat ke na tike bhat ogh paraye.
Aaye ghiriyo brij bhokhhan kayu mudh dukhhan kayu
bahu baan lagaye. (1170)

Swaiyya'

Sa'tak had cut his charoit into pieces. Balram had cutt his horses into pieces. Balram had cut off the head of the charioteer while Barmakrit had broken the limbs of Arang Singh. Akroor them shot an arrow at his chest with great force, which hit him and he could not control his posture. He fell down unconscious on the ground, while Udhav cut off his head with his sword. (1168)

Couplet

When the six warriors had killed Arung Singh with joint effort, then four more Kings came forward from Jarasandh's forces. (1169)

Swaiyya'

So the mighty kings Amit Singh, mighty Achal Singh, Anug Singh, and Asur Singh came forward. They were armed with various weapons like bows, arrows, swords, long spears aexes and maces etc, They fought furiously without any reservations, and no warrior could dare to oppose them, while many warriors had fled away. They then encircled Krishna and shot many arrows at Krishna, thus wounding him. (1170)

ਘਾਇਨ ਕਉ ਸਹਿ ਕੈ ਬ੍ਰਿਜ ਰਾਜ ਸਰਾਸਨ ਲੈ ਸਰ ਲੇਤ ਭਯੋ।
ਅਸੁਰੇਸਹਿ ਕੋ ਸਿਰ ਕਾਟਿ ਦਯੋ ਅਮਿਤੇਸ ਕੀ ਦੇਹ ਬਿਦਾਰਿ ਛਯੋ।
ਅਨਘੇਸ ਕੋ ਕਾਟਿ ਦੁਖੰਡ ਕੀਯੋ ਮ੍ਰਿਤ ਹ੍ਵੈ ਰਥ ਤੇ ਗਿਰਿ ਭੂਮਿ ਪਯੋ।
ਅਚਲੇਸ ਜੂ ਬਾਨਨ ਕੋ ਸਹਿ ਕੈ ਫਿਰਿ ਠਾਢਿ ਰਹਿਯੋ ਨਰਿ ਭਾਜਿ ਗਯੋ॥ ੧੧੭੧॥

Ghaayin kayu she kae brij raaj sarasan lae sar let bhayo.
Asuresreh ko sir kaat dayo amites kid eh bidaar chhayo.
Annges ko kaat dukhand kiyo mrit haav rath te girr bhoom payo.
Achles juu baanan ko she kae phir thaadh rahiyo narr
bhaaj gayo. (1171)

ਕੋਪ ਕੈ ਬੋਲਤ ਯੌ ਹਰਿ ਕੋ ਰਨ ਸਿੰਘ ਤੇ ਆਦਿ ਤੈ ਬੀਰ ਖਪਾਏ।
ਤੋ ਤੇ ਕਹੀ ਗਜ ਸਿੰਘ ਹਨਯੋ ਅਣਗੇਸ ਜੂ ਤੈ ਛਲ ਸਾਥ ਗਿਰਾਏ।
ਜਾਨਤ ਹੌ ਅਮਿਤੇਸ ਬਲੀ ਧਨ ਸਿੰਘ ਸੰਘਾਰ ਕੈ ਬੀਰ ਕਹਾਏ।
ਸੋ ਤਬ ਲਉ ਗਜ ਗਾਜਤ ਹੈ ਜਬ ਲਉ ਬਨ ਮੈ ਮ੍ਰਿਗਰਾਜ ਨ ਆਏ॥ ੧੧੭੨॥

Kop kae bolat yo hari ko ran singh te aadi tae beer khapaye.
To te kahi gaj singh hanyo annges juu tae chhal saath giraye.
Jaant hao amites bali dhan singh sanghaar kae beer kahaye.
So tab layo gaj gaajat hae jab layu ban mae mrigraaj
na aaye. (1172)

ਯੌ ਕਹਿ ਕੈ ਬਤੀਯਾ ਹਰਿ ਸੋ ਅਭਿਮਾਨ ਭਰੇ ਧਨੁ ਬਾਨ ਸੰਭਾਰਿਯੋ।
ਕਾਨ ਪ੍ਰਮਾਨ ਸਰਾਸਨ ਤਾਨਿ ਮਹਾ ਸਰ ਤੀਛਨ ਸਯਾਮ ਕੋ ਮਾਰਿਯੋ।
ਲਾਗ ਗਯੋ ਹਰਿ ਕੇ ਉਰ ਮੈ ਹਰਿ ਜੂ ਨਹਿ ਆਵਤ ਨੈਨ ਨਿਹਾਰਿਯੋ।
ਮੂਰਛਤ ਹ੍ਵੈ ਰਥ ਮਾਝਿ ਗਿਰੇ ਤਜਿ ਕੈ ਰਨ ਲੈ ਪ੍ਰਭ ਸੂਤ ਪਧਾਰਿਯੋ॥ ੧੧੭੩॥

Yo keh kae batiya hari so abhimaan bhare dhan baan sanbhariyo.
Kaan parmaan sarasan taan maha sarr tichhan sayaam ko maariyo.
Lag gayo hari ke urr mae hari juu neh aavat naaen nihariyo.
Murchhat haav rath maajh gire tajj kae ran lae prabh
suut padhariyo. (1173)

Being wounded, Brijnath then took up his bow and arrows in hand and cut off the head of Asur Singh while killing Amit Singh by destroying his body. He then cut off Anagh Singh into two pieces, who fell down from the chariot on to the ground. Only Achal Singh, managed to oppose after facing the arrows, but did not run away. (1171)

Achal Singh then getting enraged addressed Krishna like this. Have you killed all the warriors starting from Ran Singh, and killed Gaj Singh also and then killed Arung Singh by deceit, thus throwing him down? Do you know that by killing mighty Amit Singh and Dhan Singh you call yourself brave? It is only upto the time that the elephant trumpets in the jungle, so long the lion does not appear on the scene. (1172)

Having said these words to Krishna and filled with ego and pride, he took up his bow and arrows and stretching the bow to his ears, he shot an arrow at Krishna with great force, which struck Krishna in the chest, as Krishna did not see the arrow coming towards him. Then Krishna fell down unconscious in the chariot, while his charioteer drove his chariot away from the battle field. (1173)

ਏਕ ਮਹੂਰਤ ਬੀਤਿ ਗਯੋ ਤਬ ਸਯੰਦਨ ਪੈ ਜਦੁਬੀਰ ਸੰਭਾਰਿਯੋ।
ਤਉ ਅਚਲੇਸ ਗੁਮਾਨ ਭਰੇ ਅਤਿ ਹੀ ਹਸ ਕੈ ਇਹ ਭਾਤਿ ਪੁਕਾਰਿਯੋ।
ਜਾਤ ਕਹਾ ਹਮ ਤੇ ਭਜਿ ਕੈ ਕਰਿ ਲੈ ਕੇ ਗਦਾ ਕਟੁ ਬੋਲ ਉਚਾਰਿਯੋ।
ਮਾਨਹੁ ਕੇਹਰਿ ਜਾਤ ਹੁਤੋ ਨਰ ਲੈ ਲਕੁਟੀ ਕਰਿ ਮੈ ਲਲਕਾਰਿਯੋ॥ ੧੧੭੪॥

Ek mahurat beet gayo tab sanyandan pae jadubeer sanbhariyo.
Tayu achles gumaan bhare att hi hass kae ehh bhaat pukariyo.
Jaat kaha ham te bhaj kae kari lae ke gadaa katu bol uchariyo.
Maanoh kehar jaat huto narr lae lakuti kari mae lalkariyo. (1174)

ਯੌ ਸੁਨਿ ਕੈ ਬਤੀਆ ਅਰਿ ਕੀ ਰਥੁ ਹਾਕਿ ਫਿਰਿਯੋ ਹਰਿ ਕੋਪ ਭਯੋ।
ਪਟਪਤਿ ਮਹਾ ਫਹਰਿਓ ਧੁਜ ਜਿਉ ਘਨ ਮੈ ਚਪਲਾ ਸਮ ਰੂਪ ਲਯੋ।
ਬਰਖਿਯੋ ਸਰ ਬੁੰਦਨ ਜਿਉ ਘਨਿ ਸਯਾਮ ਤਬੈ ਰਿਪੁ ਕੋ ਦਲ ਮਾਰ ਦਯੋ।
ਰਿਸ ਕੈ ਅਚਲੇਸ ਸੁ ਬਾਨ ਕਮਾਨ ਗਹੋ ਹਰਿ ਸਾਮੁਹੇ ਆਇ ਖਯੋ॥ ੧੧੭੫॥

Yo sunn kae batiya arr ki rath haak phiriyo hari kop bhayo.
Patpeet maha phahriyo dhuj jiyo ghan mae chapla sam roop layo.
Barkhiyo sarr bundan jiyo ghan sayaam tabae rip ko dal maar dayo.
Riss kae achles su baan kamaan gaho hari saamuhe
aaye khayo. (1175)

ਦੋਹਰਾ

ਸਿੰਘ ਨਾਦ ਤਬ ਤਿਨ ਕੀਓ ਕ੍ਰਿਸਨ ਚਿਤੈ ਕਰਿ ਨੈਨ।
ਬਿਕਟਿ ਨਿਕਟਿ ਰਨਿ ਸੁਭਟ ਲਖਿ ਹਰਿ ਪ੍ਰਤਿ ਬੋਲਿਯੋ ਬੈਨ॥ ੧੧੭੬॥

Dohra

Singh naad tab tinn kiyo krisan chitae kari naaen.
Bikat nikat ran subhat lakh hari preet boliyo baaen. (1176)

After an hour, Krishna regained consciousness and came back. Then he addressed Achal Singh with great pride and with a loud laught, "Where are you going, saving yourself from my onslaughts? He said with mace in hand, some curt words. It appeared as if a person with a stick in hand, challenges a lion passing by. (1174)

On hearing these words of the enemy, Sri Krishna then diverted his chatiot, getting furious with rage. A yellow coloured pendant was fluttering (a big flag) on the chariot as lightning shines midst a stream of arrows at him like the rain drops and killed the enemy troops. Then, getting furious with rage, Achal Singh, taking up his bow and arrow came and stood face to face with Sri Krishna. (1175)

Couplet

Then he blew the trumpet (singh-na'd) and saw Krishna with his own eyes. Seeing the mighty wonderful Krishna in the battle field close by, he spoke to him like this. (1176)

ਅਚਲ ਸਿੰਘ ਬਾਚ

ਸਵੈਯਾ

ਜੀਵਤ ਜੇ ਜਗ ਮੈ ਰਹਿ ਹੈ ਅਤਿ ਜੁਧ ਕਥਾ ਹਮਰੀ ਸੁਨ ਲੈ ਹੈ।
ਤਾ ਛਬਿ ਕੀ ਕਵਿਤਾ ਕਰਿ ਕੈ ਕਬਿ ਰਾਮ ਨਰੇਸਨ ਜਾਇ ਰਿਝੈ ਹੈ।
ਹੋ ਬਲਿ ਪੈ ਕਹਿ ਹੈ ਕਥ ਪੰਡਿਤ ਰੀਝਿ ਘਨੋ ਤਿਹ ਕੋ ਧਨੁ ਦੈ ਹੈ।
ਹੇ ਹਰਿ ਜੂ ਇਹ ਆਹਵ ਕੇ ਜੁਗ ਚਾਰਨਿ ਮੈ ਗੁਨ ਗੰਧ੍ਰਬ ਗੈਹੈ॥ ੧੧੭੭॥

Achal Singh Baach

Swaiyya

Jeevat je jag mae reh hae att judh katha hamri sunn lae hai.
Taa chhabi ki kavita kar kae kabi raam naresan jaaye rijhae hai.
Jo bal pae keh hai kath pandat reejh ghano tehh ko dhan de hai.
He hari ju ehh aahav ke jug chaaran mae gunn gandrab gaehae. (1177)

ਕੋਪ ਕੈ ਉਤਰ ਦੇਤ ਭਯੋ ਅਰਿ ਕੀ ਬਤੀਯਾ ਸੁਨਿ ਸਯਾਮ ਸਬੈ।
ਚਿਰੀਯਾ ਬਨ ਮੈ ਚੁਹਕੈ ਤਬ ਲਉ ਅਤਿ ਕੋਪ ਨ ਆਵਤ ਬਾਜ ਜਬੈ।
ਗਰਬਾਤ ਹੈ ਮੂਢ ਘਨੋ ਰਨ ਮੈ ਕਟਿ ਹੋ ਤੁਹਿ ਸੀਸ ਲਖੈਗੋ ਤਬੈ।
ਤਿਹ ਤੇ ਤਜਿ ਸੰਕ ਨਿਸੰਕ ਲਰੋ ਬਲਬੀਰ ਕਹਿਯੋ ਕਹਾ ਢੀਲ ਅਬੈ॥ ੧੧੭੮॥

Kop kae utar det bhayo arri ki batiya sunn sayaam sabae.
Chiriya bann mae chaukae tab layo ati kop na aavat baaj jabae.
Garbaat hae muudh ghano ran mae kati hao tuhe sees lakhaego tabae.
Tehh te tajj sank nisank laro balbeer kahiyo kaha dheel abae. (1178)

ਯੌ ਸੁਨਿ ਕੈ ਕਟੁ ਬੈਨਨ ਕੋ ਅਚਲੇਸ ਬਲੀ ਕੋਪ ਜਗਿਯੋ।
ਕਸ ਬੋਲਤ ਹੋ ਕਛੁ ਲਾਜ ਗਹੋ ਰਨਿ ਠਾਢੇ ਰਹੋ ਸੁਨਿ ਹੋ ਨ ਭਗਿਯੋ।
ਯਹ ਉਤਰ ਦੈ ਹਰਿ ਕੋ ਜਬ ਹੀ ਤਬ ਹੀ ਨਿਜ ਆਯੁਧ ਲੈ ਉਮਗਿਯੋ।
ਮਨ ਮੈ ਹਰਖਿਯੋ ਧਨ ਕੋ ਕਰਖਿਯੋ ਬਰਖਿਯੋ ਸਰ ਸ੍ਰੀ ਹਰਿ ਕੋ ਨ ਲਗਿਯੋ॥ ੧੧੭੯॥

Yo sunn kae katu bainan ko achles bali mann kop jagiyo.
Kass bolat ho kachhu laaj gaho ran thaado raho sunn ho na bhagiyo.
Yeh utar dae hari ko jab hi tab hi nij aayudh lae umgiyo.
Mann mae harkhiyo dhan ko karkhiyo barkhiyo sarr sri hari
ko na lagiyo. (1179)

Achal Singh spoke thus -

Swaiyya'

All those people who will be left alive in the world, would hear the story of my great battle against you. The poet Ram will please the kings by describing the beauty of this battle. The kings, on hearing this episode, from the pandits, would bestow lot of wealth, being pleased at their narration. O Krishna! The musicians of Shiva would sing the praises of this battle during all the four ages. (1177)

On hearing all the talk of the enemy, Sri Krishna became furious and replied, "The sparrow makes noise (chirps) in the jungle till the hawk swoops on her with vengeance; O fool! You are feeling so proud in the battle field; when I will cut off your head, then only you will realize (my power). So you try to fight with me without any reservation." Sri Krishna added, "What is the delay now?" (1178)

On hearing such curt words Achal Singh got furious with rage (and said), "O Krishna! Why are you talking Shamelessly? Now, keep standing in the battle field and do not run away from the field." When he gave such a reply to Sri Krishna, then he was filled with great inspiration and took up his weapons. He was pleased with himself (within) and stretched his bow and let loose a rain of arrows but none of them struck Sri Krishna. (1179)

ਜੋ ਅਚਲੇਸ ਜੂ ਬਾਨ ਚਲਾਵਤ ਸੋ ਹਰਿ ਆਵਤ ਕਾਟਿ ਗਿਰਾਵੈ।
ਜਾਨੈ ਨ ਦੇਹ ਲਗਿਯੋ ਅਰਿ ਕੀ ਸਰ ਫੇਰਿ ਰਿਸਾ ਕਰਿ ਅਉਰ ਚਲਾਵੈ।
ਸੋ ਹਰਿ ਆਵਤ ਬੀਚ ਕਟੈ ਅਪਨੋ ਉਹ ਕੋ ਉਰ ਬੀਚ ਲਗਾਵੈ।
ਦੇਖਿ ਸਤਕ੍ਰਿਤ ਕਉਤਕ ਕੋ ਕਬਿ ਰਾਮ ਕਹੈ ਪ੍ਰਭ ਕੋ ਜਸੁ ਗਾਵੈ॥ ੧੧੮੦॥

Jo achles ju baan chalavat so hari aavat kaat giraave.
Jaane na deh lagiyo arr ki sarr pher risa kar aaor chaalave.
So hari aavat beech katae apno ohh ko urr beech lagave.
Dekh satkrit kayutak ko kabi raam kahae prabh ko
jasu gave. (1180)

ਦਾਰੁਕ ਕੋ ਕਹਿਓ ਤੇਜ ਕੈ ਸਯੰਦਨ ਸ੍ਰੀ ਹਰਿ ਜੂ ਕਰਿ ਖਗੁ ਸੰਭਾਰਿਯੋ।
ਦਾਮਨਿ ਜਿਉ ਘਨ ਮੈ ਲਸਕੈ ਰਿਸ ਮੈ ਬਰਿ ਕੈ ਅਰਿ ਊਪਰ ਮਾਰਿਯੋ।
ਦੂਜਨ ਕੋ ਸਿਰੁ ਕਾਟਿ ਬਿਨੁ ਰੁੰਡ ਭਯੇ ਜਸੁ ਤਾਹਿ ਉਚਾਰਿਯੋ।
ਜਿਉ ਸਰਦੂਲ ਮਹਾ ਬਨ ਮੈ ਹਤ ਕੈ ਬਲ ਸੋ ਮਨੋ ਕੇਹਰਿ ਡਾਰਿਯੋ॥ ੧੧੮੧॥

Daaruk ko kahiyo tej kae sayandan sri hari juu kari khhag sanbhariyo.
Daaman jiyo ghan mae laskae riss mae barr kae arr upar maariyo.
Dujan ko sir kaat dayo bin rund bhaye jasu taahe uchariyo.
Jiyo sarduul maha ban mae hatt kae bal so mano
kehar daariyo. (1181)

ਦੋਹਰਾ

ਅਡਰ ਸਿੰਘ ਅਉ ਅਜਬ ਸਿੰਘ ਅਘਟ ਸਿੰਘ ਸਿੰਘ ਬੀਰ।
ਅਮਰ ਸਿੰਘ ਅਰੁ ਅਟਲ ਸਿੰਘ ਮਹਾ ਰਥੀ ਰਨ ਧੀਰ॥ ੧੧੮੨॥

Dohra

Adar singh aayu ajab singh aghat singh singh beer.
Amar singh aru atal singh mahaa rathi ran dheer. (1182)

ਅਰਜਨ ਸਿੰਘ ਅਰੁ ਅਮਿਟ ਸਿੰਘ ਕ੍ਰਿਸਨ ਨਿਹਾਰਿਓ ਨੈਨ।
ਆਠ ਭੂਪ ਮਿਲਿ ਪਰਸਪਰ ਬੋਲਤ ਐਸੇ ਬੈਨ॥ ੧੧੮੩॥

Arjan singh aru amit singh kirsan nihariyo naaen.
Aath bhoop mil parspar bolat aaise baaen. (1183)

Whichever arrow was shot by Achal Singh, was being cut into pieces and thrown on the ground. He knew that none of the arrows had hit the body of Sri Krishna, so he shot many more arrows with greater fury. Krishna had cut all these arrows in the middle of their path and struck an arrow in the enemy's chest. The poet Ram has stated that even Indra, on seeing this wonderful drama, was singing the praises of Sri Krishna (in heavens). (1180)

Sri Krishna then told his charioteer to speed up, and he pulled up his sword in hand. The sword was shining like the splash of lightning from the clouds, and then wielding his sword, he struck it with such a force on the enemy, so that the headless trunk was left. The beauty of this scene has been expressed by the poet like this. It appeared as if a mighty lion had, with full force and might, killed a tiger and thrown him on the ground. (1181)

Couplet

The eight mighty kings, great charioteers and warriors with great perseverance like Adar Singh, Ajab Singh, Aghat Singh, Bir Singh, Amar Singh, Atal Singh, Arjan Singh and Amit Singh saw Krishna in person with their own eyes, so the eight kings got together and exchanged their views amongst themselves. (1182-83)

ਸਵੈਯਾ

ਦੇਖਤ ਹੋ ਨ੍ਰਿਪ ਸਯਾਮ ਬਲੀ ਤਿਹ ਕੇ ਹਮ ਊਪਰਿ ਧਾਇ ਪਰੈ।
ਅਪੁਨੇ ਪ੍ਰਭ ਕੋ ਮਿਲਿ ਕਾਜ ਕਰੈ ਮੁਸਲੀ ਹਰਿ ਤੇ ਨਹੀ ਨੈਕੁ ਡਰੈ।
ਧਨੁ ਬਾਨ ਕ੍ਰਿਪਾਨ ਗਦਾ ਪਰਸੇ ਬਰਛੇ ਗਹਿ ਤੀਛਨ ਜਾਇ ਅਰੈ।
ਸਭ ਹੀ ਸੁ ਕਹੀ ਇਹ ਈ ਪ੍ਰਨੁ ਹੈ ਜਦੁ ਬੀਰ ਹਨੈ ਮਿਲਿ ਜੁਧ ਕਰੈ॥ ੧੧੮੪॥

Swaiyya

Dekhat ho nirap sayaam bali tehh ke ham upar dhaaye parae.
Apune prabh ko mil kaaj karae musli hari te nahi naeku darae.
Dhan baan kirpaaṇ gadaa parse barchae geh tichaan jaaye arae.
Sab hi su kahi ehh eii pran hae jadu beer hanae mil judh karae. (1184)

ਆਯੁਧ ਲੈ ਸਿਗਰੇ ਕਰ ਮੈ ਸੁ ਮੁਕੰਦ ਕੇ ਊਪਰਿ ਦਉਰ ਪਰੇ।
ਸੁ ਧਵਾਇ ਕੈ ਸਯੰਦਨ ਆਨਿ ਅਰੇ ਸੰਗਿ ਚਾਰ ਅਛੂਹਨਿ ਸੂਰ ਬਰੇ।
ਕਬਿ ਰਾਮ ਕਹੈ ਆਹਵ ਮੈ ਅਘ ਖੰਡਨਿ ਤੇ ਨਹੀ ਨੈਕ ਡਰੇ।
ਮਨੋ ਗਾਜਿ ਪ੍ਰਲੈ ਘਨ ਧਾਇ ਚਲਿਯੋ ਤਿਮ ਦਉਰੇ ਸੁ ਮਾਰ ਹੀ ਮਾਰ ਕਰੇ॥ ੧੧੮੫॥

Aaydh lae sigre karr mae su mukand ke upar dayur pare.
Su dhavaye kae sayandan aan are sang chaar achhuhan suur bare.
Kabi raam kahae att aahav mae agh khandan te nahi naek dare.
Mano gaaj parlae ghan dhaaye chaliyo timm
dayure su maar hi maar kare. (1185)

ਧਨ ਸਿੰਘ ਅਛੂਹਨਿ ਦੁਇ ਸੰਗਿ ਲੈ ਅਨਗੋਸ ਅਛੂਹਨਿ ਤੀਨ ਸੁ ਲਯਾਏ।
ਸੋ ਤੁਮ ਸਯਾਮ ਸੁਨੋ ਛਲ ਸੋ ਰਨ ਮੈ ਦਸ ਹੂੰ ਨ੍ਰਿਪ ਮਾਰਿ ਗਿਰਾਏ।
ਚਾਰ ਅਛੂਹਨਿ ਲੈ ਹਮ ਹੂੰ ਦਲ ਤੋ ਪਰ ਆਏ ਹੈ ਕੋਪ ਬਢਾਏ।
ਤਾ ਤੇ ਕਹਿਯੋ ਸੁਨਿ ਲੈ ਹਮਰੋ ਗ੍ਰਿਹ ਕੋ ਤਜਿ ਆਹਵ ਜਾਹੁ ਪਰਾਏ॥ ੧੧੮੬॥

Dhan singh achhuhan duye sang lae annges achhuhan teen su layaye.
So tum sayaam suno chhal so ran mae dass huun nirap maar giraye.
Chaar achhuhan lae ham huun dal to parr aaye hae kop badaye.
Taa te kahiyo sunn lae hamro greh ko tajj aahav
jaho paraye. (1186)

Swaiyya'

"O King! Do you see the mighty Krishna? So let us attack him with our full combined force in a sudden move and perform our duty towards our king-emperor, without being awed or frightened of Balram and Krishna at all. Let us position ourselves in the battlefied with all our weapons including bows and arrows, swords, maces, axes, and sharp spears. All took an oath that they would kill Krishna and fight jointly in the battle." (1184)

All the kings, armed with weapons then rushed towards Sri Krishna and attacked him. They positioned themselves by racing their chariots alongwith their four-unswearing warriors. The poet Ram has stated that they were standing in the great battlefield, without any fear of Krishna, the destroyer of all sinful actions. It appeared as if the clouds of doomsday were moving around, with the intent of complete destruction. (1185)

Dhan Singh came with two-pronged force and Anag Singh came with his three-pronged army. Then the kings said, "O Krishna! You had killed the ten kings, with guile and deceit, in the battle field. But we have now come with our four-pronged force in greater wrathfulness, so better listen to our advice, and run away to your home from the battle-field (if you want your safety). (1186)

ਕਾਨ ਜੂ ਬਾਚ

ਸਵੈਯਾ

ਯੌ ਸੁਨਿ ਕੈ ਬਤੀਯਾ ਤਿਹ ਕੀ ਹਰਿ ਕੋਪ ਕਹਿਯੋ ਹਮ ਜੁਧ ਕਰੈਗੇ।
ਬਾਨ ਕਮਾਨ ਗਦਾ ਗਹਿ ਕੈ ਦੋਊ ਭ੍ਰਾਤ ਸਬੈ ਅਰਿ ਸੈਨ ਹਰੈਗੇ।
ਸੂਰ ਸਿਵਾਦਿਕ ਤੇ ਨ ਭਜੈ ਹਨਿ ਹੈ ਤੁਮ ਕਉ ਨਹਿ ਜੂਝਿ ਮਰੈਗੇ।
ਮੇਰੁ ਹਲੈ ਸੁਖਿ ਹੈ ਨਿਧਿ ਬਾਰਿ ਤਊ ਰਨ ਕੀ ਛਿਤਿ ਤੇ ਨ ਟਰੈਗੇ।। ੧੧੮੭।।

Kaan Ju Baach

Swaiyya

Yo sunn kae batiya tehh ki hari kop kahiyo ham judh karage.
Baan kamaan gadaa geh kae dayo bhraat sabae arr saen harage.
Suur sivadik ten a bhajae hani hae tum kayu neh jhoojh marege.
Mer halae sukh hae nidh baar tayu ran ki chhit te na taraege. (1187)

ਯੌ ਕਹਿ ਕੈ ਬਤੀਯਾ ਤਿਨ ਸੋ ਕਸਿ ਕੈ ਇਕ ਬਾਨੁ ਸੁ ਸਯਾਮ ਚਲਾਯੋ।
ਲਾਗਿ ਗਯੋ ਅਜਬੇਸ ਕੇ ਬਛ ਸੁ ਲਾਗਤ ਹੀ ਕਛੁ ਖੇਦੁ ਨ ਪਾਯੋ।
ਫੇਰਿ ਹਠੀ ਹਠਿ ਕੈ ਹਰਿ ਸੋ ਇਮ ਬੈਨ ਮਹਾ ਕਰਿ ਕੋਪ ਸੁਨਾਯੋ।
ਕਾ ਕਹੀਏ ਤਿਹ ਪੰਡਿਤ ਕੋ ਜਿਹ ਤੇ ਧਨੁ ਕੀ ਬਿਧਿ ਤੂੰ ਪੜਿ ਆਯੋ।। ੧੧੮੮।।

Yo keh kae batiya tinn so kass kae ikk baan su sayaam chalayo.
Lag gayo ajbes ke bachh su laagat hi kachhu khed na paayo.
Pher hathi hath kae hari so imm baen maha kari kop sunayo.
Ka kahiye tehh pandit ko jeh te dhan ki bidh tuun
padh aayo. (1188)

ਕੋਪ ਭਰੀ ਜਦੁਵੀ ਪ੍ਰਿਤਨਾ ਇਤ ਤੇ ਉਮਡੀ ਉਤ ਤੇ ਉਹੋ ਆਈ।
ਮਾਰ ਹੀ ਮਾਰ ਕੀਏ ਮੁਖ ਤੇ ਕਬਿ ਰਾਮ ਕਹੈ ਜੀਯ ਰੋਸ ਬਢਾਈ।
ਬਾਨ ਕ੍ਰਿਪਾਨ ਗਦਾ ਕੇ ਲਗੇ ਬਹੁ ਜੂਝਿ ਪਰੇ ਕਰਿ ਦੂੰਦ ਲਰਾਈ।
ਰੀਝ ਰਹੇ ਸੁਰ ਪੇਖਿ ਸਬੈ ਪੁਹਪਾਵਲਿ ਕੀ ਬਰਖਾ ਬਰਖਾਈ।। ੧੧੮੯।।

Kop bhari jaduvi pirtna itt te umdi utt te uho aayi.
Maar hi maa kiye mukh te kabi raam kahae jiye ross badayi.
Baan kirpaan gadaa ke lage bahu jhoojh pare kar duund lagayi.
Reejh rahe sur pekh sabae puhpaaval ki barkha barkhayi. (1189)

Then Kahna replied :

Swaiyya'

After listening to their tall talk, Sri Krishna became furious with rage then. Both the brothers, with weapons of bows and arrows and maces etc would destroy the whole enemy force. We will not run away from warriors like the sun and Shiva and would kill you all, or face death in fighting. We would never retrace our steps even if sumer mountain gets shaken or the oceans were to go dry (or things happen which were unimaginable) and never flee from the battle-field. (1187)

After giving this talk, Sri Krishna shot one arrow at the enemy, by stretching his bow, which struck Ajab Singh in the waist, but he did not feel any pain with this strike. Then becoming furious with rage, the obstinate enemy replied like this. "What should we say about the Pandit from whom you had learnt this art of archery (as it is useless)? (1188)

From one side to the other end, the enemy forces were (opposing) advancing. The poet Ram has stated that they were furious with rage and were shouting "Kill them, Kill them" with the strikes of the arrows, swords or maces many warriors had been killed in fighting. The gods were also pleased to watch them fighting and were showering wreaths of flowers from the heavens. (1189)

ਇਤ ਤੇ ਰਨ ਮੈ ਰਿਸ ਬੀਰ ਲਰੈ ਨਭਿ ਮੈ ਬ੍ਰਹਮਾਦਿ ਸਨਾਦਿ ਨਿਹਾਰੈ।
ਆਗੇ ਨ ਐਸੋ ਭਯੋ ਕਬ ਹੂੰ ਰਨ ਆਪਸਿ ਮੈ ਇਮ ਬੋਲਿ ਉਚਾਰੈ।
ਜੂਝ ਪਰੇ ਤਿਹ ਸ੍ਉਨ ਢਰੇ ਭਰਿ ਖਪਰ ਜੁਗਨਿ ਪੀ ਕਿਲਕਾਰੈ।
ਮੁੰਡਨ ਮਾਲ ਅਨੇਕ ਗੁਹੀ ਸਿਵ ਕੇ ਗਨ ਧਨਿ ਹੀ ਧਨਿ ਪੁਕਾਰੈ॥ ੧੧੯੦॥

Itt te rann mae riss beer larae nabh mae brahamadi
sunaadi niharae.
Aage na aaiso bhayo kab huun ran aapas mae imm bol ucharae.
Jhoojh pare tehh sarun dhare bhar khapar jugin pi kilkare.
Mundane maal anek guhi siv ke gan dhan hi
dhan pukare. (1190)

ਆਯੁਧ ਧਾਰਿ ਅਯੋਧਨ ਮੈ ਇਕ ਕੋਪ ਭਰੇ ਭਟ ਧਾਇ ਅਰੈ।
ਇਕ ਮਲ ਕੀ ਦਾਇਨ ਜੁਧ ਕਰੈ ਇਕ ਦੇਖ ਮਹਾ ਰਣ ਦਉਰਿ ਪਰੈ।
ਇਕ ਰਾਮ ਹੀ ਰਾਮ ਕਹੈ ਮੁਖਿ ਤੇ ਇਕੁ ਮਾਰ ਹੀ ਮਾਰ ਇਹ ਉਚਰੈ।
ਇਹ ਜੂਝਿ ਪਰੇ ਇਕ ਘਾਇ ਪਰੇ ਇਕ ਸਯਾਮ ਕਹਾ ਇਹ ਭਾਤਿ ਰਰੈ॥ ੧੧੯੧॥

Aayudh dhaar ayodhan mae ikk kop bhare bhat dhaaye arae.
Ikk mall ki daain judh karae ikk dekh maha ran dayur parae.
Ikk raam hi raam kahae mukh te ikk maar hi maar ihae ucharae.
ikk jhoojh pare ikk ghaaye bhare ikk sayaam kaha ehh
bhaat karae. (1191)

ਮੁਕੀਯਾ ਊ ਲਰੈ ਇਕ ਅਪਾਸ ਮੈ ਗਹਿ ਕੇਸਨਿ ਕੇਸ ਅਰੇ ਹੈ।
ਏਕ ਚਲੇ ਰਨ ਤੇ ਭਜਿ ਕੈ ਇਕ ਆਹਵ ਕੋ ਪਗ ਆਗੇ ਕਰੇ ਹੈ।
ਏਕ ਲਰੇ ਗਹਿ ਫੇਟਨਿ ਫੇਟ ਕਟਾਰਨ ਸੋ ਦੋਊ ਜੂਝਿ ਮਰੇ ਹੈ।
ਸੋਊ ਲਰੇ ਕਬਿ ਰਾਮ ਰਰੈ ਅਪੁਨੇ ਕੁਲ ਕੀ ਜੋਊ ਲਾਜ ਭਰੇ ਹੈ॥ ੧੧੯੨॥

Mukiya uu larae ikk apaas mae geh kesan kess ekk are hae.
Ekk chale ran te bhaj kae ikk aahav ko pag aage kare hai.
Ek lare geh phetan phet kataran so doyu jhoojh mare hae.
Soyu lare kabi raam rarae apne kul ki joyu laaj
bhare hae. (1192)

On this side the warriors were waging war with great fury, while in the heavens Brahma and Sandakik (his sons) were watching with interest. They were telling each other that never before a battle like this had been fought. The warriors had been killed fighting, their blood was flowing while the evil spirits were sucking the blood and enjoying its thrill. the musicians of Shiva had woven wreaths of the skulls and were all praise for the great battle going on (down below). (1190)

All the warriors, armed with weapons, and getting furious with rage, were standing fast, fighting in the battle field. Some were fighting like great wrestlers, using many tactics, while some others had run away seeing such a bitter fighting. Some were terrified and (uttering Ram, Ram) remembering God, while the others were shouting to kill the enemy. Some had fought and died fighting, some others were wounded badly, and were saying, "Where was Krishna?" (1191)

Some warriors were fighting with fists while some others were holding the hairs of each others in their hands. Some others were running away while some were proceeding forward in the battlefield. Some others were fighting with the belts in hand while some others were striking with their daggers and killing each other. The poet siam has stated that only those soldiers were engaged in fighting, who had the prestige and honour of their ancestors at heart. (1192)

ਆਠੇ ਹੀ ਭੂਪ ਅਯੋਧਨ ਮੈ ਸਬ ਲੈ ਪ੍ਰਿਤਨਾ ਹਰਿ ਊਪਰਿ ਆਏ।
ਜੁਧ ਕਰੋ ਨ ਡਰੋ ਹਮ ਤੇ ਕਬਿ ਰਾਮ ਕਹੈ ਇਹ ਬੈਨ ਸੁਨਾਏ।
ਦੇ ਕੈ ਕਸੀਸਿਨ ਈਸਨਿ ਚਾਪਨਿ ਲੈ ਸਰ ਸ੍ਰੀ ਹਰਿ ਓਰਿ ਚਲਾਏ।
ਸਯਾਮ ਜੂ ਪਾਨਿ ਸਰਾਸਨਿ ਲੈ ਸਰ ਸੋ ।ਰ ਆਵਤ ਕਾਟਿ ਗਿਰਾਏ॥ ੧੧੯੩॥

Aatho hi bhoop ayodhan mae sab lae pirtna hari upar aaye.
Judh karo na daro te kabi raam kahae ehh baaen sunaye.
Dae kae kasisan issan chapan lae sar sri hari aur chalaye.
Sayaam juu paan sarasan lae sar so sar aavat
kaat giraye. (1193)

ਤਉ ਮਿਲਿ ਕੈ ਧੁਜਨੀ ਅਰਿ ਕੀ ਜਦੁਬੀਰ ਚਹੂੰ ਦਿਸ ਤੇ ਰਿਸਿ ਘੇਰਿਯੋ।
ਆਪਸਿ ਮੈ ਮਿਲਿ ਕੈ ਭਟ ਧੀਰ ਹਨਯੋ ਬਲਬੀਰ ਇਹ ਪੁਨਿ ਟੇਰਿਯੋ।
ਸ੍ਰੀ ਧਨ ਸਿੰਘ ਬਲੀ ਅਚਲੇਸ ਕਉ ਅਉਰ ਨਰੇਸਨਿ ਯਾ ਹੀ ਨਿਬੇਰਿਯੋ।
ਇਉ ਕਹਿ ਕੈ ਸਰ ਮਾਰਤ ਭਯੋ ਗਜ ਪੁੰਨ ਮਨੋ ਕਰਿ ਕੇਹਰਿ ਛੇਰਿਯੋ॥ ੧੧੯੪॥

Tayu mil kae dhujni arr ki jadubeer chauun diss te riss gheriyo.
Aapas mae mil mae bhat dheer hanyo balbeer ihaae pun teriyo.
Sri dhan singh bali achles kayu aaur naresan yaa hi niberiyo.
Iyo keh kae sar maarat bhayo gaj punj mano kari
kehar chheriyo. (1194)

ਘੇਰਿ ਲਯੋ ਹਰਿ ਕੌ ਜਬ ਹੀ ਹਰਿ ਜੂ ਤਬ ਹੀ ਸਬ ਸਸਤ੍ਰ ਸੰਭਾਰੇ।
ਕੋਪਿ ਅਯੋਧਨ ਮੈ ਫਿਰਿ ਕੈ ਰਿਸ ਸਾਥ ਘਨੇ ਅਰਿ ਬੀਰ ਸੰਘਾਰੇ।
ਏਕਨ ਕੇ ਸਿਰ ਕਾਟਿ ਦਏ ਇਕ ਜੀਵਤ ਹੀ ਗਹਿ ਕੇਸਿ ਪਛਾਰੇ।
ਏਕ ਲਰੇ ਕਟਿ ਭੂਮਿ ਪਰੇ ਇਕ ਦੇਖ ਡਰੇ ਮਰਿ ਗੇ ਬਿਨੁ ਮਾਰੇ॥ ੧੧੯੫॥

Gher layo hari ko jab hi hari juu tab hi sab sastar sanbhare.
Kop ayodhan mae phir kae riss saath ghane arr beer sanghaare.
Ekanke sir kaat daye ikk jeevat hi geh kess pachhare.
Ekk lare kati bhoom pare ikk dekh dare mari
ge bin mare. (1195)

All the eight kings, alongwith their armies then lauched an attack on Sri Krishna. The poet Ram has stated, they said "O Krishna! Come and fight with us without having any fear. They were talking like this. Then the kings, taking their bows in hand and stretching them fully, they shot some arrows on Krishna, but Krishna took up his bow and cut these arrows by shooting his arrows, throwing them on the ground. (1193)

Then the enemy forces surrounded Sri Krishna with great fury and wrathfulness from all the four sides. All the warriors then got together and decided to kill the mighty warrior, Krishna, as he had killed the mighty Dhan Singh, Achal Singh and other kings. Saying these words, they started shooting arrows at him, as if the flock of elephants had encircled the lion. (1194)

When they had surrounded Sri Krishna, then Sri Krishna took up his weapons and making a round with great wrathfulness in the battle field, he killed many warriors. Some had their heads cut off while some others were caught by their hair and thrown on the ground, while some others were frightened to death by seeing him. (1195)

ਆਨੋ ਕੀ ਭੂਪ ਕਹਿਓ ਮੁਖ ਤੇ ਭਟ ਭਾਜਤ ਹੋ ਕਹਾ ਜੁਧੁ ਕਰੋ।
ਜਬ ਲਉ ਰਨ ਮੈ ਹਮ ਜੀਵਤ ਹੈ ਤਬ ਲਉ ਹਰਿ ਤੇ ਤੁਮ ਹੂੰ ਨ ਡਰੋ।
ਹਮਰੇ ਇਹ ਆਇਸ ਹੈ ਤੁਮ ਕੋ ਜਦੁਬੀਰ ਕੇ ਸਾਮੁਹਿ ਜਾਇ ਲਰੋ।
ਕੋਊ ਆਹਵ ਤੇ ਨਹੀ ਨੈਕੁ ਟਰੋ ਇਕ ਜੂਝਿ ਪਰੋ ਇਕ ਧਾਇ ਅਰੋ।। ੧੧੯੬।।

Aatho eei bhoop kahiyo mukh te bhat bhaajat ho kaha judh karo.
Jab layo ran mae ham jeevat hae tab layu hari te tum huun na daro.
Hamro ehh aais hae tum ko jadubeer ke saamuhe jaaye laro.
Kayu aahav te nahi naaeku taro ikk jhoojh paro ikk dhaaye aro. (1196)

ਫੇਰਿ ਫਿਰੇ ਪਟ ਆਯੁਧ ਲੈ ਰਨ ਮੈ ਜਦੁਬੀਰ ਕਉ ਘੇਰਿ ਲੀਯੋ।
ਨ ਟਰੇ ਅਤਿ ਰੋਸਿ ਭਿਰੇ ਜੀਯ ਹੈ ਅਤਿ ਆਹਵ ਚਿਤ੍ ਬਚਿਤ੍ ਕੀਯੋ।
ਅਸਿ ਲੈ ਬਰਬੀਰ ਗਦਾ ਗਹਿ ਕੈ ਰਿਪੁ ਕੋ ਦਲੁ ਮਾਰਿ ਬਿਦਾਰਿ ਦੀਯੋ।
ਇਕ ਬੀਰਨ ਕੇ ਪਦੁ ਸੀਸ ਕਟੇ ਭਟ ਏਕਨ ਕੋ ਦਯੋ ਫਾਰਿ ਹੀਯੋ।। ੧੧੯੭।।

Pher phire patt aauydh lae ran mae jadubeer kayu gher liyo.
Na tare att ross bhire jiye mae att aahav chitar bachitar kiyo.
Ass lae barber gadaa geh kae rip ko dal maar bidaar diyo.
Ikk beeran ke padd sees kate bhat ekan ko dayo phhaar hiyo. (1197)

ਸ੍ਰੀ ਜਦੁਬੀਰ ਸਰਾਸੀਨ ਲੈ ਬਹੁ ਕਾਟਿ ਰਥੀ ਸਿਰ ਭੂਮਿ ਗਿਰਾਏ।
ਆਯੁਧ ਲੈ ਅਪੁਨੇ ਅਪੁਨੇ ਇਕ ਕੋਪਿ ਭਰੇ ਹਰਿ ਪੈ ਪੁਨਿ ਧਾਏ।
ਤੇ ਬ੍ਰਿਜਨਾਥ ਕਰੰ ਗਹਿ ਖਗ ਅਭਗ ਹਨੇ ਸੁ ਘਨੇ ਤਹ ਆਏ।
ਭਾਜਿ ਗਏ ਹਰਿ ਤੇ ਅਰਿ ਇਉ ਸੁ ਕੋਊ ਨਹਿ ਆਹਵ ਮੈ ਠਹਰਾਏ।। ੧੧੯੮।।

Sri jadubeer sarasan lae bahu kaat rathi sir bhoom giraye.
Aayudh lae apne apne ikk kop bhare hari pae pun dhaaye.
Te brijnaath karan geh khhag abhag hane su'ghane tehh ghaaye.
Bhaaj gaye hari te arr iyo su kayu neh aahav mae thehraye. (1198)

ਦੋਹਰਾ

ਭੂਪਨ ਕੀ ਭਾਜੀ ਚਮੂ ਖਾਇ ਘਨੀ ਹਰਿ ਮਾਰਿ।
ਤਬਹਿ ਫਿਰੇ ਨ੍ਰਿਪ ਜੁਧ ਕੇ ਆਯੁਧ ਸਕਲ ਸੰਭਾਰਿ।। ੧੧੯੯।।

Dohra

Bhhopan ki bhaaji chamun khaye ghani hari maar.
Tabahe phire nirap judh ke aayudh sakal sanbhaar. (1199)

The eight kings then spoke to them, "O Brave Men! Why are you running away? So long we are seen alive in the battle-field, you need not be afraid of Krishna. This is our order that you should go face to fare with Krishna and engage him in fighting. No one should retrace himself in fighting. No one should retreat from the battle field. Either you should die fighting or you should stand firm by launching an attack. (1196)

Taking their weapons, the warriors again came back to the battle field and encircled Sri Krishna in the battle field. They did not falter at all and were furious with rage and fighting bravely, they presented a wonderful scene in the battle field. Some mighty warriors, holding their swords and maces, destroyed many of the enemy troops. Some warriors had got their hands or heads mutilated, and some had their chests strewn open. (1197)

Sri Krishna, with his bow in hand, had many charioteers thrown on the ground with their heads cut off. Then some of them, holding their weapons, furious with rage, attacked Krishna suddenly. Sri Krishna taking his sword in hand killed all those who were not trying to flee, alongwith many other warriors. Thus the enemy fled away from Sri Krishna and none could dare to continue fighting in the battle field. (1198)

Couplet

Having been (mauled) thrashed badly, the King's army fled away from the battle-field. Then all the kings, taking up their weapons came back to wage war against him. (1199)

ਸਵੈਯਾ

ਕੋਪ ਅਯੋਧਨੁ ਮੈ ਕਰਿ ਮੈ ਕਰਿ ਮੈ ਸਬ ਭੂਪਨ ਸਸਤ੍ ਸੰਭਾਰੇ।
ਆਇ ਕੈ ਸਾਮੁਹੇ ਸਯਾਮ ਹੀ ਕੇ ਬਲ ਕੈ ਨਿਜੁ ਆਯੁਧ ਰੋਸਿ ਪ੍ਰਹਾਰੇ।
ਕਾਨ੍ਹ ਸੰਭਾਰਿ ਸਰਾਸਨਿ ਲੈ ਸਰ ਸਤ੍ਰਨ ਕਾਟਿ ਕੈ ਭੂ ਪਰਿ ਡਾਰੇ।
ਘਾਇ ਬਚਾਇ ਕੈ ਯੌ ਤਿਨ ਕੈ ਬਹੁਰੇ ਅਰਿ ਕੈ ਸਿਰ ਕਾਟਿ ਉਤਾਰੇ॥ ੧੨੦੦॥

Swaiyya

Kop ayodhan mae kari kae kari mae sab bhhopan sastar sanbhare.
Aaye kae saamuhe sayaam hi ke bal kae nij aayudh ross parhare.
Kaan sanbhaar sarasan lae sarr satran kaat kae bhuu parr daare.
Ghaaye bachaye kae yo tinn kae bahure
arr kae sirr kaat utaare. (1200)

ਦੋਹਰਾ

ਅਜਬ ਸਿੰਘ ਕੋ ਸਿਰ ਕਟਿਯੋ ਹਰਿ ਜੂ ਸਸਤ੍ ਸੰਭਾਰਿ।
ਅਡਰ ਸਿੰਘ ਘਾਇਲ ਕਰਿਓ ਅਤਿ ਰਨ ਭੂਮਿ ਮਝਾਰਿ॥ ੧੨੦੧॥

Dohra

Ajab singh ko sirr katiyo hari ju sastar sanbhaar.
Adar singh ghaaiylkariyo att ran bhoom majhaar. (1201)

ਚੌਪਈ

ਅਡਰ ਸਿੰਘ ਘਾਇਲ ਜਬ ਭਯੋ। ਅਤਿ ਹੀ ਕੋਪੁ ਜੀਯ ਤਿਹ ਠਯੋ।
ਬਹੁ ਤੀਛਨ ਬਰਛਾ ਤਿਨਿ ਲਯੋ। ਹਰਿ ਕੀ ਓਰਿ ਡਾਰਿ ਕੈ ਦਯੋ॥ ੧੨੦੨॥

Chopaiee

Adar singh ghaaiyl jab bhayo. Att hi kop jiye tehh thayo.
Bahu tichhan barchha tinn layo. Hari ki orr daar kae dayo. (1202)

ਦੋਹਰਾ

ਬਰਛਾ ਆਵਤ ਲਖਿਯੋ ਹਰਿ ਧਨੁਖ ਬਾਨ ਕਰਿ ਕੀਨ।
ਆਵਤ ਸਰ ਸੋ ਕਾਟਿ ਕੈ ਮਾਰਿ ਵਹੈ ਭਟ ਲੀਨ॥ ੧੨੦੩॥

Dohra

Barchha aavat lakhiyo hari dhanukh baan kari keen.
Aavat sarr so kaat kae maar vahae bhat leen. (1203)

Swaiyya

Being enraged all the kings took up their weapons and started wielding their weapons, coming face to face with Sri Krishna, with great prowess. Sri Krishna, then taking up his bow, (with his arrows) cut their arrows into pieces and threw them on to the ground. Then saving himself from their attacks, Krishna cut off the head of the enemy. (1200)

Couplet

Sri Krishna holding his weapons, had cut off the head of Ajab Singh, and had wounded Adar Singh in a grim battle. (1201)

Chopaiee (Quadruplicate)

When Adar Singh got wounded, he became furious with rage, and held a sharp spear in his hand and threw it at Krishna. (1202)

Couplet

Viewing the on-coming spear Sri Krishna took up his bow in hand and shooting an arrow, threw the spear onto the ground and then killed that warrior. (1203)

ਅਘੜ ਸਿੰਘ ਲਖਿ ਤਿਹ ਦਸਾ ਦੇਤ ਭਯੋ ਨਹੀ ਪੀਠਿ।
ਸਮੁਹੇ ਹਰਿ ਕੇ ਆਇ ਕੈ ਬੋਲਿਯੋ ਹੈ ਕਰਿ ਢੀਠੁ ॥ ੧੨੦੪॥

Aghad singh lakh tehh dassa det bhayo nahi peeth.
Samuhe hari kea aye kae boliyo haav kari theeth. (1204)

ਚੌਪਈ

ਹਰ ਸਨਮੁਖਿ ਇਹ ਭਾਤਿ ਉਚਾਰਿਓ। ਅਡਰ ਸਿੰਘ ਤੈ ਛਲ ਸੋ ਮਾਰਿਓ।
ਅਜਬ ਸਿੰਘ ਕਰਿ ਕਪਟ ਖਪਾਯੋ॥ ਇਹ ਭੇਦ ਹਮੋ ਲਖਿ ਪਾਯੋ॥ ੧੨੦੫॥

Chopaiee

Hari sanmukh ehh bhaat uchariyo. Adar singh tae chhal so maariyo.
Ajab singh kari kapat khapayo. Ehh sabh bhed hamo lakh paayo. (1205)

ਦੋਹਰਾ

ਅਘੜ ਸਿੰਘ ਅਤਿ ਨਿਡਰ ਹੈ ਬੋਲਿਯੋ ਹਰਿ ਸਮੁਹਾਇ।
ਬਚਨ ਸਯਾਮ ਸੌ ਜੇ ਕਹੇ ਸੋ ਕਬਿ ਕਹਿਤ ਸੁਨਾਇ॥ ੧੨੦੬॥

Dohra

Aghad singh att nibhar haav boliyo hari samuhaaye.
Bachan sayaam so je kahe so kabi kehat sunaye. (1206)

ਸਵੈਯਾ

ਢੀਠ ਹੈ ਬੋਲਤ ਭਯੋ ਰਨ ਮੈ ਹਸਿ ਕੈ ਹਰਿ ਸੋ ਬਤੀਯਾ ਸੁਨਿ ਲੈਹੋ।
ਕ੍ਰੁਧ ਕੀਏ ਹਮ ਸੰਗਿ ਨਿਸੰਗ ਕਹਾ ਅਬ ਜੁਧ ਕੀਏ ਫਲੁ ਪੈ ਹੋ।
ਤਾ ਤੇ ਲਰੋ ਨਹੀ ਮੋ ਸੰਗਿ ਆਇ ਕੈ ਹੋ ਲਰਿਕਾ ਰਨ ਦੇਖਿ ਪਰੈ ਹੋ।
ਜੋ ਹਠ ਕੈ ਲਰਿ ਹੋ ਅਪੁਨੇ ਗ੍ਰਿਹ ਮਾਰਗਿ ਜੀਤਿ ਨ ਜੈ ਹੋ॥ ੧੨੦੭॥

Swaiyya

Theeth haav bhayo ran mae hasi kae hari so batiya sunn laeho.
Krudh kiyo ham sang nisang kaha abb judh kiye phhul pae ho.
Taa te nahi mo sang aaye kae ho larika ran dekh parae ho.
Jo hath larr ho marr ho apne greh maarag jeet na jae ho. (1207)

Aghar' Singh, seeing this predicament, did not retrace his steps in the battle-field. Then coming in front of Sri Krishna, he started speaking with great obstinacy. (1204)

Chopaiee

Coming face to face with Sri Krishna, he said "You have killed Adar Singh with deceit, and with your guile you have pestered (killed) Ajab Singh. this secret I have realized now. (1205)

Couplet

Aghar Singh was talking fearlessly to Sri Krishna at his face. Whatever words he had spoken are explained by the poet like this. (1206)

Swaiyya'

Being stubborn in the battle field, he was speaking like this and with a laugh told Sri Krishna "Listen to my word! You have been very furious with rage (rude) with us but what will you gain finally due to this wrathfulness? So there is no need to fight against me. You are only a kid and will run away on seeing the battle field. If you would try to fight with stubbornness, you will get killed, and will not return home alive." (1207)

ਦੋਹਰਾ

ਜਿਉ ਬੋਲਿਯੋ ਅਤਿ ਗਰਬ ਸਿਉ ਇਤਿ ਹਰਿ ਐਚਿ ਕਮਾਨ।
ਸਰ ਮਾਰਿਯੋ ਅਰ ਮੁਖਿ ਬਿਖੈ ਪਰਿਯੋ ਮ੍ਰਿਤਕ ਛਿਤਿ ਆਨਿ॥ ੧੨੦੮॥

Dohra

Jiyo boliyo att garab siyo itt hari aaich kamaan.
Sarr maariyo arr mukh bikhae pariyo mirtak
chhit aann. (1208)

ਅਰਜਨ ਸਿੰਘ ਤਬ ਢੀਠ ਹੁਇ ਕਹੀ ਕ੍ਰਿਸਨ ਸੋ ਬਾਤ।
ਮਹਾਬਲੀ ਹਉ ਆਜ ਹੀ ਕਰਿ ਹੋ ਤੇਰੋ ਘਾਤ॥ ੧੨੦੯॥

Arjan singh tab theeth huye kahi kirsan so baat.
Mahabali hayu aaj hi kari ho tero ghaat. (1209)

ਸੁਨਤ ਬਚਨ ਹਰਿ ਖਗੁ ਲੈ ਅਰਿ ਸਿਰਿ ਝਾਰਿਯੋ ਧਾਇ।
ਗਿਰਿਓ ਮਨੋ ਆਧੀ ਬਚੇ ਬਡੋ ਬ੍ਰਿਛ ਮੁਰਝਾਇ॥ ੧੨੧੦॥

Sunat bachan hari khag lae arr sir jhaariyo dhaaye.
Giriyo mano aadhi bache bado brichh
murjhaye. (1210)

ਸਵੈਯਾ

ਅਰਜਨ ਸਿੰਘ ਹਨਯੋ ਅਸਿ ਸਿਉ ਅਮਰੇਸ ਮਹੀਪ ਹਨਿਓ ਤਬ ਹੀ।
ਅਟਲੇਸ ਪ੍ਰਕੋਪ ਭਯੋ ਲਖਿ ਕੈ ਹਰਿ ਆਪੁਨੇ ਸਸਤ੍ਰ ਲਏ ਸਬ ਹੀ।
ਅਤਿ ਮਾਰ ਹੀ ਮਾਰ ਪੁਕਾਰਿ ਪਰਿਓ ਹਰਿ ਸਾਮੁਹੇ ਆਇ ਅਰਿਓ ਜਬ ਹੀ।
ਕਲਧਉਤ ਕੇ ਭੂਖਨ ਅੰਗ ਸਜੇ ਜਿਹ ਕੀ ਛਬਿ ਸੋ ਸਵਿਤਾ ਦਬ ਹੀ॥ ੧੨੧੧॥

Swaiyya

Arjan singh hanyo ass siyo amres maheep haniyo tab hi.
Attles parkop bhayo lakh kae hari aapne sastar laye sab hi.
Att maar hi maar pukaar pariyo hari saamuhe aaye ariyo jab hi.
Kaldhutt ke bhokhan ang saje jeh ki chhab so
savita dab hi. (1211)

Couplet

As he was talking like this, Sri Krishna stretched his bow, and shot an arrow at the enemy's face, which killed him and he lay dead on the ground. (1208)

Then Arjan Singh, being stubborn, spoke like this. "I am a great warrior and I will destroy you to-day itself." (1209)

On hearing his words, Sri Krishna drew his sword and struck it on the enemy's head. He fell down on the ground just as a big tree, due to a storm, falls on to the ground, being withered. (1210)

Swaiyya'

When Arjna Singh was killed with the sword at the same time Amar Singh was also killed. Then seeing, Atal Singh coming forward with great fury, Sri Krishna took up all his weapons squarely. When he came forward shouting "Kill him kill him," in front of Sri Krishna, he was decorated with ornaments of gold on the body, before its beauty even the sun was feeling belittled. (1211)

ਜਾਮ ਪ੍ਰਮਾਨ ਕੀਓ ਘਸਮਾਨ ਬਡੋ ਬਲਵਾਨ ਨ ਜਾਇ ਸੰਘਾਰਿਯੋ।
ਮੇਘ ਜਿਉ ਗਾਜਿ ਮੁਰਾਰਿ ਤਬੈ ਅਸਿ ਲੈ ਕਰਿ ਮੈ ਅਰਿ
ਊਪਰਿ ਝਾਰਿਯੋ।
ਹੁਇ ਮ੍ਰਿਤ ਭੂਮਿ ਪਰਿਯੋ ਤਬ ਹੀ ਜਦੁਬੀਰ ਜਬੈ ਸਿਰੁ ਕਾਟਿ ਉਤਾਰਿਯੋ।
ਧੰਨਿ ਹੀ ਧੰਨਿ ਕਹੈ ਸਬ ਦੇਵ ਬਡੋ ਹਰਿ ਜੂ ਭਵ ਭਾਰ ਉਤਾਰਿਯੋ॥ ੧੨੧੨॥

Jam parmaan kiyo ghamsaan bado balvaan na jaaye sanghariyo.
Megh jiyo gaaj muraar tabae ass kari mae arr upar jhaariyo.
Huye mrit bhoom pariyo tab hi jadubeer jabae sir kaat uatariyo.
Dhan hi dhan kahae sab dev bado hari ju bhav
bhaar utaraiyo. (1212)

ਦੋਹਰਾ

ਅਟਲ ਸਿੰਘ ਜਬ ਮਾਰਿਓ ਬੀਰਨ ਕੋ ਰਾਉ।
ਅਮਿਟ ਸਿੰਘ ਤਬ ਅਮਿਟ ਹੁਇ ਕੀਨੋ ਜੁਧ ਉਪਾਉ॥ ੧੨੧੩॥

Dohra

Atal singh jab maariyo bahu beeran ko raayo.
Amitt singh tab amitt huye kino judh upaayo. (1213)

ਸਵੈਯਾ

ਬੋਲਤ ਇਉ ਹਠਿ ਕੈ ਹਰਿ ਸੋ ਭਟ ਤਉ ਭਖਿ ਹੋ ਜਬ ਮੋ ਸੋ ਲਰੈਗੋ।
ਮੋ ਕੋ ਕਹਾ ਹਨਿ ਰਾਜਨ ਜਯੋ ਛਲ ਮੂਰਤਿ ਹੁਇ ਛਲ ਸਾਥ ਛਰੈਗੋ।
ਮੈ ਅਤਿ ਕੋਪ ਭਰੋ ਲਖਿ ਕੈ ਰਹਿ ਹੋ ਨਹਿ ਆਹਵ ਹੂੰ ਤੇ ਟਰੈਗੋ।
ਜਉ ਕਬ ਹੂੰ ਭਿਰ ਹੋ ਹਮ ਸੋ ਨਿਸਚੈ ਨਿਜ ਦੇਹ ਕੋ
ਤਿਆਗ ਕਰੈਗੋ॥ ੧੨੧੪॥

Swaiyya

Bolat iyuu hath kae hari so bhat tayu lakh ho jab mo so laraego.
Mo ko kaha hani raajan jayo chhal murrat huye chhal saath chharaego.
Mo att kop bharo lakh kae reh ho neh aahav huun te taraego.
Jayu kab huun bhir ho ham so nischae nij deh ko
tiyaag karaego. (1214)

For a pehar (three hours) he fought a fierce battle, and being a mighty warrior he could not be killed. Then suddenly, roaming and thundering like a cloud, Sri Krishna taking his sword in hand, attacked him and the enemy fell down dead on the ground, and Sri Krishna cut off his head. All the gods were all praise for Sri Krishna and thanked him for lessening the load (of sinners) on the Earth. (1212)

Couplet

When the king of many warriors, Atal Singh was killed, then Amrit Singh came forward to fight with determination. (1213)

Swaiyya'

Then with great stubbornness he said to Sri Krishna, "I will recognize you as a great warrior when you will figh against me. Will you try to deceive me also like these kings and engage in deceit against me? By seeing me so furious in the battle field, you will not stay any longer in the battle field and thus run away from here. But if you dare to fight against me, you will surely lose your life." (1214)

ਕਾਹੇ ਕਉ ਕਾਨ੍ਹ ਅਯੋਧਨ ਮੈ ਹਿਤ ਔਰਨ ਕੇ ਰਿਸ ਕੈ ਰਨ ਪਾਰੋ।
ਕਾਹੇ ਕਉ ਘਾਇ ਸਹੋ ਤਨ ਮੈ ਪੁਨਿ ਕਾ ਕੇ ਕਹੇ ਅਰਿ ਭੂਪਨਿ ਮਾਰੋ।
ਜੀਵਤ ਹੋ ਤਬ ਲਉ ਜਗ ਮੈ ਜਬ ਲਉ ਮੁਹਿ ਸੰਗਿ ਭਿਰਿਓ ਨ ਬਿਚਾਰੋ।
ਸੁੰਦਰ ਜਾਨ ਕੈ ਛਾਡਤ ਹੋ ਤਜਿ ਕੈ ਰਨ ਸਯਾਮ ਜੂ ਧਾਮਿ ਸਿਧਾਰੋ।। ੧੨੧੫।।

Kaahe kayu kaan ayudhan mae hitt orran ke riss kae ran paaro.
Kaahe kayu ghaaye saho tann mae pun ka ke kahe arr bhopan maaro.
Jeevat ho tab layu jag mae jab layu muhe sang bhiriyo na bicharo.
Sundar jaan kae chhadat ho taj kae rann sayaam juu dhaam sidhaaro. (1215)

ਫੇਰਿ ਅਯੋਧਨ ਮੈ ਰਿਸਿ ਕੇ ਅਮਿਟੇਸ ਬਲੀ ਇਹ ਭਾਤਿ ਉਚਾਰੋ।
ਬੈਸ ਕਿਸੋਰ ਮਨੋਹਰਿ ਮੂਰਤਿ ਲੈ ਹੋ ਕਹਾ ਲਖਿ ਜੁਧ ਹਮਾਰੋ।
ਹਉ ਤੁਮ ਸਿਉ ਹਰਿ ਸਾਚ ਕਹਿਓ ਤੁਮ ਜਉ ਜੀਯ ਮੈ ਕਛੁ ਅਉਰ ਬਿਚਾਰੋ।
ਕੈ ਹਮ ਸੰਗਿ ਲਰੋ ਤਜਿ ਕੈ ਡਰ ਕੈ ਅਪੁਨੇ ਸਭ ਆਯੁਧ ਡਾਰੋ।। ੧੨੧੬।।

Pher aayodhan mae riss ke amites bali ehh bhaat uchaaro.
Baaes kisor manohar muurat lae ho kaha lakh judh hamaro.
Hayu tum siyo hari saach kahiyo tum jayu jiye mae kachhu aaur bichaaro.
Kae ham sang laro tajj kae darr kae apune sabh aauydh daaro. (1216)

ਆਜੁ ਆਯੋਧਨ ਮੈ ਤੁਮ ਕੋ ਹਨਿ ਹੋ ਤੁਮਰੀ ਸਭ ਹੀ ਪ੍ਰਿਤਨਾ ਕੋ।
ਜਉ ਰੇ ਕੋਊ ਤੁਮ ਮੈ ਭਟ ਹੈ ਆਵਤ ਹੈ ਬਿਧਿ ਆਹਵ ਜਾ ਕੇ।
ਸੋ ਹਮਰੇ ਸੰਗ ਆਇ ਭਿਰੇ ਨ ਲਰੈ ਪਰਮੇਸੁਰ ਕੀ ਸਹੁ ਤਾ ਕੋ।
ਜੋ ਟਰਿ ਹੈ ਇਹ ਆਹਵ ਤੇ ਸੋਈ ਸਿੰਘ ਨਹੀ ਭਟ ਸਯਾਰ ਕਹਾ ਕੇ।। ੧੨੧੭।।

Aaj aayodhan mae tum ko hani ho tumri sabh hi pirtna ko.
Jayu re koyu tum mae bhat hae bahu aavat hae bidh aahav jaa ko.
So hamre sang aaye bhire na larae parmesar ki sahu taa ko.
Jo tari hai ehh aahav te soyi singh nahi bhat sayaar kaha ko. (1217)

ਦੋਹਰਾ

ਅਮਿਟ ਸਿੰਘ ਕੇ ਬਚਨ ਸੁਨਿ ਹਰਿ ਜੂ ਕ੍ਰੋਧ ਬਢਾਇ।
ਸਸਤ੍ ਸਬੈ ਕਰ ਮੈ ਲਏ ਸਨਮੁਖਿ ਬਹੁਚਿਯੋ ਧਾਇ।। ੧੨੧੮।।

Dohra

Amitt singh ke bachan sunn hari juu krodh badhaye.
Sastar sabhae kar mae laye sanmukh bahuchiyo dhaaye. (1218)

"O Krishna! Why are you fighting on behalf of others in the battle field with wrathfulness? Why are you bearing all these wounds on your body and on whose orders are you killing the enemy kings? You will be alive in this world so long you do not think in your mind of waging a war against me. I am leaving you scot free because of your beautiful appearance, so O Krishna! Go back to your home leaving this battle-field. (1215)

The mighty Amit Singh, then getting enraged, remarked like this in the battle field. You are young in age, and your face is charming, thus enamouring the mind. What will you gain by fighting against me? "O Krishna! I am telling you the truth, in case you have thought of something else in your mind, then forget about it. Either you should fight against me without having any fear or lay down your arms!" (1216)

"Today I will kill you and your whole army in the battle-field. O Krishna! If you have any great warrior, who knows the art of fighting a war, then he should come forward and fight with me. If he does not fight, then he should swear by God. If he avoids this fight (with me) then he is not a powerful warrior but a jackal or a weakling." (1217)

Couplet

On hearing the words of Amit Singh, Sri Krishna got furious with rage, and confronted him straight away by holding his weapons rushing towards him. (1218)

ਸਵੈਯਾ

ਆਵਤ ਸਯਾਮ ਕੋ ਪੇਖਿ ਬਲੀ ਅਪੁਨੇ ਮਨ ਮੈ ਅਤਿ ਕੋਪ ਬਢਾਯੋ।
ਚਾਰੋ ਈ ਘੋਰਨਿ ਘਾਇਲ ਕੈ ਸਰ ਤੀਛਨ ਦਾਰੁਕ ਕੇ ਉਰਿ ਲਾਯੋ।
ਦੂਸਰੇ ਤੀਰ ਸੋ ਕਾਨ੍ਹ ਸਰੀਰ ਸੁ ਕੋਪ ਹਨਯੋ ਜੋਊ ਠਉਰ ਤਕਾਯੋ।
ਸਯਾਮ ਕਹੈ ਅਮਿਟੇਸ ਮਨੋ ਜਦੁਬੀਰ ਕੀ ਦੇਹ ਕੋ ਲਛ ਬਨਾਯੋ॥ ੧੨੧੯॥

Swaiyya

Aavat sayaam ko pekh bali apne mann mae att kop badhayo.
Chaaro hi ghoran ghaaiyal kae sarr teechhan daaruk ke aur laayo.
Dusre teer so kaan sareer su kop hanyo joyu thor takayo.
Sayaam kahae amites mano jadubeer kid eh ko lachh banayo. (1219)

ਬਾਨ ਚਲਾਇ ਘਨੇ ਹਰਿ ਕੋ ਇਕ ਲੈ ਸਰ ਤੀਛਨ ਔਰ ਚਲਾਯੋ।
ਲਾਗਤ ਸਯਾਮ ਗਿਰਿਓ ਰਥ ਮੈ ਰਨ ਛਾਡਿ ਕੈ ਦਾਰੁਕ ਸੂਤ ਪਰਾਯੋ॥
ਦੇਖ ਕੈ ਭੂਪ ਭਜਿਯੋ ਬਲਬੀਰ ਨਿਹਾਰਿ ਚਮੂੰ ਤਿਹ ਊਪਰ ਧਾਯੋ॥
ਮਾਨਹੁ ਹੇਰਿ ਬਡੇ ਸਰ ਕੋ ਗਜਰਾਜ ਕਵੀ ਗਨ ਰੌਦਨ ਆਯੋ॥ ੧੨੨੦॥

Baan chalaye ghane hari ko ikk lae sarr techhan aur chalayo.
Laagat sayaam giriyo rath mae ran chaad kae daruk suut parayo.
Dekh kae bhoop bhajiyo balbeer nihaar chamuun tehh upar dhaayo.
Maanoh her bade sarr ko gajraaj kavi gann rodan aayo. (1220)

ਆਵਤ ਦੇਖਿ ਹਲੀ ਅਰਿ ਕੋ ਸੁ ਧਵਾਇ ਕੈ ਸਯੰਦਨ ਸਾਮੁਹੇ ਆਯੋ।
ਤਾਨਿ ਲੀਯੋ ਧਨੁ ਕੋ ਕਰ ਮੈ ਸਰ ਕੋ ਧਰ ਕੈ ਅਰਿ ਓਰਿ ਚਲਾਯੋ।
ਸੋ ਅਮਿਟੇਸ ਜੂ ਨੈਨ ਨਿਹਾਰਿ ਸੁ ਆਵਤ ਬਾਨ ਸੁ ਕਾਟਿ ਗਿਰਾਯੋ।
ਆਇ ਭਿਰਿਯੋ ਬਲ ਸਿਉ ਤਬ ਹੀ ਅਪੁਨੇ ਜੀਯ ਮੈ ਅਤਿ ਕੋਪੁ ਬਢਾਯੋ॥ ੧੨੨੧॥

Aavat dekh hali arr ko su dhavaye kae sayndan saamuhe aayo.
Taan liyo dhan ko karr mae sarr ko dhar kae arr aur chalayo.
So amites ju naaen nihaar su aavat baan su kaat girayo.
Aaye bhiriyo bal siyo tab hi apne jiye mae att kop badahyo. (1221)

Swaiyya'

On seeing Sri Krishna coming towards him, the mighty Amit Singh became furious with rage. He wounded all the four horses of Krishna's chariot, and then shot an arrow at the chest of the charioteer. Then he shot an arrow at the body of Krishna which was visible to him with great fury. The poet siam has stated that Amit Singh shot the arrow at Krishna's body. (1219)

Then Amit Singh shot many arrows at Sri Krishna and then struck another pointed arrow. With the strike of the arrow Krishna fell down in his chariot, and the charioteer leaving the battle field, rushed (took) his chariot away at that time. On seeing Krishna fleeing, the king asked his army to launch an attack on him. It appeared as if the drunken elephant on seeing a grand tank, had come to destroy the lotus petal. (1220)

On perceiving the enemy advancing, Balram rushed his chariot towards him and stood in front of him. Taking his bow in hand, he struck an arrow on the enemy. Amit Singh saw the on coming arrows and cut them off with his arrows, and launched an attack on Balram with increased fury. (1221)

ਕਾਟਿ ਧੁਜਾ ਰਥੁ ਕਾਟਿ ਦਯੋ ਅਸਿ ਚਾਪ ਕੋ ਕਾਟਿ ਜੁਦਾ ਕਰਿ ਡਾਰਿਓ।
ਮੂਸਲ ਅਉ ਹਲ ਕਾਟਿ ਦਯੋ ਬਿਨੁ ਆਯੁਧ ਹੁਇ ਬਲਦੇਵ ਪਧਾਰਿਓ।
ਜਾਤ ਕਹਾ ਮੁਸਲੀ ਭਜਿ ਕੈ ਕਬਿ ਰਾਮ ਕਹੈ ਇਹ ਭਾਤਿ ਉਚਾਰਿਯੋ।
ਯੌ ਕਹਿ ਕੈ ਅਸਿ ਕੋ ਗਹਿ ਕੈ ਲਹਿ ਕੈ ਦਲ ਜਾਦਵ ਕੋ ਲਲਕਾਰਿਓ॥ ੧੨੨੨॥

Kaat dhuja rath kaat dayo ass chaap ko kaat juda karr daariyo.
Musal aayu hal kaat dayo bin aayudh huye baldev padhariyo.
Jaat kaha musli bhaj kae kabi raam kahae bhaat uchariyo.
Yo keh kae ass ko geh kae leh kae dal jaadav
ko lalkariyo. (1222)

ਜੋ ਇਹ ਸਾਮੁਹੇ ਆਇ ਭਿਰੈ ਭਟ ਤਾ ਹੀ ਸੰਘਾਰ ਕੈ ਭੂਮਿ ਗਿਰਾਵੈ।
ਕਾਨ ਪ੍ਰਮਾਨ ਲਉ ਤਾਨਿ ਕਮਾਨ ਘਲੇ ਸਰ ਸਤ੍ਰਨ ਕੇ ਤਨ ਲਾਵੈ।
ਸੋਊ ਬਚੇ ਤਿਹ ਤੇ ਬਲ ਬੀਰ ਜੋਊ ਭਜਿ ਆਪਨੇ ਪ੍ਰਾਨ ਬਚਾਵੈ।
ਅਉਰਨ ਕੀ ਸੁ ਕਹਾ ਗਨਤੀ ਜੁ ਬਡੇ ਭਟ ਜੀਵਤ ਜਾਨ ਨ ਪਾਵੈ॥ ੧੨੨੩॥

Jo ehh saamuhe aaye bhirae bhat taa hi sanghaar kae
bhoom giravae.
Kaan parmaan layu taan kamaan ghane sarr satran ke tann laavae.
Soyu bache tehh te bal beer joyu bhaj aapne praan bachave.
Aauranki su kaha ganti ju bade bhat jeevat jaan
na paavae. (1223)

ਮੂਸਲ ਅਉਰ ਲਏ ਮੁਸਲੀ ਚੜਿ ਸਮੁੰਦਨ ਪੈ ਬਹੁਰੋ ਫਿਰਿ ਧਾਯੋ।
ਆਵਤ ਹੀ ਬਲ ਕੈ ਨ੍ਰਿਪ ਸੋ ਚਤੁਰੰਗ ਪਕਾਰ ਕੋ ਜੁਧੁ ਮਚਾਯੋ।
ਅਉਰ ਜਿਤੇ ਭਟ ਠਾਢੇ ਹੁਤੇ ਰਿਸ ਕੈ ਮੁਖਿ ਤੇ ਇਹ ਭਾਤਿ ਸੁਨਾਯੋ।
ਜਾਨਿ ਨ ਦੇਹੁ ਅਰੇ ਅਰਿ ਕੋ ਸੁਨਿ ਕੈ ਹਰਿ ਕੇ ਦਲੁ ਕੋਪੁ ਬਢਾਯੋ॥ ੧੨੨੪॥

Musal aaur laye musli chadh sayndan pae bahuro phir dhaayo.
Aavat hi bal kae nirap so chaturang parkaar ko judh machayo.
Aaur jite bhat thaade hute riss kae mukh te ehh bhaat sunayo.
Jaan na dehu are arr ko sunn kae hari ke dal
kop badhayo. (1224)

He cut off his banner, chariot including his sword and bow into pieces. He cut his hoe and pestle also, and being without any weapons Balram ran away. The poet Ram has stated that Amit Singh said like this. "O Balram! Where are you running away? Having said like this he flashed his sword like the lightning and challenged the Yadava army. (1222)

Any warrior who dared to come in front of him, was killed and thrown on the ground. Stretching his bow up to the ears, he shot many arrows on the enemy. Only those soldiers were saved, who managed to flee and save their lives. What to talk of others, even the most powerful warrior could not go alive. (1223)

Balram took up another set of weapons (pestle) and rode on a chariot, thus coming on to the battle field again. Straightaway Balram engaged the king in the four pronged attack. He addressed all those warriors, who were standing close by with great fury. "O Men! Do not allow the enemy to run away. Hearing this Krishna also became more furious. (1224)

ਐਸੇ ਹਲਾਯੁਧ ਕੋਪਿ ਕਹਿਯੋ ਤਬ ਜਾਦਵ ਬੀਰ ਸਬੈ ਮਿਲਿ ਧਾਏ।
ਜੋ ਇਹ ਸਾਮੁਹੇ ਆਇ ਅਰੇ ਗ੍ਰਿਹ ਕੋ ਤੇਊ ਜੀਵਤ ਜਾਨਿ ਨ ਪਾਏ।
ਅਉਰ ਜਿਤੇ ਤਹ ਠਾਢੇ ਹੁਤੇ ਅਸਿ ਲੈ ਬਰਛੈ ਪਰਸੇ ਗਹਿ ਆਏ।
ਤੇਊ ਭਿਰੇ ਜੋਊ ਲਾਜ ਭਰੇ ਅਰਿ ਕੋ ਰ ਕੈ ਤਿਨ ਘਾਇ ਲਗਾਏ॥ ੧੨੨੫॥

Aaise halayudh kop kahiyo tab jaadav beer sabae mil dhaaye.
Jo ehh saamuhe aaye are greh ko toyu jeevat jaan na paaye.
Aaur jite tehh thaade hute ass lae barchae parse geh aaye.
Toyu bhire joyu laaj bhare arr ko bar kae tinn
ghaaye lagaye.(1225)

ਦੋਹਰਾ

ਅਮਿਟ ਸਿੰਘ ਅਤਿ ਕੋਪ ਹ੍ਵੈ ਅਮਿਤ ਚਲਾਏ ਬਾਨ।
ਹਰਿ ਸੈਨਾ ਤਮ ਜਿਉ ਭਜੀ ਸਰ ਮਾਨੋ ਕਰਿ ਭਾਨੁ॥ ੧੨੨੬॥

Dohra

Amitt singh att kop haav amitt chalaye baan.
Hari saena tam jiyo bhaji sar maano kari bhaan. (1226)

ਸਵੈਯਾ

ਜਾਤ ਭੇਜ ਜਦਵੀਰ ਪ੍ਰਿਤਨਾ ਰਨ ਮੈ ਮੁਸਲੀ ਇਹ ਭਾਤਿ ਪਚਾਰੇ।
ਛਤ੍ਰਨਿ ਕੇ ਕੁਲ ਮੈ ਉਪਜੇ ਕਿਹ ਭਾਤਿ ਪਰਾਵਤ ਹੋ ਬਲੁ ਹਾਰੇ।
ਆਯੁਧ ਛਾਡਤ ਹੋ ਕਰ ਤੇ ਡਰੁ ਮਾਨਿ ਘਨੋ ਬਿਨ ਹੀ ਅਰਿ ਮਾਰੇ।
ਤ੍ਰਾਸ ਕਰੋ ਨ ਕਛੂ ਰਨ ਮੈ ਜਬ ਲਉ ਤਨ ਮੈ ਥਿਰੁ ਪ੍ਰਾਨ ਹਮਾਰੇ॥ ੧੨੨੭॥

Swaiyya

Jaat bhaje jadbeer pirtna ran mae musli ehh bhaat pachare.
Chhatran ke kul mae upjae keh haat paravt ho bal haare.
Aayudh chaadat ho kar te darr maan ghano bin hi arr mare.
Traas karo na kacahhu ran mae jab layu tann mae thir
praan hmare. (1227)

When Balram said like this with full vigour, then the whole Yadava army launched a united attack. Whosoever came face to face with him, was not allowed to go back alive. All other warriors also came along with their swords, spears and axes. All those full of prestige, fought very fiercely and inflicted heavy losses on the enemy. (1225)

Couplet

Amit Singh shot many arrows and Krishna's army ran away like the darkness, as if Amit Singh's arrows were like the rays of the sun. (1226)

Swaiyya'

When the Yadava army was about to flee, Balram addressed his army thus. "Having been born in the Kashatriya elan, you are running away having lost courage. So long we are alive, we should not be afraid of anyone in the battle field." (1227)

ਦੋਹਰਾ

ਕੋਪ ਅਯੋਧਨ ਹੈ ਹਲੀ ਸੁਭਟਨਿ ਕਹਿਯੋ ਪਚਾਰਿ।
ਅਮਿਟ ਸਿੰਘ ਕੋ ਘੇਰ ਕੈ ਕਹਿਯੋ ਲੇਹੁ ਤੁਮ ਮਾਰ॥ ੧੨੨੮॥

Dohra

Kop aayudhan mae hali subhtan kahiyo pachaar.
Ammit singh ko gher kae kahiyo lehu tum maar. (1228)

ਕਬਿਯੋ ਬਾਚ

ਸਵੈਯਾ

ਆਇਸ ਪਾਇ ਤਬੈ ਮੁਸਲੀ ਚਹੂੰ ਓਰ ਚਮੂੰ ਲਲਕਾਰ ਪਰੀ।
ਅਤਿ ਕੋਪ ਭਰੀ ਅਪੁਨੇ ਮਨ ਮੈ ਅਮਿਟੇਸ ਕੇ ਸਾਮੁਹੇ ਆਇ ਅਰੀ।
ਬਹੁ ਜੁਧੁ ਅਯੋਧਨਬੀਚ ਭਯੋ ਕਬ ਸਯਾਮ ਕਹੈ ਨਹੀ ਨੈਕੁ ਡਰੀ।
ਨ੍ਰਿਪ ਬੀਰ ਸਰਾਸਨਿ ਲੈ ਕਰ ਬਾਨ ਘਨੀ ਪ੍ਰਿਤਨਾ ਬਿਨੁ ਪ੍ਰਾਨ ਕਰੀ॥ ੧੨੨੯॥

Kabiyo Baach

Swaiyya

Aais paaye tabae musli chhaun aor chhamun lalkaar pari.
Att kop bhari apne mann mae amites ke samuhe aaye ari.
Bahu judh ayodhan beech bhayo kab sayaam kahae nahi naek dari.
Nirap beer sarasan lae kar baan ghani pirtna bin
praan kari. (1229)

ਕਾਟਿ ਕਰੀ ਰਥ ਕਾਟਿ ਦਏ ਬਹੁ ਬੀਰ ਹਨੇ ਅਤਿ ਬਾਜ ਸੰਘਾਰੇ।
ਘਾਇਲ ਘੂਮਤ ਹੈ ਰਨ ਮੈ ਕਿਤਨੇ ਸਿਰ ਭੂਮਿ ਪਰੇ ਧਰ ਭਾਰੇ।
ਜੀਵਤ ਜੇ ਤੇਊ ਆਯੁਧ ਲੈ ਨ ਡਰੇ ਅਰਿ ਊਪਰਿ ਘਾਇ ਪ੍ਰਹਾਰੇ।
ਤਉ ਤਿਨ ਕੇ ਤਨ ਆਹਵ ਮੈ ਅਸਿ ਲੈ ਨ੍ਰਿਪ ਖੰਡਨ ਖੰਡ ਕੈ ਡਾਰੇ॥ ੧੨੩੦॥

Kaat kari rath kaat daye baho beer hane att baaj sanghare.
Ghayil ghumat hai rann mae kitne sir bhoom pare dhar bhaare.
Jeevat je teyo aayudh lae na dare arr upar ghaaye parhare.
Tayu tinn ke tann aahav mae ass lae nirap khandan
khand kae dare. (1230)

Couplet

With great fury, Balram challenged his warriors and said that Amit Singh should be encircled and killed. (1228)

The poet has stated

Swaiyya'

On getting such orders from Balram, the whole Yadava army rushed towards Amit Singh's army with shouts of victory and with great wrathfulness stood against Amit Singh facing him. The poet siam has stated that there was fierce fighting in the battlefield, and the Yadava army was fearless. But the powerful king killed most of the enemy by taking up his bow and arrows. (1229)

He killed elephants, cutting off the chariots, and killed many warriors as well including innumerable horses. The wounded were roaming around the battle field, with many heads and heavy trunks scattered on the ground. It anyone was alive he would attack the enemy. Then the king, taking up his sword, cut them into pieces. (1230)

ਜੁਧ ਬਿਖੈ ਅਤਿ ਤੀਰ ਲਗੇ ਬਹੁ ਬਹੁ ਬੀਰਨ ਕੋ ਤਨ ਸ੍ਰੋਣਤ ਭੀਨੇ।
ਕਾਇਰ ਭਾਜ ਗਏ ਰਨ ਤੇ ਅਤਿ ਹੀ ਡਰ ਸਿਉ ਜਿਹ ਗਾਤ ਪਸੀਨੇ।
ਭੂਤ ਪਿਸਾਚ ਕਰੈ ਕਿਲਕਾਰ ਫਿਰੈ ਰਨ ਜੋਗਿਨ ਖਪਰ ਲੀਨੇ।
ਆਨਿ ਫਿਰਿਓ ਤਹ ਸ੍ਰੀ ਤ੍ਰਿਪੁਰਾਰਿ ਸੁ ਆਧੋਈ ਅੰਗ ਸਿਵਾ ਤਨ ਕੀਨੇ॥ ੧੨੩੧॥

Judh bikhae att teer lage bao beeran ko tann sronat bhine.
Kaaiyar bhaaj gaye rann te att hi darr siyo jeh gaat pasine.
Bhoot pisaach karae kilkaar phirae rann jogin khapar line.
Aann phiriyo tehh sri tripuraar su aadhoyai aang siva tann kine. (1231)

ਦੋਹਰਾ

ਮੂਰਛਾ ਤੇ ਪਾਛੇ ਘਰੀ ਤੀਨਿ ਭਏ ਹਰਿ ਚੇਤ।
ਦਾਰੁਕ ਸੋ ਕਹਿਓ ਹਾਕਿ ਰਥੁ ਪੁਨਿ ਆਏ ਜਹ ਖੇਤੁ॥ ੧੨੩੨॥

Dohra

Muurachh te pachhe ghari tinn bhaye hari chet.
Daaruk so kahiyo haak rath pun aaye jeh khet. (1232)

ਸਵੈਯਾ

ਜਾਨੋ ਸਹਾਇ ਭਯੋ ਹਰਿ ਕੋ ਬਹੁਰੋ ਜਦੁ ਬੰਸਨਿ ਕੋਪ ਜਗਿਯੋ।
ਅਮਿਟੇਸ ਸੋ ਧਾਇ ਅਰੇ ਰਨ ਮੈ ਤਿਹ ਜੋਧਨ ਸੋ ਨਹੀਂ ਏਕ ਭਗਿਯੋ।
ਗਹਿ ਬਾਨ ਕਮਾਨ ਕ੍ਰਿਪਾਨ ਗਦਾ ਅਤਿ ਹੀ ਦਲੁ ਆਹਵ ਕੋ ਉਮਗਿਯੋ।
ਬਹੁ ਸ੍ਯੋਨ ਪਗੇ ਰੰਗਿ ਸਯਾਮ ਜਗੇ ਮਨੋ ਆਗਿ ਲਗੇ ਗਨ ਸਾਲ ਦਗਿਯੋ॥ ੧੨੩੩॥

Swaiyya

Jaano sahaye bhayo hari ko bahuro jadd bansan kop jagiyo.
Amites so dhaaye are rann mae tehh jodhan so nahi ek bhagiyo.
Geh baan kamaan kirpaan gadaa att hi dal aahav ko umgiyo.
Baho sarun page rang sayaam jage mano aag lage gan saal dagiyo. (1233)

In the battle many arrows were shot and many warriors' bodies were soaked in blood. The weakling and cowards had fled away from the battle field and their bodies were perspiring out of fear. The ghost and evil spirits were making merry while the evil spirits were roaming with bowls (of blood). Then Shiva was seen roaming there, who had parbati's body incorprated in half of his body. (1231)

Couplet

After about three pehars (9 hours) Krishna had regained consciousness, and told his charioteer. "Please move your chariot" and he reached the battle field. (1232)

Swaiyya

When they realized that Sri Krishna had come to their support, the Yadavas became furious with rage. Then they confronted Amit Singh in the battle field and not even a single solider was afraid of him, or ran away. With bows and arrows, swords, maces etc the whole army became very keen to fight in the battle. Soaked in blood, the dark coloured bodies were shining as if the (battery) stock of guunpowder was set ablaze with a fire. (1233)

ਬਿਬਿਧਾਯੁਧ ਲੈ ਪੁਨਿ ਜੁਧੁ ਅਤਿ ਹੀ ਮਨ ਮੈ ਭਟ ਕੋਪ ਭਰੇ।
ਮੁਖ ਤੇ ਕਹਿ ਮਾਰੁ ਹੀ ਮਾਰ ਪਰੇ ਲਖਿ ਕੈ ਰਨ ਕਉ ਨਹੀ ਨੈਕੁ ਡਰੇ।
ਪੁਨਿ ਯਾ ਬਿਧਿ ਸਿਉ ਕਬਿ ਰਾਮੁ ਕਹੈ ਜਦੁਬੀਰ ਘਨੇ ਅਰਿ ਸਾਥ ਅਰੇ।
ਰਿਸਿ ਭੂਪ ਤਬੈ ਬਲ ਕੈ ਅਸਿ ਲੈ ਰਿਪੁ ਕੇ ਤਨ ਦੈ ਕਰਿ ਚਾਰ ਕਰੇ।। ੧੨੩੪।।

Bibidhayudh lae pun judh kiyo att hi mann mae bhat kop bhare.
Mukh te kahi maar hi maar pare lakh kae rann kayu nahi naek dare.
Pun yaa bidh siyo kabi raam kahae jadubeer ghane arr saath are.
Riss bhoop tabae bal kae ass lae rip ke tann daav kari chaar kare. (1234)

ਐਸੀ ਨਿਹਾਰਿ ਕੇ ਮਾਰਿ ਮਚੀ ਜੋਊ ਜੀਵਤ ਥੇ ਤਜਿ ਜੁਧੁ ਪਰਾਨੇ।
ਸਯਾਮ ਭਨੇ ਅਮਿਟੇਸ ਕੇ ਸਾਮੁਹੇ ਆਹਵ ਮੈ ਕੋਊ ਨ ਠਹਿਰਾਨੇ।
ਜੇ ਬਰ ਬੀਰ ਕਹਾਵਤ ਹੈ ਬਹੁ ਬਾਰ ਭਿਰੇ ਰਨਿ ਬਾਧਿਤ ਬਾਨੇ।
ਸੋ ਇਹ ਭਾਤਿ ਚਲੇ ਭਜਿ ਕੈ ਜਿਮ ਪਉਨ ਬਹੇ ਦ੍ਰੁਮ ਪਾਤ ਉਡਾਨੇ।। ੧੨੩੫।।

Aaisi nihaar kae maar machi joyu jeevat the taj judh parane.
Sayaam bhane amites ke saamuhe aahav mae kayu na thehraane.
Je bar beer kahavat hae baho baar bhire rann baadhit bane.
So ehh bhaat chale bhaj kae jim paun bahe daram paat udaane. (1235)

ਕੇਤੇ ਰਹੇ ਰਨ ਮੈ ਰੁਪ ਕੈ ਕਿਤਨੇ ਭਜਿ ਸਯਾਮ ਕੇ ਤੀਰ ਪੁਕਾਰੇ।
ਬੀਰ ਘਨੇ ਨਹੀ ਜਾਤ ਗਨੇ ਅਮਿਟੇਸਿ ਬਲੀ ਰਿਸ ਸਾਥਿ ਸੰਘਾਰੇ।
ਬਾਜ ਮਰੇ ਗਜ ਰਾਜ ਪਰੇ ਸੁ ਕਹੂੰ ਰਥ ਕਾਟਿ ਕੈ ਭੂ ਪਰਿ ਡਾਰੇ।
ਆਵਤ ਕਾ ਤੁਮਰੇ ਮਨ ਮੈ ਕਰਤਾ ਹਰਤਾ ਪ੍ਰਤਿਪਾਲਨ ਹਾਰੇ।। ੧੨੩੬।।

Kete rahe rann mae roop kae kitne nhaaj sayaam ke teer pukaare.
Beer ghane nahi jaat gane amites bali riss saath sanghaare.
Baaj mare gaj raaj pare su kahuun rath kaat kae bhoo pari dare.
Aavat ka tumre mann mae karta harta pratipaalan hare. (1236)

ਦੋਹਰਾ

ਰਨ ਆਤੁਰ ਹ੍ਵੈ ਸੁਭਟ ਜੋ ਹਰਿ ਸੋ ਬਿਨਤੀ ਕੀਨ।
ਤਬ ਤਿਨ ਕੋ ਬ੍ਰਿਜਰਾਜ ਜੂ ਇਹ ਬਿਧਿ ਉਤਰ ਦੀਨ।। ੧੨੩੭।।

Dohra

Rann aatur haav subhat jo hari so binti keen.
Tab tinn ko brijraajjuu eh bidh utar deen. (1237)

With great rage at heart and many weapons the battle was raging again. They were yelling "Kill them, Kill them," and seeing the frightening scene they were not scared. The poet Ram has stated. Many Yadava warriors then stood firmly against the enemy but the king Amit Singh was furious and taking his sword he cut many enemy soldiers into two or four pieces with great strength. (1234)

All these soldiers, who were left alive, seeing this sort of killing, fled away from the battlefield. The poet siam has stated that no one could face Amit Singh's onslaughts in the battle field. The most powerful men who used to call themselves brave and had fought wearing various arms many a time in the battle field ran away from there just as a gust of wind flies away from the leaves of a tree. (1235)

Many of the Yadava troops were still standing fast in the the battle field while many others had run away from there and then going to Krishna, cried like this. Many warriors, who are countless, had been killed by the mighty king Amit Singh. The horses were lying dead, while elephants had fallen and the chariots, being cut off, were lying in the field. "O Lord-Sustainer and Killer! What is in your mind, having seen the destruction of your army?" (1236)

Couplet

The warriors, who came to Sri Krishna, were distressed and said, (requested him), then Krishna replied to them like this. (1237)

ਕਾਨ੍ਹ ਜੂ ਬਾਚ

ਸਵੈਯਾ

ਨਿਧਿ ਬਾਰਿ ਬਿਖੈ ਅਤਿ ਹੀ ਹਠ ਕੈ ਬਹੁ ਮਾਸ ਰਹਿਯੋ ਤਪੁ ਜਾਪੁ ਕੀਓ।
ਬਹੁਰੋ ਤਜਿ ਕੈ ਪਿਤ ਮਾਤ ਸੁ ਭ੍ਰਾਤ ਅਵਾਸ ਤਜਿਯੋ ਬਨਬਾਸ ਲੀਓ।
ਸਿਵ ਰੀਝਿ ਤਪੋਧਨ ਮੈ ਇਹ ਕੋ ਕਹਿਯੋ ਮਾਗ ਮਹਾ ਬਰੁ ਤੋਹਿ ਦੀਓ।
ਮੁਹਿ ਸਾਮੁਹੇ ਕੋਊ ਨ ਸਤ੍ ਰਹੈ ਬਰੁ ਦੇਹੁ ਇਹੈ ਮੁਖਿ ਮਾਗ ਲੀਓ॥ ੧੨੩੮॥

Kaan Juu Baach

Swaiyya

Nidh baar bikhae att hi hath kae baho maas rahiyo tap jaap kiyo.
Bahuro tajj kae pitt maat su bhraat avaas tajiyo banbaas liyo.
Siv reejh tapodhan mae eh ko kahiyo maag maha baru tohe diyo.
Mohe saamuhe kayo na satar rahae baru deho mukh maag liyo. (1238)

ਸੇਸ ਸੁਰੇਸ ਗਣੇਸ ਨਿਸੇਸ ਦਿਨੇਸ ਹੂੰ ਤੇ ਨਹੀ ਜਾਇ ਸੰਘਾਰਿਓ।
ਸੋ ਬਰ ਪਾਇ ਮਹਾਸਿਵ ਤੇ ਅਰਿ ਬ੍ਰਿੰਦ ਨਰਿੰਦ ਇਹੀ ਰਨਿ ਮਾਰਿਓ।
ਸੂਰਨ ਸੋ ਬਲਬੀਰ ਤਬੈ ਅਪੁਨੈ ਮੁਖਿ ਤੇ ਇਹ ਭਾਤਿ ਉਚਾਰਿਓ।
ਹਉ ਤਿਹ ਸੰਗਰ ਕੇ ਸਮੁਹੇ ਮ੍ਰਿਤ ਕੀ ਬਿਧਿ ਪੂਛਿ ਇਹੀ ਜੀਯ ਧਾਰਿਓ॥ ੧੨੩੯॥

Ses sures ganes nises didnes huun te nahi jaaye sanghariyo.
So bar paaye mahasiv te arr brind narind ihi rann maariyo.
Suuran so balbeer tabae apnea mukh te ehh bhaat uchariyo.
Hayo tehh sangar ke saamuhe mrit ki bidh pooch ihi jiye dhaariyo. (1239)

ਦੋਹਰਾ

ਜਬ ਹਰਿ ਜੂ ਐਸੇ ਕਹਿਯੋ ਤਬ ਮੁਸਲੀ ਸੁਨਿ ਪਾਇ।
ਇਹ ਕੋ ਅਬ ਹੀ ਹਉ ਹਨੋ ਬੋਲਿਯੋ ਬਚਨੁ ਰਿਸਾਇ॥ ੧੨੪੦॥

Dohra

Jab hari juu aaiase kahiyo tab musli sunn paaye.
Ehh ko ab hi hayo hano boliyo bachan.risaye. (1240)

Kahna replied like this -

Swaiyya'

This king, had worshipped the Lord, standing in the ocean waters for many months and had meditated on the Lord, doing penance, and then forsaking his mother, father and brother had gone to the forests for meditation, taking exile. Being pleased with his worship, "Shiva had asked him to seek his blessings and demand any benediction from him. as he wanted to give him a great gift (benediction)." Then the king had asked Shiva for this blessing that in the battle field no enemy should be able to withstand his onslaughts. (1238)

"Moreover you will not get killed by anybody including Sheshnag, Indra, Ganesh, the moon and the sun. Thus having been blessed like this by Shiva, he had killed many warrior kings in the battle field. Then Krishna told his troops that he had decided in his mind to ask him how he wished to be killed. (1239)

Couplet

When Sri Krishna had told his troops like this, then Balram had heard all this. Getting enraged and furious, he said that he would kill him right now. (1240)

ਸਵੈਯਾ

ਕੋਪ ਹਲੀ ਜਦੁਬੀਰ ਹੀ ਸੋ ਇਹ ਭਾਤਿ ਕਹਿਯੋ ਕਹੋ ਜਾਇ ਸੰਘਾਰੋ।
ਜਉ ਸਿਵ ਆਇ ਸਹਾਇ ਕਰੈ ਸਿਵ ਕੋ ਰਨ ਮੈ ਤਿਹ ਸੰਗ ਪ੍ਰਹਾਰੋ।
ਸਾਚ ਕਹੋ ਪ੍ਰਭ ਜੂ ਤੁਮ ਸੋ ਹਨਿ ਹੋ ਅਮਿਟੇਸ ਨਹੀ ਬਲ ਹਾਰੋ।
ਪਉਨ ਸਰੂਪ ਸਹਾਇ ਕਰੋ ਤੁਮ ਪਾਵਕ ਹੁਇ ਰਿਪੁ ਕਾਨਨ ਜਾਰੋ॥ ੧੨੪੧॥

Swaiyya

Kop hali jadubeer hi so eh bhaat kahiyo kaho jaaye sanghaaro.
Jayo siv aaye sahaaye karae siv ko rann mae tehh sang parhaaro.
Saach kaho prabh juu tum so hani ho amites nahi bal haaro.
Pauun saroop sahaye karo tum paavak huye rip
kaanan jaaro. (1241)

ਕ੍ਰਿਸਨ ਬਾਚ ਮੁਸਲੀ ਸੋ

ਦੋਹਰਾ

ਤੁਮ ਸੋ ਤਿਨਿ ਜਬ ਜੁਧ ਕੀਆ ਕਿਉ ਨ ਲਰੇ ਪਗ ਰੋਪਿ।
ਅਬ ਹਮ ਆਗੇ ਗਰਬ ਕੋ ਬਚਨ ਉਚਾਰਤ ਕੋਪਿ॥ ੧੨੪੨॥

Krisan Baach Musli So

Dohra

Tum so tinn jab judh kiya kiyo na lare pag ropp.
Ab ham aage garab ko bachan uchaarat kop. (1242)

ਸਵੈਯਾ

ਜਾਦਵ ਭਾਜਿ ਗਏ ਸਿਗਰੇ ਤੁਮ ਬੋਲਤ ਹੋ ਅਹੰਕਾਰਨਿ ਜਿਉ।
ਅਬ ਆਜ ਹਨੋ ਅਰਿ ਕੋ ਰਨ ਮੈ ਕਸ ਭਾਖਤ ਹੋ ਮਤਵਾਰਿਨ ਜਿਉ।
ਤਿਹ ਕੋ ਬਡਵਾਨਲ ਕੇ ਪਰਸੇ ਜਰ ਜੈਹੋ ਤਬੈ ਤ੍ਰਿਨ ਭਾਰਨ ਜਿਉ।
ਜਦੁਬੀਰ ਕਹਿਯੋ ਵਹੁ ਕੇਹਰਿ ਹੈ ਤਿਹ ਤੇ ਭਜਿ ਹੋ ਬਲਿ ਬਾਰੁਨ ਜਿਉ॥ ੧੨੪੩॥

Jaadav bhaaj gaye sigre tum bolat ho ahankaaran jiyo.
Ab aaj hano arr ko rann mae kas bhaakat ho matvaran jiyo.
Tehh ko badvaanal ke parse jar jaeho tabae trinn bhaaran jiyo.
Jadubeer kahiyo vaho kehar hae tehh te bhaj ho bali
barun jiyo. (1243)

Swaiyya'

Balram, getting furious with rage, had told Sri Krishna like this. "If you like and say so I will kill him right now. If ever Shiva came forward to help him then I would kill Shiva also." "O Sri Krishna! I am telling you the truth that I will not lose courage and kill Amit Singh with courage. You should help me in the form of wind then I will burn him like the jungle (fire) in the form of fire." (1241)

Then Krishna told Balram like this -

Couplet

When Amit Singh had fought against you earlier then why did you not fight with stead-fastness, now you are talking with pride and ego?" (1242)

Swaiyya'

All the Yadav warriors had run away, but you are talking alone with pride and ego. I will kill the enemy today, so why are you saying such things like mad dedicated people? You will all burn away like the stack of leaves in a jungle fire in no time. Sri Krishna then told him, "he is like a lion and you will run away like a powerful elephant." (1243)

ਦੋਹਰਾ

ਬ੍ਰਿਜ ਭੂਖਨ ਬਲਭਦ੍ ਸੋ ਇਹ ਬਿਧਿ ਕਹੀ ਸੁਨਾਇ।
ਹਰੈ ਬੋਲਿ ਬਲਿ ਯੌ ਕਹਿਯੋ ਕਰੋ ਜੁ ਪ੍ਰਭਹਿ ਸੁਹਾਇ॥ ੧੨੪੪॥

Dohra

Brij bhookhan balbhadar so ehh bidh kahi sunaaye.
Harae bol bal yo kahiyo karo ju prabheh suhaye. (1244)

ਸਵੈਯਾ

ਯੌ ਬਲਿ ਸਿਉ ਕਹਿਯੋ ਰੋਸ ਬਢਾਇ ਚਲਿਯੋ ਹਰਿ ਜੂ ਹਥਿਯਾਰ ਸੰਭਾਰੇ।
ਕਾਇਰ ਜਾਤ ਕਹਾ ਥਿਰੁ ਹੋਹੁ ਸੁ ਕੇਹਰਿ ਜਯੋ ਹਰਿ ਜੂ ਭਭਕਾਰੇ।
ਬਾਨ ਅਨੇਕ ਹਨੇ ਉਨ ਹੂੰ ਹਰਿ ਕੋਪਿ ਹੁਇ ਬਾਨ ਸੋ ਬਾਨ ਨਿਵਾਰੇ।
ਅਪੁਨੇ ਪਾਨਿ ਲਯੋ ਧਨੁ ਤਾਨਿ ਘਨੇ ਸਰ ਲੈ ਅਰਿ ਊਪਰਿ ਡਾਰੇ॥ ੧੨੪੫॥

Swaiyya

Yo bali siyo kahiyo ross badaye chaliyo hari juu
hathiyaar sanbhaare.
Kaaiyr jaat kaha thir hohu su kehar jayo hari ju bhbhkaare.
Baan anek hane unn huun hari kop huye baan so baan nivaare.
Apane paan layo dhan taan ghane sarr lae arr
upar daare. (1245)

ਦੋਹਰਾ

ਬਾਨ ਅਨੇਕ ਚਲਾਇ ਕੈ ਪੁਨਿ ਬੋਲੇ ਹਰਿ ਦੇਵ।
ਅਮਿਟ ਸਿੰਘ ਮਿਟ ਜਾਇਗੋ ਝੂਠੋ ਤੁਯ ਅਹੰਮੇਵ॥ ੧੨੪੬॥

Dohra

Baan anek chalaye kae pun bole hari dev.
Amitt singh mitt jaaiygo jhutho tuye ahanmev. (1246)

Couplet

When Krishna had talked to Balram like this, Bàlram said quietly that he will do as it suits him (the Lord). (1244)

Swaiyya'

Having talked to Balram like this, Krishna himself, taking up his arms, and getting enraged proceeded further and roaming like a lion, said, "Why are you running away like a coward. Stay put there?" That king Amit Singh had shot many arrows and Krishna with his own arrows shot tham down (on the ground). Then Sri Krishna, taking his bow stretched it to maximum in his hand and shot many arrows at the enemy. (1245)

Couplet

After shooting many arrows, Sri Krishna said, "O Amit Singh! You will be destroyed as your pride is false." (1246)

ਸਵੈਯਾ

ਹਉ ਜਬ ਜੁਧ ਕੇ ਕਾਜ ਚਲਿਓ ਤੁ ਅਕਾਲ ਕਹਿਯੋ ਹਰਿ ਜੂ ਹਮ ਸਉ।
ਤਿਹ ਕੋ ਕਹਿਯੋ ਕਾਨਿ ਕੀਯੋ ਤਬ ਮੈ ਤੁਅ ਹੋਰਿ ਕੈ ਆਯੋ ਹਉ ਅਪਨੀ ਗਉ।
ਤਿਹ ਤੇ ਨ੍ਰਿਪ ਬੀਰ ਕਹਿਯੋ ਸੁਨਿ ਕੈ ਤਜਿ ਸੰਕ ਭਿਰੇ ਦੋਊ ਆਹਵ ਮਉ।
ਧੂਅ ਲੋਕ ਟਰੈ ਗਿਰਿ ਮੇਰੁ ਹਲੈ ਸੁ ਤਉ ਤੁਮ ਤੋ ਟਰਿਹੋ ਨਹੀ ਹਉ॥ ੧੨੪੭॥

Swaiyya

Hayu jab judh ke kaaj chaliyo tu akaal kahiyo hari juu ham sayu.
Tehh ko kahiyo kaan kiyo tab mae tuye her kae aayo hayu apni gayu.
Tehh te nirap beer kahiyo sunn kae tajj sank bhire doyu aahav gayo.
Dhuye lok tarae gir meru halae su tayu tum to tariho nahi hayu. (1247)

ਕਾਨ੍ਹ ਜੂ ਬਾਚ

ਦੋਹਰਾ

ਕਹਿਯੋ ਕ੍ਰਿਸਨ ਤੁਹਿ ਮਾਰਿਹੋ ਤੂੰ ਕਰਿ ਕੋਪਿ ਉਪਾਇ।
ਅਮਿਟ ਸਿੰਘ ਬੋਲਿਓ ਤਬਹਿ ਅਤਿ ਹੀ ਕੋਪੁ ਬਢਾਇ॥ ੧੨੪੮॥

Kaan Ju Baach

Dohra

Kahiyo krisan tuhe maariho tuun kari koti upaaye.
Amitt singh boliyo tabeh att hi kop badaye. (1248)

ਅਮਿਟ ਸਿੰਘ ਬਾਚ

ਸਵੈਯਾ

ਹਉ ਨ ਬਕੀ ਬਕ ਨਹੀ ਬ੍ਰਿਖਭਾਸੁਰ ਸੋ ਛਲ ਸਾਥਿ ਸੰਘਾਰਿਓ।
ਕੇਸੀ ਨ ਹਉ ਗਜ ਧੇਨੁਕ ਨਾਹਿ ਹਉ ਤ੍ਰਿਨਾਂਵ੍ਰਤ ਸਿਲਾ ਪਰਿ ਡਾਰਿਓ।
ਹਉ ਨ ਅਘਾਸੁਰ ਮੁਸਟ ਚੰਡੂਰ ਸੁ ਕੰਸ ਨਹੀ ਗਹਿ ਕੇਸ ਪਛਾਰਿਓ।
ਭ੍ਰਾਤ ਬਲੀ ਤੁਅ ਨਾਮ ਪਰਿਓ ਕਹੋ ਕਉਨ ਬਲੀ ਬਲੁ ਸੋ ਤੁਮ ਮਾਰਿਓ॥ ੧੨੪੯॥

Amitt Singh Baach

Swaiyya

Hayu na baki bak neech nahi brikhbhasur so chhal saath sanghariyo.
Kesi na hayu gaj dhenuk naahe hayu trinavrat sila parr daariyo.
Hayu na aghasur musat chandur su kans nahigeh kes pachhariyo.
Bhraat bali tuye naam pariyo kaho kaun bali ball so tum maariyo. (1249)

Swaiyya'

Amit Singht then replied, "O Krishna! When I had started for the battle field, the Lord (Akal) had told me and I had kept this in my own selfishness." Then the mighty king said, "On hearing my words leaving all reservations, let us start (resume) the battle in the battle field." Even if the Dhruv (Pole-Star) shifts from its position or the mountains were to give way, even then I will not falter (deter) from fighting against you." (1247)

Then Kahna said -

Couplet

Krishna said, "I will surely kill you, even if you were to make millions of preparations (arrangement), then Amit Singh spoke in very terse words furiously. (1248)

Amit Singh said -

Swaiyya'

"Neither I am a (which) Baki (Pootna) nor a crane in water (Bakasur) nor a demon like Bikhbhasur, whom you had killed with deceit. 'Neither I am like kaisi (demon) nor the elephant or the demon Dhainik nor a Trinavart, whom you had splashed on a stone. Neither I am like Aghasur, Chandoor or Musat and nor a Kansa whom you had held from his hair and thrown him on the ground. "Balram's brother", is the name given to you (mighty brother), tell me which mighty warrior you had killed through your strength." (1249)

ਕਾ ਚਤੁਰਾਨਨ ਮੈ ਬਲੁ ਹੈ ਜੋਊ ਆਹਵ ਮੈ ਹਮ ਸੋ ਰਿਸ ਕੈ ਹੈ।
ਕਉਨ ਖਗੇਸ ਗਨੇਸ ਦਿਨੇਸ ਨਿਸੇਸ ਨਿਹਾਰਿ ਕੈ ਮੋਨ ਭਜੈ ਹੈ।
ਸੇਸ ਜਲੇਸ ਸੁਰੇਸ ਧਨੇਸ ਜੂ ਜਉ ਅਰਿ ਹੈ ਤਉ ਮੋਹ ਨ ਛੈ ਹੈ।
ਭਾਜਤ ਦੇਵ ਬਿਲੋਕ ਕੈ ਮੋ ਕਉ ਤੂ ਲੂਰਿਕਾ ਲਰਿ ਕਾ ਫਲੁ ਲੈ ਹੈ॥ ੧੨੫੦॥

Kaa chaturaanan mae bal hae joyu aahav mae ham
so riss kae hai.
Kauun khages ganes dines nises nihaar kae monn bhajae hai.
Ses jales sures dhanes ju jayu arr hai tayu moh na chae hai.
Bhaajat dev bilok kae mae kayu tuu larika lari ka phall
lae hai. (1250)

ਦੋਹਰਾ

ਖੋਵਤ ਹੈ ਜੀਉ ਕਿਹ ਨਮਿਤ ਤਜਿ ਰਨਿ ਸਯਾਮ ਪਧਾਰੁ।
ਮਾਰਤ ਹੋ ਰਨਿ ਆਜ ਤੁਹਿ ਅਪਨੇ ਬਲਹਿ ਸੰਭਾਰ॥ ੧੨੫੧॥

Dohra

Khovat hae jiyo namit taji rann bhoom padhaar.
Maarat ho rann aaj tuhe apne baleh sanbhaar. (1251)

ਕਾਨ੍ਹ ਜੂ ਬਾਚ

ਦੋਹਰਾ

ਅਮਿਟ ਸਿੰਘ ਕੇ ਬਚਨ ਸੁਨਿ ਬੋਲਿਯੋ ਹਰਿ ਕਰਿ ਕੋਪ।
ਅਬ ਅਕਾਰ ਤੁਅ ਲੋਪ ਕਰਿ ਅਮਿਟ ਸਿੰਘ ਬਿਨੁ ਓਪ॥ ੧੨੫੨॥

Kaan Ju Baach

Swaiyya

Amitt singh ko bachan sunn boliyo hari kari kop.
Ab akaar tuye lop kari amitt singh bin opp. (1252)

"What is the strength of Brahma, who would give me a fight in the battle field, with increased fury?" Even Garuda, Ganesh, sun and the moon (gods) will keep quiet on seeing me. Sheshnag, Varuna, Indra, Kuber etc. (gods) who had opposed me but could not destroy me. All of them had fled away from the battle field on the very sight of mine, Then a boy like you would try to fight with me. What will you gain by this effort?" (1250)

Couplet

O Krishna! Why do you want to lose your life? You want to lose your life? You should better run away from the battle field. I will definitely kill you in the battle-field. Now try to be bold to save yourself. (1251)

The Kahna said -

Couplet

Then, hearing these words of Amit Singh, Krishna replied, with great fury and wrathfulness. Now I would remove the letter "A" from your name, so that Amit Singh will lose all his praise (value)! (1252)

ਸਵੈਯਾ

ਜੁਧੁ ਕਰਿਯੋ ਹਰਿ ਜੂ ਜੁਗ ਜਾਮ ਤਬੈ ਰਿਪੁ ਰੀਝ ਕੈ ਐਸੇ ਪੁਕਾਰਿਓ।
ਬਾਲਕ ਹੋ ਅਰੁ ਜੁਧ ਪ੍ਰਬੀਨ ਹੋ ਮਾਗੁ ਕਛੂ ਮੁਖਿ ਜੋ ਜੀਯ ਧਾਰਿਓ।
ਆਪੁਨੀ ਪਾਤ ਕੀ ਘਾਤ ਕੀ ਬਾਤ ਕਉ ਦੇਹੁ ਬਤਾਇ ਉਚਾਰਿਓ।
ਸਾਮੁਹੇ ਮੋਹਿ ਨ ਕੋਊ ਹਨੈ ਅਸਿ ਲੈ ਤਬ ਕਾਨ੍ਹ ਪਛਾਵਰਿ ਝਾਰਿਓ॥ ੧੨੫੩॥

Swaiyya

Judh kariyo hari ju jug jam tabae rip reejh kae aaise pukariyo.
Baalak ho arr judh parbeen ho maag kachhu mukh jo jiye dhaariyo.
Aapni paat ki ghaat ki baat kayu deho bataye muraar uchariyo.
Saamuhe mohe na kayu hanae ass lae tab kaan pachhavar jhaariyo. (1253)

ਸੀਸ ਕਟਿਓ ਨ ਹਟਿਓ ਤਿਹ ਠਉਰ ਤੇ ਦਉਰ ਕੈ ਆਗੈ ਹੀ ਕੋ ਪਗੁ ਧਾਰਿਓ।
ਕੁੰਚਰ ਏਕ ਹੁਤੇ ਦਲ ਮੈ ਤਿਹ ਧਾਇ ਕੈ ਜਾਇ ਕੈ ਘਾਇ ਪ੍ਰਹਾਰਿਓ।
ਮਾਰਿ ਕਰੀ ਹਨਿ ਬੀਰ ਚਲਿਓ ਅਸਿ ਲੈ ਕਰਿ ਸ੍ਰੀ ਹਰਿ ਓਰਿ ਪਧਾਰਿਓ।
ਭੂਮਿ ਗਿਰਿਓ ਸਿਰੁ ਸ੍ਰੀ ਸਿਵ ਲੈ ਗੁਹਿ ਮੁੰਡ ਕੀ ਮਾਲ ਕੋ ਮੇਰੁ ਸਵਾਰਿਓ॥ ੧੨੫੪॥

Sees katiyo na hatiyo tehh thor te dayor kae aage hi ko pag dhaariyo.
Kunchar ek hute dal mae tehh dhaaye kae jaaye kae ghaaye parhaariyo.
Maar kari hani beer chaliyo ass lae kari sri hari orr padhariyo.
Bhoom giriyo sir sri siv lae guhe mund ki maal ko meru savariyo. (1254)

ਦੋਹਰਾ

ਅਮਿਟ ਸਿੰਘ ਅਤਿ ਹੀ ਬਲੀ ਬਹੁਤੁ ਕਰਿਓ ਸੰਗ੍ਰਾਮ।
ਨਿਕਸਿ ਜੋਤਿ ਹ੍ਰਿ ਸੌ ਮਿਲੀ ਜਿਉ ਨਿਸ ਕੋ ਕਰਿ ਭਾਨੁ॥ ੧੨੫੫॥

Dohra

Amitt singh att hi bali bahut kariyo sangraam.
Nikas joi hari soo mili jiyo niss ko kari bhaan. (1255)

Swaiyya'

Krishna fough for three hours then the enemy said with great appreciation, "Though you are a child, you are adept in the art of fighting. Whatever you have in mind, you can ask from me?" Sri Krishna said, "You tell me the mode of your death (killing you)." He replied, "No one could kill me by facing me directly", then krishna attaked him from behind. (1253)

Amit Singh had lost his head (being cut off) but he did not budge from his position, but rushed forward only. There was an elephant in the army, and he attacked it with his trunk (Amit Singh) After killing the elephant, the warrior (Amit Singh) proceeded further and with sword in hand advanced towards Krishna. His head fell down on the ground, then Shiva took it up and put it in his necklace of Skulls, keeping it at the top (or topmost bead). (1254)

Couplet

Amit Singh was a great and mighty warrior, who fought bravely for quite sometime. His soul got mingled with that of Sri Krishna, just as the rays of the sun get mingled with the sun at night. (1255)

ਸਵੈਯਾ

ਅਉਰ ਜਿਤੀ ਪ੍ਰਿਤਨਾ ਅਰਿ ਕੀ ਤਿਨ ਹੂੰ ਜਦੁਬੀਰ ਸੋ ਜੁਧੁ ਕੀਆ।
ਬਿਨੁ ਭੂਪਤਿ ਆਨਿ ਅਰੇ ਨ ਡਰੇ ਰਿਸ ਕੋ ਕਰਿ ਕੈ ਅਤਿ ਗਾਢੋ ਹੀਆ।
ਮਿਲ ਧਾਇ ਪਰੇ ਹਰਿ ਪੈ ਭਟ ਯੌ ਕਵਿ ਤਾ ਛਬਿ ਕੋ ਜਸੁ ਮਾਨੁ ਲੀਆ।
ਮਾਨੋ ਰਾਤਿ ਸਮੈ ਉਡਿ ਕੀਟ ਪਤੰਗ ਜਿਉ ਟੂਟਿ ਪਰੈ ਅਵਿਲੋਕ ਦੀਆ॥ ੧੨੫੬॥

Swaiyya

Aor jiti pirtna arr kit inn huun jadubeer so judh kiyaa.
Bin bhoopat aan are na dare riss ko kari kae att gaado hiyaa.
Mil dhaaye pare hari pae bhat yo kavi taa chhabi ko jas maan liaa.
Maano raat samaeudh keet patang jiyo toot parae
avilok diya. (1256)

ਦੋਹਰਾ

ਤਬ ਬ੍ਰਿਜ ਭੂਖਨ ਖੜਗੁ ਗਹਿ ਅਰਿ ਬਹੁ ਦਏ ਗਿਰਾਇ।
ਏਕ ਅਰੇ ਇਕ ਰੁਪਿ ਲਰੇ ਇਕ ਰਨ ਛਾਡਿ ਪਰਾਇ॥ ੧੨੫੭॥

Dohra

Tab brij bhokhan khadag geh arr baho daye giraye.
Ek are ikk rupp lare ikk rann haadh paraye. (1257)

ਚੌਪਈ

ਅਮਿਟਸਿੰਘ ਦਲੁ ਹਰਿ ਜੂ ਹਯੋ। ਹਾਹਾਕਾਰ ਸਤ੍ਰ ਦਲਿ ਪਯੋ।
ਉਤ ਤੇ ਸੂਰ ਅਸਤ੍ਰ ਹੋਇ ਗਯੋ। ਪ੍ਰਾਚੀ ਦਿਸ ਤੇ ਸਸਿ ਪ੍ਰਗਟਯੋ॥ ੧੨੫੮॥

Chopaiee

Amittsingh dal hari ju hayo. Hahakaar satar dal payo.
Utt te suur asat huye gayo. Praachi diss te sasi pragtayo. (1258)

ਚਾਰ ਜਾਮ ਦਿਨ ਜੁਧ ਸੁ ਕੀਨੋ। ਬੀਰਨ ਕੋ ਬਲੁ ਹੁਇ ਗਯੋ ਛੀਨੋ।
ਦੋਊ ਦਲ ਆਪ ਆਪ ਮਿਲ ਧਾਏ। ਇਤ ਜਦੁਬੀਰ ਬਸਤ ਗ੍ਰਿਹਿ ਆਏ॥ ੧੨੫੯॥

Chaar jam din judh su kino. Beeran ko bal huye gayo chhino.
Dayu dal aap aap mil dhaaye. Itt jadubeer basat greh aaye. (1259)

Swaiyya'

The rest of the army of Amit Singh then fought against Krishna for long and without any fear, and fought with a strong heart (will) with great fury. All of them jointly attacked Krishna. The beauty of this scene has been detailed by the poet as if the worms and moths had rushed towards the candle (light) at night. (1256)

Couplet

Then taking the sword in hand, Sri Krishna threw many enemy troops on the ground. Some soldiers were fighting still while some others were fighting doggedly whereas some others had fled away from the battle field. (1257)

Chopaiee

The army of Amit Singh was then destroyed by Sri Krishna, which caused a great uproar in the enemy troops. Then the sun was set, and the moon had appeared in the sky. (1258)

For four pehars (12 hours) the battle was raging, so the strength of the warriors was reduced. Both the armies joined together and started moving back, while Sri Krishna came back to his home. (1259)

Here the chapter on the battle of Amit Singh his army ending in his death from Sri Bachittar Natak of Krishnavtar is completed.

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਜੁਧ ਪ੍ਰਬੰਧੇ ਅਮਿਟ ਸਿੰਘ ਸੈਨ ਸਹਤ ਬਧਹਿ ਧਯਾਇ ਸਮਾਪਤੰ।

ਅਥ ਪੰਚ ਭੂਪ ਜੁਧੁ ਕਥਨੰ

ਦੋਹਰਾ

ਜਰਾ ਸੰਧਿ ਤਬ ਰੈਨਿ ਕਉ ਸਕਲ ਬੁਲਾਏ ਭੂਪ।
ਬਲ ਗੁਨ ਬਿਕ੍ਰਮ ਇੰਦ੍ ਸਮ ਸੁੰਦਰ ਕਾਮ ਸਰੂਪ।। ੧੨੬੦।।

Itt sri bachitar natak granthe krisanavtare judh parbhande Amitt singh

Saaen sehat badheh dhayae samapat.

Aathh Panch Bhoop Judh Kathan

Dohra

Jara sandh tab raaen kayu sakal bulaye bhoop.
Bal gunn bikram indar sam sundar kaam saroop. (1260)

ਭੂਪ ਅਠਾਰਹ ਜੁਧ ਮੈ ਸਯਾਮਿ ਹਨੇ ਬਲ ਬੀਰ।
ਪ੍ਰਾਤਿ ਜੁਧ ਵਾ ਸੋ ਕਰੈ ਐਸੋ ਕੋ ਰਨਧੀਰ।। ੧੨੬੧।।

Bhoop athaarah judh mae sayaam hane bal beer.
Praat judh vaa so karae aaiso ko ranndheer. (1261)

ਧੂਮ ਸਿੰਘ ਧੁਜ ਸਿੰਘ ਮਨਿ ਸਿੰਘ ਧਰਾਧਰ ਅਉਰ।
ਧਉਲ ਸਿੰਘ ਪਾਚੋ ਨ੍ਰਿਪਤਿ ਸੂਰਨ ਕੇ ਸਿਰ ਮਉਰ।। ੧੨੬੨।।

Dhoom singh dhuj singh mann singh dharadhar aaor.
Dhayul singh paacho nirapti suran ke sir mayur.1262.

ਹਾਥ ਜੋਰਿ ਉਠਿ ਸਭਾ ਮਹਿ ਪਾਚਹੁ ਕੀਯੋ ਪ੍ਰਨਾਮ।
ਕਾਲਿ ਭੋਰ ਕੇ ਹੋਤ ਹੀ ਹਨਿ ਹੈ ਬਲ਼ ਦਲ ਸਯਾਮ।। ੧੨੬੩।।

Haath jor uth sabha meh pachoh kiyo parnaam.
Kaal bhor ke hott hi hani hae bal dal sayaam. (1263)

Now the battle of five kings begins.

Couplet

When in the night, Jarasandh had called all the kings to meet him they were all matching in prowess with Indra (god) and in beauty were equal to that of the god of love (Kamdev). (1260)

"Krishna had killed eighteen kings in the battle field. Who amongst you is so powerful as to wage a war against him in the morning?" (1261)

Dhum Singh, Dhrij Singh, Ma'n Singh, Dharadhar Singh, Dhol Singh were the five most powerful among kings, who were the greatest. (1262)

All of them got up in the assembly of the king (Jarasandh) and paying their tributes with folded hands they said, "With folded hands they said, "In the morning itself we will destroy Krishna alongwith his great force." (1263)

ਸਵੈਯਾ

ਬੋਲਤ ਭੇ ਨ੍ਰਿਪ ਸੋ ਤੇਊ ਯੌ ਜਿਨਿ ਚਿੰਤ ਕਰੋ ਹਮ ਜਾਇ ਲਰੈਗੇ।
ਆਇਸ ਹੋਇ ਤੁ ਬਾਧਿ ਲਿਆਵਹਿ ਨਾਤਰ ਬਾਨ ਸੋ ਪ੍ਰਾਨ ਹਰੈਗੇ।
ਕਾਲਿ ਅਯੋਧਨ ਮੈ ਅਰਿ ਕੈ ਬਲ ਅਉ ਹਰਿ ਜਾਦਵ ਸੋ ਨ ਟਰੈਗੇ।
ਏਕ ਕ੍ਰਿਪਾਨ ਕੇ ਸੰਗ ਨਿਸੰਗ ਉਨੈ ਬਿਨੁ ਪ੍ਰਾਨ ਕਰੈ ਨ ਡਰੈਗੇ।। ੧੨੬੪।।

Swaiyya

Bolat bhe nirap so tayu yo jinn chint karo ham jaaye laraege.
Aais huye taa baadh liyaaveh naatar baan so praan haraege.
Kaal ayodhan mae arr kae bal ayu hari jadav so na taraege.
Ek kirpaan ke sang nisang unaae bin praan karae
na daraege. (1264)

ਦੋਹਰਾ

ਜਰਾਸੰਧਿ ਇਹ ਮੰਤ੍ ਕਰਿ ਦਈ ਜੁ ਸਭਾ ਉਠਾਇ।
ਅਪੁਨੇ ਅਪੁਨੇ ਗ੍ਰਿਹ ਗਏ ਰਾਜਾ ਅਤਿ ਸੁਖੁ ਪਾਇ।। ੧੨੬੫।।

Dohra

Jarasandh ehh mantar kari dayi ju sabha uthaye.
Apne apne greh gaye raja att sukh paaye. (1265)

ਗ੍ਰਿਹ ਆਏ ਉਠਿ ਪਾਚ ਨ੍ਰਿਪ ਜਾਮ ਏਕ ਗਈ ਰਾਤਿ।
ਤੀਨ ਪਹਰ ਸੋਏ ਨਹੀ ਝਾਕਤ ਹ੍ਵੈ ਗਯੋ ਪ੍ਰਾਤਿ।। ੧੨੬੬।।

Greh aaye uth paach nirap jam ek gayi raat.
Teen pehar soye nahi jhaakathaav gayo praat. (1266)

Swaiyya'

The kings said like this. "O king! You need not worry, as we shall fight against him. If you order (agree) we will bring him along in chains, or with the arrows we will kill him. To morrow in the battle field, we will not be frightened from Balram and Krishna Yadavas. With a single strike of the sword, we will deprive them of their lives without any fear. (1264)

Couplet

Jarasandh, after these consultations dismissed the assembly, and all the warriors went away to their homes, and the king Jarasandh felt greatly relieved. (1265)

When three hours (one pehar) of the night had gone by, then the five Rajas getting away from there came back home and did not get sleep for the rest of three pehars (nine hours) of the night and thus watching only the night was over and day had dawned. (1266)

ਕਬਿਤੁ

ਪ੍ਰਾਤ ਕਾਲ ਭਯੋ ਅੰਧਕਾਰ ਮਿਟਿ ਗਯੋ। ਕ੍ਰੋਧ ਸੁਰਨ ਕੋ ਭਯੋ ਰਥ ਸਾਜ ਕੈ ਸਬੈ ਚਲੇ।
ਇਤੈ ਬ੍ਰਿਜਰਾਇ ਬਲਿਦੇਵ ਜੂ ਬੁਲਾਇ। ਮਨਿ ਮਹਾ ਸੁਖੁ ਪਾਇ ਜਦੁਬੀਰ ਸੰਗਿ ਲੈ ਭਲੇ।
ਉਤੈ ਡਰੁ ਡਾਰ ਕੈ ਹਥਿਆਰਨ ਸੰਭਾਰ ਕੈ। ਸੁ ਆਏ ਹੈ ਹਕਾਰ ਕੈ ਅਟਲ ਭਟ ਨ ਟਲੇ।
ਸਯੰਦਨ ਧਵਾਇ ਸੰਖ ਦੁੰਦਭਿ ਬਜਾਇ। ਦੈ ਤਰੰਗਨੀ ਕੇ ਭਾਇ ਦਲ ਆਪਸ ਬਿਖੈ ਰਲੇ॥ ੧੨੬੭॥

Kabit

Praat kaal bhayo andhkaar mitt gayo.
Krodh suran ko bhayo rath saaj kae sabae chale.
Itaae brijraaye baldev ju bulaye.
Mann maha sukh paaye jadubeer sang lae bhale.
Utaae darr daar kae hathiaaran sanbhaar kae.
Su aaye hae hakaar kae atal bhat na tale.
Sayandan dhavaye sankh dundabh bajaye.
Daav tarangani ke bhaaye dal aapas bikhae rale. (1267)

ਦੋਹਰਾ

ਸਯੰਦਨ ਪੈ ਹਰਿ ਸੋਭਿਯੋ ਅਮਿਤ ਤੇਜ ਕੀ ਖਾਨ।
ਕੁਮਦਿਨ ਜਾਨਿਓ ਚੰਦ੍ਰਮਾ ਕੰਜਨ ਮਾਨਿਯੋ ਭਾਨ॥ ੧੨੬੮॥

Dohra

Sayandan pae hari sobhiyae amitt tej ki khaan.
Kumdin jaaniyo chandrama kanjan maaniyo bhaan. (1268)

ਸਵੈਯਾ

ਘਨ ਜਾਨ ਕੈ ਮੋਰ ਨਚਿਓ ਬਨ ਮਾਝ ਚਕੋਰ ਲਖਿਯੋ ਸਸਿ ਕੇ ਸਮ ਹੈ।
ਮਨਿ ਕਾਮਿਨ ਕਾਮ ਸਰੂਪ ਭਯੋ ਪ੍ਰਭ ਦਾਸਨ ਜਾਨਿਯੋ ਨਰੋਤਮ ਹੈ।
ਬਰ ਜੋਗਨ ਜਾਨਿ ਜੁਗੀਸੁਰ ਈਸੁਰ ਰੋਗਨ ਮਾਨਿਯੋ ਸਦਾ ਛਮ ਹੈ।
ਹਰਿ ਬਾਲਨ ਬਾਲਕ ਰੂਪ ਲਖਿਯੋ ਜੀਯ ਦੁਜਨ ਜਾਨਿਯੋ ਮਹਾ ਜਮ ਹੈ॥ ੧੨੬੯॥

Swaiyya

Ghan jaan kae morr nachiyo ban maajh chakor lakhiyo sasi ke sam hai.
Mann kaamin kaam saroop bhayo prabh daasan jaaniyo narotam hai.
Bar jogan jaan jugisur isur rogan maaniyo sadaa chham hai.
Hari baalan baalak roop lakhiyo jiye dujan jaaniyo mahaa jam hai. (1269)

Kabit

When the day dawned, the darkness was gone, the warriors became furious with rage and getting themselves armed, moved on their chariots. On the other side Krishna had sent for Baldev and feeling greatly at ease in heart and took many Yadava warriors alongwith him. In the meantime from the opposite side, without any fear, and taking up their weapons, the unrelenting warriors came challenging and yelling by racing their chariots and with beating of drums both the forces met each other mingling with them. (1267)

Couplet

The source of great light Sri Krishna and Amit were seated on the chariots with great honour, who was taken for the moon by the (stack) roots of lotus and the lotus took him for the sun. (1268)

Swaiyya'

The peacocks, seeing the dark coloured complexion of Sri Krishna, chatricks mistook him for the clouds and started dancing in the jungle, while the partridges (chatricks) mistook him for the moon. The women took him for the god of love (Kamdev) in their hearts, while the saintly persons saw him as the Lord himself. The ascetics and Yogis had considered him as the Shiva while the suffering humanity took him for a great vaid (physician). The children had seen him as a child among them, whereas the despots saw in him the god of death (Yamraj). (1269)

ਚਕਵਾਨ ਦਿਨੇਸ ਗਜਾਨ ਗਨੇਸ ਮਹੇਸ ਮਹਾਤਮ ਹੈ।
ਮਘਵਾ ਧਰਨੀ ਹਰਿ ਜਿਉ ਹਰਿਨੀ ਉਪਮਾ ਬਰਨੀ ਨ ਕਛੂ ਸ੍ਰਮ ਹੈ।
ਮ੍ਰਿਗ ਜੂਥਨ ਨਾਦ ਸਰੂਪ ਭਯੋ ਜਿਨ ਕੇ ਨ ਬਿਬਾਦ ਤਿਨੈ ਦਮ ਹੈ।
ਨਿਜ ਮੀਤਨ ਮੀਤ ਹ੍ਵੈ ਚੀਤਿ ਬਸਿਓ ਹਰਿ ਸਤ੍ਰਨਿ ਜਾਨਿਯੋ ਮਹਾ ਜਮ ਹੈ॥ ੧੨੭੦॥

Chakvaan dines gajaan ganes ganaan mahes mahatma hai.
Maghva dharni hari jiyo harini upma barni na kachhu saram hai.
Mrig juthhan naad saroop bhayo jinn ken a bibaad tinae dam hai.
Nij meetan meet haav cheet basiyo hari satran jaaniyo maha jam hai. (1270)

ਦੋਹਰਾ

ਦ੍ਵੈ ਸੈਨਾ ਇਕਠੀ ਭਈ ਅਤਿ ਮਨਿ ਕੋਪ ਬਢਾਇ।
ਜੁਧੁ ਕਰਤ ਹੈ ਬੀਰ ਬਰ ਰਨ ਦੁੰਦਭੀ ਬਜਾਇ॥ ੧੨੭੧॥

Dohra

Daaev saena ikhathi bhayi att mann kop badaye.
Judh karat hae beer barr rann dundabhi bajaye. (1271)

ਸਵੈਯਾ

ਧੂਮ ਧੁਜ ਮਨ ਧਉਰ ਧਰਾ ਧਰ ਸਿੰਘ ਸਬੈ ਰਨਿ ਕੋਪ ਕੈ ਆਏ।
ਲੈ ਕਰਵਾਰਨ ਢਾਲ ਕਰਾਲ ਹ੍ਵੈ ਸੰਕ ਤਜੀ ਹਰਿ ਸਾਮੁਹੇ ਧਾਏ।
ਦੇਖਿ ਤਿਨੈ ਤਬ ਹੀ ਬ੍ਰਿਜ ਰਾਜ ਹਲੀ ਸੋ ਕਹਿਯੋ ਸੁ ਕਰੋ ਮਨਿ ਭਾਏ।
ਧਾਇ ਬਲੀ ਬਲਿ ਲੈ ਕਰ ਮੈ ਹਲਿ ਪਾਚਨ ਕੇ ਸਿਰ ਕਾਟਿ ਗਿਰਾਏ॥ ੧੨੭੨॥

Swaiyya

Dhoom dhuj mann dhayur dhara dhar singh sabae rann kop kae aaye.
Lae karvaaran dhal karaal haav sank taji hari saamuhe dhaaye.
Dekh tinae tab hi brij raaj hali so kahiyo su karo mann bhaaye.
Dhaaye bali bal lae kar mae hal paachan ke sir kaat giraaye. (1272)

ਦੋਹਰਾ

ਦ੍ਵੈ ਅਛੂਹਨੀ ਦਲ ਨ੍ਰਿਪਤਿ ਪਾਚੋ ਹਨੇ ਰਿਸਾਇ।
ਏਕ ਦੋਇ ਜੀਵਤ ਬਚੇ ਰਨ ਤਜਿ ਗਏ ਪਰਾਇ॥ ੧੨੭੩॥

Dohra

Daav achhuhani dal nirapt paacho hane risaaye.
Ek doye jeevat bache rann tajj gaye paraye. (1273)

The chakvis (maniduck) took him for the sun, the vultures took him for Indra, and Lachhmi thought him as Vishnu while the deer (female) mistook him for the male deer, whose praises cannot be detailed. The deer were running towards him, listening to the drum music (special), and those persons, without any dual-mindedness, have thought him to be the life-giver. Amongst his friends, he is considered as the greatest friend, while the enemy has seen in him the god of death. (1270)

Couplet

With great fury at heart, both the forces got engaged in fighting (mingling with each other) and the warriors got into fighting in the battle-filed with beating of drums. (1271)

Swaiyya

All the kings including, Dhoom Singh, Dhuja Singh, Hean Singh, Dhaur Singh and Dharadhar Singh etc. getting furious with rage, came to the battle field. All of them, armed with their swords and shields without any doubts or reservations came face to face with Sri Krishna rushing forward. Seeing them coming, Sri Krishna told Balram to deal witht them as he liked. So mighty Balram, taking his hoe in hand, cut off their five heads and threw them down. (1272)

Couplet

Getting furious with rage, the strong (two pronged) army alongwith their kings were killed. The remaining few warriors, who were still alive went away from the battle-field. (1273)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਜੁਧ ਪ੍ਰਬਧੰਧੇ ਪਾਚ ਭੂਪ ਦੋ ਅਛੂਹਨੀ ਦਲ ਸਹਿਤ ਬਧਹ ਧਯਾਹਿ ਸਮਾਪਤੰ।

ਅਥ ਦ੍ਵਾਦਸ ਭੂਪ ਜੁਧ ਕਥਨ

ਸਵੈਯਾ

ਦ੍ਵਾਦਸ ਭੂਪ ਨਿਹਾਰਿ ਦਸਾ ਤਿਹ ਦਾਤਨ ਪੀਸ ਕੈ ਕੋਪ ਕੀਯੋ।
ਧਰੀਆ ਸਬ ਹੀ ਬਰ ਅਤ੍ਰਨ ਕੇ ਬਹੁ ਸਸਤ੍ਰਨ ਕੈ ਦਲ ਬਾਟਿ ਦੀਯੋ।
ਮਿਲਿ ਆਪੇ ਬਿਖੈ ਤਿਨ ਮੰਤ੍ ਕੀਯੋ ਕਰਿ ਕੈ ਅਤਿ ਛੋਭ ਸੋ ਤਾਤੋ ਹੀਯੋ।
ਲਰਿ ਕੈ ਮਰਿ ਹੈ ਭਵ ਕੋ ਤਰਿ ਹੈ ਜਸ ਸਾਥ ਭਲੋ ਏਕ ਜੀਯੋ।। ੧੨੭੪।।

Itt sri bachitar natak granthe krisanavatare judh prabkhandhe paach bhoop do
Achhuhani dal sehat badheh dhayahae samapat.
Athh Davaadas Bhoop Judh Kathan
Swaiyya

Davaadas bhoop nihaar dasaa tehh daatan pees kae kop kiyo.
Dhariya sab hi bar ataran ke baho sastran kae dal baat diyo.
Mil aap bikhae tinn mantar kiyo kari kae att chhobh so taato hiyo.
Lari hae marr hae bhav ko tari hae jass saath bhalo ekk jiyo. (1274)

ਯੌ ਮਨ ਮੈ ਧਰਿ ਆਇ ਅਰੇ ਸੁ ਘਨੋ ਦਲੁ ਲੈ ਹਰਿ ਪੇਖਿ ਹਕਾਰੋ।
ਯਾਹੀ ਹਨੇ ਨ੍ਰਿਪ ਪਾਚ ਅਬੈ ਹਮ ਸੰਗ ਲਰੋ ਹਰਿ ਭ੍ਰਾਤਿ ਤੁਮਾਰੋ।
ਨਾਤਰ ਆਇ ਭਿਰੋ ਤੁਮ ਹੂੰ ਨਹਿ ਆਯੁਧ ਛਾਡ ਕੈ ਧਾਮਿ ਸਿਧਾਰੋ।
ਜੋ ਤੁਮ ਮੈ ਬਲੁ ਘਟਿਕਾ ਲਰਿ ਕੈ ਲਖਿ ਲੈ ਪੁਰਖਤ ਹਮਾਰੋ।। ੧੨੭੫।।

Yo mann mae dheer aaye are su ghano dal lae hari pekh hakaaro.
Yaahi hane nirap paach abae ham sang laro hari bhraat tumaaro.
Naatar aaye bhiro tum huun neh aayudh chhadh kae dhaam sidhaaro.
Jo tum mae bal hae ghatika larr kae lakh lae purkhat hamaaro. (1275)

The chapter on the killing of five kings alongwith their two-pronged armies forming part of Bachittar Natak Granth of Krishnavtar is completed here.

Now the episode of the twelve kings alongwith their battle begins.

Swaiyya'

The twelve kings, seeing the plight of these five kings, became furious while grinding their teeth. They were all armed with great weapons and protective iron covers, and then they distributed many weapons to the troops. They consulted each other and decided as their chests were burning in the fire of revenge. They were saying that whosoever dies fighting, goes to heavens, leading a successful life. It is worth living to lead a life of few hours with honour. (1274)

They stood firmly on the battle-field with such thoughts in mind and with huge army with them, they challenged Sri Krishna saying, "O Krishna! Your brother had killed the five kings earlier now come forward for the battle; or laying down your arms, you may retreat to your home. If you are strong enough, then come along and fight against us for sometime; and watch our strength. (1275)

ਯੌ ਸੁਨਿ ਕੈ ਬਤੀਯਾ ਤਿਨ ਕੀ ਸਬ ਆਯੁਧ ਲੈ ਹਰਿ ਸਾਮੁਹੇ ਆਯੋ।
ਸਾਹਿਬ ਸਿੰਘ ਕੋ ਸੀਸ ਕਟਿਯੋ ਸੁ ਸਦਾ ਸਿੰਘ ਮਾਰ ਕੈ ਭੂਮਿ ਗਿਰਾਯੋ।
ਸੁੰਦਰ ਸਿੰਘ ਅਧੰਧਰ ਕੈ ਪੁਨਿ ਸਾਜਨ ਸਿੰਘ ਹਨਯੋ ਰਨ ਪਾਯੋ।
ਕੇਸਨ ਤੇ ਗਹਿ ਕੈ ਸਬਲੇਸ ਧਰਾ ਪਟਕਿਯੋ ਇਮ ਜੁਧ ਮਚਾਯੋ।। ੧੨੭੬।।

Yo sunn ke batiya tinn ki sab aayudh lae hari saamuhe aayo.
Sahib singh ko sees katiyo su sadaa singh maar kaae bhoom giraayo.
Sundar singh adhandhar kae pun saajan singh hanayo rann paayo.
Kesan te geh kae sables dhara patkiyo imm judh machayo. (1276)

ਦੋਹਰਾ

ਸਕਤਿ ਸਿੰਘ ਪੁਨਿ ਹਨਯੋ ਰਨਿ ਸੈਨ ਸਿੰਘ ਹਤਿ ਦੀਨ।
ਸਫਲ ਸਿੰਘ ਅਰਿ ਸਿੰਘ ਹਨਿ ਸਿੰਘ ਨਾਦ ਹਰਿ ਕੀਨ।। ੧੨੭੭।।

Dohra

sakati singh pun hanayo rann saaen singh hati deen.
Saphhl singh arri singh hani singh naad hari keen.(1277)

ਸਵਛ ਸਿੰਘ ਬਾਚ

ਸਵੈਯਾ

ਸਵਛ ਨਰੇਸ ਕਹਿਯੋ ਹਰਿ ਸਿਉ ਅਪੁਨੇ ਬਲ ਕੋਪਿ ਅਯੋਧਨ ਮੈ।
ਅਬ ਤੈ ਦਸ ਭੂਪ ਹਨੇ ਬਲਵੰਡ ਨ ਰੰਚਕ ਤ੍ਰਾਸ ਕੀਯੋ ਮਨ ਮੈ।
ਜਦੁਬੀਰ ਕੀ ਓਰ ਤੇ ਤੀਰ ਚਲੈ ਬਰਖਾ ਜਿਮ ਸਾਵਨ ਕੇ ਘਨ ਮੈ।
ਸਰ ਪਉਨ ਕੇ ਜੋਰ ਲਗੇ ਨ ਟਰਿਓ ਗਿਰਿ ਜਿਉ ਥਿਰੁ ਠਾਢੋ ਰਹਿਯੋ ਰਨ ਮੈ।। ੧੨੭੮।।

Savachh Singh Baach

Dohra

Savachh nares kahiyo hari siyo apne bal kop ayodhan mae.
Ab tae dass bhoop hane balvand na ranchak traas kiyo mann mae.
Jadubeer ki orr te teer chalae barkha jim saavan ke ghan mae.
Sarr pauun ke jor lage na tariyo gir jiyo thir thaadho
rahiyo rann mae. (1278)

On having ideas at heart, they came with a huge army and challenged Krishna alongwith their weapons. As they approached the battle front, the head of Sahib Singh was cut off and he killed Sada Singh also, throwing his dead body on the ground. Sunder Singh was cut into pieces and thrown down, then fighting with Sajan Singh, he was also killed in the battle. Sabal Singh was caught hold from his hair and splashed on the ground, this is how Krishna was fighting in the battle. (1276)

Couplet

Then Sakat Singh was killed and then Ram Singh was killed in the battle. After killing Saphal Singh and Aur Singh Krishna sounded the song of victory. (1277)

Savachh Singh then said -
Swaiyya'

In the battle field Savachh Singh was furious due to his might, so he told Krishna, "You have killed just now ten kings, who were great warriors, without having any fear in your mind. That moment Krishna shot many arrows in a continuous shower, just as rain pours from monsoon (Savan) clouds. But that Sawachh Singh, in spite of the storm of arrows being shot, did not deter from his position, and was standing steady in his position like a mountain in the battle field. (1278)

ਦੋਹਰਾ

ਜਦੁ ਬੰਸਨ ਸੋ ਅਤਿ ਲਰਿਯੋ ਜਿਉ ਬਾਸਵ ਸਿਉ ਜੰਭ।
ਅਚਲ ਰਹਿਯੋ ਤਿਹ ਠਉਰ ਨ੍ਰਿਪ ਜਿਉ ਰਨ ਮੈ ਰਨ ਖੰਭ।। ੧੨੭੯।।

Dohra

Jadd bansan so att lariyo jiyo basav siyo janbh.
Achal rahiyo tehh thor nirap jiyo rann mae rann khanbh. (1279)

ਸਵੈਯਾ

ਜਿਉ ਨ ਹਲੈ ਗਿਰਿ ਕੰਚਨ ਕੋ ਅਤਿ ਹਾਥਨ ਕੋ ਬਲ ਕੋਊ ਕਰੈ।
ਅਰੁ ਜਿਉ ਧ੍ਰੁ ਲੋਕ ਚਲੈ ਨ ਕਹੂੰ ਸਿਵ ਮੂਰਤਿ ਜਿਉ ਕਬਹੂੰ ਨ ਚਰੈ।
ਬਰ ਜਿਉ ਨ ਸਤੀ ਸਤਿ ਛਾਡਿ ਪਤਿਬ੍ਰਤਿ ਜਿਉ ਸਿਧ ਜੋਗ ਮੈ ਧਯਾਨ ਧਰੈ।
ਤਿਮ ਸਯਾਮ ਚਮੂੰ ਮਧਿ ਸਵਚ੍ਛ ਨਰੇਸ ਹਠੀ ਰਨ ਤੇ ਨਹੀ ਨੈਕੁ ਟਰੈ।। ੧੨੮੦।।

Swaiyya

Jiyo na halae gir kanchan ko att haathan ko bal koyu karae.
Arr jiyo dhroo lok chalae na kahuun siv murat jiyo kabhun na charae.
Bar jiyo na sati satt chhadh patibrati jiyo sidh jog mae dhayaan dharae.
Timm sayaam chamun madh savachh nares hathi rann te nahi naaek tarae. (1280)

ਕਬਿਤੁ

ਫੇਰਿ ਤਿਨ ਕੋਪਿ ਕੈ ਅਯੋਧਨ ਮੈ ਸਯਾਮ ਕਹਿ ਬੀਰ ਬਹੁ ਮਾਰੇ ਸਵਚ੍ਛ ਸਿੰਘ ਮਹਾ ਬਲ ਸੈ।
ਅਤਿ ਰਥੀ ਸਤਿ ਮਹਾ ਰਥੀ ਜੁਗ ਸਤਿ ਤਹਾ ਸਿੰਧੁਰ ਹਜਾਰ ਹਨੇ ਸਯਾਮ ਜੂ ਕੇ ਦਲ ਸੈ।
ਘਨੇ ਬਾਜ ਮਾਰੇ ਰਨਿ ਪੈਦਲ ਸੰਘਾਰੇ ਭਈ ਰੁਧਰ ਰੰਗੀਨ ਭੂਮਿ ਲਹਰੈ ਉਛਲ ਸੈ।
ਘਾਇਲ ਗਿਰੇ ਸੁ ਮਾਨੋ ਮਹਾ ਮਤਵਾਰੇ ਹ੍ਵੈ ਕੈ ਸੋਏ ਰੂਮੀ ਤਰੈ ਲਾਲ ਡਾਰ ਕੈ ਅਤਲਸੈ।। ੧੨੮੧।।

Kabit

Pher tinn kop kae ayodhan mae sayaam keh
Beer bahu mare savachh singh mahaa bal sae.
Att rathi satt mahaa rathi jug satt
Tahaa sindhoor hajaar hane sayaam ju ke dal sae.
Ghane baaj mare rann paedal sanghaare
Bhayi rudhar rangeen bhoom lahare uchhal sae.
Ghaayil gire su maano maha matvaare haav kae
Soye ruumi tarae laal daar kae attlasae. (1281)

Couplet

He fought most fiercely against Yadava warriors just as Jambh had fought against Indra once. The king was staying put in his post just as a flag post is erected in the battle front. (1279)

Swaiyya'

Just as Sumer mountain cannot be shaken off from its position, however hard one may try to shift it with hands or just as pole star (Dhruv Star) never shifts from its position or Shiva remains stead-fast in his adamant posture. Just as the great chaste (virtuous) sati does not falter from her religious (moral) duty, or the Yogis get fixed in meditation posture, without any deflection, in the same manner the obstinate king Savachh Singh remained steadfast in his position. (1280)

Kabit

The poet siam has stated that field Savachh Singh, being furuious with rage, had killed many enemy warriors in the battle field. Infact he had killed almost one hundred ordinary charioteers, two hundred mighty chatioteers and one thousand elephants of Krishna's army. He had killed many horses also in the battlefield along with infantry troops. The ground was red with blood shed with waves of running blood streams. The wounded soldiers were lying on the ground, as if some drug addicts were lying asleep, being completely intoxicated or with a red coloured sheet the Roomi people were sleeping there. (1281)

ਦੋਹਰਾ

ਬਹੁਤ ਸੈਨ ਹਨਿ ਜਾਦਵੀ ਬਢਿਯੋ ਗਰਬ ਅਪਾਰ।
ਮਾਨ ਉਤਾਰਿਯੋ ਕ੍ਰਿਸਨ ਪ੍ਰਤਿ ਬੋਲਿਓ ਕੋਪ ਹਕਾਰਿ॥ ੧੨੮੨॥

Dohra

Bahut saen hann jaadvi badiyo garab apaar.
Maan utaariyo krisan prati boliyo kop hkaar. (1282)

ਕਹਾ ਭਯੋ ਜੋ ਭੂਪ ਦਸ ਮਾਰੇ ਸਯਾਮ ਰਿਸਾਇ।
ਜਿਉ ਮ੍ਰਿਗ ਬਨ ਤਿਨ ਭਛ ਕਰ ਲਰੇ ਨ ਹਰਿ ਸਮੁਹਾਇ॥ ੧੨੮੩॥

Kaha bhayo job hoop dass mare sayaam risaaye.
Jiyo mrig ban tinn bhachh kar lare na hari samuhaaye. (1283)

ਰਿਪੁ ਕੇ ਬਚਨ ਸੁਨੰਤ ਹੀ ਬੋਲੇ ਹਰਿ ਮੁਸਕਾਇ।
ਸਵਛ ਸਿੰਘ ਤੁਅ ਮਾਰਿ ਹੋ ਸਯਾਰ ਸਿੰਘ ਕੀ ਨਯਾਇ॥ ੧੨੮੪॥

Rip ke bachan sunaat hi bole hari muskaaye.
Savachh singh tuye maar ho sayaar singh ki nayaae. (1284)

ਸਵੈਯਾ

ਸਿੰਘ ਨਿਹਾਰ ਕੈ ਜਿਉ ਸਰਦੂਲ ਘਨੋ ਬਲ ਕੈ ਰਿਸ ਸਾਥਿ ਤਚਾਯੋ।
ਜਿਉ ਜਗਰਾਜ ਲਖਿਯੋ ਬਨ ਮੈ ਮ੍ਰਿਗਰਾਜ ਮਨੋ ਅਤਿ ਕੋਪ ਬਢਾਯੋ।
ਜਿਉ ਚਿਤਵਾ ਮ੍ਰਿਗ ਪੇਖ ਕੈ ਦਉਰਤ ਸਵਛ ਨਰੇਸ ਪੈ ਤਿਉ ਹਰਿ ਧਾਯੋ।
ਪਉਨ ਕੇ ਗਉਨ ਤੇ ਆਗੇ ਚਲਿਯੋ ਹਰਿ ਕੋ ਰਥੁ ਦਾਰੁਕ ਐਸੇ ਧਵਾਯੋ॥ ੧੨੮੫॥

Swaiyya

Singh nihaar kae jiyo sardool ghano bal kae riss saath tachayo.
Jiyo gajraaj lakhiyo ban mae mrigraaj mano att kop badhayo.
Jiyo chitva mrig pekh kae dayurat savachh nares pae tiyo hari dhaayo.
Pauun ko gaun te aage chaliyo hari ko rath daaruk aaise dhvaayo. (1285)

Dohra

With the killing of many Yadava troops, the king was very proud and told Krishna with great wrathfulness showing off his vehemence. (1282)

"O Krishna! What, if you have killed ten kings you have killed ten kings with great fury, just as a deer, having eaten a straw, cannot fight a lion by coming face to face with him? (This is your condition)." (1283)

On hearing the enemy's remarks, Sri Krishna laughed and said, "O Swachh Singh! I will kill you like a lion kills a jackal. (1284)

Swaiyya'

Just as a lion, seeing a tiger, looks at him with great fury and waits for a chance or just as a lion, seeing a great elephant in the forest, gets into a rage or a leopard leaps (rushes) at seeing a deer; in the same manner, Krishna attacked Swachh Singh. The charioteer of Krishna made his chariot move at a rush (so fast) just as the wind makes a fire to rage with more fury. (1285)

ਉਤ ਤੇ ਨ੍ਰਿਪ ਸਵਛ ਭਯੋ ਸਮੁਹੇ ਇਤ ਤੇ ਸੁ ਚਲਿਯੋ ਰਿਸ ਕੈ ਬਲ ਭਈਯਾ।
ਬਾਨ ਕਮਾਨ ਕ੍ਰਿਪਾਨ ਲਰੇ ਦੋਊ ਆਪਸਿ ਮੈ ਬਰ ਜੁਧੁ ਕਰਈਯਾ।
ਮਾਰ ਹੀ ਮਾਰ ਪੁਕਾਰਿ ਅਰੇ ਨ ਟਰੇ ਰਨ ਤੇ ਅਤਿ ਧੀਰ ਧਰਈਯਾ।
ਸਯਾਮ ਤੇ ਰਾਮ ਤੇ ਜਾਦਵ ਤੇ ਨ ਡਰਿਯੋ ਸੁ ਲਰਿਯੋ ਬਰ ਬੀਰ ਲਰਈਯਾ॥ ੧੨੮੬॥

Utt te nirap savachh bhayo saamuhe itt te su chaliyo riss kae bal bhaiya.
Baan kamaan kirpaan lare doyu aapas mae bar judh kariyaa.
Maar hi maar pukaar are na tare rann te att dheer dhariya.
Sayaam te raam te jaadav ten a dariyo su lariyo bar beer lariyaa. (1286)

ਦੋਹਰਾ

ਅਧਿਕ ਜੁਧੁ ਜਬ ਤਿਨ ਕੀਯੋ ਤਬ ਬ੍ਰਿਜ ਪਤਿ ਨਾ ਕੀਨ।
ਖੜਗ ਧਾਰਿ ਸਿਰ ਸਤ੍ਰ ਕੋ ਮਾਰਿ ਜੁਦਾ ਕਰਿ ਦੀਨ॥ ੧੨੮੭॥

Dohra

Adhik judh jab tinn kiyo tab brij pati ka keen.
Khadag dhaar sir satar ko maar juda kari deen. (1287)

ਸਵਛ ਸਿੰਘ ਜਬ ਮਾਰਿਯੋ ਸਮਰ ਸਿੰਘ ਕੀਓ ਕੋਪ।
ਨਹ ਭਾਜਿਯੋ ਲਖਿ ਸਮਰ ਕੋ ਰਹਿਯੋ ਸੁ ਦਿੜ ਪਗੁ ਰੋਪਿ॥ ੧੨੮੮॥

Savachh singh jab maariyo samar singh kiyo kop.
Neh bhaajiyo lakh samar ko rahiyo su drid pag rop.(1288)

ਸਵੈਯਾ

ਰੋਸ ਕ ਬੀਰਬਲੀ ਅਸਿ ਲੈ ਅਤਿ ਹੀ ਭਟ ਸ੍ਰੀ ਜਦੁਬੀਰ ਕੇ ਮਾਰੇ।
ਅਉਰ ਕਿਤੇ ਗਿਰੇ ਘਾਇਲ ਹ੍ਵੈ ਕਿਤਨ ਰਨ ਭੂਮਿ ਨਿਹਾਰਿ ਪਧਾਰੇ।
ਸਯਾਮ ਜੂ ਪੈ ਇਹ ਭਾਤਿ ਕਹਿਯੋ ਸਮਰੇਸ ਬਲੀ ਤਿਹ ਤੇ ਹਮ ਹਾਰੇ।
ਕਾਸੀ ਮੈ ਜਿਉ ਕਲਵਤ੍ ਵਹੈ ਤਿਮ ਬੀਰਨ ਚੀਰ ਕੇ ਦ੍ਵੈ ਕਰਿ ਡਾਰੇ॥ ੧੨੮੯॥

Swaiyya

Ross ka beer bali ass lae att hi bhat sri jadubeer ke mare.
Aayur kite gire ghaaiyal haav kitne rann bhoom nihaar padhaare.
Sayaam juu pae ehh bhaat kahiyo samres bali tehh te ham hare.
Kaasi mae jiyu kalvatar vahae tim beeran cheer ke dae kari dare. (1289)

From one side Swachh Singh came forward while from this side Balram advanced with great fury. Both were fighting with bows and arrows, swords and other weapons in hand and fought a fierce battle. They were staying put in their positions by shouting "Kill him, kill him", and they never left the battle field (in panic) but were fighting with perseverance. Swachh Singh was neither afraid of Krishna nor Balram or other Yadava troops and the mighty warrior continued to fight vigorously. (1286)

Couplet

When both had fought for quite sometime, you know what Krishna did. With a single stroke of the sword, he cut off the head of the enemy. (1287)

When Swachh Singh got killed, then Amer Singh became furious with rage. He never got frightened on seeing the battle progress, but stood there firmly in his position (with his feet dug in there). (1288)

Swaiyya'

When the mighty warrior Samar Singh, becoming furious with rage, and holding his sword in hand, had killed many warriors of Sri Krishna and many had fallen, being wounded, while many warriors had run away from the battle field being defeated. They went upto Sri Krishna and told him that they had been defeated by Samar singh. Samar Singh's sword moves like the saw moves at Kasi (Benaras). He had sawed the warriors into two pieces by chopping them into two. (1289)

ਬੋਲ ਕਹਯੋ ਹਰਿ ਜੂ ਦਲ ਮੈ ਭਟ ਹੈ ਕੋਊ ਜੋ ਅਰਿ ਸੰਗ ਲਰੈ।
ਉਹ ਕੇ ਬਹੁ ਅਸਤ੍ ਸਹੈ ਤਨ ਮੈ ਅਪਨੇ ਉਹਿ ਊਪਰ ਸਸਤ੍ ਕਰੈ।
ਨਿਜ ਪਾਨ ਪੈ ਪਾਨ ਧਰੇ ਘਨਸਯਾਮ ਸੁ ਕੋਇ ਨ ਬੀਰਨ ਲਾਜ ਧਰੈ।
ਰਨ ਮੈ ਜਸ ਕੋ ਸੋਊ ਟੀਕੋ ਲਹੈ ਸਮਰੇਸ ਕੇ ਜੁੱਧ ਤੇ ਨਾਹਿ ਟਰੈ॥ ੧੨੯੦॥

bol kehiou har ju har ju dal mein bhat hai kuoo jo ari sung larai.
oh ke boh astar sehai tan mein apnai oh uper sastar karai.
nij paan pai paan dharai ghanasyam so koiai na bearan laaj dharai.
runn mein ko souoo teeko lehai samres kai judh tai
nahai terai. (1290)

ਦੋਹਰਾ

ਬਹੁਤੁ ਜੁੱਧੁ ਸੁਭਟੀਨ ਕਰਯੋ ਕਹਾ ਕਰੈ ਬਲਵਾਨ।
ਆਹਵ ਸਿੰਘ ਬਲੀ ਹੁਤੋ ਮਾਂਗ ਲੀਏ ਤਿਹ ਪਾਨ॥ ੧੨੯੧॥

Dohra

bohat judh subhtan kaha karai balwan.
ahav singh bali hatai mang leelai teh paan. (1291)

ਕਬਿਯੋ ਬਾਚ

ਦੋਹਰਾ

ਕੋਊ ਪ੍ਸਨ ਇਹ ਠਾਂ ਕਰੈ ਕਿਉ ਨ ਲਰੇ ਬ੍ਿਜਰਾਜ।
ਯਹ ਉੱਤਰ ਹੈ ਤਾਹਿ ਕੋ ਕਉਤਕ ਦੇਖਨ ਕਾਜ॥ ੧੨੯੨॥

Kabiou baach

Dohra

kouoo parsan eh tha(n) karai keiu na larai brijraj.
yeh uttar hai tahai ko koutak dekho kaaj. (1292)

Krishna then addressed his army by challenging out (shouting aloud and said, is there any warrior who could face the enemy by fighting against them, who could stand against many arrows of the enemy, and then lead an attack with his armour. Krishna, holding a beetle nut in hand, was thinking that there was none among his warriors who could hold his shame. Then he said again loudly that the warrior would get honoured by facing enemy Samar Singh and who would not fall back in the battle field. (1290)

Dohra

The great warriors had fought bravely, but what more could they do? One Ahav Singh was the only warrior who took the bowl hunt from the hands of Krishna by asking for it. (1291)

Kabiou baach

Dohra

If anyone who is listening to this talk would question as to why Krishna himself did not fight then one could say that he wanted to watch the fun and did not take part in the fighting. (1292)

ਸਵੈਯਾ

ਆਹਵ ਸਿੰਘ ਬਲੀ ਹਰਿ ਕੋ ਭਟ ਸੋ ਤਿਹ ਊਪਰ ਕੋਪ ਕੈ ਧਾਯੋ।
ਸੰਗਰ ਸਿੰਘ ਹਠੀ ਹਠਿ ਸਿਉ ਨ ਹਟਯੋ ਸੁ ਤਹਾਂ ਅਤਿ ਜੁੱਧੁ ਮਚਾਯੋ।
ਆਹਵ ਸਿੰਘ ਕੋ ਸੰਘਰ ਸਿੰਘ ਮਹਾਂ ਅਸ ਲੈ ਸਿਰ ਕਾਟਿ ਗਿਰਾਯੋ।
ਐਸੇ ਪਰਯੋ ਧਰ ਪੈ ਧਰ ਮਾਨਹੁ ਬੱਜ੍ ਪਰਯੋ ਭੂਅ ਕੰਪੁ ਜਨਾਯੋ।। ੧੨੯੩।।

Swiyya

ahav singh bali har ko bhat so teh ooper kop kai dhariou.
sangar singh hathi hath siun na hatiou so taha(n) uti judh machaiou.
ahav singh ki sunger singh maha us lai sir kaat giriou.
aisai pariou dhar pai dhar manoh bajar pariou bhua kamp janaiou. (1293)

ਕਬਿਤੁ

ਭੂਪ ਅਨਰੁਧ ਸਿੰਘ ਠਾਢੋ ਹੁਤੋ ਸਯਾਮ ਤੀਰ ਹਰਿ ਜੂ ਬਿਲੋਕ ਕੈ ਨਿਕਟਿ ਬੋਲ ਲਯੋ ਹੈ।
ਕੀਨੋ ਸਨਮਾਨ ਘਨਸਯਾਮ ਕਹਯੋ ਜਾਹੁ ਤੁਮ ਰਥਹਿ ਧਵਾਹਿ ਚਲਯੋ ਰਨ ਮਾਂਝ ਗਯੋ ਹੈ।
ਤੀਰ ਤਰਵਾਰਨ ਕੋ ਸੈਬੀ ਜਮਦਾਰਨ ਕੋ ਘਟਿਕਾ ਦੁਇ ਤਿਹੀ ਠਉਰ ਮਹਾਂ ਜੁੱਧੁ ਭਯੋ ਹੈ।
ਜੈਸੇ ਸਿੰਘ ਮ੍ਰਿਗ ਕੋ ਸਿਚਾਨੋ ਜੈਸੇ ਚਿਰੀਆ ਕੋ ਤੈਸੇ ਹਰਿ ਬੀਰ ਕੋ
ਸਮਰ ਸਿੰਘ ਹਯੋ ਹੈ।। ੧੨੯੪।।

Kabit

bhoop anrudh singh thadho huto Siam teer har ju bilik kai nikat bol liou hai.
keeno sanman ghansiam kehio jah tum ratheh dhavaeh chaliou run manjh gayo hai.
teer tarvarn ko saibi jamdaran ko gatika dei tihi thaur maha judh bhaiou hai.
jaisai singh mirag ko sichani jaisai chiria ko taisai har beer ko samar singh hiyo hai. (1294)

Swaiyya'

Krishna's warrior Abhav Singh got enraged and launched an attack on the enemy warriors. Sangar Singh was very obstinate and had stood fast against the enemy and attacked violently. Then Sangar Singh took out his large sword and cut away Abhav Singh's head. His head less body was lying on the ground as if the lightning had fallen there causing an earthquake. (1293)

Kabit

Raja Anrudh Singh was standing close by Krishna; and he had called him. Firstly he gave him respect and then Krishna ordered him to go and fight in the battle. So he raced and went there. Arrows and Swords were used in the battle and daggers or bayonets were further used. For about eight hours the fighting continued very furiously. Just as the lion chases a deer, or the hawk kills the sparrows, similarly Krishna warriors had been killed by Samar Singh. (1294)

ਕਬਿਤੁ

ਜੈਸੇ ਕੋਊ ਅਉਖਦ ਕੇ ਬਲ ਕਬਿ ਸਯਾਮ ਕਹੈ ਦੂਰ ਕਰੇ ਸਤਿ ਬੈਦ ਰੋਗ ਸੰਨਪਾਂਤ ਕੋ।
ਜੈਸੇ ਕੋਊ ਸੁਕਬਿ ਕੁਕਬਿ ਕੇ ਕਬਿਤ ਸੁਨਿ ਸਭਾ ਬੀਚ ਦੂਖ ਕਰਿ ਮਾਨਤ ਨ ਬਾਤ ਕੋ।
ਜੈਸੇ ਸਿੰਘ ਨਾਗ ਕੋ ਹਨਤ ਜਲ ਆਗ ਕੋ ਅਮਲੁ ਸੁਰ ਰਾਗ ਕੋ ਸਚਿੰਤ ਨਰ ਗਾਤ ਕੋ।
ਤੈਸੇ ਤਤਕਾਲ ਹਰਿ ਬੀਰ ਮਾਰ ਡਾਰਯੋ ਜੈਸੇ ਲੌੜ ਹੂੰ ਤੇ ਮਹਾਂ ਗੁਨਿ ਨਾਸੈ
ਤਮ ਪ੍ਰਾਤ ਕੋ॥ ੧੨੯੫॥

Kabit

jaisai kouoo aoukhad ko bal kab Siam kehai dur harai sat
baid rog sanpat ko.
jaisai kouoo sakab kukab ke kabit sunn sabha beech dukh
har manat ka baat ko.
jaisai singh nag ko hanat jal aag ko amal sur rag ko sachint nar gaat ko.
taisai tatkal har beer mar dariou jaisai bodh hun tai maha gun
nasai tum parat ko. (1295)

ਕਬਿਤੁ

ਬੀਰਭੱਦ੍ ਸਿੰਘ ਬਾਸਦੇਵ ਸਿੰਘ ਬੀਰ ਸਿੰਘ ਬਲ ਸਿੰਘ ਕੋਪ ਕਰਿ ਅਰਿ ਸਮੁਹੇ ਭਏ।
ਸਮਰ ਕੇ ਬੀਚ ਜਹਾਂ ਠਾਢੋ ਹੈ ਸਮਰ ਸਿੰਘ ਤਾਹੀ ਕੋ ਨਿਹਾਰ ਰੂਪ ਪਾਵਕ ਸੇ ਹ੍ਵੈ ਗਏ।
ਆਯੁਧ ਸੰਭਾਰ ਲੀਨੇ ਜੁੱਧ ਮੈ ਸਭੇ ਪ੍ਰਬੀਨੇ ਸਯਾਮ ਜੂ ਕੇ ਬੀਰ ਚਾਰੋ ਓਰ ਹੂੰ ਤੇ ਆ ਖਏ।
ਤਾਹੀ ਸਮੇ ਬਲਵਾਨ ਤਾਨ ਕੈ ਕਮਾਨ ਬਾਨ ਚਾਰੋ ਨ੍ਰਿਪ ਹਰਿ ਜੂ ਕੇ ਮਾਰਿ
ਛਿਨ ਮੈ ਲਏ॥ ੧੨੯੬॥

Kabit

Beerbhadar singh baasudev singh beer singh Bal singh kop kari
ari saamuhe bhaye.
Samar ke beech jaha thaado hai samar singh Taahi ko nihaar roop
paavak se haav gaye.
Aayudh sanbhaar line judh mae sabae parbine
Sayaam ju ke beer chaaro orr hunn te aa khaye.
Taahi nirap balvaan taan ke kamaan baan
Chaaro nirap hari juu ke maari chhin mae laye. (1296)

Kabit

The poet Siam says that Krishna had killed the warriors (enemy) in no time just as a poet feels pained in the meeting hearing the poetry of a naive poet and does not agree with his thoughts or just as a lion destroys the elephant in water or fire or just as a crude Raja or womy destroys a human being or greed destroys good qualities or the darkness disappears on the dawn of day as the sun rises. (1295)

Kabit

Birbhadar Singh, Baldev Singh, Bir Singh and Bal Singh became furious with rage and came face to face with the enemy. Where Samar Singh was standing in the battle field they saw him, and became red with rage. They were all expert in the art of fighting and they took up their weapons and all the warriors of Krishna rushed forward from all sides. That moment the mighty Samar Singh stretched his bow and struck his arrows, which killed all the four warriors of Krishna in no time. (1296)

ਕਾਨ੍ਹ ਜੂ ਬਾਚ

ਸਵੈਯਾ

ਜਬ ਚਾਰੋ ਹੀ ਬੀਰ ਹਨੇ ਰਨ ਮੈ ਤਬ ਅਉਰਨ ਸਿਉ ਹਰਿ ਯੌ ਉਚਰੈ।
ਅਬ ਕੋ ਭਟ ਹੈ ਹਮਰੇ ਦਲ ਮੈ ਇਹ ਸਾਮੁਹੇ ਜਾਇ ਕੈ ਜੁੱਧੁ ਕਰੈ।
ਅਤਿ ਹੀ ਬਲਵਾਨ ਸੋ ਧਾਇ ਕੈ ਜਾਇ ਕੈ ਘਾਇ ਕਰੈ ਸੁ ਲਰੈ ਨ ਡਰੈ।
ਸਭ ਇਉ ਇਮ ਸਯਾਮ ਪੁਕਾਰ ਕਹਯੋ ਕੋਊ ਹੈ ਅਰਿ ਕੋ ਬਿਨੁ ਪ੍ਰਾਨ ਕਰੈ।। ੧੨੯੭।।

Kaan Ju Baach

Swaiyya

Jab chaaro ei beer hane rann mae tab aayuran siyo hari yo ucharae.
Ab ko bhat hae hamre dal mae ehh saamuhe jaaye kae judh karae.
Att hi balvaan so dhaaye kae jaaye kae ghaaye karae su larae na darae.
Sab siyo imm sayaam pukaar kahiyo kayu hae ari ko bin praan karae. (1297)

ਰਾਛਸ ਹੋ ਇਕ ਸਯਾਮ ਕੀ ਓਰ ਸੋਊ ਚਲ ਕੈ ਅਰਿ ਓਰ ਪਧਾਰਿਯੋ।
ਕੂਰ ਧੂਜਾ ਤਿਹ ਨਾਮ ਕਹੈ ਜਗ ਸੋ ਤਿਹ ਸੋ ਇਹ ਭਾਤਿ ਉਚਾਰਿਯੋ।
ਮਾਰਤ ਹੋ ਰੇ ਸੰਭਾਰੁ ਅਬੈ ਕਰਿ ਯਾ ਬਤੀਯਾ ਧਨੁ ਬਾਨ ਸੰਭਾਰਿਯੋ।
ਤਾ ਸਮਰੇਸ ਕੋ ਬਾਨ ਹਨਿਯੋ ਰਹਿਯੋ ਠਉਰ ਮਨੋ ਕਈ ਦਿਵਸ ਕੋ ਮਾਰਿਯੋ।। ੧੨੯੮।।

Raachhas ho ikk sayaam ki orr sayu chal kae arr orr padhaariyo.
Karoor dhujaa tehh naam kahae jag so tehh so ehh bhaat uchaariyo.
Maarat ho re sanbhaar abaae kari yaa batiya dhan baan sanbhaariyo.
Taa samres ko baan haniyo rahiyo thor mano kayi dives ko maariyo. (1298)

ਦੋਹਰਾ

ਕੂਰ ਧੁਜਾ ਰਨ ਮੈ ਹਨਯੋ ਸਮਰ ਸਿੰਘ ਕੋ ਕੋਪਿ।
ਸਕਤਿ ਸਿੰਘ ਕੇ ਬਧਨ ਕੋ ਬਹੁਰ ਰਹਿਓ ਪਗੁ ਰੋਪਿ।। ੧੨੯੯।।

Dohra

Karoor dhuuja rann mae hanyo samar singh ko kop.
Sakat singh ke badhan ko bahor pag rop. (1299)

Then Kahna said

Swaiyya'

When all the four warriors were killed, then Krishna addressed his warriors like this. Who is such a warrior in our army to take up cudgels against this man and fight against him? Whosoever is a mighty warrior, should rush towards him and attack the enemy, thus waging a war without having any fear. Krishna addressed loudly all of his men with the war cry saying, "Is there anyone amongst you who could take away the enemy's life? (1297)

There was a demon in Krishna's army who started marching towards the enemy. He was called by the (world) "Koor Dhuja", he went and told the enemy like this. "O Samar Singh! You better get ready, now I am going to kill you." He took up his bow and arrow after saying this and shot an arrow at Samar Singh which struck him thus killing him on the spot, as if he were dead since many days. (1298)

Couplet

Koor Dhuja had killled Samar Singh in the battle field while Sakat Singh was getting ready to kill him (by digging his feet). (1299)

ਕੂਰ ਧੁਜ ਬਾਚ

ਕਬਿਤੁ

ਗਿਰਿ ਸੋ ਦਿਖਾਈ ਦੇਤ ਕੂਰ ਧੁਜ ਆਹਵ ਮੈ
ਕਹੈ ਕਬਿ ਰਾਮ ਸਤ੍ ਬਧ ਕੋ ਚਹਤ ਹੈ।
ਸੁਨਿ ਰੇ ਸਕਤਿ ਸਿੰਘ ਮਾਰਿਯੋ ਜਿਉ ਸਮਰ ਸਿੰਘ
ਤੈਸੇ ਹਉ ਹਨਿ ਹੋ ਤੂ ਹਮ ਸੋ ਖਹਤ ਹੈ।
ਐਸੇ ਕਹਿ ਗਦਾ ਗਹਿ ਬੜੇ ਬ੍ਰਿਛ ਕੇ ਸਮਾਨ
ਲੀਨ ਅਸਿ ਪਾਨਿ ਅਉਰ ਸਸਤ੍ਰਨ ਸਹਤ ਹੈ।
ਬਹੁਰੋ ਪੁਕਾਰਿ ਦੈਤ ਕਹਿਯੋ ਹੈ ਨਿਹਾਰਿ ਨ੍ਰਿਪ
ਤੋ ਮੈ ਕੌਊ ਘਰੀ ਪਲ ਜੀਵਨ ਰਹਤ ਹੈ।। ੧੩00।।

Karoor Dhuj Baach

Kabit

Gir so dhikaayi det karoor dhuj aahav mae
Kahae kabi raam satar badh ko chehat hai.
Sunn re sakat singh maariyo jiyo samar singh
Taisae hayu hani ho tuu ham so kheat hai.
Aaise keh gadaa geh bade brichhh ke samaan
Leen asi paan aaur sastran sehat hai.
Bahuro pukaar daaet kahiyo hai nihaar nirap
To mae kayu ghari pal jeevan rehat hai
To mae kayu ghari pal jeevan rehat hai.(1300)

ਦੋਹਰਾ

ਸਕਤਿ ਸਿੰਘ ਸੁਨਿ ਅਰਿ ਸਬਦ ਬੋਲਿਯੋ ਕੋਪੁ ਬਢਾਇ।
ਜਾਨਤ ਹੋ ਘਨ ਕ੍ਵਾਰ ਕੋ ਗਰਜਤ ਬਰਸਿ ਨ ਆਇ।। ੧੩੦੧।।

Dohra

Sakti singh sunn ari sabad boliyo kop badaye.
Jaanat ho ghan kavaar ko garjat baras na aaye. (1301)

Koor Dhuja said

Kabit

Koor Dhuja was seen like a mountain in the battle-field front. The poet Ram has stated that he wanted to kill the enemy, so he said, "O Sakat Singh! I shall kill you, just as I have killed Samar Singh, so why are you trying to fight against me? Saying this he took up his mace like a big tree, and took up his sword alongwith other weapons. Then the demon addressed him like this. O Raja (Sakat Singh)! Look, there is hardly, any time left in your life's span (you will lose your life in a moment). (1300)

Couplet

Then Sakat Singh, on hearing the enemy's words spoke like this. "I know that the clouds in the month of Kartik make a thunderous noise, but they know not how to bring rain." (1301)

ਸਵੈਯਾ

ਯੌ ਸੁਨਿ ਕੈ ਤਿਹ ਬਾਤ ਨਿਸਾਚਾਰ ਜੀ ਅਪੁਨੇ ਅਤਿ ਕੋਪ ਭਰਿਓ।
ਅਸਿ ਲੈ ਤਿਹ ਸਾਮੁਹੇ ਆਇ ਅਰਿਯੋ ਸਕਤੇਸ ਬਲੀ ਨਹੀ ਨੈਕੁ ਡਰਿਓ।
ਬਹੁ ਜੁਧ ਕੈ ਅੰਤਰਿ ਧਿਆਨ ਭਯੋ ਨਭਿ ਮੈ ਪ੍ਰਗਟਿਯੋ ਤੇ ਉਚਰਿਓ।
ਅਬ ਤੋਹਿ ਸੰਘਾਰਿਤ ਹੋ ਪਲ ਮੈ ਧਨੁ ਬਾਨ ਸੰਭਾਰ ਕੈ ਪਾਨਿ ਧਰਿਓ॥ ੧੩੦੨॥

Swaiyya

Yo sunn kae tehh baat nisaachaach ji apune att kop bhariyo.
Ass lae tehh saamuhe aaye ariyo saktes bali nahi naaeku dariyo.
Bahu judh kae antar dhyaaan bhayo nab mae praghtiyo te uchariyo.
Ab tohe sanghaarit ho pal mae dhan baan sanbhaar kae
paan dhariyo. (1302)

ਦੋਹਰਾ

ਬਾਨਨ ਕੀ ਬਰਖਾ ਕਰਤ ਨਭ ਤੇ ਉਤਰਿ੍ਯੋ ਕ੍ਰੂਰ।
ਪੁਨਿ ਆਯੋ ਰਨ ਭੂਮਿ ਮੈ ਅਧਿਕ ਲਰਿਯੋ ਬਰ ਸੂਰ॥ ੧੩੦੩॥

Dohra

Baanan ki barkha karat nabh te utriyo karoor.
Pun aayo rann bhoom mae adhik lariyo bar suur. (1303)

ਸਵੈਯਾ

ਬੀਰਨ ਮਾਰ ਕੈ ਦੈਤ ਬਲੀ ਅਪਨੇ ਚਿਤ ਮੈ ਚਿਤ ਹੀ ਹਰਖਿਓ ਹੈ।
ਹੀ ਤਜਿ ਸੰਕ ਨਿਸੰਕ ਭਯੋ ਸਕਤੇਸ ਸੰਘਾਰਬੇ ਕੋ ਸਰਖਿਓ ਹੈ।
ਜਿਉ ਚਪਲਾ ਚਮਕੈ ਬਰਿ ਚਾਪ ਕਰ ਮੈ ਕਰਖਿਓ ਹੈ।
ਮੇਘ ਪਰੇ ਬਰ ਬੂੰਦਨ ਜਿਉ ਸਰ ਜਾਲ ਕਰਾਲੀਨ ਤਿਉ
ਬਰਖਿਓ ਹੈ॥ ੧੩੦੪॥

Swaiyya

Beeran maar kae daint bali apne chitt mae att hi harkhiyo hai.
Hi tajji sank nisank bhayo saktes sangharabe ko sarkhiyo hai.
Jiyo chapla chamake bari chaap liyo kar mae karkhiyo hai.
Megh pare bar buundan jiyo sar jaal karaleen tiyo
barkhiyo hai. (1304)

sSwaiyya'

On hearing the words of Sakat Singh in such a fashion, the demon Koor Dhuja was filled with rage (in his mind), and taking his sword, he stood in front of him but mighty Sakat Singh was not frightened a bit even. (After waging a war for long, then appearing in the sky he said, "I will kill you in a moment and took his bow and arrows in his hand. (1302)

Couplet

Karoor Dhuj, shooting his arrows from the sky, then came down on the ground and came in the battle filed and started fighting fiercely. (1303)

Swaiyya'

After killing many warriors, the demon felt very happy and thrilled in his heart. He was completely relaxed having given up all his per-reservations or fears and advanced to kill Sakat Singh. He took up an arrow in his hand like the flash of lightning and started shooting his dreadful arrows like the rain drops pouring from the clouds. (1304)

ਸੋਰਠਾ

ਪਗ ਨ ਟਰਿਓ ਬਰ ਬੀਰ ਸਕਤਿ ਸਿੰਘ ਧੁਜ ਕੂਰ ਤੇ।
ਅਚਲ ਰਹਿਓ ਬਨ ਧੀਰ ਜਿਉ ਅੰਗਦ ਰਾਵਨ ਸਭਾ।। ੧੩੦੫।।

Sortha

Pag na tariyo bar beer sakti singh dhuj karoor te.
Achal rahiyo rann dheer jiyo angad raavan sabha.(1305)

ਸਵੈਯਾ

ਭਾਜਤ ਨਾਹਿਨ ਆਹਵ ਤੇ ਸਕਤੇਸ ਮਹਾ ਬਲਵੰਤ ਸੰਭਾਰਿਓ।
ਜਾਲ ਜਿਤੋ ਅਰਿ ਕੇ ਸਰ ਕੋ ਤਬ ਹੀ ਅਗਨਾਯੁਧ ਸਾਥ ਪ੍ਰਜਾਰਿਓ।
ਪਾਨਿ ਲਯੋ ਧਨੁ ਬਾਨ ਰਿਸਾਇ ਕੈ ਕੂ ਧੁਜਾ ਸਿਰ ਕਾਟਿ ਉਤਾਰਿਯੋ।
ਐਸੇ ਹਨਯੋ ਰਿਪੁ ਜਿਉ ਮਘਵਾ ਬਲ ਕੈ ਬ੍ਰਿਤਰਾਸੁਤ ਦੈਤ ਸੰਘਾਰਿਓ।। ੧੩੦੬।।

Swaiyya

Bhaajat naahin aahav te saktes maha balvant sanbhariyo.
Jaal jito arri ke sar ko tab hi aganayudh saath parjariyo.
Paiin layo dhan baan risaaye kae kuu dhuja sir
kaati utaariyo.
Aaise hanyo rip jiyo maghva bal kae britrasur daint
sanghariyo. (1306)

ਦੋਹਰਾ

ਸਕਤਿ ਸਿੰਘ ਜਬ ਕੂਰਧੁਜ ਮਾਰਿਯੋ ਭੂਮਿ ਗਿਰਾਇ।
ਜਿਉ ਬਰਖਾ ਰਿਤੁ ਕੇ ਸਮੈ ਦਉਰ ਪਰੇ ਅਰਿਰਾਇ।। ੧੩੦੭।।

Dohra

Sakti singh jab karoordhuj maariyo bhoom giraye.
Jiyo barkha rittu ke samae daur pare ariraaye. (1307)

Sortha

The mighty Sakat Singh did not retrace his steps from facing Koor Dhuja. This invincible man remained stead fast in the battle just as Angad behaved firmly in the assembly of Ravana. (1305)

Swaiyya'

Sakat Singh did not flee from the battle field and he mustered his courage. The arrows of the enemy were burnt by him with the fire weapon and getting furious with rage, he took up his bow and arrows. and cut off the head of Koor Dhuja. He had killed the enemy just as Inder had killed the demon Brikrasur with his prowess. (1306)

Couplet

When Sakat Sing had killed Koor Dhuja and thrown him on the ground, the enemy forces attacked him ferociously just as moths flock at a burning lamp during monsoon period. (1307)

ਸਵੈਯਾ

ਕਾਕਧੁਜਾ ਨਿਜ ਭ੍ਰਾਤ ਨਿਹਾਰਿ ਹਨਯੋ ਤਬ ਹੀ ਰਿਸ ਕੈ ਵਹੁ ਧਾਯੋ।
ਦਾਤ ਕੀਏ ਕਈ ਜੋਜਨ ਲਉ ਗਿਰਿ ਸੋ ਤਿਹ ਆਪਨੋ ਰੂਪ ਬਨਾਯੋ।
ਰੋਮ ਕੀਏ ਤਰੁ ਸੇ ਤਨ ਮੈ ਕਰਿ ਆਸੁਧ ਲੈ ਰਨਿ ਭੂਮਹਿ ਆਯੋ।
ਸ੍ਰੀ ਸਕਤੇਸ ਤਨਯੋ ਕਰਿ ਚਾਪ ਸੁ ਏਕ ਹੀ ਬਾਨ ਸਿਉ ਮਾਰਿ ਗਿਰਾਯੋ॥ ੧੩੦੮॥

Swaiyya

Kakdhuja nij bhraat nihaar hanyo tab hi riss kae vahu dhaayo.
Daat kiye kayi jojan layu giri so tehh aapno roop banayo.
Rom kiye taru se tan mae kari aayudh lae ranni bhoomeh aayo.
Sri saktes tanayo kari chaap su ek hi baan siyo maari giraayo. (1308)

ਦੈਤ ਚਮੂੰ ਪਤਿ ਠਾਢੋ ਹੁਤੋ ਤਿਹ ਕੋ ਬਰ ਕੈ ਨ੍ਰਿਪ ਊਪਰਿ ਧਾਯੋ।
ਰਾਛਸ ਸੈਨ ਅਛੂਹਨਿ ਲੈ ਅਪਨੇ ਮਨ ਮੈ ਅਤਿ ਕੋਪ ਬਢਾਯੋ।
ਬਾਨ ਬਨਾਇ ਚਢਿਯੋ ਰਨ ਕੋ ਤਿਹ ਆਪਨ ਨਾਮੁ ਕੁਰੂਪ ਕਹਾਯੋ।
ਐਸੇ ਚਲਿਯੋ ਅਰਿ ਕੇ ਬਧ ਕੋ ਮਨੋ ਸਾਵਨ ਕੋ ਉਨਏ ਘਨੁ ਆਯੋ॥ ੧੩੦੯॥

Daaint chammun pati thaado huto tehh ko bar kae nirap upar dhaayo.
Rachhas saain achhuhani lae apne mann mae atti kop badhayo.
Baan banaye chadiyo rann ko tehh aapan naam kuroop kahayo.
Aaise chaliyo ari ko badh ko mano saavan ko unaye ghanu aayo. (1309)

ਹੇਰਿ ਚਮੂੰ ਬਹੁ ਸਤ੍ਰਨ ਕੀ ਸਕਤੇਸ ਬਲੀ ਮਨਿ ਰੋਸ ਭਯੋ ਹੈ।
ਧੀਰਜ ਬਾਧਿ ਅਯੋਧਨ ਮਾਝਿ ਸਰਾਸਨਿ ਬਾਨ ਸੁ ਪਾਨਿ ਲਯੋ ਹੈ।
ਤ੍ਰਾਸ ਸਬੈ ਤਜਿ ਕੈ ਲਜਿ ਕੈ ਅਰਿ ਕੇ ਦਲ ਕੇ ਸਮੁਹੇ ਸੁ ਗਯੋ ਹੈ।
ਦਾਨਵ ਮੇਘ ਬਿਡਾਰਨ ਕੋ ਰਨ ਮੈ ਮਨੋ ਬੀਰ ਸਮੀਰ ਭਯੋ ਹੈ॥ ੧੩੧੦॥

Heri chammun bahu satran ki saktes bali mani ros bhayo hai.
Dheeraj baadhi ayodhan maajh sarasani b aan su paain layo hai.
Traas sabae taji kae laji kae ari ked al ke samuhe su gayo hai.
Daanav megh bidaaran ko rann mae mano beer sameer bhayo hai. (1310)

Swaiyya'

When the brother of Koor Dhuja Kak Dhuja saw his brother being killed, he got enraged and attacked with fury. He lengthened his teeth for many miles and transformed himself into a mountain, having hair like trees and armed with his weapons came to the battle field. But Sakat Singh, taking one arrow, stretched his bow and with one arrow killed him and threw him down. (1308)

Then one demon army commander was standing nearby, who suddenly attacked the King (Sakat Singh). Taking his force of demons he became furious with rage and sharpening many arrows he proceeded for attack, and he was called by the name 'Karup'. He rushed forward to kill the enemy and he launched a fierce attack just as in the month of Savan (July) the clouds gather together in a cluster. (1309)

By perceiving a huge army of the enemy, the mighty Sakat Singh also become furious with rage. He took up his bow and arrows in hand having surveyed the whole situation in the battle front he came in front of the enemy force, ridding himself of all fear and other doubts. It seemed as if the mighty Sakat Singh had appeared as a storm (wind) to disperse the clouds of the force of demons. (1310)

ਅੰਤ੍ ਧਯਾਨ ਕੁਰੂਪ ਭਯੋ ਨਭ ਮੈ ਤਿਹ ਜਾਇ ਕੈ ਬੈਨ ਉਚਾਰੇ।
ਜੈ ਹੋ ਕਹਾ ਹਮ ਤੇ ਭਜਿ ਕੈ ਗਜ ਬਾਜ ਅਨੇਕ ਅਕਾਸ ਤੇ ਡਾਰੇ।
ਰੂਖ ਪਖਾਨ ਸਿਲਾ ਰਥ ਸਿੰਘ ਧਰਾਧਰ ਰੀਛ ਮਹਾ ਅਹਿ ਕਾਰੇ।
ਆਨਿ ਪਰੇ ਰਨ ਭੂਮਿ ਮੈ ਜੋਰ ਸੋ ਭੂਪ ਬਚਿਓ ਸਿਗਰੇ ਦਬਿ ਮਾਰੇ।। ੧੩੧੧।।

Antar dhayaan kuroop bhayo nabh mae tehh jaaye kae
baain uchare.
Jae ho hahha ham te bhaji kae gaj baaj anek akaas te daare.
Rookh pakhaan sila rath singh dharadhar reechh maha ahi kaare.
Aan pare rann bhoomi mae jor so bhoop bachiyo sigre
dabi maare. (1311)

ਜੇਤਕ ਡਾਰਿ ਦਏ ਨ੍ਰਿਪ ਹੈ ਗਿਰਿ ਤੇਤਕ ਬਾਨਨ ਸਾਥ ਨਿਵਾਰੇ।
ਜੇ ਰਜਨੀਚਰ ਠਾਢੇ ਹੁਤੋ ਸਕਤੇਸ ਬਲੀ ਤਿਹ ਓਰਿ ਪਧਾਰੇ।
ਪਾਨਿ ਕ੍ਰਿਪਾਨ ਲਏ ਬਲਵਾਨ ਸੁ ਘਾਇਲ ਏਕ ਕਰੇ ਇਕ ਮਾਰੇ।
ਦੈਤ ਚਮੂੰ ਨ ਬਸਾਤ ਕਛੂ ਅਪਨੇ ਛਲ ਛਿਦ੍ਰਨਿ ਕੈ ਸਬ ਹਾਰੇ।। ੧੩੧੨।।

Jetak daar daye nirap pae giri tetek baanan saath nivaare.
Je rajnichar thaade hute saktes bali tehh orri padhaare.
Paain kirpaan laye balvaan su ghayil ek kare ikk maare.
Daaint chamuun na basaat kachhu apne chhal
chhidran kae sab haare. (1312)

ਨ੍ਰਿਪ ਨੇ ਬਹੁਰੋ ਧਨੁ ਬਾਨ ਲਯੋ ਰਿਸ ਸਾਥ ਕੁਰੂਪ ਕੇ ਬੀਰ ਹਨੇ।
ਜੇਊ ਜੀਵਤ ਥੇ ਕਰਿ ਆਯੁਧ ਲੈ ਅਰਰਾਇ ਪਰੇ ਬਰਬੀਰ ਘਨੇ।
ਜੇਊ ਆਨਿ ਲਰੇ ਬਿਨੁ ਪ੍ਰਾਨ ਕਰੇ ਰੁਪਿ ਠਾਢੇ ਲਰੇ ਕੋਊ ਸ੍ਉਨ ਸਨੇ।
ਮਨਿ ਯੌ ਉਪਮਾ ਉਪਜੀ ਰਿਤੁਰਾਜ ਸਮੈ ਦ੍ਮ ਕਿੰਸਕ ਲਾਲ ਬਨੇ।। ੧੩੧੩।।

Nirap ne bahuro dhan baan layo riss saath kuroop ke beer hane.
Jeyu jeevat the kari aayudh lae arrraye pare barbeer ghane.
Jeyu aan lare bin praan kare roop thaade lare koyu saruun sane.
Maani yo upma upji rituraaj samae dram kinsak
laal bane. (1313)

Kuroop demon disappeared and from the sky he spoke like this, "Where will you run away from my strike?" Then he threw many elephants and horses from the skies. Then many trees, stones, rocks, chariots, hillocks, bears and large size black snakes were hurled from the skies to the battle front, which killed everyone else except the king (Sakat Singh. (1311)

Whatever mountain like rocks were thrown on Sakat Singh by the demon, were cut into pieces by his arrows. Sakat Singh then marched towards the side where the demon was standing (Rajnichar). That mighty warrior had wounded many of the enemy troops by wielding his sword and killed some of them. The demon force had no control over him (Sakat Singh) and all were defeated by him due to their guile and deceit. (1312)

Then Sakat Singh took up his bow and arrow in his hands and shot many arrows at Karup Singhs body with fury and the demons, who were still alive, all attacked Sakat Singh with all their weapons inhand raising a war cry. All those, who came to fight with him, were done to death, while some fought with great grit and were wounded badly. The poet has described the beauty of the scene as in the spring season (Basant), the trees of saffron had become red in colour. (1313)

ਦੋਹਰਾ

.ਸਕਤਿ ਸਿੰਘ ਤਿਹ ਸਮਰ ਮੈ ਬਹੁਰੇ ਸਸਤ੍ਰ ਸੰਭਾਰਿ।
ਅਸੁਰ ਸੈਨ ਮੈ ਭਟ ਪ੍ਰਬਲ ਤੇ ਬਹੁ ਦਏ ਸੰਘਾਰ ॥ ੧੩੧੪॥

Dohra

Sakti singh tehh samar mae bahure sastar sanbhaari.
Asur saen mae bhat prabal te bahu daye sanghaar. (1314)

ਸਵੈਯਾ

ਬਿਕ੍ਤਾਨਨ ਨਾਮ ਕਰੂਪ ਕੋ ਬਾਧਵ ਕੋਪ ਭਯੋ ਅਸਿ ਪਾਨਿ ਗਹਿਓ।
ਕਬਿ ਸਯਾਮ ਕਹੈ ਰਨ ਮੈ ਤਿਹ ਕੋ ਮਨ ਮੈ ਅਰਿ ਕੇ ਬਧਬੇ ਕੋ ਚਹਿਓ।
ਸੁ ਧਵਾਇ ਕੈ ਸਯੰਦਨ ਆਯੋ ਤਹਾ ਨ ਟਰਿਓ ਵਹ ਜੁਧ ਹੀ ਕੋ ਉਮਰਿਓ।
ਸੁਨਿ ਰੇ ਸਕਤੇਸ ਸੰਭਾਰਿ ਸੰਘਾਰਤ ਕੋ ਤੁਮ ਹੋ ਇਹ ਭਾਤਿ ਕਹਿਓ॥ ੧੩੧੫॥

Swaiyya

Bikartanan naam karoop ko bhadhav kop bhayo assi paain gahiyo.
Kabi sayaam kahae rann mae tehh ko mann mae ari ke
badhbe ko chahiyo.
Su dhavaaye kae sayandan aayo taha na tariyo
veh judh hi ko umihiyo.
Suni ke saktes sanbhaar sanghaarat ko
tum ho ehh bhaat kahiyo.(1315)

ਦੋਹਰਾ

ਸਕਤਿ ਸਿੰਘ ਯਹਿ ਬਚਨਿ ਸੁਨਿ ਲੀਨੀ ਸਕਤਿ ਉਠਾਇ।
ਚਪਲਾ ਸੀ ਰਵਿ ਕਿਰਨ ਸੀ ਅਰਿ ਤਕਿ ਦਈ ਚਲਾਇ॥ ੧੩੧੬॥

Dohra

Sakti singh yeh bachan suni lini sakti uthaye.
Chapla si ravi kiran si ari taki dayi chalaye.(1316)

Couplet

Sakat Singh then took up his weapons and killed most of the warriors in the demon's force. (1314)

Swaiyya

The brother of karup demon, named "Bihratanin" took his sword. The poet Siam has stated that he had felt within himself a desire to kill the enemy in the battle field. So he raced his chariot and came there, and did not falter with a desire to take part in fighting (battle) and said, "O Sokat Singh! Listen to me. I will kill you right now." (1315)

Couplet

After hearing these words, Sakat Singh picked up his spear, and aiming at the enemy threw it at him like the lightning strike or the rays of the sun. (1316)

ਸਵੈਯਾ

ਲਾਗਿ ਗਈ ਬਿਕ੍ਤਾਨਨ ਕੇ ਉਰਿ ਚੀਰ ਕੈ ਤਾ ਤਨ ਪਾਰ ਭਈ।
ਜਿਹ ਊਪਰਿ ਕੰਚਨ ਕੀ ਸਬ ਹੀ ਸੋਊ ਲੋਹ ਮਈ।
ਲਸਕੈ ਉਰਿ ਰਾਕਸ ਕੇ ਮਧ ਯੌ ਉਪਮਾ ਤਿਹ ਕੀ ਕਬਿ ਭਾਖ ਦਈ।
ਮਨੋ ਰਾਹ ਬਿਚਾਰ ਕੈ ਪੂਰਬ ਬੈਰ ਕੋ ਸੂਰਜ ਕੀ ਕਰਿ ਲੀਲ ਲਈ।। ੧੩੧੭।।

Swaiyya

Laagi gayi bikartaanan ke orr cheer kae taa tann paar bhayi.
Jeh upar kanchan ki sab aakrit hae sab hi soyu loh mayi.
Lasakae urr raakas ke madh yo upma tehh ki kabi bhaakh dayi.
Mano raahu bichaar kae purab baaer ko suraj ki kari leel layi. (1317)

ਦੋਹਰਾ

ਉਤ ਬਰਛੀ ਕੇ ਲਾਗਤ ਹੀ ਪ੍ਰਾਨ ਤਜੇ ਬਲਵਾਨ।
ਸਬ ਦੈਤਨ ਕੋ ਮਨ ਡਰਿਓ ਹਾ ਹਾ ਕੀਓ ਬਖਾਨ।। ੧੩੧੮।।

Dohra

Utt barchhi ke lagat hi praan taje balvaan.
Sab daintan ko mann dariyo ha ha kiyo bakhaan. (1318)

ਬਿਕ੍ਤਾਨਨ ਜਬ ਮਾਰਿਓ ਸਕਤਿ ਸਿੰਘ ਰਨਧੀਰਿ।
ਸੋ ਕੁਰੂਪ ਅਵਿਲੋਕ ਕੈ ਸਹਿ ਨ ਸਕਿਓ ਦੁਖੁ ਬੀਰ।। ੧੩੧੯।।

Bikartaanan jab maariyo sakti singh ranndheer.
So kuroop avilok kae she na sakiyo dukh beer. (1319)

ਸਵੈਯਾ

ਬਿਕ੍ਤਾਨਨ ਕੋ ਬਧ ਪੇਖਿ ਕੁਰੂਪ ਸੁ ਕਾਲ ਕੋ ਪ੍ਰੇਰਿਓ ਅਕਾਸ ਤੇ ਆਯੋ।
ਬਾਨ ਕਮਾਨ ਕ੍ਰਿਪਾਨ ਗਦਾ ਗਹਿ ਲੈ ਕਰ ਮੈ ਅਤਿ ਜੁਧ ਮਚਾਯੋ।
ਸ੍ਰੀ ਸਕਤੇਸ ਬਡੁ ਧਨੁ ਤਾਨ ਕੈ ਬਾਨ ਮਹਾ ਅਰਿ ਗ੍ਰੀਵ ਲਗਾਯੋ।
ਸੀਸ ਪਰਿਓ ਕਟਿ ਕੈ ਧਰਨੀ ਸੁ ਕਬੰਧ ਲਏ ਅਸਿ ਕੋ ਰਨਿ ਧਾਯੋ।। ੧੩੨੦।।

Swaiyya

Bikartaanan ko bhadh pekh kuroop su kaal ko pareriyo akaas te aayo.
Baan kamaan kirpaan gadaa geh lae kar mae ati judh machayo.
Sri saktes badh dhan taan kae baan maha ari greev lagayo.
Sess pariyo kati kae dharni su kabhandh laye asi ko rani dhaayo. (1320)

Swaiyya'

The spear struck at the chest of (the demon) Bikratanin and pierced through his body, appearing from the other side, and this was decorated with gold coating, being made of iron. This was shining in the chest of the demon the beauty of which has been described by the poet as if the rahu (demon) had swallowed the rays of the sun thinking of previous enmity with him. (1317)

Couplet

On the striking of the spear in his chest, the demon gave up his life. All the other demons got terrified at heart and were all crying "Alas, Alas!" (1318)

When the mighty Sakat Singh had killed Bikratanin then his brother, Kurup could not bear this loss. (1319)

Swaiyya'

On seeing the death of Bikratanin, Kurup the messenger of the god of death (kal) descended from the skies and engaged him (Sakat Singh) in a fierce battle, being armed with bow, arrows, sword and mace etc. Then Sri Sakat Singh, taking his big bow, stretched an arrow in it, and the pointed arrow was shot at the enemy's head. His head was cut off and fell on the ground, while the trunk rushed for continuing the battle. (1320)

ਕਬਿਯੋ ਬਾਚ

ਦੋਹਰਾ

ਸਕਤਿ ਸਿੰਘ ਕੇ ਸਾਮੁਹੇ ਗਯੋ ਲੀਏ ਕਰਵਾਰ।
ਏਕ ਬਾਨ ਨ੍ਰਿਪ ਨੇ ਹਨਿਯੋ ਗਿਰਿਯੋ ਭੂਮਿ ਮਝਾਰਿ।। ੧੩੨੧।।

Kabiyo Baach

Dohra

Sakti singh ke saamuhe gayo liye karvaar.
Ek baan nirap ne haniyo giriyo bhoom majhaari. (1321)

ਜਬ ਕੁਰੂਪ ਸੈਨਾ ਸਹਿਤ ਭੂਪਤਿ ਦਯੋ ਸੰਘਾਰ।
ਤਬ ਜਾਦਵ ਲਖ ਸਮਰ ਮੈ ਕੀਨੋ ਹਾਹਾਕਾਰ।। ੧੩੨੨।।

Jab kuroop saena sahit bhoopati dayo sanghaar.
Tab jaadav lakh samar mae kino hahakaar. (1322)

ਬਹੁਤੁ ਲਰਿਯੋ ਅਰਿ ਬੀਰ ਰਨਿ ਕਹਿਓ ਸਯਾਮ ਸੋ ਰਾਮ।
ਕਿਉ ਨ ਲਰੈ ਕਹਿਯੋ ਕ੍ਰਿਸਨ ਜੂ ਸਕਤਿ ਸਿੰਘ ਜਿਹ ਨਾਮ।। ੧੩੨੩।।

Bahut lariyo ari beer rani kahiyo sayaam so raam.
Kiyo na larae kahiyo ju sakti singh jeh naam. (1323)

ਚੌਪਈ

ਤਬ ਹਰਿ ਜੂ ਸਬ ਸੋ ਇਮ ਕਹਿਯੋ। ਸਕਤਿ ਸਿੰਘ ਬਧ ਹਮ ਤੇ ਰਹਿਯੋ।
ਇਨ ਅਤਿ ਹਿਤ ਸੋ ਚੰਡਿ ਮਨਾਈ। ਤਾ ਤੇ ਹਮਰੀ ਸੈਨ ਖਪਾਈ।। ੧੩੨੪।।

Chopaiee

Tab hari ju sab so imm kahiyo. Sakti singh badh ham te rahiyo.
Inn ati hitt so chandi manayi. Ta te hamri saaen khapayi. (1324)

ਦੋਹਰਾ

ਤਾ ਤੇ ਤੁਮ ਹੂੰ ਚੰਡਿ ਕੀ ਸੇਵ ਕਰਹੁ ਚਿਤੁ ਲਾਇ।
ਜੀਤਨ ਕੋ ਬਰੁ ਦੇਇਗੀ ਅਰਿ ਤਬ ਲੀਜਹੁ ਘਾਇ।। ੧੩੨੫।।

Dohra

Ta te tum hun chandi ki sev karhu chitt laaye.
Jeetan ko baru daiegi ari tab lijahu ghaaye. (1325)

The poet has stated that-

Couplet

Karup, wielding his sword, came in front of Sakat Singh (his trunk) and the king shot an arrow, which struck him down on the ground. (1321)

When Sakat Singh had killed Karup alongwith his army, then Yadavas raised a hue and cry on seeing the severity of the battle. (1322)

Then Balram told Krishna that the enemy had fought a great battle. Then Krishna replied "That the person was named Sakat Singh so why should he not fight like this?" (1323)

Chopaiee

Then Sri Krishna told all his troops that we have not been able to kill Sakat Singh, as he had worshipped Chandi with great love and regard, so he had destroyed our army. (1324)

Couplet

"So you should all worship and serve (goddess) Chandi with love (heart) and when she would bless you with the benediction of a 'win', then only you could kill the enemy. (1325)

ਜਾਗਤ ਜਾ ਕੀ ਜੋਤਿ ਜਗਿ ਜਲਿ ਥਲਿ ਰਹੀ ਸਮਾਇ।
ਬ੍ਰਹਮ ਬਿਸਨੁ ਹਰ ਰੂਪ ਹੈ ਤ੍ਰਿਗਨਿ ਰਹੀ ਠਹਰਾਇ॥ ੧੩੨੬॥

Jaagat ja ki joti jagi jail thali rahi samaaye.
Braham bisan har roop mae trigani rahi thehraaye. (1326)

ਸਵੈਯਾ

ਜਾ ਕੀ ਕਲਾ ਬਰਤੈ ਜਗ ਮੈ ਅਰੁ ਜਾ ਕੀ ਕਲਾ ਸਬ ਰੂਪਨ ਮੈ।
ਅਰੁ ਜਾ ਕੀ ਕਲਾ ਬਿਮਲਾ ਹਰ ਕੇ ਕਮਲਾ ਪਤਿ ਕੇ ਕਮਲਾ ਤਨ ਮੈ।
ਪੁਨਿ ਜਾ ਕੀ ਕਲਾ ਗਿਰਿ ਰੂਖਨ ਮੈ ਸਸਿ ਪੂਖਨ ਮੈ ਮਘਵਾ ਘਨ ਮੈ।
ਤੁਮ ਹੂੰ ਨਹੀ ਜਾਨੀ ਭਵਾਈ ਕਲਾ ਜਗ ਮਾਨੀ ਕੋ ਧਯਾਨ ਕਰੋ ਮਨ ਮੈ॥ ੧੩੨੭॥

Swaiyya

Jaa ki kala barate jag mae aru ja ki kala sab roopan mae.
Aru ja ki kala bimla har ko kamla pati ke kamla tann mae.
Puni jaa ki kala giri rookhan mae sasi pukhan mae
maghva ghan mae.
Tum hunn nahi jaani bhavani kala jag maani ko
dhayaan karo mann mae. (1327)

ਦੋਹਰਾ

ਸਕਤਿ ਸਿੰਘ ਬਰੁ ਸਕਤਿ ਸੋ ਮਾਗਿ ਲਯੋ ਬਲਵਾਨਿ।
ਤਾਹੀ ਕੇ ਪ੍ਰਸਾਦਿ ਤੇ ਰਨ ਜੀਤਤ ਨਹੀ ਹਾਨਿ॥ ੧੩੨੮॥

Dohra

Sakti singh baru sakti so maagi layo balvaan.
Taahi ke parsaad te rann jeetat nahi haani. (1328)

ਸਿਵ ਸੂਰਜ ਸਸਿ ਸਚਿਪਤ ਬ੍ਰਹਮ ਬਿਸਨੁ ਸੁਰ ਕੋਇ।
ਜੋ ਇਹ ਸੋ ਰਿਸ ਕੈ ਲਰੈ ਜੀਤ ਨ ਜੈ ਹੈ ਸੋਇ॥ ੧੩੨੯॥

Siv suraj sasi sachipati braham bisabn saru koye.
Jo ehh so riss kae larae jeet na jae hae soye. (1329)

The Lord, whose light was pervading the whole universe, including all lands and oceans and was present in the form of Brahma, Vishnu and Shiva as the three-pronged Maya (lust for power, greed and peace) prevailing in the world. (1326)

Swaiyya'

The power of the Lord was pervading the whole Universe, and was present in various forms (as a hidden power) all around, who was present in Shiva and Parbati (as his power), and was present in the form of Lachhmi in Vishnu also. Whose power was seen in mountains, trees, moon, stars and in the clouds of Indra (god). You have not realized the power of Bhawani, the goddess, so you should meditate and worship Chandi within your heart (with love). (1327)

Couplet

The mighty Sakat Singh had gained this blessing from Shakti (Chandi). Due to her benevolence neither he gets killed and goes on winning all the battles. (1328)

Any of the gods like Shiva, Sun, Moon, Indra Brahma or Vishnu who dared to fight against him (Sakat Singh) through his arrogance, (anguish) will not come back alive. (1329)

ਸਵੈਯਾ

ਜਉ ਹਰ ਆਇ ਭਿਰੇ ਇਹ ਸੌ ਨਹੀ ਦੇਖਤ ਹੋ ਬਲੁ ਹੈ ਤਿਨ ਮੋ।
ਚਤੁਰਾਨਨ ਅਉਰੁ ਪੜਾਨਨ ਬਿਸਨੁ ਘਨੋ ਬਲ ਹੈ ਸੁ ਕਹਿਓ ਜਿਨ ਮੋ।
ਪੁਨਿ ਭੂਤ ਪਿਸਾਚ ਸਰਾਦਿਕ ਜੇ ਅਸੁਰਾਦਿਕ ਹੈ ਗਨਤੀ ਕਿਨ ਮੋ।
ਜਦੁਬੀਰ ਕਹਿਯੋ ਸਭ ਬੀਰਨ ਸੋ ਸੁ ਇਤੋ ਬਲ ਭੂਪ ਧਰੈ ਇਨ ਮੋ॥ ੧੩੩੦॥

Swaiyya

Jayu har aaye bhire ehh so nahi dekhat ho bal hae tinn mo.
Chaturaanan aaur khadaanan bisan ghano bal hae su kahiyo jinn mo.
Puni bhoot pisaach saradik je asuradik hae ganti kin mo.
Jadubeer kahiyo sab beeran so sui to bal
bhoop dharae inn mo. (1330)

ਕਾਨ੍ਹ ਜੂ ਬਾਚ

ਸਵੈਯਾ

ਜੁਧੁ ਕਰੋ ਤੁਮ ਜਾਹੁ ਉਤੈ ਇਤ ਹਉ ਹੀ ਭਾਨੀ ਕੋ ਜਾਪੁ ਜਪੈ ਹਉ।
ਐਸੇ ਕਹਿਯੋ ਜਦੁ ਬੀਰ ਅਬੈ ਅਤਿ ਹੀ ਹਿਤ ਭਾਵ ਤੇ ਥਾਪ ਥਪੈ ਹਉ।
ਹੈ ਕੇ ਪ੍ਰਤਛ ਕਹੈ ਬਰ ਮਾਗ ਹਮੋ ਸਕਤੇਸਿ ਇਹੈ ਬਰੁ ਲੈ ਹਉ।
ਤਉ ਚੜ ਕੈ ਅਪੁਨੇ ਰਥ ਪੈ ਅਬ ਹੀ ਰਨ ਮੈ ਇਹ ਕੋ ਬਧ ਕੈ ਹਉ॥ ੧੩੩੧॥

Kaan Ju Baach

Swaiyya

Judh karo jaahu utaae itt hayu hi bhavani ko jaapu japae hayu.
Aaiase kahiyo jadu beer abae ati hi hitt bhaav te thaap thapae hayu.
Hae ke partachh kahae bar maag hamo saktesi iihae bar lae hayu.
Tayu chadh kae apune rath pae ab hi rann mae
ehh ko badh kae hayu. (1331)

Swaiyya'

Even Shiva, Sun, Moon, Indra, Brahma, Vishnu or any other god were to fight against him, though they do not posses that much power. Brahma, Kartik and Vishnu, who were supposed to be very powerful, were no match against Sakat Singh. Then what is the value of all other gods, Shiva's musicians (pisach) and other gods and demons, (as compared to him)? Sri Krishna then told all his warriors that none of the gods even had the same power as Sakat Singh had. (1330)

Then Sri Krishna said that

Swaiyya

You go and fight in the battle field on one side and on the other side I will worship Bhawani by meditating on Lord's Name. Krishna said that he will start on this worship right now. When she will reveal herself and ask me for a boon, then I will seek her blessing to kill Sakat Singh. Then riding my chariot I will kill him straightaway in the battle field. (1331)

ਕਬਿਯੋ ਬਾਚ

ਸਵੈਯਾ

ਬੀਰ ਪਠੇ ਜਦੁਬੀਰ ਉਤੈ ਇਤ ਭੂਮਿ ਮੈ ਬੈਠਿ ਸਿਵਾ ਜਪੁ ਕੀਨੋ।
ਅਉਰ ਦਈ ਸੁਧਿ ਛਾਡਿ ਸਬੈ ਤਬ ਤਾਹੀ ਕੇ ਧਯਾਨ ਬਿਖੈ ਮਨੁ ਦੀਨੋ।
ਚੰਡਿ ਤਬੈ ਪਰਤਛ ਭਈ ਬਰੁ ਮਾਗਹੇ ਮਨ ਮੈ ਜੋਈ ਚੀਨੋ।
ਯਾ ਅਰਿ ਆਜ ਹਨੋ ਰਨ ਮੈ ਘਨ ਸਯਾਮ ਜੂ ਮਾਗਿ ਇਹੈ ਬਰ ਲੀਨੈ॥ ੧੩੩੨॥

Kabiyo Baach

Swaiyya

Beer pathe jadubeer utaae itt bhoom mae baith siva japu kino.
Ayur dayi sudhi chaadh sabae tab taahi ke dhayaan bikhae mann dino.
Chandi tabae partachh bhayi baru maagoh mann mae joyi chino.
Yaa ari aaj hano rann mae ghan sayaam
ju maagi iihae bar lino. (1332)

ਯੌ ਬਰੁ ਪਾਇ ਚੜਿਯੋ ਰਥ ਪੈ ਹਰਿ ਜੂ ਮਨ ਬੀਚ ਪ੍ਰਸੰਨ ਭਯੋ।
ਜਪੁ ਕੈ ਜੁ ਭਵਾਨੀ ਤੇ ਸਯਾਮ ਕਹੈ ਅਰਿ ਮਾਰਨ ਕੇ ਬਰੁ ਮਾਗ ਲਯੋ।
ਸਬ ਆਸੁਧ ਲੈ ਬਰਬੀਰ ਬਲੀ ਹੂ ਕੇ ਸਾਮੁਹੇ ਤਉ ਜਦੁਬੀਰ ਗਯੋ।
ਮਨੋ ਜੀਤ ਕੇ ਅੰਕੁਰ ਜਾਤ ਰਹਿਯੋ ਹੁਤੋ ਯਾ ਬਰ ਤੇ ਉਪਜਿਯੋ ਸੁ ਨਯੋ॥ ੧੩੩੩॥

Yo baru paaye chadiyo rath pae hari ju mann beech parsan bhayo.
Japu kae ju bhvaani te sayaam kahae ari maaran ko baru maag layo.
Sab aayudh lae barbeer bali hu ke saamuhe tayu jadubeer gayo.
Mano jeet ke ankur jaat rahiyo huto yaa bar te
upjiyo su nayo. (1333)

ਦੋਹਰਾ

ਸਕਤਿ ਸਿੰਘ ਉਤ ਸਮਰ ਮੈ ਉਤ ਸਮਰ ਮੈ ਬਹੁਤ ਹਨੇ ਬਰ ਸੂਰ।
ਤਬ ਹੀ ਤਿਨ ਕੇ ਤਨਨ ਸਿਉ ਭੂਮਿ ਰਹੀ ਭਰਪੂਰਿ॥ ੧੩੩੪॥

Dohra

Sakti singh utt samar mae bahut hane bar suur.
Tab hi hinn ke tanan siyu bhoom rahi bharpoor. (1334)

The poet has stated -

Swaiyya'

On one side Yadav warriors were sent to the battle field for waging war, while on this side Krishna, seated on the ground, started worship of the goddess, leaving all activities of his own thinking, and started meditating on the goddess alone, with full concentration. Then Chandi appeared in person and asked Krishna to seek any boon from her, which he had already thought of. Krishna asked for the same favour of killing the enemy in the battle-field which was granted to him. (1332)

Having gained this benediction (favour) and being fully satisfied in mind, Krishna rode on his chariot. The poet Siam has stated that Krishna, having worshipped Bhawani, gained the blessing of killing the enemy. Then Sri Krishna, armed with various weapons, went to face the mighty warrior. It appeared as if the victory germination had been grown with this favour (blessing) of the goddess. (1333)

Couplet

On the other side Sakat Singh had killed many more warriors in battle-field as such the Earth was covered with corpses all over the place. (1334)

ਸਵੈਯਾ

ਜੁਧੁ ਕਰੇ ਸਕਤੇਸ ਬਲੀ ਤਿਹ ਠਾ ਹਰਿ ਆਇ ਕੈ ਰੂਪੁ ਦਿਖਾਯੋ।
ਜਾਤ ਕਹਾ ਰਹੁ ਰੇ ਥਿਰ ਹ੍ਵੈ ਅਬ ਹਉ ਤੁਮ ਪੈ ਬਲੁ ਕੈ ਇਤ ਆਇਓ।
ਕੋਪ ਗਦਾ ਕਰ ਲੈ ਘਨ ਸਯਾਮ ਸੁ ਸੰਤ੍ ਕੇ ਸੀਸ ਪੈ ਘਾਉ ਲਗਾਯੋ।
ਪ੍ਰਾਨ ਤਜਿਓ ਮਨਿ ਚੰਡਿ ਭਜਿਓ ਤਿਹ ਕੇ ਲੋਕਿ ਸਿਧਾਰਿਓ॥ ੧੩੩੫॥

Swaiyya

Judh kare saktes bali tehh thhaa hari aaye kae roop dikhaayo.
Jaat kaha rahu re thir haav ab hayu tum pae bal kae itt aayo.
Kop gadaa kar lae ghan sayaam su satar ke sees pae
ghaayo lagayo.
Praan tajiyo mani chandh bhajiyo tehh ko tann
taahi ke lok sidhaariyo. (1335)

ਪ੍ਰਾਨ ਚਲਿਯੋ ਤਿਹ ਕੋ ਤਬ ਹੀ ਜਬ ਹੀ ਤਨ ਚੰਡਿ ਕੇ ਲੋਗ ਪਧਾਰਿਓ।
ਸੂਰਜ ਇੰਦ੍ ਸਨਾਦਿਕ ਜੇ ਸੁਰ ਹੂੰ ਮਿਲਿ ਕੈ ਜਸੁ ਤਾਹਿ ਉਚਾਰਿਓ।
ਐਸੋ ਨ ਆਗੇ ਲਰਿਯੋ ਰਨ ਮੈ ਕੋਊ ਅਪਨੀ ਬੈਸਿ ਮੈ ਨਾਹਿ ਨਿਹਾਰਿਓ।
ਸ੍ਰੀ ਸਕਤੇਸ ਬਲੀ ਧਨਿ ਹੈ ਹਰਿ ਸੋ ਲਰਿ ਕੈ ਪਰਲੋਕਿ ਸਿਧਾਰਿਓ॥ ੧੩੩੬॥

Praan chaliyo tehh ko tab hi jab hi tann chandhi ke log padhaariyo.
Suraj indar sanadik je sur hunn mil kae jas taahi uchariyo.
Aaiso na aage lariyo rann mo kayu apni
baaesi mae naahi nihariyo.
Sri saktes bali dhani hae hari so lari kae parlok
sidhaariyo. (1336)

ਚੌਪਈ

ਜਬੈ ਚੰਡਿ ਕੋ ਹਰਿ ਬਰੁ ਪਾਯੋ। ਸਕਤਿ ਸਿੰਘ ਕੋ ਮਾਰਿ ਗਿਰਾਯੋ।
ਅਉਰ ਸਤ੍ ਬਹੁ ਗਏ ਪਰਾਈ। ਰਵਿ ਨਿਹਾਰਿ ਜਯੋ ਤਮ ਨ ਰਹਾਈ॥ ੧੩੩੭॥

Chopaiee

Jabae chandi ko hari baru paayo.sakti singh ko maari girayo.
Aayur satar bahu gaye parayi.ravi nihaar jayo
tam na rahayi. (1337)

Swaiyya'

Krishna appeared himself at the same place, where the warrior Sakat Singh was standing and fighting in the battle-field and said, O Sakat Singh! Where are you running away to? Remain standing there as I have approached you here with all my might. Then with great fury, Sri Krishna took up his mace in the hand, and struck it on the enemy's head. He gave up his life (Sakat Singh) and worshipped Chandi in his heart, as a result his body (Sakat's) was also sent to Chandi's presence. (1335)

When the body of Sakat Singh reached the presence of Chandi, he gave up life. All gods including the Sun, Indra, Sankadik jointly sang the praises of Sakat Singh. There was no battle, fought like this, previously, and we had not seen such a battle in our life time. Sri Sakat Singh was a great warrior, deserving all our praises as he had gone to heavens having fought against Krishna. (1336)

Chopaiee

When Sri Krishna gained this boon from (the goddes) Chandi, then he was able to kill Sakat Singh and throw him on the ground. Now most of the enemy forces had fled away, just as darkness disappears with the rise of the sun. (1337)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਜੁਧ ਪ੍ਰਬੰਧੇ ਦੁਆਦਸ ਭੂਪ ਸਕਤਿ ਸਿੰਘ ਸੁਧਾ ਬਧਹਿ ਧਯਾਇ ਸਮਾਪਤੰ।

ਅਥ ਪੰਚ ਭੂਪ ਜੁਧ ਕਥਨੰ

ਦੋਹਰਾ

ਅਸਮ ਸਿੰਘ ਜਸ ਸਿੰਘ ਪੁਨਿ ਇੰਦ੍ ਸਿੰਘ ਬਲਵਾਨ।
ਅਭੈ ਸਿੰਘ ਸੂਰੋ ਬਡੋ ਇਛ ਸਿੰਘ ਸੁਰ ਗਿਆਨ।। ੧੩੩੮।।

Itt Sri Bachitar natak granthe krisnavtaare judh parbhandhe duaadas bhoop sakti singh judh badheh dhayae samapat.

Ab Panch Bhoop Judh Kathan

Dohra

Asam singh jas singh puni indar singh balvaan.
Abae singh suro bado ichh singh sur giyaan. (1338)

ਚਮੂੰ ਭਜੀ ਭੂਪਨ ਲਖੀ ਚਲੇ ਜੁਧ ਕੇ ਕਾਜ।
ਅਹੰਕਾਰ ਪਾਚੋ ਕੀਓ ਅਜੁ ਹਨਿ ਹੈ ਜਦੁਰਾਜ।। ੧੩੩੯।।

Chamuun bhaji bhoopan lakhi chale judh ke kaaj.
Ahankaar paacho kiyo aju hani hai jaduraaj. (1339)

ਓਤ ਤੇ ਆਯੁਧ ਲੈ ਸਬੇ ਆਏ ਕੋਪਿ ਬਢਾਇ।
ਇਤ ਤੇ ਹਰਿ ਸਮੁਹੇ ਭਏ ਸਯੰਦਨ ਸ੍ਰੀਘ ਧਵਾਇ।। ੧੩੪੦।।

Utt te aayudh lae sabe aaye kop badhaye.
Itt te hari saamuhe bhaye sayandan sighar dhavaye. (1340)

Here the chapter on the death of Sakat Singh alongwith twelve other kings, from the Bachittar Natak Granth dealing with Krishnavtar and the episode of his battles is completed.

Now the details of battle of five kings begins.

Couplet

Asam Singh, Jas Singh, Inder Singh, Abhai Singh and Ichh Singh were five powerful and intellectual warriors. (1338)

When they saw the fleeing army, they also joined the fight in the battlefield. They all felt with great pride that they would kill Sri Krishna today itself. (1339)

So from one side all the kings, armed with their weapons, and getting enraged come to the battle field while Sri Krishna also managed to race up his chariot and stood face to face against them. (1340)

ਸਵੈਯਾ

ਸੁਭਟੇਸ ਮਹਾ ਬਲਵੰਤ ਤਬੈ ਜਦੁਬੀਰਕੀ ਓਰ ਤੇ ਆਗੇ ਹੀ ਧਾਯੋ।
ਪਾਚ ਹੀ ਬਾਨ ਲਏ ਤਿਹ ਪਾਨਿ ਬਡੋ ਧਨੁ ਕੈ ਕੋਪ ਬਢਾਯੋ।
ਏਕ ਹੀ ਏਕ ਹਨਿਓ ਸਰ ਪਾਚਨ ਭੂਪਨਿ ਕੋ ਤਿਨਿ ਮਾਰਿ ਗਿਰਾਯੋ।
ਤੂਲਿ ਜਿਉ ਜਾਰਿ ਦਏ ਨ੍ਰਿਪ ਪਾਚ ਮਨੋ ਨ੍ਰਿਪ ਆਚ ਸੁ ਬੇਖ ਬਨਾਯੋ॥ ੧੩੪੧॥

Swaiyya

Subhtes maha balvant sabac jadubeer ki orr te aage hi dhaayo.
Paach hi baan laye tehh paain bado dhan kae kop badhayo.
Ek hi ek haniyo sar paachan bhoppan ko tinn maari giraayo.
Tuul.jiyo jaar daye nirap paach mano nirap aach
su bekh banayo. (1341)

ਦੋਹਰਾ

ਸੁਭਟ ਸਿੰਘ ਰੁਪਿ ਸਮਰ ਮੈ ਕੀਯੋ ਪ੍ਰਚੰਡ ਬਲੁ ਜਾਸੁ।
ਨਰਪਤਿ ਆਏ ਪਾਚ ਬਰ ਕੀਨੋ ਤਿਨ ਕੋ ਨਾਸ॥ ੧੩੪੨॥

Dohra

Subhat singh rupi samar mae kiyo parchand bal jaas.
Narpati aaye paach bar kino tinn ko naas. (1342)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਨਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਵਤਾਰੇ ਜੁਧੁ ਪ੍ਰਬੰਧੇ ਪਾਚ ਭੂਪ ਬਧਹ।

ਅਥ ਦਸ ਭੂਪ ਜੁਧ ਕਥਨੰ

ਦੋਹਰਾ

ਅਉਰ ਭੂਪ ਦਸ ਕੋਪ ਕੈ ਧਾਏ ਸੰਗ ਲੈ ਬੀਰ।!
ਜੁਧ ਬਿਖੈ ਦੁਰਮਦ ਬਡੇ ਮਹਾ ਰਥੀ ਰਨਧੀਰ॥ ੧੩੪੩॥

Itt Sri Bachitar natak granthe krisnavatre judh parbandhe paach bhoop badheh.

Ath Das Bhoop Judh Kathan

Dohra

Ayur bhoop das kop kae dhaaye sang lae beer.
Judh bhikae durmad bade maha rathi ranndheer. (1343)

Swaiyya'

Then the mighty warrior of Sri Krishna Subhat Singh advanced forward and he took five arrows in his hand, and with great fury he stretched his great bow. He shot five arrows, pointing one each at the five kings and threw them down; and all the five were burnt like cotton , as if he had taken the form of fire to burn all the kings. (1341)

Couplet

Subhat Singh thus showed a sample of his prowess in the battle field by taking this bold step, and destroyed all the five kings, who had come to oppose (Krishna). (1342)

Here the chapter dealing with the killing of five kings from Bachittar Natak Granth pertaining to the battles of Krishnavtar is completed.

Now the episode of the battle of ten kings begins.

Couplet

Then another group of ten kings, becoming furious with rage, launched an attack, and they were great warriors with lot of pride and were great charioteers and powerful. (1343)

ਸਵੈਯਾ

ਆਵਤ ਹੀ ਮਿਲ ਕੈ ਦਸ ਹੂੰ ਨ੍ਰਿਪ ਸ੍ਰੀ ਸੁਭਟੇਸ ਕੋ ਬਾਨ ਚਲਾਏ।
ਨੈਨਨ ਹੇਰਿ ਸੋਊ ਹਰਿ ਹਰਿ ਬੀਰ ਲਯੋ ਧਨੁ ਬਾਨ ਸੋ ਕਾਟਿ ਗਿਰਾਏ।
ਉਤਰ ਸਿੰਘ ਕੋ ਸੀਸ ਕਟਿਓ ਤਨਿ ਉਜਲ ਸਿੰਘ ਕੇ ਘਾਇ ਲਗਾਏ।
ਉਦਮ ਸਿੰਘ ਹਨਿਓ ਬਹੁਰੋ ਅਸਿ ਲੈ ਕਰਿ ਸੰਕਰ ਸਿੰਘ ਸੋ ਧਾਏ॥ ੧੩੪੪॥

Swaiyya

Aavat hi mil ĸae das huun nirap Sri Subhtes ko baan chalaye.
Naainan heri soyu hari beer layo dhan baan so kaati giraaye.
Uttar singh ko sees katiyo tani ujal singh ke ghaaye lagaye.
Udam singh haniyo bahuro asi lae kari sankar singh se dhaaye. (1344)

ਦੋਹਰਾ

ਓਜ ਸਿੰਘ ਕੋ ਹਤ ਕੀਯੋ ਓਟ ਸਿੰਘ ਕੋ ਮਾਰਿ।
ਉਧ ਸਿੰਘ ਉਸਨੇਸ ਅਰੁ ਉਤਰ ਸਿੰਘ ਸੰਘਾਰਿ॥ ੧੩੪੫॥

Dohra

Ojj singh ko hott kiyo ott singh ko maari.
Udh singh usnes aru uttar singh sanghaar. (1345)

ਭੂਪ ਨਵੋ ਜਬ ਇਹ ਹਨੇ ਏਕੁ ਬਚਿਯੋ ਸੰਗ੍ਰਾਮਿ।
ਨਹੀ ਭਾਜਿਯੋ ਬਲਵੰਤ ਸੋ ਉਗ੍ ਸਿੰਘ ਤਿਹ ਨਾਮੁ॥ ੧੩੪੬॥

Bhoop navo jab ehh hane eku bachiyo sangraam.
Nahi bhaajiyo balvant so ugar singh tehh naam. (1346)

ਸਵੈਯਾ

ਉਗ੍ ਬਲੀ ਪੜਿ ਮੰਤ੍ ਮਹਾ ਸਰ ਸ੍ਰੀ ਸੁਭੇਟਸ ਕੀ ਓਰਿ ਚਲਾਯੋ।
ਲਾਗ ਗਯੋ ਤਿਹ ਕੇ ਉਰ ਮੈ ਬਰ ਕੈ ਤਨ ਭੇਦ ਕੈ ਪਾਰ ਪਰਾਯੋ।
ਭੂਮਿ ਪਰਿਯੋ ਮਰਿ ਬਾਨ ਲਗੇ ਇਹ ਕੋ ਜਸੁ ਯੌ ਕਬਿ ਸਯਾਮ ਸੁਨਾਯੋ।
ਭੂਪ ਹਨੇ ਕੀਏ ਪਾਪ ਘਨੇ ਜਮ ਨੇ ਉਡਿਯਾ ਮਨੋ ਨਾਗ ਡਸਾਯੋ॥ ੧੩੪੭॥

Swaiyya

Ugar bali padi mantar mahaa sarr sri subhtes ki orr chalaayo.
Lag gayo tehh ke urr mae bar kae tann bhed kae paar parayo.
Bhoom pariyo mari baan lage ehh ko jass yo kabi sayaam sunaayo.
Bhoop hane kiye paap ghane jam ne udiyaa mano naag dasaayo. (1347)

Swaiyya'

Soon after coming there, they started shooting arrows at Subhat Singh, but Sri Krishna's warrior Subhat Singh, having sighted these coming arrows, threw them down taking his bow and arrows. The head of Uttar Singh was cut off and he wounded the body of Ujjal Singh also. Then he killed Udham Singh and then wielding his sword, he attacked Shankar Singh. (1344)

Couplet

Then he killed Anj Singh and destroyed Oat Singh also, and further killed Udh Singh, Umesh Singh and Uttar Singh. (1345)

When Subhat Singh had killed nine Kings, there was only one king left alive in the battle field. That warrior did not run away and his name was Ughar Singh. (1346)

Swaiyya'

Then Ugar Singh took out an arrow and reciting a magic spell on it, shot it towards Subhat Singh, which struck him in the chest, and piercing his body with force, came out from the otherside. Thus with the striking of his arrow Subhat Singh fell down dead on the ground. The beauty of this scene has been praised by the poet Siam like this. He had committed the great sin of killing the kingsl It appears as if the god of death had got him stung and killed by a playing snake. (1347)

ਦੋਹਰਾ

ਜਾਦਵ ਏਕ ਮਨੋਜ ਸਿੰਘ ਤਬ ਨਿਕਸਿਯੋ ਬਰ ਬੀਰ।
ਉਗ੍ਰ ਸਿੰਘ ਕਰ ਕ੍ਰੋਧ ਕਰਿ ਚਲਿਯੋ ਮਹਾ ਰਨ ਧੀਰ॥ ੧੩੪੮॥

Dohra

Jaadav ek manoj singh tab niksiyo bar beer.
Ugar singh par krodh kari chaliyo maha rann dheer. (1348)

ਸਵੈਯਾ

ਜਾਦਵ ਆਵਤ ਪਖਿ ਬਲੀ ਅਰਿ ਬੀਰ ਮਹਾ ਰਨ ਧੀਰ ਸੰਭਾਰਿਓ।
ਲਹ ਮਈ ਗਰਓ ਬਰਛਾ ਗਹਿ ਕੈ ਬਲਿ ਸ ਕਰਿ ਕੋਪ ਪ੍ਰਹਾਰਿਓ।
ਲਾਗਤ ਸਿਘ ਮਨਜ ਹਨਿਓ ਤਿਹ ਪ੍ਰਾਨਨ ਲੈ ਜਮ ਧਾਮਿ ਪਧਾਰਿਓ।
ਮਾਰ ਕੈ ਤਾਹਿ ਲੀਯ ਧਨ ਬਾਨੁ ਬਲੀ ਬਲੁ ਕੈ ਬਲਿ ਕੋ ਲਲਕਾਰਿਓ॥ ੧੩੪੯॥

Swaiyya

Jaadav aavat pekhi bali ari beer maha rann dheer sanbhaariyo.
Loh mayi garuyo barchha geh kae bali so kari kop parhaariyo.
Laagat singh manoj haniyo tehh praanan lae jam
dhaam padhaariyo.
Maar kae taahe liyo dhan baan bali bal kae
bali ko lalkaariyo. (1349)

ਆਵਤ ਸਤ੍ਰਹਿ ਪੰਖਿ ਹਲਾਯੁਧ ਕੋਪਿ ਕੀਯੋ ਗਹਿ ਮੂਸਰ ਧਾਯੋ।
ਆਪਸ ਮੈ ਬਲਵੰਤ ਅਰੈ ਦੋਊ ਸਯਾਮ ਕਹੈ ਅਤਿ ਜੁਧੁ ਮਚਾਯੋ।
ਉਗ੍ਰ ਨਰੇਸ ਕੇ ਲਾਗਿ ਗਯੋ ਸਿਰਿ ਮੂਸਲ ਦਾਇ ਬਚਾਇ ਨ ਆਯੋ।
ਭੂਮਿ ਗਿਰਿਯੋ ਮਰ ਕੈ ਮਰ ਕੈ ਜਬ ਹੀ ਮੁਸਲੀ ਅਪਨਾ ਤਬ ਸੰਖ ਬਜਾਯੋ॥ ੧੩੫੦॥

Aavat satreh pekh halayudh kop kiyo geh musar dhaayo.
Aapas mae balvant arae doyu sayaam kahae ati judh machaayo.
Ugar nares ke laagi gayo sirr muusal daaye bachaye naa aayo.
Bhoomi giriyo marr kae jab hi musli apna tab
sankh bajayo. (1350)

Couplet

Then another warrior called Manoj Singh, came forward and with great wrathfulness started marching towards Ugar Singh. (1348)

Swaiyya'

On seeing the great Yadava warrior advancing, the mighty warrior took courage to stabilise himself. A great iron spear was held by him in hand which he threw at the enemy. Manoj Singh was killed immediately by the striking of the spear, which was taken by the Yama to the heavens. Then after killing him, the warrior then challenged Balram with great force taking his bow and arrow. (1349)

On seeing the upcoming enemy, Balram became furious with rage, and taking his pestle advanced towards him. The poet Siam has stated that both the warriors faced each other with great strength and a fierce battle ensued. Finally the pestle of Balram struck the head of Ugar Singh, as he did not know the art of saving himself from its strike. As such Ugar Singh fell down dead on the ground then Balram sounded (blew) his conch shell of victory. (1350)

Here the chapter of the killing of ten kigs alongwith their forces is completed.

ਇਤਿ ਦਸ ਭੂਪ ਸੈਨਾ ਸਹਿਤ ਬਧਹਿ ਧਯਾਇ ਸਮਾਪਤੰ।

ਦਸ ਭੂਪ ਸਹਿਤ ਅਨੂਪਸਿੰਘ ਜੁਧ ਕਥਨੰ

ਦੋਹਰਾ

ਦਸ ਭੂਪਨ ਅਵਿਲੋਕਿਯੋ ਉਗ੍ਰ ਹਨਿਯੋ ਬਰਬੰਡ।
ਜੁਧ ਕਾਜ ਆਵਤ ਭਏ ਬਿਜ ਬਲ ਭੂਜਾ ਪ੍ਰਚੰਡ।। ੧੩੫੧।।

Itt dass bhoop saaina sahit badeh dhayae samapat.

Dass Bhoop Sahit Anoop Singh Judh Kathan

Dohra

Dass bhoopan avilokiyo ugar haniyo barband.
Judh kaaj aavat bhaye bij bal bhooja parchand. (1351)

ਸਵੈਯਾ

ਅਨੂਪਮ ਸਿੰਘ ਅਪੂਰਬ ਸਿੰਘ ਚਲੇ ਰਨ ਕਉ ਮਨਿ ਕੋਪੁ ਬਢਾਯੋ।
ਆਗੇ ਹੁਇ ਕੰਚਨ ਸਿੰਘ ਚਲਿਯੋ ਬਲਿ ਆਵਤ ਕੇ ਤਿਹਿ ਬਾਨ ਲਗਾਯੋ।
ਸਯੰਦਨ ਹੂੰ ਤੇ ਗਿਰਿਓ ਮ੍ਰਿਤ ਹੁਇ ਤਬ ਜੋਤਿ ਸਬੂਹ ਤਹਾ ਠਹਰਾਯੋ।
ਬਾਨ ਲਗਿਯੋ ਹਨੁਮਾਨਿ ਕਿਧੋ ਰਵਿ ਕੋ ਫਲੁ ਜਾਨ ਕੈ ਭੂਮਿ ਗਿਰਾਯੋ।। ੧੩੫੨।।

Swaiyya

Anoopam singh apoorab singh chale rann kayu mani kop badhaayo.
Aage huye kanchan singh chaliyo bali aavat ke tihi baan lagayo.
Sayandan hunn te giriyo mrit huye tab joti sabuh tahaa thehraayo.
Baan lagiyo hanumaani kidho ravi ko phhal jaan kae
bhoomi giraayo. (1352)

ਦੋਹਰਾ

ਕੋਪ ਸਿੰਘ ਕੋ ਹਤ ਕੀਯੋ ਕੋਟਿ ਸਿੰਘ ਕੋ ਮਾਰਿ।
ਅਉਰ ਅਪੂਰਬ ਸਿੰਘ ਹਤਿਓ ਮੋਹ ਸਿੰਘ ਸੰਘਾਰਿ।। ੧੩੫੩।।

Dohra

Kop singh ko hatt kiyo koti singh ko maari.
Aayur apoorab singh hatiyo moh singh sanghaar. (1353)

Now the episode of the battle of Anup Singh against the ten kings commences.

Couplet

The ten kings saw the end of (death of) Ugar Singh, so all of them came forward for taking part in the battle, who had great strength in their mighty arms. (1351)

Swaiyya'

Anup Singh and Apurab Singh, getting enraged, advanced towards the battle filed. Kanchan Singh moved ahead of them, and they attacked Balram immediately on arrival there, and started shooting arrows Kanchan Singh got killed and fell down dead in his chariot only but his soul got mingled with the Prime-soul and got a peaceful abode there. It appeared as if the arrow had hit Hanuman, when he was going to eat the sun, thinking it as a fruit only, and Inder had thrown him down on the Earth (ground). (1352)

Couplet

After killing Kop Singh, then he killed Kot Singh also. Then (Balram) had killed Apurab Singh and Mor Singh as well. (1353)

ਚੌਪਈ

ਕਟਕ ਸਿੰਘ ਕੋ ਪੁਨਿ ਹਨ ਦਯੋ। ਕ੍ਰਿਸਨ ਸਿੰਘ ਕੋ ਤਬ ਬਧ ਕਯੋ।
ਕੋਮਲ ਸਿੰਘਹਿ ਬਾਨ ਲਗਾਯੋ। ਬੇਗ ਤਾਹਿ ਜਮ ਧਾਮਿ ਪਠਾਯੋ॥ ੧੩੫੪॥

Chopaiee

katak singh ko punni han dayo. Krisan singh ko tab badh kayo.
Komal singheh baan lagaayo. Beg taahi jam dhaam pathaayo. (1354)

ਪੁਨਿ ਕਨਕਾਚਲ ਸਿੰਘ ਸੰਘਾਰਿਓ। ਅਨੂਪਮ ਸਿੰਘ ਨਰਨ ਤੇ ਹਾਰਿਓ।
ਬਲਿ ਕੈ ਆਨਿ ਸਾਮੁਹੇ ਭਯੋ। ਉਤ ਤੇ ਰਾਮ ਓਰ ਸੋ ਗਯੋ॥ ੧੩੫੫॥

Punni kankaachal singh sanghaariyo. Anoopam singh naran te haariyo.
Bali kae aani saamuhe bhayo. Utt te raam orr so gayo. (1355)

ਦੋਹਰਾ

ਬਲੀ ਅਨੂਪਮ ਸਿੰਘ ਅਤਿ ਬਲ ਸੋ ਲਰਿਓ ਰਿਸਾਇ।
ਬਹੁਤੁ ਬਿਸਨ ਭਟ ਜੁਧੁ ਜਮ ਪੁਰਿ ਦਏ ਪਠਾਇ॥ ੧੩੫੬॥

Dohra

Bali anoopam singh ati bal so lariyo risaaye.
Bahut bisan bhat judh kari jam puri daye pathaaye. (1356)

ਸਵੈਯਾ

ਸਿੰਘ ਕ੍ਰਿਤਾਸਤ੍ ਆਹਵ ਮੈ ਕਬਿ ਰਾਮ ਕਹੈ ਰਿਸ ਕੈ ਅਤਿ ਧਾਯੋ।
ਆਇ ਕੈ ਸਿੰਘ ਅਨੂਪਹਿ ਸਿਉ ਕਰਿ ਮੈ ਅਸਿ ਲੈ ਤਬ ਜੁਧ ਮਚਾਯੋ।
ਤਾਨਿ ਲਯੋ ਧਨੁ ਬਾਨ ਮਹਾ ਬਰ ਕੈ ਉਰਿ ਸਿੰਘ ਅਨੂਪ ਕੇ ਲਾਯੇ।
ਲਾਗਤ ਪ੍ਰਾਨ ਚਲਿਯੋ ਤਬ ਹੀ ਰਵਿ ਮੰਡਲ ਭੇਦ ਕੈ ਪਾਰਿ ਪਰਾਯੋ॥ ੧੩੫੭॥

Swaiyya

Singh kritasatar aahav mae kabi raam kahae riss kae atti dhaayo.
Aaye kae singh anoopeh siyo kari mae assi lae tab judh machaayo.
Taani layo dhan baan mahaa bar kae orr singh anoop ke laayo.
Laagat praan chaliyo tab hi ravi mandal bhed kae
paar paraayo. (1357)

Chopaiee

Then he killed Katak Singh and destroyed Krishna Singh as well. Then he struck an arrow at Komal Singh, and sent him to the god of death. (1354)

Then he killed Kankachal (Sumer) Singh and Anupam Singh also got defeated from these warriors. He came face to face with strength and moved towards Balram. (1355)

Couplet

Then the mighty Anup Singh, getting furious with rage, fought against Balram, and Bishan Singh had also killed many enemy warriors in the meantime. (1356)

Swaiyya'

The poet-Ram has stated that Kritasatar Singh got enraged and jumped into the fray. He fought against Anup Singh, wielding his sword, and fought a fierce battle. Then Balram stretched his great bow and shot an arrow at the chest of Anup Singh. On striking him, he laid down his life immediately, and his soul penetrated the sun's atmosphere reaching higher above (heavens). (1357)

ਈਸ ਸਿੰਘ ਸਕੰਧ ਬਲੀ ਸੁ ਅਯੋਧਨ ਮੈ ਇਹ ਊਪਰਿ ਆਏ।
ਪੇਖਿ ਕ੍ਰਿਤਾਸਤ੍ ਸਿੰਘ ਤਬੈ ਸਰ ਤੀਛਨ ਆਵਤ ਤਾਹਿ ਲਗਾਏ।
ਚੰਦ੍ਰਕ ਬਾਨ ਲਗੇ ਤਿਨ ਕਉ ਦੁਹੁ ਕੇ ਸਿਰ ਕਾਟ ਕੈ ਭੂਮਿ ਗਿਰਾਏ।
ਯੌ ਉਪਮਾ ਉਪਜੀ ਮਨ ਮੈ ਮਨੋ ਮੁੰਡਨ ਕੋ ਘਰਿ ਹੀ ਧਰਿ ਆਏ॥ ੧੩੫੮॥

Eess singh sakandh bali su aayodhan mae ehh upar aaye.
Pekhh kritaasatar singh tabae sar teechhan aavat taahi lagaaye.
Chandrak baan lage tinn kayu duhu ke sirr kaat kae bhoomi giraaye.
Yo upma upji mann mae mano mundane ko ghari hi dhari aaye. (1358)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਰੵੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਜੁਧ ਪ੍ਰਬੰਧੇ ਦਸ ਭੂਪ ਅਨੂਪ ਸਿੰਘ ਸਹਿਤ ਬਧ ਧਿਆਇ ਸਮਾਪਤੰ।

ਅਥ ਕਰਮ ਸਿੰਘਾਦਿ ਪੰਚ ਭੂਪ ਜੁਧ ਕਥਨੰ

ਛਪੈ ਛੰਦ

ਕਰਮ ਸਿੰਘ ਜਯ ਸਿੰਘ ਅਉਰ ਪਟ ਰਨ ਮੈ ਆਏ।
ਜਾਲਪ ਸਿੰਘ ਅਰੁ ਗਜਾ ਸਿੰਘ ਅਤਿ ਕੋਪ ਬਢਾਏ।
ਜਗਤ ਸਿੰਘ ਨ੍ਰਿਪ ਪਾਚ ਮਹਾ ਸੁੰਦਰ ਸੂਰੇ ਬਰ।
ਤੁਮਲ ਕਰਿਯੋ ਸੰਗ੍ਰਾਮ ਘਨੇ ਮਾਰੇ ਜਾਦਵ ਨਰ।
ਤਬ ਸਸਤ੍ ਕ੍ਰਿਤਾਸਤ੍ ਸਿੰਘ ਕਸਿ ਚਤੁਰ ਭੂਪ ਮਿਰਤਕ ਕੀਏ।
ਇਕ ਜਗਤ ਸਿੰਘ ਜੀਵਤ ਬਚਿਯੋ ਛਤ੍ਰਾਪਨ ਦ੍ਰਿਢ ਧਰ ਹੀਏ॥ ੧੩੫੯॥

Itt s ri b achitar natak granthe krisnavatare judh parbandhe das bhoop anoop singh sahit badhh dhiyaae samapat.

Ath Karam Singhadi Panch Bhoop Judh Kathan

Chhapae Chhand

Karam singh jaye singh aayur bhat rann mae aaye.
Jalap singh aru gajaa singh ati kop badaaye.
\jagat singh nirap paach mahaa sundar suure bar.
Tumal kariyo sangraam ghane mare jaadav nar.
Tab sastar kritasatar singh kasi chatur bhoop mirtak kiye.
Ikk jagat singh jeevat bachiyo chhtrapan dridd dhar hiye. (1359)

Then Johar Singh and Sakand warrior attacked Balram with gret force. On seeing them coming, Krit asatar Singh shot penetrating arrows at them. The powerful arrows hit them both and they got their heads cut off, which fell on the ground. The poet has described the beauty of the scene like this as if they had left their heads at home. (1358)

Here the chapter of the killing of Anup Singh alongwith ten kings of Krishnavtar from Bachittar Natak is completed

Now episode of the battle of Karam Singh etc. and the five kings begins.

Chhapai Chhand

Then Karam Singh, Jai Singh and other warriors came to the battle-field, when Jalap Singh and Gaja Singh were very furious with rage. These five kings, including Jagat Singh, were very beautiful and powerful. They fought a bloody battle and had killed many Yadava warriors. Then Kritastar Singh took up his weapons and killed four of the kings; only Jagat Singh was left alive, as he was a great lover of the power of Kashatriyas, and was a great warrior. (1359)

ਚੌਪਈ

ਕਰਮ ਸਿੰਘ ਜਾਲਪ ਸਿੰਘ ਧਾਏ। ਗਜਾ ਸਿੰਘ ਜੈ ਸਿੰਘ ਜੂ ਆਏ।
ਜਗਤ ਸਿੰਘ ਅਤਿ ਗਰਬੁ ਜੁ ਕੀਨੋ। ਤਾ ਤੇ ਕਾਲ ਪ੍ਰੇਰਿ ਰਨਿ ਦੀਨੋ॥ ੧੩੬੦॥

Chopaiee

Karam singh jalap singh dhaaye. Gajaa singh jae singh juu aaye.
Jagat singh atti garab ju kino. Taa te kaal praeri rahni dino. (1360)

ਦੋਹਰਾ

ਕਰਮ ਸਿੰਘ ਜਾਲਪ ਸਿੰਘ ਗਜਾ ਸਿੰਘ ਬਰਬੀਰ।
ਜਯ ਸਿੰਘ ਸਹਿਤ ਕ੍ਰਿਤਾਸ ਸਿੰਘ ਹਨੇ ਚਾਰ ਰਨਧੀਰ॥ ੧੩੬੧॥

Dohra

Karam singh jalap singh gajaa singh barbeer.
Jaye singh sahit kritaas singh hane chaar ranndheer. (1361)

ਸਵੈਯਾ

ਸਿੰਘ ਕ੍ਰਿਤਾਸ ਅਯੋਧਨ ਮੈ ਹਰਿ ਕੀ ਦਿਸ ਕੇ ਨ੍ਰਿਪ ਚਾਰ ਸੰਘਾਰੇ।
ਅਉਰ ਹਨੇ ਸੁ ਬਨੈਤ ਬਨੇ ਜਦੁਬੀਰ ਘਨੇ ਜਮਲੋਕਿ ਸਿਧਾਰੇ।
ਜਾਇ ਭਿਰਿਯੋ ਜਗਤੇਸ ਬਲੀ ਸੰਗਿ ਆਪਨੇ ਬਾਨ ਕਮਾਨ ਸੰਭਾਰੇ।
ਅਉਰ ਜਿਤੇ ਰਨਿ ਠਾਢੇ ਹੁਤੇ ਭਟ ਪੇਖਿ ਤਿਨੈ ਸਰ ਜਾਲ ਪ੍ਰਹਾਰੇ॥ ੧੩੬੨॥

Swaiyya

Singh kritaas ayodhan mae hari ki dis ke nirap chaar sanghaare.
Aayur hane su banaet bane jadubeer ghane jamlok sidhaare.
Jaaye bhiriyo jagtes bali singh aapne baan kamaan sanbhare.
Aayur jite ranni thaade hute bhatt pekhi tinae sarr jaal parhaare. (1362)

ਮਾਰਿ ਬਿਦਾਰ ਦਯੋ ਦਲ ਕੋ ਬਹੁਰੋ ਕਰ ਮੈ ਕਰਵਾਰ ਸੰਭਾਰਿਓ।
ਧਾਇ ਕੈ ਜਾਇ ਕੈ ਆਇ ਜਗਤੇਸ ਕੇ ਸੀਸ ਹੂੰ ਹਾਥ ਪ੍ਰਹਾਰਿਓ।
ਦੁਇ ਧਰ ਹੋਇ ਕੈ ਭੂਮਿ ਗਿਰਿਯੋ ਰਥ ਤੇ ਤਿਹ ਕੋ ਕਬਿ ਭਾਵ ਬਿਚਾਰਿਓ।
ਮਾਨੋ ਪਹਾਰ ਕੇ ਊਪਰਿ ਸਾਲਹਿ ਬੀਜ ਪਰੀ ਤਿਹ ਦੁਇ ਕਰ ਡਾਰਿਓ॥ ੧੩੬੩॥

Maari bidaar dayo dal ko bahuro kar mae karvaar sanbhaariyo.
Dhaaye kae jaaye kae aaye ariyo jagtes ke sees hunn haath parhaariyo.
Duye dhar huye kae hoomi giriyo rath te tehhi ko kabi bhaav bichaariyo.
Maano pahaar ke uppar saalaeh beej pari tehh duye kar daariyo. (1363)

Chopaice

Karam Singh and Jalap Singh launched a surprise attack, alongwith Gaja Singh and Jai Singh, while Jagat Singh was feeling very proud of his power, so the god of death had directed him towards the battle-field. (1360)

Couplet

All the four warriors including Karam Singh, Jalpa Singh, Gaja Singh and Jai Singh were killed by Kritas Singh. (1361)

Swaiyya'

Kritas Singh had killed four kings from Krishna's side in the battle field, and many other great warriors and archers had been killed and many had been sent to heavens (killed) by Sri Krishna. Then Jagat Singh, a great warrior, taking up his bow and arrows went to the battle field for waging war and seeing some other warriors in the battle field, he let loose a rain (stream) of arrows like a shower. (1362)

The army had been destroyed by all these killings and then he was holding his sword in hand. Then he rushed towards the battle front and came face to face with Jagat Singh and then he attacked Jagat Singh with his hand, as a result he was split ino two pieces and he fell down from his chariot onto the ground. The poet has described the beauty of this scene like this. It appears as if lightning had struck some seal trees on the mountain, which were cut into two pieces, thus throwing them down. (1363)

ਦੋਹਰਾ

ਕਠਿਨ ਸਿੰਘ ਹਰਿ ਕਟਕ ਤੇ ਆਯੋ ਯਾ ਪਰ ਧਾਇ।
ਮਤ ਦੁਰਦ ਜਿਉ ਸਿੰਘ ਪੈ ਆਪਤ ਕੋਪ ਬਢਾਇ।। ੧੩੬੪।।

Dohra

Kathin singh hari katak te aayo yaa par dhaaye.
Matt durad jiyu singh pae aavat kop badaye. (1364)

ਸਵੈਯਾ

ਆਵਤ ਹੀ ਅਰਿ ਕੋ ਤਿਹ ਹੋਰਿ ਸੁ ਏਕ ਹੀ ਬਾਨ ਕੋ ਸੰਗਿ ਸੰਘਾਰਿਓ।
ਅਉਰ ਜਿਤੋ ਦਲ ਸਾਥ ਹੁਤੋ ਤਿਹ ਕੋ ਘਰੀ ਏਕ ਬਿਖੈ ਹਨਿ ਡਾਰਿਓ।
ਬੀਰ ਘਨੇ ਜਦੁ ਬੀਰਨ ਕੇ ਹਤਿ ਕੋਪ ਕੈ ਸਯਾਮ ਕੀ ਓਰਿ ਨਿਹਾਰਿਓ।
ਆਇ ਲਰੋ ਨ ਡਰੋ ਹਰਿ ਜੂ ਰਨਿ ਠਾਢੇ ਕਹਾ ਇਹ ਭਾਤਿ ਉਚਾਰਿਓ।। ੧੩੬੫।।

Swaiyya

Aavat hi arri ko tehh heri sue k hi baan ke sangi sanghaariyo.
Aayur jito dal saath huto tehh ko ghari ekk bhikhaae hani daariyo.
Beer ghane jadu beeran ke hati kop kae sayaam ki orri nihaariyo.
Aaye laro na daro hari juu rani thaade kahaa ehh
bhaati uchaariyo. (1365)

ਤਉ ਹਰਿ ਜੂ ਕਰਿ ਕੋਪ ਚਲਿਯੋ ਤਬ ਦਾਰੁਕ ਸਯੰਦਨ ਕੋ ਸੁ ਧਵਾਯੋ।
ਪਾਨਿ ਲੀਯੋ ਅਸਿ ਸਯਾਮ ਸੰਭਾਰ ਕੈ ਤਾਹਿ ਹਕਾਰ ਕੈ ਤਾਕਿ ਚਲਾਯੋ।
ਢਾਲ ਕ੍ਰਿਤਾਸਤ੍ ਸਿੰਘ ਲਈ ਹਰਿ ਤਾਹੀ ਕੀ ਓਟ ਕੈ ਵਾਰ ਬਚਾਯੋ।
ਆਪਨੀ ਕਾਢਿ ਕ੍ਰਿਪਾਨ ਮਿਯਾਨ ਤੇ ਦਾਰੁਕ ਕੇ ਤਨ ਘਾਉ ਲਗਾਯੋ।। ੧੩੬੬।।

Tayu hari juu kari kop chaliyo tab daaruk sayandaen
ko su dhavaayo.
Paain liyo asi sayaam sanbhaar kae taahi hakaar kae
taaki chalaayo.
Dhal kritasatar singh layi hari taahi ki ott kae vaar bachayo.
Aapni kaadikirpaan miyaan te daaruk ke tann
ghaayo lagayo. (1366)

Couplet

Then Kathin Singh, a warrior from Krishna's army, attacked in such a fashion, just as a drunken elephant attacks a lion with great fury. (1364)

Swaiyya'

On seeing the enemy coming, he shot an arrow, which killed the enemy in no time, and the whole army, accompanying him was also destroyed in less than six hours. After killing many warriors of Sri Krishna's he looked at Kahna with great ruthfulness and addressed him like this. "O Krishna! Come and fight with me without any fear; What are you waiting for in the ground?" (1365)

Then Sri Krishna, getting enraged, raced his chariot towards him at that very moment, through the charioteer. Then Sri Krishna held his sword in the hand and wielded it at that proud warrior, and Kritasar Singh, taking his shield inhand saved himself from the onslaught. Then taking out his own sword, he wounded the body of the charioteer (of Krishna). (1366)

ਜੁਧ ਕਰੈ ਕਰਵਾਰਨ ਕੋ ਮਨ ਮੈ ਅਤਿ ਹੀ ਦੋਊ ਕ੍ਰੋਧ ਬਢਾਏ।
ਸ੍ਰੀ ਹਰਿ ਜੂ ਅਰਿ ਘਾਇ ਲਯੋ ਤਬ ਹੀ ਹਰਿ ਕੋ ਰਿਪੁ ਘਾਇ ਲਗਾਏ।
ਕਉਤਕਿ ਦੇਖਿ ਦੋਊ ਠਟਕੇ ਦਲ ਬਿਓਮ ਤੇ ਦੇਵਨ ਬੈਨ ਸੁਨਾਏ।
ਲਾਗੀ ਅਵਾਰ ਮੁਰਾਰਿ ਸੁਨੋ ਪਲ ਮੈ ਮਧੁ ਸੇ ਤੁਮ ਘਾਏ।। ੧੩੬੭।।

Judh karae karvaanan ko mann mae ati hi doyu krodh badaye.
Sri hari juu ari ghaaye layo tab hi hari ko rip ghaaye lagaaye.
Kayutak dekhi doyu thatke dal biyom te devan baaen sunaaye.
Laagi avaar muraari suno pal mae madhu se murr
se tum ghaaye. (1367)

ਚਾਰ ਮਹੂਰਤ ਜੁਧੁ ਭਯੋ ਥਕ ਕੈ ਹਰਿ ਜੂ ਇਹ ਘਾਤਿ ਬਿਚਾਰਿਓ।
ਮਾਰਹੁ ਨਾਹਿ ਕਹਿਯੋ ਸੁ ਸਹੀ ਮੁਰਿ ਕੈ ਅਰਿ ਪਾਛੇ ਕੀ ਓਰਿ ਨਿਹਾਰਿਓ।
ਐਸੇ ਹੀ ਤੀਛਨ ਲੈ ਅਸਿ ਸ੍ਰੀ ਹਰਿ ਸਤ੍ ਕੀ ਗ੍ਰੀਵ ਕੇ ਊਪਰ ਝਾਰਿਓ।
ਐਸੇ ਏ ਭਾਤਿ ਹਨਿਓ ਰਿਪੁ ਕਉ ਅਪਨੇ ਦਲ ਕੋ ਸਭ ਤ੍ਰਾਸ ਨਿਵਾਰਿਓ।। ੧੩੬੮।।

Chaar mahuratt judh bhayo thak kae hari ju ehh ghaat bichaariyo.
Maaroh naahi kahiyo su sahi muri kae arri paachhe ki orr nihaariyo.
Aaise hi teechhan lae asi sri hari satar ki greev ke upar jhaariyo.
Aaisi ee bhaati haniyo rip kayu apne dal ko sabh
traas nivaariyo. (1368)

ਯੌ ਅਰਿ ਮਾਰਿ ਲਯੋ ਰਨ ਮੈ ਅਤਿ ਹੀ ਮਨ ਮੈ ਹਰਿ ਜੂ ਸੁਖੁ ਪਾਯੋ।
ਆਪਨੀ ਸੈਨ ਨਿਹਾਰ ਮੁਰਾਰਿ ਮਹਾ ਬਲੁ ਧਾਰ ਕੈ ਸੰਖ ਬਜਾਯੋ।
ਸੰਤ ਸਹਾਇਕ ਸ੍ਰੀ ਬ੍ਰਿਜ ਨਾਇਕ ਹੈ ਸਭ ਲਾਇਕ ਨਾਮ ਕਹਾਯੋ।
ਸ੍ਰੀ ਹਰਿ ਜੂ ਮੁਖ ਐਸੇ ਕਹਿਯੋ ਚਤੁਰੰਗ ਚਮੂੰ ਰਨ ਜੁਧੁ ਮਚਾਯੋ।। ੧੩੬੯।।

Yo ari maari layo rann mae atti hi mann mae hari juu sukh paayo.
Aapni saaen nihaar muraari maha bal dhaar kae sankh bajaayo.
Sant sahaiak sri brij naayik hae sab laayik naam kahayo.
Sri hari ju mukh aaise kahiyo chaturang chamuun rann
judh machayo. (1369)

Both were engaged in heavy fighting by wielding their swords, then Krishna managed to inflict a wound on the enemy, but the enemy also wounded (with his sword) Sri Krishna immediately. Both the forces, seeing this drama got bewildered, when from the heavens, the gods spoke like this. "O Krishna! Listen. You have taken too long, specially when you could kill demons like Mur and Madh in no time (previously). (1367)

For four hours, the battle was raging, and Krishna thought of a design, keeping the prevailing situation in mind. "Do not kill him!" Krishna looking at his back, said this. So Kritsatar, thinking it, to be correct, looked towards his back. Then suddenly Krishna wielding his sharp sword struck it at the enemy's head, thus he managed to kill the enemy and relieved his army of this dreaded enemy's fear. (1368)

Thus, having killed the enemy, Sri Krishna felt very happy at heart. Then looking towards his army, Sri Krishna sounded his conch shell (of victory). Sri Krishna is the friend and helper of the saints and is called omni-potent. Then Sri Krishna addressed his multi-coloured army like this. Let us fight it out in the battle field (and finish the war). (1369)

Here the chapter of the battle of five kings and their killing from the Krishnavtar episode of Bachittar Natak is completed.

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਜੁਧ ਪ੍ਰਬੰਧੇ ਪਾਚ ਭੂਪ ਬਧਹ ਸਮਾਪਤਮੰ।

ਅਬ ਖੜਗ ਸਿੰਘ ਜੁਧ ਕਥਨੰ

ਦੋਹਰਾ

ਤਿਹ ਭੂਪਤਿ ਕੋ ਮਿਤ੍ ਇਕ ਖੜਗ ਸਿੰਘ ਤਿਹ ਨਾਮ।
ਪੈਰੇ ਸਮਰ ਸਮੁਦ੍ ਬਹੁ ਮਹਾ ਰਥੀ ਬਲ ਧਾਮ।। ੧੩੭੦।।

Itt Sri Bachitar natak granthe krisnavatare judh parbhandhe paach bhoop badheh samapatm.

Ath Khadag Singh Judh Kathan

Dohra

Tehh bhoopat ko mitar ikk khadag singh tehh naam.
Paaire samar samudar bahu mahaa rathi bal dhaam. (1370)

ਕ੍ਰੁਧਤ ਹ੍ਵੈ ਅਤਿ ਮਨ ਬਿਖੈ ਚਾਰ ਭੂਪ ਤਿਹ ਸਾਥ
ਜੁਧੁ ਕਰਨਿ ਹਰਿ ਸਿਉ ਚਲਿਯੋ ਅਮਿਤ ਸੈਨ ਲੈ ਸਾਥ।। ੧੩੭੧।।

Krodhat haav ati mann bhikhae chaar bhoop tehh saath.
Judh karan hari siyo chaliyo amitt saaen lae saath. (1371)

ਛਪੈ ਛੰਦ

ਖੜਗ ਸਿੰਘ ਬਰ ਸਿੰਘ ਅਉਰ ਨ੍ਰਿਪ ਗਵਨ ਸਿੰਘ ਬਰ।
ਧਰਮ ਸਿੰਘ ਭਵ ਸਿੰਘ ਬਡੇ ਬਲਵੰਤ ਜੁਧੁ ਕਰ।
ਰਥ ਅਨੇਕ ਸੰਗ ਲੀਏ ਸੁਭਟ ਬਹੁ ਬਾਜਤ ਸਜਤ।
ਦਸ ਹਜਾਰ ਗਜ ਮਤ ਚਲੇ ਘਨੀਅਰ ਜਿਮ ਗਜਤ।
ਮਿਲਿ ਘੇਰਿ ਲੀਓ ਤਿਨ ਕਉ ਤਿਨੋ ਸੁ ਕਬਿ ਸਯਾਮ ਜਸੁ ਲਖਿ ਲੀਯੋ।
ਰਿਤੁ ਪਾਵਸ ਮੈ ਘਨ ਘਟਾ ਜਿਉ ਘੋਰ ਮਨੋ ਨਰ ਬੋਲੀਓ।। ੧੩੭੨।।

Chhapae Chhand

Khadag singh bar singh ayur nirap gavan singh bar.
Dharam singh bhav singh bade balvant judh kar.
Rath anek sang liye subhat bahu baajat sajat.
Das hajaar gaj matt chale ghaniar jim gajat.
Mil gheri liyo tinn kayu tino su kabi sayaam jasu lakhi liyo.
Ritu paavas mae ghan ghataa jiyu ghor mano nar boliyo. (1372)

Now the episode of the battle of Kharag Sing begins.

Couplet

The king had a friend, named Kha'rag Singh, who had taken part in many battles (swam acroos many oceans of war) and was an expert chrioteer and a great warrior. (1370)

He felt greatly enraged in mind. He had four other kings alongwith him, so he marched with a huge army to wage a war against Sri Krishna. (1371)

Chhapai Chhand

Kharag Singh, Bar Singh, the main king Gavan Singh, Dharam Singh and Bhav Singh were all great warriors and expert in the art of fighting. All the five kings had alongwith them unlimited chariots, and many cavalry troops with decorated horses. There were ten thousand drunken elephants who were trumpeting like the dark clouds. All of them jointly encircled the Yadavas. This has been described by the poet siam as the dark clouds appearing in the months of monsoon, and their troops had the great morale of bursting and thundering clouds. (1372)

ਦੋਹਰਾ

ਜਾਦਵ ਕੀ ਸੈਨਾ ਹੁਤੇ ਨਿਕਸੇ ਭੂਪ ਸੁ ਚਾਰ।
ਨਾਮ ਸਰਸ ਸਿੰਘ! ਬੀਰ ਸਿੰਘ ਮਹਾ ਸਿੰਘ ਸਿੰਘ ਸਾਰ।। ੧੩੭੩।।

Dohra

Jaadav ki saeana hute nikse bhoop su chaar.
Naam saras singh beer singh mahaa singh singh saar. (1373)

ਖੜਗ ਸਿੰਘ ਕੇ ਸੰਗ ਨ੍ਰਿਪ ਚਾਰਿ ਚਾਰੁ ਮਤਿ ਵੰਤ।
ਹਰਿ ਕੀ ਓਰ ਚਲੇ ਮਨੋ ਆਯੋ ਇਨ ਕੋ ਅੰਤੁ।। ੧੩੭੪।।

Khadag singh ke sang nirap chaar mati vant.
Hari ki orr chale mano aayo inn ko antt. (1374)

ਸਰਸਾ ਮਹਾ ਅਉ ਸਾਰ ਪੁਨਿ ਬੀਰ ਸਿੰਘ ਏ ਚਾਰ।
ਜਾਦਵ ਸੈਨਾ ਤੇ ਤਬੈ ਨਿਕਸੇ ਅਤਿ ਬਲੁ ਧਾਰਿ।। ੧੩੭੫।।

Saras mahaa ayu saar puni beer singh ee chaar.
Jaadav saeena te tabae nikse atti bal dhaari. (1375)

ਹਰਿ ਕੀ ਦਿਸ ਕੇ ਚਤੁਰ ਨ੍ਰਿਪ ਤਿਨ ਵਹ ਲੀਨੇ ਮਾਰਿ।
ਖੜਗ ਸਿੰਘ ਅਤਿ ਕੋਪ ਕਰਿ ਦੀਨੋ ਇਨਹ ਸੰਘਾਰਿ।। ੧੩੭੬।।

Hari kid is ke chatur nirap tinn veh line maari.
Khadag singh atti kop kari dino eneh sanghaar. (1376)

ਸਵੈਯਾ

ਸ੍ਰੀ ਹਰਿ ਓਰ ਤੇ ਅਉਰ ਨਰੇਸ ਚਲੇ ਤਿਨ ਸੰਗਿ ਮਹਾ ਦਲੁ ਲੀਨੋ।
ਸੂਰਤ ਸਿੰਘ ਸਪੂਰਨ ਸਿੰਘ ਚਲਿਯੋ ਬਰਸਿੰਘ ਸੁ ਕੋਪ ਪ੍ਰਬੀਨੋ।
ਅਉ ਮਤਿ ਸਿੰਘ ਸਜਿਓ ਤਨ ਕਉਚ ਸੁ ਸਸਤ੍ਰਨ ਅਸਤ੍ਰਨ ਮਾਝਿ ਪ੍ਰਬੀਨੋ।
ਧਾਇ ਕੈ ਸ੍ਰੀ ਖੜਗੇਸ ਕੇ ਸੰਗਿ ਜੁ ਚਾਰ ਹੀ ਭੂਪਨ ਆਹਵ ਕੀਨੋ।। ੧੩੭੭।।

Swaiyya

Sri hari or rte ayur nares chalet inn sang mahaa dal lino.
Surat singh sapooran singh chaliyo barsingh su kop parbino.
Ayu mati singh sajiyo tann kayuch su sastran astaran maajhi parbino.
Dhaaye kae Sri Khadges ke sang ju chaar hi bhoopan
aahav kino. (1377)

Couplet

From the Yadava forces, four kings came forward to fight with the enemy, whose names were saras Singh, Bir Singh, Mahan Singh and Saar Singh. To fight with Kharag Singh, there were four kings. (1373)

To fight with Kharag Singh, there were four kings completely enamoured by the thought of fighting him, and they marched from Sri Krishna's side, as if their end was near (had come). (1374)

Thus Saras Singh, Mahan Singh, Saar Singh, and Bir Singh were the four kings, who came forward from the Yadava army. (1375)

All these four kings from Sri Krishnas side were killed, as kharag Sing got furious with rage and killed them. (1376)

Swaiyya'

Then four more kings came forward from Sri Krishna's side, who had a huge army to support them. Surat Singh, Sampuran Singh and Bar Singh marched out and they were greatly enraged while Meet Singh had worn the coat of arms on his body as protective cover and he was great and accomplished warrior in the art of weaponary. These four kings attacked kharag Singh and fought fierce battle. (1377)

ਦੋਹਰਾ

ਇਤ ਚਾਰੋ ਭੂਪਤਿ ਲਰੈ ਖੜਗ ਸਿੰਘ ਕੇ ਸੰਗਿ।
ਉਤ ਦੋਊ ਦਿਸ ਕੀ ਲਰਤ ਸਬਲ ਸੈਨ ਚਤੁਰੰਗਿ।। ੧੩੭੮।।

Dohra

Itt chaaro bhoopati larae khadag singh ke sang.
Utt dayu dis ki larat sabal saaen chaturang. (1378)

ਕਬਿਤੁ

ਰਥੀ ਸੰਗਿ ਰਥੀ ਮਹਾਰਥੀ ਸੰਗਿ ਮਹਾਰਥੀ
ਸੁਵਾਰ ਸਿਉ ਸੁਵਾਰ ਅਦਿ ਕੋਪ ਕੈ ਕੈ ਮਨ ਮੈ।
ਪੈਦਲ ਸਿਉ ਪੈਦਲ ਲਰਤ ਭਏ ਰਨ ਬੀਚ
ਜੁਧ ਹੀ ਮੈ ਰਾਖਿਓ ਮਨ ਰਾਖਿਓ ਮਨ ਰਾਖਿਓ ਨ ਗ੍ਰਿਹਨ ਮੈ।
ਸੈਥੀ ਜਮਧਾਰ ਤਰਵਾਰੈ ਘਨੀ ਸਯਾਮ ਕਹੈ
ਮੁਸਲੀ ਤ੍ਰਿਸੂਲ ਬਾਨ ਚਲੇ ਤਾ ਹੀ ਛਿਨ ਮੈ।
ਦੰਤਨ ਸਿਉ ਦੰਤੀ ਪੈ ਬਜੰਤ੍ਰਨ ਸਿਉ ਬਜੰਤ੍ਰੀ ਲਰਿਓ
ਚਾਰਨ ਸਿਉ ਚਾਰਨ ਭਿਰਿਓ ਹੈ ਤਾਹਿ ਰਨ ਮੈ।। ੧੩੭੯।।

Kabit

Rathi sang rathi maharathi sang maharathi
Suvaar siyu suvaar ati kop kae kae mann mae.
Paedal siyu paedal larat bhaye rann beech
Judh hi mae raakhiyo mann raakhiyo na girhan mae.
Saithi jamdhaar tarbvaare ghani sayaam kahae
Musli tirsool baan chale taa hi chin mae.
Dantan siyu danti pae bajantran siyu bajantri lariyo
Chaaran siyu chaaran bhiriyo hae taahi
rann mae. (1379)

Couplet

On one side the four kings and Kharag Singh were fighting while on the other side the multi-coloured forces of both sides were locked up in the battle with great strength. (1378)

Kabit

The charioteer was fighting with another charioteer, and the mighty charioteer with another mighty charioteer was engaged, and the horse riders were fighting against horse riders with great fury at heart. The infantry troops were fighting against enemy infantry, and all were completly engrossed in the battle. and they were not all thinking of their homes (families). Daggers, sabres and swords were greatly in use in the fighting. Seeing all this the poet Siam has stated the pestles, tridents and arrows were also in use at the battle field. The elephants were engaged in fighting against other elephants while the weapon experts were engaged against enemy experts. While in the battle, the bards were fighting the bards in the battle field. (1379)

ਸਵੈਯਾ

ਬਹੁਰੋ ਸਰ ਸਿੰਘ ਹਤਿਓ ਰਿਸ ਕੈ ਮਹਾ ਸਿੰਘਹਿ ਮਾਰਿ ਲਇਓ ਜਬ ਹੀ।
ਪੁਨਿ ਸੂਰਤਿ ਸਿੰਘ ਸਪੂਰਨ ਸਿੰਘ ਸੁ ਸੁੰਦਰ ਸਿੰਘ ਹਨਿਓ ਤਬ ਹੀ।
ਬਰ ਸ੍ਰੀ ਮੀਤ ਸਿੰਘ ਕੋ ਸੀਸ ਕਟਿਓ ਲਖਿ ਜਾਦਵ ਸੈਨ ਗਈ ਦਬ ਹੀ।
ਨਭਿ ਮੈ ਗਨ ਕਿੰਨਰ ਸ੍ਰੀ ਖੜਗੇਸ ਕੀ ਕੀਰਤਿ ਗਾਵਤ ਹੈ ਸਬ ਹੀ।। ੧੩੮੦।।

Swaiyya

Bahuro sar singh hatiyo riss kae mahaa singheh maar layiyo jab hi.
Puni suurat singh sapuran singh su sundar singh haniyo tab hi.
Bar Sri Mati singh ko sees katiyo lakh jaadav saaen gayi tab hi.
Nabhi mae gan kinnar sri khadges ki kirat gaavat hae sab hi. (1380)

ਦੋਹਰਾ

ਛਿਅ ਭੂਪਨ ਕੋ ਛੈ ਛੀਯੋ ਖੜਗ ਸਿੰਘ ਬਲ ਧਾਮ।
ਅਉਰੋ ਭੂਪਤਿ ਤੀਨ ਬਰ ਧਾਇ ਲਰੈ ਸੰਗ੍ਰਾਮ।। ੧੩੮੧।।

Dohra

Chhiye bhoopan ko chaae kiyo khadag singh bal dhaam.
Ayuro bhoopati teen bar dhaaye larae sangraam. (1381)

ਕਰਨ ਸਿੰਘ ਪੁਨਿ ਅਰਨ ਸੀ ਸਿੰਘ ਬਰਨ ਸੁਕੁਮਾਰ।
ਖੜਗ ਸਿੰਘ ਰੁਪਿ ਰਨਿ ਰਹਿਓ ਏ ਤੀਨੋ ਸੰਘਾਰਿ।। ੧੩੮੨।।

Karan singh puni aran si singh baran sukumaar.
Khadag singh rupi rani rahiyo ee tino sanghaar. (1382)

ਸਵੈਯਾ

ਮਾਰ ਕੈ ਭੂਪ ਬਡੇ ਰਨ ਮੈ ਰਿਸ ਕੈ ਬਹੁਰੋ ਧਨ ਬਾਨ ਲੀਯੋ।
ਸਿਰ ਕਾਟਿ ਦਏ ਬਹੁ ਸਤ੍ਰਨ ਕੇ ਕਰਿ ਅਤ੍ਰਨ ਲੈ ਪੁਨਿ ਜੁਧੁ ਕੀਯੋ।
ਜਿਮਿ ਰਾਵਨ ਸੈਨ ਹਤੀ ਨ੍ਰਿਪ ਰਾਘਵ ਤਿਉ ਦਲੁ ਮਾਰਿ ਬਿਦਾਰਿ ਦੀਯੋ।
ਗਨ ਭੂਤ ਪਿਸਾਚ ਸ੍ਰਿੰਗਾਲਨ ਗੀਧਨ ਜੋਗਿਨ ਸ੍ਰਉਨ ਅਘਾਇ ਪੀਯੋ।। ੧੩੮੩।।

Swaiyya

Maar kae bhoop bade rann mae riss kae bahuro dhan baan liyo.
Sir kaat daye bahu satran ke kari atran lae pun judh kiyo.
Jim raavan saaen hati nirap raaghav tiyu dal maar bidaar diyo.
Gan bhoot pisaach singaalan geedhan jogin sarun aghaaye piyo. (1383)

Swaiyya'

Once Maha Singh was killed, even Sar Singh was killed. Then even Sùrat singh, Sampuran Singh and Sunder Singh were also killed there and then. They the Yadava army, seeing the beheaded body of the warrior Mat Singh, was completely shaken up. Then in the skies all the musicians of Shiva were singing the praises of Khar'ag Singh. (1380)

Couplet

The mighty Khar'ag Singh had killed six kings while three more warrior kings were fighting in the battle filed. (1381)

Karam Singh, Baran Singh and Aran Singh were all youthful warriors. Then Kha'rag Singh, fighting stoutly in the battle field, killed all the three kings. (1382)

Swaiyya'

After killing all the big renowned kings in the battle field, and getting furious with rage, Kha'rag Singh took up his bow and arrows in the hands. Then he cut off the heads of many enemies and then started fighting taking other weapons in hand. He destroyed the Yadava army just as Ram Chander had killed the Ravana's army. Thus all the ghosts, evil spirits, jackals, vultures and others drank the blood of the dead bodies to their satisfaction. (1383)

ਦੋਹਰਾ

ਖੜਗ ਸਿੰਘ ਕਰਿ ਖੜਗ ਲੈ ਰੁਦ੍ ਰਸਹਿ ਅਨੁਰਾਗ।
ਯੌ ਡੋਲਤ ਰਨਿ ਨਿਡਰ ਹੁਇ ਮਾਨੋ ਖੇਲਤ ਫਾਗੁ।। ੧੩੮੪।।

Dohra

Khadag singh kari khadag lae rudar raseh anuraag.
Yo dolat rann nidar huye maano khelat phhagu. (1384)

ਸਵੈਯਾ

ਬਾਨ ਚਲੇ ਤੇਈ ਕੁੰਕਮ ਮਾਨਹੁ ਮੂਠ ਗੁਲਾਲ ਕੀ ਸਾਂਗ ਪ੍ਰਹਾਰੀ।
ਢਾਲ ਮਨੋ ਡਫ ਮਾਲ ਬਨੀ ਹਥ ਨਾਲ ਬੰਦੂਕ ਛੁਟੇ ਪਿਚਕਾਰੀ।
ਸ੍ਰੁਨ ਭਰੇ ਪਟ ਬੀਰਨ ਕੇ ਉਪਮਾ ਜਨੁ ਘੋਰ ਕੈ ਕੇਸਰ ਡਾਰੀ।
ਖੇਲਤ ਫਾਗੁ ਕਿ ਬੀਰ ਲਰੈ ਨਵਲਾਸੀ ਲੀਏ ਕਰਵਾਰ ਕਟਾਰੀ।। ੧੩੮੫।।

Swaiyya

Baan chale tayi kunkam maanoh muuth gulaal ki saang parhaari.
Dhal mano tachh maal bani hath naal bandook
chute pichkaari.
Sarunn bhare patt beeran ko upma janu ghor kae
kesar daari.
Khelat phhagu ki beer larae navlaasi liye karvaar
kataari. (1385)

ਦੋਹਰਾ

ਖੜਗ ਸਿੰਘ ਅਤਿ ਲਰਤ ਹੈ ਰਸ ਰੁਦ੍ਰਹਿ ਅਨੁਰਾਗਿ।
ਰਨ ਚੰਚਲਤਾ ਬਹੁ ਕਰਤ ਜਨ ਨਟੁਆ ਬਡਭਾਗਿ।। ੧੩੮੬।।

Dohra

Khadag singh atti larat ha eras rudreh anuraag.
Rann chanchlata bahu karat jan natuyaa
badbhaag. (1386)

Couplet

Kharag Singh, wielding his sword being engrossed in the killing spree, was moving aound in the battle field as if he were playing holi (festival of coloured waters). (1384)

Swaiyya'

All the arrows (spitting blood) may be considered as sprinkling of saffron, and the spears being thrown around, may be taken as dry colours being thrown by handfuls The shields were seen as a necklace of tumbels (tom tom) and the guns being fired by hand may be considered as a pump. (syringe) The dresses of the warriors drenched in blood may be considered as saffron mixed in water being sprinkled. The warriors were playing holi (throwing coloured waters) while the swords and daggers in their hands were looking graceful like the fireworks. (1385)

Couplet

Kharag Singh was waging a fierce battle, being engrossed in the art of fighting techniques, and was showing his skill of movement like a great juggler. (1386)

ਸਵੈਯਾ

ਸਾਰਥੀ ਆਪਨੇ ਸੋ ਕਹਿ ਕੈ ਸੁ ਧਵਾਇ ਤਹੀ ਰਥ ਜੁਧੁ ਮਚਾਵੈ।
ਸਸਤ੍ਰ ਪ੍ਰਹਾਰਤ ਸੂਰਨ ਪੈ ਕਰਿ ਹਾਥਨ ਕੋ ਅਰਥਾਵ ਦਿਖਾਵੈ।
ਦੁੰਦਭਿ ਢੋਲ ਮ੍ਰਿਦੰਗ ਬਜੈ ਕਰਵਾਰ ਕਟਾਰਨ ਤਾਲ ਬਜਾਵੈ।
ਮਾਰ ਹੀ ਮਾਰ ਉਚਾਰ ਕਰੈ ਮੁਖਿ ਯੌ ਕਰਿ ਨ੍ਰਿਤ ਅਉ ਗਾਨ ਸੁਨਾਵੈ॥ ੧੩੮੭॥

Swaiyya

Saarthi aapane so keh kae su dhavaaye tahi rath judh machaave.
Sastar parhaarat suuran pae kari haathan ko arthaav dikhaave.
Dundabhi dhol mirdang bajae karvaar kataran taal bajave.
Maar hi maar uchaar karae mukh yo kari nirat ayu
gaan sunaave. (1387)

ਮਾਰ ਹੀ ਮਾਰ ਅਲਾਪ ਉਚਾਰਤ ਦੁੰਦਭਿ ਢੋਲ ਮ੍ਰਿਦੰਗ ਅਪਾਰਾ।
ਸਤ੍ਰਨ ਕੇ ਸਿਰ ਅਤ੍ ਤਰਾਕ ਲਗੈ ਤਿਹਿ ਤਾਲਨ ਕੋ ਠਨਕਾਰਾ।
ਜੂਝਿ ਗਿਰੇ ਧਰਿ ਰੀਝ ਕੈ ਦੈਤ ਹੈ ਪ੍ਰਾਨਨ ਦਾਨ ਬਡੇ ਰਿਝਿਵਾਰਾ।
ਨਿਰਤ ਕਰੈ ਨਟ ਕੋਪ ਲਰੈ ਭਟ ਜੁਧ ਕੀ ਠਉਰ ਕਿ ਨ੍ਰਿਤ ਅਖਾਰਾ॥ ੧੩੮੮॥

Maar hi maar alaap uchaarat dundabh dhol mirdang apaara.
Satran ke sir atar taraak lagae tehh taalan ko thankara.
Jhoojh gire dhari reejh kae det hae praanan daan bade rijhivaraa.
Nirat karae nat kop larae bhat judh ki thor ki
nirap akhhara. (1388)

ਰਨ ਭੂਮਿ ਭਈ ਰੰਗ ਭੂਮਿ ਮਨੋ ਧੁਨਿ ਦੁੰਦਭਿ ਬਾਰੇ ਮ੍ਰਿਦੰਗ ਹੀਯੋ।
ਸਿਰ ਸਤ੍ਰਨ ਕੇ ਪਰ ਅਤ੍ ਲਗੈ ਤਤਕਾਰ ਤਕਾਰਨਿ ਤਾਲ ਲੀਯੋ।
ਅਸਿ ਲਾਗਤ ਝੂਮਿ ਗਿਰੈ ਮਰਿ ਕੈ ਭਟ ਪ੍ਰਾਨਨ ਮਾਨਹੁ ਦਾਨ ਕੀਯੋ।
ਬਰ ਨ੍ਰਿਤ ਕਰੈ ਕਿ ਲਰੈ ਨਟ ਜਯੋ ਨ੍ਰਿਪ ਮਾਰ ਹੀ ਮਾਰ ਸੁ ਰਾਗ ਕੀਯੋ॥ ੧੩੮੯॥

Rann bhoomi bhayi rang bhoomi mano dhuni dundabh
baaje mirdang hiyo.
Sir satran ke par atar lagae tatkaar tarakani taal liyo.
Asi laagat jhoom girae mari kae bhat praanan maanoh daan kiyo.
Bar nirat karae ki larae nat jayo nirap maar hi maar su
raag kiyo. (1389)

He asked his charioteer to race up his chariot to the battle site, and engaged in battle (just as an arena of dance and merry-making); there he would attack the enemy warriors with his weapons as if he were giving an oration with complete explanation through hand signs. The drums and kettle drums were being sounded in the battle field like the musical instruments while the clashing of swords and daggers were sounding like the accompanying rhythm. The warriors shouts of "Killing the enemy" was like the song of the dancing party. (1387)

The shouts of "Kill them, kill them," by the warriors was like the music being sung in the field. The drums and drum beats were sounding like musical instruments. The arrows were striking the enemy heads with a striking noise, like the sounds of tinkling bells. The warriors falling down in the battle field while fighting were like giving their lives in alms. The jugglers were dancing or the warriors were fighting with fury. It was not clear whether it was a battle field or an arena of dancing. (1388)

This battle-field was being turned into a merry making arena. The sound of beating drums were being played. The noise of the sharpened arrows was like the musical sound of twinkling bells. With the striking of swords the warriors were falling on the ground, as if the lives were being donated in alms (gifts). Were the warriors engaged in fighting or the great jugglers were dancing around? (It was not clear). The noise of kings shouting "Kill them, kill them," was heard as music played by musical instruments. (1389)

ਦੋਹਰਾ

ਇਤੋ ਜੁਧ ਹਰਿ ਹੇਰਿ ਕੈ ਸਬਹਨਿ ਕਹਿਯੋ ਸੁਨਾਇ।
ਕੋ ਭਟ ਲਾਇਕ ਸੈਨ ਮੈ ਲਰੈ ਜੁ ਯਾ ਸੰਗਿ ਜਾਇ।। ੧੩੯੦।।

Dohra

Ito judh hari heri kae sabhani kahiyo sunaye.
Ko bhat laaiik saaen mae larae ju yaa sang jaaye. (1390)

ਚੌਪਈ

ਘਨ ਸਿੰਘ ਘਾਤ ਸਿੰਘ ਦੋਊ ਜੋਧੇ। ਜਾਤ ਨ ਕਿਸੀ ਸੁਭਟ ਤੇ ਸੋਧੇ।
ਘਨਸੁਰ ਸਿੰਘ ਘਮੰਡ ਸਿੰਘ ਧਾਏ। ਮਾਨਹੁ ਚਾਰੋ ਕਾਲ ਪਠਾਏ।। ੧੩੯੧।।

Chopaiee

Ghan singh ghaat singh doyu judho. Jaat na kisi subhat te sodhe.
Ghansur singh ghamand singh dhaaye.
Maanoh chaaro kaal pathaaye. (1391)

ਤਬ ਤਿਹ ਤਕਿ ਚਹੁੰਅਨ ਸਰ ਮਾਰੇ। ਚਾਰੋ ਪ੍ਰਾਨ ਬਿਨਾ ਕਰਿ ਡਾਰੇ।
ਸਯੰਦ੍ਨ ਅਸ੍ਵ ਸੂਤ ਸਬ ਘਾਏ। ਸੈਨ ਸਹਿਤ ਜਮ ਲੋਕਿ ਪਠਾਏ।। ੧੩੯੨।।

Tab the taki chahunan sar mare. Chaaro praan bina kari dare.
Sayandan asav suut sab ghaaye. Saen sahit jam lok
pathaye. (1392)

ਦੋਹਰਾ

ਚਪਲ ਸਿੰਘ ਅਰੁ ਚਤਰ ਸਿੰਘ ਚੰਚਲ ਸ੍ਰੀ ਬਲਵਾਨ।
ਚਿਤ੍ ਸਿੰਘ ਅਰ ਚਉਪ ਸਿੰਘ ਮਹਾ੍ ਰਥੀ ਸੁਰ ਗਯਾਨ।। ੧੩੯੩।।

Dohra

Chapel singh arr chatar singh chanchal sri balvaan.
Chitar singh ar chayup singh mahaa rathi sur gayaan. (1393)

ਛਤ੍ ਸਿੰਘ ਅਰੁ ਮਾਨ ਸਿੰਘ ਸਤ੍ ਸਿੰਘ ਬਲਬੰਡ।
ਸਿੰਘ ਚਮੂੰ ਪਤਿ ਅਤਿ ਬਲੀ ਭੁਜ ਬਲਿ ਤਾਹਿ ਅਖੰਡ।। ੧੩੯੪।।

Chhatar singh arr maan singh satar singh balband.
Singh chamun pati ati bali bhooj bali taahi akhand. (1394)

Couplet

On seeing this type of battle scene, Sri Krishna said loudly to be heard by all, "Is there any warrior in our army, who would come forward to fight against him?" (1390)

Chopiaee

Ghan Singh and Ghat Singh were two such warriors, who could not be tamed by any warrior, then Ghansur Singh and Amand Singh came rushing out, as if the god of death had goaded them to fight. (1391)

Then Kharag Singh looked at them and shot arrows at the heads of these four warriors and killed all four of them. Even their chariots, charioteers, and horses were all killed. He sent all those warriors along with their troops to heavens (killed them). (1392)

Couplet

Chapal Singh, Chattar Singh, Chanchal Singh and powerful Chittar Singh alongwith Choup Singh were great charioteers and very intellectual persons. (1393)

Chhattar Singh, Maan Singh, and Sattar Singh were great warriors, while Champat Singh was equally powerful and was invincible. (1394)

ਸਵੈਯਾ

ਭੂਪ ਦਸੋ ਰਿਸਿ ਕੈ ਕਬਿ ਸਯਾਮ ਕਹੈ ਖੜਗੇਸ ਕੇ ਊਪਰ ਧਾਏ।
ਆਵਤ ਹੀ ਬਲਿ ਕੈ ਧਨੁ ਲੈ ਸੁ ਨਿਖੰਗਨ ਤੇ ਬਹੁ ਬਾਨ ਚਲਾਏ।
ਬਾਜ ਹਨੇ ਸਤਿ ਦੁਇ ਅਰੁ ਗੈ ਸਤਿ ਤ੍ਰੈ ਸਤਿ ਬੀਰ ਮਹਾ ਤਬ ਆਏ।
ਬੀਸ ਰਥੀ ਅਉ ਮਹਾਰਥਿ ਤੀਸ ਅਯੋਧਨ ਮੈ ਜਮਲੋਕਿ ਪਠਾਏ॥ ੧੩੯੫॥

Swaiyya

Bhoop daso riss kae kabi sayaam kahae khadges ke upar dhaaye.
Aavat hi bali kae dhan lae su nikhangan te bahu baan chalaye.
Baaj hane sati duye arr gae sati trae sati beer maha tab ghaaye.
Bees rathi tayu maharathi tees ayodhan mae jamlok pathaye. (1395)

ਪੁਨਿ ਧਾਇ ਹਨੇ ਸਤਿ ਗੈ ਹਯ ਦੁਇ ਸਤਿ ਅਯੁਤ ਪਦਾਤ ਹਨੇ ਰਨ ਮੈ।
ਸੁ ਮਹਾਰਥੀ ਅਉਰ ਪਚਾਸ ਹਨੇ ਕਬਿ ਸਯਾਮ ਕਹੈ ਸੁ ਤਹੀ ਛਿਨ ਮੈ।
ਦਸ ਹੂੰ ਨ੍ਰਿਪ ਕੀ ਬਹੁ ਸੈਨ ਭਜੀ ਲਖਿ ਜਿਉ ਮ੍ਰਿਗ ਕੇਹਰਿ ਕਉ ਬਨ ਮੈ।
ਤਿਹ ਸੰਘਰ ਮੈ ਖੜਗੇਸ ਬਲੀ ਰੁਪਿ ਠਾਢੋ ਰਹਿਓ ਰਿਸ ਕੈ ਮਨ ਮੈ॥ ੧੩੯੬॥

Pun dhaaye hane ati gae haye duye asti ayut padaat hane rann mae.
Su maharathi ayur pachaas hane kab sayaam kahae su tahi chin mae.
Das hunn nirap ki bahu saen bhaji lakhi jiyu mrig kehar kayu ban mae.
Tehh sanghar mae khadges bali rup thaado rahiyo riss kae mann mae. (1396)

ਕਬਿਤੁ

ਦਸੋ ਭੂਪ ਰਨ ਪਾਰਿਯੋ ਸੈਨ ਕਉ ਬਿਪਤ ਡਾਰਿਓ ਬੀਰ ਪਨ ਧਾਰਿਓ ਨ ਡਰੈ ਹੈ ਕਾਹੂੰ ਆਨ ਸੋ।
ਏ ਈ ਦਸ ਭੂਪਤਿ ਰਿਸਾਇ ਸਮੁਹਾਇ ਗਏ ਉਤ ਆਇ ਸਉਹੇ ਭਯੋ ਮਹਾ ਸੂਰ ਮਾਨ ਸੋ।
ਕਹੈ ਕਬਿ ਸਯਾਮ ਅਤਿ ਕ੍ਰੁਧ ਹੁਇ ਖੜਗ ਸਿੰਘ ਤਾਨ ਕੈ ਕਮਾਨ ਕੋ ਲਗਾਈ ਕੋ ਲਗਾਈ ਜਿਹ ਕਾਨ ਸੋ।
ਗਜਰਾਜ ਭਾਰੇ ਅਰੁ ਜੁਧ ਕੇ ਕਰਾਰੇ ਦਸੋ ਮਾਰਿ ਡਾਰੇ ਤਿਨ ਦਸ ਦਸ ਬਾਨ ਸੋ॥ ੧੩੯੭॥

Kabit

Daso bhoop rann paariyo saaen kayu bipat daariyo
Beer pran dhaariyo na darae hae kaahun aan so.
Ae pran das bhoopat risaaye saamuhaaye gaye
Utt aaye sauhe bhayo maha surr maan so.
Kahae kabi sayaam atti krodh huye khadag singh
Taan kae kamaan ko lagayi ko lagayi jeh kaan so.
Gajraaj bhaare arr judh ke karaare Daso maar daare tinn das das baan so. (1397)

Swaiyya'

The poet Siam has stated that all the above mentioned ten kings attacked Khar'ag Singh, being furious with rage. They shot many arrows, taking them out of quiver, with their bows, with great strength at the very outset. They had killed two hundred horses, one hundred elephants and three hundred warriors. They had also killed twenty charioteers and thirty greatest charioteers, thus sending them to hell. (1395)

Then Kha'rag Singh, launching another attack, killed one hundred horses, and ten thousand infantry soliders alongwith another fifty great charioteers. The poet Siam has stated that all this happened in a short spell. The most of the army of the ten kings had fled away just as the deer run away at the sight of a lion. In the battle field Kharag Singh was standing like an adament warrior with great fury. (1396)

Kabit

The above mentioned ten kings had been fighting furiously, thus putting their armies into jeopardy. The great warrior, Kha'rag Singh, had vowed for the battle, without having any fear. So all the ten kings, becoming furious with rage, went in front of Kharag Singh, while proud Kharag Singh stood firmly against them. The poet Siam has stated that Kha'rag Singh, stretching his strong bow upto his ears, he killed with ten arrows each, powerful elephants and all the ten kings in turn. (1397)

ਦੋਹਰਾ

ਪਾਚ ਬੀਰ ਜਦੁਬੀਰ ਕੇ ਗਏ ਸੁ ਅਰਿ ਪਰ ਦਉਰਿ।
ਛਕਤ ਸਿੰਘ ਅਰੁ ਛਤ੍ਰ ਸਿੰਘ ਛਹ ਸਿੰਘ ਸਿੰਘ ਗਉਰ।। ੧੩੯੮।।

Dohra

Paach beer jadubeer keg aye su ari par dayur.
Chhakat singh arr chhatar singh chhah singh
singh gayur. (1398)

ਸੋਰਠਾ

ਛਲਛਲ ਸਿੰਘ ਜਿਹ ਨਾਮ ਮਹਾਬੀਰ ਬਲ ਬੀਰ ਕੋ।
ਲਏ ਖੜਗ ਕਰਿ ਚਾਮ ਖੜਗ ਸਿੰਘ ਪਰ ਸੋ ਚਲਿਓ।। ੧੩੯੯।।

Sortha

Chhalbal singh jeh naam mahabeer bal beer ko.
Laye khadag kari chaam khadag singh par so chaliyo. (1399)

ਚੌਪਈ

ਜਬਹੀ ਪਾਚ ਬੀਰ ਮਿਲਿ ਧਾਏ। ਖੜਗ ਸਿੰਘ ਕੇ ਊਪਰ ਆਏ।
ਖੜਗ ਸਿੰਘ ਤਬ ਸਸਤ੍ ਸੰਭਾਰੇ। ਸਬ ਹੀ ਪ੍ਰਾਨ ਬਿਨਾ ਕਰਿ ਡਾਰੇ।। ੧੪੦੦।।

Chopaiee

Jabhi paach beer mil dhaaye. Khadag singh ke upar aaye.
Khadàg singh tab sastar sanbhaare. Sab hi praan bina
kari daare. (1400)

ਦੋਹਰਾ

ਦੁਆਦਸ ਜੋਧੇ ਕ੍ਰਿਸਨ ਕੇ ਅਤਿ ਬਲਬੰਡ ਅਖੰਡ।
ਜੀਤ ਲਯੋ ਹੈ ਜਗਤ ਜਿਨ ਬਲ ਕਰਿ ਭੂਜਾ ਪ੍ਰਚੰਡ।। ੧੪੦੧।।

Dohra

Duaadas jodhe krisan ke atti balband akhand.
Jeet layo hae jagat jin bal kari bhooja parchand. (1401)

Couplet

Then five warriors of Sri Krishna namely Chhakat Singh, Chhattar Singh, Chhoh Singh and Gour Singh launched an attack on the enemy. (1398)

Sortha

Then the warrior, called chhalbal Singh, with sword inhand, alongwith his shield, came forward to fight with Kha'rag Singh. (1399)

Chopaiee

When those five warriors, jointly attacked Kha'rag Singh in a combined effort, then Kha'rag Singh took up his arms and killed all of them. (1400)

Couplet

Then twelve more kings of Krishna, who were great warriors and looking glorious with courage, and had won laurels in the world with their prowess, came forward. (1401)

ਸਵੈਯਾ

ਬਾਲਮ ਸਿੰਘ ਮਹਾਮਤਿ ਸਿੰਘ ਜਗਾਜਤ ਸਿੰਘ ਲਏ ਅਸਿ ਧਾਯੋ।
ਸਿੰਘ ਧਨੇਸ ਕ੍ਰਿਪਾਵਤ ਸਿੰਘ ਸੁ ਜੋਬਨ ਸਿੰਘ ਮਹਾ ਬਰ ਪਾਯੋ।
ਜੀਵਨ ਸਿੰਘ ਚਲਿਯੋ ਜਗ ਸਿੰਘ ਸਦਾ ਸਿੰਘ ਲੈ ਜਸ ਸਿੰਘ ਰਸਾਯੋ।
ਬੀਰਮ ਸਿੰਘ ਲਏ ਸਕਤੀ ਕਰ ਮੈ ਖੜਗੇਸ ਸੋ ਜੁਧੁ ਮਚਾਯੋ॥ ੧੪੦੨॥

Swaiyya

Baalam singh mahamati singh jagajat singh laye asi dhaayo.
Singh dhanes kirpavat singh su joban singh mahaa bar paayo.
Jeevan singh chaliyo jag singh sadaa singh lae jas singh rasaayo.
Beeram singh laye sakti kar mae khadges so judh machayo. (1402)

ਦੋਹਰਾ

ਮੋਹਨ ਸਿੰਘ ਜਿਹਿ ਨਾਮ ਭਟ ਸੋਊ ਭਯੋ ਤਿਨ ਸੰਗਿ।
ਸਸਤ੍ਰ ਧਾਰਿ ਕਰ ਮੈ ਲੀਏ ਸਾਜਿਯੋ ਕਵਚ ਨਿਖੰਗ॥ ੧੪੦੩॥

Dohra

Mohan singh jeh naam bhat soyu bhayo tinn sang.
Sastar dhaari kar mae liye saajiyo kavach nikhang. (1403)

ਸਵੈਯਾ

ਖੜਗੇਸ ਬਲੀ ਕਹੁ ਰਾਮ ਭਨੈ ਸਭ ਭੂਪਨ ਬਾਨ ਪ੍ਰਹਾਰ ਕਰਿਓ ਹੈ।
ਠਾਢੋ ਰਹਿਓ ਦ੍ਰਿੜ ਭੂ ਪਰ ਮੇਰੁ ਸੋ ਆਹਵ ਤੇ ਨਹੀ ਨੈਕੁ ਡਰਿਓ ਹੈ।
ਕੋਪ ਸਿਉ ਓਪ ਬਢੀ ਤਿਹ ਆਨਨ ਤਾ ਛਬਿ ਕੋ ਕਬਿ ਧਰਿਓ ਹੈ।
ਰੋਸਿ ਕੀ ਆਗ ਪ੍ਰਚੰਡ ਭਈ ਸਰ ਪੁੰਜ ਛੁਟੇ ਮਾਨੋ ਘੀਉ ਪਰਿਓ ਹੈ॥ ੧੪੦੪॥

Swaiyya

Khadges bali kahu raam bhanaesabh bhoopan baan parhaar kariyo hae.
Thaado rahiyo drid bhoo par meru so aahav te nahi naaeku dariyo hae.
Kop siyu opp badi tehh aanan taa chhabi ko kabi bhaayo dhariyo hae.
Ross ki aag parchand bhayi sar punj chute maano ghiyu pariyo hae. (1404)

Swaiyya'

Out of the five, Balram Singh, Mahamat Singh, and Jagajat Singh advanced with their swords. Dhanesh Singh, Kirpavat Singh and Joban Singh had gained great powers. Then Jiwan Singh, Jag Singh, Sada Singh Singh and Jas Singh became furious with rage, while Biram Singh was engrossed in a battle against Kha'rag Singh. (1402)

Couplet

Another warrior, called Mohan Singh, was also present with them. He was armed with his weapons and had his quiver also decorated with protective devices. (1403)

Swaiyya'

The poet Ram has stated that all the kings, launched a combined attack on Kharag Singh with a volley of arrows, whereas Kha'rag Singh was standing adamant like a rock or Sumer mountain on the ground and was not afraid of waging a battle. Due to his wrathfulness, his face was beaming with grace, and seeing the beauty of this scene, the poet has felt that the fire of wrathfulness had greatly increased, while the whole lot of arrows being shot were like adding fuel to fire (adding ghee to the fire). (1404)

ਜੋ ਦਲ ਹੋ ਹਰਿ ਬੀਰਨਿ ਕੇ ਸੰਗ ਸੋ ਤੇ ਕਛੂ ਅਰਿ ਮਾਰਿ ਲਯੋ ਹੈ।
ਫੇਰਿ ਅਯੋਧਨ ਮੈ ਰੁਪ ਕੈ ਅਸਿ ਲੈ ਜੀਯ ਮੈ ਪੁਨਿ ਕੋਪੁ ਭਯੋ ਹੈ।
ਮਾਰਿ ਬਿਦਾਰ ਦਯੋ ਘਟ ਗਯੋ ਦਲ ਸੋ ਕਬਿ ਕੇ ਮਨ ਭਾਉ ਨਯੋ ਹੈ।
ਮਾਨਹੁ ਸੂਰ ਪ੍ਰਲੈ ਕੋ ਚੜਿਯੋ ਜਲੁ ਸਾਗਰ ਕੋ ਸਬ ਸੂਕਿ ਗਯੋ ਹੈ।। ੧੪੦੫।।

Jo dal ho hari beeran ke sang so to kachhu arri maar layo hae.
Pher ayodhan mae rup kae asi lae jiye mae pun kop bhayo hae.
Maar bidaar dayo ghat gayo dal so kabi ke mann bhaayo nayo hae.
Maanaoh suur parlae ko chadiyo jal sagar ko sab
suuk gayo hae. (1405)

ਪ੍ਰਥਮੇ ਤਿਨ ਕੀ ਭੁਜ ਕਾਟਿ ਦਈ ਫਿਰ ਕੈ ਤਿਨ ਕੇ ਸਿਰ ਕਾਟਿ ਦਏ।
ਰਥ ਬਾਜਨ ਸੂਤ ਸਮੇਤ ਸਬੈ ਕਬਿ ਸਯਾਮ ਕਹੈ ਰਨ ਬੀਚ ਛਏ।
ਜਿਨ ਕੀ ਸੁਖ ਕੇ ਸੰਗ ਆਯੁ ਕਟੀ ਤਿਨ ਕੀ ਲੁਥ ਜੰਬੁਕ ਗੀਧ ਖਏ।
ਜਿਨ ਸਤ੍ ਘਨੇ ਰਨ ਮਾਝਿ ਹਨੇ ਸੋਊ ਸੰਘਰ ਮੈ ਬਿਨੁ ਪ੍ਰਾਨ ਭਏ।। ੧੪੦੬।।

Parthme tinn ki bhooj kaat dayi phir kae tinn ke sir kaat daye.
Rath baajan suut samet sabae kabi sayaam kahae rann beech chhaye.
Jin ki sukh ke sang aayu kati tinn ki lubh janbuk reedh ghaye.
Jin satar ghane rann maajh hane soyu sanghar mae bin
praan bhaye. (1406)

ਦ੍ਵਾਦਸ ਭੂਪਨ ਕੋ ਹਨਿ ਕੈ ਕਬਿ ਸਯਾਮ ਕਹੈ ਰਨ ਮੈ ਨ੍ਰਿਪ ਛਾਜਿਯੋ।
ਮਾਨਹੁ ਦੂਰ ਘਨੋ ਤੁਮ ਕੈ ਦਿਨ ਆਧਿਕ ਮੈ ਦਿਵਰਾਜ ਬਿਰਾਜਿਯੋ।
ਗਾਜਤ ਹੈ ਖੜਗੇਸ ਬਲੀ ਧੁਨਿ ਜਾ ਸੁਨਿ ਕੈ ਘਨ ਸਾਵਨ ਲਾਜਿਯੋ।
ਕਾਲ ਪ੍ਰਲੈ ਜਿਉ ਕਿਰਾਰਨ ਤੇ ਬਢਿ ਮਾਨਹੁ ਨੀਰਧ ਕੋਪ ਕੈ ਗਾਜਿਯੋ।। ੧੪੦੭।।

Davadas bhoopan ko hani kae kabi sayaam kahae
rann mae nirap chhaaijyo.
Maanoh duur ghano tum kae din aadhik mae divraaj birajiyo.
Gaajat hae khadges bali dhuni ja suni kae ghan saavan laajiyo.
Kaal parlae jiyu kiraran te badhi maanoh neeradh kop
kae gaajiyo. (1407)

Some of the troops, accompanying Krishna's warriors had been killed by the enemy, then Kha'rag Singh, with sword in hand, in the battle field had become furious with rage. Being revengeful he had killed some of the troops, so the army strength had reduced. On seeing this situation the poet had thought in mind that the sunrise on the doomsday had dried up the ocean of all its waters. (1405)

Firts he cut off their arms and then their heads. The poet Siam has stated that the chariots alongwith their horses and charioteers, had been destroyed in the battle field. All those, whose days were numbered, their corpuses were being eaten away by voltures and jackals. Even those warriors, who had killed many foes earlier, had been divested of their lives in the battle. (1406)

The poet Siam has stated that Kha'rag Singh having killed the twelve kings, was standing gracefully in the battle field as if the sun was shining at the day dawn, after expelling darkness all around, the sun was looking graceful in its glory. Kharag Singh warrior, then thundered in the battle field, on hearing its sound, even the dark clouds of Savan (monsoon) felt ashamed (belittled) or at the time of doomsday, the ocean, crossing its beaches, was gurgling loudly. (1407)

ਅਉਰ ਕਿਤੀ ਜਦੁਬੀਰ ਚਮੂੰ ਨ੍ਰਿਪ ਇਉ ਪੁਰਖਤਿ ਦਿਖਾਈ ਭਜਾਈ।
ਅਉਰ ਜਿਤੇ ਭਟ ਆਇ ਭਿਰੇ ਤਿਨ ਪ੍ਰਾਨਨ ਕੀ ਸਬ ਆਸ ਚੁਕਾਈ।
ਲੈ ਕਰ ਮੈ ਅਸਿ ਸਯਾਮ ਪਨੇ ਜਿਨ ਧਾਇ ਕੈ ਆਇ ਕੈ ਕੀਨੀ ਲਰਾਈ।
ਅੰਤ ਕੋ ਅੰਤ ਕੋ ਧਾਮਿ ਗਏ ਤਿਨ ਨਾਹਕ ਆਪਨੀ ਦੇਹ ਗਵਾਈ॥ ੧੪੦੮॥

Aayur kiti jadubeer chamuun nirap iyu purkhati dikhaaye bhajayi.
Ayur jite bhat aaye bhire tinn pranan ki sab aas chukayi.
Lae kar mae asi sayaam bhane jin dhaaye kae aaye
kae kini lagayi.
Ant ko ant ke dhaam gaye tinn nahak aapni
deh gavayi. (1408)

ਬਹੁਰੋ ਰਨ ਮੈ ਰਿਸ ਕੈ ਦਸ ਸੈ ਗਜ ਐਤ ਤੁਰੰਗ ਚਮੂੰ ਹਨਿ ਡਾਰੀ।
ਦੁਇ ਸਤਿ ਸਿਯੰਦਨ ਕਾਟਿ ਦਏ ਬਹੁ ਬੀਰ ਹਨੇ ਬਲੁ ਕੈ ਅਸਿ ਧਾਰੀ।
ਬੀਸ ਹਜ਼ਾਰ ਪਦਾਤ ਹਨੇ ਦ੍ਰਮ ਸੇ ਗਿਰ ਹੈ ਰਨ ਭੂਮਿ ਮੰਝਾਰੀ।
ਮਾਨੋ ਹਨੂੰ ਰਿਸਿ ਰਾਵਨ ਬਾਗ ਕੀ ਮੂਲ ਹੂੰ ਤੇ ਜਰ ਮੇਖ ਉਚਾਰੀ॥ ੧੪੦੯॥

Bahuro rann mae riss kae das sae gaj aait turang chamun hani daari.
Duye sati siyandan kaat daye bahu beer hane bal kae asi dhaari.
Bees hazaarpadaat hane daram se gir hae rann bhoom manjhaari.
Maano hannun riss raavan bag ki muul huun te
jar mekh uchaari. (1409)

ਰਾਛਸ ਅਭ ਹੁਤੋ ਹਰਿ ਕੀ ਦਿਸਿ ਸੋ ਬਲੁ ਕੈ ਨ੍ਰਿਪ ਊਪਰ ਧਾਯੋ।
ਸਸਤ੍ਰ ਸੰਭਾਰਿ ਸਬੈ ਅਪੁਨੇ ਚਪਲਾ ਸਮ ਲੈ ਅਸਿ ਕੋਪ ਬਢਾਯੋ।
ਗਾਜਤ ਹੀ ਬਰਖਿਯੋ ਬਰਖਾ ਸਰ ਸਯਾਮ ਕਬੀਸਰ ਯੋ ਗੁਨ ਗਾਯੋ।
ਮਾਨਹੁ ਗੋਪਨ ਕੇ ਗਨ ਪੈ ਅਤਿ ਕੋਪ ਕੀਏ ਮਘਵਾ ਚਢਿ ਆਯੋ॥ ੧੪੧੦॥

Raachhasabh huto hari kid is so bal kae nirap upar dhaayo.
Sastar sanbhaar sabae apne chapla sam lae asi kop badhayo.
Gaajat hi barkhiyo barkhaa sar sayaam kabisar yo gunn gaayo.
Maanoh gopan keg an pae ati kop kiye maghva
chadi aayo. (1410)

Raja Kharag Singh had, through his prowess, made the forces of Sri Krishna, run away from the battle field and all the warriors, who cared to fight against him, were derived of their lives. The poet Siam has stated that those warriors, who had taken the sword in hand and had rushed towards him for waging war, had been killed finally, having destroyed their lives without any purpose. (1408)

Then Kharag Singh, getting enraged, had killed one thousand elephants, and ten thousand horse riders of the enemy forces. Two hundred chariots had been ripped open and many warriors had been killed with the wielding of a sword (with sharpened sword). Twenty thousand men of infantry had been killed, who were lying scattered in the battle field like fallen trees. It appeared as if Hanuman, being revengeful, had uprooted Ravan's garden from its very roots. (1409)

There was a demon, called Akbar, in Sri Krishna's army, and he suddenly attacked Raja Kharag Singh. He was furious with rage, by taking up his weapons and wielding his sword, like the brilliance of lightning. The poet Siam has sung the praises of this scene as if he had shot the arrows incessantly like a shower, after shouting loudly, as if Indra had launched an attack on the assembly of milkmen, greatly enraged. (1410)

ਦੈਤ ਚਮੂੰ ਘਨ ਜਿਉ ਉਮਡੀ ਮਨ ਮੈ ਨ ਕਛੂ ਨ੍ਰਿਪ ਹੂੰ ਡਰੁ ਕੀਨੋ।
ਕੋਪ ਬਢਾਇ ਘਨੋ ਚਿਤ ਮੈ ਧਨੁ ਬਾਨ ਸੰਭਾਰਿ ਭਲੇ ਕਰ ਲੀਨੋ।
ਖੈਚ ਕੈ ਕਾਨ ਪ੍ਰਮਾਨ ਕਮਾਨ ਸੁ ਛੇਦ ਹ੍ਰਿਦਾ ਸਰ ਸੋ ਅਰਿ ਦੀਨੋ।
ਮਾਨਹੁ ਬਾਂਬੀ ਮੈ ਸਾਪ ਧਸਿਓ ਕਬਿ ਨੇ ਜਸੁ ਤਾ ਛਬਿ ਕੋ ਇਮਿ ਚੀਨੋ।। ੧੪੧੧।।

Daaint chammun ghan jiyu umdi mann mae naa kachhu
nirap huun darr kino.
Kop badaye ghano chitt mae dhan baan sanbhaar bhale kar lino.
Kaaech kae kaan parmaan kamaan su chhed hirdaa sar so ari dino.
Maanoh banabi mae saap dahsiyo kabi na jass taa
chhabi ko imm chino. (1411)

ਬਾਨਨ ਸੰਗਿ ਸੁ ਮਾਰਿ ਕੈ ਸਤ੍ਰਨ ਰਾਮ ਭਨੇ ਅਸਿ ਸੋ ਪੁਨਿ ਮਾਰਿਓ।
ਸ੍ਯੁਨ ਸਮੂਹ ਪਰਿਓ ਤਿਹ ਤੇ ਧਰਿ ਪ੍ਰਾਨ ਬਿਨਾ ਕਰਿ ਭੂ ਪਰ ਡਾਰਿਓ।
ਤਾ ਛਬਿ ਕੀ ਊਪਮਾ ਲਖਿ ਕੈ ਕਬਿ ਨੇ ਮੁਖਿ ਤੇ ਇਹ ਭਾਤਿ ਉਚਾਰਿਓ।
ਖਗ ਲਗਿਯੋ ਤਿਹ ਕੋ ਨਹੀ ਮਾਨਹੁ ਲੈ ਕਰ ਮੈ ਜਮ ਦੰਡ ਪ੍ਰਹਾਰਿਓ।। ੧੪੧੨।।

Banan sang su maar kae satra raam bhane asi so puni maariyo.
Sarun saamoh pariyo tehh te dhari praan bina kari bhoo par daariyo.
Taa chhabi ki upma lakh kae kabi ne mukh te ehh bhaat uchariyo.
Khag lagiyo tehh ko nahi maanoh lae kar mae jam dand
parhaariyo. (1412)

ਰਾਛਸ ਮਾਰਿ ਲਯੋ ਜਬ ਹੀ ਤਬ ਰਾਛਸ ਕੋ ਰਿਸ ਕੈ ਦਲੁ ਧਾਯੋ।
ਆਵਤ ਹੀ ਕਬਿ ਸਯਾਮ ਕਹੈ ਬਿਬਿਧਾਯੁਧ ਲੈ ਅਤਿ ਜੁਧੁ ਮਚਾਯੋ।
ਦੈਤ ਘਨੇ ਤਹ ਘਾਇਲ ਹੈ ਬਹੁ ਘਾਇਨ ਸੋ ਖੜਗੇਸਹਿ ਘਾਯੋ।।
ਸੋ ਕਹਿ ਕੈ ਅਸਿ ਕੋ ਗਹਿ ਕੈ ਨ੍ਰਿਪ ਜੁਧ ਕੀਯੋ ਨਹੀ ਘਾਉ ਜਤਾਯੋ।। ੧੪੧੩।।

Raachhas maari layo jab hi tab raachhas ko riss dal dhaayo.
Aavat hi kabi sayaam kahae bibidhayudh lae ati judh machayo.
Daaint ghane the ghaaiyl hae bahu ghhaain so khadgeseh ghaayo.
So she kae asi ko geh kae nirap judh kiyo nahi ghaayo
jatayo. (1413)

The demon forces had come in large numbers like a cloud but Raja Kharag Singh was not deterred by it a bit even. He was furious with rage, and holding his bow and arrows in a stylish manner. By stretching his bow to the ears, he shot arrows which had pierced the heart of the enemy. The beauty of this scene has been described by the poet as if the snake had crept into the hole. (1411)

The poet Ram has stated that after killing the enemy with arrows, he killed many others with his sword. The blood oozing out of the bodies thrown on the ground headless, was spreading all over the place. The beauty of this scene has been described by the poet as if he was not killed by the sword but the Yama's staff (stick) had hit him on the head. (1412)

When the demon was killed, his army launched an attack on him with great fury. The poet Siam has stated that the demon forces, on coming (to the field) with various weapons started fighting fiercely. Many demons were wounded then and many demons had inflicted wounds on Kharag Singh, using various manouvres. Bearing all the onslaughts of the demons, Raja Kharag Singh managed to fight with sword in hand, without even caring for the wounds he had received. (1413)

ਧਾਇ ਪਰੇ ਸਬ ਰਾਛਸਿ ਯਾ ਪਰ ਹੈ ਤਿਨ ਕੈ ਮਨਿ ਕੋਪੁ ਬਢਿਯੋ।
ਗਹਿ ਬਾਨ ਕਮਾਨ ਗਦਾ ਬਰਛੀ ਤਿਨ ਮਿਆਨਹੁ ਤੇ ਕਰਵਾਰ ਕਢਿਓ।
ਸਬ ਦਾਨਵ ਤੇਜ ਪ੍ਰਚੰਡ ਕੀਯੋ ਰਿਸ ਪਾਵਕ ਮੈ ਤਿਨ ਅੰਗ ਡਢਿਯੋ।
ਇਹ ਭਾਤਿ ਪ੍ਰਹਾਰਤ ਹੈ ਨ੍ਰਿਪ ਕਉ ਤਨ ਕੰਚਨ ਮਾਨੋ ਸੁਨਾਰ ਗਢਿਯੋ।। ੧੪੧੪।।

Dhaaye pare sab raachhis yaa par hae tinn kae mann kop badiyo.
Geh baan kamaan gadaa barchhi tinn miyaanoh te karvaar kadiyo.
Sab daanav tej parchand kiyo riss paavak mae tinn ang dadiyo.
Ehh bhaat parharat hae nirap kayu tann kanchan maano
sunaar gadiyo. (1414)

ਜਿਨ ਹੂੰ ਨ੍ਰਿਪ ਕੇ ਸੰਗਿ ਜੁਧ ਕੀਯੋ ਸੁ ਸਬੈ ਇਨ ਹੂੰ ਹਤਿ ਕੈ ਤਬ ਦੀਨੇ।
ਅਉਰ ਜਿਤੇ ਅਰਿ ਜੀਤ ਬਚੈ ਤਿਨ ਕੇ ਬਧ ਕਉ ਅਰਿ ਆਯੁਧ ਲੀਨੇ।
ਤਉ ਇਨ ਭੂਪ ਸਰਾਸਨ ਲੈ ਕੀਏ ਸਤ੍ਰਨ ਕੇ ਤਨ ਮੁੰਡਨ ਹੀਨੇ।
ਜੋ ਨ ਡਰੇ ਸੁ ਲਰੇ ਪੁਨਿ ਧਾਇ ਨਿਦਾਨ ਵਹੀ ਨ੍ਰਿਪ ਖੰਡਨ ਕੀਨੇ।। ੧੪੧੫।।

Jin hunn nirap ke sang judh kiyo su sabae inn hunn
hati kae tab dine.
Aayur jite ari jeet bacahe tinn ke badh kayu kari aayudh line.
Tayu inn bhoop sarasan lae kiye satran ke tann mundane hine.
Jo na dare su lare pun dhaaye nidaan vahi nirap
khandan kine. (1415)

ਬੀਰ ਬਡੋ ਇਕ ਦੈਤ ਹੁਤੋ ਤਿਨਿ ਕੋਪ ਕੀਯੋ ਅਤਿ ਹੀ ਮਨ ਮੈ।
ਇਹ ਭਾਤਿ ਸੋ ਭੂਪ ਕਉ ਬਾਨ ਹਨੇ ਸਬ ਫੋਕਨ ਲਉ ਗੜਗੇ ਤਨ ਮੈ।
ਤਬ ਭੂਪਤਿ ਸਾਗ ਹਨੀ ਰਿਪੁ ਕੋ ਧਸ ਗੀ ਉਰਿ ਜਿਉ ਚਪਲਾ ਘਨ ਮੈ।
ਸੁ ਮਨੋ ਉਰਗੇਸ ਖਗੇਸ ਕੇ ਤ੍ਰਾਸ ਤੇ ਧਾਇ ਕੈ ਜਾਇ ਦੁਰਿਓ ਬਨ ਮੈ।। ੧੪੧੬।।

Beer bado ikk daaint huto tinn kop kiyo atti hi mann mae.
Ehh bhaat so bhoop kayu baan hane sab phhokan layu gadge tann mae.
Tab bhoopat saaag hani rip ko dhas gi urr jiyo chapla ghan mae.
Su mano urges khages ke traas te dhaaye kae jaaye
duriyo ban mae. (1416)

All the demons, getting furious with rage, attacked the Raja. They were holding in hand arrows, bows, maces and spears, while wielding their swords. All the demons were looking very powerful and their bodies were charred with the fire of their wrathfulness. They were all attacking the body of Raja Kharag Singh just as a goldsmith does while fabricating (making) gold ornaments. (1414)

All the demons, then getting more furious with rage launched a severe attack against him and Raja killed all of them. Then the remaining troops were engaged in fighting with his weapons. Then taking up his bow and arrows he shot arrows cutting off their heads from the body. Bur they never got terrified from the mighty warrior, Raja Kharag Singh and attacked him ruthlessly, but finally the king was successful in killing them (cutting them into pieces). (1415)

There was a big mighty demon, who enraged within his mind and shot arrows at Raja Kharag Singh which pierced his body completely, then the Raja struck the enemy with his javelin (sa'ng) which penetrated into his chest just as lightning hides behind the clouds. Or it appeared as if Sheshnag running for safety from Garuda for fear of his attack, himself in the jungle. (1416)

ਲਾਗਤ ਸਾਂਗ ਕੈ ਪ੍ਰਾਨ ਤਜੇ ਜਿਹ ਅਉਰ ਹੁਤੋ ਤਿਹ ਕੋ ਅਸਿ ਝਾਰਿਓ।
ਕੋਪ ਅਯੋਧਨ ਮੈ ਖੜਗੇਸ ਕਹੈ ਕਰਿ ਰਾਮ ਮਹਾ ਬਲ ਧਾਰਿਓ।
ਰਾਛਸ ਤੀਸ ਰਹੋ ਤਿਹ ਨਾ ਤਿਹ ਕੋ ਤਬ ਹੀ ਤਿਹ ਠਉਰ ਸੰਘਾਰਿਓ।
ਪ੍ਰਾਨ ਬਿਨਾ ਇਹ ਭਾਤਿ ਪਰਿਓ ਮਘਵਾ ਮਨੋ ਬਜ੍ ਭਏ ਨਗੁ ਮਾਰਿਓ॥ ੧੪੧੭॥

Laagat saang kae praan taje tehh ayur huto tehh ko asi jhaariyo.
Kop ayodhan mae khadges kahae kabi raam mahaa bal dhaariyo.
Rachhas tees raho tehh thhaa tehh ko tab hi tehh thor sanghaariyo.
Praan bina ehh bhaat pariyo maghva mano braj bhaye
nag maariyo. (1417)

ਕਬਿਤੁ

ਕੇਤੇ ਰਾਛਸਨ ਹੂੰ ਕੀ ਭੁਜਨ ਕਉ ਕਾਟਿ ਦਯੋ ਕੇਤੇ ਸਿਰ ਸਤ੍ਰਨ ਕੇ ਖੰਡਨ ਕਰਤ ਹੈ।
ਕੇਤੇ ਭਾਜਿ ਗਏ ਅਰਿ ਕੇਤੇ ਮਾਰਿ ਲਏ ਬੀਰ ਰਨ ਹੂੰ ਕੀ ਭੂਮਿ ਹੂੰ ਤੇ ਪੈਗੁ ਨ ਟਰਤ ਹੈ।
ਸੈਥੀ ਜਮਾਦਾਰ ਲੈ ਸਰਾਸਨ ਗਦਾ ਤ੍ਰਿਸੂਲ ਦੁਜਨ ਕੀ ਸੈਨਾ ਬੀਚ ਐਸੇ ਬਿਚਰਤ ਹੈ।
ਆਗੇ ਹੁਇ ਲਰਤ ਪਗ ਪਾਛੇ ਨ ਕਰਤ ਡਗ ਕਬੂੰ ਦੇਖੀਯਤ ਕਬੂੰ
ਦੇਖਿਓ ਨ ਪਰਤ ਹੈ॥ ੧੪੧੮॥

Kabit

Kete raachhasan hunn ki bhoojan kayu kaat dayo.
Kete sirr satran ke khandan karat hae.
Kete bahaaj gaye ari kete maar laye beer Rann hunn ki
bhoomi hunn te paaeg na tarat hae.
Saeathi jamadaar lae saraasan gadaa tirsool Dujan ki
saeana beech aaise bichrat hae.
Aage huye larat pag paachhe na karat dag
Kabhuun dekhiyat kahunn dekhiyo na parat hae. (1418)

On the strike of this javelin, he gave up his life and another demon, who happened to be there, was also killed by the Raja with his sword. The poet Ram has stated that Kharag Singh, being furious with rage, took up courage and killed about thirty demons, standing there, instantly. They were fallen on the ground as if Indra had struck with his mace, thus causing the fall of mountains. (1417)

Kabit

The Raja had cut off the arms of many demons and cut off the heads of many enemy troops. Many warriors had fled away from the battle field while many others had been killed, whereas Kharag Singh did not retrace his steps in the field. Raja Kharag Singh was roaming around the enemy forces with his sabres, spears, bows mace and trident that at times he fights advancing forward or geos backwards a step or two. At times he is seen while at time he is not seen (being surrounded by the enemy). (1418)

ਕਬਿਯੋਬਾਚ

ਅੜਿਲ

ਖੜਗ ਸਿੰਘ ਬਹੁ ਰਾਛਸ ਮਾਰੇ ਕੋਪ ਹੁਇ।
ਰਹੇ ਮਨੋ ਮਤਵਾਰੇ ਰਨ ਕੀ ਭੂਮਿ ਸੁਇ।
ਜੀਅਤ ਬਚੇ ਤੇ ਭਾਜੇ ਤ੍ਰਾਸ ਬਢਾਇ ਕੈ।
ਹੋ ਜਦੁਪਤਿ ਤੀਰ ਪੁਕਾਰੇ ਸਬ ਹੀ ਆਇ ਕੈ।। ੧੪੧੯।।

Kabiyo Baach

Adil

Khadag singh bahu raachhas maaro kop huye.
Rahe mano matvaare rann ki bhoom suye.
Jiyat bache te bhaaje traas badaye kae.
Ho jadupati teer pukaare sab hi aaye kae. (1419)

ਕਾਨ੍ਹ ਜੂ ਬਾਚ

ਦੋਹਰਾ

ਤਬ ਬ੍ਰਿਜਪਤਿ ਸਬ ਸੈਨ ਕਉ ਐਸੇ ਕਹਿਯੋ ਸੁਨਾਇ।
ਕੋ ਲਾਇਕ ਭਟ ਕਟਕ ਮੈ ਲਰੈ ਜੁ ਯਾ ਸੰਗ ਜਾਇ।। ੧੪੨੦।।

Kabiyo Ju Baach

Dohra

Tab brijpati sab saaen kayu aaise kahiyo sunaye.
Ko laaiyk bhat katak mae larae ju yaa sang jaaye. (1420)

ਸੋਰਠਾ

ਸ੍ਰੀ ਜਦੁਪਤਿ ਕੇ ਬੀਰ ਦੁਇ ਨਿਕਸੇ ਅਤਿ ਕੋਪਿ ਹੁਇ।
ਮਹਾਰਥੀ ਰਨਧੀਰ ਇੰਦ੍ ਤੁਲਿ ਬਿਕ੍ਮ ਜਿਨੈ।। ੧੪੨੧।।

Sortha

Sri jadupati ke beer duye nikse ati kop huye.
Maharathi randheer indar tuli bikram jinae. (1421)

The poet has stated-

Aril

Kha'rag Singh, getting furious with rage, had killed many demons. It appeared as if they were sleeping in the battle field in a drunken state. Those warriors, who were still alive, had run away out of increased fear, and all came running to Sri Krishna, wailing and crying (like this). (1419)

Kahna then told them -

Couplet

Then Sri Krishna announced to the whole army, "Who is such a warrior in the whole army, who would dare to fight against him? (Kharag Singh) (1420)

Sortha

Two warriors out of Sri Krishna's army came forward, who were greatly agitated and enraged. They were both great charioteers who could use patience in the battle field, and equally powerful as Indra. (1421)

ਸਵੈਯਾ

ਸਿੰਘ ਝੜਾਝੜ ਝੂਝਨ ਸਿੰਘ ਗਏ ਤਿਹ ਸਾਮੁਹੇ ਲੈ ਸੁ ਘਨੋ ਦਲੁ।
ਘੋਰਨ ਕੀ ਖੁਰ ਬਾਰ ਬਜੈ ਭੁਅ ਕੰਪ ਉਠੀ ਅਰੁ ਸਤਿ ਰਸਾਤਲੁ।
ਯੌ ਖੜਗੇਸ ਰਹਿਓ ਥਿਰੁ ਹ੍ਵੈ ਜਿਮ ਪਉਨ ਲਗੈ ਨ ਹਲੇ ਕਨਕਾਚਲੁ।
ਤਾ ਪੈ ਬਸਾਵਤੁ ਹੈ ਨ ਕਛੁ ਸਬ ਹੀ ਜਦੁ ਬੀਰਨ ਕੋ ਘਟਿ ਗਯੋ ਬਲੁ॥ ੧੪੨੨॥

Swaiyya

Singh jhadajhadh jhoojhan singh gaye tehh saamuhhe lae su ghano dal.
Ghoran ki khur baar bajae bhuye kanp uthi arr sati rasatal.
Yo khadges rahiyo thir haav jim paun lagae na hale kankachal.
Taa pae basavat hae na kachhu sab hi jad beeran ko ghati gayo bal. (1422)

ਕੋਪ ਕੀਯੋ ਧਨੁ ਲੈ ਕਰ ਮੈ ਜੁਗ ਭੂਪਨ ਕੀ ਬਹੁ ਸੈਨ ਹਨੀ ਹੈ।
ਬਾਜ ਘਨੇ ਰਥਪਤਿ ਕਰੀ ਅਨੀ ਜੋ ਬਿਧਿ ਤੇ ਨਹੀ ਜਾਤ ਗਨੀ ਹੈ।
ਤਾ ਛਬਿ ਕੀ ਉਪਮਾ ਮਨ ਮੈ ਲਖ ਕੇ ਮੁਖ ਤੇ ਕਬਿ ਸਯਾਮ ਭਨੀ ਹੈ।
ਜੁਧ ਕੀ ਠਉਰ ਨ ਹੋਇ ਮਨੋ ਰਸ ਰੁਦ੍ ਕੇ ਖੇਲ ਕੋ ਠਉਰ ਬਨੀ ਹੈ॥ ੧੪੨੩॥

Kop kiyo dhan lae kar mae jug bhoopan ki bahu saen hani hae.
Baaj ghane rathpati kari ani jo bidh te nahi jaat gani hae.
Taa chhabi ki upma mann mae lakh ke mukh te kabi sayaam bhani hae.
Judh ki thorn a huye manor ass rudar ke khel ko thor bani hae. (1423)

ਲੈ ਧਨੁ ਬਾਨ ਧਸਿਓ ਰਨ ਮੈ ਤਿਹ ਕੇ ਮਨ ਮੈ ਅਤਿ ਕੋਪ ਬਢਿਓ।
ਜੁ ਹੁਤੋ ਦਲ ਬੈਰਨ ਕੋ ਸਬ ਹੀ ਰਿਸ ਤੇਜ ਕੇ ਸੰਗਿ ਪ੍ਰਤਛ ਡਢਿਓ।
ਅਰਿ ਸੈਨ ਕੋ ਨਾਸ ਕੀਓ ਛਿਨ ਮੈ ਜਸੁ ਤਾ ਛਬਿ ਕੋ ਕਬਿ ਸਯਾਮ ਪਢਿਓ।
ਤਮ ਜਿਉ ਡਰ ਕੇ ਅਰਿ ਭਾਜਿ ਗਏ ਇਹ ਸੂਰ ਨਹੀ ਮਾਨੋ ਸੂਰ ਚਢਿਓ॥ ੧੪੨੪॥

Lae dhanu baan dhasiyo rann mae tehh ke mann mae ati kop badiyo.
Ju huto dal baeran ko sab hi ris tej ke sang partachh dadiyo.
Arri saaen ko naas kiyo chin mae jasu taa chhabi ko kabi sayaam padhiyo.
Tam jiyo darr ke arr bhaaj gaye ehh soor nahi maano soor cahdiyo. (1424)

Swaiyya'

Jha'rajha'r Singh and Jhujhan Singh, alongwith many of their troops, stood face to face and horses made such a noise that the Earth trembled underneath it, and all the seven (under worlds) worlds (Netherlands of Universe) were shaken up. Kharag Singh was standing steady in his position just as Sumer mountain does not bend before the unleashing winds. Infact, none of the warriors could face him effectively, and all the Yadavas had become demoralised before him. (1422)

Taking his bow and arrows and becoming ruthless with rage, Kha'rag Singh had killed many troops of the two kings. Many of the horses, charioteers, and elephants of the two forces had been killed and they were unaccountable as even Brahma had no account of them. The poet Siam has detailed the beauty of the scene as such. It appeared as if it were not a battle field but an arena for showing one's destructive power and fighting spree. (1423)

Kharag Singh, with his bow and arrows, had pierced in the enemy ranks, and he was greatly enraged in his heart. The enemy forces, had been burnt to ashes, with the fire of wrathfulness which was visibly seen all around. He had destroyed the enemy forces in no time. The poet Siam has described the beauty of the scene as if with the sunrise, the enemy in the form of darkness, disappears out of fear. It appeared he were not a warrior but the rising sun in the celestial atmosphere. (1424)

ਕੋਪਿ ਝਝਾਝੜ ਸਿੰਘ ਤਬੈ ਅਸਿ ਤੀਛਨ ਲੈ ਕਰਿ ਤਾਹਿ ਪ੍ਰਹਾਰਿਓ।
ਭੂਪ ਛਿਨਾਇ ਲੀਯੋ ਕਰ ਤੇ ਬਰ ਕੈ ਅਰਿ ਕੇ ਤਨ ਊਪਰਿ ਝਾਰਿਓ।
ਲਾਗਤ ਹੀ ਕਟਿ ਮੁੰਡ ਗਿਰਿਓ ਧਰਿ ਤਾ ਛਬਿ ਕੋ ਕਬਿ ਭਾਉ ਨਿਹਾਰਿਓ।
ਮਾਨਹੁ ਈਸ੍ਵਰ ਕੋਪ ਭਯੋ ਸਿਰ ਪੂਤ ਕੋ ਕਾਟਿ ਜੁਦਾ ਕਰਿ ਡਾਰਿਓ।। ੧੪੨੫।।

Kop jhjhaajhad singhtabae asi teechhan lae kari taahe parhaariyo.
Bhoop chhinaye liyo kar te bar kae ari ke tann upar jhaariyo.
Laagat hi kati mound giriyo dhari taa chhabi ko kabi bhaayu nihaariyo.
Maanoh isvar kop bhayo sir poot ko kaati juda kari daariyo. (1425)

ਬੀਰ ਹਨਿਓ ਜਬ ਹੀ ਰਨ ਮੈ ਤਬ ਦੂਸਰ ਕੇ ਮਨਿ ਕੋਪ ਛਯੋ।
ਸੁ ਧਵਾਇ ਕੈ ਸਯੰਦਨ ਤਾਹੀ ਕੀ ਓਰ ਗਯੋ ਅਸਿ ਤੀਛਨ ਪਾਨਿ ਲਯੋ।
ਤਬ ਭੂਪ ਸਰਾਸਨੁ ਬਾਨ ਲਯੋ ਅਰਿ ਕੋ ਅਸਿ ਮੂਠ ਤੇ ਕਾਟਿ ਦਯੋ।
ਮਾਨੋ ਜੀਹ ਨਿਕਾਰਿ ਕੈ ਧਾਇਓ ਹੁਤੋ ਜਮੁ ਜੀਭ ਕਟੀ ਬਿਨੁ ਆਸ ਭਯੋ।। ੧੪੨੬।।

Beer haniyo jab hi rann mae tab dusar ke mani kop chhayo.
Su dhavaaye kae sayandan taahi ki orr gayo asi teechhan paain layo.
Tab bhoop sarasn baan layo ari ko asi mooth te kaati dayo.
Maano jeeh nikaar kae dhaaiyo huto jam jeebh kati bin
aas bhayo. (1426)

ਕਬਿਯੋ ਬਾਚ

ਸ੍ਵੈਯਾ

ਜਬ ਹੀ ਕਰਿ ਕੋ ਅਸਿ ਕਾਟਿ ਦਯੋ ਭਟ ਜੇਊ ਭਜੇ ਹੁਤੇ ਤੇ ਸਭ ਧਾਏ।
ਆਸੁਧ ਲੈ ਅਪੁਨੇ ਅਪੁਨੇ ਕਰਿ ਚਿਤ ਬਿਖੈ ਅਤਿ ਕੋਪੁ ਬਢਾਏ।
ਬੀਰ ਬਨੈਤ ਬਨੇ ਸਿਗਰੇ ਤਿਮ ਕੇ ਗੁਨ ਸਯਾਮ ਕਬੀਸਰ ਗਾਏ।
ਮਾਨਹੁ ਭੂਪ ਸੁਅੰਬਰ ਜੁਧੁ ਰਚਿਓ ਭਟ ਏਨ ਬਡੇ ਨ੍ਰਿਪ ਆਏ।। ੧੪੨੭।।

Kabiyo Baach

Swaiyya

Jab hi kari ko asi kaati dayo bhat jeyu bhaje hute te sabh dhaaye.
Aayudh lae apne apne kari chitt bhikhae ati kop badaye.
Beer banaet bane sigre timm ke gunn sayaam kabisar gaaye.
Maanoh bhoop suanbar judh rachiyo bhat en bade nirap aaye. (1427)

That very moment Jhar'ajhar' Singh, fully enraged and wielding his pointed Sword, attacked Kharag Singh with force, but the Raja (Kharag Singh) using force snatched away his sword from the hand and threw it at the enemy himself. This resulted in the cutting off his head, which then fell down on the ground. The beauty of the scene has been described by the poet as if Shiva, getting furious with rage, had cut off the head of his son (Ganesh) from the body. (1425)

When the great warrior (Jhar'ajha'r Singh) was killed in the battle, then the other warrior, Jhoojhan Singh got fully enraged and racing his chariot, and with a pointed sword in hand, he advanced towards him. Then Kharag Singh, taking his bow and arrows in his hands, snatched the enemy's sword from its very hand (handle) as if the god of death (Yama) was running around with his tongue looking out and losing his tongue, (instead of killing Kha'rag Singh), he was made hopeless to fulfil his desire. (1426)

The poet has stated -

Swaiyya'

When the sword was removed from his hand, then all those fleeing warriors came back, as they had got furious with rage, with their weapons in their hands. They were looking glorious with their arms, and the poet Siam has praised their beauty (power) as if Raja Kha'rag Singh had arranged a Swambar and all these warrior kings had come there to participate in it. (1427)

ਜੇ ਨ੍ਰਿਪ ਸਾਮੁਹੇ ਆਇ ਭਿਰੇ ਅਰਿ ਬਾਨਨ ਸੋ ਸੋਈ ਮਾਰਿ ਲਏ ਹੈ।
ਕੇਤਕਿ ਜੋਰਿ ਭਿਰੇ ਹਠਿ ਕੈ ਕਿਤਨੇ ਰਨ ਕੋ ਲਖਿ ਭਾਜ ਗਏ ਹੈ।
ਕੇਤਕਿ ਹੋਇ ਇਕ੍ਤਰ ਰਹੇ ਜਾਸੁ ਤਾ ਛਬੈ ਕੋ ਕਬਿ ਚੀਨ ਲਏ ਹੈ।
ਮਾਨਹੁ ਆਗ ਲਗੀ ਬਨ ਮੈ ਮਦਮਤ ਕਰੀ ਇਕ ਠਉਰ ਭਏ ਹੈ॥ ੧੪੨੮॥

Je nirap saamuhe aaye bhire ari baanan so soyi maari laye hae.
Ketaki jori bhire hathi kae kitne rann ko lakh bhaaj gaye hae.
Ketaki hoye ikatar rahe jasu taa chhabi ko kabi cheen laye hae.
Maanoh aag lagi ban mae madmat kari ikk thor bhaye hae. (1428)

ਬੀਰ ਘਨੇ ਰਨ ਮਾਝ ਹਨੇ ਮਨ ਮੈ ਨ੍ਰਿਪ ਰੰਚਕ ਕੋਪ ਭਰਿਓ ਹੈ।
ਬਾਜ ਕਰੀ ਰਥ ਕਾਟਿ ਦਏ ਜਬ ਹੀ ਕਰ ਮੈ ਕਰਵਾਰ ਧਰਿਓ ਹੈ।
ਪੇਖਿ ਕੈ ਸਤ੍ ਇਕਤ੍ ਭਏ ਨ੍ਰਿਪ ਮਾਰਬੇ ਕੋ ਬਿਨ ਮੰਤ੍ ਕਰਿਓ ਹੈ।
ਕੇਹਰਿ ਕੋ ਬਧ ਜਿਉ ਚਿਤਵੈ ਮ੍ਰਿਗ ਸੋ ਤੋ ਬ੍ਰਿਥਾ ਕਬਹੂੰ ਨ ਅਰਿਓ ਹੈ॥ ੧੪੨੯॥

Beer ghane rann maajh hane mann mae nirap ranchak kop bhariyo hae.
Baaj kari rath kaat daye jab hi kar mae karvaar dhariyo hae.
Pekh kae satar ikatar bhaye nirap maarbe ko bin mantar kariyo hae.
Kehar ko badh jiyu chitvae mrig so to birtha kabhun na dariyo hae. (1429)

ਭੂਪ ਭਲੀ ਬਹੁਰੋ ਰਿਸ ਕੈ ਜਬ ਹਾਥਨ ਮੈ ਹਥਿਯਾਰ ਗਹੇ ਹੈ।
ਸੂਰ ਹਨੇ ਬਲਬੰਡ ਘਨੇ ਕਬਿ ਰਾਮ ਭਨੈ ਚਿਤ ਮੈ ਜੁ ਚਹੇ ਹੈ।
ਸੀਸ ਪਰੇ ਕਟਿ ਬੀਰਨ ਕੇ ਧਰਨੀ ਖੜਗੇਸ ਸੁ ਸੀਸ ਛਹੇ ਹੈ।
ਮਾਨਹੁ ਸ੍ਉਨ ਸਰੋਵਰ ਮੈ ਸਿਰ ਸਤ੍ਰਨ ਕੰਜ ਸੇ ਮੂੰਦ ਰਹੇ ਹੈ॥ ੧੪੩੦॥

Bhoop bali bahuro riss kae jab haathan mae hathiyaar gahe hae.
Soor hane balvand ghane kabi raam bhanae chitt mae ju chahe hae.
Sees pare kati beeran ke dharni khadges su sees chhahe hae.
Maanoh sarun sarovar mae sir satran kanj se moond rahe hae. (1430)

ਦੋਹਰਾ

ਤਕਿ ਝੁਝ ਸਿੰਘ ਕੋ ਖੜਗ ਸੀ ਖੜਗ ਲੀਓ ਕਰਿ ਕੋਪ।
ਹਨਿਓ ਤਬੈ ਸਿਰ ਸਤ੍ ਕੋ ਜਨੁ ਦੀਨੀ ਅਸਿ ਓਪ॥ ੧੪੩੧॥

Dohra

Taki jhhojh singh ko khadag si khadag liyo kari kop.
Haniyo tabae sir satar ko jan dini asi opp. (1431)

All the enemy warrior kings, who came to fight against Kha'rag Singh, had been killed by him with his arrows. Many of them had fought valiantly, while many of them had fled away, out of fear from the battle field, while many were standing there, though frightened out of fear, and the poet has described the beauty of this scene as if the whole jungle was on fire and the drunken elephants had collected together at one place (out of fear). (1428)

With Raja Kharag Singh's fury even to the slightest extent, many of the warriors had been killed in the battle field. Whenever the Raja wielded his sword, many horses, elephants` and chariots were cut into pieces. On seeing this situation, all the enemies got together and pondered over it, just as the deer's planning to kill a lion is fruitless, they were thinking how to kill him (but he was not afraid of them). (1429)

The mighty Raja Kharag Singh again took up his weapons with ruthless fury. The poet Ram has stated that the Raja had killed all those warriors, whom he wanted to kill. The heads of all these warriors were cut off and lying on the ground, which were cut off by Raja Kharag Singh. It appeared as if the enemy heads, were like closed lotus flowers in the ocean of blood. (1430)

Couplet

Then seeing Jhujh Singh in this fashion, Kharag Singh took up his sword with great fury and cut off the enemy's head as if the honour of the sword had been maintained. (1431)

ਸਵੈਯਾ

ਪੁਨਿ ਸਿੰਘ ਜੁਝਾਰ ਮਹਾ ਰਨ ਮੈ ਲਰਿ ਕੈ ਮਰਿ ਕੈ ਸੁਰਲੋਕਿ ਬਿਹਾਰਿਓ।
ਸੈਨ ਜਿਤੋ ਤਿਹ ਸੰਗ ਹੁਤੋ ਤਬ ਹੀ ਅਸਿ ਲੈ ਨ੍ਰਿਪ ਮਾਰਿ ਬਿਦਾਰਿਓ।
ਜੇਤੇ ਰਹੇ ਸੁ ਭਜੇ ਰਨ ਤੇ ਕਿਨ ਹੂੰ ਨਹੀ ਲਾਜ ਕੀ ਓਰਿ ਨਿਹਾਰਿਓ।
ਮਾਨਹੁ ਦੰਡ ਲੀਏ ਕਰ ਮੈ ਜਮ ਕੇ ਸਮ ਭੂਪ ਮਹਾ ਅਸਿ ਧਾਰਿਓ॥ ੧੪੩੨॥

Swaiyya

Pun singh jujhhar mahaa rann mae lari kae mari kae surlok bihaariyo.
Saaen jito tehh sang huto tab hi asi lae nirap maar bidaariyo.
Jete rahe su bhaje rann te kin hunn nahi laaj ki orr nihaariyo.
Maanoh dand liye kar mae jam ke sam bhoop mahaa asi dhaariyo. (1432)

ਦੋਹਰਾ

ਖੜਗ ਸਿੰਘ ਸਰੁ ਧਨੁ ਗਹਿਓ ਕਿਨਹੁ ਰਹਿਯੋ ਨ ਧੀਰ।
ਚਲੋ ਤਿਆਗ ਕੈ ਰਨ ਰਥੀ ਮਹਾ ਰਥੀ ਬਲਬੀਰ॥ ੧੪੩੩॥

Dohra

Khadag singh sar dhan gahiyo kinhu rahiyo na dheer.
Chale tiyaag kae rann rathi mahaa rathi balbeer. (1433)

ਜਬ ਭਾਜੀ ਜਾਦਵ ਚਮੂੰ ਕ੍ਰਿਸਨ ਬਿਲੋਕੀ ਨੈਨਿ।
ਸਾਤਕਿ ਸਿਉ ਹਰਿ ਯੌ ਕਹਿਓ ਤੁਮ ਧਾਵਹੁ ਲੈ ਸੈਨ॥ ੧੪੩੪॥

Jab bhaaji jaadav chamuun kirsan biloki naaeni.
Saatak siyu hari yo kahiyo tum dhaavoh lae saaen. (1434)

ਸਵੈਯਾ

ਸਾਤਕਿ ਅਉ ਬਰਮਾਕ੍ਰਿਤ ਊਧਵ ਸ੍ਰੀ ਮੁਸਲੀ ਕਰ ਮੈ ਹਲੁ ਲੈ।
ਬਸੁਦੇਵ ਤੇ ਆਦਿਕ ਬੀਰ ਜਿਤੇ ਤਿਹ ਆਗੇ ਕੀਯੋ ਬਲਿ ਕਉ ਦਲੁ ਦੈ।
ਸਬ ਹੂੰ ਨ੍ਰਿਪ ਊਪਰਿ ਬਾਨਨ ਬ੍ਰਿਸਟ ਕਰੀ ਮਨ ਮੈ ਤਕਿ ਕੈ ਖਲੁ ਛੈ।
ਸੁਰਰਾਜ ਪਠੇ ਗਿਰਿ ਗੋਧਨ ਪੈ ਰਿਸਿ ਮੇਘ ਮਨੋ ਬਰਖੈ ਬਲੁ ਕੈ॥ ੧੪੩੫॥

Swaiyya

Saatak ayu barmakrit udhav sri musli kar mae hall lae.
Basudev te aadik beer jite tehh aage kiyo bali kayu dal dae.
Sab hunn nirap upar baanan brisat kari mann mae taki ke khal chhae.
Surraaj pathhae giri godhan pae riss megh mano barkhae bal kae. (1435)

Swaiyya'

Then Jhujhar Singh, having fought a great battle had attained martyrdom and proceeded to heavens. All the force, accompanying hun was also destroyed by Kharag Singh, with his sword in hand. Those who were still alive, had fled away from the battle field without caring for their military traditions. It appeared that Raja Kharag Singh had wielded his sword like the Yama (god of death) moving with his club in hand (causing death allround). (1432)

Couplet

When Kha'rag Singh took up his bow and arrows in hand, then none of the enemy warriors was left with enough courage to face him and all managed to slip away from the battle field. (1433)

When Krishna saw with his own eyes the fleeing Yadava army, then he asked Satak to march ahead with his troops. (1434)

Swaiyya'

Then Satak, Bramakrit, Udhav and Balram with his hoe in hand, moved forward. The other warriors, like Basudev etc. were also given enough troops and strength to join them. Having, thought in mind of finishing Kha'rag Singh's life, all of them showered a volley of arrows on him. It appeared as if Indra's clouds had burst with rainfall in full strength on the Govardhan mountains. (1435)

ਸਰ ਜਾਲ ਕਰਾਲ ਸਬੈ ਜਿਹ ਸਹਿ ਕੈ ਗਹਿ ਕੈ ਬਹੁਰੋ ਧਨੁ ਬਾਨ ਚਲਾਏ।
ਬਾਜ ਕਰੇ ਸਭਹੂੰਨ ਕੇ ਘਾਇਲ ਸੂਤ ਸਬੈ ਤਿਨ ਕੇ ਰਨਿ ਘਾਏ।
ਪੈਦਲ ਕੇ ਦਲ ਮਾਝਿ ਪਰਿਓ ਤੇਈ ਬਾਨਨ ਸੋ ਜਮੁਲੋਕਿ ਪਠਾਏ।
ਸਯੰਦਨ ਕਾਟਿ ਗਯੋ ਬਹੁਰੋ ਸਭ ਹ੍ਵੈ ਬਿਰਥੀ ਜਦੁਬੰਸ ਪਰਾਏ॥ ੧੪੩੬॥

Sar jaal karaal sabae seh kae geh kae bahurae dhan baan chalaye.
Baaj kare sabhunn ke ghaaiyl soot sabaae tinn ke rann ghaaye.
Paedal ked al maajhi pariyo teyi baanan so jamlok pathaaye.
Sayandan kaati dayo bahuro sabh haav birthi
jadubans paraye. (1436)

ਕਾਹੇ ਕਉ ਭਜਤ ਹੋ ਰਨ ਤੇ ਬਲਿ ਜੁਧ ਸਮੋ ਪੁਨਿ ਐਸੇ ਨ ਪੈ ਹੈ।
ਸਾਤਕਿ ਸੋ ਖੜਗੇਸ ਕਹਿਓ ਅਬ ਭਾਜਹੁ ਤੈ ਕਛੁ ਲਾਜ ਰਹੈ ਹੈ।
ਜਉ ਕਹੂੰ ਅਉਰ ਸਮਾਜ ਮੈ ਜਾਇ ਹੋ ਸੋ ਵਹੁ ਕਾਇਰ ਰਾਜ ਵਹੈ ਹੈ।
ਤਾ ਤੇ ਬਿਚਾਰ ਕੈ ਆਨਿ ਭਿਰੋ ਕਿਨ ਭਾਜ ਕੈ ਕਾ ਮੁਖੁ ਲੈ ਘਰ ਜੈ ਹੈ॥ ੧੪੩੭॥

Kaahe kayu bhajat ho rann te bali judh samo pun aaise na pae hae.
Satak so khadges kahiyo ab bhaajoh tae kachhu laaj rahae hae.
Jayu kahuun ayur samaj mae jaaye ho so vahu kaaiyr
raaj vahae hae.
Taa te bichaar kae aann bhiro kin bjaaj kae kaa mukhh
lae ghari jae hae. (1437)

ਯੌ ਸੁਨਿ ਸੂਰ ਨ ਕੋਊ ਫਿਰਿਯੋ ਰਿਸ ਕੈ ਅਰਿ ਕੈ ਨ੍ਰਿਪ ਪਾਛੈ ਧਯੋ ਹੈ।
ਜਾਦਵ ਭਾਜਤ ਜੈਸੇ ਅਜਾ ਖੜਗੇਸ ਮਨੋ ਮ੍ਰਿਗਰਾਜ ਭਯੋ ਹੈ।
ਧਾਇ ਮਿਲਿਓ ਮੁਸਲੀਧਰ ਕੋ ਤਨਿ ਕੰਠ ਬਿਖੈ ਧਨੁ ਡਾਰ ਲਯੋ ਹੈ।
ਤਉ ਹਸਿ ਕੈ ਅਪਨੇ ਬਲਦੇਵਹਿ ਕਉ ਤਬ ਛਾਡਿ ਦਯੋ ਹੈ॥ ੧੪੩੮॥

Yo sunn soor na kayu phhiriyo riss ari kae nirap
paachhae dhayo hae.
Jaadav bhaajat jaasie ajaa khadges mano mrigraaj bhayo hae.
Dhaaye miliyo muslidhar ko tann kanth bhikhae dhan
daar layo hae.
Tayu hasi kae apne bas kae baldeveah kayu tab
chhaad dayo hae. (1438)

Having faced the stream (net) of arrows, Kharag Singh also took up his bow and arrows and shot many arrows on the enemy, thus wounding their horses and killing all the charioteers in the battle field. Then ploughing through the infantry forces, killed all of them with his arrows. Then relieving them of their chariots, by cutting them into pieces. Yadavas were rendered chariot-less and forced them to flee. (1436)

"O Balram! Why are you running away from the battle field? You will never get a chance of this type of war again. Kha'rag Singh also had told Satak, "What will be your prestige left by running away like this? If you were to go to another society, then it must be a social order of cowards. So think over again and come along to fight with me, as by running away, with what face will you go back home? (having lost). (1437)

Even on hearing these words, none of the warriors retracted to fight and the Raja pursued the fleeing troops with great fury. The Yadavas were running away like goats and Kha'rag Singh appeared like a lion (chasing them). Then he rushed towards Balram and put his bow around his neck. Then he laughed and let go Balram having subdued him. (1438)

ਦੋਹਰਾ

ਜਬ ਸਬ ਹੀ ਭਟ ਭਾਜ ਕੈ ਗਏ ਸਰਨਿ ਬ੍ਰਿਜ ਰਾਇ।
ਤਬ ਜਦੁਪਤਿ ਸਬ ਜਾਦਵਨ ਕੀਨੋ ਏਕ ਉਪਾਇ॥ ੧੪੩੯॥

Dohra

Jab sab hi bhat bhaaj kae gaye sarnn brij raaye.
Tab jadupati sab jaadvan kino ek upaaye. (1439)

ਸਵੈਯਾ

ਘੇਰਹਿ ਯਾਹਿ ਸਬੈ ਮਿਲਿ ਕੈ ਹਮ ਐਸੇ ਬਿਚਾਰਿ ਸਬੈ ਭਟ ਧਾਏ।
ਆਗੇ ਕੀਓ ਬ੍ਰਿਜ ਭੂਖਨ ਕਉ ਸਬ ਪਾਛੇ ਭਏ ਮਨ ਕੋਪੁ ਬਢਾਏ।
ਕਾਨ ਪ੍ਰਮਾਨ ਲਉ ਤਾਨ ਕਮਾਨਨ ਯੌ ਨ੍ਰਿਪ ਊਪਰਿ ਬਾਨ ਚਲਾਏ।
ਮਾਨਹੁ ਪਾਵਸ ਕੀ ਰਿਤੁ ਮੈ ਘਨ ਬੂੰਦਨ ਜਿਉ ਸਰ ਤਿਉ ਬਰਖਾਏ॥ ੧੪੪੦॥

Swaiyya

Ghereh yaahe sabae mil kae ham aaise bichaar sabae bhat dhaaye.
Aage kiyo brij bhhokhan kayu sab paachhe bhaye mann kop badaye.
Kaan parmaan layu taan kamaanan yo nirap upar baan chalaaye.
Maanoh paavas ki ritu mae ghan boondan jiyu sar tiyu barkhaaye. (1440)

ਕਾਟਿ ਕੈ ਬਾਨ ਸਬੈ ਤਿਨ ਕੇ ਅਪੁਨੇ ਸਰ ਸ੍ਰੀ ਹਰਿ ਕੇ ਤਨ ਘਾਏ।
ਘਾਇਨ ਤੇ ਬਹੁ ਸ੍ਰਉਨ ਤਬ ਸ੍ਰੀਪਤਿ ਕੇ ਪਗ ਨ ਠਹਰਾਏ।
ਅਉਰ ਜਿਤੇ ਬਰਬੀਰ ਹੁਤੇ ਰਨ ਦੇਖਿ ਕੈ ਭੂਪਤਿ ਕੋ ਬਿਸਮਾਏ।
ਧੀਰ ਨ ਕਾਹੂੰ ਸਰੀਰ ਰਹਿਓ ਜਦੁਬੀਰ ਤੇ ਆਦਿਕ ਬੀਰ ਪਰਾਏ॥ ੧੪੪੧॥

Kaat kae baan sabae tinn ke apne sar sri hari ke tann ghaaye.
Ghaain te bahu sarun bahiyo tab sripati ke pag na thehraaye.
Aayur jite barber hute rann dekh kae bhoopat ko bismaaye.
Dheer na kaahun sareer rahiyo jadubeer te aadik beer paraye. (1441)

Couplet

Then all the warriors rushed towards Sri Krishna to seek asylum there, and then Sri Krishna thought of a plan, with their consultation. (1439)

Swaiyya'

"Let us all encircle him together, and then deciding on this move, they all launched a frontal attack on him. Sri Krishna was ahead of them all, and the rest of them followed him with ruthless fury. They streched their bows upto the ears and shot many arrows at him, just as during monsoon the rain drops fall through the clouds. Thus Yadavas shot arrows endlessly. (1440)

The king (Kharag Singh) cut off all their arrows (with his arrows) into pieces, and then directed his arrows at the body of Krishna, so the blood was oozing out of Krishna's wounds, and they were not able to hold on against him. There were many other warriors, who got wonder struck by seeing the Raja's fighting ability. None had the courage to face him, and all the warriors including Sri Krishna fled away. (1441)

ਸ੍ਰੀ ਜਦੁਬੀਰ ਕੇ ਭਾਜਤ ਹੀ ਛੁਟਧੀਰ ਗਯੋ ਬਰ ਬੀਰਨ ਕੋ।
ਅਤਿ ਬਿਆਕੁਲ ਬੁਧਿ ਨਿਰਾਕੁਲ ਹ੍ਵੈ ਲਖਿ ਲਾਗੇ ਹੈ ਘਾਇ ਸਰੀਰਨ ਕੋ।
ਸੁ ਧਵਾਇ ਕੈ ਸਯੰਦਨ ਭਾਜਿ ਚਲੇ ਡਰੁ ਮਾਨਿ ਘਨੋ ਅਰਿ ਤੀਰਨ ਕੋ।
ਮਨ ਆਪਨੇ ਕੋ ਸਮਝਾਵਤ ਸਿਆਮ ਤੈ ਕੀਨੋ ਹੈ ਕਾਮ ਅਹੀਰਨ ਕੋ॥ ੧੪੪੨॥

Sri Jadubeer ke bhaajat hi chhut dheer gayo bar beeran ko.
Ati biyaakul bhudh nirakul haav lakh laage hae ghaaye sarreran ko.
Su dhavaaye kae sayandan bhaaj chale darr maan ghano ari teeran ko.
Mann aapne ko samjhavat siyaam tae kino hae kaam aheeran ko. (1442)

ਦੋਹਰਾ

ਨਿਜ ਮਨ ਕੋ ਸਮਝਾਇ ਕੈ ਬਹੁਰਿ ਫਿਰੇ ਘਨ ਸਯਾਮ।
ਜਾਦਵ ਸੈਨਾ ਸੰਗਿ ਲੈ ਪੁਨਿ ਆਏ ਰਨ ਧਾਮ॥ ੧੪੪੩॥

Dohra

Nij mann ko samjhaaye kae bahur phhire ghan sayaam.
Jaadav saeana sang lae pun aaye rann dhaam. (1443)

ਕਾਨ੍ਹ ਜੂ ਬਾਚ

ਦੋਹਰਾ

ਖੜਗ ਸਿੰਘ ਕੋ ਹਰਿ ਕਹਿਓ ਅਬ ਤੂ ਖੜਗ ਸੰਭਾਰੁ।
ਚਾਮ ਦਿਵਸ ਕੇ ਰਹਤ ਹੀ ਡਾਰੇ ਤੋਹਿ ਸੰਘਾਰਿ॥ ੧੪੪੪॥

Dohra

Khadag singh ko hari kahiyo ab tuu khadag sanbhaar.
Jam divas ke rehat hi daaro tohi sanghaar. (1444)

With Sri Krishna's running away, all other warriors had lost their faith in battle, and seeing their wounds even the most persevearing warriors were wounderstruck. Being frightened of the enemy arrows, they were racing their chariots away from the battle field. Sri Krishna then thought to himself (in his mind) that he had also behaved like a milkman and not like a Kashatriya. (1442)

Couplet

Thus thinking afresh, Sri Krishna retraced his steps and taking the Yadava army, he came back to the battle field. (1443)

Then Kahna said -

Couplet

Sri Krishna, taking uphis bow and arrows, passed some remarks with great wrathfulness, So far with a fearless mind, but I will kill you, when the day advances to the evening, with the light remaining for one pehar (three hours) of the day. (1444)

ਸਵੈਯਾ

ਕੋਪ ਕੈ ਬੈਨ ਕਹੈ ਖੜਗੇਸ ਕੋ ਸ੍ਰੀ ਹਰਿ ਜੂ ਧਨੁ ਬਾਨਨ ਲੈ ਕੇ।
ਚਾਮ ਕੇ ਦਾਮ ਚਲਾਇ ਲਏ ਤੁਮ ਹੂੰ ਰਨ ਮੈ ਮਨ ਕੋ ਨਿਰਭੈ ਕੈ।
ਮਤਿ ਕਰੀ ਗਰਬੈ ਤਬ ਲਉ ਜਬ ਲਉ ਮ੍ਰਿਗਰਾਜ ਗਹਿਓ ਨ ਰਿਸੈ ਕੈ।
ਕਾਹੇ ਕਉ ਪ੍ਰਾਨਨ ਸੋ ਧਨ ਖੋਵਤ ਜਾਹੁ ਭਲੇ ਹਥਿਯਾਰਨ ਦੈ ਕੇ॥ ੧੪੪੫॥

Swaiyya

Kop kae baaen kahae khadges ko sri hari juu dhan baanan lae kae.
Chaam ke daam chalaye laye tum hunn rann mae mann ko nirbhae kae.
Matt kari garbae tab layu jab layu mrigraaj gahiyo na risae kae.
Kaahe kayu praanan so dhan khhovat jaahu bhale
hathiyaaran dae kae. (1445)

ਯੌ ਸੁਨਿ ਕੈ ਹਰਿ ਕੀ ਬਤੀਆ ਤਬ ਹੀ ਨ੍ਰਿਪ ਉਤਰ ਦੇਤ ਭਯੋ ਹੈ।
ਕਾਹੇ ਕਵੁ ਸੋਰ ਕਰੈ ਰਨ ਮੈ ਬਨ ਮੈ ਜਨੁ ਕਾਹੂ ਨੇ ਲੂਟਿ ਲਯੋ ਹੈ।
ਬੋਲਤ ਹੋ ਹਠਿ ਕੈ ਸਠਿ ਜਿਉ ਹਮ ਤੇ ਕਈ ਬਾਰਨ ਭਾਜ ਗਯੋ ਹੈ।
ਨਾਮ ਪਰਿਓ ਬ੍ਰਿਜਰਾਜ ਬ੍ਰਿਥਾ ਬਿਨ ਲਾਜ ਸਮਾਜ ਮੈ ਆਜ ਖਯੋ ਹੈ॥ ੧੪੪੬॥

Yo sunn kae hari ki batiya tab hi nirap utar det bhayo hae.
Kaahe kayusor karae rann mae ban mae jan kaahu ne loot layo hae.
Bolat ho hathhi kae sathhi jiyu ham te kayi baaran bhaaj gayo hae.
Naam pariyio brijraaj birthha bin laaj smaaj mae aaj khayo hae. (1446)

ਖੜਗੇਸ ਬਾਚ

ਸਵੈਯਾ

ਕਾਹੇ ਕਉ ਕ੍ਰੋਧ ਸੋ ਜੁਧੁ ਕਰੋ ਹਰਿ ਜਾਹੁ ਭਲੇ ਦਿਨ ਕੋ ਇਕੁ ਜੀਜੈ।
ਬੈਸ ਕਿਸੋਰ ਮਨੋਹਰਿ ਮੂਰਤਿ ਆਨਨ ਮੈ ਅਬ ਹੀ ਮਸ ਭੀਜੈ।
ਜਾਈਐ ਧਾਮਿ ਸੁਨੋ ਘਨਿ ਸਯਾਮ ਬਿਸ੍ਰਾਮ ਕਰੋ ਸੁਖ ਅੰਮ੍ਰਿਤ ਪੀਜੈ।
ਨਾਹਕ ਪ੍ਰਾਨ ਤਜੋ ਰਨ ਮੈ ਅਪੁਨੇ ਪਿਤ ਮਾਤ ਅਨਾਥ ਨ ਕੀਜੈ॥ ੧੪੪੭॥

Khadges Baach

Dogra

Kaahe kayu krodh so judh karo hari jaahu bhale din ko ikk jijae.
Baaes kisor manohar moorat aanan mae ab hi mass bhijae.
Jaaiyae dhaam suno ghani sayaam birsaam karo sukh amrit pijae.
Naahak praan tajo rann mae apnea pitt maat anaath na kijae. (1447)

Swaiyya'

Sri Krishna, taking up his bow and arrows, passed some remarks with great wrathfulness, "So far with a fearles mind, but I will not allow you to proceed any futher as per your wishes, just as a drunken elephant moves around with arrogance in the jungle till a lion catches hold of him with fury. Why do you want to lose your invaluable life? So better go home safely by surrendering your arms! (1445)

On hearing these words of Sri Krishna, the Raja Kha'rag Singh answered, "Why are you making so much noise in the battle field, as if someone had looted your wealth in the jungle? You are talking like a fool with great stubborness. Have you not fled away from me many times earlier? You are called as "Brij Raj" for nothing since you are spoiling your prestige in society without any shame! (1446)

Then Kha'rag Singh said-

Swaiyya'

"O Krishna! Why are you fighting with so much fury? Why do you not go home and live in peace for some more days? You are still very young, having a charming personality, with your beard growing on the face. O Krishna! Listen and go home and rest, having a peaceful and enjoyable life. Do not lose your life in the battle for nothing, thus making your parents childless! (helpless) (1447)

ਕਾਹੇ ਕਉ ਕਾਨ੍ਹ ਅਯੋਧਨ ਮੈ ਹਠ ਕੈ ਹਮ ਸੋ ਰਨ ਦੁੰਦ ਮਚੈ ਹੋ।
ਜੁਧ ਕੀ ਬਾਤ ਬੁਰੀ ਸਬ ਤੇ ਹਰਿ ਕ੍ਰੁਧ ਕੀਏ ਨ ਕਛੂ ਫਲੁ ਪੈ ਹੋ।
ਜਾਨਤ ਹੋ ਅਬ ਯਾ ਰਨ ਮ ਹਮ ਸੋ ਲਰਿ ਕੈ ਤੁਮ ਜੀਤ ਨ ਜੈ ਹੋ।
ਜਾਹੁ ਤੋ ਭਾਜ ਕੈ ਜਾਹੁ ਅਬੈ ਨਹੀ ਅੰਤ ਕੋ ਅੰਤ ਕੇ ਧਾਮਿ ਸਿਧੈ ਹੋ॥ ੧੪੪੮॥

Kaahe kayu kaan ayodhan mae hathh kae ham so rann dund machae ho.
Judh ki baat buri sab te hari krodh kiye na kachhu phal pae ho.
Jaanat ho ab yaa rann mae ham so larr kae tum jeet na jae ho.
Jaahu to bhaaj kae jaahu abaae nahi ant ko ant ke
dhaam sidhae ho. (1448)

ਯੌ ਸੁਨਿ ਕੈ ਹਰਿ ਚਾਪ ਲਯੌ ਕਰਿ ਤਾਨ ਕੈ ਬਾਨ ਕਉ ਖੈਚ ਚਲਾਯੋ।
ਭੂਪਤ ਕਉ ਹਰਿ ਘਾਇਲ ਕੀਨੋ ਹੈ ਸ੍ਰੀਪਤ ਕਉ ਨ੍ਰਿਪ ਘਾਇ ਲਗਾਯੋ।
ਬੀਰ ਦੁਹੂੰ ਤਿਹ ਠਉਰ ਬਿਖੈ ਕਬਿ ਰਾਮ ਭਨੈ ਅਤਿ ਜੁਧੁ ਮਚਾਯੋ।
ਬਾਨ ਅਪਾਰ ਚਲੇ ਦੁਹੂੰ ਓਰ ਤੇ ਅਭ੍ਰਨ ਜਿਉ ਦਿਵ ਮੰਡਲ ਛਾਯੋ॥ ੧੪੪੯॥

Yo sunn kae hari chaap layo kari taan kae baan kayu
khaaech chalaayo.
Bhhopat kayu hari ghaaiyl kino hae sripat kayu
nirap ghaaye lagaayo.
Beer duhunn tehh thor bikhaae kabi raam bhanae
ati judh machaayo.
Baan apaar chale duhuun orr te abhran jiyu div
mandal chhayo. (1449)

ਸ੍ਰੀ ਜਦੁਬੀਰ ਸਹਾਇ ਕੇ ਕਾਜ ਜਿਨੋ ਬਰ ਬੀਰਨ ਤੀਰ ਚਲਾਏ।
ਭੂਪਤਿ ਏਕ ਨ ਬਾਨ ਲਗਿਯੋ ਲਖਿ ਦੂਰਿ ਤੇ ਬਾਨਨ ਸੋ ਬਹੁ ਘਾਏ।
ਧਾਇ ਪਰੀ ਬਹੁ ਜਾਦਵ ਸੈਨ ਧਵਾਇ ਕੈ ਸਯੰਦਨ ਚਾਪ ਚਢਾਏ।
ਆਵਤ ਸਯਾਮ ਭਨੈ ਰਿਸ ਕੈ ਨ੍ਰਿਪ ਸੋ ਪਲ ਮੈ ਦਲ ਪੈਦਲ ਘਾਏ॥ ੧੪੫੦॥

Sri Jadubeer sahaaye ke kaaj jino bar beeran teer chalaaye.
Bhoopat ekk na baan lagiyo lakh door te baanan so bahu ghaaye.
Dhaaye pari bahu jaadav saeen dhavaaye kae sayandan chaap chadaye.
Aavat sayaam bhanae riss ko nirap so pal mae dal paedal
ghaaye. (1450)

O Kahna! What for are you getting stubborn and waging a fierce war against me in the battle field? O Krishna! The talk of war is the worst thing in life, and you will not gain anything out of your wrathfulness. Moreover, you know for certain that after fighting with me in this battle field, you will not go back alive. If you want to live, then run away right now, else you will face death (you will be deptached to heaven) (1448)

After hearing such words of Khara'g Singh, Sri Krishna took up his bow in the hands, and shot an arrow (pointing at the enemy). The Raja was wounded by Sri Krishna, while the Raja also wounded Krishna in turn. The poet Ram has stated that both the warriors fought there many times, with countless arrows being shot from both the sides, which had covered the sky like the clouds. (1449)

The other supports (warriors) of Sri Krishna also shot many arrows, but not a single one struck Raja Kha'rag Singh, rather the Raja had wounded most of them with his arrows, on noticeing them from a distance. In the meantime a great force of Yadavas, racing their chariots and pointing their arrows instantly on him, launched an attack collectively. The poet Siam has stated that the Raja (Kha'rag Singh) then, getting furious with rage, killed most of the infantry troops. (1450)

ਏਕ ਗਿਰੇ ਤਜਿ ਪ੍ਰਾਨਨ ਕੋ ਰਨ ਕੀ ਛਿਤ ਮੈ ਅਤਿ ਜੁਧੁ ਮਚੈ ਕੈ।
ਏਕ ਗਏ ਭਜਿ ਕੈ ਇਕ ਘਾਇਲ ਏਕ ਲਰੇ ਮਨਿ ਕੋਪੁ ਬਢੈ ਕੈ।
ਤਉ ਨ੍ਰਿਪ ਲੈ ਕਰ ਮੈ ਕਰਵਾਰ ਦੀਯੋ ਬਹੁ ਖੰਡਨ ਕੈ ਕੈ।
ਭੂਪ ਕੋ ਪਉਰਖ ਹੈ ਮਹਬੂਬ ਨਿਹਾਰ ਸਬ ਆਸਿਕ ਹ੍ਵੈ ਕੈ।। ੧੪੫੧।।

Ekk gire taji praanan ko rann ki chhitt mae ati judh macahe kae.
Ek gaye bhaji kae ikk ghaail ekk lare mani kop badae kae.
Tayu nirap lae kar mae karvaar diyo bahu khandan khandan kae kae.
Bhoop ko payurakh hae mehboob nihaar rahe sab aasik haav kae. (1451)

ਅਉਰ ਕਿਤੇ ਬਲਬੰਡ ਹੁਤੇ ਕਬਿ ਸਯਾਮ ਜਿਤੇ ਨ੍ਰਿਪ ਕੋਪਿ ਪਛਾਰੇ।
ਜੁਧ ਪ੍ਰਬੀਨ ਸੁ ਬੀਰ ਬਡੇ ਰਿਸਿ ਸਾਥ ਸੋਊ ਛਿਨ ਮਾਹਿ ਸੰਘਾਰੇ।
ਸਯੰਦਨ ਕਾਟਿ ਦਏ ਤਿਨ ਕੇ ਗਜ ਬਾਜ ਘਨੇ ਸੰਗਿ ਬਾਨਨ ਮਾਰੇ।
ਰੁਦ੍ ਕੋ ਖੇਲੁ ਕੀਯੋ ਰਨ ਮੈ ਜੇਊ ਜੀਵਤ ਤੇ ਤਜਿ ਜੁਧੁ ਪਧਾਰੇ।। ੧੪੫੨।।

Aayur kite balvand hute kabi sayaam jite nirap kop pachhare.
Judh parbeen su beer bade riss saath soyu chhin maahi sanghaare.
Sayandan kaat daye tinn ke gaj baaj ghane sang baanan mare.
Rudar ko khel kiyo rann mae jeyu jeevat te taji judh padhaare. (1452)

ਸੈਨ ਭਜਾਇ ਕੈ ਧਾਇ ਕੈ ਆਇ ਕੈ ਰਾਮ ਅਉ ਸਯਾਮ ਕੇ ਸਾਥ ਅਰਿਓ ਹੈ।
ਲੈ ਬਰਛਾ ਜਮਧਾਰ ਗਦਾ ਅਸਿ ਕ੍ਰੁਧ ਹ੍ਵੈ ਜੁਧ ਨਿਸੰਗ ਕਰਿਓ ਹੈ।
ਤਉ ਬਹੁਰੋ ਕਬਿ ਸਯਾਮ ਭਨੈ ਬਾਨ ਸੰਭਾਰ ਕੈ ਪਾਨਿ ਧਰਿਓ ਹੈ।
ਜਿਉ ਘਨ ਬੂੰਦਨ ਤਿਉ ਸਰ ਸਿਉ ਕਮਲਾਪਤਿ ਕੋ ਤਨ ਤਾਲ ਭਰਿਓ ਹੈ।। ੧੪੫੩।।

Saaen bhajaye kae dhaaye kae aaye kae raam ayu sayaam ke saath ariyo hae.
Lae barchha jamdhaar gadaa asi krodh haav judh nisang kariyo hae.
Tayu bahuro kabi sayaam bhanae dhan baan sanbhaar kae pun dhariyo hae.
Jiyu ghan boondan tiyu sar siyu kamlapati ko tann taal bhariyo hae. (1453)

ਦੋਹਰਾ

ਬੇਧਿਓ ਜਬ ਤਨ ਕ੍ਰਿਸਨ ਰਿਸਿ ਇੰਦ੍ਰਾਸਤ੍ ਸੰਧਾਨ।
ਮੰਤ੍ਰਨ ਸਿਉ ਅਭਿਮਤ੍ ਕਰਿ ਗਹਿ ਧਨੁ ਛਾਡਿਓ ਬਾਨ।। ੧੪੫੪।।

Dohra

Badhiyo jab tann kirsan riss indraasatar sandhaan.
Mantran siyu abhimantar kari geh dhan chhadiyo baan. (1454)

Many warriors, after waging a valiant war, had fallen down dead on the ground, many were wounded and many of them had fled away whereas many were still engaged in fighting with him. Then Raja Kharag Singh, wielding his sword, cut many of the warriors into pieces. Infact, the Raja's bravery was like a beloved, whom all the lovers were watching with keen eyes. (1451)

The poet Siam has stated that there were many more warriors, whom the Raja had defeated in the battle, being enraged, and many others, socalled experts in the art of warfare, had been destroyed by the Raja, getting furious with rage in no time. The Raja had broken (cut off) their chariots, and had killed with his arrows many elephants and horses of the enemy. In the battle field, the killing spree was in vogue (in play) and those still left alive, had fled away from the battle field. (1452)

After chasing the Yadava troops, the Raja launched an attack on Balram and Krishna. he fought a fierce battle with his weapons including spear, sabre, mace and sword with great fury. The poet Siam has stated that the Raja then again took up his bow and arrows in his hands and like the rain drops falling from the clouds, he filled the tank of Krishna's body with his arrows (he sieved the body of Krishna with arrows). (1453)

Couplet

When the body of Sri Krishna was perforated with the piercing arrows; he took up the aim with Indra's weapon, and with the use of magic spells, he shot an arrow by holding (stretching) his bow. (1454)

ਸਵੈਯਾ

ਇੰਦ੍ ਤੇ ਆਦਿਕ ਬੀਰ ਜਿਤੇ ਤਬ ਹੀ ਸਰ ਛੂਟਤ ਭੂ ਪਰ ਆਏ।
ਰਾਮ ਭਨੈ ਅਗ੍ਨਾਯੁਧ ਲੈ ਨ੍ਰਿਪ ਕੋ ਲਖ ਕੈ ਕਰਿ ਕੋਪ ਚਲਾਏ।
ਭੂਪ ਸਰਾਸਨ ਲੈ ਸੁ ਕਟੇ ਅਪਨੇ ਸਰ ਲੈ ਸੁਰ ਕੇ ਤਨ ਲਾਏ।
ਘਾਇਲ ਸ੍ਉਨ ਭਰੇ ਲਖਿ ਕੈ ਸੁਰ ਰਾਜ ਡਰੇ ਮਿਲਿ ਕੈ ਸਭ ਧਾਏ॥ ੧੪੫੫॥

Swaiyya

Indar te aadik beer jite tab hi sar chhutat bhoo par aaye.
Raam bhanae agnaayudh lae nirap ko lakh kae kari kop chalaaye.
Bhoop saraasan lae su kate apne sar lae sur ke tann laaye.
Ghaaiyl sarun bhare lakh kae sur raaj dare mili kae
sab dhaaye. (1455)

ਦੇਵ ਰਵਾਦਿਕ ਬੀਰ ਘਨੇ ਕਬਿ ਸਯਾਮ ਭਨੇ ਅਤਿ ਕੋਪ ਤਏ ਹੈ।
ਲੈ ਬਰਛੀ ਕਰਵਾਰ ਗਦਾ ਸੁ ਸਬੈ ਰਿਸਿ ਭੂਪ ਸੋ ਆਇ ਖਏ ਹੈ।
ਆਨਿ ਇਕਤ੍ ਭਏ ਰਨ ਮੈ ਜਸੁ ਤਾ ਛਬਿ ਕੇ ਕਬਿ ਭਾਖ ਦਏ ਹੈ।
ਭੂਪ ਕੇ ਬਾਨ ਸੁਗੰਧਿ ਕੇ ਲੈਬੇ ਕਉ ਭਉਰ ਮਨੋ ਇਕ ਠਉਰ ਭਏ ਹੈ॥ ੧੪੫੬॥

Dev ravaadik beer ghane kabi syaam bhane ati kop taye hae.
Lae barchhi karvaar gadaa su sabae riss bhoop so aaaye khaye hae.
Aann ikatar bhaye rann mae jass taa chhabi ke kabi bhaakh daye hae.
Bhoop ke baan sugandhi ke laebae kayu bhayur
mano ikk thor baye hae. (1456)

ਦੋਹਰਾ

ਦੇਵਨ ਮਿਲਿ ਖੜਗੇਸ ਕਉ ਘੇਰਿ ਚਹੁੰ ਦਿਸਿ ਲੀਨ।
ਤਬ ਭੂਪਤਿ ਧਨੁ ਬਾਨ ਲੈ ਕਹੋ ਜੁ ਪਉਰਖ ਕੀਨ॥ ੧੪੫੭॥

Dohra

Devan mili khadges kayu gheri chhaun diss leen.
Tab bhhopa dhan lae kaho ju payurakh keen. (1457)

Swaiyya'

All the warriors (gods) like Indra etc., on the striking of this arrow, came down on the Earth. The poet Ram has stated; they all, taking their guns in hand, aiming at the Raja with great fury, fired the shots. All those weapons were cut into pieces by Raja Kha'rag Singh by taking bows and arrows and those arrows were shot at the bodies of the gods. Perceiving his body wounded and drenched in blood all over, Indra got frightened and then all the gods got together, thus attacking jointly at the Raja. (1455)

The poet Siam has stated that the gods like the sun etc. got very agitated and heated up with wrathfulness. So taking their spears, swords and maces in hand all the kings started fighting with Kha'rag Singh, and all had got together in the battlefield. The beauty of the scene has been described by the poet as if the gods like black bees had gathered together to enjoy the aroma of the flower like arrows of the Raja (Kharag Singh) at one place. (1456)

Couplet

The gods had encircled the Raja Kha'rag Singh from all four corners by joining together, then the king, taking his bow and arrows in hand showed such a bravery (prowess), which is being detailed here. (1457)

ਕਬਿਯੋ ਬਾਚ

ਸਵੈਯਾ

ਸੂਰ ਕੋ ਦ੍ਵਾਦਸ ਬੇਧਿ ਕੈ ਅਉ ਸਸਿ ਕੋ ਦਸ ਬਾਨ ਲਗਾਏ।
ਔਰ ਸਚੀਪਤਿ ਕਉ ਸਰ ਸਉ ਸੁ ਲਗੇ ਤਨ ਭੇਦ ਕੈ ਪਾਰ ਪਰਾਏ।
ਜਛ ਜਿਤੇ ਸੁਰ ਕਿੰਨਰ ਗੰਧ੍ਰਬ ਤੇ ਸਬ ਤੀਰਨ ਸੋ ਨਿਪ ਘਾਏ।
ਕੇਤਕ ਭਾਜਿ ਗਏ ਤੇ ਡਰਿ ਕੇਤਕਿ ਤਉ ਰਨ ਮੈ ਠਹਰਾਏ।। ੧੪੫੮।।

Kabiyo Baach

Swaiyya

Soor ko davadas baanan bodhhi kae ayu sasi ko daa baan lagaye.
Aaor sachipati kayu sar sayu su lage tann bhed kae paar paraye.
Jachh jite sur kinnar gandhrab te sab teeran so nirap ghaaye.
Ketak bhaaj gaye te dari ketak tayu rann mae thehraaye. (1458)

ਜੁਧੁ ਭਯੋ ਸੁ ਘਨੋ ਜਬ ਹੀ ਤਬ ਇੰਦ੍ ਰਿਸੇ ਕਰਿ ਸਾਂਗ ਲਈ ਹੈ।
ਸਯਾਮ ਭਨੈ ਬਲ ਕੋ ਕਰਿ ਕੈ ਤਿਹ ਭੂਪ ਕੈ ਊਪਰਿ ਡਾਰ ਦਈ ਹੈ।
ਸ੍ਰੀ ਖੜਗੇਸ ਸਰਾਸਨ ਲੈ ਸਰ ਕਾਟਿ ਦਈ ਉਪਮਾ ਸੁ ਭਈ ਹੈ।
ਬਾਨ ਭਯੋ ਖਗਰਾਜ ਮਨੋ ਬਰਛੀ ਜਨੋ ਨਾਗਨਿ ਭਛ ਗਈ ਹੈ।। ੧੪੫੯।।

Judh bhayo su ghano jab hi tab indar rise kari saang layi hae.
Sayaam bhanae bal ko kari kae tehh bhoop kae upar daar dayi hae.
Sri khadges saraasan lae sar kaat dayi upma su bhayi hae.
Baan bhayo khagraaj mano barchhi jano naagin bhachh
gayi hae. (1459)

ਪੀੜਤ ਕੈ ਸਬ ਬਾਨਨ ਸੋ ਪੁਨਿ ਇੰਦ੍ ਤੇ ਆਦਿਕ ਬੀਰ ਭਜਾਏ।
ਸੂਰ ਸਸੀ ਰਨ ਤਯਾਗਿ ਭਜੈ ਅਪਨੇ ਮਨ ਮੈ ਅਤਿ ਤ੍ਰਾਸ ਬਢਾਏ।
ਖਾਇ ਕੈ ਘਾਇ ਘਨੇ ਤਨ ਮੈ ਭਜ ਗੇ ਸਬ ਹੀ ਨ ਕੋਊ ਠਹਰਾਏ।
ਜਾਇ ਬਸੇ ਅਪੁਨੇ ਪੁਰ ਮੈ ਸੁਰ ਸੋਕ ਭਰੇ ਸਬ ਲਾਜ ਲਜਾਏ।। ੧੪੬੦।।

Peedat kae sab baanan so pun indar te aadik beer bhajaaye.
Soor sasi rann tayaag bhjaae apne mann mae ati traas badaaye.
Khaaye kae ghaaye ghane tann mae bhaj ge sab hi na kayu thehraaye.
Jaaye base apne purr mae sur sok bhare sab laaj lajaaye.(1460)

The poet has stated -

Swaiyya'

Kharag Singh pierced through the sun with twelve arrows, and then shot ten arrows at the moon. Then he shot about one hundred arrows at Indra, which pierced through his body, coming out from the other side. The demi-gods, kinar and gandharab (the musicians of Shiva) like gods were all wounded by the Raja with his arrows. Many of them had fled away from the battle field out of sheer fear, while many were still standing fast (there) in the battle field. (1458)

When the fierce battle was raging, then Indra becoming furious, took up a spear in his hand. The poet Siam has stated that Indra then, threw this spear with great force at Raja Kharag Singh. And from the other side the Raja, taking his bow in hand cut it into pieces with his arrows. The beauty of this scene has been described as if the arrow of the Raja was like Garuda and he had swallowed the spear like serpent in his mouth. (1459)

All were pained and fed up with the arrows of the Raja, and all the gods including Indra had fled away. The sun and the moon, getting terrified with fear had run away from the battle field. Having been wounded badly, all of them had fled away, and none was left behind (to fight). All the gods were sorrowful and felt ashamed of themselves and had gone back to their abodes. (1460)

ਦੋਹਰਾ

ਜਬੈ ਸਕਲ ਸੁਰ ਭਜਿ ਗਏ ਤਬ ਨ੍ਰਿਪ ਕੀਨੋ ਮਾਨ।
ਧਨੁਖ ਤਾਨਿ ਕਰ ਮੈ ਪ੍ਰਬਲ ਹਰਿ ਪਰ ਮਾਰੇ ਬਾਨ॥ ੧੪੬੧॥

Dohra

Jabae sakal sur bhaji gaye tab nirap kino maan.
Dhanukh taani kar mae parbal hari par mare baan. (1461)

ਤਬ ਹਰਿ ਰਿਸਿ ਕੈ ਕਰਿ ਲਯੋ ਰਾਛਸ ਅਸਤ੍ਰ ਸੰਧਾਨ।
ਮੰਤ੍ਰਨ ਸਿਉ ਅਭਿਮੰਤ੍ਰ ਕਰਿ ਛਾਡਿਓ ਅਦਭੁਤ ਬਾਨ॥ ੧੪੬੨॥

Tab hari kae kari layo raachhas astar sandhaan.
Mantarn siyu abhimantar kari chhadiyo adubhut baan. (1462)

ਸਵੈਯਾ

ਦੈਤ ਅਨੇਕ ਭਏ ਤਿਹ ਤੇ ਬਲਵੰਡ ਕੁਰੂਪ ਭਯਾਨਕ ਕੀਨੇ।
ਚਕ੍ਰ ਧਰੇ ਜਮਦਾਰ ਛੁਰੀ ਅਸਿ ਢਾਲ ਗਦਾ ਬਰਛੀ ਕਰ ਲੀਨੇ।
ਮੂਸਲ ਔਰ ਪਹਾਰ ਉਖਾਰਿ ਲੀਏ ਕਰ ਮੈ ਦ੍ਰੁਮ ਪਾਤਿ ਬਿਹੀਨੇ।
ਦਾਤਿ ਬਢਾਇ ਕੈ ਨੈਨ ਤਚਾਇ ਕੈ ਆਇ ਕੈ ਭੂਪਤਿ ਕੋ ਭਯ ਦੀਨੋ॥ ੧੪੬੩॥

Swaiyya

Daaint anek bhaye tehh te balvand kuroop bahyanak kine.
Chakar dhare jamadaar chhuri asi dhal gadaa barchhi kari line.
Mosal aorr pahaar ukhaar liye kar mae dram paati biheene.
Daati badaaye kae naaen tachaaye kae aaye kae
bhoopat ko bhaye dine. (1463)

ਕੇਸ ਬਡੇ ਸਿਰਿ ਬੇਸ ਬੁਰੇ ਅਰੁ ਦੇਹ ਮੈ ਰੋਮ ਬਡੇ ਜਿਨ ਕੇ।
ਮੁਖ ਸੋ ਨਰ ਹਾਡਨ ਚਾਬਤ ਹੈ ਪੁਨਿ ਦਾਤ ਸੇ ਦਾਤ ਬਜੇ ਤਿਨ ਕੇ।
ਸਰ ਸ੍ਰੁਨਤ ਕੇ ਅਖੀਆ ਜਿਨ ਕੀ ਸੰਗ ਕੌਨ ਭਿਰੈ ਬਲ ਕੈ ਇਨ ਕੇ।
ਸਰ ਚਾਪ ਚਢਾਇ ਕੈ ਰੈਨ ਫਿਰੈ ਸਬ ਕਾਮ ਕਰੈ ਨਿਤ ਪਾਪਨ ਕੇ॥ ੧੪੬੪॥

Kes bade sir bes bure aru deh mae rom bade jinn ke.
Mukh so narr haadan chaabat hae pun data se data baje tinn ke.
Sar sarunat ke akhhiyaa jin ki sang kaaun bhirae bal kae inn ke.
Sar chaap chadaaye kae raen phirae sab kaanı
karae nitt paapan ke. (1464)

Couplet

When all the gods had run away, then Raja (Kha'rag Singh) became proud with egiosm, and with his heavy bow in hand, he started shooting arrows at Sri Krishna. (1461)

Then Sri Krishna, being aroused with passion, took up his "Rachhas Weapon," and with magic-spell Mantra, he let go the wonderful arrow. (1462)

Through that arrow, many demons were created (born) who were looking horible, ugly and great warriors. They were armed with all sorts of weapons like wheels, sabres, daggers, swords, shields and maces, spears etc, and they were carrying in hand pestles, mountains and trees without leaves; They all came to the Raja, with their opened teeth, tilted eyes, and were frightening the Raja. (1463)

They had lot of hair on their heads, with clumsy dresses, with long hair on the body and were chewing human bones within the mouth and their teeth were making clattering sound with each other. Their eyes were red with blood. So who could manage to fight with them with strength? They were roaming around throughout the night with their bows stretched alongwith fixed arrows, and were performing sinful actions all the time. (1464)

ਧਾਇ ਪਰੇ ਮਿਲ ਕੈ ਉਤਰ ਰਾਛਸ ਭੂਪ ਥਿਰ ਠਾਢੋ ਰਹਿਓ ਹੈ।
ਡਾਢ ਸੁ ਕੈ ਅਪਨੇ ਮਨ ਕੋ ਰਿਸਿ ਸਤ੍ਰਨ ਕੋ ਇਹ ਭਾਤਿ ਕਹਿਓ ਹੈ।
ਆਜ ਸਬੈ ਹਨਿ ਹੋ ਰਨ ਮੈ ਕਹਿ ਯੌ ਬਤੀਯਾ ਧਨੁ ਬਾਨ ਗਹਿਓ ਹੈ।
ਯੌ ਨ੍ਰਿਪ ਕੋ ਅਤਿ ਧੀਰਜ ਪੇਖ ਕੈ ਦਾਨਵ ਕੋ ਦਲ ਰੀਝਿ ਰਹਿਓ ਹੈ॥ ੧੪੬੫॥

Dhaaye pare mil kae utar raachhas bhoop ite thir thaado rahiyo hae.
Dhaad su kae apne mann ko riss satran ko ehh bhaat kahiyo hae.
Aaj sabae hani ho rann mae keh yo batiya dhan baan gahiyo hae.
Yo nirap ko atti dheeraj pekh kae daanav ko
dal reejh rahiyo hae. (1465)

ਤਾਨਿ ਕਮਾਨ ਮਹਾ ਬਲਵਾਨ ਸੁ ਸਤ੍ਰਨ ਕੋ ਬਹੁ ਬਾਨ ਚਲਾਏ।
ਏਕਨ ਕੀ ਭੁਜ ਕਾਟਿ ਦਈ ਰਿਸਿ ਏਕਨ ਕੇ ਉਰ ਮੈ ਸਰ ਲਾਏ।
ਘਾਇਲ ਏਕ ਗਿਰੇ ਰਨ ਮੋ ਲਖਿ ਕਾਇਰ ਛਾਡਿ ਕੈ ਖੇਤ ਪਰਾਏ।
ਏਕ ਮਹਾ ਬਲਵੰਤ ਦਯੰਤ ਰਹੇ ਥਿਰ ਹ੍ਵੈ ਤਿਨ ਬੈਨ ਸੁਨਾਏ॥ ੧੪੬੬॥

Taani kamaan mahaa balvaan su satran ko bahu baan chalaaye.
Ekan ki bhuj kaati dayi riss ekan ke orr mae sar laaye.
Ghaaiyl ek gire rann mo lakhi kaaiyr chhad kae
khet paraye.
Ek mahaa balvant dayant rahe thir haav tinn
baen sunaye. (1466)

ਕਾਹੇ ਕੋ ਜੂਝ ਕਰੇ ਸੁਨ ਰੇ ਨ੍ਰਿਪ ਤੋਹੂ ਕੋ ਜੀਵਤ ਜਾਨ ਨ ਦੈ ਹੈ।
ਦੀਰਘ ਦੇਹ ਸਲੋਨੀ ਸੀ ਮੂਰਤਿ ਤੋ ਸਮ ਭਛ ਕਹਾ ਹਮ ਪੈ ਹੈ।
ਤੂ ਨਹੀ ਜਾਨਤ ਹੈ ਸੁਨ ਰੇ ਸੁਨ ਰੇ ਸਠ ਤੋ ਕਹੁ ਦਾਤਨ ਸਾਥ ਚਬੈ ਹੈ।
ਤੋਹੀ ਕੇ ਮਾਸ ਕੇ ਖੰਡਨ ਖੰਡ ਕੈ ਪਾਵਕ ਬਾਨ ਮੈ ਭੂੰਜ ਕੈ ਖੈ ਹੈ॥ ੧੪੬੭॥

Kaahe ko jhoojh kare sunn re nirap tohu ko jeevat jaan na dae hae.
Deeragh deh saloni si murat to sam bhachh kahaa ham pae hae.
Tuu nahi jaanat hae sunn re sath to kahu daatan saath chabae hae.
Tohi ke maas ke khandan khand kae paavak baan mae
bhoonj kae khae hae. (1467)

So from the other side, the demons jointly attacked the Raja. Picking up courage at heart, and becoming furious with rage, the Raja addressed the enemies like this. "I will kill you all in the battle today." Saying this he took up his bow and arrows, and attacked the army of demons with patience and obstinacy. (1465)

The great warrior then shot many arrows at the enemy by streching his bow. Some of them lost their arms, while some others were hit with the arrows in the chests. Some had fallen down, being wounded. On seeing them, the weakling (cowards) had given a slip from the battle-field. Many demons were standing unmoved, and they uttered these words. (1466)

"O Raja! Listen. Why are you fighting tthis battle? We wil not let you go alive. You have a heavy built body with a beautiful appearance. Where else will we get such a delicious food? O fool! Listen. You do not realize that we will chew you with our teeth. We will eat your flesh bites, by roasting them in the fire of our arrows. (1467)

ਦੋਹਰਾ

ਯੌ ਸੁਨ ਕੈ ਤਿਹ ਬੈਨ ਕੋ ਨ੍ਰਿਪ ਬੋਲਿਓ ਰਿਸ ਖਾਇ।
ਜੋ ਹਮ ਤੇ ਭਜਿ ਜਾਇ ਤਿਹ ਮਾਤਾ ਦੂਧ ਅਪਾਇ।। ੧੪੬੮।।

Dohra

Yo sunn kae tehh baen ko nirap boliyo riss khaaye.
Jo ham te bhaji jaaye tehh mataa doodh apaaye. (1468)

ਏਕੁ ਬੈਨ ਸੁਨਿ ਦਾਨਵੀ ਸੈਨ ਪਰੀ ਸਬ ਧਾਇ।
ਚਹੂੰ ਓਰ ਘੇਰਿਓ ਨ੍ਰਿਪਤਿ ਖੇਤ ਬਾਰ ਕੀ ਨਿਆਇ।। ੧੪੬੯।।

Ekk baaen suni daanvi saean pari sab dhaaye.
Chahun orr gheriyo nirapat khet baar ki niyaaye. (1469)

ਚੌਪਈ

ਅਸੁਰਨ ਘੇਰ ਖੜਗ ਸਿੰਘ ਲੀਨੋ। ਤਬ ਨ੍ਰਿਪ ਕੋਪ ਘਨੋ ਮਨਿ ਕੀਨੋ।
ਧਨੁਖ ਬਾਨ ਕਰ ਬੀਚ ਸੰਭਾਰੇ। ਸਤ੍ ਅਨੇਕ ਮਾਰ ਹੀ ਡਾਰੈ।। ੧੪੭੦।।

Chopaiee

Asurann gher khadag singh lino. Tab nirap kop ghano mani kino.
Dhanukh baan kar beech sanbhaare. Satar anek maar hi daarae. (1470)

ਕ੍ਰੂਰ ਕਰਮ ਇਕ ਰਾਛਸ ਨਾਮਾ । ਜਿਨ ਜੀਤੇ ਆਗੇ ਸੰਗ੍ਰਾਮਾ।
ਸੋ ਤਬ ਹੀ ਨ੍ਰਿਪ ਸਾਮੁਹੇ ਗਯੋ। ਅਤਿ ਹੀ ਜੂਝ ਦੁਹੁਨ ਕੋ ਭਯੋ।। ੧੪੭੧।।

Karoor karam ikk raachhas naamaa. Jin jite aage sangraama.
So tab hi nirap saamuhe gayo. Ati hi jhoojh duhun ko bhayo. (1471)

ਸਵੈਯਾ

ਆਯੁਧ ਲੈ ਸਬ ਹੀ ਆਪਣੇ ਜਬ ਹੀ ਵਹ ਪ੍ਰਪਤਿ ਸੰਗ ਅਰਿਓ ਹੈ।
ਜੁਧ ਅਨੇਕ ਪ੍ਰਕਾਰ ਕੀਯੋ ਰਨ ਕੀ ਛਿਤ ਤੇ ਕੋਊ ਨਹਿ ਟਰਿਓ ਹੈ।
ਤੌ ਨ੍ਰਿਪ ਲੈ ਕਰ ਮੈ ਅਸਿ ਕੋ ਰਿਪੁ ਮੂੰਡ ਕਟਿਓ ਰਿਗ ਭੂਮਿ ਪਰਿਓ ਹੈ।
ਦੇਹ ਛੁਟਿਯੋ ਨਹੀ ਕੋਪ ਹਟਿਓ ਨਿਜ ਓਠ ਕੇ ਦਾਤਨ ਸੋ ਪਕਰਿਓ ਹੈ।। ੧੪੭੨।।

Swaiyya

Aayudh lae sab hi aapne jab hi veh bhoopati sang ariyo hae.
Judh anek parkaar kiyo rann ki chhjtt te koyu neh tario hae.
To nirap lae kar mae asi ko rip moond katiyo gir bhoomi pariyo hae.
Deh chhutiyo nahi kop hatiyo nij uthh ke daatan so pakriyo hae. (1472)

Couplet

On hearing such harsh words, the Raja became furious and said, "If anyone runs away from me, then he has waisted the mother's milk." (1468)

On hearing this single word, the whole demon army attacked the Raja and surrounded him from all four sides like the barbed wire surrounding the field. (1469)

Chopaiee

When the demons had surrounded Kha'rag Singh, then the Raja was very furious with rage. He killed many of the enemy forces by taking up his bow and arrows. (1470)

There was a demon called Koor Karam, who had won many battles already, he faced the Raja and a fierce battle ensued between them. (1471)

Swaiyya'

Taking up all his weapons, he took up cudgels with the Raja and both fought bravely using various modes of warfare, and none of them retracted his steps. Then the Raja took up his sword and with one strike cut off his hand, throwing it on the ground. His soul had left him but he was still in great fury, as he was holding his lips with his teeth. (1472)

ਦੋਹਰਾ

ਕ੍ਰੂਰ ਕਰਮ ਕੋ ਖੜਗ ਸਿੰਘ ਜਬ ਮਾਰਿਓ ਰਨ ਠੌਰ।
ਅਸੁਰਨ ਕੀ ਸੈਨਾ ਹੁਤੀ ਦਾਨਵ ਨਿਕਸਿਓ ਔਰ।। ੧੪੭੩।।

Dohra

Karoor karam ko khadag singh jab maariyo rann thor.
Asuran ke saena huti daanav niksiyo aorr. (1473)

ਸੋਰਠਾ

ਕ੍ਰੂਰ ਦੈਤ ਜਿਹ ਨਾਮ ਵਡੋ ਦੈਤ ਬਲਵੰਡ ਅਤਿ।
ਆਗੇ ਬਹੁ ਸੰਗ੍ਰਾਮ ਲਰਿਓ ਅਰਿਓ ਨਾਹਨਿ ਡਰਿਓ।। ੧੪੭੪।।

Sortha

Karoor daeint jeh naam vado daeint balvand ati.
Aage bahu sangraam lariyo ariyo naahin dariyo. (1474)

ਚੌਪਈ

ਕ੍ਰੂਰ ਕਰਮ ਬਧ ਨੈਨ ਨਿਹਾਰਿਓ। ਤਬ ਹੀ ਅਪਨੋ ਖੜਗ ਸੰਭਾਰਿਓ।
ਕ੍ਰੂਰ ਦੈਤ ਰਿਸਿ ਨ੍ਰਿਪ ਪਰ ਧਾਯੋ। ਮਾਨੋ ਕਾਲ ਮੇਘ ਉਮਡਾਯੋ।। ੧੪੭੫।।

Chopaiee

Karoor karam badh naaen nihariyo.tab hi apno khadag sanbhaariyo.
Karoor daeint riss nirap par dhaayo. Maano kaal megh umdaayo. (1475)

ਆਵਤ ਹੀ ਤਿਹ ਭੂਪ ਪਚਾਰਿਓ। ਜਾਹੁ ਕਹਾ ਮੁਝ ਬੰਧੁ ਪਛਾਰਿਓ।
ਹਉ ਤੁਮ ਸੋ ਅਬ ਜੁਧ ਮਚੈ ਹੋ। ਭ੍ਰਾਤ ਗਯੋ ਜਹਿ ਤੋਹਿ ਪਠੈ ਹੋ।। ੧੪੭੬।।

Aavat hi tehh bhoop pachaariyo. Jaahu kahaa mujh
bandhu pachhariyo.
Hayu tum so ab judh machae ho. Bharaat gayo jeh tohi pathae ho. (1476)

ਯੌ ਕਹਿ ਕੈ ਤਬ ਖੜਗ ਸੰਭਾਰਿਓ। ਅਤਿ ਪ੍ਰਚੰਡ ਬਲ ਕੋਪਿ ਪ੍ਰਹਾਰਿਓ।
ਭੂਪਤਿ ਲਖਿਓ ਕਾਟਿ ਅਸਿ ਦੀਨੋ। ਸੋ ਮਾਰਿ ਰਨ ਭੀਤਰਿ ਲੀਨੋ।। ੧੪੭੭।।

Yo keh kae tab khadag sanbhaariyo. Ati parchand bal kop parhaariyo.
Bhoopati lakhiyo kaati asi dino. Soyu maar rann bheetar lino. (1477)

Couplet

When Koor Karam was killed by Kha'rag Singh in the battle, then another demon from their force came forward. (1473)

Sortha

He was called koor demon and he was a huge and great warrior and he had fought many battles before, and was never afraid of the enemy. (1474)

Chopaiee

When he had seen Koor Karam dying before his very eyes, he (Koor demon) had unshiethed his sword and attacked the Raja with great fury. It appeared as if the cloud of death had burst there suddenly. (1475)

As he approached the Raja, he challenged him and said, "Where are you going now?" You have killed my brother and I will now engage you in battle, thus sending you to the same place (death) where my brother had gone. (1476)

Thus saying these words he took up his sword and then struck him with it with full force. When the Raja saw the strike of the sword, he took up his sword and cut it into pieces (the sword) and killed that demon also. (1477)

ਦੋਹਰਾ

ਕ੍ਰੂਰ ਕਰਮ ਅਰੁ ਕ੍ਰੂਰ ਦੈਤ ਦੋਊ ਗਏ ਜਹ ਧਾਮਿ।
ਸੈਨਾ ਤਿਨ ਕੀ ਸਸਤ੍ਰ ਲੈ ਘੇਰਿਓ ਨ੍ਰਿਪ ਸੰਗ੍ਰਾਮਿ।। ੧੪੭੮।।

Dohra

Karoor karam aru karoor daeant doyu gaye jeh dhaam.
Saena tin ki sastar lae gheriyo nirap sangraam. (1478)

ਸਵੈਯਾ

ਰੋਸ ਕੀਓ ਤਿਨ ਹੂੰ ਮਨ ਮੈ ਜੋਊ ਦੈਤ ਬਚੇ ਨ੍ਰਿਪ ਊਪਰ ਧਾਏ।
ਬਾਨ ਕਮਾਨ ਗਦਾ ਬਰਛੀ ਅਗਨਾਯੁਧ ਲੈ ਕਰਿ ਕੋਪ ਬਢਾਏ।
ਤੋ ਨ੍ਰਿਪ ਤੀਰ ਸਰਾਸਨੁ ਲੈ ਸਭ ਆਵਤ ਬਾਟ ਮੈ ਕਾਟਿ ਗਿਰਾਏ।
ਆਪਨੇ ਕਾਢਿ ਨਿਖੰਗਹੁ ਤੇ ਸਰ ਸਤ੍ਰਨ ਕੇ ਉਰ ਬੀਚ ਲਗਾਏ।। ੧੪੭੯।।

Swaiyya

Ros kiyo tinn hunn mann mae joyu daent bache nirap upar dhaaye.
Baan kamaan gadaa barchhi agnaayudh lae kari kop badaaye.
Too nirap sarasan lae sabh aavat baat mae kaati giraaye.
Aapne kaadi nikhangehu te sar satran ke orr
beech lagaye. (1479)

ਚੌਪਈ

ਤਬ ਸਭ ਸਤ੍ ਭਾਜ ਕੈ ਗਏ।
ਕੋਊ ਸਨਮੁਖ ਹੋਤ ਨ ਪਏ।
ਅਧਿਕ ਦੈਤ ਜਮ ਲੋਕਿ ਪਠਾਏ।
ਜੀਅਤਿ ਰਹੇ ਰਨ ਤਯਾਗਿ ਪਰਾਏ।। ੧੪੮੦।।

Chopaiee

Tab sabh satar bhaaj kae gaye.
Kayuu sanmukh hott naa paye.
Adhik daeint jam loki pathhaye.
Jiyat rahe rann tayaag paraaye. (1480)

Couplet

When both the demons, Koor Karam and 'Koor demon' had been killed, then the enemy, holding their weapons, encircled the Raja in the battle field. (1478)

Swaiyya'

The rest of the demons, getting furious with rage, then attacked with arrows, bows, maces, spears and guns and with great ruthlessness used them against the Raja. Then the Raja, taking up his bow and arrows, stopped all those weapons in mid-way and cut them into pieces and went on shooting arrows at the enemy by taking them out from his quiver. (1479)

Chopaiee

Then all the enemy force fled away and none was left on the battle field. Most of the demons fled the battle field. Most of the demons were killed and the rest of them managed to run away from the battle field. (1480)

ਸਵੈਯਾ

ਭਾਜ ਗਏ ਸਭ ਦੈਤ ਜਬੈ ਤਬ ਭੂਪ ਰਿਸਿਓ ਹਰਿ ਕੋ ਸਰ ਮਾਰੇ।
ਲਾਗਤ ਹੀ ਕਵਿ ਸਯਾਮ ਕਹੈ ਤਨ ਸ੍ਰੀ ਜਦੁਬੀਰ ਕੋ ਚੀਰ ਪਧਾਰੇ।
ਬੇਧਿ ਕੈ ਔਰਨ ਕੇ ਤਨ ਕੋ ਪੁਨਿ ਔਰਨ ਜਾਇ ਲਗੇ ਸੁ ਸੰਘਾਰੇ।
ਦੇਖਹੁ ਪਉਰਖ ਭੂਪਤਿ ਕੋ ਅਬ ਆਪ ਹੈ ਏਕ ਅਨੇਕ ਬਿਦਾਰੇ।। ੧੪੮੧।।

Swaiyya

Bhaaj gaye sab daeint jabae tab bhoop risiyo hari ko sar mare.
Laagat hi kavi sayaam kahae tann Sri Jadubeer ko cheer padhaare.
Bedhi kae aoran kc tann ko pun oran jaaye lage su sanghaare.
Dekhoh payurakh bhoopat ko ab aap ha
eek anek bidaare. (1481)

ਚੌਪਈ

ਸ੍ਰੀ ਹਰਿ ਜਲ ਕੋ ਅਸਤ੍ਰ ਚਲਾਯੋ। ਸੋ ਛੁਟ ਕੈ ਨ੍ਰਿਪ ਊਪਰ ਆਯੋ।
ਬਰੁਨ ਸਿੰਘ ਮੂਰਤਿ ਧਰਿ ਆਏ ਸਰਿਤਨ ਕੀ ਸੈਨਾ ਸੰਗਿ ਲਿਯਾਏ।। ੧੪੮੨।।

Chopaiee

Sri hari jal ko astar chalaayo. So chhutt kae nirap upar aayo.
Barun singh moorat dhari aaye. Saritan ki
saena sang liaaye. (1482)

ਆਵਤ ਸਿੰਘਨ ਸਬਦ ਸੁਨਾਯੋ। ਬਾਰਿ ਰਾਜ ਅਤਿ ਰਿਸ ਕਰਿ ਧਾਯੋ।
ਸੁਨਤ ਸਬਦ ਕਾਪੇ ਪੁਰ ਤੀਨੋ। ਇਨ ਨ੍ਰਿਪ ਮਨ ਮੈ ਤ੍ਰਾਸ ਨ ਕੀਨੋ।। ੧੪੮੩।।

Aavat singhan sabad sunaayo. Baari raaj atti
riss kari dhaayo.
Sunat sabad kaape purr tino. Inn nirap mann
mae traas na kino. (1483)

Swaiyya'

When all the demons had fled away, then the Raja, with great fury, shot some arrows at Sri Krishna. The poet Ram has stated that the arrows were piercing the body of Sri Krishna and coming out from the other side. After piercing through many other warriors, the arrows were striking other enemy forces, thus killing them. Just see the prowess of the Raja, who was killing many warriors single handed. (1481)

Chopaiee

Then Sri Krishna shot a weapon of water, which came over his head and that Varuna god, taking the form of a mighty lion, had brought a force of rivers alongwith him. (1482)

On reaching there the warrior spoke these words, "O Raja! The Varuna god, getting enraged, had attacked you." On hearing these words, all the three worlds got trembled, but this Raja did not feel deterred in his mind. (1483)

ਸਵੈਯਾ

ਬਾਨਨ ਸੰਗ ਜਲਾਧਿਪ ਕੋ ਕਵਿ ਸਯਾਮ ਤਨੇ ਤਨ ਤਾੜਨ ਕੀਨੋ।
ਸਾਤਹੁ ਸਿੰਧਨ ਕੋ ਰਿਸ ਕੈ ਸਰ ਜਾਲਨ ਸਿਉ ਉਰ ਛੇਦ ਕੈ ਦੀਨੋ।
ਘਾਇਲ ਹੈ ਸਰਿਤਾ ਸਗਰੀ ਬਹੁ ਸ੍ਰੋਨਤ ਸੋ ਤਿਹ ਕੋ ਅੰਗ ਭੀਨੋ।
ਨੈਕੁ ਨ ਠਾਢੋ ਰਹਿਓ ਰਣ ਮੈ ਜਲ ਰਾਜ ਭਜਿਓ ਗ੍ਰਿਹ ਕੋ ਮਗੁ ਲੀਨੋ।। ੧੪੮੪।।

Swaiyya

Baanan sang jalaadhip ko kavi syaaam bhane tann taadan kino.
Saatoh sindhan ko riss kae sar jaalan siyu orr chhed kae dino.
Ghaayil hae sarita sagri bahu saronat so tehh ko ang bhino.
Naek naa thaado rahiyo rann mae jal raaj
bhajiyo greh ko mag lino. (1484)

ਚੌਪਈ

ਜਬੈ ਜਲਾਧਿਪ ਧਾਮਿ ਸਿਧਾਰੋ। ਤਬ ਹਰਿ ਕੋ ਨ੍ਰਿਪ ਪੁਨਿ ਸਰ ਮਾਰੇ।
ਤਬ ਜਮ ਕੋ ਹਰਿ ਅਸਤ੍ਰ ਚਲਾਯੋ। ਹੈ ਪ੍ਰਤਛ ਜਮ ਨ੍ਰਿਪ ਪਰ ਧਾਯੋ।। ੧੪੮੫।।

Chopaiee

Jabae jaladhip dhaam sidhaare. tab hari ko nirap pun sar maare.
Tab jam ko hari astar chalaayo.
Hae partachh jam nirap par dhaayo. (1485)

ਸਵੈਯਾ

ਬੀਰ ਬਡੇ ਬਿਕ੍ਰਤ ਦੈਤ ਸੁ ਨਾਮਹਿ ਕੋਪ ਹੁਇ ਸ੍ਰੀ ਖੜਗੇਸ ਪੈ ਧਾਯੋ।
ਬਾਨ ਕਮਾਨ ਕ੍ਰਿਪਾਨ ਗਦਾ ਬਰਛੀ ਕਰਿ ਲੈ ਅਤਿ ਜੁਧ ਮਚਾਯੋ।
ਤੀਰ ਚਲਾਵਤ ਭਯੋ ਬਹੁਰੋ ਤਬਤ ਤਾ ਛਬਿ ਕੋ ਕਵਿ ਭਾਵ ਸੁਨਾਯੋ।
ਭੂਪ ਕੋ ਬਾਨ ਮਨੋ ਖਜਰਾਜ ਕਟਿਓ ਅਰਿ ਕੋ ਸਰ ਨਾਗ ਗਿਰਾਯੋ।। ੧੪੮੬।।

Swaiyya

Beer bado bikrat daent su naameh kop huye Sri Khadges pae dhaayo.
Baan kamaan kirpaan gadaa barchhi kari lae atti judh machaayo.
Teer chalavat bhayo bahuro tab taa chahbi ko kavi bhaav sunaayo.
Bhoop ko baan mano khagraaj katiyo ari ko sar naag giraayo. (1486)

Swaiyya'

The poet Siam has stated that the Raja, with his shower of arrows, did injure the body of Varuna god badly. Getting furious with rage, the Raja shot a stream of arrows which penetrated the chest of all the seven seas. Having wounded all the rivers, their bodies were covered with blood-shed. The god Varuna could not withstand his forceful action and fled away. (1484)

Chopaiee

When the god Varuna had left (for home) then the Raja shot some arrows at Sri Krishna. Then Sri Krishna used a weapon to call for the god of death, as a result of which the Yama appeared and launched an attack on the Raja. (1485)

Swaiyya'

Bikrat was a great demon who was a great warrior too, and he attacked Kha'rag Singh, fired with fury. He fought a fierce battle by taking various weapons in hand, like bow and arrows, Sword, mace and spear. He then started shooting arrows, the beauty of that scene has been described by the poet as if the Garuda was the arrow of the Raja, and the enemy arrow, which was cut into two on the way, was the snake cut by the bird, Garuda and thrown down on the way. (1486)

ਬਿਕ੍ਤ ਦੈਤ ਕੋ ਨ੍ਰਿਪ ਮਾਰਿ ਲਯੋ ਜਮੁ ਕੋ ਰਿਸ ਕੈ ਪੁਨਿ ਉਤਰ ਦੀਨੋ।
ਕਾ ਭਯੋ ਜੋ ਜੀਅ ਮਾਰੇ ਘਨੇ ਅਰ ਦੰਡ ਬਡੋ ਕਰ ਮੈ ਤੁਮ ਲੀਨੋ।
ਤੋਹਿ ਨ ਜੀਅਤ ਛਾਡਤ ਹੋ ਸੁਨ ਰੇ ਅਬ ਮੋਹਿ ਇਹੈ ਪ੍ਰਨ ਕੀਨੋ।
ਮਾਰਤ ਹੋ ਕਰ ਲੈ ਕਰਨੋ ਕਛੁ ਮੋ ਬਲ ਜਾਨਤ ਹੈ ਪੁਰ ਤੀਨੋ॥ ੧੪੮੭॥

Bikrat daeint ko nirap maar layo jamu ko riss kae pun utar dino.
Kaa bhayo jo jiye mare ghane aru dand bado kar mae tum lino.
Tohi na jiyat chhadat ho sunn re ab mohi ihaae pran kino.
Maarat ho kar lae karno kachhu mo bal jaanat
hae purr tino. (1487)

ਯੌ ਕਹਿ ਕੈ ਬਤੀਯਾ ਜਮ ਕੋ ਕਵਿ ਰਾਮ ਕਹੈ ਪੁਨਿ ਜੁਧ ਕੀਯੋ ਹੈ।
ਭੂਤ ਸ੍ਰਿਗਾਲਨ ਕਾਕਨ ਝਾਕਨਿ ਡਾਕਨਿ ਸ੍ਰੌਨ ਅਘਾਇ ਪੀਓ ਹੈ।
ਮਾਰਿਓ ਮਰੈ ਨ ਕਹੂੰ ਜਮ ਤੇ ਨ੍ਰਿਪ ਮਾਨਹੁ ਅਮ੍ਰਿਤ ਪਾਨ ਕੀਓ ਹੈ।
ਪਾਨਿ ਲੀਓ ਧਨੁ ਬਾਨ ਜਬੈ ਤਿਨ ਅੰਤਕ ਅੰਤ ਭਜਾਇ ਦੀਯੋ ਹੈ॥ ੧੪੮੮॥

Yo keh kae batiya jam ko kavi raam kahae pun judh kiyo hae.
Bhoot srigaalan kaakan jhhakani daakani saronn aghaaye piyo hae.
Maariyo marae na kahunn jam te nirap maanoh amritt
paan kiyo hae.
Paan liyo dhan baan jabae tinn atank ant bhajaaye
diyo hae. (1488)

ਸੋਰਠਾ

ਜਬ ਜਮ ਦੀਓ ਭਜਾਇ ਕ੍ਰਿਸਨ ਹੇਰਿ ਨ੍ਰਿਪ ਯੌ ਕਹਿਯੋ।
ਲਰਤੇ ਕਿਉ ਨਹੀ ਆਇ ਮਹਾਰਥੀ ਰਨ ਧੀਰ ਤੁਮ॥ ੧੪੮੯॥

Sortha

Jab dam jiyo bhajaye kirsan heri nirap yo kahiyo.
Larte kiyu nahi aaye maharathi rann
dheer tum. (1489)

Raja had killed the demon Bikrat, and then getting enraged, he addressed the Yama, "So wait, if you happen to kill many beings, and are having a (big) heavy staff in your hand." O Yama! Listen! Now I shall not leave you alive, as I have vowed now to this effect. Whatever (safety measures) you could take you may do so as I am going to kill you now. All the three worlds know very well about my power." (1487)

The poet Ram has stated that the Raja, after saying these words, engaged him in battle. The ghosts, jackals, crows, evil spirits and witches had (drunken) taken blood to their fill. Even the Yama could not kill the Raja, as if he had taken the nectar (and become immortal) Then the Raja took up his bow and arrows in hand and then finally made the Yama flee from the battle front. (1488)

Sortha

When the Yama was made to run away from the battle, then Raja, Kha'rag Singh, looking at Krishna, said, "You are known to be a great charioteer and a great warrior on the battle field, so why do you not come forward to fight with me?" (1489)

ਸਵੈਯਾ

ਜੋ ਹਰਿ ਮੰਤ੍ ਅਰਾਧਤ ਹੈ ਤਪ ਸਾਧਤ ਹੈ ਮਨ ਮੈ ਨਹੀ ਆਯੋ।
ਜਗਯ ਕੀਏ ਬਹੁ ਦਾਨ ਦੀਏ ਸਬ ਖੋਜਤ ਹੈ ਕਿਨ ਹੂੰ ਨਹੀ ਪਾਯੋ।
ਬ੍ਰਹਮ ਸਚੀਪਤਿ ਨਾਰਦ ਸਾਰਦ ਬਿਯਾਸ ਪਰਾਸੁਰ ਸ੍ਰੀ ਸੁਕ ਗਾਯੋ।
ਸੋ ਬ੍ਰਿਜਰਾਜ ਸਮਾਜ ਮੈ ਆਜ ਹਕਾਰ ਕੈ ਜੁਧ ਕੇ ਬਾਜ ਬੁਲਾਯੋ॥ ੧੪੯੦॥

Swaiyya

Jo hari mantar araadhat hae tap saadhat hae mann mae nahi aayo.
Jagaye kiye bahu daan diye sab khojat hae kin hunn nahi paayo.
Braham sachipati naarad saarad biyaas parasur Sri Suk gaayo.
So brijraaj samaaj mae aaj hkaar kae judh ke kaaj bulaayo. (1490)

ਚੌਪਈ

ਤਬ ਹਰਿ ਜਛ ਅਸਤ੍ ਕਰਿ ਲੀਨੋ। ਐਚ ਕਮਾਨ ਛਾਡਿ ਸਰ ਦੀਨੋ।
ਨਲ ਕਬੂਰ ਮਨਗ੍ਰੀਵ ਸੁ ਧਾਏ। ਸੁਤ ਕੁਬੇਰ ਕੇ ਦ੍ਵੈ ਇਹ ਆਏ॥ ੧੪੯੧॥

Chopaiee

Tab hari jachh astar kari lino.aaich kamaan chhad sar dino.
Nal koobar manngreev su dhaaye. Sut kuber ke daaev ehh aaye. (1491)

ਧਨਦ ਜਛ ਕਿੰਨਰ ਸੰਗ ਲੀਨੇ। ਏ ਆਏ ਮਨ ਮੈ ਰਿਸ ਕੀਨੇ।
ਸਗਲ ਸੈਨ ਤਿਨ ਕੈ ਸੰਗ ਆਈ। ਧਾਇ ਭੂਪ ਸੋ ਕਰੀ ਕਰਾਈ॥ ੧੪੯੨॥

Dhanad jachh kinnar sang line. Ae aaye mann mae riss kine.
Sagal saen tinn kae sang aayi. Dhaaye bhoop so kari larayi. (1492)

ਸਵੈਯਾ

ਕੋਪ ਕੀਏ ਸਬ ਸਸਤ੍ ਲੀਏ ਕਰ ਮੈ ਮਿਲ ਕੈ ਤਿਹ ਪੈ ਤਬ ਆਏ।
ਭੂਪ ਨਿਖੰਗ ਤੇ ਕਾਢ ਕੈ ਬਾਨ ਕਮਾਨ ਕੋ ਤਾਨਿ ਸੁ ਖੈਚ ਚਲਾਏ।
ਹੋਤ ਭਏ ਬਿਰਥੀ ਬਿਨੁ ਸੂਤ ਘਨੇ ਤਬ ਹੀ ਜਮਲੋਕਿ ਪਠਾਏ।
ਠਾਢੋ ਨ ਕੋਊ ਰਹਿਓ ਤਿਹ ਠੌਰ ਸਬੈ ਗਨ ਕਿੰਨਰ ਜਛ ਪਰਾਏ॥ ੧੪੯੩॥

Swaiyya

Kop kiye sab sastar liye kar mae mil kae tehh pae tab aaye.
Bhoop nikhang te kaad kae baan kamaan ko taani su khaech chalaaye.
Hott bhaye birthi bin soot ghane tab hi jamlok pathlaye.
Thaado na kayu rahiyo tehh thor sabae gan kinnar jachh paraye. (1493)

Swaiyya'

The same Sri Krishna, whom many persons, with magic mantras and those meditating on him with penance, had not been able to propitiate him; many had performed Yagnas (sacrificial fires) had given alms in plenty, but they had all failed to realize his Greatness or Vastness. Even Brahma, Indra, Narad, said his praises, the same Sri Krishna was being challenged for a battle by Kha'rag Singh today. (1490)

Chopaiee

Then Sri Krishna took up the "Jachh Astar" (weapon) in hand and stretching his bow, shot the arrow.' That very time Nal, Kuber, and Man-greeve also attacked him, they were both sons of Kuber. (1491)

Kuber, taking demi-gods and Kinars (Shiva's musicians) alongwith him, had landed there with great fury, and his whole army was with him, and he engaged the Raja in a great battle by attacking him. (1492)

Swaiyya

Then all getting enraged, and joining together attacked the Raja, with various weapons in their hands. The Raja, taking out arrows from his quiver and stretching his bow, shot many arrows at the enemy and relieving many of them of their chariots or charioteers, sends the enemy warriors to Yamraj (kills them), and none of them dared to face him. Thus all the demigods and musicians of Shiva were made to flee from the battlefield. (1493)

ਰੋਸ ਘਨੋ ਨਲ ਕੂਬਰ ਕੈ ਸੁ ਫਿਰਿਯੋ ਲਰਬੇ ਕਹੁ ਬੀਰ ਬੁਲਾਏ।
ਸਉਹੇ ਕੁਬੇਰ ਭਯੋ ਧਨੁ ਲੈ ਸਰ ਜਿਤੇ ਮਿਲ ਕੈ ਪੁਨਿ ਆਏ।
ਮਾਰ ਹੀ ਮਾਰ ਪੁਕਾਰਿ ਪਰੇ ਸਬ ਹੀ ਕਰ ਮੈ ਅਸਿ ਲੈ ਚਮਕਾਏ।
ਮਾਨਹੁ ਸ੍ਰੀ ਖੜਗੇਸ ਕੇ ਊਪਰਿ ਦੰਡ ਲੀਏ ਜਮ ਕੇ ਗਨ ਧਾਏ॥ ੧੪੯੪॥

Ross ghano nal koobar kae su phhiriyo larbe kahu beer bulaye.
Sahuhe kuber bhayo dhan lae sarr jachh jite mil kae pun aaye.
Maar hi maar pukaar pare sab hi kar mae asi lae chamkaaye.
Maanoh Sri Khadges ke upar dand liye jam ke gan dhaaye. (1494)

ਚੌਪਈ

ਜਬ ਕੁਬੇਰ ਕੋ ਸਬ ਦਲੁ ਆਯੋ।
ਤਬ ਨ੍ਰਿਪ ਮਨ ਮੈ ਕੋਪ ਬਢਾਯੋ।
ਨਿਜ ਕਰ ਮੈ ਧਨੁ ਬਾਨ ਸੰਭਾਰਿਓ।
ਅਗਨਤ ਦਲੁ ਇਕ ਪਲ ਮੈ ਮਾਰਿਓ॥ ੧੪੯੫॥

Chopaiee

Jab kuber ko sab dal aayo.
Tab nirap mann mae kop badaayo.
Nij kar mae dhanu baan sanbhaariyo.
Agnat dal ikk pal mae maariyo. (1495)

ਦੋਹਰਾ

ਜਛ ਸੈਨ ਬਲਬੰਡ ਨ੍ਰਿਪ ਜਮ ਪੁਰ ਦਈ ਪਠਾਇ।
ਨਲ ਕੂਬਰ ਘਾਇਲ ਕੀਓ ਅਤਿ ਜੀਯ ਕੋਪੁ ਬਢਾਇ॥ ੧੪੯੬॥

• Dohra

Jachh saen balband nirap jam pur dayi pathaaye.
Nal kuber ghaaiyl kiyo atti jiye kio badaye. (1496)

ਜਬ ਕੁਬੇਰ ਕੇ ਉਰ ਬਿਖੈ ਮਾਰਿਓ ਤੀਛਨ ਬਾਨ।
ਲਾਗਤ ਸਰ ਕੇ ਸਟਕਿਓ ਛੂਟਿ ਗਯੋ ਸਬ ਮਾਨ॥ ੧੪੯੭॥

Jab kuber ke urr bikhhae maariyo teechhan baan.
Laagat sarr ke satkiyo chhoti gayo sab maan. (1497)

Nal and Kuber were very furious with rage and called many of the warriors back to give him a fight. Kuber, with his arrows, came face to face with him (Raja) alongwith all the demi gods together. All were shouting "Kill Them, Kill Them", and were flashing their swords, taking them up in hand. It appeared Khar'ag Singh was like the god of death (Yama) with their maces. (1494)

Chopaiee

When the whole force of Kuber had gathered there, the Raja got enraged and he took out his bow and arrows and in no time, he killed most of the enemy force. (1495)

Couplet

The mighty Raja had killed most of the forces of the demigods and with great fury wounded both Nal and Kuber. (1496)

When the Raja shot an arrow at the chest of Kuber, he ran away as the arrow struck him, losing all his bow and arrows and in no time, he killed most of the enemy force. (1497)

ਚੌਪਈ

ਸੈਨਾ ਸਹਿਤ ਸਬੈ ਭਜ ਗਯੋ। ਠਾਢੋ ਨ ਕੋ ਰਨ ਭੀਤਰ ਭਯੋ।
ਮਨਿ ਕੁਬੇਰ ਅਤਿ ਤ੍ਰਾਸ ਬਢਾਯੋ। ਜੁਧ ਕਰਨ ਚਿਤਿ ਬਹੁਰ ਨ ਭਾਯੋ॥ ੧੪੯੮॥

Chopaiee

Saena sahit sabae bhaj gayo. Thaado na ko rann bheetar bhayo.
Mani kuber atti traas badayo. Judh karan chitt bahur na bhaayo. (1498)

ਅੜਿਲ

ਭਾਜਿ ਜਛ ਸਬ ਗਏ ਤਬਹਿ ਹਰਿ ਮਹਾ ਬਲ।
ਰੁਦ੍ ਅਸਤ੍ ਦੀਓ ਛਾਡ ਸੁ ਕੰਪਿਯੋ ਤਲ ਬਿਤਲ।
ਤਬ ਸਿਵ ਜੂ ਉਠਿ ਧਾਏ ਸੂਲ ਸੰਭਾਰ ਕੈ।
ਹੋ ਕਿਉ ਹਰਿ ਸਿਮਰਿਓ ਹਮੈ ਇਹ ਜੀਅ ਧਾਰ ਕੈ॥ ੧੪੯੯॥

Aril

Bhaaj jachh sab gaye tabeh hari mahaa bal.
Rudar astar diyo chhadh su kanpiyo tal beetal.
Tab siv ju uthi dhaaye sool sanbhaar kae.
Ho kiyo hari simriyo hamae ihae jiye dhaar kae. (1499)

ਸੰਗ ਰੁਦ੍ ਕੈ ਰੁਦ੍ ਚਲੇ ਭਟ ਉਠਿ ਤਬੈ।
ਏਕ ਰਦਨ ਜੂ ਚਲੇ ਸੰਗ ਲੈ ਦਲ ਸਬੈ।
ਔਰ ਸਕਲ ਗਨ ਚਲੈ ਸੁ ਸਸਤ੍ ਸੰਭਾਰ ਕੈ।
ਹੈ ਕੌਨ ਅਜਿਤ ਪ੍ਰਗਟਿਓ ਭਵ ਕਹੈ ਬਿਚਾਰ ਕੈ॥ ੧੫੦੦॥

Sang rudar kae rudar chale bhat uthi tabae.
Ek radan juu chale sang lae dal sabae.
Aour sakal gan chalae su sastar sanbhaar kae.
Haae konn ajit pargtiyo bhav kahae bichaar kae. (1500)

ਦੋਹਰਾ

ਕੋ ਭਟ ਉਪਜਿਯੋ ਜਗਤ ਮੈ ਸਬ ਯੌ ਕਰਤ ਬਿਚਾਰ।
ਸਿਵ ਦੇਖਿ ਬਾਹਨ ਗਨ ਸਹਿਤ ਆਏ ਰਨਿ ਰਿਸਿ ਧਾਰਿ॥ ੧੫੦੧॥

Dohra

Ko bhat upjiyo jagat mae sab yo karat bichaar.
Siv sikh baahan gan sahit aaye rani riss dhaari. (1501)

Chopaiee

All the enemy forces alongwith the leaders fled away, without having any warrior in the battlefield. Kuber got frightened with fear and he had no courage left for continuing to fight. (1498)

Aril

When All the demigods had fled away, then the mighty Sri Krishna shot the "Rudar Astar" (killer weapon) which caused the under worlds of Tal and Bital to tremble. Then Shiva also rushed with his trident in hand, thinking in mind that Sri Krishna had thought of him (called for help). (1499)

Then all the warrior musicians of Shiva also accompanied him. Even Ganesh (his son) alongwith his force, marched forward. all the musicians of Shiva, with their weapons also marched ahead, considering in mind, that some invincible warrior had appeared in the world. (1500)

Couplet

All were wondering as to which warrior had appeared in the world? So Shiva, alongwith his followers, chariots and musicians and furious with rage landed in the battle field. (1501)

ਪ੍ਰਲੈ ਕਾਲ ਕਰਤਾ ਜਹੀ ਆਏ ਤਿਹ ਠਾ ਦੌਰਿ।
ਰਨ ਨਿਹਾਰਿ ਮਨ ਮੈ ਕਹਿਯੋ ਇਹ ਚਿੰਤਾ ਕੀ ਠੌਰ॥ ੧੫੦੨॥

Parlae kaal kartaa jahi aaye tehh thaa dorr.
Rann nihaar mann mae kahiyo ehh chintaa ki thor. (1502)

ਗਨ ਗਨੇਸ ਸਿਵ ਖਟਬਦਨ ਦੇਖੈ ਨੈਨ ਨਿਹਾਰਿ॥
ਸੋ ਰਿਸ ਭੂਪਤਿ ਜੁਧ ਹਿਤ ਲੀਨੇ ਆਪ ਹਕਾਰ॥ ੧੫੦੩॥

Gan ganes siv khatbadan dekhae naaen nihaar.
So riss bhoopat judh hitt line aap hakaar. (1503)

ਸਵੈਯਾ

ਰੇ ਸਿਵ ਆਜ ਅਯੋਧਨ ਮੈ ਲਰਿ ਲੈ ਹਮ ਸੋ ਕਰ ਲੈ ਬਲ ਜੇਤੋ।
ਐਰ ਰੇ ਗਨੇਸ ਲਰੈ ਹਮਰ ਸੰਗ ਹੈ ਤੁਮਰੇ ਤਨ ਮੈ ਬਲ ਏਤੋ।
ਕਿਉ ਰੇ ਖੜਾਨਨ ਤੂ ਗਰਬੈ ਮਰ ਹੈ ਅਬ ਹੀ ਇਕ ਬਾਨ ਲਗੈ ਤੈ।
ਕਾਹੇ ਕਉ ਜੂਝ ਮਰੋ ਰਨ ਮੈ ਅਬ ਲਉ ਨ ਗਯੋ ਕਛੂ ਜੀਅ ਮਹਿ ਚੇਤੋ॥ ੧੫੦੪॥

Swaiyya

Re siv aaj ayodhan mae lari lae ham so kar lae bal jeto.
Aao re ganes larae hamre sang hae tumre tann mae bal eto.
Kiyu re khadanan tu garbae marr hae ab hi ikk baan lagae to.
Kaahe kayu jhoojh maro rann mae ab layu na gayo kachhu jiye meh chete. (1504)

ਸਿਵ ਜੂ ਬਾਚ ਖੜਗੇਸ ਸੋ

ਸਵੈਯਾ

ਬੋਲਿ ਉਠਿਯੋ ਰਿਸਿ ਕੈ ਸਿਵ ਜੂ ਅਰੇ ਕਿਉ ਸੁਨ ਤੂ ਗਰਬਾਤ ਹੈ ਏਤੋ।
ਏਤਨ ਸਿਉ ਜਿਨਿ ਰਾਰਿ ਮੰਡੋ ਅਬਿ ਹੀ ਲਖਿ ਹੈ ਹਮ ਮੈ ਬਲ ਜੇਤੋ।
ਜੋ ਤੁਮ ਮੈ ਅਤਿ ਪਯੁਰਖ ਹੈ ਅਬ ਢੀਲ ਕਹਾ ਧਨੁ ਬਾਨਹਿ ਲੇਤੋ।
ਜੇਤੋ ਹੈ ਦੀਰਘ ਗਾਤ ਤਿਹਾਰੋ ਸੁ ਬਾਨਨ ਸੋ ਕਰਿ ਹੋ ਲਹੁ ਤੇਤੋ॥ ੧੫੦੫॥

Siv Ju Baach Khadges Se

Swaiyya

Boli uthiyo riss kae siv ju are kiyu sunn tu garbaat hae eto.
Etan siyu jinn raar mando abi hi lakhi hae ham mae bal jeto.
Jo tum mae ati payurakh hae ab dheel kahaa dhan baanaeh leto.
Jeto hae deeragh gaat tihaaro su baanan so kari ho lahu teto. (1505)

The originator (destruction) of the doomsday had rushed to the field and seeing the situation in battle field, Shiva thought to himself that it was really a matter of concern. (1502)

All the musicians of Shiva, Ganesh, and the six-faced Soani Kartik, saw the whole scene with concentration of mind (with their eyes) and felt that they had been called by Raja Kha'rag Singh for the battle. (1503)

Swaiyya'

"O Shiva! Come and fight with me in the battle-field with all your might you possess. O Ganesh! Are you going to fight against me, have you got so much strength in the body? O six-faced Soami Kartik! Why are you so proud! You will be killed with one arrow only. Why do you want to be killed fighting in the battle field? Nothing is lost yet (so far), so better think twice about it in your mind (before the battle)." (1504)

Then Shiva addressed Kha'rag Singh

Swaiyya'

Shiva, then getting furious with rage, shouted suddenly, "O fool! Why are you feeling so egoistic (proud)? Do not try to fight against such odds. You will very soon know about our might also." If you are so powerful, then why are you delaying any further? Try to hold your bow and arrows. The heavy and big size of your body will be reduced soon, when I will shoot my arrows. (1505)

ਖੜਗੇਸ ਬਾਚ ਸਿਵ ਸੋ

ਸਵੈਯਾ

ਕਿਓਬ ਸਿਵ ਮਾਨ ਕਰੇ ਇਤਨੋ ਭਜਿ ਹੈ ਤਬ ਹੀ ਜਬ ਮਾਰ ਮਚੈਗੀ।
ਏਕ ਹੀ ਬਾਨ ਲਗੈ ਕਪਿ ਜਿਉ ਸਿਗਰੀ ਤੁਮਰੀ ਅਬ ਸੈਨ ਨਚੈਗੀ।
ਭੂਤ ਪਿਸਾਚਨ ਕੀ ਧੁਜਨੀ ਮਰਿ ਹੈ ਰਨ ਮੈ ਨਹੀ ਨੈਕੁ ਬਚੈਗੀ।
ਤੇਰੇ ਹੀ ਸ੍ਰਉਨਤ ਸੋ ਸੁਨਿ ਆਜੁ ਧਰਾ ਇਹ ਆਰੁਨ ਬੇਖ ਰਚੈਗੀ।। ੧੫੦੬।।

Khadges Baach Siv So

Swaiyya

Kiyu siv maan karae itno bhaji hae tab hi jam maar machaegi.
Ek hi baan lagae kapi jiyu sigri tumri ab saean nacahegi.
Bhoot pisaachan ki dhujni mari hae rann mae nahi naek bacahegi.
Tere hi sarunat so suni aaj dharaa ehh aarun bekh rachaegi. (1506)

ਤੋਟਕ ਛੰਦ

ਸਿਵ ਯੌ ਸੁਨਿ ਕੈ ਧਨੁ ਬਾਨ ਲੀਓ। ਕਸਿ ਕਾਨ ਪ੍ਰਮਾਨ ਲਉ ਛਾਡਿ ਦੀਓ।
ਨ੍ਰਿਪ ਕੇ ਮੁਖ ਲਾਗ ਬਿਰਾਜ ਰਹਿਓ। ਖਗਰਾਜ ਮਨੋ ਅਹਿ ਰਾਜ ਗਹਿਓ।। ੧੫੦੭।।

Totak Chhand

Siv yo sunn kae dhanu baan liyo. Kasi kaan parmaan layu chhad diyo.
Nirap ke mukh lag biraaj rahiyo.khagraaj mano aahi raaj gahiyo. (1507)

ਬਰਛੀ ਤਬ ਭੂਪ ਚਲਾਇ ਦਈ। ਸਿਵ ਕੇ ਉਰ ਮੈ ਲਗ ਕ੍ਰਾਂਤਿ ਭਈ।
ਉਪਮਾ ਕਬਿ ਨੇ ਇਹ ਭਾਂਤਿ ਕਹੀ। ਰਵਿ ਕੀ ਕਰ ਕੰਜ ਪੈ ਮੰਡਿ ਰਹੀ।। ੧੫੦੮।।

Barchhi tab bhoop chaalaye dayi.siv ke urr mae lag kranti bhayi.
Upma kabi ne ehh bhanti kahi. Ravi ki kar kanj pae mandi rahi. (1508)

ਤਬ ਹੀ ਹਰਿ ਦ੍ਰੈ ਕਰਿ ਖੈਚਿ ਨਿਕਾਰੀ। ਗਹਿ ਡਾਰ ਦਈ ਮਨੋ ਨਾਗਨਿ ਕਾਰੀ।
ਬਹੁਰੋ ਨ੍ਰਿਪ ਮਯਾਨ ਤੇ ਖਗ੍ਰ ਨਿਕਾਰਿਓ। ਕਰਿ ਕੈ ਬਲੁ ਕੋ ਸਿਵ ਉਪਰ ਡਾਰਿਓ।। ੧੫੦੯।।

Tab hi hari daav kari kaaechi nikaari.
Gahi daar dayi mano naagin kaari.
Bahuro nirap mayaan te khag nikaariyo.
Kari kae bal kosiv upar daariyo. (1509)

Then Kha'rag Singh told Shiva -

Swaiyya'

O Shiva! Why are you so proud of yourself? When the killing starts, then you will also run away! With the striking of one arrow only, your whole force will start (dancing) jumping like monkeys. Your force of ghosts and evil-spirits will get killed in the battle, without leaving anyone alive. Listen to me! With your blood shed alone the Earth will be dressed (covered) in red coloured clothes. (1506)

Totak

Shiva then hearing these words, took up his bow and stretching it to the ears, shot an arrow, which struck the Raja on the face, penetrating deep into it, as if the Garuda had caught hold of Sheshnag (the cobra). (1507)

The Raja then struck back with his spear, which penetrated into (struck) Shiva's chest and was shining so much, that its beauty has been described by the poet, as if the rays of the sun were falling on the lotus-flower. (1508)

Then Shiva pulled out the spear with both his hands and threw it back by holding it, as if he had thrown a snake (female) by pulling it off. Then the Raja unsheathed his sword, and threw it at Shiva with force. (1509)

ਹਰਿ ਮੋਹਿ ਰਹਿਓ ਗਿਰ ਭੂਮਿ ਪਰਿਓ। ਮਨੋ ਬਜ੍ ਪਰਿਓ ਗਿਰਿ ਸ੍ਰਿੰਗ ਝਰਿਓ।
ਇਹ ਰੁਦ੍ ਦਸਾ ਸਬ ਸੈਨ ਨਿਹਾਰੀ।। ਬਰਛੀ ਤਬ ਹੀ ਸਿਵ ਪੂਤ ਸੰਭਾਰੀ।। ੧੫੧੦।।

Har mohi rahiyo gir bhoomi pariyo. Mano bajar pariyo giri sring jhariyo.
Ehh rudar dassa sab saen nihaari.
Barchhi tab hi siv poot sanbhaari. (1510)

ਜਬ ਕਰ ਬੀਚ ਸਕਤਿ ਕੋ ਲਇਓ। ਤਬ ਆਇ ਨ੍ਰਿਪਤਿ ਕੇ ਸਾਮੁਹਿ ਭਇਓ।
ਕਰ ਕੇ ਬਲ ਕੈ ਨ੍ਰਿਪ ਓਰ ਚਲਾਈ। ਬਰਛੀ ਨਹੀ ਮਾਨੋ ਮ੍ਰਿਤ ਪਠਾਈ।। ੧੫੧੧।।

Jab kar bech sakti ko laiyo. Tab aaye nirpat ke saamuhe bhaiyo.
Kar ke bal kae nirap orr chalayi. Barchhi nahi maano mrit pathaayi. (1511)

ਸਵੈਯਾ

ਨ੍ਰਿਪ ਆਪਤ ਕਾਟਿ ਦਈ ਬਰਛੀ ਸਰ ਤੀਛਨ ਸੋ ਅਰਿ ਕੇ ਉਰਿ ਮਾਰਿਓ।
ਸੋ ਸਰ ਸੋ ਕਬਿ ਸਯਾਮ ਕਹੈ ਤਿਹ ਬਾਹਨ ਕਉ ਪ੍ਰਤਿਅੰਗ ਪ੍ਰਹਾਰਿਓ।
ਏਕ ਗਨੇਸ ਲਿਲਾਟ ਬਿਖੈ ਸਰ ਲਾਗ ਰਹਿਓ ਤਿਰਛੋ ਛਬਿ ਧਾਰਿਓ।
ਮਾਨ ਬਢਿਯੋ ਗਜਆਨਨ ਦੀਹ ਮਨੋ ਸਰ ਅੰਕੁਸ ਸਾਥਿ ਉਤਾਰਿਓ।। ੧੫੧੨।।

Swaiyya

Nirap aavat kaati dayi barchhi sar teechhan so ari ke ori maariyo.
So sar so kabi sayaam kahae baahan kayu partiyang parhaariyo.
Ek ganes lilaat bhikhae sar lag rahiyo tirchho chhabi dhaariyo.
Maan badiyo gajaanan deeh mano sar ankus
saathi utaariyo. (1512)

ਚੇਤ ਭਯੋ ਚਢਿ ਬਾਹਨ ਪੈ ਸਿਵ ਲੈ ਧਨੁ ਬਾਨ ਚਲਾਇ ਦਯੋ ਹੈ।
ਸੋ ਸਰ ਤੀਛਨ ਹੈ ਅਤਿ ਹੀ ਇਹ ਭੂਪਤਿ ਕੇ ਉਰਿ ਲਾਗ ਗਯੋ ਹੈ।
ਫੂਲ ਗਯੋ ਜੀਅ ਜਾਨ ਨਰੇਸ ਹਨਿਯੋ ਨਹੀ ਰੰਚਕ ਤ੍ਰਾਸ ਭਯੋ ਹੈ।
ਚਾਪ ਤਨਾਇ ਲੀਯੋ ਕਰ ਮੈ ਸੁ ਨਿਖੰਗ ਤੇ ਬਾਨ ਵਿਕਾਸ ਲਯੋ ਹੈ।। ੧੫੧੩।।

Chet bhayo chadi baahn pae siv lae dhanu baan chalaaye dayo hae.
So sar teechhan hae ati hi ehh bhoopat ke urri lag gayo hae.
Phhool gayo jiye jaan nares haniyo nahi ranchak traas bhayo hae.
Chaap tanaaye liyo kar mae su nikhang te
baan nikaas layo hae. (1513)

Then Shiva fell down unconscious on the Earth (ground). It appeared as if the pinnacle of the mountain had fallen on the strike of a heavy load (stone). The whole army saw this condition of Shiva, then the Shiva's son (Ganesh) took up his spear. (1510)

Holding his spear in hand, Ganesh came face to face with Raja and with great strength he let go the (Shakti) spear pointing at the Raja, as if death was passed on to him instead of a spear. (1511)

Swaiyya'

Raja Kha'rag Singh, (taking his bow) cut the spear into two with a pointed arrow and then shot arrow at the enemy's chest. The poet Siam has stated that the arrow cut the small limbs of the enemy's rat (transport) and shot another arrow at the forehead of Ganesh, which struck him at an angle (with a tilt) . The arrow was looking gracious as if the god like arrow had relieved (got rid of) the (drunkenness) increased pride of Ganesh. (1512)

Then becoming conscious, Shiva rode on his bull and taking his bow, shot an arrow which was pointed and struck the Raja's Chest. With the strike of the arrow, the Raja got puffed up in his mind, he neither was dead nor he got frightened with fear. Then Kha'rag Singh, streched his bow in the hands, and took out an arrow from the quiver. (1513)

ਦੋਹਰਾ

ਤਬ ਤਿਨ ਭੂਪਤਿ ਬਾਨ ਇਕ ਕਾਨ ਪ੍ਰਮਾਨ ਸੁ ਤਾਨਿ।
ਲਖਿ ਮਾਰਿਓ ਸਿਵ ਉਰ ਬਿਖੈ ਅਰਿ ਬਧ ਹਿਤ ਹੀਯ ਜਾਨਿ।। ੧੫੧੪।।

Dohra

Tab tinn bhoopat baan ikk kaan parmaan su taani.
Lakh maariyo siv urr bhikhae ari badh hitt hiye jaani. (1514)

ਚੌਪਈ

ਜਬ ਹਰ ਕੇ ਉਰਿ ਤਿਨਿ ਸਰ ਮਾਰਿਓ। ਇਹ ਬਿਕ੍ਰਮ ਸਿਵ ਸੈਨ ਨਿਹਾਰਿਓ।
ਕਾਰਤਕੇਯ ਨਿਜ ਦਲੁ ਲੈ ਧਾਇਓ। ਪੁਨਿ ਗਨੇਸ ਮਨ ਕੋਪ ਬਢਾਇਓ।। ੧੫੧੫।।

Chopaiee

Jab hark e urr tinn sar maariyo. Ehh bikram siv saen nihaariyo.
Kaaratkeye nij dal lae dhaaiyo.punn ganes mann kop badaiyo. (1515)

ਸਵੈਯਾ

ਆਵਤ ਹੀ ਦੁਹ ਕੋ ਲਖਿ ਭੂਪਤਿ ਜੀ ਅਪੁਨੇ ਅਤਿ ਕ੍ਰੋਧ ਬਢਾਇਓ।
ਪਉਰਖ ਕੈ ਭੁਜਦੰਡਨ ਕੋ ਸਿਖਿ ਬਾਹਨ ਕੋ ਇਕੁ ਬਾਨ ਲਗਾਇਓ।
ਅਉਰ ਜਿਤੋ ਗਨ ਕੋ ਦਲੁ ਆਵਤ ਸੋ ਛਿਨ ਮੈ ਜਮ ਧਾਮਿ ਪਠਾਇਓ।
ਆਇ ਖੜਾਨਨ ਕੋ ਜਬ ਹੀ ਗਜ ਆਨਨ ਛਾਡਿ ਕੈ ਖੇਤ ਪਰਾਇਓ।। ੧੫੧੬।।

Swaiyya

Aavat hi duh ko lakh bhoopati ji apne ati krodh badhaiyo.
Paurakh kae bhujdandan ko sikhi baahan ko ikk baan lagaaiyo.
Aayur jito gan ko dal aavat so chin mae jam dhaam pathaaiyo.
Aaye khadanan ko jab hi gaj aanan chaadhi kae khet paraaiyo. (1516)

ਮੋਦ ਭਯੋ ਨ੍ਰਿਪ ਕੇ ਮਨ ਮੈ ਜਬ ਹੀ ਸਿਵ ਕੋ ਦਲੁ ਮਾਰਿ ਭਜਾਯੋ।
ਕਾਹੇ ਕਉ ਭਾਜਤ ਰੇ ਡਰ ਕੈ ਜਿਨਿ ਭਾਜਹੁ ਇਉ ਤਿਹ ਟੇਰਿ ਸੁਨਾਯੋ।
ਸਯਾਮ ਭਨੇ ਖੜਗੇਸ ਤਬੈ ਅਪੁਨੇ ਕਰਿ ਲੈ ਬਰ ਸੰਖ ਬਜਾਯੋ।
ਸਸਤ੍ ਸੰਭਾਰਿ ਸਬੈ ਤਬ ਹੀ ਮਨੋ ਅੰਤਕ ਰੂਪ ਕੀਏ ਰਨਿ ਆਯੋ।। ੧੫੧੭।।

Mod bhayo nirap ke mann mae jab hi siv ko dal maar bhajayo.
Kaahe kayu bhaajat re darr kae jin bhaajoh iyu tehh teri sunaayo.
Sayaam bhane khadges tabae apne kari lae bar sankh bajayo.
Sastar sanbhaar sabae tab hi mano antak roop kiye rani aayo. (1517)

Couplet

Then the Raja, thought to himself about the killing of enemy, and stretching the bow upto ears, shot an arrow, taking an aim at Shiva's chest. (1514)

Chopaiee

When he shot the arrow at the chest of Shiva, which was seen by the whole army as an act of bravery. Then seeing this Kartik launched an attack with his full force, and Ganesh also became furious with rage, in his mind. (1515)

Swaiyya'

On seeing both the enemies advancing towards him, the Raja got enraged with fury, he shot an arrow at Soami Kartika's transport (the peacock's carriage) and killed most of his army in a moment, which had come to attack him. When the arrow struck Kartika, then Ganesh fled away from the battle-field. (1516)

When the Shiva's forces were defeated and made to flee, the Raja felt elated at heart and said, "O (cowards)! Why are you fleeing? Do not try to run away. Thus he told them, so that they could hear. The poet Siam has stated that Kha'rag Singh then sounded his conch shell (in victory) taking it in hand, and then took up his weapons, as if he had landed in the battle field in the form of (Yama) god of death. (1517)

ਟੇਰ ਸੁਨੇ ਸਬ ਫੇਰਿ ਲੈ ਕਰਵਾਰਨ ਕੋਪ ਹੁਇ ਧਾਏ।
ਲਾਜ ਭਰੇ ਸੁ ਟਰੇ ਨ ਡਰੇ ਤਿਨ ਹੂੰ ਮਿਲਿ ਕੈ ਸਬ ਸੰਖ ਬਜਾਏ।
ਮਾਰ ਹੀ ਮਾਰ ਪੁਕਾਰਿ ਪਰੇ ਲਲਕਾਰਿ ਕਹੈ ਅਰੇ ਤੈ ਬਹੁ ਘਾਏ।
ਮਾਰਤ ਹੈ ਅਬ ਤੋਹਿ ਨ ਛਾਡ ਯੌਂ ਕਹਿ ਕੈ ਸਰ ਓਘ ਚਲਾਏ।। ੧੫੧੮।।

Ter sune sab pheri phire kari lae karvaaran kop huye dhaaye.
Laaj bhare su tare na dare tinn hunn mil kae sab sankh bajaye.
Maar hi maar pukaar pare laalkaar kahae are tae bahu ghaaye.
Maarat hae ab tohi naa chhad yo keh kae sarr ogh
chalaaye. (1518)

ਜਬ ਆਨਿ ਨਿਦਾਨ ਕੀ ਮਾਰੁ ਮਚੀ ਤਬ ਹੀ ਨ੍ਰਿਪ ਆਪਨੇ ਸਸਤ੍ਰ ਸੰਭਾਰੇ।
ਖਗ ਗਦਾ ਬਰਛੀ ਜਮਧਾਰ ਸੁ ਲੈ ਕਰਵਾਰ ਹੀ ਸਤ੍ਰੁ ਪਚਾਰੇ।
ਪਾਨਿ ਲੀਓ ਧਨੁ ਬਾਨ ਸੰਭਾਰਿ ਨਿਹਾਰਿ ਕਈ ਅਰਿ ਕੋਟਿ ਸੰਘਾਰੇ।
ਭੂਪ ਨ ਮੋਰਤਿ ਸੰਘਰ ਤੇ ਮੁਖ ਅੰਤ ਕੋ ਅੰਤਕ ਸੇ ਭਟ ਹਾਰੇ।। ੧੫੧੯।।

Jab aann nidaan ki maar machi tab hi nirap aapne sastar sanbhaare.
Khag gadaa barchhi jamdhaar su lae karvaar hi satar pachaare.
Pain liyo dhanu baan sanbhaar nihaar kayi ari koti sanghaare.
Bhoop na morat sanghar te mukh ant ko antak se
bhat haare. (1519)

ਲੈ ਅਪੁਨੇ ਸਿਵ ਪਾਨਿ ਸਰਾਸਨ ਜੀ ਅਪੁਨੇ ਅਤਿ ਕੋਪ ਬਢਾਯੋ।
ਭੂਪਤਿ ਕੋ ਚਿਤਿਯੋ ਚਿਤ ਮੈ ਬਧ ਬਾਹਨ ਆਪੁਨ ਕੋ ਸੁ ਧਵਾਯੋ।
ਮਾਰਤ ਹੋ ਅਬ ਯਾ ਰਨ ਮੈ ਕਹਿ ਕੈ ਨ੍ਰਿਪ ਕਉ ਇਹ ਭਾਂਤਿ ਸੁਨਾਯੋ।
ਯੌਂ ਕਹਿ ਨਾਦ ਬਜਾਵਤ ਭਯੋ ਮਨੋ ਅੰਤ ਭਯੋ ਪਰਲੈ ਘਨ ਆਯੋ।। ੧੫੨੦।।

Lae apne siv paain sarasan ji apne atti kop badaayo.
Bhoopati ke chitayo chitt mae badh baahan aapan
ko su dhavaayo.
Maarat ho ab yaa rann mae keh kae nirap kayu ehh
bhaat sunayo.
Yo keh naad bajavat bhayo mano ant bhayo
parale ghan aayo. (1520)

On hearing this yelling (challenge) all the troops retraced their steps, and wielding their swords in the hands, and becoming furious with rage, they launched an attack. Due to their prestige and honour, neither they were frightened nor they were retreating, and they all joined together in sounding their conch shells. "Kill them, Kill them," such shouts were being heard and were throwing a challenge while shouting. "O (fool!) You have killed many of our warriors. Now we are going to kill you, and will not leave you alive (at any cost)." Thus saying this, they shot many arrows. (1518)

When there was a great blood shed, then the Raja also took up his arms and he challenged the enemy by taking uphis weapons like broad sword, mace, spear, sabre and sword. He also took up his bow and arrows and looking at enemy, killed millions of the enemies. The Raja never turned his face away from the battle field, and even warriors like Yama were defeated by him. (1519)

Then Shiva, taking his bow and arrows was very agitated and enraged. He thought to himself that he must kill the Raja, as such he raced his bull. "I am going to kill him soon in the battle and then saying this to himself, he told him like this and then sounded his conch-shell, as if doomsday had arrived, and the clouds of death were spread all over. (1520).

ਨਾਦ ਸੁ ਨਾਦ ਰਹਿਓ ਭਰਪੂਰ ਸੁਨਿਯੋ ਪੁਰਹੂਤ ਮਹਾ ਬਿਸਮਾਯੋ।
ਸਾਤ ਸਮੁਦ੍ ਨੀਦ ਨਦ ਅਉ ਸਰ ਬਿੰਧ ਸੁਮੇਰ ਮਹਾ ਗਰਜਾਯੋ।
ਕਾਪ ਉਠਿਓ ਭਰਪੂਰ ਸੁਨਿਯੋ ਪੁਰਹੂਤ ਮਹਾ ਜਨਾਯੋ।
ਸੰਕਤ ਹ੍ਵੈ ਸੁਨ ਕੈ ਜਗ ਕੇ ਜਨ ਭੂਪ ਨਹੀ ਮਨ ਮੈ ਡਰ ਪਾਸੋ।। ੧੫੨੧।।

Naad su naad rahiyo bharpoor suniyo purhoot mahaa bismaayo.
Saat samudar nadi nad ayu sar bindh sumer mahaa garjaayo.
Kaap uthiyo suni yo sehsaanan chaudeh lokan chaal janayo.
Sankat haav sunn kae jag ke jann bhoop nahi mann mae darr paayo. (1521)

ਖੜ੍ਗੇਸ ਬਾਚ ਸਿਵ ਸੋ

ਸ੍ਵੈਯਾ

ਰੁਦ੍ ਕੇ ਆਨਨ ਕੋ ਅਵਿਲੋਕ ਕੈ ਯੌ ਕਹਿ ਕੈ ਨ੍ਰਿਪ ਬਾਤ ਸੁਨਾਈ।
ਕਾ ਭਯੋ ਜੋ ਜੁਗੀਯਾ ਕਰਿ ਲੈ ਕਰ ਭਿੰਡ ਕੇ ਕਾਰਨ ਨਾਦ ਬਜਾਈ।
ਤੰਦੁਲ ਮਾਗਨ ਹੈ ਤੁਯ ਕਾਰਜ ਮੈ ਨ ਡਰੋ ਤੁਹਿ ਚਾਪ ਚਢਾਈ।
ਜੂਝਬੋ ਕਾਮ ਹੈ ਛਤ੍ਰਿਨ ਕੋ ਕਛੁ ਜੋਗਿਨ ਕੋ ਨਹੀ ਕਾਮ ਲਰਾਈ।। ੧੫੨੨।।

Khadges Baach Siv So

Swaiyya

Rudar ke aanan ko avilok kae yo keh kae nirap baat sunayi.
Kaa bhayo jo jugiyaa kari lae kar dinbh ke kaaran naad bajayi.
Tandul maagan hae tuye kaaraj mae na daro tuhi chaap chadayi.
Jujhabo kaam hae chhatrin ko kachhu jogin
ko nahi kaam larayi. (1522)

ਯੌ ਕਹਿ ਕੈ ਬਤੀਯਾ ਸਿਵ ਸੋ ਨ੍ਰਿਪ ਪਾਨ ਬਿਖੈ ਰਿਸਿ ਖੜ੍ਗ ਬਡੋ ਲੈ।
ਮਾਰਤ ਤੇਂ ਹਰ ਕੋ ਤਨ ਮੈ ਕਬਿ ਸਯਾਮ ਕਹੈ ਜੀਯ ਕੋਪ ਮਹਾ ਕੈ।
ਘਾਉ ਕੈ ਸੁੰਭ ਕੈ ਗਾਤ ਬਿਖੈ ਇਮ ਬੋਲਿ ਉਠਿਓ ਹਸਿ ਸਿੰਧ ਜਰਾ ਜੈ।
ਰੁਦ੍ ਗਿਰਿਓ ਸਿਰ ਮਾਲ ਕਹੁੰ ਕਹੁੰ ਬੈਲ ਗਿਰਿਓ ਗਿਰਿਯੋ ਸੂਲ ਕਹੁੰ ਹ੍ਵੈ।। ੧੫੨੩।।

Yo keh kae batiyaa siv so nirap paan bhikahe riss khadag bado lae.
Maarat te hark e tann mae kabi sayaam kahae jiye kop mahaa kae.
Ghaayo kae sunbh kae gaat bhikhae imm boli uthiyo hasi sindh jara jae.
Rudar giriyo sir maal kahunn kahunn bael giriyo giriyo
sool kahhun haav. (1523)

The sound of this conch shell filled the air, which made Indra also surprised. The seven seas, rivers, great rivulets, tank's and lakes' Waters alongwith the mountains of Vindhyachal and sumer also thundered. That sound made the Sheshnag also tramble, as if an earthquake had rocked the fourteen regions of the Universe. All the people of the world got frightened, but the Raja did not feel any fear at heart. (1521)

Then Kha'rag Singh told Shiva -

Swaiyya'

On seeing the face of Shiva, the Raja uttered these words (to Shiva), "What is the use of a Yogi (ascetic) taking a conch shell in hand for the purpose of showing a hypocrisy to the world, had sounded this noise, while your real task was to beg for rice from house to house. I am not afraid of your stretching the bow with an arrow fitted in, as fighting belonged to the Kashatriyas clan; while the Yogis were not supposed to engage in fighting. (1522)

After saying these words to Shiva the Raja took up a heavy sword in hand in great rage. The poet Siam has stated that the Raja struck the body of Shiva with his sword, with great fury. After wounding the body of Shiva, the Raja laughed and said, "Victory of Jarasandh!" Shiva had fallen down, his necklace of skulls had been scattered and the bull had fallen elsewhere, while his trident fell elsewhere. (1523)

ਘੇਰ ਲੀਯੋ ਮਿਲ ਕੈ ਨ੍ਰਿਪ ਕਉ ਜਬ ਹੀ ਸਿਵ ਕੇ ਦਲ ਕੋਪ ਕਰਿਓ ਹੈ।
ਆਗੇ ਹ੍ਵੈ ਅਯੋਧਨ ਮੈ ਦਿਢ ਠਾਢੋ ਰਹਿਓ ਨਹੀ ਪੈਗ ਟਰਿਓ ਹੈ।
ਤਾਲ ਜਹਾ ਰਥ ਰੂਪ ਧੁਜਾ ਭਟ ਪੰਛਨ ਸਿਉ ਰਨ ਬਾਗ ਭਰਿਓ ਹੈ।
ਭਾਗ ਭਏ ਗਨ ਜੈਸੇ ਬਿਹੰਗ ਮਨੋ ਨ੍ਰਿਪ ਟੂਟ ਕੈ ਬਾਜ ਪਰਿਓ ਹੈ।। ੧੫੨੪।।

Gher liyo mil kae nirap kayu jab hi siv ked al kop kariyo hae.
Aage haav bhoop ayodhan mae didh thaado rahiyo nahi paeg tariyo hae.
Taal jahaa rath rookh dhujaa bhat panchhan siyu rann bag bhariyo hae.
Bhaag gaye gan jasise bihang mano nirap toot kae baaj
pariyo hae. (1524)

ਦੋਹਰਾ

ਏ ਸਿਵਾ ਕੇ ਗਨ ਥਿਰੁ ਰਹੇ ਅਤਿ ਮਨ ਕੋਪ ਬਢਾਇ।
ਗਨ ਗਉਨਾ ਗਨ ਰਾਜ ਸ੍ਰੀ ਮਹਾਬੀਰ ਮਨ ਰਾਇ।। ੧੫੨੫।।

Dohra

Ae siv keg an thir rahe atti mann kop badaaye.
Gan chhaunaa gan raaj Sri Mahaabeer mann raaye. (1525)

ਸਵੈਯਾ

ਬੀਰਨ ਕੀ ਮਨਿ ਸ੍ਰੀ ਗਨਰਾਇ ਮਹਾ ਬਰਬੀਰ ਫਿਰਿਓ ਗਨ ਛਉਨਾ।
ਲੋਹਤ ਨੈਨ ਚਲਿਓ ਸਿਸ ਹੋਤ ਕੀਓ ਗਹਿ ਜਾ ਜਮਰਾਜ ਖਿਲਉਨਾ।
ਆਵਤ ਭੂਪ ਬਿਲੋਕ ਕੈ ਸਤ੍ਰਨ ਆਪ ਕੀਯੋ ਮਨ ਰੋਚਕ ਭਉ ਨਾ।
ਮਾਰਿ ਲਏ ਛਿਨ ਮੈ ਗਨ ਕੋ ਗਨ ਜੁਧ ਕੀਓ ਕਿ ਕੀਓ ਕਛੁ ਟਉਨਾ।। ੧੫੨੬।।

Swaiyaa

Beeran ki mani sri ganraaye mahaa barbeer phiriyo gan chhauna.
Lohat naaen chaliyo sis hott kiyo geh jaa jamraaj khilunaa.
Aavat bhoop bilok kae satran aap kiyo mann ranchak bhayu naa.
Maar laye chin mae gan ko gan judh kiyo ki kiyo
kachhu tayunaa. (1526)

When the Shiva's forces got agitated with rage, they got together and surrounded the Raja, and he stood firmly before them in the battle field without retreating even a step. In the garden like battle field, and the chariot like tank, the trees like banners and warrior like birds were spread all over (filled with). The Shiva's musicians had fled away like birds as if the hawk like Raja had swooped on them. (1524)

Couplet

Except the musicians called Chhaura, Rajsiri, Mahabir and Ma'n Rai, who were standing firmly in the battle field, the rest had fled. (1525)

Swaiyya'

The greatest warriors Man Rai amongst them alongwith Mahabir and Chhaur'a had returned to the battle field. The musicians Chhaura', with red hot iron like eyes, had from his very childhood, caught hold of Yama like a toy. On seeing the enemies approaching him, the Raja never got worried or terrified and killed all the musicians in the battle field. It was not evident whether the Raja had fought a battle or performed a magic spell. (1526)

ਚੌਪਈ

ਤਬ ਅਰਿ ਲਖਿ ਕੈ ਸਰ ਸੋ ਮਾਰਿਓ। ਜਿਹ ਕੁਦ੍ਰਿਸਟਿ ਨ੍ਰਿਪ ਓਰਿ ਨਿਹਾਰਿਓ।
ਪੁਨਿ ਗਨੇਸ ਕੋ ਨ੍ਰਿਪ ਲਲਕਾਰਿਓ। ਤ੍ਰਸਤ ਭਯੋ ਤਜਿ ਜੁਧ ਪਧਾਰਿਓ॥ ੧੫੨੭॥

Chopaiee

Tab ari lakhi kae sar so maariyo.jeh kudrisati nirap orr nihaariyo.
Pun ganes ko nirap lalkaariyo. Tarsat bhayo taji judh padhaariyo. (1527)

ਜਬ ਸਿਵ ਜੂ ਕਛੁ ਸੰਗਿਆ ਪਾਈ। ਭਾਜਿ ਗਯੋ ਤਜ ਦਈ ਲਰਾਈ।
ਅਉਰ ਸਗਲ ਛਡ ਕੈ ਗਨ ਭਾਗੇ। ਐਸੇ ਕੋ ਭਟ ਆਵੈ ਆਗੇ॥ ੧੫੨੮॥

Jab siv ju kachhu sangiyaa paayi.bhaaj gayo taj dayi larayi.
Aayur sagal chhad kae gan bhaage. Aaiso ko bhat aavae aage. (1528)

ਜਬਹਿ ਕ੍ਰਿਸਨ ਸਿਵ ਭਜਤ ਨਿਹਾਰਿਓ। ਇਹੈ ਆਪਨੇ ਹਿਦ੍ਰੇ ਬਿਚਾਰਿਓ।
ਅਬ ਹਉ ਆਪਨ ਇਹ ਸੰਗ ਲਰੋ। ਕੈ ਅਰਿ ਮਾਰੋ ਕੈ ਲਰਿ ਮਰੋ॥ ੧੫੨੯॥

Jabaeh kirsan siv bhajat nihaariyo. Ihae aapne hirdae bichaariyo.
Ab hayu aapan ehh sang laro. Kae ari maaro kae lari maro. (1529)

ਤਬ ਤਿਹ ਸਉਹੇ ਹਰਿ ਜੂ ਗਯੋ। ਰਾਮ ਭਨੈ ਅਤਿ ਜੁਧ ਮਚਯੋ।
ਤਬ ਤਿਨੈ ਤਕਿ ਤਿਹ ਬਾਨ ਲਗਾਯੋ। ਸਯੰਦਨ ਤੇ ਹਰਿ ਭੂਮਿ ਗਿਰਾਯੋ॥ ੧੫੩੦॥

Tab tehh sahuhae hari juu gayo. Raam bhanae atti judh machayo.
Tab tinae taki tehh baan lagayo. Sayandan te hari bhoomi giraayo. (1530)

ਕਬਿਯੋ ਬਾਚ

ਸ੍ਵੈਯਾ

ਜਾ ਪ੍ਰਭ ਕਉ ਨਿਤ ਬ੍ਰਹਮ ਸਚੀ ਪਤ ਸ੍ਰੀ ਸਨਕਾਦਿਕ ਹੂੰ ਜਪੁ ਕੀਨੋ।
ਸੂਰ ਸਸੀ ਸੁਰ ਨਾਰਦ ਸਾਰ੍ਦ ਤਾਹੀ ਕੇ ਧਿਆਨ ਬਿਖੈ ਮਨੁ ਦੀਨੋ।
ਖੋਜਤ ਹੈ ਜਿਹ ਸਿਧ ਮਹਾ ਮੁਨਿ ਬਿਆਸ ਪਰਾਸੁਰ ਭੇਦ ਨ ਚੀਨੋ।
ਸੋ ਖੜਗੇਸ ਅਯੋਧਨ ਮੈ ਕਰਿ ਮੋਹਿਤ ਕੇਸਨ ਤੇ ਗਹਿ ਲੀਨੋ॥ ੧੫੩੧॥

Kabiyo Baach

Swaiyya

Jaa prabh kayu nit braham sachi pati sri sankadik hunn jap kino.
Soor sasi sur naarad saarad taahi ke dhiyaan bhikhae mann dino.
Khojat hae jeh sidh mahaa biyaas parasur bhed naa chino.
So khadges ayodhan mae kari mohit kesan te geh lino. (1531)

Chopaiee

Whosoever had cast an evil eye towards the Raja, had been killed with shooting of arrows, considering him as his enemy (by the Raja). Then the Raja challenged Ganesh who managed to run away from the battle front. (1527)

When Shiva regained some consciousness, he also fled away from the battle field, and all other musicians also had run away. There was no warriror who could face the Raja (who could face him?). (1528)

When Sri Krishna saw shiva running away, then he thought to himself (in his mind) that he himself should fight againist the Raja thus either killing the enemy or facing death himself in the battle. (1529)

So Sri Krishna then faced the Raja himself. The poet Ram has stated that both of them were engrossed in a fierce battle. Then the Raja, taking an aim at Krishna, shot an arrow at him and threw him down on the ground from his chariot. (1530)

The poet has stated -

Swaiyya'

The Lord, whom Brahma, Indra, and Sankadik etc. were always worshipping and on whom the gods like the sun, and the moon, Narad and Sarad had always meditated with concentration, and whom Sidhas and Munis (ascetics) and the greatest scholar Vyas and Prashar were trying to realize, but could never find his secrets or greatness (was seen helpless) as Kharag Singh had made him unconsious and was holding him with his hair. (1531)

ਮਾਰਿ ਬਕੀ ਬਕ ਅਉਰ ਅਘਾਸੁਰ ਧੇਨਕ ਕੋ ਪਲ ਮੈ ਬਧ ਕੀਨੋ।
ਕੇਸੀ ਬਛਾਸੁਰ ਮੁਸਟ ਚੰਡੂਰ ਕੀਏ ਚਕਚੂਰ ਸੁਨਿਯੋ ਪੁਰ ਤੀਨੋ।
ਸ੍ਰੀ ਹਰਿ ਸਤ੍ ਅਨੇਕ ਹਨੇ ਤਿਹ ਕਉਨ ਗਨੇ ਕਬਿ ਸਯਾਮ ਪ੍ਰਬੀਨੋ।
ਕੰਸ ਕਉ ਕੰਸਨ ਤੇ ਗਹਿ ਕੇਸਵ ਭੂਪ ਮਨੋ ਬਦਲੋ ਵਹੁ ਲੀਨੋ।। ੧੫੩੨।।

Maari baki bak ayur aghaasur dhanek ko pal mae badh kino.
Kesi bachhasur musat chandoor kiye chakchoor suniyo pur tino.
Sri hari satar anek hane tehh kayun gane kabi sayaam parbino.
Kans kayu kesan te geh kesav bhoop mano badlo vahu lino. (1532)

ਚਿੰਤ ਕਰੀ ਚਿਤ ਮੈ ਤਿਹ ਭੂਪਤਿ ਜੋ ਇਹ ਕਉ ਅਬ ਹਉ ਬਧ ਕੈ ਹਉ।
ਸਨੈ ਸਭ ਭਜ ਹੈ ਜਬ ਹੀ ਤਬ ਕਾ ਸੰਗ ਜਾਇ ਕੈ ਜੁਧੁ ਮਚੈ ਹਉ।
ਹਉ ਕਿਹ ਪੈ ਕਰਿ ਹੋ ਬਹੁ ਘਾਇਨ ਕਾ ਕੇ ਹਉ ਘਾਇਨ ਸਨਮੁਖ ਪੈ ਹਉ।
ਛਾਡਿ ਦਯੋ ਕਹਿਓ ਜਾਹੁ ਚਲੇ ਹਰਿ ਤੋ ਸਮ ਸੂਰ ਕਹੂੰ ਨਹੀ ਪੈ ਹਉ।। ੧੫੩੩।।

Chintt kari chitt mae tehh bhoopati jo ehh kayu ab hayu badh kae hayu.
Hayu keh pae kari ho bahu ghaain ka ke hayu ghaain sanmukh khae hayu.
Chhadhi dayu kahiyo jaahu chale hari to sam soor kahunn
nahi pae hayu. (1533)

ਪਉਰਖ ਜੈਸੋ ਬਡੋ ਕੀਯੋ ਕਿਸੀ ਨ੍ਰਿਪ ਐਸੋ ਕੀਯੋ।
ਭਟ ਪੇਖਿ ਕੈ ਭਾਜਿ ਗਏ ਸਿਗਰੇ ਕਿਨਹੂੰ ਧਨੁ ਬਾਨ ਨ ਪਾਨਿ ਲੀਓ।
ਹਥਿਯਾਰ ਉਤਾਰ ਚਲੇ ਬਿਸੰਭਾਰਿ ਰਥੀ ਰਥ ਟਾਰਿ ਡਰਾਤ ਹੀਓ।
ਰਨ ਮੈ ਖੜਗੇਸ ਬਲੀ ਬਲੁ ਕੈ ਅਪੁਨੋ ਕਰ ਕੈ ਹਰਿ ਛਾਡਿ ਦੀਯੋ।। ੧੫੩੪।।

Payurakh jaiso bado kiyo bhoop na aage kisi nirap aaiso kiyo.
Bhat pekhi kae bhaaji gaye sigre kinhunn dhan baan na paain liyo.
Hathiyaar utaar chale bisanbhaar rathi rath taari daraat hiyo.
Rann mae khadges bali bal kae apuno kar kae hari chhad diyo. (1534)

ਚੌਪਈ

ਛਾਡਿ ਕੇਸ ਤੇ ਜਬ ਹਰਿ ਦਯੋ। ਲਾਜਤ ਭਯੋ ਬਿਸਰਿ ਬਲੁ ਗਯੋ।
ਤਬ ਬ੍ਰਹਮਾ ਪ੍ਰਤਛ ਹੁਇ ਆਯੋ। ਕ੍ਰਿਸਨ ਤਾਪ ਤਿਨਿ ਸਕਲ ਮਿਟਾਯੋ।। ੧੫੩੫।

Chopaiee

Chhaad kes te jab hari dayo. Lajat bhayo bisar bal gayo.
Tab brahmaa partachh huye aayo. Krisan taap tinn sakal mitaayo. (1535)

The same Sri Krishna, who had killed in no time warriors like Pootna, Bakasur, Aghasur, and demon Dhainak and had crushed Kaisi, Bakasur and warriors like Chandoor and whose might was acclaimed throughout the three worlds (was seen in this condition). The poet Siam has stated that who else is there, who could be considered as the worshipper of the Lord among them? It appeared that Kha'rag Singh had taken the revenge from Krishna of holding Kans by his hair (by holding him his hair). (1532)

Then Raja Kharag Singh thought in his mind, that if he were to kill Krishna now, then after his army had fled, with whom will he fight in battle. On whom will he inflict wounds and against whom will he get wounded himself by facing him? So considering this Kharag Singh let go Krishna scot free and said, "O Krishna! Go away freely, as I shall not find another warrior, like you again in the whole world." (1533)

This sort of bravery, shown by the Raja (Kharag Singh) had never before, been shown by anyone else. All the other warriors had fled away, having seen the Raja's prowess and no one had dared to face him by taking his bow and arrows in hand. Disarming themselves of all weapons, and without having a second thought, the charioteers had deserted their chariots and fled away, being afraid of the Raja. Kha'rag Singh, the great warrior, having shown great prowess in the battle field, and having subjugated Sri Krishna, he had let, him go scotfree. (1534)

Chopaiee

When the Raja let loose Krishna's hold from his hair, then Krishna, due to loss of his prestige, had forgotten all his power, and might. Then Brahma appeared before him in person and helped him to forget about his affliction (of losing prestige) relieving him of his pain. (1535)

ਕਹੈ ਕ੍ਰਿਸਨ ਸਿਉ ਇਹ ਬਿਧਿ ਬੈਨਾ। ਲਾਜ ਕਰੋ ਨਹਿ ਪੰਕਜ ਨੈਨਾ।
ਇਹ ਪਉਰਖ ਹਉ ਤੋਹਿ ਸੁਨਾਊ। ਤਿਹ ਤੇ ਤੋ ਕਹੁ ਅਬਹਿ ਰਿਝਾਊ॥ ੧੫੩੬॥

Kahe krisan siyu ehh bidh baena. Laaj karo neh pankaj naenaa.
Ehh payurakh hayu tohe sunaayo. Tehh te to kahu abaeh rijaayu. (1536)

ਬ੍ਰਹਮਾ ਬਾਚ

ਤੋਟਕ ਛੰਦ

ਜਬ ਹੀ ਇਹ ਭੂਪਤਿ ਜਨਮ ਲੀਓ। ਤਜਿ ਧਾਮ ਤਬੈ ਬਨਿਬਾਸੁ ਕੀਓ।
ਤਪਸਾ ਕਰਿ ਮੈ ਜਗ ਮਾਤਾ ਰਿਝਾਓ। ਤਹ ਤੇ ਅਰਿ ਜੀਤਨ ਕੋ ਬਰੁ ਪਾਯੋ॥ ੧੫੩੭॥

Brahmaa Baach

Totak Chhand

Jab hi ehh bhoopat janam liyo. Taji dhaam tabae banibaas kiyo.
Tapsa kari kae jag maat rijaayo. Tehh te ari jeetan ko bar paayo. (1537)

ਚੌਪਈ

ਇਹ ਕੇ ਬਧ ਕੋ ਏਕੁ ਉਪਾਈ। ਸੋ ਪ੍ਰਭ ਤੋ ਕਹਿ ਕਹਤ ਸੁਨਾਈ।
ਬਿਸਨ ਆਇ ਜੋ ਯਾ ਸੰਗਿ ਲਰੈ। ਤਾਹਿ ਬਜਾਵੈ ਬਿਲਮੁ ਨ ਕਰੈ॥ ੧੫੩੮॥

Chopaiee

Ehh ke badh ko ek upaayi.so prabhto keh kahat sunayi.
Bisan aaye jo yaa sang larae. Taahi bhajaave bilam na karae. (1538)

ਇੰਦ੍ ਦ੍ਵਾਦਸ ਭਾਨ ਬਲਾਵਹੁ। ਰੁਦ੍ ਗਿਆਰਹ ਮਿਲ ਕਰਿ ਧਾਵਹੁ।
ਸੋਮ ਸੁ ਜਮ ਆਠੋ ਬਸ ਜੋਧੇ। ਐਸੀ ਬਿਧਿ ਬਿਧ ਹਰਿਹੰ ਪ੍ਰਬੋਧੇ॥ ੧੫੩੯॥

Indar davdaas bhaan bulaavoh. Rudar giyaarah mil kari dhaavoh.
Som su jam aatho bas jodhe. Aaisi bidh bidh harhin parbodhe. (1539)

ਸੋਰਠਾ

ਏ ਸਭ ਸੁਭਟ ਬੁਲਾਇ ਜੁਧ ਕਾਜ ਰਨਿ ਪ੍ਰਗਟਹੀ।
ਆਪੁਨੇ ਦਲਹਿੰ ਜਗਾਇ ਕਹੋ ਜੂਝ ਏਹੂ ਕਰਹਿੰ॥ ੧੫੪੦॥

Sortha

Ae sabh subhat bulaaye judh kaaj rani pargtahi.
Aapne dalhin jagaye kaho jhoojh ehuu karhinn. (1540)

He talked to Krishna like this. "O lotus-eyed Krishna! Do not feel ashamed. I will relate to you the story of Raja's bravery; which will delight you right now (relieving you of all pain)." (1536)

Brahma then said-

Tatak

When this Raja took birth in the world, he had left his home and had proceeded to the jungle, making it as his abode. He had prayed and performed penance, thus propitiating the world's (God) Lord and had gained the boon of winning always against the enemy. (1537)

Chopaiee

"There is only one way (design) to kill him. O Lord! I will tell you by relating the whole episode. Even if Vishnu himself were to fight against this Raja, he would take no time in making him (Vishnu) also flee (by winning over him). (1538)

Even if we were to call for Indra's help alongwith attack on him, alongwith twelve suns, and launch an attack on him, alongwith eleven (Shivas) Rudras; even if we had the moon, Yama (god of death), and eight basus on our side, even then we cannot defeat him (the Raja) so Brahma related this episode to Sri Krishna (thus explaining the secret of his success). (1539)

Sortha

Call your troops alongwith all these warriors in the battle field for waging war. Then call your army for fighting in battle with full preparation and steadfastness. (1540)

ਚੌਪਈ

ਪੁਨਿ ਅਪਛਰਾ ਸਕਲ ਬਲਾਵਹੁ। ਇਹ ਕੀ ਅਗ੍ਜ ਦ੍ਰਿਸਟਿ ਨਚਾਵਹੁ।
ਕਾਮਦੇਵ ਕਉ ਆਇਸ ਦੀਜੈ। ਯਾ ਕੋ ਚਿਤ ਮੋਹਿ ਕਰਿ ਲੀਜੈ।। ੧੫੪੧।।

Chopaiee

Punn apchhara sakal bulaavoh. Ehh ki agraj drishti nachaavahu.
Kaamdev kayu aais dijae. Yaa ko chitt mohe kari lijae. (1541)

ਦੋਹਰਾ

ਤਬਹਿ ਕ੍ਰਿਸਨ ਸੋਊ ਕੀਓ ਜੋ ਬ੍ਰਹਮਾ ਸਿਖ ਦੀਨ।
ਇੰਦ੍ ਸੂਰ ਸਬ ਰੁਦ੍ ਬਸ ਜਮਹਿ ਬੋਲਿ ਕਰ ਲੀਨ।। ੧੫੪੨।।

Dohra

Tabeh krisan soyu jo brahmaa sikh deen.
Indar soor rudar bas jamaeh boli kar leen. (1542)

ਚੌਪਈ

ਨਿਕਟਿ ਸਯਾਮ ਕੇ ਤਬ ਆਏ। ਕ੍ਰੋਧ ਹੋਇ ਮਨ ਜੁਧਹਿ ਧਾਏ।
ਇਤ ਸਬ ਮਿਲ ਕੈ ਜੁਧ ਮਚਾਯੋ। ਉਤ ਅਪਛਰਾ ਨਭਿ ਝਰਲਾਯੋ।। ੧੫੪੩।।

Chopaiee

Nikat sayaam ke tab sab aaye. Krodh hoye mann judeh dhaaye.
Itt sab mil kae judh machaayo. Utt apchharaa nabhi jharlaayo. (1543)

ਸਵੈਯਾ

ਕੈ ਕੈ ਕਟਾਛ ਨਚੈ ਤੇਊ ਭਾਮਿਨ ਗੀਤ ਗਬੈ ਮਿਲ ਕੈ ਸੁਰ ਗਾਵੈ।
ਬੀਨ ਪਖਾਵਜ ਤਾਲ ਬਜੈ ਡਫ ਭਾਤਿ ਅਨੇਕਨ ਭਾਉ ਦਿਖਾਵੈ।
ਸਾਰੰਗ ਸੋਰਠਿ ਮਾਲਸਿਰੀ ਅਰੁ ਰਾਮਕਲੀ ਨਟ ਸੰਗ ਮਿਲਾਵੈ।
ਭੋਗਨਿ ਮੋਹਿ ਕੀ ਬਾਤ ਕਿਤੀ ਸੁਨਿ ਕੈ ਮਨ ਜੋਗਨ ਕੇ ਦ੍ਰਵ ਜਾਵੈ।। ੧੫੪੪।।

Swaiyya

Kae kae kataachh nacahe teyu bhaamin geet sabaae mil kae sur gaave.
Been pakhhavaj taal bajae daph bhaati anekan bhaayu dikhaave.
Saarang sorthh maalsiri arr raamkali natt sang milaavae.
Bhogin mohe ki baat kiti sunn kae mann
jogan ke drav jaavae. (1544)

Chopaiee

Then call all the fairies, and make them dance in the presence of this Kha'rag Singh. Then give orders to the god of love (Kamdev) to entice the heart of this Raja (Kha'rag Singh). (1541)

Couplet

That time Sri Krishna did exactly as told by Brahma's instructions. Then all the gods like Indra, Sun, Rudra, (Shiv). Basu, and Yama etc. were also collected (called) there. (1542)

Chopaiee

Then all came near Sri Krishna, and getting furious in mind, launched an attack. On his side all had joined together in waging this war whereas in the heavens the fairies had organised a colourful programme of dance and music. (1543)

Swaiyya'

With amorous eye movements, those fairies were dancing, while all gods joined together in singing songs. All the musical instruments like lyre (plate), pakharaj (drums) cymbals and tambor rine were being played, and the fairies were showing their colourful performance by combining the various ragas in their music like Sarang, Sorath Malsri, Ramkali and Nat etc. ragas. What to talk of alluring the pleasure-seeking men, even the Yogis (asetics) were enamoured by listening to the musical dances etc. (1544)

ਉਤ ਸੁੰਦਰ ਨਿਰਤ ਕਰੈ ਨਭ ਮੈ ਇਤਿ ਬੀਰ ਸਬੈ ਮਿਲਿ ਜੁਧ ਕਰੈ।
ਬਰਛੀ ਕਰਵਾਰ ਕਟਾਰਨ ਸਿਉ ਜਬ ਹੀ ਮਨ ਮੈ ਅਤਿ ਕ੍ਰੁਧ ਭਰੈ।
ਕਬਿ ਸਯਾਮ ਅਯੋਧਨ ਮੈ ਰਦਨ ਛਦ ਪੀਸ ਕੈ ਆਨਿ ਪਰੈ ਨ ਡਰੈ।
ਲਰਿ ਕੈ ਮਰਿ ਕੈ ਜੁ ਕਬੰਧ ਉਠੈ ਅਰਿ ਕੈ ਸੁ ਅਪਛਰ ਤਾਹਿ ਤਰੈ।। ੧੫੪੫।।

Utt sundar nirat karae nabh mae itt beer sabae mili judh karae.
Barchhi karvaar kataran siyu jab hi mann mae ati krodh bharae.
Kabi sayaam ayodhan mae radan chhad pees kae aani parae na darae.
Lari kae mari kae ju kabandh uthae ari kae
su apchhar taahi barae. (1545)

ਦੋਹਰਾ

ਬਡੋ ਜੁਧੁ ਭੂਪਤਿ ਕੀਓ ਮਨ ਮੈ ਕੋਪ ਬਢਾਇ।
ਸਬ ਦੇਵਨ ਕੋ ਦਿਨ ਪਰੈ ਸੋ ਕਬਿ ਕਹਤ ਸੁਨਾਇ।। ੧੫੪੬।।

Dohra

Bado judh bhoopat kiyo mann mae kop badaaye.
Sab devan ko din parae so kabi kehat sunaaye. (1546)

ਸਵੈਯਾ

ਗਿਆਰਹੁ ਰੁਦ੍ਰਨ ਕੋ ਸਰ ਬਾਇਸ ਦ੍ਵਾਦਸ ਭਾਨਨ ਚਉਬਿਸਿ ਮਾਰੇ।
ਇੰਦ੍ ਸਹੰਸ੍ ਖੜਾਨਨ ਕੋ ਖਟ ਪਾਚਸਿ ਕਾਨ੍ਹ ਕੋ ਕੋਪ ਪ੍ਰਹਾਰੇ।
ਸੋਮ ਕੋ ਸਾਠ ਗਨੇਸ ਕੋ ਸਤਰ ਆਠ ਬਸੂਨ ਕੋ ਚਉਸਠ ਡਾਰੇ।
ਸਾਤ ਕੁਬੇਰ ਕੋ ਨਉ ਜਮਰਾਜਹਿ ਏਕ ਹੀ ਸੋ ਅਉਰ ਸੰਘਾਰੇ।। ੧੫੪੭।।

Swaiyya

Giyaarah rudran ko sarr baais davadas bhaanan chayubis maare.
Indar sahnsar khadanan ko khat paachis kaan ko kop parhaare.
Som ko saath ganes ko satar aath bassoon ko chayusath daare.
Saat kuber ko nayu jamraajeh ek hi so ayur sanghaare. (1547)

On one side the fairies were dancing while on the other side all the warriors were engaged in fighting a battle jointly. By holding their spears, swords and daggers etc. When all get enraged with fury, then they, as per poet Siam, launched an attack in the battle field while crushing their lips with the teeth (agitated) and are not worried at all (frightened). After facing death in fighting, the trunks (headless bodies) again get up to continue fighting with the enemy. They are married by the fairies (they proceed to heavens). (1545)

Couplet

By getting furious with rage, the Raja fought a heroic battle. the gods were in for bad days, which has been described by the poet as such. (1546)

Swaiyya'

The Raja fired (shot) twenty two arrows to the eleven Rudras (fighters), twenty two arrows to twelve suns; one thousand arrows to Indra, six arrows to the six-facted Soami Kartika and twenty five arrows to Krishna with great ruthlessness, sixty arrows to the moon, seventy arrows on Ganesh and sixty four arrows to the eight Basuas were shot by him; then seven to Kuber, nine to the Yama and one each arrow to the others were shot. (1547)

ਬਾਨਨ ਬੇਧਿ ਜਲਾਧਿਪਿ ਕਉ ਨਲ ਕੂਬਰ ਅਉ ਜਮ ਕੇ ਉਰਿ ਮਾਰਿਓ।
ਅਉਰ ਕਹਾ ਲਗਿ ਸਯਾਮ ਗਨੈ ਜੁ ਹੁਤੇ ਰਨ ਮੈ ਸਬਹੂਨ ਪ੍ਰਹਾਰਿਓ।
ਸੰਕਤਮਾਨ ਭਏ ਸਬ ਹੀ ਕਿਨ ਹੂੰ ਨਹੀ ਭੂਪ ਕੀ ਓਰਿ ਨਿਹਾਰਿਓ।
ਮਾਨੋ ਜੁਗੰਤ ਕੇ ਅੰਤ ਸਮੈ ਪ੍ਰਗਟਿਓ ਕਲਿ ਕਾਲ ਤਿਨੋ ਸੁ ਬਿਚਾਰਿਓ॥ ੧੫੪੮॥

Baanan bedhi jaladhimi kayu nal kubar ayu jam ke uri maariyo.
Ayur kahaa lagi sayaam ganae ju hute rann mae sabhunn parhaariyo.
Sankatmaan bhaye sab hi kin hunn nahi bhoop ki or nihaariyo.
Maano jugant ke ant samaae pargtiyo kali kaal tino su bichaariyo. (1548)

ਚੌਪਈ

ਤਿਆਗਿ ਦਯੋ ਰਨ ਤ੍ਰਾਸ ਬਢਾਯੋ। ਕਿਨ ਹੂੰ ਨ ਤਿਹ ਸੋ ਜੁਧੁ ਮਚਾਯੋ।
ਚਿਤ ਸਬ ਹੂੰ ਇਹ ਭਾਤਿ ਬਿਚਾਰਿਓ। ਇਹ ਨਹੀ ਮਰੈ ਕਿਸੀ ਤੇ ਮਾਰਿਓ॥ ੧੫੪੯॥

Chopaiee

Tiyaag dayo rann traas badayo. Kin hunn na tehh so judh machaayo.
Chitt sab hunn ehh bhaati bichaariyo.
Ehh nahimaare kisi te maariyo. (1549)

ਤਬ ਬ੍ਰਹਮੇ ਹਰਿ ਨਿਕਟ ਉਚਾਰਿਓ। ਜਬ ਸਗਲੋ ਦਲ ਨ੍ਰਿਪਤਿ ਸੰਘਾਰਿਓ।
ਜਬ ਲਗਿ ਇਹ ਤੇਤਾ ਕਰਿ ਮੋ ਹੈ। ਤਬ ਲਗੁ ਬਜ੍ ਸੂਲ ਧਰਿ ਕੋ ਹੈ॥ ੧੫੫੦॥

Tab barhme hari nikat uchaariyo. Jab saglo dal nirapti sanghaariyo.
Jab lagi ehh tetaa kari mo hae. Tab lag bajar sool dhari ko hae. (1550)

ਤਾ ਤੇ ਇਹੈ ਕਾਜ ਅਬ ਕੀਜੈ। ਭਿਛਕਿ ਹੋਇ ਮਾਗਿ ਸੋ ਲੀਜੈ।
ਮੁਕਟ ਰਾਮ ਤੇ ਜੋ ਇਹ ਪਾਯੋ। ਸੋ ਇੰਦ੍ਰਾਦਿਕ ਹਾਥਿ ਨ ਆਯੋ॥ ੧੫੫੧॥

Taa te ihae kaaj ab kijae. Bhichhak hoye maag so lijae.
Mukat raam te jo ehh paayo. So indaaradik haath na aayo: (1551)

ਜਬ ਤੇਤਾ ਇਹ ਕਰ ਤੇ ਲੀਜੈ। ਤਬ ਯਾ ਕੋ ਬਧ ਛਿਨ ਮਹਿ ਕੀਜੈ।
ਜਿਹ ਉਪਾਇ ਕਰ ਤੇ ਪਰਹਰੈ। ਤਉ ਕਦਾਚ ਨ੍ਰਿਪ ਮਰੈ ਤੋ ਮਰੈ॥ ੧੫੫੨॥

Jab tetaa ehh kar te lijaae. Tab yaa ko badh chin maahi kijae.
Jeh upaaye kari te parharae. Tayu kadaach nirap
marae to marae. (1552)

The god Varuna had been pierced all over with the arrows and he shot many arrows at the chest of Nal, Kuber and Yama. What more could the poet Siam describe about this battle? The Raja had killed everyone, who happened to be present in the battle field. Everyone was worried about his own life (safety), and none dared to look at Kha'rag Singh. They all thought to themselves that it was the end of the ages (Yugas) or the doomsday had arrived. (1548)

Chopaiee

All had fled from the battle field out of (great) fear, and none tried to engage with him in fighting and everyone thought that he could not be killed by anyone. (1549)

When all the troops were killed by the Raja, then Brahma, approaching near Krishna, said "that so long Kha'rag Singh was having the teta (talisman) for his proctection, neither Indra nor Shiva could match his prowess. (1550)

So the best solution would be to beg for his talisman (magic spell) posing as a beggar. He had gained a crown from Rama, which Indra or other gods had not obtained. (1551)

Once you take away that teta (magic sign), then he could be killed in no time. The teta had to be taken away from him at any cost, then only the Raja could possibly be killed. (1552)

ਯੋ ਸੁਨਿ ਹਰਿ ਦਿਜ ਬੇਖ ਬਨਾਯੋ। ਮਾਗਨ ਤਿਹ ਪੈ ਹਰਿ ਬਿਧਿ ਆਯੋ।
ਤਬ ਇਹ ਸਯਾਮ ਬ੍ਰਹਮ ਲਖਿ ਲੀਨੋ। ਸਯਾਮ ਕਹੈ ਇਮ ਉਤਰ ਦੀਨੋ॥ ੧੫੫੩॥

Yo sunn hari dij bekh banayo. Maagan tehh pae hari bidh aayo.
Tab ehh sayaam braham lakhi lino. Sayaam kahae imm utar dino. (1553)

ਖੜਗੇਸ ਬਾਚ

ਸਵੈਯਾ

ਬੇਖੁ ਕੀਓ ਹਰਿ ਬਾਮਨ ਕੋ ਬਲਿ ਬਾਵਨ ਜਿਉ ਛਲਬੇ ਕਹੁ ਆਯੋ।
ਰੇ ਚਤੁਰਾਨਨ ਤੂ ਬਸਿ ਕਾਨਨ ਕਾ ਕੋ ਕਹੇ ਤਪਿਸਾ ਤਜ ਧਾਯੋ।
ਧੂਮ ਤੇ ਆਗ ਰਹੈ ਨ ਦੁਰੀ ਜਿਮ ਤਿਉ ਛਲ ਤੇ ਤੁਮ ਕੇ ਲਖਿ ਪਾਯੋ।
ਮਾਗਹੁ ਜੋ ਤੁਮਰੇ ਮਨ ਮੈ ਅਬ ਮਾਗਨਹਾਰੇ ਕੋ ਭੂਪ ਬਨਾਯੋ॥ ੧੫੫੪॥

Khadges Baach

Swaiyya

Bekh kiyo hari baaman ko bali baavan jiyu chhalbe kahu aayo.
Re chaturaanan tu basi kaanan ka ke kahe tapisa taj dhaayo.
Dhoom te aag rahae na duri jim tiyu chhal te tum ke lakh paayo.
Maagoh jo tumre mann mae ab maagnahaare
ko roop banaayo. (1554)

ਦੋਹਰਾ

ਜਬ ਇਹ ਬਿਧਿ ਸੋ ਨ੍ਰਿਪ ਕਹਿਯੋ ਕਹੀ ਬ੍ਰਹਮ ਜਸ ਲੇਹੁ।
ਜਗ ਅਨਲ ਤੇ ਜੋ ਮੁਕਟਿ ਉਪਜਿਓ ਸੋ ਮੁਹਿ ਦੇਹੁ॥ ੧੫੫੫॥

Dohra

Jab ehh bidh so nirap kahiyo kahi braham jas lehu.
Jag anal te jo mukat upjiyo so muhi dehu. (1555)

ਜਬ ਚਤੁਰਾਨਨਿ ਯੌ ਕਹੀ ਪੁਨਿ ਬੋਲਿਓ ਜਦੁਬੀਰ।
ਗਉਰਾ ਤੇਤਾ ਤੁਹਿ ਦਯੋ ਸੋ ਮੁਹਿ ਦੇ ਨ੍ਰਿਪ ਧੀਰ॥ ੧੫੫੬॥

Jab chaturaanan yo kahi pun boliyo jadubeer.
Gayura tetaa tuhi dayo so muhi de nirap dheer. (1556)

On hearing this, Sri Krishna disguised himself as a brahmin and both Sri Krishna and Brahma came to him seeking the alms of (gift of) that teta (talisman) and he recognized them. The poet Siam has stated that the Raja replied to them in this fashion. (1553)

Kha'rag Singh said -

Swaiyya'

"O Krishna! You have disguised yourself as a brahmin just as Vishnu had taken the form of a divar (baman) to deceive the king Bal. O four-faceted Brahma! You should go to the jungh on whose behalf have you come here, leaving your meidtation and penance? I have recognised you both just as the fire cannot be kept a secret due to its smoke, similarly I have recognized you due to your deceit." Since you have disguised yourself as beggars, you may ask for (alms) whatever you had thought of in your mind. (1554)

Couplet

When the Raja said like this, Brahma then said, "O Raja! By giving the alms, you will gain the praises of the world. Pray give me the crown, which you had gained from the scarificial fire of the Yagna!" (1555)

When Brahma said like this, then Sri Krishna said to the Raja, "The teta, which Parbati had given to you, that may be given to me in alms (as gift), O persevering Raja!" (1556)

ਚੌਪਈ

ਤਬ ਨ੍ਰਿਪ ਮਨ ਕੋ ਇਹ ਬਿਧਿ ਕਹੈ। ਰੇ ਜੀਅ ਜੀਯਤ ਨ ਚਹੁੰ ਜੁਗ ਰਹੈ।
ਤਾ ਤੇ ਸੁ ਧਰਮ ਢੀਲ ਨਹਿ ਕੀਜੈ। ਜੋ ਹਰਿ ਮਾਗਤ ਸੋ ਇਹ ਦੀਜੈ।। ੧੫੫੭।।

Chopaiee

Tab nirap mann ko ehh bidhi kahae. Re jiye jiyat na chahun jug rahae.
Taa te su dharma dheel neh kijae. Jo hari maagat so ehh dijae. (1557)

ਸਵੈਯਾ

ਕਿਉ ਤਨ ਕੀ ਮਨਿ ਸੰਕ ਕਰੈ ਥਿਰ ਤੋ ਜਗ ਮੈ ਅਬ ਤੂ ਨ ਰਹੈ ਹੈ।
ਯਾ ਤੇ ਭਲੋ ਨ ਕਛੂ ਇਹ ਤੇ ਜਸੁ ਲੈ ਰਨ ਅੰਤਹਿ ਮੋ ਤਜਿ ਜੈ ਹੈ।
ਸੋਕ ਨਿਵਾਰਿ ਨਿਸੰਕ ਹੁਇ ਦੈ ਭਗਵਾਨ ਸੋ ਭਿਛਕ ਹਾਥਿ ਨ ਐ ਹੈ।। ੧੫੫੮।।

Swaiyya

Kiyu tann ki mann sank karae thir to jag mae ab tu na rahae hae.
Yaa te bhalo na kachhu eh te jass lae rann anteh mo taji jae hae.
Re mann dheel rahiyo geh kaahe te aayusar beet gaye
pachhutae hae.
Sok nivaar nisank huye dae bhagvaan so bhichhak haath
na aae hae. (1558)

ਮਾਗਤ ਜੋ ਬਿਧਿ ਸਯਾਮ ਅਰੇ ਮਨ ਸੋ ਤਜਿ ਸੰਕ ਨਿਸੰਕ ਹੁਇ ਦੀਜੈ।
ਜਾਚਤ ਹੈ ਜਿਹ ਤੇ ਸਗਰੋ ਜਗ ਸੋ ਤੁਹਿ ਮਾਗਤ ਢੀਲ ਨ ਕੀਜੈ।
ਅਉਰ ਬਿਚਾਰ ਕਰੋ ਨ ਕਛੂ ਅਬ ਯਾ ਮਹਿ ਤੋ ਨ ਰਤੀ ਸੁਖ ਛੀਜੈ।
ਦਾਨਨ ਦੇਤ ਨ ਮਾਨ ਕਰੋ ਬਸੁ ਦੈ ਅਸੁ ਦੈ ਜਗ ਮੈ ਜਸੁ ਲੀਜੈ।। ੧੫੫੯।।

Maagat jo bhidh syaam are mann so taji sank nisank huye dijae.
Jaachat hae jeh te sagro jag so tuhe maagat dheel na kijae.
Aayur beechaar karo nakachhu ab yaa meh to na rati sukh chhijae.
Daanan daint na maan karo basu dae asu dae
jag mae jasu lijae. (1559)

Chopaiee

Then the Raja thought to himself (in his mind)!" O my mind! You cannot live long enough, for all the four ages (Yugas), so there is no need to delay this job of religious duty (moral function); so whatever Krishna had asked for, may be given to him." (1557)

Swaiyya'

"O my mind! Why do you worry about this human body as you cannot live permanently in this world? So there is no other better function for me (than giving him alms) which will (earn) give you praises in the battle field, and after giving away this life (after death) you will proceed to heavens, as well in the end. O my mind! Why are you delayingg this good deed, as by losing this chance, you might have to repent later. So forget about your worry and give away the gift (alms) without any second thoughts, as a beggar like the Lord (Krishna) would not come my way (cross me) in future." (1558)

"O my mind! Whatever Brahma and Krishna had asked for (in alms), may be given to them without any doubt or hesitation to the Lord, from whom the whole world seeks blessings, was seeking something from you, so there is no use delaying this noble deed (and give away the gifts asked for). There is no need for any other consideration, as there would be no harm in doing this function. Do not feel any pride (egoism) in giving away the alms, and get the worldly praise by giving away the land and wealth in alms. (1559)

ਬਾਮਨ ਬੇਖ ਕੈ ਸਯਾਮ ਜੁ ਚਾਹਤ ਸ੍ਰੀ ਹਰਿ ਕੋ ਤਿਹ ਭੂਪਤਿ ਦੀਨੋ
ਜੋ ਚਤੁਰਾਨਨ ਕੇ ਚਿਤ ਮੈ ਕਬਿ ਰਾਮ ਕਹੈ ਸੁ ਵਹੈ ਨ੍ਰਿਪ ਕੀਨੋ।
ਜੋ ਵਹ ਮਾਗਤਿ ਦਯੋ ਤਬ ਦੇਤ ਸਮੈ ਰਸ ਮੈ ਮਨ ਭੀਨੋ।
ਦਾਨ ਕ੍ਰਿਪਾਨ ਦੁਹੂੰ ਬਿਧਿ ਹੈ ਤਿਹੁ ਲੋਕਨ ਮੈ ਅਤਿ ਹੀ ਜਸੁ ਲੀਨੋ।। ੧੫੬੦।।

Baaman bekh kae sayaam ju chaahat Sri Hari ko tehh bhoopati dino.
Jo chaturaanan ke chitt mae kabi raam kahae su vahae nirap kino.
Jo veh maagat soyu dayo tab det samae ras mae mann bhino.
Daan kirpaan duhun bidh hae tihu lokan mae ati hi
jasu lino. (1560)

ਬ੍ਰਹਮ ਕਰੀਟ ਤਵੀਤ ਲਯੋ ਹਰਿ ਗਾਜਿ ਉਠੇ ਤਬ ਹੀ ਸਬ ਸੂਰੇ।
ਧਾਇ ਪਰੇ ਨ੍ਰਿਪ ਪੈ ਮਿਲਿ ਕੈ ਚਿਤਿ ਮੈ ਚਪਿ ਰੋਸਿ ਕੈ ਮਾਰਿ ਮਰੂਰੈ।
ਭੂਪਿ ਹਨੇ ਬਰ ਬੀਰ ਘਨੇ ਸੁ ਪਰੇ ਧਰਿ ਊਪਰਿ ਲਾਗਤਿ ਰੂਰੇ।
ਛਾਰਿ ਲਗਾਇ ਕੈ ਅੰਗ ਮਲੰਗ ਰਹੇ ਮਨੋ ਸੋਇ ਕੈ ਖਾਇ ਧਤੂਰੇ।। ੧੫੬੧।।

Braham kareet taveet layo hari gaaj uthe tab hi sab soore.
Dhaaye pare nirap pae mil kae chitt mae chap ross kae
maari maroórae.
Bhoop hane bar beer ghane su pare dhari upar laagat roore.
Chhaar lagaye kae ang malang rahe mano soye kae
khaaye dhature. (1561)

ਹੇਰਿ ਸਬੈ ਮਿਲਿ ਘੇਰਿ ਲਯੋ ਸੁ ਭਯੋ ਮਨ ਭੂਪਤਿ ਕੋਪ ਮਈ ਹੈ।
ਰਾਮ ਅਯੋਧਨ ਮੈ ਫਿਰ ਕੈ ਕਰਰੀ ਕਰ ਬੀਚ ਕਮਾਨ ਲਈ ਹੈ।
ਸੂਰਜ ਕੀ ਸਸਿ ਕੀ ਜਮ ਕੀ ਹਰਿ ਕੀ ਬਹੁ ਸੈਨ ਗਿਰਾਇ ਦਈ ਹੈ।
ਮਾਨੋਹੁ ਫਾਗੁਨ ਮਾਸ ਕੇ ਭੀਤਰ ਪਉਨ ਬਹਿਓ ਪਤ ਝਾਰ ਦਈ ਹੈ।। ੧੫੬੨।।

Heri sabae mil gheri layo su bhayo mann bhoopat kop mayi hae.
Raam ayodhan mae phir kae karri kar beech kamaan layi hae.
Sooraj ki sasi ki jam ki hari ki bahu saean giraaye dayi hae.
Maanoh phhagun maas kė bheetar payun bahiyo
patt jhaar bhayi hae. (1562)

So the Raja gave away to the brahmin in disguise, (Krishna), whatever he had aksed for. The poet Ram has stated that whatever Brahma had wished for, was also fulfilled. So the Raja gave away whatever they had asked for, and while giving these gifts, the Raja was filled with the love of the Lord. So the Raja had earned the praises of the whole world both in (giving) alms or (wielding) sword and won the eternal praise in all the three worlds. (1560)

So Brahma got the crown and Krishna took the talisman from the Raja, then all the warriors were roaring with happiness, and all of them attacked the Raja; who was filled with rage and frustration. The Raja also killed many warriors again, who were looking graceful lying on the ground as if some asetics, with ash rubbed all over the body and having eaten (dhatura) the drug, were lying asleep on the ground. (1561)

All of them had jointly encircled the Raja, and he was very furious with rage. The poet Siam has stated that the Raja went around the battle field and took up his heavy bow and arrows in hand and killed many warriors of the forces of the sun, the moon, Yama and Sri Krishna. It appeared as if the winds of Phalgun (Jan-Feb.) had caused the withering leaves to fall down from the trees. (1562)

ਪਾਨਿ ਸੰਭਾਰਿ ਬਡੋ ਧਨੁ ਭੂਪਤਿ ਰੁਦ੍ ਲਿਲਾਟ ਮੈ ਬਾਨੁ ਲਗਾਯੋ।
ਏਕ ਕੁਬੇਰ ਕੇ ਮਾਰਿਓ ਰਿਦੈ ਸਰ ਲਾਗਤਿ ਡਾਰਿ ਹਥਿਆਰ ਪਰਾਯੋ।
ਦੇਖਿ ਜਲਾਧਿਪ ਤਾਹਿ ਦਸਾ ਰਨ ਛਾਡਿ ਭਜਿਯੋ ਮਨ ਮੈ ਡਰ ਪਾਯੋ।
ਧਾਇ ਪਰਿਯੋ ਰਿਸ ਕੈ ਜਮੁ ਯਾ ਪਰ ਸੋ ਨਿ੍ਪ ਬਾਨ ਸੋ ਭੂਮਿ ਗਿਰਾਯੋ।। ੧੫੬੩।।

Pain sanbhaar bado dhan bhoopat rudar lilaat mae baan lagayo.
Ek kuber ke maariyo ridae sar laagat daar hathiyaar parayo.
Dekhi jaladhip taahi dasaa rann chhaad bhajiyo mann
mae darr paayo.
Dhaaye pariyo riss kae jamu yaa par so nirap baan so
bhoomi giraayo. (1563)

ਯੌ ਜਮਰਾਜ ਗਿਰਾਇ ਦਯੋ ਤਬ ਹੀ ਰਿਸ ਕੈ ਹਰਿ ਕੋ ਦਲ ਧਾਯੋ।
ਆਏ ਹੈ ਕੋਪ ਭਰੈ ਪਟ ਦੁਇ ਬਿਬਿਧਾਯੁਧ ਲੈ ਤਿਨ ਜੁਧੁ ਮਚਾਯੋ।
ਸਿੰਘ ਹੁਤੋ ਬਲਵੰਡ ਸੋ ਜਾਦਵ ਸੋ ਰਿਸ ਸੋ ਨਿ੍ਪ ਮਾਰਿ ਗਿਰਾਯੋ।
ਬਾਹੁ ਬਲੀ ਬਰਮਾਕ੍ਤ ਬੰਧੁ ਸੋਊ ਰਨ ਤੇ ਜਮ ਲੋਕਿ ਪਠਾਯੋ।। ੧੫੬੪।।

Yo jamraaj giraaye dayo tab hi riss kae hari ko dal dhaayo.
Aaye hae kop bharae pat duye bibidhaayudh lae tinn judh machaayo.
Singh huto balvand so jaadav so riss so nirap maar giraayo.
Baahu bali barmaakrit bandhu soyu rann te
jam loki pathaayo. (1564)

ਅਉਰ ਮਹਾ ਬਲੀ ਸਿੰਘ ਹੁਤੋ ਸੰਗ ਤੇ ਜਸ ਸਿੰਘ ਕੋ ਮਾਰਿ ਲਯੋ।
ਪੁਨਿ ਬੀਰ ਮਹਾ ਜਸ ਸਿੰਘ ਹੁਤੋ ਰਿਸ ਕੈ ਇਹ ਸਾਮੁਹੇ ਆਇ ਗਯੋ।
ਸੋਊ ਖਗ ਸੰਭਾਰ ਕੈ ਕੋਪ ਭਰੇ ਤਿਹ ਕੌ ਨਿ੍ਪ ਨੈ ਲਲਕਾਰ ਲਯੋ।
ਕੀਯੋ ਏਕ ਹੀ ਬਾਰ ਪ੍ਹਾਰ ਕ੍ਪਾਨ ਕੋ ਅੰਤ ਕੇ ਧਾਮਿ ਪਠਾਇ ਦਯੋ।। ੧੫੬੫।।

Aayur mahaa bali singh huo sang te jas singh ko maar layo.
Pun beer mahaa jas singh huto riss kae ehh saamuhe aaye gayo.
Soyu khag sanbhaar kae kop bhare tehh ko nirap nae lalkaar layo.
Kiyo ek hi baar parhaar kirpaan ko ant ke dhaam
pathaaye dayo. (1565)

The Raja, taking his big bow, shot an arrow at the forehead of Shiva, another arrow at the heart of Kuber, who fled away leaving his weapons at the striking of the arrow. Seeing his condition, even the god Varuna also ran away from the battle front, feeling greatly frightened at heart. Then Yama (god of death) attacked the Raja, who (Yama) was also felled on the ground by a striking arrow of the Raja (Kha'rang Sing). (1563)

When the Yama had fallen down, the forces of Sri Krishna got excited and attacked the Raja. Then two warriors came foreward, furious with rage, and attacked with various weapons. One Yadav, by name Balwant Singh, was killed by the Raja who was enraged, the second one was Bahobali, brother of Barmahirt, who was also despatched to the hell by the Raja from the battle field (was killed). (1564)

Then accompanying him were Mahabali Singh and Jas Singh, who were also killed by the Raja. Then the mighty Jas Singh came forward with great fury. He was also challenged by the Raja and was called to fight with him when the Raja took out his sword with great fury, and he was also killed with one blow of the sword only. (1565)

ਚੌਪਈ

ਉਤਮ ਸਿੰਘ ਪ੍ਰਲੈ ਸਿੰਘ ਧਾਏ। ਪਰਮ ਸਿੰਘ ਅਸਿ ਲੈ ਕਰਿ ਆਏ।
ਅਤਿ ਪਵਿਤ੍ ਸਿੰਘ ਸ੍ਰੀ ਸਿੰਘ ਗਏ। ਪਾਚੋ ਭੂਪ ਮਾਰਿ ਤਿਹ ਲਏ।। ੧੫੬੬।।

Chopaiee

Uttam singh parlae singh dhaaye. Param singh asi lae kari aaye.
Ati pavitar singh sri singh gaye. Paacho bhoop
maari tehh laye. (1566)

ਦੋਹਰਾ

ਫਤੇ ਸਿੰਘ ਅਰੁ ਫਉਜ ਸਿੰਘ ਚਿਤਿ ਅਤਿ ਕੋਪ ਬਢਾਇ।
ਏ ਦੋਊ ਭਟ ਆਵਤ ਹੁਤੇ ਭੂਪਤਿ ਹਨੇ ਬਜਾਇ।। ੧੫੬੭।।

Dohra

Phate singh aru phayuj singh chitt ati kop badaye.
Ee doyu bhat aavat hute bhoopat hane bajaye. (1567)

ਅੜਿਲ

ਭੀਮ ਸਿੰਘ ਭੁਜ ਸਿੰਘ ਸੁ ਕੋਪ ਬਢਾਇਓ।
ਮਹਾ ਸਿੰਘ ਸਿੰਘ ਮਾਨ ਮਦਨ ਸਿੰਘ ਧਾਇਓ।
ਅਉਰ ਮਹਾ ਭਟ ਧਾਏ ਸਸਤ੍ ਸੰਭਾਰ ਕੈ।
ਹੋ ਤੇ ਛਿਨ ਮੈ ਤਿਹ ਭੂਪਤਿ ਦਏ ਸੰਘਾਰ ਕੈ।। ੧੫੬੮।।

Aril

Bheem singh bhuj singh su kop badaiyo.
Mahaa singh singh maan madan singh dhaiyo.
Ayur mahaa bha dhaaye sastar sanbhaar kae.
Ho te chin mae tehh bhoopat daye sanghaar kae. (1568)

ਸੋਰਠਾ

ਬਿਕਟਿ ਸਿੰਘ ਜਿਹ ਨਾਮ ਬਿਕਟਿ ਬੀਰ ਜਦੁਬੀਰ ਕੋ।
ਅਪੁਨੇ ਪਭ ਦੇ ਕਾਮ ਧਾਇ ਪਰਿਯੋ ਅਰਿ ਬਧ ਨਿਮਿਤ।। ੧੫੬੯।।

Sortha

Bikat singh jeh naam bikat beer jadubeer ko.
Apne prabh ke kaam dhaaye pariyo ari badh nimit. (1569)

Chopaiee

Then Uttam Singh and Parlai Singh launched an attack, while Param Singh also came forward with his sword. Then came Pavitar Singh and Sri Singh to the battle field and all the five were done to death by the Raja. (1566)

Couplet

Fateh Singh and and Farj Singh also marched forward, getting furious with rage, who were killed by the Raja by striking his large kettle drum. (1567)

Aril

Bhim Singh and Bhuj Singh were very furious; while Maha Singh, Maan Singh and Madan Singh also launched a sudden attack, along with many other warriors, armed with various weapons. The Raja killed all of them in a moment. (1568)

Sortha

Then Bihat Singh, who was a great warrior of Krishna, attacked the enemy to discharge his duty towards his master. (1569)

ਦੋਹਰਾ

ਬਿਕਟ ਸਿੰਘ ਆਵਤ ਲਖਿਯੋ ਖੜਗ ਸਿੰਘ ਧਨੁ ਤਾਨਿ।
ਮਾਰਿਓ ਸਰ ਉਰਿ ਸਤ੍ ਕੇ ਲਾਗਤ ਤਜੇ ਪਰਾਨ॥ ੧੫੭੦॥

Dohra

Bikat singh aavat lakhiyo khadag singh dhan taan.
Maariyo sar uri satar ke laagat taje paraan. (1570)

ਸੋਰਠਾ

ਰੁਦ੍ ਸਿੰਘ ਇਕ ਬੀਰ ਠਾਢ ਹੁਤੋ ਜਦੁਬੀਰ ਢਿਗ।
ਮਹਾ ਰਥੀ ਰਣ ਧੀਰ ਰਿਸ ਕਰਿ ਨ੍ਰਿਪ ਸਉਹੈ ਭਯੋ॥ ੧੫੭੧॥

Sortha

Rudar singh beer thaadh huto jadubeer dheeg.
Mahaa rathi rann dheer riss kari nirap sahuhae bhayo. (1571)

ਚੌਪਈ

ਖੜਗ ਸਿੰਘ ਤਬ ਮਨੁਖ ਸੰਭਾਰਿਯੋ। ਰੁਦ੍ ਸਿੰਘ ਜਬ ਨੈਨ ਨਿਹਾਰਿਯੋ।
ਛਾਡਿ ਬਾਨ ਭਜੁ ਬਲ ਸੋ ਦਯੋ। ਆਵਤ ਸਤ੍ ਮਾਰ ਤਿਹ ਲਯੋ॥ ੧੫੭੨॥

Chopaiee

Khadag singh tab dhanukh sanbhaariyo. Rudar singh jab naen nihaariyo.
Chhaadi baan bhooj bal so dayo. Aavat satar maar tehh layo. (1572)

ਸਵੈਯਾ

ਹਿੰਮਤ ਸਿੰਘ ਮਹਾਰਿਸ ਸਿਉ ਇਹ ਭੂਪਤਿ ਪੈ ਤਰਵਾਰ ਚਲਾਈ।
ਹਾਥ ਸੰਭਾਲ ਕੈ ਲਈ ਤਬ ਹੀ ਸੋਊ ਆਵਤ ਹੀ ਸੁ ਬਚਾਈ।
ਫੂਲਹੁ ਪੈ ਕਰਵਾਰ ਲਗੀ ਚਿਨਗਾਰਿ ਜਗੀ ਉਪਮਾ ਕਬਿ ਗਾਈ।
ਬਾਸਵ ਪੈ ਸਿਵ ਕੋਪ ਕੀਓ ਮਾਨੋ ਤੀਸਰੇ ਨੈਨ ਕੀ ਜ੍ਵਾਲ ਦਿਖਾਈ॥ ੧੫੭੩॥

Swaiyya

Hinmat singh mahariss siyu ehh bhoopat pae tarvaar chalaayi.
Haath sanbhaal kae layi tab hi soyu aavat hi su bacahyi.
Phhuleh pae karvaar lagi chingaari jagi upma kabi gaayi.
Baasav pae siv kop kiyo maano teesre naaen ki javaal dikhaayi. (1573)

Couplet

On seeing Bihat Singh's advance towards him, the Raja took out his bow and shot an arrow at his chest, which killed him instantly on striking him. (1570)

Sortha

Rudar Singh, another warrior, standing near Sri Krishna, who was a great charioteer and fighter, got enraged and came face to face with Kha'rag Singh. (1571)

Chopaiee

Kharag Singh then took out his bow as soon as he saw Rudar Singh with his eyes. He shot an arrow with such a force, which killed the enemy on the way. (1572)

Swaiyya'

Then Himmat Singh got furious and attacked Kha'rag Singh, while wielding his sword. The Raja took care to take out his shield in hand, and save the sword's strike. When the sword struck the protruding carving on the shield, there were flashes of light and the beauty of this scene has been depicted by the poet as if Shiva had shown his wrath on Indra (god) and blazed the fire from his third eye. (1573)

ਪੁਨਿ ਹਿੰਮਤ ਸਿੰਘ ਮਹਾਬਲੁ ਕੈ ਇਹ ਭੂਪ ਕੇ ਊਪਰਿ ਘਾਉ ਕੀਓ।
ਕਰਿ ਵਾਰ ਫਿਰਿਓ ਅਪੁਨੇ ਦਲੁ ਕੋ ਨ੍ਰਿਪ ਲਲਕਾਰਿ ਹਕਾਰ ਲੀਓ।
ਸਿਰ ਮਾਝ ਕ੍ਰਿਪਾਨ ਕੀ ਤਾਨ ਦਈ ਬਿਧਿ ਖੰਡ ਹੁਇ ਭੂਮਿ ਗਿਰਿਓ ਨ ਜੀਓ।
ਸਿਰਿ ਤੇਗ ਬਹੀ ਚਪਲਾ ਸੀ ਮਨੋ ਅਧ ਬੀਚ ਤੇ ਭੂਧਰ ਚੀਰਿ ਦੀਓ॥ ੧੫੭੪॥

Pun hinmat singh mahabalu kae ehh bhoop ke upar ghaayu kiyo.
Kari vaar phiriyo apne dal ko nirap tayu lalkaari hakaar liyo.
Sir maajh kirpaan ki taan dayi bibi khand huye bhoomi giriyo na jiyo.
Sir teg bahi chapla si mano adh beech te
bhoodhar chiri diyo. (1574)

ਹਿੰਮਤ ਸਿੰਘ ਹਨਿਓ ਜਬ ਹੀ ਤਬ ਹੀ ਸਬ ਹੀ ਭਟ ਭੋਪ ਭਰੇ।
ਮਹਾ ਰੁਦ੍ ਤੇ ਆਦਿਕ ਬੀਰ ਜਿਤੇ ਇਹ ਪੈ ਇਕ ਬਾਰ ਹੀ ਟੂਟਿ ਕਰੇ।
ਧਨੁ ਬਾਨ ਕ੍ਰਿਪਾਨ ਗਦਾ ਬਰਛੀਨ ਕੇ ਸਯਾਮ ਭਨੈ ਬਹੁ ਵਾਰ ਕਰੇ।
ਨ੍ਰਿਪ ਘਾਇ ਬਚਾਇ ਸਭੈ ਤਿਨ ਕੇ ਇਹ ਪਉਰਖ ਦੇਖ ਕੈ ਸਤ੍ ਡਰੇ॥ ੧੫੭੫॥

Hinmat singh haniyo jab hi tab hi sab hi bhat kop bhare.
Mahaa rudar te aadik beer jite ehh pae ikk baar hi toot pare.
Dhan baan kirpaan gadaa barchhen ke sayaam bhanae bahu vaar kare.
Nirap ghaaye bachaye sabahe tinn ke ehh payurakh
dekh kae satar dare. (1575)

ਰੁਦ੍ ਤੇ ਆਦਿ ਜਿਤੇ ਗਨ ਦੇਵ ਤਿਤੇ ਮਿਲ ਕੈ ਨ੍ਰਿਪ ਊਪਰਿ ਧਾਏ।
ਤੇ ਸਬ ਆਵਤ ਦੇਖਿ ਬਲੀ ਧਨੁ ਤਾਨਿ ਹਕਾਰ ਕੈ ਬਾਨ ਲਗਾਏ।
ਏਕ ਗਿਰੇ ਤਹ ਘਾਇਲ ਹੁਇ ਇਕ ਤ੍ਰਾਸ ਭਰੇ ਤਜਿ ਜੁਧੁ ਪਰਾਏ।
ਏਕ ਡਰੈ ਨ ਡਰੈ ਬਲਵਾਨ ਨਿਦਾਨ ਸੋਊ ਨ੍ਰਿਪ ਮਾਰ ਗਿਰਾਏ॥ ੧੫੭੬॥

Rudar te aadi jite gan dev tite mil kae nirap upar dhaaye.
Te sab aavat dekhi bali dhan hakaar kae baan lagaye.
Ek gire tehh ghaaiyl huye ikk traas bhare taji judh paraye.
Ek larae na darae balvaan nidaan soyu nirap
maari giraaye. (1576)

Then Himmat Singh wounded the Raja with a powerful strike, and when he turned back towards his army, the Raja again challenged him and called him back, and struck his head with his sword. He fell down split into two pieces on the ground and could not survive the attack. It appeared as if the sword struck like lightning and had torn apart the mountain from its middle. (1574)

When Himmat Singh wa killed, all his companion warriors became furious with rage, and Great Rudar type of warriors all launched an attack on him (Raja). The poet Siam has stated that they launched together many attacks with various weapons like bow and arrows, swords, mace and spears etc., but the Raja had saved all their on-slaughts. Seeing his prowess like this, the Yadava warriors were all terror stricken. (1575)

All the gods and Shiva's musicians like Rudar then jointly made an attack on the Raja. But seeing them advancing the mighty Raja took out his bow and arrows, and stretching the bow fully and challenging them, he shot many arrows. Out of them, many got wounded then and there and fell down while many of them fled away out of fear, from the battlefield. But some powerful warriors continued fighting without harbouring any fear, but finally the Raja managed to kill all of them. (1576)

ਸਿਵ ਕੇ ਦਸ ਸੈ ਗਨ ਜੀਤ ਲਏ ਰਿਸ ਸੋ ਪੁਨਿ ਲਛਕ ਜਛ ਸੰਘਾਰੇ।
ਰਾਛਸ ਤੇਈਸ ਲਾਖ ਹਨੇ ਕਬਿ ਸਯਾਮ ਭਨੈ ਜਮ ਧਾਮ ਸਿਧਾਰੇ।
ਸ੍ਰੀ ਬ੍ਰਿਜਨਾਥ ਕੀਓ ਬਿਰਥੀ ਬਹੁ ਦਾਰੁਕ ਕੇ ਤਨਿ ਘਾਉ ਪ੍ਰਹਾਰੇ।
ਦ੍ਵਾਦਸ ਸੂਰ ਨਿਹਾਰਿ ਨਿਸੇਸ ਧਨੇਸ ਜਲੇਸ ਪਸ੍ਵੇਸ ਪਧਾਰੇ॥ ੧੫੭੭॥

Siv ke das sae gan jeet laye riss so pun lachhak jachh sanghaare.
Raachhas taeis laakh hane kabi syaam bhane jam
dhaam sidhaare.
Sri Brijnaath kiyo birthi bahu daaruk ke tani
ghaayo parhaare.
Davadassoor nihaari nises dhanes jales pasves padhaare. (1577)

ਬਹੁਰੋ ਅਯੁਤ ਗਜ ਮਾਰਤ ਭਯੋ ਪੁਨਿ ਤੀਸ ਹਜਾਰ ਰਥੀ ਰਿਸਿ ਘਾਯੋ।
ਛਤੀਸ ਲਾਖ ਸੁ ਪਤਯ ਹਨੇ ਦਸ ਲਾਖ ਸ੍ਵਾਰਨ ਮਾਹਿ ਗਿਰਾਯੋ।
ਭੂਪਤਿ ਲਛ ਹਨੇ ਬਹੁਰੋ ਦਲ ਜਛ ਪ੍ਰਤਛਹਿ ਮਾਰਿ ਭਜਾਯੋ।
ਦ੍ਵਾਦਸ ਸੂਰਨ ਗਿਆਰਹ ਰੁਦ੍ਰਨ ਕੇ ਦਲ ਕਉ ਹਨਿ ਕੈ ਪਨਿ ਧਾਯੋ॥ ੧੫੭੮॥

Bahuro ayaayutgaj maarat bhayo pun tees hajaar rathi
riss ghaayo.
Chhatis laakh su patraye hane das laakh savaran
maar giraayo.
Bhoopat lachh hane bahuro dal jachh partachheh
maar bhajayo.
Davadas sooran giyaarah rudran ke dal kayu
hani kae pun dhaayo. (1578)

ਸਾਠ ਹਜਾਰ ਹਨੇ ਬਹੁਰੇ ਭਟ ਜਛ ਸੁ ਲਛ ਕਈ ਤਿਹ ਘਾਏ।
ਜਾਦਵ ਲਛ ਕੀਏ ਬਿਰਥੀ ਬਹੁ ਜਛਨ ਕੇ ਤਨ ਲਛ ਬਨਾਏ।
ਪੈਦਲ ਲਾਖ ਪਚਾਸ ਹਨੇ ਪੁਰਜੇ ਪੁਰਜੇ ਕਰਿ ਭੂਮਿ ਗਿਰਾਏ।
ਅਉਰ ਹਨੇ ਬਲਵਾਨ ਕ੍ਰਿਪਾਨ ਲੈ ਜੋ ਇਹ ਭੂਪ ਤੇ ਊਪਰਿ ਆਏ॥ ੧੫੭੯॥

Saath hajaar hane bahuro bhat jachh su lachh kayi tehh ghaaye.
Jaadav lachh kiye birthi bahu jachhan ke tann lachh banaye.
Paedal laakh pachaas hane purje kari bhoomi giraaye.
Ayur hane balvaan kirpaan lae jo ehh bhoop ke
upar aaye. (1579)

The Raja had won over about ten thousand musicians of Shiva and then with great wrathfulness the Raja had killed about a lakh of demi-gods. The poet Siam has stated that apart from this the Raja has killed about 23 lakhs of demons, who were sent to the hell. Even Sri Krishna was relieved of his chariot and the charioteer was also wounded badly. Tweleve (gods) suns, moons, Kuber, Varuna and Shiva had given the slip, on seeing the battle swings. (1577)

Then he had killed about ten thousand elephants, and killed with ruthlessness about thirty thousand warrior charioteers, apart from this, thirty six lakhs infantry troops had been killed alongwith ten thousand horse riders (cavalry). Then he had killed about a lakh of kings (Rajas), while the demi-gods had been made to flee by giving them good beating. Twelve suns, eleven Rudra's armies had been beaten and still the Raja was advancing. (1578)

Then sixty thousand more warriors had been killed by the Raja alongwith many lakhs of demi-gods. Lakhs of Yadavas were rendered chariot-less while making an aim at many demi-gods (and injuring them). Fifty lakhs of infantry troops had been killed and they were thrown on the ground, being cut into pieces. Many other warriors, who tried to attack, were also killed by the Raja with his sword. (1579)

ਤਾਊ ਦੇ ਮੂਛਿ ਦੁਹੂੰ ਕਰ ਭੂਪਤਿ ਸੈਨ ਨੈ ਜਾਇ ਨਿਸੰਕ ਪਰਿਯੋ।
ਪੁਨਿ ਲਾਖ ਸੁਆਰ ਹਨੇ ਬਲਿ ਕੈ ਸਸਿ ਕੋ ਰਵਿ ਕੋ ਅਭਿਮਾਨ ਹਰਿਯੋ।
ਜਮ ਕੋ ਸਰ ਏਕ ਤੇ ਡਾਰਿ ਦਯੋ ਛਿਤਿ ਸਯਾਮ ਭਨੈ ਨਹੀ ਨੈਕੁ ਡਰਿਯੋ।
ਜੋਊ ਸੂਰ ਕਹਾਵਤ ਹੈ ਰਨ ਮੈ ਸਬਹੂੰ ਨ੍ਰਿਪ ਖੰਡ ਨਿਖੰਡ ਕਰਿਯੋ।। ੧੫੮੦।।

Taayu de mooch dayun kar bhoopati saaen nae jaaye nisank pariyo.
Pun laakh suyaar hane bali kae sasi ko ravi ko abhimaan hariyo.
Jam ko sar ek te daar dayo chhitt sayaam bhanae nahi naeku dariyo.
Joyu soor kahavat hae rann mae sabhunn nirap
khand nikhand kariyo. (1580)

ਰਨ ਮੈ ਦਸ ਲਛ ਹਨੇ ਪੁਨਿ ਜਛ ਜਲਾਧਪਿ ਕੋ ਭਟ ਲਛਕੁ ਮਾਰਿਓ।
ਇੰਦ੍ ਕੇ ਸੂਰ ਹਨੇ ਅਗਨੇ ਕਬਿ ਸਯਾਮ ਭਨੈ ਸੁ ਨਹੀ ਨ੍ਰਿਪ ਹਾਰਿਓ।
ਸਾਤਕਿ ਕਉ ਮੁਸਲੀਧਰ ਕਉ ਬਸੁਦੇਵਹਿ ਕਉ ਕਰਿ ਮੂਰਛ ਡਾਰਿਓ।
ਭਾਜ ਗਯੋ ਜਮ ਅਉਰ ਸਚੀਪਤਿ ਕਾਹੂੰ ਨ ਹਾਥਿ
ਹਥੀਯਾਰ ਸੰਭਾਰਿਓ।। ੧੫੮੧।।

Rann maè das lachh hane pun jachh jaladhip ko
bhat lachhku maariyo.
Indar ke soor hane agne kabi syaam bhanae su nahi
nirap haariyo.
Saatik kayu muslidhar kayu basudevaeh kayu kari
moorachh daariyo.
Bhaaj gayo jam ayur sachipati kaahun na haath
hathiyaar sanbhaariyo. (1581)

ਦੋਹਰਾ

ਜਬ ਭੂਪਤਿ ਏਤੋ ਕੀਓ ਜੁਧੁ ਕ੍ਰੁਧ ਕੈ ਸਾਥ।
ਤਬ ਬ੍ਰਿਜਪਤਿ ਆਵਤ ਭਯੋ ਧਨੁਖ ਬਾਨ ਲੈ ਹਾਥਿ।। ੧੫੮੨।।

Dohra

Jab bhoopati eto kiyo krodh kae saath.
Tab brijpati aavat bhayo dhanukh
baan lae haath. (1582)

Twistin g his moustaches, Raja Kha'rag Singh without any fear or reservations launched an attack on the enemy, and had killed about one lakh riders with great strength and completely devastated the pride of the sun and moon (gods). With another arrow he felled Yama also onto the ground. The poet Siam has stated that the Raja was not afraid of anyone. Whosoever had tried to call himself a great warrior in the battle field was smitten into pieces by (the Raja) Kha'rag Singh. (1580)

Then he had killed ten lakhs of dem-gods in the battle field and about a lakh warriors of the god Varuna were also done to death, alongwith countless warriors of Indra also. The poet Siam has stated that the same Raja was still unnerved. He had rendered Satak, Balram and Basudev unconscious (with his strikes). The Yama (god of death) and Indra had fled away and none of them could face him armed with his weapons. (1581)

Couple

When the Rja had fought such a fierce battle being furious with rage, then Krishna came along with his bow and arrows to face him. (1582)

ਬਿਸਨਪਦ

ਸ੍ਰੀ ਹਰਿ ਰਿਸੁ ਭਰਿ ਬਲ ਅਰਿ ਪਰ ਜਬ ਧਨੁ ਧਰਿ ਕਰਿ ਧਾਯੋ।
ਤਬ ਨ੍ਰਿਪ ਮਨ ਮੈ ਕ੍ਰੋਧ ਬਢਾਯੋ ਸ੍ਰੀ ਪਤਿ ਕੋ ਗੁਨ ਗਾਯੋ। ਰਹਾਉ।
ਜਾ ਕੋ ਪ੍ਰਗਟ ਪ੍ਰਤਾਪ ਤਿਹੂੰ ਪਰ ਸੇਸ ਅੰਤਿ ਨਹੀ ਪਾਯੋ।
ਬੇਦ ਭੇਦ ਜਾ ਕੋ ਨਹੀ ਜਾਨਤ ਸੋ ਨੰਦ ਨੰਦ ਕਹਾਯੋ।
ਕਾਲ ਰੂਪ ਨਾਥਿਓ ਜਿਹ ਕਾਲੀ ਕੰਸ ਕੇਸ ਗਹਿ ਘਾਯੋ।
ਸੋ ਮੈ ਰਨ ਮਹਿ ਓਰ ਆਪਨੀ ਕੋਪਿ ਹਕਾਰਿ ਬੁਲਾਯੋ।
ਜਾ ਕੇ ਧਯਾਨ ਰਾਮ ਨਿਤਿ ਮੁਨਿ ਜਨ ਧਰਤਿ ਹਿ੍ਦੈ ਨਹੀ ਆਯੋ।
ਧੜਿ ਭਾਗ ਮੇਰੇ ਤਿਹ ਹਰਿ ਸੋ ਅਤਿ ਹੀ ਜੁਧ ਮਚਾਯੋ।। ੧੫੮੩।।

Bisanpad

Sri hari riss bhari bal kari ari par jab dhanu dhari kari dhaayo.
Tab nirap mann mae krodh badayo sri pati ko gunn gaayo. Rahayo.
Jaa ko pargat partaap tihunn pur ses anti nahi paayo.
Bed bhed jaa ko nahi jaant so nand nand kahaayo.
Kaal roop naathiyo jeh kaali kans kes geh ghaayo.
So mae rann meh orr aapni kop hakaar bulaayo.
Jaa ko dhayaan raam niti munn jan dharti hirdae nahi aayo.
Dhan bhaag mere tehh hari so ati hi judh machayo. (1583)

ਜਦਪਤਿ ਮੋਹਿ ਸਨਾਥ ਕੀਯੋ।
ਦਰਸਨ ਦੇਤ ਨ ਦਰਸਨ ਹੂ ਕੋ ਮੋ ਕਉ ਦਰਸ੍ਦੀਯੋ। ਰਹਾਉ।
ਜਾਨਤ ਹੋ ਜਗ ਮੈ ਸਮ ਮੋ ਸੋ ਅਉਰ ਨ ਬੀਰ ਬੀਯੋ।
ਜਿਹ ਰਨ ਮੈ ਬ੍ਰਿਜਰਾਜ ਆਪੁਨੀ ਓਰ ਹਕਾਰਿ ਲੀਯੋ।
ਜਾ ਕੇ ਸੁਕ ਨਾਰਦ ਮੁਨਿ ਸਾਰਦ ਗਾਵਤ ਅੰਤੁ ਨ ਪਾਯੋ।
ਤਾ ਕਉ ਸਯਾਮ ਆਜ ਰਿਸ ਕਰਿ ਕੈ ਭਿਰਬੇ ਹੇਤ ਬੁਲਾਯੋ।। ੧੫੮੪।।

Jadupati mohe sanaath kiyo.
Darsan det na darsan huu ko mo kayu daras diyo. Rahayo.
Jaanat ho jag mae sam mo so aayur na beer biyo.
Jeh rann mae brijraaj aapni orr hakaar liyo.
Jaa ko sok naarad muni saard gaavat ant na paayo.
Taa kayu sayaam aaj riss kari kae
bhirbe het bulaayo. (1584)

Bishanpad

When Krishna came in a revengeful mood with his bow with full strength, then Raja Kharag Singh, with increased wrath in mind, started singing the praises of Sri Krishna (Pause). "Whose glory was known in all the three worlds (regions), whose limits were not knwon to Sheshnag even, whose secrets were not known to Vedas even, he is called the son of Nand and who has tamed the deadly Kali (cobra) and had killed Kansa by holding him by his hair, I have called him before me in the battle field, getting furious with rage. The poet Ram has stated that Sri Krishna, on whom the Munis (great asetics) meditate with concentration and they have not realized him in the heart but due to my good fortune, I have been fighting with such a powerful person, a fierce battle. (1583)

Sri Krishna had honoured me, and normally he is not realized by studying the six Shastras (does not reveal to those reading Shastras), has appeared before me in person (Pause).

I know that there is no other warrior as powerful as myself in the world, and I have invited Sri Krishna in the battle field to fight with me. I have called the same Sri Krishna being furious with rage, to fight with me, whom Sukhdev, Narad Muni, Sarda etc. worship by singing his praises, but have not known his infinite powers. (1584)

ਸਵੈਯਾ

ਗੁਨ ਗਾਇ ਕੈ ਯੌ ਧਨੁ ਪਾਨਿ ਗਹਿਯੋ ਪੁਨਿ ਧਾਇ ਪਰਿਓ ਬਹੁ ਬਾਨ ਚਲਾਏ।
ਜੇ ਭਟ ਆਨਿ ਪਰੇ ਰਨ ਮੈ ਨਹ ਜਾਨ ਦਏ ਬਹੁ ਮਾਰਿ ਗਿਰਾਏ।
ਘਾਇ ਲਗੇ ਜਿਨ ਕੇ ਤਨ ਮੈ ਤਿਨ ਮਾਰਨ ਕਉ ਨਹਿ ਹਾਥ ਉਠਾਏ।
ਸੈਨ ਸੰਘਾਰ ਦਈ ਜਦਵੀ ਬ੍ਰਿਜਨਾਇਕ ਊਪਰ ਹੀ ਨ੍ਰਿਪ ਧਾਏ।। ੧੫੮੫।।

Swaiyya

Gunn gaaye kae yo dhan pain gahiyo pun dhaaye
pariyo bahu baan chalaye.
Je bhat aan pare rann mae neh jaan daye bahu maar giraaye.
Ghaaye lage jin ke tann mae tinn maaran kayu neh haath uthaaye.
Saaen sanghaar dayi jadvi brijnaaik upar hi
nirap dhaaye. (1585)

ਸ੍ਰੀ ਬ੍ਰਿਜਨਾਇਕ ਕੋ ਸੁ ਕਿਰੀਟੁ ਗਿਰਾਇ ਕੈ ਬਾਨ ਕੈ ਸੰਗਿ ਦਯੋ ਹੈ।
ਪੰਦ੍ਰਹਿ ਸੈ ਗਜਰਾਜ ਸਮਾਜ ਮੈ ਬਾਜ ਅਨੇਕਨ ਮਾਰਿ ਲਯੋ ਹੈ।
ਦ੍ਵਾਦਸ ਲਛ ਜਿਤੇ ਪੁਨਿ ਜਛ ਸੁ ਸੈਨ ਘਨੋ ਬਿਨੁ ਪ੍ਰਾਨ ਭਯੋ ਹੈ।
ਐਸੀਓ ਭਾਤਿ ਕੋ ਜੁਧੁ ਬਿਲੋਕ ਕੈ ਸੂਰਨ ਕੋ ਅਭਿਮਾਨ ਗਯੋ ਹੈ।। ੧੫੮੬।।

Sri brijnaaik ko su kireet giraaye kae baan kae sang dayo hae.
Pandreh sae gajraaj samaaj mae baaj anekan maar layo hae.
Davadas lachh jite pun jachh su saaen ghano bin praan bhayo hae.
Aaisiyo bhaati ko jhudh bilok kae sooran ko abhimaan
gayo hae. (1586)

ਦਸ ਦਿਵਸ ਨਿਸਾ ਦਸ ਜੁਧ ਕੀਓ ਬ੍ਰਿਜਨਾਇਕ ਸੋ ਨ ਟਰਿਯੋ ਭਟ ਟਾਰਿਓ।
ਚਾਰ ਅਛੂਹਨਿ ਅਉਰ ਤਹਾ ਰਿਸਿ ਠਾਨਿ ਸਤਿਕ੍ਰਿਤ ਕੋ ਦਲ ਮਾਰਿਓ।
ਮੂਰਛ ਹੁਇ ਭਟ ਭੂਮਿ ਗਿਰੇ ਬਹੁ ਬੀਰਨ ਕੌ ਲਰਤੇ ਬਲੁ ਹਾਰਿਓ>
ਕੇਤੇ ਭਜੇ ਡਰੁ ਮਾਨਿ ਤਿਨੇ ਕਹ ਜਾਤ ਬਲੀ ਇਹ ਭਾਤਿ ਹਕਾਰਿਓ।। ੧੫੮੭।।

Das divas nisaa das judh kiyo brijnaaik so na tariyo bhat taariyo.
Chaar achhuhan ayur tahaa riss thaani satikrit ko dal maariyo.
Moorachh huye bhat bhoomi gire bahu beeran ko larte bal haariyo.
Kete bhaje darr maan tino keh jaat bali ehh
bhaati hakariyo. (1587)

Swaiyya'

After singing Sri Krishna's praises, the Raja took up his bow, and then launched an attack on him by shooting many arrows. The warriors who happened to come to the battle field were not allowed to go back alive by the Rja and had killed most of them. He did not attack those warriors, who had been wounded earlier (as they were dead). The Raja had destroyed the Yadava army and then attacked Sri Krishna as well. (1585)

The crown on Sri Krishna's head had been thrown on the ground with his arrow. Fifteen hundred heavily armed elephants from the cluster of elephants had been killed alongwith many horses. Then he had defeated (won over) about twelve lakhs demigods also and most of the troops were rendered lifeless (killed). By witnessing such a battle being fought, the warriors had lost their pride (prestige). (1586)

The Raja had continued his fight against Sri Krishna for about ten days and ten nights and was still not relenting. He had killed the four-coloured army of Satkrit, being enraged. Many warriors were lying unconsious on the ground, and the warriors had lost their courge by fighting against him. Many had fled out of fear. Then Kharag Singh challenged those run-aways by shouting, "Where are you running?" (1587)

ਟੇਰ ਸੁਨੇ ਸਬ ਫੇਰਿ ਤਬ ਭੂਪਤਿ ਤੀਛਨ ਬਾਨ ਪ੍ਰਹਾਰੇ।
ਆਵਤ ਹੀ ਮਗ ਬੀਚ ਗਿਰੇ ਤਿਨ ਫੋਰਿ ਜਿਰੇ ਸਰ ਪਾਰਿ ਪਧਾਰੇ।
ਏਕ ਬਲੀ ਤਬ ਦਉਰ ਪਰੇ ਮੁਖ ਢਾਲਨ ਲੈ ਹਥਿਯਾਰ ਉਘਾਰੇ।
ਪਉਰਖ ਏਕ ਨਿਹਾਰ ਕੈ ਭੂਪ ਕੋ ਬੀਰ ਅਯੋਧਨ ਮੈ ਠਟਕਾਰੇ।। ੧੫੮੮।।

Ter sune sab pheri phire tab bhopati teechhan baan parhaare.
Aavat hi mag beech gire tinn phor jire sar paar padhare.
Ek bali tab dayur pare mukh dhaalan lae hathiyaar ughaare.
Payurakh ek nihaar kae bhoop ko beer ayodhan mae thatkaare. (1588)

ਏਕ ਸਤਿਕ੍ਰਿਤ ਕੋ ਗਜ ਦੀਰਘ ਕ੍ਰੁਧਤ ਹੋਇ ਨ੍ਰਿਪ ਊਪਰਿ ਧਾਯੋ।
ਆਵਤ ਹੀ ਘਨ ਜਿਉ ਗਰਜਿਓ ਅਪੁਨੋ ਰਨ ਨੈ ਅਤਿ ਓਜ ਜਨਾਯੋ।.
ਭੂਪ ਨਿਹਾਰਿ ਲਯੋ ਅਸਿ ਹਾਥਿ ਕਟਿਓ ਕਰਿ ਤਾਹਿ ਤਬੈ ਸੁ ਪਰਾਯੋ।
ਇਉ ਉਪਮਾ ਉਪਜੀ ਮਨ ਮੈ ਗਜ ਸੁੰਡ ਮਨੋ ਘਰਿ ਹੀ ਧਰਿ ਆਯੋ।। ੧੫੮੯।।

Ek satikrit ko gaj deeragh krodhat huye nirap upar dhaayo.
Aavat hi ghan jiyu garjiyo apuno rann nae ati ojj janayo.
Bhoop nihaar layo asi haath katiyo kari taahi tabae su parayo.
Iyu upma upji mann mae gaj sung mano ghari hi dhari aayo. (1589)

ਦੋਹਰਾ

ਜੁਧ ਇਤੋ ਇਤ ਹੋਤ ਭਯੋ ਉਤ ਹਰਿ ਹੇਤ ਸਹਾਇ।
ਪਾਚੋ ਪਾਡਵ ਸਯਾਮ ਭਨਿ ਤਿਹ ਠਾ ਪਹੁਚੇ ਆਇ।। ੧੫੯੦।।

Dohra

Judh ito itt hott bhayo utt hari het sahaye.
Paacho paadav syaam bhani tehh thaa pahuche aaye. (1590)

ਬਹੁਤ ਛੋਹਨੀ ਦਲੁ ਲੀਏ ਰਥ ਪੈਦਲ ਗਜ ਬਾਜ।
ਆਵਤ ਹੈ ਤਹ ਸਯਾਮ ਕਹਿ ਜਦੁ ਪਤਿ ਹਿਤ ਕੇ ਕਾਜ।। ੧੫੯੧।।

Bahut chhohni dal liye rath paedal gaj baaj.
Aavat hae the sayaam keh jad pati hitt ke kaaj. (1591)

ਛੋਹਣ ਦੋਇ ਮਲੇਛ ਹੈ ਤਿਹ ਸੈਨਾ ਕੇ ਸੰਗਿ।
ਕਵਚੀ ਖੜਗੀ ਸਕਤਿ ਧਰਿ ਕਟਿ ਮਧਿ ਕਕਸੇ ਨਿਖੰਗਿ।। ੧੫੯੨।।

Chhohan doye malechh hae tehh saena ke sang.
Kavchhi khadgi sakti dhari kati madhi kase nikhang. (1592)

On hearing the Raja's challenge, all came back again and the Raja shot pointed arrows at them, and they fell down on the way; while the arrows hit their protective coat of iron and pierced through to the other side. Some of them ran with shields covering their faces and then directed their weapon on the Raja. Seeing the prowess of the single person (Raja) they were all frightened to the bones in the battle field. (1588)

Indra, the great elephant of Satkrit, getting enraged, attacked the Raja and was trumpeting like the cloud on appearing and was making him realize his strength. The Raja then held his sword in hand on seeing him coming, and cut off his trunk like hand, so he fled back. The poet has seen this beauty as if the elephant had forgotten his trunk at home only. (1589)

Couplet

The poet Siam has stated that on one side the battle was raging while on the other side all the five Pandavas had arrived for helping Sri Krishna. (1590)

The Pandavas had brought alongwith them chariots, infantry and horses and elephants with multi faceted troops. The poet Siam has stated that they had come to help finalise the job of Krishna. (1591)

This force included two companies of multi-coloured troops of demons also, among whom there were many with protective covering, many sword-wielding, and many mighty warriors, who had quivers tied to their waist. (1592)

ਸਵੈਯਾ

ਮੀਰ ਅਉ ਸਯਦ ਸੇਖ ਪਠਾਨ ਸਬੈ ਤਿਹ ਭੂਪ ਕੇ ਊਪਰਿ ਧਾਏ।
ਕਉਚ ਨਿਖੰਗ ਕਸੇ ਕਟਿ ਮੈ ਸਬ ਆਯੁਧ ਲੈ ਕਰਿ ਕੋਪ ਬਢਾਏ।
ਨੈਨ ਨਚਾਇ ਦੋਊ ਰਦਨ ਛਦ ਪੀਸ ਕੈ ਭਉਹ ਸੋ ਭਉਹ ਚਢਾਏ।
ਆਇ ਹਕਾਰ ਪਰੇ ਚਹੁੰ ਓਰ ਤੇ ਵਾ ਨ੍ਰਿਪ ਕਉ ਬਹੁ ਘਾਇ ਲਗਾਏ।। ੧੫੯੩।।

Swaiyya

Meer ayu sayad sekh pathaan sabae tehh bhoop ke upar dhaaye.
Kayuch nikhang kase kati mae sab aayudh lae kari kop badaye.
Naen nachaye doyu radan chhad pees kae bhayuh so bhayuh chadaye.
Aaye hakaar pare chahunn orr te vaa nirap kayu bahu ghaaye lagaaye. (1593)

ਦੋਹਰਾ

ਸਕਲ ਘਾਇ ਸਹਿ ਕੈ ਨ੍ਰਿਪਤਿ ਅਤਿ ਚਿਤ ਕੋਪ ਬਢਾਇ।
ਧਨੁਖ ਬਾਨ ਗਹਿ ਜਮ ਸਦਨਿ ਬਹੁ ਅਰਿ ਦਏ ਪਠਾਇ।। ੧੫੯੪।।

Dohra

Sakal ghaaye she kae nirpati ati chitt kop badaye.
Dhanukh baan geh jam sadan bahu arid aye pathaaye. (1594)

ਕਬਿਤੁ

ਸੇਰ ਖਾਨ ਮਾਰਿਓ ਸੀਸ ਸੈਦ ਖਾਂ ਕੋ ਕਾਟਿ ਡਾਰਿਯੋ। ਐਸੇ ਰਨ ਪਾਰਿਓ ਪਰਿਓ ਸੇਦਨ ਮੈ ਧਾਇ ਕੈ।
ਸੈਦ ਮੀਰੁ ਮਾਰਿਓ ਸੈਦ ਨਾਹਰਿ ਸੰਘਾਰ ਡਾਰਿਓ। ਸੋਖਨ ਕੀ ਫਉਜਨ ਕਉ ਦੀਨੋ ਬਿਚਲਾਇ ਕੈ।
ਸਾਦਿਕ ਫਰੀਦ ਸੇਖ ਭਲੇ ਬਿਧਿ ਜੁਝ ਕੀਨੋ ਭੂਪ ਤਨ ਘਾਇ ਗਿਰਿਓ ਆਪ ਘਾਇ ਖਾਇ ਕੈ।
ਐਸੀ ਭਾਤਿ ਹੋਰ ਕੈ ਨਿਬੇਰ ਦੀਨੇ ਸੂਰ ਸਬੈ ਆਪ ਬ੍ਰਿਜਰਾਜ ਤਾ ਕੇ ਉਠੇ ਗੁਨ ਗਾਇ ਕੈ।। ੧੫੯੫।।

Kabit

Ser khan maariyo sees saaed khan ko kaat daariyo
Aaiso rann paariyo pariyo seadan mae dhaaye kae.
Saead meer maariyo saed naahar sanghaar daariyo
Sekhan ki phaujan kayu dino bichlaaye kae.
Saadik phareed sekh bhale bidhi jujh kino
Bhoop tann ghaaye giriyo aap ghaaye khaaye kae.
Aaisi bhaati her kae niber dine soor sabae
Aap brijraaj taa ke uthe gunn gaaye kae. (1595)

Swaiyya'

The force consisting of Mirs, Sayyads, Sheikhs, Pathans etc. all joined in the attack on Raja Kha'rag Singh. They had worn coats of iron (protective cover), and were having quivers around the waist and all were furious with rage, having various weapons in hand. They were tilting their eyes, pressing their lips with gnashing of teeth and were having their brows raised in fury. They attacked from all the four sides by shouting a challenge, thus inflicting many wounds on the Raja. (1593)

Couplet

Having borne the brunt of all wounds inflicted on him, the Raja became furious with rage, and taking up his bow in hand sent may of the enemy warriors to hell (killed them). (1594)

Kabit

Sher Khan was killed while the head of Sher Khan was also cut off and thrown away. Thus fighting braverly he piercied through the troops of Sayyads. Sayad Mir was also killed and Sayad Nahar was also minced. The troops of Sheikh Sadak Frid had fought bravely and wounded the Raja's body. While he himself fell down wounded on the ground. Thus on seeing the Raja had killed most of the enemy troops and on seeing the Raja's prowess, even Sri Krishna was singing his praises personally. (1595)

ਦੋਹਰਾ

ਦੇਖਿ ਜੁਧਿਸਟਰਿ ਓਰ ਪ੍ਰਭੁ ਅਪਨੇ ਭਗਤਿ ਬਿਚਾਰਿ।
ਤਿਹ ਨ੍ਰਿਪ ਕੋ ਪਉਰਖ ਸੁ ਜਸੁ ਮੁਖ ਸੋ ਕਹਿਯੋ ਸੁਧਾਰਿ।। ੧੫੯੬।।

Dohra

Dekh judhistar orr prabhu apno bhagti bichaar.
Tehh nirap ko payurakh su jasu mukh so kahiyo sudhaar. (1596)

ਕਬਿਤੁ

ਭਾਰੇ ਭਾਰੇ ਸੂਰਮਾ ਸੰਘਾਰਿ ਡਾਰੇ ਮਹਾਰਾਜਿ ਜਮ ਕੀ ਜਮਨ ਕੀ ਘਨੀ ਹੀ ਸੈਨਾ ਛਈ ਹੈ।
ਸਸਿ ਕੀ ਸੁਰੇਸ ਕੀ ਦਿਨੇਸ ਕੀ ਧਨੇਸ ਕੀ ਲੁਕੇਸ ਹੂੰ ਕੀ ਚਮੂੰ ਮ੍ਰਿਤਲੋਕ ਕਉ ਪਠਈ ਹੈ।
ਭਾਜ ਗੇ ਜਲੇਸ ਸੇ ਗਨੇਸ ਸੇ ਗਨਤ ਕਉਨ ਅਉਰ ਹਉ ਕਹਾ ਕਹੋ ਪਸ੍ਵੇਸ ਪੀਠ ਦਈ ਹੈ।
ਜਾਦਵ ਸਬਨ ਤੇ ਨ ਡਾਰਿਓ ਰੀਝ ਲਰਿਓ ਹਾ ਹਾ
ਦੇਖੋ ਨ੍ਰਿਪ ਹਮ ਤੇ ਬਜਾਇ ਬਾਜੀ ਲਈ ਹੈ।। ੧੫੯੭।।

Kabit

Bhaare bhaare soorma sanghaar daare mahaaraj
Jam ki jaman ki ghani hi saena chhayi hae.
Sasi ki sure ski dines ki dhanes ki
Lukes hunn ki chamunn mritlok kayu pathei hae.
Bhaaj ge jales se ganes se ganat kayun
Aayur hayu kahaa kaho pasves peeth dayi hae.
Jaadav saban te naa daariyo reejh lariyo haa haa
Dekho nirap ham te bajaye baaji layi hae. (1597)

ਰਾਜਾ ਜੁਧਿਸਟਰ ਬਾਚ

ਦੋਹਰਾ

ਕਹਿਓ ਜੁਧਿਸਟਰ ਨਿਮ੍ ਹੁਇ ਸੁਨੀਯੇ ਸ੍ਰੀ ਬ੍ਰਿਜਰਾਜ।
ਯਹ ਸਮਾਜੁ ਤੁਮ ਹੀ ਕੀਯੋ ਕਉਤੁਕ ਦੇਖਨ ਕਾਜ।। ੧੫੯੮।।

Rajaa Judhisatar Baach

Dohra

Kahiyo judhisatar nimar huye suniaye sri brijraaj.
Yeh samaaj tum hi kiyo kayutak dekhan kaaj. (1598)

Couplet

Looking at Yudhishtra, who was his great follower, Krishna praised the bravery of the Raja with great appreciation. (1596)

Kabit

O Maharaja! This Raja has killed many great warriors, and has destroyed the army of Yama and the gods mostly. Even the armies of Indra, Sun, Kuber and Varuna have been despatched to the land of death. Varuna and Ganesh had both fled away from him and who could keep an account of them? What else could I add as even Shiva had been defeated by him. He was never frightened of all the Yadavas and had fought against them well with great bravery. Look, the Raja had won the battle against us openly. (1597)

The king Yudhishtra then said-

Couplet

Yudhistra said with great humility, "O Brij-Nath! (O Lotd!) Listen. You yourself had created this wonderful drama for watching this miracle!" (1598)

ਚੌਪਈ

ਯੌ ਨ੍ਰਿਪ ਹਰਿ ਸੇ ਬਚਨ ਸੁਨਾਏ। ਬਹੁਰੇ ਉਨਿ ਭਟ ਮਾਰਿ ਗਿਰਾਏ।
ਪੁਨਿ ਮਲੇਛ ਕੀ ਸੈਨਾ ਧਾਈ। ਨਾਮ ਤਿਨਹੁ ਕਬਿ ਦੇਤ ਬਤਾਈ।। ੧੫੯੯।।

Chopaiee

Yo nirap hari se bachan sunaye. bahure unni bhat maar giraye.
Pun malechh ki saena dhaayi. Naam tinhun kabi
det batayi. (1599)

ਸਵੈਯਾ

ਨਾਹਿਰ ਖਾਨ ਝੜਾਝੜ ਖਾਂ ਬਲਬੀਰ ਬਹਾਦਰ ਖਾਨ ਤਬੈ।
ਪੁਨਿ ਖਾਨ ਨਿਹੰਗ ਭੜੰਗ ਝੜੰਗ ਲਰੋ ਰਨਿ ਆਗੇ ਡਰੇ ਨ ਕਬੈ।
ਜਿਹ ਰੂਪ ਨਿਹਾਰਿ ਡਰੈ ਦਿਗਪਾਲ ਮਹਾ ਭਟ ਤੇ ਕਬਹੂੰ ਨ ਦਬੈ।
ਕਬ ਬਾਨ ਕਮਾਨ ਧਰੇ ਅਭਿਮਾਨ ਸੋ ਆਇ ਪਰੇ ਤਬ ਖਾਨ ਸਬੈ।। ੧੬00।।

Swaiyya

Naahir khan jhadajhad khan balbeer bahadar khan tabae.
Pun khan nihang bhadang lare rann aage dare na kabae.
Jeh roop nihaar darae dīgpaal mahaa bhat te kabhunn na dabae.
Kari baan kamaan dhare abhimaan so aaye pare tab
khan sabae. (1600)

ਜਾਹਿਦ ਖਾਨਹੁ ਜਬਰ ਖਾਨ ਸੁ ਵਾਹਿਦ ਖਾਨ ਗਏ ਸੰਗ ਸੂਰੇ।
ਚਉਪ ਚਹੁੰ ਦਿਸ ਤੇ ਉਮਗੇ ਚਿਤ ਮੈ ਚਪਿ ਰੋਸ ਕੇ ਮਾਰਿ ਮਰੂਰੇ।
ਗੋਰੇ ਮਲੇਛ ਚਲੇ ਨ੍ਰਿਪ ਪੈ ਇਹ ਸਿਆਹ ਮਲੇਛ ਚਲੇ ਇਕ ਭੂਰੇ।
ਭੂਪ ਸਰਾਸਨ ਲੈ ਤਬਹੀ ਸੁ ਅਚਰੂ ਬਡੇ ਛਿਨ ਭੀਤਰ ਚੂਰੇ।। ੧੬0੧।।

Jaahid khaanoh jabar khan su vaahid khan gaye sang soore.
Chaaup chahun diss to umge chitt mae chapi ross ke maar maroore.
Gore malechh chale nirap pae ikk siyaah malechh chale ikk bhoore.
Bhoop saraasn lae tabhi su achoor bade chin
bheetar choore. (1601)

Chopaiee

Thus thinking Yudishtra addressed Sri Krishna. On the other hand, Kha'rag Singh had killed many more warriors. Then the army of Muslims launched an attack on him. Now the poet has described their names. (1599)

Swaiyya'

Then Nahar Khan, Jhu'rajha'r Khan, and Balbir Bahadur Khan, then Nihang Khan, Bha'ang and Jhar'ang Khan advanced to fight, who were never afraid of him. The cowards were always frieghtened to see them and who were not subdued by mighty warriors. All those Khans, with their bows and arrows in hands, attacked full of egoism. (1600)

Jehad Khan, Jabar Khan, and Wahid Khan like warriors had accompanied them. They advanced with full force from all the four sides and were greatly agitated with rage. These white coloured muslims and brown coloured muslims had attacked Raja Kha'rag Singh. But the Raja taking his bow and arrows destroyed all of them, who were invincible. (1601)

ਕੋਪਿ ਮਲੋਛਨ ਕੀ ਪ੍ਰਿਤਨਾ ਸੁ ਦੁਧਾ ਕਰਿ ਕੈ ਸਤਿ ਧਾ ਕਰ ਡਾਰੀ।
ਬੀਰ ਪਰੇ ਕਹੂੰ ਬਾਰ ਮਰੇ ਕਹੂੰ ਝੂਮਿ ਗਿਰੇ ਗਜ ਭੂ ਪਰਿ ਭਾਰੀ।
ਘੁਮਤਿ ਹੈ ਕਹੂੰ ਘਾਇ ਲਗੇ ਭਟ ਬੋਲ ਸਕੈ ਨ ਗਏ ਬਲ ਹਾਰੀ।
ਆਸਨ ਲਾਇ ਮਨੋ ਮੁਨਿ ਰਾਇ ਲਗਾਵਤ ਧਿਆਨ ਬਡੇ ਬ੍ਰਤਧਾਰੀ।। ੧੬੦੨।।

Kop malechhan ki pirtna su dudha kari kae sati dhaa kar daari.
Beer pare kahhun baaj mare kahhun jhoom gire gaj bhoo pari bhaari.
Ghoomat hae kahunn ghaaye lage bhat bol sakae nag aye bal haari.
Aasan laaye mano muni raaye lagavat dhiyaan bade bartadhaari. (1602)

ਜੁਧੁ ਇਤੇ ਜਬ ਭੂਪ ਕੀਓ ਤਬ ਨਾਹਿਰ ਖਾਂ ਰਿਸਿ ਕੈ ਅਟਿਕਿਓ।
ਹਥਿਆਰ ਸੰਭਾਰਿ ਹਕਾਰਿ ਪਰਿਓ ਜੁ ਸਮਾਜ ਮੈ ਬਾਜਿ ਹੁਤੋ ਮਟਿਕਿਓ।
ਖੜਗੇਸ ਤਿਨੈ ਗਹਿ ਕੇਸਨ ਤੇ ਝਟਕਿਓ ਅਰੁ ਭੂਮਿ ਬਿਖੈ ਪਟਿਕਿਓ।
ਤਬ ਨਾਹਿਰ ਖਾਂ ਇਹ ਦੇਖਿ ਦਸਾ ਕਹਿ ਸਯਾਮ ਕਹੈ ਭਜਿ ਗਯੋ ਨ ਟਿਕਿਓ।। ੧੬੦੩।।

Judh ito jab bhoop kiyo tab naahir khan riss kae atikiyo.
Hathiyaar sanbhaar hakaar pariyo ju samaaj mae baaj huto matikiyo.
Khadges tinae geh kesan te jhatkiyo aru bhoomi bhikhae patikiyo.
Tab naahir khan ehh dekh dasaa keh sayaam kahae bhaj gayo na tikiyo. (1603)

ਨਾਹਿਰ ਖਾਂ ਭਜਿ ਭਯੋ ਜਬ ਹੀ ਤਬ ਹੀ ਰਿਸਿ ਖਾਨ ਝੜਾਝੜ ਆਏ।
ਸਸਤ੍ਰ ਸੰਭਾਰਿ ਸਭੈ ਅਪੁਨੇ ਜਮ ਰੂਪ ਕੀਏ ਨ੍ਰਿਪ ਊਪਰਿ ਧਾਏ।
ਕੋਪਿ ਬਾਨ ਹਨੇ ਇਨ ਕਉ ਇਨ ਹੂੰ ਨ੍ਰਿਪ ਕਉ ਬਹੁ ਬਾਨ ਲਗਾਏ।
ਕਿੰਨਰ ਜਛ ਰਰੈ ਉਪਮਾ ਰਨ ਚਾਰਨ ਜੀਤ ਕੇ ਗੀਤ ਬਨਾਏ।। ੧੬੦੪।।

Naahir khan bhaj gayo jab hi tab hi riss khan jhadajhad aaye.
Sastar sanbhaar sabhae apne jam roop kiye nirap upar dhaaye.
Kop baan hane inn kayu inn hunn nirap kayu bahu baan lagaye.
Kinnar jachh rarae upma rann chaaran jeet ke geet banaye. (1604)

ਦੋਹਰਾ

ਖੜਗ ਸਿੰਘ ਲਖਿ ਬਿਕਟਿ ਭਟ ਤਿਉਰ ਚੜਾਏ ਮਾਥਿ।
ਸੀਸ ਕਾਟਿ ਅਰਿ ਕੋ ਦਯੋ ਏਕ ਬਾਨ ਕੇ ਸਾਥਿ।। ੧੬੦੫।।

Dohra

Khadag singh lakh bikat bhat tiyur chadaye math.
Sees kaati ari ko dayo ekk baan ke saath. (1605)

With great fury, the army of muslims from two groups was reduced to pieces. The warriors had fallen down, somewhere horses were lying dead, while elsewhere the warriors had reeled down and fallen, while at places heavy elephants were lying on the ground. Somewhere the wounded warriors were feeling dizzy they could not speak as their strength had deserted them. It appeared as if a great Muni (ascetic) were sitting in meditation, or great seekers of truth were concentrating in meditation. (1602)

When Raja Kha'rag Singh fought the battle with such force, them Nahar Khan in great fury came in front of him. He attacked getting hold of his weapons and shouting challenge at him, who was trotting his horse with force. Raja Kha'rag Singh, holding him from his hair, threw him on the ground with a sudden jerk. The poet Siam has stated that Nahar Khan, seeing his helpless condition, ran away from the field and could not face him. (1603)

When Nahar Khan had run away, then Jhara'jhar' Khan, getting enraged came forward. He came upon the Raja like a Yama (god of death) (attacked him) by taking up his weapons. The Raja shot many arrows at him, while he also shot many arrows at the Raja. Then Shiva's musicians (Kinar) and demigods were all praise for the warriors and the four worlds were singing songs of victory. (1604)

Couplet

Kha'rag Singh, considering Jha'rajhar Khan, a great warrior, looked at him with a wrinkle on forehead, and with one arrow only cut off his head. (1605)

ਸਵੈਯਾ

ਪੁਨਿ ਖਾਨ ਨਿਹੰਗ ਝੜੰਗ ਭੜੰਗ ਮੁਖ ਢਾਲਨਿ ਕਉ ਧਰਿ ਕੈ।
ਕਰਿ ਮੈ ਕਰਵਾਰ ਸੰਭਾਰਿ ਹਕਾਰਿ ਮੁਰਾਰ ਪੈ ਧਾਇ ਪਰੇ ਅਰਿ ਕੈ।
ਦਲੁ ਮਾਰਿ ਬਿਦਾਰਿ ਦਯੋ ਪਲ ਮੈ ਧਰਿ ਮੁੰਡ ਸੁ ਮੀਨਨ ਜਿਉ ਫਰਕੈ।
ਨ ਟਰੇ ਰਨ ਭੂਮਿ ਹੂੰ ਤੇ ਤਬ ਲਉ ਜਬ ਲਉ ਛਿਤ ਪੈ ਨ ਪਰੇ ਮਰਿ ਕੈ॥ ੧੬੦੬॥

Swaiyya

Pun khan nihang jhadang bhadang chale mukh dhaalan kayu dhari kae.
Kari mae karvaar sanbhaar hakaar muraar pae dhaaye pare ari kae.
Dal maar bidaar dayo pal mae dari mund su meenan jiyo pharkae.
Na tare rann bhoomi hunn te tab layu jab layu chhitt
pae na pare mari kae. (1606)

ਦੋਹਰਾ

ਸ੍ਰੋਨਤ ਕੀ ਸਰਤਾ ਤਹਾ ਚਲੀ ਮਹਾ ਅਰਿਰਾਇ।
ਮੇਦ ਮਾਸ ਮਜਿਯਾ ਬਹੁਤ ਬੈਤਰੁਨੀ ਕੇ ਭਾਇ॥ ੧੬੦੭॥

Dohra

Saronat ki sarta tahaa chali mahaa ariraaye.
Med maas majiyaa bahut baetruni ke bhaaye. (1607)

ਕਬਿਤੁ

ਮਚਿਯੋ ਰਨ ਦਾਰੁਨ ਦਿਲਾਵਰ ਦਲੇਲ ਖਾਂ ਸਿਚਾਨਨ ਕੀ ਭਾਤਿ ਰਨ ਭੂਮਿ ਝਟਪਟੀ ਸੀ।
ਹਟੀ ਨ ਨਿਪਟ ਖਟਪਟੀ ਸੁਭੱਟਨ ਹੂੰ ਕੀ ਆਨਨ ਕੀ ਆਭਾ ਤਾ ਕੀ ਲਾਗੈ ਨੈਕੁ ਲਟੀ ਸੀ।
ਭੂਪਤਿ ਸੰਭਾਰ ਕੈ ਕ੍ਰਿਪਾਨ ਪਾਨਿ ਤਾਨਿ ਅਭਿਮਾਨ ਕੈ ਸੰਘਾਰੀ ਸੈਨ ਬਚੀ ਫੁਟੀ ਫਟੀ ਸੀ।
ਕਹੂੰ ਬਾਜ ਮਾਰੇ ਕਹੂੰ ਗਿਰੇ ਗਜ ਭਾਰੇ ਭਾਰੇ ਭੂਪ ਮਾਨੋ ਕਰੀ ਭਟ ਕਟੀ ਬਨ ਕਟੀ ਸੀ॥ ੧੬੦੮॥

Kabit

Machiyo rann daarun dilavar dalel khan Sichanan ki bhaati rann bhoomi jhatpati si.
Hati na nipat khatpati subhtan hunn ki Aanan ki aabhaa taa ki laage naeku lati si.
Bhoopati sanbhaar kae kirpaan paan taan Abhimaan kae sanghaari saen bachi phhuti phati si.
Kahunn baaj mare kahunn gire gaj bhaare bhaare Bhoop maano kari bhat kati ban kati si. (1608)

Swaiyya'

Then Nihang Khan and Jharang Bhar'ang Khan, came forward, covering their faces with the shields, wielding their swords and challenging him, attacked the enemy of Mura'ri (Sri Krishna). They destroyed the whole army in no time. The bodies were fluttering in the battle field just like fish (out of water) fluttering. These warriors were not deterred in the battle field, till they fell down dead on the ground. (1606)

Couplet

The blood stream was moving with great noise, and this rivulet was full of fat, flesh and marrow like the vaitarni rivulet. (1607)

Kabit

A fierce battle had raged there, and Dilawar Khan and Daler Khan were swooping like a hawk in the battle field. The rancour (jealousy) between warriors had not lessened a bit even, while the glory of their faces was on the decrease. Raja Kha'rag Singh, then taking out his Sword, started wielding it with great pride and egoism and destroyed the enemy's remaining forces as well. At places the horses were lying dead while elsewhere great elephants were lying on the ground. It appeared that the Raja had killed the warriors like the pruning of the jungle. (1608)

ਦੋਹਰਾ

ਖੜਗ ਸਿੰਘ ਤਬ ਖੜਗ ਗਹਿ ਅਤਿ ਚਿਤਿ ਕੋਪ ਬਢਾਇ।
ਸੈਨ ਮਲੇਛਨ ਕੀ ਹਨੀ ਜਮਪੁਰਿ ਦਈ ਪਠਾਇ॥ ੧੬੦੯॥

Dohra

Khadag singh tab khadag geh ati chitt kop badaye.
Saen malechhan ki hani jampuri dayi pathaye. (1609)

ਸੋਰਠਾ

ਦੋਇ ਛੁਹਨੀ ਸੈਨ ਜਬ ਮਲੇਛ ਕੀ ਨ੍ਰਿਪ ਹਨੀ।
ਅਉਰ ਸੁਭਟ ਜੇ ਐਨਿ ਚਲੇ ਨਾਮ ਕਬਿ ਦੇਤ ਕਹਿ॥ ੧੬੧੦॥

Sortha

Doye chhuhani saen jab malechh ki nirap hani.
Aayur subhat je aaeni chale naam kabi det kahi. (1610)

ਸਵੈਯਾ

ਭੀਮ ਗਦਾ ਕਰਿ ਭੀਮ ਲੀਏ ਇਖੁਧੀ ਕਟਿ ਸੋ ਕਸਿ ਪਾਰਥ ਧਾਯੋ।
ਰਾਇ ਜੁਧਿਸਟਰ ਲੈ ਧਨੁ ਹਾਥਿ ਚਲਿਯੋ ਚਿਤ ਮੈ ਅਤਿ ਕ੍ਰੋਧ ਬਢਾਯੋ।
ਭ੍ਰਾਤ ਬਲੀ ਦੋਊ ਸਾਥ ਲੀਏ ਦਲੁ ਜੇਤਕ ਸੰਗ ਹੁਤੋ ਸੁ ਬੁਲਾਯੋ।
ਐਸੇ ਭਿਰੇ ਬ੍ਰਿਤਰਾਸੁਰ ਸਿਉ ਮਘ਼ਵਾ ਰਿਸਿ ਕੈ ਜਿਮ ਜੁਧੁ ਮਚਾਯੋ॥ ੧੬੧੧॥

Swaiyya

Bheem gadaa kari bheem liye eikhudhi kati so
kasi paarth dhaayo.
Raaye judhiusatarlae dhanu haath chaliyo chitt
mae ati krodh badayo.
Bhraat bali doyu saath liye dal jetak sang huto su bulaayo.
Aaise bhire britarasur siyu maghva riss kae
jim judh machayo. (1611)

Couplet

Kha'rag Singh had taken out his sword with increased fury and killed the forces of outcastes (muslims), sending them to hell. (1609)

Sortha

When the Raja (Kharag Singh) had killed the double faceted army of muslims, then the other warriors moved away to their homes. The poet has detailed names as follows. (1610)

Swaiyya'

Then Bhim Sain taking his huge mace in hand and Arjun, with his quiver tied to his waist, launched a sudden attack, while the king Yudishtra took out his bow and arrows in hand and advanced with increased fury. He moved alongwith both his brothers and called out his troops also to accompany him and they waged a fierce battle just as Indra had waged a war against Brikasur with great fury. (1611)

ਸੋਰਠਾ

ਮਨ ਮਹਿ ਕੋਪ ਬਢਾਇ ਸੁਭਟਨ ਸਭੈ ਸੁਨਾਇ ਕੈ।
ਖੜਗ ਸਿੰਘ ਸਮੁਹਾਇ ਬਚਨ ਕਹਤ ਭਯੋ ਕ੍ਰਿਸਨ ਸਿਉ।। ੧੬੧੨।।

Sortha

Mann meh kop badaaye subhtan sabae sunaaye kae.
Khadag singh samuhaaye bachan kehat bhayo krisan siyu. (1612)

ਖੜਗੇਸ ਬਾਚ ਸਭਨ ਭ੍ਰਟਨ ਸੋ

ਸਵੈਯਾ

ਪਸ੍ਚਿਮ ਸੂਰ ਚੜੈ ਕਬ ਹੂ ਅਰੁ ਗੰਗ ਬਹੀ ਉਲਟੀ ਜੀਅ ਆਵੈ।
ਜੇਠ ਕੇ ਮਾਸ ਤੁਖਾਰ ਪਰੇ ਬਨ ਅਉਰ ਬਸੰਤ ਸਮੀਰ ਜਰਾਵੈ।
ਲੋਕ ਹਲੈ ਧਰੂਆ ਕੋ ਜਲ ਕੋ ਥਲੁ ਹੁਇ ਥਲ ਕੋ ਕਬ ਹੂੰ ਜਲ ਜਾਵੈ।
ਕੰਚਨ ਕੋ ਨਗੁ ਪੰਖਨ ਧਾਰਿ ਉਡੈ ਖੜ੍ਗੇਸ ਨ ਪੀਠ ਦਿਖਾਵੈ।। ੧੬੧੩।।

Khadges Baach Sabhan Bhatan So

Swaiyya

Paschim soor chadae kab huu arr gang bahi ulti jiye aavae.
Jeth ke maas tukhaar pare ban ayur basant sameer jaraave.
Lok halae dharuye ko jal ko thal huye thal ko kab
hunn jal javae.
Kanchan ko nag pankhan dhaari udaae khadges
na peeth dikahave. (1613)

ਯੌ ਕਹਿ ਕੈ ਧਨੁ ਕੋ ਗਹਿ ਕੈ ਲਹਿ ਕੈ ਚਹਿ ਕੈ ਬਹੁ ਬੀਰ ਕਟੇ।
ਇਕ ਧਾਇ ਪਰੈ ਪੁਨਿ ਸਾਮੁਹਿ ਹ੍ਵੈ ਇਕ ਭਾਜਿ ਗਏ ਇਕ ਸੂਰ ਲਟੇ।
ਬਲਬੰਡ ਘਨੇ ਛਿਤ ਪੈ ਪਟਕੇ ਭਟ ਐਸੀ ਦਸਾ ਬਹੁ ਹੇਰਿ ਹਟੇ।
ਕਬਿ ਸਯਾਮ ਭਨੈ ਤਿਹ ਆਹਵ ਮੈ ਸੁ ਰਹੇ ਕੇਊ ਬੀਰ ਫਟੇ ਈ ਫਟੇ।। ੧੬੧੪।।

Yo keh kae dhan ko geh kae leh kae chahi kae bahu beer kate.
Ikk dhaaye parae pun saamuhe haav ikk bhaaji gaye ikk soor late.
Balband ghane chhit pae patke bhat aaisi dasaa bahu heri hate.
Kabi sayaam bhanae tehh aahav mae su rahe koyu
beer phate ei phate. (1614)

Sortha

Then Kharag Singh, with increased fury came infront of Krishna and spoke like this, which could be heard by other warriors as well. (1612)

Khar'ar Singh then addressed all the warriors - Swaiyya'

Kha'rag Singh never shows his back (retreat) in the battle field even though the sun were to rise from the west, the river Ganga were to flow in opposite direction, (this thought may cross your mind) or snow were to fall in the month of Jeth (May/Jue), or the wind in spring were to burn the forest, the Pole Star were to shift its position, the oceans were converted to land or the lands were converted into waters (oceans) or the sume'r mountain were to fly taking up wings, (these impossible things could happen) but (Kharag Singh will ever face the enemy). (1613)

Saying this, the Raja took up his bow and with shooting arrows, he had killed many warriors of the enemy. Some rushed forward to face him, while some others had run away, while some others had changed their position. Many warriors had been thrown on the ground with his strikes. Seeing this situation, many warriors had retreated. The poet Siam has stated that hardly any warriors worth their names were left alive in the battle field. (1614)

ਧਨੁ ਪਾਰਥ ਕੋ ਤਿਹ ਕਾਟਿ ਦਯੋ ਪੁਨਿ ਕਾਟਿ ਕੈ ਭੀਮ ਗਦਾ ਊ ਗਿਰਾਈ।
ਭੂਪਤਿ ਕੀ ਕਰਵਾਰ ਕਟੀ ਕਹੂੰ ਜਾਇ ਪਰੀ ਕਛੁ ਜਾਨਿ ਨ ਜਾਈ।
ਭ੍ਰਾਤ ਦੋਊ ਅਰੁ ਸੈਨ ਘਨੀ ਅਤਿ ਰੋਸ ਭਰੀ ਨ੍ਰਿਪ ਊਪਰ ਧਾਈ।
ਭੂਪਤਿ ਬਾਨ ਹਨੈ ਤਿਹ ਕਉ ਤਨ ਫੋਰਿ ਦਈ ਉਹ ਓਰਿ ਦਿਖਾਈ॥ ੧੬੧੫॥

Dhan paarth ko tehh kaati dayo pun kaati ka ebheem
gadaa uu girayi.
Bhoopati ki karvaar kati kahunn jaaye pari kachhu
jaani naa jayi.
Bhraat doyu arr saen ghani ati ross bhari nirap
upar dhaayi.
Bhoopati baan hanae tehh kayu tan phori dayi ohh
ori dikhayi. (1615)

ਦੋਹਰਾ

ਸੈਨ ਅਛੂਹਨਿ ਤੁਰਤ ਹੀ ਦੀਨੀ ਤਿਨਹਿ ਸੰਘਾਰਿ।
ਪੁਨਿ ਰਿਸਿ ਸਿਉ ਧਾਵਤ ਭਯੋ ਅਪੁਨੇ ਸਸਤ੍ਰ ਸੰਭਾਰਿ॥ ੧੬੧੬॥

Dohra

Saen achhuhani turat hi dini teneh sanghaari.
Pun riss siyu dhaavat bhayo apune sastar sanbhaari. (1616)

ਸਵੈਯਾ

ਏਕ ਚਟਾਕ ਚਪੇਟ ਹਨੈ ਇਕ ਲੈ ਕਰ ਮੈ ਕਰਵਾਰ ਸੰਘਾਰੈ।
ਏਕਨ ਕੇ ਉਰ ਫਾਰਿ ਕਟਾਰਨ ਕੇਸਨ ਤੇ ਗਹਿ ਏਕ ਪਛਾਰੈ।
ਏਕ ਚਲਾਇ ਦਏ ਦਸਹੂੰ ਦਿਸ ਏਕੇ ਡਰੇ ਮਰ ਗੈ ਬਿਨੁ ਮਾਰੈ।
ਪੈਦਲੁ ਕੋ ਦਲੁ ਮਾਰ ਦਯੋ ਦੁਹ ਹਾਥਨ ਹਾਥੀਨ ਦਾਤ ਉਖਾਰੈ॥ ੧੬੧੭॥

Swaiyya

Ek chtaak chapet hanae ikk lae kar mae karvaar sanghaare.
Ekan ke urr phaari kataran kesan te geh ekk pachaare.
Ek chalaye daye dashunn dis ek dare mar gae bin maare.
Paedal ko dal maar dayo duh haathan haathin data ukhaare. (1617)

Kha'rag Singh had broken the bow of Arjuna and then cut Bhim Sain's mace into pieces and threw it down. The sword of Yudishtra king was also smitten (cut) and it is not known, where it has been thrown then the two brothers of Yidhishtra alongwith many of his troops, becoming furious with rage launched an attack on the Raja. Then Kharag Singh shot many arrows at them, which had pierced through their bodies to the other side. (1615)

Couplet

He had immediately killed the multi-coloured force and then with great fury and holding his weapons, he penetrated into the enemy forces. (1616)

Swaiyya'

Some of them were killed by slapping them strongly while some others were killed by taking his sword in hand. Some were hit with daggers and their hearts were pierced through while some others were thrown down by pulling them from the hair. Some of them had been thrown to the winds in the ten directions and some had died out of fear without any strike. The infantry had been finished (killed) and both the tusks of elephants had been pulled out with both hands. (1617)

ਪਾਰਥ ਆਨਿ ਕਮਾਨ ਗਹੀ ਤਿਹ ਭੂਪਤਿ ਕੋ ਇਕ ਬਾਨ ਲਗਾਯੋ।
ਲਾਗਤ ਹੀ ਅਵਸਾਨ ਗੁਮਾਨ ਗਯੋ ਖੜਗੇਸ ਮਹਾ ਦੁਖੁ ਪਾਯੋ।
ਪਉਰਖ ਪੇਖ ਕੈ ਜੀ ਹਰਿਖਿਓ ਬਲ ਟੇਰ ਨਰੇਸ ਸੁ ਐਸ ਸੁਨਾਯੋ।
ਧੰਨ ਪਿਤਾ ਧੰਨ ਵੇ ਜਨਨੀ ਜੁ ਧਨੰਜੈ ਨਾਮ ਜਿਨੋ ਸੁਤ ਜਾਯੋ।। ੧੬੧੮।।

Paarth aani kamaan gahi tehh bhoopati ko ikk baan lagayo.
Laagat hi avsaan gumaan gayo khadges mahaa dukh paayo.
Payurakh pekh kae ji harikhiyo bal ter nares su aais sunayo.
Dhan pita dhan ve janni ju dhanjae naam jino sut jaayo. (1618)

ਖੜਗੇਸ ਬਾਚ ਪਾਰਥ ਸੇ

ਸਵੈਯਾ

ਆਨਨ ਮੈ ਮਸੁ ਭੀਜਤ ਹੈ ਬਰ ਬਾਰਿਜ ਸੇ ਜੁਗ ਲੋਚਨ ਤੇਰੇ।
ਛੂਟਿ ਰਹੀ ਅਲਕੈ ਕਟਿ ਲਉ ਇਹ ਭਾਤਿ ਮਨੋ ਜੁਗ ਨਾਗ ਕਰੇਰੇ।
ਆਨੰਦ ਕੰਦ ਕਿਧੋ ਮੁਖ ਚੰਦ ਕਟੇ ਦੁਖ ਫੰਧ ਚਕੋਰਨ ਕੇਰੇ।
ਸੁੰਦਰ ਸੂਰਤਿ ਕੈਸੇ ਹਨੋ ਤੁਮ ਦੇਖਿ ਦਇਆ ਉਪਜੀ ਜੀਅ ਮੇਰੇ।। ੧੬੧੯।।

Khadges Baach Paarth So

Swaiyya

Aanan mae masu bheejat hae bar baarij se jug lochan tere.
huthhi rahi alkae kati layu ehh bhaati mano jug naag karere.
Aanad kand kidho mukh chand kate dukh phand chakoran kere.
Sundar surat kaise hano tum dekhi daiyaa upji jiye mere. (1619)

ਪਾਰਥ ਹਰਿ ਹਸਿਓ ਸੁਨਿ ਬੈਨ ਚਲਿਯੋ ਮਨ ਭੀਤਰ ਕੋਪ ਭਰਿਯੋ।
ਧਨੁ ਬਾਨ ਸੰਭਾਰ ਕੈ ਪਾਨਿ ਲੀਯੋ ਲਲਕਾਰਿ ਪਰਿਓ ਨ ਰਤੀ ਕੁ ਡਰਿਯੋ।
ਉਤ ਤੇ ਖੜਗੇਸ ਭਯੋ ਸਮੁਹੈ ਅਤਿ ਬਾਨਨ ਕੋ ਦੁਹੂੰ ਜੁਧ ਕਰਿਯੋ।
ਤਬ ਪਾਰਥ ਸਿਉ ਲਰਬੋ ਤਜਿ ਕੈ ਨ੍ਰਿਪ ਭੀਮ ਕੇ ਊਪਰਿ ਧਾਇ ਪਰਿਯੋ।। ੧੬੨੦।।

Paarth heri hasiyo suni baen chaliyo mann bheetar kop bhariyo.
Dhan naan sanbhaar kae pun liyo lalkaar pariyo na rati ku dariyo.
Utt te khadges bhayo samuhae atti baanan ko duhunn judh kariyo.
Tab paarth siyu larbo taji kae nirap bheem ke upar
dhaaye pariyo. (1620)

Then Arjun took up another bow and had shot an arrow at the Raja. With the very strike of the arrow, the Raja had lost all his egoism and consciousness, and he was in great calamity (with pain). Seeing Arjuna's bravery, the Raja (Kharag Singh) was very pleased in his mind and said loudly, Blessed is the father and the mother who had given birth to a person (warrior) called Arjuna. (1618)

Kha'rag Singh then told Arjuna -
Swaiyya'

The moustache is sprouting on your face and your both the eyes are like beautiful lotus flowers and your hair are long enough reaching upto your waist like the black snakes (twins). Your face is shining like the moon, giving solace to all, which relieves the pangs of suffering of the black partridge. How could I kill such a handsome person? I am feeling pity for you in my mind on seeing your face. (1619)

Arjun, on seeing Kha'rag Singh and then on hearing his words, laughed and with fury at heart walked away. He took up his bow and arrows in hand and then challenging him, he attacked the Raja, without having any fear.From the other side Kharag Singh also faced him. Both fought fiercely by shooting arrows at each other. Then, leaving Arjuna alone, the Raja attacked Bhim. (1620)

ਤਬ ਭੀਨ ਕੋ ਸਯੰਦਨ ਕਾਟਿ ਦਯੋ ਅਰੁ ਬੀਰ ਘਨੇ ਰਨ ਮਾਝ ਛਏ ਹੈ।
ਘਾਇਲ ਏਕ ਪਰੈ ਛਿਤ ਪੈ ਇਕ ਘਾਇਲ੍ ਘਾਇਲ ਆਇ ਖਏ ਹੈ।
ਏਕ ਗਏ ਭਜਿ ਕੈ ਇਕ ਤੋ ਸਜਿ ਕੈ ਹਥਿਯਾਰਨ ਕੋਪ ਤਏ ਹੈ।
ਏਕ ਫਿਰੈ ਭਟ ਕਾਪਤ ਹੀ ਕਰ ਤੇ ਛੁਟ ਕੈ ਕਰਵਾਰਿ ਗਏ ਹੈ।। ੧੬੨੧।।

Tab bheen ko sayandan kaati dayo aru beer ghane rann
maajh chhaye hae.
Ghaail ekk parae chhit pae ikk ghaail ghaail aaye khaye hae.
Ek gaye bha kae ikk ko saji kae hathiyaarn kop taye hae.
Ek phirae bhat kaapat hi kar te chhut kae karvaari
gaye hae. (1621)

ਦੋਹਰਾ

ਪੁਨਿ ਪਾਰਥ ਧਨ ਲੈ ਫਿਰਿਓ ਕਸਿ ਕੈ ਤੀਛਨ ਬਾਨ।
ਮਾਰਤ ਭਯੋ ਖੜਗੇਸ ਤਨ ਮਨਿ ਅਰਿ ਬਧਿ ਹਿਤ ਜਾਨਿ।। ੧੬੨੨।।

Dohra

Pun paarth dhan lae phiriyo kasi kae teechhan baan.
Maarat bhayo khadges tann mani ari badhi hit jaani. (1622)

ਸਵੈਯਾ

ਬਾਨ ਲਗਿਯੋ ਜਬ ਹੀ ਤਿਹ ਕਉ ਤਬ ਹੀ ਰਿਸਿ ਕੈ ਕਹੀ ਭੂਪਤਿ ਬਾਤੈ।
ਕਾਹੇ ਕਉ ਆਗਿ ਬਿਰਾਨੀ ਜਰੈ ਸੁਨ ਰੇ ਮ੍ਰਿਦ ਮੂਰਤਿ ਹਉ ਕਹੋ ਤਾ ਤੈ।
ਤਾਹੀ ਸਮੇਤ ਹਨੋ ਤੁਮ ਕਉ ਸਿਖਈ ਜਿਹ ਬਾਨ ਚਲਾਨ ਕੀ ਘਾਤੈ।
ਜਾਹੁ ਚਲੇ ਗ੍ਰਿਹ ਛਾਡਤ ਹੋ ਤੁਝਿ ਸੁੰਦਰ ਨੈਨਨਿ ਜਾਨਿ ਕੈ ਨਾਤੈ।। ੧੬੨੩।।

Swaiyya

Baan lagiyo jab hi tehh kayu tab hi riss kae kahi
bhoopati baatae.
Kaahe kayu aag biraani jarae sunn re mrid moorati
hayu kaho taa tae.
Taahi samet hano tum kayu sikhaayi jeh baan chalaan
ki ghaatae.
Jaahu chale greh chaadat ho tujhi sundar naaenan jaani
kae naate. (1623)

He cut off the chariot of Bhim and killed most of his warriors in the battlefield. Some wounded warriors had fallen on the ground, while some other wounded soliders were fighting with enemy wounded ones. Some of the warriors had fled away from the battle front, while some others, armed with weapons were feeling agitated with rage. Some warriors were trembling with fear, so that their swords had fallen from hands. (1621)

Couplet

Then Arjuna, taking up his bow and placing a pointed arrow in it, turned towards Kha'rag Singh and deciding at heart to kill the enemy, he shot an arrow at the body of Kha'rag Singh. (1622)

Swaiyya'

When the arrow struck him, then Raja, furious with rage, addressed Arjuna, "as to why was he burning his fingers in someone else's fire?" O Raja! Listen! Your appearance is very delicate (beautiful) that is why I am telling you. I shall kill you alongwith your teacher, who had taught you to shoot the arrows. You better go home, as I am leaving you because of your beautiful eyes. (1623)

ਯੌ ਕਹਿ ਭੂਪਤਿ ਪਾਰਥ ਕਉ ਰਨਿ ਧਾਇ ਪਰਿਓ ਕਰ ਲੈ ਅਸਿ ਪੈਨਾ।
ਸੈਨ ਨਿਹਾਰਿ ਮਹਾ ਬਲੁ ਧਾਰਿ ਹਕਾਰਿ ਪਰਿਓ ਮਨ ਰੰਚਕ ਭੈ ਨਾ।
ਸਤ੍ਰਨ ਕੇ ਅਵਸਾਨ ਗਏ ਛੁਟ ਕੋਊ ਸਕਿਓ ਕਰਿ ਆਯੁਧ ਲੈ ਨਾ।
ਮਾਰਿ ਅਨੇਕ ਦਏ ਰਨ ਮੈ ਇਕ ਪਾਨੀ ਹੀ ਪਾਨੀ ਰਟੈ ਕਰਿ ਸੈਨਾ।। ੧੬੨੪।।

Yo keh bhoopati paarth kayu rann dhaaye pariyo kar lae asi paena.
Saen nihaari mahaa bal dhaari hakaar pariyo mann ranchak bhae naa.
Satran ke avsaan gaye chhoot koyuu sakiyo kari aayudh lae naa.
Maari anek daye rann mae ikk paani hi paani ratae
kari saena. (1624)

ਦੋਹਰਾ

ਭਜੀ ਸੈਨ ਜਬ ਪਾਡਵੀ ਕਿਸਨ ਬਿਲੋਕੀ ਨੈਨ।
ਦੁਰਜੋਧਨ ਸੋ ਯੌ ਕਹੀ ਤੁਮ ਧਾਵਹੁ ਲੈ ਸੈਨ।। ੧੬੨੫।।

Dohra

Bhaji saen jab paadvi kisan biloki naaen.
Durjodhan so yo kahi tum dhaavoh lae saen. (1625)

ਸਵੈਯਾ

ਯੌ ਸੁਨਿ ਕੈ ਹਰਿ ਕੀ ਬਤੀਆ ਸਜਿ ਕੈ ਦੁਰਜੋਧਨ ਸੈਨ ਸਿਧਾਰਿਓ।
ਭੀਖਮ ਆਗੈ ਭਯੋ ਸੰਗ ਭਾਨੁਜ ਦ੍ਰੋਣ ਕ੍ਰਿਪਾ ਦਿਜ ਸਾਥ ਪਧਾਰਿਓ।
ਧਾਇ ਪਰੇ ਅਰਰਾਇ ਸਬੈ ਤਿਹ ਭੂਪਤਿ ਸੋ ਅਤਿ ਹੀ ਰਨ ਪਾਰਿਓ।
ਆਗੇ ਹੁਇ ਭੂਪ ਲਰਿਓ ਨ ਡਰਿਓ ਸਭ ਕਉ ਸਰ ਏਕ ਹੀ ਏਕ
ਪ੍ਰਹਾਰਿਓ।। ੧੬੨੬।।

Swaiyya

Yo sunni kae hari ki batiyaa saji kae durjodhan saen sidhaario.
Bheekham aagae bhayo sang bhaanuj dronn kirpaa dij
saath padhariyo.
Dhaaye pare aarraye sabae tehh bhoopati so ati hi rann paariyo.
Aage huye bhoop lariyo na dariyo sabh kayu sar ek
hi ek parhaariyo. (1626)

Thus addressing Arjuan, the Raja holding his sharp sword in hand, pierced through the battle-front. Perceiving the forces, and with a forceful strike, he challenged the enemy and attacked them, without having the slightest fear in mind. The enemy was flabergasted and none could face him with weapons in hand. The Raja had killed many warriors in the battle. Many were shouting for water only and many were making signs, demanding water (to drink). (1624)

Couplet

When Krishna saw the Pandava army fleeing away with his own eyes, then he told Duryodhan to attack, with his forces. (1625)

Swaiyya'

Thus, listening to Sri Krishna's words, Duryodhana, organising his troops, proceeded for the battle field. Bhisham Pitama was at the head of the forces, alongwith Karun, Daronacharya, and Kirpacharya brahmins. All of them attacked the enemy, shouting war cries, and fought bravely with the Raja. Raja Kha'rag Singh also fought with great valour, without having any fear and shot one arrow at each of them. (1626)

ਤਬ ਭੀਖਮ ਕੋਪ ਕੀਓ ਮਨ ਮੈ ਇਹ ਭੂਪਤਿ ਪੈ ਬਹੁ ਤੀਰ ਚਲਾਏ।
ਆਵਤ ਬਾਨ ਸੋ ਬਾਨ ਕਟੇ ਖੜਗੇਸ ਮਹਾ ਅਸਿ ਲੈ ਕਰਿ ਧਾਏ।
ਹੋਤ ਭਯੋ ਜੁਧੁ ਬਡੋ ਰਿਸਿ ਭੀਖਮ ਕੋ ਨ੍ਰਿਪ ਬੈਨ ਸੁਨਾਏ।
ਤਉ ਲਖਿ ਹੋ ਹਮਰੇ ਬਲ ਕਉ ਜਬ ਹੀ ਜਮ ਕੇ ਬਸਿ ਹੋ ਗ੍ਰਿਹ ਜਾਏ॥ ੧੬੨੭॥

Tab bheekham kop kiyo mann mae ehh bhoopati pae
bahu teer chalaye.
Aavat baan so baan kate khadges mahaa asi lae kari dhaaye.
Hott bhayo tehh judh bado riss bheekham ko nirap baen sunaye.
Tayu lakhi ho hamre bal kayu jab hi jam ke basi ho
greh jaaye. (1627)

ਦੋਹਰਾ

ਜਤ ਨ ਭੀਖਮ ਜੁਧ ਤੇ ਭੂਪ ਲਖੀ ਇਹ ਗਾਥ।
ਸੀਸ ਕਟਿਓ ਤਿਹ ਸੂਤ ਕੋ ਏਕ ਬਾਨ ਕੇ ਸਾਥ॥ ੧੬੨੮॥

Dohra

Bhajat na bheekham judh te bhoop lakhi ehh gaath.
Sees katiyo tehh soot ko ek baan ke saath. (1628)

ਸਵੈਯਾ

ਅਸ੍ਵ ਲੈ ਭੀਖਮ ਕੋ ਭਜਿ ਗੇ ਤਬ ਹੀ ਦੁਰਜੋਧਨ ਕੋਪ ਭਰਿਓ।
ਸੰਗ ਦ੍ਰੋਣ ਕੋ ਪੁਤ੍ ਬਰ ਲੈ ਬਰਮਾਕ੍ਰਿਤ ਜਾਦਵ ਜਾਇ ਪਰਿਓ।
ਧਨੁ ਬਾਨ ਲੈ ਦ੍ਰੁਣ ਹੁੰ ਆਪ ਤਬੈ ਹਠ ਠਾਨਿ ਰਹਿਓ ਨਹਿ ਨੈਕੁ ਡਰਿਓ।
ਕਰਵਾਰਿ ਕਟਾਰਿਨਿ ਸੂਲਨਿ ਸਾਂਗਨਿ ਚਕ੍ਰਨਿ ਕੋ ਅਤਿ ਜੂਝ ਕਰਿਓ॥ ੧੬੨੯॥

Swaiyya

Asav lae bheekham ko bhaji ge tab hi durjodhan kop bhariyo.
Sang dronn ko putar kirpa bar lae barmaakrit jaadav jaaye pariyo.
Dhanu baan lae darunn hunn aap tabae hath thaani
rahiyo nahi naek dariyo.
Karvaari kataarin soolan saangan chakran ko
ati jhoojh kariyo. (1629)

Then Bhisham Pitama, getting furious with rage, shot many arrows at the Raja. The Raja had cut off all his on-coming arrows with his own arrows and advanced wielding his sword. Then a fierce battle was raging and getting enraged the Raja told Bhisham, that "You will realize my prowess only when you will proceed to hell (get killed). (1627)

Couplet

The Raja had realized this that Bhisham Pitama was not likely to flee from the battle front. Thinking of this, the Raja cut off the head of his charioteer with one arrow. (1628)

Swaiyya'

On the death of the charioteer, the horses fled away from the battle field taking away Bhisham, then Duryodhana was filled with great fury. So taking (Ashvasthama) Daronacharya's son, kirpacharya, and Barmakrit Yadava he attacked the Raja (Kha'rag Singh). Then Daronacharya, taking up his bow and arrows, with stubbornness advanced without harbouring any fear. All fought a fierce battle with their weapons like swords, daggers, tridents, bayonets and wheels. (1629)

ਕਾਨ ਜੁ ਬਾਚ ਖੜਗੇਸ ਸੋ

ਸਵੈਯਾ

ਤਉ ਹੀ ਲਉ ਜਦੁਬੀਰ ਲੀਏ ਧਨੁ ਸ੍ਰੀ ਖੜਗੇਸ ਕਉ ਬੈਨ ਸੁਨਾਯੋ।
ਮਾਰਤ ਹਉ ਹਠਿ ਕੈ ਸਠਿ ਤੋ ਕਹੁ ਕਾ ਭਯੋ ਜੁ ਅਤਿ ਜੁਧੁ ਮਚਾਯੋ।
ਏਕ ਘਰੀ ਲਰਿ ਲੈ ਮਰਿ ਹੈ ਅਬ ਜਾਨਤ ਹਉ ਤੁਯ ਕਾਲ ਹੀ ਆਯੋ।
ਚੇਤ ਰੇ ਚੇਤ ਅਜਉ ਚਿਤ ਮੈ ਹਰਿ ਇਉ ਕਹਿ ਕੈ ਧਨੁ ਬਾਨ ਚਲਾਯੋ॥ ੧੬੩੦॥

Kaan Ju Baach Khadges So

Swaiyya

Tayu hi layu jadubeer liye dhanu Sri Khadges kayu baen sunayo.
Maarat hayu hathi kae sathi to kahu kaa bhayo ju ati judh machaayo.
Ekk ghari lari lae mari hae ab jaant hayu tuye kaal hi aayo.
Chet re chet ajyu chitt mae hari iyu keh kae dhanu baan chalaayo. (1630)

ਦੋਹਰਾ

ਆਵਤ ਸਰ ਸੋ ਕਾਟਿ ਕੈ ਰਿਸਿ ਬੋਲਿਯੋ ਖੜਗੇਸ।
ਮੁਹਿ ਪਉਰਖ ਜਾਨਤ ਸਕਲ ਸੇਸ ਸੁਰੇਸ ਮਹੇਸ॥ ੧੬੩੧॥

Dohra

Aavat sar so kaati kae riss boliyo khadges.
Muhe payurakh jaant sakal ses sures mahes. (1631)

ਕਬਿਤੁ

ਭਖ ਜੈ ਹਉ ਭੂਤਨ ਭਜਾਇ ਦੈਹੋ ਸੁਰਾਸੁਰ ਸਯਾਮ ਪਟਿਕੈ ਹੋ ਭੂਮਿ ਭੁਜਾ ਅਸਿ ਜੋ ਗਹਉ।
ਭੈਰਵ ਨਚੈ ਹਉ ਭਾਰੀ ਜੁਧਹਿ ਮਚੈ ਹਉ ਪੁਨਿ ਭਾਜ ਹੂ ਨ ਜੈ ਹਉ ਸੁਨਿ ਸਾਚੀ ਹਰਿ ਹਉ ਕਹਉ।
ਕਹਾ ਦ੍ਰਉਣ ਦਿਜ ਕਉ ਸੰਘਾਰਤ ਨ ਲਾਗੈ ਪਲ ਮਾਰੋ ਦਲ ਬਲਿ ਇੰਦ੍ ਜਮ ਰੁਦ੍ ਜੋ ਚਹੰਉ।
ਰਾਧਿਕਾ ਰਵਨ ਤਵ ਤੇਰੇ ਰਨ ਜੁਰੇ ਆਜੁ ਛਤ੍ਰੀ ਖੜਗੇਸ ਹੁਇ ਕੈ ਐਸੋ ਬੋਲ ਹਉ ਸਹਉ॥ ੧੬੩੨॥

Kabit

Bhakh jae hayu bhootan bhajaye dahaeho surasur
Sayaam patikae ho bhoomi bhuja asi jo gahyu.
Bhaerav nacahe hayu bhaari judheh macahe hayu
Pun bhaaj hunn na jae hayu sunn saachi hari hayu kahyu.
Kahaa darunn dij kayu sanghaarat na laagae pal
Maaro dal bali indar jam rudar jo chahyu.
Raadhika ravan tayu tere rann jure aaj
Chhatri khadges huye kae aaiso bol hayu sahyu. (1632)

Then Krishna told Kha'rag Singh -

Swaiyya'

Then Sri Krishna, taking his bow, told Kha'rag Singh. "I shall kill you right now. O fool! So what if you have managed to fight for another hour, as you are going to die soon. I know that your death has approached. Even now you may remember your saviour! "Saying this, Sri Krishna shot an arrow from his bow. (1630)

Couplet

After cutting the coming arrow with his arrow, Kha'rag Singh with great fury said, "Even Sheshnag, Indra and Shiva etc. have known my power." (1631)

Kabit

"O Krishna! When I wield my sword, I would chew even the ghosts and make the gods and demons both flee from the battle field and would throw you on the ground by holding you from the arms. I would fight a fierce battle and make Bhairava (diety) dance in the battle field.

O Krishna! Listen! I am telling you the truth, and then you should not run away' (from the battle field). What is the value of brahmin Daronacharya, and it will not take me any time (a moment) to kill him. If I wish (so desire) I could kill Indra, Yama, and Rudra alongwith all their force or power. O Krishna, Radha's lover! Since I am engaged in a battle against you, I Khahag Singh, Kashatriya, am tolerating to hear these coarse words." (1632)

ਛਪੈ ਛੰਦ

ਤਬਹਿ ਦ੍ਰੁਣ ਰਿਸ ਕੋ ਬਢਾਇ ਨ੍ਰਿਪ ਸਉਹੈ ਧਾਯੋ।
ਅਸਤ੍ ਸਸਤ੍ ਗਹਿ ਪਾਨਿ ਬਹੁਤੁ ਬਿਧਿ ਜੁਧ ਮਚਾਯੋ।
ਅਧਿਕ ਸ੍ਰੁਣ ਤਨ ਭਰੇ ਲਰੇ ਭਟ ਘਾਇਲ ਐਸੇ। ਲਾਲ ਗੁਲਾਲ ਭਰੇ ਪਟਿ ਖੇਲਤ ਚਾਚਰ ਜੈਸੇ।
ਤਬ ਦੇਖਿ ਸਭੈ ਸੁਰ ਯੌ ਕਹੈ ਧਨਿ ਦਿਜ ਧਨਿ ਸੁ ਭੂਪ ਤੁਅ।
ਜੁਗ ਚਾਰਨ ਮੈ ਅਬ ਲਉ ਕਹੂੰ ਐਸੇ ਜੁਧ ਨ ਭਯੋ ਭਯੋ ਭੂਅ॥ ੧੬੩੩॥

Chhapai Chhand

Tabae darunn riss ko badaye nirap sauhae dhaayo.
Astar sastar geh paan bahut bidh judh machayo.
Adhik sarunn tann bhare lare bhat ghaail aaise.
Laal gulaal bhare pati khelat chaachar jaise.
Teb dekhi sabhae sur yo kahae dhani dij dhani sub hoop tuye.
Jug chaarn mae ab layu kahunn aaise judh na bhayo bhuye. (1633)

ਦੋਹਰਾ

ਘੇਰਿਓ ਤਬ ਖੜਗੇਸ ਕਉ ਪਾਡਵ ਸੈਨ ਰਿਸਾਇ।
ਪਾਰਥ ਭੀਖਮ ਭੀਮ ਦਿਜ ਦ੍ਰੁਣ ਕ੍ਰਿਪਾ ਕੁਰ ਰਾਇ॥ ੧੬੩੪॥

Dohra

Gheriyo tab khadges kayu paadav saen risaaye.
Paarth bheekham bheem dij darunn kirpaa kur raaye. (1634)

ਕਬਿਤੁ

ਜੈਸੇ ਬਾਰ ਖੇਤ ਕਉ ਜੁ ਕਾਲ ਫਾਸ ਚਤੇ ਕਉ ਸੁ ਭਿਛ ਦਾਨ ਦੇਤ ਕਉ ਸੁ ਕੰਕਨ ਜਿਉ ਕਰ ਕੋ।
ਜੈਸੇ ਦੇਹ ਪ੍ਰਾਨ ਪ੍ਰਵੇਖ ਸਸਿ ਭਾਨੁ ਕਉ। ਅਗਿਆਨ ਜੈਸੇ ਗਿਆਨ ਕਉ ਸੁ ਗੋਪੀ ਜੈਸੇ ਹਰਿ ਕੋ।
ਜੈਸੇ ਉਡ ਧ੍ਰੁਅ ਕਉ ਸਮੁਦਰ ਜੈਸੇ ਭੂਅ ਕਉ ਸੁ ਤੈਸੇ ਘੇਰਿ ਲੀਨੋ ਹੈ ਖੜਗ ਸਿੰਘ ਬਰ ਕੋ॥ ੧੬੩੫॥

Kabit

Jaise baar khet kayu ju kaal phaas chet kayu
Su bhichh daan kayu su Kankan jiyu kar ko.
Jaise deh praan kayu parvekh sasi bhaan kayu.
Agiyaan jaise giyaan kayu su gopi hari ko.
Jiyu tadaag aap kayu su malaa jaise jaap kayu.
So pun jaise paap kayu jiyu aal baal tarr ko.
Jaise udh dhuye kayu samudar jaise bhuye kayu
Su taise gheri lino hae khadag singh bar ko. (1635)

Chhapai Chhand

Then Daronacharya, greatly agitated wiith fury, came in front of Kha'rag Singh (Raja) and fought a fierce battle, armed with various weapons and protective cover. Both the warriors fought a dreaded battle, so that both the warriors were drenched in blood (in blood bath), their dresses were turned into red-coloured clothes, as if their clothes were dreched in red colour while playing holi, (by throwing coloured waters). All the gods, seeing this scene, have stated that both the brahmins (Daronacharya and Kirpacharya) and Raja Kha'rag Singh were really blessed, as such a blood battle had not been fought on the Earth so far before. (1633)

Couplet

Then the Pandava forces getting furious with rage, including Arjuna, Bhisham Pitama, Bhim Sain, Daronacharya Kirpacharya and Daryodhana encircled Kha'rag Singh. (1634)

Kabit

They surrounded the Raja joinly as the barbed wire surrounds the field, meditation surrounds the noose of death, the beggars encircle the donor, the bracelets cover the hand or the body covers the soul, the family surrounds the sun and moon, the ignorance surrounds the knowledge, and the milkmaids have surrounded Krishna or the tank surrounds water, the rosary surrounds the meditation, the sins surround the virtuous deeds, and the round creeper encircles the tree, the stars surround the Pole Star (Dharuv) or the oceans surround the Earth. Similarly all the warriors had surrounded Kha'rag Singh, the great warrior. (1635)

ਸਵੈਯਾ

ਘੇਰਿ ਲਯੋ ਖੜਗੇਸ ਜਬੈ ਤਬ ਹੀ ਦੁਰਜੋਧਨ ਕੋਪ ਭਯੋ ਹੈ।
ਪਾਰਥ ਭੀਮ ਜੁਧਿਸਟਰ ਭੀਖਮ ਅਉਰ ਹਲੀ ਹਲੁ ਪਾਨਿ ਲਯੋ ਹੈ।
ਭਾਨੁਜ ਦ੍ਰਉਣ ਜੁ ਅਉਰ ਕ੍ਰਿਪਾ ਸੁ ਕ੍ਰਿਪਾਨ ਲਏ ਅਰਿ ਓਰਿ ਗਯੋ ਹੈ।
ਅਤ੍ਰਨ ਲਾਤਨ ਮੂਨਕ ਦਾਤਨ ਕੋ ਤਹਾ ਆਹਵ ਹਤ ਭਯੋ ਹੈ॥ ੧੬੩੬॥

Swaiyya

Gheri layo khadges jabae tab hi durjodhan kop bhayo hae.
Paarth bheem judhisatar bheekham ayur hali hal paan layo hae.
Bhaanuj darunn ju ayur kirpaa su kirpaan laye ari ori gayo hae.
Atran iaatan muukan daatan ko tahaa aahav hott
bhayo hae. (1636)

ਸ੍ਰੀ ਖੜਗੇਸ ਲਯੋ ਧਨੁ ਬਾਨ ਸੰਭਾਰਿ ਕਈ ਅਰਿ ਕੋਟਿ ਸੰਘਾਰੇ।
ਬਾਜ ਪਰੇ ਕਹੂੰ ਤਾਜ ਗਿਰੇ ਗਜਰਾਜ ਗਿਰੇ ਸਿਰਿ ਸੇ ਧਰਿ ਕਾਰੇ।
ਘਾਇਲ ਏਕ ਪਰੇ ਤਰਫੈ ਸੁ ਮਨੋ ਕਰਸਾਯਲ ਸਿੰਘ ਬਿਡਾਰੇ।
ਏਕ ਬਲੀ ਕਰਵਾਰਨ ਸੋ ਅਰਿ ਲੋਥ ਪਰੀ ਤਿਹ ਮੁੰਡ ਉਤਾਰੇ॥ ੧੬੩੭॥

Sri Khadges layo dhanu baan sanbhaar kayu ari koti sanghaare.
Baaj pare kahunn taaj gire gajraaj gire giri se dhari kaare.
Ghaail ek pare tarchhae su mano karsaayal singh bidaare.
Ek bali karvaaran so ari loth pari tehh moond
uataare. (1637)

ਭੂਪਤਿ ਬਾਨ ਕਮਾਨ ਗਹੀ ਜਦੁਬੀਰਨ ਕੇ ਅਭਿਮਾਨ ਉਤਾਰੇ।
ਫੇਰਿ ਲਈ ਜਮਧਾਰਿ ਸੰਭਾਰਿ ਹਕਾਰ ਕੇ ਸਤ੍ਰਨ ਕੇ ਉਰ ਫਾਰੇ।
ਘਾਇ ਏਕ ਗਿਰੇ ਰਨ ਮੈ ਅਪਨੇ ਮਨ ਮੈ ਜਗਦੀਸ ਸੰਭਾਰੇ।
ਤੇ ਵਹ ਮੋਖ ਭਏ ਤਬ ਹੀ ਭਵ ਕੋ ਤਰ ਕੈ ਹਰਿ ਲੋਕਿ ਪਧਾਰੇ॥ ੧੬੩੮॥

Bhoopati baan kamaan gahi jadubeeran ke abhimaan utaare.
Pheri layu jamdhaari sanbhaar hakaar ke satran ke urr phaare.
Ghaaye ek gire rann mae apne mann mae jagdees sanbhaare.
Te veh mokh bhaye tab hi bhav ko tar kae hari loki
padhaare. (1638)

Swaiyya'

When Kha'rag Singh was encircled by them, Darondhana got furious with rage. Even Arjuna, Bhim Sain, Yudhishtra, Bhisham Pitama were enraged and Balram took up his hoe. Karun, Daronacharya, Kirpacharya advanced towards the enemy with their swords in hand and the fighting took a turn using weapons, legs, fists and teeth even. (1636)

Sri Kha'rag Singh took up his bow, and killed many of the enemy warriors. Somewhere horses were lying dead, at places the crowns of heads were lying, and at places black elephants like huge mountains were lying on the ground. Some wounded soliders were pining (in pain) as if the black deer was killed by the lion. Some warriors had removed the heads of corpses even with their swords. (1637)

Raja Kha'rag Singh, using his bow and arrows had completely annihilated the egoism (prestige) of Yadava warriors, then he took up his death-like weapon and pierced the chests of the enemy. Some warriors had fallen, being wounded, in the battle field and were praying to the Lord (in mind). As a result, they had attained Salvation, and had gone to the heavens having swum the ocean of life. (1638)

ਦੋਹਰਾ

ਨਿਪਟ ਸੁਭਟ ਚਟਪਟ ਕਟੇ ਖਟਪਟ ਕਹੀ ਨ ਜਾਇ।
ਸਟਪਟ ਜੇ ਭਾਜੇ ਤਿਨਹੁ ਪਾਰਥ ਕਹਿਓ ਸੁਨਾਇ।। ੧੬੩੯।।

Dohra

Nipat subhat chatpat kate khatpat kahi na jaaye.
Satpat je bhaaje tinhu paarth kahiyo sunaye. (1639)

ਸਵੈਯਾ

ਸ੍ਰੀ ਬ੍ਰਿਜਰਾਜ ਕੈ ਕਾਜ ਕੋ ਆਜ ਕਰੋ ਸਭ ਹੀ ਭਟ ਨਾਹਿ ਟਰੋ।
ਧਨੁ ਬਾਨ ਸੰਭਾਰ ਕੈ ਪਾਨਨ ਮੈ ਅਰਿ ਭੂਪਤਿ ਕਉ ਲਲਕਾਰਿ ਪਰੋ।
ਮੁਖ ਤੇ ਮਿਲਿ ਮਾਰ ਹੀ ਮਾਰ ਰਰੋ ਅਪੁਨੇ ਅਪੁਨੇ ਹਥਿਯਾਰ ਧਰੋ।
ਤੁਮ ਤੋ ਕੁਲ ਕੀ ਕਛੁ ਲਾਜ ਕਰੋ ਖੜਗੇਸ ਕੇ ਸੰਗਿ ਲਰੋ ਨ ਡਰੋ।। ੧੬੪੦।।

Swaiyya

Sri brijraaj kae kaaj ko aaj karo sabh hi bhat naahi taro.
Dhanu baan sanbhaar kae paanan mae ari bhoopati kayu lalkaari paro.
Mukh te mili maar hi maar raro apuno apuno hathiyaar dharo.
Tum to kul ki kachhu laaj karo khadges ke sangi laro na daro. (1640)

ਭਾਨੁਜ ਕੋਪ ਭਯੋ ਚਿਤ ਮੈ ਤਿਹ ਭੂਪਤਿ ਕੇ ਹਠਿ ਸਾਮੁਹੇ ਧਾਯੋ।
ਚਾਪ ਚਢਾਇ ਲਯੋ ਕਰ ਮੈ ਸਰ ਯੌ ਤਬ ਹੀ ਇਕ ਬੈਨ ਸੁਨਾਯੋ।
ਆਯੋ ਹੈ ਕੇਹਰਿ ਕੇ ਮੁਖ ਮੈ ਮ੍ਰਿਗ ਐਸੇ ਕਹਿਯੋ ਨ੍ਰਿਪ ਤਊ ਸੁਨਿ ਪਾਯੋ।
ਭੂਪਤਿ ਹਾਥਿ ਲਯੋ ਧਨੁ ਬਾਨ ਸੰਭਾਰਿ ਕਹਿਓ ਮੁਖ ਤੇ ਸਮਝਾਓ।। ੧੬੪੧।।

Bhaanuj kop bhayo chitt mae tehh bhoopati ke hathi saamuhe dhaayo.
Chaap chadaye layo kar mae sar yo tab hi ikk baen sanayo.
Aayo hae kehar ke mukh mae mrig aaise kahiyo nirap tayu suni paayo.
Bhoopati haath layo dhan baan sanbhaar kahiyo mukh te samjhaayo. (1641)

Couplet

The warriors, who were simply brave, were cut into pieces (by the enemy) very soon. We cannot even think of that battle; but those, who were running away, were addressed by Arjuna (like this). (1639)

Swaiyya'

O Brave Men! Complete the work of Sri Krishna to day itself, and do not retreat at all. Take up your bows and arrows, attack Raja Kha'rag Singh by challenging him. By joining together, all of you should shout, "Kill the enemy" and take up your weapons for the battle. You should try to sustain the prestige of your clan and fight with Kha'rag Singh withou having any fear at heart. (1640)

Karun became excited with rage, and came in front of the Raja. Holding his bow in hand he put (fixed) an arrow in the bow and stretching it spoke these words, "The deer has come in the mouth of lion." When he said these words, the Raja heard it. Then the Raja, taking his bow and arrows in hand, tried to make him realize by saying this. (1641)

ਭਾਨੁਜ ਕਾਹੇ ਕਉ ਮਰੋ ਗ੍ਰਿਹ ਜਾਹੁ ਭਲੋ ਦਿਨ ਕੋਇਕ ਜੀਜੋ।
ਖਾਤ ਹਲਾਹਲ ਕਿਉ ਅਪੁਨੇ ਕਰਿ ਜਾਇ ਕੈ ਧਾਮੁ ਸੁਧਾ ਰਸੁ ਪੀਜੋ।
ਯੌ ਕਹਿ ਭੂਪਤਿ ਬਾਨ ਹਨਿਓ ਮੁਖ ਤੇ ਕਹਿਯੋ ਜੁਧਹਿ ਕੋ ਫਲੁ ਲੀਜੋ।
ਲਾਗਤਿ ਬਾਨ ਗਿਰਿਓ ਮੁਰਛਾਇ ਕੈ ਸ੍ਰਉਨ ਗਿਰਿਓ ਸਗਰੋ ਅੰਗ ਭੀਜੋ॥ ੧੬੪੨॥

Bhaanuj kaahe kayu jhoojh maro greh jaahu bhalo din koik jijo.
Khaat halahal kiyu apne kari jaaye kae dhaam sudha rasu peejo.
Yo keh bhoopat baan haniyo mukh te kahiyo judh ko phal lijo.
Laagat baan giriyo murchhaye kae sarun giriyo sagro
ang bhijo. (1642)

ਤਉ ਹੀ ਲਉ ਭੀਮ ਗਦਾ ਗਹਿ ਕੈ ਪੁਨਿ ਪਾਰਥ ਲੈ ਕਰ ਮੈ ਧਨ ਧਾਯੋ।
ਭੀਖਮ ਦ੍ਰੋਣ ਕ੍ਰਿਪਾ ਸਹਦੇਵ ਸੁ ਭੂਰਸ੍ਰਵਾ ਮਨਿ ਕੋਪਿ ਬਢਾਯੋ।
ਸ੍ਰੀ ਦੁਰਜੋਧਨ ਰਾਇ ਜੁਧਿਸਟਰ ਸ੍ਰੀ ਬਿਜ ਨਾਇਕ ਲੈ ਦਲੁ ਆਯੋ।
ਭੂਪ ਕੇ ਤੀਰਨ ਕੇ ਡਰ ਤੇ ਬਰ ਬੀਰਨ ਤਉ ਮਨ ਮੈ ਡਰ ਪਾਯੋ॥ ੧੬੪੩॥

Tayu hi layu bheem gadaa geh kae pun paarth lae kar mae
dhan dhaayo.
Bheekham dron kirpaa sehdev su bhoorsarvaa mani
kop badaayo.
Sri Durjodhan raaye judhisatar sri bij naaik lae dal aayo.
Nhoop ke teeran ke darr te bar beeran tayu mann mae
darr paayo. (1643)

ਤਉ ਲਗਿ ਸ੍ਰੀਪਤਿ ਆਪ ਕ੍ਰਪਿਯੋ ਸਰ ਭੂਪਤਿ ਕੇ ਉਰ ਮੈ ਇਕ ਮਾਰਿਓ।
ਏਕ ਹੀ ਬਾਨ ਕੋ ਤਾਨ ਤਬੈ ਤਿਹ ਸਾਰਥੀ ਕੋ ਪ੍ਰਤਿਅੰਗ ਪ੍ਰਹਾਰਿਓ।
ਭੂਪਤਿ ਆਗੇ ਹੀ ਹੋਤ ਭਯੋ ਰਨ ਭੂਮਹਿ ਤੇ ਨ ਟਰਿਓ ਪਗ ਟਾਰਿਓ।
ਸੂਰ ਸਰਾਹਤ ਭੇ ਸਭ ਹੀ ਜਸੁ ਯੌ ਮੁਖ ਤੇ ਕਬਿ ਸਯਾਮ ਉਚਾਰਿਯੋ॥ ੧੬੪੪॥

Tayu lagi sripati aap kupiyo sar bhoopat ke urr mae ikk maariyo.
Ek hi baan ko taan tabae tehh saarthi ko partiang parhaariyo.
Bhoopat aage hi hott bhayo rann bhoomeh te naa tariyo pag taariyo.
Soor saraahat bhe sabh hi jasu yo mukh te kabi
sayaam uchaariyo. (1644)

O Karuna! Why do you lose your life by fighting with me? It would be better for you to go home and live longer for sometime more. Why do you want to take poison, with your hands? Go home and enjoy the nectar rather! saying these words, the Raja then shot an arrow and said, "Now take the fruits of your fight (battle) against me." With the striking of the arrow Karuna fell down unconsious and with the blood oozing from the body, the whole body was drenched in blood. (1642)

By that time Bhim with his mace, and Arjuna with his bow in hand, came there for attack. Bhisham Pitama, Daronacharya, Kirpacharya, Sehdev and Bhursharva also got enraged and came there followed by Raja Yudishtra and Sri Krishna alongwith their forces. Even the greatest warriors had inherited a certain fear in the mind due to the fear of Raja's ability to shoot arrows. (1643)

By that time Sri Krishna also became furious with rage, and shot an arrow at the chest of the Raja. By a second arrow he managed to cut the hands of the charioteer but the Raja continued to advance forward without having any fear and never retraced his steps or retrated from the battle field. All the warriors were all praise for him, and even poet Siam has praised his bravery like this. (1644)

ਸ੍ਰੀ ਹਰਿ ਕੋ ਅਵਿਲੋਕ ਕੈ ਆਨਨ ਇਉ ਕਹਿ ਕੈ ਨ੍ਰਿਪ ਬਾਤ ਸੁਨਾਈ।
ਛੂਟ ਰਹੀ ਅਲਕੈ ਕਟਿ ਲਉ ਉਪਮਾ ਮੁਖ ਕੀ ਬਰਨੀ ਨਹੀ ਜਾਈ।
ਚਾਰੁ ਦਿਪੈ ਅਖੀਆਨ ਦੋਊ ਉਪਮਾ ਨ ਕਛੂ ਇਨ ਤੇ ਅਧਿਕਾਈ।
ਜਾਹੁ ਚਲੇ ਤੁਮ ਕਉ ਹਰਿ ਛਾਡਤਿ ਲੈਹੁ ਕਹਾ ਹਠਿ ਠਾਨਿ ਲਰਾਈ।। ੧੬੪੫।।

Sri hari ko avilok kae aanan iyu keh kae nirap baat sunayi.
Chhot rahi alkae kati layu upma mukh ki barni nahi jaayi.
Chaaru dipae akhiyaan doyu upma na kachhu inn te adhikaayi.
Jaahu chalet um kayu hari chadat laehu kaha hathi
thaani laraui. (1645)

ਧਨ ਬਾਨ ਸੰਭਾਰਿ ਕਹਿਯੋ ਬਹੁਰੋ ਹਮਰੀ ਬਤੀਯਾ ਹਰਿ ਜੂ ਸੁਨਿ ਲੀਜੈ।
ਕਿਉ ਹਠਿ ਠਾਨਿ ਅਯੋਧਨ ਮੈ ਹਮ ਸਿਉ ਸਮੁਹਾਇ ਕੈ ਆਹਵ ਕੀਜੈ।
ਮਾਰਤ ਹੋ ਤਬ ਤੋਹਿ ਨ ਛਾਡਤ ਜਾਹੁ ਭਲੇ ਅਬ ਲਉ ਨਹੀ ਛੀਜੈ।
ਮਾਨ ਕਹਿਓ ਹਮਰੋ ਪੁਰ ਕੀ ਕਜਰਾਰਨਿ ਕੋ ਨ ਬ੍ਰਿਥਾ ਦੁਖ ਦੀਜੈ।। ੧੬੪੬।।

Dhanu baan sanbhaar kahiyo bahuro hamri batiya hari ju sunn lijae.
Kiyu hathi thaani ayodhan mae ham siyu samuhaaye kae aahav kijae.
Maarat ho tab tohi na chaadat jaahu bhale ab layu nahi chhijae.
Maan kahiyo hamro pur ki kajraaran ko na birtha
dukh dijae. (1646)

ਹਉ ਹਠ ਠਾਨਿ ਅਯੋਧਨ ਮੈ ਘਨ ਸਯਾਮ ਘਨੇ ਰਨਬੀਰ ਨਿਬੇਰੇ।
ਕਾ ਕੇ ਕਹੇ ਹਮ ਸੋ ਹਰਿ ਜੂ ਸਮੁਹਾਇ ਭਯੋ ਨ ਫਿਰਿਓ ਰਨ ਹੇਰੇ।
ਮਾਰੋ ਕਹਾ ਅਬ ਤੋ ਕਹੁ ਹਉ ਕਰੁਨਾ ਅਤਿ ਹੀ ਜੀਯ ਆਵਤ ਮੇਰੇ।
ਤੇ ਕਉ ਮਰਿਓ ਸੁਨਿ ਕੈ ਛਿਨ ਮੈ ਮਰਿ ਜੈ ਹੈ ਸਖਾ ਹਰਿ ਜੇਤਕ ਤੇਰੇ।। ੧੬੪੭।।

Hayu hath thaani ayodhan mae ghan sayaam ghane rannbeer nibere.
Kaa ke kahe ham so hari ju samuhaaye bhayo na phiriyo rann here.
Maaro kaha ab to kahu hayu karuna ati hi jiye aavat mere.
To kayu mariyo suni kae chin mae mari jae hae sakhha
hari jetak tere. (1647)

On seeing Krishna's face, the Raja said like this. "O Krishna! Your tresses of hair are long enough upto your waist, and their praise cannot be described, while your eyes are shining beautifully, and there is none other worthy of such praise. O Krishna! You better go away from here, as I will let you go safely. What will you gain by fighting with a stubborn attitude?" (1645)

The Raja, taking up his bow and arrows, again said, "O Krishna! Listen to my talk. Why do you take up cudgels against me confronting me in the battle field? I will kill you right now, and shall not spare you. It would be better, if you were to go home, as nothing has been lost so far. You better take my advice, and do not make the beautiful women of the town suffer in your absence unnecessarily." (1646)

"O Krishna! I have already done to death most of the warriors due to my stubborn attitude. O Krishna! On whose bidding have you decided to confront me in the battle and seeing my expertise in fighting, you have not cared to withdraw? Now what for should I kill you? I am feeling great pity for you. O Krishna! On hearing about your demise, all your friends will also give up their lives. (1647)

ਹਰਿ ਇਉ ਸੁਨਿ ਕੈ ਧਨੁ ਬਾਨ ਲਯੋ ਰਿਸਿ ਕੈ ਖੜਗੇਸ ਕੇ ਸਾਮੁਹੇ ਧਾਯੋ।
ਆਵਤ ਹੀ ਕਬਿ ਸਯਾਮ ਭਨੈ ਘਟਿਕਾ ਜੁਗ ਬਾਨਨ ਜੁਧੁ ਮਚਾਯੋ।
ਸਯਾਮ ਗਿਰਾਵਤ ਭਯੋ ਨ੍ਰਿਪ ਕਉ ਨ੍ਰਿਪ ਹੂੰ ਰਥ ਤੇ ਹਰਿ ਭੂਮਿ ਗਿਰਾਯੋ।
ਕਉਤਕ ਹੇਰਿ ਸਰਾਹਤ ਤੇ ਭਟ ਸ੍ਰੀ ਹਰਿ ਕੋ ਨ੍ਰਿਪ ਕੋ ਜਸੁ ਗਾਯੋ।। ੧੬੪੮।।

Hari iyu sunn kae dhanu baan layo riss kae khadges ke saamuhe dhaayo.
Aavat hi kabi sayaam bhanae gahtika jug baanan judh machayo.
Sayaam giraavat bhayo nirap kayu nirap hunn rath te hari bhoomi giraayo.
Kayutak heri saraahat bhe bhat Sri Hari ko nirap ko jasu gaayo. (1648)

ਇਤਿ ਸਯਾਮ ਚਢਿਯੋ ਰਥ ਆਪਨ ਪੈ ਰਥ ਪੈ ਉਤ ਸ੍ਰੀ ਖੜਗੇਸ ਚਢਿਓ।
ਅਤਿ ਕੋਪ ਬਢਾਇ ਮਹਾ ਚਿਤ ਮੈ ਤਿਹ ਮਯਾਨਹੁ ਤੇ ਕਰਵਾਰ ਕਢਿਓ।
ਸੁ ਘਨੋ ਦਲ ਪੰਡੁ ਕੇ ਪੁਤ੍ਰਨ ਕੋ ਰਿਸਿ ਤੇਜ ਕੀ ਪਾਵਕ ਸੰਗ ਡਢਿਓ।
ਧੁਨਿ ਬੇਦ ਕੀ ਅਸਤ੍ਰਨਿ ਕੀ ਬਿਧਿ ਮਾਨਹੁ ਪਾਰਥ ਸਾਥ ਪਢਿਓ।। ੧੬੪੯।।

Itt sayaam chadiyo rath aapan pae rath pae utt Sri Khadges chadiyo.
Ati kop badaye maha chitt mae tehh mayanaoh te karavar kadiyo.
Su ghano dal pandu ke putran ko riss tej ki paavak sang dadiyo.
Dhuni bed ki astran sastran ki bhidhi maanoh paarth
saath padiyo. (1649)

ਸ੍ਰੀ ਦੁਰਜੋਧਨ ਕੇ ਦਲ ਕੋ ਲਖਿ ਭੂਪ ਤਬੈ ਅਤਿ ਬਾਨ ਚਲਾਏ।
ਬਾਕੇ ਕੀਏ ਬਿਰਥੀ ਤਹ ਬੀਰ ਘਨੇ ਤਬ ਹੀ ਜਮ ਧਾਮਿ ਪਠਾਏ।
ਭੀਖਮ ਦ੍ਰੁਣ ਤੇ ਆਦਿਕ ਸੂਰ ਭਜੇ ਰਣ ਮੈ ਨ ਕੋਊ ਠਹਰਾਏ।। ੧੬੫੦।।

Sri Durjodhan ke dal ko lakh bhoop tabae ati baan chalaye.
Bake kiye birthi the beer ghane tab hi jam dhaami pathaaye.
Bheekham darunn te aadik soor bhaje rann mae na koyu thehraaye.
Jeet ki aas taji bahuro khadges ke saamuhe naahin aaye. (1650)

ਦੋਹਰਾ

ਦ੍ਰੁਣਜ ਭਾਨੁਜ ਕ੍ਰਿਪਾ ਭਜਿ ਗਏ ਨ ਬਾਧੀ ਧੀਰ।
ਭੂਰਸ੍ਵਾ ਕੁਕਰਾਜ ਸਬ ਟਰੇ ਲਖੀ ਰਨ ਭੀਰ।। ੧੬੫੧।।

Dohra

Darunaj bhaanuj kirpa bhaji gaye na bhaadi dheer.
Bhoorsarvaa kurraaj sab lakhi rann bheer. (1651)

On hearing such words, Sri Krishna took up his bow and arrows and with great fury confronted Raja Kha'rag Singh. The poet Siam has stated, that on coming there a fierce battle ensued for about six hours with shooting of arrows. Sri Krishna had felled (thrown) the Raja on the ground and the Raja threw Krishna out of his chariot and on to the ground. On seeing this wonderful scene, the warriors were praising both the brave men and sang their praises. (1648)

Then Sri Krishna rode on his chariot while Kha'rag Singh also rode his chariot. With both of them getting furious with rage, they unsheathed their swords. A great force of the Pandava sons was agitated with wrathfulness. The sounds produced by the use of various weapons was just like the recitation of Vedas which was being recited by Arjuna according to certain principles. (1649)

On seeing the forces of Daryodhana, the Raja shot many arrows, and many mighty warriors had been sent to heavens (killed). Bhisham Pitama and Daronacharya etc. had fled from the battle and none could dare to face the Raja squarely. Then all of them left all hopes of a victory and none came forward to confront the Raja. (1650)

Couplet

The son of Daronacharya, (Asthothama) and Kirpacharya had run away from there and none was left with enough perseverence to continue fighting. Kursarva and Daryodhana seeing the devastation of battle front, also retracted from there. (1651)

ਸਵੈਯਾ

ਭਾਜੇ ਸਬੈ ਲਿਖ ਕੈ ਸੁ ਜੁਧਿਸਟਰਿ ਸ੍ਰੀ ਪਤਿ ਕੇ ਤਟਿ ਐਸੇ ਉਚਾਰਿਓ।
ਭੂਪ ਬਡੇ ਬਲਵੰਤ ਕ੍ਰਿਪਾਨਿਧਿ ਕਾਹੂੰ ਤੇ ਪੈਗ ਟਰਿਓ ਨਹੀ ਟਾਰਿਓ।
ਭਾਨੁਜ ਭੀਖਮ ਦ੍ਰੁਣ ਕ੍ਰਿਪਾ ਹਮ ਪਾਰਥ ਭੀਮ ਘਨੋ ਰਨ ਪਾਰਿਓ।
ਸੋ ਨਹਿ ਨੈਕੁ ਟਰੈ ਰਨ ਤੇ ਹਮ ਹੂੰ ਸਬ ਹੂੰ ਪ੍ਰਭ ਪਉਰਖ ਹਾਰਿਓ।। ੧੬੫੨।।

Swaiyya

Bhaaje sabae likh kae su judhisatar Sri Pati ke tati aaise uchaariyo.
Bhoop bado balvant kirpaanidhi kaahun te paaeg tariyo nahi taariyo.
Bhaanuj bheekham darunn kirpaa ham paarth bheem ghano rann paariyo.
So neh naaeku tarae rann te ham hunn sab hunn prabh
payurakh haariyo. (1652)

ਭੀਖਮ ਭਾਨੁਜ ਅਉ ਦੁਰਜੋਧਨ ਭੀਮ ਘਨੋ ਹਠਿ ਜੁਧ ਮਚਾਯੋ।
ਸ੍ਰੀ ਮੁਸਲੀ ਬਰਮਾਕ੍ਰਿਤ ਸਾਤਕਿ ਕੋਪ ਘਨੋ ਚਿਤ ਮਾਝ ਬਢਾਯੋ।
ਹਾਰ ਰਹੇ ਰਨਧੀਰ ਸਬੈ ਅਬ ਕਾ ਪ੍ਰਭ ਜੂ ਤੁਮਰੇ ਮਨ ਆਯੋ।
ਭਾਗਤ ਪੈਗੁ ਨ ਸੋ ਰਨ ਤੇ ਤਿਹ ਸੋ ਹਮਰੋ ਸੁ ਕਛੂ ਨ ਬਸਾਯੋ।। ੧੬੫੩।।

Bheekham bhaanuj ayu durjodhan bheem ghano
hathi judh machayo.
Sri Musli barmaakrit satik kop ghano chitt maajh badayo.
Haar rahe ranndheer sabae ab ki prabh ju tumre mann aayo.
Bhaagat paeg na so rann te tehh so hamro su kachhu
na basayo. (1653)

ਰੁਦ੍ ਤੇ ਆਦਿ ਜਿਤੇ ਗਨ ਦੇਵ ਤਿਤੇ ਮਿਲਿ ਕੈ ਨ੍ਰਿਪ ਉਪਰ ਧਾਏ।
ਤੇ ਸਬ ਆਵਤ ਦੇਖਿ ਬਲੀ ਧਨੁ ਤਾਨ ਕੈ ਬਾਨ ਹਕਾਰਿ ਲਗਾਏ।
ਏਕ ਗਿਰੇ ਤਹ ਘਾਇਲ ਹ੍ਵੈ ਇਕ ਤ੍ਰਾਸ ਭਰੇ ਤਜਿ ਜੁਧ ਪਰਾਏ।
ਏਕ ਲਰੇ ਤੇ ਡਰੇ ਬਲਵਾਨ ਨਿਦਾਨ ਸੋਊ ਨ੍ਰਿਪ ਮਾਰਿ ਗਿਰਾਏ।। ੧੬੫੪।।

Rudar te aadi jite gan dev tite mili kae nirap upar dhaaye.
Te sab aavat dekh bali dhanu taan kae baan hakaar lagaye.
Ek gire ghaail haav ekk traas bhare taji judh paraaye.
Ek lare na dare balvaan nidaan soyu nirap maar
giraaye. (1654)

Swaiyya'

On seeing all the warriors fleeing from there, Yudistra went upto Sri Krishna and said, "O Lord-benefactor! Raja Kha'rag Singh was a great powerful warrior and could not be repulsed by anyone. Karuna, Bhisham Pitama, Daronacharya, Kriopacharya, Arjun and Bhim Sain etc. had fought a great battle, but he could not be repulsed a bit. Instead O Lord! Our strength had given way (but he was unmoved). (1652)

Bhisham, Karuna and Duryodhana, and Bhim Sain had fought a fierce battle. Sri Balbhdar, Barmakrit, and Indra (Satak) were furious with rage at heart, and all the warriors had failed. "O Lord! Now what do you think about him?" He does not retrace even a step back wards. We cannot face him in any case." (1653)

All the gods including Rudra and their forces had attacked the Raja, but he had fought with great valour and shot many arrows by stretching his bow and challenging them all. Many of them had got wounded and fallen there while many others had fled away, out of fear, from the battle field. Many had fought bravely without having any fear but were finally killed by the Raja. (1654)

ਜੀਤਿ ਸੁਰੇਸ ਧਨੇਸ ਖਗੇਸ ਗਨੇਸ ਕੋ ਘਾਇਲ ਕੈ ਮੁਰਛਾਯੋ।
ਭੂਮਿ ਪਰਿਯੋ ਬਿਸੰਭਾਰਿ ਨਿਹਾਰਿ ਜਲੇਸ ਦਿਨੇਸ ਨਿਸੇਸ ਪਰਾਯੋ।
ਬੀਰ ਮਹੇਸ ਤੇ ਆਦਿਕ ਭਾਜ ਗਏ ਇਹ ਸਾਮੁਹੇ ਏਕ ਨ ਆਯੋ।
ਕੋਪ ਕ੍ਰਿਪਾਨਿਧਿ ਆਵਤ ਜੋ ਸੁ ਚਪੇਟ ਸੋ ਮਾਰ ਕੈ ਭੂਮਿ ਗਿਰਾਯੋ॥ ੧੬੫੫॥

Jiti sures dhanes khages ganes ko ghaail kae murchhayo.
Bhoomi pariyo bisanbhaari nihaar jales dines nises parayo.
Beer mahes te aadik bhaaj gaye ehh saamuhe ek na aayo.
Kop kirpaanidhi aavat jo su chapet so maar kae
bhoomi giraayo. (1655)

ਦੋਹਰਾ

ਸ੍ਰੀ ਹਰਿ ਸਿਉ ਹਰਿ ਏ ਕਹੀ ਬਾਤ ਕੋ ਤਾਤ।
ਤਿਹੀ ਸਮੈ ਸਿਵ ਜੂ ਕਹਿਯੋ ਬ੍ਰਹਮੇ ਸਿਉ ਮੁਸਕਾਤ॥ ੧੬੫੬॥

Dohra

Sri hari siyu hari ee kahi baat dharma ke taat.
Tihi samae siv ju kahiyo barhame siyu muskaat. (1656)

ਸਵੈਯਾ

ਆਪਨ ਸੋ ਸਬ ਹੀ ਭਟ ਜੂਝਿ ਰਹੈ ਕਰ ਕੈ ਨ ਮਰੈ ਨ੍ਰਿਪ ਮਾਰਿਓ।
ਤਉ ਚਤੁਰਾਨਨ ਸਿਉ ਸਿੰਵ ਜੂ ਕਬਿ ਸਯਾਮ ਕਹੈ ਇਹ ਭਾਤਿ ਉਚਾਰਿਓ।
ਸਕ੍ ਜਮਾਦਿਕ ਬੀਰ ਜਿਤੇ ਹਮ ਹੂੰ ਇਨ ਸੋ ਅਤਿ ਹੀ ਰਨ ਪਾਰਿਓ।
ਏ ਤੇ ਨਹੀ ਬਲ ਹਾਰਤ ਰੰਚਕ ਚਉਦਹੂੰ ਲੋਕਨਿ ਕੋ ਦਲੁ ਹਾਰਿਓ॥ ੧੬੫੭॥

Swaiyya

Aapan so sab hi bhat joojhi rahae kar kae na
marae nirap maariyo.
Tayu chaturaanan siyu siv ju kabi sayaam kahae
ehh bhaat uchaariyo.
Sakar jamadik beer jite ham hunn inn so ati
hi rann paariyo.
Ee to nahi bal haarat ranchak chaudahunn lokan
ko dal haariyo. (1657)

Even Indra, Kuber and Grauda had been won over (defeated) while Ganesh had been wounded and fallen unconsious. On seeing Ganesh having fallen on the ground, Varuna, the sun and moon had all given the slip and none could dare to face him any more in the battle. Whosoever came forward with rage to fight, was slapped down (thrown) on the ground by the Raja benevolent. (1655)

Couplet

Then Sri Krishna told the (son of Religion) Yudishtra in a low tone, and that time Shiva also told Brahma with a laugh. (1656)

Swaiyya'

All our warriors had been fighting fiercely but the Raja could not be killed by anyone. The poet Siam has stated that Shiva then told Brahma like this (that time) "Indra and Yama etc. alongwith all our warriors and all of us had fought a great battle against him, but his strength had not reduced a bit even (he could not be cowed down), whereas all the forces of the four worlds had been defeated. (1657)

ਦੋਹਰਾ

ਦੋਊ ਕਰਤ ਬਿਚਾਰ ਇਤ ਪੰਕਜ ਪੂਤ ਤ੍ਰਿਨੈਨ।
ਉਤ ਰਵਿ ਅਸਤਾਚਲਿ ਗਯੋ ਸਸਿ ਪ੍ਰਗਟਿਓ ਭਈ ਰੈਨ॥ ੧੬੫੮॥

Dohra

Doyu karat beechaar itt pankaj poot trinaaen.
Utt ravi astaachali gayo sasi pargtiyo bhayi raen. (1658)

ਚੌਪਈ

ਦੋਊ ਦਲ ਅਤਿ ਹੀ ਅਕੁਲਾਨੇ। ਭੂਖ ਪਿਆਸ ਸੋ ਤਨ ਮੁਰਝਾਨੇ।
ਅਰ ਤੇ ਲਰਤੇ ਹ੍ਵੈ ਗਈ ਸਾਝ। ਰਹਿ ਗਏ ਤਾ ਹੀ ਰਨ ਕੇ ਮਾਝ॥ ੧੬੫੯॥

Chopaiee

Doyu dal ati ki akulaane. Bhookj piyaas so tann murjhaane.
Arr te larte haav gayi saanj. Reh gaye taa hi
rann ke maajh. (1659)

ਭੋਰ ਭਯੋ ਸਭ ਸੁਪਟ ਸੁ ਜਾਗੇ। ਦੁਹ ਦਿਸ ਮਾਰੂ ਬਾਜਨ ਲਾਗੇ।
ਸਾਜੇ ਕਵਚ ਸਸਤ੍ਰ ਕਰਿ ਧਾਰੇ। ਬਹੁਰ ਜੁਧ ਕੇ ਹੇਤ ਸਿਧਾਰੇ॥ ੧੬੬੦॥

Bhor bhayo sabh subhat su jaage.duh dis maaru baajan laage.
Saaje kavach sastar kari dhaare.bahur judh ke
het sidhaare. (1660)

ਸਵੈਯਾ

ਸਿਵ ਕੌ ਜਮ ਕੌ ਰਵਿ ਕੌ ਸੰਗਿ ਲੈ ਬਸੁਦੇਵ ਕੋ ਨੰਦ ਚਲਿਯੋ ਰਨ ਧਾਨੀ।
ਮਾਰਤ ਹੋ ਅਰਿ ਕੈ ਅਰਿ ਕੋ ਹਰ ਕੋ ਹਰਿ ਭਾਖਤ ਯੌ ਮੁਖ ਬਾਨੀ।
ਸਯਾਮ ਕੇ ਸੰਗਿ ਘਨੇ ਉਮਡੇ ਭਟ ਪਾਨਨ ਬਾਨ ਕਮਾਨਨਿ ਤਾਨੀ।
ਆਇ ਭਿਰੇ ਖੜਗੇਸ ਕੇ ਸੰਗਿ ਅਸੰਕ ਭਏ ਕਛੁ ਸੰਕ ਨ ਮਾਨੀ॥ ੧੬੬੧॥

Swaiyya

Siv ko jam ko ravi ko sang lae basudev ko nand chaliyo rann dhaani.
Maarat ho ari kae ari ko har ko hari bhaakhat yo mukh baani.
Sayaam ke sang ghane umde bhat paanan baan kamanan taani.
Aaye bhire khadges ke sang asank bhaye kachhu sank na maani. (1661)

Couplet

On one side Brahma and Shiva were pondering, whereas on the otherside the sun had gone down the Astrachal mountain (had set) and the moon was shining as the night had fallen. (1658)

Chopaiee

Both the forces of soliders got stupefied and their bodies had got withered with hunger and thirst. The fighting with the enemy had continued till evening and all the troops were left in the battle field. (1659)

As the day dawned, all the warriors had woken up and the war drums were sounded from both the sides. The warriors had woken up and the wardrums were sounded from both the sides. The warriors had worn the coats of mail (protective cover) and had taken up their weapons in hand, and then they proceeded to the battle field. (1660)

Swaiyya'

The son of Basudev (Sri Krishna) alongwith Shiva, Yama and the sun moved towards the battle field. Sri Krishna told Shiva these words, "I will kill the enemy soon in the battle field. Many warriors had accompanied Krishna to the battle field, who had bows and arrows in their hands. On coming there they started fighting with Kha'rag Singh. They were not bothered at all and did not have any reservations or worries at heart. (1661)

ਗਿਆਰਹ ਘਾਇਲ ਕੈ ਸਿਵ ਕੇ ਗਨ ਦ੍ਵਾਦਸ ਸੂਰਨਿ ਕੇ ਰਥ ਕਾਟੇ।
ਘਾਇ ਕੀਯੋ ਜਮ ਕੋ ਬਿਰਥੀ ਬਸੁ ਆਠਨ ਕਉ ਲਲਕਾਰ ਕੇ ਡਾਟੈ।
ਸਤ੍ ਬਿਮੁੰਡਤ ਕੀਨੇ ਘਨੇ ਜੁ ਰਹੇ ਹਨ ਤੇ ਰਿਨ ਤੇ ਪਗ ਹਾਟੇ।
ਪਉਣ ਸਮਾਨ ਛੁਟੇ ਨ੍ਰਿਪ ਬਾਨ ਸਬੈ ਦਲ ਬਾਦਲ ਜਿਉ ਚਲਿ ਫਾਟੇ॥ ੧੬੬੨॥

Giyaarah ghaail kae siv ke gan davadas sooran ke rath kaate.
Ghaaye kiyo jam ko birthi basu aathan kayu lalkaar ke daatae.
Satar bimundat kine ghane ju rahe rann te tinn ke pag haate.
Payunn samaan chute nirap baan sabae dal baadal
jiyu chali phaate. (1662)

ਭਾਜ ਗਏ ਰਨ ਤੇ ਡਰ ਕੈ ਭਟ ਤਉ ਸਿਵ ਏਕ ਉਪਾਇ ਬਿਚਾਰਿਓ।
ਮਾਟੀ ਕੋ ਮਾਨਸ ਏਕ ਕੀਯੋ ਤਿਹ ਪ੍ਰਾਨ ਪਰੇ ਜਬ ਸਯਾਮ ਨਿਹਾਰਿਓ।
ਸਿੰਘ ਅਜੀਤ ਧਰਿਓ ਤਿਹ ਨਾਮੁ ਦੀਓ ਬਰੁ ਸਯਾਮ ਨਿਹਾਰਿਓ।
ਸਸਤ੍ ਸੰਭਾਰਿ ਸੋਊ ਕਰ ਮੈ ਖੜਗੇਸ ਕੇ ਮਾਰਨ ਹੇਤ ਸਿਧਾਰਿਓ॥ ੧੬੬੩॥

Bhaaj gaye rann te darr kae bhat tayu siv ekk upaaye bichaariyo.
Maati ko maanas ek kiyo tehh praan pare jab sayaam nihaariyo.
Singh ajeet dhariyo tehh naam diyo bar rudar marae nahi maariyo.
Sastar sanbhaar soyu kar mae khadges ke maaran het
sidhaariyo. (1663)

ਅੜਿਲ

ਅਤਿ ਪ੍ਰਚੰਡ ਬਲਵੰਤ ਬਹੁਰ ਮਿਲ ਕੈ ਭਟ ਧਾਏ।
ਅਪਨੇ ਸਸਤ੍ ਸੰਭਾਰਿ ਲੀਏ ਕਰਿ ਸੰਖ ਬਜਾਏ।
ਦ੍ਵਾਦਸ ਭਾਨਨ ਤਾਨਿ ਕਮਾਨ਼ਨਿ ਬਾਨ ਚਲਾਏ।
ਯੌ ਬਰਖੈ ਸਰ ਜਾਲ ਮਨੋ ਪਰਲੇ ਘਨ ਆਏ॥ ੧੬੬੪॥

Aril

Ati parchand balvand bahur mil kae bhat dhaaye.
Apne sastar sanbhaar liye kari sankh bajaye.
Davadas bhaanan taani kamaanani baan chalaye.
Yo barkhae sar jaal mano parle ghan aaye. (1664)

Raja Kha'rag Singh had wounded eleven musicians of Shiva and had cut into pieces the chariots of twelve suns. Even Yama was wounded and divested of his chariot and eight Basuas were reprimanded with a shout of challenge. Many enemies had their head cut off and those of them, left in the battle field, their steps had been stopped from advancing. The arrows of the Raja were pouring in like a strong wind, which had dispersed the enemy troops like the clouds. (1662)

When the warriors had fled from the battlefield out of fear, then Shiva thought of a new idea. One man was created out of dust (day), which came into life when Sri Krishna looked at it. He was named Ajit Singh and Rudra had blessed him that he would not be killed by anyone.Then he took up weapons in hand and went to kill Kha'rag Singh. (1663)

Aril

Then many mighty warriors got together and attacked the enemy. They were having their weapons in hand and they were blowing their conch shells. Twelve suns had their bows fixed with arrows, which were shot with precision. The shower of arrows was like the cloud burst of doomsday. (1664)

ਦੋਹਰਾ

ਬਾਨਨ ਸੋ ਬਾਨਨ ਕਟੇ ਤੋਪ ਤਚੇ ਜੁਗ ਨੈਨ।
ਸ੍ਰੀ ਹਰਿ ਸੋ ਖੜਗੇਸ ਤਬ ਰਿਸ ਕਰਿ ਬੋਲਿਯੋ ਬੈਨ।। ੧੬੬੫।।

Dohra

Baanan so baanan kate kop tache jug naen.
Sri hari so khadges tab riss kari boliyo baen. (1665)

ਸਵੈਯਾ

ਕਿਉ ਰੇ ਗੁਮਾਨ ਕਰੈ ਘਨ ਸਯਾਮ ਅਬੇ ਰਨ ਤੇ ਪੁਨਿ ਤੋਹਿ ਭਜੈ ਹੈ।
ਕਾਹੇ ਕੌ ਆਨਿ ਅਰਿਯੋ ਸੁਨ ਰੇ ਸਿਰ ਕੇਸਨਿ ਤੇ ਬਹੁਰੋ ਗਹਿ ਲੈਹੋ।
ਐ ਰੇ ਅਹੀਰ ਅਧੀਰ ਡਰੇ ਨਹਿ ਤੋ ਕਹਿ ਜੀਵਤ ਜਾਨ ਨ ਦੈਹੋ।
ਇੰਦ੍ ਬਿਰੰਚ ਕੁਬੇਰ ਜਲਾਧਿਪ ਕੋ ਸ੍ਸਿ ਕੋ ਹਤ ਕੈ ਹੋ।। ੧੬੬੬।।

Swaiyya

Kiyu re gumaan karae ghan sayaam abe rann te pun tohi bhajae ho.
Kaahe ko aani ariyo sunn re sir kesan te bahuro geh laeho.
Ayo re aheer adheer dare neh to kahi jeevat jaan na daeho.
Indar biranch kuber jaladhip ko sasi ko siv ko att kae ho. (1666)

ਤਉ ਹੀ ਲਉ ਬੀਰ ਮਹੋਤ ਕਟ ਸਿੰਘ ਹੁਤੋ ਰਨ ਮੈ ਮਨਿ ਕੋਪ ਭਰਿਓ।
ਕਰ ਮੈ ਕਰਵਾਰਿ ਲੈ ਧਾਇ ਚਲਿਓ ਕਬਿ ਸਯਾਮ ਕਹੈ ਨਹੀ ਨੈਕੁ ਡਰਿਓ।
ਅਸਿ ਜੁਧ ਦੁਹੁ ਨ੍ਰਿਪ ਕੀਨ ਬਡੋ ਨ ਕੋਊ ਰਨ ਤੇ ਪਗ ਏਕ ਟਰਿਓ।
ਖੜਗੇਸ ਕ੍ਰਿਪਾਨ ਕੀ ਤਾਨਿ ਦਈ ਬਿਨੁ ਪ੍ਰਾਨ ਕਰਿਓ ਗਿਰ ਭੂਮਿ ਪਰਿਓ।। ੧੬੬੭।।

Tayu hi layu beer mahot katt singh huto rann mae mani kop bhariyo.
Kar mae karvaari lae dhaaye chaliyo kabi sayaam kahae nahi naek dariyo.
Asi judh duhun nirap keen bado na koyu rann te pag ek tariyo.
Khadges kirpaan ki taani dayi bin praan kariyo gir bhoomi pariyo. (1667)

Couplet

The arrows were being cut by the arrows from opposite side and both the eyes were tilted with fury. That moment Kha'rag Singh addressed Sri Krishna in this manner. (1665)

Swaiyya'

"O worthy Shiam! Why are you so proud? I will very soon make you run away again from the battle field. O Krishna! Listen to me ! Why are you engaged in fighting against me? I shall catch hold of you again by the hair. O milkman! Why are you not afraid of me, being of a low caste? Now I shall not let you go back alive. I wil also kill all the gods like Indra, Brahma, Kuber, Varuna, the moon, and Shiva. (1666)

By that time, warrior Kat Singh, had come to the battle field, who was getting furious with rage. The poet Shiam has stated that he advanced forward with his sword in hand, without harbouring any fear in mind from any quarter. Both the Rajas fought a fierce battle with the swords, and none of them retreated even a step from the battle field. Finally Kha'rag Singh struck (with force) with his sword and struck Mohat Kat Singh, killing him and he fell down dead on the ground. (1667)

ਦੇਖਿ ਦਸਾ ਤਿਹ ਸਿੰਘ ਬਚਿਤ੍ ਸੁ ਠਾਢੋ ਹੁਤੋ ਰਿਸ ਕੈ ਵਹ ਧਾਯੋ।
ਸਯਾਮ ਭਨੈ ਧਨੁ ਬਾਨਨ ਲੈ ਤਿਹ ਭੂਪਤਿ ਸਿਉ ਅਤਿ ਜੁਧ ਮਚਾਯੋ।
ਸ੍ਰੀ ਖੜਗੇਸ ਬਲੀ ਧਨ ਤਾਨਿ ਮਹਾ ਬਰ ਬਾਨ ਪ੍ਰਕੋਪ ਚਲਾਯੋ।
ਲਾਗਿ ਗਯੋ ਤਿਹ ਕੋ ਉਰ ਮੈ ਸਰ ਘੂਮਿ ਗਿਰਿਓ ਧਰਿ ਇਉ ਅਰਿ ਘਾਯੋ।। ੧੬੬੮।।

Dekhi dasaa tehh singh bachitar su thaado huto riss kae veh dhaayo.
Sayaam bhanae dhanu baanan lae tehh bhoopati siyu ati
judh machayo.
Sri khadges bali dhan taan mahaa bar baan parkop chalayo.
Laagi gayo tehh ke urr mae sar ghoomi giriyo dhari
iyu ari ghaayo. (1668)

ਚੌਪਈ

ਤਬ ਅਜੀਤ ਸਿੰਘ ਆਪ ਹੀ ਧਾਯੋ। ਧਨੁਖ ਬਾਨ ਲੈ ਰਨ ਮਧਿ ਆਯੋ।
ਭੂਪਤਿ ਕੋ ਤਿਨ ਬਚਨ ਸੁਨਾਯੋ। ਤੋ ਬਧ ਹਿਤ ਸਿਵ ਮੁਹਿ ਉਪਜਾਯੋ।। ੧੬੬੯।।

Chopáiee

Tab ajeet singh aap hi dhaayo. Dhanukh baan lae rann madhi aayo.
Bhoopati ko tinn bachan sunayo. To badh hitt siv muhe upjaayo. (1669)

ਚੌਪਈ

ਅਜੀਤ ਸਿੰਘ ਯੌ ਬਚਨ ਉਚਾਰਿਓ। ਖੜਗ ਸਿੰਘ ਰਨ ਮਾਹਿ ਹਕਾਰਿਓ।
ਨ੍ਰਿਪ ਏ ਬੈਨ ਸੁਨਤ ਨਹੀ ਡਰਿਓ। ਮਹਾਬੀਰ ਪਗੁ ਆਗੈ ਧਰਿਓ।। ੧੬੭੦।।

Chopaiee

Ajeet singh yo bachan uchariyo.khadag singh rann maahi hakariyo.
Nirap ee baaen sunat nahi dariyo. Mahaber pag aagae dhariyo. (1670)

ਅਜੀਤ ਸਿੰਘ ਰਛਾ ਹਿਤ ਧਾਏ। ਗਯਾਰਹੁ ਰੁਦ੍ ਭਾਨ ਸਭ ਆਏ।
ਇੰਦ੍ ਕ੍ਰਿਸਨ ਜਮ ਬਸੁ ਰਿਸ ਭਰੇ। ਬਰੁਨ ਕੁਬੇਰ ਘੇਰਿ ਸਭ ਖਰੇ।। ੧੬੭੧।।

Ajeet singh rachha hitt dhaaye.
Gayaarah rudar bhaan sabh aaye.
Indar kirsan jam basu riss bhare.
Barun kuber gheri sabh khare. (1671)

On seeing his condition, another warrior standing next to him, Bachittar Singh, got furious and attacked him. The poet Shiam has stated that he fought bravely with the Raja, taking up his bow and arrows. Then the mighty Kha'rag Singh, stretching his bow, with great force, which hit him in the chest and he (Bachittar) fell down reeling, on the ground. Thus Kharag Singh had killed the enemy. (1668)

Chopaiee

Then Ajit Singh attacked the Raja and came up with his bow and arrows. He told the Raja that Shiva had created him for killing him (Raja) only. (1669)

Ajit Singh, having said these words, and then challenged Kha'rag Singh in the battle field. But Kha'rag Singh did not get terrified on listening to these words and stepped forward only to face him. (1670)

For the protection of Ajit Singh, some supporters rushed and these included eleven Rudras and all the suns, while Krishna, Yama and eight Basus, Varuna, Kuber etc. had all encircled the Raja. (1671)

ਸਵੈਯਾ

ਸਿੰਘ ਅਜੀਤ ਜਬੈ ਖੜਗੇਸ ਸੋ ਸਯਾਮ ਕਹੈ ਅਤਿ ਜੁਧੁ ਮਚਾਯੋ।
ਸੰਗਿ ਸਿਵਾਦਿਕ ਸੂਰਜਿ ਤੇ ਅਰਿ ਮਾਰਨ ਕੋ ਤਿਹ ਹਾਕ ਉਚਾਯੋ।
ਬਾਨ ਚਲੇ ਅਤਿ ਹੀ ਰਨ ਮੈ ਕਾਟਿ ਸਬੈ ਮਨਿ ਰੋਸਿ ਤਚਾਯੋ।
ਲੈ ਧਨੁ ਬਾਨ ਮਹਾ ਬਲਵਾਨ ਹਨਯੋ ਭਟ ਕੋ ਕਿਨਹੂੰ ਨ ਬਚਾਯੋ॥ ੧੬੭੨॥

Swaiyya

Singh ajeet jabae khadges so sayaam kahae ati judh machayo.
Sangi sivadik sooraj te ari maarn ko tehh haath uchaayo.
Baan chale ati hi rann mae nirap kaati sabae mani ross tachayo.
Lae dhanu baan mahaa balvaan hanayo bhat ko kinhunn na bachayo. (1672)

ਚੌਪਈ

ਜਬ ਅਜੀਤ ਸਿੰਘ ਮਾਰਿ ਗਿਰਾਯੋ। ਸੁ ਭਟਨ ਮਨ ਭਟਕਿਓ ਡਰ ਪਾਯੋ।
ਬਹੁਰੋ ਭੂਪਤਿ ਖੜਗ ਸੰਭਾਰਿਓ। ਚਕ੍ਤ ਤੇ ਸਬਹੂੰ ਬਲੁ ਹਾਰਿਓ॥ ੧੬੭੩॥

Chopaiee

Jab ajeet singh maar giraayo. Su bhatan mann bhatkiyo darr paayo.
Bahuro bhoopati khadag sanbhaariyo.
Chakarat te sabhunn bal haariyo. (1673)

ਤਬ ਹਰਿ ਹਰਿ ਬਿਧਿ ਮੰਤ੍ ਬਿਚਾਰਿਓ। ਮਰੈ ਨ ਜਰੈ ਅਗਨ ਤੇ ਜਾਰਿਓ।
ਤਾ ਤੇ ਜਤਨ ਕਛੂ ਅਬ ਕੀਜੈ। ਯਾ ਤੇ ਮਾਰਿ ਭੂਪ ਇਹ ਲੀਜੈ ॥ ੧੬੭੪॥

Tab hari hari bidhi mantar bichariyo. Marae na jarae agan te jaariyo.
Taa te jatan kachhu ab kijae. Yaa te maari bhoop ehh lijae. (1674)

ਬ੍ਰਹਮੇ ਕਹਿਓ ਸੁ ਇਹ ਬਿਧਿ ਕੀਜੈ। ਮੋਹਿਤ ਹ੍ਵੈ ਮਨ ਤਬ ਬਲੁ ਛੀਜੈ।
ਜਬ ਇਹ ਭੂਪ ਗਿਰਿਓ ਲਖਿ ਲਈਯੈ। ਤਬ ਇਹ ਜਮ ਕੋ ਧਾਮ ਪਠਈਯੈ॥ ੧੬੭੫॥

Barhame kahiyo su ehh bidhi kijae. Mohit haav mann tab bal chhiaje.
Jab ehh bhoop giriyo lakhi laiiyae. Tab ehh jam ko dhaam pathiaye. (1675)

ਪੁਨਿ ਅਪਛ੍ਰਨ ਆਇਸ ਦੀਜੈ। ਜਾ ਸੋ ਨ੍ਰਿਪ ਰੀਝੈ ਸੋਈ ਕੀਜੈ।
ਕਉਤਕਿ ਹੇਰਿ ਭੂਪ ਜਬ ਲੈ ਹੈ। ਘਟਿ ਜੈ ਹੈ ਬਲ ਮਨ ਦ੍ਰਵਿ ਜੈ ਹੈ॥ ੧੬੭੬॥

Pun apchharan aais dijae. Jaa so nirap rijhae soyu kijae.
Kayutak heri bhoop jab lae hae.
Ghati jae hae bal mann darvi jae hae. (1676)

Swaiyya'

The poet Siam has stated that when Ajit Singh had engaged Kha'rag Singh in a fierce battle, then all his companions like Shiva, Sun etc. raised their hands to kill the enemy. Many arrows were sprayed in the battle field but the Raja managed to cut off all the arrows, and was greatly peeved at heart. Then the mighty Raja, took out his bow and arrows and shot at the warrior while no one came to his rescne. (1672)

Chopaiee

When Ajit Singh was killed and thrown on the ground, then all the warriors were shaken up thoroughly (at heart) and all got worried (terrified). Then the Raja wielded his sword and all the warriors were wonder-struck and their strength gave way. (1673)

Then Vishnu, Shiva and Brahma consulted each other that neither this Raja could be killed nor burnt in the fire, so they should do something so that Raja could be killed or burnt in the fire, so they should find some other means (solution) to deal with him, so that this Raja could be killed. (1674)

Then Brahma suggested that they should adopt some other design (means) by which his heart was enamoured, and then he would lose all his courage. When the Raja would be seen in a crest-fallen condition, then he could be killed easily. (1675)

Then they decided to call the fairies, who would perform such a function, which would please the Raja. When the Raja would get involved in their magic-spells, then his mind would be weakened, and his strength would give-in (he would be losing his power). (1676)

ਦੋਹਰਾ

ਕਮਲਜ ਯੋ ਹਰਿ ਸਿਉ ਕਹਿਯੋ ਸੁਨੀ ਬਾਤ ਸੁਰਰਾਜ।
ਨਭਿ ਨਿਹਾਰ ਬਾਸਵ ਕਹਿਯੋ, ਕਰਹੁ ਨ੍ਰਿਤ ਸੁਰਰਾਜ॥ ੧੬੭੭॥

Dohra

Kamlaj yo hari siyu kahiyo suni baat surraj.
Nabhi nihaar basav kahiyo karhu nirat surraaj. (1677)

ਸਵੈਯਾ

ਉਤ ਦੇਵਬਧੂ ਮਿਲਿ ਨ੍ਰਿਤ ਕਰੈ ਇਤ ਸੂਰ ਸਬੈ ਮਿਲ ਜੁਧੁ ਮਚਾਯੋ।
ਕਿੰਨਰ ਗੰਧ੍ਰਬ ਗਾਵਤ ਹੈ ਉਤ ਮਾਰੂ ਬਜੈ ਰਨ ਮੰਗਲ ਗਾਯੋ।
ਕਉਤਕ ਦੇਖਿ ਬਡੋ ਤਿਨ ਕੋ ਇਹ ਭੂਪਤਿ ਕੋ ਮਨ ਤਉ ਬਿਰਮਾਯੋ।
ਕਾਨ੍ਹ ਅਚਾਨ ਲਯੋ ਧਨੁ ਤਾਨਿ ਸੁ ਬਾਨ ਮਹਾ ਨ੍ਰਿਪ ਕੇ ਤਨਿ ਲਾਯੋ॥ ੧੬੭੮॥

Swaiyya

Utt devbadhuu mil nirat karae itt soor sabae mil judh machayo.
Kinnar gandhrab gavat hae utt maaru bajae rann mangal gaayo.
Kayutak dekhi bado tinn ko ehh bhoopati ko mann tayu birmaayo.
Kaan achaan layo dhan taani su baan mahaa nirap ke
tani laayo. (1678)

ਲਾਗਤ ਹੀ ਸਰ ਮੋਹਿਤ ਭਯੋ ਤੇਊ ਤੀਰਨ ਸੋ ਬਰ ਬੀਰ ਸੰਘਾਰੇ।
ਗਿਆਰਹ ਰੁਦ੍ਰਨਿ ਕੇ ਅਗਨੰ ਗਨ ਮਾਰਿ ਲਏ ਹਰਿ ਲੋਕਿ ਸਿਧਾਰੇ।
ਦ੍ਵਾਦਸ ਭਾਨ ਜਲਾਧਿਪ ਅਉ ਸਸਿ ਇੰਦ੍ ਕੁਬੇਰ ਕੇ ਅੰਗ ਪ੍ਰਹਾਰੇ।
ਅਉਰ ਜਿਤ ਭਟ ਠਾਢੇ ਰਹੇ ਕਬਿ ਸਯਾਮ ਕਹੈ ਬਿਪਤੇ ਕਰਿ ਡਾਰੇ॥ ੧੬੭੯॥

Laagat hi sar mohit bhayo toyu teeran so bar bcer sanghaare.
Giyaarah rudran ke agan gan maar laye hari lok sidaare.
Davaadas bhaan jaladhip ayu sasi indar kuber ke ang parhaare.
Ayur jite bhat thaade rahe kabi sayaam kahae bipte
kari daare. (1679)

Couplet

When Brahma told Krishna these words, then Indra heard all this talk. So looking upwards to heavens, Indra said, "O heavenly gods! Start your dance!" (1677)

Swaiyya'

So all the women folk of the various gods started dancing (in heaven) while on the other side the warriors joined together in their fighting. All the musicians of Shiva, (Kinar and Gandharb) or the celestial singers (mythological) statred singing and the Maru Raga was sung and in the battle field songs were being sung (in that Raga). As a result the Raja Kha'rag Singh's heart was enamoured by the musical atmosphere. Then all of a sudden, Krishna took up his bow and stretching it shot a strong arrow at the Raja's body. (1678)

With the striking of the arrow, the Raja became unconscious, even then he killed many warriors by shooting his arrows. The eleven Rudras musicians, in countless numbers, were thus killed and many warriors by shooting his arrows. The eleven Rudras musicians, in countless numberes, were thus killed, who proceeded to Shiva's domain. The twelve suns, Varuna god, the moon, Indra and Kuber lost their limbs (with those arrows). The poet Siam has stated that the Raja had dishonoured all those warriors, who were standing close by (with his valour). (1679)

ਸਕ੍ ਕੋ ਸਾਠ ਲਗਾਵਤ ਭਯੋ ਸਰ ਦ੍ਵੈ ਸਤਿ ਕਾਨ੍ਹ ਕੇ ਗਾਤ ਲਗਾਏ।
ਚਉਸਠਿ ਬਾਨ ਹਨੇ ਜਮ ਕੋ ਰਵਿ ਦ੍ਵਾਦਸ ਦ੍ਵਾਦਸ ਕੇ ਸੰਗ ਘਾਏ।
ਸੋਮ ਕੋ ਸਉ ਸਤ ਰੁਦ੍ ਕੋ ਚਾਰ ਲਗਾਵਤ ਭਯੋ ਕਬਿ ਸਯਾਮ ਸੁਨਾਏ।
ਸ੍ਰੋਨ ਭਰੇ ਸਬ ਕੇ ਪਟ ਮਾਨਹੁ ਚਾਚਰ ਖੇਲਿ ਅਬੈ ਭਟ ਆਏ॥ ੧੬੮੦॥

Sakar ko saath lagavat bhayo sar daav sati kaan ke gaat lagaye.
Chausathi baan hane jam ko ravi davadas davadas ke sang ghaaye.
Som ko sayu sat rudar ko chaar lagavat bhayo kabi sayaam sunaye.
Saron bhare sab ke pat maanoh chaachar kheli abae bhat aaye. (1680)

ਚੌਪਈ

ਅਉਰ ਸੁਭਟ ਬਹੁਤੇ ਤਿਹ ਮਾਰੇ।
ਜੂਝ ਪਰੇ ਜਮ ਧਾਮਿ ਸਿਧਾਰੇ।
ਤਬ ਨ੍ਰਿਪ ਪੈ ਬ੍ਰਹਮ ਚਲ ਆਯੋ।
ਸਯਾਮ ਭਨੈ ਯਹ ਬੈਨ ਸੁਨਾਯੋ॥ ੧੬੮੧॥

Chopaiee

Ayur subhat bahute tehh mare.
Joojh pare jam dhaam sidhaare.
Tab nirap pae barhmaa chal aayo.
Sayaam bhane yeh baaen sunayo. (1681)

ਕਹਿਯੋ ਸੁ ਕਿਉ ਇਨ ਕਉ ਰਨਿ ਮਾਰੈ। ਬ੍ਰਿਥਾ ਕੋਪ ਕੈ ਕਿਉ ਸਰ ਡਾਰੈ।
ਤਾ ਤੇ ਇਹੈ ਕਾਜ ਅਬ ਕੀਜੈ। ਦੇਹ ਸਹਿਤ ਨਭਿ ਮਾਰਗ ਲੀਜੈ॥ ੧੬੮੨॥

Kahiyo su kiyu inn kayu rann maarae. Birthaa kop kae kiyu sar daare.
Taa te ihae kaaj ab kijae. Deh sahit nabhi maarag lijae. (1682)

ਜੁਧ ਕਥਾ ਨਹੀ ਰਿਦੈ ਚਿਤਾਰੋ। ਅਪਨੋ ਅਗਲੋ ਕਾਜ ਸਵਾਰੋ।
ਤਾ ਤੇ ਅਬਿ ਬਿਲੰਬ ਨਹੀ ਕੀਜੈ। ਮੇਰੋ ਕਹਿਯੋ ਮਾਨ ਕੈ ਲੀਜੈ॥ ੧੬੮੩॥

Judh katha nahi ridae chitaaro. Apno aglo kaaj savaaro.
Taa tea bi bilanb nahi kijae. Mero kahiyo maan kae lijae. (1683)

Indra was hit by sixty arrows, and Krishna's body was pierced with two hundred arrows, while Yama was hit by sixty four arrows, and the twelve suns got wounded with the striking of twelve arrows. The poet Siam has stated that the moon was hit by one hundred arrows while Rudra was hit by four hundred arrows. All their clothes were draped in blood, as if the warriors had just come after playing holi (coloured waters festival). (1680)

Chopaiee

The Raja had killed many other warriors; in fact whosoever dared to fight, was killed. Then Brahma came to the Raja and according to the poet Siam, he told the Raja these words. (1681)

Brahma said, "O Raja! Why are you killing them all in the battle? Why are you shooting these arrows without any purpose? So now you do this act only, without any further delay, and proceed towards the heavens. (1682)

Do not think in your mind about the progress of this battle and better perform some (Pious) acts for the next world. So agree to my proposal without any further delay! (1683)

ਸਵੈਯਾ

ਇੰਦ੍ ਕੇ ਧਾਮ ਚਲੋ ਬਲਵਾਨ ਸੁਜਾਨ ਸੁਨੋ ਅਬ ਢੀਲ ਨ ਕੀਜੈ।
ਦੇਵਬਧੂ ਜੋਊ ਚਾਹਤ ਹੈ ਤਿਨ ਕੋ ਮਿਲੀਐ ਮਿਲ ਕੈ ਸੁਖ ਲੀਜੈ।
ਤੇਰੇ ਮਨੋਰਥ ਪੂਰਨ ਹੋਤ ਹੈ ਮਾਨ ਕਹਿਓ ਨ੍ਰਿਪ ਅੰਮ੍ਰਿਤ ਪੀਜੈ।
ਰਾਜਨ ਰਾਜ ਸਮਾਜ ਤਜੋ ਇਨ ਬੀਰਨ ਕੋ ਨ ਬ੍ਰਿਥਾ ਦੁਖੁ ਦੀਜੈ।। ੧੬੮੪।।

Swaiyya

Indar ke dhaam chalo balvaan sujaan suno ab dheel na kijae.
Devbadhu joyu chaahat hae tinn ko miliayae mil kae sukh lijae.
Tero manorath pooran hott hae maan kahiyo nirap amrit pijae.
Raajan raaj samaaj tajo inn beeran ko na
birthaa dukh dijae. (1684)

ਦੋਹਰਾ

ਯੌ ਸੁਨਿ ਬਤੀਆ ਬ੍ਰਹਮ ਕੀ ਭੂਪ ਸਤ੍ ਦੁਖ ਦੈਨ।
ਅਤਿ ਚਿਤਿ ਹਰਖ ਬਢਾਇ ਕੈ ਬੋਲਿਓ ਬਿਧਿ ਸੋ ਬੈਨ।। ੧੬੮੫।।

Dohra

Yo sunn batiyaa braham ki bhoop satar dukh daen.
Ati chit harakh badaye kae boliyo bidhi so baen. (1685)

ਚੌਪਈ

ਯੌ ਬ੍ਰਹਮਾ ਸੋ ਬੈਨ ਸੁਨਾਯੋ। ਤੋ ਸਿਉ ਕਹੋ ਜੁ ਮਨ ਮੈ ਆਯੋ।
ਮੋ ਸੋ ਬੀਰ ਸਸਤ੍ ਜਬ ਧਰੈ। ਕਹੋ ਬਿਸਨ ਬਿਨ ਕਾਸੋ ਲਰੈ।। ੧੬੮੬।।

Chopaiee

Yo barhmaa so baen sunayao. To siyu kaho ju mann mae aayo.
Mo so beer sastar jab dharae. Kaho bisan bin kaaso larae.1686.

ਦੋਹਰਾ

ਤੁਮ ਸਬ ਜਾਨਤ ਬਿਸ੍ਵ ਕਰ ਖੜਗ ਸਿੰਘ ਮੋਹਿ ਨਾਉ।
ਲਾਜ ਅਪਨੇ ਨਾਉ ਕੀ ਕਹੋ ਕਹਾ ਭਜਿ ਜਾਉ।। ੧੬੮੭।।

Dohra

Tum sab jaanat bisav kar khadag singh mohe naayu.
Laaj aapne naayu ki kaho kahaa bhaji jaayu. (1687)

Swaiyya'

O mighty warrior! Better proceed towards Indra's abode. O clever man! Listen! Do not delay any more! Whichever godly-woman (fairy) you prefer, meet her and enjoy in her company. O Rajan! You will have all your desires fulfilled. You listen to my advice and enjoy the nectar of life. O Raja! Leave all this kingship glory (the high society) and do not make these warriors suffer any more. (1684)

Couplet

On hearing these words of Brahma, the Raja pertaking mercy on the enemy, was greatly pleased in his mind and spoke to Brahma in these words. (1685)

Chopaiee

The Raja told Brahma like this. "I am telling you whatever comes to my mind. A warrior like me, when he wears his weapons (takes up), then with whom will he fight, leaving Vishnu alone?" (1686)

Couplet

"O Creater of the Universe! You know that my name is Kha'rag Singh, so I have to maintain the honour of my name, so tell me, where else should I go?" (1687)

ਸਵੈਯਾ

ਚਤੁਰਾਨਨ ਮੋ ਬਤੀਆ ਸੁਨਿ ਲੈ ਚਿਤ ਦੈ ਦੁਹ ਸ੍ਰੁਨਨ ਮੈ ਧਰੀਐ।
ਉਪਮਾ ਕੋ ਜਬੈ ਉਮਗੈ ਮਨ ਤਉ ਉਪਮਾ ਭਗਵਾਨ ਹੀ ਕੀ ਕਰੀਐ।
ਪਰੀਐ ਨਹੀ ਆਨ ਕੇ ਪਾਇਨ ਪੈ ਹਰਿ ਕੇ ਗੁਰ ਕੇ ਦਿਜ ਕੈ ਪਰੀਐ।
ਜਿਹ ਕੋ ਜੁਗ ਚਾਰ ਮੈ ਲਾਉ ਜਪੈ ਤਿਹ ਸੋ ਲਰਿ ਕੈ ਮਰੀਐ ਤਰੀਐ।। ੧੬੮੮।।

Swaiyya

Chaturaanan mo batiyaa sunn lae chitt dae duh sarunn mae dhariyae.
Upma ko jabae umgae mann tayu upma bhagvaan hi ki kariyae.
Pariyae nahi aan ke paain pae hari ke gur ke dij kae pariyae.
Jeh ko jug chaar mae naayu japae tehh so lari kae
mariyae tariyae. (1688)

ਜਾ ਸਨਦਾਇਕ ਸੇਸ ਤੇ ਆਦਿਕ ਖੋਜਤ ਹੈ ਕਛੁ ਅੰਤ ਨ ਪਾਯੋ।
ਚਉਦਹ ਲੋਕਨ ਬੀਚ ਸਦਾ ਸੁਕ ਬਯਾਸ ਮਹਾ ਕਬਿ ਸਯਾਮ ਸੁ ਗਾਯੋ।
ਜਾਹੀ ਕੇ ਨਾਮ ਪ੍ਰਤਾਪ ਹੂੰ ਤੇ ਧੁਅ ਸੋ ਪ੍ਰਹਲਾਦ ਅਛੈ ਪਦ ਪਾਯੋ।
ਸੋ ਅਬ ਮੋ ਸੰਗ ਜੁਧੁ ਕਰੈ ਜਿਹ ਸ੍ਰੀਧਰ ਸ੍ਰੀ ਹਰਿ ਨਾਮ ਕਹਾਯੋ।। ੧੬੮੯।।

Jaa sankaadik ses ke aadik khojat hae kachhu ant naa paayo.
Chaudeh lokan beech sadaa suk bayaas mahaa kabi
sayaam su gaayo.
Jaahi ke naam partaap hunn te dhuye so parhalaad achhae pad paayo.
So ab mo sang judh karae jeh Sridhar sri hari naam kahayo. (1689)

ਅੜਿਲ

ਚਤੁਰਾਨਨ ਏ ਬਚਨ ਸੁਨਤ ਸੁਕ੍ਰਿਤ ਭਯੋ।
ਬਿਸਨ ਭਗਤ ਕੋ ਤਬੈ ਭੂਪ ਚਿਤ ਮੈ ਲਯੋ।
ਸਾਧ ਸਾਧ ਕਰਿ ਬੋਲਿਓ ਬਦਨ ਨਿਹਾਰ ਕੈ।
ਹੋ ਮਨੋ ਰਹਿਯੋ ਗਹਿ ਕਮਲਜ ਪ੍ਰੇਮ ਬਿਚਾਰ ਕੈ।। ੧੬੯੦।।

Aril

Chaturaanan ee bachan sunat chakrit bhayo.
Bisan bhagat ko tabae bhoop chitt mae layo.
Saadh saadh kari boliyo badan nihaar kae.
Ho mon rahiyo geh kamlaj prem bichaar kae. (1690)

Swaiyya'

O Brahma! Listen to me with full concentration and keep my words intact in both your ears. When the mind gets interested (swept away) in praising some one, then one should praise the Lord Almighty only. It is not worth while worshipping anyone else (paying obeisance to others), except paying obeisance to the Lord, Guru or the brahmin. The Lord, whose name is recited during all the four ages, if one faces death by fighting against him, then one gets Salvation (one is able to cross this worldly ocean successfully). (1688)

The Lord whom Sankadik and sheshnag have been trying to realize, but whose greatness (limits) has not been known by them, (is worth realizing). The poet Siam has stated that in all the fourteen worlds, the great Rishi Sukhdev and Vyas have been singing praises of the same Lord. It is the Lord's True Name alone, and its greatness that Dhruv and Prahlad have attained a prominent position in the Universe (through its recitation). The same Lord would be fighting with me, who has called himself Sri Dha'r and Sri Har (Sri Krishna), (and I shall attain Salvation by dying at his hands). (1689)

Aril

Brahma got shocked (surprised) by hearing such words (of Kha'rag Singh) and at that very moment realized that the Raja was great follower (lover) of Vishnu. By seeing the Raja's face he said, "Blessed are you, O Raja!" and Brahma became dumb-founded by considering his love (for the Lord). (1690)

ਬਹੁਰਿ ਬਿਧਾਤਾ ਭੂਪਤਿ ਕੋ ਇਹ ਬਿਧਿ ਕਹਿਯੋ।
ਭਗਤਿ ਗਯਾਨ ਕੋ ਤਤੁ ਭਲੀ ਬਿਧਿ ਤੈ ਲਹਿਯੋ।
ਤਾ ਤੇ ਅਬ ਤਨ ਸਾਥਹਿ ਸੁਰਗਿ ਸਿਧਾਰੀਐ।
ਹੋ ਮੁਕਤਿ ਓਰ ਕਰਿ ਦ੍ਰਿਸਟਿ ਨ ਜੁਧ ਨਿਹਾਰੀਐ।। ੧੬੯੧।।

Bahuri bidhaata bhoopati ko ehh bidh kahiyo.
Bhagti gayaan ko tatu bhali bidhi tae lahiyo.
Taa te ab tann saatheh surag sidhaariyae.
Ho mukat orr kari drishti na judh nihaariyae. (1691)

ਦੋਹਰਾ

ਕਹਿਯੋ ਨ ਮਾਨੈ ਭੂਪ ਜਬ ਤਬ ਬ੍ਰਹਮੇ ਕਹ ਕੀਨ।
ਨਾਰਦ ਕੋ ਸਿਮਰਨਿ ਕੀਓ ਮੁਨਿ ਆਯੋ ਪਰਬੀਨ।। ੧੬੯੨।।

Dohra

Kahiyo na maanae bhoop jab tab barhme keh keen.
Naarad ko simran kiyo muni aayo parbeen. (1692)

ਸਵੈਯਾ

ਤਬ ਹੀ ਮੁਨਿ ਨਾਰਦ ਆਇ ਗਯੋ ਤਿਹ ਭੂਪਤਿ ਕੋ ਇਕ ਬੈਨ ਸੁਨਾਯੋ।
ਚਉਦਹ ਲੋਕਨ ਬੀਚ ਕਹਿਯੋ ਪ੍ਰਭਿ ਤੋ ਸਮ ਰਾਜ ਨ ਕੋਊ ਬਨਾਯੋ।
ਤਾਹੀ ਤੇ ਬੀਰਨ ਕੀ ਮਨਿ ਤੈ ਸੁ ਭਲੋ ਕੀਯੋ ਸਯਾਮ ਸੋ ਜੁਧ ਮਚਾਯੋ।
ਸਯਾਮ ਕਹੈ ਮੁਨਿ ਕੀ ਬਤੀਆ ਸੁਨ ਭੂਪ ਘਨੋ ਮਨ ਮੈ ਸੁਖੁ ਪਾਯੋ।। ੧੬੯੩।।

Swaiyya

Tab hi sunn naarad aaye gayo tehh bhoopat ko ikk baen sunayo.
Chayudeh lokan beech kahiyo prabh to sam raaj na koyu banayo.
Taahi te beeran ki mani tae su bhalo kiyo sayaam so judh machayo.
Sayaam kahae muni ki batiyaa suni bhoop ghano mann mae sukh paayo. (1693)

ਦੋਹਰਾ

ਅਭਿਬੰਦਨ ਭੂਪਤਿ ਕੀਯੋ ਨਾਰਦ ਕੋ ਪਹਿਚਾਨਿ।
ਮੁਨਿ ਪਤਿ ਇਹ ਉਪਦੇਸ ਦੀਆ ਜੁਧ ਕਰੋ ਬਲਵਾਨ।। ੧੬੯੪।।

Dohra

Abhibandan bhoopati kiyo narad ko pahichaani.
Munn pati ehh updes diya judh karo balvaan. (1694)

Then Brahma spoke to the Raja thus-You have known truly the gist of knowledge and worship, so you will go to heavens alongwith your body. You should now look for Salvation,without viewing fighting at all. (1691)

Couplet

When the Raja did not agree to him (Brahma's proposal) then what did Brahma do? He thought of Narad Muni who appeared before him in no time. (1692)

Swaiyya'

Then Narad Muni appeared on the scene and told something to the Raja. "It is said that the Lord had not created anyone else like you in the fourteen worlds (whole Universe), a Raja like you. O mighty warrior! It is very commendable on your part to have started a battle (war) with Sri Krishna. The poet Siam has stated that the Raja felt greatly relieved at heart on hearing such words of the Muni. (1693)

Couplet

On recognizing the Muni the Raja paid obeisance to him. Then the great Muni gave him this teaching saying, "O great warrior! Fight very well in the battle." (1694)

ਇਤ ਭੂਪਤਿ ਨਾਰਦ ਮਿਲੇ ਪ੍ਰੇਮ ਭਗਤਿ ਕੀ ਖਾਨ।
ਉਤ ਮਹੇਸ ਚਲਿ ਤਹ ਗਏ ਜਹ ਠਾਢੇ ਭਗਵਾਨ।। ੧੬੯੫।।

Eh bhoopati naarad mile prem bhagti ki khaan.
Utt mahes chali the gaye jeh thaade bhagvaan. (1695)

ਚੌਪਈ

ਇਤੇ ਰੁਦ੍ ਮਨਿ ਮੰਤ੍ ਬਿਚਾਰਿਓ। ਸ੍ਰੀ ਜਦੁਪਤਿ ਕੇ ਨਿਕਟਿ ਉਚਾਰਿਓ।
ਅਬ ਹੀ ਮ੍ਰਿਤਹਿ ਆਇਸ ਦੀਜੈ। ਤਬ ਇਹ ਭੂਪ ਮਾਰਿ ਕੈ ਲੀਜੈ।। ੧੬੯੬।।

Chopaiee

Ite rudar mani mantar bichaariyo. Sri Jadupati ke nikat uchaariyo.
Ab hi mitreh aais dijae. Tab ehh bhoop maar kae lijae. (1696)

ਦੋਹਰਾ

ਸਰ ਅਪਨੇ ਮੈ ਮ੍ਰਿਤੁ ਧੁਰਿ ਇਹ ਤੁਮ ਕਰਹੁ ਉਪਾਇ।
ਅਬ ਕਸਿ ਕੈ ਧਨੁ ਛਾਡੀਏ ਭੂਲੇ ਬਡਿ ਅਨਿਆਇ।। ੧੬੯੭।।

Dohra

Sar apne mae mrit dhari ehh tum karhu upaaye.
Ab kasi kae dhanu chhaadiye bhule badi aninaaye. (1697)

ਚੌਪਈ

ਸੋਈ ਕਾਮ ਸਯਾਮ ਜੂ ਕੀਨੋ। ਜਿਹ ਬਿਧਿ ਸੋ ਸਿਵ ਜੂ ਕਹਿ ਦੀਨੋ।
ਤਬ ਚਿਤਵਨ ਹਰਿ ਮ੍ਰਿਤ ਕੋ ਕੀਯੋ। ਮੀਚ ਆਇ ਕੈ ਦਰਸਨੁ ਦੀਯੋ।। ੧੬੯੮।।

Chopaiee

Soyi kaam sayaam ju kino. Jeh bidh so siv ju keh dino.
Tab chitvan hari mrit ko kiyo. Meech aaye kae darsan diyo. (1698)

ਦੋਹਰਾ

ਕਹਿਓ ਮ੍ਰਿਤ ਕੋ ਕ੍ਰਿਸਨ ਜੂ ਮੋ ਸਰ ਮੈ ਕਰ ਬਾਸੁ।
ਅਬ ਛਾਡਤ ਹੋ ਸਤ੍ ਪੈ ਜਾਇ ਕਰਹੁ ਇਹ ਨਾਸੁ।। ੧੬੯੯।।

Dohra

Kahiyo mrit ko krisan ju mo sar mae kar baas.
Ab chhadat ho satar pae jaaye karhu tehh naas. (1699)

On one side the Raja had met the ocean of worship and love, Narad, whereas on the other hand Shiva walked towards the place, where Krishna was standing. (1695)

Chopaiee

On this side, Rudra pondered over the problem and going to Krishna said, "Pray give orders to the god of death right now, so that he kills the Raja immediately. (1696)

Couplet

"Keep the god of death, by stretching your bow, on it and shoot an arrow at him (Q Krishna!) Pray you may make this programme, and shoot the arrow with great force, forgetting that it would be unkind or unjust. (1697)

Chopaiee

Sri Krishna did exactly, what Shiva had told him, Then Krishna thought of the god of death, who appeared before Krishna. (1698)

Couplet

Sri Krishna then told the god of death, "You may abide in my arrow and when I will shoot this arrow at him, you should kill the Raja immediatley. (1699)

ਸਵੈਯਾ

ਦੇਵ ਬਧੂਨ ਕੇ ਨੈਨ ਕਟਾਛ ਬਿਲੋਕਤ ਹੀ ਨ੍ਰਿਪ ਚਿਤ ਲੁਭਾਯੋ।
ਨਾਰਦ ਬ੍ਰਹਮ ਦੁਹੂੰ ਮਿਲ ਕੈ ਰਨ ਮੈ ਸੰਗਿ ਬਾਤਨ ਕੇ ਉਰਝਾਯੋ।
ਸਯਾਮ ਤਬੈ ਲਖਿ ਘਾਤ ਭਲੀ ਅਰਿ ਮਾਰਨ ਕੋ ਮ੍ਰਿਤ ਬਾਨ ਚਲਾਯੋ।
ਮੰਤ੍ਰਨਿ ਕੇ ਬਲ ਸੋ ਛਲ ਸੋ ਤਬ ਭੂਪਤਿ ਕੋ ਸਿਰੁ ਕਾਟਿ ਗਿਰਾਯੋ॥ ੧੭੦੦॥

Swaiyya

Dev boodhan kae naen kataach bilokat hi nirap chitt lubhayo.
Narad braham duhunn mil kae rann mae sang baatan ke urjhaayo.
Sayaam tabae lakh ghaat bhali ari maaran ko mrit baan chalaayo.
Mantaran ke bal so chhal so tab bhoopat ko sir
kaati giraayo. (1700)

ਜਦਿਪਿ ਸੀਸ ਕਟਿਓ ਨ ਹਟਿਓ ਗਹਿ ਕੇਸਨਿ ਤੇ ਹਰਿ ਓਰਿ ਚਲਾਯੋ।
ਮਾਨਹੁ ਪ੍ਰਾਨ ਚਲਿਯੋ ਦਿਵਿ ਆਨਨ ਕਾਜ ਬਿਦਾ ਬ੍ਰਿਜਰਾਜ ਪੈ ਆਯੋ॥
ਸੋ ਸਿਰੁ ਲਾਗ ਗਯੋ ਹਰਿ ਕੇ ਉਰਿ ਮੂਰਛ ਹ੍ਵੈ ਪਗੁ ਨ ਠਹਰਾਯੋ।
ਦੇਖਹੁ ਪਉਰਖ ਭੂਪ ਕੇ ਸਯੰਦਨ ਤੇ ਪ੍ਰਭੁ ਭੂਮਿ ਗਿਰਾਯੋ॥ ੧੭੦੧॥

Jadipi sees katiyo na hatiyo geh kesan te hari orr chalayo.
Maanoh praan chaliyo divi aanan kaaj bidaa brijraaj pae aayo.
So sir lag gayo hari ke uri moorachh haav pagu na thehraayo.
Dekhhu payurakh bhoop ke mund ko sanyandan ke prabh
bhoomi giraayo. (1701)

ਭੂਪਤ ਜੈਸੋ ਸੁ ਪੌਰਖ ਕੀਨੇ ਹੈ ਤੈਸੀ ਕਰੀ ਨ ਕਿਸੀ ਕਰਨੀ।
ਲਖਿ ਜਛਨਿ ਕਿਨਰੀ ਰੀਝ ਰਹੀ ਨਭ ਮੈ ਸਭ ਦੇਵਨ ਕੀ ਘਰਨੀ।
ਮ੍ਰਿਦ ਬਾਜਤ ਬੀਨ ਮ੍ਰਿਦੰਗ ਉਪੰਗ ਮੁਚੰਗ ਲੀਏ ਉਤਰੀ ਧਰਨੀ।
ਨਭ ਨਾਚਤ ਗਾਵਤ ਰੀਝਿ ਰਿਝਾਵਤ ਯੌ ਉਪਮਾ ਕਬਿ ਨ ਬਰਨ॥ ੧੭੦੨॥

Bhoopat jaiaso su porakh kino hae taisi kari na kisi karni.
Lakhi jachhan kinri reejh rahi nabh mae saabh devan ki gharni.
Mrid baajat been mirdang upang muchang liye utri dharni.
Nabh naachat gaavat reejh rijhaavat yo upma
kabi na barni. (1702)

Swaiyya'

The fairies of heavens were watching this, scene, and the Raja got enamoured by viewing their beautiful eyes, Narad and Brahma were both in the battle field. Sri Krishna, viewing it as the right opportunnity, shot an arrow for killing the enemy (killing arrow). Thus with great force of magic-spell through deceit the head of the Raja was cut off from his body. (1700)

Even though his head was removed, but the Raja did not relent from fighting. He caught hold of his head by the hair and threw it at Sri Krishna. It appeared as if the soul was going to heavens and the face came to take leave of Sri Krishna. The head hit the chest of Sri Krishna, and he fell down unconscious, as he could not maintain his balance. See the might of the Raja's head that it threw Krishna off his chariot on to the ground. (1701)

The type of bravery shown by the Raja was unique, which no one else had shown before. On seeing this bravery, the lady demi-gods, women musicians of Shiva, and the queens of all the gods were all praise for him and came down on Earth, singing by using their musical instuments like mirdang, upang, muchang, and using a tune, tender and bewitching. They were all happily singing, dancing, making others delighted as well. The poet has praised it. (1702)

ਦੋਹਰਾ

ਨਭ ਤੇ ਉਤਰੀ ਸੁੰਦਰੀ ਸਕਲ ਲੀਏ ਸੁਰ ਸਾਜ।
ਕਵਨ ਹੇਤ ਕਬਿ ਸਯਾਮ ਕਹਿ ਭੂਪਤਿ ਬਰਬੇ ਕਾਜ।। ੧੭੦੩।।

Dohra

Nabh te utri sundri sakal liye sur saaj.
Kavan het kabi sayaam keh bhoopat barbe kaaj. (1703)

ਸਵੈਯਾ

ਮੁੰਡ ਬਿਨਾ ਤਬ ਰੁੰਡ ਸੁ ਭੂਪਤਿ ਕੋ ਚਿਤ ਮੈ ਅਤਿ ਕੋਪ ਬਢਾਯੋ।
ਦਾਦਸ ਭਾਨੂ ਜੁ ਠਾਢੇ ਹੁਤੇ ਕਬਿ ਸਯਾਮ ਕਹੈ ਤਿਹ ਊਪਰਿ ਆਯੋ।
ਭਾਜਿ ਗਏ ਕਰਿ ਤ੍ਰਾਸ ਸੋਊ ਸਿਵ ਠਾਢੋ ਰਹਿਯੋ ਤਿਹ ਊਪਰ ਆਯੋ।
ਸੋ ਨ੍ਰਿਪ ਬੀਰ ਮਹਾ ਰਨਧੀਰ ਚਟਾਕਿ ਚਪੇਟ ਦੈ ਭੂਮਿ ਗਿਰਾਯੋ।। ੧੭੦੪।।

Swaiyya

Mund bina tab rund su bhoopati ko chitt mae ati kop badaayo.
Daadas bhaan ju thaado hute kabi sayaam kahae tehh upar dhaayo.
Bhaaji gaye kari traas soyu siv thaado rahiyo tehh upar aayo.
So nirap beer mahaa randheer chataak chapet dae
bhoomi girayo. (1704)

ਏਕਨ ਮਾਰਿ ਚਪੇਟਨ ਸਿਉ ਅਰੁ ਏਕਨ ਕੋ ਧਮਕਾਰ ਗਿਰਾਵੈ।
ਚੀਰ ਕੈ ਏਕਨਿ ਡਾਰਿ ਦਏ ਗਹਿ ਏਕਨ ਕੋ ਨਭਿ ਓਰਿ ਚਲਾਵੈ।
ਬਾਜ ਸਿਉ ਬਾਜਨ ਲੈ ਰਥ ਸਿਉ ਅਉ ਗਜ ਸਿਉ ਗਜਰਾਜ ਬਜਾਵੈ।
ਸਯਾਮ ਭਨੈ ਰਨ ਯਾ ਬਿਧਿ ਭੂਪਤਿ ਸਤ੍ਰਨਿ ਕੋ ਜਮ ਧਾਮਿ ਪਠਾਵੈ।। ੧੭੦੫।।

Ekan maari chapetan siyu aru ekan ko dhamkaar giraave.
Cheer kae ekan daari daye geh ekan ko nabhi ori chaalave.
Baaj siy baajan lae rath siyu rath ayu gaj siyu gajraaj bajaave.
Sayaam bhanae rann yaa bidh bhoopat satran ko jam
dhaami pathaave. (1705)

Couplet

The beautiful women folk came down from heavens alongwith all the musical instruments of the gods. What for had they come down? The poet Siam has stated that they had come down to wed the Raja; and this was the reason for their landing. (1703)

Swaiyya'

By that time (the headless) trunk of the Raja was agitated with rage greatly. The poet Siam has stated that (the trunk) attacked the place where twelve suns were standing, and all of them fled away out of fear. Then this trunk attacked the place, where Shiva was standing. The Raja (trunk of Raja) then slapped suddenly various mighty warriors and threw them down on the ground (with strikes). (1704)

Some of them were slapped down while some others were admonished and threatened down; some of them were pierced through into two pieces, while some others were thrown up towards the skies. Thus the horses were striking the horses, the chariots were mowing down the enemy chariots and the elephants were striking the elephants. The poet Siam has stated that the Raja (his trunk) was killing the enemy troops in the battle field (and sending them to Yama's place). (1705)

ਹ੍ਵੈ ਕੈ ਸੁਚੇਤ ਚਢਿਯੋ ਰਥਿ ਸਯਾਮ ਮਹਾ ਮਨ ਭੀਤਰ ਕੋਪ ਬਢਿਯੋ ਹੈ।
ਆਪਨ ਪਯੁਰਖ ਸੋਯੁ ਸੰਭਾਰ ਕੈ ਮਯਾਨਹੁ ਤੇ ਕਰਵਾਰਿ ਕਢਿਯੋ ਹੈ।
ਧਾਇ ਪਰੇ ਰਿਸ ਖਾਇ ਘਨੀ ਅਰਰਾਇ ਮਨੋ ਨਿਧਿ ਨੀਰ ਹਢਿਯੋ ਹੈ।
ਤਾਨਿ ਕਮਾਨਨਿ ਮਾਰਤ ਬਾਨਨ ਸੂਰਨ ਕੇ ਚਿਤ ਚਯੁਪ ਚਢਿਯੋ ਹੈ॥ ੧੭੦੬॥

Haav kae suchet chadiyo rathi sayaam mahaa mann
bheetar kop badiyo hae.
Aapan payurakh soyu sanbhaar kae mayanaoh te karvaar kadiyo hae.
Dhaaye pare riss khaaye ghani ariraaye mano nidh neer hadiyo hae.
Taabi kamanan maarat baanan sooran ke chitt chaup
chadiyo hae. (1706)

ਬੀਰਨ ਘਾਇ ਕਰੇ ਜਬ ਹੀ ਤਬ ਪਯੁਰਖ ਭੂਪ ਕਬੰਧ ਸਮਾਰਿਓ।
ਸਸਤ੍ਰ ਸੰਭਾਰ ਤਬੈ ਅਪੁਨੇ ਇਨ ਨਾਸੁ ਕਰੋ ਚਿਤ ਬੀਚ ਬਿਚਾਰਿਓ।
ਧਾਇ ਪਰਿਓ ਰਿਸਿ ਸਿਯੁ ਰਨ ਮੈ ਅਰਿ ਭਾਜਿ ਗਏ ਜਸੁ ਰਾਮ ਉਚਾਰਿਯੋ।
ਤਾਰਨ ਕੋ ਮਨੋ ਮੰਡਲ ਭੀਤਰ ਸੂਰ ਚਢਿਓ ਅੰਧਿਆਰਿ ਸਿਧਾਰਿਓ॥ ੧੭੦੭॥

Beeran ghaaye kare jab hi tab payurakh bhoop kabandh samaariyo.
Sastar sanbhaar tabae apune inn naas karo chitt beech bichaariyo.
Dhaaye pariyo riss siyu rann mae ari bhaaj gaye jas raam uchaariyo.
Taaran ko mano mandal bheetar soor chadiyo
andhiaayar sidhaariyo. (1707)

ਸ੍ਰੀ ਜਦੁਬੀਰ ਤੇ ਆਦਿਕ ਬੀਰ ਗਏ ਭਜਿ ਕੈ ਨ ਕੋਯੁ ਠਹਿਰਾਨਿਓ।
ਆਹਵ ਭੂਮਿ ਮੈ ਭੂਪਤਿ ਕੋ ਸਭ ਸੂਰਨ ਮਾਨਹੁ ਕਾਲ ਪਛਾਨਿਓ।
ਭੂਪ ਕਮਾਨ ਤੇ ਬਾਨ ਚਲੇ ਮਨੋ ਅੰਤਿ ਪ੍ਰਲੈ ਘਨ ਸਿਯੁ ਬਰਖਾਨਿਓ।
ਇਯੁ ਲਖਿ ਭਾਜਿ ਗਏ ਸਿਗਰੇ ਕਿਨਹੂੰ ਨ੍ਰਿਪ ਕੇ ਸੰਗ ਜੁਧੁ ਨ ਠਾਨਿਓ॥ ੧੭੦੮॥

Sri jadubeer te aadik beer gaye bhaji kae na koyu thehraaniyo.
Aahav bhoomi mae bhoopati ko sab sooran maanoh kaal pachhaniyo.
Bhoop kamaan te baan chale mano anti parlae ghan
siyu barkhaaniyo.
Iyu lakhi bhaaj gaey sigre kinhun nirap ke sang judh
na thaaniyo. (1708)

After regaining consciousness Krishna got into his chariot and he was furious with rage. Picking up courage, he unsheathed his sword and he attacked the Raja (his trunk) with great force and yelling (shouting) as if the ocean was flooding (was in rising tide) and he was shooting his arrows with great strength while the warriors were in high spirits. (1706)

When the warriors attacked, the trunk of the Raja was attacking with increased force, thinking in his mind to kill all those warriors. He launched an attack on the enemy who fled away. The poet Ram has praised this scene as if the sun had appeared in the sky littered with stars, and the darkness had disappeared. (1707)

All the warriors including Krishna had fled away and none dared to face him, as if the warriors had taken him to be the god of death (the Raja's trunk was death like). The arrows from the Raja's bow were being shot like the rain fall from the clouds on doomsday. Seeing the prevailing situation, all the warriors had run away, and none tried to fight against the Raja. (1708)

ਸਬ ਹੀ ਭਟ ਭਾਜਿ ਗਏ ਜਬ ਹੀ ਪ੍ਰਭ ਕੋ ਤਬ ਭੂਪ ਭਯੋ ਅਨੁਰਾਗੀ।
ਜੂਝ ਤਬੈ ਤਿਨ ਛਾਡਿ ਦਯੋ ਹਰਿ ਧਿਆਨ ਕੀ ਤਾਹਿ ਸਮਾਧਿ ਸੀ ਲਾਗੀ।
ਰਾਜ ਨ ਰਾਜ ਸਮਾਜ ਬਿਖੈ ਕਬਿ ਸਯਾਮ ਕਹੈ ਹਰਿ ਮੈ ਮਤਿ ਪਾਗੀ।
ਧੀਰ ਗਹਿਓ ਧਰਿ ਠਾਢੋ ਰਹਿਓ ਕਹੋ ਭੂਪਤਿ ਤੇ ਅਬ ਕੋ ਵਡਭਾਗੀ।। ੧੭੦੯।।

Sab hi bhat baahji gaye jab hi prabh ko tab bhoop bhayo anuraagi.
Jhoojh tabae tinn chaadi dayo hari dhiyaan ki taahi samaadhi si laagi.
Raaj na raaj samaaj bikhae kabi sayaam kahae hari mae mati paagi.
Dheer gahiyo dhari thaado rahiyo kaho bhoopati te ab
ko badbhaagi. (1709)

ਸ੍ਰੀ ਜਦੁਬੀਰ ਕੋ ਬੀਰ ਸਭੋ ਧਰਿ ਡਾਰਨਿ ਕੋ ਜਬ ਘਾਤ ਬਨਾਯੋ।
ਸਯਾਮ ਭਨੇ ਮਿਲਿ ਕੈ ਫਿਰਿ ਕੈ ਇਹ ਪੈ ਪੁਨਿ ਬਾਨਨਿ ਓਘ ਚਲਾਯੋ।
ਦੇਵਬਧੂ ਮਿਲ ਕੈ ਸਬਹੂੰ ਇਹ ਭੂਪ ਕਬੰਧ ਬਿਵਾਨਿ ਚਢਾਯੋ।
ਕੂਦ ਪਰਿਓ ਨ ਬਿਵਾਨਿ ਚਢਿਯੋ ਪੁਨਿ ਸਸਤ੍ ਲੀਏ ਰਨ ਭੂ ਮਧਿ ਆਯੋ।। ੧੭੧੦।।

Sri Jadubeer ko beer sabho dhari daaran ko jab ghaat banayo.
Sayaam bhane mil kae phir kae ehh pae pun banana oghh chalayo.
Devbadhu mil kae sabhunn eh bhoop kabandh beevaan chadayo.
Kood pariyo na beevan chadiyo pun sasatar liye rann
bhoo madhi aayo. (1710)

ਦੋਹਰਾ

ਧਨੁਖ ਬਾਨ ਲੈ ਪਾਨ ਮੈ ਆਨਿ ਪਰਿਓ ਰਨ ਬੀਚ।
ਸੂਰਬੀਰ ਬਹੁ ਬਿਧਿ ਹਨੇ ਲਲਕਾਰਿਯੋ ਤਬ ਮੀਚ।। ੧੭੧੧।।

Dohra

Dhanukh baan lae paan mae aan pariyo rann beech.
Soorbeer bahu bidhi hane lalkaariyo tab meech. (1711)

ਚੌਪਈ

ਅੰਤਕ ਜਮ ਜਬ ਲੈਨੇ ਆਵੈ। ਲਖਿ ਤਿਹ ਕੋ ਤਬ ਬਾਨ ਚਲਾਵੈ।
ਮ੍ਰਿਤੁ ਪੇਖ ਕੈ ਇਤ ਉਤ ਟਰੈ। ਮਾਰਿਓ ਕਾਲ ਹੂੰ ਕੋ ਨਹੀ ਮਰੈ।। ੧੭੧੨।।

Chopaiee

Antak jam jab laaine aavae. Lakh tehh ko tab baan chalave.
Mritt pekh kae itt utt tarae. Maariyo kaal hunn ko nahi marae. (1712)

When all the warriors had fled away, the Raja mingled with the Lord (lay dead). he gave up his fighting and meditating on Sri Krishna, he was in a trance, without having any interest in the kingdom or the royal society. The poet Siam has stated that the Raja was completely engrossed in meditation of Sri Krishna, and he was standing like a rock on the battle-front. Let us all praise the Raja as there would be none like him, as fortunate as the Raja. (1709)

When Sri Krishna and others thought of some designs to deal with this trunk, (thought of some means to throw it down). The poet Siam has stated that all of them started pouring a stream of arrows (shooting arrows at him), then all the godly-women took the Raja on their chariot, but he jumped off the chariot and came back to the battle-field, armed with his weapons. (1710)

Couplet

Armed with his bow and arrows, he again came back to the battle front, and after killing many warriors, he challenged the god of death (laid down his life). (1711)

Chopaiee

When at the final call, the Yamas arrived to take the Raja (to heavens) he again shoots his arrows and gets on one side, on the sight of `death. Even after death be fails him, he does not give in (to die). (1712)

ਪੁਨਿ ਸਤ੍ਰਨਿ ਦਿਸਿ ਰਿਸਿ ਕਰਿ ਧਾਯੋ। ਮਾਨਹੁ ਜਮ ਮੂਰਤਿ ਧਰਿ ਆਯੋ।
ਇਉ ਸੁ ਜੁਧੁ ਬੈਰਨਿ ਸੰਗਿ ਕਰਿਓ। ਹਰਿ ਹਰ ਬਿਧਿ ਸੁਭਟਨਿ ਮਨੁ ਡਰਿਓ॥ ੧੭੧੩॥

Pun satran diss riss kari dhaayo. Maanoh jam moorti dhari aayo.
Iyu su judh baerin sang kariyo. Hari har bidh subhtann
mann dariyo. (1713)

ਸਵੈਯਾ

ਹਾਰਿ ਪਰੈ ਮਨੁਹਾਰਿ ਕਰੈ ਕਹੈ ਇਉ ਨ੍ਰਿਪ ਜੁਧ ਬ੍ਰਿਥਾ ਨ ਕਰਈਯੈ।
ਡਾਰਿ ਦੈ ਹਾਥਨ ਤੇ ਹਥੀਆਰਨ ਕੋਪ ਤਜੋ ਸੁਖ ਸਾਤਿ ਸਮਈਯੈ।
ਸੂਰ ਨ ਕੋਊ ਭਯੋ ਤੁਮਰੇ ਸਮ ਤੇਰੋ ਪ੍ਰਤਾਪ ਤਿਹੂੰ ਪੁਰਿ ਗਈਯੈ।
ਛਾਡਤਿ ਹੈ ਹਮ ਸਸਤ੍ ਸਬੈ ਸੁ ਬਿਵਾਨ ਚਢੋ ਸੁਰ ਧਾਮਿ ਸਿਧਈਯੈ॥ ੧੭੧੪॥

Swaiyya

Haar parae manuhaar karae kahae iyu judh brithaa naa karaiyae.
Daar dae haathan te hathiyaaran kop tajo sukh saat samiyajae.
Soor na koyu bhayo tumre sam tero partaap tihunn pur gaiyaje.
Chhaadat hae ham sastar sabae su beevan chado sur
dhaam sidhaaiyae. (1714)

ਅੜਿਲ

ਸਬ ਦੇਵਨ ਅਰ ਕ੍ਰਿਸਨ ਦੀਨ ਹ੍ਵੈ ਜਬ ਕਹਿਓ।
ਹਟੋ ਜੁਧ ਤੇ ਭੂਪ ਹਮੋ ਮੁਖਿ ਤ੍ਰਿਨ ਗਹਿਓ।
ਨ੍ਰਿਪ ਸੁਨਿ ਆਤੁਰ ਬੈਨ ਸੁ ਕੋਪੁ ਨਿਵਾਰਿਓ।
ਹੋ ਧਨੁਖ ਬਾਨ ਦਿਓ ਡਾਰਿ ਰਾਮ ਮਨੁ ਧਾਰਿਓ॥ ੧੭੧੫॥

Aril

Sab devan arr krisan deen haav jab kahiyo.
Hato judh te bhoop hamo mukh trinn gahiyo.
Nirap suni aatur baen su kop nivaariyo.
Ho dhanukh baan diyo daar raam manu dhaariyo. (1715)

Then looking at the enemy, with indignation, he rushes towards them, as if he had taken the form of the (Yama) god of death. Thus he had fought with the enemy bravely. Even Shiva, Vishnu, Brahma and other warriors were afraid of him. (1713)

Swaiyya'

O Raja! We accept our defeat and we pray to you not to indulge in this fruitless battle. Drop your weapons from the hands, leaving aside your wrathfulness, and keep your self in peace and tranquillity. There has been no warrior so far, equal in stature with you, and your praises are being sung in all the three worlds. We are all leaving our weapons and you get into the chariot for proceeding to heavens. (1714)

Aril

When all the gods, including Krishna said humbly, "O Rajan! We are all requesting you unconditionally to stop fighting now. The Raja, on hearing their words, full of painful condition, discarded his rage, putting his bow and arrows on one side, and started meditating on Ram-Nam. (1715)

ਦੋਹਰਾ

ਕਿੰਨਰ ਜਛ ਅਪਛਰਨਿ ਲਯੋ ਬਿਵਾਨਿ ਚਢਾਇ।।
ਜੈ ਜੈ ਕਾਰ ਅਪਾਰ ਸੁਨਿ ਹਰਖੇ ਮੁਨਿ ਸੁਰ ਰਾਇ।। ੧੭੧੬।।

Dohra

Kinnar jachh apchharni layo bivaan chadaye.
Jae jae kaar apaar suni harkhe mun sur raaye. (1716)

ਸਵੈਯਾ

ਭੂਪ ਗਯੋ ਸੁਰਲੋਕਿ ਜਬੈ ਤਬ ਸੂਰ ਪ੍ਰਸੰਨਿ ਭਏ ਸਬ ਹੀ।
ਇਹ ਭਾਤ ਕਹੈ ਰਨੁ ਮੈ ਸਿਗਰੇ ਮੁਖਿ ਕਾਲ ਕੇ ਜਾਇ ਬਚੇ ਅਬ ਹੀ।
ਸਸਿ ਭਾਨੁ ਧਨਾਧਿਪ ਰੁਦ੍ ਬਿਰੰਚ ਸਬੈ ਹਰਿ ਤੀਰ ਗਏ ਜਬ ਹੀ।
ਹਰਖੇ ਬਰਖੇ ਨਭ ਤੇ ਸੁਰ ਫੂਲ ਸੁ ਜੀਤ ਕੀ ਬੰਧ ਬਜੀ ਤਬ ਹੀ।। ੧੭੧੭।।

Swaiyya

Bhoop gayo surlok jabae tab soor parsan bhaye sab hi.
Ehh bhaat kahae ranu mae sigre mukh kaal ke jaaye bache ab hi.
Sasi bhaan dhanadhip rudar biranch sabae hari teer gaye jab hi.
Harkhe barkhe nabh te sur phool su jeet ke banb baji tab hi. (1717)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਜੁਧ ਪ੍ਰਬੰਧੇ ਖੜਗ ਸਿੰਘ ਬਧਹਿ ਧਿਆਇ ਸਮਾਪਤੰ।

ਸਵੈਯਾ

ਤਉ ਹੀ ਲਉ ਕੋਪ ਕੀਓ ਮੁਸਲੀ ਅਰਿ ਬੀਰ ਤਬੈ ਸੰਗ ਤੀਰ ਪ੍ਰਹਾਰੇ।
ਐਚਿ ਲੀਏ ਇਕ ਬਾਰ ਹੀ ਬੈਰਨ ਪ੍ਰਾਨ ਕਰਿ ਭੂ ਪਰ ਡਾਰੇ।
ਏਕ ਬਲੀ ਗਹਿ ਹਾਥਨ ਸੋ ਛਿਤ ਪੈ ਕਰਿ ਕੋਪ ਫਿਰਾਇ ਪਛਾਰੇ।
ਜੀਵਤ ਜੋਊ ਬਚੇ ਬਲ ਤੇ ਰਨ ਤਯਾਗ ਸੋਊ ਨ੍ਰਿਪ ਤੀਰ ਸਿਧਾਰੇ।। ੧੭੧੮।।

Itt sri bachitar natak granthe krisnaavatare judh parbandhe khadag singh badheh dhiyaaye samapat.

Swaiyya

Tayu hi layu kop kiyo musli ari beer tabae sang teer parhaare.
Aaichi liye ikk baar hi baeran praan bina kari bhoo par daare.
Ek bali geh haathan so chhit pae kari kop phiraaye pachhare.
Jeevat joyu bache bal te rann tayaag soyu nirap teer sidhaare. (1718)

Couplet

The demi-gods, spirits (human body with horse's head) and fairies then made the Raja climb the chariot. The gods and Munis were delighted on hearing the praises of the Raja being sung. (1716)

Swaiyya'

When the Raja Kharag Singh had proceeded to heavens, then all the warriors felt greatly relieved and all statred saying in the battle field that they had been saved from the jaws of death. When all the gods like the moon, sun, kuber, Rudra and Brahma etc. went upto Krishna, then the gods from heavens showered flowers on them and the drums of victory were sounded. (1717)

Here the chapter on the killing of Kha'rag Singh in the battle-field from the Krishnavtar episode of Bachittar Natak is completed.

Swaiyya'

Then Balram got furious with rage and started striking arrows at the enemy forces killing warriors. In one go, he let loose a rain of arrows killing many enemy troops. Many warriors were caught hold of by him by hand and then making them reel, were thrown on the ground. All those warriors, who escaped from Balram, managed to reach Jarasandh King. (1718)

ਚੌਪਈ

ਜਰਾਸੰਧਿ ਪੈ ਜਾਇ ਪੁਕਾਰੇ। ਖੜਗ ਸਿੰਘ ਰਨ ਭੀਤਰ ਮਾਰੇ।
ਇਉ ਸੁਨਿ ਕੈ ਤਿਨ ਕੇ ਮੁਖ ਬੈਨਾ। ਰਿ ਕੇ ਸੰਗ ਅਰੁਨ ਭਏ ਨੈਨਾ॥ ੧੭੧੯॥

Chopaiee

Jarasandhi pae jaaye pukaare. Khadag singh rann bheetar mare.
Iyu sunn kae tinn ke mukh baena.
Riss ke sang arun bhaye naena. (1719)

ਅਪੁਨੇ ਮੰਤ੍ਰੀ ਸਬੈ ਬੁਲਾਏ। ਤਿਨ ਪ੍ਰਤਿ ਭੂਪਤਿ ਬਚਨ ਸੁਨਾਏ।
ਖੜਗ ਸਿੰਘ ਜੂਝੇ ਰਨ ਮਾਹੀ। ਅਉਰ ਸੁਭਟ ਕੋ ਤਿਹ ਸਮ ਨਾਹੀ॥ ੧੭੨੦॥

Apune mantra sabae bulaye. Tinn prati bhoopati bachan sunaye.
Khadag singh joojhe rann maahi.
Ayur subhat ko tehh sam naahi. (1720)

ਖੜਗ ਸਿੰਘ ਸੋ ਸੂਰੋ ਨਾਹੀ। ਤਿਹ ਸਮ ਜਾਇ ਲਰੈ ਰਨ ਮਾਹੀ।
ਅਬ ਤੁਮ ਕਹੋ ਕਉਨ ਬਿਧਿ ਕੀਜੈ। ਕਉਨ ਸੁਭਟ ਕੋ ਆਇਸ ਦੀਜੈ॥ ੧੭੨੧॥

Khadag singh so sooro naahi. Tehh sam jaaye larae rann maahi.
Ab tum kaho kayun bidh kijae.
Kayun subhat ko aais dijae. (1721)

ਜਰਾਸੰਧਿ ਨ੍ਰਿਪ ਸੋ ਮੰਤ੍ਰੀ ਬਾਚ

ਦੋਹਰਾ

ਤਬ ਬੋਲਿਓ ਮੰਤ੍ਰੀ ਸੁਮਤਿ ਜਰਾਸੰਧਿ ਕੇ ਤੀਰ।
ਸਾਝ ਪਰੀ ਹੈ ਅਬ ਨ੍ਰਿਪਤਿ ਕਉਨ ਲਰੈ ਰਨਿ ਬੀਰ॥ ੧੭੨੨॥

Jarasandh Nirap So Mantri Baach

Dohra

Tab boliyo mantra sumati jarasandh ke teer.
Saajh pari hae ab nirpati kayun larae rann beer. (1722)

ਉਤ ਰਾਜਾ ਚੁਪ ਹੋਇ ਰਹਿਓ ਮੰਤ੍ਰਿ ਕਹੀ ਜਬ ਗਾਥ।
ਇਤ ਮੁਸਲੀਧਰ ਤਹ ਗਯੋ ਜਹਾ ਹੁਤੇ ਬ੍ਰਿਜਨਾਥ॥ ੧੭੨੩॥

Utt raja chup hoye rahiyo mantra kahi jab gaath.
Itt muslidhar teh gayo jahaa hute brijnaath. (1723)

Chopaiee

They went upto Jarasandh and prayed for help, telling him that Kharag Singh had been killed. On hearing these words from them, the eyes of the Raja Jarasandh were red with anger. (1719)

The Raja then called all his ministers and told them these words that Kharag Singh had been killed in the battle field, and there is no other warrior like him with us. (1720)

There was no other warrior as brave as Kha'rag Singh, who could wage a war in the battle field like him. So you tell me, what strategy should be adopted now? And which warrior should be sent to the battle? (1721)

The minister told Jarasandh -
Couplet

Then the minister Sumit told the Raja (Jarasandh), "O Raja! It is now evening time, so which warrior would like to fight now?" (1722)

When the minister spoke like this, the Raja became silent. On the otherside, Balram went to the place where Krishna was seated. (1723)

ਮੁਸਲੀ ਬਾਚ ਕਾਨ੍ਹ ਸੋ

ਦੋਹਰਾ

ਕ੍ਰਿਪਾਸਿੰਧ ਇਹ ਕਉਨ ਸੁਤ ਖੜਗ ਸਿੰਘ ਜਿਹ ਨਾਮ।
ਐਸੇ ਅਪੁਨੀ ਬੈਸ ਮੈ ਨਹਿ ਦੇਖਿਓ ਬਲ ਧਾਮ।। ੧੭੨੪।।

Musli Baach Kaan So

Dohra

Kirpaasindh ehh kayun sut khadag singh jeh naam.
Aaiso apuni baes mae neh dekhiyo bal dhaam. (1724)

ਤਾ ਤੇ ਯਾ ਕੀ ਕਥਾ ਪ੍ਰਕਾਸੋ। ਮੇਰੇ ਮਨ ਕੋ ਭਰਮ ਬਿਨਾਸੋ।
ਐਸੀ ਬਿਧਿ ਸੋ ਬਲਿ ਜਬ ਕਹਿਓ। ਸੁਨਿ ਸ੍ਰੀ ਕ੍ਰਿਸਨ ਮੋਨ ਹ੍ਵੈ ਰਹਿਓ।। ੧੭੨੫।।

Taa te yaa ki kathaa parkaaso. Mere mann ko bharam binaaso.
Aaisi bidh so bali jab kahiyo. Sunn sri kirsan mon
haav rahiyo. (1725)

ਕਾਨ੍ਹ ਬਾਚ

ਸੋਰਠਾ

ਪੁਨਿ ਬੋਲਿਓ ਬ੍ਰਿਜਨਾਥ ਕ੍ਰਿਪਾਵੰਤ ਹ੍ਵੈ ਬੰਧੁ ਸਿਉ।
ਸੁਨਿ ਬਲਿ ਯਾ ਕੀ ਗਾਥ ਜਨਮ ਕਥਾ ਭੂਪਤਿ ਕਹੋ।। ੧੭੨੬।।

Kaan Baach

Sortha

Pun boliyo brijnaath kirpaavant haav bandhu siyu.
Sunn bali yaa ki gaath janam kathaa bhoopat kaho. (1726)

ਦੋਹਰਾ

ਖਟਮੁਖ ਰਮਾ ਗਨੇਸ ਪੁਨਿ ਸਿੰਗੀ ਰਿਖਿ ਘਨ ਸਯਾਮ।
ਆਦਿ ਬਰਨ ਬਿਧਿ ਪੰਚ ਲੈ ਧਰਿਓ ਖੜਗ ਸਿੰਘ ਨਾਮ।। ੧੭੨੭।।

Dohra

Khatmukh ramaa ganes pun singi rikhi ghan sayaam.
Aadi baran bidh panch lae dhariyo khadag singh naam. (1727)

Balram told Krishna -

Couplet

"O Lord-benefactor! Whose son was this Kha'rag Singh? I have not seen throughout my life any warrior of such prowess, full of great strength." (1724)

So please throw some light on this episode, so that my doubts are cleared. When Balram said like this, then Sri Krishna became silent on hearing these words. (1725)

Kahna then said -

Sortha

Then Sri Krishna, the ocean of Grace, told his brother, "O Balram! Listen to his episode. I am going to describe his life story. (1726)

Couplet

Brahma had named him Kha'rag Singh by taking the first letter of five personsalities namely Soami Kartika', Rama (Lachhmi), Ganesh, Singi Rishi, and Ghan Sham (Black clouds). (1727)

ਖੜਗ ਰਮਯ ਤਨ ਗੁਰਮਿਤਾ ਸਿੰਘ ਨਾਦ ਘਸਮਾਨ।
ਪੰਚ ਬਰਨ ਕੋ ਗੁਨ ਲੀਓ ਇਹ ਭੂਪਤਿ ਬਲਵਾਨ॥ ੧੭੨੮॥

Khadag ramie tann garmitaa singh naad ghamsaan.
Panch baran ko gun liyo ehh bhoopati balvaan. (1728)

ਛਪੈ ਛੰਦ

ਖਰਗ ਸਕਤਿ ਸਵਿਤਾਤ ਦਈ ਤਿਹ ਹੇਤ ਜੀਤ ਅਤਿ।
ਬਹੁ ਸੁੰਦਰਤਾ ਰਮਾ ਦਈ ਤਿਨ ਬਿਮਲ ਅਮਲ ਮਤਿ।
ਗਰਮਾ ਸਿਧਿ ਗਨੇਸ ਸ੍ਰਿੰਗ ਰਿਧਿ ਸਿੰਘਨਾਦ ਦੀਯ।
ਕਰਤ ਅਧਿਕ ਘਸਮਾਨ ਇਹੈ ਘਨ ਸਯਾਮ ਹੇਤ ਕੀਯ।
ਇਹ ਬਿਧਿ ਪ੍ਰਕਾਸ ਭੂਪਤਿ ਕੀਯੋ ਸੁਨਿ ਹਲਧਰ ਇਮ ਭਾਖਿਯੋ।
ਬ੍ਰਿਜ ਨਾਥ ਅਨਾਥ ਸਨਾਥ ਤੁਮ ਬਡੋ ਸਤ੍ ਰਨ ਮਧਿ ਹਯੋ॥ ੧੭੨੯॥

Chhapai Chhand

Kharag sakti savitaat dayi tehh het jeet ati.
Bahu sundartaa ramaa dayi tinn bimal amal mati.
Garmaa sidh ganes sring rikhi singhnaad diye.
Karat adhik ghamsaan ihae ghan sayaam het kiye.
Ehh bidh parkas bhopati kiyo sunn haldhar imm bhaakiyo.
Brij naath anaath sanaath tum bado satar rann madhi hayo. (1729)

ਸੋਰਠਾ

ਪੁਨਿ ਬੋਲਿਓ ਬ੍ਰਿਜਚੰਦ ਸੰਕਰਖਨ ਸੋ ਕ੍ਰਿਪਾ ਕਰਿ।
ਜਾਦਵ ਇਕ ਮਤਿ ਮੰਦ ਗਰਬ ਕਰੈ ਬਹੁ ਭੁਜਾ ਕੋ॥ ੧੭੩੦॥

Sortha

Ounn boliyo brijchand sankrakhan so kirpaa kari.
Jaadav ikk mati mand garab karae bahu bhooja ko. (1730)

ਚੌਪਈ

ਜਾਦਵ ਵੰਸ ਮਾਨ ਭਯੋ ਭਾਰੀ। ਰਾਮ ਸਯਾਮ ਹਮਰੇ ਰਖਵਾਰੀ।
ਡੀਠ ਆਨ ਕੋ ਆਨਤ ਨਹੀ। ਤਾ ਕੋ ਫਲੁ ਪਾਯੋ ਪਗ ਮਾਹੀ॥ ੧੭੩੧॥

Chopaiee

Jaadav bans maan bhayo bhaari. Raam sayaam hamre rakhvaari.
Dheeth aan ko aanat naahi. Taa ko phal paayo jag maahi. (1731)

Kha'rag (Sword), ramratan (beautiful body), garunita (garima sidhi-occult power) Singh Na'd (liou's roar) and ghamsan (fierce battle) - having taken the qualities of these five words (letters), this Raja became powerful. (1728)

Chhapai Chhand

The sword (Kharag) power, was given by Shiva's son Kartika Soami; so he attained complete victory. Rama (Lachhmi) had given him beauty, so his intelligence was supreme and pure. Ganesh had given him garima sidhi (occult power) and Singhi Rishi had given him Singhnad. So he could fight fiercely because Ghansham had made him like this. That is how the Raja was created in the world. Then Balram said, "O Brijnath! You have made us from helpless to powerful men, and we have killed such a powerful enemy in the battle-filed." (1729)

Sortha

Then Sri Krishna, full of benevolence, said, to Balram, "One reason for his creation was the unfortunate Yadavas also, who were very proud of their strength." (1730)

Chopaiee

The Yadava dynasty had become very proud, as they felt that Balram and Krishna were their saviours as such they took everyone else below their position, so they had to face the consequences of this idea in the world. (1731)

ਗਰਬ ਪ੍ਰਹਾਰੀ ਸ੍ਰੀ ਧਰਿ ਜਾਨੋ। ਮੇਰੇ ਕਹਿਯੋ ਸਾਚੁ ਕਰਿ ਮਾਨੋ।
ਤਿਹ ਕੇ ਹੇਤ ਭੂਪ ਅਉਤਰਿਯੋ। ਇਹ ਬਿਧਿ ਜਾਨ ਬਿਧਾਤਾ ਕਰਿਯੋ।। ੧੭੩੨।

Garab parhaari Sri Dhari jaano. Mero kahiyo saach kari maano.
Tehh ke het bhoop ayuatriyo. Ehh bidh jaan bidhataa kariyo. (1732)

ਦੋਹਰਾ

ਕਹਾ ਰੰਕ ਭੂਪਾਲ ਏ ਕਰਿਓ ਇਤੋ ਸੰਗ੍ਰਾਮ।
ਜਾਦਵ ਗਰਬ ਨ ਹਿਤ ਉਪਜਾਯੋ ਸ੍ਰੀ ਰਾਮ।। ੧੭੩੩।।

Dohra

Kahaa rank bhoopaal ee kariyo ito sangraam.
Jaadav garab binaas hitt upjaayo Sri Raam. (1733)

ਚੌਪਈ

ਜਾਦਵ ਕੁਲ ਤੇ ਗਰਬ ਨ ਗਯੋ। ਇਨ ਕੇ ਨਾਮ ਹੇਤ ਰਿਖਿ ਭਯੋ।
ਦੁਖ ਕੈ ਸ੍ਰਾਪ ਮੁਨੀਸੁਰ ਦੈ ਹੈ ਏਕ ਸਮੈ ਸਭ ਹੀ ਕੋ ਛੈ ਹੈ।। ੧੭੩੪।।

Chopaiee

Jaadav kul te garab na gayo. Inn ke naam het rikh bhayo.
Dukh kae sraap munisur dae hae. Ek samae sabh hi ko chaae hae. (1734)

ਦੋਹਰਾ

ਪੁਨਿ ਬੋਲਿਓ ਸ੍ਰੀ ਕ੍ਰਿਸਨ ਜੀ ਪੰਕਜ ਨੈਨ ਬਿਸਾਲ।
ਹੇ ਮੁਸਲੀਧਰ ਬੁਧਿ ਬਰ ਸੁਨ ਅਬ ਕਥਾ ਰਸਾਲ।। ੧੭੩੫।।

Dohra

Pun boliyo Sri Krisan ji pankaj naaen bisaal.
He muslidhar budhi bar sun nab kathaa rasaal. (1735)

ਚੌਪਈ

ਸੁਨਿ ਦੈ ਸ੍ਰਉਨ ਬਾਤ ਕਹੋ ਤੋ ਸੋ। ਕਵਨ ਜੁਧੁ ਕਰਿ ਜੀਤੈ ਮੋ ਸੋ।
ਖੜਗ ਸਿੰਘ ਮੋ ਅੰਤਰ ਨਾਹੀ। ਮੁਹਿ ਸਰੂਪ ਵਰਤਤ ਜਗ ਮਾਹੀ।। ੧੭੩੬।।

Chopaiee

Sunni dae sarun baat kaho to so. Kavan judh kari jitae mo so.
Khadag singh mo antar naahi. Muhi saroop vartat jag maahi. (1736)

The Lord is to be considered as the destroyer of pride. Take my words as pure truth. That is why the Raja had been born, and this solution was found by the Lord Himself knowingly. (1732)

Couplet

Who is this pauper (poor) Raja and what is his position, who had fought such a fierce battle? The Lord had created him to destroy the pride of Yadavas. (1733)

Chopaiee

But the pride of the Yadava clan was still not finished. so a Rishi had appeared for the purpose of their destruction. For causing suffering to this Munisar (ascetic), he would bestow a curse on them, which would destroy them wholesale at the same time (in one go). (1734)

Couplet

Then the lotus-eyed Sri Krishna further said, "O great musician! O wise person! Now listen to the interesting episode!" (1735)

Chopaiee

"Listen to me attentively. I am telling you all this. Who could win a battle against me? There was no distinction between Kharag Singh and myself. He was having the same form, (my form is seen throughout the world)." (1736)

ਸਾਚ ਕਹਿਯੋ ਹੈ ਹੇ ਬਲਿਦੇਵਾ। ਪਾਯੋ ਨਹਿਨ ਕਿਸੂ ਇਹ ਭੇਵਾ।
ਸੂਰਨ ਮੈ ਕੋਊ ਇਹ ਸਮ ਨਾਹੀ। ਮੇਰੋ ਨਾਮ ਬਸੈ ਰਿਦ ਮਾਹੀ॥ ੧੭੩੭॥

Saach kahiyo hac he balidevaa. Paayo nahin kisoo ehh bheva.
Sooran mae koyu ehh sam naahi. Mero naam basae ridd maahi. (1737)

ਦੋਹਰਾ

ਉਦਰ ਮਾਝ ਬਸਿ ਮਾਸ ਦਸ ਤਜਿ ਭੋਜਨ ਜਲ ਪਾਨ।
ਪਵਨ ਅਹਾਰੀ ਹੁਇ ਰਹਿਓ ਬਰੁ ਦੀਨੋ ਭਗਵਾਨ॥ ੧੭੩੮॥

Dohra

Udar maajh basi maas das taji bhojan jal paan.
Pavan araahi huye rahiyo baru dino bhagvaan. (1738)

ਰਿਪੁ ਜੀਤਨ ਕੋ ਬਰੁ ਲੀਯੋ ਖੜਗ ਸਿੰਘ ਬਲਵਾਨ।
ਬਹੁਰਿ ਤਪਸਯਾ ਬਨਿ ਕਰੀ ਦ੍ਵਾਦਸ ਬਰਖ ਪ੍ਰਮਾਨ॥ ੧੭੩੯॥

Rip jeetan ko baru liyo khadag singh balvaan.
Bahur tapsayaa bani kari davaadas barkh parmaan. (1739)

ਚੌਪਈ

ਬੀਤੀ ਕਥਾ ਭਯੋ ਤਬ ਭੋਰ। ਜਾਗੇ ਸੁ ਭਟ ਦ੍ਹੂੰ ਦਿਸਿ ਓਰਿ।
ਜਰਾਸੰਧਿ ਦਲੁ ਸਜਿ ਰਨਿ ਆਯੋ। ਜਾਦਵ ਦਲੁ ਬਲਿ ਲੈ ਸਮੁਹਾਯੋ॥ ੧੭੪੦॥

Chopaiee

Beeti kathaa b hayo tab bhor. Jaage sub hat duhunn diss ori.
Jarasandhi dal saji rani aayo. Jaadav dal bali lae samuhaayo. (1740)

ਸਵੈਯਾ

ਸ੍ਰੀ ਬਲਦੇਵ ਸਬੈ ਦਲੁ ਲੈ ਹਿਤ ਤੇ ਉਮਡਿਓ ਉਤ ਤੇ ਉਇ ਆਏ।
ਜੁਧੁ ਕੀਓ ਹਲ ਲੈ ਨਿਜ ਪਾਨਿ ਹਕਾਰਿ ਹਕਾਰਿ ਪ੍ਰਹਾਰ ਲਗਾਏ।
ਏਕ ਪਰੇ ਭਟ ਜੂਝਿ ਧਰਾ ਪਰ ਏਕ ਲਰੈ ਮਿਲ ਕੈ ਇਕ ਧਾਏ।
ਮੂਸਲ ਲੈ ਬਹੁਰੇ ਕਰ ਮੈ ਅਰਿ ਮਾਰਿ ਘਨੇ ਜਮ ਧਾਮਿ ਪਠਾਏ॥ ੧੭੪੧॥

Swaiyya

Sri baldev sabae dal lae itt te umdiyo utt te uye aaye.
Hudh kiyo hal lae nij paan hakaar hakaar parhaar lagaaye.
Ek pare bhat jojhhi dharaa par ek larae mil kae ikk dhaaye.
Moosal lae bahure kar mae ari maari ghane jam dhaam pathaaye. (1741)

"O Baldev! I am telling you this truth. But no one else had known this secret. There was no other warrior equal to him in stature. My True Name was present in his heart (He was meditating on my True Name always). (1737)

Couplet

During his mother's pregnancy for ten months, he had given up the food and water consumption, he was living only on air, then the Lord blessed him with his benediction. (1738)

The mighty Kharag Singh, had gained the boon of always winning over his enemy from the Lord. Then for twelve long years he had undergone a penance with meditation in the forest (jungle). (1739)

Chopaiee

The night had gone by (passed) in this narration of the episode and it was dawn (day had dawned). The warriors from both the camps had woken up. Jarasandh had reachd the battle filled alongwith his forces, and from the other side Baldev alongwith Yadava troops had arrived with his troops. (1740)

Swaiyya'

From the other side Balram (Baldev) had arrived with his force, and the Raja Jarasandh came to oppose him. Balram, taking up his hoe, challenged the enemy and wounded most of the enemy force. Many warriors had fallen down fighting on the ground while some others were continuing fighting and some others had fled away. Baldev, taking up his pestle in hand had killed many of the enemy force and despatched them to heavens. (1741)

ਰੋਸ ਭਯੋ ਘਨ ਸਯਾਮ ਲਯੋ ਧਨੁ ਬਾਨੁ ਸੰਭਾਰਿ ਤਹੀ ਉਠਿ ਧਾਯੋ।
ਆਨਿ ਪਰਿਓ ਤਬ ਹੀ ਤਿਨ ਪੈ ਰਿਪੁ ਕਉ ਹਤਿ ਕੈ ਨਦਿ ਸ੍ਰੋਨ ਬਹਾਯੋ।
ਬਾਜ ਕਰੀ ਰਥਪਤਿ ਬਿਪਤਿ ਪਰੀ ਰਨ ਮੈ ਨਹਿ ਕੋ ਠਹਿਰਾਯੋ।
ਭਾਜਤ ਜਾਤ ਸਬੈ ਰਿਸਿ ਖਾਤ ਕਛੂ ਨ ਬਾਸਤ ਕਹੈ ਦੁਖੁ ਪਾਯੋ।। ੧੭੪੨।।

Ros bhayo ghan sayaam lakho dhanu baan sanbhaar tahi uthi dhaayo.
Aan pariyo tab hi tinn pae rip kayu hati kae nadi sron bahayo.
Baaj kari rathpati bipati pari rann mae nahi ko thehraayo.
Bhaajat jaat sabae riss khaat kachhu na baasat kahae dukh paayo. (1742)

ਆਗੇ ਕੀ ਸੈਨ ਭਜੀ ਜਬ ਹੀ ਤਬ ਪਉਰਖ ਸ੍ਰੀ ਬ੍ਰਿਜਰਾਜ ਸੰਭਾਰਿਓ।
ਠਾਢੋ ਜਹਾ ਦਲ ਕੋ ਪਤਿ ਹੈ ਤਹਾ ਜਾਇ ਪਰੋ ਚਿਤ ਬੀਰ ਬਿਚਾਰਿਓ।
ਸਸਤ੍ ਸੰਭਾਰਿ ਮੁਰਾਰਿ ਸਬੈ ਨ੍ਰਿਪ ਠਾਢੋ ਜਹਾ ਤਿਹ ਓਰਿ ਸਿਧਾਰਿਓ।
ਬਾਨ ਕਮਾਨ ਗਹੀ ਘਨਿ ਸਯਾਮ ਜਰਾਸੰਧਿ ਕੋ ਅਭਿਮਾਨ ਉਤਾਰਿਓ।। ੧੭੪੩।।

Aage ki saen bhaji jab hi tab payurakh Sri Brijnaath sanbhaariyo.
Thaado jahaa dal ko pati hae tahaa jaaye paro chitt beech bichaariyo.
Sastar sanbhaari muaarari sabae nirap thaado jahaa tehh orr sidhaariyo.
Baan kamaan gahi ghani sayaam jarasandhi ko abhimaan utaariyo. (1743)

ਸ੍ਰੀ ਬਲਬੀਰ ਸਰਾਸਨੁ ਤੇ ਜਬ ਤੀਰ ਛੁਟੇ ਤਬ ਕੋ ਠਹਰਾਵੈ।
ਜਾਇ ਲਗੇ ਜਿਹ ਕੇ ਉਰ ਮੈ ਸਰ ਸੋ ਛਿਨ ਮੈ ਜਮ ਧਾਮਿ ਸਿਧਾਵੈ।
ਐਸੇ ਨ ਕੋ ਪ੍ਰਗਟਿਓ ਜਗ ਮੈ ਭਟ ਜੋ ਸਮੁਹਾਇ ਕੈ ਜੁਧੁ ਮਚਾਵੈ।
ਭੂਪਤਿ ਕਉ ਨਿਜ ਬੀਰ ਕਹੈ ਹਰਿ ਮਾਰਤ ਸੈਨ ਚਲਿਓ ਰਨਿ ਆਵੈ।। ੧੭੪੪।।

Sri Balbeer sarsan te jab teer chhute tab ko thehraavae.
Jaaye lage jeh ke urr mae sar so chhin mae jam dhaami sidaave.
Aaise na ko pargatiyo jag mae bhat jo samuhaaye kae judh macaahave.
Bhoopati kayu nij beer kahae hari maarat saen chaliyo rani aavae. (1744)

ਸਯਾਮ ਕੀ ਓਰ ਤੇ ਬਾਨ ਛੁਟੇ ਨ੍ਰਿਪ ਕੇ ਦਲ ਕੇ ਬਹੁ ਬੀਰਨ ਘਾਏ।
ਜੇਤਿਕ ਆਇ ਭਿਰੇ ਹਰਿ ਸੋ ਛਿਨ ਬੀਚ ਤੇਊ ਜਮ ਧਾਮਿ ਪਠਾਏ।
ਕਉਤੁਕ ਦੇਖ ਕੈ ਯੌ ਰਨ ਮੈ ਅਤਿ ਆਤੁਰ ਹੁਇ ਤਿਨ ਬੈਨ ਸੁਨਾਏ।
ਆਵਨ ਦੇਹੁ ਅਬੈ ਹਮ ਲਉ ਨ੍ਰਿਪ ਐਸੇ ਕਹਿਓ ਸਿਗਰੇ ਸਮਝਾਏ।। ੧੭੪੫।।

Sayaam ki orr te baan chhute nirap ke dal ke bahu beeran ghaaye.
Jetaek aaye bhire hari so chhin beech teyu jam dhaami pathaaye.
Kayutak dekh kae yo rann mae ati aatur huye tinn baen sunaye.
Aavan dehu abae ham layu nirap aasie kahiyo sigre samjhaye. (1745)

Sri Krishna also got enraged and taking his bow and arrows he also rushed to the battle front, and attacked the enemy, and killing most of them caused a great blood-shed there. The horse and elephant riders alongwith charioteers were in great trouble, and none of them could stay any longer to oppose him. All were fleeing away, but were getting furious with rage. They were unable to control the situation and were facing the onslaught with suffering. (1742)

When the enemy forces had fled away, then Sri Krishna took up (his) courage, and fell upon the commander of the enemy force, facing him where he stood by, thinking of the Raja in his mind. Sri Krishna took up his bow and arrow and demolished the pride (prestige) of Jarasandh. (1743)

When the arrows were being shot by Sri Krishna's bow, then who could dare to face them? Whosoever was hit by the arrows in the chest, would be killed (immediately) in a moment. No such warrior had existed in the world, who could withstand and oppose Sri Krishna with courage? Then the warriors of Jarasandh told him that Sri Krishna was advancing killing all their troops. (1744)

The arrows, being shot by Sri Krishna, had killed many of the warriors of Jarashandh. Whosoever dared to oppose Sri Krishna, was desptached to heavens (killed) in no time. On seeing the wonderful acts of Sri Krishna in the battle field, the enemy warriors told the Raja, like this and the Raja told them, "Let him come upto me." (I will deal with him). (1745)

ਭੂਪ ਲਖਿਓ ਹਰਿ ਆਵਤ ਹੀ ਸੰਗ ਲੈ ਪ੍ਰਿਤਨਾ ਤਬ ਆਪੁ ਹੀ ਧਾਯੋ।
ਆਗੇ ਕੀਏ ਨਿਜ ਲੋਗ ਸਬੈ ਤਬ ਲੈ ਕਰ ਮੋ ਬਰ ਸੰਖ ਬਜਾਯੋ।
ਸਯਾਮ ਭਨੈ ਤਿਹ ਆਹਵ ਮੈ ਅਤਿ ਹੀ ਮਨਿ ਭੀਤਰ ਕੋ ਡਰ ਪਾਯੋ।
ਤਾ ਧੁਨਿ ਕੋ ਸੁਨਿ ਕੈ ਬਰ ਬੀਰਨ ਕੇ ਚਿਤਿ ਮਾਨਹੁ ਚਾਉ ਬਢਾਯੋ॥ ੧੭੪੬॥

Bhoop lakhiyo hari aavat hi sang lae pritnaa tab aap hi dhaayo.
Aage kiye nij log sabae tab lae kar mo b ar sankh bajayo.
Sayaam bhanae tehh aahav mae ati hi mann bheetar ko
darr paayo.
Taa dhuni ko suni kae bar beeran ke chitt maanoh
chayu badayo. (1746)

ਦੋਹਰਾ

ਜਰਾਸੰਧਿ ਕੀ ਅਤਿ ਚਮੂੰ ਉਮਡੀ ਕ੍ਰੋਧ ਬਢਾਇ।
ਧਨੁਖ ਬਾਨ ਹਰਿ ਪਾਨਿ ਲੈ ਛਿਨ ਮੈ ਦੀਨੀ ਘਾਇ॥ ੧੭੪੭॥

Dohra

Jarasandhi ki ati chamunn umdi krodh badaye.
Dhanukh baan hari pain lae chhin mae dini ghaaye. (1747)

ਸਵੈਯਾ

ਜਦੁਬੀਰ ਕਮਾਨ ਤੇ ਬਾਨ ਛੁਟੇ ਅਵਸਾਨ ਗਏ ਲਖਿ ਸਤ੍ਰਨ ਕੇ।
ਗਜਰਾਜ ਮਰੇ ਗਿਰ ਭੂਮਿ ਪਰੇ ਮਨੌ ਰੂ ਕਟੇ ਕਰਵਤ੍ਰਨ ਕੇ।
ਰਿਪੁ ਕਉਨ ਗਨੇ ਜੁ ਹਨੇ ਤਿਹ ਨਾ ਮੁਰਝਾਇ ਗਿਰੇ ਸਿਰ ਛਤ੍ਰਨ ਕੇ।
ਰਨ ਮਾਨੌ ਸਰੋਵਰਿ ਆਂਧੀ ਬਹੈ ਤੁਟਿ ਫੂਲ ਪਰੇ ਸਤ ਪਤ੍ਰਨ ਕੇ॥ ੧੭੪੮॥

Swaiyya

Jadubeer kamaan te baan chhute avsaaan gaye lakhi satran ke.
Gajraaj mare gir bhoomi pare mano rookh kate karvatran ke.
Rip kayun gano ju hane tehh thaa murjhaaye gire sir chhatran ke.
Rann maano sarovar aandhi bahae tuti phhol pare
sat patran ke. (1748)

When the Raja saw Sri Krishna advancing towards him, he also went ahead with his troops to oppose him. He asked his men to go forward and blew his conch shell, by taking it in hand. The poet Siam has stated that he felt greatly terrified on approaching the battle front, though on hearing the sound of conch shell the warriors got encouraged with increased (raised) morale. (1746)

Couplet

A huge force of Jarasandh had invaded the battle front, which was killed in no time by Sri Krishna by taking up his bow and arrows in his hand. (1747)

Swaiyya'

The arrows, leaving the bow of Sri Krishna (being shot by him) would make millions of enemy troops dumb-founded (unconscious). Many huge elephants were lying dead on the ground. It appeared as if trees had been cut with the saws, which were lying on the ground. Who could count the number of warriors lying dead at that place? (were countless). The heads of fallen Kashatriyas had become withered. If we were to consider the battle-field as a tank (of water) and with the storm of the battle brewing therein, hundreds of flowers and leaves in the form of warriors, were fallen or strewn therein. (1748)

ਘਾਇ ਲਗੇ ਇਕ ਘੂਮਤ ਘਾਇਲ ਸ੍ਰਉਨ ਸੋ ਏਕ ਫਿਰੈ ਚੁਚਵਾਤੇ।
ਏਕ ਨਿਹਾਰ ਕੈ ਡਾਰਿ ਹਥੀਆਰ ਭਜੈ ਬਿਸੰਭਾਰ ਗਈ ਸੁਧਿ ਸਾਤੇ।
ਦੈ ਰਨ ਪੀਠ ਮਰੈ ਲਰ ਕੈ ਤਿਹ ਮਾਸ ਕੋ ਜੰਬੁਕ ਗੀਧ ਨ ਖਾਤੇ।
ਬੋਲਤ ਬੀਰ ਸੁ ਏਕ ਫਿਰੈ ਮਨੋ ਡੋਲਤ ਕਾਨਨ ਮੈ ਗਜ ਮਾਤੇ॥ ੧੭੪੯॥

Ghaaye lage ikk ghoomat ghaail sarun so ek phirae chuchvaate.
Ek nihaar kae daari hathiyaar bhajae bisanbhaar gayi sudh saate.
Dae rann peeth marae lar kae tehh maas ko janbuk geedh na khaate.
Bolat beer su ek phirae mano dolat kaanan mae gaj maate. (1749)

ਪਾਨਿ ਕ੍ਰਿਪਾਨ ਗਹੀ ਘੁਨਿ ਸਯਾਮ ਬਡੇ ਰਿਪੁ ਤੇ ਬਿਨੁ ਪ੍ਰਾਨ ਕੀਏ।
ਗਜ ਬਾਜਨ ਕੇ ਅਸਵਾਰ ਹਜਾਰ ਮੁਰਾਰਿ ਸੰਘਾਰਿ ਬਿਦਾਰਿ ਦੀਏ।
ਅਰਿ ਏਕਨਿ ਕੇ ਸਿਰ ਕਾਟਿ ਦਏ ਇਕ ਬੀਰਨ ਕੇ ਦਏ ਫਾਰਿ ਹੀਏ॥
ਮਨੋ ਕਾਲ ਸਰੂਪ ਕਰਾਲ ਲਖਿਓ ਹਰਿ ਸਤ੍ ਭਜੇ ਇਕ ਮਾਰ ਲੀਏ॥ ੧੭੫੦॥

Pain kirpaan gahi ghani sayaam bade rip te bin praan kiye.
Gaj baajan ke asvaar hajaar muraari sanghaari bidaari diye.
Ari ekan ke sir kaati daye ikk beeran ke daye phhaar hiye.
Mano kaal saroop karaal lakhiyo hari satar bhaje ikk maar liye. (1750)

ਕਬਿਤੁ

ਰੋਸ ਭਰੇ ਬਹੁਰੋ ਬਹੁਰੋ ਧਨੁਖ ਬਾਨ ਪਾਨਿ ਲੀਨੋ ਰਿਪਨ ਸੰਘਾਰਤ ਇਉ ਕਮਲਾ ਕੋ ਕੰਤੁ ਹੈ।
ਕੇਤੇ ਗਜ ਮਾਰੇ ਰਥੀ ਬ੍ਰਿਥੀ ਕਰਿ ਡਾਰੇ ਕੇਤੇ ਐਸੇ ਕਯੋ ਜੁਧੁ ਮਾਨੋ ਕੀਨੋ ਰੁਦ੍ ਅੰਤੁ ਹੈ।
ਸੈਥੀ ਚਮਕਾਵਤ ਚਲਾਵਤ ਸੁਦਰਸਨ ਕੋ ਕਹੈ ਕਬਿ ਰਾਮ ਸਯਾਮ ਐਸੋ ਤੇਜਵੰਤੁ ਹੈ।
ਸ੍ਰਉਨਤ ਰੰਗੀਨ ਪਟ ਸੁਭਟ ਪ੍ਰਬੀਨ ਰਨ ਫਾਗੁ ਖੇਲ ਪੌਢ ਰਹੇ ਬਡੇ ਸੰਤ ਹੈ॥ ੧੭੫੧॥

Kabit

Ros bhare bahuro dhanukh baan paan lino
Ripan sanghaarat iyu kamlaa ko kant hae.
Kete gaj mare rathi birthi kari daare kete
Aasie bhayo judh maano kino rudar ant hae.
Saethi chamkaavat chalavat sudarsan ko
Kahae kabi raam sayaam aaiso tejvant hae.
Sarunat rangeen pat subhat parbeen rann
Phhaagu khel podh maano bade sant hae. (1751)

Due to the wounds inflicted, many warriors were reeling under their effect, and blood was oozing out of them. Due to this condition, many warriors had fled away throwing away their weapons, and many were roaming around losing their senses like mad persons. The warriors who die there, showing their backs to the battle front are dishonoured since their flesh is not liked by the vultures or jackals even. Some warriors in the battle field were shouting around, as if drunken elephants were moving around in the jungle. (1749)

Sri Krishna was wielding his swrod in such a manner, that many mighty enemies were done to death by him. Sri Krishna had destroyed many riders of horses and elephants (hundreds of them) by killing them. Some of them had their heads cut off, while some warriors had their chests pierced through. Thus considering Sri Krishna's dreadful form many enemy troops had run away from the battle field, while some others had been killed. (1750)

Kabit

Then Sri Krishna, becoming enraged, had taken up his bow and arrows again in his hands and was on a killing spree, while many charioteers were divested of their chariots even. The battle was so fierce, as if Rudra (Shiva) had destroyed the whole world. The poet Ram has stated that Sri Krishna was so powerful that at times he was flashing his sword or the sudarshan wheel was being used in action. The clothes were coloured red with blood falling from enemies' body, as if great saints were relaxing after playing holi (spraying of coloured water). (1751)

ਕਾਨ੍ਹ ਤੇ ਨ ਡਰੇ ਅਰਿ ਅਰਰਾਇ ਪਰੇ ਸਬ ਕਹੈ ਕਬਿ ਸਯਾਮ ਲਰਬੇ ਕਉ ਉਮਗਤਿ ਹੈ।
ਰਨ ਮੈ ਅਡੋਲ ਸ੍ਯਾਮ ਕਾਰ ਜੀ ਅਮੋਲ ਬੀਰ ਗੋਲ ਤੇ ਨਿਕਸ ਲਰੈ ਕੋਪ ਮੈ ਪਗਤ ਹੈ।
ਡੋਲਤ ਹੈ ਆਸ ਪਾਸ ਜੀਤਬੋ ਕੀ ਕਰੈ ਆਸ ਤ੍ਰਾਸ ਮਨਿ ਨੈਕੁ ਨਹੀ ਨ੍ਰਿਪ ਕੇ ਭਗਤ ਹੈ।
ਕੰਚਨ ਅਚਲ ਜਿਉ ਅਟਲ ਰਹਿਓ ਜਦੁਬੀਰ ਤੀਰ ਤੀਰ ਸੂਰਮਾ ਨਛਤ੍ਰ ਸੇ ਡਿਗਤ ਹੈ॥ ੧੭੫੨॥

Kaan te naa dare ari araaye pare sab
Kahae kabi sayaam larbe kayu umgati hae.
Gan mae adol savaam kaar ji amol
Beer gol te nikas larae kop mae pagat hae.
Dolat hae aas paas jeetabe ki karae aas
Traas mani naek nahi nirap ke bhagat hae.
Kanchan achal jiyu atal rahiyo jadubeer
Teer teer soormaa nachhatar so deegat hae. (1752)

ਸਵੈਯਾ

ਇਹ ਭਾਤਿ ਇਤੈ ਜਦੁਬੀਰ ਘਿਰਿਓ ਉਤ ਕੋਪ ਹਲਾਯੁਧ ਬੀਰ ਸੰਘਾਰੇ।
ਬਾਨ ਕਮਾਨ ਕ੍ਰਿਪਾਨਨ ਪ੍ਰਾਨਿ ਧਰੇ ਬਿਨੁ ਪ੍ਰਾਨ ਪਰੇ ਛਿਤਿ ਮਾਰੇ।
ਟੂਕ ਅਨੇਕ ਕੀਏ ਹਲਿ ਸੋ ਬਲਿ ਕਾਤੁਰ ਦੇਖਿ ਭਜੇ ਬਿਸੰਭਾਰੇ।
ਜੀਤਤ ਭਯੋ ਮੁਸਲੀ ਰਨ ਮੈ ਅਰਿ ਭਾਜਿ ਚਲੇ ਤਬ ਭੂਪ ਨਿਹਾਰੇ॥ ੧੭੫੩॥

Swaiyya

ehh bhaati itae jadubeer ghiriyo utt kop halayudh beer sanghaare.
Baan kamaan kirpaanan praan dhare bin praan pare chhitt mare.
Took anek kiye hali so bali kaatur dekhi bhaje bisanbhaare.
Jeetat bhayo musli rann mae ari bhaaj chale tab bhoop nihaare. (1753)

ਚਕ੍ਰਤ ਹੁਇ ਚਿਤ ਚਮੂ ਪਤਿ ਆਪੁਨੀ ਸੈਨ ਕਉ ਬੈਨ ਸੁਨਾਯੋ।
ਭਾਜਤ ਜਾਤ ਕਹਾ ਰਨ ਤੇ ਭਟ ਜੁਧੁ ਨਿਦਾਨ ਸਮੋ ਅਬ ਆਯੋ।
ਇਉ ਲਲਕਾਰਰ ਕਹਿਓ ਦਲ ਕੋ ਤਬ ਸ੍ਰੁਨਨ ਮੈ ਸਬਹੂੰ ਸੁਨਿ ਪਾਯੋ।
ਸਸਤ੍ਰ ਸੰਭਾਰਿ ਫਿਰੇ ਤਬ ਹੀ ਅਤਿ ਕੋਪ ਭਰੇ ਹਠਿ ਜੁਧੁ ਮਚਾਯੋ॥ ੧੭੫੪॥

Chakrat huye chitt beech chamuu pati aapuni saaen kayu baen sunaayo.
Bhaajat jaat kahaa rann te bhat judh nidaan samo ab aayo.
Iyu lalkaar kahiyo dal ko tab sarunn mae sabhunn suni paayo.
Sastar sanbhaari phhire tab hi ati kop bhare hathi judh machaayo. (1754)

The enemy troops were still not afraid of Kahna, and again attacked him with war cries. The poet Siam has stated that they were keenly looking forward to the battle again. They were standing fast (unrelenting) in their position, waiting for the master's orders, and sacrificing their valuable lives. They were fighting the enemy by coming out of their ranks with great fury. They were moving around in various directions hoping for their victory. They were not feeling terrified at heart, and they were great fans of their king. Sri Krishna was standing adamant like a rock (Sumer mountain) while the warriors closeby were falling down on the ground. (1752)

Swaiyya'

Thus Sri Krishna was encircled on this side, whereas on the other side Balram was killing the enemy ruthlessly, and they were lying dead on the ground while having their bows, arrows, and swords etc. (weapons) in their hands. He had smitten many enemies into pieces with his hoe. Many cowards were running away like mad persons. Baldev (Balram) was the victor in the battle and enemy was routed completely, fleeing away from the field and this was noticed by the Raja. (1753)

Getting shocked with this, the enemy commander told his troops, "O Warriors! Why are you running away from the battle-field, as the end of the battle is very near now. When he challenged his army, shouting like this, the troops came back by holding their weapons and they fought back fiercely with great fury. (1754)

ਬੀਰ ਬਡੇ ਰਨਧੀਰ ਸੋਊ ਜਬ ਆਵਤ ਹੀ ਸ੍ਰੀ ਜਦੁਬੀਰ ਨਿਹਾਰੇ।
ਸਯਾਮ ਭਨੈ ਕਰਿ ਕੋਪ ਤਿਹੀ ਛਿਨ ਸਾਮੁਹੇ ਹੋਇ ਹਰਿ ਸਸਤ੍ਰ ਪਹਾਰੇ।
ਏਕਨ ਕੇ ਕਰ ਕਾਟਿ ਦਏ ਇਕ ਮੁੰਡ ਬਿਨਾ ਕਰਿ ਭੂ ਪਰਿ ਡਾਰੇ।
ਜੀਤ ਕੀ ਆਸ ਤਜੀ ਅਰਿ ਏਕ ਨਿਹਾਰ ਕੈ ਡਾਰਿ ਹਥਿਯਾਰ ਪਧਾਰੇ।। ੧੭੫੫।।

Beer bade ranndheer soyu jab aavat Sri Jadubeer nihaare.
Sayaam bhanae kari kop tihi chhin saamuhe hoye hari sastar parhaare.
Ekan ke kar kaati daye ikk mund binaa kari bhoo pari daare.
Jeet ki aas taji ari ek nihaar kae daari hathiyaar padhaare. (1755)

ਦੋਹਰਾ

ਜਬ ਹੀ ਅਤਿ ਦਲ ਭਜਿ ਗਯੋ ਤਬ ਨ੍ਰਿਪ ਕੀਓ ਉਪਾਇ।
ਆਪਨ ਮੰਤ੍ਰੀ ਸੁਮਤਿ ਕਉ ਲੀਨੋ ਨਿਕਟਿ ਬੁਲਾਇ।। ੧੭੫੬।।

Dohra

Jab hi ati dal bhaji gayo tab nirap kiyo upaaye.
Aapan mantra sumati kayu lino nikat bulaaye. (1756)

ਦ੍ਵਾਦਸ ਛੁਹਨਿ ਸੈਨ ਅਬ ਲੈ ਧਾਵਹੁ ਤੁਮ ਸੰਗ।
ਸਸਤ੍ਰ ਅਸਤ੍ਰ ਭੂਪਤ ਦਯੋ ਅਪੁਨੋ ਕਵਚ ਨਿਖੰਗ।। ੧੭੫੭।।

Davaadas chhujan saen ab lae dhaavoh tum sang.
Sastar astar bhoopati dayo apuno kavach nikhang. (1757)

ਸੁਮਤਿ ਚਲਤ ਰਨ ਇਉ ਕਹਿਯੋ ਸੁਨੀਏ ਬਚਨ ਨ੍ਰਿਪਾਲ।
ਹਰਿ ਹਲਧਰ ਕੇਤਕ ਬਲੀ ਕਰੋ ਕਾਲ ਕੋ ਕਾਲ।। ੧੭੫੮।।

Sumati chalet rann iyu kahiyo suniye bachan nirpaal.
Hari haldhar ketak bali karo kaal ko kaal. (1758)

ਚੌਪਈ

ਇਉ ਕਹਿ ਜਰਾਸੰਧਿ ਸਿਉ ਮੰਤ੍ਰੀ। ਸੰਗ ਲੀਏ ਤਿਹ ਅਧਿਕ ਬਜੰਤ੍ਰੀ।
ਮਾਰੂ ਰਾਗ ਬਜਾਵਤ ਧਾਯੋ। ਦ੍ਵਾਦਸ ਛੁਹਣਿ ਲੈ ਦਲੁ ਆਯੋ।। ੧੭੫੯।।

Chopaiee

Iyu kahi jarasandhi siyu mantra. Sang liye tehh adhik bajantri.
Maaru raag bajavat dhaayo. Davadas chhuhan lae
dal aayo. (1759)

The great warriors, who were very powerful, saw Sri Krishna advancing towards them. The poet Siam has stated that they became furious with rage and facing him, they attacked Sri Krishna that very moment. Sri Krishna had cut off the hands of some and some had lost their heads, being cut off and thrown on the ground. So some of them had given up any hopes of a victory, while some others, seeing the battle situation, gave a slip by throwing away their weapons. (1755)

Couplet

When most of the troops had fled away, then Jarasandh made another arrangement, and sent for his minister named Sumat. (1756)

He told him, "Now you proceed to the battle front with twelve faceted army with you, and the Raja gave him his weapons, protective cover, and the quiver. (1757)

While proceeding to the battle field, Sumat (minister) said, "O Raja! You listen to me! How much prowess Sri Krishna and Balram possess, as I will cause death to the god of death even?" (1758)

Chopaiee

Saying these words to Jarasandh, the minister took many musicians with him. He launched an attack while sounding the music of Maru Raga, alongwith his twelve-faceted army. (1759)

ਦੋਹਰਾ

ਸੰਕਰਖਣ ਹਰਿ ਸੋ ਕਹਿਯੋ ਕਰੀਐ ਕਵਨ ਉਪਾਇ।
ਸੁਮਤਿ ਮੰਤ੍ਰ ਦਲ ਪ੍ਰਬਲ ਲੈ ਰਨ ਮਧਿ ਪਹੁੰਚਿਯੋ ਆਇ॥ ੧੭੬੦॥

Dohra

Sankrakhan hari so kahiyo kariyae kavan upaaye.
Sumati mantra dal parbal lae rann mad
pahunchiyo aaye. (1760)

ਸੋਰਠਾ

ਤਬ ਬੋਲਿਓ ਦੁਬੀਰ ਢੀਲ ਤਜ਼ੋ ਬਲਿ ਹਲਿ ਗਹੋ।
ਰਹੀਯੋ ਤੁਮ ਮਮ ਤੀਰ ਆਗੈ ਪਾਛੈ ਜ਼ਾਹੁ ਜ਼ਿਨਿ॥ ੧੭੬੧॥

Sortha

Tab boliyo jadubeer dheel tajo bali hali gaho.
Rahiyo tum mam teer aage paachhe jaahu jinn. (1761)

ਸਵੈਯਾ

ਰਾਮ ਲੀਯੋ ਧਨੁ ਪਾਨਿ ਸੰਭਾਰਿ ਧਸਯੋ ਤਿਨ ਮੈ ਮਨਿ ਕੋਪੁ ਬਢਾਯੋ।
ਬੀਰ ਅਨੇਕ ਹਨੇ ਤਿਹ ਠਉਰ ਘਨੋ ਅਰਿ ਸਿਉ ਤਬ ਜੁਧੁ ਮਚਾਯੋ।
ਜੋ ਕੋਊ ਆਇ ਭਿਰਿਯੋ ਬਲਿ ਸਿਉ ਅਤਿ ਹੀ ਸੋਊ ਘਾਇਨ ਕੇ ਸੰਗ ਘਾਯੋ।
ਮੂਰਛ ਭੂਮਿ ਗਿਰੇ ਭਟ ਝੂਮਿ ਰਹੇ ਹਨ ਮੈ ਤਿਹ ਸਾਮੁਹੇ ਧਾਯੋ॥ ੧੭੬੨॥

Swaiyya

Raam liyo dhanu pain sanbhaar dhasyo tinn mae
mani kop badaayo.
Beer anek hane tehh thayur ghano ari siyu tab
judh machayo.
Jo koyu aaye bhiriyo bali siyu ati hi soyu ghaail
ke sang ghaayo.
Moorachh bhoomi gire bhat jhoomi rahe rann mae tehh
saamuhe dhaayo. (1762)

Couplet

Then Balram said to Krishna, "Tell me, what should be done now?" Sumat minister had arrived in the battle with his powerful force." (1760)

Sortha

Then Krishna said, "O Balram! Take up your hoe, getting rid of your laziness! Keep very close to me, without going anywhere else! (1761)

Swaiyya'

Balram took up his bow and becoming furious made a thrust into the enemy ranks, and killed many warriors there, and fought a fierce battle with the enemy. If anyone dared to fight with Balram, he wounded him badly. Being unconscious and reeling down, the warriors fell on the ground. Whosoever was left alive, rushed towards Balram facing him. (1762)

ਕਾਨ੍ਹ ਕਮਾਨ ਲੀਏ ਕਰ ਮੈ ਜਬ ਕੇਹਰਿ ਜਿਉ ਭਭਕਾਰੇ।
ਕੋ ਪ੍ਰਗਟਿਓ ਭਟ ਐਸੇ ਬਲੀ ਜਗ ਧੀਰ ਧਰੇ ਹਰਿ ਸੋ ਰਨ ਪਾਰੇ।
ਅਉਰ ਸੁ ਕਉਨ ਤਿਹੂੰ ਪੁਰ ਮੈ ਬਲਿ ਸਯਾਮ ਸਿਉ ਬੈਰ ਕੋ ਭਾਉ ਬਿਚਾਰੇ।
ਜੋ ਹਠ ਕੈ ਕੋਊ ਜੁਧੁ ਕਰੈ ਸੁ ਮਰੈ ਪਲ ਮੈ ਜਮ ਲੋਕਿ ਸਿਧਾਰੇ॥ ੧੭੬੩॥

Kaan kamaan liye kar mae rann mae jab kehar jiyu bhabhkaare.
Ko pargtiyo bhat aaise bali jagi dheer dhare hari so rann pare.
Ayur su kayun tihunn pur mae bali sayaam siyu baer ko
bhaayu bichaare.
Jo hath kae koyu judh karae su marae pal mae jam lok sidaare. (1763)

ਜਬ ਜੁਧੁ ਕੋ ਸਯਾਮ ਜੂ ਰਾਮ ਚਢੇ ਕਉਨ ਬਲੀ ਰਨ ਧੀਰ ਧਰੈ।
ਜੋਊ ਚਉਦਹ ਲੋਕਨ ਕੋ ਪ੍ਰਤਿਪਾਲ ਨ੍ਰਿਪਾਲ ਸੁ ਬਾਲਕ ਜਾਨਿ ਲਰੈ।
ਜਿਹ ਨਾਮ ਪ੍ਰਤਾਪ ਤੇ ਪਾਪ ਟਰੈ ਤਿਹ ਕੋ ਰਨ ਭੀਤਰ ਕਉਨ ਹਰੈ।
ਮਿਲਿ ਆਪਸਿ ਮੈ ਸਭ ਲੋਕ ਕਹੈ ਰਿਪੁ ਸੰਧਿ ਜਰਾ ਬਿਨੁ ਆਈ ਮਰੈ॥ ੧੭੬੪॥

Jab judh ko sayaam ju raam chade tab kayun bali
rann dheer dharae.
Joyu chaudeh lokan ko pratipaal nirpaal su baalak jaani larae.
Jeh naam partaap te paap tarae tehh ko rann bheetar kayun harae.
Mil aapas mae sab lok kahae rip sandhi jaraa bin
aayi marae. (1764)

ਸੋਰਠਾ

ਇਤ ਏ ਕਰਤ ਬਿਚਾਰਿ ਸੁਭਟ ਲੋਕ ਨ੍ਰਿਪ ਕਟਕ ਮੈ।
ਉਤ ਬਲਿ ਸਸਤ੍ਰ ਸੰਭਾਰਿ ਧਾਇ ਪਰਿਓ ਨਾਹਿਨ ਡਰਿਯੋ॥ ੧੭੬੫॥

Sortha

Itt ee karat bichaar subhat lok nirap katak mae.
Utt bali sastar sanbhaar dhaaye pariyo naahin dariyo. (1765)

When Sri Krishna would roar like a lion, by taking his bow in hand, then no warrior could dare to stand against him with patience and fight with him. Who else was there in the three worlds, thinking of waging a war against Sri Krishna and Balram? If anyone dared to fight with them with stubborn attitude, he would be killed in a moment (and sent to hell). (1763)

When Sri Krishna and Balram would proceed to the battle field, then none could dare to oppose them. The kings, considering him a child, though he was the Lord of the fourteen worlds (Universe) would fight against him. Who could defeat him in the battle, by whose power of Name, all the sins would be destroyed? All the people were talking among themselves, that except Jarasandh all were bound to face death without a fight. (1764)

Sortha

On one side, the warriors of the Raja's army were having such thoughts (ideas), while on the other side, Balram taking up his weapons, launched a sudden attack, without having any fear in mind. (1765)

ਸਵੈਯਾ

ਮੂਸਲ ਲੈ ਮੁਸਲੀ ਕਰ ਮੈ ਅਰਿ ਕੋ ਪਲ ਮੈ ਦਲ ਪੁੰਜ ਹਰਿਓ ਹੈ।
ਬੀਰ ਪਰੇ ਧਰਨੀ ਪਰ ਘਾਇਲ ਸ੍ਰਉਨਤ ਸਿਉ ਤਨ ਤਾਹਿ ਭਰਿਓ ਹੈ।
ਤਾ ਛਬਿ ਕੋ ਜਸੁ ਉਚ ਮਹਾ ਮਨ ਬੀਚ ਬਿਚਾਰ ਕੈ ਸਯਾਮ ਕਰਿਓ ਹੈ।
ਮਾਨਹੁ ਦੇਖਨ ਕਉ ਰਨ ਕਉਤੁਕ ਕ੍ਰੋਧ ਭਿਆਨਕ ਰੂਪ ਧਰਿਓ ਹੈ।। ੧੭੬੬।।

Swaiyya

Moosal lae musli kar mae ari ko pal mae dal punj hariyo hae.
Beer pare dharni par ghaail sarunat siyu tann taahi bhariyo hae.
Taa chhabi ko jasu uch mahaa mann beech bichaar kae sayaam kariyo hae.
Maaonih dekhan kayu rann kayutak krodh bhiyaanak
roop dhariyo hae. (1766)

ਇਤ ਓਰ ਹਲਾਯੁਧ ਜੁਧੁ ਕਰੈ ਉਤ ਸ੍ਰੀ ਗਰੜਧੁਜ ਕੋਪ ਭਰਿਓ ਹੈ।
ਸਸਤ੍ਰ ਸੰਭਾਰਿ ਮੁਰਾਰਿ ਤਬੈ ਅਰਿ ਸੈਨ ਕੇ ਭੀਤਰ ਜਾਇ ਅਰਿਓ ਹੈ।
ਮਾਰਿ ਬਿਦਾਰ ਦਏ ਦਲ ਕਉ ਰਨ ਯਾ ਬਿਧਿ ਚਿਤ੍ ਬਚਿਤ੍ ਕਰਿਓ ਹੈ।
ਬਾਜ ਪੈ ਬਾਜ ਰਥੀ ਰਥ ਪੈ ਗਜ ਪੈ ਗਜ ਸ੍ਵਾਰ ਪਰਿਓ ਹੈ।। ੧੭੬੭।।

Itt orr halayudh judh karae utt sri garaddhuj kop bhariyo hae.
Sastar sanbhaari muraari tabae ari saen ke bheetar jaaye ariyo hae.
Maari bidaar daye dal kayu rann yaa bidh chitar bachitar kariyo hae.
Baaj pae baaj rathi rath pae gaj pae gaj savaar pae s
avaar pariyo hae. (1767)

ਏਕ ਕਟੇ ਅਧ ਬੀਚਹੁੰ ਤੇ ਭਟ ਏਕਨ ਕੇ ਸਿਰ ਕਾਟਿ ਗਿਰਾਏ।
ਏਕ ਕੀਏ ਬਿਰਥੀ ਤਬ ਹੀ ਗਿਰ ਭ੍ਰੂਮਿ ਪਰੇ ਸੰਗਿ ਬਾਨਨ ਘਾਏ।
ਏਕ ਕੀਏ ਹਰ ਹੀਨ ਬਲੀ ਪਗ ਹੀਨ ਕਿਤੇ ਗਨਤੀ ਨਹਿ ਆਏ।
ਸਯਾਮ ਭਨੈ ਕਿਨ ਹੂੰ ਨਹੀ ਧੀਰ ਧਰਿਓ ਤਬ ਹੀ ਰਨ ਛਾਡਿ ਪਰਾਏ।। ੧੭੬੮।।

Ek kate adh beechhun te bhat ekan ke sir kaati giraaye.
Ek kiye birthi tab hi gir bhoomi pare sang baanan ghaaye.
Ek kiye kar heen bali pag heen kite ganti neh aaye.
Sayaam bhanae kin hunn nahi dheer dhariyo tab hi rann
chaad paraaye. (1768)

Swaiyya'

So Balram, taking in hand his pestle, destroyed the whole army in a moment. The warriors were lying on the ground in a wounded condition, while their bodies were besmirched with blood. The poet Siam has described the beauty of their glory, thinking about it in mind, as if the anger (wrath) had taken a horrible form to watch the wonderful drama of the battle. (1766)

On one side Balram was engaged in the battle while on the other side Sri Krishna was getting furious with rage. At the same time, Sri Krishna, taking up his weapons, pushed into the forces of the enemy and destroyed the whole army by killing them. The battle was fought in such a manner, that the picture of battle was made very interesting and beautiful. There were corpses of horses, chariots, elephants and riders piled up on one another. (1767)

Some warriors were mutilated from the middle (of body) while some warriors had their heads cut off and lying there. Some were divested of their chariots at that time only, and being wounded with arrows, they were lying on the ground. Some had lost their hands, and many warriors were without their feet, which were beyond any count. The poet Siam has stated that none of them had left any patience, and all of them fled away from the battle field. (1768)

ਜਾ ਦਲ ਜੀਤ ਲਯੋ ਸਿਗਰੇ ਜਗੁ ਅਉਰ ਕਹੂੰ ਰਨ ਤੇ ਨਹੀ ਹਾਰਿਓ।
ਇੰਦ੍ ਸੇ ਭੂਪ ਅਨੇਕ ਮਿਲੇ ਤਿਨ ਤੇ ਕਬ ਹੂੰ ਨਹੀ ਜਾ ਪਗੁ ਟਰਿਓ।
ਸੋ ਘਨਿ ਸਯਾਮ ਭਜਾਇ ਦੀਯੋ ਪਲ ਮੈ ਨ ਕਿਨੂੰ ਧਨੁ ਬਾਨ ਸੰਭਾਰਿਓ।
ਦੇਵ ਅਦੇਵ ਕਰੈ ਉਪਮਾ ਇਮ ਸ੍ਰੀ ਜਦੁਬੀਰ ਬਡੋ ਰਨ ਪਾਰਿਓ।। ੧੭੬੯।।

Jaa dal jeet layo sigre jagu ayur kahunn rann te nahi haariyo.
Indar se bhoop anek mile tinn te kab hunn nahi jaa pag taariyo.
So ghani sayaam bhajaye diyo pal mae na kinnu dhanu
baan sanbhaariyo.
Dev adev karae upmaa imm Sri Jadubeer bado
rann paariyo. (1769)

ਦੋਹਰਾ

ਦ੍ਵੈ ਅਛੂਹਨੀ ਸੈਨ ਰਨਿ ਦਈ ਸਯਾਮ ਜਬ ਘਾਇ।
ਮੰਤ੍ਰੀ ਸੁਮਤਿ ਸਮੇਤ ਦਲੁ ਕੋਪ ਪਰਿਓ ਅਰਰਾਇ।। ੧੭੭੦।।

Dohra

Daav achhuhani saen rani dayi sayaam jab ghaaye.
Mantra sumati samet dal kop pariyo arraaye. (1770)

ਸਵੈਯਾ

ਧਾਇ ਪਰੇ ਕਰਿ ਕੋਪ ਤਬੈ ਭਟ ਦੈ ਮੁਖ ਢਾਲ ਲਏ ਕਰਵਾਰੈ।
ਸਾਮੁਹੇ ਆਇ ਹਠੀ ਹਠਿ ਸਿਉ ਘਨਿ ਸਯਾਮ ਕਹਾ ਇਹ ਭਾਤਿ ਹਕਾਰੈ।
ਮੂਸਲ ਚਕ੍ ਗਦਾ ਗਹਿ ਕੈ ਸੁ ਹਤੈ ਹਰਿ ਕੌਚ ਉਠੈ ਚਿਨਗਾਰੇ।
ਮਾਨੋ ਲੁਹਾਰ ਲੀਏ ਘਨ ਹਾਥਨ ਲੋਹ ਕਰੇਰੇ ਕੋ ਕਾਮ ਸਵਾਰੈ।। ੧੭੭੧।।

Swaiyya

Dhaaye pare kari kop tabae bhat dae mukh dhal laye karvaare.
Saamuhe aaye hathi hathi siyu ghani sayaam kahaa ehh bhaati hakaare.
Moosal chakar gadaa geh kae su hatae hari Koch uthae chingaare.
Maano luhaar liye ghan haathan loh karere ko
kaam savaare. (1771)

The king, who had gained victory over the armies of the world, who had never been defeated in the battles; who had kings like Indra fighting on his side, who had not retraced their steps back wards. He had been made to flee by Sri Krishna in a moment and who never could take up their bows and arrows. Thus Sri Krishna had fought such a fierce battle that the gods and demons both were all praise for him. (1769)

Couplet

When Sri Krishna had destroyed the two coloured army in the battle field, then the forces of Sumit minister launched an attack, shouting and yelling. (1770)

Swaiyya'

Then the warriors, fully enraged, attacked the enemy, having their shields against their faces and swords in their hands. The sturdy warriors came from the opposite direction and said these words. "Where was Krishna? They were striking the protective cover of Sri Krishna with their weapons including pestles, wheels and maces, which were producing flashes of lightning. It appeared as if the blacksmith was having sledge in hand and was arranging to beat the iron for proper shaping it. (1771)

ਤਉ ਲਗ ਹੀ ਬਰਮਾਕ੍ਰਿਤ ਊਧਵ ਆਏ ਹੈ ਸਯਾਮ ਸਹਾਇ ਕੇ ਕਾਰਨ।
ਅਉਰ ਅਕ੍ਰੂਰ ਲਏ ਸੰਗ ਜਾਦਵ ਧਾਇ ਪਰਿਓ ਅਰ ਬੀਰ ਬਿਦਾਰਨ।
ਸਸਤ੍ਰ ਸੰਭਾਰਿ ਸਭੈ ਅਪੁਨੇ ਕਬਿ ਸਯਾਮ ਕਹੈ ਮੁਖ ਮਾਰਿ ਉਚਾਰਨ।
ਓਰ ਦੁਹੂੰ ਅਤਿ ਜੁਧੁ ਭਯੋ ਸੁ ਗਦਾ ਬਰਛੀ ਕਰਵਾਰਿ ਕਟਾਰਨ।। ੧੭੭੨।।

Tayu lag hi barmaakrit udhav aaye hae sayaam sahaaye ke kaaran.
Ayur akrror laye sang jaadav dhaaye pariyo arr beer bidaaran.
Sastar sanbhaar sabae apune kabi sayaam kahae mukh maar uchaaran.
Orr duhunn ati judh bhayo su gadaa barchhi karvaari kataran. (1772)

ਆਵਤ ਹੀ ਬਰਮਾਕ੍ਰਿਤ ਜੂ ਅਰਿ ਸੈਨਹੁ ਤੇ ਸੁ ਘਨੇ ਭਟ ਕੂਟੇ।
ਏਕ ਪਰੇ ਬਿਬ ਖੰਡ ਤਹੀ ਅਰਿ ਏਕੇ ਗਿਰੇ ਧਰ ਪੈ ਸਿਰ ਫੂਟੇ।
ਏਕ ਮਹਾ ਬਲਵਾਨ ਕਮਾਨਨ ਤਾਨਿ ਚਲਾਵਤ ਇਉ ਸਰ ਛੂਟੇ।
ਕਾਜ ਬਸੇਰੇ ਕੇ ਰੈਨ ਸਮੇ ਮਧਿਆਨ ਮਨੋ ਤਰੁ ਪੈ ਖਗ ਟੂਟੇ।। ੧੭੭੩।।

Aavat hi barmaakrit ju ari saenhu te su ghane bhat koote.
Ek pare bib khand tahi ari ek gire dhar pae sir phhute.
Ek mahaa balvaan kamaanan taani chalavat iyu sar chhute.
Kaaj basere ke raen same madhiaan mano taru pae khag toote. (1773)

ਏਕ ਕਬੰਧ ਲੀਏ ਕਰਵਾਰਿ ਫਿਰੈ ਰਨ ਭੂਮਿ ਕੇ ਭੀਤਰ ਡੋਲਤ।
ਧਾਇ ਪਰੈ ਤਿਹ ਓਰ ਬਲੀ ਭਟ ਜੋ ਤਿਹ ਕੋ ਲਲਕਾਰ ਕੈ ਬੋਲਤ।
ਏਕ ਪਰੇ ਗਿਰ ਪਾਇ ਕਟੇ ਉਠਬੇ ਕਹੁ ਬਾਹਨ ਕੋ ਬਲੁ ਤੋਲਤ।
ਏਕ ਕਟੀ ਭੁਜ ਯੌ ਤਰਫੈ ਜਲ ਹੀਨ ਜਿਉ ਮੀਨ ਪਰਿਓ ਝਕਝੋਲਤ।। ੧੭੭੪।।

Ek kabaandh liye karbvaari phhirae rann bhoomi ke bheetar dolat.
Dhaaye karae tehh orr bali bhat jo tehh ko lalkaar kae bolat.
Ek pare gir paaye kate uthabe kahu baahan ko bal tolat.
Ek kati bhooj yo tarchhae jal heen jiyu meen pariyo jhakjholat. (1774)

ਏਕ ਕਬੰਧ ਬਿਨਾ ਹਥਿਆਰਨ ਰਾਮ ਕਹੈ ਰਨ ਮਧਿ ਦਉਰੈ।
ਸੁੰਡਨ ਤੇ ਗਜ ਰਾਜਨ ਕੋ ਗਹਿ ਕੈ ਕਰਿ ਕੈ ਬਲ ਸੋ ਝਕਝੋਰੈ।
ਭੂਮਿ ਗਿਰੇ ਮ੍ਰਿਤ ਅਸ੍ਰਵਨ ਕੀ ਦੁਹੂੰ ਹਾਥਨ ਸੋ ਗਹਿ ਗ੍ਰੀਵ ਮਰੋਰੈ।
ਸਯੰਦਨ ਕੇ ਅਸਵਾਰਨ ਕੇ ਸਿਰ ਏਕ ਚਪੇਟ ਹੀ ਕੇ ਸੰਗਿ ਤੋਰੈ।। ੧੭੭੫।।

Ek kabandh bina hathiyaaran raam kahae rann madhi dayurae.
Sundan te gaj raajan ko geh kae kari kae bal so jhakjhorae.
Bhoomi gire mrit asavan ki dunn haathan so geh greev marorae.
Sayandan ke asvaaran ke sir ek chapet hi sang torae. (1775)

By that time Burmakrit and Udhav had reached there for Krishna's help, while Akroor, alongwith many Yadavas attacked the enemy for destroying it. The poet Siam has stated that all the warriors, with their weapons were shouting "kill them, kill them". From both sides, a fierce battle was raging with maces, spears, swords and daggers. (1772)

Bramakrit had on coming, destroyed the enemy troops itself. Some warriors were lying cut into two pieces, while some others had their heads smashed and fallen on the ground. Some were streching their heavy bows and shooting arrows, which were attacking the trees for their abodes (for nights) coming down from the sky. (1773)

Some had their trunks, with swords in hands, running around the battlefield. If someone were to shout at them with a challenge then they would attack with force. Someone had fallen there with their toes cut off and were trying to get up with the support of the arms. Some arms cut away from the bodies, were fluttering like the fish out of water and churning the mud only. (1774)

The poet Ram has stated that some trunks, without any weapons, were running around in the battle-field. They were holding mighty elephant from their trunks, and were twisting them with the strength of arms. The heads of horses, lying on the ground, were being twisted with both the hands. The heads of charioteers were thrown away with one slap only. (1775)

ਕੂਦਤ ਹੈ ਰਨ ਮੈ ਭਟ ਏਕ ਕੁਚਾਲਨ ਦੈ ਕਰਿ ਜੁਧੁ ਕਰੈ।
ਇਕ ਬਾਨ ਕਮਾਨ ਕ੍ਰਿਪਾਨਨ ਤੇ ਕਬਿ ਰਾਮ ਕਹੈ ਨ ਰਤੀ ਕੁ ਡਰੈ।
ਇਕ ਕਾਇਰ ਤ੍ਰਾਸ ਬਢਾਇ ਚਿਤੈ ਰਨ ਭੂਮਿ ਹੂੰ ਤੇ ਤਜ ਸਸਤ੍ ਟਰੈ।
ਇਕ ਲਾਜ ਭਰੇ ਪੁਨਿ ਆਇ ਅਰੈ ਲਰਿ ਕੈ ਮਰ ਕੈ ਗਿਰਿ ਭੂਮਿ ਪਰੈ।। ੧੭੭੬।।

Kudat hae rann mae bhat ek kulaachan dae kari judh karae.
Ik baan kamaan kirpaanan te kabi raam kahae na rati ku darae.
Ikk kaair traas badaye chitae rann bhoomi hunn te taj sastar tarae.
Ik laaj bhare pun aaye arae lari kae mar kae gir bhoomi parae. (1776)

ਬ੍ਰਿਜ ਭੂਖਨ ਚਕ੍ ਸੰਭਾਰਤ ਹੀ ਤਬ ਹੀ ਦਲੁ ਬੈਰਨ ਕੇ ਧਸਿ ਕੈ।
ਬਿਨੁ ਪ੍ਰਾਨ ਕੀਏ ਬਲਵਾਨ ਘਨੇ ਕਬਿ ਸਯਾਮ ਭਨੈ ਸੁ ਕਛੂ ਹਸਿ ਕੈ।
ਇਕ ਚੂਰਨ ਕੀਨ ਗਦਾ ਗਹਿ ਕੈ ਇਕ ਪਾਸ ਕੇ ਸੰਗ ਲੀਏ ਕੀਸ ਕੈ।
ਜਦੁਬੀਰ ਅਯੋਧਨ ਮੈ ਬਲ ਕੈ ਅਰਿ ਬੀਰ ਲੀਏ ਸਬ ਹੀ ਬਸਿ ਕੈ।। ੧੭੭੭।।

Brij bhookhan chakar sanbhaarat hi tab hi dal baean ke dhasi kae.
Bin praan kiye balvaan ghane kabi sayaam bhanae su kachhu hasi kae.
Ikk chooran keen gadaa geh kae ikk paas ke sang liye kasi kae.
Jadubeer ayodhan mae bal kae ari beer liye sab hi basi kae. (1777)

ਬਲ ਭਦ੍ ਇਤੇ ਬਹੁ ਬੀਰ ਹਨੇ ਬ੍ਰਿਜਨਾਥ ਉਤੈ ਬਹੁ ਸੂਰ ਸੰਘਾਰੇ।
ਜੋ ਸਭ ਜੀਤ ਫਿਰੇ ਜਗ ਕਉ ਅਰੁ ਗਾਢ ਪਰੀ ਨ੍ਰਿਪ ਕਾਮ ਸਵਾਰੇ।
ਤੇ ਘਨਿ ਸਯਾਮ ਅਯੋਧਨ ਮੈ ਬਿਨੁ ਪ੍ਰਾਨ ਕੀਏ ਅਰਿ ਭੂ ਪਰ ਡਾਰੇ।
ਇਉ ਉਪਮਾ ਉਪਜੀ ਜੀਯ ਮੈ ਕਦਲੀ ਮਨੋ ਪਉਨ ਪ੍ਰਚੰਡ ਉਖਾਰੇ।। ੧੭੭੮।।

Bal bhadar ite bahu beer hane brijnaath utae bahu soor sanghaare.
Jo sabh jeet phire jag kayu aru gaad pari nirap kaam savaare.
Te ghani sayaam ayodhan mae bin praan kiye ari bhoo par daare.
Iyu upmaa upji jiye mae kadli mano payun parchand ukhaare. (1778)

ਜੋ ਰਨ ਮੰਡਨ ਸਯਾਮ ਕੇ ਸੰਗਿ ਭਲੇ ਨ੍ਰਿਪ ਧਾਮਨ ਕਉ ਤਜਿ ਧਾਏ।
ਏਕ ਰਥੈ ਗਜ ਰਾਜ ਚਢੇ ਇਕ ਬਾਜਨ ਕੇ ਅਸਵਾਰ ਸੁਹਾਏ।
ਤੇ ਘਨਿ ਜਿਉ ਬ੍ਰਿਜ ਰਾਜ ਕੇ ਪਉਰਖ ਪਉਨ ਬਹੈ ਛਿਨ ਮਾਝ ਉਡਾਏ।
ਕਾਇਰ ਭਾਜਤ ਐਸੇ ਕਹੈ ਅਬ ਪ੍ਰਾਨ ਰਹੈ ਮਨੋ ਲਾਖਨ ਪਾਇ।। ੧੭੭੯।।

Jo rann Mandan sayaam ke sang bhale nirap dhaaman kayu taji dhaaye.
Ek rathae gaj raaj chade ik baajan ke asvaar suhaaye.
Te ghani jiyu brij raaj ke payurakh payun bahae chhin maajh udaaye.
Kair bhaajat aasie kahae ab praan rahae mano laakhan paaye. (1779)

Some warriors were jumping around in the battle field, while some others were fighting by jumping around. The poet Ram has stated that some warriors were not afraid of bows and arrows or swords even a little bit. While some cowards were running away from the battle field, with increased fear, leaving their weapons behind. Some warriors had fallen down dead while fighting again. (1776)

Sri Krishna then revolving his wheel penetrated in the enemy forces and killed many of the warriors. The poet Siam has stated that some warriors had been killed as matter of joke only, then some had been crushed by taking the mace in hand, and some had been killed by pressing hand with force. Thus Sri Krishna had brought under his control all the warriors by the dint of his force. (1777)

On the other side Balram had killed many warriors, while Sri Krishna had also killed an equal number on one side. The warriors, who had returned after winning the whole world, and had helped the Raja in distress, had been killed by Krishna and thrown down in the battle field. This scene has been praised by the poet as if the strong, wind had uprooted the plants of bananas. (1778)

There were some noble Rajas who had come to fight with Sri Krishna after leaving their houses, some of them had come riding their chariots or their elephants, while some were looking glorious riding their horses, and Sri Krishna's bravery in the form of wind had dispressed the clouds of warriors in a moment. The cowards, while running away, were saying that they had managed to save their invaluable lives (worth lakhs). (1779)

ਸਯਾਮ ਕੇ ਛੂਟਤ ਬਾਨਨ ਚਕ੍ ਸੁ ਚਕ੍ਿਤ ਹੁਇ ਰਥ ਚਕ੍ ਭ੍ਮਾਵਤ।
ਏਕ ਬਲੀ ਕੁਲ ਲਾਜ ਲੀਏ ਦ੍ਿੜ ਹੁਇ ਹਰਿ ਕੇ ਸੰਗਿ ਜੂਝ ਮਚਾਵਤ।
ਅਉਰ ਬਡੇ ਨ੍ਿਪ ਲੈ ਨ੍ਿਪ ਆਇਸ ਆਵਤ ਹੈ ਚਲੇ ਗਾਲ ਬਜਾਵਤ।
ਬੀਰ ਬਡੇ ਜਦੁਬੀਰ ਕਉ ਦੇਖਨ ਚਉਪ ਚੜੇ ਲਰਬੇ ਕਹੁ ਧਾਵਤ॥ ੧੭੮੦॥

Sayaam ke chhotat baanan chakar su chakrit huye rath chakar bharmaavat.
Ek bali kul laaj liye drid huye hari ke sang jhoojh machaavat.
Ayur bade nirap lae nirap aais aavat hae chale gaal bajavat.
Beer bade jadubeer kayu dekhan chaup chade larbe kahu dhaavat. (1780)

ਸ੍ਰੀ ਬ੍ਿਜਨਾਥ ਤਬੈ ਤਿਨ ਹੀ ਧਨੁ ਤਾਨ ਕੈ ਬਾਨ ਸਮੂਹ ਚਲਾਵਤ।
ਆਇ ਲਗੈ ਭਟ ਏਕਨ ਕਉ ਨਟ ਸਾਲ ਭਏ ਮਨ ਮੈ ਦੁਖੁ ਪਾਵਤ।
ਏਕ ਤੁਰੰਗਨ ਕੀ ਭੁਜ ਬਾਨ ਲਗੈ ਅਤਿ ਰਾਮ ਮਹਾ ਛਬਿ ਪਾਵਤ।
ਸਾਲ ਮੁਨੀਸ੍ਵਰ ਕਾਟੇ ਹੁਤੇ ਬ੍ਿਜਰਾਜ ਮਨੌ ਤਿਹ ਪੰਖ ਬਨਾਵਤ॥ ੧੭੮੧॥

Sri Brijnaath tabae tinn hi dhanu taan kae baan samuh chalaavat.
Aaye lagae bhat ekan kayu nat saal bhaye mann mae dukh paavat.
Ek turangan·ki bhooj baan lagae ati raam mahaa chhabi paavat.
Saal munisavar kaate hute brijnaath mano tehh pankh banaavat. (1781)

ਚੌਪਈ

ਤਬ ਸਭ ਸਤ੍ ਕੋਪ ਮਨਿ ਭਰੇ। ਘੇਰ ਲਯੋ ਹਰਿ ਨੈਕੁ ਨ ਡਰੇ।
ਬਿਬਿਧਾਯੁਧ ਲੈ ਆਹਵ ਕਰੈ। ਮਾਰ ਮਾਰ ਮੁਖ ਤੇ ਉਚਰੈ॥ ੧੭੮੨॥

Chopaiee

Tab sabh satar kop mani bhare. Gher layo hari naeku na dare.
Bibidhaayudh lae aahav karae. Maar maar mukh te uchare. (1782)

As soon as Krishna's arrows and wheel were set in motion, they would turn back their chariots in bewilderment but some mighty warriors would, due to their prestige, continue fighting with Krishna with full force. Many more high Rajas, taking orders from Jarasandh were advancing and were shouting challenges. Some mighty warriors, were keen to see Sri Krishna, as such they would join in the attack. (1780)

Then Sri Krishna, stretching his bow, shot a whole lot of arrows, which had hit many warriors, and they felt greatly aggrieved on reeling with the hitting of those arrows. Many horses had the arrows pierced into the fore legs (of horses). So the poet Ram has stated that they were being honoured as if the Muni Saal had cut off the wings of horses, which were being joined together by Sri Krishna. (1781)

Chopaiee

Then all the warriors of enemies were filled with rage, and they had surrounded Sri Krishna, who was not at all bothered (afraid of this). They fought with many weapons of different types, while shouting "Kill them" repeatedly. (1782)

ਸਵੈਯਾ

ਕ੍ਰੁਧਤ ਸਿੰਘ ਕ੍ਰਿਪਾਨ ਸੰਭਾਰ ਕੈ ਸਯਾਮ ਕੈ ਸਾਮੁਹੇ ਟੇਰਿ ਉਚਾਰਿਓ।
ਕੇਸ ਗਹੇ ਖੜਗੇਸ ਬਲੀ ਜਬ ਛਾਡਿ ਦਯੋ ਤਬ ਚਕ੍ ਸੰਭਾਰਿਓ।
ਗੌਰਸ ਖਾਤ ਗ੍ਵਾਰਿਨ ਵੈ ਦਿਨ ਭੂਲ ਗਏ ਅਬ ਜੁਧ ਬਿਚਾਰਿਓ।
ਸਯਾਮ ਭਨੈ ਜਦੁਬੀਰ ਕਉ ਮਾਨਹੁ ਬੈਨਨ ਬਾਨਨ ਕੈ ਸੰਗਿ ਮਾਰਿਓ।। ੧੭੮੩।।

Swaiyya

Krodhat singh sanbhaar kae sayaam kae saamuhe teri uchaariyo.
Kes gahe khadges bali jab chhaad dayo tab chakar sanbhaariyo.
Goras khaat gavaran vae din bhool gaye ab judh bichaariyo.
Sayaam bhanae jadubeer kayu maanoh baenan
kae sang maariyo. (1783)

ਇਉ ਸੁਨ ਕੈ ਬਤੀਯਾ ਬ੍ਰਿਜ ਨਾਹਿਕ ਕੋਪ ਕੀਓ ਕਰਿ ਚਕ੍ ਸੰਭਾਰਿਯੋ।
ਨੈਕੁ ਭ੍ਰਮਾਇ ਕੈ ਪਾਨ ਬਿਖੈ ਬਲਿ ਕੈ ਅਰਿ ਗ੍ਰੀਵ ਕੇ ਊਪਰ ਡਾਰਿਯੋ।
ਲਾਗਤ ਸੀਸੁ ਕਟਿਯੋ ਤਿਹ ਕੋ ਗਿਰ ਭੂਮਿ ਪਰਿਯੋ ਜਸੁ ਸਿਆਮ ਉਚਾਰਿਯੋ।
ਤਾਰ ਕੁੰਭਾਰ ਲੈ ਹਾਥ ਬਿਖੈ ਮਨੋ ਚਾਕ ਕੇ ਕੁੰਭ ਤੁਰੰਤ ਉਤਾਰਿਯੋ।। ੧੭੮੪।।

Iyu sun kae batiyaa brij naaik kop kiyo kari chakar sanbhaariyo.
Naeku bharmaaye kae paan bikhae bali kae ari greev ke upar daariyo.
Laagat seesu katiyo tehh ko gir bhoomi pariyo jasu siyaam uchaariyo.
Taar kunbhaar lae haath bikhae mano chaak ke kunbh
turant utaariyo. (1784)

ਜੁਧ ਕੀਓ ਬ੍ਰਿਜਨਾਥ ਕੈ ਸਾਥ ਸੁ ਸਤ੍ ਬਿਦਾਰ ਕਹੈ ਜਗ ਜਾ ਕਉ।
ਜਾ ਦਸ ਹੂੰ ਦਿਸ ਜੀਤ ਲਈ ਛਿਨ ਮੈ ਬਿਨੁ ਪ੍ਰਾਨ ਕੀਓ ਹਰਿ ਤਾ ਕਉ।
ਜੋਤਿ ਮਿਲੀ ਤਿਹ ਕੀ ਪ੍ਰਭੁ ਸਿਉ ਜਿਮ ਦੀਪਕ ਕ੍ਰਾਂਤਿ ਮਿਲੈ ਰਵਿ ਭਾ ਕਉ।
ਸੂਰਜ ਮੰਡਲ ਛੇਦ ਕੈ ਭੇਦ ਕੈ ਪ੍ਰਾਨ ਗਏ ਹਰਿ ਧਾਮ ਦਸਾ ਕਉ।। ੧੭੮੫।।

Judh kiyo brijnaath kae saath su satar bidaar kahae jag ja kayu.
Jaa das hunn dis jeet layi chhin mae bin praan kiyo hari taa kayu.
Joti mili tehh ki prabhu siyu jim Deepak pranti milae ravi bhaa kayu.
Sooraj mandal chhed kae bhed kae praan gaye hari
dhaam dasaa kayu. (1785)

Swaiyya'

Then Karodhat Singh came face to face with Sri Krishna, holding his Sword and said, challenging him "Kharag Singh had caught hold of you by the hair and when he let you go, you again took up your wheel in hand." When you were taking milk and butter from the milkmen for your consumption, have you forgotten those days? Now you are thinking of waging a war. The poet Siam has stated that Karodhat Singh had demoralised Sri Krishna with his words, piercing like arrows. (1783)

Thus listening to his words, Sri Krishna became furious with rage, and took up his Sudarshan wheel in his hand. After turning it for a while, he let it go at the enemy neck with great force which cut off his head immediately on striking and threw it on the ground. The beauty of the scene has been described by the poet Siam as if the potter had, by taking his wire, removed the earthen pot from the revolving wheel. (1784)

Then another warrior, known by the name of Satar-bidar, fought with Sri Krishna. The person, who had gained victories in the ten directions, was killed by Sri Krishna in a moment. His soul got mingled with the Prime Soul just as the light of a lamp gets merged with the light of the sun, and his soul, passing through the cosmos of the sun, went upto heavens, the Lord's abode. (1785)

ਸਤ੍ ਬਿਦਾਰ ਹਨਿਓ ਜਬ ਹੀ ਤਬ ਸ੍ਰੀ ਬ੍ਰਿਜ ਭੂਖਨ ਕੋਪ ਭਰਿਯੋ ਹੈ।
ਸਯਾਮ ਭਨੇ ਤਜਿ ਕੈ ਸਬ ਸੰਕ ਨਿਸੰਕ ਹੁਇ ਬੈਰਨ ਮਾਝ ਪਰਿਯੋ ਹੈ।
ਭੈਰਵ ਭੂਪ ਸਿਉ ਜੁਧ ਕੀਓ ਸੁ ਵਹੈ ਛਿਨ ਮੈ ਬਿਨੁ ਪ੍ਰਾਨ ਕਰਿਯੋ ਹੈ।
ਭੂਮਿ ਗਿਰਿਯੋ ਰਥ ਤੇ ਇਹ ਭਾਤਿ ਮਨੋ ਨਭ ਤੇ ਗ੍ਰਹ ਟੂਟਿ ਪਰਿਯੋ ਹੈ॥ ੧੭੮੬॥

Satar bidaar haniayo jab hi tab Sri Brij bhookhan kop bhariyo hae.
Sayaam bhane taji kae sab sank nisank huye baeran maajh pariyo hae.
Bhaerav bhoop siyu judh kiyo su vahae chhin mae bin praan kariyo hae.
Bhoomi giriyo rath te bhaati mano nabh te greh tooti pariyo hae. (1786)

ਏਕ ਭਰੇ ਭਟ ਸ੍ਰੌਨਤ ਸੋ ਭਪਕਾਰਤ ਘਾਇ ਫਿਰੈ ਰਨਿ ਡੋਲਤ।
ਏਕ ਪਰੇ ਗਿਰ ਕੈ ਧਰਨੀ ਤਿਨ ਕੇ ਤਨ ਜੰਬੁਕ ਗੀਧ ਕਢੋਲਤ।
ਏਕਨ ਕੇ ਮੁਖਿ ਓਠਨ ਆਖਨ ਕਾਗ ਸੁ ਚੋਚਨ ਸਿਉ ਟਕ ਟੋਲਤ।
ਏਕਨ ਕੀ ਉਰਿ ਆਤਨ ਕੋ ਕਢਿ ਜੋਗਨਿ ਹਾਥਨ ਸਿਉ ਝਕਝੋਲਤ॥ ੧੭੮੭॥

Ek bhare bhat sronat so bhbhkaarat ghaaye phhirae rani dolat.
Ek pare gir kae dharni tinn ke tann janbuk geedh kadolat.
Ekan ke mukhi oran aakhan kaag su chochan siyu tak tolat.
Ekan ki uri aatan ko kadhi jogin haathan siyu jhagjholat. (1787)

ਮਾਨ ਭਰੇ ਅਸਿ ਪਾਨਿ ਧਰੇ ਚਹੂੰ ਓਰਨ ਤੇ ਬਹੁਰੋ ਅਰਿ ਆਏ।
ਸ੍ਰੀ ਜਦੁਬੀਰ ਕੇ ਬੀਰ ਜੀਤੇ ਕਬਿ ਸਯਾਮ ਕਹੈ ਇਤ ਤੇ ਤੇਊ ਧਾਏ।
ਬਾਨਨ ਸੈਥਿਨ ਅਉ ਕਰਵਾਰਿ ਹਕਾਰਿ ਹਕਾਰਿ ਪ੍ਰਹਾਰ ਲਗਾਏ।
ਆਇ ਖਏ ਇਕ ਜੀਤ ਲਏ ਭਾਜਿ ਗਏ ਇਕ ਮਾਰਿ ਗਿਰਾਏ॥ ੧੭੮੮॥

Maan bhare asi pain dhare chaunn oran te bahuro ari aaye.
Sri jadubeer ke beer jite kabi sayaam kahae itt te teyu dhaaye.
Baanan saethin ayu karvaar hakaar hakaar parhaar lagaaye.
Aaye khaye ikk jeet laye ikk bhaaj gaye ikk maar giraaye. (1788)

ਜੇ ਭਟ ਆਹਵ ਮੈ ਕਬਹੂੰ ਅਰਿ ਕੈ ਲਰਿ ਕੈ ਪਗੁ ਏਕ ਨ ਟਾਰੇ।
ਜੀਤਿ ਫਿਰੈ ਸਭ ਦੇਸਨ ਕਉ ਸੋਊ ਭਾਜਿ ਗਏ ਜਿਹ ਓਰਿ ਨਿਹਾਰੇ।
ਜੌ ਜਮ ਕੇ ਸੰਗਿ ਜੂਝ ਕਰੈ ਤਬ ਅੰਤਕ ਤੇ ਨਹਿ ਜਾਤ ਨਿਵਾਰੇ।
ਤੇ ਭਟ ਜੂਝਿ ਪਰੇ ਰਨ ਮੈ ਜਦੁਬੀਰ ਕੇ ਕੋਪ ਕ੍ਰਿਪਾਨ ਕੇ ਮਾਰੇ॥ ੧੭੮੯॥

Je bhat aahav mae kabhun ari kae lari kae pag ek na taare.
Jeet phhirae sabh desan kayu soyu bhaaj gaye jeh orr nihaare.
Jo jam ke sang joojh karae tab antak te nahi jaat nivaare.
Te bhat jojhi pare rann mae jadubeer ke kop kirpaan ke maare. (1789)

When Satar-bidar was killed, Sri Krishna was filled with rage. The poet Siam has stated that Sri Krishna, leaving all his reservations and restrictions pierced into the enemy forces and fought against a Raja called Bhairav and killed him in no time. He fell down on the ground from his chariot just as a shooting star gets removed from the sky and falls on the ground. (1786)

Some warriors, draped in blood were roaming around the battle field while blood was oozing out of their wounds with gushes. Some warriors were lying on the ground, whose flesh was being taken by vultures and jackals. While their eyes were being eaten away from their faces with their beaks, while the evil spirits were jostling their intestines in the air, with their hands. (1787)

The enemy forces, full of indignation, came from all four corners, with their swords in hand. The poet Siam has stated that the warriors of Sri Krishna also attacked the enemy forces. They were attacking with their weapons like swords, bows and arrows, and sabres by challenging them. Some were fighting, some had been defeated, some had run away, and some were killed and fallen on the ground. (1788)

The warriors who had never retraced even a step backward from the battle front, who had gained victories over the enemy, had now fled away in all directions, wherever they could escape. They used to fight against the Yama (god of death) and would not relent a bit against him, were now lying dead facing upside down in the battle field being killed by the sword of Krishna, who was furious with rage. (1789)

ਏਕ ਹੁਤੋ ਬਲਬੀਰ ਬਡੋ ਜਦੁਬੀਰ ਲਿਲਾਟ ਮੈ ਬਾਨ ਲਗਾਯੋ।
ਫੋਕ ਰਹੀ ਗਡਿ ਭਉਹਨਿ ਮੈ ਸਰੁ ਛੇਦ ਸਭੈ ਪਾਰ ਪਰਾਯੋ।
ਸਯਾਮ ਕਹੈ ਉਪਮਾ ਤਿਹ ਕੀ ਬਰ ਘਾਇ ਲਗੇ ਬਹੁ ਸ੍ਰੋਨ ਬਹਾਯੋ।
ਮਾਨਹੁ ਇੰਦ੍ ਪੈ ਕੋਪੁ ਕੀਯੋ ਸਿਵ ਤੀਸਰੇ ਨੈਨ ਕੋ ਤੇਜ ਦਿਖਾਯੋ।। ੧੭੯੦।।

Ek huto balbeer bado jaduber lilaat mae baan lagaayo.
Phok rahi gadi bhayuhani mae saru chhed sabae sir paar paraayo.
Sayaam kahae upma tehh ki bar ghaaye lage bahu sron bahaayo.
Maanoh indar pae kop kiyo siv tisare naen ko tej dikhaayo. (1790)

ਜਦੁਬੀਰ ਮਹਾ ਰਨਧੀਰ ਜਬੈ ਸੁ ਧਵਾਇ ਪਰੇ ਰਥ ਇਉ ਕਹਿ ਕੈ।
ਬਲਿ ਦਛਨ ਓਰਿ ਨਿਹਾਰ ਕਿਤੋ ਦਲ ਧਾਯੋ ਹੈ ਸਸਤ੍ ਸਬੈ ਗਹਿ ਕੈ।
ਬਤੀਯਾ ਸੁਨਿ ਸੋ ਬ੍ਰਿਜ ਨਾਇਕ ਕੀ ਹਲ ਸੋ ਬਲਿ ਧਾਇ ਲੀਏ ਚਹਿ ਕੈ।
ਤਿਹ ਕੋ ਅਤਿ ਸ੍ਰੋਨ ਪਰਿਓ ਭੂਅ ਮੈ ਮਨੋ ਸਾਰਸੁਤੀ ਸੁ ਚਲੀ ਬਹਿ ਕੈ।। ੧੭੯੧।।

Jadubeer mahaa randheer jabae su dhavaaye pare rath iyu keh kae.
Bali dachhan ori nihaar kito dal dhaayo hae sastar sabae geh kae.
Batiyaa suni so brij naaik ki hal so bali dhaaye liye cheh kae.
Tehh ko ati sron pariyo bhuye mae mano saarsuti su chali beh kae. (1791)

ਏਕ ਨਿਹਾਰ ਭਯੋ ਅਤਿ ਆਹਵ ਸਯਾਮ ਭਨੈ ਤਜਿ ਕੈ ਰਨ ਭਾਗੇ।
ਘਾਇਲ ਘੂਮਤ ਏਕ ਫਿਰੈ ਮਨੋ ਨੀਦ ਘਨੀ ਨਿਸਿ ਕੇ ਕਹੁੰ ਜਾਗੇ।
ਪਉਰਖਵੰਤ ਭਟ ਏਕ ਸੁ ਸਯਾਮ ਸੋ ਜੁਧ ਹੀ ਕਉ ਅਨੁਰਾਗੇ।
ਏਕ ਤਯਾਗ ਕੈ ਸਸਤ੍ ਸਬੈ ਜਦੁਰਾਇ ਕੇ ਆਇ ਕੈਂ ਪਾਇਨ ਲਾਗੈ।। ੧੭੯੨।।

Ek nihaar bahyo ati aahav sayaam bhanae taji kae rann bhaage.
Ghaail ghoomat ek phirae mano need ghani niss ke kahunn jaage.
Payurakhvant bade bhat ek su sayaam so judh hi kayu anuraage.
Ek sayaam kae sastar sabae jaduraaye kea aye kae paain laage. (1792)

ਦੋਹਰਾ

ਭਜੇ ਸਤ੍ ਜਬ ਜੁਧ ਤੇ ਮਨ ਮੈ ਤ੍ਰਾਸ ਬਢਾਇ।
ਅਉਰ ਸੂਰ ਆਵਤ ਭਏ ਕਰਵਾਰਿਨ ਚਮਕਾਇ।। ੧੭੯੩।।

Dohra

Bhaje satar jab judh te mann mae traas badaaye.
Ayur soor aavat bhaye karvaarin chamkaaye. (1793)

There was a great warrior, who hit an arrow at the forehead of Sri Krishna. The arrow tale was driven deep in the eyelids while the arrow had pierced through the head, coming out from the otherside. The poet Siam has stated in priase of this scene, that lot of blood was oozing out of the wound inflicted, as if Shiva had shown the light of his thrid eye while fighting with Indra in great fury. (1790)

The great warrior Sri Krishna then racing his chariot towards Balram and said, "O Balram! Do you see a huge enemy army. armed with weapons, from the southern direction, and advancing towards us. Then Balram, listening to his words, rushed and took up his hoe with great excitement and attacked the enemy. The enemy lost many warriors, and lot of blood was spilled, as if the river of Sarswati was flowing there. (1791)

The poet Siam has stated that a fierce battle was raging there, and many warriors seeing this blodd shed had fled away from the battle-field. Some wounded soldiers were roaming around there as if they had no sleep during the night, and were feeling sleepy now. Some mighty warriors were keen to engage in a fight with Sri Krishna, while some others, dropping their weapons came and asked for Krishna's pardon. (1792)

Couplet

When the enemy forces, being terrified, had fled away from the battle-field, then more warriors, brandishing their swords, came to join the fight. (1793)

ਸਵੈਯਾ

ਸਸਤ੍ਰ ਸੰਭਾਰਿ ਸਭੈ ਭਟ ਆਇ ਕੈ ਧਾਇ ਕੈ ਸਯਾਮ ਸੋ ਜੁਧੁ ਮਚਾਯੋ।
ਚਕ੍ਰ ਗਹਿਓ ਕਰ ਮੈ ਬ੍ਰਿਜ ਨਾਇਕ ਕੋਪ ਭਯੋ ਤਿਹ ਊਪਰ ਧਾਯੋ।
ਬੀਰ ਕੀਏ ਬਿਨੁ ਪ੍ਰਾਨ ਘਨੇ ਅਰਿ ਸੈਨ ਸਬੈ ਇਹ ਭਾਤਿ ਭਜਾਯੋ।
ਪਉਨ ਪ੍ਰਚੰਡ ਸਮਾਨ ਸੁ ਕਾਨ੍ਹ ਮਨੋ ਉਮਡਿਓ ਦਲੁ ਮੇਘ ਉਡਾਯੋ॥ ੧੭੯੪॥

Swaiyya

Sastar sanbhaar sabhae baht aaye kae dhaaye kae
sayaam so judh machaayo.
Chakar gahiyo kar mae brij naaik kop bhayo tehh upar dhaayo.
Beer kiye bin praan ghane ari saen sabae ehh bhaati bajaayo.
Paaun parchand samaan su kaan mano umdiyo sal
megh udaayo. (1794)

ਕਾਟਤ ਏਕਨ ਕੇ ਸਿਰ ਚਕ੍ਰ ਗਦਾ ਗਹਿ ਦੂਜਨ ਕੇ ਤਨ ਝਾਰੈ।
ਤੀਜਨ ਨੈਨ ਦਿਖਾਇ ਗਿਰਾਵਤ ਚਉਥਨ ਚੌਪ ਚਪੇਟਨ ਮਾਰੈ।
ਚੀਰ ਦਏ ਅਰਿ ਕੇ ਉਰਿ ਸ੍ਰੀ ਹਰਿ ਸੂਰਨ ਕੇ ਅੰਗਿ ਅੰਗਿ ਪ੍ਰਚਾਰੈ।
ਧੀਰ ਤਹਾ ਭਟ ਕਉਨ ਧਰੈ ਜਦੁਬੀਰ ਜਬੈ ਤਿਹ ਓਰਿ ਸਿਧਾਰੈ॥ ੧੭੯੫॥

Kaatat ekan ke sir chakar gadaa geh doojan ke tann jhaarae.
Teejan naen dikhaaye giraavat chauthan chop chapetan mare.
Cheer daye ari ke uri sri hari sooran ke an gang parchaare.
Dheer tahaa bhat kayun dharae jadubeer jabae tehh
ori sidhaare. (1795)

ਰੋਸ ਭਰਿਯੋ ਜਬ ਹੀ ਬ੍ਰਿਜ ਨਾਇਕ ਦੁਜਨ ਸੈਨ ਨਿਹਾਰਿ ਪਰੈ।
ਤੁਮ ਹੁੰ ਧੌ ਬਿਚਾਰ ਕਹੋ ਚਿਤ ਮੈ ਜਗਿ ਕਉਨ ਬੀਓ ਭਟ ਧੀਰ ਧਰੈ।
ਜੋਊ ਸਾਹਸ ਕੈ ਸਬ ਆਯੁਧ ਲੈ ਸੰਗਿ ਸਯਾਮ ਕੇ ਆਇ ਕੈ ਨੈਕੁ ਅਰੈ।
ਤਿਹ ਕਉ ਜਦੁਬੀਰ ਤਿਹੀ ਛਿਨ ਮੈ ਕਬਿ ਸਯਾਮ ਕਹੈ ਬਿਨ ਪ੍ਰਾਨ ਕਰੈ॥ ੧੭੯੬॥

Ros bhariyo jab hi brij naaik dujan saen nihaar parae.
Tum hunn dho bichaar kaho chitt mae jag kayun biyo bhat dheer dharae.
Joyu saahas kae sab aayudh lae sang sayaam kea aye kae naek arae.
Tehh kayu jadubeer tihi chhin mae kabi sayaam kahae bin
praan karae. (1796)

Swaiyya'

Taking their weapons, all the warriors came to launch the attack, and waged a war with Sri Krishna, while Sri Krishna, being enraged, took up his Sudarshan wheel and attacked the enemy. Many warriors were done to death and the enemy forces were routed, as if Sri Krishna in the form of a strong wind, had dispersed the clouds of enemy forces (and the enemy fled away). (1794)

Some lost their heads with the Sudarshan wheel, some others were killed with the help of the mace. The third part was frightened by seeing the enraged eyes of Krishna, while the fourth part was destroyed by slapping them with great care. Sri Krishna had pierced the chests of the enemy forces and the warriors were hit at all their limbs. So which warrior could withstand this treatment with patience and perseverance, when Krishna would attack them? (1795)

When Sri Krishna, furious with rage, would attack the enemy forces, you may ponder and decide if any warrior would dare to oppose him with patience. The poet Siam has stated that if anyone, armed with weapons tried to oppose Sri Krishna, was killed instantly. (1796)

ਜੋ ਭਟ ਸਸਤ੍ਰ ਸੰਭਾਰਿ ਸਬੈ ਬ੍ਰਿਜਨਾਇਕ ਪੈ ਅਤਿ ਐਡੋ ਸੁ ਆਵੈ।
ਜੋ ਕੋਊ ਦੂਰ ਤੇ ਸਯਾਮ ਭਨੈ ਧਨੁ ਤਾਨਿ ਕੇ ਸਯਾਮ ਪੈ ਬਾਨ ਚਲਾਵੈ।
ਜੋ ਅਰਿ ਆਇ ਸਕੈ ਨਹੀ ਸਾਮੁਹੇ ਦੂਰ ਤੇ ਠਾਢੇ ਈ ਗਾਲ ਬਜਾਵੈ।
ਤਾਹਿ ਕਉ ਸ੍ਰੀ ਬ੍ਰਿਜਨਾਥ ਚਿਤੈ ਸਰ ਏਕ ਹੀ ਸੋ ਪਰਲੋਕਿ ਪਠਾਵੈ॥ ੧੭੯੭॥

Jo bhat sastar sanbhaar sabae brijnaaik pae ati aaido su aave.
Jo koyu door te sayaam bhane dhanu taan ke sayaam pae baan chalaave.
Jo aria aye sakae nahi saamuhe door te thaade eei gaal bajaave.
Taahi kayu sri brijnaath chitae sar ek hi so parlok pathaave. (1797)

ਕਬਿਤੁ

ਦੇਖ ਦਸਾ ਤਿਨ ਕੀ ਬਡੇਈ ਬੀਰ ਸਤ੍ਰਨ ਕੇ
ਰਾਮ ਭਨੈ ਐਸੀ ਭਾਤਿ ਚਿਤ ਮੈ ਰਿਸਾਤ ਹੈ।
ਲੀਨੇ ਕਰਵਾਰਿ ਮਾਰ ਮਾਰ ਹੀ ਉਚਾਰ
ਸਮੁਹਾਇ ਆਇ ਸਯਾਮ ਜੂ ਸੋ ਜੁਧੁ ਹੀ ਮਚਾਤ ਹੈ।
ਏਕ ਨਿਜਕਾਤ ਨਹੀ ਮਨ ਮੈ ਡਰਾਤ
ਮੁਸਕਾਇ ਘਾਇ ਖਾਤ ਮਨੋ ਸਬੈ ਏਕ ਜਾਤਿ ਹੈ।
ਗਾਲਹਿ ਬਜਾਤ ਏਕ ਹਰਖ ਬਢਾਤ
ਛਤ੍ਰ ਧਰਮ ਕਰਾਤ ਤੇ ਵੇ ਸੁਰਗਿ ਸਿਧਾਤ ਹੈ॥ ੧੭੯੮॥

Kabit

Dekh dasaa tinn ki badeyi beer satran ke
Raam bhane aaisi bhaati chitt mae risaat hae.
Line karvaari maar maar hi uchaar
Samuhaaye aaye sayaam ju so judh hi machaat hae.
Ek nijkaat nahi mann mae daraat
Muskaaye ghaaye khaat mano sabae ek jaati hae.
Gaaleh bajaat ek harakh badaat
Chhatar dharma karat te ve surag sidhaat hae. (1798)

The poet Siam has stated that Sri Krishna would shoot an arrow and send him to heavens, if any warrior were to attack Sri Krishna by taking up his weapons with great pride and attack him or if anyone were to shoot an arrow by stretching his bow from a distance as the enemy does not dare to face him, and challenges him from a distance. (1797)

Kabit

The poet Ram has stated that seeing their condition, the enemy warriors were getting excited with rage in their mind as if they were coming to face with their swords drawn and shouting "Kill them, kill the enemy." and then start fighting. Some are getting terrified and would not come near, though they were bearing the wounds inflicted with a smile, as if they belonged to the same clan. There were some, who were only shouting war cries, thus increasing the morale of the warriors and then engage them in actual fighting (the Kashtriya duty) and thus they proceed to heavens. (1798)

ਸਵੈਯਾ

ਬ੍ਰਿਜਨਾਇਕ ਕੇ ਬਲ ਲਾਇਕ ਜੇ ਕਬਿ ਸਯਾਮ ਕਹੈ ਸੋਊ ਸਾਮੁਹੇ ਆਵੈ।
ਬਾਨ ਕਮਾਨ ਕ੍ਰਿਪਾਨ ਗਦਾ ਗਹਿ ਕ੍ਰੁਧ ਭਰੇ ਅਤਿ ਜੁਧ ਮਚਾਵੈ।
ਏਕ ਪਰੈ ਬਿਨੁ ਪ੍ਰਾਨ ਧਰਾ ਇਕ ਸੀਸ ਕਟੇ ਰਨ ਭੂਮਹਿ ਧਾਵੈ।
ਏਕਨ ਕੀ ਬਰ ਲੋਥ ਪਰੀ ਕਰ ਸੋ ਗਹਿ ਕੈ ਅਰਿ ਓਰਿ ਚਲਾਵੈ॥ ੧੭੯੯॥

Swaiyya

Brijnaaikh ke bal laaikh je kabi sayaam kahae soyu
aamuhe aavae.
Baan kamaan kirpaan gadaa geh krodh bhare ati judh machaave.
Ek parae bin praan dharaa ik sees kate rann bhumeh dhaave.
Ekan ke bar loth pari kar so geh kae ari
ori chalaave. (1799)

ਸੂਰ ਸੁ ਏਕ ਹਨੈ ਤਹ ਬਾਜ ਤਹਾ ਇਕ ਬੀਰ ਬਡੇ ਗਜ ਮਾਰੈ।
ਏਕ ਰਥੀ ਬਲਵਾਨ ਹਨੈ ਇਕ ਪਾਇਕ ਮਾਰ ਕੈ ਬੀਰ ਪਛਾਰੈ।
ਏਕ ਭਜੇ ਲਖਿ ਆਹਵ ਕਉ ਇਕ ਘਾਇਲ ਘਾਇਲ ਕੋ ਲਲਕਾਰੈ।
ਏਕ ਲਰੈ ਨ ਡਰੈ ਘਨ ਸਯਾਮ ਕੋ ਧਾਇ ਕ੍ਰਿਪਾਨ ਕੇ ਘਾਇ ਪ੍ਰਹਾਰੈ॥ ੧੮00॥

Soor sue k hanae the baaj tahaa ikk beer bade gaj maarae.
Ek rathi balvaan hanae ik paaik maar kae beer pachhare.
Ek bhaje lakhi aahav kayu ik ghaail ghaail ko lalkaare.
Ek larae na darae ghan sayaam ko dhaaye kirpaan ke
ghaaye parhaare. (1800)

ਦੋਹਰਾ

ਘੇਰਿ ਲੀਓ ਚਹੂੰ ਓਰ ਹਰਿ ਬੀਰਨਿ ਸਸਤ੍ਰ ਸੰਭਾਰਿ।
ਬਾਰਿ ਖੇਤ ਜਿਉ ਛਾਪ ਨਗ ਰਵਿ ਸਸਿ ਜਿਉ ਪਰਿਵਾਰਿ॥ ੧੮0੧॥

Dohra

Gheri liyo chahun orr hari beeran sastar sanbhaari.
Baar khet jiyu chhap nag Ravi sasi jiyu parivaari. (1801)

Swaiyya'

The poet Siam has stated that the warriors, who were equal in bravery to that of Sri Krishna, would come forward to face him and engage themselves in a fierce battle by taking up their weapons like arrows, bow, sword, and mace etc. and getting fully enraged. Some were lying dead on the ground and some with heads cut off, were running in the battle field. Thus there were many beautiful bodies lying dead on the ground and they were throwing the heads with their hands towards the enemy. (1799)

One warrior had killed many horses there while another warrior had killed some heavy elephants. Another mighty warrior had killed some charioteers while another warrior had killed infantry soldiers and thrown on the ground. Some warriors had fled seeing the conditions in the battle field and some wounded warriors were challenging other wounded soliders. There were some others, engaged in fighting without being afraid of Sri Krishna, but attack him rushing with a sword in hand. (1800)

Couplet

The enemy warriors had encircled Sri Krishna from all four sides just as the barbed wire surrrounds the field or the family surrounds the sun and the moon or the ring surrounds the precious stone (1801)

ਸਵੈਯਾ

ਘੇਰਿ ਲੀਓ ਹਰਿ ਕਉ ਜਬ ਹੀ ਤਬ ਸ੍ਰੀ ਜਦੁਨਾਥ ਸਰਾਸਨ ਲੀਨੋ।
ਦੁਜਨ ਸੈਨ ਬਿਖੈ ਧਸਿ ਕੈ ਛਿਨ ਮੈ ਬਿਨੁ ਪ੍ਰਾਨ ਘਨੋ ਦਲੁ ਕੀਨੋ।
ਲੋਥ ਪੈ ਲੋਥ ਗਈ ਪਰਿ ਕੈ ਇਹ ਭਾਤਿ ਕਰਿਯੋ ਅਤਿ ਜੁਧੁ ਪ੍ਰਬੀਨੋ।
ਜੋ ਕੋਊ ਸਾਮੁਹੇ ਆਇ ਅਰਿਓ ਅਰਿ ਸੋ ਗ੍ਰਿਹ ਜੀਵਤ ਨ ਦੀਨੋ।। ੧੮੦੨।।

Swaiyya

Gher liyo hari kayu jab hi tab Sri Jadunaath saraasan lino.
Dujan saen bikhae dhasi kae chhin mae bin praan ghano dalu kino.
Loth pae loth gayi pari kae ehh bhaat kariyo ati judh parbino.
Jo koyu saamuhe aaye ariyo ari so greh jeevat
jaan naa dino. (1802)

ਬਹੁ ਬੀਰ ਹਨੇ ਲਖਿ ਕੈ ਰਨ ਮੈ ਬਰ ਬੀਰ ਬਡੇ ਅਤਿ ਕੋਪ ਭਰੇ।
ਜਦੁਬੀਰ ਕੇ ਊਪਰਿ ਆਇ ਪਰੇ ਹਠਿ ਕੈ ਮਨ ਮੈ ਨਹੀ ਨੈਕੁ ਡਰੇ।
ਸਬ ਸਸਤ੍ਰ ਸੰਭਾਰਿ ਪ੍ਰਹਾਰ ਕਰੈ ਕਬਿ ਸਯਾਮ ਕਹੈ ਨਹੀ ਪੈਗੁ ਟਰੇ।
ਬ੍ਰਿਜਨਾਥ ਸਰਾਸਨ ਲੈ ਤਿਨ ਕੈ ਸਰ ਏਕ ਹੀ ਏਕ ਸੋ ਪ੍ਰਾਨ ਹਰੇ।। ੧੮੦੩।।

Bahu beer hane lakhi kae rann mae bar beer bade ati kop bhare.
Jadubeer ke upar aaye pare hathi kae mann mae nahi naek dare.
Sab sastar sanbhaar parhaar karae kabi sayaam kahae nahi paeg tare.
Brijnaath saraasan lae tinn kae sar ek hi ek so praan hare. (1803)

ਬਹੁ ਭੂਮਿ ਗਿਰੇ ਗਰ ਬੀਰ ਜਬੈ ਜੇਊ ਸੂਰ ਰਹੇ ਮਨ ਕੋਪੁ ਪਗੇ।
ਬ੍ਰਿਜਨਾਥ ਨਿਹਾਰਿ ਉਚਾਰਤ ਯੌ ਸਬ ਗੂਜਰ ਪੂਤ ਕੇ ਕਉਨ ਭਗੇ।
ਅਬ ਯਾ ਕਹੁ ਮਾਰਤ ਹੈ ਰਨ ਮੈ ਮਨ ਮੈ ਰਸ ਬੀਰ ਮਿਲੇ ਉਮਗੇ।
ਜਦੁਬੀਰ ਕੇ ਤੀਰ ਛੁਟੇ ਤੇ ਡਰੇ ਭਟ ਜਿਉ ਕੋਊ ਸੋਵਤ ਚਉਕ ਜਗੇ।। ੧੮੦੪।।

Bahu bhoomi gire bare beer jabae jeyu soor rahe mann kop page.
Brijnaath nihaar uchaarat yo sab gujar poot ke kayun bhage.
Ab yaa kahu maarat hae rann mae mae mann mae rass
beer mile umge.
Jadubeer ke teer chhute te dare bhat jiyu koyu sovat
chayuk jage. (1804)

Swaiyya'

When the enemy had surrounded Sri Krishna, then he took up his bow and making a thrust into enemy ranks, killed many of the enemy ranks in a moment. Then Sri Krishna waged such a fierce battle that it is indescribable (the lips become entangled with each other to describe). If anyone dared to fight, Sri Krishna did not allow him to go back alive. (1802)

On seeing most of the warriors lying dead on the battle field, some mighty warriors got furious with rage and attacked Sri Krishna with great stubborn attitude, without having the slightest fear at heart. The poet Siam has stated that all the warriors attacked by `taking up various weapons without retracting a step backwards. Sri Krishna then taking up his bow by shooting at them with one arrow each destoyed the whole lot of them. (1803)

When most of the warriors were lying dead on the ground, then the remaining warriors were greatly enraged, they shouted that who will run away from this milkmain's son, on seeing Krishna, and they shall soon kill him in the battle field. They were filled with hopes of bravery and sacrifice. But with the striking of Sri Krishna's arrows the warriors were terrified just as a sleeping person gets awoken suddenly with shock and surprise. (1804)

ਝੂਲਨਾ ਛੰਦ

ਲੀਯੋ ਪਾਨਿ ਸੰਭਾਰ ਕੈ ਚਕ੍ ਭਗਵਾਨ ਜੂ ਕ੍ਰੋਧ ਕੈ ਸਤ੍ ਕੀ ਸੈਨ ਕੁਟੀ।
ਮਹੀ ਚਾਲ ਕੀਨੋ ਦਸੋ ਨਾਗ ਭਾਗੇ ਰਮਾ ਨਾਥ ਜਾਗੇ ਹਰਹਿ ਡੀਠ ਛੁਟੀ।
ਘਨੀ ਮਾਰ ਸੰਘਾਰਿ ਬਿਦਾਰ ਕੀਨੀ ਘਨੀ ਸਯਾਮ ਕੋ ਦੇਖ ਕੈ ਸੈਨ ਫੁਟੀ।
ਐਸੇ ਸਯਾਮ ਭਾਖੈ ਮਹਾ ਸੂਰਮੋ ਕੀ ਤਹਾ ਆਪਨੀ ਜੀਤ ਕੀ ਆਸ ਤੁਟੀ।। ੧੮੦੫।।

Jhoolana Chhand

Liyo paan sanbhaar kae chakar bhagvaan ju krodh kae satru ki saen kuti.
Mahi chaal kino daso naag bhaage ramaa naath jaage haraeh dheeth chhuti.
Ghani maar sanghaar bidaar kini ghani sayaam ko dekh kae saen phhuti.
Aaise sayaam bhaakhae mahaa soormo ki tahaa aapni jeet ki aas tuti. (1805)

ਘਨੀ ਮਾਰਿ ਮਾਚੀ ਤਹਾ ਕਾਲਿ ਨਾਚੀ ਘਨੇ ਜੁਧ ਕਉ ਛਾਡਿ ਕੈ ਬੀਰ ਭਾਗੇ।
ਕ੍ਰਿਸਨ ਬਾਨ ਕਮਾਨ ਤੇ ਲਾਗਤੇ ਹੀ ਐਸੇ ਸਯਾਮ ਭਾਖੈ ਘਨਿਯੋ ਪ੍ਰਾਨ ਤਯਾਗੇ।
ਘਨਿਯੋ ਹਾਥ ਕਟੇ ਗਿਰੇ ਪੇਟ ਫਾਟੈ ਫਿਰ ਬੀਰ ਸੰਗ੍ਰਾਮ ਮੈ ਬਾਨ ਲਾਗੇ।
ਘਨਿਯੋ ਘਾਇ ਲਾਗੇ ਬਸਤ੍ ਸ੍ਰੁਨ ਪਾਗੇ ਮਨੋ ਪਹਨਿ ਆਏ ਸਬੈ ਲਾਲ ਬਾਗੇ।। ੧੮੦੬।।

Ghani maar maachi tahaa kaal naachi ghane judh kayu chhadi kae beer bhaage.
Krisan baan kamaan ke laagte hi aaise sayaam bhaakhae
ghaniyo praan tayaage.
Ghaniyo haath kaate gire pet phhatae phhirae beer sangraam mae baan laage.
Ghaniyo ghaaye laage basatr sarun page mano pahin aaye sabae laal
baage. (1806)

ਜਬੈ ਸਯਾਮ ਬਲਿ ਰਾਮ ਸੰਗ੍ਰਾਮ ਮਯਾਨੇ ਲੀਯੋ ਪਾਨਿ ਸੰਭਾਰ ਕੈ ਚਕ੍ ਭਾਰੀ।
ਕੋਊ ਬਾਨ ਕਮਾਨ ਕੋ ਤਾਨ ਧਾਏ ਕੋਊ ਢਾਲ ਤ੍ਰਿਸੂਲ ਮੁਗਦ੍ ਕਟਾਰੀ।
ਜਰਾਸੰਧਿ ਕੀ ਫਉਜ ਮੈ ਚਾਲ ਪਾਰੀ ਬਲੀ ਦਉਰ ਕੈ ਠਉਰਿ ਸੈਨਾ ਸੰਘਾਰੀ।
ਦੁਹੂੰ ਓਰ ਤੇ ਸਾਰ ਪੈ ਸਾਰ ਬਾਜਿਯੋ ਛੁਟੀ ਮੈਨ ਕੇ ਸਤ੍ ਕੀ ਨੈਨ ਤਾਰੀ।। ੧੮੦੭।।

Jabae sayaam bali raam sangraam mayaane liyo paain sanbhaar
kae chakar bhaari.
Keyu baan kamaan ko taan dhaaye keyu dhal tirsool mugadar kataari.
Jarasandhi ki phayuj mae chaal paari bali dayur kae
thauri saena sanghaari.
Duhunn orr te saar baajiyo chhuti maaen ke satru ke naaen taari. (1807)

Jhoolana Chhand

By taking up his Sudarshan Wheel Sri Krishna gave a tough fight with great fury and destroyed the enemy force completely. The Earth felt trembled (with horrible battle), the elephants ran away towards all ten directions, and (Vishnu) the spouse of Lachhmi also woke up and Shiva's meditation posture was also disturbed. The whole army was destroyed with great strikes, and on seeing Sri Krishna the enemy forces dispersed hither and thither. The poet Siam has stated that all the great warriors had lost all hopes of any success. (1805)

There was a great loss of life in the battlefield, and the Kali (goddess) coming there was dancing (killing spree) and the warriors fled away on witnessing this furious battle. The poet Siam has described the scene that on the strike of Sri Krishna's arrows, most of the warriors would give up their lives or most of them would lose their hands, or some of them had their hands or some of them had their stomachs ripped open and were lying around and some of them, after being hit with arrows were still roaming around the battle field. Most of them had got wounded, with their clothes draped in blood, as if all of them were dressed up in red clothes. (1806)

When Sri Krishna and Balram, took up their heavy wheel on coming to the battle, then many warriors taking up their bows and arrows attacked them and some attacked using their weapons like shields, tridents maces and sabres. There was complete panic in Jarasand's forces and the mighty warriors, rushing forward, destroyed most of his army. From both sides, there was a fierce battle being fought (iron striking iron) which resulted in disturbing the meditation posture of Kamdev's enemy (Shiva) and he was shaken up. (1807)

ਮਚੀ ਮਾਹਿ ਘਮਕਾਰਿ ਤਲਵਾਰਿ ਬਰਛੀ ਗਦਾ ਛੁਰੀ ਜਮਧਰਨ ਅਰਿ ਦਲ ਸੰਘਾਰੇ।
ਬਢੀ ਸ੍ਰੁਨ ਸਲਤਾ ਬਹੇ ਜਾਤ ਗਜ ਬਾਜ ਰਥ ਮੁੰਡ ਕਰਿ ਸੁੰਡ ਭਟ ਤੁੰਡ ਨਿਆਰੇ।
ਤ੍ਰਸੇ ਭੂਤ ਬੈਤਾਲ ਭੈਰਵਿ ਭਗੀ ਜੁਗਨੀ ਪੈਰ ਖਪਰਿ ਉਲਟਿ ਉਰਿ ਸੁ ਧਾਰੇ।
ਭਨੈ ਰਾਮ ਸੰਗ੍ਰਾਮ ਅਤਿ ਤੁਮਲ ਦਾਰੁਨ ਭਯੋ ਮੋਨ ਤਜਿ ਸਿਵ ਬ੍ਰਹਮ ਜੀਅ ਡਰਾਰੇ।। ੧੮੦੮।।

Machi maari ghamkaari talvaar barchhi gadaa chhuri
jamdharan ari dal sanghaare.
Badi sarun saltaa bahe jaat gaj baaj rath mund
kari mund bhat tund niyaare.
Tarse bhoot baetaal bhaeravi bhagi jugni paer khapri ulati uri su dhaare.
Bhanae raam sangraam ati tumal daarun bhayo mon
taji siv braham jiye darare. (1808)

ਸਵੈਯਾ

ਜਬ ਸਾਮ ਸੁ ਪਉਰਖ ਏਤੇ ਕੀਯੋ ਅਰਿ ਸੈਨਹੁ ਤੇ ਭਟ ਏਕ ਪੁਕਾਰਿਯੋ।
ਕਾਨ੍ਹ ਬਡੋ ਬਲਵੰਡ ਪ੍ਰਚੰਡ ਘਮੰਡ ਕੀਯੋ ਅਤਿ ਨੈਕੁ ਨ ਹਾਰਿਯੋ।
ਤਾ ਤੇ ਅਬੈ ਭਜੀਐ ਤਜੀਐ ਰਨ ਯਾ ਤੇ ਨ ਕੋਊ ਬਚਿਯੋ ਬਿਨੁ ਮਾਰਿਯੋ।
ਬਾਲਕ ਜਾਨ ਕੈ ਭੂਲਹੁ ਰੇ ਜਿਨਿ ਕੇਸ ਤੇ ਗਹਿ ਕੰਸ ਪਛਾਰਿਯੋ।। ੧੮੦੯।।

Swaiyya

Jab saam su paurakh eto kiyo ari saenoh te bhat ek pukaariyo.
Kaan bado balvand parchand ghamand kiyo ati naeku naa haariyo.
Taa te abae bhajiyae tajiyae rann yaa te na koyu bachiyo binu maariyo.
Baalak jaan kae bhulehu re jinni kes te gahi kans pachhariyo. (1809)

ਐਸੋ ਉਚਾਰ ਸਬੈ ਸੁਨਿ ਕੈ ਚਿਤ ਮੈ ਅਤਿ ਸੰਕਤਿ ਮਾਨ ਭਏ ਹੈ।
ਕਾਇਰ ਭਾਜਨ ਕੋ ਮਨ ਕੀਨੋ ਹੈ ਸੂਰਨ ਕੇ ਮਨ ਕੋਪਿ ਤਏ ਹੈ।
ਬਾਨ ਕਮਾਨ ਕ੍ਰਿਪਾਨਨ ਲੈ ਕਰਿ ਮਾਨ ਭਰੇ ਭਟ ਆਇ ਖਏ ਹੈ।
ਸਯਾਮ ਲਯੋ ਅਸਿ ਪਾਨਿ ਸੰਭਾਰ ਹਕਾਰ ਬਿਦਾਰ ਸੰਘਾਰਿ ਦਏ ਹੈ।। ੧੮੧੦।।

Aasio uchaar sabae sunn kae chitt mae ati sankat maan bhaye hae.
Kaair bhaajan ko mann kino hae sooran ke mann kop taye hae.
Baan kamaan kirpaanan lae kari maan bhare bhat aaye khaye hae.
Sayaam layo asi paain sanbhaar hakaar bidaar
sanghaar daye hae. (1810)

A fierce battle was raging there, and the enemy forces were destroyed by using weapons like swords, spears, maces, daggers, and the most violent weapon (Jamdha'r). The stream of blood was flowing to the brim, where elephants, horses, chariots, heads of dead, the trunks of elephants and heads of killed warriors were washed away in the running stream. On the sight of this scene, ghosts, betal, and Bhairav got frightened and the evil spirits, with skulls in hands held upside down against their breasts, were running away from there. The poet Ram has stated that a great fierce battle was raging there as a result of which Shiva had given up his silence (meditation) and even Brahma had got frieghtened. (1808)

Swaiyya'

When Sri Krishna exhibited such a chivalorous behaviour in the battle field then one warrior from enemy ranks shouted that "Sri Krishna was very powerful, and he had not been defeated by so many (of us) who were proud of their prowess. So let us flee from the battle field, as no one had escaped death at his hands. So do not make the mistake of considering him a child, who had thrown down Kansa by holding him by his hair. (1809)

Listening to these words, all the enemy ranks were worried, the cowards had made up their mind to run away, while the warriors were filled with fury and burning with rage. So warriors full of pride, taking up their bows and arrows and swords in hand, they started fighting with the enemy. Krishna also took up his sword in hand challenging the enemy and then killing them, destroyed the whole force. (1810)

ਏਕ ਭਜੇ ਲਖਿ ਭੀਰ ਪਰੀ ਜਦੁਬੀਰ ਕਹੀ ਬਲਿਬੀਰ ਸੰਭਾਰੋ।
ਸਸਤ੍ਰ ਜਿਤੇ ਤੁਮਰੇ ਪਹਿ ਹੈ ਜੁ ਅਰੇ ਅਰਿ ਤਾਹਿ ਹਕਾਰਿ ਸੰਘਾਰੋ।
ਧਾਇ ਨਿਸੰਕ ਪਰੋ ਤਿਹ ਊਪਰਿ ਸੰਕ ਕਛੂ ਚਿਤ ਮੈ ਨ ਬਿਚਾਰੋ।
ਭਾਜਤ ਜਾਤ ਜਿਤੇ ਰਿਪੁ ਹੈ ਤਿਹ ਪਾਸਿ ਕੇ ਸੰਗ ਗ੍ਰਸੋ ਜਿਨਿ ਮਾਰੋ।। ੧੮੧੧।।

Ek bhaje lakhi bheer pari jadubeer kahi balibeer sanghaaro.
Sastar jite tumre peh hae ju are ari taahi hakaar sanghaaro.
Dhaayi nisank paro tehh upar sank kachhu chitt mae na bichaaro.
Bhaajat jaat jite ripu hae tehh paas ke sang garso jinni maaro. (1811)

ਸ੍ਰੀ ਬ੍ਰਿਜਰਾਜ ਕੇ ਆਨਨ ਤੇ ਮੁਸਲੀਧਰ ਬੈਨ ਇਹੈ ਸੁਨਿ ਪਾਏ।
ਮੂਸਲ ਅਉ ਹਲ ਪਾਨਿ ਲਯੋ ਬਲਿ ਪਾਸਿ ਸੁਧਾਰ ਕੈ ਪਾਛੇ ਹੀ ਧਾਏ।
ਭਾਜਤ ਸਤ੍ਰਨ ਕੋ ਮਿਲ ਕੈ ਗਰਿ ਡਾਰਿ ਦਈ ਰਿਪੁ ਹਾਥ ਬੰਧਾਏ।
ਏਕ ਲਰੇ ਰਨ ਮਾਝ ਮਰੇ ਇਕ ਜੀਵਤ ਜੇਲਿ ਕੈ ਬੰਧ ਪਠਾਏ।। ੧੮੧੨।।

Sri brijnaath ke aanan te muslidhar baen ihae suni paaye.
Moosal ayu hal paain layo bali paais sudhaar kae paachhe hi dhaaye.
Bhaajat satran ko mil kae gari daari dayi rip haath bandhaaye.
Ek lare rann maajh mare ikk jeevat jeli kae bandh pathaaye. (1812)

ਸ੍ਰੀ ਜਦੁਬੀਰ ਕੇ ਬੀਰ ਤਬੈ ਅਰਿ ਸੈਨ ਕੇ ਪਾਛੇ ਪਰੇ ਅਸਿ ਧਾਰੇ।
ਆਇ ਖਏ ਸੋਊ ਮਾਰਿ ਲਏ ਤੇਊ ਜਾਨਿ ਦਏ ਜਿਨਿ ਇਉ ਕਹਿਯੋ ਹਾਰੇ।
ਜੌ ਨ ਟਰੇ ਕਬਹੂੰ ਰਨ ਤੇ ਅਰਿ ਤੇ ਬਲਿਦੇਵ ਕੇ ਬਿਕ੍ਰਮ ਟਾਰੇ।
ਭਾਜਿ ਗਏ ਬਿਸੰਭਾਰ ਭਏ ਗਿਰਗੇ ਕਰ ਤੇ ਕਰਵਾਰਿ ਕਟਾਰੇ।। ੧੮੧੩।।

Sri Jadubeer ke beer tabae ari saen ke paachhe pare asi dhaare.
Aaye khaye soyu maari laye teyu jaani daye jinni iyu kahiyo haare.
Jo na tare kabhun rann te ari te balidev ke bikram taare.
Bhaaj gaye bisanbhaar bhaye girge kar te karvaari kataare. (1813)

ਜੌ ਭਟ ਠਾਢੇ ਰਹੇ ਮਨ ਮੈ ਤੇਊ ਦਉਰਿ ਪਰੇ ਤਿਹ ਠਉਰ ਰਿਸੈ ਕੈ।
ਚਕ੍ ਗਦਾ ਅਸਿ ਲੋਹਹਥੀ ਬਰਛੀ ਪਰਸੇ ਅਰਿ ਨੈਨ ਚਿਤ ਕੈ।
ਨੈਕੁ ਡਰੈ ਨਹੀ ਧਾਇ ਪਰੈ ਭਟ ਗਾਜਿ ਸਬੈ ਪ੍ਰਭ ਕਾਜ ਜਿਤੈ ਕੈ।
ਅਉਰ ਦੁਹੂੰ ਦਿਸ ਜੁਧ ਕਰੈ ਕਬਿ ਸਯਾਮ ਕਹੈ ਸੁਰ ਧਾਮ ਹਿਤੈ ਕੈ।। ੧੮੧੪।।

Jo bhat thaade rahe rann mae teyu dayuri pare tehh thaur risae kae.
Chakar gadaa asi lohhathi barchhi parse ari naen chitae kae.
Naeku darae nahi dhaaye parae bhat gaaj sabae prabh kaaj jitae kae.
Ayur duhun dis judh karae kabi sayaam kahae sur dhaam hitae kae. (1814)

There was a state of emergency in the battle field and many warriors started fleeing from there. So Sri Krishna told Balram, "Get ready and take all the weapons you have and kill all the enemies by challenging them who dare to oppose you. Go and attack with strength without having any doubts and have no reservations in the mind. All the enemies, who were fleeing, catch hold of them with your blockage and do not kill them. (1811)

Once Balram had heard these words from Sri Krishna personally, then he took up his pestle and hoe in his hands and wearing the blocking weapon, Balram rushed after those enemies. Then the enemies, who were fleeing, were blocked by a rope around their neck and tied their hands, while some were killed fighting in the battle field, and some were sent alive to the jail, being tied together. (1812)

The warriors of Sri Krishna then chased the fleeing enemy forces. Whosoever fought against them, was killed in action, and allowed others to go who accepted their defeat. The enemy forces, which never had retraced their steps in battle, were made to retract backwards by Balram with force. They had run away like mad people, while their swords and daggers had fallen from their hands. (1813)

The warriors, who were still left fighting in the battle field, became furious with rage and attacked the place. On seeing them approaching the soldiers, Sri Krishna took hold of their weapons like swords, wheels, maces, spears with golden handle, axes. They were not frightened a bit, and all the warriors shouting war cries for the victory of Sri Krishna had launched an attack on enemy with a thunder. The poet Siam has stated warriors from both sidess were fighting to gain an entry into the heavens. (1814)

ਪੁਨਿ ਜਾਦਵ ਧਾਇ ਪਰੇ ਇਤ ਤੇ ਉਤ ਤੇ ਮਿਲਿ ਕੈ ਅਰਿ ਸਾਮੁਹੇ ਧਾਏ।
ਆਵਤ ਹੀ ਤਿਨ ਆਪਸਿ ਬੀਚ ਹਕਾਰਿ ਹਕਾਰਿ ਪ੍ਰਹਾਰ ਲਗਾਏ।
ਏਕ ਮਰੇ ਇਕ ਸਾਸ ਭਰੇ ਤਰਫੈ ਇਕ ਘਾਇਲ ਭੂ ਪਰ ਆਏ।
ਮਾਨੋ ਮਲੰਗ ਅਖਾਰਨ ਭੀਤਰ ਲੋਟਤ ਹੈ ਬਹੁ ਭਾਂਗ ਚੜਾਏ।। ੧੮੧੫।।

Puni jaadav dhaaye pare itt te utt te mili kae ari saamuhe dhaaye.
Aavat hi tinn aapas beech hakaar hakaar parhaar lagaye.
Ek mare ikk saas bhare tarchhae ikk ghaail bhoo par aaye.
Maano malang akhaaran bheetar lotat hae bahu bhang chadaaye. (1815)

ਕਬਿਤੁ

ਬਡੇ ਸ੍ਵਾਮਿਕਾਰਜੀ ਅਟਲ ਸੂਰ ਆਹਵ ਮੈ ਸਤ੍ਰਨ ਕੇ ਸਾਮੁਹੇ ਤੇ ਪੈਗੁ ਨ ਟਰਤ ਹੈ।
ਬਰਛੀ ਕ੍ਰਿਪਾਨ ਲੈ ਕਮਾਨ ਬਾਨ ਸਾਵਧਾਨ ਤਾਹੀ ਸਮੇ ਚਿਤ ਮੈ ਹੁਲਾਸ ਕੈ ਲਰਤ ਹੈ।
ਜੂਝ ਕੈ ਪਰਤ ਭਵਸਾਗਰ ਤਰਤ ਭਾਨੁ ਮੰਡਲ ਕਉ ਭੇਦ ਪਯਾਨ ਬੈਕੁੰਠ ਕਰਤ ਹੈ।
ਕਹੈ ਕਬਿ ਸਯਾਮ ਪ੍ਰਾਨ ਅਗੇ ਕਉ ਧਸਤ ਐਸੇ ਜੈਸੇ ਨਰ ਪੈਰ ਪੈਰ ਕਾਰੀ ਪੈ ਧਰਤ ਹੈ।। ੧੮੧੬।।

Kabit

Bade savaamikaarji atal soor aahav mae satarn ke saamuhe
te paagu na tarat hae.
Barchhi kirpaan lae kamaan baan saavdhaan taahi same
chitt mae hulas kae larat hae.
Jhoojh kae parat bhavsaagar tarat bhaanu mandal kayu
bhed payaan baekhunth karat hae.
Kahae kabi sayaam praan age kayu dhasat aaise jaise nar paer
paer kaari pae dharat hae. (1816)

ਸਵੈਯਾ

ਇਹ ਭਾਤਿ ਕੋ ਜੁਧੁ ਭਯੋ ਲਖਿ ਕੈ ਭਟ ਕ੍ਰੁਧਤ ਹ੍ਵੈ ਰਿਪੁ ਓਰਿ ਚਹੈ।
ਬਰਛੀ ਕਰਿ ਬਾਨ ਕਮਾਨ ਕ੍ਰਿਪਾਨ ਗਦਾ ਪਰਸੇ ਤਿਰਸੂਲ ਗਹੈ।
ਰਿਪੁ ਸਾਮੁਹੇ ਧਾਇ ਕੈ ਘਾਇ ਕਰੈ ਨ ਟਰੈ ਬਰ ਤੀਰ ਸਰੀਰ ਸਹੈ।
ਪੁਰਜੇ ਪੁਰਜੇ ਤਨ ਹ੍ਵੈ ਰਨ ਮੈ ਦੁਖੁ ਤੋ ਮਨ ਮੈ ਮੁਖ ਤੇ ਨ ਕਹੈ।। ੧੮੧੭।।

Swaiyya

Ehh bhaati ko judh bhayo lakhi kae bhat krodhat haaev ripu ori chhae.
Barchhi kari baan kamaan kirpaan gadaa parse tirsool gahae.
Ripu saamuhe dhaaye ke ghaaye karae na tarae bar teer sareer sahae.
Purje purje tann haav rann mae dukh to mann mae mukh te naa kahae. (1817)

Then from this side the Yadava warriors jointly launched an attack and came face to face with the enemy. Then on coming there they were shouting challenges and then striking at the enemy. Some of them had died while some others were heaving sighs, while some others got wounded and were throbing in agony. It appeared as if drug addicts had consumed lot of hemp (Bhang) and were lying in the arena. (1815)

Kabit

To serve their master, the warriors were standing firm in the battle field, and would not retrace a single step from facing the enemy. They were engrossed in the fighting with their morale rising high and taking their swords, spears and bows and arrows and being very steady and concentrating on their action, they were fighting. Those warriors who were falling down, would cross the worldly ocean of sorrows and were reaching the heavens after crossing the solar system. The poet Siam has stated that their souls were pushing forward in such a manner, just as a person climbs a stair case. (1816)

Swaiyya'

With the battle progressing, the warriors were becoming furious with rage, and were viewing the enemy (with disdain) having their weapons of spears, bows and arrows, swords, maces, axes, tridents, etc. in their hands. Then they would attack the enemy and the mighty warriors bore the brunt of the arrows on the body, but would not step backwards. The human bodies, in mutilated condition, were lying down on the ground in the battle-field and they were not showing off their agony of heart at all or saying it, with out heaving a sigh of sorrow or pain. (1817)

ਜੇ ਭਟ ਆਇ ਅਯੋਧਨ ਮੈ ਕਰਿ ਕੋਪ ਭਿਰੇ ਨਹਿ ਸੰਕਿ ਪਧਾਰੇ।
ਸਸਤ੍ਰ ਸੰਭਾਰਿ ਸਬੈ ਕਰ ਮੈ ਤਨ ਸਉਹੇ ਕਰੈ ਨਹਿ ਪ੍ਰਾਨ ਪਿਆਰੇ।
ਰੋਸ ਭਰੇ ਜੋਊ ਜੂਝ ਮਰੇ ਕਬਿ ਸਯਾਮ ਰਰੇ ਸੁਰ ਲੋਗਿ ਸਿਧਾਰੇ।
ਤੇ ਇਹ ਭਾਤਿ ਕਹੈ ਮੁਖ ਤੇ ਸੁਰ ਧਾਮਿ ਬਸੇ ਬਡੇ ਭਾਗ ਹਮਾਰੇ॥ ੧੮੧੮॥

Jo bhat aaye ayodhan mae kari kop bhire neh sank padhaare.
Sastar sanbhaar sabae kar mae tann sahuhe karae neh praan piyaare.
Ross bhare joyu jhoojh mare kabi sayam rare sur log sidhaare.
Te ehh bhaat kahae mukh te sur dhaami base bade
bhaag hamaare. (1818)

ਏਕ ਅਯੋਧਨ ਮੈ ਭਟ ਯੌ ਅਰਿ ਕੈ ਬਰਿ ਕੈ ਲਰਿ ਭੂਮਿ ਪਰੈ।
ਇਕ ਦੇਖ ਦਸਾ ਭਟ ਆਪਨ ਕੀ ਕਬਿ ਸਯਾਮ ਕਹੈ ਜੀਅ ਕੋਪ ਲਰੈ।
ਤਬ ਸਸਤ੍ਰ ਸੰਭਾਰਿ ਹਕਾਰਿ ਪਰੈ ਘਨ ਸਯਾਮ ਸੋ ਆਇ ਅਰੈ ਨ ਟਰੈ।
ਤਜਿ ਸੰਕ ਲਰੈ ਰਨ ਮਾਝ ਮਰੈ ਤਤਕਾਲ ਬਰੰਗਨ ਜਾਇ ਬਰੈ॥ ੧੮੧੯॥

Ek ayodhan mae bhat yo ari kae bari kae lari bhoomi parae.
Ekk dokh dasaa bhat aapan ki kabi sayaam kahae jiye kop larae.
Tab sastar sanbhaar hakaar parae ghan sayaam so aaye arae na tarae.
Taji sank larae rann maajh marae tatkaal barangan
jaaye barae. (1819)

ਇਕ ਜੂਝ ਪਰੈ ਇਕ ਦੇਖਿ ਡਰੈ ਇਕ ਤਉ ਚਿਤ ਮੈ ਅਤਿ ਕੋਪ ਭਰੈ।
ਕਹਿ ਆਪਨੇ ਆਪਨੇ ਸਾਰਥੀ ਸੋ ਸੁ ਧਵਾਇ ਕੈ ਸਯੰਦਨ ਆਇ ਅਰੈ।
ਤਲਵਾਰ ਕਟਾਰਨ ਸੰਗ ਲਰੈ ਅਤਿ ਸੰਗਰ ਮੋ ਨਹਿ ਸੰਕ ਧਰੈ।
ਕਬਿ ਸਯਾਮ ਕਹੈ ਜਦੁਬੀਰ ਕੇ ਸਾਮੁਹੇ ਮਾਰਿ ਹੀ ਮਾਰਿ ਕਰੈ ਨ ਟਰੈ॥ ੧੮੨੦॥

Ikk jhoojh parae ikk dekh darae ikk tayu chitt mae ati kop bharae.
Keh aapane aapane saarthi so su dhavaaye kae sayandan aaye arae.
Talvaar kataaran sang laare ati sangar mo neh sank dharae.
Kabi sayaam kahae jadubeer ke saamuhe maari hi maari
karae na tarae. (1820)

All the warriors, who had come to the battle-field, were fighting with rage and were not running away out of fear. They would expose their bodies to the enemy attacks, having their weapons in hands, and would not hesitate in sacrificing their lives. The warriors, who had laid down their lives in fighting against the enemy, were going to heavens according to the poet Siam. They were saying these words from their lips that they were very fortunate in having gone to heavens. (1818)

There were some warriors in the battle field, who had fought with courage against the enemy and were now lying on the ground. According to the poet Siam there were some other warriors, who were fighting with fury, having seen the plight of their comrades. They were attacking the enemy by holding their weapons and by challenging the enemy and were opposing Sri Krishna himself without any hesitation. They were fighting, casting away all doubts (about the consequences) and finally were killed in the battle field. They were wedded by the fairies immediately (and taken to heavens). (1819)

Some had fought bravely, while some others, having seen the battle situation, had got frightened. They had asked their charioteers to rush their chariots to the front they had stood firmly in the battle front. They had fought well with their weapons like swords and scabbards, without harbouring any fear in their hearts in the battle field. The poet Siam has stated that they were shouting "Kill him, kill him." and were not retracting at all. (1820)

ਜਬ ਯੌ ਭਟ ਆਵਤ ਸ੍ਰੀ ਸਾਮੁਹੇ ਤਉ ਸਬ ਹੀ ਪ੍ਰਭ ਸਸਤ੍ ਸੰਭਾਰੇ।
ਕੋਪ ਬਢਾਇ ਚਿਤੈ ਤਿਨ ਕਉ ਇਕ ਬਾਰ ਹੀ ਬੈਰਨ ਕੇ ਤਨ ਝਾਰੇ।
ਏਕ ਹਨੇ ਅਰਿ ਪਾਇਨ ਸੋ ਇਕ ਦਾਇਨ ਸੋ ਗਹਿ ਭੂਮਿ ਪਛਾਰੇ।
ਤਾਹੀ ਸਮੈ ਤਿਹ ਆਹਵ ਮੈ ਬਹੁ ਸੂਰ ਬਿਨਾ ਕਰਿ ਪ੍ਰਾਨਨ ਡਾਰੇ।। ੧੮੨੧।।

Jab yo bhat aavat Sri Hari saamuhe tayu sab hi prabh sastar sanbhaare.
Kop badaayi chitae tinn kayu ikk baar hi baeran ke tann jhaare.
Ek hane ari paain so ikk daain so geh bhoomi pachhare.
Taahi samae tehh aahav mae bahu soor bina kari praanan daare. (1821)

ਏਕ ਲਗੇ ਭਟ ਘਾਇਨ ਕੇ ਤਜਿ ਦੇਹ ਕੋ ਪ੍ਰਾਨ ਗਏ ਜਮ ਕੇ ਘਰਿ।
ਸੁੰਦਰ ਅੰਗ ਸੁ ਏਕਨਿ ਕੇ ਕਬਿ ਸਯਾਮ ਕਹੈ ਰਹੇ ਸ੍ਰੋਨਤ ਸੋ ਭਰਿ।
ਏਕ ਕਬੰਧ ਫਿਰੈ ਰਨ ਮੈ ਜਿਨ ਕੇ ਬ੍ਰਿਜ ਨਾਇਕ ਸੀਸ ਕਟੇ ਬਰ।
ਏਕ ਸੁ ਸੰਕਤਿ ਹ੍ਵੈ ਚਿਤ ਮੈ ਤਜਿ ਆਹਵ ਕੋ ਨ੍ਰਿਪ ਤੀਰ ਗਏ ਡਰਿ।। ੧੮੨੨।।

Ek lage bhat ghaain ke taji deh ko praan gaye jam ke ghari.
Sundar ang su ekni ke kabi sayaam kahae rahe sronat so bhari.
Ek kabandh phirae rann mae jin ke brij naaik sees kate bar.
Ek su sankati haav chitt mae taji aahav ko nirap teer gaye dari. (1822)

ਭਾਜਿ ਤਬੈ ਭਟ ਆਹਵ ਤੇ ਮਿਲਿ ਭੂਪ ਪੈ ਜਾਇ ਕੈ ਐਸੇ ਪੁਕਾਰੇ।
ਜੇਤੇ ਸੁ ਬੀਰ ਪਠੇ ਤੁਮ ਰਾਜ ਗਏ ਹਰਿ ਪੈ ਹਥਿਆਰ ਸੰਭਾਰੇ।
ਜੀਤ ਨ ਕੋਊ ਸਕੇ ਤਿਹ ਕੋ ਹਮ ਤੋ ਸਬ ਹੀ ਬਲ ਕੈ ਰਨ ਹਾਰੇ।
ਬਾਨ ਕਮਾਨ ਸੁ ਤਾਨ ਕੈ ਪਾਨਿ ਸਬੈ ਤਿਨ ਪ੍ਰਾਨ ਬਿਨਾ ਕਰਿ ਡਾਰੇ।। ੧੮੨੩।।

Bhaaj tabae bhat aahav te mili bhoop pae jaaye kae aaise pukaare.
Jete su beer pathe tum raaj gaye hari pae hathiyaar sanbhaare.
Jeet na koyu sake tehh ko ham to sab hi bal kae rann haare.
Baan kamaan su taan kae paain sabae tinn praan bina kari daare. (1823)

ਇਉ ਨ੍ਰਿਪ ਕਉ ਭਟ ਬੋਲ ਕਹੈ ਹਮਰੀ ਬਿਨਤੀ ਪ੍ਰਭ ਜੂ ਸੁਨਿ ਲੀਜੈ।
ਆਹਵ ਮੰਤ੍ਰਨ ਸਉਪ ਚਲੋ ਗ੍ਰਿਹ ਕੋ ਸਿਗਰੇ ਪੁਰ ਕੋ ਸੁਖ ਦੀਜੈ।
ਆਜ ਕਉ ਲਾਜ ਰਹੀ ਰਨ ਮੈ ਸਮ ਜੁਧੁ ਭਯੋ ਅਜੋ ਬੀਰ ਨ ਛੀਜੈ।
ਸਯਾਮ ਤੇ ਜੁਧ ਕੀ ਸਯਾਮ ਭਨੈ ਸੁਪਨੇ ਹੂ ਮੈ ਜੀਤ ਕੀ ਆਸ ਨ ਕੀਜੈ।। ੧੮੨੪।।

Iyu nirap kayu bhat bol kahae hamri binti prabh ju suni lijae.
Aahav mantran sayup chalo greh ko sigre pur ko sukh dijae.
Aaj kou laaj rahi ran mein sam judh bhou ajo bir na chhijae.
Sayaam te judh ki sayaam bhane supne hu mae jeet ki aas na kijae. (1824)

When such warriors were coming to oppose Sri Krishna they would take up their weapons and then seeing Krishna they would take up their weapons and attack the enemy force. Some warriors were trampled with feet, some others were thrown on the ground by using some clever (moves) manoeuvers. Then at that time many warriors got killed in the battle field. (1821)

Some warriors on being wounded, had laid down their lives (and gone to Yama's place). The poet Siam has stated that some beautiful bodies (of warriors) were seen completely draped in blood, while some (headless) trunks were roaming around the battle field, whose heads had been cutt off by Sri Krishna. Some other warriors, out of fear, had fled the battle field and gone to meet Raja Jarasansh (for directions). (1822)

All those warriors, who had fled from the battle field jointly went to the Raja with the request, "O Raja! All the warriors, whom you had sent, had attacked Sri Krishna, taking up their weapons, but none of them could gain victory against him and we also had fought with great strength against him but finally gave up, being defeated as Krishna had killed all those warriors by taking up his bow and arrows, and none could save himself. (1823)

The warriors spoke to Raja Jarasandh like this. "O Master! Pray listen to our request. You should leave this battle front to your ministers to continue fighting, while you may proceed back to palace and give a comfortable life to the town. Sofar we have been able to maintain our prestige (as the battle was equally balanced) and most of the selected warriors had not been killed. The poet Siam has stated that (these warriors told the Raja) there was no chance of winning this battle against Shiam (Krishna), not even in the dreams. (1824)

ਦੋਹਰਾ

ਜਰਾਸੰਧਿ ਏ ਬਚਨ ਸੁਨਿ ਰਿਸਿ ਕਰਿ ਬੋਲਿਯੋ ਬੈਨ।
ਸਕਲ ਸੁਭਟ ਹਰਿ ਕਟਿਕ ਕੈ ਪਠਵੋ ਜਮ ਕੇ ਐਨਿ।। ੧੮੨੫।।

Dohra

Jarsandhi ee bachan suni riss kari boliyo baen.
Sakal subhat hari katik kae pathvo jam ke aaeni. (1825)

ਸਵੈਯਾ

ਕਾ ਭਯੋ ਜੋ ਮਘਵਾ ਬਲਵੰਡ ਹੈ ਆਜ ਹਉ ਤਾਹੀ ਸੋ ਜੁਧੁ ਮਚੈ ਹਉ।
ਭਾਨੁ ਪ੍ਰਚੰਡ ਕਹਾਵਤ ਹੈ ਹਨਿ ਤਾਹੀ ਕੋ ਹਉ ਜਮ ਧਾਮਿ ਪਠੈ ਹਉ।
ਅਉ ਜੁ ਕਹਾ ਸਿਵ ਮੋ ਬਲੁ ਹੈ ਮਰਿ ਹੈ ਪਲ ਮੈ ਜਬ ਕੋਪ ਬਢੈ ਹੋ।
ਪਉਰਖ ਰਾਖਤ ਹਉ ਇਤਨੋ ਕਹਾ ਭੂਖ ਹੈ ਗੂਜਰ ਤੇ ਭਜਿ ਜੈ ਹੋ।। ੧੮੨੬।।

Swaiyya

Kaa bhayo jo maghvaa balvand hae aaj hayu taahi so judh machae hayu.
Bhaanu parchand kahaavat hae hani taahi ko kayu jam
dhaami pathae hayu.
Ayu ju kahaa siv mo bal hae mari hae pal mae jab kop badae ho.
Paurakh raakhat hayu itno kahaa bhoop haav gujar
te bhaji jae ho. (1826)

ਇਉ ਕਹਿ ਕੈ ਮਨਿ ਕੋਪ ਭਰਿਓ ਚਤੁਰੰਗ ਚਮੂੰ ਜੁ ਹੁਤੀ ਸੁ ਬੁਲਾਈ।
ਆਇ ਹੈ ਸਸਤ੍ਰ ਸੰਭਾਰਿ ਸਬੈ ਸੰਗ ਸਯਾਮ ਮਚਾਵਨ ਕਾਜ ਲਰਾਈ।
ਛਤ੍ਰ ਤਨਾਇ ਕੈ ਪੀਛੇ ਚਲਿਯੋ ਨ੍ਰਿਪ ਸੈਨ ਸਬੈ ਤਿਹ ਆਗੇ ਸਿਧਾਈ।
ਮਾਨਹੁ ਪਾਵਸ ਕੀ ਰਿਤੁ ਮੈ ਘਨਘੋਰ ਘਟਾ ਘੁਰ ਕੈ ਉਮਡਾਈ।। ੧੮੨੭।।

Iyu kahi kae mani kop bhariyo chaturang chamunn ju huti su bulaayi.
Aaye hae sastar sanbhaari sabae sang sayaam machaavan kaaj laraayi.
Chhatar tanaaye kae pichhe chaliyo nirap saen sabae tehh
aage sidhaayi.
Maanoh paavas ki ritu mae ghanghor gahtaa ghur
kae umdaayi. (1827)

Couplet

Raja Jarashandh got furious with rage and spoke like this. "I will send all the warriors of Sri Krishna to Yama's place (by killing them)." (1825)

Swaiyya'

"So what if Indra was very powerful. Today I will fight against him. Even the sun called himself very powerful with great splendour (effulgence). I will kill him also, sending him to the Yama's abode. Moreover Shiva was called mighty (god) but with increased wrathfulness, I will destroy him also. I possess so much strenght, and being a king, why should I run away from fighting a milkman (Krishna)?" (Jarasandh thought to himself). (1826)

Thus the Raja developed a great rage in his heart and sent for his multi-coloured army. All of them came with their weapons, to wage a war against Sri Krishna. With his canopy spread over his head, the Raja followed in the rear of his army, while sending his whole army ahead of him. It appeared as if during the monsoon period (rainy season) dark clouds had gathered together and were thundering aloud. (1827)

ਭੂਪ ਬਾਚ ਹਰਿ ਸੋ

ਦੋਹਰਾ

ਭੂਪ ਤਬੈ ਹਰਿ ਹੇਰਿ ਕੈ ਐਸੋ ਕਹਿਓ ਸੁਨਾਇ।
ਤੂੰ ਗੁਆਰ ਛਤ੍ਰੀਨ ਸੋ ਜੂਝ ਕਰੈਗੋ ਆਇ॥ ੧੮੨੮॥

Bhoop Baach Hari So

Dohra

Bhoop tabae hari heri kae aaiso kahiyo sunaaye.
Tunn guyaar chhatrin so jhoojh karaego aaye. (1828)

ਕ੍ਰਿਸਨ ਬਾਚ ਨ੍ਰਿਪ ਸੋ

ਸ੍ਵੈਯਾ

ਛਤ੍ਰੀ ਕਹਾਵਤ ਆਪਨ ਕੋ ਭਜਿ ਹੋ ਤਬ ਹੀ ਜਬ ਜੁਧ ਮਚੈ ਹੋ।
ਧੀਰ ਤਬੈ ਲਖਿ ਹੋ ਤੁਮ ਕੋ ਜਬ ਭੀਰ ਪਰੈ ਇਕ ਤੀਰ ਚਲੈ ਹੋ।
ਮੂਰਛ ਹ੍ਵੈ ਅਬ ਹੀ ਛਿਤ ਮੈ ਗਿਰਹੋ ਨਹਿ ਸਯੰਦਨ ਮੈ ਠਹਰੈ ਹੋ।
ਏਕਹ ਬਾਨ ਲਗੇ ਹਮਰੋ ਨਭ ਮੰਡਲ ਪੈ ਅਬ ਹੀ ਉਡ ਜੈ ਹੋ॥ ੧੮੨੯॥

Krisan Baach Nirap So

Swaiyya

Chhatri kahaavat aapan ko bhaji ho tab hi jab judh machae ho.
Dheer tabae lakhi ho tum ko jab bheer parae ikk teer chalae ho.
Moorchh haav ab hi chhit mae girho neh sayandan mae tehrae ho.
Ekeh baan lage hamro nabh mandal pae ab hi udd jae ho. (1829)

ਇਉ ਜਬ ਬੈਨ ਕਹੋ ਬ੍ਰਿਜ ਭੂਖਨ ਤਉ ਮਨ ਮੈ ਨ੍ਰਿਪ ਕੋਪ ਬਢਾਯੋ।
ਸਾਰਥੀ ਆਪਨ ਕੋ ਕਹਿ ਕੈ ਰਥ ਤਉ ਜਦੁਰਾਇ ਕੀ ਓਰ ਧਵਾਯੋ।
ਚਾਪ ਚਢਾਇ ਮਹਾ ਰਿਸ ਖਾਇ ਕੈ ਲੋਹਤਿ ਬਾਨ ਸੁ ਖੈਚ ਚਲਾਯੋ।
ਸ੍ਰੀ ਗਰੁੜਾਸਨਿ ਜਾਨ ਕੈ ਸਯਾਮ ਮਨੋ ਦੁਰਬੇ ਕਹੁ ਤਛਕ ਧਾਯੋ॥ ੧੮੩੦॥

Iyu jab baen kahe brij bhookhan tayu mann mae nirap kop badayo.
Saarthi aapan ko keh kae rath tayu jaduraye ki orr dhavaayo.
Chaap chadaye mahaa riss khaaye kae lohati baan
su khaech chalaayo.
Sri Garudasani jaan kae sayaam mano durbe kahu
tachhak dhaayo. (1830)

The Raja then said to Krishna-

Couplet

Raja Jarasandh on perceiving Sri Krishna, told him loudly, "Being a milkman you dare to fight against the Kashtriyas? (1828).

Swaiyya'

Krishna said, "You call yourself a Kashatriya, but when I wage a war against you, you will run away straightaway". "I shall watch your patience only then, when you will be in trouble, and I will shoot an arrow. You will fall down unconscious on the ground and will not be able to balance yourself in the chariot. With the striking of one arrow alone, you will be despatched to the heavens." (1829)

When Sri Krishna uttered these words, then Raja became furious with rage. Ordering his charioteer, he raced his chariot towards Sri Krishna and shot an arrow of red colour by stretching his bow. It appreared as if Krishna was riding a Garuda (like Vishnu) and for hiding himself, the Tachhak cobra was running away (to save himself). (1830)

ਆਵਤ ਤਾ ਸਰ ਕੋ ਲਖਿ ਕੈ ਬ੍ਰਿਜ ਨਾਇਕ ਆਪਨੇ ਸਸਤ੍ਰ ਸੰਭਾਰੇ।
ਕਾਨ ਪ੍ਰਮਾਨ ਲਉ ਖੈਚ ਕਮਾਨ ਚਲਾਇ ਦਏ ਜਿਨ ਕੇ ਪਰ ਕਾਰੇ।
ਭੂਪ ਸੰਭਾਰ ਕੈ ਢਾਲ ਲਈ ਤਿਹ ਮਧ ਲਗੇ ਨਹਿ ਜਾਤ ਨਿਕਾਰੇ।
ਮਾਨਹੁ ਸੂਰਜ ਕੇ ਗ੍ਰਸਬੇ ਕਹੁ ਰਾਹੁ ਕੇ ਬਾਹਨ ਪੰਖ ਪਸਾਰੇ।। ੧੮੩੧।।

Aavat taa sar ko lakhi kae brij naaik aapane sastar sanbhaare.
Kaan parmaan layu kaech kamaan chalaye daye jin ke par kaare.
Bhoop sanbhaar kae daal layi tehh madh lage neh jaat nikaare.
Maanoh sooraj kae garsabe kahu raahu ke baahan pankh pasaare. (1831)

ਭੂਪਤਿ ਪਾਨਿ ਕਮਾਨ ਲਈ ਬ੍ਰਿਜ ਨਾਇਕ ਕਉ ਲਖਿ ਬਾਨ ਚਲਾਏ।
ਇਉ ਛੁਟਕੇ ਕਰ ਕੇ ਬਰ ਤੇ ਉਪਮਾ ਤਿਹ ਕੀ ਕਬਿ ਸਯਾਮ ਸੁਨਾਏ।
ਮੇਘ ਕੀ ਬੂੰਦਨ ਜਿਉ ਬਰਖੇ ਸਰ ਸ੍ਰੀ ਬ੍ਰਿਜ ਨਾਥ ਕੇ ਊਪਰਿ ਆਏ।
ਮਾਨਹੁ ਸੂਰ ਨਹੀ ਸਰ ਸੋ ਤਿਹ ਭੱਛਨ ਕੋ ਸਲਭਾ ਮਿਲਿ ਧਾਏ।। ੧੮੩੨।।

Bhoopati paain kamaan layi brij naaik kayu lakhi baan chalaye.
Iyu chhutke kar ke bar te upma tehh ki kabi sayaam sunaaye.
Megh ki boondan jiyu barkhe sar sri bij naath ke upar aaye.
Maanoh soor nahi sar so tehh bhachhan ko salbhaa mili dhaaye. (1832)

ਜੋ ਸਰ ਭੂਪ ਚਲਾਵਤ ਹੈ ਤਿਨ ਕੋ ਬ੍ਰਿਜਨਾਹਿਕ ਕਾਟਿ ਉਤਾਰੇ।
ਫੋਕਨ ਤੇ ਫਲ ਤੇ ਮਧਿ ਤੇ ਪਲ ਮੈ ਕਰਿ ਖੰਡਨ ਖੰਡ ਕੈ ਡਾਰੇ।
ਐਸੀਯ ਭਾਤਿ ਪਰੇ ਛਿਤ ਮੈ ਮਨੋ ਬੀਜ ਕੋ ਈਖ ਕਿਸਾਨ ਨਿਕਾਰੇ।
ਸਯਾਮ ਕੇ ਬਾਨ ਸਿਚਾਨ ਸਮਾਨ ਮਨੋ ਅਰਿ ਬਾਨ ਬਿਹੰਗ ਸੰਘਾਰੇ।। ੧੮੩੩।।

Jo sar bhoop chlaavat hae tinn ko brijnaaik kaati utaare.
Phokan te phal te madhi te pal mae kari khandan khand kae daare.
Aaisiye bhaati pare chhit mae mano beej ko eeikh kisaan nikaare.
Sayaam ke baan sichaan samaan mano ari baan bihang sanghaare. (1833)

ਦੋਹਰਾ

ਏਕ ਓਰ ਸ੍ਰੀ ਹਰਿ ਲਰੇ ਜਰਾਸੰਧਿ ਕੇ ਸੰਗਿ।
ਦੁਤੀ ਓਰਿ ਬਲਿ ਹਲ ਗਹੇ ਹਨੀ ਸੈਨ ਚਤੁਰੰਗ।। ੧੮੩੪।।

Dohra

Ek orr sri hari lare jarasandhi ke sang.
Duti ori bali hal gahe hani saen chaturang. (1834)

On seeing the oncoming arrow Krishna took up his weapons and stretching his bow shot an arrow, which had black wings attached to it. Raja Jarasandh took up his shield and those arrows hit the shield, which could not be taken out. It appeared as if to swallow the sun, Rahu's transport (black vulture) had spread its wings. (1831)

On viewing Sri Krishna shooting arrows at him, the Raja had taken up his bow and shot arrows pointing at him. With the strength of the Raja, the arrows were being shot with such a force, whose beauty has been depicted by the peot Siam, as if the arrows in the form of raindrops from clouds, were pouring on Sri Krishna. It appeared as if Krishna not only a warrior but was a fire, to enjoy its flame. (1832)

Sri Krishan was cutting down all the arrows, being shot by the Raja. The arrows were being cut in the middle of the blade and the tail-end in no time by him. The pieces of the arrows were lying scattered on the ground as if the farmer had removed the seeds of the sugar-cane. However the arrows of Sri Krishna were like the hawk, which had killed the brids like arrows of the enemy. (1833)

Couplet

On one front Sri Krishna was fighting with Jarasandh, while on the other side Balram with his hoe had destroyed the multi-coloured army. (1834)

ਸਵੈਯਾ

ਬਲਿ ਪਾਨਿ ਲਏ ਸੁ ਕ੍ਰਿਪਾਨ ਸੰਘਾਰਤ ਬਾਜ ਕਰੀ ਰਥ ਪੈਦਲ ਆਯੋ।
ਮਾਰਿ ਹਰਉਲ ਭਜਾਇ ਦਏ ਨ੍ਰਿਪ ਗੋਲ ਕੇ ਮਧਿ ਪਰਿਯੋ ਤਬ ਧਾਯੋ।
ਏਕ ਕੀਏ ਸੁ ਰਥੀ ਬਿਰਥੀ ਅਰਿ ਏਕਨ ਕੋ ਬਹੁ ਘਾਇਨ ਘਾਯੋ।
ਸਯਾਮ ਭਨੈ ਸਬ ਸੂਰਨ ਕੋ ਇਹ ਭਾਤਿ ਹਲੀ ਪੁਰੁਖਤ ਦਿਖਾਯੋ॥ ੧੮੩੫॥

Swaiyya

Bali paain laye su kirpaan sanghaar baaj kari rath paedal aayo.
Maari harual bhajaye daye nirap gol ke madhi pariyo tab dhaayo.
Ek kiye su rathi birthi ari ekan ko bahu ghaain ghaayo.
Sayaam bhanae sab sooran ko ehh bhaati hali
purukhat dikhaayo. (1835)

ਕ੍ਰੋਧ ਭਰਿਯੋ ਰਨ ਮੈ ਅਤਿ ਕ੍ਰੂਰ ਸੁ ਪਾਨ ਕੇ ਬੀਚ ਕ੍ਰਿਪਾਨ ਲੀਏ।
ਅਭਿਮਾਨ ਸੋ ਡੋਲਤ ਹੈ ਰਨ ਭੀਤਰ ਆਨ ਕੋ ਆਨਤ ਹੈ ਨ ਹੀਏ।
ਅਤਿ ਹੀ ਰਸ ਰੁਦ੍ ਕੇ ਬੀਚ ਛਕਿਓ ਕਬਿ ਸਯਾਮ ਕਹੈ ਮਦ ਪਾਨਿ ਪੀਏ।
ਬਲਭਦ੍ ਸੰਘਾਰਤ ਸਤ੍ ਫਿਰੈ ਜਮ ਕੋ ਸੁ ਭਯਾਨਕ ਰੂਪ ਕੀਏ॥ ੧੮੩੬॥

Krodh bhariyo rann mae ati karoor su paan ke
beech kirpaan liye.
Abhimaan so dolat hae rann bhitar aan ko aanat
hae naa hiye.
Ati hi ras rudar ke beech chhakiyo kabi sayaam kahae
mad paain piye.
Balbhadar sanghaarat satar phirae jam ko su bhayaanak
roop kiye. (1836)

ਸੀਸ ਕਟੇ ਅਰਿ ਬੀਰਨ ਕੇ ਅਤਿ ਹੀ ਮਨ ਭੀਤਰ ਕੋਪ ਭਰੇ ਹੈ।
ਕੇਤਨ ਕੇ ਪਦ ਪਾਨ ਕਟੇ ਅਰਿ ਕੇਤਨ ਕੇ ਤਨ ਘਾਇ ਕਰੇ ਹੈ।
ਜੇ ਬਲਵੰਡ ਕਹਾਵਤ ਹੈ ਨਿਜ ਠਉਰ ਕੋ ਛਾਡਿ ਕੈ ਦਉਰਿ ਪਰੇ ਹੈ।
ਤੀਰ ਸਰੀਰਨ ਬੀਚ ਲਗੇ ਭਟ ਮਾਨਹੁ ਸੇਹ ਸਰੂਪ ਧਰੇ ਹੈ॥ ੧੮੩੭॥

Sees kate ari beeran ke ati hi mann bhitar kop bhare hae.
Ketan ke pad paan kate ari ketan ke tann ghaaye kare hae.
Je balvand kahaavat hae nij thaur ko chhaadi kae dayur pare hae.
Teer sariran beech lage bhat maanoh seh saroop dhare hae. (1837)

Swaiyya'

Then Balram, with Sword in hand, was advancing killing horses, elephants, chariot borne and infantry troops on the way. The front line soldiers were made to flee by killing them and the Raja managed to escape from being encircled in a ring. The charioteers were divested of their chariots, while some others were wounded badly. The poet Siam has stated that Balram had shown his exemplary prowess to all the warriors. (1835)

Now Balram, furious with rage, and taking up a horrible form in the battle field, was wielding his sword. He was moving around the battle field with great pride and would not care for anyone else. He was completely engrossed in the fighting mood. The poet Siam has stated that it appeared he was drunk (having consumed liquor). Balram was thus killing the enemy as if he had taken the horrible form of (Yama) god of death. (1836)

Those enemy warriors, with their heads cut off, were becoming furious with rage. Some had lost their hands or feet, while many of them had been wounded badly (bodily). Those of them, who called themselves very powerful, had fled away from their positions. The bodies of warriors were pierced with arrows, as if they had taken up the form of a percupine. (1837)

ਇਤ ਐਸੇ ਹਲਾਯੁਧ ਜੁਧ ਕੀਯੋ ਉਤਿ ਸ੍ਰੀ ਬ੍ਰਿਜ ਭੂਖਨ ਕੋਪੁ ਬਢਾਯੋ।
ਜੋ ਭਟ ਸਾਮੁਹਿ ਆਇ ਗਯੋ ਸੋਊ ਏਕ ਹੀ ਬਾਨ ਸੋ ਮਾਰਿ ਗਿਰਾਯੋ।
ਅਉਰ ਜਿਤੇ ਨ੍ਰਿਪ ਸੈਨ ਹੁਤੇ ਸੁ ਨਿਮੇਖ ਬਿਖੈ ਜਮ ਧਾਮਿ ਪਠਾਯੋ।
ਕਾਹੂੰ ਨ ਧੀਰ ਧਰਿਯੋ ਚਿਤ ਮੈ ਭਜਿ ਗੈ ਜਬ ਸਯਾਮ ਇਤੋ ਰਨ ਪਾਯੋ।। ੧੮੩੮।।

Itt aaise halayudh judh kiyo uti Sri Brij bhhokhan kop badayo.
Jo bhat saamuhe aaye gayo soyu ek hi baan so maari giraayo.
Ayur jite nirap saen hute su nimekh bikhae jam dhaami pathaayo.
Kaahun naa dheer dhariyo chitt mae bhaji gae jab sayaam
ito rann paayo. (1838)

ਜੇ ਭਟ ਲਾਜ ਭਰੇ ਅਤਿ ਹੀ ਪ੍ਰਭ ਕਾਰਜ ਜਾਨ ਕੇ ਕੋਪ ਬਢਾਏ।
ਸੰਕਹਿ ਤਯਾਗ ਅਸੰਕਤ ਹੁਇ ਸੁ ਬਜਾਇ ਨਿਸਾਨਨ ਕੋ ਸਮੁਹਾਏ।
ਸਾਰੰਗ ਸ੍ਰੀ ਬ੍ਰਿਜਨਾਥ ਲੈ ਹਾਥਿ ਸੁ ਖੈਚ ਹਢਾਇ ਕੈ ਬਾਨ ਚਲਾਏ।
ਸਯਾਮ ਭਨੈ ਬਲਬੰਡ ਬਡੇ ਸਰ ਏਕ ਹੀ ਏਕ ਹੀ ਏਕ ਸੋ ਮਾਰਿ ਗਿਰਾਏ।। ੧੮੩੯।।

Je bhat laaj bhare ati hi prabh kaaraj jaan ke kop badaaye.
Sankeh tayaag asankat huye su bajaaye nisaanan ko samuhaaye.
Saarang Sri Brijnaath lae haathi su khaech chadaaye kae baan chalaaye.
Sayaam bhanae balband bade sar ek hi ek so maari giraaye.1839.

ਚੌਪਈ

ਜਰਾਸੰਧਿ ਕੋ ਦਲੁ ਹਰਿ ਮਾਰਿਯੋ। ਭੂਪਤਿ ਕੋ ਸਬ ਗਰਬ ਉਤਾਰਿਯੋ।
ਅਬਿ ਕਹੈ ਕਉਨ ਉਪਾਵਹਿ ਕਰੋ। ਰਨ ਮੈ ਆਜ ਜੂਝ ਹੀ ਮਰੋ।। ੧੮੪੦।।

Chopaiee

Jarasandhi ko dal hari maariyo. Bhoopati ko sab garab utaariyo.
Abi kahae kayun upaaveh karo. Rann mae aaj joojh hi maro. (1840)

ਇਉ ਚਿਤਿ ਚਿੰਤ ਧਨੁਖ ਕਰਿ ਗਹਿਯੋ। ਪ੍ਰਭ ਕੈ ਸੰਗਿ ਜੂਝ ਪੁਨਿ ਚਹਿਯੋ।
ਪਹਰਿਯੋ ਕਵਚ ਸਾਮੁਹੇ ਧਾਯੋ। ਸਯਾਮ ਭਨੈ ਮਨਿ ਕੋਪ ਬਢਾਯੋ।। ੧੮੪੧।।

Iyu chitt chintt dhanukh kari gahiyo. Prabh kae sang
joojh puni chaiyo.
Paehriyo kavach saamuhe dhaayo. Sayaam bhanae
mani kop badaayo. (1841)

So on this side Balram was ruthless in the battle field, while on the other side Krishna was greatly enraged. Whosoever came to oppose him, was shot dead with the striking of a single arrow. All the forces of the Raja had been sent to hell (killed) in no time. So none of the enemy warriors had any patience left in mind, and all had fled away, when Sri Krishna had waged such a war in the battle field. (1838)

The warriors who were worried about their prestige, got very furious with rage, as they considered this task as that of their master. Thy forgot about any doubts or reservations in the mind and came forward with the beat of drums. Then Sri Krishna, taking his bow in hand, shot many arrows with great strength. The poet Siam has stated that with one arrow for each, all the mighty warriors were shot dead by Sri Krishna. (1839)

Chopaiee

Krishna had destroyed the whole army of Jarasandh alongwith his pride and egoistic tendency which was equally subdued. Now the Raja was wondering as to what further steps could be taken? Should he die fighting in the battle field? (1840)

After pondering over it in his mind for sometime, he took up his bow and was keen to start fighting afresh with Sri Krishna. He came with all his protective cover in front of Krishna. The poet Siam has stated that he had developed more ruthlessness in mind. (1841)

ਦੋਹਰਾ

ਜਰਾਸੰਧਿ ਰਨ ਭੂਮਿ ਮੈ ਬਾਨ ਕਮਾਨ ਚਢਾਇ।
ਸਯਾਮ ਭਨੈ ਤਬ ਕ੍ਰਿਸਨ ਸੋ ਬੋਲਿਯੋ ਭਉਹ ਤਨਾਇ॥ ੧੮੪੨॥

Dohra

Jarasandhi rann bhoomi mae baan kamaan chadaaye.
Sayaam bhanae tab kirsan so boliyo bhaueh tanaaye. (1842)

ਨ੍ਰਿਪ ਜਰਾਸੰਧਿ ਬਾਚ ਕਾਨ੍ਹ ਸੋ

ਸਵੈਯਾ

ਜੋ ਬਲ ਹੈ ਤੁਮ ਮੈ ਨੰਦਨ ਸੋ ਅਬ ਪਉਰਖ ਮੋਹਿ ਦਿਖਈਯੈ।
ਠਾਢੋ ਕਹਾ ਮੁਹਿ ਓਰਿ ਨਿਹਾਰਤ ਮਾਰਤ ਹੋ ਸਰ ਭਾਜਿ ਨ ਜਈਯੈ।
ਕੈ ਅਬ ਡਾਰਿ ਹਥਿਆਰ ਗਵਾਰ ਸੰਭਾਰ ਕੈ ਮੋ ਸੰਗਿ ਜੂਝ ਮਚਈਯੈ।
ਕਾਹੇ ਕਉ ਪ੍ਰਾਨ ਤਜੈ ਰਨ ਮੈ ਬਨ ਮੈ ਸੁਖ ਸੋ ਬਛ ਗਾਇ ਚਰਈਯੈ॥ ੧੮੪੩॥

Nirap Jarasandhi Baach Kaan So

Swaiyya

Jo bal hae tum mae nand nandan so ab payurakh mohh dikhiyae.
Thaado kahaa muhh orr nihaarat maarat ho sar bhaaj naa jaiyae.
Kae ab daari hathiyaar gavaar sanbhaar kae mo sang joojh machiyae.
Kaahe kayu praan tajae rann mae ban mae sukh so bachh gaaye chariyaae. (1843)

ਬ੍ਰਿਜਰਾਜ ਮਨੈ ਕਬਿ ਸਯਾਮ ਭਨੈ ਉਹ ਭੂਪ ਕੇ ਬੈਨ ਸੁਨੇ ਜਬ ਐਸੇ।
ਸ੍ਰੀ ਹਰਿ ਕੇ ਉਰ ਮੈ ਰਿਸ ਯੌ ਪ੍ਰਗਟੀ ਪਰਸੇ ਘ੍ਰਿਤ ਪਾਵਕ ਤੈਸੇ।
ਜਿਉ ਮ੍ਰਿਗਰਾਜ਼ ਸ੍ਰਿਗਾਵਲ ਕੀ ਕੂਕ ਸੁਨੇ ਬਨਿ ਹੂਕ ਉਠੇ ਮਨ ਵੈਸੇ।
ਯੌ ਅਟਕੀ ਅਰਿ ਕੀ ਬਤੀਯਾ ਖਟਕੈ ਪਗ ਮੈ ਅਟਿ ਕੰਟਕ ਜੈਸੇ॥ ੧੮੪੪॥

Brijnaath manae kabi sayaam bhanae uhh bhoop ke baen sune jab aaise.
Sri hari ke urr mae riss yo pargati parse ghrit paavak taise.
Jiyu mrigraaj srigaaval ki kook sune bani hook uthe mann vaise.
Yo atki ari ki batiyaa khatkae pag mae ati kantak jaise. (1844)

Couplet

Jarasandh then placed the arrow on his bow and with tilted brows addresed Sri Krishna like this, as stated by the poet Siam. (1842)

Raja Jarasandh addresad Krishna like this -

Swaiyya'

"O Son of Nand! If you are truely powerful, then give me an exhibition of your prowess. What are you looking at me, for? I am going to shoot the arrow, now do not try to run away. O milkman! Either you surrender by throwing down your weapons or you come forward and start fighting a battle against me by taking up your arms. Why do you want to lose your life in the battle field? Instead you go to the jungle and take your cows and calves for grazing in the jungle. (1843)

The poet has described the state of mind of Sri Krishna. When he heard such words from the Raja, then he became so much furious with rage, as a spoon of ghee thrown into fire, causes the fire to be inflamed strongly. Just as a lion roars on hearing the sound of the jackal, Sri Krishna's mind was agitated similarly with vehemence. The words of the enemy were piercing to (annoying) Sri Krishna, just as a corn gives irritation to the mind on piercing one's feet. (1844)

ਕ੍ਰੁਧਤ ਹ੍ਵੈ ਬ੍ਰਿਜਰਾਜ ਇਤੈ ਸੁ ਘਨੇ ਲਖਿ ਕੈ ਤਿਹ ਬਾਨ ਚਲਾਏ।
ਕੋਪਿ ਉਤੇ ਧਨੁ ਲੇਤ ਭਯੋ ਸਯਾਮ ਭਨੈ ਦੋਊ ਨੈਨ ਤਚਾਏ।
ਜੋ ਸਰ ਆਵਤ ਭਯੋ ਹਰਿ ਊਪਰਿ ਸੋ ਛਿਨ ਮੈ ਸਬ ਕਾਟਿ ਗਿਰਾਏ।
ਸ੍ਰੀ ਹਰਿ ਕੇ ਸਰ ਭੂਪਤਿ ਕੇ ਤਨ ਕਉ ਤਨਕੋ ਨਹਿ ਭੇਟਨ ਪਾਏ।। ੧੮੪੫।।

Krodhat haav brijnaath itae su ghane lakhi kae tehh baan chalaaye.
Kop ute dhanu let bhayo nirap sayaam bhane doyu naen tachaaye.
Jo sar aavat bhayo hari upar so chin mae sab kaat giraaye.
Sri hari ke sar bhoopati ke tann kayu tanko neh bhetan paaye. (1845)

ਇਤ ਸੋ ਨ੍ਰਿਪ ਜੂਝਿ ਕਰੈ ਹਰਿ ਸਿਉ ਉਤ ਤੇ ਮੁਸਲੀ ਇਕ ਬੈਨ ਸੁਨਾਯੋ।
ਮਾਰਿ ਬਿਦਾਰਿ ਦਏ ਤੁਮਰੇ ਭਟ ਤੈ ਮਨ ਮੈ ਨਹੀ ਨੈਕੁ ਲਜਾਯੋ।
ਰੇ ਨ੍ਰਿਪ ਕਾਹੇ ਕਉ ਜੂਝ ਮਰੈ ਫਿਰਿ ਜਾਹੋ ਘਰੈ ਲਰਿ ਕਾ ਫਲੁ ਪਾਯੋ।
ਤਾ ਤੇ ਬੜੇ ਜਦ ਹੈ ਮ੍ਰਿਗ ਭੂਪਤਿ ਕੇਹਰਿ ਸੋ ਰਨ ਜੀਤਨਿ ਆਯੋ।। ੧੮੪੬।।

Itt so nirap joojh karae hari siyu utt te musli ikk baen sunaayo.
Maar bidaar daye tumre bhat tae mann mae nahi naeku lajaayo.
Re nirap kaahe kayu joojh marae phiri jaaho gharae lari kaa phal paayo.
Taa te bado jad hae mrig bhoopati kehar so rann jeetan aayo. (1846)

ਦੋਹਰਾ

ਜਿਹ ਸੁਭਟਨ ਬਲਿ ਲਰਤ ਹੈ ਤੇ ਸਭ ਗਏ ਪਰਾਇ।
ਕੈ ਲਰ ਮਰਿ ਕੈ ਭਾਗ ਸਠਿ ਕੈ ਪਗ ਹਰਿ ਕੇ ਪਾਇ।। ੧੮੪੭।।

Dohra

Jeh subhatan bali larat hae te sabh gaye paraaye.
Kae lar mari kae bhaag sathi kae pag hari ke paaye. (1847)

ਜਰਾਸੰਧਿ ਨ੍ਰਿਪ ਬਾਚ ਹਲੀ ਸੋ

ਦੋਹਰਾ

ਕਹਾ ਭਯੋ ਮਮ ਓਰ ਕੇ ਸੂਰ ਹਨੇ ਸੰਗ੍ਰਾਮਿ।
ਲਰਬੋ ਮਰਬੋ ਜੀਤਬੋ ਇਹ ਸੁ ਭਟਨ ਕੇ ਕਾਮਿ।। ੧੮੪੮।।

Jarasandhi Nirap Hali So

Dohra

Kahaa bhayo mam orr ke soor hane sangraam.
Larbo marbo jitabo ehh bhatan ke kaam. (1848)

So on this side, Sri Krishna being enraged, shot so many arrows by pointing at the Raja. The poet Siam has stated that the Raja also got furious with rage and took up his bow with both eyes enraged and tilted. All the arrows, shot by the Raja at Sri Krishna, were cut down by him in no time and thrown away in pieces. Even Sri Krishna's arrows did not touch the body of Jarasandh at all. (1845)

On one side, the Raja was engaged in battle against Sri Krishna, and on the other side, Balram taunted him with these words, "many warriors of yours have been killed, but you have not felt any shame (in mind) at this! O Raja! Why do you feel you cannot be killed in battle? go back to your home, what have you gained by fighting so far? O Raja! You are a great fool, as you are like a deer and you have come to win this battle against the lion, Sri Krishna!" (1846)

Couplet

"All the warriors on whose support you are fighting this battle, have all fled away from the battle field. O fool! Now either you also die fighting or seek pardon from Sri Krishna or run away!" (1847)

Raja Jarasandh then replied to Balram.

Couplet

So what, if all the warriors had been killed in the battle. To fight, to die and to win, are the only functions of the warriors. (1848)

ਸਵੈਯਾ

ਯੌ ਕਹਿ ਕੈ ਮਨਿ ਕੋਪ ਭਰਿਯੋ ਤਬ ਭੂਪ ਹਲੀ ਕਹੁ ਬਾਨ ਚਲਾਯੋ।
ਲਾਗਤਿ ਹੀ ਨਟ ਸਾਲ ਭਯੋ ਤਨ ਮੈ ਬਲਿਭਦ੍ ਮਹਾ ਦੁਖੁ ਪਾਯੋ।
ਮੂਰਛ ਹ੍ਵੈ ਕਰਿ ਸਯੰਦਨ ਬੀਚ ਗਿਰਿਯੋ ਤਿਹ ਕੋ ਕਬਿ ਨੈ ਜਸੁ ਗਾਯੋ।
ਮਾਨਹੁ ਬਾਨ ਭੁਜੰਗ ਡਸਿਯੋ ਧਨ ਧਾਮ ਸਬੈ ਮਨ ਤੇ ਬਿਸਾਰਯੋ॥ ੧੮੪੯॥

Swaiyya

Yo keh kae mani kop bhariyo tab bhoop hali kahu baan chalaayo.
Laagat hi nat saal bhayo tann mae balibhdar mahaa dukh paayo.
Moorchh haav kari sayandan beech giriyo tehh ko kabi nae jasu gaayo.
Maanoh baan bhojang dasiyo dhan dhaam sabae mann
te bisraayo. (1849)

ਬਹੁਰੋ ਚਿਤ ਚੇਤ ਭਯੋ ਬਲਦੇਵ ਚਿਤੇ ਅਰਿ ਕੇ ਅਤਿ ਕੋਪ ਬਢਾਯੋ।
ਭਾਰੀ ਗਦਾ ਗਹਿ ਕੈ ਕਰਿ ਮੈ ਨ੍ਰਿਪ ਕੇ ਬਧ ਕਾਰਨ ਤਾਰਨ ਆਯੋ।
ਪਾਉ ਪਿਆਦੇ ਹੁਇ ਸਯੰਦਨ ਤੇ ਕਬਿ ਸਯਾਮ ਕਹੈ ਇਤ ਭਾਤਿ ਸਿਧਾਯੋ।
ਅਉਰ ਕਿਸੀ ਭਟ ਜਾਨਿਯੋ ਨਹੀ ਕਬਿ ਦਉਰ ਪਰਿਯੋ ਨ੍ਰਿਪ ਨੇ ਲਖਿ ਪਾਯੋ॥ ੧੪੫੦॥

Bahuro chitt chet bhayo baldev chite ari ke ati kop badaayo.
Bhaari gadaa geh kae kari mae nirap ke badh kaaran taaran aayo.
Paayu piyaade huye sayandan te kabi sayaam kahae itt bhaat sidaayo.
Ayur kisi bhat jaaniyo nahi kabi dayur pariyo nirap
ne lakhi paayo. (1850)

ਆਵਤ ਦੇਖਿ ਹਲਾਯੁਧ ਕੋ ਸੁ ਭਯੋ ਤਬ ਹੀ ਨ੍ਰਿਪ ਕੋਪ ਮਈ ਹੈ।
ਜੁਧ ਹੀ ਕਉ ਸਮੁਹਾਇ ਭਯੋ ਨਿਜ ਪਾਨਿ ਕਮਾਨ ਸੁ ਤਾਨਿ ਲਈ ਹੈ।
ਲਯਾਇਓ ਹੁਤੇ ਚਪਲਾ ਸੀ ਗਦਾ ਸਰ ਏਕ ਹੀ ਸਿਉ ਸੋਊ ਕਾਟ ਦਈ ਹੈ।
ਸਤ੍ ਕੋ ਮਾਰਨ ਕੀ ਬਲਿਭਦ੍ਰਹਿ ਮਾਨਹੁ ਆਸ ਦੁਟੂਕ ਭਈ ਹੈ॥ ੧੮੫੧॥

Aavat dekhi halayudh ko su bhayo tab hi nirap kop mayi hae.
Judh hi kayu samuhaaye bhayo nij paain kamaan su taan layi hae.
Laayaaiyo hute chaplaa si gadaa sar ek hi siyu soyu kaat dayi hae.
Satar ko maraan ki balibhadreh maanoh aas
dutook bhayi hae. (1851)

After saying this, the Raja was filled with rage and immediately shot an arrow at Balram. On its strike, Balram was rolling badly (on the ground) and felt great body pain and fell down unconscious in the chariot. The beauty of this has been described by the poet Siam as if the arrow, in the form of a snake had bitten Balram, so that he forgot all about his wealth and home (from the mind). (1849)

When Balram regained consciousness, he was furious with rage, on seeing the enemy and taking his heavy mace, he came to the battle field to kill Raja Jarasandh. The poet Siam has stated that Balram got down from his chariot and started walking on foot; No other warrior really knew where was he going, but the Raja had realized it. (1850)

On seeing Balram approaching him, the Raja became furious with rage, and came face to face with Balram holding his bow in hand. The mace like lightning, which was brought by Balram, was cut into two pieces by striking one arrow only by the Raja. It appears that the hopes of Balram of killing the enemy were dashed to the ground. (1851)

ਕਾਟ ਗਦਾ ਜਬ ਐਸੇ ਦਈ ਤਬ ਹੀ ਬਲਿ ਢਾਲ ਤਿਕ੍ਰਪਾਨ ਸੰਭਾਰੀ।
ਧਾਇ ਚਲਿਯੋ ਅਰਿ ਮਾਰਨਿ ਕਾਰਨਿ ਸੰਕ ਕਛੂ ਚਿਤ ਮੈ ਨ ਬਿਚਾਰੀ।
ਭੂਪ ਨਿਹਾਰ ਕੈ ਆਵਤ ਕੋ ਗਰਜਿਯੋ ਬਰਖਾ ਕਰਿ ਬਾਨਨਿ ਭਾਰੀ।
ਢਾਲ ਦਈ ਸਤ ਧਾ ਕਰਿ ਕੈ ਕਰ ਕੀ ਕਰਵਾਰਿ ਤ੍ਰਿਧਾ ਕਰ ਡਾਰੀ।। ੧੮੫੨।।

Kaat gadaa jab aaise dayi tab hi bali dhal kirpaan sanbhaari.
Dhaaye chaliyo ari maaran kaaran sank kachhu chitt mae na bichaari.
Bhoop nihaar kae aavat ko garjiyo barkhaa kari baanan bhaari.
Dhal dayi sat dhaa kari kae kar ki karvaari tridhaa
kar daari. (1852)

ਢਾਲ ਕਟੀ ਤਰਵਾਰਿ ਗਈ ਕਟਿ ਐਸੇ ਹਲਾਯੁਧ ਸਯਾਮ ਨਿਹਾਰਿਯੋ।
ਮਾਰਤ ਹੈ ਬਲਿ ਕੋ ਅਬ ਹੀ ਨ੍ਰਿਪ ਯੌ ਅਪੁਨੇ ਮਨ ਮਾਝਿ ਬਿਚਾਰਿਯੋ।
ਚਕ੍ ਸੰਭਾਰਿ ਮੁਰਾਰਿ ਤਬੈ ਕਰਿ ਜੁਧ ਕੇ ਹੇਤ ਚਲਿਯੋ ਬਲ ਧਾਰਿਯੋ।
ਰੇ ਨ੍ਰਿਪੁ ਤੂ ਭਿਰ ਮੋ ਸੰਗ ਆਇ ਕੈ ਰਾਮ ਭਨੈ ਇਮ ਸਯਾਮ ਪੁਕਾਰਿਯੋ।। ੧੮੫੩।।

Dhal kati tarvaari gayi kati aaise halayudh sayaam nihaariyo.
Maarat hae bali ko ab hi nirap yo apune mann maajhi bichaariyo.
Chakar sanbhaari muraari tabae kari judh ke het chaliyo bal dhaariyo.
Re nirap tu bhir mo sang aaye kae raam bhanae imm
sayaam pukaariyo. (1853)

ਯੌ ਬਤੀਯਾ ਰਨ ਮੈ ਸੁਨਿ ਭੂਪਤਿ ਜੂਝ ਮਚਾਵਨ ਸਯਾਮ ਸਿਉ ਆਯੋ।
ਰੋਸਿ ਬਢਾਇ ਘਨੋ ਚਿਤ ਮੈ ਕਰ ਕੇ ਬਰ ਸੋ ਧਨੁ ਤਾਨਿ ਚਢਾਯੋ।
ਦੀਰਘ ਕਉਚ ਸਜੇ ਤਨ ਮੋ ਕਬਿ ਕੇ ਮਨ ਮੈ ਜਸੁ ਇਉ ਉਪਜਾਯੋ।
ਮਾਨਹੁ ਜੁਧ ਸਮੇ ਰਿਸ ਕੈ ਰਘੁਨਾਥ ਕੇ ਊਪਰਿ ਰਾਵਨ ਆਯੋ।। ੧੮੫੪।।

Yo batiyaa rann mae suni bhoopati joojh machaavan
sayaam siyu aayo.
Ross badaaye ghano chitt mae kar ke bar so dhanu
taani chaadayo.
Deeragh kayuch saje rann mo kabi ke mann mae
jasu iyu upjaayo.
Maanoh judh same riss kae raghunaath ke upar
raavan aayo. (1854)

When the Raja had broken the mace like this, then Balram took up his shield and sword. He rushed towards the Raja without having any doubts in mind. The Raja, on seeing Balram coming towards him, thundered like the clouds and shot many arrows like a shower of rain. He broke his shield into seven pieces and the sword into three pieces. (1852)

When the shield was broken, the swrod was cut, then Sri Krishna saw Balram in that predicament and thought to himself that the Raja would now kill Balram in no time. Then Sri Krishna took up his Sudarshan wheel and rushed with fill strength to wage war against the Raja. The poet Ram has stated that Sri Krishna then challenged him, "O Raja! You come and fight with me!" (1853)

Then on hearing such words in the battle field, the Raja advanced towards Sri Krishna for fighting against him. Then getting enraged and with the strength of hand stretched his bow He had worn a heavy coat of iron (protective cover) on his body; and this caused the poet to state that as if during the battle, getting furious with rage, Ravana had attacked Ram. (1854)

ਆਵਤ ਭਯੋ ਨ੍ਰਿਪ ਸਯਾਮ ਕੇ ਸਾਮੁਹੇ ਤਉ ਧਨੁ ਸ੍ਰੀ ਬ੍ਰਿਜਨਾਥ ਸੰਭਾਰਿਯੋ।
ਧਾਵਤ ਭਯੋ ਹਿਤ ਤੇ ਹਰਿ ਸਾਮੁਹੇ ਤ੍ਰਾਸ ਕਛੁ ਚਿਤ ਮੈ ਨ ਬਿਚਾਰਿਯੋ।
ਕਾਨ ਪ੍ਰਮਾਨ ਲਉ ਤਾਨਿ ਕਮਾਨ ਸੁ ਬਾਨ ਲੈ ਸਤ੍ ਕੇ ਛਤ੍ ਪੈ ਮਾਰਿਯੋ।
ਖੰਡ ਹੁਇ ਖੰਡ ਗਿਰਿਯੋ ਛਿਤ ਮੈ ਮਨੋ ਚੰਦ ਕੋ ਰਾਹੁ ਨੇ ਮਾਰਿ ਬਿਦਾਰਿਯੋ॥ ੧੮੫੫॥

Aavat bhayo nirap sayaam ke saamuhe tayu dhani
Sri Brijnaath sanbhaariyo.
Dhaavat bhayo hitt te hari saamuhe traas kachhu chitt mae naa bichaariyo.
Kaan parmaan layu taani kamaan su baan lae satar ke chhatar
pae maariyo.
Khand huye khand giriyo chhit mae mano chhand ko raahu ne
maari bidaariyo. (1855)

ਛਤ੍ ਕਟਿਓ ਨ੍ਰਿਪ ਕੋ ਜਬ ਹੀ ਤਬ ਹੀ ਮਨ ਭੂਪਤਿ ਕੋਪ ਭਯੋ ਹੈ।
ਸਯਾਮ ਕੀ ਓਰ ਕੁਦ੍ਰਿਸਟਿ ਚਿਤੈ ਕਰਿ ਉਗ੍ ਸਰਾਸਨ ਹਾਥਿ ਲਯੋ ਹੈ।
ਜੋਰ ਸੋ ਖੈਚਨ ਲਾਗਿਯੋ ਤਹਾ ਨਹਿ ਐਚ ਸਕੇ ਕਰ ਕੰਪ ਭਯੋ ਹੈ।
ਲੈ ਧਨੁ ਬਾਨ ਮੁਰਾਰਿ ਤਬੈ ਤਿਹ ਚਾਪ ਚਟਾਕ ਦੈ ਕਾਟਿ ਦਯੋ ਹੈ॥ ੧੪੫੬॥

Chhatar katiyo nirap ko jab hi tab hi mann bhoopati kop bhayo hae.
Sayaam ki orr kudrisati chitae kari ugar sarasan haathi layo hae.
Jor so kaechan laagiyo tahaa neh aaich sake kar kanp bhayo hae.
Lae dhanu baan muraari tabae tehh chaap chataak dae
kaati dayo hae. (1856)

ਬ੍ਰਿਰਾਜ ਸਰਾਸਨ ਕਾਟਿ ਦਯੋ ਤਬ ਭੂਪਤਿ ਕੋਪੁ ਕੀਯੋ ਮਨ ਮੈ।
ਕਰਵਾਰਿ ਸੰਭਾਰਿ ਮਹਾ ਬਲ ਧਾਰਿ ਹਕਾਰਿ ਪਰਿਯੋ ਰਿਪੁ ਕੇ ਗਨ ਮੈ।
ਤਹਾ ਢਾਲ ਸੋ ਢਾਲ ਕ੍ਰਿਪਾਨ ਕ੍ਰਿਪਾਨ ਸੋ ਯੌ ਅਟਕੇ ਖਟਕੇ ਰਨ ਮੈ।
ਮਨੋ ਜ੍ਵਾਲ ਦਵਾਨਲ ਕੀ ਲਪਟੈ ਚਟਕੈ ਪਟਕੈ ਤ੍ਰਿਨ ਜਿਉ ਬਨ ਮੈ॥ ੧੮੫੭॥

Brijnaath saraasan kaati dayo tab bhoopati kop kiyo mann mae.
Karvaari sanbhaari mahaa bal dhaari hakaar pariyo ripu keg an mae.
Tahaa dhal so dhaal kirpaan kirpaan so yo atke khatke rann mae.
Mano javaal davaanal ki laptae chatkae patkae trinn jiyu
bann mae. (1857)

When the Raja was confronting Sri Krishna, then Shiam (Krishna) took up his bow and rushed to face him squarely, without having any fear at heart. By stretching his bow upto the ears, he shot an arrow at the canopy of the enemy. The canopy crashed onto the ground in pieces. It appeared as if Rahu (demon) had destroyed the moon by killing it. (1855)

When the Raja's canopy (overhead) was gone, he became very furious with rage and saw with a crooked eye towards Sri Krishna, holding his heavy bow in hand. He was trying to pull it (stretch) but failed to do and his hands started trembling. That moment Sri Krishna, taking his bow and arrows, cut his bow and threw it down. (1856)

When Sri Krishna had cut the Raja's (Jarasandh) bow, he got very agitated with rage, and wielding his sword with great force, challenged Krishna and attacked the enemy ranks. Then the shields crossed the sheilds and the swords were clattering against swords so fiercely as if the jungle fire was spreading fast to burn the enemy force like straw and throwing it down with force. (1857)

ਘੂਮਤ ਘਾਇਲ ਹੁਇ ਇਕ ਬੀਰ ਫਿਰੈ ਇਕਝ ਸ੍ਰਉਨ ਭਰੇ ਭਭਕਾਤੇ।
ਏਕ ਕਬੰਧ ਫਿਰੈ ਬਿਨੁ ਸੀਸ ਲਖੈ ਤਿਨ ਕਾਇਰ ਹੈ ਬਿਲਲਾਤੇ।
ਤਯਾਗਿ ਚਲੇ ਇਕ ਆਹਵ ਕੌ ਇਕ ਡੋਲਤ ਜੁਧਹਿ ਕੇ ਰੰਗਿ ਰਾਤੇ।
ਏਕ ਪਰੇ ਭਟ ਪ੍ਰਾਨ ਬਿਨਾ ਮਨੌ ਸੋਵਤ ਹੈ ਮਦਰਾ ਮਦ ਮਾਤੇ।। ੧੮੫੮।।

Ghoomat ghaail huye ikk beer phirae ikk sarun bhare bhabhkaate.
Ek kabandh phirae bin sees lakhae tinn kaair hae billaate.
Tayaag chale ikk aahav ko ikk dolat judheh ke rangi rate.
Ek pare bhat praan bina mano sovat hae madraa
mad maate. (1858)

ਜਾਦਵ ਜੇ ਅਤਿ ਕ੍ਰੋਧ ਭਰੇ ਗਹਿ ਆਯੁਧਿ ਸੰਧ ਜਰਾ ਪਹਿ ਧਾਵਤ
ਅਉਰ ਜਿਤੇ ਸਿਰਦਾਰ ਬਲੀ ਕਰਵਾਰਿ ਸੰਭਾਰਿ ਹਕਾਰਿ ਬੁਲਾਵਤ।
ਭੂਪਤਿ ਪਾਨਿ ਲੈ ਬਾਨ ਕਮਾਨ ਗੁਮਾਨ ਭਰਿਯੋ ਰਿਪੁ ਓਰਿ ਚਲਾਵਤ।
ਏਕ ਹੀ ਬਾਨ ਕੇ ਸਾਥ ਕੀਏ ਬਿਨੁ ਮਾਥ ਸੁ ਨਾਥ ਅਨਾਥ ਹੁਇ ਆਵਤ।। ੧੮੫੯।।

Jaadav je ati krodh bhare gahi aayudh sandh jaraa peh dhaavat.
Aayur jite sirdaar bali karvaari sanbhaari hakaari bulaavat.
Bhoopati paain lae baan kamaan gumaan bhariyo rip ori chlaavat.
Ek hi baan ke saath kiye binu maath su naath anaath
huye aavat. (1859)

ਏਕਨ ਕੀ ਭੂਜ ਕਾਟਿ ਦਈ ਅਰੁ ਏਕਨ ਕੇ ਸਿਰ ਕਾਟਿ ਗਿਰਾਏ।
ਜਾਦਵ ਏਕ ਕੀਏ ਬਿਰਥੀ ਪੁਨਿ ਸ੍ਰੀ ਜਦੁਬੀਰ ਕੇ ਤੀਰ ਲਗਾਏ।
ਅਉਰ ਹਨੇ ਗਜਰਾਜ ਘਨੌ ਬਰ ਬਾਜ ਬਨੇ ਹਨਿ ਭੂਮਿ ਗਿਰਾਏ।
ਜੋਗਿਨ ਭੂਤ ਪਿਸਾਚ ਸਿੰਗਾਲਨ ਸ੍ਰਉਨਤ ਸਾਗਰ ਮਾਝ ਅਨਾਏ।। ੧੮੬੦।।

Ekan ki bhooj kaat dayi aru ekan ke sir kaat giraaye.
Jaadav ek kiye birthi puni Sri Jadubeer ke teer lagaaye.
Ayur hane gajraaj ghano bar baaj bane hani bhoomi giraaye.
Jogin bhoot pisaach singaalan sarunat saagar
maajh anaaye. (1860)

Many warriors were wounded and were moving around, and some others draped in blood, were roaring, while some headless trunks were also moving around and the cowards were yelling on seeing them. Some warriors were fleeing from the battle field, while some others were engrossed in fighting the battle against the enemy. Some were lying dead on the ground, as if drunken persons, having consumed liquor, were lying in sleep. (1858)

The Yadavas, who were greatly enraged, were attacking Jarasandh with their weapons, and all other warriors (in charge) were shouting wielding their swords. The Raja, wielding his bow, shot many arrows in great pride at the enemy. With one arrow alone, he made many warriors headless and these great lords became helpless in no time. (1859)

Some warriors had lost their arms, while some had got their heads cut off and then shot some arrows at Sri Krishna. Many grand elephants had been killed, and had thrown some beautifully decorated horses onto the ground. Then evil spirits, ghosts and jackals etc. had a fill of the blood flowing there (bathed in blood). (1860)

ਬੀਰ ਸੰਘਾਰ ਕੈ ਸ੍ਰੀ ਜਦੁਬੀਰ ਕੇ ਭੂਪ ਭਯੋ ਅਤਿ ਕੋਪ ਮਈ ਹੈ।
ਜੁਧ ਬਿਖੈ ਮਨ ਦੇਤ ਭਯੋ ਤਨ ਕੀ ਸਿਗਰੀ ਸੁਧਿ ਭੂਲਿ ਗਈ ਹੈ।
ਐਨ ਹੀ ਸੈਨ ਹਨੀ ਪ੍ਰਭ ਕੀ ਸੁ ਪਰੀ ਛਿਤ ਮੈ ਬਿਨ ਪ੍ਰਾਨ ਭਈ ਹੈ।
ਭੂਪਤਿ ਮਾਨਹੁ ਸੀਸਨ ਕੀ ਸਭ ਸੂਰਨ ਹੂੰ ਕੀ ਜਗਾਤਿ ਲਈ ਹੈ।। ੧੮੬੧।।

Beer sanghaar kae Sri Jadubeer ke bhoop bhayo ati kop mayi hae.
Judh bikhae mann det bhayo tann ki sigri sudhi bhooli gayi hae.
Aaen hi saen hani prabh ki su pari chhit mae bin praan bhayi hae.
Bhoopati maanoh seesan ki sab sooran hunn ki jagaati layi hae. (1861)

ਛਾਡਿ ਦਏ ਜਿਤ ਸਾਚ ਕੈ ਮਾਨਹੁ ਮਾਰਿ ਦਏ ਮਨ ਝੂਠ ਨ ਭਾਯੋ।
ਜੋ ਭਟ ਘਾਇਲ ਭੂਮਿ ਪਰੇ ਮਨੋ ਦੋਸ ਕੀਯੋ ਕਛੁ ਦੰਡੁ ਦਿਵਾਯੋ।
ਏਕ ਹਨੇ ਕਰ ਪਾਇਨ ਤੇ ਜਿਨ ਜੈਸੋ ਕੀਯੋ ਫਲ ਤੈਸੋ ਈ ਪਾਯੋ।
ਰਾਜ ਸਿੰਘਾਸਨ ਸਯੰਦਨ ਬੈਠ ਕੈ ਸੂਰਨ ਕੇ ਨ੍ਰਿਪ ਨਿਆਉ ਚੁਕਾਯੋ।। ੧੮੬੨।।

Chaadi daye jitt saach kae maanoh maari daye mann
jhooth na bhaayo.
Jo bhat ghaail bhoomi pare mano dos kiyo kachhu dand divaayo.
Ek hane kar paain te jin jaiso kiyo phal taiso ee paayo.
Raaj singhaasan sayandan baeith kae sooran ke nirap
niaayo chukaayo. (1862)

ਜਬ ਭੂਪ ਇਤੋ ਰਨ ਪਾਵਤ ਭਯੋ ਤਬ ਸ੍ਰੀ ਬ੍ਰਿਜ ਨਾਇਕ ਕੋਪ ਭਰਿਯੋ।
ਨ੍ਰਿਪ ਸਾਮੁਹੇ ਜਾਇ ਕੇ ਜੂਝ ਮਚਾਤ ਭਯੋ ਚਿਤ ਮੈ ਨ ਰਤੀ ਕੁ ਡਰਿਯੋ।
ਬ੍ਰਿਜ ਨਾਇਕ ਸਾਇਕ ਏਕ ਹਨਯੋ ਨ੍ਰਿਪ ਕੋ ਉਰਿ ਲਾਗ ਕੈ ਭੂਮਿ ਪਰਿਯੋ।
ਇਮ ਮੋਦ ਸੋ ਬਾਨ ਚਖਿਯੋ ਨ੍ਰਿਪ ਕੋ ਮਨੋ ਪੰਨਗ ਦੂਧ ਕੋ ਪਾਨ ਕਰਿਯੋ।। ੧੮੬੩।।

Jab bhoop ito rann paavat bhayo tab sri brij naaik kop bhariyo.
Nirap saamuhe jaaye ke joojh machaat bhayo chitt mae
naa rati ku dariyo.
Brij naaik saaik ek hanyo nirap ko uri lag kae bhoomi pariyo.
Imm mod so baan chakhiyo nirap ko mano panang doodh
ko paan kariyo. (1863)

Having killed many warriors of Sri Krishna, the Raja was furious with rage and had given up his life even at the altar of the battle, having lost any sense of his body (for its safety) being engrossed in battle fully. The whole army of Sri Krishna was lying dead on the ground. It appeared the Raja had recovered the fine from him in the form of the heads of his warriors. (1861)

The poet through a narrative, has stated that the Raja had let go those warriors, considered by him as truthful, while killing only those considered as based on falsehood by him; as he did not like falsehood at all. The warriors lying wounded on the battlefield must have committed some acts of falsehood or committed some mistakes and were punished by him. Some had lost their hands or feet. Whatever one had done, had reaped the fruit of his own actions. The Raja (Jarasandh) had, sitting on the throne into his chariot, had decided these cases of warriors (judgement given by him). (1862)

When the Raja fought like this Sri Krishna got furious with rage, and going in front of him, fought a battle, without having any hfear at heart. Sri Krishna shot an arrow which struck the Raja in his chest and he fell on the ground. The arrow had tasted the marrow in his bones, just as a snake had taken the milk. (1863)

ਸਹਿ ਕੈ ਸਰ ਸ੍ਰੀ ਹਰਿ ਕੋ ਉਰ ਮੈ ਨ੍ਰਿਪ ਸਯਾਮ ਹੀ ਕਉ ਇਕ ਬਾਨ ਲਗਾਯੋ।
ਸੂਤ ਕੇ ਏਕ ਲਗਾਵਤ ਭਯੋ ਸਰ ਦਾਰੁਕ ਲਾਗਤ ਹੀ ਦੁਖੁ ਪਾਯੋ।
ਹੁਇ ਬਿਸੰਭਰ ਗਿਰਿਯੋ ਈ ਚਹੈ ਤਿਹ ਕੋ ਰਥੁ ਆਸਨ ਨ ਠਹਰਾਯੋ।
ਤਾਹੀ ਸਮੈ ਚਪਲੰਗ ਤੁਰੰਗਨਿ ਆਪਨੀ ਚਾਲ ਕੋ ਰੂਪ ਦਿਖਾਯੋ।। ੧੮੬੪।।

Seh kae sar sri hari ko urr mae nirap sayaam hi kayu ikk baan lagaayo
Soot k eek lagaavat bhayo sar daaruk laagat hi dukh paayo.
Huye bisanbhaar giriyo ee chahae tehh ko rathu aasan naa thehraayo.
Taahi samae chaplang turanagbi aapni chaal ko roop dikhaayo. (1864)

ਦੋਹਰਾ

ਭੁਜਾ ਪਕਰ ਕੇ ਸਾਰਥੀ ਰਥਿ ਤਬ ਡਾਰਿਯੋ ਧੀਰ।
ਸਯੰਦਨ ਹਾਕਤ ਆਪ ਹੀ ਚਲਿਯੋ ਲਰਤ ਬਲਬੀਰ।। ੧੮੬੫।।

Dohra

Bhoojaa pakar ke saarthi rathi tab daariyo dheer.
Sayandan haakat aap hi chaliyo larat balbeer. (1865)

ਸਵੈਯਾ

ਸਾਰਥੀ ਸਯੰਦਨ ਪੈ ਨ ਲਖਿਯੋ ਬਲਿਦੇਵ ਕਹਿਓ ਰਿਸਿ ਤਾਹਿ ਸੁਨੈ ਕੈ।
ਜਿਉ ਦਲ ਤੋਰ ਜਿਤਿਯੋ ਸਬ ਹੀ ਤੈਸੋ ਤੋ ਜਿਤੈ ਜਸ ਡੰਕ ਬਜੈ ਕੈ।
ਮੂਢ ਭਿਰੇ ਪਤਿ ਚਉਦਹ ਲੋਕ ਕੇ ਸੰਗ ਸੁ ਆਪ ਕਉ ਭੂਪ ਕਹੈ ਕੈ।
ਕੀਟ ਪਤੰਗ ਸੁ ਬਾਜਨ ਸੰਗਿ ਉਡਿਯੋ ਕਛੁ ਚਾਹਤ ਪੰਖ ਲਗੈ ਕੈ।। ੧੮੬੬।।

Swaiyya

Saarthi sayandan pae naa lakhiyo balidev kahiyo riss taahi sunae kae.
Jiyu dal tor jitiyo sab hi taiso to jitae jas dank bajae kae.
Mood bhire pati chayudeh lok ke sang su aap kayu bhoop kahae kae.
Keet patang su baajan sang udiyo kachhu chaahat pankh lagae kae. (1866)

Having borne the brunt of this arrow, the Raja then shot an arrow at Sri Krishna and another arrow was shot at his charioteer, which caused great agony to him. He was about to fall, as it was difficult for him to balance himself in the chariot (due to pain) but the horses proved their cleverness by taking away the chariot from the field. (1864)

Couplet

The persevering Sri Krishna, by holding the charioteer from the arms, made him lie in the chariot, and driving the chariot himself continued to fight. (1865)

Swaiyya'

By not seeing the charioteer on the chariot of Sri Krishna, Balram became very furious and spoke to Jarasandh loudly, "Just as we had won over your whole army, we will sound the drums of victory after winning against you as well. The fool fighting against the Lord (Master) of the whole Universe (fourteen worlds) calls himself a Raja." It appeared as if a moth, flying with wings, wanted to fly with the hawks." (1866).

ਛਾਡਤ ਹੈ ਅਜਹੁੰ ਤੁਹਿ ਕਉ ਪਤਿ ਚਉਦਹ ਲੋਕਨ ਕੇ ਸੰਗ ਨ ਲਰੁ।
ਗਯਾਨ ਕੀ ਬਾਤ ਧਰੋ ਮਨ ਮੈ ਸੁ ਅਗਯਾਨ ਕੀ ਚਿਤ ਤੇ ਬਾਤ ਬਿਦਾ ਕਰੁ।
ਰਛਕ ਹੈ ਸਭ ਕੋ ਬ੍ਰਿਜਨਾਥ ਕਹੈ ਕਬਿ ਸਯਾਮ ਇਹੈ ਜੀਅ ਮੈ ਧਰੁ।
ਤਯਾਗ ਕੈ ਆਹਵ ਸਸਤ੍ਰ ਸਬੈ ਸੁ ਅਬੈ ਘਨਿ ਸਯਾਮ ਕੇ ਪਾਇਨ ਪੈ ਪਰੁ।। ੧੮੬੭।।

Chhadat hae ajhunn tuhi kayu pati chayudeh lokan ke sang naa laru.
Gayaan ki baat dharo mann mae su agyaan ki chitt te baat bidaa karu.
Rachhak hae sabh ko brijnaath kahae kabi sayaam ihae jiye mae dharu.
Tayaag kae aahav sastar sabae su abae ghani sayaam ke
paain pae paru. (1867)

ਚੌਪਈ

ਜਬੈ ਹਲਾਯੁਧ ਐਸੇ ਕਹਿਯੋ। ਕ੍ਰੋਧ ਡੀਠ ਰਾਜਾ ਤਨ ਚਾਹਿਯੋ।
ਕਹਿਯੋ ਨ੍ਰਿਪਤਿ ਸਭ ਕੋ ਸੰਘਰ ਹੋ। ਛਤ੍ਰੀ ਹੋਇ ਗ੍ਵਾਰ ਤੇ ਟਰ ਹੋ।। ੧੮੬੮।।

Chopaiee

Jabae halayudh aaise kahiyo. Krodh dheeth raja tann chahiyo.
Kahiyo nirpati sab ko sanghar ho. Chhatri hoye gavaar
te tar ho. (1868)

ਸਵੈਯਾ

ਭਾਖਬੋ ਇਉ ਨ੍ਰਿਪ ਕੋ ਸੁਨ ਕੈ ਜਦਬੀਰ ਸਬੈ ਅਤਿ ਕੋਪ ਭਰੇ ਹੈ।
ਧਾਇ ਪਰੇ ਤਜਿ ਸੰਕ ਨਿਸੰਕ ਚਿਤੈ ਅਰਿ ਕਉ ਚਿਤੁ ਮੈ ਨ ਡਰੇ ਹੈ।
ਭੂਪ ਅਯੋਧਨ ਮੈ ਧਨੁ ਲੈ ਤਿਹ ਸੀਸ ਕਟੇ ਗਿਰ ਭੂਮਿ ਪਰੇ ਹੈ।
ਮਾਨਹੁ ਪਉਨ ਪ੍ਰਚੰਡ ਬਹੈ ਛੁਟਿ ਬੇਲਨ ਤੇ ਗਿਰਿ ਫੂਲ ਝਰੇ ਹੈ।। ੧੮੬੯।।

Swaiyya

Bhaakhbo iyu nirap ko sun kae jadubeer sabae ati kop bhare hae.
Dhaaye pare taji sank nisank chitae ari kayu chitu mae naa dare hae.
Bhoop ayodhan mae dhanu lae tehh sees kate gir bhoomi pare hae.
Maanoh payun parchand bahae chhuti belan te giri
phool jhare hae. (1869)

O Jarasandh! The Lord of the whole Universe could still leave you alive, if you were to stop fighting with him. Consider in your mind something of real knowlege, leaving the talk of ignorance from your mind. Sri Krishna was the saviour of all. "The poet Siam has stated." Take it from me and ponder over it in your mind, and leaving aside all your weapons, you better seek pardon from Sri Krishna by paying obeisance at his lotus-feet." (1867)

Chopaiee

When Balram spoke like this, the Raja looked at Balram with great indignation. The Raja said, "I will kill all of you right now." Being a Kashatriya should I stop fighting against a milkman?" (1868)

Swaiyya'

On hearing such words of the Raja, all the Yadava warriors became furious with rage and launched an attack leaving all doubts or reservations, viewing the enemy with disdain, without harbouring any fear at heart. Raja Jarasandh, taking up his bow, had cut down many heads from the body with his arrows, which were fallen on the ground. It appeared as if with a gust of wind many flowers had broken off from the creepers and fallen on ground. (1869)

ਸੈਨ ਸੰਘਾਰਤ ਭੂਪ ਫਿਰੈ ਭਟ ਆਨਿ ਕਉ ਆਖ ਤਰੈ ਨਹੀ ਆਨੇ।
ਬਾਜ ਗਨੇ ਗਜ ਰਾਜਨ ਕੇ ਸਿਰ ਪਾਇਨ ਲਉ ਸੰਗਿ ਸ੍ਰਉਨ ਕੇ ਸਾਨੇ।
ਅਉਰ ਹਥੀਨ ਕਰੇ ਬਿਰਥ ਬਹੁ ਭਾਤਿ ਹਨੇ ਜੇਊ ਬਾਧਤ ਬਾਨੇ।
ਸੂਰਨ ਕੇ ਪ੍ਰਤਿਅੰਗ ਗਿਰੇ ਮਾਨੋ ਬੀਜ ਬੁਯੋ ਛਿਤ ਮਾਹਿ ਕ੍ਰਿਸਾਨੇ।। ੧੮੭੦।।

Saen sanghaarat bhoop phirae bhat aain kayu aakh tarae nahi aane.
Baaj ghane gaj raajan ke sir paain layu sang sarun ke saane.
Ayur ratheen kare birthi bahu bhaati hane jeyu baadhat baane.
Sooran ke pratiang gire maano beej buyo chhit
maahi kirsaane. (1870)

ਇਹ ਭਾਤਿ ਬਿਰੁਧ ਨਿਹਾਰ ਭਯੋ ਮੁਸਲੀਧਰ ਸਯਾਮ ਸੋ ਤੇਜ ਤਏ ਹੈ।
ਭਾਖਿ ਦੋਊ ਨਿਜ ਸੂਤਨ ਕੋ ਰਿਪੁ ਸਾਮੁਹੇ ਜੁਧ ਕੇ ਕਾਜ ਗਏ ਹੈ।
ਆਯੁਧ ਲੈ ਸੁ ਹਠੀ ਕਵਚੀ ਰਿਸ ਕੈ ਸੰਗਿ ਪਾਵਕ ਬੇਖ ਭਏ ਹੈ।
ਸਯਾਮ ਭਨੈ ਇਮ ਧਾਵਤ ਭੇ ਮਾਨਹੁ ਕੇਹਰਿ ਦੁਇ ਮ੍ਰਿਗ ਹੇਰਿ ਧਏ ਹੈ।। ੧੮੭੧।।

Ehh bhaati birudh nihaar bhayo muslidhar sayaam so tej taye hae.
Bhaakhi doyu nij sootan ko ripu saamuhe judh ko kaaj gaye hae.
Aayudh lae su hathi kavchi riss kae sang paavak bekh bhaye hae.
Sayaam bhanae imm dhaavat bhe maanoh kehar duye mrig
heri dhaye hae. (1871)

ਧਨੁ ਸਾਇਕ ਲੈ ਰਿਸਿ ਭੂਪਤਿ ਕੇ ਤਨ ਘਾਇ ਕਰੇ ਬ੍ਰਿਜਰਾਜ ਤਬੈ।
ਪੁਨਿ ਚਾਰੋ ਈ ਬਾਨਨ ਸੋ ਹਯ ਚਾਰੋ ਈ ਰਾਮ ਭਨੈ ਹਨਿ ਦੀਨੇ ਸਬੈ।
ਤਿਲ ਕੋਟਿਕ ਸਯੰਦਨ ਕਾਟਿ ਕੀਯੋ ਧਨੁ ਕਾਟਿ ਦੀਯੋ ਕਰਿ ਕੋਪ ਜਬੈ।
ਨ੍ਰਿਪ ਪਿਆਦੇ ਗਦਾ ਗਹਿ ਸਉਹੇ ਗਯੋ ਅਤਿ ਜੁਧੁ ਭਯੋ ਕਰਿ ਹੋ ਸੁ ਅਬੈ।। ੧੮੭੨।।

Dhanu saaik lae rissi bhoopati ke tann ghaaye kare
brijnaath tabae.
Puni chaaro ee baanan so haye chaaro ee raam bhanae
hani dine sabae.
Til kotik sayandan kaati kiyo dhanu kaat diyo kari kop jabae.
Nirap piyaado gadaa sauhe gayo ati judh bhayo kari
ho su abae. (1872)

Raja Jarasandh went on a killing spree, thus killing the enemy force, without caring for any warrior (without giving them any importance). Many horses, and great elephants, draped in blood, from head to foot, where lying there, and many charioteers had also been killed. Those warriors, who had come tying ribbons on hands, had been killed in many ways. The limbs of warriors were lying scattered all over the battle-field. It appeared as if the farmer had sown some seeds on the fields. (1870)

On seeing such a situation against themselves Balram said to Sri Krishna angrily, and both of them went ahead by directing their charioteers, facing the enemy in the battle field. They were both like a flame of fire, armed with various weapons and protective coats of mail. The poet Siam has stated that they launched an attack just as two lions had pounced upon a deer. (1871)

Then Sri Krishna, getting enraged and taking up his bow, shot many arrows, thus inflicting many wounds on the body of the Raja. The poet Ram has stated, that he killed all the four horses (of the chariot) with four arrows and cut the chariot of the Raja into pieces and with great fury cut down his bow also. Then Jarasandh, on foot, taking up his mace, fought bravely by confonting Sri Krishna, which I am going to describe now. (1872)

ਪਾਇਨ ਧਾਇ ਕੈ ਭੂਪ ਬਲੀ ਸੁ ਗਦਾ ਕਹੁ ਘਾਇ ਹਲੀ ਪ੍ਰਤ ਝਾਰਿਯੋ।
ਕੋਪ ਹੁਤੇ ਸੁ ਜਿਤੋ ਤਿਹ ਮੈ ਸਬ ਸੂਰਨ ਕੋ ਸੁ ਪ੍ਰਤਛ ਦਿਖਾਰਿਯੋ।
ਕੂਦਿ ਹਲੀ ਭੂਇੰ ਠਾਢੋ ਭਯੋ ਜਸੁ ਤਾ ਛਬਿ ਕੋ ਕਬਿ ਸਯਾਮ ਉਚਾਰਿਯੋ।
ਚਾਰੋ ਈ ਅਸ੍ਵਨ ਸੂਤ ਸਮੇਤ ਸੁ ਕੈ ਸਬ ਹੀ ਰਥ ਚੂਰਨ ਡਾਰਿਯੋ।। ੧੮੭੩।।

Paain dhaaye kae bhoop bali su gadaa kahu ghaaye hali prat jhaariyo.
Kop huto su jito tehh mae sab sooran ko su partachh dikhaariyo.
Kuudi hali bhuye thaado bhayo jasu taa chhabi ko kabi
sayaam uchaariyo.
Chaaro ee asvan soot samet su kae sab hi rath
chooran daariyo. (1873)

ਇਤ ਭੂਪ ਗਦਾ ਆਵਤ ਭਯੋ ਉਤ ਲੈ ਕੇ ਗਦਾ ਮੁਸਲੀਧਰ ਧਾਯੋ।
ਆਇ ਅਯੋਧਨ ਬੀਚ ਦੁਹੁੰ ਕਬਿ ਸਯਾਮ ਕਹੈ ਰਨ ਦੁੰਦ ਮਚਾਯੋ।
ਜੁਧ ਕੀਯੋ ਬਹੁਤੇ ਚਿਰ ਲਉ ਨਹਿ ਆਪਿ ਗਿਰਿਓ ਉਤ ਕਉ ਨ ਗਿਰਾਯੋ।
ਐਸੇ ਰਿਝਾਵਤ ਭਯੋ ਸੁਰ ਲੋਗਨ ਧੀਰਨ ਬੀਰਨ ਕੋ ਰਿਝਵਾਯੋ।। ੧੮੭੪।।

Itt bhoop gadaa geh aavat bhayo utt lae ke gadaa
muslidhar dhaayo.
Aaye ayodhan beech duhun kabi sayaam kahae rann dund machaayo.
Judh kiyo bahute chir layu neh aap giriyo utt kayu naa giriyo.
Aaise rijhaavat bhayo sur logan dheeran beeran ko
rijhvaayo. (1874)

ਹਾਰ ਕੈ ਬੈਠ ਰਹੇ ਦੋਊ ਬੀਰ ਸੰਭਾਰਿ ਉਠੈ ਪੁਨਿ ਜੁਧੁ ਮਚਾਵੈ।
ਰੰਚ ਨ ਸੰਕ ਕਰੈ ਚਿਤ ਮੈ ਰਿਸ ਕੈ ਦੋਊ ਮਾਰ ਹੀ ਮਾਰ ਉਘਾਵੈ।
ਜੈਸੇ ਗਦਾਵਹ ਕੀ ਬਿਧਿ ਹੈ ਦੋਊ ਤੈਸੇ ਲਰੈ ਅਰੁ ਘਾਵ ਚਲਾਵੈ।
ਨੈਕੁ ਟਰੈ ਨ ਅਰੈ ਹਠ ਬਾਧਿ ਗਦਾ ਕੋ ਗਦਾ ਸੰਗਿ ਵਾਰ ਬਚਾਵੈ।। ੧੮੭੫।।

Haar kae baith rahae doyu beer sanbhaar uthae pun judh machaave.
Ranch naa sank karae chitt mae riss kae doyu maar hi maar ughaave.
Jaise gadaahav ki bidhi hae doyu taise larae aru
ghaav chalaave.
Naeku tarae na arae hath baadhi gadaa ko gadaa sang
vaar bachaave. (1875)

Then the Raja, rushing forward on foot only and with his mace attacked Balram, thus wounding him and he gave an exhibition of the fury stored within himself to all the warriors there. Then Balram also jumped out of his chariot and stood on the ground. The beauty of the scene has been described by the poet that he had destroyed the chariots including the four horses and charioteer. (1873)

On one side was the Raja with his mace, while from the other side, Balram came forward with his mace. The poet Siam has stated that both of them fought a fierce and dreadful battle in the battle field. They fought for a long time but neither anyone fell down himself nor could make the other fall down, thus both had pleased the gods equally and delighted the persevering warriors also. (1874)

Then both the warriors got tired and sat down, and then stood fighting again. None of them had any doubts rather they were shouting to kill the enemy. Both fought as per the rules of mace-fighting, thus attacking each other. No one retraced a step from the battle field, and were conforting each other with, stubbornness, while saving the other's attack with mace. (1875)

ਸਯਾਮ ਭਨੈ ਅਤਿ ਆਹਵ ਮੈ ਮੁਸਲੀ ਅਰੁ ਭੂਪਤਿ ਕੋਪ ਭਰੇ ਹੈ।
ਆਪਸ ਬੀਚ ਹਕਾਰ ਦੋਊ ਭਟ ਚਿਤ ਬਿਖੈ ਨਹੀ ਨੈਕੁ ਡਰੇ ਹੈ।
ਭਾਰੀ ਗਦਾ ਗਹਿ ਹਾਥਨ ਮੈ ਰਨ ਭੂਮਹਿ ਤੇ ਨਹਿ ਪੈਗੁ ਟਰੇ ਹੈ।
ਮਾਨਹੁ ਮਧਿ ਮਹਾ ਬਨ ਕੇ ਪਲ ਕੇ ਹਿਤ ਹ੍ਵੈ ਬਰ ਸਿੰਘ ਅਰੇ ਹੈ।। ੧੮੭੬।।

Sayaam bhane ati aahav mae musli aru bhoopati kop bhare hae.
Aapas beech hakaar doyu bhat bikhae nahi naeku dare hae.
Bhaari gadaa geh haathan mae rann bhoomeh te neh paegu tare hae.
Maanoh madhi mahaa ban ke pal ke hitt haav bar
singh are hae. (1876)

ਕਾਟਿ ਗਦਾ ਬਲਦੇਵ ਦਈ ਤਿਹ ਭੂਪਤਿ ਕੀ ਅਰੁ ਬਾਨਨ ਮਾਰਿਯੋ।
ਪਉਰਖ ਯਾ ਹੀ ਭਿਰਿਯੋ ਹਮ ਸੋ ਰਿਸ ਕੈ ਅਰਿ ਕਉ ਇਹ ਭਾਤਿ ਪਚਾਰਿਯੋ।
ਇਉ ਕਰਿ ਕੈ ਪੁਨਿ ਬਾਨਨ ਮਾਰਿ ਸਰਾਸਨ ਲੈ ਤਿਹ ਗ੍ਰੀਵਹਿ ਡਾਰਿਯੋ।
ਦੇਵ ਕਰੈ ਉਪਮਾ ਸੁ ਕਹੈ ਜਦੁਬੀਰ ਜਿਤਿਯੋ ਸੁ ਬਡੋ ਅਰਿ ਹਾਰਿਯੋ।। ੧੮੭੭।।

Kaati gadaa baldev dayi tehh bhoopati ki aru baanan maariyo.
Payurakh yaa hi bhiriyo ham so riss kae ari kayu ehh bhaati pachaariyo.
Iyu kari kae puni baanan maari saraasan lae tehh greveh daariyo.
Dev karae upmaa su kahae jadubeer jitiyo su bado
ari haariyo. (1877)

ਕੰਪਤ ਹੋ ਜਿਸ ਤੇ ਖਗੇਸ ਮਹੇਸ ਮੁਨੀ ਜਿਹ ਤੇ ਭੈ ਭੀਤਿਯੋ।
ਸੇਸ ਕਲੇਸ ਦਿਨੇਸ ਨਿਸੇਸ ਸੁਰੇਸ ਹੁਤੇ ਚਿਤ ਮੈ ਨ ਨਿਚੀਤਿਯੋ।
ਤਾ ਨ੍ਰਿਪ ਕੇ ਸਿਰ ਪੈ ਕਬਿ ਸਯਾਮ ਕਹੈ ਇਹ ਕਾਲ ਇਸੋ ਅਬ ਬੀਤਿਯੋ।
ਧੰਨਹਿ ਧੰਨਿ ਕਰੈ ਸਬ ਸੂਰ ਭਲੇ ਭਗਵਾਨ ਬਡੋ ਅਰਿ ਜੀਤਿਯੋ।। ੧੮੭੮।।

Kanpat ho jis te khages mahes muni jeh te bhae bhitiyo.
Ses jales dines nises sures hute chitt mae na nichitiyo
Taa nirap ke sir pae kabi sayaam kahae ehh kaal iso ab bitiyo.
Dhaneh dhani karae sab soor bhale bhagvaan
bado ari jitiyo. (1878)

The poet Siam has stated that the Raja and Balram were both fully enraged, and ever challenging each other, without having the slightest fear in mind. Holding their heavy maces, they would not step back in the battle field. It seemed as if two lions were fighting to take away the flesh in a great forest. (1876)

Then Balram broke the mace of the Raja, cutting it in two pieces and shot many arrows and spoke to the enemy with great fury. "You came to fight with your manliness against us. Saying this he shot some more arrows and taking his bow, put it across his head. The gods were praising him for this act and were saying that Sri Krishna had won and the great enemy (Jarasandh) was defeated. (1877)

The Raja, from whom Grauda and Shiva used to tremble and the Munis were also afraid of him, and even Sheshnag, Varuna, the sun and moon including Indra were always worried about his attack; according to the poet Siam, Balram had come as a god of death for the Raja Jarasandh standing over his head. All the warriors were praising (Balram) saying that the Lord had defeated a great enemy. (1878)

ਬਅਭਦ੍ ਗਦਾ ਗਹਿ ਕੈ ਇਤ ਤੇ ਰਿਸ ਸਾਥ ਕਹਿਯੋ ਅਰਿ ਕਉ ਹਰਿ ਹੌ।
ਇਹ ਪ੍ਰਾਨ ਬਚਾਵਤ ਕੋ ਹਮ ਸੋ ਜਮ ਜਉ ਭਿਰਿ ਹੈ ਨ ਤਊ ਡਰਿ ਹੌ।
ਘਨ ਸਯਾਮ ਸਬੈ ਸੰਗਿ ਜਾਦਵ ਲੈ ਤਜਿ ਯਾਹ ਕਹੈ ਨ ਭਯਾ ਟਰਿ ਹੌ।
ਕਬਿ ਸਯਾਮ ਕਹੈ ਮੁਸਲੀ ਇਹ ਭਾਤਿ ਅਬੈ ਹਿਕ ਕੋ ਬਧ ਹੀ ਕਰਿ ਹੌ॥ ੧੮੭੯॥

Balbhadar gadaa geh kae itt te riss saath kahiyo ari kayu hari ho.
Ehh praan bachaavat ko ham so jam jayu bhiri hae naa
tayu dari ho.
Ghan sayaam sabae sangi jaadav lae taji yaah kahae naa
bhayaa tari ho.
Kabi syaam kahae musli ehh bhaati abae ehh ko badh
ki kari ho. (1879)

ਸੁਨਿ ਭੂਪ ਹਲਾਯੁਧ ਕੀ ਬਤੀਯਾ ਅਪੁਨੇ ਮਨ ਮੈ ਅਤਿ ਹੀ ਡਰੁ ਮਾਨਿਯੋ।
ਮਾਨੁਖ ਰੂਪ ਲਖਿਯੋ ਨ ਬਲੀ ਨਿਸਚੈ ਬਲ ਕਉ ਜਮ ਰੂਪ ਪਛਾਨਿਯੋ।
ਸ੍ਰੀ ਜਦੁਬੀਰ ਕੀ ਓਰਿ ਚਿਤੈ ਤਜਿ ਆਯੁਧ ਪਾਇਨ ਸੋ ਲਪਟਾਨਿਯੋ।
ਮੇਰੀ ਸਹਾਇ ਕਰੋ ਪ੍ਰਭ ਜੂ ਕਬਿ ਸਯਾਮ ਕਹੈ ਕਹਿ ਯੌ ਘਿਘਿਯਾਨਿਯੋ॥ ੧੮੮੦॥

Suni bhoop halayudh ki batiyaa apune mann mae ati
hi daru maaniyo.
Maanukh roop lakhiyo naa bali nischae bal kay jam roop pachhaaniyo.
Sri jadubeer ki ori chitae taji aayudh paain so laptaaniyo.
Meri sahaaye karo prabh ju kabi sayaam kahae keh
yo ghighyaaniyo. (1880)

ਕਰੁਨਾਨਿਧ ਦੇਖਿ ਦਸਾ ਤਿਹ ਕੀ ਕਰੁਨਾਰਸ ਕਉ ਚਿਤ ਬੀਚ ਬਢਾਯੋ।
ਕੋਪਰਿ ਛਾਡਿ ਦਯੋ ਹਰਿ ਜੂ ਦੁਹੂੰ ਨੈਨਨ ਭੀਤਰ ਨੀਰ ਬਹਾਯੋ।
ਬੀਰ ਹਲਾਯੁਧ ਠਾਢੋ ਹੁਤੋ ਤਿਹ ਕੋ ਕਹਿ ਕੈ ਇਹ ਬੈਨ ਸੁਨਾਯੋ।
ਛਾਡਿ ਕੈ ਜੋ ਹਮ ਜੀਤਨ ਆਯੋ ਹੋ ਸੋ ਹਮ ਜੀਤ ਲਯੋ ਬਿਲਖਾਯੋ॥ ੧੮੮੧॥

Karunaanidh dekh dasaa tehh ki karunaaras kayu chitt beech badaayo.
Koapr chhaad dayo hari ju duhunn naenan bheetar neer bahaayo.
Beer halaayudh thaado huto tehh ko keh kae ehh baen sunaayo.
Chhaad dae jo ham jeetan aayo ho so ham jeet
layo bikhkhaayo. (1881)

Then Balram, holding his mace, shouted with rage, "I will soon kill the enemy." How could he save himself from me? I will not be terrified even if he fought like Yama. O Brother! If Krishna alongwith all the Yadvas were to ask me to pardon him, even then I shall not let him go and get deterred from my determination. The poet Siam has stated that Balram said, "I shall kill him soon. (1879)

On hearing Balram's words, the Raja was terror-stricken in his mind. He saw in Balram the Yama, god of death. So leaving aside his weapons, he clasped the feet of Sri Krishna. The poet Siam has stated that the Raja said, "O Lord! May you help me now;" and was requesting him badly. (1880)

The ocean of munificence, Sri Krishna, seeing his plight, felt greatly moved and forgot about his anger and water flowed from both his eyes. Then he spoke to Balram, "O Balram! Leave him alone and let him go." We have gained victory against him, who had come to win us over, and he was now wailing and crying. (1881)

ਇਹ ਛੋਡਿ ਹਲੀ ਨਹੀ ਛੋਡਤ ਹੋ ਕਿਹ ਰਾਜ ਕਹਿਓ ਤੁਹਿ ਬਾਨਨ ਮਾਰਿਯੋ।
ਜੀਤ ਲਯੋ ਤੋ ਕਹਾ ਭਯੋ ਸਯਾਮ ਬਡੋ ਅਰਿ ਹੈ ਇਹ ਪਯੁਰਖ ਹਾਰਿਯੋ।
ਆਛੋ ਰਥੀ ਹੈ ਭਯੋ ਬਿਰਥੀ ਅਰੁ ਪਾਇ ਗਹੈ ਪ੍ਰਭ ਤੇਰੇ ਉਚਾਰਿਯੋ।
ਤੇਈਸ ਛੋਹਨੀ ਕੋ ਪਤਿ ਹੈ ਤੋ ਕਹਾ ਇਹ ਕੋ ਸਬ ਸੈਨ ਸੰਘਾਰਿਯੋ॥ ੧੮੮੨॥

Ehh chodh hali nahi chhodat ho jeh kaaj kahiyo tuhi baanan maariyo.
Jeet layo to kahaa bhayo sayaam bado ari hae ehh payurakh haariyo.
Aachho rathi hae bhayo birthi aru paaye gahae prabh tere uchaariyo.
Teis chhohni ko pati hae to kahaa ehh ko sab saen sanghaariyo. (1882)

ਦੋਹਰਾ

ਸੈਨ ਬਡੋ ਸੰਗਿ ਸਤ੍ਰੁ ਕੋ ਜੀਤਿ ਤਾਹਿ ਤਿਹ ਜੀਤਿ।
ਛਾਡਤ ਹੈ ਨਹਿ ਬਧਤ ਇਹ ਬਡਨ ਕੀ ਰੀਤਿ॥ ੧੮੮੩॥

Dohra

Saen bado sang sataru ke jeet taahi tehh jeet.
Chaadat hae nahi badhat tehh ihae badan ki riti. (1883)

ਸਵੈਯਾ

ਪਾਗ ਦਈ ਅਰੁ ਬਾਗੋ ਦਯੋ ਇਕ ਸਯੰਦਨ ਦੈ ਤਿਹ ਛਾਡ ਦਯੋ ਹੈ।
ਭੂਪ ਚਿਤੈ ਹਰਿ ਕੋ ਚਿਤ ਮੈ ਅਤਿ ਹੀ ਕਰਿ ਲਜਤਵਾਨ ਭਯੋ ਹੈ।
ਗ੍ਰੀਵ ਨਿਵਾਇ ਮਹਾ ਦੁਖੁ ਪਾਇ ਘਨੋ ਪਛਤਾਇ ਕੈ ਧਾਮਿ ਗਯੋ ਹੈ।
ਸ੍ਰੀ ਜਦੁਬੀਰ ਕਉ ਚਉਦਹ ਲੋਕਨ ਸਯਾਮ ਭਨੈ ਜਸੁ ਪੂਰਿ ਰਹਿਯੋ ਹੈ॥ ੧੮੮੪॥

Swaiyya

Paag dei ar bago deyo ek syandan dai teh chhad deyo hae.
Bhup chitai har ko chit mein at hi kar lajatwan bhayo hae.
Greev nivaaye mahaa dukh paaye ghano pachhutaaye
kae dhaami gayo hae.
Sri jadubeer kayu chayudeh lokan sayaam bhanae jasu
poori rahiyo hae. (1884)

Sri Krishna then said, O Balram! Let him go, "But Balram said, "I will not leave him fully." Then Krishna said, "Why have you said such words? Since you have shot him with arrows. If you have gained victory, so what? Then Balram said, "O Krishna! He is our greatest enemy and now is powerless. "Then Sri Krishna said, "One good thing about him is that he is an expert charioteer, and is now without a c ariot and is saying, "O Master! I am lying at your feet. If he were a master of a great army once, so what, as now you have destroyed all his army." (1882)

Couplet

If you have won over his great army, then you have gained victory over him also. Such a king is always left scot free and not killed, this is the normal practice of our elders." (1883)

Swaiyya'

In the end Sri Krishna handed over to Jarasandh a turban, and some clothes and left him free, giving a chariot also. Raja Jarasandh was meditating on Sri Krishna in his heart and felt ashamed of himself. Bowing a little, feeling greatly hurt, and repentant he went back home. The poet Siam has stated the praises of Sri Krishna spread far and wide (through out the fourteen worlds). (1884)

ਤੇਈਸ ਛੋਹਨ ਤੇਈਸ ਬਾਰ ਅਯੋਧਨ ਤੇ ਪ੍ਰਭ ਐਸੇ ਹੀ ਮਾਰੇ।
ਬਾਜ ਘਨੇ ਗਜ ਪਤਿ ਹਨੇ ਕਬਿ ਸਯਾਮ ਭਨੇ ਬਿਪਤੇ ਕਰਿ ਡਾਰੇ।
ਏਕ ਹੀ ਬਾਨ ਲਗੇ ਹਰਿ ਕੋ ਜਮ ਧਾਮਿ ਸੋਊ ਤਜਿ ਦੇਹ ਪਧਾਰੇ।
ਸ੍ਰੀ ਬ੍ਰਿਜਰਾਜ ਕੀ ਜੀਤ ਭਈ ਅਰਿ ਤੇਈਸ.ਬਾਰਨ ਐਸੇ ਈ ਹਾਰੇ।। ੧੮੮੫।।

Teeis chhohan teis bar ayodhan te prabh aaise hi mare.
Baaj ghane gaj pati hane kabi sayaam bhane
bipte kari daare.
Ek hi baan lage hari ko jam dhaami soyu taji
deh padhaare.
Sri brijraaj ki jee bhayi ari teis baaran aaise
ee haare. (1885)

ਦੋਹਰਾ

ਦੇਵਨ ਜੋ ਉਸਤਤਿ ਕਰੀ ਪਾਛੇ ਕਹੀ ਸੁਨਾਇ।
ਕਥਾ ਸੁ ਆਗੈ ਹੋਇ ਹੈ ਕਹਿ ਹੋ ਵਹੀ ਬਨਾਇ।। ੧੮੮੬।।

Dohra

Devan jo ustati kari paachhe kahi sunaaye.
Kathaa su aage hoye hae keh ho vahi baanaye. (1886)

ਸਵੈਯਾ

ਉਤ ਭੂਪਤਿ ਹਾਰਿ ਗਯੋ ਗ੍ਰਿਹ ਕੌ ਰਨ ਜੀਤਿ ਇਤੈ ਹਰਿ ਜੂ ਗ੍ਰਿਹ ਆਯੋ।
ਮਾਤ ਪਿਤਾ ਕੋ ਜੁਹਾਰੁ ਕੀਯੋ ਪੁਨਿ ਭੂਪਤਿ ਕੇ ਸਿਰ ਛਤ੍ਰ ਤਨਾਯੋ।
ਬਾਹਰਿ ਆਇ ਗੁਨੀਨ ਸੁ ਦਾਨ ਦੀਯੋ ਤਿਨ ਇਉ ਜਸੁ ਭਾਖਿ ਸੁਨਾਯੋ।
ਸ੍ਰੀ ਜਦੁਬੀਰ ਮਹਾ ਰਨਧੀਰ ਬਡੋ ਅਰਿ ਜੀਤਿ ਭਲੋ ਜਸੁ ਪਾਯੋ।। ੧੮੮੭।।

Swaiyya

Utt bhoopati haari gayo greh ko rann jeet itae hari ju greh aayo.
Maat pitaa ko juhaaru kiyo puni bhoopati ke sir chhatar tanaayo.
Baahar aaye guneen su daan diyo tinn iyu jasu
bhaakhi sunaayo.
Sri jadubeer mahaa randheer bado ari jeet bhalo
jasu paayo. (1887)

Sri Krishna had routed the varied army of the Raja many a time, in the battle field. Many horses and large elephants had also been killed. The poet Siam has stated that the Raja's existence was completely dishonoured (removing his fame) with the striking of one arrow alone, of Sri Krishna, all the troops had been killed (sent to Yama). Sri Krishna had won the battle and Raja Jarasandh was defeated twenty three times. (1885)

Couplet

The praises of Sri Krishna were sung by the gods, which has been described earlier already. Now the episode of coming events is, detailed in a beautiful manner. (1886)

Swaiyya'

On one side the Raja, after his defeat, went back home, while Sri Krishna returned home, after winning the battle. At first he paid obeisance to his parents, and then a canopy was organised over the head of Raja Ugarsain. Then coming out of their houses, gave many things (gifts) in charity, to talented persons. Who sang the praises of Sri Krishna like this. "Sri Krishna was the most valiant and greatest persevering warrior, who had gained everyone's praise by winning in battle. (1887)

ਅਉਰ ਜਿਤੀ ਪੁਰਿ ਨਾਰਿ ਹੁਤੀ ਮਿਲਿ ਕੈ ਸਭ ਸਯਾਮ ਕੀ ਓਰਿ ਨਿਹਾਰੈ।
ਭੂਖਨ ਅਉਰ ਜਿਤੋ ਧਨ ਹੈ ਪਟ ਸ੍ਰੀ ਜਦੁਬੀਰ ਕੇ ਊਪਰ ਵਾਰੈ।
ਬੀਰ ਬਡੋ ਅਰਿ ਜੀਤ ਲਯੋ ਰਨਿ ਯੌ ਹਸਿ ਕੈ ਸਬ ਬੈਨ ਉਚਾਰੈ।
ਸੁੰਦਰ ਤੈਸੋ ਈ ਪਉਰਖ ਮੈ ਕਹਿ ਇਉ ਸਬ ਸੋਕ ਬਿਦਾ ਕਰ ਡਾਰੈ।। ੧ttt।।

Ayur jiti puri naari huti mil kae sab sayaam ki ori nihaare.
Bhookhan ayur jito dhanu hae pat Sri Jadubeer ke upar vaarae.
Beer bado ari jeet layo rani yo hasi kae sab baen uchaare.
Sundar taiso ee payurakh mae keh iyu sab sok
bidaa kar daare. (1888)

ਹਸਿ ਕੈ ਪੁਰਿ ਨਾਰਿ ਮੁਰਾਰਿ ਨਿਹਾਰਿ ਸੁ ਬਾਤ ਕਹੈ ਕਛੁ ਨੈਨ ਨਚੈ ਕੈ।
ਜੀਤਿ ਫਿਰੇ ਰਨ ਧਾਮਹਿ ਕੋ ਸੰਗਿ ਬੈਰਨ ਕੇ ਬਹੁ ਜੂਝ ਮਚੈ ਕੈ।
ਏ ਈ ਸੁ ਬੈਨ ਕਹੈ ਹਰਿ ਸੋ ਤਬ ਸਯਾਮ ਭਨੈ ਕਛੁ ਸੰਕ ਨ ਕੈ ਕੈ।
ਰਾਧਿਕਾ ਸਾਥ ਹਸੋ ਪ੍ਰਭ ਜੈਸੇ ਸੁ ਤੈਸੇ ਹਸੈ ਹਮ ਓਰਿ ਚਿਤੈ ਕੈ।। ੧ttਓ।।

Hasi kae puri naari muraari nihaari su baat kahae kachhu naen nacahe kae.
Jeet phire rann dhaamueh ko sang baeran ke bahu joojh
macahe kae.
Ee ei su baen kahae hari so tab sayaam bhanae kachhu sank
naa kae kae.
Raadhikaa saath haso prabh jaise su taise hasae ham ori
chitae kae. (1889)

ਇਉ ਜਬ ਬੈਨ ਕਹੈ ਪੁਰ ਬਾਸਨਿ ਤਵ ਹਰਿ ਕੈ ਬ੍ਰਿਜਨਾਥ ਨਿਹਾਰੇ।
ਚਾਰੁ ਚਿਤੌਨ ਕਉ ਹੇਰਿ ਤਿਨੋ ਮਨ ਕੇ ਸਬ ਸੋਕ ਸੰਤਾਪ ਬਿਡਾਰੇ।
ਪ੍ਰੇਮ ਛਕੀ ਤ੍ਰੀਯ ਭੂਮਿ ਕੇ ਊਪਰ ਝੂਮਿ ਗਿਰੀ ਕਬਿ ਸਯਾਮ ਉਚਾਰੇ।
ਭਉਹ ਕਮਾਨ ਸਮਾਨ ਮਨੋ ਦ੍ਰਿਗ ਸਾਇਕ ਯੌ ਬ੍ਰਿਜ ਨਾਇਕ ਮਾਰੇ।। ੧tਓ0।।

Iyu jab baen kahae pur baasan tayu hasi kae brijnaath nihaaro.
Chaaru chiton kayu heri tino mann ke sab sok santaap bidaare.
Prem chhaki treye bhoomi ke upar jhoomi giri kabi sayaam uchaare.
Bhayueh kamaan samaan mano drig saaik yo brij
naaik maare. (1890)

All the women of the town, Mathura were looking at Sri Krishna, and they were sacrificing all the ornaments clothes and money they had, over Sri Krishna, and were saying the following words with a laugh, that they had won a great enemy in the battle. "The way you appear beautiful you are equally a great warrior. By saying so, they all had brought an end to the grief. (1888)

The women of the town, viewing Sri Krishna and with tilted eyes (bewitching) had uttered these words. "By fighting a heroic battle against the enemy and then winning the battle, you have come back home". When they said unhesitatingly, "O Lord! The way you used to joke with Radhika, please try to play with us in the same manner (smile with us also)." (1889)

When the (town) women folk of the town said such words, then Sri Krishna looked at them with pleasure (with a smile). By glancing at them with a lovable sight, all their doubts and misgivings were removed. The poet Siam has stated that the women, being enamoured by him, fell down on the ground, feeling dizzy, as if Sri Krishna's brows were like the bow, and he had shot arrows of his bewitching glances at them. (1890)

ਉਤ ਸੰਕਿਤ ਹੁਇ ਤ੍ਰੀਯਾ ਧਾਮਿ ਛਕੇ ਸਬ ਹੀ ਬਲਿਭਦ੍ ਚਿਤਾਰਿਯੋ।
ਹਰਿ ਕੈ ਸ੍ਰੀ ਬ੍ਰਿਜਨਾਥਹਿ ਭੂਪਤਿ ਦਉਰ ਕੈ ਪਾਇਨ ਸੀਸ ਲੁਡਾਯੋ।
ਆਦਰ ਸੋ ਕਬਿ ਸਯਾਮ ਭਨੈ ਨ੍ਰਿਪ ਲੈ ਸੁ ਸਿੰਘਾਸਨ ਤੀਰ ਬੈਠਾਯੋ।
ਬਾਰਲੀ ਲੈ ਰਸੁ ਆਗੈ ਧਰਿਯੋ ਤਿਹ ਪੇਖਿ ਕੈ ਸਯਾਮ ਮਹਾ ਸੁਖ ਪਾਯੋ।। ੧੮੯੧।।

Utt sankit huye triyaa dhaam gayi itt beer sabhaa meh
sayaam ju aayo.
Heri kae Sri Brijnaatheh bhoopati dayur kae paain sees ludaayo.
Aadar so kabi sayaam bhanae nirap lae su singhaasan
teer baithaayo.
Baarni lae rasu aage dhariyo tehh pekhi kae sayaam mahaa
sukh paayo. (1891)

ਬਾਰੁਨੀ ਕੇ ਰਸ ਸੌ ਜਬ ਸੂਰ ਸਬ ਹੀ ਬਲਿਭਦ੍ ਚਿਤਾਰਿਯੋ।
ਸ੍ਰੀ ਬ੍ਰਿਜਰਾਜ ਸਮਾਜ ਮੈ ਬਾਜ ਹਨੇ ਗਜ ਰਾਜ ਨ ਕੋਊ ਬਿਚਾਰਿਯੋ।
ਸੋ ਬਿਨੁ ਪ੍ਰਾਨ ਕੀਯੋ ਛਿਨ ਮੈ ਰਿਸ ਕੈ ਜਿਹ ਬਾਨ ਸੁ ਏਕ ਪ੍ਰਹਾਰਿਯੋ।
ਬੀਰਨ ਬੀਚ ਸਰਾਹਤ ਭਯੋ ਸੁ ਹਲੀ ਯੁਧ ਸਯਾਮ ਇਤੋ ਰਨ ਪਾਰਿਯੋ।। ੧੮੯੨।।

Baaruni ke rass so jab soor chhake sab hi balibhadar chitaariyo.
Sri brijnaath samaaj mae baaj hane gaj raaj naa koyu bichaariyo.
So binu praan kiyo chin mae riss kae jeh baan su
ek parhaariyo.
eeran beech saraahat bhayo su hali yudh syaaam ito
rann paariyo. (1892)

ਦੋਹਰਾ

ਸਭਾ ਬੀਚ ਸ੍ਰੀ ਕ੍ਰਿਸਨ ਸੋ ਹਲੀ ਕਹੈ ਪੁਨਿ ਬੈਨ।
ਅਤਿ ਹੀ ਮਦਰਾ ਸੋ ਛਕੇ ਅਰੁਨ ਭਏ ਜੁਗ ਨੈਨ।। ੧੮੯੩।।

Dohra

Sabha beech Sri Krisan so hali kahae puni baen.
Ati hi madraa so chhake arun bhaye jug naen. (1893)

So on one side, the women, with a sense of hesitation, went back home, and on the other side, Sri Krishna came to the assembly of warriors. On seeing Sri Krishna approaching, the Raja Ugarsain rushed and bowed (his head) at the his feet. The poet Siam has stated that the Raja took Sri Krishna with great honour and made him sit on the throne beside himself. Then he served water and liquor to Krishna, which made him laugh to look at them. (1891)

When all the women were completely overpowered with the liquor (consuming liquor), then Balram told the Raja that Sri Krishna had killed the horses of Jarasandh army and even great elephants had not been spared (from killing). Whosoever was shot at with an arrow, was divested of his life immediately. By hurling praises (among the warriors) at Sri Krishna, Balram had related the heroic battles fought by him and the way he had fought there. (1892)

Couplet

In the whole assembly Balram said these words to Sri Krishna, while his eyes were red with the intoxication of liquor. (1893)

ਸਵੈਯਾ

ਦੀਬੋ ਕਛੁ ਮਯ ਪੀਯੋ ਘਨੋ ਕਹਿ ਸੂਰਨ ਸੋ ਇਹ ਬੈਨ ਸੁਨਾਯੋ।
ਜੂਝਬੋ ਜੂਝ ਕੇ ਪ੍ਰਾਨ ਤਜੈਬੋ ਜੁਝਾਟਿਬੋ ਛਤ੍ਰਿਨ ਕੋ ਬਨਿ ਆਯੋ।
ਬਾਰੁਨ ਕਉ ਕਬਿ ਸਯਾਮ ਭਨੈ ਕਚੁ ਕੇ ਹਿਤ ਤੋ ਭ੍ਰਿਗੁ ਨਿੰਦ ਕਰਾਯੋ।
ਰਾਮ ਕਹੈ ਚਤੁਰਾਨਿਨ ਸੋ ਇਹੀ ਰਸ ਕਉ ਰਸ ਦੇਵਨ ਪਾਯੋ।। ੧੮੯੪।।

Swaiyya

Deebo kachhu maye piyo ghano keh sooran so ehh baen sunaayo.
Joojhabo joojh kae praan tajaebo joojhiybo chhatrin ko bani aayo.
Baarun kayu kabi sayaam bhanae kachu ke hitt to bhrig nind karaayo.
Raam kahae chaturaanin so ihi rass kayu rass
devan paayo. (1894)

ਦੋਹਰਾ

ਜੈਸੇ ਸੁਖ ਹਰਿ ਜੂ ਕੀਏ ਤੈਸੇ ਕਰੇ ਨ ਅਉਰ।
ਐਸੋ ਅਰਿ ਜਿਤ ਇੰਦਰ ਸੇ ਰਹਤ ਸੂਰ ਨਿਤ ਪਉਰਿ।। ੧੮੯੫।।

Dohra

Jaise sukh hari ju kiye taise kare naa ayur.
Aaiso ari jit indar se rahat soor nitt payur. (1895)

ਸਵੈਯਾ

ਰੀਝ ਕੈ ਦਾਨ ਦੀਓ ਜਿਨ ਕਉ ਤਿਨ ਮਾਗਨਿ ਕੋ ਨ ਕਹੂੰ ਮਨੁ ਕੀਨੋ।
ਕੋਪਿ ਨ ਕਾਹੂ ਸਿਉ ਬੈਨ ਕਹਿਯੋ ਜੁ ਪੈ ਭੂਲ ਪਰੀ ਚਿਤ ਕੈ ਹਸਿ ਦੀਨੋ।
ਦੰਡ ਨ ਕਾਹੂੰ ਲਯੋ ਜਨ ਤੇ ਖਲ ਮਾਰਿ ਨ ਤਾ ਕੋ ਕਛੁ ਧਨੁ ਛੀਨੋ।
ਜੀਤਿ ਨ ਜਾਨ ਦਯੋ ਗ੍ਰਿਹ ਕੋ ਅਰਿ ਸ੍ਰੀ ਬ੍ਰਿਜਰਾਜ ਇਹੈ ਬ੍ਰਤ ਲੀਨੋ।। ੧੮੯੬।।

Swaiyya

Reejh kae daan diyo jin kayu tinn maagan ko naa kahunn mann kino.
Kopi naa kaahu siyu baen kahiyo ju pae bhool pari chitt kae hasi dino.
Dand naa kaahun layo jan te khal maari naa taa ko kachhu dhanu chhino.
Jiti na jaan dayo greh ko ari sri brijraaj ihae
brat lino. (1896)

Swaiyya'

"I have been given less quantity of liquor, while others had much more and then told them these words, (by Balram)," To fight, then giving up life in the battle, and wage a war were the functions of honour of the Kahatriyas'. The poet Siam has stated that Bhrigu had defamed the liquor by relating the episode of Kach (son of Braspat), while the poet Ram has stated that the gods had gained this essence (enjoyment) from Brahma only. (1894)

Couplet

The enjoyment, which Sri Krishna had bestowed on us, could not be given by anyone else. He had gained victories, against such enemies, at whose door Indra (god) was performing sentry duties (Indra was even slave to them). (1895)

Swaiyya'

"Whosoever had been blessed with gifts (alms), by Sri Krishna, would no longer seek any favours from other sources. Krishna had never spoken harsh words to anyone in a rage, and if someone had made a mistake, he would only laugh at it. he had never punished anyone with fines or punishment, and after killing an enemy, had never usurped his wealth. In the battle field he had never spared any enemy to go back alive, as Sri Krishna had vowed for such acts and functions only." (1896)

ਜੋ ਭੂਆ ਕੋ ਨਲ ਰਾਜ ਭਏ ਕਬਿ ਸਯਾਮ ਕਹੈ ਸੁਖ ਹਾਥਿ ਨ ਆਯੋ।
ਸੋ ਸੁਖ ਭੂਮਿ ਨ ਪਾਯੋ ਤਬੈ ਮੁਰ ਮਾਰਿ ਜਬੈ ਜਮ ਧਾਮਿ ਪਠਾਯੋ।
ਜੋ ਹਰਿਨਾਕਸ ਭ੍ਰਾਤ ਸਮੇਤ ਭਯੋ ਸੁਪਨੇ ਪ੍ਰਿਥੁ ਨ ਦਰਸਾਯੋ।
ਸੋ ਸੁਖ ਕਾਨ੍ਹ ਕੀ ਜੀਤ ਭਏ ਅਪਨੇ ਚਿਤ ਮੈ ਪੁਹਮੀ ਅਤਿ ਪਾਯੋ।। ੧੮੯੭।।

Jo bhuye ko nal raaj bhaye kabi sayaam kahae sukh haathi na aayo.
So sukh bhoomi na paayo tabae mur maari jabae jam dhaami pathayo.
Jo harinaakas bhrat samet bhayo supne prithu naa darsaayo.
So sukh kaan ki jeet bhaye apne chitt mae puhami
ati paayo. (1897)

ਜੋਰਿ ਘਟਾ ਘਨਘੋਰ ਘਨੈ ਜੁਰਿ ਗਾਜਤ ਹੈ ਕੋਊ ਅਉਰ ਨ ਗਾਜੈ।
ਆਯੁਧ ਸੂਰ ਸਜੈ ਅਪਨੇ ਕਰਿ ਆਨ ਨ ਆਯੁਧ ਅੰਗਹਿ ਸਾਜੈ।
ਦੁੰਦਭਿ ਦੁਆਰ ਬਜੈ ਪ੍ਰਭ ਕੇ ਬਿਨੁ ਬਯਾਹ ਨ ਕਾਹੂੰ ਕੇ ਦੁਆਰਹਿ ਬਾਜੈ।
ਪਾਪ ਨ ਹੋ ਕਹੂੰ ਪੁਰ ਮੈ ਜਿਤ ਹੀ ਕਿਤ ਧਰਮ ਹੀ ਧਰਮ ਬਿਰਾਜੈ।। ੧੪੯੮।।

Jori ghata ghanghor ghanae juri gaajat hae koyu ayur naa gaajae.
Aayudh soor sajae apne kari aan naa ayudh angheh sajaae.
Dundabhi duaar bajae prabh ke binu bayaah naa kaahun
ke duaareh bajae.
Paap naa ho kahunn pur mae jit hi kit dharma
hidharma biraajae. (1898)

ਦੋਹਰਾ

ਕ੍ਰਿਸਨ ਜੁਧ ਜੋ ਹਉ ਕਹਿਯੋ ਅਤਿ ਹੀ ਸੰਗਿ ਸਨੇਹ।
ਜਿਹ ਲਾਲਚ ਇਹ ਮੈ ਰਚਿਯੋ ਮੋਹਿ ਵਹੈ ਬ੍ਰੁ ਦੇਹਿ।। ੧੮੯੯।।

Dohra

Krisan judh jo hayu kahiyo ati hi sangi saneh.
Jeh laalach ehh mae rachiyo mohi vahae baru dehi. (1899)

The poet Siam has stated that there was never so much "enjoyment of peace" on the Earth, even during the tenure of Raja Nal or even when the demon Mur was killed and sent to hell, or the bliss gained during the reign of Harnakush and his brother or the bliss enjoyed by the Raja Prithu during his dreams but during the victory gained by Sri Krishna such a bliss had been expressed by the Earth." (1897)

The dark clouds joining together cause a loud thunder, and nothing else makes such a noise. The warriors take up their weapons, whereas no other person nomrally holds weapons like this on his body. On Sri Krishna's abode there were always drum beats of war, just as, except on the occasion of marriage, such drums are not sounded at any household. Now there are no sins being committed anywhere as righteous deeds are being practised everywhere (religious functions). (1898)

Couplet

May the Lord bless me with the same gift of fighting a righteous war just as I have described the episode of Sri Krishna's battles with great love and admiration! (1899)

ਸਵੈਯਾ

ਹੇ ਰਵਿ ਹੇ ਸਸਿ ਹੇ ਕਰੁਨਾਨਿਧਿ ਮੇਰੀ ਅਬੈ ਬਿਨਤੀ ਸੁਨਿ ਲੀਜੈ।
ਅਉਰ ਨ ਮਾਗਤ ਹਉ ਤੁਮ ਤੇ ਕਛੁ ਚਾਹਤ ਹਉ ਚਿਤ ਮੈ ਸੋਈ ਕੀਜੈ।
ਸਸਤ੍ਰਨ ਸੋ ਅਤਿ ਹੀ ਰਨ ਭੀਤਰ ਜੂਝਿ ਮਰੋ ਕਹਿ ਸਾਚ ਪਤੀਜੈ।
ਸੰਤ ਸਹਾਇ ਸਦਾ ਜਗ ਮਾਇ ਕ੍ਰਿਪਾ ਕਰ ਸਯਾਮ ਇਹੈ ਵਰੁ ਦੀਜੈ॥ ੧੯੦੦॥

Swaiyya

He ravi he sasi he karunaanidhi meri abae binti suni lijae.
Aayur naa maagat hayu tum te kachhu chaahat hayu chitt mae soyi kijae.
Sastaran so ati hi rann bhitar jojh maro keh saach patijae.
Sant sahaaye sadaa jag maaye kirpaa kar sayaam
ihae varu dijae. (1900)

ਜਉ ਕਿਛੁ ਇਛ ਕਰੋ ਧਨ ਕੀ ਤਉ ਚਲਿਯੋ ਧਨੁ ਦੇਸਨ ਦੇਸ ਤੇ ਆਵੈ।
ਅਉ ਸਬ ਰਿਧਨ ਸਿਧਨ ਪੈ ਹਮਰੋ ਨਹੀ ਨੈਕੁ ਹੀਯੋ ਲਲਚਾਵੈ।
ਅਉਰ ਸੁਨੋ ਕਛੁ ਜੋਗ ਬਿਖੈ ਕਹਿ ਕਉਨ ਇਤੋ ਤਪੁ ਕੈ ਤਨੁ ਤਾਵੈ।
ਜੂਝਿ ਮਰੋ ਰਨ ਮੈ ਤਜਿ ਭੈ ਤੁਮ ਤੇ ਪ੍ਰਭ ਸਯਾਮ ਇਹੈ ਵਰੁ ਪਾਵੈ॥ ੧੯੦੧॥

Jayu kichhu ichh karo dhan ki tayu chaliyo dhanu desan des te aavae.
Ayu sab ridhan sidhan pae hamro nahi naeku hiyo lalchavae.
Ayur suno kachhu jog bikhae kahi kayun ito tapu kae tanu taavae.
Jojh maro rann mae taji bhae tum te prabh sayaam ihae
varu paavae. (1901)

ਪੂਰਿ ਰਹਿਯੋ ਸਿਗਰੇ ਜਗ ਮੈ ਅਬ ਲਉ ਹਰਿ ਕੋ ਜਸੁ ਲੋਕ ਸੁ ਗਾਵੈ।
ਸਿਧ ਮੁਨੀਸ੍ਵਰ ਈਸ੍ਵਰ ਬ੍ਰਹਮ ਅਜੋ ਬਲਿ ਕੋ ਗੁਨ ਬਯਾਸ ਸੁਨਾਵੈ।
ਅਤ੍ਰਿ ਪਰਾਸੁਰ ਨਾਰਦ ਸਾਰਦ ਸ੍ਰੀ ਸੁਕ ਸੇਸ ਨ ਅੰਤਹਿ ਪਾਵੈ।
ਤਾ ਕੋ ਕਬਿਤਨ ਮੈ ਕਬਿ ਸਯਾਮ ਕਹਿਯੋ ਕਹਿ ਕੈ ਕਬਿ ਕਉਨ ਰਿਝਾਵੈ॥ ੧੯੦੨॥

Puri rahiyo sigre jag mae ab layu hari ko jasu lok su gaavae.
Sidh munisavar isavar braham ajo bali ko gun bayaas sunaave.
Atri parasur naarad saarad sri suk ses naa anteh paavae.
Taa ko kabitan mae kabi sayaam kahiyo keh kae kabi
kayun rijhaave. (1902)

Swaiyya'

O Sun! O Moon! O Benevolent Lord! Now listen to my prayer (request) with full attention! I do not seek anything else from you. Whatever I have thought of, the same hopes of mine be fulfilled, O Lord! So that I may die fighting in a righteous (course) war with my weapons. I am telling this truth, pray believe me. O Lord Mother, the Saviour of Saints! May you bestow the same gift (blessing) to this poet (Siam) through Your Grace! (1900)

If I were to seek (hope for) wealth, then the wealth is pouring in from all the countries (directions) and I am not at all interested in any other occult powers as I have no (greed) desire for them, Moreover, listen to me, if there was anything worth then why should anyone bear so much suffering on the body? O Lord! Therefore the poet Siam seeks only this blessing from you that he may die fighting, in the war for a virtuous cause, but without harbouring any fear at heart. (1901)

"The whole world was singing the praises of Sri Krishna and till now people sing his praises. The Sidhas, Munis (Ascetic), Shiva, Brahma Bal (Raja) and Viyas, all were singing his praises till to date. None, including Aire, Prashar, Narad, Sharda, Lachhmi, Sukdev, Sheshnag, had been able to find the limits of the limitless Lord. The poet Siam has described his praises in this poetry form. But which poet could placate him by describing his greatness like this?" (1902)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਵਤਾਰੇ ਜੁਧ ਪ੍ਰਬੰਧੇ ਨ੍ਰਿਪ
ਜਰਾਸੰਧਿ ਕੋ ਪਕਰ ਕਰਿ ਛੋਰਿ ਦੀਬੋ ਸਮਾਪਤੰ।

ਅਬ ਕਾਲ ਜਮਨ ਕੋ ਲੇ ਜਰਾਸੰਧਿ ਫਿਰ ਆਏ

ਸ੍ਵੈਯਾ

ਭੂਪ ਸੁ ਦੁਖਿਤ ਹੋਇ ਅਤਿ ਹੀ ਅਪਨੇ ਲਿਖਿ ਮਿਤ੍ ਕਉ ਪਾਤ ਪਠਾਈ।
ਸੈਨ ਹਨਿਯੋ ਹਮਰੋ ਜਦੁ ਨੰਦਨ ਛੋਰ ਦਯੋ ਮੁਹਿ ਕੈ ਕਰੁਨਾਈ।
ਬਾਚਤ ਪਾਤੀ ਚੜੋ ਤੁਮ ਹੂੰ ਇਤ ਆਵਤ ਅਉ ਸਬ ਸੈਨ ਬੁਲਾਈ।
ਐਸੀ ਦਸਾ ਸੁਨਿ ਮਿਤ੍ਰਹਿ ਕੀ ਤਬ ਕੀਨੀ ਹੈ ਕਾਲ ਜਮਨ ਚੜਾਈ।। ੧੯੦੩।।

Itt sri bachitar natak granthe krisnaavtaare judh parbandhe nirap jarasandhi ko pakar kari chhori dibo samapant.

Ath Kaal Jaman Ko Le Jarasandhi Phir Aaye

Swaiyya

Bhoop su dukhit hoye ati hi apne likhi mrit kayu paat pathaayi.
Saen haniyo hamro jadu nandan chhor dayo muhi kae karunaayi.
Baachat paati chado tum hunn itt aavat hayu sab saen bulaayi.
Aaisi dasaa suni mriteh ki tab kini hae kaal jaman chadayi. (1903)

ਸੈਨ ਕੀਓ ਇਕਠੋ ਅਪਨੇ ਜਿਹ ਸੈਨਹਿ ਕੌ ਕਛੁ ਪਾਰ ਨ ਪਈਯੈ।
ਬੋਲ ਉਠੈ ਕਈ ਕੋਟਿ ਬਲੀ ਜਬ ਏਕ ਕੋ ਲੈ ਕਰਿ ਨਾਮੁ ਬੁਲਈਯੈ।
ਦੁੰਦਭਿ ਕੋਟਿ ਬਜੈ ਤਿਨ ਕੀ ਧੁਨਿ ਨ ਸੁਨਿ ਪਈਯੈ।
ਐਸੇ ਕਹਾ ਸਭ ਹਯਾ ਨ ਟਿਕੋ ਪਲਿ ਸਯਾਮ ਹੀ ਚਲਿ ਜੁਧੁ ਮਚਈਯੈ।। ੧੯੦੪।।

Saen kiyo ikhatho apne jeh saeneh ko kachhu paar naa paiyae.
Bol uthhae kayi koti bali jab ek ko lae kari naamu bulaiyae.
Dundbhi koti bajae tinn ki dhuni so tinn ki dhuni na suni paiyae.
Aasie kahaa sabh hayaa na tiko pali sayaam hi so
chali judh machiyae. (1904)

Here the chapter of Krishnavtar, dealing with the episode of the battles of Raja Jarasandh and then leaving him scotfree after capturing him from the Bachittar Natak Granth is completed. Now the episode of the Return of Jarasandh alongwith Kal Jaman begins.

Swaiyya'

Raja Jarasandh was greatly pained and felt aggrieved, so he wrote a letter to his friend, Kaal Jamana and despatched it, saying that Krishna had killed his, whole army and through his (Krishna's) grace, he had been left-free (left off alive). So now on receipt of this letter, you better come this, side by calling your whole army alongwith. So on hearing the predicament of his friend, Kaal Jaman rushed with his forces. (1903)

Ka'l Jaman had gathered so much force with him, that it is rather impossible to detail its full strenght. If we were to call one praticular warrior, then many millions of warriors would answer the call. Millions of drums were beating, due to which the warriors sound could not be heard. Kal Jaman, on collecting together such a huge army, said, 'Now there is no need to delay even for a moment, but let us move fast to wage a war against Krishna." (1904)

ਦੋਹਰਾ

ਕਾਲ ਨੇਮਿ ਆਯੋ ਪ੍ਬਲ ਏਤੇ ਸੈਨ ਬਢਾਇ।
ਬਨ ਪਤ੍ਰਨ ਕੋਊ ਗਨਿ ਸਕੈ ਉਨੈ ਨ ਗਨਿਬੋ ਜਾਇ।। ੧੯੦੫।।

Dohra

Kaal nemi aayo parbal eto saen badaaye.
Ban atran koyu sakae unae naa ganibo jaaye. (1905)

ਸਵੈਯਾ

ਡੇਰੋ ਪਰੈ ਤਿਨ ਕੋ ਜੁ ਜਹਾ ਲਘੁ ਘੋਰਨ ਕੀ ਨਦੀਆ ਉਠਿ ਧਾਵੈ।
ਤੇਜ ਚਲੈ ਹਹਰਾਟ ਕੀਏ ਅਤਿ ਹੀ ਚਿਤ ਸਤ੍ਰਨ ਕੇ ਡਰ ਪਾਵੈ।
ਪਾਰਸੀ ਬੋਲ ਮਲੇਛ ਕਹੈ ਰਨ ਤੇ ਟਰਿ ਕੈ ਪਗੁ ਏਕ ਨ ਆਵੈ।
ਸਯਾਮ ਜੂ ਕੋ ਟੁਕ ਹੇਰਿ ਕਹੈ ਸਰ ਏਕ ਹੀ ਸੋ ਜਮ ਲੋਕਿ ਪਠਾਵੈ।। ੧੯੦੬।।

Swaiyya

Dero parae tinn ko ju jahaa laghu ghoran ki nadiyaa
uthi dhaavae.
Tej chalae haharaat kiye ati hi chitt satran ke darr paavae.
Paarsi bol malechh kahae rann te teri kae pagu ek naa aavae.
Sayaam ju ko tuk heri kahạe sar ek hi so jam loki
pathaave. (1906)

ਅਗਨੇ ਇਤ ਕੋਪਿ ਮਲੇਛ ਚੜੇ ਉਤ ਸੰਧ ਜਰਾ ਬਹੁ ਲੈ ਦਲੁ ਆਯੋ।
ਪਤ੍ ਸਕੈ ਬਨ ਕੈ ਗਨ ਕੈ ਕੋਊ ਜਾਤਿ ਨ ਕੋ ਕਛੁ ਪਾਰ ਨ ਪਾਯੋ।
ਬ੍ਰਿਜ ਨਾਇਕ ਬਾਰੁਨੀ ਪੀਤੋ ਹੁਤੋ ਤਹ ਹੀ ਤਿਨਿ ਦੂਤ ਨੈ ਜਾਇ ਸੁਨਾਯੋ।
ਅਉਰ ਜੋ ਹੈ ਡਰਿ ਪ੍ਰਾਨ ਤਜੈ ਇਤ ਸ੍ਰੀ ਜਦੁਬੀਰ ਮਹਾ ਸੁਖੁ ਪਾਯੋ।। ੧੯੦੭।।

Agne itt kopi malechh chade utt sandh jaraa bahu
lae dalu aayo.
Patar sakae ban kae gan kae koyu jaati naa ko kachhu
paar naa pàayo.
Brij naaik baaruni pito hùto tehh hi tini doot nae jaaye sunaayo.
Ayur jo haav dari praan tajae itt sri jadubeer mahaa
sukh paayo. (1907)

Couplet

The commander of Kal Jaman forces came with such a huge force, so powerful and large, that it was rather impossible to give exact figures (to count them), though it might be possible to count the tree leaves in the forest. (1905)

Swaiyya'

Where the army was camping, the urination of horses from the forces, would cause a stream like flow. The enemy would be terrified on hearing the neighing of the horses or when they were marching ahead. The malechhas (demons) of Kal Jaman army were talking in persian and would not retrace a step backwards in the battle field. They were saying "Let us see Sri Krishna at first, so that he could be despatched to hell with one arrow alone. (1906)

From the one side, countless malechhas (demons) getting furious, had launched an attack and from the other side, Jarasandh, alongwith a huge army was advancing. No one could make an estimate or guess of the strength of enemy troops, though one could easily count the leaves in the jungle. Krishna was consuming liquor, when his emissaries gave the news about the arrival of Kal Jamna. If there was someone else (apart from Krishna) he would have given up his life even due to the fear (of enemy) but here Krishna, on getting this news, felt greatly relieved and delighted. (1907)

ਇਤ ਕੋਪਿ ਮਲੇਛ ਚੜੇ ਅਗਨੇ ਉਤ ਆਇਯੋ ਲੈ ਸੰਧ ਜਰਾ ਦਲੁ ਭਾਰੋ।
ਆਵਤ ਹੈ ਗਜ ਰਾਜ ਬਨੇ ਮਨੋ ਆਵਤ ਹੈ ਉਮਡਿਯੋ ਘਨ ਕਾਰੋ।
ਸਯਾਮ ਹਲੀ ਮਥੁਰਾ ਹੀ ਕੇ ਭੀਤਰ ਘੇਰ ਲਏ ਜਸੁ ਸਯਾਮ ਉਚਾਰੋ।
ਸੇਰ ਬਡੇ ਦੋਊ ਘੇਰਿ ਲਏ ਬਹੁ ਬੀਰਨ ਕੋ ਮਨੋ ਕੈ ਕਰਿ ਬਾਰੋ।। ੧੯੦੮।।

Itt kop malechh chade agne utt aayiyo lae sandh jaraa
dalu bhaaro.
Aavat hae gaj raaj bane mano aavat hae umdiyo ghan kaaro.
Sayaam hali mathuraa hi ke bhitar gher laye jasu sayaam uchaaro.
Ser bade doyu gheri laye kahu beeran ko mano kae
kari baaro. (1908)

ਕਾਨ੍ਹ ਹਲੀ ਸਭ ਸਸਤ੍ਰ ਸੰਭਾਰ ਕੈ ਕ੍ਰੋਧ ਘਨੋ ਚਿਤ ਬੀਚ ਬਿਚਾਰਿਯੋ।
ਸੈਨ ਮਲੇਛਨ ਕੋ ਜਹ ਥੋ ਤਿਹ ਓਰ ਹੀ ਸਯਾਮ ਘਨੈ ਪਗ ਧਾਰਿਯੋ।
ਪ੍ਰਾਨ ਕੀਏ ਬਿਨੁ ਬੀਰ ਘਨੇ ਘਨ ਘਾਇਲ ਕੈ ਘਨ ਸੂਰਨ ਡਾਰਿਯੋ।
ਨੈਕੁ ਸੰਭਾਰ ਰਹੀ ਨ ਤਿਨੈ ਇਹੁ ਭਾਤਿ ਸੋ ਸਯਾਮ ਜੂ ਯੌ ਦਲੁ ਮਾਰਿਯੋ।। ੧੯੦੯।।

Kaan hali sabh sastar kae krodh ghano chitt beech bichaariyo.
Saen malechhan ko jeh tho tehh orr hi sayaam bhanae pag dhaariyo.
Praan kiye binu beer ghane ghan ghaail kae ghan sooran daariyo.
Naeku sanbhaar rahi naa tinae ihu bhaati so sayaam
ju yo dalu maariyo. (1909)

ਏਕ ਪਰੋ ਭਟ ਘਾਇਲ ਹੁਇ ਧਰਿ ਏਕ ਪਰੇ ਬਿਨੁ ਪ੍ਰਾਨ ਹੀ ਮਾਰੇ।
ਪਾਇ ਪਰੇ ਤਿਨ ਕੇ ਸੁ ਕਟੇ ਕਹੂੰ ਹਾਥ ਪਰੇ ਤਿਨ ਕੇ ਕਹੂੰ ਡਾਰੇ।
ਏਕ ਸੁ ਸੰਕਤ ਹੁਇ ਭਟਵਾ ਤਜਿ ਤਉਨ ਸਮੇ ਰਨ ਭੂਮਿ ਸਿਧਾਰੇ।
ਐਸੋ ਸੁ ਜੀਤ ਭਈ ਪ੍ਰਭ ਕੀ ਜੁ ਮਲੇਛ ਹੁਤੇ ਸਭ ਯਾ ਬਿਧਿ ਹਾਰੇ।। ੧੯੧੦।।

Ek paro bhat ghaail huye dhari ek pare binu praan hi mare.
Paaye pare tinn ke su kate kahunn haath pare tinn ke kahunn daare.
Ek su sankat huye bhatvaa taji tayun same rann bhoomi sidhaare.
Aaiso su jeet bhayi prabh ki ju malechh hute sabh
yaa bidh haare. (1910)

So on one side the malechhas, being enraged, had attaked in great strength, and from the other side, Jarasandh had also come with a huge force (of troops). Many huge elephants, elegantly decorated, were moving forward, as if dark clouds had arrived in strength. They had surrounded Krishna and Balram both, in Mathura alone. The beauty of the scene has been depicted by the poet Siam, as if many warriors had encircled two lions, (like) with the help of barbed wire. (1908)

Krishna and Balram, both got themselves armed with many weapons and became very furious with rage. The poet Siam has stated that both the brothers advanced towards the army of malechhas and killed many warriors immediately on arrival there, many were wounded, and many had been thrown on the ground. They were not bothered about their own safety at all, and they dealt with the enemy, killing most of them. (1909)

Many warriors had fallen on the ground being wounded and many were lying dead also. Some with the mutilated feet or hands were lying and at some places their dead bodies were lying. Many warriors had, due to fear, run away from the battle field. Thus Sri Krishna was victorious and the malechhas were defeated in this manner. (1910)

ਵਾਹਿਦ ਖਾ ਫਰਜੁਲਹਿ ਖਾ ਬਰਬੀਰ ਨਿਜਾਬਤ ਖਾ ਹਰਿ ਮਾਰਿਯੋ।
ਜਾਹਿਦ ਖਾ ਲੁਤਫੁਲਹ ਖਾ ਇਨਹੂੰ ਕਰਿ ਖੰਡਨ ਖੰਡਹਿ ਡਾਰਿਯੋ।
ਹਿੰਮਤ ਖਾ ਪੁਨਿ ਜਾਫਰ ਖਾ ਇਨ ਹੂੰ ਮੁਸਲੀ ਜੂ ਗਦਾ ਸੋ ਪ੍ਰਹਾਰਿਯੋ।
ਐਸੇ ਸੁ ਜੀਤ ਭਈ ਪ੍ਰਭ ਕੀ ਸਭ ਸੈਨ ਮਲੇਛਨ ਕੋ ਇਮ ਹਾਰਿਯੋ।। ੧੯੧੧।।

Vaahid khan pahrjuleh khan barbeer nijaabat khan hari maariyo.
Jaahid khan llutphuleh khan inhunn kari khandan khandeh daariyo.
Hinmat khan puni jaaphar khan inn hunn musli ju gadaa so parhaariyo.
Aaise su jeet bhayi prabh ki sab saen malechhan ko
imm haariyo. (1911)

ਏ ਉਮਰਾਵ ਹਨੇ ਜਨੁਨੰਦਨ ਅਉਰ ਘਨੋ ਰਿਸਿ ਸੋ ਦਲੁ ਘਾਯੋ।
ਜੋ ਇਨ ਊਪਰ ਆਵਤ ਭਯੋ ਗ੍ਰਿਹ ਕੋ ਸੋਈ ਜੀਵਤ ਜਾਨ ਨ ਪਾਯੋ।
ਜੈਸੇ ਮਧਿਆਨ ਕੋ ਸੂਰ ਦਿਪੈ ਇਹ ਭਾਤਿ ਕੋ ਕ੍ਰੁਧ ਕੈ ਤੇਜ ਬਢਾਯੋ।
ਭਾਜਿ ਮਲੇਛਨ ਕੇ ਗਨ ਗੇ ਜਦੁਬੀਰ ਕੇ ਸਾਮੁਹੇ ਏਕ ਨ ਆਯੋ।। ੧੯੧੨।।

Ee umraav hane jadunandan ayur ghano riss so dalu ghaayo.
Jo inn upar aavat bhayo greh ko soyi jeevat jaan naa paayo.
Jaise madhiaan ko soor dipae eh bhaati ko krodh kae tej badaayo.
Bhaaji malechhan ke gan ge jadubeer ke saamuhe
ek naa aayo.(1912)

ਐਸੇ ਸੁ ਜੁਧ ਕੀਯੋ ਨੰਦ ਨੰਦਨ ਯਾ ਸੰਗਿ ਜੂਝ ਕਉ ਏਕ ਨ ਆਯੋ।
ਹੇਰਿ ਦਸਾ ਤਿਹ ਕਾਲ ਜਮਨ ਕਰੋਰ ਕਈ ਦਲ ਅਉਰ ਪਠਾਯੋ।
ਸੋਊ ਮਹੂਰਤ ਦੁ ਇਕ ਭਿਰਿਯੋ ਨ ਟਿਕਿਯੋ ਫਿਰਿ ਅੰਤ ਕੇ ਧਾਮਿ ਸਿਧਾਯੋ।
ਰੀਝ ਰਹੇ ਸਭ ਦੇਵ ਇਵ ਸ੍ਰੀ ਜਦੁਬੀਰ ਭਲੋ ਰਨ ਪਾਯੋ।। ੧੯੧੩।।

Aaiso su judh kiyo nand nandan yaa sangi jojh kayu ek naa aayo.
Heri dasaa tehh kaal jaman karor kayi dal ayur pathaayo.
Soyu mahorat du ikk bhiriyo na tikiyo phir ant ke dhaam sidhaayo.
Reejh rahe sabh dev kahae ivv Sri Jadubeer bhalo
rann paayo. (1913)

Krishna had killed many warriors like Wahid Khan, Furjileh Khan and Nijabat Khan, and Jahad Khan and Laftuleh Khan had been cut into pieces. Moreover Balram had killed with his mace warriors like Himmat Khan and Jaffarkhan etc. Thus it was a victory for Sri Krishna and the whole army of muslims was wiped out. (1911)

These noble men (known warriors) were killed by Sri Krishna and being enraged, had killed most of the army. Whosoever came to attack him, was not allowed to go back alive. Krishna had emerged with greater splendour just as the sun at noon is at its full glory and heat. Many flocks of malechhas had fled away from the battle field. No one dared to face Sri Krishna and fight against him. (1912)

Sri Krishna fought so bravely that no malechh dared to oppose him. Viewing the situation Kal Jaman sent another huge army of millions to fight. They managed to fight for sometime, but could not withstand Krishna's onslaughts any longer and were killed finally. All the gods were delighted and were all praise for the way Krishna had fought the war. (1913)

ਕ੍ਰੋਧ ਭਰੇ ਰਨ ਭੂਮਿ ਬਿਖੈ ਇਕ ਜਾਦਵ ਸਸਤ੍ਰਨ ਕੋ ਗਹਿ ਕੈ।
ਬਲ ਆਪ ਬਰਾਬਰ ਸੂਰ ਨਿਹਾਰ ਕੈ ਜੂਝ ਕੋ ਜਾਤਿ ਤਹਾ ਚਹਿ ਕੈ।
ਕਰਿ ਕੋਪ ਭਿਰੈ ਨ ਟਰੈ ਤਹ ਤੇ ਦੋਊ ਮਾਰੁ ਹੀ ਮਾਰ ਬਲੀ ਕਹਿ ਕੈ।
ਸਿਰ ਲਾਗੈ ਕ੍ਰਿਪਾਨ ਪਰੈ ਕਟਿ ਕੈ ਤਨ ਭੀ ਗਿਰੈ ਨੈਕੁ ਖਰੈ ਰਹਿ ਕੈ॥ ੧੯੧੪॥

Krodh bhare rann bhomi bikhae ikk jaadav sastran
ko gahi kae.
Bal aap baraabar soor nihaar kae jojh ko jaati tahaa chahi kae.
Kari kop bhirae na tarae tehh te doyu maaru hi maar
bali kahi kae.
Sir laage kirpaan parae kati kae tann bhi firae naeku
kharae rahi kae. (1914)

ਬ੍ਰਿਜਰਾਜ ਕੋ ਬੀਚ ਅਯੋਧਨ ਕੇ ਸੰਗਿ ਸਸਤ੍ਰਨ ਕੈ ਜਬ ਜੁਧ ਮਚਿਯੋ।
ਭਟਵਾਨ ਕੇ ਲਾਲ ਭਏ ਪਟਵਾ ਬ੍ਰਹਮਾ ਮਨੋ ਆਰੁਣ ਲੋਕ ਰਚਿਯੋ।
ਅਉਰ ਨਿਹਾਰਿ ਭਯੋ ਅਤਿ ਆਹਵ ਖੋਲਿ ਜਟਾ ਸਬ ਈਸ ਨਚਿਯੋ।
ਪੁਨਿ ਵੈ ਸਭ ਸੈਨ ਮਲੇਛਨ ਤੇ ਕਬਿ ਸਯਾਮ ਕਹੈ ਨਹਿ ਏਕੁ ਬਚਿਯੋ॥ ੧੯੧੫॥

Brijraaj ko beech ayodhan ke sang sastran kae jab
judh machiyo.
Bhatvaan ke laal bhaye patvaa brahmaa mano aarun lok rachiyo.
Ayur nihaar bhayo ati aahav khol jataa sab iss nachiyo.
Pun vae sabh saen malechhan te kabi sayaam kahae
neh eku bachiyo. (1915)

ਦੋਹਰਾ

ਲਯਾਯੋ ਥੋ ਜੋ ਸੈਨ ਸੰਗਿ ਤਿਨ ਤੇ ਬਚਿਯੋ ਨ ਬੀਰ॥
ਜੁਧ ਕਰਨ ਕੋ ਕਾਲ ਜਮਨ ਆਪੁ ਧਰਿਯੋ ਤਬ ਧੀਰ॥ ੧੯੧੬॥

Dohra

Layaayo tho jo saen sangi tinn te bachiyo naa beer.
Judh karan ko kaal jaman aapu dhariyo tab dheer. (1916)

Many Yadavas, arming themselves with weapons, and being furious with rage, were proceeding to the battle field for fighting against warriors of their own choice and calibre with great joy. They fought ferociously and were not retracing at all and such warriors were shouting, "Kill them, kill them" and were fighting bravely. With the swords striking, their heads were being chopped off and sometime the bodies were falling down on the ground. (1914)

When Sri Krishna fought with his weapons so bravely in the battle field, the clothes of enemy warriors became red coloured (with blood) as if Brahma had created a special red coloured world. On seeing this horrible battle, Shiva had danced with his matted hair (let loose) dishevelled. The poet Siam has stated that not a single soldier was left alive out of the whole army. (1915)

Couplet

All the forces, which Kal Jaman had brought alongwith him, had been killed and not a single worrior was left alive. Then Kal Jaman himself came to fight, having picked up enough courage. (1916)

ਸਵੈਯਾ

ਜੰਗ ਦਰਾਇਦ ਕਾਲ ਜਮਨ ਬੁਗੋਇਦ ਕਿ ਮਨ ਫੌਜ ਕੋ ਸਾਹਮ।
ਬਾ ਮਨ ਜੰਗ ਬੁਗੋ ਕੁਨ ਬਿਯਾ ਹਰਗਿਜ ਦਿਲ ਮੋ ਨ ਜਰਾ ਕੁਨ ਵਾਹਮ।
ਰੋਜ ਮਯਾ ਦੁਨੀਆ ਅਫਾਤਬਮ ਸਯਾਮ ਸਬ ਅਦਲੀ ਸਬ ਸਾਹਮ।
ਕਾਨ੍ਹ ਗੁਰੇਜੀ ਮਕੁਨ ਤੁ ਬਿਆ ਖੁਸ ਮਾਤੁ ਕੁਨੇਮ ਜਿ ਜੰਗ ਗੁਆਹਮ।। ੧੯੧੭।।

Swaiyya

Jang daraaid kaal jaman bugoid ki mann phoj ko saaham.
Baa mann jang bugo kun biyaa hargij dil mo naa jaraa kun vaaham.
Roj mayaa duniyaa aphtaabam sayaam sabe adli sab saaham.
Kaan gureji makun tu biyaa khus maatu kunem ji
jang guaaham. (1917)

ਯੌ ਸੁਨਿ ਕੈ ਤਿਹ ਕੀ ਬਤੀਯਾ ਬ੍ਰਿਜ ਨਾਇਕ ਤਾ ਹੀ ਕੀ ਓਰਿ ਸਿਧਾਰੇ।
ਕ੍ਰੋਧ ਬਢਾਇ ਚਿਤੈ ਤਿਹ ਕੋ ਅਗਨਾਯੁਧ ਲੈ ਤਿਹ ਊਪਰ ਝਾਰੇ।
ਸੂਤ ਹਨਿਯੋ ਪ੍ਰਿਥਮੈ ਤਿਹ ਕੋ ਫਿਰ ਕੈ ਤਿਹ ਕੇ ਹਯ ਚਾਰ ਹੀ ਮਾਰੇ।
ਅਉਰ ਜਿਤੇ ਬਿਬਿਧਾਸਤ੍ ਹੁਤੇ ਕਬਿ ਸਯਾਮ ਕਹੈ ਸਭ ਹੀ ਕਟਿ ਡਾਰੇ।। ੧੯੧੮।।

Yo suni kae tehh ki batiyaa brij naaik taa hi ki ori sidhaare.
Krodh badaaye chitae tehh ko agnaayudh lae tehh upar jhaare.
Soot haniyo prithmae tehh ko phir kae tehh ke haye chaar hi mare.
Ayur jite bibidhasatar hute kabi sayaam kahae sabh hi
kati daare. (1918)

ਚੌਪਈ

ਜੋ ਮਲੇਛ ਰਿਸ ਸਸਤ੍ ਸੰਭਾਰੇ। ਸੋ ਕਟਿ ਸ੍ਰੀ ਬ੍ਰਿਜਨਾਥਹਿ ਡਾਰੇ।
ਆਯੋ ਭਿਰਨ ਇਹੀ ਬਲੁ ਕਹਿਯੋ। ਜਬ ਅਰਿ ਪਾਇ ਪਿਆਦਾ ਰਹਿਯੋ।। ੧੯੧੯।।

Chopaiee

Jo malechh riss sastar sanbhaare. So kati Sri Brijnaatheh daare.
Aayo bhiran ihi bal kahiyo. Jab ari paaye
piyaadaa rahiyo. (1919)

Swaiyya'

Kal Jaman, coming to the battle field said, "I am the soul of this army" and then again added, "O Krishna! Come and fight against me, without having any hesitation in mind. I am like the sun of the day time in the world, and Krishna (Siam) was like the beautiful moon of the night. O Krishna! Do not try to delay it and come out with pleasure, so that we could bring this battle to a finish. (1917)

On hearing such words of Kal Jaman Sri Krishna moved towards him. Being furious with rage, he looked at him and then shot his gun at him. At firts he killed the charioteer, and then killed all the four horses (of the chariot). The poet Siam has stated that he cut into pieces all the weapons that he had on his person. (1918)

Chopaiee

Sri Krishna had cut into pieces all the weapons, which Kal Jaman took up with great fury and threw them down. When the enemy started moving on foot, then Sri Krishna remarked, "With what strength had you come to fight with me?" (1919)

ਸਵੈਯਾ

ਕਾਨ੍ਹ ਬਿਚਾਰ ਕੀਯੋ ਚਿਤ ਮੈ ਭਈ ਸੋ ਨ ਮਲੇਛ ਜੋ ਮੁਸਟ ਲਰੈ ਹੈ।
ਤਉ ਕਬਿ ਸਯਾਮ ਕਹੈ ਹਮਰੇ ਸਭ ਹੀ ਤਨ ਕੋ ਅਪਵਿਤ੍ ਕਰੈ ਹੈ।
ਆਯੁਧ ਕਉਚ ਸਜੇ ਤਨ ਮੈ ਸਭ ਸੈਨ ਜੁਰੈ ਮੁਹਿ ਨਾਇ ਬਧੈ ਹੈ।
ਜੋ ਇਹ ਕੋ ਸਿਰ ਕਾਟਤ ਹੋ ਤੁ ਨਿਰਸਤ੍ ਭਯੋ ਹਮਰੋ ਬਲ ਜੈ ਹੈ।। ੧੯੨੦।।

Swaiyya

Kaan bichaar kiyo chitt mae bhayi so naa malechh jo musat larae hae.
Tayu kabi sayaam kahae hamre sabh hi tann ko apvitar karae hae.
Aayudh kayuch saje tann mae sabh saen jurae muhi
naaye badhae hae.
Jo ehh ko sir kaatat ho tu nirsatar bhayo hamro bal
jae hae. (1920)

ਏਕ ਬਿਚਾਰ ਕੀਯੋ ਚਿਤ ਮੈ ਭਜ ਹੌ ਇਹ ਤੇ ਇਹ ਪਾਛੈ ਪਰੈ ਹੋ।
ਜੈ ਹੋ ਹਉ ਥੋਰੇਈ ਬੀਚ ਚਲਿਯੋ ਤਨ ਭੇਟਨ ਯਾਹਿ ਮਲੇਛ ਨ ਦੈ ਹੋ।
ਸੋਵਤ ਹੈ ਮੁਚਕੁੰਦ ਜਹਾ ਧਸਿ ਵਾਹੀ ਗੁਫਾ ਮਹਿ ਜਾਇ ਜਗੈ ਹੋ।
ਜੈ ਹੋ ਬਚਾਇ ਮੈ ਆਪਨ ਕੈ ਤਿਹ ਡੀਠਹ ਸੋ ਇਹ ਕੋ ਜਰਵੈ ਹੋ।। ੧੯੨੧।।

Ek bichaar kiyo chitt mae bhaj ho ehh te ehh paachhe parae ho.
Jae ho hayu thoreyi beech chaliyo tann bhetan yaahi malechh naa dae ho.
Sovat hae muchkund jahaa dhasi vaahi guphaa mahi
jaaye jagae ho.
Jae ho bachaaye mae aapan kae tehh dhetheh so ehh ko
jaravae ho. (1921)

ਸੋਰਠਾ

ਤਉ ਇਹ ਸ੍ਵਰਗਹਿ ਜਾਇ ਜਉ ਇਹ ਰਨ ਭੀਤਰ ਹਨਿਓ।
ਅਗਨ ਭਏ ਜਰਵਾਇ ਖ੍ਵੈ ਹੋ ਧਰਮ ਮਲੋਛ ਕੋ।। ੧੯੨੨।।

Sortha

Tayu ehh savargeh jaaye jayu ehh rann bheetar haniyo.
Agan bhaye jarbvaaye khaav ho dharma malechh ko. (1922)

Swaiyya'

Sri Krishna then thought to himself that may be the malechha would start fighting with fists. The poet Siam has stated that (Krishna felt) (that) "this man may not cause this body to become impure with his touch while fighting with fists. He had covered his whole body with protective cover alongwith other weapons, then I may not be able to kill him even with the help of the whole army. If I were to cut off his head even, then since he was without weapons, my strength could come to naught (may not be destroyed). (1920)

Sri K rishna thought in his mind that if he were to run away, then he (Kal Jaman) would try to follow me. So I should run for a short distance without allowing him (malechha) to touch my body. Then going into the cave of Muchkund, where he was sleeping, I should wake him up. Saving myself from his view, I should get him burnt through his eyes sighting him. (1921)

Couplet

He also thought in his mind that if he were to kill him, then he would go to heavens, and if he was burnt in fire, then his religion of malechha would be destroyed (as a result of that he would go to hell). (1922)

ਸਵੈਯਾ

ਛੋਰ ਕੈ ਸਯੰਦਨ ਸਸਤ੍ਰਨ ਤਯਾਗ ਕੈ ਕਾਨ੍ਹ ਭਜਿਯੋ ਜਨੁ ਤ੍ਰਾਸ ਬਢਾਯੋ।
ਵਾਹਿ ਲਖਿਯੋ ਕਿ ਭਜਿਯੋ ਮੁਹਿ ਤੇ ਮਥੁਰਾ ਹੂ ਕੋ ਨਾਇਕ ਹੈ ਕਹਿ ਧਾਯੋ।
ਸੋਵਤ ਥੋ ਮੁਚਕੁੰਦ ਜਹਾ ਸੁ ਤਹਾ ਹੀ ਗਯੋ ਤਿਹ ਜਾਇ ਜਗਾਯੋ।
ਆਪੁ ਬਚਾਇ ਗਯੋ ਤਨ ਕੋ ਇਹ ਆਪਤ ਥੋ ਇਹ ਕੋ ਜਰਵਾਯੋ।। ੧੯੨੩।।

Swaiyya

Chhor kae sayandan sastran tayaag kae kaan bhajiyo
janu traas badaayo.
Vaahi lakhiyo ki bajiyo muhi te mathuraa huu ke naaik
haav kahi dhaayo.
Sovat tho muchkund jahaa su tahaa hi gayo tehh
jaaye jagayo.
Aap bachaaye gayo tann ko ehh aavat tho ehh
ko jarvaayo. (1923)

ਸੋਰਠਾ

ਆਪਨ ਕੋ ਬਚਵਾਇ ਗਯੋ ਕਾਨ੍ਹ ਮੁਚਕੁੰਦ ਤੇ।
ਤਜੀ ਨੀਦ ਤਿਹ ਰਾਇ ਹੋਰਤ ਭਸਮ ਮਲੇਛ ਭਯੋ।। ੧੯੨੪।।

Sortha

Aapan ko bachvaaye gayo kaan muchkund te.
Taji need tehh raaye heart bhasam malechh bhayo. (1924)

ਸਵੈਯਾ

ਜਰਿ ਛਾਰ ਮਲੇਛ ਭਯੋ ਜਬ ਹੀ ਮੁਚਕੁੰਦ ਪੈ ਤਉ ਬ੍ਰਿਜ ਭੂਖਨ ਆਯੋ।
ਆਵਤ ਹੀ ਤਿਹ ਕਾਨ੍ਹ ਕੋ ਹੇਰ ਪੈ ਪਾਇਨ ਊਪਰ ਸੀਸ ਝੁਕਾਯੋ।
ਅਉਰ ਜਿਤੌ ਦੁਖੁ ਥੋ ਤਿਹ ਕੋ ਹਰਿ ਬਾਤਨ ਸੋ ਤਿਹ ਤਾਪ ਬੁਝਾਯੋ।
ਐਸੇ ਸਮੋਧਿ ਕੈ ਤਾ ਤਿਹ ਜਾਰਿ ਕੈ ਸ੍ਰੀ ਬ੍ਰਿਜ ਨਾਇਕ ਡੇਰਨ ਆਯੋ।। ੧੯੨੫।।

Swaiyya

Jari char maelchh bhayo jab hi muchkund kae tayu brij bhokhan aayo.
Aavat hi tehh kaan ko her kae paain upar sees jhukaayo.
Ayur jito dukh tho tehh ko hari baatan so tehh taap bujaayo.
Aaise samodhi kae taa tehh jaari kae Sri Brij naaik deran aayo. (1925)

Swaiyya'

So leaving his chariot, and dropping his weapons, Sri Krishna started running away, as if he was in great panic (fear) so Kal Jaman thought, he had been frightened so he was running away. He thought to himself that being the Raja of Mathura, he had run away. Sri Krishna went to the cave where Muchkund was sleeping and made him wake up. Kal Jaman was following him (Krishna), so he hurled a curse at him. (1923)

Sortha

Krishna escaped from the sight of Munhkand and went away. The Raja Muchkand woke up from his sleep (and cursed him) and on viewing him only, the malechha was burnt to ashes. (1924)

Swaiyya'

When the malechha was burnt to ashes, then Sri Krishna came in front of Muchkand and seeing Krishna coming, he bowed his head at his feet. Whatever other sufferings (afflictions) he had, were destroyed by Sri Krishna during his talk. Thus giving his sermons to Muchkand and getting Kal Jaman burnt, Sri Krishna came back to his place (camp). (1925)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਕਾਲ ਜਮਨ ਬਧਹਿ ਧਿਆਇ ਸਮਾਪਤੰ।

ਸਵੈਯਾ

ਜਉ ਲਗਿ ਡੇਰਨ ਆਵਤ ਥੋ ਤਬ ਲਉ ਇਕਿ ਆਇ ਸੰਦੇਸ ਸੁਨਾਯੋ।
ਧਾਮ ਚਲੋ ਬ੍ਰਿਜ ਨਾਥ ਕਹਾ ਤੁਮ ਪੈ ਸਜਿ ਸੈਨ ਜਰਾਸੰਧਿ ਆਯੋ।
ਅਉ ਸੁਨਿ ਕੈ ਬਤੀਯਾ ਤਿਹ ਕੀ ਮਨ ਮੈ ਭਟ ਅਉਰਨ ਤ੍ਰਾਸ ਬਢਾਯੋ।
ਸਯਾਮ ਭਨੈ ਜਦੁਬੀਰ ਹਲੀ ਅਤਿ ਹੀ ਮਨ ਆਪਨ ਮੈ ਸੁਖ ਪਾਯੋ॥ ੧੯੨੬॥

Itt Sri Bachitar naatak granthe krisnaavatare kaal jaman badheh dhiyaae samapat.

Swaiyya

Jayu lahi deran aavat tho tab layu iki aaye sandes sunaayo.
Dhaam chalo brij naath kahaa tum pae saji saen jarasandhi aayo.
Ayu suni kae batiyaa tehh ki mann mae bhat ayuran traas badaayo.
Sayaam bhanae jadubeer hali ati hi mann aapan mae sukh paayo. (1926)

ਦੋਹਰਾ

ਏਈ ਬਾਤੈ ਕਰਤ ਭਟ ਨਿਜ ਪੁਰ ਪਹੁੰਚੇ ਆਇ।
ਭੂਪ ਬੈਠਿ ਬੁਧਿਵੰਤ ਸਭ ਅਪੁਨੇ ਲੀਏ ਬੁਲਾਇ॥ ੧੯੨੭॥

Dohra

Eyi baatae karat bhat nij pur pahunche aaye.
Bhoop baithi budhivant sabh apune liye bulaaye. (1927)

ਸਵੈਯਾ

ਜੋਰਿ ਘਨੋ ਦਲੁ ਸੰਧਿ ਜਰਾ ਨ੍ਰਿਪ ਆਯੋ ਹੈ ਕੋਪਿ ਅਬੈ ਕਹਿ ਕਈਯੈ।
ਸੈਨ ਘਨੋ ਇਹ ਕੈ ਸੰਗਿ ਹੈ ਜੋ ਪੈ ਜੁਧੁ ਕਰੈ ਨਹੀ ਜਾਤਿ ਬਚਈਯੈ।
ਕੈ ਇਹ ਕੋ ਸਭ ਜਾਇ ਮਿਲੈ ਪੁਰਿ ਛਾਡਿ ਨਹੀ ਅਨਤੈ ਕਉ ਸਿਧਈਯੈ।
ਬਾਤ ਕੁਪੇਚ ਬਨੀ ਸਭ ਹੀ ਇਨ ਬਾਤਨ ਤੇ ਧੋ ਕਹਾ ਅਬ ਕਈਯੈ॥ ੧੯੨੮॥

Swaiyya

Jori ghano dalu sandhi jaraa nirap aayo hae kopi abae keh kaiyae.
Saen ghano ehh kae sangi hae jo pae judh karae nahi jaati bachiyae.
Kae ehh ko sabh jaaye milae puri chhadi nahi antae kayu sidhaiyae.
Baat kupech bani sabh hi inn baatan ted ho kahaa ab kaiyae. (1928)

Here the chapter on the killing of Kaal Jaman from the Bachittar Natak Granth dealing with the Krishnavtar episode is completed.

Swaiyya'

By the time Sri Krishna came back to his camp, one person came and gave the message, saying "O Krishna! Where are you going to your camp (abode) as Raja Jarasandh had launched an attack. Listening to this person's talk, the warriors were filled with fear. The poet Siam has stated that Sri Krishna and Balram were filled with joy and tranquillity of mind. (1926)

Couplet

Thus talking like this, the warriors had reached their own town, Raja Ugarsain had called all his intelligence ministers, while he was seated in his royal assembly. (1927)

Swaiyya'

Then Raja Ugarsain said, "That Raja Jarasandh had attacked them with a huge force, and was getting furious with rage, so what sould be done? He had brought a huge force with him. If we were to fight against him, then we would not be able to save ourselves. Either we should go to meet him, or leave Mathura town and proceed elsewhere for safety. Everything had gone wrong, so what should be done?" (1928)

ਸੋਰਠਾ

ਕੀਨੋ ਇਹੈ ਬਿਚਾਰ ਪੁਰਿ ਤਜਿ ਕੈ ਅਨਤੈ ਬਸਹਿ।
ਨਾ ਤਰ ਡਾਰੈ ਮਾਰਿ ਜਰਾਸੰਧਿ ਭੂਪਤਿ ਪ੍ਰਬਲ।। ੧੯੨੯।।

Sortha

Kino ihae bichaar puri taji kae antae baseh.
Naa tarr daarae maari jarasandhi bhoopati parbal. (1929)

ਕੀਜੋ ਸੋਊ ਬਿਚਾਰ ਜੋ ਭਾਵ ਜਨਨ ਮਨਿ।
ਅਪੁਨੇ ਚਿਤਹ ਬਿਚਾਰਿ ਬਾਤ ਨ ਕੀਜੈ ਠਾਨਿ ਹਠ।। ੧੯੩੦।।

Kijo soyu bichaar jo bhavae jo bhavae sabh janan mani.
Apune chiteh bichaari baat naa kijae thaani hath. (1930)

ਸਵੈਯਾ

ਜਿ ਕੈ ਮਥੁਰਾ ਸੁਨਿ ਕੈ ਇਹ ਸਤ੍ ਸੁ ਲੈ ਕੇ ਕੁਟੰਬਨ ਜਾਦੋ ਪਰਾਏ।
ਏਕ ਬਡੋ ਗਿਰਿ ਥੋ ਤਿਹ ਭੀਤਰ ਨੈਕੁ ਟਿਕੇ ਚਿਤ ਮੈ ਸੁਖ ਪਾਏ।
ਘੇਰਤ ਭਯੋ ਨਗ ਸੰਗਿ ਜਰਾ ਤਿਹ ਕੀ ਉਪਮਾ ਕਬਿ ਸਯਾਮ ਸੁਨਾਏ।
ਪਾਤਨ ਕੇ ਜਨ ਭਛਨ ਕਉ ਭਟਵਾ ਨਹਿ ਬਾਦਰ ਹੀ ਮਿਲਿ ਆਏ।। ੧੯੩੧।।

Swaiyya

Ji kae mathuraa suni kae ehh satar su lae ke kutanban jaado paraaye.
Ek bado giri tho tehh bheetar naeku tike chitt mae sukh paaye.
Gherat bahyo nag sandhi jaraa tehh ki upmaa kabi sayaam sunaaye.
Paatan ke jan bhachhan kayu bhatvaa neh baadar hi
mili aaye. (1931)

ਦੋਹਰਾ

ਜਰਾਸੰਧਿ ਤਬ ਮੰਤ੍ਰੀਅਨ ਸੰਗਿ ਯੌ ਕਹਿਯੋ ਸੁਨਾਇ।
ਨਗ ਭਾਰੀ ਇਹ ਸੈਨ ਤੇ ਨੈਕੁ ਨ ਸੋਧਿਯੋ ਜਾਇ।। ੧੯੩੨।।

Dohra

Jarasandhi tab matriyan sangi yo kahiyo sunaaye.
Nag bhaari ehh saen te naeku naa sodhiyo jaaye. (1932)

Sortha

"All had decided after great consultation that they should vacate Mathura and proceed to some other place. Else he would kill us, as Raja Jarasandh was a great powerful king." (1929)

"We should think of some action, which suited everyone's mind. Do not act with a stubborn attitude, but decide with great consideration." (1930)

Swaiyya'

On hearing about this enemy's coming the Yadava's had left Mathura and alongwith families had gone elsewhere. There was a great mountain, where they took shelter for sometime and felt greatly relieved (at peace). Then Jarasandh had encircled this mountain. The praise (beauty) of this scene has been described by the poet Siam as if to eat away leaves, instead of the warriors, monkeys had gathered together and come there (To devour the people of riverside, instead of warriors, the clouds had collected together). (1931)

Couplet

Then Jarasandh called his ministers and said, "This mountain is huge and it will not be possible for the army to conquer it." (1932)

ਸੋਰਠਾ

ਦੀਜੈ ਆਗਿ ਲਗਾਇ ਦਸੋ ਦਿਸਾ ਤੇ ਘੇਰਿ ਗਿਰਿ।
ਆਪਨ ਹੀ ਜਰਿ ਜਾਇ ਸ੍ਰੀ ਜਦੁਬੀਰ ਕੁਟੰਬ ਸਨਿ।। ੧੯੩੩।।

Sortha

Dijae aagi lagaaye daso disaa te gheri giri.
Aapan hi jari jaaye Sri Jadubeer kutanb sani. (1933)

ਸਵੈਯਾ

ਘੇਰਿ ਦਸੋ ਦਿਸ ਤੇ ਗਿਰਿ ਕਉ ਕਬਿ ਸਯਾਮ ਕਹੈ ਦਈ ਆਗਿ ਲਗਾਈ।
ਤੈਸੇ ਹੀ ਪਉਨ ਪ੍ਰਚੰਡ ਬਹਿਯੋ ਤਿਹ ਪਉਨ ਸੋ ਆਗਿ ਘਨੀ ਹਹਰਾਈ।
ਜੀਵ ਬਡੋ ਤ੍ਰਿਨ ਰੂਖ ਘਨੇ ਛਿਨ ਬੀਚ ਦਏ ਫੁਨਿ ਤਾਹਿ ਜਰਾਈ।
ਤਉਨ ਘਰੀ ਤਿਨ ਲੋਗ ਪੈ ਫੁਨਿ ਹੋਤ ਭਈ ਅਤਿ ਹੀ ਦੁਖਦਾਈ।। ੧੯੩੪।।

Swaiyya

Gheri daso diss te giri kayu kabi sayaam kahae dayi aag lagaayi.
Taiso hi payun parchand bahiyo tehh payun so aag ghani hahraayi.
Jeev bado trin rookh ghane chin beech daye phun taahi jarayi.
Tayun ghari tinn log pae phun hot bhayi ati
hi dukhdaayi. (1934)

ਚੌਪਈ

ਜੀਵ ਮਨੁਛ ਜਰੋ ਤ੍ਰਿਨ ਜਬੈ।
ਸੰਕਾ ਕਰਤ ਭਏ ਭਟ ਤਬੈ।
ਮਿਲਿ ਸਭ ਹੀ ਜਦੁਪਤਿ ਪਹਿ ਆਏ।
ਦੀਨ ਭਾਤਿ ਹੁਇ ਅਤਿ ਘਿਘਿਆਏ।। ੧੯੩੫।।

Chopaiee

Jeev manuchh jaro trin jabae.
Sankaa karat bhaye bhat tabae.
Mili sabh hi jadupati peh aaye.
Deen bhaati huye ati ghighiaaye. (1935)

Sortha

It would be better to surround it from all ten directions and set it on fire, and Sri Krishna alongwith other families will be burnt inside." (1933)

Swaiyya'

The poet Siam has stated that the enemy had surrounded this mountain from all sides and then set it on fire. The wind blowing then became strong, which resulted in a great fire, which burnt down many great trees, animals and the grass in no time. That time was very hard for the people and became painful for them (those surrounded inside). (1934)

Chopaiee

When all the animals, human beings and vegetation got burnt, then all the warriors had doubts in their minds. All came to Sri Krishna, and requested him (imploring him). (1935)

ਸਭ ਜਾਦੋ ਬਾਚ

ਚੌਪਈ

ਪ੍ਰਭ ਜੂ ਹਮਰੀ ਰਛਾ ਕੀਜੈ। ਜੀਵ ਰਾਖ ਇਨ ਸਭ ਕੋ ਲੀਜੈ।
ਆਪਹਿ ਕੋਊ ਉਪਾਵ ਬਤਈਯੈ। ਕੈ ਭਜੀਐ ਕੈ ਜੂਝ ਮਰਈਯੈ।। ੧੯੩੬।।

Sabh Jaddo Baach

Chopaiee

Prabh ju hamri rachha kijae. Jeev raakh inn sabh ko lijae.
Aapeh koyu upaav batiyae. Kae bhajiyae kae joojh mariyae. (1936)

ਸਵੈਯਾ

ਤਿਨ ਕੀ ਬਤੀਯਾ ਸੁਨਿ ਕੈ ਪ੍ਰਭ ਜੂ ਗਿਰਿ ਕਉ ਸੰਗਿ ਪਾਇਨ ਕੇ ਮਸਕਿਯੋ।
ਨ ਸਕਿਯੋ ਸਹ ਭਾਰ ਸੁ ਤਾ ਪਗ ਕੋ ਕਬਿ ਸਯਾਮ ਭਨੈ ਜਲ ਲਉ ਧਸਕਿਯੋ।
ਉਸਕਿਯੋ ਗਿਰਿ ਊਰਧ ਕੋ ਧਸਿ ਕੈ ਕੋਊ ਪਾਵਕ ਜੀ ਜਰਾ ਨ ਸਕਿਯੋ।
ਜਦੁਬੀਰ ਹਲੀ ਤਿਹ ਸੈਨ ਮੈ ਕੂਦਿ ਪਰੇ ਨ ਹਿਯਾ ਤਿਨ ਕੌ ਕਸਿਕਿਯੋ।। ੧੯੩੭।।

Swaiyya

Tinn ki batiyaa suni kae prabh ju giri kayu sangi paain ke maskiyo.
Naa sakiyo she bhaar su taa pag ko kabi sayaam bhanae
jal layu dhaskiyo.
Uskiyo giri uradh ko dhasi kae koyu paavak jeev
haraa na sakiyo.
Jadubeer hali tehh saen mae kudi pare na hiyaa tinn
ko kasikiyo. (1937)

ਏਕਹਿ ਹਾਥਿ ਗਦਾ ਗਹਿ ਸਯਾਮ ਜ ਭਤਿ ਕੇ ਬਹੁਤ ਭਟ ਮਾਰੇ।
ਅਉਰ ਘਨੇ ਅਸਵਾਰ ਹਨੇ ਬਿਨੁ ਪ੍ਰਾਨ ਗਜਿ ਕੈ ਭੁਇ ਪਾਰੇ।
ਪਾਇਨ ਪੰਤ ਹਨੇ ਅਗਨੇ ਰਥ ਤੋਰਿ ਰਥੀ ਬਿਰਥੀ ਕਰਿ ਡਾਰੇ।
ਜੀਤ ਭਈ ਜਦੁਬੀਰ ਕੀ ਯੋ ਕਬਿ ਸਯਾਮ ਕਹੈ ਸਭ ਯੋ ਅਰਿ ਹਾਰੇ।। ੧੯੩੮।।

Ekeh haathi gadaa geh sayaam jaa bhapati ke bahute bhat maare.
Ayur ghane asvaar hane binu praan ghane gaji kae bhuye pare.
Paain pant hane agne rath tori rathi birthi kari daare.
Jeet bhayi jadubeer ki yo kabi sayaam kahae sabh yo ari haare.(1938)

All the Yadavas then said

Chopaiee

O Lord! May you protect us! And save all these beings. May you show (suggest) some solution to the problem! Either we should run away or die fighting. (1936)

Swaiyya'

On hearing their talk, Sri Krishna then crushed the mountain undernealth his feet. The poet Siam has stated that the mountain could not bear the weight of his feet, so it got pushed into water beneath it, due to his weight. On being immersed in water, the mountain again jumped upwards and came out of water. As a result of this, the fire could not burn anyone (being). Then Sri Krishna and Balram jumped into the fray, and attacked the enemy forces. Their heart was not affected (did not tremble) due to fear of the enemy strength. (1937)

Then, holding his mace in hand, Sri Krishna killed many of the warriors of Jarasandh, alongwith many horse riders and also killed many elephants, thus throwing them on the ground. Many columns of infantry had been washed out. Also many charioteers were divested of their chariots by breaking them into pieces. So Sri Krishna had gained victory in the battle, the poet Siam has stated that all the enemies were defeated. (1938)

ਜੋ ਭਟ ਸਯਾਮ ਸੋ ਜੂਝ ਕੋ ਆਵਤ ਜੂਝਤ ਹੈ ਸੁ ਲਗੇ ਭਟ ਭੀਰ ਨ।
ਸ੍ਰੀ ਬ੍ਰਿਜਨਾਥ ਕੇ ਤੇਜ ਕੇ ਅਗ੍ ਕਹੈ ਕਬਿ ਸਯਾਮ ਧਰੈ ਕੋਊ ਧੀਰ ਨ।
ਭੂਪਤਿ ਦੇਖ ਦਸਾ ਤਿਨ ਕੀ ਸੁ ਕਹਿਓ ਇਹ ਭਾਤਿ ਭਯੋ ਅਤਿ ਹੀ ਰਨ।
ਮਾਨੋ ਤੰਬੋਲੀ ਹੀ ਕੀ ਸਮ ਹ੍ਵੈ ਨ੍ਰਿਪ ਫੇਰਤ ਪਾਨਨ ਕੀ ਜਿਮ ਬੀਰਨਿ।। ੧੯੩੯।।

Jo bhat sayaam so joojh ko aavat joojhat hae su lage bhat bheer naa.
Sri Brijnaath ke tej ke agar kahae kabi sayaam dharae koyu dheer naa.
Bhopati dekh dasaa tinn ki su kahiyo ehh bhaati bhayo ati hi rann.
Maano tanboli hi ki sam haav nirap pherat paanan ki jim beerani. (1939)

ਇਹ ਕੋਪ ਗਦਾ ਗਹਿ ਕੈ ਮੁਸਲੀਧਰ ਸਤ੍ਰਨ ਸੈਨ ਭਲੇ ਝਕਝੋਰਿਯੋ।
ਜੋ ਭਟ ਆਇ ਭਿਰੇ ਸਮੁਹੇ ਤਿਹ ਏਕ ਚਪੇਟਹਿ ਸੋ ਸਿਰੁ ਤੋਰਿਯੋ।
ਅਉਰ ਜਿਤੀ ਚਤੁਰੰਗ ਚਮੂੰ ਤਿਨ ਕੋ ਮੁਖ ਐਸੀ ਹੀ ਭਾਤਿ ਸੋ ਮੋਰਿਯੋ।
ਜੀਤ ਲਏ ਸਭ ਹੀ ਅਰਿਵਾ ਤਿਨ ਤੇ ਅਜਿਤਿਓ ਭਟ ਏਕ ਨ ਛੋਰਿਯੋ।। ੧੯੪੦।।

Itt kop gadaa gahi kae muslidhar satran saen bhalo jhakjhoriyo.
Jo bhat aaye bhire samuhe tehh ek chapeteh so siru toriyo.
Ayur jiti chaturang chamun tinn ko mukh aisi ko mukh aisi hi bhaati so moriyo.
Jeet laye sabh hi arivaa tinn te ajitiyo bhat ek naa chhoriyo. (1940)

ਕਾਨ੍ਹ ਹਲੀ ਮਿਲਿ ਭ੍ਰਾਤ ਦੁਹੂੰ ਜਬ ਸੈਨ ਸਬੈ ਤਿਹ ਭੂਪ ਕੋ ਮਾਰਿਯੋ।
ਸੋ ਕੋਊ ਜੀਤ ਬਚਿਯੋ ਤਿ ਤੇ ਜਿਨਿ ਦਾਤਨ ਘਾਸ ਗਹਿਓ ਬਲੁ ਹਾਰਿਯੋ।
ਐਸੀ ਦਸਾ ਜਬ ਭੀ ਦਲ ਕੀ ਤਬ ਭੂਪਤਿ ਆਪਨੇ ਨੈਨਿ ਨਿਹਾਰਿਯੋ।
ਜੀਤ ਅਉ ਜੀਵ ਕੀ ਆਸ ਤਜੀ ਰਨ ਠਾਨਤ ਭਯੋ ਪੁਰਖਤ ਸੰਭਾਰਿਯੈ।। ੧੯੪੧।।

Kaan hali mili bhraat duhunn jab saen sabae tehh bhoop ko maariyo.
So koyu jeet bachiyo tehh te jinni daatan ghaas gahiyo balu haariyo.
Aaisi dasaa jab bhi dal ki tab bhoopati aapane naeni nihaariyo.
Jeet ayu jeev ki aas taji rann thaanat bhayo purakhat sanbhaariyo. (1941)

ਸੋਰਠਾ

ਦੀਨੀ ਗਦਾ ਚਲਾਇ ਸ੍ਰੀ ਜਦੁਪਤਿ ਨ੍ਰਿਪ ਹੇਰਿ ਕੈ।
ਸੂਤਹਿ ਦਯੋ ਗਿਰਾਇ ਅਸ੍ਵ ਚਾਰਿ ਸੰਗਿ ਹੀ ਹਨੇ।। ੧੯੪੨।।

Sortha

Deeni gadaa chalaaye Sri Jadupati nirap heri kae.
Sooteh dayo giraaye asav chaar sang hi hane. (1942)

The warrior, who used to come forward for fighting against Sri Krishna, would fight bravely as he was not a coward. The poet Siam has stated that in the presence of Krishna's power (splendour), no warriors could face him with perseverance. Viewing their condition, Raja Ugarsain had remearked that a fierce battle was going on. It appeared as if Raja Jarasandh was like a betel trader and in the form of warriors, was distributing betel nuts to various people. (1939)

On the other front Balram, taking his mace and getting enraged had decimated the enemy ranks fully. The warriors, who chose to fight with him by confronting him, had their heads smashed by one strike (or slap) only. The rest of the multi-coloured army was also dealt with severely (punished badly). He had won victory over all the enemies and none was left undefeated. (1940)

When both brothers, Krishna and Balram jointly had killed all the troops of Raja Jarasandh, then only he was left alive, who had lost courage and accepted defeat. When the whole army was in such a bad shape, the Raja had realized this position by seeing personally. He had given up all hopes of victory or even being alive, and tried to pick up courage with obstinacy. (1941)

Sortha

Sri Krishna, on seeing the Raja approaching, let go his mace, which hit the charioteer, and he fell down while killing all the four horses. (1942)

ਦੋਹਰਾ

ਪਾਵ ਪਿਆਦਾ ਭੂਪ ਭਯੋ ਅਉਰ ਗਦਾ ਤਬ ਝਾਰਿ।
ਸਯਾਮ ਭਨੈ ਸੰਗ ਏਕ ਹੀ ਘਾਇ ਕੀਯੋ ਬਿਸੰਭਾਰ।। ੧੯੪੩।।

Dohra

Paav piyaadaa bhoop bhayo ayur gadaa tab jhaari.
Sayaam bhanae sang ek hi ghaaye kiyo bisanbhaar. (1943)

ਤੋਟਕ

ਸਬ ਸੰਧਿ ਜਰਾ ਬਿਸੰਭਾਰ ਭਯੋ।
ਗਹਿ ਕੈ ਤਬਿ ਸ੍ਰੀ ਘਨਿ ਸਯਾਮ ਲਯੋ।
ਗਹਿ ਕੈ ਤਿਹ ਕੋ ਇਹ ਭਾਤਿ ਕਹਿਯੋ।
ਪੁਰਖਤ ਇਹੀ ਜੜ ਜੁਧੁ ਚਹਿਯੋ।। ੧੯੪੪।।

Totak

Sab sandhi jaraa bisanbhaar bhayo.
Gahi kae tab Sri Ghani sayaam layo.
Gahi kae tehh ko ehh bhaati kahiyo.
Purakhat ihi jadd judh chahiyo. (1944)

ਹਲੀ ਬਾਚ ਕਾਨ੍ਹ ਸੋ

ਦੋਹਰਾ

ਕਾਟਤ ਹੋ ਅਬ ਸੀਸ ਇਹ ਮੁਸਲੀਧਰ ਕਹਿਯੋ ਆਇ।
ਜੋ ਜੀਵਤ ਇਹ ਛਾਡਿ ਹੋ ਤਉ ਇਹ ਰਾਰਿ ਮਚਾਇ।। ੧੯੪੫।।

Hali Baach Kaan So

Dohra

Kaatat ho ab sees ehh muslidhar kahiyo aaye.
Jo jeevat ehh chaadi ho tayu ehh raari machaaye. (1945)

Couplet

When Raja was walking on feet, (being without chariot) then Krishna attacked with mace once again. With one hit only, the Raja became unconsious. (1943)

Totak

When the Raja became unconsious then Sri Krishna took him as a prisoner, and told him like this, "O fool! With this much strength only you had wanted to wage a war against me." (1944)

Then Balram said to Krishna -

Couplet

Balram came there and said, that, "I shall behead him now. If we leave him alive, then he would come again to fight against us." (1945)

ਜਰਾਸੰਧਿ ਬਾਚ

ਸਵੈਯਾ

ਸੁਧਿ ਲੈ ਤਬ ਭੂਪ ਡਰਾਤੁਰ ਹ੍ਵੈ ਤਜਿ ਸਸਤ੍ਰਨ ਸਯਾਮ ਕੇ ਪਾਇ ਪਰਿਯੋ।
ਬਧ ਮੋਰ ਕਰੋ ਨ ਅਬੈ ਪ੍ਰਭੁ ਜੂ ਨ ਲਹਿਓ ਤੁਮਰੇ ਬਲੁ ਭੂਲ ਪਰਿਯੋ।
ਇਹ ਭਾਤਿ ਭਯੋ ਘਿਘਯਾਤ ਘਨੋ ਨ੍ਰਿਪ ਤ੍ਵੈ ਸਰਨਾਗਤਿ ਐਸੇ ਰਹਿਯੋ।
ਕਬਿ ਸਯਾਮ ਕਹੈ ਇਹ ਭੂਪ ਕੀ ਦੇਖਿ ਦਸਾ ਕਰੁਣਾਨਿਧਿ ਲਾਜਿ ਭਰਿਯੋ॥ ੧੯੪੬॥

Jarasandhi Baach

Swaiyya

Sudhi lae tab bhoop daraatur haav taji sastran sayaam ke paaye pariyo.
Badh mor karo naa abae prabhu ju naa lahiyo tumro bal bhooli pariyo.
Ehh bhaati bhayo ghighyaat ghano nirap taav sarnaagati aaise rariyo.
Kabi sayaam kahae ehh bhoop ki dekhi dasaa karunaanidhi
laaji bhariyo. (1946)

ਕਾਨ੍ਹ ਜੂ ਬਾਚ ਹਲੀ ਸੋ

ਤੋਟਕ

ਇਹ ਦੈ ਰੇ ਹਲੀ ਕਹਿਯੋ ਛੋਰ ਅਬੈ। ਮਨ ਤੇ ਤਜਿ ਕ੍ਰੋਧ ਕੀ ਬਾਤ ਸਬੈ।
ਕਹਿਯੋ ਕਿਉ ਹਮ ਸੋ ਇਹ ਜੂਝ ਚਹਿਯੋ। ਤਬ ਯੌ ਹਸਿ ਕੈ ਜਦੁਰਾਇ ਕਹਿਯੋ॥ ੧੯੪੭॥

Kaan Ju Baach Hali So

Totak

Ehh dae ro hali kahiyo chhor abae. Mann te taji krodh ki baat sabae.
Kahiyo kiyu ham so ehh jojh chahiyo. Tab yo hasi kae
jaduraaye kahiyo. (1947)

ਸੋਰਠਾ

ਬਡੋ ਸਤ੍ ਜੋ ਹੋਇ ਤਜਿ ਸਸਤ੍ਰਨ ਪਾਇਨ ਪਰੈ।
ਨੈਕੁ ਨ ਕਰਿ ਚਿਤ ਰੋਹਿ ਬਡੇ ਨ ਬਧ ਤਾ ਕੋ ਕਰਤ॥ ੧੯੪੮॥

Sortha

Bado satar jo hoye taji sastran paain parae.
Naeku naa kari chitt rohi bade naa badh taa ko karat. (1948)

Jarasandh then said -

Swaiyya'

On gaining consciousness, Raja Jarasandh was feeling distressed out of fear, and dropping all his weapons, (placed) bowed his head at the feet of Sri Krishna, and said, "O Lord! Do not kill me. I had not realized your power and thus made this blunder." The Raja was clamouring for mercy and said, "I am under your protection now." The poet Siam has stated that seeing this pitiable condition of the Raja, the benevolent Lord (Sri Krishna) felt pity on him and had a feeling of modesty. (1946)

Then Krishna told Balram -

Totak

Sri Krishna said, "O Balram! Now leave him scot free and forget about your rage (anger) against him." Then Balram asked Krishna, "Why did he come to fight against us?" Then Sri Krishna laughed and said. (1947)

Sortha

If a mighty enemy were to drop down all his weapons and ask for pardon, then the noble men forget about their wrath against him and do not kill him." (1948)

ਦੋਹਰਾ

ਜਰਾਸੰਧਿ ਕੋ ਛੋਰਿ ਪ੍ਰਭ ਕਹਿਯੋ ਕਹਾ ਸੁਨ ਲੇਹੁ।
ਜੋ ਬਤੀਯਾ ਤੁਹਿ ਸੋ ਕਹੋਂ ਤੁਮ ਤਿਨ ਮੈ ਚਿਤੁ ਦੇਹੁ।। ੧੯੪੯।।

Dohra

Jarasandhi ko chhori prabh kahiyo kahaa sun lehu.
Jo batiyaa tuhi so kaho tum tinn mae chittu dehu. (1949)

ਸਵੈਯਾ

ਰੇ ਨ੍ਰਿਪ ਨਿਆਇ ਸਦਾ ਕਰੀਓ ਦੁਖੁ ਦੈ ਕੇ ਅਨਯਾਇ ਨ ਅਨਾਥਹ ਦੀਜੋ।
ਅਉਰ ਜਿਤੇ ਜਨ ਹੈ ਤਿਨ ਦੈ ਕਛੁ ਕੈ ਕੈ ਕ੍ਰਿਪਾ ਸਭ ਤੇ ਜਸੁ ਲੀਜੋ।
ਬਿਪਨ ਸੇਵਾ ਸਦਾ ਕਰੀਯੋ ਦਗ ਬਾਜਨ ਜੀਵਨ ਜਾਨ ਨ ਦੀਜੋ।
ਔਰ ਹਮ ਸੋ ਸੰਗ ਛਤ੍ਰਨਿ ਕੇ ਕਬਹੂ ਰਿਸ ਮਾਡ ਕੈ ਜੁਧ ਨ ਕੀਜੋ।। ੧੯੫੦।।

Swaiyya

Re nirap niyaaye sadaa kariyo dukh dae ke anuyaaye
naa anaatheh dijo.
Ayur jite jan hae tinn dae kachhu kae kae kirpa sabh te jasu lijo.
Bipan sev sadaa kariyo dag baajan jeevat jaan naa dijo.
Ao ham so sang chhatarni ke kabhunn riss maad
kae judh naa kijo. (1950)

ਦੋਹਰਾ

ਜਰਾਸੰਧਿ ਸਿਰ ਨਾਇ ਕੈ ਧਾਮਿ ਗਯੋ ਪਛੁਤਾਇ।
ਇਤ ਗ੍ਰਿਹਿ ਆਏ ਸਯਾਮ ਜੁ ਹਰਖਿ ਹੀਏ ਹੁਲਸਾਇ।। ੧੯੫੧।।

Dohra

Jarasandhi sir naaye kae dhaami gayo pachhutaaye.
Itt greh aaye sayaam ju harkhi hiye hulsaaye. (1951)

Couplet

Sri Krishna let go Raja Jarasandh scot free and said, " O Raja! Now listen to me carefully! Whatever I am telling you, you must bear in mind." (1949)

Swaiyya'

O Raja! Always impart justice and do not commit the crime of troubling the poor and helpless people. To all other people, you should give them something and gain their sympathy by showing grace and mercy. Always serve the Brahmins, but do not let the traitors go alive. Never wage a war against Kashtriyas like us being enraged. (1950)

Couplet

Raja Jarasandh then bowing his head and repenting about his action went home, and on the other side Sri Krishna also came back home with great delight. (1951)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਵਤਾਰੇ ਜਰਾਸੰਧਿ ਪਕਰ ਕੈ ਛੋਰਬੋ ਧਿਆਇ ਸਮਾਪਤੰ।

ਚੌਪਈ

ਸੁਨਤ ਜੀਤ ਫੂਲੇ ਸਭ ਆਵਹਿ। ਨ੍ਰਿਪ ਛਰਿਯੋ ਸੁਨਿ ਸੀਸੁ ਢੁਰਾਵਹਿ।
ਯਾ ਤੇ ਹਿਯਾਉ ਸਭਨ ਕਾ ਡਰਿਯੋ। ਕਹਤ ਸਯਾਮ ਘਟਿ ਕਾਰਜ ਕਰਿਯੋ।। ੧੯੫੨।।

Itt sri bachitar natak granthe krisnaavataare jarasandhi pakar kae chhorbo dhiyaae samapat.

Chopaiee

Sunat jeet phhole sabh aavaeh. Nirap chhoriyo suni seesu dhuraaveh.
Yaa te hiyaau sabhan kaa dariyo. Kehat sayaam ghati kaaraj kariyo. (1952)

ਸਵੈਯਾ

ਕਾਜ ਕੀਯੋ ਲਰਕਾ ਹੂੰ ਕੋ ਸਯਾਮ ਜੀ ਐਸੋ ਬਲੀ ਤੁਮਰੇ ਕਰ ਆਯੋ।
ਛੋਰਿ ਦਯੋ ਕਰ ਕੈ ਕਰੁਨਾ ਤਿਨ ਕਾਢਿ ਦਯੋ ਪੁਰ ਤੇ ਫਲੁ ਪਾਯੋ।
ਐਸੇ ਅਜਾਨ ਨ ਕਾਮ ਕਰੈ ਜੋ ਕੀਯੋ ਹਰਿ ਤੈ ਕਹਿਯੋ ਸੀਸੁ ਢੁਰਾਯੋ।
ਛਾਡਿ ਦਯੋ ਨਹੀ ਜੀਤ ਅਬੈ ਅਰਿ ਅਉਰ ਚਮੂੰ ਬਹੁ ਲੈਨ ਪਠਾਯੋ।। ੧੯੫੩।।

Swaiyya

Kaaj kiyo larkaa hunn ko sayaam ji aaiso bali tumre kar aayo.
Chhori dayo kar kae karunaa tinn kaadi dayo pur te phalu paayo.
Aaise ajaan naa kaam karae jo kiyo hari tae kahiyo seesu dhuraayo.
Chhadi dayo nahi jeet abae ari ayur chamun bahu laen pathayo. (1953)

ਏਕ ਕਹੈ ਮਥੁਰਾ ਕੋ ਚਲੋ ਇਕ ਫੇਰਿ ਕਹੈ ਨ੍ਰਿਪ ਲੈ ਦਲ ਐ ਹੈ।
ਸਯਾਮ ਕਹੈ ਤਿਹ ਕੋ ਤਬ ਸੰਗਿ ਕਹੋ ਭਟ ਕਉਨ ਜੋ ਜੂਝ ਮਚੈ ਹੋ।
ਅਉਰ ਕਦਾਚ ਕੋਊ ਹਠ ਠਾਨ ਕੈ ਜਉ ਲਰਿ ਹੈ ਹਊ ਜੀਤ ਨ ਐ ਹੈ।
ਤਾ ਤੇ ਨ ਧਾਇ ਧਸੋ ਪੁਰ ਮੈ ਬਿਧਨਾ ਜੋਊ ਲੇਖ ਲਿਖਿਓ ਸੋਊ ਹ੍ਵੈ ਹੈ।। ੧੯੫੪।।

Ek kahae mathuraa ko chalo ikk pheri kahae nirap lae dal aae hae.
Sayaam kahae tehh ke tab sangi kaho bhat kayun so joojh machae ho.
Ayur kadaach koyu hath than kae jayu lari hae tayu jeet naa aae hae.
Taa te naa dhaaye dhaso pur mae bidhanaa joyu lekh
likhiyo soyu haav hae. (1954).

Here the chapter on Krishnavatar dealing with the episode of Jarasandh being made captive and then pardoning him in the Bachittar Natak Granth is completed.

Chopaiee

On hearing about the victory of Sri Krishna, all the Yadavas were moving around with joy and pride, but about the Raja being let off by him was not liked by them and they nodded their heads, saying that this was very bad on his part. (1952)

Swaiyya'

"O Krishna! You have behaved childishly (like in-experienced boys). Such an enemy, most powerful, was in your clutches. Previously you had let him go through your mercy, but he had forced you to leave the town, and you had been rewarded for you kindness. O Krishna! Even an (illiterate) in experienced person would not act like this, as you have behaved. "Saying this, they would nod their head (shake it in displeasure). "Now you had not let him off, but had invited (sent) him to come back with a greater force again to attack us." (1953)

Some would say, "Let us go to Mathura while some others would say that the Raja was coming back with a great army." The poet Siam has stated (that the Yadavas were pondering) who would dare to oppose him like a warrior? If someone were to fight against him through obstinacy or perseverance, then he would not be able to (win) gain victory against him. So it is not worthwhile going back to the town. Whatever has been written by the Lord in our luck, has to happen! (nothing could be done now). (1954)

ਛਾਡਿਓ ਭੂਪਤਿ ਕੋ ਸੁਨ ਕੈ ਸਭ ਹੀ ਮਨਿ ਜਾਦਵ ਤ੍ਰਾਸ ਭਰੇ।
ਨਿਧਿ ਨੀਰ ਕੇ ਭੀਤਰ ਜਾਇ ਬਸੇ ਮੁਖ ਤੇ ਸਭ ਐਸੇ ਚਲੇ ਸੁ ਰਰੇ।
ਕਿਨਹੂੰ ਨਹਿ ਸਯਾਮ ਕਹੈ ਅਪੁਨੇ ਪੁਰ ਕੀ ਪੁਨਿ ਓਰਿ ਕਉ ਪਾਇ ਧਰੇ।
ਅਤਿ ਹੀ ਹੈ ਡਰੇ ਬਲਵੰਤ ਖਰੇ ਬਿਨੁ ਆਯੁਧ ਹੀ ਸਭ ਮਾਰਿ ਮਰੇ॥ ੧੯੫੫॥

Chhadibo bhoopati ko sun kae sabh hi mani jaadav traas bhare.
Nidhi neer ke bheetar jaaye base mukh te sabh aaise chale su rare.
inhunn nahi sayaam kahae apune pur ki puni ori kayu paaye dhare.
Ati hi hae dare balvant khare inu aayudh hi sabh
maari mare. (1955)

ਸਿੰਧੁ ਪੈ ਜਾਇ ਖਰੇ ਭਏ ਸਯਾਮ ਜੂ ਸਿੰਧੁ ਹੂੰ ਤੇ ਸੁ ਕਛੂ ਕਰ ਚਾਹਿਯੋ।
ਛੋਰੁ ਕਹਿਯੋ ਭੂਅ ਛੋਰਿ ਦਈ ਤਨ ਕੈ ਧਨੁ ਕੋ ਜਿਹ ਲਉ ਸਰ ਬਾਹਿਯੋ।
ਕੰਚਨ ਕੇ ਗ੍ਰਿਹ ਕੈ ਦੀਏ ਤਯਾਰ ਭਲੇ ਕਿਨਹੂੰ ਤਿਨ ਕਉ ਨ ਅਚਾਹਿਯੋ।
ਐਸੇ ਕਹੈ ਸਭ ਹੀ ਅਪਨੇ ਮਨਿ ਤੈ ਪ੍ਰਭ ਜੂ ਸਭ ਕੋ ਦੁਖ ਦਾਹਿਯੋ॥ ੧੯੫੬॥

Sindhu pae jaaye khare bhaye sayaam ju sindhu hunn te
su kachhu kar chaahiyo.
Chhoru kahiyo bhuye chhori dayi tann kae dhanu ko jeh
kayu sar baahiyo.
Kanchan ke greh kae diye tayaar bhale kinhun tinn kayu
naa achaahiyo.
Aaise kahae sabh hi apne mani tae prabh ju sabh ko
dukh daahiyo. (1956)

ਜੋ ਸਨਦਾਇਕ ਕੈ ਰਹੇ ਸੇਵ ਘਨੀ ਤਿਨ ਕੇ ਹਰਿ ਹਾਥਿ ਨ ਆਏ।
ਪੂਜਤ ਹੈ ਬਹੁਤ ਹਿਤ ਕੈ ਤਿਹ ਕਉ ਪੁਨਿ ਪਾਹਨ ਮੈ ਸਚ ਪਾਏ।
ਅਉਰ ਘਨਿਯੋ ਮਿਲਿ ਬੇਦਨ ਕੇ ਮਤ ਮੈ ਕਬਿ ਸਯਾਮ ਕਹੇ ਠਹਰਾਏ।
ਤੇ ਕਹੈ ਈਹਾ ਹੀ ਹੈ ਪ੍ਰਭੁ ਜੂ ਜਬ ਕੰਚਨ ਕੇ ਗ੍ਰਿਹ ਸਯਾਮ ਬਨਾਏ॥ ੧੯੫੭॥

Jo sankaadik kae rahe sev ghani tinn ke hari haathi naa aaye.
Poojat hae bahute hitt kae tehh kayu puni paahan mae sach paaye.
Ayur ghaniyo mili bedan ke mat mae kabi sayaam kahe thehraaye.
Te kahae ihaa hi hae prabh ju jab kanchan ke greh
sayaami banaaye. (1957)

On hearing about the Raja being let off, all the Yadavas were filled with a certain fear in the mind. All had gone to abide in the ocean. (they had gone to the island of Dwarka to live there) and were all uttering these words. The poet Siam has stated that none had then stepped towards the town (Mathura). Even the mighty warriors were feeling frieghtened. If appeared as if all of them, (being without the weapons) were feeling that they were about to face death without being struck with weapons (without waging war). (1955)

Sri Krishna stood at the shores of the ocean and was asking for some fun from it. With his bow, he shot an arrow and said, you leave that area and ocean shifted backwards." Then someone had erected palatial buildings (golden houses) for them. Who would not like them? All were thinking in their minds that Sri Krishna had (ended) brought an end to all their miseries (afflictions) now. (1956)

Even men like Sankadik, who had been serving him since long, had not gained the acceptance of the Lord, (Sri Krishna) what have all those persons gained, who had been worshipping his statues? Have they realized the true form of Lord? The poet Siam has stated that most of the people had imagined the Lord to be abiding in the chanting of Vedic hymns (mantras). When Sri Krishna had arranged for certain (construction) of houses of gold, then all were saying that the Lord was abiding there only" (Sri Krishna was himself the Lord Almighty). (1957)

ਸਯਾਮ ਭਨੈ ਸਭ ਸੂਰਨ ਸੋ ਮੁਸਕਾਇ ਹਲੀ ਇਹ ਭਾਤਿ ਉਚਾਰਿਯੋ।
ਯਾ ਕੋ ਲਹਿਯੋ ਨ ਕਛੂ ਤੁਮ ਭੇਦ ਅਰੇ ਇਹ ਚਉਦਹ ਲੋਕ ਸਵਾਰਿਯੋ।
ਯਾ ਹੀ ਹਨਿਯੋ ਦਸਕੰਧ ਮੁਰਾਰਿ ਸੁਬਾਹ ਇਹੀ ਬਕ ਕੋ ਮੁਖ ਫਾਰਿਯੋ।
ਅਉਰ ਸੁਨੋ ਅਰਿ ਦਾਨਵ ਸੰਗ ਬਲੀ ਇਹ ਏਕ ਗਦਾ ਹੀ ਸੋ ਮਾਰਿਯੋ।। ੧੯੫੮।।

Sayaam bhanae sabh sooran so muskaaye hali ehh bhaati uchaariyo.
Yaa ko lahiyo naa kachhu tum bhed are ehh chaudeh lok savaariyo.
Yaa hi haniyo daskandh muraari subaah ihi bak ko mukh phhariyo.
Aayur suno ari daanav sang bali ehh ek gadaa hi
so maariyo. (1958)

ਹਜਾਰ ਹੀ ਬਰਖ ਇਹੀ ਲਰਿ ਕੈ ਮਧੁ ਕੈਟਭ ਕੇ ਘਟਿ ਤੇ ਜੀਉ ਕਾਢਿਯੋ।
ਅਉਰ ਜਬੈ ਨਿਧਿ ਨੀਰ ਮਥਿਓ ਤਬ ਦੇਵਨ ਰਛ ਕਰੀ ਸੁਖ ਬਾਢਿਯੋ।
ਰਾਵਨ ਏਹੀ ਹਨਿਓ ਰਨ ਮੈ ਹਨਿ ਕੈ ਤਿਹ ਕੇ ਉਰ ਮੈ ਸਰ ਗਾਢਿਯੋ।
ਅਉਰ ਘਨੀ ਹਮ ਊਪਰਿ ਭੀਰ ਪਰੀ ਤੁ ਰਹਿਓ ਰਨ ਖੰਭ ਸੋ ਠਾਢਿਯੋ।। ੧੯੫੯।।

Hajaar hi barkh ihi lari kae madhu kaetabh ke ghati te jiyu kaadiyo.
Ayur jabae nidhi neer mathiyo tab devan rachh kari sukh baadiyo.
Raavan aehi haniyo rann mae hani kae tehh ke urr mae sar gaadiyo.
Ayur ghani ham upar bheer pari tu rahiyo rann khanbh
so thaadiyo. (1959)

ਅਉਰ ਸੁਨੋ ਮਨ ਲਾਇ ਸਬੈ ਤੁਮਰੇ ਹਿਤ ਕੰਸ ਸੋ ਭੂਪ ਪਛਾਰਿਓ।
ਅਉਰ ਹਨੇ ਤਿਹ ਬਾਜ ਘਨੇ ਗਜ ਮਾਨਹੁ ਮੂਲ ਦੈ ਰੂਪ ਉਖਾਰਿਓ।
ਅਉਰ ਜਿਤੇ ਹਮ ਪੈ ਮਿਲਿ ਕੈ ਅਰਿ ਆਇ ਹੁਤੇ ਸੁ ਸਭੈ ਇਹ ਮਾਰਿਓ।
ਮਾਟੀ ਕੇ ਧਾਮ ਤੁਮੈ ਛਡਵਾਇ ਕੈ ਕੰਚਨ ਕੇ ਅਬ ਧਾਰਮ ਸਵਾਰਿਓ।। ੧੯੬੦।।

Ayur suno mann laaye sabae tumre hitt kans so
bhoop pachhariyo.
Ayur hane tehh baaj ghane gaj maanoh mool dae
roop ukhaariyo.
Ayur jite ham pae mili kae aria aye hute su sabhae ehh maariyo.
Maati ke dhaam tumae chhadvaaye kae kanchan ke ab
dhaam savaariyo. (1960)

The poet Siam has stated that all the warriors were saying these words with great joy and admiration. "O Men! No one had found the secret of this Krishna! Infact, he had only created all the fourteen worlds (Universe). He alone, in the form of Ram, had killed Ravana, the demon Mur, and Subakan and had torn the mouth of demon 'Bak'. Listen to some more news! He had killed the demon Sankh with one strike of his mace alone." (1958)

"He had fought for thousands of years against Madh and Ketab, and had taken life out of their bodies (killed them). When the ocean Chheer was churned, then he alone had protected the interest of the gods and brought much comfort and tranquillity to them. He alone had killed Ravana by (fixing) striking an arrow at his chest. Moreover when we were surrounded by great sufferings, then also he was standing like a rock in the battle field (he was standing firm)." (1959)

"Moreover, listen with great attention that even a king like Kansa was destroyed for our sake and protection. He had killed many horses and elephants (of enemy) as if he had uprooted the trees from their roots. Moreover, all the enemies who had attacked us, had been killed by him alone. Finally leaving aside our houses, built with mud, were now constructed with gold by him. (1960)

ਯੌ ਜਬ ਬੈਨ ਕਹੇ ਮੁਸਲੀਧਰਿ ਤਉ ਸਬ ਕੇ ਮਨ ਮੈ ਸਚੁ ਆਯੋ।
ਯਾਹੀ ਹਨਿਓ ਬਕ ਅਉਰ ਅਘਾਸੁਰ ਯਾਹੀ ਚੰਡੂਰ ਭਲੀ ਬਿਧਿ ਘਾਯੋ।
ਕੰਸ ਤੇ ਇੰਦ੍ ਨ ਜੀਤ ਸਕਿਓ ਇਨ ਸੋ ਗਹਿ ਕੇਸਨ ਤੇ ਪਟਕਾਯੋ।
ਕੰਚਨ ਕੇ ਅਬ ਧਾਮ ਦੀਏ ਕਰਿ ਸ੍ਰੀ ਬ੍ਰਿਜਨਾਥ ਸਹੀ ਪ੍ਰਭੁ ਪਾਯੋ।। ੧੯੬੧।।

Yo jab baen kahe muslidhari tayu sab ke mann mae sachu aayo.
Yaahi haniyo bak ayur aghaasur yaahi chandoor bhali bidhi ghaayo.
Kans te indar naa jeet sakiyo inn so gahi kesan te patkaayo.
Kanchan ke ab dhaam diye kari sri brijnaath sahi prabhu paayo. (1961)

ਐਸੇ ਹੀ ਦਿਵਸ ਬਤੀਤ ਕੀਏ ਸੁਖੁ ਸੋ ਦੁਖੁ ਪੈ ਕਿਨਹੂੰ ਨਹੀ ਪਾਯੋ।
ਕੰਚਨ ਧਾਮ ਬਨੇ ਸਭ ਕੇ ਸੁ ਨਿਹਾਰਿ ਜਿਨੈ ਸਿਵ ਸੋ ਲਲਚਾਯੋ।
ਇੰਦ੍ ਤਯਾਗ ਕੈ ਇੰਦ੍ਪੁਰੀ ਸਭ ਦੇਵਨ ਲੈ ਤਿਨ ਦੇਖਨ ਆਯੋ।
ਦੁਆਰਵਤੀ ਹੂ ਕੋ ਸਯਾਮ ਭਨੈ ਜਦੁਰਾਇ ਭਲੀ ਬਿਧਿ ਬਿਓਤ ਬਨਾਯੋ।। ੧੯੬੨।।

Aaise hi divas bateet kiye sukh so dukh pae kinhun nahi paayo.
Kanchan dhaam bane sabh ke su nihaari jinae siv so lalchaayo.
Indar tayaag kae indripuri sabh devan lae tinn dekhan aayo.
Duaaravti huu ko sayaam bhanae jaduraaye bhali bidhi
biyot banaayo. (1962)

ਇਤਿ ਸ੍ਰੀ ਦਸਮ ਸਕੰਧੇ ਪੁਰਾਣੇ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਦੁਆਰਕ ਪੁਰੀ ਬਨਾਈਬੋ ਧਯਾਇ ਸਮਾਪਤੰ।

ਅਥ ਬਲਿਭਦ੍ ਬਯਾਹ

ਦੋਹਰਾ

ਐਸੇ ਕ੍ਰਿਸਨ ਬਤੀਤ ਬਹੁ ਦਿਵਸ ਕੀਏ ਸੁਖੁ ਮਾਨਿ।
ਤਬ ਲਗ ਰੇਵਤ ਭੂਪ ਇਕ ਹਲੀ ਪਾਇ ਗਹੇ ਆਨਿ।। ੧੯੬੩।।

Itt Sri Dasam sakandhe puraane bachitar naatak granthe krisnaavatare duaarak puri banaaibo dhayaae samapat.

AbBalibhadar Bayaah

Dohra

Aaise krisan bateet bahu divas kiye sukh maani.
Tab lag revat bhoop ikk hali paaye gahe aani. (1963)

When Balram said these words, then all were convinced in their minds, that he had killed the demons like Bak and Agh including the mighty warrior Chandoor, who was also mauled and killed by him. Even Indra was unable to gain victory over Kansa, but Krishna had thrown him down on the ground by holding him with his hair. Now he had got constructed our houses of gold. All were saying that in the form of Sri Krishna they had attained the Lord Almighty himself. (1961)

The days were passing in perfect peace and tranquillity and no one was undergoing any suffering. All have got houses of gold, so even Shiva was feeling tempted to have such a house. Leaving Indrapuri, Indra alongwith all other gods, had come down to see these beautiful houses. The poet Siam has stated that Sri Krishna had got Dwarka puri designed specially in a particular position. (1962)

Here the chapter on construction of Dwarkapuri from Dasam Sakand puran dealing with the episode of Krishnavtar from Bachittar Natak is completed.

Now the episode of the marriage of Balbhadar begins.

Couplet

In this manner Sri Krishna had spent many days in peace and comfort, when a Raja Revat came and bowed to Balram, catching hold of his feet. (1963)

ਨਾਮ ਰੇਵਤੀ ਜਾਹਿ ਕੋ ਮਮ ਕਨਿਆ ਕੋ ਨਾਮ।
ਕਹਿਯੋ ਭੂਪ ਤਿਹ ਪ੍ਰਸੰਨ ਹ੍ਵੈ ਤਾਹਿ ਬਰੋ ਬਲਿਰਾਮ ॥ ੧੯੬੪॥

Naam revati jaahi ko mam kaniyaa ko naam.
Kahiyo bhoop tehh prasani haav taahi baro baliraam. (1964)

ਸਵੈਯਾ

ਭੂਪ ਕੀ ਯੌ ਸੁਨ ਕੇ ਬਤੀਯਾ ਬਲਿਰਾਮ ਘਨੋ ਚਿਤ ਮੈ ਸੁਖੁ ਪਾਯੋ।
ਬਯਾਹ ਕੋ ਜੋਰਿ ਸਮਾਜ ਸਬੈ ਤਿਹ ਬਯਾਹ ਕੇ ਕਾਜ ਤਬੈ ਉਠਿ ਧਾਯੋ।
ਬਯਾਹ ਕੀਯੋ ਸੁਖ ਪਾਇ ਘਨੋ ਬਹੁ ਬਿਪਨ ਲੋਕਨ ਦਾਨ ਦਿਵਾਯੋ।
ਐਸੇ ਬਯਾਹ ਹੁਲਾਸ ਬਢਾਇ ਕੈ ਸਯਾਮ ਭਨੇ ਅਪਨੇ ਗ੍ਰਿਹਿ ਆਯੋ॥ ੧੯੬੫॥

Swaiyya

Bhoop ki yo sun ke batiyaa baliraam ghano chitt mae sukh paayo.
Bayaah ko jori samaaj sabae the bayaah ke kaaj tabae uthi dhaayo.
Bayaah kiyo sukh paaye ghano bahu bipan lokan daan divaayo.
Asie bayaah hulas badaaye kae sayaam bhanae apne
greh aayo..(1965)

ਚੌਪਈ

ਜਬ ਜੀਅ ਤ੍ਰੀਅ ਕੀ ਓਰਿ ਨਿਹਾਰਿਓ। ਛੋਟੇ ਹਮ ਇਹ ਬਡੀ ਬਿਚਾਰਿਓ।
ਤਿਹ ਕੇ ਹਲੁ ਲੈ ਕੰਧਹਿ ਧਰਿਓ। ਮਨ ਭਾਵਤ ਤਾ ਕੋ ਤਨੁ ਕਰਿਓ॥ ੧੯੬੬॥

Chopaiee

Jab piye treye ki ori nihaariyo. Chhote ham ehh badi bichaariyo.
Tehh ke halu lae kandeh dhariyo. Mann bhaavat taa ko tanu kariyo. (1966)

ਦੋਹਰਾ

ਬਯਾਹ ਭਯੋ ਬਲਿਦੇਵ ਕੋ ਨਾਮੁ ਰੇਵਤੀ ਸੰਗਿ।
ਸੁ ਕਬਿ ਸਯਾਮ ਪੂਰਨ ਭਯੋ ਤਬ ਹੀ ਕਥਾ ਪ੍ਰਸੰਗ॥ ੧੯੬੭॥

Dohra

Bayaah bhayo balidev ko naamu revti sang.
Su kabi sayaam pooran bhayo tab hi kathaa parsang. (1967)

Then Raja said with great joy that he had a daughter called Revti by name. O Balram! Please marry my laughter! (1964)

Swaiyya'

On hearing such words from Raja Revat Balram felt delighted at heart, and he started for marrying her by making all preparations. He got married and felt very happy and gave many gifts (alms) to brahmins. The poet Siam has stated that Balram came home with great joy after the marriage. (1965)

Chopaiee

When the husband (Balram) looked at his wife, then he thought to himself that he was short (in height) while she was rather tall. So he took up his hoe on the shoulders and moulded the body of Revti as per his own choice (requirement). (1966)

Couplet

So Balram got married to the goddess called Revti. The poet Siam has stated that then his episode was completed. (1967)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਬਲਿਭਦ੍ ਬਿਆਹ ਬਰਨਨੰ ਸਮਾਪਤੰ।

ਅਥ ਰੁਕਮਿਨਿ ਬਯਾਹ ਕਥਨੰ

ਸਵੈਯਾ

ਬਲਿਰਾਮ ਕੋ ਬਯਾਹ ਭਯੋ ਜਬ ਹੀ ਮਿਲਿ ਕੈ ਨਰ ਨਾਰਿ ਤਬੈ ਸੁਖੁ ਪਾਯੋ।
ਸ੍ਰੀ ਬ੍ਰਿਜਨਾਥ ਕੇ ਬਯਾਹ ਕੋ ਕਬਿ ਸਯਾਮ ਕਹੈ ਜੀਅਰਾ ਲਲਚਾਯੋ।
ਭੀਖਮ ਬਯਾਹ ਉਤੇ ਦੁਹਤਾ ਕੋ ਰਚਿਓ ਅਪਨੋ ਸਭ ਸੈਨ ਬੁਲਾਯੋ।
ਮਾਨਹੁ ਆਪਨੇ ਬਯਾਹਹਿ ਕੋ ਜਦੁਬੀਰ ਭਲੀ ਬਿਧਿ ਬਯੋਤ ਬਨਾਯੋ।। ੧੯੬੮।।

Itt Sri Bachitar natak garnthe krisnaavatare balibhadar biyaah baranan samapatan.

Ath Rukmani Bayaah Kathan

Swaiyya

Baliraam ko bayaah bhayo jab hi mili kae nar naari tabae sukh paayo.
Sri Brijnaath ke bayaah ko kabi sayaam kahae jeeyaraa lalchaayo.
Bheekham bayaah ute duhtaa ko rachiyo apno sabh saen bulaayo.
Maanoh aapne bayaahahi ko jadubeer bhali bidhi
bayot banaayo. (1968)

ਭੀਖਮ ਭੂਪ ਬਿਚਾਰ ਕੀਯੋ ਦੁਹਤਾ ਇਹ ਸ੍ਰੀ ਜਦੁਬੀਰ ਕੋ ਦੀਜੈ।
ਯਾ ਤੇ ਭਲੇ ਨ ਕਛੂ ਕਹੁੰ ਹੈ ਹਮ ਸਯਾਮ ਲਹੈ ਜਗ ਮੈ ਜਸੁ ਲੀਜੈ।
ਤਉ ਲਗਿ ਆਇ ਗਯੋ ਰੁਕਮੀ ਰਿਸਿ ਬੋਲ ਉਠਿਯੋ ਸੁ ਪਿਤਾ ਕਸ ਦੀਜੈ।
ਜਾ ਕੁਲ ਕੀ ਨ ਬਿਹਾਵਤ ਹੈ ਹਮ ਤਾ ਦੁਹਿਤਾ ਦੈ ਕਹਾ ਜਗੁ ਜੀਜੈ।। ੧੯੬੯।।

Bheekham bhoop bichaar kiyo duhtaa ehh Sri
Jadubeer ko dijae.
Yaa te bhale naa kachhu kahunn hae ham sayaam lahae
jag mae jasu lijae.
Tayu lagi aaye gayo rukmee riss bol uthiyo
su pitaa kas kijae.
Jaa kul ki naa bihaavat hae ham taa duhitaa dae
kahaa jagu jijae. (1969)

Here the chapter on the marriage of Balbhadar forming part of Krishnavtar in Bachittar Natak is completed.
Now the marriage of Rukmani episode begins.
Swaiyya'

When Balram got married, then all men and women felt happy. The poet Siam has stated that then Sri Krishna was keenly interested in getting married. On the other side Bhikham (Raja Bhishmak) had organised the marriage of his daughter and called the whole army at his command (called all his relatives for the function). It seemed that Sri Krishna had made proper arrangements for his marriage. (1968)

Raja Bhikham had thought of marrying his daughter to Sri Krishna, as there was no other better function then this, that they could look upon Sri Krishna as their son-in-law, thus winning acclaim in the world. In the meantime his son (Bhisham's). Rukhmi came there and getting enraged said, "O dear father! What are you going to do? The girl from such a caste was not acceptable to us, and now by giving our daughter into the Yadava clan, how will we survive with dignity in the world?" (1969)

ਰਕਮੀ ਬਾਚ ਨ੍ਰਿਪ ਸੋ

ਸਵੈਯਾ

ਹੈ ਸਿਸੁਪਾਲ ਚੰਦੇਰੀ ਮੈ ਬੀਰ ਸੁ ਤਾਹਿ ਬਿਯਾਹ ਕੇ ਕਾਜ ਬੁਲਈਯੈ।
ਗੂਜਰ ਕੋ ਕਹਿਯੋ ਦੈ ਦੁਹਿਤਾ ਜਗ ਮੈ ਸੰਗ ਲਾਜਨੁ ਕੇ ਮਰਿ ਜਈਯੈ।
ਸ੍ਰੇਸਟ ਏਕ ਬੁਲਾਇ ਭਲੋ ਦਿਜ ਤਾਹੀ ਤੇ ਲਿਆਵਨ ਕਾਜ ਪਠਈਯੈ।
ਬਯਾਹ ਕੀ ਜੋ ਬਿਧਿ ਬੇਦ ਲਿਖੀ ਦੁਹਿਤਾ ਸੋਊ ਕੈ ਬਿਧਿ ਤਾਹਿ ਕਉ ਦਈਯੈ।। ੧੯੭੦।।

Rakmi Baach Nirap So

Swaiyya

Hae sisupaal chanderi mae beer su taahi biyaah ke kaaj buliyae.
Goojar ko kahiyo dae duhitaa jag mae sang laajan ke mari jaiyae.
Saresat ek bulaaye bhalo dij taahi ke liyaavan
kaaj pathiyae.
Bayaah ki jo bidhi bed likhi duhitaa soyu kae bidhi
taahi kayu daiyae. (1970)

ਯੌ ਸੁਨਿ ਕੈ ਸੁਤ ਕੀ ਬਤੀਯਾ ਨ੍ਰਿਪ ਬਾਮਨ ਤਾਹੀ ਕੋ ਲੈਨ ਪਠਾਯੋ।
ਦੈ ਦਿਜ ਸੀਸ ਚਲਿਓ ਉਤ ਕੋ ਦੁਹਿਤਾ ਇਤ ਭੂਪਤਿ ਕੇ ਸੁਨਿ ਪਾਯੋ।
ਸੀਸ ਧੁਨੈ ਕਬ ਸਯਾਮ ਭਨੇ ਤਿਨਿ ਨੈਨਨ ਤੇ ਅਤਿ ਨੀਰ ਬਹਾਯੋ।
ਮਾਨਹੁ ਆਸਹਿ ਕੀ ਕਟਿਗੀ ਜਰ ਸੁੰਦਰ ਰੂਖ ਸੁ ਹੈ ਮੁਰਝਾਯੋ।। ੧੯੭੧।।

Yo suni kae sut ki batiyaa nirap baaman taahi ko laen pathaayo.
Dae dij sees chaliyo utt ko duhitaa itt bhoopati ki suni paayo.
Sees dhunae kab sayaam bhanae tini naenan te
ati neer bahaayo.
Maanoh aaseh ki katigi jar sundar rookh su hae
murjhaayo. (1971)

Rukmi told the Raja-

Swaiyya'

There was a warrior by the name Shishupal in the town of Chanderi, so call him for managing the affairs of the marriage. Then he said, "By giving our daughter to (Krishna) the milkman, we will die due to our shameful behaviour. Call one good and virtuous Brahmin and send him to bring Shishupal. Give away the daughter as per Vedas to him (Shishupal) and perform the marriage according to Vedic rites. (1970)

On hearing the son's talk, the Raja sent a brahmin to call Shishupal there. The brahmin, giving his benedictions, proceeded to call the warriors. This talk was heard by the Raja's daughter (Rukmani) also. The poet Siam has stated that Rukmani was showing her opposition by striking her head, and tears were flowing from her eyes. It appeared as if she had lost all hopes (from its roots) and the tree of marriage had withered away. (1971)

ਰੁਕਮਿਨੀ ਬਾਚ ਸਖੀਅਨ ਸੋ

ਸਵੈਯਾ

ਸੰਗ ਸਹੇਲਿਨ ਬੋਲਤ ਹੀ ਸਜਨੀ ਪ੍ਰਨ ਏਕ ਅਬੈ ਕਰਿ ਹਉ।
ਕਿਤੋ ਜੋਗਨਿ ਭੇਸ ਕਰੋ ਤਜ ਦੇਸ ਨਹੀ ਬਿਰਹਾਗਿਨ ਸੋ ਜਰਿ ਹਉ।
ਮੋਰ ਪਿਤਾ ਹਠ ਜਿਉ ਕਰ ਹੈ ਤੁ ਬਿਸੇਖ ਬਿਖ ਖਾ ਮਰਿ ਹਉ।
ਦੁਹਿਤਾ ਨ੍ਰਿਪ ਕੀ ਕਹਿਓ ਨ ਤਿਹ ਕਉ ਬਰਿ ਹੌ ਤੁ ਸਯਾਮ ਹੀ ਕੋ ਬਰਿ ਹਉ॥ ੧੯੭੨॥

Rukmani Baach Sakhiyan So

Swaiyya

Sang sahelin bolat bhi sajni pran ek abae kari hayu.
Kito jogin bhes karo taj des nahi birhaagin so jari hayu.
Mor pitaa hath jiyu kar hae tu bisekh kahiyo bikh kha mari hayu.
Duhitaa nirap ki kahiyo naa tehh kayu bari ho tu sayaam
hi ko bari hayu. (1972)

ਦੋਹਰਾ

ਅਉਰ ਬਿਚਾਰੀ ਮਨ ਬਿਖੈ ਕਰਿ ਹੋ ਏਕ ਉਪਾਇ।
ਪਤੀਆ ਦੈ ਕੋਊ ਭੇਜ ਹੋ ਪ੍ਰਭ ਦੈ ਹੈ ਸੁਧਿ ਜਾਇ॥ ੧੯੭੩॥

Dohra

Ayur bichaari mann bikhae kari ho ek upaaye.
Patiyaa dae koyu bhej ho prabh dae hae sudhi jaaye. (1973)

ਦੋਹਰਾ

ਇਹ ਚਿੰਤਾ ਕਰਿ ਚਿਤ ਬਿਖੈ ਇਕ ਦਿਜ ਲਯੋ ਬੁਲਾਇ।
ਬਹੁ ਧਨੁ ਦੈ ਤਾ ਕੋ ਕਹਿਓ ਪ੍ਰਭ ਦੇ ਪਤੀਆ ਜਾਇ॥ ੧੯੭੪॥

Ehh chintaa kari chitt bikhae ikk dij layo bulaaye.
Bahu dhanu dae taa ko kahiyo prabh de patiyaa jaaye. (1974)

Rukmani tells her friends -

Swaiyya'

She said to her friends, "O friends! I am vowing for one promise (making one vow) that I will leave my country in the garb of a Yogan (ascetic female) or I will burn myself in the fire of separation. If my father continues to be obstinate, then I shall consume posion and give away my life. I am making this very clear. The Raja's daughter said, "I will not marry that man, Shishupal; but if I marry, then I shall marry only Sri Krishna. (1972)

Couplet

I have thought of another thing in my mind and I will take another step and send a letter to Sri Krishna, informing him about this position, through some messenger. (1973)

Couplet

On considering this point, she sent for a brahmin and giving him lot of wealth told him, that this letter be delivered to Sri Krishna. (1974)

ਰੁਕਮਿਨੀ ਪਾਤੀ ਪਠੀ ਕਾਨ੍ਹ ਪ੍ਰਤਿ

ਸਵੈਯਾ

ਲੋਚਨ ਚਾਰ ਬਿਚਾਰ ਕਰੋ ਜਿਨਿ ਬਾਚਤ ਹੀ ਪਤੀਆ ਉਠਿ ਧਾਵਹੁ।
ਆਵਤੁ ਹੈ ਸਿਸਪਾਲ ਇਤੈ ਮੁਹਿ ਬਯਾਹਨ ਕਉ ਪ੍ਰਭ ਢੀਲ ਨ ਲਾਵਹੁ।
ਮਾਰਿ ਇਨੈ ਮੁਹਿ ਜੀਤਿ ਪ੍ਰਭੂ ਚਲੋ ਦ੍ਵਾਰਵਰਤੀ ਜਗ ਮੈ ਜਸੁ ਪਾਵਹੁ।
ਮੇਰੀ ਦਸਾ ਸੁਨਿ ਕੈ ਸਭ ਯੌ ਕਬਿ ਸਯਾਮ ਕਹੈ ਕਰਿ ਪੰਖਨ ਆਵਹੁ।। ੧੯੭੫।।

Rukmani Paati Pathi Kaan Prati

Swaiyya

Lochan chaaru bichaa karo jinni baachat hi patiyaa uthi dhaavoh.
Aavat hae sispaal itae muhi bayaahan kayu prabh dheel naa laavoh.
Maari inae muhi jeeti prabhu chalo davaravati jag mae jasu paavoh.
Mori dasaa suni kae sabh yo kabi sayaam kahae kari
pankhan aavoh. (1975)

ਹੇ ਪਤ ਚਉਦਹਿ ਲੋਕਨ ਕੇ ਸੁਨੀਐ ਚਿਤ ਦੈ ਜੁ ਸੰਦੇਸ ਕਹੈ ਹੈ।
ਤੇਰੇ ਬਿਨਾ ਸੁ ਅਹੰ ਅਰੁ ਕ੍ਰੋਧ ਬਢਿਓ ਸਭ ਆਤਮੇ ਤੀਨ ਬਹੇ ਹੈ।
ਯੌ ਸੁਨੀਐ ਤਿਪੁਰਾਰਿ ਤੇ ਆਦਿਕ ਚਿਤ ਬਿਖੈ ਕਬ ਹੂੰ ਨ ਚਹੇ ਹੈ।
ਬਾਚਤ ਹੀ ਪਤੀਯਾ ਉਠਿ ਆਵਹੁ ਜੂ ਬਯਾਹ ਬਿਖੈ ਦੀਨ ਤੀਨ ਰਹੇ ਹੈ।। ੧੯੭੬।।

He pati chayudeh lokan ke suniyae chitt dae su sandes kahe hae.
Tere bina su ahn aru krodh badiyo sabh aatme teen bahe hae.
Yo suniyae tipuraari te aadik chitt bikhae kab hunn
naa chahe hae.
Baachat hi patiyaa uthi aavoh ju bayaah bikhae din
teen rahe hae. (1976)

ਦੋਹਰਾ

ਤੀਨ ਬਯਾਹੁ ਮੈ ਦਿਨ ਰਹੇ ਇਉ ਕਹੀਐ ਦਿਜ ਗਾਥ।
ਤਜਿ ਬਿਲੰਬ ਆਵਹੁ ਪ੍ਰਭੁ ਪਤੀਆ ਪੜਿ ਦਿਜ ਸਾਥ।। ੧੯੭੭।।

Dohra

Teen bayaah mae din rahe iyu kahiyae dij gaath.
Taji bilanb aavoh prabhu patiyaa padi dij saath. (1977)

Rukmani sent a letter to Sri Krishna.

Swaiyya'

O lotus-eyed beloved! Do not think about anything (without delay) and start immediately on reading my letter. Shishupal is coming to marry me, so O krishna! Do not delay at all!

O Lord! Come and win me over, by killing them and take me to Dwarka and thus by doing so, win the praises of the world. The poet Siam has said that on hearing my predicament (Rukmani's) from the brahmin, come immediately (by taking wings). (1975)

O Lord of the Universe (of fourteen worlds)? Listen to my message with full attention, which I am sending. In your absence, all the men are filled with rage, egiosm and pride and their souls are controlled by the three-pronged (Maya) worldly falsehood. Moreover, listen to me that I have never thought of even Shiva (gods like Shiva) in my mind! So on reading this letter, come immediately. O my love! There are only three days left in my marriage. (1976)

Couplet

O Balram! Go and tell him "that there are only three days left in the marriage. O Lord! Without any further delay, on reading this letter, come alongwith the brahmin. (1977)

ਸਵੈਯਾ

ਅਉ ਜਦੁਬੀਰ ਸੋ ਯੌ ਕਹੀਯੋ ਤੁਮਰੇ ਬਿਨੁ ਦੇਖਿ ਨਿਸਾ ਡਰੁ ਆਵੈ।
ਬਾਰ ਹੀ ਬਾਰ ਅਤਿ ਆਤੁਰ ਹ੍ਵੈ ਤਨ ਤਿਆਗਿ ਕਹਿਯੋ ਜੀਅ ਮੋਰ ਪਰਾਵੈ।
ਪ੍ਰਾਚੀ ਪ੍ਰਤਛ ਭਯੋ ਸਸਿ ਪੂਰਨ ਸੋ ਹਮ ਕੋ ਅਤਿਸੈ ਕਰਿ ਤਾਵੈ।
ਮੈਨ ਮਨੋ ਮੁਖ ਆਰੁਨ ਕੈ ਤੁਮਰੋ ਬਿਨੁ ਆਇ ਹਮੋ ਡਰ ਪਾਵੈ॥ ੧੯੭੮॥

Swaiyya

Ayu jadubeer so yo kahiyo tumre bin dekhi nisaa daru aavae.
Baar hi baar ati aatur haav tann tiyaag kahiyo jiye mor parave.
Praachi partachh bhayo sasi pooran so ham ko atisae kari taavae.
Maen mano mukh aarun kae tumre bin aaye hamo
darr paave. (1978)

ਲਾਗਿ ਰਹਿਓ ਤੁਹਿ ਓਰਹਿ ਸਯਾਮ ਜੂ ਮੈ ਇਹ ਬੇਰ ਘਨੀ ਹਟ ਕੇ।
ਘਨਿ ਸਯਾਮ ਕੀ ਬੰਕ ਬਿਲੋਕਨ ਫਾਸ ਕੇ ਸੰਗਿ ਸੁ ਨਹੀ ਛੁਟਕੇ।
ਨਹੀ ਨੈਕੁ ਮੁਰਾਏ ਮੁਰੈ ਹਮਰੇ ਤੁਹਿ ਮੂਰਤਿ ਹੇਰਨ ਹੀ ਅਟਕੇ।
ਕਬਿ ਸਯਾਮ ਭਨੇ ਸੰਗਿ ਲਾਜ ਕੇ ਆਜ ਭਏ ਦੋਊ ਨੈਨ ਬਟਾ ਨਟ ਕੇ॥ ੧੯੭੯॥

Laagi rahiyo tuhi oreh sayaam ju mae ehh ber ghani hat ke.
Ghani sayaam ki bank bilokan phaas ke sang phase su nahi chhutke.
Nahi naek muraaye murae hamre tuhi moorati heran hi atke.
Kabi sayaam bhane sangi laaj ke aaj bhaye doyu naen
bataa nat ke. (1979)

ਸਾਜ ਦਯੋ ਰਥ ਬਾਮਨ ਕੋ ਬਹੁਤੈ ਧਨੁ ਦੈ ਤਿਹ ਚਿਤ ਬਢਾਯੋ।
ਸ੍ਰੀ ਬ੍ਰਿਜਨਾਥ ਲਿਆਵਨ ਕਾਜ ਪਠਿਯੋ ਚਿਤ ਮੈ ਤਿਨ ਹੂੰ ਸੁਖੁ ਪਾਯੋ।
ਯੌ ਸੋਊ ਲੈ ਪਤੀਯਾ ਕੋ ਚਲਿਯੋ ਸੁ ਪ੍ਰਬੰਧ ਕਥਾ ਕਹਿ ਸਯਾਮ ਸੁਨਾਯੋ।
ਮਾਨਹੁ ਪਉਨ ਕੇ ਗਉਨ ਹੂੰ ਤੇ ਸੁ ਸਿਤਾਬ ਦੈ ਸ੍ਰੀ ਜਦੁਬੀਰ ਪੈ ਆਯੋ॥ ੧੯੮੦॥

Saaj dayo rath baaman ko bahutae dhanu dae tehh chitt badaayo.
Sri brijnaath liyaavan kaaj pathiyo chitt mae tinn hunn sukh paayo.
Yo soyu lae patiyaa ko chaliyo su parbandh kathaa kahi sayaam sunaayo.
Maanoh payun ke gayun hunn te su sitaab dae sri
jadubeer pae aayo. (1980)

Swaiyya'

(O Brahmin!) Please tell Sri Krishna that without seeing him. I feel frightened at night. Being helpless my soul will leave my body (I will die). The moon appearing from the East, the full moon appearing from the East, the full moon, is causing me great (burning) jealousy or suffering. It appears that the god of love (Kamdev) with red eyes was frightening me in your absence." (1978)

"O Sri Krishna! My eyes are fixed at (your arrival) you. I have tried to divert them, but they do not agree. Once these eyes are entangled with the tilted eyes of Sri Krishna, then these eyes cannot be detached (disentangled). In spite of my best efforts, these eyes cannot be diverted, so without having a glance of your face, these eyes cannot be satisfied." The poet Siam has stated that due to my modesty, both my eyes have become like the battle of the magician (juggler) and are stationary." (1979)

Rukmani gave a decorated chariot to the brahmin and by giving him lot of wealth, satiated him fully. Thus the brahmin was sent for bringing Sri Krishna, alongwith him." The brahmin was also very much delighted at heart, and left alogwith the letter. The poet Siam has stated this episode with great interest. It appears that the brahmin reached at Krishna-place soon with the speed of wind. (1980)

ਸ੍ਰੀ ਬ੍ਰਿਜਨਾਥ ਕੋ ਬਾਸ ਜਹਾ ਸੁ ਕਹੈ ਕਬਿ ਸਯਾਮ ਪੁਰੀ ਅਤਿ ਨੀਕੀ।
ਬਜ੍ ਖਚੇ ਅਰੁ ਲਾਲ ਜਵਾਹਿਰ ਜੋਤਿ ਜਗੈ ਅਤਿ ਹੀ ਸੁ ਮਨੀ ਕੀ।
ਕਉਨ ਸਰਾਹ ਕਰੈ ਤਿਹ ਕੀ ਤੁਮ ਹੀ ਨਾ ਕਹੋ ਐਸੀ ਬੁਧਿ ਕਿਸ ਕੀ।
ਸੇਸ ਨਿਸੇਸ ਜਲੇਸ ਕੀ ਅਉਸ ਸੁਰੇ। ਪੁਰੀ ਜਿਹ ਅਗ੍ਜ ਫੀਕੀ।। ੧੯੮੧।।

Sri Brijnaath ko baas jahaa su kahae kabi sayaam puri ati niki.
Bajar khache aru laal javaahir joti jagae ati hi su mani ki.
Kayun saraah karae tehh kit um hi na kaho aaisi bhudi kisi ki.
Ses nises jales ki ayur sures puri jeh agraj phiki.1981.

ਦੋਹਰਾ

ਐਸੀ ਪੁਰੀ ਨਿਹਾਰ ਕੈ ਅਤਿ ਚਿਤਿ ਹਰਖ ਬਢਾਇ।
ਸ੍ਰੀ ਬ੍ਰਿਜਪਤਿ ਕੋ ਗ੍ਰਿਹ ਜਹਾ ਤਹਿ ਦਿਆ ਪਹੁਚਿਓ ਜਾਇ।। ੧੯੮੨।।

Dohra

Aaisi puri nihaar kae ati chiti harakh badaaye.
Sri Brijpati ko greh jahaa tahi dij pahuchiyo jaaye. (1982)

ਸਵੈਯਾ

ਦੇਖਤ ਹੀ ਬ੍ਰਿਜਨਾਥ ਦਿਜੋਤਮ ਠਾਢ ਭਯੋ ਉਠਿ ਆਗੇ ਬੁਲਾਯੋ।
ਲੈ ਦਿਜ ਆਗੈ ਧਰੀ ਪਤੀਆ ਤਿਹ ਬਾਚਤ ਹੀ ਪ੍ਭ ਜੀ ਸੁਖ ਪਾਯੋ।
ਸਯੰਦਨ ਸਾਜਿ ਚੜਿਓ ਅਪੁਨੇ ਸੋਊ ਸੰਗਿ ਲਯੋ ਮਨੋ ਪਉਨ ਹ੍ਵੈ ਧਾਯੋ।
ਮਾਨੋ ਛੁਧਾਤਰੁ ਹੋਇ ਅਤਿ ਹੀ ਮ੍ਰਿਗ ਝੁੰਡ ਤਕੈ ਉਠਿ ਕੇਹਰਿ ਆਯੋ। ੧੯੮੩।।

Swaiyya

Dekhat hi brijnaath dijotam thaadh bhayo uthi aage bulaayo.
Lae dijae aage dhari patiyaa tehh baachat hi prabh ji sukh paayo.
Sayandan saaj chadiyo apune soyu sang layo mano payun haav dhaayo.
Maano chhudhaataru hoye ati hi mrig jhund takae uthi kehar aayo. (1983)

The poet Siam has stated, that the town where Sri Krishna was staying, was very charming. It was studded with diamonds, pearls and emeralds, whose brightness and shine was like the burning lamps. Who could describe their beauty, you tell me, who has got so much cleverness to describe it? Before it the brilliance of Sheshnag, moon, Varuna, (god) and even Indra-puri appears insignificant (would appear pale). (1981)

Couplet

Seeing this beautiful town, and with great joy at heart, the brahmin reached the place, where Sri Krishna was abiding. (1982)

Swaiyya'

On seeing the great brahmin, Sri Krishna stood up and asked him to come closer to him. The Brahmin placed before him the letter in his hand, and on reading it Sri Krishna felt greatly relieved and at ease. After decorating the chariot, and riding it alongwith the brahmin, Sri Krishna left immediately with the speed of wind. It appeared as if a hungry lion, feeling helpless, rushed on seeing a flock of deer. (1983)

ਇਤ ਸਯਾਮ ਜੂ ਸਯੰਦਨ ਸਾਜਿ ਚੜਿਯੋ ਉਤ ਲੈ ਸਿਸੁਪਾਲ ਘਨੋ ਦਲੁ ਆਯੋ।
ਆਵਤ ਸੋ ਇਨ ਹੂੰ ਸੁਨਿ ਕੈ ਪੁਰ ਦ੍ਵਾਰ ਬਜ਼ਾਰ ਜੁ ਥੇ ਸੁ ਬਨਾਯੋ।
ਸੈਨ ਬਨਾਇ ਭਲੀ ਇਤ ਤੇ ਰੁਕਮਾਦਿਕ ਆਗੇ ਤੇ ਲੈਨ ਕਉ ਧਾਯੋ।
ਸਯਾਮ ਭਨੈ ਸਭ ਹੀ ਭਟਵਾ ਅਪਨੇ ਮਲ ਮੈ ਅਤਿ ਹੀ ਸੁਖ ਪਾਯੋ।। ੧੯੮੪।।

Itt sayaam ju sayandan saaj chadiyo utt lae sisupaal
ghano dalu aayo.
Aavat so inn hunn suni kae pur davaar bajaar ju the su banaayo.
Saen banaaye bhali itt te rukmaadik aage te laen kayu dhaayo.
Sayaam bhanae sabh hi bhatvaa apne mann mae ati
hi sukh paayo. (1984)

ਅਉਰ ਬਡੇ ਨ੍ਰਿਪ ਆਵਤ ਭੇ ਚਤੁਰੰਗ ਚਮੂੰ ਸੁ ਘਨੀ ਸੰਗਿ ਲੈ ਕੇ।
ਹੇਰਨ ਬਯਾਹ ਰੁਕੰਮਿਨੀ ਕੋ ਅਤਿ ਹੀ ਚਿਤ ਮੈ ਸੁ ਹੁਲਾਸ ਬਢੈ ਕੈ।
ਭੇਰਿ ਘਨੀ ਸਹਨਾਇ ਸਿੰਗੇ ਰਨ ਦੁੰਦਭਿ ਅਉ ਤੁਰੀਹਨ ਬਜੈ ਕੈ।
ਸਯਾਮ ਇਤੇ ਛਪਿ ਆਵਤ ਭਯੋ ਕਬਿ ਸਯਾਮ ਭਨੈ ਤਿਨ ਕਾਰਨ ਛੈ ਕੈ।। ੧੯੮੫।।

Ayur bade nirap aavat bhe chutrang chamun su ghani sang la eke.
Heran bayaah rukmani ko ati hi chitt mae su hulas badae kae.
Bheri ghani sehnaaye singe rann dundbhi ayu turheen bajae kae.
Sayaam ite chhapi aavat bhayo kabi sayaam bhanae tinn
kaaran chhae kae. (1985)

ਸਯਾਮ ਭਨੈ ਜੋਊ ਬੇਦ ਕੇ ਬੀਚ ਲਿਖੀ ਬਿਧਿ ਬਯਾਹ ਕੀ ਸੋ ਦੁਹੂੰ ਕੀਨੀ।
ਮੰਤ੍ਰਨ ਸੋ ਅਭਿਮੰਤ੍ਰਨ ਕੈ ਭੂਅ ਫੇਰਨ ਕੀ ਸੁ ਪਵਿਤ੍ਰ ਕੈ ਲੀਨੀ।
ਅਉਰ ਜਿਤੇ ਦਿਜ ਸੋ੍ਸਟ ਹੁਤੇ ਤਿਨ ਕੋ ਅਤਿ ਹੀ ਦਛਨਾ ਤਿਨ ਦੀਨੀ।
ਬੇਦੀ ਰਚੀ ਭਲੀ ਭਾਤਹ ਸੋ ਜਦੁਬੀਰ ਬਿਨਾ ਸਭੁ ਲਾਗਤ ਹੀਨੀ।। ੧੯੮੬।।

Sayaam bhanae joyu bed ke beech likhi bidhi bayaah
ki so duhunn kini.
Mantran so abhimantran kae bhuye pheran ki su pavitar kae lini.
Ayur jite dij saresat hute tinn ko ati hi dachhnaa tinn dini.
Bedi rachi bhali bhaateh so jadubeer binaa sabh
laagat hini. (1986)

From one side Sri Krishna, riding the chariot moved fast, while from the other side Shishpal came alongwith a huge army. Hearing about the arrival of Shishupal the gates of the town and the markets (bazars) were decorated. Then Rukmi, alongwith a well organised army went ahead to receive Shishupal. The poet Siam has stated that all the warriors were very much delighted in their hearts. (1984)

Many other kings, alongwith their multi-coloured armies, also came there, and they had developed great keenness to witness the marriage of Rukmani. They came alongwith great many clarionets, small drums, large drums being sounded alongwith twinkling bells for the big event. The poet Siam has stated that due to their arrival, Sri Krishna had also come there stealthily and without any warning (notice). (1985)

The poet Siam has stated that the preparations for the marriage as per Vedic rites were made from both sides. The altar of marriage was also purified with the Chanting of Vedic hymns (mantras). All the brahmins were also given many gifts in alms; the 'burning fire site was also set up for marriage ceremony, but without Sri Krishna everything appeared fruitless or meaningless. (1986)

ਤਉ ਹੀ ਲਉ ਲੈ ਕਿਹ ਸੰਗਿ ਪੁਰੋਹਿਤ ਦੇਵੀ ਕੀ ਪੂਜਾ ਕੇ ਕਾਜ ਸਿਧਾਰੇ।
ਸਯੰਦਨ ਪੈ ਚੜ੍ਹਵਾਇ ਤਬੈ ਤਿਹ ਪਾਛੇ ਚਲੇ ਤਿਹ ਕੇ ਭਟ ਭਾਰੇ।
ਯਾ ਬਿਧਿ ਦੇਖਿ ਪ੍ਰਤਾਪ ਘਨੋ ਮੁਖ ਤੇ ਰੁਕਮੈ ਇਹ ਬੈਨ ਉਚਾਰੋ।
ਰਾਖੀ ਪ੍ਰਭੂ ਮੋਰ ਭਲੀ ਬਿਧਿ ਬੰਨਯ ਕਹਿਯੋ ਅਬ ਭਾਗ ਹਮਾਰੇ।। ੧੯੮੭।।

Tayu hi layu lae keh sang purohit Devi ki pooja ke kaaj sidhaare.
Sayandan pae chadvaaye tabae tehh pachhe chale tehh ke bhat bhaare.
Yaa bidhi dekhi partaap ghano mukh te rukmae ehh baen uchaare.
Raakhi prabhu pati mor bhali bidhi dhanye kahiyo ab
bhaag hamaare. (1987)

ਚੌਪਈ

ਜਬ ਰੁਕਮਿਨੀ ਤਿਹ ਮੰਦਿਰ ਗਈ। ਦੁਖ ਸੰਗਿ ਬਿਹਬਲ ਅਤਿ ਹੀ ਦਈ।
ਤਿਨ ਇਵ ਰੋਇ ਸਿਵਾ ਸੰਗਿ ਰਰਿਓ। ਤੁਹਿ ਤੇ ਮੋਹਿ ਇਹੀ ਬਰੁ ਸਰਿਓ।। ੧੯੮੮।।

Chopaiee

Jab rukmani tehh mandir gayi. Dukh sang bihbal ati hi bhayi.
Tinn iv roye sivaa sang rariyo. Tuhi te mohi ihi
baru sariyo. (1988)

ਸਵੈਯਾ

ਦੁਇ ਦਈ ਸਖੀਆ ਕਰਿ ਕੈ ਕਰਿ ਲੀਨ ਛੁਰੀ ਕਹਿਓ ਘਾਤ ਕਰੈ ਹਉ।
ਮੈ ਬਹੁ ਸੇਵ ਸਿਵਾ ਕੀ ਕਰੀ ਤਿਹ ਤੇ ਸਭ ਹੋ ਸੁ ਇਹ ਫਲੁ ਪੈ ਹਉ।
ਪ੍ਰਾਨਨ ਧਾਮਿ ਪਠੋ ਜਮ ਕੇ ਇਹ ਦੋਹੁਰੇ ਊਪਰ ਪਾਪ ਚੜੈ ਹਉ।
ਕੈ ਇਹ ਕੋ ਰਿਝਵਾਇ ਅਬੈ ਬਰਿਬੋ ਹਰਿ ਕੋ ਇਹ ਤੇ ਬਰੁ ਪੈ ਹਉ।। ੧੯੮੯।।

Swaiyya

Doori dayi sakhiyaa kari kae kari leen chhuri kahiyo ghaat karae hayu.
Mae bahu sev sivaa ki kari tehh te sabh ho su ihae phal pae hayu.
Praanan dhaami patho jam ke ehh dehure upar paap chadae hayu.
Kae ehh ko rijhvaaye abae baribo hari ko ehh te baru
pae hayu. (1989)

In the meantime the brahmin (prohit) alongwith Rukmani, started for the place of worship of the goddess. Making her ride a chariot, many warriors also followed her, and all moved further. Seeing all the splendour, Rukmi spoke these words, that they were very fortunate, as the Lord Almighty had saved his honour fully. (1987)

Chopaiee

When Rukmani reached the temple, then she felt greatly depressed with grief, and felt restless. She wailed and told the goddes, "O Mother! You had brought this Shishupal only as my spouse? (could not find a better one). (1988)

Swaiyya'

Keeping away from her girl friends and taking a knife in hand, she said, "(Right now) I am going to kill myself. I have served goddess Durga for quite some time, and I am reaping this reward for my services. By killing myself (sending to Yama) I am going to make this temple a sinner for this sin or I am going to placate her and get this blessing of marrying Krishna only from the goddess. (1989)

ਦੇਵੀ ਜੂ ਬਾਚ ਰੁਕਮਿਨੀ ਸੋ

ਸਵੈਯਾ

ਦੇਖਿ ਦਸਾ ਤਿਹ ਕੀ ਜਗਮਾਤ ਪ੍ਰਤਛ ਹ੍ਵੈ ਤਾਹਿ ਕਹਿਓ ਹਸਿ ਐਸੇ।
ਸਯਾਮ ਕੀ ਥਾਮ ਤੈ ਆਪਨੇ ਚਿਤ ਕਰੋ ਦੁਚਿਤਾ ਫੁਨਿ ਰੰਚ ਨ ਕੈਸੇ।
ਜੋ ਸਿਸੁਪਾਲ ਕੇ ਹੈ ਚਿਤ ਮੈ ਨਹਿ ਹ੍ਵੈ ਹੈ ਸੋਊ ਤਿਹ ਕੀ ਸੁ ਰਚੈ ਸੇ।
ਹੁਇ ਹੈ ਅਵਸਿ ਸੋਊ ਸੁਨਿ ਕੀ ਕਬਿ ਸਯਾਮ ਕਹੈ ਤੁਮਰੇ ਜੀ ਜੈਸੇ॥ ੧੯੯੦॥

Devi Ju Baach Rukmani So

Swaiyya

Dekh dasaa tehh ki jagmaat partachh haav taahi kahiyo hasi aaise.
Sayaam ki baam tae aapne chitt karo duchitaa phuni ranch naa kaise.
Jo sisupaal ke hae chitt mae nahi haav hae soyu tehh ki su ruchae se.
Huye hae avsi soyu suni ri kabi sayaam kahae
tumre ji jaise. (1990)

ਦੋਹਰਾ

ਯੌ ਬਰੁ ਲੈ ਕੇ ਸਿਵਾ ਤੇ ਪ੍ਰਸੰਨ ਚਲੀ ਹੁਇ ਚਿਤ।
ਸਯੰਦਨ ਪੈ ਚੜਿ ਮਨ ਬਿਖੈ ਚਹਿ ਸ੍ਰੀ ਜਦੁਪਤਿ ਮਿਤ॥ ੧੯੯੧॥

Dohra

Yo baru lae ke sivaa te prasan chali huye chitt.
Sayandan pae chadi mann bikhae chahi sri jadupati mitt. (1991)

ਸਵੈਯਾ

ਚੜੀ ਜਾਤ ਹੁਤੀ ਸੋਊ ਸਯੰਦਨ ਪੈ ਬ੍ਰਿਜ ਨਾਇਕ ਦ੍ਰਿਸਟਿ ਬਿਖੈ ਕਰਿ ਕੈ।
ਅਰੁ ਸਤ੍ਰਨ ਸੈਨ ਨਿਹਾਰਿ ਘਨੀ ਤਿਹ ਤੇ ਸਯਾਮ ਭਨੈ ਡਰਿ ਕੈ।
ਪ੍ਰਭ ਆਇ ਪਰਿਓ ਤਿਹ ਮਧਿ ਬਿਖੈ ਇਹ ਲੇਤ ਹੋ ਰੇ ਇਮ ਉਚਰਿ ਕੈ।
ਬਲੁ ਧਾਰਿ ਲਈ ਰਥ ਭੀਤਰ ਡਾਰਿ ਮੁਰਾਰਿ ਤਬੈ ਬਹੀਯਾ ਧਰਿ ਕੈ॥ ੧੯੯੨॥

Swaiyya

Chadi jaat huti soyu sayandan pae brij naaik drishti bikhae kari kae.
Aru satran saen nihaar ghani tehh te nahi sayaam bhanae dari kae.
Prabh aaye pariyo tehh madhi bikhae ehh let ho re imm uchri kae.
Balu dhaari layi rath bheetar daari muraari tabae
bahiyaa dhari kae. (1992)

The goddess then said to Rukmani -

Swaiyya'

Seeing her bad shape, the mother goddess appeared in person, and said this with a smile, "You are the spouse of Krishna only, so do not entertain any doubts in your mind about it. Whatever Shishupal had thought in his mind, will not happen as per his hopes (desires). The poet Siam has stated that Durga (goddess) then said, "O Rukmani, Listen to me! Whatever you have got in your mind, will happen according to your wish only." (1990)

Couplet

Thus Rukmani, getting this blessing from Durga and getting delighted at heart, left that place (temple). After riding her chariot she was hoping to meet Krishna as her true friend (saviour). (1991)

Swaiyya'

Keeping the thought of Krishna in mind (keeping his picture in her eyes), she was going back riding the chariot. The poet Siam has stated that Sri Krishna was not terrified (worried) by seeing a huge army of Sishupal. Sri Krishna, in the presence of the enemy, came and jumped into the chariot of Rukmani and said, "O Men! I am taking away, Rukmani alongwith me." Then with great force Sri Krishna held Rukmani by hand alongwith him." Then with great force Sri Krishna held Rukmani by hand and made her jump into his chariot. (1992)

ਡਾਰਿ ਰੁਕਮਿਨੀ ਸਯੰਦਨ ਪੈ ਸਭ ਸੂਰਨ ਸੋ ਇਹ ਭਾਤਿ ਸੁਨਾਈ।
ਜਾਤ ਹੋ ਰੇ ਇਹ ਕੋ ਅਬ ਲੈ ਇਹ ਕੈ ਰੁਕਮੈ ਅਬ ਦੇਖਤ ਭਾਈ।
ਪਉਰਖ ਹੈ ਜਿਹ ਸੂਰ ਬਿਖੈ ਸੋਊ ਯਾਹਿ ਛਡਾਇਨ ਮਾਡਿ ਲਰਾਈ।
ਆਜ ਸਭ ਮਰਿ ਹੋ ਟਰਿ ਨਹੀ ਸਯਾਮ ਭਨੈ ਮੁਹਿ ਰਾਮ ਦੁਹਾਈ।। ੧੯੯੩।।

Daari rukmani sayandan pae sabh sooran so ehh bhaati sunaayi.
Jaat ho re ehh ko ab lae ehh kae rukmae ab dekhat bhaayi.
Payurakh hae jeh soor bikhae soyu yaahi chadaain maadi laraayi.
Aaj sabho mari ho tari nahi sayaam bhanae muhi raam duhaayi. (1993)

ਯੌ ਬਤੀਯਾ ਸੁਨਿ ਕੇ ਤਿਹ ਕੀ ਸਭ ਆਇ ਪਰੇ ਅਤਿ ਕ੍ਰੋਧ ਬਢੈ ਕੈ।
ਰੋਸ ਭਰੇ ਭਟ ਠੋਕਿ ਭੁਜਾ ਕਬਿ ਸਯਾਮ ਕਹੈ ਅਤਿ ਕੋਧਤ ਹ੍ਵੈ ਕੈ।
ਭੇਰਿ ਘਨੀ ਸਹਨਾਇ ਸਿੰਗੇ ਰਨ ਦੁੰਦਭਿ ਅਉ ਅਤਿ ਤਾਲ ਬਜੈ ਕੈ।
ਸੋ ਜਦੁਬੀਰ ਸਰਾਸਨ ਲੈ ਛਿਨ ਬੀਚ ਦਏ ਜਮਲੋਕਿ ਪਠੈ ਕੈ।। ੧੯੯੪।।

Yo batiyaa suni kae tehh ki sabh aaye pare ati krodh badae kae.
Ross bhare thoki bhoojaa kabi sayaam kahae ati krodhat haav kae.
Bheri ghani sehnaaye singe rann dundbhi ayu ati taal bajae kae.
So jadubeer saraasan lae chin beech daye jamlok pathae kae. (1994)

ਜੋ ਭਟ ਕਾਹੂੰ ਤੇ ਨੈਕੁ ਡਰੇ ਨਹਿ ਸੋ ਰਿਸ ਕੈ ਤਿਹ ਸਾਮੁਹੇ ਆਏ।
ਗਾਲ ਬਜਾਇ ਬਜਾਇ ਕੈ ਦੁੰਦਭਿ ਜਿਉ ਘਨ ਸਾਵਨ ਕੇ ਘਹਰਾਏ।
ਸ੍ਰੀ ਜਦੁਬੀਰ ਕੇ ਬਾਨ ਛੁਟੇ ਨ ਟਿਕੇ ਪਲ ਏਕ ਤਹਾ ਠਹਰਾਏ।
ਏਕ ਪਰੇ ਹੀ ਕਰਾਹਤ ਬੀਰ ਬਲੀ ਇਕ ਅੰਤਿ ਕੇ ਧਾਮਿ ਸਿਧਾਏ।। ੧੯੯੫।।

Jo bhat kaahun te naeku dare nahi so riss kae tehh saamuhe aaye.
Gaal bajaaye bajaaye kae dudanbhi jiyu ghan saavan ke ghehraaye.
Sri Jadubeer ke baan chute naa tike pal ek tahaa thehraaye.
Ek pare hi karaahat beer bali ikk ant ke dhaami sidhaaye. (1995)

ਐਸੀ ਨਿਹਾਰਿ ਦਸਾ ਦਲ ਕੀ ਸਿਸੁ ਪਾਲ ਤਬੈ ਰਿਸ ਆਪਹਿ ਆਯੋ।
ਆਇ ਕੈ ਸਯਾਮ ਸੋ ਐਸੋ ਕਹਿਓ ਨ ਜਰਾਸੰਧਿ ਹਉ ਜੋਊ ਤੋਹਿ ਲਗਾਯੋ।
ਯੌ ਬਤੀਯਾ ਕਹਿ ਕੈ ਕਸ ਕੈ ਧਨੁ ਕਾਨ ਪ੍ਰਮਾਨ ਲਉ ਬਾਨ ਚਲਾਯੋ।
ਮਾਨਹੁ ਕ੍ਰੋਧ ਸਭੈ ਤਿਹ ਕੋ ਸੁ ਪ੍ਰਤਛ ਹੈ ਸਯਾਮ ਕੇ ਊਪਰ ਧਾਯੋ।। ੧੯੯੬।।

Aaisi nihaar dasaa dal ki sasu paal tabae riss aapeh aayo.
Aaye kae sayaam so aaiso kahiyo na jarasadndhi hayu joyu tohi bhagaayo.
Yo batiyaa kahi kae kas kae dhanu kaan parmaan layu baan chalaayo.
Maanoh krodh sabhae tehh ko su partachh hae sayaam ke upar dhaayo. (1996)

Taking Rukmani into his chariot, he addressed all the warriors like this, "O Warriors! Now I am going to take her away in the very presence (before his eyes) of her brother Rukmi. If anyone possesses enough stength, then let him fight with me and take her away. "The poet Siam has stated that Sri Krishna then challenged everyone saying, "I vow by the name of Rama, that today I will kill you all and will not relent (a bit even) at all." (1993)

Hearing all the talk of Sri Krishna, all the warriors got furious with rage, and attacked him. The poet Siam has stated that the warriors were excited with rage, and patting their arm, with great fury, the warriors attacked him. By sounding their clarionets, drums large and small, tinkling bells and eymbals they rushed towards him. By taking out his bow, Sri Krishna shot some arrows, and sent them all to Yama's hell (killed all of them). (1994)

The warriors, who had not retraced their steps backwards while confronting the enemy, came forward with great fury. They were thundering like the clouds of monsoon (Sawan) hy sounding their drums and yelling loudly, but with the shooting of Krishna's arrows, none could face him any more for a moment even. Many mighty warriors were lying down (wounded) and were crying and wailing, while some of them were lying dead. (1995)

Seeing the defeat of his army, Shishupal became agitated with rage, and came forward and then addressed Sri Krishna thus, "I am not like Jarasandh, whom you had made to run away and he stretched his bow upto his ears and shot an arrow. It seemed as if all his fury against Krishna had appeared and directed against him with great force. (1996)

ਦੋਹਰਾ

ਸੋ ਸਰ ਆਵਤ ਦੇਖ ਕੈ ਕ੍ਰੁਧਤ ਹੁਇ ਬ੍ਰਿਜ ਨਾਥ।
ਕਟਿ ਮਾਰਗ ਭੀਤਰ ਦਯੋ ਏਕ ਬਾਨ ਕੇ ਸਾਥ।। ੧੯੯੭।।

Dohra

So sar aavat dekh kae krodhat huye brij naath.
Kati maarag bheetar dayo ek baan ke saath. (1997)

ਸਵੈਯਾ

ਸਰ ਕਾਟਿ ਕੈ ਸ੍ਯੰਦਨ ਕਾਟਿ ਦਯੋ ਅਰੁ ਸੂਤ ਕੋ ਸੀਸ ਦਯੋ ਕਟਿ ਕੈ।
ਅਰੁ ਚਾਰੋ ਹੀ ਅਸ੍ਵਨ ਸੀਸ ਕਟੇ ਬਹੁ ਢਾਲਨ ਕੇ ਤਬ ਹੀ ਝਟਿ ਕੈ।
ਫਿਰਿ ਦਉਰਿ ਚਪੇਟ ਚਟਾਕ ਹਨਿਓ ਗਿਰ ਗਯੋ ਜਬ ਚੋਟ ਲਗੀ ਭਟਿ ਕੈ।
ਤੁਮ ਹੀ ਨ ਕਹੋ ਭਟ ਕਉਨ ਬੀਯੋ ਜਗ ਮੈ ਜੋਊ ਸਯਾਮ ਜੂ ਸੋ ਅਟਕੈ।। ੧੯੯੪।।

Swaiyya

Sar kaati kae sayandan kaati dayo aru soot ko sees dayo kati kae.
Aru chaaro hi asvan sees kate b ahu dhaalan ke tab hi jheet kae.
Phir dayuri chapet chataak haniyo gir gayo jab chot lagi bhati kae.
Tum hi na kaho bhat kayun biyo jag mae joyu sayaam
ju so atkae.(1998)

ਚਿਤ ਮੈ ਜਿਨ ਧਿਆਨ ਧਰਿਯੋ ਹਿਤ ਕੈ ਸੋਊ ਸ੍ਰੀ ਪਤਿ ਲੋਕਹਿ ਕੋ ਸਟਿਕਿਯੋ।
ਪਗ ਰੋਪ ਜੋਊ ਅਟਕਿਯੋ ਪ੍ਰਭੁ ਸੋ ਕਬਿ ਸਯਾਮ ਕਹੈ ਪਲ ਸੋ ਨ ਟਿਕਿਯੋ।
ਅਟਕਿਯੋ ਜੋਊ ਪ੍ਰੇਮ ਸੋ ਬੇਧ ਹੈ ਲੋਕ ਚਲਿਯੋ ਤਿਹ ਕਉ ਨ ਕਿਨ ਹੀ ਹਟਕਿਯੋ।
ਜਿਹ ਨੈਕੁ ਬਿਰੋਧ ਹੀਯੋ ਸਟਕਿਯੋ ਨਰ ਸੋ ਸਭ ਹੀ ਭੂਅ ਮੋ ਪਟਕਿਯੋ।। ੧੯੯੯।।

Chitt mae jin dhiyaan dhariyo hitt kae soyu sri pati lokeh ko satikiyo.
Pag rop joyu atkiyo prabhu so kabi sayaam kahae pal so naa tikiyo.
Atkiyo joyu prem so bedh kae lek chaliyo tehh kayu naa kin hi hatkiyo.
Jeh naeku birodh hiyo satkiyo nar so sabh hi bhuye
mo patkiyo. (1999)

Couplet

On seeing his approaching arrow, Sri Krishna got furious with rage and with an arrow cut it in the middle, and threw it away. (1997)

Swaiyya'

After cutting the arrow (into pieces), his charoit was broken (cut) and the head of the charioteer was also chopped off. All the four horses were killed by cutting off their heads and gave many shocks (on) with the shields. then suddenly rushing towards him, gave a slap on his face, with the striking of slap, he fell down on the ground. Why do you not say, if there was anyother warrior, who could dare to face Krishna and fight against him? (1998)

Whosoever has thought or meditated on Sri Krishna in his mind, has been able to attain the Lord (was sent to heavens). According to the poet Siam, if anyone decided to fight with him by standing firm in his position, could not oppose him for a moment even, while whosoever had joined in the love of Sri Krishna, had proceeded to heavens by piercing through the worlds, and no one could stop him from doing so. If anyone tried to oppose Sri Krishan, he was smashed and thrown on the ground. (1999)

ਫਉਜ ਬਿਦਾਰ ਘਨੀ ਬ੍ਰਿਜਨਾਥ ਬਿਮੁੰਛਤ ਕੈ ਸਿਸੁਪਲ ਗਿਰਾਯੋ।
ਅਉਰ ਜਿਤੋ ਦਲੁ ਠਾਢੋ ਹੁਤੋ ਸੋਊ ਦੇਖਿ ਦਸਾ ਕਰਿ ਤ੍ਰਾਸ ਪਰਾਯੋ।
ਫੇਰਿ ਰਹੇ ਤਿਨ ਕੋ ਬਹੁ ਬਾਰਿ ਕੋਊ ਫਿਰਿ ਜੁਧ ਕੇ ਕਾਜ ਨ ਆਯੋ।
ਜਿਹ ਨੈਕੁ ਬਿਰੋਧ ਹੀਯੋ ਸਟਕਿਯੋ ਨ੍ਰਰ ਸੋ ਸਭ ਹੀ ਭੂਅ ਮੋ ਪਟਕਿਯੋ।। ੨੦੦੦।।

Phayuj bidaar ghani brijnaath bimunchhat kae sisupaal giraayo.
Ayur jito dalu thaado huto soyu dekhi dassa kari traas paraayo.
Pheri rahe tinn ko bahu baari koyu phiri judh ke kaaj naa aayo.
Tayu rukmi dal lae bahuto sang aapne aap hi judh ko dhaayo. (2000)

ਬੀਰ ਬਡੇ ਇਹ ਕੀ ਦਿਸ ਕੇ ਰਿਸ ਸੋ ਜਦੁਬੀਰ ਕਉ ਮਾਰਨ ਧਾਏ।
ਜਾਤ ਕਹਾ ਫਿਰਿ ਸਯਾਮ ਲਰੋ ਹਮ ਸੋ ਸਭ ਹੀ ਇਹ ਭਾਤਿ ਬੁਲਾਏ।
ਤੇ ਬ੍ਰਿਜ ਨਾਥ ਹਨੇ ਸਭ ਹੀ ਕਹਿ ਕੈ ਉਪਮਾ ਕਬਿ ਸਯਾਮ ਸੁਨਾਏ।
ਮਾਨਹੁ ਹੇਰਿ ਪਤੰਗਿ ਦੀਆ ਕਹੁ ਟੂਟਿ ਪਰੇ ਫਿਰਿ ਜੀਤ ਨ ਆਏ।। ੨੦੦੧।।

Beer bade ehh ki diss ke riss so jadubeer kayu maaran dhaaye.
Jaat kahaa phiri sayaam laro ham so sabh hi ehh bhaati bulaaye.
Te brij naath hane sabh hi kahi kae upmaa kabi sayaam sunaaye.
Maanoh heri patang diyaa kahu tooti pare phir jeet na aaye. (2001)

ਜੈਬ ਸੈਨ ਹਨਿਯੋ ਘਨ ਸਯਾਮ ਸਭੈ ਰੁਕਮੀ ਕੁਪ ਕੈ ਤਬ ਐਸੇ ਕਹਿਓ।
ਜਬ ਗੂਜਰ ਹ੍ਵੈ ਧਨ ਬਾਨ ਗਹਿਯੋ ਛਤ੍ਰਾਪਨ ਛਤ੍ਰਿਨ ਤੇ ਤੋ ਰਹਿਓ।
ਜਿਮ ਬੋਲਤ ਥੋ ਬਧ ਕੈ ਸਰ ਸਯਾਮ ਬਿਮੁੰਛਤ ਕੈ ਸੁ ਸਿਖਾ ਤੇ ਗਹਿਓ।
ਗਹਿ ਕੈ ਤਿਹ ਮੂੰਡ ਕੋ ਮੂੰਡ ਦਯੋ ਉਪਹਾਸ ਕੈ ਜਿਉ ਚਿਤ ਬੀਚ ਚਹਿਓ।। ੨੦੦੨।।

Jab saen haniyo ghan sayaam sabhae rukmi kup kae tab aaise kahiyo.
Jab goojar haav dhan baan gahiyo chhatraapan chhatrin te to rahiyo.
Jim bolat tho badh kae sar sayaam bimunchhat kae su sikhaa te gahiyo.
Gahi kae tehh moond ko moond dayo uphaas kae jiyu chitt beech chaiyo. (2002)

ਦੋਹਰਾ

ਭ੍ਰਾਤ ਦਸਾ ਪਿਖਿ ਰੁਕਮਿਨੀ ਪ੍ਰਭ ਜੂ ਕੇ ਗਹਿ ਪਾਇ।
ਅਨਿਕ ਭਾਤਿ ਸੋ ਸਯਾਮ ਕਬਿ ਭ੍ਰਾਤ ਲਯੋ ਛੁਟਕਾਇ।। ੨੦੦੩।।

Dohra

Bhraat dasaa pikhi rukmani prabh ju ke gahi paaye.
Anik bhaati so sayaam kabi bhraat layo chhutkaaye. (2003)

Sri Krishna had thus destroyed most of the enemy force and had felled (thrown) down Shishupal also in an unconscious state. The rest of the army, after watching the battle scene, fled away out of fear. They were stopped by their commanders but no one dared to come forward to fight again. Then Rukmi, brother of Rukmani, came forward with a huge force to fight against Krishna personally. (2000)

Many mighty warriors from his side rushed with great fury to kill Sri Krishna and all were saying, "O Krishna! Where are you running? Come and fight with us." But Sri Krishna killed all of them. The poet Siam has praised the scene like this. It appeared as if the moths had fallen on the sight of a lamp (candle) without any hesitation, but none came back alive. (2001)

When Sri Krishna had killed all the warriors, then the furious Rukmi said, "When a milkman like you had said, "When a milkman like you had taken up the bow and arrows, then the Kashatriyas had lost all their valour of a Kashatriya. As soon as be finished saying this, Sri Krishna shot an arrow at him and made him unconscious and caught hold of him from his top and holding it shaved his head off, and was making fun of him, as it came to his mind. (2002)

Couplet

Seeing the plight of her brother, Rukmani held Sri Krishna's feet and (requested him). The poet Siam has stated that by her various entreaties, she managed to get her brother freed from his clutches. (2003)

ਸਵੈਯਾ

ਜੋਊ ਤਾਹਿ ਸਹਾਇ ਕਉ ਆਵਤ ਭੇ ਸੁ ਹਨੋ ਸਭ ਹੀ ਚਿਤ ਮੈ ਚਹਿ ਕੈ।
ਜੋਊ ਸੂਰ ਹਨਿਯੋ ਨ ਹਨਿਯੋ ਛਲ ਸੋ ਅਰੋ ਮਾਰਤ ਹਉ ਤੁਹਿ ਯੋ ਕਹਿ ਕੈ।
ਬਹੁ ਭੂਪ ਹਨੇ ਗਜਬਾਜ ਰਥੀ ਸਰਤਾ ਬਹੁ ਸ੍ਰੋਨ ਚਲੀ ਬਹਿ ਕੈ।
ਫਿਰਿ ਤ੍ਰੀਯ ਕੋ ਕਹੋ ਪੀਯ ਛੋਡ ਦਯੋ ਰੁਕਮੀ ਰਨਿ ਜੀਤਿ ਭਲੇ ਗਿਹ ਕੈ।। ੨੦੦੪।।

Swaiyya

Joyu taahi sahaaye kayu aavat bhe su hane sabh hi chitt mae chai kae.
Joyu soor haniyo naa haniyo chhal so are maarat hayu tuhi yo kahi kae.
Bahu bhoop hane gajbaaj rathi sartaa bahu sron chali bahi kae.
Phiri treye ko kahe piye chhod dayo rukmi rani jeeti
bhale gahi kae. (2004)

ਤਉ ਲਉ ਗਦਾ ਗਹਿ ਕੈ ਬਲਿਭਦ੍ ਪਰਿਓ ਤਿਨ ਮੈ ਚਿਤਿ ਰੋਸ ਬਢਾਯੋ।
ਸਤ੍ਰਨ ਸੈਨ ਭਜਿਯੋ ਜੋਊ ਜਾਤ ਹੋ ਸਯਾਮ ਭਨੈ ਸਭ ਕਉ ਮਿਲਿ ਘਾਯੋ।
ਘਾਇ ਕੈ ਸੈਨ ਭਲੀ ਬਿਧਿ ਸੋ ਫਿਰ ਕੇ ਬ੍ਰਿਜ ਨਾਇਕ ਕੀ ਢਿਗ ਆਯੋ।
ਸੀਸ ਮੁੰਡਿਓ ਰੁਕਮੀ ਕੋ ਸੁਨਿਯੋ ਜਬ ਤੋ ਹਰਿ ਸਿਉ ਇਹ ਬੈਨ ਸੁਨਾਯੋ।। ੨੦੦੫।।

Tayu layu gadaa gahi kae balibhadar pariyo tinn mae chiti ross badaayo.
Satran saen bhajiyo joyu jaat ho sayaam bhanae sabh kayu mili ghaayo.
Ghaaye kae saen bhali bidhi so phiri ke brij naaik ki dhig aayo.
Sees mundiyo rukmi ko suniyo jab to hari siyu ehh
baen sunaayo. (2005)

ਬਲਭਦ੍ ਬਾਚ ਕਾਨ੍ਹ ਜੂ ਸੋ

ਦੋਹਰਾ

ਭ੍ਰਾਤ ਤ੍ਰੀਆ ਕੋ ਰਨ ਬਿਖੈ ਕਾਨ੍ਹ ਜੀਤ ਜੋ ਲੀਨ।
ਸੀਸ ਮੂੰਡ ਤਾ ਕੋ ਦਯੋ ਕਹਿਯੋ ਕਾਜ ਘਟ ਕੀਨ।। ੨੦੦੬।।

Balbhadar Baach So

Dohra

Bhraat triyaa ko rann bikhae kaan jeet jo leen.
Sees moond taa ko dayo kahiyo kaaj ghat keen. (2006)

Swaiyya'

Whosoever came forward for his support, was killed by Sri Krishna, as it suited him. All the warriors were not killed through deceit, but by challenging them saying, "O Man! I would kill you" and after saying so, only then killed him. Many kings, elephants, horses and charioteers were killed and blood streams started flowing there. Then at the request of his spouse (Rukmani), the beloved (Sri Krishna) left Rukmi and winning full victory over him, let Rukmi go scot free. (2004)

In the mean time, Balram with his hoe, and getting furious with rage, also joined the fray and pushed in the fight. The poet Siam has stated that Balram killed all those warriors, who were fleeing from the field. Then he came close to Sri Krishna, after killing and routing the whole army. When he heard about Rukmi being given a shave of his head, then he told Sri Krishna these words. (2005)

Balram said -

Couplet

"O Krishna! You have done a very good (thing) act by winning over the brother of your spouse, but this is not fair that you have shaved off his head even (Balram said). (2006)

ਸਵੈਯਾ

ਅਨਿ ਤੇ ਪੁਰ ਬਾਧਿ ਰਹੋ ਰੁਕਮੀ ਉਤ ਦ੍ਵਾਰਵਤੀ ਪ੍ਰਭੂ ਜੂ ਇਤ ਆਏ।
ਆਇ ਹੈ ਕਾਨ੍ਹ ਜੂ ਜੀਤਿ ਤ੍ਰੀਆ ਸਭ ਯੋ ਸੁਨਿ ਕੈ ਜਨ ਦੇਖਨ ਧਾਏ।
ਬਯਾਹ ਕੇ ਕਾਜ ਕਉ ਜੇ ਥੇ ਦਿਜੋਤਮ ਤੇ ਸਭ ਹੀ ਮਿਲਿ ਕੈ ਸੁ ਬੁਲਾਏ।
ਅਉਰ ਜਿਤੋ ਬਲਵੰਤ ਬਡੇ ਕਬਿ ਸਯਾਮ ਕਹੈ ਸਭ ਬੋਲਿ ਪਠਾਏ॥ ੨੦੦੭॥

Swaiyya

Ani te pur baadhi raho rukmi utt davarvati prabh ju itt aaye.
Aaye hae kaan ju jeeti triyaa sabh yo suni kae jan dekhan dhaaye.
Bayaah ke kaaj kayu je the dijotam te sabh hi mili kae su bulaaye.
Ayur jito balvant bade kabi sayaam kahae sabh
boli pathaaye. (2007)

ਕਾਨ੍ਹ ਕੋ ਬਯਾਹ ਸੁਨਿਯੋ ਪੁਰ ਨਾਰਿਨ ਆਵਤ ਹੀ ਸਭ ਹੀ ਮਿਲ ਗਾਵਤ।
ਨਾਚਤ ਡੋਲਤ ਭਾਤਿ ਭਲੀ ਕਬਿ ਸਯਾਮ ਭਨੈ ਮਿਲਿ ਤਾਲ ਬਜਾਵਤ।
ਆਪਸਿ ਮੈ ਮਿਲਿ ਕੈ ਤਰੁਨੀ ਸਭ ਖੇਲਨ ਕਉ ਅਤਿ ਹੀ ਠਟ ਪਾਵਤ।
ਅਉਰ ਕੀ ਬਾਤ ਕਹਾ ਕਹੀਐ ਪਿਖਿਬੋ ਕਹੁ ਦੇਵ ਬਧੂ ਮਿਲਿ ਆਵਤ॥ ੨੦੦੮॥

Kaan ko bayaah suniyo pur naarin aavat bhi sabh hi mil gaavat.
Naachat dolat bhaati bhali kabi sayaam bhanae mili taal bajaavat.
Aapas mae mili kae taruni sabh khelan kayu ati hi that paavat.
Ayur ki baat kahaa kahiyae pikhibe kahu dev badhu
mili aavat. (2008)

ਸੁੰਦਰਿ ਨਾਰਿ ਨਿਹਾਰਨ ਕਉ ਤਜਿ ਕੈ ਗ੍ਰਿਹ ਜੋ ਇਹ ਕਉਤੁਕ ਆਵੈ।
ਨਾਚਤ ਕੂਦਤ ਭਾਤਿ ਭਲੀ ਗ੍ਰਿਹ ਕੀ ਸੁਧਿ ਅਉਰ ਸਭੈ ਬਿਸਰਾਵੈ।
ਦੇਖ ਕੈ ਬਯਾਹਹਿ ਕੀ ਰਚਨਾ ਸਭ ਹੀ ਅਪਨੋ ਮਨ ਮੈ ਸੁਖੁ ਪਾਵੈ।
ਐਸੇ ਕਹੈ ਬਲਿ ਜਾਹਿ ਸਭੈ ਜਬ ਕਾਨ੍ਹ ਕਉ ਦੇਖਿ ਸਭੈ ਲਲਚਾਵੈ॥ ੨੦੦੯॥

Sundar naari nihaaran kayu taji kae greh jo ehh kayutak aavae.
Naachat koodat bhaati bhali greh ki sudhi ayur sabhae bisraavae.
Dekh kae bayaahahi ki rachnaa sabh hi apno mann mae sukh paavae.
Aaise kahae jaahi sabhae jab kaan kayu dekhi sabhae
lalchaave. (2009)

Swaiyya'

On one side Rukmi established a new town there and started living there, while Sri Krishna came to Dwarka alongwith Rukmani. When the people heard about Sri Krishna's winning over his spouse and bringing her there, then all the people came to see her. For carrying out the marriage ceremony, all the great brahmins were collected there. The poet Siam has stated that all other warriors were also invited there. (2007)

When the women of Dwarka heard about the marriage of Sri Krishna, they all came there singing songs of joy joining together. The poet Siam has stated that all women were dancing around fully with merriment and were clapping together. All the women were making merry by joining together and were looking gorgeous in their celebrations. What to talk of others, even the spouses of all the gods also came down together (to watch it)? (2008)

To see the beautiful woman (Rukmani) all those women who came, leaving their homes, to this merry-making celebration, were all dancing and singing and had forgotten all about their own chores. All the women were enjoying the marriage festivities and were much delighted at heart. All were saying like this. "We are all sacrifice to Krishna." When they watch Sri Krishna moving around, they were all enamoured by his appearance, and were enticed by him (within their hearts). (2009)

ਜਬ ਕਾਨ੍ਹ ਕੇ ਬਯਾਹ ਕਉ ਬੇਦੀ ਰਚੀ ਪੁਰ ਨਾਰਿ ਸਭੈ ਮਿਲ ਮੰਗਲ ਗਾਯੋ।
ਨਾਚਤ ਭੇ ਨਟੁਆ ਤਿਹ ਠਉਰ ਮ੍ਰਿਦੰਗਨ ਤਾਲ ਭਲੀ ਬਿਧਿ ਦਯਾਯੋ।
ਕੋਟਿ ਕਤੂਹਲ ਹੋਤ ਭਏ ਅਰੁ ਬੇਸਿਯਨ ਕੋ ਕਛੁ ਅੰਤ ਨ ਆਯੋ।
ਦੋ ਇਹ ਕਉਤੁਕ ਦੇਖਨ ਕਉ ਚਲਿ ਆਯੋ ਹੁਤੋ ਸਭ ਹੀ ਸੁਖੁ ਪਾਯੋ।। ੨੦੧੦।।

Jab kaan ke bayaah kayu bedi rachi pur naari sabhae mil mangal gaayo.
Naachat bhe natuyaa tehh thayur mirdangan taal bhali bidhi dayaayo.
Koti katuhal hot bhaye aru besiyan ko kachhu ant naa aayo.
Jo ehh kayutak dekhan kayu chali aayo huto sabh
hi sukh paayo. (2010)

ਏਕ ਬਜਾਵਤ ਬੇਨੁ ਸਖੀ ਇਕ ਹਾਥਿ ਲੀਏ ਸਖੀ ਤਾਲ ਬਜਾਵੈ।
ਨਾਚਤ ਏਕ ਭਲੀ ਬਿਧਿ ਸੁੰਦਰਿ ਸੁੰਦਰਿ ਏਕ ਭਲੀ ਬਿਧਿ ਗਾਵੈ।
ਝਾਜਰ ਏਕ ਮ੍ਰਿਦੰਗ ਕੇ ਬਾਤ ਆਏ ਭਲੇ ਇਕ ਹਾਵ ਦਿਖਾਵੈ।
ਭਾਇ ਕਰੈ ਇਕ ਆਇ ਤਬੈ ਚਿਤ ਕੇ ਰਨਿਵਾਰਤ ਮੋਦ ਬਢਾਵੈ।। ੨੦੧੧।।

Ek bajavat benu sakhi ikk haath liye sakhi taal bajaave.
Naachat ek bhali bidhi sundar sundar ek bhali bidhi gaavae.
Jhaajar ek mirdang ke baajat aaye bhale ikk haav dikhaavae.
Bhaaye karae ikk aaye tabae chitt ke ranivaaran
mod badaavae. (2011)

ਬਾਰੁਨੀ ਕੇ ਰਸ ਸੰਗ ਛਕੇ ਜਹ ਬੈਠੇ ਹੈ ਕ੍ਰਿਸਨ ਹੁਲਾਸ ਬਢੈ ਕੈ।
ਕੁੰਕਮ ਰੰਗ ਰਗੇ ਪਟਵਾ ਭਟਵਾ ਅਪਨੇ ਅਤਿ ਆਨੰਦ ਕੈ ਕੈ।
ਮੰਗਨ ਲੋਗਨ ਦੇ ਘਨੋ ਧਨ ਸਯਾਮ ਭਨੈ ਅਤਿ ਹੀ ਨਚਵੈ ਕੈ।
ਰੀਝਿ ਰਹੇ ਮਨ ਮੈ ਸਭ ਹੀ ਫੁਨਿ ਸ੍ਰੀ ਜਦੁਬੀਰ ਕੀ ਓਰਿ ਚਿਤੈ ਕੈ।। ੨੦੧੨।।

Baaruni ke rass sang chhake jeh baithe hae krisan hulaas badae kae.
Kunkam rang range patvaa bhatvaa apne ati aanad kae kae.
Mangan logan dot ghano dhan sayaam bhnae ati hi nachvae kae.
Reejhi rahe mann mae sabh hi phuni sri jadubeer ki ori
chitae kae. (2012)

When the sacrificial fire pit was set up for the marriage ceremony of Sri Krishna, then all the women of the town sang together songs of joy. The magicians (jugglers) were dancing there, accompanied by the music of (mirdang) small drums. There were millions of (sports) games being played, while the prostitutes were countless, dancing around. Whosoever came to see the fun, was overjoyed with the fun and frolic. (2010)

One woman was playing on flute, while another was playing the cybals with hand; one damsel was dancing, while another beauty was singing. One woman was playing the tinkling bells, while another was playing the mirdang, while another was showing some feats. Then one woman was explaining their meanings and makes all the on-lookers much delighted. (2011)

Completely drunk with the booze (intoxication) (of liquor) Sri Krishna was seated in great joy, all their clothes were coloured in yellow colour, and warriors were enjoying. The poet Siam has stated that the beggars were asked to dance and lot of money was being distributed among them, and all were greatly amused at watching Sri Krishna seated there. (2012)

ਬੇਦ ਕੇ ਬੀਚ ਲਿਖੀ ਬਿਧਿ ਜਿਉ ਜਦੁਬੀਰ ਬਯਾਹ ਤਿਹੀ ਬਿਧਿ ਕੀਨੋ।
ਜੋ ਰੁਕਮੀ ਤੇ ਭਲੀ ਬਿਧਿ ਕੈ ਰੁਕਮਿਨਹਿ ਕੋ ਪੁਨਿ ਜੀਤ ਕੈ ਲੀਨੋ।
ਜੀਤਹਿ ਕੀ ਬਤੀਆ ਸੁਨਿ ਕੈ ਅਤਿ ਭੀਤਰ ਮੋਦ ਬਢਿਓ ਪੁਰ ਤੀਨੋ।
ਸਯਾਮ ਭਨੈ ਇਹ ਕਉਤਕ ਕੈ ਸਭ ਹੀ ਜਦੁਬੀਰਨ ਕਉ ਸੁਖ ਦੀਨੋ।। ੨੦੧੩।।

Bed ke beech likhi bidhi jiyu jadubeer bayaah tihi bidhi kino.
Jo rukmi te bhali bidhi kae rukmineh ko puni jeet kae lino.
Jeeteh ki batiyaa suni kae ati bheetar mod badiyo pur tino.
Sayaam bhanae ehh kayutak kae sabh hi jadubeeran
kayu sukh dino. (2013)

ਸੁਖ ਮਾਨ ਕੈ ਮਾਇ ਪੀਯੋ ਜਲ ਵਾਰ ਕੈ ਅਉ ਦ੍ਵਿਜ ਲੋਕਨ ਦਾਨ ਦੀਓ ਹੈ।
ਐਸੇ ਕਹਿਯੋ ਸਭ ਹੀ ਭੂਅ ਕੋ ਸੁਖ ਆਜ ਸਭੈ ਹਮ ਲੂਟਿ ਲੀਓ ਹੈ।
ਆਜ ਹੁਲਾਸ ਭਯੋ ਸਜਨੀ ਉਮਗਿਓ ਨ ਰਹੈ ਕਹਿਓ ਮੋਰ ਹੀਓ ਹੈ।
ਆਜ ਕੇ ਦਿਵਸ ਹੂੰ ਪੈ ਬਲਿ ਜਾਉ ਅਰੀ ਜਬ ਮੋ ਸੁਤ ਬਯਾਹ ਕੀਓ ਹੈ।। ੨੦੧੪।।

Sukh maan kae maaye piyo jal vaar kae ayu dvuj lokan daan diyo hae.
Aaise kahiyo sabh hi bhuye ko sukh aaj sabhae ham looti liyo hae.
Aaj hulas bhyeo sajani umgiyo na rehai kehyo mor hiyo hae.
Aaj ke divas hunn pae bali jaayu ari jab mo sut bayaah kiyo hae. (2014)

ਇਤਿ ਸ੍ਰੀ ਦਸਮ ਸਕੰਧੇ ਬਚਿਤ੍ਰ ਨਾਟਕੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਰੁਕਾਮਿਨੀ ਹਰਨ ਇਤ ਬਯਾਹ ਕਰਨ ਬਰਨਨੰ ਧਿਆਇ ਸਮਾਪਤੰ।

ਅਥ ਪ੍ਰਦੁਮਨ ਕਾ ਜਨਮ ਕਥਨੰ

ਦੋਹਰਾ

ਪੁਰੁਖ ਤ੍ਰੀਆ ਆਨੰਦ ਸੋ ਬਹੁ ਦਿਨ ਭਏ ਬਿਤੀਤ।
ਗਰਭ ਭਯੋ ਤਬ ਰੁਕਮਨੀ ਪ੍ਰਭ ਤੇ ਪਰਮ ਪੁਨੀਤ।। ੨੦੧੫।।

Itt sri dasam sakandhe bachitar naatke krisnaavataare rukmani haran itt bayaah karan barnan dhiyaayae samapat.

Ath Parduman Kaa Janam Kathan

Dohra

Purukh triyaa aanand so bahu din bhaye biteet.
Garabh bhayo tab rukmani prabh te param puneet. (2015)

Sri Krishna was married to Rukmani according to Vedic rites, and she was won over from her brother with great effort. On hearing about the victory (of Krishna) all the three worlds were over joyed at heart. The poet Siam has stated that all the Yadavas were pleased with this whole show of Sri Krishna. (2013)

The mother of Sri Krishna then drank the water, after circumambulating it over the heads of the couple and gave lot of alms to the brahmins. Then she said, "I have enjoyed all the bliss of the whole world to day. O friends! My heart is overjoyed to day" and then added, "My heart is full of hopes now and is not under my control." O friends! I am a sacrifice to the day today, when my son has got married." (2014)

Here the chapter of Krishnavtar from Bachittar Natak dealing with the episode of kidnapping and then marrying Rukmani by Krishna is completed.

Now the episode of the birth of Parduman begins

Couplet

When sometime had elapsed between the married life of the woman (Rukmani) with her spouse (Sri Krishna) with full enjoyment, then Rukmani became pregnant from Sri Krishna in a sacred manner. (2015)

ਸੋਰਠਾ

ਉਪਜਿਯੋ ਬਾਲਕ ਬੀਰ ਨਾਮ ਧਰਿਯੋ ਤਿਹ ਪਰਦੁਮਨ।
ਮਹਾਰਥੀ ਰਨ ਧੀਰ ਸਭ ਜਾਨਤ ਹੈ ਜਗਤਿ ਜਿਹ।। ੨੦੧੬।।

Sortha

Upjiyo baalak beer naam dhariyo tehh parduman.
Maharathi rann dheer sabh jaanat hae jagti jeh. (2016)

ਸਵੈਯਾ

ਦਸ ਦਿਉਸ ਕੋ ਬਾਲਕ ਭਯੋ ਜਬ ਹੀ ਤਬ ਸੰਬਰ ਦੈਤ ਲੈ ਤਾਹਿ ਗਯੋ ਹੈ।
ਸਿੰਧ ਕੇ ਭੀਤਰ ਡਾਰਿ ਦਯੋ ਇਕ ਮਛ ਹੁਤੋ ਤਿਹ ਲੀਲ ਲਯੋ ਹੈ।
ਮਛ ਸੋਊ ਗਹਿ ਝੀਵਰਿ ਏਕੁ ਸੁ ਸੁੰਬਰ ਪੈ ਫਿਰਿ ਜਾਇ ਦਯੋ ਹੈ।
ਭਛਨ ਕੋ ਫੁਨਿ ਤਾਹਿ ਰਸੋਇ ਮੈ ਭੇਜਿ ਦਯੋ ਸੁ ਉਲਾਸ ਕਯੋ ਹੈ।। ੨੦੧੭।।

Swaiyya

Das diuas ko baalak bhayo jab hi tab sanbar daent lae taahi gayo hae.
Sindh ke bheetar daari dayo ikk mach huto tehh leel layo hae.
Mach soyu gahi jheevari eku su sanbar pae phiri jaaye dayo hae.
Bhachhan ko phuni taahi rasoyi mae bheji dayo su ulaas kayo hae. (2017)

ਜਬ ਮਛ ਕੋ ਪਾਰਨ ਪੇਟ ਲਗੇ ਤਬ ਸੁੰਦਰ ਬਾਰਿਕ ਏਕ ਨਿਹਾਰਿਯੋ।
ਹੋਇ ਦਇਆਲ ਵਤੀ ਸੁ ਤ੍ਰੀਆ ਕਰੁਨਾ ਰਸੁ ਪੈ ਚਿਤ ਮੈ ਤਿਨਿ ਧਾਰਿਯੋ।
ਤੇਰੋ ਕਹਿਯੋ ਪਤਿ ਹੈ ਇਮ ਨਾਰਦ ਸਯਾਮ ਭਨੈ ਇਹ ਭਾਤਿ ਉਚਾਰਿਯੋ।
ਸੋ ਬਤੀਆ ਸੁਨਿ ਕੈ ਮੁਨਿ ਨਾਰਿ ਭਲੀ ਬਿਧਿ ਸੋ ਭਰਤਾ ਕਰਿ ਪਾਰਿਯੋ।। ੨੦੧੮।।

Jab machh ko paaran pet lage tab sundar baarik ek nihaariyo.
Hoyę daiyaal vati su triyaa karunaa rasu pae chitt mae tini dhaariyo.
Tero kahiyo pati hae imm naarad sayaam bhanae ehh bhaati uchaariyo.
So batiyaa suni kae muni naari bhali bidhi so bhartaa kari paariyo. (2018)

ਚੌਪਈ

ਪੋਖਨ ਬਹੁਤੁ ਦਿਵਸ ਜਬ ਕਰੀ। ਤਬ ਇਹ ਦ੍ਰਿਸਟਿ ਤ੍ਰੀਆ ਕੀ ਧਰੀ।
ਕਾਮ ਭਾਵ ਚਿਤ ਭੀਤਰ ਚਹਿਯੋ। ਰੁਕਮਿਨਿ ਸੁਤ ਸਿਉ ਬਚ ਇਹ ਕਹਿਯੋ।। ੨੦੧੯।।

Chopaiee

Pokhan bahut divas jab kari. Tab ehh dristi triyaa ki dhari.
Kaam bhaav chitt bheetar chahiyo. Rukmani sut siyu bach ehh kahiyo. (2019)

Sortha

Finally a warrior son was born, who was named Parduman, who was later known in the world as a great, charioteer and great warrior. (2016)

Swaiyya'

When the child was only ten days old, then the demon Sambar took him away (kidnapped him) and threw him into the ocean, where a great fish devoured (him) the child. One fisherman then caught that fish, and sold it to the demon Sambar. Then the demon sent that fish to the kitchen for cooking (food) and eating, and was delighted in his heart. (2017)

When the woman cook was going to cut open its stomach, then she saw a handsome child inside. That woman became very kind and took pity on the child. The poet Siam has stated that Narad (muni) came there and said, "This (child) was your husband. On hearing the words of Narad muni, then she brought up the child with great care. (2018)

Chopaiee

After taking care of the child for many days, then he looked at the woman, when he grew up to a young man (he looked at her as her spouse). The woman then developed love for him and said these words to Rukmani's son. (2019)

ਮੈਨਵਰਤੀ ਤਬ ਬੈਨ ਸੁਨਾਏ। ਤੁਮ ਮੋ ਪਤਿ ਰੁਕਮਿਨਿ ਕੇ ਜਾਏ।
ਤੁਮ ਕੋ ਸੰਬਰ ਦਾਨਵ ਹਰਿਯੋ। ਆਨਿ ਸਿੰਧ ਕੇ ਭੀਤਰ ਡਰਿਯੋ।। ੨੦੨੦।।

Maenvati tab baen sunaaye. Tum mo pati rukmani ke jaaye.
Tum ko sanbar daanav hariyo. Aani sindhu ke bheetar dariyo. (2020)

ਤਬ ਇਕ ਮਛ ਲੀਲ ਤੁਹਿ ਲਯੋ। ਸੋ ਭੀ ਮਛ ਫਾਸਿ ਬਸਿ ਭਯੋ।
ਝੀਵਰ ਫਿਰਿ ਸੰਬਰ ਪੈ ਲਿਆਯੋ। ਤਿਹ ਹਮ ਪੈ ਭਛਨ ਧਿਤ ਦਿਆਯੋ।। ੨੦੨੧।।

Tab ikk machh leel tuhi layo. So bhi machh phaasi basi bhayo.
Jheevar phiri sanbar pae liaayo.tehh ham pae bhachhan
hitt diaayo. (2021)

ਜਬ ਹਮ ਪੇਟ ਮਛ ਕੋ ਫਾਰਿਯੋ। ਤਬ ਤੋਹਿ ਕਉ ਮੈ ਨੈਨਿ ਨਿਹਾਰਿਯੋ।
ਮੋਰੇ ਹ੍ਰਿਦੈ ਦਇਆ ਅਤਿ ਆਈ। ਅਉ ਨਾਰਦ ਇਹ ਭਾਤ ਸੁਨਾਈ।। ੨੦੨੨।।

Jab ham pet machh ko phaariyo. Tab tohi kayu mae naeni nihaariyo.
More hirdae daiyaa ati aayi. Ayu naarad ehh bhaat sunaayi. (2022)

ਇਹ ਅਵਤਾਰ ਮਦਨ ਕੋ ਆਹੀ। ਢੂੰਢਤ ਫਿਰਤ ਰੈਨ ਦਿਨ ਜਾਹੀ।
ਮੈ ਪਤਿ ਲਖਿ ਤੁਹਿ ਸੇਵਾ ਕਰੀ। ਅਬ ਮੈ ਮਦਨ ਕਥਾ ਚਿਤ ਧਰੀ।। ੨੦੨੩।।

Ehh avatar madan ko aahi. Dhoodat phirat raen din jaahi.
Mae pati lakhi tuhi seva kari. Ab mae madan kathaa chitt dhari. (2023)

ਰੁਦ੍ ਕੋਪ ਕਾਇਆ ਤੁਹੀ ਜਰ਼ੀ। ਤਬ ਮੈ ਪੂਜਾ ਸਿਵ ਕੀ ਕਰੀ।
ਬਰੁ ਸਿਵ ਦਯੋ ਹੁਲਾਸ ਬਢੈ ਹੈ। ਭਰਤਾ ਵਹੀ ਮੂਰਤਿ ਤੂ ਪੈ ਹੈ।। ੨੦੨੪।।

Rudar kop kaaiyaa tuhi jari. Tab mae pooja siv ki kari.
Baru siv dayo hulas badae hae. Bhartaa vahi moorti tu pae hae. (2024)

ਦੋਹਰਾ

ਤਬ ਹਉ ਸੰਬਰ ਦੈਤ ਕੀ ਭਈ ਰਸੋਇਨ ਆਇ।
ਅਬ ਭਰਤਾ ਮੁਹਿ ਰੁਦ੍ ਤੂ ਸੁੰਦਰ ਦਯੋ ਬਨਾਇ।। ੨੦੨੫।।

Dohra

Tab hayu sanbar daint ki bhayi rasoin aaye.
Ab bhartaa muhi rudar tu sundar dayo banaaye. (2025)

The helpless woman, under the control of love, said these words, "You are Rukmani's son and my husband. You had been kidnapped (stolen) by the demon Sambar and then thrown into the sea." (2020)

"Then a great fish had swallowed you, and that fish was caught in a fishing net, and the fisherman took it to the demon again (sambar) and he gave it to me for preparing food." (2021)

"When I cut open its stomach, (fish), then I saw you being swallowed in the stomach of the fish, and I took great pity on you Then Narad told me the story like this." (2022)

"That this was the incarnation of the god of love, whom I had been searching for days and nights. So I served you as my husband, now I would relate my story of love (kept secret) in my heart. (2023)

When due to the rage of Rudra, your body was burnt down, then I had worshipped Shiva. Then being pleased with me, Shiva blessed me, that I will again get the same spouse of mine (in sameform) (2024)

Couplet

Then I came here and took charge of the kitchen of Sambar (demon) as a kitchen woman (cook) Now you are my spouse, having a beautiful body, as made by (god) Rudra. (2025)

ਸਵੈਯਾ

ਸੁਤ ਕਾਨ੍ਹ ਕੇ ਯੌ ਬਤੀਯਾ ਸੁਨਿ ਕੈ ਆਪਨੇ ਚਿਤ ਮੈ ਅਤਿ ਕ੍ਰੋਧ ਬਢਾਯੋ।
ਬਾਨ ਕਮਾਨ ਕ੍ਰਿਪਾਨ ਗਦਾ ਗਹਿ ਕੈ ਅਰਿ ਕੇ ਬਧ ਕਾਰਨ ਆਯੋ।
ਧਾਮ ਜਿਹ ਤਿਹ ਬੈਰੀ ਕੋ ਥੋ ਤਿਹ ਦ੍ਵਾਰ ਪੈ ਜਾਇ ਕੈ ਬੈਨ ਸੁਨਾਯੋ।
ਜਾਹਿ ਕਉ ਸਿੰਧੁ ਮੈ ਡਾਰ ਦਯੋ ਅਬ ਸੋ ਤੁਹਿ ਸੋ ਲਰਬੇ ਕਹੁ ਆਯੋ॥ ੨੦੨੬॥

Swaiyya

Sut kaan key o batiyaa suni kae aapne chitt mae ati krodh badaayo.
Baan kamaan kirpaan gadaa gahi kae ari ke badh kaaran dhaayo.
Dhaam jahaa tehh baeri ko the tehh davaar pae
jaaye kae baen sunaayo.
Jaahi kayu sindhu mae daar dayo ab so tuhi so larbe
kahu aayo. (2026)

ਯੌ ਜਬ ਬੈਨ ਕਹੁ ਸੁਤ ਸਯਾਮ ਤੋ ਸੰਬਰ ਸਸਤ੍ ਗਦਾ ਅਹਿ ਆਯੋ।
ਜੈਸੇ ਕਹੀ ਬਿਧਿ ਜੁਧਹਿ ਕੀ ਤਿਹ ਭਾਤਿ ਸੋ ਤਾਹੀ ਨੇ ਜੁਧ ਮਚਾਯੋ।
ਆਪ ਭਜਿਯੋ ਨਹਿ ਤਾ ਭ੍ਰਅ ਤੇ ਨਹਿ ਵਾਹਿ ਕਉ ਤ੍ਰਾਸ ਦੈ ਪੈਗੁ ਭਜਾਯੋ।
ਆਹਵ ਯਾ ਬਿਧਿ ਹੋਤ ਭਯੋ ਕਹਿ ਕੈ ਇਹ ਭਾਤ ਸੋ ਸਯਾਮ ਸੁਨਾਯੋ॥ ੨੦੨੭॥

Yo jab baen kahu sut sayaam to sanbar sastar gadaa gahi aayo.
Jaise kahi bidhi judheh ki tehh bhaati so taahi ne judh machaayo.
Aap bhajiyo nahi taa bhuye te nahi vaahi kayu traas dae
paegu bhajaayo.
Aahav yaa bidhi hott bhayo kahi kae chh bhaat so
sayaam sunaayo. (2027)

ਅਤਿ ਹੀ ਤਿਹ ਠਾ ਜਬ ਮਾਰ ਮਚੀ ਅਰਿ ਜਾਤ ਭਯੋ ਨਭਿ ਮੈ ਛਲੁ ਕੈ ਕੈ।
ਲੈ ਕਰਿ ਪਾਹਨ ਬ੍ਰਿਸਟ ਕਰੀ ਸੁਤ ਸਯਾਮ ਕੋ ਪੈ ਅਤਿ ਕ੍ਰੁਧਤ ਹ੍ਵੈ ਕੈ।
ਸੋ ਇਨ ਪਾਹਨ ਬਿਅਰਥ ਕਰੇ ਤਿਨ ਕੋ ਸਰ ਏਕਹਿ ਏਕ ਲਗੈ ਹੈ।
ਸਸਤ੍ਰਨ ਸੋ ਤਿਹ ਕੋ ਤਨ ਬੇਧ ਕੈ ਭੂਮਿ ਡਰਿਓ ਅਤਿ ਰੋਸ ਬਢੈ ਕੈ॥ ੨੦੨੮॥

Ati hi tehh thaa jab maar machi ari jaat bhayo nabi mae chhalu kae kae.
Lae kari paahan brisat kari sut sayaam ke pae ati krodhat haav kae.
So inn paahan biyaarath kare tinn ko sar ekeh ek lagae hae.
Sastaran so tehh ko tann bedh kae bhoomi dariyo
ati ross badae kae. (2028)

Swaiyya'

On hearing this talk, the son of Sri Krishna (Parduman) got greatly excited with rage, and rushed armed with his bow and arrow, sword and mace to kill the enemy demon Sambar. On reaching his house, he shouted at the gate. "The child whom you had thrown into sea, has come to fight with you. (2026)

When the demon (Sambar) heard these words of Krishna's son (Parduman), then he came up holding his mace and other weapons. He fought a battle as is described normally as per the rules of war. Neither he fled away from the battlefield nor could he force Parduman to relent a step back from there. There was a fierce battle, which has been described by the poet Siam like this. (2027)

When the battle raged for a long time, then the enemy with deceit, went upto the skies. From there he became furious and (showered) hurled stones like a rain shower, on the son of Krishna, by taking stones in hand. But Parduman, with the help of his arrows, made each stone one by one as useless and in-effective, and threw them on the ground by piercing with his weapons (arrows) with great fury. (2028)

ਅਸਿ ਐਚਿ ਝਟਾਕ ਲਯੋ ਕਟਿ ਤੇ ਸਿਰਿ ਸੰਬਰ ਕੈ ਸੁ ਝਟਾਕ ਦੇ ਝਾਰਿਯੋ।
ਦੇਵਨ ਕੇ ਗਨ ਹੇਰਤ ਜੇ ਤਿਨ ਪਉਰਖ ਦੇਖ ਕੈ ਧੰਨਿ ਉਚਾਰਿਯੋ।
ਭੂਮਿ ਗਿਰਾਇ ਦਯੋ ਕੈ ਬਿਮੁਛਿਤ ਸੋਂਨ ਸੰਬੂਹ ਧਰਾ ਪੈ ਬਿਥਾਰਿਯੋ।
ਕਾਨ੍ਹ ਕੋ ਪੂਤ ਸਪੂਤ ਭਯੋ ਜਿਨਿ ਏਕ ਕ੍ਰਿਪਾਨ ਤੇ ਸੰਬਰ ਮਾਰਿਯੋ।। ੨੦੨੯।।

Asi aaichi jhataak layo kati te siri sanbar kae su jhataak de jaariyo.
Devan keg an heart je tinn payurakh dekh kae dhani uchaariyo.
Bhoomi giraaye dayo kae bimuchhit sron sanbooh dharaa
pae bithaariyo.
Kaan ko poot sappot bhayo jinn ekk kirpaan te
sanbar maariyo. (2029)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਪਰਦੁਮਨ ਸੰਬਰ ਦੈਤ ਹਰਿ ਲੈ ਗਯੋ ਇਤ ਸੰਬਰ ਕੋ ਪਰਦੁਮਨ ਬਧ ਕੀਓ ਧਿਆਇ ਸਮਾਪਤਮ।

ਅਥ ਪਰਦੁਮਨ ਸੰਬਰ ਕੋ ਬਧਿ ਰੁਕਮਿਨ ਕੋ ਮਿਲੇ

ਦੋਹਰਾ

ਤਿਹ ਕੋ ਬਧ ਕੈ ਪਰਦੁਮਨਿ ਆਯੋ ਆਪਨੇ ਗ੍ਰੇਹ।
ਰਤਿ ਆਪਨੇ ਪਤਿ ਸੰਗਿ ਤਬੈ ਕਹਿਓ ਬਢੈ ਕੈ ਨੇਹ।। ੨੦੩੦।।

Itt sri bachitar naatak granthe krishnaavatare parduman sanbar daint hari lae gayo itt sanbar ko parduman badh kiyo dhiyaaye samapatam.

Ath Parduman Sanbar Ko Badhi Rukmani Ko Mile

Dohra

Tehh ko badh kae parduman aayo aapane greh.
Rati aapne pati sang tabae kahiyo badae kae neh. (2030)

ਚੀਲਿ ਆਪ ਹੁਇ ਆਪਨੇ ਊਪਰਿ ਪਤਹਿ ਚੜਾਇ।
ਰੁਕਮਿਨਿ ਕੋ ਗ੍ਰਿਹ ਕੋ ਜਹਾ ਤਹਿ ਹੀ ਪਹੁੰਚੀ ਆਇ।। ੨੦੩੧।।

Chili aap huye aapne upar pateh chadaaye.
Rukmani ko greh tho jahaa tahi hi pahunchi aaye. (2031)

Then he withdrew his sword (Parduman) tied to his waist, and with a flash struck it on the head of Sambar. The gods (crowd) who were watching this scene, showered their blessings on seeing Parduman's manliness. So Parduman threw him (down) unconsious on the ground and a blood stream started flowing on the ground. The son of Krishna thus proved himself as worthy son, who had killed Sambar with one stroke of the sword. (2029)

Here the chapter of Krishnavtar from Bachittar Natak Granth, dealing with the episode of kidnapping of Parduman by demon Sambar and then the killing of Sambar by Parduman is completed.

Now the episode of Parduman's meeting with Rukmani after the killing of Sambar begins.

Couplet

After killing the demon, Parduman came back home, then the woman cook told her spouse (in the form of Parduman with love) with great affection. (2030)

Then she took the form of a vulture, and taking Parduman (other spouse) on her back, and flew to the place, where Rukmani used to abide. (2031)

ਸਵੈਯਾ

ਛੋਰ ਕੈ ਚੀਲ ਕੋ ਰੂਪ ਦਯੋ ਤ੍ਰੀਆ ਕੋ ਅਤਿ ਸੁੰਦਰ ਰੂਪ ਬਨਾਯੋ।
ਵਾਹਿ ਉਤਾਰ ਕੈ ਕੰਧਹਿ ਤੇ ਤਿਹ ਕੰਧਿ ਪਟੰਬਰ ਪੀਤ ਧਰਾਯੋ।
ਸੋਰਹ ਹਜਾਰ ਤ੍ਰੀਆ ਸਭ ਥੀ ਜਹਿ ਠਾਢਿ ਤਿਨੈ ਇਹ ਰੂਪ ਦਿਖਾਯੋ।
ਸੁ ਸੁਕਚੀ ਚਿਤ ਬੀਚ ਸਭੈ ਇਹ ਭਾਤਿ ਲਖਿਯੋ ਬ੍ਰਿਜ ਨਾਇਕ ਆਯੋ।। ੨੦੩੨।।

Swaiyya

Chhor kae cheel ko roop triyaa ko ati sundar roop banaayo.
Vaahi utaar kae sandeh te tehh kandhi patanbar peet dhaarayo.
Soreh hajaar triyaa sabh thi jahi thaadi tinae ehh roop dikhaayo.
Su sukchi chitt beech sabae ehh bhati lakhiyo brij naaik aayo. (2032)

ਸਵੈਯਾ

ਤਾਹਿ ਨਿਹਾਰਿ ਕੈ ਸਯਾਮ ਸੀ ਮੂਰਤਿ ਤ੍ਰੀਅ ਸਭੈ ਮਨ ਮੈ ਸੁਕਚਾਹੀ।
ਲਿਆਯੋ ਹੈ ਆਨਿ ਬਧੂ ਕੋਊ ਬਯਾਹਿ ਕਹੈ ਸਖੀ ਕੀ ਸੁ ਸਖੀ ਗਹਿ ਬਾਹੀ।
ਏਕ ਨਿਹਾਰ ਕਹੈ ਤੇਹ ਕੇ ਉਰਿ ਓਰਿ ਬਿਚਾਰ ਭਲੇ ਮਨ ਮਾਹੀ।
ਲਾਛਨ ਆਯੁਰ ਸਭਹੈ ਹਰਿ ਕੇ ਇਹ ਏਕ ਲਤਾ ਭ੍ਰਿਗ ਕੀ ਉਰਿ ਨਾਹੀ।। ੨੦੩੩।।

Swaiyya

Taahi nihaar kae sayaam si moorti triye sabhae mann mae sukchaahi.
Liaayo hae aani badhu koyu bayaah kahae sakhi ki su sakhi gahi baahi.
Ek nihaar kahae tehh ke uri ori bichaar bhale mann maahi.
Lachhan ayur sabhae hari ke ehh ek lataa bhrig ki uri naahi. (2033)

ਪੇਖਤ ਤਾਹਿ ਰੁਕਮਿਨਿ ਕੇ ਸੁ ਪਯੋਧਰ ਵਾ ਪਯੋ ਸੋ ਭਰਿ ਆਏ।
ਮੋਹੁ ਬਢਿਯੋ ਅਤਿ ਹੀ ਚਿਤ ਮੈ ਕਰੁਨਾ ਰਸੁ ਸੋ ਢੁਰਿ ਬੈਨ ਸੁਨਾਏ।
ਐਸੇ ਸਖੀ ਕਹਿਓ ਮੋ ਸੁਤ ਥੋ ਪ੍ਰਭ ਦੈ ਹਮ ਕੋ ਹਮ ਤੇ ਜੁ ਛਿਨਾਏ।
ਯੌ ਕਹਿ ਸਾਸ ਉਸਾਸ ਲਯੋ ਕਬਿ ਸਯਾਮ ਕਹੈ ਦੋਊ ਨੈਨ ਬਹਾਏ।। ੨੦੩੪।।

Pekhat taahi rukmani ke su payodhar vaa payo so bhari aaye.
Mohu badiyo ati hi chitt mae karunaa rasu so dhuri baen sunaaye.
Aaise sakhi kahiyo mo sutt tho prabh dae ham te ju chhinaaye.
Yo kahi saas usaas layo kabi sayaam kahae doyu
naen bahaaye. (2034)

Swaiyya

She again assumed the form of a beautiful woman, and bringing him down from the shoulders, placed a yellow cloth on his shoulders. She showed his appearance where all his (Krishna's) sixteen thousand wives of his (women) were present. They all got bewildered, since they thought him to be Sri Krishna himself. (2032)

On seeing his form, reasembling mainly with Sri Krishna, they felt a bit hesitant. One friend taking the other's arm in hand said, "that Krishna had brought another newly wedded wife." Another woman remarked on seeing his chest that we should think properly as all his appearance (signs and symbols) was exactly like Krishna, but there was no sign of Bhirgulata on his chest (as with Krishna's chest). (2033)

On seeing him, Rukmani's breast got filled with milk, and developing great love for him, said these words benevolently. "Rukmani said, "O friend! My son was also like this man which Lord Krishna had bestowed on me, and then snatched away. After saying this, she heaved a sigh, (of sorrow). The poet Siam has stated that both her eyes were (wet) filled with tears. (2034)

ਇਤਿ ਤੇ ਬ੍ਰਿਜ ਨਾਇਕ ਆਇ ਗਯੋ ਇਹ ਮੂਰਤਿ ਓਰਿ ਰਹੇ ਟਕ ਲਾਈ।
ਤਉ ਹੀ ਲਉ ਨਾਰਦ ਆਇ ਗਯੋ ਬਿਰਥਾ ਸਭ ਹੀ ਤਿਨਿ ਭਾਖਿ ਸੁਨਾਈ।
ਕਾਨ੍ਹ ਜੂ ਪੂਤ ਤਿਹਾਰੋ ਈ ਹੈ ਇਹ ਯੌ ਸੁਨਿ ਕੇ ਪੁਰ ਬਾਜੀ ਬਧਾਈ।
ਭਾਗਨ ਕੀ ਨਿਧਿ ਸਯਾਮ ਭਨੈ ਜਦੁਬੀਰ ਮਨੋ ਇਹ ਦਿਵਸਹਿ ਪਾਈ।। ੨੦੩੫।।

Itte te Sri Brij naaik aaye gayo ehh moorti ori rahe tak laayi.
Tayu hi layu aaye gayo birthaa sabh hi tinn bhaakhi sunaayi.
Kaan ju poot tihaaro ee hae ehh yo suni kae pur baaji badhaayi.
Bhaagan ki nidhi sayaam nhanae jadubeer mano ehh divsahi paayi. (2035)

ਇਤਿ ਸ੍ਰੀ ਦਸਮ ਸਕੰਧੇ ਬਚਿਤ੍ਰ ਨਾਟਕ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਪਰਦੁਮਨ ਸੰਬਰ ਦੈਤ ਬਧ ਕੈ ਰੁਕਮਿਨਿ ਕਾਨ੍ਹ ਜੂ ਕੋ ਆਈ ਮਿਲਤ ਭਏ।

ਅਥ ਸਤ੍ਰਾਜਿਤ ਸੂਰਤ ਤੇ ਮਨਿ ਲਿਆਏ ਜਾਮਵੰਤ ਬਧ ਕਥਨੰ

ਦੋਹਰਾ

ਇਤ ਸੂਰਜ ਸੇਵਾ ਕਰੀ ਸਤ੍ਰਾਜਿਤ ਬਲਵਾਨ।
ਰਵਿ ਤਿਹ ਕੋ ਤਬ ਮਨਿ ਦਈ ਉਜਲ ਆਪ ਸਮਾਨ।। ੨੦੩੬।।

Itte sri dasam sakndhe bachitar naatak krishnaavatare parduman sanbar daint badh kae rukmani kaan ju ko aayi milat bhaye.

Ath Sataraajit Sooraj Te Mani Liaaye Jaamvant Badh Kathan

Dohra

Itt sooraj seva kari sataraajit balvaan.
Ravi tehh ko tab mani dayi ujal aap samaan. (2036)

ਸਵੈਯਾ

ਲੈ ਮਨਿ ਸੂਰਜ ਤੇ ਅਰਿ ਜੀਤ ਜੁ ਤਾ ਦਿਨ ਆਪਨੇ ਧਾਮਹਿ ਆਯੋ।
ਜੋ ਕਬਿ ਸਯਾਮ ਭਨੈ ਕਰਿ ਸੇਵ ਘਨੋ ਰਵਿ ਕੋ ਚਿਤ ਤਾ ਰਿਝਵਾਯੋ।
ਅਉ ਕਰਿ ਕੈ ਤਪਸਯਾ ਅਤਿ ਹੀ ਤਿਹ ਕੀ ਹਿਤ ਸੋ ਤਿਹ ਕਉ ਜਬ ਗਾਯੋ।
ਸੋ ਸੁਨਿ ਕੈ ਸੁ ਬ੍ਰਿਥਾ ਪੁਰ ਲੋਗਨ ਯੌ ਜਦੁਬੀਰ ਪੈ ਜਾਇ ਸੁਨਾਯੋ।। ੨੦੩੭।।

Swaiyya

Lae mani sooraj te ari jeet ju taa din aapne dhaameh aayo.
Jo kabi sayaam bhanae kari sev ghano ravi ko chitt taa rijhvaayo.
Ayu kari kae tapsayaa ati hi tehh ki hitt so tehh kayu jab gaayo.
So suni kae su birthaa pur logan yo jadubeer pae jaaye sunaayo. (2037)

On the other side Sri Krishan entered the scene and on seeing him (Parduman) he continued gazing at him, and then Narad happened to come there, and he related the whole episode, saying "O Krishna! He is your son!" On hearing this news, the whole town was filled with songs of joy and excitement. The poet Siam has stated that it appeared as if Sri Krishna had attained all the fortunes of life. (2035)

Here the chapter of Krishnavtar from Dasam Sakand Bachittar Natak pertaining to the kidnapping of Parduman by the demon Sambar and then killing him and then meeting with Rukmani and Kahna is completed.

Now the Episode of bringing the jewel from Satrajit sun and killing of Jamwant begins.

Couplet

On this side the warrior Satrajit had worshipped the sun (god) for long, and being pleased with him bestowed a jewel (Mani) on him like himself. (2036)

Swaiyya'

Bringing the jewel from the sun, Satrajit had come back home on that day only. The poet Siam has stated that he had worshipped the sun and pleased him immensely and with great penance he sang the praises of Sun, so on being greatly delighted and pleased with him, the sun gave him a jewel (mani). This whole episode was related to Sri Krishna by the residents of the town on hearing it. (2037)

ਕਾਨ੍ਹ ਜੂ ਬਾਚ

ਸਵੈਯਾ

ਕਾਨ੍ਹ ਬੁਲਾਇ ਅਰੰਜਿਤ ਕਉ ਹਸਿ ਕੈ ਮੁਖ ਤੇ ਇਹ ਆਇਸ ਦੀਨੋ।
ਭੂਪ ਕਉ ਦੈ ਤੁ ਕਹਿਓ ਅਬ ਹੀ ਰਵਿ ਤੇ ਜੁ ਰਿਝਾਇ ਕੈ ਤੈ ਧਨੁ ਲੀਨੋ।
ਜੋ ਚਹਿ ਕੈ ਚਿਤ ਮੈ ਚਪਲਾ ਦੁਤਿ ਯਾਹਿ ਕਹਿਯੋ ਇਨ ਨੈਕੁ ਨ ਕੀਨੋ।
ਮੋਨ ਹੀ ਠਾਨ ਕੇ ਬੈਠਿ ਰਹਿਯੋ ਬ੍ਰਿਜ ਨਾਥ ਕੋ ਉਤਰੁ ਨੈਕੁ ਨ ਦੀਨੋ॥ ੨੦੩੮॥

Kaan Ju Baach

Swaiyya

Kaan bulaaye aranjit kayu hasi kae mukh te ehh aais dino.
Bhoop Kyu dae tu kahiyo ab hi ravi te ju rijhaaye kae te dhanu lino.
Jo chahi kae chitt mae chaplaa duti yaahi kahiyo inn maeku na kino.
Monn hi than ke baithi rahiyo brij naath ko utar naeku na dino. (2038)

ਪ੍ਰਭ ਯੌ ਬਤੀਆ ਕਹਿ ਬੈਠਿ ਰਹਿਯੋ ਤਿਹ ਭ੍ਰਾਤ ਅਖੇਟ ਕੇ ਕਾਜ ਪਧਾਰਿਯੋ।
ਬਾਧ ਭਲੇ ਮਨਿ ਕਉ ਸਿਰ ਪੈ ਸਭ ਹੂੰ ਜਨ ਦੂਸਰ ਭਾਨੁ ਬਿਚਾਰਿਯੋ।
ਕਾਨਨ ਕੇ ਜਬ ਬੀਚ ਗਯੋ ਮ੍ਰਿਗਰਾਜ ਬਡੋ ਇਹ ਯਾਹਿ ਨਿਹਾਰਿਯੋ।
ਤਾਨ ਕੈ ਬਾਨ ਚਲਾਵਤ ਭਯੋ ਸਰ ਵਾ ਸਹਿ ਕੈ ਇਹ ਕੋ ਫਿਰਿ ਮਚਾਯੋ॥ ੨੦੩੯॥

Prabh yo batiyaa kahi baithi rahiyo tehh bhraat akhet ke.
kaaj padhaariyo.
Baadh bhale mani kayu sir pae sabh hunn jan doosar bhaanu bichaariyo.
Kaanan ke jab beech gayo mrigraaj bado ikk yaahi nihaariyo.
Taan kae b aan chlaavat bhayo sar vaa sahi kae ehh ko
phir maariyo. (2039)

ਚੌਪਈ

ਜਬ ਤਿਨਿ ਕੇ ਹਰਿ ਕੇ ਸਰਿ ਮਾਰਿਯੋ। ਤਬ ਕੇ ਹਰਿ ਪੁਰਖਤ ਸੰਭਾਰਿਯੋ।
ਏਕ ਚਪੇਟ ਚਉਕਿ ਤਿਹ ਮਾਰੀ। ਮਨਿ ਸਮੇਤ ਲਈ ਪਾਗ ਉਤਾਰੀ॥ ੨੦੪੦॥

Chopaiee

Jab tini ke hari ke sari maariyo. Tab ke hari purkhat sanbhaariyo.
Ek chapet chauki tehh maari. Mani samet layu paag utaari. (2040)

Krishna then told them -

Swaiyya'

Krishna then sent for Satrajit and joking with him asked him to offer the king Ugrasain whatever gift he had gained from the sun by pleasing him (sun) right now. The jewel with the splendour of lightning (mani) may be handed over to the king with great pleasure at heart. Sri Krishna also said this but he would not agree to it. Satrajit became silent and continued sitting there and did not give any reply to Sri Krishna. (2038)

After saying this, Krishna was also sitting there quitely, but Satrajit's brother went out for hunting (game). He tied that gem (jewel) to his head, on seeing which people thought him to be a second sun. When he went to the jungle, he saw a great lion there, and pointing at him, he shot an arrow. The lion lost the brunt of the arrow and then killed him. (2039)

Chopaiee

When he shot the arrow at the lion, he stood firmly picking up courage and gave a slap with his claw, thus the turban alongwith jewel was thrown off his head. (2040)

ਦੋਹਰਾ

ਤਿਹ ਬਧ ਕੈ ਮਨਿ ਪਾਗ ਲੈ ਸਿੰਘ ਧਸਿਯੋ ਬਨਿ ਜਾਇ।
ਭਾਲਕ ਏਕ ਬਡੇ ਹੁਤੋ ਤਿਹਿ ਮਿਰਗਰਾਇ।। ੨੦੪੧।।

Dohra

Tehh badh kae mani paag lae singh dhasiyo bani jaaye.
Bhaalak ek bado huto tihi heriyo mrigraaye. (2041)

ਸਵੈਯਾ

ਭਾਲਕ ਦੇਖਿ ਮਨੀ ਦੁਤਿ ਕਉ ਸੁ ਲਖਿਯੋ ਕੋਊ ਕੇਹਰਿ ਲੈ ਫਲੁ ਆਯੋ।
ਯਾ ਫਲ ਕਉ ਅਬ ਭਛ ਕਰੋ ਸੁ ਛਧਾਤੁਰ ਹ੍ਵੈ ਤਹ ਭਛਨ ਧਾਯੋ।
ਜਯੋ ਮ੍ਰਿਗਰਾਜ ਥੋ ਜਾਤ ਚਲਿਯੋ ਤਿਉ ਅਚਾਨਕ ਆਇ ਕੈ ਜੁਧੁ ਮਚਾਯੋ।
ਏਕ ਚਪੇਟ ਚਟਾਕ ਕੈ ਮਾਰਿ ਝਟਾਕ ਦੈ ਸਿੰਘ ਕੋ ਮਾਰਿ ਗਿਰਾਯੋ।। ੨੦੪੨।।

Swaiyya

Bhaalak dekhi mani duti kayu su lakhiyo koyu kehar lae phal aayo.
Yaa phal kayu ab bhachh karo su chhudhatur haav tehh bhachhan dhaayo.
Hayo mrigraaj tho jaat chaliyo tiyu achaanakl aaye kae judh machaayo.
Ek chapet chataak dae maari jhataak dae singh ko
maari giraayo. (2042)

ਦੋਹਰਾ

ਜਾਮਵਾਨ ਬਧਿ ਸਿੰਘ ਕੋ ਮਨਿ ਲੈ ਮਨਿ ਸੁਖੁ ਪਾਇ।
ਜਹਾ ਗ੍ਰਿਹਿ ਆਪਨ ਹੁਤੋ ਤਹ ਹੀ ਪਹੁਚਿਯੋ ਆਇ।। ੨੦੪੩।।

Dohra

Jaamvaan badhi singh ko mani lae mani sukh paaye.
Jahaa greh aapan huto the hi pahuchiyo aaye. (2043)

ਸਤ੍ਰਾਜਿਤ ਲਖਿ ਭੇਦ ਨਹਿ ਸਭਨਨ ਕਹਿਯੋ ਸੁਨਾਇ।
ਕ੍ਰਿਸਨ ਮਾਰਿ ਮੁਹਿ ਭ੍ਰਾਤ ਕਉ ਲੀਨੀ ਮਨਿ ਛੁਟਕਾਇ।। ੨੦੪੪।।

Satraajit lakhi bhed nahi sabhnan kahiyo sunaaye.
Krisan maari muhi bhraat kayu lini mani chhutkaaye. (2044)

Couplet

After killing him, the lion alongwith the turban and jewel went inside the jungle. There was a hunter in the jungle, who had seen the lion. (2041)

Swaiyya'

The bear, on seeing the jewel and its splendour thought to himself that the lion had brought some fruit, which he should (snatch and) eat immediately. Feeling helpless due to hunger, he rushed to eat this (fruit) gem. As the lion was moving onwards, the bear came suddenly and started fighting with the lion. With a step of his claw he struck the lion, and laid him dead on the ground (killing him). (2042)

Couplet

The bear called Jamwan, after killing the lion, and taking the jewel felt very happy and relieved. Then he went to his own place, where he was staying. (2043)

Satrajit without realizing the secret of this happening, related this episode to be heard by all and stated that Krishna had killed his brother, and had snatched the gem from him. (2044)

ਸਵੈਯਾ

ਯੌ ਸੁਨਿ ਕੈ ਚਰਚਾ ਪ੍ਰਭ ਜੂ ਆਪਨੇ ਢਿਗ ਜਾ ਤਿਹ ਕੋ ਸੁ ਬੁਲਾਯੋ।
ਸਤ੍ਰਾਜੀਤ ਕਹੈ ਮੁਹਿ ਭ੍ਰਾਤ ਹਨਿਯੋ ਹਰਿ ਜੂ ਮਨਿ ਹੇਤੁ ਸੁਨਾਯੋ।
ਐਸੇ ਕੁ ਬੋਲ ਸੁਨੇ ਮਨੂਆ ਹਮਰੋ ਅਤਿ ਕ੍ਰੋਧਹਿ ਕੇ ਸੰਗਿ ਤਾਯੋ।
ਤਾ ਤੇ ਚਲੇ ਤੁਮ ਹੂੰ ਤਿਹ ਸੋਧ ਕਉ ਹਉ ਹੂੰ ਚਲੋ ਕਹਿ ਖੋਜਨ ਧਾਯੋ।। ੨੦੪੫।।

Swaiyya

Yo suni kae chrchaa prabh ju aapne dhig jaa tehh ko su bulaayo.
Satraajeet kahae muhi bhraat haniyo hari ju mani hetu sunaayo.
Aaise ku bol sune manuyaa hamro ati krodheh ke sang taayo.
Taa te chalo tum hun tehh sodh kayu hayu hun chale kahi
khojan dhaayo. (2045)

ਜਾਦਵ ਲੈ ਬ੍ਰਿਜ ਨਾਥ ਜਬੈ ਅਪਨੇ ਸੰਗਿ ਖੋਜਨ ਤਾਹਿ ਸਿਧਾਰੇ।
ਅਸ੍ਵਪਤੀ ਬਿਨੁ ਪ੍ਰਾਨ ਪਰੇ ਸੁ ਤਹੀ ਏ ਗਏ ਦੋਊ ਜਾਇ ਨਿਹਾਰੇ।
ਕੇਹਰਿ ਕੋ ਤਹ ਖੋਜ ਪਿਖਿਯੋ ਇਹ ਵਾ ਹੀ ਹਨੇ ਭਟ ਐਸੇ ਪੁਕਾਰੇ।। ੨੦੪੬।।

Jaadav lae brij naath jabae apne sangi khojan taahi sidhaare.
Asavpati binu praan pare su tahi ee gaye doyu jaaye nihaare.
Kehar ko the khoj pikhiyo ehh vaa hi hane bhat aaise pukaare.
Aage jo jaahi to singh pikhiyo mrit chauki pare
sabh payurakh vaare. (2046)

ਦੋਹਰਾ

ਤਹ ਭਾਲਕ ਕੇ ਖੋਜ ਕਉ ਚਿਤੈ ਰਹੇ ਸਿਰ ਨਾਇ।
ਜਹਾ ਖੋਜ ਤਿਹ ਜਾਤ ਪਗ ਤਹਾ ਜਾਤ ਭਟ ਧਾਇ।। ੨੦੪੭।।

Dohra

The bhaalak ke khoj kayu chitae rahe sir naaye.
Jahaa khoj tehh jaat pag tahaa jaat bhat dhaaye. (2047)

Swaiyya'

On hearing this episode Sri Krishna had called Satrajit and told him, "O Satrajit! You are telling all these people that Krishna had killed your brother and taken away the gem. Hearing this story, I am greatly agitated and feeling restless with rage. So you also go for searching it and I will also accompany you. So both went in search of the gem (jewel). (2045)

Alongwith some Yadavas, when Sri Krishna left in search of it, they reached a place, where the horse-rider (Satrajit's brother) was lying dead. Both of them saw the dead body. There they saw the signs of the lion's claws on the ground, so all the warriors were saying that the lion had killed him. Then going little further, they found the lion also lying dead there, then all the warriors were shocked and bewildered. (2046)

Couplet

On seeing the marks of the bears claws there, all were pondering with bowed heads (as to what happened). Where the marks would lead us, was the place, where the turban would be lying (they thought). So all the warriors moved in that direction. (2047)

ਕਬਿਯੋ ਬਾਚ

ਸਵੈਯਾ

ਜਾ ਪ੍ਰਭ ਕੇ ਬਰੁ ਦਾਨਿ ਦਏ ਅਸੁਰਾਰਿ ਜਿਤੇ ਸਭ ਦਾਨਵ ਭਾਗੇ।
ਜਾ ਪ੍ਰਭ ਸਤ੍ਰਨ ਨਾਸ ਕਯੋ ਸਸਿ ਸੂਰ ਥਪੇ ਫਿਰਿ ਕਾਰਜ ਲਾਗੇ।
ਸੁੰਦਰ ਜਾਹਿ ਕਰੀ ਕੁਬਿਜਾ ਛਿਨ ਬੀਚ ਸੁਗੰਧਿ ਲਗਾਵਤ ਬਾਗੇ।
ਸੋ ਪ੍ਰਭੁ ਅਪਨੇ ਕਾਰਜ ਹੇਤੁ ਸੁ ਜਾਤ ਹੈ ਰੀਛ ਕੇ ਖੋਜਹਿ ਲਾਗੇ।। ੨੦੪੮।।

Kabiyo Baach

Swaiyya

Jaa prabh ke baru daani daye asuraari jite sabh daanav bhaage.
Jaa prabh satran naas kayo sasi soor thape phir kaaraj laage.
Sundar jaahi kari kubijaa chhin beech sugandhi lagaavat baage.
So prabh apne kaaraj hetu su jaat hae reechh ke khojeh laage. (2048)

ਖੋਜ ਲੀਏ ਸਭ ਏਕੁ ਗੁਫਾ ਹੂ ਪੈ ਜਾਤ ਭਏ ਹਰਿ ਐਸੇ ਉਚਾਰਿਯੋ।
ਹੈ ਕੋਊ ਸੂਰ ਧਸੈ ਇਹ ਬੀਚ ਨ ਕਾਹੂੰ ਬਲੀ ਪੁਰਖਤ ਸੰਭਾਰਿਯੋ।
ਯਾ ਹੀ ਕੇ ਬੀਚ ਧਸਿਯੋ ਸੋਈ ਰੀਛ ਸਭੋ ਮਨ ਮੈ ਇਹ ਭਾਤਿ ਬਿਚਾਰਿਯੋ।
ਕੋਊ ਕਹੈ ਨਹਿ ਯਾ ਮੈ ਕਹਿਯੋ ਹਰਿ ਰੇ ਹਮ ਖੋਜ ਇਹੀ ਮਹਿ ਡਾਰਿਯੋ।। ੨੦੪੯।।

Khoj liye sabh ekk guphha hu pae jaat bhaye hari aaise uchaariyo.
Hae koyu soor dhasae ehh beech naa kaahun bali purkhat sanbhaariyo.
Yaa hi ke beech dhasiyo soyi sabho mann mae ehh bhaati bichaariyo.
Koyu kahae nahi yaa mae kahiyo hari re ham khoj ihi
mahi daariyo. (2049)

ਕੋਊ ਨ ਬੀਰ ਗੁਫਾ ਮੈ ਧਸਿਯੋ ਤਬ ਆਪ ਹੀ ਤਾਹਿ ਮੈ ਸਯਾਮ ਗਯੋ ਹੈ।
ਭਾਲਕ ਲੈ ਸੁਧਿ ਬੀਚ ਗੁਫਾਹੂੰ ਕੈ ਜੁਧੁ ਕੋ ਸਾਮੁਹੇ ਕੋਪ ਅਯੋ ਹੈ।
ਸਯਾਮ ਜੂ ਸਯਾਮ ਭਨੈ ਉਹ ਸੋ ਦਿਨ ਦ੍ਵਾਦਸ ਬਾਹਨ ਜੁਧੁ ਕਯੋ ਹੈ।
ਜੁਧੁ ਇਤ ਜੁਗ ਚਾਰਨਿ ਮੈ ਨਹਿ ਹ੍ਵੈ ਹੈ ਕਬੈ ਕਬਹੂੰ ਨ ਭਯੋ ਹੈ।। ੨੦੫੦।।

Koyu naa beer guphha mae dhasiyo tab aap hi taahi mae sayaam gayo hae.
Bhaalak lae sudhi beech guphaahun kae judh ko saamuhe kop aayo hae.
Sayaam ju sayaam bhanae uhh so din davaadas baahan judh kayo hae.
Judh itt jug chaaran mae nahi haav hae kabae kabhun
naa bhayo hae. (2050)

The poet has stated -

Swaiyya'

The Lord, by whose blessings, the gods like Indra etc. had been victorious, and all the enemies had placed the sun and moon in position for continuing their alloted functions, the Lord who had converted the henchback woman into a beautiful woman in no time, and the whole garden was filled with aroma, the same Lord was now following the claw marks of the bear. (2048)

On tracing the signs of claw marks, all reached a cave finally, then Sri Krishna said like this - "Is there any warrior, who is prepared to go inside this cave, but no one came forward. Everyone thought in his mind that the bear had entered this cave only, while someone said that he may not be there. Then Sri Krishna said, "We have finally come to conclusion that the claw marks are leading into this cave only." (2049)

When none of the warrior entered the cave, then Sri Krishna himself went inside the cave. The bear, knowing their movements had got ready to give a fight with great fury and came before them. The poet Siam has stated that Sri Krishna was fighting with him with fists for twelve days. Such a battle had never been fought throughout the four ages before, nor will it be fought again in future. (2050)

ਦ੍ਵਾਦਸ ਦਿਉਸ ਭਿਰੇ ਦਿਨ ਰੈਨ ਨਹੀ ਤਿਹ ਤੇ ਹਰਿ ਨੈਕੁ ਡਰਾਨੋ।
ਲਾਤਨ ਮੁਕਨ ਕੋ ਅਤਿ ਹੀ ਫੁਨਿ ਤਉਨ ਗੁਫਾ ਮਹਿ ਜੁਧੁ ਮਚਾਨੋ।
ਪਉਰਖ ਭਾਲਕ ਕੋ ਘਟਿ ਗਯੋ ਇਹ ਮੈ ਬਹੁ ਪਉਰਖ ਤਾ ਪਹਿਚਾਨੋ।
ਜੁਧੁ ਕੋ ਛਾਡ ਕੈ ਪਾਇ ਪਰਿਯੋ ਜਦੁਬੀਰ ਕੋ ਰਾਮ ਸਹੀ ਕਰਿ ਜਾਨੋ।। ੨੦੫੧।।

Davaadas diyus bhire din raen nahi tehh te hari naeku daraano.
Laatan mookan ko ati hi phuni tayun guphha mahi judh machaano.
Payurakh bhaalak ko ghati gayo ehh mae bahu payurakh
taa pahichaano.
Judh ko chhad kae paaye pariyo jadubeer ko raam
sahi kari jaano. (2051)

ਪਾਇ ਪਰਿਯੋ ਘਿਘਿਆਨੋ ਘਨੋ ਬਤੀਯਾ ਅਤਿ ਦੀਨ ਹ੍ਵੈ ਯਾ ਬਿਧਿ ਭਾਖੀ।
ਹੋ ਤੁਮ ਰਾਵਨ ਕੇ ਮਰੀਆ ਤੁਮ ਹੀ ਪੁਨਿ ਲਾਜ ਦਰੋਪਤੀ ਰਾਖੀ।
ਭੂਲ ਭਈ ਹਮ ਤੇ ਪ੍ਰਭੁ ਜੂ ਸੁ ਛਿਮਾ ਕਰੀਯੈ ਸਿਵ ਸੂਰਜ ਸਾਖੀ।
ਯੌ ਕਹਿ ਕੈ ਦੁਹਿਤਾ ਜੁ ਹੁਤੀ ਸੋਊ ਲੈ ਬ੍ਰਿਜਨਾਥ ਕੇ ਅਗ੍ਰਜ ਰਾਖੀ।। ੨੦੫੨।।

Paaye pariyo ghighaano ghano batiyaa ati deen haav yaa bidhi bhaakhi.
Ho tum raavan ke mariyaa tum hi puni laaj daropati raakhi.
Bhool bhayi ham te prabh jus u chhimaa kariyae siv sooraj saakhi.
Yo kahi kae duhitaa ju huti soyu lae brijnaath ke
agraj raakhi. (2052)

ਉਤ ਜੁਧ ਕੈ ਸਯਾਮ ਜੂ ਬਯਾਹ ਕਯੋ ਇਤ ਹ੍ਵੈ ਕੈ ਨਿਰਾਸ ਏ ਧਾਮਨ ਆਏ।
ਕਾਨ੍ਹ ਗੁਫਾ ਹੁੰ ਕੇ ਬੀਚ ਧਸੇ ਸੋਊ ਕਾਹੂੰ ਹਨੇ ਸੁ ਇਹੀ ਠਹਰਾਏ।
ਨੀਰ ਢਰੈ ਭਟਵਾਨ ਕੀ ਆਖਿਨ ਲੋਣਤ ਹੈ ਚਿਤ ਮੈ ਦੁਖੁ ਪਾਏ।
ਸੀਸ ਧੁਨੈ ਇਕ ਐਸੇ ਕਹੈ ਹਮ ਹੁੰ ਜਦੁਬੀਰ ਕੇ ਕਾਮ ਨ ਆਏ।। ੨੦੫੩।।

Utt judh kae sayaam ju bayaah kayo itt haav kae niraas
ee dhaaman aaye.
Kaan guphha hunk e beech dhase soyu kaahun hane sui hi thehraaye.
Neer dharae bhatvaan ki aakhin lotat hae chitt mae dukh paaye.
Sees dhunae ikk asise kahae ham hun jadubeer ke
kaam naa aaye. (2053)

They were fighting day and night for twelve days, but Sri Krishna never got frightened from the bear. Then he used his legs and fists in the fight. In the meantime the bear's strength gave way and he realized that Sri Krishna possessed more power, so dropping the fight, he bowed to Krishna and considered him to be Ram Chander himself. (2051)

The bear bowed to him with lot of entreaties for mercy, and said these words with great humility. O Lord! You had killed Ravana also, and you alone had saved the honour of Daropadi. I have made a mistake, and now pardon me keeping in view Shiva and the sun, as witnesses, and offered his daughter to Krishna, bringing her before him. (2052)

On one side Krishna after the fight had got worried, while all the warriors, waiting outside got hopeless (disappointed) and went back to their places. They were under the impression that Sri Krishna had entered the cave, and someone had killed him. The warriors were thus crying with tears in their eyes, and were rolling on the ground with their heads on the ground while others said, that they had failed to support Krishna. (2053)

ਸੈਨ ਜਿਤੋ ਜਦੁਬੀਰ ਕੇ ਸੰਗ ਗਯੋ ਸੋਊ ਭੂਪ ਪੈ ਰੋਵਤ ਆਯੋ।
ਭੂਪਤਿ ਦੇਖ ਦਸਾ ਤਿਨ ਕੀ ਅਤਿ ਹੀ ਅਪੁਨੇ ਮਨ ਮੈ ਦੁਖੁ ਪਾਯੋ।
ਧਾਇ ਗਯੋ ਬਲਿਭਦ੍ ਪੈ ਪੂਛਨ ਰੋਇ ਇਹੀ ਤਿਨ ਬੈਨ ਸੁਨਾਯੋ।
ਕਾਨ੍ਹ ਗੁਫਾ ਕੇ ਬਿਖੈ ਧਸਿ ਕੈ ਤਿਹ ਤੇ ਬਹੁਰੇ ਨਹੀ ਬਾਹਰਿ ਆਯੋ।। ੨੦੫੪।।

Saen jito jadubeer ke sang gayo soyu bhoop pae rovat aayo.
Bhoopati dekh dasaa tinn ki ati hi apune mann mae dukh paayo.
Dhaaye gayo balibhadar pae poochhan roye ihi tinn baen sunaayo.
Kaan guphha ke bikhae dhasi kae tehh te bahure nahi baahar aayo. (2054)

ਹਲੀ ਬਾਚ

ਸਵੈਯਾ

ਕੈ ਲਰਿ ਕੈ ਅਰਿ ਕਾਹੂ ਕੇ ਸੰਗਿ ਤਨ ਆਪਨ ਕੋ ਜਮਲੋਕਿ ਪਠਾਯੋ।
ਖੋਜਤ ਕੈ ਮਨਿ ਯਾ ਜੜ ਕੀ ਬਲਿ ਲੋਕਿ ਗਯੋ ਕੋਊ ਮਾਰਗ ਪਾਯੋ।
ਕੈ ਮਨਿ ਲੈ ਇਹ ਭ੍ਰਾਤ ਕੇ ਪ੍ਰਾਨ ਗਯੋ ਜਮ ਲੈ ਤਿਨ ਲੈਨ ਕਉ ਧਾਯੋ।
ਕੈ ਇਹ ਮੂਰਖ ਕੋ ਸੁ ਕਬੋਲ ਲਗਿਯੋ ਹੁਇ ਲਜਾਤਰੁ ਧਾਮਿ ਨ ਆਯੋ।। ੨੦੫੫।।

Hali Baach

Swaiyya

Kae lari kae ari kaahun ke sangi tann aapan ko jamloki pathaayo.
Khojat kae mani yaa jad ki bali lok gayo koyu maarag paayo.
Kae mani lae ehh bhraat ke praan gayo jam lae tinn laen kayu dhaayo.
Kae ehh moorakh ke su kubol lagiyo huye lajatur dhaami
naa aayo. (2055)

ਰੋਇ ਜਬੈ ਸੰਗ ਭੂਪਤ ਕੋ ਮੁਖ ਤੇ ਮੁਸਲੀ ਇਹ ਭਾਤਿ ਉਚਾਰਿਯੋ।
ਤਉ ਸਤ੍ਰਾਜਿਤ ਕਉ ਮਿਲਿ ਕੈ ਸਭ ਜਾਦਵ ਲਾਤਨ ਮੂਕਨ ਮਾਰਿਯੋ।
ਪਾਗ ਉਤਾਰ ਦਈ ਮੁਸਕੈ ਗਹਿ ਗੋਡਨ ਤੇ ਮਧਿ ਕੂਪ ਕੇ ਡਾਰਿਯੋ।
ਛੋਡਬੋ ਤਾ ਕੇ ਕਹਿਯੋ ਨ ਕਿਹੂ ਸਭ ਹੂ ਤਿਹ ਕੋ ਬਧਬੋ ਚਿਤਿ ਧਾਰਿਯੋ।। ੨੦੫੬।।

Roye jabae sang bhoopati ko mukh te musli ehh bhaati uchaariyo.
Tayu satraajit kayu mil kae sabh jaadav laatan mookan maariyo.
Paag utaar dayi muskae gahi godan te madhi koop ke daariyo.
Chhodbo taa ke kahiyo naa kihu sabh huu tehh ko badhbo
chitt dhaariyo. (2056)

The whole army, which had accompanied Sri Krishna, came back to Raja Ugarsain crying and wailing and the Raja was greatly upset and grieved at seeing their condition. Then the Raja rushed to Balram to enquire from him, but he also cried and told the Raja that Krishna had gone inside the cave, but never came out. (2054)

Barlam said -

Swaiyya'

Either Sri Krishna, fighting with the enemy, had been killed or in search of this fool's jewel, he had found the path of Raja Bal's place. On his brother's life the jewel had been taken by the Yama, Krishna had gone there to bring it back, or this fools words had affected him adversely and due to his reduced prestige he had not come back home. (2055)

When Balram told all these things in a wailing tone to Raja Ugarsain, then all of the Yadavas fought Satrajit with fists and legs. With his turban, they tied him down, and threw him in the well, by holding his kness. No one uttered a word to help him or let him off (pardon him) and everyone had thought of putting an end to his life. (2056)

ਕਾਨਰ ਕੀ ਜਬ ਏ ਬਤੀਯਾ ਪ੍ਰਭ ਕੀ ਸਭ ਨਾਰਿਨ ਜਉ ਸੁਨਿ ਪਾਈ।
ਰੋਵਤ ਭੀ ਕੋਊ ਭੂਮਿ ਪਰੀ ਗਿਰ ਪੀਟਤ ਭੀ ਕਰਿ ਕੈ ਦੁਚਿਤਾਈ।
ਏਕ ਕਹੈ ਪਤਿ ਪ੍ਰਾਨ ਤਜੇ ਅਬ ਹੁਇ ਹੈ ਕਹਾ ਹਮਰੀ ਗਤਿ ਮਾਈ।
ਅਉਰ ਰੁਕਮਿਨਿ ਦੇਤ ਦਿਜੋਤਮ ਦਾਨ ਸਤੀ ਫੁਨਿ ਹੋਬੇ ਕਉ ਆਈ।। ੨੦੫੭।।

Kaanar ki jab ee batiyaa prabh ki sabh naarin jayu suni paayi.
Rovat bhi koyu bhoomi pari gir peetat bhi kari kae duchitaayi.
Ek kahae pati praan taje ab huye hae kahaa hamri gati maayi.
Ayur rukmani det dijotam daan sati phuni hobe
kayu aayi. (2057)

ਦੋਹਰਾ

ਬਸੁਦੇਵ ਅਰੁ ਦੇਵਕੀ ਦੁਬਿਧਾ ਚਿਤਹਿ ਬਢਾਇ।
ਪ੍ਰਭ ਗਤਿ ਦੈ ਬਿਧਿ ਹੇਰਿ ਕੈ ਬਰਜਿਓ ਰੁਕਮਿਨਿ ਆਇ।। ੨੦੫੮।।

Dohra

Basudev aru devki dibhidaa chiteh badaaye.
Prabh gati dae bidhi heri kae barjiyo rukmani aaye. (2058)

ਸਵੈਯਾ

ਪੁਤ੍ਰ ਬਧੁ ਹੂ ਕੋ ਦੇਵਕੀ ਆਇ ਸੁ ਸਯਾਮ ਭਨੈ ਬਿਧਿ ਯਾ ਸਮਝਾਯੋ।
ਜੋ ਹਰਿ ਜੂਝ ਮਰੇ ਹਨ ਮੋ ਜਰਿਬੋ ਤੁਹਿ ਕੋ ਨਿਸਚੈ ਬਨਿ ਆਯੋ।
ਜਉ ਮਨਿ ਢੂੰਢਤ ਯਾ ਜਡ ਕੀ ਬ੍ਰਿਜਨਾਥ ਘਨੇ ਪੁਨਿ ਕੋਸ ਸਿਧਾਯੋ।
ਤਾ ਤੇ ਰਹੋ ਚੁਪਿ ਕੈ ਸੁਧਿ ਲੈ ਅਰੁ ਯੌ ਕਹਿ ਪਾਇਨ ਸੀਸ ਝੁਕਾਯੋ।। ੨੦੫੯।।

Swaiyya

Putru badhu hu ko devki aaye su sayaam bhanae
bidhi yaa samjhaayo.
Jo hari joojh mare rann mo jaribo tuhi ko nischae bani aayo.
Jayu mani doodat yaa jad ki brijnaath ghane puni kos sidhaayo.
Taa te raho chupi kae sudhi lae aru yo kahi paain sees
jhukaayo. (2059)

When Krishna's wives heard about these stories about Krishna, then some of them fell down on the ground wailing and crying and some of them, due to their doubts started beating their breasts. Some of them were saying, "The spouse had given up his life, O Mother! Now what will be our plight? Then Rukmani also gave lot of alms to the brahmins and herself came out to perform Sati (to burn herself)." (2057)

Couplet

Basudev and Devki also got worried (and doubtful about Krishna's safety). But knowing Sri Krishna's two-pronged (worldly and heavenly) powers, they stopped Rukmani from performing Sati function (burning herself) (2058)

Swaiyya'

The poet Siam had stated that Devki came and tried to console the daughter-in-law (son's spouse) and told her, "If Sri Krishna had died fighting in battle, then it behoves you to perform Sati rites, but if in search of this fool's jewel, he had gone too far away, then you should calm down, and wait for his return. Saying this, Devki fell at the feet of her daughter-in-law. (2059)

ਐਸੋ ਸਮੋਧ ਕੈ ਪੁਤ੍ ਕੋ ਭਵਾਨੀ ਕੋ ਪੈ ਤਿਨ ਜਾਇ ਮਨਾਯੋ।
ਠਾਈਸ ਦਿਵਸ ਲਉ ਸੇਵ ਕਰੀ ਤਿਹ ਕੀ ਤਿਹ ਕੋ ਅਤਿ ਹੀ ਰਿਝਵਾਯੋ।
ਰੀਝਿ ਸਿਵਾ ਤਿਨ ਪੈ ਕਬਿ ਸਯਾਮ ਇਹੀ ਬਰਦਾਨੁ ਦਿਵਾਯੋ।
ਰੀਝਿ ਸਿਵਾ ਤਿਨ ਪੈ ਤਬ ਹੀ ਕਬਿ ਸਯਾਮ ਇਹੀ ਬਰਦਾਨੁ ਦਿਵਾਯੋ।
ਆਇ ਹੈ ਸਯਾਮ ਨ ਸੋਕ ਕਰੋ ਤਬ ਲਉ ਹਰਿ ਲੀਨੇ ਤੀਆ ਮਨਿ ਆਯੋ।। ੨੦੬੦।।

Aasio samodh kae putru ko bhavaani ko pae tinn jaaye manaayo.
Thaais divas layu sev kari tehh ki tehh ko ati hi rijhvaayo.
Reejhi sivaa tinn pae tab hi kabi syaam ihi barudaan divaayo.
Aaye hae sayaam naa sok karo tab layu hari line triyaa mani aayo. (2060)

ਕਾਨ੍ਹ ਕੋ ਹੇਰਿ ਤ੍ਰੀਆ ਮਨਿ ਕੇ ਜੁਤ ਸੋਕ ਕੀ ਬਾਤ ਸਭੈ ਬਿਸਰਾਈ।
ਡਾਰਿ ਕਮੰਡਲ ਮੈ ਜਲੁ ਸੀਤਲ ਮਾਇ ਪੀਯੋ ਪੁਨਿ ਵਾਰ ਕੈ ਆਈ।
ਜਾਦਵ ਅਉਰ ਸਭੈ ਹਰਖੈ ਅਰੁ ਬਾਜਤ ਪੀ ਭੁਰ ਬੀਚ ਬਧਾਈ।
ਅਉਰ ਕਹੈ ਕਬਿ ਸਯਾਮ ਸਿਵਾ ਸੁ ਸਭੋ ਜਗਮਾਇ ਸਹੀ ਠਹਰਾਈ।। ੨੦੬੧।।

Kaan ko heri triyaa mani ke jut sok ki baat sabhae bisaraayi.
Daari kamandal mae jalu seetal maaye piyo puni vaar kae aayi.
Jaadav ayur sabhae harkhae aru baajat bhi pur beech badhaayi.
Ayur kahae kabi sayaam sivaa su sabho jagmaaye sahi thehraayi. (2061)

ਇਤਿ ਜਾਮਵੰਤ ਕੋ ਜੀਤ ਕੈ ਦੁਹਿਤਾ ਤਿਸ ਕੀ ਮਨਿ ਸਹਿਤ ਲਿਆਵਤ ਭਏ।

ਸਵੈਯਾ

ਹੇਰ ਕੈ ਸਯਾਮ ਸਤ੍ਰਾਜਿਤ ਕਉ ਮਨਿ ਲੈ ਕਰ ਮੈ ਫੁਨਿ ਤਾ ਸਿਰ ਮਾਰੀ।
ਜਾ ਹਿਤ ਦੋਸ ਦਯੋ ਸੋਈ ਲੈ ਜੜ ਕੋਪ ਭਰੇ ਇਹ ਭਾਤਿ ਉਚਾਰੀ।
ਚਉਕਿ ਕਹੈ ਸਭ ਜਾਦਵ ਯੌ ਸੁ ਪਿਖੋ ਰਿਸਿ ਕਰੀ ਗਿਰਧਾਰੀ।
ਸੋ ਇਹ ਭਾਤਿ ਕਬਿਤਨ ਬੀਚ ਕਥਾ ਜਗ ਮੈ ਕਬ ਸਯਾਮ ਬਿਥਾਰੀ।। ੨੦੬੨।।

Itt jaamvant ko jeet kae duhitaa tis ki mani sahit liyaavat bhaye.

Swaiyya

Her kae sayaam saraajit kayu mani lae kar mae phuni taa sir maari.
Jaa hitt dos dayo soyi lae jad kop bhare ehh bhaati uchaari.
Chayuki kahae sabh jaadav yo su pikho riss kaisi kari girdhaari.
So ehh bhaati kabitan beech kathaa jag mae kab sayaam bithaari. (2062)

After giving such advice to her daughter-in-law, Devki started worshipping goddess Bhawani, and served her for twenty-eight days and tried to (propitiate) placate the goddess. The poet Siam has stated, then the goddes Durga was pleased with her and blessed her saying "that Sri Krishna would surely come back, so do not lament. "In the meantime Sri Krishna came back with the jewel and the woman (spouse) alogwith him. (2060)

On seeing Krishna alongwith the jewel and the spouse, all were delighted and all forgot about sorrowful attitude. The mother brought cold water in a tumbler and drank it after circumambulating it over the heads of the son and the daughter-in-law. All the Yadavas were happy and there were rejoicings in the town. The poet Siam has stated that from that day onwards, all started believing in Durga as the mother of the Universe (and worshipping her). (2061)

Here the chapter on victory over Jamwant and bringing the jewel and spouse is completed.

Swaiyya'

On seeing Satrajit, and taking the gem in hand, Sri Krishna struck it on his head and said furiously, "O fool! The gem, for which you had blamed me, now take that jewel and keep it safe. All the Yadavas were shocked and said, "Just see, how furious Krishna had become with rage?" The poet Siam has described this whole episode in poetry form and made it known throughout the world. (2062)

ਹਾਥਿ ਰਹਿਓ ਮਨਿ ਕੋ ਧਰਿ ਕੈ ਤਿਨਿ ਨੈਕੁ ਨ ਕਾਹੂੰ ਕੀ ਓਰਿ ਨਿਹਾਰਿਓ।
ਲਜਿਤ ਹ੍ਵੈ ਖਿਸਿਕਾਨੋ ਘਨੋ ਦੁਬਿਧਾ ਕਰ ਧਾਮਿ ਕੀ ਓਰਿ ਸਿਧਾਰਿਓ।
ਬੈਰ ਪਰਿਯੋ ਹਮਰੋ ਹਰਿ ਸੋ ਰੁ ਕਲੰਕ ਚੜਿਯੋ ਗਯੋ ਭ੍ਰਾਤ ਮਾਰਿਓ।
ਭੀਰ ਪਰੀ ਤੇ ਅਧੀਰ ਭਯੋ ਦੁਹਿਤਾ ਦੇਉ ਸਯਾਮ ਇਹ ਚਿਤਿ ਧਾਰਿਓ।। ੨੦੬੩।।

Haath rahiyo mani ko dhari kae tinn naeku naa kaahun ki orr nihaariyo.
Lajit haav khisighaano ghano dubidha kari dhaam ki orr sidhaariyo.
Baer pariyo hamro hari so ru kalank chadiyo gayo bhratar maariyo.
Bheer pari te adheer bhayo duhitaa deyu sayaam ihi chitt dhaariyo. (2063)

ਅਥ ਸਤ੍ਰਾਜਿਤ ਕੀ ਦੁਹਿਤਾ ਕੋ ਬਯਾਹ ਕਥਨੰ

ਸਵੈਯਾ

ਬੋਲਿ ਦਿਜੋਤਮ ਬੇਦਨ ਕੀ ਬਿਧਿ ਜੈਸ ਕਹੀ ਤਿਸ ਬਯਾਹ ਰਚਾਯੋ।
ਸਤਿ ਭਾਮਨਿ ਕੋ ਕਬਿ ਸਯਾਮ ਭਨੈ ਜਿਹ ਕੋ ਸਭ ਲੋਗਨ ਮੈ ਜਸੁ ਛਾਯੋ।
ਪਾਵਤ ਹੈ ਉਪਮਾ ਲਛਮੀ ਕੀ ਨ ਤਾ ਸਮ ਯੌ ਕਹਿਯੋ ਬਨਿ ਆਯੋ।
ਤਾਹੀ ਕੇ ਬਯਾਹਨ ਕਾਜ ਸੁ ਦੈ ਮਨਿ ਮਾਨਿ ਘਲੈ ਘਨਿ ਸਯਾਮ ਬੁਲਾਯੋ।। ੨੦੬੪।।

Ath Satraajit Ki Duhitaa Ko Bayaah Kathan

Swaiyya

Boli dijotam bedan ki bidhi jaaes kahi tiss bayaah rachaayo.
Sati bhaamin ko kabi sayaam bhanae jeh ko sabh logan mae jasu chhayo.
Paavat hae upmaa lachhmi ki naa taa sam yo kahibo bani aayo.
Taahi ke bayaahan kaaj su dae mani maani bhalae ghani
sayaam bulaayo. (2064)

ਸ੍ਰੀ ਬ੍ਰਿਜਨਾਥ ਸੁਨੇ ਬਤੀਯਾ ਸੁਭ ਸਾਜਿ ਜਨੇਤ ਜਹਾ ਕੋ ਸਿਧਾਏ।
ਆਵਤ ਸੋ ਸੁਨਿ ਕੈ ਪ੍ਰਭੁ ਕੋ ਸਭ ਆਗੇ ਹੀ ਤੇ ਮਿਲਿਬੋ ਕਉ ਧਾਏ।
ਆਦਰ ਸੰਗ ਲਵਾਇ ਕੈ ਜਾਇ ਬਯਾਹ ਕੀਯੋ ਦਿਜ ਦਾਨ ਦਿਵਾਏ।
ਐਸੇ ਬਿਵਾਹ ਪ੍ਰਭੁ ਸੁਖ ਪਾਇ ਤ੍ਰੀਯਾ ਸੰਗ ਲੈ ਕਰਿ ਧਾਮਹਿ ਆਏ।। ੨੦੬੫।।

Sri brijnaath sune batiyaa subh saaji janet jahaa ko sidhaaye.
Aavat so suni kae prabhu ko sabh aage hi te milibe kayu dhaaye.
Aadar sang lavaaye kae jaaye bayaah kiyo dij daan divaaye.
Aaise bivaah prabhu sukh paaye triyaa sang lae kari
dhaameh aaye. (2065)

Holding the gem in hand, Satrajit kept standing there, and did not look around at all. He was feeling greatly Shameful, and being agitated went (away) home, feeling that he had developed enmity with Krishna and a slander (defamation) had been ascribed to him. Apart from this, his brother had also been killed. He lost all his patience, being afflicted with suffering. Then he thought to himself that all suffering could be alleviated by giving away his daugher in marriage to Sri Krishna. (2063)

Now the episode of marrige of Satrajit's daughter begins

Swaiyya'

Then, as per Vedic rites by calling the brahmins, Satrajit arranged for the marriage of his daughter (to Sri Krishna), called Satbhama, whose praises were spread throughout the world, and she gained the same position as Lachhmi. It would be more appropriate to say that even Lachhmi had no comparison to her. Then offering the jewel in the marriage of Satbhama with great respect, Satrajit invited Sri Krishna to his (house) place. (2064)

Sri Krishna then listening to all this talk alongwith the marriage party with great pomp and show started for his place. On hearing about the arrival of Sri Krishna, all went ahead to receive him. On bringing him to the marriage site, they performed the marriage rites, and lot of gifts were distributed among the brahmins. Then Sri Krishna, getting married and being delighted came back home, alongwith the bride. (2065)

ਇਤਿ ਬਿਵਾਹ ਸੰਪੂਰਨ ਹੋਤ ਭਯੋ।

ਲਛੀਆ ਗ੍ਰਿਹ ਪ੍ਰਸੰਗ

ਸਵੈਯਾ

ਤਉ ਹੀ ਲਉ ਐਸੋ ਸੁਨੀ ਬਤੀਯਾ ਲਛੀਆ ਗ੍ਰਿਹਿ ਮੈ ਸੁਤ ਪੰਡੁ ਕੇ ਆਏ।
ਗਾਇ ਸਮੇਤ ਸਭੋ ਮਿਲਿ ਕੌਰਨ ਚਿਤ ਬਿਖੈ ਕਰੁਨਾ ਨ ਬਸਾਏ।
ਐਸੇ ਬਿਚਾਰ ਕੀਓ ਚਿਤ ਮੈ ਸੁ ਤਹਾ ਕੋ ਚਲੈ ਸਭ ਬਿਸਨੁ ਬੁਲਾਏ।
ਐਸੇ ਬਿਚਾਰ ਸੁ ਸਾਜ ਕੈ ਸਯੰਦਨ ਸ੍ਰੀ ਬ੍ਰਿਜਨਾਥ ਤਹਾ ਕੋ ਸਿਧਾਏ।। ੨੦੬੬।।

Itt bivaah sanpooran hot bhayo.

Lachhiyaa Greh Prasang

Swaiyya

Tayu hi layu aaiso suni batiyaa lachhiyaa greh mae sut pandu kea aye.
Gaaye samet sabho mili Koran chitt bikhae karunaa naa basaaye.
Aaise bichaar kiyo chitt mae su tahaa ko chalae sabh bisnu bulaaye.
Aaise bichaar su saaj kae sayandan Sri Brijnaath tahaa
ko sidhaaye. (2066)

ਕਾਨ੍ਹ ਚਲੇ ਉਤ ਕਉ ਜਬ ਹੀ ਬਰਮਾਕ੍ਰਿਤ ਤੋ ਇਤ ਮੰਤ੍ਰ ਬਿਚਾਰਿਯੋ।
ਲੈ ਅਕ੍ਰੂਰ ਕਉ ਆਪਨੇ ਸੰਗ ਕਹਿਯੋ ਅਰੇ ਕਾਨ੍ਹ ਕਹੂੰ ਕਉ ਪਧਾਰਿਯੋ।
ਛੀਨ ਲੈ ਯਾ ਤੇ ਅਰੇ ਮਿਲਿ ਕੈ ਮਨਿ ਐਸੇ ਬਿਚਾਰ ਕੀਯੋ ਤਿਹ ਮਾਰਿਯੋ।
ਲੈ ਬਰਮਾਕ੍ਰਿਤ ਵਾ ਬਧ ਕੈ ਮਨਿ ਆਪਨੇ ਧਾਮ ਕੀ ਓਰਿ ਸਿਧਾਰਿਯੋ।। ੨੦੬੭।।

Kaan chale utt kayu jab hi barmaakrit to itt mantar bichaariyo.
Lae akroor kayu aapne sang kahiyo are kaan kahun kayu padhaariyo.
Chhen lae yaa te are mili kae mani aaise bichaar kiyo tehh maariyo.
Lae barmaakrit vaa badh kae mani aapne dhaam
ki ori sidhaariyo. (2067)

ਚੌਪਈ

ਸਤਿ ਧੰਨਾ ਭੀ ਸੰਗਿ ਰਲਾਯੋ। ਜਬ ਸਤ੍ਰਾਜਿਤ ਕੋ ਤਿਨ ਘਾਯੋ।
ਏ ਤਿਹ ਬਧ ਕੈ ਡੇਰਨ ਆਏ। ਉਤੈ ਸੰਦੇਸ ਸਯਾਮ ਸੁਨਿ ਪਾਏ। ੨੦੬੮।।

Chopaiee

Sati dhanaa bhi sangi ralaayo. Jab satraajit ko tinn ghaayo.
Ee tehh badh kae deran aaye. Utae sandes sayaam suni paaye. (2068)

Here the chapter of marraige is completed.
Now the episode of Lachhia Greh begins
Swaiyya'

By then a news was heard that the son of Pandav, had come to Lachhia's house. All the villagers requested the Kaurvas but they did not show any mercy. So, considering this fact, Krishna called all the Yadavas and left for that place. So Sri Krishna got their chariots ready and left for the site. (2066)

When Sri Krishna had left, then Barmakrit thought of a plan and taking Akroor alongwith him said, "O Man! Krishna had gone elsewhere so let us join together and snatch this jewel from Satrajit." So thinking about it, they killed Satrajit. So after killing him and taking away the jewel (mani) Bramakrit went away to his home. (2067)

Chopaiee

Even Satdhana, warrior, had gone with them, when they had killed Satrajit and after killing him, all the three had come to their abode, and in the meantime Sri Krishna also got this news. (2068)

ਦੂਤ ਬਾਚ ਕਾਨ੍ਹ ਸੋ

ਚੌਪਈ

ਪ੍ਰਭੁ ਸੋ ਦੂਤਨ ਬੈਨ ਉਚਾਰੇ। ਸਤ੍ਰਾਜਿਤ ਕ੍ਰਿਤਬਰਮਾ ਮਾਰੇ।
ਮਨਿ ਧਨ ਛੀਨਿ ਤਾਹਿ ਤੇ ਲਯੋ। ਤੋਹਿ ਤ੍ਰੀਆ ਕੋ ਅਤਿ ਦੁਖੁ ਦਯੋ।। ੨੦੬੯।।

Doot Baach Kaan So

Chopaiee

Prabh so dootan baen uchaare. Satraajit kritbarmaa mare.
Mani dhan cheeni taahi te layo. Trohi triyaa ko ati dukh dayo. (2069)

ਜਬ ਜਦੁਪਤਿ ਇਹ ਬਿਧਿ ਸੁਨਿ ਪਾਯੋ। ਛੋਰਿ ਅਉਰ ਸਭ ਕਾਰਜ ਆਯੋ।
ਹਰਿ ਆਵਨ ਕ੍ਰਿਤਬਰਮੈ ਜਾਨੀ। ਸਤਿਧੰਨਾ ਸੋ ਬਾਤ ਬਖਾਨੀ।। ੨੦੭੦।।

Jab jadupati ehh bidhi suni paayo. Chhori ayur sabh kaaraj aayo.
Hari aavan kritbarmae jaani. Satidhanaa so baat bakhaani. (2070)

ਅੜਿਲ

ਕਹੁ ਸਤਿਧੰਨਾ ਬਾਤ ਅਬੈ ਹਮ ਕਿਆ ਕਰੈ।
ਕਹੋ ਪਰੈ ਕੈ ਜਾਇ ਕਹੋ ਲਰਿ ਕੈ ਮਰੈ।
ਦੁਇ ਮੈ ਇਕ ਮੁਹਿ ਬਾਤ ਕਹੋ ਸਮਝਾਇ ਕੈ।
ਹੋ ਕੇ ਉਪਾਇ ਕੈ ਸਯਾਮਹਿ ਮਾਰੈ ਜਾਇ ਕੈ।। ੨੦੭੧।।

Aril

Kahu satidhanaa baat abae ham kiyaa karae.
Kaho parae kae jaaye kaho lari kae marae.
Duye mae ikk muhi baat kaho samjhaaye kae.
Ho ke upaaye kae sayaameh maarae jaaye kae. (2071)

ਕ੍ਰਿਤਬਮਾ ਕੀ ਬਾਤ ਸੁਨਤ ਤਿਨਿ ਯੌ ਕਹਿਯੋ।
ਜਦੁਪਤਿ ਬਲੀ ਪ੍ਰਚੰਡ ਹਨਿਯੋ ਅਰਿ ਜੋ ਚਹਿਯੋ।
ਤਾ ਸੋ ਹਮ ਪੈ ਬਲ ਨ ਲਰੈ ਪੁਨਿ ਜਾਇ ਕੈ।
ਹੋ ਕੰਸ ਸੇ ਛਿਨ ਮੈ ਮਾਰਿ ਦਏ ਸੁਖ ਪਾਇ ਕੈ।। ੨੦੭੨।।

Kritbarmaa ki baat sunat tini yo kahiyo.
Jadupati bali prachand haniyo ari jo chahiyo.
Taa so ham pae bal naa larae puni jaaye kae.
Ho kans se chhin mae maari daye sukh paaye kae. (2072)

The emissary had told Sri Krishna -

Chopaiee

The emissaries gave the message to Sri Krishna that Bramakrit had killed Satrajit and had taken away the wealth of that jewel, and had caused great suffering to your spouse (wife). (2069)

When Sri Krishna heard this news, then he came back leaving all other activities. Now Barmakrit got the news of Krishna's arrival at home and he gave this information to Satdhana. (2070)

Aril

"O Satdhana! Now tell me, what should I do?" "If you say, then I would go and seek his (Krishna's) parodn or if you like that I should die fighting. "Tell me one of the two things by explaining thoroughly. O Brother! Is there any solution like this that I should go and kill Sri Krishna?" (2071)

On hearing these words of Kritbarma, he replied, "Krishna was very powerful, and he had killed many enemy, whom he wanted to kill. so we do not possess enough strength to fight against him. O Brother! He had killed Kansa in a moment and felt greatly relieved." (2072)

ਬਤੀਆ ਸੁਨਿ ਤਿਹ ਕੀ ਅਕ੍ਰੂਰ ਪੈ ਆਯੋ। ਪ੍ਰਭੁ ਦੁਬਿਧਾ ਕੋ ਭੇਦ ਸੁ ਤਾਹਿ ਸੁਨਾਯੋ।
ਤਿਨ ਕਹਿਯੋ ਅਬ ਸੁਨਿ ਤੇਰੋ ਤਿਹੀ ਉਪਾਇ ਹੈ। ਹੌ ਪ੍ਰਭ ਤੇ ਬਚ ਹੈ ਸੋਊ ਜੁ ਪ੍ਰਾਨ ਬਚਾਇ ਹੈ॥ ੨੦੭੩॥

Batiyaa suni tehh ki akroor pae aayo.
Prabhu dubidha ko bhed su taahi sunaayo.
Tinn kahiyo ab suni tero tihi upaaye hae.
Ho prabh te bach hae soyu ju praan bachaaye hae. (2073)

ਸਵੈਯਾ

ਦੈ ਮਨਿ ਤਾਹਿ ਉਦਾਸ ਭਯੋ ਕਿਹ ਓਰਿ ਭਜੋ ਚਿਤ ਮੈ ਇਹ ਧਾਰਿਯੋ।
ਮੈ ਅਪਰਾਧ ਕੀਓ ਹਰਿ ਕੋ ਮਨਿ ਹੇਤੁ ਬਲਿ ਸਤ੍ਰਾਜਿਤ ਮਾਰਿਯੋ।
ਤਾਹਿ ਕੇ ਹੇਤੁ ਗੁਸਾ ਕਰਿ ਸਯਾਮ ਸਭੇ ਅਪਨੋ ਪੁਰਖਤ ਸੰਭਾਰਿਯੋ।
ਜਉ ਰਹਿ ਹਉ ਤਉ ਮਾਰਤ ਹੈ ਏਹ ਕੈ ਡਰੁ ਉਤਰ ਓਰਿ ਸਿਧਾਰਿਯੋ॥ ੨੦੭੪॥

Swaiyya

Dae mani taahi udaas bhayo keh ori bhajo chitt mae ehh dhaariyo.
Mae apraadh kiyo hari ko mani hetu bali satraajit maariyo.
Taahi ke hetu gusaa kari sayaam sabhe apno purkhat sanbhaariyo.
Jayu rahi hayu tayu maarat hae eh kae daru utar ori sidhaariyo. (2074)

ਦੋਹਰਾ

ਸਤਿਧੰਨਾ ਮਨਿ ਲੈ ਜਹਾ ਭਜ ਗਯੋ ਤ੍ਰਾਸ ਬਢਾਇ।
ਸਯੰਦਨ ਪੈ ਚੜਿ ਸਯਾਮ ਜੂ ਤਹ ਹੀ ਪਹੁੰਚਿਯੋ ਜਾਇ॥ ੨੦੭੫॥

Dohra

Satidhanaa mani lae jahaa bhaj gayo traas badaaye.
Sayandan pae chadi sayaam ju eh hi pahunchiyo jaaye. (2075)

ਪਾਵ ਪਿਆਦੋ ਸਤ੍ ਹੋਇ ਭਜਿਯੋ ਸੁ ਤ੍ਰਾਸ ਬਢਾਇ।
ਤਬ ਜਦੁਬੀਰ ਕ੍ਰਿਪਾਨ ਸੋ ਮਾਰਿਯੋ ਤਾ ਕੋ ਜਾਇ॥ ੨੦੭੬॥

Paav piyaado satar hoye bhajiyo su traas badaaye.
Tab jadubeer kirpaan so maariyo taa ko jaaye. (2076)

ਖੋਜਤ ਭਯੋ ਤਿਹ ਮਾਰ ਕੈ ਮਨ ਨਹੀ ਆਈ ਹਾਥਿ।
ਮਨਿ ਨਹੀ ਆਈ ਹਾਥਿ ਯੌ ਕਹਿਯੋ ਹਲੀ ਕੇ ਸਾਥ॥ ੨੦੭੭॥

Khojat bhayo tehh maar kae mani nahi aayi haath.
Mani nahi aayi haath yo kahiyo hali ke saath. (2077)

On hearing this talk, Baramkrit came back to Akroor and told him all about the problem created by the dual-pronged activites of (created by) Krishna So he suggested that there was only one way out for him to safe-guard his safety. O Brother! The person, who could go elsewhere, and save his life, would be the only person, who would be saved. (2073)

Swaiyya'

Bramakrit became morose after giving him the jewel, and thought to himself "That he should run away but where to? I have done a great disservice towards Krishna and for the sake of getting this gem, I have killed a warrior like Satrajit. So getting furious with rage Sri Krishna had picked up his whole strength. If I stay here then he would kill me. "So considering all this he went away to the North direction. (2074)

Couplet

Sri Krishna reached the place riding on his chariot, where Satdhana had gone with the jewel, out of fear. (2075)

The frightened enemy (Satdhana) out of fear, was running away on foot only, then Sri Krishna killed him with his sword. (2076)

After killing him, Krishna searched (his bags/clothes) but the jewel was not found there. Sri Krishna then told Balram that the mani (gem) was not found. (2077)

ਸਵੈਯਾ

ਐਸੇ ਲਖਿਯੋ ਮੁਸਲੀ ਮਨ ਮੈ ਸੁ ਪ੍ਰਭੂ ਹਮ ਤੇ ਮਨਿ ਆਜ ਛਪਾਈ।
ਲੈ ਅਕ੍ਰੂਰ ਬਨਾਰਸ ਗਯੋ ਮਨਿ ਕਉ ਤਿਹ ਕੀ ਨ ਕਛੂ ਸੁਧਿ ਪਾਈ।
ਸਯਾਮ ਜੂ ਮੋ ਇਕ ਸਿਖਯ ਹੈ ਭੂਪਤਿ ਜਾਤ ਤਹਾ ਹਉ ਸੋ ਸੁਨਾਈ।
ਯੌ ਬਤੀਯਾ ਕਹਿ ਜਾਤ ਰਹਿਯੋ ਜਦੁਬੀਰ ਕੀ ਕੈ ਮਨ ਮੈ ਦੁਚਿਤਾਈ।। ੨੦੭੮।।

Swaiyya

Aaise lakhiyo musli mann mae su prabhu ham te mani aaj chhapaayi.
Lae akroor banaaras gayo mani kayu tehh ki naa kachhu sudhi paayi.
Sayaam ju mo ikk sikhey hae bhoopati jaat tahaa hayu so sunaayi.
Yo batiyaa kahi jaat rahiyo jadubeer ki kae mann mae duchitaayi. (2078)

ਦੋਹਰਾ

ਜਉ ਮੁਸਲੀ ਤਿਹ ਪੈ ਗਯੋ ਤਉ ਭੂਪਤਿ ਸੁਖੁ ਪਾਇ।
ਲੈ ਅਪੁਨੇ ਤਿਹ ਧਾਮ ਗਯੋ ਆਗੇ ਹੀ ਤੇ ਆਇ।। ੨੦੭੯।।

Dohra

Jayu musli tehh pae gayo tayu bhoopati sukh paaye.
Lae apune tehh dhaam gayo aage hi te aaye. (2079)

ਗਦਾ ਜੁਧ ਮੈ ਅਤਿ ਚਤੁਰੁ ਯੌ ਸਭ ਤੇ ਸੁਨਿ ਪਾਇ।
ਤਬੈ ਦੁਰਜੋਧਨ ਹਲੀ ਤੇ ਸਭ ਸੀਖੀ ਬਿਧਿ ਆਇ।। ੨੦੮੦।।

Gadaa judh mae ati chatur yo sabh te suni paaye.
Tabae durjodhan hali te sabh sikhi bidhi aaye. (2080)

ਸਵੈਯਾ

ਸਤਿਧੰਨਾ ਕਉ ਮਾਰ ਜਬੈ ਜਦੁਨੰਦਨ ਦ੍ਵਾਰਵਤੀ ਹੂ ਕੇ ਭੀਤਰ ਆਯੋ।
ਕੰਚਨ ਕੋ ਅਕ੍ਰੂਰ ਬਨਾਰਸ ਦਾਨ ਕਰੈ ਬਹੁ ਯੌ ਸੁਨਿ ਪਾਯੋ।
ਸੂਰਜ ਦਿਤ ਉਹੀ ਪਹਿ ਹੈ ਮਨਿ ਯੌ ਅਪਨੇ ਮਨ ਮੈ ਸੁ ਜਾਨਯੋ।
ਮਾਨ ਭੇਜ ਭਲੋ ਤਿਹ ਪੈ ਤਿਹ ਕੋ ਅਪੁਨੋ ਪਹਿ ਬੋਲਿ ਪਠਾਯੋ।। ੨੦੮੧।।

Swaiyya

Satidhanaa kayu maar jabae jadunandan davaarvati hu ke bheetar aayo.
Kanchan ko akroor banaaras daan karae bahu yo suni paayo.
Sooraj ditt uhi pahi hae mani yo apne mann mae su janaayo.
Maanas bhej bhalo tehh pae tehh ko apune pahi boli pathaayo. (2081)

Swaiyya'

Balram thought to himself that to day Sri Krishna had kept the gem hidden from him. But Akroor had gone to Banaras (Varanasi) taking the gem there. But no one knew about it Balram then said these words for Krishna, "O Krishna! One Raja is my attendant, and I am going there. Saying this, he went away, but in his mind he had doubts and dual-mindedness about Krishna telling him the truth or not. (2078)

Couplet

When Balram went to meet the Raja, he felt very happy and after receiving him, took him to his place. (2079)

Balram was an expert in the use of the mace in war, then Daryodhan on hearing this news from others, came to Balram to learn the art of using the mace and got fully trained. (2080)

Swaiyya'

After killing Sardhana, when Sri Krishna came back to Dwarka he heard about Akroor, giving away gold in alms (gifts) to poor people. Then Sri Krishna had realized that the jewel, given by the sun, was held by him only; Then (by sending)one good (respectable) man was sent to him and he (Akroor) was called there by Krishna. (2081)

ਜਉ ਹਰਿ ਪੈ ਸੋਊ ਆਵਤ ਭਯੋ ਤਿਹ ਤੇ ਮਨਿ ਤੋ ਇਨ ਮਾਗਿ ਲਈ ਹੈ।
ਸੂਰਜ ਜੇ ਤਿਹ ਰੀਝਿ ਦਈ ਧਨਸਤਿ ਕੀ ਜਾ ਹਿਤੁ ਦੇਹ ਗਈ ਹੈ।
ਜਾ ਹਿਤ ਸਯਾਮ ਤ੍ਰਿਯਾ ਹਰਿ ਭ੍ਰਾਤਹਿ ਮਾਨਹਿ ਕੀ ਮਨ ਬਾਤ ਠਈ ਹੈ।
ਸੋ ਦਿਖਰਾਇ ਸਭੋ ਹਖਰਾਇ ਕੈ ਲੈ ਅਕ੍ਰੂਰਹ ਫਰਿ ਦਈ ਹੈ।। ੨੦੮੨।।

Jayu hari pae soyu aavat bhayo tehh te mani to inn maagi layi hae.
Sooraj je tehh reejhi dayi dhansati ki jaa hitu deh gayi hae.
Jaa hitu sayaam triyaa hari bharaateh maaneh ki mani baat thayi hae.
So dikhraaye sabho harkhaaye kae lae akroreh
pheri dayi hae. (2082)

ਜੋ ਸਤ੍ਰਾਜਿਤ ਕੈ ਕਰਿ ਸੇਵ ਸੁ ਸੂਰਜ ਕੀ ਫੁਨਿ ਤਾਹਿ ਤੇ ਪਾਈ।
ਜਾ ਹਰਿ ਕੈ ਇਹ ਕੋ ਬਧ ਕਾਰਨ ਕੈ ਧਨਸਤਿ ਸੁ ਆਪਨੀ ਦੇਹ ਗਵਾਈ।
ਤਾਹਿ ਗਯੋ ਅਕ੍ਰੂਰ ਥੋ ਲੈ ਤਿਹ ਤੇ ਫਿਰਿ ਸੋ ਬ੍ਰਿਜ ਨਾਥ ਪੈ ਆਈ।
ਸੋ ਹਰਿ ਦੇਤ ਭਯੋ ਤਿਹ ਕੋ ਮੁੰਦਰੀ ਮਨੋ ਸਯਾਮ ਜੂ ਰਾਘਵ ਹਾਈ।। ੨੦੮੩।।

Jo satraajit kae kari sev su sooraj ki phhuni
taahi te paayi.
Jaa hari kae ehh ko badh kaaran kae dhansati su aapni
deh gavaayi.
Taahi gayo akroor tho lae tehh te phiri so brij naath pae aayi.
So hari det bhayo tehh ko mundri mano sayaam ju
raaghav haayi. (2083)

ਦੋਹਰਾ

ਬਡੇ ਜਸਹਿ ਪਾਵਤ ਭਯੋ ਮਨਿ ਦੈ ਸ੍ਰੀ ਜਦੁਬੀਰ।
ਜੋ ਕਟੀਆ ਸਿਰ ਦੁਰਜਨਨ ਹਰਤਾ ਸਾਧਨ ਪੀਰ।। ੨੦੮੪।।

Dohra

Bade jaseh paavat b hayo mani dae sri jadubeer.
Jo katiyaa sir durjodhan hartaa saadhan peer. (2084)

When he (Akroor) came to Sri Krishna, he asked him for the jewel. The jewel, which the sun had given to him being pleased with (Satrajit) him, which resulted in the death of Satdhana also, and this had caused some misgivings in the minds of Krishna's spouse (Satbhama) and his brother (Balram) also resulting in some grouse in them. Then taking that jewel from Akroor and showing it to all present, and with pleasure it was returned to Akroor again. (2082)

The jewel, which was gained by Satrajit from the sun by worshipping him (serving him), the jewel which was taken away by Satdhana from Satrajit by killing him, and then losing his own life in the bargain, was given to Akroor and he went away with the jewel. Then it came back to Sri Krishna, which was again given back to Akroor, by Krishna, had bestowed him this ring. (2083)

Couplet

After giving away the jewel, Sri Krishna earned lot of praise from all. He was the destroyer of despots and casting away the sufferings of holy men. (2084)

ਇਤਿ ਸ੍ਰੀ ਦਸਮ ਸਿਕੰਧ ਪੁਰਾਣੇ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਸਤਿਧੰਨੇ ਕੋ ਬਧ ਕੈ ਅਕ੍ਰੂਰ ਕੋ ਮਨਿ ਦੇਤ ਭਏ।

ਕਾਨ੍ਹ ਜੂ ਕੋ ਦਿਲੀ ਮਹਿ ਆਵਨ ਕਥਨੰ

ਚੌਪਈ

ਜਬ ਅਕ੍ਰੂਰਹਿ ਕੋ ਮਨਿ ਦਈ। ਜਦੁਪਤਿ ਦਿਲੀ ਕੋ ਸੁਧਿ ਲਈ।
ਤਬ ਦਿਲੀ ਕੇ ਭੀਤਰ ਆਏ। ਪਾਡਵ ਪਾਚ ਚਰਨ ਲਪਟਾਏ।। ੨੦੮੫।।

Itt sri sikhandh puraane bachitar naatak granthe krishnaavatare satidhane ko badh kae akroor ko mani det bhaye.

Kaan Ju Ko Dili Mahi Aavan Kathan

Chopaiee

Jab akrooreh ko mani dayi. Jadupati dili ko sudhi layi.
Tab dili ke bheetar aaye. Paadav paach
charan laptaaye. (2085)

ਦੋਹਰਾ

ਤਬ ਕੁੰਤੀ ਕੇ ਗ੍ਰਿਹ ਗਏ ਕੁਸਲ ਪੂਛਿਓ ਜਾਇ।
ਜੋ ਦੁਖ ਇਨ ਕੈਰਵਿ ਦਏ ਸੋ ਸਭ ਦਏ ਬਤਾਇ।। ੨੦੮੬।।

Dohra

Tab kunti ke greh gaye kusal poochhiyo jaaye.
Jo dukh inn kaeravi daye so sabh daye bataaye. (2086)

ਇੰਦ੍ਰਪ੍ਰਸਤ ਮੈ ਕ੍ਰਿਸਨ ਜੂ ਰਹੇ ਮਾਸ ਜਬ ਚਾਰ।
ਤਬ ਅਰਜੁਨ ਕੋ ਸੰਗ ਲੈ ਇਕ ਦਿਨ ਚੜੇ ਸਿਕਾਰ।। ੨੦੮੭।।

Indarprasat mae krisan ju rahe maas jab chaar.
Tab arjun ko sang lae ikk din chade sikaar. (2087)

Here the chapter dealing with killing of Satdhana and giving away the jewel (mani) to Akroor (episode) from Krishnavtar, forming part of Dasam Sakand puran and Bachittar Natak is completed. Now the episode of Krishna's entry into Delhi begins

Chopaiee

When the jewel was given away to Akroor, then Sri Krishna thought of visiting Delhi. then he came to Delhi, and all the five Pandavas came and paid their obeisance to him (by bowing at his feet). (2085)

Couplet

Then Krishna went to Kunti's place (house) and asked about her welfare. Whatever sufferings they had undergone at the hands of Kaurvas, were related to him (Sri Krishna). (2086)

Then Krishna stayed at Indraprast (Delhi) for four months and taking Arjuna with him, Krishna went out for hunting one day. (2087)

ਸਵੈਯਾ

ਸੋਧ ਸਿਕਾਰ ਕੋ ਲੈ ਹਰਿ ਜੂ ਸੁ ਘਨੋ ਜਹ ਥੋ ਤਿਹ ਓਰਿ ਸਿਧਾਰੇ।
ਗੋਇਨ ਸੂਕਰ ਰੀਛ ਰਡੇ ਬਹੁ ਚੀਤਰੁ ਅਉਰ ਸਸੇ ਬਹੁ ਮਾਰੇ।
ਗੈਡੇ ਹਨੇ ਮਹਿਖਾਸ ਕੇ ਮਤ ਕਰੀ ਅਰੁ ਸਿੰਘਨ ਝੁੰਡਹਿ ਝਾਰੇ।
ਨੈਕੁ ਸੰਭਾਰ ਰਹੀ ਨ ਪਰੈ ਬਿਸੰਭਾਰ ਜਿਨੋ ਸਰ ਸਯਾਮ ਪ੍ਰਹਾਰੇ।। ੨੦੮੮।।

Swaiyya

Sodh sikaar ko lae hari jus u ghano jeh tho tehh ori sidhaare.
Goin sookar reechh bade bahu cheetaru ayur sase bahu maare.
Gaede hane mahikhaas ke mat kari aru singhan dhoondeh jhaare.
Naeku sanbhaar rahi naa parae bisanbhaar jino sar
sayaam parhaare. (2088)

ਪਾਰਥ ਕੋ ਸੰਗ ਲੈ ਜੂ ਬਨ ਮੋ ਧਸਿ ਕੈ ਬਹੁਤੇ ਮ੍ਰਿਗ ਘਾਏ।
ਏਕ ਹਨੇ ਕਰਵਾਰਿਨ ਸੋ ਤਕਿ ਏਕਨ ਕੇ ਤਨਿ ਬਾਨ ਲਗਾਏ
ਅਸ੍ਵਨ ਕੋ ਦਵਰਾਇ ਭਜਾਇ ਕੈ ਕੂਕਰ ਤੇਊ ਹਨੇ ਜੁ ਪਰਾਏ।
ਸ੍ਰੀ ਬ੍ਰਿਜ ਨਾਥ ਕੇ ਅਗ੍ਰਜ ਜੇ ਉਠਿ ਭਾਜਤ ਭੇ ਤੇਊ ਜਾਨ ਨ ਪਾਏ।। ੨੦੮੯।।

Paarth ko sang lae prabh ju ban mo dhasi kae bahute mrig ghaaye.
Ek hane karvaarin so taki ekan ke tani baan lagaaye.
Asvan ko davraaye bhajaaye kae kookar teyu hane ju paraaye.
Sri brij naath ke agraj je uthi bhaajat bhe teyu jaan
naa paaye. (2089)

ਪਾਰਥ ਏਕ ਹਨੇ ਮ੍ਰਿਗਵਾ ਇਕ ਆਪਹਿ ਸ੍ਰੀ ਬ੍ਰਿਜ ਨਾਇਕ ਘਾਏ।
ਜੇ ਉਠਿ ਭਾਜਤ ਭੇ ਬਨ ਮੈ ਸੋਊ ਕੂਕਰ ਡਾਰਿ ਸਬੈ ਗਹਿਵਾਏ।
ਭੀਤਰ ਜੇ ਉਡਿ ਕੈ ਨਭਿ ਓਰਿ ਗਏ ਤਿਨ ਕੋ ਪ੍ਰਭ ਬਾਜ ਚਲਾਏ।
ਚੀਤਨ ਏਕ ਮ੍ਰਿਗਾ ਗਹਿ ਕੈ ਕਬਿ ਸਯਾਮ ਕਹੈ ਜਮਲੋਕਿ ਪਠਾਏ।। ੨੦੯੦।।

Paarth ek hane mrigvaa ikk aapeh Sri Brij naaik ghaaye.
Je uthi bhaajat bhe ban mae soyu kookar daari sabhae gahivaaye.
Teetar je udi kae nabhi ori gaye tinn ko prabh baaj chalaaye.
Cheetan ek mrigaa gahi kae kabi sayaam kahae jamloki
pathaaye. (2090)

Swaiyya'

Taking a clue about the game they moved in the direction, where there were chances of the prey. They killed many blue bulls, pigs, great bears, and multi-coloured (multi-horned) stags, and many percupines. They hunted rhinoceros, buffaloes, wild elephants and many lions. Whosoever was struck by Krishna's arrows, had no signs of strength left and fell down unconscious on the ground. (2088)

Taking Arjuna alongwith him, Sri Krishna penetrated into the jungle and killed many deer. Some animals were killed with swords, and some were shot with arrows by pointing at them. Making the horses speed up and making the dogs run, they killed many others, who had escaped earlier. Any wild animals, who tried to escape from Krishna, were not allowed to go alive. (2089)

Many deer were killed by Arjuna, while many were hunted down by Sri Krishna himself. Whosoever managed to run away alive were all caught by the chasing dogs. The partridges, which had flown towards the sky, were chased by hawks, let loose by Sri Krishna. The poet Siam has stated that many deer were chased by the leopards and killed. (2090)

ਬੇਸਰੇ ਅਉਰ ਕੁਹੀ ਬਹਿਰੀ ਅਰੁ ਬਾਜ ਜੁਰੇ ਬਹੁਤੇ ਸੰਗ ਲੀਨੇ।
ਬਾਸੇ ਘਨੇ ਲਗਰਾ ਚਰਗੇ ਸਿਕਰੇਨ ਕੋ ਫੇਟ ਭਲੀ ਬਿਧਿ ਕੀਨੇ।
ਧੂਤੀ ਉਕਾਬ ਬਸੀਨਨ ਕੋ ਸਜਿ ਕੰਠਿਜ ਗੋਲਿਨ ਦ੍ਵਾਲ ਨਵੀਨੇ।
ਜਾ ਸੰਗ ਹੇਰਿ ਚਲਾਵਤ ਭੇ ਤਿਨ ਪਛਿਨ ਤੇ ਇਕ ਜਾਨ ਨ ਦੀਨੇ॥ ੨੦੯੧॥

Besre ayur kuhi bihri aru baaj jure bahute sang line.
Baase ghane lagraa charge sikren ko phet bhali bidhi kine.
Dhoti ukaab basinan ko saji kathinj golin davaal navine.
Jaa sang heri chalaavat bhe tinn pachhin te ikk
jaan naa dine. (2091)

ਪਾਰਥ ਅਉ ਪ੍ਰਭ ਜੂ ਮਿਲਿ ਕੈ ਜਬ ਐਸੋ ਸਿਕਾਰ ਕੀਓ ਸੁਖ ਪਾਯੋ।
ਆਪਸ ਮੈ ਕਬਿ ਸਯਾਮ ਭਨੈ ਤਿਹ ਠਉਰ ਦੁਹੂ ਅਤਿ ਹੇਤੁ ਬਢਾਯੋ।
ਅਉ ਦੁਹੂੰ ਕੋ ਜਲ ਪੀਨ ਕੋ ਮਨੁ ਅਉਸਰ ਤਉਨ ਸੁ ਹੈ ਲਲਚਾਯੋ।
ਛੋਰਿ ਅਖੇਟਕ ਦੀਨ ਦੁਹੂੰ ਚਲਿ ਕੈ ਪ੍ਰਭ ਜੂ ਜਮਨਾ ਤਟਿ ਆਯੋ॥ ੨੦੯੨॥

Paarth ayu prabh ju mili kae jab aaiso sikaar kiyu sukh paayo.
Aapas mae kabi sayaam bhanae tehh thayur duhu ati
hetu badaayo.
Ayu duhun ko jal peevan ko manu ayusar tayun su
hae lalchaayo.
Chhori akhetak deen duhun chali kae prabh ju jamnaa
tati aayo. (2092)

ਜਾਤ ਹੁਤੇ ਜਲ ਪੀਵਨ ਕੇ ਹਿਤ ਤਉ ਹੀ ਲਉ ਸੁੰਦਰਿ ਨਾਰਿ ਨਿਹਾਰੀ।
ਪੂਛਹੁ ਕੌ ਹੈ ਕਹਾ ਇਹ ਦੇਸੁ ਕਹਿਯੋ ਸੰਗਿ ਪਾਰਥ ਯੌ ਗਿਰਿਧਾਰੀ।
ਆਇਸ ਮਾਨਿ ਪੁਰੰਦਰ ਕੋ ਸੁ ਭਯੋ ਤਿਹ ਕੇ ਸੰਗ ਬਾਤ ਉਚਾਰੀ।
ਕਉਨ ਕੀ ਬੇਟੀ ਹੈ ਦੇਸ ਕਹਾ ਤਹਿ ਕੋ ਤੋਹਿ ਭ੍ਰਾਤ ਤੂ ਕਉਨ ਕੀ ਨਾਰੀ॥ ੨੦੯੩॥

Jaat hute jal peevan ke hitt tayu hi kayu sundar naari nihaari.
Poochhu ko hae kahaa ehh desu kahiyo sangi paarth yo girdhaari.
Aais maani purandar ko su bhayo tehh ke sang baat uchaari.
Kayun ki beti hae des kahaa tuhi ko tohi bhraat tu
kayun ki naari. (2093)

They had taken alongwith them many animals like hesarai, behrian, hawks and other birds, and many birds like basian, lagran, charga were made to swoop donw on smaller birds. Many dhutian, ukaban, basina, with tinkling bells tied around their necks, and decorated with laces, were made to chase other birds, and none was allowed to go back alive. (2091)

When both Arjuna and Krishna hunted together, they felt very happy and satisfied. The poet Siam has stated that they developed great affection with each other and were keenly looking for some place with water, so they totally gave up hunting and both Sri Krishna and Arjuna came to the banks of Jamuna. (2092)

When they were going to take (drink) water, they saw a beautiful woman, so Krishna went upto Arjuna and said, "Go and ask her as to who she was and which place she belonged to?" obeying the ordains of Krishna, Arjuna talked to the woman like this. "Whose daughter are you, which is your land, who is your brother and whose spouse are you?" (2093)

ਜਮੁਨਾ ਬਾਚ ਅਰਜਨੁ ਸੋ

ਦੋਹਰਾ

ਅਰਜੁਨ ਸੋ ਜਮਨਾ ਤਬੈ ਐਸੇ ਕਹਿਓ ਸੁਨਾਇ।
ਜਦੁਪਤਿ ਬਰ ਹੀ ਚਾਹਿ ਚਿਤਿ ਤਪੁ ਕੀਨੋ ਮੈ ਆਇ।। ੨੦੯੪।।

Jamunaa Baach Arjanu So

Dohra

Arjun so jamnaa tabae aaise kahiyo sunaaye.
Jadupati bar hi chaahi chitt tapu kino mae aaye. (2094)

ਪਾਰਥ ਬਾਚ ਕਾਨ੍ਹ ਜੂ ਸੋ

ਸਵੈਯਾ

ਤਬ ਪਾਰਥ ਆਇ ਕੈ ਸੀਸ ਨਿਵਾਇ ਸੁ ਸਯਾਮ ਜੂ ਸਿਉ ਇਹ ਬੈਨ ਉਚਾਰੇ।
ਸੂਰਜ ਕੀ ਦੁਹਿਤਾ ਜਮਨਾ ਇਹ ਨਾਮ ਪ੍ਰਭੂ ਜਗ ਜਾਹਿਰ ਸਾਰੇ।
ਭੇਸ ਤਪੋਧਨ ਕਾਹੇ ਕੀਯੋ ਇਨ ਅਉ ਗ੍ਰਿਹ ਕੇ ਸਭ ਕਾਜ ਬਿਸਾਰੇ।
ਅਰਜੁਨ ਉਤਰ ਐਸੇ ਦੀਯੋ ਘਨਿ ਸਯਾਮ ਸੁਨੋ ਬਰ ਹੇਤ ਤੁਮਾਰੇ।। ੨੦੯੫।।

Paarth Baach Kaan Ju So

Swaiyya

Tab paarth aaye kae sees nivaaye su sayaam ju siyu ehh baen uchaare.
Sooraj ki duhitaa jamnaa ehh naam prabhu jag jaahir saare.
Bhes tapodhan kaahe kiyo inn ayu greh ke sabh kaaj bisaare.
Arjun utar aaise diyo ghani sayaam suno bar
hetu tumaare. (2095)

ਪਾਰਥ ਕੀ ਬਤੀਯਾ ਸੁਨਿ ਯੌ ਬਹੀਯਾ ਗਹਿ ਡਾਰਿ ਲਈ ਰਥ ਊਪਰ।
ਚੰਦ ਸੋ ਆਨਨ ਜਾਹਿ ਲਸੈ ਅਤਿ ਜੋਤਿ ਜਗੈ ਸੁ ਕਪੋਲਨ ਦੂ ਪਰ।
ਕੈ ਕੈ ਕ੍ਰਿਪਾ ਅਤਿ ਹੀ ਤਿਹ ਪੈ ਨ ਕ੍ਰਿਪਾ ਕਰ ਸਯਾਮ ਜੂ ਐਸੀ ਕਿਸੀ ਪਰ।
ਆਪਨੇ ਧਾਮਿ ਲਿਆਵਤ ਭਯੋ ਸਭ ਐਸ ਕਥਾ ਇਹ ਮਾਲੁਮ ਭੂ ਪਰ।। ੨੦੯੬।।

Paarth ki batiyaa suni yo batiyaa gahi daari layi rath upar.
Chand so aanan jaahi lasae ati joti jagae su kapolan du par.
Kae kae kirpaa ati hi tehh pae na kirpaa kar sayaam ju aaisi kisi par.
Aapne dhaami liyaavat bhayo sabh aais kathaa ehh maalum
bhoo par. (2096)

The Jamuna replied to Arjuna -
Couplet

Then Jamuna replied to Arjuna like this, that she had wanted to marry Krishna as such she had worshipped there and performed penance there. (2094)

Then Arjuna told Krishna -
Swiayya'

Then Arjuna, coming back and bowing his head to Krishna, said, "O Krishna! She was the daughter of the sun, her name was Jamuna, as known to the world." Then Krishna asked, "Why had she dressed up like an ascetic, leaving all household chores?" Then Arjuna replied, "O Sri Krishna! Listen to me! She had done all this for marrying you." (2095)

Listening to Arjuna's words, Sri Krishna held the arm of Jamna and took her onto his chariot. Her face was shining brightly like the moon, and her cheeks were looking glorious with splendour. Then Krishna showered all his Grace etc. on her and Sri Krishna took her home. This episode is known to all in the world. (2096)

ਡਾਰਿ ਤਬੈ ਰਥ ਪੈ ਜਮਨਾ ਕਹੁ ਸ੍ਰੀ ਬ੍ਰਿਜ ਨਾਇਕ ਡੇਰਨ ਆਯੋ।
ਬਯਾਹ ਕੇ ਬੀਚ ਸਭਾ ਹੂ ਜੁਧਿਸਟਰ ਗਯੋ ਨ੍ਰਿਪ ਪਾਇਨ ਸੋ ਲਪਟਾਯੋ।
ਦੁਆਰਕਾ ਜੈਸਿ ਰਚੀ ਪ੍ਰਭ ਜੂ ਤੁਮ ਮੋ ਪੁਰ ਤੈਸਿ ਰਚੋ ਸੁ ਸੁਨਾਯੋ।
ਆਇਸ ਦੇਤ ਦਯੋ ਪ੍ਰਭ ਜੂ ਕਰਮਾਬਿਸ੍ਵ ਸੋ ਤਿਨ ਤੈਸੋ ਬਨਾਯੋ।। ੨੦੯੭।।

Daari tabae rath pae jamnaa kahu Sri Brij naaik deran aayo.
Bayaah ke beech sabhaa hu judhisatar gayo nirap paain so laptaayo.
Duaarkaa jaisi rachi prabh jut um mo pur taisi racho su sunaayo.
Aais det bhayo prabh ju karmaabisav so tinn
taiso banaayo. (2097)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਸਿਕਾਰ ਖੇਲਬੋ ਜਮੁਨਾ ਕੋ ਬਿਹਾਵਤ ਭਏ।

ਉਜੈਨ ਰਾਜਾ ਕੀ ਦੁਹਿਤਾ ਕੋ ਬਯਾਹ ਕਥਨੰ

ਸ੍ਵੈਯਾ

ਪੰਡੁ ਕੇ ਪੁਤ੍ਰਨ ਤੇ ਅਰੁ ਕੁੰਤੀ ਤੇ ਲੈ ਕੇ ਬਿਦਾ ਘਨਿ ਸਯਾਮ ਸਿਧਾਯੋ।
ਭੂਪ ਉਜੈਨ ਪੁਰੀ ਕੋ ਜਹਾ ਕਬਿ ਸਯਾਮ ਕਹੈ ਤਿਹ ਪੈ ਚਲਿ ਆਯੋ।
ਤਾ ਦੁਹਿਤਾ ਹੂ ਕੋ ਬਯਾਹਨ ਕਾਜ ਦੁਰਜੋਧਨ ਹੂ ਕੋ ਭੀ ਚਿਤੁ ਲੁਭਾਯੋ।
ਸੈਨ ਬਨਾਇ ਭਲੀ ਅਪਨੀ ਤਿਹ ਬਯਾਹਨ ਕਉ ਇਤ ਤੇ ਇਹ ਧਾਯੋ।। ੨੦੯੮।।

Itt sri bachitar naatak granthe sikaar khelbo jamunaa ko bivaahat bhaye.

Ujaain Rajaa Ki Duhitaa Ko Bayaah Kathan

Swaiyya

Pandu ke putran ke aru kunti te la eke bidaa ghani sayaam sidhaayo.
Bhoop ujaain puri ko jahaa kabi sayaam kahae tehh pae chali aayo.
Taa duhitaa hu ko bayaahan kaaj durjodhan hu ko bhi chitt lubaayo.
Saen banaaye bhali apni tehh bayaahan kayu itt
te ehh dhaayo. (2098)

When Sri Krishna came back to his place, alongwith Jamna on the chariot. The king Yudishtra then clasped the feet of Sri Krishna before the assembly, gathered there for the marriage ceremony and said, "O Sri Krishna! Just as you had created Dwarka town, in the same manner please arrange to construct my town also. Then hearing his request, Sri Krishna then ordained Vishav Karma to construct this town and he constructed the town likewise. (2097)

Here the chapter on hunting and marrying Jamna from Bachittar Natak Granth is completed.

Now the episode of the marriage of the daughter of the king of Ujjain begins.

Swaiyya'

After taking leave of Pandavas sons and Kunti, Sri Krishna left the place. The poet Siam has stated that Sri Krishna came to the place where king of Ujjain lived. Even Durodhana had been enamoured to marry his daughter, so he also came in the full preparations alongwith a huge force to marry the daughter of Ujjain's king. (2098)

ਸਜਿ ਸੈਨ ਦੁਰਜੋਧਨ ਆਯੋ ਉਤੇ ਪੁਰ ਤਾਹੀ ਇਤੈ ਬ੍ਰਿਜ ਨਾਇਕ ਆਏ।
ਭੂਪਤਿ ਅਉਰ ਬਡੇ ਬਲਵੰਡ ਸੁ ਵਾਹ ਬਿਯਾਹੁ ਕਉ ਦੇਖਨ ਧਾਏ।
ਸਯਾਮ ਭਨੈ ਤਿਹ ਕੀ ਭਗਨੀ ਤਿਹ ਆਨੰਦ ਦੁੰਦਭਿ ਕੋਟਿ ਬਜਾਏ।
ਤਉ ਹੀ ਲਉ ਸਯਾਮ ਜੀ ਬਯਾਹ ਕੈ ਤਾਹ ਕੋ ਪਾਰਥ ਲੈ ਸੰਗਿ ਅਉਧਿ ਸਿਧਾਏ॥ ੨੦੯੯॥

Saji saen durjodhan aayo ute pur taahi itae brij naaik aaye.
Bhoopati ayur bade balvand su vaah biyaah kayu dekhan dhaaye.
Sayaam bhanae tehh ki bhagni tehh aanand dundbhi koti bajaaye.
Tayu hi layu sayaam ji bayaah kae taah ko paarth lae
sangi ayudh sidhaaye. (2099)

ਚੌਪਈ

ਜਬ ਜਦੁਬੀਰ ਅਜੁਧਿਆ ਆਯੋ।
ਸੁਨਿ ਭੂਪਤਿ ਲੈਬੇ ਕਹੁ ਧਾਯੋ।
ਸਿੰਘਾਸਨ ਅਪਨੇ ਬੈਠਾਰਿਯੋ।
ਚਿਤ ਕੋ ਸ਼ੋਕ ਦੂਰ ਕਰਿ ਡਾਰਿਯੋ॥ ੨੧੦੦॥

Chopaiee

Jab jadubeer ajudhiyaa aayo.
Suni bhoopati laibe kahu dhaayo.
Singhaasan apne baithaariyo.
Chitt ko shok door kari daariyo. (2100)

ਚਰਨ ਪ੍ਰਭੂ ਕੇ ਗਹਿ ਕਰ ਰਹਿਯੋ।
ਤੁਮ ਦਰਸਨ ਪਾਵਤ ਦੁਖ ਬਹਿਯੋ।
ਅਰੁ ਨ੍ਰਿਪ ਚਿਤ ਮੈ ਪ੍ਰੇਮ ਬਢਾਯੋ।
ਮਨ ਅਪਨੋ ਸੰਗਿ ਸਯਾਮ ਮਿਲਾਯੋ॥ ੨੧੦੧॥

Charan prabhu ke gahi kar rahiyo.
Tum darsan paavat dukh bahiyo.
Aru nirap chitt mae prem badaayo.
Mann apno sangi sayaam milaayo. (2101)

From one side Duryodhana came with a huge army while Sri Krishna also landed there in the town. To watch this marriage many other kings and warriors also arrived there. The poet Siam has stated that they had sounded bugles of joy on the marriage of any duaghter or sister of the town. In the meantime Sri Krishna got married to her and went alongwith Arjuna to Ayodhya. (2099)

Chopaiee

When Sri Krishna reached Ayodhya, the Raja (of that place) came to receive him. He made him seated on the throne and got relieved of his minds' afflictions. (2100)

He bowed and held the feet of Sri Krishna in his hands and said that all his sufferings were cast away by having personally met him (by having his glance). The king then developed great love for Krishna at heart and was united at heart with Krishna's meditation. (2101)

ਕਾਨ੍ਹ ਜੁ ਬਾਚ ਨ੍ਰਿਪ ਸੋ

ਸਵੈਯਾ

ਦੇਖ ਕੈ ਪ੍ਰੀਤਿ ਨ੍ਰਿਪੋਤਮ ਕੀ ਹਸਿ ਕੈ ਤਿਹ ਸੋ ਇਮ ਸਯਾਮ ਉਚਾਰੋ।
ਹੋ ਤੁਮ ਰਾਘਵ ਕੇ ਕੁਲ ਤੇ ਜਿਨਿ ਰਾਵਨ ਸੋ ਰਿਸਿ ਸਤ੍ ਪਛਾਰੋ।
ਮਾਗਵੋ ਛਤ੍ਰਨ ਕੋ ਨ ਕਹਿਯੋ ਤਊ ਮਾਗਤਿ ਹੋ ਨਹਿ ਸੰਕ ਬਿਚਾਰੋ।
ਅਪਨੀ ਦੈ ਦੁਹਿਤਾ ਹਮ ਕਉ ਚਿਤ ਚਾਹਤ ਹੈ ਸੁ ਹਮਾਰੋ।। ੨੧੦੨।।

Kaan Ju Baach Nirap So

Swaiyaa

Dekh kae preeti nirpotam ki hasi kae tehh so imm sayaam uchaaro.
Ho tum raaghav ke kul te jinni raavan so risi satar pachharo.
Maagvo chhatran ko naa kahiyo tayu maagti ho nahi sank bichaaro.
Apni dae duhitaa ham kayu tehh kayu chitt chaahat
hae su hamaaro. (2102)

ਨ੍ਰਿਪੋ ਬਾਚ ਕਾਨ੍ਹ ਸੋ

ਚੌਪਈ

ਤਬ ਯੌ ਭੂਪ ਸਯਾਮ ਸੋ ਭਾਖੀ। ਏਕ ਪ੍ਰਤਿਗਯਾ ਮੈ ਕਰ ਰਾਖੀ।
ਜੋ ਇਨ ਸਤ ਬ੍ਰਿਖਭਨ ਕੋ ਨਾਥੈ। ਸੋ ਇਹ ਕੋ ਲੈ ਜਾ ਕਰਿ ਸਾਥੈ। ੨੧੦੩।।

Nirpo Baach Kaan So

Chopaiee

Tab yo bhoop sayaam so bhaaki. Ek patigayaa mae kar raakhi.
Jo inn sat brikhbhan ko naathe. So eh ko lae jaa kari saathae. (2103)

ਕਟਿ ਸੋ ਕਸਿ ਸਯਾਮ ਪਿਤੰਬਰ ਕੋ ਅਪੁਨੋ ਪੁਨਿ ਸਾਤਊ ਬੇਖ ਬਨਾਏ।
ਦੇਖਬੇ ਭੀਤਰ ਏਕ ਹੀ ਸਯਾਮ ਲਗੈ ਕਿਨ ਹੂ ਲਖਿ ਭੇਦ ਨ ਪਾਏ।
ਪਾਗਹਿ ਦਾਬਿ ਨਚਾਇ ਕੈ ਭਉਹਨ ਸੂਰ ਸਭੋ ਮਹਿ ਸੂਰ ਕਹਾਏ।
ਧੰਨਿ ਹੀ ਧੰਨਿ ਕਹਿਯੋ ਸਭ ਹੀ ਜਬ ਸਾਤ ਹੀ ਬੈਲਨ ਕੋ ਨਥਿ ਆਏ।। ੨੧੦੪।।

Kati so rasi sayaam pitanbar ko apuno puni saatu bekh banaaye.
Dekhbe bheetar ek hi sayaam lagae kin hu lakhi bhed naa paaye.
Paageh daabi nachaaye kae bhayuhan soor sabho mahi soor kahaye.
Dhani hi dhani kahiyo sabh hi jab saat hi baelan ko nathi aaye. (2104)

Then Sri Krishna told the king -

Swaiyya'

By seeing great love of the king, Sri Krishna laughed and said, to him, "O Rajan! You belong to the clan of (family of) Ram Chander who getting enraged, had killed a warrior like Ravana even. So it does not behove the Kashatriyas to request (beg) for anything, even then withtout any hesitation, I am asking (requesting) for something from you. You give me your daughter (in marriage) as my heart is enamoured with her love." (2102)

Then the Raja replied to Krishna -

Chopaiee

Then the Raja told Sri Krishna "That he had vowed for one thing. Anyone who could tame these seven bulls (together) in one go, he alone could be the spouse (mate) of my duaghter, and could take her away." (2103)

Swaiyya'

Sri Krishna then tied his yellow coloured cloth (scarf) to his waist, he changed (transformed) himself into seven forms, though it looked like one Krishna only to the on looker, but none could visualise the secret on watching alone. By thudding (pressing) his feet and with twisted eyes Sri Krishna became the most powerful (mighty) warrior out of all and as he tamed all the seven bulls, all of them were all praise for him and (praised) thanked him. (2104)

ਜਬ ਨਾਥਤ ਭਯੋ ਪ੍ਰਭ ਸਾਤ ਬ੍ਰਿਖਭ ਤਬ ਭਾਖਤ ਤੇ ਭਟਵਾ ਇਹ ਸਾਥੇ।
ਆਵਤ ਜੋ ਬਲਵੰਤ ਇਹੀ ਹਿਤ ਸੋ ਪੁਰਏ ਇਨ ਸਿੰਗਨ ਸਾਥੇ।
ਕਉਨ ਬਲੀ ਪ੍ਰਗਟਿਯੋ ਜਗ ਮੈ ਇਨ ਸਾਤਨ ਕੇ ਜੋਊ ਨਾਕਹਿ ਨਾਥੇ।
ਬੀਰ ਕਹੈ ਹਸ ਕੈ ਰਨਧੀਰ ਬਿਨਾ ਰਿਪੁ ਚੀਰ ਸੁ ਸ੍ਰੀ ਬ੍ਰਿਜਨਾਥੇ।। ੨੧੦੫।।

Jab naathat bhayo prabh saat brikhabh tab bhaakhat bhe
bhatvaa ehh saathe.
Aavat jo balvant ihi hitt so puraye inn singan saathe.
Kayun bali pragtiyo jag mae inn saatan ke joyu naakeh naathe.
Beer kahae has kae randheer binaa ripu cheer su
Sri Brijnaathe. (2105)

ਸਾਧ ਕਹੈ ਇਕ ਯੌ ਹਸਿ ਕੈ ਸਮ ਸਯਾਮ ਕੀ ਜੋ ਜਗ ਬੀਰ ਬਿਯੋ ਹੈ।
ਜਾ ਮਘਵਾਜਿਤ ਜੀਤ ਲਯੋ ਸਿਰ ਰਾਵਣ ਕਾਟਿ ਕਬੰਧ ਕਿਯੋ ਹੈ।
ਗਾੜ ਪਰੀ ਗਜ ਪੈ ਤਬ ਹੀ ਤਿਹ ਨਾਕਹਿ ਤੇ ਪ੍ਰਭੁ ਰਾਖਿ ਲਿਯੋ ਹੈ।
ਭੀਰ ਪਰੇ ਰਨਧੀਰ ਭਯੋ ਜਨ ਪੀਰ ਨਿਹਾਰਿ ਅਧੀਰ ਭਯੋ ਹੈ।। ੨੧੦੬।।

Saadh kahae ikk yo hasi kae sam sayaam ki jo jag beer biyo hae.
Jaa maghvaajit jeet layo sir raavan kaati kabandh kiyo hae.
Gaad pari gaj pae jab hi tehh naakeh te prabhu raakhi liyo hae.
Bheer pare randheer bhayo jan peer nihaari adheer
bhayo hae. (2106)

ਜੋ ਬਿਧਿ ਬੇਦ ਕੇ ਬੀਚ ਲਿਖੀ ਬਿਧਿ ਤਾਹੀ ਸੋ ਬਯਾਹ ਸਿਆਮ ਕੋ ਕੀਨੋ।
ਆਨੰਦ ਕੈ ਅਤਿ ਹੀ ਚਿਤ ਮੈ ਸਭ ਦੀਨੋ ਸੁ ਬ੍ਰਿਪਨ ਸਾਜ ਨਵੀਨੋ।
ਅਉ ਗਜਰਾਜ ਬਡੇ ਅਰੁ ਬਾਜ ਘਨੇ ਧਨ ਲੈ ਬ੍ਰਿਜਨਾਥ ਕੋ ਦੀਨੋ।
ਸਯਾਮ ਭਨੇ ਇਹ ਭਾਤਿ ਸੋ ਭੂਪਤਿ ਲੋਕ ਬਿਖੈ ਅਤਿ ਹੀ ਜਸੁ ਲੀਨੋ।। ੨੧੦੭।।

Jo bidhi bed ke beech likhi bidhi taahi so bayaah siyaam ko kino.
Aanand kae ati hi chitt mae sabh deen su bipran saaj navino.
Ayu gajraaj bade aru baaj ghane dhan lae brijnaath ko dino.
Sayaam bhane ehh bhaati so bhoopati lok bikhae ati
hi jasu lino. (2107)

When Sri Krishan had tamed all the seven bulls, then all the warriors were telling him (Krishna) that whosoever had tried had been thrown off by the bulls with their horns. Who is the warrior, in the world who could put a string in the nose of all seven (for taming them). They then said with a smile that apart from Sri Krishna there could be none other so powerful, with such perserverance, who could tear apart the enemy into pieces (Who else could be so mighty?)" (2105)

Many Sadhus (ascetics) used to say with a laugh that there could be no other warrior as powerful as Sri Krishna in the whole world, who had defeated even Meghnad, the winner (victor) of Indra and had removed the head of Ravana from his trunk. When the great elephant (Gajraj) was in great suffering due to the Octopus, then the Lord only had saved him (Krishna). When his slaves (saints) are in trouble, then he (Krishna) becomes a warrior, as he feels the pangs of their suffering on seeing them in trouble. (2106)

So according to Vedic rites, the marriage of Sri Krishna was solmenised. Feeling great joy at heart, all the brahmins were given new gifts in alms. Then he gave great many elephants and horses alongwith huge wealtth to Sri Krishna. The poet Siam has stated that the Raja won great laurels in the world by marrying off his daughter to Krishna. (2107)

ਨ੍ਰਿਪ ਬਾਚ ਸਭਾ ਸੋ

ਸਵੈਯਾ

ਭੂਪ ਸਿੰਘਾਸਨ ਊਪਰਿ ਬੈਠ ਕੈ ਮਧਿ ਸਭਾ ਇਹ ਭਾਤਿ ਬਖਾਨਿਯੋ।
ਤੈਸੋ ਈ ਕਾਮੁ ਕੀਯੋ ਜਦੁਨੰਦਨ ਜਿਉ ਧਨੁ ਸ੍ਰੀ ਰਘੁਨੰਦਨ ਤਾਨਿਯੋ।
ਜੀਤਿ ਉਜੈਨ ਕੇ ਭੂਪ ਕੀ ਭੈਨ ਪੁਰੀ ਇਹ ਅਉਧ ਜਬੈ ਪਗੁ ਠਾਨਿਯੋ।
ਦੇਖਤ ਹੀ ਸਭ ਹੀ ਮਨ ਮੈ ਬ੍ਰਿਜ ਨਾਇਕ ਸੂਰ ਸਹੀ ਕਰਿ ਜਾਨਿਯੋ॥ ੨੧੦੮॥

Nirap Baach Sabhaa So

Swaiyya

Bhoop singhaasan upar baaith kae madhi sabhaa ehh bhaati bakhaaniyo.
Taiso ee kaamu kiyo jadunandan jiyu dhanu Sri Raghunandan taaniyo.
Jeeti ujain ke bhoop ki bhaen puri ehh ayudh jabae pagu thaaniyo.
Dekhat hi sabh hi mann mae brij naaik soor sahi kari jaaniyo. (2108)

ਭੂਪ ਜਬੈ ਅਪਨੇ ਮਨ ਮੈ ਜਦੁਬੀਰ ਕੋ ਬੀਰ ਸਹੀ ਕਰਿ ਜਾਨਿਯੋ।
ਸ੍ਰੀ ਬ੍ਰਿਜ ਨਾਹਿਕ ਜੁਧ ਸਮੈ ਅਰਿ ਅਉਰ ਨ ਆਖਨ ਅਗ੍ਰਜ ਆਨਿਯੋ।
ਮੰਤ੍ਰਨ ਹੇਰਿ ਸਭੈ ਹਰਿ ਕੋ ਬਰੁ ਲਾਇਕ ਹੈ ਇਹ ਭਾਤਿ ਬਖਾਨਿਯੋ।
ਅਉਧ ਕੇ ਰਾਇ ਤਬੈ ਅਪੁਨੇ ਮਨ ਮੈ ਕਬਿ ਸਯਾਮ ਮਹਾ ਸੁਖੁ ਮਾਨਿਯੋ॥ ੨੧੦੯॥

Bhoop jabae apne mann mae jadubeer ko beer sahi kari jaaniyo.
Sri Brij naaik judh samae ari ayur naa aakhan agraj aaniyo.
Mantran heri sabhae hari ko baru laaik hae ehh bhaati bakhaaniyo.
Ayudh ke raaye tabae apune mann mae kabi sayaam mahaa sukh maaniyo. (2109)

ਕਰਮਨ ਮੈ ਦਿਜ ਸ੍ਰੇਸਟ ਜੁ ਥੇ ਜਬ ਸੋ ਇਹ ਭੂਪ ਸਭਾ ਹੁੰ ਮੈ ਆਏ।
ਦੈ ਕੈ ਅਸੀਸ ਨਿਪ੍ਰੋਤਮ ਕੋ ਕਬਿ ਸਯਾਮ ਭਨੈ ਇਹ ਬੈਨ ਸੁਨਾਏ।
ਜਾ ਦੁਹਿਤਾ ਕੇ ਸੁਨੋ ਤੁਮ ਹੇਤੁ ਘਨੇ ਦਿਜ ਦੇਸਨ ਦੇਸ ਪਠਾਏ।
ਸੋ ਤੁਮ ਰਾਇ ਅਚਾਨਕ ਹੀ ਬਰੁ ਲਾਇਕ ਸ੍ਰੀ ਬ੍ਰਿਜ ਨਾਇਕ ਪਾਏ॥ ੨੧੧੦॥

Karman mae dij sresat ju the jab so ehh bhoop sabhaa hunn mae aaye.
Dae kae asees nirpotam ko kabi sayaam bhanae ehh baen sunaaye.
Jaa duhitaa ke suno tum hetu ghane dij desan des pathaaye.
So tum raaye achaanak hi baru laaik Sri Brij naaik paaye. (2110)

The Raja then told the assembly -
Swaiyya'

The Raja, seated on the throne, told the assembly that, "Sri Krishna had performed a similar feat as Ram Chander had done in Stretching the Shiva's bow. By winning over the hand of Ujjain Raja's daughter when Sri Krishna set his foot on the town of Ayodhya, then on viewing him all present there acclaimed Sri Krishna as a great warrior. (2108)

When the Raja perceived (thought) in his mind that Sri Krishna was the right type of warrior, and Sri Krishna never gave any importance to his enemy in the battle field. All the ministers, on seeing Sri Krishna, said that he was the right spouse (choice). The poet Siam has stated that the king of Ayodhya felt greatly elated (relieved) at heart. (2109)

When the brahmins, who were great experts in such socio-religious functions, came to this gathering, according to the poet Siam, They said these words on having given their blessings to the great king. O Raja! Listen! You have (bound) attained the right-type of spouse in Sri Krishna suddenly for the daughter, for whom you had sent many brahmins to far off places (in foreign lands). (2110)

ਯੌ ਸੁਨਿ ਕੈ ਬਤੀਯਾ ਤਿਨ ਕੀ ਚਿਤ ਕੇ ਨ੍ਰਿਪ ਬੀਚ ਹੁਲਾਸ ਬਢੈ ਕੈ।
ਦਾਜ ਦਯੋ ਜਿਹ ਅੰਤ ਨ ਆਵਤ ਬਾਜਨ ਦ੍ਵਾਰ ਅਨੇਕ ਬਜੈ ਕੈ।
ਬ੍ਰਿਪਨ ਦੀਨ ਘਨੀ ਦਛਨਾ ਸੁਖੁ ਪਾਇ ਕਿਤੇ ਜਦੁਬੀਰ ਚਿਤੈ ਕੈ।
ਸੁੰਦਰ ਜੋ ਆਪਨੀ ਦੁਹਿਤਾ ਸੁ ਦਈ ਘਨੀ ਸਯਾਮ ਕੇ ਸੰਗ ਪਠੈ ਕੈ।। ੨੧੧੧।।

Yo suni kae batiyaa tinn ki chitt ke nirap beech hulas badae kae.
Daaj dayo jeh ant naa aavat baajan davaar anek bajae kae.
Bipran deen ghani dachhnaa sukh paaye kitae jadubeer chitae kae.
Sundar jo aapni duhita su dayi ghani sayaam ke sangi
pathae kae. (2111)

ਜੀਤਿ ਸੁਅੰਬਰ ਮੈ ਹਰਿ ਆਉਧ ਕੇ ਭੂਪਤਿ ਕੀ ਦੁਹਿਤਾ ਜਬ ਆਯੋ।
ਬਾਗ ਕੇ ਭੀਤਰ ਸੈਲ ਕਰੈ ਸੰਗ ਪਾਰਥ ਥੋ ਚਿਤ ਮੈ ਠਹਰਾਯੋ।
ਪੋਸਤ ਭਾਗ ਅਫੀਮ ਘਨੇ ਮਦ ਪੀਵਨ ਕੇ ਤਿਨਿ ਕਾਜ ਮੰਗਾਯੋ।
ਮੰਗਨ ਲੋਗਨ ਬੋਲਿ ਪਠਿਯੋ ਬਹੁ ਆਵਤ ਭੇ ਜਨ ਪਾਰ ਨ ਪਾਯੋ।। ੨੧੧੨।।

Jeeti suyanbar mae ari ayudh ke bhoopati ki duhitaa jab aayo.
Bag ke bheetar sael karae sang paarth the chitt mae thehraayo.
Posat bhaag aphhem ghane mad peevan ko tini kaaj mangaayo.
Mangan logan boli pathiyo bahu aavat bhe jan paar
naa paayo. (2112)

ਬਹੁ ਰਾਮਜਨੀ ਤਹ ਨਾਚਤ ਹੈ ਇਕ ਝਾਝਰ ਬੀਨ ਮ੍ਰਿਦੰਗ ਬਜਾਵੈ।
ਦੈ ਇਕ ਝੂਮਕ ਆਵਤ ਹੈ ਇਕ ਭਾਮਿਨ ਦੈ ਹਰਿ ਝੂਮਕ ਜਾਵੈ।
ਕਾਨ੍ਹ ਪਟੰਬਰ ਦੇਤ ਤਿਨੈ ਮਨਿ ਲਾਲ ਘਨੇ ਚਿਤ ਕੋ ਜੁ ਰਿਝਾਵੈ।
ਸਯਾਮ ਭਨੈ ਬਹ ਮੋਲ ਖਰੇ ਸੁਰਰਾਜਹਿ ਕੋ ਕੋਊ ਹਾਥਿ ਨ ਆਵੈ।। ੨੧੧੩।।

Bahu raamjani the naachat hae ikk jhaajhar been
mirdang bajaavae.
Dae ikk jhoomak aavat hae ikk bhaamin dae hari
jhoomak jaavae.
Kaan patanbar det tinae mani laal ghane chitt ko ju rijaavae.
Sayaam bhanae bahu mol khare surrajeh ko koyu haathi
naa aavae. (2113)

On hearing such words, the Raja felt very happy and with increased enthusiasm gave so much in her dowry, which no one could imagine and lot of festivities were organised at his palace. The brahmins were given lot of offerings and then perceiving all this Sri Krishna felt greatly delighted at heart. Then he sent his beautiful daughter alongwith Sri Krishna. (2111)

When Sri Krishna came back, having won in Swambar the daughter of the king of Ayodhya, then he wished to go for a walk alongwith Arjuna in the garden. He sent for lot of opium, poppy, bhang, (hamp) and liquor for consumption. He sent for the alms-seekers (beggars) who came in large numbers, who were countless (which was beyond count). (2112)

Lot of prostitutes were seen dancing there, who were playing on jhangh, clarionet, flute and mirdang (musicial instruments). Some were dancing in circles, and some women would give a jerk to Sri Krishna. Sri Krishna offered them silken robes, studded with pearls and rubies, which were very pleasing to the heart (eyes). The poet Siam has stated that these pearls were very valuable (costly), which were beyond the reach of Indra even. (2113)

ਪਾਦਵ ਰਾਮਜਨੀ ਨਰ ਕੈ ਧਨ ਪਾਵਤ ਹੈ ਬਹੁ ਦਾਨ ਗਵਇਯਾ।
ਏਕ ਰਿਝਾਵਤ ਹੈ ਹਰਿ ਕੋ ਕਬਿ ਸਯਾਮ ਭਨੈ ਪੜਿ ਛੰਤ ਸਵਇਯਾ।
ਅਉਰ ਦਿਸਾ ਕੇ ਬਿਖੈ ਸੁ ਘਨੇ ਮਿਲਿ ਨਾਚਤ ਹੈ ਕਰਿ ਕਾਨ ਭਵਇਆ।
ਕਉਨ ਕਮੀ ਕਹੋ ਹੈ ਤਿਨ ਕੋ ਜੋਊ ਸ੍ਰੀ ਜਦੁਬੀਰ ਕੇ ਧਾਮ ਅਵਇਯਾ।। ੨੧੧੪।।

Paavat raamjani nar kae dhan paavat hae
bahu daan gaviyaa.
Ek rijaavat hae hari ko kabi sayaam bhanae padi
chant saviyaa.
Ayur disaa ke bikhae su ghane mili naachat hae kari
gaan bhaviyaa.
Kayun kami kaho hae tinn ko joyu sri jadubeer ke
dhaam aviyaa. (2114)

ਤਿਨ ਕੋ ਬਹੁ ਦੈ ਸੰਗਿ ਪਾਰਥ ਲੈ ਹਰਿ ਭੋਜਨ ਕੀ ਭੂਅ ਮੈ ਪਗ ਧਾਰਿਯੋ।
ਪੋਸਤ ਭਾਗ ਅਫੀਮ ਮੰਗਾਇ ਪੀਓ ਮਤ ਸੋਕ ਬਿਦਾ ਕਰਿ ਡਾਰਿਯੋ।
ਮਤਿ ਹੋ ਚਾਰੋਈ ਕੈਫਨ ਸੋ ਸੁਤ ਇੰਦ੍ ਕੈ ਸੋ ਇਮਿ ਸਯਾਮ ਉਚਾਰਿਯੋ।
ਕਾਮ ਕੀਯੋ ਬ੍ਰਹਮਾ ਘਟਿ ਕਿਉ ਮਦਰਾ ਕੋ ਨ ਆਠਵੋ ਸਿੰਧੁ ਸਵਾਰਿਯੋ।। ੨੧੧੫।।

Tinn ko bahu dae sangi paarth lae hari bhojan ki bhuye
mae pag dhaariyo.
Posat bhaag apheem mangaaye piyo mad sok bidaa
kari daariyo.
Mati ho chaaroyi kaephan so sut indar kae so imi
sayaam uchaariyo.
Kaam kiyo brahmaa ghati kiyu madraa ko naa aathvo
sindhu savaariyo. (2115)

ਦੋਹਰਾ

ਤਬ ਪਾਰਥ ਕਰ ਜੋਰਿ ਕੈ ਹਰਿ ਸਿਉ ਕਹਿਯੋ ਸੁਨਾਇ।
ਜੜ ਬਾਮਨ ਇਨ ਰਸਨ ਕੋ ਜਾਨੇ ਕਹਾ ਉਪਾਇ।। ੨੧੧੬।।

Dohra

Tab paarth kar jori kae hari siyu kahiyo sunaaye.
Jad baaman inn rasan ko jaane kahaa upaaye. (2116)

The prostitutes were receiving lot of money for dances, while singers were also given many gifts (in alms). They were placating Sri Krishna by reciting Chhands and Swaiyya's. Then they were dancing together in all directions and were singing going round in circles. so (tell me), whosoever had come to Krishna's place, had no dearth of anything (everything was in plenty there). (2114)

Then, giving away many gifts to them, and taking Arjuna alongwith him, Sri Krishna came to the dining hall. He sent for poppy, hemp, opium, and liquor and consuming wine forgot all the worldly worries. Being drunk with all four intoxicants Sri Krishna told Arjuna, that "Brahma had done one thing bad. Why did he not make the eighth ocean of liquor?" (2115)

Couplet

Then Arjuna requested Sri Krishna with folded hands, saying, "That foolish brahmin did not know the art of making such enjoyable essences." (2116)

ਇਤਿ ਸ੍ਰੀ ਦਸਮ ਸਿਕੰਧ ਪੁਰਾਣੇ ਬਚਿਤ੍ਰ ਨਾਟਕ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਬ੍ਰਿਖਭ ਨਾਥਿ ਅਵਧ ਰਾਜੇ ਕੀ ਦੁਹਿਤਾ ਬਿਹਾਵਤ ਭਏ।

ਅਥ ਇੰਦ੍ ਭੂਮਾਸੁਰ ਕੇ ਦੁਖ ਤੇ ਆਵਤ ਭਏ ਕਥਨੰ

ਚੌਪਈ

ਦ੍ਵਾਰਵਤੀ ਜਬ ਜਦੁਪਤੀ ਆਯੋ। ਇੰਦ੍ ਆਇ ਪਾਇਨ ਲਪਟਾਯੋ।
ਭੂਮਾਸੁਰ ਕੋ ਦੂਖ ਸੁਨਾਯੋ। ਪ੍ਰਭ ਤਿਹ ਤੇ ਮੈ ਅਤਿ ਦੁਖੁ ਪਾਯੋ।। ੨੧੧੭।।

Itt Sri Dasam sikandh puraane bachitar naatak krishnaavtaare brikhabh naathi avadh raaje ki duhitaa bihaavat bhaye.

Ath Indar Bhoomaasur Ke Dukh Te Aavat Bhaye Kathan

Chopaiee

Davarvati jab jadupati aayo. Indar aaye paain laptaayo.
Bhoomaasur ko dukh sunaayo. Prabh tehh te mae ati sukh paayo. (2117)

ਦੋਹਰਾ

ਸੋ ਮੋ ਪਰ ਅਤਿ ਪ੍ਰਬਲ ਹੈ ਮੋ ਪੈ ਸਧਿਯੋ ਨ ਜਾਇ।
ਤਾ ਕੋ ਆਪਨ ਹੀ ਪ੍ਰਭੂ ਕੀਜੈ ਨਾਸ ਉਪਾਇ।। ੨੧੧੮।।

Dohra

So mo par ati prabal hae mo pae sadhiyo naa jaaye.
Taa ko aapan hi prabhu kijae naas upaaye. (2118)

ਸਵੈਯਾ

ਤਬ ਇੰਦ੍ ਬਿਦਾ ਕੈ ਦਯੋ ਪ੍ਰਭ ਜੂ ਤਿਹ ਕੋ ਸੁ ਸਮੋਧ ਭਲੈ ਕਰਿ ਕੈ।
ਮਨ ਮੈ ਕਹਿਯੋ ਚਿੰਤ ਨ ਤੂ ਕਰਿ ਰੇ ਚਲਿ ਹੋ ਨਹੀ ਹਉ ਤਿਹ ਤੇ ਟਰਿ ਕੈ।
ਕੁਪ ਕੈ ਜਬ ਹੀ ਰਥ ਪੈ ਚੜਿ ਹੋ ਸਭ ਸਸਤ੍ਰਨ ਹਾਥਨ ਮੈ ਧਰਿ ਕੈ।
ਡਰਿ ਤੂ ਨ ਅਰੇ ਡਰਿ ਹਉ ਤੁਮਰੇ ਅਰਿ ਕਉ ਪਲਿ ਮੈ ਸਤਿ ਧਾ ਕਰਿ ਹੈ।। ੨੧੧੯।।

Swaiyya

Tab indar bidaa kae dayo prabh ju tehh ko su samodh bhalae kari kae.
Mann mae kahiyo chintt naa tu kari re chali ho nahi hayu tehh te tari kae.
Kup kae jab hi rath pae chadi ho sabh sastran haathan mae dhari kae.
Dari tu naa are dari hayu tumre ari kayu pali mae sati dhaa kari kae. (2119)

Here the chapter on marrying the daughter of the Raja of Ayoudhya taming the bulls, from Krishnavtar forming part of Dasam Sakand Puran in Bachittar Natak in completed. Now the episode of a distressed Indra from Bhumasur, coming there begins.

Chopaiee

When Sri Krishna had returned to Dawarka, then Indra came there and clasped his feet, and related his sufferings due to Bhumasur (caused by). "O Lord! I have suffered a great deal at his hands." (2117)

Couplet

He is more powerful than me, and I am unable to manage him within his limits. (I cannot equal him in strength) O Lord! May you arrange to find some means of destroying him! (2118)

Swaiyya'

Then Sri Krishna made Indra understand fully how to deal with him and sent him back, and said, "O Man! Why do you worry? I will come with you and will not hesitate to tackle him (will not be deterred). Once let me arm myself with my weapons, and get onto my chariot with such a fury that I shall cut the enemy into pieces in a moment, so you need not worry. (2119)

ਮਘਵਾ ਸਿਰ ਨਿਆਇ ਗਯੋ ਕੋ ਤਿਹ ਕੋ ਚਿਤ ਮੈ ਬਧਿ ਸਯਾਮ ਬਸਾਯੋ।
ਸੰਗ ਦਈ ਜਦੁਵੀ ਪ੍ਰਿਤਨਾ ਨਹਿ ਪਾਰਥ ਕੋ ਕਰਿ ਸੰਗਿ ਚਲਾਯੋ।
ਏਕ ਤ੍ਰੀਯਾ ਹਿਤ ਲੈ ਸੰਗਿ ਕਉਤਕਿ ਯੌ ਕਹਿ ਕੈ ਕਬਿ ਸਯਾਮ ਸੁਨਾਯੋ।
ਸਯਾਮ ਚਲੋ ਤਿਹ ਓਰ ਨਹੀ ਤਿਹ ਉਪਰਿ ਅੰਤ ਦਸਾਨਹਿ ਧਾਯੋ।। ੨੧੨੦।।

Maghvaa sir niyaaye gayo greh ko tehh ko chitt mae
badhi sayaam basaayo.
Sang layi jaduvi pritnaa nahi paarth ko kari sangi chalaayo.
Ek triyaa hitt lae sangi kayutaki yo kahi kae kabi sayaam sunaayo.
Sayaam chale tehh orr nahi tehh upar an
dasaaneh dhaayo. (2120)

ਗਰੁੜ ਪਰ ਸਯਾਮ ਜਬੈ ਚੜ ਕੈ ਤਿਹ ਸਤ੍ਰਹਿ ਕੀ ਜਬ ਓਰਿ ਸਿਧਾਰਿਯੋ।
ਪਾਹਨ ਕੋਟਿ ਪਿਖਿਯੋ ਪ੍ਰਿਥਮੈ ਦੁਤੀਏ ਬਰੁ ਲੋਹ ਕੋ ਨੈਨ ਨਿਹਾਰਿਯੋ।
ਨੀਰ ਕੋ ਹੇਰਤ ਭਯੋ ਤ੍ਰਿਤੀਏ ਅਰੁ ਆਗਿ ਕੋ ਚਉਥੀ ਸੁ ਠਾਉਰ ਬਿਚਾਰਿਯੋ।
ਪਾਚਵੇ ਪਉਨ ਪਿਖਿਓ ਖਟ ਫਾਸਨ ਕ੍ਰੋਧ ਕੀਯੋ ਇਹ ਭਾਤਿ ਹਕਾਰਿਯੋ।। ੨੧੨੧।।

Garood par sayaam jabae chad kae tehh satreh ki jab ori sidhaariyo.
Paahan koti pikhiyo prithmae dutiye baru loh ko naen nihaariyo.
Neer ko heart bhayo tritiye aru aagi ko chauthi su thaayur bichaariyo.
Paachvo payun pikhiyo khat phasan krodh kiyo
ehh bhaati hakaariyo. (2121)

ਕਾਨ੍ਹ ਜੂ ਬਾਚ

ਦੋਹਰਾ

ਅਰੇ ਦੁਰਗ ਪਤਿ ਦੁਰਗ ਕੇ ਰਹਿਯੋ ਕਹਾ ਛਪ ਬੀਚ।
ਰਿਸਿ ਹਮ ਸੋ ਰਨ ਮਾਡ ਤੁਹਿ ਠਾਢਿ ਪੁਕਾਰਤ ਮੀਚ।। ੨੧੨੨।।

Kaan Ju Baach

Dohra

Are durag pati durag ke rahiyo kahaa chhap beech.
Risi ham so rann maad tuhi thaadi pukaarat meech. (2122)

So Indra bowed his head and went with his mind to destroy that Bhumasur. Then Krishna took the army of Yadavas alongwith him, but did not take Arjuna with him. Also he took the love of one woman within him (he was absorbed in a woman's love). The poet Siam has related this wonderful drama in this manner, that Sri Krishna did not move towards him, but his end had come to attack him. (2120)

When Sri Krishna, riding his Garuda, moved towards the enemy, he saw first a fort of stone, and another built of steel (iron) was seen by him with his own eyes. Then he saw a moat filled with water around it and then thought of fire in the fourth place. Then the fifth thing he visualised was the circle of wind around it and as a sixth problem he saw many entanglements. Then Sri Krishna loudly challenged him with great rage. (2121)

Sri Krishna said-

Couplet

"O Master of the fort! Where are you hiding inside the fort? Come and fight with me by arousing your rage! Your death, waiting at your door, is calling you! (2122)

ਸਵੈਯਾ

ਜਉ ਇਹ ਭਾਤ ਕਹਿਯੋ ਜਦੁਨੰਦਨ ਤਉ ਉਹ ਸਤ੍ ਲਖਿਯੋ ਕੋਊ ਆਯੋ।
ਅਉਰ ਸੁਨਿਯੋ ਜਿਹ ਏਕ ਹੀ ਚੋਟ ਸੋ ਕੋਟਨ ਕੋਪ ਚਟਾਕ ਗਿਰਾਯੋ।
ਬਾਰਿ ਕੇ ਕੋਟ ਬਿਖੈ ਮੁਰ ਦੈਤ ਹੁਤੋ ਸੁਨਿ ਸੋਰ ਸੋਊ ਉਠਿ ਧਾਯੋ।
ਸਯਾਮ ਕੇ ਬਾਹਨ ਕੋ ਤਿਨ ਕੋਪਿ ਤ੍ਰਿਸੂਲ ਕੈ ਆਇ ਕੈ ਘਾਵ ਚਲਾਯੋ।। ੨੧੨੩।।

Swaiyya

Jayu ehh bhaat kahiyo jadunandan tayu ohh satar lakhiyo koyu aayo.
Ayur suniyo jeh ekk hi chot so kotan kop chataak giraayo.
Baari ke kot bikhae mur daint huto suni sor soyu uthi dhayao.
Sayaam ke baahan ko tinn kopi tirsool kae aaye kae
ghaav chlaayo. (2123)

ਸੋ ਖਗਰਾਜ ਨ ਚੋਟ ਗਨੀ ਤਿਨ ਦਉਰਿ ਗਦਾ ਗਹਿ ਕਾਨ੍ਹ ਕੋ ਮਾਰੀ।
ਆਵਤ ਹੈ ਸਿਰ ਸਾਮੁਹੇ ਚੋਟ ਚਿਤੈ ਇਮ ਸ੍ਰੀ ਬਿਜਨਾਥ ਬਿਚਾਰੀ।
ਕੋਪ ਬਢਾਇ ਤਬੈ ਅਪੁਨੇ ਸੁ ਕਮੋਦਕੀ ਹਾਥ ਕੇ ਬੀਚ ਸੰਭਾਰੀ।
ਚੋਟ ਜੁ ਆਵਤ ਹੀ ਅਰਿ ਕੀ ਇਹ ਏਕਹਿ ਚੋਟਿ ਚਟਾਕ ਨਿਵਾਰੀ।। ੨੧੨੪।।

So khagraaj naa chot gani tinn dayuri gadaa gahi kaan ko maari.
Aavat hae sir saamuhe chot chitae imm Sri Bijnaath bichaari.
Kop badaaye tabae apune su kamodaki haath ke beech sanbhaari.
Chot ju aavat hi ari ki ehh ekeh choti chataak
nivaari. (2124)

ਘਾਵ ਬਿਅਰਥ ਗਯੋ ਜਬ ਹੀ ਤਬ ਗਾਜ ਕੈ ਰਾਛਸ ਕੋਪ ਬਢਾਯੋ।
ਦੇਹ ਬਢਾਇ ਬਢਾਇ ਕੈ ਆਨਨ ਸਯਾਮ ਜੂ ਕੇ ਬਧ ਕਾਰਨ ਧਾਯੋ।
ਨੰਦਗ ਕਾਢਿ ਤਬੈ ਕਟਿ ਤੇ ਬ੍ਰਿਜਨਾਥ ਤਬੈ ਤਕਿਕ ਤਾਹਿ ਚਲਾਯੋ।
ਜੈਸੇ ਕੁਮ੍ਹਾਰ ਕਟੈ ਘਟਿ ਕੋ ਅਰਿ ਕੋ ਸਿਰ ਤੈਸੇ ਹੀ ਕਾਟ ਗਿਰਾਯੋ।। ੨੧੨੫।।

Ghaav biyarth gayo jab hi tab gaaj kae raachhas kop badaayo.
Deh badaaye badaaye kae aanan sayaam ju ke badh kaaran dhaayo.
Nandag kaadhi tabae kati te brijnaath tabae taki taahi chalaayo.
Jaise kumaar katae ghati ko ari ko sir taise hi
kaat giraayo. (2125)

When Sri Krishna said these words then he realized that an enemy had come to attack him. He had also heard about him that he had destroyed many forts with one strike only, getting enraged. A demon Mur used to live in a fest of water, hearing the noise he launched an attack on Krishna. Being furious with rage he attacked the transport of Krishna with his trident. (2123)

The Garuda did not take this strike seriously, but he struck suddenly with his mace onto Krishna. Seeing the coming strike towards him Krishna thought to himself. So with great fury he took up his mace in the hand and with one strike avoided the oncoming strike. (2124)

When the strike of demon Mur went without any purpose (was ineffective) then the demon became more furious and thundered. He then enlarged his body size, and enlarged his mouth also, and then attacked Krishna with the object of killing him. Then Krishna took out his sword from the waist (tied) and pointing at him shot at him. Thus he cut off the head of the enemy just as a potter, taking, a wire, removes the earthen pot from the revolving wheel and threw him down. (2125)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਮੁਰ ਦੈਤ ਬਧਹ।

ਅਬ ਭੂਮਾਸੁਰ ਜੁਧ ਕਥਨੰ

ਸਵੈਯਾ

ਮੁਰਿ ਮਾਰਿ ਮੁਰਾਰਿ ਜਬੈ ਅਸਿ ਸਿਉ ਤਿਹ ਪ੍ਰਾਨ ਤਬੈ ਜਮਲੋਕਿ ਪਠਾਏ।
ਬਾਲ ਕਮਾਨ ਕ੍ਰਿਪਾਨਨ ਸੋ ਕਬਿ ਸਯਾਮ ਕਹੈ ਅਤਿ ਜੁਧ ਮਚਾਏ।
ਥੋ ਸੁ ਕੁਟੰਬ ਜਿਤੋ ਤਿਹ ਕੋ ਸੁ ਸੁਨਿਯੋ ਤਿਹ ਯੌ ਮੁਰ ਸਯਾਮਹਿ ਘਾਏ।
ਲੈ ਕੇ ਅਨੀ ਚਤੁਰੰਗ ਘਨੀ ਹਰਿ ਪੈ ਤਿਹ ਕੇ ਸੁਤ ਸਾਤ ਹੀ ਧਾਏ॥ ੨੧੨੬॥

Itt sri bachitar naatak granthe krishnaavatare murdaint badheh.

Ath Bhoomaasur Judh Kathan

Swaiyya

Muri maari murraari jabae asi siyu tehh praan tabae jamlok pathaaye.
Baal kamaan kirpaanan so kabi sayaam kahae ati judh machaaye.
Tho su kutanb jito tehh ko su suniyo tehh yo mur sayaamahi ghaaye.
Lae ke ani chaturang ghani hari pae tehh ke sut saat hi dhaaye. (2126)

ਘੇਰਿ ਦਸੋ ਦਿਸ ਤੇ ਹਰਿ ਕੌ ਤਿਹ ਸਯਾਮ ਭਨੈ ਤਕਿ ਬਾਨ ਪ੍ਰਹਾਰੇ।
ਏਕ ਗਦਾ ਗਹਿ ਹਾਥਨ ਬੀਚ ਭਿਰੇ ਮਨ ਕੋ ਫੁਨਿ ਤ੍ਰਾਸ ਨਿਵਾਰੇ।
ਸੋ ਸਭ ਆਸੁਧ ਸਯਾਮ ਸਹਾਰ ਕੈ ਜੋ ਅਪੁਨੇ ਸਸਤ੍ ਸੰਭਾਰੇ।
ਸੂਰ ਨ ਕਾਹੂੰ ਕੋ ਛੋਰਤ ਭਯੋ ਸਭ ਹੀ ਪੁਰਜੇ ਪੁਰਜੇ ਕਰਿ ਡਾਰੇ॥ ੨੧੨੭॥

Gheri daso diss te hari ko tehh sayaam bhanae taki baan parhaare.
Ek gadaa gahi haathan beech bhire mann ko phhuni traas nivaare.
So sabh aayudh sayaam sahaar kae jo apune risi sastar sanbhaare.
Soor naa kaahun ko chhorat bhayo sabh hi purje purje kari daare. (2127)

Here the chapter of Krishnavtar dealing with the episode of killing of Mur demon from Bachittar Natak is completed.

Now the episode of the battle against Bhumasur begins

Swaiyya'

When Sri Krishna had killed the demon Mur with his sword, his soul was despatched to hell immediately. The poet Siam has stated that the supporting warriors of Mur demon then waged a fierce battle with weapons like bows and arrows, and swords. The family members of Mur (demon) had heard that Krishna had killed the demon Mur, then the seven sons of Mur, with a multi-faceted army attacked Sri Krishna. (2126)

The poet Siam has stated that they shot arrows from all the ten directions by encircling Krishna, pointing at him. Many warriors, holding their maces in hands, without having any fear in mind, then fought against Krishna. Having borne the brunt of their attacks with weapons on his body, Sri Krishna getting furious with rage, then did not spare anyone's life and cut all of them into pieces. (2127)

ਸਵੈਯਾ

ਸੈਨ ਨਿਹਾਰਿ ਹਨੀ ਅਗਨੀ ਸੁਨਿ ਸਾਤੋ ਊ ਭ੍ਰਾਤਰ ਕ੍ਰੋਧਿ ਭਰੇ।
ਘਨਿ ਸਯਾਮ ਜੂ ਪੈ ਕਬਿ ਸਯਾਮ ਭਨੈ ਸਭ ਸਸਤ੍ਰਨ ਲੈ ਕਿਲਕਾਰਿ ਪਰੇ।
ਚਹੂੰ ਓਰ ਤੇ ਘੇਰ ਭੇ ਹਰਿ ਕੋ ਅਪਨੇ ਮਨ ਮੈ ਨ ਰਤੀ ਕੁ ਡਰੇ।
ਤਬ ਲਉ ਜਬ ਲਉ ਜਦੁਬੀਰ ਸਰਾਸਨ ਲੈ ਨਹੀ ਖੰਡਨ ਖੰਡ ਕਰੇ।। ੨੧੨੮।।

Swaiyya

Saen nihaari hani agni suni saato uu bharatar krodhi bhare.
Ghani sayaam ju pae kabi sayaam bhanae sabh sastran lae kilkaari pare.
Chahunn orr te gherat bhe hari ko apne mann mae naa rati ku dare.
Tab layu jab layu jadubeer saraasan lae nahi khandan
khand kare. (2128)

ਦੋਹਰਾ

ਤਬ ਕਰਿ ਸਾਰਿੰਗ ਸਯਾਮ ਲੈ ਅਤਿ ਚਿਤਿ ਕ੍ਰੋਧ ਬਢਾਇ।
ਪੀਟਿ ਸਤ੍ ਭਯਨ ਸਹਿਮ ਜਮ ਪੁਰਿ ਦਯੋ ਪਠਾਇ। ੨੧੨੯।।

Dohra

Tab kari saaring sayaam lae ati chiti krodh badaaye.
Peeti satar bhayan sahit jam puri dayo pathaaye. (2129)

ਸਵੈਯਾ

ਭੂਅ ਬਾਲਕ ਤੋ ਇਹ ਭਾਤਿ ਸੁਨਾਯੋ ਮੁਰ ਬੀਰ ਸੁਪੁਤ੍ ਮੁਰਾਰਿ ਖਪਾਯੋ।
ਅਉਰ ਜਿਤੋ ਦਲ ਗਯੋ ਤਿਨ ਸੋ ਸੁ ਸੋਊ ਛਿਨ ਮੈ ਜਮ ਲੋਕ ਪਠਾਯੋ।
ਯਾ ਸੰਗਿ ਜੂਝ ਕੀ ਲਾਇਕ ਹਉ ਹੀ ਹੋ ਯੌ ਕਹਿ ਕੈ ਚਿਤਿ ਕ੍ਰੋਧ ਬਢਾਯੋ।
ਸੈਨ ਬੁਲਾਇ ਸਭੈ ਅਪੁਨੀ ਜਦੁਬੀਰ ਸੋ ਕਾਰਨ ਜੁਧ ਕੋ ਧਾਯੋ।। ੨੧੩੦।।

Swaiyya

Bhuye baalak to ehh bhaati suniyo mur beer suputar muraari khapaayo.
Ayur jito dal gayo tinn so su soyu chhin mae jam lok pathaayo.
Yaa sangi joojh ki laaik hayu hi ho yo kahi kae chiti krodh badaayo.
Saen bulaaye sabhae apuni jadubeer so kaaran judh
ko dhaayo. (2130)

All the seven brothers, seeing the killing of their countless warriors and hearing this news were filled with great fury. The poet Siam has stated that all the seven brothers, shouting various abuses on him, attacked Sri Krishna and surrounded him from all the four sides, without having any fear in mind, till Sri Krishna took up his bow and shooting arrows at them, cut them all into pieces. (2128)

Couplet

Then getting furious with rage, Sri Krishna took up his bow in hand and killing the enemy including all the brothers, despatched them all to the hell. (2129)

Swaiyya'

The son of Earth, Bhumasur then learnt that Krishna had killed the sons of Mur demon, and the whole force accompanying then, had been killed in no time. "I am the only one, who could really be capable of fighting against him, so with this thought he got more enraged and calling for his whole army, he left for the battle field to fight against Sri Krishna. (2130)

ਜਬ ਭੂਮਿ ਕੋ ਬਾਰਕ ਜੁਧ ਕੇ ਕਾਜ ਚੜਿਯੋ ਤਬ ਕਉਚ ਸੁ ਸੂਰਨ ਸਾਜੇ।
ਆਸੁਧ ਅਉਰ ਸੰਭਾਰ ਸਭੈ ਅਰਿ ਘੇਰਿ ਲਯੋ ਬ੍ਰਿਜ ਨਾਇਕ ਗਾਜੇ।
ਮਾਨਹੁ ਕਾਲ ਪ੍ਰਲੈ ਦਿਨ ਕੋ ਪ੍ਰਗਟਿਯੋ ਘਨ ਹੀ ਇਹ ਭਾਤਿ ਬਿਰਾਜੇ।
ਮਾਨਹੁ ਅੰਤਕ ਕੇ ਪੁਰ ਮੈ ਭਟਵਾ ਨਹਿ ਬਾਜਤ ਹੈ ਜਨੁ ਬਾਰੇ।। ੨੧੩੧।।

Jab bhoomi ko baarak judh ke kaaj chadiyo tab kayuch su sorran saaje.
Aayudh ayur sanbhaar sabhae ari gheri layo brij naaik gaaje.
Maaneh kaal parlae din ko pragtiyo ghan hi ehh bhaati biraaje.
Maanoh antak ke pur mae bhatvaa nahi baajat hae
janu baare. (2131)

ਅਰਿ ਸੈਨ ਜਬੈ ਘਨ ਜਿਉ ਉਮਡਿਓ ਪੁਨਿ ਸ੍ਰੀ ਬ੍ਰਿਜ ਨਾਥ ਚਿਤੈ ਚਿਤਿ ਜਾਨਿਯੋ।
ਅਉਰ ਭੂਮਾਸੁਰ ਭੂਮ ਕੋ ਬਾਰਕ ਭੂਪਤਿ ਹੇ ਇਨ ਕਉ ਪਹਿਚਾਨਯੋ।
ਮਾਨਹੁ ਅੰਤ ਸਮੈ ਨਿਧਿ ਨੀਰ ਹੀ ਹੈ ਉਮਡਿਯੋ ਕਬਿ ਸਯਾਮ ਬਖਾਨਿਯੋ।
ਸਯਾਮ ਜੂ ਹੇਰਿ ਤਿਨੇ ਅਪਨੇ ਚਿਤ ਭੀਤਰ ਨੈਕੁ ਨਹੀ ਡਰੁ ਮਾਨਿਯੋ।। ੨੧੩੨।।

Ari saen jabae ghan jiyu umdiyo puni Sri Brij naath chitae chiti jaaniyo.
Ayur bhoomaasur bhoom ko baarak bhoopati hae inn
kayu pehchaaniyo.
Maanoh ant samae nidhi neer hi hae umdiyo kabi
sayaam bakhaaniyo.
Sayaam ju heri tine apne chitt bheetar naeku nahi
daru maaniyo. (2132)

ਅਰਿ ਪੁੰਜ ਗਇੰਦਨ ਮੈ ਧਨ ਤਾਹਿ ਲਸੈ ਸਭ ਹੀ ਜਿਹ ਲੋਕ ਫਟਾ।
ਬਕ ਕੋ ਜਿਨਿ ਕੋਪ ਬਿਨਾਸ ਕੀਆ ਮੁਰ ਕੋ ਛਿਨ ਮੈ ਜਿਹ ਮੁੰਡ ਕਟਾ।
ਮਦ ਮਤਿ ਕਰੀ ਦਲ ਆਵਤ ਯੌ ਜਿਮ ਜੋਰ ਕੈ ਆਵਤ ਮੇਘ ਘਟਾ।
ਤਿਨ ਮੈ ਧਨ ਸਯਾਮ ਕੀ ਯੌ ਚਮਕੈ ਜਿਮ ਅਭ੍ਰਨ ਭੀਤਰ ਬਿਜੁ ਛਟਾ।। ੨੧੩੩।।

Ari punj gaindan mae dhanu taahi lasae sabh hi jeh lok phhataa.
Bak ko jinni kop binaas kiyaa murr ko chhin mae jeh mund kataa.
Mad mati kari dal aavat yo jimm jor kae aavat megh ghataa.
Tinn mae dhanu sayaam ki yo chamkae jim abhran bheetar
biju chhataa. (2133)

When Bhumasur came forward for fighting a battle, then the warriors of Sri Krishna got their coats of iron worn (protective covering). All others took up their weapons and surrounding the enemy, Krishna started thundering aloud. It appeared as if on the dooms day the clouds had appeared for destruction and had positioned themselves, or in the land of the god of death, instead of the warriors talking among themselves, the drums of merriment were being sounded. (2131)

When the enemy force attacked like the clouds, Krishna had realized that Bhumasur was the son of Earth and he was a king. The poet Siam has stated tht it appeared as if in the end (of life) the surface of the ocean was in storm. But Krishna did not have any fear of the force on seeing them. (2132)

His bow was shining among the block of elephants as if the whole world had been split in two. He had killed the Bak demon with rage, and had cut off the head of demon with rage, and had cut off the head of demon Mur in a moment. The block of drunken elephants was advancing like the dark clouds coming together. In between them, the bow of Sri Krishna was shining like the splash of lightning in the clouds. (2133)

ਬਹੁ ਚਕ੍ ਕੇ ਸੰਗ ਹਨੇ ਭਟਵਾ ਬਹੁਤ ਪ੍ਰਭ ਧਾਇ ਚਪੇਟਨ ਮਾਰੇ।
ਏਕ ਗਦਾ ਹੀ ਸੋ ਧਾਇ ਹਨੇ ਗਿਰ ਭੂਮਿ ਪਰੇ ਬਹੁਰੇ ਨ ਸੰਭਾਰੇ।
ਏਕ ਕਟੇ ਕਰਵਾਰਿਨ ਸੋ ਅਧ ਬੀਚ ਤੇ ਹੋਏ ਪਰੇ ਭਟ ਨਿਆਰੇ।
ਮਾਨੋ ਤਖਾਨਨ ਕਾਨਨ ਮੈ ਕਟਿ ਕੈ ਕਰਵਤ੍ਰਨ ਸੋ ਦ੍ਰਮ ਡਾਰੇ।। ੨੧੩੪।।

Bahu chakar ke sang hane bhatvaa bahute prabh dhaaye chapetan mare.
Ek gadaa hi so dhaaye hane gir bhoomi pare bahure na sanbhaare.
Ek kate karvaarin so adh beech te hoye pare bhat niyaare.
Maano takhaanan kaanan mae kati kae karvatran so
drum daare. (2134)

ਏਕ ਪਰੇ ਭਟ ਜੂਝ ਧਰਾ ਇਕ ਦੇਖਿ ਦਸਾ ਤਿਹ ਸਾਮੁਹੇ ਧਾਏ।
ਨੈਕ ਨ ਤ੍ਰਾਸ ਧਰੇ ਚਿਤ ਮੈ ਕਬਿ ਸਯਾਮ ਭਨੈ ਨਹੀ ਤ੍ਰਾਸ ਬਢਾਏ।
ਦੈ ਮੁਖ ਢਾਲ ਲੀਏ ਕਰਵਾਰ ਨਿਸੰਕ ਦੈ ਸਯਾਮ ਕੈ ਉਪਰ ਆਏ।
ਤੇ ਸਰ ਏਕ ਹੀ ਸੋ ਪ੍ਰਭ ਜੂ ਹਨਿ ਅੰਤਕ ਕੇ ਪੁਰ ਬੀਚ ਪਠਾਏ।। ੨੧੩੫।।

Ek pare bhat joojh dharaa ikk dekhi dasaa tehh saamuhe dhaaye.
Naeku naa traas dhare chitt mae kabi sayaam bhanae
nahi traas badhaaye.
Dae mukh dhal liye karvaar nisank dae sayaam kae upar aaye.
Te sar ek hi so prabh ju hani antak ko pur
beech pathaaye. (2135)

ਸ੍ਰੀ ਜਦੁਬੀਰ ਜਬੈ ਰਿਸ ਸੇ ਸਭ ਹੀ ਭਟਵਾ ਜਮਲੋਕਿ ਪਠਾਏ।
ਅਉਰ ਜਿਤੇ ਭਟ ਜੀਤ ਬਚੇ ਇਨ ਦੇਖਿ ਦਸਾ ਡਰਿ ਕੈ ਸੁ ਪਰਾਏ।
ਜੋ ਹਰਿ ਊਪਰਿ ਧਾਇ ਗਏ ਬਧਬੇ ਕਹੁ ਤੇ ਫਿਰ ਜੀਤਿ ਨ ਆਏ।
ਐਸੋ ਉਘਾਇ ਕੈ ਸੀਸ ਚੁਰਾਇ ਕੈ ਆਪਹਿ ਭੂਪਤਿ ਜੁਧ ਕੌ ਧਾਏ।। ੨੧੩੬।।

Sri Jadubeer jabae riss so sabh hi bhatvaa jamloki pathaaye.
Ayur jite bhat jee bache inn dekhi dasaa dari kae su paraaye.
Je hari upar dhaaye gaye badhbe kahu te phir jeeti naa aaye.
Aaiso ughaaye kae sees dhuraaye kae aapeh bhoopati
judh ko dhaaye. (2136)

Sri Krishan had killed most of them with his revolving wheel, and many were slapped to death by rushing at them. Some of them he had killed by rushing with his mace and attacking them, who were lying fallen on the ground, and were not able to stand up again. Some of them had been cut into pieces with the sword, who were lying cut into pieces at different places. It appeared as if the carpenters had sawed the trees of the jungle into pieces and thrown around. (2134)

Some warriors having fought, had fallen on the ground while some others, on seeing their plight had attacked from the front side and fallen down. The poet Siam has stated that they were not at all frieghtened at heart and were fighting without any fear. They had attacked Krishna with their swords in hand and covering their faces with the shields, without any hesitation. But Krishna had despatched them to hell by striking only one arrow at them (killed them). (2135)

When Sri Krishna, becoming furious with rage, had killed all of the warriors, the remaining warriors, on seeing their plight, had run away to safety out of sheer fear. But those of the warriors, who had advanced to attack Sri Krishna, were not left alive. After saying all this and nodding his head, the Raja then (Bhumasur) attacked personally in a sudden move to fight himself. (2136)

ਜੁਧ ਕੋ ਆਵਤ ਭੂਪ ਜਬੈ ਬ੍ਰਿਜ ਨਾਇਕ ਆਪਨੇ ਤਨੈਨ ਨਿਹਾਰਿਯੋ।
ਠਾਢਿ ਰਹਿਯੋ ਨਹਿ ਤਉਨ ਧਰਾ ਪਰ ਆਗੇ ਹੀ ਜੁਧ ਕੋ ਆਪਿ ਸਿਧਾਰਿਯੋ।
ਮਾਰਤ ਹਉ ਤੁਮ ਕੌ ਅਬ ਹੀ ਰਹੁ ਠਾਢ ਅਰੇ ਇਹ ਭਾਤਿ ਉਚਾਰਿਯੋ।
ਯੌ ਕਹਿ ਕੈ ਪੁਨਿ ਸਾਰੰਗ ਕੋ ਤਨਿ ਕੈ ਸਰ ਸਤ੍ ਹਿ੍ਦੈ ਮਹਿ ਮਾਰਿਯੋ।। ੨੧੩੭।।

Judh ko aavat bhoop jabae brij naaik aapne naen nihaariyo.
Thaadi rahiyo nahi tayun dharaa par aage hi judh ko aapi sidhaariyo.
Maarat hayu tum ko ab hi rahu thaad are ehh bhaat uchaariyo.
Yo kahi kae puni saarang ko tani kae sar satar hirdae .
mahi maariyo. (2137)

ਸਾਰੰਗ ਤਾਨਿ ਜਬੈ ਅਰਿ ਕੋ ਬ੍ਰਿਜ ਨਾਇਕ ਤੀਛਨ ਬਾਨ ਚਲਾਯੋ।
ਲਾਗਤ ਹੀ ਗਿਰ ਭੂਮਿ ਭੁਮਾਸੁਰ ਝੁਮਿ ਪਰਿਯੋ ਜਮਲੋਕਿ ਸਿਧਾਯੋ।
ਸ੍ਉਨ ਲਗਿਯੋ ਨਹਿ ਤਾ ਸਰ ਕੋ ਇਹ ਭਾਤਿ ਚਲਾਕੀ ਸੌ ਪਾਰ ਪਰਾਯੋ।
ਜੋਗ ਕੇ ਸਾਧਕ ਜਿਉ ਤਨ ਤਿਯਾਗਿ ਚਲਿਯੋ ਨਭਿ ਪਾਪ ਨ ਭੇਟਨ ਪਾਯੋ।। ੨੧੩੮।।

Saarang taani jabae ari ko brij naaik teechhan baan chaalyo.
Laagat hi gir bhoomi bhoomaasur jhhomi pariyo jamlok sidhaayo.
Sarun lagiyo nahi taa sar ko ehh bhaati chalaaki so paar paraayo.
Jog ke saadhak jiyu tann tiyaagi chaliyo nabhi paap naa
bhetan paayo. (2138)

When Sri Krishna saw the Raja advancing towards him with his own eyes, he did not stay put there any longer, but came forward to engage him in fight. Challenging the enemy, Krishna then said, "O Man! Wait there, I am goint to kill you now." Then saying this, stretching his bow, he shot an arrow at the chest of the enemy. (2137)

When Sri Krishna had shot an arrow (pointed) pointing it at the enemy, then with the striking of the arrow Bhamasur fell down reeling on the ground, and was killed (killed) immediately. The arrow was not draped in blood, and pierced him through with such a cleverness, just as a Sadhik of Yoga flies to heaven leaving the body, and the sins had not touched him even. (2138)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਭੂਮਾਸੁਰ ਬਧਹ।
ਅਥ ਉਸ ਕੇ ਪੁਤ੍ਰ ਕੈ ਰਾਜ ਦੇਤ ਤੇ ਸੋਲ ਸਹੰਸ੍ ਰਾਜ ਸੁਤਾ ਬਿਵਾਹ ਕਥਨੰ

ਸਵੈਯਾ

ਐਸੀ ਦਸਾ ਜਬ ਭੀ ਇਹ ਕੀ ਤਬ ਮਾਇ ਭੂਮਾਸੁਰ ਕੀ ਸੁਨਿ ਧਾਈ।
ਭੂਮਿ ਕੈ ਊਪਰ ਝੂਮਿ ਗਿਰੀ ਸੁਧਿ ਬਸਤ੍ਰਨ ਕੀ ਚਿਤ ਤੇ ਬਿਸਰਾਈ।
ਪਾਇ ਨ ਡਾਰਤ ਭੀ ਪਨੀਆ ਸੁ ਉਤਾਵਲ ਸੋ ਚਲਿ ਸਯਾਮ ਪੈ ਆਈ।
ਦੇਖਤ ਸਯਾਮ ਕੋ ਰੀਝਿ ਰਹੀ ਦੁਖ ਭੂਲਿ ਗਯੋ ਸੁ ਤੋ ਕੀਨ ਬਡਾਈ।। ੨੧੩੯।।

Itt Sri Bachitar naatak granthe krishnaavatare bhoomaasur badheh.
Ath Uss Ke Putar Kae Raaj Det Bhe Solaa Sahansar Raaj Sutaa Bivaah Kathan

Swaiyya

Aaisi dasaa jab bhi ehh ki tab maayi bhoomasur ki suni dhaaye.
Bhoomi kae upar jhoomi giri sudhi bastran ki chitt te bisaraayi.
Paaye naa daarat bhi paniyaa su uataaval so chali sayaam pae aayi.
Dekhat sayaam ko reejhi rahi dukh bhooli gayo su to keen badaayi. (2139)

ਦੋਹਰਾ

ਬਹੁ ਉਸਤਤਿ ਜਦੁਪਤਿ ਕਰੀ ਲੀਨੋ ਸਯਾਮ ਰਿਝਾਇ।
ਪਉਤ੍ ਆਨਿ ਪਾਇਨ ਡਰਿਯੋ ਸੋ ਲੀਨੋ ਬਖਸਾਇ।। ੨੧੪੦।।

Dohra

Bahu usatati jadupati kari lino sayaam rijaaye.
Pautar aani paain dariyo so lino bakhsaayi. (2140)

Here the episode of the killing of Bhamasur from Krishnavtar forming part of Bachittar Natak Granth is completed.
Now the episode of giving away the kingdom to his son and marriage to sixteen thousand spinistres begins.

Swaiyya'

When the condition of Bhumasur was known to his mother, she came running to Krishna, and fell down reeling on the body of Bhumasur and the sense of her clothes had also been completely lost in her mind. She had no shoes on the feet, and came rushing to Krishna in a hury. On seeing Krishna, she was pleased with him forgetting her grief, and she started praising him. (2139)

Couplet

She sang his praises and pleased Krishna, winning his praise. She brought her grand son and asked her grand son and asked him to bow to Krishna and got him pardoned. (2140)

ਸਵੈਯਾ

ਭੂਪਤਿ ਤਾਹੀ ਕੋ ਬਾਲਕ ਥਾਪਿ ਕ੍ਰਿਪਾਨਿਧਿ ਛੋਰਨ ਬੰਦਿ ਸਿਧਾਯੋ।
ਸੋਲਹ ਸਹੰਸ੍ ਭੂਪਨ ਕੀ ਦੁਹਿਤਾ ਥੀ ਜਹਾ ਤਿਹ ਠਉਰਹਿ ਆਯੋ।
ਸੁੰਦਰ ਹੇਰਿ ਕੈ ਸਯਾਮ ਜੂ ਕਉ ਤਿਨ ਤ੍ਰੀਅਨ ਕੋ ਅਤਿ ਚਿਤ ਲੁਭਾਯੋ।
ਯਾ ਲਖਿ ਪਾਇ ਬਿਵਾਹ ਸਭੋ ਕਰਿ ਸਯਾਮ ਭਨੈ ਜਸੁ ਡੰਕ ਬਜਾਯੋ॥ ੨੧੪੧॥

Swaiyya

Bhoopati taahi ko baalak thaapi kripaanidhi chhoran bandi sidhaayo.
Soleh sahansar bhoopan ki duhitaa thi jahaa tehh thayureh aayo.
Sundar heri kae sayaam ju kayu tinn triyan ko ati chitt lubaayo.
Yaa lakhi paaye bivaah sabho kari sayaam bhanae jasu
dank bajaayo. (2141)

ਦੋਹਰਾ

ਜੇ ਸਭ ਜੋਰਿ ਭੂਮਾਸੁਰ ਰਾਖੀ।
ਕਹਿ ਲਗਿ ਗਨਉ ਤਿਨਨ ਕੀ ਸਾਖੀ।
ਤਿਨਿ ਯੌ ਕਹਿਯੋ ਇਹੀ ਹਉ ਕਰਿ ਹੋ।
ਬੀਸ ਹਜਾਰ ਏਕਠੀ ਬਰਿ ਹੋ॥ ੨੧੪੨॥

Chopaiee

Je sabh jori bhoomasur raakhi.
Kahi lagi ganayu tinan ki saakhi.
Tini yo kahiyo ihi hayu kari ho.
Bees hajaar ekathi bari ho. (2142)

ਦੋਹਰਾ

ਜੁਧ ਸਮੈ ਅਤਿ ਕ੍ਰੋਧ ਹੁਇ ਜਦੁਪਤਿ ਬਧਿ ਕੈ ਤਾਹਿ।
ਸੋਰਹ ਸਹਸ੍ ਸੁੰਦਰੀ ਆਪਹਿ ਲਈ ਬਿਵਾਹਿ॥ ੨੧੪੩॥

Dohra

Judh samae ati krodh huye jadupati badhi kae taahi.
Soreh sahasar sundari aapeh layi bivaaahi. (2143)

Swaiyya'

By handing over the kingdom to the son of Bhumasur, Krishna went to the jail to get the inmates released from the prison. He came to a place, where the sixteen thousand princesses were jailed, when they saw Sri Krishna, all of them got enamoured with him. The poet Siam has stated that on seeing this Sri Krishna got married to all of them, and got acclaimed all over the world (His fame spread throughout). (2141)

Chopaiee

How far could I relate the story of these sixteen thousand princesses whom Bhumasur had kept in captivity. He had said the same way, So I will also describe in the same manner, that I will get married to twenty thousand girls together, (at one time). (2142)

Couplet

Being furious with rage, Sri Krishna had killed him in battle, and himself got married to the sixteen thousand beauties. (2143)

ਸਵੈਯਾ

ਜੁਧ ਸਮੈ ਅਤਿ ਕ੍ਰੋਧ ਹੁਇ ਸਯਾਮ ਜੂ ਸਤ੍ ਸਭੈ ਛਿਨ ਮਾਹਿ ਪਛਾਰੇ।
ਰਾਜੁ ਦਯੋ ਫਿਰਿ ਤਾ ਸੁਤ ਕੋ ਸੁਖੁ ਦੇਤ ਭਯੋ ਤਿਨ ਸੋਕ ਨਿਵਾਰੇ।
ਫੇਰਿ ਬਰਿਯੋ ਤ੍ਰੀਅ ਸੋਰਹ ਸਹੰਸ੍ ਸੁ ਤਾ ਪੁਰ ਐ ਤਿ ਕੈ ਐ ਅਖਾਰੇ।
ਬਿਪਨ ਦਾਨ ਦੈ ਲੈ ਤਿਨ ਕੋ ਸੰਗਿ ਦੁਆਰਵਤੀ ਜਦੁਰਾਇ ਸਿਧਾਰੇ।। ੨੧੪੪।।

Swaiyya

Judh samae ati krodh huye sayaam ju satar sabhae
chhin maahi pachhare.
Raaj dayo phir taa sutt ko sukh det bhayo tinn
sok nivaare.
Pehri bariyo triye soreh sahansar su taa pur mae ati
kae kae akhaare.
Bipan daan dae lae tinn ko sangi duaaravati
jaduraaye sidhaare. (2144)

ਸੋਰਹ ਸਹੰਸ੍ ਕਉ ਸੋਰਹ ਸਹੰਸ ਹੀ ਧਾਮ ਦੀਏ ਸੁ ਹੁਲਾਸ ਬਢੈ ਕੈ।
ਦੇਤ ਭਯੋ ਸਭ ਤ੍ਰੀਅਨ ਕੋ ਸੁਖ ਰੂਪ ਅਨੇਕਨ ਭਾਤਿ ਬਨੈ ਕੈ।
ਐਸੇ ਲਖਿਯੋ ਸਭਹੂੰ ਹਮਰੇ ਗ੍ਰਿਹਿ ਸਯਾਮ ਬਸੈ ਨ ਬਸੈ ਅਨਤੈ ਕੈ।
ਸੋ ਕਬ ਸਯਾਮ ਪੁਰਾਨਨ ਤੇ ਸੁਨਿ ਭੇਦ ਕਹਿਯੋ ਸਭ ਸੰਤ ਸੁਨੈ ਕੈ।। ੨੧੪੫।।

Soreh sahansar kayu soreh sahansar hi dhaam diye su
hulas badhae kae.
Det bhayo sabh triyan ko sukh roop anekan bhaati
banae kae.
Aaise lakhiyo sabhhun hamre greh sayaam basae na
basae antae kae.
So kab sayaam puraanan te suni bhed kahiyo sabh sant
sunae kae. (2145)

In the battle, Sri Krishna, getting enraged had killed all the enemies in a moment and then handed over the kingdom to his son and thus alleviated their suffering and made them happy. Then he got married to the sixteen thousand women, and performed some miracles in that town. After giving away many offerings to Brahmins and taking all those princesses, Sri Krishna came back to Dwarka. (2144)

He gave sixteen thousand homes to these women and made them happy and comfortable. By assuming many forms, Krishna gave all those women great comforts and pleasure. All were treated in such a manner as if he was present in each house (all thought, Krishna was living with her only) and none thought he was living with anyone else. So the poet Siam has made it known to all by reading this secret from the Puranas (to all the saints). (2145)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਭੂਮਾਸੁਰ ਬਧ ਕੈ ਸੁਤ ਕੈ ਰਾਜੁ ਦੇਇ ਸੋਰਹ ਸਹੰਸ੍ ਰਾਜ ਸੁਤਾ ਬਿਹਾਵਤ ਭਏ।

ਅਥ ਇੰਦ੍ ਕੋ ਜੀਤ ਕੈ ਕਲਪ ਬ੍ਰਿਛ ਲਿਆਇਬੋ ਕਥਨੰ

ਸ੍ਵੈਯਾ

ਯੌ ਸੁਖ ਦੈ ਤਿਨ ਤ੍ਰੀਅਨ ਕੋ ਫਿਰਿ ਸਯਾਮ ਪੁਰੰਦਰ ਲੋਕ ਸਿਧਾਯੋ।
ਕੁੰਕਨ ਕੁੰਡਲ ਦੇਤ ਭਯੋ ਤਿਹ ਪਾਇ ਕੈ ਸੋਕ ਸਭੈ ਬਿਸਾਰਯੋ।
ਸੁੰਦਰ ਏਕ ਪਿਖਿਯੋ ਤਹ ਰੂਪ ਤਿਹੀ ਪਰ ਸਯਾਮ ਕੋ ਚਿਤ ਲੁਭਾਯੋ।
ਮਾਗਤਿ ਭਯੋ ਨ ਦਯੋ ਸੁਰਰਾਜ ਤਹੀ ਹਰਿ ਸਿਉ ਹਰਿ ਜੁਧੁ ਮਚਾਯੋ।। ੨੧੪੬।।

Itt sri bachitar naatak granthe bhoomasur badh kae sut ko raaj deye soreh sahansar raaj sutaa bihaavat bhaye.

Ath Indar Ko Jeet Kae Kalap Brichh Liyaaibo Kathan

Swaiyya

Yo sukh dae tinn triyan ko phiri sayaam purandar lok sidhaayo.
Kankan kundal det bhayo tehh paaye kae sok sabhae bisaraayo.
Sundar ek pikhiyo the rookh tihi par sayaam ko chitt lubhaayo.
Maagat bhayo naa dayo surraaj tahi hari siyu hari judh machaayo. (2146)

ਰਿਸਿ ਸਾਜਿ ਪੁਰੰਦਰ ਸੈਨ ਚੜਿਯੋ ਚਲਿ ਕੈ ਸਭ ਸਯਾਮ ਕੋ ਸਾਮੁਹੇ ਆਏ।
ਘੋਰਤ ਮੇਘ ਲਸੈ ਚਪਲਾ ਬਰਖਾ ਬਰਸੇ ਰਥ ਸਾਜ ਬਨਾਏ।
ਦ੍ਵਾਦਸ ਸੂਰ ਸਬੈ ਉਮਡੈ ਬਸੁ ਰਾਵਨ ਸੇ ਜਿਨ ਹੂ ਬਿਚਲਾਏ।
ਭੇਦ ਲਹਿਯੋ ਨਹੀ ਨੈਕੁ ਚਲੇ ਮਦ ਮਤਿ ਸੁ ਸਯਾਮ ਪੈ ਘੂਮਤ ਧਾਏ।। ੨੧੪੭।।

Rissi saaji purandar saen chadiyo chali kae sabh sayaam ke saamuhe aaye.
Ghorat megh lasae chaplaa barkhaa barse rath saaj banaaye.
Davaadas soor sabae umdae basu raavan se jin hu bichlaaye.
Bhed lahiyo nahi naeku chale mad mati su sayaam pae ghoomat dhaaye. (2147)

Here the chapter dealing with the episode of killing of Bhumasur, giving away the kingdom to his son, then getting married to sixteen thousand princesses from Bachittar Natak Granth is completed.

Now the episode of gaining victory over (god) Indra and bringing the "Kalap tree" from there begins.

Swaiyya'

After giving a life of comforts to these women, Sri Krishna then went to the Indra-puri (Indra lok). Indra offered some bangles and ear-rings to him as offering, which relieved him of all grief. There Sri Krishna saw a tree (beautiful), which pleased Sri Krishna so much, that he demanded it from Indra, which he refused. As a result Sri Krishna started fighting a battle against Indra. (2146)

Even Indra, getting furious with rage, and organising his force confronted him. The clouds were thundering and flashing (across the sky) and it started raining while the chariots were got ready with decorations. All the twelve suns started shining which has bewildered the gods like Basu and Ravana (who had controlled even Ravana forcing him to run away). Even the clouds without realizing the secret behind it and getting excited surrounded Sri Krishna and attacked him. (2147)

ਆਵਤ ਹੀ ਮਿਲਿ ਕੈ ਸਭ ਹੂ ਜਦੁਬੀਰ ਕੈ ਉਪਰ ਸਿੰਧਰ ਪੇਲੇ।
ਪੰਖ ਸੁਮਰ ਚਲੇ ਕਰਿ ਕੈ ਤਿਨ ਕੇ ਰਿਸ ਸੋ ਟੁਕ ਦਾਤ ਕੇ ਠੇਲੇ।
ਸੁੰਡ ਕਟੇ ਤਿਨ ਕੇ ਬ੍ਰਿਜਨਾਥ ਕ੍ਰਿਪਾਨਿਧਿ ਸੋ ਝਟਿ ਦੈ ਜਿਮ ਕੇਲੇ।
ਸ੍ਰਉਨ ਭਰੇ ਰਮਨੀਯ ਰਮਾਪਤਿ ਫਾਗੁਨ ਅੰਤਿ ਬਸੰਤ ਸੇ ਖੇਲੇ।। ੨੧੪੮।।

Aavat hi mili kae sabh hu jadubeer kae upar sindhar pele.
Pankh sumer chale kari kae tinn ke riss so tuk daat ke thele.
Sund kate tinn ke brijnaath kripaanidhi so jhati dae jimm kele.
Saryun bhare ramniye ramaapati phhagun anti basant
se khele. (2148)

ਸ੍ਰੀ ਬ੍ਰਿਜ ਨਾਇਕ ਬੈਰਨ ਸੋ ਜਬ ਹੀ ਰਿਸ ਮਾਡਿ ਕੀਯੋ ਖਰਕਾ।
ਬਹੁ ਬੀਰ ਭਏ ਬਿਨੁ ਪ੍ਰਾਨ ਤਬੈ ਜਬ ਨਾਦ ਪ੍ਰਚੰਡ ਸੁਨਿਯੋ ਹਰਿ ਕਾ।
ਜਦੁਬੀਰ ਫਿਰਾਵਤ ਭਯੋ ਗਹਿ ਕੈ ਗਜ ਸੁੰਡਨ ਸੋ ਬਰ ਕੈ ਕਰ ਕਾ।
ਉਪਮਾ ਉਪਜੀ ਕਬਿ ਕੇ ਮਨ ਯੌ ਘਿਸੂਆ ਮਨੋ ਫੇਰਤ ਹੈ ਲਰਕਾ।। ੨੧੪੯।।

Sri Brij naaik baeran so jab hi riss maadi kiyo kharkaa.
Bahu beer bhaye bin praan tabae jab naad parchand suniyo hari kaa.
Jadubeer phiraavat bhayo gahi kae gaj sundan so bar kae kar kaa.
Upmaa upji kabi ke mann yo ghisuaa mano pherat
hae larkaa. (2149)

ਜੀਵਤ ਸੋਂ ਨ ਦਯੋ ਗ੍ਰਿਹ ਜਾਨ ਜੋਊ ਬ੍ਰਿਜਨਾਥ ਕੇ ਸਾਮੁਹੇ ਆਯੋ।
ਜੀਤਿ ਸੁਰੇਸ ਦਿਵਾਕਰਿ ਦ੍ਵਾਦਸ ਆਨੰਦ ਕੈ ਚਿਤਿ ਸੰਖ ਬਜਾਯੋ।
ਰੂਖ ਚਲੋ ਤੁਮ ਹੀ ਹਮਰੇ ਗ੍ਰਿਹ ਲੈ ਉਨ ਕੋ ਇਹ ਭਾਤਿ ਸੁਨਾਯੋ।
ਸੋ ਤਰੁ ਲੈ ਹਰਿ ਸੰਗ ਚਲੇ ਸੁ ਕਬਿਤਨ ਭੀਤਰ ਸਯਾਮ ਬਨਾਯੋ।। ੨੧੫੦।।

Jeevat so naa dayo greh jaan joyu brijnaath ke saamuhe aayo.
Jeeti sures divaakari davaadas aanad kae chiti sankh bajaayo.
Rookh chalo tum hi hamre greh lae unn ko ehh bhaati sunaayo.
So taru lae hari sang chale su kabitan bheetar
sayaam banaayo. (2150)

Approaching near Sri Krishna, they forced the elephants to attack him. They were appearing like the Sumer mountain flying, having been provided with wings (sumer mountain was in motion). Which had crushed even the most stubborn men with their teeth (with their burden). Sri Krishna, the benevolent Lord, at first mutilated their trunks, and then beheaded them just as the banana tree is trampled. The blood-stained Sri Krishna was looking gorgeous and grand, as if at the end of the month of phalgun (February) he was playing the game of Basant (spring festival). (2148)

When Sri Krishna started fighting fiercely with more fury against the enemy, then most of their warriors got killed (were without life) when they heard the (drum) powerful song of Sri Krishna. The poet has described the beauty of the scene as if a youth was revolving the ring (ghumani) with force. (2149)

Whosoever confronted Sri Krishna was not allowed to go back alive. Then having gained victory over Indra and the twelve suns, Sri Krishna blew his conch shell. Then Sri Krishna said, "O Kalap Tree! You accompany me to my place. Thus taking the tree, Sri Krishna sounded these words to all, thus Sri Krishna left that place alongwith the tree. The poet Siam has detailed the whole episode in a poetry form. (2150)

ਸ੍ਰੀ ਬ੍ਰਿਜਨਾਥ ਰੁਕਮਨ ਕੇ ਗ੍ਰਿਹ ਆਵਤ ਭੇ ਤਰੁ ਸੁੰਦਰ ਲੈ ਕੇ।
ਲਾਲ ਲਗੇ ਜਿਨ ਧਾਮਨ ਕੋ ਬ੍ਰਹਮਾ ਰਹੈ ਦੇਖਤਿ ਜਾਹਿ ਲੁਭੈ ਕੈ।
ਤਉਨ ਸਮੈ ਸੋਊ ਸਯਾਮ ਕਥਾ ਜਦੁਬੀਰ ਕਹੀ ਤਿਨ ਕਉ ਸੁ ਸੁਨੈ ਕੈ।
ਸੋ ਕਬਿ ਸਯਾਮ ਕਬਿਤਨ ਬੀਚ ਕਹੀ ਸੁਨਿਓ ਸਭ ਹੇਤੁ ਬਢੈ ਕੈ।। ੨੧੫੧।।

Sri Brijnaath rukman ke greh aavat bhe taru sundar lae kae.
Laal lage jin dhaaman ko brhamaa rahae dekhat jaahi lubhae kae.
Tayun samae soyu sayaam kathaa jadubeer kahi tinn kayu su sunae kae.
So kabi sayaam kabitan beech kahi suniyo sabh hetu
badae kae. (2151)

ਇਤਿ ਸ੍ਰੀ ਦਸਮ ਸ੍ਕੰਧ ਪੁਰਾਣੇ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਵਤਾਰੇ ਇੰਦ੍ ਕੋ ਜੀਤ ਕਰ ਕਲਪ ਬ੍ਰਿਛ ਲਿਆਵਤ ਪਏ।

ਰੁਕਮਿਨਿ ਸਾਥ ਕਾਨ੍ਹ ਜੀ ਹਾਸੀ ਕਰਨ ਕਥਨੰ

ਸਵੈਯਾ

ਸ੍ਰੀ ਬ੍ਰਿਜਨਾਥ ਕਹਿਓ ਤ੍ਰੀਅ ਸੋ ਮੁਹਿ ਭੋਜਨ ਗੋਪਿਨ ਧਾਮਿ ਕਰਿਯੋ।
ਸੁਨਿ ਸੁੰਦਰਿ ਤਾ ਦਿਨ ਤੇ ਹਮਰੋ ਬਿਚੀਆ ਦਧਿ ਕੋ ਫੁਨਿ ਨਾਮ ਪਰਿਯੋ।
ਜਬ ਸੰਧ ਜਰਾ ਦਲੁ ਸਾਜ ਚੜਾਯੋ ਭਜ ਗੇ ਤਬ ਨੈਕੁ ਨ ਧੀਰ ਧਰਿਯੋ।
ਤਿਹ ਤ ਤੁਮਰੀ ਮਤਿ ਕੋ ਅਬ ਕਾ ਕਹੀਐ ਹਮ ਸਉ ਕਹਿ ਆਨਿ ਬਰਿਯੋ।। ੨੧੫੨।।

Itt sri dasam sikhandh puraane bachitar naatak granthe krishnaavatare indar ko jeet kar kalap brichh liyaavat paye.

Rukmani Saath Kaan Ji Haasi Karan Kathan

Swaiyya

Sri Brijnaath kahiyo triye so muhi bhojan gopin dhaami kariyo.
Suni sundari taa din te hamro bichiyaa dadhi ko phuni naam pariyo.
Jab sandh jaraa dall saaj chaadyo bhaj ge tab naeku naa dheer dhariyo.
Tehh te tumri mati ko ab kaa kahiyae ham sayu
kahi aani bariyo. (2152)

Sri Krishna alongwith the tree, came to Rukmani's place. The houses studed with rubies, even made Brahma enamoured with their beauty. That episode was then related to all those women by Sri Krishna and the same story has been described by the poet Siam in a poetry form, which all should listen with love. (2151)

Hence the chapter of winning over Indra, and bringing the kalap tree alongwith in Krishnavtar from Sri Dasam Sakand puran dealing with Bachittar Natak episode is completed.

Now the episode mockery of Kahna with Rukmani begins.

Swaiyya'

Sri Krishna then told his spouse (Rukmani) that he used to dine (take his food) at the house of milkmen. "O beautiful lady! Listen. From that day onwards, I was called the salesman of milk (or milk made articles like curd etc). or milkman (dairyman). When king Jarasandh had attacked me alongwith his army I had fled away, as I had no patience left. So what should one say to you, foolish person like you, who had married an ordinary person like me." (2152)

ਰਾਜ ਸਮਾਜ ਨਹੀ ਸੁਨਿ ਸੁੰਦਰਿ ਨ ਧਨ ਕਾਹੂ ਤੇ ਮਾਗਿ ਲਯੋ ਏ।
ਸੂਰ ਨਹੀ ਜਿਨ ਤਿਆਗ ਕੈ ਆਪਨੋ ਦੇਸ ਸਮੁੰਦ੍ ਮੋ ਬਾਸ ਕਯੋ ਹੈ।
ਚੋਰ ਪਰਿਯੋ ਮਨਿ ਕੋ ਫੁਨਿ ਨਾਮ ਸੁ ਯਾਹੀ ਤੇ ਕ੍ਰੁਧਿਤ ਭ੍ਰਾਤ ਭਯੋ ਹੈ।
ਤਾਹੀ ਤੇ ਮੋ ਤਜਿ ਕੈ ਬਰੁ ਆਨਹਿ ਤੇਰੋ ਕਛੂ ਅਬ ਲਉ ਨ ਗਯੋ ਹੈ।। ੨੧੫੩।।

Raaj samaaj nahi suni sundari naa dhan kaahu te maagi layo ee.
Soor nahi jin tiyaag kae aapno des samundar mo baas kayo hae.
Chor pariyo mani ko phuni naam su yaahi te krodhit bhraat bahyo hae.
Taahi te mo taji kae baru aaneh tero kachhu ab layu
naa gayo hae. (2153)

ਰੁਕਮਨੀ ਬਾਚ ਸਖੀ ਸੋ

ਸਵੈਯਾ

ਚਿੰਤ ਕਰੀ ਮਨ ਮੈ ਹਮ ਸੋ ਨ ਥੀ ਜਾਨਤ ਸਯਾਮ ਇਤੀ ਕਰਿ ਹੈ।
ਬਰੁ ਮੋ ਤਜਿ ਕੈ ਤੁਮ ਆਨਹਿ ਕਉ ਬਚਨਾ ਇਹ ਭਾਤਿ ਕੇ ਉਚਰਿ ਹੈ।
ਹਮਰੋ ਮਰਿਬੋ ਈ ਬਨਿਯੋ ਇਹ ਠਾ ਜੀਅ ਹੈ ਨ ਆਵਸਿ ਅਬੈ ਮਰਿ ਹੈ।
ਮਰਿਬੋ ਜੁ ਨ ਜਾਤ ਭਲੇ ਸਜਨੀ ਅਪੁਨੇ ਪਤਿ ਸੋ ਹਠਿ ਕੈ ਜਰਿ ਹੈ।। ੨੧੫੪।।

Rukmani Baach Sakhi So

Swaiyya

Chint kari mann mae ham so naa thi jaanat sayaam iti kari hae.
Baru mo taji kae tum aaneh kayu bachnaa ehh bhaati ke uchaari hae.
Hamro maribo ee baniyo ehh thaa jiye hae naa aavis abae mari hae.
Maribo ju naa jaat bhale sajni apune pati so hathi kae jari hae. (2154)

ਤ੍ਰੀਅ ਕਾਨ੍ਹ ਸੋ ਚਿੰਤਤ ਹੁਇ ਮਨ ਮੈ ਮਰਿਬੋ ਈ ਬਨਿਯੋ ਚਿਤ ਬੀਚ ਬਿਚਾਰਿਯੋ।
ਮੋ ਸੰਗਿ ਕਉ ਬ੍ਰਿਜਨਾਥ ਅਬੈ ਕਬਿ ਸਯਾਮ ਕਹੈ ਕਟੁ ਬੈਨ ਉਚਾਰਿਯੋ।
ਕ੍ਰੋਧ ਸੋ ਖਾਇ ਤਵਾਰ ਧਰਾ ਪਰ ਝੂਮਿ ਗਿਰੀ ਨਹੀ ਨੈਕੁ ਸੰਭਾਰਿਯੋ।
ਯੌ ਉਪਮਾ ਉਪਜੀ ਜੀਅ ਮੈ ਜਨ ਟੂਟ ਗਯੋ ਰੁਖ ਬਯਾਰ ਕੋ ਮਾਰਿਯੋ।। ੨੧੫੫।।

Triye kaan so chintat huye mann mae maribo ee baniyo
chitt beech bichaariyo.
Mo sangi kayu brijnaath abae kabi sayaam kahae katu baen uchaariyo.
Krodh so khaaye tavaar dharaa par jhoomi giri nahi naeku sanbhaariyo.
Yo upmaa upji jiye mae janu toot gayo rukh bayaar ke maariyo. (2155)

"O beauty! I have no kingdom or its grandeur; all this, I have borrowed from someone. I am not a warrior also, who had made his abode in the ocean, having fled away from his own land out of fear from the enemy, and having stolen the gem (mani) I was called a thief even and my brother also got annoyed with me due to this jewel (gem) so you better leave me and merry someone else, as nothing has been lost by you so far. (2153)

Rukmani told her maid -

Swaiyya'

'I have thought to myself deeply, as I did not realize that Krishna could behave like this to me and would say these words that I should go away to marry someone else. Now it heboves me to die here only as I do not want to live any more, and surely is not good (suitable) for me that I will stay with my spouse (husband) with a stubborn attitude and die burning (in the fire of his separation). (2154)

The spouse of Sri Krishna then thought (being worried), to herself that it was the right decision to die now. The poet Siam has stated that Rukmani was thinking, that Sri Krishna had used such harsh words about her, so feeling dizzy Rukmani fell down on the ground being enraged and could not control herself completely. The poet has described the beauty (praise) of this scene as if a tree had fallen due to the gusty winds snapping it. (2155)

ਦੋਹਰਾ

ਅੰਕ ਲੀਓ ਭਰ ਕਾਨ੍ਹ ਤਿਹ ਦੂਰ ਕਰਨ ਕੋ ਕ੍ਰੋਧ।
ਸਵਾਧਾਨ ਕਰਿ ਰੁਕਮਿਨੀ ਜਦੁਪਤਿ ਕੀਓ ਪ੍ਰਬੋਧ।। ੨੧੫੬।।

Dohra

Ank liyo darr kaan tehh door karan ko krodh.
Savadhaan kari rukmani jadupati kiyo parbodh. (2156)

ਸਵੈਯਾ

ਤੇਰੇ ਹੀ ਧਰਮ ਤੇ ਮੈ ਸੁਨਿ ਸੁੰਦਰਿ ਕੇਸਨ ਤੇ ਗਹਿ ਕੰਸ ਪਛਾਰਿਯੋ।
ਤੇਰੇ ਹੀ ਧਰਮ ਤੇ ਸੰਧਿ ਜਰਾ ਹੂ ਕੋ ਸੈਨ ਸਭੈ ਛਿਨ ਮਾਹਿ ਸੰਘਾਰਿਯੋ।
ਤੇਰੇ ਹੀ ਧਰਮ ਜਿਤਿਯੋ ਮਘਵਾ ਅਰੁ ਤੇਰੇ ਹੀ ਧਰਮ ਭੂਮਾਸੁਰ ਮਾਰਿਯੋ।
ਤੋ ਸੋ ਕੀਓ ਉਪਹਾਸ ਅਬੈ ਮੁਹਿ ਤੈ ਅਪਨੇ ਜੀਅ ਬਾਚ ਬਿਚਾਰਿਯੋ।। ੨੧੫੭।।

Swaiyya

Tere hi dharma te mae suni sundari kesan te gahi kans pachhariyo.
Tere hi dharma te sandhi jaraa hu ko saen sabhae chhin maahi sanghaariyo.
Tere hi dharma jitiyo maghvaa aru tere hi dharma bhoomaasur maariyo.
To so kiyo uphaas abae muhi tae apne jiye
saach bichaariyo. (2157)

ਰੁਕਮਿਨੀ ਬਾਚ

ਸਵੈਯਾ

ਯੌ ਪੀਅ ਕੀ ਤ੍ਰੀਅ ਬਾਤ ਸੁਨੀ ਦੁਖੁ ਕੀ ਤਬ ਬਾਤ ਸਭੈ ਬਿਸਰਾਈ।
ਭੂਲਿ ਪਰੀ ਪ੍ਰਭੁ ਕੀਜੈ ਛਿਮਾ ਮੁਹਿ ਨਾਰ ਨਿਵਾਇ ਕੈ ਨਾਰਿ ਸੁਨਾਈ।
ਅਉਰ ਕਰੀ ਉਪਮਾ ਪ੍ਰਭ ਜੁ ਕਬਿਤਨ ਮੈ ਬਰਨੀ ਨਹੀ ਜਾਈ।
ਉਤਰ ਦੇਤ ਭਈ ਹਸਿ ਕੈ ਹਰਿ ਮੈ ਉਪਹਾਸ ਕੀ ਬਾਤ ਨ ਪਾਈ।। ੨੧੫੮।।

Rukmani Baach

Swaiyya

Yo piye ki triye baat suni dukh ki tab baat sabhae bisaraayi.
Bhooli pari prabhu kijae chhimaa muhi naar nivaaye kae naari sunaayi.
Ayur kari upmaa prabh ki ju kabitan mae barni nahi jaayi.
Utar det bhayi hasi kae hari mae uphaas ki baat naa paayi. (2158)

Couplet

Forgetting about his anguish, Sri Krishna took up Rukmani in his clasp (arms). After bringing her to consciousness, Sri Krishna then gave this sermon (message). (2156)

Swaiyya'

"O beautiful lady! Listen to me. It was due to your moral belief that I had smashed Kansa, by holding him (head) from the hair, onto the ground; it was the strength of your moral character which helped me to destroy the forces of Jarasandh in a moment; and it was due to your moral strength that I could kill Bhumasur. I had only cut a joke with you, but you thought in your mind as true." (2157)

Rukmani then said-

Swaiyya'

When Rukmani (the wife) heard the words of her beloved (Krishna), then she forgot all about her pain and anguish with her head bowed down, the wife said further, "O Lord! I have committed a mistake so please pardon me for this act, and she praised Sri Krishna immensely, which cannot he put down in poetry form. Then she said smilingly, "O Sri Krishna! I could not follow your joke even." (2158)

ਦੋਹਰਾ

ਮਾਨ ਕਥਾ ਰੁਕਮਿਨੀ ਕੀ ਸਯਾਮ ਕਹੀ ਚਿਤ ਲਾਇ।
ਆਗੇ ਕਥਾ ਸੁ ਹੋਇਗੀ ਸੁਨੀਅਹੁ ਪ੍ਰੇਮ ਬਢਾਇ।। ੨੧੫੯।।

Dohra

Maan kathaa rukmani ki sayaam kahi chitt laaye.
Aage kathaa su hoyigi suniahu prem badaaye. (2159)

ਕਬਿਯੋ ਬਾਚ

ਸ੍ਵੈਯਾ

ਸ੍ਰੀ ਜਦੁਬੀਰ ਕੀ ਜੇਤੀ ਤ੍ਰੀਆ ਸਭ ਕੋ ਦਸ ਹੂ ਦਸ ਪੁਤ੍ ਦੀਏ।
ਅਰੁ ਏਕਹਿ ਏਕ ਦਈ ਦੁਹਿਤਾ ਤਿਨ ਕੇ ਸੁ ਹੁਲਾਸ ਬਢਾਇ ਹੀਏ।
ਸਭ ਕਾਨ੍ਹ ਕੀ ਮੂਰਤਿ ਸਯਾਮ ਭਨੈ ਸਭ ਕੰਧਿ ਪਟੰਬਰ ਪੀਤ ਲਏ।
ਕਰੁਨਾਨਿਧਿ ਕਉਤੁਕ ਦੇਖਨ ਕਉ ਇਹ ਭੂ ਪਰ ਆਇ ਚਰਿਤ੍ ਕੀਏ।। ੨੧੬੦।।

Kabiyo Baach

Swaiyya

Sri Jadubeer ki jeti triyaa sabh ko das hu das putar diye.
Aru ekeh ek dayi duhitaa tinn ke su hulas badhaaye hiye.
Sabh kaan ki moorti sayaam bhanae sabh kandhi patanbar peet liye.
Karunaanidhi kayutak dekhan kayu ehh bhoo par aaye
charitar kiye. (2160)

Couplet

The poet Siam has described the episode of Rukmani's grace with great interest and affection (of heart). The further episode is worth listening with more love and interest. (2159)

The poet has stated -

Swaiyya'

All the wives of Sri Krishna were mad to give birth to ten sons each and one daughter each, which brought joy and relief to all in increased measure. The poet Siam has stated that all the children were resembling Sri Krishna in appearance and all were wearing yellow scarves on the shoulders. The benevolent Sri Krishna had come on the Earth to see this worldly drama and he performed such acts. (2160)

ਇਤਿ ਸ੍ਰੀ ਦਸਮ ਸਿਕੰਧ ਪੁਰਾਣੇ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ
ਰੁਕਮਿਨੀ ਉਪਹਾਸ ਬਰਨਨ ਸਮਾਪਤੰ।

ਅਨਰੁਧ ਜੀ ਕੋ ਬਯਾਹ ਕਥਨੰ

ਸਵੈਯਾ

ਤਉ ਹੀ ਤਉ ਪੌਤ੍ ਕੀ ਬਯਾਹ ਕ੍ਰਿਪਾਨਿਧਿ ਸਯਾਮ ਭਨੈ ਰੁਚਿ ਮਾਨਿ ਬਿਚਾਰਿਯੋ।
ਸੁੰਦਰ ਥੀ ਰੁਕਮੀ ਕੀ ਸੁਤਾ ਤਿਹ ਬਯਾਹਹਿ ਕੋ ਸਭ ਸਾਜਿ ਸਵਾਰਿਯੋ।
ਟੀਕਾ ਦੀਯੋ ਤਿਹ ਭਾਲ ਮੈ ਕੁੰਕਮ ਅਉ ਮਿਲਿ ਬਿਪ੍ਰਨ ਬੇਦ ਉਚਾਰਿਯੋ।
ਸ੍ਰੀ ਜਦੁਬੀਰ ਤ੍ਰੀਆ ਸੰਗ ਲੈ ਬਲਭਦ੍ ਸੁ ਕਉਤਕ ਕਾਜ ਸਿਧਾਰਿਯੋ।। ੨੧੬੧।।

Itt Sri Dasam sikandj puraane bachitar naatak granthe krishnaavatre rukmani uphaas barnan samaapat.

Anrudh Ji Ko Bayaah Kathan

Swaiyya

Tayu hi layu potru ki bayaah kirpaanidhi sayaam bhanae ruche maani bichaariyo.
Sundar thi rukmi ki sutaa tehh bayaahahi ko sabh saaji savaariyo.
Teekaa diyo tehh bhaal mae kunkam ayu mili bipran bed uchaariyo.
Sri Jadubeer triyaa sang lae balbhadar su kayutak kaaj sidhaariyo. (2161)

ਚੌਪਈ

ਕਿਸਨ ਜਬੈ ਤਿਹ ਪੁਰ ਮੈ ਗਏ। ਅਤਿ ਉਪਹਾਸ ਠਉਰ ਤਿਹ ਭਏ।
ਰੁਕਮਿਨਿ ਜਬ ਰੁਕਮੀ ਦਰਸਾਯੋ। ਭੈਨ ਭ੍ਰਾਤ ਅਤਿ ਹੀ ਸੁਖੁ ਪਾਯੋ।। ੨੧੬੨।।

Chopaiee

Kisan jabae tehh pur mae gaye. Ati uphaas thayur tehh bhaye.
Rukmani jab rukmi darsaayo. Bhaen bhraat ati hi sukh paayo. (2162)

ਬਯਾਹ ਭਲੋ ਅਨਰੁਧ ਕੋ ਕਯੋ। ਜਦੁਪਤਿ ਆਪ ਸੇਹਰਾ ਦਯੋ।
ਜੂਪ ਮੰਤ੍ ਉਤ ਰੁਕਮਿ ਬੀਚਾਰਿਯੋ। ਖੇਲ ਹਲੀ ਹਮ ਸੰਗ ਉਚਾਰਿਯੋ।। ੨੧੬੩।।

Bayaah bhalo anrudh ko kayo. Jadupati aap sehraa dayo.
Joop mantar utt rkmi bichaariyo. Khel hali ham sang uchaariyo. (2163)

Swaiyya'

The poet Siam has said that Sri Krishna had thought in his mind about his wish regarding the marriage of his grand son (Rukamani's brother). Rukami had one beautiful daughter and he (Sri Krishna) had made all preparations for the marriage (of his grandson) with this daughter (of Rukami). Rukami had made a vermallion mark on the forehead of Anrudh and after meeting the brahmins carried out recitation of Vedas. Then taking Sri Krishna, his wife and Balram with him they all proceeded towards the site of marraige to watch the miracle (of marriage). (1261)

Chopaiee

When Sri Krishna reached that town there was lof of fun and frolic. then Rukamani Sri Rukami (her brother), both the brother and sister felt greatly relieved and comforted. (1262)

The marriage of Anrudh was performed with great pomp and show. Sri Krishna himself tied the sehra (garlands) on his forehead. On the other hand Rukmi had hatched a plan of gambling and invited Balram for the game. (2163)

ਸਵੈਯਾ

ਸੰਗ ਹਲੀ ਕੇ ਤਬੈ ਰੁਕਮੀ ਕਬਿ ਸਯਾਮ ਜੁਆ ਹੂ ਕੋ ਖੇਲੁ ਮਚਾਯੋ।
ਭੂਪ ਘਨੇ ਜਿਹ ਥੇ ਤਿਨ ਦੇਖਤ ਦਰਬ ਘਨੋ ਤਿਹ ਮਾਝਿ ਲਗਾਯੋ।
ਦਾਵ ਪਰਿਯੋ ਮੁਸਲੀ ਕੋ ਸਭੋ ਰੁਕਮੀ ਹੂ ਕੋ ਦਾਵ ਪਰਿਯੋ ਯੌ ਸੁਨਾਯੋ।
ਹਾਸ ਕੀਯੋ ਮਿਲਿ ਕੈ ਅਤਿ ਹੀ ਗਰੁੜ ਧੁਜ ਭ੍ਰਾਤ ਘਨੋ ਰਿਸਵਾਯੋ।। ੨੧੬੪।।

Swaiyya

Sang hali ke tabae rukmi kabi sayaam juyaa hu ko khel machaayo.
Bhoop ghane jeh the tinn dekhat darab ghano tehh maajhi lagaayo.
Daav pariyo musli ko sabho rukmi hu ko daav pariyo yo sunaayo.
Has kiyo mili kae ati hi garod dhuj bhraat ghano risvaayo. (2164)

ਚੌਪਈ

ਐਸੇ ਘਨੀ ਬੇਰ ਡਹਕਾਯੋ। ਜਦੁਪਤਿ ਭ੍ਰਾਤ ਕ੍ਰੋਧ ਅਤਿ ਆਯੋ।
ਏਕ ਗਦਾ ਉਠਿ ਕਰ ਮੈ ਧਰੀ। ਸਭ ਭੂਪਨ ਕੀ ਪੂਜਾ ਕਰੀ।। ੨੧੬੫।।

Chopaiee

Aaise ghani ber dhehkaayo. Jadupati bhraat krodh ati aayo.
Ek gadaa uthi kar mae dhari. Sabh bhoopan ki pooja kari. (2165)

ਘਨੇ ਚਾਇ ਸੋ ਭੂਪ ਸੰਘਾਰੇ। ਪਰੇ ਝੂਮ ਕੈ ਭੂ ਬਿਸੰਭਾਰੇ।
ਗਿਰੇ ਸ੍ਰਉਨ ਕੇ ਰਸ ਸੋ ਰਾਤੇ। ਖੇਡਿ ਬਸੰਤ ਮਨੋ ਮਦਮਾਤੇ।। ੨੧੬੬।।

Ghane chaaye so bhoop sanghaare. Pare jhoom kae bhu bisanbhaare.
Gire sarun ke rass so rate. Khedi basant mano madmaate. (2166)

ਫਿਰਤ ਭੂਤ ਸੋ ਤਿਨ ਮੈ ਹਲੀ। ਜੈਸੇ ਅੰਤ ਕਾਲ ਸਿਵ ਬਲੀ।
ਜਿਉ ਰਿਸਿ ਡੰਡ ਲੀਏ ਜਮੁ ਆਵੈ। ਤੈਸੇ ਹੀ ਮੁਸਲੀ ਛਬਿ ਪਾਵੈ।। ੨੧੬੭।।

Phirat bhoot so tinn mae hali. Jaise ant kaal siv bali.
Jiyu risi dand liye jamu aavae. Taise hi musli chhabi pave. (2167)

ਰੁਕਮੀ ਭਯੋ ਗਦਾ ਗਹਿ ਠਾਢੋ। ਘਨੋ ਕ੍ਰੋਧ ਤਾ ਕੈ ਚਿਤਿ ਬਾਢੋ।
ਭਾਜਤ ਭਯੋ ਨ ਸਾਮੁਹੇ ਆਯੋ। ਆਇ ਹਲੀ ਸੋ ਜੁਧੁ ਮਚਾਯੋ।। ੨੧੬੮।।

Rukmi bhayo gadaa gahi thaado. Ghano krdoh taa kae chiti baado.
Bhaajat bhayo naa saamuhe aayo. Aaye hali so judh machaayo. (2168)

Swaiyya'

The poet Siam has stated that Rukmi started the game plan of gambling with Balram. All the kings seated there, also joined in the game and put lot of money in stake at gambling. All the chances went in favour of Balram, but Sri Krishna announced that Rukmi had won the chances. Sri Krishna, alongwith others, made fun of his brother, as a result Balram was greatly upset and enraged. (2164)

Chopaiee

Thus Krishna made fun of Balram annoying him, so that he became furious with rage. So he got up and took his mace in the hands and gave a good beating to all the Rajas there. (2165)

With great ardent desire he beat the Rajas, so that the Rajas were lying unconscious on the ground and were soaked in blood. It appeared as if they were drunk and playing Basant festival they had fallen down. (2166)

Balram was looking as mighty Shiva was moving around on the dooms day, or Yama (god of death) with his staff had come there while Balram was looking graceful like that. (2167)

From the other side Rukmi also stood up with his mace and was greatly agitated with rage. He did not run away, rather he stood there confronting him, and started fighting with Balram. (2168)

ਹਲੀ ਗਦਾ ਤਬ ਤਾ ਪਰ ਮਾਰੀ। ਉਨ ਹੂ ਕੋਪ ਸੋ ਤਾ ਪਰ ਝਾਰੀ।
ਸ੍ਰੁਨਚ ਛੁਟਿਯੋ ਅਰੁਨ ਦੋਊ ਭਏ। ਮਾਨਹੁ ਕ੍ਰੋਧ ਰੂਪ ਹੁਇ ਗਏ।। ੨੧੬੯।।

Hali gadaa tab taa par maari. Unn hu kop so taa par jhaari.
Sarunat chhutiyo arun doyu bhaye. Maanoh krodh roop huye gaye. (2169)

ਦੋਹਰਾ

ਦਾਤ ਕਾਢਿ ਇਕ ਹਸਤ ਥੋ ਸੋ ਇਹ ਨੈਨ ਨਿਹਾਰਿ।
ਰੁਕਮਿਨਿ ਜੁਧੁ ਕੋ ਛੋਰ ਕੈ ਤਾ ਪਰ ਚਲਿਯੋ ਹਕਾਰਿ।। ੨੧੭੦।।

Dohra

Data kaadhi ikk hasat tho so ehh naen nihaari.
Rukmani judh ko chhor kae taa par chaliyo hakaari. (2170)

ਸਵੈਯਾ

ਸਭ ਤੋਰ ਕੈ ਦਾਤ ਦਏ ਤਿਲ ਕੇ ਬਲਭਦ੍ਰ ਗਦਾ ਸੰਗ ਪੈ ਗਹਿ ਕੈ।
ਦੋਊ ਮੂਛ ਉਖਾਰ ਲਈ ਤਿਹ ਕੀ ਅਤਿ ਸ੍ਰੁਨ ਚਲਿਯੋ ਤਿਹ ਤੇ ਬਹਿ ਕੈ।
ਫਿਰਿ ਅਉਰ ਹਨੇ ਬਲਵੰਤ ਘਨੇ ਕਬਿ ਸਯਾਮ ਕਹੈ ਚਿਤ ਮੈ ਕਹਿ ਕੇ।
ਫਿਰਿ ਆਇ ਭਿਰਿਯੋ ਰੁਕਮੀ ਸੰਗ ਯੌ ਤੁਹਿ ਮਾਰਤ ਹਉ ਮੁਖ ਤੇ ਕਹਿ ਕੈ।। ੨੧੭੧।।

Swaiyya

Sabh tor kae data daye tehh ke balbhadar gadaa sang pae gahi kae.
Doyu mooch ukhaar layi tehh ki ati saryun chaliyo tehh te bahi kae.
Phiri ayur hane balvant ghane kabi sayaam kahae chitt mae chahi kae.
Phiri aaye bhiriyo rukmi sang yo tuhi maarat
hayu mukh te kahi kae. (2171)

ਧਾਵਤ ਭਯੋ ਰੁਕਮੀ ਪੈ ਹਲੀ ਕਬਿ ਸਯਾਮ ਕਹੋ ਚਿਤਿ ਰੋਸ ਬਢੈ ਕੈ।
ਰੋਮ ਖਰੇ ਕਰਿ ਕੈ ਅਪੁਨੇ ਪੁਨਿ ਅਉਰ ਪ੍ਰਚੰਡ ਗਦਾ ਕਰਿ ਲੈ ਕੈ।
ਆਵਤ ਭਯੋ ਉਤ ਤੇ ਸੋਊ ਬੀਰ ਸੁ ਆਪਸ ਮੈ ਰਨ ਦੁੰਦ ਮਚੈ ਕੈ।
ਹੁਇ ਬਿਸੰਭਾਰ ਪਰੇ ਦੋਊ ਬੀਰ ਧਰਾ ਪਰ ਘਾਇਨ ਕੇ ਸੰਗ ਘੈ ਕੈ।। ੨੧੭੨।।

Dhaavat bhayo rukmi pae hali kabi sayaam kaho chiti ross badhae kae.
Rom khare kari kae apuno puni ayur parchand gadaa kari lae kae.
Aavat bhayo utt te soyu beer su aapas mae rann dund machae kae.
Huye bisanbhaar pare doyu beer dharaa par ghaain ke
sang ghae kae. (2172)

Then Balram attacked Rukmi with his mace and in reply he also struck him with his mace. Both started bleeding and were draped in red colour with blood oozing out. It appeared as if both were a picture of wrathfulness. (2169)

Couplet

One person was laughing with his teeth showing out, whom Balram happened to see with his eyes, and leaving Rukmi alone, jumped on him with a challenge. (2170)

Swaiyya'

Balram took up his mace and broke all his teeth with it, and pulled out his mostaches, and he started bleeding profusely. The poet Siam has stated that he killed many other warriors with increased enthusiasm. Later he started fighting against Rukmi and saying, "I will kill you," he continued the fight with greater zeal. (2171)

The poet Siam has stated that Balram attacked Rukmi, getting furious with rage, with his hair standing upright, and taking his mighty mace, while from the other side Rukmi also came forward and the battle was raging fiercely. Both warriors, being wounded, then lay on the ground unconsious. (2172)

ਚੌਪਈ

ਪਹਰ ਦੋਇ ਤਹ ਜੁਧੁ ਮਚਾਯੋ। ਏਕ ਨ ਦੋ ਮੈ ਮਾਰਨ ਪਾਯੋ।
ਬਿਹਬਲ ਹੋਇ ਦੋਊ ਧਰਿ ਪਰੇ। ਜੀਵਤ ਬਚੇ ਸੁ ਮਾਨਹੋ ਮਰੇ।। ੨੧੭੩।।

Chopaiee

Pahar doye taeh judh machaayo. Ek naa do mae maaran paayo.
Bihabal hoye doyu dhari pare. Jeevat bache su maanho mare. (2173)

ਮੁਛਿਤ ਹ੍ਵੈ ਫਿਰ ਜੁਧ ਮਚਾਯੋ। ਕਉਤੁਕ ਸਭ ਲੋਕਨ ਦਰਸਾਯੋ।
ਕ੍ਰੋਧਿਤ ਹੁਇ ਸੁ ਯਾ ਬਿਧਿ ਅਰੈ। ਕੇਹਰਿ ਦੁਇ ਜਨੁ ਬਨ ਮੈ ਲਰੈ।। ੨੧੭੪।।

Muchhit haav phir judh machaayo. Kayutak sabh lokan darsaayo.
Krodhit huye su yaa bhidhi arae. Kehar duye jan ban mae larae. (2174)

ਸਵੈਯਾ

ਜੁਧ ਬਿਖੈ ਥਕ ਗਯੋ ਰੁਕਮੀ ਤਬ ਧਾਇ ਹਲੀ ਇਕ ਘਾਇ ਚਲਾਯੋ।
ਤਉ ਉਨ ਹੂ ਅਰਿ ਕੋ ਪੁਨਿ ਘਾਇ ਸੁ ਆਵਤ ਮਾਰਗ ਮੈ ਲਖਿ ਪਾਯੋ।
ਤਉ ਹੀ ਸੰਭਾਰਿ ਗਦਾ ਅਪੁਨੀ ਅਰੁ ਚਿਤ ਬਿਖੈ ਅੰਤਿ ਰੋਸ ਬਢਾਯੋ।
ਸਯਾਮ ਭਨੈ ਤਿਹ ਬੀਰ ਤਬੈ ਸੁ ਗਦਾ ਕੋ ਗਦਾ ਸੰਗਿ ਘਾਇ ਬਚਾਯੋ।। ੨੧੭੫।।

Swaiyya

Judh nikhae thak gayo rukmi tab dhaaye hali ikk ghaaye chaalayo.
Tayu unn hu ari ko puni ghaaye su aavat maarag mae lakhi paayo.
Tayu hi sanbhaari gadaa apuni aru chitt bikhae ati ross b adaayo.
Sayaam bhanae tehh beer tabae su gadaa ko gadaa sangi
ghaaye bachaayo. (2175)

ਸਯਾਮ ਭਨੈ ਅਰਿ ਕੋ ਜਬ ਹੀ ਇਹ ਆਵਤ ਘਾਇ ਕੋ ਬੀਚ ਨਿਵਾਰਿਯੋ।
ਤਉ ਬਲਭਦ੍ ਮਹਾ ਰਿਸਿ ਠਾਨਿ ਸੁ ਅਉਰ ਗਦਾ ਹੂ ਕੋ ਘਾਉ ਪ੍ਰਹਾਰਿਯੋ।
ਸੋ ਇਹ ਕੇ ਸਿਰ ਭੀਤਰ ਲਾਗ ਗਯੋ ਇਨ ਹੂ ਨਹੀ ਨੈਕੁ ਸੰਭਾਰਿਯੋ।
ਝੂਮ ਕੈ ਦੇਹ ਪਰਿਯੋ ਧਰਨੀ ਰੁਕਮੀ ਪੁਨਿ ਅੰਤ ਕੇ ਧਾਮਿ ਸਿਧਾਰਿਯੋ।। ੨੧੭੬।।

Sayaam bhanae ari ko jab hi ehh aavat ghaaye ko beech nivaariyo.
Tayu balbhadar mahaa risii thaani su ayur gadaa hu ko ghaayu parhaariyo.
So ehh ke sir bheetar laag gayo inn hu nahi naeku sanbhaariyo.
Jhoom kae deh pariyo dharni rukmi puni ant ke dhaami sidhaariyo. (2176)

Chopaiee

They had fought for almost six hours (two pehars) and none of them could kill the other one, and both had fallen down being exhausted. Though both were still alive, but appeared almost as good as dead. (2173)

When they regained consciousness, they started fighting again, and all were watching this drama. Being furious with rage they were fighting just as two lions were quarelling in the jungle. (2174)

Swaiyya'

Finally Rukmi got tired of fighting, when Balram suddenly made another strike but Rukmi thwarted this attack in the middle, and taking his mace he was also furious with rage. The poet Siam has stated that the warrior saved this attack with the mace striking the other's mace. (2175)

The poet Siam has stated that Balram struck again with his mace, when he realized that opponent had saved his first strike, with great fury. This one struck Rukmi's head, and he was completely out of sense, and his body fell down on the ground with dizziness and finaly died (went to Yama's hell). (2176)

ਭ੍ਰਾਤ ਜਿਤੇ ਰੁਕਮੀ ਤੇ ਹੁਤੇ ਬਧ ਭ੍ਰਾਤ ਨਿਹਾਰਿ ਕੈ ਕ੍ਰੋਧ ਭਰੇ।
ਬਰਛੀ ਅਰੁ ਬਾਨ ਕਮਾਨ ਕ੍ਰਿਪਾਨ ਗਦਾ ਗਹਿ ਯਾ ਪਰ ਆਇ ਪਰੇ।
ਕਿਲਕਾਰ ਦਸੋ ਦਿਸ ਘੇਰਤ ਭੇ ਮੁਸਲੀਧਰ ਤੇ ਨ ਰਤੀ ਕੁ ਡਰੇ।
ਨਿਸ ਕੋ ਮਨੋ ਹੇਰਿ ਪਤੰਗ ਦੀਆ ਪਰ ਨੈਕੁ ਡਰੇ ਨਹੀ ਟੂਟ ਪਰੇ।। ੨੧੭੭।।

Bhraat jite rukmi ke hute badh bhraat nihaari kae krodh bhare.
Barchhi aru baan kamaan kirpaan gadaa gahi yaa par aaye pare.
Kilkaar daso dis gherat bhe muslidhar te naa rati ku dare.
Niss ko mano heri patang deeyaa par naeku dare
nahi toot pare. (2177)

ਸੰਗ ਹਲਾਯੁਧ ਕੇ ਉਨ ਹੂ ਸੁ ਉਤੈ ਅਤਿ ਕ੍ਰੋਧ ਹੁਨਿ ਜੁਧੁ ਮਚਾਯੋ।
ਭ੍ਰਾਤ ਕੋ ਜੁਧ ਭਯੋ ਤ੍ਰੀਅ ਭ੍ਰਾਤ ਕੇ ਸੰਗ ਏਹੈ ਪ੍ਰਭ ਜੂ ਸੁਨਿ ਪਾਯੋ।
ਬੈਠ ਬਿਚਾਰ ਕੀਯੋ ਸਭ ਹੂ ਜੁ ਸਬੈ ਜਦੁਬੀਰ ਕੁਟੰਬ ਬੁਲਾਯੋ।
ਅਉਰ ਕਥਾ ਦਈ ਛੋਰ ਹਲੀ ਕੀ ਸਹਾਇ ਕਉ ਕੋਪਿ ਕ੍ਰਿਪਾਨਿਧਿ ਧਾਯੋ।। ੨੧੭੮।।

Sang halaayudh ke unn hu su utaae ati krodh huye judh machaayo.
Bhraat ko judh triye bhraat ke sang ehae prabh ju suni paayo.
Baith bichaar kiyo sabh hu ju sabae jadubeer kutanb bulaayo.
Ayur kathaa dayi chhor hali ki sahaaye kayu kopi
kirpaanidhi dhaayo. (2178)

ਦੋਹਰਾ

ਜਮ ਰੂਪ ਬਲਭਦ੍ ਪਿਖਿ ਹਰਿ ਆਗਮ ਸੁਨਿ ਪਾਇ।
ਬਧਵੰਤਨ ਇਹ ਭਾਈਅਨ ਕਹੀ ਸੁ ਕਹਉ ਸੁਨਾਇ।। ੨੧੭੯।।

Dohra

Jam roopi balbhadar piki hari aagam suni paaye.
Budhvantan tehh bhayian kahi su kahyu sunaaye. (2179)

When Rukmi's brothers saw this killing of their brother, they were filled with wrathfulness. They all joined together with their weapons like bows, arrows, swords and maces and attacked. Balram, surrounding Balram from all ten sides, shouting jeers without being fearful of him. It appeared as if seeing the burning lamp at night, all the moths had attacked it without having the slightest fear at heart. (2177)

They started a battle royal, being enraged and were fighting with Balram. Krishna also heard that his brother was having a fight against his wife's brothers. So Krishna then called his family members and all were pondering over it. Forgetting everything else, Krishna also attacked suddenly, coming to the help of his brother. (2178)

Couplet

Seeing the deadly Balram and the joining of Sri Krishna in the fight, the sensible people around said these words, which I am going to describe now. (2179)

ਸਵੈਯਾ

ਦੇਖਿ ਅਨੀ ਜਦੁਬੀਰ ਘਨੀ ਲੀਏ ਆਵਤ ਹੈ ਡਰੁ ਤੋਹਿ ਨ ਆਵੈ।
ਕਉਨ ਬਲੀ ਪ੍ਰਗਟਿਓ ਭੂਅ ਮੈ ਤੁਮਹੀ ਨ ਕਹੋ ਇਨ ਸੋ ਸਮੁਹਾਵੈ।
ਜਉ ਜੜ ਕੈ ਹਠ ਹੀ ਭਿਰ ਹੈ ਤੁ ਕਹਾ ਫਿਰ ਜੀਵਤ ਧਾਮਹਿ ਆਵੈ।
ਆਜ ਸੋਊ ਬੀਚ ਹੈ ਇਹ ਅਉਸਰ ਜੋ ਭਜਿ ਕੈ ਭਟ ਪ੍ਰਾਨ ਬਚਾਵੈ।। ੨੧੮੦।।

Swaiyya

Dekhi ani jadubeer ghani liye aavat hae daru tohi naa aavae.
Kayun bali pragtiyo bhuye mae tumhi naa kaho inn so samuhaavae.
Jayu jad kae hath hi bhir hae tu kahaa phir jeevat dhaameh aavae.
Aaj soyu bachi hae ehh ayusar jo bhaji kae pat praan
bachaavae. (2180)

ਤਉ ਲਗ ਹੀ ਜੁਤ ਕੋਪ ਕ੍ਰਿਪਾਨਿਧਿ ਆਹਵ ਕੀ ਛਿਤ ਭੀਤਰ ਆਏ।
ਸ੍ਰਉਣ ਭਰਿਯੋ ਬਲਿਭਦ੍ ਪਿਖਿਯੋ ਬਿਨੁ ਪ੍ਰਾਨ ਪਰੇ ਰੁਕਮੀ ਦਰਸਾਏ।
ਭੂਪਤ ਅਉਰ ਘਨੇ ਹੀ ਪਿਖੇ ਕਬਿ ਸਯਾਮ ਭਨੈ ਹਰਿ ਘਾਇਨ ਆਏ।
ਭ੍ਰਾਤ ਕਉ ਦੇਖ ਪ੍ਰਸੰਨ ਭਏ ਬਲਿ ਨਾਰਿ ਕੋ ਦੇਖਤ ਨੈਨ ਨਿਵਾਏ।। ੨੧੮੧।।

Tayu lag hi jut kop kirpaanidhi aahav ki chhit bheetar aaye.
Sarun bhariyo balibhadar pikhiyo binu praan pare rukmi darsaaye.
Bhoopat ayur ghane hi pikhe kabi sayaam bhanae hari ghaain aaye.
Bhraat kayu dekh prasan bhaye bali naari ko dekhat
naen nivaaye. (2181)

ਰਥ ਤੇ ਤਬ ਆਪਹਿ ਧਾਇ ਕੈ ਸਯਾਮ ਜੂ ਜਾਇ ਹਲੀ ਕਹੁ ਅੰਕਿ ਲੀਓ।
ਫੁਨਿ ਅਉਰਨ ਜਾਹਿ ਗਹਿਯੋ ਰਕਮੀ ਤਿਹ ਕੋ ਸੁ ਭਲੀ ਬਿਧਿ ਦਾਹ ਕੀਓ।
ਉਤਿ ਦਉਰਿ ਰੁਕਮਨ ਭਾਇਯਨ ਬੀਚ ਗਈ ਤਿਨ ਜਾਏ ਸਮੋਧ ਕੀਓ।
ਕਿਹ ਕਾਜ ਕਹਿਯੋ ਇਨ ਸੋ ਤੁਮ ਜੂਝ ਕੀਯੋ ਜਿਨ ਸੋ ਭਟ ਕੋ ਨ ਬੀਓ।। ੨੧੮੨।।

Rath te tab aapeh dhaaye kae sayaam ju jaaye hali kahu ankk liyo.
Phuni ayuran jaaye gahiyo rukmi tehh ko su bhali bidhi daah kiyo.
Uti dayuri rukman bhaiyan beech gayi tinn jaaye samodh kiyo.
Kehh kaaj kahiyo inn so tum joojh kiyo jinn so bhat ko
naa biyo. (2182)

Swaiyya'

"Just see, Krishna was coming with a huge force, are you not afraid of him? Do you not realize that there was no warrior on the Earth, who could oppose him, so tell us who is there to confront him? If any fool tried to oppose him, then he will not come back alive. Now only the person, who runs away, could save his life, (by trying to avoid fighting). (2180)

In the meantime, Sri Krishna being furious had reached the battle scene, and saw the wounded Balram and the dead Rukmi. The poet Siam has stated that Sri Krishna saw some other wounded Rajas also lying there. Seeing the brother (alive) he got delighted but on seeing his spouse, his eyes were downcast, as Balram had killed her brother. (2181)

Sri Krishna got down from his chariot and clasped Balram in his arms. Then others took the body of Rukmi and cremated his body with due care. Then Rukmani rushed to meet her brothers and told them why they had fought with them, as no warrior could match their strength. (2182)

ਚੌਪਈ

ਤਿਨ ਯੌ ਸਯਾਮ ਸਮੋਧ ਕਰਾਯੋ। ਪੌਤ੍ ਬਧੂ ਲੈ ਡੇਰਨ ਆਯੋ।
ਸਯਾਮ ਕਥਾ ਹ੍ਵੈ ਹੈ ਮੈ ਕੈ ਕਉ। ਸੋ੍ਤਨ ਭਲੀ ਪਭਾਤਿ ਰਿਝ੍ਵੈ ਹਉ।। ੨੧੮੩।।

Chopaiee

Tinn yo sayaam samodh karaayo. Potar badhu lae deran aayo.
Sayaam kathaa haav hae mae kae hayu. Sotran bhali bhaati
rijhaavae hayu. (2183)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਪੌਤ੍ ਬਿਆਹ ਰੁਕਮੀ ਬਧ ਕਰਤ ਭਏ ਧਿਆਇ ਸਮਾਪਤਮ।

ਅਬ ਊਖਾ ਕੋ ਬਿਆਹ ਕਥਨੰ। ਦਸ ਸੈ ਭੁਜਾ ਕੋ ਗਰਬੁ ਹਰਨ ਕਥਨੰ

ਚੌਪਈ

ਜਦੁਪਤਿ ਪੌਤ੍ ਬਯਾਹ ਘਰ ਆਯੋ। ਅਤਿ ਚਿਤਿ ਅਪਨੇ ਹਰਖ ਬਢਾਯੋ।
ਗਰਬ ਉਤੈ ਦਸ ਸੈ ਭੁਜ ਕੀਨੋ। ਮੈ ਬਰੁ ਮਹਾਰੁਦ੍ ਤੇ ਲੀਨੋ।। ੨੧੮੪।।

Itt Sri Bachit naatak granthe kirshnaavatare potar biyaah rukmi badh karat bhaye dhiyaaye sampaatam.

Ath Ukhaa Ko Biyaah Kathan. Das Sae Bhujaa Ko Garbu Haran Kathan

Chopaiee

Jadupai potar bayaah ghar aayo. Ati chiti apne harakh badaayo.
Garab utae das sae bhuj kino. Mae baru mahaarudar te lino. (2184)

ਸਵੈਯਾ

ਗਾਲ ਬਜਾਇ ਭਲੀ ਬਿਧਿ ਸੋ ਅਰੁ ਤਾਲ ਸਭੋ ਸੰਗਿ ਹਾਥਨ ਦੀਨੋ।
ਜੈਸੇ ਲਿਖੀ ਬਿਧਿ ਬੇਦ ਬਿਖੈ ਤਿਹ ਭੂਪ ਤਿਹੀ ਬਿਧਿ ਸੋ ਤਪੁ ਕੀਨੋ।
ਜਗਿ ਕਰੇ ਸਭ ਹੀ ਬਿਧਿ ਪੂਰਬ ਕਉਨ ਬਿਧਾਨ ਬਿਨਾ ਨਹੀ ਹੀਨੋ।
ਰੁਦ੍ ਰਿਝਾਇ ਕਹਿਯੋ ਇਹ ਭਾਤਿ ਸੁ ਹੋ ਕੁਟਵਾਰ ਇਹੀ ਬਰੁ ਲੀਨੋ।। ੨੧੮੫।।

Swaiyya

Gaal bajaaye bhali bidhi so aru taal sabho sangi haathan dino.
Jaise likhi bidhi bed bikhae tehh bhoop tihi bidhi so tapu kino.
Jagi kare sabh hi bidhi poorab kayun bidhaan binaa nahi hino.
Rudar rijhaaye kahiyo ehh bhaati su ho kutvaar ihi baru lino. (2185)

Chopaiee

Sri Krishna then made them understand and came back home alongwith the bride of the grandson. I had thought of this episode of Sri Krishna, which I will describe to the satisfaction and enjoyment of my readers. (2183)

Here the chapter on marriage of Krishna's grandson and the killing of Rukmi from Krishnavatar in Bachittar Natak Granth is completed.

Now the episode of Ukha's marriage and destruction of most powerful (having ten thousand arms) man's pride begins.

Chopaiee

When Sri Krishnaa returned after the marraige of their grandson, then he felt greatly relieved at heart and felt happy. Then the demon with thousand arms, Sehsurbhan felt proud at heart for having received the blessings of Maha Bhadar (Shiva). (2184)

Swaiyya'

By making the cheeks click (or producing the sound of a he goat), and with the clapping of hands, it gave the musical support. The Raja had undertaken a penance as mentioned in the Vedas and performed all the Yagnas (sacrificial fires) and nothing was outside the Vedic rites, so nothing could go without getting its reward (go to waste). By placating Rudra, the Raja said, "O Lord! May you become my Kotwal!" The Raja asked for this benediction (blessing). (2185)

ਰੁਦ੍ ਜਬੈ ਕੁਟਵਾਰ ਕਯੋ ਤਬ ਦੇਸਨਿ ਧਰਮ ਚਲਾਯੋ।
ਪਾਪ ਕੀ ਬਾਤ ਗਈ ਛਪ ਕੈ ਸਭ ਹੀ ਜਗ ਮੈ ਜਸੁ ਭੂਪਤਿ ਛਾਯੋ।
ਸਤ੍ ਤ੍ਰਿਸੂਲ ਕੈ ਬਸਿ ਭਏ ਅਰਿ ਅਉਰ ਕਿਹੂੰ ਨਹਿ ਸੀਸ ਉਠਾਯੋ।
ਲੋਗਨ ਤਉਨ ਸਮੈ ਜਗ ਮੈ ਕਬਿ ਸਯਾਮ ਭਨੈ ਅਤਿ ਹੀ ਸੁਖ ਪਾਯੋ॥ ੨੧੮੬॥

Rudar jabae kutvaar kayu tab desani desan dharma chalaayo.
Paap ki baat gayi chhap kae sabh hi jag mae jasu bhoopati chhayo.
Satar tirsool kae basi bhaye ari ayur kihunn nahi
sees authaayo.
Logan tayun samae jag mae kabi sayaam bhanae ati hi
sukh paayo. (2186)

ਰੁਦ੍ ਪ੍ਰਤਾਪ ਭਏ ਅਰਿ ਬਸਿ ਕਿਹੂੰ ਅਰਿ ਆਨ ਨ ਸੀਸ ਉਠਾਯੋ।
ਕਰਿ ਲੈ ਕਬਿ ਸਯਾਮ ਭਨੈ ਅਤਿ ਹੀ ਇਹ ਪਾਇਨ ਊਪਰ ਸੀਸ ਝੁਕਾਯੋ।
ਭੂਪ ਨ ਰੰਚਕ ਬਾਤ ਲਈ ਇਹ ਪਉਰਖ ਮੇਰੇ ਈ ਹੈ ਲਖਿ ਪਾਯੋ।
ਪਉਰਖ ਭਯੋ ਭੁਜਦੰਡਨ ਰੁਦ੍ ਤੇ ਜੁਧ ਹੀ ਕੋ ਬਰੁ ਮਾਗਨ ਧਾਯੋ॥ ੨੧੮੭॥

Rudar partaap bhaye ari basi kihunn aria an naa seés uthaayo.
Kari lae kabi sayaam bhanae ati hi ehh paain upar sees jhukaayo.
Bhoop naa ranchak baat layi ehh payurakh mero ee hae lakhi paayo.
Payurakh bhayo bhujdandan rudar te judh hi ko baru
maagan dhaayo. (2187)

ਸੋਰਠਾ

ਮੂਰਖ ਲਹਿਯੋ ਨ ਭੇਦੁ ਜੁਧੁ ਚਹਨਿ ਸਿਵ ਪੈ ਚਲਿਯੋ।
ਕਰਿ ਬਿਰਥਾ ਸਭ ਖੇਤਦਿ ਜਿਵ ਰਵਿ ਤਪ ਬਾਰੂ ਤਪੈ॥ ੨੧੮੮॥

Sortha

Moorakh lahiyo naa bhed judh chahin siv pae chaliyo.
Kari birthaa sabh khed jiv Ravi tap baaru tapae. (2188)

When the Raja had made Rudra as his Kotwal (protector) then the teachings of religion were being spread, the talk of sins stopped and the Raga's praises had spread out throughout the land. All the enemies were controlled by the trident and no other enemy, took courage for confrontation. The poet Siam has stated that the subjects were enjoying all comforts of life in the world. (2186)

Due to the glory of Rudra, all the enemies were suppressed and no other enemy could raise his head (could rebel). The poet Siam has stated that many great Rajas, having presented enough punitive tax (fine) bowed at his feet (accepted his supremacy). But the Raja did not realize that all this power was not his, though he took it to be his own might. Then he felt his arms had become powerful and he went to Rudra for getting a blessing in war (to be successful). (2187)

Sortha

The fool did not appreciate the secret and with a view to get blessings for war, he went to Shiva. Then all his penance went to waste, just as with the heat of the sun, the sand also becomes heated up. (2188)

ਨ੍ਰਿਪ ਬਾਚ ਰੁਦ੍ ਸੋ

ਸਵੈਯਾ

ਸੀਸ ਨਿਵਾਇ ਕੈ ਪ੍ਰੇਮ ਬਢਾਇ ਕੈ ਯੋ ਨ੍ਰਿਪ ਰੁਦ੍ ਸੋ ਬੈਨ ਸੁਨਾਵੈ।
ਜਾਤ ਹੋ ਹਉ ਜਿਹ ਸਤ੍ ਪੈ ਰੁਦ੍ ਜੂ ਕੋਊ ਨ ਆਗੈ ਤੇ ਹਾਥ ਉਠਾਵੈ।
ਤਾ ਤੇ ਅਯੋਧਨ ਕਉ ਹਮਰੋ ਕਬਿ ਸਯਾਮ ਕਹੈ ਮਨੂਆ ਲਲਚਾਵੈ।
ਚਾਹਤ ਹੋ ਤੁਮ ਤੇ ਬਰੁ ਆਜ ਕੋਊ ਹਮਰੇ ਸੰਗ ਜੂਝ ਮਚਾਵੈ।। ੨੧੮੯।।

Nirap Baach Rudar So

Swaiyya

Sees nivaaye kae prem badaaye kae yo nirap rudar so baen sunaavae.
Jaat ho hayu jeh satar pae rudar ju koyu naa aage te haath uthaavae.
Taa te ayodhan kayu hamro kabi sayaam kahae manuyaa lalchaave.
Chaahat ho tum te baru aaj koyu hamre sang joojh machaave. (2189)

ਰੁਦ੍ ਬਾਚ ਨ੍ਰਿਪ ਸੋ

ਚੌਪਈ

ਯੌ ਸੁਨਿ ਕੇ ਸਿਵ ਕ੍ਰੋਧ ਬਢਾਯੋ। ਯੌ ਕਹਿ ਕੈ ਤਿਤ ਬਚਨ ਸੁਨਾਯੋ।
ਜਬੈ ਧੁਜਾ ਤੁਮਰੀ ਗਿਰ ਪਰਿ ਹੈ। ਤਬੈ ਸੂਰ ਕੋਊ ਤੁਮ ਸੰਗ ਲਰਿ ਹੈ।। ੨੧੯੦।।

Rudar Baach Nirap So

Chopaiee

Yo suni ke siv krodh badaayo. Yo kahi kae tehh bachan sunaayo.
Jabae dhujaa tumri gir pari hae. Tabae soor koyu tum sang lari hae. (2190)

ਸਵੈਯਾ

ਹ੍ਵੈ ਕਰਿ ਕ੍ਰੋਧ ਜਬੈ ਸਿਵ ਜੂ ਤਿਹ ਭੂਪਤਿ ਕੋ ਤਿਨ ਬੈਨ ਸੁਨਾਯੋ।
ਭੂਪ ਲਖਿਯੋ ਨਹਿ ਭੇਦ ਕਛੂ ਸੁ ਲਖਿਯੋ ਚਿਤ ਚਾਹਤ ਹੋ ਸੋਊ ਪਾਯੋ।
ਬਾਗੇ ਕੇ ਭੀਤਰ ਫੂਲਿ ਗਯੋ ਭੁਜ ਦੰਡਨ ਕੇ ਅਤਿ ਓਜ ਜਨਾਯੋ।
ਯੌ ਦਸ ਸੈ ਭੁਜ ਸਯਾਮ ਕਹੈ ਅਤਿ ਆਨੰਦ ਸੋ ਫਿਰਿ ਮੰਦਰਿ ਆਯੋ।। ੨੧੯੧।।

Swaiyya

Haav kari krodh jabae siv ju tehh bhoopati ko tinn baen sunaayo.
Bhoop lakhiyo nahi bhed kachhu su lakhiyo chitt chaahat ho soyu paayo.
Baage ke bheetar phholi gayo bhuj dandan ko ati ooj janaayo.
Yo dass sae bhuj sayaam kahae ati aanand so phiri mandir aayo. (2191)

The Raja told Rudra-

Swaiyya'

The Raja, bowing his head with great reverance and love, said to Rudra, "O Rudra! Whichever enemy I go to attack, no one raises his head in opposition, so I am keenly interested in waging war (I am looking forward). I have come to you to seek this blessing that someone should come forward to fight against me. (2189)

Then Rudra told the Raja -

Chopaiee

Hearing these words, Shiva became furious with rage and told him in these words. "When your blag (banner) would fall down, then some warrior would come forward to fight with you." (2190)

Swaiyya'

Being enraged, when Shiva told these words to the Raja, he did not realize the (secret) warning behind these words. But he followed that whatever he had asked for (wanted), he had been given (gained his wish). He felt greatly delighted and was showing his prowess all around. The poet Siam has stated that Raja, with thousand arms, being elated came back home. (2191)

ਏਕ ਹੁਤੀ ਦੁਹਤਾ ਤਿਹ ਕੀ ਤਿਹ ਸੇਤਿ ਨਿਸਾ ਸੁਪਨੇ ਇਕੁ ਪਾਯੋ।
ਮੈਨ ਸੋ ਰੂਪ ਅਨੂਪ ਸੀ ਮੂਰਤਿ ਸੋ ਇਹ ਕੇ ਚਲਿ ਮੰਦਰਿ ਆਯੋ।
ਭੋਗ ਕੀਯੋ ਤਿਹ ਸੋ ਮਿਲ ਕੈ ਇਨਿ ਚਿਤ ਬਿਖੈ ਅਤਿ ਹੀ ਸੁਖ ਪਾਯੋ।
ਚਉਕ ਪਰੀ ਨਹੀ ਪੀਯ ਪਿਖਿਯੋ ਕਬਿ ਸਯਾਮ ਕਹੈ ਤਿਨ ਸੋਕ ਜਨਾਯੋ।। ੨੧੯੨।।

Ek huti duhtaa tehh ki tehh soti nisaa supno iku paayo.
Maen so roop anoop si moorti so ehh ke chali mandir aayo.
Bhog kiyo tehh so mili kae ini chitt bikhae ati hi sukh paayo.
Chauk pari nahi piye pikhiyo kabi sayaam kahae tinn sok janaayo. (2192)

ਏਕ ਹੁਤੀ ਦੁਹਤਾ ਤਿਹ ਕੀ ਤਿਹ ਸੋਤਿ ਨਿਸਾ ਸੁਪਨੋ ਇਕੁ ਪਾਯੋ।
ਮੈਨ ਸੋ ਰੂਪ ਅਨੂਪ ਸੀ ਮੂਰਤਿ ਸੋ ਇਹ ਕੇ ਚਲਿ ਮੰਦਰਿ ਆਯੋ।
ਭੋਗ ਕੀਯੋ ਤਿਹ ਸੋ ਮਿਲ ਕੈ ਇਨਿ ਚਿਤ ਬਿਖੈ ਅਤਿ ਹੀ ਸੁਖ ਪਾਯੋ।
ਚਉਕ ਪਰੀ ਨਹੀ ਪੀਯ ਪਿਖਿਯੋ ਕਬਿ ਸਯਾਮ ਕਹੈ ਤਿਨ ਸੋਕ ਜਨਾਯੋ।। ੨੧੯੩।।

Jaagati hi birlaap kiyo ati hi chiti sok ki baat janaayi.
Angan mae dagri si phirae pati ki kari kae mann mae duchitaayi.
Prêt lagiyo kidho preet lagi ki kachhu ab yaa thagmoori si khay.
Bhaakhat bhi sakhi mo kayu abae mero dae gayo preetam aaj dikhaayi. (2193)

ਏਤੀ ਹੀ ਕੈ ਬਤੀਯਾ ਮੁਖ ਤੇ ਗਿਰ ਭੂ ਪੈ ਪਰ ਸਭ ਸੁਧਿ ਭੁਲਾਈ।
ਯੌ ਬਿਸੰਭਾਰ ਪਰੀ ਧਰਨੀ ਕਰਿ ਸਯਾਮ ਭਨੈ ਮਨੋ ਨਾਗਿਨ ਖਾਈ।
ਮਾਨਹੁ ਅੰਤ ਸਮੋ ਪਹੁਚਿਯੋ ਇਹ ਦੈ ਗਯੋ ਪ੍ਰੀਤਮ ਸੋਤਿ ਦਿਖਾਈ।
ਤਉ ਲਲਿ ਚਿਤ੍ ਰੇਖਾ ਜੁ ਹੁਤੀ ਸੁ ਸਖੀ ਇਹ ਕੀ ਇਹ ਕੇ ਢਿਗਿ ਆਈ।। ੨੧੯੪।।

Eti hi kae batiyaa mukh te gir bhu pae pari sabh sudhi bhulaayi.
Yo bisanbhaar pari dharni kabi sayaam bhanae mano naagin khaayi.
Maaonoh ant samo pahuchiyo ehh dae gayo preetam soti dikhaayi.
Tayu lagi chitar rekhaa ju huti su sakhi ehh ki ehh ke dhigi aayi. (2194)

ਚੌਪਈ

ਸਖਿਨ ਦਸਾ ਜਬ ਯਾਹਿ ਸੁਨਾਈ। ਚਿਤ੍ ਰੇਖ ਤਬ ਸੋਚ ਜਨਾਈ।
ਇਹ ਜੀਏ ਜੀਯ ਹੋ ਨਹੀ ਮਰਿ ਹੋ। ਜਾਨਤ ਜਤਨੁ ਏਕ ਸੋਊ ਕਰਿ ਹੋ।। ੨੧੯੫।।

Chopaiee

Sakhin dasaa jab yaahi sunaayi. Chitar rekh tab soch janaayi.
Ehh jeeye jiye ho nahi mari ho. Jaanat jatan ek soyu kari ho. (2195)

He had one daughter. She saw one dream during the night that a person, more beautiful than the god of love (kam) with great charm had come to her home. She enjoyed great sensuous pleasure with him in his company, thus feeling greatly satisfied and pleased. The poet Siam has stated that she got up with a sudden shock, but on not finding her lover there, she felt greatly depressed and afflicted. (2192)

On waking up she started crying and wailing and felt greatly pained at heart. She started moving in the courtyard like a mad person, and was getting worried about her spouse in her mind. It seemed, as if she was under the control of a ghost, or was in love with someone, or she had taken some deceptive drung. She started saying, "O friend! To-day I have seen my beloved just now." (2193)

On saying these words, she fell down unconscious on the ground and was almost senseless. The poet Siam has stated that she fell down unconscious on the ground, just as a snake had bitten her. It appeared as if her end (of life) had come near, as she had seen the beloved in her sleep. In the meantime, her girl friend, named Chitra Rekha, came to her place. (2194)

Chopaiee

When she told her condition to the friend, then Chitar Rekha also got worried (about her). So Chitar Rekha thought to herself (in her mind) "If she would continue to live then only I will survive. Whatever efforts (action) I now, make, let me try one on her (to revive her)." (2195)

ਜੋ ਮੈ ਨਾਰਦ ਸੋ ਸੁਨਿ ਪਾਯੋ। ਵਹੈ ਜਤਨੁ ਮੇਰੇ ਮਨਿ ਆਯੋ।
ਜਤਨੁ ਆਜ ਸੋਊ ਮੈ ਕਰਿ ਹੋ। ਬਾਨਾਸੁਰ ਤੇ ਨੈਕੁ ਨ ਡਰਿ ਹੋ।। ੨੧੯੬।।

Jo mae naarad so suni paayo. Vahae jatan mere mani aayo.
Jatan aaj soyu mae kari ho. Baanasur te naeku naa dari ho. (2196)

ਸਖੀ ਬਾਚ ਚਿਤ੍ ਰੇਖਾ ਸੋ

ਦੋਹਰਾ

ਆਤੁਰ ਹ੍ਵੈ ਤਿਹ ਕੀ ਸਖੀ ਤਿਹ ਕੋ ਕਹਿਯੋ ਸੁਨਾਇ।
ਜੋ ਜਾਨਤ ਹੈ ਜਤਨ ਤੂ ਸੋ ਅਬ ਤੁਰਤੁ ਬਨਾਇ।। ੨੧੯੭।।

Sakhi Baach Chitar Rekhaa So

Dohra

Aatur haav tehh ki sakhi tehh ko kahiyo sunaaye.
Jo jaanat hae jatan tu so ab turat baanaye. (2197)

ਸਵੈਯਾ

ਯੌ ਸੁਨਿ ਕੈ ਤਿਹ ਕੀ ਬਤੀਯਾ ਤਬ ਹੀ ਇਹ ਚਉਦਹ ਲੋਕ ਬਨਾਏ।
ਜੀਵ ਜਾਨਵਰ ਦੇਵ ਨਿਸਾਚਰ ਭੀਤ ਕੇ ਬੀਚ ਲਿਖੇ ਚਿਤ ਲਾਏ।
ਅਉਰ ਸਭੈ ਰਚਨਾ ਜਗ ਹੂ ਕੀ ਲਿਖੀ ਕਹਿ ਲਉ ਕਬਿ ਸਯਾਮ ਸੁਨਾਏ।
ਤਉ ਇਹ ਆਇ ਸਮੁਛਤ ਹੈ ਬਹੀਆ ਗਹਿ ਰਹਿ ਸਭ ਹੀ ਦਰਸਾਏ।। ੨੧੯੮।।

Swaiyya

Yo suni kae tehh ki batiyaa tab hi ehh chayudeh lok banaaye.
Jeev janaavar dev nisaachar bheet ke beech likhe chitt laaye.
Ayur sabhae rachnaa jag hu ki likhi kahi layu kabi
sayaam sunaaye.
Tayu ehh aaye samuchhat kae bahiyaa gahi yaa sabh
hi darsaaye. (2198)

"Whatever I had heard from Narad, I have thought of taking that remedy. To-day I will try those means and I would not feel afraid of her father, Banasur even." (2196)

The friend told Chitar Rekha - Couplet

The friend, feeling helpless, told her that whatever remedy she knew, should be tried on her immediately. (2197)

Swaiyya'

On hearing her words, she created fourteen worlds, and wrote the names of human beings, animals, gods, demons, alongwith their forms on the wall (painted there). The poet Siam has stated to what extent should I explain, she wrote all other creations of the world on the wall. Then Chitar Rekha brought her to senses (made her conscious) and holding her arm, showed her everything. (2198)

ਜਉ ਬਹੀਆ ਗਹਿ ਕੈ ਇਹ ਕੀ ਉਨ ਚਿਤ੍ ਸਭੈ ਇਹ ਕਉ ਦਰਸਾਏ।
ਦੇਖਤਿ ਦੇਖਤਿ ਗੀ ਤਿਹ ਨਾ ਜਹ ਦ੍ਵਾਰਵਤੀ ਬ੍ਰਿਜਨਾਥ ਬਨਾਏ।
ਸੰਬਰ ਕੋ ਅਰਿ ਥੋ ਜਿਹ ਠਉਰ ਲਿਖਿਯੋ ਇਹ ਤਾ ਪਿਖਿ ਨੈਨ ਨਿਵਾਏ।
ਤਾ ਸੂਆ ਦੇਖਿ ਕਹਿਯੋ ਇਹ ਭਾਤਿ ਸਹੀ ਮੇਰੇ ਪ੍ਰੀਤਮ ਏ ਸਖੀ ਪਾਏ।। ੨੧੯੯।।

Jayu bahiyaa gahi kae ehh ki unn chitar sabhae ehh kayu darsaaye.
Dekhati dekhati gi tehh thaa jeh davaarvati brijnaath banaaye.
Sanbar ko ari tho jeh thayur likhiyo ehh taa pikhi naen nivaaye.
Taa sooye dekhi kahiyo ehh bhaati sahi mere preetam
ee sakhi paaye. (2199)

ਚੌਪਈ

ਕਹਿਯੋ ਸਖੀ ਅਬ ਢੀਲ ਨ ਕੀਜੈ। ਪ੍ਰੀਤਮ ਮੁਹਿ ਮਿਲਾਇ ਕੈ ਦੀਜੈ।
ਜਬ ਸਜਨੀ ਇਹ ਕਾਰਜ ਕੈ ਹੋ। ਜੀਵ ਦਾਨ ਤਬ ਮੋਕਹ ਦੈ ਹੋ।। ੨੨੦੦।।

Chopaiee

Kahiyo sakhi ab dheel naa kijae. Preetam muhi milaaye kae dijae.
Jab sajni ehh kaaraj kae ho. Jeev daan tab mokeh dae ho. (2200)

ਸਵੈਯਾ

ਯੌ ਬਤੀਯਾ ਸੁਨਿ ਕੈ ਭਈ ਚੀਲ ਚਲੀ ਉਡਿ ਦ੍ਵਾਰਵਰਤੀ ਮਹਿ ਆਈ।
ਪੌਤ੍ ਹੁਤੋ ਜਿਹ ਸਯਾਮ ਜੂ ਕੋ ਛਪਿ ਸਯਾਮ ਭਨੈ ਤਿਹ ਬਾਤ ਸੁਨਾਈ।
ਏਕ ਤ੍ਰੀਯਾ ਅਟਕੀ ਤੁਮ ਪੈ ਤੁਹਿ ਲਯਾਇਬੇ ਕੇ ਹਿਤ ਹਉ ਹੂ ਪਠਾਈ।
ਤਾ ਤੇ ਚਲੋ ਤਹ ਬੇਗ ਬਲਾਇ ਲਿਉ ਮੇਟਿ ਸਭੈ ਚਿਤ ਕੀ ਦੁਚਿਤਾਈ।। ੨੨੦੧।।

Swaiyya

Yo batiyaa suni kae bhayi cheel chali udi davaarvati mahi aayi.
Potar huto jeh sayaam ju ko chhapi sayaam bhanae tehh baat sunaayi.
Ek triyaa atki tum pae tuhi laayaibe ke hitt hayu hu pathaayi.
Taa te chalo tehh beg balaaye liyu meti sabhae chitt
ki duchitaayi. (2201)

When she showed all the paintings by holding her arm, then she reached the spot where there was a picture of Krishna at Dwarka, and there was a picture of the enemy of Sambhar (Anrudh) painted there, on seeing which she lowered her head with downcast eyes and seeing this painting she said, "O friend! This is the picture of my true lover (beloved), whom I have attained." (2199)

Chopaiee

Then she said, "O friend! Now do not delay any more and arrange to take me to my beloved to meet him. O friend! When you do this act of mine, then only I shall gain my true purpose of life my (life's stream). (2200)

Swaiyya'

Chitralekha became a vulture on hearing these words, and started flying, thus reaching Dwarka finally. The poet Siam has stated that she went to the place where Sri Krishna's grandson was abiding and stealthily reaching him told the whole story to him, "That a woman was greatly in love with you and had sent me to fetch you to meet her. So please make haste to go there. I am all sacrifice to you (I thank you) that you have solved all my worries, ending my (mind's) dilema." (2201)

ਬੈਨ ਸੁਨਾਇ ਕੈ ਸਯਾਮ ਭਨੇ ਤਿਹ ਆਪਨੇ ਰੂਪ ਪ੍ਰਤਛ ਦਿਖਾਯੋ।
ਜੋ ਤ੍ਰੀਯ ਮੋ ਪਰ ਹੈ ਅਟਕੀ ਤਿਹ ਜਾਇ ਪਿਖੋ ਮਨੁ ਯਾਹਿ ਲੁਭਾਯੈ।
ਖੈਚ ਨਿਖੰਗ ਕਸਿਯੋ ਕਟਿ ਸੋ ਧਨੁ ਲੈ ਚਲਿਬੋ ਕਹੁ ਸਾਜ ਬਨਾਯੋ।
ਦੂਤੀ ਕੋ ਸੰਗ ਲਏ ਅਪਨੇ ਇਹ ਤਾ ਤ੍ਰੀਅ ਲਿਆਵਨ ਕਾਜ ਸਿਧਾਯੋ।। ੨੨੦੨।।

Baith sunaayė kae sayaam bhanae tehh aapno roop partachh dikhaayo.
Jo triye mo par hae atki tehh jaaye pikho manu yaahi lubhaayo.
Khaech nikhang kasiyo kati so dhanu lae chalibe kahu saaj banaayo.
Dooti ko sang laye apne ehh taa triye liyaavan kaaj sidhaayo. (2202)

ਦੋਹਰਾ

ਸੰਗ ਲਯੋ ਅਨਰੁਧ ਕੋ ਦੂਤੀ ਹਰਖ ਬਢਾਇ।
ਊਖਾ ਕੋ ਪੁਰ ਥੋ ਜਹਾ ਤਹਾ ਪਹੁਚੀ ਆਇ।। ੨੨੦੩।।

Dohra

Sang layo anrudh ko dooti harakh badaaye.
Ukhaa ko pur tho jahaa tahaa pahuchi aaye. (2203)

ਸੋਰਠਾ

ਤ੍ਰੀਅ ਪੀਅ ਦਯੋ ਮਿਲਾਇ ਚਤੁਰ ਤ੍ਰੀਅ ਕਰਿ ਚਤੁਰਤਾ।
ਕੀਯੋ ਭੋਗ ਸੁਖੁ ਪਾਇ ਊਖਾ ਅਰੁ ਅਨਰੁਧ ਮਿਲ।। ੨੨੦੪।।

Sortha

Triye piye dayo milaaye chatur triye kari chaturataa.
Kiyo bhog sukh paaye ukhaa aru anrudh mil. (2204)

ਸਵੈਯਾ

ਚਾਰਿ ਪ੍ਰਕਾਰ ਕੋ ਭੋਗ ਕੀਓ ਨਰ ਨਾਰਿ ਹੁਲਾਸ ਹੀਯੇ ਮੈ ਬਢੈ ਕੈ।
ਆਸਨ ਕੌਕ ਕੇ ਬੀਚ ਜਿਤੇ ਕਬਿ ਭਾਖਤ ਹੈ ਸੁ ਸਬੈ ਇਨ ਕੈ ਕੈ।
ਬਾਤ ਕਹੀ ਅਨਰੁਧ ਕਛੂ ਮੁਸਕਾਇ ਤ੍ਰੀਆ ਸੰਗ ਨੈਨ ਨਚੈ ਕੈ।
ਜਿਉ ਹਮਰੀ ਤੁਮ ਹੁਇ ਰਹੀ ਸੁੰਦਰਿ ਤਿਉ ਹਮ ਤੂ ਹਮਰੇ ਰਹੈ ਹ੍ਵੈ ਕੈ।। ੨੨੦੫।।

Swaiyya

Chaar parkaar ko bhog kiyo kar naari hulaas hiyae mae badae kae.
Aasan kok ke beech jite kabi bhaakhat hae su sabae inn kae kae.
Baat kahi anrudh kachhu muskaaye triyaa sang naen nachae kae.
Jiyu hamri tum huye rahi sundry tiyu ham hu tumre rahae haav kae.(2205)

The poet Siam has stated that on relating the whole story, she showed her true form (Chitara rekha). So Anarudh left a great desire tto meet and sec the moment, who was so much enamoured with him. He took his quiver, tied it to his waist, and taking his bow, he got ready to proceed and taking the woman emissary started for the place to bring that woman. (2202)

Couplet

The (female) emissary was delighted immensely and took Anarudh alongwith her and reached the place (town) where Ukha was residing. (2203)

Sortha

That clever woman then made arrangements so that the woman and her lover could meet. Then Ukha and Anarudh both enjoyed sensuous pleasure on meeting and felt greatly elated and relieved. (2204)

Swaiyya'

Then both the man and woman got greatly excited with emotions and enjoyed four types of sensuous pleasures (four postures). The poet Siam has stated that they performed all sorts of sensuous postures as mentioned in kok Shastra. Then Anarudh said to that woman (Ukha) while laughing slightly and with a twinkle of the eyes (wink), "O beautiful girl! Just as you have become mine, I have also become yours (just as you had surrendered yourself to me, I am also equally at your disposal). (2205)

ਸੁੰਦਰ ਥੀ ਜੁ ਧੁਜਾ ਨ੍ਰਿਪ ਕੀ ਸੁ ਗਿਰੀ ਭੁਅ ਪੈ ਲਖਿ ਭੂਪਤਿ ਪਾਯੋ।
ਜੋ ਬਰੁ ਦਾਨ ਦਯੋ ਮੁਹਿ ਰੁਦ੍ ਵਹੈ ਪ੍ਰਗਟਿਯੋ ਚਿਤ ਮੈ ਸੁ ਜਨਾਯੋ।
ਤਉ ਹੀ ਲਵੁ ਆਇ ਕਹੀ ਇਕ ਯੌ ਤੁਮਰੀ ਦੁਹਿਤਾ ਗ੍ਰਿਹ ਮੋ ਕੋਊ ਆਯੋ।
ਯੌ ਨ੍ਰਿਪ ਬਾਤ ਚਲਿਯੋ ਸੁਨਿ ਕੈ ਅਪਨੇ ਚਿਤ ਮੈ ਅਤਿ ਰੋਸ ਬਢਾਯੋ।। ੨੨੦੬।।

Sundar thi ju dhujaa nirap ki su giri bhuye pae lakhi bhoopati paayo.
Jo baru daan dayo muhi rudar vahae pargtiyo chitt mae su janaayo.
Tayu hi layu aaye kahi ekk yo tumri duhitaa greh mo koyu aayo.
Yo nirap baat chaliyo suni kae apne chitt mae ati
ross badaayo. (2206)

ਆਵਤ ਹੀ ਕਰਿ ਸਸਤ੍ ਸੰਭਾਰਤ ਕੋਪ ਭਯੋ ਚਿਤਿ ਰੋਸ ਬਢਾਯੋ।
ਕਾਨ੍ਹ ਕੇ ਪੌਤ੍ ਸੋ ਸਯਾਮ ਭਨੈ ਦੁਹਿਤਾ ਹੂ ਕੇ ਮੰਦਰਿ ਜੁਧੁ ਮਚਾਯੋ।
ਹੁਇ ਬਿਸੰਭਾਰ ਪਰਿਯੋ ਜਬ ਸੋ ਤਬ ਹੀ ਇਹ ਕੇ ਕਰਿ ਭੀਤਰ ਆਯੋ।
ਨਾਦ ਬਜਾਇ ਦਿਖਾਇ ਸਭੋ ਬਲ ਲੈ ਇਹ ਕੋ ਨ੍ਰਿਪ ਧਾਮਿ ਸਿਧਾਯੋ।। ੨੨੦੭।।

Aavat hi kari sastar sabhaarat kop bhayo chiti ross badaayo.
Kaan ke potar so sayaam bhanae duhitaa hu ke mandir judh machaayo.
Huye bisanbhaar pariyo jab so tab hi ehh ke kari bheetar aayo.
Naad bajaaye dikhaaye sabho bal lae ehh ko nirap
dhaam sidhaayo. (2207)

ਕਾਨ੍ਹ ਕੇ ਪੌਤ੍ ਕੋ ਬਾਧ ਕੈ ਭੂਪ ਫਿਰਿਯੋ ਉਤ ਨਾਰਦ ਜਾਇ ਸੁਨਾਈ।
ਕਾਨ੍ਹ ਚਲੋ ਉਠਿ ਬੈਠੋ ਕਹਾ ਅਪੁਨੀ ਜਦੁਵੀ ਸਭ ਸੈਨ ਬਨਾਈ।
ਯੌ ਸੁਨਿ ਸਯਾਮ ਚਲੇ ਬਤੀਯਾ ਅਪੁਨੇ ਚਿਤ ਮੈ ਅਤਿ ਕਰੋਧ ਬਢਾਈ।
ਸਸਤ੍ ਸੰਭਾਰਿ ਸਭੈ ਰਿਸ ਸੋ ਜਿਨ ਕੋ ਅਸ ਤੇਜੁ ਲਖਿਯੋ ਨਹਿ ਜਾਈ।। ੨੨੦੮।।

Kaan ke potar ko baadh kae bhoop phiriyo utt naarad jaaye sunaayi.
Kaan chalo uthi baithe kahaa apuni jaduvi sabh saen banayi.
Yo suni sayaam chale batiyaa apune chitt mae ati karodh badhaayi.
Sastar sanbhaari sabhae riss so jinn ko ass teju lakhiyo
nahi jaayi. (2208)

Then Raja Banasur's (Sahasurbahu) beautiful banner (flag) had fallen on the ground, which he also noticed. Thus he realized within his heart, that the moment of the blessing of Rudra, given to him had arrived. In the meantime someone gave the news to him that in her daughter's apartments some male (man) had come. On hearing these words, the Raja became furious with rage and left (for that place). (2206)

On coming, he took up his arms (weapons) and got more agitated with rage, and got more furious. The poet Siam has stated that he waged a war in his daughter's palace against Sri Krishna's grandson. When Anarudh had fallen down unconsious on the ground, then he (Raja) caught hold of him. By sounding the drum beats, showing his prowess to all, bringing him alongwith (Anarudh) the Raja came back home. (2207)

By chaining Sri Krishna's grandson, Raja returned to his palace. On the other hand, Narad went to Sri Krishna and related to him the whole episode. "O Krishna! Why are you sitting here quitely? Start immediately alongwith your Yadava forces with full preparation. Thus hearing these words, Sri Krishna became furious with rage and left (for that place). All of them were enraged immensely, and took up their weapons including their swords whose splendour was beyond any description. (2208)

ਦੋਹਰਾ

ਬਤੀਆ ਸੁਨਿ ਮੁਨਿ ਕੀ ਸਕਲ ਜਦੁਪਤਿ ਸੈਨ ਬਨਾਇ।
ਜਹਿ ਭੂਪਤਿ ਕੋ ਪੁਰ ਹੁਤੋ ਤਹਿ ਕੀ ਪਹੁਚਿਯੋ ਆਇ।। ੨੨੦੯।।

Dohra

Batiyaa suni muni ki sakal jadupati saen banaaye.
Jahi bhoopati ko pur huto tahi hi pahuchiyo aaye. (2209)

ਸਵੈਯਾ

ਆਵਤ ਸਯਾਮ ਜੀ ਕੋ ਸੁਨਿ ਕੈ ਨ੍ਰਿਪ ਮੰਤ੍ਰ ਪੁਛਿਯੋ ਤਿਨ ਮੰਤ੍ਰਨ ਦੀਨੋ।
ਏਕ ਕਹੀ ਹਮ ਜੋ ਦੁਹਿਤਾ ਇਹ ਦੈ ਸੁ ਕਹਿਯੋ ਤੁਹਿ ਮਾਨਿ ਨ ਲੀਨੋ।
ਮਾਗ ਲਯੋ ਸਿਵ ਤੇ ਰਨ ਕੋ ਬਰੁ ਜਾਨਤ ਹੈ ਤੂ ਭਯੋ ਮਤਿ ਹੀਨੋ।
ਛੋਰਿ ਹੋ ਦ੍ਵੈ ਕਰਿ ਕੇ ਕਰ ਆਜੁ ਸੁ ਸ੍ਰੀ ਬ੍ਰਿਜਨਾਥ ਇਹੈ ਪ੍ਰਨ ਕੀਨੋ।। ੨੨੧੦।।

Swaiyya

Aavat sayaam ji ko suni kae nirap mantar puchhiyo tinn
mantran dino.
Ekk kahi ham jo duhitaa ehh dae su kahiyo tuhi maani naa lino.
Maag layo siv te rann ko baru jaanat hae tu bhayo mati hino.
Chhori ho daav kari ke kar aaj su sri brijnaath
ihae pran kino. (2210)

ਮਾਨੋ ਤੋ ਬਾਤ ਕਹੋ ਨ੍ਰਿਪ ਏਕ ਜੋ ਸ੍ਰਉਨਨ ਮੈ ਹਿਤ ਕੈ ਧਰੀਐ।
ਦੁਹਿਤਾ ਅਨਰੁਧ ਕੋ ਲੈ ਅਪੁਨੇ ਸਗਿ ਸਯਾਮ ਕੇ ਪਾਇਨ ਪੈ ਪਰੀਐ।
ਤੁਮਰੇ ਨ੍ਰਿਪ ਪਾਇ ਪਰੈ ਸੁਨੀਐ ਨਹੀ ਸਯਾਮ ਕੇ ਸੰਗਿ ਕਬੈ ਲਰੀਐ।
ਅਰਿ ਹੋ ਨ ਜੋ ਸਯਾਮ ਭਨੈ ਹਰਿ ਸੋ ਭੂਅ ਪੈ ਤਬ ਰਾਜੁ ਸਦਾ ਕਰੀਐ।। ੨੨੧੧।।

Maano to baat kaho nirap ek jo sarunan mae hitt kae dhariyae.
Duhitaa anrudh ko lae apune sagi sayaam ke paain pae pariyae.
Tumre nirap paaye parae suniyae nahi sayaam ke sangi kabae lariyae.
Ari ho naa jo sayaam bhanae hari so bhuye pae tab
raaj sadaa kariyae. (2211)

Couplet

On hearing Narad's talk, Sri Krishna had ordered his whole army to get ready and with his force reached the place where Raja Banasur abided. (2209)

Swaiyya'

On hearing about Sri Krishna's arrival there, the Raja consulted his ministers, who gave their advice. One minister said, "You should give away your daughter to him," but the Raja did not agree to him. The second one said, "You had gained the blessings from Shiva for waging war and I know that you had done this senseless act (of seeking blessing for war)." The third minister said, "You should leave all this and by giving him (Krishna) the punitive tax, make him forget about your blunder, and Sri Krishna had vowed to take away all these" (his grandson alongwith your daughter). (2210)

The minister said, "O Raja! If you would agree, I want to say something, which you should listen with attention. You should bow your head to Krishna alongwith your daughter and Anarudh. O Raja! We would request you by bowing to you that you should listen to our advice and never try to wage war against Shiam (Krishna)." The poet Siam has stated that "If you do not wage a war against Sri Krishna, then you would rule the world all the time." (2211)

ਸ੍ਰੀ ਬ੍ਰਿਜ ਨਾਇਕ ਜੋ ਰਿਸ ਕੈ ਰਨ ਮੈ ਕਰਿ ਜੋ ਧਨੁ ਸਾਰੰਗ ਲੈ ਹੈ।
ਕਉਨ ਬਲੀ ਪ੍ਰਗਟਿਯੋ ਭੂਅ ਪੈ ਤੁਮ ਹੂ ਨ ਕਹੋ ਬਲਿ ਜੋ ਠਹਰੈ ਹੈ।
ਜੋ ਹਠ ਕੈ ਭਿਰਿ ਹੈ ਤਿਹ ਸੋ ਤਿਹ ਕਉ ਛਿਨ ਮੈ ਜਮਲੋਕਿ ਪਠੈ ਹੈ।
ਅਉਰ ਭੂਜਾ ਕਟਿ ਹੈ ਤੁਮਰੀ ਸਭ ਦ੍ਵੈ ਭੂਜ ਰਾਖਿ ਤ੍ਰੈ ਪ੍ਰਾਨ ਬਚੈ ਹੈ।। ੨੨੧੨।।

Sri brij naaik jo riss kae rann mae kari jo dhanu saarang lae hae.
Kayun bali pargtiyo bhuye pae tum hu naa kaho bali jo tharae hae.
Jo hath kae bhiri hae tehh so tehh kayu chin mae jamlok pathae hae.
Ayur bhoojaa kati kae tumri sab daev bhuj raakhi taev praan
bachae hae. (2212)

ਮੰਤ੍ਰੀ ਕੀ ਬਾਤ ਨ ਮਾਨਤ ਭਯੋ ਨ੍ਰਿਪ ਆਪਨੋ ਓਜ ਅਖੰਡ ਜਨਾਯੋ।
ਸਸਤ੍ਰ ਸੰਭਾਰ ਕੈ ਹਾਥਨ ਮੈ ਫੁਨਿ ਬੀਰਨ ਮੈ ਅਤਿ ਹੀ ਗਰਬਾਯੋ।
ਸੈਨ ਪ੍ਰਚੰਡ ਹੁਤੋ ਜਿਤਨੋ ਤਿਸ ਕਉ ਨ੍ਰਿਪ ਆਪਨੇ ਧਾਮਿ ਬੁਲਾਯੋ।
ਰੁਦ੍ ਮਨਾਇ ਜਨਾਇ ਘਨੋ ਬਲੁ ਸਯਾਮ ਜੂ ਸੋ ਲਰਬੈ ਕਹੁ ਧਾਯੋ।। ੨੨੧੩।।

Mantri ki baat naa maanat bhayo nirap aapno ojj akhand janaayo.
Sastar sanbhaar kae haathan mae phuni beeran mae ati hi garbaayo.
Saen parchand huto jitno tiss kayu nirap aapne dhaami bulaayo.
Rudar manaaye janaaye ghano bal sayaam ju so
larbae kahu dhaayo. (2213)

ਉਤ ਸਯਾਮ ਜੂ ਬਾਨ ਚਲਾਵਤ ਭਯੋ ਇਤ ਤੇ ਦਸ ਸੈ ਭੂਜ ਬਾਨ ਚਲਾਏ।
ਜਾਦਵ ਆਪਤ ਭੇ ਉਤ ਤੇ ਇਤ ਤੇ ਇਨ ਕੇ ਸਭ ਹੀ ਭਟ ਧਾਏ।
ਘਾਇ ਕਰੈ ਮਿਲ ਆਪਸ ਮੈ ਤਿਨ ਯੌ ਉਪਮਾ ਕਬਿ ਸਯਾਮ ਸੁਨਾਏ।
ਮਾਨਹੁ ਫਾਗੁਨ ਕੀ ਰੁਤਿ ਭੀਤਰ ਖੇਲਨ ਬੀਰ ਬਸੰਤਹਿ ਆਏ।। ੨੨੧੪।।

Utt sayaam ju baan chalaavat bhayo itt te das sae
bhuj baan chaalaye.
Jaadav aavat bhe utt te itt te inn ke sabh hi bhat dhaaye.
Ghaaye karae mil aapas mae tinny o upmaa kabi sayaam sunaaye.
Maanoh phaagun ki ruti bheetar khelan beer
basantahi aaye. (2214)

"When Sri Krishna, with all fury, would hold his 'Sarang bow', then tell us, where is the warrior who would dare to confront him. If anyone were to fight, being stubborn, against him, he would be killed immediately (sent to Yama's hell in a moment). After cutting off all your arms, and leaving you with only two arms, he would let you off alive (through his mercy)." (2212)

The Raja did not accept the advice of his minister and showed his great power and glory. He took up his weapons and was very proud among his warriors. All the forces which he possessed, were called by the Raja at his place. After worshipping Shiva, and showing off his might, he went ahead to take up cudgels against Sri Krishna. (2213)

From one side Krishna was shooting his arrows, while from the other side, the Raja with thousand arms was also striking his arrows. From one side all the Yadavas joined in the battle while on the other side, all the Raja's warriors also started fighting, and both were attacking each other's enemy. The poet Siam has stated the beauty of the scene as such. It appeared that the warriors had joined Basant festivities and celebrations in the month of Phalgun (February). (2214)

ਏਕ ਭਿਰੇ ਕਰਵਾਰਿਨ ਸੌ ਭਟ ਏਕ ਭਿਰੇ ਬਰਛੀ ਕਰਿ ਲੈ ਕੇ।
ਏਕ ਕਟਾਰਿਨ ਸੰਗ ਭਿਰੇ ਕਬਿ ਸਯਾਮ ਭਨੈ ਅਤਿ ਰੋਸਿ ਬਢੈ ਕੈ।
ਬਾਨ ਕਮਾਨਲ ਕਉ ਇਕ ਬੀਰ ਸੰਭਾਰਤ ਭੇ ਅਤਿ ਕ੍ਰੁਧਤ ਹ੍ਵੈ ਕੈ।
ਕਉਤੁਕ ਦੇਖਤ ਭਯੋ ਉਤ ਭੂਪ ਇਤੈ ਬ੍ਰਿਜ ਨਾਇਕ ਆਨੰਦ ਕੈ ਕੈ।। ੨੨੧੫।।

Ek bhire karvaarin so bhat ekk bhire barchhi kari lae kae.
Ekk kataarin sang bhire kabi sayaam bhanae ati rosi badae kae.
Baan kamaanan kayu ikk beer sanbhaarat bhe ati krodhat haav kae.
Kayutak dekhat bhayo utt bhoop itae brij naaik
aanand kae kae.(2215)

ਜਾ ਕਟ ਆਹਵ ਮੈ ਕਬਿ ਸਯਾਮ ਕਹੈ ਭਗਵਾਨ ਸੋ ਜੁਧੁ ਮਚਾਯੋ।
ਤਾਹੀ ਕੋ ਏਕ ਹੀ ਬਾਨ ਸੋ ਸਯਾਮ ਧਰਾ ਪਰਿ ਕੈ ਬਿਨੁ ਪ੍ਰਾਨ ਗਿਰਾਯੋ।
ਜੋ ਧਨੁ ਬਾਨਿ ਸੰਭਾਰਿ ਬਲੀ ਕੋਊ ਅਉ ਇਹ ਕੇ ਰਿਸਿ ਊਪਰ ਆਯੋ।
ਸੋ ਕਬਿ ਸਯਾਮ ਭਨੇ ਅਪਨੈ ਗ੍ਰਿਹਿ ਕੇ ਫਿਰਿ ਜੀਵਤ ਜਾਨ ਨ ਪਾਯੋ।। ੨੨੧੬।।

Jaa bhat aahav mae kabi sayaam kahae bhavaan so judh machaayo.
Taahi ko ekk hi baan so sayaam dharaa pari kae bin praan giraayo.
Jo dhanu baani sanbhaari bali koyu ayu ehh ke risi upar aayo.
So kabi sayaam bhane apnea greh ke phir jevat
jaan naa paayo. (2216)

ਗੋਕੁਲ ਨਾਥ ਜੂ ਬੈਰਿਨ ਸੋ ਕਬਿ ਸਯਾਮ ਭਨੈ ਜਬ ਹੀ ਰਨ ਮਾਡਿਯੋ।
ਜੇਤਿਕ ਸਤ੍ਰਨ ਸਾਮੁਹੇ ਭੇ ਰਿਸਿ ਸੋ ਸਭਿ ਗਿਧ ਸ੍ਰਿੰਗਾਲਨ ਬਾਡਿਯੋ।
ਪਤਿ ਰਥੀ ਗਜਿ ਬਾਜ ਘਨੇ ਬਿਨੁ ਪ੍ਰਾਨ ਕੀਏ ਕੋਊ ਜੀਤ ਨ ਛਾਡਿਯੋ।
ਦੇਵ ਸਰਾਹਤ ਤੇ ਸਭ ਹੀ ਸੁ ਭਲੇ ਭਗਵਾਨ ਅਖੰਡਨ ਖਾਡਿਯੋ।। ੨੨੧੭।।

Gokul naath ju baerin so kabi sayaam bhanae jab hi rann maadiyo.
Jetik satran saamuhe bhe risi so sabhi gidh srigaalan baadiyo.
Pati rathi gaji baaj ghane bin praan kiye koyu jeet naa chhadiyo.
Dev saraahat bhe sabh hi sub hale bhavaan
akhandan khaadiyo. (2217)

Some warriors were fighting with swords, while some others were using spears in the battle. The poet Siam has stated that some warriors, getting highly excited with rage, were fighting with daggers, while some other warriors were getting ready with their bows and arrows. Both the Raja (Sehasurbahu) and Sri Krishna on their sides were enjoying viewing the battle scene. (2215)

The poet Siam has stated that whichever warrior dared to fight with Krishna was killed and felled on the ground with one arrow (striking him) only. According to the poet Siam, if any warrior tried to attack him with bow and arrow, he would not be able to go back alive to his home. (2216)

The poet Siam has stated that whenever Sri Krishna had fought against an enemy, then all the engaged enemy warriors who confronted him, their flesh was shared among vultures and jackals only. He had killed many infantry chariot ridden troops, elephants and horses and none was left alive on the battle field. The gods were also praising Sri Krishna for his valour, that he had destroyed all indestructible forces of enemy. (2217)

ਜੀਤੇ ਸਭੈ ਭਯ ਭੀਤ ਭਏ ਤਜਿ ਆਹਵ ਕੋ ਸਭ ਹੀ ਭਟ ਜਾਗੇ।
ਠਾਢੋ ਬਨਾਸੁਰ ਥੋ ਜਿਹ ਠਉਰ ਸਭੇ ਚਲਿ ਕੈ ਤਿਹ ਪਾਇਨ ਲਾਗੇ।
ਛੂਟ ਗਯੋ ਸਭਹੂਨ ਤੇ ਧੀਰਜ ਤ੍ਰਾਸਹਿ ਕੇ ਰਸ ਮੈ ਅਨੁਰਾਗੇ।
ਭਾਖਤ ਭੇ ਨ੍ਰਿਪ ਸੋ ਭਜੀਐ ਬਚ ਹੈ ਨ ਕੌਊ ਬ੍ਰਿਜਨਾਥ ਕੇ ਆਗੇ।। ੨੨੧੮।।

Jeete sabhae bhaye bheet bhaye taji aahav ko sabh hi bhat bhaage.
Thaado banasur tho jeh thayur sabhae chali kae tehh paain laage.
Chhot gayo sabhhoon te dheeraj traasahi ke rass mae anuraage.
Bhaakhat bhe nirap so bhajiyae bach hae naa
koyu brijnaath ke aage. (2218)

ਭਰਿ ਪਰੀ ਜਬ ਭੂਪਤਿ ਪੈ ਤਬ ਆਪਨੇ ਜਾਨ ਕੈ ਈਸ ਨਿਹਾਰਿਯੋ।
ਸੰਤ ਸਹਾਇ ਕੋ ਜਾਇ ਭਿਰਿਯੋ ਬ੍ਰਿਜ ਨਾਇਕ ਸੋ ਚਿਤ ਬੀਚ ਬੀਚਾਰਿਯੋ।
ਆਯੁਧ ਲੈ ਅਪਨੇ ਸਭ ਹੀ ਹਰਿ ਓਰ ਸੁ ਜੁਧ ਕੇ ਕਾਜ ਸਿਧਾਰਿਯੋ।
ਆਵਤ ਹੀ ਸੁ ਕਹੋ ਅਬ ਹਉ ਜਿਤ ਭਾਤਿ ਦੁਹੂ ਤਿਹ ਨਾ ਰਨ ਪਾਰਿਯੋ।। ੨੨੧੯।।

Bheer pari jab bhoopati pae tab aapne jaan kae ees nihaariyo.
Sant sahaaye ko jaaye bhiriyo brij naaik so chitt beech bichaariyo.
Aayudh lae apne sabh hi hari orr su judh ke kaaj sidhaariyo.
Aavat hi su kaho ab hayu jehh bhaati duhu tehh
thaa rann paariyo. (2219)

ਰੁਦ੍ ਹ੍ਵੈ ਰੁਦ੍ ਰਨ ਮੈ ਕਬਿ ਸਯਾਮ ਭਨੈ ਰਿਸਿ ਨਾਦ ਬਜਾਯੋ।
ਸੂਰ ਨ ਕਾਹੂੰ ਤੇ ਨੈਕੁ ਟਿਕਿਯੋ ਗਯੋ ਭਾਜ ਗਏ ਨ ਰਤੀ ਕੁ ਦ੍ਰਿੜਾਯੋ।
ਸਤ੍ਰਨ ਕੇ ਦੁਹੂ ਸਤ੍ਰਨ ਸੰਗ ਲੈ ਰੋਖ ਹਲੀ ਸੁ ਸੋਊ ਡਰ ਪਾਯੋ।
ਸ੍ਰੀ ਬ੍ਰਿਜਨਾਥ ਸੋ ਸਯਾਮ ਪਨੈ ਤਬ ਹੀ ਸਿਵ ਆਇ ਕੈ ਜੁਧੁ ਮਚਾਯੋ।। ੨੨੨੦।।

Rudar have rudar jabae rann mae kabi sayaam bhanae risi naad bajaayo.
Soor naa kaahun te naeku tikiyo gayo bhaaj gaye naa rati ku dridaayo.
Satran ke duhu satran sang lae rokh hali su soyu darr paayo.
Sri Brijnaath so sayaam bhanae tab hi siv aaye kae
judh machaayo. (2220)

All those still alive, were frightened and all such warriors had fled away from the battle field. They all went to the place where Bar'asur was standing and bowed to him. All these warriors had lost their patience and were awfully terrified. They told the Raja to run away from the battle field, as none would be left alive by confronting Sri Krishna. (2218)

When the Raja was involved in great battle then he looked upto Shiva as his supporter. he thought to himself whether he should go and fight against the helper of saints, Sri Krishna. So he took up all his weapons and left for the place to wage war against Krishna. Coming there, both fought each other at a place, about which I am going to describe the episode now. (2219)

The poet Siam has stated that when Rudra assumed a horible form and sounded the war drum beats, then no warrior could confront him, as all had fled away, and none could stay in position. Balram then frightened Barasur and his suppoters (enemy), getting furious with rage. The poet Siam has stated that then Shiva came to fight against Sri Krishna. (2220)

ਜੇ ਸਭ ਘਾਇ ਚਲਾਵਤ ਭਯੋ ਸਿਵ ਤੇ ਸਭ ਹੀ ਬ੍ਰਿਜਨਾਥ ਬਚਾਏ।
ਤਉਨ ਸਮੈ ਸਿਵ ਕੋ ਆਪੁਨੇ ਸਭ ਸਯਾਮ ਭਨੇ ਤਕਿ ਘਾਇ ਲਗਾਏ।
ਜੁਧੁ ਕੀਯੋ ਬਹੁ ਭਾਤਿ ਦੁਹੂ ਜਿਹ ਕੋ ਸਭ ਹੀ ਸੁਰ ਦੇਖਨ ਆਏ।
ਅੰਤਿ ਖਿਸਾਇ ਰਿਸਾਇ ਕ੍ਰਿਪਾ ਨਿਧਿ ਏਕ ਗਦਾ ਹੂੰ ਸੋ ਰੁਦ੍ਰ ਗਿਰਾਏ।। ੨੨੨੧।।

Je sabh ghaaye chalaavat bhayo siv te sabh hi brijnaath bachaaye.
Tayun samae siv ko aapune sabh sayaam bhane taki ghaaye lagaaye.
Judh kiyo bahu bhaati duhu jeh ko sabh hi sur dekhan aaye.
Anti khisaaye risaaye kirpaa nidhi ekk gadaa hun so rudar giraaye. (2221)

ਚੌਪਈ

ਜਬ ਰੁਦ੍ਰਹਿ ਹਰਿ ਘਾਇ ਲਗਾਯੋ। ਬਿਸੁਧੇ ਕਰਿ ਕਰਿ ਭੂਮਿ ਗਿਰਾਯੋ।
ਸੰਕਿਤ ਭਯੋ ਨ ਫਿਰਿ ਧਨੁ ਤਾਨਿਯੋ। ਸ੍ਰੀ ਜਦੁਬੀਰ ਸਹੀ ਪ੍ਰਭੁ ਜਾਨਿਯੋ।। ੨੨੨੨।।

Chopaiee

Jab rudreh hari ghaaye lagaayo. Bisudho kari kari bhoomi giraayo.
Sankit bhayo naa phiri dhanu taaniyo. Sri Jadubeer sahi prabhu jaaniyo. (2222)

ਸੋਰਠਾ

ਰੁਦ੍ਰ ਕੋਪ ਦਯੋ ਤਯਾਗ ਜਦੁਪਤਿ ਕੋ ਬਲੁ ਹੇਰ ਕੈ।
ਪਾਇਨ ਲਾਗਿਯੋ ਆਇ ਰਹਿਯੋ ਚਰਨ ਗਹਿ ਹਰਿ ਦੋਊ।। ੨੨੨੩।।

Sortha

Rudar kop dayo tayaag jadupati ko bal her kae.
Paain laagiyo aaye rahiyo charan gahi har doyu. (2223)

ਸਵੈਯਾ

ਰੁਦ੍ਰ ਕੀ ਦੇਖਿ ਦਸਾ ਇਹ ਭਾਤਿ ਸੁ ਆਪਹਿ ਜੁਧੁ ਕੋ ਭੂਪਤਿ ਆਯੋ।
ਸਯਾਮ ਭਨੈ ਦਸ ਸੈ ਭਜੁ ਸਯਾਮ ਕੇ ਊਪਰ ਬਾਨਨ ਓਘ ਚਲਾਯੋ।
ਓਘ ਜੋ ਆਵਤ ਬਾਨਨ ਕੋ ਸਭ ਹੀ ਹਰਿ ਮਾਰਗ ਮੈ ਨਿਵਾਰਿਯੋ।
ਸਾਰੰਗ ਆਪੁਨ ਹਾਥ ਬਿਖੈ ਧਰਿ ਕੈ ਅਰਿ ਕੋ ਬਹੁ ਘਾਇਨ ਘਾਯੋ।। ੨੨੨੪।।

Swaiyya

Rudar ki dekhi dasaa ehh bhaati su aapeh judh ko bhoopati aayo.
Sayaam bhanae dass sae bhuj sayaam ke upar baanan ogh chalaayo.
Ogh jo aavat baanan ko sabh hi hari maarag mae nivaaryo.
Saarang aapun haath bikhae dhari kae ari ko bahu ghaain ghaayo. (2224)

Sri Krishna managed to save all the strikes (attacks) made by Shiva. The poet Siam has stated that then Sri Krishna launched attacks on Shiva, by seeing him, both fought with each other in many ways, and all the gods came to witness that fight. Then Sri Krishna, getting annoyed, struck with his mace, so that Shiva fell down on the ground. (2221)

Chopaiee

When Sri Krishna had wounded Rudra (Shiva) and he had fallen on the ground unconscious. Then he got bewildered and frieghtened and did not pick up his bow. By now he had realized that Sri krishna was truly the Lord himself. (2222)

Sortha

On seeing the valour of Sri Krishna, Shiva had given up his fury. Then Shiva fell at the feet of Sri Krishna, clasping both his feet (and sought his pardon). (2223)

Swaiyya'

On seeing the plight of Rudra, the Raja himself came forward to fight. The poet Siam has stated that with his one thousand arms, he started shooting arrows like a shower of rain on Sri Krishna. Sri Krishna would make all the cluster of arrows ineffective on its path itself which were coming from the enemy and taking his Sarang bow in hand, he wounded the enemy by his stream of arrows shot at the enemy. (2224)

ਸ੍ਰੀ ਬ੍ਰਿਜ ਨਾਇਕ ਕ੍ਰੁਧਿਤ ਹੁਇ ਅਪਨੇ ਕਰ ਮੈ ਧਨ ਸਾਰੰਗ ਲੈ ਕੈ।
ਜੁਧੁ ਮਚਾਵਤ ਭਯੋ ਦਸ ਸੈ ਭੁਜ ਸੋ ਅਤਿ ਓਜ ਅਖੰਡ ਜਨੈ ਕੈ।
ਅਉਰ ਹਨੇ ਬਲਵੰਡ ਘਨੇ ਕਬਿ ਸਯਾਮ ਭਨੈ ਅਤਿ ਪਉਰਖ ਕੈ ਕੈ।
ਛੋਰਿ ਦਯੋ ਤਿਹ ਭੂਪਤਿ ਕੋ ਰਨ ਮੈ ਤਿਹ ਕੀ ਸੁ ਭੁਜਾ ਫੁਨ ਦ੍ਵੈ ਕੈ।। ੨੨੨੫।।

Sri brij naaik krodhit huye apne kar mae dhan saarang lae kae.
Judh machaavat bhayo dass sae bhuj so ati ojj akhnad janae kae.
Ayur hane balvand ghane kabi sayaam bhanae ati payurakh kae kae.
Chhori dayo tehh bhoopati ko rann mae tehh ki su
bhoojaa phhun daev kae. (2225)

ਕਬਿਯੋ ਬਾਚ

ਸਵੈਯਾ

ਬਾਹ ਸਹੰਸ੍ਰ ਕਹੋ ਤੁਮ ਹੀ ਅਬ ਲਉ ਜਗ ਮੈ ਨਰ ਕਾਹੂ ਕੀ ਹੋਈ।
ਅਉਰ ਕਹੋ ਕਿਹ ਭੂਪ ਇਤੀ ਅਪਨੇ ਗ੍ਰਿਹ ਬੀਚ ਸੰਪਤਿ ਸਮੋਈ।
ਏਤੇ ਪੈ ਸੰਤ ਸੁਨੋ ਹਿਤ ਕੈ ਸਿਵ ਸੋ ਛਰੀਯਾ ਪੁਨਿ ਰਾਖਤ ਹੋਈ।
ਤਾ ਨ੍ਰਿਪ ਕੋ ਬਰੁ ਯਾ ਬਿਧਿ ਈਸ ਦਯੋ ਜਗਦੀਸ ਕੀਓ ਭਯੋ ਸੋਈ।। ੨੨੨੬।।

Kabiyo Baach

Swaiyya

Baah sahansar kaho tum hi ab layu jag mae nar kaahu ki hoyi.
Ayur kaho kehh bhoop iti apne greh beech sanpati samoyi.
Ete pae sant suno hitt kae siv so chhariyaa puni raakhat hoyi.
Taa nirap ko baru yaa bidhi ees dayo jagdees kiyo bhayo soyi. (2226)

ਚੌਪਈ

ਜਬ ਤਿਹ ਮਾਤਿ ਬਾਤ ਸੁਨਿ ਪਾਈ। ਨ੍ਰਿਪ ਹਾਰਿਯੋ ਜੀਤਿਯੋ ਜਦੁਰਾਈ।
ਸਭ ਤਜਿ ਬਸਤ੍ਰ ਨਗਨ ਹੁਇ ਆਈ। ਆਇ ਸਯਾਮ ਕੋ ਦਈ ਦਿਖਾਈ।। ੨੨੨੭।।

Chopaiee

Jab tehh maati baat suni paayi. Nirap haariyo jitiyo jaduraayi.
Sabh taji bastar nagan huye aayi. Aaye sayaam ko dayi dikhaayi. (2227)

Then Sri Krishna, being enraged fully and taking the Sarang bow and showing his great might, he started fighting against (Sehasarbahu) the enemy with thousand arms. The poet Siam has stated that through his great valour, Sri Krishna killed many other warriors as well. Then reducing the arms of the Raja to two only, he left him alone in the battle-field. (2225)

The poet has stated -

Swaiyya'

You tell me, If anyone with thousand arms existed in the the world ever before. Then furthermore, the Raja had collected so much wealth at his place. O saints! Listen with attention. With so much deceit with Shiva, could anyone he protected against attack, after all this happening? Though Shiva' had blessed the Raja like this, finally whatever the Lord wished (liked) was bound to happen. (2226)

Chopaiee

When his mother heard, that Raja had been defeated, and Sri Krishna had won the war, she undressed herself and came fully naked and Sri Krishna saw her (in this state). (2227)

ਤਬ ਪ੍ਰਭੁ ਦ੍ਰਿਗ ਨੀਚੇ ਹੁਇ ਹਰਿਯੋ। ਨੈਕ ਨ ਜੂਝਬ ਚਿਤ ਮੋ ਚਹਿਯੋ।
ਭੂਪਤਿ ਸਮੈ ਭਜਨ ਕੋ ਪਾਯੋ। ਭਾਜਿ ਗਯੋ ਨਹਿ ਜੁਧ ਮਚਾਯੋ।। ੨੨੨੮।।

Tab prabhu drig niche huye rahiyo. Naek naa joojhab chitt mo chahiyo.
Bhoopati samae bhajan ko paayo. Bhaaj gayo nahi judh machaayo. (2228)

ਨ੍ਰਿਪ ਬਾਚ ਬੀਰਨ ਸੋ

ਸ੍ਵੈਯਾ

ਬਿਪਤ ਹੁਇ ਬਹੁ ਘਾਇਨ ਸੋ ਨ੍ਰਿਪ ਬੀਰਨ ਮੈ ਇਹ ਭਾਤਿ ਉਚਾਰਿਯੋ।
ਕੋਊ ਨ ਸੂਰ ਟਿਕਿਯੋ ਮੁਹ ਅਗ੍ਰਜ ਹਉ ਜਿਹ ਕੀ ਰਿਸਿ ਓਰਿ ਪਧਾਰਿਯੋ।
ਗਾਜਬੋ ਮੋ ਸੁਨਿ ਕੈ ਅਬ ਲਉ ਕਿਨਹੂ ਕਰ ਮੈ ਨਹੀ ਸਸਤ੍ਰ ਸੰਭਾਰਿਯੋ।
ਏਤੇ ਪੈ ਮੋ ਸੰਗਿ ਆਇ ਭਿਰਿਯੋ ਸੁ ਸਹੀ ਬ੍ਰਿਜ ਨਾਇਕ ਬੀਰੇ ਨਿਹਾਰਿਯੋ।। ੨੨੨੯।।

Nirap Baach Beeran So

Swaiyya

Bipat huye bahu ghaain so nirap beeran mae ehh bhaati uchaariyo.
Koyu naa soor tikiyo muhh agraj hayu jehh ki risi ori padhaariyo.
Gaajabo mo suni kae ab layu kinhun kar mae nahi sastar sanbhaariyo.
Ete pae mo sangi aaye bhiriyo su sahi brij naaik
beere nihaariyo. (2229)

ਸ੍ਰੀ ਜਦੁਬੀਰ ਤੇ ਜੋ ਸਹਸ੍ਰ ਭੁਜ ਭਾਜਿ ਗਯੋ ਨਹਿ ਜੁਧੁ ਮਚਾਯੋ।
ਦ੍ਵੈ ਭਜ ਦੇਖਿ ਭਈ ਅਪੁਨੀ ਅਪੁਨੇ ਚਿਤ ਮੈ ਅਤਿ ਤ੍ਰਾਸ ਬਢਾਯੋ।
ਸੋ ਜਗ ਮੈ ਜਸੁ ਲੇਤਿ ਭਯੋ ਜਿਨਿ ਸ੍ਰੀ ਬ੍ਰਿਜ ਨਾਥਹਿ ਕੋ ਗੁਨ ਗਾਯੋ।
ਤਉ ਹੀ ਜਥਾ ਮਤਿ ਸੰਤ ਪ੍ਰਸਾਦ ਤੇ ਯੌ ਕਹਿ ਕੈ ਕਛੁ ਸਯਾਮ ਸੁਨਾਯੋ।। ੨੨੩੦।।

Sri jadubeer te jo sahsar bhuj bhaaji gayo nahi judh machaayo.
Daev bhuj dekhi bhayi apuni apune chitt mae ati traas badhayao.
So jag mae jasu leti bhayo jinni sri brij naatheh ko gunn gaayo.
Tayu hi jathaa mati sant parsaad te yo kahi kae kachhu
sayaam sunaayo. (2230)

Then with down cast eyes, Sri Krishna stood there and would not think of fighting any more, so the Raja got a chance to run away from there, so he fled away, and there was no further fighting. (2228)

Then the Raja told his warriors-

Swaiyya'

Having been wounded badly, the Raja addressed his warrirs, saying "That whether he attacked, with fury, no warrior could confront him." On hearing my roar, no other warrior had the courage to come and face me with his weapons. Sri Krishna, in spite of all this, dared to fight against me, as such he was really a true and mighty warrior." (2229)

When the Raja with thousand arms had fled away, then Sri Krishna did not continue the fighting. Seeing his two arms left with him, the Raja felt greatly depressed at heart. Whosoever had sung praises of Sri Krishna, had won laurels in the world also. That is why, with the benevolence of saints, the poet Siam has described his (Krishna's) praises like this. (2230)

ਆਵਤ ਭਯੋ ਰਿਸ ਕੈ ਸਿਵ ਜੂ ਫਿਰਿ ਆਪੁਨੇ ਸੰਗ ਸਭ ਗਨ ਲੈ ਕੈ।
ਸ੍ਰੀ ਜਦੁਬੀਰ ਕੇ ਸਾਮੁਹੇ ਬੀਰ ਕਹੈ ਕਬਿ ਸਯਾਮ ਸੁ ਕ੍ਰੁਧਿਤ ਹ੍ਵੈ ਕੈ।
ਬਾਨ ਕ੍ਰਿਪਾਨ ਗਦਾ ਬਰਛੀ ਗਹਿ ਆਵਤ ਭੇ ਰਿਸਿ ਨਾਦ ਬਜੈ ਕੈ।
ਸੋ ਛਿਨ ਮੈ ਪ੍ਰਭ ਜੂ ਸਭ ਬੀਰ ਦਏ ਫੁਨਿ ਅੰਤ ਕੇ ਧਾਮਿ ਪਠੈ ਕੈ।। ੨੨੩੧।।

Aavat bhayo riss kae siv ju phiri aapune sang sabhae gann lae kae.
Sri jadubeer ke saamuhe beer kahae kabi sayaam su
krodhit have kae.
Baan kirpaan gadaa barchhi gahi aavat bhe risi naad bajae kae.
So chhin mae prabh ju sabh beer daye phhuni ant ke dhaami
pathae kae. (2231)

ਏਕ ਹਨੇ ਜਦੁਰਾਇ ਗਦਾ ਗਹਿ ਏਕ ਬਲੀ ਰਿਪੁ ਸੰਬਰ ਘਾਏ।
ਏਕ ਭਿਰੇ ਮੁਸਲੀਧਰ ਸੋ ਸੁ ਤੇ ਜੀਵਤ ਧਾਮ ਹੂ ਜਾਨ ਨ ਪਾਏ।
ਜੋ ਫਿਰਿ ਆਇ ਭਿਰੇ ਹਰਿ ਸੋ ਚਿਤ ਮੈ ਫੁਨਿ ਕੋਪ ਕੀ ਓਪ ਬਢਾਏ।
ਯੌ ਫਿਰਿ ਛੇਦਤ ਭਯੋ ਨਿ ਕਉ ਜੋਊ ਜੰਬੁਕ ਗੀਧਨ ਹਾਥਿ ਨ ਆਏ।। ੨੨੩੨।।

Ek hane jaduraaye gadaa gahi ek Bali ripu sanbae ghaaye.
Ekk bhire muslidhar so su te jeevat dhaam hu jaan naa paaye.
Jo phiri aaye bhire hari so chitt mae phuni kop ki opp badaaye.
Yo phiri chhedat bhayo tinn kayu joyu janbuk geedhan
haath naa aaye. (2232)

ਐਸੇ ਨਿਹਾਰਿ ਭਯੋ ਤਹਿ ਆਹਵ ਚਿਤ ਬਿਖੈ ਅਤਿ ਕ੍ਰੋਧ ਬਢਾਯੋ।
ਠੋਕਿ ਭੁਜਾ ਅਪਨੀ ਦੋਊ ਆਪ ਹੀ ਹਾਥ ਲੈ ਆਪਨੈ ਨਾਦ ਬਜਾਯੋ।
ਜਿਉ ਕੁਪ ਅੰਧਕ ਦੈਤ ਪੈ ਧਾਵਤ ਭਯੋ ਤਿਮ ਕੋਪ ਕੈ ਸਯਾਮ ਪੈ ਧਾਯੋ।
ਯੌ ਉਪਜੀ ਉਪਮਾ ਲਰਬੇ ਕਹੁ ਕੇਹਰਿ ਸੋ ਜਨੁ ਕੇਹਰਿ ਆਯੋ।। ੨੨੩੩।।

Aaise nihaari bhayo tahi aahav chitt bikhae ati krodh badaayo.
Thoki bhujaa apni doyu aap hi haath lae aapnae naad bajaayo.
Jiyu kup andhak daint pae dhaavat bhayo timm
kop kae sayaam pae dhaayo.
Yo upji upmaa larbe kahu kehar so jan kehar aayo. (2233)

Then Shiva, alongwith his musicians, being greatly enraged, came there. The poet Siam has stated that warriors with great fury, then stood facing Sri Krishan again. With the beat of drums, and taking up their weapons like bow and arrows, swords, maces and spears came up in great fury. But Sri Krishna sent them to hell (killed them) in a moment. (2231)

Some of them were killed by Sri Krishna with his mace, while some others were killed by the enemy of Sambar (Parduman); some others fought against Balram but were not allowed to go back alive. While some others managed to fight against Sri Krishna, and thus the anger of Sri Krishna cut them into pieces and bits in such a manner that they were not availed of by the valtures or jackals even (were no use to them). (2232)

On seeing such a fierce fighting, Banasur also got furious with rage and patting his two arms, he sounded the war cries (drums) himself. He then attacked with great force (Sri Krishna) just as he had attacked earlier the demon Andhak. The poet has described the praise of the scene as if a lion had come to fight another lion. (2233)

ਜੁਧ ਮੰਡਿਯੋ ਅਤਿ ਹੀ ਤਬਹੀ ਸਿਵ ਤਾਪ ਹੁਤੋ ਇਕ ਸੋਊ ਸੰਭਾਰਿਯੋ।
ਸਯਾਮ ਜੁ ਭੇਦ ਸਭੈ ਲਹਿ ਕੈ ਜੁਰ ਸੀਤ ਸੁ ਤਾਹੀ ਕੀ ਓਰਿ ਪਚਾਰਿਯੋ।
ਦੇਖਤ ਹੀ ਜੁਰ ਸੀਤ ਕਉ ਸੋ ਜੁਰ ਭਾਜਿ ਗਯੋ ਨ ਰਤੀ ਕੁ ਸੰਭਾਰਿਯੋ।
ਯੌ ਉਪਮਾ ਉਪਜੀ ਜੀਅ ਮੈ ਬਦਰਾ ਬਹਿਯੋ ਜਾਤ ਬਿਯਾਰ ਕੋ ਮਾਰਿਯੋ।। ੨੨੩੪।।

Judh mandiyo ati hi tabhi siv taap huto ekk soyu sanbhaariyo.
Sayaam su bhed sabhae lahi kae jur seet su taahi ki ori pachaariyo.
Dekhat hi jur seet kayu so jur bhaaji gayo naa rati ku sanbhaariyo.
Yo upmaa upji jiye mae badraa bahiyo jaat biyaar
ko maariyo. (2234)

ਗਰਬ ਜਿਤੋ ਸਿਵ ਬੀਚ ਹੁਤੋ ਸਭ ਹੀ ਹਰਿ ਕ੍ਰਧ ਕੈ ਜੁਧੁ ਮਿਟਾਯੋ।
ਜੋ ਤਿਨ ਤੀਰਨ ਬ੍ਰਿਸਟ ਕਰੀ ਤਿਹ ਤੇ ਸਰ ਏਕ ਨ ਭੇਟਨ ਪਾਯੋ।
ਅਉਰ ਜਿਤੇ ਗਨ ਸੰਗ ਹੁਤੇ ਸਭ ਕੋ ਹਰਿ ਘਾਇ ਘਨੇ ਸੰਗਿ ਘਾਯੋ।
ਐਸੋ ਨਿਹਾਰ ਕੈ ਪਉਰਖ ਸਯਾਮ ਗਨਪਤਿ ਪਾਇਨ ਸੋ ਲਪਟਾਯੋ।। ੨੨੩੫।।

Garab jito siv beech huto sabh hi hari krodh kae judh mitaayo.
Jo tinn teeran brisat kari tehh te sar ek ne bhetan paayo.
Ayur jite gann sang hute sabh ko hari ghaaye ghane sangi ghaayo.
Aaiso nihaar kae payurakh sayaam ganpati paain so laptaayo. (2235)

ਸਿਵ ਬਾਚ

ਸਵੈਯਾ

ਭੂਲ ਪਰਿਯੋ ਪ੍ਰਭ ਮੈ ਘਟ ਕਾਮ ਕੀਯੋ ਤੁਮ ਸੋ ਜੁ ਪੈ ਜੁਧ ਚਹਿਯੋ।
ਤੋ ਕਹਾ ਭਯੋ ਜੋ ਰਿਸਿ ਆਇ ਭਿਰਿਯੋ ਤੁ ਕਹਾ ਇਹ ਠਾ ਮੇਰੇ ਮਾਨ ਰਹਿਯੋ।
ਤੁਮਰੇ ਗੁਨ ਗਾਵਤ ਹੀ ਸਹਸ ਫਨਿ ਅਉਰ ਚਤੁਰਾਨਨ ਹਾਰਿ ਰਹਿਯੋ।
ਤੁਮਰੇ ਗੁਣ ਕਉਨ ਗਨੈ ਕਹ ਲਉ ਜਿਹ ਬੇਦ ਸਕੈ ਨਹਿ ਭੇਦ ਕਹਿਯੋ।। ੨੨੩੬।।

Siv Baach

Swaiyya

Bhool pariyo prabh mae ghat kaam kiyo tum so ju pae judh chahiyo.
To kahaa bhayo jo risi aaye bhiriyo tu kahaa ehh thaa mere maan rahiyo.
Tumre gunn gaavat hi sahas phani ayur chaturaanan haari rahiyo.
Tymre gunn kayun ganae kah layu jehh bed sakae nahi
bhed kahiyo. (2236)

When a fierce battle was raging then Shiva, who was having with him a 'fever' (taap), organised, but Sri Krishna knowing this secret sent this "Trembling fever", towards him. Seeing this trembling fever, the taap (ordinary fever) ran away, and could not face the "Trembling fever." The poet has described the beauty of the scene, as if the cloud was flying off on seeing the onslaught of the strong wind. (2234)

Whatever pride and egoism was there in the mind of Shiva, was destroyed by Sri Krishna getting enraged and fighting fiercely. The shower of arrows, in a stream, which Shiva shot, could not ever touch the body of Sri Krishna, and all other musicians with Shiva were also wounded badly with his arrows (Krishna). Then seeing the might of Sri Krishna, Shiva bowed to Sri Krishna and clasped his feet. (2235)

Shiva then said -

Swaiyya'

O Lord! I have done this mean act of fighting with you through my blunder. What is the use of all this fighting against you with such a fury, but my pride has not with-stood your might. Even Sheshnag was singing your praises, and Brahma were defeated by you. Your praises are beyond all of us, and even Vedas have not been able to know your secrets. (2236)

ਕਬਿਯੋ ਬਾਚ

ਸਵੈਯਾ

ਕਾ ਭਯੋ ਜੋ ਧਰਿ ਮੂੰਡ ਜਟਾ ਸੋ ਤਪੋਧਨ ਕੋ ਜਗ ਭੇਖ ਦਿਖਾਯੋ।
ਕਾ ਭਯੋ ਜੁ ਕੋਊ ਲੋਚਨ ਮੂੰਦਿ ਭਲੀ ਬਿਧਿ ਸੋ ਹਰਿ ਕੋ ਗੁਨ ਗਾਯੋ।
ਅਉਰ ਕਹਾ ਜੋ ਪੈ ਆਰਤੀ ਲੈ ਕਰਿ ਧੂਪ ਜਗਾਇ ਕੈ ਸੰਖ ਬਜਾਯੋ।
ਸਯਾਮ ਕਹੈ ਤੁਮ ਹੀ ਨ ਕਹੋ ਬਿਨ ਪ੍ਰੇਮ ਕਿਹੂ ਬ੍ਰਿਜ ਨਾਇਕ ਪਾਯੋ॥ ੨੨੩੭॥

Kabioy Baach

Swaiyya

Kaa bhayo jo dhari moond jataa so tapodhan ko jag bhekh dikhaayo.
Kaa bhayo ju koyu lochan moondi bhali bidhi so hari ko gun gaayo.
Ayur kahaa jo pae aarti lae kari dhoop jagaaye kae sankh bajaayo.
Sayaam kahae tum hi naa kaho bin prem kihu brij
naaik paayo. (2237)

ਤਿਉ ਚਤੁਰਾਨਨ ਤਿਉਹੂ ਖੜਾਨਨ ਤਿਉ ਸਹਸਾਨਨ ਹੀ ਗੁਨ ਗਾਯੋ।
ਨਾਰਦ ਸਕ੍ ਸਦਾ ਸਿਵ ਬਯਾਸ ਇਤੇ ਗੁਨ ਸਯਾਮ ਕੋ ਗਾਇ ਸੁਨਾਯੋ।
ਚਾਰੋ ਈ ਬੇਦ ਨ ਭੇਦ ਲਹਿਯੋ ਜਗ ਖੋਜਤ ਹੈ ਸਭ ਪਾਰ ਨ ਪਾਯੋ।
ਸਯਾਮ ਭਨੈ ਤੁਮ ਹੀ ਨ ਕਹੋ ਬਿਨ ਪ੍ਰੇਮ ਕਹੂ ਬ੍ਰਿਜਨਾਥ ਰਿਝਾਯੋ॥ ੨੨੩੮॥

Tiyu chaturaanan tiyuhu khadaanan tiyu sahasaanan hi gun gaayo.
Naarad sakar sadaa siv sayaam ite gun sayaam ko gaaye sunaayo.
Chaaro ee bed naa bhed lahiyo jag khojat hae sabh paar naa paayo.
Sayaam bhanae tum hi naa kaho bin prem kahu
brijnaath rijhaayo. (2238)

The poet has stated -

Swaiyya'

What is the use of showing to the world the garb of an ascetic by having tufts of matted hair on the head what is the use of singing the Lord's praises with both eyes closed; or what is the use of blowing the conch shell while performing Arti and burning incense? The poet has stated that without having true love and regard (for the Lord), who had attained the love of Sri Krishna so far? (2237)

Similarly four-faceted Brahma, or six-faced Kartika or Sheshnag with thousand fangs, all were singing his praises. Narad, Indra, Shiva and Vogas etc. had also sung the praises of Sri Krishna, and even the four Vedas had not realized Lord's secrets. The whole world was trying to seek His secrets but none had so far realized his secrets. The poet Siam has stated that "why do you not say yourself that without developing true love for him, no one had pleased Sri Krishna sofar? (2238)

ਸਿਵ ਜੂ ਬਾਚ ਕਾਨ੍ਹ ਜੂ ਸੋ

ਸਵੈਯਾ

ਪਾਇ ਪਰਿਯੋ ਸਿਵ ਜੂ ਹਰਿ ਕੇ ਕਹਿਯੋ ਮੋ ਬਿਨਤੀ ਹਰਿ ਜੂ ਸੁਨਿ ਲੀਜੈ।
ਸੇਵਕ ਮਾਗਤ ਹੈ ਬਰੁ ਏਕ ਵਹੈ ਅਬ ਰੀਝਿ ਦਇਆ ਨਿਧਿ ਦੀਜੈ।
ਹੇਰਿ ਹਮੈ ਸਯਾਮ ਭਨੈ ਕਬਹੂੰ ਕਰੁਨਾ ਰਸ ਕੇ ਸੰਗਿ ਭੀਜੈ।
ਬਾਹੈ ਕਟੀ ਸਹਸ੍ਰਾਭੁਜ ਕੀ ਤੁ ਭਲੋ ਤਿਹ ਕੋ ਅਬ ਨਾਸੁ ਨ ਕੀਜੈ।। ੨੨੩੯।।

Siv Ju Baach Kaan Ju So

Swaiyya

Paaye pariyo siv ju hari ke kahiyo mo binti hari ju suni lijae.
Sevak maagat hae baru ek vahae ab reejhi daiyaa nidhi dijae.
Heri hamae kabi sayaam bhanae kabhun karunaa rass
ke sangi bhijae.
Baahae kati sasaraabhuj kit u bhalo tehh ko ab
naas naa kijae. (2239)

ਕਾਨ੍ਹ ਜੂ ਬਾਚ ਸਿਵ ਜੂ ਪ੍ਰਤਿ

ਸਵੈਯਾ

ਸੋ ਕਰਿਹੋ ਅਬ ਹਉ ਸੁਨਿ ਰੁਦ੍ ਜੂ ਤੋ ਸੰਗਿ ਬੈਨ ਉਚਾਰਤ ਹਉ।
ਬਾਹੈ ਕਟੀ ਤਿਹ ਭੂਲਿ ਨਿਹਾਰਿ ਅਬ ਹਉ ਹੂ ਸੁ ਕ੍ਰੋਧ ਨਿਵਾਰਤ ਹਉ।
ਪ੍ਰਹਲਾਦ ਕੋ ਪੌਤ੍ ਕਹਾਵਤ ਹੈ ਸੁ ਇਹੈ ਜੀਅ ਮਾਹਿ ਬਿਚਾਰਤ ਹਉ।
ਤਾ ਤੇ ਡੰਡ ਹੀ ਦੈ ਕਰਿ ਛੋਰਿ ਦਯੋ ਇਹ ਤੇ ਨਾਹਿ ਤਾਹਿ ਸੰਘਾਰਤ ਹਉ।। ੨੨੪੦।।

Kaan Ju Baach Siv Ju Prati

Swaiyya

So kariho ab hayu suni rudar ju to sangi baen uchaarat hayu.
Baahae kati tehh bhooli nihaari ab hayu hu su krodh nivaarat hayu.
Parhlaad ko potar kahaavat hae su ihae jiye maahi bichaarat hayu.
Taa ted and hi dae kari chhor dayo ehh te naahi taahi
sanghaarat hayu. (2240)

Then Shiva told Krishna -

Swaiyya'

Shiva bowed at the feet of Sri Krishna saying. "O Krishna! Pray listen to my prayers (request)! I, a slave of yours, am begging for a blessing (of Yours) O benevolent Lord! Now may you bless me with your benediction!" The poet Siam has stated that "by perceiving me you may show your benevolence at least some times. It is all right that you have cut off the arms of Sesharbahn. but please do not kill him." (2239)

Then Sri Krishna told Shiva -

Swaiyya'

"O Rudra! Listen to me. I am going to say a few words, which I would like to share with you. Due to his mistakes, I had to cut off his arms, but nowI have given up my wrathfulness. He calls himself as the grandson of Prahlad and I am considering this fact in my heart. So I have let him off by punishing him only and am not going to kill him. (2240)

ਯੌ ਬਖਸਾਇ ਕੈ ਸਯਾਮ ਜੂ ਸੋ ਤਿਹ ਭੂਪ ਕੋ ਸਯਾਮ ਕੇ ਪਾਇਨ ਡਾਰੋ।
ਭੂਲ ਕੈ ਭੂਪਤਿ ਕਾਮ ਡਰਿਯੋ ਅਬ ਹੇ ਪ੍ਰਭ ਜੂ ਤੁਮ ਕ੍ਰੋਧ ਨਿਵਾਰੋ।
ਪ੍ਰੋਤ ਕੋ ਬਯਾਹ ਕਰੋ ਇਹ ਕੀ ਦੁਹਿਤਾ ਸੰਗਿ ਅਉਰ ਕਛੂ ਮਨ ਮੈ ਨ ਬਿਚਾਰੋ।
ਯੌ ਕਰਿ ਬਯਾਹ ਸੰਗ ਊਖਹ ਲੈ ਅਨਰੁਧ ਕੋ ਸਯਾਮ ਜੂ ਧਾਮਿ ਸਿਧਾਰੋ।। ੨੨੪੧।।

Yo bakhsaaye kae sayaam ju so tehh bhoop ko sayaam ke paain daaro.
Bhool kae bhoopati kaam kariyo ab he prabh jut um krodh nivaaro.
Potar ko bayaah karo ehh ki duhitaa sang ayur kachhu
mann mae naa bichaaro.
Yo kari bayaah sang ukheh lae anrudh ko sayaam
ju dhaami sidhaaro. (2241)

ਜੋ ਸੁਨਿ ਹੈ ਗੁਨ ਸਯਾਮ ਜੂ ਕੇ ਫੁਨਿ ਅਉਰਨ ਤੇ ਅਰੁ ਆਪਨ ਗੈ ਹੈ।
ਆਪਨ ਜੋ ਪੜ ਹੈ ਪੜਵਾਇ ਹੈ ਅਉਰ ਕਬਿਤਨ ਬੀਚ ਬਨੈ ਹੈ।
ਸੋਵਤ ਜਾਗਤ ਧਾਵਤ ਧਾਮ ਸੁ ਸ੍ਰੀ ਬ੍ਰਿਜ ਨਾਇਕ ਕੀ ਸੁਧਿ ਲੈ ਹੈ।
ਸੋਊ ਸਦਾ ਕਬਿ ਸਯਾਮ ਭਨੈ ਫੁਨਿ ਯਾ ਭਵ ਭੀਤਰ ਫੇਰਿ ਨ ਐ ਹੈ।। ੨੨੪੨।।

Jo suni hae gun sayaam ju ke phuni ayuran te aru aapan gae hae.
Aapan jo padh hae padhvaaye hae ayur kabitan beech banae hae.
Sovat jaagat dhaavat dhaam su Sri Brij naaik ki sudhi lae hae.
Soyu sadaa kabi sayaam bhanae phuni yaa bhav bheetar
pheri naa aae hae. (2242)

Thus getting the Raja pardoned by Sri Krishna, Shiva made the Raja bow to him at his feet, and said, "O Lord! The Raja had through a slip (error) acted like this, so now please give up your anger (wrath) and get your grandson married to his daughter, without having any other misunderstanding in mind. O Krishna! So please, getting Ukha married to Anuradh, you may proceed to your place (with pleasure)." (2241)

"Whosoever hears the praises of Sri Krishna being sung by others and then himself sings his praises, who studies himself and then makes others read and write praises about it, and meditates on Sri Krishna at all times whether in sleeping, awakened and moving around in the house postures, attains salvation from this worldly ocean of falsehood, "says the poet Siam." (2242)

ਇਤਿ ਸ੍ਰੀ ਦਸਮ ਸਿਕੰਧ ਪੁਰਾਣੇ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਬਾਣਾਸੁਰ ਕੋ ਜੀਤਿ ਅਨਰੁਧ ਉਖਾ ਕੋ ਬਯਾਹ ਲਿਆਵਤ ਭਏ।

ਅਬ ਡਿਗ ਰਾਜਾ ਕੋ ਉਧਾਰ ਕਥਨੰ

ਚੌਪਈ

ਏਕ ਭੂਪ ਛਤ੍ਰੀ ਡਿਗ ਨਾਮਾ। ਧਰਿਯੋ ਤਾਹਿ ਕਿਰਲਾ ਕੋ ਜਾਮਾ।
ਸਭ ਯਾਦਵ ਮਿਲਿ ਖੇਲਨ ਆਏ। ਪਯਾਸੇ ਭਏ ਭੂਪ ਪਿਖਿ ਧਾਏ।। ੨੨੪੩।।

Itt sri dasam sikandh puraane bachitar naatak granthe krishnaavatare baanaasur ko jeet anrudh ukhaa ko bayaah liyaavat bhaye.

Ath Dig Rajaa Ko Udhaar Kathan

Chopaiee

Ek bhoop chhatri dig naama. Dhariyo taahi kirlaa ko jamaa.
Sabh jaadav mili khelan aaye. Payaase bhaye koop pikhi dhaaye. (2243)

ਇਕ ਕਿਰਲਾ ਤਿਹ ਮਾਹਿ ਨਿਹਾਰਿਯੋ।
ਕਾਢੈ ਯਾ ਕੋ ਇਹੈ ਬਿਚਾਰਿਯੋ।
ਕਾਢਨ ਲਗੇ ਨ ਕਾਢਿਯੋ ਗਯੋ।
ਅਤਿ ਅਸਚਰਜ ਸਭਹਿਨ ਮਨਿ ਭਯੋ।। ੨੨੪੪।।

Ikk kirlaa tehh maahi nihaariyo.
Kaadhe yaa ko ehae bichaariyo.
Kaadhan lage naa kaadhiyo gayo.
Ati ascharaj sabhhin mani bhayo. (2244)

ਜਾਦਵ ਬਾਚ ਕਾਨ੍ਹ ਜੂ ਸੋ

ਦੋਹਰਾ

ਸਭ ਸੁਚਿੰਤ ਜਾਦਵ ਭਏ ਗਏ ਕ੍ਰਿਸਨ ਪੈ ਧਾਇ।
ਕਹਿ ਕਿਰਲਾ ਇਕ ਕੂਪ ਮੈ ਤਾ ਕੋ ਕਰਹੁ ਉਪਾਇ।। ੨੨੪੫।।

Jaadav Baach Kaan Ju So

Dohra

Sabh sunchit jaadav bhaye gaye kirsan pae dhaaye.
Kahi kirlaa ikk koop mae taa ko karhu upaaye. (2245)

Here the chapter of Dasam Sikand Puran, dealing with the marriage of Anuradh to Ukha, after gaining victory over Banasur from Krishnavtar in Bachittar Natak Granth is completed.
Now the episode of redemption of Raja Dig begins.

Chopaiee

There used to live a Raja named Dig who had assumed the form of a lizzard. All the Yadava children gathered together and started playing with it. When they felt thirsty, then they went towards a well after noticing it. (2243)

There was a lizzard, and they thought of getting it out of the well. They tried but could not succeed to get it out, then all were wondering. (2244)

The Yadavas told Krishna -

Couplet

All the Yadava children got worried and going upto him, told Krishna that there was a lizzard in the well (and) please arrange to get it out of well. (2245)

ਕਬਿਤੁ

ਸੁਨਤ ਹੀ ਬਾਤੈ ਸਭ ਜਾਦਵ ਕੀ ਜਦੁਰਾਇ
ਜਾਨਿਓ ਸਭ ਭੇਦ ਕਹੀ ਬਾਤ ਮੁਸਕਾਇ ਕੈ।
ਕਹਾ ਵਹ ਕੂਪ ਕਹਾ ਪਰਿਓ ਹੈ ਕਿਰਲਾ ਤਾ ਮੈ
ਬੋਲਤ ਭਯੋ ਯੌ ਮੁਹ ਦੀਜੀਐ ਦਿਖਾਇ ਕੈ।
ਆਗੇ ਆਗੇ ਸੋਊ ਘਨ ਸਯਾਮ ਤਿਨ ਪਾਛੇ ਪਾਛੈ
ਚਲਤ ਚਲਤ ਜੋ ਨਿਹਾਰਿਯੋ ਸੋਊ ਜਾਇ ਕੈ।
ਮਿਟਿ ਗਏ ਪਾਪ ਤਾ ਕੇ ਏਕੇ ਨ ਰਹਨ ਪਾਏ
ਭਯੋ ਨਰ ਜਬੈ ਹਰਿ ਲੀਨੋ ਹੈ ਉਠਾਇ ਕੈ।। ੨੨੪੬।।

Kabit

Sunat hi baatae sabh jaadav ki jaduraaye
Jaaniyo sabh bhed kahi baat muskaaye kae.
Kahaa veh koop kahaa pariyo hae kirlaa taa mae
Bolat bhayo yo muh dijiyae ikhaaye kae.
Aage aage soyu ghan sayaam tinn paachhe paachhe
Chalet chalet jo nihaariyo soyu jaaye kae.
Miti gaye paap taa ke eko naa rahan paaye
Bhayo narr jabae hari lino hae uthaaye kae. (2246)

ਸਵੈਯਾ

ਤਾਹੀ ਕੀ ਮੋਛ ਭਈ ਛਿਨ ਮੈ ਜਿਨ ਏਕ ਘਰੀ ਘਨ ਸਯਾਮ ਜੂ ਧਯਾਯੋ।
ਅਉਰ ਤਰੀ ਗਨਿਕਾ ਤਬ ਹੀ ਜਿਹ ਹਾਥ ਲਯੋ ਸੁਕ ਸਯਾਮ ਪੜਾਯੋ।
ਕੋ ਨ ਤਰਿਯੋ ਜਗ ਮੈ ਨਰ ਜਾਹਿ ਨਰਾਇਨ ਕੋ ਚਿਤਿ ਨਾਮ ਬਸਾਯੋ।
ਏਤੇ ਪੈ ਕਿਉ ਨ ਤਰੈ ਕਿਰਲਾ ਜਿਹ ਕੋ ਹਰਿ ਆਪਨ ਹਾਥ ਲਗਾਯੋ।। ੨੨੪੭।।

Swaiyya

Taahi ko mochh bhayi chin mae jin ek ghari ghan sayaam ju dhaayao.
Ayur tari ganikaa tab hi jeh haath layo suk sayaam padhaayo.
Ko naa tariyo jag mae nar jaahi naraain ko chitt naam basaayo.
Ete pae kiyu naa tarae kiralaa jehh ko hari aapan
haath lagaayo. (2247)

Kabit

On hearing the words of Yadavas, Sri Krishna realized the secret of this episode and said with a laugh. "Show me the well, and also where was the lizzard there?" He told them to show him this lizzard. Sri Krishna was following the Yadavas who were in the lead, and all of them reached there and saw the lizzard. On the very sight of Sri Krishna, all his sins were washed away and he was flawless. When Sri Krishna lifted him, he took up his human form (he became a human being). (2246)

Swaiyya'

So he got Salvation in a moment he had meditated on Sri Krishna for a moment even. Even Ganka, who took up a parrot and tried to teach the name of Narayan to him, had attained Salvation in no time. So whosoever remembered the Lord in his mind, why should he not gain Salvation? (would attain salvation) So why the lizzard could not attain salvation, whom Sri Krishna had touched with his hand? (2247)

ਤੋਟਕ

ਜਬ ਹੀ ਸੋਊ ਸਯਾਮ ਉਠਾਇ ਲਯੋ। ਤਬ ਮਾਨੁਖ ਕੋ ਸੋਊ ਬੇਖ ਭਯੋ।
ਤਬ ਯੌ ਬ੍ਰਿਜ ਨਾਥ ਸੁ ਬੈਨ ਉਚਾਰੇ। ਤੇਰੋ ਦੇਸੁ ਕਹਾ ਤੇਰੋ ਨਾਮ ਕਹਾ ਰੇ।। ੨੨੪੮।।

Totak

Jab hi soyu sayaam uthaaye layo. Tab maanukh ko soyu bekh bhayo.
Tab yo brij naath su baen uchaare. Tero des kahaa tero naam kahaa re. (2248)

ਕਿਰਲਾ ਬਾਚ ਕਾਨ੍ਹ ਜੂ ਸੋ

ਸੋਰਠਾ

ਡਿਗ ਮੇਰੋ ਥੋ ਨਾਉ ਏਕ ਦੇਸ ਕੋ ਭੂਪ ਹੈ।
ਸੋ ਤੁਮ ਕਥਾ ਸੁਨਾਉ ਜਾ ਤੇ ਹਉ ਕਿਰਲਾ ਭਯੋ।। ੨੨੪੯।।

Kirla Baach Kaan Ju So

Sortha

Dig mero tho naayu ek des ko bhoop ho.
So tum kathaa sunaayu jaa te hayu kirlaa bhayo. (2249)

ਕਬਿਤੁ

ਨਾਥ ਹਉ ਤੋ ਨਿਤਾਪ੍ਰਤਿ ਸੋਨੇ ਕੋ ਬਨਾਇ ਸਾਜ ਗਊ ਸਤ ਦੇਤੋ ਦਿਜ ਸੁਤ ਕਉ ਬੁਲਾਇ ਕੈ।
ਏਕ ਗਉ ਮਿਲੀ ਮੇਰੀ ਪੁੰਨ ਕਰੀ ਗਊਅਨ ਸੋ ਜੋ ਹਉ ਪੁੰਨ ਕਰਬੇ ਕਉ ਰਾਖਤ ਮੰਗਾਇ ਕੈ।
ਸੋਊ ਪੁੰਨ ਕਰੀ ਡੀਠ ਤਾਹੀ ਦਿਜ ਪਰੀ ਕਹਿਯੋ ਮੇਰੀ ਗਊ ਤਾ ਕੋ ਧਨੁ ਦੈ ਰਹਿਓ ਸੁਨਾਇ ਕੈ।
ਵਾ ਨ ਧਨ ਲਯੋ ਮੋਹਿ ਇਹੈ ਸ੍ਰਾਪ ਦਯੋ।
ਹੋਹੁ ਕਿਰਲਾ ਕੂਆ ਕੋ ਹਉ ਸੁ ਭਯੋ ਤਾ ਤੇ ਆਇ ਕੈ।। ੨੨੫੦।।

Kabit

Naath hayu to nitaaprati sone ko banaye saaj
Gayu sat deto dij sut kayu bulaaye kae.
Ek gayu mili meri pun kari gayun so
Jo hayu pun karbe kayu raakhat mangaaye kae.
Soyu pun kari dheeth taahi dij pari
Kahiyo meri gayu taa ko dhan dae rahiyo sunaaye kae.
Vaa naa dhan layo mohi ihae sraap dayo
Hohu kirlaa kooyaa ko hayu su bhayo taa tea aye kae. (2250)

Tatak

When Sri Krishna had lifted him up, he regained his human form. Then Sri Krishna addressed him like this, "Wheat was your sin, and what is your name?" (2248)

The lizzard told Krishna -
Sortha

"My name is Dig and I was the Raja of a place, and now I would relate the episode as to how I became a lizzard." (2249)

Kabit

"O Master! I used to adorn with gold one hundred cows, whom I used to gift (as alms) to Brahmin children. One cow, whom I had given away as gift, came back and joined the flock of my cows once, whom I wanted to give away that cow again in gift, but the brahmin noticed it. He said, "This is my cow." I was giving the brahmin money for it and was seeking his pardon for my mistake, but he would not take money and instead he cursed me to be a lizzard in the well. So I became a lizzard." (2250)

ਦੋਹਰਾ

ਤੁਮਰੇ ਕਰ ਤੇ ਛੂਅਬ ਅਬ ਮਿਟਿ ਗਏ ਸਗਰੇ ਪਾਪ।
ਸੋ ਫਲ ਲਹਿਯੋ ਜੁ ਬਹੁਤੁ ਦਿਨ ਮੁਨਿ ਕਰਿ ਪਾਵਤ ਜਾਪ।। ੨੨੫੧।।

Dohra

Tumre kar te chhoyat ab miti gaye sagre paap.
So phal lahiyo ju bahut din muni kari paavat jaap. (2251)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਕਿਰਲਾ ਕੋ ਕੂਪ ਤੇ ਕਾਢ ਕੈ ਉਧਾਰ ਕਰਤ ਭਏ ਧਿਆਇ ਸੰਪੂਰਨੰ।

ਅਥ ਗੋਕੁਲ ਬਿਖੈ ਬਲਿਭਦ੍ ਜੁ ਆਏ

ਚੌਪਈ

ਤਿਹ ਉਧਾਰਿ ਪ੍ਰਭ ਜੂ ਗ੍ਰਿਹਿ ਆਯੋ। ਗੋਕੁਲ ਕਉ ਬਲਿਭਦ੍ ਸਿਧਾਯੋ।
ਆਇ ਨੰਦ ਕੇ ਪਾਇਨ ਲਾਗਿਯੋ। ਸੁਖੁ ਅਤਿ ਭਯੋ ਸੋਕ ਸਭ ਭਾਗਿਯੋ।। ੨੨੫੨।।

Itt sri bachitar naatak granthe krishnaaavtare kirlaa ko koop te kaadh kae udhaar karat bhaye dhiyaae sanpoaaran.

Ath Gokul Bikhae Balibhadar Ju Aaye

Chopaiee

Tehh udhaar prabh ju greh aayo. Gokul kayu balibhadar sidhaayo.
Aaye nand ko paain laagiyo. Sukh ati bhayo sok sabh bhaagiyo. (2252)

ਸਵੈਯਾ

ਨੰਦ ਕੇ ਪਾਇਨ ਲਾਗਿ ਹਲੀ ਚਲਿ ਕੈ ਜਸੁਧਾ ਹੂੰ ਕੇ ਮੰਦਰਿ ਆਯੋ।
ਦੇਖਤ ਹੀ ਤਿਹ ਕੋ ਕਬਿ ਸਯਾਮ ਸੁ ਪਾਇਨ ਊਪਰਿ ਸੀਸ ਝੁਕਾਯੋ।
ਕੰਠਿ ਲਗਾਇ ਲਯੋ ਕਹਿਯੋ ਸੋਊ ਯੌ ਮਨ ਮੈ ਕਬਿ ਸਯਾਮ ਬਨਾਯੋ।
ਸਯਾਮ ਜੂ ਲੇਤ ਕਬੈ ਹਮਰੀ ਸੁਧਿ ਮਾਇ ਯੌ ਰੋਇ ਕੈ ਤਾਤ ਸੁਨਾਯੋ।। ੨੨੫੩।।

Swaiyya

Nand ke paain laagi hali chali kae jasudhaa hunn ke mandir aayo.
Dekhat hi tehh ko kabi sayaam su paain upar sees jhukaayo.
Kanthi lagaaye layo kahiyo soyu yo mann mae kabi sayaam banaayo.
Sayaam ju let kabae hamri sudhi maaye yo roye kae taat sunaayo. (2253)

Couplet

On your very touch, all my sins have been washed away, so I have gained the reward, in no time which most Muni's (ascetics) gain after lot of penance and meditation. (2251)

Here the chapter of Krishnavtar, dealing with the redemption of the lizzard from the well,from the Bachittar Natak Granth is completed.

Now the episode of the arrival of Bal bhadar (Balram) in Gokal begins.

Chopaiee

After giving salvation to Raja Dig, Sri Krishna came back home and Balram went away to Gokal. On reaching Gokal Balram went to Nand and bowed at his feet. Thus Nand felt very happy and relieved on meeting him. (2252)

Swaiyya'

Then Balram after paying respects to Nand, came to the house of Jasodha. The poet has said that on seeing her Balram bowed his head to Jasodha. Then Jasodha embraced him and told him what she had thought in the mind, whether Krishna had thought of our welfare also. Thus she told her son Balram, while weeping all the time. (2253)

ਕਬਿਤੁ

ਗੋਪੀ ਸੁਨਿ ਪਾਯੋ ਇਹ ਠਉਰ ਬਲਿਭਦ੍ ਆਯੋ ਸਯਾਮ ਆਯੋ ਹੈ ਹੈ
ਮਾਗ ਸੇਧੁਰ ਭਰਤ ਹੈ।
ਬੇਸਰ ਬਿੰਦੂਆ ਤਨਿ ਭੂਖਨ ਬਨਾਇ ਕਬਿ ਸਯਾਮ ਚਾਰੁ
ਲੋਚਨਨ ਅੰਜਨੁ ਧਰਤ ਹੈ।
ਦਾਮਿਨੀ ਸੀ ਦਮਕ ਦਿਖਾਇ ਨਿਜ ਕਾਇ ਆਇ ਬੁਝੈ ਮਾਤ ਭ੍ਰਾਤ ਕੀ
ਨ ਸੰਕਾ ਕੋ ਕਰਤ ਹੈ।
ਦੀਜੈ ਘਨ ਸਯਾਮ ਕੀ ਬਤਾਇ ਸੁਧਿ ਹਾਇ ਹਮੈ ਸਯਾਮ ਬਲਿਰਾਮ ਹਾ ਹਾ
ਪਾਇਨ ਪਰਤ ਹੈ।। ੨੨੫੪।।

Kabit

Gopi suni paayo ehh thayur balibhadar aayo Sayaam aayo have hae maag medhur bharat hae.
Besar binduyaa tani bhookhan banaaye Kabi sayaam chaaru lochnan anjanu dharat hae.
Daamini si damak dikhaaye nij kaaye aaye Bujhae maat bhraat ki naas sankaa ko karat hae.
Dijae ghan sayaam ki bataaye sudhi haaye hamae Sayaam baliraam haa haa paain parat hae. (2254)

ਕਬਿਯੋ ਬਾਚ

ਸੋਰਠਾ

ਹਲੀ ਕੀਯੋ ਸਨਮਾਨ ਸਭ ਗੁਆਰਿਨ ਕੋ ਤਿਹ ਸਮੈ।
ਹਉ ਕਹਿ ਹਉ ਸੁ ਬਖਾਨਿ ਜਿਉ ਕਥ ਆਗੇ ਹੋਇ ਹੈ।। ੨੨੫੫।।

Kabiyo Baach

Sortha

Hali kiyo sanmaan sabh guyaarin ko tehh samae.
Hayu kahi hayu su bakhaani jiyu kath aage hoye hae. (2255)

Swaiyya'

The milkmaids heard about the arrival of Balram at Nand's place. Then they thought to themselves that Krishna might have also come with him, so they put vermilllon in their hair (heads). The poet Siam has stated they embellished themselves with nose rings (mark on forehead) and ornaments alongwith beautiful robes, and with antimoney in their charming eyes and showed their beauty like lightning of the body. Without having any hesitation of the mother, father or brother they came and asked. O Balram! We pay our respects to you. Pray tell us something about the dark coloured charming (person) resembling dark clouds. (2254)

The poet has stated -

Sortha

Balram then gave full honour and respect to the milkmaids. Now I am going to describe further details of the episode, which followed subsequently. (2255)

ਸਵੈਯਾ

ਏਕ ਸਮੈ ਮੁਸਲੀਧਰ ਤਾਹੀ ਮੈ ਆਨੰਦ ਸੋ ਇਕ ਖੇਲੁ ਮਚਾਯੋ।
ਯਾਹੀ ਕੇ ਪੀਵਨ ਕੋ ਮਦਰਾ ਹਿਤ ਸਯਾਮ ਜਲਾਧਿਪ ਦੈ ਕੈ ਪਠਾਯੋ।
ਪੀਵਤ ਭਯੋ ਤਬ ਸੋ ਮੁਸਲੀ ਮਦਿ ਮਤਿ ਭਯੋ ਮਨ ਮੈ ਸੁਖ ਪਾਯੋ।
ਨੀਰ ਚਹਿਯੋ ਜਮੁਨਾ ਕੀਯੋ ਮਾਨੁ ਸੁ ਐਚ ਲਈ ਹਲ ਸਿਉ ਕਬਿ ਗਾਯੋ।। ੨੨੫੬।।

Swaiyya

Ek samae muslidhar taahi mae aanad so ikk khel machaayo.
Yaahi ke peevan ko madraa hitt sayaam jaladhip dae kae pathaayo.
Peevat bhayo tab so musli madi mati bhayo mann mae sukh paayo.
Neer chahiyo jamunaa kiyo maanu su aaich layi hal siyu kabi gaayo. (2256)

ਜਮੁਨਾ ਬਾਚ ਹਲੀ ਸੋ

ਸੋਰਠਾ

ਲੇਹੁ ਹਲੀ ਤੁਮ ਨੀਰੁ ਬਿਨੁ ਦੀਜੈ ਨਹ ਦੋਸ ਦੁਖ।
ਸੁਨਹੁ ਬਾਤ ਰਨਧੀਰ ਹਉ ਚੋਰੀ ਜਦੁਰਾਇ ਕੀ।। ੨੨੫੭।।

Jamuna Baach Hali So

Sortha

Lehu hali tum neer bin dijae neh doss dukh.
Sunhu baat ranndheer hayu chori jaduraaye ki. (2257)

ਸਵੈਯਾ

ਦੁਇ ਹੀ ਸੁ ਮਾਸ ਰਹੇ ਤਿਹ ਠਾ ਫਿਰਿ ਲੈਨ ਬਿਦਾ ਚਲਿ ਨੰਦ ਪੈ ਆਏ।
ਫੇਰਿ ਗਏ ਜਸੋਧਾ ਹੂ ਕੇ ਮੰਦਰਿ ਤਾ ਪਗ ਪੈ ਇਹ ਮਾਥ ਛੁਹਾਏ।
ਮਾਗਤ ਭਯੋ ਜਬ ਹੀ ਸੁ ਬਿਦਾ ਤਬ ਸੋਕ ਕੀਯੋ ਦੁਹ ਨੈਨ ਬਹਾਏ।
ਕੀਨੋ ਬਿਦਾ ਫਿਰਿ ਯੌ ਕਹਿ ਕੈ ਤੁਮ ਯੌ ਕਹੀਯੋ ਹਰਿ ਕਿਉ ਨਹੀ ਆਏ।। ੨੨੫੮।।

Swaiyya

Duye hi su maas rahe tehh thaa phir laen bidaa chali nand pae aaye.
Pehri gaye jasodhaa hu ke mandir taa pag pae ehh math chhuhaaye.
Maagat bhayo jab hi su bidaa tab sok kiyo duh naen bahaye.
Kino bidaa phir yo kahi kae tum yo kahiyo hari kiyu
nahi aaye. (2258)

Swaiyya'

Then Balram arranged a game of fun among them with great joy. Then Siam sent Varuna with wine for their drinking. Balram took some wine and became drunk, and felt very happy in his mind. In that drunken state, he wanted some water, but Jamuna due to her pride, did not come near Balram. Then Balram pulled up Jamuna with his hoe. That is how the poets have detailed this incident. (2256)

Sortha

O Balram! You may take water, and without any reason do not cause mé any distress. O warriоr! Listen to me! I am the slave of Sri Krishna, as scuh I could not obey you." (2257)

Swaiyya'

Balram stayed there for two months and then came to meet Nand for taking leave of him. Then he went to Jasodha's house and paid her respects by placing his forehead at her feet. When he wanted to take leave from her, then Jasodha had a little doubt and tears came to her eyes and then bade him farewell by saying, "When you go to meet Krishna there, then tell him why had he not come (to meet us)?" (2258)

ਨੰਦ ਤੇ ਲੈ ਜਸੁਧਾ ਤੇ ਬਿਦਾ ਚੜਿ ਸਯੰਦਨ ਪੈ ਬਲਭਦ੍ ਸਿਧਾਯੋ।
ਲਾਘਤ ਲਾਘਤ ਦੇਸ ਕਈ ਨਗ ਅਉਰ ਨਦੀ ਪੁਰ ਕੇ ਨਿਜਕਾਯੋ।
ਆ ਪਹੁਦਿਯੋ ਨ੍ਰਿਪ ਕੇ ਪੁਰ ਕੇ ਜਨ ਕਾਹੂ ਤੇ ਯੌ ਹਰਿ ਜੂ ਸੁਨਿ ਪਾਯੋ।
ਆਪ ਹੂੰ ਸਯੰਦਨ ਪੈ ਚੜ ਕੈ ਅਤਿ ਭ੍ਰਾਤ ਸੋ ਹੇਤ ਕੈ ਆਗੇ ਹੀ ਆਯੋ।। ੨੨੫੯।।

Nand te lae jasudhaa te bidaa chadi sayandan pae balbhadar sidhaayo.
Laaghat laaghat des kayi nag ayur nadi pur ke nijkaayo.
Aa pahuchiyo nirap ke pur ke jann kaahu te yo hari ju suni aapyo.
Aap hunn sayandan pae chadh kae ati bhraat so hett kae
aage hi aayo. (2259)

ਦੋਹਰਾ

ਅੰਕ ਭ੍ਰਾਤ ਦੋਊ ਮਿਲੇ ਅਤਿ ਪਾਯੋ ਸੁਖ ਚੈਨ।
ਮਦਰਾ ਪੀਵਤ ਅਤਿ ਹਸਤਿ ਆਏ ਅਪੁਨੇ ਐਨ।। ੨੨੬੦।।

Dohra

Ank bhraat soyu mile ati paayo sukh chaen.
Madraa peevat ati hasti aaye apune aaen. (2260)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਬਲਿਭਦ੍ ਗੋਕੁਲ ਬਿਖੈ ਜਾਇ ਬਹੁਰ ਆਵਤ ਭਏ।

ਅਬ ਸਿਰਗਾਲ ਕੋ ਦੂਤ ਭੇਜਬੋ ਜੁ ਹਉ ਕ੍ਰਿਸਨ ਹੌ ਕਥਨੰ

ਦੋਹਰਾ

ਦੋਊ ਭ੍ਰਾਤ ਅਤਿ ਸੁਖੁ ਕਰਤ ਨਿਜ ਗ੍ਰਿਹਿ ਪਹੁਚੇ ਆਇ।
ਪਉਡਰੀਕ ਕੀ ਇਕ ਕਥਾ ਸੋ ਮੈ ਕਹਤ ਸੁਨਾਇ।। ੨੨੬੧।।

Itt Sri Bachitar naatak granthe balibhadar gokul bikhae jaaye bahur aavat bhaye.

Ath Sirgaal Ko Doot Bhejbo Ju Hayu Kirsan Ho Kathan

Dohra

Doyu bhraat ati sukh karat nij greh pahuche aaye.
Payudareek ki ekk kathaa so mae kahat sunaaye. (2261)

Then bidding farewell to Nand and Jasodha and riding his chariot, Balram left that place. After passing through many lands, mountains and rivers etc. he came near his town. Sri Krishna heard from someone that Balram had reached near Raja Ugarsain's place, so Sri Krishna, riding his chariot, came to (welcome) receive Balram (his brother) with great love and affection. (2259)

Couplet

Both the brothers then met by clasping and hugging each other, thus having great joy and peace. They came home, drinking wine and making merry on the way. (2260)

Here the chapter (of Krishnavtar) dealing with the episode of return of Bal bhadar (Balram) from Gokal in Bachittar Natak Granth is completed.

Now the episode of sending his emissary by Singral (to know about) for "I am Krishna" begins.

Couplet

Both the brothers were very happy and thus came back home. 'Now I am going to relate the episode of Parodrak (Sringal)." (2261)

ਸਵੈਯਾ

ਦੂਤ ਸ੍ਰਿਗਾਲ ਪਠਿਯੋ ਹਰਿ ਕੋ ਕਹਿ ਹਉ ਹਰਿ ਹਉ ਤੁਹਿ ਕਿਉ ਕਹਵਾਯੋ।
ਭੇਖ ਸੋਊ ਕਰਿ ਦੂਰ ਸਬੈ ਕਬਿ ਸਯਾਮ ਅਬੈ ਜੋ ਤੈ ਭੇਖ ਬਨਾਯੋ।
ਤੈ ਰੇ ਗੁਆਰ ਹੈ ਗੋਕੁਲ ਨਾਥ ਕਹਾਵਤ ਹੈ ਡਰੁ ਤੋਹਿ ਨ ਆਯੋ।
ਕੈ ਇਹ ਦੂਤ ਕੋ ਮਾਨ ਕਹਿਯੋ ਨਹੀ ਪੇਖਿ ਹਉ ਲੀਨੋ ਸਭੈ ਦਲ ਆਯੋ।। ੨੨੬੨।।

Swaiyya

Doot srigaal pathiyo hari ko kahi hayu hari hayu tuhi kiyu kahvaayo.
Bekh soyu kari door sabae kabi sayaam abae jo tae bhaekh banaayo.
Tae re guyaar hae gokul naath kahaavat hae darr tohi naa aayo.
Kae ehh doot ko maan kahiyo nahi pekhi hayu lino
sabhae dal aayo. (2262)

ਸੋਰਠਾ

ਕ੍ਰਿਸਨ ਨ ਮਾਨੀ ਬਾਤ ਜੋ ਤਿਹ ਦੂਤ ਉਚਾਰਿਯੋ।
ਕਹੀ ਜਾਇ ਤਿਨ ਬਾਤ ਪਤਿ ਆਪਨ ਚੜਿ ਆਇਯੋ।। ੨੨੬੩।।

Sortha

Krisan naa maani baat jo tehh doot uchaariyo.
Kahi jaaye tinn baat pati aapan chadi aaiyo. (2263)

ਸਵੈਯਾ

ਕਾਸੀ ਕੇ ਭੂਪਤਿ ਆਦਿਕ ਭੂਪਨ ਕੋ ਸੁ ਸ੍ਰਿਗਾਲਹਿ ਸੈਨ ਬਨਾਯੋ।
ਸ੍ਰੀ ਬ੍ਰਿਜਨਾਥ ਇਤੈ ਅਤਿ ਹੀ ਮੁਸਲੀਧਰ ਆਦਿਕ ਸੈਨ ਬੁਲਾਯੋ।
ਜਾਦਵ ਅਉਰ ਸਭੈ ਸੰਗ ਲੈ ਹਰਿ ਸੋ ਹਰਿ ਜੁਧ ਮਚਾਵਨ ਆਯੋ।
ਆਇ ਦੁਹੂ ਦਿਸ ਤੇ ਪ੍ਰਗਟੇ ਭਟ ਯੌ ਕਹਿ ਕੈ ਕਬਿ ਸਯਾਮ ਸੁਨਾਯੋ।। ੨੨੬੪।।

Swaiyya

Kaasi ke bhoopati aadik bhoopan ko su srigaalahi saen banaayo.
Sri Brijnaath itae ati hi muskidhar aadik saen bulaayo.
Jaadav ayur sabhae sang lae hari so hari judh machaavan aayo.
Aaye duhu diss te pragte bhat yo kahi kae kabi sayaam sunaayo. (2264)

Swaiyya'

The Raja of Singral sent his emissary to Sri Krishna asking him for the reason of saying, "I am Krishna", and why he had announced it. The poet Siam has stated tht the Raja told Krishna, "You have made (created) a deceitful position by saying that "You are only a milkman. How do you call yourself Master of Gokal? Are you not afraid of all this? Either you accept the advice of my emissary, or else I am coming with my army to attack." (2262)

Sortha

Sri Krishna did not agree to the emissary and the emissary went back to the Raja and informed his master accordingly. So the Raja launched an attack on Sri Krishna. (2263)

Swaiyya

Singral made arragements for the army of Kanshi Raja and other Rajas as well to take part. On this side Sri Krishna called Balram and got his forces ready and collecting all the Yadavas came to wasge a war against singral (who called himself Krishna). The poet Siam has stated that the warriors from both sides came to the battle field. (2264)

ਸੈਨ ਜਬੈ ਦੁਹੂ ਓਰਨ ਕੀ ਜੁ ਦਈ ਜਬ ਆਪੁਸਿ ਬੀਚ ਦਿਖਾਈ।
ਮਾਨਹੁ ਮੇਘ ਪ੍ਰਲੈ ਦਿਨ ਕੇ ਉਮਡੇ ਦੋਊ ਇਉ ਉਪਮਾ ਜੀਅ ਆਈ।
ਬਾਹਰਿ ਹ੍ਵੈ ਬ੍ਰਿਜ ਨਾਇਕ ਸੈਨ ਤੇ ਸੈਨ ਦੁਹੂ ਇਹ ਬਾਤ ਸੁਨਾਈ।
ਠਾਢੈ ਰਹੈ ਦੋਊ ਸੈਨ ਦੋਊ ਹਮ ਮਾਡਿ ਹੈ ਯਾ ਭੂਅ ਬੀਚ ਲਰਾਈ।। ੨੨੬੫।।

Saen jabae duhu oran ki ju dayi jab aapas beech dikhaayi.
Maanoh megh parlae din ke umde doyu iyu upmaa jiye aayi.
Baahar haav brij naaik saen te saen duhu ehh baat sunaayi.
Thaadae rahae doyu saen doyu ham maadi hae yaa bhuye beech laraayi. (2265)

ਯਾ ਘਨਿ ਸਯਾਮ ਕਹਿਯੋ ਸੁਨੋ ਸਭ ਮੈ ਹੋ ਤੇ ਤੈ ਘਨਿ ਸਯਾਮ ਕਹਾਯੋ।
ਯਾ ਤੇ ਸੈਨ ਸ੍ਰਿਗਾਲ ਲੈ ਆਯੋ ਹੈ ਹਉ ਹੂ ਤਬੈ ਦਲੁ ਲੈ ਸੰਗਿ ਧਾਯੋ।
ਕਾਹੇ ਕਉ ਸੈਨ ਲਰੈ ਦੋਊ ਆਪ ਮੈ ਕਉਤੁਕ ਦੇਖਹੁ ਠਾਢਿ ਸੁਨਾਯੋ।
ਸਯਾਮ ਭਨੈ ਲਰਬੋ ਰਨ ਮੈ ਹਮਰੋ ਅਰੁ ਯਾਹੀ ਹੀ ਕੋ ਬਨਿ ਆਯੋ।। ੨੨੬੬।।

Yaa ghani sayaam kahiyo suno sabh mae ho te tae ghani sayaam kahaayo.
Yaa te saen srigaal lae aayo hae hayu hu tabae dall lae sangi dhaayo.
Kaahe kayu saen larae doyu aap mae kayutak dekhahu thaadi sunaayo.
Sayaam bhanae larbo rann mae hamro arr yaahi hi ko bani aayo. (2266)

ਦੋਹਰਾ

ਮਾਨਿ ਬਾਤ ਠਾਢੇ ਰਹੇ ਸੈਨ ਦੋਊ ਤਜਿ ਕ੍ਰੁਧ।
ਦੋਊ ਹਰਿ ਆਵਤ ਭਏ ਹਰਿ ਸਮਾਨ ਹਿਤ ਜੁਧ।। ੨੨੬੭।।

Dohra

Maani baat thaade rahe saen doyu taji krodh.
Doyu hari aavat bhaye hari samaan hitt judh. (2267)

Then both the forces found themselves confronting each other. The beauty of this scene has been described by poet Siam, as if the rains (clouds) of doomsday had collected together. Sri Krishna then came out of his army and addressed this message to both the forces. "Both the forces would stay put at their positions, as in the battle field it will be a duel only as only both of us will fight. (2265)

"O Warriors! Listen to me, all of you, warriors. This person had called himself8 "Ghanshyam', and I am also called Ghan Shyam. So Singral has come here with his forces and I have also reached here with my forces. Now I am telling you the truth, why should the forces fight his battle? Both the armeis should stay put in their positions and watch the fun." The poet Siam has stated "that it behoves us to fight out with each other only (and decide)." (2266)

Couplet

Accepting Sri Krishna's suggestion both the armies were only watching the battle as both the Krishna's came forward like lions to fight it out (like a duel). (2267)

ਸਵੈਯਾ

ਆਏ ਹੈ ਮਤਿ ਕਰੀ ਜਨੁ ਦੁਇ ਲਰਬੇ ਕਹੁ ਸਿੰਘ ਦੋਊ ਜਨੁ ਆਏ।
ਅੰਤਕਿ ਅੰਤ ਸਮੈ ਜਨੁ ਈਸ ਸਪਛ ਮਨੋ ਗਿਰਿ ਜੂਝਨ ਧਾਏ।
ਕੈ ਦੋਊ ਮੇਘ ਪ੍ਰਲੈ ਦਿਨ ਕੇ ਨਿਧਿ ਨੀਰ ਦੋਊ ਕਿਧੋ ਕ੍ਰੋਧ ਬਢਾਏ।
ਮਾਨਹੁ ਰੁਦ੍ ਹੀ ਕ੍ਰੋਧ ਭਰੇ ਦੋਊ ਹੈ ਮਨ ਮੈ ਲਖਿ ਯੌ ਕਬਿ ਪਾਏ।। ੨੨੬੮।।

Swaiyya

Aaye hae mati kari janu duye larbe kahu singh doyu jan aaye.
Antic ant samae jan ees sapachh mano giri joojhan dhaaye.
Kae doyu megh parlae din ke nidhi neer doyu kidho krodh badaaye.
Maanoh rudar hi rudar bhare doyu hae mann mae lakhi
yo kabi paaye. (2268)

ਕਬਿਤੁ

ਜੈਸੇ ਝੂਠ ਸਾਚ ਸੋ ਪਖਾਨ ਜੈਸੇ ਕਾਚ ਸੋ
ਅਉ ਪਾਰਾ ਜੈਸੇ ਆਚ ਸੋ ਪਤਊਆ ਜਿਉ ਲਹਿਰ ਸੋ।
ਜੈਸੇ ਗਿਆਨ ਮੋਹ ਸੋ ਬਿਬੇਕ ਜੈਸੇ ਦ੍ਰੋਹ ਸੋ
ਤਪਸੀ ਦਿਜ ਧ੍ਰੋਹਿ ਸੋ ਅਨਰ ਜੈਸੇ ਨਰ ਸੋ।
ਲਾਜ ਜੈਸੇ ਕਾਮ ਸੋ ਸੁ ਸੀਤ ਜੈਸੇ ਘਾਮੁ ਸੋ
ਅਉ ਪਾਪ ਰਾਮ ਨਾਮ ਸੋ ਅਛਰ ਜੈਸੇ ਛਰ ਸੋ।
ਸੂਮਤਾ ਜਿਉ ਦਾਨ ਸੋ ਜਿਉ ਕ੍ਰੋਧ ਸਨਮਾਨ ਸੋ
ਸੁ ਸਯਾਮ ਕਬਿ ਐਸੇ ਆਇ ਭਿਰਯੋ ਹਰਿ ਹਰਿ ਸੋ।। ੨੨੬੯।।

Kabit

Jaise jooth so pakhaan jaise kaach so
Ayu paraa jaise aach so patuyaa jiyu lahir so.
Jaise giyaan moh so bibek jaise droh so
Tapsi dij dhrohi so anar jaise narr so.
Laaj jaise kaam so su sees jaise ghaam so
Ayu paap raam naam so achhar jaise char so.
Soomtaa jiyu daan so jiyu krodh sanmaan so
Su sayaam kabi aaise aaye bhiryo hari hari so. (2269)

Swaiyya'

It appeared as if two drunken elephants had advanced to fight against each other or two lions had arrived. At the end of life, god of death and Shiva were there to fight, or two mountains having wings had come there to battle or both were the clouds of the doomsday or two oceans had got enraged vigorouslsy. The poet had thought in his mind as if both were two Rudras, filled with wrath and fury. (2268)

Kabit

It seemed as if it were a fight between falsehood and Truth, or between a stone and glass, or fight between mercury and fire, or a battle between leaves and waves. Or it were a fight between knowledge and allurement (infatuation), or between discretion and indescretion, or between an ascetic and anti-brahmin, or a weakling fighting against a warrior. Or it were a fight between modesty and lust, cold against sunshine, sin against (Ram's) Lord's Name, or deceit against honesty; Or it were a comparison between miserliness (thrift) and alms-givings, between wrath (anger) and honour. The poet Siam has stated that it was felt similar to the above comparison as one Krishna was fighting with another Krishna (Singral). (2269)

ਸਵੈਯਾ

ਜੁਧੁ ਭਯੋ ਅਤਿ ਹੀ ਤਹਾ ਤੁਬ ਸ੍ਰੀ ਬ੍ਰਿਜ ਨਾਇਕ ਚਕ੍ ਸੰਭਾਰਿਯੋ।
ਮਾਰਤ ਹਯੁ ਤੁਹਿ ਏ ਰੇ ਸ੍ਰਿਗਾਲ ਮੈ ਸਯਾਮ ਭਨੈ ਇਮ ਸਯਾਮ ਪਚਾਰਿਯੋ।
ਛੋਰਿ ਸੁਦਰਸਨ ਦੇਤ ਭਯੋ ਸਿਰੁ ਸਤ੍ਰ ਕੋ ਮਾਰਿ ਜੁਦਾ ਕਰ ਡਾਰਿਯੋ।
ਮਾਨਹੁ ਕੁਮ੍ਹਾਰ ਲੈ ਤਾਗਹਿ ਕੋ ਚਕ ਤੇ ਫੁਨਿ ਬਾਸਨ ਕਾਟਿ ਉਤਾਰਿਯੋ।। ੨੨੭੦।।

Swaiyya

Judh bhayo ati hi su tahaa tab sri brij naaik chakar sanbhaariyo.
Maarat hayu tuhi ee re srigaal mae sayaam bhanae imm
sayaam pachaariyo.
Chhori sudrasan det bhayo siru satar ko maari judaa kar daariyo.
Maanoh kumaar lae taagaeh ko chak te phuni baasan
kaati utaariyo. (2270)

ਦੇਖਿ ਸ੍ਰਿਗਾਲ ਹਨਿਯੋ ਰਨ ਮੈ ਇਕ ਕਾਸੀ ਕੋ ਭੂਪ ਹੁਤੋ ਸੋਊ ਧਾਯੋ।
ਸ੍ਰੀ ਬ੍ਰਿਜਨਾਥ ਸੋ ਸਯਾਮ ਭਨੈ ਅਤਿ ਹੀ ਤਿਹ ਆਇ ਕੈ ਜੁਧ ਮਚਾਯੋ।
ਮਾਰਿ ਮਚੀ ਅਤਿ ਜੋ ਤਿਹ ਠਾ ਸੁ ਤਬੈ ਤਿਹ ਸਯਾਮ ਜੂ ਚਕ੍ ਚਲਾਯੋ।
ਜਿਉ ਅਰਿ ਆਗਲਿ ਕੋ ਕਟਿਯੋ ਸੀਸੁ ਤਿਹੀ ਬਿਧਿ ਯਾਹੀ ਕੋ ਕਾਟਿ ਗਿਰਾਯੋ।। ੨੨੭੧।।

Dekhi srigaal haniyo rann mae ikk kaasi ko bhoop huto soyu dhaayo.
Sri Brijnaath so sayaam bhanae ati hi tehh aaye kae judh machaayo.
Maari machi ati jo tehh thaa su tabae tehh sayaam ju chakar chalaayo.
Jiyu ari aagil ko katiyo sees tihi bidhi yaahi ko kaati giraayo. (2271)

ਸ੍ਰੀ ਬ੍ਰਿਜ ਨਾਇਕ ਜੂ ਜਬ ਏ ਦੋਊ ਸੈਨ ਕੇ ਦੇਖਤ ਕੋਪਿ ਸੰਘਾਰੇ।
ਫੂਲ ਭਈ ਮਨ ਸਬਨਨ ਕੇ ਤਬ ਰਾਜ ਉਠੀ ਸਹਨਾਇ ਨਗਾਰੇ।
ਅਉਰ ਜਿਤੇ ਅਰਿ ਬੀਰ ਹੁਤੇ ਸਭ ਆਪਨੇ ਆਪਨੇ ਧਾਮਿ ਸਿਧਾਰੇ।
ਫੂਲ ਪਰੇ ਨਭ ਮੰਡਲ ਤੇ ਘਨ ਜਿਉ ਘਨਿ ਸਯਾਮ ਪੈ ਸਯਾਮ ਉਚਾਰੇ।। ੨੨੭੨।।

Sri brij naaik ju jab ae doyu saen ke dekhat kopi sanghaare.
Phool bhayi mann sabnan ke tab raaj uthi sehnaaye nagaare.
Ayur jite ari beer hute sabh aapne aapne dhaam sidhaare.
Phool pare nabh mandal te ghan jiyu ghani sayaam pae
sayaam uchaare. (2272)

Swaiyya'

There was a fierce battle, then Sri Krishna took out his Sudarshan wheel. The poet Siam has stated that Sri Krishna then challenged the enemy, saying, "O Singral! Now I am going to kill you. Uttering these words, Sri Krishna let go the Sudarshan wheel, and striking the enemy, cut off his head. It appeared as if the potter, with his thread (wire) had separated the pot from the revolving (potter's) wheel. (2270)

On seeing the killing of Singral, there was a Raja of Kanshi standing there, who attacked Krishna immediately. The poet Siam has stated that he fought a vigorous battle against Sri Krishna. There was lot of bloodshed, when Sri Krishna again let go his Sudarshan wheel. Just as the head of first enemy was cut off, in the same manner, his head was also removed (from his body). (2271)

When before the very eyes of both the armies, Sri Krishna had killed both the enemies, being enraged fully, then all were filled with joy and drums of victory were sounded alongwith clarionets. All the other warriors went away to their places (homes). The poet Siam has stated that flowers were showered from the heavens on Sri Krishna. (2272)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਸ੍ਰਿਗਾਲ ਕਾਸੀ ਦੇ ਭੂਪ ਸਹਤ ਬਧਹ ਧਿਆਇ ਸੰਪੂਰਨੰ।

ਅਬ ਸੁਦਛਨ ਜੁਧੁ ਕਥਨੰ

ਸ੍ਵੈਯਾ

ਸੈਨ ਭਜਿਯੋ ਜਬ ਸਤ੍ਰਨ ਕੋ ਤਬ ਆਪਨੇ ਸੈਨ ਮੈ ਸਯਾਮ ਜੂ ਆਏ।
ਆਵਤ ਦੇਵ ਹੁਤੇ ਜਿਤਨੇ ਤਿਤਨੇ ਹਰਿ ਪਾਇਨ ਸੋ ਲਪਟਾਏ।
ਦੈ ਕੈ ਪ੍ਰਦਛਨ ਸਯਾਮ ਸਭੋ ਤਿਨ ਸੰਖ ਬਜਾਇ ਕੈ ਧੂਪ ਜਗਾਏ।
ਸਯਾਮ ਭਨੈ ਸਭ ਹੂ ਮਨ ਮੈ ਬ੍ਰਿਜ ਨਾਇਕ ਬੀਰ ਸਹੀ ਕਰਿ ਪਾਏ।। ੨੨੭੩।।

Itt Sri Bachitar natak granthe krishnavaatrae srigaal kaashi ke bhoop sahat badheh dhiyaae sanpooran.

Ath Sudchhan Judh Kathan

Swaiyya

Saen bhajiyo jab satran ko tab aapne saen mae sayaam ju aaye.
Aavat dev hute jitney titne hari paain so laptaayo.
Dae kae pardchhan sayaam sabho tinn sankh bajaaye kae dhoop jagaaye.
Sayaam bhanae sabh hu mann mae brij naaik beer sahi kari paaye. (2273)

ਉਤ ਕੈ ਉਪਮਾ ਗ੍ਰਿਹਿ ਦਛ ਗਏ ਇਤਿ ਦ੍ਵਾਰਵਤੀ ਬ੍ਰਿਜ ਨਾਇਕ ਆਯੋ।
ਜਾਇ ਉਤੈ ਸਿਰੁ ਭੂਪ ਕੋ ਕਾਸੀ ਕੇ ਬੀਚ ਪਰਿਯੋ ਪੁਰਿ ਸੋਕ ਜਨਾਯੋ।
ਭਾਖਤ ਭੇ ਸਭ ਯੌ ਬਤੀਯਾ ਸੋਈ ਯੌ ਕਹਿ ਕੈ ਕਬਿ ਸਯਾਮ ਸੁਨਾਯੋ।
ਸਯਾਮ ਜੂ ਸੋ ਹਮਰੇ ਜੈਸੇ ਭੂਪਤਿ ਕਾਜ ਕੀਯੋ ਫਲੁ ਤੈਸੋ ਈ ਪਾਯੋ।। ੨੨੭੪।।

Utt kae upmaa greh dachh gaye itt davaarvati brij naaik aayo.
Jaaye utae sir bhoop ko kaasi ke beech pariyo puri sok janaayo.
Bhaakhat bhe sabh yo batiyaa soyi yo kahi kae kabi sayaam sunaayo.
Sayaam ju so hamre jaise bhoopati kaaj kiyo phal taise ee paayo. (2274)

Here the chapter of Krishnavtar dealing with episode of the killing of Sringal alongwith the Raja of Kanshi from Bachittar Natak Granth is completed.

Now the episode of the battle of Sudachhan begins.

Swaiyya'

When the enemy forces had fled away, then Sri Krishna came back to his side (army), and all the gods from heaven came and clasped the lotus feet of Sri Krishna. All of than, after circumatnbulating Sri Krishna and burning incense blew their conch shells. The poet Siam has stated that they accepted Sri Krishna as the greatest warrior in their midst. (2273)

On the othe side, the Raja, Dachh (Dakas) went away to his home after paying rich tributes (praising) to Sri Krishna, and Sri Krishna came back to Dwarka. The head of Raja of Kanshi fell down in Kanshi (on the other side), as a result of which the residents of the town felt much grieved and sorrowful. All the people were talking like this, which has been described by the poet Siam as such, the way our Raja had behaved with Sri Krishna he had reaped the reward of his own actions. (2274)

ਜਾ ਚਤੁਰਾਨਨ ਨਾਰਦ ਕੋ ਸਿਵ ਕੋ ਉਠ ਕੈ ਜਗ ਲੋਕ ਧਿਆਵੈ।
ਨਾਰ ਨਿਵਾਇ ਭਲੇ ਤਿਨ ਕੋ ਫੁਨਿ ਸੰਖ ਬਜਾਇ ਕੈ ਧੂਪ ਜਗਾਵੈ।
ਡਾਰ ਕੈ ਫੂਲ ਭਲੀ ਬਿਧਿ ਸੋ ਕਬਿ ਸਯਾਮ ਭਨੈ ਤਿਹ ਸੋ ਸਿਰ ਨਾਵੈ।
ਤੇ ਬ੍ਰਿਜਨਾਥ ਕੇ ਸਾਧਨ ਕੋ ਗੁਨ ਗਾਵਤ ਗਾਵਤ ਪਾਰ ਨ ਪਾਵੈ।। ੨੨੭੫।।

Jaa chaturaanan naarad ko siv ko uth kae jag lok dhiaavae.
Naar nivaaye bhale tinn ko phuni sankh bajaaye kae dhoop jagaave.
Daar kae phool bhali bidhi so kabi sayaam bhanae tehh so sir naavae.
Te brijnaath ke saadhan ko gunn gaavat gaavat paar
naa paavae. (2275)

ਕਾਸੀ ਕੇ ਭੂਪ ਕੋ ਪੂਤ ਸੁਦਛਨ ਤਾ ਮਨ ਮੈ ਅਤਿ ਕ੍ਰੋਧ ਬਢਾਯੋ।
ਮੇਰੇ ਪਿਤਾ ਕੋ ਕੀਯੋ ਬਧੁ ਜਾਇ ਹਉ ਤਾਹਿ ਹਨੋ ਚਿਤ ਬੀਚ ਬਸਾਯੋ।
ਸੇਵ ਕਰੀ ਸਿਵ ਕੀ ਹਿਤ ਸੋ ਤਿਹ ਗਾਲ੍ਹ ਬਜਾਇ ਪ੍ਰਸੰਨ ਕਰਾਯੋ।
ਸਯਾਮ ਹਨੋ ਝਟ ਦੈ ਛਿਨ ਮੈ ਤਿਨਿ ਸਯਾਮ ਭਨੈ ਤਟ ਦੈ ਬਰੁ ਪਾਯੋ।। ੨੨੭੬।।

Kaasi ke bhoop ko poot sudchhan taa mann mae ati krodh badaayo.
Mere pitaa ko kiyo badhu jaaye hayu taahi hano chitt beech basaayo.
Sev kari siv ki hitt so tehh gaal bajaaye parsan karaayo.
Sayaam hano jhat dae chin mae tini sayaam bhanae tatt
dae baru paayo. (2276)

ਰੁਦ੍ ਬਾਚ ਦਛ ਸੋ

ਚੌਪਈ

ਤਬ ਸਿਵ ਜੂ ਫਿਰ ਯੌ ਉਚਰੋ। ਹਰਿ ਕੇ ਬਧ ਹਿਤ ਹੋਮਹਿ ਕਰੋ।
ਤਾ ਤੇ ਮੂਰਤਿ ਏਕ ਨਿਕਰਿ ਹੈ। ਸੋ ਹਰਿ ਜੀ ਕੇ ਪ੍ਰਾਨਨ ਹਰਿ ਹੈ।। ੨੨੭੭।।

Rudar Baach Dachh So

Chopaiee

Tab siv ju phir yo ucharo. Hari ke badh hitt homeh karo.
Taa te moorti ek nikari hae. So hari ji ke praanan
hari hae. (2277)

The god Brahma, Narad and Shiva, whom the people of the world worship by offering them flowers, by bowing their heads to them, and then blow the conch shell by burrning incense. the poet Siam has stated that the people, bow to all these gods, who in their turn, bow to Sri Krishna, by singing his praises, but have not been able to find out his secrets so far. (2275)

But the son of the Raja of Kanshi, Sudachhan, had developed great wrathfulness in his mind, saying that he would kill the person who had killed his father. He had made up-his mind that he would kill the killer of his father. So he worshipped Shiva and won his pleasure by singing his praises (drum beats). The poet Siam has stated that he (thought) said, "I shall kill Krishna in a moment, and this blessing he gained from Shiva (by his worship). (2276)

Rudra told Dachh -

Chopaiee

Then Shiva told Dachhi like this, that he should perform a Yagna for the sake of killing Krishna. From the sacrificial fire, an idol (effigy) would appear, which will destroy the life of Krishna. (2277)

ਦੋਹਰਾ

ਏਕ ਕਹੀ ਤਿਹ ਜੁਧ ਸਮੈ ਜੋ ਕੋਊ ਬਿਮੁਖ ਕਰਾਇ।
ਤਾ ਪੈ ਬਲੁ ਨਹਿ ਚਲਿ ਸਕੈ ਤੁਹਿ ਮਾਰੈ ਫਿਰਿ ਆਇ।। ੨੨੭੮।।

Dohra

Ek kahi tehh judh samae jo koyu bimukh karaaye.
Taa pae ball nahi chali sakae tuhi maarae phir aaye. (2278)

ਸਵੈਯਾ

ਐਸੇ ਸੁਦਛਨ ਜੋ ਜਬ ਹੀ ਕਬ ਸਯਾਮ ਭਨੈ ਅਸ ਰੁਦ੍ ਬਖਾਨਿਯੋ।
ਸੋ ਉਨਿ ਕਾਜ ਕੀਯੋ ਉਠ ਕੈ ਅਪੁਨੇ ਮਨ ਮੈ ਅਤਿ ਹੀ ਹਰਿਖਾਨਿਯੋ।
ਹੋਮ ਕੀਓ ਤਿਨਿ ਪਾਵਕ ਮੈ ਘ੍ਰਿਤ ਅਛਤ ਜਉ ਜੈਸੇ ਬੇਦਨ ਬਖਾਨਿਯੋ।
ਰੁਦ੍ ਕੇ ਭਾਖਬੇ ਕੋ ਸੁ ਕਛੂ ਕਬਿ ਸਯਾਮ ਭਨੈ ਜੜ ਭੇਦ ਨ ਜਾਨਿਯੋ।। ੨੨੭੯।।

Swaiyya

Aaise sudchhan ko jab hi kabi sayaam bhanae ass rudar bakhaaniyo.
So uni kaaj kiyo uth kae apune mann mae ati hi harikhaaniyo.
Hom kiyo tini paavak mae ghrit achhat jayu jaise bedan bakhaaniyo.
Rudar ke bhaakhaabe ko su kachhu kabi sayaam bhanae
jad bhed naa jaaniyo. (2279)

ਤਉ ਨਿਕਸੀ ਤਿਹ ਤੇ ਪ੍ਰਿਤਮਾ ਇਹ ਦੇਖਤ ਹੀ ਸਭ ਕਉ ਡਰੁ ਆਵੈ।
ਕਉਨ ਬਲੀ ਪ੍ਰਗਟਿਯੋ ਜਗ ਮੈ ਇਹ ਧਾਵਤ ਅਗ੍ਰਜ ਕੋ ਠਹਰਾਵੈ।
ਠਾਢੀ ਭਈ ਕਰਿ ਲੈ ਕੇ ਗਦਾ ਅਤਿ ਰੋਸ ਕੈ ਦਾਤ ਸੋ ਦਾਤ ਬਜਾਵੈ।
ਐਸੇ ਲਖਿਯੋ ਸਭ ਹੂ ਇਹ ਤੇ ਬ੍ਰਿਜ ਨਾਇਕ ਜੀਵਤ ਜਾਨ ਨ ਪਾਵੈ।। ੨੨੮੦।।

Tayu niksi tehh te pretmaa ehh dekhat hi sabh kayu darr aavae.
Kayun bali pragtiyo jag mae ehh dhaavat agraj ko thehraavae.
Thaadi bhayi kari lae kae gadaa ati ross kae daat so daat bajaave.
Aaise lakhiyo sabh hu ehh te brij naaik jeevat jaan
naa paavae. (2280)

Couplet

Then Shiva told him that in the battle, if anyone showed disrespect to this idol (by turning its face away), he will not be affected by your power, and he would kill you rather." (2278)

Swaiyya'

The poet Siam has stated that when Shiva had told these things to Sudachh, he started carrying out those functions and was much elated at heart. So he offered rice and ghee to the scarifical fire, as laid down in the Vedas. The fool did not realize the secret (meaning) of what Shiva had told him. (2279)

Then an idol appeared from the fire, which was very horrible looking and was dreadful to look at. Where was the warrior in the world, who could confront this idol. The idol stood erect (up) by holding a mace in hand, and was grinding its teeth with great fury. So everyone thought that now Sri Krishna could not escape death at his hands. (2280)

ਚੌਪਈ

ਤਬ ਦਿਸ ਦ੍ਵਾਰਵਤੀ ਕੀ ਧਾਈ। ਅਤਿ ਚਿਤਿ ਅਪਨੇ ਕ੍ਰੋਧ ਬਢਾਈ।
ਸ੍ਰੀ ਬ੍ਰਿਜਨਾਥ ਇਤੈ ਸੁਨਿ ਪਾਯੋ। ਏਕ ਤੇਜ ਕੋਊ ਹਮ ਪੈ ਆਯੋ।। ੨੨੮੧।।

Chopaiee

Ab dis davarvati ki dhaayi. Ati chit apne krodh badaayi.
Sri brijnaath itae suni paayo. Ek tej koyu ham pae aayo. (2281)

ਜੋ ਇਹ ਕੇ ਫੁਨਿ ਅਗ੍ਰਜ ਆਵੈ।
ਸੋ ਸਭ ਭਸਮ ਹੋਤ ਹੀ ਜਾਵੈ।
ਜੋ ਇਹ ਸੰਗਿ ਮਾਡਿ ਰਨ ਲਰੈ।

ਸੋ ਜਮ ਲੋਕਿ ਪਯਾਨੋ ਕਰੈ।। ੨੨੮੨।।

Jo eh ke phuni agarj aavae.

So sabh bhasam hott hi javae.
Jo ehh sangi maadi rann larae.
So jamm loki payaano karae. (2282)

ਸ੍ਵੈਯਾ

ਜੋ ਉਹਿ ਕੇ ਮੁਖ ਆਇ ਗਯੋ ਪ੍ਰਭ ਸੋ ਉਨ ਹੂ ਛਿਨ ਮਾਹਿ ਜਰਾਯੋ।
ਯੌ ਸੁਨਿ ਬਾਤ ਚੜਿਯੋ ਰਥ ਪੈ ਹਰਿ ਤਾਹੀ ਕੇ ਸਾਮੁਹੇ ਚਕ੍ ਚਲਾਯੋ।
ਚਕ੍ ਸੁਦਰਸਨ ਕੇ ਤਿਨ ਅਗ੍ ਨ ਤਾਹੀ ਕੋ ਪਉਰਖ ਨੈਕੁ ਬਸਾਯੋ।
ਅੰਤ ਖਿਸਾਇ ਚਲੀ ਫਿਰ ਕੈ ਕਬਿ ਸਯਾਮ ਕਹੈ ਸੋਊ ਭੂਪਤਿ ਆਯੋ।। ੨੨੮੩।।

Swaiyya

Jo uhi ke mukh aaye gayo prabh so unn hu chin maahi jaraayo.
Yo suni baat chadiyo rath pae hari taahi ke saamuhe chakar chalaayo.
Chakar sudrasan ke tinn agar naa taahi ko payurakh naek basaayo.
Ant khisaaye chali phir kae kabi sayaam kahae soyu
bhoopati aayo. (2283)

Chopaiee

That idol then ran towards Dwarka, and was looking furious with rage. In the meantime Sri Krishna had also learnt that a mighty warrior was going (coming) to attack him soon. (2281)

Whosoever tried to confront this idol, would be reduced to ashes, and whosoever would try to fight against him, would be killed (be sent to hell). (2282)

Swaiyya'

O Krishna! If anyone were to face this idol, would be burnt in a moment. On hearing these words, Sri Krishna got into his chariot and came to face it and started (let go) his revolving wheel. So before Sudarshan wheel, this idol had no strength left to face it. the poet Siam has stated tht the idol, getting frustrated, went back and killed the Raja himself. (2283)

ਕਬਿਯੋ ਬਾਚ

ਸ੍ਵੈਯਾ

ਸ੍ਰੀ ਬ੍ਰਿਜ ਨਾਇਕ ਕੋ ਜਿਨ ਹੂ ਕਬਿ ਸਯਾਮ ਭਨੈ ਨਹਿ ਧਯਾਨ ਲਗਾਯੋ।
ਅਉਰ ਕਹਾ ਭਯੋ ਜਉ ਗੁਨ ਕਾਹੂ ਕੇ ਗਾਵਤ ਹੈ ਗੁਨ ਸਯਾਮ ਨ ਗਾਯੋ।
ਅਉਰ ਕਹਾ ਭਯੋ ਜਉ ਜਗਦੀਸ ਬਿਨਾ ਸੁ ਗਨੇਸ ਮਹੇਸ ਮਨਾਯੋ।
ਲੋਕ ਪ੍ਰਲੋਕ ਕਹੈ ਕਬਿ ਸਯਾਮ ਸਦਾ ਤਿਹ ਆਪਨੋ ਜਨਮ ਗਵਾਯੋ।। ੨੨੮੪।।

Kabiyo Baach

Swaiyya

Sri brij naaik ko jin hu kabi sayaam bhanae nahi dhayaan lagaayo.
Ayur kahaa bhayo jayu gunn kaahu ke gaavat hae gun sayaam naa gaayo.
Ayur kahaa bhayo jayu jagdees binaa su ganes mahes manaayo.
Lok parlok kahae kabi sayaam sadaa tehh aapno
janam gavayo. (2284)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕੇ ਮੂਰਤ ਸੁਦਛਨ ਭੂਪ ਸੁਤ ਕੋ ਬਧਹਿ ਸਮਾਪਤੰ।

ਸ੍ਵੈਯਾ

ਸੋਊ ਜੀਤ ਕੈ ਛੋਰਿ ਦਯੋ ਰਨ ਮੈ ਨ੍ਰਿਪ ਜੋ ਰਨ ਤੇ ਕਬਹੂੰ ਨ ਟਰੈ।
ਦਈ ਕਾਟਿ ਸਹਸ੍ ਭੁਜਾ ਤਿਹ ਕੀ ਜਿਹ ਤੇ ਫੁਨਿ ਚਉਦਹ ਲੋਕ ਡਰੈ।
ਕਰਿ ਕੰਚਨ ਧਾਮ ਦਏ ਤਿਹ ਕੋ ਦਿਜ ਮਾਗ ਸਦਾ ਜੋਊ ਪੇਟ ਭਰੈ।
ਫੁਨਿ ਰਾਖ ਕੈ ਲਾਜ ਲਈ ਦ੍ਰੁਪਦੀ ਬ੍ਰਜਨਾਥ ਬਿਨਾ ਐਸੀ ਕਉਨ ਕਰੈ।। ੨੨੮੫।।

Itt sri bachitar naatke moorat sudchhan bhoop sut ko baadeh samaapat.

Swaiyya

Soyu jeet kae chhori dayo rann mae nirap jo rann te kabhunn naa tarae.
Dayi kaati sahasar bhujaa tehh ki jehh te phuni chayudeh lok darae.
Kari kanchan dhaam daye tehh ko dij maag sadaa joyu pet bharae.
Phuni raakh kae laaj layu dropadi brajnaath binaa aaisi
kayun karae. (2285)

The poet has stated -

Swaiyya'

The poet has stated that if someone had not worshipped and meditated on Sri Krishna and without singing praises of Krishna, had praised someone else. What was the use of worshipping Ganesh or Shiva instead of the Lord (Jagdish) himself? Such a person would not attain Salvation either in this world or the next, but would be wasting his life. (2284)

Here the chapter on the killing of Sudachhan, the Raja's son, from Bachittar Natak is completed (by the idol).

Swaiyya'

Sri Krishna, after defeating the Rajas in battle, had left them scot free, who had never faltered in battle. Then he had cut off thousand arms of the Raja, from whom the whole Universe (fourteen lands) was frightened. The houses of brahmins were erected out of gold, who used to seek alms for their living. Then he had saved the honour of Daropadi. There could be none other than Sri Krishna, who could have done all this. (2285)

ਅਬ ਕਪਿ ਬਧ ਕਥਨੰ

ਚੌਪਈ

ਰੇਵਤ ਨਗਰ ਹਲਧਰ ਜੂ ਗਯੋ।
ਤ੍ਰੀਯ ਸੰਗਿ ਲੈ ਹੁਲਾਸ ਚਿਤਿ ਭਯੋ।
ਸਭਨ ਤਹਾ ਮਿਲਿ ਮਦਰਾ ਪੀਯੋ।
ਗਾਵਤ ਭਯੋ ਉਮਗ ਕੈ ਹੀਯੋ।। ੨੨੮੬।।

Ath Kabi Badh Kathan

Chopaiee

Rovat nagar haldhar ju gayo.
Triye sangi lae hulas chitt bhayo.
Sabhan tahaa mili madraa piyo.
Gaavat bhayo umag kae hiyo. (2286)

ਇਕ ਕੁਪਿ ਹੁਤੇ ਤਹਾ ਸੋ ਆਯੋ।
ਮਦਰਾ ਸਕਲ ਫੋਰਿ ਘਟ ਗ੍ਰਾਯੋ।
ਫਾਧਤ ਭਯੋ ਰਤੀ ਕੁ ਨ ਡਰਿਯੋ।
ਮੁਸਲੀਧਰਿ ਅਤਿ ਕ੍ਰੋਧਹਿ ਭਰਿਯੋ।। ੨੨੮੭।।

Ikk kapi hute tahaa so aayo.
Madraa sakal phori ghat gaayo.
Phhadat bhayo rati ku naa dariyo.
Muslidhari ati krodheh bhariyo. (2287)

ਦੋਹਰਾ

ਉਠਿ ਠਾਢੋ ਮੁਸਲੀ ਭਯੋ ਦੋਊ ਅਸਤ੍ ਸੰਭਾਰਿ।
ਜਿਉ ਕਪਿ ਨਾਚਤ ਫਿਰਤ ਥੋ ਛਿਨ ਮੈ ਦਯੋ ਸੰਘਾਰਿ।। ੨੨੮੮।।

Dohra

Uthi thaado musli bhayo doyu asatar sanbhaari.
Jiyu kapi naachat phirat tho chhin mae dayo sanghaari. (2288)

Now the episode of killing Kap (Monkey) begins

Chopaice

Balram had gone to Revat town, and was greatly delighted being accompanied with his wife. There he consumed some wine and then started singing with jubilation within. (2286)

There used to live a monkey, who came there and broke open the vessel containing wine thus wasted the whole wine stored therein. He started jumping around, without being afraid of anyone. Balram was filled with anger due to his action. (2287)

Couplet

Then Balram taking up his weapons got up and killed the jumping monkey in a moment. (2288)

ਇਤਿ ਕਪਿ ਕੋ ਬਲਭਦ੍ ਬਧ ਕੀਬੋ ਸਮਾਪਤੰ।

ਗਜਪੁਰ ਕੇ ਰਾਜਾ ਕੀ ਦੁਹਿਤਾ ਸਾਬ ਬਰੀ

ਸਵੈਯਾ

ਬੀਰ ਗਜ ਪੁਰ ਕੇ ਰੁਚਿ ਸੋ ਦੁਹਿਤਾ ਕੋ ਦੁਜੋਧਨ ਬਯਾਹ ਰਚਾਯੋ।
ਭੂਪ ਜਿਤੇ ਭੂਅ ਮੰਡਲ ਕੇ ਤਿਨ ਕਉਤਕ ਹੇਰਬੇ ਕਾਜ ਬੁਲਾਯੋ।
ਅੰਧ ਕੇ ਪੂਤਹਿ ਬਯਾਹ ਰਚਿਯੋ ਸੋ ਸੁ ਤਾਹੀ ਕੋ ਦੁਆਰਵਤੀ ਸੁਨਿ ਪਾਯੋ।
ਸਾਬ ਹੁਤੋ ਇਕ ਕਾਨ੍ਹ ਕੋ ਬਾਲਕ ਜਾਬਵਤੀ ਹੂ ਤੇ ਸੋ ਚਲਿ ਆਯੋ॥ ੨੨੮੯॥

Itt kapi ko balbhadar badh kibo samaapati.

Gajpur Ke Raaja Ki Duhitaa Saab Bari

Swaiyya

Beer gaj pur ke ruche so duhitaa ko durjodhan bayaah rachaayo.
Bhoop jite bhuye mandal ke tinn kayutak herbe kaaj bulaayo.
Andh ke pooteh bayaah rachiyo so su taahi ko
duyaaravati suni paayo.
Saab huto ikk kaan ko baalak jaabvati hu te so
chali aayo. (2289)

ਗਹਿ ਕੈ ਬਹੀਯਾ ਪੁਨਿ ਭੂਪ ਸੁਤਾ ਹੂ ਕੀ ਸਯੰਦਨ ਭੀਤਰ ਡਾਰਿ ਸਿਧਾਰਿਯੋ।
ਜੋ ਭਟ ਤਾਹਿ ਸਹਾਇ ਕੇ ਕਾਜ ਲਰਿਯੋ ਸੋਊ ਏਕ ਹੀ ਬਾਨ ਸੋ ਮਾਰਿਯੋ।
ਧਾਇ ਪਰੇ ਛਿ ਰਥੀ ਮਿਲਿ ਕੈ ਸੁ ਘਨੋ ਦਲੁ ਲੈ ਜਬ ਭੂਪ ਪਚਾਰਿਯੋ।
ਜੁਧੁ ਭਯੋ ਤਿਹ ਠਉਰ ਘਨੋ ਸੋਊ ਯੌ ਮੁਖ ਤੇ ਕਬਿ ਸਯਾਮ ਉਚਾਰਿਯੋ॥ ੨੨੯੦॥

Gahi kae bahiyaa puni bhoop sutaa hi ki sayandan
bheetar daari sidhaariyo.
Jo bhat taahi sahaaye ke kaaj lariyo soyu ek hi baan so maariyo.
Dhaaye pare chhi rathi mili kae su ghano dal lae jab bhoop pachaariyo.
Judh bhayo tehh thayur ghano soyu yo mukh te kabi
sayaam uchaariyo. (2290)

Here the episode of killing the monkey by Balbhadar is completed. Now the episode of the marriage of the daughter of Raja of Gajpur by Sambar begins.

Swaiyya'

The marriage of the daughter of Raja of Gajpur was announced by Daryodhana with great pomp and show. All the kings of the land were invited to witness the marriage ceremony. The son of blind (Dhrirashtra) king had arranged for the marriage celebration. This news had spread to the town of Dwarka also. A son of Krishna and Jambvati named Samb also came there for attending the marriage. (2289)

Then he caught hold of the arm of the Raja's daughter and forced her onto his chariot. If any warrior came forward in her support, he was killed with one arrow only. When the king challenged him, then six warriors from the force of chariot drawn army attacked him with a great force. The poet Siam has stated that a fierce battle then followed. (2290)

ਪਾਰਥ ਭੀਖਣ ਦ੍ਰੋਣ ਕ੍ਰਿਪਾਰ ਕ੍ਰਿਪੀ ਸੁਤ ਭਰਿਯੋ ਮਨ ਮੈ।
ਅਰੁ ਅਉਰ ਸੁ ਕਰਨ ਚਲਿਯੋ ਰਿਸ ਸੋਅ ਕਰੋਧ ਰੁ ਕਉਚ ਤਬੈ ਮਨ ਮੈ।
ਛਬਿ ਪਾਵਤ ਭਯੋ ਕਬਿ ਸਯਾਮ ਭਨੈ ਸੋਊ ਯੌਂ ਇਨ ਸੂਰਨ ਕੇ ਗਨ ਮੈ।
ਜਿਮ ਸੂਰਜ ਸੋਭਤ ਦਿਵਤਨ ਮੈ ਇਹ ਸੋ ਛਬਿ ਪਾਵਤ ਭਯੋ ਰਨ ਮੈ॥ ੨੨੯੧।

Paarath bheekham dron kirpaar kirpi sut kop bhariyo mann mae.
Aru ayur su karan chaliyo riss soye krodh ru kauch tabae tann mae.
Chhabi paavat bhayo kabi sayaam bhanae soyu yo inn
sooran ke gann mae.
Jim sooraj sobhat divtan mae ehh so chhabi paavat bhayo
rann mae. (2291)

ਜੰਗ ਭਯੋ ਜਿਹ ਠਉਰ ਨਿਸੰਗ ਸੁ ਛੂਟਤ ਭੇ ਦੁਹੂ ਓਰ ਤੇ ਭਾਲੇ।
ਘਾਇਲ ਲਾਗ ਭਜੇ ਭਟ ਯੌਂ ਮਨੋ ਖਾਇ ਚਲੇ ਗ੍ਰਿਹ ਕੇ ਸੁ ਨਿਵਾਲੇ।
ਬੀਰ ਫਿਰੈ ਅਤਿ ਘੂਮਤਿ ਹੀ ਸੁ ਮਨੋ ਅਤਿ ਪੀ ਮਦਰਾ ਮਤਵਾਲੇ।
ਬਾਸਨ ਤੇ ਧਨੁ ਅਉਰ ਨਿਖੰਗ ਫਿਰੈ ਰਨ ਬੀਚ ਖਤੰਗ ਪਿਆਲੇ॥ ੨੨੯੨॥

Jang bhayo jeh thayur nisang su chhotat bhe duhu or rte bhaale.
Ghaail laag bhaje bhat yo mano khaaye chale greh ke su nivaale.
Beer phirae ati ghoomati hi su mano ati pi madraa matvaale.
Baasan te dhan ayur nikhang phirae rann beech
khatang piyaale. (2292)

ਸਾਬ ਸਰਾਸਨ ਲੈ ਕਰ ਮੈ ਬਹੁ ਬੀਰ ਹਨੇ ਤਿਹ ਠਉਰ ਕਰਾਰੇ।
ਏਕਨ ਕੇ ਬਿਬ ਪਾਗ ਕਟੇ ਅਰੁ ਏਕਨ ਕੇ ਸਿਰ ਹੀ ਕਟਿ ਡਾਰੇ।
ਅਉਰ ਨਿਹਾਰਿ ਭਜੇ ਭਟ ਯੌਂ ਉਪਮਾ ਤਿਨ ਕੀ ਕਬਿ ਸਯਾਮ ਉਚਾਰੇ।
ਸਾਧ ਕੀ ਸੰਗਤਿ ਪਾਇ ਮਨੋ ਜਨ ਪੁੰਨਿ ਕੇ ਅਗ੍ਰਜ ਪਾਪ ਪਧਾਰੇ॥ ੨੨੯੩॥

Saab saraasan lae kar mae bahu beer hane tehh thayur karaare.
Ekan ke bib paag kate aru ekan ke sir hi kati daare.
Ayur nihaari bhaje bhat yo upmaa tinn ki kabi sayaam uchaare.
Saadh ki sangati paaye mano jann puni ke agraj paap
padhaare. (2293)

Arjuna, Bhisham, Daronacharya, Kirpacharya and Kirpi's son (Asthoathama) were furious at heart, and then Karan also accompanied them, who was equally agitated and was wearing the coat of iron (protective cover) on the body. The poet Siam has stated that he was looking glorious in the crowd of these warriors, just as the sun shines among the other gods, and he was also looking gorgeous in the battle-field. (2291)

Where the battle was being fought without any reservations, spears were being used without any reservations and spears were being used from both sides. The wounded soliders were running away just as they were running having morsels of food from their homes. The warriors were moving around, as if they were drunk by consuming wine in plenty. The bows and arrows were like wine containers and the arrows being shot in the battle were the wine serving pots. (2292)

Taking his bow in hand, Samb had killed many warriors there; some had lost both the feet being cut off, while some others had their heads chopped off. The poet Siam has depicted the beauty of fleeing warriors as if sins were running away from the virtues of congregation of Sadhus (saints). (2293)

ਏਕਨ ਕੀ ਦਈ ਕਾਟ ਭੁਜਾ ਅਰੁ ਏਕਨ ਕੈ ਕਰ ਹੀ ਕਟਿ ਡਾਰੇ।
ਏਕ ਕਟੈ ਅਧ ਬੀਚਹੁ ਤੇ ਰਥ ਕਾਟਿ ਰਥੀ ਬਿਰਥੀ ਕਰਿ ਮਾਰੇ।
ਸੀਸ ਕਟੇ ਭਟ ਠਾਢੇ ਰਹੇ ਇਕ ਸ੍ਰੋਣ ਉਠਿਓ ਛਬਿ ਸਯਾਮ ਉਚਾਰੇ।
ਬੀਰਨ ਕੋ ਮਨੋ ਬਾਗ ਬਿਖੈ ਜਨ ਫੂਟੇ ਹੈ ਸੁ ਅਨੇਕ ਫੁਹਾਰੇ।। ੨੨੯੪।।

Ekan ki dayi kaat bhujaa aru ekan kae kar hi kaati daare.
Ek katae adh beechhu te rath kaati rathi birthi kari mare.
Sees kate bhat thaade rahe ikk sron uthiyo chhabi sayaam uchaare.
Beeran ko mano bag bikhae jann phoote hae su anek phuhaare. (2294)

ਸ੍ਰੀ ਜਦੁਬੀਰ ਕੇ ਪੁਤ੍ ਜਬੈ ਬਹੁ ਬੀਰ ਹਨੇ ਰਨ ਮੈ ਚਹਿ ਕੈ।
ਇਕ ਭਾਜ ਗਏ ਨ ਮੁਰੇ ਬਹੁਰੋ ਇਕ ਘਾਇਲ ਆਇ ਪਰੇ ਸਹਿਕੈ।
ਬਹੁ ਹੁਇ ਕੈ ਨਿਰਾਯੁਧ ਹ੍ਵੈ ਇਹ ਕੈ ਹਮ ਰਾਖਹੁ ਪਾਇ ਪਰੇ ਕਹਿ ਕੈ।
ਇਕ ਠਾਢੇ ਭਏ ਘਿਘਿਯਾਤ ਬਲੀ ਤ੍ਰਿਨ ਕੋ ਦੁਹੂ ਦਾਤਨ ਮੈ ਗਹਿ ਕੈ।। ੨੨੯੫।।

Sri jadubeer ke putar jabae bahu beer hane rann mae chahi kae.
Ikk bhaaj gaye naa mure bahuro ikk ghaail aaye pare sahikae.
Bahu huye kae niraayudh haav ehh kae ham raakhoh paaye pare kahi kae.
Ikk thaade bhaye ghighyaat bali trin ko duhu daatan mae gahi kae. (2295)

ਜੁਧੁ ਕੀਯੋ ਸੁਤ ਕਾਨ੍ਹ ਇਤੋ ਨਹਿ ਹੁਇ ਹੈ ਕਬੈ ਕਿਨ ਹੂ ਨਹੀ ਕੀਨੋ।
ਦ੍ਵੈ ਘਟਿ ਆਠ ਰਥੀ ਬਲਵੰਤ ਤਿਨੋ ਹੂ ਤੇ ਏਕ ਬਲੀ ਨਹੀ ਹੀਨੋ।
ਸੋ ਮਿਲਿ ਕੈ ਕਰਿ ਕੋਪ ਪਰੇ ਸੁਤ ਕਾਨ੍ਹ ਕੇ ਊਪਰ ਜਾਨ ਨ ਦੀਨੋ।
ਰੋਸ ਬਢਾਇ ਮਚਾਇ ਕੈ ਮਾਰਿ ਹੰਕਾਰ ਕੈ ਕੇਸਨ ਤੇ ਗਹਿ ਲੀਨੋ।। ੨੨੯੬।।

Judh kiyo sut kaan ito nahi huye hae kabae kin hu nahi kino.
Daaev gahti aathh rathi balvant tino hu te ek bali nahi hino.
So mili kae kari kop pare sut kaan ke upar jaan naa dino.
Ross badaaye machaaye kae maari hankaar kae kesan te gahi lino. (2296)

ਤੋਟਕ

ਇਨ ਬੀਰਨ ਕੀ ਜਬ ਜੀਤ ਭਈ ਦੁਹਿਤਾ ਤਬ ਭੂਪ ਕੀ ਛੀਨ ਲਈ।
ਸੋਊ ਛੀਨ ਕੈ ਮੰਦਿਰ ਆਨਿ ਧਰੀ ਦੁਬਿਧਾ ਮਨ ਕੀ ਸਭ ਦੂਰਿ ਕਰੀ।। ੨੨੯੭।।

Totak

Inn beeran ki jab jeet bhayi duhitaa tab bhoop ki chheen layi.
Soyu chhen kae mandir aann dhari dubidha mann ki sabh doori kari. (2297)

Some had lost their arms, while some warriors had got their hands mutilated. Some had been cut into two pieces while some charioteers were thrown off their chariots ad killed. Some warriors had their heads chopped off but the trunks were still standing erect. They were bleeding profusely. The scene has been described by the poet Siam as if in thes garden of warriors, many fountains were throwing water around. (2294)

When the son of Krishna had killed many warriors, as desired by him, then many warriors fled away, never to return again. Some were wounded and were lying breathless. Many, without their weapons, were bowing in submission so as to save their lives. Some others were standing silently and entreating for their safety. (2295)

Sri Krishna's son had fought a valiant battle, which was not seen before, or no one had fought earlier. The six warriors, who came forward, to fight with him, were no less in their strength and matched his prowess. All of them joined together and attacked Sri Krishan's son and would not let him go. Being furious with rage and challenging him, they caught hold of him by his hair. (2296)

Totak

When these six warriors gained victory over him, they took away the Raja's daughter. She was brought back to the palace and all their sufferings came to an end. (2297)

ਚੌਪਈ

ਇਤੈ ਦ੍ਰਜੋਧਨ ਹਰਖ ਜਨਾਯੋ। ਉਤ ਹਲਧਰ ਹਰਿ ਜੂ ਸੁਨਿ ਪਾਯੋ।
ਸੁਨਿ ਬਸੁਦੇਵ ਕ੍ਰੋਧ ਅਤਿ ਭਰਿ ਕੈ। ਸਯਾਮ ਭਨੈ ਮੂਛਹਿ ਰਹਿਓ ਧਰਿ ਕੈ।। ੨੨੯੮।।

Chopaiee

Itae darjodhan harakh jaanayo. Utt haldhar hari ju suni paayo.
Suni basudev krodh ati bhari kae.
Sayaam bhanae moocheh rahiyo dhari kae. (2298)

ਬਸੁਦੇਵ ਬਾਚ

ਚੌਪਈ

ਤਿਹ ਸੁਧਿ ਕਉ ਕੋਊ ਦੂਤ ਪਠਇਯੈ। ਪੌਤ੍ਰ ਸੋਧ ਕੋ ਬੇਗਿ ਮੰਗਇਯੈ।
ਮੁਸਲੀਧਰ ਤਿਹ ਠਉਰ ਪਠਾਯੋ। ਚਲਿ ਹਲਧਰ ਤਿਹ ਪੁਰ ਮੈ ਆਯੋ।। ੨੨੯੯।।

Basudev Baach

Chopaiee

Tehh sudhi kayu koyu doot pathaiyae. Potar sodh ko begi mandiyae.
Muslidhar tehh thayur pathaayo. Chali haldhar tehh pur mae aayo. (2299)

ਸਵੈਯਾ

ਆਇਸ ਪਾਇ ਪਿਤਾ ਕੋ ਜਬੈ ਚਲਿ ਕੈ ਬਲਿਭਦ੍ ਗਜਾ ਪੁਰ ਆਯੋ।
ਆਇਸ ਐਸੇ ਦਯੋ ਹਮਰੋ ਨ੍ਰਿਪ ਛੋਰਿ ਇਨੈ ਸੁਤ ਅੰਧ ਸੁਨਾਯੋ।
ਸੋ ਸੁਨਿ ਬਾਤ ਰਿਸਾਇ ਗਯੋ ਗ੍ਰਿਹ ਤੇ ਅਪਨੇ ਇਹ ਓਜ ਜਨਾਯੋ।
ਐਚ ਲਯੋ ਪੁਰ ਤ੍ਰਾਸ ਭਰਿਯੋ ਸੋਊ ਲੈ ਦੁਹਿਤਾ ਇਹ ਪੂਜਨ ਆਯੋ।। ੨੩੦੦।।

Swaiyya

Aais paaye pitaa ko jabae chali kae balibhadar gajaa pur aayo.
Aais aaise dayo hamre nirap chhori inae sut andh sunaayo.
So suni baat risaaye gayo greh te apne ehh ojj janaayo.
Aaich layo pur traas bhariyo soyu lae duhitaa ehh
poojan aayo. (2300)

Chopaiee

So Daroyodhana was very happy. But on the other side Krishna and Balram heard this news and Basudev was very much annoyed on hearing this news. The poet Siam has stated that he kept on twisting his moustaches (in great frustration). (2298)

Baldev then said-

Chopaiee

Send someone (emissary) to find out the position of samb and get me the news about my grandson soon. So Balram was sent there, and he reached there (in due course) after some time. (2299)

Swaiyya'

On getting the approval of the father, Balram came to Gajapur and said, "O Blindman's son (Daryodhana)! Leave this Samb. He gave this message." On hearing this, the Raja (Daryodhana) was furious with rage and said, "Basudev, sitting in his own (house) place, has given this order." Balram then pulled down the whole town with his hoe so he got very much frightened, and so he brought his daughter for (handing over) presenting to him. (2300)

ਸਾਥ ਸੋ ਬਯਾਹ ਸੁਤਾ ਕੋ ਕੀਯੋ ਦੁਰਜੋਧਨ ਚਿਤਿ ਘਨੋ ਸੁਖ ਪਾਯੋ।
ਦਾਨ ਦਯੋ ਜਿਹ ਅੰਤ ਕਛੂ ਨਹਿ ਬਿਪ੍ਰਨ ਕੋ ਕਹਿ ਸਯਾਮ ਸੁਨਾਯੋ।
ਭ੍ਰਾਤ ਕੇ ਪੁਤ੍ ਕੇ ਸੰਗਿ ਹਲਾਯੁਧ ਲੈ ਕਰਿ ਦੁਆਰਵਤੀ ਕੋ ਸਿਧਾਯੋ।
ਸਯਾਮ ਚਰਿਤ੍ ਉਤੈ ਪਿਖਬੈ ਕਹੁ ਸਯਾਮ ਭਨੈ ਚਲਿ ਨਾਰਦ ਆਯੋ।। ੨੩੦੧।।

Saath so bayaah sutaa ko kiyo durjodhaıı chitt hjano sukh paayo.
Daan dayo jeh ant kachhu nahi bipran ko kahi sayaam sunaayo.
Bhraat ke putar ko sangi halaayudh lae kari duyaaravati ko sidhaayo.
Sayaam charitar utae pikhabe kahu sayaam bhanae
chali naarad aayo. (2301)

ਇਤਿ ਸ੍ਰੀ ਦਸਮ ਸਿਕੰਧ ਪੁਰਾਣੇ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਵਤਾਰੇ ਦੁਰਜੋਧਨ ਕੀ ਬੇਟੀ ਸਾਥ ਕੋ ਬਯਾਹ ਲਿਆਵਤ ਭਏ ਧਿਆਇ ਸਮਾਪਤਮ।

ਨਾਰਦ ਕੋ ਆਇਬੋ ਕਥਨੰ

ਦੋਹਰਾ

ਨਾਰਦ ਰੁਕਮਿਨਿ ਕੇ ਪ੍ਰਿਥਮ ਗ੍ਰਿਹ ਮੈ ਪਹੁਚਿਓ ਆਇ।
ਜਹਾ ਕਾਨ੍ਹ ਬੈਠੋ ਹੁਤੋ ਉਠਿ ਲਾਗੋ ਰਿਖਿ ਪਾਇ।। ੨੩੦੨।।

Itt sri dasam sikandh puraane bachitar naatak granthe krishnaavatre durjodhan ki beti baach ko bayaah liyaavat bhaye dhiyaae samaapatam.

Naarad Ko Aaibo Kathan

Dohra

Naarad rukmani ke pritham greh mae pahuchiyo aaye.
Jahaa kaan baitho huto uthi laago rikhi paaye. (2302)

So the marriage of his daughter was solemnised with Samb and Daryodhana also felt happy and relieved. The poet Siam has stated that in the meantime Narad had come to Dwarka to see the functioning (portraits) of Siam. (2301)

Here the episode of the marriage of Daryodhna's daughter with Samb from Dasam Sakand Puran pertaining to Krishnavtar from Bachittar Natak Granth is completed.

Now the episode of Narad's arrival begins.

Couplet

Narad first went to Rukmani's palace, where Sri Krishna was seated. He got up to pay his homage to the Rishi. (2302)

ਸਵੈਯਾ

ਦੂਸਰੇ ਮੰਦਿਰ ਭੀਤਰ ਨਾਰਦ ਜਾਤ ਭਯੋ ਤਿਹਿ ਸਯਾਮ ਨਿਹਾਰਿਯੋ।
ਅਉਰ ਗਯੋ ਗ੍ਰਿਹ ਸਯਾਮ ਤਬੈ ਰਿਖਿ ਆਨੰਦ ਹ੍ਵੈ ਇਹ ਭਾਂਤਿ ਉਚਾਰਿਯੋ।
ਪੇਖਿ ਭਯੋ ਸਭ ਹੂੰ ਗ੍ਰਿਹ ਸਯਾਮ ਸੁ ਯੌਂ ਕਬਿ ਸਯਾਮਹਿ ਗ੍ਰੰਥ ਸੁਧਾਰਿਯੋ।
ਕਾਨ੍ਹ ਜੂ ਕੋ ਮਨ ਮੈ ਮੁਨਿ ਈਸ ਸਹੀ ਕਰਿ ਕੈ ਜਗਦੀਸ ਬਿਚਾਰਿਯੋ।। ੨੩੦੩।।

Swaiyya

Doosre mandir bheetar naarad jaat bhayo tihi sayaam nihaariyo.
Ayur gayo greh sayaam tabae rikhi aanand haaev ehh bhaati uchaariyo.
Pekhi bhayo sabh hu greh sayaam su yo kabi sayaameh
granth sudhaariyo.
Kaan ju ko mann mae muni ees sahi kari kae
jagdess bichaariyo. (2303)

ਭਾਂਤਿ ਕਹੂ ਕਹੂ ਗਾਵਤ ਹੈ ਕਹੂ ਹਾਥਿ ਲੀਏ ਪ੍ਰਭੁ ਬੀਨ ਬਜਾਵੈ।
ਪੀਵਤ ਹੈ ਸੁ ਕਹੂ ਮਦਰਾ ਅਉ ਕਹੂ ਲਰਕਾਨ ਕੋ ਲਾਡ ਲਡਾਵੈ।
ਜੁਧੁ ਕਰੈ ਕਹੂ ਮਲਨ ਸੋ ਕਹੂ ਨੰਦਗ ਹਾਥਿ ਲੀਏ ਚਮਕਾਵੈ।
ਇਉ ਹਰਿ ਕੇਲ ਕਰੈ ਤਿਹ ਠਾ ਜਿਹਾ ਕਉਤਕ ਕੋ ਕੋਊ ਪਾਰ ਨ ਪਾਵੈ।। ੨੩੦੪।।

Bhaati kahu kahu gaavat hae kahu haathi liye prabh been bajavae.
Peevat hae su kahu madraa ayu kahu larkaan ko laad ladaave.
Judh karae kahu malan so kahu nandag haathi liye chamkaave.
Iyu hari kel karae tehh thaa jihaa kayutak ko koyu
paar naa pavae. (2304)

ਦੋਹਰਾ

ਯੌਂ ਰਿਖਿ ਦੇਖਿ ਚਰਿਤ੍ਰ ਹਰਿ ਚਰਨ ਰਹਿਯੋ ਲਪਟਾਇ।
ਚਲਤ ਭਯੋ ਸਭ ਜਗਤ ਕੋ ਕਉਤਕ ਦੇਖੋ ਜਾਇ।। ੨੩੦੫।।

Dohra

Yo rikhi dekhi charitar hari charan rahiyo laptaaye.
Chalet bhayo sabh jagat ko kayutak dekho jaaye. (2305)

Swaiyya'

When he (Narad) went to the second house, then he saw Krishna there also. Then Narad went to another house, and Krishna was present there also. 'Rishi got amused and said that he had seen Krishna in all the palaces (houses). The poet Siam has described this episode in the Granth. So Rishi Narad had realized in the mind that Sri Krishna was an embodiment of the Lord Himself. (2303)

Sri Krishna was performing many functions, somewhere he was singing, and at some palaces he was fondling the children (boys) with affection and elsewhere he was fighting battles against the warriors and somewhere he was wielding the sword. In Dwarka, Sri Krishna was playing many roles, which no one could readily define or understand its vastness. (2304)

Couplet

Seeing all these portrayals of Sri Krishna, Narad clasped the feet of Krishna, and then left to see the worldly drama. (2305)

ਅਥ ਜਰਾਸੰਧਿ ਬਧ ਕਥਨੰ

ਸਵੈਯਾ

ਬ੍ਰਹਮ ਮਹੂਰਤ ਸਯਾਮ ਉਠੈ ਉਠਿ ਨ੍ਹਾਇ ਹ੍ਰਿਦੈ ਹਰਿ ਧਿਆਨ ਧਰੈ।
ਫਿਰਿ ਸੰਧਯਹਿ ਕੈ ਰਵਿ ਹੋਤ ਉਦੈ ਸੁ ਜਲਾਜੁਲਿ ਦੈ ਅਰੁ ਮੰਤ੍ ਰਰੈ।
ਫਿਰਿ ਪਾਠ ਕਰੈ ਸਤਸੈਇ ਸਲੋਕ ਕੋ ਸਯਾਮ ਨਿਤਾਪ੍ਰਤਿ ਪੈ ਨ ਟਰੈ।
ਤਬ ਕਰਮ ਨ ਕਉਨ ਕਰੈ ਜਗ ਮੈ ਜਬ ਆਪਨ ਸਯਾਮ ਜੂ ਕਰਮ ਕਰੈ।। ੨੩੦੬।।

Ath Jaraasandhi Badh Kathan

Swaiyya

Braham mahoorat sayaam uthae uthi naaye hirdae hari dhiyaan dharae.
Phiri sandheyeh kae ravi hott udae su jalaajuli dae aru mantar rarae.
Phiri paath karae satsaiye salok ko sayaam nitaaprati pae naa tarae.
Tab karam naa kayun karae jag mae jab aapan sayaam ju karam karae. (2306)

ਨਾਇ ਕੈ ਸਯਾਮ ਜੂ ਲਾਇ ਸੁਗੰਧ ਭਲੇ ਪਟ ਧਾਰ ਕੈ ਬਾਹਰ ਆਵੈ।
ਆਇ ਸਿੰਘਾਸਨ ਊਪਰ ਬੈਠ ਕੈ ਸਯਾਮ ਭਲੀ ਬਿਧਿ ਨਿਆਉ ਕਰਾਵੈ।
ਅਉ ਸੁਖਦੇਵ ਕੋ ਤਾਤ ਭਲਾ ਸੁ ਕਥਾ ਕਰਿ ਸ੍ਰੀ ਨੰਦ ਲਾਲ ਰਿਝਾਵੈ।
ਤਉ ਲਗਿ ਆਇ ਕਹੀ ਬਤੀਆ ਇਕ ਸੋ ਮੁਖ ਤੇ ਕਬਿ ਭਾਖ ਸੁਨਾਵੈ।। ੨੩੦੭।।

Naaye kae sayaam ju laaye sugandh bhale pat dhaar kae baahar aavae.
Aaye sighaasan upar baith kae sayaam bhali bidhi niyaayo karave.
Ayu sukhdev ko taat bhalaa su kathaa kari sri nand laal rijaavae.
Tayu lagi aaye kahi batiyaa ikk so mukh te kabi bhaakh sunaavae. (2307)

Now the episode of kiling Jarasandh begins.

Swaiyya'

Sri Krishna gets up early in the morning, then takes his bath and meditates on the Lord, then at the time of sunset he performs the evening prayers (Sandhya) and then recites cantos (mantras) with jalajali (burning lamps). Then he would recite the (Durga sapatsati) prayer of seven hundred Salokas (cantos) and never misses this routine of daily prayers. Then why should any human being not perform these duties, when Krishna himself was doing these functions daily? (2306)

Krishna, after taking bath, would wear nice clothes and then would come out by applying scent to his clothes. Then he occupies his seat on the throne and imparts justice with due consideration. Then the noble father of Sukdev palates Sri Krishna by his exegesis of scriptures. Then an emissary came and informed him about some incident which has been depicted by the poet as follows. (2307)

ਦੂਤ ਬਾਚ

ਸ੍ਵੈਯਾ

ਕਾਨ੍ਹ ਜੂ ਜੋ ਤੁਮ ਜੀਤ ਕੈ ਭੂਪਤਿ ਛੋਰਿ ਦਯੋ ਤਿਹ ਓਜ ਜਨਾਯੋ।
ਮੈ ਦਲ ਤੇਈਸ ਛੁਹਨ ਲੈ ਸੰਗਿ ਤੇਈਸ ਬਾਰ ਸੁ ਜੁਧ ਮਚਾਯੋ।
ਕਾਨ੍ਹ ਕੋ ਅੰਤਿ ਭਜਾਇ ਰਹਿਯੋ ਮਥਰਾ ਕੇ ਬਿਖੈ ਰਹਨੇ ਹੂ ਨ ਪਾਯੋ।
. ਬੇਚ ਕੈ ਖਾਈ ਹੈ ਲਾਜ ਮਨੋ ਤਿਨ ਯੌ ਜੜ ਆਪਨ ਕੋ ਗਰਬਾਯੋ।। ੨੩੦੮।।

Doot Baach

Swaiyya

Kaan ju jot um jeet kae bhoopati chhori dayo tehh ojj janaayo.
Mae dal tais chhohan lae sangi teis baar su judh machaayo.
Kaan ko anti bhajaaye rahiyo mathraa ke bikhae rahne hu naa paayo.
Bech kae khaayi hae laaj mano tini yo jad aapan ko garbaayo. (2308)

ਅਬ ਕਾਨ੍ਹ ਜੂ ਦਿਲੀ ਆਵਨ ਰਾਜਸੂਇ ਜਗ ਕਰਨ ਕਥਨੰ

ਦੋਹਰਾ

ਤਬ ਲਉ ਨਾਰਦ ਕ੍ਰਿਸਨ ਕੀ ਸਭਾ ਪਹੁਚਿਓ ਆਇ।
ਦਿਲੀ ਕੌ ਬ੍ਰਿਜਨਾਥ ਕੋ ਲੈ ਚਲਿਯੋ ਸੰਗਿ ਲਵਾਇ।। ੨੩੦੯।।

Ath Kaan Ju Dili Aavan Raajsuye Jag Karan Kathan

Dohra

Tab layu naarad krisan ki sabhaa pahuchiyo aaye.
Dili ko brijnaath ko lae chaliyo sangi lavaaye. (2309)

ਸ੍ਵੈਯਾ

ਸ੍ਰੀ ਬ੍ਰਿਜਨਾਥ ਕਹੀ ਸਭ ਸੌ ਹਮ ਦਿਲੀ ਚਲੈ ਕਿਧੌ ਤਾਹੀ ਕੋ ਮਾਰੈ।
ਜੋ ਮਤਿਵਾਰਨ ਕੇ ਮਨ ਭੀਤਰ ਆਵਤ ਹੈ ਸੋਊ ਬਾਤ ਬਿਚਾਰੈ।
ਊਧਵ ਐਸੇ ਕਹਿਯੋ ਪ੍ਰਭ ਜੂ ਪ੍ਰਿਥਮੈ ਫੁਨਿ ਦਿਲੀ ਹੀ ਓਰ ਸਿਧਾਰੈ।
ਪਾਰਥ ਭੀਮ ਕੋ ਲੈ ਸੰਗ ਆਪਨੇ ਤਉ ਤਿਹ ਸਤ੍ਰੁ ਕੌ ਜਾਇ ਸੰਘਾਰੈ।। ੨੩੧੦।।

Swaiyya

Sri Brijnaath kahi sabh so ham dili chlae kidho taahi ko maare.
Jo mativaaran ke mann bheetar aavat hae soyu baat bichaare.
Udhav aaise kahiyo prabh ju prithmae phuni dili ki orr sidhaare.
Paarth bheem ko lae sang aapne tayu tehh satar ko jaaye sanghaare. (2310)

The messenger said -

Swaiyya'

"O Krishna! The king (Jarasandh), after his defeat, has again started showing off his strength and is going to attack third time with a huge army of three-faceted forces and finally make Krishna flee away, so that he could no longer stay in Mathura." He had no shame left in him and the fool is again behaving with egoistic tendencies. (2308)

Now the episode of Krishna's arrival in Delhi and performing the (princely) Rajsu Yagna begnis.

Couplet

In the meantime Narad had reached the assembly of Sri Krishna, and took him alongwith him to Delhi. (2309)

Swaiyya'

Sri Krishna had told all the people that he was going to Delhi, probably to kill Jarasandh. Whatever he always pondered over. Udhav said, "O Krishna! Let us first leave for Delhi. That enemy should be killed by taking Arjuna and Bhim alongwith yourself." (2310)

ਉਧਵ ਜੋ ਸਭ ਸਤ੍ ਕਉ ਮਾਰਿ ਕਹਿਓ ਸੁ ਸਭੈ ਹਰਿ ਮਾਨ ਲੀਓ।
ਰਥਪਤਿ ਭਲੇ ਗਜ ਬਾਜਨ ਕੇ ਬ੍ਰਿਜ ਨਾਇਕ ਸੈਨ ਭਲੇ ਰਚੀਓ।
ਮਿਲਿ ਟਾਕ ਅਫੀਮਨ ਭਾਗ ਚੜਾਇ ਸੁ ਅਉ ਮਦਰਾ ਸੁਖ ਮਾਨ ਪੀਓ।
ਸੁਧਿ ਕੈ ਬੇ ਕਉ ਨਾਰਦ ਭੇਜਿ ਦਯੋ ਕਹਿਯੋ ਊਧਵ ਸੋ ਮਿਲਿ ਕਾਜ ਕੀਓ।। ੨੩੧੧।।

Udhav jo subh satar kayu maari kahiyo su sabhaae hari maan liyo.
Rathpati bhale gaj baajan ke brij naaik saen bhale rachiyo.
Mili taak apheeman bhaag chadaaye su ayu madraa sukh maan piyo.
Sudhi kae be kayu naarad bheji dayo kahiyo udhav
so mili kaaj kiyo. (2311)

ਚੌਪਈ

ਦਿਲੀ ਸਜਿ ਸਭ ਹੀ ਦਲ ਆਏ। ਕੁੰਤੀ ਸੁਤ ਪਾਇਨ ਲਪਟਾਏ।
ਜਦੁਪਤਿ ਕੀ ਅਤਿ ਸੇਵਾ ਕਰੀ। ਸਭ ਮਨ ਕੀ ਚਿੰਤਾ ਪਰਹਰੀ।। ੨੩੧੨।।

Chopaiee

Dili saji sabh hi dal aaye. Kunti sut paain laptaaye.
Jadupati ki ati sevaa kari. Sabh mann ki chintaa parhari. (2312)

ਸੋਰਠਾ

ਕਹੀ ਜੁਧਿਸਟਰ ਬਾਤ ਇਕ ਪ੍ਰਭੁ ਹਉ ਬਿਨਤੀ ਕਰਤ।
ਜਉ ਪ੍ਰਭੁ ਸ੍ਵਨ ਸੁਹਾਤ ਰਾਜਸੂਅ ਤਬ ਮੈ ਕਰੋ।। ੨੩੧੩।।

Sortha

Kahi judhisatar baat ikk prabhu hayu binti karat.
Jayu prabhu sarvan suhaat raajsuye tab mae karo. (2313)

ਚੌਪਈ

ਤਬ ਜਦੁਪਤਿ ਇਹ ਭਾਤਿ ਸੁਨਾਯੋ। ਮੈ ਇਹ ਕਾਰਜ ਹੀ ਕਉ ਆਯੋ।
ਪਹਲੇ ਜਰਾਸੰਧਿ ਕਉ ਮਾਰੈ। ਨਾਮ ਜਗਯ ਕੋ ਬਹੁਰ ਉਚਾਰੈ।। ੨੩੧੪।।

Chopaiee

Tab jadupati ehh bhaati sunaayo. Mae ehh kaaraj hi kayu aayo.
Pahle jarasandhi kayu marae. Naam jagayeh
ko bahur uchaare. (2314)

Whatever suggestion Udhav had given about the killing of the enemy, was accepted by Sri Krishna in toto. So Sri Krishna arranged and organised a huge force comprising expert charioteers, horse riders, and elephant-riders, all of them then enjoyed by consuming opium, hemp (bhang) and wine. To convey this message, Narad was sent away first and mentioned that the whole function should be completed with the help of Udhav. (2311)

Chopaiee

All the forces then reached Delhi. The sons of Kunti then came and clasped. Sri Krishna's feet, and served Krishna by all means, thus ridding themselve of all the worries of mind. (2312)

Sortha

Udhistra then said, "O Lord! I am making a request. If it is approved by you then I would like to perform a Rajsu Yagna." (2313)

Chopaiee

Then Sri Krishna said, "I had come here only for this purpose, but first of all let us kill Jarasandh then only it would be worthwhile to perform the Yagna. (2314)

ਸਵੈਯਾ

ਭੀਮ ਪਠਿਓ ਤਬ ਪੂਰਬ ਕੋ ਅਰੁ ਦਛਨ ਕੋ ਸਹਦੇਵ ਪਠਾਯੋ।
ਪਛਮਿ ਭੇਜਤ ਭੇ ਨੁਕਲ ਕਹਿ ਬਿਉਤ ਇਹੈ ਨ੍ਰਿਪ ਜਗਯ ਬਨਾਯੋ।
ਪਾਰਥ ਗਯੋ ਤਬ ਉਤਰ ਕਉਨ ਬਚਿਯੋ ਜਿਹ ਯਾ ਸੰਗ ਜੁਧ ਮਚਾਯੋ।
ਜੋਰਿ ਘਨੋ ਧਨੁ ਸਯਾਮ ਭਨੈ ਸੁ ਦਿਲੀ ਪਤਿ ਪੈ ਚਲਿ ਅਰਜੁਨ ਆਯੋ।। ੨੩੧੫।।

Swaiyya

Bheem pathiyo tab poorab ko aru dachhan ko
sehdev pathaayo.
Pachhim bhejat bhe nakul kahi biut ihae nirap
jagaye banaayo.
Paarth gayo tab utar kayun bachiyo jeh yaa sang
judh machaayo.
Jori ghano dhanu sayaam bhanae su dili pati pae
chali arjun aayo. (2315)

ਪੂਰਬ ਜੀਤ ਕੈ ਭੀਮ ਫਿਰਿਯੋ ਅਰੁ ਉਤਰ ਜੀਤ ਕੈ ਪਾਰਥ ਆਯੋ।
ਦਛਨ ਜੀਤਿ ਫਿਰਿਓ ਸਹਦੇਵ ਘਨੋ ਚਿਤ ਮੈ ਤਿਨਿ ਓਜ ਜਨਾਯੋ।
ਪਛਮ ਜੀਤਿ ਲੀਯੋ ਨੁਕਲੇ ਨ੍ਰਿਪ ਕੇ ਤਿਨਿ ਪਾਇਨ ਪੈ ਸਿਰੁ ਨਿਆਯੋ।
ਐਸ ਕਹਿਯੋ ਸਭ ਜੀਤ ਲਏ ਹਮ ਸੰਧਿ ਜਰਾ ਨਹੀ ਜੀਤਨ ਪਾਯੋ।। ੨੩੧੬।।

Poorab jeet kae bheem phiriyo aru utar jeet kae paarth aayo.
Dachhan jeeti phiriyo sehdev ghano chitt mae tinn ojj janaayo.
Pachham jeeti liyo nukle nirap ke tinn paain pae sir niyaayo.
Aais kahiyo sabh jeet laye ham sandhi jaraa nahi
jeetan paayo. (2316)

ਸੋਰਠਾ

ਕਹੀ ਕ੍ਰਿਸਨ ਦਿਜ ਭੇਖ ਧਰਿ ਤਾ ਸੋ ਹਮ ਰਨ ਚਹੈ।
ਭਿਰਿ ਹਮ ਸਿਉ ਹੁਇ ਏਕ ਸੁਭਟ ਸੈਨ ਸਭ ਛੋਰ ਕੈ।। ੨੩੧੭।।

Sortha

Kahi kirsan dij bhekh dhari taa so ham rann chahae.
Bhiri ham siyu huye ek subhat saen sabh chhor kae. (2317)

Swaiyya'

Then Bhim was sent to the East, and Sehdev to the South side, to the west was sent Nukal and thus the RajaYidishtra had arranged for the Yagna in this manner. Then Arjuna went towards the North side, so that no one was left alive, whosoever tried to fight against him. The poet Siam has stated that Arjuna, alongwith a huge force, and taking his bow, came to meet the master (king) of Delhi. (2315)

After gaining victory in the East, Bhim Sain also came back and Arjuna came from the North after gaining victory there. Sehdev also came from the south after winning there feeling greatly powerful in mind over his success. From the west, after winning there, Nukal also bowed to Yudishtra. So all of them said, that they had gained victories over all others, but Jarasandh could not be defeated. (2316)

Sortha

Sri Krishna then suggested that "we should go to him in the garb of a brahmin and show our desire for waging war. Then we should suggest to him that he should fight a duel with us, leaving all the warriors and forces on one side." (2317)

ਸਵੈਯਾ

ਭੇਖ ਧਰੋ ਤੁਮ ਬਿਪਨ ਕੋ ਸੰਗ ਪਾਰਥ ਭੀਮ ਕੇ ਸਯਾਮ ਕਹਿਓ।
ਹਮ ਹੂ ਤੁਮਰੇ ਸੰਗ ਬਿਪ ਕੇ ਭੇਖਹਿ ਧਾਰਤ ਨਹਿ ਜਾਤ ਰਹਿਓ।
ਚਿਤ ਚਾਹਤ ਹੈ ਚਹਿ ਹੈ ਤਿਹ ਤੇ ਫੁਨਿ ਏਕਲੇ ਕੈ ਕਰਿ ਖਗ ਗਹਿਓ।
ਕਹਿਓ ਫਿਰਿ ਆਪਨ ਬਿਪ ਕੋ ਰੂਪ ਧਰਿਓ ਨਹੀ ਕਾਹੂ ਤੇ ਜਾਤ ਲਹਿਓ।। ੨੩੧੮।।

Swaiyya

Bhekh dharo tum bipan ko sang paarth bheem ke sayaam kahiyo.
Ham hu tumre sang ke hekeh dhaarat nahi jaat rahiyo.
Chitt chaahat hae chahi hae tehh te phuni ekle kae
kari khag gahiyo.
Kahiyo phiri aapan bip ko roop dhariyo nahi kaahu
te jaat lahiyo. (2318)

ਬਾਮਨ ਭੇਖ ਜਬੈ ਧਰਿ ਕੈ ਨ੍ਰਿਪ ਸੰਧਿ ਜਰਾ ਕੇ ਗਏ ਨ੍ਰਿਪ ਜਾਨੀ।
ਨੈਨ ਨਿਹਾਰ ਵਡੇ ਭੁਜ ਦੰਡ ਸੁ ਛਤ੍ਰਿਨ ਕੀ ਸਭ ਰੀਤਿ ਪਛਾਨੀ।
ਤੇਈਸ ਬਾਰ ਭਿਰਿਯੋ ਹਮ ਸੋ ਸੋਊ ਹੈ ਜਿਹ ਦੁਆਰਵਤੀ ਰਜਧਾਨੀ।
ਭੇਦ ਲਹਿਯੋ ਸਭ ਹੀ ਛਲਿ ਕੈ ਇਹ ਆਯੋ ਹੈ ਗੋਕੁਲ ਨਾਥ ਗੁਮਾਨੀ।। ੨੩੧੯।।

Baaman bhekh jabae dhari kae nirap sandhi jaraa keg aye nirap jaani.
Naen nihaar vade bhuj dand su chhatrin ki sabh reeti pachhani.
Teis baar bhiriyo ham so soyu hae jeh duyaarvati rajdhaani.
Bhed lahiyo sabh hi chhali kae ehh aayo hae gokul
naath gumaani. (2319)

ਸਯਾਮ ਜੂ ਆਪਨ ਹੀ ਉਠ ਕੈ ਇਹ ਭੂਪਤਿ ਕੋ ਇਹ ਭਾਤਿ ਸੁਨਾਯੋ।
ਤੇਈਸ ਬੇਰ ਭਜਿਯੋ ਹਰਿ ਸਿਉ ਹਰਿ ਕੌ ਤ੍ਰੈ ਏਕ ਹੀ ਬਾਰ ਭੁਜਾਯੋ।
ਏਤੇ ਪੈ ਬੀਰ ਕਹਾਵਤ ਹੈ ਸੁ ਇਹੈ ਹਮਰੇ ਚਿਤ ਪੈ ਅਬ ਆਯੋ।
ਬਾਮਨ ਹੁਇ ਤੁਹਿ ਸੇ ਸੰਗ ਛਤ੍ਰੀ ਕੇ ਚਾਹਤ ਹੈ ਕਰ ਜੁਧੁ ਮਚਾਯੋ।। ੨੩੨੦।।

Sayaam ju aapan hi uth kae ehh bhoopati ko ehh bhaati sunaayo.
Teis ber bhajiyo hari siyu hari ko taaev ek hi baar bhajaayo.
Ete pae beer kahaavat hae su ihae hamre chitt pae ab aayo.
Baaman huye tuhi se sang chhatri ke chaahat hae
kar judh machaayo. (2320)

Swaiyya'

Then Sri Krishna told to Arjuan and Bhim that they should assume the form of a brahmin and Krishna would also take the form of a brahmin, as he cannot wait at the back (being outside the battle). "I feel at heart that we should take him aside and shower our desire for a duel, and carry a sword in hand." After saying so, Krishna also assumed the form (garb) of a brahmin, which no one could make out." (2318)

When they went to Raja Jarasandh in the garb of brahmins, he recognized them. The Raja saw their strong and heavy arms and their manners of Kashatriyas so that he could easily make out. He said that he was the same person who had fought against him so many times (twenty-three times) and whose capital was Dwarka. So the Raja came to know all their secrets and said that it was the master of Gokal only who had come in diguise. (2319)

So Sri Krishna then made the Raja hear, when he said, "You had fled away from Krishna twenty three times, while Krishna had to flee only once." Inspite of all these defeats, you are still called a warrior only. Now I had thought in my mind that we should start a battle against you, a Kashatriya, by taking up the garb of a brahmin. (2320)

ਬਲਿ ਮਾਪਿ ਕੈ ਦੇਹ ਦਈ ਹਰਿ ਕਵੁ ਸਭ ਹੋਰ ਰਹੇ ਨ ਬਿਚਾਰ ਕੀਯੋ।
ਕਹਿਯੋ ਕਾ ਤਨੁ ਹੈ ਭਗਵਾਨ ਸੋ ਭਿਛੁਕ ਮਾਗਤ ਦੇਹ ਬੀਯੋ ਨ ਬੀਯੋ।
ਸੁਨਿ ਰਾਮ ਜੂ ਰਾਵਨ ਮਾਰ ਕੈ ਰਾਜੁ ਭਿਭੀਛਨ ਦੇਹਿ ਤਿਹ ਤੇ ਨ ਲੀਯੋ।
ਹਮ ਰੇ ਅਬ ਮਾਗਤ ਹੈ ਨ੍ਰਿਪ ਕਿਉ ਚੁਪ ਠਾਨਿ ਰਹਿਓ ਸੁਕਚਾਤ ਹੀਯੋ।। ੨੩੨੧।।

Bali maapi kae deh dayi hari kayu sabh hor rahe naa bichaar kiyo.
Kahiyo kaa tann hai bhagvaan so bhichhuk maagat deh biyo naa biyo.
Suni raam ju raavan maar kae raaj bhibhichhan dehi tehh te naa liyo.
Ham re ab maagat hae nirap kiyu chup thaani rahiyo
sukchaat hiyo. (2321)

ਦੇਖਿ ਦਯੋ ਬ੍ਰਹਮਾ ਸੁਤ ਸੂਰਜ ਚਿਤ ਬਿਖੈ ਨਹੀ ਤ੍ਰਾਸ ਕੀਯੋ ਹੈ।
ਦਾਸ ਭਯੋ ਹਰਿ ਚੰਦ ਸੁਨਿਯੋ ਸੁਤ ਕਾਜ ਨ ਲਾਜ ਕੀ ਓਰਿ ਧਯੋ ਹੈ।
ਮੂੰਡ ਦਯੋ ਮਧੁ ਕਾਟਿ ਮੁਰਾਰਿ ਰਤੀ ਕੁ ਨ ਸੰਕਤਮਾਨ ਭਯੋ ਹੈ।
ਜੁਧਹਿ ਚਾਹਤ ਹੋ ਤਿਨ ਤੇ ਤੁਮਰੋ ਬਕਹਾ ਬਲ ਘਾਟ ਗਯੋ ਹੈ।। ੨੩੨੨।।

Dekhi dayo brahmaa sut sooraj chitt bikhae nahi traas kiyo hae.
Daas bhayo hari chand suniyo sutt kaaj naa laaj ki ori dhayo hae.
Moond dayo madhu kaati muraari rati ku naa sankatmaan bhayo hae.
Judheh chaahat ho tinn te tumor bakhaa bal
ghaat gayo hae. (2322)

ਪਛਮ ਸੂਰ ਚੜਿਯੋ ਸੁਨੀਯੈ ਉਲਟੀ ਫਿਰ ਗੰਗ ਬਹੀ ਅਬ ਆਵੈ।
ਸੁਤ ਟਰਿਓ ਹਰੀ ਚੰਦ ਹੂ ਕੋ ਧਰਨੀ ਧਰ ਤਿਆਗ ਧਰਾ ਤੇ ਪਰਾਵੈ।
ਸਿੰਘ ਚਲੈ ਮ੍ਰਿਗ ਤੇ ਟਰਿ ਕੈ ਗਜ ਰਾਜ ਉਡਿਯੋ ਨਭ ਮਾਰਗਿ ਜਾਵੈ।
ਪਾਰਥ ਸਯਾਮ ਕਹਿਯੋ ਤਬ ਭੂਪਤਿ ਤ੍ਰਾਸ ਭਰੈ ਨਹਿ ਜੁਧੁ ਮਚਾਵੈ।। ੨੩੨੩।।

Pachham soor chadiyo suniyae ulti phiri gang bahi ab aavae.
Satu tariyo hari chand huu ko dharni dhar tiyaag dharaa te paraave.
Singh chalae mrig te tari kae gaj raaj udiyo nabh maarag jaavae.
Paarth sayaam kahiyo tab bhoopati traas bharae nahi
judh machavae. (2323)

The Raja Bal had measured his size and given it to Vishnu. All were trying to dissuade him but he would not agree. He had remarked that the human body was also an article (thing), as when a person like the Lord was asking (begging) for a certain thing, then it would not be worth while to offer anything other than the body itself. Listen Ram fought the battle and after killing Ravana, handed over the kingdom to Vibhusham only, and did not take it back. So we now are asking you, O Raja! for something. Now why have you become quiet, by taking a hesitant attitude of complete silence. (2321)

See, Brahma had offered (given) a son to the sun, but he was not frightened at heart. Raja Harichand had become a slave to the out caste but never felt ashamed at the son's cremation. Madh and Ketab had offered their cut-off heads to Vishnu and had no hesitation in mind at all. The person, who had killed Bakasur was now asking for (begging for a duel) a war (battle) with him. "Have you lost your strength now?" (2322)

The sun might rise from the west (which could be heard as possible and the river Ganga might flow against its direction (in the opposite direction) or Hari Chand might waver from his truthfulness and mountains may move away from the Earth at a distance. Even the lions may dread the deer and get back position and even a heavy elephant might fly upwards towards heavens Krishna told Arjuna that (when all these things become possible) then the Raja Jarasandh, out of fear, shall not fight a battle. (2323)

ਜਰਾਸੰਧਿ ਬਾਚ

ਸਵੈਯਾ

ਪਾਰਥ ਸੋ ਬ੍ਰਿਜਨਾਥ ਜਬੈ ਕਬਿ ਸਯਾਮ ਕਹੈ ਇਹ ਭਾਤਿ ਬਖਾਨੋ।
ਸ੍ਰੀ ਬ੍ਰਿਜਨਾਥ ਇਹੀ ਇਹ ਪਾਰਥ ਭੀਮ ਇਹੈ ਤਿਹ ਭੂਪਤਿ ਜਾਨੋ।
ਕਾਨ੍ਹ ਭਜਿਯੋ ਹਮ ਤੇ ਇਹ ਬਾਲਕ ਯਾ ਸੰਗ ਹਉ ਲਰਿ ਹੌ ਸੁ ਬਖਾਨੋ।
ਜੁਧੁ ਕੇ ਕਾਰਨ ਠਾਢੋ ਭਯੋ ਉਠਿ ਸਯਾਮ ਕਹੈ ਕਛੁ ਤ੍ਰਾਸ ਨ ਮਾਨੋ।। ੨੩੨੪।।

Jarasandhi Baach

Swaiyya

Paarth so brijnaath jabae kabi sayaam kahae ehh bhaati bakhaane.
Sri brijnaath ihi ehh paarth bheem ihae tehh bhoopati jaane.
Kaan bhajiyo ham te ehh baalak yaa sang hayu lari ho su bakhaane.
Judh ke kaaran thaado bhayo uthi sayaam kahae kachhu
traas naa maano. (2324)

ਭਾਰੀ ਗਦਾ ਹੁਤੀ ਧਾਮਿ ਘਨੀ ਇਕ ਭੀਮ ਕੌ ਆਪ ਕੋ ਅਉਰ ਮੰਗਾਈ।
ਏਕ ਦਈ ਕਰਿ ਭੀਮਹਿ ਕੇ ਇਕ ਆਪਨੇ ਹਾਥ ਕੇ ਬੀਚ ਸੁਹਾਈ।
ਰਾਤਿ ਕੋ ਸੋਇ ਰਹੈ ਸੁਖ ਪਾਇ ਸੁ ਦਿਵਸ ਕਰੈ ਉਠਿ ਨਿਤ ਲਰਾਈ।
ਐਸੇ ਕਥਾ ਦੁਹ ਬੀਰਨ ਕੀ ਮਨ ਬੀਚ ਬਿਚਾਰ ਕੈ ਸਯਾਮ ਸੁਨਾਈ।। ੨੩੨੫।।

Bhaari gadaa huti dhaami ghani ikk bheem ko aap ko ayur mangaayi.
Ek dayi kari bheemeh ke ik aapne haath ke beech suhaayi.
Raati ko soye rahae sukh paaye su divas karae uthi nitt laraayi.
Aaise kathaa duh beeran ki mann beech bichaar kae
sayaam sunaayi. (2325)

ਭੀਮ ਗਦਾ ਗਹਿ ਭੂਪ ਪੈ ਮਾਰਤ ਭੂਪ ਗਦਾ ਗਹਿ ਭੀਮ ਪੈ ਮਾਰੀ।
ਰੋਸ ਭਰੇ ਬਲਵੰਤ ਦੋਊ ਲਰੈ ਕਾਨਨ ਮੈ ਜਨ ਕੇਹਰਿ ਭਾਰੀ।
ਜੁਧ ਕਰੈ ਨ ਮੁਰੈ ਤਿਹ ਠਉਰ ਤੇ ਬਾਟਤ ਹੈ ਤਿਹ ਠਾ ਜਨੁ ਯਾਰੀ।
ਯੌ ਉਪਜੀ ਉਪਮਾ ਚਤੁਰੇ ਜਨੁ ਖੇਲਤ ਹੈ ਫੁਲਥਾ ਸੋ ਖਿਲਾਰੀ।। ੨੩੨੬।।

Bheem gadaa gahi bhoop pae maarat bhoop gadaa gahi bheem pae maari.
Ross bhare balvant doyu larae kaanan mae jann kehar bhaari.
Judh karae na murae tehh thayur te baatat hae tehh thaa janu yaari.
Yo upji upmaa chature janu khelat hae phulthaa so khilaari. (2326)

Jarasandh then said -

Swaiyya'

The poet Siam has stated that when Arjuna was told like this by Sri Krishna, then Raja recognized him, that he was Krishna only, and the other two were Arjuan and Bhim (The Raja said to himself), "That Krishna had once fled away from him, Arjuna was a child now while the third was Bhim only. Krishna had run away once (from him), that Arjuna was not yet grown up so let me fight it out with Bhim only. Saying all this, the Raja got up (ready) for a battle with him, without any fear or hesitation. (2324)

The Raja had a heavy mace at his place, which he gave to Bhim and sent for another mace for himself, so one mace was in the hands of Bhim and another in the Raja's hands. They used to fight during day time and would take rest at night with full comfort. Thus the poet has described the episode of these two warriors, after thinking it over in his mind. (2325)

Bhiw would strike with mace at the Raja, and the Raja in turn, would strike Bhim with mace. Both warriors were fighting with anger and wrathfulness, just as two lions fight in the jungle. Both were fighting a battle (duel) but would not retrace back. It appeared as if they were sharing their friendship there. The poet has thought in his mind as if two clever players were engaged in the game of fencing (with clubs). (2326)

ਦਿਵਸ ਸਤਾਈਸ ਜੁਧੁ ਭਯੋ ਜਬ ਭੂਪ ਜਿਤਿਯੋ ਬਲੁ ਭੀਮਹਿ ਹਾਰਿਯੋ।
ਸ੍ਰੀ ਬ੍ਰਿਜਨਾਥ ਦਯੋ ਤਬ ਹੀ ਬਲੁ ਜੁਧ ਕੋ ਕ੍ਰੋਧ ਕੀ ਓਰਿ ਪਚਾਰਿਯੋ।
ਲੈ ਤਿਨਕਾ ਇਕ ਹਾਥਹਿ ਭੀਤਰ ਚੀਰ ਦਯੋ ਇਹ ਭੇਦ ਨਿਹਾਰਿਯੋ।
ਤੈਸੇ ਹੀ ਭੀਮ ਨੇ ਚੀਰ ਦਯੋ ਨ੍ਰਿਪ ਯੌ ਮੁਖ ਤੇ ਕਬਿ ਸਯਾਮ ਉਚਾਰਿਯੋ॥ ੨੩੨੭॥

Divas sataais judh bhayo jab bhoop jitiyo bal bheemeh haariyo.
Sri brijnaath dayo tab hi bal judh ko krodh ki ori pachaariyo.
Lae tinkaa ikk haatheh bheetar cheer dayo ehh bhed nihaariyo.
Taise hi bheem ne cheer dayo nirap yo mukh te kabi
sayaam uchaariyo. (2327)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕੇ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਜਰਾਸੰਧਿ ਬਧਹ ਪ੍ਰਸੰਗ ਸਮਾਪਤੰ।

ਸਵੈਯਾ

ਮਾਰ ਕੇ ਭੂਪ ਗਏ ਤਿਹ ਠਾ ਜਹ ਬਾਧੇ ਕਈ ਪੁਨਿ ਭੂਪ ਪਰੇ।
ਹਰਿ ਦੇਖਤ ਸੋਕ ਮਿਟੇ ਤਿਨ ਕੇ ਇਤ ਸਯਾਮ ਜੂ ਕੇ ਦ੍ਰਿਗ ਲਾਜ ਭਰੇ।
ਬੰਧਨ ਜੇਤਿਕ ਥੋ ਤਿਨ ਕੇ ਸਬ ਹੀ ਛਿਨ ਭੀਤਰ ਕਾਟਿ ਡਰੇ।
ਦਏ ਛੋਰ ਸਬੈ ਕਬਿ ਸਯਾਮ ਭਨੈ ਕਰੁਨਾ ਰਸੁ ਸੋ ਜਬ ਕਾਨ੍ਹ ਢਰੇ॥ ੨੩੨੮॥

Itt sri bachitar naatke granthe krishnaavatre jarasandhi badeh parsang samaapatam.

Swaiyya

Maar ke bhoop gaye tehh thaa jeh baadhe kayi puni bhoop pare.
Hari dekhat sok mite tinn ke itt sayaam ju ked rig laaj bhare.
Bandhan jetik the tinn ke sab hi chhin bheetar kaati dare.
Daye chhor sabae kabi sayaam bhanae karunaa rasu so jab kaan dhare. (2328)

ਬੰਧਨ ਕਾਟਿ ਸਭੇ ਤਿਨ ਕੇ ਤਿਨ ਕਉ ਬ੍ਰਿਜ ਨਾਇਕ ਐਸੇ ਉਚਾਰੋ।
ਆਨਦ ਚਿਤ ਕਰੋ ਅਪੁਨੇ ਅਪੁਨੇ ਚਿਤ ਕੋ ਸਭ ਸੋਕ ਨਿਵਾਰੋ।
ਰਾਜ ਸਮਾਜ ਜਿਤੋ ਤੁਮ ਜਾਇ ਕੈ ਸਯਾਮ ਭਨੈ ਧਨੁ ਧਾਮ ਸੰਭਾਰੋ।
ਸ੍ਰੀ ਬ੍ਰਿਜਨਾਥ ਕਹੀ ਤਿਹ ਕੋ ਤੁਮ ਆਪਨੇ ਦੇਸ ਸਿਧਾਰੋ॥ ੨੩੨੯॥

Bandhan kaati sabahe tinn ke tinn kayu brij naaik aaise uchaaro.
Aanand chitt karo apune apune chitt ko sabh sok nivaaro.
Raaj samaaj jito tum jaaye kae sayaam bhanae dhan dhaam sanbhaaro.
Sri brijnaath kahi tehh ko tum aapne aapne des sidhaaro. (2329)

After the duel (fight) went on for twenty-seven days, then Raja Jarasandh had won and Bhim felt weakened in strength, then Krishna passed on his own strength (power) to Bhim and exhorted him to continue the fight. Then Krishna took a straw in hand and made it into two pieces. Bhim got the hint, and he also has described this episode like this. (2327)

Here the episode of killing of Jarasandh from Krishnavtar in Bachittar Natak Granth is completed.

Swaiyya'

After killing Jarasandh Krishna then went to the place, where some Rajas were chained and kept under captivity. On the very sight of Krishna, these Rajas felt greatly relieved and all their sufferings were over, whereas Sri Krishna's eyes were filled with a sense of guilt (shame) or bashfulness. All their shackles were removed in a moment. The poet Siam has stated that Sri Krishna was full of benevolence and arranged to leave all of them scot free. (2328)

After removing their restrictions, Sri Krishna told them, "Feel fully relieved and delighted at heart and forget about all your afflictions and worries. The poet Siam has stated that you may go back to your areas and take control of your kingdom and look after all your properties and wealth, and told them to go back to their own lands. (2329)

ਬੰਧਨ ਛੋਰਿ ਕਹਿਯੋ ਹਰਿ ਯੌ ਸਭ ਭੂਪਨ ਤਉ ਇਹ ਭਾਤਿ ਉਚਾਰੀ।
ਰਾਜ ਸਮਾਜ ਕਛੂ ਨਹੀ ਤੇਰੋ ਹੀ ਧਿਆਨ ਲਹੈ ਸੁ ਇਹੈ ਜੀਅ ਧਾਰੀ।
ਰਾਜ ਕਰੋ ਰੁ ਇਹੈ ਲਹਿ ਹੋ ਕਬਿ ਸਯਾਮ ਕਹਿਯੋ ਇਹ ਭਾਤਿ ਮੁਰਾਰੀ।
ਸੋ ਉਨ ਮਾਨ ਕਹੀ ਹਰਿ ਇਉ ਸੁ ਸਦਾ ਰਹੀਯੋ ਸੁਧਿ ਲੇਤ ਹਮਾਰੀ।। ੨੩੩੦।।

Bandhan chhori kahiyo hari yo sabh bhoopan tayu ehh bhaati uchaari.
Raaj samaaj kachhu nahi tero hi dhiyaan lahae su ihae jiye dhaari.
Raaj karo ru ihae lahi ho kabi sayaam kahiyo ehh bhaati muraari.
So unn maan kahi hari iyu su sadaa rahiyo sudhi let hamaari. (2330)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਜਰਾਸੰਧਿ ਕੋ ਬਧ ਕਰ ਸਭ ਭੂਪਨਿ ਕੇ ਛੁਰਾਇ ਦਿਲੀ ਮੋ ਆਵਤ ਭਏ ਧਿਆਇ ਸਮਾਪਤੰ।

ਅਥ ਰਾਜ ਸੁ ਜਗ ਸਿਸੁਪਾਲ ਬਧ ਕਥਨੰ

ਸਵੈਯਾ

ਉਤ ਸੀਸ ਨਿਵਾਇ ਗਏ ਨ੍ਰਿਪ ਧਾਮਿ ਇਤੈ ਜਦੁਰਾਇ ਦਿਲੀ ਮਹਿ ਆਯੋ।
ਭੀਮ ਕਹਿਓ ਸਭੁ ਭੇਦ ਸੁ ਮੈ ਬਲੁ ਯਾਹੀ ਤੇ ਪਾਇ ਕੈ ਸਤ੍ਰਹਿ ਘਾਯੋ।
ਬ੍ਰਿਪ ਬੁਲਾਇ ਭਲੀ ਬਿਧਿ ਸੋ ਫਿਰਿ ਰਾਜਸੂਓ ਇਕ ਜਗਿ ਮਚਾਯੋ।
ਆਰੰਭ ਜਗ ਕੋ ਭਯੋ ਤਬ ਹੀ ਜਸੁ ਚੰਦਭਿ ਜੋ ਬ੍ਰਿਜ ਨਾਥ ਬਜਾਯੋ।। ੨੩੩੧।।

Itt sri bachitar naatak granthe krishnaavatre jarasandhi ko badh kari sabh bhoopan ko chhuraaye dili mo aavat bhaye dhiyaae samaapatam.

Ath Raj Su Jag Sisupaal Badh Kathan

Swaiyya

Utt sees nivaaye gaye nirap dhaami itae jaduraaye dili mahi aayo.
Bheem kahiyo sabhu bhed su mae balu yaahi te paaye kae satreh ghaayo.
Bipar bulaaye bhali bidhi so phiri raajsooyo ikk jagi machaayo.
Aaranbh jag ko bhayo tab hi jasu dundabhi jo brij naath bajaayo. (2331)

After removing their shackles, Sri Krishna said, like this, to which the Rajas said, "O Lord! The kingdom has no value for us now, we will meditate on you only. Now we have made up our mind to worship you alone. The poet Siam has stated that, "Sri Krishna told them to go back and rule over their lands, and take all these benedictions. So they agreed to his proposal and said to Sri Krishna, "Please keep a watch on our welfare and well being always." (2330)

Here the chapter of Jarasandh killing and freeing of all the Rajas from captivity and return to Delhi from the episode of Krishnavtar in Bachittar Natak Granth in completed.

Now the episode of Rajasu Yagna and killing of Shishupal begins.

Swaiyya'

After bowing to Sri Krishna, all the Rajas went back to their homes, and Sri Krishna came to Delhi, Bhim told all the secrets of his getting power from Krishna and then killing of the enemy to everybody there. Then they started the Rajsu Yagna by calling brahmins, with great pomp and show. The Yagna started when Sri Krishna sounded the drum of victory with great honour. (2331)

ਜੁਧਿਸਟਰ ਬਾਚ ਸਭਾ ਪ੍ਰਤਿ

ਸਵੈਯਾ

ਜੋਰਿ ਸਭਾ ਦ੍ਵਿਜ ਛਤ੍ਰਿਨ ਕੀ ਪ੍ਰਿਥਮੈ ਨ੍ਰਿਪ ਯੌ ਕਹਿਯੋ ਕਉਨ ਮਨਇਯੈ।
ਕੋ ਇਹ ਲਾਇਕ ਬੀਰ ਈਹਾ ਜਿਹ ਪਾਲ ਮੈ ਕੁੰਕਮ ਅਛਤ ਲਇਯੈ।
ਬੋਲਿ ਉਠਿਯੋ ਸਹਦੇਵ ਤਬੈ ਬ੍ਰਿਜ ਨਾਇਕ ਲਾਇਕ ਯਾਹਿ ਚੜਇਯੈ।
ਸ੍ਰੀ ਬ੍ਰਿਜਨਾਥ ਸਹੀ ਪ੍ਰਭੂ ਹੈ ਕਬਿ ਸਯਾਮ ਭਨੈ ਜਿਹ ਕੇ ਬਲਿ ਜਇਯੈ।। ੨੩੩੨।।

Judhisatar Baach Sabha Prati

Swaiyya

Jori sabhaa drij chhatrin ki prithmae nirap yo kahiyo kayun maniyae.
Ko ehh laaik beer ihae jeh̃h bhaal mae kunkam achhat laiyae.
Boli uthiyo sehdev tabae brij naaik laaik yaahi chadiyae.
Sri brijnaath sahi prabhu hae kabi sayaam bhanae jehh
ke bali jaiyae. (2332)

ਸਹਦੇਵ ਬਾਚ

ਸਵੈਯਾ

ਜਾਹੀ ਕੀ ਸੇਵ ਸਦਾ ਕਰੀਐ ਮਨ ਅਉਰ ਨ ਕਾਜਨ ਮੈ ਉਰਝਇਯੈ।
ਛੋਰਿ ਜੰਜਾਰ ਸਭੈ ਗ੍ਰਿਹ ਕੇ ਤਿਹ ਧਆਨ ਕੇ ਭੀਤਰ ਚਿਤ ਲਗਇਯੈ।
ਜਾਹਿ ਕੋ ਭੇਦੁ ਪੁਰਾਨਨ ਤੇ ਮਤਿ ਸਾਧਨ ਬੇਦਨ ਤੇ ਕਛੁ ਪਇਯੈ।
ਤਾਹੀ ਕੋ ਸਯਾਮ ਭਨੈ ਪ੍ਰਥਮੈ ਉਠ ਕੈ ਕਿਉ ਨ ਕੁੰਕਮ ਭਾਲਿ ਲਗਇਯੈ।। ੨੩੩੩।।

Sehdev Baach

Swaiyya

Jaahi ke sev sadaa kariyae mann ayur naa kaajan mae urjhiyae.
Chhori janjaar sabhae greh ke tehh dhiyaan ke bheetar chitt lagiyae.
Jaahi ko bhed puraanan te mati saadhan bedan te kachhu paiyae.
Taahi ko sayaam bhanae parthmae uth kae kiyu nae kunkam
bhaali lagiyae. (2333)

Then Yudishtra addressed the assembly -

Swaiyya

Collecting together an assembly of Brahmins and Kashtriyas, Yudishtra said, "First of all whom should we worship? Who is the warrior here, whom we should apply the tilak (sign) of saffron and rice on his forehead. Then Sehdev shouted out, "Sri Krishna only deserves this honour, so tilak should be applied to him." The poet Siam has stated that Sri Krishna was the only true Lord on whom we should shower all the honours, and (we should be a sacrifice to him) he deserved all our praise. (2332)

Then Sehdev said

Swaiyya'

"We should always serve and worship him and should not waste our time in other wasteful functions. We should meditate on him alone, leaving, aside all worldly and household chores. This secret has been divulged by various Puranas, thoughts of holy men, and Vedas.The poet Siam has stated that why do we not first of all, apply tilak on his forehead?" (2333)

ਯੌ ਜਬ ਬੈਨ ਕਹੇ ਸਹਦੇਵ ਤੁ ਭੂਪਤਿ ਕੇ ਮਨ ਮੈ ਸਚੁ ਆਯੋ।
ਸ੍ਰੀ ਬ੍ਰਿਜ ਨਾਇਕ ਕੋ ਮਨ ਮੈ ਕਬਿ ਸਯਾਮ ਸਹੀ ਪ੍ਰਭੁ ਕੈ ਠਹਰਾਯੋ।
ਕੁੰਕਮ ਅਛਤ ਭਾਤਿ ਭਲੀ ਕਰਿ ਬੇਦਨ ਕੀ ਧੁਨਿ ਭਾਲਿ ਚੜਾਯੋ।
ਬੈਠੇ ਹੁਤੇ ਸਿਸੁਪਲ ਤਹਾ ਅਤਿ ਸੋ ਅਪਨੇ ਮਨ ਬੀਚ ਰਿਸਾਯੋ।। ੨੩੩੪।।

Yo jab baen kahe sehdev tu bhoopati ke mann mae sach aayo.
Sri brij naaik ko mann mae kabi sayaam sahi prabhu kae thehraayo.
Kunkam achhat bhaati bhali kari bedan ki dhuni bhaali chaadayo.
Baitho hute sisupaal tahaa ati so apne mann beech risaayo. (2334)

ਸਿਸੁਪਲ ਬਾਚ

ਸਵੈਯਾ

ਬੀਰ ਬਡੋ ਹਮ ਸੋ ਤਜਿ ਕੈ ਇਹ ਕਾ ਜਿਹ ਕੁੰਕਮ ਭਾਲਿ ਚੜਾਯੋ।
ਗੋਕੁਲ ਗਾਉ ਕੇ ਬੀਚ ਸਦਾ ਇਨਿ ਗੁਆਰਲ ਸੋ ਮਿਲਿ ਗੋਰਸੁ ਖਾਯੋ।
ਅਉਰ ਸੁਨੋ ਡਰੁ ਸਤ੍ਰਨ ਕੇ ਗਯੋ ਦੁਆਰਵਤੀ ਭਜਿ ਪ੍ਰਾਨ ਬਚਾਯੋ।
ਐਸੇ ਸੁਨਾਇ ਕਹੀ ਬਤੀਯਾ ਅਰੋ ਕੋਪਹਿ ਸੋ ਅਤਿ ਹੀ ਭਰਿ ਆਯੋ।। ੨੩੩੫।।

Shishupal Baach

Swaiyya

Beer bado ham so taji kae ehh kunkam bhaali chadaayo.
Gokul gaayu ke beech sadaa inn guyaaran so mili gorasu khaayo.
Ayur suno darr satran ke gayo duyaaravati bhaji praan bachaayo.
Aaise sunaaye kahi batiyaa aru kopeh so ati hi bhari aayo. (2335)

ਬੋਲਤ ਭਯੋ ਸਿਸਪਾਲੁ ਤਬੈ ਸੁ ਸੁਨਾਇ ਸਭਾ ਸਭ ਕ੍ਰੋਧ ਬਢੈ ਕੈ।
ਕੋਪ ਭਰਿਯੋ ਉਠ ਠਾਢੋ ਭਯੋ ਸੁ ਗਰਿਸਟਿ ਗਦਾ ਕਰਿ ਭੀਤਰ ਲੈ ਕੈ।
ਗੂਜਰ ਹੁਇ ਜਦੁਰਾਇ ਕਹਾਵਤ ਗਾਰੀ ਦਈ ਦੋਊ ਨੈਨ ਨਚੈ ਕੈ।
ਸੋ ਸੁਨਿ ਫੂਫੀ ਕੇ ਬੈਨ ਚਿਤਾਰਿ ਰਹਿਯੋ ਬ੍ਰਿਜ ਨਾਇਕ ਜੂ ਚੁਪ ਹ੍ਵੈ ਕੈ।। ੨੩੩੬।।

Bolat bhayo sisupaal tabae su sunaaye sabhaa sabh krodh badae kae.
Kop bhariyo uthi thaado bhayo su garisati gadaa kari bheetar laekae.
Goojar huye jaduraaye kahaavat gaari dayi doyu naen nachae kae.
So suni phoophi ke baen chitaari rahiyo brij naaik ju
chup haav kae. (2336)

When Sehdev said such words, then the truth seemed to reveal itself to the mind of Raja (Yudishtra). The poet Siam has stated that the Raja accepted Sri Krishna as the True Lord in his heart. Taking the saffron and rice in hand, a tilak (mark) was applied on the forehead of Sri Krishna as per Vedic rites with the recitation of mantras (cantos). Shishsupal was also seated there, and he felt greatly enraged in mind. (2334)

So Shishupal said -

Swaiyya'

"What is the value of this man before a warrior like me being present in this assembly, whereas you have cared to apply the tilak on his forehead leaving me aside? He had consumed milk and cried in the company of milkmen in Gokal town. Now listen further. Being afraid of his enemies, he had fled away to Dwarka saving his life. He announced this in the gathering with such words and was furious with rage. (2335)

Then Shishupal, with greater fury in his mind, and addressing the assembly said. He stood up being furious with rage and taking his heavy mace in hand, he said, "He is only a milkman, but calls himself as the king of Yadavas. Then he (Raja) abused him, with his eyes frowned (full) with anger. But Sri Krishna, on hearing these words and remebering the words of his paternal aunt, remained silent. (2336)

ਚੌਪਈ

ਫੂਫੀ ਬਚਨ ਚਿਤਿ ਹਰਿ ਧਰਿਯੋ। ਸਤ ਗਾਰਨਿ ਲੌ ਕ੍ਰੋਧ ਨ ਭਰਿਯੋ।
ਸੋਬ ਠਾਢ ਬਰ ਤ੍ਰਾਸ ਨ ਕੀਨੋ। ਤਬ ਜਦੁਬੀਰ ਚਕ੍ ਕਰਿ ਲੀਨੋ॥ ੨੩੩੭॥

Chopaiee

Phoophi bachan chitt hari dhaiyo. Sat gaarin lo krodh naa bhariyo.
Sob thaadh bar traas naa kino. Tab jadubeer chakar kari lino. (2337)

ਕਾਨ੍ਹ ਜੂ ਬਾਚ

ਸਵੈਯਾ

ਲੈ ਕਰਿ ਚਕ੍ ਭਯੋ ਉਠਿ ਠਾਢ ਸੁ ਯੌ ਤਿਹ ਸੋ ਰਿਸ ਬਾਤ ਕਹੀ।
ਫੁਨਿ ਫੂਫੀ ਕੇ ਬੈਨ ਚਿਤੈ ਅਬ ਲਉ ਤੁਹਿ ਨਾਸ ਕੀਯੋ ਨਹੀ ਮੋਨ ਗਹੀ।
ਸਤਿ ਗਾਰਨਿ ਤੇ ਬਢ ਏਕ ਹੀ ਤੁਹਿ ਜਾਨਤ ਆਪਨੀ ਮ੍ਰਿਤ ਚਹੀ।
ਪਿਖ ਹੈ ਸਭ ਭੂਪ ਜਿਤੇ ਇਹ ਠਾ ਅਬ ਹਉ ਹੀ ਨ ਹ੍ਵੈ ਹਉ ਕਿ ਤੂਹੀ ਨਹੀ॥ ੨੩੩੮॥

Kaan Ju Baach

Swaiyya

Lae kari chakar bhayo uthi thaad su yo tehh so riss baat kahi.
Phuni phoophi ke baen chitae ab layu tuhi naas kiyo nahi monn gahi.
Sati gaarin te badh ek hi tuhi jaanat aapni mrit chahi.
Pikh hae sabh bhoop jite ehh thaa ab hayu hi naa haav hayu ki tuhi nahi. (2338)

ਸਿਸਪਾਲ ਬਾਚ ਕਾਨ੍ਹ ਸੋ

ਸਵੈਯਾ

ਕੋਪ ਕੈ ਉਤਰ ਦੇਤ ਭਯੋ ਇਹ ਭਾਤਿ ਸੁਨਿਯੋ ਜਬ ਹੀ ਅਭਿਮਾਨੀ।
ਤੇਰੇ ਕਹੇ ਮਰਿ ਹਉ ਅਰੇ ਗੁਜਰ ਇਉ ਮੁਖ ਤੇ ਤਿਨ ਬਾਤ ਬਖਾਨੀ।
ਅਉਰ ਕਹਾ ਜੁ ਪੈ ਐਸੀ ਸਭਾ ਹੂ ਮੈ ਜੂਝਬ ਮ੍ਰਿਤ ਹੀ ਹੈ ਨਿਜਕਾਨੀ।
ਤਉ ਅਰੇ ਬੇਦ ਪੁਰਾਨਨ ਮ ਚਲਿ ਹੈ ਜਗ ਮੈ ਜੁਗ ਚਾਰਿ ਕਹਾਨੀ॥ ੨੩੩੯॥

Sisupaal Baach Kaan So

Swaiyya

Kop kae utar det bhayo ehh bhaati suniyo jab hi abhimaani.
Tere kahe mari hayu are goojar iyu mukh te tinn baat bakhaani.
Ayur kahaa ju pae aaisi sabhaa hu mae joojhab mrit hi hae nijkaani.
Tayu are bed puraanan mae chali hae jag mae jug chaari kahaani. (2339)

Chopaiee

Sri Krishna kept the words of his aunt (Kunti) in mind, (fresh) but his mind, not withstanding hundreds of abuses hurled at him, remained cool (without anger). After hearing hundreds of abuses hurled at him, Sri Krishna stood up with great strength, without harbouring any fear of the warriors. Then Sri Krishna held his revolving wheel in his hand. (2337)

Sri Krishna then said -

Swaiyya'

With wheel in hand, Sri Krishna stood up firmly, saying with great fury at heart, "By remembering aunt Kunti's words, I have not killed you, and maintained complete silence. Now if you hurl any more abuses (after this hundred) then you will be inviting your death sentence. All these Rajas, seated here, are watching now, and either you will not remain alive or I will not escape death. (2338)

Shishupal then told Krishna -

Swaiyya'

When that proud Shishupal heard these words, then he got enraged and replied, "O milkman! Will I face death just by your saying so? He said these words, and then added, "If I die fighting before this assembly, then I will feel that my death was nearby (had approached). O Man! Then my story of death will be rampant (known) throughout the four ages (Yugas) and in Vedas and Puranas, as well." (2339)

ਕਾ ਭਯੋ ਜੋ ਚਮਕਾਇ ਹੈ ਚਕ੍ਰਹਿ ਐਸੇ ਕਹਿਯੋ ਤੁਹਿ ਮਾਰਿ ਡਰੋਗੇ।
ਗੂਜਰ ਤੋ ਤੇ ਹਉ ਛਤ੍ਰੀ ਕਹਾਇ ਕੈ ਐਸੀ ਸਭਾ ਹੂ ਕੇ ਬੀਚ ਟਰੋ ਗੋ।
ਮਾਤ ਸੁ ਭ੍ਰਾਤ ਅਰੁ ਤਾਤ ਕੀ ਸਉਹ ਰੇ ਤੁਹਿ ਮਰਿ ਹੋ ਨਹਿ ਆਪ ਮਰੋ ਗੋ।
ਕ੍ਰੋਧ ਰੁਕਮਨਿ ਕੋ ਧਰ ਕੈ ਹਰਿ ਤੋ ਸੰਗ ਆਜ ਨਿਦਾਨ ਕਰੋ ਗੋ।। ੨੩੪੦।।

Kaa bhayo jo chamkaaye kae chakreh aaise kahiyo tuhi maari darogo.
Goojar to te hayu chhatri kahaaye kae aaisi sabhaa hu ke beech taro go.
Maat su bhraat aru taat ki sayur re tuhi mari ho nahi aap maro go.
Krodh rukmani ko dhar kae hari to sang aaj
nidaan karo go. (2340)

ਕੋਪ ਪ੍ਰਚੰਡ ਕੀਯੋ ਤਬ ਸਯਾਮ ਜਬ ਏ ਬਤੀਯਾ ਸਿਸੁਪਾਲਹਿ ਭਾਖੀ।
ਕਾਨ੍ਹ ਕਹਿਯੋ ਜੜ ਚਾਹਤ ਮ੍ਰਿਤ ਕੀਯੋ ਸਭ ਲੋਗਨਿ ਸੂਰਜ ਸਾਖੀ।
ਚਕ੍ ਸੁਦਰਸਨ ਲੈ ਕਰ ਭੀਤਰ ਕੂਦਿ ਸਭਾ ਸਭ ਹੀ ਸੋਊ ਨਾਖੀ।
ਧਾਵਤ ਭਯੋ ਕਬਿ ਸਯਾਮ ਕਹੈ ਸੁ ਭਯੋ ਤਿਹ ਕੇ ਬਧ ਕੋ ਅਭਿਲਾਖੀ।। ੨੩੪੧।।

Kop parchand kiyo tab sayaam jab ee batiyaa sisupaaleh bhaakhi.
Kaan kahiyo jad chaahat mrit kiyo sabh login sooraj saakhi.
Chakar sudrasan lae kar bheetar koodi sabhaa sabh
hi soyu naakhi.
Dhaavat bhayo kabi sayaam kahae su bhayo ehh ke badh
ko abhilaakhi. (2341)

ਧਾਵਤ ਭਯੋ ਬ੍ਰਿਜ ਨਾਇਕ ਜੂ ਇਤ ਤੇ ਸੋਊ ਸਾਮੁਹੇ ਆਯੋ।
ਰੋਸ ਬਢਾਇ ਘਨੋ ਚਿਤ ਮੈ ਤਕਿ ਕੈ ਤਿਹ ਸਤ੍ ਕੋ ਚਕ੍ ਚਲਾਯੋ।
ਜਾਇ ਲਗਿਯੋ ਤਿਹ ਕੰਠ ਬਿਖੈ ਕਟਿ ਦੇਤ ਭਯੋ ਛੁਟਿ ਭੂ ਪਰ ਆਯੋ।
ਇਉ ਉਪਮਾ ਉਪਜੀ ਜੀਅ ਮੈ ਦਿਵ ਤੇ ਰਵਿ ਕੋ ਮਨੋ ਮਾਰਿ ਗਿਰਾਯੋ।। ੨੩੪੨।।

Dhaavat bhayo brij naaik ju itt te soyu saamuhe aayo.
Ross badaaye ghano chitt mae taki kae tehh satar ko chakar chalaayo.
Jaaye lagiyo tehh kanth bikhae kati det bhayo chhoti bhu par aayo.
Iyu upmaa upji jiye mae div te ravi ko mano
maari giraayo. (2342)

"So what if you had said by revolving your wheel that you will kill me. O milkman! (dairyman!) Being called a Kashatriya, do you feel that I will run away from this assembly, being afraid of you? O Man! I swear by my mother, father and brother that either I shall kill you or I will die fighting. O Krishna! Having lost Rukmani's hand, the anger is still raging in my mind, and I shall play the final game (gamble) against you to-day. (2340)

When Shishupal talked like this, then Sri Krishna became very furious with rage and he said, "O fool! You want death (you are craving for death) and I am looking to all these people and the sun as my witnesses," and then he took his Sudarshan wheel in the hand, and jumped over the whole assembly. The poet Siam has stated that with the hope (desire) of killing him, he (Krishna) rushed forward. (2341)

From this side Krishna advanced forward, while from the other side Shishupal also stood firmly confronting him. Sri Krishna then let go the wheel, with increased fury and aiming at the enemy. The wheel struck him on the neck, thus cutting off his head, which fell down on the ground. The poet Siam has depicted the beauty of this scene as if some one had thrown out the sun from the sky, with a stroke. (2342)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਰਾਜਸੂ ਜਗਯ ਕਰਿ ਸਿਸਪਾਲ ਬਧਹ ਧਿਆਇ ਸਮਾਪਤੰ।

ਅਥ ਕਾਨ੍ਹ ਜੂ ਕੋਪ ਰਾਜਾ ਜੁਧਿਸਟਰ ਛਿਮਾਪਨ ਕਰਤ ਭਏ

ਸ੍ਵੈਯਾ

ਕਾਟ ਕੈ ਸੀਸ ਦਯੋ ਸਿਸੁਪਾਲ ਕੋ ਕੋਪ ਭਰਿਯੋ ਦੋਊ ਨੈਨ ਨਚਾਵੈ।
ਕਉਨ ਬਲੀ ਇਹ ਬੀਚ ਸਭਾ ਹੂ ਕੇ ਹੈ ਹਮ ਸੋ ਸੋਊ ਜੁਧੁ ਮਚਾਵੈ।
ਪਾਰਥ ਭੀਮ ਤੇ ਆਦਿਕ ਬੀਰ ਰਹੇ ਚੁਪ ਹੋਇ ਅਤਿ ਹੀ ਡਰ ਆਵੈ।
ਸੁੰਦਰ ਐਸੇ ਸਰੂਪ ਕੇ ਊਪਰਿ ਸਯਾਮ ਕਬੀਸਰ ਪੈ ਬਲਿ ਜਾਵੈ।। ੨੩੪੩।।

Itt sri bachitar naatak granthe krishnaavatare raajsu jagye kari sisupaal badeh dhiyaaye samapatam.

Ath Kaan Ju Kop Raaja Judhisatar Chhimaapan Karat Bhaye

Swaiyya

Kaat kae sees dayo sisupaal ko kop bhariyo doyu naen nachaave.
Kayun bali ehh beech sabhaa hu ke hae ham so soyu judh machaave.
Paarth bheem te aadik beer rahe chup hoye ati hi darr aavae.
Sundar aaise saroop ke upar sayaam kabisar pae bali jaavae. (2343)

ਜੋਤਿ ਜਿਤੀ ਅਰਿ ਭੀਤਰ ਥੀ ਸੁ ਸਬੈ ਮੁਖ ਸਯਾਮ ਕੇ ਬੀਚ ਸਮਾਨੀ।
ਬੋਲ ਸਕੈ ਨ ਰਹੇ ਚੁਪ ਹੁਇ ਕਬਿ ਸਯਾਮ ਕਹੈ ਜੁ ਬਡੇ ਅਭਿਮਾਨੀ।
ਬਾਕੋ ਬਲੀ ਸਿਸੁਪਾਲ ਹਨਿਯੋ ਤਿਹ ਕੀ ਹੁਤੀ ਚੰਦ੍ਰਵਤੀ ਰਾਜਧਾਨੀ।
ਯਾ ਸਮ ਅਉਰ ਨ ਕੋਊ ਬੀਯੋ ਜਗਿ ਸ੍ਰੀ ਜਦੁਬੀਰ ਸਹੀ ਪ੍ਰਭੁ ਜਾਨੀ।। ੨੩੪੪।।

Joti jiti ari bheetar thi su sabae mukh sayaam ke beech samaani.
Bol sakae naa rahe chup huye kabi sayaam kahae hu bade abhimaani.
Baako bali sisupaal haniyo tehh ki huti chandarvati rajdhaani.
Yaa sam ayur naa koyu biyo jagi sri jadubeer sahi prabhu jaani. (2344)

Here the chapter of the killing of Shishupal after Rajsu Yagna was performed, from Krishnavtar in Sri Bachittar Natak Granth is completed.

Now the episode of Krishna's wrath and seeking pardon by Yudhishtra begins.

Swaiyya'

Krishna had cut off the head of Shishupal and was looking with great indignation with both the eyes, and then he said, "Is there any other warrior in this assembly, who would dare to oppose me and fight with me?" Arjuna and Bhim etc. and all the other warriors kept (quiet) silent, as they were greatly frightened. The poet siam was offering his sacrifice to the charming personality of Sri Krishna. (was all praise for him). (2343)

All the power of Shishupal had entered the frame of Krishna (it seemed); The poet Siam has stated that all the mighty warriors could not utter a word and were sitting quietly. Infact, Shishupal having a charming personality had been killed, who had his capital in Chandewati. There was none other in the world comparable to this Krishna, so the whole world recognized him as the True Lord. (2344)

ਏਕ ਕਹੈ ਜਦੁਰਾਇ ਬਡੋ ਭਟ ਜਾਹਿ ਬਲੀ ਸਿਸੁਪਾਲ ਸੋ ਘਾਯੋ।
ਇੰਦ੍ ਤੇ ਸੂਰਜ ਤੇ ਜਮ ਤੇ ਹੁਤੋ ਜਾਤ ਨ ਸੋ ਜਮਲੋਕਿ ਪਠਾਯੋ।
ਸੋ ਇਹ ਏਕ ਹੀ ਆਖ ਕੇ ਫੋਰ ਕੇ ਭੀਤਰ ਮਾਰਿ ਦਯੋ ਜੀਅ ਆਯੋ।
ਚਉਦਹ ਲੋਕਨ ਕੋ ਕਰਤਾ ਕਰਿ ਸ੍ਰੀ ਬ੍ਰਿਜਨਾਥ ਸਹੀ ਠਹਰਾਯੋ।। ੨੩੪੫।।

Ek kahae jaduraye bado bhat jaahi bali sisupaal so ghaayo.
Indar te sooraj te jam te huto jaat naa so jamlok pathaayo.
So ehh ekk hi aakh ke phor ke bheetar maari dayo jiye aayo.
Chayudeh lokan ko kartaa kari sri brijnaath sahi
thehraayo. (2345)

ਚਉਦਹ ਲੋਕਨ ਕੋ ਕਰਤਾ ਇਹ ਸਾਧਨ ਸੰਤ ਇਹੈ ਜੀਅ ਜਾਨਿਯੋ।
ਦੇਵ ਅਦੇਵ ਕੀਏ ਸਭ ਯਾਹੀ ਕੇ ਬੇਦਨ ਤੇ ਗੁਨ ਜਾਨਿ ਬਖਾਨਿਯੋ।
ਬੀਰਨ ਬੀਰ ਬਡੋਈ ਲਖਿਯੋ ਹਰਿ ਭੂਪਨ ਭੂਪਨ ਤੇ ਖੁਨਸਾਨਿਯੋ।
ਅਉਰ ਜਿਤੇ ਅਰਿ ਠਾਢੇ ਹੁਤੇ ਤਿਨ ਸਯਾਮ ਸਹੀ ਕਰਿ ਕਾਲ ਪਛਾਨਿਯੋ।। ੨੩੪੬।।

Chayudeh lokan ko kartaa ehh sadhan sant ihae jiye jaaniyo.
Dev adev kiye sabh yaahi ke bedan te gunn jaani bakhaaniyo.
Beeran beer badoyi lakhiyo hari bhoopan te khunsaaniyo.
Ayur jite ari thaade hute tinn sayaam sahi kari
kaal pachhaniyo. (2346)

ਸ੍ਰੀ ਬ੍ਰਿਜ ਨਾਇਕ ਠਾਢਿ ਤਹਾ ਕਰ ਬੀਚ ਸੁਦਰਸਨ ਚਕ੍ ਲੀਏ।
ਬਹੁ ਰੋ ਠਨੇ ਅਤਿ ਕ੍ਰੋਧ ਭਰਿਯੋ ਅਰਿ ਆਨ ਕੋ ਆਨਤ ਹੈ ਨ ਹੀਏ।
ਤਿਹ ਠਉਰ ਸਭਾ ਹੂ ਮੈ ਗਾਜਤ ਭਯੋ ਸਭ ਕਾਲਹਿ ਕੋ ਮਨ ਭੇਖ ਕੀਏ।
ਜਿਹ ਦੇਖਤਿ ਪ੍ਰਾਨ ਤਜੈ ਅਰਿ ਵਾ ਬਹੁ ਸੰਤ ਨਿਹਾਰ ਕੇ ਰੂਪ ਜੀਏ।। ੨੩੪੭।।

Sri brij naaik thaadi tahaa kar beech sudrasan chakar liye.
Bahu ross thane ati krodh bhariyo ari aan ko aanat hae naa hiye.
Tehh thayur sabhaa hu mae gaajat bhayo sabh kaaleh ko
mano bhekh kiye.
Jeh dekhati praan tajae ari vaa bahu sant nihaar
ke roop jiye. (2347)

Someone remarked that Sri Krishna was a powerful warrior like Shishupal. Even the gods like Indra, the sun and the Yama (god of death) could not kill Shishupal whereas Krishna had destroyed him within a wink of the eye, (within no time). Seeing all this, the poet thought ro himself (in his mind) that Krishna was the Lord of the whole Universe (creator of fourteen worlds) (regions), and was recognized by all as such. (2345)

The saints and sadhus had realized that Krishna was the creator of the whole Universe (fourteen worlds), and all the gods and demons were his creation only. Even Vedas had described the praises of Krishna only and he was recognised by them as such (creator). The warriors had accepted him as the greatest warrior, and the kings felt jealous of his being the geatest king (Raja). All the warriors present there, realized Sri Krishna as the true form of death (god of death). (2346)

Sri Krishna was standing there with his Sudarshan wheel. He was full of wrathfulness and was greatly agitated with fury, and was not prepared to accept any other enemy to challenge him. He was thundering (like a lion) in that assembly. It appeared as if he was representing the god of death only, by perceiving whom the enemy would feel lifeless, whereas the saints would feel alive only on seeing his form. (2347)

ਨ੍ਰਿਪ ਯੁਧਿਸਟਰ ਬਾਚ ਕਾਨ੍ਹ ਜੂ ਸੋ

ਸਵੈਯਾ

ਆਪ ਹੀ ਭੂਪ ਕਹੀ ਉਠ ਕੈ ਕਰ ਜੋਰਿ ਦੋਊ ਪ੍ਰਭ ਕ੍ਰੋਧ ਨਿਵਾਰੋ।
ਥੋ ਸਿਸੁਪਾਲ ਬਡੋ ਖਲ ਸੋ ਤੁਮ ਚਕ੍ਰਹਿ ਲੈ ਛਿਨ ਮਾਹਿ ਸੰਘਾਰੋ।
ਯੌ ਕਹਿ ਪਾਇ ਰਹਿਯੋ ਗਹਿ ਕੈ ਦੁਹੂ ਆਪਨੇ ਨੈਨਨ ਤੇ ਜਲੁ ਢਾਰੋ।
ਕਾਨ੍ਹ ਜੂ ਜੋ ਤੁਮ ਰੋਸ ਕਰੋ ਤੋ ਕਹਾ ਤੁਮ ਸੋ ਬਸੁ ਹੈਬ ਹਮਾਰੋ।। ੨੩੪੮।।

Nirap Yudhisatar Baach Kaan Ju So

Swaiyya

Aap hi bhoop kahi uth kae kar jori doyu prabh krodh nivaaro.
Tho sisupaal bado khal so tum chakreh lae chhin maahi sanghaaro.
Yo kahi paaye rahiyo gahi kae duhu aapne naenan te jal dhaaro.
Kaan ju jo tum ross karo to kahaa tum so basu
haith hamaro. (2348)

ਦਾਸ ਕਹੈ ਬਿਨਤੀ ਕਰ ਜੋਰ ਕੈ ਸਯਾਮ ਭਨੈ ਹਰਿ ਜੂ ਸੁਨਿ ਲੀਜੈ।
ਕੋਪ ਚਿਤੇ ਤੁਮਰੇ ਮਰੀਐ ਸੁ ਕ੍ਰਿਪ ਕਰਿ ਹੋਰਤ ਹੀ ਪਲ ਜੀਜੈ।
ਆਨੰਦ ਕੈ ਚਿਤਿ ਬੈਠੋ ਸਭਾ ਮਹਿ ਦੇਖਹੁ ਜਗਯ ਕੇ ਹੇਤੁ ਪਤੀਜੈ।
ਹਉ ਪ੍ਰਭੁ ਜਾਨ ਕਰੋ ਬਿਨਤੀ ਪ੍ਰਭੁ ਜੂ ਪੁਨਿ ਕੋਪ ਛਿਮਾਪਨ ਕੀਜੈ।। ੨੩੪੯।।

Daas kahae binti kar jor kae sayaam bhanae hari ju suni lijae.
Kop chite tumre mariyae su kirpaa kari heart hi pal jijae.
Aanand kae chitt baitho sabhaa mahi dekhu jagye ke hett patijae.
Hayu prabhu jaan karo binti prabhu ju puni kop
chhimaapan kijae. (2349)

ਦੋਹਰਾ

ਬੈਠਾਯੋ ਜਦੁਰਾਇ ਕੋ ਬਹੁ ਬਿਨਤੀ ਕਰਿ ਭੂਪ।
ਕੰਜਨ ਸੋ ਦ੍ਰਿਗ ਜਿਹ ਬਨੇ ਬਨਿਯੋ ਸੁ ਮੈਨ ਸਰੂਪ। ੨੩੫੦।।

Dohra

Baithiyo jaduraaye ko bahu binti kari bhoop.
Kanjan se drig jeh bane baniyo su maen saroop. (2350)

Then Raja Yudishtra said to Sri Krishna -

Swaiyya'

The king Yudishtra then stood up and with folded hands said, "O Lord! Pray forget about your wrath and fury! Shishupal was a great devil, whom you had killed in a moment with your wheel. The Raja wa clasping both his feet, while uttering these words, and tears were flowing from his eyes. O Krishna! If you were to feel so furious with rage, then we have nothing to say" (we have no control). (2348)

The poet Siam has stated that the slave, Raja Yudishtra was requesting him with folded hands saying, "O Krishna! Listen to us. Your wrathfulness and enraged appearance is worth (like) our death, while your benevolvent look even for a moment, was worth giving us a span of life (gift of life). Now please he seated in the assembly with full peace and tranquillity, and be satisfied with the performance of the Yagna. O Lord! I would beseech you as my Lord only, and request you to give up your wrathfulness and pardon us." (2349)

Couplet

With great beseeching and requests, Raja Yudishtra managed to calm down Sri Krishna and take his seat, whose eyes were shining like the lotus flower and whose appearance was like the god of love (Kamdev). (2350)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕੇ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਵਤਾਰੇ ਕਾਨ੍ਹ ਜੂ ਕੋ ਕੋਪ ਰਾਜਾ ਯੁਧਿਸਟਰ ਛਪਾਮਨ ਕਰਤ ਭਏ ਧਿਆਇ ਸਮਾਪਤੰ।

ਅਥ ਰਾਜਾ ਯੁਧਿਸਟਰ ਰਾਜਸੂਅ ਜਗ ਕਰਤ ਭਏ

ਸ੍ਵੈਯਾ

ਸਉਪੀ ਹੈ ਸੇਵ ਹੀ ਪਾਰਥ ਕਉ ਦਿਜ ਲੋਕਨ ਕੀ ਜੋ ਪੈ ਨੀਕੀ ਕਰੈ।
ਅਰੁ ਪੂਜ ਕਰੈ ਦੋਊ ਮਾਦ੍ਰੀ ਕੇ ਪੁਤ੍ ਰਿਖੀਨ ਕੀ ਆਨੰਦ ਚਿਤਿ ਧਰੈ।
ਭਯੋ ਭੀਮ ਰਸੋਈਆ ਦ੍ਰਜੋਧਨ ਧਾਮ ਪੈ ਬਯਾਸ ਤੇ ਆਦਿਕ ਬੇਦ ਰਰੈ।
ਕੀਯੋ ਸੂਰ ਕੋ ਬਾਲਕ ਕੈਬੋ ਕੋ ਦਾਨ ਸੁ ਜਾਹੀ ਤੇ ਚਉਦਹ ਲੋਕ ਡਰੈ।। ੨੩੫੧।।

Itt sri bachitar natak granthe krishnaavatare kaan ju ko kop raja judhisatar chamaapan karat bhaye dhiyaae samaapatam.

Ath Raja Yudhisatar Raajsuye Jag Karat Bhaye

Swaiyya

Sayupi hae sev hi paarth kayu dij lokan ki jo pae niki karae.
Arrr pooj karae doyu maadri ke putar rikheen ki aanand chitt dharae.
Bhayo bheem rasoeyaa darjodhan dhaam pae bayaas te aadik bed rarae.
Kiyo soor ko baalak kaebe ko daan su jaahi te chayudeh lok darae. (2351)

ਸੂਰਜ ਚੰਦ ਗਨੇਸ ਮਹੇਸ ਸਦਾ ਉਠ ਕੈ ਜਿਹ ਧਿਆਨ ਧਰੈ।
ਅਰੁ ਨਾਰਦ ਸੋ ਸੁਕ ਸੋ ਦਿਜ ਬਯਾਸ ਸੋ ਸਯਾਮ ਭਨੈ ਜਿਹ ਜਾਪ ਰਰੈ।
ਜਿਹਾ ਮਾਰ ਦਯੋ ਸਿਸੁਪਾਲ ਬਲੀ ਜਿਹ ਕੇ ਬਲ ਤੇ ਸਭ ਲੋਕੁ ਡਰੈ।
ਅਬ ਬਿਪਨ ਕੇ ਪਗ ਧੋਵਤ ਹੈ ਬ੍ਰਿਜਨਾਥ ਬਿਨਾ ਐਸੀ ਕਉਨ ਕਰੈ।। ੨੩੫੨।।

Sooraj chand ganes mahes sadaa uthh kae jehh dhiyaan dharae.
Arr naraad so suk so dij bayaas so sayaam bhanae jeh jaap rarae.
Jihaa maar dayo sisupaal bali jehh ke bal te sabh lokk darae.
Ab bipan ke pag dhovat hae brijnaath binaa aaisi kayun karae. (2352)

Here the chapter of Krishnavtar from Bachittar Natak Granth dealing with the request of Raja Yudishtra for pardon of his anger, is completed.

Now the episode of Raja Yudishtra's performing Rajsu Yagna begins

Swaiyya'

Arjuna was given the duty of looking after and serving the brahmins as he would do it sincerely; while the service of Rishis was given to Madri's sons (Nukal and Sehdev), which they did with great pleasure. Bhim was made in charge of the kitchen, while Daryodhana was given other household chores. Ved Vyas was performing the recitation of Vedas, while the son of the Sun, Karan, was on the job of giving alms (gifts) to the poor, and all the fourteen worlds (the whole Universe) were afraid of him. (2351)

The sun, moon, Ganesh, and Shiva are always meditating on him. The poet Siam has stated that ascetics like Narad, Sukdev, and brahmins like Vyas are always worshipping him, who had killed warrior like Shishupal and the whole Universe was afraid of him, he was now washing the feet of the brahmins. Who else could there be like him except Sri Krishna (about whom we are talking). (2352)

ਆਹਵ ਕੈ ਸੰਗ ਸਤ੍ਰਨ ਕੇ ਤਿਨ ਕੇ ਕਬਿ ਸਯਾਮ ਭਨੈ ਧਨੁ ਲੀਨੋ।
ਬਿਪ੍ਰਨ ਕੋ ਜਿਮ ਬੇਦ ਕੇ ਬੀਚ ਲਿਖੀ ਬਿਧਿ ਹੀ ਤਿਹੀ ਭਾਤਹਿ ਦੀਨੋ।
ਏਕਨ ਕੋ ਸਨਮਾਨ ਕੀਯੋ ਅਰ ਏਕਨ ਦੈ ਸਭ ਸਾਜ ਨਵੀਨੋ।
ਭੂਪ ਜੁਧਿਸਟਰ ਤਉਨ ਸਮੈ ਸੁ ਸਭੈ ਬਿਧਿ ਜਗਿ ਸੰਪੂਰਨ ਕੀਨੋ।। ੨੩੫੩।।

Aahav kae sang satran ke tinn ke kabi sayaam bhanae dhann lino.
Bipran ko jim bed ke beech likhi bidhi hi tihi bhaateh dino.
Ekan ko sanmaan kiyo arr ekan dae sabh saaj navino.
Bhoop judhisatar tayun samae su sabhae bidhi jagi
sanpooran kino. (2353)

ਨ੍ਹਾਨ ਗਯੋ ਸਰਤਾ ਦਯੋ ਦਾਨ ਸੁ ਦੈ ਜਲ ਪੈ ਪੁਰਖਾ ਰਿਝਵਾਏ।
ਜਾਚਕ ਥੇ ਤਿਹ ਠਉਰ ਜਿਤੇ ਧਨ ਦੀਨ ਘਨੋ ਤਿਨ ਕਉ ਸੁ ਅਘਾਏ।
ਪੁਤ੍ ਲਉ ਪੌਤ੍ ਲਉ ਪੈ ਤਿਨ ਕੇ ਗ੍ਰਿਹ ਕੇ ਅਨਤੈ ਨਹਿ ਮਾਗਨ ਧਾਏ।
ਪੂਰਨ ਜਗਿ ਕਰਾਇ ਕੈ ਯੋ ਸੁਖੁ ਪਾਇ ਸਭੈ ਮਿਲਿ ਡੇਰਨ ਆਏ।। ੨੩੫੪।।

Naan gayo sartaa dayo daan su dae jal pae purkhaa rijhvaaye.
Jaachak the tehh thayur jite dhan deen ghano tinn kayu su aghaaye.
Putar layu potar layu pae tinn ke greh ke anatae nahi maagan dhaaye.
Pooran jagi karaaye kae yo sukh paaye sabhae mili
deran aaye. (2354)

ਦੋਹਰਾ

ਜਬੈ ਆਪਨੇ ਗ੍ਰਿਹ ਬਿਖੈ ਆਏ ਭੂਪ ਪ੍ਰਬੀਨ।
ਜਗਯ ਕਾਜ ਬੋਲੇ ਜਿਤੇ ਸਭੈ ਬਿਦਾ ਕਰ ਦੀਨ।। ੨੩੫੫।।

Dohra

Jabae aapne greh bikhae aaye bhoop parbeen.
Jagye kaaj bole jite sabhae bidaa kari deen. (2355)

The poet Siam has stated that the money collected from the enemies after winning battles against them, was being distributed among the brahmins. Some of them were given great honour, while some others were given new robes, (clothes) and other articles. Raja Yudishtra had completed the Yagna with great care from all aspects (as per Vedic rites) at that time. (2353)

Many offerings were given while going to the river for bath and had pleased the elders (gone by) by giving away many gifts (offering water to the sun). By offering money in plenty to the needy people, they were satiated so that their sons or grandsons were not required to beg any more, including any other member of the family as all were offered alms. After performing the Yagna with complete serenity then all of them came back to their camps with great satisfaction. (2354)

Couplet

When the mighty Raja Yudishtra came back home and had sent all the invitees after bidding them farewell after Yagna. (2355)

ਸਵੈਯਾ

ਕਾਨ੍ਹ ਰਹੇ ਬਹੁ ਦਿਵਸ ਤਹਾ ਸੁ ਬਧੂ ਅਪਨੀ ਸਭ ਹੀ ਸੰਗ ਲੈ ਕੈ।
ਕੰਚਨ ਦੇਹ ਦਿਪੈ ਜਿਨ ਕੀ ਤਿਨ ਮੈਨ ਰਹੇ ਪਿਖਿ ਲਜਤ ਹ੍ਵੈ ਕੈ।
ਭੂਖਨ ਅੰਗ ਸਜੇ ਅਪਨੇ ਸਭ ਆਵਤ ਭੀ ਦ੍ਰੁਪਤੀ ਸਿਰਿ ਨਿਐ ਕੈ।
ਕੈਸੇ ਬਿਵਾਹਿਓ ਹੈ ਸਯਾਮ ਤੁਮੈ ਸਭ ਮੋਹ ਕਹੋ ਤੁਮੈ ਆਨੰਦ ਕੈ ਕੈ।। ੨੩੫੬।।

Swaiyya

Kaan raahe bahu divas tahaa su badhu apni sabh hi sang lae kae.
Kanchan deh dipae jin kit inn maen rahe pikhi lajat haav kae.
Bhookhan ang saje apne sabh aavat bhi dropati siri niyae kae.
Kaise bivaahiyo hae sayaam tumae sabh moh kaho tumae
aanand kae kae. (2356)

ਦੋਹਰਾ

ਜਬ ਤਿਨ ਕਉ ਯੌ ਦ੍ਰੌਪਤੀ ਪੂਛਿਯੋ ਪ੍ਰੇਮ ਬਢਾਇ।
ਅਪਨੀ ਅਪਨੀ ਤਿਹ ਬ੍ਰਿਥਾ ਸਭ ਹੂ ਕਹੀ ਸੁਨਾਇ।। ੨੩੫੭।।

Dohra

Jab tinn kayu yo dropati poochiyo prem badaaye.
Apni apni tehh birthaa sabh hu kahi sunaaye. (2357)

ਸਵੈਯਾ

ਜਗਿ ਨਿਹਾਰਿ ਯੁਧਿਸਟਰ ਕੋ ਮਨ ਭੀਤਰ ਕਉਰਨ ਕੋਪ ਬਸਾਯੋ।
ਪੰਡੁ ਕੈ ਪੁਤ੍ਰਨ ਜਗ ਕੀਯੋ ਤਿਹ ਤੇ ਇਨ ਕੋ ਜਗ ਮੈ ਜਸੁ ਛਾਯੋ।
ਐਸੇ ਨ ਲੋਕ ਬਿਖੈ ਹਮਰੋ ਜਸੁ ਹੋਤ ਭਯੋ ਕਹਿ ਸਯਾਮ ਸੁਨਾਯੋ।
ਭੀਖਮ ਤੇ ਸੁਤ ਸੂਰਜ ਤੇ ਸੁ ਨਹੀ ਹਮ ਤੇ ਐਸੇ ਜਗ ਹ੍ਵੈ ਆਯੋ।। ੨੩੫੮।।

Swaiyya

Jagg nihaari Yudhisatar ko mann bheetar kayuran kop basaayo.
Pandu kae putran jag kiyo tehh te inn ko jag mae jass chhayo.
Aaiso naa lok bikhae hamro jass hott bhayo kahi sayaam sunaayo.
Bheekham te sut sooraj te su nahi ham te aaiso
jag haav aayo. (2358)

Swaiyya'

Sri Krishna, alongwith all spouses (wives) stayed there for many days. His body was shining like gold, and even the god of love (Kamdev) felt small (felt abashed) before him. Then Daropadi, who had worn oranments on all her limbs, with bowed head, came there. She was asking all the women, how Krishna had married them and wanted to hear from them the whole episode in detail. (2356)

Couplet

When Daropandi had asked from them to detail the complete story of their marriage with krishna with great affection, so that they all explained their own versions. (2357)

Swaiyya'

After seeing the Yagna of Yudishtra with wrath. Everyone was saying there that the sons of Pandu Raja had performed the Yagna and as such the whole world was saying their praises but (Kauravas), were feeling jealous that they were not getting any praise. The poet Siam has stated that neither Bhisham nor the sun's (son) Karan could have perfromed such a Yagna, nor we could have done so. (2358)

ਇਤਿ ਸ੍ਰੀ ਦਸਮ ਸਿਕੰਧ ਪੁਰਾਣੇ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਰਾਜਾ ਯੁਧਿਸਟਰ ਰਾਜ ਸੂਇ ਜਗ ਸੰਪੂਰਨੰ।

ਯੁਧਿਸਟਰ ਕੋ ਸਭਾ ਬਨਾਇ ਕਥਨੰ

ਸਵੈਯਾ

ਮੈ ਇਕ ਦੈਤ ਹੁਤੋ ਤਿਨ ਆਇ ਕੈ ਸੁੰਦਰ ਏਕ ਸਭਾ ਸੁ ਬਨਾਈ।
ਲਜਤ ਹੋਇ ਰਹੇ ਅਮਰਾਵਤਿ ਐਸੀ ਪ੍ਰਭਾ ਇਹ ਭੂਮਹਿ ਆਈ।
ਬੈਠਿ ਬਿਰਾਜਤ ਭੂਪ ਤਹਾ ਜਦੁਬੀਰ ਲੀਏ ਸੰਗ ਚਾਰੋ ਈ ਭਾਈ।
ਸਯਾਮ ਭਨੈ ਤਿਹ ਆਭਹਿ ਕੀ ਉਪਮਾ ਮੁਖ ਤੇ ਬਰਨੀ ਨਹੀ ਜਾਈ।। ੨੩੫੯।।

Itt sri dasam sikandh puraane bachitar naatak granthe krishnavaatare raja Yudhisatar raaj sooye jag sampooran.

Yudhisatar Ko Sabhaa Banaaye Kathan

Swaiyya

Mae ikk daint huto tinn aaye kae sundar ek sabhaa su banaayi.
Lajat hoye rahe amraavati aaisi prabhaa ehh bhomeh aayi.
Baithi biraajat bhoop tahaa jadubeer liye sang chaaro ee bhaayi.
Sayaam bhanae tehh aabheh ki upmaa mukh te barni
nahi jaayi. (2359)

ਨੀਰ ਢਰੇ ਕਹੂ ਚਾਦਰ ਛਤਨ ਛੂਟਤ ਹੈ ਕਹੂ ਠਉਰ ਫੁਹਾਰੇ।
ਮਲ ਭਿਰੈ ਕਹੂ ਮਤ ਕਰੀ ਕਹੂ ਨਾਚਤ ਬੇਸਯਨ ਕੇ ਸੁ ਅਖਾਰੇ।
ਬਾਜ ਲਰੈ ਕਹੂ ਸਾਜ ਸਜੈ ਭਟ ਛਾਜਤ ਹੈ ਅਤਿ ਡੀਲ ਡਿਲਾਰੇ।
ਰਾਜਤ ਸ੍ਰੀ ਬ੍ਰਿਜਨਾਥ ਤਹਾ ਜਿਮ ਤਾਰਨ ਮੈ ਸਸਿ ਸਯਾਮ ਉਚਾਰੇ।। ੨੩੬੦।।

Neer dhare kahu chaadar chhatan chhotat hae kahu
thayur phuaare.
Mal bhirae kahu mat kari kahu naachat besyan ke su akhaare.
Baaj larae kahu saaj sajae bhat chhajat hae ati dheel dilaare.
Raajat sri brijnaath tahaa jim taaran mae sasi
sayaam uchaare. (2360)

Here the chapter on perfoming Rajsu Yagna from Krishnavtar in Sri Dasam Sikand Purana of Bachittar Natak Granth is completed.

Now the episode of forming this assembly by Yudishtra begins.

Swaiyya'

There was a demon, called Maya, who made a beautiful assembly hall, and Indrapur was looking small (nothing) as compared to this, that such a charming building had come up on the Earth. Sri Krishna and Yudishtra alongwith his four brothers were seated there and looking glamorous there. The poet Siam has stated that the beauty of this assembly hall was beyond any description. (2359)

Somewhere from the ceiling looking like a sheet water was dripping and somewhere fountains were functioning, somewhere wrestlers were having bouts, while somewhere drunken elephants were fighting, while elsewhere prostitutes were dancing, and at places hawks were shown fighting, and at places, embellishments of all types were shown and at some places mighty warriors were shown with great splendour. The poet Siam has stated that Sri Krishna was looking glamorous there just as the moon shines among the stars. (2360)

ਜੋਤਿ ਲਸੈ ਕਹੂ ਬਜ੍ਰਨ ਕੀ ਕਹੂ ਲਾਲ ਲਗੈ ਛਬਿ ਮੰਦਰਿ ਪਾਵੈ।
ਨਾਗਨ ਕੋ ਪੁਰ ਲੋਕ ਪੁਰੀ ਸੁਰ ਦੇਖਿ ਪ੍ਰਭਾ ਜਿਹ ਸੀਸ ਨਿਵਾਵੈ।
ਰੀਝਿ ਰਹੇ ਜਿਹ ਦੇਖਿ ਚਤੁਰਮੁਖ ਹੇਰਿ ਪ੍ਰਭਾ ਸਿਵ ਸੋ ਲਲਚਾਵੈ।
ਕੀ ਜਹਾ ਤਹਾ ਨੀਰ ਸੋ ਲਾਗਤ ਨੀਰ ਜਹਾ ਨਹੀ ਚੀਨਬੋ ਆਵੈ।। ੨੩੬੧।।

Joti lasae kahu bajran ki kahu laal lage chabi mandir paave.
Naagan ko pur lok puri sur dekhi prabhaa jeh sees nivaave.
Reejh rahe jeh dekhi chaturmukh heri prabhaa siv so lalchaavae.
Bhoomi jahaa tahaa neer so laagat neer jahaa nahi cheenbo aavae. (2361)

ਯੁਧਿਸਟਰ ਬਾਚ ਦ੍ਰਜੋਧਨ ਸੋ

ਸਵੈਯਾ

ਐਸੀ ਸਭਾ ਰਚਿ ਕੈ ਸੁ ਜੁਧਿਸਟਰ ਅੰਧ ਕੋ ਬਾਲਕੁ ਬੋਲਿ ਪਠਾਯੋ।
ਸੂਰਜ ਕੋ ਸੁਤ ਸੰਗ ਲੀਏ ਅਰੁ ਭੀਖਮ ਮਾਨ ਭਰਿਯੋ ਸੋਊ ਆਯੋ।
ਭੂਮਿ ਜਹਾ ਹੁਤੀ ਤਾਹਿ ਲਖਿਯੋ ਜਲ ਬਾਰਿ ਹੁਤੋ ਜਹ ਭੂਮਿ ਜਨਾਯੋ।
ਜਾਇ ਨਿਸੰਕ ਪਰਿਯੋ ਜਲ ਮੈ ਕਬਿ ਸਯਾਮ ਕਹੈ ਕਛੁ ਭੇਦ ਨ ਪਾਯੋ।। ੨੩੬੨।।

Yudhisatar Baach Darjodhan So

Swaiyya

Aaisi sabhaa rachi kae su judhisatar andh ko baalak boli pathaayo.
Sooraj ko sut sang liye arr bheekham maan bhariyo soyu aayo.
Bhoomi jahaa huti taahi lakhiyo jal baari huto jah bhoomi janaayo.
Jaaye nisank pariyo jal mae kabi sayaam kahae kachhu
bhed naa paayo. (2362)

ਜਾਇ ਪਰਿਯੋ ਤਬ ਹੀ ਸਰ ਮੈ ਤਨ ਬਸਤ੍ ਧਰੇ ਪੁਨਿ ਬੂਡ ਗਯੋ ਹੈ।
ਬੂਡਤ ਜੋ ਨਿਕਸਿਯੋ ਸੋਊ ਭੂਪਤਿ ਚਿਤ ਬਿਖੈ ਅਤਿ ਕੋਪ ਕਯੋ ਹੈ।
ਕਾਨ੍ਹ ਜੁ ਭਾਰ ਉਤਾਰਨ ਕੇ ਹਿਤ ਆਖ ਸੋ ਭੀਮਹਿ ਭੇਦ ਦਯੋ ਹੈ।
ਸੋ ਇਹ ਭਾਤਿ ਸੋ ਬੋਲਿ ਉਠਿਓ ਅਰੇ ਅੰਧ ਕੇ ਅੰਧ ਹੀ ਪੁਤ੍ ਭਯੋ ਹੈ।। ੨੩੬੩।।

Jaaye pariyo tab hi sar mae tann bastar dhare puni bood gayo hae.
Boodat jo niksiyo soyu bhoopati chitt bikhae ati kop kayo hae.
Kaan ju bhaar utaaran ke hitt aakh so bheemeh bhed dayo hae.
So ehh bhaati so bali uthiyo are ke andh hi putro bhayo hae. (2363)

At some places, diamonds were shining beautifully, and at some places palaces studded with jewels were looking gorgeous, The beauty of this place was having no comparison so the godly abodes and the make-townships were feeling belittled before it. Even Brahma was feeling enchanted with its beauty and Shiva was also feeling jealous of it. Where there was ground, it was appearing as water, and where there was water, one could not make it out. (2361)

Yudishtra told Daryodhana -

Swaiyya'

Having created such an assembly hall, Yudishtra invited the son of Dhritrashtra (Daryodhana). So he came along with the son of the sun (Karan) and Bhisham full of pride and egoism. So where there was ground, he mistook it for water, and where there was water, he took it for ground. The poet Siam has stated that he fell down in water without fail, as he could not distinguish between water and gound. (2362)

When Daryodhana fell down in the tank (Sarovar) of water, and he alongwith his clothes, was drowned in water; as he came out of water, he was furious with rage. Sri Krishna to shake off some previous load of similar happening, then made a sign with his eyes to Bhim. So Bhim started saying, "O Man! The son of a blind father is also born blind." (2363)

ਯੌ ਜਬ ਭੀਮ ਹਸਿਯੋ ਤਿਹ ਕਉ ਤੁ ਘਨੋ ਚਿਤ ਭੀਤਰ ਭੂਪ ਰਿਸਾਯੋ।
ਮੋ ਕਹੁ ਪੰਡੁ ਕੇ ਪੁਤ੍ ਹਸੈ ਅਬ ਹੀ ਬਧ ਯਾ ਕੋ ਕਰੋ ਜੀਅ ਆਯੋ।
ਭੀਖਮ ਦ੍ਰੋਣ ਰਿਸੇ ਮਨ ਮੈ ਜੜ ਭੀਮ ਭਯੋ ਕਹ ਸਯਾਮ ਸੁਨਾਯੋ।
ਧਾਮਿ ਗਯੋ ਅਪੁਨੇ ਫਿਰ ਕੈ ਸੁ ਸਭਾ ਇਹ ਭੀਤਰ ਫੇਰਿ ਨ ਆਯੋ।। ੨੩੬੪।।

Yo jab bheem hasiyo tehh kayu tu ghano chitt bheetar bhoop risaayo.
Mo kahu pandu ke putro hasae ab hi badh yaa ko karo jiye aayo.
Bheekham dron rise mann mae jad bheem bhayo kah sayaam sunaayo.
Dhaam gayo apune phir kae su sabhaa ehh bheetar
pher naa aayo. (2364)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਦੁਰਜੋਧਨ ਸਭਾ ਦੇਖਿ ਧਾਮਿ ਗਏ ਧਯਾਇ ਸਮਾਪਤੰ।

ਅਬ ਦੈਤ ਬਕਤ੍ ਜੁਧ ਕਥਨੰ

ਸ੍ਵੈਯਾ

ਉਤ ਕੋਪਿ ਦੁਰਜੋਧਨ ਧਾਮਿ ਗਯੋ ਇਤ ਦੈਤ ਹੁਤੋ ਇਹ ਕੋਪੁ ਬਸਾਯੋ।
ਕਾਨ੍ਹ ਹਤਿਯੋ ਸਿਸੁਪਾਲ ਹੁਤ ਮੇਰੋ ਮਿਤ੍ ਮਰਿਓ ਨ ਰਤੀ ਸੁਕਚਾਯੋ।
ਲੈ ਸਿਵ ਤੇ ਬਰ ਹਉ ਇਹ ਕੋ ਬਧੁ ਜਾਇ ਕਰੋ ਜੀਅ ਭੀਤਰ ਆਯੋ।
ਧਾਇ ਕਿਦਾਰ ਕੀ ਓਰਿ ਚਲਿਓ ਕਬਿ ਸਯਾਮ ਇਹੈ ਚਿਤ ਮੈ ਠਹਰਾਯੋ।। ੨੩੬੫।।

Itt sri bachitar naatak granthe krishnaavatare durjodhan sabhaa dekhi dhaam gaye dhayaae sampaatam.

Ab Daint Baktar Judh Kathan

Swaiyya

Utt kop durjodhan dhaam gayo itt daint huto ehh kop basaayo.
Kaan hadiyo sisupaal huto mero mitar mariyo naa rati sukchaayo.
Lae siv te bar hayu eh ko badhu jaaye karo jiye bheetar aayo.
Dhaaye kidaar ki orr chaliyo kabi sayaam ihae chitt
mae thehraayo. (2365)

When Bhim uttered these words in joke, then the Raja Daryodhana was greatly agitated with anger in his mind. This Pandu's son had made fun of me, so I am going to kill him right now. He thought of this thing in his mind. Bhisham and Daronacharya both were also annoyed and enraged, but Sri Krishna then said that Bhim had gone mad. With great fury and wrath, Daryodhana returned to his place and never came back to this assembly hall. (2364)

Here the chapter of Daryodhana going back home after visiting this assemby hall, from Krishnavatar in Bachittar Natak Granth is completed.

Now the Episode of the battle of the demon Bakatar begins.

Swaiyya'

When Daryodhana went back home in furious rage, there was a demon who became enraged. He thought to himself that Sri Krishna had killed his friend, Shishupal, without any hesitation or fear. So he thought in mind that he should approach Shiva for a blessing, and then kill him (Krishna). The poet Siam has stated that after this thought, the demon rushed towards Kedar mountain. (2365)

ਬਦ੍ਰੀ ਕਿਦਾਰ ਕੇ ਭੀਤਰ ਜਾਇ ਕੈ ਸੇਵ ਕਰੀ ਮਹਾਰੁਦ੍ ਰਿਝਾਯੋ।
ਲੈ ਕੈ ਬਿਵਾਨ ਚਲਿਓ ਉਤ ਤੇ ਜਬ ਹੀ ਹਰਿ ਕੇ ਬਧੁ ਕੋ ਬਰੁ ਪਾਯੋ।
ਦ੍ਵਾਰਵਤੀ ਹੂ ਕੇ ਭੀਤਰ ਆਇ ਕੈ ਕਾਨ੍ਹ ਕੇ ਪੁਤ੍ ਸੋ ਜੁਧੁ ਮਚਾਯੋ।
ਸੋ ਸੁਨਿ ਸਯਾਮ ਬਿਦਾ ਲੈ ਕੇ ਭੂਪ ਤੇ ਸਯਾਮ ਭਨੇ ਤਿਹ ਠਉਰ ਸਿਧਾਯੋ।। ੨੩੬੬।।

Badri kidaar ke bheetar jaaye kae sev kari maharudar rijaayo.
Lae kae bivaan chaliyo utt te jab hi hari ke badh ko bar paayo.
Davaarvati hu ke bheetar aaye kae kaan ke putar so judh machaayo.
So suni sayaam bidaa lae kae bhoop te sayaam bhanae
tehh thayur sidhaayo. (2366)

ਦ੍ਵਾਰਵਤੀ ਹੂ ਕੇ ਬੀਚ ਜਬੈ ਹਰਿ ਜੂ ਗਯੋ ਤਉ ਸੋਊ ਸਤ੍ ਨਿਹਾਰਿਯੋ।
ਸਯਾਮ ਭਨੈ ਤਬ ਹੀ ਤਿਹ ਕਉ ਲਰੁ ਰੇ ਹਮ ਸੋ ਬ੍ਰਿਜਨਾਥ ਉਚਾਰਿਯੋ।
ਯੌ ਸੁਨਿ ਵਾ ਬਤੀਯਾ ਹਰਿ ਕੋ ਕਸਿ ਕਾਨ ਪ੍ਰਮਾਨ ਲਉ ਬਾਨ ਪ੍ਰਹਾਰਿਯੋ।
ਮਾਨੋ ਤਚੀ ਅਤਿ ਪਾਵਕ ਊਪਰ ਕਾਹੂ ਬੁਝਾਇਬੋ ਕੋ ਘ੍ਰਿਤ ਡਾਰਿਯੋ।। ੨੩੬੭।।

Davaarvati hu ke beech jabae hari ju gayo tayu soyu satar nihaariyo.
Sayaam bhanae tab hi tehh kayu larr re ham so brijnaath uchaariyo.
Yo suni vaa batiyaa hari ko kasi kaan parmaan layu
baan parhaariyo.
Maano tachi ati paavak upar kaahu bujhibe ko
ghrit daariyo. (2367)

ਮਾਰਤ ਭਯੋ ਅਰਿ ਬਾਨ ਜਬੈ ਹਰਿ ਸਯੰਦਨ ਵਾਹੀ ਕੀ ਓਰਿ ਧਵਾਯੋ।
ਆਵਤ ਭਯੋ ਉਤ ਤੇ ਅਰਿ ਸੋ ਇਤ ਤੇ ਏਊ ਗੇ ਮਿਲਿ ਕੈ ਰਨ ਪਾਯੋ।
ਸਯੰਦਨ ਹੂ ਬਲਿ ਕੈ ਸੰਗਿ ਸਯੰਦਨ ਢਾਹਿ ਦਯੋ ਕਬਿ ਯੌ ਜਸੁ ਗਾਯੋ।
ਜਿਉ ਸਹਬਾਜ ਮਨੋ ਚਕਵਾ ਸੰਗ ਏਕ ਧਕਾ ਹੂ ਕੇ ਮਾਰਿ ਗਿਰਾਯੋ।। ੨੩੬੮।।

Maarat bhayo ari baan jabae hari sayandan vaahi ki orr dhavaayo.
Aavat bhayo utt te ari so itt te eyu ge mill kae rann paayo.
Sayandan hu bali kae sang sayandan dhaaye dayo kabi yo jass gaayo.
Jiyu sehbaaj mano chakvaa sang ek dhakaa hu
ke maar giraayo. (2368)

On hearing Badri Kedar he did lot of service (in Badrika Ashram) and placated Maha Rudra with his service. When he attained the blessing of Shiva to kill Krishna, then he started back in his chariot. On reaching Dwarka he waged a war with Krishna's son; The poet Siam has stated that Sri Krishna, on hearing about it and bidding farewell to Yudishtra he left for that place. (2366)

When Krishna reached Dwarka, he saw that enemy. The poet Siam has stated that Sri Krishna then told him to fight against him. On hearing Krishna's words, he stretched his bow to the ears, and shot an arrow at him. It appeared as if someone had added ghee to a buning fire for making it more violent. (2367)

When the enemy shot the arrow, then Sri Krishna raced his chariot towards him; then from one side he also reached there and both got engaged in his chariot by striking his chariot against his chariot. The poet has described the beauty of the scene, just as a hawk with one swoop only, kills the partridge. (2368)

ਰਥ ਤੋਰ ਕੈ ਸਤ੍ ਕੀ ਨੰਦਗ ਸੋ ਕਬਿ ਸਯਾਮ ਕਹੈ ਕਟਿ ਗ੍ਰੀਵ ਗਿਰਾਈ।
ਅਉਰ ਜਿਤੀ ਤਿਹ ਕੇ ਸੰਗ ਸੈਨ ਹੁਤੀ ਸੁ ਭਲੇ ਜਮ ਲੋਕਿ ਪਠਾਈ।
ਰੋਸ ਭਰਿਯੋ ਹਰਿ ਠਾਢੋ ਰਹਿਯੋ ਰਨਿ ਸੋ ਉਪਮਾ ਕਬਿ ਸਯਾਮ ਸੁਨਾਈ।
ਸ੍ਰੀ ਬ੍ਰਿਜਨਾਇਕ ਚਉਦਹੂ ਲੋਕ ਮੈ ਪਾਵਤ ਭਯੋ ਬਡੀ ਯੌ ਸੁ ਬਡਾਈ।। ੨੩੬੯।।

Rath tor kae satar ki nandag so kabi sayaam kahae kati greev giraayi.
Ayur siti tehh ke sang saen huti su bhale jam lok pathaayi.
Ross bhariyo hari thaado rahiyo rann so upmaa kabi
sayaam sunaayi.
Sri brijnaaik chayudahu lok mae paavat bhayo badi
yo su badaayi. (2369)

ਦੋਹਰਾ

ਦੰਤਬਕ੍ ਤਬ ਚਿਤ ਮੈ ਅਤਿ ਹੀ ਕੋਪ ਬਢਾਇ।
ਸ੍ਰੀ ਜਦੁਪਤਿ ਜਹ ਠਾਢੋ ਹੋ ਤਹ ਹੀ ਪਹੁਚਿਓ ਜਾਇ।। ੨੩੭੦।।

Dohra

Dantbak tạb chitt mae ati hi kop badaaye.
Sri jadupati jeh thaado ho the hi paḥuchiyo jaaye. (2370)

ਸਵੈਯਾ

ਸ੍ਰੀ ਬ੍ਰਿਜ ਨਾਇਕ ਕਉ ਜਬ ਹੀ ਤਿਨ ਆਇ ਆਯੋਧਨ ਬੀਚ ਹਕਾਰਿਯੋ।
ਹਉ ਮਰਿਹਉ ਨਹੀ ਯੌ ਕਹਿਯੋ ਤਾਹਿ ਸੁ ਜਿਉ ਸਿਸੁਪਾਲ ਬਲੀ ਤੁਹਿ ਮਾਰਿਯੋ।
ਐਸੇ ਸੁਨਿਯੋ ਜਬ ਸਯਾਮ ਜੂ ਬੈਨ ਤਬੈ ਹਰਿ ਜੂ ਪੁਨਿ ਬਾਨ ਸੰਭਾਰਿਯੋ।
ਸਤ੍ ਕੋ ਸਯਾਮ ਭਨੈ ਰਥ ਤੇ ਫੁਨਿ ਮੂਰਛ ਕੈ ਕਰਿ ਭੂ ਪਰਿ ਡਾਰਿਯੋ।। ੨੩੭੧।।

Swaiyya

Sri brij naaik kayu jab hi tinn aaye aayodhan beech hakaariyo.
Hayu marihayu nahi yo kahiyo taahi su jiyu sisupaal bali tuhi maariyo.
Aaise suniyo jab sayaam ju baen tabae hari ju pun baan sanbhaariyo.
Satar ko sayaam bhanae rath te phunn morach kae kari
bhu par daariyo. (2371)

The poet Siam has stated that after crashing his chariot, and wielding his sword, he removed his head with one stroke. The force accompanying him was also killed (and sent to Yama's land). Then Sri Krishna was standing in the battle field, filled with ruthlessness (wrathfulness). The beauty of this scene has been depicted by the poet Siam by saying that Sri Krishna had earned a great praise in the whole universe (fourteen worlds). (2369)

Couplet

In the meantime (the enemy) the demon Bakatar reached the spot, where Sri Krishna was standing. (2370)

Swaiyya'

Sri Krishna was then challenged by him in the battle field and he said, "I will not be killed the way you had killed Shishupal. When Sri Krishna heard these words, Then he took up his bow. The poet Siam has stated that after making the enemy unconsious in his chariot, he (Krishna) threw him down on the ground. (2371)

ਲੈ ਸੁਧਿ ਹ੍ਵੈ ਸੋਊ ਲੋਪ ਗਯੋ ਫਿਰਿ ਕੋਪ ਭਰਿਯੋ ਰਨ ਭੀਤਰ ਆਯੋ।
ਕਾਨ੍ਹ ਕੇ ਬਾਪ ਕੋ ਕਾਨ੍ਹ ਹੀ ਕਯੁ ਕਟਿ ਮਾਯਾ ਕੋ ਕੈ ਇਕ ਮੂੰਡ ਦਿਖਾਯੋ।
ਕੋਪ ਕੀਯੋ ਘਨਿ ਸਯਾਮ ਤਬੈ ਅਰੁ ਨੈਨ ਦੁਹੂਨ ਤੇ ਨੀਰ ਬਹਾਯੋ।
ਹਾਥ ਪੈ ਚਕ੍ ਸੁਦਰਸਨ ਲੈ ਅਰਿ ਕੋ ਸਿਰ ਕਾਟਿ ਕੈ ਭੂਮਿ ਗਿਰਾਯੋ।। ੨੩੭੨।।

Lae sudh haav soyu lop gayo phir kop bhariyo rann bheetar aayo.
Kaan ke baap ko kaan hi kayu kati maaya ko kae ikk moond dikhaayo.
Kop kiyo ghani sayaam tabae arr naen duhoon te neer bahaayo.
Haath pae chakar sudarsan lae ari ko sir kaat kae
bhoomi giraayo. (2372)

ਇਤਿ ਸ੍ਰੀ ਦਸਮ ਸਕੰਧ ਪੁਰਾਣੇ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਦੰਤ ਬਕਤ੍ ਦੈਤ ਬਧਹ ਧਿਆਇ ਸੰਪੂਰਨੰ। ਅਥ ਬੈਦੂਰਥ ਦੈਤ ਬਧ ਕਥਨੰ

ਕਬਿਯੋ ਬਾਚ

ਸਵੈਯਾ

ਜਾਹਿ ਸਿਵਾਦਿਕ ਬ੍ਰਹਮ ਨਿਮਿਓ ਸੁ ਸਦਾ ਅਪਨੇ ਚਿਤ ਬੀਚ ਬਿਚਾਰਿਯੋ।
ਸਯਾਮ ਭਨੈ ਤਿਹ ਕਉ ਤਬ ਹੀ ਕਬ ਹੀ ਕਿਰਪਾ ਨਿਧਿ ਰੂਪ ਦਿਖਾਰਿਯੋ।
ਰੰਗ ਨ ਰੂਪ ਅਉ ਰਾਗਨ ਰੇਖ ਇਹੈ ਚਹੁੰ ਬੇਦਨ ਭੇਦ ਉਚਾਰਿਯੋ।
ਤਾ ਧਰਿ ਮੂਰਤਿ ਜੁਧ ਬਿਖੈ ਇਹ ਸਯਾਮ ਭਨੈ ਰਨ ਬੀਚ ਸੰਘਾਰਿਯੋ।। ੨੩੭੩।।

Itt sri dasam sakandh bachitar natak granthe krishnavtare dant baktar daint badheh dhiyaae sampooran.
Ath Baedoorath Daint Badh Kathan
Kabiyo Baach
Swaiyya

Jaahi sivaadik braham nimiyo su sadaa apne chitt beech bichaariyo.
Sayaam bhanae tehh kayu tab hi kab hi kirpaa nidhi roop dikhaariyo.
Rang naa roop ayu raag naa rekh ihae chahun bedan
bhed uchaariyo.
Taa dhari morat judh bikhae ehh sayaam bhanae rann
beech sanghariyo. (2373)

After gaining consciousness he (hid) disappeared from there, and filled with indignation, he again appeared in the battle field. Then with his deceitful learning, he showed Sri Krishna, the head of his father Basudev cut off (as a mirage), then Sri Krishna became furious with rage and tears rolled down from his eyes, and with his Sudarshan Wheel he cut off his head and threw it on the ground. (2372)

Here the chapter of the killing of the demon Bakatar from Krishnavtar in Dasam Sakand Puran, pertaining to Bachittar Natak Granth is completed.

Now the episode of the killing of the demon Baidoorath begins.

The poet Siam has stated that the benevolent Lord must appear before the person at some stage upon whom he meditates in his mind whom Brahma and Shiva even worship and pay their obeisance. The Lord, who had no physical entity, no form colour or symbol and all the four Vedas had described this secret and according to the poet Siam, the same Lord Almightly was, now in the form of Krishna, fighting in the battle field and had killedthe demon. (2373)

ਦੋਹਰਾ

ਕ੍ਰਿਸਨ ਕੋਪ ਜਬ ਸਤ੍ ਦ੍ਵੈ ਰਨ ਮੈ ਦਏ ਖਪਾਇ।
ਤੀਸਰ ਜੋ ਜੀਵਤ ਬਚਿਯੋ ਸੋ ਤਹ ਪਹੁਚਿਯੋ ਆਇ।। ੨੩੭੪।।

Dohra

Krisan kop jab satar daev rann mae daye khapaaye.
Teesar jo jeevat bachiyo so tehh pahuchiyo aaye. (2374)

ਦਾਤਨ ਸੋ ਦੋਊ ਹੋਠ ਦੋਊ ਨਚਾਵਤ ਨੈਨ।
ਤਬ ਹਲਧਰ ਤਿਹ ਸੋ ਕਹੇ ਕਹਿਤ ਸਯਾਮ ਏ ਬੈਨ।। ੨੩੭੫।।

Daatan so doyu hotth kati doyu nachaavat naen.
Tab haldhar tehh so kahe kahit sayaam ee baen. (2375)

ਸਵੈਯਾ

ਕਿਉ ਜੜ ਜੁਧ ਕਰੈ ਹਰਿ ਸਿਉ ਮਧੁ ਕੀਟਭ ਸੇ ਜਿਹ ਸਤ੍ ਖਪਾਏ।
ਰਾਵਨ ਸੇ ਹਰਿਨਾਖਸ ਸੇ ਹਰਿਨਾਛ ਹੂ ਸੇ ਜਗਿ ਜਾਨਿ ਨ ਪਾਏ।
ਕੇਸਹਿ ਸੇ ਅਰੁ ਸੰਧਿ ਜਰਾ ਸੰਗ ਦੇਸਨ ਦੇਸਨ ਕੇ ਨ੍ਰਿਪ ਆਏ।
ਤੈ ਰੇ ਕਹਾ ਅਰੇ ਸੋ ਛਿਨ ਮੈ ਇਹ ਸਯਾਮ ਭਨੈ ਜਮਲੋਕ ਪਠਾਏ।। ੨੩੭੬।।

Swaiyya

Kiyu jad judh karae hari siyu mudh keetabh se jeh satar khapaaye.
Raavan se harinaakhas se harinaachh hu se jag jaan naa paaye.
Kanseh se arr sandhi jaraa sang desan desan ke nirap aaye.
Tae re kahaa are so chhin mae ehh sayaam bhanae jamlok pathaaye. (2376)

ਸ੍ਰੀ ਬ੍ਰਿਜਨਾਥ ਤਬੈ ਤਿਹ ਸੋ ਕਬਿ ਸਯਾਮ ਕਹੈ ਇਹ ਭਾਤਿ ਉਚਾਰਿਯੋ।
ਮੈ ਬਕ ਬੀਰ ਅਘਾਸੁਰ ਮਾਰਿ ਸੁ ਕੇਸਨਿ ਤੇ ਗਹਿ ਕੰਸ ਪਛਾਰਿਯੋ।
ਤੇਈ ਛੁਹਨ ਸੰਧਿ ਜਰਾ ਹੂ ਕੀ ਮੈ ਸੁਨਿ ਸੈਨ ਸੁਧਾਰਿ ਬਿਦਾਰਿਯੋ।
ਤੈ ਹਮਰੇ ਬਲ ਅਗ੍ਰਜ ਸਯਾਮ ਕਹਿਯੋ ਘਨ ਸਯਾਮ ਤੇ ਕਉਨ ਬਿਚਾਰਿਯੋ।। ੨੩੭੭।।

Sri brijnaath tabae tehh so kabi sayaam kahae ehh bhaati uchaariyo.
Mae bak beer akghasur maarí su kesan te gahi kans pachhariyo.
Taeyi chhuhan sandh jaraa hu ki mae suni saen sudhaari bidaariyo.
Tae hamre bal agraj sayaam kahiyo ghan sayaam te
kayun bichariyo. (2377)

Couplet

When Krishna, with great ruthlessness, had killed both the enemies in the battle field, then the third enemy, who was still alive, appeared before him. (2374)

He was very furuious, cutting his lips under his teeth and showing great indignation from his eyes, then Balram told him these words, which are being described by the poet Siam (as follows). (2375)

Swaiyya'

"O fool! Why are you fighting against Sri Krishna, who had destroyed the enemies like Madh and Ketab. Even people like Ravana, Harnakush, and Harnachh in the world could not realize his secrets or Kansa and Jarasandh were accompanied with great many kings from various lands." The poet Siam has stated, "O fool! How could you dare to confront Sri Krishna, as he had sent all of them to Yama's land (killed them) in a moment." (2376)

The poet Siam has stated that then Sri Krishna told him, "I had killed both Bakasur and Aghasur and had destroyed fully the multi-coloured army of Jarasandh." Sri Krishna then said, "Whom do you consider as worth anything before my power (or equal in power)?" (2377)

ਮੋਹਿ ਡਰਾਵਤ ਹੈ ਕਹਿ ਯੌ ਮੁਹ ਕੰਸ ਕੋ ਬੀਰ ਬਕੀ ਬਕ ਮਾਰਿਯੋ।
ਸੰਧਿ ਜਰਾ ਹੂ ਕੀ ਸੈਨ ਸਭੈ ਮੋਹਿ ਭਾਖਤ ਹੋ ਛਿਨ ਮਾਹਿ ਸੰਘਾਰਿਯੋ।
ਮੋ ਕਉ ਕਹੈ ਬਲੁ ਤੇਰੋ ਅਰੇ ਮੇਰੇ ਪਉਰਖ ਅਗ੍ਰਜ ਕਉਨ ਬਿਚਾਰਿਯੋ।
ਸੂਰਨ ਕੀ ਇਹ ਰੀਤਿ ਨਹੀ ਹਰਿ ਛਤ੍ਰੀ ਹੈ ਤੂ ਕਿ ਭਯੋ ਭਠਿਆਰਿਯੋ।। ੨੩੭੮।।

Mohi daraavat hae kahi yo muh kans ko beer baki bak maariyo.
Sandhi jaraa hu ke saen sabhae mohi bhakhat ho chhin maahi sanghariyo.
Mo kayu kahae bal tero are mere payurakh agraj kayun bichaariyo.
Sooran ki eh reti nahi hari chatri hae tu ki
bhayo bhathiaariyo. (2378)

ਆਪਨੇ ਕੋਪ ਕੀ ਪਾਵਕ ਮੈ ਬਲ ਤੇਰੋ ਸਬੈ ਸਮ ਫੂਸ ਜਰੈ ਹੋ।
ਸ੍ਰਉਨ ਜਿਤੋ ਤੁਹ ਅੰਗਨ ਮੈ ਸੁ ਸਭੈ ਸਮ ਨੀਰਹ ਕੀ ਆਵਟੈ ਹੋ।
ਦੋਗਚਾ ਆਪਨੇ ਪਉਰਖ ਕੋ ਰਨ ਮੈ ਜਬ ਹੀ ਕਬਿ ਸਯਾਮ ਚੜੇ ਹੋ।
ਤਉ ਤੇਰੋ ਅੰਗ ਕੋ ਮਾਸੁ ਸਬੈ ਤਿਹ ਭੀਤਰ ਡਾਰ ਆਛੈ ਪਕੈ ਹੋ।। ੨੩੭੯।।

Aapne kop ki paavak mae bal tero sabae sam phoos jarae ho.
Sarun jito tuh angan mae su sabhae sam neereh ki aavtae ho.
Degchaa aapne payurakh ko rann mae jab hi kabi sayaam chade ho.
Tayu tero ang ko maas sabae tehh bheetar daar
aache pakae ho. (2379)

ਐਸੇ ਬਿਬਾਦ ਮੈ ਆਹਵ ਮੈ ਦੋਊ ਕ੍ਰੋਧ ਭਰੇ ਅਤਿ ਜੁਧੁ ਮਚਾਯੋ।
ਬਾਨਨ ਸਿਉ ਦਿਵ ਅਉਰ ਦਿਵਾਕਰਿ ਧੂਰਿ ਉਠਿ ਰਥ ਪਹੀਯਨ ਛਾਯੋ।
ਕਉਤੁਕ ਦੇਖਨਿ ਕਉ ਸਸਿ ਸੂਰਜ ਆਏ ਹੁਤੇ ਤਿਨ ਮੰਗਲ ਗਾਯੋ।
ਅੰਤ ਨ ਸਯਾਮ ਤੇ ਜੀਤ ਸਕਿਯੋ ਸੋਊ ਅੰਤਹਿ ਕੇ ਫੁਨਿ ਧਾਮਿ ਸਿਧਾਯੋ।। ੨੩੮੦।।

Aaise bibaad kae aahav mae doyu krodh bhare ati judh machaayo.
Baanan siyu div ayur divaakari dhoori uthi rath pahiyan chhayo.
Kayutak dekhin kayu sasi sooraj aaye hute tinn mangal gaayo.
Ant naa sayaam te jeet sakiyo soyu anteh ke phuni
`dhaam sidhayo. (2380)

In reply, he said, "You are trying to frieghten me by saying these words, that you had killed the warriors of Kansa like Baki and Bak and then you are telling me that you had killed the forces of Jarasandh in a moment. O Krishna! You are telling me that there was none equal to your power. O Krishna! Are you Kashatriya or an ordinaty worker (labourer) as it does not behove a warrior to praise himself? (2378)

"I shall burn all you power with the fire of my anger (wrath) like straw. I will boil your blood like water, which is running through your body and limbs. The poet Siam has stated that "when I open the kettle of my warriors in the battle field, then I will boil and cook your flesh (of the body) in the battle in the battle field, (then only you will realize my strength)". (2379)

Thus both were engaged in a fierce battle, being enraged fully due to this dispute. Even the sun was covered with the string of arrows being shot by them and the dust rising from the wheels of the chariots was spread all over the sky. The sun and the moon had come to witness this miracle, and they sang songs of joy and happiness. Finally he could not gain a victory over Krishna and then proceeded to Yama's land (was killed). (2380)

ਸ੍ਰੀ ਬ੍ਰਿਜਨਾਥ ਹਨਿਯੋ ਅਰਿਕੋ ਕਬਿ ਸਯਾਮ ਕਹੈ ਕਰਿ ਗਾਢ ਅਯੋਧਨ।
ਹ੍ਵੈ ਕੈ ਕੁਰੂਪ ਪਰਿਯੋ ਧਰਿ ਜੁਧ ਕੀ ਤਉਨ ਸਮੈ ਬਯਦੂਰਥ ਕੋ ਤਨ।
ਸ੍ਰਉਨਤ ਸੰਗ ਭਰਿਯੋ ਪਰਿਯੋ ਦੇਖਿ ਦਯਾ ਉਪਜੀ ਕਰੁਨਾਨਿਧਿ ਕੇ ਮਨਿ।
ਛੋਰਿ ਸਰਾਸਨ ਟੇਰ ਕਹਿਯੋ ਦਿਨ ਆਜ ਕੇ ਤੈ ਕਰਿਹੋ ਨ ਕਬੈ ਰਨ।। ੨੩੮੧।।

Sri brijnaath haniyo ariko kabi sayaam kahae kari gaad ayodhan.
Haav kae kuroop pariyo dhari judh ki tayun samae bayudoorath ko tann.
Sarunat sang bhariyo pariyo dekhi dayaa upji karunaanidhi ke mani.
Chhori saraasan ter kahiyo din aaj ke tae kariho naa kabae rann. (2381)

ਇਤਿ ਸ੍ਰੀ ਦਸਮ ਸਿਕੰਧ ਪੁਰਾਣੇ ਬਚਿਤ੍ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਬਯਦੂਰਥ ਦੈਤ ਬਧਹ ਧਿਆਇ ਸਮਾਪਤੰ।

ਬਲਿਭਦ੍ ਜੂ ਤੀਰਥ ਗਵਨ ਕਥਨੰ

ਚੌਪਈ

ਤੀਰਥ ਕਰਨ ਬਲਿਭਦ੍ ਸਿਧਾਯੋ। ਨੈਮਖ੍ਵਰਨ ਭੀਤਰ ਆਯੋ।
ਆਇ ਤਹਾ ਨਾਵਨ ਇਨ ਭਯੋ। ਚਿਤ ਕੋ ਸੋਕ ਦੂਰ ਕਰਿ ਦਯੋ।। ੨੩੮੨।।

Itt sri dasam sikandh puraane bachitar natak granthe krishnavatare baydoorab daint badeh dhiyaaye sampaatam.

Balibhadar Ju Teerath Gavan Kathan

Chopaiee

Teerath karan balibhadar sidhaayo. Naemkhavran bheetar aayo.
Aaye tahaa naavan inn kayo. Chitt ko sok door kari dayo. (2382)

ਤੋਮਰ

ਰੋਮ ਹਰਖ ਨ ਥੋ ਤਹਾ ਸੋਊ ਆਯੋ ਤਹ ਦਉਰਿ।
ਹਲੀ ਮਦਰਾ ਪੀਤ ਥੋ ਕਬਿ ਸਯਾਮ ਤਾਹੀ ਠਾਉਰਿ।
ਸੋਊ ਆਇ ਠਾਢ ਭਯੋ ਤਹਾ ਜੜ ਯਾਹਿ ਸਿਰ ਨ ਨਿਵਾਇ ਕੈ।
ਬਲਿਭਦ੍ ਕੁਪਿਯੋ ਕਮਾਨ ਕਰਿ ਲੈ ਮਾਰਿਯੋ ਤਿਹ ਧਾਇ ਕੈ।। ੨੩੮੩।।

Tomar

Rom harakh naa tho tahaa soyu aayo the dayuri.
Hali madraa peet tho kabi sayaam taahi thaayuri.
Soyu aaye thaadh bhayo tahaa jad yaahi sir naa nivaaye kae.
Balibhadar kupiyo kamaan kari lae maariyo tehh dhaaye kae. (2383)

The poet Siam has stated that Sri Krishna fought a great battle and finally killed the enemy. The body of Baidurath, being disfigured was thrown on the ground in the battlefield. When Sri Krishna saw the blood stained body of the enemy, he was filled with kindness and mercy. Then keeping aside his bow, he shouted aloud, "That I will not fight any more battles." (2381)

Here the episode of the killing of demon Bhaydurath from the chapter of Krishnavatar in Bachittar Natak as part of Dasam Sakand Puran is completed.

Now the episode of Balbhadar's visiting holy places of pilgrimage begins.

Chopaiee

Balram started on his pilgrimage to holy places and came to the holy place of Naimkhiaran. There he had his bath and forgot all his worries. (2382)

Tomar

The Rishi Homharsh was not present there and on hearing about Balram's visit, he rushed back. The poet Siam has stated that Balram was drinking wine at the place. That fool came and stood there and did not pay his obiesance to Balram (by bowing his head). Balram got enraged and taking his bow in hand, he killed him immediately. (2383)

ਚੌਪਈ

ਸਭ ਰਿਖਿ ਉਠਿ ਠਾਢੇ ਤਬ ਭਏ। ਆਨੰਦ ਬਿਸਰ ਚਿਤ ਕੇ ਗਏ।
ਇਕ ਰਿਖਿ ਥੋ ਤਿਨਿ ਐਸ ਉਚਾਰਿਯੋ। ਬੁਰਾ ਕੀਓ ਹਲਧਰਿ ਦਿਜ ਮਾਰਿਯੋ।। ੨੩੮੪।।

Chopaiee

Sabh rikhi uth thaade tab bhaye. Aanand bisar chitt keg aye.
Ikk rikhi tho tinni aaise uchaariyo. Buraa kiyo haldhari dij maariyo. (2384)

ਤਬ ਹਲਧਰ ਪੁਨਿ ਐਸ ਉਚਰਿਯੋ। ਬੈਠ ਰਹਿਓ ਕਿਉ ਨ ਹਮ ਤੇ ਡਰਿਯੋ।
ਤਬ ਮੈ ਕ੍ਰੋਧ ਚਿਤ ਮੈ ਕੀਯੋ। ਮਾਰਿ ਕਮਾਨ ਸੰਗ ਇਹ ਦੀਯੋ।। ੨੩੮੫।।

Tab haldhar puni aais uchaariyo. Baith rahiyo kiyu naa ham te dariyo.
Tab mae krodh chitt mae kiyo. Maari kamaan sang ihh diyo. (2385)

ਸ੍ਵੈਯਾ

ਛਤ੍ਰੀ ਕੋ ਪੂਤ ਥੋ ਕੋਪ ਭਰੇ ਤਿਹ ਨਾਸ ਕਯੋ ਬਿਨਤੀ ਸੁਨਿ ਲੀਜੈ।
ਠਾਢ ਭਏ ਉਠ ਕੈ ਰਿਖਿ ਸੋ ਜੜ ਬੈਠਿ ਰਹਿਓ ਕਹਿਓ ਸਾਖ ਪਤੀਜੈ।
ਬਾਤ ਵਹੈ ਕਰੀਐ ਸੰਗ ਛਤ੍ਰਨ ਜਾ ਕੇ ਕੀਏ ਜਗ ਭੀਤਰ ਜੀਜੈ।
ਤਾਹੀ ਤੇ ਮੈ ਬਧੁ ਤਾ ਕੋ ਕੀਯੋ ਸੁ ਅਬੈ ਮੋਰੀ ਭੂਲ ਛਿਪਾਮਨ ਕੀਜੈ।। ੨੩੮੬।।

Swaiyya

Chhatri ko poot tho kop bhare tehh naas kayo binti suni lijae.
Thaad bhaye uth kae rikhi so jad baithi kahiyo saach patijae.
Baat vahae kariyae sang chhatran jaa ke kiye jag bheetar jijae.
Taahi te mae budh taa ko kiyo su abae mori bhool
chhimaapan kijae. (2386)

ਰਿਖ ਬਾਚ ਹਲੀ ਸੋ

ਚੌਪਈ

ਮਿਲਿ ਸਭ ਰਿਖਿਨ ਹਲੀ ਸੋ ਭਾਖੀ। ਕਹੈ ਸਯਾਮ ਤਿਹ ਦਿਜ ਕੀ ਸਾਖੀ।
ਇਹ ਬਾਲਕ ਥਾਪਿ ਰੋਹ ਹਰੋ। ਬਹੁਰੋ ਜਾਇ ਤੀਰਥ ਸਭ ਕਰੋ।। ੨੩੮੭।।

Rikh Baach Hali So

Chopaiee

Mili sabh rikhin hali so bhaaki. Kahae sayaam tehh dij ki saakhi.
Ehh baalak thaapi roh haro. Bahuro jaaye teerath sabh karo. (2387)

Chopaiee

Then all the Rishis got together and stood up there, as all had lost their peace of mind. One Rishi then said, "Balram had done a vicious act by killing a brahmin." (2384)

Then again Balram said, "Why was he sitting down and (never showed me any respect)? Why was he not afraid of me? Then out of sheer rage, I killed him with my bow. (2385)

Swaiyya'

I, being a son of Kashatriya, got enraged and killed him. All the Rishis had stood up (to welcome) but he continued sitting like a fool. I am telling you the truth, you may check it. One should behave with Kashatriyas which should help one to live longer in the world. So I killed him thus. Now please pardon me for this (rudeness). (2386)

Then the Rishis told Balram -

Chopaiee

All the Rishis then jointly told Balram the poet Siam has described the episode (like this) about the brahmin. "Appoint his son in his place and forget about your wrath. Then proceed and visit all holy places of pilgrimage. (2387)

ਕਬਿਯੋ ਬਾਚ

ਸਵੈਯਾ

ਚਾਰੇ ਈ ਬੇਦ ਮੁਖਾਗ੍ਰਜ ਹੋਇ ਹੈ ਤਾ ਸੁਤ ਕੋ ਬਰੁ ਐਸੋ ਦੀਯੋ।
ਸੋਊ ਐਸੇ ਪੁਰਾਨ ਲਗਿਯੋ ਰਟਨੇ ਮਨੋ ਤਾਤ ਸੋਊ ਤਿਹ ਫੇਰਿ ਜੀਯੋ।
ਚਿਤ ਅਨਦ ਕੈ ਸਭ ਹੂ ਰਿਖਿ ਕੇ ਮਨ ਕਉ ਜਿਹ ਕੀ ਸਮ ਕਉਨ ਬੀਯੋ।
ਸਿਰ ਨਯਾਇ ਤਿਨੈ ਸੁਖ ਪਾਇ ਕੇ ਤੀਰਥਨ ਸਯਾਮ ਸੁ ਰਾਮਹਿ ਪੈਡ ਲੀਯੋ।। ੨੩੮੮।।

Kabiyo Baach

Swaiyya

Chaaro ee bed mukhaagraj hoye hae taa sut ko baru aaiso diyo.
Soyu aaise puraan lagiyo ratne mano taat soyu tehh pheri jiyo.
Chitt aanad kae sabh hu rikhi ke mann kayu jeh ki sam kayun biyo.
Sir nayaaye tinae sukh paaye ke teerthan sayaam su raameh paed liyo. (2388)

ਗਹਿ ਸਿੰਧੁ ਜਹਾ ਮਿਲਿਯੋ ਪ੍ਰਿਥਮੈ ਬਲਿ ਭਦ੍ ਤਹਾ ਚਲਿ ਨ੍ਹਾਯੋ।
ਫੇਰਿ ਤ੍ਰਿਬੈਨੀ ਮੈ ਕੈ ਇਸਨਾਨ ਦੈ ਦਾਨੁ ਬਲੀ ਹਰਿਦੁਆਰ ਸਿਧਾਯੋ।
ਨ੍ਹਾਇ ਤਹਾ ਪੁਨਿ ਬਦ੍ਰੀ ਕਿਦਾਰ ਗਯੋ ਅਤਿ ਹੀ ਮਨ ਮੈ ਸੁਖ ਪਾਯੋ।
ਅਉਰ ਗਨੋ ਕਹ ਲਉ ਜਗ ਕੇ ਸਭ ਤੀਰਥ ਕੈ ਤਿਹ ਠਉਰਹਿ ਆਯੋ।। ੨੩੮੯।।

Gangeh sindhu jahaa miliyo prithmae bali bhadar tahaa chali naayo.
Pheri tribaeni mae kae isnaan dae daan bali hariduyaar sidhaayo.
Naaye tahaa puni badri kidaar gayo ati hi mann mae sukh paayo.
Ayur gano keh layu jag ke sabh teerath kae tehh thaureh aayo. (2389)

ਚੌਪਈ

ਫੇਰਿ ਨੈਮਖ੍ਵਾਰਨ ਮਹਿ ਆਯੋ। ਆਇ ਰਿਖਿਨ ਕਉ ਮਾਥ ਨਿਵਾਯੋ।
ਤੀਰਥ ਕਹਿਯੋ ਮੈ ਸਭ ਹੀ ਕਰੇ। ਬਿਧਿ ਪੂਬਰ ਜਿਉ ਤੁਮ ਉਚਰੇ।। ੨੩੯੦।।

Chopaiee

Pheri naemkhavaaran mahi aayo. Aaye rikhin kayu math nivaayo.
Teerath kahiyo mae sabh hi kare. Bidhi poorab jiyu tum uchare. (2390)

The poet has stated -

Swaiyya

"All the four Vedas are likely to be known to him and he could recite them by rote." With these words the son was blessed, so he started reciting the Puranas, as if his father had again become alive (through him). So he enamoured all the Rishis, which had no other parallel in such pleasant state. After bowing to the Rishis, and feeling greatly relieved (pleased) according to the poet Siam, Balram started for the visits to holy places. (2388)

First of all Balram took bath at the place, where Ganga mingles with the ocean, Then he went to Allahabad (where three rivers meet) and then after giving away offerings (alms) Balram went to Hardwar. After having bathed there, Balram went to Badri-Kedar, and felt greatly elated in mind. After visiting all holy places, which need not be detailed, he came to this place. (2389)

Chopaiee

After that he came to New Khavaran and then paid his obeisance to the Rishis. He said to them, "As you had advised me, I have visited all the holy places, as per rules (and now had come back)." (2390)

ਹਲੀ ਬਾਚ ਰਿਖਿਨ ਸੋ

ਚੌਪਈ

ਅਬ ਆਇਸ ਜੋ ਹੋਇ ਸੁ ਕਰੋ। ਹੇ ਰਿਖਿ ਤੁਮਰੇ ਪਾਇਨ ਪਰੋ।
ਅਬ ਆਇਸ ਜੋ ਹੋਇ ਸੁ ਕੀਜੈ। ਹੇ ਰਿਖਿ ਬਾਤਹਿ ਸਤਿ ਪਤੀਜੈ।। ੨੩੯੧।।

Hali Baach Rikhin So

Chopaiee

Ab aais jo hoye su karo. He rikhi tumre paain paro.
Ab aais jo hoye su kijae. He rikhi baateh sati patijae. (2391)

ਰਿਖਿ ਬਾਚ

ਚੌਪਈ

ਤਬ ਮਿਲਿ ਰਿਖਿਨ ਇਹੈ ਜੀਅ ਧਾਰੋ। ਏਕ ਸਤ੍ ਹੈ ਬਡੋ ਹਮਾਰੋ।
ਬਲਲ ਨਾਮ ਹਲਧਰ ਤਿਹ ਮਾਰੋ। ਮਾਨੋ ਤਿਹ ਪੈ ਕਾਲ ਪਚਾਰੋ।। ੨੩੯੨।।

Rikhi Baach

Chopaiee

Tab mili rikhin ihae jiye dhaaro. Ek satar hae bado hamaro.
Balal naam haldhar tehh maaro.
Maano tehh pae kaal pachaaro. (2392)

ਹਲੀ ਬਾਚ

ਦੋਹਰਾ

ਕਹਾ ਠਉਰ ਤਿਹ ਸਤ੍ ਕੀ ਕਹੋ ਰਿਖਿਨ ਕੇ ਰਾਜ।
ਮੋਹਿ ਬਤਾਵੈ ਜਾਹਿ ਕਉ ਤਾਹਿ ਹਨੋ ਅਉ ਆਜੁ।। ੨੩੯੩।।

Hali Baach

Dohra

Kahaa thayur tehh satar ki kaho rikhin ke raaj.
Mohi bataave jaahe kayu taahi hano ayu aaj. (2393)

Balram then said -

Chopaiee

"Now I will do as you ordain me. O Rishis! I am bowing my head at your feet, and would function as per your command. O Rishis! I am saying the truth, which could be checked by you. (2391)

Then the Rishis said -

Chopaieė

The the Rishis got together and thought to themselves and told to Balram. "We had a great enemy who was called a great enemy, called Balala. O Balram! Pray kill him. It appears the Rishis had persented him to be like the god of death. (2392)

Then Balram said -

Couplet

"O honourable Rishis! Where was his abode? Just show me the place, so that I shall go to that place and kill him. (2393)

ਚੌਪਈ

ਤਬ ਇਕ ਰਿਖ ਨੈ ਜਾਇ ਬਤਾਯੋ। ਤਹਾ ਠਉਰ ਹੋ ਸਤ੍ਰ ਬਨਾਯੋ।
ਜਬ ਹਲਧਰਿ ਸੋ ਸ਼ਤ੍ਰ ਨਿਹਾਰਿਯੋ। ਹਮ ਸੰਗਿ ਲਰੁ ਇਹ ਭਾਤਿ ਪਚਾਰਿਯੋ।। ੨੩੯੪।।

Chopaiee

Tab ikk rikhh nae jaaye bataayo. Tahaa thayur ho satar banaayo.
Jab haldhari so satar nihaariyo. Ham sangi larr chh
bhaati pachaariyo. (2394)

ਸੁਨਤ ਬਚਨ ਤਬ ਸਤ੍ਰ ਰਿਸਾਯੋ। ਹਾਥ ਗਾਗਨੇ ਯਾ ਪਰਿ ਆਯੋ।
ਹਲਧਰਿ ਸੰਗ ਜੁਧ ਤਿਹ ਕੀਓ। ਜਿਹ ਸਮ ਠਉਰ ਬੀਰ ਨਹੀ ਬੀਓ।। ੨੩੯੫।।

Sunat bachan tab satar risaayo. Haath gaagno yaa pari aayo.
Haldhari sang judh tehh kiyo. Jeh sam thayur beer nahi biyo. (2395)

ਬਹੁਤ ਜੁਧ ਤਿਹ ਠਾ ਦੁਹੂ ਧਾਰੋ। ਦੁਹੂੰ ਸੂਰ ਤੇ ਏਕ ਨ ਹਾਰੋ।
ਜਉ ਥਕਿ ਜਾਹਿ ਬੈਠ ਤਹ ਰਹੈ। ਮੁਛਿਤ ਹੋਹਿ ਜੁਧੁ ਫਿਰ ਚਹੈ।। ੨੩੯੬।।

Bahut judh tehh thaa duhu dhaaro. Duhun soor te ek naa haaro.
Jayu thaki jaahi baith tehh rahae. Muchhit hohi judh phir chahae. (2396)

ਫਿਰਿ ਦੋਊ ਗਾਜਿ ਗਾਜਿ ਰਨ ਪਾਰੈ। ਆਪਸ ਬੀਚ ਗਦਾ ਬਹੁ ਮਾਰੈ।
ਠਾਢ ਰਹੈ ਥਿਰੁ ਪੇਗ ਨ ਟਰੈ। ਮਾਨਹੁ ਰਿਸਿ ਪਰਬਤ ਦੋਊ ਲਰੈ।। ੨੩੯੭।।

Phir doyu gaaj gaaj rann pare. Aapas beech gadaa bahu maarae.
Thaadh rahae thir paeg naa tarae. Maanoh risi parbat doyu larae. (2397)

ਦੋਊ ਭਟ ਅਭ੍ਰਨ ਜਿਉ ਗਾਜੈ। ਬਚਨ ਸੁਨਤ ਜਿਨ ਕੇ ਜਮ ਲਾਜੈ।
ਅਤਿ ਹੀ ਬੀਰ ਰਿਸਹਿ ਮੈ ਭਰੈ। ਦੋਊ ਬੀਰ ਕ੍ਰੋਧ ਸੋ ਲਰੈ।। ੨੩੯੮।।

Doyu bhat abhran jiyu gaajae. Bachan sunat jinn ke jam laajae.
Ati hi beer riseh mae bharae. Doyu beer krodh so larae. (2398)

ਜਿਨ ਕਉਤੁਕ ਦੇਖਨ ਸੁਰ ਆਏ। ਭਾਤਿਨ ਭਾਤਿ ਬਿਵਾਨ ਬਨਾਏ।
ਉਤ ਰੰਭਾਦਿਕ ਨਿਰਤਹਿ ਕਰੈ। ਇਤ ਤੇ ਬੀਰ ਭੂਮਿ ਮੈ ਲਰੈ।। ੨੩੯੯।।

Jin kayutak dekhan sur aaye. Bhaatin bhaati bivaan banaye.
Utt ranbhaadik nirtahi karae. Itt te beer bhoomi mae larae. (2399)

Chopaiee

Then one Rishi explained about his abode, where the enemy was living. When Balram saw that enemy, he challenged him to fight against him (Balram). (2394)

The enemy got furious on hearing these words, and with a thread (gana) tied to his arm, he attacked Balram. Then he fought against Balram, who was the greatest warrior then (had no other comparison). (2395)

Both fought a battle royal there, but none of the two warriors got defeated. When they would get tired, they would rest a while and then again would engage themselves in the fighting. (2396)

Then both fought valiantly, and strike each other with their maces. They would stand firmly in position, without retracing back their steps. It appeared as if two mountains were fighting with great ruthlessness. (2397)

Both the warriors were roaring like the clouds (thuder) which on hearing, even the god of death, felt ashamed. Both the warriors were furious with rage and were fighting fiercely. (2398)

The gods had come down to witness this bout, and the gods had used various modes of conveyance. On the other side, the fairies like Rambha were dancing while on the Earth, the warriors were fighting each other. (2399)

ਬਹੁਤ ਗਦਾ ਤਨ ਲਗੈ ਨ ਜਾਨੈ। ਮੁਖ ਤੇ ਮਾਰਹਿ ਮਾਰ ਬਖਾਨੈ।
ਰਨ ਕੀ ਛਿਤ ਤੇ ਪੈਗੁ ਨ ਟਰੈ। ਰੀਝਿ ਰੀਝਿ ਦੋਊ ਭਟ ਲਰੈ।। ੨੪੦੦।।

Bahut gadaatann lage naa jaane. Muk te maareh maar bakhaane.
Rann ki chhit te paeg naa tare. Reejh reejh doyu bhat larae. (2400)

ਸਵੈਯਾ

ਜੁਧ ਭਯੋ ਬਹੁਤੋ ਤਿਹ ਠਾ ਤਬ ਮਸੂਲ ਕਉ ਮੁਸਲੀ ਜੂ ਸੰਭਾਰਿਯੋ।
ਕੈ ਬਲ ਹਾਥਨ ਦੋਊਨ ਕੇ ਕਬਿ ਸਯਾਮ ਕਹੈ ਤਕਿ ਘਾਹਿ ਪ੍ਰਹਾਰਯੋ।
ਲਾਗਤ ਘਾ ਇਹ ਕੈ ਮਰਿ ਗਯੋ ਅਰਿ ਅੰਤਕ ਕੇ ਫੁਨਿ ਧਾਮਿ ਸਿਧਾਰਿਯੋ।
ਯੌ ਬਲਿਭਦ੍ ਹਨਿਯੋ ਤਿਹ ਕੋ ਸਭ ਬਿਪਨ ਕੋ ਫੁਨਿ ਕਾਜ ਸਵਾਰਿਯੋ।। ੨੪੦੧।।

Swaiyya

Judh bhayo bahuto tehh thaa tab moosal kayu musli ju sanbhaariyo.
Kae bal haathan doyun ke kabi sayaam kahae taki ghaahi parhaaryo.
Laagat ghaa ehh kae marr gayo ari antak ke phuni dhaami sidhaariyo.
Yo balibhadar haniyo tehh ko sabh bipan ko phuni kaaj savaariyo. (2401)

ਪਉਰਖ ਜੋ ਮੂਸਲੀਧਰ ਕੋ ਹਿਓ ਨ੍ਰਿਪ ਕਉ ਸੁਕਦੇਵ ਸੁਨਾਯੋ।
ਜਾਹਿ ਕਥਾ ਦਿਜ ਕੇ ਮੁਖ ਤੇ ਸਭ ਸ੍ਰਉਨ ਸੁਨੀ ਤਿਨ ਹੂ ਸੁਖ ਪਾਯੋ।
ਜਾ ਕੇ ਕੀਏ ਸਸਿ ਸੂਰ ਨਿਸਾ ਦਿਵ ਤਾਹੀ ਕੀ ਬਾਤ ਸੁਨੋ ਜੀਅ ਆਯੋ।
ਤਾਹੀ ਕੀ ਬਾਤ ਸੁਨਾਉ ਦਿਜੋਤਮ ਬੇਦਨ ਕੈ ਜੋਊ ਭੇਦ ਨ ਪਾਯੋ।। ੨੪੦੨।।

Payurakh jo mooslidhari ko kahiyo nirap kayu sukdev sunaayo.
Jaahi kathaa dij ke mukh te sabh saryun suni tinn hu sukh paayo.
Jaa ke kiye sasi soor nisaa div taahi ki baat suno jiye aayo.
Taahi ki baat sunaayo dijotam bedan kae joyu bhed naa paayo. (2402)

ਜਾਹਿ ਖੜਾਨਨ ਸੇ ਸਹਸਾਨਨ ਖੋਜਿ ਰਹੇ ਕਛੁ ਪਾਰ ਨ ਪਾਯੋ।
ਸਯਾਮ ਭਨੈ ਜਿਹ ਕਉ ਚਤੁਰਾਨਨ ਬੇਦਨ ਕੇ ਗੁਨ ਭੀਤਰ ਪਾਯੋ।
ਖੋਜ ਰਹੇ ਸਿਵ ਸੇ ਜਿਹ ਅੰਤ ਅਨੰਤ ਕਹਿਓ ਥਕਿ ਅੰਤ ਨਾ ਪਾਯੋ।
ਤਾਹੀ ਕੀ ਬਾਤ ਸੁਨੇ ਤੁਮਰੇ ਮੁਖ ਤੇ ਸੁਕਦੇਵ ਇਹੈ ਠਹਰਾਯੋ।। ੨੪੦੩।।

Jaahi khadaanan se sahasaanan khoji rahe kachhu paar naa paayo.
Sayaam bhanae jeh kayu chaturaanan bedan ke gun bheetar gaayo.
Khoj rahe siv se jeh ant anant kahiyo thaki ant naa paayo.
Taahi ki baat suno tumre mukh ke sukdev ihae thehraayo. (2403)

Many strikes of the maces were borne on the body, but they did not bother about them and were shouting, "Kill him, kill him". They would not retract a pace back and both were fighting with great excitement. (2400)

Swaiyya'

When the battle was raging for long there, then Balram took up his moosal. The poet Siam has stated that with both the hands he struck the enemy with it, and the enemy died with this strike, and went away to Yama's land. Thus Balram killed the enemy and gave the brahmin's a peaceful time. (2401)

The story of Balram's valour was related to Raja Prikshit by Sukdev. All those persons, who heard this episode from the brahmins with their own ears, were greatly pleased and comforted. Then he thought of hearing the story of the Lord who had created the moon, the sun and days and nights. So he said, "O venerable brahmins! Please tell me the story of the Lord, whose secret even the Vedas had not realised. (2402)

The Lord, whom (Kartike) with six months, or the Sheshnag, with thousand fangs, were still trying to search out, but have not been able to know his vastness. the poet Siam has stated that the Lord whose praises have been sung by Brahma in the Vedas; whose limits or Greatness even Shiva has been trying to find out and finally they all got tired with their efforts, and said, that they could not realise his secrets. O Sukhdev! I have thought in my mind that I should hear about that Lord from you personally. (2403)

ਭੂਪਤਿ ਜਉ ਇਹ ਭਾਤਿ ਕਹਿਯੋ ਸੁਕ ਕਉ ਸੁਕ ਹੂ ਇਹ ਭਾਤਿ ਸੁਨਾਈ।
ਦੀਨ ਦਇਆਲ ਕੀ ਬਾਤ ਸੁਨਾਵ ਹੋ ਤੁਹਿ ਕਉ ਤੁਹਿ ਭੇਦੁ ਛਪਾਈ।
ਬਿਪ੍ ਸੁਦਾਮਾ ਹੁਤੋ ਬਿਪਤਾ ਤਿਹ ਕੀ ਹਉ ਕਹੋ ਹਰਿ ਜੈਸੇ ਮਿਟਾਈ।
ਸੋ ਹਉ ਸੁਨਾਵਤ ਹਉ ਤੁਹਿ ਕਵੁ ਸੁਨ ਲੈ ਸੋਊ ਸ੍ਰਉਨਨ ਦੇ ਨ੍ਰਿਪ ਰਾਈ।। ੨੪੦੪।।

Bhhpati jayu ehh bhaati kahiyo suk kayu suk hu
ehh bhaati sunaayi.
Deen diyaal ki baat sunaav ho tuhi kayu tuhi bhed chhapayi.
Bipar sudaama huto bipataa tehh ki hayu kaho hari jasise mitaayi.
So hayu sunaavat hayu tuhi kayu sunn lae soyu sarunan
de nirap raayi. (2404)

ਇਤਿ ਸ੍ਰੀ ਦਸਮ ਸਿਕੰਧ ਪੁਰਾਣੇ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ
ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਬਲਿਭਦ੍ ਤੀਰਥ ਇਸਨਾਨ ਕਰ ਦੈਤ ਬਲਲ ਕੋ ਮਾਰਤ
ਭਏ ਗ੍ਰਿਹ ਕੋ ਆਵਤ ਭਏ ਧਿਆਇ ਸਮਾਪਤੰ।

ਸੁਦਾਮਾ ਬਾਰਤਾ ਕਥਨੰ

ਸਵੈਯਾ

ਏਕੁ ਬਧੂ ਜੁਤ ਬ੍ਰਾਹਮਨ ਥੋ ਤਿਹ ਯਾ ਜਗੁ ਬੀਚ ਬਡੇ ਦੁਖੁ ਪਾਯੋ।
ਦੁਖਿਤ ਹ੍ਵੈ ਇਕ ਦਿਵਸ ਕਹਿਯੋ ਤਹਾ ਤਿਹ ਮਿਤ੍ ਹੈ ਮੋ ਪ੍ਰਭੁ ਜੋ ਜਗ ਗਾਯੋ।
ਤਾ ਕੀ ਤ੍ਰੀਯਾ ਕਹਿਯੋ ਜਾਹੁ ਤਹਾ ਸੁਨਿ ਮਾਨਤ ਭਯੋ ਤਿਹ ਮੂੰਡ ਮੁਡਾਯੋ।
ਤੰਦੁਲ ਲੈ ਦਿਜ ਦਾਰਦੀ ਹਾਥਿ ਸੁ ਦੁਆਰਵਤੀ ਹੂੰ ਕੀ ਓਰਿ ਸਿਧਾਯੋ।। ੨੪੦੫।।

Itt sri dasam sikandh puraane bachitar naatak granthe
krishnaavatare balibhdar teerath isnaan kari daint balal ko maarat
bhaye greh ko aavat bhaye dhiyaae sampaatam.

Sudaama Baartaa Kathan

Swaiyya

ek badhu jut brahaman tho tehh yaa jag beech bado dukh paayo.
Dukhat haav ikk divas kahiyo tehh mitar hae mo prabhu jo jag gaayo.
Taa ki triyaa kahiyo jaah tahaa suni maanat bhayo tehh moond mudaayo.
Tandul lae dij daardi haath su duaaravati hu ki
orr sidhaayo. (2405)

When Raja Prikshit told Sukhdev like this, then Sukhdev gave the details like this. "I would relate to you the story of the benevolent Lord, but keep this secret to yourself only (hidden). There was a brahmin called Sudama, his take (life) of suffering I would relate, and the way Sri Krishna helped him to mitigate his sufferings. O Raja! I am going to relate that episode, which you should hear with full attention. (2404)

Here the chapter of Krishnavtar dealing with the episode of killing demon Balal by Balbhadr after visiting and bathing at holy places from the Sri Dasam Puran in Bachittar Natak is completed.

Now the episode of Sudama begins.

Swaiyya'

One Brahmin with his wife was there, who had undergone great hardships in life. One day, getting too much depressed he said, "O Krishna! You are my friend and the whole world knows you as the True Lord." Then the wife said, "You should go there." So he listened to his wife, and accepted her advice, and he got his head shaved off. The wife, then gave him (the penniless brahmin). Some rice to offer to Krishna, and he left for Dwarka. (2405)

ਦ੍ਰਿਜ ਬਾਚ

ਸ੍ਵੈਯਾ

ਹਉ ਹਰ ਸਯਾਮ ਸੰਦੀਪਨ ਕੇ ਗ੍ਰਿਹ ਬੀਚ ਪੜੇ ਹਿਤ ਹੈ ਅਤਿ ਹੀ ਕਰਿ।
ਹਉ ਚਿਤ ਮੈ ਧਰਿ ਸਯਾਮ ਰਹਿਓ ਰਹੈ ਹ੍ਵੈ ਹੈ ਸੁ ਸਯਾਮਹਿ ਮੋ ਚਿਤ ਮੈ ਧਾਰਿ।
ਦੈ ਧਨ ਪਾਇ ਘਨੋ ਘਰਿ ਮੈ ਕਛੁ ਦੀਨਨ ਦੇਤ ਨ ਨੈਕੁ ਕ੍ਰਿਪਾ ਕਰਿ।
ਈਸ ਲਹੈ ਕਿਧੋ ਮੋਹਿ ਨਿਹਾਰ ਕੈ ਕੈਸੀ ਕ੍ਰਿਪਾ ਕਰਿ ਮੈ ਹਮ ਪੈ ਹਰਿ।। ੨੪੦੬।।

Drij Baach

Swaiyya

Hayu arr sayaam sandipan ke greh beech pade hitt hae ati hi kari.
Hayu chitt mae dhari sayaam rahiyo rahae haaev hae su
sayaameh mo chitt mae dhari.
Dae dhan paaye ghano ghari mae kachhu deenan det naa naek kirpaa kari.
Eess lahae kidho mohi nihaar kae kaisi kirpaa kari hae
ham pae hari. (2406)

ਮਾਰਗ ਨਾਖ ਕੈ ਬ੍ਰਿਪ ਜਬੈ ਗ੍ਰਿਹਿ ਸ੍ਰੀ ਜਦੁਬੀਰ ਕੇ ਭੀਤਰ ਆਯੋ।
ਸ੍ਰੀ ਬ੍ਰਿਜਨਾਥ ਨਿਹਾਰਤ ਤਾਹਿ ਸੁ ਬਿਪ੍ ਸੁਦਾਮਾ ਇਹੈ ਠਹਰਾਯੋ।
ਆਸਨ ਤੇ ਉਠਿ ਆਤੁਰ ਹੁਇ ਅਤਿ ਪ੍ਰੀਤਿ ਬਢਾਇ ਕੈ ਲੈਬੇ ਕਉ ਧਾਯੋ।
ਪਾਇ ਰਹਿਓ ਤਿਹ ਕੋ ਹਰਿ ਜੀ ਫਿਰਿ ਸਯਾਮ ਭਨੈ ਉਠਿ ਕੰਠਿ ਲਗਾਯੋ।। ੨੪੦੭।।

Maarag naakh kae bipar jabae greh sri jadubeer ke bheetar aayo.
Sri brijnaath nihaarat taahi su bipar sudaama ihae thehraayo.
Aasan te uthi aatur huye ati preeti badaaye kae laebe kayu dhaayo.
Paaye pariyo tehh ko hari ji phir sayaam bhanae uthi kanth lagayao. (2407)

ਲੈ ਤਿਹ ਮੰਦਿਰ ਮਾਹਿ ਗਯੋ ਤਿਹ ਕੋ ਅਤਿ ਹੀ ਕਰਿ ਆਦਰੁ ਕੀਨੋ।
ਬਾਰਿ ਮੰਗਾਇ ਤਹੀ ਦਿਜ ਕੋ ਦੋਊ ਪਾਇਨ ਧ੍ਵੈ ਚਰਨਾਮ੍ਰਿਤ ਲੀਨੋ।
ਝੋਪਰੀ ਤੇ ਤਿਹ ਠਾ ਹਰਿ ਜੂ ਸੁਭ ਕੰਚਨ ਕੋ ਪੁਨਿ ਮੰਦਰਿ ਕੀਨੋ।
ਤਉ ਨ ਸਕਿਓ ਸੁ ਬਿਦਾ ਕਰਿ ਬਿਪਹਿ ਸਯਾਮ ਭਨੈ ਤਿਹ ਰੰਚ ਨ ਦੀਨੋ।। ੨੪੦੮।।

Lae tehh mandir maahi gayo tehh ko ati hi kari aadar kino.
Baari mangaaye tahi dij ko doyu paain dhaaev charnaamrit lino.
Jhopri te tehh thaa hari ju subh kanchan ko puni mandir kino.
Tayu naa sakiyo su bidaa kari bipeh sayaam bhanae tehh
ranch naa dino. (2408)

The Brahmin said-

Swaiyya'

"I alongwith Krishna used to study under the guidance of our Guru, Sandipan and we were great friends. Now I have enshrined Sri Krishna in my heart, so on the other side, Sri Krishna would also be remembering me. He will give me lot of wealth, which I shall bring back home. Will he not give some help to the needy and helpless people? (The Lord) Krishna would surely recognize me, and then what sort of benedictions he will bestow on me? (2406)

When after travelling a long distance, the brahmin came to Krishna's place, then Sri Krishna saw him and thought to himself that he was Sudama brahmin. Krishna got up from his throne, and getting excited with affection, he went ahead to receive him. The poet Siam has stated that Sri Krishna made his obeisance to him (by bowing his head) and then hugged him in his clasp. (2407)

Accompanied by him, he came home and gave him lot of honour and respect. Then he sent for some water and washed both his feet and took the washings of his feet as charnamirat. Instead of his hut, Sri Krishna got a golden house built for him. The poet Siam has stated that Krishna could not tell the brahmin and then bade him farewell, without openly giving him any offerings. (2408)

ਦੋਹਰਾ

ਜਬ ਦਿਜ ਕੇ ਗ੍ਰਿਹਿ ਪੜਤ ਤਬ ਮੋ ਸੋ ਹੁਤੋ ਗਰੋਹ।
ਅਬ ਲਾਲਚ ਬਸਿ ਹਰਿ ਭਏ ਕਛੂ ਨ ਦੀਨੋ ਮੋਹ।। ੨੪੦੯।।

Dohra

Jab dij ke greh padat tab mo so huto garoh.
Ab laalach basi hari bhaye kachhu naa dino moh. (2409)

ਕਬਿਯੋ ਬਾਚ

ਸ੍ਵੈਯਾ

ਜੋ ਬ੍ਰਿਜਨਾਥ ਕੀ ਸੇਵਾ ਕਰੈ ਪੁਨਿ ਪਾਵਤ ਹੈ ਬਹੁਤੋ ਧਨ ਸੋਊ।
ਲੋਗ ਕਹਾ ਤਿਹ ਭੇਦਹਿ ਪਾਵਤ ਆਪਨੀ ਜਾਨਤ ਹੈ ਪੁਨਿ ਓਊ।
ਸਾਧਨ ਕੇ ਬਰੜਾ ਹਰਤਾ ਦੁਖ ਬੈਰਨ ਕੇ ਸੁ ਬੜੇ ਘਰ ਖੋਊ।
ਦੀਨਨ ਕੇ ਜਗ ਪਾਲਬੋ ਕਾਜ ਗਰੀਬ ਨਿਵਾਜ ਨ ਦੂਸਰ ਕੋਊ।। ੨੪੧੦।।

Kabiyo Baach

Swaiyya

Jo brijnaath ki sevaa karae pun paavat hae bahuto dhan soyu.
Log kahaa tehh bhedeh paavat aapni jaanat hae pun oyu.
Saadhan ke bartaa hartaa dukh baeran ke su bade ghar khoyu.
Deenan ke jag paalbe kaaj gareeb nivaaj naa doosar koyu. (2410)

ਸੋ ਸਿਸੁਪਾਲ ਹਨਿਯੋ ਛਿਨ ਮੈ ਜਿਹ ਸੋ ਕੋਊ ਅਉਰ ਨ ਮਾਨ ਧਰੈ।
ਅਰੁ ਦੰਤ ਬਕਤ੍ਰ ਹਨਿਯੋ ਜਮ ਲੋਕ ਤੇ ਜੋ ਕਬਹੂੰ ਨ ਰਤੀ ਕੁ ਡਰੈ।
ਰਿਸ ਸੋ ਭੂਮਾਸੁਰ ਜੀਤਿ ਲਯੋ ਜੋਊ ਇੰਦ੍ ਸੇ ਬੀਰ ਨ ਸੰਗ ਅਰੈ।
ਅਬ ਕੰਚਨ ਧਾਮ ਕੀਯੋ ਦਿਜ ਕੋ ਬ੍ਰਿਜਨਾਥ ਬਿਨਾ ਐਸੀ ਕਉਨ ਕਰੈ।। ੨੪੧੧।।

So sisupaal haniyo chhin mae jeh so koyu ayur naa maan dharae.
Arr dant bakatar haniyo jam lok te jo kabhun naa rati ku darae.
Riss so bhoomaasur jeet layo joyu indar se beer naa sang arae.
Ab kancahn dhaam kiyo dij ko brijnaath binaa
aaisi kayun kaare. (2411)

Couplet

"When we used to study at the place of brahmin Sandipan, then we were great pals. Now Sri Krishna has become rich and greedy, as such he had not given me anything." (2409)

The poet has stated -

Swaiyya'

Whosoever would serve Sri Krishna, gets rewarded with lot of wealth, but how could people know his secret, as he alone knows his Greatness? He is the bestower of blessings to his saints, and destroyer of their afflictions, and also the destroyer of greatest enemies. To sustain the poor and helpless people in the world, there was no other equal to him as the benevolent Lord of these people. (2410)

He had killed Shishupal in a moment, who was a great proud and egoistic man. He had killed the demon Baktar, who was never afraid of death even a bit. Being furious with rage, he had defeated Bhumasur, whom even a warrior-god like Indra could not win over. Now the same Lord had got a golden house made for this brahmin. Apart from Sri Krishna, who else could have done such a benevolent act! (2411)

ਜਾ ਮਧੁ ਕੀਟਭ ਕੋ ਬਧ ਕੈ ਭੂ ਇੰਦ੍ ਦਈ ਕਰਿ ਕੈ ਕਰੁਨਾਈ।
ਅਉਰ ਜਿਤੀ ਇਹ ਸਾਮੁਹੇ ਸਤ੍ਰਨ ਸੈਨ ਗਈ ਸਭ ਯਾਹਿ ਖਪਾਈ।
ਜਾਹਿ ਬਿਭੀਛਨ ਰਾਜ ਦਯੋ ਅਰੁ ਰਾਵਨ ਮਾਰ ਕੈ ਲੰਕ ਲੁਟਾਈ।
ਕੰਚਨ ਕੋ ਤਿਹ ਧਾਮ ਦਯੋ ਕਬਿ ਸਯਾਮ ਕਹੈ ਕਹੈ ਕਉਨ ਬਡਾਈ।। ੨੪੧੨।।

Jaa madhu keetabh ko badh kae bhuu indar dayi kari kae karunaayi.
Ayur jiti ehh saamuhe satran saen gayi sabh yaahi khapaayi.
Jaahi bibhichhan raaj dayo arr raavan maar kae lank lutaayi.
Kanchan ko tehh dhaam dayo kabi sayaam kahae kahae
kayun badaayi. (2412)

ਬਿਸਨਪਦ ਧਨਾਸ਼ਰੀ

ਜਿਹ ਮ੍ਰਿਗ ਰਾਖੇ ਨੈਨ ਬਨਾਇ।
ਅੰਜਨ ਰੇਖ ਸਯਾਮ ਪਰ ਅਟਕਤ ਸੁੰਦਰ ਫਾਧ ਚੜ੍ਹਾਇ।
ਮ੍ਰਿਗ ਮਨ ਹੇਰਿ ਜਿਨੇ ਨਰ ਨਾਰਿਨ ਰਹਤ ਸਦਾ ਉਰਝਾਇ।
ਤਿਨ ਕੇ ਊਪਰਿ ਅਪਨੀ ਰੁਚਿ ਸਿਉ ਰੀਝਿ ਸਯਾਮ ਬਲਿ ਜਾਇ।। ੨੪੧੩।।

Bisanpad Dhanasari

Jeh mrig raakhae naen banaye.
Anjan rekh sayaam par atkat sundar phaadh chaadaye.
Mrig mann heri jine narr naarin rahat sadaa urjhaaye.
Tinn ke upar apni ruche siyu reejh sayaam bali jaaye. (2413)

ਹਰਿ ਕੇ ਨੈਨਾ ਜਲਜ ਠਏ।
ਦਿਪਤ ਜੋਤਿ ਦਿਨ ਮਨਿ ਦੁਤਿ ਮੁਖ ਤੇ ਕਬਹੂੰ ਨ ਮੁੰਦਿਤ ਭਏ।
ਤਿਨ ਕਉ ਦੇਖਿ ਜਨਨ ਦ੍ਰਿਗ ਪੁਤਰੀ ਲਗੀ ਸੁ ਭਾਵ ਭਏ।
ਜਨੁ ਪਰਾਗ ਕਮਲਨ ਕੀ ਉਪਰ ਭ੍ਰਮਤ ਕੋਟਿ ਭ੍ਰਮਏ।। ੨੪੧੪।।

Hari ke naena jalaj thaye.
Dipat joti din mani duti mukh te kabhun naa mundit bhaye.
Tinn kayu dekhi janan drig putri lagi su bhaav bhaye.
Jann paraag kamlan ki upar bharmar koti bharmaye. (2414)

The Lord, who had killed demons like Madh and Ketab and through his benevolence had bestowed land to Indra, while he destroyed the whole enemy army, which confronted him (in the battle field). The same Lord who had given the kingdom to Vibhushan and after killing Ravana had given away Lanka (had washed his hands off Lanka). The poet Siam has stated that the same Lord had got a golden house built for the poor, helpless brahmin. Tell us if there could be any other more benevolent Lord. (2412)

Bishanpad Dhanasari

The Lord, who had his eyes (beautiful) like the deer, with a lining of collyrium on the beautiful face, just like a beautiful noose (to attract others). All the women and men were always enamoured like the deer in watching his charm with their eyes glued on him. But Sri Krishna always seemed to offer himself as a sacrifice to them. (2413)

The eyes of Sri Krishan always looked like the lotus flower, and his glamour was seen like the shining sun in its glory. His lotus-eyes were thus never closed to the worldly charm, rather the eyes of the whole world were always keenly glued to watch his deer-like eyes. The beauty of this scene has been depicted by the poet as if millions of black bees were enticed by the aroma of lotus (flowers) like charm of Sri Krishna. (2414)

ਇਤਿ ਸ੍ਰੀ ਦਸਮ ਸਿਕੰਧ ਪੁਰਾਣੇ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਦਿਜ ਸੁਦਾਮਾ ਕੇ ਦਾਰਿਦ ਦੂਰ ਕਰਤ ਕੰਚਨ ਧਾਮ ਕਰ ਦੇਤ ਭਏ।

ਅਥ ਕਾਨ੍ਹ ਜੂ ਸੂਰਜ ਗ੍ਰਹਿਣ ਕੇ ਦਿਨ ਕੁਰਖੇਤ੍ਰ ਗਵਨਿ ਕਥਨੰ

ਸਵੈਯਾ

ਜਉ ਰਵਿ ਕੇ ਗ੍ਰਸਬੇ ਹੂ ਕੋ ਦਿਵਸ ਲਗਿਓ ਕਹਿ ਜੋਤਿਕੀ ਯੌ ਤੁ ਸੁਨਾਯੋ।
ਕਾਨ੍ਹ ਕੀ ਮਾਤ ਬਿਮਾਤ ਅਰੁ ਭ੍ਰਾਤ ਚਲੈ ਕੁਰੁਖੇਤ੍ਰਿ ਇਹੈ ਠਹਿਰਾਯੋ।
ਤਾਤ ਚਲਿਯੋ ਬ੍ਰਿਜਨਾਥ ਕੋ ਲੈ ਸੰਗਿ ਭਾਤਿਨ ਭਾਤਿ ਕੋ ਸੈਨ ਬਨਾਯੋ।
ਜੋ ਕਉ ਅੰਤ ਚਹੈ ਤਿਹ ਕੋ ਤਿਨ ਕੋ ਕਛੂ ਆਵਤ ਅੰਤੁ ਨ ਪਾਯੋ।। ੨੪੧੫।।

Itt sri dasam sikandh puraane bachitar naatak granthe krishnaavatare dij sudaama ko daarid door karat kanchan dhaam kar det bhaye.

Ath Kaan Ju Sooraj Grehan Ko Din Kurkhetar Gavin Kathan

Swaiyya

Jayu ravi ke grasabe hu ko divas lagiyo kahi jotiki yo tu sunaayo.
Kaan ki maat bimaat arr chalae kurukhetri ihae thehraayo.
Taat chaliyo brijnaath ko lae sang bhaatin bhaati ko saen banaayo.
Jo koyu ant chahae tehh ko tinn ko kachhu aavat
ant naa paayo. (2415)

ਇਤ ਤੇ ਬ੍ਰਿਜ ਨਾਇਕ ਆਵਤ ਭੇ ਉਤ ਨੰਦ ਤੇ ਆਦਿ ਸਭੈ ਤਹ ਆਏ।
ਚੰਦ੍ਰਭਗਾ ਬ੍ਰਿਖਭਾਨ ਸੁਤਾ ਸਭ ਗੁਆਰਿਨਿ ਸਯਾਮ ਜਬੈ ਦਰਸਾਏ।
ਰੂਪ ਨਿਹਾਰਿ ਰਹੀ ਚਕਿ ਕੈ ਜਕਿ ਗੀ ਕਛੁ ਬੈਨ ਕਹਿਓ ਨਹੀ ਜਾਏ।
ਨੰਦ ਜਸੋਮਤ ਮੋਹ ਬਢਾਇ ਕੈ ਕਾਨ੍ਹ ਜੂ ਕੇ ਉਰ ਮੈ ਲਪਟਾਏ।। ੨੪੧੬।।

Itt te brij naaik aavat bhe utt nand te aaadi sabahe teh aaye.
Chandarbhagaa brikhbhaan sutaa sabh guyaarin sayaam
jabae darsaaye.
Roop nihaar rahi chaki kae jaki gi kachhu baen kahiyo nahi jaaye.
Nand jasomat moh badaaye kae kaan ju ke urr
mae laptaaye. (2416)

Here the chapter of Krishnavtar dealing with the episode of driving away the poverty of poor brahmin Sudama by getting a house of gold built for him from Dasam Sikand Puran in Bachittar Natak Granth is completed.

Now the episode of Kahna's visit to Kurukshetra on Solar-eclipse day begins.

Swaiyya'

When the day of Solar eclipse came near, an astrologer has said that Krishna's mother, father and brother planned to visit Kurukshetra so taking alongwith a huge army of varied native nature. If one tried to find out his Greatness he would be unable to do so (sadly mistaken). (2415)

So from one side Sri Krishna had arrived in Kurukshetra while from the other side Nand alongwith all others came there. So Chanderbhaga and Radha (daughter of Brishbham) had a glimpse of Sri Krishna. All the women were enchanted with the charm (appearance) of Sri Krishna and they bowed to him with surprise, but they could not utter a single word. Nand and Jasodha, out of great love, hugged him. (2416)

ਨੰਦ ਜਸੋਮਤਿ ਪ੍ਰੇਮ ਬਢਾਇ ਕੈ ਨੈਨਨ ਤੇ ਦੁਹੂ ਨੀਰ ਬਹਾਯੋ।
ਐਸੇ ਕਹਿਓ ਬ੍ਰਿਜ ਕਉ ਤੁਮ ਤਿਆਗਿ ਗਏ ਮਥੁਰਾ ਜੀਅ ਐਸੋ ਹੀ ਭਾਯੋ।
ਕਾ ਭਯੋ ਜੋ ਤੁਮ ਮਾਰਿ ਚੰਡੂਰ ਪ੍ਰਹਾਰਿ ਕੈ ਸੰਗਹਿ ਕੰਸਹਿ ਘਾਯੋ।
ਹਉ ਨਿਰਮੋਹ ਨਿਹਾਰ ਦਸਾ ਹਮਰੀ ਤੁਮਰੇ ਮਨ ਮੋਹ ਨ ਆਯੋ।। ੨੪੧੭।।

Nand jasopati prem badaye kae naenan te duhu neer bahaayo.
Aaise kahiyo brij kayu tum tiyaag gaye mathuraa jiye aaiso hi bhaayo.
Kaa bhayo jot um maari chador parhaar kae sangeh kanseh ghaayo.
Hayu nirmoh nihaar dasaa hamri tumre mann moh naa aayo. (2417)

ਜਸੋਧਾ ਬਾਚ ਕਾਨ੍ਹ ਜੂ ਸੋ

ਸਵੈਯਾ

ਪ੍ਰੀਤਿ ਬਢਾਇ ਜਸੋਮਤਿ ਯੌ ਬ੍ਰਿਜ ਭੂਖਨ ਸੋ ਇਕ ਬੈਨ ਉਚਾਰੋ।
ਪਾਲ ਦੀਏ ਜਬ ਪੂਤ ਬਡੇ ਤੁਮ ਦੇਖਿਯੋ ਤਬੈ ਤੁਮ ਹੇਤ ਤੁਹਾਰੋ।
ਤੋ ਕਹ ਦੋਸ ਲਗਾਉ ਹਉ ਕਿਉ ਹਰਿ ਕੈ ਸਭ ਫੁਨਿ ਦੋਸ ਹਮਾਰੋ।
ਉਖਲ ਸੋ ਤੁਹਿ ਬਾਂਧ ਕੈ ਮਾਰਿਯੋ ਹੈ ਜਾਨਤ ਹੌ ਸੋਊ ਬੈਰ ਚਿਤਾਰੋ।। ੨੪੧੮।।

Jasodhaa Baach Kaan Ju So

Swaiyya

Preet badaaye jasomati yo brij bhookhan so ikk baen uchaaró.
Paal kiye jab poot bade tum dekhiyo tabae tum het tuhaaro.
To keh doss lagaayo hayu kiyu hari hae sabh phuni dos hamaaro.
Ukhal so tuhi baadh kae maariyo hae jaanat ho
soyu baer chitaaro. (2418)

ਮਾਇ ਹ੍ਵੈ ਬਾਤ ਕਹੋ ਤੁਮ ਸੌ ਸੁ ਤੋ ਮੋ ਬਤੀਆ ਸੁਨਿ ਸਾਚ ਪਤੀਜੈ।
ਅਉਰਨ ਕੀ ਸਿਖ ਲੈ ਤਬ ਜਿਉ ਤੈਸੋ ਕਾਜ ਕਰੋ ਜਿਨਿ ਯੌ ਸੁਨਿ ਲੀਜੈ।
ਨੈਕ ਬਿਛੋਹ ਭਏ ਤੁਮਰੇ ਮਰੀਐ ਤੁਮਰੇ ਪਲ ਹੇਰਤ ਜੀਜੈ।
ਬਾਲ ਬਲਾਇ ਲਿਉ ਹਉ ਬਹੁਰੋ ਬ੍ਰਿਜਕ ਕੋ ਬ੍ਰਿਜ ਭੂਖਨ ਭੂਖਿਤ ਕੀਜੈ।। ੨੪੧੯।।

Maaye have baat kaho tum so su to mo batiyaa suni saach patijae.
Ayuran ki sikh lae tab jiyu taiso kaaj karo jinni yo suni lijae.
Naek bichhoh bhaye tumre mariyae tumre pal heart jijae.
Baal balaaye liyu hayu bahuro brij ko brij bhookhan
bhokhit kijae. (2419)

Then with increased affection the eyes of Nand and Jasodha were filled with tears and then said, "You had left Brij town and had gone to Mathura and you preferred to stay there as you had killed Chandur alongwith Kansa and destroyed them. O heartless Krishna! After seeing our predicament were you not filled with our love (and a desire to meet us). (2417)

Jasodha told Kahna -

Swaiyya'

With increased affection, Jasodha told Krishna, "O Son! When we brought you up to become a grown-up man, then you must have realised how much love and affection you had for us in your heart. O Sri Krishna! Why should I blame you for all this infact it was all my fault, as I had once beaten you by tying you with a rope. I know, you have got a grudge against me since then." (2418)

Then Sri Krishna replied, "O Mother! I am telling you one thing, which you must accept as pure truth." Jasodha said, "By taking training (teachings) of others, you should do such actions, which we could also hear. In your separation we feel it as our death, while with a glance of yours it gives us hope of life. O Child! I take on me all your hurdles (on my shoulders). O Brij-lover! Pray come to Brij town thus honouring it with your presence." (2419)

ਦੋਹਰਾ

ਨੰਦ ਜਸੋਦਹਿ ਕ੍ਰਿਸਨ ਮਿਲਿ ਅਤਿ ਚਿਤ ਮੈ ਸੁਖ ਪਾਇ।
ਸਭੈ ਗੋਪਿਕਾ ਜਹਿ ਹੁਤੀ ਤਹ ਹੀ ਪਹੁਚੇ ਜਾਇ।। ੨੪੨੦।।

Dohra

Nand jasodeh krisan mili ati chitt mae sukh paaye.
Sabhae gopikaa jahi huti the hi pahuche jaaye. (2420)

ਸਵੈਯਾ

ਸ੍ਰੀ ਬ੍ਰਿਜਨਾਥਹ ਕੋ ਜਬ ਹੀ ਲਖਿ ਕੈ ਤਿਹ ਗ੍ਵਾਰਨਿ ਆਗਮ ਪਾਯੋ।
ਆਗੇ ਹੀ ਏਕ ਚਲੀ ਉਠ ਕੈ ਨਹਿ ਏਕਨ ਕੇ ਉਰਿ ਆਨੰਦ ਮਾਯੋ।
ਭੇਖ ਮਲੀਨ ਜੇ ਗੁਆਰਿ ਹੁਤੀ ਤਿਨ ਭੇਖ ਨਵੀਨ ਸਜੇ ਕਬਿ ਗਾਯੋ।
ਮਾਨਹੁ ਮ੍ਰਿਤਕ ਜਾਗ ਉਠਿਯੋ ਤਿਨ ਕੇ ਤਨ ਮੈ ਬਹੁਰੋ ਜੀਅ ਆਯੋ।। ੨੪੨੧।।

Swaiyya

Sri brijnaatheh ko jab hi lakhi kae tehh gavaaran aagam paayo.
Aage hi ek chali uth kae nahi ekan ke uri anand mayo.
Bhekh maleen je guaar huti tinn bhekh naveen saje kabi gaayo.
Maanoh mritak jag uthiyo tinn ke tann mae bahuro jiye aayo. (2421)

ਗ੍ਵਾਰਿਨਿ ਬਾਚ

ਸਵੈਯਾ

ਯੌ ਇਕ ਭਾਖਤ ਹੈ ਮੁਖ ਤੇ ਮਿਲਿ ਗ੍ਵਾਰਿਨਿ ਸ੍ਰੀ ਬ੍ਰਿਜਨਾਥ ਚਿਤੈ ਕੈ।
ਜਿਉ ਅਕ੍ਰੂਰ ਕੇ ਸੰਗ ਭਏ ਚੜਿ ਸਯੰਦਨ ਨਾਥ ਹੁਲਾਸ ਬਢੈ ਕੈ।
ਦੂਰ ਹੁਲਾਸ ਕੀਯੋ ਬ੍ਰਿਜ ਤੋ ਕਛੁ ਗੁਆਰਿਨ ਕੀ ਕਰੁਨਾ ਨਹਿ ਕੈ ਕੈ।
ਏਕ ਕਹੈ ਇਹ ਭਾਤਿ ਸਖੀ ਮੁਖ ਜੋਵਤ ਏਕ ਰਹੀ ਚੁਪ ਹ੍ਵੈ ਕੈ।। ੨੪੨੨।।

Gavaaran Baach

Swaiyya

Yo ikk bhaakhat hae mukh te mil gavaarn sri brijnaath chitae kae.
Jiyu akroor ke sang gaye chadi sayandan naath hulas badae kae.
Door hulas kiyo brij to kachhu guaarin ki karunaa nahi kae kae.
Ek kahae ehh bhaati sakhi mukh jovat ek rahi chup haev kae. (2422)

Couplet

By meeting Krishna, both Nand and Jasodha got great relief and satisfaction (pleasure) at heart. Then Sri Krishna went to the place, where all the milkmaids were collected. (2420)

Swaiyya'

When the milkmaids learnt that Sri Krishna had come to their place, then somone had come to their place, then someone got up to welcome him, while some others felt greatly pleased (their love knew no bounds). The poet has stated that the milkmaids, who were wearing dirty clothes, changed into new robes. It appeared as if a dead person had come back to life again and a ray of life was emitted in their hearts. (2421)

The milkmaids said-

When the milkmaids saw Sri Krishna, then one of them remarked, "O Lord! Since the day, you had gone on a chariot alongwith Akroor, with great hopes, the life of Brij town had flickered and became completely lifeless; and you had never asked about the welfare of the milkmaids, through your kindness. One had said these words, while another stood quietly watching his face. (2422)

ਸ੍ਰੀ ਬ੍ਰਿਜਨਾਥ ਗਯੋ ਮਥੁਰਾ ਕਛੁ ਚਿਤ ਬਿਖੈ ਸਖੀ ਹੇਤ ਨ ਧਾਰਿਯੋ।
ਨੈਕ ਨ ਮੋਹ ਕੀਯੋ ਚਿਤ ਮੈ ਨਿਰਮੋਹ ਹੀ ਆਪਨ ਚਿਤ ਬਿਚਾਰਿਯੋ।
ਯੌ ਬ੍ਰਿਜ ਨਾਇਕ ਗ੍ਵਾਰਿ ਤਜੀ ਜਸੁ ਤਾ ਛਬਿ ਕੋ ਕਬਿ ਸਯਾਮ ਉਚਾਰਿਯੋ।
ਆਪੁਨੀ ਚਉਪਹਿ ਤੇ ਅਪੁਨੀ ਮਾਨੋ ਕੁੰਜਹਿ ਤਿਆਗ ਭੁਜੰਗ ਸਿਧਾਰਿਯੋ॥ ੨੪੨੩॥

Sri brijnaath gayo mathuraa kachhu chitt bikhae sakhi
hett naa dhaariyo.
Naek naa moh kiyo chitt mae nirmoh hi aapan chitt bichaariyo.
Yo brij naaik gavaar taji jas taa chhabi ko kabi sayaam uchaariyo.
Aapni chaupahi te apuni maano kunjeh tiyaag
bhoojang sidhariyo. (2423)

ਚੰਦ੍ਰਭਾਗਾ ਬ੍ਰਿਖਭਾਨ ਸੁਤਾ ਬ੍ਰਿਜ ਨਾਇਕ ਕਉ ਇਹ ਭਾਤਿ ਸੁਨਾਈ।
ਸ੍ਰੀ ਬ੍ਰਿਜ ਨਾਥ ਗਏ ਮਥੁਰਾ ਤਜਿ ਕੈ ਬ੍ਰਿਜ ਪ੍ਰੀਤਿ ਸਭੈ ਬਿਸਰਾਈ।
ਰਾਧਿਕਾ ਜਾ ਬਿਧਿ ਮਾਨ ਕੀਯੋ ਹਰਿ ਤੈਸੇ ਹੀ ਮਾਨ ਕੀਯੋ ਜੀਅ ਆਈ।
ਤਾ ਦਿਨ ਕੇ ਬਿਛੁਰੇ ਬਿਛੁਰੇ ਸੁ ਦਈ ਹਮ ਕਉ ਅਬ ਆਨਿ ਦਿਖਾਈ॥ ੨੪੨੪॥

Chandarbhagaa brikhbhaan sutaa brij naaik kayu
ehh bhaati sunaayi.
Sri brij naath gaye mathuraa taji ke brij preeti sabhae bisraayi.
Raadhikaa jaa bidhi maan kiyo hari taise hi maan kiyo jiye aayi.
Taa din ke bichhure bichhure su dayi ham kayu ab
aan dikhaayi. (2424)

ਏਕ ਮਿਲੀ ਕਹਿ ਯੌ ਬਤੀਯਾ ਜੁ ਹੁਤੀ ਬ੍ਰਿਜ ਭੂਪਨ ਕਉ ਅਤਿ ਪਿਆਰੀ।
ਚੰਦ੍ਰਭਾਗਾ ਬ੍ਰਿਖਭਾਨ ਸੁਤਾ ਜੁ ਧਰੇ ਤਨ ਬੀਚ ਕੁਸੰਭਨ ਸਾਰੀ।
ਕੇਲ ਕਥਾ ਦਈ ਛੋਰਿ ਰਹੀ ਚਕਿ ਚਿਤ੍ਰਹ ਕੀ ਪੁਤਰੀ ਸੀ ਸਵਾਰੀ।
ਸਯਾਮ ਭਨੈ ਬ੍ਰਿਜ ਨਾਥ ਤਬੈ ਸਬ ਗ੍ਵਾਰਿਨ ਗਿਆਨ ਹੀ ਮੈ ਕਰਿ ਡਾਰੀ॥ ੨੪੨੫॥

Ek mili kahi yo batiyaa ju huti brij bhookhan kayu ati piyaari.
Chandarbhagaa brikhbhaan sutaa ju dhare tann beech kusubhan saari.
Kel kathaa dayi chhori rahi chaki chitreh ki putrid si savaari.
Sayaam bhanae brij naath tabae sab gavaarin giyaan hi
mae kari daari. (2425)

"O friend! Since the time Sri Krishna had gone to Mathura, there has been no love left in my heart, but he has not shown any love or affection in his heart, so we had considered him in our mind as without any affection (loveless). The poet Siam has depicted this beautiful incident as if Krishna had deserted the milkmaids just as a snake leaves the slough (cast skin of a snake) behind and moves away." (2423)

Chanderbhaga and Radha said these words to Krishna (so that he could hear) "Sri Krishna had left us and gone to Mathura, forgetting all the love of Brij town. Just as Radha had shown her pride, similarly now Krishna had shown his egostic tendency. This is what comes to mind now. From that day, we got separated and remained separated till now and now only we have seen your face (after that day). (2424)

There was another milkmaid very dear to Krishna, who said on meeting him. "Chanderbhaga and Radha, who were wearing sunflower coloured (red-coloured) saris, have forgotten about the story of their sensuous love for him, but are now enamoured only by watching Sri Krishna and are looking like dolls in a painting." The poet Siam has stated that Sri Krishna gave a sermon of knowledge to all the milkmaids then. (2425)

ਬਿਸਨਪਦ ਧਨਾਸਰੀ

ਸੁਨਿ ਪਾਈ ਬ੍ਰਿਜਬਾਲਾ ਮੋਹਨ ਆਏ ਹੈ ਕੁਰੁਖੇਤਿ।
ਦਰਸਨ ਦੇਖਿ ਸਭੈ ਦੁਖ ਬਿਸਰੇ ਬੇਦ ਕਹਤ ਜਿਹ ਨੇਤਿ।
ਤਨ ਮਨ ਅਟਕਿਓ ਚਰਨ ਕਵਲ ਸੋ ਧਨ ਨਿਵਛਾਵਰਿ ਦੇਤ।
ਕ੍ਰਿਸਨ ਇਕਾਤਿ ਕੀਯੋ ਤਿਹ ਹੀ ਛਿਨ ਕਹਿਯੋ ਸਿਖਿ ਲੇਹੁ।
ਮਿਲ ਬਿਛੁਰਨ ਦੋਊ ਇਹ ਜਗ ਮੈ ਮਿਥਿਆ ਤਨੁ ਅਸਨੇਹੁ।। ੨੪੨੬।।

Bisanpad Dhanasari

Suni paayi brijbaala mohan aaye hae kurukheti.
Darsan dekhi sabhae dukh bisre bed kahat jeh neti.
Tann mann atkiyo charan kaval so dhan nivchaavari det.
Krisan ikaat kiyo tehh hi chhin kahiyo giyaan sikhi lehu.
Mil bichhuran doyu ehh jag mae mithiyaa tann asnehu. (2426)

ਸਵੈਯਾ

ਬ੍ਰਿਜ ਨਾਇਕ ਠਾਢਿ ਭਏ ਉਠ ਕੈ ਸਭ ਗੁਆਰਨਿ ਕਉ ਐਸੇ ਗਿਆਨ ਦ੍ਰਿੜਾਏ।
ਨੰਦ ਜਸੋਮਤਿ ਪੰਡੁ ਕੇ ਪੁਤ੍ਰਨ ਸੰਗਿ ਮਿਲੇ ਅਤਿ ਹੇਤੁ ਬਢਾਏ।
ਕੈਰਵ ਆਏ ਹੁਤੇ ਜਿਤਨੋ ਸਭ ਆਪਨੇ ਆਪਨੇ ਧਾਮਿ ਸਿਧਾਏ।
ਸਯਾਮ ਭਨੈ ਬਹੁਰੋ ਬ੍ਰਿਜਨਾਇਕ ਦੁਆਰਵਤੀ ਹੂ ਕੇ ਭੀਤਰ ਆਏ।। ੨੪੨੭।।

Swaiyya

Brij naaik thaadi bhaye uth kae sabh guaarin kayu aaise giyaan dridaaye.
Nand jasomati pandu ke putarn sang mile ati hett badaaye.
Kaerav aaye hute jitney sabh aapne aapne dhaam sidhaaye.
Sayaam bhanae bahuro brijnaaik duaaravati hu ke
bheetar aaye. (2427)

ਦੋਹਰਾ

ਜਗਿ ਤਹਾ ਕਰ ਕੈ ਚਲਿਯੋ ਸਯਾਮ ਭਨੇ ਬਸੁਦੇਵ।
ਜਿਹ ਕੋ ਸੁਤ ਚਉਦਹ ਭਵਨ ਸਭ ਦੇਵਨ ਕੋ ਭੇਵ।। ੨੪੨੮।।

Dohra

Jagg tahaa kar kae chaliyo sayaam bhanae basudev.
Jehh ko sutt chaudeh bhavan sabh devan ko bhev. (2428)

Bishanpad Dhanasari

The damsels of Brij town had learnt about Sri Krishna's arrival in Kurukshetra. the Vedas had described him as omni-present and the women folk had forgotten all their sufferings by having his glimpse only. They have pinned their body and soul at the lotus-feet of Krishna and they have sacrificed all the wealth over him. Then Sri Krishna took them aside and said, "Now try to learn something of knowledge as well." The separation or meeting one another was the way of this world, and body love was all falsehood" (not truth). (2426)

Swaiyya'

After giving this sermon to all the milkmaids, Sri Krishna stood up. then on meeting Nand, Jasodha and Pandu's sons (five Pandavas) Krishna showed lot of keenness and love (affection). All the Kauravas, who had come there, went back to their homes (pleased). The poet Siam has stated that after that Sri Krishna came back to Dwarka. (2427)

Couplet

The poet Siam has stated that Basudev went back after the performance of the Yagna, whose son (Krishna) was the god of all the gods of the universe (fourteen worlds), the Lord himself. (2428)

ਚੌਪਈ

ਚਲਿਯੋ ਸਯਾਮ ਜੂ ਪ੍ਰੇਮ ਬਢਾਈ। ਪੂਜਿਯੋ ਚਰਨ ਪਿਤਾ ਕੇ ਜਾਈ।
ਤਾਤ ਜਬੈ ਲਖਿ ਆਵਤ ਪਾਏ। ਤ੍ਰਿਭਵਨ ਕੇ ਕਰਤਾ ਠਹਰਾਏ।। ੨੪੨੯।।

Chopaiee

Chaliyo sayaam ju prem badaayi. Poojiyo charan pitaa ke jaayi.
Taat jabae lakhi aavat paaye. Tribhvan ke kartaa thehraaye. (2429)

ਬਹੁ ਬਿਧਿ ਹਰਿ ਕੀ ਉਸਤਤਿ ਕਰੀ। ਮੂਰਤਿ ਹਰਿ ਕੀ ਚਿਤ ਮੈ ਧਰੀ।
ਆਪਨੋ ਪ੍ਰਭੁ ਲਖਿ ਪੂਜਾ ਕੀਨੀ। ਸ੍ਰੀ ਜਦੁਬੀਰ ਜਾਨ ਸਭ ਲੀਨੀ।। ੨੪੩੦।।

Bahu bidhi hari ki usatati kari. Moorat hari ki chitt mae dhari.
Aapno prabhu lakhi poojaa kini. Sri jadubeer jaan sabh lini. (2430)

ਇਤਿ ਸ੍ਰੀ ਦਸਮ ਸਿਕੰਧ ਪੁਰਾਣੇ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਕੁਰਖੇਤ੍ਰ ਬਿਖੈ ਜਗਿ ਕਰਕੈ ਗ੍ਵਾਰਿਨ ਕਉ ਗਿਆਨ ਦ੍ਰਿੜਾਇ ਦ੍ਵਾਰਵਤੀ ਜਾਤ ਭਏ ਧਿਆਇ ਸਮਾਪਤੰ।

ਅਥ ਦੇਵਕੀ ਕੇ ਛਨਹੀ ਪੁਤ੍ ਬਲਿ ਲੋਕ ਤੇ ਲਿਆਇ ਦੇਨਿ ਕਥਨੰ

ਸਵੈਯਾ

ਸ੍ਰੀ ਬਿਜਨਾਇਕ ਪੈ ਤਬ ਹੀ ਕਬਿ ਸਯਾਮ ਕਹੈ ਚਲਿ ਦੇਵਕੀ ਆਈ।
ਚਉਦਹ ਲੋਕਨ ਕੇ ਕਰਤਾ ਤੁਮ ਸਤਿ ਇਹੈ ਮਨ ਮੈ ਠਹਰਾਈ।
ਹੌ ਮਧੁ ਕੀਟਭ ਕੇ ਕਰਤਾ ਬਧ ਐਸੇ ਕਰੀ ਹਰਿ ਜਾਨਿ ਬਡਾਈ।
ਪੁਤ੍ ਜਿਤੇ ਹਮਰੈ ਹਨੇ ਕੰਸ ਸੋਊ ਹਮ ਕਉ ਤੁਮ ਦੇਹੁ ਮੰਗਾਈ।। ੨੪੩੧।।

Itt sri dasam sikandh puraane bachitar naatak granthe krishnaavatare kurkhetar bikhae jagi karakae gavaarin kayu giyaan dridaaye daavarvati jaat bhaye dhiyaae samapatam.

Ath Devki Ke Chathhi Putar Bali Lok Te Liyaye Denn Kathan

Swaiyya

Sri brijnaaik pae tab hi kabi sayaam kahae chali devki aayi.
Chaudeh lokan ke kartaa tum sati ihae mann mae thehraayi.
Ho madhu keetabh ke kartaa badh aaise kari hari jaan badaayi.
Putar jito hamrae hane kans soyu ham kayu tum
dehu mangaayi. (2431)

Chopaiee

Sri Krishna also left, having given vent to his love for all, and (worshipped) bowed at his father's feet. The father accepted him (realized), when he saw him coming, as the creator of the Universe (three worlds). (2429)

He then praised Krishna in many ways, and kept Krishna's thought (picture) in his mind, and worshipped him as the Lord. Sri Krishna also realized the whole situation (of revelation). (2430)

Here the Chapter of Krishnavtar from Dasam Sakand Puran dealing with the episode of Krishna's taking part in the Yagna at Kurukshetra and giving sermon to the milkmaids and then proceeding to Dwarka in| the Bachittar Natak Granth is completed.

Now the episode of bringing back the six sons of Devki from "Bal lok" begins.

Swaiyya

In the meantime Devki came to meet Sri Krishna and said, "I have believed fully in my heart, that you are the creator of this Universe, (fourteen worlds); you alone are the killer of demons Madh and Ketab." She praised Krishna by accepting him as the Lord, and said, "All the sons of mine, killed by Kansa, may please he brought back to me." (2431)

ਆਨਿ ਦੀਏ ਬਲਿ ਲੋਕ ਤੇ ਬਾਲਕ ਮਾਇ ਕੇ ਬੈਨ ਜਬੈ ਸੁਨਿ ਪਾਏ।
ਦੇਵਕੀ ਬਾਲਕ ਜਾਨਿ ਤਿਨੈ ਕਬਿ ਸਯਾਮ ਕਹੈ ਉਠਿ ਕੰਠਿ ਲਗਾਏ।
ਜਨਮਨ ਕੀ ਸੁਧਿ ਭੀ ਤਿਨ ਕੇ ਹਮ ਬਾਮਨ ਹੈ ਇਹ ਬੈਨ ਸੁਨਾਏ।
ਮਾਤ ਪਿਤਾ ਹੂ ਕੇ ਦੇਖਤ ਹੀ ਤੇਊ ਬ੍ਰਹਮ ਕੇ ਲੋਕ ਕੀ ਓਰਿ ਸਿਧਾਏ।। ੨੪੩੨।।

Aan diye bali lok te baalak maaye ke baen jabae suni paaye.
Devki baalak jaan tinae kabi sayaam kahae uthi kanth lagaaye.
Janman ki sudhi bhi tinn ke ham baaman hae ehh baen sunaaye.
Maat pitaa hu ke dekhat hi teyu braham ke lok
ki orr sidhaaye. (2432)

ਅਥ ਸੁਭਦ੍ਰਾ ਕੋ ਬਯਾਹ ਕਥਨੰ

ਚੌਪਈ

ਤੀਰਥ ਕਰਨ ਪਾਰਥ ਤਬ ਧਾਯੋ। ਦੁਆਰਵਤੀ ਜਦੁਪਤਿ ਦਰਸਾਯੋ।
ਅਉਰ ਸੁਭਦ੍ਰਾ ਰੂਪ ਨਿਹਾਰਿਯੋ। ਚਿਤ ਕੋ ਸੋਕ ਦੂਰਿ ਕਰਿ ਡਾਰਿਯੋ।। ੨੪੩੩।।

Ath Subhdara Ko Bayaah Kathan

Chopaiee

Terath karan paarath tab dhaayo. Duaaravati jadupati darsaayo.
Ayur subhadra roop nihaariyo. Chitt ko sok door kari daariyo. (2433)

ਯਾ ਕੇ ਬਰੋ ਇਹੈ ਚਿਤ ਪਾਯੋ। ਉਹ ਕੋ ਉਤੈ ਚਿਤ ਲਲਚਾਯੋ।
ਜਦੁਪਤਿ ਬਾਤ ਸਭੈ ਇਹ ਜਾਨੀ। ਬਰਿਓ ਚਹਤ ਅਰਜੁਨ ਅਭਿਮਾਨੀ।। ੨੪੩੪।।

Yaa ko baro ihae chitt aayo. Uhh ko utae chitt lalchaayo.
Jadupati baat sabhae ehh jaani. Bariyo chahat arjun abhimaani. (2434)

ਦੋਹਰਾ

ਪਾਰਥ ਨਿਕਟਿ ਬੁਲਾਇ ਕੈ ਨਹੀ ਕ੍ਰਿਸਨ ਸਮਝਾਇ।
ਤੁਮ ਸੁ ਸੁਭਦ੍ਰਾ ਕੋ ਹਰੋ ਹਉ ਨਹਿ ਲਰਿ ਹੋ ਆਇ।। ੨੪੩੫।।

Dohra

Paarath nikat bulaye kae kahi krisan samjhaye.
Tum su subhadra ko haro hayu nahi lari ho aaye. (2435)

When Krishna heard these words of the mother, then he arranged to bring back all the sons from bal-lok (netherlands). The poet Siam has stated that Devki hugged them all, considering them as her children. Due to Krishna's benevolence, they could remember their previous life (birth), and they said, we are now brahmins. In the very presence of their mother and father, they went away to heavens (Brahma's land). (2432)

Now the episode of Subhadra's marriage begins.

Chopaiee

Then Arjun left for visiting the holy places of pilgrmage. In Dwarka he met Sri Krishna and saw the beautiful Subhadra there. He got in love with her and he forgot all his worries and afflictions. (2433)

He thought to himself that he should get married with her. On the other hand, even Subhadra developed love for Arjuna (and wanted to possess him). Sri Krishna had realized the whole situation that the egoistic Arjuna wanted to marry Subhadra. (2434)

Couplet

Sri Krishna then called Arjuna and told him to Kidnap Subhadra from there, and he will not come (to reverse her) and fight with you. (2435)

ਚੌਪਈ

ਤਬ ਅਰਜਨੁ ਸੋਈ ਫੁਨਿ ਕਰਿਓ। ਪੂਜਨ ਜਾਤ ਸੁਭਦ੍ਰਾ ਹਰਿਓ।
ਜਾਦਵ ਸਭੈ ਕੋਪ ਤਬ ਭਰੇ। ਸ੍ਰੀ ਜਦੁਪਤਿ ਪੈ ਆਇ ਪੁਕਰੇ।। ੨੪੩੬।।

Chopaiee

Tab arjun soyu phuni kariyo. Poojan jaat subhadra hariyo.
Jaadav sabahe kop tab bhare. Sri jadupati pae aaye pukre. (2436)

ਸਵੈਯਾ

ਸ੍ਰੀ ਬ੍ਰਿਜਰਾਜ ਤਬੈ ਤਿਨ ਸੋ ਕਬਿ ਸਯਾਮ ਕਹੈ ਇਹ ਭਾਤਿ ਸੁਨਾਈ।
ਬੀਰ ਬਡੇ ਤੁਮ ਹੂ ਹੋ ਕਹਾਵਤ ਜਾਇ ਮੰਡੋ ਤਿਹ ਸੰਗਿ ਲਰਾਈ।
ਪਾਰਥ ਸੋ ਰਨ ਮਾਡਨ ਕਾਜ ਚਲੋ ਤੁਮਰੀ ਮ੍ਰਿਤ ਹੀ ਨਿਜਕਾਈ।
ਕਿਉ ਨ ਚਲੋ ਤੁਮ ਮੈ ਤਬ ਤੈ ਤਜਿਓ ਆਹਵ ਸਯਾਮ ਇਹੈ ਠਹਿਰਾਈ।। ੨੪੩੭।।

Swaiyya

Sri brijnaath tabae tinn so kabi sayaam kahae ehh bhaati sunaayi.
Beer bade tum hu ho kahaavat jaaye mando tehh sang laraayi.
Paarath so rann maadan kaaj chale tumri mrit hi nijkaayi.
Kiyu naa chalo tum mae tab tae tajiyo aahav
sayaam ihae thehraayi. (2437)

ਚੌਪਈ

ਤਬ ਜੋਧਾ ਜਦੁਪਤਿ ਕੇ ਧਾਏ। ਪਾਰਥ ਕਉ ਏ ਬੈਨ ਸੁਨਾਏ।
ਸੁਨ ਰੇ ਅਰਜੁਨ ਤੋ ਤੇ ਡਰਿ ਹੈ। ਮਹਾ ਪਤਿਤ ਤੇਰੋ ਬਧਿ ਕਰਿ ਹੈ।। ੨੪੩੮।।

Chopaiee

Tab jodha jadupati ke dhaaye. Paarath kayu ee baen sunaaye.
Sunn re arjun to te dari hae. Mahaa patit tero badhi kari hae. (2438)

ਦੋਹਰਾ

ਪੰਡੁ ਪੁਤ੍ ਜਾਨੀ ਇਹੈ ਮਾਰਤ ਜਾਦਵ ਮੋਰ।
ਜੀਅ ਆਤੁਰ ਹੋਇ ਸਯਾਮ ਕਹਿ ਚਲਿਯੋ ਦੁਆਰਕਾ ਓਰਿ।। ੨੪੩੯।।

Dohra

Pandu putar jaani ihae maarat jaadav mor.
Jiye aatur hoye sayaam kahi chaliyo duyaarkaa orr. (2439)

Chopaiee

Then Arjuna did likewise and kidnapped Subhadra on her way to perform worship at a temple. All the Yadavas were filled with fury, and they raised a hue and cry on approaching Krishna. (2436)

Swaiyya'

The poet Siam has stated that Krishna told to Yadavas, "You consider yourselves great warriors, then go and fight against Arjuna. If you go to wage war against Arjuna, then it would be like inviting your death only. Why do you not go to war against him? I have stopped fighting now, and this is my final decision. (2437)

Chopaiee

Then the warriors of Sri Krishna rushed after him, and told to Arjuna these words, "O Arjuna! So far we were afraid of you. O greatest sinner! To-day we would kill you." (2438).

Dohra

Arjun, the Pandav's son, had realized that Yadavas would kill him. The poet, Siam has stated that (because of this) he decided in his mind and headed for Dawarka. (2439)

ਸਵੈਯਾ

ਸੂਕ ਗਯੋ ਮੁਖ ਪਾਰਥ ਕੋ ਮੁਸਲੀਧਰਿ ਜੀਤ ਜਬੈ ਗ੍ਰਿਹਿ ਆਯੋ।
ਸ੍ਰੀ ਬ੍ਰਿਜਨਾਥ ਸਮੋਧ ਕੀਓ ਅਰੇ ਪਾਰਥ ਕਿਉ ਚਿਤ ਮੈ ਡਰ ਪਾਯੋ।
ਬਯਾਹ ਸੁਭਦ੍ਰਾ ਕੋ ਕੀਨ ਤਬੈ ਜਬ ਹੀ ਮੁਸਲੀਧਰਿ ਕਉ ਸਮਝਾਯੋ।
ਦਾਜ ਦਯੋ ਜਿਹ ਪਾਰ ਨ ਪਇਯਤ ਲੈ ਤਿਹ ਅਰਜੁਨ ਧਾਮਿ ਸਿਧਾਯੋ।। ੨੪੪੦।।

Swaiyya

Sook gayo mukh paarth ko muslidhari jeet jabae greh aayo.
Sri brijnaath samodh kiyo are paarth kiyo chit mae darr paayo.
Bayaah subhadraa ko keen tabae jab hi muslidhari kayu samjhaayo.
Daaj dayo jehh paar naa piyaat lae tehh arjun dhaam sidhaayo. (2440)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਪਾਰਥ ਸੁਭਦ੍ਰਾ ਕਉ ਹਰਿ ਕੇ ਬਯਾਹ ਕਹਿ ਲਯਾਵੰਤ ਭਏ ਧਿਆਇ ਸਮਾਪਤੰ।

ਅਥ ਮਿਥਲਾਪੁਰ ਰਾਜੇ ਅਰੁ ਬ੍ਰਾਹਮਨ ਕਾ ਪ੍ਰਸੰਗ ਅਰੁ ਭਸਮਾਂਗਦ ਦੈਤ ਕੋ ਛਲ ਕੇ ਮਾਰ ਰੁਦ੍ ਕੌ ਛਡਾਵਤ ਭਏ

ਦੋਹਰਾ

ਮਿਥਲ ਦੇਸ ਕੋ ਭੂਪ ਇਕ ਅਤਿਹੁਲਾਸ ਤਿਹ ਨਾਮ।
ਜਦੁਪਤਿ ਕੀ ਪੂਜਾ ਕਰੈ ਨਿਸਿ ਦਿਨ ਆਠੋ ਜਾਮ।। ੨੪੪੧।।

Itt sri bachitar naatak granthe krishnaavatare paarth subhadra kayu har ke bayaah kari layaavat bhaye dhiyaae samapatam.

Ath Mithlaapur Raaje Arr Brahaman Kaa Parsang Arr Bhasamangad Daint Ko Chhal Ke Maar Rudar Ko Chhadavat Bhaye

Dohra

Mithal des ko bhoop ikk atihulaas tehh naam.
Jadupati ki pooja karae niss din aatho jam. (2441)

ਮਤ ਕੇ ਦਿਜ ਇਕ ਥੋ ਤਹਾ ਬਿਨੁ ਹਰਿ ਨਾਮ ਨ ਲੇਇ।
ਜੋ ਹਰਿ ਕੀ ਬਾਤੈ ਕਰੈ ਤਾਹੀ ਮੈ ਚਿਤ ਦੇਇ।। ੨੪੪੨।।

Matt ke dij ikk tho tahaa bin hari naam naa leye.
Jo hari ki baatae karae taahi mae chitt deye. (2442)

Couplet

When Balram, after defeating Arjuna, brought him home, then Arjuna became pale and terrified. Then Sri Krishna advised Arjuna. "O Arjuna! Why are you terrified?" Then he made Balram also realize the truth, then he arranged for the marraige of the Arjuna to Subhadra. The dowry, they gave, was beyond any count. After taking all that dowry Arjuna went to his place (home). (2440)

Here the chapter of Krishnavtar dealing with the kidnapping of Subhadra by Arjuna and then marrying her from Bachittar Natak Granth is completed.

Now the episode of Raja Mothlerpur and the brahmin and killing of the demon Bhas mangad with deceit and getting Rudra released begins.

Couplet

There was a Raja of Mothelapur called Atelmas, who used to worship Sri Krishna during day and night, all the twenty-four hours. (2441)

There used to live a brahmin there, who used to meditate on True Lord's Name (Har Na'm) and would not talk of anything else and would befriend only these persons who would talk about the Lord only. (2442)

ਸਵੈਯਾ

ਭੂਪਤਿ ਜਾਇ ਦਿਜੋਤਮ ਕੇ ਗ੍ਰਿਹਿ ਹੇਰਹਿ ਸ੍ਰੀ ਬ੍ਰਿਜਨਾਥ ਬਿਚਾਰੈ।
ਅਉਰ ਕਛੂ ਨਹਿ ਬਾਤ ਕਰੈ ਕਬਿ ਸਯਾਮ ਕਹੈ ਦੋਊ ਸਾਝ ਸਵਾਰੈ।
ਬ੍ਰਿਪ ਕਹੈ ਘਨਿ ਸਯਾਮ ਹੀ ਆਇ ਹੈ ਸਯਾਮ ਹੀ ਆਇ ਹੈ ਭੂਪ ਉਚਾਰੈ।
ਸ੍ਰੀ ਬ੍ਰਿਜ ਨਾਇਕ ਕੀ ਚਰਚਾ ਸੰਗ ਸਾਸ ਘਰੀ ਪੁਨਿ ਜਾਮਨ ਟਾਰੈ।। ੨੪੪੩।।

Swaiyya

Bhoopati jaaye dijotam ke greh hereh sri brijnaath bichaare.
Ayur kachhu nahi baat karae kabi sayaam kahae doyu saajh savaare.
Bipar kahae ghani sayaam hi aaye hae sayaam hi aaye
hae bhoop uchaarae.
Sri brij naaik ki charcha sang saas ghari pun
jaaman taarae. (2443)

ਭੂਪ ਦਿਜੋਤਮ ਕੀ ਅਤਿ ਹੀ ਹਰਿ ਜੂ ਮਨ ਮੈ ਜਬ ਪ੍ਰੀਤਿ ਬਿਚਾਰੀ।
ਮੇਰੇ ਹੈ ਧਿਆਨ ਕੇ ਬੀਚ ਪਰੇ ਇਹ ਅਉਰ ਕਥਾ ਗ੍ਰਿਹ ਕੀ ਜੁ ਬਿਸਾਰੀ।
ਦਾਰੁਕ ਕਵੁ ਕਹਿ ਸਯੰਦਨ ਪੈ ਜੁ ਕਰੀ ਪ੍ਰਭ ਜੀ ਤਿਹ ਓਰਿ ਸਵਾਰੀ।
ਸਾਧਨ ਜਾਇ ਸਨਾਥ ਕਰੋ ਅਬ ਸ੍ਰੀ ਬ੍ਰਿਜਨਾਥ ਇਹੈ ਜੀਅ ਧਾਰੀ।। ੨੪੪੪।।

Bhoop dijotam ki ati hi hari ju mann mae jab preet bichaari.
Mere hae dhiyaan ke beech pare ehh ayur kathaa greh ki ju bisaari.
Daaruk kayu kahi sayandan pae ju kari prabh ji tehh orr savaari.
Saadhan jaaye sanaath karo ab sri brijnaath
ihae jiye dhaari. (2444)

ਚੌਪਈ

ਤਬ ਜਦੁਪਤਿ ਦੁਇ ਰੂਪ ਬਨਾਯੋ। ਇਕ ਦਿਜ ਕੈ ਇਹ ਨ੍ਰਿਪ ਕੇ ਆਯੋ।
ਦਿਜ ਨ੍ਰਿਪ ਅਤਿ ਸੇਵਾ ਤਿਹ ਕਰੀ। ਚਿਤ ਕੀ ਸਭ ਚਿੰਤਾ ਪਰਹਰੀ।। ੨੪੪੫।।

Chopaiee

Tab jadupati duye roop banayo. Ikk dij kae ikk nirap ke aayo.
Dij nirap ati seva tehh kari. Chitt ki sabh chintaa parhari. (2445)

Swaiyya

The Raja of Mithla would visit the brahmin's house and talk about meeting Sri Krishna and to have a glance of him. The poet Siam has stated that both of them would not talk of anything else all the time (morning and evening). The brahmin would say that Sri Krishna would surely come to meet them and the Raja was also saying that Shiam (Krishna) would meet them (visit them). With the talk of Sri Krishna only, they would spend all their time, including their breath, hours and nights. (2443)

Sri Krishna then thought of the love of the brahmin and the Raja in his mind, that both of them were always meditating on him alone, and they had forgotten all about their household chores. So calling his charioteer, and riding his chariot, Sri Krishna left for their place. He also had decided in his mind to visit these saints and satisfy them with his meeting them. (2444)

Chopaiee

Then Sri Krishna assumed two forms, one went to the brahmin and the other visited the Raja. Both the Raja and brahmin served Sri Krishna in their homes with great love, thus ridding themselves of their worries. (2445)

ਦੋਹਰਾ

ਚਾਰ ਮਾਸ ਹਰਿ ਜੂ ਤਹਾ ਰਹੇ ਬਹੁਤੁ ਸੁਖ ਪਾਇ।
ਬਹੁਰੁ ਆਪੁਨੇ ਗ੍ਰਿਹ ਗਏ ਜਸ ਕੀ ਬੰਬ ਬਜਾਇ।। ੨੪੪੬।।

Dohra

Chaar maas hari ju tahaa rahe bahut sukh paaye.
Bahur aapune greh gaye jas ki banb bajaaye. (2446)

Ikk kahi ge dij bhoop kayu brij pati kari iss nehu.
Bed chaar jiyu muhh japae tiyu muhh japp suni lehh. (2447)

ਇਕ ਕਹਿ ਗੇ ਦਿਜ ਭੂਪ ਕਉ ਬ੍ਰਿਜ ਪਤਿ ਕਰਿ ਇਸ ਨੇਹੁ।
ਬੇਦ ਚਾਰਿ ਜਿਉ ਮੁਹਿ ਜਪੈ ਤਿਉ ਮੁਹਿ ਜਪੁ ਸੁਨਿ ਲੇਹੁ।। ੨੪੪੭।।

ਇਤਿ ਸ੍ਰੀ ਦਸਮ ਸਿਕੰਧ ਪੁਰਾਣੇ ਬਚਿਤ੍ ਨਾਟਕੇ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਕਾਨ੍ਹ ਜੂ ਰਾਜਾ ਤਥਾ ਦਿਜ ਕੋ ਦਰਸ਼ਨ ਦੇ ਕਰਿ ਗ੍ਰਿਹ ਕੋ ਜਾਤ ਭਏ ਧਿਆਇ ਸਮਾਪਤੰ।

ਅਥ ਰਾਜਾ ਪਰੀਛਿਤ ਜੀ ਤਥਾ ਸੁਕਦੇਵ ਪਰਸਪਰ ਬਾਚ

ਸਵੈਯਾ

ਕਾ ਬਿਧਿ ਗਾਵਤ ਹੈ ਗੁਨ ਬੇਦ ਸੁਨੋ ਤੁਮ ਤੇ ਸੁਕ ਇਉ ਜੀਯ ਆਈ।
ਤਿਆਗਿ ਸਭੈ ਫੁਨਿ ਧਾਮ ਕੇ ਲਾਲਚ ਸਯਾਮ ਭਨੈ ਪ੍ਰਭ ਕੀ ਜਸਤਾਈ।
ਇਉ ਗੁਨ ਗਾਵਤ ਭੇਦ ਸੁਨੋ ਤੁਮ ਰੰਗ ਨ ਰੂਪ ਲਖਿਯੋ ਕਛੂ ਜਾਈ।
ਇਉ ਸੁਕ ਬੈਨ ਕਹੈ ਨ੍ਰਿਪ ਸੋ ਨ੍ਰਿਪ ਸਾਚ ਰਿਦੇ ਅਪੁਨੇ ਠਹਰਾਈ।। ੨੪੪੮।।

Itt sri dasam sikandh puraane bachitar naatke granthe krishnaavatare kaan ju raja tathaa dij ko darshan de kari greh ko jaat bhaye dhiyaae sampatam.

Ath Raja Parichhit Ji Tatha Sukdev Parsapar Baach

Swaiyya

Kaa bidhi gavat hae gunn bed suno tum te suk iyu jiye aayi.
Tiyaag sabhae phuni dhaam ke laalach sayaam bhanae prabh ki jastaayi.
Iyu gun gavat bed suno tum rang naa roop lakhiyo kachhu jaayi.
Iyu suk baen kahae nirap so nirap saach ride
apune thehraayi. (2448)

Dohra

Sri Krishna stayed there for four months and felt greatly delighted and then went back home after beating the drum of their praises. (2446)

Sri Krishna, out of their love, told one thing to the Raja and brahmin that they should meditate on him as the four Vedas had directed, and told them to remember this (by listening with attention). (2447)

Here the chapter of Krishnavtar dealing with the meeting with Raja and the brahmin (giving his pesonal touch) by Sri Krishna from Dasam Sakand Puran Bachittar Natak Granth is completed. Now the episode of the meeting of Sukdev and Raja Preekshit and their talk among themselves begins.

Swaiyya'

"O Sukdev! I have thought to myself that I should ask you about the way the Vedas sing the prasies of the Lord and to know from you the answer to my querry." The poet Siam has stated that they decided to worship the Lord and sing his praises by giving up all worldly attachments (love of home). Please listen carefully that the Vedas have prescribed this method of singing his praises; that there was no form, colour, sign or symbol of the Lord. "So such words were spoken by Sukdev to the Raja. The Raja (on hearing these words) accepted them as the truth about the Lord. (2448)

ਰੰਗ ਨ ਰੇਖ ਅਭੇਖ ਸਦਾ ਪ੍ਰਭ ਅੰਤ ਨ ਆਵਤ ਹੈ ਜੁ ਬਤਇਯੈ।
ਚਉਦਹੂ ਲੋਕਨ ਮੈ ਜਿਹ ਕੋ ਦਿਨਿ ਰੈਨਿ ਸਦਾ ਜਸੁ ਕੇਵਲ ਗਇਯੈ।
ਗਿਆਨ ਬਿਖੈ ਅਰੁ ਧਿਆਨ ਬਿਖੈ ਇਸਨਾਨ ਬਿਖੈ ਰਸ ਮੈ ਚਿਤ ਕਇਯੈ।
ਬੇਦ ਜਪੈ ਜਿਹ ਕੋ ਤਿਹ ਜਾਪ ਸਦਾ ਕਰੀਯੈ ਨ੍ਰਿਪ ਯੌ ਸੁਨਿ ਲਇਯੈ॥ ੨੪੪੯॥

Rang naa rekh abhekh sadaa prabh ant naa aavat hae ju batiyae.
Chaudeh lokan mae jeh ko din raaen sadaa jass keval gayiyae.
Giyaan bikhae arr dhiyaan bikhae isnaan bikhae rass mae chitt kaiyae.
Bed japae jehh ko tehh jaap sadaa kariyae nirap yo
suni laiyae. (2449)

ਜਾਹਿ ਕੀ ਦੇਹ ਸਦਾ ਗੁਨ ਗਾਵਤ ਸਯਾਮ ਜੂ ਕੇ ਰਸ ਕੇ ਸੰਗ ਭੀਨੀ।
ਤਾਹਿ ਪਿਤਾ ਹਮਰੇ ਸੰਗ ਬਾਤ ਕਹੀ ਤਿਹ ਤੇ ਹਮ ਹੂ ਸੁਨਿ ਲੀਨੀ।
ਜਾਪ ਜਪੈ ਸਭ ਹੀ ਹਰਿ ਕੋ ਸੁ ਜਪੈ ਨਹਿ ਹੈ ਜਿਹ ਕੀ ਮਤਿ ਹੀਨੀ।
ਤਾਹਿ ਸਦਾ ਰੁਚਿ ਸੋ ਜਪੀਐ ਨ੍ਰਿਪ ਕੋ ਸੁਕਦੇਵ ਇਹੈ ਮਤਿ ਦੀਨੀ॥ ੨੪੫੦॥

Jaahi ki deh sadaa gunn gaavat sayam ju ke rass ke sang bhini.
Taahi pitaa hamre sang baat kahi tehh te ham hu suni lini.
Jaap japae sabh hi hari ko su japae nahi hae jehh ki mati hini.
Taahi sadaa ruchi so japiyae nirap ko sukdev ihae
mati dini. (2450)

ਕਸਟ ਕੀਏ ਜੋ ਨ ਆਵਤ ਹੈ ਕਰਿ ਸੀਸ ਜਟਾ ਧਰੇ ਹਾਥਿ ਨ ਆਵੈ।
ਬਿਦਿਆ ਪੜੇ ਨ ਕੜੇ ਤਪ ਸੋ ਅਰੁ ਜੋ ਦ੍ਰਿਗ ਮੂੰਦ ਕੋਊ ਗੁਨ ਗਾਵੈ।
ਬੀਨ ਬਜਾਇ ਸੁ ਨ੍ਰਿਤ ਦਿਖਾਇ ਬਤਾਇ ਭਲੇ ਹਰਿ ਲੋਕ ਰਿਝਾਵੈ।
ਪ੍ਰੇਮ ਬਿਨਾ ਕਰ ਮੋ ਨਹੀ ਆਵਤ ਬ੍ਰਹਮ ਹੂ ਸੋ ਜਿਹ ਭੇਦ ਨ ਪਾਵੈ॥ ੨੪੫੧॥

Kasat kiye jo naa aavat hae kari sees jataa dhare haath naa avae.
Bidiyaa pade naa kade tap so arr jo drig moond koyu gunn gavae.
Been bajaaye su nirat dikhaaye bataaye bhale hari lok rijaavae.
Prem binaa kar mo nahi aavat braham hu so jeh bhed
naa pavae. (2451)

There was no form, colour or symbol of the Lord, he was always formless, whose limits (Greatness) were not known, which could be explained. His praises were being sung all the time throughout the Universe (in fourteen worlds) (day and night). He is remebered with knowledge, with meditation, by having bath and with true love all the time. The Vedas also meditate on him alone, and we should always worship the Lord only. "O Raja! Listen to these words. (2449)

"The person, whose body was always immersed in Krishna's love, was always singing Lord' priaess. He had talked to my father and I have heard from him. All were meditating on Lord's Name, except the person who was lacking wisdom. In fact, we should always meditate on the Lord; and Sukdev gave this advice to the Raja (2450)

The Lord, who cannot he attained by undergoing suffering, neither he could be gained by having matted hair on the head; who cannot be attained by gaining knowledge through studies, nor by performing penance; neither by keeping eyes closed nor by singing his praises. Neither by playing on clarionet, or by dancing or by giving noble teachings, one may please the saints, but without developing true love for the Lord, he cannot be attained, as it was not possible to know his secrets. (2451)

ਖੋਜ ਰਹੇ ਰਵਿ ਸੇ ਸਸਿ ਸੇਂ ਤਿਹ ਕੋ ਤਿਹ ਕੋ ਕਛੁ ਅੰਤ ਨ ਆਯੋ।
ਰੁਦ੍ ਕੇ ਪਾਰ ਨ ਪਇਯਤ ਜਾਹਿ ਕੇ ਬੇਦ ਸਕੈ ਨਹਿ ਬੇਦ ਬਤਾਯੋ।
ਨਾਰਦ ਤੁੰਬਰ ਲੈ ਕਰਿ ਬੀਨ ਭਲੇ ਬਿਧਿ ਸੋ ਹਰਿ ਕੋ ਗੁਨ ਗਾਯੋ।
ਸਯਾਮ ਭਨੈ ਬਿਨੁ ਪ੍ਰੇਮ ਕੀਏ ਬ੍ਰਿਜ ਨਾਇਕ ਸੋ ਬ੍ਰਿਜ ਨਾਇਕ ਪਾਯੋ।।੨੪੫੨।।

Khoj rahe ravi se sasi se tehh ko tehh ko kachhu ant naa aayo.
Rudar ke paar naa paiyat jaahi ke bed sakaae nahi bhed bataayo.
Naarad tunbar lae kari been bhale bidhi so hari ko gunn gaayo.
Sayam bhanae bin prem kiye brij naaik so brij naaik paayo. (2452)

ਦੋਹਰਾ

ਜਬ ਨ੍ਰਿਪ ਸੋ ਸੁਕ ਯੌਂ ਕਹਿਯੋ ਤਬ ਨ੍ਰਿਪ ਸੁਕ ਕੇ ਸਾਥ।
ਹਰਿ ਜਨ ਦੁਖੀ ਸੁਖੀ ਸੁ ਸਿਵ ਰਹੈ ਸੁ ਕਹੁ ਮੁਹਿ ਗਾਥ।। ੨੪੫੩।।

Dohra

Jab nirap so suk yo kahiyo tab nirap suk ke saath.
Hari jann dukhi sukhi su siv rahae su kahu muhh gaath. (2453)

ਚੌਪਈ

ਜਬ ਸੁਕਾ ਸੋ ਯਾ ਬਿਧ ਕਹਿਯੋ। ਦੀਬੋ ਤਬ ਸੁਕ ਉਤਰ ਚਹਿਯੋ।
ਇਹੈ ਜੁਧਿਸਟਰ ਕੈ ਜੀਅ ਆਯੋ। ਹਰਿ ਪੂਛਿਓ ਹਰਿ ਭੇਦ ਸੁਨਾਯੋ।। ੨੪੫੪।।

Chopaiee

Jab suk so yaa bidh kahiyo. Dibo tab suk utar chahiyo.
Ihae judhisatar kae jiye aayo. Hari poochiyo hari bhed sunaayo. (2454)

ਸੁਕੋ ਬਾਚ

ਦੋਹਰਾ

ਸੁਨਿ ਭੂਪਤਿ ਯਾ ਜਗਤ ਮੈ ਦੁਖੀ ਰਹਤ ਹਰਿ ਸੰਤੇ
ਅੰਤਿ ਲਹਤ ਹੈ ਮੁਕਤਿ ਫਲ ਪਾਵਤ ਹੈ ਭਗਵੰਤ।। ੨੪੫੫।।

Suko Baach

Dohra

Suni bhoopati yaa jagat mae dukhi rahat hari sant.
Ant lahat hae mukati phal paavat hae bhagvant. (2455)

Even the sun and moon were trying to search for him, but they have not realized his greatness and even Vedas have not been able to explain his secrets. Even Narad had been singing, His priases by taking a musical instrument (bina) and a clarionet. The poet Siam has stated that without developing true love even Krishna had not realized the Lord. (2452)

Couplet

When Sukdev told the Raja like this, then Raja requested Sukdev that the saints were suffering in this world whereas the Shiva worshippers were enjoying peace. Please explain to me through an episode (explain this secret). (2453)

Chopaiee

When Raja asked Sukdev like this, then Sukdev wanted to reply. The same question had arisen in Yudistra;s mind also and he had asked Sri Krishna about it. Then Sri Krishna had explained the secret behind it. (2454)

Then Sukdev said -

Couplet

O Raja! Listen to me. The saints of the Lord are always suffering in the world, but then attain Salvation finally and attain unison with the Lord. (2455)

ਸੋਰਠਾ

ਰੁਦ੍ ਭਗਤ ਜਗ ਮਾਹਿ ਸੁਖ ਕੇ ਦਿਵਸ ਸਦਾ ਭਰੈ।
ਮਰੈ ਫਿਰਿ ਆਵਹਿ ਜਾਹਿ ਫੁਲ ਕਛੁ ਲਹੈ ਨ ਮੁਕਤਿ ਕੋ।। ੨੪੫੬।।

Sortha

Rudar bhagat jag maahi sukh ke divas sadaa bharae.
Marae phir aaveh jaahi phal kachhu lahae naa mukti ko. (2456)

ਸਵੈਯਾ

ਸੁਨ ਲੈ ਭਸਮਾਗਦ ਦੈਤ ਹੁਤੋ ਤਿਹ ਨਾਰਦ ਤੇ ਜਬ ਹੀ ਸੁਨਿ ਪਾਯੋ।
ਰੁਦ੍ ਕੀ ਸੇਵ ਕਰੀ ਰੁਚਿ ਸੋ ਬਹੁਤੇ ਦਿਨ ਰੁਦ੍ਰਹਿ ਕੋ ਰਿਝਵਾਯੋ।
ਆਪਨੇ ਮਾਸਹਿ ਕਾਟਿ ਕੈ ਆਗ ਮੈ ਹੋਮ ਕਰਿਯੋ ਨ ਰਤੀ ਕੁ ਡਰਾਯੋ।
ਹਾਥ ਧਰੋ ਜਿਹ ਕੇ ਸਿਰ ਪੈ ਤਿਹ ਛਾਰ ਉਡੈ ਸੁ ਇਹੈ ਬਰੁ ਪਾਯੋ।। ੨੪੫੭।।

Swaiyya

Sun lae bhasmaagad daint huto tehh naarad te jab hi suni paayo.
Rudar ki sev kari ruchi so bahute din rudreh ko rijhvaayo.
Aapne maaseh kaati kae aag mae hom kariyo naa
rati ku daraayo.
Haath dharo jehh ke sir pae tehh char udae su ihae
barr paayo. (2457)

ਹਾਥ ਧਰੋ ਜਿਹ ਕੈ ਸਿਰ ਪੈ ਤਿਹ ਛਾਰ ਉਡੈ ਜਬ ਹੀ ਬਰੁ ਪਾਯੋ।
ਰੁਦ੍ ਹੀ ਹਉ ਪ੍ਰਥਮੈ ਹਤਿ ਕੈ ਜੜ ਚਾਹਤ ਤਿਉ ਤਿਹ ਤ੍ਰੀਅ ਛਿਨਾਯੋ।
ਰੁਦ੍ ਭਜਿਯੋ ਤਬ ਆਏ ਹੈ ਸਯਾਮ ਜੂ ਆਇ ਕੈ ਸੋ ਛਲ ਸੋ ਜਰਵਾਯੋ।
ਭੂਪ ਕਹੋ ਬਡੋ ਸੋ ਤੁਮ ਹੀ ਕਿ ਬਡੋ ਹਰ ਪੈ ਜਿਹ ਤਾਹਿ ਬਚਾਯੋ।। ੨੪੫੮।।

Haath dharo jehh kae sir pae tehh chhaar udae jab hi barr paayo.
Rudar hi kayu parthamae hati kae jad chaahat tiyu tehh triye chhinaayo.
Rudar bhajiyo tab aaye hae sayaam ju aaye kae so chhal jarvaayo.
Bhoop kaho bado so tum hi ki bado har hae jehh
aahi bachaayo. (2458)

Sortha

The worshipers of Shiva are always enjoying peace and comforts in this would, but they die and undnergo tramsmigration, being horn again and again. without attaining salvation any time. (2456)

Swaiyya'

O Raja! Listen. There used to be a demon named Bhasmangad, and when he heard this thing from Narad with great interest and finally pleased him. He cut his body into pieces and then sacrified it into the fire pit, without having any fear. He got the blessing that "If he placed his hand on someone's head, he would become (reduced to) ash and fly off." (2457)

On who-so-ever's head, if I were to place my hand, he should be reduced to ashes and fly away. Even he received this invoaction (spiritual power), then that fool wanted to kill Rudra himself fist of all, so as to kidnap his wife. Rudra tried to run away. Then suddenly Krishna appeared there, and with a (clever) deceitful move got him burnt. O Rajan! You please tell us whether Rudra is greater or Krishna is greater who managed to save (Rudra) him from being burnt. (2458)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਭਸਮਾਗਦ ਦੈਤ ਬਧਹ ਧਿਆਇ ਸਮਾਪਤੰ।

ਅਬ ਭ੍ਰਿਗਲਤਾ ਕੋ ਪ੍ਰਸੰਗ ਕਥਨੰ

ਸ੍ਵੈਯਾ

ਬੈਠੇ ਹੁਤੇ ਰਿਖਿ ਸਾਤ ਤਹਾ ਇਕਠੇ ਤਿਨ ਕੇ ਜੀਅ ਮੈ ਅਸ ਆਯੋ।
ਰੁਦ੍ ਭਲੋ ਬ੍ਰਹਮਾ ਕਿਧੋ ਬਿਸਨੁ ਜੁ ਪੈ ਪ੍ਰਿਥਮੈ ਜਿਹ ਕੋ ਠਹਰਾਯੋ।
ਤੀਨੋ ਅਨੰਤ ਹੈ ਅੰਤਿ ਕਛੂ ਨਹਿ ਹੈ ਇਕ ਕੋ ਕਿਨ ਹੂ ਨਹੀ ਪਾਯੋ।
ਭੇਦ ਲਹੋ ਇਨ ਕੋ ਤਿਨ ਮੈ ਭ੍ਰਿਗ ਬੈਠੋ ਹੁਤੋ ਸੋਊ ਦੇਖਨ ਧਾਯੋ।। ੨੪੫੯।।

Itt sri bachitar naatak granthe krishnaavatare bhasmaagad daint badheh dhiyae sampaatam.

Ath Briglataa Ko Parsang Kathan

Swaiyya

Baithe hute rikhi saat taha ikhate tinn ke jiye mae ass aayo.
Rudar bhalo brahmaa kidho bisanu ju pae prithmae jehh ko thehraayo.
Teeno anant hae antt kachhu nahi hae inn ko kin hu nahi paayo.
Bhed laho inn ko tinn mae bhrig baitho hute
soyu dekhan dhaayo. (2459)

ਰੁਦ੍ ਕੇ ਧਾਮ ਕਹਿਓ ਤੁਮ ਜੀਵ ਹਨੋ ਤਿਹ ਸੂਲ ਸੰਭਾਰਿਯੋ।
ਗਯੋ ਚਤੁਰਾਨਨ ਕੇ ਚਲਿ ਕੈ ਇਹ ਬੇਦ ਇਹ ਰਰੈ ਇਹ ਜਾਨ ਨ ਪਾਰਿਯੋ।
ਬਿਸਨ ਕੇ ਲੋਕ ਗਯੋ ਸੁਖ ਸੋਵਤ ਕੋਪ ਭਰਿਯੋ ਰਿਖਿ ਲਾਤਹਿ ਮਾਰਿਯੋ।
ਕੋਪ ਕੀਯੋ ਨ ਗਹੇ ਰਿਖਿ ਪਾ ਇਹ ਸ੍ਰੀ ਪਤਿ ਸ੍ਰੀ ਬ੍ਰਿਜਨਾਥ ਬਿਚਾਰਿਓ।। ੨੪੬੦।।

Rudar ke dhaam gayo kahiyo tum jeev hano tehh sool sanbhaariyo.
Gayo chaturaanan ke chali kae ehh bed rarae ehh jaan naa paariyo.
Bisan ke lok gayo sukh sovat kop bhariyo rikhi laateh maariyo.
Kop kiyo naa gahe rikhi paa ehh sri pati sri brijnaath
bichaariyo. (2460)

Here is the end of description of the killing of Bhasmaged demon from Krishnavatar of Sri Bachittar Natak Granth is completed.

Now the episode of Bhriglata begins

Swaiyya'

There were seven Rishis seated at one place and were discussing whether Rudra was better, or Brahma or Vishnu, whom we should worship and placate first. All the three were limitless, and no one knows their limits (Greatness) and no one had attained them. There was one Rishi, named Bhrigu among them, and he promissed (vowed) to gain their secrets. So he started off for perceiving them (meeting them). (2459)

First he went to Rudra's place and told him, "You always are killing the beings" (being annoyed with him) Rudra took up his trident and rushed to kill him. Then Bhrigu went to Brahma's place and said, "He reads (charts) Vedas, but does not know their secrets." After Brahma got annoyed, then he went to Vishnu's place, who was taking rest in peace, so the Rishi being enraged, struck him with his leg. But Vishnu did not get angry, rather he took the Rishis' feet in his hands and sought his pardon for any disrespect. So he accepted Vishnu only as Krishna himself. (2460)

ਬਿਸਨੁ ਜੂ ਬਾਚ ਭ੍ਰਿਗ ਸੋ

ਸ੍ਵੈਯਾ

ਪਾਇ ਕੋ ਘਾਇ ਰਹਿਓ ਸਹਿ ਕੈ ਹਸ ਕੈ ਦਿਜ ਸੋ ਇਹ ਭਾਤਿ ਉਚਾਰੋ।
ਬਜ੍ ਸਮਾਨ ਹਿਦ੍ਯੈ ਹਮਰੋ ਲਗਿ ਪਾਇ ਦੁਖਿਓ ਹ੍ਵੈ ਹੈ ਤੁਹਿ ਮਾਰੋ।
ਮਾਗਤਿ ਹਉ ਇਕ ਜੋ ਤੁਮ ਦੇਹੁ ਜੁ ਮੈ ਛਿਮ ਕੈ ਅਪਰਾਧ ਹਮਾਰੋ।
ਜੇਤਕ ਰੂਪ ਧਰੋ ਜਗ ਹਉ ਤੁ ਸਦਾ ਰਹੈ ਪਾਇ ਕੋ ਚਿਹਨ ਤੁਹਾਰੋ।। ੨੪੬੧।।

Bisanu Ju Baach Bhrigu So

Swaiyya

Paaye ko ghaaye rahiyo sahi kae hass kae dijj so ehh bhaati uchaaro.
Bajar samaan hirdae lagi paaye dukhiyo have hae tuhi maaro.
Maagat hayu ikk jot um dehh ju pae chhim kae apraadh hamaaro.
Jetak roop dharo jag hayu tu sadaa rahae paaye ko
chihan tuhaaro. (2461)

ਇਉ ਜਬ ਜੈਨ ਕਹੋ ਬ੍ਰਿਜ ਨਾਇਕ ਰਿਖਿ ਚਿਤ ਬਿਖੈ ਸੁਖੁ ਪਾਯੋ।
ਕੈ ਕੈ ਪ੍ਰਨਾਮ ਘਨੇ ਪ੍ਰਭੁ ਕਉ ਪੁਨਿ ਆਪਨੇ ਆਸ੍ਰਮ ਮੈ ਫਿਰਿ ਆਯੋ।
ਰੁਦ੍ ਕੋ ਬ੍ਰਹਮ ਕੋ ਬਿਸਨੁ ਕਥਾਨ ਕੋ ਭੇਦ ਸਭੈ ਇਨ ਕੋ ਸਮਝਾਯੋ।
ਸਯਾਮ ਕੋ ਜਾਪ ਜਪੈ ਸਭ ਹੀ ਹਮ ਸ੍ਰੀ ਬ੍ਰਿਜਨਾਥ ਸਹੀ ਪ੍ਰਭ ਪਾਯੋ।। ੨੪੬੨।।

Iyu jab baen kahe brij naaik tayu rikhi chitt bikhae sukh paayo.
Kae kae parnaam ghane prabh kayu pun aapne asram mae phir aayo.
Rudar ko braham ko bisnu kathaan ko bhed sabhae inn ko samjhaayo.
Sayaam ko jaap japae sabh hi ham sri brijnaath sahi
prabh paayo. (2462)

ਜਾਪ ਕੀਯੋ ਸਭ ਹੀ ਹਰਿ ਕੋ ਜਬ ਯੌ ਭ੍ਰਿਗ ਆਨਿ ਰਿਖੋ ਸਮਝਾਯੋ।
ਹੈ ਰੇ ਅਨੰਤ ਕਹਿਓ ਕਰੁਨਾਨਿਧਿ ਬੇਦ ਸਕੈ ਨਹੀ ਜਾਹਿ ਬਤਾਈ।
ਕ੍ਰੋਧੀ ਹੈ ਰੁਦ੍ ਗਰੇ ਰੁੰਡ ਮਾਲ ਕਉ ਡਾਰਿ ਕੈ ਬੈਠੋ ਹੈ ਡਿੰਭ ਜਨਾਈ।
ਤਾਹਿ ਜਪੋ ਨ ਜਪੋ ਹਰਿ ਕੋ ਪ੍ਰਭ ਸ੍ਰੀ ਬ੍ਰਿਜਨਾਥ ਸਹੀ ਠਹਰਾਈ।। ੨੪੬੩।।

Jaap kiyo sabh hi hari ko jab yo bhrigu aaye kae baat sunaayi.
Hae re anant kahiyo karunaanidhi bed sakae nahi jaaye bataayi.
Krodhi hae rudar gare rund maal kayu daar kae batho hae dinbh janayi.
Taahi japo naa japo hari ko prabh sri brijnaath sahi thehraayi. (2463)

Then Vishnu told Bhrigu -

Swaiyya'

Then Vishnu took the leg strike in his normal course, and laughed, then said to the brahmin, "My chest is as hard as stone, so your foot might have got hurt on striking me. I would seek a gift (blessing) from you. If you agree, then please pardon my guilt (fault). Whatever forms I shall assume in the world. your foot mark will remain on the body everytime. (2461)

When Sri Krishna said these words, then the Rishi felt great relief and peace of mind. After paying his homage to the Lord many times, the brahmin returned to his Ashram (place). Then he related the whole story of meeting shiva, Brahma and Vishnu and their reactions to the other Rishis. From that time onwards all the Rishis started,worshipping and meditating on Sri Krishna and started saying, that we have realised the True Lord in the form of Sri Krishna. (2462)

When Bhrigu brahmin related this episode to the other Rishis, then all started worshipping Sri Krishna." O Brother! Vishnu was the limitless Lord, who is called benevolent Lord, whose secrets even Vedas have not been able to explain (realise). Rudra was very furious, and wears a rosary of skulls around the neck, thus he is trying to show off, which is false (not his true self). So do not worship him, rather worship Sri Krishna, as he truly represents the Lord Himself. (2463)

ਜਾਪ ਜਪਿਯੋ ਸਭ ਹੂ ਹਰਿ ਕੋ ਜਬ ਯੌ ਭ੍ਰਿਗ ਆਨਿ ਰਿਖੋ ਸਮਝਾਯੋ।
ਜਿਉ ਜਗ ਭੂਤ ਪਿਸਾਚਨ ਮਾਨਤ ਤੈਸੋ ਈ ਲੈ ਇਕ ਰੁਦ੍ ਬਨਾਯੋ।
ਕੋ ਬ੍ਰਹਮਾ ਕਰਿ ਮਾਲਾ ਲੀਏ ਜਪੁ ਤਾ ਕੋ ਕਰੈ ਤਿਹ ਕੋ ਨਹੀ ਪਾਯੋ।
ਸ੍ਰੀ ਬ੍ਰਿਜਨਾਥ ਕੋ ਧਿਆਨ ਧਰੋ ਸੁ ਧਰਿਓ ਤਿਨ ਅਉਰ ਸਭੈ ਬਿਸਾਰਯੋ।। ੨੪੬੪।।

Jaap japiyo sabh hu hari ko jab yo bhrigu aan rikho samjhaayo.
Jiyu jag bhoot pisaachan maanat taiso ee lae ikk rudar banaayo.
Ko brahmaa kari maala liye jap taa ko karae tehh ko nahi paayo.
Sri brijnaath ko dhiyaan dharo su dhariyo tinn
ayur sabhae bisraayo. (2464)

ਇਤਿ ਸ੍ਰੀ ਦਸਮ ਸਿਕੰਧ ਪੁਰਾਣੇ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਵਤਾਰੇ ਭ੍ਰਿਗੁਲਤਾ ਪ੍ਰਸੰਗ ਬਰਨਨੰ ਨਾਮ ਧਿਆਇ ਸਮਾਪਤਮ।

ਅਥ ਪਾਰਥ ਦਿਜ ਕੇ ਨਮਿਤ ਚਿਖਾ ਸਾਜ ਆਪ ਜਲਨ ਲਗਾ

ਚੌਪਈ

ਇਕ ਦਿਜ ਹੁਤੋ ਸੁ ਹਰਿ ਘਰਿ ਆਯੋ।
ਚਿਤ ਬਿਤ ਤੇ ਅਤਿ ਸੋਕ ਜਨਾਯੋ।
ਮੇਰੇ ਸੁਤ ਸਭ ਹੀ ਜਮ ਮਾਰੇ।
ਪ੍ਰਭੁ ਜੂ ਯਾ ਜਗ ਜੀਯਤ ਤੁਹਾਰੇ।। ੨੪੬੫।।

Itt sri dasam sikandh puraane bachitar naatak granthe krishnaavatare bhrigulata prasang barnan naam dhiyaaye samapatam.

Ath Paarth Dij Ke Namit Chikhaa Saaj Aap Jalan Lagaa

Chopaiee

Ikk dij huto su hari gharr aayo.
Chitt bitt te ati sok janaayo.
Mere sutt sabh hi jam maare.
Prabh ju yaa jag jiyat tuhaare. (2465)

When Bhrigu explained to others about this episode, then all of them started worshiping Vishnu. Just as in the world, people believe in ghosts and demi-godss, similarly they (the world) have created this Rudra. Then who was Brahma? Why should anyone worship him by taking a rosary in hand, as through him we cannot realize the True Lord (Prime-Soul). So it would be proper to meditate on Sri Krishna. Whosoever has worshipped him, would forget about all others. (2464)

Here the chapter of Bhrigulata's episode in Krishnavtar from Dasam Sakand Puran dealing with Bachittar Natak Granth is completed.

Now the episode of burning of Arjuna in the fire pit on behalf of a brahmin begins.

Chopaiee

There was a brahmin, who came to Sri Krishna's place, and gave details of his suffering both mental and economic (monetarily). He said that "the Yama had killed all his sons. So "O Master! In your very life time even, such terrible things were happening in the world." (2465)

ਸਵੈਯਾ

ਦੇਖਿ ਬ੍ਰਿਲਾਪ ਤਬੈ ਦਿਜ ਪਾਰਥ ਤਉਨ ਸਮੈ ਅਤਿ ਓਜ ਜਨਾਯੋ।
ਰਾਖਿ ਹੋ ਹਉ ਨਹਿ ਰਾਖੇ ਗਏ ਤਬ ਲਜਤ ਹ੍ਵੈ ਜਰਬੇ ਜੀਅ ਆਯੋ।
ਸ੍ਰੀ ਬ੍ਰਿਜਨਾਥ ਤਬੈ ਹਿਤ ਪੈ ਚਲਿ ਆਵਤ ਭਯੋ ਹਨ ਤੇ ਸਮਝਾਯੋ।
ਤਾਹੀ ਕਉ ਲੈ ਸੰਗਿ ਆਪਿ ਅਰੂੜਤ ਹ੍ਵੈ ਰਥ ਪੈ ਤਿਨ ਓਰਿ ਸਿਧਾਯੋ॥ ੨੪੬੬॥

Swaiyya

Dekh birlaap tabae dij paarth tayun samae ati ojj janaayo.
Raakhi ho hayu nahi raakhe gaye tab lajat haev jarbo jiye aayo.
Sri brijnaath tabae tehh pae chali aavat bhayo hath te samjhaayo.
Taahi kayu lae sang aap aroodat haev rath pae tinn
orr sidhaayo. (2466)

ਗਯੋ ਹਰਿ ਜੀ ਚਲ ਕੈ ਤਿਹ ਠਾ ਅੰਧਿਆਰ ਘਨੋ ਜਿਹ ਦ੍ਰਿਸਟਿ ਨ ਆਵੈ।
ਦ੍ਵਾਦਸ ਸੂਰ ਚੜੈ ਤਿਹ ਠਾ ਤੁ ਸਭੈ ਤਿਨ ਕੀ ਗਤਿ ਹ੍ਵੈ ਤਮ ਜਾਵੈ।
ਪਾਰਥ ਤਾਹੀ ਚੜਿਯੋ ਰਥ ਪੈ ਡਰਾਪਤਿ ਭਯੋ ਪ੍ਰਭ ਯੌ ਸਮਝਾਵੈ।
ਚਿੰਤ ਕਰੋ ਨ ਸੁਦਰਸਨਿ ਚਕ੍ ਦਿਪੈ ਜਦ ਹੀ ਹਰਿ ਮਾਰਗੁ ਪਾਵੈ॥ ੨੪੬੭॥

Gayo hari ji chal kae tehh thaa andhiyaar ghano jehh drishti naa aavae.
Davaadas soor chade tehh thaa tu sabhae tinn ki gati haav tam jaave.
Paarth taahi chadiyo rath pae darpati bhayo prabh yo samjhaavae.
Chintt karo naa sudarsani chakar dipae jadd hi hari
maarag paavae. (2467)

ਚੌਪਈ

ਜਹਾ ਸੇਖਸਾਈ ਥੋ ਸੋਯੋ। ਅਹਿ ਆਸਨ ਪਰ ਸਭ ਦੁਖੁ ਖੋਯੋ।
ਜਗਯੋ ਸਯਾਮ ਜਬ ਹੀ ਦਰਸਾਯੋ। ਅਪਨੇ ਮਨ ਅਤਿ ਹੀ ਸੁਖ ਪਾਯੋ॥ ੨੪੬੮॥

Chopaiee

Jahaa sekhsaayi tho soyo. Ahi aasan par sabh dukh khoyo.
Jagyo sayaam jab hi darsayo. Apne mann ati hi sukh paayo. (2468)

ਕਿਹ ਕਾਰਨ ਇਹ ਠਾ ਹਰਿ ਆਏ। ਹਮ ਜਾਨਤ ਹਮ ਅਬ ਸੁਖ ਪਾਏ।
ਜਾਨਤ ਦਿਜ ਬਾਲਕ ਅਬ ਲੀਜੈ। ਏਕ ਘਰੀ ਇਹ ਠਾ ਸੁਖ ਦੀਜੈ॥ ੨੪੬੯॥

Kehh kaaran ehh thaa hari aaye. Ham jaanat ham ab sukh paaye.
Jaanat dij baalak ab lijae. Ek ghari ehh thaa sukh dijae. (2469)

Swaiyya

On hearing the wailings of the brahmin, Arjun showed his great power and strength (to deal with such things) and said, "Now I will protect your son. But being born dead, Arjun could not help him for his protection, and being ashamed of himself he thought of immolating himself. Then Sri Krishna happened to come that side and advised Arjuna to leave his obstinacy, and taking him on his chariot, he left for the place where those children were abiding. (2466)

Sri Krishna then reached a place, where there was complete darkness and one could not see anything. There were twelve suns shining there, but the net result of all these suns was total darkness. Arjun was also on the same chariot and was frightened. Sri Krishna then made him understand like this. "O Arjuna! Do not worry. When my Sudarshan wheel appears on the scene, then Sri Krishna finds his way." (2467)

Chopaiee

Where all were sleeping on the bed of Sheshnag Seshasayee, having got rid of all their afflictions, but when Seshasayee saw Sri Krishna on waking up from his sleep, who had come from the world, he felt greatly relieved and peaceful. (2468)

"O Krishna! Why have you come to this place? But we know we have got great peace of mind (on seeing you). We know, so you may take away the brahmin children. But by being seated here for sometimes, you may give us some peace and happiness." (2469)

ਚੌਪਈ

ਜਬਿ ਹਰਿ ਕਰਿ ਦਿਜ ਬਾਲਕ ਆਏ। ਤਬ ਤਿਹ ਕਉ ਏ ਬਚਨ ਸੁਨਾਏ।
ਜਾਤ ਜਾਇ ਦਿਜ ਬਾਲਕ ਦੈ ਹੋ। ਬਡੋ ਸੁ ਜਸੁ ਜਗ ਭੀਤਰ ਲੈ ਹੋ।। ੨੪੭੦।।

Chopaiee

Jabi hari kari dij baalak aaye. Tab tehh kayu ee bachan sunaaye
Jaat jaaye dij baalak dae ho. Bado su jass jag bheetar lae ho. (2470)

ਤਬ ਹਰਿ ਨਗਰ ਦੁਆਰਿਕਾ ਆਯੋ। ਦਿਜ ਬਾਲਕ ਦੈ ਅਤਿ ਸੁਖ ਪਾਯੋ।
ਜਰਤ ਅਗਨਿ ਤੇ ਸੰਤ ਬਚਾਏ। ਇਉ ਪ੍ਰਭ ਜੂ ਸਭ ਸੰਤਨ ਗਾਏ।। ੨੪੭੧।।

Tab hari nagar duaarikaa aayo. Dij baalak dae ati sukh paayo.
Jarat agni te sant bachaaye. Iyu prabh ju sabh santan gaaye. (2471)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕ੍ਰਿਸਨਾਵਤਾਰੇ ਦਿਜ ਕੋ ਜਮਲੋਕ ਤੇ ਸਾਤ ਪੁਤ੍ ਲਯਾਇ ਦੇਤ ਭਏ ਧਯਾਇ ਸਮਾਪਤੰ।

ਅਥ ਕਾਨ੍ਹ ਜੂ ਜਲ ਬਿਹਾਰ ਤ੍ਰੀਅਨ ਸੰਗ

ਸਵੈਯਾ

ਕੰਚਨ ਕੀ ਜਹਿ ਦੁਆਰਵਤੀ ਤਿਹ ਠਾ ਜਬ ਹੀ ਬ੍ਰਿਜ ਭੂਖਨ ਆਯੋ।
ਲਾਲ ਲਗੇ ਜਿਹ ਠਾ ਮਨੋ ਬਜ੍ ਭਲੇ ਬ੍ਰਿਜ ਨਾਇਕ ਬਯੋਤ ਬਨਾਯੋ।
ਤਾਲ ਕੇ ਬੀਚ ਤਰੈ ਜਦੂ ਨੰਦਨ ਸੋਕ ਸਬੈ ਚਿਤ ਕੋ ਬਿਸਾਰਯੋ।
ਲੈ ਤ੍ਰੀਯਾ ਬਾਲਕ ਦੈ ਦਿਜ ਕਉ ਜਬ ਸ੍ਰੀ ਬਿਜਨਾਥ ਬਡੋ ਜਸੁ ਪਾਯੋ।। ੨੪੭੨।।

Itt sri bachitar naatak granthe krishnaavatare dij ko jamlok te saat putar layaaye det bhaye dhaaye sampaatam.

Ath Kaan Ju Jal Bihaar Triyan Sang

Swaiyya

Kanchan ki jahi duyaaravati tehh thaa jab hi brij bhookhan aayo.
Laal lage jehh thaa mano bajar bhale brij naaik bayot banayo.
Taal ke beech tarae jadd nandan sok sabae chitt ko bisraayo.
Lae triyaa baalak dae dij kayu jab sri brijnaath
bado jass paayo. (2472)

Chopaiee

When Krishna had got the brahmin's children in his control (hands). then he said, these words, "Go and give back these children to the brahmin on reaching there and win the praises of the world. (2470)

Then Sri Krishna returned to Dwarka, and after giving back the brahmin's children, he felt greatly relieved and pleased. He thus saved his saint (Arjuna) from getting burnt in the fire (immolated). So all saints sang the praises of Sri Krishna. (2471)

Here the chapter of Krishnavtar dealing with bringing back the brahmin's seven children from the hell (Yama's land) in Bachittar Natak Granth is completed.

Now the episode of Krishna's Jal-vihar with the women folk begins.

Swaiyya'

When Sri Krishna came to Dwarka, the city of gold, where pearls were studded, as if Sri Krishna had arranged these valuable stones being studded there, with great care. Sri Krishna was swimming in the pool having forgotten all his worries of the mind. When he had brought back the children of the brahmin, Sri Krishna had won laurels in the world. (2472)

ਤ੍ਰੀਅਨ ਸੈ ਜਲ ਮੈ ਬ੍ਰਿਜ ਨਾਇਕ ਸਯਾਮ ਭਨੈ ਰੁਚਿ ਸਿਉ ਲਪਟਾਏ।
ਪ੍ਰੇਮ ਬਢਿਯੋ ਉਨ ਕੇ ਅਤਿ ਹੀ ਪ੍ਰਭ ਕੇ ਲਗੀ ਅੰਗਿ ਅਨੰਗ ਬਢਾਏ।
ਪ੍ਰੇਮ ਸੋ ਏਕ ਹੀ ਹੁਇ ਗਈ ਸੁੰਦਰਿ ਰੂਪ ਨਿਹਾਰਿ ਰਹੀ ਉਰਝਾਏ।
ਪਾਸ ਹੀ ਸਯਾਮ ਜੂ ਰੂਪ ਰਚੀ ਤ੍ਰੀਆ ਹੇਰਿ ਰਹੀ ਹਰਿ ਹਾਥਿ ਨ ਆਏ॥ ੨੪੭੩॥

Triyan sae jal mae brij naaik sayaam bhane ruchi siyu laptaaye.
Prem badiyo unn ke ati hi prabh ko lagi ang anang badaaye.
Prem so ek hi huye gayi sundar roop nihaar rahi urjhaaye.
Paas hi sayaam ju roop rachi triyaa heri rahi hari haath
naa aaye. (2473)

ਰੂਪ ਰਚੀ ਸਭ ਸੁੰਦਰਿ ਸਯਾਮ ਕੇ ਸਯਾਮ ਭਨੈ ਦਸ ਹੂ ਦਿਸ ਦਉਰੈ।
ਕੁੰਕਮ ਬੇਦੁ ਲਿਲਾਟ ਦੀਏ ਸੁ ਤਿਨ ਊਪਰ ਚੰਦਨ ਖਉਰੈ।
ਮੈਨ ਕੇ ਬਸਿ ਭਈ ਸਭ ਭਾਮਨਿ ਧਾਈ ਫਿਰੈ ਫੁਨਿ ਧਾਮਨ ਅਉਰੈ।
ਐਸੇ ਰਟੈ ਮੁਖ ਤੇ ਹਮ ਕਉ ਤਜਿ ਹੋ ਬ੍ਰਿਜਨਾਥ ਗਯੋ ਕਿਹ ਠਉਰੈ॥ ੨੪੭੪॥

Roop rachi sabh sundar sayaam ke sayaam bhanae dass hu diss dayurae.
Kunkam bedd lilat diye su diye tinn upar chandan khaurae.
Maen ke basi bhayi sabh bhaamin dhaayi phirae
phunn dhaaman ayurae.
Aaise ratae mukh te ham kayu taji ho brijnaath gayo
kehh thaurae. (2474)

ਢੂੰਢਤ ਏਕ ਫਿਰੈ ਹਰਿ ਸੁੰਦਰਿ ਚਿਤ ਬਿਖੈ ਸਭ ਭਰਮ ਬਢਾਈ।
ਬੇਖ ਅਨੂਪ ਸਜੇ ਤਨ ਪੈ ਤਿਨ ਬੇਖਨ ਕੋ ਬਰਨਿਓ ਨਹੀ ਜਾਈ।
ਸੰਕ ਕਰੈ ਨ ਰਰੈ ਹਰਿ ਹੀ ਹਰਿ ਲਾਜਹਿ ਬੇਚਿ ਮਨੋ ਤਿਨ ਖਾਈ।
ਐਸੇ ਕਹੈ ਤਜਿ ਗਯੋ ਕਿਹ ਠਾ ਤਿਹ ਹੋ ਬ੍ਰਿਜ ਨਾਇਕ ਦੇਹੁ ਦਿਖਾਈ॥ ੨੪੭੫॥

Dundat ek phirae hari sundar chitt bikhae sabh bharam badaayi.
Bekh anoop saje tann pae tinn bekhan ko barniyo nahi jaayi.
Sank karae naa rarae hari hi hati laajeh bechi mano tinn khaayi.
Aaise kahae taji gayo kehh thaa tehh ho brij naaik
dehh dikhayai. (2475)

The poet Siam has stated that Sri Krishna with great keen pleasure in the water, got clasped with the women folk, and the women developed great love for him. The women, who were clubbed to Sri Krishna's body developed the lust of sersuous love within their hearts. They were completely enamoured with his love and seeing his beauty, they were completely involved (engrossed) in his love. Krishna was close by, but Sri Krishna was not within their reach, though they were engrossed in his love, and could see him (they could not catch hold). (2473)

The poet Siam has stated that the women folk, interested in Krishna's beauty, were moving around in all the ten directions. They had made saffron marks on the forehead, alongwith (chandan) sandalwood lining on them. All the women were engrossed in the lust of love and then were rushing towards their homes. They were uttering these words, O Sri Krishna! Where have you gone, deserting us alone? (2474)

Some of these women were trying to locate Krishna, as they had great doubts in their mind, and their bodies were covered with beautiful clothes, whose beauty is beyond description. They were not feeling any hesitation and were shouting "Krishna, Krishna and were not feeling any hesitation and were shouting "Krishna, Krishna", only. It appeared as if they had lost all their (shame) modesty and were repeating, "O Krishna! Where have you deserted us; now give us your glance at least" (let us have your glance). (2475)

ਦੋਹਰਾ

ਬਹੁਤੁ ਕਾਲ ਮੁਛਿਤ ਭਈ ਖੇਲਤ ਹਰਿ ਕੇ ਸਾਥ।
ਮੁਛਿਤ ਹ੍ਵੈ ਤਿਨ ਯੌ ਲਖਿਯੋ ਹਰਿ ਆਏ ਅਬ ਹਾਥਿ।। ੨੪੭੬।।

Dohra

Bahut kaal muchhit bhayi khelat hari ke saath.
Muchhit haaev tinn yo lakhiyo hari aaye ab haath. (2476)

ਹਰਿ ਜਨ ਹਰਿ ਸੰਗ ਮਿਲਤ ਹੈ ਸੁਨਤ ਪ੍ਰੇਮ ਕੀ ਗਾਥ।
ਜਿਉ ਡਾਰਿਓ ਮਿਲਿ ਜਾਤ ਹੈ ਨੀਰ ਨੀਰ ਕੇ। ਸਾਥ।। ੨੪੭੭।।

Hari jann hari sang milat hae sunat prem ki gaath.
Jiyu daariyo mili jaat hae neer neer ke saath. (2477)

ਚੌਪਈ

ਜਲ ਤੇ ਤਬ ਹਰਿ ਬਾਹਰਿ ਆਏ।
ਅੰਗਹਿ ਸੁੰਦਰ ਬਸਤ੍ ਬਨਾਏ।
ਕਾ ਉਪਮਾ ਤਿਹ ਕੀ ਕਬਿ ਕਹੈ।
ਪੇਖਤ ਮੈਨ ਰੀਝ ਕੈ ਰਹੈ।। ੨੪੭੮।।

Chopaiee

Jal te tab hari baahar aaye.
Angeh sundar basatar banaaye.
Kaa upmaa tehh ki kabi kahae.
Pekhat maen reejh kae rahae. (2478)

ਬਸਤ੍ ਤ੍ਰੀਅਨ ਹੂ ਸੁੰਦਰ ਧਰੇ। ਦਾਨ ਬਹੁਤ ਬਿਪ੍ਰਨ ਕਉ ਕਰੇ।
ਜਿਹ ਤਿਹ ਠਾ ਹਰਿ ਕੋ ਗੁਨ ਗਾਯੋ। ਤਿਹ ਦਾਰਿਦ ਧਨ ਦੇਇ ਗਵਾਯੋ।। ੨੪੭੯।।

Bastar triyan hu sundar dhare. Daan bahut bipran kayu kare.
Jehh tehh thaa hari ko gunn gaayo.
Tehh daard dhan deyi gavaayo. (2479)

Couplet

After playing with Sri Krishna (game of love) for sometime, they were totally unaware of their mental condition (were unconsious) and in their unconscious state they had thought that Krishna was in their grasp now. (2476)

The saints get mingled with the Lord on hearing his episodes of love, as if the spilt water was mingling with water again. (2477)

Chopaiee

Then Sri Krishna came out of water and wore beautiful robes on the body. What praises could the poet shower? Infact, the god of love, even gets enamoured with its love. (2478)

The women also wore beautifu; dresses. and gave many gifts (alms) to the brahmins. All those persons, who sang the praises of Sri Krishna there, were given wealth and their poverty alleviated. (2479)

ਅਥ ਪ੍ਰੇਮ ਕਥਾ ਕਥਨੰ

ਕਬਿਯੋ ਬਾਚ

ਚੌਪਈ

ਹਰਿ ਕੇ ਸੰਤਿ ਕਬਢੀ ਸੁਨਾਊ। ਤਾ ਤੇ ਪ੍ਰਭ ਲੋਗਨ ਰਿਝਵਾਊ।
ਜੋ ਇਹ ਕਥਾ ਤਨਕ ਸੁਨਿ ਪਾਵੈ। ਤਾ ਕੋ ਦੋਖ ਦੂਰ ਹੋਇ ਜਾਵੈ॥ ੨੪੮੦॥

Ath Prem Kathaa Kathan

Kabiyo Baach

Chopaiee

Hari ke sant kabdi sunaayo. Taa te prabh logan rijhvaayo.
Jo ehh kathaa tanak suni paavae. Taa ko dokh door hoye jaavae. (2480)

ਸ੍ਵੈਯਾ

ਜੈਸੇ ਤ੍ਰਿਨਾਵ੍ਰਤ ਅਉ ਅਘ ਕੇ ਸੁ ਬਕਾਸੁਰ ਕੋ ਬਧ ਜਾ ਮੁਖ ਫਾਰਿਓ।
ਖੰਡ ਕੀਓ ਸਕਟਾਸੁਰ ਕੋ ਗਹਿ ਕੇਸਨ ਤੇ ਜਿਹ ਕੰਸ ਪਛਾਰਿਓ।
ਸੰਧਿ ਜਰਾ ਹੂ ਕੋ ਸੈਨ ਮਥਿਓ ਅਰੁ ਸਤ੍ਰਨ ਕੋ ਜਿਹ ਮਾਨਹਿ ਟਾਰਿਓ।
ਤਿਉ ਬ੍ਰਿਜ ਨਾਇਕ ਸਾਧਨ ਕੋ ਪੁਨਿ ਚਾਹਤ ਹੈ ਸਭ ਪਾਪਨ ਟਾਰਿਓ॥ ੨੪੮੧॥

Swaiyya

Jaise trinaavrat ayu agh ko su bakaasur ko badh jaa mukh phaariyo.
Khand kiyo saktaasur ko gahi kesan te jehh kans pachhariyo.
Sandhi jaraa hu ko saen mathiyo arr satran ko jehh maaneh taariyo.
Tiyu brij naaik sadhan ke pun chaahat hae sabh
paapan taariyo. (2481)

ਜੋ ਬ੍ਰਿਜ ਨਾਇਕ ਕੇ ਰੁਚ ਸੋ ਕਬਿ ਸਯਾਮ ਭਨੈ ਫੁਨਿ ਗੀਤਨ ਗੈ ਹੈ।
ਚਾਤੁਰਤਾ ਸੰਗ ਜੋ ਹਰਿ ਕੋ ਜਸੁ ਬੀਚ ਕਬਿਤਨ ਕੇ ਸੁ ਬਨੈ ਹੈ।
ਅਉਰਨ ਤੇ ਸੁਨਿ ਜੋ ਚਰਚਾ ਹਰਿ ਕੀ ਹਰਿ ਕੋ ਮਨ ਭੀਤਰ ਦੈ ਹੈ।
ਸੋ ਕਬਿ ਸਯਾਮ ਭਨੈ ਧਰਿ ਕੈ ਤਨ ਯਾ ਭਵ ਭੀਤਰ ਫੇਰਿ ਨ ਐ ਹੈ॥ ੨੪੮੨॥

Jo brij naaik ke ruch so kabi sayaam bhanae phuni geetan gae hae.
Chaaturataa sang jo hari ko jass beech kabitan ke su banae hae.
Ayuran te suni jo charchaa hari ki hari ko mann bheetar dae hae.
So kabi sayaam bhanae dhari kae tann yaa bhav bheetar
pheri naa aae hae. (2482)

Now the episode of True love begins
The poet has said -
Chopaiee

Now I would depict the Kabit about the saints of the Lord. I would be pleasing the saints of the Lord by that. Whosoever hears a bit of this episode, will get rid of his suffering. (2480)

Swaiyya'

The way (Sri Krishna) had killed Trinavarat and Agh, the demons, and he had split Bakasur into two pieces and had thrashed the demon Saktasur into bits and pieces and had knocked down Kansa by holding him with his hair. Sri Krishna had destroyed the army of Jarasandh and had completely annihilated the egoism (pride) of the enemy. In the same manner, Sri Krishna would like to destroy the sins of his saints completely. (2481)

The poet Siam has stated that "the saint (bhakta) who sings the praises of Sri Krishna with devotion, or the poet who writes the praises (greatness) of Sri Krishna in poetry form, or the person, who listens to the episodes of Sri Krishna from others and meditates on him, the poet Siam has stated that such a person then does not take birth in this world in human form (attains Salvation). (2482)

ਜੌ ਉਪਮਾ ਬ੍ਰਿਜਨਾਥ ਕੀ ਗਾਇ ਹੈ ਅਉਰ ਕਬਿਤਨ ਬੀਚ ਕਰੈਗੇ।
ਪਾਪਨ ਕੀ ਤੇਊ ਪਾਵਕ ਮੈ ਕਬਿ ਸਯਾਮ ਭਨੈ ਕਬਹੂੰ ਨ ਜਰੈਗੇ।
ਚਿੰਤਾ ਸਭੈ ਮਿਟ ਹੈ ਜੁ ਰਹੀ ਛਿਨ ਮੈ ਤਿਨ ਮੈ ਤਿਨਕੇ ਅਘ ਬਿੰਦ੍ ਟਰੈਗੇ।
ਜੇ ਨਰ ਸਯਾਮ ਜੂ ਜੇ ਪਰਸੇ ਪਗ ਤੇ ਨਰ ਫੇਰਿ ਨ ਦੇਹ ਧਰੈਗੇ।। ੨੪੮੩।।

Jo upmaa brijnaath ki gaaye hae ayur kabitan beech karage.
Paapan ki teyu paavak mae kabi sayaam bhanae kabhun naa jaraege.
Chintt sabhae mitt hae ju rahi chhin mae tinn ke
agh brind tarage.
Jo narr sayaam ju je parse pag te narr pheri naa
deh dharage. (2483)

ਜੋ ਬ੍ਰਿਜ ਨਾਇਕ ਕੋ ਰੁਚੀ ਸੋ ਕਬਿ ਸਯਾਮ ਭਨੈ ਫੁਨਿ ਜਾਪੁ ਜਪੈ ਹੈ।
ਜੋ ਤਿਹ ਕੇ ਹਿਤ ਕੈ ਮਨ ਮੈ ਬਹੁ ਮੰਗਨ ਲੋਗਨ ਕਉ ਧਨ ਦੈ ਹੈ।
ਜੇ ਤਜਿ ਕਾਜ ਸਭੈ ਘਰ ਕੇ ਤਿਹ ਪਾਇਨ ਕੇ ਚਿਤ ਭੀਤਰ ਦੈ ਹੈ।
ਭੀਤਰ ਤੇ ਅਬ ਯਾ ਜਗ ਕੇ ਅਘ ਬ੍ਰਿੰਦਨ ਬੀਰ ਬਿਦਾ ਕਰਿ ਜੈ ਹੈ।। ੨੪੮੪।।

Jo brij naaik ko ruchi so kabi sayaam bhanae phuni jaap japae hae.
Jo tehh ke hitt kae mann mae bahu mangan logan kayu dhan dae hae.
Jo taji kaaj sabhae ghar ko tehh paain ke chitt bheetar dae hae.
Bheetar te ab yaa jag ke agh bindran beer bidaa
kari jae hae. (2484)

ਪ੍ਰੇਮ ਕੀਓ ਨ ਕੀਓ ਬਹੁਤੋ ਤਪ ਕਸਟ ਸਹਿਓ ਤਨ ਕੋ ਅਤਿ ਤਾਯੋ।
ਕਾਸੀ ਮੈ ਜਾਇ ਪੜਿਓ ਅਤਿ ਹੀ ਬਹੁ ਬੇਦਨ ਕੋ ਕਰਿ ਸਾਰ ਨ ਆਯੋ।
ਦਾਨ ਦੀਯੋ ਬਸਿ ਹ੍ਵੈ ਗਯੋ ਸਯਾਮ ਸਭੈ ਅਪਨੋ ਤਿਨ ਦਰਬ ਗਵਾਯੋ।
ਅੰਤ੍ਰਿ ਕੀ ਰੁਚਿ ਹੈ ਹਰਿ ਸਿਉ ਜਿਹ ਹੇਤ ਸੋ ਕੀਓ ਤਿਨ ਹੂ ਹਰਿ ਪਾਯੋ।। ੨੪੮੫।।

Prem kiyo naa kiyo bahuto tap kasat sahiyo tann ko ati taayo.
Kaasi mae jaaye padiyo ati hi bahu bedan ko kari saar naa aayo.
Daan diye basi haev gayo sayaam sabhae apne tinn darab gavaayo.
Antri ki ruchi kae hari siyu jehh hett so kiyo tinn
hu hari paayo. (2485)

The person, who sings the praises of Sri Krishna or writes his praises in poetry form, according to the poet Siam, that person then does not burn in the fire of sins. Whosoever develops love of Sri Krishna and gets immersed in his meditation with concentration of mind for a little while even, would get rid of all his sins and his worries would be cast away. The person, who would worship the lotus feet of Krishna, would not again go through the tranmigration of soul (would not be born again). (2483)

The poet Siam has stated that the person who would recite the sermons of Krishna, and meditate on Sri Krishna with devotion or gives alms to the poor in the name and love of Sri Krishna, or the persons forgetting about household chores, meditates in heart would get rid of all their sins in this life itself, and proceed to heavens themselves (Brahmin lok). (2484)

(On the other hand), if a person does not develop love of Sri Krishna, but performs penance, and undergoes hardships and body suffering, or goes to Kanshi and studies all the Vedas with great concentration, would not attain the real essence of life. Was Krishna in the control of such peresons, who gave many offerings (in alms)? No, infact they have lost their wealth without purpose. But whosoever has developed love for Sri Krishna with devotion, in their hearts, have attained unison with the Lord. (Sri Krishna). (2485)

ਕਾ ਭਯੋ ਜੋ ਬਕ ਲੋਚਨ ਮੂੰਦ ਕੈ ਬੈਠਿ ਰਹਿਓ ਜਗ ਭੇਖਿ ਦਿਖਾਏ।
ਮੀਨ ਫਿਰਿਓ ਜਲ ਨ੍ਹਾਤ ਸਦਾ ਤੁ ਕਹਾ ਤਿਹ ਕੇ ਕਰਿ ਮੋ ਹਰਿ ਆਏ।
ਦਾਦੁਰ ਜੋ ਦਿਨ ਰੈਨਿ ਰਟੈ ਸੁ ਬਿਹੰਗ ਉਡੈ ਤਨਿ ਪੰਖ ਲਗਾਏ।
ਸਯਾਮ ਭਨੈ ਇਹ ਸੰਤ ਸਭਾ ਬਿਨੁ ਪ੍ਰੇਮ ਕਹੂ ਬ੍ਰਿਜਨਾਥ ਰਿਝਾਏ॥ ੨੪੮੬॥

Kaa bhayo jo bak lokan moond kae baithi rahiyo jag bhekh dikhaaye.
Meen phiriyo jall naavat sadaa tu kahaa tehh ke kari mo hari aaye.
Daadur jo din raaen ratae su bihang uadae tani pankh lagaye.
Sayaam bhanae ehh sant sabhaa bin prem kahu
brijnaath rijhaaye. (2486)

ਲਾਲਚ ਜੋ ਧਨ ਕੇ ਕਿਨਹੂ ਜੁ ਪੈ ਗਾਇ ਭਲੈ ਪ੍ਰਭ ਗੀਤ ਸੁਨਾਯੋ।
ਨਾਚ ਨਚਿਓ ਨ ਖਚਿਓ ਤਿਹ ਮੈ ਹਰਿ ਲੋਕ ਅਲੋਕ ਕੋ ਪੈਡ ਨ ਪਾਯੋ।
ਹਾਸ ਕਰਿਓ ਜਗ ਮੈ ਆਪੁਨੋ ਸੁਪਨੋ ਹੂ ਨ ਗਿਆਨ ਕੋ ਤਤੁ ਜਨਾਯੋ।
ਪ੍ਰੇਮ ਕਰਿਓ ਜਗ ਮੈ ਆਪੁਨੋ ਸੁਪਨੇ ਹੂ ਨ ਗਿਆਨ ਕੋ ਤਤੁ ਜਨਾਯੋ।
ਪ੍ਰੇਮ ਬਿਨਾ ਕਬਿ ਸਯਾਮ ਭਨੈ ਕਰਿ ਕਾਹੂ ਕੇ ਬ੍ਰਿਜ ਨਾਇਕ ਆਯੋ॥ ੨੪੮੭॥

Lalach jo dhan ke kinhun ju pe gaaye bhalae prabh geet sunaayo.
Naach nachiyo naa khachiyo tehh mae hari lok alok ko
paed naa paayo.
Haas kariyo jag mae aapuno supne hu naa giyaan ko tat jaanayo.
Prem binaa kabi sayaam bhanae kari kaahu ke mae
brij naaik aayo. (2487)

ਹਾਰਿ ਚਲੇ ਗ੍ਰਿਹ ਆਪਨੇ ਕੋ ਬਨ ਮੋ ਬਹੁਤੋ ਤਿਨ ਧਿਆਨ ਲਗਾਏ।
ਸਿਧ ਸਮਾਧੀ ਅਗਾਧਿ ਕਥਾ ਮੁਨਿ ਖੋਜ ਰਹੇ ਹਰਿ ਹਾਥਿ ਨ ਆਏ।
ਸਯਾਮ ਭਨੇ ਸਭ ਬੇਦ ਕਤੇਬਨ ਸੰਤਨ ਕੇ ਮਤਿ ਯੌ ਠਹਰਾਏ।
ਭਾਖਤ ਹੈ ਕਬਿ ਸੰਤ ਸੁਨੋ ਜਿਹ ਪ੍ਰੇਮ ਕੀਏ ਤਿਹ ਸ੍ਰੀ ਪਤਿ ਰਾਏ॥ ੨੪੮੮॥

Haar chale greh aapne ko ban mo bahuto tinn dhiyaan lagaaye.
Sidh samaadhi agaadhi katha amuni khoj rahe hari haathi naa aaye.
Sayaam bhanae sabh bed kateban santan ke mati yo thehraaye.
Bhaakhat hae kabi sant suno jehh prem kiye tehh sri
pati paaye. (2488)

What is the use, if someone closes his eyes and sits like a crane, and shows off in the guise (garb) of a saint, or goes on bathing (at holy places) like a fish, but it would be futile. Will he attain the Lord? The poet Siam has stated that the frog, who goes on making noise day and night or a person flies off like a bird (to all places), (according to the poet) the saints have confirmed that without developing love for Krishna, no one could placate him or please him. (2486)

If someone has sung the praises of the Lord for the greed of collecting wealth, or someone has danced for the purpose of worship, but without getting absorbed in it, then he would not find the wonderous path of the Lord's attainment. Infact, he has made a fun of himself in the world, as he had not sought the essence of worship even in his dreams. The poet Siam has stated without true love with devotion and dedication, no one has attained unison with Sri Krishna. (2487)

If some people have left their homes and gone to the forest, and have meditated there for long, or like a sidha have gone into a trance, or like a muni have listened to holy episodes, they have tried to seek the Lord, but have failed in their efforts. The poet Siam has stated that all the Vedas, Katebs, and saints with their teachings have stressed on this thing only. The poets have stated, "O Saints! Listen carefully! Whosoever has developed love of the Lord, have attained him. (2488)

ਛਤ੍ਰੀ ਕੋ ਪੂਤ ਹੋ ਬਾਮ੍ਹਨ ਕੋ ਨਹਿ ਹੈ ਤਪੁ ਆਵਤ ਹੈ ਜੁ ਕਰੋ।
ਅਰੁ ਅਉਰ ਜੰਜਾਰ ਜਿਤੋ ਗ੍ਰਿਹ ਕੋ ਤੁਹਿ ਤਿਆਗਿ ਕਹਾ ਚਿਤ ਤਾ ਮੈ ਧਰੋ।
ਅਬ ਰੀਝਿ ਕੈ ਦੇਹੁ ਵਹੈ ਹਮ ਕੋ ਜੋਊ ਹਉ ਬਿਨਤੀ ਕਰ ਜੋਰਿ ਕਰੋ।
ਆਉ ਕੀ ਅਉਧਿ ਨਿਦਾਨ ਬਨੈ ਅਤਿ ਹੀ ਰਨ ਮੈ ਤਬ ਜੂਝਿ ਮਰੋ।। ੨੪੮੯।।

Chhatri ko poot ho baaman ko nahi kae tap aavat hae ju karo.
Arr ayur janjaar jito greh ko tuhi tiyaag kahaa chitt taa mae dharo.
Ab reejh kae dehu vahae ham ko joyu hayu binti kar jori karo.
Jab aayu ki audhi nidaan banae ati hi rann mae tab joojh maro. (2489)

ਦੋਹਰਾ

ਸਤ੍ਰਹ ਸੈ ਪੈਤਾਲਿ ਮਹਿ ਸਾਵਨ ਸੁਦਿ ਥਿਤਿ ਦੀਪ।
ਨਗਰ ਪਾਟਵਾ ਸੁਭ ਕਰਨ ਜਮੁਨਾ ਬਹੈ ਸਮੀਪ।। ੨੪੯੦।।

Dohra

Satrah sae paetaal mahi saavan sudi thiti deep.
Nagar paavtaa subh karan jamunaa bahae sameep. (2490)

ਦਸਮ ਕਥਾ ਭਾਗੌਤ ਕੀ ਭਾਖਾ ਕਰੀ ਬਨਾਇ।
ਅਵਰ ਬਾਸਨਾ ਨਾਹਿ ਪ੍ਰਭ ਧਰਮ ਜੁਧ ਕੇ ਚਾਇ।। ੨੪੯੧।।

Dasam kathaa bhaagot ki bhaakha kari banaaye.
Avar baasnaa naahi prabh dharma judh ke chaaye. (2491)

"I am the son of a Kashatriya, and not of a brahmin, so how do I know the art of performing penance? As such, I cannot perform penance. Should I concentrate on household chores forgetting the Lord? So pray bestow on me your blessings with your pleasure, which I am requesting you with folded hands, that when my end of life approaches near, then I may die fighting in a dreadful battle (for virtuous cause). (2489)

Couplet

"I have completed this noble piece of work in Savan (July/August) on 7th day of descending moon in 1745 Bikrami Samvat (1688 A.D.) at Paonta, where Jamuna flows nearby. (2490)

This is the Dasam Sakand episode of Bhagwat Puran in Brij bhasha. "O Lord! I have no other desire in my heart, except fighting for a noble and virtuous cause (righteous causes) that is my prayer to God for this cause. (2491)

ਸਵੈਯਾ

ਧੰਨ ਜੀਓ ਤਿਹ ਕੋ ਜਗ ਮੈ ਮੁਖ ਤੇ ਹਰਿ ਚਿਤ ਮੈ ਜੁਧੁ ਬਿਚਾਰੈ।
ਦੇਹ ਅਨਿਤ ਨ ਨਿਤ ਰਹੈ ਜਸੁ ਨਾਵ ਚੜੈ ਭਵ ਸਾਗਰ ਤਾਰੈ।
ਧੀਰਜ ਧਾਮ ਬਨਾਇ ਇਹੈ ਤਨ ਬੁਧਿ ਸੁ ਦੀਪਕ ਜਿਉ ਉਜੀਆਰੈ।
ਗਿਆਨਹਿ ਕੀ ਬਢਨੀ ਮਨਹੁ ਹਾਥ ਲੈ ਕਾਤਰਤਾ ਕੁਤਵਾਰ ਬੁਹਾਰੈ।। ੨੪੯੨।।

Swaiyya

Dhann jiyo tehh ko jag mae mukh te hari chitt mae judh bicharae.
Dehh anit naa nitt rahae jass naav chadae bhav saagar tare.
Dheeraj dhaam banaye ihae tann budhi su Deepak jiyu ujiaarae.
Giyaaneh ki badni manhu haath lae kaatrata kutvaar buhaarae. (2492)

ਇਤਿ ਸ੍ਰੀ ਦਸਮ ਪੁਰਾਣੇ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕਿਸਨਾਵਤਾਰੇ ਧਯਾਇ ਇਕੀਸਵੋ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ।

Itt sri dasam sikandh puraane bachitar naatak granthe krishnaavatare dhaaye ikisavo sampatam satt subham sat.

Swaiyya'

In this world, the life of a person is worth while and praise-worthy if he recites Lord's True Name and desires for fighting a battle for a virtuous cause, as this human body is perishable and is not everlasting. If someone boards a boat of praise (due to fighting for a righteous cause), he will cross this worldly ocean (of falsehood) with success. Let us make this body an abode of patience, and burn the lamp of knowledge in (hand) the mind, throwing out the falsehood of weak mindedness (cowardliness) from this body. (2492)

Here the chapter of Krishnavtar, of Dasam Granth Puran in Bachittar Natak (21st episode) is completed. All is well.

Other Publications by the Author

1. Philosophy of Sikh Gurus.
2. The four Pillars of Sikhism
3. The Eternal Bliss
4. The Universal Message of Guru Granth Sahib (in four volumes
5. Zafarnamah
6. The Essence of Sri Guru Granth Sahib (in 5 vols.)
7. Amrit Boond Suhavani (Punjabi)
8. I am proud to be a Sikh.

In the Everlasting memory

of

my wife

Parshotam Kaur Makin

(1930-2015)

The Essence of Sri Guru Granth Sahib

This work involved me completely in the translation of Sri Guru Granth Sahib in English Prose and took me, to complete it, 10 years from 1990 to 2000. In fact this is the best part of my life, as the whole day was spent in studying and understanding each hymn and then writing its meaning first in Punjabi and then translating that Punjabi version into English Prose. The hymns of each page took two days to complete the job in English version, giving not the literal meanings, but the essence of each hymn, as understood by me. Of course, even a life time is not enough to deal with this subject, as Gurbani is too deep in its philosophy for any individual to really understandand then express it in a foreign language.

In fact, the Guru has clarified it by giving the final verdict by saying:

"ਆਪ ਆਪਨੀ ਬੁਧ ਹੈ ਜੇਤੀ। ਬ੍ਰਣਤ ਭਿੰਨ ਭਿੰਨ ਤੈਹੋ ਤੇਤੀ।"

as such human being has his limitations, but the effort is always rewarded.

II. a) Philosophy of Sikh Gurus

i) This deals with the *banis* of Nitname, namely Jap Ji, Jaap Sahib, Sukhmani Sahib and Swaiyyais etc.

ii) This book is in two parts, the first part dealing with the meaning of the Gurbani and the second one giving its philosophy under ten headings.

b) The Four Pillars of Sikhism

There are four main pillars of Sikhism, namely Guru, Lord's will (Hukam) Sadh Sangat and Naam.

True Name is to be attained through the help and benevolence of the Guru. The Guru helps us to understand the meaning and purpose of human life, and then understanding Gurbani with its simple version and guidance through four main-supports.

c) The Eternal Bliss - It deals with the philoshphy of Anand Sahib by Guru Amar Das Ji. It helps us to understand the purpose and meaning of human life and understanding Sikh Philosophy with simple version of Gurbani and its guidance.

d) The Universal Message of Guru Granth Sahib. It deals with a simple explanation of the the philosophy of Sikhism and explained briefly with its meaning and objectives . All the hymns are listed. It is meant for those, who feel they have no time to read the full version or scope of the philosophy of

Guru Granth Sahib. So in simple language, in few words it deals with the central idea of each hymn. in four volumes.

e) Zafarnama - Letter of Victory written by Guru Gobind Singh Ji to Aurangzeh at the end of hostilities. It poems a part of the present work (5 volumes).

f) Amrit Boond Suhavani (ਅੰਮ੍ਰਿਤ ਬੂੰਦ ਸੁਹਾਵਣੀ)

All the hymns of Guru Granth Sahib, with Rehaou (ਰਹਾਉ) are listed and explained fully in Punjabi language.

g) I am proud to be a Sikh - briefly explains the beauty of Sikh tenets and Sikh philosophy

SRI DASAM GRANTH SAHIB

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&
Roman with English Translation)

Volume - Three

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Acknowledgement

1. The job of translating Dasam Granth Sahib in English prose, with the original in Gurmukhi (Punjabi) alongwith the roman script for non-punjabi readers is not appreciated in some circles for certain reasons. But this job was entrusted to me by Baba Virsa Singh Ji of Gobind Sadan in 2002, and completed by me in 2005. Some bow the work remained unpublished due to the sudden death of Baba Virsa Singh Ji. So I am totally indebted to Gobind Sadan for the work.

2. Since the work was lying incomplete for almost ten years, I thought of publishing this work based on an English version of the Punjabi version by Dr. Rattan Singh Jaggi & Mrs. Gursharan Kaur Jaggi with their blessings. Of course the Roman Script of the original was not in the original concept, which has been added now for obvious reasons.

3. Some people have reservations about the portions of the Granth dealing with "Pakhiyan Charitar", but Baba Vira Singh Ji always believed that this portion is completely dealt with by Guru Gobind Singh Ji and I am equally convinced with it. Different views have been expressed by different people. So I owe my gratitude to Dr. Rattan Singh Jaggi & Mrs. Gursharan Kaur Jaggi for this publication.

4. I am also indebted to Major Karnail Singh of Sector 34, Chandigarh who has been of great help to me and had always given me moral support in my efforts, as President of Gurdwara Sri Guru Tegh Bahadur, Sector 34, Chandigarh.

G.S. Makin

Introduction

The original granth, called Vidya Sagar, weighing about nine maunds, including the poetry of Guru Gobind Sing Ji and other learned poets, seems to have been destroyed in the devastating currents of Sarsa Reviulet while the Guru abandoned the fort of Anandpur Sahib in 1704 and headed for Chamkaur Sahib alongwith 40 Sikhs only.

Then the first attempt to collect and combine the various remnants of different poetic versions of the Guru remaining safe with certain Sikh followers was made by Bhai Mani Singh, the first Sikh Granthi of Darbar Sahib, Amritsar in the form of a Pothi about 50 years later. Bhai Deep Singh, Bhai Sukha Singh and some others made similar attempts to publish a version of Dasam Granth. Out of all these versions the most important are Bhai Mani Singh Beer, Topkhana Patiala Wali Beer (Moti Bagh Gurdwara) and Sri Patna Sahib Wali Beer. All these versions differ briefly in their contents due to various reasons. In 1897 Gurmat Pracharak Sabha Amritsar collected about 32 versions of this Granth. The various Banis (Poetic versions) constitute the Dasam Granth as follows :-

i) Jaap, ii) Akal Ustat, iii) Bachittar Natak, iv) Chandi Charitar-I, v) Chandi Charita'r-II, vi) Vaar Sri Bhagouti Ji Ki (Vaar Durga), vii) Gyan Prabodh, viii) Choubis Avtar, ix) other Avtars (Brahma Rudar), x) Shabad Hazarai, xi) Swaiyyas, xii) Khalsa Mehma, xiii) Shastra Naam Mala, xiv) Charitar Pakhiyan and xv) Zafar Nama & (Haqaitain). In his Haqaitain report Giani Sardul Singh had clarified all the doubts about its authenticity. Then in 1902 Bhai Bishan Singh (of Sangrur) confirmed its author as Guru Gobind Singh based on certain facts and reasoning. Then in 1950 Dr. Trilochan Singh also confirmed 'Dasam Granth' as authored by the Guru himself.

Now in 1999 on the inauguration of 300th Birth Anniversary of Khalsa Dr. Rattan Singh Jaggi and Dr. Gursharan Kaur Jaggi, under the patronage of Baba Virsa Singh Ji (Gobind Sadan) have published a Punjabi version of the Granth in five volumes.

The present publication of 'Dasam Granth' including the roman version of the Original Text' is an attempt to present it in English for the benefit of English Readers. This version is based on an English version of the text given by Dr. R.S. Jaggi (with his blessings and goodwill).

No individual is capable of commenting on the greatness and life of Guru Gobind Singh Ji, (Sahib-e-Kamal) and personally I feel, this effort and attempt to publish a part of his literacy poetic writings in the form of Dasam Granth in English prose is to understand his greatness and mission in life. I have no ability or capacity to mention even about his various facets of life, like war-fare, creation of Khalsa, challenging the mighty emperor Aurangzeb and fighting against mughal oppression, sacrifice of the whole family (father, four sons and mother), what to talk of his literary achievements.

I could only give my opinion that the style of poetic versions in Dasam Granth in the form of various Chhands in 'Brij' alongwith Arabic and Persian vocabulary proves the point that the author of this Granth could be none other than Guru Gobind Singh himself.

Though Sri Guru Granth Sahib was annointed (appointed) as the living Guru of the Sikhs by Guru Gobind Singh Ji, after him, Dasam Granth deserves the same respect as a literary achievement of the great Guru.

G.S.Makin

1585/34D
Chandigarh
Ph.: 0172-2600244

Preface

The Third Volume of Dasam Granth deals with the topics of Choubis Avtar (twenty four incarnations) eg. Nar Avtar Nehkalanki Avtar etc. Then it further discusses Brahma Avtar, Rudra Avtar including the chatper on Dutt and Parasnath.

Then some hymns, Swaiyyai's and Shastar Naam Mala form a part of this volume.

The Shastar Naam Mala explains the diversity of descriptions detailed by Guru Gobind Singh ji in analysing various types of armour like arrows and guns etc. which is really charming and interesting. The hymns under Rag Ramkali (Patshahi 10) and Rags Sorath, Kalyan and Tilang apart from Rag Bilawal and devgandhari extol the grandeur of the Lord and His True Name further in support of the philosophy of Sikhism as explained in Sri Guru Granth Sahib. Similarly the Swaiyyas (Patshahi 10) add to the glory of the Lord further, thus giving another angle in the praise of the Lord-Sublime. Thus Dasam Granth is complimentary to Sri Guru Granth Sahib.

Dated : 20/10/2016 G.S.Makin

Foreword

Bhai Gurbachan Singh is a well known scholar who has written an exegesis of the entire Sri Guru Granth Sahib in Scholastic English with great dedication and devotion. He spent ten long years to accomplish this remarkable task. Besides, he has written a book in Punjabi.

'Amrit Boond Suhaavani' Which contains meanings and explanation of all the 'Pause Verses' in the Sikh scripture.

Three years ago, another idea came into his mind that he should prepare an English annotation of the 'banis' of Sri Guru Gobind Singh Ji, which is not available in the market. In this series, the first volume prepared by him is in your hands. It contains the original text in Panjabi and Roman transliteration (on the left) page followed by their translation into English (on the right). It will prove to be very useful to the English knowing readers.

A Gursikh reads or recites five "Nitnem banis' in the morning and two in the evening without fail. These include three 'banis' (compositions) of the Tenth Guru Sahib: 1. Jaap Sahib, 2. Swaiyyas Patshahi Dasvin 3. Kabio Vach Benati Choupaiee(Patshahi Dasvin). In the present time, some misguided and mistaken scholars create misconceptions about these 'banis' (compositions). While administering 'amrit', a sikh is instructed to read/recite these 'banis' (compositions) regularly. The command of the 'Panj Piaras' (Five Beloved ones) is the Guru's command, which we must obey humbly; controversy about them is uncalled for. The entire 'Jaap Sahib' composition is uttersd in praise of the Timeless Lord. In the very first stanza Guru Sahib says:

That Lord is immovable or eternal Being. He has neither any mark nor sign, not form, nor complexion, nor caste, nor clan. He is self illumined and this glory is very intense and powerful. His name is indescribable.

Therefore. I am describing his attributive names.

'who can describe all thy Names? Only men of good sense mention Thy attributive Names.'

In 'Jaap Sahib', we find words exactly parallel and synonomous to those in the 'mool mantra' (fundamental chant) from 'Ek onkar' to 'Gurprasaad' recorded at the beginning of Sri Guru Granth Sahib:

Similarity between Jap JI and Jaap Sahib is given below:-

Jap Ji	**Jaap Sahib**
Ek onkar	ek hai anek hai
Satnaam	Sadavang saroopai
Karta Purkh	Kariang, Sarbung karta, Samstul, Nivarai
Nir bhou	Nirbhai Abheet
Nir Vair	Namo rag roopai, Na Satrai, Namitrai
Akal moorat	Namastang akalai Nirbhoot, Rooprung
Ajooni	Ajai, Ajanmai
Saibhung	Sarab bisa rachio Garan Bhanjanhar
Gur Prasad	Tav Prasad

It is therefore, clear that the tenth Guru's composition 'Jaap Sahib' conforms to the 'bani' (Guru's utterance) enshrined in Sri Guru Granth Sahib.

The 'Chaupai Patshahee Daswin' contains the following stanza : (Takoe kar pahan unmanat)

Rank fools contemplate the Lord by making His idol holy,
For they cannot fathom this mystery,
Shiva as Eternal Lord they call,
But recognize not his secret at all (16)

Guru Sahib openly rejects idol worshkp and the worshippers of Lord Shiva. People have no knowledge and understanding of the Transcendent Lord God. They worship stone idols. They worship Lord Shiva as if

he were transcendent God Himself. Who else but the Tenth Guru could administer such a warning?

In the 'swaiyyas Patshahi Daswin' have been sung the laudations of the timeless one God. We have been cautioned about the so-called dera-heads, holy men and braham-gyanis. The hollowness of the various methods of practicing Divine Name (meditation) have been exposed. We have been for-fidden to do idol worship. Only the method of practicing God's loving devotion has been prescribed for meeting and attaining God.

In the light of the facts stated above, it is absolutely clear that any controversy about these 'bani's (compositions) is uncalled for.

By annotating these compositions in English, Bhai Sahib Gurbachan Singh Ji has made a commenlable effort. English-knowing readers, who do not know Panjabi, will be immensely benefitted. Inspite of indifferent health and old age, with the Guru's grace, he is continuing to serve Gurmat literature even today. I pray to the Satguru to grant him good health and greater spiritual strength so that he may continue to render maximum service to Gurmat literature through his writings.

Sardara Singh
Editor, Gurbani Chanan
Monthly Magazine
S.A.S. Nagar (Mohali), Punjab.

ੴ

ਸਤਿਗੁਰ

ਪ੍ਰਸਾਦਿ

ੴ ਸ੍ਰੀ ਵਾਹਿਗੁਰੂ ਜੀ ਕੀ ਫਤਹਿ
ਅਥ ਨਰ ਅਵਤਾਰ ਕਥਨੰ
ਚੌਪਈ

ਅਬ ਬਾਈਸੋ ਗਨਿ ਅਵਤਾਰਾ । ਜੈਸ ਰੂਪ ਕਹੁ ਧਰੋ ਮੁਰਾਰਾ ।
ਨਰ ਅਵਤਾਰ ਭਯੋ ਅਰਜੁਨਾ । ਜਿਹ ਜੀਤੇ ਜਗ ਕੇ ਭਟ ਗਨਾ । ੧ ।

Choubees Avtar
ik Onkar Sri Vahe Guru Ji Ki Fateh
Ab Nar Avtar Kathanung
Choupaiee

ab baieesvai gunn avtara.
jais roop koh dharai murara.
Nar avtar bhiou arjuna.
jeh jeetai jug ke bhat gana. (1)

ਪ੍ਰਿਥਮ ਨਿਵਾਤ ਕਵਚ ਸਭ ਮਾਰੇ । ਇੰਦ੍ ਤਾਤ ਕੇ ਸੋਕ ਨਿਵਾਰੇ ।
ਬਹੁਰੇ ਜੁਧ ਰੁਦ੍ ਤਨ ਕੀਆ । ਰੀਝੈ ਭੂਤਿ ਰਾਟ ਬਰੁ ਦੀਆ । ੨ ।
pritham nivat kavach sabh marai. Inder taat kai sok nivarai.
bohrai judh rudar tan kia. reejhai bhoot raat bar dia. (2)

ਬਹੁਰਿ ਦੁਰਜੋਧਨ ਕਹ ਮੁਕਤਾਯੋ । ਗੰਧ੍ਰਬ ਰਾਜ ਬਿਮੁਖ ਫਿਰਿ ਆਯੋ ।
ਖ"ਡਵ ਬਨ ਪਾਵ੍ਕੋਹਿ ਚਰਾਵਾ । ਬੂੰਦ ਏਕ ਪੈਠੈ ਨਹਿ ਪਾਵਾ । ੩ ।
bahur Duryodhan keh muktaieou. gandhrab raj bikham phir aieyo.
khandav ban pavkohai charaya. boond ek paithai neh pava. (3)

ਜਉ ਕਹ ਕਥਾ ਪ੍ਰਸੰਗ ਸੁਨਾਊ । ਗ੍ਰੰਥ ਬਢਨ ਤੇ ਹ੍ਰਿਦੈ ਡਰਾਊ ।
ਤਾ ਤੇ ਥੋਰੀ ਕਥਾ ਕਹਾਈ । ਭੂਲ ਦੇਖਿ ਕਬਿ ਲੇਹੁ ਬਨਾਈ । ੪ ।
Jou keh katha parsang sunaou. granth badhan te hirdai draouoo.
ta te thori katha kahaiee. bhool dekh kar leho banaiee. (4)

ਕਉਰਵ ਜੀਤਿ ਗਾਵ ਸਬ ਆਨੀ । ਭਾਤਿ ਭਾਤਿ ਤਿਹ ਮਹਿ ਅਭਿਮਾਨੀ ।
ਕ੍ਰਿਸਨ ਚੰਦ ਕਹੁ ਬਹੁਰਿ ਰਿਝਾਯੋ । ਜਾ ਤੈ ਜੈਤਪਤ੍ ਕਹੁ ਪਾਯੋ । ੫ ।
kourav jeet gaav sab ani. bhant bhant tiu meh abhimani.
Krisan Chand koh bohar reejhaiou. ja tai jaitpatar koh paiyo. (5)

ਗ"ਗੇਵਹਿ ਭਾਨੁਜ ਕਹੁ ਮਾਰਯੋ । ਘੋਰ ਭਯਾਨ ਅਜੋਧਨ ਪਾਰਯੋ ।
ਦੁਰਜੋਧਨ ਜੀਤਾ ਅਤਿ ਬਲਾ । ਪਾਵਤ ਭਯੋ ਰਾਜ ਅਬਿਚਲਾ । ੬ ।
gangeveh bhanuj koh mariou. ghor bhayan ayodhan pareou.
durjodhan jeeta at bala. pavat bhiou raj abichala. (6)

Choubis Avtar

ik Onkar Satgur Prasad
Now the Episode of Nar Incarnation (Nar Avtar)

Choupaiee

Now I would describe the 22nd incarnation (avtar) the way the (Kal Purkh) Lord (Murari) had transformed Himself in this form. From Nar Incarnation Arjun had taken birth, who had won over most of the bravest of men. (1)

First of all , he vanquished Nivat Kavcha (the Stalwart enemies of Indra God), thus helped to assuage the pain of his father, Indra. Then he fought against Shiva, when Shiva (god of death) had blessed him with certain favours. (2)

Then he saved Daryodan from his bondage (of various calamities) and turned away the king of Gandhrab) by vanquishing him in war. The jungle of Khandwa was then burnt by fire, and made such an arch of his arrows (shadow of) that not a drop of water could reach in help. (3)

If I were to attempt writing more details of this episode, then I am afraid the Granth would become unwieldy (enlarged), so I have tried to explain in brief only. Wherever there is any flaw or shortcoming, the poets may rectify it themselves. (4)

The proud Kaurvas of wide forms (nature) were defeated and all their territories were annexed by him. Thus he pleased Krishna and received from him a letter of victory. (5)

Then ke killed Bhisham (Gureev) and Karan also, by engaging them in a fierce battle, further more he was victorious over the brave warrior Daroyadan and won over the rule over Bharat (India) permanently. (6)

ਕਹ ਲਗਿ ਕਰਤ ਕਥਾ ਕਹੁ ਜਾਊ । ਗ੍ਰੰਥ ਬਦਨ ਤੇ ਅਧਿਕ ਡਰਾਊ ।
ਕਥਾ ਬ੍ਰਿਧ ਕਸ ਕਰੌ ਬਿਚਾਰਾ । ਬਾਈਸਵੋ ਅਰਜੁਨ ਅਵਤਾਰਾ । ੭ ।
ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥ
ਨਰ ਅਵਤਾਰ ਬਾਈਸਵੋ ਸੰਪੂਰਣ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੨੨ ।

keh lag karat katha keh jaou.
granth badhan te adhik draouoo.
katha biradh kas karou bichara.
baieesavai Arjun avtara. (7)
Iti Sri Bachittar Natak granthai
Nar Avtar beesvai Sampuranung. All is well. (22)

ਅਥ ਬਉਧ ਅਵਤਾਰ ਤੇਈਸਵੋਂ ਕਥਨੰ
ਚੌਪਈ
ਅਬ ਮੈ ਗਨੋ ਬਉਧ ਅਵਤਾਰਾ । ਜੈਸ ਰੂਪ ਕਹੁ ਧਰਾ ਮੁਰਾਰਾ ।
ਬਉਧ ਅਵਤਾਰ ਇਹੀ ਕੋ ਨਾਉ । ਜਾਕਰ ਨਾਵ ਨ ਥਾਵ ਨ ਗਾਉ । ੧ ।
Ab Boudh Avtar Taieesvaon kathanung
Choupaiee
ab mein gano boudh avtara.
jais roop koh dhara murara.
boudh avtar ehi kou naou.
jakar nav na thav na gaou. (1)

ਜਾਕਰ ਨਾਵ ਨ ਠਾਵ ਬਖਾਨਾ । ਬਉਧ ਅਵਤਾਰ ਵਹੀ ਪਹਚਾਨਾ ।
ਸਿਲਾ ਸਰੂਪ ਰੂਪ ਤਿਹ ਜਾਨਾ । ਕਥਾ ਨ ਜਾਹਿ ਕਲੁ ਮਹਿ ਮਾਨਾ । ੨ ।
jakar nav na thaav bakhana.
boudh avtar vehi pehchana.
Sila sarup roop the jana.
katha na jahe kal meh mana. (2)

ਦੋਹਰਾ
ਰੂਪ ਰੇਖ ਜਾਕਰ ਨ ਕਛੁ ਅਰੁ ਕਛੁ ਨਹਿਨ ਆਕਾਰ ।
ਸਿਲਾ ਰੂਪ ਬਰਤਤ ਜਗਤ ਸੋ ਬਉਧ ਅਵਤਾਰ । ੩ ।
ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਬਉਧ ਅਵਤਾਰ
ਤੇਈਸਵੋ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੨੩ ।
Dohra
roop rekh jakar na kachh or kachh nehan akar.
Sila roop bartat jagat so boudh avtar. (3)
Iti Sri Bachittar Natak granthai boudh avtar
taieesvain samapatam. (23)

How far could I describe the details of this episode, else it would be too lengthy, I am afraid. Details are too wieldy, and to cut if short, Arjun became the twenty-second Incarnation. (7)

Now description of the 23rd Budh Incarnation

Choupaiee

Now I would describe the episode of Budh Incarnation, just as the Lord (Kal Purkh) transformed Himself into that form. We should try to understand the name of the Budh Incarnation, who had no name, place or village as such. (1)

We cannot ascribe any name or place to this Incarnation, as such it could only be understood as Budh Incarnation. His form could be taken as a (Statue) form of stone. This episode has not been accepted during the age of Kal Yug by anybody. (2)

Dohra

There is no form or physical appearance. In the world, the existence of a Statue (Stone) form is referred to as Budh Incarnation. (3)

Here end the episode of twenty-third Incarnation of Bachittar Natak Granth. All is well. (23)

ਅਥ ਨਿਹਕਲੰਕੀ ਚੌਬੀਸਵੋ ਅਵਤਾਰ ਕਥਨੰ

ਚੌਪਈ

ਅਬ ਮੈ ਮਹਾ ਸੁਧ ਮਤਿ ਕਰਿ ਕੈ । ਕਹੋ ਕਥਾ ਚਿਤੁ ਲਾਇ ਬਿਚਰਿ ਕੈ ।
ਚਉਬਸੀਵੋ ਕਲਕੀ ਅਵਤਾਰਾ । ਤਾ ਕਰ ਕਹੋ ਪ੍ਰਸੰਗ ਸੁਧਾਰਾ । ੧ ।

Ab Nehkalanki Choubeesvai avtar kathanung

Choupaiee

ab mein maha sudh mat kar kai. kehai katha chit laie bichar kai.
Choubeesvo kalki avtara. ta kar kehai parsang sudhara. (1)

ਭਾਰਾਕ੍ਰਿਤ ਹੋਤ ਜਬ ਧਰਣੀ । ਪਾਪ ਗ੍ਰਸਤ ਕਛੁ ਜਾਤ ਨ ਬਰਣੀ ।
ਭਾਤਿ ਭਾਤਿ ਤਨ ਹੋਤ ਉਤਪਾਤਾ । ਪੁਤ੍ਰਹਿ ਸੇਜਿ ਸੋਵਤ ਲੈ ਮਾਤਾ । ੨ ।
bhara krit hot jab dharni. paap grasat kachh jaat na barni.
bhant bhant tan hote utpata. putreh seij sovat lai mata. (2)

ਸੁਤਾ ਪਿਤਾ ਤਨ ਰਮਤ ਨਿਸੰਕਾ । ਭਗਨੀ ਭਰਤ ਭ੍ਰਾਤ ਕਹੁ ਅੰਕਾ ।
ਭ੍ਰਾਤ ਬਹਨ ਤਨ ਕਰਤ ਬਿਹਾਰਾ । ਇਸਤ੍ਰੀ ਤਜੀ ਸਕਲ ਸੰਸਾਰਾ । ੩ ।
suta pita tan ramat nisanka. bhagni bharat bhrat koh anka.
bhrat behan tan karat bihara. istri taji sakal sansara. (3)

ਸੰਕਰ ਬਰਣ ਪ੍ਰਜਾ ਸਭ ਹੋਈ । ਏਕ ਗਯਾਤ ਕੋ ਰਹਾ ਨ ਕੋਈ ।
ਅਤਿ ਬਿਭਚਾਰ ਫਸੀ ਬਰ ਨਾਰੀ । ਧਰਮ ਰੀਤ ਕੀ ਪ੍ਰੀਤਿ ਬਿਸਾਰੀ । ੪ ।
Sankar baran parja sab hoiee. ek geiyat ko reha na koiee.
at bibhchar phasi bar nari. dharam reet ki preet bisari. (4)

ਘਰਿ ਘਰਿ ਝੂਠ ਅਮਸਿਆ ਭਈ । ਸਾਚ ਕਲਾ ਸਸਿ ਕੀ ਦੁਰ ਗਈ ।
ਜਹ ਤਹ ਹੋਨ ਲਗੇ ਉਤਪਾਤਾ । ਭੋਗਤ ਪੂਤ ਸੇਜਿ ਚੜਿ ਮਾਤਾ । ੫ ।
ghar ghar jhooth amasia bhaiee. sach kala sas ki dur gaiee.
jeh the hone lagai utpata. bhogat poot saij charr mata. (5)

ਢੂੰਢਤ ਸਾਚ ਨ ਕਤਹੂੰ ਪਾਯਾ । ਝੂਠ ਹੀ ਸੰਗ ਸਬੋ ਚਿਤ ਲਾਯਾ ।
ਭਿੰਨ ਭਿੰਨ ਗ੍ਰਿਹ ਗ੍ਰਿਹ ਮਤ ਹੋਈ । ਸਾਸਤ੍ਰ ਸ੍ਰਿਮਿਤ ਛੁਐ ਨ ਕੋਈ । ੬ ।
dhoondhat saach na kathun paya. jhooth hi sung sabo chit laya.
bhin bhin greh greh mat hoiee. Sastar Simrit chhuai na koiee. (6)

ਹਿੰਦਵ ਕੋਈ ਨ ਤੁਰਕਾ ਰਹਿ ਹੈ । ਭਿਨ ਭਿਨ ਘਰਿ ਘਰਿ ਮਤ ਗਹਿ ਹੈ ।
ਏਕ ਏਕ ਕੇ ਪੰਥ ਨ ਚਲਿ ਹੈ । ਏਕ ਏਕ ਕੀ ਬਾਤ ਉਥਲਿ ਹੈ । ੭ ।
hindav koiee na turka reh hai. bhin bhin ghar ghar mat geh hai.
ek ek ke panth na chal kai. ek ek ki baat ubal hai. (7)

Now the Description of Nehkalanki 24th Incarnation

Choupaiee

Now I am going to describe the episode by incorporating my intelligent version with full thoughtful consideration, that the twenty fourth Incarnation is that of Kalki, and am describing it with full beautitude. (1)

When the Earth is fully burdened with the sinful actions then the details of sins, besetting it cannot be mentioned. Many forms of Sins are committed and stated therein, when the mother enjoys sexful life with her own son. (2)

The daughter enjoys sex with her father, while the sister embraces her brother even. The brother enjoys sex with his sister and the world has discarded the system of a married woman. (3)

The whole people are devoid of Caste system. Nobody is to be seen belonging to a particular Caste. Most women are engrossed in demoralised life, forgetting the life of True Love, based on religion. (4)

Every house is engrossed in a life of falsehood, while the moon of truthful living is missing completely. Everywhere there are uprisings, and the son is enjoying sexual behaviour with his mother. (5)

No-where can find a trace of truthfulness with all the effort, and everyone's mind is engaged in falsehood. With such a background there would be different versions of religion in each home, and no one would ever attempt to read (touch Shastras and) Smritis. (6)

There will be no true Hindu or Muslim as there would be prevalent various religions in all the homes. No one would try to follow the path (of life) shown by others, thus contradicting the task of one another. (7)

ਭਾਰਾਕ੍ਰਿਤ ਧਰਾ ਸਭ ਹੁਇ ਹੈ । ਧਰਮ ਕਰਮ ਪਰ ਚਲੈ ਨ ਕੁਇ ਹੈ ।
ਘਰਿ ਘਰਿ ਅਉਰ ਅਉਰ ਮਤ ਹੋਈ । ਏਕ ਧਰਮ ਪਰ ਚਲੇ ਨ ਕੋਈ । ੮ ।
bhara kirat dhara sab hoiai hai. dharam karam par chalai na koiai hai.
ghar ghar aour aur mat hoiee. ek dharam par chalai na koiee. (8)

ਦੋਹਰਾ

ਭਿੰਨ ਭਿੰਨ ਘਰਿ ਘਰਿ ਮਤੋ ਏਲ ਨ ਚਲਿ ਹੈ ਕੋਇ ।
ਪਾਪ ਪ੍ਰਚੁਰ ਜਹ ਤਹ ਭਯੋ ਧਰਮ ਨ ਕਤਹੂੰ ਹੋਇ । ੯ ।

Dohra

bhin bhin ghar ghar mato ek na chal hai koiai.
paap parchar jeh bhiou dharam na kathun hoiai. (9)

ਚੌਪਈ

ਸੰਕਰ ਬਰਣ ਪ੍ਰਜਾ ਸਭ ਹੋਈ । ਛਤ੍ਰੀ ਜਗਤਿ ਨ ਦੇਖੀਐ ਕੋਈ ।
ਏਕ ਏਕ ਐਸੇ ਮਤ ਕੇ ਹੈ । ਜਾ ਤੇ ਪ੍ਰਾਪਤਿ ਸੂਦ੍ਰਤਾ ਹੋਇ ਹੈ । ੧੦ ।

Choupaiee

Sankar baran parja sabh hoiee. Chhatri jagat na dekhiai koiee.
ek ek aisai mat kai hai. ja te prapat sudarata hoiai hai. (10)

ਹਿੰਦੂ ਤੁਰਕ ਮਤ ਦੁਹੂੰ ਪ੍ਰਹਰਿ ਕਰਿ । ਚਲਿ ਹੈ ਭਿੰਨ ਭਿੰਨ ਮਤ ਘਰਿ ਘਰਿ ।
ਏਕ ਏਕ ਕੇ ਮੰਤ੍ਰ ਨ ਗਹਿ ਹੈ । ਏਕ ਏਕ ਕੇ ਸੰਗਿ ਨ ਰਹਿ ਹੈ । ੧੧ ।
hindu turk mat dohun parhar kar. chal hai bhin bhin mat ghar ghar.
ek ek ke mantar na geh hain. ek ek ke sung na geh hain. (11)

ਆਪੁ ਆਪੁ ਪਾਰਬ੍ਰਹਮ ਕਹੈ ਹੈ । ਨੀਚ ਊਚ ਕਹ ਸੀਸ ਨ ਨੈ ਹੈ ।
ਏਕ ਏਕ ਮਤ ਇਕ ਇਕ ਧਾਮਾ । ਘਰਿ ਘਰਿ ਹੋਇ ਬੈਠ ਹੈ ਰਾਮਾ । ੧੨ ।
aap aap par braham kehai hai. neech uch keh sees na nai hai.
ek ek mat ik ik dhama. ghar ghar hoiai baith hai Rama. (12)

ਪੜਿ ਹੈ ਕੋਇ ਨ ਭੂਲਿ ਪੁਰਾਨਾ । ਕੋਊ ਨ ਪਕਰ ਹੈ ਪਾਨਿ ਕੁਰਾਨਾ ।
ਬੇਦ ਕਤੇਬ ਜਵਨ ਕਰਿ ਲਹਿ ਹੈ । ਤਾ ਕਹੁ ਗੋਬਰਾਗਿਨ ਮੋ ਦਹਿ ਹੈ । ੧੩ ।
parr hai koiai no bhul purana. kouoo na pakar hai paan kurana.
beid kateb javan kar leh hai. ta koh gobaragun mo deh hai. (13)

ਚਲੀ ਪਾਪ ਕੀ ਜਗਤਿ ਕਹਾਨੀ । ਭਾਜਾ ਧਰਮ ਛਾਡ ਰਜਧਾਨੀ ।
ਭਿੰਨ ਭਿੰਨ ਘਰਿ ਘਰਿ ਮਤ ਚਲਾ । ਯਾ ਤੇ ਧਰਮ ਭਰਮਿ ਉਡਿ ਟਲਾ । ੧੪ ।
Chali paap ki jagat kahani. bhaja dharam chhaad rajdhani.
abhin bhin ghar ghar mat chala. ya te dharam bharamud tala. (14)

The whole world (Earth) would be suffering under the burden of sinful life, as no one would follow the path of righteousness. (8)

Dohra

In each home there would be many forms of religious life, and none would follow one religion. Everywhere sinful life would take charge, and true religion would vanish. (9)

Choupaiee

The whole populace would be devoid of Caste or creed, and the Kashatriyas would be nowhere to be seen. Everyone could follow a form of religion which would propagate lower levels of morality. (10)

Forgetting about the Hindu or Muslim religions, each house would be divided into various religions. No one would follow the advice of one side, as such no one would try to live together with others. (11)

Everyone would try to behave like God, and a younger person would not respect the elder one. Each house will have many forms of religion, and would rest in the home like Lords. (12)

No one would read Puranas even by mistake, neither anyone would read Koran. If anyone were to handle Vedas or Katebs, he would be burnt in the fire of cowdung cakes. (13)

The world would follow a sinful life, as the religion would run away from its citadel. Each house would be beset with different forms of religion, and religious life would disappear being considered a vague (doubtful) form of life. (14)

ਏਕ ਏਕ ਮਤ ਐਸ ਉਚੈ ਹੈ । ਜਾ ਤੇ ਸਕਲ ਸੂਦ੍ ਹੁਇ ਜੈ ਹੈ ।
ਛਤ੍ਰੀ ਬ੍ਰਹਮਨ ਰਹਾ ਨ ਕੋਈ । ਸੰਕਰ ਬਰਨ ਪ੍ਰਜਾ ਸਬ ਹੋਈ । ੧੫ ।
ek ek mat ais uchai hai. ja te sakal sudar hoiai jai hai.
chhatri brahman raha na koiee. Sankar baran parja sab hoiee.(15)

ਸੂਦ੍ ਧਾਮ ਬਸਿ ਹੈ ਬ੍ਰਹਮਣੀ । ਬਈਸ ਨਾਰਿ ਹੋਇ ਹੈ ਛਤ੍ਰਨੀ ।
ਬਸਿ ਹੈ ਛਤ੍ਰਿ ਧਾਮ ਬੈਸਾਨੀ । ਬ੍ਰਹਮਨ ਗ੍ਰਿਹ ਇਸਤ੍ਰੀ ਸੂਦ੍ਰਾਨੀ । ੧੬ ।
Sudar dham bas hai brahmani. baiees nar hoiai hai chhatarni.
bas hai chhatar dham baisaini. brahman greh istri sudrani. (16)

ਏਕ ਧਰਮ ਪਰ ਪ੍ਰਜਾ ਨ ਚਲ ਹੈ । ਬੇਦ ਕਤੇਬ ਦੋਊ ਮਤ ਦਲ ਹੈ ।
ਭਿੰਨ ਭਿੰਨ ਮਤ ਘਰਿ ਘਰਿ ਹੋਈ । ਏਕ ਪੈਂਡ ਚਲ ਹੈ ਨਹੀ ਕੋਈ । ੧੭ ।
ek dharam par parja na chal hai. beid kateb douoo mat dal hai.
bhin bhin mat ghar ghar hoiee. ek paind chal hai na koiee. (17)

ਗੀਤਾ ਮਾਲਤੀ ਛੰਦ

ਭਿੰਨ ਭਿੰਨ ਮਤੋ ਘਰੋ ਘਰਿ ਏਕ ਏਕ ਚਲਾਇ ਹੈ ।
ਐਡ ਬੈਡ ਫਿਰੈ ਸਬੈ ਸਿਰ ਏਕ ਏਕ ਨ ਨਯਾਇ ਹੈ ।
ਪੁਨਿ ਅਉਰ ਅਉਰ ਨਏ ਨਏ ਮਤ ਮਾਸਿ ਮਾਸਿ ਉਚਾਹਿਗੇ ।
ਦੇਵ ਪਿਤਰਨ ਪੀਰ ਕੋ ਨਹਿ ਭੂਲਿ ਪੂਜਨ ਜਾਹਿਗੇ । ੧੮ ।

Geeta Malti Chhand

bhin bin matai gharo ghar ek ek Chalaie hai.
aid baid phirai sabai sir ek ek na naryaie hai.
punn aour aour naie naie mat mas aichahege.
dev pitran par ko neh bhool pujan jahe gai. (18)

ਦੇਵ ਪੀਰ ਬਿਸਾਰ ਕੈ ਪਰਮੇਸ੍ ਆਪੁ ਕਹਾਹਿਗੇ ।
ਨਰ ਭਾਂਤਿ ਭਾਤਨ ਏਕ ਕੋ ਜੁਰਿ ਏਕ ਏਕ ਉਡਾਹਿਗੇ ।
ਏਕ ਮਾਸ ਦੁਮਾਸ ਲੌ ਅਧ ਮਾਸ ਲੌ ਤੁ ਚਲਾਹਿਗੇ ।
ਅੰਤਿ ਬੁਬਰਿ ਪਾਨ ਜਿਉ ਮਤ ਆਪ ਹੀ ਮਿਟਿ ਜਾਹਿਗੇ । ੧੯ ।
dev pir bisar kai parmesar aap kahahegai.
nar bhant bhatan ek ko jur ek ek udehgai.
ek mass damas lai adh mas lai ta chalehgai.
ant bubar paan jiou mat aap hi mit jahegai. (19)

Each one will consider his religion as Supreme, as such all will have a lower standard of morality. No one would follow Brahmanic Values, and the whole populace would be devoid of Varunas. (15)

The Brahmins wife would be seen in the house of a lower Caste fellow, while the Brahmin would have a low-caste (Shudra) wife. (16)

The whole population would not follow one religion, as such the Vedas or (Koran) Katebs would be completely discarded. Each house will have different form of religious life, and none would follow a particular path. (17)

Gita Malti Chhand

Each house would be following three versions of religion as directed by one individual. Every-one would move around with pride and none would bow before the other. So every month various new versions of religion would appear on the horizon. No one would pay respect to gods, ancestors, or religious heads, even by default. (18)

Forgetting the gods and Pirs (Saints) everyone would consider himself as god. Various people, would get together and make fun of the others religion. For a month or two months or half a month, they would follow one religion, while eventually that (religion) path would vanish in the air by itself like the water bubble. (19)

ਬੇਦ ਅਉਰ ਕਤੇਬ ਕੇ ਦੋ ਦੂਖ ਕੈ ਮਤ ਡਾਰਿ ਹੈ ।
ਹਿਤ ਆਪਨੇ ਤਿਹ ਠਉਰ ਭੀਤਰ ਜੰਤ੍ ਮੰਤ੍ ਉਚਾਰਿ ਹੈ ।
ਮੁਖ ਬੇਦ ਅਉਰ ਕਤੇਬ ਕੋ ਕੋਈ ਨਾਮ ਲੇਨ ਨ ਦੇਹਿਗੇ ।
ਕਿਸਹੂੰ ਨ ਕਉਡੀ ਪੁਨਿ ਤੇ ਕਬਹੂੰ ਨ ਕਿਉ ਹੀ ਦੇਹਗੇ । ੨੦ ।
beid aour kateb ke do dukh kai mat daar hai.
hit apnai the thour bheetar jantar mantar uchar hai.
mukh beid aour kateb ko koiee naam lain na dehgai.
kishun na koudi punn te kabhun na kiun hi dehgai. (20)

ਪਾਪ ਕਰਮ ਕਰੈ ਜਹਾ ਤਹਾ ਧਰਮ ਕਰਮ ਬਿਸਾਰਿ ਕੈ ।
ਨਹਿ ਦ੍ਰਭ ਦੇਖਤ ਛੋਡ ਹੈ ਲੈ ਪੁਤ੍ ਮਿਤ੍ ਸੰਘਾਰਿ ਕੈ ।
ਏਕਨੇਕ ਉਠਾਇ ਹੈ ਮਤਿ ਭਿੰਨ ਭਿੰਨ ਦਿਨੰ ਦਿਨਾ ।
ਫੋਕਟੰ ਧਰਮ ਸਬੈ ਕਲਿ ਕੇਵਲੰ ਪ੍ਰਭਣੰ ਬਿਨਾ । ੨੧ ।
paap karam karai jaha taha dharam bisar kai.
neh darab dekh chhod hai lai putar mitar sanghar kai.
eknek uthaie hai mat bhin bhin dinung dina.
phokatung dharam sabai kal kevalung parbhanung bina. (21)

ਇਕ ਦਿਵਸ ਚਲੈ ਕੋਊ ਮਤਿ ਦੋਇ ਦਿਉਸ ਚਲਾਹਿਗੇ ।
ਅੰਤਿ ਜੋਰਿ ਕੈ ਬਹਰੋ ਸਬੈ ਦਿਨ ਤੀਸਰੈ ਮਿਟ ਜਾਹਿਗੇ ।
ਪੁਨਿ ਅਉਰ ਅਉਰ ਉਚਾਹਿਗੇ ਮਤਣੋ ਗਤੰ ਚਤੁਰਥ ਦਿਨੰ ।
ਧਰਮ ਫੋਕਟਣੰ ਸਬੰ ਇਕ ਕੇਵਲੰ ਕਲਿਨੰ ਬਿਨੰ । ੨੨ ।
ik divas chalai kouoo mat daie dious chalaiehgai.
ant jore kai behro sabai din teesarai mit jaheigai.
punn aour aour uchaiegai matno gatung chaturath dinung.
dharam phokatanung sabung ik kevalung. (22)

ਛੰਦ ਬੰਦ ਜਹਾ ਤਹਾ ਨਰ ਨਾਰਿ ਨਿਤ ਨਏ ਕਰਹਿ ।
ਪੁਨਿ ਜੰਤ੍ ਮੰਤ੍ ਜਹਾ ਤਹਾ ਨਹੀ ਤੰਤ੍ ਕਰਤ ਕਛੂ ਡਰਹਿ ।
ਧਰਮ ਛਤ੍ ਉਤਾਰ ਕੈ ਰਨ ਛੋਰਿ ਛਤ੍ਰੀ ਭਾਜ ਹੈ ।
ਸੂਦ੍ ਬੈਸ ਜਹਾ ਤਹਾ ਗਹਿ ਅਸਤ੍ ਆਹਵ ਗਾਜ ਹੈ । ੨੩ ।
chhand band jaha taha nar maar nit naie kareh.
punn jantar mantar jaha taha nahi tantar karat kachhu dareh.
dharam chhatar utar kai run chhor chhatri bhaaj hai.
Sudar bais jaha taha geh astar ahav gaaj hai. (23)

Vedas and Kateb would be discarded by finding fault within their teachings. In their own interest they would follow some magical versions. (of Jantars etc). They would not allow anyone to utter the words of Vedas or Katebs, and they would not give a penny in alms to anyone. (20)

They will be engrossed in Sinful actions forgetting all about moral and religious feelings. Viewing monetary gains they would not care for killing even their son or friend. Every day there would be new religions coming up. But during the age of Kal Yug apart from reciting True Name (of the Lord) all other practices are fruitless.(21)

Some religion will last for one day or another for two days, as finally all such religions forced on populace disappear the third day. Then some other religion would appear on the scene, which would last upto the fourth day. During the Kal Yug age only a religion of (practical) worth-while value would exist while others are futile. (22)

Everywhere men and women would formulate new poetic versions. Then people would not be afraid of the (Prime-Soul) Primal force (God) being engaged in various types of magical and unnatural forces. The Kashatriyas would cast away their moral duty and run away from the battle field. The Shudras and Vaish Castes would arm themselves with armour and proceed to the battle ground. (23)

ਛਤ੍ਰੀਆਨੀ ਛੋਰ ਕੈ ਨਰ ਨਾਹ ਨੀਚਨਿ ਰਾਵ ਹੈ ।
ਤਜਿ ਰਾਜ ਅਉਰ ਸਮਾਜ ਕੋ ਗ੍ਰਿਹ ਨੀਚਿ ਰਾਨੀ ਜਾਵ ਹੈ ।
ਸੂਦ੍ ਬ੍ਰਹਮ ਸੁਤਾ ਭਏ ਰਤਿ ਬ੍ਰਹਮ ਸੂਦ੍ਰੀ ਹੋਹਿਗੇ ।
ਬੇਸਿਯਾ ਬਾਲ ਬਿਲੋਕ ਕੈ ਮੁਨਿ ਰਾਜ ਧੀਰਜ ਖੋਹਿਗੇ । ੨੪ ।
Chhatarian chor kai nar nah neechan rai hai.
taj raj aour samaj ke greh neech rani jaav hai.
sudar braham suta bhaie rut braham sudari hohaigi.
baisiya baal bilok kai mun raj dheeraj khohaigai. (24)

ਧਰਮ ਭਰਮਿ ਉਡਯੋ ਜਹਾ ਤਹਾ ਪਾਪ ਪਗ ਪਗ ਪਰ ਹੋਹਿਗੇ ।
ਨਿਜ ਸਿਖ ਨਾਰਿ ਗੁਰੂ ਰਮੈ ਗੁਰ ਦਾਰਾ ਸੋ ਸਿਖ ਸੋਹਿਗੇ ।
ਅਬਿਬੇਕ ਅਉਰ ਬਿਬੇਕ ਕੋ ਨ ਬਿਬੇਕ ਬੈਠਿ ਬਿਚਾਰ ਹੈ ।
ਪੁਨਿ ਝੂਠ ਬੋਲਿ ਕਮਾਹਿਗੇ ਸਿਰ ਸਾਚ ਬੋਲ ਉਤਾਰ ਹੈ । ੨੫ ।
dharam bharam udiyo jaha taha paap pug pug par hohaigai.
nij sikh naar guru ramai gur dara So Sikh sohaigai.
abibek aour bibek ko na bibek baith bichar hai.
punn jhooth bole kamaihaigai sir saach bole utar hai. (25)

ਬ੍ਰਿਧ ਨਰਾਜ ਛੰਦ
ਅਕ੍ਰਿਤ ਕ੍ਰਿਤ ਕਾਰਣੋ ਅਨਿਤ ਨਿਤ ਹੋਹਿਗੇ ।
ਤਿਆਗਿ ਧਰਮਣੋ ਤ੍ਰੀਅ ਕੁਨਾਰਿ ਸਾਧ ਜੋਹਿਗੇ ।
ਪਵਿਤ੍ ਚਿਤ੍ ਚਿਤ੍ਰੰ ਬਚਿਤ੍ ਮਿਤ੍ ਪੋਹਿਗੇ ।
ਅਮਿ੍ਤ ਮਿਤ੍ ਭਾਵਣੋ ਸੁਮਿਤ੍ ਅਮਿਤ੍ ਹੋਹਿਗੇ । ੨੬ ।
Birdh Naraj Chhand
akirat kirat karnai anit nit hohegai.
tiag dharmano triang kunar sadh johaigai.
pavitar chitar chitartung bachitar mitar pohaigai.
amitar mitar bhavno sumitar amitar hohaigai. (26)

ਕਲਯੰ ਕ੍ਰਿਤੰ ਕਰੀਮਣੋ ਅਭਛ ਭਛ ਜਾਹਿਗੇ ।
ਅਕੱਜ ਕਜੱਣੋ ਨਰੰ ਅਧਰਮ ਧਰਮ ਪਾਹਿਗੇ ।
ਸੁਧਰਮ ਧਰਮ ਧੋਹਿ ਹੈ ਧ੍ਰਿਤੰ ਧਰਾ ਧਰੇਸਣੰ ।
ਅਧਰਮ ਧਰਮਣੋਂ ਧ੍ਰਿਤੰ ਕੁਕਰਮ ਕਰਮਣੋਂ ਕ੍ਰਿਤੰ । ੨੭ ।
kalyung kirtung karunmanuag abachh bhachh jaheigai.
akaj kajno narung adharm dharam pahaigai.
Sudharm dharam dhohai kai dhiratung dhara dharesanung.
adharm dharmano dhiratung kukaram karmano kistung. (27)

The Kings even, leaving alone Kashatriyas would be enjoying sexual relations with low-caste women. When the women of royal families would go to the low-Caste men. The Shudra (boy) would love a Brahmin girl while a brahmin (boy) would develop love for a low-Caste (Shudra) girl. The Munis would lose their control seeing the prostitutes. (24)

Everywhere the moral life would be degarded and sins would be committed at every corner. The Guru would enjoy sex with the follower's wife while the attendent would sleep with the Guru's wife. No one would think of moral values with a noble character. People would earn their living by using false and fake practices, while (killing) beheading the truthful person. (25)

Bridh Naraj Chhand

All immoral actions would be practised while all temporary arrangements would be followed daily. The saintly persons would leave aside their own women and cast evil eyes on immoral women. Even friends of apparently good character would deceive one another. There would be friendly relations between enemies while friends would be having feelings of an enemy. (26)

During the age of Kal-Yug people would resort to such actions so that an item not worthwile would become worth eating. An unacceptable item would appear as praise worthy for men and immoral practices would be carried out as full of morality. The kings would rule the country by falsely showing their irreligious actions as greatly moral. (by casting away moral duty). The populace will view all immoral actions as of great religious value and perform irreligious actions as of righteous type. (27)

ਕਿ ਉਲੰਘਿ ਧਰਮ ਕਰਮਣੋਂ ਅਧਰਮ ਧਰਮ ਬਿਆਪ ਹੈ । ਸੁ ਤਿਆਗਿ ਜੱਗਿ ਜਾਪਣੋ ਅਜੋਗ ਜਾਪ ਜਾਪ ਹੈ ।
ਸੁ ਧਰਮ ਕਰਮਣੰ ਭਯੋ ਅਧਰਮ ਕਰਮ ਨਿਰਭ੍ਮੰ । ਸੁ ਸਾਧ ਸੰਕ੍ਤੰ ਚਿਤੰ ਅਸਾਧ ਨਿਰਭਯੰ ਡੁਲੰ । ੨੮ ।
ke ulangh dharam karmano adharm dharam biap hai.
So tiag jug japno ajog jap jap hai.
So dharam karmanung bhiou adharm karam nirbharamung.
So sadh Sunkartang chitung asadh nirbheyung dulang. (28)

ਅਧਰਮ ਕਰਮਣੋ ਕ੍ਰਿਤੰ ਸੁ ਧਰਮ ਕਰਮਣੋਂ ਤਜੰ । ਪ੍ਰਹਰਖ ਬਰਖਣੰ ਧਨੰ ਨ ਕਰਖ ਸਰਬਤੋ ਨ੍ਰਿਪੰ ।
ਅਕੱਜ ਕਜੱਣੋ ਕ੍ਰਿਤੰ ਨ੍ਰਿੱਲਜ ਸਰਬਤੋ ਫਿਰੰ । ਅਨਰਥ ਬਰਤਿੰਤ ਭੂਅੰ ਨ ਅਰਥ ਕਥਤੰ ਨਰੰ । ੨੯ ।
adharam karamanai kirtanung so dharam karmano tajung.
prehrakh burkhnung dhanung na karkh sarbatai nripung.
akaj kajno kirtung nirlaj sarbato phirung.
anarth bartitung bhuang na arth kathatung narung. (29)

ਤਰਨਰਾਜ ਛੰਦ
ਬਰਨ ਹੈ ਅਬਰਨ ਕੋ । ਛਾਡਿ ਹਰਿ ਸਰਨ ਕੋ । ੩੦ ।

Taranraj Chhand
baran hai abaran ko. chhad har saran ko. (30)

ਛਾਡਿ ਸੁਭ ਸਾਜ ਕੋ । ਲਾਗ ਹੈ ਅਕਾਜ ਕੋ । ੩੧ ।
Chhad subh raaj ko. laag hai akaj ko. (31)

ਤਯਾਗ ਹੈ ਨਾਮ ਕੋ । ਲਾਗ ਹੈ ਕਾਮ ਕੋ । ੩੨ ।
Tiayag hai naam ko. lag hai kaam ko. (32)

ਲਾਜ ਕੋ ਛੋਰ ਹੈ । ਦਾਨਿ ਮੁਖ ਮੋਰ ਹੈ । ੩੩ ।
laag ko choor hai. daan mukh more hai. (33)

ਚਰਨ ਨਹੀ ਧਿਆਇ ਹੈ । ਦੁਸਟ ਗਤਿ ਪਾਇ ਹੈ । ੩੪ ।
Charan nahi dhiaie hai. dusat gat paie hai. (34)

ਨਰਕ ਕਹੁ ਜਾਹਿਗੇ । ਅੰਤਿ ਪਛੁਤਾਹਿਗੇ । ੩੫ ।
Narak koh jahaigai. ant pachhtahegai. (35)

ਧਰਮ ਕਹਿ ਖੋਹਿਗੇ । ਪਾਪ ਕਰਿ ਰੋਹਿਗੈ । ੩੬ ।
dharam keh khohaigai. paap kar rohaingai. (36)

Leaving aside actions of moral duties people would engage themselves in irreligious actions. The recitation of religious sermons would give way to irreligious sermons in Yogas. Being free of all religious duty people would perform irreligious actions. The saintly people would be worried in their heart. (28)

People would be engaged in immoral practices and discard religious practices. The kings would not disperse money with pleasure, rather they would prefer to spend less or withdraw money from being used for worship. They would try to hide their sinful actions and move around shameless among others. The world would be beset with fruit less functions and nothing fruitful would be attempted. (29)

Taranraj Chhand

People would favour casteless actions as he having their Caste/Creed, discarding the acceptance of Lord's Supermacy. (30)

Everyone would (prefer) be inclined towards immoral actions forgetting their moral duties. (31)

The Lord's Name would be forgotten and get engrossed in sexual misbehaviour. (32)

People would become shameless and shy away from giving alms (to poor). (33)

They will not serve the Lord's feet (recite Name) and behave like devils. (34)

At the end of their lives they would repent, when they would be thrown into hell. (35)

They would lose all religious functions and cry having committed sins. (36)

ਨਰਕਿ ਪੁਨਿ ਬਾਸ ਹੈ । ਤ੍ਰਾਸ ਜਮ ਤ੍ਰਾਸ ਹੈ । ੩੭ ।
narak pun bas hai. tras jam tras hai. (37)

ਕੁਮਾਰਿ ਲਲਤ ਛੰਦ

ਅਧਰਮ ਕਰਮ ਕੈ ਹੈ । ਨ ਭੂਲ ਨਾਮ ਲੈ ਹੈ ।
ਕਿਸੂ ਨ ਦਾਨ ਦੇਹਿਗੇ । ਸੁ ਸਾਥ ਲੁਟਿ ਲੇਹਿਗੇ । ੩੮ ।

Kumar Lalat Chhand

adharam karam ko hai. na bhool naam lai hai.
kisu na daan dehgai. So Sadh lut lehgai. (38)

ਨ ਦੇਹ ਫੇਰਿ ਲੈ ਕੈ । ਨ ਦੇਹ ਦਾਨ ਕੈ ਕੈ ।
ਹਰਿ ਨਾਮ ਕੋ ਨ ਲੈ ਹੈ । ਬਿਸੇਖ ਨਰਕਿ ਜੈ ਹੈ । ੩੯ ।
Na deh phir lai kai. na deh daan kai kai.
har naam ko na lai hai. bisekh narak jai hai. (39)

ਨ ਧਰਮ ਠਾਢਿ ਰਹਿ ਹੈ । ਕਰੈ ਨ ਜਉਨ ਕਹਿ ਹੈ ।
ਨ ਪ੍ਰੀਤਿ ਮਾਤ ਸੰਗਾ । ਅਧੀਨ ਅਰਧੰਗਾ । ੪੦ ।
Na dharam thadh reh hai. karai na joun keh hai.
na preet maat sunga. adheen ardhunga. (40)

ਅਭੱਛ ਭੱਛ ਭਛੈ । ਅਕੱਛ ਕਾਛ ਕੱਛੈ ।
ਅਭਾਖ ਬੈਨ ਭਾਖੈ । ਕਿਸੂ ਨ ਕਾਣਿ ਰਾਖੈ । ੪੧ ।
abhachh bhachh bhachhai. akachh kachh kachhai.
abakh bain bhakhai. kisu na kaan rakhai. (41)

ਅਧਰਮ ਕਰਮ ਕਰ ਹੈ । ਨ ਤਾਤ ਮਾਤ ਡਰਿ ਹੈ ।
ਕੁਮੰਤ੍ਰ ਮੰਤ੍ਰ ਕੈ ਹੈ । ਸੁਮੰਤ੍ਰ ਕੋ ਨ ਲੈ ਹੈ । ੪੨ ।
adharam karam kar hai. na taap maat dar hai.
kumantar mantar kai hai. Sumantar ko na lai hai. (42)

ਅਧਰਮ ਕਰਮ ਕੈ ਹੈ । ਸੁ ਭਰਮ ਧਰਮ ਖੁਐ ਹੈ ।
ਸੁ ਕਾਲ ਫਾਸਿ ਫਸ ਹੈ । ਨਿਦਾਨ ਨਰਕ ਬਸਿ ਹੈ । ੪੩ ।
adharam karam kai hai. So bharam dharam khuai hai.
So kaal phas phus hai. nidan narak bas hai. (43)

ਕੁਕਰਮ ਕਰਮ ਲਾਗੇ । ਸੁਧਰਮ ਛਾਡਿ ਭਾਗੇ ।
ਕਮਾਤ ਨਿਤ੍ਯ ਪਾਪੰ । ਬਿਸਾਰਿ ਸਰਬ ਜਾਪੰ । ੪੪ ।
Kukaram karam lagai. Sudharam chhad bhagai.
kamat nit papung. bisar sarab japung. (44)

Finally being driven into hell, they would be afraid of the Yamas or devilish souls. (37)

Kumar Lalit Chhand

People would perform irreligious functions and would never recite True Name. They would not support anyone with alms, and even plunder good samaritans (souls). (38)

Having borrowed something, they would never return it, and never give away anything in alms. They would never remember God (Lord's Name) and would preferably be thrown into hell. (39)

They would never stick to any religion. They would never practise what they would preach. They would not show any love (respect) for the mother and be servient to the wife. (40)

They would relish food not worth eating. They would roam around unwanted places. (They would adopt unacceptable forms), and use language not worthwile, and never care for anyone. (41)

They would perform immoral actions and nevr have any regard for their father or mother, rather take the advice of useless persons, and never care for fruitful consultation. (42)

They would perform irreligious actions while losing religious actions in fruitless efforts. They would be engrossed in the noose of (moral) death, finally landing up in hell. (43)

People would be engaged in immoral functions, and run away from their dutiful functions, being engrossed in sinful actions always and forget all about religious sermons. (44)

ਸੁ ਮੱਦ ਮੋਹ ਮਤੇ । ਸੁ ਕਰਮ ਕੇ ਕੁੱਪਤੇ ।
ਸੁ ਕਾਮ ਕ੍ਰੋਧ ਰਾਚੇ । ਉਤਾਰਿ ਲਾਜ ਨਾਚੇ । ੪੫ ।
So mud moh matai. so karam ke kupatai.
So kaam karodh rachai. Utar laaj hai. (45)

ਨਗ ਸਰੂਪੀ ਛੰਦ

ਨ ਧਰਮ ਕਰਮ ਕਉ ਕਰੈ । ਬ੍ਰਿਥਾ ਕਥਾ ਸੁਨੈ ਰਰੈ ।
ਕੁਕਰਮ ਕਰਮਿ ਸੋ ਫਸੈ । ਸਤਿ ਛਾਡਿ ਧਰਮ ਵਾ ਨਸੈ । ੪੬ ।

Nag Sarupi Chhand

Na dharam karam kou karai. birtha katha Sunnai rarai.
kukaram karam so phasai. Sat chhad dharam va nasai. (46)

ਪੁਰਾਣ ਕਾਬਿ ਨ ਪੜੈ । ਕੁਰਾਨ ਲੈ ਨ ਤੈ ਰੜੈ ।
ਅਧਰਮ ਕਰਮ ਕੋ ਕਰੈ । ਸੁ ਧਰਮ ਜਾਸੁ ਤੇ ਡਰੇ । ੪੭ ।
Puran kaab na parrai. Kuran lai na te rarrai.
adharam karam ko karai. so dharam jaas te darai. (47)

ਧਰਾਕਿ ਵਰਣਤਾ ਭਈ । ਸੁ ਭਰਮ ਧਰਮ ਕੀ ਗਈ ।
ਗ੍ਰਿਹੰ ਗ੍ਰਿਹੰ ਨਯੰ ਮਤੰ । ਚਲੈ ਭੂਅੰ ਜਥਾ ਤਥੰ । ੪੮ ।
dharak varnata bhaiee. so bharam dharam ki gaiee.
greh greh neyung matung. Chalai bhuang jatha tabung. (48)

ਗ੍ਰਿਹੰ ਗ੍ਰਿਹੰ ਨਏ ਮਤੰ । ਭਈ ਧਰੰ ਨਈ ਗਤੰ ।
ਅਧਰਮ ਰਾਜਤਾ ਲਈ । ਨਿਕਾਰਿ ਧਰਮ ਦੇਸ ਦੀ । ੪੯ ।
grehung grehung naie matung. bhaie dharung naiee gutung.
adharam rajta laiee. nikar dharam des di. (49)

ਪ੍ਰਬੋਧ ਏਕ ਨ ਲਗੈ । ਸੁ ਧਰਮ ਅਧਰਮ ਤੇ ਭਗੈ ।
ਕੁਕਰਮ ਪ੍ਰਚੁਰਯੰ ਜਗੰ । ਸੁ ਕਰਮ ਪੰਖ ਕੈ ਭਗੰ । ੫੦ ।
parbodh ek na lagai. So dharam adharam te bhagai.
kikaram parcharyung jugung. so karam pankh kai bhagung. (50)

ਪ੍ਰਪੰਚ ਪੰਚ ਹੁਇ ਗਡਾ । ਅਪ੍ਰਪੰਚ ਪੰਖ ਕੇ ਉਡਾ ।
ਕੁਕਰਮ ਬਿਚਰਤੰ ਜਗੰ । ਸੁਕਰਮ ਸੁ ਭ੍ਰਮੰ ਭਗੰ । ੫੧ ।
parpanch panch hoiai gada. aparpanch pankh ke uda.
kukaram bichrat jugung. sokaram so bharamung bhagung. (51)

They would be engrossed in egoism and worldly love, and would be useless in religious functions, being engrossed in sexual and full of anger behaviour. They would rather love (dance) in performing irreligious functions. (45)

Nag Saroopi Chhand

People will not resort to moral (religious) functions. They would listen to and read useless episodes. They would be engrossed in immoral actions. They would run away from discussions about their religion. (46)

They would not read Puranas or poetry. They would not read out Koran, and would be engaged in irreligious functions. They would be afraid of praising the true religion. (47)

The whole Earth (world) would belong to one category of people, as no one will have faith in true and moral vaues. Each house will have new types of religions. (worship). The whole Earth will be governed by various forms of religious or moral duties. (48)

All homes will have different forms of religions, as the world will have a new set of principles, as the world will be governed by irreligious people, and true religion will be driven out of the country. (49)

No one would study the path of knowledge (of god). People would run away from moral functions, being engrossed in irreligious practices. The world will be controlled by vicious actions, as moral values would take to wings and vanish. (50)

The falsehood would permeate society being fully established, as Truth would vanish taking to wings. The whole world would be engaged in immoral values (practices). Moral values would vanish being considered as futile. (51)

ਰਮਾਣ ਛੰਦ

ਸੁਕ੍ਰਿਤੰ ਤਜਿਹੈ । ਕੁਕ੍ਰਿਤੰ ਭਜਿ ਹੈ । ੫੨ ।

Ramaan Chhand

Sokiratung tajhai. kukiratang bhaj hai. (52)

ਭ੍ਰਮਣੰ ਭਰਿ ਹੈ । ਜਸ ਤੇ ਟਰਿ ਹੈ । ੫੩ ।

bharmanung bhar hai. jas te tar hai. (53)

ਕਰਿ ਹੈ ਕੁਕ੍ਰਿਤੰ । ਰਰਿ ਹੈ ਅਨ੍ਰਿਥੰ । ੫੪ ।

kar hai kukiratung. rar hai anirathung. (54)

ਜਪ ਹੈ ਅਜਪੰ । ਕੁਥਪੇਣ ਥਪੰ । ੫੫ ।

jap hai ajapung kubpain thapung. (55)

ਸੋਮਰਾਜੀ ਛੰਦ

ਸੁਨੈ ਦੇਸਿ ਦੇਸੰ ਮੁਨੰ ਪਾਪ ਕਰਮਾ । ਚੁਨੈ ਜੁਠ ਕੁਠੰ ਸੁਤੰ ਛੋਰ ਧਰਮਾ । ੫੬ ।

Somraji Chhand

Sunnai des desung munung paap karma.
Chunai juth kuthung sartung chor dharma. (56)

ਤਹੇ ਧਰਮ ਨਾਰੀ ਤਕੈ ਪਾ ਨਾਰੰ । ਮਹਾ ਰੂਪ ਪਾਪੀ ਕੁਵਿਤ੍ਰਾਧਿਕਾਰੰ । ੫੭ ।

tajai dharam nari takai paap narung.
maha roop papi kavitradhikarung. (57)

ਕਰੈ ਨਿਤ ਅਨਰਥੰ ਸਮਰਥੰ ਨ ਏਤੀ । ਕਰੈ ਪਾਪ ਤੇਤੋ ਪਰਾਲਬਧ ਜੇਤੀ । ੫੮ ।

karai nit anarthung samrathung na ejti.
karai paap taitai praladh jeti. (58)

ਨਏ ਨਿਤ ਮਤੰ ਉਠੈ ਏਕ ਏਕੰ । ਕਰੈ ਨਿਤੰ ਅਨਰਥੰ ਅਨੇਕੰ ਅਨੇਕੰ । ੫੯ ।

nai nit matung uthai ek ekung.
Karai nit anarthung anekung anekung. (59)

ਪ੍ਰਿਯਾ ਛੰਦ

ਦੁਖ ਦੰਦ ਹੈ ਸੁਖਕੰਦ ਜੀ । ਨਹੀ ਬੰਧ ਹੈ ਜਗ ਬੰਦ ਜੀ । ੬੦ ।

Priya Chhand

dukh dand hai sukhkand ji. nahi baudh kai jug band ji. (60)

ਨਹੀ ਬੇਦ ਬਾਕ ਪ੍ਰਮਾਨ ਹੈ । ਮਤ ਭਿੰਨ ਭਿੰਨ ਬਖਾਨ ਹੈ । ੬੧ ।

nahi beid baak parman hai. mat bhin bhin bakhan hai. (61)

Raman Chhand

Truthful actions would be discarded, as people would be engrossed in immoral actions. (52)

Falsehood would prevail everywhere. Good moral actions would be cast away. (53)

People would resort to immoral actions. They would talk of futile and useless things. (54)

They would recite sermons, which are not worth-while. They would build immoral institutions. (55)

Somraji Chhand

The Munis would be seen involved in sinful actions in various countries (here and outside). People who would discard Vedic values (religion) and engage in actions of falsehood. (futile actions). (56)

People would be attracted towards other immoral women, not caring for their own wives. People in higher positions (of status) would be taking bribes through corruption. (57)

People would get involved in greater activities rather than their own position would allow. They would commit sins as their position (luck) would allow. (58)

New forms of religion would come into existence everyday, thus people would commit sinful actions surpassing others. (59)

Priya Chhand

All helpful people would be made to suffer and would not help saintly persons in their religious functions. (60)

The Vedic sermons would not carry any weight with them, and would talk of other new forms of religion. (61)

ਨ ਕੁਰਾਨ ਕੋ ਮਤੁ ਲੇਹ ਗੇ । ਨ ਪੁਰਾਨ ਦੇਖਨ ਦੇਹਗੇ । ੬੨ ।
na Kuran ko mat leh gai.
na Puran dekhan deh gai. (62)

ਨਹੀ ਏਕ ਮੰਤ੍ਰਹਿ ਜਾਪ ਹੈ । ਦਿਨ ਦੈਕ ਥਾਪਨ ਥਾਪ ਹੈ । ੬੩ ।
nahi ek mantreh jaap hai.
din davaik thapan thaap hai. (63)

ਗਾਹਾ ਛੰਦ ਦੂਜਾ
ਕ੍ਰੀਅਤੰ ਪਾਪਣੋ ਕਰਮੰ ਨ ਅਧਰਮੰ ਭਰਮਣੰ ਤ੍ਰਸਤਾਇ ।
ਕੁਕਰਮ ਕਰਮਾਕ੍ਰਿਤੰ ਨ ਦੇਵ ਲੋਕੇਣ ਪ੍ਰਾਪਤਹਿ । ੬੪ ।
Gaha Chhand duja
Kareeatung paapanung karmung na adharmung bharmanung trastai.
Kukaram karmakiratung na dev lokain prapteh. (64)

ਰਤਯੰ ਅਨਰਥੰ ਨਿਤਯੰ ਸੁਅਰਥ ਅਰਥਿੰ ਨ ਬੁਝਿਯਮ ।
ਨ ਪ੍ਰਹਰਖ ਬਰਖਣੰ ਧਨਿਨੰ ਚਿਤੰ ਬਸੀਅ ਬਿਰਾਟਕੰ । ੬੫ ।
rateung anarthung nitaryung suarth arthiang na bujhiyam.
na parkharkh barkhanung dhannung chitung basia biratakung. (65)

ਮਾਤਵੰ ਮਦਯੰ ਕੁਨਾਰੰ ਅਨਰਤੰ ਧਰਮਣੋ ਤ੍ਰੀਆਇ ।
ਕੁਕਰਮਣੋ ਕਥਤੰ ਬਦਿਤੰ ਲਜਿਣੋ ਤਜਤੰ ਨਰੰ । ੬੬ ।
matvang madaryung kunarung anartung dharmano triaie.
kukaramanai kathantung baditung lajno tajatung narung. (66)

ਸਜਯੰ ਕੁਤਿਸਿਤੰ ਕਰਮੰ ਭਜਿਤੰ ਤਜਤੰ ਨ ਲਜਾ ।
ਕੁਵਿਰਤੰ ਨਿਤਪ੍ਰਤਿ ਕ੍ਰਿਤਣੇ ਧਰਤਮ ਕਰਮੇਣ ਤਿਆਗਤੰ । ੬੭ ।
Sujayung kutsitang karmung bhajitung tajtang na laja.
kuvirtung nitprati kiratanai dharam karmen tiagatung. (67)

ਚਤੁਰਪਦੀ ਛੰਦ
ਕੁਕ੍ਰਿਤੰ ਨਿਤ ਕਰਿ ਹੈ ਸੁਕ੍ਰਿਤਾਨੁ ਨ ਸਰ ਹੈ ਅਘ ਓਘਨ ਰੁਚਿ ਰਾਚੇ ।
ਮਾਨ ਹੈ ਨ ਬੇਦਨ ਸਿੰਮ੍ਰਿਤਿ ਕਤੇਬਨ ਲੋਕ ਲਾਜ ਤਜਿ ਨਾਚੇ ।
ਚੀਨ ਹੈ ਨ ਬਾਨੀ ਸੁਭਗ ਭਵਾਨੀ ਪਾਪ ਕਰਮ ਰਤਿ ਹੁਇ ਹੈ ।
ਗੁਰਦੇਵ ਨ ਮਾਨੈ ਭਲ ਨ ਬਖਾਨੈ ਅੰਤਿ ਨਰਕ ਕਹ ਜੈ ਹੈ । ੬੮ ।
Chaturpadi Chhand
kukirtung nit kar kai Sukirtan na sar hai agh aoughan ruch rachai.
maan hai na bedan simrati kateban lok laaj taj nachai.
cheen hai na bani subhag bhavani paap karam rut hoiai hai.
Gurdev na manai bhal na bakhanai ant marak keh jai hai. (68)

They would not follow the teachings of Koram, and would not allow people to even look at Puranas. (62)

People would not recite a particular sermon (or mantra) and would establish a new religion for a short period (of few days). (63)

Gaha Chhand Dooja

People indulging in sinful actions would not be afraid of their consequences ; and such immoral persons would never attain access to godly abode. (in heaven). (64)

People would try to amass wealth from illegal means, and would never be satisfied with the amount collected. Even if it were (raining money) a full load of money showered over them, they would not feel Satisfied and would always be looking for more monetary gains. (65)

People would be interested in the Company of immoral women ; while ignoring their own wedded women. Without caring for social honour, they would be engrossed in immoral values both in speech and talk. (66)

Being engaged in sinful functions shamelessly, and earn their livelihood by various evil means. (67)

Chatarpadi Chhand

People would always perform immoral actions, as wont be capable of doing any good actions, and they would be more inclined towards sinful functions. They would not follow teachings of Vedas, Kateb or Smritis, and would enjoy doing sinful actions shamelessly. They would not care for sermons of true religion, being inclined towards immoral learnings. They would have no faith in the Guru They would not talk in sweet words, thus landing in hell in the end. (68)

ਜਪ ਹੈ ਨ ਭਵਾਨੀ ਅਕਥ ਕਹਾਨੀ ਪਾਪ ਕਰਮ ਰਤਿ ਐਸੇ ।
ਮਾਨਿ ਹੈ ਨ ਦੇਵੰ ਅਲਖ ਅਭੇਵੰ ਦੁਰਕ੍ਰਿਤੰ ਮੁਨਿ ਵਰ ਜੈਸੇ ।
ਚੀਨ ਹੈ ਨ ਬਾਤੰ ਪਰ ਤ੍ਰਿਯਾ ਰਾਤੰ ਧਰਮਣਿ ਕਰਮ ਉਦਾਸੀ ।
ਜਾਨਿ ਹੈ ਨ ਬਾਤੰ ਅਧਕ ਅਗਿਆਤੰ ਅੰਤ ਨਰਕ ਕੇ ਬਾਸੀ । ੬੯ ।
jap hai na bhavani akath kahani paap karam rut aisai.
maan hai na devung alakh abhevung durkiratung muni var jaisai.
cheen hai na batung par triya ratung dharman karam udasi.
jaan hai na batung adhak agyatung ant narak kai basi. (69)

ਨਿਤ ਨਵ ਮਤਿ ਕਰ ਹੈ ਹਰਿ ਨ ਨਿਸਰਿ ਹੈ ਪ੍ਰਭ ਕੋ ਨਾਮ ਨ ਲੈ ਹੈ ।
ਸੁਤਿ ਸਮ੍ਰਿਤਿ ਨ ਮਾਨੈ ਤਜਤ ਕੁਰਾਨੈ ਅਉਰ ਹੀ ਪੈ'ਡ ਬਤੈ ਹੈ ।
ਪਰ ਤ੍ਰੀਅ ਰਸ ਰਾਚੈ ਸਤ ਕੇ ਕਾਚੇ ਨਿਜ ਤ੍ਰੀਯ ਗਮਨ ਨ ਕਰ ਹੈ ।
ਮਾਨ ਹੈ ਨ ਏਕੰ ਪੂਜ ਅਨੇਕੰ ਅੰਤਿ ਨਰਕ ਮਹਿ ਪਰ ਹੈ । ੭੦ ।
nit nav mat kar hai har na nisar hai prabh kai naam na lai hai.
Surat Simrat na manai tajat kuranai aour hi paind batai hai.
par tria ras rachai sat ke kachai nij triya gaman na kar hai.
maan hai na ekung pooj anekung ant narak meh par hai. (70)

ਪਾਹਣ ਪੂਜੈ ਹੈ ਏਕ ਨ ਧਿਐ ਹੈ ਮਤਿ ਕੋ ਅਧਿਕ ਅੰਧੇਰਾ ।
ਅਮ੍ਰਿਤ ਕਹੁ ਤਜਿ ਹੈ ਬਿਖ ਕਹੁ ਭਜਿ ਹੈ ਸਾਝਹਿ ਕਹਹਿ ਸਵੇਰਾ ।
ਫੋਕਟ ਧਰਮਣਿ ਰਤਿ ਕੁਕ੍ਰਿਤ ਬਿਨਾ ਮਤਿ ਕਹੋ ਕਹਾ ਫਲ ਪੈ ਹੈ ।
ਬਾਧੇ ਮ੍ਰਿਤ ਸਾਲੈ ਜਾਹਿ ਉਤਾਲੈ ਅੰਤ ਅਧੋਗਤਿ ਜੈ ਹੈ । ੭੧ ।
pahan pujai hai ek na dhiai hai mat ko adhik andhera.
amrit koh taj hai bikh koh bhaj hai sajheh kahehe savera.
phokat dharman rut kukirat bina mat kahai kaha phal pai hai.
badhai mitar salai jahe utalai ant adhoghat jai hai. (71)

ਏਲਾ ਛੰਦ

ਕਰ ਹੈ ਨਿਤ ਅਨਰਥ ਅਰਥ ਨਹੀ ਏਕ ਕਮੈ ਹੈ ।
ਨਹਿ ਲੈ ਹੈ ਹਰਿ ਨਾਮੁ ਦਾਨ ਕਾਹੂੰ ਨਹੀ ਦੈ ਹੈ ।
ਨਿਤ ਇਕ ਮਤ ਤਜੈ ਇਕ ਮਤਿ ਨਿਤ ਉਚੈ ਹੈ । ੭੨ ।

Ela Chhand

kar hai nit anarth arth nahi ek kamai hai.
neh lai hai har naam daan kahun nahi dai hai.
nit ik mat tajai ik mat nit uchai hai. (72)

They would not recite sermons of the goddess Bhawani, being engrossed in sinful actions. They would not have faith in God (the Lord beyond description) and appear to be like Munis (Religious Saints) even while engaged in immoral actions. They would not understand discussions about knowledge and interested always in other women, and would be careless about actions of true religion. (duty bound). They would not (talk) know about good actions, being without knowledge, thus landing in hell finally. (69)

Everyday new forms of religion will come into existence, and will not recite Lord's Name or remember God. People will not accept the teachings of Vedas or Samritis. They will discard Koram, thus showing different paths. They will be relishing the company of other's women, being devoid of moral aptitude, and would not have sexual relations with their own wives. They will not believe in one God, rather worship many gods, thus landing in hell finally. (70)

People will worship statues (mooratis), and will not follow one God's formula (principle), being ignorant of true knowledge. They would discard elixir (amrit) and take to poison, considering evening as morning time. (thus saying opposite things, rather than right one). They will follow futile practices (religions) and function without any thoughtful process engaged in immoral actions. So what can they gain in the end ? They will bring their deaths earlier, thus attaining lower positions. (71)

Eila Chhand

They would be engaged in useless actions, without acting wisely. They would not repeat Lord's Name nor give alms to the poor. They would forsake one religion everyday, creating new forms of religious practices daily. (72)

ਨਿਤ ਇਕ ਮਤਿ ਮਿਟੈ ਉਠੈ ਹੈ ਨਿਤ ਇਕ ਮਤਿ ।
ਧਰਮ ਕਰਮ ਰਹਿ ਗਇਓ ਭਈ ਬਸੁਧਾ ਅਉਰੈ ਗਤਿ ।
ਭਰਮ ਧਰਮ ਕੈ ਗਇਓ ਪਾਪ ਪ੍ਰਚਰਿਓ ਜਹਾ ਤਹ । ੭੩ ।
nit ik mat mitai uthai hai nit ik mat.
dharam karam reh gaiou bhaiee basudha aourai gut.
bharam dharam kai gaieou paap parchariou jaha taha. (73)

ਸ੍ਰਿਸਟਿ ਇਸਟ ਤਜਿ ਦੀਨ ਕਰਤ ਆਰਿਸਟ ਪੁਸਟ ਸਬ ।
ਬ੍ਰਿਸਟਿ ਸ੍ਰਿਸਟਿ ਤੇ ਮਿਟੀ ਭਏ ਪਾਪਿਸਟ ਭ੍ਰਿਸਟ ਤਬ ।
ਇਕ ਇਕ ਨਿੰਦ ਹੈ ਇਕ ਇਕ ਕਹਿ ਹਸਿ ਚਲੈ । ੭੪ ।
Srisat isat taj deen karat arisat pusat sabh.
brisat Srisat te miti bhaie papisat bharisat tab.
ik ik nind hai ik ik keh hasi chalai. (74)

ਤਜੀ ਆਨਿ ਜਹਾਨ ਕਾਨਿ ਕਾਹੂੰ ਨਹੀ ਮਾਨਹਿ ।
ਤਾਤ ਮਾਤ ਕੀ ਨਿੰਦ ਨੀਚ ਉਚਹ ਸਮ ਜਾਨਹਿ ।
ਧਰਮ ਭਰਮ ਕੈ ਗਇਓ ਭਈ ਇਕ ਬਰਣ ਪ੍ਰਜਾ ਸਬ । ੭੫ ।
taji aan jahan kahan kahun nahi maneh.
taat maat ki nind neech ucheh sam janeh.
dharam bharam kai gaiou bhaiee ik baṛan parya sab. (75)

ਘਤਾ ਛੰਦ

ਕਰਿ ਹੈ ਪਾਪ ਅਨੇਕ ਨ ਏਕ ਧਰਮ ਕਰ ਹੈ ਨਰ ।
ਮਿਟ ਜੈ ਹੈ ਸਭ ਖਸਟ ਕਰਮ ਕੇ ਧਰਮ ਘਰਨ ਘਰਿ ।
ਨਹਿ ਸੁਕ੍ਰਿਤ ਕਮੈ ਹੈ ਅਧੋਗਤਿ ਜੈ ਹੈ । ਅਮਰਲੋਗਿ ਜੈ ਹੈ ਨ ਬਰ । ੭੬ ।
ghata Chhand
kar hai paap anek na ek dharam kar hai nar.
mit jai hai sabh khasat karam ke dharam gharan.
neh sukirat kamai hai adhogat jai hai.
amarlog jai hai na bar. (76)

ਧਰਮ ਨ ਕਰ ਹੈ ਏਕ ਅਨੇਕ ਪਾਪ ਕੈ ਹੈ ਸਬ ।
ਲਾਜ ਬੇਚਿ ਤਹ ਫਿਰੈ ਸਕਲ ਜਗੁ ।
ਪਾਪ ਕਮੈ ਵਹ ਦੁਰਗਤਿ ਪੈ ਹੈ । ਪਾਪ ਸੁਮੰਦ ਜੈ ਹੈ ਨ ਤਾਰਿ । ੭੭ ।
dharam na kar hai ek anek paap kai hai sab. laj baich the phirai sakal jug.
paap kamai veh durghat pai hai. paap samund jai hai na taar. (77)

Everyday one religion will disappear, giving rise to a new one always. True religion would be wiped out, thus life on Earth would take a different form. True religion will disappear, thus giving way to sinful life. (73)

The world would discard the Guru, and greater sins would be committed. The rains would stop on the Earth. All will become immoral due to sins. One will talk ill of another one, while another person will make fun of another person. (74)

People would discard worldly honour, and will not care for another's values of life. People will be rude and disobedient to their parents, and would consider low and high of moral or dutiful functions in life, and the whole world will follow one Creed/ Caste only. (75)

Ghata Chhand

Men would be engaged in sinful actions, without performing even a single moral act. All the six functions of moral values (Six Shastras) will disappear from various homes. Those, who perform immoral actions, would be considered of Low Caste, and will not be allowed to enter the godly abode. (76)

They would not perform even one Single all of moral duty, being engrossed in Sinful lives. The whole world will forget the form of righteous life not caring for a life of discipline as per laid-down norms. They would be condemned as people of immoral character and would not cross the ocean of sinful life. (77)

ਦੋਹਰਾ

ਠਉਰ ਠਉਰ ਨਵ ਮਤ ਚਲੇ ਉਠਾ ਧਰਮ ਕੌ ਦੌਰ ।
ਸੁਕ੍ਰਿਤ ਜਹ ਤਹ ਦੂਰ ਰਹੀ ਪਾਪ ਭਇਓ ਸਿਰਮੌਰ । ੭੮ ।

Dohra

Thour thour nav mat chalai utha dharam ko dour.
Sukirat jeh the dur rehi paap bhiou sirmour. (78)

ਨਵਪਦੀ ਛੰਦ

ਜਹ ਤਹ ਕਰਨ ਲਗੈ ਸਭ ਪਾਪਨ । ਧਰਮ ਕਰਮ ਤਜਿ ਕਰ ਹਰਿ ਜਾਪਨ ।
ਪਾਹਨ ਕਉ ਸੁ ਕਰਤ ਸਬ ਬੰਦਨ । ਡਾਰਤ ਧੂਪ ਦੀਪ ਸਿਰਿ ਚੰਦਨ । ੭੯ ।

Navpadi Chhand

jeh the karan lagai sabh papan.
dharam karam taj kar har japan.
pahan kou so karat sab bandan.
darat dhup deep sir chandan. (79)

ਜਹ ਤਹ ਧਰਮ ਕਰਮ ਤਜਿ ਭਾਗਤ । ਉਠਿ ਉਠਿ ਪਾਪ ਕਰਮ ਸੌ ਲਾਗਤ ।
ਜਹ ਤਹ ਭਈ ਧਰਮ ਗਤਿ ਲੋਪੰ । ਪਾਪਹਿ ਲਗੀ ਚਉਗਨੀ ਓਪੰ । ੮੦ ।

jeh the dharam karam taj bhagat.
uthi uth paap karam sou lagat.
jeh the bhaiee dharam gut lopung.
papeh lagi chougani anpung. (80)

ਭਾਜਯੋ ਧਰਮ ਭਰਮ ਤਜਿ ਅਪਨਾ । ਜਾਨੁਕ ਹੁਤੋ ਲਖਾ ਇਹ ਸੁਪਨਾ ।
ਸਭ ਸੰਸਾਰ ਤਜੀ ਤ੍ਰੀਅ ਆਪਨ । ਮੰਤ੍ਰ ਕੁਮੰਤ੍ਰ ਲਗੇ ਮਿਲਿ ਜਾਪਨ । ੮੧ ।

bhajiou dharam bharam taj apna.
janak huto lakha eh supna.
sabh sansar taji tria apan.
mantar kumantar lagai mil japan. (81)

ਚਹੁ ਦਿਸ ਘੋਰ ਪ੍ਰਚਰ ਭਇਓ ਪਾਪਾ । ਕੋਊ ਨ ਜਾਪ ਸਕੈ ਹਰਿ ਜਾਪਾ ।
ਪਾਪ ਕ੍ਰਿਆ ਸਭ ਜਾ ਚਲ ਪਈ । ਧਰਮ ਕ੍ਰਿਯਾ ਯਾ ਜਗ ਤੇ ਗਈ । ੮੨ ।

chahu dis ghor parchar bhiou paapa.
kouoo na jaap sakai har jaapa.
paap kiria sabh ja chal paiee.
dharam kiria ya jug te gaiee. (82)

Dohra

Every where new forms of religion would appear, thus bringing an end to the life of morality. The moral life would come to an end as sins would become prominent everywhere. (78)

Navpadi Chhand

Every where people would engage in sinful life. All would be worshipping statues only leaving aside the recitation of Lord's worship (True Name) and other moral acts. They would burn incense or other sacred wood (chandan) or lamps over there heads. (79)

People will run away from performing moral acts, being engaged in sinful lives. The moral acts would disappear from their lives as the sins would get preference every where. (80)

In the world, religion would disappear leaving behind only vague memories of its existence. It would seem as if we had only seen a dream. The whole world would not care for their own wives (women), as all the people would be involved in reciting immoral sermons. (81)

All around people would be engrossed in sinful actions. No one would be interested in reciting Lord's True Name, as everywhere only sinful actions would be preferred, and the religious practices would disappear from the world. (82)

ਅੜਿਲ ਦੂਜਾ

ਜਹਾ ਤਹਾ ਅਧਰਮ ਉਪਜਿਯਾ । ਜਾਨੁਕ ਧਰਮ ਪੰਖ ਕਰਿ ਭਜਿਯਾ ।
ਡੋਲਤ ਜਹ ਤ੍ਰਹ ਪੁਰਖ ਅਪਾਵਨ । ਲਾਗਤ ਕਤ ਹੀ ਧਰਮ ਕੋ ਦਾਵਨ । ੮੩ ।

Aril duja

jaha taha adharma upjaeya. januk dharam pankh kar bhajya.
dolat jeh the purkh apavan. lagat kat hi dharam ko davan. (83)

ਅਰਥਹ ਛਾਡਿ ਅਨਰਥ ਬਤਾਵਤ । ਧਰਮ ਕਰਮ ਚਿਤਿ ਏਕ ਨ ਲਿਆਵਤ ।
ਕਰਮ ਧਰਮ ਕੀ ਕ੍ਰਿਆ ਭੁਲਾਵਤ । ਜਹਾ ਤਹਾ ਆਰਿਸਟ ਬਤਾਵਤ । ੮੪ ।

artheh chhad anarth batavat. dharam karam chit ek na liavat.
Karam dharam ki kirya bhulavat. jaha taha arist batavat. (84)

ਕੁਲਕ ਛੰਦ

ਧਰਮ ਨ ਕਰਹੀ । ਹਰਿ ਨ ਉਚਹਰੀ ।
ਪਰ ਘਰਿ ਡੋਲੈ । ਜਲਹ ਬਿਰੋਲੈ । ੮੫ ।

Kulak Chhand

dharam na karhi. har na ucharhi.
par ghar dolai. jalah birolai. (85)

ਲਹੈ ਨ ਅਰਥੰ । ਕਹੈ ਅਨਰਥੰ ।
ਬਚਨ ਨ ਸਾਚੇ । ਮਤਿ ਕੇ ਕਾਚੇ । ੮੬ ।

lahai na arthung. kahai anarthung.
bachan na sachai. mat ko kachai. (86)

ਪਰਤ੍ਰੀਆ ਰਾਚ੍ਹ । ਘਰਿ ਘਰਿ ਜਾਚੈ ।
ਜਹ ਤਹ ਡੋਲੈ । ਰਹਿ ਰਹਿ ਬੋਲੈ । ੮੭ ।

partaria racchai. ghar ghar jachai.
jeh the dolai. reh reh bolai. (87)

ਧਨ ਨਹੀ ਛੋਰੈ । ਨਿਸਿ ਘਰ ਫੋਰੈ ।
ਗਾਹਿ ਬਹੁ ਮਾਰੀਅਤ । ਨਰਕਹਿ ਡਾਰੀਅਤ । ੮੮ ।

dhan nahi chhorai, nis ghar phorai.
geh bahu mariat. narkeh dariat. (88)

ਅਸ ਦੁਰ ਕਰਮੰ । ਛੁਟ ਜਗਿ ਧਰਮੰ ।
ਮਤਿ ਪਿਤ ਭਰਮੈ । ਧਸਤ ਨ ਘਰ ਮੈ । ੮੯ ।

us dur karmung. chhut jug dharmung.
mat pit bharmung. dhasat na ghar mein. (89)

Aril Second (Dooja)

Everywhere immoral functions would take charge of men It would appear as if true version had taken to wings (disappeared). Everywhere immoral people would be seen roaming around, and nowhere moral values (religious practices) would be in Vogue. (83)

Leaving aside the real facts people will talk about futile and useless things, and no one will lead a life of religion or moral values. Everywhere people would be interested in sinful life, having forgotten about life of morality or true religion. (84)

Kutak Chhand

People would not lead a life of moral discipline and would not respeat Lord's True Name, People would be interested in other persons women or their wealth, thus they will be engrossed in various futile activities. (85)

They will not try to follow the right meaning of anything, always giving wrong advice for everything. They will not keep their word, as they would not be true to their word or promise. (86)

People will be involved in other wives, and will be asking for help from every (house) quarter. They will not stick to one thing and every now and then make a call forhelp (in alms). (87)

They would not leave their interest in money, and would be involved in house-breaking at night. The Yamas would punish them badly like thieves, thus-beating them severely and throwing them into hell. (88)

There would be so much involvement in immoral functions that religion would disappear from the world. Parents would be feeling ashamed of their childern's (son's) behaviour thus leaving their homes in disgust. (89)

ਸਿਖ ਮੁਖ ਮੋਰੈ । ਭ੍ਰਿਤ ਨ੍ਰਿਪ ਛੋਰੈ ।
ਤ੍ਰਜਿ ਤ੍ਰੀਆ ਭਰਤਾ । ਬਿਸਰੇ ਕਰਤਾ । ੯੦ ।
Sikh mukh morai. trit nrip chhorai.
taj tiria bharta. bisro karta. (90)

ਨਵ ਨਵ ਕਰਮੰ । ਬਦਿ ਗਾਇਓ ਭਰਮੰ ।
ਸਭ ਜਗ ਪਾਪੀ । ਕਹੁੰ ਨ ਜਾਪੀ । ੯੧ ।
nav nav karmung. badh geyo bharmung.
sabh jug papi. kahun na jaapi. (91)

ਪਦਮਾਵਤੀ ਛੰਦ

ਦੇਖੀਅਤ ਸਬ ਪਾਪੀ ਨਹ ਹਰਿ ਜਾਪੀ ਤਦਿਪ ਮਹਾ ਰਿਸ ਠਾਨੈ ।
ਅਤਿ ਬਿਭਚਾਰੀ ਪਰਤ੍ਰਿਆ ਭਾਰੀ ਦੇਵ ਪਿਤਰ ਨਹੀ ਮਾਨੈ ।
ਤਦਿਪ ਮਹਾ ਬਰ ਕਹਤੇ ਧਰਮ ਧਰ ਪਾਪ ਕਰਮ ਅਧਿਕਾਰੀ ।
ਧ੍ਰਿਗ ਧ੍ਰਿਗ ਸਭ ਆਕੈ ਮੁਖ ਪਰ ਨਹੀ ਭਾਖੈ ਦੇਹਿ ਪ੍ਰਿਸਟ ਚੜਿ ਗਾਰੀ । ੯੨ ।

Padmavati Chhand

dekhiat sab papi neh har japi tadip maha ris thanai.
at bibhchari partiria bhari dev pitar nahi manai.
tadip maha bar kehtai dharam dhar paap karam adhikari.
dhrig dhrig sabh akhai mukh par nahi bhakhai deh prisat charr gari. (92)

ਦੇਖਿਅਤ ਬਿਨ ਕਰਮੰ ਤਜ ਕੁਲ ਧਰਮੰ ਤਦਿਪ ਕਹਾਤ ਸੁ ਮਾਨਸ ।
ਅਤਿ ਰਤਿ ਲੋਭੰ ਰਹਤ ਸਛੋਭੰ ਲੋਕ ਸਗਲ ਭਲੁ ਜਾਨਸ ।
ਤਦਿਪ ਬਿਨਾ ਗਤਿ ਚਲਤ ਬੁਰੀ ਮਤਿ ਲੋਭ ਮੋਹ ਬਸਿ ਭਾਰੀ ।
ਪਿਤ ਮਾਤ ਨ ਮਾਨੈ ਕਛੁ ਨ ਜਾਨੈ ਲੈਹ ਘਰਣ ਤੇ ਗਾਂਰੀ । ੯੩ ।
dekhiat bin karmung taj kul dharmung tadip kahat so manas.
at rut lobhung kehat sachhobhung lok sagal bhal janas.
tadip bina gut chalat buri mat lobh moh bus bhari.
pit maat na manai kachhu na janai laih gharan to gari. (93)

ਦੇਖਅਤ ਜੇ ਧਰਮੀ ਤੇ ਭਏ ਅਕਰਮੀ ਅਦਿਪ ਕਹਾਤ ਮਹਾ ਮਤਿ ।
ਅਤਿ ਬਸ ਨਾਰੀ ਅਬਗਤਿ ਭਾਰੀ ਜਾਨਤ ਸਕਲ ਬਿਨਾ ਜਤ ।
ਤਦਿਪ ਨ ਮਾਨਤ ਕੁਮਤਿ ਪ੍ਰਠਾਨਤ ਮਤਿ ਅਰੁ ਗਤਿ ਕੋ ਕਚੇ ।
ਜਿਹ ਤਿਹ ਘਰਿ ਡੋਲਤ ਭਲੇ ਨ ਬੋਲਤ ਲੋਗ ਲਾਜ ਤਜਿ ਨਚੇ । ੯੪ ।
dekhiat je dharmi te bhaie akarmi tadip kahat maha mat.
at bas nari abgat bhari janat sakal bina jat.
tadip na manat kumat parthanat mat ar gat ke kachai.
jeh the ghar dolat bhalai na bolat log laaj taj nachai. (94)

The followers would not follow their Gurus and attendants will desert the king even. Even the women folk will leave their spouses. Every one would forget about the Lord-Creator. (90)

New forms of actions will take place, and falsehood prevail everywhere. The whole world wouldbecome Sinful, and none will practise life of morality or Lord's faith. (91)

Padmavati Chhand

We would come across only Sinners around us, as none would be seen, following morals and anger will prevail everywhere. People will become immoral and would be having sexual relations with other women. People would not care for the gods or ancestors. They will still call themselves as religious people, though they won't have the authority to commit Sins. They will condemn others as mean, through they would not say anything against them on their face, while abusing them in their absence. (at their back). (92)

People will be seen doing no fruitful functions leaving aside any form of moral life, through calling themselves as good human beings. People will be engrossed in greed, and full of anger, through everyone will consider themselves as helpful citizens. They will not follow any form of disciplined life being fully engrossed in greed and love of money. They would not respect their mother or father, without giving them any importance, though being abused by their women. (93)

The people, who appear to be religious ones, would be actually immoral, through they would proclaim themselves as great men. They would be controlled by the women-folk ; they would be disgraced and would be without any character, though they would not accept this. They will preach about immoral things (of mean values) and will not follow any set principles of morality. They will stick to anything, without talking about any good things in life, having no value for respect of other people (Society) and feel over-joyed about it. (94)

ਕਿਲਕਾ ਛੰਦ

ਪਾਪ ਕਰੈ ਨਿਤ ਪ੍ਰਤਿ ਘਨੇ । ਜਨੁ ਦੋਖਨ ਕੇ ਤਰੁ ਸੁਧ ਬਨੇ ।
ਜਗ ਛੋਰਿ ਭਜਾ ਗਤਿ ਧਰਮਨ ਕੀ । ਸੁ ਜਹਾ ਤਹਾ ਪਾਪ ਕ੍ਰਿਆ ਪ੍ਰਚਰੀ । ੯੫ ।

Kilka Chhand

paap karai nitpraat ghanai. jan dokhan ke tar sudh banai.
jug chhog bhajagat dharam ki. so jaha taha paap kiria parchuri. (95)

ਸੰਗ ਲਏ ਫਿਰੈ ਪਾਪਨ ਹੀ । ਤਜਿ ਭਾਜ ਕ੍ਰਿਆ ਜਗ ਜਾਪਨ ਕੀ ।
ਦੇਵ ਪਿਤ੍ਰ ਨ ਪਾਵਕ ਮਾਨਹਿਗੇ । ਅਭ ਆਪਨ ਤੇ ਘਟਿ ਜਾਨਹਿਗੇ । ੯੬ ।

sung lai phirai papan hi. taj bhaaj kiria jag japan ki.
dev pitar na pavak manehgai. sabh apan te ghat janehgai. (96)

ਮਧੁਭਾਰ ਛੰਦ

ਭਜਿਓ ਸੁ ਧਰਮ । ਪ੍ਰਚੁਰਿਓ ਕੁਕਰਮ ।
ਜਹ ਤਹ ਜਹਾਨ । ਤਜਿ ਭਾਜ ਆਨਿ । ੯੭ ।

Madhbar Chhand

bhajiou so dharam. parchuriou kukaram.
jeh teh jahan. taj bhaj aan. (97)

ਨਿਤਪ੍ਰਤਿ ਅਨਰਥ । ਕਰ ਹੈ ਸਮਰਥ ।
ਉਠਿ ਭਾਜ ਧਰਮ । ਲੈ ਸੰਗਿ ਸੁਕਰਮ । ੯੮ ।

nitprat anarth. kar hai samrath.
uth bhaaj dharam. lai sung sukaram. (98)

ਕਰ ਹੈ ਕੁਚਾਰ । ਤਜਿ ਸੁਭ ਅਚਾਰ ।
ਭਈ ਕ੍ਰਿਆ ਅਉਰ । ਸਬ ਠੌਰ ਠੌਰ । ੯੯ ।

kar hai kuchar. taj subh achar.
bhaiee kiria aour. sab thour thour. (99)

ਨਹੀ ਕਰਤ ਮੰਗ । ਪ੍ਰੋਰਿਤ ਅਨੰਗ ।
ਕਰਿ ਸੁਤਾ ਭੋਗ । ਜੋ ਹੈ ਅਜੋਗ । ੧੦੦ ।

nahi karat sung. parairat anung.
kar suta bhog. jo hai ajog. (100)

ਤਜਿ ਲਾਜ ਭਾਜ । ਮੰਜੁਤ ਸਮਾਜ ।
ਘਟ ਚਲਾ ਧਰਮ । ਬਢਿਓ ਅਧਰਮ । ੧੦੧ ।

taj laaj bhaaj. sanjut samaj.
ghat chala dharam. badhiou adharam. (101)

Kilka Chhand

Every morning they will be engaged in sinful actions, as if trees of unfair (immoral actions) have grown forth fully. The world will run away from the life of religious actions. Everywhere Sinful actions will prevail in good measure. (95)

People will carry a load of sins always with them, and the world will lose the system of remembering God (reciting Time Name). They would not worship the gods, ancestors or fire (god) as such. They will consider every one inferior to themselves. (96)

Madbhar Chhand

Religion will disappear, and immoral functions will prevail everywhere. Everywhere, the self-respect will be cast away in the world. (97)

The powerful people will perform evil (sinful) actions every other day. The religion, alongwith good actions, will disappear completely. (98)

People will perform mean actions, leaving aside good ones. Everywhere the system of working will be quite different. (99)

People will not have sexual relations with wife (interested in sex) and will enjoy sex with the daughter, which is improper. (100)

People alongwith sexual network, will run away from disciplined life. Religious life will dwindle while irreligious forms of life will prevail everywhere. (101)

ਕ੍ਰੀੜਤ ਕੁਨਾਰਿ । ਤਜਿ ਧਰਮ ਵਾਰਿ ।
ਬਢਿ ਗਯੋ ਭਰਮ । ਭਾਜੰਤ ਧਰਮ । ੧੦੨ ।
karirat kunar. taj dharam vaar.
badh gaiou bharam. bhajant dharam. (102)

ਦੇਸਨ ਬਿਦੇਸ । ਪਾਪੀ ਨਰੇਸ ।
ਧਰਮ ਨ ਕੋਇ । ਪਾਪ ਅਤਿ ਹੋਇ । ੧੦੩ ।
desan bides. paapi nares.
dharmi na koiai. paap at hoiai. (103)

ਸਾਧੂ ਸਤ੍ਰਾਸ । ਜਹ ਤਹ ਉਦਾਸ ।
ਪਾਪੀਨ ਰਾਜ । ਗ੍ਰਿਹ ਸਰਬ ਸਾਜ । ੧੦੪ ।
Sadhu satras. jeh teh udas.
paapeen raj. greh sarab saaj. (104)

ਹਰਿ ਗੀਤਾ ਛੰਦ

ਸਬ ਦ੍ਰੋਨ ਗਿਰਵਰ ਸਿਖਰ ਤਰ ਨਰ ਪਾਪ ਕਰਮ ਭਏ ਭੰਨ ।
ਉਠਿ ਭਾਜ ਧਰਮ ਸਭਰਮ ਹੁਐ ਚਮਕੰਤ ਦਾਮਿਨਿ ਸੋ ਮਨੰ ।
ਕਿਧੌ ਸੁਦ੍ ਸੁਭਟ ਸਮਾਜ ਸੰਜੁਤ ਜੀਤ ਹੈ ਬਸੁਧਾ ਬਲੀ ।
ਕਿਧੌ ਅਤ੍ ਛਤ੍ ਤਹੇ ਭਜੇ ਅਰੁ ਅਉਰ ਕ੍ਰਿਆ ਚਲੀ । ੧੦੫ ।

Har Geeta Chhand

sub drone girvar sikhar tar nar paap karam bhaie bhanung.
uth bhaaj dharam sabharam huai chamkant damin so manung.
Kidhon Sudar subhat samaj sanjut jeet hai basudha bali.
kidhon atai chhatar tajai bhajai or aour kiria chali. (105)

ਨ੍ਰਿਪ ਦੇਸ ਦੇਸ ਬਿਦੇਸ ਜਹ ਤਹ ਪਾਪ ਕਰਮ ਸਬੈ ਲਗੇ ।
ਨਰ ਲਾਜ ਛਾਡਿ ਨਿਲਾਜ ਹੁਐ ਫਿਰੈ ਧਰਮ ਕਰਮ ਸਬੈ ਭਗੇ ।
ਕਿਧੌ ਸੁਦ੍ ਜਹ ਤਹ ਸਰਬ ਮਹਿ ਮਹਾਰਾਜਯ ਪਾਇ ਪ੍ਰਹਰਖ ਹੈ ।
ਕਿਧੈ ਚੋਰ ਛਾਡਿ ਅਚੋਰ ਕੈ ਗਹਿ ਸਰਬ ਦਰਬ ਆਕਰਖ ਹੈ । ੧੦੬ ।
nrip des des bides jeh the paap karam sabai lagai.
nar laaj chaad nlaj huai phirai dharam karam sabai bhagai.
Kidhon sudarjeh the sarab meh maharajei paie pehrakh hai.
kidhon chor chhad achor geh sarab darab akarakh hai. (106)

People, instead of their wives, will enjoy sexual relations with immoral women. The life of useless functions will prevail, and dutiful actions (religious) will be cast away. (102)

In countries, own and foreign, the kings will become Sinners, and no person of religious aptitude will be seen around as such sinful actions will prevail every where. (103)

The saintly persons, out of fear, will feel down-cast, and the Sinners will rule everywhere, and their houses will be (beautified) embellished with all sorts of beautiful items. (104)

Har Geeta Chhand

From the bottom of Drain mountain to the top of it, all men will be shown engrossed in sinful actions..Religions will disappear while immoral functions will shine forth like lightning or low-caste people would control the whole world having won it over like brave persons alongwith the social network. (with force) or all the kings would have surrendered all their weapons and canopies and run away from the worldly scene, thus bringing in a new system of working. (105)

All the kings, in the country or foreign lands wiil be engaged in Sinful actions, and men will roam around shamelessly, leaving aside all forms of discipline, and all works of religion will be cast away. In fact, everywhere the Shudras (low-Caste persons) would assume the charge of a Raja (king) and feel elated. Leaving alone the thieves the saints would be caught, and they would amass all the wealth. (106)

ਤ੍ਰਿਭੰਗੀ ਛੰਦ

ਸਭ ਜਗ ਪਾਪੀ ਕਹੁੰ ਨ ਜਾਪੀ ਅਥਪਨ ਥਾਪੀ ਦੇਸ ਦਿਸੰ ।
ਜਹ ਤਹ ਮਤਵਾਰੇ ਭ੍ਰਮਤ ਭ੍ਰਮਾਰੇ ਮਤਿ ਨ ਉਜਿਯਾਰੇ ਬਾਧ ਰਿਸੰ ।
ਪਾਪਨ ਰਸ ਰਾਤੇ ਦੁਰਮਤਿ ਮਾਤੇ ਕੁਮਤਨ ਦਾਤੇ' ਮਤ ਨੇਕੰ ।
ਜਹ ਤਹ ਉਠਿ ਧਾਵੈ ਚਿਤ ਲਲਚਾਵੈ ਕਛੁਹੂੰ ਨ ਪਾਵੈ ਬਿਨੁ ਏਕੰ । ੧੦੭ ।

Tribhangi Chhand

Sabh jug paapi kahun na jaapi athapan thapi des desung.
jeh teh matvarai bharmat bharmarai mat na ujiayarai badh risung.
papan ras raatai durmat matai kumatan daatai mat nekung.
jeh the uth dhavai chit lalchavai kachh hun na pavan bin ekung. (107)

ਤਜਿ ਹਰਿ ਧਰਮੰ ਗਹਤ ਕੁਕਰਮੰ ਬਿਨ ਪ੍ਰਭ ਕਰਮੰ ਸਬ ਭਰਮੰ ।
ਲਾਗਤ ਨਹੀ ਤੰਤ੍ਰੰ ਫੁਰਤ ਨ ਮੰਤ੍ਰੰ ਚਲਤ ਨ ਜੰਤ੍ਰੰ ਬਿਨ ਮਰਮੰ ।
ਜਪ ਹੈ ਨ ਦੇਵੀ ਅਲਖ ਅਭੇਵੀ ਆਦਿ ਅਜੇਵੀ ਪਰਮ ਜੁਧੀ ।
ਕੁਬੁਧਨ ਤਨ ਰਾਚੇ ਕਹਤ ਨ ਸਾਚੇ ਪ੍ਰਭਹਿ ਨ ਜਾਚੇ ਤਮਕ ਬੁਧੀ । ੧੦੮ ।

taj har dharmung gehat kukarmung bin prabh karmung sab bharmung.
lagat nahi tantarung phurat na mantarung chalat na jantarung bin marmung.
jap hai na devi alakh abhevi aad ajevi param judhi.
Kubudhan tan rachai kehat na sachai parbheh na jachai tamak budhi. (108)

ਹੀਰ ਛੰਦ

ਅਪੰਡਿਤ ਗੁਣ ਮੰਡਿਤ ਸੁਬੁਧਿਨਿ ਖੰਡਿਤ ਦੇਖੀਐ ।
ਛਤ੍ਰੀ ਬਰ ਧਰਮ ਛਾਡਿ ਅਕਰਮ ਧਰਮ ਲੇਖੀਐ ।
ਸਤਿ ਰਹਤ ਪਾਪ ਗ੍ਰਹਿਤ ਕ੍ਰੁਧ ਚਹਤ ਜਾਨੀਐ ।
ਅਧਰਮ ਲੀਣ ਅੰਗ ਛੀਣ ਕ੍ਰੁਧ ਪੀਣ ਮਾਨੀਐ । ੧੦੯ ।

Har Chhand

apandit gunn mandit Subhudin khandit dekhiai.
chhatri bar dharam chhad akaram dharam lekhiai.
Sat rehat paap grehat karudh chehat janiai.
adharm leen ang cheen karodh peen maniai. (109)

ਕੁਤ੍ਰੀਅਨ ਰਸ ਚਾਹੀ ਗੁਣਨ ਨ ਗ੍ਰਾਹੀ ਜਾਨੀਐ ।
ਸਤ ਕਰਮ ਛਾਡ ਕੇ ਅਸਤ ਕਰਮ ਮਾਨੀਐ ।
ਰੂਪ ਰਹਿਤ ਜੁਧ ਗ੍ਰਹਿਤ ਪਾਪ ਸਹਿਤ ਦੇਖੀਐ ।
ਅਕਰਮ ਲੀਨ ਧਰਮ ਛੀਨ ਨਾਰਿ ਅਧੀਨ ਪੇਖਿਐ । ੧੧੦ ।

katrian ras chahi gunan na grahi janiai.
sat karam chhad kai asat karam maniai.
roop rehat jup grehat paap sehat dekhiai.
akaram leen dharam cheen naar adheen pekhiai. (110)

Tribhangi Chhand

The whole world would be engaged in sinful actions, and no one will be there reciting God's Name, and everywhere in the land or foreign lands people would be leading undisciplined life (unsystematic). People with whims and fancies will roam around everywhere, intoxicated in their behaviour, as they will not be having enlightened mind, and will be engrossed in anger. Engaged in Sins, with a mean behaviour and giving wrong advice to others, there will be many religious existing. Being full of greed, they would rush everywhere to take part, and will not gain anything except the love of Lord. (107)

Leaving the path of the Lord's love they would be engrossed in mean (sinful) actions. But apart from the path of Lord's Name (God's Love) all other actions are fruitless without realizing the secrets of the Lord, no other magical sermons (tantar mantar) will be of any help (value). People, who will not worship the invincible, the formless goddess from the beginning, will be found having useless approach, without accepting thre truth, and will not seek the blessing of the benevolent Lord. (108)

Heer Chhand

Being illiterate and blessed by their futile benefits, people will be seen degrading the well-read intelligentia The Kashatriyas, leaving their own professional skills, will be running after useless actions. Devoid of Truth, being engrossed in sins, they would prefer being angry Being engrossed in irreligious actions and weak in physical structure, they will be great being angry. (109)

They will be interested in sexual relations with immoral women, and will be considered devoid of any good moral values or disinterested in adapting good qualities. They will not be involved in good moral functions but will prefer sexual behaviour. Devoid of real beauty, and engrossed in gambling, they would appear as sinners. Involved in irreligious actions, devoid of moral values, and under the spell of women, they will be free from dutiful actions. (110)

ਪਧਿਸਟਕਾ ਛੰਦ

ਅਤਿ ਪਾਪਨ ਤੇ ਜਗ ਛਾਇ ਰਹਿਓ । ਕਛੁ ਬੁਧਿ ਬਲ ਧਰਮ ਨ ਜਾਤ ਕਹਿਓ ।
ਦਿਸ ਬਦਿਸਨ ਕੇ ਜੀਅ ਦੇਖਿ ਸਬੈ । ਬਹੁ ਪਾਪ ਕਰਮ ਰਤਿ ਹੈ ਸੁ ਅਬੈ । ੧੧੧ ।

Padhisatka Chhand

at papan te jug chhaie rehiou. Kachh budh bal dharam na jaat rehiou.
dis badisan kai jia dekh sabai. boh paap karam rut hai so abai. (111)

ਪ੍ਰਿਤਮਾਨ ਨ ਨਰ ਕਹੂੰ ਦੇਖ ਪਰੈ । ਕਛੁ ਬੁਧਿ ਬਲ ਬਚਨ ਬਿਚਾਰ ਕਰੈ ।
ਨਰ ਨਾਰਿਨ ਏਕ ਨ ਨੇਕ ਮਤੰ । ਨਿਤ ਅਰਥਾਨਰਥ ਗਨਿਤ ਗਤੰ । ੧੧੨ ।

pritman na nar kahun dekh parai. kachh budh bal bachan bichar karai.
nar narin ek na nek matai. nit arthanarth ganit gatung. (112)

ਮਾਰਹ ਛੰਦ

ਹਿਤ ਸੰਗ ਕੁਨਾਰਿਨ ਅਤਿ ਬਿਭਚਾਰਿਨ ਜਿਨ ਕੇ ਐਸ ਪ੍ਰਕਾਰ ।
ਬਡ ਕੁਲਿ ਜਦਪਿ ਉਪਜੀ ਬਹੁ ਛਬਿ ਬਿਗਸੀ ਤਦਿਪ ਪ੍ਰਿਅ ਬਿਭਚਾਰਿ ।
ਚਿਤ੍ਰਤ ਬਹੁ ਚਿਤ੍ਰਨ ਕੁਸਮ ਬਚਿਤ੍ਰਨ ਸੁੰਦਰ ਰੂਪ ਅਪਾਰ ।
ਕਿਧੋ ਦੇਵ ਲੋਕ ਤਜਿ ਸੁਦਰ ਸੁੰਦਰੀ ਉਪਜੀ ਬਿਬਿਧ ਪ੍ਰਕਾਰ । ੧੧੩ ।

Mareh Chhand

hit sung kunarin at bibhcharan jin kai ais parkar.
badh kul jadip upji boh chhab bigsi tadip pria bibhchar.
chitrat boh chitran kusam bachitran sunder roop apar.
kidho dev lok taj sudhar sundri upji bibidh parkar. (113)

ਹਿਤ ਅਤਿ ਦੁਰ ਮਾਨਸ ਕਛੂ ਨ ਜਾਨਸ ਨਰ ਹਰ ਅਰੁ ਬਟ ਪਾਰ ।
ਕਛੁ ਸਾਸਤ੍ਰ ਨ ਮਾਨਤ ਸਿਮ੍ਰਤ ਨ ਜਾਨਤ ਬੋਲਤ ਕੁਬਿਧਿ ਪ੍ਰਕਾਰ ।
ਕੁਸਟਿਤ ਤੇ ਅੰਗਨ ਗਲਿਤ ਕੁਰੰਗਨ ਅਲਧ ਅਜੋਗਿ ਅਛਜਿ ।
ਕਿਧੋ ਨਰਕ ਛੋਰਿ ਅਵਤਰੇ ਮਹਾ ਪਸੁ ਡੋਲਤ ਪ੍ਰਿਖੀ ਨਿਲਜ । ੧੧੪ ।

chit at dur manas kachhu na janas nar har or but paar.
kachh sastar na manat simrat najanat bolat kubidh parkar.
kastut te angan galit karunga alap ajog achhaje.
kidho narak chhor avtarai maha pasu dolat prithi nilaj. (114)

ਦੋਹਰਾ

ਸੰਕਰ ਬਰਨ ਪ੍ਰਜਾ ਭਈ ਇਕ ਬ੍ਰਨ ਰਹਾ ਨ ਕੋਇ ।
ਸਕਲ ਸੁਦ੍ਰਤਾ ਪ੍ਰਾਪਤਿ ਭੇ ਦਈਵ ਕਰੈ ਸੋ ਹੋਇ । ੧੧੫ ।

Dohra

Sankar baran parcha bhaiee ik baran raha na koiai.
Sakal sudarta prapat bhae daieev karai so hoiai. (115)

Padhistha Chhand

The world will be filled more with Sinners Based on intelligent discussions (thoughts) there would be no talk about religion. All the beings, seen in various lands, including foreign lands, will mostly be involved in sinful actions. (111)

One would not come across an ideal or intelligent person anywhere, who would be talking thought-fully based on intelligent discussions. Men & Women would not belong to one religion, rather they will have various forms of religious practices. There will be no discussion on useful or futile things/actions as such, as it will vanish completely. (112)

Mareh Chhand

People will develop great love for immoral women, who will have a character of base and mean moral values, though they might have been born in good and great families (may have noble heritage) as on growing young they would be more interested in immoral values of life. They would be very beautiful like carved paintings, or flowers of various hues. They would seem to have left the godly heaven (abode of gods) and being born as beautiful mermaids. (113)

The worst type of (irreligious) people will not care for the useful things, and being looters they will behave like robbers indulging in snatching various valueables. They will not have faith in Shastras or Smritis, while using abusive type of language. The limbs of body will get spoiled due to leprosy. Short statured people, with ugly appearance (with short span of life), with no qualities, and useless behaviour would be seen around. Having left the hell, they would appear to be great fools, moving around on the Earth shamelessly like animals. (114)

Dohra

The whole populace is without any Varuna (Caste) and no one belongs to a particular Varuna. (Creed) as low Caste (people) behaviour have permeated at all levels of society and whatever God wills, shall prevail. (115)

ਸੰਕਰ ਬ੍ਰਨ ਪ੍ਰਜਾ ਭਈ ਧਰਮ ਨ ਕਤਹੂੰ ਰਹਾਨ ।
ਪਾਪ ਪ੍ਰਚੁਰ ਰਾਜਾ ਭਏ ਭਈ ਧਰਮ ਕੀ ਹਾਨਿ । ੧੧੬ ।
Sankar baran parja bhaiee dharam na kathun rahan.
paap parchar raja bhaie bhaiee dharam ki haan. (116)

ਸੋਰਠਾ

ਧਰਮ ਨ ਕਤਹੂੰ ਰਹਾਨ ਪਾਪ ਪ੍ਰਚੁਰ ਜਗ ਮੋ ਧਰਾ ।
ਧਰਮ ਸਬਨ ਬਿਸਰਾਨ ਪਾਪ ਕੰਠ ਸਬ ਜਗ ਕੀਓ । ੧੧੭ ।

Sortha

dharam na karhun rahan paap parchur jug mein dhara.
dharam saban bisran paap kanth sab jug kiou. (117)

ਕਲਿਹੁਗ ਚੜਯੋ ਅਸੰਭ ਜਗਤ ਕਵਨ ਬਿਧਿ ਬਾਚ ਹੈ ।
ਰੰਗਹੁ ਏਕਹਿ ਰੰਗਿ ਤਬ ਛੁਟਿ ਹੋ ਕਲਿ ਕਾਲ ਤੇ । ੧੧੮ ।
Kalyug charriou asambh jagat kavan bidh baach hai.
rangoh ekai rung tab chhut ho kal kaal tai. (118)

ਹੰਸਾ ਛੰਦ

ਜਹ ਤਹ ਬਢਾ ਪਾਪ ਕਾ ਕਰਮ । ਜਗ ਤੇ ਘਟਾ ਪਰਮ ਕਾ ਭਰਮ । ੧੧੯ ।

Hansa Chhand

jeh the badha paap ka karam. jug te ghata dharam ka bharam. (119)

ਪਾਪ ਪ੍ਰਚੁਰ ਜਹ ਤਹ ਜਾਗਿ ਭਇਓ । ਪੰਖਨ ਧਾਰ ਧਰਮ ਉਡਿ ਗਇਓ । ੧੨੦ ।
paap parchar jeh the jug bhiou. pankhan dhaar dharam ud geyo. (120)

ਨਈ ਨਈ ਹੋਨ ਲਗੀ ਨਿਤ ਬਾਤ । ਜਹ ਤਹ ਬਾਢਿ ਚਲਿਓ ਉਤਪਾਤ ੧੨੧ ।
naiee naiee hon lagi nit baat. jeh the badh chaliou utpaat. (121)

ਸਬ ਜਗਿ ਚਲਤ ਔਰ ਹੀ ਕਰਮ । ਜਹ ਤਹ ਘਟ ਗਇਓ ਧਰਾ ਤੇ ਧਰਮ । ੧੨੨ ।
sab jug chalat aour hi karam. jeh the ghat geyo dhara te dharam. (122)

ਮਾਲਤੀ ਛੰਦ

ਜਹ ਤਹ ਦੇਖੀਅਤ । ਤਹ ਤਹ ਪੇਖੀਅਤ ।
ਸਕਲ ਕੁਕਰਮੀ । ਕਹੂੰ ਨ ਧਰਮੀ । ੧੨੩ ।

Malti Chhand

jeh the dekhiat. the the pekhiat.
Sakal kukarmi. kahun na dharmi. (123)

The whole world is without any basic classification of Caste (Varuna), and nowhere religious life is to be seen. The Kings are fully engrossed in Sinful actions and religion is being down graded. (116)

Sortha

There is no religious life anywhere, as the whole world is covered (engrossed) in carrying out Sinful actions. Everyone has forgotten about religion, and the whole world has embraced a sinful life. (117)

A sort of Kalyug drenched in Sorrow is prevalent, so how could the world be protected (saved) from its effects ? If one is enamoured by the love of the Lord, (being immersed in His Name) then only we could save ourselves from the onslaughts of Kal-Yug. (118)

Hansa Chhand

Everywhere, the Sinful life has taken charge, and the effect of a life of principles (religious life) has dwindled. (119)

Whenever we look around, one could see the sinful actions being performed, and sins are controlling the whole populace, as religion has taken to wings. (disappeared completely). (120)

Everyday new things are happening and everywhere violence or indisciplined life is taking charge. (121)

The whole world is engaged in diverse activities, and everywhere the whole Earth is covered by (Sinful actions) irreligious life. (122)

Malti Chhand

Wherever we look around, we find sins are taking place, as all the people are lacking character (being Sinners) and nowhere a religious person (pious man) is to be encountered. (123)

ਜਹ ਤਹ ਗੁਨੀਅਤ । ਤਹ ਤਹ ਸੁਨੀਅਤ ।
ਸਬ ਜਗ ਪਾਪੀ । ਕਹੂੰ ਨ ਜਾਪੀ । ੧੨੪ ।
jeh the guniat. the the suniat.
sab jug paapi. kahun na japi. (124)

ਸਕਲ ਕੁਕਰਮੰ । ਭਜਿ ਗਇਓ ਧਰਮੰ ।
ਜਗ ਨ ਸੁਨੀਅਤ । ਹੋਮ ਨ ਗੁਨੀਅਤ । ੧੨੫ ।
sakal kukarmung. bhaj geyo dharmung.
jug na suniat. home na guniat. (125)

ਸਕਲ ਕੁਕਰਮੀ । ਜਗ ਭਇਓ ਅਧਰਮੀ ।
ਕਹੂੰ ਨ ਪੂਜਾ । ਬਸ ਰਹਯੋ ਦੂਜਾ । ੧੨੬ ।
sakal kukarmi. jug bheyo adharmi.
kahun na puja. bus bheyo duja. (126)

ਅਤਿ ਮਾਲਤੀ ਛੰਦ
ਕਹੂੰ ਨ ਪੂਜਾ ਕਹੂੰ ਨ ਅਰਚਾ । ਕਹੂੰ ਨ ਸ੍ਰੁਤਿ ਧੁਨਿ ਸਿੰਸ੍ਰਿਤ ਚਰਚਾ ।
ਕਹੂੰ ਨ ਹੋਮੰ ਕਹੂੰ ਨ ਦਾਨੰ । ਕਹੂੰ ਨ ਸੰਜਮ ਕਹੂੰ ਨ ਇਸਨਾਨੰ । ੧੨੭ ।
at Malti Chhand
kahun na puja kahun na archa.
kahun na surat dhun simrat na charcha.
kahun na homung kahun na danung.
kahun na sanjam kahun na isnanung. (127)

ਕਹੂੰ ਨ ਚਰਚਾ ਕਹੂੰ ਨ ਬੇਦੰ । ਕਹੂੰ ਨਿਵਾਜ ਨ ਕਹੂੰ ਕਤੇਬੰ ।
ਕਹੂੰ ਨ ਤਸਬੀ ਕਹੂੰ ਨ ਮਾਲਾ । ਕਹੂੰ ਨ ਹੋਮੰ ਕੰਹੂੰ ਨ ਜ੍ਵਾਲਾ । ੧੨੮ ।
kahun na charcha kahun na bedung.
kahun na nivaj na kahun ketebung.
kahun na tasbi kahun na mala.
kahun na homung kahun na jawala. (128)

ਅਉਰ ਹੀ ਕਰਮੰ ਅਉਰ ਹੀ ਧਰਮੰ । ਅਉਰ ਹੀ ਭਾਵੰ ਅਉਰ ਹੀ ਮਰਮੰ ।
ਅਉਰ ਹੀ ਰੀਤਾ ਅਉਰ ਹੀ ਚਰਚਾ । ਅਉਰ ਹੀਰੀਤੰ ਅਉਰ ਹੀ ਅਰਚਾ । ੧੨੯ ।
aour hi karmung aour hi dharmung.
aour hi bhavang aour hi marmung.
aour hi reeta aour hi charcha.
aour hi reetung aour hi archa. (129)

Wherever we try to dicuss the situation, the story of immoral life (irreligious) is heard, as the whole world has become Sinner and none is seen engaged in religious (pious) life, (by remembering God). (124)

All the people are irreligious, as the moral life (religion) has deteriorated. Nowhere one could hear about Yoga being performed, nor there is any talk of Home. (125)

All the people are characterless(being engaged in mean actions), and the whole world is irreligious. No where the Lord's worship is being performed. The (mind of) people have become dual-mindedness. (126)

At Malti Chhand

No where the worship of (Hindu Gods) is carried out nor any incense burning. No where the reading of Vedas is heard or the talk of Smritis is conducted. No where there is home nor any alms giving. There is no disdcipline anywhere or system being followed nor there is any bathing (washing of Sins) in sacred waters carried out. (127)

No where there is talk of religion nor the Vedas are being read. Nowhere muslim prayer (Namaz) is conducted nor Koran is read. No where people are seen repeating the God's name with a Tasbi or mala. (Muslim and Hindu version of praying to God). There is no ceremony of Home or Worship of the fire being carried out. (128)

Various forms of actions and different types of religions are being practised. Different meanings of life with Various forms of functions (doubts/secrets) being performed. Different forms of ceremonies and quite different types of talk is being carried out. Different versions of social customs are in vogue with various forms of worship. (129)

ਅਉਰ ਹੀ ਭਾਤੰ ਅਉਰ ਹੀ ਬਸਤ੍ਰੰ । ਅਉਰ ਹੀ ਬਾਣੀ ਅਉਰ ਹੀ ਅਸਤ੍ਰੰ ।
ਅਉਰ ਹੀ ਰੀਤਾ ਅਉਰ ਹੀ ਭਾਯੰ । ਅਉਰ ਹੀ ਰਾਜਾ ਅਉਰ ਹੀ ਨਯਾਯੰ । ੧੩੦ ।
aour hi bhatung aour hi bastarung.
aour hi bani aour hi astarung.
aour hi reeta aour hi bhaiyung.
aour hi raja aour hi niyaiung. (130)

ਅਭੀਰ ਛੰਦ

ਅਤਿ ਸਾਧੂ ਅਤਿ ਰਾਜਾ । ਕਰਨ ਲਦੇ ਦੁਰ ਕਾਜਾ ।
ਪਾਪ ਹਿਰਦੇ ਮਹਿ ਠਾਨਿ । ਕਰਤ ਧਰਮ ਕੀ ਹਾਨਿ । ੧੩੧ ।
Abheer Chhand
at sadhu at raja. karan lagai dur kaaja.
paap hirdai meh thaan. karat dharam ki haan. (131)

ਅਤਕੁਚਾਲ ਅਰੁ ਕ੍ਰਰ । ਅਤਿ ਪਾਪਿਸਟ ਕਠੂਰ ।
ਥਿਰ ਨਹੀ ਰਹਤ ਪਲਾਪ । ਕਰਤ ਅਧਰਮ ਕੀ ਮਾਧਿ । ੧੩੨ ।
at kuchal or karoor. at papisat kathur.
thir nahi rehat paladh. karat adharam ki sadh. (132)

ਅਤਿ ਪਾਪਿਸਟ ਅਜਾਨ । ਕਰਤ ਧਰਮ ਕੀ ਹਾਨਿ ।
ਮਾਨਤ ਜੰਤ੍ਰ ਨ ਤੰਤ੍ਰ । ਜਾਪਤ ਕੋਈ ਨ ਮੰਤ੍ਰ । ੧੩੩ ।
at papisat ajaan. karat dharam ki haan.
manat jantar na tantar. japat koiee na mantar. (133)

ਜਹ ਤਹ ਬਡਾ ਅਧਰਮ । ਧਰਮ ਭਜਾ ਕਰਿ ਭਰਮ ।
ਨਵ ਨਵ ਕ੍ਰਿਆ ਭਈ । ਦੁਰਮਤਿ ਛਾਇ ਰਹੀ । ੧੩੪ ।
jeh the bada adharam. dharam bhaja kar bharam.
nav nav kiria bhaiee. durmat chhaie rehi. (134)

ਕੁੰਡਰੀਆ ਛੰਦ

ਨਏ ਨਏ ਮਾਰਗ ਚਲੇ ਜਗ ਮੋ ਬਢਾ ਅਧਰਮ ।
ਰਾਜਾ ਪ੍ਰਜਾ ਸਭੈ ਲਗੇ ਜਹ ਜਹ ਕਰਨ ਕੁਕਰਮ ।
ਜਹ ਤਹ ਕਰਨ ਕੁਕਰਮ ਪ੍ਰਜਾ ਰਾਜਾ ਨਰ ਨਾਰੀ ।
ਧਰਮ ਪੰਖ ਕਰ ਉਡਾ ਪਾਪ ਕੀ ਕ੍ਰਿਆ ਬਿਥਾਰੀ । ੧੩੫ ।
Kundaria Chhand
naie naie marag chalai. jug mo badha adharam.
raja parja sabhi lagai jeh jeh karan kukaram.
jeh the karan kukaram parja raja nar nari.
dharam pankh kar uda paap ki kiria birthari. (135)

Different forms of social practices and various dresses are in vogue. Different types of sermons and different customary armour are in use. Various forms of customs and their practical value is quite different. The Kings are also of different type and their law-giving (decisions) authority to equally different. (130)

Abher Chhand

The mendicants (Sadhus) and kings are engaged in extreme violations, being involved in doing immoral functions. They have imbibed sinful behaviour in their hearts, and are down grading the religious actions. (131)

People are characterless and extremely merciless, and are very hard hearted and extreme Sinners. They are always restless (without rest for a while even) and are always engrossed in immoral functions. (132)

People are great Sinners and fools even, and are always speaking against religious beliefs. They do not have faith in any godly sermons (Jantars or Mantars) or religious utterances and do not repeat any sermon loving God. (133)

Everywhere irreligious actions have increased and religion has taken to wings due to their whims and fancies. Everyday new forms of actions take place, as all the people are engrossed in evil designs (immoral functions) in their hearts. (134)

Kundaria Chhand

New forms of religious paths have come into existence, as the irreligious practices have increased immensely. The King and the populace, both are involved in immoral acts (of behaviour) everywhere. Everywhere the Rajs (King) and country men (populace) are engrossed in immoral behaviour, both men and women. The religion (moral value) has vanished by taking to wings, and sinful actions are a common behaviour all over the world. (135)

ਧਰਮ ਲੋਪ ਜਗ ਤੇ ਭਏ ਪਾਪ ਪ੍ਰਗਟ ਬਪੁ ਕੀਨ ।
ਊਚ ਨੀਚ ਰਾਜਾ ਪ੍ਰਜਾ ਕ੍ਰਿਆ ਅਧਰਮ ਕੀ ਲੀਨ ।
ਕ੍ਰਿਆ ਪਾਪ ਕੀ ਲੀਨ ਨਾਰਿ ਨਰ ਰੰਕ ਅਰੁ ਰਾਜਾ ।
ਪਾਪ ਪ੍ਰਚੁਰ ਬਪੁ ਕੀਨ ਧਰਮ ਧਰਿ ਪੰਖਨ ਭਾਜਾ । ੧੩੬ ।

dharam lop jug te bhaie paap pargat bap keen.
uch neech raja parja kiria adharam ki leen.
kiria paap ki leen nari nar runk or raja.
paap parchar bap keen dharam dhar pankhan bhaja. (136)

ਪਾਪਾਕ੍"ਤ ਧਰਾ ਭਈ ਪਲ ਨ ਸਕਤਿ ਠਹਰਾਇ ।
ਕਾਲ ਪੁਰਖ ਕੋ ਧਿਆਨ ਧਰਿ ਰੋਵਤ ਭਈ ਬਨਾਇ ।
ਰੋਵਤ ਭਈ ਬਨਾਇ ਪਾਪ ਭਾਰਨ ਭਰਿ ਧਰਨੀ ।
ਮਹਾ ਪੁਰੁਖ ਕੇ ਤੀਰ ਬਹੁਤੁ ਬਿਧਿ ਜਾਤ ਨ ਬਰਨੀ । ੧੩੭ ।

paapakarant dhara bhaiee pal na sakat thehraie.
kaal purkh ko dhian dhar rovat bhaiee banaie.
rovat bhaiee banaie paap bharan bhar dharni.
maha purkh ke teer bahut bidh jaat na barni. (137)

ਸੋਰਠਾ

ਕਰ ਕੈ ਪ੍ਰਥਮ ਸਮੋਧ ਬਹੁਰ ਬਿਦਾ ਪ੍ਰਿਥਵੀ ਕਰੀ ।
ਮਹਾ ਪੁਰੁਖ ਬਿਨੁ ਰੋਗ ਭਾਰ ਹਰਣ ਬਸੁਧਾ ਨਿਮ੍ਰਿਤ । ੧੩੮ ।

Sortha

kar kai pritham samodh bahur bida prithvi kari.
maha purkh bin rog bhar haran basudha namit. (138)

ਕੁੰਡਰੀਆ ਛੰਦ

ਦੀਨਨ ਕੀ ਰਛਾ ਨਿਮਿਤ ਕਰ ਹੈ ਆਪ ਉਪਾਇ ।
ਪਰਮ ਪੁਰਖ ਪਾਵਨ ਸਦਾ ਆਪ ਪ੍ਰਗਟ ਹੈ ਆਇ ।
ਆਪ ਪ੍ਰਗਟ ਹੈ ਆਇ ਦੀਨ ਰਛਾ ਕੇ ਕਾਰਣ ।
ਅਵਤਾਰੀ ਅਵਤਾਰ ਧਰਾ ਕੇ ਪਾਪ ਉਤਾਰਣ । ੧੩੯ ।

Kundria Chhand

deenan ki rachha nimit kar hai aap upaie.
param purkh pavan sada aap pargat hai aie.
aap pargat hai aie deen rachha ke karan.
avtari avtar dhara ke paap utaran. (139)

The religion has totally disappeared from the world, as sinful behaviour has spread fully. The high and low, the king and the countrymen are all engaged in irreligious practices. The Raja and pauper, the men and women, all are engrossed in sinful behaviour as the sims have spread (its wings) their effects everywhere, while religion has disappeared fully (having taken to wings). (136)

The Earth has become siek of sinful activities and does not feel stabilised even for a moment. In fact, it is crying (in pain) looking upto the Lord (for help). It is due to the heavy load (weight) of sins that it is cryimg. It has approached some highly placed religious men (religious teachers) for help, which cannot be described in words. (137)

Sortha Chhand

At first the Earth (world) has been sent back by explaining various reasons for its position (condition). The (great) pious men have tried first to lessen its load and then have taken birth in the world for taking so much pain for this situlion. (138)

Kundaria Chhand

The Lord Himself makes arrangements to lessen the burden of down-trodden, and afflicted persons and protect them. The Lord Himself appears on the scene always (in such cases). The Lord Himaself takes birth to keep a check on the troubles of the down-trodden and to lessen the burden of the Earth. (139)

ਕਲਿਜੁਗ ਕੇ ਅੰਤਹ ਸਮੈ ਸਤਿਜੁਗ ਲਾਗਤ ਆਦਿ ।
ਦੀਨਨ ਕੀ ਰਛਾ ਲੀਏ ਧਰਿ ਹੈ ਰੂਪ ਅਨਾਦਿ ।
ਧਰ ਹੈ ਰੂਪ ਅਨਾਦਿ ਕਲਹਿ ਕਵਤੁਕ ਕਾਰ ਭਾਰੀ ।
ਸਤ੍ਰਨ ਕੇ ਨਾਸਾਰਥ ਨਮਿਤ ਅਵਤਾਰ ਅਵਤਲਰੀ । ੧੪੦ ।
Kaljug ke anteh samai satjug lagat aad.
deenan ki rachha leeai dhar hai roop anad.
dhar hai roop anad kaleh kavtuk kar bhari.
Satran ke nasarak namita avtar avtari. (140)

ਸਵੈਯਾ ਛੰਦ

ਪਾਪ ਸੰਬੂਹ ਬਿਨਾਸਨ ਕਉ ਕਲਿਕੀ ਅਵਤਾਰ ਕਹਾਵਹਿਗੇ ।
ਤੁਰਕਛਿ ਤੁਰੰਗ ਸਪਛ ਬਡੋ ਕਰਿ ਕਾਡਿ ਕ੍ਰਿਪਾਨ ਕੰਪਾਵਹਿਗੇ ।
ਨਿਕਸੇ ਜਿਮ ਕੇਹਰਿ ਪਰਬਤ ਤੇ ਤਸ ਸੋਭ ਦਿਵਾਲਯ ਪਾਵਹਿਗੇ ।
ਭਲੁ ਭਾਗ ਭਯਾ ਇਹ ਸੰਭਲ ਕੇ ਹਰਿ ਜੂ ਹਰਿ ਮੰਦਰਿ ਆਵਹਿਗੇ । ੧੪੧ ।

Swaiyya Chhand

paap sambuh binasan kou kalki avtar kagvehgai.
turkachh turang sapachh bado kar kadh kirpan kampavehgai.
niksai jim kehar parbat te tas sobh divalek pavehgai.
bhal bhag bheya eh sambhal ke har ju har mandir avehgai. (141)

ਰੂਪ ਅਨੂਪ ਸਰੂਪ ਮਹਾ ਲਖਿ ਦੇਵ ਅਦੇਵ ਲਜਾਵਹਿਗੇ ।
ਅਰਿ ਮਾਰਿ ਸੁਧਾਰ ਕੇ ਟਾਰਿ ਘਣੇ ਬਹੁਰੇ ਕਲਿ ਧਰਮ ਚਲਾਵਹਿਗੇ ।
ਸਭ ਸਾਧ ਉਬਾਰ ਲਹੈ ਕਰ ਦੈ ਦੁਖ ਆ'ਚ.ਨ ਲਾਗਨ ਪਾਵਹਿਗੇ ।
ਭਲੁ ਭਾਗ ਭਯਾ ਇਹ ਸੰਭਲ ਕੇ ਹਰਿ ਜੂ ਹਰਿ ਮੰਦਰਿ ਆਵਹਿਗੇ । ੧੪੨ ।
roop anup sarup maha lakh dev adev lagavehgai.
ar maar sudhar ke taar ghanai bahrou kal dharam chalahvegai.
Sabh sadh ubar laike kar dai dukh anch na lagan pavehgai.
bhal bhag bhiya ek sambhal ke har ju har mandir avehgai. (142)

ਦਾਨਵ ਮਾਰਿ ਅਪਾਰ ਬਡੇ ਰਣਿ ਜੀਤਿ ਨਿਸਾਨ ਬਜਾਵਹਿਗੇ ।
ਖਲ ਟਾਰਿ ਹਜਾਰ ਕਰੋਰ ਕਿਤੇ ਕਲਕੀ ਕਲਿ ਕ੍ਰਿਤਿ ਬਢਾਵਹਿਗੇ ।
ਪ੍ਰਗਟਿ ਹੈ ਜਿਤਹੀ ਤਿਤ ਧਰਮ ਦਿਸਾ ਲਖਿ ਪਾਪਨ ਪੁੰਜ ਪਰਾਵਹਿਗੇ ।
ਭਲੁ ਭਾਗ ਭਯਾ ਇਹ ਸੰਭਲ ਕੇ ਹਰਿ ਜੂ ਹਰਿ ਮੰਦਰਿ ਆਵਹਿਗੇ । ੧੪੩ ।
danav maar apar badai runn jeet nisan bajavehgai.
khal taar hajar karor kitai Kalki kal kirat badhavehgai.
pargat hai jithi tit dharam disa lakh papan punj paravehgai.
bhal bhaag bhaya eh sambhal kai har ju har mandir avahgai. (143)

At the End of the age of Kal-Yug, the Sat-Yug will begin and well-meaning persons will take birth to help the poor and down-trodden people. For the protection of poor and afflicted persons in Kal-Yug they would perform miracles, and Lord Himself will take birth to destroy the enemies of society. (140)

Swaiyya Chhand

God will be known by the name of Kalki (avtar) Incarnation, when He is born to destroy all Sinners and Sins. He will be seen riding astride a huge winged horse from Turkistan, while wielding a Sword in hand. He will be seen (honoured) coming out of the temple like a lion coming out of the mountain. It is a great honour for the city (town) that the Lord would visit Har Mandir (Dia-Wale). (141)

The Lord will have a great noble personality. Even gods and demons would feel ashamed (feel little) on perceiving the grand personality. He will rectify the ills of the (world) Earth by destroying the enemies. By eliminating a sinful life in the age of Kal-Yuga, He would start afresh a life of (moral values) his own religion. By giving a protection to saintly persons, He would save them and no harm would be caused to them, without any touch of troubles. It would like a great honour for the town that the Lord would come to this Har-Mandir. (142)

He would kill innumerable demons of high structure he will sound the victory bugle (drum of Victory). The Kalki Incarnation, after destroying many thousands or crores of demons. He will glorify His position, and everywhere religious life will prevail ; seeing all this the sins would disappear in a cluster. It would be a great honour for the town that the Lord would land here personally. (143)

ਛੀਨ ਮਹਾ ਦਿਜ ਦੀਨ ਦਸਾ ਲਖਿ ਦੀਨ ਦਿਆਲ ਰਿਸਾਵਹਿਗੇ ।
ਖਗ ਕਾਢਿ ਅਭੰਗ ਨਿਸੰਗ ਹਠੀ ਰਣ ਰੰਗਿ ਤੁਰੰਗ ਨਚਾਵਹਿਗੇ ।
ਰਿਪੁ ਜੀਤਿ ਅਜੀਤ ਅਭੀਤ ਬਡੇ ਅਵਨੀ ਪੈ ਸਬੈ ਜਸੁ ਗਾਵਹਿਗੇ ।
ਭਲੁ ਭਾਗ ਭਯਾ ਇਹ ਸੰਭਲ ਕੇ ਹਰਿ ਜੂ ਹਰਿ ਮੰਦਰਿ ਆਵਹਿਗੇ । ੧੪੪ ।
Cheen maha dij deen dasa lakh deen dayal risavehgai.
khag kadh abhung nisung hathi runn rung turang nachavehgai.
rip jeet ajeet abheet badai avni pai sabai jas gavehgai.
bhal bhag bhaya eh sambhal kai har ju har mandir avehgai. (144)

ਸੇਸ ਸੁਰੇਸ ਮਹੇਸ ਗਨੇਸ ਨਿਸੇਸ ਭਲੇ ਜਸੁ ਗਾਵਹਿਗੇ ।
ਗਣ ਭੂਤ ਪਰੇਤ ਪਿਸਾਚ ਪਰੀ ਜਯ ਸਦ ਨਿਨਦ ਸੁਨਾਵਹਿਗੇ ।
ਨਰ ਨਾਰਦ ਤੁੰਬਰ ਕਿੰਨਰ ਜਛ ਸੁ ਬੀਨ ਪ੍ਰਬੀਨ ਬਜਾਵਹਿਗੇ ।
ਭਲੁ ਭਾਗ ਭਯਾ ਇਹ ਸੰਭਲ ਕੇ ਹਰਿ ਜੂ ਹਰਿ ਮੰਦਰਿ ਆਵਹਿਗੇ । ੧੪੫ ।
sais sures mahes ganes nises bhalai jas gavehgai.
gann bhoot preast pisach pari jeu sud ninad sunavehgai.
nar narad tumbar kinar jachh so been parbeen bajavehgai.
bhal bhag bhaya eh sambhal ke har ju har mandir avehgai. (145)

ਤਾਲ ਮ੍ਰਿਦੰਗ ਸੁਚੰਗ ਉਪੰਗ ਸੁਰੰਗ ਸੇ ਨਾਦ ਸੁਨਾਵਹਿਗੇ ।
ਡਫ ਬਾਰ ਤਰੰਗ ਰਬਾਬ ਤੁਰੀ ਰਣਿ ਸੰਖ ਅਸੰਖ ਬਜਾਵਹਿਗੇ ।
ਗਣ ਦੁੰਦਭਿ ਢੋਲਤ ਘੋਰ ਘਨੀ ਸੁਨਿ ਸਤ੍ ਸਬੈ ਮੁਰਛਾਵਹਿਗੇ ।
ਭਲੁ ਭਾਗ ਭਯਾ ਇਹ ਸੰਭਲ ਕੇ ਹਰਿ ਜੂ ਹਰਿ ਮੰਦਰਿ ਆਵਹਿਗੇ । ੧੪੬ ।
taal mirdang muchang upang surang se naad sunavehgai.
daph bar tarung rabab turi runn sunkh asunkh bajavehgai.
gunn dundabh dholan ghor ghani sunn satar sabai murchhavgai.
bhal bhag bhaya eh sambhal ke har ju har mandir avehgai. (146)

ਤੀਰ ਤੁਫੰਗ ਕਮਾਨ ਸੁਰੰਗ ਦੁਰੰਗ ਨਿਖੰਗ ਸੁਹਾਵਹਿਗੇ ।
ਬਰਛੀ ਅਰੁ ਬੈਰਖ ਬਾਨ ਧੁਜਾ ਪਟ ਬਾਤ ਲਗੇ ਫਹਰਾਵਹਿਗੇ ।
ਗੁਣ ਜੱਛ ਭੁਜੰਗ ਸੁ ਕਿੰਨਰ ਸਿਧੱ ਪ੍ਰਸਿਧ ਸਬੈ ਜਸੁ ਗਾਵਹਿਗੇ ।
ਭਲੁ ਭਾਗ ਭਯਾ ਇਹ ਸੰਭਲ ਕੇ ਹਰਿ ਜੂ ਹਰਿ ਮੰਦਰਿ ਆਵਹਿਗੇ । ੧੪੭
teer turang kaman surang durang nikhang suhavehgai.
barchhi or bairakh baan dhuja pat baat lagai phehravegai.
gunn jachh bhujang so kinar sidh parsidh sabai jas gavehgai.
bhal bhag bhaya eh sambhal ke har ju har mandir avehgai. (147)

By seeing the pitiable condition of Brahmins, the Kalki-Incarnation would be annoyed and by unwielding the unbreakable sword the irresistable Kalki Incarnation would mount on a dancing horse and proceed to the battle ground. He will conquer many fearless and insurmomutable enemies. All the people on Earth would be singing His praises. Thus it would be a great honour for the town of Harmandir, where the Lord Himself would come in person. (144)

Sheshnag, Indra, Shiva, Ganesh and the Moon would sing His praises in great style. The demons, devils, Pisach and mermaids would sing. Hisd praises in a loud voice, glorifying Him. Men, gods, Kinar and Pisach or those allured by Veena (flute) and ghosts all will tune their music in a happy mood. It was a great honour for the town of Har-Mandir. that Lord will visit in person. (145)

Many types of musical instruments like cymbals, hurdang, Sarangi and Upang would be used. Also douf, jal-trung, Rabab (rebeck) Battle Music will all be played the enemy, on hearing the noise of drums, with their heavy music, will become unconscious (almost dead). It was a great honour for the town of Har-Mandir that the Lord will visit it personally. (146)

The arrows, guns, bows, with double-coloured stack will be embellishing the scene. The javelins, alongwith their jhandis, the arrows shields, due to the winds, will be fluttering around. All the gods, demons, snakes and kinner or renowned (figures) people, will be singing his praises. It was a great honour that the Lord will be visiting local town in person. (147)

ਕਉਚ ਕ੍ਰਿਪਾਨ ਕਟਾਰਿ ਕਮਾਨ ਸੁਪੰਗ ਨਿਖੰਗ ਛਕਾਵਹਿਗੇ ।
ਬਰਛੀ ਅਰੁ ਢਾਲ ਗਦਾ ਪਰਸੋ ਕਰਿ ਸੂਲ ਤ੍ਰਿਸੂਲ ਭ੍ਰਮਾਵਹਿਗੇ ।
ਅਤਿ ਕ੍ਰੁਧਤ ਹ੍ਵ ਰਣ ਮੂਪਧਨ ਮੋ ਸਰ ਓਘ ਪ੍ਰਓਘ ਚਲਾਵਹਿਗੇ ।
ਭਲੁ ਭਾਗ ਭਯਾ ਇਹ ਸੰਭਲ ਕੇ ਹਰਿ ਜੂ ਹਰਿ ਮੰਦਰਿ ਆਵਹਿਗੇ । ੧੪੮ ।
kauch kirpan katar kaman surang nikhang chhakavehgai.
barchhi or dhal gada parsav kar sul trisul bharmavehgai.
at karodat hovai runn murdhan mein sar oagh paroagh chalavehgai.
bhal bhag bhaya eh sambhal ke har ju har mandir avehgai. (148)

ਤੇਜ ਪ੍ਰਚੰਡ ਅਖੰਡ ਮਹਾ ਛਬਿ ਦੁਜਨ ਦੇਖਿ ਪਰਾਵਹਿਗੇ ।
ਜਿਮ ਪਉਨ ਪ੍ਰਚੰਡ ਬਹੈ ਪਤ੍ਰੁਆ ਸਬ ਆਪਨ ਹੀ ਉਡਿ ਜਾਵਹਿਗੇ ।
ਬਢਿ ਹੈ ਜਿਤ ਹੀ ਤਿਤ ਧਰਮ ਦਸਾ ਕਹੂੰ ਪਾਪ ਨ ਢੂੰਢਤ ਪਾਵਹਿਗੇ ।
ਭਲੁ ਭਾਗ ਭਯਾ ਇਹ ਸੰਭਲ ਕੇ ਹਰਿ ਜੂ ਹਰਿ ਮੰਦਰਿ ਆਵਹਿਗੇ । ੧੪੯ ।
tej parchand akhand maha chhab diyan dekh pravehgai.
jim paun parchand bahai patva sabh apan hi ud javehgai.
badh hai jit hi tit dharam dasa kahun paap na dhundat pavehgai.
bhal bhag bhaya eh sambhal ke har ju har mandir avehgai. (149)

ਛੂਟਤ ਬਾਨ ਕਮਾਨਿਨ ਕੇ ਰਣ ਛਾਡਿ ਭਟਵਾ ਭਹਰਾਵਹਿਗੇ ।
ਗਣ ਬੀਰ ਬਿਤਾਲ ਕਰਾਲ ਪੈਭਾ ਰਣ ਮੂਰਧਨ ਮਧਿ ਸੁਹਾਵਹਿਗੇ ।
ਗਣ ਸਿਧੱ ਪ੍ਰਸਿੱਧ ਸਮ੍ਰਿੱਧ ਸਨੈ ਕਰ ਉਚਾਇ ਕੈ ਕ੍ਰਿਤ ਸੁਨਾਵਹਿਗੇ ।
ਭਲੁ ਭਾਗ ਭਯਾ ਇਹ ਸੰਭਲ ਕੇ ਹਰਿ ਜੂ ਹਰਿ ਮੰਦਰਿ ਆਵਹਿਗੇ । ੧੫੦ ।
chhutat baan kamanan ke runn chhad bhatva bhehravegai.
gunn beer bital karal prabha runn murdhan madh suhavehgai.
gunn sidh parsidh samridh sanai kar uchaie kai kirat sunavehgai.
bhal bhag bhaya eh sambhal ke har ju har mandir avehgai. (150)

ਰੂਪ ਅਨੂਪ ਸਰੂਪ ਮਹਾ ਅੰਗ ਦੇਖਿ ਅਨੰਗ ਲਜਾਵਹਿਗੇ ।
ਭਵ ਭੂਤ ਭਵਿਖ ਭਵਾਨ ਸਦਾ ਸਬ ਠਉਰ ਸਭੈ ਠਹਰਾਵਹਿਗੇ ।
ਭਵ ਭਾਰ ਅਪਾਰ ਨਿਵਾਰਨ ਕੌ ਕਲਿਕੀ ਅਵਤਾਰ ਕਹਾਵਹਿਗੇ ।
ਭਲੁ ਭਾਗ ਭਯਾ ਇਹ ਸੰਭਲ ਕੇ ਹਰਿ ਜੂ ਹਰਿ ਮੰਦਰਿ ਆਵਹਿਗੇ । ੧੫੧ ।
roop anup sarup maha ang dekh anang lajavehgai.
bhav bhoot bhavikh bhavan sada sab thehravaigai.
bhav bhar apar nivaran ko kalki avtar kahavaigai.
bhal bhag bhaya eh sambhal ke har ju har mandir avehgai. (151)

The Kirpan, sword, Katar (Double-edged), bow and multi-coloured quiver, will be shown as worn by Him, while carrying shield, javelin, axe, Trisul etc. in his hands. In the battle field, he would be enraged fully and would be using arrows in abundance facing the enemy. But it is a great honour that (Kalki avtar) the Lord would be coming to the town. (148)

The enemy, on seeing the great and mighty personality of the Incarnation, would run away from the Battle field, just as a strong gust of wind blows away the fallen leaves of the trees. Everywhere the religious practices would become prominent, and sins would not be found anywhere even on trying to locate it. It is a great honour that the God will visit the town of Harmandir. (149)

As soon as the arrows are struck fron the bow, the brave soldiers would run away. Highly horrible type of men, brave soldiers and betal will be seen facing each other in the battle field. Pious men, Sidhas and men blessed with occult powers, would sing sermons in his praise by raising their hands. So it is fortunate that the Lord will visit Harmander town Himself. (150)

Even the god (of love) Kamdev would feel ashamed of on seeing the beautiful and mighty personality of the Incarnation. There will be peaceful atmosphere in all the ages like past, present and future. To offset the burden of the Earth (world) the Lord would be called as Kalki Incarnation. So it would be great honour that the Lord would come to the town of Harmandir. (151)

ਭੂਮ ਕੋ ਭਾਗ ਉਤਾਰ ਬਡੇ ਬਡਆਛ ਬਡੀ ਛਬਿ ਪਾਵਹਿਗੇ ।
ਖਲ ਟਾਰਿ ਜੁਝਾਰ ਬਰਿਆਰ ਹਠੀ ਘਨ ਘੋਖਨ ਜਿਉ ਘਹਾਰਾਵਹਿਗੇ ।
ਕਲ ਨਾਰਦ ਭੂਤ ਪਿਸਾਚ ਪਰੀ ਜੈਪਤ੍ ਧਰਤ੍ ਸੁਨਾਵਹਿਗੇ ।
ਭਲੁ ਭਾਗ ਭਯਾ ਇਹ ਮੰਡਲ ਕੋ ਹਰਿ ਜੂ ਹਰਿ ਮੰਦਰਿ ਆਵਹਿਗੇ । ੧੫੨ ।
bhoom ko bhar utar badai badachh badi chhab pavehgai.
khal taar jujhar bariar hathi ghan ghokhan jiou ghehravehgai.
Kal narad bhoot pisach pari jaipatar dharatar sunavehgai.
bhal bhag bhaya eh sambhal ke har ju har mandir avehgai. (152)

ਝਾਰਿ ਕ੍ਰਿਪਾਨ ਜੁਝਾਰ ਬਡੇ ਰਣ ਮਧ ਮਹਾ ਛਬਿ ਪਾਵਹਿਗੇ ।
ਧਰਿ ਲੁਥ ਪਲੁਥ ਬਿਖਾਰ ਘਣੀ ਘਨ ਕੀ ਘਟ ਜਿਉ ਘਹਰਾਵਹਿਗੇ ।
ਚਤੁਰਾਨਨ ਰੁਦ੍ ਚਰਾਚਰ ਜੋ ਜਯ ਸਦ ਨਿਨਦ ਸੁਨਾਵਹਿਗੇ ।
ਭਲੁ ਭਾਗ ਭਯਾ ਇਹ ਸੰਭਲ ਕੇ ਹਰਿ ਜੂ ਹਰਿ ਮੰਦਰਿ ਆਵਹਿਗੇ । ੧੫੩ ।
jhar kirpan jujhar badai runn madh maha chhab pavehgai.
dhar lub palub bikhar ghani ghan ki ghat jiou ghehravehgai.
chaturanun rudar charachar ju jai sud ninad sunavehgai.
bhal bhag bhaya eh sambhal ke har ju har mandir avehgai. (153)

ਤਾਰ ਪ੍ਰਮਾਨ ਉਚਾਨ ਧੁਜਾ ਲਖਿ ਦੇਵ ਅਦੇਵ ਤ੍ਰਸਾਵਹਿਗੇ ।
ਕਲਗੀ ਗਜਗਾਹ ਗਦਾ ਬਰਛੀ ਗਹਿ ਪਾਣਿ ਕ੍ਰਿਪਾਨ ਭਮਾਵਹਿਗੇ ।
ਜਗ ਪਾਪ ਸੰਭੂਹ ਬਿਨਾਸਨ ਕਉ ਕਲਕੀ ਕਲਿ ਧਰਮ ਚਲਾਵਹਿਗੇ ।
ਭਲੁ ਭਾਗ ਭਯਾ ਇਹ ਸੰਭਲ ਕੇ ਹਰਿ ਜੂ ਹਰਿ ਮੰਦਰਿ ਆਵਹਿਗੇ । ੧੫੪ ।
taar parman uchan dhuja lakh dev adev tarsavehgai.
Kalgi gajgah gada barchhi geh paan kirpan bharmavehgai.
jug paap sambhuh binasan kou kalki kal dharam chalavehgai.a
bhal bhag bhaya eh sambhal ke har ju har mandir avehgai. (154)

ਪਾਨਿ ਕ੍ਰਿਪਾਨ ਅਜਾਨੁ ਭੁਜਾ ਰਣਿ ਰੂਪ ਮਹਾਨ ਦਿਖਾਵਹਿਗੇ ।
ਪ੍ਰਤਿਮਾਨ ਸੁਜਾਨ ਅਪ੍ਰਮਾਨ ਪ੍ਰਭਾ ਲਖਿ ਬਿਓਮ ਬਿਵਾਨ ਲਜਾਵਹਿਗੇ ।
ਗਣਿ ਭੂਤ ਪਿਸਾਚ ਪਰੇਤ ਪਰੀ ਮਿਲਿ ਜੀਤ ਕੇ ਗੀਤ ਗਵਾਵਹਿਗੇ ।
ਭਲੁ ਭਾਗ ਭਯਾ ਇਹ ਸੰਭਲ ਕੇ ਹਰਿ ਜੂ ਹਰਿ ਮੰਦਰਿ ਆਵਹਿਗੇ । ੧੫੫ ।
paan kirpan ajan bhuja runn roop mahan dikhavehgai.
pratiman sujan aparman prabha lakh bioum bivan lajavehgai.
gann bhoot pisach prait pari mil jeet ke geet gavavehgai.
bhal bhag bhaya eh sambhal ke har ju har mandir avehgai. (155)

After removing the burden of the Earth, the persons with high ideals (eyes) will be honoured by all. Having killed the fools, and having defeated (overpowered) the strong brave men, the Kalki Incarnation would roar like the cloud-burst. All the Kal, Narad, demons, Posach and fairies will sing praises of victory on the Earth. (land) It would be a great honour for us that Kalki-Incarnation would arrive at the Harmandir.
(152)

After beating a great many fighters with the Sword, the Kalki Avtar will be honoured in the battle-field. There will be dead bodies strewn everywhere, lying on one another, as enacted by Kalki Avtar, will roar like the cloud-burst. Brahma, Shiva and all other living bodies will sing the song of Victory loudly. So it will be a great honour for us that the Kalki Incarnation would visit the Harmandir personally. (153)

The gods and demons would be afraid of the high flag of the Kalki-Avtar. He would be wielding the Sword, after using (fixing) the plume, and carrying the javelin. For popularising his own religion in the world, the Kalki Avtar would try to destroy all the sins in the age of Kal-Yuga. But it would be a great honour for us as Kalki-Incarnation would be visiting Harmandir township. (154)

Carrying a sword in hand, with arms having length upto the knees, he would appear beautiful in the battle-ground. On perceiving the grandeur of the great personality (of Kalki Avtar), the gods in their chariots will feel ashamed in the heavens. The demons, gods, Pisach devils, and fairies will sing praises of victory on seeing the on going battle. So it would be a great honour, that Kalki Incarnation would visit the town of Harmandir.
(155)

ਬਾਜਤ ਡੰਕ ਅਤੰਕ ਸਮੈ ਰਣ ਰੰਗਿ ਤੁਰੰਗ ਨਚਾਵਹਿਗੇ ।
ਕਸਿ ਬਾਨ ਕਮਾਨ ਗਦਾ ਬਰਛੀ ਕਰਿ ਸੂਲ ਤ੍ਰਿਸੂਲ ਭ੍ਰਮਾਵਹਿਗੇ ।
ਗਣ ਦੇਵ ਅਦੇਵ ਪਿਸਾਚ ਪਰੀ ਰਣ ਦੇਖਿ ਸਬੈ ਰਹਸਾਵਿਹਗੇ ।
ਭਲੁ ਭਾਗ ਭਯਾ ਇਹ ਸੰਭਲ ਕੇ ਹਰਿ ਜੂ ਹਰਿ ਮੰਦਰਿ ਆਵਹਿਗੇ । ੧੫੬ ।
bajat dank atank samai runn rungturang nachavehgai.
kas baan kaman gada barchhi kar sool trisul bharmavehgai.
gunn dev adev pisach pari gunn dekh sabai rehsavehgai.
bhal bhag bhaya eh sambhal ke har ju har mandir avehgai. (156)

ਕੁਲਕ ਛੰਦ

ਸਰਸਿਜ ਰੁਪੰ । ਸਬ ਭਟ ਭੁਪੰ ।
ਅਤਿ ਛਬਿ ਸੋਭੰ । ਮੁਨਿ ਗਨ ਲੋਭੰ । ੧੫੭ ।
Kulak Chhand
Sarsij rupung. sab bhat bhupung.
at chhab sobhung. mun gunn lobhung. (157)

ਕਰ ਅਰਿ ਧਰਮੰ । ਪਰਹਰਿ ਕਰਮੰ ।
ਘਰਿ ਘਰਿ ਵੀਰੰ । ਪਰਹਰਿ ਧੀਰੰ । ੧੫੮ ।
kar or dharmung. parhar karmung.
ghar ghar veerung. parhar dheerung. (158)

ਜਲ ਥਲ ਪਾਪੰ । ਹਰ ਹਰਿ ਜਾਪੰ ।
ਜਹ ਤਹ ਦੇਖਾ । ਤਹ ਤਹ ਪੇਖਾ । ੧੫੯ ।
jal thal paapung. har har japung.
jeh the dekha. the the pekha. (159)

ਘਰਿ ਘਰਿ ਪੇਖੈ । ਦਰ ਦਰ ਲੇਖੈ ।
ਕਹੂੰ ਨ ਅਰਚਾ । ਕਹੂੰ ਨ ਚਰਚਾ । ੧੬੦ ।
ghar ghar pekhai. dar dar lekhai.
kahun na archa. kahun na charcha. (160)

ਮਧੁਭਾਰ ਛੰਦ

ਸਬ ਦੇਸ ਢਾਲ । ਜਹ ਤਹ ਕੁਚਾਲ ।
ਜਹ ਤਹ ਅਨਰਥ । ਨਹੀ ਹੋਤ ਅਰਥ । ੧੬੧ ।
Madhbar Chhand
sab des dhaai. jeh the kuchal.
jeh the anarth. nahi hote arth. (161)

The doomsday and death bell would be sounded, while the horses would be jumping around the battle field. The arrows will be shot by taking the bow in hand, while the javelin, trisul, etc. will be struck, held in hand. All the gods, demons and fairies will feel elated on seeing the battle, and it would be an honour for his visit to Harmandir. (156)

Kulak Chhand

The beauty of Kalki resembles the beauty of lotus flowers, in fact he is the King of all beauty-aids (for the eyes), and is exhibiting a beauty par-excellence. To perceive a brief view (visions) of him, all the munis (learned men) are anxiously waiting in a (queve) line. (157)

He always engages himself in a battle (like an enemy) and avoids all sorts of other actions. The brave persons have got rid of their patience in each and every house. (158)

Everyone, is oceans and lands, sinful actions would prevail, having cast away the recitations of Lord's Name. This would be the picture everywhere as you look around. (159)

If you were to look around each and every house by keeping an account of each house, you will not see worship of God being performed or Lord's True Name being recited. (160)

Madhubhar Chhand

This will be the type of functioning in various lands (countries), wherever there would be degradation of moral values. Everywhere people would be involved in futile efforts, and no where noble deeds would be preferred. (161)

ਸਬ ਦੇਸ ਰਾਜ । ਨਿਤਪ੍ਰਤਿ ਕੁਕਾਜ ।
ਨਹੀ ਹੋਤ ਨਿਆਇ । ਜਹ ਤਹ ਅਨਯਾਇ । ੧੬੨ ।
sab des raj. nitprat kukaj.
nahi hot niaie. jeh the anyeaie. (162)

ਛਿਤ ਭਈ ਸੁਦ੍ । ਕ੍ਰਿਤ ਕਰਤ ਛੁਦ੍ ।
ਤਹ ਬਿਪ੍ ਏਕ । ਜਿਹ ਗੁਨ ਅਨੇਕ । ੧੬੩ ।
chhit bhaie sudar. kiratkarat chhadar.
the bipar ek. jeh gunn anek. (163)

ਪਾਧਰੀ ਛੰਦ
ਨਿਤ ਜਪਤ ਬਿਪ੍ ਦੇਬੀ ਪ੍ਰਚੰਡ । ਜਿਹ ਕੀਨ ਧੂਮ੍ ਲੋਚਨ ਦੁਖੰਡ ।
ਜਿਹ ਕੀਨ ਦੇਵ ਦੇਵਿਸ ਸਹਾਇ । ਜਿਹ ਲੀਨ ਰੁਦ੍ ਕਰਿ ਬਚਾਇ । ੧੬੪ ।
Padhri Chhand
nit japat bipar debi parchand. jeh keen dhumar lochan dakhand.
jeh keen dev devis sahaie. jeh leen rudar kar bachaie. (164)

ਜਿਹ ਹਤੇ ਸੁੰਭ ਨੈਸੁੰਭ ਬੀਰ । ਜਿਨ ਜੀਤ ਇੰਦ੍ ਕੀਨੋ ਫਕੀਰ ।
ਤਿਨਿ ਗਹੀ ਸਰਨ ਜਗਮਾਤ ਜਾਇ । ਤਿਹਿ ਕੀਅਸ ਚੰਡਿਕਾ ਦੇਵਰਾਇ । ੧੬੫ ।
jeh hatai Sumbh naisumbh beer.a jin jeet Inder keeno faqir.
tin gehi saran jagmaat jaie. the keeas Chandika devraie. (165)

ਤਿਹਿ ਜਪਤ ਰੈਣ ਦਿਨਿ ਦਿਜ ਉਦਾਰ । ਜਿਹਿ ਹਨਿਓ ਰੋਸਿ ਰਨਿ ਬਾਸਵਾਰ ।
ਗ੍ਰਿਹ ਹੁਤੀ ਤਾਸੁ ਇਸਤ੍ਰੀ ਕੁਚਾਰ । ਤਿਹ ਗਹਿਓ ਨਾਹ ਦਿਨ ਇਕ ਨਿਹਾਰਿ । ੧੬੬ ।
teh japat raen din dij udar. jeh harniou ross runn baasvar.
greh hutib taas istri kuchar. the gehou nah din ik nihar. (166)

ਤ੍ਰੀਯੋ ਬਾਚ ਪਤਿ ਸੋ
ਕਿਹ ਕਾਜ ਮੂੜ ਸੇਵੰਤ ਦੇਵਿ । ਕਿਹ ਹੋਤ ਤਾਸੁ ਬੁਲਤ ਅਭੇਵਿ ।
ਇਹ ਕਾਰਣ ਵਾਹਿ ਪਗਿਆਨ ਪਰੰਤ । ਕਿਮ ਜਾਨ ਬੂਝ ਦੋਜਖਿ ਗਿਰੰਤ । ੧੬੭ ।
Triou baach pati Siun
keh kaaj moorr sevant dev. keh hote taas balat abhav.
ek karan vahai pagian parant. kim jaan boojh dojakh girant. (167)

ਕਿਹ ਕਾਜ ਮੂਰਖ ਤਿਹ ਜਪਤ ਜਾਪ । ਨਹੀ ਡਰਤ ਤਉਨ ਕੋ ਥਪਤ ਥਾਪ ।
ਕੈਹੋ ਪੁਕਾਰ ਰਾਜਾ ਸਮੀਪ । ਦੈ ਹੈ ਨਿਕਾਰ ਤੁਹਿ ਬਾਂਧਿ ਦੀਪ । ੧੬੮ ।
keh kaaj moorakh the japat jaap. nahi darat toun ko khapat thap
kaiho pukar raja sameep. dai hai nikar tohai badh deep. (168)

All the Kings of various lands will be engrossed in immoral functions. No where there would be justice as everywhere lawlessness will prevail. (162)

The Earth will be filled with an attitude of low-Castes (low human values), as people would be involved in performing degraded actions. Then a Brahmin would appear on the scene, who will haver innumerable good qualities. (163)

Padhari Chhand

That Brahmin would be worshipping the powerful goddess, who had cut Dhrumlochan into two pieces and had helped the gods and prime god Indra also given a helping hand to Shiva to save him. (164)

(The goddess) who had killed Sumbh and Nisumbh two brave men (demons) who had made Indra god a pauper having won him over (in battle). Then Indra had sought refuge at the feet of that goddess. The goddess Chandika had made that goddess as the queen (raja) of all other gods. (165)

That noble brahmin was praying to that goddess day and night, who had got enraged and killed the enemy of Indra (Mehkhasur) in a battle, but that brahmin had a low character (immoral) woman in his house. So one day she caught hold of her husband while worshipping the goddess. (166)

The woman (wife) told her husband : O fool ! Why are you worshipping the goddess ? (What for ?) Why do you call her above all doubts/secrets ? What for are you falling at her feet ? Why do you want to go to hell knowing all this ? (167)

O fool ! What for are you reciting her sermons ? Are you not afraid of establishing her statue ? I will complain to the Raja (King) to-morrow. He will throw you out of the country, after brandishing you as Unwanted. (168)

ਨਹੀ ਲਖਾ ਤਾਹਿ ਬ੍ਰਹਮਾ ਕੁਨਾਰਿ । ਧਰਮਾਰਥ ਆਨਿ ਲਿਨੋ ਵਤਾਰ ।
ਸੁਦ੍ਰ ਸਮਸਤ ਨਾਸਾਰਥ ਹੋਤੁ । ਕਲਕੀ ਵਤਾਰ ਕਰਬੇ ਸਚੇਤ । ੧੬੯ ।
nahi lakha tahai brahma kunar. dharmarth aan lino vatar.
Sundar samast nasarath hote. Kalki vatar karbai sachet. (169)

ਹਿਤ ਜਾਨਿ ਤਾਸੁ ਹਟਕਿਓ ਕੁਨਾਰਿ । ਨਹੀ ਲੋਕ ਤ੍ਰਾਸ ਬੁਲੇ ਭਤਾਰ ।
ਤਬ ਕੁੜੀ ਨਾਰਿ ਚਿਤ ਰੋਸ ਠਾਨਿ । ਸੰਭਲ ਨਰੇਸ ਤਨ ਕਹੀ ਆਨਿ । ੧੭੦ ।
hit jaan taas hatkiou kunar. nahi lok tras bulai bhatar.
tab kudhi naar chit ross thaan. sambhal nares tan kehi aan. (170)

ਪੂਜੰਤ ਦੇਵ ਦੀਨੋ ਦਿਖਾਇ । ਤਿਹ ਗਹਾ ਕੋਪ ਕਰਿ ਸੁਦ੍ ਰਾਇ ।
ਗਹਿ ਤਾਹਿ ਅਧਿਕ ਦੀਨੀ ਸਜਾਇ । ਕੈ ਹਨਤ ਤੋਹਿ ਕੈ ਜਪ ਨ ਮਾਇ । ੧੭੧ ।
pujant dev deeno dikhaie. the gaha kop kar sudar raie.
geh tahai adhik deenai sajaie. kai hanat tahai kai jap na maie. (171)

ਰਾਜਾ ਸੁਦ੍ ਬਾਚ
ਨਹੀ ਹਨਤ ਤੋਹ ਦਿਜ ਕਹੀ ਆਜ । ਨਹੀ ਬੋਰ ਬਾਰ ਮੋ ਪੂਜ ਸਾਜ ।
ਕੈ ਤਜਹੁ ਸੇਵ ਦੇਵੀ ਪ੍ਰਚੰਡ । ਨਹੀ ਕਰਤ ਆਜ ਤੋ ਕੋ ਦੁਖੰਡ । ੧੭੨ ।
Raja Sudar baach
nahi hanat toh dij kehi aaj. Nahi bor baarmo pooj saaj.
kai tajoh save devi parchand. Nahi karat aaj te ko dukhand. (172)

ਬਿਪ੍ ਬਾਚ ਰਾਜਾ ਸੋ
ਕੀਜੈ ਦੁਖੰਡ ਨਹਿ ਤਜੋ ਸੇਵ । ਸੁਨਿ ਲੇਹੁ ਸਾਚ ਤੁਹਿ ਕਹੋ ਦੇਵ ।
ਕਿਉ ਨ ਹੋਹਿ ਟੂਕ ਤਨ ਕੇ ਹਜਾਰ । ਨਹੀ ਤਜੋ ਪਾਇ ਦੇਵੀ ਉਦਾਰ । ੧੭੩ ।
Bipar baach Raja se
keejai dukhand neh tajo save. sunn leho saach tohai kaho dev.
kiou na hohai took tan ke hajar. nehi tajo paie devi udar. (173)

ਸੁਨ ਭਯੋ ਬੈਨ ਸੁਦਰ ਸੁ ਕ੍ਰੁਧ । ਜਣ ਜਟਯੋ ਆਣਿ ਮਕਰਾਛ ਜੁਧ ।
ਦੋਊ ਦ੍ਰਿਗ ਸਕ੍ਰੁਧ ਸੋ੍ਣਤ ਚੁਚਾਨ । ਜਨ ਕਾਲਿ ਤਾਹਿ ਦੀਨੀ ਨਿਸਾਨ । ੧੭੪ ।
sunn bheyo bain sudar so karodh. jann janou aan makrachh judh.
douoo drig sakarudh saronat chuchan. jan kal tahai deenie nisan. (174)

ਅਤਿ ਗਰਬ ਮੂੜ ਭ੍ਰਿਤਨ ਬੁਲਾਇ । ਉਚਰੇ ਬੈਨ ਇਹ ਹਣੋ ਜਾਇ ।
ਲੈ ਗਏ ਤਾਸੁ ਦ੍ਰੋਹੀ ਦੁਰੰਤ । ਜਹ ਸੰਭ੍ ਸੁਭ ਦੇਵਲ ਸੁਭੰਤ । ੧੭੫ ।
at garab moorr bhritan bulaie. uchrai bain eh hano jaie.
lai gaie tasu drohi turant. jeh sambhar sabh deval subhant. (175)

That immoral womasn did not realize the power (authority) of the brahmin. The Lord had taken birth for saving and spreading religion. The Kalki-Incarnation has taken place for destroying all the low-caste (Shudras) fellows, and liberating people and making them aware of their status. (169)

The brahmin tried to stop the immoral woman in her own interest, but due to the social restrictions of public, the husband did not utter a word. Then she was enraged in her heart (mind) and was upset in the mind. , and in the end she explained everything to the Raja (King) of Sambhal. (170)

She made the Raja see her husband while worshipping the goddess. The low-Caste Raja (Shudra) then got enraged and caught hold of the brahmin. after catching hold of him he punished him heavily saying either I will kill you or you have to give up the worship of the goddess. (171)

" O Brahmin ! Either I shall kill you or throw you alongwith all the items of worship, into the sea. Either you leave the worship of the powerful goddess or I will cut you into two pieces to-day itself. (172)

The Brahmin then told the Raja :-
" You may cut me into two pieces without any delay but I shall not stop worship of the goddess. O Raja ! You should listen to me, I am telling you the truth, even though my body is broken into thousand pieces, I shall never desert the feet of the great goddess." (173)

On hearing this, the low-Caste (Shudra) Raja got so enraged, as if the demon Makrachh had come and engaged him in a battle. His both the eyes were filled with blood due to rage. It seemed as if his death-knell (death-bell) had been sounded. (174)

The foolish Raja then sent for his menials (servants) by showing in great egoistic tone and told them to take him away and kill him. The horrible looking hagsmen then took him to a place, where the Sambhal (devala) king was staying with honour. (175)

ਤਿਹ ਬਾਧ ਆਖ ਮੁਸਕੈ ਚੜਾਇ । ਕਰਿ ਲੀਨ ਕਾਦਿ ਅਸਿ ਕੋ ਨਚਾਇ ।
ਜਬ ਲਗੇ ਦੇਨ ਤਿਹ ਤੇਗ ਤਾਨ । ਤਬ ਕੀਓ ਕਾਲ ਕੋ ਬਿਪ੍ ਧਿਆਨ । ੧੭੬ ।
the baadh akh muskai charraie. kar been kadh us ko nachaie.
jab lagai dain the teg taan. tab kiou kaal ko bipar dhian. (176)

ਜਬ ਕੀਯੋ ਚਿਤ ਮੋ ਬਿਪ੍ ਧਿਆਨ । ਤਿਹ ਦੀਨ ਦਰਸ ਤਬ ਕਾਲ ਆਨਿ ।
ਨਹੀ ਕਰੋ ਚਿੰਤ ਚਿਤ ਮਾਝਿ ਏਕ । ਤਵ ਹੇਤੁ ਸਤ੍ਰੁ ਹਨਿ ਹੈ ਅਨੇਕ । ੧੭੭ ।
jab kiou chit mo bipar dhian. the deen daras tab kaal aan.
nahi karo chint chit majh ek. tav hait satar heen hai anek. (177)

ਤਬ ਪਰੀ ਸੂੰਕ ਭੋਹਰ ਮਝਾਰ । ਉਪਜਿਓ ਆਨਿ ਕਲਕੀ ਵਤਾਰ ।
ਤਾੜ ਪ੍ਰਮਾਨ ਕਰਿ ਅਸਿ ਉਤੰਗ । ਤੁਰਕਛ ਸੁਵਛ ਤਾਜੀ ਸੁਰੰਗ । ੧੭੮ ।
tab pari soonak bhohar majhar. upjiou aan kalki vatar.
taar parman kar us outang. turkachh suvachh taji surang. (78)

ਸਿਰਖੰਡੀ ਛੰਦ

ਵਜੇ ਨਾਦ ਸੁਰੰਗੀ ਧਗਾ ਘੋਰੀਆ । ਨਚੇ ਜਾਣ ਫਿਰੰਗੀ ਵਜੇ ਘੁੰਘਰੂ ।
ਗਦਾ ਤ੍ਰਿਸੂਲ ਨਿਖੰਗੀ ਝੂਲਨ ਬੈਰਖਾ । ਸਾਵਨ ਜਾਣ ਉਮੰਗੀ ਘਟਾ ਡਰਾਵਣੀ । ੧੭੯ ।

Sirkhandi Chhand

Vajai naad surangi dhaga ghoria. nachai nann farangi vajai ghunghru.
gada trisul nikhangi jhulan bairkha. Savan jaan oumangi ghata dravani. (179)

ਬਾਣੇ ਅੰਗ ਭੁਜੰਗੀ ਸਾਵਲ ਸੋਹਣੇ । ਤ੍ਰੈ ਸੈ ਹਥ ਉਤੰਗੀ ਖੰਡਾ ਧੂਹਿਆ ।
ਤਾਜੀ ਭਉਰ ਪਿਲੰਗੀ ਛਾਲਾ ਪਾਈਆ । ਭੰਗੀ ਜਾਣ ਭਿੜੰਗੀ ਨਚੇ ਦਾਇਰੀ । ੧੮੦ ।
banai ang bhujangi saval sohanai. trai sai hath aoutangi khanda dhuhia.
taji bhour pilangi chhala paieea. bhangi jaan bhirrangi nachai diaree. (180)

ਬਜੇ ਨਾਦ ਸੁਰੰਗੀ ਅਣੀਆ ਜੁਟੀਆ । ਪੈਰੇ ਧਾਰ ਪਵੰਗੀ ਫਉਜਾ ਚੀਰ ਕੈ ।
ਉਠੈ ਛੈਲ ਛਲੰਗੀ ਛਾਲਾ ਪਾਈਆ । ਝਾੜਿ ਝੜਾਕ ਝੜੰਗੀ ਤੇਗਾ ਵਜੀਆ । ੧੮੧ ।
bajai naad surangi ania jutia. pairai dhaar pavangi faujan cheer kai.
uthai chhail chhalangi chhala paieea. jharr jharrak jharrang tegan vajias. (181)

ਸਮਾਨਕਾ ਛੰਦ

ਜੁ ਦੇਖ ਦੇਖ ਕੈ ਸਬੈ । ਸੁ ਭਾਜਿ ਭਾਜਿ ਗੇ ਤਬੈ ।
ਕਹਿਓ ਸੁ ਸੋਭ ਸੋਭ ਹੀ । ਬਿਲੋਕਿ ਲੋਕ ਲੋਭ ਹੀ । ੧੮੨ ।

Samanka Chhand

jo dekh dekh kai sabai. so bhaaj bhaaj gai tabai.
kehiou so sobh sobh hi. bilok lok lobh hi. (182)

His eyes were then bandaged and tied him from all sides. Then pulling the sword with the hands they wielded the sword with hand. When they were going to strike with the sword the brahmin remembered the Lord in his heart. (176)

When the brahmin remembered God, the Lord appeared in person before the brahmin and told him. O Brahmin ! Do not have the least worry in your mind, as I will kill many enemies for your protection. (177)

Then in the dingy area of the divala (building), a sound was heard, and the Kalki Incarnation appeared. He carried a sword, lengthy like a Tar-Tree, and he was riding a beautiful and lovable horse from Turkistan. (178)

Sirkhandi Chhand

Beautiful musical sounds were heard, with the beat of drums, as if in a battle the foreigners were dancing , with the dancing bells (ghunghrus) in attendance. The flags of Trisul, double edged sword, quivers and javelins were being hoisted, as if the dreadful clouds of the month of Sawan (July/Aug) had appeared. (179)

The bodies were covered with black coloured dresses like the black snakes. Kalika (Incarnation) was carrying a double edged sword about 150 feet long. The horse was jumping around like a lion making broad strides, or one could say that warriors having taken bhang (hard drinks) were dancing in a circle. (180)

Beautiful drums were sounded and the front lines of the two armies had (engaged) started fighting with each other. The horse riders (warriors), piercing the lines of troops, had crossed into the enemy rank. The warriors, who could jump around smartly, had made various advances in jumping around. The body piercing swords were striking against one another (in the battle). (181)

Samanka Chhand

On seeing him, the whole lot of warriors had taken to heels. As has been stated, they are positioned in the same order, while people are keenly interested in watching them. (182)

ਪ੍ਰਚੰਡ ਰੂਪ ਰਾਜਈ । ਬਿਲੋਕਿ ਭਾਨ ਲਾਜਈ ।
ਸੁ ਚੰਡ ਤੇਜ ਇਉ ਲਸੈ । ਪ੍ਰਚੰਡ ਜੋਤਿ ਕੋ ਹਸੈ । ੧੮੩ ।
parchand roop rajeiee. bilok bhaan lajeiee.
so chand tej eauo lasai. parchand jote ko hasai. (183)

ਸੁ ਕੋਪਿ ਕੋਪ ਕੈ ਹਠੀ । ਚਪੈ ਚਿਰਾਇ ਜਿਉ ਭਠੀ ।
ਪ੍ਰਚੰਡ ਮੰਡਲੀ ਲਸੈ । ਕਿ ਮਾਰਤੰਡ ਕੋ ਹਸੈ । ੧੮੪ ।
so kop kop kai hathi. chapai chiraie jiou bhathi.
parchand mandli lassai. ke martand ko hasai. (184)

ਸੁ ਕੋਪ ਓਪ ਦੈ ਬਲੀ । ਕਿ ਰਾਜ ਮੰਡਲੀ ਚਲੀ ।
ਸੁ ਅਸਤ੍ਰ ਸਸਤ੍ਰ ਪਾਨਿ ਲੈ । ਬਿਸੇਖ ਬੀਰ ਮਾਨ ਕੈ । ੧੮੫ ।
so kop aoup dai bali. ke raaj mandli chali.
so astar sastar paan lai. bisekh beer maan lai. (185)

ਤੋਮਰ ਛੰਦ

ਭਟ ਸਸਤ੍ਰ ਅਸਤ੍ਰ ਨਚਾਇ । ਚਿਤ ਕੋਪ ਓਪ ਬਢਾਇ ।
ਤੁਰਿਕਛ ਅਛ ਤੁਰੰਗ । ਰਣ ਰੰਗਿ ਚਾਰ ਉਤੰਗ । ੧੮੬ ।

Tomar Chhand

bhat sastar astar nachaie. Chit kope aoup badhaie.
turkachh achh turang. runn rung chaar utang. (186)

ਕਰਿ ਕ੍ਰੋਧ ਪੀਸਤ ਦਾਤ । ਕਹਿ ਆਪੁ ਆਪਨ ਬਾਤ ।
ਭਟ ਭੈਰਹਵ ਹੈ ਧੀਰ । ਕਰਿ ਕੋਪ ਛਾਡਤ ਤੀਰ । ੧੮੭ ।
kar karodh peesat daat. keh aap apan baat.
bhat bhairhav hai dheer. kar kope chhadat teer. (187)

ਕਰ ਕੋਪ ਕਲਿ ਅਵਤਾਰ । ਗਹਿ ਪਾਨਿ ਅਜਾਨ ਕੁਠਾਰ ।
ਤਨਕੋਕ ਕੀਨ ਪ੍ਰਹਾਰ । ਭਟ ਜੂਝ ਗਯੋ ਸੈ ਚਾਰ । ੧੮੮ ।
kar kope kal avtar. geh paan ajan kuthar.
tunkek keen parhar. bhat jujh geyo sai chaar. (188)

ਭੜਥੁਆ ਛੰਦ

ਚਚਕੰਤ ਚੋਲੰ । ਬਬਕੰਤ ਬੋਲੰ ।
ਉਛਕੰਤ ਤਾਜੀ । ਗਜਕੰਤ ਗਾਜੀ । ੧੮੯ ।

Bharrthua Chhand

dhadhkant dolang. babkant bulang.
uchhkant taaji. gajkant gaji. (189)

He is prominent in that beautiful form, bt seeing whom even the Sun was feeling small (ashamed). His personality was shining so much as if a great noble soul had appeared on the scene. (183)

The brave warriors were burning with rage, as if they were coming out of a kiln. The assembly of warriors, with a great illumined (halo) surrounding appeared, as if they were laughing at the sun's power of illumination. (184)

By getting enraged, the warriors were moving ahead as if a royal party was in motion. Carrying their arms and guns in their hands, the warriors were advancing with great pride. (185)

Tomar Chhand

The warriors with their arms jumping (dancing) up and down, with the mind fully enraged, and riding on large Turkistan horses, they were making their tall horses jump around the battle ground. (186)

By mincing their teeth with rage in the mind, and speaking out their feelings, the silent (patient) warriors were shouting aloud, and would strike their arrows fully enraged. (187)

The Kalki Incarnation (Avtar), with greatly enraged mind, having arms long enough touching his knees, and holding an axe struck with such a force on the enemy, that four hundered (400) soldiers were killed. (188)

Bharthua Chhand

The beating of drums produces a sound and the warriors make various high-pitched remarks. The warriors are jumping around and the warriors are roaring aloud. (189)

ਛੁਟਕੰਤ ਤੀਰੰ । ਬਬਕੰਤ ਬੀਰੰ ।
ਦਲਕੰਤ ਦਾਲੰ । ਉਠਕੰਤ ਤਾਲੰ । ੧੯੦ ।
chhutkant teerung. babkant bulang.
dhulkant dhalung. Uthkant talung. (190)

ਖਿਮਕੰਤ ਖਗੰ । ਧਧਕੰਤ ਧਗੰ ।
ਛੁਟਕੰਤ ਨਾਲੰ । ਉਠਕੰਤ ਜ੍ਵਾਲੰ । ੧੯੧ ।
jhimkant khagung. dhadhkant dhagung.
chhutkant nalung. Uthkant jualung. (191)

ਬਹਤੰਤ ਘਾਯੰ । ਝਲਕੰਤ ਚਾਯੰ ।
ਡਿਗਤੰਤ ਬੀਰੰ । ਭਿਗਤੰਤ ਭੀਰੰ । ੧੯੨ ।
behtant ghayung. Jhalkant chaiyung.
digtant beerung. bhigtant bheerung. (192)

ਟੁਟੰਤ ਖੋਲੰ । ਢਮੰਕੰਤ ਢੋਲੰ ।
ਟੁਟੰਕੰਤ ਤਾਲੰ । ਨਚੰਤੰਤ ਬਾਲੰ । ੧੯੩ ।
tutungtant khulang. bhumungkant dholung.
tatungkant kholung. nachunt tant balung. (193)

ਗਿਰੰਤੰਤ ਅੰਗੰ । ਕਟੰਤੰਤ ਜੰਗੰ ।
ਚਲੰਤੰਤ ਤੀਰੰ । ਭੁਟੰਕੰਤ ਭੀਰੰ । ੧੯੪ ।
girungtant angung. katungtant jungung.
chalungtant teerung. bhatungkant bheerung. (194)

ਜੁਝੰਤੰਤ ਵੀਰੰ । ਭਜੰਤੰਤ ਭੀਰੰ ।
ਕਰੰਤੰਤ ਕ੍ਰੋਧੰ । ਭਰੰਤੰਤ ਰੋਹੰ । ੧੯੫ ।
jujhant tant beerung. bhajungtant bheerung.
karungtant karodhung. bharungtant rohung. (195)

ਤਜੰਤੰਤ ਤੀਰੰ । ਭਜੰਤੰਤ ਭੀਰੰ ।
ਬਹੰਤੰਤ ਘਾਯੰ । ਝਲੰਤੰਤ ਜਾਯੰ । ੧੯੬ ।
tajantant teerung. bhajungtat bheerung.
bhahungtant ghaijung jhalungtant jaiyung. (196)

ਤਤਕੰਤ ਅੰਗੰ । ਜੁਟਕੰਤ ਜੰਗੰ ।
ਉਲਥਥ ਲੁਥੰ । ਪਲੁਥਤ ਜੁਥੰ । ੧੯੭ ।
tatkant angung. jutkant jungung.
ulthath luthung. palthath juthung. (197)

The arrows are struck and the warriors are shouting and challenging. The shields are striking against each other, thus (producing) emitting a brilliant light. (190)

The swords are shining while drums are sounding high notes, and the guns are fired, producing flames of fire balls. (191)

The blood is oozing out of wounds. The keenness of the warriors is shining forth from their faces. Some warriors have fallen down, while the weaklings are trembling (or get drenched with perspiration). (192)

The helmets have broken into pieces, while the drums produce loud noises. The clashing of arms (swords) are separated apart. The (devalish)fairies are dancing around. (193)

The limbs of warriors are falling apart and the limbs are being cut away in the battle field. The arrows are being shot ; while the weaklings are hiding around. (194)

The warriors are engaging in battle, while the cowards are running around. The brave warriors are getting enraged ; and are full of anger. (195)

The arrows are struck, and the cowards are running away, and blood is oozing out of wounds ; so that the place gets illumined. (196)

The broken limbs are fluttering around. The warriors are engaged in battle (fighting). The Corpses are piling up on one another. While groups of soldiers are clustered in fighting. (197)

ਢਲੰਕੰਤ ਢਾਲੰ । ਪੁਅੰਤੰਤ ਮਾਲੰ ।
ਨਚੰਤੰਤ ਈਸੰ । ਕਟੰਤੰਤ ਸੀਸੰ । ੧੯੮ ।
dhalungkant dhalung. puangtant malung.
naachungtant easung. katungtant seesung. (198)

ਉਛੰਕੰਤ ਤਾਜੀ । ਬਹਤੰਤ ਗਾਜੀ ।
ਲੁਟੰਤੰਤ ਲੁਥੰ । ਕਟੰਤੰਤ ਮੁਖੰ । ੧੯੯ ।
uchhangkant taaji. bahungtant gaji.
tutungtant luthung. katungtant mukhang. (199)

ਤਪੰਤੰਤ ਤੇਗੰ । ਚਮੰਕੰਤ ਬੇਗੰ ।
ਨਚੇ ਮੁੰਡ ਮਾਲੀ । ਹਸੇਤਤ ਕਾਲੀ । ੨੦੦ ।
tapungtant tegung. chamuntant begung.
nchai mund mali. hasaitat kali. (200)

ਜੁਟੰਤੰਤ ਵੀਰੰ । ਛੁਟੰਤੰਤ ਤੀਰੰ ।
ਬਰੰਤੰਤ ਬਾਲੰ । ਢਲੰਤੰਤ ਢਾਲੰ । ੨੦੧ ।
jutungtant veerung. chhutungtant teerung.
barungtant baalung. dhalungtant dhalung. (201)

ਸੁਮਤੰਤ ਮਦੰ । ਉਠੈ ਸਦ ਗਦੰ ।
ਕਟੰਤੰਤ ਅੰਗੰ । ਗਿਰੰਤੰਤ ਜੰਗੰ । ੨੦੨ ।
Suntant madung. Uthai-sad gadung.
katungtant angung. girungtant jungung. (202)

ਚਲੰਤੰਤਿ ਚਾਯੰ । ਜੁਝੰਤੰਤ ਜਾਯੰ ।
ਰਣੰਕੰਤ ਨਾਦੰ । ਬਜੰਤੰਤ ਬਾਦੰ । ੨੦੩ ।
Chaltant chaiyung. jujhungtant jaiyung.
runnunghant nadung. bajungtant baadung. (203)

ਪੁਐਰੰਤ ਪਤ੍ਰੀ । ਲਗੰਤੰਤ ਅਤ੍ਰੀ ।
ਬਜਤੰਤ੍ ਅਤ੍ਰੰ । ਜੁਝਤੰਤ ਛਤ੍ਰੰ । ੨੦੪ ।
puairant patri. lugungtant atri.
bajtautar atrung. jujhtant chhatrung. (204)

ਗਿਰੰਤੰਤ ਭੂਮੀ । ਉਠੰਤੰਤ ਝੂਮੀ ।
ਰਟੰਤੰਤ੍ ਪਾਨੰ । ਜੁਝੰਤੰਤ ਜੁਆਨੰ । ੨੦੫ ।
girungtant bhumi. Uthangtant jhumi.
ratungtant paanung. jujhungkant juanung. (205)

The Shiva's followers are making necklace of the skeletons. By making a mala (necklace) of the skeletons Shiva is dancing around. (198)

The horses are jumping around, while blood is oozing out of the wounds of the brave warriors. The corpses are rolling around; while the heads are being cut (removed in fighting). (199)

The swords are getting heated up with the hot blood, and are shining with great speed. The Shiva (collecting Skeletons) is dancing, while the goddess of death is laughing around. (200)

The warriors are engaged in fighting in the battle. The arrows are being shot. The devilish fairies are collecting the bodies of the slain warriors. The shields are making noise. (201)

The warriors are fully engrossed in fighting while sounds of heavy armour clashing and body limbs are being cut and are being thrown around in the battle ground. (202)

The warriors are moving with keenness, and then get engaged in fighting in the battle field. The music is heard, as the music of death is being produced. (203)

The arrows with wings were being shot, which strike the armed warriors. The arrows strike and the Kashatriyas engage in fighting. (204)

The soldiers fall on the ground, then get up with a swarling head and ask for water. The warriors are thus engaged in fighting. (205)

ਚਲੰਤੰਤ ਬਾਨੰ । ਰੁਕੰਤੰਤ ਦਿਸਾਨੰ ।
ਗਿਰੰਤੰਤ ਬੀਰੰ । ਭਜੰਤੰਤ ਭੀਰੰ । ੨੦੬ ।
chalungtant banung. rukungkant disanung.
girungtant beerung. bhajungtant bheerung. (206)

ਨਚੰਤੰਤ ਈਸੰ । ਪੁਅੰਤੰਤ ਸੀਸੰ ।
ਬਜੰਤੰਤ ਡਉਰੂ । ਭ੍ਰਮੰਤੰਤ ਭਉਰੂ । ੨੦੭ ।
nachungtant easung. puangtant seesung.
bajumng bhouru. bharmungtant bhouro. (207)

ਨਚੰਤੰਤ ਬਾਲੰ । ਤੁਟੰਤੰਤ ਤਾਲੰ ।
ਮਚੰਤੰਤ ਵੀਰੰ । ਭਜੰਤੰਤ ਭੀਰੰ । ੨੦੮ ।
nachungtant balung. tutangtant talung.
machungtant veerung. bhajungtant teerung. (208)

ਲਗੰਤੰਤ ਬਾਨੰ । ਢਹਤੰਤ ਜੁਆਨੰ ।
ਕਟੰਤੰਤ ਅਧੰ । ਭਟੰਤੰਤ ਬਧੰ । ੨੦੯ ।
lagungtant banung. dhahungtant juanung.
katungtant adhung. bhatungtant badhung. (209)

ਖਹੰਤੰਤ ਖੂਨੀ । ਚੜੈ ਚਉਪ ਦੂਨੀ ।
ਬਹੰਤੰਤ ਅਤ੍ਰੰ । ਕਟੰਤੰਤ ਛਤ੍ਰੰ । ੨੧੦ ।
kahuntant khuni. charrai choup duni.
bahungtant atrung. katungtant chhatrung. (210)

ਬਹੰਤੰਤ ਪਤ੍ਰੀ । ਜੁਝਤੰਤ ਅਤ੍ਰੀ ।
ਹਿਣਕੰਤ ਤਾਜੀ । ਕਣੰਛੰਤ ਗਾਜੀ । ੨੧੧ ।
bahungtant patri. jajhantant atri.
hitangtant taji. katungtant barnung. (211)

ਤੁਟੰਤੰਤ ਚਰਮੰ । ਕਟੰਤੰਤ ਬਰਮੰ ।
ਗਿਰੰਤੰਤ ਭੂਮੀ । ਉਠੰਤੰਤ ਘੂਮੀ । ੨੧੨ ।
tatungtant charmung. katungtant barmung.
girangtant bhumi. uthantant ghumi. (212)

ਰਟੰਤੰਤ ਪਾਨੰ । ਕਟੰਤੰਤ ਜੁਆਨੰ ।
ਉਡੰਤੰਤ ਏਕੰ । ਗਡੰਤੰਤ ਨੇਕੰ । ੨੧੩ ।
ratungtant paanung. katungtant juanung.
udangtant ekang. gadungtant nekung. (213)

The arrows are struck. All the directions are filled with arrows. The warriors are falling while the cowards are running away. (206)

Shiva is dancing ; and is knitting skulls into a thread . He is beating his drum, and is moving around in a horrible-looking form. (207)

The fairies (devilish) are dancing ; and their musical tunes are being disrupted. The warriors are keenly jumping around in joy ; while the cowards are running away. (208)

The arrows are being struck, while the warriors are falling down ; and they are being cut into two pieces (from the middle) while the warriors are being killed. (209)

The ferocious soldiers are engrossed in great fight and their minds are over-joyed with the idea of battle fighting. The arms and arrows are being used, while the canopies are being torn apart. (210)

The arrows with wings are being struck, while the armed warriors are engrossed in fighting. The horses are braying and the warriors are roaring aloud. (211)

The shields are breaking down while the (protective) coats of mail are being cut into pieces. The fighting warriors are falling down on the ground, and are getting up with a swirling head. (212)

They are asking for water time and again, while the warriors are being killed (cut), and get stuck into the bodies of other fallen men. (213)

ਅਨੂਪ ਨਰਾਜ ਛੰਦ

ਅਨੂਪ ਰੂਪ ਦਿਖ ਕੈ ਸੁ ਕ੍ਰੁਧ ਜੋਧਣੰ ਬਰੰ ।
ਸਨਧ ਬਧ ਉਦਿਤੰ ਸੋ ਕੋਪ ਓਪ ਦੇ ਨਰੰ ।
ਚਹੰਤ ਜੈਤ ਪਤ੍ਰੁਣੰ ਕਰੰਤ ਘਾਵ ਦੁਧਰੰ ।
ਤੁਟੰਤ ਅਸਤ੍ਰ ਸਸਤ੍ਰੋਣੋ ਲਸੰਤ ਉਜਲੋ ਫਲੰ । ੨੧੪ ।

Anup Niraj Chhand

anup roop dikh kai so karudh judhanung barung.
samadh badh uditung so kop up de narung.
Chahant jait patrung karant ghav dudharug.
tutant astar Sastarung lasant ujalo phalung. (214)

ਉਠੰਤ ਭਉਰ ਭੁਰਣੋ ਕਟੰਤ ਭੈਕਰੀ ਸੁਰੰ ।
ਭਜੰਤ ਭੀਰ ਭੈਕਰੰ ਬਜੰਤ ਬੀਰ ਸੁਪ੍ਰਭੰ ।
ਤੁਟੰਤ ਤਾਲ ਤਥਿਯੰ ਨਚੰਤ ਈਸ੍ਰੋਣੋ ਰਣੰ ।
ਖਹੰਤ ਖਤ੍ਰੋਣੋ ਖਗੰ ਨਿਨਦਿ ਗਦਿ ਘੁੰਘਰੰ । ੨੧੫ ।

Uthant bhour bhuranai kadhant bhaikari surang.
bhajant bheer bhaikarung bajant beer suprabhang.
tutant taaltabieung nachanat easarno runnung.
khahant khatrano kharung ninad gad ghugharung. (215)

ਭਜੰਤ ਆਸੁਰੀ ਸੁਤੰ ਉਠੰਤ ਭੈਕਰੀ ਧੁਣੰ ।
ਚਲੰਤ ਤੀਛਣੋ ਸਰੰ ਸਿਲੋਣ ਉਜਲੀ ਕ੍ਰਿਤੰ ।
ਨਚੰਤ ਰੰਗ੍ਹ ਜੋਗਣੰ ਚਚਕ ਚਉਦਣੋ ਦਿਸੰ ।
ਕਪੰਤ ਕੁੰਦਨੋ ਗਿਰੰ ਤ੍ਰਸੰਤ ਸਰਬਤੋ ਦਿਸੰ । ੨੧੬ ।

bhajant asuri sutang uthant bhaikari dhunung.
chalant teechhano sarung milain ujli kirtung.
nachant rung joganung chachak chandano disung.
kapant kundano girung tarsant sarbato disung. (216)

ਨਚੰਤ ਬੀਰ ਬਾਵਰੰ ਖਹੰਤ ਬਾਹਣੀ ਧੁਜੰ ।
ਬਰੰਤ ਅਛ੍ਰਣੋ ਭਟੰ ਪ੍ਰਬੀਨ ਚੀਨ ਸੁਪ੍ਰਭੰ ।
ਬਕੰਤ ਡਉਰ ਡਾਮਰੀ ਅਨੰਤ ਤੰਤ੍ਰਣੋ ਰਿਸੰ ।
ਹਸੰਤ ਜਛ ਗੰਧ੍ਰਬੰ ਪਿਸਾਚ ਭੂਤ ਪ੍ਰੇਤਨੰ । ੨੧੭ ।

nachant beer bavrung khahant bahani dhujung.
barant achharano bhatung parbeen cheen suparbhang
bakant dour damri anant tantarno risung.
hasant jacah gandharbung pisach bhoot praitungung. (217)

The warriors, who appear to be smart and beautiful, are getting enraged and being armed with weapons are showing off their rage (anger). They want letters of victory and are striking great wounds on the enemy. The arms and shields are breaking into two while the while handle of arrows are shining. (214)

The horrible looking demons (ghosts) and evil spirits are rising up and produce horrible sounds. The Cowards are running away with fear while impressive warriors are roaming aloud. The musical tunes are being disrupted with fighting, while Shiva is dancing in the battle ground. The swords of Kashatriyas are striking against each other and the small bells around the ankles are producing musical sounds. (215)

Due to the terrible sound produced, the sons of demons were running away. Very sharp arrows are being struck, and their whitened handles are shining. The devilish fairies are dancing in the battle field and on all fourteen sides their shining acts are being seen. All the sides are getting frightened and the Sumer mountain is also being shaken up. (trembling). (216)

The fifty-two warriors are dancing around, and various flags of different armies are striking. The fairies are picking up brave and smart warriors, as they are falling. The hags (beldame) and devilish women, getting enraged are reading out various magical notes while the demons, Pisach and devils are laughing around. (217)

ਭਰੰਤ ਚੁਚ ਚਾਵਡੀ ਭਛੰਤ ਫਿਕ੍ਰਣੀ ਤਨੰ ।
ਡਕ਼ੰਤ ਡਾਕਣੀ ਡੁਲੰ ਭਰੰਤ ਪਤ੍ ਸੋ੍ਣਤੰ ।
ਪਿੰਤ ਯਾਸਵੰ ਸੁਭੰ ਹਸੰਤ ਮਾਰਜਨੀ ਮਿ੍ੜੰ ।
ਅਟੁਟ ਹਾਸਣੋ ਹਸੰ ਖਿਮੰਤ ਉਜਲੋ ਅਸੰ । ੨੧੮ ।
bharant chuch chavadi bhavant vikarm tanung.
dakant dakni dalung bharant pattar saronatung.
pipant yasvang subhung hasant marjani mir rrung.
atut hasano hasung khimant ujlo asung. (218)

ਅਕਵਾ ਛੰਦ

ਜੁਟੇ ਵੀਰੰ । ਛੁਟੇ ਤੀਰੰ । ਜੁਝੇ ਤਾਜੀ । ਡਿਗੇ ਗਾਜੀ । ੨੧੯ ।

Akva Chhand

Jutai veerung. chhutai teerung. jujhai taaji. digai gaji. (219)

ਬਜੇ ਜੁਆਣੰ । ਬਾਹੇ ਬਾਣੰ । ਰੁਝੇ ਜੰਗੰ । ਜੁਝੇ ਅੰਗੰ । ੨੨੦ ।

bajai juarrung. bahai baanung. rujhai jungung. jujhai angung. (220)

ਤੁਟੇ ਤੰਗੰ । ਫੁਟੇ ਅੰਗੰ । ਸਜੇ ਸੂਰੰ । ਘੁੰਮੀ ਹੂਰੰ । ੨੨੧ ।

tutai tungung . Bhutai angung. sajai Surang. ghumi hurang. (221)

ਜੁਝੇ ਹਾਥੀ । ਰੁਝੇ ਸਾਥੀ । ਉਭੇ ਉਸਟੰ । ਸੁਭੇ ਪੁਸਟੰ । ੨੨੨ ।

jujhai haathi. ruthai saathi.a ubhai ustung. Subhai pustang. (222)

ਫੁਟੇ ਬੀਰੰ । ਛੁਟੇ ਤੀਰੰ । ਡਿਗੇ ਭੂਮੰ । ਉਠੇ ਘੁਮੰ । ੨੨੩ ।

bhutai beerung. chhutai teerung. digai bhoomung. Uthai ghumung. (223)

ਬਕੈ ਮਾਰੰ । ਚਕੈ ਚਾਰੰ । ਸਜੈ ਸਸਤ੍ਰੰ । ਬਜੈ ਅਸਤ੍ਰੰ । ੨੨੪ ।

bakai marung. chakai charung. sajai sastarung. bajai astrang. (224)

ਚਾਚਰੀ ਛੰਦ

ਜੁਝਾਰੇ । ਅਪਾਰੇ । ਨਿਹਾਰੇ । ਬਿਚਾਰੇ । ੨੨੫ ।

Chachari Chhand

jujharai. aparai. niharai. bicharai. (225)

ਹਕਾਰੈ ਪਚਾਰੈ । ਬਿਚਾਰੈ । ਪ੍ਰਹਾਰੈ । ੨੨੬ ।

hakarai. pacharai. bicharai. parharai. (226)

ਸੁ ਤਾਜੀ । ਸਿਰਾਜੀ । ਸਲਾਜੀ । ਬਿਰਾਜੀ । ੨੨੭ ।

so taji. Siraji. Salaji. biraji. (227)

The devolish females are filling up their arms with human flesh while the jackals are eating away their dead bodies. The fairies (devilish) are filling up their stomachs and are moving around in a joyous mood, and are filling the bowls with blood. The goddess of death and Kalika are drinking this blood as a wine from the bowls. They are all laughing around in the battle field in high pitched sounds as a routine while white swords are shining in clashes. (218)

Akva Chhand

The warriors are engaged in fighting, and the arrows are being shot (struck). The horses are involved in fighting (battle) while the warriors are falling down. (219)

The young soldiers are engaged in battle, and the arrows are being struck, while the fighting continues, and their limbs are fully entangled with each other. (220)

The horses saddles, with their stirrups are breking down while the limbs are torn up, and the warriors are smartly around. The fairies are moving around. (221)

The elephants are engrossed in fighting against their fellow beings, while those with higher built-up bodies are getting up, and those with mighty bodies were looking grand in the battle field. (222)

The warriors are getting wounded. The arrows are being struck, and the warriors are fallingdown on the ground, and are trying to get up with a whirling headache. (223)

They are talking in low tones, and all thefour sides are bewildered, with the armour striking on all sides. The arms are looking bright on all sides. (224)

Chachri Chhand

Many warrior are watching the scene and are thinking about it. (225)

They are shouting at each other, and are challenging each other and are then striking at each other. (226)

The proud warriors are riding their beautiful and mighty horses. (227)

ਉਠਾਵੈ । ਦਿਖਾਵੈ । ਭ੍ਰਮਾਵੈ । ਚਖਾਵੈ । ੨੨੮ ।
Uṭhavai. dikhavai. bharmavai. chakhavai. (228)

ਕ੍ਰਿਪਾਨ ਕ੍ਰਿਤ ਛੰਦ
ਜਹਾ ਤੀਰ ਛੁਟਤ । ਰਣੰਧੀਰ ਜੁਟਤ ।
ਬਰੰਬੀਰ ਉਠਤ । ਤਨੰ ਤ੍ਰਾਨ ਫੁਟਤ । ੨੨੯ ।
Kirpan Kirat Chhand
jaha teer chhulat. runnungdheer jutat.
barungbeer uthat. tanung tran phutat. (229)

ਰਣੰ ਬੀਰ ਗਿਰਤ । ਭਵੰ ਸਿੰਧੁ ਤਰਤ ।
ਨਭੰ ਹੂਰ ਫਿਰਤ । ਬਰੰ ਬੀਰ ਬਰਤ । ੨੩੦ ।
runnung beer girat. bhavang sindh tarat.
nabhung hoor phirat. barung beer barat. (230)

ਰਣ ਨਾਦ ਬਜਤ । ਸੁਣਿ ਭੀਰ ਭਜਤ ।
ਰਣਿ ਭੂਮਿ ਤਜਤ । ਮਨ ਮਾਝ ਲਜਤ । ੨੩੧ ।
runn naad bajat. Sunn bheer bhajat.
run bhoom tajat. man majh lajat. (231)

ਫਿਰਿ ਫੇਰਿ ਲਰਤ । ਰਣ ਜੂਝਿ ਮਰਤ ।
ਨਹਿ ਪਾਵ ਟਰਤ । ਭਵ ਸਿੰਧੁ ਤਰਤ । ੨੩੨ ।
phir pher larat. runn jujh marat.
neh paav tarat. bhav sindh tarat. (232)

ਰਣ ਰੰਗਿ ਮਚਤ । ਚਤੁਰੰਗ ਫ਼ਟਤ ।
ਸਰਬੰਗ ਲਟਤ । ਮਨਿ ਮਾਨ ਘਟਤ । ੨੩੩ ।
runn rung machat. chaturang phatat.
Sarbung latat. man maan ghatat. (233)

ਬਰ ਬੀਰ ਭਿਰਤ । ਨਹੀ ਨੈਕ ਫਿਰਤ ।
ਜਬ ਚਿਤ ਚਿਰਤ । ਉਠਿ ਸੈਨ ਘਿਰਤ । ੨੩੪ ।
bar beer bhirat. nahi naik phirat.
jab chit chirat. uth sain ghirat. (234)

ਗਿਰ ਭੂਮਿ ਪਰਤ । ਸੁਰ ਨਾਰਿ ਬਰਤ ।
ਨਹੀ ਪਾਵ ਟਰਤ । ਮਨਿ ਕੋਪ ਭਰਤ । ੨੩੫ ।
gir bhoom Barat. Sur naar barat.
nahi paav tarat. man kop bharat. (235)

The warriors hold their swords in their hands and show them up and then strike at the enemy with joy and revenge. (228)

Kirpan Kirat Chhand

Whenever the arrows are being shot, the warriors there get engrossed in fighting. The brave warriors are up against the enemy, while the coat of mail are opening up.(229)

The warriors are falling down in the battle-field. They have crossed the ocean of life successfully. The fairies are seen in the sky, and are getting married to mighty warriors. (the fairies are picking up the dead men as their spouses. (For eating up the corpses). (230)

The music of Maru Rag is being sung in the battle field. On hearing this music, the Cowards are running away and are leaving the battle field. They are feeling ashamed of themselves. (231)

They come back and engage in fighting in the battle field without withdrawing their steps in the field, thus they cross the ocean of life sucessfully. (232)

The warriors are all engrossed fully in the fighting at the battle field, while the multi coloured army is getting mauled (wounded in the battle, and is withdrawing on all sides being overpowered. The pride in the mind has now (lessened) gone downward. (233)

The brave warriors are fighting it out, and do not withdraw even an inch backwards when their mind gets upset, they get up and surround the enemy's army. (234)

The warriors are falling on the ground, the demon womens are collecting their bodies (getting married to them) and do not fall back even an inch. They get enraged in their hearts. (235)

ਕਰ ਕੋਪ ਮੰਡਤ । ਪਗ ਦੈ ਨ ਭਜਤ ।
ਕਰਿ ਰੋਸ ਲਰਤ । ਗਿਰ ਭੂਮਿ ਪਰਤ । ੨੩੬ ।
Kar kope mandat. pug davai na bhajai.
kar ros larat. gir bhoom parat. (236)

ਰਣ ਨਾਦ ਬਜਤ । ਸੁਣਿ ਮੇਘ ਲਜਤ ।
ਸਭ ਸਾਜ ਸਜਤ । ਪਗ ਦੈ ਨ ਭਜਤ । ੨੩੭ ।
runn naad bajat. sunn megh lajat.
Sabh saaj sajat. pug davai na bhajat. (237)

ਰਣਿ ਚਕ੍ਰ ਚਲਤ । ਦੁਤਿ ਮਾਨ ਦਲਤ ।
ਗਿਰਿ ਮੇਰੁ ਹਲਤ । ਭਟ ਸੈਣ ਪਲਤ । ੨੩੮ ।
runn chakar chalat. dut maan dalat.
gir mer halat. bhat sarain palat. (238)

ਰਣ ਰੰਗਿ ਮਚਤ । ਬਰ ਬੰਬ ਬਜਤ ।
ਰਣ ਖੰਡ ਗਡਤਿ । ਅਸਿਵਾਰ ਮੰਡਤ । ੨੩੯ ।
runn rung machat. bar bumb bajat.
runn khundh gadit. asirvar mandit. (239)

ਕ੍ਰਿਪਾਨ ਕਿਰਤ । ਕਰਿ ਕੋਪ ਭਿਰਤ ।
ਨਹੀ ਫਿਰੈ ਫਿਰਤ । ਅਤਿ ਚਿਤ ਚਿਰਤ । ੨੪੦ ।
Kirpan kirat. Kar kop phirat.
naho phirai phirat. at chit chirat. (240)

ਚਾਚਰੀ ਛੰਦ
ਹਕਾਰੈ । ਪ੍ਰਚਾਰੈ । ਪ੍ਰਹਾਰੈ । ਕਰਵਾਰੈ । ੨੪੧ ।
Chachari Chhand
hakarai. parcharai. parharai. karvarai. (241)

ਉਠਾਵੈ । ਦਿਖਾਵੈ । ਭ੍ਰਮਾਵੈ । ਚਲਾਵੈ । ੨੪੨ ।
Uthavai. dikhavai. bharmavai. chalavai. (242)

ਸੁ ਧਾਵੈ । ਰਿਸਾਵੈ । ਉਠਾਵੈ । ਚਖਾਵੈ । ੨੪੩ ।
So dhavai. risavai. Uthavai. chakhavai. (243)

ਝੁਝਾਰੈ । ਅਪਾਰੈ । ਹਜਾਰੈ । ਅਰਿਆਰੈ । ੨੪੪ ।
jujharai. aparai. hajarai. ariarai. (244)

ਸੁ ਚੁਕੈ । ਕਿ ਕੁਕੈ । ਭਭੁਕੈ । ਕਿ ਝੁਕੈ । ੨੪੫ ।
So dhukai. ke kukai. bhabhukai. ke jhukai. (245)

They start fighting in the battle field, being enraged, and do not withdraw their steps even a bit. They go on fighting, being enraged, and finally on being killed, they fall down on the ground. (236)

The music is being sounded on the battle field, on hearing this sound, even the clouds feel belittled. The warriors are fully dressed up with arms, and looking smart and do not withdraw even an inch. (two steps). (237)

In the battle field the armour in a circle is fired, whose brightness is even superior to that of the sunshine. Even the Sumer mountain is shaking up, and the warriors are drenched in blood. (238)

The battle was in full swing, as the great warriors are engaged in fighting. The warriors are being planted like posts in the battle. The armed men with swords are giving their best performance in the battle-field. (239)

The soldiers holding Swords are performing various functions, and are fighting being fully enraged. They would not relent from fighting even when we tried. They are frustrated in mind. (240)

Chachri Chhand

The warriors are shouting and challenging one another, and attack with the sword. (241)

They raise their swords (arms) showing them (to the crowd), while wielding the sword, and then strike (attack) with them. (242)

They rush towards the battle-field, getting enraged. Then they raise their weapons, and give a befitting reply to the enemy. (by attacking them). (243)

There are unaccounted number of warriors, and thousands of them are obstinate and stubborn warriors. (244)

They come closer to each other and challenge one another. With rage they become balls of fire, as if firewood is being thrown in the kiln. (245)

ਸੁ ਬਾਣੰ । ਸੁਧਾਣੰ । ਅਚਾਣੰ । ਜੁਆਣੰ । ੨੪੬ ।
so banung. sudhanung. achanung. juanung. (246)

ਧਮਕੈ । ਹਮਕੈ । ਝੜਕੈ । ਛਟਕੈ । ੨੪੭ ।
dhamkai. hamtai. jharrkai. chhatkai. (247)

ਸਗਾਜੈ । ਸਸਾਜੈ । ਨ ਭਾਜੈ । ਬਿਰਾਜੈ । ੨੪੮ ।
Sagajai. Sasajai. na bhajai. birajai. (248)

ਨਿਖੰਗੀ । ਖਤੰਗੀ । ਸੁਰੰਗੀ । ਭਿੜੰਗੀ । ੨੪੯ ।
nikhangi khatungi. Surangi. bhirrungi. (249)

ਤਮਕੈ । ਪਲਕੈ । ਹਸਕੈ । ਪ੍ਰਧਕੈ । ੨੫੦ ।
tamkai. palkai. hasskai. pradhkai. (250)

ਸੁ ਬੀਰੰ । ਸੁ ਧੀਰੰ । ਪ੍ਰਹੀਰੰ । ਤਤੀਰੰ । ੨੫੧ ।
So beerung. so dheerung. parheerung. tateerung. (251)

ਪਲਟੈ । ਬਿਲਟੈ । ਨ ਛੁਟੈ । ਉਪਟੈ । ੨੫੨ ।
paltai. biltai. na chhutai. uptai. (252)

ਬਬਕੈ । ਨ ਥਕੈ । ਧਸਕੈ । ਝਝਕੈ । ੨੫੩ ।
babkai. na thakai. dhaskai. jhajhkai. (253)

ਸਖਗੰ । ਅਦਗੰ । ਅਜਗੰ । ਅਭਗੰ । ੨੫੪ ।
sakhgung. adgung. ajugung. abhangung. (254)

ਝਮਕੈ । ਖਿਮਕੈ । ਬਬਕੈ । ਉਥਕੈ । ੨੫੫ ।
ajhamkai. khimkai. babkai. Uthkai. (255)

ਭਗਉਤੀ ਛੰਦ
ਕਿ ਜੁਟੈਤ ਬੀਰੰ । ਕਿ ਛੁਟੈਤ ਤੀਰੰ ।
ਕਿ ਫੁਟੈਤ ਅੰਗੰ । ਕਿ ਜੁਟੈਤ ਜੰਗੰ । ੨੫੬ ।
Bhagouti Chhanda
ke jutait beerung. ke chhutant teerung.a
ke phutait angung. ke jatait jungung (256)

ਕਿ ਮਚੈਤ ਸੂਰੰ । ਕਿ ਘੁਮੈਤ ਹੂਰੰ ।
ਕਿ ਬਜੈਤ ਖਗੰ । ਕਿ ਉਠੈਤ ਅਗੰ । ੨੫੭ ।
ke machait soorang. ke ghumait hurang.
ke bajait khagung. ke uthait agung. (257)

Then they aim with their arrows and strike at the warriors, killing them on the spot. (246)

In the battle field, soldiers are being pushed around and they shout at each other (or get disturbed) and the weapons are struck at each other, and the arrows are shot. (247)

The warriors roar at the pitch of their voice and are embellished with their weapons, without running away from the field, and face each other boldly. (248)

These warriors were having quivers with arrows and wearing beautiful robes, and were keen to engage in fighting. (249)

They were getting enraged, were jumping around, and laughing and push the enemy backwards. (250)

They are great warriors, and were having great patience, and are shooting out very pointed arrows. (251)

They are capable of throwing away the enemy and also can with-stand a back-ward thrust. They are pulling out those arrows which fail to pierce the body. (252)

They do not get tired and are roaring loudly and penetrate the enemy lines and shake up the enemy badly. (253)

They carry beautiful swords, and cannot be mistrusted. They possess very smart personality and never run away from the battle field. (254)

They are making their arms shine forth (brightening the weapons) and brighten them like lightening. They challenge the enemy and then kill him by (jumping) pouncing on him. (255)

Bhagouti Chhand

At places, the warriors are engrossed in fighting and are shooting arrows, which pierce the human bodies, and are continuing fighting all the time. (256)

At other places, the warriors are getting enraged greatly, while the devilish fairies are flying around in the skies. The swords are striking each other and sparks of fire are produced. (257)

ਕਿ ਫੁਟੈਤਿ ਅੰਗੰ । ਕਿ ਰੁਝੈਤਿ ਜੰਗੰ ।
ਕਿ ਨਚੈਤਿ ਤਾਜੀ । ਕਿ ਗਜੈਤਿ ਗਾਜੀ । ੨੫੮
ke phhutait angung. ke rujhait jungung.
ke nachait taji. ke gajait gaji. (258)

ਕਿ ਘਲੈਤਿ ਘਾਯੰ । ਕਿ ਝਲੈਤਿ ਚਾਯੰ ।
ਕਿ ਡਗੈਤਿ ਧੁਮੀ । ਕਿ ਝੁਮੈਤਿ ਝੁਮੀ । ੨੫੯ ।
ke ghalait ghaieung. ke jhulant chaiyung.
ke digait dhumi. ke jhumait jhumi. (259)

ਕਿ ਛਡੈਤਿ ਹੂਰੰ । ਕਿ ਸੁਭਤਿ ਰਯੂਹੰ ।
ਕਿ ਡਗੈਤਿ ਚੇਤੰ । ਕਿ ਨਚੈਤਿ ਪ੍ਰੇਤੰ । ੨੬੦ ।
ke chhadout huhung. ke subhait hayuhung.
ke digati chetung. ke nachait praitung. (260)

ਕਿ ਬੁਠੈਤਿ ਬਾਨੰ , ਕਿ ਜੁਝੈਤਿ ਜੁਆਨੰ ।
ਕਿ ਮਥੈਤਿ ਨੂਰੰ । ਕਿ ਤਕੈਤਿ ਹੂਰੰ । ੨੬੧ ।
ke buthait baanung. ke jhujhait juanung.
ke makhaite nurung. ke takait hurang. (261)

ਕਿ ਜੁਜੈਤਿ ਹਾਥੀ । ਕਿ ਸਿਝੈਤਿ ਸਾਥੀ ।
ਕਿ ਭਗੈਤਿ ਵੀਰੰ । ਕਿ ਲਗੈਤਿ ਤੀਰੰ । ੨੬੨ ।
ke jujait haathi. ke sujhait saathi.
ke bhagait veerung. ke lagait rerung. (262)

ਕਿ ਰਜੈਤਿ ਰੋਸੰ । ਕਿ ਤਜੈਤਿ ਹੋਸੰ ।
ਕਿ ਖੁਲੈਤਿ ਕੇਸੰ । ਕਿ ਡੁਲੈਤਿ ਭੇਸੰ । ੨੬੩ ।
ke rujait rosung. ke tajait hosung.
ke khulait kesung. ke dùlait bhaisung. (263)

ਕਿ ਜੁਝੈਤਿ ਹਾਥੀ । ਕਿ ਲੁਝੈਤਿ ਸਾਥੀ ।
ਕਿ ਛੁਟੈਤਿ ਤਾਜੀ । ਕਿ ਗਜੈਤਿ ਗਾਜੀ । ੨੬੪ ।
ke jujhait hathi. ke lujhait saathi.
ke chhutait taji. ke gajoat gaji. (264)

ਕਿ ਘੁਮੀਤਿ ਹੂਰੰ । ਕਿ ਭੁੰਮੀਤਿ ਪੂਰੰ ।
ਕਿ ਜੁਝੈਤਿ ਬੀਰੰ । ਕਿ ਲਗੈਤਿ ਤੀਰੰ । ੨੬੫ ।
ke ghumeet hurung. ke bhumeet purung.
ke jujhait veerung. le lagait teerung. (265)

At places, limbs are flying around, as the warriors are engaged in fighting. The horses are jumping and dancing around, while the brave warriors are roaring loudly. (258)

Somewhere wounds are being inflicted, and then watch carefully the wounds of the enemy when thay fall down with a thud, and then being wounded they whirl around and bend in humility. (259)

Somewhere the wounded soldiers cough loudly, and being surrounded in a circle, appear dignified. The fallen soldiers are trying to grasp courage, while the demons (ghosts) and evil spirits are dancing around. (260)

At places, the arrows are raining highly (being shot continuously) and the warriors are fighting. Their foreheads are shining and the fairies are watching to grab their bodies. (to marry them). (261)

At some places, warriors are mounted on elephants and fighting the enemy while some of their companions have been killed. Some warriors, hit by the arrows have run away from the field. (262)

Somewhere warriors are fully enraged, having lost their senses and with their hair dishevelled and are roaming around in bad shape. (263)

At other places, they are fighting by riding on elephants, while their companions have died fighting in the battle, while their horses are let loose. The warriors are challenging by shouting at others. (264)

At some places the fairies (nymphs) are hovering around, and the whole area is covered by them. The warriors, struck by the arrows, are being killed. (265)

ਕਿ ਚਲੈਤਿ ਬਾਣੰ । ਕਿ ਰੁਕੀ ਦਿਸਾਣੰ ।
ਕਿ ਝਮਕੈਤਿ ਤੇਗੰ । ਕਿ ਨਭਿ ਜਾਨ ਬੇਗੰ । ੨੬੬ ।
ke chalait baanung. ke ruki disanung.
ke chamkait tegung. ke nabh jaan begung. (266)

ਕਿ ਛੁਟੈਤਿ ਗੋਰੰ । ਕਿ ਬੁਠੈਤਿ ਓਰੰ ।
ਕਿ ਗਜੈਤਿ ਗਾਜੀ । ਕਿ ਪਲੈਤਿ ਤਾਜੀ । ੨੬੭ ।
ke cchhutait gorung. ke buthait aourung.
ke gajait gaji. ke pelait taaj. (267)

ਕਿ ਕਟੈਤਿ ਅੰਗੰ । ਕਿ ਡਿਗੈਤਿ ਜੰਗੰ ।
ਕਿ ਮਤੈਤਿ ਮਾਣੰ । ਕਿ ਲੁਝੈਤਿ ਜੁਆਣੰ । ੨੬੮ ।
ke katait angung. ke dagait jungung.
ke matait manung. ke lujhait juanung. (268)

ਕਿ ਬਕੈਤਿ ਮਾਰੰ । ਕਿ ਚਕੈਤਿ ਚਾਰੰ ।
ਕਿ ਚੁਕੈਤਿ ਢੀਠੰ । ਨ ਦੇਵੈਤਿ ਪੀਠੰ । ੨੬੯ ।
ke bakait marung. ke chakait charung.
ke dhukait dheethung. na devait beethung. (269)

ਕਿ ਘਲੋਤਿ ਸਾ"ਗੰ । ਕਿ ਬੁਕੈਤਿ ਬਾ"ਗੰ ।
ਕਿ ਮੁਛੈਤਿ ਬੰਕੀ । ਕਿ ਹਠੈਤਿ ਹੰਕੀ । ੨੭੦ ।
ke ghalot sangung. ke bukait bangung.
ke muchhait banki. ke hathait hanki. (270)

ਕਿ ਬਜੈਤਿ ਢੋਲੰ । ਕਿ ਬਕੈਤਿ ਬੋਲੰ ।
ਕਿ ਬਜੇ ਨਗਾਰੇ । ਕਿ ਜੁਟੇ ਹਠਿਆਰੇ । ੨੭੧ ।
ke bajait dholung. ke bakait bolung.
ke bajai nagarai. ke jutai hathiarai. (271)

ਉਛਕੈਤਿ ਤਾਜੀ । ਹਮਕੈਤਿ ਗਾਜੀ ।
ਛੁਟਕੈਤ ਤੀਰੰ । ਭਟਕੈਤ ਭੀਰੰ । ੨੭੨ ।
uchhkait taaji. humkait gaji.
Chhutgait teerung. bhatkait bheerung. (272)

ਭਵਾਨੀ ਛੰਦ

ਜਹਾ ਬੀਰ ਜੁਟੈ । ਸਬੈ ਠਾਟ ਠਟੈ ।
ਕਿ ਨੇਜੇ ਪਲਟੈ । ਚਮਤਕਾਰ ਛੁਟੈ । ੨੭੩ ।

Bhavani Chhand

jaha beer chhutai. sabhai thaat dhatai.
ke nejai paltai. chamatkaar chhutai. (273)

The arrows are being shot somewhere else, so that all the four directions are filled with them to capacity. The swords are also shining (with strikes) and it appears as if lightning is flashing in the skies. (266)

At other places, gun shots are heard as if hail storm is in progress. The warriors are roaring aloud, while prodding their horses to move ahead. (267)

At places, limbs are being dismembered (cut) and lying on the ground, and are filled with glory. The warriors are entangled in battle (with others). (268)

Somewhere people are shouting to kill the enemy mercilessly. The whole area (four corners of the Earth) are wonder struck. The obstinate ones are involved in fighting, without(withdrawing) showing their back in the field. (269)

At places lances are being struck. The goats are making noise. They are having lateral moustaches, and are obstinate and egoistic in behaviour. (270)

At places, drums are beating, and the he-goats are making noise, and the big-drum is beating aloud; while the drums are beating loudly and the warriors are engrossed in fighting. (271)

At places, the horses are jumping around. The warriors are engaged in oighting, and the arrows are being struck (shot), while the weaklings are fraught with fear, and moving in great stress. (272)

Bhawani Chhand

Where the warriors are entangled in fighting, there they are using all sorts of tactics. With the help of lances, they upset their enemy, there are sparks seen coming out of their lances. (273)

ਜਹਾ ਸ਼ਾਰ ਬਜੈ । ਤਹਾ ਬੀਰ ਗਜੈ ।
ਮਿਲੈ ਸੰਜ ਸਜੈ । ਨ ਦੈ ਪੈਗ ਭਜੈ । ੨੭੪ ।
jaha saar bajai. taha beer gaja.
milai sanj sajai. na davai paig bhajai. (274)

ਕਹੂੰ ਭੂਰ ਭਾਜੈ । ਕਹੂੰ ਵੀਰ ਗਾਜੈ ।
ਕਹੂੰ ਜੋਧ ਜੁਟੈ । ਕਹੂੰ ਟੋਪ ਟੁਟੈ । ੨੭੫ ।
kahun bhur bhasjai. kahun veer gajai.
kahun jodh jutai. kahun tope tutai. (275)

ਜਹਾ ਜੋਧ ਜੁਟੈ । ਤਹਾ ਅਸਤ੍ਰ ਛੁਟੈ ।
ਨ੍ਰਿਭੈ ਸਸਤ੍ਰ ਕਟੈ । ਕਹੂੰ ਬੀਰ ਲੁਟੈ । ੨੭੬ ।
jaha jodh jutai. taha astar chhutai.
nirbhai sastar katai. kahun beer lutai. (276)

ਕਹੂੰ ਮਾਰ ਬਕੈ । ਕਿਤੇ ਬਾਜ ਉਥਕੈ ।
ਕਿਤੇ ਸੈਣ ਹਕੈ । ਕਿਤੇ ਦਾਵ ਤਕੈ । ੨੭੭ ।
kahun maar thakai. kitai baaj uthakai.
kitai sain hakai. kitai daar takai. (277)

ਕਿਤੇ ਘਾਇ ਮੇਲੈ । ਕਿਤੇ ਸੈਣ ਪੇਲੈ ।
ਕਿਤੇ ਭੂਮਿ ਡਿਗੇ । ਤਨੰ ਸ੍ਰੋਣ ਭਿਗੇ । ੨੭੮ ।
kitai ghaie melai. kitai sain pelai.
kitai bhoom digai. tanung saron bhigai. (278)

ਦੋਹਰਾ

ਇਹ ਬਿਧਿ ਮਚਾ ਪ੍ਰਚੰਡ ਰਣ ਅਰਧ ਮਹੂਰਤ ਉਦੰਡ ।
ਬੀਸ ਅਯੁਤ ਦਸ ਸਤ ਸੁਭਟ ਜੁਝਤ ਭਏ ਅਡੰਡ । ੨੭੯ ।

Dohra

eh bidh maha parchand runn aedh makurat uchand.
bees ayut das sat subhat jujhat bhaie adund. (279)

ਰਸਾਵਲ ਛੰਦ

ਸੁਣਯੋ ਸੰਭਰੇਸੰ । ਭਯੋ ਅਪ ਭੇਸੰ ।
ਉਡੀ ਬੰਬ ਰੈਣੰ । ਛੁਹੀ ਸੀਸ ਗੈਣੰ । ੨੮੦ ।

Rasavaal Chhand

Sunniyo sumbhresung. bhiou ap bhesung.
udi bumb rainung. chhuhi sees gainung. (280)

When the weapons strike each other, (iron strikes iron) the warriors are roaring loudly. With arms fully intact, they are engrossed in fighting, and do not withdraw even an inch. (274)

Somewhere, the cowards are running away from the battle field, while at places, the warriors are roaring loudly, and are involved in fighting. The steel helmets are broken down and lying around. (275)

When the warriors are engrossed in fighting, there the weapons and arrows etc. are being used. The fearless soldiers are being cut into pieces by the enemy arms while somewhere the warriors are falling down (being hit). (276)

Somewhere the warriors are shouting to kill (the enemy) them and elsewhere the horses are being made to dance (jump). Some where else the troops are advancing forward while some where they are waiting for a chance to outsmart the enemy (to kill the enemy). (277)

Somewhere wounds are being inflicted, and elsewhere the army is being pushed ahead. At places, the warriors are falling down on the ground and their bodies are completely (soaked) drenched in blood. (278)

Dohra

Thus the battle was raging vigorously at the half time of the auspicious moments so that two lakh and one thousand brave warriors and some other weaklings were killed in battle. (279)

Rasaval Chhand

The king of Sambhal had (heard) got the news of the death of so many warriors, and was furious with rage. With the beat of drums and the movement of troops, the dust rose to the skies. (280)

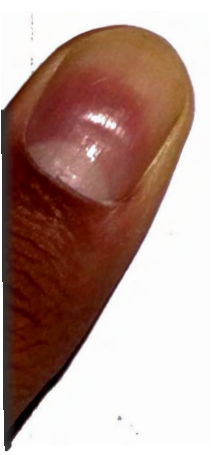
ਛਕੇ ਟੋਪ ਸੀਸੰ । ਘਣੰ ਭਾਨੁ ਦੀਸੰ ।
ਸਸੰ ਨਾਹ ਦੇਹੀ । ਕਥੰ ਉਕਤਿ ਕੇਹੀ । ੨੮੧ ।
chhakai tope seesung. ghanung bhaan deesung.
sasung nah dehi. kathung ukat kehi. (281)

ਮਨੋ ਸਿਧ ਸੁਧੰ । ਸੁਭੀ ਜ੍ਵਾਲ ਉਧੰ ।
ਕਸੋ ਸਸਤ੍ਰ ਤ੍ਰੈਣੰ । ਗੁਰੂ ਜਾਣੁ ਦ੍ਰੋਣੰ । ੨੮੨ ।
mano sidh sudhung. subhi jual udhung.
kasai Sastar trainung. guru jaan daronung. (282)

ਮਹਾ ਢੀਠ ਢੁਕੇ । ਮੁਖੰ ਮਾਰ ਕੂਕੇ ।
ਕਰੈ ਸਸਤ੍ਰ ਪਾਤੰ । ਉਠੈ ਅਸਤ੍ਰ ਘਾਤੰ । ੨੮੩ ।
maha teeth dhukai. mukhung maar kukai.
karai Sastar patung. Uthai astar ghatung. (283)

ਖਗੀ ਖਗ ਬਜੈ । ਨਦੰ ਮਛ ਲਜੈ ।
ਉਠੈ ਛਿਛ ਇਛੰ । ਬਹੈ ਬਾਣੰ ਤਿਛੰ । ੨੮੪ ।
Khangubg khag bajai. nadung machh lajai.
Uthai chhichh ichhang. behai baan tishhung. (284)

ਗਿਰੇ ਬੀਰ ਧੀਰੰ । ਧਰੇ ਬੀਰ ਚੀਰੰ ।
ਮੁਖੰ ਮੁਛ ਬੰਕੀ । ਮਚੇ ਬੀਰ ਹੰਕੀ । ੨੮੫ ।
girai beer beerung. dharai beer cheerung.
mukhang muchh banki. machai beer hanki. (285)



ਛੁਟੈ ਬਾਣੰ ਧਾਰੰ । ਧਰੇ ਖਗ ਸਾਰੰ ।
ਗਿਰੇ ਅੰਗ ਭੰਗੀ । ਚਲੇ ਜਾਇ ਜੰਗੀ । ੨੮੬ ।
ahhutai baan dharung. dharai khag sarung.
girai ang bhungung. chalai jaie jungung. (286)

ਨਚੇ ਮਾਸਹਾਰੰ । ਹਸੈ ਬਿਓਮ ਚਾਰੰ ।
ਪੁਐ ਈਸ ਸੀਸੰ । ਛਲੀ ਬਾਰੁਣੀਸੰ । ੨੮੭ ।
nachai masharung. hasai bioum charung.
puai eas seesung. chhah barunisung. (287)

ਛੁਟੈ ਸਸਤ੍ਰ ਧਾਰੰ । ਕਟੈ ਅਸਤ੍ਰ ਝਾਰੰ ।
ਗਿਰੇ ਰਤ ਖੇਤੰ । ਕਟੇ ਬੀਰ ਅਚੇਤੰ । ੨੮੮ ।
Chhutai sastar dharung. katai astar jharung.
girai rut khetung. katai beer achetung. (288)

The warriors were looking graceful with the iron (steel) helmets, and they appeared as many suns shining. The body of the King was like the master of the moon (Shiva) which is rather difficult to describe. (281)

It appeared as if some miracle of great beauty was enacted, or it was a huge flash of fire (had erupted). He had arranged to load his quiver with arms (arrows), as if he were the great Dronacharya. (282)

Mostly the obstinate warriors had gathered and were shouting, " Kill them, Kill them." (to kll the enemy). They are attacking with their weapons, and some wounds are inflicted with arms. (283)

The swords are clashing against one another, and the river's crococdiles even feel ashamed beforethese flashes. The blood splashes are rising so high as if strong arrows were being struck (shot). (284)

The warriors with patience were falling on the ground, who were dressed up like the great soldiers. The warriors were having curled moustaches on their face and are red faced with egoism. (285)

The arrows are being shot like a shower, the steel lances are being carried out by them. The broken limbs are falling down, and the whole drama is going on in the battle field. (286)

The meat-eaters are dancing around. The birds flying in the skies (ghosts or demons) like kites etc. are feeling elated. Shiva is preparing a necklace of the (skeleton) skulls, as if Vishnu is being deceived by him. (287)

The sharp-edged weapons are being struck all over, whereas the shields are trying to stop their onslaught. The blood of the warriors is being strewn around (falling on the ground) in the battle field, while the warriors are fainting being cut into pieces.(288)

ਉਠੈ ਕ੍ਰੁਧ ਧਾਰੰ । ਮਚੇ ਸਸਤ੍ਰ ਝਾਰੰ ।
ਖਹੇ ਖਗ ਖ੍ਹੂਨੀ । ਚੜੈ ਚਉਪ ਦੂਨੀ । ੨੮੯ ।
Uthai karodh dharung. machai sastar jharung.
khahai khag khuni. charrai shoup duni. (289)

ਪਿਪੰ ਸ੍ਰੋਣ ਦੇਵੀ । ਹਸੈ ਅੰਸੁ ਭੇਵੀ ।
ਅਟਾ ਅਟ ਹਾਸੰ । ਸੁ ਜੋਤੰ ਪ੍ਰਕਾਸੰ । ੨੯੦ ।
pipung saron devi. hassai ans bhevi.
ata at hasung. so jotung parkasung. (290)

ਢੁਕੇ ਢੀਠ ਢਾਲੰ । ਨਚੇ ਮੁੰਡ ਮਾਲੰ ।
ਕਰੈ ਸਸਤ੍ਰ ਪਾਤੰ । ਉਠੈ ਅਸਤ੍ਰ ਘਾਤੰ । ੨੯੧ ।
dhukai dheeth dhalung. nachai mund maalung.
karai Sastar patung. Uthai astar ghatung. (291)

ਰੁਪੇ ਵੀਰ ਧੀਰੰ । ਤਜੈ ਤਾਣ ਤੀਰੰ ।
ਝਮੈ ਬਿਜੁ ਬੇਗੰ । ਲਸੈ ਏਮ ਤੇਗੰ । ੨੯੨ ।
rupai veer dheerung. tajai taan teerung.
jhamai bij begung. lassai aim tegung. (292)

ਖਹੇ ਖਗ ਖ੍ਹੂਨੀ । ਚੜੈ ਚੌਪ ਦੂਨੀ ।
ਕਰੈ ਚਿਤ੍ਰ ਚਾਰੰ । ਬਕੈ ਮਾਰੁ ਮਾਰੰ । ੨੯੩ ।
khehai khag khuni. charrai choup duni.
karai chitar charung. bahai maar marrung. (293)

ਅਪੋ ਆਪ ਦਾਬੈ । ਰਣੰ ਬੀਰ ਢਾਬੈ ।
ਘਣੰ ਘਾਇ ਪੇਲੈ । ਮਹਾ ਵੀਰ ਝੇਲੈ । ੨੯੪ ।
apai aap dabai. runnung beer dhabai.
ghanung ghaie pelang. maha veer jhelai. (294)

ਮੰਡੈ ਵੀਰ ਸੁਧੰ । ਕਰੈ ਮਲ ਜੁਧੰ ।
ਅਪੋ ਆਪ ਬਾਹੈ । ਉਭੈ ਜੀਤ ਚਾਹੈ । ੨੯੫ ।
mandai veer sudhung. karai mal judhung.
apai aap bahai. Ubhai jeet chahhi. (295)

ਰਣੰ ਰੰਗ ਰਤੇ । ਚੜੇ ਤੇਜ ਤਤੇ ।
ਖੁਲੇ ਖਗ ਖੁਨੀ । ਚੜੇ ਚਉਪ ਦੁਨੀ । ੨੯੬ ।
runnung rung ratai. charai tej tatai.
Khulai khag khuni. charrai choup duni. (296)

The rage is rising in strength, while there are many attacks by the weapons and the blood-thirsty swords are striking one another. The brave soldiers are getting doubly encouraged. (289)

The goddess is sipping (drinking) the blood, as if the lightning is laughing at it. The goddess is laughing loudly, while its light is illuminating the skies. (290)

The obstinate warriors are gettingcloser to one another, carrying their shields. Shiva, with the necklace of skulls, is dancing around. The warriors are attacking with their weapons, and sudden attack with arms are also carried out. (291)

Some enduring warriors are engrossed in fighting, and are shooting (striking) their arrows with great force. The swords are shining like the flash of lightning. (292)

The blood-thirsty sword is again striking at the enemy. In their hearts, the joy of fighting is almost doubled. Many beautiful skills are being displayed, while they are shouting to kill the enemy with their tongues. (293)

Everyone is trying to shout aloud about his power (superior), while the warriors are looking grand in the battle field, while wounding many soldiers. The truly brave warriors are bearing the brunt of onslaughts. (294)

The warriors are engrossed in the skill of warfare (with a mindset of fighting). The wrestlers are engaged in bouts, everyone is using his own tractics in trying to (win) overpower the enemy. (295)

Those, who are engrossed in fighting in the battle, are very much anxious and keen to get involved. The blood-thirsty swords are removed from the sheaths, and all are doubly ardent with enthusiasm (for fighting). (296)

ਨਭੰ ਹੂਰ ਪੂਰੰ । ਭਏ ਵੀਰ ਚੂਰੰ ।
ਬਜੈ ਤੂਰ ਤਾਲੀ । ਨਚੇ ਮੁੰਡ ਮਾਲੀ । ੨੯੭ ।
nabhung hur poorung. bhaie veer churung.
bajai tura tali. nachai mund mali. (297)

ਰਣੰ ਰੂਹ ਉਠੈ । ਸਰੰ ਧਾਰ ਬੁਠੈ ।
ਗਜੈ ਵੀਰ ਗਾਜੀ । ਤੁਰੇ ਤੁੰਦ ਤਾਜੀ । ੨੯੮ ।
runnung rook uthai. Sarung dhar buthai.
gajai veer gaaji. turai tund taaji. (298)

ਚੌਪਈ

ਭਇਓ ਘੋਰ ਆਹਵ ਬਿਕਰਾਰਾ । ਨਾਚੇ ਭੂਤ ਪ੍ਰੇਤ ਬੈਤਾਰਾ ।
ਬੈਰਕ ਬਾਣ ਗਗਨ ਗਇਓ ਛਾਇ ਜਾਨੁਕ ਰੈਨ ਦਿਨਹਿ ਹੁਇ ਆਈ । ੨੯੯ ।

Choupaiee

bhiou ghore ahav bikrara. nachai bhoot prait baitara.
bairak baan gagan geiou chhaiee. janak raen dineh hoie aiee. (299)

ਕਹੂੰ ਪਿਸਾਚ ਪ੍ਰੇਤ ਨਾਚੈ ਰਣਿ । ਜੂਝ ਜੂਝ ਕਹੂੰ ਗਿਰੇ ਸੁਭਟ ਗਣ ।
ਭਈਰਵ ਕਰਤ ਕਹੂੰ ਭਭਕਾਰਾ । ਉਡਤ ਕਾਕ ਕੰਕੈ ਬਿਕਰਾਰਾ । ੩੦੦ ।
kahun pisach prait nachai runn. jujh jujh kahun girai subhat gunn.
bhaieerav karat kahun bhabhkara.udat kaak kankai bikrrara. (300)

ਬਾਜਤ ਢੋਲ ਮ੍ਰਿਦੰਗ ਨਗਾਰਾ । ਤਾਲ ਉਪੰਗ ਬੇਣ ਬੰਕਾਰਾ ।
ਮੁਰਲੀ ਨਾਦ ਨਫੀਰੀ ਬਾਜੈ । ਭੀਰ ਭਯਾਨਕ ਹੁਐ ਤੱਜਿ ਭਾਜੇ । ੩੦੧ ।
bajat dhol mirdung nagara. taal upang bain bankara.
murli nad nafiri bajai. bheer bhiyanank huai taj bhajai. (301)

ਮਹਾ ਸੁਭਟ ਜੂਝੇ ਤਿਹ ਠਾਮਾ । ਖਰਭਰ ਪਰੀ ਇੰਦ੍ ਕੇ ਧਾਮਾ ।
ਬੈਰਕ ਬਾਣ ਗਗਨ ਗਇਓ ਛਾਈ । ਉਠੈ ਘਟਾ ਸਾਵਣ ਜਨੁ ਆਈ । ੩੦੨ ।
maha subhat jujhai the thama. kharbhar pari Inder ke dhama.
bairak baan gagan gaieou chhaiee. uthai ghata Savan jan aiee. (302)

ਤੋਮਰ ਛੰਦ

ਬਹ ਭਾਤਿ ਕੋਪੇ ਸਬੀਰ । ਧਨੁ ਤਾਨਿ ਤਿਆਗਤ ਤੀਰ ।
ਸਰ ਅੰਗਿ ਜਾਸੁ ਲਗੰਤ । ਭਟ ਸੁਰਗਿ ਬਾਸ ਕਰੰਤ । ੩੦੩

Tomar Chhand

boh bhant kopai sabir. dham taan tiagat teer.
sar ang jaas lagant. bhat surangi bas karant. (303)

The sky is filled with nymphs. The warriors engaged in the battle are being cut into pieces, while the cymbals and tuned music is being played. Shiva is dancing with the skulls sewn in necklace. (297)

There is too much noise in the battle field and the arrows are being struck continuously like a shower. The brave warriors are roaring loudly and the horses are running around with speed. (298)

Choupaiee

A horrible and awful battle was going on while the ghosts and evil spirits were dancing around. The sky was littered with the flags and lances. It appeared as if during daytime itself might had fallen down. (299)

Now somewhere ghosts or evil spirits were dancing around. Somewhere groups of the warriors are engrossed in fighting and some of them are falling down fighting. At places the deity Bhairon was getting agitated while horrible looking kites or crows were flying around. (300)

The drums, mirdang, and drum sticks were being played. Cymbals, Upang and Veena were also giving musical notes. Then Flutes, couch and files were also giving music. The cowards and weaklings were running away from the battle field being terrified with fear. (301)

On that place great warriors were engaged in fighting. In the house of Indra there is great upheaval. Flags and lances were spread out in the sky, as if clouds of Savan had come. (302)

Tomar Chhand

The warriors are getting enraged in many ways, and are shooting their arrows by pulling their bows with great strength. Whosoever gets struck by these arrows surely the warrior goes to the next world. (faces death). (303)

ਕਹੂੰ ਅੰਗ ਭੰਗ ਉਤੰਗ । ਕਹੂੰ ਤੀਰ ਤੇਗ ਸੁਰੰਗ ।
ਕਹੂੰ ਚਉਰ ਚੀਰ ਸੁਬਾਹ । ਕਹੂੰ ਸੁਧ ਸੇਲ ਸਨਾਹ । ੩੦੪ ।
kahun ang bhang utang. kahun teer teg surang.
kahun chour cheer subah. kahun Sudh sail sanah. (304)

ਰਣਿ ਅੰਗ ਰੰਗਤ ਐਸ । ਜਨੁ ਫੂਲ ਕਿੰਸਕ ਜੈਸ ।
ਇਕ ਐਸ ਜੂਝ ਮਰੰਤ । ਜਨੁ ਖੇਲਿ ਫਾਗੁ ਬਸੰਤ । ੩੦੫ ।
runn ang rangat ais. jan phool kisank jais.
ik ais jujh marant. jan khel phaag basant. (305)

ਇਕ ਧਾਇ ਆਇ ਪਰੰਤ । ਪਗ ਦੈ ਨ ਭਾਗਿ ਚਲੰਤ ।
ਤਜਿ ਤ੍ਰਾਸ ਕਰਤ ਪ੍ਰਹਾਰ । ਜਨੁ ਖੇਲ ਫਾਗਿ ਧਮਾਰ । ੩੦੬ ।
ik dhaie aie prant. pug davai na bhaag chalant.
taj tras karat parhar. Jan khel phaag dhamar. (306)

ਤਾਰਕ ਛੰਦ

ਕਲਕੀ ਅਵਤਾਰ ਰਿਸਾਵਹਿਗੇ । ਭਟ ਓਘ ਪ੍ਰਓਘ ਗਿਰਾਵਹਿਗੇ ।
ਬਹੁ ਭਾਤਨ ਸਸਤ੍ਰ ਪ੍ਰਹਾਰਹਿਗੇ । ਅਰਿ ਓਘ ਪ੍ਰਓਘ ਸੰਘਾਰਹਿਗੇ । ੩੦੭ ।

Tarak Chhand

Kalki avtar risavehgai. bhat oagh paroagh grivehgai.
boh bhatan sastar parharehgai. ar oagh paroagh Sangharehgai. (307)

ਸਰ ਸੇਲ ਸਨਾਹਰਿ ਛੁਟਹਿਗੇ । ਰਣ ਰੰਗਿ ਸੁਰਾਸੁਰ ਜੁਟਹਿਗੇ ।
ਸਰ ਸੇਲ ਸਨਾਹਰਿ ਝਾਰਹਿਗੇ । ਮੁਖ ਮਾਰ ਪਚਾਰ ਪ੍ਰਹਾਰਹਿਗੇ । ੩੦੮ ।
Sar sail sanahar chhutehgai. runn rung surasur jutehgai.
sar sail sanahar jharehgai. mukh maar pachar parharehgai. (308)

ਜਮਡਢ ਕ੍ਰਿਪਾਣ ਨਿਕਾਰਹਿਗੇ । ਕਰਿ ਕੋਪ ਸੁਰਾਸੁਰ ਝਾਰਹਿਗੇ ।
ਰਣਿ ਲੁਥ ਪੈ ਲੁਥ ਗਿਰਾਵਹਿਗੇ । ਲਖਿ ਪ੍ਰੇਤ ਪਰੀ ਰਹਸਾਵਹਿਗੇ । ੩੦੯ ।
jamdadh kirpan nikarehgai. kar kope surasur jhareh gai.
runn luth pai luth grivehgai. lakh prait pari rehsavehgai. (309)

ਰਣਿ ਗੂੜ ਅਗੂੜਣਿ ਗਜਹਿਗੇ । ਲਖਿ ਭੀਰ ਭਯਾਹਵ ਭਜਹਿਗੇ ।
ਸਰ ਭਿੰਦ ਪ੍ਰਭਿੰਦ ਪ੍ਰਹਾਰਹਿਗੇ । ਰਣਰੰਗਿ ਅਭੀਤ ਬਿਹਾਰਹਿਗੇ । ੩੧੦ ।
runn goorr agurran gajehgai. lakh bheer bhiyahai bhajehgai.
Sar bind parbind parharehgai. runnrung abheet biharehgai. (310)

ਖਗ ਉਧ ਅਧੋ ਅਦਹ ਬਜਹਿਗੇ । ਲਖਿ ਜੋਧ ਮਹਾ ਜੁਧ ਗਜਹਿਗੇ ।
ਅਣਣੇਸ ਦੁਹੂੰ ਦਿਸ ਢੁਕਹਿਗੇ । ਮੁਖ ਮਾਰ ਮਹਾ ਸੁਰ ਕੁਕਹਿਗੇ । ੩੧੧ ।
Khag udh adho adh bajehgai. lakh jodh maha judh gajehgai.
annes dahun dis dhukaigai. mukh maar maha sur kukehgai. (311)

At some places, the limbs of tall persons are lying broken on the ground, while at other places the beautiful coloured arrows or swords are to be seen. At some places the robes and fly whisks of the warriors are lying fallen on the ground while elsewhere broken lances and coat of arms are lying around. (304)

The limbs of the warriors are lying around in the battle field as if the flowers are scattered around. Some warriors after fighting in the battle are lying dead as if they are lying tired after playing a game of phag (holi). (305)

Some warriors come attacking the enemy, and do not withdraw even a step from their position. Casting away any fear element they attack the enemy as if they are playing holi festival. (306)

Tarak Chhand

Kalki Incarnation will get greatly enraged, and would kill hordes of enemy warriors, and would befall them on the ground. He would be using many types of weapons and kill many clusters (hordes) of enemy warriors. (307)

The arrows, which will pierce the coat of mail, apart from the same category of (lances) spears. The gods and demons both will be engaged in the battle field. The arrows and spears will be in use against the coat of arms. They will be shouting to kill the enemy with the mouth and strike with various weapons. (308)

They will take out their swords and destructive weapons. Getting enraged both the gods and demons will attack each other. (one another) and will pile up corpses over corpses by their killings in the battle field. The nymphs and evil spirits will enjoy viewing them in the field. (309)

In the battle field the warriors, known and unseen (hidden), will be thundering. By seeing such a horrible battle, the cowards would try to run away. The warriors will be shooting (striking) their arrows in abundance with great speed and will roam around the battle field fearlessly. (310)

The swords will be clashing, being raised half-way through and the warriors will be roaring seeing the great battle. Both the army Commanders would be facing each other without any hesitation, and would be shouting to kill the enemy in a raised voice. (311)

ਗਣ ਗੰਧ੍ਰਵ ਦੇਵ ਨਿਹਾਰਹਿਗੇ । ਜੈ ਸਦ ਨਿਨਦ ਪੁਕਾਰਹਿਗੇ ।
ਜਮਦਾੜਿ ਕ੍ਰਿਪਾਣਨਿ ਬਾਹਹਿਗੇ । ਅਧਅੰਗ ਅਧੋਅਧ ਲਾਹਹਿਗੇ । ੩੧੨ ।
gunn gandharav dev niharehgai. jai sad ninad pukarehgai.
jamdarr kirpanan bahehgai. adhang adhoadh laheihgai. (312)

ਰਣਰੰਗਿ ਤੁਰੰਗ ਬਾਜਹਿਗੇ । ਡਫ ਝ"ਝ ਨਫੀਰੀ ਗਾਜਹਿਗੇ ।
ਅਨਿਣੇਸ ਦੁਹੂੰ ਦਿਸ ਧਾਵਹਿਗੇ । ਕਰਿ ਕਾਢਿ ਕ੍ਰਿਪਾਣ ਕੰਪਾਵਹਿਗੇ । ੩੧੩ ।
runnrung turangai bajehgai. daph jhanjh naphiri gajehgai.
anines dohun dis dhavehgai. kar kadh kirpan kampaiehgai. (13)

ਰਣਿ ਕੁੰਜਰ ਪੁੰਜ ਗਰਜਹਿਗੇ । ਲਖਿ ਮੇਘ ਮਹਾ ਦੁਤਿ ਲਜਹਿਗੇ ।
ਰਿਸ ਮੰਡਿ ਮਹਾ ਰਣ ਜੁਟਹਿਗੇ । ਛੁਟਿ ਛਤ੍ਰ ਛਟਾਛਟ ਛੁਟਹਿਗੇ । ੩੧੪ ।
runn kunjar punj garjehgai. lakh megh maha dut lajehgai.
ris mund maha runn jutehgai. chhut chhatar chhatachhat chhutehgai. (314)

ਰਣਣੰਕ ਨਿਸਾਣ ਦਿਸਾਣ ਘੁਰੇ । ਗੜਗਜ ਹਠੀ ਰਣ ਰੰਗਿ ਫਿਰੇ ।
ਕਰਿ ਕੋਪ ਕ੍ਰਿਪਾਣ ਪ੍ਰਹਾਰਹਿਗੇ । ਭਟ ਘਾਇ ਝਟਾਝਟ ਝਾਰਹਿਗੇ । ੩੧੫ ।
runnrunk nisan disan ghurai. garrgaj hathi runn rung phirai.
kae kope kirpan parharehgai. bhat ghaie jhatajhat jharehgai. (315)

ਕਰਿ ਕਾਢਿ ਕ੍ਰਿਪਾਣ ਕੰਪਾਵਹਿਗੇ । ਕਲਿਕੀ ਕਲਿ ਕ੍ਰਿਤ ਬਢਾਵਹਿਗੇ ।
ਰਨਿ ਲੁਥ ਪਲੁਥ ਬਿਥਾਰਹਿਗੇ । ਤਕਿ ਤੀਰ ਸੁ ਬੀਰਨ ਮਾਰਹਿਗੇ । ੩੧੬ ।
kar kadh kirpan kampavehgai. Kalki kal kirat badhavehgai.
runn lakh paluth bitharehgai. tak teer so beeran marehgai. (੩੧੬)

ਘਣ ਘੁੰਘਰ ਘੋਰ ਘਮਕਹਿਗੇ । ਰਣ ਮੋ ਰਣਧੀਰ ਪਲਕਹਿਗੇ ।
ਗਹਿ ਤੇਗ ਝੜਾਝੜ ਝਾੜਹਿਗੇ । ਤਕਿ ਤੀਰ ਤੜਾਤੜ ਤਾੜਹਿਗੇ । ੩੧੭
ghann ghunghar ghor ghamkehgai. runn mo rangheer palkehgai.
gheh teg jharrajharr jharrehgai. tak teer tarratarr tarrehgai. (317)

ਗਜ ਬਾਜ ਰਥੀ ਰਥ ਕੂਟਹਿਗੇ । ਗਹਿ ਕੋਸਨ ਏਕਿਨ ਝੂਟਹਿਗੇ ।
ਲਖ ਲਾਤਨ ਮੁਸਟ ਪ੍ਰਹਾਰਹਿਗੇ । ਰਣਿ ਦਾਤਨ ਕੋਸਨੁ ਪਾਰਹਿਗੇ । ੩੧੮
gaj baaj rathi rath kutehgai. geh kosan ekath jhutahgai.
lakh latan musat parharehgai. runi datan kesar parehgai. (318)

ਅਵਣੇਸ ਅਣੀਣਿ ਸੁਧਾਰਹਿਗੇ । ਕਰਿ ਬਾਣ ਕ੍ਰਿਪਾਣ ਸੰਭਾਰਹਿਗੇ ।
ਕਰਿ ਰੋਸ ਦੁਹੂੰ ਦਿਸਿ ਧਾਵਹਿਗੇ । ਰਣਿਦਾਤਨ ਕੋਸਨੁ ਪਾਰਹਿਗੇ । ੩੧੯ ।
avnes aneen sudhahreagai. kar baan kirpan sambharehgai.
kar ross duhun dis dhavehgai. run seejh divaley pavehgai. (319)

All the gods and other good and evil spirits will be hailing the cry of battle in raised voice by seeing the fighting using their Sword, and axes and remove the already broken limbs of the warriors by breaking them further into halves (parts). (312)

In the battle field trumpets would be sounding. Many other musical instruments, like duff, jhanjh and Nafiri, will be played. Both the army commanders would try to attack each other by wielding their Swords in the hands. (313)

Groups of elephants will be seen roaring in the battle field, seeing which even the clouds will feel sky (belittled) as to their majestic scene. The warriors will get engrossed in that battle by getting enraged. The canopies will crumble down with great speed in the fight. (314)

The drums will be resounding in the battle field in all directions, and the obstinate and fearless warriors will be roaming around in the battle field. They will be wielding their swords being fully enraged. The warriors will inflict wounds on the enemy by clearing their weapons of dust etc. in no time. (315)

They will unsheath their swords and swirl (wield) it in their hands. Kalki Incarnation (Avtar) will thus get greatly honoured in the age of Kal-Yug. They will kill the enemy and pile up corpses, one upon another. They will strike their arrows by pointing them on to enemy soldiers. (316)

The ankle bells will create musical notes in a terrible manner. The warriors will hurl their arrows in the battle. They will soon strike their swords on the enemy heads. They will aim their arrows on the enemy by pointing on targets. (317)

They will strike at the elephants, horses, chariots and charriteers, and will shake up some of the warriors by pulling them by their hair. They will strike the enemy soldiers with their legs and fists. In the battle field they will break open the teeth and hair of some of the warriors. (318)

They will try to re-organise the kings and the armies (soldiers). They will hold their Sword and arrows in the hands. Being sorrowful, they will run amunk on both sides. Having won the war in the battle field, they will gain access to the heaven. (319)

ਛਣਣੰਕਿ ਕ੍ਰਿਪਾਣ ਛਣਕਹਿਗੀ । ਝਣਣਕਿ ਸੰਜੋਅ ਝਣਕਹਿਗੀ ।
ਕਣਣੰਛਿ ਕੰਧਾਰਿ ਕਣਛਹਿਗੇ । ਰਣ੍ਰੰਗਿ ਸੁ ਚਾਚਰ ਮਚਹਿਗੇ । ੩੨੦ ।
Chhannak kirpan chhankehgai. jhananke sanjoa jhankehgi.K
Kananunchh kandhar kanchhehgai. runnrung so chachar machehgai. (320)

ਦੁਹੂੰ ਓਰ ਤੇ ਸਾ"ਗ ਅਨਚਹਿਗੀ । ਜਾਟਿ ਧੂਰਿ ਧਰਾਰੰਗਿ ਰਚਹਿਗੀ ।
ਕਰਵਾਰਿ ਕਟਾਰੀਆ ਬਜਹਿਗੀ । ਘਟ ਸਾਵਣਿ ਜਾਣੁ ਸੁ ਗਜਹਿਗੀ । ੩੨੧ ।
dohun aour te song anchehgi. jat dhur dhararung rachehgi.
karvar kataria bajehgi. ghat Savan jaan so gajehgi. (321)

ਭਟ ਦਾਤਨ ਪੀਸ ਰਿਸਾਵਹਿਗੇ । ਦੁਹੂੰ ਓਰਿ ਤੁਰੰਗ ਨਚਾਵਹਿਗੇ ।
ਰਣਿ ਬਾਣ ਕਮਾਣਨਿ ਛੋਰਹਿਗੇ । ਹਯ ਤ੍ਰਾਣ ਸਨਾਹਿਨ ਫੋਰਰਹਿਗੇ । ੩੨੨ ।
bhat datan pees risavehgo. dohun aour turang nachavehgai.
har baan kamanan chhohreaige. hey tran sanahin pherhgai. (322)

ਘਟਿ ਜਿਉ ਘਟਿ ਕੀ ਘੁਰਿ ਢੁਕਹਿਗੇ । ਮੁਖ ਮਾਰ ਦਸੋ ਦਿਸ ਕੂਕਹਿਗੇ ।
ਮੁਖ ਮਾਰ ਮਹਾ ਸੁਰ ਬੋਲਹਿਗੇ । ਗਿਰਿ ਕੰਚਨ ਜੇਮਿ ਨ ਡੋਲਹਿਗੇ । ੩੨੩ ।
ghat jiou ghat ki ghurdhukaige. mukh maar dasoh dis kukehgai.
mukh maar maha sur bolehgai. gir kanchan jame na dolehgai. (323)

ਹਯ ਕੋਟਿ ਗਜੀ ਗਜ ਜੁਝਹਿਗੇ । ਕਵਿ ਕੋਟਿ ਕਹਾ ਲਗ ਬੁਝਹਿਗੇ ।
ਗਣ ਦੇਵ ਅਦੇਵ ਨਿਹਾਰਹਿਗੇ । ਜੈ ਸਦ ਨਿਨਦ ਪੁਕਾਰਹਿਗੇ । ੩੨੪ ।
hey kot gaji gaj jujhehgai. kav kot kaha lag bujhehgai.
gunn dev adev niharehgai. Jai sad ninad pukarehgai. (324)

ਲਖ ਬੈਰਖ ਬਾਨ ਸੁਹਾਵਹਿਗੇ । ਰਣ ਰੰਗ ਸਮੈ ਫਹਰਾਵਹਿਗੇ ।
ਬਰ ਢਾਲ ਢਲਾ ਢਲ ਢੁਕਹਿਗੇ । ਮੁਖ ਮਾਰ ਦਸੋ ਦਿਸਿ ਕੂਕਹਿਗੇ । ੩੨੫ ।
lakh bairakh baan suhavehgai. runn rung samai phehravehgai.
bur dhaal dhala dhal dhukehgai. mukh maar daso dis kukehgai. (325)

ਤਣ ਤ੍ਰਾਣ ਪੁਰਜਨ ਉਡਹਿਗੇ । ਗਡਵਾਰ ਗਾਡਾਗਡ ਗੁਡਹਿਗੇ ।
ਰਣਿ ਬੈਰਖ ਬਾਨ ਝਮਕਹਿਗੇ । ਭਟ ਭੂਤ ਪਰੇਤ ਭਭਕਹਿਗੇ । ੩੨੬ ।
tan tran purjan udehgai. gadvaar gadagad udheygai.
runn bairakh baan jhamkehgai. bhat bhoot prait bhabhkehgai. (326)

ਬਰ ਬੈਰਖ ਬਾਨ ਕ੍ਰਿਪਾਣ ਕਹੂੰ । ਰਣਿ ਬੋਲਤ ਆਜ ਲਗੇ ਅਜਹੂੰ ।
ਗਹਿ ਕੇਸਨ ਤੇ ਭ੍ਰਮਾਵਹਿਗੇ । ਦਸ ਹੂੰ ਦਿਸਿ ਤਾਕਿ ਚਲਾਵਹਿਗੇ । ੩੨੭ ।
bar bairakh baan kirpan kahun. runn bolat aaj lagai ajhun.
geh kesan tai bharmavehgai. das hun dis take chalavehgai. (327)

The sword, with a bang, will produce musical sound (noise) and the coats of mail will fall down with a noise (jargan) like a bell. The horses from Kandhar will bray accordingly. It will be like playing holi in the battle field. (320)

The spears will be raised from both sides, Shiva will become blurred with the rising dust. The swords and daggers were striking one another with a thud as if the dense clouds of the month of Savan were roaring aloud. (321)

The warriors will crush their teeth being anraged, and they will make their horses dence (jump) on both the sides. They will strike their arrows with the bows in the battlefield. This will break as under the iron coats of mail and saddle-clothes of the horses. (322)

Both the armies will come closer to each other roaring like the dark clouds from all the directions while the warriors would be shouting to kill the enemy. They will be shouting with their tongues, "Kill them, Kill them" in a loud tone. They will not waver like the Sumer mountain. (323)

There will be crores of (millions of) horses, elephants, with their riders engaged in the fighting. How far anyone could keep an account of the number involved. The humans, gods and demons would be watching the drama and would welcome them with loud praises being showered on them. (324)

Lakhs of arrows and flags would be seen around being honoured. In the battle field the flags would be fluttering. Many good shields would be striking against one another. The warriors will in all Ten directions, be shouting to kill the enemy. (325)

The pieces of coat of arms would be flying apart . The warriors would be shooting great arrows with heavy thuds all over. In the battle ground arrows and flags would be seen fluttering around. The warriors, demons and evil spirits would be raising various noises. (326)

In the battle field somewhere beautiful arrows, swords and flags would be held by the warriors who would be saying that such a battle has never been fought before. Some warriors would be held by their hair and turned around. They would be looking around in all the ten directions while using their armours. (327)

ਅਰੁਣੰ ਬਰਣੰ ਭਟ ਪੇਖੀਅਹਿਗੇ । ਤਰਣ ਕਿਰਣ ਸਰ ਲੇਖੀਅਹਿਗੇ ।
ਬਹੁ ਭਾਂਤਿ ਪ੍ਰਭਾ ਭਟ ਪਾਵਹਿਗੇ । ਰੰਗ ਕਿੰਸੁਕ ਦੇਖਿ ਲਜਾਵਹਿਗੇ । ੩੨੮
aranung baranung bhat pekhiehgai. tarnung kiranung sar lekhiehgai.
boh bhant prabha bhat pavehgai. rung kinsuk dekh lajavehgai. (328)

ਗਜ ਬਾਜ ਰਥੀ ਰਥ ਜੁਝਹਿਗੇ । ਕਵਿ ਲੋਗ ਕਹਾ ਲਗਿ ਬੁਝਹਿਗੇ ।
ਜਸੁ ਜੀਤ ਕੈ ਗੀਤ ਬਨਾਵਹਿਗੇ । ਜਗੁ ਚਾਰ ਲਗੈ ਜਸੁ ਗਾਵਹਿਗੇ । ੩੨੯ ।
gaj baaj rathi rath jujhehgai. Kav log kaha lag bujhehgai.
jas jeet kai geet banavehgai. jug chaar lagai jas gavehgai. (329)

ਅਚਲੇਸ ਦੁਹੂੰ ਦਿਸਿ ਧਾਵਹਿਗੇ । ਮੁਖਿ ਮਾਰੁ ਸੁ ਮਾਰੁ ਉਘਾਵਹਿਗੇ ।
ਹਥਿਯਾਰ ਦੁਹੂੰ ਦਿਸਿ ਛੁਟਹਿਗੇ । ਸਰ ਓਘ ਰਣੰ ਧਨੁ ਟੂਟਹਿਗੇ । ੩੩੦ ।
achles dahun dis dhavehgai. mukh maar so maar ughavehgai.
hathiyar dohun dis chhutaigai. Sabh oagh runnung dhan tutehgai. (331)

ਹਰਿ ਬੋਲ ਮਨਾ ਛੰਦ
ਭਟ ਗਾਜਹਿਗੇ । ਘਨ ਲਾਜਹਿਗੇ ।
ਦਲ ਜੁਟਹਿਗੇ । ਸਰ ਛੁਟਹਿਗੇ । ੩੩੧ ।
Har bole mana Chhand
bhat gajehgai. ghat lajehgai.
dul jutehgai. sar chhutehgai. (331)

ਸਰ ਬਰਖਹਿਗੇ । ਧਨੁ ਕਰਖਹਿਗੇ ।
ਅਸਿ ਬਾਜਹਿਗੇ । ਰਣਿ ਸਾਜਹਿਗੇ । ੩੩੨ ।
Sar barkhehgai. dhan karkhehgai.
as baajehgai. runn sajehgai. (332)

ਭੂਅ ਡਿਗਹਿਗੇ । ਭਯ ਭਿਗਹਿਗੇ ।
ਉਠ ਭਾਜਹਿਗੇ । ਨਹੀ ਲਾਜਹਿਗੇ । ੩੩੩ ।
bhua digehgai. bhey bhigehgai.
uth bhajehgai. nahi lajehgai. (333)

ਗਣ ਦੇਖਹਿਗੇ । ਜਯ ਲੇਖਹਿਗੇ ।
ਜਸੁ ਗਾਵਹਿਗੇ । ਮੁਸਕਯਾਵਹਿਗੇ । ੩੩੪ ।
gunn dekhehgai. jhey lekhehgai.
jas gavehgai. muskayavehgai. (334)

ਪ੍ਰਣ ਪੂਰਹਿਗੇ । ਰਜਿ ਰੂਰਹਿਗੇ ।
ਰਣਿ ਰਾਜਹਿਗੇ । ਗਣ ਲਾਜਹਿਗੇ । ੩੩੫
pran purehgai. raj rurehgai.
runn rajehgai. gunn lajehgai. (335)

All the warriors would be seen in red colour while the arrows would appear like the rays of the Sun. The warriors would be honoured in many ways. On perceiving their beautiful colour even the kisunk (flowers) would feel belittled. (328)

The elephants, horses, charioteers, and the chariots will be engaged in fighting in the battle field. How far the poets would realize their importance. They would be busy in writing songs of victory. They would be singing their praises throughout the ages. (329)

The hilly rajas, from both sides, would be running around in the battle field, while shouting to kill the enemy, and the armour would be used from both the sides. In the battle field many arrows and bows would be blown into pieces. (330)

Har bole mana Chhand

The warriors would be roaring loudly, on hearing their sound even the clouds would feel (ashamed) belittled. Both the armies are getting engrossed in fighting. The arrows will be shot from both the sides. (331)

The arrows will be shot like a shower. The warriors will tighten their archers, and the swords would be crossing on striking. The battle field would be dressed up nicely. (332)

The warriors would be falling on the ground. The cowards would be wet with perspiration and will run away out of fear. They will not feel ashamed. The warriors will be falling on the ground. (333)

The Shiva's musicians will watch the battle scene, and would be writing victory letters, while singing their praises, and would be smiling (seeing all this). (334)

They would fulfil their promise. They would be minglid with the dust, while sticking to their positions in the battle. Seeing them the Shiva's musicians will feel ashamed. (belittled). (335)

ਰਿਸ ਮੰਡਹਿਗੇ । ਸਰ ਛੰਡਹਿਗੇ ।
ਰਣ ਜੂਟਹਿਗੇ । ਅਸਿ ਟੂਟਹਿਗੇ । ੩੩੬ ।
ris mandehgai. sar chhandehgai.
runn jutaigai. us tutaigai. (336)

ਗਲ ਗਾਜਹਿਗੇ । ਨਹੀ ਭਾਜਹਿਗੇ ।
ਅਸਿ ਝਾਰਹਿਗੇ । ਅਰਿ ਮਾਰਹਿਗੇ । ੩੩੭ ।
gal gajehgai. nahi bhajehgai.
us jharehgai. ar marehgai. (337)

ਗਜ ਜੂਝਹਿਗੇ । ਹਯ ਲੂਝਹਿਗੇ ।
ਭਟ ਮਾਰੀਅਹਿਗੇ । ਭਵ ਤਾਰੀਹਿਗੇ । ੩੩੮ ।
gaj jujhehgai. hey lujhehgai.
bhat mariahgai. bhav tariahgai. (338)

ਦਿਵ ਦੇਖਹਿਗੇ । ਜਯ ਲੇਖਹਿਗੇ ।
ਧਨਿ ਭਾਖਹਿਗੇ । ਚਿਤਿ ਰਾਖਹਿਗੇ । ੩੩੯ ।
div dekhaigai. jey lekhaigai.
dhan bhakhehgai. chit rakhehgai. (339)

ਜਯ ਕਾਰਣ ਹੈ' । ਅਰਿ ਹਾਰਣ ਹੈ' ।
ਖਲ ਖੰਡਨੁ ਹੈ' । ਮਹਿ ਮੰਡਨੁ ਹੈ' । ੩੪੦
jey karan hain. ar haran hai.
khal khandan hai. meh mandan hai. (340)

ਅਰਿ ਦੂਖਨ ਹੈ' । ਭਵ ਭੂਖਨ ਹੈ' ।
ਮਹਿ ਮੰਡਨੁ ਹੈ' । ਅਰਿ ਡੰਡਨੁ ਹੈ' । ੩੪੧ ।
ar dukhan hai. bhav bhukhan hai.
meh mandan hai. ar dandan hai. (341)

ਦਲ ਗਾਹਨ ਹੈ' । ਅਸਿ ਬਾਹਨ ਹੈ' ।
ਜਗ ਕਾਰਨ ਹੈ' । ਅਯ ਧਾਰਨ ਹੈ' । ੩੪੨
dal gahan hain. as bahan hai.
jan karan hai. aye dharan hai. (342)

ਮਨ ਮੋਹਨ ਹੈ' । ਸੁਭ ਸੋਹਨ ਹੈ' ।
ਅਰਿ ਤਾਪਨ ਹੈ' । ਜਗ ਜਾਪਨ ਹੈ' । ੩੪੩ ।
man mohan hai. sub sohan hai.
ar tapan hain. jug japan hai. (343)

They will get enraged with wrathfulness, and will be shooting the arrows. They will get engrossed in the battle, while the swords will crack and break-up. (336)

The warriors will roar through their throats, but will not run away from the battle field. They will strike with their swords, thus killing their enemy. (337)

The elephants will get involved in fighting, and the horses will engage in fighting. The warriors will get killed, and will cross the ocean of life. (face death). (338)

The gods will watch all this and will know the winning side and will honour them. They will have the (praise of Kalki) in the mind. (339)

That Kalki was the cause of this success, who is responsible for defeating the enemy, and thus finishing the existence of the enemy. Thus hailing him as the (pride) honour (ornamentor postion) of the Earth. (340)

They are responsible for torturing the enemy, and are the irnaments of beautifying the world. They are the cause of honour for the Earth, (world) who can punish the enemy. (341)

They were capable of completely destroying the enemy and are adept in wielding the sword. They are in fact the cause of worldly life, and are always armed with weapons. (342)

They could enamour (attract) one's heart, and are worthy of their beauty. They could (cause) torture to the enemy and are worthy of praise by the world. (343)

ਪ੍ਰਨ ਪੂਰਣ ਹੈ' । ਅਤਿ ਚੁਰਣ ਹੈ' ।
ਸਰ ਬਰਖਨ ਹੈ' । ਪਨੁ ਕਰਖਨ ਹੈ' । ੩੪੪ ।
pran puran hain. ar churan hain.
sar barkhan hain. dhan karkhan hai. (344)

ਤੀਅ ਮੋਹਨ ਹੈ' । ਛਬਿ ਸੋਹਨ ਹੈ' ।
ਮਨ ਭਾਵਨ ਹੈ' । ਘਨ ਸਾਵਨ ਹੈ' । ੩੪੫
tia mohan hai. chhab sohan hai.
man bhavan hai. ghan savan hai. (345)

ਭਵ ਭੁਖਨ ਹੈ' । ਭ੍ਰਿਤ ਪੁਖਨ ਹੈ' ।
ਸਸਿ ਆਨਨ ਹੈ' । ਸਮ ਭਾਨਨ ਹੈ' । ੩੪੬ ।
bhav bhukhan hain. bhrit bhukhan hai.
sas anan hai. Sum bhanan hai. (346)

ਅਰਿ ਘਾਵਨ ਹੈ' । ਸੁਖ ਦਾਵਨ ਹੈ' ।
ਘਨ ਘੋਰਨ ਹੈ' । ਸਮ ਮੋਹਨ ਹੈ' । ੩੪੭ ।
ar ghavan hai. Sukh davan hai.
ghan ghoran hai. Sum moran hai. (347)

ਜਗਤੇਸ੍ਵਰ ਹੈ' । ਕਰੁਨਾਕਰ ਹੈ' ।
ਭਵ ਭੁਖਨ ਹੈ' । ਅਰਿ ਦੁਖਨ ਹੈ' । ੩੪੮ ।
Jagtesvar hai. karunakar hain.
bhav bhukhan hain. ar dukhan hain. (348)

ਛਬਿ ਸੋਭਿਤ ਹੈ' । ਤ੍ਰੀਅ ਲੋਭਿਤ ਹੈ' ।
ਦ੍ਰਿਗ ਛਾਜਤ ਹੈ' । ਮ੍ਰਿਗ ਲਾਜਤ ਹੈ' । ੩੪੯ ।
chhabh sobhat hain. tria lobhat hai.
drig chhajat hain. mrig lajat hai. (349)

ਹਰਨੀ ਪਤਿ ਸੇ । ਨਲਨੀ ਧਰ ਸੇ ।
ਕਰੁਨਾਬੁਦ ਹੈ' । ਸੁ ਪ੍ਰਭਾ ਧਰ ਹੈ' । ੩੫੦ ।
harni pat se. nalini dhar se.
karunabud hain. so prabha dhar hain. (350)

ਕੱਲਿ ਕਾਰਣ ਹੈ । ਭਵ ਉਧਾਰਣ ਹੈ ।
ਛਬਿ ਛਾਜਤ ਹੈ । ਸੁਰ ਲਾਜਤ ਹੈ । ੩੫੧ ।
kal karan hai. bhav udharan hain.
chhab chhajat hain. sur lajat hai. (351)

They always stick to their word, and could crush the enemy. They could shoot arrows in a continuous manner like the rain shower, and are capable of pulling their bows (strongly). (344)

They could win over the hearts of women, and are having a beautiful personality. They could appeal to the mind as worthy of respect. They resemble the clouds of Savan. (345)

They are sinesour of the world, and are always looking after their workers (manials). Their face resemble the beauty of moon, while their brightness matches, the sun's beauty. (346)

They could kill the enemy. They are capable of giving helping hand to others. They could roar like the clouds. They could dance like the peacock on hearing the cloud-burst. (347)

They are the masters of the world, and are the source of all power. (in the world). They are the ornaments of the worldly beauty. They are capable of punishing the enemy. (348)

They desrerve the honour for their beautiful personality. The women get enamoured by their beauty. Their eyes are charming, on seeing which even the deer feel belittled (ashamed). (349)

They are as beautiful as the spouse of the she-deer. They are as serene as the pond murturing the lotus flower. They are like the ocean of all creativity. They are capable of presenting a beautiful posture. (350)

They are responsible for the bringing of Kal Yug, and are capable of deciding the future of the world, in a postive manner. (redeeming the world). They present a good and wonderful appearance. Even the gods feel ashamed (of their selves) on seeing their beauty. (351)

ਅਸਯੁਪਾਸਕ ਹੈ । ਅੰਰਿ ਨਾਸਕ ਹੈ ।
ਅਰਿ ਘਾਇਕ ਹੈ । ਸੁਖਦਾਇਕ ਹੈ । ੩੫੨ ।
asyopasak hain. ar nasak hain.
ar ghaiek hain. sukhdaiek hain. (352)

ਜਲਜੇਛਣ ਹੈ । ਪ੍ਰਣ ਪੋਛਣ ਹੈ ।
ਅਰਿ ਮਰਦਨ ਹੈ । ਮ੍ਰਿਤ ਕਰਦਨ ਹੈ । ੩੫੩ ।
jaljechhar hain. pran pochhan hain.
ar mardan hain. mirat hardan hai. (353)

ਧਰਣੀਧਰ ਹੈ । ਕਰਣੀਕਰ ਹੈ ।
ਪਨੁ ਕਰਖਨ ਹੈ । ਸਰ ਬਖਣ ਹੈ । ੩੫੪ ।
dharnidhar hain. karnikar hai.
dhan karkhan hain. sar bakhan hai. (354)

ਛਟਿ ਛੈਲ ਪ੍ਰਭਾ । ਲਖਿ ਚੰਦ ਲਭਾ ।
ਛਬਿ ਸੋਹਤ ਹੈ । ਤ੍ਰੀਯ ਮਹਿਤ ਹੈ । ੩੫੫ ।
chhat chhail prabha. lakh chand labha.
chhab Sohat hain. triya mohat hai. (355)

ਅਰਣੰ ਬਰਣੰ । ਧਰਣੰ ਧਰਣੰ ।
ਹਰਿ ਸੀ ਕਰਿ ਭਾ । ਸੁ ਸੁਭੰਤ ਪ੍ਰਭਾ । ੩੫੬ ।
arnung baranung. dharanung dharanung.
har so kar bha. so subhant prabha. (356)

ਸਰਣਾਲਯ ਹੈ । ਅਰਿ ਘਾਲਯ ਹੈ ।
ਛਟਿ ਛੈਲ ਘਨੇ । ਅਤਿ ਰੂਪ ਸਨੇ । ੩੫੭ ।
sarnaley hain. ar ghaley hai.
chhat chhail ghanai. at roop sanai. (357)

ਮਨ ਮੋਹਤ ਹੈ । ਛਬਿ ਸੋਹਤ ਹੈ ।
ਕਲ ਕਾਰਨ ਹੈ । ਕਰਣਾਧਰ ਹੈ । ੩੫੮ ।
man mohat hai. chhab sohat hai.
kal karnadhar hai. karnadhar hai. (358)

ਅਤਿ ਰੂਪ ਸਨੇ । ਜਨੁ ਮੈਨੁ ਬਨੇ ।
ਅਤਿ ਕਾ"ਤਿ ਧਰੇ । ਸਸਿ ਸੋਭ ਹਰੇ । ੩੫੯ ।
at roop sanai. jan mein banai.
at karant dhanai. sas sobh harai. (359)

They are worshippers of the sword, and are destroyers of the enemy, and are capable of causing injury to the enemy. They could give comforts to the other colleagues. (352)

They possess eyes like the lotus flower, and always keep their promises fulfilled. They could crush the enemy, and make him dead-like. (cause his death) (353)

They can adapt themselves to the surrounding areas (Earth) and always carry out their functions. They could stretch their bows fully, and are capable of shooting arrows like a shower. (354)

The beauty of Kalki Avtar's youthful body was shining fully, as if millions of moons had been located. His beautiful personality was enamouring the women immensely. (355)

He was showing off brilliance of red colour, which could assume the colour of the land (Earth) and having the mighty warmth of the Sun. Thus his form was couspicuous with his presence. (356)

He is the supporter of the helpless persons, and could destroy the enemies. He seems to be a great warrior and presents a unique beautiful personality. (357)

He at once appeals to the heart, and is presenting a beautiful personality. Infact, he is the creator of Kal-Yug, and is capable of doing all functions. (358)

He is showing off a grand beautiful body, and appears to be a copy of the god of love, Kamdev. He presents true beauty, Infact, he is over -shadowing the beauty of moon even. (359)

ਅਸਯ ਉਪਾਸਿਕ ਹੈ' । ਅਰਿ ਨਾਸਿਕ ਹੈ' ।
ਬਰ ਦਾਇਕ ਹੈ' । ਪ੍ਰਭ ਪਾਇਕ ਹੈ' । ੩੬੦ ।
asya upasik hain. ar nasik hain.
bar daiek hain. prabh paiek hain. (360)

ਸੰਗੀਤ ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਬਾਗੜਦੰ ਬੀਰੰ ਜਾਗੜਦੰ ਜੁਟੇ । ਤਾਗੜਦੰ ਤੀਰੰ । ਛਾਗੜਦੰ ਛੁਟੇ ।
ਸਾਗੜਦੰ ਸੁਆਰੰ ਜਾਗੜਦੰ ਜੁਝੇ । ਕਾਗੜਦੰ ਕੋਪੇ ਰਾਗੜਦੰ ਰੁਝੇ । ੩੬੧

Sangeet bhujang prayat chhand

bagarrdung beerung jagarrdung jutai. tagarrdung teerung. chhagarrdung chutai.
sagarrdung suarung jagarrdung jujhai. kagarrdung kampai ragarrdung rujhai. (361)

ਮਾਗੜਦੰ ਮਾਚਿਓ ਜਾਗੜਦੰ ਜੁਧੰ । ਜਾਗੜਦੰ ਜੋਧਾ ਕਾਗੜਦੰ ਕ੍ਰੰਧੰ ।
ਸਾਗੜਦੰ ਸਾ"ਗੰ ਡਾਗੜਦੰ ਡਾਰੇ । ਬਾਗੜਦੰ ਬੀਰੰ ਆਗੜਦੰ ਉਤਾਰੇ । ੩੬੨ ।
magarrdung machiou jagarrdung judhung. jagarrdung jodha kagarrdung karodhung.
sagarrdung sangung dagarrdung darai. bagarrdung beerung agarrdung utarai. (362)

ਤਾਗੜਦੰ ਤੈ ਕੈ ਜਾਗੜਦੰ ਜੁਆਣੰ । ਛਾਗੜਦੰ ਛੋਰੈ ਬਾਗੜਦੰ ਬਾਣੰ ।
ਜਾਗੜਦੰ ਜੁਝੇ ਬਾਗੜਦੰ ਬਾਜੀ । ਡਾਗੜਦੰ ਡੋਲੈ ਤਾਗੜਦੰ ਤਾਜੀ । ੩੬੩ ।
tagarrdungtai kai jagarrdung juahung. chhagarrdung chhorai bagarrdung baji.
jhagarrdung jhujhai bagarrdung baji. bhagarrdung dolai tagarrdung taji. (363)

ਖਾਗੜਦੰ ਕੁਨੀ ਖਯਾਗੜਦੰ ਖੇਤ । ਝਾਗੜਦੰ ਝੁਝੇ ਆਗੜਦੰ ਅਚੇਤੰ ।
ਆਗੜਦੰ ਉਠੇ ਕਾਗੜਦੰ ਕੋਪੇ । ਡਾਗੜਦੰ ਡਾਰੇ ਧਾਗੜਦੰ ਧੋਪੇ । ੩੬੪ ।
khagarrdung khuni khayarrdung khetung. jhagarrdung jhujhai agarrdung achetung.
agarrdung uthai kagarrdung kopai. dagarrdung bharo dhagarrdung dhopai. (364)

ਨਾਗੜਦੰ ਨਾਚੇ ਰਾਗੜਦੰ ਰੁਦ੍ਰੰ । ਭਾਗੜਦੰ ਭਾਜੇ ਛਾਗੜਦੰ ਛੁਦ੍ਰੰ ।
ਜਾਗੜਦੰ ਜੁਝੇ ਵਾਗੜਦੰ ਵੀਰੰ । ਲਾਗੜਦੰ ਲਾਗੇ । ਤਾਗੜਦੰ ਤੀਰੰ । ੩੬੫ ।
nagarrdung nachai bhagarrdung rudarung.
bhagarrdung bhajai chhagarrdung chhadarung.
jagarrdung jujhai Vagarrdung veerung.
lagarrdung lagai. tagarrdung teerung. (365)

ਰਾਗੜਦੰ ਰੁਝੇ ਸਾਗੜਦੰ ਸੁਰੰ । ਘਾਗੜਦੰ ਘੁਮੀ ਹਾਗੜਦੰ ਹੁਰੰ ।
ਤਾਗੜਦੰ ਤਕੈ ਜਾਗੜਦੰ ਜੁਆਨੰ । ਮਾਗੜਦੰ ਮੋਹੀ ਤਾਗੜਦੰ ਤਾਨੰ ੩੬੬ ।
ragarrdung rujhai sagarrdung surung. ghagarrdung ghumi hagarrdung hurung.
tagarrdung takai jagarrdung juanung. magarrdung mohi tagarrdung tanung. (366)

He is an expert worshipper of the Sword and could destroy the enemies. He could dictate terms, and functions as the slave of the Lord. (360)

Sangeet Bhujang prayat Chhand

The brave warriors are engrossed in fighting in the battle (with full force), as the arrows are being shot in quick succession, which are penetrating the enemy fully. The riders are engaged in fighting among themselves. They are all engrossed in fighting with great rage. (361)

The battle is raging with full force, while the warriors are becoming enraged and are throwing their lances at one another. Many of the warriors have been raised to the ground (being killed). (362)

The young warriors are shooting their arrows with a great rage while the horses are meeting their challenge. Many of the horses are roaming around here and there. (363)

The blood thirsty arms are striking in the battle field. Many of the warriors have gone to sleep (being injured) after fighting in the battle. Then they become conscious again and throw their long Swords being enraged. (364)

Shiva is dancing around in the battle field; while the weaklings have run away from the field. The brave soldiers have been killed in the battle, who have been hit by the shooting arrows. (365)

The brave warriors are engrossed in fighting, while the fairies are roaming around in the battle field. They look at the young soldiers and get enamoured by them. (366)

ਦਾਗੜਦੰ ਦੇਖੈ ਰਾਗੜਦੰ ਰੂਪੰ । ਪਾਗੜਦੰ ਪ੍ਰੇਮੰ ਕਾਗੜਦੰ ਕੂਪੰ ।
ਡਾਗੜਦੰ ਡੂਬੀ ਪਾਗੜਦੰ ਪਿਆਰੀ । ਕਾਗੜਦੰ ਕਾਮੰ ਮਾਗੜਦੰ ਮਾਰੀ । ੩੬੭ ।
dagarrdung dekhai ragarrdung roopung. pagarrdung premung kagarrdung kupung.
dagarrdung dubi pagarrdung piari kagarrdung kamung mangarrdung mari. (367)

ਮਾਗੜਦੰ ਮੋਹੀ ਬਾਗੜਦੰ ਬਾਲਾ । ਰਾਗੜਦੰ ਰੂਪੰ ਆਗੜਦੰ ਉਜਾਲਾ ।
ਦਾਗੜਦੰ ਦੇਖੈ ਸਾਗੜਦੰ ਸੁਰੰ । ਬਾਗੜਦੰ ਬਾਜੈ ਤਾਗੜਦੰ ਤੂਰੰ । ੩੬੮ ।
magarrdung mohi bagarrdung bala. ragarrdung roopung agarrdung ujala.
dagarrdung dekhai sagarrdung surung. bagarrdung bajai tagarrdung turung. (368)

ਰਾਗੜਦੰ ਰੂਪੰ ਕਾਗੜਦੰ ਕਾਮੰ । ਨਾਗੜਦੰ ਨਾਚੈ ਬਾਗੜਦੰ ਬਾਮੰ ।
ਰਾਗੜਦੰ ਰੀਝੈ ਸਾਗੜਦੰ ਸੂਰੰ । ਬਾਗੜਦੰ ਬਿਆਹੈ ਹਾਗੜਦੰ ਹੂਰੰ । ੩੬੯ ।
ragarrdung rupung kagarrdung kamung. nagarrdung nachai bagarrdung bamung.
ragarrdung reejhai sagarrdung surung. bagarrdung biahung hagarrdung hurung.
(369)

ਕਾਗੜਦੰ ਕੋਪਾ । ਭਾਗੜਦੰ ਭੂਪੰ । ਕਾਗੜਦੰ ਕਾਲੰ ਰਾਗੜਦੰ ਰੂਪੰ ।
ਰਾਗੜਦੰ ਰੋਸੇ ਧਾਗੜਦੰ ਧਾਯੋ । ਚਾਗੜਦੰ ਚਲਯੋ ਆਗੜਦੰ ਆਯੋ । ੩੭੦
kagarrdung kopa. bhagarrdung bhupang. kagarrdung kalung ragarrdung rupang.
ragarrdung rosung dhagarrdung dhaye. chagarrdung chalyo agarrdung aiyo. (370)

ਆਗੜਦੰ ਅਰੜੇ ਗਾਗੜਦੰ ਗਾਜੀ । ਨਾਗੜਦੰ ਨਾਚੇ ਤਾਗੜਦੰ ਤਾਜੀ ।
ਜਾਗੜਦੰ ਜੁਝੇ ਖਾਗੜਦੰ ਖੇਤੰ । ਰਾਗੜਦੰ ਰਹਸੇ ਪਾਗੜਦੰ ਪ੍ਰੇਤੰ । ੩੭੧ ।
agarrdung arrro ragarrdung gaji. nagarrdung nachai tagarrdung taji.
jagarrdung jujhai khagarrdung khetung. ragarrdung rehsai pagarrdung pretung.
(371)

ਮਾਗੜਦੰ ਮਾਰੇ ਬਾਗੜਦੰ ਬੀਰੰ । ਪਾਗੜਦੰ ਪਰਾਨੇ ਭਾਗੜਦੰ ਬਾਜਾ ।
ਧਾਗੜਦੰ ਧਾਯੋ ਰਾਗੜਦੰ ਰਾਜਾ । ਰਾਗੜਦੰ ਰੁਨਕੇ ਬਾਗੜਦੰ ਬਾਜਾ । ੩੭੨ ।
magarrdung marai bagarrdung beerung. pagarrdung pranai bhagarrdung baaja.
dhagarrdung dhaiyo ragarrdung raja. ragarrdung runukai bagarrdung baaja. (372)

ਟਾਗੜਦੰ ਟੂਟੇ ਤਾਗੜਦੰ ਤਾਲੰ । ਆਗੜਦੰ ਉਠੇ ਜਾਗੜਦੰ ਜੁਆਲੰ ।
ਭਾਗੜਦੰ ਭਾਜੇ ਬਾਗੜਦੰ ਬੀਰੰ । ਲਾਗੜਦੰ ਲਾਗੇ ਤਾਗੜਦੰ ਤੀਰੰ । ੩੭੩ ।
tagarrdung tutai tagarrdung taalung. agarrdung uthai jagarrdung jualung.
bhagarrdung bhajai bagarrdung beerung. lagarrdung laagai tagarrdung teerung.
(373)

On seeing their youthful bodies they are immersed in their love (drowned in the well, of love) while the lovable fairies are fully enamoured in their love and are struck with the arrows of their sexual attraction. (367)

The fairies (nymphs) are fully enamoured in the love of young warriors on seeing their youthfull bodies, while the music is going on. (368)

The beautiful women, being possessed by their sexual behaviour, are dancing around. Being enamoured by the brave warriors, the fairies are getting married to them. (369)

The king of Sambhal, being enraged, has transformed himself into a dreadful pose of death (destinction) with great rage he has launched an attack and has advanced forward. (370)

The warriors are advancing being enraged, and the horses are bouncing around in the battle field. The warriors are engaged in fighting, and the (devilish) evil spirits are getting elated. (371)

The brave soldiers are being killed, as the weaklings are running away from the field. The King has launched the attack, while the deadly music is being played. (indicating death). (372)

By the dancing fairies the musical instruments are breaking up. Sparks are seen from the firing guns. The warriors, struck by the arrows, are seen running away from the battle field. (373)

ਰਾਗੜਦੰ ਰਹਸੀ ਦਾਗੜਦੰ ਦੇਵੀ । ਗਾਗੜਦੰ ਗੈਣ ਆਗੜਦੰ ਭੇਵੀ ।
ਭਾਗੜਦੰ ਭੈਰੇ ਭਾਗੜਦੰ ਪ੍ਰੇਤੰ । ਹਾਗੜਦੰ ਹਸੇ ਖਾਗੜਦੰ ਖੇਤੰ । ੩੭੪ ।
ragarrdung rehmi dagarrdung devi. ragarrdung gain agarrdung bhevi.
bhagarrdung bhairung bhagarrdung praitung. hagarrdung hassai kharrdung
khetung. (374)

ਦੋਹਰਾ

ਅਸਿ ਟੁਟੇ ਲੁਟੇ ਘਨੇ ਤੁਟੇ ਸਸਤ੍ਰ ਅਨੇਕ ।
ਜੇ ਜੁਟੇ ਕੁਟੇ ਸਬੈ ਰਹਿ ਗਯੋ ਭੂਪਤਿ ਏਕ । ੩੭੫ ।

Dohra

as tutai lutai ghanai tutai Sastar anek.
je juṭai kutai sabai reh geyo bhupat ek. (375)

ਪੰਕਜ ਬਾਟਿਕਾ ਛੰਦ

ਸੈਨ ਜੁਝਤ ਨ੍ਰਿਪ ਭਯੋ ਅਤਿ ਆਕੁਲ । ਧਾਵਤ ਭਯੋ ਸਾਮੁਹਿ ਅਤਿ ਬਿਆਕੁਲ ।
ਸੰਨਿਧ ਹ੍ਵੈ ਚਿਤ ਮੈ ਅਤਿ ਕ੍ਰਧਤ । ਆਵਤ ਭਯੋ ਰਿਸ ਕੈ ਕਰਿ ਜੁਧਤ । ੩੭੬ ।

Pankaj batika chhand

Sain jujhat nrip bhou at akul. dhavat bheyo Samueh at biakul.
Sanidh havai chit main at karudat. avat bjeyo ris kai kar judhat. (376)

ਸਸਤ੍ਰ ਪ੍ਰਹਾਰ ਅਨੇਕ ਕਰੇ ਤਬ । ਜੰਗ ਜੁਟਿਓ ਅਪਨੋ ਦਲ ਲੈ ਸਬ ।
ਬਾਜ ਉਠੇ ਤਹ ਕੋਟਿ ਨਗਾਰੇ । ਰੁਝ ਗਿਰੇ ਰਣ ਜੁਝ ਨਿਹਾਰੇ । ੩੭੭ ।
Sastar parhar anek karai tab. jung jutio apno dal lai sub.
baaj uthai the kot nagarai. rujh girai run jujh niharai. (377)

ਚਾਮਰ ਛੰਦ

ਸਸਤ੍ਰ ਅਸਤ੍ਰ ਲੈ ਸਕੋਪ ਬੀਰ ਬੋਲਿ ਕੈ ਸਬੈ । ਕੋਪ ਓਪ ਦੈ ਹਠੀ ਸੁ ਧਾਇ ਕੈ ਪਰੇ ਸਬੈ ।
ਕਾਨ ਕੇ ਪ੍ਰਮਾਨ ਬਾਨ ਤਾਨਿ ਤਾਨਿ ਤੋਰ ਹੀ । ਸੁ ਝੂਝਿ ਝੂਝ ਕੈ ਪਰੈ ਨ ਨੈਕੁ ਮੁਖ ਮੋਰ ਹੀ । ੩੭੮ ।

Chamar Chhand

Sastar astar lai sakop beer bol kai sabai.
kop oap dai hathi so dhaie kai parai sabai.
kaan ke parman baan taan taan tore hi.
So joojh jujha kai parai na naik mukh more hi. (378)

ਬਾਨ ਪਾਨਿ ਲੈ ਸਬੈ ਸਕ੍ਰਧ ਸੁਰਮਾ ਚਲੇ । ਬੀਨਿ ਬੀਨਿ ਜੇ ਲਏ ਪ੍ਰਬੀਨ ਬੀਹਰਾ ਭਲੇ ।
ਸੰਕ ਛੋਰ ਕੈ ਭਿਰੈ ਨਿਸੰਕ ਘਾਇ ਡਾਰ ਹੀ । ਸੁ ਖੰਗ ਭੰਗ ਹ੍ਵੈ ਗਿਰੈ ਨ ਜੰਗ ਤੇ ਪਧਾਰ ਹੀ । ੩੭੯ ।
baan paan lai sabai saharadh surma chalai.
been been jo laie parbeen beerha bhalai.
Sunk chhor kai bhira nisunk ghaie dar hi.
so ang bhang hoiai girai na jung te padhar hi. (379)

The goddess is feeling greatly pleased and is roaming in the skies. While the evil spirits are laughing around in the battle field. (374)

Dohra

The swords are broken down, and many warriors are lying down (being wounded) while many arms are broken down and littered around. All the warriors, engrossed in fighting, have been killed, except the Raja, who is left alive. (375)

Pankaj Batika Chhand

With the killing of his whole army, the king was feeling restless. Becoming madly affected with this situation, the Raja launched an attack and came forward. Being fully armed, the Raja was greatly enraged and with great rage he stood fast in his forward position. (376)

Then he attacked by making use of many weapons. He got enraged in the fighting by making use of the remnant forces. Many millions of drums started beating. Those warriors, were engaged in fighting, were seen falling down in the battle field. (377)

Chachri Chhand

By collecting all the brave warriors, and being armed with various arms and protective measures, with great rage they launched an attack in great earnest. They stretch their bows upto their ears and then shoot the arrows. The warriors are falling down while fighting against the enemy but do not show any attempt at with-drawing from the battle field. (378)

Taking the arrows in their hands, the warriors, getting enraged, are advancing in the battle field. The Raja then picked up some of the brave warriors and they continued the fight without any hesitation, and are striking at the enemy without any reservation. Their limbs are getting broken and falling down on the ground, but they do not run away from the field. (379)

ਨਿਸਪਾਲਕਾ ਛੰਦ

ਆਨਿ ਸਰ ਤਾਨਿ ਅਰੁ ਮਾਨ ਕਰਿ ਛੋਰ ਹੀਂ ।
ਐਨ ਸਰ ਚੈਨ ਕਰਿ ਤੈਨ ਕਰਿ ਜੋਰ ਹੀਂ ।
ਘਾਵ ਕਰਿ ਚਾਵ ਕਰਿ ਆਨਿ ਕਰਿ ਲਾਗ ਹੀਂ ।
ਛਾਡਿ ਰਨਿ ਖਾਇ ਬ੍ਰਿਣ ਬੀਰ ਬਰ ਬਾਗ ਹੀਂ । ੩੭੦ ।

Nispalaka Chhand

aan sarh taan or maan kar chhor hin.
ain sar chain kar tain kar jore hin.
ghav kar chaav kar aan kar laag hin.
chhad runn khaie brin beer bar bhag hin. (380)

ਕੋਧ ਕਰਿ ਬੋਧਿ ਹਰਿ ਸੋਧਿ ਅਰਿ ਧਾਵਹੀਂ ।
ਜੋਧ ਬਰ ਕ੍ਰੋਧ ਧਰਿ ਬਿਰੋਧਿ ਸਰ ਲਾਵਹੀਂ ।
ਅੰਗ ਭਟ ਭੰਗ ਹੁਐ ਜੰਗ ਤਿਹ ਡਿਗਹੀਂ ।
ਸੰਗਿ ਬਿਨੁ ਰੰਗਿ ਰਣ ਸ੍ਰੋਣ ਤਨ ਭਿਗਹੀਂ । ੩੮੧ ।

karodh kar bodh har sodh ar dhavhin.
jodh bar karodh dhar birodh sar lavhin.
ang bhat bhang huai jung the dighin.
sung bin rung runn saron tan bhighin. (381)

ਧਾਇ ਭਟਿ ਆਇ ਰਿਸ ਖਾਇ ਅਸਿ ਝਾਰਹੀਂ ।
ਸੋਰ ਕਰਿ ਜੋਰਿ ਸਰ ਤੋਰ ਅਰਿ ਡਾਰਹੀਂ ।
ਪ੍ਰਾਨ ਤਜਿ ਪੈ ਨ ਭਜਿ ਭੂਮਿ ਰਨ ਸੋਭਹੀਂ ।
ਪੇਖਿ ਛਬਿ ਦੇਖਿ ਦੁਤਿ ਨਾਰਿ ਸੁਰ ਲੋਭਹੀਂ । ੩੮੨ ।

dhaie bhat aie ris khaie as barhin.
sore kar jore sar tore ar darhin.
pran taj pai na bhaj bhoo runn sobhhin.
pekh chhab dekh dut naar sar lobhin. (382)

ਭਾਜ ਨਹ ਸਾਜਿ ਅਸਿ ਗਾਜਿ ਭਟ ਆਵਹੀਂ ।
ਕ੍ਰੋਧ ਕਰਿ ਬੋਧ ਹਰਿ ਜੋਧ ਅਸਿ ਲਾਵਹੀਂ ।
ਜੂਝਿ ਰਨਿ ਝਾਲਿ ਬ੍ਰਿਣ ਦੇਵ ਪੁਰਿ ਪਾਵਹੀਂ ।
ਜੀਤਿ ਕੈ ਗੀਤ ਕੁਲਿ ਰੀਤ ਜਿਮ ਗਾਵਹੀਂ । ੩੮੩ ।

bhaaj neh saaj us gaaj bhat avhin.
karodh kar bodh har jodh us lavhin.
jujh runn jhaal brin dev pur pavhin.
jeet hai geet kul reet jim gavhin. (383)

They are stretching their bows and taking an aim at the enemy target, they are shooting their arrows. With the striking of the arrows at the aimed target. The warriors at the other end lies down calmly (being wounded), while the striker puts (fixes) another arrow in his bow with great hope with the arrow striking and wounding the enemy, the warrior gets further excited. Many of the brave soldiers, on being wounded are running away from the battle field. (380)

Many warriors forgetting about the knowledge, (of the fighting) and searching for the enemy, while some brave soldiers, being enraged, are shooting their arrows with vengiance. The warrior, on losing his limbs, falls down on the ground. Without any hesitation, the warriors are engrossed in the fighting in the battle field, and are drenched in blood fully. (381)

The warriors come running with great rage, and then unsheath their swords. By making noise, and fixing the arrows in the bows, they completely destroy the enemy. They are prepared to lose their lives, but do not run away from the battle field, as they shine only in the battle ground. The fairies are getting enamoured on perceving their beauty and the splendour of their faces. (382)

The brave warriors are roaring aloud while holding their unsheathed Swords, and do not run away (from the battle field). The warriors strike their Swords by getting enraged and, forgetting their intelligent thinking. They proceed to heavens on being wounded, having fought in the battle field. Then they sing the songs of victory as per their family traditions. (383)

ਨਰਾਜ ਛੰਦ

ਸਾਜ ਸਾਜ ਕੈ ਸਬੈ ਸਲਾਜ ਬੀਰ ਧਾਵਹੀਂ ।
ਜੂਝਿ ਜੂਝ ਕੇ ਮਰੈ ਪ੍ਰਲੋਕ ਲੋਕ ਪਾਵਹੀਂ ।
ਧਾਇ ਧਾਇ ਕੈ ਹਠੀ ਅਘਾਇ ਘਾਇ ਝੇਲਹੀਂ ।
ਪਛੈਲ ਪਾਵ ਨ ਚਲੈ ਅਰੈਲ ਬੀਰ ਠੇਲਹੀਂ । ੩੮੪ ।

Naraj Chhand

Saaj Saaj kai sabai salaj beer davhin.
jujh jujh kai marai parlok lok pavhin.
dhaie dhaie hai hathi aghaie ghaie jhelhin.
pachhail paav na chalai arail beer thelhin. (384)

ਕੋਪ ਓਪ ਦੈ ਸਬੈ ਸਰੋਖ ਸੂਰ ਧਾਇ ਹੈਂ ।
ਧਾਇ ਧਾਇ ਜੂਝ ਹੈਂ ਅਰੂਝਿ ਜੂਝ ਜਾਇ ਹੈਂ ।
ਸੁ ਅਸਤ੍ਰ ਸਸਤ੍ਰ ਮੇਲ ਕੈ ਪ੍ਰਹਾਰ ਆਨਿ ਡਾਰਹੀਂ ।
ਨ ਭਾਜਿ ਗਾਜ ਹੈ ਹਠੀ ਨਿਸੰਕ ਘਾਇ ਮਾਰਹੀਂ । ੩੮੫ ।

Kope Oap dai sabai sarokh sur dhaie hai.
dhaie dhaie jujh hain arujh jujh jaie hain.
so astar sastar mail kai parhar aan darhin.
na bhaaj gaaj hai hathi nisank ghaie marhin. (385)

ਮ੍ਰਿਦੰਗ ਢੋਲ ਬਾਸੁਰੀ ਸਨਾਇ ਝ"ਝ ਬਾਜ ਹੈਂ ।
ਸੁ ਪਾਵ ਰੋਪ ਕੈ ਬਲੀ ਸਕੋਪ ਆਨਿ ਗਾਜ ਹੈਂ ।
ਸੁ ਬੂਝਿ ਬੂਝ ਕੈ ਹਠੀ ਅਰੂਝਿ ਆਨਿ ਜੂਝ ਹੈਂ ।
ਸੁ ਅੰਧ ਧੁੰਧ ਹੁਇ ਰਹੀ ਦਿਸਾ ਵਿਸਾ ਨ ਸੂਝ ਹੈਂ । ੩੮੬ ।

mirdang dhol basuri sanaie jhanjh baaj hain.
so paar rop kai bali sacope aan gaaj hain.
so boojh boojh kai hathi arujh aan jujh hain.
so andh dhundh hoiai rehi disa visa na sujh hain. (386)

ਸਰੋਖ ਕਾਲਿ ਕੇਸਰੀ ਸੰਘਾਰਿ ਸੈਣ ਧਾਇ ਹੈਂ ।
ਅਗਸਤ ਸਿੰਧੁ ਕੀ ਜਿਮੰ ਪਚਾਇ ਸੈਨ ਜਾਇ ਹੈਂ ।
ਸੰਘਾਰਿ ਬਾਹਣੀਸ ਕੋ ਅਨੀਸ ਤੀਰ ਗਾਜ ਹੈਂ ।
ਬਿਸੇਖ ਜੁਧ ਮੰਡ ਹੈ ਅਸੇਖ ਸਸਤ੍ਰ ਬਾਜ ਹੈਂ । ੩੮੭ ।

Sarokh kaal kesri Sanghar sain dhaie hain.
agust sindh ki jiming pachaie sain jaie hain.
Sanghar bahanees ko anees teer gaaj hain.
bisekh judh mand hai asekh sastar baaj hain. (387)

Naraj Chhand

All the warriors, getting armed with weapons, are heading towards the battle ground with great zeal and pride. They face death while fighting in the battle, and then proceed to the heavens. The obstinate warriors face with courage taking wounds in their stride and do not step back wards at all, rather the obstinate warriors always march towards forward side only, making progress. (384)

All the warriors getting further enraged greatly, are moving forward with great speed and fully engrossed in anger/pride. They attack by collecting their arms and protective measures. The obstinate brave soldiers do not rush back, rather they roar loudly and strike at the enemy without any reservation. (385)

Various musical instruments like mirdung, drums, flute, duff and jhanjh etc. are being played. The brave ones, by putting their feet down, roar loudly being enraged. The brave obstinate soldiers, with great thought (preparations) getting involved fully, are engrossed in fighting. With the use of the arms, and the hooves of the horses make such a dusty atmosphere, that it causes darkness all around, so that one cannot make out various directions easily. (386)

The lion of the goddess, (the invincible lion) is causing deaths of enemy forces by striking at them, with gusto (by running against them). The ocean of August Rishi (mendicant August) is devouring the enemy forces, being thirsty. After killing the army commander, they are roaring near the king. A Great fierce battle is going on, and many arms are being struck in the fighting. (387)

ਸਵੈਯਾ ਛੰਦ

ਆਵਤ ਹੀ ਨ੍ਰਿਪ ਕੇ ਦਲ ਤੇ ਹਰਿ ਬਾਜ ਕਰੀ ਰਥ ਕੋਟਿਕ ਕੂਟੇ ।
ਸਾਜ ਗਿਰੇ ਨ੍ਰਿਪ ਰਾਜ ਕਹੂੰ ਬਰ ਬਾਜ ਫਿਰੈ ਹਿਹਨਾਵਤ ਛੂਟੇ ।
ਤਾਜ ਕਹੂੰ ਗਜਰਾਜ ਰਣੰ ਭਟ ਕੇਸਨ ਤੇ ਗਹਿ ਕੇਸਨ ਜੂਟੇ ।
ਪਉਨ ਸਮਾਨ ਬਹੈ ਕਲਿ ਬਾਨ ਸਬੈ ਅਰਿ ਬਾਦਲ ਸੇ ਚਲਿ ਫੂਟੇ । ੩੮੮ ।

Swaiyya Chhand

avat hi nrip ke dal te har baaj kari rath kotik kutai.
Saaj girai nrip raaj kahun bar baaj phirai hehnavat chutai.
taaj kahun gajraj runing bhat kesan te geh kesan jutai.
paun saman bhehai kal baan sabai ar badal se chal phutai. (388)

ਧਾਇ ਪਰੇ ਕਰਿ ਕੋਪ ਬੜੇ ਭਟ ਬਾਨ ਕਮਾਨ ਕ੍ਰਿਪਾਨ ਸੰਭਾਰੇ ।
ਪਟਿਸ ਲੋਹਹਥੀ ਪਰਸਾ ਕਰਿ ਕ੍ਰੋਪ ਚਹੂੰ ਦਿਸ ਚਉਕ ਪ੍ਰਹਾਰੇ ।
ਕੁੰਜਰ ਪੁੰਜ ਗਿਰੇ ਰਣਿ ਮੂਰਧਨ ਸੋਭਤ ਹੈ ਅਤਿ ਡੀਲ ਡਿਲਾਰੇ ।
ਰਾਵਨ ਰਾਮ ਸਮੈ ਰਣ ਕੇ ਗਿਰਿਰਾਜ ਨੋ ਹਨਵੰਤਿ ਉਖਾਰੇ । ੩੮੯ ।

dhaie parai kar kope barai bhat baan kaman kirpan sambharai.
patis loh hathi parsa kar karodh chahun dis chouk parharai.
Kunjar punj girai runn murdhan sobhat hai at deal dilarai.
ravan Ram samai runn kai girraj no hanwant ucharai. (389)

ਚਉਪੁ ਚਰੀ ਚਤੁਰੰਗ ਚਮੂੰ ਕਰੁਣਾਲਯ ਕੇ ਪਰ ਸਿੰਧੁਰ ਪੈਲੇ ।
ਧਾਇ ਪਰੇ ਕਰਿ ਕੋਪ ਹਠੀ ਕਰ ਕਾਟਿ ਸਬੈ ਪਗ ਦ੍ਵੈ ਨ ਪਿਛੈਲੇ ।
ਬਾਨ ਕਮਾਨ ਕ੍ਰਿਪਾਨਨ ਕੇ ਘਨ ਸਯਾਮ ਘਨੇ ਤਨਿ ਆਯੁਧ ਝੋਲੇ ।
ਸ੍ਰੋਨ ਰੰਗੇ ਰਮਣੀਅ ਰਮਾਪਤਿ ਫਾਗੁਨ ਅੰਤਿ ਬਸੰਤ ਸੇ ਖੇਲੇ । ੩੯੦ ।

choup chari chaturung chamu karnaley ke par sindhur pailai.
dhaie parai kar kope hathi kar kaat sabhai pug devai na pichholai.
baan kaman kirpanan kai ghan Siam ghanai taan ayudh jholai.
mone rungai rammia ramapat phagun ant basant so khelai. (390)

ਘਾਇ ਸਬੈ ਸਹਿ ਕੈ ਕਮਲਾਪਤਿ ਕੋਪਿ ਭਰਯੋ ਕਰਿ ਆਯੁਧ ਲੀਨੇ ।
ਦੁਜਨ ਸੈਨ ਬਿਖੈ ਧਸਿ ਕੈ ਛਿਨ ਮੈ ਬਿਨ ਪ੍ਰਾਣ ਸਬੈ ਅਰਿ ਕੀਨੇ ।
ਟੂਟ ਪਰੇ ਰਮਨੀ ਅਸ ਭੂਖਣ ਬੀਰ ਬਲੀ ਅਤਿ ਸੁੰਦਰ ਚੀਨੇ ।
ਯੌ ਉਪਮਾ ਉਪਜੀ ਮਨ ਮੈ ਰਣ ਭੂਮਿ ਕੋ ਮਾਨਹੁ ਭੂਖਨ ਦੀਨੇ । ੩੯੧ ।

ghaie sabai she kai kamlapat kope kar ayudh leeno.
dujan sain bikhai dhas kai chhin mein bin pran sabai ari keeno.
tut perai ramini as bhookhan bir bali at sundar cheeno.
yo upna upji man mein runn bhoom ko manoh bhookhan deenoou. (391)

The Kalki (avtar) on arrival there, had killed many of the chariots, horses and elephants of the king. At places, the baggage of the Rajas are strewn around, while at other places, the beautiful horses are let loose, braying freely around in the battle field. The crowns of Rajas are also fallen on the ground, or at places grand elephants are lying dead, while at places the warriors are holding to the hair of the enemy soldiers. The arrows of Kalki Incarnation are shot like the wind (speed of wind), which has disturbed and staggered the enemy forces like the clouds spread out. (388)

The bigger warriors getting enraged, made an attack, and they carry their arrows, bows, Swords and other arms with the them. They are striking with their patis, axes, spears with iron handles, on all the four sides being enraged, and with great care. The bodies and heads of the elephants are lying on the ground in the battle field, while large sized elephants are finding a prominent place in the battle field. It seemed as if during the battle between Ram and Ravan. Hanuman had dislodged a huge mountain. (389)

The multi-coloured army had appeared on the battle field with great zeal, and they have launched an attack on Kalki with a band of elephants, while obstinate warriors have responded with great rage, and are cutting apart everything with their hands only, without taking any backward steps. Kalki has armed himself with arrows, bow and sword etc. on his body. The god, Kalki drenched in blood, was looking grand in his appearance as if he were playing holi at the end of the month of phagun (December). (390)

Kalki Incarnation, in great rage, having held the attack of the enemy, has taken up his arms in the hands. Within no time (in one moment) having thrust himself in the midst of the enemy forces, Kalki has killed all of them. The Kalki Incarnation in the form of a beautiful sword, and capable of appearing splendid in his personality, had attacked the enemy with great force, while the brave soldiers have accepted him as a beautiful warrior. The poet has thought of his grandeur in his mind (heart) as if the woman-like battle field was embellished with (gold) ornaments. (making it a beautiful sight). (391)

ਚਉਪਿ ਚੜਿਓ ਕਰਿ ਕੋਪ ਕਲੀ ਕ੍ਰਿਤ ਆਯੁਧ ਅੰਗ ਅਨੇਕਨ ਸਾਜੇ ।
ਤਾਲ ਮ੍ਰਿਦੰਗ ਉਪੰਗ ਸੁਰੰਗ ਸੁ ਭਤਿ ਅਨੇਕ ਭਲੀ ਬਿਧਿ ਬਾਜੇ ।
ਪੂਰਿ ਫਟੀ ਛੁਟਿ ਧੂਰ ਜਟੀ ਦੇਵ ਅਦੇਵ ਦੋਊ ਊਠਿ ਭਾਜੇ ।
ਕੋਪ ਕਛੂ ਕਰਿ ਕੈ ਚਿਤ ਮੋ ਕਲਕੀ ਅਵਤਾਰ ਜਬੈ ਰਣਿ ਗਾਜੇ । ੩੯੨ ।
Choup charriou kar kope kali kirat ayudh ang anekan saajai.
taal mirdang upang murang so bhant anek bhali bidh baajai.
pour phati chhut dhoor jati jat dev adev douoo uth bhaajai.
Kope kachhu kar kai chit mo kalki avtar jabai runn gajai. (392)

ਬਾਜ ਹਨੇ ਗਜਰਾਜ ਹਨੇ ਨ੍ਰਿਪਰਾਜ ਹਨੈ ਰਣ ਭੂਮਿ ਗਿਰਾਏ ।
ਡੋਲਿ ਗਿਰਿਓ ਗਿਰ ਮੋਰ ਰਸਾਵਲ ਦੇਵ ਅਦੇਵ ਸਬੈ ਭਹਰਾਏ ।
ਸਾਤੋਊ ਸਿੰਧੁ ਸੁਕੀ ਸਰਤਾ ਸਬ ਲੋਕ ਅਲੋਕ ਸਬੈ ਥਹਰਾਏ ।
ਚਉਕ ਚਕੇ ਦ੍ਰਿਗਪਾਲ ਸਬੈ ਕਿਹ ਪੈ ਕਲਕੀ ਕਰਿ ਕੋਪ ਰਿਸਾਏ । ੩੯੩ ।
baaj hanai gajraj hanai nripraj hanai runn bhoom giraie.
dole giriou gir mer rasatal dev adev sabhai behraie.
Saatouoo Sindh Suki sarti sab lok alok sabai thehraie.
chouk chakai drigpal sabai keh pai Kalki kar kop risaie. (393)

ਬਾਨ ਕਮਾਨ ਸੰਭਾਰਿ ਹਠੀ ਹਠ ਠਾਨਿ ਹਠੀ ਰਣਿ ਕੋਟਿਖੁ ਮਾਰੇ ।
ਜਾ"ਘ ਕਹੂੰ ਸਿਰ ਬਾਹ ਕਹੂੰ ਅਸਿ ਰੇਨੁ ਪ੍ਰਮਾਣ ਸਬੈ ਕਰਿ ਡਾਰੇ ।
ਬਾਜ ਕਹੂੰ ਗਜਰਾਜ ਧੁਜਾ ਰਥ ਉਸਟ ਪਰੇ ਰਣਿ ਪੁਸਟ ਬਿਦਾਰੇ ।
ਜਾਨੁਕ ਬਾਗ ਬਨਿਓ ਰਣਿ ਮੰਡਲ ਪੇਖਨ ਕਉ ਜਟਿ ਪੂਰ ਪਧਾਰੇ । ੩੯੪ ।
baan kaman Sambhar hathi hath thaan hathi runn kotik marai.
jangh kahun Sir bah kahun as rein parman sabai kar darai.
baaj kahun gajraj dhuja rath usat parai runn pusat bidarai.
janak baag baniou runn mandal pekhan kouoo jat dhur padharai. (394)

ਲਾਜ ਭਰੇ ਅਰਿਰਾਜ ਚਹੂੰ ਦਿਸ ਭਾਜਿ ਚਲੇ ਨਹੀ ਆਨਿ ਘਿਰੇ ।
ਗਹਿ ਬਾਨ ਕ੍ਰਿਪਾਨ ਗਦਾ ਬਰਛੀ ਛਟਾ ਛੈਲ ਛਕੇ ਚਿਤ ਚੌਪ ਚਿਰੇ ।
ਪ੍ਰਤਿਮਾਨ ਸੁਜਾਨ ਅਜਾਨੁ ਭੁਜਾ ਕਰਿ ਪੈਜ ਪਰੇ ਨਹੀ ਫੇਰਿ ਫਿਰੇ ।
ਰਣ ਮੋ ਮਰਿ ਕੈ ਜਸ ਕੋ ਕਰਿ ਕੈ ਹਰਿ ਸੋ ਲਰਿ ਕੈ ਭਵ ਸਿਧੁ ਤਰੇ । ੩੯੫ ।
laaj bharai ar raj chahun dis bhaaj chalai nahi aan ghirai.
geh baan kirpan gada barchi chhat chhail chhakai chit choup chirai.
pratiman sujan ajan bhuja kar paij parai nahi pher phirai.
runn mein mar kai jas ko kar kai har so lar kai bhai sindh tarai. (395)

Kalki had launched this attack with great zeal, while arming himself with many arms on his body. Many musical instruments like mirdung, taal, upang amd nucchang etc. were being played and the music had filled the whole worldly atmosphere and it had disturbed the meditation posture of Shiva even. Both the gods and demons have run away from their positions, when the Kalki Incarnation roared with a high noted war-cry, having been enraged, in the battle ground. (392)

The horses have been killed, and great elephants have also been put to death, even the kings have been thrown in the battle field, having been killed. The Sumer mountain, having heard this noises, has been thrust into the ground (Earth), being disturbed. All the gods and demons have been shaken up (with this noise). All the rivers, along with the seven seas, have dried up. Even the Earth and heavens have been trembling with this situationm. All the (guards) protectors have gone to sleep, while Kalki avtar, being greatly enraged, may attack anyone of them, (who knows ?) (393)

The obstinate warriors, having taking care to safeguard their arrows and bows, have killed many of the enemy ranks (soldiers) with great effort. Somewhere the arms, heads or legs are lying in the battle ground. The sword has rendered everyone like a straw. Somewhere horses, large elephants, or camels, flags and chariots are lying upside down, as Kalki has (broken) pierced through them. It appears as if the battle field is like a garden, where Shiva had come to see its (wonderful) sight. (394)

The enemy kings with their mighty vanity and pride were running away in all four directions, and could not be encircled. Some young warriors, carrying arrows, Swords, heavy maces, lances etc, are moving around with lot of zeal. The enemy kings have attacked clever Kalki Incarnation, God's representative, having long arms extending upto the knees, with great pride and hopes, and have never turned back from the field. Some of the kings, facing death in the battle field. Having died fighting in the field and having won the honour of a martyr and having fought a battle with the Kalki avtar, some of the warriors have crossed the ocean of life successfully. (395)

ਰੰਗ ਸੋ ਜਾਨੁ ਸੁਰੰਗੇ ਹੈ ਸਿੰਧੁਰ ਛੂਟੀ ਹੈ ਸੀਸ ਪੈ ਸੋਨ ਅਲੈਲੈ ।
ਬਾਜ ਗਿਰੇ ਭਟ ਰਾਜ ਕਹੂੰ ਬਿਚਲੇ ਕੁਪ ਕੈ ਕਲ ਕੇ ਅਸਿ ਕੇਲੈ ।
ਚਾਚਰ ਜਾਨੁ ਕਰੈ ਬਸੁਧਾ ਪਰ ਜੂਝਿ ਗਿਰੇ ਪਗ ਦੈ ਨ ਪਛੈਲੈ ।
ਜਾਨੁਕ ਪਾਨੁ ਕਰੈ ਭੰਗ ਮਲੰਗ ਸੁ ਫਾਗੁਨ ਅੰਤਿ ਬਸ਼ੰਤ ਸੋ ਖੇਲੈ । ੩੯੬ ।
rung so jaan sarungai hai sindhur chhuti hai sees pai saron alailai.
baaj girai bhat raj kahun bichlai kup kai kal ko as kelai.
chachar jaan karai basudha par jujhi girai pug davai na pachhelai.
januk paan kare bhung malung so phagun ant basant so khelai. (396)

ਜੇਤਕ ਜੀਤਿ ਬਚੇ ਸੁ ਸਬੈ ਭਟ ਚਉਪ ਚੜੇ ਚਹੁੰ ਓਰਨ ਧਾਏ ।
ਬਾਨ ਕਮਾਨ ਗਦਾ ਬਰਛੀ ਅਸਿ ਕਾਢਿ ਲਏ ਕਰ ਮੋ ਚਮਕਾਏ ।
ਚਾਬੁਰ ਮਾਰਿ ਤੁਰੰਗ ਧਸੇ ਰਨਿ ਸਾਵਨ ਕੀ ਘਟਿ ਜਿਉ ਘਹਰਾਏ ।
ਸ੍ਰੀ ਕਲਕੀ ਕਰਿ ਲੈ ਕਰਵਾਰਿ ਸੁ ਏਕ ਹਨੇ ਅਰਿ ਅਨੇਕ ਪਰਾਏ । ੩੯੭ ।
jetak jeet bachai so sabai bhat choup charrai chahun aouran dhaie.
baan kaman gada barchhi us kadh laie kar mo chamkaie.
chabuk maar turang dhasai runn savan ki ghat jiou gehraie.
Sri Kalki kar lai karvar so ek hanai or anek pararie. (397)

ਮਾਰ ਮਚੀ ਬਿਸੰਭਾਰ ਜਬੈ ਤਬ ਆਯੁਧ ਛੋਰਿ ਸਬੈ ਭਟ ਭਾਜੇ ।
ਡਾਰਿ ਹਥਯਾਰ ਉਤ'ਰਿ ਸਨਾਹਿ ਸੁ ਏਕ ਹੀ ਬਾਰ ਭਜੇ ਨਹੀ ਗਾਜੇ ।
ਸ੍ਰੀ ਕਲਕੀ ਅਵਤਾਰ ਤਹਾ ਗਹਿ ਸਸਤ੍ਰ ਸਬੈ ਇਹ ਭਾਤਿ ਬਿਰਾਜੇ ।
ਭੂਮਿ ਅਕਾਸ ਪਤਾਰ ਚਕਿਓ ਛਬਿ ਦੇਵ ਅਦੇਵ ਦੋਊ ਲਖਿ ਲਾਜੇ । ੩੯੮ ।
maar machi bisambhar jahai tab ayudh chhor sabai bhat bhajai.
daar kathiai utar sanaieh so ek hi baar bhajai nahi gajai.
Sri Kalki avtar taha geh sastar sabai eh bhant birajai.
bhoom akas patar chakiou chhasb dev adev douoo lakh laajai. (398)

ਦੇਖਿ ਭਜੀ ਪ੍ਰਤਿਨਾ ਅਰਿ ਕੀ ਕਲਕੀ ਅਵਤਾਰ ਹਥਯਾਰ ਸੰਭਾਰੇ ।
ਬਾਨ ਕਮਾਨ ਕ੍ਰਿਪਾਨ ਗਦਾ ਛਿਨ ਬੀਚ ਸਬੈ ਕਰਿ ਚੂਰਨ ਡਾਰੇ ।
ਡਾਗਿ ਚਲੇ ਇਹ ਭਾਤਿ ਭਟਾ ਜਿਮਿ ਪਉਨ ਬਹੇ ਦ੍ਰਮ ਪਾਤ ਨਿਹਾਰੇ ।
ਪੈਨ ਪਰੀ ਕਛੁ ਮਾਨ ਰਹਿਓ ਨਹਿ ਬਾਨਨ ਡਾਰਿ ਨਿਦਾਨ ਪਧਾਰੇ । ੩੯੯ ।
dekh bhaji pratina or ki Kalki avtar hathiar sambharai.
baan kaman kirpan gada chhin bechh sabai kar churan darai.
bhag chalai eh bhant bhata jim paun behai dram paat niharai.
pain pari kachh maan rehiou neh banan daar nidan padharai. (399)

The elephants are drenched in the colour of the rainbow, and a continuous flow of blood is flowing from their headgear. Somewhere the horses are fallen down, and somewhere the kings warriors have become fully elastic in behaviour. Kalki has played (magic) havoc with his sword, and with vengeance due to his rage. The warriors are fighting in the battle as if thay are giving a performance of gidha on the Earth. They may fall down while fighting but would not step backwards. It appears as if at the end of the month of Phagun (December) after playing holi, the monsters are sleeping having consumed bhang (drug). (396)

All the warriors, who remained alive, made another great effort with great zeal, and launched an attack on Kalki (Incarnation) from all the four directions with the help of arrows, bows, maces, spears and swords etc. and other arms they came brandishing such weapons. By striking the horses with whips, they had penetrated the battle-field and spread all over the field like the clouds of Savan (rainy season). The Kalki Incarnation, holding a sword in hand, killed many of these warriors, while many others managed to run away. (397)

With the onslaught of Kalki, which could make the enemy unconscious (completely mauled) the enemy soldiers ran away from the battle field leaving behind their weapons even. By removing their uniforms (clothes) and protective coats of arms. the warriors ran away from the battle ground and not even a single soldier was left in the battle ground. The Kalki avtar, having armed himself with various weapons, appeared in the field so fiercely that the three regions, viz Earth skies and nether lands all were wonder struck. By seeing this beautiful scene, both the gods and demons felt ashamed. (398)

Perceiving the enemy forces running away from the battle ground, the Kalki Incarnation took up his arms in the hands, and with the help of arrows, bow, sword and mace, completely destroyed the enemy forces. Infact the warriors were made to run away from the battle field just as the leaves are seen falling from the trees with the gust of winds. The Sword of Kalki avtar was struck with such a force that no one had the courage to face it, and finally all of them ran away from the battle ground leaving behind their arrows. (399)

ਸਪ੍ਰਿਆ ਛੰਦ

ਕਹੂੰ ਭਟ ਮਿਲਤ ਮੁਖਿ ਮਾਰ ਉਚਾਰਤ । ਕਹੂੰ ਭਟ ਭਾਜਿ ਪੁਕਾਰਤ ਆਰਤ ।
ਕੇਤਕ ਜੋਧ ਫਿਰਤ ਦਲ ਗਾਹਤ । ਕੇਤਕ ਜੂਝ ਬਰੰਗਨ ਬਯਾਹਤ । ੪੦੦ ।

Supiria Chhand

kahun bhat milat mukh maar ucharat. kahun bhat bhaaj pukarat arat.
ketak jodh phirat dal gahat. ketak jujh barungan bayahat. (400)

ਕਹੂੰ ਬਰ ਬੀਰ ਫਿਰਤ ਸਰ ਮਾਰਤ । ਕਹੂੰ ਰਣ ਛੋਡਿ ਭਜਤ ਭਟ ਆਰਤ ।
ਕੋਈ ਡਰੁ ਡਾਰਿ ਹਨਤ ਰਣਿ ਜੋਧਾ । ਕੋਈ ਮੁਖਿ ਮਾਰ ਰਟਤ ਕਰਿ ਕ੍ਰੋਧਾ । ੪੦੧ ।

kahun bar beer phirat sar marat. kahun runn chhod bhajat bhat arat.
koiee dar daar hanat runn jodha. koiee mukh maar ratat kar karodha. (401)

ਕੋਈ ਖਗ ਖੰਡਿ ਗਿਰਤ ਰਣਿ ਛਤ੍ਰੀ । ਕੇਤਕ ਭਾਗਿ ਚਲਤ ਤ੍ਰਸਿ ਅਤ੍ਰੀ ।
ਕੇਤਕ ਨਿਭ੍ਰਮ ਜੁਧ ਮਚਾਵਤ । ਆਹਵ ਸੀਝਿ ਦਿਵਾਲਯ ਪਾਵਤ । ੪੦੨ ।

koiee khag khand girat runn chhatri. ketak bhaag chalat tras atri.
ketak nibharam judh machavat. ahav seejh divaley pavat. (402)

ਕੇਤਕ ਜੂਝਿ ਮਰਤ ਰਣ ਮੰਡਲਿ । ਕੇਈਕੁ ਭੇਦਿ ਚਲੇ ਬ੍ਰਹਮੰਡਲ ।
ਕੇਈਕੁ ਆਨਿ ਪ੍ਰਹਾਰਤ ਸ"ਗੈ । ਕੇਤਕ ਭੰਗ ਗਿਰਤ ਹੁਇ ਅ"ਗੈ । ੪੦੩ ।

ketak jujh marat runn mandal. koieeka bhed chalai brehmandal.
koieeko aan parharat sangai. ketak bhang girat hoiai angai. (403)

ਬਿਸੇਖ ਛੰਦ

ਭਾਜਿ ਬਿਨਾ ਭਟ ਲਾਜ ਸਬੈ ਤਜਿ ਸਾਜ ਜਹਾ । ਨਾਚਤ ਭੂਤ ਪਿਸਾਚ ਨਿਸਾਚਰ ਰਾਜ ਤਹਾ ।
ਦੇਖਤ ਦੇਵ ਅਦੇਵ ਮਹਾ ਰਣ ਕੋ ਬਰਨੈ । ਜੂਝ ਭਯੋ ਜਿਹ ਭਾਤਿ ਸੁ ਪਾਰਖ ਸੋ ਕਰਨੈ । ੪੦੪ ।

Bisekh Chhand

bhaaj bina bhat laaj sabai taj saaj jaha.
nachat bhoot pisach nisachar raj taha.
dekhat dev adev maha runn ko barnai.
jujh bhiou jeh bhant so parath so karnai. (404)

ਦਾਵ ਕਰੈ ਰਿਸ ਖਾਇ ਮਹਾ ਹਠ ਠਾਨ ਹਠੀ । ਕੋਪ ਭਰੇ ਇਹ ਭਾਤ ਸੁ ਪਾਵਕ ਜਾਨੁ ਭਠੀ ।
ਕ੍ਰਧ ਭਰੇ ਰਣਿ ਛਤ੍ਰਜ ਅਤ੍ਰਣ ਝਾਰਤ ਹੈ । ਭਾਜਿ ਚਲੈ ਨਹੀ ਪਾਵ ਸੁ ਮਾਰਿ ਪੁਕਾਰਤ ਹੈ । ੪੦੫ ।

daav karai ris khaie maha hath thaan hathi.
kop bharai eh bhant so pavak jaan bhathi.
karudh bharai runn chhataraj atrain jharat hai.
bhaaj chalai nahi paar so haar pukarat hai. (405)

Supiriya Chhand

At places the warriors are shouting 'Kill them, Kill them' while at other places, they were running away being fully in pain and shouting for help. Many of the warriors are subduing the enemy ranks, while many others have faced death while fighting, whom the fairies are (marrying) taking to heavens. (400)

At places, the warriors are shooting arrows, while at other places some warriors, in pain, are running away from the field. Some warriors, being free from the fear of enemy, are facing and killing the enemy, are facing and killing the enemy in the battle field. Many warriors, getting enraged, are shouting, kill them with their (mouth) voice. (401)

Many of the Kashatriyas, being cut into pieces with the striking of Swords, are falling down on the ground, while some of them, out of fear, are running away from the field. Some warriors are engrossed in the fighting without any hesitation (fear), and proceed to heavens. (facing death). (402)

Some warriors have faced death by fighting in the battle ; while many others have withdrawn themselves from the worldly affairs. Many others are striking with the spears and the limbs of the warriors are falling down, being cut away in fighting. (403)

Bisunkh Chhand

All the warriors, forgetting about their prestige (honour) and having their weapons, were running away from the battle-front. The King of evil spirits, demons and pisaches was dancing there. The god and demons were both watching the great battle. Who could describe the full version of this battle ? This battle was raging like the earlier battle fought between Arjuna and king karan. (404)

The great warriors are obstinate, and are making use of various war tactics with great rage.
They are filled with anger as if they are like the kilu fire. Fully engaged (warriors) Kashatriyas are using their weapons. They do not try to run away (from the field), and are shooting to kill the enemy with their feet fully settled there. (405)

ਦੇਖਤ ਹੈ ਦਿਵ ਦੇਵ ਧਨੈ ਧਨਿ ਜੰਪਤ ਹੈ । ਭੂਮ ਅਕਾਸ ਪਤਾਲ ਚਵੋ ਚਕ ਕੰਪਤ ਹੈ ।
ਭਾਜਤ ਨਾਹਿਨ ਬੀਰ ਮਹਾ ਰਣਿ ਗਾਜਤ ਹੈ । ਜਛ ਭੁਜੰਗਨ ਨਾਰਿ ਲਖੇ ਛਬਿ ਲਾਜਤ ਹੈ । ੪੦੬ ।
dekhat hai div dev dhanai dhan janpat hai.
bhoom akas patal chavo chak kampat hai.a
bhajat nahin beer maha runn gajat hai.
jachh bhujangan naar lakhai chhab lajat hai. (406)

ਧਾਵਤ ਹੈ ਕਰਿ ਕੋਪ ਮਹਾ ਸੁਰ ਸੂਰ ਤਹਾ । ਮ"ਡਤ ਹੇ ਬਿਕਰਾਰ ਭਯਮਕਰ ਜੁਧ ਜਹਾ ।
ਪਾਵਤ ਹੈ ਸੁਰ ਨਾਰਿ ਸੁ ਸਾਮੁਹਿ ਜੁਝਤ ਹੈ । ਦੇਵ ਅਦੇਵ ਗੰਧ੍ਰਬ ਸਬੈ ਕ੍ਰਿਤ ਸੁਝਤ ਹੈ । ੪੦੭ ।
dhavat hai kar kop maha sur soor taha.
mandat hai bikrar bheymkar judh jaha.
pavat hai sur naar so samuhai jujhat hai.
dev adev gandharab sabai kirat sujhat hai. (407)

ਚੰਚਲਾ ਛੰਦ

ਮਾਰਬੋ ਕੋ ਤਾਹਿ ਤਾਕਿ ਧਾਏ ਬੀਰ ਸਾਵਧਾਨ । ਹੋਨ ਲਾਗੇ ਜੁਧ ਕੇ ਜਹਾ" ਤਹਾ ਸਬੈ ਬਿਧਾਨ ।
ਭੀਮ ਭਾਤਿ ਧਾਇ ਕੈ ਨਿਸੰਕ ਘਾਇ ਕਰਤ ਆਇ । ਜੂਝਿ ਜੂਝ ਕੈ ਮਰੈ ਸੁ ਦੇਵ ਲੋਕਿ ਬਸਤ ਜਾਇ । ੪੦੮ ।

Chanchala Chhand

marbai ko tahai taak dhaie beer savdhan.
hon lagai judh ko jahan taha sabai bidhan.
bheem bhant dhaie kai nisunk ghai karat aie.
jujh jujh kai marai so dev loh basat jaie. (408)

ਤਾਨਿ ਤਾਨਿ ਬਾਨ ਕੋ ਅਜਾਨੁ ਬਾਹ ਧਾਵਹੀ । ਜੂਝਿ ਜੂਝ ਕੈ ਮਰੈ ਅਲੋਕ ਲੋਕ ਪਾਵਹੀ ।
ਰੰਗ ਜੰਗਿ ਅੰਗ ਨੰਗ ਅੰਗਿ ਹੋਇ ਪਰਤ । ਟੂਕਿ ਟੂਕਿ ਹੋਇ ਗਿਰੈ ਸੁ ਦੇਵ ਸੁੰਦ੍ਰੀਨਿ ਬਰਤ । ੪੦੯ ।
taan taan baan ko ajan bah dhavhi.
jujh jujh kai marai alok lok pavhi.
rung jung ang nangh bhang ang hoiai parat.
tuk took hoiai girai so dev Sundareen barat. (409)

ਤ੍ਰਿੜਕਾ ਛੰਦ

ਤ੍ਰਿੜਰਿੜ ਤੀਰੰ । ਬ੍ਰਿੜਰਿੜ ਬੀਰੰ ।
ਦ੍ਰਿੜਰਿੜ ਢੋਲੰ । ਬ੍ਰਿੜਰਿੜ ਬੋਲੰ । ੪੧੦ ।

Tritrraka Chhand

trirrit teerung. brirr rirrar beerung.
drirr rirr dholung. brirr rirr bolung. (410)

ਤ੍ਰਿੜਰਿੜ ਤਾਜੀ । ਬ੍ਰਿੜਰਿੜ ਬਾਜੀ ।
ਹ੍ਰਿੜਰਿੜ ਹਾਥੀ । ਸ੍ਰਿੜਰਿੜ ਸਾਥੀ । ੪੧੧ ।

trirr rrirr taaji. rirrar baaji.
hirarrat haathi. mirrar rrit Saathi. (411)

The heavenly gods watch the great battle being fought therein, and thank their stars. All the three worlds viz. Earth, Skies and nether lands and the four regions are trembling. The warriors do not run away from the battle ground, rather they are roaring to kill the enemy. The (women) female folk of devils, snakes, are getting enamoured (feeling belittled) by seeing their beauty. (406)

Fully enraged, the warriors are shouting in a loud voice and are launching an attack at the place, where a fearfull (terrible) and fercious battle is being fought. The warriors, who engage himself in the fighting, attract the attention of the godly-women and the fairies run forward to acquire their bodies. All the gods, demons and musicians etc. get to know (acknowledge) the honour of the Kalki Incarnation. (407)

Canchala Chhand

To kill him, the young warriors have been attacking him with great care taking an aim at him. Wherever possible, the means of fighting a battle are being worked out. They are attacking like Bhim with great force, and are inflicting wounds at the enemy. The warriors, who die fighting, proceed to the heavens. (408)

The warriors, with long arms upto the knees, are pulling (stretching) the bows upto the maximum, and are moving around with speed. Those of the soldiers, who die fighting, proceed to the heavens. In case any limb of the warriors, engaged in the fighting spree, gets naked (uncovered), then it is cut down soon and falls on the ground. The warriors are being cut down in pieces, when the godly women (fairies) are getting married to (are taking care of). (409)

Trirrka Chhand

The arrows are being shot with a funny noise, while the brave men are roaring and the drums are beating aloud ; which make a particular sound. (410)

The arabic horses (Taji horses) are braying and are dancing around, while the elephants, alongwith their companious, are trumpeting aloud. (411)

ਬ੍ਰਿੜਿੜ ਬਾਣੰ । ਜ੍ਰਿੜਿੜ ਜੁਆਣੰ ।
ਛ੍ਰਿੜਿੜ ਛੋਰੈ' । ਜ੍ਰਿੜਿੜ ਜੋਰੈ' । ੪੧੨ ।
birarr rrit bannung. jirarr rit juanung.
Chirarr rit chhorain. jirarr rit jorung. (412)

ਖ੍ਰਿੜਿੜ ਖੇਤੰ । ਪ੍ਰਿੜਿੜ ਪ੍ਰੇਤੰ ।
ਝ੍ਰਿੜਿੜ ਨਾਚੈ । ਰਿੜਝਿੜ ਰਾਚੈ । ੪੧੩ ।
khirarr rit khetung. pirarr rirr pretung.
jhiarr rira nachai. rirr rit rachai. (413)

ਹ੍ਰਿੜਿੜ ਹੂਰੰ । ਪ੍ਰਿੜਿੜ ਪੂਰੰ ।
ਕ੍ਰਿੜਿੜ ਕਾਛੀ । ਨ੍ਰਿੜਿੜ ਨਾਚੀ । ੪੧੪ ।
hirarr hirr hurung. prirr rirr purung.
kirarr kaachhi. nrirr rit nachi. (414)

ਤ੍ਰਿੜਿੜ ਤੇਗੰ । ਬ੍ਰਿੜਿੜ ਬੇਗੰ ।
ਚ੍ਰਿੜਿੜ ਚਮਕੈ । ਝ੍ਰਿੜਿੜ ਝਮਕੈ । ੪੧੫ ।
trirr ritung tegung. brirr rirr begung.
chirarr chamkai. jhirarr jhamkai. (415)

ਜ੍ਰਿੜਿੜ ਜੋਧੰ । ਕ੍ਰਿੜਿੜ ਕ੍ਰੋਧੰ ।
ਜ੍ਰਿੜਿੜ ਜੂਝੈ । ਲ੍ਰਿੜਿੜ ਲੂਝੈ । ੪੧੬ ।
jirarrtit judhung. karirrit karodhung.
jirarrtit jujhai.' lirarrtit loojhai. (416)

ਖ੍ਰਿੜਿੜ ਖੇਤੰ । ਅ੍ਰਿੜਿੜ ਅਚੇਤੰ ।
ਬ੍ਰਿੜਿੜ ਬਾਜੀ । ਗ੍ਰਿੜਿੜ ਗਾਜੀ । ੪੧੭ ।
Khirarr rit khetung. archrit achetung.
birarr rit baaji. gairr rit gaaji. (417)

ਗ੍ਰਿੜਿੜ ਗਜਣੰ । ਭ੍ਰਿੜਿੜ ਭਜਣੰ ।
ਰ੍ਰਿੜਿੜ ਰਾਜਾ । ਲ੍ਰਿੜਿੜ ਲਾਜਾ । ੪੧੮ ।
grirr rit gajanung. ghrirr rit bhajanung.
rirr rit raja. lirarr rit lajaung. (418)

ਖ੍ਰਿੜਿੜ ਖਾ"ਡੇ । ਬ੍ਰਿੜਿੜ ਬਾ"ਡੇ ।
ਅ੍ਰਿੜਿੜ ਅੰਗੀ । ਜ੍ਰਿੜਿੜ ਜੰਗੀ । ੪੧੯ ।
khrirr rit khandai. brirr rit bandai.
ararr rit angung. jrirr rit sungung. (419)

The young soldiers are shooting their arrows with great strength (full force). (412)

The evil-spirits, busy in watching the fighting drama in the battle field are dancing around. (413)

The fairies are flying in the sky with gusto and are dancing, being embellished in beautiful ways. (414)

The swords are shining fully and are being brandished squarely. (415)

The warriors are enraged greatly and are engaged in fighting against the enemy.(416)

There are many bodies lying unconscious (dead) in the battle field, while the horses and warriors are also lying dead. (417)

Many (enemy) brave youths are trying to run away from the ground by making cracking noise, which has made the king feel shameful (418)

The various jevalins are laughing at this scene (are shining briskly) and are making different categories of the warriors. Those warriors, who are engrossed in fighting, have their limbs stiffened up (their dead bodies have become stiff). (419)

ਪਾਧੜੀ ਛੰਦ

ਇਹ ਭਾਤਿ ਸੈਨ ਜੂਝੀ ਅਪਾਰ । ਰਣਿ ਰੋਹ ਕ੍ਰੋਹ ਧਾਏ ਲੁਝਾਰ ।
ਤਜੰਤ ਬਾਣ ਗਜੰਤ ਬੀਰ । ਉਠੰਤ ਨਾਦ ਭਜੰਤ ਭੀਰ । ੪੨੦ ।

Padhri Chhand

eh bhant sain jujhi apar. runn roh karoh dhaie lujhar.
tjant baan gajant beer. Uthant naad bhajant bheer. (420)

ਧਾਏ ਸਬਾਹ ਜੋਧਾ ਸਕੋਪ । ਕਢਤ ਕ੍ਰਿਪਾਣ ਬਾਹੰਤ ਧੋਪ ।
ਲੁਝੰਤ ਸੂਰ ਜੁਝੰਤ ਅਪਾਰ । ਜਣ ਸੇਤਬੰਧ ਦਿਖੀਅਤ ਪਹਾਰ । ੪੨੧ ।

dhaie sabah jodha sakop. Kadhat kirpan bahant dhop.
lujhunt sur jalant apar. jann sarbandh dikhiat pahar. (421)

ਕਟੰਤ ਅੰਗ ਭਭਕੰਤ ਘਾਵ । ਸਿਝੰਤ ਸੂਰ ਜੁਝੰਤ ਚਾਵ ।
ਨਿਰਖੰਤ ਸਿਧ ਚਾਰਣ ਅਨੰਤ । ਉਚਰੰਤ ਕ੍ਰਿਤ ਜੋਧਨ ਬਿਅੰਤ । ੪੨੨ ।

katant ang bhabhkant ghaav. Sijant sur jujhant chaav.
nirkhant sidh charan anant. Uchrant kirat jodhan biant. (422)

ਨਾਚੰਤ ਆਪ ਈਸਰ ਕਰਾਲ । ਬਜੰਤ ਡਉਰੁ ਭੈਕਰਿ ਬਿਸਾਲ ।
ਪੋਅੰਤ ਮਾਲ ਕਾਲੀ ਕਪਾਲ । ਚਲ ਚਿਤ ਚਖ ਛਾਡੰਤ ਜ੍ਵਾਲ । ੪੨੩ ।

nachant aap easar karal. bajant bhaur bhaikar bisal.
peant maal kali kapal. chal chit chakh chhadant jual. (423)

ਰਸਾਵਲ ਛੰਦ

ਬਜੇ ਘੋਰ ਬਾਜੇ । ਧੁਣੰ ਮੇਘ ਲਾਜੇ ।
ਖਹੇ ਖੇਤ ਖਤ੍ਰੀ । ਤਜੇ ਤਾਣਿ ਪਤ੍ਰੀ । ੪੨੪ ।

Rasaval Chhand

bajai ghore baajai. dhunung megh laajai.
khehai khet khatri. tajai taan patri. (424)

ਗਿਰੈ ਅੰਗ ਭੰਗੀ । ਨਚੇ ਜੰਗ ਰੰਗੀ ।
ਖੁਲੇ ਖਗ ਖੂਨੀ । ਚੜੇ ਚਉਪ ਦੂਨੀ । ੪੨੫ ।

girai ang bhangung. nachai jung rungung.
khulai khug khuni. charrai choup duni. (425)

ਭਯੋ ਘੋਰ ਜੁਧੰ । ਇਤਿ ਕਾਹਿ ਸੁਧੰ ।
ਜਿਨਿਓ ਕਾਲ ਰੁਪੰ । ਭਜੇ ਸਰਬ ਭੂਪੰ । ੪੨੬ ।

bhiou ghore judhung. iti kahai Sudhung.
jiniou kaal rupung. bhajai sarab bhupung. (426)

Padri Chhand

This is how the grand army is engaged in fighting, while the fighter type youths, getting enraged, are launching an attack. The brave warriors roar loudly and are shooting their arrows. A terrible sound is produced thus, on hearing which the weaklings are trying to run away. (420)

The youth, with healthy and robust-bodies are launching an attack in great rage. They are unsheating their swords and are brandishing their bayonets (rapers) while the brave soldiers are continuing fighting with vengeance. It appears as if the mountains are in sight for bringing grand stones for constructing the bridge. (to enter Lanka). (421)

The limbs are being cut away, while the blood is oozing (drpping) out of the wounds. The warriors are engaged in a decisive war, and are fighting with great zeal. The sidhas (mendicants) are watching the battle, and all the people around are praising the warriors engrossed in fighting. (422)

Shiva himself is engaged in a horrible dance, and a terrible type of ankle-drum is being played. The deadly queen (Kali) is making a necklace of the skulls, whose eyes are very smart and fire is bursting out of her mouth. (423)

Rasaval Chhand

The musical instruments, making strong tunes, were being played on hearing which even the clouds were feeling belittled. The Kashatriya youth were engrossed in fighting against some enemy ranks, and were shooting arrows with wings (flying arrows) with strength. (424)

The limbs of the warriors, being cut away, are falling on the ground in bits and pieces. The brave soldiers were dancing in the battle field, being involved therein with enjoyment. The swords, ready to draw blood from human bodies, were unsheathed, seeing which the warriors were more keenly engrossed (doubly) in fighting. (425)

A terrible battle was being fought which nobody had imagined. All the warriors (Rajas) who had earlier even subdued deadly warriors, were seen running away from the battle field. (426)

ਸਬੈ ਸੈਣ ਭਾਜਾ । ਫਿਰਯੋ ਆਪ ਰਾਜਾ ।
ਠਟਯੋ ਆਣਿ ਜੁਧੰ । ਭਇਓ ਨਾਦ ਉਧੰ । ੪੨੭ ।
sabai sain bhaja. phiriou aap raja.
thatiou aan judhung. bhiou nad udhung. (427)

ਤਜੇ ਬਾਣ ਐਸੇ । ਬਣੰ ਪਤ੍ਰ ਜੈਸੇ ।
ਜਲੰ ਮੇਘ ਧਾਰਾ । ਨਭੰ ਜਾਨੁ ਤਾਰਾ । ੪੨੮ ।
tajai baan aisai. banung patar jaisai.
jalai megh dhara. nabhung jaan taara. (428)

ਕਰ ਅੰਸੁਮਾਲੀ । ਸਰੰ ਸਤ੍ਰ ਸਾਲੀ ।
ਚਹੁੰ ਓਰ ਛੁਟੇ । ਮਹਾ ਜੋਧ ਜੁਟੇ । ੪੨੯ ।
kar ansmali. sarung satar saali.
chahun aour chhutai. maha jodh jutai. (429)

ਚਲੇ ਕੀਟਕਾ ਸੇ । ਬਢੇ ਟਿਡਕਾ ਸੇ ।
ਕਨੰ ਸਿੰਧੁ ਰੇਤੰ । ਤਨੰ ਰੋਮ ਤੇਤੰ । ੪੩੦ ।
Chalai keetka sai. badhai tidka se.
kanung sindh retung. tanung rome taitung. (430)

ਛੁਟੇ ਸ੍ਰਰਣ ਪੁਖੀ । ਸੁਧੰ ਸਾਰ ਮੁਖੀ ।
ਕਲੰ ਕੰਕ ਪਤ੍ਰੀ । ਤਹੇ ਜਾਨੁ ਛਤ੍ਰੀ । ੪੩੧ ।
Chhutai sarvaran pukhi. sudhung sar mukhi.
kalung kalank patri. tahai jaan chhatri. (431)

ਗਿਰੈ ਰੇਤ ਖੇਤੰ । ਨਚੈ ਭੂਤ ਪ੍ਰੇਤੰ ।
ਕਰੈ ਚਿਤ੍ ਚਾਰੰ । ਤਹੇ ਬਾਣੰ ਧਾਰੰ । ੪੩੨ ।
girai rait khetung. nachai bhoot preatung.
karai chitar charung. tajai baan dharung. (432)

ਲਹੈ ਜੋਧ ਜੋਧੰ । ਕਰੈ ਘਾਇ ਕ੍ਰੋਧੰ ।
ਖਹੈ ਖਗ ਖਗੈ । ਉਠੈ ਝਾਲ ਅਗੈ । ੪੩੩ ।
lahai jodh jodhung. karai ghaie karodhung.
khehai khag khagung. uthai jhaal agai. (433)

ਨਚੈ ਪਖਰਾਲੇ । ਚਲੈ ਬਾਲ ਆਲੇ ।
ਹਸੈ ਪ੍ਰੇਤ ਨਾਚੈ । ਰਣੰ ਰੰਗਿ ਰਾਚੈ । ੪੩੪ ।
nachai pakh ralung. chalai baal alai.
hassai prait nachai. runnung rung rachai. (434)

The whole army was in fact in dis arry and running away, seeing which the Raja of Sambhal again entered the battlefield. He started fighting afresh, resulting in great noise, and roar in the field. (427)

The warriors were shooting arrows just as in a storm the leaves are falling away from the trees or in a cloudy weather rain drops are falling or the stars are falling apart from the skies. (428)

The arrows are penetrating the enemy just as the rays of the Sun pierce through. The arrows are being shot from both the sides, and a grand battle was raging. (429)

The army was moving slowly like the worms like an huge army of soldiers, or was like the sand particles on the sea shore or like the hair on a human body. (430)

The arrows with golden wings were being shot, whose iron, like edge was shining. It appears the Kashatriyas had shot arrows like the wings of the crows. (431)

The warriors were falling in the battle field like the granules of sand, while the demons and evil spirits were dancing around like beautiful portraits, as the arrows are being fired like a shower of rain. (432)

The warriors look at the enemy ranks with disdain and being enraged cause great wounds on the enemy ; as the swords are striking against enemy swords. One could see fire sparks from the striking swords. (433)

The horse riders, riding the saddles are dancing around. The warriors are engrossed fully in fighting only. (434)

ਨਚੇ ਪਾਰਬਤੀਸੰ । ਮੰਡਿਓ ਜੁਧ ਈਸੰ ।
ਦਸੰ ਦਿਓਸ ਕੁਧੰ । ਭਯੋ ਘੋਰ ਜੁਧੰ । ੪੩੫ ।
nachai parbateesung. mandiou judh easung.
dasung deous kudhung. bhiou ghor judhung. (435)

ਪੁਨਰ ਬੀਰ ਤਯਾਗਯੋ । ਪਗੰ ਦ੍ਵੈਕੁ ਭਾਗਯੋ ।
ਫਿਰਯੋ ਫੇਰਿ ਐਸੇ । ਕ੍ਰੋਧੀ ਸ"ਪ ਜੈਸੇ । ੪੩੬ ।
punar beer bhayagiou. pagung davaik bhagiou.
phiriou pher aisai. karodh saap jaiṣai. (436)

ਪੁਨਰ ਜੁਧ ਮੰਡਿਓ । ਸਰੰ ਓਘ ਛੰਡਿਓ ।
ਤਜੇ ਬੀਰ ਬਾਣੰ । ਮ੍ਰਿਤੰ ਆਇ ਤ੍ਰਾਣੰ । ੪੩੭ ।
punar judh mandiou. sarung oagh chandiou.
tajai veer baanung. mirtang aie tranung. (437)

ਸਭੈ ਸਿਧ ਦੇਖੈ । ਕਲੰਕ੍ਰਿਤ ਲੇਖੈ ।
ਧਨੰ ਧੰਨਿ ਜੰਪੈ । ਲਖੈ ਭੀਰ ਕੰਪੈ । ੪੩੮ ।
sabhi sidh dekhai. kalunk kirat lekhai.
dhan dhan janpai. lakhai bheer kampai. (438)

ਨਰਾਜ ਛੰਦ

ਆਨਿ ਆਨਿ ਸੂਰਮਾ ਸੰਧਾਨਿ ਬਾਨ ਧਾਵਹੀ' ।
ਰੂਝਿ ਜੂਝ ਕੈ ਮਰੈ ਸੁ ਦੇਵ ਨਾਰਿ ਪਾਵਹੀ' ।
ਸੁ ਰੀਝਿ ਰੀਝਿ ਅਛਰਾ ਅਲਛ ਸੂਰਣੈਂ' ਬਰੈ' ।
ਪ੍ਰਬੀਨ ਬੀਨਿ ਬੀਨ ਕੈ ਸੁਧੀਨ ਪਾਨਿ ਕੈ ਧਰੈ' । ੪੩੯ ।

Naraj Chhand

aan aan surma sandhan thaan dhavhin.
rujh jujh kai marai so dev naar pavhin.
So reejh reejh achhra alachh surno barain.
parbeen been been kai sabeen paan kai dharai. (439)

ਸਨਧ ਬਧ ਅਧ ਹ੍ਵੈ ਬਿਰੁਧਿ ਸੂਰ ਧਾਵਹੀ' ।
ਸੁ ਕ੍ਰੋਧ ਸ"ਗ ਤੀਛਣੰ ਕਿ ਤਾਕਿ ਸਤ੍ਰ ਲਾਵਹੀ' ।
ਸੁ ਜੂਝਿ ਜੂਝ ਕੈ ਗਿਰੈ ਅਲੂਝ ਲੂਝ ਕੈ ਹਠੀ' ।
ਅਬੂਝ ਓਰਿ ਧਾਵਹੀ' ਬਨਾਇ ਸੈਨ ਏਕਠੀ' । ੪੪੦ ।
dhanukh budh ap havai birudh sur dhavhin.
so karodh sang teechhanung ke takai satar laghin.
so jujh jujh kai gerai aluch loojh kai chali.
ajujh aour dhavhi banaie sain ekni. (440)

Shiva is also dancing around, as he is collecting skulls from the battle. There is anger reigning in all the ten directions, as a fierce battle is raging all around. (435)

Then the warriors have deserted the battle ground and have stepped backwards by two steps, and then suddenly return with vengeance like the snake, which recoils backwards suddenly with rage. (436)

They have started fighting once again, and great many arrows have been shot. The brave soldiers shoot arrows as if sudden death had dawned with force. (437)

All the Sidhas are watching the fun (battle) and are writing praises for the Kalki Incarnation. They are raising voices (songs) in praise of Kalki seeing which the weaklings are trembling. (438)

Naraj Chhand

The brave soldiers, taking aim of their arrows, are advancing forward, and face death being engrossed in fighting. They attain the company of the fairies. The godly women, being interested in the young soldiers, marry them, and select the warriors of their own choice, who are still conscious, and clasp their hands. (439)

The armed youth, with great excitement and effort launch an attack by coming face to face against the enemy. By making critical remarks and taking an aim at the enemy the warriors kill the enemy ranks. They continue fighting in the battle field and finally fall down on the ground, while obstinate soldiers continue fighting without any reservations. By amassing their soldiers, they launch an attack on a unattended side (corner) unawares. (440)

ਸੰਗੀਤ ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਕਾਗੜਦੰ ਕੋਪਾ ਰਾਗੜਦੰ ਰਾਜਾ । ਘਾਗੜਦੰ ਘੋਰੇ ਬਾਗੜਦੰ ਬਾਜਾ ।
ਫਾਗੜਦੰ ਫੀਲੰ ਛਾਗੜਦੰ ਛੁਟੇ । ਸਾਗੜਦੰ ਸੁਰੰ ਜਾਗੜਦੰ ਜੁਟੇ । ੪੪੧ ।

Sangeet bhujang prayat Chhand

kagarrdung kopa. ragarrdung raja.
ghagarrdung ghorai. bagarrdung baaja.
phagarrdung pheelung. chagarrdung chhutai.
sagarrdung surang. jagarrdung jutai. (441)

ਬਾਗੜਦੰ ਬਾਜੇ ਨਾਗੜਦੰ ਨਗਾਰੇ । ਜਾਗੜਦੰ ਜੋਧਾ ਮਾਗੜਦੰ ਮਾਰੇ ।
ਡਾਗੜਦੰ ਡਿਗੇ ਖਾਗੜਦੰ ਖੁਨੀ । ਚਾਗੜਦੰ ਚਉਪੈ ਦਾਗੜਦੰ ਦੁਨੀ । ੪੪੨ ।

bagarrdung baajai. nagarrdung nagarai. jagarrdung jodha. magarrdung maarai.
dagarrdung digai. khagarrdung khuni. chagarrdung choupai. dagarrdung duni. (442)

ਹਾਗੜਦੰ ਹਸੇ ਸਾਗੜਦੰ ਸਿਧੰ । ਭਾਗੜਦੰ ਭਾਜੇ ਬਾਗੜਦੰ ਬ੍ਰਿਧੰ ।
ਛਾਗੜਦੰ ਛੁਟੇ ਤਾਗੜਦੰ ਤੀਰੰ । ਜਾਗੜਦੰ ਜੁਟੇ ਬਾਗੜਦੰ ਬੀਰੰ । ੪੪੩ ।

hagarrdung hassai sagarrdung sidhung.
bhagarrdung bhaajai bagarrdung birdung.
chhagarrdung chhutai taagarrdung teerung.
jagarrdung jutai bagarrdung beerung. (443)

ਕਾਗੜਦੰ ਕੁਹਕੇ ਬਾਗੜਦੰ ਬਾਣੰ । ਫਾਗੜਦੰ ਫਰਕੇ ਨਾਗੜਦੰ ਨਿਸਾਣੰ ।
ਬਾਗੜਦੰ ਬਾਜੀ ਭਾਗੜਦੰ ਭੇਰੀ । ਸਾਗੜਦੰ ਸੈਣੰ ਫਾਗੜਦੰ ਫੇਰੀ । ੪੪੪ ।

kagarrdung kohkai bagarrdung bannung.
phagarrdung pharkai nagarrdung nisanung.
bagarrdung baaji bhagarrdung bheri.
sagarrdung sainung phagarrdung pheri. (444)

ਭਾਗੜਦੰ ਭੀਰੰ ਕਾਗੜਦੰ ਕੰਪੈ । ਮਾਗੜਦੰ ਮਾਰੇ ਜਾਗੜਦੰ ਜੰਪੈ ।
ਛਾਗੜਦੰ ਛੁਪ੍ਰੰ ਬਾਗੜਦੰ ਭਾਜੇ । ਚਾਗੜਦੰ ਚਿਤੰ ਲਾਗੜਦੰ ਲਾਜੇ । ੪੪੫ ।

bhagarrdung bheerung hagarrdung kampai.
magarrdung naarai jagarrdung jampai.
chhagarrdung chhaprung bhagarrdung bhajai.
chagarrdung chitai lagarrdung laajai. (445)

ਛਾਗੜਦੰ ਛੋਰਿਓ ਰਾਗੜਦੰ ਰਾਜੰ । ਸਾਗੜਦੰ ਸੈਣੰ ਭਾਗੜਦੰ ਭਾਜ ।
ਛਾਗੜਦੰ ਛੁਟੇ ਬਾਗੜਦੰ ਬਾਣੰ । ਰਾਗੜਦੰ ਰੋਕੀ ਦਾਗੜਦੰ ਦਿਸਾਣੰ । ੪੪੬ ।

chhagarrdung chhoriou ragarrdung rajung.
sagarrdung sainung bhagarrdung bhaaja.
chhagarrdung chhutai bagarrdung baarung.
ragarrdung roki dagarrdung disanung. (446)

Sangeet Bhujang Prayat Chhand

The Raja of Sambhal had got enraged, a drum beat of high note has been sounded, and the elephants have been let loose for an attack, while the warriors have got involved in fighting. (441)

The kettle-drums have been sounded, and the warriors are shouting to kill the enemy. (kill them, kill them). The warriors drenched in blood, are falling down, and there is double the zeal among the brave soldiers. (442)

The (mendicants) Sidhas, on watching the battle, are laughing. Even great warriors are running away, and the arrows are being shot around, while the (Young) brave soldiers are engaged in fighting. (443)

The arrows are being shot with a hissing sound and the flags are fluttering around. The musical instruments are being played. The army has been ordered to return. (444)

The weaklings are trembling ; and the beleagured ones are shouting sounds of repentance. (Not again, Not again), and are running away quickly, though they are feeling ashamed at heart. (445)

Kalika Incarnation has let the Sambhal Raja go away (forgiven him), while his army is running away. The arrows are being shot, which have blocked the various passages. (to escape). (446)

ਮਾਗੜਦੰ ਮਾਰੇ ਬਾਹੜਦੰ ਬਾਣੰ । ਟਾਗੜਦੰ ਟੂਟੇ ਤਾਗੜਦੰ ਤਾਣੰ ।
ਲਾਗੜਦੰ ਲਾਗੇ ਦਾਗੜਦੰ ਦਾਹੇ । ਡਾਗੜਦੰ ਡਾਰੇ ਬਾਗੜਦੰ ਬਾਹੇ । ੪੪੭ ।
magarrdung maarai bagarrdung baanung.
Tagarrdung tutai ragarrdung taanung.
lagarrdung laagai dagarrdung dahai.
dagarrdung darai bagarrdung bahai. (447)

ਬਾਗੜਦੰ ਬਰਖੇ ਫਾਗੜਦੰ ਫੂਲੰ । ਮਾਗੜਦੰ ਮਿਟਿਓ ਸਾਗੜਦੰ ਸੂਲੰ ।
ਮਾਗੜਦੰ ਮਾਰਿਓ ਭਾਗੜਦੰ ਭੂਪੰ । ਕਾਗੜਦੰ ਕੋਪੇ ਰਾਗੜਦੰ ਰੂਪੰ । ੪੪੮ ।
bagarrdung barkhai phagarrdung phulang.
magarrdung mitiou sagarrdung sulang.
magarrdung maariou bhagarrdung bhoopung.
kagarrdung kumpai ragarrdung rupung. (448)

ਜਾਗੜਦੰ ਜੰਪੈ ਪਾਗੜਦੰ ਪਾਨੰ । ਦਾਗੜਦੰ ਦੇਵੰ ਆਗੜਦੰ ਆਨੰ ।
ਸਾਗੜਦੰ ਸਿਧੰ ਕਾਗੜਦੰ ਕ੍ਰਿਤ ।.ਬਾਗੜਦੰ ਬਨਾਏ ਕਾਗੜਦੰ ਕਬਿਤੰ । ੪੪੯ ।
jagarrdung jampai pagarrdung paanung.
dagarrdung devung agarrdung aanung.
Sagarrdung sidhung kagarrdung kirat.
bagarrdung banaie kagarrdung kabitung. (449)

ਰਾਗੜਦੰ ਗਾਵੈ ਕਾਗੜਦੰ ਕਬਿਤੰ । ਧਾਗੜਦੰ ਧਾਵੈ ਬਾਗੜਦੰ ਬ੍ਰਿਤੰ ।
ਹਾਗੜਦੰ ਹੋਹੀ ਜਾਗੜਦੰ ਜਾਤ੍ਰਾ । ਨਾਗੜਦੰ ਨਾਚੈ ਪਾਗੜਦੰ ਪਾਤ੍ਰਾ । ੪੫੦ ।
ragarrdung gavai kagarrdung kabitung.
dhagarrdung dhavai bagarrdung bitarung.
hagarrdung hohi jagarrdung jatarea.
nagarrdung nachai pagarrdung patra. (450)

ਪਾਧਰੀ ਛੰਦ

ਸੰਭਰ ਨਰੇਸ ਮਾਰਿਓ ਨਿਦਾਨ । ਢੋਲੰ ਮਿਦੰਗ ਬਜੇ ਪ੍ਰਮਾਨ ।
ਭਾਜੇ ਸੁਬੀਰ ਤਜਿ ਜੁਧ ਤ੍ਰਾਸ । ਤਜਿ ਸਸਤ੍ਰ ਸਰਬ ਹ੍ਵੈ ਚਿਤਿ ਨਿਰਾਸ । ੪੫੧ ।
Padhri Chhand
san bhar nares mariou nidan.
dholung midung bujai parman.
bhajai subeer taj judh tras.
taj sastar sarab havai chit niras. (451)

ਬਰਖੰਤ ਦੇਵ ਪੁਹਪਣ ਬ੍ਰਿਸਟ । ਹੋਵੰਤ ਜਗ ਜਹ ਤਹ ਸੁ ਇਸਟ ।
ਪੂਜੰਤ ਲਾਗ ਦੇਵੀ ਕਰਾਲ । ਹੋਵੰਤ ਸਿਧ ਕਾਰਜ ਸੁ ਢਾਲ । ੪੫੨ ।
barkhant dev pohpan brisat. hovant jug jeh the so isat.
pujant laag devi karal. hovant sidh kaiaj so dhaal. (452)

The arrows are being shot continuously while the morale of the enemy is completely pulled down (broken). They are being burnt away with the (agni) burning arrows. (full of fire), while the rest have been made to flee. (447)

The flowers are being showered, and the residents of Sambhal have heaved a sigh of relief (their hardships are over). The Raja has been killed, and the Kalki Incarnation appears to be fully enraged. (in great anger). (448)

They are all shouting praises of the Kalki avtar. (pouring praises). The Sidhas have made poems of praises for Kalki avtar. (449)

People are singing songs of praise. (Kabits). Many of the servants (menials) are running ; as for them a view of Kalki avtar is like a pilgrimage, while the young fairies are dancing around. (450)

Padhri Chhand

Finally the Sambhal Raja was killed, and the drums or kettle–drums are being sounded (beaten) in a prescribed manner. Some of the warriors, out of fear, are running away from the battle-ground. Being completely dejected, they have given up their arms. (451)

The gods are showering flowers (over Kalki) and wherever possible, as per their gods, people are engaged in performing Yagnas. They are involved in the worship of the horrible looking goddess. All the functions have been completed (carried out) successfully. (452)

ਪਾਵੰਤ ਦਾਨ ਜਾਚਕ ਦੁਰੰਤ । ਭਾਖੰਤ ਕ੍ਰਿਤ ਜਹ ਤਹ ਬਿਅੰਤ ।
ਜਗ ਧੂਪ ਦੀਪ ਜਗਿ ਆਦਿ ਦਾਨ । ਹੋਵੰਤ ਹੋਮ ਬੇਦਨ ਬਿਧਾਨ । ੪੫੩ ।
pavant daan jachak durant. bhakhant kirat jeh the beant.
jug dhoop deep jug aad daan. hovant home bedan bidan. (453)

ਪੂਜੰਤ ਲਾਗ ਦੇਬੀ ਦੁਰੰਤ । ਤਜਿ ਸਰਬ ਕਾਮ ਜਹ ਤਹ ਮਹੰਤ ।
ਬਾਧੀ ਧੁਜਾਨ ਪਰਮੰ ਪ੍ਰਚੰਡ । ਪ੍ਰਚੁਰਿਓ ਸੁ ਧਰਮ ਖੰਡੇ ਅਖੰਡ । ੪੫੪ ।
pujant laag debi durant. taj sarab kaam jeh the mahant.
badh dhujan parmung parchand. parchuriou so dharam khandi akhand. (454)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕਲਕੀ ਅਵਤਾਰ ਸੰਭਰ ਨਰੇਸ ਬਧਹ
ਬਿਜਯ ਭਏਤ ਨਾਮ ਪ੍ਰਥਮ ਧਿਆਇ ਬਰਨਨੰ ਸਮਾਪਤੰ ।
ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧ ।
it Sri Bachittar Natak granthai Kalki avtar Sambhar nares badheh
bijai bhait naam pratham dhiae barnung Samapatung.
Sabh Subham Sat. (1)

ਅਥ ਦੇਸੰਤਰ ਜੁਧ ਕਥਨੰ
ਰਸਾਵਲ ਛੰਦ
ਹਣਯੋ ਸੰਭਰੇਸੰ । ਚਤੁਰ ਚਾਰੁ ਦੇਸੰ ।
ਚਲੀ ਧਰਮ ਚਰਚਾ । ਕਰੈ ਕਾਲ ਅਰਚਾ । ੪੫੫ ।
Ab desantar judh kathanung
Rasawal Chhand
haniou sumbhresung. chatur charr desung.
chali dharam charcha. karai kaal archa. (455)

ਜਿਤਿਓ ਦੇਸ ਐਸੇ । ਚੜਿਓ ਕੋਪ ਕੈਸੇ ।
ਬੁਲਿਓ ਸਰਬ ਸੈਨੰ । ਕਰੇ ਰਕਤ ਨੈਨੰ । ੪੫੬ ।
jitiou des aisai. charriou kope kaisai.
buliou sarab sainung. karai rahat nainung. (456)

ਦਈ ਜੀਤ ਬੰਬੰ । ਗਡਿਓ ਜੁਧ ਖੰਭੰ ।
ਚਮੂੰ ਚਉਪਿ ਚਾਲੀ । ਥਿਰਾ ਸਰਬ ਹਾਲੀ । ੪੫੭ ।
daiee jeet bumbumg. gadiou judh khebhung.
chamun choup chali. bira sarab hali. (457)

ਉਠੀ ਕੋਪਿ ਐਸੇ । ਨੰਦ ਨਾਵ ਜੈਸੇ ।
ਚੜੇ ਚਉਪ ਸੁਰੰ । ਰਹਿਓ ਧੂਰ ਪੂਰੰ । ੪੫੮ ।
uthi kope aisai. nadung naar jaisai.
charrai choup surang. rehiou dhoor purang. (458)

Innumerable beggars are receiving their charities, and everywhere people are singing praises of Kalki Incarnation. In the Country everywhere Charities, Yagnas, religions fervours are performed and how Yagnas are being performed as per Vedic rites.(453)

People are worshipping the all powerful goddess. The mahants have stopped all their formal and wasteful activities. Large flags are fluttering over all temples. Religion is being preached by killing foolish warriors. (454)

Here the victory of Kalki avtar in Bachittar Natak is Completed, alongwith the version of the death of 'Sambhal Raja' from the first Chapter (is completed). All is well so far. (1)

Now the episode of the battles in other Countries begins.

Rasaval Chhand

The Raja of Sambhal had been killed, and a wave of religious fervour has spread throughout the fourteen regions. (whole area). The worship of the (Sri Kaal) Lord has started again. (455)

Thus the whole country had been won over. The Kalki Incarnation, getting enraged, has launched an attack, having called in the whole army, with anger in his eyes. (with eyes red with blood). (456)

The Victory-drum had been sounded, and a pillar had been installed in the battle-ground. The army is marching with great zeal, while the whole area is trembling (with fear). (457)

The whole area is shaken up just as a boat gets shaken up in the river, while the warriors are in high spirits. The sky is over cast with the dust raised with the thumping of feet. (458)

ਛੁਭੇ ਛਤ੍ਰਧਾਰੀ । ਅਨੀ ਜੋੜਿ ਭਾਰੀ ।
ਚਲੇ ਕੋਪਿ ਐਸੇ । ਬ੍ਰਿਤੰ ਇੰਦ੍ ਜੈਸੇ । ੪੫੯ ।
chhubhai chhatardhari. ani jorr bhari.
chalai hope aisai. britung Inder jaisai. (459)

ਸੁਭੈ ਸਰਬ ਸੈਨੰ । ਕਥੈ ਕੌਣ ਬੈਨੰ ।
ਚਲੀ ਸਾਜਿ ਸਾਜਾ । ਬਜੈ ਜੀਤ ਬਾਜਾ । ੪੬੦ ।
Subhai sarab sainung. kathai kaun bainung.
chali saaj sasa. bajai jeet bhaaji. (460)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
ਜਿਣੇ ਗਖਰੀ ਪਖਰੀ ਖਗਧਾਰੀ । ਹਣੇ ਪਖਰੀ ਭਖਰੀ ਔ ਕੰਧਾਰੀ ।
ਗੁਰਜਿਸਤਾਨ ਗਾਜੀ ਰਜੀ ਰੋਹਿ ਰੂਮੀ । ਹਣੇ ਸੂਰ ਬੰਕੇ ਗਿਰੇ ਝੂਮ ਭੂਮੀ । ੪੬੧ ।
Bhujang prayat Chhand
jinnai gakhri pakhri khagdhari. hanai pakhri bhakhri au gandhari.
gurjistann gaji raji hoihi rumi. hano sur bankai girai jhum bhoomi. (461)

ਹਣੇ ਕਾਬੁਲੀ ਬਾਬਲੀ ਬੀਰ ਬ"ਕੇ । ਕੰਧਾਰੀ ਹਰੇਵੀ ਇਰਾਕੀ ਨਿਸ"ਕੇ ।
ਬਲੀ ਬਾਲਖੀ ਰੋਹਿ ਰੂਮੀ ਰਜੀਲੇ । ਭਜੇ ਤ੍ਰਾਸ ਕੈ ਕੈ ਭਏ ਬੰਦ ਢੀਲੇ । ੪੬੨ ।
hanai kabuli babli beer bankai. kandhari harevi iraki nisankai.
bali balkhi rohai tumi taji lai. bhajai tras kai kai bhaie band dheelai. (462)

ਤਜੇ ਅਸਤ੍ ਸਸਤ੍ਰੰ ਸਜੇ ਨਾਰਿ ਭੇਸੰ । ਲਜੈ ਬੀਰ ਧੀਰੰ ਚਲੇ ਛਾਡਿ ਦੇਸੰ ।
ਗਜੀ ਬਾਜ ਗਾਜੀ ਰਥੀ ਰਾਜ ਹੀਣੰ । ਤਜੇ ਬੀਰ ਧੀਰੰ ਭਏ ਅੰਗ ਛੀਣੰ । ੪੬੩ ।
tajai astar Sastar sajai naar bhesung. lajai beer dheerai chalai chhad desung.
gaji baaj gaji rathi raj heerung. tajai beer dheerung bhaie ang chheenung. (463)

ਭਜੇ ਹਾਬਸੀ ਹਾਲਬੀ ਕਉਕ ਬੰਦ੍ਰੀ । ਚਲੇ ਬਰਬਰੀ ਅਰਮਨੀ ਛਾਡਿ ਤੰਦ੍ਰੀ ।
ਖੁਲਿਓ ਖਗ ਖੂਨੀ ਤਹਾ ਏਕ ਗਾਜੀ । ਦੁਹੂੰ ਸੈਨ ਮਧੰ ਨਚਿਓ ਜਾਇ ਤਾਜੀ । ੪੬੪ ।
bhajai habsi halbi kauk bandri. chalai barbari armani chhad tandri.
khuliou khag khuni taha ek gaji. duhunung sain madhung nachiou jaio taji. (464)

ਲਖਿਓ ਜੁਧ ਜੰਗੀ ਮਹਾ ਜੰਗ ਕਰਤਾ । ਛੁਭਿਓ ਛਤ੍ਰਧਾਰੀ ਰਣੰ ਛ੍ਰਤਿ ਹਰਤਾ ।
ਦੁਰੰ ਦੁਰਦਗਾਮੀ ਦਲੰ ਜੁਧ ਜੇਤਾ । ਛੁਭੇ ਛ੍ਰਤਿ ਹੰਤਾ ਜਯੰ ਜੁਧ ਹੋਤਾ । ੪੬੫ ।
lakhiou judh jangi maha jung karta. phabhiou chhatardhari runnung chhatar harta.
durung dardgami dalung judh jeta. chhabhai chhatar hanta jeung judh hota. (465)

The kings with canopies are getting restless with anger, and they have gathered a huge army. They are going to launch an attack on Kalki Avtar just as Vitasur had invaded king Inder earlier. (459)

The whole army is looking grand. Who could describe its grandeur. The army is marching with all the armour being displayed, while the victory music is being played. (460)

Bhujang prayat Chhand

All the gakhars and Pakhars, who were wearing (wielding) Swords, had been won over. The warriors of Pakhar, Bhakhar, and Kandhar have been killed. The gazis of Gurjitstan Raj, the Roomi warriors of great valour, had been killed, while the powerful young soldiers have fallen down on the ground feeling dazed. (461)

The warriors of Kabul, the grand brave soldiers of Babur's country had also been killed. The unflinching youth of Kandhar, Hirat and Iraq, including grand soldiers of Balkh area, and the obstinate warriors of Rome are trying to run away, being terrified (of Kalki) while their armour has given way (loosened) under threat of death. (462)

They have given up their arms and protective coats of mail, and have dressed up like women. Thus the (weak) patient soldiers, feeling ashamed, are leaving their country. The gazis, riders of elephants, and horse riders and owners of chariots or kings have been divested of their kingdoms. The warriors have given up their courage, with their bodies completely disabled. (463)

The soldiers of Habash area, and Halab areas, or Kok bunder (Maharashtra) are running away. The soldiers of Barbar (forest area), residents of armenia area are leaving their country are running away. There brave one soldier had taken out a bloody spear (Khanda) and his horse is dancing in between the two forces. (464)

The warriors have accepted Kalki as a great fighter in the battle ground and they find that the warrior capable of defeating all the kings with canopies is greatly enraged. Even the riders of elephants and winners of grand armies in the battle front have gone into hiding. Now the killer of the Kashatriyas with Canopies and the cause of victory in the battle, Kalki Incarnation, was greatly upset. (465)

ਮਹਾ ਕ੍ਰੋਧ ਕੈ ਬਾਣ ਛਡੇ ਅਪਾਰੰ । ਕਟੇ ਟਟਰੰ ਫਉਜ ਫੁਟੀ ਨ੍ਰਿਪਾਰੰ ।
ਗਿਰੀ ਲੁਥ ਜੁਥੰ ਮਿਲੇ ਹਥ ਬਥੰ । ਗਿਰੇ ਅੰਗ ਭੰਗੀ ਰਣੰ ਮੁਖ ਜੁਥੰ । ੪੬੬ ।
maha karodh kai baan chhadai aparung. katai tatarung fauj chhuti nriparung.
giri luth juthung milai hath bumbung. girai ang bhungung runnung mukh jathung.
(466)

ਕਰੈ ਕੋਲ ਕੰਕੀ ਕਿਲਕੈਤ ਕਾਲੀ । ਤਹੇ ਜ੍ਵਾਲ ਮਾਲਾ ਮਹਾ ਜੋਤਿ ਜ੍ਵਾਲੀ ।
ਹਸੈ ਭੂਤ ਪ੍ਰੇਤੰ ਤੁਟੈ ਤਧਿ ਤਾਲੰ । ਗਿਰੈ ਗਉਰ ਦੌਰੀ ਪੁਐ ਰੁੰਡ ਮਾਲੰ । ੪੬੭ ।
karai kal kanki kilkant kali. tajai jawal mala maha joat jawali.
hassai bhoot praitung tutai that taalung. girai gaur douri puai rund malung. (467)

ਰਸਾਵਲ ਛੰਦ

ਕਰੈ ਜੁਧ ਕ੍ਰੁਧੰ । ਤਹੇ ਬਾਣੰ ਸੁਧੰ । ਬਕੈ ਮਾਰੁ ਮਾਰੰ । ਤਜੇ ਬਾਣੰ ਧਾਰੰ । ੪੬੮ ।

Rasaval Chhand

karai judh karodhung. tajai baan sudhung.
bakai maar maarung. tajai baan dharung. (468)

ਗਿਰੇ ਅੰਗ ਭੰਗੀ । ਨਚੇ ਜੰਗ ਰੰਗੀ । ਦਿਵੈ ਦੇਵ ਦੇਖੇ । ਧਨੰ ਧਨਿ ਲੇਖੇ । ੪੬੯ ।
girai ang bhungung. nachai jung rungung.
divai dev dekhung. dhan dhan lekhung. (469)

ਅਸਤਾ ਛੰਦ

ਅਸਿ ਲੈ ਕਲਕੀ ਕਰਿ ਕੋਪਿ ਭਰਿਓ । ਰਣ ਰੰਗ ਸੁਰੰਗ ਬਿਖੈ ਬਿਚਰਿਓ ।
ਗਹਿ ਪਾਣ ਕ੍ਰਿਪਾਣ ਬਿਖੈ ਨ ਡਰਿਓ । ਰਿਸ ਸੋ ਰਣ ਚਿਤ੍ ਬਚਿਤ੍ ਕਰਿਓ । ੪੭੦ ।

asta Chhand

assi lai Kalki kar kope bhariou. runn rung surung bikhai bichariou.
geh paan kirpan bikhai na duriou. ris so runn chitar bachitar kariou. (470)

ਕਰਿ ਹਾਕਿ ਹਥਿਯਾਰ ਅਨੇਕ ਧਰੈ । ਰਣ ਰੰਗਿ ਹਠੀ ਕਰਿ ਕੋਪ ਪਰੈ ।
ਗਹਿ ਪਾਨਿ ਕ੍ਰਿਪਾਨ ਨਿਦਾਨ ਭਿਰੇ । ਰਨਿ ਜੂਝ ਮਰੇ ਫਿਰਿ ਤੇ ਨ ਗਿਰੇ । ੪੭੧ ।
kar haak hathiar anek parai. runn rung hathi kar kope parai.
geh paan kirpan nidan bhirai. runn jujh marai phir tou na phirai. (471)

ਉਮਡੀ ਜਨੁ ਘੋਰ ਘੁਮੰਡ ਘਟਾ । ਚਮਕੰਤ ਕ੍ਰਿਪਾਣ ਸੁ ਬਿਜੁ ਛਟਾ ।
ਦਲ ਬੈਰਨ ਕੋ ਪਗ ਦ੍ਵੈ ਨ ਫਟਾ । ਰੁਪ ਕੈ ਰਣ ਮੋ ਫਿਰਿ ਆਨਿ ਜੁਟਾ । ੪੭੨ ।
Umdi jan ghor ghamand ghata. chamkant kirpan so bij chhata.
dal bairan kai pug davai na phata. roop kai runn mein phir aan juta. (472)

Being greatly enraged he (Kalki) had shot many arrows, which have cut off the helmets from the head, and the army of the Rajas has scattered around. There are heaps of corpses fallen in the fighting in the battle field, while many warriors bodies are claibhed together. Many limbs of the soldiers, being cut off, are lying on the ground, while there are heaps of skulls in the battle field. (466)

The crows, who are keen to pinch meat from the dead bodies, are very happy, while the death queen is making merry. She is spitting fire from the mouth like a grand spit fire (Jawala mukhi) with great personality. The demons and evil-spirits are laughing away, and the musical cards are breaking up. The woman Gori is roaming here and there in making a necklace of the skulls. (467)

Rasaval Chhand

The warriors getting enraged, are engrossed in fighting, and are shooting arrows with proper (aim) measure, while shouting 'kill them' kill them", with the tongue, and continue shooting arrows in a shower. (468)

The limbs of the warriors, being cut off, are falling down, while they are dancing in the field, being enamoured by the fighting spree. The gods are watching from the sky and are all praise for them. (469)

Asta Chhand

The Kalia Incarnation, full of anger, holding his sword in the hand, is moving around in the battle field in grand style. With an arrow and Sword in hand, he is not afraid of anyone. Instead he has fought with great style in the battle field, being enraged fully. (470)

With a roar, he has armed himself with many weapons while many obstinate warriors, with great rage, who are keenly involved in fighting, have launched an attack and are fighting a last-ditch battle. They have died fighting as they never turned back even being diswaded. (471)

The army has attacked like a terrible storm, where the swords are shining like lightning. But the enemy ranks have also not retreated or stepped back, and are stay-put in the battle-ground. (472)

ਕਰਿ ਕੋਪ ਗਿਰੇ ਰਣ ਰੰਗਿ ਹਠੀ । ਤਪ ਕੈ ਜਿਮਿ ਪਾਵਕ ਜ੍ਵਾਲ ਭਠੀ ।
ਪ੍ਰਤਿਨਾ ਪਤਿ ਕੈ ਪ੍ਰਤਿਨਾ ਇਕਠੀ । ਰਿਸ ਕੈ ਰਣ ਮੋ ਰੁਪਿ ਸੈਣ ਜੁਟੀ । ੪੭੩ ।
kar kop phirai run rung hathi. tup kai jim pavak javal bhathi.
pretna pat kai pretna ikathi. ris kai runn mein roop sain juti. (473)

ਤਰਵਾਰ ਅਪਾਰ ਹਜਾਰ ਲਸੈ । ਹਰਿ ਜਿਉ ਅਰਿ ਕੈ ਪ੍ਰਤਿਅੰਗ ਡਸੈ ।
ਰਤ ਡੂਬਿ ਸਮੈ ਰਣਿ ਐਸ ਹਸੈ । ਜਨੁ ਬਿਜੁਲ ਜੁਆਲ ਕਰਾਲ ਕਸੈ । ੪੭੪ ।
tarvar apar hajar lasai. har jiou ar kai pretiang dasai.
rut dub samai runn ais hasai. jan bijul jual karal kasai. (474)

ਬਿਧੁਪ ਨਰਾਜ ਛੰਦ
ਖਿਮੰਤ ਤੇਗ ਐਸ ਕੈ । ਜੁਲੰਤ ਜ੍ਵਾਲ ਜੈਸ ਕੈ ।
ਹਸੰਤ ਜੋਸਿ ਕਾਮਿਣੰ । ਖਿਮੰਤ ਜਾਣੁ ਦਾਮਿਣੰ । ੪੭੫ ।
Bidhup Naraj Chhand
Khimat teg ais kai. julant javal jais kai.
hasant jain haamung. khimant jaan damanung. (475)

ਬਹੰਤ ਦਾਇ ਘਾਇਣੰ । ਚਲੰਤ ਚਿਤ੍ ਚਾਇਣੰ ।
ਗਿਰੰਤ ਅੰਗ ਭੰਗ ਇਉ । ਬਨੇ ਸੁ ਜ੍ਵਾਲ ਜਾਲ ਕਾਮਿਣੀ । ੪੭੬ ।
bahant daie ghaiemung. chalant chitar chaienung.
girant ang bhang eauo. banai so javal jaal jiou. (476)

ਹਸੰਤ ਖੇਤਿ ਖਪਰੀ । ਭਕੰਤ ਭੂਤ ਭੈ ਧਰੀ ।
ਖਿਮੰਤ ਜੋਸਿ ਦਾਮਿਣੀ । ਨਚੰਤ ਹੋਰਿ ਕਾਮਿਣੀ । ੪੭੭ ।
hasant khet khapri. bhakant bhoot bhaie dhari.
khimant jame damini. nachant hore kamini. (477)

ਹਹੰਕ ਭੈਰਵੀ ਸੁਰੀ । ਕਹੰਕ ਸਾਧ ਸਿਧਰੀ ।
ਛਲੰਕ ਛਿਛ ਇਛਣੀ ਬਹੰਤ ਤੇਗ ਤਿਛਣੀ । ੪੭੮ ।
hahank bharravi suri. kahank sadh sidhri.
chhalank chhichh ichhni. bahant teg tichhni. (478)

ਗਣੰਤ ਗੁੜ ਗੰਭਰੀ । ਸੁਭੰਟ ਸਿਪ ਸੋ ਭਰੀ ।
ਚਲੰਤਿ ਚਿਤ੍ ਚਾਪਣੀ । ਜਪੰਤ ਜਾਪੁ ਜਾਪਣੀ । ੪੭੯ ।
ganant gurr gumbhari. Subhant sip so bhari.
Chalant chitar chapni. japant jaap jaapni. (479)

The obstinate warriors are roaming around in the battle ground, with great rage, just as in a kiln, they had become red hot. The army commanders have collected their troops again, and are engrossed in fighting again, being fully enraged, by making a last stand in the battle-field. (473)

Thousands of Swords are being brandished and are striking the enemy bodies like a snake. They are laughing like the terrible streak of lightning, being drawn (in the sky). (474)

Bidhup Naraj Chhand

The swords are striking just as fire is produced, or a woman engages in laughter, or the lightning flasks. (475)

The sword, being wielded with skill, causes wounds. When it is wielded, it gives an idea of a scene or picture. The limbs are falling down, being cut away (from the body) just as a network of firing splashes is spread out. (476)

Now the death goddess with a bowl laughs around in the battle-field. The awe-inspiring evil-spirits are moving around with great noise. (are belching loudly). The laughter of the death-goddess is shining like the lightning ; perceiving which the fairies are dancing around. (477)

The hidden power of the goddess is roaring loudly. The godly power, giving (bestowing) the strength to the Sidhas (mendicants) is laughing around with strongly worded remarks. The blood stains are flying around. while the Sword is striking with speeds. (478)

The death-goddess (holi) is pondering with great seranity ; and is gracious looking like a sea shell with the appearance of some portraits, they are moving around, while some others involved in the path of fighting alone are interested in the battle. (479)

ਪੁਅੰਤ ਸੀਸ ਈਸੰਣੀ । ਹਸੰਤ ਹਾਰ ਸੀਸਣੀ ।
ਕਰੰਤ ਪ੍ਰੇਤ ਨਿਸਨੰ । ਅਗੰਮਗੰਮ ਭਿਉ ਰਣੰ । ੪੮੦ ।
puant sees teesani. hasant har seesani.
karant prait nisanung.agamgum bhiou runnung. (480)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
ਜਬੈ ਜੰਗ ਜੰਗੀ ਰਚਿਓ ਜੰਗ ਜੋਰੰ । ਹਨੇ ਬੀਰ ਬੰਕੇ ਤਮੰ ਜਾਨੁ ਭੋਰੰ ।
ਤਬੈ ਕੋਪਿ ਗਰਜਿਓ ਕਲਕੀ ਅਵਤਾਰੰ । ਸਜੇ ਸਰਬ ਸਸਤ੍ਰੰ ਧਸਿਓ ਲੋਹ ਧਾਰੇ । ੪੮੧ ।
Bhujang Prayat Chhand
Jabai jung jungi rachiou jung jorung. hanai beer bankai tamung jaan bhorung.
tabai kope garjiou kalki avtarung. Sajai sarab Sastarung dhasiou loh dharung. (481)

ਜਯਾ ਸ਼ਬਦ ਉਠੁ ਰਹੇ ਲੋਗ ਪੂਰੰ । ਖੁਰੰ ਖੇਹ ਉਠੀ ਛੁਹੀ ਜਾਇ ਸੂਰੰ ।
ਛੁਟੇ ਸ੍ਰਰਨਪੰਖੀ ਭਓ ਅੰਧਕਾਰੰ । ਅੰਧਾਧੁੰਦ ਮਚੀ ਉਠੀ ਸਸਤ੍ਰ ਝਾਰੇ । ੪੮੨
jaya sabad uthai rehai log purung. khurung kheh uthi chhuhi jaie surung.
Chhutai Suvranpankhi bhiou andhkarung. andhadhundh machi uthi Sastar jharung.
(482)

ਹਣਿਓ ਜੋਰ ਜੰਗ ਤਜਿਓ ਸਰਬ ਸੈਨੰ । ਤ੍ਰਿਨੰ ਦੰਤ ਥ'ਭੈ ਬਕੈ ਦੀਨ ਬੈਨੰ ।
ਮਿਲੇ ਦੈ ਅਕੋਰੰ ਨਿਹੋਰੰਤ ਰਾਜੰ । ਭਜੈ ਗਰਬ ਸਰਬੰ ਤਹੇ ਰਾਜ ਸਾਜੰ । ੪੮੩ ।
hatiou jor jungung tajiou sarab sainung. trinung dant thambhai bakai deen bainung.
milai dai akorung nihorant rajung. bhajai garab sarbung tajai raj sajung. (483)

ਕਟੇ ਕਾਸ਼ਮੀਰੀ ਹਠੇ ਕਸਟਵਾਰੀ । ਕੁਪੇ ਕਾਸਕਾਰੀ ਬਡੇ ਛਤ੍ਰਧਾਰੀ ।
ਬਲੀ ਬੰਗਸੀ ਗੋਰਬੰਦੀ ਗ੍ਰਦੇਜੀ । ਮਹਾ ਮੂੜ ਮਾਜਿੰਦ੍ਰਰਾਨੀ ਮਜੇਸੀ । ੪੮੪ ।
katai kaashmiri hathai kasatvari. kupai kaskari badai chhatar dhari.
bali bungsi gorbandi gardeji. maha moora majindarrani majaji. (484)

ਹਣੇ ਰੂਸਿ ਤੂਸਿ ਕ੍ਰਿਤੀ ਚਿਤ੍ਰ ਜੋਧੀ । ਹਠੇ ਪਾਰਸੀ ਯਦ ਖੂਬ" ਸਕ੍ਰੋਧੀ ।
ਬੁਰੇ ਬਾਗਦਾਦੀ ਸਿਪਾਹਾ ਕੰਧਾਰੀ । ਕੁਲੀ ਕਾਲਮਾਛਾ ਛੁਭੇ ਛੁਭੇ ਛਤ੍ਰਧਾਰੀ । ੪੮੫ ।
hunai roos tusi kjrti chitar jodhi. hathai parsi yad khuban sakordhi.
burai bagdadi sipaha kandhari. kuli kaalmaachha chhabhai chhatar dhari. (485)

ਛੁਟੇ ਬਾਣ ਗੋਲੰ ਉਠੇ ਅਗ ਨਾਲੰ । ਘੁਰੇਜਾਣ ਸਯਾਮੰ ਘਟਾ ਜਿਮਿ ਜ੍ਵਾਲੰ ।
ਨਚੇ ਈਸ ਸੀਸੰ ਪੁਐ ਰੁੰਡ ਮਾਲ । ਜੁਝੇ ਬੀਰ ਧੀਰੰ ਬਰੈ ਬੀਨਿ ਬਾਲੰ । ੪੮੬ ।
chhutai baan golung uthai ag nalung. ghurai jaan Siamung ghata jimi javalung.
nachai eas sesung purai rund malung. jujhai beer dheerug barai been balung. (486)

The goddess is busy making a necklace of the skulls. The snake of an ornament of Shiva's garland, is laughing. The evil-spirits are making noise. The battle intensity is beyond description, as the fighting was horrible. (480)

Bhujang prayat Chhand

When the renowned warriors got engrossed in a great fight, many of the young beautiful warriors had been killed. It appears as if darkness had disappeared on the advent of the morning. At that time, the Kalki Incarnation, getting enraged made a roar. Having armed himself with all the weapons, he had thrust himself in the battle field, and had started using the iron materials (weapons) like the rain shower. (in a big way). (481)

The shouts of praises (for Kalki) had risen in a big way, filling the air among all peoples. The dust from the hooves of the horses had risen high, touching the sun even. the golden edged arrows (with golden wings) had been shot which had caused darkness all around. The killing has been brought about without any hesitation (like a blind storm). With the striking of the weapons, flashes of lightning were being produced. (482)

The warriors named Jore jung was killed, and the whole army had fled away. They were speaking in a humble manner by mincing grass under their teeth. The defeated rajas are offering gifts (to Kalki) and taking with a (request) low tone. The haughtiness, and they have given up their royal appearance. (483)

The Kashmiri warriors have been cut into pieces and the obstinate Kashvaris have fallen back. the residents of Kasgar called Kaskari, who were in the Canopies overhead were greatly enraged. The Bangali warriors, and residents of Gurbandi and burdes, alongwith the fools of majindar ran and either proplace were all put to death.(484)

The beautiful youth of Russia, and Tus were killed. The obstinate ones from Persia, the warriors with great powers, all engaged Baghdadi and soldiers of Kandhar, Kalmachli (of Tatar area) with canopies were all greatly enraged. (485)

The arrows are being shot, while the guns are firing shots (balls). It appears as if black dark clouds are thundering and fire is bursting from fire arms. Shiva is dancing around, making a necklace of (human) skulls. The patient warriors are fighting out, while fairies are marrying them by selection. (486)

ਗਿਰੈ ਅੰਗ ਭੰਗੀ ਰੁੰਡ ਮੁੰਡੰ । ਗਜੀ ਬਾਜ ਗਾਜੀ ਗਿਰੈ ਬੀਰ ਝੁੰਡੰ ।
ਇਕੰ ਹਾਕ ਹੰਕੈਤਿ ਧਰਕੈਤ ਸੂਰੰ । ਉਠੇ ਤਛ ਮੁਛੰ ਭਈ ਲੋਹ ਪੂਰੰ । ੪੮੭ ।
girai ang bhungung bharmung rund mundung. gaji baaj gaaji beer bundung.
ikung haak hankait dharkait surung. uthai tachh muchhung bhaiee loh purung.
(487)

ਰਸਾਵਲ ਛੰਦ

ਅਰੇ ਜੋ ਸੁ ਮਾਰੇ । ਮਿਲੇ ਤੇ ਜੁ ਹਾਰੇ ।
ਲਏ ਸਰਬ ਸੰਗੰ । ਰਸੇ ਰੀਝ ਰੰਗ । ੪੮੮ ।

Rasaval Chhand

arai jo so marai. milai te jo harai.
laie sarab sungung. rasai reejh rungung. (488)

ਦਇਓ ਦਾਨ ਏਤੋ । ਕਥੈ ਕਬਿ ਕੇਤੋ ।
ਰਿਝੇ ਸਰਬ ਰਾਜਾ । ਬਜੇ ਬੰਬ ਬਾਜਾ । ੪੮੯ ।
deiou daan eito. kabai kabi ketou.
rijhai sarab Raja. bajai bumb baaja. (489)

ਖੁਰਾਸਾਨ ਜੀਤਾ । ਸਬਹੂੰ ਸੰਗ ਲੀਤਾ ।
ਦਇਓ ਆਪ ਮੰਤ੍ਰੰ । ਭਲੇ ਅਉਰ ਜੰਤ੍ਰੰ । ੪੯੦ ।
Khurasan jeeta. sabhun sung leeta.
deiou aap mantrung. bhaloi aur jantarung. (490)

ਚਲਿਓ ਦੇ ਨਗਾਰਾ । ਮਿਲਿਓ ਸੈਨ ਭਾਰਾ ।
ਕ੍ਰਿਪਾਨੀ ਨਿਖੰਗੰ । ਸਕ੍ਰੋਧੀ ਭੜੰਗੰ । ੪੯੧ ।
Chaliou dei nagara. miliou Sain bhara.
Kirpan nikhungung. Sakrodhi bharrungung. (491)

ਤੋਟਕ ਛੰਦ

ਭੂਅ ਕੰਪਤ ਜੰਪਤ ਸੇਸ ਫਣੰ ਘਹਰੰਤ ਸੁ ਘੁੰਘਰ ਘੋਰ ਰਣੰ ।
ਸਰ ਤਜਤ ਗਜਤ ਕੋਧ ਜੁਧੰ । ਮੁਖ ਮਾਰ ਉਚਾਰਿ ਜੁਝਾਰ ਕ੍ਰੁਧੰ । ੪੯੨ ।

Totak Chhand

bhua kampat jampat sais phununng. ghehrant so ghunghar ghor runung.
sarh tajat gajat karodh judhung. mukh maar uchar jujhar karudhung. (492)

ਬ੍ਰਿਨ ਝਲਤ ਘਲਤ ਘਾਇ ਘਣੰ । ਕੜ੍ਰਕੁਟ ਸੁ ਪਖਰ ਬਖਤ੍ਰਣੰ ।
ਗਣ ਗਿਧ ਸੁ ਬ੍ਰਿਧ ਰੜੰਤ ਨੰਭ । ਕਿਲਕਾਰਤ ਡਾਕਿਣ ਉਚ ਸੁਭੰ । ੪੯੩ ।
bin jhalat ghalat ghaie gharrung. karrkut so pahhar bakhtrung.
ganar gidh so bridh rarat nabhung. kilkarat dakin uch subhung. (493)

Somewhere, the limbs being cut off, the warriors are falling down and some where Rund and Mund are roaming around. Some warriors are shouting for help, on hearing which the hearts were throbling. The cut out bodies are getting up, while the battle-ground is filled with weapons. (487)

Rasaval Chhand

Those, who continued to face the enemy, were being killed. The warriors, who are defeated and have accepted their defeat, have joined the rest of forces. Taking everyone with himself, the Kalki avtar is enjoying the fun of the battle-field. (488)

Some people have given away alms (to poor) but the poet cannot describe the extent of these alms. All the rajas are happily settled, and drums and bands are playing music. (489)

The territory of Khurasan had been overtaken, and all the enemies have joined hands with him (with Kalki). Kalki himself has given an order (mantar) and has given many versions of war material. (490)

Now Kalki had started off, sounding a war-drum. He has collected a huge army alongwith himself. There were many carrying swords, and some others carrying quivers, who were fighting being greatlyenraged. (491)

Totak Chhand

The Earth was trembling with the grand army of Kalki. Sheshnag (the python with thousand fangs) was reciting Lord's Name. The anlke drums were making great noise in the battle field. The warriors were (firing) shooting arrows in the battle and were roaring with rage; while the fighting warriors were shouting to kill the enemy (saying, kill them) with great rage). (492)

Some warriors are managing to bear the wounds inflicted on them, while causing wounds to another in fighting. There is a strong contengent of warriors with coats of arms and other protective devices. Many ruge kites are making noise in the sky. The evil-spirits are making noisy scenes in high tones. (493)

The whole sky was covered up with the huge collection of roaming fairies ;

ਗਣਿ ਹੂਰ ਸੁ ਪੂਰ ਫਿਰੀ ਗਗਨੰ । ਅਵਿਲੋਕਿ ਸਬਾਹਿ ਲਦੀ ਸਰਣੰ ।
ਮੁਖ ਭਾਵਤ ਗਾਵਤ ਗੀਤ ਸੁਰੀ । ਗਣ ਪੂਰ ਸੁ ਪਖਰ ਹੂਰ ਫਿਰੀ । ੪੯੪ ।
gann hur so pur phiri gagnung. avlok sabahai lagi saranung.
mukh bhavat gavat geet suri. gaun pur so pakhar hur phiri. (494)

ਭਟ ਪੈਖਤ ਪੋਅਤ ਹਾਰ ਹਰੀ । ਹਹਰਾਵਤ ਹਾਸ ਫਿਰੀ ਪਖਰੀ ।
ਦਲ ਗ'ਹਤ ਬਾਹਤ ਬੀਰ ਬ੍ਰਿਣੰ । ਪ੍ਰਣ ਪੂਰ ਸੁ ਪਛਿਮ ਜੀਤ ਰਣੰ । ੪੯੫ ।
bhat pekhat poat haar hari. hahravat haas phiri pakhri.
dal gahat bahat beer biranung. pran pur so prachhim jeet runnung. (495)

ਦੋਹਰਾ

ਜੀਤਿ ਸਰਬ ਪਛਿਮ ਦਿਸਾ ਦਛਨ ਕੀਨ ਪਿਆਨ ।
ਜਿਮਿ ਜਿਮਿ ਜੁਧ ਤਹਾ ਤਿਮਿ ਤਿਮਿ ਕਰੋ ਬਖਾਨ । ੪੯੬ ।

Dohra

jeet sarab pachhim disa dachhan keen pian.
jim jim judh taha para tim tim karai bakhan. (496)

ਤੋਟਕ ਛੰਦ

ਰਣਿ ਜੰਪਤ ਜੁਗਿਣ ਜੂਹ ਜਯੰ । ਕਲਿ ਕੰਪਤ ਭੀਰ ਅਭੀਰ ਭਯੰ ।
ਹੜ ਹਸਤ ਹਸਤ ਹਾਸ ਮ੍ਰਿੜਾ । ਡਲ ਡੋਲਸ ਸੰਕਤ ਸੇਸ ਥਿਰਾ । ੪੯੭ ।

Totak Chhand

runn jampat jugni juh jayung. kal kampat bheer abheer bheung.
haar hasat hasat haas mitra. dal dolas sankat sais thira. (497)

ਦਿਵ ਦੇਖਤ ਲੇਖਤ ਧਨਿ ਧੰਨ । ਕਿਲਕੰਤ ਕਪਾਲਯਿ ਕ੍ਰਰ ਪ੍ਰਭੰ ।
ਬ੍ਰਿਣ ਬਰਖਤ ਪਰਖਤ ਬੀਰ ਰਣੰ । ਹਯ ਘਲਤ ਝਲਤ ਜੋਧ ਜੁਧੰ । ੪੯੮ ।
div dekhat lekhat dhan dhanung. kilkant kapaleu karur parbhung.
brin barkhat parkhat beer runnung. heu ghalat jhalat jodh judhung. (498)

ਕਿਲਕੰਤ ਕਪਾਲਿਨ ਸਿੰਘ ਚੜੀ । ਚਮਕੰਤ ਕ੍ਰਿਪਾਣ ਪ੍ਰਭਾਨਿ ਮੜੀ ।
ਗਣਿ ਹੂਰ ਸੁ ਪੂਰਤ ਧੁਰਿ ਰਣੰ । ਅਵਿਲੋਕਤ ਦੇਵ ਅਦੇਵ ਗਣੰ । ੪੯੯ ।
kilkant kapalin Singh charri. Chamkant kirpan parbhan marri.
ghan hur so purat dhur runnung. avlokat dev adev ganung. (499)

ਰਣਿ ਭਰਮਤ ਕ੍ਰਰ ਕਬੰਧ ਪ੍ਰਭਾ । ਅਵਿਲੋਕਤ ਰੀਝਤ ਦੇਵ ਸਭਾ ।
ਗਣਿ ਹੂਰਨ ਬਯਾਹਤ ਪੂਰ ਰਣੰ । ਰਥ ਥਣਭਤ ਭਾਨੁਬਿਲੋਕ ਭੰਟ । ੫੦੦ ।
runn bharmat karur kabandh parbha. avlokat reejhat dev sabha.
gann huran baryahat pur runnung. rath thunbhat bhaan bilok bhatung. (500)

as they manage to come under the care of the warriors. The godly women were singing songs of their own choice with their tongues. The collection of fairies, in great style, fully beautified, were moving around. (494)

The warriors are watching all this while Shiva is making a necklace of the skulls. The fairies are making others laugh (along with them). The warriors are surveying the battle field, and inflicting swords to the enemy. By winning the western areas of territory, Kalki was fulfilled his promise. (495)

Dohra

Having won over the western areas of territory, Kalki has now moved his forces towards the South. Just as the battle goes on in the south. I am going to describe it accordingly. (496)

Totak Chhand

In the battle field, the collection of fairies are making highly praise worthy comments. Due to the fear of Kalki avtar, the weaklings and warriors, both are trembling while Durga is laughing merrily. Sheshnag is doubtful, and the Earth is in doldrums.(497)

The gods, on viewing this scene are all praise for it. Many evil-spirits sporting horrible looking appearance are making lot of fun. In the battle field, the warriors are inflicting wounds to the enemy soldiers like the rain shower, and the results in an introspection of the warriors. The warriors are causing wounds to the horses, while trying to safeguard themselve against the attacks (of the enemy) with arms and coats of mail in the battle field. (498)

The giddess, Kapalini, roated on the lions back is making fun and noisy scenes. She is carrying a sword in hand, which is embedded with great shine. There are many collections of the fairies, filled with dust in the battle ground. The whole lot of gods and demons are watching them in the field. (499)

Many horrible looking bodies (headless limbs) were moving around in the battle-field, on perceiving them the congregation of gods was feeling pleased. The whole lot of fairies were completing their marriage ceremonies with the warriors in the battle field. Even the sun has stopped its movemrnt (the chariot of Sun has stopped) to see the beauty (scene) of warriors. (500)

ਦੁਦਿ ਢੋਲਕ ਝਾਂਝ ਮ੍ਰਿਦੰਗ ਮੁਖੰ । ਡਫ ਤਲਿ ਪਖਾਵਜ ਨਾਇ ਸੁਰੰ ।
ਸੁਰ ਮੰਖ ਨਫੀਰੀਯ ਭੇਰਿ ਭੰਕ । ਉਠਿ ਨਿਰਤਤ ਭੂਤ ਪਰੇਤ ਗਣੰ । ੫੦੧ ।
dhadh dholak jhanjh mirdung mukhung. daph taal pajhavaj naie surang.
sur sankh naphirieu bheir bhakung. uthi nirtat bhoot paret ganung. (501)

ਦਿਸ ਪਛਮ ਜੀਤਿ ਅਭਤਿ ਨ੍ਰਿਪੰ । ਕੁਪਿ ਕੀਨ ਪਯਾਨ ਸੁ ਦਛਣਿਣੰ ।
ਅਰਿ ਭਜਿਯ ਤਜੀਯ ਦੇਸ ਦਿਸੰ । ਰਣ ਗਜੀਅ ਕੇਤਕ ਏਸੁਰਿਣੰ । ੫੦੨ ।
dis pachhan jeet abheet nirpung. kup keen payan so dachhanung.
ar bhajiea tajieu des disung. runn gajia ketak eisuranung. (502)

ਨ੍ਰਿਤ ਨ੍ਰਿਤਤ ਭੂਤ ਬਿਤਾਲ ਬਲੀ । ਗਜ ਗਜਤ ਬਜਤ ਦੀਹ ਦਲੀ ।
ਹਯ ਹਿੰਸਤ ਚਿੰਮਤ ਗੂੜ ਗਜੀ । ਅਸਿ ਲਸਤ ਰਸਤ ਯੇਗ ਜਗੀ । ੫੦੩ ।
narit nirtat bhoot bital bali. gaj gajat bajat deeh dali.
hars hinsat chinsat gurr gaji. asi lasat rasat teg jagi. (503)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
ਹਨੇ ਪਛਮੀ ਦੀਹ ਦਾਨੋ ਦਿਵਾਨੇ । ਦਿਸਾ ਦਛਨੀ ਆਨਿ ਬਾਜੇ ਨਿਸਾਨੇ ।
ਹਨੇ ਬੀਰ ਬੀਜਾਪੁਰੀ ਗੋਲਕੁੰਡੀ । ਗਿਰੇ ਤਛ ਮੁਛੰ ਨਚੀ ਰੁੰਡ ਮੁੰਡੀ । ੫੦੪ ।
Bhujang Prayat Chhand
hanai pachhmi deeh dano divanai. disa dachhni aan baajai nisanung.
hanai beer beejapuri golkundi. girai tachh muchhung nachi rund mindi. (504)

ਸਬੈ ਸੇਤੁਬੰਧੀ ਸਧੀ ਬੰਦ੍ ਬਾਸੀ । ਮੰਡੇ ਮਛਬੰਦ੍ਰੀ ਹਠੀ ਜੁਧ ਰਾਸੀ ।
ਦ੍ਰਹੀ ਦ੍ਰਾਵਤੇ ਤੇਜ ਤਾਤੇ ਤਿਲੰਗੀ । ਹਤੇ ਸੂਰਤੀ ਜੰਗ ਭੰਗੀ ਫਿਰੰਗੀ । ੫੦੫ ।
sabai saitbandi sudhi bundar basi. mandai machhbandri hathi judh rasi.
darhi daravatai tej taatai tilangi. hatai surti jung bhangi phirangi. (505)

ਚਪੇ ਚ'ਦ ਰਾਜਾ ਚਲੇ ਚ'ਦ ਬਾਸੀ । ਬਡੇ ਬੀਰ ਅਦੀਦਰਭਿਸੰ ਰੋਸ ਰਾਸੀ ।
ਜਿਤੇ ਦਛਨੀ ਸੰਗ ਲਿਨੇ ਸੁਧਾਰੰ । ਦਿਸਾ ਪ੍ਰਾਚਿਯੰ ਕੋਪਿ ਕੀਨੋ ਸਵਾਰੰ । ੫੦੬ ।
Chapai Chand raja chalai chaand basi. badai beer baiee dar bhisung ros rasi.
jitai dachhni sung linai sudharung. disa pracheung kope keeno savarung. (506)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕਲਕੀ ਅਵਤਾਰ ਦਛਨ
ਜੈ ਬਿਜਯ ਨਾਮ ਦੁਜਾ ਧਿਆਯ ਸਮਾਪਤੰ । ੨ ।
it Sri Bachittar Natak granthai Kalki avtar dachham
jai bijaiew Naam duja dhiaie Samapatung. (2)

Various musical instruments including drums, cymbals, mirdang, duff, taal, tamborins, colorionet-couch, shells ankle drums were playing their music, while the hordes of demons and evil-spirits are performing dance by getting up (from their seats). (501)

Kalki has won over the Kings (rajas) of western areas also, and now, fully enraged the army is moving sounth wards. The enemy, leaving their posts in their territory are fleeing away. Many of the Rajas are roaring in the battle ground. (502)

The devils and brave betal are dancing around. The elephants are trumpeting, and the biggest drum raises its beats. The horses are braying, while the elephants are trumpeting with a serene sound. The swords are shining and the bayonets are producing lighting scenes. (503)

Bhujang prayat Chhand

In the western areas, huge foolish demons have been killed. Now the drums have been sounded in the southern territories. The young soldiers of Bijapur and Golkunda have been killed. Many warriors, in the limbs cut off, are falling down, while their Rund and Mund (skulls and bodies) are dancing around. (504)

The residents of Rameshwar (Satbandhi) and those living in the ports of fish markets, having lot of sense and common knowledge, like obstinate youth from the source of army recruits in the area. The dran dians and residents of telangana alongwith people residing in Surat, bhangi and farangi (the foreigners of France and England) have been killed. (505)

The Raja of Chandpur has managed to offer resistance, while Chandelas have joined the Kalki side. The brave soldiers of Virbhadra have accepted defeat alongwith the raja of Ross (Russia). All the other residents of the South region have joined Kalki's forces. Now they have readied themselves to move eastward so as to win this area also. (506)

Here the episode of Kalki avtar's win over Southern areas from the Bachittar Natak granth is completed. (2)

ਪਾਧਰੀ ਛੰਦ

ਪਛਮਹਿ ਜੀਤਿ ਦਛਨ ਉਜਾਰਿ । ਕੋਪਓ ਕੁਛੁਕੁ ਕਲਕੀ ਵਤਾਰ ।
ਕੀਨੋ ਪਯਾਣ ਪੂਰਬ ਦਿਸਾਣ । ਬਜੀਅ ਜੈਤ ਪਤ੍ਰੰ ਨਿਸਾਣ । ੫੦੭

Padhri Chhand

pachhmai jeet dachhan ujar. kopiou kachhuko Kalki vatar.
keeno paiyan poorab disan. bajie jait patrung nisan. (507)

ਮਾਗਧਿ ਮਹੀਪ ਮੰਡੇ ਮਹਾਨ । ਦਸ ਚਾਰ ਚਾਰੁ ਬਿਦਿਯਾ ਨਿਧਾਨ ।
ਬੰਗੀ ਕਲਿੰਗ ਅੰਗੀ ਅਜੀਤ । ਮੋਰੰਗ ਅਗੋਰ ਨਯਪਾਲ ਅਭੀਤ । ੫੦੮ ।

magadh maheep mandai mahan. das char char bidya nidhan.
bangi kaling angi ajeet. morang agor naypal abheet. (508)

ਛਜਾਦਿ ਕਰਣ ਇਕਾਦ ਪਾਵ । ਮਾਰੇ ਮਹੀਪ ਕਰ ਕੈ ਉਪਾਵ ।
ਖੰਡੇ ਅਖੰਡ ਜੋਧਾ ਦੁਰੰਤ । ਲੀਨੋ ਛਿਨਾਇ ਪੂਰਬੁ ਪਰੰਤ । ੫੦੯ ।

chhajad karan ikad paav. marai maheep kar kai upav.
khandai akhand jodha durant. lino chhinae purab parant. (509)

ਦਿਨੋ ਨਿਕਾਰ ਰਾਛਸ ਦ੍ਰਬੁਧ । ਕਿਨੋਂ ਪਯਾਨ ਉਤਰ ਸੁਕ੍ਰਧ ।
ਮੰਡੇ ਮਹੀਪ ਮਾਵਾਸ ਥਾਨ । ਖੰਡੇ ਅਖੰਡ ਖੁਨੀ ਖੁਰਾਨ । ੫੧੦ ।

dino nikar rachhas durbadh. kino paiyan uttar sukrudh.
mandai maheep mavas thaan. khandai akhand khuli khuran. (510)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕਲਕੀ ਵਤਾਰ ਪੂਰਬ ਜੀਤ ਬਿਜਯ
ਨਾਮ ਤੀਜਾ ਧਿਆਯ ਸਮਾਪਤੰ । ੩ ।

it Sri Bachittar Natak granthai Kalki avtar purab jeet
bijai naam teeja dhiaie Samapatung. (3)

ਪਾਧਰੀ ਛੰਦ

ਇਹ ਭਾਤਿ ਪੁਰਬ ਪਟਨ ਉਪਟਿ । ਖੰਡੇ ਅਖੰਡ ਕਟੇ ਅਕਟ ।
ਫਟੇ ਅਫਟ ਖੰਡੇ ਅਖੰਡ । ਬਜੇ ਨਿਸਾਨ ਮਚਿਓ ਘੀਮੰਡ । ੫੧੧ ।

Padhri Chhand

eh bhant purab patan upat. khando akhand katai akat.
phatai aphat khandai akhand. bajai nisan mathiou amand. (511)

ਜੋਰੇ ਸੁ ਜੰਗ ਜੋਧਾ ਜੁਝਾਰ । ਜੋ ਤਹੇ ਬਾਣ ਗਜਤ ਲੁਝਾਰ ।
ਭਾਜੰਤ ਭੀਰ ਭਹਰੰਤ ਭਾਇ । ਭਭਕੰਤ ਘਾਇ ਡਿੱਗੇ ਅਘਾਇ । ੫੧੨ ।

jore so jung jodha jujhar. jo tajai baan gujat lujhar.
bhajant bheer bhehrant bhaie. bubhkant ghaie digai aghaie. (512)

Padhri Chhand

By winning the western areas and by destroying the southern territories the Kalki Incarnation became indignant. He then invaded the Eastern areas and the victory-drums were sounded. (507)

The Raja of Magadh territory waged a great fight (war), which was a treasure of eighteen languages Ah lesoptine (studies). This included the fearless invicible of Bung, buling, ang, morang, ago and nepal. (508)

Kalki had killed the rajas of Ckhaad, karan and jkadpar, with great effort. Many warriors, supposed to be unconquerable, were destroyed, and Kalki had over run the whole eastern territory (with great force). (509)

The useless demons of the area were turned out of the region. Then the Kalki avtar, with great ragi, arranged to invade the northern sector (area). The rebellion rajas, were attacked fieressly, and the blood thirsty invincible rajas were cut into pieces. (510)

Here the third Chapter of Bachittar Natak granth dealing with Kalki's eastern areas invasion and winning it over is completed. (3)

Padhri Chhand

Thus by destroying the territories of Eastern Areas and winning over all the inconquerable regions with huge invincible armies, he completely smashed the rulers. He managed to thrash all the brave rulers, supposed to be invincible, This resulted in a terrible war, finally sounding the victory drums. (511)

All the warriors, supposed to be great fighters, were collected together, who shoot the arrows, and challenge while fighting the enemy. The weaklings, out of fear and restlessness, are running away. Many warriors are getting wounded, whose blood is oozing out drip by from wounds and they are falling down. (512)

ਸਾਜੰਤ ਸਾਜ ਬਾਜਤ ਤੁਫੰਗ । ਨਾਚੰਤ ਭੂਤ ਭੈਧਰ ਸਰਿੰਗ ।
ਬਬਕੰਤ ਬਿਤਾਲ ਕਹਕੰਤ ਕਾਲ । ਡਮਕੰਤ ਡਉਰ ਮੁਕਤੰਤ ਜ੍ਵਾਲ । ੫੧੩ ।
sajant saaj bajat turang. nachant bhoot bhaidhar surang.
babkant bital kehkant kaal. damkant daur mukrant jawal. (513)

ਭਾਜੰਤ ਭੀਰ ਤਜਿ ਬੀਰ ਖੇਤ । ਨਾਚੰਤ ਭੂਤ ਬੇਤਾਲ ਪ੍ਰੇਤ ।
ਕੀੜੰਤ ਈਸ ਪੋਅੰਤ ਕਪਾਲ । ਨਿਰਖਤ ਬੀਰ ਛਕਿ ਬਰਤ ਬਾਲ । ੫੧੪ ।
bhajant bheer taj beetr khet. nachant bhoot betal prait.
karitant eas puant kapal. nirkhat beer chhak barat baal. (514)

ਧਾਵੰਤ ਬੀਰ ਬਾਹੰਤ ਘਾਵ । ਨਾਚੰਤ ਭੂਤ ਗਾਵੰਤ ਚਾਵ ।
ਡਮਕੰਤ ਡਉਰੁ ਨਾਚੰਤ ਈਸ । ਰੀਝੰਤ ਹਿਮਦ੍ਰਿ ਅੰਤ ਸੀਸ । ੫੧੫
dhavant beer bahant ghav. nachant bhoot gavant chav.
damkant daur nachant eas. rijhant himdri ant sees. (515)

ਗੰਧ੍ਰਭ ਸਿਧ ਚਾਰਣ ਪ੍ਰਸਿਧ । ਕਬੰਤ ਕਾਬਿ ਸੋਭੰਤ ਸਿਧ ।
ਗਾਵੰਤ ਬੀਨ ਬੀਨਾ ਬਜੰਤ । ਰੀਝੰਤ ਦੇਵ ਮੁਨਿ ਮਨਿ ਡੁਲੰਤ । ੫੧੬ ।
gandharabh sidh charan parsidh. kabant kaab sobhant sidh.
gavant been beena bajant. rijhant dev mam man dulant. (516)

ਗੁੰਜਤ ਗਜਿੰਦ੍ ਹੇਵਰ ਅਸੰਖ । ਬੁਲਤ ਸੁਬਾਹ ਮਾਰੁ ਬਜੰਤ ।
ਉਠੰਤ ਨਾਦ ਪੂਰਤ ਦਿਸਾਣੰ । ਡੁਲਤ ਮਹੀ'ਦ੍ ਮਹਿ ਧਰ ਮਹਾਣੰ । ੫੧੭ ।
gujant gajinder haivar asankh. bulat subah maar bajant.
outhant naad purat disanung. dulat mahindar meh dhar mahanung. (517)

ਖੁਲੰਤ ਖੇਤਿ ਖੁਨੀ ਖਤੰਗ । ਛੁਟੰਤ ਬਾਣ ਜੁਟੇ ਨਿਸੰਗ ।
ਭਿਦੰਤ ਮਰਮ ਜੁਝਤ ਸੁਬਾਹ । ਘੁਮੰਤ ਗੈਣਿ ਅਛ੍ਰੀ ਉਛਾਹ । ੫੧੮ ।
khulant khet khuni khatung. chhutant baan jutai nisung.
bidant maram jujhat subah. ghumant gaine achhri uchhah. (518)

ਸਰਖੰਤ ਸੇਲ ਬਰਖੰਤ ਬਾਣ । ਹਰਖੰਤ ਹੂਰ ਪਰਖੰਤ ਜੁਆਣ ।
ਬਾਜੰਤ ਢੋਲ ਡੌਅਰੁ ਕਰਾਲ । ਨਾਚੰਤ ਭੂਤਭੈਰੋ ਕਪਾਲ । ੫੧੯ ।
Sarkhant sail barkhant baan. harkhant hur arkhant juan.
bajant dhol dour karal. nachant bhoot bhairo kapal. (519)

ਹਰੜੰਤ ਹਥ ਖਰੜੰਤ ਖੋਲ । ਟਿਰੜੰਤ ਤੀਕ ਝਿਰੜੰਤ ਝੋਲ ।
ਦਰੜੰਤ ਦੀਹ ਦਾਨੋ ਦੁਰੰਤ । ਹਰੜੰਤ ਹਾਸ ਹਸਤ ਮਹੰਤ । ੫੨੦
hartant hath khartant khel. tirtant teek birtant jhol.
dartant deeh dano duvant. hartant haas hasat mahant. (520)

Many are arranging their arms properly, while the bullets are firing from the guns. The horrible demons, drenched fully in blood with red colour are dancing around. The betal is making noise while the goddess of death Kali is laughing away with lot of noisy scenes. The Shiva's drum is beating loudly, while his eyes are bursting with fire. (showing his anger). (513)

The cowards are fleeing from the battle field, where the demons, evil-spirits and betals are dancing around. Shiva is dancing around in the battle-field and is making a necklace of the human skulls. Seeing the brave warriors, the fairies are marrying them with great joy. (514)

The youthfull soldiers are running around, while blood is dripping from their wounds. The demons are singing and dancing with great pleasure, while Shiva is beating the ankle-drum and dancing around. Parbati is enjoying the fun and is making a necklace of skulls. (515)

The gandharb, Sidhas and the mendicants (Sidhas) are getting praised. The pung fairies are singing songs and playing music on vina. (clarionets), seeing which the gods are enjoying, while the hearts of munis (mendicants) are in doldrums. (516)

The huge elephants are trumpeting while millions of horses are brayin, and the Kashatriyas with robust bodies are throwing challenge by roaring around, with the music of Maru tunes. So much music is being played that all the areas in various directions are filled up. Many big and famous rajas are feeling jerky and shaky. (Un Secure). (517)

The arrows, ready to suck blood (from body) were bering used in the battle-ground. The arrows are being shot, while the warriors are engrossed fully in the fighting without any hesitation. The delicate limbs of the great soldiers are being pierced through while they continue fighting. The fairies, with great hopes and inspiration are moving around in the sky. (518)

The warriors are pushing their spears in the forward directions, ans are shooting arrows like a shower (of rain). The fairies are enjoying happily while selecting their (beloved) heroes ; while horrible drums are being played (beaten). The demons, evil-spirits and the goddess (Kapali) are dancing around. (519)

The hands are shaking, while the helmets are striking with noise. The head-marks on the elephants and horses are breaking up and the strong ateel-like coverings are being torn apart. Many of the brave and grand demons are being crusked, while the mahants (priests) are merrily laughing around. (520)

ਉਤਭੁਜ ਛੰਦ

ਹਹਾਸੰ ਕਪਾਲੰ । ਸੁ ਬਾਸੰ ਛਤਾਲੰ ।
ਪ੍ਰਭਾਸੰ । ਜ੍ਵਾਲ । ਅਨਾਸੰ ਕਰਾਲੰ । ੫੨੧ ।

Utbhuj Chhanda

hahasung kapalung. so basung chhatalung.
parbhasung. jawalung. avasung karalung. (521)

ਮਹਾ ਰੂਪ ਧਾਰੇ । ਦੁਰੰ ਦੁਖ ਤਾਰੇ ।
ਸਰੰਨੀ ਉਧਾਰੇ । ਅਘੀ ਪਾਪ ਵਾਰੇ । ੫੨੨ ।

maha roop dharai. durang dukh tarai.
saruni oudhar. aghi paap varai. (522)

ਦਿਪੈ ਜੋਤਿ ਜ੍ਵਾਲਾ । ਕਿਧੈ ਜ੍ਵਾਲ ਮਾਲਾ ।
ਮਨੋ ਜਵਾਲ ਬਾਲਾ । ਸਰੂਪੰ ਕਰਾਲਾ । ੫੨੩ ।

dipai joat javala. kidhai javal mala.
mano javal bala. sarupung karala. (523)

ਧਰੇ ਖਗ ਪਾਣੰ । ਤਿਹੂੰ ਲੋਗ ਮਾਣੰ ।
ਦਦੰ ਦੀਹ ਦਾਨੰ । ਭਰੇ ਸਉਜ ਮਾਨੰ । ੫੨੪ ।

dharai khag panung. tihun log manung.
deung deeh danung. bharai sauj manung. (524)

ਅਜੰਨ ਛੰਦ

ਅਜੀਤੇ ਜੀਤ ਜੀਤ ਕੈ । ਅਭੀਰੀ ਭਾਜੇ ਭੀਰ ਹ੍ਵੈ ।
ਸਿਧਾਰੇ ਚੀਨ ਰਾਜ ਪੈ । ਸਬੋਈ ਸਰਬ ਸਾਖ ਕੈ । ੫੨੫ ।

ajana Chhand

ajeetai jeet jeet kai. abheeri bhajasi bheer haiv
sidharai cheen raj pai. saboiee sarab saath kai. (525)

ਤਮੰਕੇ ਰਾਜਧਾਰੀ ਕੈ । ਰਜੀਲੇ ਰੋਹਵਾਰੀ ਕੈ ।
ਕਾਟੀਲੇ ਕਾਮ ਰੂਪਾ ਕੈ । ਕੰਬੋਜੇ ਕਾਸਕਾਰੀ ਕੈ । ੫੨੬ ।

tamankai rajdhari, kai. rajeelai rohvari kai.
katilai kaam rupa kai. kambejai kaskari kai. (526)

ਧਮੰਕੇ ਢੋਲ ਢਾਲੋ ਕੈ । ਡਮੰਕੇ ਡੰਕ ਵਾਰੋ ਕੈ ।
ਗਮੰਕੇ ਨੋਜ ਬਾਜਾ ਦੇ । ਤਮੰਕੇ ਤੀਰ ਤਾਜਾ ਦੇ । ੫੨੭ ।

dhamunkai dhol dholai kai. damunkai dunk varai kai.
gamankai noj baja de. tamankai teer taja dei. (527)

Utbhuj Chhand

Kapal, who resides in the battle-field is laughing. He is having a form of beautiful entity like the (splash of) fire with a horrible looking appearance. (521)

He is having a beautiful appearance. He has saved them from heinous affections. Whosoever comes under the care gets saved, even though they may be sinners.(522)

It is shining like the splash of fire or resembles the necklaced fire itself; as if it is going to emit a fire-ball, or is having a terrible but beautiful appearance. (523)

He is having a Sword in hand, and represents the honour (status) of all the three regions. He gives away plenty in alms. Infact, he is filled with the wealth of honour. (524)

Anjan chhand

Having conquered the risin while ones, even the fearless enemy have fled away like cowards. Having the support of all the armies, he has launched an attack on China. (525)

Kalki, the king of kings is greatly enraged and is full of anger. He resembles the cutting beauty of Kamdev (god of love) and resembles either the for of various actors.(526)

The noisy sound of dum dum is being heard from the striking of shields or the strikes on the shields produce noises or the sound of begging is heard on the arrows are being shot. (527)

ਪਾਧਰੀ ਛੰਦ

ਜੀਤੇ ਅਜੀਤ ਮੰਡੇ ਅਮੰਡ । ਤੋਰੇ ਅਤੋਰ ਖਮਡੇ ਅਖੰਡ ।
ਭਨੇ ਅਭੰਨ ਭਜੇ ਅਭਜਿ । ਖਾਨੇ ਖਵਾਸ ਮਾਵਲਸ ਤਜਿ । ੫੨੮ ।

Padhri Chhand

jeetai ajeet mandai amund. torai atore khandai akhand.
bhanai abhun bhajai abhaj. khanai khavas mavas taj. (528)

ਸੰਕੜੈ ਸੂਰ ਭੰਭਰੇ ਭੀਰ ਨਿਰਖੰਤ ਜੋਧ ਰੀਝੰਤ ਹੂਰ ।
ਡਾਰੰਤ ਸੀਸ ਕੇਸਰ ਕਟੋਰਿ । ਮ੍ਰਿਗ ਮਦ ਗੁਲਾਬ ਕਰਪੂਰ ਘੋਰਿ । ੫੨੯ ।
Sankarrai sur bhambhare bheer nirkhant jodh reejhant hur.
bharant sees kesar kator. mrig madh gulab karpur ghore। (529)

ਇਹ ਭਾਤਿ ਜੀਤ ਤੀਨੰ ਦਿਸਾਣ । ਬਜਿਓ ਸੁਕੋਪ ਉਤਰ ਨਿਸਾਣ ।
ਚਲੇ ਸੁ ਚੀਨ ਮਾਚੀਨ ਦੇਸਿ । ਸਾਮੰਤ ਸੁਧ ਰਾਵਲੀ ਭੇਖ । ੫੩੦ ।
eh bhant jeet teenung disan. bajiou sukoup utar nisan.
chalai so cheen macheen des. samant sudh ravli bhekh. (530)

ਬਜੇ ਬਜੰਤ੍ਰ ਗਜੇ ਸੁਬਾਹ । ਸਾਵੰਤ ਦੇਖਿ ਅਛ੍ਰੀ ਉਛਾਹ ।
ਰੀਝੰਤ ਦੇਵ ਅਦੇਵ ਸਰਬ । ਗਾਵੰਤ ਗੀਤ ਤਜ ਦੀਨ ਗਰਬ । ੫੩੧ ।
bajai bajantar gajai subah. Savant dekh achhri auchhah.
reejhant dev adev sarab. gavant geet taj deen garab. (531)

ਸਜਿਓ ਸੁ ਸੈਣ ਸੁਨਿ ਚੀਨ ਰਾਜ । ਬਜੇ ਬਜੰਤ੍ਰ ਸਰਬੰ ਸਮਾਜ ।
ਚਲੇ ਅਚਲ ਸਾਵੰਤ ਜੁਧ । ਬਰਖੰਤ ਬਾਣ ਭਰ ਲੋਹ ਕ੍ਰੁਧ । ੫੩੨ ।
Sajiou so sain sunn cheen raj. bajai bajantar sarbung samaj.
chalai achal savant judh. barkhant baan bhar loh karudh. (432)

ਖੁਲੇ ਖਤੰਗ ਖੁਨੀ ਖਤ੍ਰਿਹਾਣ । ਉਝਰੇ ਜੁਧ ਜੋਧਾ ਮਹਾਣ ।
ਧੁਕੰਤ ਢੋਲ ਘੁੰਮੰਤ ਘਾਇ । ਚਿਕੰਤ ਚਾਵਡੀ ਮਾਸੁ ਚਾਇ । ੫੩੩ ।
khulai khatung khuni khatarhaan. aujhrai judh jodha mahan.
dhukant dhol ghumant ghaie. chikant chavdi mas chaie. (533)

ਹਸੰਤ ਹਾਸ ਕਾਲੀ ਕਰਾਲ । ਭਭਕੰਤ ਭੂਤ ਭੈਰੋ ਬਿਸਾਲ ।
ਲਾਗੰਤ ਬਾਣ ਭਾਖੰਤ ਮਾਸ । ਭਾਜੰਤ ਭੀਰ ਹੁਇ ਹੁਇ ਉਦਾਸ । ੫੩੪ ।
hasant haas kali karal. bhabhkant bhoot bhairo bisal.
lagant baan bhakhant mass. bhajant bheer hoie hoiai udas. (534)

Padhri Chhand

The invincible rajes have been conquered (by Kalki) and those, who were unlikely to be suppresed, have been controlled. The unbreakable have been (won over) broken into pieces, and those, who could not been controlled, have been overthrown. All those, who were not liable to be destroyed, have been completely overtaken. Those, who were not fleeing, were made yo run away. The rebels have left their houses, and fled away. (528)

The warriors have left scared while the cowards have been terrified with fear. The farries are getting amused on seeing the youthful soldiers. They are throwing open the utensil filled with saffron, kasturi (Small Indian incluse) rose water and canphor on the heads of the warriors. (529)

Having won-over (occupying) all the three directions, Kalki, being enraged, has advanced towards the north with drum-beats. He has attached the territorie of China and wrclive, where the Yogi-clad lamas were ruling the area. (530)

The bands are playing and the brave soldiers are roaring loudly. On seeing the brave savants the faries are getting excited. All the gods and demons are equally interested in them. The enemy casting away their egoism have started singing songs of Kalki's praise. (531)

The king of China, on hearing about the arrival of Kalki, has organised his forces and the whole force has started playing the war-music. The warriors, for taking action, have started the movement of forces, and the brave warriors have now started movements for the fighting in the battle-field. Being enraged and blood-thirsty the warriors have started shooting arrows like a shower. (532)

For putting an end to the Kashatriyas, bloody arrows have been shot. Many brave warriors have been killed in the battle field during the fighting. The great drums are beatingand playing serrious notes. The wounded soldiers are moving around. The evil-spirits are crying merrily for getting interested in the meat (being made available) during the fighting. (533)

The terrible goddess (Kali) is laughing in grand style. The demons and evil-spirits are roaring loudly. The arrows are being shot around, which are being tasting the blood of the warriors and the cowards, feeling helpless, are running away from the fields. (534)

ਰਸਾਵਲ ਛੰਦ

ਚੜਿਓ ਚੀਨ ਰਾਜੰ । ਸਜੇ ਸਰਬ ਸਾਜੰ ।
ਖਲਿ ਖੇਤਿ ਖੁਨੀ । ਚੜੇ ਚੈਪ ਦੁਨੀ । ੫੩੫ ।

Rasaval Chhand

Charriou cheen rajung. sajai sarab sajung.
khulai khet khuni. charrai choup duni. (535)

ਜੁਟੇ ਜੋਧ ਜੋਧੰ । ਤਜੇ ਬਾਣ ਕ੍ਰੋਧੰ ।
ਤੁਟੈ ਅੰਗ ਭੰਗੰ । ਭ੍ਰਮੇ ਰੰਗ ਜੰਗੰ । ੫੩੬ ।

jutai jodh jodhung. tajai baan karodhung.
tutai ang bhungung. bharmai rung jungung. (536)

ਨਚੇ ਈਸ ਭੀਸੰ । ਪੁਅੈ ਮਾਲ ਸੀਸੰ ।
ਕਰੈ ਚਿਤ੍ਰ ਚਾਰੰ । ਤਹੇ ਬਾਣ ਧਾਰੰ । ੫੩੭ ।

nachai ees bhesung. puai maal seesung.
karai chitar charung. tajai baan dharung. (537)

ਮੰਡੇ ਜੋਧ ਜੋਧੰ । ਤਹੇ ਬਾਣ ਕ੍ਰੋਧੰ ।
ਨਦੀ ਸ੍ਰੋਣ ਪੂਰੰ । ਦਿਰੀ ਗੈਣ ਹੂਰੰ । ੫੩੮ ।

mandai jodh jodhung.tajai baan karodhung.
nadi saron purung. phiri gaiun hurung. (538)

ਹਸੈ ਮੁੰਡ ਮਾਲਾ । ਤਹੇ ਜੋਗ ਜ੍ਵਾਲਾ ।
ਤਜੇ ਬਾਣ ਜ੍ਵਾਨੰ । ਗ੍ਰਸੈ ਦੁਸਟ ਪ੍ਰਾਣੰ । ੫੩੯ ।

hasai mund mala. tajai jog javala.
tajai baan javanung. garasai dusat pranung. (539)

ਗਿਰੇ ਘੁੰਮਿ ਭੂਮੀ । ਉਠੀ ਧੂਰ ਧੂੰਮੀ ।
ਸੁਭੇ ਰੇਤ ਖੇਤੰ । ਨਚੇ ਭੂਤ ਪ੍ਰੇਤੰ । ੫੪੦ ।

girai ghunn bhumi. Uthi dhoor dhumi.
Subhai rait khetung. nachai bhoot praitung. (540)

ਮਿਲਿਓ ਚੀਨ ਰਾਜਾ । ਭਏ ਸਰਬ ਕਾਜਾ ।
ਲਇਓ ਸੰਗ ਕੈ ਕੈ । ਚਲਿਓ ਅਗ੍ਰ ਧੈ ਕੈ । ੫੪੧ ।

miliou cheen raja. bhaie sarab kaja.
liou sung kai kai. chaliou agar havai kai. (541)

Rasaval Chhand

The Raja (king) of China also launched an attack. He has armed himself with all types of weapons. The blood-thitsty warriors are roaming around in the battle-field freely and are doubly kan to fight in the battle. (535)

The warriors are engaged in fighting in the battle-ground and are shooting the arrows with great rage. The limbs, being cut off from the bodies, are falling down on the ground but they are (still) roaming around inspite of all this. (536)

Shiva is engaged in a horrible dance, while making a necklace of the skulls. The masters of the army are showing great skills (dramatics), and are shooting the arrows in a shower (of rain). (537)

The warriors are fully involved in the fighting spree and are shooting arrows, being fully enraged. The stream of blood is flowing to the brim, and the fairies are moving around in the sky. (538)

The god Shiva of 'Necklace of skulls' fame, was laughing around, and is throwing the Yoga-fire from his mouth. The warriors are shooting arrows, which are taking the life out of the enemy ranks. (539)

Some of the soldiers are falling down, feeling uneasy. The ground is covered by the dust, and the sand of the battle field was become coloured with blood. The demons and evil-spirits are demeng around. (540)

The Raja of Chuna, having given up fighting it out, came to meet Kalki. He has got all his jobs completed succesfully. So now Kalki, alongwith the Raja of China, is moving ahead of everyone. (541)

ਛਪੈ ਛੰਦ

ਲਏ ਸੰਗ ਨ੍ਰਿਪ ਸਰਬ ਬਜੇ ਬਿਜਈ ਦੁਦਭਿ ਰਣ ।
ਸੁਭੇ ਸੂਰ ਸੰਗ੍ਰਾਮ ਨਿਰਖਿ ਰੀਝਈ ਅਪਛਰ ਗਣ ।
ਛਕੇ ਦੇਵ ਆਦੇਵ ਜਕੇ ਗੰਧਰਬ ਜਛ ਬਰ ।
ਚਕੇ ਭੂਤ ਅਰੁ ਪ੍ਰੇਤ ਸਰਬ ਬਿਦਿਆਧਰ ਨਰ ਬਰ ।
ਖੰਕੜੀਯ ਕਾਲ ਕ੍ਰਾ ਪ੍ਰਭਾ ਬਹੁ ਪ੍ਰਕਾਰ ਉਸਤਤਿ ਕਰੀਯ ।
ਖੰਡਨ ਅਖੰਡ ਚੰਡੀ ਮਹਾ ਜਯ ਜਯ ਜਯ ਸਬਦੋਚਰੀਯ । ੫੪੨ ।

Chhapai Chhand

laie sung nrip sarab bajai bijee dundabh runn.
Subhai sur Sangram nirakh reejhiee apchhar gunn.
chhakai dev adev jakai gandhrab jachh bar.
chakai bhoot ar prait sarab bidiadhar nar bar.
khankarriou kaal kara prabha boh parkar ustat kariou.
khandan akhand chandi maha jeu jeu jeu sabdo chariou. (542)

ਭਿੜਿਯ ਭੇੜ ਲੜਖੜਿਯ ਮੇਰੁ ਝੜਪੜਿਯ ਪੜ੍ ਬਣ ।
ਡੁਲਿਯ ਇੰਦੁ ਤੜਫੜ ਫਨਿੰਦ ਸੰਕੁੜਿਯ ਦ੍ਰਣ ਗਣ ।
ਚਕਿਯੋ ਗਇੰਦ ਧਧਕਯ ਚੰਦ ਭੰਭਜਗ ਦਿਵਾਕਰ ।
ਡੁਲਗ ਸੁਸੇਰੁ ਡਗਗ ਕੁਮੇਰ ਸਭ ਸੁਕਗ ਸਾਇਰ ।,
ਤਤਜਗ ਧਰਯਾਨ ਤਬ ਧੁਰਜਟੀ ਸਹਿ ਨ ਭਾਰ ਸਕਗ ਥਿਰਾ ।
ਉਛਲਗ ਨੀਰ ਪਛੁਲਗ ਪਵਨ ਸੁ ਡਗ ਡਗ ਕੰਪਗੁ ਧਰਾ । ੫੪੩ ।
bhiriou bherr larrkharriou mer jharrparriou patar bann.
duliou Indar tarrpharr phanind sunkurre dervan gunn.
chakiou gaind dhadhkiou chand bhambhjug divakar.
dulag sumer dagag kumer sabh sukag saier.
tutjug dhian tab dhurjati seh na bhar sakag thira.
uchhlag neer pachhlag pavan so dag dag dag kampag dhara. (543)

ਚਲਗੁ ਬਾਣੁ ਰੁਕਿਗ ਦਿਸਾਣ ਪਬਯ ਪਿਸਾਨ ਹੁਅ ।
ਡਿਗਗੁ ਬਿੰਧ ਉਛਲਗੁ ਸਿੰਧੁ ਕੰਪਗੁ ਸੁਨਿ ਮੁਨਿ ਧੁਅ ।
ਬ੍ਰਹਮ ਬੇਦ ਤਜ ਭਜਗੁ ਇੰਦ੍ ਇੰਦ੍ਰਾਸਨਿ ਤਜਗੁ ।
ਜਦਿਨ ਕ੍ਰ ਕਲਕੀ ਵਤਾਰ ਕ੍ਧਤ ਰਣਿ ਗਜਗੁ ।
ਉਛਰੰਤ ਧੁਰਿ ਬਾਜਨ ਖੁਰੀਯ ਸਬ ਅਕਾਸ ਮਗ੍ ਛਾਇ ਲੀਅ ।
ਜਣੁ ਰਚੀਯ ਲੋਕ ਕਰਿ ਕੋਪ ਹਰਿ ਅਸਟਕਾਸ ਖਟੁ ਧਰਣਿ ਕੀਅ । ੫੪੪ ।
chalogu baan rukig disan pabiou pisan hua.
digag bindh auchhlag sindh kampag sunn mun dhua.
braham beid taj bhajag indarasan tajag.
jadin karur kalki vatar karodhat runn gajug.
uchhrant dhoor bajan khuriou sab akas mugchhaie lia.
jhan rachieu lok kar kop har asthas khat dharan kia. (544)

Chhapai Chhand

Kalki, taking all the other kings alongwith himself, sounded the trumpet of victory (victory drum) in the battle-ground. The fairies, seeing the warriors in a state of satisfaction and stablilised, are enjoying with laughter. The gods are feeling pleased while the demons, grandhrab and great devils are feeling unhappy and uneasy. While the demons, evil-spirits, educatiobnists and grand human beings were feeling unhappy and shocked. The bold Kalki, unhesitant and honoured all around, was being praised by all. The Inconquerable ones, who are hunder the spell of goddess Kali, are praising the Kalki alike. (542)

The armies got engulfed in fighting with one another, and the Sumer mountain was made to shake being unstable, while leaves have started falling in the jungle. Even Inder has been taken up and feeling mad(unbalanced). All tye good qualities and actions have been squeezed (withdrawn) Gujinder is equally surprised, and the moon is pulsating (with uneasiners) while the sun is running away (from the scene). The Sumer mountain is shaken up, while Kuber has lost its surroundings (being unstable) and all the oceans have dried up. The Shiva's meditation posture has been hit hard and disturbed, and the Earth is unable to bear the burden (of the battle). The waters of the ocean are (thrown upwards) being tossed upon, while the wind is blowing in the wrong direction, and the whole Earth, is trembling, (feeling unstable) and is losing its equilibrium. (543)

With the shooting of arrows, all the directions have been blocked (lost), and the mountains are being crushed, while Vindyachal is about to fall. The ocean is being tossed up, while the pole-star (Dhru-Muni) is losing its balance and is trembling Brahma has fled away, leaving behind the Vedas, and Inder has given up his kingdom even, on the day when Kalki Incarnation started roaring in the battle ground getting enraged. The dust, rising with the (ovement of) hooves of horses, has covered up the whole sky. It appears, as if God, being anofully enraged, had created eight skies and six Earths. (544)

ਚਕ੍ਰਿਤ ਚਾਰੁ ਚਕ੍ਰਵੇ ਚਕ੍ਰਿਤ ਸਿਰ ਸਹੰਸ ਸੇਸ਼ ਫਣ ।
ਧਕਤ ਮਛ ਮਾਵਾਸ ਛੋਡਿ ਰਣ ਭਜਗ ਦ੍ਰਵਣ ਗਣ ।
ਭ੍ਰਮਤ ਕਾਕ ਕੁੰਡਲੀਅ ਗਿਧ ਉਧਹੁੰ ਲੈ ਉਡੀਯ ।
ਬਮਤ ਜ੍ਵਾਲ ਖੰਕਾਲਿ ਲੁਖ ਹਥੋਂ' ਨਹੀ ਛੁਟੀਯ ।
ਟੁਟੰਤ ਟੋਪ ਫੁਟੰਤ ਜਿਰਹ ਦਸਤਰਾਗ ਪਖਰ ਤੁਰੀਯ ।
ਭਜੰਤ ਭੀਰ ਰਿਝੰਤ ਮਨ ਨਿਰਖਿ ਸੂਰ ਹੁਰੇ ਫਿਰੀਯ । ੫੪੫ ।
ckakitar char chakarvai chakirat sir dahans sehas phan.
dhakat machh mavas chhod runn bhajag darvan gunn.
bharmat kaak kundlia gidh udhhhun lai udiou.
bamat javal khankal lukh hathou nahi chhutiou.
tutant tope fhutant jireh dastrag pakhar turiou.
bhajant bheer rijhant man nirakh sur hurai phirieu. (545)

ਮਾਧੋ ਛੰਦ

ਜਬ ਕੋਪਾ ਕਲਕੀ ਅਵਤਾਰਾ । ਬਾਜਤ ਤੂਰ ਹੋਤ ਝਨਕਾਰਾ ।
ਹਾ ਹਾ ਮਾਧੋ ਬਾਨ ਕਮਾਨ ਕ੍ਰਿਪਾਨ ਸੰਭਾਰੇ । ਪੈਠੇ ਸੁਭਟ ਹਥਯਾਰ ਉਘਾਰੇ । ੫੪੬ ।
madho chhand
jab kopa kalki avtara. bajat tur hoat jhankara.
ha ha madho baan kaman kirpan sambharai. pathai subhat hathiar ugharai.(546)

ਲੀਨ ਮਚੀਨ ਦੇਸ ਕਾ ਰਾਜਾ । ਤਾ ਦਿਨ ਬਜੇ ਜੁਝਾਊ ਬਾਜਾ ।
ਹਾ ਹਾ ਮਾਧੋ ਦੇਸ ਦੇਸ ਕੇ ਛਤ੍ਰ ਛਿਨਾਏ । ਦੇਸ ਬਿਦੇਸ ਤੁਰੰਗ ਫਿਰਾਏ । ੫੪੭ ।
leen macheen des ka raja. ta din bajai jujhaou baja.
ha ha madho des des ke chhatar chhinaie. des bides turung phiraie. (547)

ਚੀਨ ਮਚੀਨ ਛੀਨ ਜਬ ਲੀਨਾ । ਉਤਰ ਦੇਸ ਪਯਾਨਾ ਕੀਨਾ ।
ਹਾ ਹਾ ਮਾਧੋ ਕਹ ਲੈ ਗਨੋ ਉਤਰੀ ਰਾਜਾ । ਸਭ ਸਿਰਿ ਡੰਕ ਜੀਤ ਕਾ ਬਾਜਾ । ੫੪੮ ।
cheen macheen chheen jab leena. utar des payana keena.
ha ha madho keh lou gano utari raja. sabh sir dank jeet ka baja. (548)

ਇਹ ਬਿਧਿ ਜੀਤਿ ਜਤਿ ਕੈ ਰਾਜਾ । ਸਭ ਸਿਰਿ ਨਾਦ ਬਿਜੈ ਕਾ ਬਾਜਾ ।
ਹਾ ਹਾ ਮਾਧੋ ਜਹ ਤਹ ਛਾਡਿ ਦੇਸ ਭਜਿ ਚਲੇ । ਜਿਤ ਤਿਤ ਦੀਹ ਦਨੁਜ ਦਲ ਮਲੇ । ੫੪੯ ।
eh bidh jeet jeet kai raja. sab sir nad bijai ka baja.
ha ha madho jeh the chhad des bhaj chalai. jit tit deeh danuj dal malai. (549)

ਕੀਨੇ ਜਗ ਅਨੇਕ ਪ੍ਰਕਾਰਾ । ਦੇਸਿ ਦੇਸ ਕੇ ਜੀਤਿ ਨ੍ਰਿਪਾਰਾ ।
ਹਾ ਹਾ ਮਾਧੋ ਦੇਸ ਬਿਦੇਸ ਭੇਟ ਲੈ ਆਏ । ਸੰਤ ਉਬਾਰਿ ਅਸੰਤ ਖਪਾਏ । ੫੫੦ ।
keenai jug anek parkara. des des ke jeet nirpara.
ha ha madho des bides bhet lai aioai. sant ubar asant khapaie. (550)

Everyone, in the four corners, is getting Surprised, while Sheshnag with thousand fangs, was feeling shocked and upset. The fish are fluttering with heavy heart. The mutineers have fled away from the battle-field, while Shiva's musicians are feeling overjoyed. The crows and kites are flying high up in the sky above the battle-field. The hands of Shiva, are unable to give up the dead body (in his hands), and he is busting with fire. The_____are breaking up, the coats of mail, the iron glooves, and the coverings on horses backs are being torn apart. The cowards are running away, and the fairies, seeing the brave warriors are seen enjoying the fun. (545)

Madho Chhand

When Kalki Incarnation felt enraged, then the bands started playing and the weapons started making noise. O Madho ! The warriors supporting their arrows, bows, Swords and keeping their weapons in hands, thrust themselves in the battle ground. (546)

They caught hold of Raja of China territory, and Marn Raga tunes started playing O Madho ! The canopies of various kings of different territories were removed from over their heads, and Kalki Incarnation has made his horse (to show supermacy) move around all the areas and countries. (547)

After China area was taken away, then he (Kalki) launched on attack on the North areas. O Madho ! How far could I describe the fate of kings of the North, as the victory bugle was sounded on all their areas. (over the heads, by suppressing them). (548)

Thus by winning and defeating all the areas, the victory (trumpet) drum was sounded everywhere. O Madho ! All these kings fled away, baving their countries, and everywhere great demons have been crushed. (549)

After winning over the various kings, many Yagnas were performed, O Madho ! People (Rajas) came from various lands, including foreign lands, with many gifts. O Madho ! Kalki Incarnation had given support to various saints (religious men) and punished the rogues all over. (550)

ਜਹ ਤਹ ਚਲੀ ਧਰਮ ਕੀ ਬਾਤਾ । ਪਾਪਹਿ ਜਾਤ ਭਈ ਸੁਧਿ ਸਾਤਾ ।
ਹਾ ਹਾ ਮਾਧੋ ਕਲਿ ਅਵਤਾਰ ਜੀਤ ਠਰ ਆਏ । ਜਹ ਤਹ ਹੋਵਨ ਲਾਗ ਬਧਾਏ । ੫੫੧ ।
jeh the chali dharam ki bata papeh jaat bhaiee sudh sataa
ha ha madho Kal avtar jeet ghar aie. jeh the hovan laag badhaie. (551)

ਤਬ ਲੋ ਕਲਿਜੁਗ'ਤ ਨੀਯਰਾਯੋ । ਜਹ ਤਹ ਭੇਦ ਸਬਨ ਸੁਨਿ ਪਾਯੋ ।
ਹਾ ਹਾ ਮਾਧੋ ਕਲਕੀ ਬਾਤ ਤਬੈ ਪਹਚਾਨੀ । ਸਤਿਜੁਗ ਕੀ ਆਗਮਤਾ ਜਾਨੀ । ੫੫੨ ।
tab lo kaljugat neyraieo. jeh teh bhed sathan sunn payo.
ha ha madho Kalki baat tabai pehchani. Satjug ki agmata jani. (552)

ਅਨਹਦ ਛੰਦ
ਸਤਿਯੁਗ ਆਯੋ । ਸਬ ਸੁਨਿ ਪਾਯੋ ।
ਮੁਨਿ ਮਨ ਭਾਯੋ । ਗੁਨ ਗਨ ਗਾਯੋ । ੫੫੩ ।
Anhad Chhand
Satjug aiyo. sabh sunn paieyo.
mun man bhaiyo. gunn gunn gaieyo. (553)

ਸਬ ਜਗ ਜਾਨੀ । ਅਕਥ ਕਹਾਨੀ ।
ਮੁਨਿ ਗਨਿ ਮਾਨੀ । ਕਿਨਹੁ ਨ ਜਾਨੀ । ੫੫੪ ।
sab jug jani. Akath kahani.
mun gunn mani. kinoh na jani. (554)

ਸਭ ਜਗ ਦੇਖਾ । ਅਨ ਅਨ ਭੇਖਾ ।
ਸੁਛਬਿ ਬਿਸੇਖਾ । ਸਹਿਤ ਭਿਖੇਖਾ । ੫੫੫ ।
Sabh jag dekha. an an bhekha.
suchhab bisekha. sehat bhikhekha. (555)

ਮੁਨਿ ਮਨ ਮੋਹੇ । ਫੁਲ ਗੁਲ ਸੋਹੇ ।
ਸਮ ਛਬਿ ਕੋ ਹੈ । ਐਸੇ ਬਨਿਓ ਹੈ । ੫੫੬ ।
mun man mohai.phul gul sohai.
Sam chhab ko hai. aisai baniou hai. (556)

ਤਿਲੋਕੀ ਛੰਦ
ਸਤਿਯੁਗ ਆਦਿ ਕਲਿਯੁਗ ਅੰਤਹ । ਜਹ ਤਹ ਆਨੰਦ ਸੰਤ ਮਹੰਤਹ ।
ਜਹ ਤਹ ਗਾਵਤ ਬਜਾਵਤ ਤਾਲੀ । ਨਾਚਤ ਸਿਵਜੀ ਹਸਤ ਜ੍ਵਾਲੀ । ੫੫੭ ।
Tiloki Chhand
Satjug aad kaljug anteh. jeh the anand sant mahanteh.
jeh the gavat bajavat tali. nachat Sivji hasat javali. (557)

Everywhere new religious talks are going on. All have forgotten about the Sinful life Style. O Madho ! Kalki Avtar, has returned to his own country after winning over all the territories. Everywhere the songs of victory with musical tones are being sung. (551)

The end of Kal Yug age came near. The secret message was learnt by everyone around. O Madho ! Everyone understood the talk of Kalki and the age of Sat Yug was known to all that it had dawned. (552)

Auhad Chhand

The age of Sat-Yug has started, and everyone has learnt about it. The hearts of Munis (mendicants) have got pleased. They have sung many praises of Sat-Yug. (553)

The whole world has known about it. The detailed description of Sat-Yug is beyond expression, and the Munis (the mendicants) have accepted this fact, whereas no one else has known it. (554)

The whole world has seen Kalki Incarnation, who has different appearances (forms), and his status is of a particular type, and he is suitable for being the next king.(555)

He has endeared himself to the hearts of the Munis (mendicants), and flowers are being offered from all the sides who else could equal his beauty ? And He is born and made as such. (556)

Triloki Chhand

The age of Sat-Yug has commenced, while it is the end of Kal-Yug. Everywhere the religious leaders (mahants) and saints are pleased with this (age of Sat-Yug). Songs are being sung everywhere with the clapping of hands. Shiva is dancing while the goddess Durga is laughing. (557)

ਬਾਜਤ ਡਉਰੂ ਰਾਜਤ ਤੰਤ੍ਰੀ । ਰੀਝਤ ਰਾਜੰ ਸੀਝਸ ਅਤ੍ਰੀ ।
ਬਾਜਤ ਤੂਰੰ ਗਾਵਤ ਗੀਤਾ । ਜਹ ਤਹ ਕਲਕੀ ਜੁਧਨ ਜੀਤਾ । ੫੫੮
bajat douru rajat tantari. reejhat rajung seejhas atri.
bajat tuhang gavat gita. jeh the kalki judhan jeeta. (558)

ਮੋਹਨ ਛੰਦ

ਅਰਿ ਮਾਰਿ ਕੈ ਰਿਪੁ ਟਾਰ ਕੈ ਨ੍ਰਿਪ ਮੰਡਲੀ ਸੰਗ ਕੈ ਲੀਓ ।
ਜਤ੍ਰ ਤਤ੍ਰ ਜਿਤੇ ਤਿਤੇ ਅਤਿ ਦਾਨ ਮਾਨ ਸਬੈ ਦੀਓ ।
ਸੁਰ ਰਾਜ ਜਯੋ ਨ੍ਰਿਪ ਰਾਜ ਹੁਐ ਗਿਰ ਰਾਜ ਸੇ ਭਟ ਮਾਰ ਕੈ ।
ਸੁਖ ਪਾਇ ਹਰਖ ਬਢਾਇਕੈ ਗ੍ਰਿਹ ਆਇਯੋ ਜਸੁ ਸੰਗ ਲੈ । ੫੫੯ ।

Mohan Chhand

ar maar kai rip taar kai nrip mandli sung kai liou.
jatat tatar jitai titai at daan maan sabai diou.
Sur raj jeou nrip raj huai gir raj se bhat maar kai.
Sukh paie harkh badiekai greh aiyo jas sung lai. (559)

ਅਰਿ ਜੀਤ ਜੀਤ ਅਭੀਤ ਹ੍ਵੈ ਜਗਿ ਹੋਮ ਜਗਿ ਘਨੇ ਕਰੇ ।
ਦੇਸਿ ਦੇਸਿ ਅਸੇਸ ਭਿਛਕ ਰੋਗ ਸੋਗ ਸਬੈ ਹਰੇ ।
ਕੁਰ ਰਾਜ ਜਿਉ ਦਿਜ ਰਾਜ ਕੇ ਬਹੁ ਭਾਤਿ ਦਾਰਿਦ ਮਾਰ ਕੈ ।
ਜਗੁ ਜੀਤਿ ਸੰਭਰ ਕੋ ਚਲਯੋ ਜਗਿ ਜਿਤ ਕਿਤ ਬਿਥਾਰ ਕੈ । ੫੬੦ ।
ar jeet jeet abheet havan jug hom jug ghanai karai.
des des asais bhichhak rog sog sabai harai.
Kar raj jiou dij raj ke loh bhant darrid maar kai.
jug jeet sambhar ko chaliou jug jit kit bikhar kai. (560)

ਜਗ ਜੀਤਿ ਬੇਦ ਬਿਥਾਰ ਕੇ ਜਗ ਸੁ ਅਰਥ ਅਰਥ ਚਿਤਾਰੀਅੰ ।
ਦੇਸਿ ਦੇਸਿ ਬਿਦੇਸ ਮੈ ਨਵ ਭੇਜਿ ਭੇਜਿ ਹੰਕਾਰੀਅੰ ।
ਧਰ ਦਾੜ ਜਿਉ ਰਣ ਗਾੜ ਹੁਇ ਤਿਰਲੋਕ ਜੀਤ ਸਬੈ ਲੀਏ ।
ਬਹੁ ਦਾਨ ਦੈ ਸਨਮਾਨ ਸੇਵਕ ਭੇਜ ਭੇਜ ਤਹਾ ਦੀਏ । ੫੬੧ ।
jug jeet beid bikar kai jug so arth arth chitareung.
des des bidesvmein nar bhej bhej hankareung.
dhar daar jiou runn gaad hoiai tit lok jeet sabai liai.
boh daan dai Sanman sevak bhej bhej taha diai. (561)

ਖਲ ਖੰਡਿ ਖੰਡਿ ਬਿਹੰਡ ਕੈ ਅਰਿ ਦੰਡ ਦੰਡ ਬਡੋ ਦੀਯੋ ।
ਅਰਬ ਖਰਬ ਅਦਰਬ ਦਿਰਬ ਸੁ ਜੀਤ ਕੈ ਆਪਨੋ ਕੀਯੋ ।
ਰਣਜੀਤ ਜੀਤ ਅਜੀਤ ਜੋਧਨ ਛਤ੍ਰ ਅਤ੍ਰ ਛਿਨਾਈਅੰ ।
ਸਰਦਾਰ ਬਿਸੰਤਿ ਚਾਰ ਕੁਲਿ ਅਵਤਾਰ ਛਤ੍ਰ ਫਿਰਾਈਅੰ । ੫੬੨ ।
khal khand khand bihad kai or dand dand badoi diai.
arab kharab adarab dirab so jeet kai apno kiou.
ranjeet jeet ajeet jodhan chhatar attar chhinayeung.
Sardar binsait char kul avtar chhatar phiraieung. (562)

The ankle-drum is being beaten, and the music on instruments is being played with gusto. The Kings are happy. The warriors are satisfied with their life-Style. Music is being played and songs are being sung. Kalki Incarnation has won all the battles. (558)

Mohan Chhand

Kalki Incarnation, having killed the enemies and subjugating the foes, has got the support of all the Kings everywhere, having won over the various territories, he has given them due honour and gifts (or alms). Having killed the bravest of warriors, stubborn like mountains, the kings have become powerful like Inder god. Kalki Incarnation, having won peace with increased pleasure and with due glamour all around, has gone back to his own place. (territory). (559)

Having deafeated al the enemies, and being free from all fear, Kalki has performed many Yagnas, including home Yagna. All the poor people, and beggars of the whole land have been offered freedom from disease and suffering. Having done away with the tortuons regime of Yudishtra and Daronacharya, and having won over the whole land, with greater glamour Kalki has started moving back to his home-land of Sambhal. (560)

After winning away the whole world, and spreading the message of Vedas, with a good type of religious life planned for the land, he has sent for various learned men from different areas (lands). By engaging in a ferrocious war like the Varah avtar with loot, he had won all the three worlds. After giving grand alms to learned pandits in Vedas, he had sent them everywhere with their attendants with due respect. (561)

After tearing apart into pieces, he had punished the enemies with great losses. Having given to poor people millions of rupees he has endeared them to himself by winning them over. The invincible warriors have been defeated in battles, and divested of their weapons etc and canopies. Now the Kalki Incarnation has been declared as the head of twenty-four Incarnations and his dominance over all is recognised. (562)

ਮਥਾਨ ਛੰਦ

ਛਾਜੈ ਮਹਾ ਜੋਤਿ । ਭਾਨੰ ਮਨੋਦੋਤਿ ।
ਜਗਿ ਸੰਕ ਤਜ ਦੀਨ । ਮਿਲਿ ਬੰਦਨਾ ਕੀਨ । ੫੬੩ ।

Mathan Chhand

Chhajai maha joat. bhanung manodata
jug sunk taj deen. mil bandana keen. (563)

ਰਾਜੈ ਮਹਾ ਰੂਪ । ਲਾਜੈ ਸਬੈ ਭੂਪ ।
ਜਗ ਆਨ ਮਾਨੀਸੁ । ਮਿਲਿ ਭੇਟ ਲੈ ਦੀਸੁ । ੫੬੪ ।

rajai maha roop. lajai sabai bhoop.
jug aan manees. mil bhet lai dees. (564)

ਸੋਭੈ ਮਹਾਰਾਜ । ਅਛ੍ਰੀ ਰਹੈ ਲਾਜ ।
ਅਤਿ ਰੀਝਿ ਮਧੁ ਬੈਨ । ਰਸ ਰੰਗ ਭਰੇ ਨੈਨ । ੫੬੫ ।

sobhai maharaj. achhri rehai laaj.
at reejh madh bain. ras rung bharai nain. (565)

ਸੋਹਤ ਅਨੁਪਾਛ । ਕਾਛੇ ਮਨੋ ਕਾਛ ।
ਰੀਝੈ ਸੁਰੀ ਦੇਖਿ । ਰਾਵਲੜੇ ਭੇਖਿ । ੫੬੬ ।

Sohat anupachh. kachhai mano kachh.
reejhai suri dekh. ravalarrai bhekh. (566)

ਦੇਖੇ ਜਿਨੈ ਨੈਕੁ । ਲਾਗੈ ਤਿਸੈ ਐਖ ।
ਰੀਝੈ ਸੁਰੀ ਨਾਰਿ । ਦੇਖੇ ਧਰੇ ਪਯਾਰ । ੫੬੭ ।

dekh jinai naik. lagai tisai ankh.
reejhai suri naar. dekhai dhare payar. (567)

ਰੰਗੇ ਮਹਾ ਰੰਗ । ਲਾਜੈ ਲਖਿ ਅਨੰਗ ।
ਚਿਤਗੰ ਚਿਰੈ ਸਤ੍ । ਲਗੈ ਜਨੋ ਅਤ੍ । ੫੬੮ ।

rungai maha rung. lajai lakh anang.
chitgang chirai satar. lagai jano attar. (568)

ਸੋਭੈ ਮਹਾ ਸੋਭ । ਅਛ੍ਰੀ ਰਹੈ ਲੋਭ ।
ਅ"ਜੈ ਇਸੈ ਨੈਨ । ਜਾਗੈ ਮਨੋ ਰੈਨ । ੫੬੯ ।

Sobhai maha sobh. achhri rehai lobh.
anjai isai nain. jagai mano raen. (569)

ਰੂਪੰ ਭਰੈ ਰਾਗ । ਸੋਭੈ ਸੁ ਸੁਹਾਗ ।
ਕਾਛੈ ਨਟੰ ਰਾਜ । ਨਾਚੈ ਮਨੋ ਬਾਜ । ੫੭੦ ।

rupang bharai rag. Sabhai so suhag.
kachhai natung raj. nachai mano baaj. (570)

Mathan Chhand

The Light of Kalki Incarnation is now shining in all directions. It appears as if the Sun has risten (shown) from there. The whole world, ridding themselves of all doubts, with one voice, have worshipped Kalki Incarnation. (563)

His (Kalki's) grand personality is shining all over the world, perceiving which all the other kings are feeling ashamed (belittled). The whole world had recognised him as god, that is, they have accepted him as Supreme King and have brought many gifts, accepting his supremacy. (have joined with him) (564)

Kalki the king, is looking glorious in his seat, on seeing whom, the fairies are feeling (ashamed) belitt[redacted]d. He is full of pleasure with a sweet tongue, and his eyes are filled with the godly love. (565)

He is looking gracious in his seat. It appears, as if he has been specially given a beauty treatment. The godly women are all endeared to him on perceiving his form. He is appearing dressed up like Rawals. (566)

Whosoever has viewed Kalki for a moment, his eyes get ghued to him. The godly women are pleased to see him, and are viewing him with love and devotion. (567)

He is dyed in the charm of love, and on viewing him even the god of love Kamdev is feeling ashamed (belittled). The enemies are feeling jealous of him, at his sight. It appears, as if an arrow has pierced his body. (568)

He (Kalki) is looking beautiful with a grand form, and the fairies are getting excited at seeing him. He is feeling perturbed with shameful eyes, as if he had no sleep during the night, being awake. (569)

He was full of love and charm, and was looking gorgeous with a glamour. He was looking beautiful like Natraj, and was feeling playful and clever like the dancing horse (it appears). (570)

ਆਖੈ ਮਨੋ ਬਾਨ । ਕੈਧੋ ਧਰੇ ਸਾਨ ।
ਜਾਨੈ ਲਗੈ ਜਾਹਿ । ਯਾ ਕੋ ਕਹੈ ਕਾਹਿ । ੫੭੧ ।
akhai mano baan. kaidho dharai saan.
janai lagai jahai. Ya ko kehai kahai. (571)

ਸੁਖਦਾ ਬ੍ਰਿਧ ਛੰਦ
ਕਿ ਕਾਛੈ ਕਾਛ ਧਾਰੀ ਹੈ' । ਕਿ ਰਾਜਾ ਅਧਿਕਾਰੀ ਹੈ' ।
ਕਿ ਭਾਗ ਕੋ ਸੁਹਾਗ ਹੈ' । ਕਿ ਰੰਗੋ ਅਨੁਰਾਗ ਹੈ' । ੫੭੨ ।
Sukhda Birid Chhand
ke kachhai kachh dhari hain. ke raja adhkari hain.
kai bhag ko suhag hain. ke rungai anrag hai. (572)

ਕਿ ਛੋਭੈ ਛਤ੍ਰ ਧਾਰੀ ਛੈ । ਕਿ ਛਤ੍ਰੀ ਅਤ੍ਰ ਵਾਰੀ ਛੈ ।
ਕਿ ਆ'ਜੇ ਬਾਨ ਬਾਨੀ ਸੇ । ਕਿ ਕਾਛੀ ਕਾਛ ਕਾਰੀ ਹੈ' । ੫੭੩ ।
ke chhobai chhatar dhari chhai. ke chhatri atar vari chhai.
kei anjai baan bani sai. kai kachh kachh kari hain. (573)

ਕਿ ਕਾਮੀ ਕਾਮ ਬਾਨ ਸੇ । ਕਿ ਫੂਲੇ ਫੂਲ ਮਾਲ ਸੇ ।
ਕਿ ਰੰਗੇ ਰੰਗ ਰਾਗ ਸੇ । ਕਿ ਸੁੰਦਰ ਸੁਹਾਗ ਸੇ । ੫੭੪ ।
ke kami kam baan so. ke phoolai phool maal so.
kai rungai rung rag se. kai sunder sohag so. (574)

ਕਿ ਨਾਗਨੀ ਕੇ ਏਸ ਹੈ' । ਕਿ ਮ੍ਰਿਗੀ ਕੇ ਨਰੇਸ ਛੈ ।
ਕਿ ਰਾਜਾ ਛਤ੍ਰ ਧਾਰੀ ਹੈ' । ਕਿ ਕਾਲੀ ਕੇ ਭਿਖਾਰੀ ਛੈ । ੫੭੫ ।
ke nagni ke eas hain. ke mirgi ke nares chhai.
ke raja chhatar dhari hain. ke kali ke bhikhari chhai. (575)

ਸੋਰਠਾ
ਇਮ ਕਲਕੀ ਅਵਤਾਰਿ ਜੀਤੇ ਜੁਧ ਸਬੈ ਨ੍ਰਿਪਤਿ ।
ਕੀਨੋ ਰਾਜ ਸੁਧਾਰਿ ਬੀਸ ਸਹਸ ਦਸ ਲਛ ਬਰਖ । ੫੭੬ ।
Sortha
im kalki avtar jeetai judh sabhai nirpat.
keenai raj Sudhar bees sehas das lachh barkh. (576)

ਰਾਬਟਬਾਦ ਛੰਦ
ਗਹੀ ਸਮਸੇਰ । ਕੀਯੋ ਜੰਗ ਜੋਰ । ਦਏ ਮਤਿ ਫੇਰ । ਨ ਲਾਗੀ ਬੇਰ । ੫੭੭ ।
Rasaval Chhand
gehi samser. keuo jung jor. daie mat pher. na lagi ber. (577)

ਦਯੋ ਨਿਜ ਮੰਤ੍ਰ । ਤਜੈ ਸਭ ਤੰਤ੍ਰ । ਲਿਖੇ ਨਿਜ ਜੰਤ੍ਰ । ਸੁ ਬੈਠਿ ਇਕੰਤ੍ਰ । ੫੭੮ ।
deuo nij mantar. tajai sabh tantar. likhai nij jantar. so baith ekantar. (578)

The eyes were looking like arrows, which had been fixed in the bows and made forceful and piercing. Whosoever is pierced by these arrows, his condition cannot be explained by anyone. (Who could describe ?). (571)

Sukhda birid Chhand

It seems, as if he were an imitation (a minicry) or a Raja (King) with powerful sway over the land or a maker of destiny or dyed with the charm of love. (572)

Or he was having a canopy over-head or a Kashatriya with weapons/coats of arms or armed with arrows or is beautified in many ways. (573)

Or is looking sexually charming like Kamdev's arrows or main flowers of a necklace of flowers or full of the charm of love or a god of beauty. (574)

Or the Kali Snake or the male deer of the main type she-deer or the rajas with canopies over heàd or they are the menials (servants) of Kali. (575)

Sortha

Thus Kalki Incarnation had conquered all the kings by fighting a battle against all. (one by one). Then he ruled over the country for about ten or twenty thousand years. (576)

Ravan bad Chhand

He had wielded a sword in his hand, and had subdued all the rajas by fighting against them. Then he arranged to imbibe all of them with religious teachings, which does not amount to (allow) any delay. (577)

He has delivered his ruling message, and has managed to cast away and has cast away all their (magic) mystical learnings and conveyed his message. By sitting alone in the (Shady trees) silence, he has written all his bye-laws. (578)

ਬਾਨ ਤੁਰੰਗਮ ਛੰਦ

ਬਿਬਿਧ ਰੂਪ ਸੋਭੈ । ਅਨਿਕ ਲੋਗ ਲੋਭੈ ।
ਅਮਿਤ ਤੇਜ ਤਾਹਿ । ਨਿਗਮ ਗਨਤ ਜਾਹਿ । ੫੭੯ ।

Baan turangam Chhand

bibidh roop sobhai. anik log lobhai.
amit tej tahai. nigam ganat jahai. (579)

ਅਨਿਕ ਭੇਖ ਤਾ ਕੇ । ਬਿਬਿਧ ਰੂਪ ਵਾ ਕੇ ।
ਅਨੂਪ ਰੂਪ ਰਾਜੈ । ਬਿਲੋਕਿ ਪਾਪ ਭਾਜੈ । ੫੮੦ ।

anik bhekh ta kai. bibidh roop va kai.
anup roop rajai. bilok paap bhajai. (580)

ਬਿਸੇਖ ਪ੍ਰਬਲ ਜੇ ਹੁਤੇ । ਅਨੂਪ ਰੂਪ ਸੰਜੁਤੇ ।
ਅਮਿਤ ਅਰਿ ਘਾਵਹੀ' । ਜਗਤ ਜਸੁ ਪਾਵਹੀ' । ੫੮੧ ।

bisekh parbal je hutai. anup roop sanjutai.
amit ar ghvhin. jagat jas pavhin. (581)

ਅਖੰਡ ਬਾਹੁ ਹੈ ਬਲੀ । ਸੁਭੰਤ ਜੋਤਿ ਨਿਰਮਲੀ ।
ਸੁ ਹੋਮ ਜਗ ਕੋ ਕਰੈ' । ਪਰਮ ਪਾਪ ਕੋ ਹਰੈ' । ੫੮੨ ।

akhand boh hai bali. subhant joat nirmali.
So hom jug ko karain. param paap ko harain. (582)

ਤੋਮਰ ਛੰਦ

ਜਗ ਜੀਤਿਓ ਜਬ ਸਰਬ । ਤਬ ਬਾਢਿਓ ਅਤਿ ਗਰਬ ।
ਦੀਅ ਕਾਲ ਪੁਰਖ ਬਿਸਾਰ । ਇਹ ਭਾਤਿ ਕੀਨ ਬਿਚਾਰ । ੫੮੩ ।

Tomar Chhand

jag jeetiou jab sarab. tab badhiou at garab.
dia kaal purkh bisar. eh bhant keen bichar. (583)

ਬਿਨੁ ਮੋਹਿ ਦੂਸਰ ਨ ਔਰ । ਅਸਿ ਮਾਨਯੋ ਸਬ ਠਉਰ ।
ਜਗੁ ਜੀਤਿ ਕੀਨ ਗੁਲਾਮ । ਆਪਨ ਜਪਾਯੋ ਨਾਮ । ੫੮੪ ।

bin mohai dusar na aour. as maniou sab thour.
jug jeet keen gulam. apan japaiou naam. (584)

ਜਗਿ ਐਸਿ ਰੀਤਿ ਚਲਾਇ । ਸਿਰ ਅਤ੍ਰ ਪਤ੍ਰ ਫਿਰਾਇ ।
ਸਬ ਲੋਗ ਆਪਨ ਮਾਨ । ਤਰਿ ਆ"ਖਿ ਅਉਰ ਨ ਆਨਿ । ੫੮੫ ।

jug ais reet chalaie. Sir atar patar phiraie.
sab log apan maan. tab ankh aour na aan. (585)

Baan Tarungam Chhand

He (Kalki) is looking gorgeous in his beautiful form. many people are getting endeared to him as his glamour is exceptional. Even Vedas are pondering over him. He has many forms and various appearances (with different dresses) with lot of glamour and vedas are pondering over him. (579)

He has many for-mations with grand appearances. He looks venerable in his beautiful personality, on seeing whoms even the Sins (sinful actions) are cast away. (get lost). (580)

Kalki had earned great honour and praise in the world killing (many) innumerable enemies of great strength, who were enjoying powerful status and positions with beautiful environments. (581)

Kalki was a great warrior with invincible power, and was enjoying having a position of pious nature. He is performing many Yagnas and how Yog by over coming great sins. (582)

Tomar Chhand

When Kalki had conquered the whole world (all territoris), then he became very haughty, and had farsaken the Lord (akal purkh) and started behaving (haughtily) with pride. (583)

He felt as if there was no other power except (beyond) him, and was being acknowledged like that everywhere. He had conquered the world and made everyone secondary to himself and started his own name being worshipped. (584)

He started a new wave of worship and got a canopy over his head. He felt everyone subservient to him and would not care for anyone, (considering all his devotees). (585)

ਨਹੀ ਕਾਲ ਪੁਰੁਖ ਜਪੰਤ । ਨਹੀ ਦੇਵਿ ਜਾਪੁ ਭਣੰਤ ।
ਤਬ ਕਾਲ ਦੇਵ ਰਿਸਾਇ । ਏਕ ਅਉਰ ਪੁਰੁਖ ਬਨਾਇ । ੫੮੬ ।
nahi kaal purakh japant. nah dev jaap bhanat.
tab kaal dev risaie. ik aour purkh banaie. (586)

ਰਚਿਅਸ ਮਹਿਦੀ ਮੀਰ । ਰਿਸਵੰਤ ਹਾਠ ਹਮੀਰ ।
ਤਿਹ ਤਉਨ ਕੋ ਬਧੁ ਕੀਨ । ਪੁਨਿ ਆਪ ਮੋ ਕੀਅ ਲੀਨ । ੫੮੭ ।
rachious mehdi meer. risvant haath hamir.
the toun ko badh keen. puun aap mo kia leen. (587)

ਜਗ ਜੀਤਿ ਆਪਨ ਕੀਨ । ਸਬ ਅੰਤਿ ਕਾਲ ਅਧੀਨ ।
ਇਹ ਭਾਤਿ ਪੂਰਨ ਸੁ ਧਾਰਿ । ਭਏ ਚੌਬੀਸੇ ਅਵਤਾਰ । ੫੮੮ ।
jug jeet apan keen. sab ant kaal adhin.
eh bhant puran so dhar. bhaie choubeeso avtar. (588)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਚਤੁਰ ਬਿਸਤੀ ਕਲਕੀ ਅਵਤਾਰ ਬਰਨਨੰ ਸਮਾਪਤੰ ।
it Sri Bachittar Natak granth chatur bisat Kalki avtar barnanung samapatung.

ਅਥ ਮਹਿਦੀ ਅਵਤਾਰ ਕਥਨੰ
ਤੋਮਰ ਛੰਦ
ਇਹ ਭਾਤਿ ਕੈ ਤਿੰਹ ਨਾਸਿ । ਕੀਅ ਸਤਿਜੁਗ ਪ੍ਰਕਾਸ ।
ਕਲਿਜੁਗ ਸਰਬ ਬਿਹਾਨ । ਨਿਜੁ ਜੋਤਿ ਜੋਤਿ ਸਮਾਨ । ੧ ।
ab mehdi avtar kathanung
Tomar Chhand
eh bhant keh the(n) naas. kia Satjug prakas.
Kajug sarab bihan. nij joat joat saman. (1)

ਮਹਿਦੀ ਭਰਯੋ ਤਬ ਗਰਬ । ਜਗ ਜੀਤਯੋ ਜਬ ਸਰਬ ।
ਸਿਰਿ ਅਤ੍ਰ ਪਤ੍ਰ ਫਿਰਾਇ । ਜਗ ਜੋਰ ਕੀਨ ਬਨਾਇ । ੨ ।
mehdi bhariou tab garab. jug jeetiou jab sarab.
sir atar patar phiraie. jug jor keen banaie. (2)

ਬਿਨੁ ਆਪੁ ਜਾਨਿ ਨ ਔਰ । ਸਬ ਰੂਪ ਅਉ ਸਬ ਠਉਰ ।
ਜਿਨਿ ਏਕ ਦਿਸਟੀ ਨ ਆਨ । ਤਿਸੁ ਲੀਨ ਕਾਲ ਨਿਦਾਨ । ੩ ।
bin aap jaan na aour. sab roop aou sab thour.
jin ek disat na aan. tis leen kaal nidan. (3)

ਬਿਨੁ ਏਕ ਦੁਸਰ ਨਾਹਿ । ਸਬ ਰੰਗ ਰੂਪਨ ਮਾਹਿ ।
ਜਿਨਿ ਏਕ ਕੋ ਨ ਪਛਾਨ । ਤਿਹ ਬ੍ਰਿਥਾ ਜਨਮ ਬਿਤਾਨ । ੪ ।
bin ek dusar nahai. sab rung rupan mahai.
jin ek ko na pachhan. teh birtha janam bitan. (4)

Now no one was worshipping the Lord and no one was praying to God, or meditating on God's name. Then God felt enraged, and created another individual (greater than him). (586)

He created Meer Mehdi, who was a great and obstinate warrior and full of rage. So he murdered Kalki, and made then made Kal Purkh (the Lord) as his helper. (587)

He conquered the world, and made everyone his subject, who finally got killed (subject to death). Thus the episode of Choubis avtar, by controlling everyone, is completed. (588)

Here the episode of Bachittar Natak granth's
Twenty fourth Incarnation, Kalki is completed.

Now Mehdi Incarnation Episode
Tomar Chhand

Thus the end of Kalki avtar came, and the age of Sat-Yug started, with the end of the age of Kal-Yug. The soul of Kalki got mingled with the Prime-Soul. (1)

Then Meer Mehdi got puffed up with pride, when he conquered the whole world. He also made everyone secondary to himself and got an canopy over his head. (with a fly whisk). (2)

He did not recognize any other person or place equal to himself, and even did not care for the position of Lord, so he (mehdi) also got merged with death. (got killed). (3)

In fact, apart from the Lord in all forms hues and places there is only one power, and there is no second one. Whosoever had forsaken the existence of Lord, wastes his whole life, without any fruit-ful purpose. (4)

ਬਿਨੁ ਏਕ ਦੂਜ ਨ ਔਰ । ਜਲ ਬਾ ਥਲੇ ਸਬ ਠਉਰ ।
ਜਿਨਿ ਏਕ ਸਤਿ ਨ ਜਾਨ । ਸੋ ਜੂਨਿ ਜੂਨਿ ਭ੍ਰਮਾਨ । ੫ ।
bi ek dooj na aur. jal ba thalai sab thour.
jin ek Sat na jaan. so jun jun bharman. (5)

ਤਜਿ ਏਕ ਜਾਨਾ ਦੂਜ । ਮਮ ਜਾਨਿ ਤਾਸੁ ਨ ਸੂਝ ।
ਤਿਹ ਦੂਖ ਭੂਖ ਪਿਆਸ । ਦਿਨ ਰੈਨਿ ਸਰਬ ਉਦਾਸ । ੬ ।
taj ek jana duj. mum jaan taas na sujh.
the dookh bhookh pias. din raen sarab udas. (6)

ਨਹਿੰ ਚੈਨ ਐਨ ਸੁ ਵਾਹਿ । ਨਿਤ ਰੋਗ ਹੋਵਤ ਤਾਹਿ ।
ਅਤਿ ਦੂਖ ਭੂਖ ਮਰੰਤ । ਨਹੀ ਚੈਨ ਦਿਵਸ ਬਿਤੰਤ । ੭ ।
nehung chain ain so vahai. nit rog hovat tahai.
at dookh bhookh marant. nahi chain divas bitant. (7)

ਤਨ ਪਾਦ ਕੁਸਟ ਚਲੰਤ । ਬਪੁ ਗਲਤ ਨਿਤ ਗਲੰਤ ।
ਨਹਿੰ ਨਿਤ ਦੇਹ ਅਰੋਗ । ਨਿਤਿ ਪੁਤ੍ ਪੌਤ੍ਰਨ ਸੋਗ । ੮ ।
tan paad kusat dulant. bap galat nit galant.
nehung nit deh arog. nit putar potran sung. (8)

ਨਿਤ ਨਾਸ ਤਿਹ ਪਰਿਵਾਰ । ਨਹੀ ਅੰਤ ਦੇਹ ਉਧਾਰ ।
ਨਿਤ ਰੋਗ ਸੋਗ ਗ੍ਰਸੰਤ । ਮ੍ਰਿਤ ਸ੍ਰਾਨ ਅੰਤ ਮਰੰਤ । ੯ ।
nit naas the pari vaar. neh ant deh udhar.
nit rog sog garsant. mirat pran ant marant. (9)

ਤਬ ਜਾਨਿ ਕਾਲ ਪ੍ਰਬੀਨ । ਤਿਹ ਮਾਰਿਓ ਕਰਿ ਦੀਨ ।
ਇਕੁ ਕੀਟ ਦੀਨ ਉਪਾਇ । ਤਿਸ ਕਨਿ ਪੈਠੋ ਜਾਇ । ੧੦ ।
tab jaan kaal parbeen. the mariou kar deen.
ik keet deen upaie. tis kaan paithai jaie. (10)

ਧਸਿ ਕੀਟ ਕਾਨਨ ਬੀਚ । ਤਿਸੁ ਜੀਤਿਯੋ ਜਿਮਿ ਨੀਚ ।
ਬਹੁ ਭਾਤਿ ਦੇਇ ਦੁਖ ਤਾਹਿ । ਇਹ ਭਾਤਿ ਮਾਰਿਓ ਵਾਹਿ । ੧੧ ।
dhas keet kanan beech. tis jeetiou jim neech.
boh bhant dei dukh tahai. eh bhant mariou vahai. (11)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਮਹਿਦੀ ਮੀਰ ਬਧ ।
it Sri Bachittar Natak granthai mehdi meer badh.

There is no other power except the One Lord in the oceans or lands or anywhere else. Whosoever has not recognized the supremacy of the Lord, gets lost in various forms of life, from one form to another form of life.
(5)

I feel, the person, who does not realize the importance of Lord, and considers some second authority apart from the Lord, does not have any sense. He is always enveloped in problems of sorrowful life, hunger and thirst, and he remains remorseful through out day and night. (6)

He does not have peace of mind at home, and will be suffering with afflictions and will die with hunger or affliction, and his life will not be blissful. (7)

He will have leprosy of feet, and the body will suffer from this disease, resulting in rotting of body. His body will never be healthy, and will have sufferings of sons and grand sons. (8)

His family will always be subject to deaths (losses), and will not have peace till the end of life, being engrossed in sufferings and afflictions always and will face death like a dog. (9)

When The Lord realized that Meer Mehdi had become proud, then the Lord gave him a death with great pain. The Lord created a worm, which was ordered to pierce into the Mehdi's ears. (10)

The worm thus played havoc into Mehdi's ears, and finally won him over, killing him after inflicting lot of pain and sufferings. (11)

Here the end of the Episode of Meer Mehdi from Bachittar Natak Granth.

ਬ੍ਰਹਮਾ ਅਵਤਾਰ

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ

ਅਥ ਬ੍ਰਹਮਾ ਅਵਤਾਰ ਕਥਨੰ

ਪਾਤਿਸਾਹੀ ੧੦

ਤੋਮਰ ਛੰਦ

ਸਤਿਜੁਗਿ ਫਿਰਿ ਉਪਰਾਜਿ । ਸਬ ਨਉਤਨੈ ਕਰਿ ਸਾਜ ।
ਸਬ ਦੇਸ ਅਉਰ ਬਿਦੇਸ । ਉਠਿ ਧਰਮ ਲਾਗਿ ਨਰੇਸ । ੧ ।

Brahma avtar

ik Onkar Satgur prasad

ab Brahma avtar Kathanung

Patshahi 10

Tomar Chhand

Sat jug phir Upraj. sab nantanung kar saaj.
Sab des aur bides. uth dharam laag nares. (1)

ਕਲਿ ਕਾਲ ਕੋਪਿ ਕਰਾਲ । ਜਗੁ ਜਾਰਿਆ ਤਿਹ ਜ੍ਵਾਲ ।
ਬਿਨੁ ਤਾਸੁ ਔਰ ਨ ਕੋਈ । ਸਬ ਜਾਪ ਜਾਪੈ ਸੋਇ । ੨ ।
Kal kaal kop karal. jug jaria the javal.
bin taas aour na koiee. Sab jaap jaapai soiai. (2)

ਜੋ ਜਾਪੁ ਹੈ ਕਲਿ ਨਾਮੁ । ਤਿਸੁ ਪੂਰਨ ਹੁਇ ਹੈ ਕਾਮ ।
ਤਿਸੁ ਦੂਖ ਭੂਖ ਨ ਪਿਆਸ । ਨਿਤਿ ਹਰਖੁ ਕਹੂੰ ਨ ਉਦਾਸ । ੩ ।
je jaap hai kal naam. tis puran hoiai hai kaam.
tis dookh bhookh na pias. nit harkh kahun na pias. (3)

ਬਿਨੁ ਏਕ ਦੂਸਰ ਨਾਹਿ । ਸਭ ਰੰਗ ਰੂਪਨ ਮਾਹਿ ।
ਜਿਨ ਜਾਪਿਆ ਤਿਹਿ ਜਾਪੁ । ਤਿਨ ਕੇ ਸਹਾਈ ਆਪ । ੪ ।
bin ek dusar nahai. sabh rung rupan mahai.
jin japia the jaap. tin ke sahaiee aap. (4)

ਜੋ ਤਾਸੁ ਨਾਮ ਜਪੰਤ । ਕਬਹੂੰ ਨ ਭਾਜਿ ਚਲੰਤ ।
ਨਹਿ ਤ੍ਰਾਸੁ ਤਾ ਕੋ ਸਤ੍ । ਦਿਸਿ ਜੀਤਿ ਹੈ ਗਹਿ ਅਤ੍ । ੫ ।
je jaap hai kal naan. tis puran hoiai hai kaam.
tis dookh bhookh na pias. nit harkh kahun na udas. (5)

ਤਿਹ ਭਰੇ ਧਨ ਸੋ ਧਾਮ । ਸਭ ਹੋਹਿ ਪੁਰਨ ਕਾਮ ।
ਜੋ ਏਕ ਨਾਮੁ ਜਪੰਤ । ਨਾਹਿ ਕਾਲ ਫਾਸਿ ਫਸੰਤ । ੬ ।
the bharai dham so dham. Sabh hohai puran kaam.
je ek naam japant. nahai kaal phas phasant. (6)

Brahma Avtar
ik Onkar Satgur Prasad
Now Brahma Incarnation-Episode

Patshahi-10

(By Guru Gobind Singh)

Tomer Chhand

Now again Sat-Yug (age) was established on the Earth (world). All the musical instruments had been renewed. All the Rajas (Kings) of various lands, have started following the path of religious teachings. (1)

It was the horrible age of Kal-Yug full of rage, which had burnt the whole world in its heat (fire) of sinful life. There is none else apart from the Prime-Soul. So all should recite the Lord's Name only. (2)

All those, who recite Lord's True Name, get their hopes and desires fulfilled. They do not suffer from the pangs of inflicting (sorrow) hunger or thirst. They are always enjoying pleasure, without any sorrowfull moments. (3)

There is none else, other than the Lord, and He pervades everywhere in various forms and personalities. Whosoever recites His True Name, gets the support of the Lord Himself. (4)

Those, who recite His True Name, do not run away to jungles, and they need not be afraid of the enemy. They can win over various areas by wielding weapons. (5)

Their homes are full of wealth, and their hopes and desires are fulfilled. Whosoever recites Lord's Name, does not fall into the trap of death. (6)

ਜੋ ਜੀਵ ਜੰਤ ਅਨੇਕ । ਤਿਨ ਮੋ ਰਹਯੋ ਰਮਿ ਏਕ ।
ਬਿਨੁ ਏਕ ਦੂਸਰ ਨਾਹਿ । ਜਗਿ ਜਾਨਿ ਲੈ ਜੀਅ ਮਾਹਿ । ੭ ।
je jeev jant anek. tin mein rehiou rumek.
bin ek dusar nahai. jug jaan lai jia mahai. (7)

ਭਵ ਗੜਨ ਭੰਜਨ ਹਾਰ । ਹੈ ਏਕ ਹੀ ਕਰਤਾਰ ।
ਬਿਨੁ ਏਕ ਅਉਰ ਨ ਕੋਇ । ਸਭ ਰੂਪ ਰੰਗੀ ਸੋਇ । ੮ ।
bhav garran bhanjan haar. hai ek hi kartar.
bin ek aour na koiai. sab roop rungi soiai. (8)

ਕਈ ਇੰਦ੍ ਪਾਨਪਹਾਰ । ਕਈ ਬ੍ਰਹਮ ਬੇਦ ਉਚਾਰ ।
ਕਈ ਬੈਠ ਦੁਆਰੇ ਮਹੇਸ । ਕਈ ਸੇਸਨਾਗ ਅਸੇਸ । ੯ ।
Kaiee Inder paanpahar. kaiee braham beid uchar.
kaiee baith duar mahes. kaiee Sheshnag ases. (9)

ਕਈ ਸੂਰ ਚੰਦ ਸਰੂਪ । ਕਈ ਇੰਦ੍ ਕੀ ਸਮ ਭੂਪ ।
ਕਈ ਇੰਦ੍ ਉਪਿੰਦ੍ ਮੁਨਿੰਦ੍ । ਕਈ ਮਛ ਕਛ ਫਨਿੰਦ੍ । ੧੦ ।
kaiee sur chand sarup. kaiee Inder hi sum bhoop.
kaiee Inder, Upinder, Muninder. kaiee machh kachh phaninder. (10)

ਕਈ ਕੋਟਿ ਕ੍ਰਿਸਨ ਅਵਤਾਰ । ਕਈ ਰਾਮ ਬਾਰ ਬੁਹਾਰ ।
ਕਈ ਮਛ ਕਛ ਅਨੇਕ । ਅਵਿਲੋਕ ਦੁਆਰਿ ਬਿਸੇਖ । ੧੧ ।
kaiee kote krisan avtar. kaiee Ram baar buhar.
kaiee machh kachh anek. avlok duar bisekh. (11)

ਕਈ ਸੁਕ੍ ਬ੍ਰਸਪਤਿ ਦੇਖਿ । ਕਈ ਦਤ ਗੋਰਖ ਭੇਖ ।
ਕਈ ਰਾਮ ਕ੍ਰਿਸਨ ਰਸੂਲ । ਬਿਨੁ ਨਾਮ ਕੋ ਨ ਕਬੂਲ । ੧੨ ।
kaiee Sukar braspat dekh. kaiee dut gorakh bhekh.
kaiee Ram Krisan rasool. bin naam ko na kabool. (12)

ਬਿਨੁ ਏਕੁ ਆਸ੍ਰੈ ਨਾਮ । ਨਹੀ ਔਰ ਕੌਨੈ ਕਾਮ ।
ਜੇ ਮਾਨਿ ਹੈ ਗੁਰਦੇਵ । ਤੇ ਜਾਨਿ ਹੈ ਅਨਭੈਵ । ੧੩ ।
bin ek asrai naan. Nahi aur kaunai kaam.
jai maan hai gurdev. tai jaan hai anbhev. (13)

ਬਿਨੁ ਤਾਸੁ ਔਰ ਨ ਜਾਨੁ । ਚਿਤ ਆਨ ਭਾਵ ਨ ਆਨੁ ।
ਇਕ ਮਾਨਿ ਜੈ ਕਰਤਾਰ । ਜਿਤੁ ਹੋਇ ਅੰਤਿ ਉਧਾਰੁ । ੧੪ ।
bin taas aour na jaan. chit aan bhav na aan.
ik maan jai kartar. jit ant hoiai udhar. (14)

The Lord is pervading all the beings, of various types, There is none else equal to God. The world should realize and accept this propostion once for all. (7)

There is only one God, who creates and destroys this world, and there is no second person equal to Him. He alone pervades in various forms and shapes. (8)

On his beck and call there are many Indras who bring drinking water at His order. (door) and there are many Brahmins, who could recite Vedas verbatim. There are many gods (like Mahesh) at His call. There are innumerable Sheshnags (with thousand fangs) reciting His name. (9)

There are many forms of Sun and Moon, and there are many kings like Inder at His door. There are many Indras, Upindras (Bavan avtar) alongwith many Munis (mendicants). There are many incarnations of Kachh and Machh, alongwith many Sheshnags. (10)

Many Crores of Krisna Incarnation and un accountable number of Rams are standing at His Gate for cleanliness. Many Kachh and Machh Avtars are guarding His gates. (11)

There are many Shakar and brahampati seen around, alongwith many data triya and Gorakh to ber seen. There are many Rams, Krisnas and Rasool (Mohd) but without reciting His True Name, no one is acceptable. (12)

Apart from Lord's True Name, all other activities of religious types or functions are fruitless. Those, who follow Guru's teachings, could realize His secrets, and the Lord. (13)

Do not recognize anyone else apart from the Lord and do not have dual mindedness and recognize the authority of the Lord alone in the mind, which alone will be helpful at the end of life. (14)

ਬਿਨੁ ਤਾਸ ਯੋ ਨ ਉਧਾਰੁ । ਜੀਅ ਦੇਖਿ ਯਾਰ ਬਿਚਾਰਿ ।
ਜੋ ਜਾਪਿ ਹੈ ਕੋਈ ਔਰ । ਤਬ ਛੂਟਿ ਹੈ ਵਹ ਠੌਰ । ੧੫ ।
bin taas yo na udhar. jia dekh yaar bichar.
jo jaap hai koiee aour. tab chhut hai veh thour. (15)

ਜਿਹ ਰਾਗ ਰੰਗ ਨ ਰੂਪ । ਸੋ ਮਾਨੀਐ ਸਮ ਰੂਪ ।
ਬਿਨੁ ਏਕ ਤਾ ਕਰ ਨਾਮ । ਨਹਿ ਜਾਨ ਦੂਸਰ ਧਾਮ । ੧੬ ।
jeh rag rung na roop. so maniai sum roop.
bin ek ta har naam. Neh jaan dusar dham. (16)

ਜੋ ਲੋਕ ਅਲੋਕ ਬਨਾਇ । ਫਿਰ ਲੇਤ ਆਪਿ ਪਿਲਾਇ ।
ਜੋ ਚਹੈ ਦੇਹ ਉਧਾਰੁ । ਸੋ ਭਜਨ ਏਕੰਕਾਰ । ੧੭ ।
jo lok alok banaie. phir leit aap pilaie.
je chehai deh udhar. so bhajan ekankar. (17)

ਜਿਨਿ ਰਾਚਿਯੋ ਬ੍ਰਹਮੰਡ । ਸਬ ਲੋਕ ਔ ਨਵ ਖੰਡ ।
ਤਿਹ ਕਿਉ ਨ ਜਾਪ ਜਪੰਤ । ਕਿਮ ਜਾਨ ਕੂਪਿ ਪਰੰਤ । ੧੮ ।
jin rachiou brahmand. sa lok ai nav khand.
the kiou na jaap japant. kim jaan koop parant. (18)

ਜੜ ਜਾਪ ਤਾ ਕਰ ਜਾਪ । ਜਿਨਿ ਲੋਕ ਚਉਦਹੰ ਥਾਪ ।
ਤਿਸੁ ਜਾਪੀਐ ਨਿਤ ਨਾਮ । ਸਭ ਹੋਹਿ ਪੂਰਨ ਕਾਮ । ੧੯ ।
jarr jaap ta kar jaap. jin lok choudhang thaap.
tis japiai nit naam. sabh hohai puran kaam. (19)

ਗਨਿ ਚਉਬਿਸੈ ਅਵਤਾਰ । ਬਹੁ ਕੈ ਕਹੈ ਬਿਸਥਾਰ ।
ਅਬ ਗਨੋ ਉਪ ਅਵਤਾਰ । ਜਿਮਿ ਧਰੇ ਰੂਪ ਮੁਰਾਰ । ੨੦ ।
gunn choubisai avtar. boh kai kehai bisthar.
ab ganno up avtar. jim dharai roop murar. (20)

ਜੇ ਧਰੇ ਬ੍ਰਹਮਾ ਰੂਪ । ਤੇ ਕਹੋ ਕਾਬਿ ਅਨੂਪ ।
ਜੇ ਧਰੇ ਰੁਦ੍ ਅਵਤਾਰ । ਅਬ ਕਹੋ ਤਾਹਿ ਬਿਚਾਰ । ੨੧ ।
je dharai brahma roop. te kaho kaab anup.
je dharai rudar avtar. ab kehai tehai bukar. (21)

ਕਲਿ ਤਾਸੁ ਆਗਿਆ ਦੀਨ । ਤਬ ਬੇਦ ਬ੍ਰਹਮਾ ਕੀਨ ।
ਤਬ ਤਾਸੁ ਬਾਚਿਯੋ ਗਰਬ । ਸਰਿ ਆਪੁ ਜਾਨ ਨ ਸਰਬ । ੨੨ ।
kal taas agya deen. tab beid brahma keen.
tab taas badhiou garb. sar aap jaan na sarab. (22)

Apart from his worship, all other forms of religious activities will not be helpful. O friend ! Think it over in your mind fully if one is serving any other god, then the Lord's path of deliverence gets lost and separated from him. (15)

The (authority) which has no colour, shapes or appearance, should be considered in a common form for everyone. Apart from the Lord's True Name, we should not recognize any other authority or belongingness. (16)

One, Who could create this world alongwith the secondary world (after death) and then mingles it with Himself (after destruction). Whosoever wishes to get Salvation for his human body, should always resort to the worship of the Lord. (meditation of God). (17)

Why this human being does not recite the Name of the Lord, who is responsible for the creation of this world alongwith the other world. (after death), and create the nine regions of the world as well. Why this man takes the risk of destroying and wasting this human life. (throwing life in the well). (18)

O fool ! You should worship and recite the True Name of the Lord, who has created the fourteen regions of the world. We should always recite God's Name only, which would help us achieve (fulfil) all our desires and aspirations. (19)

I have described in full details, all the known twenty four Incarnations, just as (Murar) the Lord had taken those forms. Himself. (20)

I would describe in beautuiful poetry the various forms (Incarnations) of Brahma, and will detail all of them with due consideration. (21)

When the Kaal Purkh (Lord) ordered Brahma, he produced four Vedas and he felt very proud, and did not consider all others as equal to himself in status (position). (22)

ਸਰਿ ਮੋਹ ਕਬਿ ਨਹਿ ਕੋਇ । ਇਕ ਆਪ ਹੋਇ ਤ ਹੋਇ ।
ਕਛੁ ਕਾਲ ਕੀ ਭੁਅ ਬਕ੍ । ਛਿਤਿ ਡਾਰੀਆ ਜਿਮ ਸਕ੍ । ੨੩ ।
Sar moh kab neh koiai. ik aap hoiai ta hoiai.
kachh kaal hi bhuas bakar. chhit daria jim sahar. (23)

ਜਬ ਗਿਰਯੋ ਭੂ ਤਰਿ ਆਨਿ । ਮੁਖ ਚਾਰ ਬੇਦ ਨਿਧਾਨ ।
ਉਠਿ ਲਾਗਿਆ ਫਿਰ ਸੇਵ । ਜੀਅ ਜਾਨਿ ਦੇਵਿ ਅਭੇਵ । ੨੪ ।
jab giriou bhu tar aan. mukh chan beid nidhan.
uth lagia phir save. jia jaan dev abhev. (24)

ਦਸ ਲਖ ਬਰਖ ਪ੍ਰਮਾਨ । ਕੀਅ ਦੇਵਿ ਸੇਵ ਮਹਾਨ ।
ਕਿਮਿ ਹੋਇ ਮੋਹਿ ਉਧਾਰ । ਅਸ ਦੇਹੁ ਦੇਵ ਬਿਚਾਰ । ੨੫ ।
das lakh barkh parman. kia dev save mahan.
kim hoiai mohai udhar. as deho dev bichar. (25)

ਦੇਵੋ ਬਾਚ ਬ੍ਰਹਮਾ ਪ੍ਰਤਿ
ਮਨ ਚਿਤ ਕੈ ਕਰਿ ਸੇਵ । ਤਬ ਰੀਝਿ ਹੈ ਗੁਰਦੇਵ ।
ਤਬ ਹੋਇ ਨਾਥ ਸਨਾਥ । ਜਗਨਾਥ ਦੀਨਾ ਨਾਥ । ੨੬ ।
devo Vach Brahma prati
man chit hai kar save. tab reejh hai gurdev.
tab hoiai nath sanath. jagnath deena nath. (26)

ਸੁਨਿ ਬੈਨ ਯੋ ਮੁਖਚਾਰ । ਕੀਅ ਚਉਕ ਚਿਤਿ ਬਿਚਾਰ ।
ਉਠਿ ਲਾਗਿਆ ਹਰਿ ਸੇਵ । ਜਿਹ ਭਾਤਿ ਭਾਖਯੋ ਦੇਵ । ੨੭ ।
Sunn bain yo mukhchar. kia chouk chit bichar.
uth lagia har save. jeh bhaat bhakhiou dev. (27)

ਪਰਿ ਪਾਇ ਚੰਡਿ ਪ੍ਰਚੰਡ । ਜਿਹ ਮੰਡ ਦੁਸਟ ਅਖੰਡ ।
ਜ੍ਵਾਲਾਛ ਲੋਚਨ ਧੂਮ । ਹਨਿ ਜਾਸੁ ਡਾਰੇ ਭੂਮਿ । ੨੮ ।
par paie chand parchand. jeh mand dusat akhand.
Javalachh lochan dhum. hath jaas daro bhoom. (28)

ਤਿਸੁ ਜਾਪਿ ਹੋ ਜਬ ਜਾਪ । ਤਬ ਹੋਇ ਪੂਰਨ ਸ੍ਵਾਪ ।
ਉਠਿ ਲਾਗ ਕਾਲ ਜਪੰਨ । ਹਠਿ ਤਿਆਗ ਆਵ ਸਰੰਨ । ੨੯ ।
tis jaap hai jab jaap. tab hoiai puran sarap.
Uthi laag kaal japun. hath tiag av sarun. (29)

ਜੇ ਜਾਤ ਤਾਸੁ ਸਰੰਨ । ਤੇ ਹੈ ਧਰਾ ਮੈ ਧੰਨ ।
ਤਿਨ ਕਉ ਨ ਕਉਨੈ ਤ੍ਰਾਸ । ਸਭ ਹੋਤ ਕਾਰਜ ਰਾਸ । ੩੦ ।
je jaat taas saran. te hai dhara mein dhan.
tin kou na kaunai tras. sab hoat karaj ras. (30)

" There is no other poet like me, and only myself could be like me. because of mind's haughtness (such state of mind) the Lord got annoyed and threw him on the ground (on dust) like Indra (god). (23)

When he fell down on the Earth (when he was reduced in status) then the author of four Vedas again started serving and worshipping the Lord with great devotion.(24)

For ten lakh years he served the Lord again like this, and he requested the Lord again like this, and requested the Lord, "Pray, grant me this boon of mind (thought-ful mind) so that I could gain salvation from this life by some means. (25)

The Lord then directed Brahma like this :-

"O Brahma ! If you serve the Lord with great devotion and concentration, then He will be pleased with you, and the protection of the world and the worldly helpless people, will honour you with great strength and power and you will receive His benedictions. (26)

Then Brahma after listening to him astonished with these remarks and thought to himself and got engaged in the true service of the Lord as suggested by the God.(27)

He (Brahma) then pleaded with the goddess by falling at her feet, who had got engrossed in a battle against invincible enemies and having killed Jalackh and Dhrum Lochan had thrown them on the ground. (28)

(The goddess) Chandi then said, "When you will meditate (worship) on the Lord, then the curse will be revoked." On hearing this, Brahma started worshipping the Lord, and forsaking, his pride, he took solace at the Lord's feet. (support of Lord). (29)

Those who take shelter at Lord's feet, are blessed ones in the world. They are not afraid of anyone, and all their jobs (functions) are completed without fail. (any problem). (30)

ਦਸ ਲਛ ਬਰਖ ਪ੍ਰਮਾਨ । ਰਹਯੋ ਠਾਢ ਏਕ ਪਗਾਨ ।
ਚਿਤ ਲਾਇ ਕੀਨੀ ਸੇਵ । ਤਬ ਰੀਝਿ ਗੇ ਗੁਰਦੇਵ । ੩੧ ।
das lachh barakh parman. rehiou thad ek pagan.
chit laie kini save. tab reejh ge gurdev. (31)

ਜਬ ਭੇਤ ਦੇਵੀ ਦੀਨ । ਤਬ ਸੇਵ ਬ੍ਰਹਮਾ ਕੀਨ ।
ਜਬ ਸੇਵ ਕੀ ਚਿਤ ਲਾਇ । ਤਬ ਰੀਝਿ ਗੇ ਹਰਿ ਰਾਇ । ੩੨ ।
jab bhet devi deen. tab save brahma keen.
jab save ki chit laie. tab reejh ge har raie. (32)

ਤਬ ਭਯੋ ਸੋ ਐਸੋ ਉਚਾਰ । ਹਉ ਆਹਿ ਗ੍ਰਬ ਪ੍ਰਹਾਰ ।
ਮਮ ਗਰਬ ਕਹੂੰ ਨ ਛੋਰਿ । ਸਬ ਕੀਨ ਜੇਰ ਮਰੋਰਿ । ੩੩ ।
tab bhiou so ais uchar. hoan aiehe garab parkar.
mum garab kahun na chhor. sabh keen jor maror. (33)

ਤੈ ਗਰਬ ਕੀਨ ਸੋ ਕਾਹਿ । ਨਹੀ ਮੋਹ ਭਾਵਤ ਤਾਹਿ ।
ਅਬ ਕਹੋ ਏਕ ਬਿਚਾਰ । ਜਿਮਿ ਹੋਇ ਤੋਹਿ ਉਧਾਰ । ੩੪ ।
tai garab so kahai. neh moh bhavat tahai.
ab kaho ek bichar. jim hoiai tohai udhar. (34)

ਧਰਿ ਸਪਤ ਭੂਮਿ ਵਤਾਰ । ਤਬ ਹੋਇ ਤੋਹਿ ਉਧਾਰਿ ।
ਸੋਈ ਮਾਨ ਬ੍ਰਹਮਾ ਲੀਨ । ਧਰਿ ਜਨਮ ਜਗਤਿ ਨਵੀਨ । ੩੫ ।
dhar sapat bhoom vatar. tab hoiai tohai udhar.
soiee maan brahma leen. dhar janam jagat naveen. (35)

ਮੁਰਿ ਨਿੰਦ ਉਸਤਤਿ ਤੁਲਿ । ਇਮਿ ਜਾਨਿ ਜੀਯ ਜਿਨਿ ਭੂਲਿ ।
ਇਕ ਕਹੋ ਔਰ ਬਿਚਾਰ । ਸੁਨਿ ਲੇਹੁ ਬ੍ਰਹਮ ਕੁਮਾਰ । ੩੬ ।
mur nind ustat tul. im jaan jieu jin bhool.
ik kahon aur bichar. Sunn leho braham kumar. (36)

ਇਕ ਬਿਸਨੁ ਮੋਹਿ ਧਿਆਨ । ਬਹੁ ਸੇਵਿ ਮੋਹਿ ਰਿਝਾਨ ।
ਤਿਨਿ ਮਾਗਿਆ ਬਰ ਐਸ । ਮਮ ਦੀਨ ਤਾ ਕਹੁ ਤੈਸ । ੩੭ ।
ik bisan mohai dhian. boh save mohai rijhan.
tin magia bar ais. mum deen ta ko tais. (37)

ਮਮ ਤਾਸ ਭੇਦ ਨ ਕੋਇ । ਸਬ ਲੋਕ ਜਾਨਤ ਸੋਇ ।
ਤਿਹ ਜਾਨ ਹੈ ਕਰਤਾਰ । ਸਬ ਲੋਕ ਅਲੋਕ ਪਹਾਰ । ੩੮ ।
mum taas bhed na koiai. sab log janat soiai.
tin jaan hai kartar. sab lok alok pahar. (38)

For ten lakh years Brahma was standing on one leg only and served the Lord with full devotion so as to please the Lord. (31)

When the goddess explained the details and fruit of Lord's worship, then Brahma had performed his service with devotion and the Lord was pleased with him. (32)

Then the godly declaration was heard saying, O Brahma ! want to destroy pride, leaving aside everyone's haughtiness, and everyone is brought under Control by twisting (destroying) their haughtiness. (33)

"Why have you indulged in pride, which had displeased me. Now I am giving you one sermon, which would help you in your salvation." (34)

You go to the world and undergo seven Incarnations, so that you could gain salvation. Thus Brahma accepted this ordain and took birth (again) afresh in the world. (35)

"You should remember without forgetting it that for me praise or slander has no difference or meaning (both are equal for me) keep this in mind without forgetting it. I am giving you another sermon. O Brahma ! Listen to me with concentration of mind, O my child ! " (36)

"One god, called Vishnu, had also meditated on me, and had earned my pleasure through my great service (worship). He had requested for a similar boon (gift of life) and I had bestowed on him, the boon he asked for." (37)

There is no difference between him and me. Everyone is aware of this truth (fact). The whole world considers him as the creator of the whole world, present and future, including all the mountains. (38)

ਜਬ ਜਬ ਧਰੈ ਬਪੁ ਸੋਇ । ਜੋ ਜੋ ਪਰਾਕ੍ਰਮ ਹੋਇ ।
ਸੋ ਸੋ ਕਥੌ ਅਬਿਚਾਰ । ਸੁਨਿ ਲੇਹੁ ਬ੍ਰਹਮ ਕੁਮਾਰ । ੩੯ ।
jab jab dharai bap soiai. jo jo prakaram hoiai.
so so kathon abichar. sunn leho braham kumar. (39)

ਨਰਾਜ ਛੰਦ

ਸੁ ਧਾਰਿ ਮਾਨੁੱਖੀ ਬਪੁੰ ਸੰਭਾਰਿ ਰਾਮ ਜਾਗਿ ਹੈ ।
ਬਿਸਾਰਿ ਸਸਤ੍ਰ ਅਸਤ੍ਰਣੰ ਜੁਝਾਰ ਸਤ੍ਰ ਭਾਗਿ ਹੈ ।
ਬਿਚਾਰ ਜੌਨ ਜੌਨ ਭਯੋ ਸੁਧਾਰਿ ਸਰਬ ਭਾਖੀਯੋ ।
ਹਜਾਰ ਕੌਊ ਨ ਕਿਯੋ ਕਰੋ ਬਿਚਾਰਿ ਸਬਦ ਰਾਖੀਯੋ । ੪੦ ।

Naraj Chhand

So dhar manukhi bapung Sumbhar Ram jaag hai.
abisar Sastar astarung jujhar sastar bhag hai.
bichar jaun jaun bhiou sudhar sarab bhakhiou.
hajar kouoo na kiou karo bichar sabad rakhiou. (40)

ਚਿਤਾਰਿ ਬੈਣ ਵਾਕਿਸੰ ਬਿਚਾਰਿ ਬਾਲਮੀਕ ਭਯੋ ।
ਜੁਝਾਰ ਰਾਮਚੰਦ੍ ਕੋ ਬਿਚਾਰ ਚਾਰੁ ਉਚਰਿਯੋ ।
ਸੁ ਸਪਤ ਕਾ'ਡਨੋ ਕਥਯੋ ਅਸਕਤ ਲੋਕੁ ਹੁਇ ਰਹਯੋ ।
ਉਤਾਰ ਚਤ੍ਰਾਨਨੋ ਸੁਧਾਰਿ ਐਸ ਕੈ ਕਹਯੋ । ੪੧ ।
chitar bain vakisung bichar balmik bhiou.
jujhar Ramchander ko bichar char uchriou.
So sapat kandron kathiou askat lok hai rehiou.
Uttar chataranno Sudhar ais kai kehio. (41)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਬ੍ਰਹਮਾ ਪ੍ਰਤਿ ਆਗਿਆ ਸਮਾਪਤੰ ।
it Sri Bachitar Natak granthai Brahma Prati agiya samapatung.

ਨਰਾਜ ਛੰਦ

ਸੁ ਧਾਰਿ ਅਵਤਾਰ ਕੋ ਬਿਚਾਰ ਦੁਜ ਭਾਖਿ ਹੈ ।
ਬਿਸੇਖ ਚਤ੍ਰਾਨ ਕੇ ਅਸੇਖ ਸ੍ਵਾਦ ਚਾਖਿ ਹੈ ।
ਅਕਰਖ ਦੇਵਿ ਕਾਲਿਕਾ ਅਨਿਰਖ ਸਬਦ ਉਚਰੋ ।
ਸੁ ਬੀਨ ਬੀਨ ਕੈ ਬਡੇ ਪ੍ਰਾਬੀਨ ਅਛ੍ ਕੋ ਧਰੇ । ੧ ।

Naraj Chhand

So dhar avtar ko bichar duj bhakh hai.
bisekh chatran ke asekh savad chakh hai.
akrakh dev kalika anirakh sabad uchro.
So been been ko prabeen achhar ko dharo. (1)

Whenever that Vishnu will take up the form of an Incarnation (body) and whatever programme he announces, you should proclaim and describe that formulation without a second thought." "O son brahma ! Listen to me carefully with full concentration of mind ! (39)

Naraj Chhand

That Vishnu (god) will take the form of Ram (as Incarnation), being fully armed with weapons and all the ferocious enemies will flee away from him, leaving behind their weapons and coats of arms. Whatever functions he performs during his life, you should explain fully by improving that if required. Even if he makes thousand functions of life, you bring out in words nicely by improving them. (40)

Then Brahma memorized those heavenly sermons (ordains), and appeared in the form of Balmik, having remembered those descriptions. He had described the battles (war) of Shri Ram Chander beautifully with great consideration. He described that war in seven episodes, on reading which people got endeared to it. This was the Incarnation of four-faced Brahma. It has been described like this with necessary improvements. (41)

Here the episode of Bachittar Natak granth's
Brahma Incarnation (with God's ordains) is completed.

Naraj Chhand

That Brahma, after his Incarnation, has explained the whole episode in a different manner and has given us a taste of fresh clever moves of a special type. Having attracted the attention of the goddess Kalika towards himself, he has used some wonderful wordings. He has selected some distinct words to describe the whole episode with great care. (1)

ਬਿਚਾਰਿ ਆਦਿ ਈਸ੍ਰਰੀ ਅਪਾਰ ਸਬਦੁ ਰਾਖੀਐ ।
ਚਿਤਾਰਿ ਕ੍ਰਿਪਾ ਕਾਲ ਕੀ ਜੁ ਚਾਹੀਐ ਸੁ ਭਾਖੀਐ ।
ਨ ਸੰਕ ਚਿਤਿ ਆਨੀਐ ਬਨਾਇ ਆਪ ਲੇਹਗੇ ।
ਸੁ ਕ੍ਰਿਤ ਕਾਬਿ ਕ੍ਰਿਤ ਕੀ ਕਬੀਸ ਔਰ ਦੇਹਗੇ । ੨ ।
bichar aad easavari apar sabad rakhiai.
Chitar kirpa kaal ki jo chahiai so bhakhiai.
na sankchit aniai banaie aap lehgai.
So kirat kab kirat ki kabees aour dehgai. (2)

ਸਮਾਨ ਗੁੰਗ ਕੇ ਕਵਿ ਸੁ ਕੈਸੇ ਕਾਬਿ ਭਾਖ ਹੈ ।
ਅਕਾਲ ਕਾਲ ਕੀ ਕ੍ਰਿਪਾ ਬਨਾਇ ਗ੍ਰੰਥ ਰਾਖਿ ਹੈ ।
ਸੁ ਭਾਖਯ ਕਉਮਦੀ ਪੜੇ ਗੁਨੀ ਅਸੇਖ ਰੀਝ ਹੈ ।
ਬਿਚਾਰਿ ਆਪਨੀ ਕ੍ਰਿਤੰ ਬਿਸੇਖ ਚਿਤਿ ਖੀਝਿ ਹੈ । ੩ ।
Saman gung ke kavi so kaisai kaab bhakh hai.
akal kaal ki kirpa banaie granth rakh hai.
so bhakhiou kaumdi parai. gunni asekh reejh hai.
bichar apni kirtung bisekh chit kheejh hai. (3)

ਬਚਿਤ੍ਰ ਕਾਬਯ ਕੀ ਕਥਾ ਪਵਿਤ੍ਰ ਆਜ ਭਾਖੀਐ ।
ਸੁ ਸਿਧ ਬ੍ਰਿਧ ਦਾਇਨੀ ਸਮ੍ਰਿਧ ਬੈਨ ਰਾਖੀਐ ।
ਪਵਿਤ੍ਰ ਨਿਰਮਲੀ ਮਹਾ ਬਚਿਤ੍ਰ ਕਾਬਯ ਕਥੀਐ ।
ਪਵਿਤ੍ਰ ਸਬਦ ਉਪਜੈ ਚਰਿਤ੍ਰ ਕੌ ਨ ਕਿਜੀਐ । ੪ ।
bachitar kabiou ki katha pavitar aaj bhakhiai.
so sidh bridh daieni samridh bain rakhiai.
pavitar nirmali maha bachittar kabieu kathia.
pavitar sabad upjai charitar kau na kijiai. (4)

ਸੁ ਸੇਵ ਕਾਲ ਦੇਵ ਕੀ ਅਭੇਵ ਜਾਨਿ ਕੀਜੀਐ ।
ਪ੍ਰਭਾਤ ਉਠਿ ਤਾਸੁ ਕੋ ਮਹਾਤ ਨਾਮ ਲੀਜੀਐ ।
ਅਸੰਖ ਦਾਨ ਦੇਹਿਗੋ ਦੁਰੰਤ ਸਤ੍ਰ ਘਾਇ ਹੈ ।
ਸੁ ਪਾਨ ਰਾਖਿ ਆਪਨੋ ਅਜਾਨ ਕੋ ਬਚਾਇ ਹੈ । ੫ ।
So save kaal dev ki abhev jaan kijiai.
prabhat uth taas ko mahat naam leejiai.
asankh daam dehgo durant satar ghaie hai.
so paan raakh apno ajan ko bachaie hai. (5)

At first, he has described the thought of Lord's existence and his worship and then used selected words for description. Having meditated on the Lord, he has explained what was really requested, and there should be no doubt about it in the mind. He himself will give us strength to improve upon it. Many people will level praises on the type of poetry provided by him. (2)

The poet Balmik is like Ganga and his poetry will transform others. (human beings). Through the grace of Lord, he had produced the Granth. On reading this granth by the scholars of Vedas specially would be very much pleased. Then they feel overjoyed in heart on thinking (pondering) of their own writings. (3)

The description of that poetry is considered in the world to be as pure and serene, which gives us an insight and knowledge and it possesses the treasure of important sayings/words. Balmik has made use of such a (wonderful) poetic formation in the production, which spreads pure and holy word. That rare produce (praise of Ram's beauty) is so beautiful, that it is not possible to describe the praises of the poetry. (4)

So far this reason, it behoves us to serve the Lord by considering Him as indescribable. We should recite His Name by getting uparly in the morning. The worshipper of His Name, after killing many enemies, will bestow many alms to millions of people. Such people will get the protection of the Lord, by offering His helpful hand. (5)

ਨ ਸੰਤ ਬਾਰ ਬਾਕਿ ਹੈ ਅਸੰਤ ਜੂਝਿ ਹੈ ਬਲੀ ।
ਬਿਸੇਖ ਸੈਨ ਭਾਜ ਹੈ ਸਿਤੰਸ ਰੇਣ ਨਿਰਦਲੀ ।
ਕਿ ਆਨਿ ਆਪੁ ਹਾਥ ਦੈ ਬਚਾਇ ਮੋਹਿ ਲੇਹਿੰਗੇ ।
ਦੁਰੰਤ ਘਾਟ ਅਉਘਟੇ ਕਿ ਦੇਖਨੈ ਨ ਦੇਹਿੰਗੇ । ੬ ।
na sant bar baak hai asant jujh hai bali.
bisekh sain bhaaj hai sitans rein nirdali.
ke aan aap hath dai bachaie mohai lehungo.
durant ghasat aoughatai ke dekhnai na dehangai. (6)

ਇਤਿ ਅਵਤਾਰ ਬਾਲਮੀਕ ਪ੍ਰਿਥਮ ਸਮਾਪਤੰ । ੧ ।
it avtar balmeek pritham samapatung. (1)

ਦੁਤੀਯਾ ਅਵਤਾਰ ਬ੍ਰਹਮਾ ਕਸਪ ਕਥਨੰ
ਪਾਧੜੀ ਛੰਦ
ਪੁਨਿ ਧਰਾ ਬ੍ਰਹਮ ਕਸਪ ਵਤਾਰ । ਸੁਤਿ ਕਰੇ ਪਾਠ ਤ੍ਰੀਅ ਬਰੀ ਚਾਰ ।
ਮਥਨੀ ਸ੍ਰਿਸਟਿ ਕੀਨੀ ਪ੍ਰਗਾਸ । ਉਪਜਾਇ ਦੇਵ ਦਾਨਵ ਸੁ ਬਾਸ । ੭ ।
Dutiya avtar Brahma kasap kathanung
Padhri Chhand
pun dhara braham kasap vatar. Surat karai path tiria bari char.
mathni srist keeni pragas. upjai dev danav so bas. (7)

ਜੋ ਭਏ ਰਿਖ ਹ੍ਵੈ ਗੇ ਵਤਾਰ । ਤਿਨ ਕੋ ਬਿਚਾਰ ਕਿਨੋ ਬਿਚਾਰ ।
ਸੁਤਿ ਕਰੇ ਬੇਦ ਅਰੁ ਧਰੇ ਅਰਥ । ਕਰ ਦਏ ਦੂਰ ਭੂਅ ਕੇ ਅਨਰਥ । ੮ ।
jo bhaie rikh havai gai vatar. tin ko bichar kino bichar.
surat karat beid ar dharai arth. kar daie dur bhua kai anarth. (8)

ਇਹ ਭਾਤਿ ਕੁੀਨ ਦੂਸ੍ ਵਤਾਰ । ਅਬ ਕਹੋ ਤੋਹਿ ਤੀਸ੍ ਬਿਚਾਰ ।
ਜਿਹ ਭਾਤਿ ਧਰਯੋ ਬਪੁ ਬ੍ਰਹਮ ਰਾਇ । ਸਭ ਕਹਯੋ ਤਾਹਿ ਨੀਕੇ ਸੁਭਾਇ । ੯ ।
eh bhant keen dusar vatar. ab kehai tohai teesar bichar.
jeh bhat dhariou bap braham raie. sabh kehiou tahai neeko subhaie. (9)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਦੁਤੀਯ ਅਵਤਾਰੇ ਬ੍ਰਹਮਾ ਕਸਪ ਸਮਾਪਤੰ । ੨ ।
it Sri Bacchittar Natak granthai dutiya avtarai Brahma kasap Samapatan.

The Saints do not come to grief, whereas the others (non-saints) such as warriors get killed while fighting, while their unconquerable army runs away (from the field), just as the darkness of the night disappearance on the face of the rays of the moon. Then the Lord will protect me with His helping hand, and will not allow untoward incidents of hardship to occur, and the enemy will not be able to see our position. (6)

Here the episode of Balmiks Incarnation ends.

Now the second Incarnation of Brahma, Kashaps Kathanung.

Padhri Chhand

Then Brahma took up the form of Kashap Incarnation. He was reciting the sermons of Vedas, and had married four women. He had created the (Earth) world through Maithan, and he had created all the gods, demons and towns. (7)

The rishi Kashap had become an Incarnation and his preachings (message) have been described with full thoughtful consideration . He produced Vedas from Surtis by giving their meaning and did away with worlds Evil designs. (8)

Thus Brahma appeared in the second Incarnation. Now I am going to describe the third Incarnation with due consideration. I am going to describe Brahma's third avtar in a beautiful manner. (9)

Here the Episode of Keshap, Bachittar Natak granth
about the Second Incarnation of Brahma is completed. (2)

ਅਥ ਤ੍ਰਿਤੀਆ ਅਵਤਾਰ ਸੁਕ੍ ਕਥਨੰ

ਪਾਧੜੀ ਛੰਦ

ਪੁਨਿ ਧਰਾ ਤੀਸਰ ਇਹ ਭਾਤਿ ਰੂਪ । ਜਗਿ ਭਯੋ ਆਨ ਕਰਿ ਦੈਤ ਭੂਪ ।
ਤਬ ਦੇਬ ਬੰਸ ਪ੍ਰਚੁਰਯੋ ਅਪਾਰ । ਕੀਨੇ ਸੁ ਰਾਜ ਪ੍ਰਿਥਮੀ ਸੁਧਾਰਿ । ੧ ।

ab tritia avtar Sukar Kathanung

Padhri Chhand

pun dhara teesar eh bhant roop. jug bhiou aan kar daiut bhoop.
tab deb bans parchariou apar. keenai so raj prithmi sudhar. (1)

ਬਡ ਪੁਤ੍ ਜਾਨਿ ਕਿਨੀ ਸਹਾਇ । ਤੀਸਰ ਅਵਤਾਰ ਭਇਓ ਸੁਕ੍ ਰਾਇ ।
ਨਿੰਦਾ ਬਯਾਜ ਉਸਤਤੀ ਕੀਨ । ਲਖਿ ਤਾਸੁ ਦੇਵਤਾ ਭਏ ਛੀਨ । ੨ ।
bud puttar jaan kini sahaie. teesar avtar bhiou sukar raie.
ninda biryaj ustati keen. lakh taas devta bhaie chheen.

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਤ੍ਰਿਤੀਆ ਅਵਤਾਰ ਬ੍ਰਹਮਾ ਸੁਕ੍ ਸਮਾਪਤੰ । ੩ ।
It Sri Bachittar Natak granthai tritia avtar brahma Sukar Samapatung.

ਅਥ ਚਤੁਰਥ ਬ੍ਰਹਮਾ ਬਚੇਸ ਕਥਨੰ

ਪਾਧੜੀ ਛੰਦ

ਮਿਲਿ ਦੀਨ ਦੇਵਤਾ ਲਗੇਵ । ਬੀਤੇ ਸੌ ਬਰਖ ਰੀਝੇ ਗੁਰਦੇਵ ।
ਤਬ ਧਰਾ ਰੂਪ ਬਾਚੇਸ ਆਨਿ । ਜੀਤਾ ਸੁਰੇਸ ਭਈ ਅਸੁਰ ਹਾਨਿ । ੩ ।

Ab Chatruth Brahma Bachess Kathanung.

Padhri Chhand

mil deen devta lagai save. beetai soubarakh reejhai Gurdev.
tab dhara rup baches aan. jeeta sures bhaiee asur haan. (3)

ਇਹ ਭਾਤਿ ਧਰਾ ਚਤੁਰਥ ਵਤਾਰ । ਜੀਤਾ ਸੁਰੇਸ ਹਾਰੇ ਦਿਵਾਰ ।
ਉਠਿ ਦੇਵ ਸੇਵ ਲਾਗੇ ਸੁ ਸਰਬ । ਧਰਿ ਨੀਚ ਨੈਨ ਕਰਿ ਦੂਰ ਗਰਬ । ੪ ।
eh bhant dhara chatruth vatar. jeeta sures harai divar.
uth dev save lagai so sarab. dhari neech nain keh dur garab. (4)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਚਤੁਰਥ ਅਵਤਾਰ ਬ੍ਰਹਮਾ ਬਚੇਸ ਸਮਾਪਤੰ । ੪ ।
Iti Sri Bachittar Natak granthai Chaturath avtar Brahma Bachees Samapatum.

Now the third Episode of Suhar's kathanung
Padhri Chhand

Then Brahma took up the form of third Incarnation, and the demons became the kings in the world. The families of demons spread out in the world greatly, and ruled over the world hirely. (1)

Considering him as the eldest son, kashap helped him, so Brahman's third avtar became Sukar. He praised the Lord under the pretext of Lord's slander, which resulted in the weakness of the gods, on perceiving this. (2)

Here is the end of the episode of Shukar from the Bachittar Natak granth, dealing with third Incarnation of Brahma.

Now the fourth Incarnation of Brahma as Baches's Kathanung
Padhri Chhand

The brow-beaten gods, now got together and started serving the Lord. After hundred years the Lord got pleased with them. Now Brahma took up the form of Baros Incarnation which resulted in the victory of Inder and the demons suffered losses. (3)

This is how Brahma took up the form of fourth Incarnation, which gave victory to Inder and the demons got defeated. All the gods, with down-cast eyes, and for-saking their pride, then started serving the new Incarnation. (4)

Here the episode of Brahma's fourth Incarnation of Baches is completed. (4)

ਅਥ ਪੰਚਮੋ ਅਵਤਾਰ ਬ੍ਰਹਮਾ ਬਿਆਸ
ਮਨੁ ਰਾਜਾ ਕੋ ਰਾਜ ਕਥੰਨ
ਪਾਧੜੀ ਛੰਦ

ਤ੍ਰੇਤਾ ਬਿਤੀਤ ਜੁਗ ਦੁਆਪੁਰਾਨ । ਬਹੁ ਭਾਂਤਿ ਦੇਖ ਖੇਲੇ ਖਿਲਾਨ ।
ਜਬ ਯੋ ਆਨਿ ਕ੍ਰਿਸ਼ਨਾਵਤਾਰ । ਤਬ ਭਏ ਬਯਾਸ ਮੁਖ ਆਨਿ ਚਾਰ । ੫ ।

Ab panchamai avtar Brahma Bias Man Raja ko raj Kathanung
Padhri Chhand

Treta bateet jug duaparan. boh bhant dekh khelai khilan.
Sab bhiou aan krisanavtar. tab bhiou byas mukh aan char. (5)

ਜੇ ਜੇ ਚਰਿਤ੍ਰ ਕੀਅ ਕ੍ਰਿਸਨ ਦੇਵ । ਤੇ ਤੇ ਭਨੇ ਸੁ ਸਾਰਦਾ ਤੇਵ
ਅਬ ਕਹੋ ਤਉਨ ਸੰਛੇਪ ਠਾਨਿ । ਜਿਹ ਭਾਂਤਿ ਕੀਨ ਸ੍ਰੀ ਅਭਿਰਾਮ । ੬ ।

Je Je charitar kiai krisan dev. tai tai bhanai so sarda tev.
ab kaho toun sanchhep thaan. jeh bhant keen sri abhram. (6)

ਜਿਹ ਭਾਂਤਿ ਕਥਿ ਕੀਨੇ ਪਸਾਰ । ਤਿਹ ਭਾਂਤਿ ਕਾਬਿ ਕਥਿ ਹੈ ਬਿਚਾਰ ।
ਕਹੋ ਜਸੈ ਕਾਬਯ ਕਹਿਯੋ ਬਯਾਸ । ਤਉਨੇ ਕਥਾਨ ਕਥੋ ਪ੍ਰਭਾਸ । ੭ ।

jeh bhant kab keeno pasar. the bhant kaab kali hai bichar.
kaho jais kabieu keho Byas. tauno kathan katho parbhas. (7)

ਜੇ ਭਏ ਭੂਪ ਮੋ ਮਹਾਨ । ਤਿਨ ਕੋ ਸੁਜਾਨ ਕਥਤ ਕਹਾਨ ।
ਕਹ ਲਗੇ ਤਾਸਿ ਕਿਜੈ ਬਿਚਾਰੁ । ਸੁਣਿ ਲੇਹੁ ਬੈਣ ਸੰਛੇਪ ਯਾਰ । ੮ ।

jo bhaie bhup bhua mo mahan. tin ko sujai kathat kahan.
keh lagai taas kijai bicghar. Sunn leho bain sanchhep yaar. (8)

ਜੇ ਕਹੇ ਭੂਪ ਤੇ ਕਹੇ ਬਯਾਸ । ਹੋਵਤ ਪਰਿੰ ਤੇ ਨਾਮ ਭਾਸ ।
ਮਨ ਭਯੋ ਰਾਜ ਮਹਿ ਕੋ ਭੂਆਰ । ਖੜਗਨ ਸੁ ਪਾਨਿ ਮਹਿਮਾ ਅਪਾਰ । ੯ ।

je bhaie bhup te kehai Byas. hovat puraan te naam bhas.
man bhiou raj meh ko bhuar. kharrgan so paan mehma apar. (9)

ਮਾਨਵੀ ਸ੍ਰਿਸਟਿ ਕਿਨੀ ਪ੍ਰਕਾਸ । ਦਸ ਚਾਰ ਲੋਕ ਆਭਾ ਅਭਾਸ ।
ਮਹਿਮਾ ਅਪਾਰ ਬਰਨੇ ਸੁ ਕਉਨ । ਸੁਣਿ ਸ੍ਰਵਣ ਕ੍ਰਿਤ ਹੁਇ ਰਹੈ ਮੌਨ । ੧੦ ।

manvi srisat kini prakas. das char lok abha abhas.
mehma apar barno so kaun. Sunn sarvan kirat hoiai rehai maun. (10)

ਦਸ ਚਾਰ ਚਾਰਿ ਬਿਦਿਆ ਨਿਧਾਨ । ਅਰਿ ਜੀਤਿ ਜੀਤਿ ਦਿਨੋ ਨਿਸਾਨ ।
ਮੰਡੇ ਮਹੀਪ ਮਾਵਾਸ ਖੇਤਿ । ਗਜੇ ਮਸਾਣ ਨਚੇ ਪਰੇਤ । ੧੧ ।

das char char bidia nidhan. ar jeet jeet dino nisan.
mandai maheep mavas kheit. gajai masan nachai prait. (11)

Now the episode of Brahma's fifth Incarnation of Biyas kathanung.
The Raj of man Raja Kathanung
Padhri Chhand

This was the end of Treta Yuga and Doapar Yug had started. Then we witnessed many miracles and special events When Krisna Incarnation occurred, then Brahma had appeared in the form of Bias Incarnation. (5)

Whatever miracles Krisan had performed, were described by the goddess Saeda. Now I am going to describe briefly all those had been enacted by Krisan with great glamour. (6)

The miracles detailed earlier were explained in poetry form by Byas. The way Vyas has described in poetry, I am going to describe all those miracles or special doings, with great important glamour. (7)

The stories of All the important kings, who ruled then, have been detailed in poetry by Bias poet. How far all those details could be listed ? O friend ! Listen to me, as I am going to describe all those stories briefly. (8)

Bias has described the rajas, who came into existence. The Puranas have mentioned the names of the Rajas. One raja by the name of man happened to be there who used to hold a sword in hand (expert in Sword manship) and was known all over for his bravery. (9)

He created the fourteen regions of the human world, and spread his glamour and honour all over the regions. Who could describe the great glamour and honour of the creation ? Everyone keeps quiet after listening to his glory with one's ears. (being over whelmed). (10)

He was a treasure of eighteen philosophies and had sounded his victory drum having won over all his enemies. He had waged a war against the rebel rajas, where the demons had roared and evil spirits had danced. (11)

ਜਿਤੇ ਸੁ ਦੇਸ ਏਸਰ ਮਵਾਸ । ਕਿਨੇ ਖਰਾਬ-ਖਾਨੇ ਖ੍ਹਾਸ ।
ਭੰਡੇ ਅਭੰਡ ਮੰਡੇ ਮਹੀਪ । ਦਿਨੇ ਨਿਕਾਰ ਛਿਨੇ ਸੁ ਦੀਪ । ੧੨ ।
jitai so des eisur mavas. kinai kharab khanai kharas.
bhandai abhand mandai maheep. dinai nikar chhinai so deep. (12)

ਖੰਡੇ ਸੁ ਖੇਤਿ ਖੂਨੀ ਖਤ੍ਰੀਯਾਣ । ਮੋਰੇ ਅਮੋਰ ਜੋਧਾ ਦੁਰਾਣ ।
ਚਲੇ ਅਚਲ ਮੰਡੇ ਅਮੰਡ । ਕਿਨੇ ਘਮੰਡ ਖੰਡੇ ਪ੍ਰਚੰਡ । ੧੩ ।
Khandai so khet khuni khatriyan. morai amor jodha duran.
chalai achal mandai amund. kinai ghamund khandi prachand. (13)

ਕਿਨੇ ਸੁ ਜੋਰ ਖੂਨੀ ਖਤ੍ਰੇਸ । ਮੰਡੈ ਮਹੀਪ ਮਾਵਾਸ ਦੇਸ ।
ਇਹ ਭਤਿ ਦੀਹ ਦੋਹਿ ਫਿਰਾਇ । ਮਾਨੀ ਸੁ ਮਾਨਿ ਮਨੁ ਰਾਜ ਰਾਇ । ੧੪ ।
ukinai so jore khuni khatres. mandai maheep mavas des.
eh bhant deh dohi phiraie. mani so maan man raj raie. (14)

ਇਹ ਭਾਤਿ ਦੀਹ ਕਰਿ ਦੇਸ ਰਾਜ । ਬਹੁ ਕਰੇ ਜਗਿ ਅਰੁ ਹੋਮ ਸਾਜ ।
ਬਹੁ ਭਾਤਿ ਸ੍ਹਰਣ ਕਰਿ ਕੈ ਸੁ ਦਾਨ । ਗੋਦਾਨ ਆਦਿ ਬਿਧਵਤ ਸਨਾਨ । ੧੫ ।
eh bhant deeh kar des raj. Boh karai jug or home saaj.
boh bhant savaran kar kai so daan. godaan aad bidhvat sanan. (15)

ਜੋ ਹੁਤੀ ਜਗ ਅਰੁ ਬੇਦ ਰੀਤਿ । ਸੋ ਕਰੀ ਸਰਬ ਨ੍ਰਿਪ ਲਾਇ ਪ੍ਰੀਤਿ ।
ਭੂਆ ਦਾਨ ਦਾਨ ਰਤਨਾਦਿ ਆਦਿ । ਤਿਨ ਭਾਤਿ ਭਾਤਿ ਲਿਨੇ ਸੁਛਾਦ । ੧੬ ।
jo huti jug or beid reet. So kari sarab nrip laie preet.
bhua daan daan ratnad aad. tin bhant bhant leenai suvad. (16)

ਕਰਿ ਦੇਸ ਦੇਸ ਇਸਿ ਨੀਤਿ ਰਾਜ । ਬਹੁ ਭਤਿ ਦਾਨ ਦੇ ਸਰਬ ਸਾਜ ।
ਹਸਤਾਦਿ ਦਤ ਬਾਜਾਦਿ ਮੇਪ । ਤੇ ਭਾਤਿ ਭਾਤਿ ਕਿਨੇ ਨ੍ਰਿਪੇਧ । ੧੭ ।
kar des des im neet raj, boh bhant daan dai sarab saaj.
hastad dat bajad medh, te bhant bhant kinai nripeidh. (17)

ਬਹੁ ਸਾਜ ਬਾਜ ਦਿਨੇ ਦਿਜਾਨ । ਦਸ ਚਾਰੁ ਚਾਰੁ ਬਿਦਿਆ ਸੁਜਾਨ ।
ਖਟ ਚਾਰ ਸਾਸਤ੍ ਸਿੰਮ੍ਰਿਤ ਰਟੰਤ । ਕੋਕਾਦਿ ਭੇਦ ਬੀਨਾ ਬਜੰਤ । ੧੮ ।
boh saj saaj din dijan. das char char bidia sujan.
khat char sastar simrat ratant. kokad bheid beena bajant. (18)

ਘਨਸਾਰ ਘੋਰਿ ਘਸ"ਐਤ ਗੁਲਾਬ । ਮ੍ਰਿਗ ਮਦਿਤ ਡਰਿ ਚੁਵਤ ਸਰਾਬ ।
ਕਸਮੀਰ ਘਾਸ ਘੋਰਤ ਸੁਬਾਸ । ਉਘਟਤ ਸੁਗੰਧ ਮਹਕੰਤ ਅਵਾਸ । ੧੯ ।
ghansar ghor ghasiat gulab. marig madit daar chuvat sarab.
kasmeer ghas ghorat subas. ughtat sugandh mehkant avas. (19)

He had defeated (won over) the rebel kihgs and their families and supporters (soldiers) had been maltreated. Having launched an attack against the rajas and threw them out of their lands having won their countries. (12)

The blood-thirstyKashatriyas had been thrashed fully in the battle field and defeated the most horrible and courageous warriors, and had killed the invincible soldiers. He got engrossed in battle against those who were not willing to fight and brought the most powerful warriors to their knees, overpowering their pride. (13)

The blood-thirsty warriors were brought under his control (sway). The rebellious kingdoms were brought under the control of new rajas, so there was much hue and cry in the whole region. So this is how the Man raja was being honoured by all. (14)

Thus he ruled over the country with great strength and performed many Yagnas including home Yagna. He gave lot of gold in alms, and also gave away in alms many cows after bathing in holy waters according to customs. (15)

All the customery practices of the Yagna were performed by the Raja, as per Vedic rites with great devotion. He earned the pleasure of giving away land and diamonds in alms and enjoyed such practices. (16)

So he proclaimed his suprenacy on various lands, and performed many acts of alms-giving. The king had given away elephants in alms and performed asmed and nripmed Yagnas. (17)

He gave to the brahmins many horses alongwith various ornamental things, and these brahmins were expert in the fourteen academic sciences (knowledge). They were giving sermons from four Vedas. Six Shastras and Smritis. They were giving details of Sex education and were playing music on Veena. (18)

It was the practice to mix camphor with rose water and then rinse it and then by adding Kasturi (deer's inner special) in this mixture, wine was prepared. For proper essence, saffron was added to it. With this, a fragrance would enevolp the whole house. (19)

ਸੰਗੀਤ ਪਾਧਰੀ ਛੰਦ

ਤਾਗੜਦੰ ਤਾਲ ਬਾਜਤ ਮੁਚੰਗ । ਬੀਨਾ ਸੁ ਬੈਣ ਬੰਸੀ ਮ੍ਰਿਦੰਗ ।
ਡਫ ਤਾਲ ਤੁਰੀ ਸਹਿਨਾਇ ਰਾਗ । ਬਾਜੰਤ ਜਾਨ ਉਪਨਤ ਸੁਹਾਗ । ੨੦ ।

Sangeet Padhri Chhand

tagarrdung taal bajat muchang. beena so bain bansi mirdung.
duff taal turi sehnaie rag. bajant jaan upnat suhag. (20)

ਕਹੂੰ ਤਾਲ ਤੂਰ ਬੀਨਾ ਮ੍ਰਿਦੰਗ । ਡਫ ਝਾਝ ਢੋਲ ਜਲਤਰ ਉਪੰਗ ।
ਜਹ ਜਹ ਬਿਲੋਕ ਤਹ ਤਹ ਸੁਬਾਸ । ਉਠਤ ਸੁਗੰਧ ਮਹਕੰਤ ਅਵਾਸ । ੨੧ ।

kahun taal tur beena mirdung. daff jhajh dhol jaltar upang.
jeh jeh bilok the the sdubas. uthat sugandh mehkant avas. (21)

ਹਰਿ ਬੋਲ ਮਨਾ ਛੰਦ

ਮਨੁ ਰਾਜ ਕਰਯੋ । ਦੁਖ ਦੇਸ ਹਰਯੋ ।
ਬਹੁ ਸਾਜ ਸਜੇ । ਸੁਨਿ ਦੇਵ ਲਜੇ । ੨੨ ।

Har bole mana Chhand

man raj kariou. dukh des hariou.
boh saaj sajai. Sunn dev lajai. (22)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਮਨੁ ਰਾਜਾ ਕੋ ਰਾਜ ਸਮਾਪਤੰ । ੧ । ੫ ।

it Sri Bachittar Natakai man raja ko raj Samaptung. (1) (5)

ਅਥ ਪ੍ਰਿਥੁ ਰਾਜਾ ਕੋ ਰਾਜ ਕਥਨੰ ।

ਤੋਟਕ ਛੰਦ

ਕਹੌਂ ਲਾਗ ਗਨੋ ਨ੍ਰਿਪ ਜੌਨ ਭਏ । ਪ੍ਰਭੁ ਜੋਤਿਹ ਜੋਤਿ ਮਿਲਾਇ ਲਏ ।
ਪੁਨਿ ਸ੍ਰੀ ਪ੍ਰਿਥਰਾਜ ਪ੍ਰਿਥੀਸ ਭਯੋ । ਜਿਨਿ ਬਿਪਨ ਦਾਨ ਦੁਰੰਤ ਦਯੋ । ੨੩ ।

Ab prith Raja ko raj kathanung.

Totak Chhand

kahung laag gano nrip jone bhaie. prabh joteh joat milaie laie.
punn sri prithraj pirbees bhiou. jin bipan daan durant deieuo. (23)

ਦਲੁ ਲੈ ਦਿਨ ਏਕ ਸਿਕਾਰ ਚੜੇ । ਬਨਿ ਨਿਰਜਨ ਮੋ ਲਖਿ ਬਾਘ ਬੜੇ ।
ਤਹ ਨਾਰਿ ਸੁਕੁੰਤਲ ਤੇਜ ਧਰੇ । ਸਸਿ ਸੂਰਜ ਕੀ ਲਖਿ ਕ੍"ਤਿ ਹਰੇ । ੨੪ ,

dal lai din ek sikar charrai. ban nirjan mo lakh bagh barrai.
the naar sukuntal tej dharai. sus suraj ki lakh karant harai. (24)

Sangeet Padhri Chhand

The music was produced by using cymbals, muchang, Veena, flute, clarionet, mirdung, duff, Turbolides, and turi etc. and with this music it was an honourable occasion for the king. (20)

Somewhere various musical instruments like cymbals, Veena, flute, clarionet and upang etc. are being played. The fragrance was spread out everywhere, as one looks spread out everywhere, as one looks around, and with this fragrance all the houses are looking graceful. (21)

Har bole mana Chhand

This is how the Raja Man had ruled over the land, and lots of musical instruments were being played there, on listening which even the gods were feeling belittled.(22)

Here the Bachittar Natak episode of Raja Man is Completed.

Now the episode of Prith Raja's reign is explained

Totak Chhand

How could I count all the Rajas, who happened to rule that time. The Lord has already mingled their Soul with His Prime-Soul. Then there was a Prith Raja of the land (Earth), who gave many alms to the Brahmins. (23)

One day, alongwith his horde of army men, the Raja went for hunting, and saw many huge lions there in the jungle. There one beautiful lady by the name of Shankuntala lived in great glamour, on viewing her even the brightness of the moon and sun was feeling belittled (ashamed). (24)

ਹਰਿ ਬੋਲ ਮਨਾ ਛੰਦ

ਤਹ ਜਾਤ ਭਏ । ਮ੍ਰਿਗ ਘਾਤ ਕਏ ।
ਇਕ ਦੇਖਿ ਕੁਟੀ । ਜਨੁ ਜੋਗ ਜੁਟੀ । ੨੫ ।

Har bole mana Chhand

teh jaat bhaie. mrig ghat keiai.
ik dekh kuti. jan jog juti. (25)

ਤਹ ਜਾਤ ਭਯੋ । ਸੰਗ ਕੋ ਨ ਲਯੋ ।
ਲਖਿ ਨਾਰਿ ਖਰੀ । ਰਸ ਰੀਤਿ ਭਰੀ । ੨੬ ।

teh jaat bhiou. sung ko na liou.
lakh naar khari. ras reet bhari. (26)

ਅਤਿ ਸੋਭਤ ਹੈ । ਲਖਿ ਲੋਭਤ ਹੈ ।
ਨ੍ਰਿਪ ਪੇਖਿ ਜਬੈ । ਚਿਤਿ ਚਉਕ ਤਬੈ । ੨੭ ।

at Sobhat hai. lakh lobhat hai.
nrip pekh jabai. chit chouk tabai. (27)

ਇਹ ਕਉਨ ਜਈ । ਜਨੁ ਰੂਪ ਮਈ ।
ਛਬਿ ਦੇਖਿ ਅਕਯੋ । ਚਿਤ ਚਾਇ ਚਕਯੋ । ੨੮ ।

eh kaun jaiee. jan roop maiee.
chhab dekh chhakiou. chit chaie chakiou. (28)

ਨ੍ਰਿਪ ਬ"ਹ ਗਹੀ ਤ੍ਰਿਅ ਮੋਨ ਰਹੀ ।
ਰਸ ਰੀਤਿ ਰਚਯੋ । ਦੁਹੂੰ ਮੈਨ ਮਚਯੋ । ੨੯ ।

nrip bahn gaiee. tria mone rehi.
ras reet rachiou. dehun mone machiou. (29)

ਬਹੁ ਭਾਤਿ ਭਜੀ । ਨਿਸ ਲੌ ਨ ਤਜੀ ।
ਦੋਊ ਰੀਝਿ ਰਹੇ । ਨਹੀ ਜਾਤ ਕਹੇ । ੩੦ ।

boh bhant bhaji. nis lou na taji.
dohu reej rehai. nahi jaat kehai. (30)

ਰਸ ਰੀਤਿ ਰਚਯੋ ਕਲ ਕੇਲ ਮਚਯੋ ।
ਅਮਿਤਾਸਨ ਦੈ । ਸੁਖ ਰਾਸਨ ਸੇ । ੩੧ ।

ras reet rachiou. kal kasle machiou.
amitsan dai. sukh rasan se. (31)

ਲਲਤਾਸਨ ਲੈ । ਬਿਬਧਾਸਨ ਕੈ ।
ਲਲਨਾ ਰੁ ਲਲਾ ਕਰਿ ਕਾਮ ਕਲਾ । ੩੨ ।

laltasan lai. bibdhasan kai.
lalna ro dala. kar kaam kala. (32)

The Raja went there and hunted some deer. There he saw a hut and (it appeared) as if this is a place of peaceful (Yoga) meditation. (25)

The Raja went inside the hut without taking anyone else with him. He saw a women standing there, who was beautiful in the prime of life. (Youthful Beauty). (26)

She is looking gracious and endears any onlooker towards herserlf. When the Raja saw her, he got bewildered. (27)

He was wondering, whose daughter she would be ? It appeared, as if she was a portrait of beauty. He was pleased to see her and felt overjoyed to see her. (28)

The Raja caught hold of her arm, but the women kept quiet. Both were involved in the love of each other, and sexual desires had overtaken both of them. (29)

Then the Raja had sexual relations with that woman in many ways, and would not leave her till the night fall. Both of them were aweloped in the love of each other, which cannot be described. (30)

They were engrossed in the love of each other and had sexual relatios to full satisfaction. The raja had given her many sexual poses, which gave her great satisfaction. (31)

He took the woman in lalit pose (asan) and then made many other poses. Both had full sexual relationships in Lalna and lala forms to their full satisfaction. (32)

ਕਰਿ ਕੇਲ ਉਠੀ । ਮਧਿ ਪਰਨ ਕੁਟੀ ।
ਨ੍ਰਿਪ ਜਾਤ ਭਯੋ । ਤਿਹ ਗਰਭ ਰਹਿਯੋ । ੩੩
kar kale uthi. madh paran kuti.
nrip jaat bhiou. the garabh rehiou. (33)

ਦਿਨ ਕੈ ਕੁ ਗਏ । ਤਿਨਿ ਭੂਰ ਜਏ ।
ਤਨਿ ਕਉਚ ਧਰੇ । ਸਸਿ ਸੋਭ ਹਰੇ । ੩੪ ।
din kai ku gaie. tin bhur jaie.
tan kouch dharai. sas sobh harrai. (34)

ਜਨੁ ਜ੍ਵਾਲ ਦਵਾ । ਅਸ ਤੇਜ ਭਵਾ ।
ਰਿਖਿ ਜੌਨ ਪਿਖੈ । ਵਿਤ ਚਉਕ ਚਕੈ । ੩੫ ।
Jan jawal dawa. us tej bhawa.
rikh jaun pikhai. chit chouk chakai. (35)

ਸਿਸੁ ਸਯਾਨ ਭਯੋ । ਕਰਿ ਸੰਗ ਲਯੋ ।
ਚਲਿ ਆਵ ਤਹਾ । ਤਿਹ ਤਾਤ ਜਹਾ । ੩੬ ।
Sis sian bhiou. kar sung liou.
chal av taha. the tat jaha. (36)

ਨ੍ਰਿਪ ਦੇਖਿ ਜਬੈ । ਕਰਿ ਲਾਜ ਤਬੈ ।
ਯਹ ਮੋ ਨ ਸੁਅੰ । ਤ੍ਰੀਅ ਕੌਨ ਤੁਅੰ । ੩੭
nrip dekh jabai. kar laaj tabai.
yeh mo na suang. tiria kaun tuang. (37)

ਤੀਯੋ ਬਾਚ ਰਾਜਾ ਪ੍ਰਤਿ
ਹਰਿ ਬੋਲ ਮਨਾ ਛੰਦ
ਨ੍ਰਿਪ ਨਾਰਿ ਸੁਣੀ । ਤੁਮ ਜੌਨ ਭਜੀ ।
ਮਧਿ ਪਰਨ ਕੁਟੀ । ਤਹ ਕੇਲ ਠਟੀ । ੩੮ ।
Triyiou Baach Raja prati
Har Bol Mana Chhand
nrip naar suaiee. tum jaun bhaji.
madh paran kuti. the kail thati. (38)

ਤਬ ਬਾਚ ਦੀਯੋ । ਅਬ ਭੂਲਿ ਗਯੋ ।
ਤਿਸ ਚਿਤ ਕਰੋ । ਮੁਹਿ ਰਾਜ ਬਰੋ । ੩੯ ।
tab baach deeyo. ab bhool geyo.
tis chit karai. mohai raj baro. (39)

Then Shakuntala after having sexual relations with him, got up in the hut of leaves, and the Raja went away. Thus Shankutala became pregnant. (33)

After some time she gave birth to a child (bhoor). The child had covered his body with a coat of arms, and was more beautiful than moon even. (34)

It appeared as if the child was like the jungle fire. The child was so bright and glamorous that any Rishi (mendicant) who would see him, would feel wonderstruck. (35)

When the child grew up, then Shakuntala took him with herself and came to the place, where his father was residing. (36)

When the Raja saw them, he felt ashamed, and said He is not my son. O woman ! Who are you ? (37)

The woman told the Raja :-
Har bole Mana Chhand

O King ! I am the same woman, with whom you had sexual relations, and in the shabby hut of leaves, you had developed sexual relations and love affair. (38)

Then you had given me your word, which you have forgetton now. O King ! Try to think of that incident and get married to me. (39)

ਤਬ ਕਾਹਿ ਭਜੋ । ਅਬ ਮੋਹਿ ਤਜੋ ।
ਇਹ ਪੂਤ ਤੂਅੰ । ਸੁਨੁ ਤੂਝੈ । ਭਜ ਕੈਬ ਮੁਝੈ ਸਾਚ ਨ੍ਰਿਪੰ । ੪੦
tab kahai bhajo. ab mohai tajo.
eh poot tuang. Sunn saach nirpung. (40)

ਨਹਿ ਸ੍ਰਾਪ ਤੁਝੈ । ਭਜ ਕੈਬ ਮੁਝੈ ।
ਅਬ ਤੋ ਨ ਤਜੋ । ਨਹਿ ਲਾਜ ਲਜੋ । ੪੧ ।
nehe sarap tujhai. bhaj kaib mujhai.
ab tou na taje. neh laaj lajo. (41)

ਨ੍ਰਿਪ ਬਾਚ ਤੀਯਾ ਸੋ
ਕੋਈ ਚਿਨ ਬਤਾਉ । ਕਿਤੋ ਬਾਤ ਦਿਖਾਉ ।
ਹਉ ਯੌ ਨ ਭਜੋ । ਨਹਿ ਨਾਰਿ ਲਜੋ । ੪੨ ।
Nrip Baach Triya So
koiee chin bataou. kito baat dikhaou.
hoan yo na bhajai. neh naar lajo. (42)

ਇਕ ਮੁਦ੍ਰਕ ਲੈ । ਨਿਰਪ ਕੈ ਕਰਿ ਦੈ ।
ਇਹ ਦੇਖਿ ਭਲੈ । ਕਸ ਹੋਰ ਤਲੈ । ੪੩ ।
ik mudrak lai. Nrip kai kar dei.
eh dokh bhalai. kas hore talai. (43)

ਨ੍ਰਿਪ ਜਾਨਿ ਗਏ । ਪਹਿਚਾਨਤ ਭਏ ।
ਤਬ ਤਉਨ ਬਰੀ । ਬਹੁ ਭਾਤਿ ਭਰੀ । ੪੪ ।
nrip jaan gaie. pehchanat bhaie.
tab taun bari. boh bhant bhari. (44)

ਸਿਸੁ ਸਾਤ ਭਏ । ਰਸ ਰੂਪ ਰਏ ।
ਅਮਿਤੋਜ ਬਲੀ । ਦਲ ਦੀਹ ਦਲੀ । ੪੫ ।
Sis Saat bhaie. ras roop reaie.
amitoj bali. dal deeh dali. (45)

ਹਨਿ ਭੂਪ ਬਲੀ । ਜਿਣਿ ਭੂਮਿ ਬਲੀ ।
ਰਿਖਿ ਬੋਲਿ ਰਜੀ । ਬਿਧਿ ਜਗ ਸਜੀ । ੪੬ ।
han bhup bali. jin bhoom bali.
rikh bol raji. bidh jug saji. (46)

ਸੁਭ ਕਰਮ ਕਰੈ । ਅਰਿ ਪੁੰਜ ਹਰੈ ।
ਅਤਿ ਸੂਰ ਮਹਾ । ਨਹਿ ਔਰ ਲਹਾ । ੪੭ ।
Subh karam karai. ar punj harai.
at sur maha. neh aur laha. (47)

If you were to discard me then why you had intercourse with me. Listen o Rajan ! Thus boy is your son. I am telling you the truth. (40)

Else, I will throw (bestow) a curse on you. Having enjoyed copulation with me, now do not cast me away, and do not feel ashamed. (41)

The Raja told the woman,

Show me some impression (mark) and show me some solid proof. I am neither running away like this (from my duty) and nor I am feeling ashamed of it.(42)

The woman handed over one ring into the hands of the Raja and said, " Please examine this ring carefully. Why are you looking downwards ? (downcast). (43)

On seeing the ring the Raja recognized her and remembered Shakuntala. Then he got married to her and gave her many gifts to her satisfaction. (44)

The Raja had seven sons from that woman who were very handsome and full of youthful glamour. Those sons were full of glory and bravery and could crush every force enemy. (45)

Having killed many warrior kings, he won over many countries, and then established the practice of Yagnas by calling Rishis and Brahmins (who performed Yagnas). (46)

Those sons had crushed lot of rajas (enemies) through various benevolent actions. They were great warriors and none could equal them in bravery. (47)

ਅਤਿ ਜੋਤਿ ਲਸੈ । ਸਸਿ ਕ੍ਰਾਤਿ ਕਸੈ ।
ਦਿਸ ਚਾਰ ਚਕੀ । ਸੁਰ ਨਾਰਿ ਛਕੀ । ੪੮ ।
at joat lasai. sas karat kasai.
dis char chaki. sur nar chhaki. (48)

ਰੁਆਲ ਛੰਦ

ਗਾਰਿ ਗਾਰਿ ਅਖਰਥ ਗਰਬਿਨ ਮਾਰਿ ਮਾਰਿ ਨਰੇਸ ।
ਜੀਤਿ ਜੀਤਿ ਅਜੀਤ ਰਾਜਨ ਛੀਨਿ ਦੇਸ ਬਿਦੇਸ ।
ਟਾਰਿ ਟਾਰਿ ਕਰੋਰਿ ਪਬਯ ਦੀਨ ਉਤਰ ਦਿਸਾਨ ।
ਸਪਤ ਸਿੰਧੁ ਭਏ ਧਰਾ ਪਰ ਲੀਕ ਚਕ੍ਰ ਰਥਾਨ । ੪੯ ।

Rual Chhand

gaar gaar akharab garbin maar maar nares.
jeet jeet ajeet rajan chheen des bides.
taar taar karori pabey deen utar disan.
sapat sindh bhaie dhara par leek chakar rathan. (49)

ਗਾਹਿ ਗਾਹਿ ਅਗਾਹ ਦੇਸਨ ਬਾਹਿ ਬਾਹਿ ਹਥਿਯਾਰ ।
ਤੋਰਿ ਤੋਰਿ ਅਤੋਰ ਭੂਧ੍ਰਿਕ ਦੀਨ ਉਤ੍ਰਾਹਿ ਟਾਰਾ ।
ਦੇਸ ਔਰ ਬਿਦੇਸ ਜੀਤਿ ਬਿਸੇਖ ਰਾਜ ਕਮਾਇ ।
ਅੰਤ ਜੋਤਿ ਸੁ ਜੋਤਿ ਮੋ ਮਿਲਿ ਜਾਤਿ ਭੀ ਪ੍ਰਿਥ ਰਾਇ । ੫੦ ।
gahai gahai agah desan bahai bahai hathiar.
tore tore atore bhudharik deen utreh taar.
des aur bides jeet bisekh raj kamaie.
ant joat so joat mo mil jaat bhi brith raie. (50)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਅਵਤਾਰੇ ਬ੍ਰਹਮਾ ਅਵਤਾਰੇ
ਬਿਆਸ ਰਾਜਾ ਪ੍ਰਿਥੁ ਕੋ ਰਾਜ ਸਮਾਪਤੰ । ੨ । ੫ ।
It Sri Bachittar Natak Granthai Brahma avtarung
Byas Raja Prith ko raj Samapatung. (2) (5)

ਅਥ ਰਾਜਾ ਭਰਥ ਰਾਜ ਕਥਨੰ

ਰੁਆਲ ਛੰਦ

ਜਾਨਿ ਅੰਤ ਸਮੇ ਭਯੋ ਪ੍ਰਿਥੁ ਰਾਜ ਰਾਜ ਵਤਅਰ ।
ਬੋਲਿ ਸਰਬ ਸਮ੍ਰਿਧਿ ਸੰਪਤਿ ਮੰਤ੍ਰ ਮਿਤ੍ ਕੁਮਾਰ ।
ਸਪਤ ਦ੍ਵੀਪ ਸੁ ਸਪਤ ਪੁਤ੍ਰਨਿ ਬਾਟ ਦੀਨ ਤੁਰੰਤ ।
ਸਪਤ ਰਾਜ ਕਰੈ ਲਗੈ ਸੁਤ ਸਰਬ ਸੋਭਾਵੰਤ । ੫੧ ।

Ab Raja Bharath Raj Kathanung

Rual Chhand

Jaan ant samai bhiou prith raj raj vatar.
bole sarab samridh sampat mantar mitar kumar.
sapat daveep so sapat putran baat deen turant.
sapat raj karai lagai sut sarab sobhavant. (51)

Their faces were shining with glamour, before whom even the moon's brilliance was feeling belittled. The four worldly corners were wonderstruck with their appearance, and the godly women were feeling attracted by them. (48)

Rual Chhand

Millions of haughty kings were reduced to ashes through great torture. Many invincible rajas were defeated, and their countries were occupied by him forcibly. The unbreakable mountains were shifted from the north and seven seas were created.(49)

He used his weapons against odds, who were supposed to be unbreakable and threw the mountains northwards. He ruled the world by winning over all the lands in with great bravery. Having won over all the territories in land and beyond he ruled over the world with great strength ; and finally his soul got merged into the Prime-Soul. (50)

Here the episode of Raja Prith of Brahma's avtar Byas from Bachittar Natask granth is completed.

Now the Episode of Bharat's Rule
Rual Chhand

When the end of Prith Raj avtar came, he called all his friends, ministers, sons and distributed all his wealths and property amongst them. The seven sons were given seven islands straight away and the sons started ruling over the seven islands with great honour and glamour. (51)

ਸਪਤ ਛਤ੍ਰ ਫਿਰੈ ਲਗੈ ਸਿਰ ਸਪਤ ਰਾਜ ਕੁਮਾਰ ।
ਸਪਤ ਇੰਦ੍ਰ ਪਰੇ ਧਰਾ ਪਰਿ ਸਪਤ ਜਾਨ ਅਵਤਾਰ ।
ਸਰਬ ਸਾਸਤ੍ਰ ਧਰੀ ਸਬੈ ਮਿਲਿ ਬੇਦ ਰੀਤਿ ਬਿਚਾਰਿ ।
ਦਾਨ ਅੰਸ ਨਿਕਾਰ ਲੀਨੀ ਅਰਥ ਸ੍ਵਰਥ ਸੁਧਾਰਿ ੫੨ ।
sapat chhatar phirai lagai sir sapat raj kumar.
Sapat Inder parai dhara par sapat jaan avtar.
sarab sastar dhari sabai mil beid reet bichar.
daan ans nikar leeni arth savarth sudhar. (52)

ਖੰਡ ਖੰਡ ਅਖੰਡ ਉਰਬੀ ਬਾਟਿ ਲੀਨਿ ਕੁਮਾਰ ।
ਸਪਤ ਦੀਪ ਭਏ ਪੁਨਿਰ ਨਵਖੰਡ ਨਾਮ ਬਿਚਾਰ ।
ਜੇਸਟ ਪੁਤ੍ਰ ਧਰੀ ਧਰਾ ਤਿਹ ਭਰਥ ਨਾਮ ਬਖਾਨ ।
ਭਰਥ ਖੰਡ ਬਖਾਨ ਹੀ ਦਸ ਚਾਰ ਚਾਰੁ ਨਿਧਾਨ । ੫੩ ।
khand khand Akhand urbi baat leen kumar.
Sapat deep bhaie punar narkhand naam bichar.
jesat puttar dhari dhara the bharath naam bakhan.
barat khand bakhan hi das char char nidhan. (53)

ਕਉਨ ਕਉਨ ਕਹੈ ਕਥੇ ਕਵਿ ਨਾਮ ਠਾਮ ਅਨੰਤ ।
ਬਾਟਿ ਬਾਟਿ ਸਬੋ ਲਏ ਨਵਖੰਡ ਦ੍ਵੀਪ ਦੁਰੰਤ ।
ਠਾਮ ਠਾਮ ਭਏ ਨਰਾਧਿਪ ਠਾਮ ਨਾਮ ਅਨੇਕ ।
ਕਉਨ ਕਉਨ ਉਚਾਰੀਐ ਕਰਿ ਸੁਰ ਸਰਬ ਬਿਬੇਕ । ੫੪ ।
kaun kaun kehai kathai kavi naam tham anant.
baat baat sabo leiai navkhand daveep durant.
tham tham bhaie naradhip than naam anek.
kaun kaun uchariai keh sur sarab bibek. (54)

ਸਪਤ ਦੀਪਨ ਸਪਤ ਭੂਪ ਭੁਗੈ ਲਗੇ ਨਵਖੰਡ ।
ਭਾਤਿ ਭਾਤਿਨ ਸੋ ਫਿਰੇ ਅਸਿ ਬਾਧਿ ਜੋਧ ਪ੍ਰਚੰਡ ।
ਦੀਹ ਦੀਹ ਅਜੀਹ ਦੇਸਨਿ ਨਾਮ ਆਪਿ ਭਨਾਇ ।
ਆਨਿ ਜਾਨੁ ਦੁਤੀ ਭਏ ਛਿਤਿ ਦੂਸਰੇ ਹਰਿ ਰਾਇ । ੫੫ ।
Sapat deepan sapat bhoop bhugai lagai navkhand.
bhant bhatin so phirai as badh jodh prachand.
deeh deeh ajjeeh desan naam aap bhanaie.
aan jaan duti bhaie chhit dusarai har raie. (55)

The seven canopies were flutering over the heads of seven sons. It appeared as if seven Indras (gods) had landed over the Earth, and they were all seven Incarnations of Inder (god). They all joined together in the recitation and meditation of all Shastras and Vedas as per customs. They kept apart some wealth for the welfare of common people and their development. (52)

The unbreakable land was also divided by the sons among themselves by dividing it into seven parts. The name of seven islands was also changed to 'Narkhand' with full Consideration. The eldest son, who adopted the land, named it as Bharat. The treasure of eighteen literatyres (according to intelligent people) were named (the land) as Bharat khand. (53)

How many names the poet could mention as the names and areas were beyond count. The various islands were divided among themselves. The names of Rajas and their lands were many, out of which some warriors, with due thought could be singled out for description. (54)

The seven kings were enjoying their rule over the nine islands (regions). The mighty warriors, with swords tied (with their waists) started moving around in different styles (all around). They started relating the names of the great regions, which were unconquerable. It appeared as if a second Indra (god) had appeared (in the form of these kings) on the Earth, and control of their kingdoms (like Indra). (55)

ਆਪ ਆਪ ਸਮੈ ਸਬੈ ਸਿਰਿ ਅਤ੍ ਪਤ੍ ਫਿਰਾਇ ।
ਜੀਤਿ ਜੀਤਿ ਅਜੀਤ ਜੋਧਨ ਰੋਹ ਕ੍ਰੋਹ ਕਮਾਇ ।
ਝੂਠ ਸਾਚ ਅਨੰਤ ਬੋਲਿ ਕਲੋਲ ਕੇਲ ਅਨੇਕ ।
ਅੰਤਿ ਕਾਲ ਸਬੈ ਭਛੈ ਜਗਿ ਛਾਡਿਆ ਨਹਿ ਏਕ । ੫੬ ।
aap aap samai sabai sir atar patar phiraie.
jeet jeet ajeet jodhan roh karoh kamaie.
jhooth saach anant bolekajol kel anek.
ant kaal sabai bhachhai jag chhadia neh ek. (56)

ਆਪ ਅਰਥ ਅਨਰਥ ਅਪਰਥ ਸਮਰਥ ਕਰਤ ਅਨੰਤ ।
ਅੰਤਿ ਹੋਤ ਠਟੀ ਕਛੂ ਪ੍ਰਭੂ ਕੋਟਿ ਕਯੋ' ਨ ਕਰੰਤ ।
ਜਾਨ ਬੂਝ ਪਰੰਤ ਕੂਪ ਲਹੰਤ ਮੂੜ ਨ ਭੇਵ ।
ਅੰਤਿ ਕਾਲ ਤਬੈ ਬਚੈ ਜਬ ਜਾਨ ਹੈ ਗਹੁਰਦੇਵ । ੫੭ ।
aap arth anarth apaeath samrath karat anant.
ant hote thali kachhu prabhu kot kauion na karant.
jaan boojh parant roop lahant moor na bhai.
ant kaal tabai bachai jab jaan hai Gurdev. (57)

ਅੰਤਿ ਹੋਤ ਠਟੀ ਭਲੀ ਪ੍ਰਭ ਮੂੜ ਲੋਗ ਨ ਜਾਨਿ ।
ਆਪ ਅਰਥ ਅਛਾਨ ਹੀ ਤਜਿ ਦੀਹ ਦੇਵ ਨਿਧਾਨ ।
ਧਰਮ ਜਾਨਿ ਕਰਤ ਪਾਪਨ ਯੌ ਨ ਜਾਨਤ ਮੂੜ ।
ਸਰਬ ਕਾਲ ਦਇਆਲ ਕੋ ਕਹੁ ਪ੍ਰਯੋਗ ਗੂੜ ਅਗੂੜ । ੫੮ ।
ant hote thati bhah prabh moor log na jaan.
aap arth achhan hi taj deeh dev nidhan.
dharam jaan karat papan yo na janat moorr.
sarab kaal dayal ko koh paryag goorr agoorr. (58)

ਪਾਪ ਪੁੰਨ ਪਛਾਨ ਹੀ ਕਰਿ ਪੁੰਨ ਕੀ ਸਮ ਪਾਪ ।
ਪਰਮ ਜਾਨ ਪਵਿਤ੍ ਜਾਪਨ ਜਪੈ ਲਾਗ ਕੁਜਾਪ ।
ਸਿਧ ਠਉਰ ਨ ਮਾਨ ਹੀ ਬਿਨੁ ਸਿਧ ਠਉਰ ਪੁਜੰਤ ।
ਹਾਥਿ ਦੀਪਕੁ ਲੈ ਮਹਾ ਪਸੁ ਮਾਧਿ ਕੂਪ ਪਰੰਤ । ੫੯ ।
paap punn pachhan hi kar punn ki sum paap.
param jaan pavitar japan japan lag kujap.
sidh thour na man hi bin sidh thour pujant.
haath deepak lai maha pasu madh kup prant. (59)

All of them had assumed authority (with canopies overhead) according to their times and having won over all other mighty warriors (unconquerable) with great ruthlessness, they ruled over them. While practicing varioyus types of Truthfulness and falsehood (virtuous and villainous deeds) they were engaged in various acts of wonder and pleasure seeking and finally they were engulfed by death (in turn) and none-was left alive. (56)

For one's own welfare (they) people were engrossed in power politics and the more powerful men were perpetrating various misfortunes on weaker sections of society (injustice was rampant) finally as is usual, whatever was desined by the Lord, would come to pass in spite of our efforts. The foolish people do not realize the secret of the Lord and face sufferings knowingly (they land themselves in the well). In the end one could serve one self only by realizing the (power of the) Lord Almighty. (57)

The foolish people do not realize that finally whatever the Lord wills, is bound to happen. Forsaking the Lord-Sublime, the foolish human beings, function as per their own selfish interests. Thus the fools commit sins, without realizing the truth and taking flimsy rituals as acts of religion. But the Lord knows all about the manifest and hidden acts of man (being omni-scient) at all times. (58)

They consider all the sins as virtuous acts and thus perform various sinful actions in the grab of virtuous deeds. They consider all irreligious deeds as pure and virtuous, thus practicing false religion. They do not recognize any places of real worship while worshipping all other places without any truthful background (religious background). Thus knowingly, with a lamp in hand, they land themselves into the well, (and undergo sufferings), the fools land in trouble. (59)

ਸਿਧ ਠਉਰ ਨ ਮਾਨ ਹੀ ਅਨਸਿਧ ਪੂਜਤ ਠਉਰ ।
ਕੈ ਕੁ ਦਿਵਸ ਚਲਾਹਿਗੇ ਜੜ ਭੀਤ ਕੀ ਸੀ ਦਉਰ ।
ਪੰਖ ਹੀਨ ਕਹਾ ਉਡਾਇਬ ਨੈਨ ਹੀਨ ਨਿਹਾਰ ।
ਸਸਤ੍ਰ ਹੀਨ ਜੁਧਾ ਨ ਪੈਠਬ ਅਰਖ ਹੀਨ ਬਿਚਾਰ । ੬੦ ।
Sidh thour na maan hi ansidh pujat thour.
kai ko divas chalaihegai jaar bheet ki si dour.
pankh heen kaha udhaieb nain heen nihar.
Sastar heen judha na painab arth heen bichar. (60)

ਦਰਬ ਹੀਣ ਬਪਾਰ ਜੈਸਕ ਅੇਰਥ ਬਿਨੁ ਇਸਦ ਲੋਕ ।
ਆ''ਖ ਹੀਣ ਬਿਲੋਕਬੋ ਜਗਿ ਕਾਮਕੇਲ ਅਕੋਕ ।
ਗਿਆਨ ਹੀਣ ਸੁ ਪਾਠ ਗੀਤਾ ਬੁਧਿ ਹੀਣ ਬਿਚਾਰ ।
ਹਿੰਮਤ ਹੀਨ ਜੁਧਾਨ ਜੂਝਬ ਕੇਲ ਹੀਣ ਕੁਮਾਰ । ੬੧ ।
darab heen bapar jaisak arth bin issudh lok.
ankh heen bilokbo jug jug kamkel akok.
gian heen so paath geeta budh heen bichar.
himat heen judhan jujhab kel heen kumar. (61)

ਕਉਨ ਕੌਨ ਗਨਾਈਐ ਜੋ ਭਏ ਭੂਮਿ ਮਹੀਪ ।
ਕਉਨ ਕਉਨ ਸੁ ਕਥੀਐ ਜਗਿ ਕੇ ਸੁ ਦ੍ਵੀਪ ਅਦ੍ਵੀਪ ।
ਜਾਸੁ ਕੀਨ ਗਨੈ ਵਹੈ ਇਸਿ ਅਉਰ ਕੀ ਨਹਿ ਸਕਤਿ ।
ਯੌ ਨ ਐਸ ਪਹਚਾਨੀਐ ਬਿਨੁ ਤਾਸੁ ਕੀ ਕੀਏ ਭਗਤਿ । ੬੨ ।
kaun kaun ganaieeai jo bhaie bhoom maheep.
kaun kaun so kathiai jug kai so daveep adaveep.
jass keen ganai vahai isi aur ki nah sakat.
yo na ais pehchaniai bin taas ki kiai bhagat. (62)

ਇਤਿ ਰਾਜਾ ਭਰਥ ਰਾਜ ਸਮਾਪਤੰ । ੩ । ੫ ।
it raja Bharat raj samapatang. (3) (5)

ਅਥ ਰਾਜਾ ਸਗਰ ਰਾਜ ਕਥਨੰ

ਰੁਆਲ ਛੰਦ

ਸ੍ਰੇਸਟ ਸ੍ਰੇਸਟ ਭਏ ਜਿਤੇ ਇਹ ਭੂਮਿ ਆਨਿ ਨਰੇਸ ।
ਤਉਨ ਤਉਨ ਉਚਾਰ ਹੌ ਤੁਮਰੇ ਪ੍ਰਸਾਦਿ ਅਸੇਸ ।
ਭਰਥ ਰਾਜ ਬਿਤੀਤ ਭੇ ਭਏ ਰਾਜਾ ਸਗਰ ਰਾਜ ।
ਰੁਦ੍ ਕੀ ਤਪਸਾ ਕਰੀ ਲੀਅ ਲਛ ਸੁਤ ਉਪਤਰਾਜ । ੬੩ ।
Now the Episode of Raja Sagar's rule kathanung.
Rual Chhand
sarest sarest bhaie chitai eh bhoom aan nares.
toun toun uchar hoan timro prasad ases.
bharat raj biteet bhai bhaie raja sagar raj.
rudar ki tapasaya kari leeai lacha soot upraj. (63)

They do not believe in the abodes of Sidhas, but they worship the places of non-virtuous people. How long could these foolish people manage their lives in fruitless efforts just like running on a wall ? How long could a bird fly having no wings and how could a blind person (without eyes) see things ? How could an armless person (without weapons) enter a battlefield and how could a person without intelligence and proper understanding, give discourses on Shastras ? (60)

Just as in the world without money one cannot carryout any business (being penniless) and a blind person cannot see the world and without the knowledge of Kok-Shastra, one cannot enjoy sexual pleasure. A person without knowledge cannot study the Gita and without intelligence one cannot enter into any discourse. A warrior without strength cannot fight a battle, while a prince without wonders and pleasures cannot appear glamorous. (61)

How far could we recount the kings, who happened to rule over the land ? How many masters of islands and other lands could we recount in the world. It is only The Lord who created them, that could manage to detail them as none else has the strength to list them. No one could attain The Lord without His worship. (62)

Here the episode of the kingdom of Raja Bharat is completed.

Now the episode of the Kingdom of Raja Sagar commences :

Ruaal Chhand

I am going to describe all the great kings, who have ruled the Earth with the Lord's Grace. The rule of Bharat came to an end and The Raja Sagar assumed the role of the ruler. He worshipped Shiva (Rudra) and begot one-lakh sons. (63)

ਚਕ੍ ਬਕ੍ ਧੁਜਾ ਗਦਾ ਭ੍ਰਿਤ ਸਰਬ ਜਾਜ ਕੁਮਾਰ ।
ਲਛ ਰੂਪ ਧਰੇ ਮਨੋ ਜਗਿ ਆਨਿ ਮੈਨ ਸੁ ਧਾਰ ।
ਬੇਖ ਬੇਖ ਬਨੇ ਨਰੇਸ੍ਵਰ ਜੀਤਿ ਦੇਸ ਅਸੇਸ ।
ਦਾਸ ਭਾਵ ਸਬੈ ਧਰੇ ਮਨਿ ਜਤ੍ ਤਤ੍ ਨਰੇਸ । ੬੪ ।
chakar bakar dhuja gada bhirat sarab raj kumar.
lachh roop dharai mano jug aan main so dhar.
bekh bekh banai naresar jeet des ases.
daso bhar sabai dharai man jatar tatar nares. (64)

ਬਾਜ ਮੇਪ ਕਰੈ ਲਗੈ ਹਯ ਸਾਲਿ ਤੇ ਹਯ ਚੀਨਿ ।
ਬੋਲਿ ਬੋਲਿ ਅਸੋਲ ਰਿਤੁਜ ਮੰਤ੍ ਮਿਤ੍ ਪ੍ਰਬੀਨ ।
ਸੰਗ ਦੀਨ ਸਮੂਹ ਸੈਨ ਬਯੂਹ ਬਯੂਹ ਬਨਾਇ ।
ਜਤ੍ ਤਤ੍ ਫਿਰੈ ਲਗੇ ਸਿਰਿ ਅਤ੍ ਪਤ੍ ਫਿਰਾਇ । ੬੫ ।
baaj meidh karai lagai hey saal te hei cheen.
bole bole amol ritja mantar mitar parbeen.
sung deen samuh sain briyuh briyoh banaie.
jatar tatar phirai lagai sir atar patar phiraie. (65)

ਜੈਤਪਤ੍ ਲਹਯੋ ਜਹਾ ਤਹ ਸਤ੍ ਭੇ ਸਭ ਚੁਰ ।
ਛੋਰਿ ਛੋਰਿ ਭਜੇ ਨਰੇਸ੍ਵਰ ਛਾਡਿ ਸਸਤ੍ ਕਰੂਰ ।
ਡਾਰਿ ਡਾਰਿ ਸਨਾਹਿ ਸੂਰ ਤ੍ਰੀਆਨ ਭੇਸ ਸੁ ਧਾਰਿ ।
ਭਾਜਿ ਭਾਜਿ ਚਲੇ ਜਹਾ ਤਹ ਪੁਤ੍ ਮਿਤ੍ ਬਿਸਾਰਿ । ੬੬ ।
jaitpatar lehyo jaha the satar tai sabh chur.
chhor chhor bhajai naresavar chhad sastar karoor.
daar daar sanahai sur triaan bhes so dhar.
bhaj bhaj chalai jaha the patar mitar bisar. (66)

ਗਾਜਿ ਗਾਜਿ ਗਜੇ ਗਦਾਧਰਿ ਭਾਜਿ ਭ੍ਰਾਜਿ ਸੁ ਭੀਰ ।
ਸਾਜ ਬਾਜ ਤਜੇ ਭਜੇ ਬਿਸੰਭਾਰ ਬੀਰ ਸੁਧੀਰ ।
ਸੂਰ ਬੀਰ ਗਜੇ ਜਹਾ ਤਹ ਅਸਤ੍ ਸਸਤ੍ ਨਚਾਇ ।
ਜੀਤਿ ਜੀਤਿ ਲਏ ਸੁ ਦੇਸਨ ਜੈਤਪਤ੍ ਫਿਰਾਇ । ੬੭ ।
gaaj gaaj gajai gajadhar bhaj bhaj so bheer.
saaj baaj tajai bhajai bisumbhar beer sudheer.
soor beer gajai jaha the astar sastar nachaie.
jeet jeet laie so desan jaitpatar phiraie. (67)

All the princes possessed tilted wheels, banners, maces, and attendants. It appeared as if the god of love (Kamdev) had assumed a million forms in the world. The various princes were dressed up in different garbs and had won over many other countries (lands). All the people behaved with respect (like slaves) for the princes and had regard in their mind (hearts). (64)

The Raja Sagar then began preparations for Ashmed and selected one horse from the stable. The Raja then sent for great scholars (Reciters of Vedas and Brahmins adept in Yagnas), great ministers and friends. He made many groups and sent them along with troops and the horse. The princes started moving around with canopies overhead (with authority). (65)

Wherever they went, they got their authority recognized (with victory gained over them) and all the enemies were annihilated. All the Rajas fled away leaving behind their dreadful weapons. The warriors, throwing away their arms and protective covering, dressed themselves as women. They fled away forsaking their friends and families (sons) behind. (66)

The armed warriors (with maces) were roaring all around while the cowards were running away, leaving behind their horses and other weapons (goods) while the warriors with patience were getting perplexed. Everywhere the mighty warriors were thundering around, showing off their armour and winning victories, their superiority was recognized, everywhere. (67)

ਜੀਤਿ ਪੂਰਬ ਪਛਿਮੈ ਅਰੁ ਲੀਨ ਦਛਨਿ ਜਾਇ ।
ਤਾਕਿ ਬਾਜ ਚਲਯੋ ਤਹਾ ਜਹ ਬੈਠਿ ਥੇ ਮੁਨਿ ਰਾਇ ।
ਧਯਾਨ ਮਧਿ ਹੁਤੇ ਮਹਾ ਮੁਨਿ ਸਾਜ ਬਾਜ ਨ ਦੇਖਿ ।
ਪ੍ਰਿਸਟਿ ਪਛ ਕਰੇ ਭਯੋ ਰਿਖਿ ਜਾਨਿ ਗੋਰਖ ਭੇਖ । ੬੮ ।
jeet purab pachhmai ar leen dachhan jaie.
takai baaj chaliou taha jeh baith thai mun raie.
dhian madh hutai maha mun saaj baaj na dekh.
prisat pachh kharo bhiou rikh jaan gorakh bhekh. (68)

ਚਉਕ ਚਿਤ ਰਹੇ ਸਬੈ ਜਬ ਦੇਖਿ ਨੈਨ ਨ ਬਾਜ ।
ਖੋਜਿ ਖੋਜਿ ਥਕੇ ਸਬੈ ਦਿਸਦ ਚਾਰਿ ਚਾਰਿ ਸਲਾਜ ।
ਜਾਨਿ ਪਯਾਰ ਗਯੋ ਤੁਰੰਗਮ ਕੀਨ ਚਿਤਿ ਬਿਚਾਰ ।
ਸਗਰ ਖਾਤ ਖੁਦੈ ਲਗੇ ਰਣਧੀਰ ਬੀਰ ਅਪਾਰ । ੬੯ ।
Chauk chit rehai sabai jab dekh nain na bhaj.
khoj khoj thakai sabai dis chaar chaar salaj.
jaan pyar geuo trangum keen chit bichar.
sagar khaat khudai lagai randhar beer apar. (69)

ਖੋਦਿ ਖੋਦਿ ਅਖੋਦਿ ਪ੍ਰਿਥਵੀ ਕ੍ਰੋਧ ਜੋਧ ਅਨੰਤ ।
ਭਛਿ ਭਛਿ ਗਏ ਸਬੈ ਮੁਖ ਮ੍ਰਿਤਕਾ ਦੁਤਿ ਵੰਤ ।
ਸਗਰ ਖਾਤ ਖੁਦੈ ਲਗੇ ਦਿਸ ਖੋਦ ਦਛਨ ਸਰਬ ।
ਜੀਤਿ ਪੂਰਬ ਕੋ ਚਲੇ ਅਤਿ ਠਾਨ ਕੈ ਜੀਅ ਗਰਬ । ੭੦ ।
khod khod akhod prithvi karodh jodh anant.
bhachh bhachh geyai sabai mukh mirtaka dut vant.
sagar khat khudai lagai diskhod dachaan sarab
jeet purab ko chalai at than kai jia garab. (70)

ਖੋਦ ਦਛਨ ਕੀ ਦਿਸਾ ਪੁਨਿ ਖੋਦ ਪੂਰਬ ਦਿਸਾਨ ।
ਤਾਕਿ ਪਛਮ ਕੋਬ ਚਵਲੇ ਦਸ ਚਾਰਿ ਚਾਰਿ ਨਿਧਾਨ ।
ਪੈਠਿ ਉਤਰ ਦਿਸਾ ਜਬੈ ਖੋਦੈ ਲਗੇ ਸਭ ਠਉਰ ।
ਅਉਰ ਅਉਰ ਠਤੈ ਪਸੁ ਕਲਿ ਕਾਲਿ ਠਾਟੀ ਅਉਰ । ੭੧ ।
khod dachhan ki disa pun khod parab disan.
takai pachham ko chalai das char char nidhan.
paith uttar disa jabai khodai lagai sab thour.
aour aour thatai pasu kal kaal thati aour. (71)

Having gained victory in the East and West they moved southwards and subjugated them. Then the horse moved towards the direction where great Muni (seer) Kapil was seated, (on seeing him). The Muni was engrossed in his meditation, so he did not see the decorated horse. Perceiving the Muni in the grab of Gorakh, the horse stood behind the Rishi. (68)

All those following the horse got (shocked) surprised, when they did not see the horse with their eyes. All were feeling ashamed and were looking around for the horse but could not find him and felt tired of locating him. They thought to themselves that the horse must have gone to Netherlands. Then the prince Sagar and other warriors started digging up all around. (69)

Geeting furious with rage, many warriors were digging up the Earth and throwing around the clay. All the beautiful faces of the princes with digging Earth, got covered with dust. After digging up the land in the southern direction, then with (egoism) pride, they moved eastwards to win over that side. (70)

Having dug up the southern area, the princes having knowledge of eighteen sciences moved eastwards and after digging up there, they moved westwards. Having gone to the North side, when they were about to dig up that land, then those fools thought to themselves of many other designs while the god of death had designed something else (for them) in this age of Kalyug. (71)

ਖੋਦਿ ਕੈ ਬਹੁ ਭਾਂਤਿ ਪ੍ਰਿਥਵੀ ਪੂਜਿ ਅਰਧ ਦਿਸਾਨ ।
ਅੰਤਿ ਭੇਦ ਬਿਲੋਕੀਆ ਮੁਨਿ ਬੈਠਿ ਸੰਜੁਤ ਧਯਾਨ ।
ਪ੍ਰਿਸਟ ਪਾਛ ਬਿਲੋਕ ਬਾਜ ਸਮਾਜ ਰੂਪ ਅਨੂਪ ।
ਲਾਤ ਭੇ ਮੁਨਿ ਮਾਰਿਓ ਅਤਿ ਗਰਬ ਕੈ ਸੁਤ ਭੂਪ । ੭੨ ।
khod kai boh bhant prithvi pooj ardh disan.
ant bheid bilokia mun baith sanjut dhiyan.
prisat pachh bilok baaj samaj roop anoop.
laat bhaie mun mariou at garab kai sut bhoop. (72)

ਧਯਾਨ ਛੂਟ ਤਬੈ ਮੁਨੀ ਦ੍ਰਿਗ ਜ੍ਵਾਲ ਮਾਲ ਕਰਾਲ ।
ਭਾਂਤਿ ਭਾਂਤਿਨ ਸੋ ਉਠੀ ਜਨੁ ਸਿੰਧ ਅਗਨਿ ਬਿਸਾਲ ।
ਭਸਮਿ ਭੂਤ ਭਏ ਸਬੈ ਨ੍ਰਿਪ ਲਛ ਪੁਤ੍ਰ ਸੁ ਨੈਨ ।
ਬਾਜ ਰਾਜ ਸੰਪਦਾ ਜੁਤ ਅਸਤ੍ਰ ਸਸਤ੍ਰ ਸੁ ਸੈਨ । ੭੩ ।
dhian chhut tabai muni drig javal maal karal.
bhant bhantin so uthi jan Sindh agan bisal.
bhasam bhoot bhaie sabai nrip lachh putar so nain.
baaj raaj so sampada jut astar sastar so sain. (73)

ਮਧੁਭਾਰ ਛੰਦ ।
ਭਏ ਭਸਮਿ ਭੂਤ । ਨ੍ਰਿਪ ਸਰਬ ਪੂਤ ।
ਜੁਤ ਸੁਭਟ ਸੈਨ । ਸੁੰਦਰ ਸੁਬੈਨ । ੭੪ ।
Madhbhar Chhand
bhaie bhasam bhoot. nrip sarab poot.
ajut subhat sain. Sunder subain. (74)

ਸੋਭਾ ਅਪਾਰ । ਸੁੰਦਰ ਕੁਮਾਰ ।
ਜਬ ਜਰੇ ਸਰਬ । ਤਬ ਤਜਾ ਗਰਬ । ੭੫ ।
Sobha apar. Sunder Kumar.
jab jarai sarab. tab taja garab. (75)

ਬਾਹੁ ਅਜਾਨ । ਸੋਭਾ ਮਹਾਨ ।
ਦਸ ਚਾਰਿ ਵੰਤ । ਸੂਰਾ ਦੁਰੰਤ । ੭੬ ।
bahu ajan. sobha mahan.
das char vant. sura durant. (76)

ਜਾਰਿ ਭਾਜੇ ਬੀਰ । ਹੁਐ ਚਿਤਿ ਅਧੀਰ ।
ਦਿਨੌ ਸੰਦੇਸ । ਜਹ ਸਾਗਰ ਦੇਸ । ੭੭ ।
jaar bhajai beer. huai chit adheer.
dino sundes. jeh sagar des. (77)

Having dug up the whole area, when they had covered about half the area, then they realized the secret (of whole affair) that there was a Muni, sitting in meditation, and at his back they saw the horse standing there with all its decorations. Then the sons of Raja Sagar getting furious with rage, struck the Muni with their legs. (72)

Then the Muni was shaken off from his meditation posture, then flames of fire, were seen coming out of his eyes. The flames were protruding in different ways just like the wild fire of oceans. His flames of fire completely struck the million sons of the Raja Sagar and they were reduced to ashes. Then the decorated horse along with the troops with armour was completely destroyed. (73)

Madhbhar Chhand

All the princes of Raja Sagar's army, with sweet tongues, were reduced to ashes along with the troops. (74)

They were looking glorious and were very charming. They gave up their egoism (pride) after they had been burnt down. (75)

On seeing them burning the great renowned warriors, with long arms reaching up to knees and having many qualities (having fourteen virtues). (76)

The warriors got worried and gave the message of the state of princes to Raja Sagar, sitting in the Yagna (performing Yagna).

(77)

ਲਹਿ ਸਾਗਰ ਬੀਰ । ਹੈ ਚਿਤਿ ਅਧੀਰ ।
ਪੂਛੇ ਸੰਦੇਸ । ਪੂਤਨ ਸੁਬੇਸ । ੭੮ ।
leh sagar beer. havai chit adheer.
puchhai sandes. puran subes. (78)

ਕਰਿ ਜੋਰਿ ਸਰਬ । ਭਟ ਛੋਰਿ ਗਰਬ ।
ਉਚਰੇ ਬੈਨ । ਜਲ ਚੁਅਤ ਨੈਨ । ੭੯ ।
kar jore sarab. bhat chhor garab.
uchrai bain. jal chuat nain. (79)

ਭੂਅ ਫੇਰਿ ਬਾਜ । ਜਿਣਿ ਸਰਬ ਰਾਜ ।
ਸਬ ਸੰਗ ਲੀਨ । ਨ੍ਰਿਪ ਬਰ ਪ੍ਰਬੀਨ । ੮੦ ।
bhua pher baaj. jin sarab raj.
sab sung leen. nrip bar parbeen. (80)

ਹਯ ਗਯੋ ਪਯਾਰ । ਤੁਅ ਸੁਤ ਉਦਾਰ ।
ਭੂਅ ਖੋਦ ਸਰਬ । ਅਤਿ ਬਦਾ ਗਰਬ । ੮੧ ।
hey geyo piar. tua sut audar.
bhua khod sarab. at badha garab. (81)

ਤਹੀਂ ਮੁਨਿ ਅਪਾਰ । ਗੁਨਿ ਗਨ ਉਦਾਰ ।
ਲਖਿ ਮਧ ਧਯਾਨ । ਮੁਨਿ ਮਨਿ ਮਹਾਨ । ੮੨ ।
tahungmun apar. gunn gaun udar.
lakh madh dhian. mun man mahan. (82)

ਤਵ ਪੁਤ੍ ਕ੍ਰੋਧ । ਲੈ ਮੰਗਿ ਜੋਧ ।
ਲਤਾ ਪ੍ਰਹਾਰ । ਕੀਅ ਰਿਖਿ ਅਪਾ'ਰ । ੮੩ ।
tav putar karodh. lai sung jodh
lata parhar. kia rikh apar. (83)

ਤਬ ਛੁਟਾ ਧਯਾਨ । ਮੁਨਿ ਮਨਿ ਮਹਾਨ ।
ਨਿਕਸੀ ਸੁ ਜ੍ਵਾਲ । ਦਾਵਾ ਬਿਸਾਲ । ੮੪ ।
tab chhuta dhian. mun man mahan.
niksi so javal. dava bisal. (84)

ਤਰੰ ਜਰੈ ਪੂਤ । ਕਹਿ ਐਸੇ ਦੂਤ ।
ਸੈਨਾ ਸਮੇਤ । ਬਾਚਾ ਨ ਏਕ । ੮੫ ।
tarung jarai poot. keh aisai doot.
saina samet. bacha na ek. (85)

The Raja Sagar had identified those warriors and felt uneasy at heart and then asked about the plight of his sdons along with any message. (78)

The warriors, forsaking there pride and with folded hands said, with tears trickling down. (79)

"O Mighty King ! The princes had moved around the horse all over the lands, and having won over various Rajas, got them collected (arranged) on their side." (80)

"Then the horse had gone down to Netherlands. Your great sons had dug up the whole Earth (land) and they became greatly egoistic." (81)

"There was a Muni, with great occult powers, who was gifted with many virtues, but seeing this Muni, engaged in meditation. (82)

Your sons got enraged and taking some warriors along with them, they started beating the great Muni with their legs. (83)

Thus the Muni lost his concentration in meditation and a flame of fire emitted from his eyes, which was strong like the jungle fire.

(84)

The the emissary said," Your sons were then burnt down along with their troops (by the Muni) and not even a single man was left alive." (85)

ਸੁਨਿ ਪੁਤ੍ਰ ਨਾਸ । ਭਯੋ ਪੁਰਿ ਉਦਾਸ ।
ਜਹ ਤਹ ਸੁ ਲੋਗ । ਬੈਠੇ ਸੁ ਸੋਗ । ੮੬ ।
Sunn puttar nass. bhiou pur udas.
jeh the so log. baithai so sog. (86)

ਸਿਵ ਸਿਮਰ ਬੈਣ । ਲਜ ਥਾਪਿ ਨੈਣ ।
ਕਰਿ ਧੀਰਜ ਚਿਤਿ । ਮੁਨਿ ਮਨਿ ਪਵਿਤ । ੮੭ ।
Siv simar bain .jal thaap nain.
kar dheeraj chit. munn man paist. (87)

ਤਿਨ ਮ੍ਰਿਤਕ ਕਰਮ । ਨ੍ਰਿਪ ਕਰਮ ਧਰਮ ।
ਬਹੁ ਬੇਦ ਰੀਤਿ । ਕਿਨੀ ਸੁ ਪ੍ਰੀਤਿ । ੮੮ ।
tin mirtak karam. nrip karam dharam.
boh beid reet. kini so preet. (88)

ਨ੍ਰਿਪ ਪੁਤ੍ਰ ਸੋਗ । ਗਯੋ ਸੁਰਗ ਲੋਗਿ ।
ਨ੍ਰਿਪ ਭੇ ਸੁ ਜੌਨ । ਕਬਿ ਸਕੈ ਕੌਨ । ੮੯ ।
nrip puttar sag. geyo surag log.
nrip bhaie so jaun. kath sakai kaun. (89)

ਇਤਿ ਰਾਜਾ ਸਾਗਰ ਕੋ ਰਾਜ ਸਮਾਪਤੰ । ੪ । ੫ ।
it raja Sagar ko raj samapatung. (4) (5)

ਅਥ ਜੁਜਾਤਿ ਰਾਜਾ ਕੋ ਰਾਜ ਕਥਨੰ

ਮਧੁਭਾਰ ਛੰਦ

ਪੁਨਿ ਭਯੋ ਜੁਜਾਤਿ । ਸੋਭਾ ਅਭਾਤਿ । ਦਸ ਚਾਰਵੰਤ । ਸੋਭਾ ਸੁਭੰਤ । ੯੦ ।

ab jujat raja ko raj kathanung.

Madhbar Chhand

punn bhiou jujat. Sobha abhat.
das charvant. sobha subhant. (90)

ਸੁੰਦਰ ਸੁ ਨੈਨ । ਜਨ ਰੂਪ ਮੈਨ । ਸੋਭਾ ਅਪਾਰ । ਸੋਭਤ ਸੁਧਾਰ । ੯੧ ।
Sunder so nain. jan roop main. Sobha apar sobhat sudhar. (91)

ਸੁੰਦਰ ਸਰੂਪ । ਸੋਭੰਤ ਭੂਪ । ਦਸ ਚਾਰਵੰਤ । ਆਭਾ ਅਭੰਤ । ੯੨ ।
Sunder sarup. Sobhant bhoop. das charvant. abha abhant. (92)

ਗੁਨ ਗਨ ਅਪਾਰ । ਸੁੰਦਰ ਉਦਾਰ । ਦਸ ਚਾਰਿਵੰਤ । ਸੋਭਾ ਸੁਭੰਤ । ੯੩ ।
gunn gan apar. Sunder udar. das charvant. Sobha subhant. (93)

On hearing about the loss of the princes, the whole land (town) became gloomy, and everywhere people (the subjects) were engrossed in mourning. (86)

In the end the Raja Sagar started reciting the name of Shiva and while repeating the name of Shiva and restraining his tears from the eyes, he consoled his heart and purified his mind like a Muni (an ascetic). (87)

Then he performed the last rites of his son as per Vedic rules along with other religious functions with great love and devotion. (88)

Finally the Raja gave up his life in observing the heartfelt condolence at the loss of his sons. Who could detail other Rajas of similar nature who lived during those times. ? (89)

Here the episode of the Kingdom of Raja Sagar is completed

Now the episode of Raja Jujaat's Kingdom commences :
Madhbhar Chhand

Then there lived the Raja Jujaat, who was renowned everywhere for his supernatural glamour. He was known for his scholary bearing (knowledge) of all the sciences (fourteen studies). (90)

He had very charming eyes, as if he was a personification of the god of love (Kamdev) and he was established as a renowned king of glory. (91)

He was a king of great renown with beautiful features. He was known for his scholary learning (of all the fourteen sciences) and his supernatural personality of glamour. (92)

He possessed great virtues with a charming personality and liberal leanings. He was glorified as a great scholar (of all sciences) of renown. (93)

ਧਨ ਗੁਨ ਪ੍ਰਬੀਨ । ਪ੍ਰਭ ਕੇ ਅਧੀਨ । ਸੋਭਾ ਅਪਾਰ । ਸੁੰਦਰ ਕੁਮਾਰ । ੯੪ ।
dhan gunn parbeen. prabh ke adheen. sobha apar. Sunder kumar. (94)

ਸਾਸਤ੍ਰਗ ਸੁਧ । ਕ੍ਰੋਧੀ ਸੁ ਜੁਧ । ਨ੍ਰਿਪ ਭਯੋ ਬੇਨ । ਜਨ ਕਾਮ ਧੇਨ । ੯੫ ।
Sastrag sudh. karodh so judh. nrip bhiou bein. jan kaam dhen. (95)

ਖੂਨੀ ਸੁ ਖਗ । ਜੋਧਾ ਅਭਗ । ਖਤ੍ਰੀ ਅਖੰਡ । ਕ੍ਰੋਧੀ ਪ੍ਰਚੰਡ । ੯੬ ।
khuni so khag. jodha abhag. khatri akhad. karodhi prachand. (96)

ਸਤ੍ਰਨਿ ਕਾਲ । ਕਾਢੀ ਕ੍ਰਵਾਲ । ਸਮ ਤੇਜ ਭਾਨੁ । ਜ੍ਵਾਲਾ ਸਮਾਨ । ੯੭ ।
Satrin kaal. kadhi karvaal. Sum tej bhaan. Javala sman. (97)

ਜਬ ਜੁਰਤ ਜੰਗ । ਨਹਿ ਮੁਰਤ ਅੰਗ । ਅਰਿ ਭਜਤ ਨੇਕ । ਨਹਿ ਟਿਕਤ ਏਕ । ੯੮ ।
jab jurat jung. neh murat ang. ar bhagat nek. neh tikat ek. (98)

ਥਰਹਰਤ ਭਾਨੁ । ਕੰਪਤ ਦਿਸਾਨ । ਮੰਡਤ ਮਵਾਸ । ਭਜਤ ਉਦਾਸ । ੯੯ ।
dhar karat bhan. kanpat disan. mandat mavas. bhajat udas. (99)

ਥਰਹਰਤ ਬੀਰ । ਭੰਭਰਤ ਭੀਰ । ਤਤਜਤ ਦੇਸ । ਨ੍ਰਿਪਮਨਿ ਨਰੇਸ । ੧੦੦ ।
tharhart beer. bhambhrat bheer. tatjat des. nripman nares. (100)

ਚਚਕਤ ਚੰਦ । ਧਧਕਤ ਇੰਦ । ਫਨਿਮਨ ਫਟੰਤ । ਭੂਅਧਰ ਭਜੰਤ । ੧੦੧ ।
Chachkat chand. dhadhkat Ind. phanman phatant. bhuadhar bhajant. (101)

ਸੰਜੁਤਾ ਛੰਦ

ਜਸ ਠੌਰ ਠੌਰ ਸਬੋ ਸੁਨਯੋ । ਅਰਿ ਬ੍ਰਿੰਦ ਸੀਸ ਸਬੋ ਧੁਨਯੋ ।
ਜਗ ਜਗ ਸਾਜ ਭਲੇ ਕਰੇ । ਦੁਖ ਪੁੰਜ ਦੀਨਨ ਕੇ ਹਰੇ । ੧੦੨ ।

Sanjuta Chhand

jas thaur thour sabo suniyo. ar brind sees sabo dhaniou.
jug jug saj bhalaj karai.a dukh punjh denan ko harai. (102)

ਇਤਿ ਜੁਜਾਤਿ ਰਾਜਾ ਮ੍ਰਿਤ ਬਸਿ ਹੋਤ ਭਏ । ੫ । ੫ ।
It Raja Jujat Raja marit bas hote bhaie. (5) (5)

He was dexterous (skilful), amassed with wealth, along with various virtues. He was fully aware of the superior authority of The Lord Almighty and was a glorious king of repute. (94)

He possessed great knowledge of the Shastras, being a great scholar, while in the battle he was ruthless. There lived a king by the name of Bane and it appeared, he was a personification of the legendry Kamdhein cow (who was all powerful). (95)

He was a great wielder of sword, being bloodthirsty and was a great warrior who would not flee from the battlefield, and was an invincible Kashatriya with a great fury and ruthlessness. (96)

He was like the god of death for his enemy and was always wielding his sword for their elimination (killing). His splendor was like the glory of the sun, as if he was like a (flame of) fire. (97)

Once he was engrossed in any battle, then he would not be deterred (by any power) from the battlefield. many foes would flee away from the battlefield (against him) and none would dare to oppose him. (98)

Even the sun would feel belittled before this glamour (sun would tremble before his power) and all the directions (powers) would crumble before him. All the rebellious kings were disappointed in opposing him and were running away. (99)

The warriors were trembling with fear, and the cowards were fleeing away, leaving their country, such was the might of the Raja. (100)

Even the moon, on perceiving the Raja, would feel bewildered, Indra's heart was throbbing, and sheshnag was feeling flabbergasted and striking his fangs on the ground and the mountains would run away. (101)

Sanjuta Chhand

All had heard about the praises of the Raja (about the glorious Raja) and all the enemies (groups) had become frustrated (with beating of head). The Raja had organized many Yagnas in the world and alleviated the sufferings of the helpless (poor). (102)

Then the Raja Jujat became a victim of the god of death.

ਅਥ ਬੇਨ ਰਾਜੇ ਕੋ ਰਾਜ ਕਥਨੰ

ਸੰਜੁਤਾ ਛੰਦ

ਪੁਨਿ ਬੇਣੁ ਰਾਜ ਮਹੇਸ ਭਯੋ । ਨਿਜਿ ਡੰਡ ਕਾਹੂੰ ਤੇ ਨ ਲਯੋ ।
ਜੀਅ ਭਾਤਿ ਭਾਤਿ ਸੁਖੀ ਨਰਾ । ਅਤਿ ਗਰਬ ਸ੍ਰਬ ਛੁਟਿਓ ਧਰਾ । ੧੦੩ ।

ab ben rajai ko raj kathanung.

Sanjuta Chhand

pun ben raj mahes bhiou. nij dand kahun te na liyo.
jia bhant bhant sukhi nara. at garab sarab chhutiou dhara. (103)

ਜੀਅ ਜੰਤ ਸਬ ਦਿਖਿਯਤ ਸੁਖੀ । ਤਰਿ ਦ੍ਰਿਸਟਿ ਆਵਤ ਨ ਦੁਖੀ ।
ਸਬ ਠੌਰ ਠੌਰ ਪ੍ਰਿਥੀ ਬਸੀ । ਜਨੁ ਭੂਮਿ ਰਾਜ ਸਿਰੀ ਲਸੀ । ੧੦੪ ।

jia jant sab dikhiyat sukhi. tar drisat avat na dukhi.
sab thour thour prithi basi. jan bhoom raj siri lasi. (104)

ਇਹ ਭਾਤਿ ਰਾਜ ਕਮਾਇ ਕੈ । ਸੁਖ ਦੇਸ ਸਰਬ ਬਸਾਇ ਕੈ ।
ਬਹੁ ਦੋਖ ਦੀਨਨ ਕੋ ਦਹੇ । ਮੁਨਿ ਥਕਤ ਦੇਵ ਸਮਸਤ ਭਏ । ੧੦੫ ।

eh bhant raj kamaie kai. Sukh des sarab basaie kai.
boh dokh deenan ko deho. mun thakat dev samasat bhaie. (105)

ਬਹੁ ਰਾਜ ਸਾਜ ਕਮਾਇ ਕੈ । ਸਿਰਿ ਅਤ੍ਰਪਤ੍ਰ ਫਿਰਾਇ ਕੈ ।
ਪੁਨਿ ਜੋਤਿ ਜੋਤਿ ਬਿਖੈ ਮਿਲੀ । ਅਰਿ ਛੈਨੁ ਬੇਨੁ ਮਹਾਬਲੀ । ੧੦੬ ।

boh raj saj kamaie kai. Sir atarpatar phiraie kai.
pun joat joat bikhai mili. ar chhain bein mahabali. (106)

ਅਬਿਕਾਰ ਭੂਪ ਜਿਤੇ ਭਏ । ਕਰਿ ਰਾਜ ਅੰਤ ਸਮੈ ਗਏ ।
ਕਬਿ ਕੌਨ ਨਾਮ ਤਿਨੈ ਗਨੈ । ਸੰਕੇਤ ਕਰਿ ਇਤੇ ਭਨੈ । ੧੦੭ ।

abikar bhoop jitai bhaie. kar raj ant samai gaie.
kab kaun naam tinai gannai. sanket kar itai bhanai. (107)

ਇਤਿ ਬੇਨੁ ਰਾਜਾ ਮ੍ਰਿਤ ਬਸ ਹੋਤ ਭਏ । ੬ । ੫ ।

it bein raja mirat bas hote bhaie. (6) (5)

ਅਥ ਮਾਨਧਾਤਾ ਕੋ ਰਾਜੁ ਕਥਨੰ

ਦੋਪਕ ਛੰਦ

ਜੇਤਕ ਭੂਪ ਭਏ ਅਵਨੀ ਪਰ । ਨਾਮ ਸਕੈ ਤਿਨ ਕੇ ਕਵਿ ਕੌ ਧਰਿ ।
ਨਾਮ ਜਥਾਮਤਿ ਭਾਖਿ ਸੁਨਾਊ । ਚਿਤ ਤਊ ਅਪਨੇ ਡਰ ਪਾਊ । ੧੦੮ ।

Ab Mandhata ko raj kathanung.

dadhak Chhand

Jetak bhoop bhaie avni par. Naam sakai tin kai kavi ko dhar.
Nam jathamat bhakh Sunnaiuoo. chit touoo apnai dar paau. (108)

Now the episode of Bein (Bane) Kingdom begins.

Sanjuta Chhand :

Then Bane became the king of the land, who had not been punished by anyone. All the beings of various types including human beings were very happy and enjoying comfortable life. All had given up their egoism from the mind. (103)

All the beings were very happy and none of them appeared suffering from any afflictions. The whole land was very much comfortable and enjoying all pleasures. It appeared as if the goddess (of wealth) Lakshmi had manifested herself there. (104)

Thus the Raja had established a reputable kingdom, enjoying all comforts of life and alleviating all the sufferings of poor and helpless people and hearing this the gods even felt overwhelmed. (105)

After ruling the country for a long time the soul of the Raja got mingled with the prime soul (he died). He had his authority proclaimed everywhere (with a canopy overhead). Thus a king Bane of great might and repute, that had destroyed all the enemies, had lived there. (106)

All the kings who were virtuous (devoid of all vices) had finally got their souls mingled with the prime soul. Is there any poet who could detail such Rajas (list them) but briefly they have been listed here. (107)

Now the Raja Ban
has also died

Now the episode of The Kingdom of Man-dhata begins

Dodhak Chhand :

Who could (which poet) list all the Rajas who happened to rule the land so far ? According to my ability I am going to describe them but I am afraid, it may not be a complete picture. (108)

ਬੇਨੁ ਗਏ ਜਗ ਤੇ ਨ੍ਰਿਪਤਾ ਕਰਿ । ਮਾਨਧਾਤ ਭਏ ਬਸੁਧਾ ਧਰਿ ।
ਬਾਸਵ ਲੋਗ ਗਏ ਜਬ ਹੀ ਵਹ । ਉਠਿ ਦਯੋ ਅਰਧਾਸਨ ਬਾਸਵ ਤਿਹ । ੧੦੯ ।
bein geai jug te nripta kar. mandhat bhaie basudha dhar.
basav log gaie jab hi veh. uth diyo ardharsan basai the. (109)

ਰੋਸ ਭਰਯੋ ਤਬ ਮਾਨ ਮਹੀਧਰ । ਹਾਕਿ ਗਹਯੋ ਕਰਿ ਖਗ ਭਯੰਕਰ ।
ਮਾਰਨ ਲਾਗ ਜਬੈ ਰਿਸ ਇੰਦ੍ਰਹਿ । ਬਾਹ ਗਹੀ ਤਤਕਾਲ ਦਿਜਿੰਦ੍ਰਹਿ । ੧੧੦ ।
ross bhariou tab maan mahidhar. haak gehiou kar khag bheunkar.
maran laag jabai ris Indreh. bah gehi tatkaal dijindreh. (110)

ਨਾਸ ਕਰੋ ਜਿਨਿ ਬਾਸਵ ਕੋ ਨ੍ਰਿਪ । ਆਸਨ ਅਰਧ ਦਯੋ ਤੁਹ ਯਾ ਬ੍ਰਤ ।
ਹੈ ਲਵਨਾਸ੍ ਮਹਾਸੁਰ ਭੂਧਰਿ । ਤਾਹਿ ਨ ਮਾਰ ਸਕੇ ਤੁਮ ਕਿਉ ਕਰ । ੧੧੧ ।
nass karo jin basav ko nrip. asan ardh diyo toh ya barat.
hai lavnasar mahasur bhudhar. tahai na maar sakai tum kiou kar. (111)

ਜੌ ਤੁਮ ਤਾਹਿ ਸੰਘਾਰ ਕੈ ਆਵਹੁ । ਤੌ ਤੁਮ ਇੰਦ੍ ਸਿੰਘਾਸਨ ਪਾਵਹੁ ।
ਐਸੇ ਕੈ ਅਰਧ ਸਿੰਘਾਸਨ ਬੈਠਹੁ । ਸਾਚੁ ਕਹੋ ਪਰ ਨਾਕੁ ਨ ਐਠਹੁ । ੧੧੨ ।
jou tum tahai sanghar kai avoh. tou tum Inder Singhasan pavoh.
aisai kai ardh singhasan baithouh. saach kaho par naak na aithouh. (112)

ਅਸਤਰ ਛੰਦ

ਧਾਯੋ ਅਸਤ੍ ਲੈ ਕੇ ਤਹਾ । ਮਥੁਰਾ ਮੰਡਲ ਦਾਨੋ ਥਾ ਜਹਾ ।
ਮਹਾ ਗਰਬੁ ਕੈ ਕੈ ਮਹਾ ਮੰਦ ਬੁਧੀ । ਮਹਾ ਜੋਰ ਕੈ ਕੈ ਦਲੰ ਪਰਮ ਕ੍ਰੁਧੀ ੧੧੩ ।
astar chhand
dhaiou astar lai kai taha. mathura mandal dano tha jaha.
maha garab kai kai maha mand budhi. maha jor kai kai dalung param karudhi. (113)

ਮਹਾ ਘੋਰ ਕੈ ਕੈ ਘਨੰ ਕੀ ਘਟਾ ਜਿਯੋ । ਸੁ ਧਾਇਆ ਰਣੰ ਬਿਜੁਲੀ ਕੀ ਛਟਾ ਜਿਯੋ ।
ਸੁਨੇ ਸਰਬ ਦਾਨੋ ਸੁ ਸਾਮੁਹਿ ਸਿਧਾਇ । ਮਹਾ ਕ੍ਰੋਧ ਕੈ ਕੈ ਸੁ ਬਾਜੀ ਨਚਾਏ । ੧੧੪ ।
Maha ghor kai kai ghanung ki ghata jiou. so dhiaiya rannung bijli ki chhata jiou.
sunnai sarab daano so samohai sidhaie. maha karodh kai kai so baji nachaie. (114)

ਮੇਦਕ ਛੰਦ

ਅਬ ਏਕ ਕੀਏ ਬਿਨੁ ਯੌ ਨ ਟਰੇ । ਦੋਊ ਦਾਤਨ ਪੀਸ ਹੰਕਾਰਿ ਪਰੈ ।
ਜਬ ਲੌ ਨ ਸੁਨੈ ਲਵ ਖੇਤ ਮਹਾ । ਤਬ ਲਉ ਨ ਲਖੈ ਰਨਿ ਬਾਜ ਟਰਾ । ੧੧੫ ।
Medak Chhand
ab ek kiai bin yo na tarai. donoo datan pees hankar parai.
jab lou na sunnai lav khet maha. tab lou na lakhai run baaj tara. (115)

When Bane Raja had died after ruling the land, then Mandhata became the king, who ruled over the country. When he went to the (heavens) abode of Indra, he had offered him seat in his throne itself along with, by showing him all respect (received him by getting up). (109)

Now the Raja Mandhata was filled with fury and challenging him, took up his double-edged sword in hand. When he was about to strike Indra with great wrathfulness, then Brahspati (Dajindra) held him back by holding his arm. (110)

He then said, O King ! Do not destroy (kill) Indra. He had offered you half the throne as per rules. It was done like this because o the Earth you had not been able to kill the demon called Lavnasur. (111)

You deserve the full throne (seat) of Indra if you comeback, after killing the demon. So better get seated on half the place. I am telling you the truth, so you need not detest it. (112)

Astar Chhand :

Raja Mandhata then hurriedly went there along with his bow, to Mathura mandal where that demon (Lavnasur) was abiding. That bad (vicious) demon due to his egoism and fury had collected a huge force (for fighting). (113)

He attacked like a streak of lightning from the dark clouds, thundering and getting furious with rage . Learning about the attack all the other demons also came rushing forward and were trotting their horses with ruthlessness. (114)

Medak Chhand

Now both of them would not relent unless one was killed. Both of them, gnashing their teeth attacked each other with great fury. Till he learnt that Lavnasur (demon) was killed in fighting, he would not come back and you will not see his horse coming back from the battlefield. (115)

ਅਬ ਹੀ ਰਨਿ ਏਕ ਕੀ ਏਕ ਕਰੇ । ਬਿਨੁ ਏਕ ਕੀਏ ਰਨਿ ਤੇ ਨ ਟਰੈ ।
ਬਹੁ ਸਾਲ ਸਿਲਾ ਤਲ ਬ੍ਰਿਛ ਛੁਟੇ । ਦੁਹੂੰ ਓਰਿ ਜਬੈ ਰਣ ਬੀਰ ਜੁਟੇ । ੧੧੬
ab hi runn ek ki ek karai. abin ek kiai runn te na tarai.
boh saal sila tal brichh chhutai. duhun aour jabai run beer jutai. (116)

ਕੁਪ ਕੈ ਲਵ ਪਾਨਿ ਤ੍ਰਿਸੂਲ ਲਯੋ । ਸਿਰਿ ਧਾਤਯਮਾਨ ਦੁਖੰਡ ਕਿਯੋ ।
ਬਹੁ ਜੂਥਪ ਜੂਥਨ ਸੈਨ ਭਜੀ । ਨ ਉਚਾਇ ਸਕੈ ਸਿਰੁ ਐਸ ਲਜੀ । ੧੧੭ ।
koop kai lav paan trisul liou. Sir dhateumaan dukhand kiou.
boh juthap juthan sain bhaji. na uchaie sakai sir ais laji. (117)

ਘਨ ਜੈਸੇ ਭਜੇ ਘਨ ਘਾਇਲ ਹੁਐ । ਬਰਖਾ ਜਿਮਿ ਸੋ੍ਨਤ ਧਾਰ ਚੁਐ ।
ਸਭ ਮਾਨ ਮਹੀਪਤਿ ਛੋਤ੍ਰਿ ਦੈ । ਸਬ ਹੀ ਦਲ ਭਾਜਿ ਚਲਾ ਜੀਅ ਲੈ । ੧੧੮ ।
ghan jaisai bhajai ghun ghial huai. barkha jim saronat dhaar chuai.
sabh maan mahipat chhetreh dai. sab hi dal bhaj chala jia lai. (118)

ਇਕ ਘੂਮਤ ਘਾਇਲ ਸੀਸ ਫੁਟੇ । ਇਕ ਸੋ੍ਨ ਚੁਚਾਵਤ ਕੇਸ ਛੁਟੇ ।
ਰਨਿ ਮਾਰ ਕੈ ਮਾਨਿ ਤ੍ਰਿਸੂਲ ਲੀਏ । ਭਟ ਭਾਤਹਿ ਭਾਤਿ ਭਜਾਇ ਦੀਏ । ੧੧੯ ।
ik ghumat ghial sees phutai. ik saron chuchavat kes chhutai.
runn maar kai maan trisul liai. bhat bhateh bhat bhajaie diai. (119)

ਇਤਿ ਮਾਨਧਾਤਾ ਰਾਜ ਸਮਾਪਤੰ ।
it maandhaata raj samapatam. (7) (5)

ਅਥ ਦਲੀਪ ਕੋ ਰਾਜ ਕਥਨੰ ।
ਤੋਟਕ ਛੰਦ
ਰਣ ਮੋ ਮਾਨ ਮਹੀਪ ਹੁਏ । ਤਬ ਆਨਿ ਦਿਲੀਪ ਦਿਲੀਸ ਭਏ ।
ਬਹੁ ਭਾਤਿਨ ਦਾਨਵ ਦੀਹ ਦਲੇ । ਸਬ ਠੌਰ ਸਬੈ ਉਠਿ ਧਰਮ ਪਲੇ । ੧੨੦ ।
Ab daleep ko raj kathanung
Totak Chhand
runn mo maan maheep haiai. tab aan daleep dilees bhaie.
boh bhatin danav deeh dalai. sab thour sabai uth dharam palai. (120)

ਚੌਪਈ
ਜਬ ਨ੍ਰਿਪ ਹਨਾ ਮਾਨਧਾਤਾ ਬਰ । ਸਿਵ ਤ੍ਰਿਸੂਲ ਕਰਿ ਧਰਿ ਲਵਨਾਸੁਰ ।
ਭਯੋ ਦਲੀਪ ਜਗਤ ਕੋ ਰਾਜਾ । ਭਾਤਿ ਭਾਤਿ ਜਿਹ ਰਾਜ ਬਿਰਾਜਾ । ੧੨੧ ।
Choupaiee
jab nrip hana maandhaata bar. Siv trisul kar dhar lavnasur.
bhiou daleep jagat ko raja. bhant bhant jeh raj biraja. (121)

Very soon both of them would try to kill one of them and without reducing themselves into one person being left alive, they were not willing to stop fighting. Many trees of Shorea robusta had been uprooted along with many stones, which came down hurling down. From both sides the warriors were attacking each other in the battlefield. (116)

Then Lavnasur took up his trident, getting furious with rage and cut the head of Mandhata into two pieces. Then all the army commanders along with their troops started fleeing and were feeling ashamed of themselves so much that they could not carry back the head of the Raja even. (117)

Many wounded soldiers were running away from the battlefield just as the clouds get depressed with the blowing winds. Blood was flowing from their wounds like the shower of rain. Having lost the king Mandhata in the battlefield, the whole army forces came back saving their lives. (118)

Some wounded soldiers were moving around, while some had their heads damaged (cut) in war and some were bleeding badly (blood was flowing from the wounds). While some other had their hair disheveleed. The King Mandhata had been killed with the striking of a trident while other mighty warriors had been forced to flee from the battlefield. (119)

Here the end of Mandhata Raja's empire is completed.

Now the episode of Raja Daleep's kingdom begins

Totak Chhand :

When the Raja Mandhata got killed in the killed in the battle, then the King named Dalip took over the reins of the kingdom of Delhi. He crushed many mighty demons and the masses started worship and practicing true religion. (120)

Choupaiee :

When Lavnasur (demon), taking the Trident in hand, given by Shiva, had killed the great king Mandhata, then Daleep became the king of the land, who was controlling the land of many Rajas. (121)

ਮਹਾਰਥੀ ਅਰੁ ਮਹਾ ਨ੍ਰਿਪਾਰਾ । ਕਨਕ ਅਵਟਿ ਸਾਚੇ ਜਨੁ ਢਾਰਾ ।
ਅਤਿ ਸੁੰਦਰ ਜਨੁ ਮਦਨ ਸਰੂਪਾ । ਜਾਨੁਕ ਬਨੇ ਰੂਪ ਕੋ ਭੂਪਾ । ੧੨੨ ।
maharathi ar maha nirpara. kanak avat sachai jan dhara.
at sunder jan madan sarupa. janak banai roop ko bhoopa. (122)

ਬਹੁ ਬਿਧਿ ਕਰੈ ਜਗ ਬਿਸਥਾਰਾ । ਬਿਧਵਤ ਹੋਮ ਦਾਨ ਮਖਸਾਰਾ ।
ਧਰਮ ਧੁਜਾ ਜਹ ਤਹ ਬਿਰਾਜੀ । ਇੰਦ੍ਰਾਵਤੀ ਨਿਰਖਿ ਦੁਤਿ ਲਾਜੀ । ੧੨੩ ।
boh bidh karai jug bisthara. bidhvat home daan makhsara.
dharam dhuja jeh the biraji. Indravati nirakh dutt laaji. (123)

ਪਗ ਪਗ ਜਗਿ ਖੰਭ ਕਹੁ ਗਾਡਾ । ਘਰਿ ਘਰਿ ਅੰਨ ਸਾਲ ਕਰਿ ਛਾਡਾ ।
ਭੂਖਾ ਨ"ਗ ਜੁ ਆਵਤ ਕੋਈ । ਤਤਛਿਨ ਇਛ ਪੁਰਾਵਤ ਸੋਈ । ੧੨੪ ।
pug pug jug khambh koh gada. ghar ghar an saal kar chhada.
bhukha nang jo avat koiee. tatchhin ichh pravat soiee. (124)

ਜੋ ਜਿਹੰ ਮੁਖ ਮ"ਗਾ ਤਿਹਾ ਪਾਵਾ । ਬਿਮੁਖ ਆਸ ਫਿਰਿ ਭਿਛਕ ਨ ਆਵਾ ।
ਧਾਸਿ ਧਾਸਿ ਧੁਜਾ ਧਰਮ ਬਧਾਈ । ਧਰਮਾਵਤੀ ਨਿਰਖਿ ਮੁਰਛਾਈ । ੧੨੫
jo jehung mukh manga teha pava. bimukh aas phir bhichhak na ava.
dham dham dhuja dharam badhaiee. dharamavati nirakh murchhaiee. (125)

ਮੂਰਖ ਕੋਊ ਰਹੈ ਨਹਿ ਪਾਵਾ । ਬਾਰ ਬੂਢ ਸਭ ਸੋਧਿ ਪਢਾਵਾ ।
ਘਰਿ ਘਰਿ ਹੋਤ ਭਈ ਹਰਿ ਸੇਵਾ । ਜਹ ਤਹ ਮਾਨਿ ਸਬੈ ਗੁਰ ਦੇਵਾ । ੧੨੬ ।
moorakh kouoo rehai nehi pava. bar boodh sabh sodh padhava.
ghar ghar hote bhaiee har seva. jeh the maan sabai gur deva. (126)

ਇਹ ਬਿਧਿ ਰਾਜ ਦਿਲੀਪ ਬਡੇ ਕਰਿ । ਮਹਾਰਥੀ ਅਰੁ ਮਹਾ ਧਨੁਰ ਧਰ ।
ਕੋਕ ਸਾਸਤ੍ਰ ਸਿਮ੍ਰਿਤਿ ਸੁਰ ਗਿਆਨਾ । ਜੋਤਿਵੰਤ ਦਸ ਚਾਰਿ ਨਿਧਾਨਾ । ੧੨੭ ।
eh bidh raj daleep bado kar. maharathi ar maha dhanur dhar.
kok sastar simrit sur giana. jotvant das chaar nidhana. (127)

ਮਹਾ ਕ੍ਰਮਠੀ ਮਹਾ ਸੁਜਾਨੂ । ਮਹਾ ਜੋਤਿ ਦਸ ਚਾਰਿ ਨਿਧਾਨੂ ।
ਅਤਿ ਸਰੂਪ ਅਰੁ ਅਮਿਤ ਪ੍ਰਭਾਸਾ । ਮਹਾ ਮਾਨ ਅਰੁ ਮਹਾ ਉਦਾਸਾ । ੧੨੮ ।
maha karamathi maha sujan. maha joti das chaar nidhan.
at sarup ar amit parbhasa. maha maan ar maha udasa. (128)

ਬੈਦ ਅੰਗ ਖਟ ਸਾਸਤ੍ਰ ਪ੍ਰਬੀਨਾ । ਪਨੁਰਬੇਦ ਪ੍ਰਭ ਕੇ ਰਸ ਲੀਨਾ ।
ਖੜਗਨ ਈਸ੍ਵਰ ਪੁਨਿ ਅਤੁਲ ਬਲ । ਅਰਿ ਅਨੇਕ ਜੀਤੇ ਜਿਨਿ ਦਲਿ ਮਲਿ । ੧੨੯ ।
beid ang khat sastar parbina. dhanarbeid prabh ke ras leena.
kharrrgan easvar pun atul bal. ar anek jeetai jin dal mal. (129)

He was a great charioteer and was so charming a great king as if someone had transformed him in a mould by pouring molten gold therein. He was very beautiful, being a personification of the god of love (kamdev) or it appeared, he was made a king of beauty itself. (122)

He organized many Yagnas (fire pits for worship) and in the yagna place (building) there were many Hom Yagnas with alms giving as per religious practices. Everywhere the banners of religion were fluttering, and the decorations of the whole place would put Indrapuri even to nothingness (to shame). (Even Indrapuri would feel belittled before its beauty). (123)

At each step there were huge pillars (depicting) indicating performance of yagnas, and each house was made a store of food grains by the Raja. Even if a poor destitute were to visit a house for alms, he was instantly given whatever he desired. (124)

The house owner instantly gave, whatever one had asked for, to him. No beggar was left wanting in the land (the beggar was given whatever he desired) and in each house there was banners of religion fluttering and on seeing their beauty even the Dharampuri (religious place) would feel ashamed (was looking pale). (125)

There was not even a single (foolish) illiterate person left in the land as all the children and old persons were made literate by locating them throughout the area. The worship (service) of The Lord was being performed in each house and everywhere people were made to worship and recognoize The Lord almighty as the supreme power (Gurdev). (126)

Thus Dalip became a renowned king of the land, who was known to be a great charioteer and a great archer (bowman). He was also a great scholar of Kok-Shastra and smritis as well, and a treasure of the fourteen sciences and a great luminary. (127)

He was a great practical leader of great wisdom, who was known for his splendor and glory, being a (treasure) scholar of all the fourteen sciences. He was very charming and glamorous in personality and was known for his (neutral) virtuous character and praiseworthy nature (of religious type) (man of principle and good character).(128)

He was a great scholar of Vedas and the six shastras (great exponent of shastras) an expert in archery (Danur Veda) and Lord's True Name (love of the Lord). He was a great swordsman (wielder of sword) who had crushed many enemies. (129)

ਖੰਡ ਅਖੰਡ ਜੀਤਿ ਅਡ ਰਾਜਾ । ਆਨਿ ਸਮਾਨ ਨ ਆਪੁ ਬਿਰਾਜਾ ।
ਅਤਿ ਬਲਿਸਟ ਅਸਿ ਤੇਜ ਪ੍ਰਚੰਡਾ । ਅਰਿ ਅਨੇਕ ਜਿਨਿ ਸਾਧਿ ਉਦੰਡਾ । ੧੩੦ ।
khand akhand jeet bad raja. aan saman na aap biraja.
ati balist as tej parchanda. ar anek jin sadh udanda. (130)

ਦੇਸ ਬਿਦੇਸ ਅਧਿਕ ਜਿਹ ਜੀਤਾ । ਜਹ ਤਹ ਚਲੀ ਰਲਜ ਕੀ ਨੀਤਾ ।
ਭਾਤਿ ਭਾਤਿ ਸਿਰਿ ਛਤ੍ਰ ਬਿਰਾਜਾ । ਤਜਿ ਹਠ ਚਰਨਿ ਲਗੇ ਬਦ ਰਾਜਾ । ੧੩੧ ।
des bides adhik jeh jeeta. jeh the chali raj ki neeta.
bhant bhant sir chhatar biraja. taj hath charan lagai bud raja. (131)

ਜਹ ਤਹ ਹੋਤ ਧਰਮ ਕੀ ਰੀਤਾ । ਕਹੂੰ ਨ ਪਾਵਤਿ ਹੋਨਿ ਅਨੀਤਾ ।
ਦਾਨ ਨਿਸਾਨ ਚਹੂੰ ਚਕ ਬਾਜਾ । ਕਰਨ ਕੁਬੇਰ ਬੇਨੁ ਬਲਿ ਰਾਜਾ । ੧੩੨ ।
jeh the hote dharam ki reeta. kahun na pavat hoan aneeta.
daan nisan chahun chak baja. karan kubeer bein bal raja. (132)

ਭਾਤਿ ਭਾਤਿ ਤਨ ਰਾਜ ਕਮਾਈ । ਆ ਸਮੁਦ੍ ਲੌ ਫਿਰੀ ਦੁਹਾਈ ।
ਜਹ ਤਹ ਕਰਮ ਪਾਪ ਭਯੋ ਦੂਰਾ । ਧਰਮ ਕਰਮ ਸਭ ਕਰਤ ਹਜੂਰਾ । ੧੩੩ ।
bhant bhant tan raj kamaiee. aa samudar lai phiri duhaiee.
jeh the karan paap bhiou dura. dharam karam sabh karat hajura. (133)

ਜਹ ਤਹ ਪਾਪ ਛਪਾ ਸਭ ਦੇਸਾ । ਧਰਮ ਕਰਮ ਉਠਿ ਲਾਗਿ ਨਰੇਸਾ ।
ਆ ਸਮੁਦ੍ ਲੌ ਫਿਰੀ ਦੁਹਾਈ । ਇਹ ਬਿਧਿ ਕਰੀ ਦਿਲੀਪ ਰਜਾਈ । ੧੩੪ ।
ajeh teh paap chhapa sab desa. dharam karam uth laag naresa.
aa samudar lou phiri duhaiee. eh bidh kari dalip rajaiee. (134)

ਇਤਿ ਦਲੀਪ ਰਾਜ ਸਮਾਪਤੰ । ੮ । ੫ ।
it dalip raj samapatung. (8) (5)

ਅਥ ਰਘੁ ਰਾਜਾ ਕੋ ਰਾਜ ਕਥਨੰ

ਚੌਪਈ

ਬਹੁਰ ਜੋਤਿ ਸੋ ਜੋਤਿ ਮਿਲਾਨੀ । ਸਬ ਜਗ ਐਸ ਕ੍ਰਿਆ ਪਹਿਚਾਨੀ ।
ਸ੍ਰੀ ਰਘੁਰਾਜ ਰਾਜੁ ਜ਼ਗ੍ਗਿ ਕੀਨਾ । ਅਤ੍ਰਪਤ੍ ਸਿਰਿ ਚਾਰਿ ਨਵੀਨਾ । ੧੩੫ ।

ab ragh raja ko raj kathanung

Choupaiee

bahur joat so joat milani. sab jug ais kiria pehchani.
Sri Ragraj raj jug keena. atarpatar sir dhar naveena. (135)

ਬਹੁਤੁ ਭਾਤਿ ਕਰਿ ਜਗਿ ਪ੍ਰਕਾਰਾ । ਦੇਸ ਦੇਸ ਮਹਿ ਧਰਮ ਬਿਥਾਰਾ ।
ਪਾਪੀ ਕੋਈ ਨਿਕਟਿ ਨ ਰਾਖਾ । ਝੂਠ ਬੈਨ ਕਿਹੂੰ ਭੂਲਿ ਨ ਭਾਖਾ । ੧੩੬ ।
bahut bhant kar jug parkara. des des meh dharam bithara.
papi koiee nikat na rakha. jhooth bain kehun bhul na bhakha. (136)

He had won over many invincible kings and there was none-equal to him in power and authority. He was a powerful king with great might who had defeated many powerful enemies. (130)

He had (won over) defeated many (near and far) Rajas and his kingdom was spread over the whole land and many canopies were fluttering over his head (his authority recognized everywhere) and many Rajas, forgetting their pride, had accepted his suzerainity over them and thus recognized his authority. (131)

Now everywhere the religious practices (virtuous nature) were being followed invariably and nowhere there was any talk of irreligious type. The drumbeats would announce the practce of alms giving in all the four directions (everywhere offerings were being given). The king was renowned like the kings, Karan, Kuber, Bane and Bal everywhere. (132)

With the varied nature of his kingdom his fame had spread all over, reaching up to the oceans (end of land). Everywhere the (thought of) sins and fear complex had disappeared and all the (attendants) people close to the Raja, were busy in virtuous practices (of religious nature). (133)

The sinful actions (practices) had been completely uprooted and all the kings were engaged in virtuous deeds (religious practices) at all times. His renown had spread all over the end (up to the oceans). This is how the Raja Dalip ruled over the world. (134)

Here the episode of the rule of Dalip is completed.

Now the episode of the rule of Raja Raghu begins :

Choupaiee :

Then the soul of (Raja Dalip) got mingled with the prime soul (died) and the world had acclaimed this fact, and after him Raja Raghuraj had assumed the control of the kingdom and with canopy fluttering overhead (authority proclaimed) along with new royal emblems he ruled the land. (135)

He arranged many Yagnas to be performed in many ways and spread the cult of religion (virtuous nature) everywhere in distant lands. There was no sinner left in the land, and no one could dare to tell a lie (even by default). (136)

ਨਿਸ" ਤਾਸੁ ਨਿਸ ਨਾਥ ਪਛਾਨਾ । ਦਿਨਕਰ ਤਾਹਿ ਦਿਵਸ ਅਨੁਮਾਨਾ ।
ਬੇਦਨ ਤਾਹਿ ਬ੍ਰਹਮ ਕਰਿ ਲੇਖਾ । ਦੇਵਨ ਇੰਦ੍ ਰੂਪ ਅਵਿਰੇਖਾ । ੧੩੭ ।
nisa taas nis nath pachhana. dinkar tahain divas anmana.
bedan tahain braham kar lekha. devan Inder roop avrekha. (137)

ਬਿਪਨ ਸਬਨ ਬ੍ਰਹਸਪਤਿ ਦੇਖਯੋ । ਦੈਤਨ ਗੁਰੂ ਸੁਕ੍ ਕਰਿ ਪੇਖਯੋ ।
ਰੋਗਨ ਤਾਹਿ ਅਉਖਧੀ ਮਾਨਾ । ਜੋਗਿਨ ਪਰਮ ਤਤ ਪਹਿਚਾਨਾ । ੧੩੮ ।
bipan saban brahaspat dekhiou. daitan guru sukar kar peikhiou.
rogan tahen ankhadi mana. jogin param tat pehchana. (138)

ਬਾਲਨ ਬਾਲ ਰੂਪ ਅਵਿਰੇਖਯੋ । ਜੋਗਨ ਮਹਾ ਜੋਗ ਕਰਿ ਦੇਖਯੋ ।
ਦਾਤਨ ਮਹਾਦਾਨਿ ਕਰਿ ਮਾਨਯੋ । ਭੋਗਨ ਭੋਗ ਰੂਪ ਪਹਚਾਨਯੋ । ੧੩੯ ।
balan baal roop avarekhiou. jogan maha jog kar dekhiou.
datan mahadan kar maniou. bhogan bhog roop pehchaniou. (139)

ਸੰਨਿਆਸਨ ਦਤ ਰੂਪ ਕਰਿ ਜਾਨਯੋ । ਜੋਗਨ ਗੁਰ ਗੋਰਖ ਕਰਿ ਮਾਨਯੋ ।
ਰਾਮਾਨੰਦ ਬੈਰਾਗਿਨ ਜਾਨਾ । ਮਹਾਦੀਨੰ ਤੁਰਕਨ ਪਹਚਾਨਾ । ੧੪੦ ।
Sanayasan dut roop kar janiou. jogan gur gorakh kar maniou.
Ramanand bairagan jana. mahadeen turkana pehchana. (140)

ਦੇਵਨ ਇੰਦ੍ ਰੂਪ ਕਰਿ ਲੇਖਾ । ਦੈਤਨ ਸੁੰਭ ਰਾਜਾ ਕਰਿ ਪੇਖਾ ।
ਜਛਨ ਜਛ ਰਾਜ ਕਰਿ ਮਾਨਾ । ਕਿਨ੍ਨ ਕਿਨ੍ਦੇਵ ਪਹਚਾਨਾ । ੧੪੧ ।
devan Inder roop kar lekha. daitan sumbh raja kar pekha.
jachhan jachh raj kar mana. kinarnan kinardev pehchana. (141)

ਕਾਮਿਨ ਕਾਮ ਰੂਪ ਕਰਿ ਦੇਖਯੋ । ਰੋਗਨ ਰੂਪ ਧਨੰਤਰ ਪੇਖਯੋ ।
ਰਾਜਨ ਲਖਯੋ ਅਧਿਕਾਰੀ । ਜੋਗਨ ਲਖਯੋ ਜੋਗੀਸਰ ਭਾਰੀ । ੧੪੨ ।
kamin kaam roop kar dekhiou. rogan roop dhanatar peikhiou.
rajan lakhiou raj adhkari. jogan lakhiou jogisar bhari. (142)

ਛਤ੍ਰਨ ਬਡੇ ਛਤ੍ਰਪਤਿ ਜਾਨਾ । ਅਤ੍ਰਿਨ ਮਹਾ ਸਸਤ੍ਰਧਰ ਮਾਨਾ ।
ਰਜਨੀ ਤਾਸੁ ਚੰਦ੍ ਕਰਿ ਲੇਖਾ । ਦਿਨੀਅਰ ਕਰਿ ਤਿਹ ਦਿਨ ਅਵਿਰੇਖਾ । ੧੪੩ ।
chhatran bado chhatarpat jana. atrin maha sastardhar mana.
rajni taas chander kar lekha. diniar kar the din avirekha. (143)

ਸੰਤਨ ਸਾ"ਤਿ ਰੂਪ ਕਰਿ ਜਾਨਯੋ । ਪਾਵਕ ਤੇਜ ਰੂਪ ਅਨੁਮਾਨਯੋ ।
ਧਰਤੀ ਤਾਸੁ ਧਰਾਧਰ ਜਾਨਾ । ਹਰਣਿ ਏਨਰਾਜ ਪਹਿਚਾਨਾ । ੧੪੪ ।
santan saant roop kar janiou. pavak taj roop anmaniou.
dharti taas dharadhar jana. haran einraj pehchana. (144)

He was like the brilliant moon shining during the night and the day looked at him as the glorious sun shining everywhere. The Vedas took him as Brahma (the originator of Vedas) and the gods looked at him as the king of gods, like Indra. (137)

All The Brahmins looked at him as the form of jupiter while the demons took him to be the form of Venus (evening star). The suffering humanity looked at him as the medicinal herb while the Yogis took him to be the personification of supreme authority (prime soul). (138)

The children took him as one of them (child) and the yogis looked at him as the (main yogi) representative of yoga cult. The benefactors saw him as the supreme donor (alms giver) and the worldly people looked at him as the greatest pleasure mongering person. (139)

The ascetics looked at him as a personification of Dutt (greatest seer) while the yogis took him to be an embodiment of Guru Gorakh Nath, and the recluse looked at him as the form of Ramanand whereas the Muslims took him to be a personification of Hazrat Mohammad. (140)

The gods looked at him as a form of god Indra while the demons looked at him as Raja Shumbh. The demi-gods took him to be the Raja Kuber (of demi gods) while the (mythological horse with human head) Kinars took him to be their Raja Kinar.(141)

The lovers took him to be the god of love, and the suffering humanity looked at him like the physician Dhematri (the physician at the court of Indra) and the kings took him as the contender for kingdom, while the yogis took him as the main yogi. (leader of yogis). (142)

The Kashatriyas have looked upon him as a great Kashatriya while the warriors have taken him as a great warrior with weapons. The night had looked upon him as the moon while the day had seen him as the embodiment of sun. (143)

The saints had looked upon him as a person of great patience while the fire looked upon him as a flame of light. The Earth took him as a mountain while the deer have seen in him as deer with musk. (144)

ਛਤ੍ਰਿਨ ਤਾ ਸਭੁ ਛਤ੍ਰਿਪਤਿ ਸੂਝਾ । ਜੋਗਿਨ ਮਹਾ ਜੋਗ ਕਰ ਬੂਝਾ ।
ਹਿਮਧਰ ਤਾਹਿ ਹਿਮਾਲਯ ਜਾਨਾ । ਦਿਨਕਰ ਅੰਧਕਾਰਿ ਅਨੁਮਾਨਾ । ੧੪੫ ।
chhatrin ta(n) sab chhatarpat sujha. jogin maha jog kar boojha.
himdhar tahai himalaya jana. dinkar andhkaar anmana. (145)

ਜਲ ਸਰੂਪ ਜਲ ਤਾਸੁ ਪਛਾਨਾ । ਮੇਘਨ ਇੰਦਰਦੇਵ ਕਰ ਮਾਨਾ ।
ਬੇਦਨ ਬ੍ਰਹਮ ਰੂਪ ਕਰ ਦੇਖਾ । ਬਿਪਨ ਬਯਾਸ ਜਾਨਿ ਅਵਿਰੇਖਾ । ੧੪੬ ।
jal sarup jal taas pachhana. meghan Inder dev kar mana.
bedan braham roop kar dekha. bipan bias jaan avrekha. (146)

ਲਖਮੀ ਤਾਹਿ ਬਿਸਨੁ ਕਰਿ ਮਾਨਯੋ । ਬਾਸਵ ਦੇਵ ਬਾਸਵੀ ਜਾਨਯੋ ।
ਸੰਤਨ ਸਾ'ਤਿ ਰੂਪ ਕਰਿ ਦੇਖਾ । ਸਤ੍ਰਨ ਕਲਹ ਸਰੂਪ ਬਿਸੇਖਾ । ੧੪੭ ।
lakhmi tahein bisan kar maniou. basav dev basvi janiou.
Santan saant roop kar dekha. satran kaleh sarup biseikha. (147)

ਰੋਗਨ ਤਾਹਿ ਅਉਖਧੀ ਸੂਝਾ । ਭਾਮਿਨ ਭੋਗ ਰੂਪ ਕਰਿ ਬੂਝਾ ।
ਮਿਟਰਨ ਮਹਾ ਮਿਤ੍ਰ ਕਰਿ ਜਾਨਾ । ਜੋਗਿਨ ਪਰਮ ਤਤੁ ਪਹਚਾਨਾ । ੧੪੮ ।
rogan tahein aukhadi Sujha. bhamin bhog roop kar boojha.
mitran maha mitar kar jana. jogin param tat pehchana. (148)

ਮੋਰਨ ਮਹਾ ਮੇਘ ਕਰਿ ਮਾਨਿਆ । ਦਿਨਕਰ ਚਿਤ ਚਕਵੀ ਜਾਨਿਆ ।
ਚੰਦ ਸਰੂਪ ਚਕੋਰਨ ਸੂਝਾ । ਸ੍ਵਾ'ਤਿ ਬੂੰਦ ਸੀਪਨ ਕਰਿ ਬੂਝਾ । ੧੪੯ ।
moran maha megh kar mania. dinkar chit chakvi jania.
chand sarup chakoran soojhai. Swant boond seepan kar boojha. (149)

ਮਾਸ ਬਸੰਤ ਕੋਕਿਲਾ ਜਾਨਾ । ਸ੍ਵਾ'ਤਿ ਬੂੰਦ ਚਾਤ੍ਰਕ ਅਨੁਮਾਨਾ ।
ਸਾਧਨ ਸਿਧਿ ਰੂਪ ਕਰਿ ਦੇਖਾ । ਰਾਜਨ ਮਹਾਰਾਜ ਅਵਿਰੇਖਾ । ੧੫੦ ।
mass basant kokila jana. Swant boond chatrik anmana.
Sadhan sidh roop kar dekha. rajan maharaj avirekha. (150)

ਦਾਨ ਸਰੂਪ ਭਿਛਕਨ ਜਾਨਾ । ਕਾਲ ਸਰੂਪ ਸਤ੍ ਅਨੁਮਾਨਾ ।
ਸਾਸਤ੍ ਸਰੂਪ ਸਿਮ੍ਰਤਨ ਦੇਖਾ । ਸਤਿ ਸਰੂਪ ਸਾਧ ਅਵਿਰੇਖਾ । ੧੫੧ ।
daan sarup tichhkan jana. kaal saroop satar anmana.
Sastar sarup smiratan dekha. Sat sarup sadh avirekha. (151)

ਸੀਲ ਰੂਪ ਸਾਧਵਿਨ ਚੀਨਾ । ਦਿਆਲ ਸਰੂਪ ਦਇਆ ਜਿਤਿ ਕੀਨਾ ।
ਮੋਰਨ ਮੇਘ ਰੂਪ ਪਹਿਚਾਨਾ । ਚੋਰਨ ਤਾਹਿ ਭੋਰ ਕਰਿ ਜਾਨਾ । ੧੫੨ ।
seel roop sadhvin cheena. dial saroop dia jit keena.
moran megh roop pehchana. choran tahei bhor kar jana. (152)

All the Kashatriyas took him as the (great) mighty warrior while the yogis thought him to be a great yogi. The snow-clad mountains took him as a part of Himalayas while the darkness looked at him as the sun. (145)

The waters (oceans) took him to be akin to water while the clouds thought him to be a great yogi, Indra. The Vedas looked at him as a personification of Brahma while the Brahmins thought him to be like Vyas. (146)

The Laxmi looked at him as a form of Vishnu while Indrani saw in him as an embodiment of Indra. The saints saw in him having great patience while the enemies took him to be an embodiment of conflict. (147)

The patient saw him as a source of remedy (for their ailments) while the women took him to be an embodiment of sensual pleasure. For the friends he was the best type of friend and the yogis recognized him as a personification of the prime soul. (148)

The peacocks looked at him as a type of gurgling (thundering) clouds while the partridge thought him to be the sun itself. The chakors (red legged partridge) looked at him as a form of moon, while the oysters (pearl shell) thought him to be the holy raindrop. (149)

The nightingale (black cuckoo) thought him to be the dawn of spring season (Basant month) and the partridge took him as the heavenly raindrop. The saints took him to be a hermit (sidh) while the kings saw him as the king emperor. (150)

The beggars took him to be a form of alms giving, while the enemy saw him as the god of death. The Smritis took him as a form of Shastras while the Sidhas (saints) took him to be the form of Truth (godliness). (151)

The sidhas (ascetics) thought him to be of a pure (holy) character whereas the kindliness (kindness) saw in him a great benefactor. The peacocks mistook him to be a form of clouds while the thieves took him to be the dawn of day. (152)

ਕਾਮਿਨ ਕੇਲ ਰੂਪ ਕਰਿ ਸੂਝਾ । ਸਾਧਨ ਸਿਧਿ ਰੂਪ ਤਿਹ ਬੂਝਾ ।
ਫਣਪਤੇਸ ਫਣੀਅਰ ਕਰਿ ਜਾਨਯੋ । ਅੰਮ੍ਰਿਤ ਰੂਪ ਦੇਵਤਨ ਮਾਨਯੋ । ੧੫੩ ।
kamin kail roop kar soojha. Sadhan sidh roop the boojha.
phanapates phaniar kar janiou. amrit roop devtan maniou. (153)

ਮਣਿ ਸਮਾਨ ਫਣੀਅਰ ਕਰਿ ਸੂਝਾ । ਪ੍ਰਾਣਿਨ ਪ੍ਰਾਨ ਰੂਪ ਕਰਿ ਬੂਝਾ ।
ਰੰਘੁ ਬੰਸੀਅਨ ਰਘੁਰਾਜ ਪ੍ਰਮਾਨਯੋ । ਕੇਵਲ ਕ੍ਰਿਸਨ ਜਾਦਵਨ ਜਾਨਯੋ । ੧੫੪ ।
maan saman phaniar kar sujha. pranin pran roop kar boojha.
ragh bansian raghraj parmaniou. keval krisan Jadvan janiou. (154)

ਬਿਪਤਿ ਹਰਨ ਬਿਪਤਹਿ ਕਰਿ ਜਾਨਾ । ਬਲਿ ਮਹੀਪ ਬਾਵਨ ਪਹਚਾਨਾ ।
ਸਿਵ ਸਰੂਪ ਸਿਵ ਸੰਤਨ ਪੇਖਾ । ਬਯਾਮ ਪਰਾਸੁਰ ਤੁਲ ਬਸੇਖਾ । ੧੫੫ ।
bipat haran bipteh kar jana. bal maheep bavan pehchana.
Siv sarup Siv santan pekha. bias prasar tul basekha. (155)

ਬਿਪ੍ਰਨ ਬੇਦ ਸਰੂਪ ਬਖਾਨਾ । ਛਤ੍ਰਿ ਜੁਧ ਰੂਪ ਕਰਿ ਜਾਨਾ ।
ਜਉਨ ਜਉਨ ਜਿਹ ਭਾਤਿ ਬਿਚਾਰਾ । ਤਉਨੈ ਕਾਛਿ ਕਾਛਿ ਅਨੁਹਾਰਾ । ੧੫੬ ।
biparan beid sarup bakhana. chhatar judh roop kar jana.
Jaun jaun jeh bhant bichara. tunai kachh kachh anhara. (156)

ਭਾਤਿ ਭਾਤਿ ਤਿਨਿ ਕੀਨੋ ਰਾਜਾ । ਦੇਸ ਦੇਸ ਕੇ ਜੀਤਿ ਸਮਾਜਾ ।
ਭਾਤਿ ਭਾਤਿ ਕੇ ਦੇਸ ਛਿਨਾਏ । ਪੈਗ ਪੈਗ ਪਰ ਜਗਿ ਕਰਾਏ । ੧੫੭ ।
bhant bhant tin keeno raja. des des kai jeet samaja.
bhant bhant kai des chhinaie. paig paig par jug karaie. (157)

ਪਗ ਪਗ ਜਗਿ ਖੰਭ ਕਹੁ ਗਾਡਾ । ਡਗ ਡਗ ਹੋਮ ਮੰਤ੍ਰ ਕਰਿ ਛਾਡਾ ।
ਐਸੀ ਧਰਾ ਨ ਦਿਖੀਅਤ ਕੋਈ । ਜਗਿ ਖੰਭ ਜਿਹ ਠਉਰ ਨ ਹੋਈ । ੧੫੮ ।
pug pug jug khambh koh gada. dug dug home mantar kar chhada.
aisi dhara na dikhiat koiee. jug khambh jeh thour na hoiee. (158)

ਗਵਾਲੰਭ ਬਹੁ ਜਗ ਕਰੇ ਬਰ । ਬ੍ਰਜਮਣ ਬੋਲਿ ਬਿਸੇਖ ਧਰਮਧਰ ।
ਬਾਜਮੇਧ ਬਹੁ ਬਾਰਨ ਕੀਨੇ । ਭਾਤਿ ਭਾਤਿ ਭੂਯ ਕੇ ਰਸ ਲੀਨੇ । ੧੫੯ ।
gavalambh boh jug karai bar. brahman bol bisekh dharamdhar.
bajmedh bof baran keenai. bhant bhant bhueu ke ras leenai. (159)

ਗਜਾ ਮੇਧ ਬਹੁ ਕਰੇ ਜਗਿ ਤਿਹ । ਅਜਾ ਮੇਧ ਤੇ ਸਕੈ ਨ ਗਨ ਕਿਹ ।
ਗਵਾਲੰਭ ਕਰਿ ਬਿਧਿ ਪ੍ਰਕਾਰੰ । ਪਸੁ ਅਨੇਕ ਮਾਰੇ ਤਿਹ ਬਾਰੰ । ੧੬੦ ।
gaja medh boh karai jug teh. aja medh te sakai na gun keh.
gavalambh kar bidh parkarung. pasu anek marai the barung. (160)

The beloved ones thought him to be a lover (a piece of love) while the Sidhas thought him to be a Sidha (an ascetic); the cobras mistook him for sheshnag and the gods took him to be a form of the nectar (elixir). (153)

The cobras looked at him as the form of gems (mani) while the human beings took him to be the source of life. The Raghubansis had thought him to be like Raghuraj while the Yadvas took him to be Krishna only. (154)

The suffering humanity looked at him as the destroyer of ailments whereas the Raja Bali took him to be like Bawan Incarnation. The Shiva worshippers looked at hm as a form of Shiva while Vyas took him to be the Lord sulime itself. (155)

The Brahmins described him as an embodiment of Vedas while the Kashatriyas took him to be a representative of war. Whatever one thought in one;s mind, in the same manner he appeared to them from the same angle (approach). (156)

The king ruled over the land in many ways, having won over distant lands along with their social structure. he usurped many distant kingdoms and Yagnas were pwerformed at various places (at each step). (157)

At many places, the pillars of Yagnas (holy fires) were entrenched and performed home yagnas with chanting of mantras (cantos) at each step. There was not a single place devoid of the pillars of Yagnas. (158)

Many great Gomed Yagnas were performed by calling many Brahmin scholars with religious leanings. Many times Ashavmed Yagnas were organized and enjoyed the pleasure of occupying different lands (kingdoms). (159)

He performed gaj-Yagnas (where elephants were given as sacrificial offerings) many times and many Ajamed Yagnas (where goats were offered in sacrifice) were organized which were countless. Many types of gomed yagnas (where cows were given in sacrifice) were arranged and on all these occasions many animals were killed.(160)

ਰਾਜਸੂਅ ਕਰਿ ਬਿਬਿਧ ਪ੍ਰਕਾਰੰ । ਦੁਤੀਆ ਇੰਦ੍ ਰਘੁ ਰਾਜ ਅਪਾਰੰ ।
ਭਾਂਤਿ ਭਾਂਤਿ ਕੇ ਬਿਧਵਤ ਦਾਨਾ । ਭਾਂਤਿ ਭਾਂਤਿ ਕਰ ਤੀਰਥ ਨਾਨਾ । ੧੬੧ ।
rajsua ker bibidh parkarang. dutia Inder ragh raj aparung.
bhant bhant kai bidhvat dana. bhant bhant kar tirath nana. (161)

ਸਰਬ ਤੀਰਥ ਪਰਿ ਪਾਵਰ ਬ"ਧਾ । ਅਨਛੇਤ੍ ਘਰਿ ਘਰਿ ਮੈ ਸ"ਧਾ ।
ਆਸਾਵੰਤ ਕਹੂੰ ਕੋਈ ਆਵੈ । ਤਤਛਿਨ ਮੁਖ ਮੰਗੈ ਸੋ ਪਾਵੈ । ੧੬੨ ।
sarab tirath par pavar bandha. anchhetar ghar ghar mein sandha.
asavant kahun koie avai. tatchhin mukh mangai so pavai. (162)

ਭੂਖ ਨ"ਗ ਕੋਈ ਰਹਨ ਨ ਪਾਵੈ । ਭੂਪਤਿ ਹੁਐ ਕਰਿ ਰੰਕ ਸਿਧਾਵੈ ।
ਬਹੁਰ ਦਾਨ ਕਹ ਕਰ ਨ ਪਸਾਰਾ । ਏਕ ਬਾਰਿ ਰਘੁ ਰਾਜ ਨਿਹਾਰਾ । ੧੬੩ ।
bhukh nang koiee rehan na pavai. bhupat huai kar rank sidhavai.
bahur daan keh kar na pasara. ek baar ragh raj nihara. (163)

ਸ੍ਵਣ ਦਾਨ ਦੇ ਬਿਬਿਧ ਪ੍ਰਕਾਰਾ । ਰੁਕਮ ਦਾਨ ਨਹੀ ਪਾਯਤ ਪਾਰਾ ।
ਸਾਜਿ ਸਾਜਿ ਬਹੁ ਦੀਨੇ ਬਾਜਾ । ਜਨ ਸਭ ਕਰੇ ਰੰਕ ਰਘੁ ਰਾਜਾ । ੧੬੪ ।
Savaran daan dei bibidh parkara. rukam daan nahi payat para.
saaj saaj boh derenai baja. jan sabh karai runk ragh raja. (164)

ਹਸਤ ਦਾਨ ਅਰ ਉਸਟਨ ਦਾਨਾ । ਗਉ ਦਾਨ ਬਿਧਿਵਤ ਇਸਨਾਨਾ ।
ਹੀਰ ਚੀਰ ਦੇ ਦਾਨ ਅਪਾਰਾ । ਮੋਹ ਸਬੈ ਮਹਿ ਮੰਡਲ ਡਾਰਾ । ੧੬੫ ।
hasat daan ar ustan dana. gouoo daan bidhivat isnana.
har cheer dei daan apara. moh sabai meh mandal dara. (165)

ਬਾਜੀ ਦੇਤ ਗਜਨ ਕੇ ਦਾਨਾ । ਭਾਂਤਿ ਭਾਂਤਿ ਦੀਨਨ ਸਨਮਾਨਾ ।
ਦੂਖ ਭੂਖ ਕਾਹੂੰ ਨ ਸੰਤਾਵੈ । ਜੋ ਮੁਖ ਮ"ਗੈ ਵਹ ਬਰੁ ਪਾਵੈ । ੧੬੬ ।
baji deit gajan kei dana. bhant bhant denan sanmana.
dookh bhookh kahun na santavai. jo mukh mangai veh bar pavai. (166)

ਦਾਨ ਸੀਲ ਕੋ ਜਾਨ ਪਹਾਰਾ । ਦਇਆ ਸਿੰਧ ਰਘੁ ਰਾਜ ਭੁਆਰਾ ।
ਸੁੰਦਰ ਮਹਾ ਧਨੁਖ ਧਰ ਆਛਾ । ਜਨੁ ਅਲਿਪਨਚ ਕਾਛ ਤਨ ਕਾਛਾ । ੧੬੭ ।
daan seel ko jaan pahara. daya sindh ragh raj bhuara.
Sundar maha dhanukh dhar achha. jan alipnach kaachh tan kaachha. (167)

ਨਿਤਿ ਉਠਿ ਕਰਤ ਦੇਵ ਕੀ ਪੂਜਾ । ਫੂਲ ਗੁਲਾਬ ਕੇਵੜਾ ਕੁਜਾ ।
ਚਰਨ ਕਮਲ ਨਿਤਿ ਸੀਸ ਲਗਾਵੈ । ਪੂਜਨ ਨਿਤ ਚੰਡਿਕਾ ਆਵੈ । ੧੬੮ ।
nit uth karat dev ki puja. phool gulab kevra kuja.
charan kamal nit sees lagavai. pujan nit chandika avai. (168)

Many Yagnas of Rajsu type were performed (royal yagnas) as a result of which the king Raghuraj was acclaimed as the second Indra (god). Many types of offerings and alms were distributed as per the normal practice and had taken aths at various places of pilgrimage. (161)

All the religious places (of pilgrimage) the steps of bricks were built (for bathing places) and each house was made a storehouse of food grains (food grains were distributed in plenty). If any needy person happened to visit him (for help) he was given all help and material as per his requirement (as per his demand). (162)

There was no person in the land, without having food or clothing (hungry and naked) and even a beggar would be made a wealthy person with offerings, and he need not request another person for alms (help) after his visit to the Raja Raghuraj once in lifetime. (163)

Many types of gold offerings were made in alms, while there was no count of silver offerings (in Yagnas). Many decorated horses were also given in offerings (alms) it would appear that the king Raghuraj had converted all the beggars into rich persons (with material possessions). (164)

The offerings (alms) were given in the form of elephants, camels, cows, and than bathing as per rites, many offerings of jewels and beddings (clothing) were made each time (in alms). In this manner the king Raghuraj had enamoured the whole populace of the land (on the Earth). (165)

He gave offerings of horses and elephants and gave recognition to poor and helpless people of various categories with appreciation. Now nobody was suffering from hunger (due to food shortage). Whatever one could demand or ask for orally was bestowed on him immediately. (166)

So Raja Raghuraj was acclaimed as a mountain of alms giving and (possessing) good nature and an ocean of kindness. He was a charming king having expertise in archery. It seemed as if the god of love (Kamdev) had appeared in that beautiful form. (167)

The Raja was performing worship (puja) of the goddess with the flowers of roses and pandanus by getting up every day. He would bow before the goddess at her lotus feet and was visiting the temple daily for the worship of Chandi. (168)

ਧਰਮ ਰੀਤਿ ਸਬ ਠੌਰ ਚਲਾਈ । ਜਤ੍ ਤਤ੍ ਸੁਖ ਬਸੀ ਲੁਗਾਈ ।
ਭੂਖ ਨ"ਗ ਕੋਈ ਕਹੂੰ ਨ ਦੇਖਾ । ਊਚ ਨੀਚ ਸਬ ਧਨੀ ਬਿਸੇਖਾ । ੧੬੯ ।
dharam reet sab thour chalaiee. jatar tatar sukh basi lugaiee.
bhookh nang koiee kahun na dekha. uch neech sab dhani bisekha. (169)

ਜਹ ਤਹ ਪਰਮ ਪੁਜਾ ਫਹਰਾਈ । ਚੋਰ ਜਾਰ ਨਹ ਦੇਤ ਦਿਖਾਈ ।
ਜਹ ਤਹ ਯਾਰ ਚੋਰ ਚੁਨਿ ਮਾਰਾ । ਏਕ ਦੇਸਿ ਕਹੂੰ ਰਹੈ ਨ. ਪਾਰਾ । ੧੭੦ ।
jeh the dharam dhuja phehraiee. chor jaar neh deit dikhaiee.
jeh the yaar chor chun mara. ek des kahun rehai na pekha. (170)

ਸਾਧ ਓਰਿ ਕੋਈ ਦਿਸਟਿ ਨ ਪੇਖਾ । ਐਸ ਰਾਜ ਰਘੁ ਰਾਜ ਬਿਸੇਖਵਾ ।
ਚਾਰੋ ਦਿਸਾ ਚਕ੍ ਫਹਰਾਵੈ । ਪਾਪਿਨ ਕਾਟਿ ਮੂੰਡ ਫਿਰਿ ਆਵੈ । ੧੭੧ ।
sadh aur koiee disat na pekha. ais raj ragh raj bisekhva.
charo disa chakar phehravai. papin kaat moond phir avai. (171)

ਗਾਇ ਸਿੰਘ ਕਹੁ ਦੂਧ ਪਿਲਾਵੈ । ਸਿੰਘ ਦਊ ਕਹ ਘਾਸੁ ਚੁਗਾਵੈ.।
ਚੋਰ ਕਰਤ ਪਨ ਕੀ ਰਖਵਾਰਾ । ਤ੍ਰਾਸ ਮਾਰਿ ਕੋਈ ਹਾਥੁ ਨ ਡਾਰਾ । ੧੭੨ ।
gaie Singh kou doodh pilavai. Singh douoo kou ghass chugavai.
chor karat dhan ki rakhvara. tras maar koiee haath na dara. (172)

ਨਾਰਿ ਪੁਰਖ ਸੋਵਤ ਇਕ ਸੋਜਾ । ਹਾਥ ਪਸਾਰ ਨ ਸਾਕਤ ਰੇਜਾ ।
ਪਾਵਕ ਘਿਰਤ ਇਕ ਠਉਰ ਰਖਾਏ । ਰਾਜ ਤ੍ਰਾਸ ਤੇ ਡਰੈ ਨ ਪਾਏ । ੧੭੩ ।
naar purkh sovat ik soja. haath pasar na sakat reja.
pavak ghrit ik thour rakhaie. raj tras tei dharai na paie. (173)

ਚੋਰ ਸਾਧ ਮਗ ਏਕ ਸਿਧਾਰੈ । ਤ੍ਰਾਸ ਤ੍ਰਸਤ ਕਰੁ ਕੋਈ ਨ ਡਾਰੈ ।
ਗਾਇ ਸਿੰਘ ਇਕ ਖੇਤ ਫਿਰਾਹੀ । ਹਾਥ ਚਲਾਇ ਸਕਤ ਕੋਈ ਨਾਹੀ । ੧੭੪ ।
chor sadh mug ek sidharai. trass trasat kar koiee na darai.
gaie Singh ik khet phirahi. haath chalaie sakat koiee nahi. (174)

ਇਹ ਬਿਧਿ ਰਾਜੁ ਕਰਯੋ ਰਘੁ ਰਾਜਾ । ਦਾਨ ਨਿਸਾਨ ਚਹੂੰ ਦਿਸ ਬਾਜਾ ।
ਚਾਰੋ ਦਿਸਾ ਬੈਠ ਰਖਵਾਰੇ । ਮਹਾਬੀਰ ਅਰੁ ਰੂਪ ਉਜਿਆਰੇ । ੧੭੫ ।
eh bidh raj kariou ragh raja.a daan nisan chahun dis baaja.
Charo disa baith rakhvarai. mahabir ar roop ujiarai. (175)

ਬੀਸ ਸਹੀਸ੍ ਬਰਖ ਪਰਮਾਨਾ । ਰਾਜੁ ਕਰਾ ਦਸ ਚਾਰ ਨਿਧਾਨਾ ।
ਭਾਤਿ ਅਨੇਕ ਕਰੇ ਨਿਤਿ ਧਰਮਾ । ਔਰ ਨ ਸਕੈ ਐਸ ਕਰ ਕਰਮਾ । ੧੭੬ ।
bees sahanasar barakh parmana. raj kara das char nidhana.
bhant anek kaai nit dharma. aour na sakai ais kar karma. (176)

He had started religious practices (of virtuous nature) at all places and everywhere the subjects were living comfortably. There was no hungry or poor (naked) person to be seen. All the rich and poor people were basically wealthy and well to do. (169)

There were religious banners (of virtues) fluttering everywhere. Nowhere the thief's or cheats and vagabonds were to be swwn. Infect, everywhere the thieves and vulgar people had been picked up and killed and there was not even one thief left in the whole country. (170)

No one could dare to trouble the Sidhas (holy persons) or cast an evil eye. The kingdom of Raja Raghuraj was thus functioning beautifully. In all the four directions the Raja's fame had spread and his acclaim was known all over, and his wheel would cut off the heads of sinners and then return to him. (His reign was supreme, where the sinners were punished with death). (171)

The cow was suckling the lion's cub while the lion would take the cows for grazing grass. The thief was guarding the wealth and due to fear of punishment no one would touch (steal) another's money. (172)

The woman and man would live together (would be sleeping together on the same bed) but would not dare to make any overtures without the woman's consent. The fire and ghee were placed together but the ghee would not melt (be affected) due to the fear of the Raja. (173)

The Thief and the rich (person) would travel together, but due to the fear of the Raja, he would not dare to rob him. The cow and the lion were moving together in the same field but no one could dare to attack the other (one could not act according to one's wishes). (174)

Thus the Raja Raghuraj was ruling the land with authority, and his fame had spread far and wide (all the four directions). The guards were controlling the whole land (all the four directions) and they were very powerful with a mighty (glorious) personality. (175)

The Raja Raghuraj, a scholar of all the fourteen sciences (languages) ruled the land for twenty thousand years and performed many religious (virtuous) acts during his tenure, which no one else could have enacted. (176)

ਪਾਧੜੀ ਛੰਦ

ਇਹ ਭਾਤਿ ਰਾਜੁ ਰਘੁਰਾਜ ਕੀਨ । ਗਜ ਬਾਜ ਸਾਜ ਦੀਨਾਨ ਦੀਨ ।
ਨ੍ਰਿਪ ਜੀਤਿ ਜੀਤਿ ਲਿਨੇ ਅਪਾਰ । ਕਰਿ ਖੰਡ ਖੰਡ ਖੰਡੇ ਗੜਵਾਰ । ੧੭੭ ।

Padhrri Chhand

eh bhant raj raghuraj keen. gaj baaj saaj deenan deen.
nrip jeet jeet linai apar. kar khand khand khandai garrvar. (177)

ਇਤਿ ਰਘੁ ਰਾਜ ਸਮਾਪਤਹਿ । ੯ । ੫ ।

it Ragh raj Samapteh. (9) (5)

ਅਥ ਅਜ ਰਾਜਾ ਕੋ ਰਾਜ ਕਥਨੰ

ਪਾਧੜੀ ਛੰਦ

ਫੁਨਿ ਭਏ ਰਾਜ ਅਜਰਾਜ ਬੀਰ । ਜੀਨਿ ਭਾਤਿ ਭਾਤਿ ਜਿਤੇ ਪ੍ਰਬੀਰ ।
ਕਿਨੇ ਖਰਾਬ ਖਾਨੇ ਖਵਾਸ । ਜਿਤੇ ਮਹੀਪ ਤੋਰੇ ਸਵਾਸ । ੧ ।

ab aj raja ko raj kathanung

Padhri Chhand

phun bhaie raj ajraj beer. jin bhant bhant jitai parbeer.
kinai khrab khanai khavas. jitai maheep torai mavas. (1)

ਜਿਤੇ ਅਜੀਤ ਮੁੰਡੇ ਅਮੁੰਡ । ਖੰਡੇ ਅਖੰਡ ਕਿਨੇ ਘਮੰਡ ।
ਦਸ ਚਾਰਿ ਚਾਰਿ ਬਿਦਿਆ ਨਿਧਾਨ । ਅਜਰਾਜ ਰਾਜ ਰਾਜਾ ਮਹਾਨ । ੨ ।

jitai ajeet mundai amund. khandai akhand kinai ghamund.
das chaar chaar bidia nidhan. ajraj raj raja mahan. (2)

ਸੂਰਾ ਸੁਬਾਹ ਜੋਧਾ ਪ੍ਰਚੰਡ । ਸੁਤਿ ਸਰਬ ਸਾਸਤ੍ਰ ਬਿਦਿਆ ਉਦੰਡ ।
ਮਾਨੀ ਮਹਾਨ ਸੁੰਦਰ ਸਰੂਪ । ਅਵਿਲੋਕਿ ਜਾਸੁ ਲਾਜੰਤ ਭੂਪ । ੩ ।

Sura subah jodha parchand. Surat Sarab sastar bidia udand.
mani mahan sunder sarup. avilok jas lajant rup. (3)

ਰਾਜਾਨ ਰਾਜ ਰਾਜਾਧਿਰਾਜ । ਗ੍ਰਿਹ ਭਰੇ ਸਰਬ ਸੰਪਤਿ ਸਮਾਜ ।
ਅਵਿਲੋਕ ਰੂਪ ਰੀਝੰਤ ਨਾਰਿ । ਸੁਤਿ ਦਾਨ ਸੀਲ ਬਿਦਿਆ ਉਦਾਰ । ੪ ।

rajan raj rajadhiraj. greh bharai sarab sampat samaj.
avilok roop reejhant naar. Surat daan seal bidia udar. (4)

ਜੌ ਕਹੌ ਕਥਾ ਬਾਢ੍ਯੰਤ ਗ੍ਰੰਥ । ਸੁਨਿ ਲੇਹੁ ਮਿਤ੍ਰ ਸੰਛਯਪ ਕੰਥ ।
ਬੈਦਰਭ ਦੇਸਿ ਰਾਜਾ ਸੁਬਾਹ । ਚੰਪਾਵਤੀ ਸੁ ਗ੍ਰਿਹ ਨਾਰਿ ਤਾਹਿ । ੫ ।

jo kaho katha badhant granth. suni leho mitar sanchhaip kanth.
baiderbh des raja subaha. champavati so greh naar tahei. (5)

Padhri Chhand :

Thus during the rule of Raja Raghuraj many decorated horses and elephants were given away as offerings (alms) to the poor and helpless people. He had gained victories over many other kings, and many Rajas entrenched in their (strongly built) forts had been crushed completely, with a strong hand. (177)

Here the episode of Raghuraj's rule is completed.

Now the episode of Raja Aaaj's rule commences :

Padhri Chhand :

Then Aajraj, a great warrior, took over as the king of the land, who won over many mighty rulers and had destroyed many dynasties and kingdoms. He had defeated them, thus he had annihilated their pride (and brought them under his control).(1)

He had defeated most invincible kings even, and had smitten the heads (killed) of many mighty rulers. He had crushed the unconquerable rulers even. The king Aajraj was a mighty ruler with the knowledge of all the fourteen sciences. (2)

He was a great and mighty king and a great scholar of the Vedas, shastras and other sciences (learning). He possessed a great and charming personality (with a proud bearing) and other kings would feel belittled (ashamed) before him. (3)

He was the king of kings, a great king emperor, and his treasury was full of the society's wealth. Seeing his charming personality, the women would get enamoured by his beauty. The Raja was greatly renowned for his knowledge of Vedas, a great benefactor and religious person with a scholarly leaning, having a benevolent character. (4)

If I were to describe all details of his personality then the Granth would become unwieldly (large size) so O friend ! Lisdten to his episode in brief. There was another king, named Sabahu, ruler of the land of Bedarbh and a great warrior. He had a beautiful wife, named Champavati. (5)

ਤਿਹ ਜਈ ਏਕ ਕਨਿਆ ਅਪਾਰ । ਤਿਹ ਮਤੀਇੰਦ੍ ਨਾਮਾ ਉਦਾਰ ।
ਜਬ ਭਈ ਜੋਗ ਬਰ ਕੇ ਕੁਮਾਰਿ । ਤਬ ਕੀਨ ਬੈਠਿ ਰਾਜਾ ਬਿਚਾਰਿ । ੬ ।
the jaiee ek kania apar. the mati Inder nama udar.
jab bhaiee jog bar ke kumar. tab keen baith raja bichar. (6)

ਲਿਨੇ ਬੁਲਾਇ ਨ੍ਰਿਪ ਸਰਬ ਦੇਸ । ਧ'ਏ ਸੁਬਾਹ ਲੈ ਦਲ ਅਸੇਸ ।
ਮੁਖ ਭਈ ਆਨਿ ਸਰਸ੍ਵਤੀ ਆਪੁ । ਜਿਹਿ ਜਪਤ ਲੋਗ ਮਿਲਿ ਸਰਬ ਜਾਪੁ । ੭ ।
linai bulaie nrip sarab des. dhaie subah lai dal asais.
mukh bhaiee aan sarasvati aap. jeh japat log mil sarab jaap. (7)

ਤਬ ਦੇਸ ਦੇਸ ਕੇ ਭੂਪ ਆਨਿ । ਕਿਨੋ ਪ੍ਰਣਾਮ ਰਾਜਾ ਮਹਾਨਿ ।
ਤਹ ਬੈਠਿ ਰਾਜ ਸਭੰਤ ਐਸੁ । ਜਨ ਦੇਵ ਮੰਡਲੀ ਸਮ ਨ ਤੈਸੁ । ੮ ।
tab des des kai bhoop aan. kino parnam raja mahan.
the baith raj sobhant ais. jan dev mandli sum na tais. (8)

ਬਾਜੰਤ ਢੋਲ ਦੁੰਦਭਿ ਅਪਾਰ । ਬਾਜੰਤ ਤੂਰ ਝਨਕੰਤ ਤਾਰ ।
ਸੋਭਾ ਅਪਾਰ ਬਰਨੀ ਨ ਜਾਇ । ਜਨੁ ਬੈਠਿ ਇੰਦ੍ ਆਭਾ ਬਨਾਇ । ੯ ।
bajant dhol dundabh apar. bajant tur jhankant taar.
sobha apar barni na jaie. jan baith Inder abha banaie. (9)

ਇਹ ਭਾਤਿ ਰਾਜ ਮੰਡਲੀ ਬੈਠਿ । ਅਵਿਲੋਕਿ ਇੰਦ੍ ਜਹ ਨਾਕ ਐਠਿ ।
ਆਭਾ ਅਪਾਰ ਬਰਨੇ ਸੁ ਕਉਨ । ਹ੍ਵੈ ਰਹੇ ਜਛ ਗੰਧ੍ਰਬ ਮਉਨ । ੧੦ ।
eh bhant raj mandli baith. aviloki Inder jeh nak aith.
abha apar barnai so kaun. havai rehai jachh gandhrab mown.

ਅਰਧ ਪਾਧੜੀ ਛੰਦ ।
ਸੋਭੰਤ ਸੂਰ । ਲੋਭੰਤ ਹੂਰ ।
ਅਛ੍ਰੀ ਅਪਾਰ । ਰਿਝੀ ਸੁ ਧਾਰ । ੧੧ ।
Ardh Padhri Chhand
Sobhant soor. lobhant hoor.
achhri apar. rijhi so dhaar. (11)

ਗ੍ਾਵੰਤ ਗੀਤ । ਮੋਹੰਤ ਚੀਤ ।
ਮਿਲਿ ਦੇ ਅਸੀਸ । ਜੁਗ ਚਾਰਿ ਜੀਸ । ੧੨ ।
gavant geet. mohant cheet.
mil dei asees. jug chaar jees. (12)

ਬਾਜੰਤ ਤਾਰ । ਡਾਰੈ ਧਮਾਰ ।
ਦੇਵਾਨ ਨਾਰਿ । ਪੇਖਤ ਅਪਾਰ । ੧੩ ।
bajant taar. daarai dhamar.
devan naar. pekhat apar. (13)

They gave birth to a charming girl who was known as Indramati, a great woman of repute. When she became of a marriageable age, the king pondered over it. (6)

All the Rajas were invited and many kings with large armies left for the function. All were blessed with the learning from Saraswati (goddess of education learning) and all were reciting her praises. (7)

Then kings from various lands arrived there and paid their obeisance to the great king. (Aajraj) The Rajas, seated there were looking glorious as if it were a collection of the gods (even gods gathering could not compare with it). (8)

Countless drums and kettle drums were beating, clarionets were being played, and many strings were making noise. His glory was beyond description, as if Indra was looking glamorous in his godly setting. (9)

The royal gathering was functioning and seeing them even Indra was feeling upset. Who could describe the glory of this august gathering ? No one could describe it). The demigods and Shiva's musicians were all praise for this splendour. (10)

Ardh Padhri Chhand :

The warriors were all looking glamorous, and they were enamouring the fairies, and in their own hearts they were thinking of owning them (marrying them). (11)

They were singing songs and were looking very pleasing to the heart. They were bestowing their blessings on them saying that they should live for (all the four Yugas) millions of years. (12)

Many were clapping around, making lot of noise while the spouses of gods were watching them in great numbers. (13)

ਕੈ ਬੇਦ ਰੀਤਿ । ਗਾਵੰਤ ਗੀਤ ।
ਸੋਭਾ ਅਨੂਪ । ਸੋਭੰਤ ਭੂਪ । ੧੪ ।
kai beid reet. gavant geet.
sobha anup. sobhant bhup. (14)

ਬਾਜੰਤ ਤਾਰ । ਰੀਝੰਤ ਨਾਰਿ ।
ਗਾਵੰਤ ਗੀਤ । ਆਨੰਦ ਚੀਤਿ । ੧੫ ।
bajant taar. reejhant naar.
gavant geet. anand cheet. (15)

ਉਛਾਲ ਛੰਦ
ਗਾਵਤ ਨਾਰੀ । ਬਾਜਤ ਤਾਰੀ ।
ਦੇਖਤ ਰਾਜਾ । ਦੇਵਤ ਸਾਜਾ । ੧੬ ।
Uchhal Chhand
gavat nari. bajat tari.
dekhat raja. devat saja (16)

ਗਾਵਤ ਗੀਤੰ । ਆਨੰਦ ਚੀਤੰ ।
ਸੋਭਤ ਸੋਭਾ । ਲੋਭਤ ਲੋਭਾ । ੧੭ ।
gavat geetung. anand cheetung.
sobhat sobha. lobhat lobha. (17)

ਦੇਖਤ ਨੈਨੰ । ਭਾਖਤ ਬੈਨੰ ।
ਸੋਹਤ ਛਤ੍ਰੀ । ਲੋਭਤ ਅਤ੍ਰੀ । ੧੮ ।
dekhat nainung. bhakhat bainung.
sohat chhatri. lobhat atri. (18)

ਗਜਤ ਹਾਥੀ । ਸਜਤ ਸਾਥੀ ।
ਕੁਦਤ ਬਾਜੀ । ਨਾਚਤ ਤਾਜੀ । ੧੯ ।
gajat hathi. sajat sathi.
kudat baji. nachat taji. (19)

ਬਾਜਤ ਤਾਲੰ । ਨਾਚਤ ਬਾਲੰ ।
ਗਾਵਤ ਗਾਥੰ । ਆਨੰਦ ਸਾਥੰ । ੨੦ ।
bajat talung. nachat balung.
gavat gathung. anand sathung. (20)

ਕੋਕਿਲ ਬੈਨੀ । ਸੁੰਦਰ ਨੈਨੀ ।
ਗਾਵਤ ਗੀਤੰ । ਚੋਰਤ ਚੀਤੰ । ੨੧ ।
kokil baini. sunder naini.
gavat geetung. chorat cheetung. (21)

They were singing songs as per Vedic rites whereas the kings were looking glorious in their positions. (14)

The women were feeling pleased with the clapping going all around, and songs were being sung. They were all getting elated and amused in their hearts. (15)

Uchhal Chhand

The women were singing and clapping along with it and the king was watching them and giving them materials for their embellishment. (16)

They were singing songs and were feeling the bliss at heart. They were all looking charming in their glory and were enjoying the fun and frolic all around. (17)

The Rajas were watching with interest while saying something at times. The kashatriyas were looking glorious whereas the armed warriors were getting covetous. (18)

The elephants were trumpeting and the attendants were getting decorated. The horses were trotting while the horses of high breed were jumping around. (19)

The women were dancing while clapping was going on and they were singing the narratives. They were enjoying the bliss of life. (20)

The singing women were having a sweet tongue like the nightingale, with beautiful eyes and were enamouring with their songs. (21)

ਅਛ੍ਰਣ ਭੇਸੀ । ਸੁੰਦਰ ਕੇਸੀ ।
ਸੁੰਦਰ ਨੈਣੀ । ਕੋਕਿਲ ਬੈਣੀ । ੨੨ ।
achharan bhaisi. Sunder kaisi.
Sunder naini. kokil baini. (22)

ਅਦਭੁਤ ਰੂਪਾ । ਕਾਮਿੰ ਕੂਪਾ ।
ਚਾਰੁ ਪ੍ਰਹਾਸੰ । ਓਨਿਤਿ ਨਾਸੰ । ੨੩ ।
adbhut roopa. koman kupa.
chaar parhasung.unat nasung. (23)

ਲਖਿ ਦੁਤਿ ਰਾਣੀ । ਲਜਿਤ ਇੰਦ੍ਰਾਣੀ ।
ਸੋਹਤ ਬਾਲਾ । ਰਾਗਣ ਮਾਲਾ । ੨੪ ।
lakh dut rani. lajit indrani.
Sohat bala. ragan mala. (24)

ਮੋਹਣੀ ਛੰਦ
ਗਉਰ ਸਰੂਪ ਮਹਾ ਛਬਿ ਸੋਹਤ । ਦੇਖਤ ਸੁਰ ਨਰ ਕੋ ਮਨ ਮੋਹਤ ।
ਰੀਝਤ ਤਾਕਿ ਬਡੇ ਨ੍ਰਿਪ ਐਸੇ । ਸੋਭਹਿੰ ਕੁੰਨ ਸਕੈ ਕਹਿ ਤੈਸੇ । ੨੫ ।
Mohini Chhand
gauar sarup maha chhab sohat. dekhat sur nar ko man mohat.
reejhat takai badai nrip aisai. Sobhehung kaun sahai keh taisai. (25)

ਸੁੰਦਰ ਰੂਪ ਮਹਾ ਦੁਤਿ ਬਾਲਿਯ । ਪੇਖਤ ਰੀਝਤ ਬੀਰ ਰਸਾਲੀਯ ।
ਨਾਚਕ ਭਾਵ ਅਨੇਕ ਤ੍ਰੀਅਲ ਕਰਿ । ਦੇਖਤ ਸੋਭਾ ਰੀਝਤ ਸੁਰ ਨਰ । ੨੬ ।
Sunder roop maha duti balieu. pekhat reejhat beer rasalieu.
Nachat bhav anek tiria kar. dekhat sobhat reejhat sur nar. (26)

ਹਿੰਸਤ ਹੈਵਰ ਚਿੰਸਤ ਹਾਥੀ । ਨਾਚਤ ਨਾਗਰਿ ਗਾਵਤ ਗਾਥੀ ।
ਰੀਝਤ ਸੁਰ ਨਰ ਮੋਹਤ ਰਾਜਾ । ਦੇਵਤ ਦਾਨ ਤੁਰੰਤ ਸਮਾਜਾ । ੨੭ ।
hinsat haivar chinsat hathi. nachat nagar gavat gathi.
reejhat sur nar mohat raja. devat daam turant samaja. (27)

ਗਾਵਤ ਗੀਤਨ ਨਾਚਤ ਅਪਛਰਾ । ਰੀਝਤ ਰਾਜਾ ਖੀਝਤ ਅਛਰਾ ।
ਬਾਜਤ ਨਾਰਦ ਬੀਨ ਰਸਾਲੀ । ਦੇਖਤ ਦੇਵ ਪ੍ਰਭਾਸਤ ਜ੍ਵਾਲੀ । ੨੮ ।
gavat geetan nachat apachhra. reejhat raja khijhat achhri.
bajat nared been rasali. dekhat dev prabhasat javali. (28)

ਅੰਜਤ ਅੰਜਨ ਸਾਜਤ ਅੰਗਾ । ਸੋਭਤ ਬਸਤ੍ਰ ਸੁ ਅੰਗ ਸੁਰੰਗਾ ।
ਨਾਚਤ ਅਛ੍ਰੀ ਰੀਝਤ ਰਾਉ । ਚਾਹਤ ਬਰਬੋ ਕਰਤ ਉਪਾਊ । ੨੯ ।
anjat anjan sajat anga. Sobhat bastar so ang suranga.
nachat achhri reejhat raouoo. chahat bartho karat upaouoo. (29)

They were looking charming like the fairies, with beautiful hair and bewitching eyes and having a sweet voice like the black cuckoo. (22)

They had a very glamorous personality, and their looks were enticing all with their charming laugh. They were full of pride (with their nose protruding high). (23)

Even Indrani was feeling shy (ashamed) on perceiving the beauty of the queens. These women were looking glamorous like a necklace of songs (musical tunes). (24)

Mohini Chhand :

These women, with the beauty of Parbati, were looking glamorous and praiseworthy. They were enamouring the hearts of the gods and human beings equally with their looks. Who could explain the glory of the mirth and joy of the great kings who were watching their charm ? (25)

These women possessed a great charm with a pleasing personality. Great many warriors were getting enamoured with their beauty. The women were dancing around with great embellishments (charm). The gods and human beings were feeling overjoyed by perceiving their splendour. (26)

The horses were neighing, while the elephants were trumpeting. The women were dancing around while singing their tales. On seeing them the gods and human beings were all praise for them and the kings were being enamoured with their charm, and were distributing many offerings (alms) to them. (27)

The fairies were singing songs and dancing around. The Rajas were feeling amused while their queens were getting annoyed. The flute of Narad was producing a sweet musical note and with the appreciation of gods they were getting excited like a flame of fire. (28)

They were having collyrium in their eyes with their limbs fully decorated. Beautiful dresses on their beautiful bodies were looking glorious. The fairies were dancing, while the Rajas were getting amused, and were clamouring to wed them. (29)

ਤਤ ਥਈ ਨਾਚੈ ਸੁਰ ਪੁਰ ਬਾਲਾ । ਰੁਣ ਝੁਣ ਬਾਜੈ ਰੰਗ ਅੰਗ ਮਾਲਾ ।
ਬਨਿ ਬਨਿ ਬੈਠੇ ਜਹ ਤਹ ਰਾਜਾ । ਦੈ ਦੈ ਡਾਰੇ ਤਨ ਮਨ ਸਾਜਾ । ੩੦ ।
tat khaiee nachai sur pur bala. runn jhunn bajai rung ang mala.
ban ban baithai jeh the raja. dai dai darai tan man saja. (30)

ਜਿਹ ਜਿਹ ਦੇਖਾ ਸੋ ਸੋ ਰੀਝਾ । ਜਿਨ ਨਹੀ ਦੇਖਾ ਤਿਹ ਮਨ ਖੀਝਾ ।
ਕਰਿ ਕਰਿ ਭਾਯੰ ਤ੍ਰੀਅ ਬਰ ਨਾਚੈ । ਅਤਿਭੁਤਿ ਭਾਯੰ ਅੰਗ ਅੰਗ ਰਾਚੈ । ੩੧ ।
jeh jeh dekha(n) so so reejha. jin nahi dekha the man kheeja.
karkar bhaieung tria bar nachai. atbhut bhaieung ang ang rachai. (31)

ਤਿਨ ਅਤਿਭੁਤਿ ਗਤਿ ਤਹ ਜਹ ਠਾਨੀ । ਜਹ ਤਹ ਸੋਹੈ ਮੁਨਿ ਮਨਿ ਮਾਨੀ ।
ਤਜਿ ਤਜਿ ਜੋਗਿ ਭਜਿ ਭਜਿ ਆਵੈ । ਲਖਿ ਅਤਿ ਆਭਾ ਜੀਅ ਸੁਖ ਪਾਵੈ । ੩੨ ।
tin atbhut gati the jeh thani. jeh the sohai mun man mani.
taj taj jogung bhaj bhaj avai. lakh at abha jia sukh pavai. (32)

ਬਨਿ ਬਨਿ ਬੈਠੇ ਜਹ ਤਹ ਰਾਜਾ । ਜਹ ਤਹ ਸੋਭੈ ਸਭ ਸੁਭ ਸਾਜਾ ।
ਜਹ ਤਹ ਦੇਖੈ ਗੁਨਿ ਗਨ ਫੂਲੈ । ਮੁਨਿ ਮਨਿ ਛਬਿ ਲਖਿ ਤਨ ਮਨ ਭੂਲੈ । ੩੩ ।
ban ban baithai jeh teh raja. jeh the sobhai sab subh saja.
jeh the dekhai gunn gan phulai. muni mani chhab lakh tan man bhulai. (33)

ਤਤ ਬਿਤ ਘਨ ਮੁਖਰਸ ਸਬਾ ਬਾਜੈ । ਸੁਨਿ ਮਨ ਰਾਗੰ ਗੁਨਿ ਗਨ ਲਾਜੈ ।
ਜਹ ਤਹ ਗਿਰ ਗੇ ਰਿਝਿ ਰਿਝਿ ਐਸੇ । ਜਨੁ ਭਟ ਜੂਝੇ ਰਣ ਬ੍ਰਿਣ ਕੈਸੇ । ੩੪ ।
sunn man jhan mukhras saba bajai. sunn man ragung gunn gan lajai.
jeh the gir gai rijh rijh aisai. jan bhat jujhai runn brin haisai. (34)

ਬਨਿ ਬਨਿ ਫੂਲੇ ਜਨੁ ਬਰ ਫੂਲੰ । ਤਨੁ ਬਰੁ ਸੋਭੇ ਜਨੁ ਧਰ ਮੂਲੰ ।
ਜਹੰ ਤਹੰ ਝੂਲੇ ਮਦ ਮਤ ਰਾਜਾ । ਜਨੁ ਮੁਰਿ ਬੋਲੈ ਸੁਨ ਘਨ ਗਾਜਾ । ੩੫ ।
ban ban phulai jan bar phulang. tan ban sobhai jan dhar mulung.
jahung tahung jhulai mud mat raja. jan mur bolai sunn ghan gaja. (35)

ਪਾਧਰੀ ਛੰਦ

ਜਹ ਤਹ ਬਿਲੋਕਿ ਸੋਭਾ ਅਪਾਰ । ਬਨਿ ਬੈਠਿ ਸਰਬ ਰਾਜਾਧਿਕਾਰ ।
ਇਹ ਭਾਤਿ ਕਹੈ ਨਹੀ ਪਰਤ ਬੈਨ । ਲਖਿ ਨੈਨ ਰੂਪਿ ਰੀਝੰਤ ਨੈਨ । ੩੬ ।

Padhri Chhand

jeh teh bilok sobha apar. ban ban sarab rajadhikar.
eh bhant kehai nahi parat bain. lakh nain roop reejhant nain. (36)

ਅਵਿਲੋਕਿ ਨਾਚ ਐਸੋ ਸੁਰੰਗ । ਸਰ ਤਾਨਿ ਨ੍ਰਿਪਨ ਮਾਰਤ ਅਨੰਗ ।
ਸੋਭਾ ਅਪਾਰ ਬਰਣੀ ਨ ਜਾਇ । ਰੀਝੇ ਅਵਿਲੋਕਿ ਰਨਾ ਰੁ ਰਾਇ । ੩੭ ।
avilok nahai aiso sarang. sar taan nripan marat anung.
sobha apar barni na jaie. reejhai avilok rana ru raie. (37)

The women were dancing with the beat of small drums (producing musical notes). The musical instruments were being played with certain notes with Rag Mala (the necklace of Ragas) as their components. The kings were seated with their decorations everywhere, who were completely absorbed in the whole fun of music. (30)

They were enamouring whosoever had seen those women, and those who had missed them watch, were getting annoyed in their hearts. The beautiful women were dancing with great delicacy and interest. Their body movements were full of their inner feelings. (31)

Their beautiful movements were getting established in that gathering and they were looking glamorous in their dances which had amused the great ascetics (Munis) even, which resulted in leaving their (Munis) meditation and rushing towards them. They were greatly enjoying this entire glittering scene in their minds. (32)

The kings were seated everywhere with all their beautiful decorations looking glamorous. They were getting overjoyed with pride on noticing their good qualities. On perceiving the glittering scene, the Munis (ascetic) were completely lost in their ecstasy, being forgetful of their state of mind. (33)

The din produced with wonderful notes of the songs, with pleasing words, was amusing everywhere and the people with the knowledge of musical notes, well versed in the art of the music, were feeling completely abashed (ashamed). They were falling flat on the ground with its absorbing effect as if warriors were falling down, being wounded in the battlefield while fighting. (34)

The Rajas, seated there, were looking like flowers blooming in the forest and their bodies looked glorious like the roots of the flowery trees. The Rajas were swinging around being intoxicated with wine as if peacocks were producing musical notes like the gurgling of thundering clouds. (35)

Padhri Chhand :

Everywhere there were glamorous arrangements and the kings from various lands were seated in glittering make-ups. This whole scene is beyond description. The eyes were completely enjoying the whole set-up, which was very beautiful. (36)

Having seen such a charming dance, the Rajas were pierced with the arrows of sexual desires (The god of love had aroused their sexual interest). The whole atmosphere was praise worthy, but beyond description. The Rajas were enamoured with the beauty of the charming dancers. (37)

ਆਗਮ ਬਸੰਤ ਜਨੁ ਭਇਓ ਆਜ । ਇਹ ਭਾਤਿ ਸਰਬ ਦੇਖੈ ਸਮਾਜ ।
ਰਾਜਾਧਿਰਾਜ ਬਨਿ ਬੈਠ ਐਸ । ਤਿਨ ਕੇ ਸਮਾਨ ਨਹੀ ਇੰਦ੍ ਹੈਸ । ੩੮ ।
agam basant jan bhiou aaj. eh bhant sarab dekhai samaj.
rajadhiraj ban baith ais. tin kai saman nahi Inder hais. (38)

ਇਕ ਮਾਸ ਲਾਗ ਤੰਹ ਭਇਓ ਨਾਚ । ਬਿਨ ਪੀਐ ਕੈਫ ਕੋਊ ਨ ਬਾਚ ।
ਜਹ ਜਹ ਬਿਲੋਕਿ ਆਭਾ ਅਪਾਰ । ਤਹ ਤਹ ਸੁ ਰਾਜ ਰਾਜਨ ਕੁਮਾਰ । ੩੯ ।
ik mass lag the bhiou nach. bin piai kaif kouoo na baach.
jeh jeh bilok abha apar. the the so raj rajan kumar. (39)

ਲੈ ਸੰਗ ਤਾਸ ਸਾਰਸ੍ਰਤਿ ਆਪ । ਜਿਹ ਕੋ ਜਪੰਤ ਸਭ ਜਗਤ ਜਾਪ ।
ਨਿਰਖੋ ਕੁਮਾਰ ਇਹ ਸਿੰਧ ਰਾਜ । ਜਾ ਕੀ ਸਮਾਨ ਨਹੀ ਇੰਦ੍ ਸਾਜ । ੪੦ ।
lai sung taas Sarasavat aap. jrh ko japant sabh jagat jaap.
nirkho kumar eh sindh raj. ja ki saman nahi Inder saaj. (40)

ਅਵਿਲੋਕ ਸਿੰਧ ਰਾਜਾ ਕੁਮਾਰ । ਨਹੀ ਤਾਸ ਚਿਤ ਕਿਨੋ ਸੁਮਾਰ ।
ਤਿਹ ਛਾਡਿ ਪਾਛ ਆਗੈ ਚਲੀਸੁ । ਜਨੁ ਸਰਬ ਸੋਭ ਕਹੁ ਲੀਲ ਲੀਸੁ । ੪੧ ।
avilok sindh raja kumar. nahi taas chit kino Sumar.
the chhad pachh agai chalees. jan sarab sobh koh leel lees. (41)

ਪੁਨਿ ਕਹੈ ਤਾਸ ਸਾਰਸ੍ਰਤੀ ਬੈਨ । ਇਹ ਪਸਚਮੇਸ ਅਬ ਦੇਖ ਨੈਨਿ ।
ਅਵਿਲੋਕਿ ਰੂਪ ਤਾ ਕੋ ਅਪਾਰ । ਨਹੀ ਮਧਿ ਚਿਤਿ ਆਨਿਓ ਕੁਮਾਰ । ੪੨ ।
punn kehai taas Sarasvati bain. eh pasachmes ab dekh nain.
avilok roop ta ko apar. nahi meh chit aniou kumar. (42)

ਮਧੁਭਾਰ ਛੰਦ
ਦੇਖੋ ਕੁਮਾਰ । ਰਾਜਾ ਜੁਝਾਰ ।
ਸੁਭ ਵਾਰ ਦੇਸ । ਸੁੰਦਰ ਸੁਬੇਸ । ੪੩ ।
madhbar Chhand
dekhai kumar raja jujhar.
subh vaar des sunder subes. (43)

ਦੇਖਿਓ ਬਿਚਾਰ । ਰਾਜਾ ਅਪਾਰ ।
ਆਨਾ ਨ ਚਿਤ । ਪਰਮੰ ਪਵਿਤ । ੪੪ ।
dekhiou bichar. raja apar.
ana na chit. parmung pavit. (44)

ਤਬ ਆਗਿ ਚਾਲ । ਸੁੰਦਰ ਸੁ ਬਾਲ ।
ਮੁਸਕਿਆਤ ਐਸ । ਘਨਿ ਬੀਜ ਜੈਸ । ੪੫ ।
tab aag chaal. sunder so bal.
muskiat ais. ghun beej jais. (45)

The whole atmosphere was so glamorous that it appeared as if spring had set in. The whole gathering of the kings was looking praise-worthy. The whole, lots of Rajas were embellished with decorations, and even Indra (god) could not compete with them in splendour. (38)

The dances continued there for a month, and no one could escape taking wine (and getting drunk). Everywhere one could see glamour and glitter, and kings along with princes were seated there in their glory. (39)

The goddess Saraswati, whom the whole world worships, brought the princes herself along with her in the assembly. "O Princess ! See, this is the prince of Sindh, whose splendour can not be matched by Indra even." (40)

On seeing the pronce of Sindh, the princess did not (approve of him) attach any importance to him in her mind and moved ahead leaving him behind, as if she had swallowed the whole assembly (disapproving them). (41)

Then Saraswati said to her, "Now look at the prince from the west with open eyes." Even seeing his great personality and charm the princess did not approve of him. (42)

Padhri Chhand :

(Then she said to the princess) "Look at this prince. He is a great warrior from a great country. He had a charming personality. (43)

The princess looked at him with due thought and he was a (great) mighty Raja, but the princess did not approve of him, though he was having a pure transparent outlook. (44)

Then the charming princess moved further. She was smiling like the lightning shining among the clouds. (45)

ਨ੍ਰਿਪ ਪੇਖਿ ਰੀਝ । ਸੁਰ ਨਾਰ ਖੀਝ ।
ਬਦਿ ਤਾਸ ਜਾਨ । ਘਟ ਆਪ ਮਾਨ । ੪੬ ।
nrip pekh reejh. Sur naar kheejh.
badh taas jaan. ghat aap maan. (46)

ਸੁੰਦਰ ਸਰੂਪ । ਸੌਦਰਜੁ ਭੂਪ ।
ਸੋਭਾ ਅਪਾਰ । ਸੋਭੈ ਸੁ ਧਾਰ । ੪੭ ।
sunder sarup. soudarj bhup.
sobha apar. sobhai so dhar. (47)

ਦੇਖੋ ਨਰੇ'ਦ੍ । ਡਾਢੇ ਮਹੇ'ਦ੍ ।
ਮੁਲਤਾਨ ਰਾਜ । ਰਾਜਾਨ ਰਾਜ । ੪੮ ।
dekhai narendar. dadhai mahinder.
multan raj. rajan raj. (48)

ਭੁਲੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
ਚਲੀ ਛੋਡਿ ਤਾ ਕੌ ਤ੍ਰੀਆ ਰਾਜ ਐਸੇ । ਮਨੋ ਪਾ"ਡੁ ਪੁੰਤ੍ ਸਿਰੀ ਰਾਜ ਜੈਸੇ ।
ਖਰੀ ਮਧਿ ਰਾਜਿਸਥਲੀ ਐਸ ਸੋਹੈ । ਮਨੋ ਜ੍ਵਾਲ ਮਾਲਾ ਮਹਾ ਮੋਨਿ ਮੋਹੈ । ੪੯ ।
Bhujang prayat Chhand
chali chhod ta kou tria raj aisai. mano paand putrang siri raj jaisai.
khari rajisbali ais sohai. mano javal mala maha mon mohai. (49)

ਸੁਭੇ ਰਾਜਿਸਥਲੀ ਠਾਢਿ ਐਸੇ । ਮਨੋ ਚਿਤ੍ਰਕਾਰੀ ਲਿਖੀ ਚਿਤ੍ ਜੈਸੇ ।
ਬਧੇ ਸ੍ਰਵਣ ਕੀ ਕਿੰਕਣੀ ਲਾਲ ਮਾਲੰ । ਸਿਖਾ ਜਾਨ ਸੋਭੇ ਨ੍ਰਿਪੰ ਜਗਿ ਜ੍ਵਾਲੰ ੫੦ ।
subhai rajisbali thandh aisai. mano chitarkari likhi chitar jaisai.
badhai savaran ki kinkani lal malung. sikha jaan sobhai nripung jug javalung. (50)

ਕਹੇ ਬੈਨ ਸਾਰਸ੍ਵਤੀ ਪਖਿ ਬਾਲਾ । ਲਖੋ ਨੈਨਿ ਠਾਢੇ ਸਭੈ ਭੂਪ ਆਲਾ ।
ਰੁਚੈ ਚਿਤ ਜਉਨੈ ਸੁਈ ਨਾਥ ਕੀਜੈ । ਸੁਨੋ ਪ੍ਰਾਨ ਪਿਆਰੀ ਇਹੈ ਮਾਨਿ ਲੀਜੈ । ੫੧ ।
kehai bain sarusavati pekh bala. lakhai nain thawdhai sabhai bhup ala.
ruchai chit jounai sudhi nath keejai. sunai pran piari ehai maan leejai. (51)

ਬਡੀ ਬਾਹਨੀ ਸੰਗਿ ਜਾ ਕੇ ਬਿਰਾਜੈ । ਘੁਰੈ ਸੰਗ ਭੇਰੀ ਮਹਾ ਨਾਦ ਬਾਜੈ ।
ਲਖੋ ਰੂਪ ਬੇਸੰ ਮਹਾਨੰ । ਦਿਨੰ ਰੈਣ ਜਾਪੈ ਸਹੰਸ੍ ਭੁਜਾਨੰ । ੫੨ ।
badi bahni sung ja kai birajai. ghirai sung bheri maha naad bajai.
lakho rup besung mahanung. dinung rainn japai sahansar bhujanung. (52)

ਪੁਜਾ ਮਧਿ ਜਾ ਕੇ ਬਡੇ ਸਿੰਘ ਰਾਜੈ । ਸੁਨੇ ਨਾਦ ਤਾ ਕੋ ਮਹਾ ਪਾਪ ਭਾਜੈ ।
ਲਖੋ ਪੂਰਬੀਸੰ ਛਿਤੀਸੰ ਮਹਾਨੰ । ਸੁਨੋ ਬੈਨ ਬਾਲਾ ਸੁਰੂਪੰ ਸੁ ਭਾਨੰ । ੫੩ ।
pooja mudh ja kai bado singh rajai. sunai naad ta ko maha paap bhajai.
lakho purbeesung chhiteesung mahansung. sunai bain bala sarupung so bhanung. (53)

The Rajas were getting excited on perceiving her charm, while the spouses of the gods even were feeling jealous and annoyed considering themselves inferior to the princess (in beauty). (46)

Then there was another Raja with a charming personality, who was looking glorious and was looking praise worthy. (47)

"O Princess ! Look at this Raja. He was a great mighty king of Multan, and a king of kings. (48)

Bhujang Prayat Chhand :

The princess moved ahead ignoring that Raja just as Raj Laxmi would have ignored all the five Pandvas. She was looking glorious standing among the Rajas, just as jawalmala was exciting the hearts of Munis. (49)

The princess, standing midst the Rajas, was looking so charming and glamorous just as a painter had painted a great painting of his. The red twinkling attached to the gold necklace (chain) were looking so beautiful as if a flame of fire was lit among the assembly of the Raja's yagna. (50)

Then Saraswati said, "O Princess ! See for yourself (with your eyes), many brilliant and gallant Rajas were standing there. Whomsoever you prefer, you could take him as your spouse (Master). O my dear Princess ! Please accept my advice". (51)

"Look at the beauty and glamour of this Raja, who had a huge army along with him and conch shells along with clarinets were making loud notes and many musical notes were being played. The Raja appears to be very powerful with thousand arms during day and night". (52)

"His banner carried the symbol of a lion and even the greatest sin would disappear (fly off) on hearing his great music". (His band music)". (53)

ਘੁਰੈ ਦੁੰਦਭੀ ਸੰਖ ਭੇਰੀ ਅਪਾਰੰ । ਬਜੈ ਦਛਨੀ ਸਰਬ ਬਾਜੰਤ੍ਰ ਸਾਰੰ ।
ਤੁਰੀ ਕਾਨਰੇਂ ਤੂਰ ਤਾਨੰ ਤਰੰਗੀ । ਮੁਚੰ ਝਾਝਰੰ ਨਾਇ ਨਾਦੰ ਮ੍ਰਿਦੰਗੀ । ੫੪ ।
ghurai dundbhi sunjh bheri aparung. bajai dachhni sarab bajantar sarung.
turi kanrai tur tanung tarungung. muchung jhajharung naie nadung mirdangung. (54)

ਬਧੇ ਹੀਰ ਚੀਰੰ ਸੁ ਬੀਰੰ ਸੁਬਾਹੰ । ਬਡੇ ਛਤ੍ਰਧਾਰੀ ਸੋ ਸੋਭਿਓ ਸਿਪਾਹੰ ।
ਨਹੇ ਪਿੰਗ ਬਾਜੀ ਰਥੰ ਜੋਨਿ ਜਾਨੋ । ਤਿਸੈ ਦਛਨੇਸੰ ਹੀਐ ਬਾਲ ਮਾਨੋ । ੫੫ ।
badhai heer cheerung so beerung subahung. bado chhatardhari so sobhiou sipahung.
nahai ping baji rathung joan jano. tisai dachhnesung hiai bal mano. (55)

ਮਹਾ ਬਾਹਨੀਸੰ ਨਗੀਸੰ ਨਰੇਸੰ । ਕਈ ਕੋਟਿ ਪਾਤ ਸੁਭੈ ਪਤ੍ਰ ਭੈਸੰ ।
ਧੁਜਾ ਬਧ ਉਧੰ ਗਜੰ ਗੂੜ ਬਾਂਕੋ । ਲਖੋ ਉਤਰੀ ਰਾਜ ਕੈ ਨਾਮ ਤਾ ਕੋ । ੫੬ ।
maha bahneesung rageesung naresung. kaiee kot patung subhai patar bhesung.
dhuja badh udhang gajung goorr banko. lakh utri raj kai naam ta ko. (56)

ਫਰੀ ਧੋਪ ਪਾਇਕ ਸੁ ਆਗੇ ਉਮੰਗੈ । ਜਿਣੈ ਕੋਟਿ ਬੰਕੈ ਮੁਚੇ ਨਾਹਿ ਅੰਗੈ ।
ਹਰੇ ਬਾਜ ਰਾਜੰ ਕਪੋਤੰ ਪ੍ਰਮਾਨੰ । ਨਹੇ ਸਯੰਦਨੀ ਇੰਦ੍ ਬਾਜੀ ਸਮਾਨੰ । ੫੭ ।
phuri dhop paiek so agai umangai. jinai kot bankai murai nahai angai.
harai baaj rajung kapotung parmanung. naheai suendani Inder baji samanung. (57)

ਬਡੇ ਸ੍ਰਿੰਗ ਜਾ ਕੇ ਧਰੇ ਸੁਰ ਸੋਭੈ । ਲਖੇ ਦੈਤ ਕੰਨਯਾ ਜਿਨੈ ਚਿਤ ਲੋਭੈ ।
ਕਡੇ ਦੰਤ ਪੰਤ ਸਿਰੰ ਕੇਸ ਊਚੰ । ਲਖੇ ਗਰਭਣੀ ਆਣਿ ਕੇ ਗਰਭ ਮੁਚੰ । ੫੮ ।
badai sirang ja kai dharai sur sobhai. lakhai dait kanya jinai chit lobhai/
kadhai dant patung sirung kes uchang. lakh garbhani aan kai garab muchang. (58)

ਲਖੋ ਲੰਕ ਏਸੰ ਨਰੈਸੰ ਸੁ ਬਾਲੰ । ਸਬੈ ਸੰਗ ਜਾ ਕੈ ਸਬੈ ਲੋਕ ਪਾਲੰ ।
ਲੁਟਿਓ ਏਕ ਬੇਰੰ ਕੁਬੇਰੰ ਭੰਡਾਰੀ । ਜਿਣਿਓ ਇੰਦ੍ ਰਾਜਾ ਬਡੋ ਛਤ੍ਰਧਾਰੀ । ੫੯ ।
lakhai lunk aesung naresung so balung. Sabai sung ja kai sabai lok palung.
latiou ek berung kuberung bhandari. jiniou Inder raja bado chhatardhari. (59)

ਕਹੋ ਜਉਨ ਬਾਲੀ ਨ ਤੇ ਚਿਤ ਆਨੇ । ਜਿਤੇ ਭੂਪ ਭਾਰੀ ਸੁ ਪਾਛੇ ਬਖਾਨੇ ।
ਚਹੁੰ ਓਰ ਰਾਜਾ ਕਹੋ ਨਾਮ ਸੋ ਭੀ । ਤਜੇ ਭਾਤਿ ਜੈਸੀ ਸਬੈ ਰਾਜ ਓ ਭੀ । ੬੦ ।
kehai jaun bali na te chit anai. jitai bhoop bhari so pachhai bakhanai.
chahung aur raja kaho naam so bhi. tajai bhant jaisi sabai raj aou bhi. (60)

ਲਖੋ ਦਈਤ ਸੈਨਾ ਬਡੀ ਸੰਗਿ ਤਾ ਕੇ । ਸੁਭੈ ਛਤ੍ ਧਾਰੀ ਬਡੇ ਸੰਗ ਜਾ ਕੇ ।
ਧੁਜਾ ਗਿਧ ਉਧੰ ਲਜੈ ਕਾਕ ਪੁਰੰ । ਤਿਸੈ ਪਿਆਲ ਰਾਜਾ ਬਲੀ ਬ੍ਰਿਧ ਨੁਰੰ । ੬੧ ।
lakho daieet saina badi sung ta ko. subhai chhatar dhari badai sung ja kai.
dhuja gidh udhung lajai kak purang. tisai pial raja bali bridh murung. (61)

Many conch shells, drums and clarionets were making thunderous noises; specially various musical instruments from the south were being played, including music of clarionets, Kaura Tur, Tarung, Muchang, flute and mirdang". (54)

"The Raja, who had diamonds studded on his apparel had a great sway over large lands (with a canopy overhead) and a large army was accompanying him with splendour. Brown coloured horses were attached to his chariot. O Princess ! Consider him to be the king of the south in your mind". (55)

"The master of the huge army may be considered to be the king of hilly tracts (kingdoms) and he had millions of troops to give him a glorious outlook like the petals (leaves) and his beautiful large elephant was embellished with a glittering covering and he may be considered the king of the northern states". (56)

"The king who was holding a vertical sword in hand, with infantry troops marching ahead in strength, who had won over millions of forts without a retreat; who possessed royal horses of green colour like the pigeons, just as Indra's chariot had similar horses". (57)

"The person with long horns, looking glorious like a mighty warrior, and on perceiving him the daughters of the demons get enamoured with protruding teeth in the month, and has his hair upright on the head, and on seeing whom the pregnant women lose their pregnancy even out of fear". (58)

"O dear Princess ! That king should be considered the king of Lanka, and his courtiers are also looking praise-worthy along with him. In fact, he had looted the treasury of Kuber even once and had defeated King Indra even, being a great renowned king". (59)

All these kings mentioned above had not come up to the expectations of the princess, All the great kings of the land have been detailed already. Now, I would mention the names of all the Rajas who had come from the four corners of the country and the princess, as before, had rejected all these kings. (60)

"O Princess ! The King with a huge demon army, along with many mighty kings, adding to his glamour, having the symbol of a vulture and crow on his huge banner; you should consider him the great king (Bali) of the nether lands, and is looking glamorous and honourable". (61)

ਰਥੰ ਬੇਸਟੰ ਹੀਰ ਚੀਰੰ ਅਪਾਰੰ । ਸੁਭੈ ਸੰਗ ਜਾ ਕੇ ਸਭੇ ਲੋਕ ਪਾਰੰ ।
ਇਹੈ ਇੰਦ੍ ਰਾਜਾ ਦੁਰੰ ਦਾਨਵਾਰੰ । ਤ੍ਰੀਆ ਤਾਸ ਚੀਨੋ ਅਦਿਤਿਆ ਕੁਮਾਰੰ । ੬੨ ।
rathung baisatung heer cheerung aparung. Subhai sung ja kai sabhai lok parung.
ehai Inder raja durang danvarung. tria taas cheeno aditia kumarung. (62)

ਨਹੇ ਸਪਤ ਬਾਜੀ ਰਥੰ ਏਕ ਚਕ੍ਰੰ । ਮਹਾ ਨਾਗ ਬਧੰ ਤਪੈ ਤੇਜ ਬਕ੍ਰੰ ।
ਮਹਾ ਉਗ੍ ਧੰਨ੍ਹ ਸੁ ਆਜਾਨ ਬਾਹੰ । ਸਹੀ ਚਿਤ ਚੀਨੋ ਤਿਸੈ ਦਿਉਸ ਨਾਹੰ । ੬੩ ।
nahai sapat baji ruthung ek chakrung. maha naag badhung tapai tej bakarung.
maha ugar dhana so ajan bahung. sahi chit cheeno tisai dious nahung. (63)

ਚੜਿਓ ਏਣ ਰਾਜੰ ਧਰੇ ਬਾਣ ਪਾਣੰ । ਨਿਸਾ ਰਾਜ ਤਾ ਕੋ ਲਖੋ ਤੇਜ ਮਾਣੰ ।
ਕਰੈ ਰਸਮਿ ਮਾਲਾ ਉਜਾਲਾ ਪਰਾਨੰ । ਜਪੈ ਰਾਤ੍ ਦਿਉਸੰ ਸਹੰਸ੍ਰੀ ਭੁਜਾਨੰ । ੬੪ ।
chariou ein rajung dharai baan parung. nisa raj ta ko lakho tej manung.
karai rasam mala ujala pranung. japai ratar diousung sahansari bhujanung. (64)

ਚੜੇ ਮਹਿਖੀਸੰ ਸੁਮੇਰੰ ਜੁ ਦੀਸੰ । ਮਹਾ ਕ੍ਰ ਕਰਮੰ ਜਿਨਿਓ ਬਾਹ ਬੀਸੰ ।
ਧੁਜਾ ਦੰਡ ਜਾ ਕੀ ਪ੍ਰਚੰਡੰ ਬਿਰਾਜੇ । ਲਖੇ ਜਾਸ ਗਰਬੀਨ ਕੋ ਗਰਬ ਭਾਜੈ । ੬੫ ।
charrai mehkheesung Sumersung jo deesung.
maha karoor karmung jiniou bah beesung.
dhuja dand ja ki parchandung birajai.
lakhai jaas garbeen ko garab bhajai. (65)

ਕਹਾ ਲੌ ਬਖਾਨੋ ਬਡੇ ਗਰਬਧਾਰੀ । ਸਬੈ ਘੋਰਿ ਠਾਢੇ ਜੁਰੀ ਭੀਰ ਭਾਰੀ ।
ਨਚੈ ਪਾਤਰਾ ਚਾਤੁਰਾ ਨਿਰਤਕਾਰੀ । ਉਠੈ ਝ"ਝ ਸਬੰਦ ਸੁਨੈ ਲੋਗ ਧਾਰੀ । ੬੬ ।
kaha lou bakhano badai garabdhari. sabai ghor thadhai juri bheer bhari.
nachai patra chatra niratkari. uthai jhanjh sabdung sunnai log dhari. (66)

ਬਡੋ ਦਿਰਬ ਧਾਰੀ ਬਡੀ ਸੈਨ ਲੀਨੇ । ਬਡੋ ਦਿਰਬ ਕੋ ਚਿਤ ਸੈ ਗਰਬ ਕੀਨੇ ।
ਚਿਤੰ ਤਾਸ ਚੀਨੋ ਸਹੀ ਦਿਰਬ ਪਾਲੰ । ਉਠੈ ਜਉਨ ਕੇ ਰੂਪ ਕੀ ਜ੍ਵਾਲ ਮਾਲੰ । ੬੭ ।
bado dirab dhari badi sain leenai. bado dirab ko chit sai garab keenai.
chitung taas cheenai sehi darab palung. Uthai jaun kai roop ki javal raj malung. (67)

ਸਭੈ ਭੂਪ ਠਾਢੇ ਜਹਾ ਰਾਜ ਕੰਨਿਆ । ਬਿਖੈ ਭੂ ਤਲੰ ਰੂਪ ਜਾ ਕੇ ਨ ਅੰਨਿਆ ।
ਬਡੇ ਛਤ੍ਰਧਾਰੀ ਬਡੇ ਗਰਬ ਕੀਨੇ । ਤਹਾ ਆਨਿ ਠਾਢੇ ਬਡੀ ਸੈਨ ਲੀਨੈ । ੬੮ ।
Sabhai bhoop thadai jaha raj kania. likhai bhu talung roop ja kai na ania.
badai chhatardhari badai garab keenai. taha aan thadhai badi sain leenai. (68)

ਨਦੀ ਸੰਗ ਜਾ ਕੇ ਸਬੈ ਰੂਪ ਧਾਰੇ । ਸਬੈ ਸਿੰਧ ਸੰਗੰ ਚੜੇ ਤੇਜ ਵਾਰੇ ।
ਬਡੀ ਕਾਇ ਜਾ ਕੀ ਮਹਾ ਰੂਪ ਸੋਹੈ । ਲਖੇ ਦੇਵ ਕੰਨਿਆਨ ਕੇ ਮਾਨ ਮੋਹੈ । ੬੯ ।
nadi sung ja kai sabai roop dharai. sabai sindh sungung charai tej varai.
badi kaie ja ki maha roop sohai. lakhai dev kanian ke maan mohai. (69)

"The King, whose chariot was loaded with various apparels and diamonds, and various eminent persons were following him with dignity, was the king Indra, a dreaded enemy of the demons, and his spouse, Sachi, was the princess of Aditi".(62)

"His chariot was moving on wheels, and drawn by seven horses, and great many cobras were tied with his chariot and was full of splendour. He was a great master of archery (dreadful archer) and his arms stretched up to his knees. So, it would be worthwhile to recognize him as the Sun." (63)

"He may be considered armed with an arrow in hand, and the moon riding a deer and was looking glorious. His rays were shining forth like a trap (mesh) for the human beings and he was worshipping the power (goddess of might) with thousand arms day and night. (64)

The king, riding a buffalo, and was looking like Sumer mountain. He may be considered god of death (Yamraj) with great power of destruction and winner of the twenty armed Ravana (with twenty arms). On his banner (flag) the symbol of a great staff is looking glamorous, on seeing which, the proud people lose all their egoistic tendencies. (65)

How far could I describe, as all the proud kings were standing there like a coward and looked like a great multitude ? Many clever dancers were dancing, making a twinkling noise with their twinkling bells attached to their feet, for hearing which people had thronged there." (66)

"The king with all the wealth (of the world) was having a large army accompanying him, having great pride (ego) for his wealth in the mind. He may be considered in mind as the great Kuber, producing flames of fire from his great body." (67)

"The princess went to the place where all the kings were collected and there was none else as beautiful on the whole Earth and there were many kings with huge armies, standing there with a great egoistic profiler," (68)

Many rivers had transferred themselves into human beings, (form) and accompained this king, and all the oceans had come there with great splendour accompanying him. The person, with a great body built up and looking glamorous, and perceiving him the princess of gods was getting enamoured with his beauty. (69)

ਕਹੋ ਨਾਰ ਤੋ ਕੌ ਇਹੇ ਬਰੁਨ ਰਾਜਾ । ਜਿਸੈ ਪੇਖਿ ਰਾਜਾਨ ਕੋ ਮਾਨ ਭਾਜਾ ।
ਕਹਾ ਲੌ ਬਖਾਨੌ ਜਿਤੇ ਭੂਪ ਆਏ । ਸਬੈ ਬਾਲ ਕੌ ਲੈ ਭਵਾਨੀ ਬਤਾਏ । ੭੦ ।
kaho naar tou kou ehai baran raja. jisai pekh rajaan ko maan bhaja.
kaha lou bakhanou jitai bhoop aieau. sabai baal kou lai bhavani bataie. (70)

ਸਵੈਯਾ

ਆਨਿ ਜੁਰੇ ਨ੍ਰਿਪ ਮੰਡਲ ਜੇਤਿ ਤੇਤ ਸਬੈ ਤਿਨ ਤਾਸ ਦਿਖਾਏ ।
ਦੇਖ ਫਿਰੀ ਚਹੁੰ ਚਕ੍ਰਨ ਕੋ ਨ੍ਰਿਪ ਰਾਜ ਕੁਮਾਰਿ ਹ੍ਰਿਦੈ ਨਹੀ ਲਿਆਏ ।
ਹਾਰਿ ਪਰਿਓ ਸਭ ਹੀ ਭਟ ਮੰਡਲ ਭੂਪਤਿ ਹੇਰਿ ਦਸਾ ਮੁਰਝਾਏ ।
ਫੂਕ ਭਏ ਮੁਖ ਸੂਕ ਗਏ ਸਬ ਰਾਜ ਕੁਮਾਰਿ ਫਿਰੇ ਘਰਿ ਆਏ । ੭੧ ।

Swaiyya

aan jurai nrip mandal jait tait sabai tin taas dikhaie.
dekh phiri chahun chakaran ko nrip raj kumar hirdai nahi liaie.
haar pariou sabh hi bhat mandal bhupat heir dasa murjhaie.
phuk bhaie mukh suk gaie sab raj kumar phirai ghar aie. (71)

ਤਉ ਲਗਿ ਆਨ ਗਏ ਅਜਿਰਾਜ ਸੁ ਰਾਜਨ ਰਾਜ ਬਡੋ ਦਲ ਲੀਨੇ ।
ਅੰਬਰ ਅਨੂਪ ਧਰੇ ਪਸਮੰਬਰ ਸੰਬਰ ਕੇ ਅਰਿ ਕੀ ਛਬਿ ਛੀਨੇ ।
ਬੇਖਨ ਬੇਖ ਚੜੇ ਸੰਗ ਹ੍ਵੈ ਨ੍ਰਿਪ ਹਾਨ ਸਬੈ ਸੁਖ ਧਾਮ ਨਵੀਨੇ ।
ਆਨਿ ਗਏ ਜਰਿਕੰਬਰ ਸੇ ਅੰਬਰ ਸੇ ਨ੍ਰਿਪ ਕੰਬਰ ਕੀਨੇ । ੭੨ ।
tou lag aan gaie ajiraj so rajan raj badeo dal leno.
ambar anup dharai pasmanbar sambar ke ar ki chhab chhenai.
bekhan bekh charrai sung havai nrip haan sabai sukh dham naveenai.
aan gaie jarkambar se ambar se nrip kambar keenai. (72)

ਪਾਤਿ ਹੀ ਪਾਤਿ ਬਨਾਇ ਬਡੇ ਦਲ ਢੋਲ ਮ੍ਰਿਦੰਗ ਸੁਰੰਗ ਬਜਾਇ ।
ਭੂਖਨ ਚਾਰੁ ਦਿਪੈ ਸਬ ਅਣਗ ਬਿਲੋਕਿ ਅਨੰਗ ਪ੍ਰਭਾ ਮੁਰਛਾਏ ।
.ਬਾਜਤ ਚੰਗ ਮ੍ਰਿਦੰਗ ਉਪੰਗ ਸੁਰੰਗ ਸੁ ਨਾਦ ਸਬੈ ਸੁਨਿ ਪਾਏ ।
ਰਝਿ ਰਹੇ ਰਿਝਵਾਰ ਸਬੈ ਲਖਿ ਰੂਪ ਅਨੂਪ ਸਰਾਹਤ ਆਏ । ੭੩ ।
paat hi paat banaie bado dal dhol mirdang surang bajaiee.
bhukhan chaar dipai sab ang bilok anung prabha murchhaie.
bajat chung mirdung upang surang so naad sabai sunon paie.
reejh rehai rijhvar sabai lakh roop anup sarahat aiai. (73)

ਜੈਸ ਸਰੂਪ ਲਖਿਓ ਅਜਿ ਕੋ ਹਮ ਤੈਸ ਸਰੂਪ ਨ ਅਉਰ ਬਿਚਾਰੇ ।
ਚੰਦਿ ਚਪਿਓ ਲਖਿ ਕੈ ਮੁਖ ਕੀ ਛਬਿ ਛੇਦ ਪਰੇ ਉਰ ਮੈ ਰਿਸ ਮਾਰੇ ।
ਤੇਜ ਸਰੂਪ ਨਿਲੋਕਿ ਕੈ ਪਾਵਕ ਚਿਤਿ ਚਿਰੀ ਗ੍ਰਿਹ ਅਉਰਨ ਜਾਰੇ ।
ਜੈਸ ਪ੍ਰਭਾ ਲਖਿਓ ਅਜਿ ਕੋ ਹਮ ਤੈਸ ਸਰੂਪ ਨ ਭੂਪ ਨਿਹਾਰੇ । ੭੪ ।
jais saruplakhiou aj ko hum tais sarup na adur bicharai.
Chand chapiou lakh kai mukh ki chhab chhed parai ur mein ris marai.
tej sarup bilok kai pavak chit chiri greh aouran jarai.
jais prabha lakhiou aj ko hum tais sarup na bhoop niharai. (74)

"O Princess ! I am telling you that king Varuna, on seeing whom other Rajas feel abashed, losing their pride. How far could I detail the Kings who had shown the princess all the kings, who had gathered there, Saraswati had shown the princess all the kings, gathered there. (70)

Swaiyya :

All the kings from the assembly of kings who had come there (in the show) were shown to the princess. But the princess, having seen various kings from all corners came back (dejected) and did not approve of any one of them. The whole lot of warriors got frustrated and became withered on seeing their plight. All the faces became pale (with disappointment) while the princess came back to her palace.(71)

Then Ajraj, the king emperor, along with a huge army, came there. He was dressed in beautiful silken robes, which could put to shame the honour of the god of love (Kamdev). Along with him many other Rajas in beautiful robes came along (with him) and they looked like great youths looking like apostles of peace and pleasure. So Raja Aaj with golden robes had come and in his presence all other Rajas appeared like blankets. (72)

He had arranged his army in a single line formation, while the drums, and mirdang were being played beautifully, and golden ornaments worn on all the limbs were shining with a glitter, on seeing which the glamour of Kamdev (god of love) would become feeble before them. The instruments like chang, mirdang and upang were being played and all were listening to this beautiful music. All the interested Rajas on perceiving the Aaj Raja were getting amused and were praising the beauty and charm of the Raja. (73)

The beauty of the Raja was not to be found in any other person. The moon was getting annoyed on seeing the charm of the Aaj Raja and a hole had appeared in the body of the moon (chest of moon) due to its fury. Even the fire was getting agitated in mind on seeing the glory of the king, and was burning the houses of the people. In fact we have not seen any other Raja as beautiful as Aaj Raja. (74)

ਸੁੰਦਰ ਜੁਆਨ ਸਰੂਪ ਮਹਾਨ ਪ੍ਰਧਾਨ ਚਹੁੰ ਚਕ ਮੈ ਹਮ ਜਾਨਿਓ ।
ਭਾਨੁ ਸਮਾਨ ਪ੍ਰਭਾ ਨ ਪ੍ਰਮਾਨ ਕਿ ਰਾਵ ਕਿ ਰਾਨ ਮਹਾਨ ਬਖਾਨਿਓ ।
ਦੇਵ ਅਦੇਵ ਚਕੇ ਅਪਨੇ ਚਿਤਿ ਚੰਦ ਅਰੂਪ ਨਿਸਾ ਪਹਿਚਾਨਿਓ ।
ਦਿਉਸ ਕੈ ਭਾਨੁ ਮੁਨਿਓ ਭਗਵਾਨ ਪਛਾਨ ਮਨੈ ਘਨ ਮੋਰਨ ਮਾਨਿਓ । ੭੫ ।
Sunder juan sarup mahan pradhan chahun chak mein hum janiou.
bhaan saman prabha na parman ke rav ke raan mahan bakhaniou.
dev adev chakai apnai chit chand sarup nisa pehchaniou.
deous kai bhaan muniou bhagwan pachhan manai ghai moran maniou. (75)

ਬੋਲਿ ਉਠੇ ਪਿਕ ਜਾਨ ਬਸੰਤ ਚਕੋਰਨ ਚੰਦ ਸਰੂਪ ਬਖਾਨਿਓ ।
ਸਾ"ਤਿ ਸੁਭਾਵ ਲਖਿਓ ਸਭ ਸਾਧਨ ਜੋਧਨ ਕ੍ਰੋਧ ਪ੍ਰਤਛ ਪ੍ਰਮਾਨਿਓ ।
ਬਾਤਨ ਬਾਲ ਸੁਭਾਵ ਲਖਿਓ ਤਿਹ ਸਤ੍ਰਨ ਕਾਲ ਸਰੂਪ ਪਛਾਨਿਓ ।
ਦੇਵਲ ਦੇਵ ਅਦੇਵਨ ਕੈ ਸਿਵ ਰਾਜਨ ਰਾਜਿ ਬਡੋ ਜੀਅ ਜਾਨਿਓ । ੭੬ ।
bole uthai pik jaan basant chakoran chand sarup bakhaniou.
saant Subhav lakhiou sabh sadhan jodhan karodh partachh parmaniou.
batan bal subhai lakhiou teh satran kaal sarup pachhaniou.
deval dev adevan kai Siv rajan raj bado jia janiou. (76)

ਸਾਧਨ ਸਿਧ ਸਰੂਪ ਲਖਿਓ ਤਿਹ ਸਤ੍ਰਨ ਸਤ੍ ਸਮਾਨ ਬਸੇਖਿਓ ।
ਚੋਰਨ ਭੋਰ ਕਰੋਰਨ ਮੋਰਨ ਤਾਸੁ ਸਹੀ ਘਨ ਕੈ ਅਵਿਰੇਖਿਓ ।
ਕਾਮ ਸਰੂਪ ਅਭੈ ਪੁਰ ਨਾਰਨ ਸਭੂੰ ਸਮਾਨ ਸਬੁ ਗਨ ਦੇਖਿਓ ।
ਸੀਧ ਸ੍"ਤਿ ਕੀ ਬੂੰਦ ਤਿਸੈ ਕਰਿ ਰਾਜਨ ਰਾਜ ਬਡੇ ਤਿਹ ਪੇਖਿਓ । ੭੭ ।
Sadhan sidh sarup lakhiou the satran satar saman basekhiou.
choran Bhor karoran moran taas sehi ghan kai avirekhiou.
kam Sarup sabhai pur naran sambhu saman sab gunn dekhiou.
seep savant ki boond tisai kar rajan raj bado jeh pekhiou. (77)

ਕੰਬਰ ਜਿਉ ਜਰਿਕੰਬਰ ਕੀ ਢਿਗ ਤਿਉ ਅਵਿਨੰਬਰ ਤੀਰ ਸੁਹਾਏ ।
ਨਾਕ ਲਖੇ ਰਿਸ ਮਾਨ ਸੁਆ ਮਨ ਨੈਨ ਦੋਊ ਲਖਿ ਏਨ ਲਜਾਏ ।
ਪੇਖਿ ਗਲਿਾਬ ਸਰਾਬ ਪੀਐ ਜਨੁ ਪੇਖਤ ਅੰਗ ਅਨੰਗ ਰਿਸਾਏ ।
ਕੰਠ ਕਪੋਤ ਕਟੂ ਪਰ ਕੇਹਰ ਰੋਸ ਰਸੇ ਗ੍ਰਿਹ ਭੂਲਿ ਨ ਆਏ । ੭੮ ।
kambar jiou jarkambar ki dhig tiou avinumbar teer suhaie.
naak lakhai ris maan sua man nain douoo lakh ein lajaie.
pekh gulab sarab piai jan pekhat ang anung risaie.
kanth kapot katu par kehar ros rasai greh bhool na aie. (78)

We have known him to be beautiful, to be youthful and a great king in all the four corners(directions). Even his glamour was more than comparable to the bright glitter of the sun. Was he a king or a Rana alone or was he considered greater than these also ? The gods and demons both were getting bewildered at heart (on seeing him). The night had compared him to the brilliance of the moon, while the day has seen him like the sun and the Munis (ascetics) have considered him to be The Lord itself, while the peacocks have seen him as the beautiful clouds. (75)

The nightingale was singing, thinking it to be spring season, while the chakors (partridges) have seen in him the light of moon. The saints have seen him as an embodiment of peace and tranquillity, while the warriors have looked upon him as representing wrathfulness. The children were looking up to him as a child only, while the enemies looked upon him as the god of death. The gods had considered him a god and the demons took him as Shiva and the Rajas had seen him as a king emperor. (76)

The saints had seen him as a personification of a Sidha, while the enemies looked upon him as a strong enemy. The thieves have seen him as the dawn of day and millions of peacocks had taken him as the dark clouds. The women of the town had taken him to be the god of love while the musicians saw him as the like of Shiva. The pearl shell found him to be the holy raindrop, while the kings took him to be the king emperor. (77)

The other Rajas seated next to the Raja Aaj appeared like a blanket lying near a shawl of fur (fine wool). The parrot on seeing the Raja's nose, was feeling annoyed while the deer, on seeing his both the eyes, was feeling ashamed (of himself). The rose (flower) on seeing his cheeks, was feeling like a drunkard who had consumed wine, whereas the god of love (Kamdev) was feeling jealous of his beauty. The parrot seeing his neck and the tiger, seeing his waist, had forgotten their path (backwards) being furious with rage. (78)

ਪੇਖਿ ਸਰੂਪ ਸਿਰਾਤ ਨ ਲੋਚਨ ਘੂਟਤ ਹੈ ਜਨੁ ਘੂਟ ਅਮੀ ਕੇ ।
ਗਾਵਤ ਗੀਤ ਬਜਾਵਤ ਤਾਲ ਬਤਾਵਤ ਹੈ ਜਨੋ ਆਛਰ ਹੀ ਕੇ ।
ਭਾਵਤ ਨਾਰਿ ਸੁਹਾਵਤ ਗਾਰ ਦਿਵਾਵਤ ਹੈ ਭਰਿ ਆਨੰਦ ਜੀ ਕੇ ।
ਤੂ ਸੁ ਕੁਮਾਰ ਰਚੀ ਕਰਤਾਰ ਕਹੈ ਅਬਿਚਾਰ ਤ੍ਰੀਆ ਬਰ ਨੀਕੇ । ੭੯ ।
pekh sarup sirat na lochan ghutat hai jan ghut ami kai.
gavat geet bajavat taal batavat hai jano achhar hi kai.
bhavat naar suhavat gaar divavat hai bhar anand ji kai.
tu so kumar rachi kartar kehai abichar tria bar naakai. (79)

ਦੇਖਤ ਰੂਪ ਸਿਰਾਤ ਨ ਲੋਚਨ ਪੇਖਿ ਛਕੀ ਪੀਅ ਕੀ ਛਬਿ ਨਾਰੀ ।
ਗਾਵਤ ਗੀਤ ਬਜਾਵਤ ਢੋਲ ਮ੍ਰਿਦੰਗ ਮੁਚੰਗਨ ਕੀ ਧੁਨਿ ਭਾਰੀ ।
ਆਵਤ ਜਾਤ ਜਿਤੀ ਪੁਰ ਨਾਗਰ ਗਾਗਰਿ ਡਾਰਿ ਲਖੈ ਦੁਤਿ ਭਾਰੀ ।
ਰਾਜ ਕਰੋ ਤਬ ਲੌ ਜਬ ਲੌ ਮਹਿ ਜਉ ਲਗ ਗੰਗ ਬਹੈ ਜਮੁਨਾ ਰੀ । ੮੦ ।
dekhat roop sirat na lochai pekh chhaki pia ki chhab nari.
gavat geet bajavat dhol mirdang muchangan ki bhun bhari.
avat jaat jiti pur nagar gaagar daar lakhai doot bhari.
raj karo tab lou jab lou meh jou lag gang bahai jamuna ri. (80)

ਜਉਨ ਪ੍ਰਭਾ ਅਜਿ ਰਾਜ ਕੀ ਰਾਜਤ ਸੋ ਕਹਿ ਕੈ ਕਿਹ ਭਾਤਿ ਗਨਾਊ ।
ਜਉਨ ਪ੍ਰਭਾ ਕਬਿ ਦੇਤ ਸਬੈ ਜੌ ਪੈ ਤਾਸ ਕਹੋ ਜੀਅ ਬੀਚ ਲਜਾਊ ।
ਹਉ ਚਹੂੰ ਓਰ ਫਿਰਿਓ ਬਸੁਧਾ ਛਬਿ ਅੰਗਨ ਕੀਨ ਕਹੂੰ ਕੋਈ ਪਾਊ ।
ਲੇਖਨ ਊਖ ਹੈ ਜਾਤ ਲਿਖੇ ਛਬਿ ਆਨਨ ਤੇ ਕਿਮਿ ਭਾਖਿ ਸੁਨਾਊ । ੮੧ ।
jaun prabha aj raj ki rajat so keh kai keh bhant ganaouoo.
jaun prabha kab deit sabai jou pai taas kaho jia beech lajaouoo.
hoou chahun aour phiriou basudha chhab angan keen kahun koiee pauoo.
lekhan uookh havai jaat likho chhab anan te kim bhakh sunouoo. (81)

ਨੈਨਨ ਬਾਨ ਚਹੂੰ ਦਿਸ ਮਾਰਤ ਘਾਇਲ ਕੈ ਪੁਰ ਬਾਸਨ ਡਾਰੀ ।
ਸਾਰਸ੍ਵਤੀ ਨ ਸਕੈ ਕਹਿ ਰਢਪ ਸਿੰਗਾਰ ਕਹੈ ਮਤਿ ਕਉਨ ਬਿਚਾਰੀ ।
ਕੋਕਿਲ ਕੰਠਿ ਹਰਿਓ ਨ੍ਰਿਪ ਨਾਇਕ ਛੀਨ ਕਪੋਤ ਕੀ ਗ੍ਰੀਵ ਅਨਿਆਰੀ ।
ਰੀਝ ਗਿਰੇ ਨਰ ਨਾਰਿ ਧਰਾ ਪਰ ਘੂਮਤਿ ਹੈ ਜਨੁ ਘਾਇਲ ਭਾਰੀ । ੮੨ ।
nainan baan chahun dis marat ghaiel kai par basan bhari.
Sarasavati na sakai keh roop singar kehai mat kaun bichari.
kokil kanth hariou nrip naiek cheen kapot ki gareev aniari.
reejh girai nar naar dhara par ghumat hai jan ghaiel bhari. (82)

One would not feel satiated by seeing the charming beauty of the Raja with the eyes, and one would feel like taking the sip of nectar on closing the eyes. The beautiful women were singing while clapping and their words were expressing their heart's desire (to own him). The women were feeling amused and looked beautiful while throwing abuses at him (for his beauty). The charming women were saying in wards (to themselves), "O princess (virgin) ! The Lord had specially created you for the Raja-Aaj only." (79)

Seeing the charming Raja Aaj would not satiate one's eyes and the women were getting enamoured on seeing his beauty. They were singing while the drums mirdang and muchang etc. were being played with reverberations. All the women of the town, would cast away their pots (for bringing water) and stare only at his beautiful body and were offering blessings on him saying, that the Raja should continue to rule for ever on the Earth, so long the rivers Ganga and Jamuna are flowing. (80)

How could I explain the glamour and praiseworthiness of the Raja, being enjoyed all around ? Whatever praises all the poets were showering on him are beyond my description, in fact, I feel shy of describing it. I have roamed around the four corners of the land but could not find any means of detailing the charm of the Raja's limbs (body). In fact, while writing about his beauty, the pen had grown in size (thick) like the sugarcane, while the beauty was still evading description. "How could I say all about it with my tongue ?" (81)

All the women of the town were being (wounded) swayed away with the piercing arrows of the eyes (glances) of Aaj Raja. Even Saraswati was feeling incapable of describing his beauty, so how could my ability cope up with the description of his charming beauty and his glamour ? The king emperor, Raja Aaj, had even robbed the sweet tongue of the black cuckoo along with the beautiful neck of the pigeon, which was much varied from it. The men and women of the whole area were so much overjoyed with seeing his charm that they were falling flat on the ground, as if they were reeling after getting wounded badly. (82)

ਦੋਹਰਾ

ਨਿਰਖਿ ਰੂਪ ਅਜਿ ਰਾਜ ਕੋ ਰੀਝ ਰਹੇ ਨਰ ਨਾਰਿ ।
ਇੰਦ੍ ਕਿ ਚੰਦ੍ ਕਿ ਸੂਰ ਇਹਿ ਇਹ ਬਿਧਿ ਕਰਤ ਬਿਚਾਰ । ੮੩ ।

Dohra

nirakh roop aj raj ko reejh rehai nar naar.
Inder ke Chander ke sur ehai eh bidh karat bichar. (83)

ਕਬਿਤੁ

ਨਾਗਨ ਕੇ ਛਉਨਾ ਹੈ' ਕਿ ਕਾਹੂੰ ਟਉਨਾ ਹੈ' ਕਿ ਕਾਮ ਕੇ ਖਿਲਉਨਾ ਹੈ' ਬਨਾਏ ਹੈ' ਸੁਧਾਰ ਕੇ ।
ਇਸਤ੍ਰਿਨ ਕੇ ਪ੍ਰਾਨ ਹੈ' ਕਿ ਸੁੰਦਰਤਾ ਕੀ ਖਾਨ ਹੈ' ਕਿ ਕਾਮ ਕੇ ਕਲਾਨ ਬਿਧਿ ਕੀਨੇ ਹੈ' ਬਿਚਾਰ ਕੇ ।
ਚਾਤੁਰਤਾ ਕੇ ਭੇਸ ਹੈ' ਕਿ ਰੂਪ ਕੇ ਨਰੇਸ ਹੈ' ਕਿ ਸੁੰਦਰ ਸੁ ਦੇਸ ਏਸ ਕੀਨੇ ਚੰਦ੍ ਸਾਰ ਕੇ ।
ਤੇਗ ਹੈ' ਕਿ ਤੀਰ ਹੈ' ਕਿ ਬਾਨਾ ਬ"ਧੇ ਬੀਰ ਹੈ' । ਸੁ ਐਸੇ ਨੇਤ੍ ਅਜਿ ਕੇ ਬਿਲੋਕੀਐ ਸੰਭਾਰ ਕੇ । ੮੪ ।

Kabit

nagan kai chhouna hain ke keenai kahun tauna hain.
ke kaam ke khilouna hain banaie hain sudhar kai.
istrin ke pran hain ke sunderata ki khan hain.
ke kaam ke kalan bidh keenai hain bichar kai.
Chaturta ke bhes hain ke roop ke nares hain.
ke sunder so des eis keenai chander saar hai.
teg hain ke teer hain ke bana bandhai beer hain.
so aisai netar aj ko bilokiai sambhar kai. (84)

ਸਵੈਯਾ

ਤੀਰਨ ਤੇ ਤਰਵਾਰਨ ਸੇ ਮ੍ਰਿਗ ਬਾਰਨ ਸੇ ਅਵਿਲੋਕਹੁ ਜਾਈ ।
ਰੀਝ ਰਹੀ ਰਿਝਵਾਰ ਲਖੇ ਦੁਤਿ ਭਾਖਿ ਪ੍ਰਭਾ ਨਹੀ ਜਾਤ ਬਤਾਈ ।
ਸੰਗਿ ਚਲੀ ਉਠਿ ਬਾਲ ਬਿਲੋਕਨ ਮੋਰ ਚਕੋਰ ਰਹੇ ਉਰਝਾਈ ।
ਡੀਠਿ ਪਰੈ ਅਜਿ ਰਾਜ ਜਬੈ ਚਿਤ ਦੇਖਤ ਹੀ ਤ੍ਰੀਅ ਲੀਨ ਚੁਰਾਈ । ੮੫ ।

Swaiyya

teeran te tarvaran sai mrig baran se avilokoh jaiee.
reejh rehi rijhvar lakhai dut bhakh prabha nahi jaat bataiee.
Sung chali uth baal bilokan mor chakor rehai urjhaiee.
deeth parai aj raj jabai chit dekhat hi tria leen churaiee. (85)

ਤੋਮਰ ਛੰਦ

ਅਵਿਲੋਕੀਆ ਅਜਿ ਰਾਜ । ਅਤਿ ਰੂਪ ਸਰਬ ਸਮਾਜ ।
ਅਤਿ ਰੀਝ ਕੈ ਹਸ ਬਾਲ । ਗੁਹਿ ਫੂਲ ਮਾਲ ਉਤਾਲ । ੮੬ ।

Tomar Chhand

avilokia aje raj. at roop sarab samaj.
at reejh kai hass baal. geh phool maal utal. (86)

Couplet :

All the men and women (of the town) were getting enamoured by seeing the beauty of Aaj Raja. All were confused with his beauty thinking him to be (god) Indra or a personification of the moon or sun. (83)

Kabit :

Were they the off springs of snakes or created by some magical wand, or the toys of the god of love, since they were created with lot of care ? They were the very soul of the women, or a mine of beauty or some game of the god of love (Kamdev), as The Lord had created them with great thought. They were representative of cleverness, or the king of charming beauty, or the master of the beautiful land, or an embodiment of the moon's beauty. Were they representing a sword or an arrow or some warriors armed with weapons ? The eyes of the Raja Aaj were so charming, that it needed lot of care to glance at them. (84)

Swaiyya :

The eyes of the Raja were piercing like the arrows or were they like the (sharp) sword or were they like those of the off springs of the deer ? One should see for himself before deciding on this fact, as the whole population was completely mesmerized with the Raja's chafm and were keen to describe his glamour but failed to do so. The princess also moved ahead to have a look at him along with others. Even the peacock and the partridge (chakor) were perplexed with his charm. As soon as the Raja came in sight, the princess was completely enamoured with his charm. (85)

Tomar Chhand :

The princess had now seen the Raja Aaj. He was having a charming personality, and formed a part of the social structure. The princess smiled and made a necklace of flowers immediately. (86)

Then she held this necklace in hand and was looking graceful with char

ਗਹਿ ਫੂਲ ਕੀ ਕਰਿ ਮਾਲ । ਅਤਿ ਰੂਪਵੰਤ ਸੁ ਬਾਲ ।
ਤਿਸੁ ਡਾਰੀਆ ਉਰਿ ਆਨਿ । ਦਸ ਚਾਰਿ ਚਾਰਿ ਨਿਧਾਨਿ । ੮੭ ।
geh phool ki kar maal. at roopvant so baal.
tis daria ur aan. das chaar chaar nidhan. (87)

ਤਿਹ ਦੇਬਿ ਆਗਿਆ ਕੀਨ । ਦਸ ਚਾਰਿ ਚਾਰਿ ਪ੍ਰਬੀਨ ।
ਸੁਨਿ ਸੁੰਦਰੀ ਇਮ ਬੈਨ । ਸਸਿ ਕ੍"ਤ ਸੁੰਦਰ ਨੈਨ । ੮੮ ।
the deb agya keen. das chaar char parbeen.
sunn sundri im bain. sas karant sunder nain. (88)

ਤਵ ਜੋਗ ਹੈ ਅਜਿ ਰਾਜ । ਸੁਨ ਰੂਪਵੰਤ ਸਲਾਜ ।
ਬਰੁ ਆਜੁ ਤਾ ਕਹ ਜਾਇ । ਸੁਨਿ ਬੈਨਿ ਸੁੰਦਰ ਕਾਇ । ੮੯ ।
tav jog hai aj raj. sunn roopvant salaj.
bar aaj ta keh jaie. Sunn bain sunder kaie. (89)

ਗਹਿ ਫੂਲ ਮਾਲ ਪ੍ਰਬੀਨ । ਉਰਿ ਡਾਰ ਤਾ ਕੇ ਦੀਨ ।
ਤਬ ਬਾਜ ਤੂਰ ਅਨੇਕ । ਡਫ ਬੀਣ ਬੇਣ ਬਸੇਖ । ੯੦ ।
geh phool maal parbeen. ur daar ta ke deen.
tab baaj tur anek. dar been ban basekh. (90)

ਡਫ ਬਾਜ ਢੋਲ ਮ੍ਰਿਦੰਗ । ਅਤਿ ਤੂਰ ਤਾਨ ਤਰੰਗ ।
ਨਯ ਬਾਸੁਰੀ ਅਰੁ ਬੈਨ । ਬਹੁ ਸੁੰਦਰੀ ਸੁਭ ਨੈਨ । ੯੧ ।
daph baaj dhol mirdang. at tur taan tarung.
ney basri ar bain. boh sundri subh nain. (91)

ਤ੍ਰਿਹ ਬਿਆਹਿ ਕੈ ਅਜਿ ਰਾਜਿ । ਬਹੁ ਭਾਤਿ ਲੈ ਕਰ ਦਾਜ ।
ਗ੍ਰਿਹ ਆਈਆ ਸੁਖ ਪਾਇ । ਡਫ ਬੈਣ ਬੀਣ ਬਜਾਇ । ੯੨ ।
the biah kai aj raj. boh bhant lai kar daaj.
greh aiyea sukh paie. daph bein been bajaie. (92)

ਅਜਿ ਰਾਜ ਰਾਜ ਮਹਾਨ । ਦਸ ਚਾਰਿ ਚਾਰਿ ਨਿਧਾਨ ।
ਸੁਖ ਸਿੰਧੁ ਸੀਲ ਸਮੁੰਦ੍ । ਜਿਨਿ ਜੀਤਿਆ ਰਣ ਰੁਦ੍ । ੯੩ ।
aj raj raj mahan. das char char nidhan.
sukh sindh seel samundar. jin jeetia runn rudar. (93)

ਇਹ ਭਾਤਿ ਰਾਜ ਕਮਾਇ । ਸਿਰਿ ਅਤ੍ ਪਤ੍ ਫਿਰਾਇ ।
ਰੰ ਧੀਰ ਰਾਜ ਬਿਸੇਖ । ਜਗ ਕੀਨ ਜਾਸੁ ਭਿਖੇਖ । ੯੪ ।
eh bhant raj kamaie. sir atar patar phirai.
runn dheer raj bisekh. jug keen jas bhikhekh. (94)

m and put the wreath of flowers around his neck, who was blessed with the eighteen treasures (master of all wealth). (87)

The goddess Saraswati, who was adept in all the eighteen arts, ordained her. "O beautiful princess ! (Maiden) ! Listen to these words, whose eyes were shining with charm like the moon." (88)

"The Raja Aaj was competent enough to be your praiseworthy spouse. He possessed a charming personality and was praiseworthy. O beautiful lady ! Listen to my words. " (89)

That charming princess placed the wreath of flowers around his neck, and the musical instruments started playing them, which included drums, flutes, clarionets, and weaver instrument. (90)

There were many musical instruments playing including small drums, mirdang, weaver's instrument, new flute etc. To match with that music, charming women with beautiful eyes, were singing songs. (91)

The Raja Aaj, after getting married to that princess came back to his palace along with her midst great pomp and show (with beating of drums and playing of flute) and getting great many gifts and offerings and enjoying great pleasure. (92)

The Raja Aaj was a great king, being the master of all the eighteen treasures. He was an ocean of peace and tranquillity who had won over Rudra even in the battle. (93)

Thus he ruled over the kingdom with great honour and prestige (renown) with a canopy fluttering over his head, especially he was a great and mighty warrior and had performed Yagna at the time of his assuming power (coronation). (94)

ਜਗਜੀਤ ਚਾਰਿ ਦਿਸਾਨ । ਅਜਿ ਰਾਜ ਰਾਜ ਮਹਾਨ ।
ਨ੍ਰਿਪ ਦਾਨ ਸੀਲ ਪਹਾਰ । ਦਸ ਚਾਰਿ ਚਾਰਿ ਉਦਾਰ । ੯੫ ।
jagjeet chaar disan. aj raj raj mahan.
nrip daan seel pahar. das char char udar. (95)

ਦੁਤਿਵੰਤਿ ਸੁੰਦਰ ਨੈਨ । ਜਿਹ ਪੇਖਿ ਖਿਝਤ ਮੈਨ ।
ਮੁਖ ਦੇਖਿ ਚੰਦ੍ ਸਰੂਪ । ਚਿਤ ਸੋ ਚੁਰਾਵਤ ਭੂਪ । ੯੬ ।
dutvant sunder nain. jeh pekh khijat main.
mukh dekh chander sarup. chit so charavat bhoop. (96)

ਇਹ ਭਾਤਿ ਕੈ ਬਡ ਰਾਜ । ਬਹੁ ਜਗ ਧਰਮ ਸਮਾਜ ।
ਜਉ ਕਹੋ ਸਰਬ ਬਿਚਾਰ । ਇਕ ਹੋਤ ਕਥਾ ਪਸਾਰ । ੯੭ ।
eh bhant kai bud raj. boh jug dharam samaj.
jou kaho sarab bichar. ik hoat katha pasar. (97)

ਤਿਹ ਤੇ ਸੁ ਥੋਰੀਐ ਬਾਤ । ਸੁਨਿ ਲੇਹੁ ਭਾਖੋ ਭ੍ਰਾਤ ।
ਬਹੁ ਜਗ ਧਰਮ ਸਮਾਜ । ਇਹ ਭਾਤਿ ਕੈ ਅਜਿ ਰਾਜ । ੯੮ ।
teh te soa thoriai baat. sunn leho bhakho bharat.
boh jug dharam samaj. eh bhant kai aj raj. (98)

ਜਗ ਆਪਨੋ ਅੱਜਿ ਮਾਨ । ਤਰਿ ਆਖ ਆਨ ਨ ਆਨ ।
ਤਬ ਕਾਲ ਕੋਪ ਕ੍ਰਵਾਲ । ਅਜਿ ਜਾਰੀਆ ਮਧਿ ਜ੍ਵਾਲ । ੯੯ ।
jug apno aj maan. tar aakh aan na aan.
tab kaal kop karval. aj jaria mudh javal. (99)

ਅਜਿ ਜੋਤਿ ਜੋਤਿ ਮਿਲਾਨ । ਤਬ ਸਰਬ ਦੇਖਿ ਡਰਾਨ ।
ਜਿਮ ਨਾਮ ਖੇਵਟ ਹੀਨ । ਜਿਮ ਦੇਹ ਅਰਬਲ ਛੀਨ । ੧੦੦ ।
aj joat joat milan. tab sarab dekh daran.
jim nam khevat heen. jim deh arbal cheen. (100)

ਜਿਮ ਗ"ਵ ਰਾਵ ਬਿਹੀਨ । ਜਿਮ ਉਰਬਰਾ ਕ੍ਰਿਸ ਛੀਨ ।
ਜਿਮ ਦਿਰਬ ਹੀਣ ਭੰਡਾਰ । ਜਿਮ ਸਾਹਿ ਹੀਣ ਬਿਪਾਰ । ੧੦੧ ।
jim ga(n)v rav biheen. jim urbara kris cheen.
jim dirab heen bhandar. jim sahai heen bipar.

ਜਿਮ ਅਰਥ ਹੀਣ ਕਬਿਤ । ਬਿਨੁ ਪ੍ਰੇਮ ਕੇ ਜਿਸ ਮਿਤ ।
ਜਿਮ ਰਾਜ ਹੀਣ ਸੁ ਦੇਸ । ਜਿਮ ਸੈਣ ਹੀਣ ਨਰੇਸ । ੧੦੨ ।
jim arth heen kabit. bin prem ke jim mit.
jim raj heen so des. jim sain heen nares. (102)

He had gained victories in all the four directions, and Raja Aaj was a great renowned king. He was a great king, being a mountain (source) of magnanimity and gentleness and was great scholar of all eighteen sciences (studies). (95)

He was a glamorous king with beautiful and charming eyes ; on perceiving these (eyes) even the god of love (Kamdev) was getting annoyed (jealous). His face was shining like the moon that would enamour all the onlookers. (96)

He ruled over the country for long, and performed many Yagnas as per religious rites and social obligations. If all the details were to be given, then this episode would become lengthy. (97)

So I am telling it briefly, so O Brother ! Listen to it with keen and great interest. He performed many religious and social Yagnas (functions of fire worship) and the Raja Aaj ruled over the land brilliantly. (98)

The Raja Aaj had taken the worldly kingdom as his own and would not consider anyone else as worthwile (of importance) then the sword of the god of death suddenly fell upon him and burnt him in the fire. (99)

Thus the soul of Raja Aaj got mingled with the Prime soul and all the people got frightened on perceiving it. They were in such a helpless state just as a boat without the boatman (helmsman) or the body becomes without any life in it. (100)

Just as the village is without its landlord (choudhary) or the productive land appears (barren) after the crop has been taken off or the treasury is without any wealth (money) or a business is without its business sponsorer. (101)

Or just as a poetry without any inner meaning (depth) or a friend without any love and affection or a country is without its ruler or a Raja without any army. (102)

ਜਿਮ ਗਿਆਨ ਹੀਣ ਜੁਗੇਂਦ੍ । ਜਿਮ ਭੂਮ ਹੀਣ ਮਹੇਂਦ੍ ।
ਜਿਮ ਅਰਥ ਹੀਣ ਬਿਚਾਰ । ਜਿਮ ਦਰਬ ਹੀਣ ਉਦਾਰ । ੧੦੩ ।
jim gyan heen jugindar. jim bhoom heen mahinder.
jim arth heen bichar. jim darab heen udar. (103)

ਜਿਮ ਅੰਕੁਸ ਹੀਣ ਗਜੇਸ । ਜਿਮ ਸੈਣ ਹੀਣ ਨਰੇਸ ।
ਜਿਮ ਸਸਤ੍ ਹੀਣ ਲੁਝਾਰ । ਜਿਮ ਬੁਧਿ ਬਾਝ ਬਿਚਾਰ । ੧੦੪ ।
jim ankas heen gajes. jin bhoom heen nares.
jim sastar heen lujhar. jim budh bajh bichar. (104)

ਜਿਮ ਨਾਰਿ ਹੀਣ ਭਤਾਰ । ਜਿਮ ਕੰਤ ਹੀਣ ਸੁ ਨਾਰ ।
ਜਿਮ ਬੁਧਿ ਹੀਣ ਕਬਿਤ । ਜਿਮ ਪ੍ਰੇਮ ਹੀਣ ਸੁ ਮਿਤ । ੧੦੫ ।
jim naar heen bhatar. jim kant heen so naar.
jim budh heen kabit. jim prem heen so mit. (105)

ਜਿਮ ਦੇਸ ਭੂਪ ਬਿਹੀਨ । ਬਿਨੁ ਕੰਤ ਨਾਰਿ ਅਧੀਨ ।
ਜਿਹ ਭਾਂਤਿ ਬਿਪ੍ ਅਬਿਦਿ । ਜਿਮ ਅਰਥ ਹੀਣ ਸਬਿਦਿ । ੧੦੬ ।
jim des bhup biheen. bin kant naar adheen.
jeh bhant bipar abidi. jim arth heen sabidi. (106)

ਤੇ ਕਹੇ ਸਰਬ ਨਰੇਸ । ਜੇ ਆ ਗਏ ਇਹ ਦੇਸਿ ।
ਕਰਿ ਅਸਟ ਦਸਯ ਪੁਰਾਨਿ । ਦਿਜ ਬਿਆਸ ਬੇਦ ਨਿਧਾਨ । ੧੦੭ ।
te kehai sarab nares. je aie gaie eh des.
kar ast daseu puran. dij biyas beid nidhan. (107)

ਕੀਨੇ ਅਠਾਰਹ ਪਰਬ । ਜਗ ਰੀਝੀਆ ਸੁਨਿ ਸਰਬ ।
ਇਹ ਬਿੰਆਸ ਬ੍ਰਹਮ ਵਤਾਰ । ਭਏ ਪੰਚਮੋ ਮੁਖ ਚਾਰ । ੧੦੮ ।
keeno athareh parab. jag reejheea sunn sarab.
eh biyas braham vatar. bhaie panchmo mukh char. (108)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਪੰਚਮੋਵਤਾਰ ਬ੍ਰਹਮਾ ਬਿਆਸ ।
ਰਾਜਾ ਅਜ ਕੋ ਰਾਜ ਸਮਾਪਤੰ । ੧੦ । ੫ ।
it Sri Bachittar Natak granthai panchamavtar Brahma biyas
raja aj ko raj sámapatam. (10) (5)

Or just as Yogi is without any knowledge (enlightenment) or a Raja without having any (control over) land or a thought without any meaning or a generous person is without money. (103)

Or an elephant without any (control) iron rod ; or a king without an army ; or a warrior without any weapons. or a thought (contemplation) without any intelligence. (104)

Or a spouse (husband) without the woman, or a woman sans husband , or a kabit without intelligent thought or a friend without love and affection. (105)

Just as the Raja, without any kingdom (land) ; or a woman without her spouse, is helpless (and is dependent) or just as a Brahmin without any knowledge (illiterate) or a scholar is without any knowledge. (106)

What type of Rajas have been born in this land (country) ? Just as Vyas had created eighteen Puranas and Vyas Pandit was a treasure (great scholar) of Vedas. (107)

Then he wrote eighteen episodes (parables) of Mahabharat and the whole world is getting interested in these episodes (on listening to them) this Vyas was an incarnation of Brahma, being the fifth incarnation. (108)

Here the chapter of fifth incarnation of Brahma Byas from Bachittar Natak and the kingdom of Raja Aaj is completed. (5)

ਅਥ ਬ੍ਰਹਮਾਵਤਾਰ ਖਟ ਰਿਖਿ ਕਥਣੰ

ਤੋਮਰ ਛੰਦ

ਜੁਗ ਆਗਲੇ ਇਹ ਬਿਆਸ । ਜਗਿ ਕੀਅ ਪੁਰਾਣ ਪ੍ਰਕਾਸ ।
ਤਬ ਬਾਢਿਆ ਤਿਹ ਗਰਬ । ਸਰ ਆਪ ਜਾਨਿ ਨ ਸਰਬ । ੧ ।

Ab Brahmavatar khat rikh kathanung.

Tomar Chhand

jug aglai eh biyas. jug kia puraan parkas.
tab badhia the garab. Sar aap jaan na sarab. (1)

ਤਬ ਕੋਪਿ ਕਾਲ ਕ੍ਰਵਾਲ । ਜਿਹ ਜਾਲ ਜ੍ਵਾਲ ਬਿਸਾਲ ।
ਖਟ ਟੂਕ ਤਾ ਕਹ ਕੀਨ । ਪੁਨਿ ਜਾਨ ਕੈ ਤਿਨਿ ਦੀਨ । ੨ ।

tab kop kaal karval. jeh jaal javal bisal.
khat took ta keh keen. pun jaan kai tin deen. (2)

ਨਹੀ ਲੀਨ ਪ੍ਰਾਨ ਨਿਕਾਰ । ਭਏ ਖਸਟ ਰਿਖੈ ਅਪਾਰ ।
ਤਿਨ ਸਾਸਤ੍ਰਗ ਬਿਚਾਰ । ਖਟ ਸਾਸਤ੍ ਨਾਮ ਸੁ ਡਾਰਿ । ੩ ।

nahi leen pran nikal. bhaie khsat rikhai apar.
tin sastrig bichar. khat sastar naam so daar. (3)

ਖਟ ਸਾਸਤ੍ ਕੀਨ ਪ੍ਰਕਾਸ । ਮੁਖਚਾਰ ਬਿਆਸ ਸੁ ਭਾਸ ।
ਧਰਿ ਖਸਟਮੋ ਅਵਤਾਰ । ਖਟ ਸਾਸਤ੍ ਕੀਨ ਸੁਧਾਰਿ । ੪ ।

khat sastar keen prakas. mukh char biyas so bhas.
dhar khastamo avtar. khat sastar keen sudhar. (4)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਖਸਟਮੋ ਅਵਤਾਰ ਬ੍ਰਹਮਾ ਖਸਟ ਰਿਖ ਸਮਾਪਤੰ । ੬ ।

it Sri Bachitar natak grantha Khastamo avtar brahma khasat rikh Samapatung. (6)

ਅਥ ਬ੍ਰਹਮਾਵਤਾਰ ਕਾਲਿਦਾਸ ਕਥਣੰ

ਤੋਮਰ ਛੰਦ

ਇਹ ਬ੍ਰਹਮ ਬੇਦ ਨਿਧਾਨ । ਦਸ ਅਸਟ ਸਾਸਤ੍ ਪ੍ਰਮਾਨ ।
ਕਲਿ ਜੁਗਿਯ ਲਾਗ ਨਿਹਾਰਿ । ਭਏ ਕਾਲਿ ਦਾਸ ਅਬਿਚਾਰ । ੧ ।

Ab Brahmavtar Kalidas Kathanung

Tomar Chhand

eh braham beid nidhan. das ast sastar parman.
Kai jugey laag nihar. bhaie kaal das abichar. (1)

ਲਖਿ ਰੀਝ ਬਿਕ੍ਰਮਜੀਤ । ਅਤਿ ਗਰਬਵੰਤ ਅਜੀਤ ।
ਅਤਿ ਗਿਆਨ ਮਾਨ ਗੁਨੈਨ । ਸੁਭ ਕ੍"ਤਿ ਸੁੰਦਰ ਨੈਨ । ੨ ।

lakh reejh bikramjeet. at garabvant ajeet.
at gyan maan gunan. sabh karant sunder nain. (2)

Now the episode of Brahma's Incarnation as Rikhi Khat begins.

Tomar Chhand :

In the next age Byas manifested the eighteen puranas, and his egoistic tendencies were increased, so that he would not consider anyone else equal to his stature (in knowledge). (1)

Then the god of death became indignant and took out his sword, which magnified the flame of fire, spreading it all over. So he cut Brahma in to six pieces, and considering him helpless, his life was spared. (2)

His light of life was not extinguished. Then he became the great Rishi (ascetic) author of six shastras, and he meditated on the knowledge of shastras, so he became known as the author of six shastras. (3)

He manifested the six shastras and that Byas appeared in the form of an Incarnation of Brahma. Thus the sixth incarnation (of Brahma) edited the six shastras (and finalized them). (4)

Here the chapter of Brahma's Sixth Incarnation along with six Rishis from Bachittar Natak Granth is completed. (6)

Now the episode of Kalidas, Brahma's Incarnation commences.

Tomar Chhand :

This Brahma was a treasure (source) of Vedas. He was a great scholar of the eighteen Shastras. Then contemplating on the events of Kalyug. Brahma became known in the form of Kalidas. (1)

On perceiving him Bikramjit was greatly elated, who was himself an egoistic (proud) and invincible king. He possessed great knowledge, being a source of virtues with a benign loveliness and beautiful eyes. (2)

ਰਘੁ ਕਾਬਿ ਕੀਨ ਸੁਧਾਰਿ । ਕਰਿ ਕਾਲਿ ਦਾਸ ਵਤਾਰ ।
ਕਹ ਲੌ ਬਖਾਨੋ ਤਉਨ । ਜੋ ਕਾਬਿ ਕੀਨੋ ਜਉਨ । ੩ ।
ragh kaab keen sudhar. kar kaal das vatar.
keh lou bakhano taun. so kaab keeno jawn. (3)

ਧਰਿ ਸਪਤ ਬ੍ਰਹਮ ਵਤਾਰ । ਤਬ ਭਇਓ ਤਾਸੁ ਉਧਾਰ ।
ਤਬ ਧਰਾ ਬ੍ਰਹਮ ਸਰੂਪ । ਮੁਖਚਾਰ ਰੂਪ ਅਨੂਪ । ੪ ।
dhar sapat braham vatar. tabbhiou taas udhar.
tab lou bakhano sarup. mukhchar roop anup. (4)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਸਪਤਮੋ ਅਵਤਾਰ ਬ੍ਰਹਮਾ ਕਾਲਿਦਾਸ ਸਮਾਪਤਮ । ੭ ।
it Sri Bachitar Natak granthai sapatamo avtar brahma kalidas samapatam. (7)

ਰੁਦ੍ ਅਵਤਾਰ
ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ
ਸ੍ਰੀ ਭਗਉਤੀ ਜੀ ਸਹਾਇ
ਅਥ ਰੁਦ੍ ਅਵਤਾਰ ਕਥਨੰ
ਤੋਮਰ ਛੰਦ
ਅਬ ਕਹੋ ਤਉਨ ਸੁਧਾਰਿ । ਜੇ ਧਰੇ ਰੁਦ੍ ਅਵਤਾਰ ।
ਅਤਿ ਜੋਗ ਸਾਧਨ ਕੀਨ । ਤਬ ਗਰਬ ਕੋ ਰਸਿ ਭੀਨ । ੧ ।
Rudar avtar
ik Onkar Satgur Prasad.
Sri Bhagouti ji Sahaie.
Ab Rudar avtar Kathanung.
Tomar Chhand
ab kaho taoun sudhar. je dharai rudar avtar.
at jog sadhan keen. tab garab ko ras bheen. (1)

ਸਰਿ ਆਪ ਜਾਨ ਨ ਅਉਰ । ਸਬ ਦੇਸ ਮੋ ਸਬ ਠੌਰ ।
ਤਬ ਕੋਪਿ ਕੈ ਇਮ ਕਾਲ । ਇਮ ਭਾਖਿ ਬੈਣ ਉਤਾਲ । ੨ ।
Sar aap jan na aour. Sab des mo sab thour.
tab kop ko im kaal. im bhakh bain utal. (2)

ਜੇ ਗਰਬ ਲੋਕ ਕਰੰਤ । ਤੇ ਜਾਨ ਕੂਪ ਪਰੰਤ ।
ਮੁਰ ਨਾਮ ਗਰਬ ਪ੍ਰਹਾਰ । ਸੁਨ ਲੇਹੁ ਰੁਦ੍ ਬਿਚਾਰ । ੩ ।
je garab lok karant. te jaan koop parant.
mur naam garab parhar. Surr leho rudar bichar. (3)

He produced a great poetry of love, called Raghubans in a beautiful style. Brahma in the form of Kalidas had performed this feat. How far could I describe the great poetry of Kalidas ? (3)

Thus Brahma assumed seven forms as Incarnation of Brahma and after that only he attained salvation. Then he assumed the form of Brahma with four faceted figures, which was beyond description or praise. (4)

Here the chapter of the seventh Incarnation of Brahma in the form of Kalidas from the Bachittar Natak Granth is completed. (7)

The Incarnation of Rudra :
Ik Onkar SatGur Prasad.
(By the Grace of the One Lord-supreme)
May The Lord Supreme (Bhagouti) be my support !
Now the Episode of Rudra's Incarnation begins
Tomar Chhand :

Now I am going to describe the various incarnations of Rudra, after making it more refined. He had undergone great penance (in Yoga) as per yogic rules, and as such became very egoistic (proud). (1)

He did not consider anyone else on par with himself in various lands or countries. Then the Lord Almighty (prime soul), becoming furious with rage, made certain remarks about Rudra in great haste. (2)

The people who get involved in egoistic tendencies, finally get destroyed automatically (are thrown into the well on their own accord). "O Rudra ! Listen to me with rapt attention, as I am known to be a destroyer of pride (egoism). (3)

ਕੀਅ ਗਰਬ ਕੋ ਮੁਖ ਚਾਰ । ਕਛੁ ਚਿਤ ਮੋ ਅਬਿਚਾਰਿ ।
ਜਬ ਧਰੇ ਤਿਨ ਤਨ ਸਾਤ । ਤਬ ਬਨੀ ਤਾ ਕੀ ਬਾਤ । ੪ ।
kia garab ko mukh chaar. kachh chit mein abichar.
jab dharai tin tan saat. tab baan ta ki baat. (4)

ਤਿਮ ਜਨਮੁ ਧਰੁ ਤੈ ਜਾਇ । ਚਿਤ ਦੇ ਸੁਨੋ ਮੁਨਿ ਰਾਇ ।
ਨਹੀ ਐਸ ਹੋਇ ਉਧਾਰ । ਸੁਨ ਲੇਹੁ ਰੁਦ੍ ਬਿਚਾਰ । ੫ ।
tim janam dhar tai jaie. chit dei sunno munn raie.
nahi ais hoiai udhar. sunn leho rudar bichar. (5)

ਸੁਨਿ ਸ੍ਵਨ ਏ ਸਿਵ ਬੈਨ । ਹਠ ਛਾਡਿ ਸੁੰਦਰ ਨੈਨ ।
ਤਿਹ ਜਾਨਿ ਗਰਬ ਪ੍ਰਹਾਰ । ਛਿਤਿ ਲੀਨ ਆਨਿ ਵਤਾਰ । ੬ ।
sunn sarvan ei siv bain. hath chhad sunder nain.
the jaan garab parhar. chhit leen aan vatar. (6)

ਪਾਧਰੀ ਛੰਦ

ਜਿਮ ਕਥੇ ਸਰਬ ਰਾਜਾਨ ਰਾਜ । ਤਿਮ ਕਹੇ ਰਿਖਿਨ ਸਬ ਹੀ ਸਮਾਜ ।
ਜਿਹ ਜਿਹ ਪ੍ਰਕਾਰ ਤਿਹ ਕਰਮ ਕੀਨ । ਜਿਹ ਭਾਤਿ ਜੇਮਿ ਦਿਜ ਬਰਨ ਲੀਨ । ੭ ।

Padhri Chhand

jim kathai sarab rajann raj.
tim kehai rikhin sab hi samaj.
jeh jeh parkar the karan keen.
jeh bhant jein dij baran leen. (7)

ਜੇ ਜੇ ਚਰਿਤ੍ ਕਿਨੈ ਪ੍ਰਕਾਸ । ਤੇ ਤੇ ਚਰਿਤ੍ ਭਾਖੋ ਸੁ ਬਾਸ ।
ਰਿਖਿ ਪੁਤ੍ ਏਸ ਭਏ ਰੁਦ੍ ਦੇਵ । ਮੋਨੀ ਮਹਾਨ ਮਾਨੀ ਅਭੇਵ । ੮ ।
je je charitar kinai parkas. te te charitar bhakho so bass.
rikhi putar des bhaie rudar dev. moni mahan mani abhev. (8)

ਪੁਨਿ ਭਏ ਅਤ੍ਰਿ ਰਿਖਿ ਮੁਨਿ ਮਹਾਨ । ਦਸ ਚਾਰ ਚਾਰ ਬਿਦਿਆ ਨਿਧਾਨ ।
ਲਿਨੇ ਸੁ ਜੋਗ ਤਜਿ ਰਾਜ ਆਨਿ । ਸੇਵਿਆ ਰੁਦ੍ ਸੰਪਤਿ ਨਿਧਾਨ । ੯ ।
punn bhaie atar rikhi munn mahan. das char chaar bidia nidhan.
linai so jog taj raj aan. sevia rudar sampat nidhan. (9)

ਕਿਨੇ ਸੁ ਜੋਗ ਬਹੁ ਦਿਨ ਪ੍ਰਮਾਨ । ਰੀਝਿਓ ਰੁਦ੍ ਤਾ ਪਰ ਨਿਦਾਨ ।
ਬਰੁ ਮਾ"ਗ ਪੁਤ੍ ਜੋ ਰੁਚੈ ਤੋਹਿ । ਬਰੁ ਦਾਨੁ ਤਉਨ ਮੈ ਦੇਉ ਤੋਹਿ । ੧੦ ।
kinai so yog boh din parman. reejhiou rudar ta par nidan.
bar mang puttar jo ruchai tohai. bar daan taun mein deou tohai. (10)

Brahma had been guilty of egoistic tendencies and had thought to himself of some uncalled for contemplations. But when he assumed the form of a saint, then he managed to attain whatever he desired. (4)

"O Muni Raj ! (O holy ascetic !) Listen to me with full concentration, and you also be born in the same fashion. O Rudra ! Listen to this fact carefully, as there is no other mode of attaining salvation. (5)

Shiva listtened (with his ears) carefully to these words and that beautiful eyed person gave up his obstinacy. Considering The Lord Almighty as the destroyer of pride (egoism), Rudra was born on this Earth. (6)

Padhri Chhand :

Just as I have described before, the details of the kingdoms of various Rajas, now I am going to detail the episodes of various Rishis (holy ascetics) and their social structure, along with their detailed functions and how they attained the Brahmanical character. (7)

I am going to describe in a beautiful manner the various characteristics of their doings and designs. Thus Rudra (god) appeared as a son of a Rishi (ascetic) who was a great ascetic, observing silence with pleasing form and indiscrimate behaviour. (8)

Then there was another great Rishi Atri (ascetic) who was a great scholar (treasure) of eighteen sciences. He had accepted the yogic life having discarded his kingdom and served Rudra, the source (treasure) of intangible assets. (9)

He observed yogic principles and style of life for a long time so that finally Rudra was pleased with him. (Then Rudra said), " O my son ! You ask for any benediction which you like most, and I will bestow on you the same type of blessing." (10)

ਕਰਿ ਜੋਰਿ ਅਤਿਰ ਤਬ ਭਯੋ ਠਾਢ । ਉਠਿ ਭਾਗ ਆਨ ਅਨੁਰਾਗ ਬਾਢ ।
ਗਦ ਗਦ ਸੁ ਬੈਣ ਭਭਕੰਤ ਨੈਣ । ਰੋਮਾਨ ਹਰਖ ਉਚਰੇ ਸੁ ਬੈਣ । ੧੧ ।
kar jor atar tab bhiou thadh. uth bhaag aan anurag badh.
gad gad so bain bhabhkant nain. romann karkh uchrai so bain. (11)

ਜੋ ਦੇਤ ਰੁਦ੍ ਬਰੁ ਰੀਝ ਮੋਹਿ । ਗ੍ਰਿਹ ਹੋਇ ਪੁਤ੍ ਸਮ ਤੁਲਿ ਤੋਹਿ ।
ਕਹਿ ਕੈ ਤਥਾਸਤੁ ਭਏ ਅੰਤ੍ ਧਿਆਨ। ਗ੍ਰਿਹ ਗਯੋ ਅਤ੍ ਮੁਨਿ ਮਨਿ ਮਹਾਨ । ੧੨ ।
jo dait rudar bar reejh mohai. greh hoiai putar sum tul tohai.
keh kai tabasat bhaie antar dhian. greh geyo atar mun man mahan. (12)

ਗ੍ਰਿਹਿ ਬਰੀ ਆਨਿ ਅਨਸੂਆ ਨਾਰਿ । ਜਨੁ ਪਠਿਓ ਤਤੁ ਨਿਜ ਸਿਵ ਨਿਕਾਰਿ ।
ਬ੍ਰਹਮਾ ਰੁ ਬਿਸਨ ਨਿਜ ਤੇਜ ਕਾਢਿ । ਆਏ ਸੁ ਮਧਿ ਅਨਿਸੂਆ ਛਾਡਿ । ੧੩ ।
agreh bari aan ansua naar. jan pathiou tat nij Siv nikar.
brahma ru bisan nij tej kadh. aie so madh anisua chhad. (13)

ਭਈ ਕਰਤ ਜੋਗ ਬਹੁ ਦਿਨ ਪ੍ਰਮਾਨ । ਅਨਸੂਆ ਨਾਮ ਗੁਨ ਗਨ ਮਹਾਨ ।
ਅਤਿ ਤੇਜਵੰਤ ਸੋਭਾ ਸੁਰੰਗ । ਜਨੁ ਧਰਾ ਰੂਪ ਦੂਸਰ ਅਨੰਗ । ੧੪ ।
bhaiee karat jog boh din parman. ansua naam gunn gan mahan.
ati tejvant sobha surang. jan dhara roop dusar anang. (14)

ਸੋਭਾ ਅਪਾਰ ਸੁੰਦਰ ਅਨੰਤ । ਸਉਹਾਗ ਭਾਗ ਬਹੁ ਬਿਧਿ ਲਸੰਤ ।
ਜਿਹ ਨਿਰਖਿ ਰੂਪ ਸੋਰਹਿ ਲੁਭਾਇ । ਆਭਾ ਅਪਾਰ ਬਰਨੀ ਨ ਜਾਇ । ੧੫ ।
sobha apar sunder anant. souhag bhag boh bidh lasant.
jeh nirakh roop soreh lubhaie. abha apar barni na jaie. (15)

ਨਿਸ ਨਾਥ ਦੇਖਿ ਆਨਨ ਰਿਸਾਨ । ਜਲਿ ਜਾਇ ਨੈਨ ਲਹਿ ਰੋਸ ਮਾਨ ।
ਤਮ ਨਿਰਖਿ ਕੇਸ ਕੀਅ ਨੀਚ ਡੀਠ । ਛਪਿ ਰਹਾ ਜਾਨੁ ਗਿਰ ਹੋਮ ਪੀਠ । ੧੬ ।
nis nath dekh anan risan. jal jaie nain leh ros maan.
tam nirakh kes kia neech deeth. chhap raha jaan gir home peeth. (16)

ਕੰਠਹਿ ਕਪੋਤਿ ਲਖਿ ਕੋਪ ਕੀਨ । ਨਾਸਾ ਨਿਹਾਰਿ, ਬਨਿ ਕੀਰ ਲੀਨ ।
ਰੋਮਾਵਲਿ ਹੇਰਿ ਜਮੁਨਾ ਰਿਸਾਨ । ਲਜਾ ਮੰਗਤ ਸਾਗਰ ਡੁਬਾਨ । ੧੭ ।
kantheh kapot lakh kop keen. nasa nihar ban kar leen.
romaval hore jamuna risan. laja marant sagar duban. (17)

ਬਾਹੁ ਬਿਲੋਕਿ ਲਾਜੈ ਮ੍ਰਿਨਾਲ । ਖਿਸਿਯਾਨ ਹੰਸ ਅਵਿਲੋਕਿ ਚਾਲ ।
ਜੰਘਾ ਬਿਲੋਕਿ ਕਦਲੀ ਲਜਾਨ । ਨਿਸ ਰਾਟ ਆਪ ਘਟਿ ਰੂਪ ਮਾਨ । ੧੮ ।
bahu bilok lajai mirnal. khisiyan hanas avilok chaal.
jangha bilok kadli lajan. nis raat aap ghat roop maan. (18)

When the Muni Atri stood up with folded hands, he gained a great fortune and his love became more intense. He was blessed with a very sweet tongue and his eyes were filled with water. So he spoke in a very cordial (elegant) manner, being full of exuberance and pleasantness. (11)

"O Rudra ! If you are really pleased with me and are blessing me with your benediction, then may I beget a son who should be a kin to you in all respect !" Rudra said, "It will be so, as you desire, " and then Rudra went into a trance. Then Atri Muni, with a great pensive (intelligent) mind also went back to his place. (12)

On coming back, he got married to a woman named Ansua. It appeared as if Shiva had given to Ansua his own true self in the form of her charming personality; while Brahma and Vishnu (gods) had also bestowed on Ansua their own splendour in her (body) beauty. (13)

For many years (days) Ansua was busy in doing yoga, in fact the woman called ansua was a collection of all the virtues. She possessed a charming and effulgent form with a glamorous personality. It seemed that the god of love (Kamdev) had assumed a second Form (in her body). (14)

Her beauty and charm was renowned all over and her wedded life was also a shining example of perfection. On perceiving her beauty, persons with all the (sixteen) worldly qualities were getting enamoured with her. Her glory was beyond description. (15)

On seeing her charm, even the moon was feeling (jealous) peevish and agitated. Her eyes were so beautiful that the lotus would get (burnt) annoyed on seeing them. Her hair would put total (blinding) darkness even to shame and Sumer Mountain was trying to hide on seeing the beauty of her back (would feel belittled). (16)

On seeing (the beauty of) her neck, the pigeon was feeling agitated and on seeing her nose, the parrot would also run away to the forest (feeling ashamed) and on seeing her charming beauty, the river Jamuna felt ashamed and furious, thus drowning herself in the expanse of the ocean (got mingled with the ocean). (17)

On seeing her (beautiful) arms, the lotus stems were feeling belittled (ashamed) and seeing her gait the swan was feeling (agitated) jealous, and the banana was jealous of her beautiful legs and the moon felt its beauty only second to that of Ansua's.(18)

ਇਹ ਭਾਤਿ ਤਾਸੁ ਬਰਣੋ ਸਿੰਗਾਰ । ਕੋ ਸਕੈ ਕਬਿ ਮਹਿਮਾ ਉਚਾਰ ।
ਐਸੀ ਸਰੂਪ ਅਵਿਲੋਕ ਅਤ੍ਰਿ । ਜਨੁ ਲੀਨ ਰੂਪ ਕੋ ਛੀਨ ਛਤ੍ਰ । ੧੯ ।
eh bhant taas barno singar. ko sakai kab mehma uchar.
aisi saroop avilok atari. jan leen roop ko chhen chhatar. (19)

ਕੀਨੀ ਪ੍ਰਤਗਿ ਤਿਹ ਸਮੈ ਨਾਰਿ । ਬਯਾਹੈ ਨ ਭਗਿ ਭੋਗੈ ਭਤਾਰ ।
ਮੈ ਬਰੌ ਤਾਸੁ ਰੁਚਿ ਮਾਨਿ ਚਿਤ । ਜੋ ਸਹੈ ਕਸਟ ਐਸੇ ਪਵਿਤ । ੨੦ ।
keeni partag the samai naar. bayahai na bhog bhogai bhatar.
main barou taas ruch maan chit. jo sehai kasat aisai paist. (20)

ਰਿਖਿ ਮਾਨਿ ਬੈਨ ਤਬ ਬਰਯੋ ਵਾਹਿ । ਜਨੁ ਲੀਨ ਲੂਟ ਸੀਗਾਰ ਤਾਹਿ ।
ਲੈ ਗਯੋ ਧਾਮਿ ਕਰਿ ਨਾਰਿ ਤਉਨ । ਪਿਤ ਦਤ ਦੇਵ ਮੁਨਿ ਅਤ੍ਰਿ ਜਉਨ । ੨੧ ।
rikh maan bain tab baryo vahai. jan leen lut sigar tahai.
lai geyo dham kar naar taun. pit dutt dev mun atar jaun. (21)

ਅਬ ਰੁਦ੍ ਵਤਾਰ ਦਤ ਕਥਨੰ
ਤੋਮਰ ਛੰਦ

ਬਹੁ ਬਰਖ ਬੀਤ ਕਿਨੋ ਬਿਛਾਹਿ । ਇਕ ਭਯੋ ਆਨਿ ਅਉਰ੍ ਉਛਾਹਿ ।
ਤਿਹ ਗਏ ਧਾਮਿ ਬ੍ਰਹਮਾਦਿ ਆਦਿ । ਕਿਨੀ ਸੁ ਸੇਵ ਤ੍ਰੀਯ ਬਹੁ ਪ੍ਰਸਾਦਿ । ੨੨ ।
Ab Rudar vatar dutt kathanung.
Tomar Chhand
beh barakh beet kino bivahai. ik bhiou aan aouran uchhahe.
the gaie dham brehmad aad.a kini so save trieya boh prasad. (22)

ਬਹੁ ਧੂਪ ਦੀਪ ਅਰੁ ਅਰਘ ਦਾਨ । ਪਾਦਰਘਿ ਆਦਿ ਕਿਨੇ ਸੁਜਾਨ ।
ਅਵਿਲੋਕਿ ਭਗਤਿ ਤਿਹ ਚਤੁਰ ਬਾਕ । ਇੰਦ੍ਰਾਦਿ ਬਿਸਨੁ ਬੈਠੇ ਪਿਨਾਕ । ੨੩ ।
boh dhoop deep ar aragh daan. padaragh aad kinai sujan.
avilok bhagat the chatur baak. Inderad bisan baithai pinak. (23)

ਅਵਿਲੋਕਿ ਭਗਤਿ ਭਏ ਰਿਖ ਪ੍ਰਸੰਨ । ਜੋ ਤਿਹੁ ਮਥਿ ਲੋਕਾਨਿ ਧਨਿ ।
ਕਿਨੋ ਸੁ ਐਸ ਬ੍ਰਹਮਾ ਉਚਾਰ । ਤੈ ਪੁਤ੍ਰਵੰਤ ਹੁਜੋ ਕੁਮਾਰਿ । ੨੪
avilok bhagat bhaie rikh parsan. jo the madh lokaan dhan.
kino so ais brahma uchar. tai putarvant hujo kumar. (24)

ਕੀਅ ਐਸ ਬ੍ਰਹਮਾ ਉਚਾਰ । ਤੈ ਪੁਤ੍ ਪਾਵਸ ਬਾਰ ।
ਤਬਿ ਨਾਰਿ ਏ ਸੁਨ ਬੈਨ । ਬਹੁ ਆਸੁ ਡਾਰਤ ਨੈਨ । ੨੫ ।
kia ais brahma uchar. tai putar pavas bar.
tab naar ei sunn bain. boh aas darat nain. (25)

Her beautiful embellishments have been thus detailed and no poet could ever attempt to describe her charming beauty. The Muni Atri once saw such a beautiful woman, which had even surpassed any royal beauty (or beauty of a princess). (19)

The woman also resolved in her mind at that moment that she would get married to a person with full affection who would not enjoy sensuous pleasure with her and who could bear (tolerate) this holy (pure) sufferings (who would not have any sexual relationship with her). (20)

The Rishi Atri got married to her accepting her condition (of abstinence). It seemed he had controlled (snatched) all her beautiful embellishments. He took her home after accepting her as his spouse (after marrying), and Atri Muni became the father of Dutt later. (21)

Now the episode of Dutt, an Incarnation of Rudra, begins

Tomar Chhand :

Many years had passed after their marriage, when a great social gathering (function) was organized at their place and the great gods like Brahma came there. The woman Ansua served them with great regard and affection. (22)

The wise women served them with many offerings and great illumination of lamps and incense along with jubilation and seeing her charming and sweet words and srvice, the gods Shiva, Vishnu and Indra were feeling elated (pleased) while sitting together. (23)

Even (her spouse) The Rishi was greatly satisfied and pleased with her service and devotional behaviour who was known and renowned in the three worlds (regions). On that occasion, Brahma got pleased and blessed here like this. "O beautiful women ! May you beget a son." (24)

Brahma said like this, " O woman ! You will beget a son. "On hearing these words, tears came to her eyes, dripping profusely. (25)

ਤਬ ਬਾਲ ਬਿਕਲ ਸਰੀਰ । ਜਲ ਸ੍ਵਤ ਨੈਨ ਅਧੀਰ ।
ਰੋਮ"ਚਿ ਗਦ ਗਦ ਬੈਨ । ਦਿਨ ਤੇ ਭਈ ਜਨੁ ਰੈਨ । ੨੬ ।
tab baal bikal sarir. jal sarvat nain adheer.
romanch gud gud bain. din te bhaiee jan raen. (26)

ਰੋਮ"ਚਿ ਬਿਕਲ ਸਰੀਰ । ਤਨ ਕੋਪ ਮਾਨ ਅਧੀਰ ।
ਫਰਕੰਤ ਉਸਟਰੁ ਨੈਨ । ਬਿਨੁ ਬੁਧ ਬੋਲਤ ਬੈਨ । ੨੭
romanch bikal Sarir. tan kope maan adheer.
pharkant Ustar nain. bin budh bolat bain. (27)

ਮੋਹਣ ਛੰਦ

ਸੁਨਿ ਐਸ ਬੈਨ । ਮ੍ਰਿਗੀਏਸ ਨੈਨ । ਅਤਿ ਰੂਪ ਧਾਮ । ਸੁੰਦਰ ਸੁ ਬਾਮ । ੨੮ ।

Mohan Chhand

Sun ais bain. mrigiais nain. at roop dham. Sunder so bam. (28)

ਚਲ ਚਾਲ ਚਿਤ । ਪਰਮੰ ਪਵਿਤ । ਅਤਿ ਕੋਪ ਵੰਤ । ਮੁਨਿ ਤ੍ਰਿਅ ਬਿਅੰਤ । ੨੯ ।
chal chaal chit. parmang pavit. at kop vant. mun tria beant. (29)

ਉਪਟੰਤ ਕੇਸ । ਮੁਨਿ ਤ੍ਰਿਅ ਸੁਦੇਸ । ਅਤਿ ਕੋਪ ਅੰਗ । ਸੁੰਦਰ ਸੁਰੰਗ । ੩੦ ।
Uptant kes. man tria sudes. at kop ang. sunder surang. (30)

ਤੋਰੰਤ ਹਾਰ । ਉਪਟੰਤ ਬਾਰ । ਡਾਰੰਤ ਧੂਰਿ । ਰੋਖੰਤ ਪੂਰ । ੩੧ ।
torant haar. Uptant bar. darant dhoor. rokhant pur. (31)

ਤੋਮਰ ਛੰਦ

ਲਖਿ ਕੋਪ ਭੀ ਮੁਨਿ ਨਾਰਿ । ਉਠਿ ਭਾਜ ਬ੍ਰਹਮ ਉਦਾਰ ।
ਸਿਵ ਸੰਗਿ ਲੈ ਰਿਖ ਸਰਬ । ਭਯਮਾਨ ਹ੍ਵੈ ਤਜਿ ਗਰਬ । ੩੨ ।

Tomar Chhand

Lakh kope bhi mun naar. Uth bhaj braham udar.
Sir sung lai rikh sarab. bheyman havai taj garab. (32)

ਤਬ ਕੋਪ ਕੈ ਮੁਨਿ ਨਾਰਿ । ਸਿਰ ਕੇਸ ਜਟਾ ਉਪਾਰਿ ।
ਕਰਿ ਸੌ ਜਬੈ ਕਰ ਮਾਰ । ਤਬ ਲੀਨ ਦਤ ਅਵਤਾਰ । ੩੩ ।
tab kope kai mun naar. Sir kes jata Upar.
kur sou jabai kar mar. tab leen dutt avtar. (33)

ਕਰ ਬਾਮ ਮਾਤ੍ ਸਮਾਨ । ਕਰੁ ਦਛਨਤ੍ ਪ੍ਰਮਾਨ ।
ਕੀਆ ਪਾਨ ਭੋਗ ਬਿਚਾਰ । ਤਬ ਭਏ ਦਤ ਕੁਮਾਰ । ੩੪ ।
kar baam matar saman. kar dachhnatar parman.
kia paan bhog bichar. tab bhaie dut kumar. (34)

Then the body of the woman (Ansua) became confounded (impatient) and she became furious with rage. Tears were flowing from her eyes, and she became almost pale. Due to her extreme disturbed mind her speech became indignant, in fact for her, during the day itself, it appeared like nightfall. (26)

Her body became confounded and impatient. Being helpless, she became furios with rage. Her eyes and lips were fluttering and were talking without any sense (meaningless). (27)

Mohan Chhand :

On hearing such words, the woman with deer likes eyes and most beautiful woman. (28)

Her pure heart became restless and Muni Attri's spouse became furious with rage. (29)

She started pulling out her hair, as the beautiful spouse of Atri Muni became violent with rage. She was looking beautiful. (30)

She was plucking her necklace and pulling out her hair (of head) and throwing dust in the hair, as she was getting furious. (31)

Tomar Chhand :

On seeing the ferocity of the Muni's apouse, the benevolent Brahma rushed away from there ; Shiva taking all other Rishis with him, forgetting his own ego, became frightened. (32)

Then getting furious with rage, the Muni's wife plucked out the tuft of hair from her head. When she struck her hand on the other hand, then Dutt was born. (33)

His left hand was like the mother, and the right hand resembled that of his father Atri) when the lady had rubbed her hands (one on the other) then due to his mingling of hands, the son Dutt was born to her. (34)

ਅਨਭੂਤ ਉਤਮ ਗਾਤ । ਉਚਰੰਤ ਸਿੰਮ੍ਰਿਤ ਸ਼ਾਤ ।
ਮੁਖਿ ਬੇਦ ਚਾਰ ਰੜੰਤ । ਉਪਜੇ ਸੁ ਦਤ ਮਹੰਤ । ੩੫ ।
anbhoot utam gaat. Uchrant simrat saat.
mukh beid char rarrant. Upjo so dut mahant. (35)

ਸਿਵ ਸਿਮਰਿ ਪੂਰਬਲ ਸ੍ਰਾਪ । ਬ੍ਰਪੁ ਦਤ ਕੋ ਧਰਿ ਆਪ ।
ਉਪਜਿਓ ਨਿਸੂਆ ਧਾਮਿ । ਅਵਤਾਰ ਪ੍ਰਿਥਮ ਸੁ ਤਾਸ । ੩੬ ।
Siv Simar purbal sarap. bap dut ko dhar aap.
Upjiou nisua dhaam. avtar pritham so taam. (36)

ਪਾਧਰੀ ਛੰਦ

ਉਪਜਿਓ ਸੁ ਦਤ ਮੋਨੀ ਮਹਾਨ । ਦਸ ਚਾਰ ਚਾਰ ਬਿਦਿਆ ਨਿਧਾਨ ।
ਸਾਸਤ੍ਰਗਿ ਸੁਧ ਸੁੰਦਰ ਸਰੂਪ । ਅਵਧੂਤ ਰੂਪ ਗਣ ਸਰਬ ਭੂਪ । ੩੭ ।

Padhri Chhand

upjiou so dut moni mahan. das char chaar bidia nidhan.
sastarag sudh sunder saroop. avdhoot rup gunn sarab bhup. (37)

ਸੰਨਿਆਸ ਜੋਗ ਕਿਨੋ ਪ੍ਰਕਾਸ । ਪਾਵਨ ਪਵਿਤ ਸਰਬਤ੍ਰ ਦਾਸ ।
ਜਨ ਧਰਿਓ ਆਨਿ ਬ੍ਰਪੁ ਸਰਬ ਜੋਗ । ਤਜਿ ਰਾਜ ਸਾਜ ਅਰੁ ਤਿਆਗ ਭੋਗ । ੩੮ ।
Saniyas jog kino parkas. pavan pavit sarbatar das.
jan dhariou aan bap sarab jog. taj raj saaj ar tiag bhog. (38)

ਆਛਿਜ ਰੂਪ ਮਹਿਮਾ ਮਹਾਨ । ਦਸ ਚਾਰਵੰਤ ਸੋਭਾ ਸੋਭਾ ਨਿਧਾਨ ।
ਰਵਿ ਅਨਿਲ ਤੇਜ ਜਲ ਸੋ ਸੁਭਾਵ । ਉਪਜਿਆ ਜਗਤ ਸੰਨਯਾਸ ਰਾਵ । ੩੯ ।
achij roop mehma mahan. das charvant sobha nidhan.
ravi anil tej jal so subhav. Upjia jagat saniyas raav. (39)

ਸੰਨਯਾਸ ਰਾਜ ਭਏ ਦਤ ਚੇਵ । ਰੁਦ੍ਰਾਵਤਾਰ ਸੁੰਦਰ ਅਜੇਵ ।
ਪਾਵਕ ਸਮਾਨ ਭਯੇ ਤੇਜ ਜਾਸੁ । ਬਸੁਧਾ ਸਮਾਨ ਧੀਰਜ ਸੁ ਤਾਸੁ । ੪੦ ।
Saniyas raj bhaie dut dev. rudravtar Sunder ajev.
pavak saman bhiou tej jaas. basudha saman dheeraj so taas. (40)

ਪਰਮੰ ਪਵਿਤ੍ਰ ਭਏ ਦੇਵ ਦਤ । ਆਛਿਜ ਤੇਜ ਅਰੁ ਬਿਮਲ ਮਤਿ ।
ਸੋਵਰਣ ਦੇਖਿ ਲਾਜੰਤ ਅੰਗ । ਸਭਿੰਤ ਸੀਸ ਗੰਗਾ ਤਰੰਗ । ੪੧ ।
parmung pavitar bhaie dev ᾱutt. achhij tej or bimal mat.
sovaran dekh lajant ang. subhant sees ganga tarung. (41)

ਆਜਾਨ ਬਾਹੁ ਅਲਿਪਤ ਰੂਪ । ਆਦਗ ਜੋਗ ਸੁੰਦਰ ਸਰੂਪ ।
ਬਿਭੂਤ ਅੰਗ ਉਜਲ ਸੁ ਬਾਸ । ਸੰਨਿਆਸ ਜੋਗ ਕਿਨੋ ਪ੍ਰਕਾਸ । ੪੨ ।
ajan bah alipat roop. adag jog Sunder sarup.
bibhoot ang ujal so baar. Saniyas jog bino prakas. (42)

The mighty Dutt, with a strong body, could recite the seven smritis (Hindu literature) and with his tongue he could recite the four Vedas. Thus the great son, Dutt was born. (35)

Shiva was then reminded of his previous curse, and he himself assumed the form (body) of Dutt and was born to Ansua. Thus this was his first incarnation (birth). (36)

Padhri Chhand :

Thus the great Muni (ascetic) Dutt was born, who was a treasure of the eighteen sciences. He possessed the knowledge of shastras and had a charming personality. He was a great ascetic and a leader (king) of all the groups. (37)

He manifested the cults of mendicants (recluses) and yogis,. He possessed an honest, pure and humble personality. It seemed as if all the yogic qualities had taken the human form. He had renounced all the worldly pleasure including princely habits or wealth. (38)

He had an indestructible form, and was greatly renowned being praiseworthy, having knowledge of fourteen sciences and was a treasure of splendor and glory. He possessed all the qualities of the sun, air fire with the nature of water. He was born as a recluse king in the world. (39)

Dutt was born as a form of recluse king being an Incarnation of the invincible Rudra. His might was akin to that of fire, and his patience was comparable to that of the Earth. (40)

The Dutt god was infinitely pure, and his magnificence was indivisible and his wisdom was transparent. The god was even jealous of his body (beauty) and on his head there was a tuft of hair like the waters of Ganga (waves of Ganga waters), on his head. (41)

His arms were long enough touching his knees, and his (beauty) personality was detached (neutral). He possessed a mighty character, with a charming personality. A fresh fragrance was spreading (coming) from the majesty of his limbs (ash rubbed on the body) and he manifested the cult of asceticism (ascetic yoga). (42)

ਅਵਿਲੋਕਿ ਅੰਗ ਮਹਿਮਾ ਅਪਾਰ । ਸੰਨਿਆਸ ਰਾਜ ਉਪਜਾ ਉਦਾਰ ।
ਅਨਭੂਤ ਗਾਤ ਆਭਾ ਅਨੰਤ । ਮੋਨੀ ਮਹਾਨ ਸੋਭਾ ਲਸੰਤ । ੪੩ ।
avilok ang mehma apar. Saniyas raj upja udar.
anbhoot gat abha anant. moni mahan sabha lasant. (43)

ਆਭਾ ਅਪਾਰ ਮਹਿਮਾ ਅਨੰਤ । ਸੰਨਯਾਸ ਰਾਜ ਕਿਨੋ ਬਿਅੰਤ ।
ਕ"ਪਿਆ ਅਪਟੁ ਤਿਹ ਉਦੇ ਹੋਤ । ਤਤ ਛਿਨ ਅਕਪਟ ਕਿਨੋ ਉਦੋਤ । ੪੪ ।
abha apar mehma anant. Saniyas raj kino beant.
kampia kapat the udo hoat. tat chin akpat kinou udot. (44)

ਮਹਿਮਾ ਅਛਿਜ ਅਨਭੂਤ ਗਾਤ । ਅਵਿਲੋਕਿ ਪੁਤ੍ਰ ਚਕਿ ਰਹੀ ਮਾਤ ।
ਦੇਸਨ ਬਿਦੇਸ ਚਕਿ ਰਹੀ ਸਰਬ । ਸੁਨਿ ਸਰਬ ਰਿਖਿਨ ਤਜਿ ਦੀਨ ਗਰਬ । ੪੫ ।
mehma achhij anbhut gaat. avilok putar chak rehi maat.
desan bides chak rehi sarab. sunn sarab rikhin taj deen garab. (45)

ਸਰਬਤ੍ਰ ਪਯਾਲ ਸਰਬਤ੍ਰ ਅਕਾਸ । ਚਲ ਚਾਲ ਚਿਤ੍ਰ ਸੁੰਦਰ ਸੁ ਬਾਸ ।
ਕੰਪਇਮਾਨ ਹਰਖੰਤ ਰੋਮ । ਆਨੰਦਮਾਨ ਸਭ ਭਈ ਭੋਮ । ੪੬ ।
Sarbatar pariyal sarbatar akas. chal chal chit sunder so bass.
campaiman harkhant rome. anandman sabh bhaiee bhom. (46)

ਥਰਹਰਤ ਭੂਮਿ ਆਕਾਸ ਸਰਬ । ਜਹ ਤਹ ਰਿਖੀਨ ਤਜਿ ਦੀਨ ਗਰਬ ।
ਬਾਜੇ ਬਜੰਤ੍ਰ ਅਨੇਕ ਗੈਨ । ਦਸ ਦਿਉਸ ਪਇ ਦਿਖੀ ਨ ਰੈਣ । ੪੭ ।
tharharat bhoom akas sarab. jeh the rikheen taj deen garab.
bajai bajantar anek gain. das deuos paie dikhi na raen. (47)

ਜਹ ਤਹ ਬਜੰਤ੍ਰ ਬਾਜੇ ਅਨੇਕ । ਪ੍ਰਗਟਿਆ ਜਾਨੁ ਬਪੁ ਧਰਿ ਬਿਬੇਕ ।
ਸੋਭਾ ਅਪਾਰ ਬਰਨੀ ਨ ਜਾਇ । ਉਪਜਿਆ ਆਨ ਸੰਨਯਾਸ ਰਾਇ । ੪੮ ।
jeh the bajantar bajai anek. pragatia jann bap dhar bibek.
Sobha apar barni na jaie. upjia aan saniyas raie. (48)

ਜਨਮੰਤ ਲਾਗਿ ਉਠ ਜੋਗ ਕਰਮ । ਹਤਿ ਕੀਓ ਪਾਪ ਪਰਚੁਰਿਓ ਧਰਮ ।
ਰਾਜਾਧਿਰਾਜ ਬਡ ਲਾਗ ਚਰਨ । ਸੰਨਿਆਸ ਜੋਗ ਉਠਿ ਲਾਗ ਕਰਨ । ੪੯ ।
janmant laag uth jog karam. hat kiou paap parchariou dharam.
rajadhiraj bad laag charan. Saniyas jog uth laag kara. (49)

ਅਤਿਭੂਤਿ ਅਨੂਪ ਲਖਿ ਦਤ ਰਾਇ । ਉਠਿ ਲਗੇ ਪਇ ਨ੍ਰਿਪ ਸਰਬ ਆਇ ।
ਅਵਿਲੋਕਿ ਦਤ ਮਹਿਮਾ ਮਹਾਨ । ਦਸ ਚਾਰ ਚਾਰ ਬਿਦਿਆ ਨਿਧਾਨ । ੫੦ ।
atbhoot anup lakh dut raie. uthi lagai paie nrip sarab aie.
avilok dut mehma mahan. das char char bidia nidhan. (50)

His limbs were infinitely glorious (praiseworthy), and this is how the ascetic cult was created. His body was marvelous with a (special) grand glamour. He was a great ascetic with a radiant glamour. (43)

He possessed a great luster (brightness) with indescribable dignity (praise), and was a mighty ascetic. With his (birth) appearance on Earth, malice (hypocrisy) started crumbling and he disclosed deceit-less (fraud less) atmosphere (surroundings).(44)

His praise was undisputed and his body (personality) was marvelous (magnificent). Perceiving such a son, the mother was wonder struck (bewildered) ; people all over the land (interior and foreign lands) were left wondering. The pride (egoism) of all the Rishis was (abandoned) thrown aside on hearing his arrival (birth). (45)

All the inhabitants of the whole land, including Netherlands and skies (beautiful palaces) became perturbed in their hearts on hearing about his arrival (birth) and their bodies were trembling (with fear and wonder). Their hair stood apart (on hearing) due to their mirthfulness. (pleasant surprise). The whole land was amused and delighted (on his birth). (46)

The whole Earth and the sky were trembling and everywhere the Rishis (ascetics) had given up their egoism (pride), and the sky was resounding with the music of various types (various musical instruments were being played). For ten days there was no nightfall to be seen. (47)

Everywhere different types of music were being heard rationalism (discretion) had taken birth in human form. His glory was indescribable and this is how asceticism was born (was introduced on Earth). (48)

From his very birth he took to ascetic practices (yogic principles). He propagated religious practices destroying sins (of all types) and great many Rajas became his followers, and had started practicing asceticism. (49)

The Raja Dutt appeared beautiful and wonderful in his form and various other kings became his stooges (fell at his feet). They all look up to Raja Dutt (as guide) who was proficient in the eighteen sciences. (50)

ਸੋਭੰਤ ਸੀਸ ਜਤ ਕੀ ਜਟਾਨ । ਨਖ ਨੇਮ ਕੇ ਸੁ ਬਢਏ ਮਹਾਨ ।
ਬਿਭ੍ਰਮ ਬਿਭੂਤ ਉਜਲ ਸੋ ਸੋਹ । ਦਿਜ ਚਰਜ ਤੁਲਿ ਮ੍ਰਿਗ ਚਰਮ ਅਰੋਹ । ੫੧ ।
Sobhant sees jut ki jatan. nakh naim ko so badhei mahan.
bibharan bibhoot ujal so soh. dij charaj tul mrig charm aroh. (51)

ਮੁਖ ਸਿਤ ਬਿਭੂਤ ਲੰਗੋਟ ਬੰਦ । ਸੰਨਯਾਸ ਚਰਜ ਤਜਿ ਛੰਦ ਬੰਦ ।
ਆਸੁਨਕ ਸੁਨਿ ਅਨਵਯਕਤ ਅੰਗ । ਆਛਿਜ ਤੇਜ ਮਹਿਮਾ ਸੁਰੰਗ । ੫੨ ।
mukh sit bibhoot langot band. saniyas charaj taj chhand band.
asunak sunn aniviakat ang. achhij tej mehma surang. (52)

ਇਕ ਆਸ ਚਿਤ ਤਜਿ ਸਰਬ ਆਸ । ਅਨਭੂਤ ਗਾਤ ਨਿਸ ਦਿਨ ਉਦਾਸ ।
ਮੁਨਿ ਚਰਜ ਲੀਨ ਤਜਿ ਸਰਬ ਕਾਮ । ਆਰਕਤਿ ਨੇਤ੍ ਜਨੁ ਧਰਮ ਧਾਮ । ੫੩ ।
ik aas chit taj sarab aas. anbhoot gaat nis din udas.
mun charaj leen taj sarab kaam. arkat netar jan dharam dham. (53)

ਅਬਿਕਾਰ ਚਿਤ ਅਣਡੋਲ ਅੰਗ । ਜੁਤ ਧਿਆਨ ਨੇਤ੍ ਮਹਿਮਾ ਅਭੰਗ ।
ਧਰਿ ਏਕ ਆਸ ਅਉਦਾਸ ਚਿਤ । ਸੰਨਿਯਾਸ ਦੇਵ ਪਰਮੰ ਪਵਿਤ । ੫੪ ।
abikar chit andol ang. jut dhian netar mehma abhung.
dhar ek aas aoudas chit. Saniyas dev parmung pavit. (54)

ਅਵਧੂਤ ਗਾਤ ਮਹਿਮਾ ਅਪਾਰ । ਸ੍ਰਤਿ ਗਿਆਨ ਸਿੰਧੁ ਬਿਦਿਆ ਉਦਾਰ ।
ਮੁਨਿ ਮਨਿ ਪ੍ਰਬੀਨ ਗੁਨਿ ਗਨ ਮਹਾਨ । ਜਨੁ ਭਯੋ ਪਰਮ ਗਿਆਨੀ ਮਹਾਨ । ੫੫ ।
avdhoot gaat mehma apar. sarat gyan sindh bidia udar.
mun man parbeen gunn gan mahan. jan bhiou param giani mahan. (55)

ਕਬਹੂੰ ਨ ਪਾਪ ਜਿਹ ਛੁਹਾ ਅੰਗ । ਗੁਨਿ ਗਨ ਸੰਪੰਨ ਸੁੰਦਰ ਸੁਰੰਗ ।
ਲੰਗੋਟਬੰਦ ਅਵਧੂਤ ਗਾਤ । ਚਕਿ ਰਹੀ ਚਿਤ ਅਵਲੋਕਿ ਮਾਤ । ੫੬ ।
kabhun na paap jeh chhuha ang. gunn gan Sunpun sunder surung.
langotband avdhoot gaat. chak rehi çhit avilok maat. (56)

ਸੰਨਿਯਾਸ ਦੇਵ ਅਨਭੂਤ ਅੰਗ । ਲਾਜੰਤ ਦੇਖਿ ਜਿਹ ਦੁਤਿ ਅਨੰਗ ।
ਮੁਨਿ ਦਤ ਦੇਵ ਸੰਨਯਾਸ ਰਾਜ । ਜਿਹ ਸਧੇ ਸਰਬ ਸੰਨਯਾਸ ਸਾਜ । ੫੭ ।
saniyas dev anbhoot ang. lajant dekh jeh dut anang.
mun dut dev saniyas raj. jeh sadhai sarab Saniyas saj. (57)

ਪਰਮੰ ਪਵਿਤ੍ ਜਾ ਕੇ ਸਰੀਰ । ਕਬਹੂੰ ਨ ਕਾਮ ਕਿਨੋ ਅਧੀਰ ।
ਜਟ ਜੋਗ ਜਾਸੁ ਸੋਭੰਤ ਸੀਸ । ਅਸ ਧਰਾ ਰੂਪ ਸੰਨਿਯਾਸ ਈਸ । ੫੮ ।
parmang pavitar ja kai sarir. kabhun na kaam kino adheer.
jut jog jaas sobhant sees. aas dhara roop saniyas ees. (58)

He had a tuft of hair looking glorious on his head while his hands were full up with religious principles (nails of a discipline were grown). The state of being free from whims and fancies was appearing marvellous from his personality, and following of Brahminical practices was his personal character. (51)

The wonderful facial beauty was hidden inside the body ; in fact the abstinence from fraud and deceit, in fact, is an ascetic (basic) function. His main posture is a complete meditation posture (of complete silence) and detachment from worldly love (attachments) are real functions of Yoga. The indestructible splendour reflects his main glamorous form and its praiseworthiness. (52)

He had forgotten all other hopes and worldly desires, having maintained regard only for the yoga of asceticism (ascetic principles). His spectacular body always remains morose and gloomy. His main job (function) as a muni (ascetic) was the relinquishment of all worldly desires. His eye, devoid of any brightness, was a picture of religious leanings (his religious principles). (53)

His mind, free from vicious thoughts and sinful actions, in fact, was keeping his body limbs in pensive mood (unperturbed by worldly pleasures). His indestructible glory and praise worthy eyes were worth considering (his contemplative eyes were praise worthy) ; and with one hope at heart his mind was always gloomy. He was a perfect ascetic. (54)

His body was free from any sinful actions, and was looking glamorous. He was a great scholar of Vedas and an ocean of kindness and benevolence. That muni (ascetic) possessed a great mind (intelligent) and had many qualities. It appeared a great scholar (with great knowledge) had been born. (55)

His body had never enacted any sinful action (sin had never touched his body), and was full of great many qualities (virtues), with a beautiful body. He was a great ascetic observing abstinence (celibate) having a purified body. His mother was getting wonder struck by perceiving him. (56)

His body was a reflection of a great ascetic and seeing his glamour (splendour) even the god of love (Kamdev) was feeling ashamed (belittled). The Muni 'Dutt Dev' was the king of asceticism, who had been embellished with all the qualities of an ascetic. (57)

His body was sanctified (pure) and worldly desires had never been his mainstay in life. His tuft of hair had glorified his head. Thus the King of ascetic had assumed such a beautiful form. (58)

ਆਭਾ ਅਪਾਰ ਕਥਿ ਸਕੈ ਕਉਨ । ਸੁਨਿ ਰਜੇ ਜਛ ਗੀਧ੍ਰਬ ਮਉਨ ।
ਚਕਿ ਰਹਿਓ ਬ੍ਰਹਮ ਆਭਾ ਬਿਚਾਰਿ । ਲਾਜਯੋ ਅਨੰਗ ਆਭਾ ਨਿਹਾਰਿ । ੫੯ ।
abha apar kath sakai kaun. sunn rehai jachh gandhrab mann.
chak rehiou btaham abha bichar. lajiou anag abha nihar. (59)

ਅਤਿ ਗਿਆਨਵੰਤ ਕਰਮਨ ਪ੍ਰਬੀਨ । ਅਨਆਸ ਹਰਿ ਕੋ ਅਧੀਨ ।
ਛਬਿ ਦਿਪਤ ਕੋਟ ਸੂਰਜ ਪ੍ਰਮਾਨ । ਚਕ ਰਹਾ ਚੰਦ ਲਖਿ ਆਸਮਾਨ । ੬੦ ।
at gianvant karman parbeen. anyas har ko adheen.
chhab dipat kot suraj parman. chak raha chand lakha aasman. (60)

ਉਪਜਿਯਾ ਆਪ ਇਕ ਜੋਗ ਰੂਪ । ਪੁਨਿ ਲਗੋ ਜੋਗ ਸਾਧਨ ਅਨੂਪ ।
ਗ੍ਰਿਹ ਪ੍ਰਿਥਮ ਛਾਡਿ ਉਠਿ ਚਲਾ ਦਤ । ਪਰਮੰ ਪਵਿਤ੍ਰ ਨਿਰਮਲੀ ਮਤਿ । ੬੧ ।
upjaya aap ik jog roop. ounn lago jog sadhan anup.
greh prithamchhad uth chala dut. parmang pavitar nirmali mat. (61)

ਜਬ ਕੀਨ ਜੋਗ ਬਹੁ ਦਿਨ ਪ੍ਰਮਾਨ । ਤਬ ਕਾਲ ਦੇਵ ਰੀਝੇ ਨਿਦਾਨ ।
ਇਮਿ ਭਈ ਬਿਓਮਬਾਨੀ ਬਨਾਇ । ਤੁਮ ਸੁਣਹੁ ਬੈਨ ਸੰਨਯਾਸ ਰਾਇ । ੬੨ ।
jab keen jog boh din parman. tab kaal dev reejhai nidan.
im bhaiee biombani banaiee. tum sunnoh bain saniyas raie. (62)

ਆਕਾਸ ਬਾਨੀ ਬਾਚ ਦਤ ਪ੍ਰਤਿ
ਪਾਧੜੀ ਛੰਦ
ਗੁਰ ਹੀਣ ਮੁਕਤਿ ਨਹੀ ਹੋਤ ਦਤ । ਤੁਹਿ ਕਹੋ ਬਾਤ ਸੁਨਿ ਬਿਮਲ ਮਤ ।
ਗੁਰ ਕਰਹਿ ਪ੍ਰਿਥਮ ਤਬ ਹੋਗਿ ਮੁਕਤਿ । ਕਹਿ ਦੀਨ ਕਾਲ ਤਿਹ ਜੋਗ ਜੁਗਤ । ੬੩ ।
Akas bani baach dat prati
Padhri Chhand
Gur heen mukat nahi hut dut. toh kaho baat sunn bimal mat.
gun kareh pritham tab hog mukat. keh deen kaal the jog jugat.

ਬਹੁ ਭਾਤਿ ਦਤ ਦੰਡਵਤ ਕੀਨ । ਆਸਾ ਬਿਰਹਤਿ ਹਰਿ ਕੋ ਅਧੀਨ ।
ਬਹੁ ਭਾਤ ਜੋਗ ਸਾਧਨਾ ਸਾਧਿ । ਆਦਗ ਜੋਗ ਮਹਿਮਾ ਅਗਾਧ । ੬੪ ।
boh bhant dut dandvant keen. asa birhat har ko adheen.
boh bhant jog sadhna sadh. adag jog mehma agad. (64)

ਤਬ ਨਮਸਕਾਰ ਕਰਿ ਦਤ ਦੇਵ । ਉਚਰੰਤ ਪਰਮ ਉਸਤਤਿ ਅਭੇਵ ।
ਜੋਗੀਨ ਜੋਗ ਰਾਜਾਨ ਰਾਜ । ਅਨਭੂਤ ਅੰਗ ਜਹ ਤਹ ਬਿਰਾਜ । ੬੫ ।
tab namaskar kar dat dev. Uchrant param ustati abhev.
jogeen jog rajan raj. anbhoot ang jeh the biraj. (65)

His brilliance (splendour) was manifold which cannot be described (beyond description). On hearing about it, the demi-gods and Shiva's musicians had become benumbed (silent). Even Brahma was bewildered on thinking about his glory and the god of love (Kamdev) was feeling shy (ashamed) on seeing his splendour. (59)

He was a great scholar and was an adept in all his functions. He was devoid of any desires (hopes) and was always at the service of the Lord-sublime. His splendour was akin to the brilliance of millions of suns and the moon in the sky was feeling bewildered on seeing him (his glory). (60)

He was born as an embodiment of Yoga (man of principle) and was engaged in the great and praiseworthy worship of The Lord. First of all Dutt had left his home (abandoned his homely life). He possessed a clear and transparent wisdom (with great intelligence). (61)

When he had performed a great worship for many days, in the end, the god of death (prime-soul) got pleased with him, and a heavenly voice said, "O king of ascetics ! Listen with attention ! " (62)

The heavenly voice told to Dutt

Padhri Chhand :

Dutt ! You will not attain salvation without the guidance of Guru. O Dutt, with a sanctified wisdom ! Listen to me carefully, what I am telling you. First of all you should embrace (assume) the guidance of a true Guru (guide) and then only you will attain salvation. Thus the god of death (timeless god) proclaimed this mode of attaining salvation to him for practicing. (63)

On hearing this heavenly verdict, Dutt made his proper obeisance to the Lord, and became a disciple of the Lord without any worldly hopes or desires. Then he got involved in yogic exercises (meditation and worship) in many ways, which was devoid of any slander (defamation) and was praiseworthy. (64)

Then Dutt Dev saluted him and said words of praise for the Lord Almighty, who was beyond discrimination, who was a great yogi and king (king emperor) and his presence is felt everywhere (though) being formless. (65)

ਜਲ ਥਲ ਬਿਯਾਪ ਜਿਹ ਤੇਜ ਏਕ । ਗਾਵੰਤ ਜਾਸੁ ਮੁਨਿ ਗਨ ਅਨੇਕ ।
ਜਿਹ ਨੇਤਿ ਨੇਤਿ ਭਾਖੰਤ ਨਿਗਮ । ਤੇ ਆਦਿ ਅੰਤ ਮਧਹ ਅਗਮ । ੬੬ ।
jal thal biyap jeh tej ek. gavant jass mun gunn anek.
jeh nait nait bhakhant nigam. te aad ant madeh agam. (66)

ਜਿਹ ਏਕ ਰੂਪ ਕਿਨੇ ਅਨੇਕ । ਪੁਹਮੀ ਅਕਾਸ ਕਿਨੇ ਬਿਬੇਕ ।
ਜਲ ਬਾ ਥਲੇਸ ਸਬ ਠੌਰ ਜਾਨ । ਅਨਭੈ ਅਜੋਨਿ ਅਨਿ ਆਸ ਮਾਨ । ੬੭ ।
jeh ek roop kinai anek. pohmi akas kinai bibek.
jal tha thales sab thaur jaan. anbhai ajon an aas maan. (67)

ਪਾਵਨ ਪ੍ਰਸਿਧ ਪਰਮੰ ਪੁਨੀਤ । ਆਜਾਨ ਬਾਹ ਅਨਭਉ ਅਜੀਤ ।
ਪਰਮੰ ਪ੍ਰਸਿਧ ਪੂਰਣ ਪੁਰਾਣ । ਰਾਜਾਨ ਰਾਜ ਭੋਗੀ ਮਹਾਨ । ੬੮ ।
pavan parsidh parmung puneet. ajan bah anbhou ajeet.
parmung parsidh puran puran. rajan raj bhog mahann. (68)

ਅਨਛਿਜ ਤੇਜ ਅਨਭੈ ਪ੍ਰਕਾਸ । ਖੜਗਨ ਸਪੰਨ ਪਰਮੰ ਪ੍ਰਭਾਸ ।
ਆਭਾ ਅਨੰਤ ਬਰਨੀ ਨ ਜਾਇ । ਫਿਰ ਫਿਰੋ ਸਰਬ ਮਤਿ ਕੋ ਚਲਾਇ । ੬੯ ।
anchhij tej anbhai prakas. kharrgan sapun parmung parbhas.
abha anant barni na jaie. phir phiro sarab mat ko chalaie. (69)

ਸਬਹੂ ਬਖਾਨ ਜਿਹ ਨੇਤਿ ਨੇਤਿ । ਅਕਲੰਕ ਰੂਪ ਆਭਾ ਅਮੇਤ ।
ਸਰਬੰ ਸਮ੍ਰਿਧ ਜਿਹ ਪਾਨ ਲਾਗ । ਜਿਹ ਨਾਮ ਲੇਤ ਸਬ ਪਾਪ ਭਾਗ । ੭੦ ।
saboh bakhan jeh nait nait. aklunk roop abha amet.
sarbung samridh jeh paan laag. jeh naam lait sab paap bhaag. (70)

ਗੁਨ ਸੀਲ ਸਾਧੁ ਤਾਂ ਕੋ ਸੁਭਾਇ । ਬਿਨੁ ਤਾਸ ਸਰਨਿ ਨਹੀ ਕੋਊ ਉਪਾਇ ।
ਦੀਨਨ ਉਧਾਰਣਿ ਜਾਸੁ ਬਾਨ । ਕੋਊ ਕਹੈ ਕੈਸੋਈ ਲੇਤ ਮਾਨ । ੭੧ ।
gunn seel sadh ta ko subhaie. bin taas saran nahi kouoo upaie.
deenan udharan jass baan. kouoo kehai kaisoiee lait maan. (71)

ਅਕਲੰਕ ਰੂਪ ਅਨਛਿਜ ਤੇਜ । ਆਸਨ ਅਡੋਲ ਸੁਭ ਸੁਭ੍ਰ ਸੇਜ ।
ਅਨਗਨ ਜਾਸੁ ਗੁਨ ਮਧਿ ਸੋਭ । ਲਖਿ ਮਤ੍ਰ ਮਿਤ੍ਰ ਜਿਹ ਰਹਤ ਲੋਭ । ੭੨ ।
aklunkn roop anchhij tej. asan adol subh subhar sej.
angan jass gunn madh sobh. lakh satar mitar jeh rehat lobh. (72)

ਜਿਹ ਸਤ੍ਰ ਮਿਤ੍ਰ ਸਮ ਏਕ ਜਾਨ । ਉਸਤਤੀ ਨਿੰਦ ਜਿਹ ਏਕ ਮਾਨ ।
ਆਸਨ ਅਡੋਲ ਅਨਛਿਜ ਰੂਪ । ਪਰਮੰ ਅਵਿਤ੍ਰ ਭੂਪਾਣ ਭੂਪ । ੭੩ ।
jeh satar mitar sum ek jaan. Ustati nind jeh ek maan.
asan adol anchhij roop. parmang pavitar bhupan bhoop. (73)

The Lord, whose glory was felt everywhere, in lands and oceans and whose virtues were being sung by great many Munis (ascetics) and the Vedas had described Him as infinite and omni-potent. He was beyond our comprehension and His presence was known in the beginning, in the middle and end of time (ever-existent). (66)

The Lord-sublime (The one Lord) had assumed many forms, and who had created this Earth and the sky with great skill and intelligence. He was known everywhere, in the lands and the skies and oceans. He was devoid of any form (of life) fearless and was beyond the hope of anyone. (67)

He was renowned as pure and righteous (of the highest order). He was having his arms extending up to his knees, fearless and invincible. He was well-known and perfect human being, having knowledge of Puranas. He was king of Kings and a great lover of worldly pleasures. (68)

He was having an indivisible splendour and was self-effulgent. He was a great swordsman, and was full of six virtues and appeared glamorous. His brilliance was (renowned) infinite and was beyond description. Then He was controlling all the religious forms and directing them on the right path. (69)

He was of an infinite brilliance, and was known as following a divine purpose and free from any defamation. All the occult powers were lying at His lotus feet and all the sins would take to wings on his mention. (70)

He possessed a virtuous nature, full of gentleness and saintliness. There was no other outlet except taking to his support. To help the poor and helpless people, was in his habit only. The moment, anyone calls out his name, he was willing to help or support them. (71)

He was free from any fault and having an indestructible glory. His seat of power was unshakable and a comfort lending place. He possessed countless virtues present in his personality. Even friends and foes would be always (liking him) enamoured of him. (72)

He treated both his friends and foes with equal regard, taking praise or slander equally. His seat (of authority) was unshakable and his personality was indivisible and his beauty was impregnable. He was highly pure (transparent), sanctified and he was the king emperor. (73)

ਜਿਹਬਾ ਸੁਧਾਨ ਖਗ ਉਧ ਸੋਹਿ । ਅਵਿਲੋਕ ਦਈਤ ਅਰੁ ਦੇਵ ਮੋਹਿ ।
ਬਿਨੁ ਬੈਰ ਰੂਪ ਅਨਭਵ ਪ੍ਰਕਾਸ । ਅਨਛਿਜ ਗਾਤ ਨਿਸਿ ਦਿਨ ਨਿਰਾਸ । ੭੪ ।
jehba sudhan khag udh sohai. avilok daieeat ar dev mohai.
bin baar roop anbhav parkas. anchhij gaat nis din niras. (74)

ਦੁਤਿ ਆਦਿ ਅੰਤਿ ਏਕੈ ਸਮਾਨ । ਖੜਗੀਨ ਸਪੰਨਿ ਸਬ ਬਿਧਿ ਨਿਧਾਨ ।
ਸੋਭਾ ਸੁ ਬਹੁਤ ਤਨ ਜਾਸੁ ਸੋਭ । ਦੁਤਿ ਦੇਖਿ ਜਛ ਗੀਧ੍ਰਬ ਲੋਭ । ੭੫ ।
dut aad ant ekai saman. khargan spun sab bidh nidhan.
Sobha so bahut tan jas sobh. dut dekh jachh gandhrab lobh. (75)

ਅਨਭੰਗ ਅੰਗ ਅਨਭਵ ਪ੍ਰਕਾਸ । ਪਸਰੀ ਜਗਤਿ ਜਿਹ ਜੀਵ ਰਾਸਿ ।
ਕਿਨੇ ਸੁ ਜੀਵ ਜਲਿ ਥਲਿ ਅਨੇਕ । ਅੰਤਹਿ ਸਮੋਯ ਫੁਨਿ ਰੂਪ ਏਕ । ੭੬ ।
anbhung ang anbhav prakas. passsri jagat jeh jeev raas.
kinai so jeev jal thal anek. anteh sameu phun roop ek. (76)

ਜਿਹ ਛੂਆ ਨੈਕੁ ਨਹੀ ਕਾਲ ਜਾਲੁ । ਛੈ ਸਕਾ ਪਾਪ ਨਹੀ ਕਉਨ ਕਾਲ ।
ਆਛਿਜ ਤੇਜ ਅਨਭੂਤ ਗਾਤ । ਏਕੈ ਸਰੂਪ ਨਿਸ ਦਿਨ ਪ੍ਰਭਾਤ । ੭੭ ।
jeh chooa naik nahi kaal jaal. chhavai saka paap nahi kaun kaal.
achhij tej anbhoot gaat. ekai sarup nis din parbhat. (77)

ਇਹ ਭਾਤਿ ਦਤ ਅਸਤੋਤ੍ਰ ਪਾਠ । ਮੁਖ ਪੜਤ ਅਛ੍ਰ ਗਯੋ ਪਾਪ ਨਾਠ ।
ਕੋ ਸਕੈ ਬਰਨ ਮਹਿਮਾ ਅਪਾਰ । ਸੰਛੇਪ ਕੀਨ ਤਾ ਤੇ ਉਚਾਰ । ੭੮ ।
eh bhant dut astotar path. mukh parrat achhar geyo paap nath.
ko sakai baran mehma apar. sanchhep keen ta te uchar. (78)

ਜੇ ਕਰੈ ਪਤ੍ਰ ਕਾਸਿਪੀ ਸਰਬ । ਲਿਖੇ ਗਣੇਸ ਕਰਿ ਕੈ ਸੁ ਗਰਬ ।
ਮਸੁ ਸਰਬ ਸਿੰਧ ਲੇਖਕ ਬਨੇਸਿ । ਨਹੀ ਤਦਿਪ ਅੰਤਿ ਕਹਿ ਸਕੈ ਸੇਸੁ । ੭੯ ।
je karai patar kasipi sarab. likhai ganes kar kai so garab.
mas saeab sindh lekhak banes. nahi tadip ant keh sakai sais. (79)

ਜਉ ਕਰੈ ਬੈਠਿ ਬ੍ਰਹਮਾ ਉਚਾਰ । ਨਹੀ ਤਦਿਪ ਤੇਜ ਪਾਯੰਤ ਪਾਰ ।
ਮੁਖ ਸਹੰਸ ਨਾਮ ਫਨ ਪਤਿ ਰੜੰਤ । ਨਹੀ ਤਦਿਪ ਤਾਸੁ ਪਾਯੰਤ ਅੰਤੁ । ੮੦ ।
jou kehai baith brahma uchar. nahi tadip tej paiyant paar.
mukh sahans naam phann rarnant. nahi tadip taas paiyant ant. (80)

ਨਿਸ ਦਿਨ ਜਪੰਤ ਸਨਕੰ ਸਨਾੜ । ਨਹੀ ਤਦਿਪ ਤਾਸੁ ਸੋਭਾ ਨਿਰਾਤ ।
ਮੁਖ ਚਾਤ ਬੇਦ ਕਿਨੈ ਉਚਾਰ । ਤਜਿ ਗਰਬ ਨੇਤਿ ਨੇਤੈ ਬਿਚਾਰ । ੮੧ ।
nis din japant sankang sanat. nahi tadip taas sobha nirat.
mukh chaar beid kinai uchar. taj garab nait naitai bichar. (81)

His tongue was uttering sweet words like the nectar and the sword in his hand looked very graceful. The gods and demons were equally enamoured by seeing him. He was not an enemy towards anyone and was having glamour of his own. He possessed an indivisible body and free from any hopes all the time (during day and night). (74)

His brilliance was always of the same order from beginning to end. He was blessed with six limbs and a treasure of all qualities (mannerism). His radiant personality was looking glorious, and seeing his splendour both the demi-gods and Shiva's musicians were equally impressed. (75)

His body was indestructible and was looking radiant with sensation (feeling). His presence was perceived percolating through the beings of the world. He had created many beings (of various forms) but finally all would merge into one form only.(76)

He was not affected by Time's web (snare) and was not influenced by sin any time. His glamour was unaffected (by anyone) and was free from physical entity. He was of the same form at all times, be it day, night or dawn. (77)

Thus Dutt had recited such a version (reading of books) of religious studies that the sins would vanish at its reading. (78)

Who could venture to describe his glory, so it has been described in brief ?

If the whole Earth would become a paper, and we were to write on it Ganesh (Lord) with pride, with all the oceans as ink and all the forest were to become pens, even then sheshnag could not describe its infinite form. (79)

Even if Brahma were to praise him (by sitting in meditation) then he would not be able to detail his glorious personality. If the sheshnag, with thousand fangs, were to utter his praises, he would not be able to say it all. (80)

Even Sanak and sanatan were worshipping him day and night but they could not explain his splendour fully. Brahma, with four faces, who had pronounced the four Vedas, also thought of him as infinite (beyond description) after getting free from his egoism. (81)

ਸਿਵ ਸਹੰਸ੍ਰ ਬਰਖ ਲੌ ਜੋਗ ਕੀਨ । ਤਜਿ ਨੇਹ ਗੇਹ ਬਨ ਬਾਸ ਲੀਨ ।
ਬਹੁ ਕੀਨ ਜੋਗ ਤਹ ਬਹੁ ਪ੍ਰਕਾਰ । ਨਹੀ ਤਦਿਪ ਤਾਸੁ ਲਹਿ ਸਕਾ ਪਾਰ । ੮੨ ।
Siv sahansar barkh lai jog keen. taj neh geh ban bass leen.
boh keen jog the boh parkar. nahi tadip taas leh saka (n) paar. (82)

ਜਿਹ ਏਕ ਰੂਪ ਅਨਕੰ ਪ੍ਰਕਾਸ । ਅਬਿਯਕਤ ਤੇਜ ਨਿਸ ਦਿਨ ਉਦਾਸ ।
ਆਸਨ ਅਡੋਲ ਮਹਿਮਾ ਅਭੰਗ । ਅਨਭਵ ਪਰਕਾਸ ਸੋਭਾ ਸੁਰੰਗ । ੮੩ ।
jeh ek roop ankanung parkas. abiyakut tej nis din udas.
asan adol mehma abhung. anbhav parkas sobha surang. (83)

ਜਿਹ ਸਤ੍ਰ ਮਿਤ੍ਰ ਏਕੇ ਸਮਾਨ । ਅਬਿਯਕਤ ਤੇਜ ਮਹਿਮਾ ਮਹਾਨ ।
ਜਿਹ ਆਦਿ ਅੰਤਿ ਏਕੈ ਸਰੂਪ । ਸੁੰਦਰ ਸੁਰੰਗ ਜਗ ਕਰਿ ਅਰੂਪ । ੮੪ ।
jeh satar mitar eko saman. abiyakat tej mehma mahan.
jeh aad ant ekai sarup. Sunder surang jug kar arup. (84)

ਜਿਹ ਰਾਗ ਰੰਗ ਨਹੀ ਰੂਪ ਰੇਖ । ਨਹੀ ਨਾਮ ਠਾਮ ਅਨਭਵ ਅਭੇਖ ।
ਆਜਾਨ ਬਾਹਿ ਅਨਭਵ ਪਰਕਾਸ । ਆਭਾ ਅਨੰਤ ਮਹਿਮਾ ਸੁ ਬਾਸ । ੮੫ ।
jeh rag rung nahi roop rekh. nahi naam thaam anbhav abhekh.
ajan bahai anbhav prakas. abha anant mehma so baas. (85)

ਕਈ ਕਲਪ ਜੋਗ ਜਿਨਿ ਕਰਤ ਬੀਤ । ਨਹੀ ਤਦਿਪ ਤਉਨ ਧਰਿ ਗਏ ਚੀਤ ।
ਮੁਨਿ ਮਨ ਅਨੇਕ ਗੁਨਿ ਗਨ ਮਹਾਨ । ਬਹੁ ਕਸਟ ਕਰਤ ਨਹੀ ਧਰਤ ਧਿਆਨ । ੮੬ ।
kaiee kalap jog jin karat beet.nahi tadip taun dhar gaie cheet.
munn man anek gunn gan mahan. boh kasat karat nahi dharat dhian. (86)

ਜਿਹ ਏਕ ਰੂਪ ਕਿਨੇ ਅਨੇਕ । ਅੰਤਹਿ ਸਮੇਯ ਫੁਨਿ ਭਏ ਏਕ ।
ਕਈ ਕੋਟਿ ਜੰਤ ਜੀਵਨ ਉਪਾਇ । ਫਿਰਿ ਅੰਤ ਲੇਤ ਆਪਹਿ ਮਿਲਾਇ । ੮੭ ।
jeh ek roop kinai anek. antae samaieu phun bhaie ek.
kaiee kot jant jeevan upaie. phir ant lait apeh milaie. (87)

ਜਿਹ ਜਗਤ ਜੀਵ ਸਬ ਪਰੇ ਸਰਨਿ । ਮੁਨ ਮਨਿ ਅਨੇਕ ਜਿਹ ਜਪਤ ਚਰਨ ।
ਕਈ ਕਲਪ ਤਿਹੰ ਕਰਤ ਧਿਆਨ । ਕਹੂੰ ਨ ਦੇਖਿ ਤਿਹ ਬਿਦਿਮਾਨ । ੮੮ ।
jeh jagat jeev sab parai saran. mun man anek jeh japat charan.
kaiee kalap tehung karat dhian. kahun na dekh the bidiman. (88)

ਆਭਾ ਅਨੰਤ ਮਹਿਮਾ ਅਪਾਰ । ਮੁਨ ਮਨਿ ਮਹਾਨ ਅਤ ਹੀ ਉਦਾਰ ।
ਅਬਿਜ ਤੇਜ ਸੁਰਤਿ ਅਪਾਰ । ਨਹੀ ਸਕਤ ਬੁਧ ਕਰਿ ਕੈ ਬਿਚਾਰ । ੮੯ ।
abha anant mehma apar. mun man mahan at hi udar.
achhij tej surat apar. nahi sakat budh kar kai bichar. (89)

Shiva had performed yoga (worshipped) for thousands of years and had taken to exile in the forest leaving the worldly pleasures. He meditated and worshipped for long, but could not attain his limits (infinite qualities). (82)

He possessed one form but had manifested himself in many ways (forms). His glory was beyond description, and he remained aloof from worldly attachments all the time (during day and night). His posture always remained unperturbed (unshakeable) and his glory was impregnable (permanent). He could be realized only through perception and his splendour was very glamorous. (83)

For him, friend and foe had no discrimination (being equal) and whose glory was beyond description and his praises were limitless. He had one form only, from beginning to end. The glorious Lord had created this whole (world) universe in its wonderful form. (84)

He had no colour, shape, symbol or account and was without any name or place and was devoid of any surface, example and uncommitted to any faith (no other parallel to him). He possessed arms with length up to knees (with all powers) and could be perceived only through his glory. His brilliance was infinite and His charming glory had its own fragrance. (85)

Many had been meditating (worshipping on Him for ages (Yugas) and many Yugas had passed by, but their mind was never stable (they had not meditated on Him with undivided attention). Many Munis (ascetics) had meditated on the all-powerful Lord-sublime, a treasure of manifold qualities and they had undergone many sufferings, notwithstanding all their efforts, they could not concentrate on Him. (86)

He had transformed Himself from one from to manifold forms and finally (converted) restricted Himself back into one form only. He had created millions of beings, which finally got mingled into His single entity only. (87)

The beings of the whole world had taken support of the same Lord-sublime and great many Munis had been meditating on His lotus-feet only. Many years (ages) had passed by when people had been worshipping Him, but without realizing His greatness or perceived His physical entity. (88)

His brilliance was infinite, and His glory was beyond description. He was extremely kind and benign who was enthroned in the hearts of great Munis (seers). His glamour was indestructible, and His might was limitless, which human mind (intelligence) could not grasp (being beyond comprehension). (89)

ਜਿਹ ਆਦਿ ਅੰਤਿ ਏਕਹਿ ਸਰੂਪ । ਸੋਭਾ ਅਭੰਗ ਮਹਿਮਾ ਅਨੂਪ ।
ਜਿਹ ਕੀਨ ਜੋਤਿ ਉਦੋਤ ਸਰਬ । ਜਿਹ ਹਤਯੋ ਸਰਬ ਗਰਬੀਨ ਗਰਬ । ੯੦ ।
jeh aad ant eikeh sarup. sobha abhung mehma anup.
jeh keen joat udot sarab. jeh hatiou sarab gar been garb. (90)

ਜਿਹ ਗਰਬਵੰਤ ਏਕੇ ਨ ਰਾਖ । ਫਿਰਿ ਕਹੋ ਬੈਣ ਨਹੀ ਬੈਣ ਭਾਖ ।
ਇਕ ਬਾਰ ਮਾਰਿ ਮਾਰਯੋ ਨ ਸਤ੍ਰ । ਇਕ ਬਾਰ ਡਾਰਿ ਡਾਰਿਓ ਨ ਤ੍ਰ । ੯੧ ।
jeh garbvant eikai na raakh. phir kaho bain nahi bain bhaakh.
ik bar maar mariou na satar. ik bar daar mariou na atar. (91)

ਸੇਵਕ ਥਾਪਿ ਨਹੀ ਦੂਰ ਕੀਨ । ਲਖਿ ਭਈ ਭੂਲ ਮੁਖਿ ਬਿਹਮ ਦੀਨ ।
ਜਿਹ ਗਹੀ ਬਾਹਿੰ ਕਿਨੋ ਨਿਬਾਹ । ਤ੍ਰੀਯਾ ਏਕ ਬਯਾਹਿ ਨਹੀ ਕੀਨ ਬਯਾਹ । ੯੨ ।
Sevak thaap nahi dur keen. lakh bhaiee bhul mukh behas deen.
jeh gehi bahing kino nibah. tria ek beyaihai nahi keen baryahi. (92)

ਰੀਝੰਤ ਕੋਟਿ ਨਹੀ ਕਸਟ ਕੀਨ । ਸੀਝੰਤ ਏਕ ਹੀ ਨਾਮ ਲੀਨ ।
ਅਨ ਕਪਟ ਰੁਪ ਅਨਭੳ ਪ੍ਰਕਾਸ । ਖੜਗਨ ਸਪੰਨਿ ਨਿਸ ਦਿਨ ਨਿਰਾਸ । ੯੩ ।
reejhant kot nahi kasat keen. seejhant ek hi naam leen.
an kapat roop anbhou prakas. kharrgun sapun nis din niras. (93)

ਪਰਮੰ ਪਵਿਤ੍ਰ ਪੂਰਣ ਪੁਰਾਣ । ਮਹਿਮਾ ਅਭੰਗ ਸੋਭਾ ਨਿਧਾਨ ।
ਪਾਵਨ ਪ੍ਰਸਿਧ ਪਰਮੰ ਪੁਨੀਤ । ਆਜਾਨ ਬਾਹੁ ਅਨਭੈ ਅਜੀਤ । ੯੪ ।
parmung pavitar puran puraan. mehma abhang sobha nidhan.
pavan parsidh parmang puneet. ajan baho anbhai ajeet. (94)

ਕਈ ਕੋਟਿ ਇੰਦ੍ ਜਿਹ ਪਾਨਿਹਾਰ । ਕਈ ਚੰਦ ਸੂਰ ਕ੍ਰਿਸਨਾਵਤਾਰ ।
ਕਈ ਬਿਸਨ ਰੁਦ੍ ਰਾਮਾ ਰਸੂਲ । ਬਿਨੁ ਭਦਤਿ ਯੌ ਨ ਕੋਈ ਕਬੂਲ । ੯੫
kaiee kot Inder jeh panihar. kaiee chand sur Krishanvatar.
kaiee bisan rudar rama rasul. bin bhagat yo na koiee kabool. (95)

ਕਈ ਦਤ ਸਤ ਗੋਰਖ ਦੇਵ । ਮੁਨਮਨਿ ਮਛਿੰਦ੍ ਨਹੀ ਲਖਤ ਭੇਵ ।
ਬਹੁ ਭਾਤਿ ਮੰਤਟ ਮਤ ਕੈ ਪ੍ਰਕਾਸ । ਬਿਨੁ ਏਕ ਆਸ ਸਭ ਹੀ ਨਿਰਾਸ । ੯੬ ।
kaieedutt sat Gorakh dev. munman machhinder nahi lakhat bhev.
boh bhant mantar mat kai parkas. bin ek aab sabh hi niras. (96)

ਜਿਹ ਨੇਤਿ ਨੇਤਿ ਭਾਖਤ ਨਿਗਮ । ਕਰਤਾਰ ਸਰਬ ਕਾਰਣ ਅਗਮ ।
ਜਿਹ ਲਖਤ ਕੋਈ ਨਹੀ ਕਉਨ ਜਾਤਿ । ਜਿਹ ਨਾਹਿ ਪਿਤਾ ਭਿਰਤ ਤਾਤ ਮਾਤ । ੯੭ ।
jeh net net bhakhat nigam. kartar sarab karan agam.
jeh lakhat koiee nahi kaun jaat. jeh nahi pita bhrit tat maat. (97)

He possessed one form only, from the beginning to the end. His glory, could never be diminished and His praise-worthiness was always in ascendance (brilliant). He had manifested all the flames of light and had destroyed the egoistic tendencies (egoism) of all proud people. (90)

He had not spared even one egoistic (proud) person (from punishment). He had never refuted His own words, once spoken. (He had never gone back on His word). He, having destroyed the enemy once, would not harm him again. He would strike his arrow once only, and will not strike again. (91)

Once having established His slaves, He would not be away from them again. Having noticed the flaw (fault) of His saints once then He would excuse them by laughing it away. Once He gave support to someone, He would not withdraw it, and continues to support till the end.
Once he got married to a woman, he would not marry another (again). (92)

He does not get pleased with millions of acts of penance, but with recitation of His True Name alone, He would bestow salvation. He is free from any deceit, and could be attained through perception alone. He is a picture of perfection with all the six qualities, and remains free from all worldly hopes at all times (day and night). (93)

He is perfectly transparent (pure) and perfectly complete in all respects, His glory is beyond destruction, and He is a treasure of splendour (praise). he is pure, renowned and perfectly pious. His arms are long enough reaching up to knees (all powerful), He is fearless, and is unconquerable. (94)

There are millions of Indras (gods) as His water carriers and there are countless moons, suns and Krishna's as Incarnations. There are innumerable Vishnu's, Rudras, Rams and Rasools (Mohammad's) but none was acceptable in His court except through true worship (with love). (95)

There were many Dutts, Truth seekers, Gorakh Devs, meditative Munis and Machhindras who had not been able to attain His secrets. They were busy in propagating their own religious paths (ways) through many of their mantras (magical words) but all of them had failed, except having the support and hopes of one Supreme Being. (96)

The Lord, whom the Vedas had described as infinite and manifold, and He was beyond the reach of all causes or efforts. No one knew to which caste or creed He belonged, and He had no father, brother, son or mother even. (97)

ਜਾਨੀ ਨ ਜਾਤ ਜਿਹ ਰੰਗ ਰੂਪ । ਸਾਹਾਨ ਸਾਹਿ ਭੂਪਾਨ ਭੂਪ ।
ਜਿਹ ਬਰਣ ਜਾਤਿ ਨਹੀ ਕ੍ਰਿਤ ਅਨੰਤ । ਆਦੋ ਅਪਾਰ ਨਿਰਬਿਖ ਬਿਅੰਤ । ੯੮ ।
jani na jaat jeh rung roop. Sahan sahai bhupan bhoop.
jeh baran jaat nahi kirat anant. ado apar nirbikh beant. (98)

ਬਰਣੀ ਨ ਜਾਤਿ ਜਿਹ ਰੰਗ ਰੇਖ । ਅਤਭੂਤ ਅਨੰਤ ਅਤਿ ਬਲ ਅਭੇਖ ।
ਅਨਖੰਡ ਚਿਤ ਅਬਿਕਾਰ ਰੂਪ । ਦੇਵਾਨ ਦੇਵ ਮਹਿਮਾ ਅਨੂਪ । ੯੯ ।
barni na jaat jeh rung rekh. atbhoot anant at bal abhekh.
ankhand chit abikar roop. devan dev mehma anup. (99)

ਉਸਤਤੀ ਨਿੰਦ ਜਿਹ ਇਕ ਸਮਾਨ । ਆਭਾ ਅਖੰਡ ਮਹਿਮਾ ਮਹਾਨ ।
ਅਬਿਕਾਰ ਚਿਤ ਅਨੁਭਵ ਪ੍ਰਕਾਸ । ਘਟਿ ਘਟਿ ਬਿਯਾਪ ਨਿਸ ਦਿਨ ਉਦਾਸ । ੧੦੦ ।
Ustati nind jeh ek saman. abha akhand mehma mahan.
abikar chit anbhav parkas. ghat ghat biyap nis din udas. (100)

ਇਹ ਭਾਤਿ ਦਤ ਉਸਤਤਿ ਉਚਾਰ । ਡੰਡਵਤ ਕੀਨ ਅਤ੍ਰਿਜ ਉਦਾਰ ।
ਅਰੁ ਭਾਤਿ ਭਾਤਿ ਉਠਿ ਪਰਤ ਚਰਨਿ । ਜਾਨੀ ਨ ਜਾਇ ਜਿਹ ਜਾਤਿ ਬਰਨ । ੧੦੧ ।
eh bhant dutt ustat uchar. dandvant keen atrij udar.
ar bhant bhant uth parat charan. jani na jaiee jeh jaat baran. (101)

ਜਉ ਕਰੈ ਕ੍ਰਿਤ ਕਈ ਜੁਗ ਉਚਾਰ । ਨਹੀ ਤਦਿਪ ਤਾਸੁ ਲਹਿ ਜਾਤ ਪਾਰ ।
ਮਮ ਅਲਪ ਬੁਧਿ ਤਵ ਗੁਨ ਅਨੰਤ । ਬਰਨਾ ਨ ਜਾਤ ਤੁਮ ਅਤਿ ਬਿਅੰਤ । ੧੦੨ ।
jou karai kirit kaiee jug uchar. nahi tadip taas leh jaat par.
mum alap budh tav gunn anant. barna na jaat tum ati beant. (102)

ਤਵ ਗੁਣ ਅਤਿ ਊਚ ਅੰਬਰ ਸਮਾਨ । ਮਮ ਅਲਪ ਬੁਧਿ ਬਾਲਕ ਅਜਾਨ ।
ਕਿਮ ਸਕੌ ਬਰਨ ਤੁਮਰੇ ਪ੍ਰਭਾਵ । ਤਵ ਪਰਾ ਸਰਣਿ ਤਜਿ ਸਭ ਉਪਾਵ । ੧੦੩ ।
tav gunn at uch ambar saman. mum alap budh balak ajan.
kim sakou baran tumrai parbhav. tav para saran taj sabh upar. (103)

ਜਿਹ ਲਖਤ ਚਤ੍ਰ ਨਹਿ ਭੇਦ ਬੇਦ । ਆਭਾ ਅਨੰਤ ਮਹਿਮਾ ਅਛੇਦ ।
ਗੁਨ ਗਨਤ ਚਤ੍ਰ ਮੁਖ ਪਰਾ ਹਾਰ । ਤਬ ਨੇਤਿ ਨੇਤਿ ਕਿਨੈ ਉਚਾਰ । ੧੦੪ ।
jeh lakhat chatar neh bheid beid. abha anant mehma achhed.
gunn ganat chatar mukh para haar. tab neit neit kinai uchar. (104)

ਥਕਿ ਗਿਰਿਓ ਬ੍ਰਿਧ ਸਿਰ ਲਿਖਤ ਕਿਤ । ਚਕਿ ਰਹੇ ਬਾਲਿਖਿਲਾਦਿ ਚਿਤ ।
ਗੁਨ ਗਨਤ ਚਤ੍ਰ ਮੁਖ ਹਾਰ ਮਾਨਿ । ਹਠਿ ਤਜਿ ਬਿਅੰਤਿ ਕਿਨੋ ਬਖਾਨ । ੧੦੫ ।
thak giriou bridh sir likhat kit. chak rehai balkhilad chit.
gunn ganat chatar mukh haar maan. hathi taj beant kino bakhan. (105)

No one knew His colour, form and He was the king of kings, and the greatest Raja amongst Rajas. He possessed no caste, creed or Varun and whose (His) praises are manifold. From the very beginning he was infinite, limitless, and free from any ills or vices. (98)

It is not possible to detail His colour, signs or symbols and He was most brilliant, limitless, and most powerful, being devoid of any form. He was having an indivisible mind, and a form sans any vicious thoughts. He was the greatest god (god of gods) having a glorious praiseworthiness (glamour). (99)

For Him there was no distinction (difference) between praise and slander and His brilliance was indestructible, with the greatest splendour. His heart was pure being devoid of any vices, and He was attained (manifested) through perception (feeling) only. He was pervading everywhere (in all beings) and remained aloof (free from hopes) all the time (during day and night). (100)

Dutt had detailed His praises beautifully, whom the son of kindly Muni Atri had paid his obeisance by prostrating before Him and then worshipped His lotus feet in manifold ways and His caste or creed is beyond our comprehension. (101)

No one could ever decipher His limits (as He was limitless and infinite) and qualities for ages (many Yugas). "O Lord ! My intelligent thinking is very limited (less) while your grandeur (qualities) is limitless (infinite). I fail to decribe your vastness as your greatness was beyond my comprehension." (102)

O Lord ! Your virtues are infinite, being higher than the sky whereas I am like a child without any wisdom (knowledge) so how could I detail your glory ? Having given up all my efforts, I have taken support of your lotus feet. (I have fallen at your lotus feet). (103)

The Vedas had failed to decipher Lord's secrets, and His brilliance was beyond description and His praises (glory) were beyond destruction. Even Brahma had got tired (failed) to think aloud about His qualities, and then he remarked "Infinite, Lord was infinite." (104)

Brahma had fallen head long, being tired of describing Lord's praises (virtues). The sons of Brahma even were wondering (feeling wonder struck) in their mind. Even Brahma had failed (felt unable) to decribe His qualities and finally remarked setting aside his obatinacy, "Lord was Infinite." (105)

ਤਹ ਜਪਤ ਰੁਦ੍ ਜੁਗ ਕੋਟਿ ਭੀਤ । ਬਹਿ ਗਈ ਗੰਗ ਸਿਰ ਮੁਰਿ ਨ ਚੀਤ ।
ਕਈ ਕਲਪ ਬੀਤ ਜਿਹ ਧਰਤਿ ਧਿਆਨ । ਨਹੀ ਤਦਿਪ ਧਿਆਨ ਆਏ ਸੁਜਾਨ । ੧੦੬ ।
the japat rudar jug kot bheet. beh gaiee gung sir mur na cheet.
kaiee kalap beet jeh dharat dhian. nahi tadip dhian aie sujan. (106)

ਜਬ ਕੀਨ ਨਾਲਿ ਬ੍ਰਹਮਾ ਪ੍ਰਵੇਸ । ਮੁਨ ਮਨਿ ਮਹਾਨ ਦਿਜਬਰ ਦਿਜੇਸ ।
ਨਹੀ ਕਮਲ ਨਾਲ ਕੋ ਲਖਾ ਪਾਰ । ਕਹੋ ਤਾਸੁ ਕੈਸ ਪਾਵੈ ਬਿਚਾਰ । ੧੦੭ ।
jab keen naal brahma parves. mun man mahan dijbar dijes.
nahi kamal naal ko lakha paar. kaho tas kais pavai bichar. (107)

ਬਰਨੀ ਨ ਜਾਤਿ ਜਿਹ ਛਬਿ ਸੁਰੰਗ । ਆਭਾ ਆਪਾਰ ਮਹਿਮਾ ਅਭੰਗ ।
ਜਿਹ ਏਕ ਰੂਪ ਕਿਨੋ ਅਨੇਕ । ਪਗ ਛੋਰਿ ਆਨ ਤਿਹ ਧਰੋ ਟੇਕ । ੧੦੮ ।
barni na jaat jeh chhab surang. abha apar mehma abhung.
jeh ek roop kino anek. pug chhor aan the dharo tek. (108)

ਰੁਆਲ ਛੰਦ
ਭਾਤਿ ਭਾਤਿ ਬਿਅੰਤਿ ਦੇਸ ਭਵੰਤ ਕਿਰਤ ਉਚਾਰ ।
ਭਾਤਿ ਭਾਤਿ ਪਗੇ ਲਗਾ, ਤਜਿ ਗਰਬ ਅਤ੍ਰਿ ਕੁਮਾਰ ।
ਕੋਟਿ ਬਰਖ ਕਰੀ ਜਬੈ ਜਰਿ ਸੋਵਿ ਵਾ ਚਿਤੁ ਲਾਇ ।
ਅਕਸਮਾਤ ਭਈ ਤਬੈ ਤਿਹ ਬਿਓਮ ਬਾਨ ਬਨਾਇ । ੧੦੯ ।
Rual Chhand
bhant bhant beant des bhavant kirat uchar.
bhant bhant pago laga taj garab atar kumar.
kot barakh kari jabai har saie va chit laie.
akasmat bhaiee tabai the bioum ban banie. (109)

ਬ੍ਰਯੋਮ ਬਾਨੀ ਬਾਚ ਦਤ ਪ੍ਰਤਿ
ਦਤ ਸਤਿ ਕਹੋ ਤੁਝੈ ਗੁਰ ਹੀਣ ਮੁਕਤਿ ਨ ਹੋਇ ।
ਰਾਵ ਰੰਕ ਪੈਜਾ ਵਜਾ ਇਮ ਭਾਖਈ ਸਭ ਕੋਇ ।
ਕੋਟਿ ਕਸਟ ਨ ਕਿਉ ਕਰੋ ਨਹੀ ਐਸ ਦੇਹਿ ਉਧਾਰ ।
ਜਾਇ ਕੈ ਗੁਰ ਕੀਜੀਐ ਸੁਨਿ ਸਤਿ ਅਤ੍ਰਿ ਕੁਮਾਰ । ੧੧੦ ।
Baryom bani baach dut prati.
dut sat keho tujhai gur heen mukat na hoiai.
raav runk parja vaja im bhakhiee sabh koiai.
kot kasat na kiou karo nahi ais deh udhar.
jaie kai gur kijiai sunn sat atar kumar. (110)

Rudra had spent millions of years (Yugas) in worshipping The Lord. Even Ganga had emanated (flown) from his tuff of hair (his head) but his mind was not diverted from Lord's worship (recitation of His Name). The Sadiks (mendicants) had spent many ages (years) in meditation of the Lord, but they had failed to conceptualize His form (presence) in the mind. (106)

When Brahma (had penetrated the lotus stem), who was the greatest Brahmin and the highest muni (ascetic), being the master of Brahmins, had failed to detect the other end of the stem. Then let us thoughfully accept that it was not possible to decipher the limits of the limitless Lord (The Lord sublime). (107)

His brilliant splendour was beyond any description. His brilliance was Infinite, with indestructible glory. (praise). The Lord had assumed many forms, so let us take the support of the Lord sublime, leaving aside all other leanings. (108)

Ruaal Chand :

Dutt, the Muni, Atri's son, went around singing lord's praises in various lands (countries) and forgetting about his egoism (pride) in many ways, he continued to take the support of the Lord. When he worshipped The Lord for many years (millions of years) with love and concentration, then a heavenly voice was heard saying. (109)

The heavenly voice told to Dutt.

"O Dutt ! I am telling you frankly that one cannot attain salvation without the guidance of a Guru." Even the Raja all the subjects etc, including poor people were saying the same thing. " Why are you undergo so much sufferings as this will not lead you to salvation ? " O Mumi Atri's son ! Listen to this good advice and accept the guidance of a Guru. " (110)

ਦਤ ਬਾਚ

ਰੁਆਲ ਛੰਦ

ਐਸ ਬਾਕ ਭਏ ਜਬੈ ਤਬ ਦਤ ਸਤ ਸਰੂਪ ।
ਸਿੰਧੁ ਸੀਲ ਸੁਬ੍ਰਿਤ ਕੋ ਨਦ ਗਯਾਨ ਕੋ ਜਨੁ ਕੂਪ ।
ਪਾਨ ਲਾਗ ਡੰਡੌਤਿ ਕੈ ਇਹ ਭਾਤਿ ਕੀਨ ਉਚਾਰ ।
ਕਉਨ ਸੋ ਗੁਰ ਕੀਜੀਐ ਕਹਿ ਮੋਹਿ ਤਤ ਬਿਚਾਰ । ੧੧੧ ।

Dutt baach

Ruaal Chhand

ais bak bhaie jabai tab dut sat sarup.
sindh seal subirat ko nad gyan ko jan koop.
paan laag dandout kai eh bhant keen uchar.
kaun so gur keejiai keh mohai tat bichar. (111)

ਬ੍ਰਯੋਮ ਬਾਨੀ ਬਾਚ

ਜਉਨ ਚਿਤ ਬਿਖੇ ਰੁਚੈ ਸੋਈ ਕੀਜੀਐ ਗੁਰਦੇਵ ।
ਤਿਆਗ ਕਰਿ ਕੈ ਕਪਟ ਕਉ ਚਿਤ ਲਾਇ ਕੀਜੈ ਸੇਵ ।
ਰੀਝ ਹੈ ਗੁਰਦੇਵ ਤਉ ਤੁਮ ਪਾਇ ਹੋ ਬਰੁ ਦਾਨ ।
ਯੌ ਨ ਹੋਇ ਉਧਾਰ ਪੈ ਸੁਨਿ ਲੇਹੁ ਦਤ ਸੁਜਾਨ । ੧੧੨ ।

Baryom bani baach

jaoun chit bikhai ruchai soiee keejiai gurdev.
tiag kar kai kapat kou chit laie keejai save.
reejh hai gurdev tow tum paie ho bar daan.
yo na hoiai udhar pai sunn laiho dutt sujan. (112)

ਪ੍ਰਿਥਮ ਮੰਤ੍ਰ ਦਯੋ ਜਿਨੈ ਸੋਈ ਜਾਨਿ ਕੈ ਗੁਰਦੇਵ ।
ਜੋਗ ਕਾਰਣ ਕੋ ਚਲਾ ਜੀਅ ਜਾਨਿ ਕੈ ਅਨਭੇਵ ।
ਤਾਤ ਮਾਤ ਰਹੇ ਮਨੈ ਕਰਿ ਮਾਨ ਬੈਨ ਨ ਏਕ ।
ਘੋਰ ਕਾਨਿਨ ਕੌ ਚਲਾ ਧਰਿ ਜੋਗਿ ਨਯਾਸ ਅਨੇਕ । ੧੧੩ ।

pritham mantar deyo jinai soiee jaan kai gurdev.
jog karan ko chala jia jaan kai anbhev.
taat maat rehai manai kar maan bain na ek.
ghor kanin kou chala dhar jog nayas anek. (113)

ਘੋਰ ਕਾਨਨਿ ਮੈ ਕਰੀ ਤਪਮਾ ਅਨੇਕ ਪ੍ਰਕਾਰ ।
ਭਾਂਤਿ ਭਾਤਿਨ ਕੈ ਕਰੇ ਇਕ ਚਿਤ ਮੰਤ੍ਰ ਉਚਾਰ ।
ਕਸਟ ਕੈ ਜਬ ਹੀ ਕੀਆ ਤਪ ਘੋਰ ਬਰਖ ਪ੍ਰਮਾਨ ।
ਬੁਧਿ ਕੌ ਬਰੁ ਦੇਤ ਭੇ ਤਬ ਆਨਿ ਬੁਧਿ ਨਿਧਾਨ । ੧੧੪ ।

ghor kanan mein kari tapasa anek parkar.
bhant bhatin kai karo ik chit mantar uchar.
kasat kai jab hi kia tup ghor barakh parman.
budh ko bar deit bhai tab aan budh nidhan. (114)

Then Dutt said

Ruaal Chhand :

When this heavenly voice (words) was heard, then Dutt, who was Truth personified, and ocean of softness and a river of good conduct, and a source (well) of knowledge, fell at the lotus feet (of the Lord) and making his obeisance said, " Pray tell me with full deliberations as to who should I take as my guide (Guru) ? (111)

The heavenly voice said

Whomsoever you like at heart, you may accept as your guide (Guru), and then serve him with full devotion by getting rid of your (egoism) and deceit ! When the Guru would get pleased with you, then he may bless you with some benedictions O wise Dutt ! Listen to me that you cannot attain salvation otherwise ! (112)

Whomsoever had given him the advice (on religion), he accepted him as his Gurdev (guide) and meditating on The Lord with his heart, he started for leading a life of worship (Yoga). The mother and father were trying to deviate him from this path, but he did not listen to even one word of theirs. He assumed many methods of Yoga and then proceeded further to the thickness of jungles. (113)

Going to dense forests, he performed penance of various types. With full devotion and concentration of mind he recited many mantras (cantos) or magical verses. When he had performed penance of a (tough) hard mode (type) for one year and undergoing sufferings, he worshipped The Lord, and the The Lord (treasure of wisdom) blessed him with true wisdom. (114)

ਬੁਧਿ ਕੌ ਬਰੁ ਜਉ ਦਯੋ ਤਿਨ ਆਨ ਬੁਧ ਅਨੰਤ ।
ਪਰਮ ਪੁਰੁਖ ਪਵਿਤ੍ਰ ਕੈ ਗਏ ਦਤ ਦੇਵ ਮਹੰਤ ।
ਅਕਸਮਾਤ੍ ਬਢੀ ਤਬੈ ਬੁਧਿ ਜਤ੍ ਤਤ੍ ਦਿਸਾਨ ।
ਧਰਮ ਪ੍ਰਚੁਰ ਕੀਆ ਜਹੀ ਤਹ ਪਰਮ ਪਾਪ ਖਿਸਾਨ । ੧੧੫ ।
budh kou bar jou deuo tin aan budh anant.
param purkh pavitar kai gaie dut dev mahant.
akasmatar badhi tabai budh jatar tatar disan.
dharam parchar kia jehi the param paap khisan. (115)

ਪ੍ਰਿਥਮ ਅਕਾਲ ਗੁਰੂ ਕੀਆ ਜਿਹ ਕੋ ਕਬੈ ਨਹੀ ਨਾਸ ।
ਜਤ੍ ਤਤ੍ ਦਿਸਾ ਵਿਸਾ ਜਿਹ ਠਉਰ ਸਰਬ ਨਿਵਾਸ ।
ਅੰਡ ਜੇਰਜ ਸੇਤ ਉਤਭੁਜ ਕੀਨ ਜਾਸ ਪਸਾਰ ।
ਤਾਹਿ ਜਾਨ ਗੁਰੂ ਕੀਯੋ ਮੁਨਿ ਸਤਿ ਦਤ ਸੁ ਧਾਰ । ੧੧੬ ।
pritham akal Guru kia jeh ko kahai nahi nas.
jatar tatar disa visa jeh thour sarab nivas.
and jeraj seit utbhuj keen jas pasar.
tahai jaan Guru keyo mun sat dut so dhar. (116)

ਇਤਿ ਸ੍ਰੀ ਦਤ ਮਹਾਤਮੇ ਪ੍ਰਥਮ ਗੁਰੂ ਅਕਾਲ ਪੁਰੁਖ ਸਮਾਪਤੰ । ੧ ।
iti Sri Dut mahatamai pratham Guru Akal Purkh Samapatung. (1)

ਰੁਆਲ ਛੰਦ

ਪਰਮ ਰੂਪ ਪਵਿਤ੍ਰ ਮੁਨਿ ਮਨ ਜੋਗ ਕਰਮ ਨਿਧਾਨ ।
ਦੂਸਰੇ ਗੁਰ ਕਉ ਕਰਾ ਮਨ ਈ ਮਨੈ ਮੁਨਿ ਮਾਨਿ ।
ਨਾਥ ਤਉ ਹੀ ਪਛਾਨ ਜੋ ਮਨ ਮਨਈ ਜਿਹ ਕਾਲ ।
ਸਿਥ ਤਉ ਮਨ ਕਾਮਨਾ ਸੁਧ ਹੋਤ ਹੈ ਸੁਨਿ ਲਾਲ । ੧੧੭ ।

Ruaal Chhand

param roop pavitar mun man jog karan nidhan.
doosarai gur kou kara man ei manai mun maan.
naath tou hi pachhan jo man maniee jeh kaal.
sidh tou man kamna sudh hoat hai sunn lal. (117)

ਇਤਿ ਸ੍ਰੀ ਦਤ ਮਹਾਤਮੇ ਦੁਤੀਆ ਗੁਰੂ ਮਨ ਬਰਨਨੰ ਧਿਆਇ ਸਮਾਪਤੰ । ੨ ।
iti Sri Dut mahatamai dutia Guru man baranunang dhiaie Samapatung. (2)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਜਬੈ ਦੈ ਸੁ ਕੀਨੇ ਗੁਰੂ ਦਤ ਦੇਵੰ । ਸਦਾ ਏਕ ਚਿਤੰ ਕਰੈ ਨਿਤ ਸੇਵੰ ।
ਜਟਾ ਜੂਟ ਸੀਸੰ ਸੁ ਗੰਗਾ ਤਰੰਗੰ । ਕਬੈ ਛੈ ਸਕਾ ਅੰਗ ਕੋ ਨ ਅਨੰਗੰ । ੧੧੮ ।

Bhujang prayat Chhand

jabai davai so keenai guru dut devung.
sada ek chitung karai nit sevung.
jata jute seesung so ganga tarungung.
kabai chhavai saka ang ko na anungung. (118)

When he was blessed with wisdom, he attained great intelligence and the Lord sublime (god of death) made Dutt Dev a great saint. Then suddenly his wisdom improved in all the directions, so Dutt propagated Truth and religion everywhere, so that the grave sins even gave a slip from there (disappeared). (115)

He accepted first of all The Lord sublime as his guide (Guru), who was ever existent (without destruction) and who was omni present, pervading everywhere. He had created the four modes of creation (reproduction) viz from the eggs, from the semen, from perspiration and the vegetable kingdom. Thus Dutt Muni (ascetic Dut) accepted Him, the Ultimate Truth (True Lord) as his guide (Guru). (116)

Here the episode of Dutt's acceptance of the Indestructible Lord (Prime Soul) at his Guru (guide) is completed. (1)

Ruaal Chhand :

The Muni Dutt Dev, with a purified mind and a treasure of Yoga, then accepted his mind as his second guide (Guru) within himself. When the mind is purified and is agreeable then it realizes The Lord within itself. O Muni dear, Listen ! Then only The True value of this mind is realized among with its hopes and desires. (117)

Here the chapter on Dutt's accepting the second Guru as 'mind' is completed

Bhujang prayat Chhand :

When Dutt had embraced these Gurus, then he started serving them (both) with full concentration and devotion daily. He had a tuft of hair on his head, which was the source of waves from Ganga and his body was never affected (overcome) by the god of love (by sexual desires). (118)

ਮਹਾ ਉਜਲੀ ਅੰਗ ਬਿਭੂਟ ਸੋਹੈ । ਲਖੈ ਮੋਨ ਮਾਨੀ ਮਹਾ ਮਾਨ ਮੋਹੈ ।
ਜਟਾ ਜੁਟ ਗੰਗਾ ਤਰੰਗ ਮਹਾਨੰ । ਮਹਾ ਬੁਧਿ ਉਦਾਰ ਬਿਦਿਆ ਨਿਧਾਨੰ । ੧੧੯ ।
Maha ujli ang bibhut sohai. lakhai mone mani maha maan mohai.
jata jute ganga tarungung mahanung. maha budh udar bidia nidhanung. (119)

ਭਗਉਹੇ ਲਸੈ ਬਸਤ੍ਰ ਲੰਗੋਟ ਬੰਦੰ । ਤਜੇ ਸਰਬ ਆਸਾ ਰਟੈ ਏਕ ਛੰਦੰ ।
ਮਹਾ ਮੋਨ ਮਾਨੀ ਮਹਾ ਮੋਨ ਬਾਧੇ । ਮਹਾ ਜੋਗ ਕਰਮੰ ਸਭੈ ਨਯਾਸ ਸਾਧੇ । ੧੨੦ ।
baagouhai lasai bastar langot bundung. tajai sarab asa ratai ek chhandung.
maha mone mani maha mone badhai. maha jog karmung sabhai neyas sadhai. (120)

ਦਯਾ ਸਿੰਧੁ ਸਰਬੰ ਸੁਭੰ ਕਰਮ ਕਰਤਾ । ਹਰੇ ਸਰਬ ਗਰਬੰ ਮਹਾ ਤੇਜ ਧਰਤਾ ।
ਮਹਾ ਜੋਗ ਕੀ ਸਾਧਨਾ ਸਰਬ ਸਾਧੀ । ਮਹਾ ਮੋਨ ਮਾਨੀ ਮਹਾ ਸਿਧ ਲਾਧੀ ੧੨੧ ।
daya sindh sarbung subhung karam karta. harai sarab garbung maha tej dharta.
maha jog ki sadhna sarab sadhi. maha mone mani maha sidh ladhi. (121)

ਉਠੈ ਪ੍ਰਾਤਿ ਸੰਧਿਆ ਕਰੈ ਨਾਨ ਜਾਵੈ । ਕਰੈ ਸਾਧਨਾ ਜੋਗ ਕੀ ਜੋਗ ਭਾਵੈ ।
ਤ੍ਰਿਕਾਲਗ ਦਰਸੀ ਮਹਾ ਪਰਮ ਤਤੰ । ਸੁ ਸੰਨਯਾਸੁ ਦੇਵੰ ਮਹਾ ਸੁਧ ਮੰਤ । ੧੨੨ ।
Uthai pratai sandhia karai naan javai. karai sadhna jog ki jog bhavai.
trikalag darsi maha param tatang. so sunyas devung maha sudh matung. (122)

ਪਿਯਾਸਾ ਛੁਧਾ ਆਨ ਕੇ ਜੋ ਸੰਤਾਵੈ । ਰਹੇ ਏਕ ਚਿਤੰ ਨ ਚਿਤੰ ਚਲਾਵੈ ।
ਕਰੈ ਜੋਗ ਨਯਾਸੰ ਨਿਰਾਸੰ ਉਦਾਸੀ । ਧਰੇ ਮੇਖਲਾ ਪਰਮ ਤਤੰ ਪ੍ਰਕਾਸੀ । ੧੨੩ ।
peayasa chhudha aan kai jo santavai. rehai ek chitung na chitung chalavai.
karai jog nayasung nirasung udasi. dhare mekhla param tatung prakasi. (123)

ਮਹਾ ਆਤਮ ਦਰਸੀ ਮਹਾ ਤਤ ਬੇਤਾ । ਥਿਰੰ ਆਸਣੇਕੰ ਮਹਾ ਊਰਧਰੇਤਾ ।
ਕਰੈ ਮਤਿ ਕਰਮੰ ਕੁਰਕਰਮੰ ਪ੍ਰਨਾਸੰ । ਰਹੈ ਧੋਕ ਚਿਤੰ ਮੁਨੀਸੰ ਉਦਾਸੰ । ੧੨੪ ।
maha atam darsi maha tat beta. thirung asanaikung maha urdhrota.
karai sat karmung kurkarmang parnasung, rehai ek chitung munisung udasung. (124)

ਸੁਭੰ ਸਾਸਤ੍ਰਗੰਤਾ ਕੁਕਰਮੰ ਪ੍ਰਣਾਸੀ । ਬਸੈ ਕਾਨਨੇਸੰ ਸੁਪਾਤ੍ਰੰ ਉਦਾਸੀ ।
ਤਜਯੋ ਕਾਮ ਕਰੋਧੰ ਸਬੈ ਲੋਭ ਮੋਹੰ । ਮਹਾ ਜੋਗ ਜ੍ਵਾਲਾ ਮਹਾ ਮੋਨਿ ਸੋਹੰ । ੧੨੫ ।
subhang sastarganta kukarmung parnasi. basai kannesung supatarung udasi.
tajeyo kam karodhung sabai lobh mohung. maha jog javala maha mone sohung. (125)

ਕਰੈ ਨਯਾਸ ਏਕੰ ਅਨੇਕੰ ਪ੍ਰਕਾਰੀ । ਮਹਾ ਬ੍ਰਹਮਚਰਜੰ ਸੁ ਧਰਮਾਧਿਕਾਰੀ ।
ਮਹਾ ਤਤ ਬੇਤਾ ਸੁ ਸੰਨਯਾਸ ਜੋਗੰ । ਅਨਾਸੰ ਉਦਾਸੀ ਸੁ ਬਾਸੰ ਅਰੋਗੰ । ੧੨੬ ।
karai neyas ekung anekung parkari. maha brahamcharjung so dharmadhikari.
maha tat beta so sanyas jogung. anasung udasi so basung arogung. (126)

He had the glamour of pure magnificence in his body, which would enamour even the most egoistic Munis (ascetics) and his tuft of matted hair was the source of Ganga waves (pure thoughts). He was a great man of wisdom, kindly and a treasure of learning. (119)

His yellow coloured robes were shining, with a loincloth tied to his waist. He had given up all his hopes and he was reciting only Guru's magic word (Mantar) repeatedly, and the great Muni was observing complete silence and was following all the basic principles (rules) of yogic exercises (yoga). (120)

He was an ocean (source) of munificence and was performing all virtuous deeds. He was having a majestic personality, which could destroy the pride of (egoism) all others, and he had been observing all forms of (rules of yoga) yogic principles. He was observing complete (perfect) silence, having attained the occult powers. (121)

He would get up early in the morning and proceed for taking bath and then recite his prayers (sandhya), and worship as per yoga (yogic principles) as he preferred yoga. He was having far-sightedness and had attained the Prime Soul (The Ultimate truth). He was an ascetic of great wisdom (with great learning). (122)

When he was pestered by hunger or thirst, then he remained unperturbed with concentrated mind, and did not allow his mind to get scattered (disturbed). He was observing the principles of yoga, being devoid of any hopes and remained aloof (disconsolate). In fact, he had attained the effulgence of the Lord supreme (Prime Soul) by observing perfect concentration of mind. (123)

He was a great lover of spiritual bliss and eternal truth (essence of life) and remained stable in one posture alone, and was a great celibate. He was performing truthful actions and weould destroy all sinful actions. The great Muni possessed a stable mind, and always remained aloof (disconsolate), free from bondage. (124)

He had the knowledge of all shastras and was capable of destroying all sinful actions. He was always abiding in thick jungles and was having a nature of serious thoughts or with a disconsolate nature. He had given up all the vices like sexual desires, anger, greed and worldly attachments ; the great Muni was shining like a flame of great yoga with glamour. (125)

He was practicing one particular yogic exercise (yoga) in many ways and was practicing celibacy of the highest order. He was an expert recluse and a follower of Truthful behaviour. He was always free from worldly hopes and was always devoid of worldly hopes (desires) and free from sufferings. (126)

ਅਨਾਸ ਮਹਾ ਉਰਧਰੇਤੌ ਸੰਨਯਾਸੀ । ਮਹਾ ਤਤ ਬੇਤਾ ਅਨਾਸੰ ਉਦਾਸੀ ।
ਸਬੈ ਜੋਗ ਸਾਧੈ ਰਹੈ ਏਕ ਚਿਤੰ । ਤਜੇ ਅਉਰ ਸਰਬੰ ਗਹਯੋ ਏਕ ਹਿਤੰ । ੧੨੭ ।
anas maha urdhareta saneyasi. maha tat beta anasung udasi.
sabai jog sadhai rehai ek chitung. tajai aur sarbung gehayo ek hitung. (127)

ਤਰੇ ਤਾਪ ਧੂਮੰ ਕਰੈ ਪਾਨ ਉਚੰ । ਝੁਲੈ ਸਧਿ ਅਗਨੰ ਤਉ ਧਿਆਨ ਮੁਚੰ ।
ਮਹਾ ਬ੍ਰਹਮਚਰਜੰ ਮਹਾ ਧਰਮ ਧਾਰੀ । ਭਏ ਦਤ ਕੇ ਰੁਦ੍ ਪੂਰਣ ਵਤਾਰੀ । ੧੨੮ ।
tarai taap dhumang karai paan uchang. jhulai madh aganung tou dhian muchang.
maha brahamcharjung. maha dharam dhari. bhaie dut ke rudar puran vatari. (128)

ਹਠੀ ਤਾਪਸੀ ਮੋਨ ਮੰਤ੍ ਮਹਾਨੰ । ਪਰੰ ਪੂਰਣੰ ਦਤ ਪ੍ਰਗਯਾ ਨਿਧਾਨੰ ।
ਕਰੈ ਜੋਗ ਨਯਾਸੰ ਤਹੇ ਰਾਜ ਭੋਗੰ । ਚਕੇ ਸਰਬ ਦੇਵੰ ਜਕੇ ਸਰਬ ਲੋਗੰ । ੧੨੯ ।
hathi tapsi mone mantar mahanung. parung puranung dut pargarya nidhanung.
karai jog neyasung tajai raj bhogung. chakai sarab devung jakai sarab logung. (129)

ਜਕੇ ਜਛ ਗੀਯ੍ਬ ਬਿਦਿਆ ਨਿਧਾਨੰ । ਚਕੇ ਦੇਵਤਾ ਚੰਦ ਸੂਰੰ ਸੁਰਾਨੰ ।
ਛਕੇ ਜੀਵ ਜੰਤ੍ਰੰ ਲਖੇ ਪਰਮ ਰੂਪੰ । ਤਜਯੋ ਗਰਬ ਸਰਬੰ ਲਗੇ ਪਾਨ ਭੂਪੰ । ੧੩੦ ।
jakai jachh gandhrab bidia nidhanung chakai devta chand surung suranung.
chhakai jeev jantrung lakhai param rupang.tajyo garab sarbung lagai paan bhupung.
(130)

ਜਟੀ ਦੰਡ ਮੁੰਡੀ ਤਪੀ ਬ੍ਰਹਮਚਾਰੀ । ਜਤੀ ਜੰਗਮੀ ਜਾਮਨੀ ਜੰਤ੍ ਧਾਰੀ ।
ਪਰੀ ਪਾਰਬਤੀ ਪਰਮ ਦੇਸੀ ਪਛੇਲੇ । ਬਲੀ ਬਾਲਖੀ ਬੰਗ ਰੂਮੀ ਰੁਹੇਲੇ । ੧੩੧ ।
jati dand mundi tapi brahamchari. jati jungmi jamni jantar dhari.
pari parbati param desi pachhelai. bali balkhi bung roomi ruhailai. (131)

ਜਟੀ ਜਾਮਨੀ ਜੰਤ੍-ਧਾਰੀ ਛਲਾਰੇ । ਅਜੀ ਆਮਰੀ ਨਿਵਲਕਾ ਕਰਮ ਵਾਰੇ ।
ਅਤੇਵਾਗਨਹੋਤ੍ਰੀ ਜੁਆ ਜਗਯ ਧਾਰੀ । ਅਧੰ ਉਰਧਰੇਤੈ ਬਰੰ ਬ੍ਰਹਮਚਾਰੀ । ੧੩੨ ।
jati jamni jantar-dhari chhalarai. aji amri nivalka karam varai.
ataivagnahotari jua jagrev dhari adhung urdhretai barung brahamchari. (132)

ਜਿਤੇ ਦੇਸ ਦੇਸੰ ਹੁਤੇ ਛਤ੍ਰਧਾਰੀ । ਸਬੈ ਪਾਨ ਲਗੇ ਤਜਯੋ ਗਰਬ ਭਾਰੀ ।
ਕਰੈ ਲਾਗ ਸਰਬੰ ਸੁ ਸੰਨਯਾਸ ਜੋਗੰ । ਇਹੀ ਪੰਖ ਲਾਗੇ ਸੁਭੰ ਸਰਬ ਲੋਗੰ । ੧੩੩ ।
jitai des desung hutai brahamchari. sabai paan lagai tajeou garab bhari.
karai lag sarbung so saniyas jogung. ehi panth lagai subhung sarab logung. (133)

ਸਬੇ ਦੇਸ ਦੇਸਾਨ ਤੇ ਲੋਗ ਆਏ । ਕਰੰ ਦਤ ਕੇ ਆਨਿ ਮੂੰਡੰ ਮੂੰਡਾਏ ।
ਧਰੇ ਸੀਸ ਪੈ ਪਰਮ ਜੁਟੇ ਜਟਾਨੰ । ਕਰੈ ਲਾਗਿ ਸੰਨਯਾਸ ਜੋਗ ਅਪ੍ਮਾਨੰ । ੧੩੪ ।
Sabai des desan tai log aie karung dut ke aan moondung mundaie.
dharai sees pai param jutai jutanung. karai laag saniyas jog aparmanung. (134)

He was free hopes, agreat celibate, and a great ascetic or recluse. He was in the know of the Ultimate truth, devoid of any hopes, with an ascetic nature. He had practiced all forms of yoga with full concentration of mind. Having desired everyone, he had endeared himself to the Lord, leaving everyone else. (127)

He had been standing with his feet pointing upwards in the heat of smoke, and was swinging in a flame of fire, but his meditation was not disrupted. He was a great celibate and immensely religious person. In fact, Dutt was an Incarnation of Shiva only. (128)

He was very persistent (obstinate), practicing penance and silence and reciting mantras (magical verses). In fact, Dutt was a treasure of (source of) The Lord's knowledge (secrets) and was practicing yoga, having given up all (royal) worldly pleasures. All the gods were astonished while the whole populace was surprised. (129)

The demigods and Shiva's musicians, treasure of learning, were also bewildered and even the gods, the moon, the sun and the demons and (human) beings were surprised to see the glamorous figure as a magical wand. All the kings, giving up their egoism, had sought refuge at his lotus feet. (130)

Even the ascetics those wearing tufts of hair, mendicants, those engaged in penance, celibates, all those yogis in different garbs including those across the mountains with great power, those living within the mountains, mighty residents of Balakh and Bengalis Room's and Ruhales (all had bowed to him). (131)

All others including those with matted hair with magical powers, those with deceits, aji, amri and with sacrificial actions, those playing with fire, gamblers, those engaged in Yagnas, celibates and those curbing their sexual desires.(had bowed to him).(132)

All the (countries with) mighty kings (having canopies overhead) had given up their pride and fallen at his lotus feet. They were all now practicing renunciation (asceticism) and all became followers of the path (shown by Dutt). (133)

All the people came from various lands and got themselves shaved off by Dutt himself and donned matted hair tufts on their heads. So many people started following asceticism. (134)

ਰੁਆਲ ਛੰਦ

ਦੇਸ ਦੇਸਨ ਕੇ ਸਬੈ ਨ੍ਰਿਪ ਆਨਿ ਕੈ ਤਹਿ ਠਉਰ ।
ਜਾਨਿ ਪਾਨ ਪਰੈ ਸਬੈ ਗੁਰੁ ਦਤ ਸ੍ਰੀ ਸਰਮਉਰ ।
ਤਿਆਗਿ ਅਉਰ ਨਏ ਮਤਿ ਏਕਹੀ ਮਤਿ ਠਾਨ ।
ਆਨਿ ਮੂੰਡ ਮੁੰਡਾਤ ਭੇ ਸਭ ਰਾਜ ਪਾਟ ਨਿਧਾਨ । ੧੩੫ ।

Ruaal Chhand

ades desan kai sabai nrip aan kai tah thour.
jaan paan parai sabai gur dutt Sri saramour.
tiag aour naie mat ekhi mat thaan
aan moond mundat bhei sabh raj patt nidhan. (135)

ਆਨਿ ਆਨਿ ਲਗੇ ਸਬੈ ਪਗ ਜੁਾਨਿ ਕੈ ਗੁਰ ਦੇਵ ।
ਸਸਤ੍ਰ ਸਾਸਤ੍ਰ ਸਬੈ ਭ੍ਰਿਤ"ਬਰ ਅਨੰਤ ਰੂਪ ਅਭੇਵ ।
ਅਛਿਦ ਗਾਤ ਅਛਿਜ ਰੂਪ ਅਭਿਦ ਜੋਗ ਦੁਰੰਤ ।
ਅਮਿਤ ਉਜਲ ਅਜਿਤ ਪਰਮ ਉਪਜਿਓ ਸੁ ਦਤ ਮਹੰਤ । ੧੩੬ ।

aan aan lagai sabai pug jaan kai Gur dev
sasatar saastar sabai bhritanbar anant roop abhev.
achhid gaat achhij roop abhid jog darant.
amit ujal ajit param upjiou na dut mahant. (136)

ਪੇਖਿ ਰੂਪ ਚਕੇ ਚਰਾਚਰ ਸਰਬ ਬਯੋਮ ਬਿਮਾਨ ।
ਜਤ੍ ਤਤ੍ ਰਹੇ ਨਰਾਧਪ ਚਿਤ੍ ਰੂਪ ਸਮਾਨ ।
ਅਤ੍ ਛਤ੍ ਨ੍ਰਿਪਤ ਕੋ ਤਜਿ ਜੋਗ ਲੈ ਸੰਨਯਾਸ ।
ਆਨਿ ਆਨਿ ਕਰੈ ਲਗੇ ਹ੍ਵੈ ਜਤ੍ ਤਤ੍ ਉਦਾਸ । ੧੩੭ ।

pekh roop chakai charachar sarab beyom biman.
jatar tatar rehai naradhap chitar roop saman.
atar chhatar nirpat ko taj jog lai saniyas.
aan aan karai lagai havai jatar tatar udas. (137)

ਇੰਦ੍ ਓਪਿੰਦ੍ ਚਕੇ ਸਬੈ ਚਿਤ ਚਉਕਿਯੋ ਸਸਿ ਭਾਨੁ ।
ਲੈ ਨ ਦਤ ਛਨਾਇ ਆਜ ਨ੍ਰਿਪਤ ਮੋਰ ਮਹਾਨ ।
ਰੀਝ ਰੀਝ ਰਹੇ ਜਹਾਂ ਤਹਾ ਸਰਬ ਬਯੋਮ ਬਿਮਾਨ ।
ਜਾਨ ਜਾਨ ਸਬੈ ਪਰੈ ਗੁਰਦੇਵ ਦਤ ਮਹਾਨ । ੧੩੮ ।

Inder upinder chakai sabai chit choukiou sas bhan.
lai na dutt chhanaie aaj nirpat more mahan.
reejh reejh rehai jaha taha sarab beyo biman.
jan jan sabai parai Gurdev dut mahan. (138)

Ruaal Chand :

All the kings from various lands had come there and the leading kings had fallen at the lotus feet of the Dutt as their Guru. Having discarded their new paths, they started following the path of Dutt, and then all the royal princes had got their heads shaved off, having given up their rich treasures and royal glamour. (135)

Having accepted Dutt as their Guru, all of them paid obeisance to (Dutt) him. All of them, scholars of shastras and armed with weapons, now came dressed as slaves, to the indivisible and manifold Dutt, whose body was indestructible and uncommitted and it was rather difficult to know the secrets of his yoga. The mighty Dutt was created (born) as pious, invincible and infinite. (136)

On seeing his beautiful personality the living and inanimate beings were getting bewildered and all the gods in their chariots were moving around in the heavens to watch him. Everywhere the Rajas were keenly watching Dutt like statues, and all had adopted the path of renunciation (ascetics) having discarded their royal thrones, weapons and renowned positions. People from all over the land had become ascetics and were paying obeisance to him. (137)

Indra and Upindra (gods) are feeling bewildered in their minds, while the sun and the moon are equally shocked. Indra was getting worried lest Dutt may not snatch his kingdom. All other gods, seated in their chariots everywhere, were getting elated and were paying obeisance to Dutt taking him as their great Guru (guide). (138)

ਜਤ੍ ਤਤ੍ ਦਿਸਾ ਵਿਸਾ ਨ੍ਰਿਪ ਰਾਜ ਸਾਜ ਬਿਸਾਰ ।
ਆਨਿ ਆਨਿ ਸਬੋ ਗਹੇ ਪਗ ਦਤ ਦੇਵ ਉਦਾਰ ।
ਜਾਨਿ ਜਾਨਿ ਸੁ ਧਰਮ ਕੋ ਘਰ ਮਾਨਿ ਕੈ ਗੁਰਦੇਵ ।
ਪ੍ਰੀਤਿ ਮਾਨ ਸਬੈ ਲਗੇ ਮਨ ਛਾਡਿ ਕੈ ਅਹੰਮੇਵ । ੧੩੯ ।
jatar tatar disa visa nrip raj saj bisan.
aan aan sabo gahai pug dut dev udar.
jaan jaan so dharam ko ghar maan kai gurdev.
preet maan sabai lagai man chhaad kai ahungmev. (139)

ਰਾਜ ਸਾਜ ਸਬੈ ਤਹੇ ਨ੍ਰਿਪ ਭੇਸ ਕੈ ਸੰਨਯਾਸ ।
ਆਨਿ ਜੋਗ ਕਰੈ ਲਗੇ ਹ੍ਵੈ ਜਤ੍ ਤਤ੍ ਉਦਾਸ ।
ਮੰਡਿ ਅੰਗਿ ਬਿਭੂਤ ਉਜਲ ਸੀਸ ਜੂਟ ਜਟਾਨ ।
ਭਾਤਿ ਭਾਤਨ ਸੋ ਸੁਭੇ ਸਭ ਰਾਜ ਪਾਟ ਨਿਧਾਨ । ੧੪੦ ।
raj saaj sabai tajai nrip bhes kai saniyas.
aan jog karai lagai havai jatar tatar udas.
mund ang bibhoot ujal sees jut jutan.
bhantbhantan sou subhai sabh raj bhaat nidhan. (140)

ਜਤ੍ ਤਤ੍ ਬਿਸਾਰਿ ਸੰਪਤਿ ਪੁਤ੍ ਮਿਤ੍ ਕਲਤ੍ ।
ਭੇਸ ਲੈ ਸੰਨਯਾਸ ਕੋ ਨ੍ਰਿਪ ਛਾਡਿ ਕੈ ਜਯ ਪੁਤ੍ ।
ਬਾਜ ਰਾਜ ਸਮਾਜ ਸੁੰਦਰ ਛਾਡ ਕੇ ਗਜ ਰਾਜ ।
ਆਨਿ ਆਨਿ ਬਸੇ ਮਹਾ ਬਨਿ ਜਤ੍ ਤਤ੍ ਉਦਾਸ । ੧੪੧ ।
jatar tatar bisar sampat putar mitar kalatar.
bhes lai saniyas ko nrip chhad kai jaai patar.
baaj raj samaj sunder chhaad kai gaj raj.
aan aan basai maha ban jatar tatar udas. (141)

ਪਾਧੜੀ ਛੰਦ । ੜ੍ਪ੍ਰਸਾਦਿ
ਇਹ ਭਾਤਿ ਸਰਬ ਛਿਤ ਕੇ ਨ੍ਰਿਪਾਲ । ਸੰਨਯਾਸ ਜੋਗ ਲਾਗੇ ਉਤਾਲ ।
ਇਕ ਕਰੈ ਲਾਗਿ ਨਿਵਲਿ ਆਦਿ ਕਰਮ । ਇਕ ਧਰਤ ਧਿਆਨ ਲੈ ਬਸਤ੍ ਚਰਮ । ੧੪੨ ।
Padhri Chhand. Tav Prasad
eh bhant sarab chhit kai nripal. Saniyas jog lagai utal.
ik karai laag nival aad karam. ik dharat dhian lai bastar charm. (142)

ਇਕ ਧਰਤ ਬਸਤ੍ ਬਲਕਲਨ ਅੰਗਿ । ਇਕ ਰਹਤ ਕਲਪ ਇਸਥਿਤ ਉਤੰਗ ।
ਇਕ ਕਰਤ ਅਲਪ ਦੁਗਧਾ ਅਹਾਰ । ਇਕ ਰਹਤ ਬਰਖ ਬਹੁ ਨਿਰਾਹਾਰ । ੧੪੩ ।
ik dharat bastar balkalan ang. ik rehat kalap isthit utang.
ik karat alap dugdha ahar. ik rehat barkh boh nirahaar. (143)

Everywhere in all the ten directions, all the Rajas, casting away their glamorous kingdoms, were falling at the lotus feet of benevolent Dutt. All were giving regards and paying respects to Dutt as their Guru with affection, having cast away their pride. (139)

All the Rajas, leaving their royal glory, were becoming ascetics and were performing yoga, being disconsolate. Having smeared their bodies with ash they were trying to look pious and were donning (wearing) a tuft of matted hair on their heads. All were looking glorious and praiseworthy in many ways, having given up their wealth and royal glitter. (140)

All the Rajas everywhere had discarded their sons , friends, spouses and wealth along with their victory letters, and adopted asceticism. Having given up their swift horses or grand elephants and royal grandeur, they were becoming recluses and started abiding in the forests. (141)

Padhri Chhand (with lord's Grace)

Thus all the kings on the Earth, discarding their kingdoms, were adopting asceticism at the earliest. Some were engrossed in yogic exercises and dressed (covered) with animal skins, were meditating on the Lord. (142)

Some were covering their bodies with the bark of trees, while some others were standing with arms raised upwards for long hours, some others were taking only milk for their food, while some others were having no food for many years. (143)

ਇਕ ਰਹਤ ਮੋਨ ਮੋਨੀ ਮਹਾਨ । ਇਕ ਕਰਤ ਨਯਾਸ ਤਜਿ ਖਾਨ ਪਾਨ ।
ਇਕ ਰਹਤ ਏਕ ਪਗ ਨਿਰਾਧਾਰ । ਇਕ ਬਸਤ ਗ੍ਰਾਮ ਕਾਨਨ ਪਹਾਰ । ੧੪੪ ।
ik rehat mon moni mahan. ik karat niyas taj khan paan.
ik rehat ek pug niradhar. ik basat gram kanan pahar. (144)

ਇਕ ਕਰਤ ਕਸਟ ਕਰ ਧੂਮ੍ ਪਾਨ । ਇਕ ਕਰਤ ਭਾਤਿ ਭਾਤਿਨ ਸਨਾਨ ।
ਇਕ ਰਹਤ ਇਕ ਪਗ ਜੁਗ ਪ੍ਰਮਾਨ । ਕਈ ਊਰਧ ਬਾਹ ਮੁਨਿ ਮਨ ਮਹਾਨ । ੧੪੫ ।
ik karat kasat kar dhumar paan. ik karat bhant bhantin sanan.
ik rehat ik pug jug parman. kaiee uoradh bah mun man mahan. (145)

ਇਕ ਰਹਤ ਬੈਠਿ ਜਲਿ ਮਧਿ ਜਾਇ । ਇਕ ਤਪਤ ਆਗਿ ਊਰਧ ਜਰਾਇ ।
ਇਕ ਕਰਤ ਨਯਾਸ ਬਹੁ ਬਿਧਿ ਪ੍ਰਕਾਰ । ਇਕ ਰਹਤ ਏਕ ਆਸਾ ਅਧਾਰ । ੧੪੬ ।
ik rehat baith jal mudh jaie. ik tapat aag urdh jaraie.
ik karat naiyas boh bidh parkar. ik rehat ek aasa adhar. (146).

ਕੋਈ ਕਬਹੂੰ ਨੀਚ ਨਹੀ ਕਰਤ ਡੀਠ । ਕੋਈ ਤਪਤ ਆਗਿ ਪਰ ਜਾਰ ਪੀਠ ।
ਕੋਈ ਬੈਠ ਕਰਤ ਬ੍ਰਤ ਚਰਜ ਦਾਨ । ਕੋਈ ਧਰਤ ਚਿਤ ਏਕੈ ਨਿਧਾਨ । ੧੪੭ ।
koiee kabhu neech nahi karat deeth. koiee tapat aag par jaar peeth.
koiee baith karat barat charaj daan. koiee dharat chit ekai nidhan. (147)

ਕੋਈ ਕਰਤ ਜਗਿ ਅਰੁ ਹੋਮ ਦਾਨ । ਕੋਈ ਭਾਤਿ ਬਿਧਵਤਿ ਇਸਨਾਨ ।
ਕੋਈ ਧਰਤ ਜਾਇ ਲੈ ਪਿਸਟ ਪਾਨ । ਕੋਈ ਦੇਤ ਕਰਮ ਕੀ ਛਾਡਿ ਬਾਨ । ੧੪੮ ।
koiee karat jug or home daan. koiee bhant bhant bidhvat isnan.
koiee dharat jaie lai pisat paan. koiee deit karam ki chhad baan. (148)

ਕੋਈ ਕਰਤ ਬੈਠਿ ਪਰਮੰ ਪ੍ਰਕਾਸ । ਕੋਈ ਭ੍ਰਮਤ ਪਥ ਬਨਿ ਬਨਿ ਉਦਾਸ ।
ਕੋਈ ਰਹਤ ਏਕ ਆਸਨ ਅਡੋਲ । ਕੋਈ ਜਪਤ ਬੈਠਿ ਮੁਖ ਮੰਤ੍ ਅਮੋਲ । ੧੪੯ ।
koiee karat baith parmung parkas. koiee bharmat path ban ban udas.
koiee rehat ek asan adol. koiee japat baith mukh mantar amol. (149)

ਕੋਈ ਕਰਤ ਬੈਠਿ ਹਰਿ ਹਰਿ ਉਚਾਰ । ਕੋਈ ਕਰਤ ਪਾਠ ਮੁਨਿ ਮਨ ਉਦਾਰ ।
ਕੋਈ ਭਗਤਿ ਭਾਵ ਭਗਵਤ ਭਜੰਤ । ਕੋਈ ਰਿਚਾ ਬੇਦ ਸਿਮ੍ਰਤ ਰਟੰਤ । ੧੫੦
koiee karat baith har har uchar. koiee karat paath mun man udar.
koiee bhagat bhav bhagvat bhajant. koiee rida beid simrat ratant. (150)

ਕੋਈ ਏਕ ਪਾਨ ਅਸਥਿਤ ਅਡੋਲ । ਕੋਈ ਜਪਤ ਜਾਪ ਮਨਿ ਚਿਤ ਖੋਲਿ ।
ਕੋਈ ਰਹਤ ਏਕ ਮਨ ਨਿਰਾਹਾਰ । ਇਕ ਭਛਤ ਪਉਨ ਮੁਨਿ ਮਨ ਉਦਾਰ । ੧੫੧ ।
koi ek paan asthit adol. koiee japat jaap man chit khol.
koiee reghat ek man nirahar.a ik bhachhat paun mun man udar. (151)

Some others were observing silence as great Munis, while some others were practicing yoga, having given up food or drinks. Some were standing foe long on one leg, while some were abiding in villages, forests or on mountaintops. (144))

Some were smoking with great pain, while some were taking baths in different styles, while some others were standing on one leg for days together (for ages), while some great Munis (ascetics) had raised their arms upwards. (145)

Some were seated in warer, while some others were lighting fires and seated around the heated atmosphere (bearing the heat of flames) some others were taking some yogic exercises and some were living only on one hope (of meeting the Lord). (146)

Some were keeping their eyes opened and fixed (without looking down), some burn the fires and take its warmth (heat) on their backs. Some were fasting, practicing celibacy, and alms giving while some others were meditating on the Lord sublime. (147)

Some were performing Yagnas, hom yag, and almsgiving some were having baths in different ways, some others had twisted their feet, resting them on their backs and some had given up the habit of doing any functions (acts). (148)

Some were seated, having discourses on The Lord Almighty (The Lord sublime), while some others were roaming in the jungles or mountains, being gloomy and morose, while some others were seated in meditative postures (without movement) and some others were reciting repeatedly invaluable mantras. (149)

Some were repeating the name of Hari (Har, Har) being seated there ; and some Munis (ascetics) with benevolent nature, were reciting the religious mantras (text). Some holy persons, with religious leanings, were singing songs in praise of The Lord sublime and worshipping The Lord sublime. Some were reciting the text of Vedas or Smritis. (150)

Some were standing steady on one foot only, while some others were chanting and meditating with an open mind, while some others with concentration of mind were (keeping fit) without having any food, some other Munis with an open and kindly mind were living on air only (as food). (151)

ਇਕ ਕਰਤ ਨਿਆਸ ਆਸਾ ਬਿਹੀਨ । ਇਕ ਰਹਤ ਏਕ ਭਗਵਤ ਅਧੀਨ ।
ਇਕ ਕਰਤ ਨੈਕੁ ਬਨ ਫਲ ਅਹਾਰ । ਇਕ ਰਟਤ ਨਾਮ ਸਿਆਮਾ ਅਪਾਰ । ੧੫੨ ।
ik karat nias asa biheen. ik rehat ek bhagvat adheen.
ik karat naik ban phal ahar. ik ratut naam Siama apar. (152)

ਇਕ ਏਕ ਆਸ ਆਸਾ ਬਿਰਹਤ । ਇਕ ਬਹੁਤ ਭਾਂਤਿ ਦੁਖ ਦੇਹ ਸਹਤ ।
ਇਕ ਕਹਤ ਏਕ ਹਰਿ ਕੋ ਕਥਾਨ । ਇਕ ਮੁਕਤ ਪਤ੍ਰ ਪਾਵਤ ਨਿਦਾਨ । ੧੫੩ ।
ik ek aas aasa birhat. ik bahut bhant dukh deh sahat.
ik karat ek har ko kathan. ik mukat patar pavat nidan. (153)

ਇਕ ਪਰੇ ਸਰਣਿ ਹਰਿ ਕੇ ਦੁਆਰ । ਇਕ ਰਹਤ ਤਾਸੁ ਨਾਮੈ ਅਧਾਰ ।
ਇਕ ਜਪਤ ਨਾਮ ਤਾ ਕੋ ਦੁਰੰਤ । ਇਕ ਅੰਤਿ ਮੁਕਤਿ ਪਾਵਤ ਬਿਅੰਤ । ੧੫੪ ।
ik parai saran har kai duar. ik rehat taas naamai adhar.
ik japat naam ta ko durant. ik ant mukat pavat beant. (154)

ਇਕ ਕਰਤ ਨਾਮੁ ਨਿਸ ਦਿਨ ਉਚਾਰ । ਇਕ ਅਗਨਿ ਹੋਤ੍ਰ ਬ੍ਰਹਮਾ ਬਿਚਾਰ ।
ਇਕ ਸਾਸਤ੍ਰ ਸਰਬ ਸਿਮਿਤ੍ਰ ਰਟੰਤ । ਇਕ ਸਾਧ ਰੀਤਿ ਨਿਸ ਦਿਨ ਚਲੰਤ । ੧੫੫ ।
ik karat naam nis din uchar. ik agan hotar brahma bichar.
ik Sastar sarab simrat ratant. ik sadh reet nis din chalant. (155)

ਇਕ ਹੋਮ ਦਾਨ ਅਰੁ ਬੇਦ ਰੀਤਿ । ਇਕ ਰਟਤ ਬੈਠਿ ਖਟ ਸਾਸਤ੍ਰ ਮੀਤ ।
ਇਕ ਕਰਤ ਬੇਦ ਚਾਰੋ ਉਚਾਰ । ਇਕ ਗਿਆਨ ਗਾਥ ਮਹਿਮਾ ਅਪਾਰ । ੧੫੬ ।
ik home daan ar beid reet. ik ratat baith khat Sastar meet.
ik home daan ar beid charo uchar. ik gyan gath mehma apar. (156)

ਇਕ ਭਾਂਤਿ ਭਾਂਤਿ ਮਿਸਟਾਨ ਭੋਜ । ਬਹੁ ਦੀਨ ਬੋਲਿ ਭਛ ਦੇਤ ਰੋਜ ।
ਇਕ ਕਰਤ ਬੈਠਿ ਬਹੁ ਭਾਂਤਿ ਪਾਠ । ਇਕ ਅੰਨਿ ਤਿਆਗਿ ਚਾਬੰਤ ਕਾਠ । ੧੫੭ ।
ik bhant bhant mistan bhej. boh deen bol bhachh det roj.
koiee karat baith boh bhant paath. koiee an tiag chabant kaath. (157)

ਪਾਧੜੀ ਛੰਦ

ਕੋਈ ਭਾਂਤਿ ਭਾਂਤਿ ਸੋ ਧਰਤ ਧਿਆਨ । ਕੋਈ ਕਰਤ ਬੈਠਿ ਹਰਿ ਕ੍ਰਿਤ ਕਾਨਿ ।
ਕੋਈ ਸੁਨਤ ਪਾਠ ਪਰਮੰ ਪੁਨੀਤ । ਨਹੀ ਮੁਰਤ ਕਲਪ ਬਹੁਤ ਜਾਤ ਬੀਤ । ੧੫੮ ।

Padhri Chhand

koiee bhant bhant so dharat dhian. koiee karat baith har kirat kaan.
koiee sunat paath parmang puneet. nahi murat kalap bahut jaat beet. (158)

ਕੋਈ ਬੈਠ ਕਰਤ ਜਲਿ ਕੋ ਅਹਾਰ । ਕੋਈ ਭ੍ਰਮਤ ਦੇਸ ਦੇਸਨ ਪਹਾਰ ।
ਕੋਈ ਜਪਤ ਮਧ ਕੰਦਰੀ ਦੀਹ । ਕੋਈ ਬ੍ਰਹਮਚਰਜ ਸਰਤਾ ਮਝੀਹ । ੧੫੯ ।

koiee baith karat jal ko ahar. koiee bharmat des desan pahar.
koiee japat mudh kandri deeh. koiee brahamcharaj sarta majheeh. (159)

There were some others, being free from any worldly hopes or desires, were engaged in yogic exercises. Some were only paying regards to the one Lord sublime being controlled by Him. Some were worshipping and repeating the name of the goddess (Siama) only. (152)

Some of them were pinning their hopes on the one Lord Almighty being devoid of any worldly desires or hopes. Some were undergoing (body) sufferings of many types, while some others were relating the discourses of The Lord only. Some others were keen to attain (the permit for) salvation (before their death). (153)

Some were paying their obeisance at the abode of the Lord-Sublime while some others were having the support of the Lord Almighty only. (Lord's True Name), and recite the Lord's various names while some others attain Salvation (from the Lord) from worldly bondage. (154)

Some of them were repeating The Lord's True Name during day and night. Some were performing fire worship by concentrating their mind on the Lord Sublime. Some others were reading Shastras and Smritis while some others were doing virtuous deeds as per the principles (rules) of the godly (holy) persons. (155)

Some were performing haven (fire worship) and giving away alms (gifts) as per Vedic rites. Some friends would get together and read Shastras, while some others were reading the four Vedas. Some others were having discourses on the supreme authority with lot of lnowledge (learning). (156)

Some would call various poor people and (serve) feed them with sumptuous food during day and night. Some were reading religious books and some others were chewing wood, leaving food. (157)

Padhri Chhand :

Some were meditating (on the Lord) I various ways, while some others get together and sing the Lord's praises, while some others listen to this (with ears). Some others listen to the recitation of the religious books while some others, even at the end of the Yuga (age) would not stop performing such actions. (158)

Some were sitting and taking water only as their food (for sustenance) while some others were roaming around foreign lands or mountains for solace. Some others would enter great caves and meditate on the Lord. While some others were practicing celibacy (bathing in the river of celibacy). (159)

ਕੋਈ ਰਹਤ ਬੈਠਿ ਮਧ ਨੀਰ ਜਾਇ । ਕੋਈ ਅਗਨ ਜਾਰਿ ਤਾਪਤ ਬਨਾਇ ।
ਕੋਈ ਰਹਤ ਸਿੜਿ ਮੁਖ ਮੋਨ ਠਾਨੈ । ਅਨਿਆਸ ਚਿਤ ਇਕ ਆਸ ਮਾਨ । ੧੬੦ ।
koiee rehat baith mudh neer jaie. koiee agan jaar tapat banaie.
koiee rehat sidh mukh moan thaan. anias chit ik aas maan. (160)

ਅਨਡੋਲ ਗਾਤ ਅਬਿਕਾਰ ਅੰਗ । ਮਹਿਮਾ ਮਹਾਨ ਆਭਾ ਅਭੰਗ ।
ਅਨਭੈ ਸਰੂਪ ਅਵਭਵ ਪ੍ਰਕਾਸ । ਅਬਯਕਤ ਤੇਜ ਨਿਸ ਦਿਨ ਉਦਾਸ । ੧੬੧ ।
andol gaat abikar ang. mehma mahan abha abhang.
anbhai sarup anbhav parkas. abeukat tej nis din udas. (161)

ਇਹ ਭਾਤਿ ਜੋਗਿ ਕੀਨੇ ਅਪਾਰ । ਗੁਰ ਬਾਝ ਯੌ ਨ ਹੋਵੈ ਉਧਾਰ ।
ਤਬ ਪਰੇ ਦਤ ਕੇ ਚਰਨਿ ਆਨਿ । ਕਹਿ ਦੇਹਿ ਜਪਗ ਕੇ ਗੁਰ ਬਿਧਾਨ । ੧੬੨
eh bhant jog keena apar. gur bajh yo na hovai udhar.a
tab parai dut hai charan aan. keh deh jog ke gur bidhan. (162)

ਜਲਾ ਮਧਿ ਜੈਨ ਮੰਡੇ ਅਪਾਰ । ਬਨ ਨਾਮ ਤਉਨ ਹ੍ਵੈਗੇ ਕੁਮਾਰ ।
ਗਿਰਿ ਮਧਿ ਸਿਥ ਕਿਨੋ ਅਨੇਕ । ਗਿਰਿ ਭੇਸ ਸਹਤਿ ਸਮਝੋ ਬਿਬੇਕ । ੧੬੩
jala madh joan mundai apar. ban naam tann havaigo kumar.
gir madh sikh keeno anek. giri bhesh sahati samjo bibek. (163)

ਭਾਰਥ ਭਣੰਤ ਜੇ ਭੇ ਦੁਰੰਤ । ਭਾਰਥੀ ਨਾਮ ਤਾ ਕੇ ਭਣੰਤ ।
ਪੁਰਿ ਜਾਸ ਸਿਖ ਕੀਨੇ ਅਪਾਰ । ਪੁਰੀ ਨਾਮ ਤਉਨ ਜਾਨ ਬਿਚਾਰ । ੧੬੪ ।
bharth bhanant je bhei durant. bharthi naam ta kai bharant.
pur jaas sikh keeno apar. puri naam taun jaan bichar. (164)

ਪਰਬਤ ਬਿਖੈ ਸਜੇ ਸਿਖ ਕੀਨ । ਪਰਬਤਿ ਸੁ ਨਾਮ ਲੈ ਤਾਹਿ ਦੀਨ ।
ਇਹ ਭਾਤਿ ਉਚਰਿ ਕਰਿ ਪੰਚ ਨਾਮ । ਤਬ ਦਤ ਦੇਵ ਕਿੰਨੇ ਬਿਸਰਾਮ । ੧੬੫ ।
parbat bikhai sajai sikh keen. parbat so naam lai tahai deen.
eh bhanti uchari kuri punch naam. tub dutt dev keenai bisram. (165)

ਸਾਗਰ ਮੰਝਾਰ ਜੇ ਸਿਖ ਕੀਨ । ਸਾਗਰਿ ਸੁ ਨਾਮ ਤਿਨ ਕੇ ਪ੍ਰਬੀਨ ।
ਸਾਰਸੁਤਿ ਤੀਰ ਜੇ ਕੀਨ ਚੁਲ । ਸਾਰਸੁਤੀ ਨਾਮ ਤਿਨ ਨਾਮ ਮੇਲ । ੧੬੬ ।
Sagar manjhar je sikh keen. Sagar so naam tin kai parbeen.
Sarsut teer je keen chale. Sarsuti naam tin naam male. (166)

ਤੀਰਥਨ ਬੀਚ ਜੇ ਸਿਖ ਕੀਨ । ਤੀਰਥਿ ਸੁ ਨਾਮ ਤਿਨ ਕੋ ਪ੍ਰਬੀਨ ।
ਜਿਨ ਚਰਨ ਦਤ ਕੇ ਗਹੇ ਆਨਿ । ਤੇ ਭਏ ਸਰਬ ਬਿਦਿਆ ਨਿਧਾਨ । ੧੬੭ ।
teerthan beech je Sikh keen. teerath so naam tin ko parbeen.
jin charan dut kai gehai aan. te bhaie sarab bidia nidhan. (167)

Some were sitting in water for long periods (time), while some burn fires and sit around feeling its warmth for long, while some ascetics observe silence for long periods. Some keep one hope (of salvation) in their hearts, leaving all other worldly hopes (desires). (160)

Some people feel their bodies were steady and stable, while no vices were affecting their limbs. Their glory was great, and their beauty was indestructible (imperishable). They become fearless and could be renowned through their inner feelings (religious revelation) their glamour could not be depicted and remain gloomy (morose) throughout day and night. (161)

Thus many of them performed (followed) the yogic path, but none of them, without the guidance of the Guru, attained salvation, then they fell at the feet of the great Dutt, and said, " O Gurdev ! Pray tell us the yogic path." (162)

Those of them, who were shaved off in the water, were called Bani whereas many followers were accepted in the mountains and they were called Giri, due to their form (dress). (163)

Those of the many followers, mentioned in the Bharath, were named as 'Bharthi' whereas the followers accepted in the towns were called 'Puri'. (164)

Those followers, accepted in the mountains (parbat) were named Parbati. Thus there were five categories of followers and then Dutt went into relaxation. (165)

The followers accepted in the oceans, were called "Sagari', while the followers made on the banks of Saraswati were called with an added name of Saraswati. (166)

Those followers accepted in the places of pilgrimage (Tiraths) were given an added name of Trithi. All those persons who took shelter at the lotus feet of Dutt, were given the treasure of knowledge (became learned). (167)

ਇਮਿ ਕਰਤ ਸਿਖ ਜਹ ਤਹ ਬਿਹਾਰਿ । ਆਸ੍ਮਨ ਬੀਚ ਜੋ ਜੋ ਨਿਹਾਰਿ ।
ਤਹ ਤਹੀ ਸਿਖ ਜੋ ਕੀਨ ਜਾਇ । ਆਸ੍ਮਿ ਸੁ ਨਾਮ ਕੋ ਤਿਨ ਸੁਹਾਇ । ੧੬੮ ।
im karat Sikh jeh the bihar. asarman beech jo jo nihar.
the tehi Sikh jo keen jaie. asaram so naam ko tin suhaie. (168)

ਆਰੰਨ ਬੀਚ ਜੇਅ ਭੇ ਦਤ । ਸੰਨਯਾਸ ਰਾਜ ਅਤਿ ਬਿਮਲ ਮਤਿ ।
ਤਹ ਤਹ ਸੁ ਕੀਨ ਜੋ ਸਿਖ ਜਾਇ । ਅਰਿੰਨਿ ਨਾਮ ਤਿਨ ਕੋ ਰਖਾਇ । ੧੬੯ ।
arun beech jeia bhei dut. saniyas raj at bimal mat.
the teh so keen jo Sikh jaie. arin naam tin ko rakhaie. (169)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ ਨਾਟਕ ਗ੍ਰੰਥੇ ਦਤ ਮਹਾਤਮੇ ਅਨਭਉ ਪ੍ਰਕਾਸੇ ਦਸ ਨਾਮ ਧ੍ਯਾਯ ਸੰਪੂਰਣ ।
it Sri Bachittar Natak granth dutt mahatamai anbhou parkasai dus naam dhuryai Sampuran

ਪਾਧੜੀ ਛੰਦ

ਆਜਾਨ ਬਾਹੁ ਅਤਿਸੈ ਪ੍ਰਭਾਵ । ਅਬਿਯਕਤ ਤੇਜ ਸੰਨਯਾਸ ਰਾਵ ।
ਜਹ ਜਹ ਬਿਹਾਰ ਮੁਨਿ ਕਰਤ ਦਤ । ਅਨਭਉ ਪ੍ਰਕਾਸ ਅਰੁ ਬਿਮਲ ਮਤ । ੧੭੦ ।

Padhri Chhand

ajan bah atisai parbhav. abhiyakat tej saniyas raav.
jeh jeh bīhar mun karat dutt. anbhou prakas ar bimal mat. (170)

ਜੇ ਹੁਤੇ ਦੇਸ ਦੇਸਨ ਨ੍ਰਿਪਾਲ । ਤਜਿ ਗਰਬ ਪਾਨ ਲਾਗੇ ਸੁ ਢਾਲ ।
ਤਜਿ ਦੀਨ ਅਉਰ ਝੂਠੇ ਉਪਾਇ । ਦ੍ਰਿੜ ਗਹਿਓ ਏਕ ਸੰਨਯਾਸ ਰਾਇ । ੧੭੧ ।
je hutai des desan nripal. taj garab paan lagai so dhaal.
taj deen aour jhoothai upaie. drir geho ek sanyas raie. (171)

ਤਜਿ ਸਰਬ ਆਸ ਇਕ ਆਸ ਚਿਤ । ਅਬਿਕਾਰ ਚਿਤ ਪਰਮੰ ਪਵਿਤ ।
ਜਹ ਕਰਤ ਦੇਸ ਦੇਸਨ ਬਿਹਾਰ । ਉਠਿ ਚਲਤ ਸਰਬ ਰਾਜਾ ਅਪਾਰ । ੧੭੨
taj sarab aas ik aas chit. abikar chit parmung pavit.
jeh karat des desan bihar. uth chalat sarab raja apar. (172)

ਦੋਹਰਾ

ਗਵਨ ਕਰਤ ਜਿਹੰ ਜਿਹੰ ਦਿਸਾ ਮੁਨਿ ਮਨ ਦਤ ਅਪਾਰ ।
ਸੰਗਿ ਚਲਤ ਉਠਿ ਸਬ ਪ੍ਰਜਾ ਤਜ ਘਰ ਬਾਰ ਪਹਾਰ । ੧੭੩ ।

Dohra

gavan karat jehung jehung disa mun man dut apar.
Sung chalat uth sabh parja taj ghar bar pahar. (173)

Those persons, who were made followers at old places, wherever he went, and those made followers in the ashrams (religious places) as he went to those places, were given the added name of 'ashramis', and glorified thus. (168)

Those of the followers, who were accepted in the jungles (ban) and became ascetics with a pious mind wherever Dutt had gone, and accepted them as followers were given the name of agini. (169)

Here the chapter dealing with the ten named episodes of Dutt, having got enlightened, from the Bachittar Natak Granth, is completed.

Padhri Chhand :

The princely Muni Dutt, with arms extending up to the knees, with a great sway and unexpressed effulgence, and a great ascetic, was responsible for casting an inexplicable glamour and pure wisdom, wherever he would go. (170)

The kings from various lands including distant lands, would pay their obeisance to Dutt, casting away their egoism and moulding mind (adapting) accordingly. They had given up their false activities (prentensions) and embraced (had fallen at) the lotus feet of the princely ascetic (Dutt). (171)

Having given up all their worldly desires, they had only one desire (hope) and their mind was purified being devoid of all sinful actions (thoughts). Wherever Dutt used to go, in various lands or foreign (distant) lands, all the great kings from those lands would get up and follow him meekly. (172)

Couplet :

Wherever the Muni Dutt, with an infinite (great) mind, would proceed, (as the subjects there) would accompany him leaving all their worldly possessions. (173)

ਚੌਪਈ

ਜਿਹ ਜਿਹ ਦੇਸ ਮੁਨੀਸਰ ਗਏ । ਊਚ ਨੀਚ ਸਬ ਹੀ ਸੰਗਿ ਭਏ ।
ਏਕ ਜੋਗ ਅਰੁ ਰੂਪ ਅਪਾਰਾ । ਕਉਨ ਨ ਮੋਹੈ ਕਹੋ ਬਿਚਾਰਾ । ੧੭੪ ।

Choupaiee

jeh jeh des munisar gaieai. uch neech sab hi sung bhaieai.
ek jog ar roop apara. kaun na mohai kaho bichara. (174)

ਜਹ ਤਹ ਚਲਾ ਜੋਗ ਸੰਨਯਾਸਾ । ਰਾਜ ਪਾਟ ਤਜ ਭਏ ਉਦਾਸਾ ।
ਐਸੀ ਭੂਮਿ ਨ ਦੇਖੀਅਤ ਕੋਈ । ਜਹਾ ਸੰਣਯਾਸ ਜੋਗ ਨਹੀ ਹੋਈ । ੧੭੫ ।

jej the chala jog saniyasa. raj paat taj bhaie udasa.
aisi bhoom na dekhiat koiee. jaha saniyas jog nahi hoiee. (175)

ਇਤਿ ਮਨ ਨੂ ਗੁਰੂ ਦੂਸਰ ਠਹਰਾਇਆ ਸਮਾਪਤੰ । ੨ ।

it man nu guru dusar thehraya Samapatung. (2)

ਅਥ ਤ੍ਰਿਤੀ ਗੁਰੂ ਮਕਰਕਾ ਕਥੰਨ

ਚੌਪਈ

ਚਉਬੀਸ ਗੁਰੂ ਕੀਨ ਜਿਹਾ ਭਾਤਾ । ਅਬ ਸੁਨ ਲੇਹੁ ਕਹੋ ਇਹ ਬਾਤਾ ।
ਏਕ ਮਕਰਕਾ ਦਤ ਨਿਹਾਰੀ । ਐਸ ਹ੍ਰਿਦੇ ਅਨੁਮਾਨ ਬਿਚਾਰੀ । ੧੭੬ ।

ab triti Guru Makarka Kathunung

Choupaiee

Choubees guru keen jeha bhata. ab sunn leho kaho eh bhata.
ek makarka dutt nihari. ais hirdai anuman bichari. (176)

ਆਪਨ ਹੀਐ ਐਸ ਅਨੁਮਾਨਾ । ਤੀਸਰ ਗੁਰੂ ਯਾਂਹ ਹਮ ਮਾਨਾ ।
ਪ੍ਰਮ ਸੂਤ ਕੀ ਡੋਰਿ ਬਢਾਵੈ । ਤਬ ਹੀ ਨਾਥ ਨਿਰੰਜਨ ਪਾਵੈ । ੧੭੭ ।

apan hiai ais anumana. teesar gur yahai hum mana.
prem soot ki dor badhavai. tab hi nath niranjan pavai. (177)

ਆਪਨ ਆਪੁ ਆਪ ਮੋ ਦਰਸੈ । ਅੰਤਰਿ ਗੁਰੂ ਆਤਮਾ ਪਰਸੈ ।
ਏਕ ਛਾਡਿ ਕੈ ਅਨਤ ਨ ਪਾਵੈ । ਤਬ ਹੀ ਪਰਮ ਤਤੁ ਕੋ ਪਾਵੈ । ੧੭੮ ।

apan aap aap mon darsai. antar guru atama parsai.
ek chhad kai ant na dhavai. tab hi param tat ko pavai. (178)

ਏਕ ਸਰੂਪ ਏਕ ਕਰਿ ਦੇਖੈ । ਆਨ ਭਾਵ ਕੋ ਭਾਵ ਨੇ ਪੇਖੈ ।
ਏਕ ਆਸ ਤਜਿ ਅਨਤ ਨ ਪਾਵੈ । ਤਬ ਹੀ ਨਾਥ ਨਿਰੰਜਨ ਪਾਵੈ । ੧੭੯ ।

ek sarup ek kar dekhai. aan bhav ko bhaav na pekhai.
ek aas taj anat na dhavai. tab hi nath niranjan pavai. (179)

Choupaiee :

Whichever country was visited by the great Muni Dutt, all the people there (high and low) would accompany him. How could anyone escape being anamoured by Dutt, as he possessed a grand personality and having knowledge of Yoga also ? You may ponder over it but the conclusion would be same. (174)

Everywhere the cult of asceticism (Yoga) was being followed and the Rajas had given up their behaviour (glamour) and become recluse. There was no place in sight where the asceticism was not being followed. (175)

Here the episode of taking one's mind as the second Guru is completed. (2)
Now the episode of the Third Guru (guide) Makarka begins.

Choupaiee :

Thus the Muni (Dutt) had embraced (accepted) twenty-four (choubis) Gurus, which I am going to describe. So listen to me. Dutt saw one spider, (Makraka), and then thought to himself (in his mind). (176)

He thought to himself that he would take (accept) the spider as his third Guru. He felt that like the spider he should extend the cord of love for the Lord, devoid of Maya (worldly falsehood), just like the spider, for attaining the Lord. (177)

When the spider thinks of itself involved in the web, similarly if the human being were to look (keep) within himself for his true image, then he could perceive the Lord sublime (Prime soul) within himself. When the mind, leaving the thought of the one prime soul within, will not wander around, then only the individual will attain the Lord supreme. (178)

The human being should perceive the Lord's entity only as the single one within, without having any love for the dual mindedness (the love of Maya). One should not run after another one, leaving the desire of meeting the One Lord, and then only the individual could attain the Lord. (179)

ਕੇਵਲ ਅੰਗ ਰੰਗ ਤਿਹ ਰਾਚੈ । ਏਕ ਛਾਡਿ ਰਸ ਨੇਕ ਨ ਮਾਚੈ ।
ਪਰਮ ਤਤੁ ਕੋ ਧਿਆਨ ਲਗਾਵੈ । ਤਬ ਹੀ ਨਾਥ ਨਿਰੰਜਨ ਪਾਵੈ । ੧੮੦ ।
keval ang rung teh rachai. ek chhad ras naik na machai.
param tat ko dhian lagavai. ta hi nath niranjan pavai. (180)

ਤੀਸਰ ਗੁਰੂ ਮਕ਼ਰਿਕਾ ਠਾਨੀ । ਆਗੇ ਚਲਾ ਦਤ ਅਭਿਮਾਨੀ ।
ਤਾ ਕਰ ਭਾਵ ਹ੍ਰਿਦੇ ਮਹਿ ਲੀਨਾ । ਹਰਖਵੰਤ ਤਬ ਚਲਾ ਪ੍ਰਬੀਨਾ । ੧੮੧ ।
teesar guru mukarka thani. agai chala dut abhimani.
ta kar bhav hirdai mah leena. harkhvant tab chala parbeena. (181)

ਇਤਿ ਤ੍ਰਿਤੀ ਗੁਰੂ ਮਕਰਕਾ ਸਮਾਪਤੰ । ੩ ।
iti triti Guru Makarka Samapatung. (3)

ਅਥ ਬਕ ਚਤਰਥ ਗੁਰੂ ਕਥਨੰ
ਚੌਪਈ
ਜਬੈ ਦਤ ਗੁਰੂ ਅਗੈ ਸਿਧਾਰਾ । ਮਛ ਰਾਸਕਰ ਬੈਠਿ ਨਿਹਾਰਾ ।
ਉਜਲ ਅੰਗ ਅਤਿ ਧਿਆਨ ਲਗਾਵੈ । ਮੋਨੀ ਸਰਬ ਬਿਲੋਕਿ ਲਜਾਵੈ । ੧੭੨ ।
ab bak Chatruth Guru Kathanung
Choupaiee
jabai dutt gur agai sidhara. machh raskar baith nihara.
ujal ang at dhian lagavai. moni sarab bilok lajavai. (182)

ਜੈਸਕ ਧਿਆਨ ਮਛ ਕੇ ਕਾਜਾ । ਲਾਵਤ ਬਕ ਨਾਵੈ ਨਿਰਲਾਜਾ ।
ਭਲੀ ਭਾਤਿ ਅਤਿ ਧਿਆਨ ਲਗਾਵੈ । ਭਾਵ ਤਾਸ ਕੋ ਮੁਨਿ ਮਨ ਭਾਵੈ । ੧੮੩ ।
jaisak dhian muchh ke kaja. lavat bak navai nirlaja.
bhali bhant eh dhian lagavai. bhav tasi ko mun man bhavai. (183)

ਐਸੋ ਧਿਆਨ ਨਾਥ ਹਿਤ ਲਈਐ । ਤਬ ਹੀ ਪਰਮ ਪੁਰਖ ਕਹੁ ਪਈਐ ।
ਮਛ"ਤਕ ਲਖਿ ਦਤ ਲੁਭਾਨਾ । ਚਰਰਥ ਗੁਰੂ ਤਾਸ ਅਨੁਮਾਨਾ । ੧੮੪ ।
aiso dhian nath hit leiyai. tab hi param purkh ko paieeai.
machhantak lakh dut lubhana. Chatruth guru taas anumana. (184)

ਇਤਿ ਮਛ"ਤਕ ਚਤੁਰਥ ਗੁਰੂ ਸਮਾਪਤੰ । ੪ ।
it machhantak Chatrath guru Samapatung. (4)

One should mingle one's entity (existence) with the Lord's entity and leaving this love (of Lord) one should not think of another one's hope or desire. One should meditate only on one prime soul, and then only one could attain the Lord Sublime. (180)

Thus he (Dutt) realized the Makraka (spider) as the third Guru and the proud Dutt advanced futher. When he thought of the spider in this manner and meditated on the spider in the mind, then with an elevated mind Dutt moved further. (181)

Here the episode of the Third Guru as the spider (makraka) is completed. (3)

Now the episode of Bak (Crane) as the Fourth Guru (guide) begins.

Choupaiee :

When the Guru Dutt moved away further, then he saw the crane, the eater of fish (the dramatist) who was standing quitely. He saw him as white coloured bird, which was thinking (meditating) intensely and all the ascetics feel ashamed on seeing his devotion. (182)

Thus this crane concentrates on catching hold of the fish (with single-mindedness) thus with this vicious act he brings dishonor to the whole clan of cranes. But the way the crane concentrates on one single objective only, his motive (act) appealed to the ascetic Dutt's mind. (183)

If we were to concentrate and meditate on the Lord Sublime like this (devotion), then we could attain the Lord. The mind of Dutt was overwhelmed (endeared) on seeing the crane, the catcher of fish, so he accepted him as the Fourth Guru. (184)

Here the episode of the Fourth Guru (guide) as the crane (the fish monger) is completed. (4)

ਅਥ ਬਿੜਾਲ ਪੰਚਮ ਗੁਰੁ ਨਾਮ

ਚੌਪਈ

ਆਗੇ ਚਲਾ ਦਤ ਮੁਨਿ ਰਾਈ । ਸੀਸ ਜਟਾ ਕਹ ਜੂਟ ਛਕਾਈ ।
ਦੇਖਾ ਏਕ ਬਿੜਾਲ ਜੁ ਆਗੇ । ਧਿਆਨ ਲਾਇ ਮੁਨਿ ਨਿਰਖਨ ਲਾਗੈ । ੧੮੫ ।

ab birral pancham guru Naam.

Choupaiee

agai chala dut mun raiee. sas jata keh joot chhakaiee.
dekha ek birral jo agai. dhian laie mun nirkhan lagai. (185)

ਮੂਸ ਕਾਜ ਜਸ ਲਾਵਤ ਧਿਆਨੁ । ਲਾਜਤ ਦੇਖਿ ਮਹੰਤ ਮਹਾਨੁੰ ।
ਐਸ ਧਿਆਨ ਹਰਿ ਹੇਤ ਲਗਾਈਐ । ਤਬ ਹੀ ਨਾਥ ਨਿਰੰਜਨ ਪਈਐ । ੧੮੬ ।

moos kaaj jas lavat dhian. lajat dekh mahant mahanung.
ais dhian har hote lagaieeai. tab hi nath niranjan paieai. (186)

ਪੰਚ ਗੁਰੂ ਯਾਹਿ ਹਮ ਜਾਨਾ । ਯਾ ਕਹੁ ਭਾਵ ਹੀਐ ਅਨੁਮਾਨਾ ।
ਐਸੀ ਭਾਤਿ ਧਿਆਨ ਜੋ ਲਾਵੈ । ਸੋ ਨਿਹਚੈ ਸਾਹਿਬ ਕੋ ਪਾਵੈ । ੧੮੭ ।

pancham guru yahai hum jana. ya koh bhav hiai anumana.
aisi bhant dhian jo lavai. so nehchai sahib ko pavai. (187)

ਇਤਿ ਬਿੜਾਲ ਪੰਚਮੋ ਗੁਰੂ ਸਮਾਪਤੰ । ੫ ।

iti birral panchamai guru Samapatung. (5)

ਅਥ ਧੁਨੀਆ ਗੁਰੂ ਕਥਨੰ ।

ਚੌਪਈ

ਆਗੇ ਚਲਾ ਰਾਜ ਸੰਨਯਾਸਾ । ਏਕ ਆਸ ਗਹਿ ਐਸ ਅਨਾਸਾ ।
ਤਹ ਇਕ ਰੂਮ ਧੁਨਖਤੋ ਲਹਾ । ਐਸ ਭਾਤਿ ਮਨ ਸੋ ਮੁਨਿ ਕਹਾ । ੧੮੮ ।

ab dhunia guru Kathanung

Choupaiee

agai chala raj saniyasa. ek aas geh ais anasa.
the ik room dhunkhato laha. ais bhant man so mun kaha. (188)

ਭੂਪ ਸੈਨ ਇਹ ਜਾਤ ਨ ਲਹੀ । ਗ੍ਰੀਵਾ ਨੀਚ ਨੀਚ ਹੀ ਰਹੀ ।
ਸਗਲ ਸੈਨ ਵਾਹੀ ਮਗ ਗਈ । ਤਾ ਕੌ ਨੈਕੁ ਖਬਰ ਨਹੀ ਭਈ । ੧੮੯ ।

bhoop sain eh jaat na lehi. greeva neech neech hi rehi.
sagal saini vahi mug gaiee. ta kai naik kabar nahi bhaiee. (189)

ਰੂਈ ਧੁਨਖਤੋ ਫਿਰਿ ਨ ਨਿਹਾਰਾ । ਨੀਚ ਹੀ ਗ੍ਰੀਵਾ ਰਹਾ ਬਿਚਾਰਾ ।
ਦਤ ਬਿਲੋਕਿ ਹੀਏ ਮੁਸਕਾਨਾ । ਖਸਟਮ ਗੁਰੂ ਤਿਸੀ ਕਹੁ ਜਾਨਾ । ੧੯੦ ।

ruaiee dhunkhato phir na nihara. neech hi greeva raha bichara.
dut bilok heeai muskana. khastam guru tisi koh jana. (190)

Now the episode of Biral The Fifth Guru begins.

Choupaiee :

The great Muni Dutt advanced (moved) further who had the tuft of matted hair looking glamorous on his head. As he went ahead, he saw a male cat, so the Muni got keenly interested in watching him. (185)

The way he was concentrating on catching a rat, on seeing his concentration even the great mahants (mendicants) would feel belittled. If we were to concentrate on attaining the Lord like this cat, then only we could attain the Lord Sublime. (186)

So I have accepted him as my fifth guru (guide), so having said this, he (Dutt) thought in his mind accordingly. If anyone were to meditate with concentration like this, he would surely attain the Lord Sublime. (187)

Here the episode of the Biral as the Fifth Guru (guide) is completed. (5)

Now the episode of Dhunia as Guru (guide) begins.

Choupaiee :

The princely ascetic then moved further, who having held one hope (desire), forgot about the other supports (as hopes). Then he saw a person, ginning cotton (who would not divert his attention even if gold were to distract his interest) and the ascetic (Muni) thought in his mind thus. (188)

Then this ginner did not bother to notice the moving army of the king near him, and (involved in his work) his head was bent down attending to his work alone. The whole army was moving near him, but he did not bother to look at it (being busy in work). (189)

While ginning the cotton, he did not even look up, as his head (neck) was bent down (attending to his work). Seeing this scene, the Muni Dutt smiled within himself, and accepted him as the sixth guru (guide). (190)

ਰੂਮ ਹੈਤ ਇਹ ਜਿਮ ਚਿਤੁ ਲਾਯੋ । ਸੈਨ ਗਈ ਪਰੁ ਸਿਰ ਨ ਉਚਾਯੋ ।
ਤੈਸੀਏ ਪ੍ਰਭ ਸੌ ਪ੍ਰੀਤਿ ਲਗਈਐ । ਤਬ ਹੀ ਪੁਰਖ ਪੁਰਾਤਨ ਪਈਐ । ੧੯੧ ।
room hait eh jim chit layeio. sain gaiee par sir na uchaiyo.
taisiai prabh sou preet lagaieeai. tab hi purkh puratan paieeai. (191)

ਇਤਿ ਰੂਈ ਧੁਨਖਤਾ ਪੇ'ਜਾ ਖਸਟਮੋ ਗੁਰੂ ਸਮਾਪਤੰ । ੬ ।
iti ruaiee dhanukhata painja khastamo guru samapatung. (6)

ਅਥ ਮਾਛੀ ਸਪਤਮੋ ਗੁਰੂ ਕਥਨੰ
ਚੌਪਈ
ਆਗੇ ਚਲਾ ਰਾਜ ਸੰਨਯਾਸਾ । ਮਹਾ ਬਿਮਲ ਮਨ ਭੋ ਉਦਾਸਾ ।
ਨਿਰਖਾ ਤਹਾ ਏਕ ਮਛਹਾ । ਲਏ ਜਾਰ ਕਰਿ ਜਾਤ ਨ ਕਹਾ । ੧੯੨ ।
ab maachhi saptamo guru Kathanung
Choupaiee
agai chala raj Saniyasa. maha bimal man bhiou udasa.
nirkha taha ek machh ha. laie jaar kar jaat na kaha. (192)

ਬਿਨਛੀ ਏਕ ਹਾਥ ਮੋ ਧਾਰੇ । ਜਰੀਆ ਅੰਧ ਕੰਧ ਪਰ ਡਾਰੇ ।
ਇਸਥਿਤ ਏਕ ਮਛਿ ਕੀ ਆਸਾ । ਜਾਨਕੁ ਵਾ ਕੇ ਮਧ ਨ ਸਾਸਾ । ੧੯੩ ।
binchhi ek haath mo dharai. jaria andh kandh par darai.
isthit ek machh ki aasa. janak va kai madh na sasa. (193)

ਏਕਸੁ ਠਾਡ ਮਛ ਕੀ ਆਸੂ । ਰਾਜ ਪਾਟ ਤੇ ਜਾਨ ਉਦਾਸੂ ।
ਇਹ ਬਿਧਿ ਨੇਹ ਨਾਥ ਸੌ ਲਈਐ । ਤਬ ਹੀ ਪੂਰਨ ਪੁਰਖ ਕਹ ਪਈਐ । ੧੯੪ ।
ekas thadh machh ki assu. raj paat tai jaan udasu.
eh bidh neh nath sou laieeai. tab hi puran purkh keh paieeai. (194)

ਇਤਿ ਮਾਛੀ ਗੁਰੂ ਸਪਤਮੋ ਸਮਾਪਤੰ । ੭ ।
iti machhi guru saptamo samaptang. (7)

ਅਥ ਚੇਰੀ ਅਸਟਮੋ ਗੁਰੂ ਕਥਨੰ
ਚੌਪਈ
ਹਰਖਤ ਅੰਗ ਸੰਗ ਸੈਨਾ ਸੁਨਿ । ਆਯੋ ਦਛ ਪ੍ਰਜਾਪਤਿ ਕੋ ਮੁਨਿ ।
ਤਹਾ ਏਕ ਚੇਰਕਾ ਨਿਹਾਰੀ । ਚੰਦਨ ਘਸਤ ਮਨੋ ਮਤਵਾਰੀ । ੧੯੫ ।
hun cheri astamo guru kathanung
Choupaiee
hurkhat ang sung saina sunn. aiyo dachh parjapat ko mun.
taha ek chokra nihari. Chandan ghasat mano matvari. (195)

The way, he was bent upon ginning the cotton with full concentration, a similar love and devotion was needed to meditate on the Lord (he thought), then only one could attain the age old Lord. (191)

Here the episode of adopting the ginner of cotton as the sixth guru (guide) is completed. (6)

Now the episode of the fisherman as the seventh guru begins.

Choupaiee :

Then the ascetic Dutt moved away from there, whose mind was purified and fully keeping himself secluded (as a recluse). He saw a fisherman catching fish, who was going with a net in hand, and this was beyond description. (192)

He was carrying a stick in hand, fitted with a (catching) hook. He was carrying on his shoulders some nets, and was moving like a blind man completely absorbed in the catch of fish (he was not conscious of anything else around him except the catching of fish). He was only concentrating on catching a fish. It seemed as if he was not breathing even. (193)

He was standing in the hope of catching a fish alone, and it seemed he was not worried about the royal presence (about king's presence). So we should also develop such a love for the Lord with full devotion, so as to attain the Lord Sublime. (194)

Here the episode of the fisherman as the seventh guru (guide) is completed. (7)

Now the episode of the lady attendant (slave) as the eighth guru begins.

Choupaiee :

The news of the arrival of Muni Dutt at the palace of Dakash prajapati (king) brought cheer and happiness to the relatives of the king and his army. There the Muni Dutt saw an attendant grinding some sandalwood, as if she was endeared to her job (of grinding). (195)

ਚੰਦਨ ਘਸਤ ਨਾਰਿ ਸੁਭ ਧਰਮਾ । ਏਕ ਚਿਤ ਹ੍ਵੈ ਆਪਨ ਘਰ ਮਾ ।
ਏਕ ਚਿਤ ਨਹੀ ਚਿਤ ਚਲਾਵੈ । ਪ੍ਰਿਤਮਾ ਚਿਤ੍ਰ ਬਿਲੋਕਿ ਲਜਾਵੈ । ੧੯੬ ।
Chandan ghasat naar subh dharma. ek chit haiai apan ghar ma.
ek chit nahi chit chalavai. pritma chitar bilok lajavai. (196)

ਦਤ ਲਏ ਸੰਨਯਾਸਨ ਸੰਗਾ । ਜਾਤ ਭਯੋ ਤਹ ਭੇਟਤ ਅੰਗਾ ।
ਸੀਸ ਉਚਾਇ ਨ ਤਾਸ ਨਿਹਾਰਾ । ਰਾਵ ਰੰਕ ਕੋ ਜਾਤ ਬਿਚਾਰਾ । ੧੯੭ ।
dutt laie saniyasan sunga. jaat bhiou the bhetat anga.
sees uchaie na taas nihara. raav runk ko jaat bichara. (197)

ਤਾ ਕੋ ਦਤ ਬਿਲੋਕਿ ਪ੍ਰਭਾਵਾ । ਅਸਟਮ ਗੁਰੁ ਤਾਹਿ ਠਹਰਾਵਾ ।
ਧੰਨਿ ਧੰਨਿ ਇਹ ਚੇਰਕਾ ਸਭਾਗੀ । ਜਾ ਕੀ ਪ੍ਰੀਤਿ ਨਾਥ ਸੰਗਿ ਲਾਗੀ । ੧੯੮ ।
ta ko dutt bilok parbhava. astam guru tahai thehrava.
dhan dhan eh chorka sabhagi. ja ki preet nath sung lagi. (198)

ਐਸ ਪ੍ਰੀਤਿ ਹਰਿ ਹੇਤ ਲਗਇਯੋ । ਤਬ ਹੀ ਨਾਥ ਨਿਰੰਜਨ ਪਇਯੋ ।
ਬਿਨੁ ਚਿਤਿ ਦੀਨ ਹਾਥਿ ਨਹੀ ਆਵੈ । ਚਾਰ ਬੇਦ ਇਮਿ ਭੇਦ ਬਤਾਵੈ । ੧੯੯ ।
ais preet har heit lagaiyo. tab hi nath niranjan paieuo.
chit deen hath nahi avai. char beid im bhaid batavai. (199)

ਇਤਿ ਚੇਰਕਾ ਅਸਟਮੋ ਗੁਰੁ ਸਮਾਪਤੰ । ੮ ।
iti Chorka astamo guru samapatung. (8)

ਅਥ ਬਨਜਾਰਾ ਨਵਮੋ ਗੁਰੁ ਕਥਨੰ
ਚੌਪਈ
ਆਗੇ ਚਲਾ ਜੋਗ ਜਟ ਧਾਰੀ । ਲਏ ਸੰਗਿ ਚੇਲਕਾ ਅਪਾਰੀ ।
ਦੇਖਤ ਬਨਖੰਡ ਨਗਰ ਪਹਾਰਾ । ਆਵਤ ਲਖਾ ਏਕ ਬਨਜਾਰਾ । ੨੦੦ ।
Ab banjara navmo Guru Kathanung
Choupaiee
agai chala jog jat dhari. laie sung chelka apari.
dekhat bankhand nagar pahara. 'avat lakha ek banjara. (200)

ਧਨ ਕਰ ਭਰੇ ਸਬੈ ਭਡਾਰਾ । ਚਲਾ ਸੰਗ ਲੈ ਟਾਡ ਅਪਾਰਾ ।
ਅਮਿਤ ਗਾਵ ਲਵੰਗਨ ਕੇ ਭਰੇ । ਬਿਧਨਾ ਤੇ ਨਹੀ ਜਾਤ ਬਿਚਰੇ । ੨੦੧ ।
dhan kar bharai sabai bhandara. chala sung lai taad apara.
amit gaav lavangan kai bharai. bidhra te nahi jaat bichrai. (201)

ਰਾਤਿ ਦਿਵਸ ਤਿਨ ਦ੍ਰਬ ਕੀ ਆਸਾ । ਬੇਚਨ ਚਲਾ ਛਡਿ ਘਰ ਵਾਸਾ ।
ਔਰ ਆਸ ਦੂਸਰ ਨਹੀ ਕੋਈ । ਏਕੈ ਆਸ ਬਨਜ ਕੀ ਹੋਈ । ੨੦੨ ।
raat divas tin darab ki aasa. bechan chala chhad ghar vasa.
aour aas dusar nahi koiee. ekai aas banaj ki hoiee. (202)

There the good-natured woman (with a good character) was grinding sandalwood, with single mindedness and devotion. She was fully concentrating (on her job) with full attention, without letting her mind to divert (deviate), seeing whom even the picture (painting) on the paper was feeling ashamed (belittled) of it. (196)

The ascetic Dutt, along with other ascetics went past her, brushing aside her body, but she did not even look up by raising her head, whether any king or pauper had passed by her side. (197)

On perceiving her, Dutt was moved (impressed) and accepted her as the eighth guru. (He said to himself) that this woman was truly praiseworthy, who was devoted to here master so much, with love and devotion. (198)

If we were to develop such devotion for the Lord Sublime, then only we could attain the Lord Sublime, free from worldly falsehood (Maya). The Lord could not be grasped without developing such a devoted attitude (attention) and love for Him. The Vedas had revealed this secret even. (199)

Here the episode of the eighth guru as the lady attendant is completed. (8)

Now the episode of Banjara as the ninth guru (guide) begins.

Choupaiee :

The great Muni, with matted hair tuft moved further and was having many followers along with him. He was moving across the forests, towns and mountains, watching the whole lot, when he saw a banjara (trader) coming that way. (200)

He was loaded with wealth (material) of all types, and had started with a load of merchandise on the backs of a group of bullocks. It included many bags of cloves. Even Brahma could not express the details of this entire load. (201)

He was always hoping to gain more wealth day and night as such he had left his place (house) for selling his merchandise, and he did not entertain any other desire at heart. He had developed only one hope (desire) of disposing off his goods.(202)

ਛਾਹ ਧੂਪ ਕੋ ਤ੍ਰਾਸ ਨ ਮਾਨੈ । ਰਾਤਿ ਅਉ ਦਿਵਸ ਗਵਨ ਈ ਠਾਨੈ ।
ਪਾਪ ਪੁੰਨ ਕੀ ਅਉਰ ਨ ਬਾਤਾ । ਏਕੈ ਰਸ ਮ੍ਰਾਤਾ ਕੇ ਰਾਤਾ । ੨੦੩ ।
chhah dhoop ko tras na manai.
raat au divas gavan ki thanai.
paap pun ki aour na bata.
ekai ras matra kai rata. (203)

ਤਾ ਕਹ ਦੇਖਿ ਦਤ ਹਰਿ ਭਗਤੂ । ਜਾ ਕਰ ਰੂਪ ਜਗਤਿ ਜਗ ਮਗਤੂ ।
ਐਸ ਭਾਤਿ ਜੋ ਸਾਹਿਬ ਧਿਆਈਐ । ਤਬ ਹੀ ਪੁਰਖ ਪੁਰਾਤਨ ਪਾਈਐ । ੨੦੪ ।
ta kah dekh dutt har bhagat.
ja kar roop jagat jug magtu.
ais bhant sahib dhiayeai.
tab hi purkh puratan paieeai. (204)

ਇਤਿ ਬਨਜਾਰਾ ਨਉਮੋ ਗੁਰੂ ਸਮਾਪਤੰ । ੯ ।
iti banjara nauomano guru ṣamapatung.

ਅਥ ਕਾਛਨ ਦਸਮੋ ਗੁਰੂ ਕਥਨੰ
ਚੌਪਈ
ਚਲਾ ਮੁਨਿ ਤਜਿ ਪਰਹਰਿ ਆਸਾ । ਮਹਾ ਮੋਨਿ ਅਰੁ ਮਹਾ ਉਦਾਸਾ ।
ਪਰਮ ਤਤ ਬੇਤਾ ਬਡਭਾਗੀ । ਮਹਾ ਮੋਨ ਹਰਿ ਕੋ ਅਨੁਰਾਗੀ । ੨੦੫ ।
ab kachhan dasmo guru kathanung.
Choupaiee
chala muni taj parhar asa.
maha mone ar maha udasa.
param dutt beta badbhagi.
maha mone har ko anragai. (205)

ਪਰਮ ਪੁਰਖ ਪੂਰ ਬਡਭਾਗੀ । ਮਹਾ ਮੁਨੀ ਹਰਿ ਕੇ ਪਾਗੀ ।
ਬ੍ਰਹਮ ਭਗਤ ਖਟ ਗੁਨ ਰਸ ਲੀਨਾ । ਏਕ ਨਾਮ ਕੇ ਰਸ ਸੁਉ ਭੀਨਾ । ੨੦੬ ।
param purkh puro badbhagi.
maha muni har ke rao pagi.
braham bhagat khat gunn ras leena.
ek naam kai ras sou bheena. (206)

ਉਜਲ ਗਾਤ ਮਹਾ ਮੁਨਿ ਸੋਹੈ । ਸੁਰ ਨਰ ਮੁਨਿ ਸਭ ਹੀ ਉਠਿ ਲਾਗੈ ।
ਜਹ ਜਹ ਜਾਇ ਦਤ ਸੁਭ ਕਰਮਾ । ਤਹ ਤਹ ਹੋਤ ਸਭੈ ਨਿਹਕਰਮਾ । ੨੦੭ ।
ujal gaat maha mun sohai.
sur nar mun sabh ko mun mohai.
jeh jeh jaie dutt subh karma.
the the hote sabhai nehkarma. (207)

He was not bothered about the sunshine or shade and was on the move throughout day and night. He did not know anything else about virtuous or sinful actions and was absorbed only in collecting wealth. (203)

On seeing him, the godly person Dutt thought to himself, that if we were to worship the Lord with the same devotion, who was shining brilliantly in the whole world, then only we could attain the prime soul. (204)

Here the episode of the ninth guru (guide) in the form of Trader (banjara) is completed. (9)

Now the episode of Kachhan as Tenth Guru begins.

Then the Muni, leaving all those desires (hopes) worth discarding, proceeded further. He was a great ascetic practicing complete silence. He was a great praiseworthy person, having knowledge of the True Lord and the great Muni was the beloved of the Lord-Supreme. (205)

He was a grand scholarly person, with glamorous fortune and a great ascetic, who was completely absorbed in the love of the Lord Almighty. He was completely attuned to the worship of the Lord with devotion and was adept in all the six virtues and was immersed in the pleasure of reciting True Name. (206)

The white body of the great ascetic was looking glamorous and had endeared himself to the hearts of the gods, human beings and Munis (ascetics). Wherever the virtuous Dutt went, the people there got freed from the bondage of (worldly falsehood) their actions. (207)

ਭਰਮ ਮੋਹ ਤਿਹ ਦੇਖਤ ਭਾਗੈ । ਰਾਮ ਭਗਤਿ ਸਭ ਹੀ ਉਠਿ ਲਾਗੈ ।
ਪਾਪ ਤਾਪ ਸਭ ਦੂਰ ਪਰਾਈ । ਨਿਸਿ ਦਿਨ ਰਹੈ ਏਕ ਲਿਵ ਲਾਈ । ੨੦੮ ।
bharam moh the dekhat bhagai. Ram bhagat sabh hi uth lagai.
paap taap sabh dur paraiee. nis din kehai ek liv laiee. (208)

ਕਾਛਨ ਏਕ ਤਹਾ ਮਿਲ ਗਈ । ਸੋਆ ਚੂਕ ਪੁਕਾਰਤ ਭਈ ।
ਭਾਵ ਯਾਹਿ ਮਨ ਮਾਹਿ ਨਿਹਾਰਾ । ਦਸਵੋ ਗੁਰੂ ਤਾਹਿ ਬੀਚਾਰਾ । ੨੦੯ ।
kachhan ek tahan mil gaiee. sea chook pukarat bhaiee.
bhaav yahei man mahai nihara. dasvai guru tahai bichara. (209)

ਜੋ ਸੋਵੈ ਸੋ ਮੂਲ ਗਵਾਵੈ । ਜੋ ਜਾਗੈ ਹਰਿ ਹ੍ਰਿਦੈ ਬਸਾਵੈ ।
ਸਤਿ ਬੋਲਿ ਯਾ ਕੀ ਹਮ ਮਾਨੀ । ਜੋਗ ਧਿਆਨ ਜਾਗੈ ਤੇ ਜਾਨੀ । ੨੧੦ ।
jo sovai so mool gavavai. jo jagai har hirdai basavai.
sat bole ya ki hum mani. jog dhian jagai tai jani. (210)

ਇਤਿ ਕਾਛਨ ਗੁਰੂ ਦਸਵੋ ਸਮਾਪਤੰ ।
iti kachhan guru dasavo samapatung. (210)

ਅਥ ਸੁਰਥ ਯਾਰਮੋ ਗੁਰੂ ਕਥਨੰ ।
ਚੌਪਈ
ਆਗੇ ਦਤ ਦੇਵ ਤਬ ਚਲਾ । ਸਾਧੋ ਸਰਬ ਜੋਗ ਕੀ ਕਲਾ ।
ਅਮਿਤ ਤੇਜ ਅਰੁ ਉਜਲ ਪ੍ਰਭਾਉ । ਜਾਨਕੁ ਬਨਾ ਦੂਸਰ ਹਰਿ ਰਾਉ । ੨੧੧ ।
ab Surab yarmo guru katanung
Choupaiee
agai dar dev tab chala. sadho sarab jog ki kala.
amit tej ar ujal parbhaou. januk bana dusar har raou. (211)

ਸਭ ਹੀ ਕਲਾ ਜੋਗ ਕੀ ਸਾਧੀ । ਮਹਾ ਸਿਧਿ ਮੋਨੀ ਮਨਿ ਲਾਧੀ ।
ਅਧਿਕ ਤੇਜ ਅਰੁ ਅਧਿਕ ਪ੍ਰਭਾਵਾ । ਜਾ ਲਖਿ ਇੰਦ੍ਰਾਸਨ ਥਹਰਾਵਾ । ੨੧੨ ।
Sabh hi kala jog ki sadhi. maha sidh moni man laadhi.
adhik tej ar adhik parbhava. ja lakh Indrasan behrava. (212)

ਮਧੁਭਾਰ ਛੰਦ । ਕ੍ਰਪ੍ਰਸਾਦਿ
ਮੁਨਿ ਮਨਿ ਉਦਾਰ । ਗੁਨ ਗਨ ਅਪਾਰ ।
ਹਰਿ ਭਗਤਿ ਲੀਨ । ਹਰਿ ਕੋ ਅਧੀਨ । ੨੧੩ ।
Madhbar Chhand Tav Prasad
mun man udar. gunn gan apar.
har bhagat leen. har ko adheen. (213)

At his very sight, the doubts and attachment would vanish from the liver (of people), and all of them get involved in the Lord's worship. All the sins and sufferings take to their heels, and people were immersed in the recitation of True Name during day and night (all the time). (208)

There he met one Kachhin (an ordinary woman from Kachh) who was shouting a warning for the people, saying that anyone becoming careless about the fields would be lost (any farmer being negligent will have his crop destroyed). This idea was contemplated by the Muni (ascetic) in his mind, and accepted her as the tenth guru (guide). (209)

Whosoever would become careless in life (would go to sleep in life) would lose the basic ideal of life. We have accepted her warning (saying) as truthful. All those involved in Yoga meditation (yogic exercises), would be able to appreciate this fact. (210)

Here the episode of the Tenth Guru, Kachhin is completed. (10)

Now the episode of the Eleventh Guru 'Surab' begins.

Then Dutt Dev moved further, who was an adept in the art of Yoga (yogic exercises). He had an image of a transparent king with a splendour of his own. It appeared as if he was a second Raja Harish Chander. (211)

He had perfected all the aspects of the art of Yoga, and had attained the occult powers as a great ascetic. He had such a glamorous effect all around, perceiving which even (god) Indra's throne (existence) was in jeopardy. (212)

Madhbhar Chhand :
With Thy Grace.

The ascetic (Dutt), with a benevolent heart and having all the virtues within himself, was immersed in the worship of the Lord Sublime and was following the will of the Lord. (213)

ਤਜਿ ਰਾਜ ਭੋਗ । ਸੰਨਯਾਸ ਜੋਗ ।
ਸੰਨਯਾਸ ਰਾਇ । ਹਰਿ ਭਗਤ ਭਾਇ । ੨੧੪ ।
taj raj bhog. Saniyas jog.
Saniyas raie. har bhagat bhaie. (214)

ਮੁਖ ਛਬਿ ਅਪਾਰ । ਪੂਰਣ ਵਤਾਰ ।
ਖਟਰੀ ਅਸੇਖ । ਬਿਦਿਆ ਬਿਸੇਖ । ੨੧੫ ।
mukh chhab apar. puran vatar.
kharragung asekh. bidia bisekh. (215)

ਸੁੰਦਰ ਸਰੂਪ । ਮਹਿਮਾ ਅਨੂਪ ।
ਆਭਾ ਅਪਾਰ । ਮੁਨਿ ਮਨਿ ਉਦਾਰ । ੨੧੬ ।
Sunder saroop.mehma anup.
abha apar. mun man udar. (216)

ਸੰਨ੍ਯਾਸ ਦੇਵ । ਗੁਨ ਗਨ ਅਭੇਵ ।
ਅਬਿਯਕਤ ਰੂਪ । ਮਹਿਮਾ ਅਨੂਪ । ੨੧੭ ।
Saniyas dev. gun gan abhev.
abiyakat roop. mehma anup. (217)

ਸਭ ਸੁਭ ਸੁਭਾਵ । ਅਤਿਭੁਤ ਪ੍ਰਭਾਵ ।
ਮਹਿਮਾ ਅਪਾਰ । ਗੁਨ ਗਨ ਉਦਾਰ । ੨੧੮ ।
sabh subh subhav. atibhut prabhav.
mehma apar. gunn gan udar. (218)

ਤਹ ਸੁਰਥ ਰਾਜ । ਸੰਪਤਿ ਸਮਾਜ ।
ਪੂਜੰਤ ਚਡਿ । ਨਿਸਿ ਦਿਨ ਅਖੰਡ । ੨੧੯ ।
the surab raj. sampat samaj.
poojant chand. nis din akhand. (219)

ਨ੍ਰਿਪ ਅਤਿ ਪ੍ਰਚੰਡ । ਸਭ ਬਿਧਿ ਅਖੰਡ ।
ਸਿਲਸਿਤ ਪ੍ਰਬੀਨ । ਦੇਵੀ ਅਧੀਨ । ੨੨੦ ।
nrip at parchand. sabh bidh akhand.
silsit parbeen. devi adheen. (220)

ਨਿਸਦਿਨ ਭਵਾਨਿ । ਸੇਵਤ ਨਿਧਾਨ ।
ਕਰਿ ਏਕ ਆਸ । ਨਿਸਿ ਦਿਨ ਉਦਾਸ । ੨੨੧ ।
nisdin bhavani. sevat nidhan.
kar ek aas nis din udas. (221)

He had given up all royalties and worldly pleasures and had embraced asceticism, and then attaining the position of a great ascetic, he was engaged in the Lord's worship with great love and devotion. (214)

His was radiant with a halo around it, as if he was a personification of God. He was full of wisdom like the sharpness of the sword, and a great man of learning. (215)

His personality had a charm and glamour of his own, which was beyond praise or description, and had a brilliant outlook. The Muni Dutt possessed a benevolent heart. (216)

The king of ascetics was a source (treasure) of virtues, and was indiscriminate. His appearance was distinct and his praiseworthiness was of the highest order. (217)

His nature was very presentable and pleasant, with a berilliant appearance, and was very praiseworthy as he was a bunch of many virtues. (218)

There was a Raja by the name of Surab, who was very wealthy and very sociable and was worshipping Chandi (goddess) day and night. (219)

He was a king of great eminence and his personality was indivisible from all accounts. He was an expert in the art of weaponry (warfare) and was a follower of the goddess. (220)

He was serving (the goddess) Chandi, who was having a mighty figure, all the time (day and night). He was always praying to the goddess alone and was always remaining morose and gloomy. (221)

ਦੁਰਗਾ ਪੁਜੰਤ । ਨਿਤਪ੍ਰਤਿ ਮਹੰਤ ।
ਬਹੁ ਬਿਧਿ ਪ੍ਰਕਾਰ । ਸੇਵਤ ਸਵਾਰ । ੨੨੨ ।
durga pujant. nitprat mahant.
boh bidh parkar. sevat savar. (222)

ਅਤਿ ਗੁਨ ਨਿਧਾਨ । ਮਹਿਮਾ ਮਹਾਨ ।
ਅਤਿ ਬਿਮਲ ਅੰਗ । ਲਖਿ ਲਜਤ ਗੰਗ । ੨੨੩ ।
at gunn nidhan. mehma mahan.
at bimal ang. lakh lajat gung. (223)

ਤਿਹ ਨਿਰਖ ਦਤ । ਅਤਿ ਬਿਮਲ ਮਤਿ ।
ਅਨਖੰਡ ਜੋਤਿ । ਜਨੁ ਭਿਓ ਉਦੋਤ । ੨੨੪ ।
the nirakh dutt. at bimal mat.
ankhand jaat. jan bhiou udont. (224)

ਝਮਕੰਤ ਅੰਗ । ਲਖਿ ਲਜਤ ਗੰਗ ।
ਅਤਿ ਗੁਨ ਨਿਧਾਨ । ਮਹਿਮਾ ਮਹਾਨ । ੨੨੫ ।
jhankant ang. lakh lajat gang.
at gunn nidhan. mehma mahan. (225)

ਅਨਭਵ ਪ੍ਰਕਾਸ । ਨਿਸ ਦਿਨ ਉਦਾਸ ।
ਅਤਿਭੁਤ ਸੁਭਾਵ । ਸੰਨਯਾਸ ਰਾਵ । ੨੨੬ ।
anbha prakas. nis din udas.
atibhoot subhav. saniyas rav. (226)

ਲਖਿ ਤਾਸੁ ਸੇਵ । ਸਨਯਾਸ ਦੇਵ ।
ਅਤਿ ਚਿਤ ਰੀਝ । ਤਿਹ ਫਾਸਿ ਬੀਝ । ੨੨੭ ।
lakh tas save. saniyas dev.
ati chit reejh. teh phas beejh. (227)

ਸ੍ਰੀ ਭਗਵਤੀ ਛੰਦ
ਕਿ ਦਿਖਿਓਤ ਦਤੰ । ਕਿ ਪਰਮੰਤਿ ਮਤੰ ।
ਸੁ ਸਰਬਤ੍ ਸਾਜਾ । ਕਿ ਦਿਖਿਓਤ ਰਾਜਾ । ੨੨੮ ।
Sri Bhagvati Chhand
ke dikhiyot datung. ke parmant matung.
so saratar saja. ke dikhiyot raja. (228)

ਕਿ ਆਲੋਕ ਕਰਮੰ । ਕਿ ਸਰਬਤ੍ ਪਰਮੰ ।
ਕਿ ਅਜਿਤ ਭੁਪੰ । ਕਿ ਰਤੇਸ ਰੁਪੰ । ੨੨੯ ।
ke alok karmung. ke sarbatar parmung.
ke ajat bhupang. ke rates roopung. (229)

He was worshipping Durga (during) day and night like a devotee and was serving her with devotion. (222)

He was a fountain of virtues, and was renowned everywhere. His body was very pure (spotless), and seeing his transparency, even Ganga was feeling abashed. (223)

Then Dutt who was very intelligent (wise) saw him, and he found his glamour was undivided as if the brilliance had emanated. (224)

His limbs were shining, and seeing this glitter (brilliance), even Ganga was feeling ashamed. He was full of virtues and well known for his qualities. (225)

He had the light (knowledge) of the unseen and was always feeling sullen (sad) and aloof, during day and night. He had a charming nature and was a great ascetic.(226)

On perceiving his service, the Muni Dutt Dev (ascetic) became very much impressed and seeing his devotional service, got enamoured by his love. (227)

Sri Bhagwati Chhand :

Dutt saw him and found him to be a Raja with great wisdom and pure heart. He found him to be a king (Raja) on all the scores. (228)

That Raja with unparalleled actions, and believer of all faiths was an invincible king and was beautiful like the god of love (kamdev). (229)

ਕਿ ਆਜਾਨ ਬਾਹ । ਕਿ ਸਰਬਤ੍ ਸਾਹ ।
ਕਿ ਧਰਮੰ ਸਰੂਪੰ । ਕਿ ਸਰਬਤ੍ ਭੂਪੰ । ੨੩੦ ।
ke ajan bah. ke sarbatar sah.
ke dharamung sarupung. ke sarbatar bhupung. (230)

ਕਿ ਸਾਹਾਨ ਸਾਹੰ । ਕਿ ਆਜਾਨ ਬਾਹੰ ।
ਕਿ ਜੋਗੇ'ਦ੍ ਗਾਮੀ । ਕਿ ਧਰਮੇ'ਦ੍ ਧਾਮੀ । ੨੩੧ ।
ke sahan sahung. ke ajan bahung.
ke joginder gami. ke dharminder dhami. (231)

ਕਿ ਰੁਦ੍ਰਿ ਰੂਪੰ । ਕਿ ਭੂਪਾਨ ਭੂਪੰ ।
ਕਿ ਆਦਗ ਜੋਗੰ । ਕਿ ਤਿਆਗੀਤ ਸੋਗੰ । ੨੩੨ ।
ke rudrar rupang. ke bhupan bhupang.
ke adag jogung. ke tiagant sogang. (232)

ਮਧੁਭਾਰ ਛੰਦ
ਬਿਮੋਹਿਯੋਤ ਦੇਖੀ । ਕਿ ਰਾਵਲ ਭੇਖੀ ।
ਕਿ ਸੰਨਯਾਸ ਰਾਜਾ । ਕਿ ਸਰਬਤ੍ ਸਾਜਾ । ੨੩੩ ।
Madhbhar Chhand
Bimohaiyot dekhi. ke raval bhekhi.
ke saniyas raja. ke sarbatar saja. (233)

ਕਿ ਸੰਭਾਲ ਦੇਖਾ । ਕਿ ਸੁਧ ਚੰਦ੍ ਪੇਖਾ ।
ਕਿ ਪਾਵਿਤ੍ ਕਰਮੰ । ਕਿ ਸੰਨਿਆਸ ਧਰਮੰ । ੨੩੪ ।
ke sambhal dekha. ke sudh chander pekha.
ke pavitar karmung. ke saniyas dharmung. (234)

ਕਿ ਸੰਨਿਆਸ ਭੇਖੀ । ਕਿ ਆਧਰਮ ਦ੍ਵੈਖੀ ।
ਕਿ ਸਰਬਤ੍ ਗਾਮੀ । ਕਿ ਧਰਮੇਸ ਧਾਮੀ । ੨੩੫ ।
ke saniyas bhekhi. ke adharam davaikhi.
ke sarbatar gami. ke dharmes dhami. (235)

ਕਿ ਆਛਿਜ ਜੋਗੰ । ਕਿ ਆਗੀਮ ਲੋਗੰ ।
ਕਿ ਲੰਗੋਟ ਬੰਧੰ । ਕਿ ਸਰਬਤ੍ ਮੰਧੰ । ੨੩੬ ।
ke achhij jogung. ke agum logung.
ke langot bundhung. ke sarbatar mundhung. (236)

ਕਿ ਆਛਿਜ ਕਰਮਾ । ਕਿ ਆਲੋਕ ਧਰਮਾ ।
ਕਿ ਆਦੇਸ ਕਰਤਾ । ਕਿ ਸੰਨਯਾਸ ਸਰਤਾ । ੨੩੭ ।
ke achhij karma. ke alok dharma.
ke ades karta. ke saniyas sarta. (237)

He was having his arms extending up to the knees, king of kings, and an embodiment of virtuous deeds and a Raja of all. (230)

He was a king of kings, with arms extending up to the arms (all powerful) and having his approach (say) up to Shiva even and a personification of virtue or moral duties (religion). (231)

He was having the beauty of (Kamdev) god of love, a king of kings and was having a charming personality, who would not be cowed down by despondency (he was not sorrowful). (232)

Madhbhar Chhand :

The whole world was enamoured by his charm having the appearance of an ascetic, and a great recluse, having all the qualities of greatness. (233)

If seen with a careful glance, he appeared like the full moon. He was of a pure heart with virtuous actions and was following asceticism as a religion. (234)

He was wearing the robe of an ascetic, and was a staunch enemy of evil deeds (irreligious actions). He had an approach everywhere and was a perfect man of religion. (235)

He was practicing Yoga, which was beyond erosion and was inaccessible to other people. He was a strong celibate and was abiding among common people. (236)

His actions were not subject to erosion and were following religion to perfection and were commanding others. He was a reservoir of asceticism. (237)

ਕਿ ਅਗਿਆਨ ਹੰਤਾ । ਕਿ ਪਾਰੰਗ ਗੰਤਾ ।
ਕਿ ਆਧਰਮ ਹੰਤਾ । ਕਿ ਸੰਨਯਾਸ ਭਕਤਾ । ੨੩੮
ke agyan hanta. ke parang ganta.
ke adharam hanta. ke saniyas bhakta. (238)

ਕਿ ਖੰਕਾਲ ਦਾਸੰ । ਕਿ ਸਰਬਤ੍ ਭਾਸੰ ।
ਕਿ ਸੰਨਯਾਸ ਰਾਜੰ । ਕਿ ਸਰਬਤ੍ ਸਾਜੰ । ੨੩੯ ।
ke khankal dasung. ke saniyas bhasung.
ke saniyas rajung. ke sarbatar sajung. (239)

ਕਿ ਪਾਰੰਗ ਗੰਤਾ । ਕਿ ਆਧਰਮ ਹੰਤਾ ।
ਕਿ ਸੰਨਿਆਸ ਭਕਤਾ । ਕਿ ਸਾਜੋਜ ਮੁਕਤਾ । ੨੪੦ ।
ke parang ganta. ke adharam hanta.
ke saniyas bhakata. ke sajoj mukta. (240)

ਕਿ ਆਸਕਤ ਕਰਮੰ । ਕਿ ਅਬਿਯਕਤ ਧਰਮੰ ।
ਕਿ ਅਤੇਵ ਜੋਗੀ । ਕਿ ਅੰਗੰ ਅਰੋਗੀ । ੨੪੧ ।
ke askat karmung. ke abeyakat dharmung.
ke atev jogi. ke angung arogi. (241)

ਕਿ ਸੁਧੰ ਸੁਰੋਸੰ । ਨ ਨੈਕੁ ਅੰਗ ਰੋਸੰ ।
ਨ ਕੁਕਰਮ ਕਰਤਾ । ਕਿ ਧਰਮੰ ਸੁ ਸਰਤਾ । ੨੪੨ ।
ke sudhung surosang. na naik ang rosung.
ke kukaram karta. ke dharmang so sarta. (242)

ਕਿ ਜੋਗਾਧਿਕਾਰੀ । ਕਿ ਸੰਨਯਾਸ ਧਾਰੀ ।
ਕਿ ਬ੍ਰਹਮੰ ਸੁ ਭਗਤਾ । ਕਿ ਆਰੰਭ ਜਗਤਾ । ੨੪੩ ।
ke jogadhikari. ke saniyas dhari.
ke brahamung so bhagta. ke arambh jugta. (243)

ਕਿ ਜਾਟਾਨ ਜੁਟੰ । ਕਿ ਨਿਧਿਆਨ ਛੁਟੰ ।
ਕਿ ਅਬਿਯਕਤ ਅੰਗੀ । ਕਿ ਕੈ ਪਾਨ ਭੰਗੀ । ੨੪੪ ।
ke jatan jutung. ke nidhian chhutang.
ke abheyakat angung. ke kai paan bhungung. (244)

ਕਿ ਸੰਨਯਾਸ ਕਰਮੀ । ਕਿ ਰਾਵਲ ਧਰਮੀ ।
ਕਿ ਤ੍ਰਿਕਾਲ ਕੁਸਲੀ । ਕਿ ਕਾਮਦਿ ਦੁਸਲੀ । ੨੪੫ ।
ke saniyas karmi. ke raval dharmi.
ke trikal kusli. ke kamad dusli. (245)

He was a destroyer of ignorance and was capable of attaining salvation and was a destroyer of irreligion (vicious actions), a worshipper of ascetic asceticism. (238)

He was a follower of the black bee and seemed to be pervading everywhere and was a king of ascetics and was the (creator) maker of all beings. (239)

He knew the secrets of life hereafter and was a destroyer of evil deeds (irreligious acts) and a worshipper of asceticism had had attained salvation from the worldly bondage. (240)

He was involved in a life of actions, with a belief in asceticism, and a Yogi par excellence and was free from any physical ailments. (241)

He was very keen about self-respect, without having any ill will at heaert and was free from any villainous act (vicious deeds) and a fountain of virtuous actions. (242)

He was a deserving devotee of Yoga following asceticism and a follower (worshipper) of Brahma, the creator of this universe. (243)

He was having a tuft of matted hair and had given up all worldly wealth, having a body of a recluse, but an addict of hemp (bhang). (244)

He was having (leading) a life of an ascetic and was practicing Yoga as matter of faith, and was enjoying the bliss (of the three ages) of life all the time, and would crush all the sexual desires from within. (245)

ਕਿ ਡਾਮਾਰ ਬਾਜੈ । ਕਿ ਸਬ ਪਾਪ ਭਾਜੈ ।
ਕਿ ਬਿਭੂਤ ਸੋਹੈ । ਕਿ ਸਰਬਤ੍ਰ ਮੋਹੈ । ੨੪੬ ।
ke damar bajai. ke sab paap bhajai.
ke bhibhoot sohai. ke sarbatar mohai. (246)

ਕਿ ਲੰਗੋਟ ਬੰਦੀ । ਕਿ ਏਕਾਦਿ ਛੰਦੀ ।
ਕਿ ਧਰਮਾਨ ਧਰਤਾ । ਕਿ ਪਾਪਾਨ ਹਰਤਾ । ੨੪੭ ।
ke langot bandi. ke ekad chhandi.
ke parman dharta. ke papaan harta. (247)

ਕਿ ਨਿਨਾਦਿ ਬਾਜੈ । ਕਿ ਪੰਪਾਪ ਭਾਜੈ ।
ਕਿ ਆਦੇਸ ਬੁਲੈ । ਕਿ ਲੈ ਗ੍ਰੰਥ ਖੁਲੈ । ੨੪੮ ।
ke ninad bajai. ke pampap bhajai.
ke ades bulai. ke lai granth khulai. (248)

ਕਿ ਪਾਵਿਤ੍ਰ ਦੇਸੀ । ਕਿ ਧਰਮੇ'ਦ੍ ਭੇਸੀ ।
ਕਿ ਲੰਗੋਟ ਬੰਦੰ । ਕਿ ਆਜੋਤਿ ਵੰਦੰ । ੨੪੯ ।
ke pavitar desi. ke dharminder bhesi.
ke langot bundung. ke ajot vandung. (249)

ਕਿ ਆਨਰਥ ਰਹਿਤਾ । ਕਿ ਸੰਨਯਾਸ ਸਹਿਤਾ ।
ਕਿ ਪਰਮੰ ਪੁਨੀਤੰ । ਕਿ ਸਰਬਤ੍ਰ ਮੀਤੰ । ੨੫੦ ।
ke anarth rehta. ke saniyas sehta.
ke parmang puneetung. ke sarbatar meetung. (250)

ਕਿ ਅਚਾਚਲ ਅੰਗ । ਕਿ ਜੋਗੀ ਅਭੰਗੰ ।
ਕਿ ਅਬਿਯਕਤ ਰੂਪੰ । ਕਿ ਸੰਨਿਆਸ ਭੂਪੰ । ੨੫੧ ।
ke achachal angung. ke jogung abhungung.
ke abheyakat rupang. e saniyas bhupang. (251)

ਕਿ ਬੀਰਾਨ ਰਾਧੀ । ਕਿ ਸਰਬਟ ਸਾਧੀ ।
ਕਿ ਪਾਵਿਤ੍ਰ ਕਰਮਾ । ਕਿ ਸੰਨਯਾਸ ਧਰਮਾ । ੨੫੨ ।
ke beeran radhi. ke sarbatar sadhi.
ke pavitar karma. ke saniyas dharma. (252)

ਅਪਾਖੰਡ ਰੰਗੀ । ਕਿ ਆਛਿਜ ਅੰਗੀ ।
ਕਿ ਅੰਨਿਆਇ ਹਰਤਾ । ਕਿ ਸੁ ਨਯਾਇ ਕਰਤ। । ੨੫੩ ।
apakhand rungung. ke achhij angung.
ke aniyaie harta. ke so neyai karta. (253)

By the playing of his tabor (beats of) all the sins would take to their heels. He had smeared the body with ash, and looking glamorous, thus endearing everyone towards himself. (246)

He was a perfect celibate, and he was having only hopes of the present times (only one desire or hope). He was truly a religious person and a destroyer of sins. (247)

His unstrung music was being heard all the time, as such the heinous crimes (sinful actions) were always on the run and all were welcoming him; by saluting him (saying Adesh), thus revealing all the secrets of life (mind's confused thinking). (248)

He was having his abode in a pure land, having the (same) appearance of Dharam Raj (the god of justice) and a great celibate, and was worshipping only one Lord, the prime soul. (249)

He was an ascetic devoid of all inauspicious actions (sinful actions). He was a pure soul with a dignified position and a friend of all. (250)

He was not restless of body, and was practicing Yoga of an imperishable form, having brilliant and glamorous features and was an ascetic of a high order (king of ascetics). (251)

He was worshipping the (fifty-two) mighty warriors, and could manage various people as per his standard, having a clean slate (of pure actions) and was practicing asceticism. (252)

He was free from falsehood (hypocrisy), and was indivisible, with indestructible limbs, and would put right any injustice and would uphold justice. (253)

ਕਿ ਕਰਮੰ ਪ੍ਰਨਾਸੀ । ਕਿ ਸਰਬਤ੍ ਦਾਸੀ ।
ਕਿ ਅਲਿਪਤ ਅੰਗੀ । ਕਿ ਆਭਾ ਅਭੰਗੀ । ੨੫੪ ।
ke karmung parnasi. ke sarbatar dasi.
ke alipat angi. ke abha abhung. (254)

ਕਿ ਸਰਬਤ੍ ਗੰਤਾ । ਕਿ ਪਾਪਾਨ ਹੰਤਾ ।
ਕਿ ਸਾਸਧ ਜੋਗੰ । ਕਿਤੰ ਤਿਆਗ ਰੋਗੰ । ੨੫੫ ।
ke sarbatar ganta. ke papan harta.
ke sasadh jogung. kitung tiag rogung. (255)

ਸੁਰਥ ਰਾਜਾ ਯਰ੍ਹਿਮੋ ਗੁਰੂ ਬਰਨਨੰ ਸਮਾਪਤੰ । ੧੧ ।
Sarab raja yarvehamau Guru barnung Samapatung. (11)

ਅਥ ਬਾਲੀ ਦੁਆਦਸਮੋ ਗੁਰੂ ਕਥਨੰ
ਰਸਾਵਲ ਛੰਦ
ਚਲਾ ਦਤ ਆਗੇ । ਲਖੇ ਪਾਪ ਭਾਗੇ ।
ਬਜੈ ਘੰਟ ਘੋਰੰ । ਬਨੰ ਜਾਨੁ ਮੋਰੰ । ੨੫੬ ।
ab Bali Duadasmo Guru Kathanung
Rasaval Chhand
chala dutt agai. lakhai paap bhagai.
bajai ghant ghorung. banung jaan morang. (256)

ਨਵੰ ਨਾਦ ਬਾਜੇ । ਧਰਾ ਪਾਪ ਭਾਜੈ ।
ਕਰੈ ਦੇਬਯ ਅਰਚਾ । ਚਤੁਰ ਬੇਦ ਚਰਚਾ । ੨੫੭ ।
navang naad bajai. dhara paap bhajai.
karai debeu archa. chatur beid charcha. (257)

ਸੁਤੰ ਸਰਬ ਪਾਠੰ । ਸੁ ਸੰਨਯਾਸ ਰਾਠੰ ।
ਮਹਾਜੋਗ ਨਯਾਸੰ । ਸਦਾਈ ਉਦਾਸੰ । ੨੫੮ ।
Sartung sarab pathung. So saniyas rathung.
mahajog naryasung. Sadaiee udasung. (258)

ਖੰਟ ਸਸਤ੍ ਚਰਚਾ । ਰਟੈ ਬੇਦ ਅਰਚਾ ।
ਮਹਾ ਮੋਨ ਮਾਨੀ । ਕਿ ਸੰਨਯਾਸ ਧਾਨੀ । ੨੫੯ ।
khatung sastar charcha. ratai beid archa.
maha mone mani. ke Saniyas dhani. (259)

ਚਲਾ ਦਤ ਆਗੈ । ਲਖੇ ਪਾਪ ਭਾਗੈ ।
ਲਖੀ ਏਕ ਕੰਨਿਆ । ਤਿਹੂੰ ਲੋਗ ਧੰਨਿਆ ੨੬੦ ।
Chala dutt agai. lakhai paap bhagai.
lakhi ek kaniya. tehun log dhania. (260)

He was a destroyer of all (evil) actions, and slave of others, having a body of a recluse (detached) with a brilliant renown (glamorous appearance). (254)

He could mix with all others amicably : destroyer of sins, a Yoga practitioner, and would avoid all afflictions (ailments). (255)

Here the episode of the eleventh Guru, Surab Raja is completed. (11)

Now the episode of Twelfth Guru Bali begins.

Rasaval Chhand :

Dutt moved further and the sins would, on seeing him, make haste to avoid him. Many gongs were beating, as if the peacocks were shrieking. (256)

Many new music tunes were heard while the sins of the world were running away. People were worshipping the goddess and discourses on the four Vedas were being (held) given. (257)

He was reciting the four Vedas, and he was the king of ascetics and was practicing great yogic exercises (Yoga) and always remained morose (disconsolate). (258)

All the six shastras were being discussed while Vedas were being recited repeatedly and people worshipped them. He was a great Moni (observing silence) with pride and was following asceticism. (259)

Dutt moved on and the sins were taking to their heels. He then saw a young girl, who was renowned in all the three worlds. (260)

ਮਹਾ ਬ੍ਰਹਮਚਾਰੀ । ਸੁ ਧਰਮਾਧਿਕਾਰੀ ।
ਲਖੀ ਪਾਨਿ ਵਾ ਕੇ । ਗੁਡੀ ਬਾਲਿ ਤਾ ਕੇ । ੨੬੧ ।
maha brahamchari. su dharamadhkari.
lakhi paan va kai. gudi baal ta kai. (261)

ਖਿਲੈ ਖੇਲ ਤਾ ਸੋ । ਇਸੋ ਹੋਤ ਵਾ ਸੋ ।
ਪੀਐ ਪਾਨਿ ਨ ਆਵੈ । ਇਸੋ ਖੇਲ ਭਾਵੈ । ੨੬੨ ।
khilai khel ta so. iso hote va so.
piai praan na avai. iso khel bhavai. (262)

ਗਏ ਮੋਨਿ ਮਾਨੀ । ਤਰੈ ਦਿਸਟ ਆਨੀ ।
ਨ ਬਾਲਾ ਨਿਹਾਰਯੋ । ਨ ਖੇਲੰ ਬਿਸਾਰਯੋ । ੨੬੩ ।
gaie mone mani. tarai disat ani.
na bala nihariou. na khelung bisariou. (263)

ਲਖੀ ਦਤ ਬਾਲਾ । ਮਨੋ ਰਾਗਮਾਲਾ ।
ਰੰਗੀ ਰੰਗਿ ਖੇਲੰ । ਮਨੋ ਨਾਗ੍ ਬੇਲੰ । ੨੬੪ ।
lakhi dutt bala. mano ragmala.
rungi rung khelung. mano nagar belung. (264)

ਤਬੈ ਦਤ ਰਾਯੰ । ਲਖੇ ਤਾਸ ਜਾਯੰ ।
ਗੁਰੂ ਤਾਸ ਕੀਨਾ । ਮਹਾ ਮੰਤ੍ ਭੀਨਾ । ੨੬੫ ।
tabai dutt raiyang. lakhai taas jaieung.
guru taas keena. maha mantar bheena. (265)

ਗੁਰੂ ਤਾਸ ਜਾਨਯੋ । ਇਮੰ ਮੰਤ੍ ਠਾਨਯੋ ।
ਦਸੰ ਦ੍ਵੈ ਨਿਧਾਨੰ । ਗੁਰੂ ਦਤ ਜਾਨੰ । ੨੬੬
guru taas janiou. imang mantar thaniou.
dasung davai nidhanung. guru dutt janung. (266)

ਰੁਣਝੁਣ ਛੰਦ
ਲਖਿ ਛਬਿ ਬਾਲੀ । ਅਤਿ ਦੁਤਿ ਵਾਲੀ ।
ਅਤਿਭੁਤ ਰੂਪੰ । ਜਣੁ ਬੁਧਿ ਕੂਪੰ । ੨੬੭ ।
Runnjhunn Chhand
lakh chhab bali. at dutt vali.
atibhut rupang. janu budh kupang. (267)

ਫਿਰ ਫਿਰ ਪੇਖਾ । ਬਹੁ ਬਿਧਿ ਲੇਖਾ ।
ਤਨ ਮਨ ਜਾਨਾ । ਗੁਨ ਗਨ ਮਾਨਾ । ੨੬੮ ।
phir phir pekha. boh bidh lekha.
tan man jana. gunn gan mana. (268)

Dutt was a great celibate and was a deserving religious person. He saw a doll in the hands of the young girl. (261)

She was playing with it (kite) and would not move from there for drinking water even, and she was fond of playing with the doll (she liked it). (262)

The great Muni (observer of silence) went there and glanced at the bean, but the young belle did not look at him, nor she stopped playing with the doll. (263)

Dutt saw the girl and felt as if she was a rosary of music (melody queen). She was fully involved in her play (game) and was delicate like the creeper of betel nut. (264)

Then Dutt Raja went and saw her carefully and assumed her as his guru (guide). He realized that one should concentrate in reciting the great Mantras (Vedic text) just as this young girl was involved in her play. (265)

So he embraced (accepted) her as his guru and recited the Vedic hymn (mantra) (repeatedly). So Dutt took her as his twelfth guru (guide), as the treasure (of concentration). (266)

Runjhun Chhand :

He saw the glamour of the small girl, who was radiant with charm. She was having a beautiful figure as if she was a (well) source of learning. (267)

He saw (glanced) her repeatedly, and tried to understand her behaviour thoroughly, rather tried to know her thoroughly (with body and mind) and found her as a collection (bunch) of virtues. (268)

ਤਿਹ ਗੁਰ ਕੀਨਾ । ਅਤਿ ਜਸੁ ਲੀਨਾ ।
ਅਗਿ ਤਬ ਚਾਲਾ । ਜਨੁ ਮਨਿ ਜ੍ਵਾਲਾ । ੨੬੯ ।
the gur keena. at jass leena.
ag tab chala. jan man javala. (269)

ਇਤਿ ਦੁਆਦਸ ਗੁਰੂ ਲੜਕੀ ਗੁਡੀ ਖੇਡਤੀ ਸਮਾਪਤੰ । ੧੨ ।
it duadas guru larrki guddi khelati Samapatung. (12)

ਅਥ ਭ੍ਰਿਤੀ ਤ੍ਰੋਦਸਮੋ ਗੁਰੂ ਕਥਨੰ ।
ਤੋਮਰ ਛੰਦ

ਤਬ ਦਤ ਦੇਵ ਮਹਾਨ । ਦਸ ਚਾਰ ਚਾਰ ਨਿਧਾਨ ।
ਅਤਿਭੂਤ ਉਤਮ ਗਾਤ । ਹਰਿ ਨਾਮੁ ਲੇਤ ਪ੍ਰਭਾਤ । ੨੭੦ ।
ab Bhrit Trodasmo Guru Kathanung
Tomar Chhand
tab dutt dev mahan. das char char nidhan.
atibhoot uttam gaat. har naam lait parbhat. (270)

ਅਕਲੰਕ ਉਜਲ ਅੰਗ । ਲਖਿ ਲਾਜ ਗੀਗ ਤਰੰਗ ।
ਅਨਭੈ ਅਭੂਤ ਸਰੂਪ । ਲਖਿ ਜੋਤਿ ਲਾਜਤ ਭੂਪ । ੨੭੧ ।
aklunk ujal ang. lakh laaj gung tarung.
anbhai abhoot sarup. lakh joat lajat bhoop. (271)

ਅਵਲੋਕਿ ਸੁ ਭ੍ਰਿਤ ਏਕ । ਗੁਨ ਮਧਿ ਜਾਸੁ ਅਨੇਕ ।
ਅਧਿ ਰਾਤਿ ਠਾਢਿ ਦੁਆਰਿ । ਬਹੁ ਬਰਖ ਮੇਘ ਫੁਹਾਰ । ੨੭੨ ।
avlok su bhrit ek. gunn madh jaas anek.
adh raat thaudh duar. boh barkh megh phuhar. (272)

ਅਧਿ ਰਾਤਿ ਦਤ ਨਿਹਾਰਿ । ਗੁਣਵੰਤ ਬਿਕ੍ਰਮ ਅਪਾਰ ।
ਜਲ ਮੁਸਲਧਾਰ ਪਰੰਤ । ਨਿਜ ਨੈਨ ਦੇਖਿ ਮਹੰਤ । ੨੭੩ ।
adh raat dutt nihar. gunnvant bikram apar.
jal musaldhar parant. nij nain dekh mahant. (273)

ਇਕ ਚਿਤ ਠਾਡ ਸੁ ਐਸ । ਸੋਵਰਨ ਸੂਰਤਿ ਜੈਸ ।
ਦ੍ਰਿੜ ਦੇਖਿ ਤਾ ਕੀ ਮਤਿ । ਅਤਿ ਮਨੀਹ ਰੀਝੇ ਦਤ । ੨੭੪ ।
ik chit thadh so ais. Sovaran moorat jais.
drirr dekh ta ki mat. at maneh reejhai dutt. (274)

ਨਹੀ ਸੀਤ ਮਾਨਤ ਘਾਮ । ਨਹੀ ਚਿਤ ਲਯਾਵਤ ਛਾਮ ।
ਨਹੀ ਨੈਕੁ ਮੋਰਤ ਅੰਗ । ਇਕ ਪਾਇ ਠਾਡ ਅਭੰਗ । ੨੭੫ ।
nahi seet manat gham. nahi chit liayavat chham.
nahi naik morat ang. ik paie thandh abhung. (275)

He took her as his guru (guide) and won great praise all over. Dutt then moved further, as if it was a gem of fire. (269)

Here the episode of the young girl playing with her doll as the twelfth guru is completed. (12)

Now the episode of the Thirteenth Guru in the form of the attendant begins.

Tomar Chhand :

Then the great Dutt who was a treasure of learning (studies), and having a body of (great) supreme figure (great personality) would recite True Name of the Lord in the ambroisal hours. (of the morning). (270)

On seeing his spotless and blemish-less radiant body (figure), even the waves of Ganga (river) were feeling shy or abashed (belittled). All the kings and emperors on perceiving the fearless and element-less (devoid of five elements) radiance of Dutt, were feeling ashamed. (271)

He saw one attendant, who was having many virtuous qualities, and was standing (guard) at the night time, and it was raining also (from the clouds). (272)

At midnight Dutt saw that the virtuous and powerful attendant was still standing there, and it was raining cats and dogs (continuously). This Dutt (Muni) had seen him with his own eyes. (273)

He (the attendant) was standing there with full concentration, as if it were a golden statue. Seeing his strong conviction, Dutt felt greatly elated at heart. (274)

He was not bothered about the cold or heat (cold or hot weather), nor was he worried about standing in the shade or thought in his mind about it. He was not turning away from his duties. That person, with an indivisible figure, was standing on one leg.(275)

ਢਿਗ ਦਤ ਤਾ ਕੇ ਜਾਇ । ਅਵਿਲੋਕਿ ਤਾਸੁ ਬਨਾਏ ।
ਅਧਿ ਰਾਤ੍ਰਿ ਨਿਰਜਨ ਤ੍ਰਾਸ । ਅਸਿ ਲੀਨ ਠਾਡ ਉਦਾਸ । ੨੭੬ ।
dhig dutt ta ke jaie. avilok taas banaie.
adhi raatar nirjan tras. asi leen thaudh udas. (276)

ਬਰਖੰਤ ਮੇਘ ਮਹਾਨ । ਭਾਜੰਤ ਭੂਮਿ ਨਿਧਾਨ ।
ਜਗਿ ਜੀਵ ਸਰਬ ਸੁ ਭਾਸ । ਉਠਿ ਭਾਜ ਤ੍ਰਾਸ ਉਦਾਸ । ੨੭੭ ।
barkhant megh mahan. bhajant bhoom nidhan.
jag jeev sarab so bhas. uth bhag tras udas. (277)

ਇਹ ਠਾਡ ਭੂਪਤਿ ਪੌਰ । ਮਨ ਜਾਪ ਜਾਪਤ ਗਊਰ ।
ਨਹੀ ਨੈਕੁ ਮੋਰਤ ਅੰਗ । ਇਕ ਪਾਵ ਠਾਡ ਅਭੰਗ । ੨੭੮ ।
eh thaudh bhupat paur. man jaap japat gaur.
nahi naik morat ang. ik pav thandh abhung. (278)

ਅਸਿ ਲੀਨ ਪਾਨਿ ਕਰਾਲ । ਚਮਕੰਤ ਉਜਲ ਜ੍ਵਾਲ ।
ਜਨ ਕਾਹੂ ਕੋ ਨਹੀ ਮਿਤ੍ਰ । ਇਹ ਭਾਤਿ ਪਰਮ ਪਵਿਤ੍ਰ । ੨੭੯ ।
asi leen paan karal. chamkant ujal javal.
jan kahu (n) ko nahi mitar. eh bhant param pavitar. (279)

ਨਹੀ ਨੈਕੁ ਉਚਾਵਤ ਪਾਉ । ਬਹੁ ਭਾਤਿ ਸਾਧਤ ਦਾਉ ।
ਅਨਆਸ ਭੂਪਤਿ ਭਗਤ । ਪ੍ਰਭ ਏਕ ਹੀ ਰਸ ਪਗਤ । ੨੮੦ ।
nahi naik uchavat paio. boh bhant sadhat daou.
anias bhoopat bhagat. prabh ek hi ras pagat. (280)

ਜਲ ਪਰਤ ਮੂਸਲਧਾਰ । ਗ੍ਰਿਹ ਲੇ ਨ ਓਟਿ ਦੁਆਰ ।
ਪਸੁ ਪਛ ਸਰਬਿ ਦਿਸਾਨ । ਸਭ ਦੇਸ ਦੇਸ ਸਿਧਾਨ । ੨੮੧ ।
jaj parat musaldhar. greh lei na oat duar.
pas pachh sarab disan. Sabh des des sidhan. (281)

ਇਹ ਠਾਡ ਹੈ ਇਕ ਆਸ । ਇਕ ਪਾਨ ਜਾਨ ਉਦਾਸ ।
ਅਸਿ ਲੀਨ ਪਾਨਿ ਪ੍ਰਚੰਡ । ਅਤਿ ਤੇਜਵੰਤ ਅਖੰਡ । ੨੮੨ ।
eh thandh hai ik aas. ik paan jaan udas.
as leen paan parchand. ati tejvant akhand. (282)

ਮਨਿ ਆਨਿ ਕੋ ਨਹੀ ਭਾਵ । ਇਕ ਦੇਵ ਕੋ ਚਿਤ ਚਾਵ ।
ਇਕ ਪਾਵ ਐਸੇ ਠਾਢ । ਰਨ ਖੰਡ ਜਾਨਕੁ ਗਾਡ । ੨੮੩ ।
man aan ko nahi bhav. ik dev ko chit chav.
ik pav aisai thandh. Ran khambh januk gaad. (283)

Dutt went near by and watched him carefully and he was standing on guard (duty) in the horrible cold night with a sword in hand in a secluded position. (276)

It was raining heavily, and even the wealthy or landlords getting drenched (were running around). It appeared as if all the beings of the world were running away (for fear of being drenched). (277)

But this attendant of the Raja was standing alert (on duty) at the gate, and was repeating the name in his mind with concentration, and was not bothered to shirk from his duty a bit even. The person , with indivisible figure, was standing alert all the time (standing on one leg). (278)

He was having a horrible sword in hand, which was shining like a flame of fire brightly, as if he was not friendly towards anyone and he was pure of heart. (279)

He was standing firm without moving (lifting) his foot at all and was performing his duty perfectly (by all means). He was a worshipper of the Raja without any other hope, and he was immersed in the love and devotion of the master (Lord). (280)

It was raining cats and dogs, but he was not taking the support of the gate at all. All the birds and animals from all directions had gone to their abodes (destination).(281)

He was having only one hope, and was standing alert all alone, with a sword in hand, which was very powerful and unbreakable. (282)

He did not think of anything else (in mind) and was having the love of his master only at heart. He was standing firm like a pillar dug up in the battlefield. (283)

ਜਿਹ ਭੂਮਿ ਪਾਰਸ ਪਾਵ । ਨਹੀ ਨੈਕੁ ਫੇਰਿ ਉਚਾਵ ।
ਨਹੀ ਠਾਮ ਭੀਜਸ ਤਉਨ । ਅਵਲੋਕ ਭਇਓ ਮੁਨਿ ਮਉਨ । ੨੭੪ ।
jeh bhoom dhares paas. nahi naik pher uchav.
nahi naam bheejas toun. avilok bhiou mun maun. (284)

ਅਵਲੋਕਿ ਤਾਸੁ ਮੁਨੇਸ । ਅਕਲੰਕ ਭਾਗਵਿ ਭੇਸ ।
ਗੁਰੂ ਜਾਨਿ ਪਰੀਆ ਪਾਇ । ਤਾਜ ਲਾਜ ਸਾਜ ਸਚਾਇ । ੨੮੫ ।
avlok taas munes. aklunk bhagav bhes.
gur jaan paria paie. taaj laag saaj sachaie. (285)

ਤਿਹ ਜਾਨ ਕੈ ਗੁਰਦੇਵ । ਅਕਲੰਕ ਦਤ ਅਭੇਵ ।
ਚਿਤ੍ ਤਾਸ ਕੇ ਰਸ ਭੀਨ । ਗੁਰੁ ਤ੍ਰਉਦਸਮੋ ਤਿਹ ਕੀਨ । ੨੮੬ ।
the jaan kai gurdev. aklunk dutt abhev.
chit taas ke ras bheen. gur traudasmo the keen. (286)

ਇਤਿ ਤ੍ਰਉਦਸਮੋ ਗੁਰੂ ਭ੍ਰਿਤ ਸਮਾਪਤੰ । ੧੩ ।
iti traudasmo guru bhrit Samapatung. (13)

ਅਥ ਚਤੁਰਦਸਮੋ ਗੁਰ ਨਾਮ
ਰਸਾਵਲ ਛੰਦ
ਚਲਯੋ ਦਤ ਰਾਜੰ । ਲਖੇ ਪਾਪ ਭਾਜੰ ।
ਜਿਨੈ ਨੈਕੁ ਪੇਖਾ । ਗੁਰੂ ਤੁਲਿ ਲੇਖਾ । ੨੮੭ ।
ab chaturdasmo gur naam.
Rasaval Chhand
Chaliou dutt rajung. lakhai paap bhajung.
jinai naik pekha. gur tul lekha. (287)

ਮਹਾ ਜੋਤਿ ਰਾਜੈ । ਲਖੇ ਪਾਪ ਭਾਜੈ ।
ਮਹਾ ਤੇਜ ਸੋਹੈ । ਸਿਵਊ ਤੁਲਿ ਕੋ ਹੈ । ੨੮੮ ।
maha joat rajai. lakhai paap bhajai.
maha tej Sohai. Sivaioo tul ko hai. (288)

ਜਿਨੈ ਨੈਕ ਪੇਖਾ । ਮਨੋ ਮੈਨ ਦੇਖਾ ।
ਸਹੀ ਬ੍ਰਹਮ ਜਾਨਾ । ਨ ਦ੍ਵੈ ਭਾਵ ਆਨਾ । ੨੮੯ ।
jinai naik pekha. mano maen dekha.
sahi braham jana. na davai bhav ana. (289)

ਰਿਝੀ ਸਰਬ ਨਾਰੀ । ਮਹਾ ਤੇਜ ਧਾਰੀ ।
ਨ ਹਾਰੰ ਸੰਭਾਰੈ । ਨ ਚੀਰਉ ਚਿਤਾਰੇ । ੨੯੦ ।
rijhi sarab nari. maha tej dhari.
na harung sambharai. na cheeruoo chitarai. (290)

The place, where his foot was resting, was not being lifted (moved) at all. That place was not getting wet and on seeing him, the muni (ascetic) Dutt became silent.(284)

The great Muni (ascetic) saw him as a blemish-less person in saffron coloured robes. Taking him as a guru (guide) he bowed to him (at his lotus-feet) and in great ecstasy he gave up all his royal glitter. (285)

The undistinguishable and blemish-less Dutt, taking him as his guru, got fully impressed in his heart and felt devoted to him with love, thus accepting him as the thirteenth guru. (286)

Here the episode of the attendant as the thirteenth guru is completed. (13)

Now the episode of the fourteenth guru's name begins.

Rasaval Chhand :

The Raja (Dutt) then moved further, on the very sight of whom the sins would vanish. Whomsoever he found as worthwhile, he took him like a guide. (287)

His face was shining with brilliance like a halo, on perceiving which the sins would disappear. His face was looking glamorous, and even Shiva was no match to it.(288)

Whosoever had a glimpse of him, would take him to be the god of love (Kamdev). He was truly seen as a form of Brahma (god), the Lord without having the slightest doubt or dual-mindedness. (289)

All the women were enamoured by his personality, who were very beautiful and charming themselves. They were not bothered about their garlands or their dresses. (290)

ਚਲੀ ਧਾਇ ਐਸੇ । ਨਦੀ ਨਾਵ ਜੈਸੇ ।
ਜੁਵਾ ਬ੍ਰਿਧ ਬਾਲੈ । ਰਹੀ ਕੌ ਨ ਆਲੈ । ੨੯੧ ।
Chali dhaie aisai. nadi nav jaisai.
java bridh balai. rehi kou na alai. (291)

ਲਹੀ ਏਕ ਨਾਰੀ ਸੁ ਧਰਮਾਧਿਕਾਰੀ ।
ਕਿਧੌ ਪਾਰਬਤੀ ਛੈ । ਮਨੌ ਬਾਸਵੀ ਹੈ । ੨੯੨ ।
lehi ek nari so dharmadhikari.
kidho Parbati chhai. mano basvi hai. (292)

ਸ੍ਰੀ ਭਗਵਤੀ ਛੰਦ
ਕਿ ਰਾਜਾ ਸ੍ਰੀ ਛੈ । ਕਿ ਬਿਦੁਲਤਾ ਕਿ ਛੈ ।
ਕਿ ਹਈਮਾਦ੍ਰਜਾ ਹੈ । ਕਿ ਪਰਮੰ ਪ੍ਰਭਾ ਹੈ । ੨੯੩ ।
Sri Bhagwati Chhand
ke raja Sri chhai. ke bidulata chhai.
ke haiemadarja hai. ke parmang prabha hai. (293)

ਕਿ ਰਾਮੰ ਤ੍ਰੀਆ ਹੈ । ਕਿ ਰਾਜੰ ਪ੍ਰਭਾ ਹੈ ।
ਕਿ ਰਾਜੇਸ੍ਵਰੀ ਛੈ । ਕਿ ਰਾਮਾਨੁਜਾ ਛੈ । ੨੯੪ ।
ke Ramung triya hain. ke rajung prabha hain.
ke rajeswari chhai. ke ramanuja chhai. (294)

ਕਿ ਕਾਲਿੰਦ੍ ਕਾ ਛੈ । ਕਿ ਕਾਮੰ ਪ੍ਰਭਾ ਛੈ ।
ਕਿ ਦੇਵਾਨੁਜਾ ਹੈ । ਕਿ ਦਈਤੇਸੁਰਾ ਹੈ । ੨੯੫ ।
ke kalinder ka chhai. ke kamung prabha chhai.
ke devanuja hai. ke daieetaisura hai. (295)

ਕਿ ਸਾਵਿਤ੍ਰਕਾ ਛੈ । ਕਿ ਗਾਇਤ੍ਰੀ ਆਛੈ ।
ਕਿ ਦੇਵੇਸ੍ਵਰੀ ਹੈ । ਕਿ ਰਾਜੇਸ੍ਵਰੀ ਛੈ । ੨੯੬ ।
ke Savitarka chhai. ke gaietri achhai.
ke devaisuri hai. ke rejesvari chhai. (296)

ਕਿ ਮੰਤ੍ਰਾਵਲੀ ਹੈ । ਕਿ ਤੰਤ੍ਰਾਲਕਾ ਛੈ ।
ਕਿ ਹਈਮਾਦ੍ਰਜਾ ਛੈ । ਕਿ ਹੰਸੇਸੁਰੀ ਹੈ । ੨੯੭ ।
ke mantravali hai. ke tantaralka chhai.
ke haieemadarja chhai. ke hanasesuri hai. (297)

ਕਿ ਜਾਜੁਲਿਕਾ ਛੈ । ਸੁਵਰਨ ਆਦਿਜਾਛੈ ।
ਕਿ ਸੁਧੰ ਸਚੀ ਹੈ । ਕਿ ਬ੍ਰਹਮਾ ਰਚੀ ਹੈ । ੨੯੮ ।
ke jajulika chhai. suvaran aiejachhai.
ke Sudhung sachi hai. ke brahma rachi hai. (298)

Those women would rush to have a glimpse of dutt just as a boat moves in a river. Neither young or old nor even the infants (small girls) could resist the temptation of seeing him (sit at home). (291)

But there was seen one woman, who was truly a religious lady, who was either Parbati or Indrani (spouse of Indra). (292)

Sri Bhagwati Chhand :

She was like Lachhmi (goddess of wealth) or the daughters of Himalayas (Parbati) or the great Prabha (radiance). (293)

Or she was the spouse of Ram (Sita), or a royal princess or Rajeshwari or the sister of Balram (Subhadra). (294)

Or she was like the river Jamna or a figure (symbol) of sexual pleasure (Kam) or a fairy (goddess) or the princess of demons or a queen. (295)

Or was she Savitri, or Gayatri, or the mistress of gods, or Rameshwari ? (296)

Or she was a necklace of mantras (magical spells) or a rosary of mystical words (formulas) or the daughter of Himalayas or Saraswati (the goddess of learning). (297)

Or she was like the streak of lightning, or she was like the luster of gold, or she was truly like Indrani (the spouse of Indra) or a creation of Brahma (the god). (298)

ਕਿ ਪਰਮੇਸੁਰਜਾ ਹੈ । ਕਿ ਪਰਮੰ ਪ੍ਰਭਾ ਹੈ ।
ਕਿ ਪਾਵਿਤ੍ਰਤਾ ਛੈ । ਕਿ ਸਾਵਿਤ੍ਰਕਾ ਛੈ । ੨੯੯ ।
ke parmesurja hai. ke parmung prabha hai.
ke pavitar chhai. ke Savitarka chhai. (299)

ਕਿ ਚੰਚਾਲਕਾ ਛੈ । ਕਿ ਕਾਮਹਿ ਕਲਾ ਛੈ ।
ਕਿ ਕ੍ਰਿਤਯੰ ਧੁਜਾ ਛੈ । ਕਿ ਰਾਜੇਸ੍ਰਰੀ ਹੈ । ੩੦੦ ।
ke chanchalka chhai. ke kameh kala chhai.
ke kirtieung dhuja chhai. ke rajesavari hai. (300)

ਕਿ ਰਾਜਹਿ ਸਿਰੀ ਹੈ । ਕਿ ਰਾਮੰਕਲੀ ਹੈ ।
ਕਿ ਗਉਰੀ ਮਹਾ ਹੈ । ਕਿ ਟੋਡੀ ਪ੍ਰਭਾ ਹੈ । ੩੦੧ ।
ke rajhi siri hai. ke ramankali hai.
ke gauri maha hai. ke todi prabha hai. (301)

ਕਿ ਭੂਪਾਲਕਾ ਛੈ । ਕਿ ਟੋਡੀਜ ਆਛੈ ।
ਕਿ ਬਾਸੰਤ ਬਾਲਾ । ਕਿ ਰਾਗਾਨ ਮਾਲਾ । ੩੦੨ ।
ke bhupalka chhai. ke todeej achhai.
ke basant bala. ke ragan mala. (302)

ਕਿ ਮੇਘੰ ਮਲਾਰੀ । ਕਿ ਗਉਰੀ ਧਮਾਰੀ ।
ਕਿ ਹਿੰਦੋਲ ਪੁਤ੍ਰੀ । ਕਿ ਆਕਾਸ ਉਤਰੀ । ੩੦੩ ।
ke meghung malari. ke gauri dhamari.
ke hindol putri. ke akas utri. (303)

ਸੁ ਸਉਹਾਗ ਵੰਤੀ । ਕਿ ਪਾਰੰਗ ਗੰਤੀ ।
ਕਿ ਖਟ ਸਾਸਤ੍ਰ ਬਕਤਾ । ਕਿ ਨਿਜ ਨਾਹ ਭਗਤਾ । ੩੦੪ ।
Su Sauhag wanti. ke parung granth.
ke khat sastar bakta. ke nij nah bhagta. (304)

ਕਿ ਰੰਭਾ ਸਚੀ ਹੈ । ਕਿ ਬ੍ਰਹਮਾ ਰਚੀ ਹੈ ।
ਕਿ ਗੰਧ੍ਰਬਣੀ ਛੈ । ਕਿ ਬਿਦਿਆਧਰੀ ਛੈ । ੩੦੫ ।
ke rambha sachi hai. ke Brahma rachi hai.
ke gandarbani chhai. ke bidiadhari chhai. (305)

ਕਿ ਰੰਭਾ ਉਰਬਸੀ ਛੈ । ਕਿ ਸੁਧੰ ਸਚੀ ਛੈ ।
ਕਿ ਹੰਸ ਏਸ੍ਰਰੀ ਹੈ । ਕਿ ਹਿੰਡੋਲਕਾ ਛੈ । ੩੦੬ ।
ke Rambha Urbasi chhai. ke Sudhang sachi chhai.
ke hanas easvari hai. ke hindolka chhai. (306)

Or she was herself Aishvera (Bhawani) or the great brilliance itself, or a picture of purity, or she was like (the ray of sun) Savitri. (299)

Or she was like a flash of light (a personification of light) or an art of Kam (the god of love) or a banner of praise or Rajeshri itself. (300)

Or she was representing the glamour of kings, or she was Ramkali (the musical tune) or the spouse of the great Gouri (Ragni) or a presentation of the Todi Ragni (the musical metre). (301)

Or was she Bhoopali (ragni) or Todi (Ragni) or the spouse of Basant (Rag) musical metre or a rosary of Ragas (musical metres). (302)

Or was she like Megh and Malar versions of Music, or she was Gouri and Dhamari or the daughter of Hindol Raja or a fairy from the heavens. (303)

She was a blessed woman (fortunate married woman) or she was omni-scient (having knowledge of future) or a reciter of the shastras or a worshipper of her spouse.(304)

Either she was Rambha, or Sachi or a creation of Brahma or the spouse of Gandharab or the daughter/sister of the god Vidyadhar. (305)

Either she was Rambha or Urbasi, or truly the Sachi or the mistress of the goose (Sasraswati) or the musical metre named Hindol. (306)

ਕਿ ਗੰਧ੍ਰਬਣੀ ਹੈ । ਕਿ ਬਿਦਿਆਧਰੀ ਹੈ ।
ਕਿ ਰਾਜਹਿ ਸਿਰੀ ਛੈ । ਕਿ ਰਾਜਹਿ ਪ੍ਰਭਾ ਛੈ । ੩੦੭ ।
ke gandarbani hai. ke bidiadhari hai.
ke rajeh siri chhai. ke rajeh prabha chhai. (307)

ਕਿ ਰਾਜਾਨਜਾ ਹੈ । ਕਿ ਰੁਦ੍ਰੰ ਪ੍ਰਿਆ ਹੈ ।
ਕਿ ਸੰਭਾਲਕ ਛੈ । ਕਿ ਸੁਧੰ ਪ੍ਰਭਾ ਛੈ । ੩੦੮ ।
ke rajanaja hai. ke rudrung pria hai.
ke sambhalak chhai. ke sudhang prabha chhai. (308)

ਕਿ ਅੰਬਾਲਿਕਾ ਛੈ । ਕਿ ਆਕਰਖਣੀ ਛੈ ।
ਕਿ ਚੰਚਾਲਕ ਛੈ । ਕਿ ਚਿਤ੍ਰੰ ਪ੍ਰਭਾ ਹੈ । ੩੦੯ ।
ke ambalika chhai. ke akarkhani chhai.
ke chanchalak chhai. ke chitarung prabha hai. (309)

ਕਿ ਕਾਲਿੰਦ੍ਰਕਾ ਛੈ । ਕਿ ਸਾਰਸ੍ਵਤੀ ਹੈ ।
ਕਿਧੌ ਜਾਨ੍ਹਵੀ ਹੈ । ਕਿਧੌ ਦੁਆਰਕਾ ਛੈ । ੩੧੦ ।
ke kalinderka chhai. ke Sarasvati hai.
kidho jaanvi hai. kidhou duarka chhai. (310)

ਕਿ ਕਾਲਿੰਦ੍ਰਜਾ ਛੈ । ਕਿ ਕਾਮੰ ਪ੍ਰਭਾ ਛੈ ।
ਕਿ ਕਾਮਣੇਸਵਰੀ ਹੈ । ਕਿ ਇੰਦ੍ਰਾਨੁਜਾ ਹੈ । ੩੧੧ ।
ke kalinderaja chhai. ke kamung prabha chhai.
ke kamdesvari hai. ke Inderanuja hai. (311)

ਕਿ ਭੈ ਖੰਡਨੀ ਛੈ । ਕਿ ਖੰਭਾਵਤੀ ਹੈ ।
ਕਿ ਬਾਸੰਤ ਨਾਰੀ । ਕਿ ਧਰਮਾਧਿਕਾਰੀ । ੩੧੨ ।
ke bhae khandni chhai. ke khambhavati hai.
ke basant nari. ke dharmadhikari. (312)

ਕਿ ਪਰਮਹ ਪ੍ਰਭਾ ਛੈ । ਕਿ ਪਾਵਿਤ੍ਰਤਾ ਛੈ ।
ਕਿ ਆਲੋਕਨੀ ਹੈ । ਕਿ ਆਭਾ ਪਰੀ ਹੈ । ੩੧੩ ।
ke parmeh prabha chhai. ke pavitarta chhai. ke
ke alokoni hai. ke abha pari hai. (313)

ਕਿ ਚੰਦ੍ਰਾ ਮੁਖੀ ਛੈ । ਕਿ ਸੁਰੰ ਪ੍ਰਭਾ ਛੈ ।
ਕਿ ਪਾਵਿਤ੍ਰਤਾ ਹੈ । ਕਿ ਪਰਮੰ ਪ੍ਰਭਾ ਹੈ । ੩੧੪ ।
ke chandra mukhi chhai. ke surung prabha chhai.
ke pavitarta hai. ke parmang prabha hai. (314)

Or she was the gandharab woman (Shiva's musicians) or the daughter/sister of one of the gods, Vidyadhari or their spouse, or Rajeshwari (Lachhmi) or Prabha herself was seated there. (307)

Or she was a princess (king's daughter) or a beloved of Shiva or (Sambhalka) with glamour, or Prabha (glamour) itself. (308)

Either she was Ambalika or a power attracting towards itself or a might of agility (activity) or a statue of Prabha. (309)

Either she was like the river Jamna, or Saraswati or like river Ganga or resembled Dwarkapuri. (310)

Either she was the daughter of Jamna or the beauty of Kamdev (love) or the queen of Kamdev (god of love) Rati or the (sister of Lachhmi) Indra. (311)

Either she was the destroyer of fear complex or Khambavati or a woman having the charm of spring (Basant) or a woman worthy of a religious nature (having virtuous nature). (312)

Either she was an embodiment of radiance (light) or purity or beauty (wonder). Either she was responsible for all wonders or a personification of beauty. (313)

Either she was like the moonlight (having the face of moon) or having the brilliance of sun. Either she was a representative of purity or she was radiant with charm.(314)

ਕਿ ਸਰਪੰ ਲਟੀ ਹੈ ਕਿ ਦੁਖੰ ਕਟੀ ਹੈ ।
ਕਿ ਚੰਚਾਲਕਾ ਛੈ । ਕਿ ਚੰਦ੍ਰੰ ਪ੍ਰਭਾ ਛੈ । ੩੧੫ ।
ke sarpung lati hai. ke dukhang kati hai.
ke chanchalka chhai. ke chanderung prabha chhai. (315)

ਕਿ ਬੁਧੰ ਧਰੀ ਹੈ । ਕਿ ਕ੍ਰੁਧੰ ਹਰੀ ਹੈ ।
ਕਿ ਛਤ੍ਰਲਕਾ ਛੈ । ਕਿ ਬਿਜੰ ਛਟਾ ਹੈ । ੩੧੬ ।
ke budhung dhari hai. ke karudhung hari hai.
ke chhataralka chhai. ke bijung chhata hai. (316)

ਕਿ ਛਤ੍ਰਾਣਵੀ ਹੈ । ਕਿ ਛਤ੍ਰੰਧਰੀ ਹੈ ।
ਕਿ ਛਤ੍ਰੰ ਪ੍ਰਭਾ ਹੈ । ਕਿ ਛਤ੍ਰੰ ਛਟਾ ਹੈ । ੩੧੭
ke chhataranvi hai. ke chhatrungdhari hai.
ke chhatarung prabha hai. ke chhatrung chhata hai. (317)

ਕਿ ਬਾਨੰ ਦ੍ਰਿਗੀ ਹੈ । ਨੇਤ੍ਰੰ ਮ੍ਰਿਗੀ ਹੈ ।
ਕਿ ਕਉਲਾ ਪ੍ਰਭਾ ਹੈ । ਨਿਸੇਸਾਨਨੀ ਛੈ । ੩੧੮ ।
ke banung drigi hai. netrung mirgi hai।
ke kaula prabha hai. ke nisesanni chhai. (318)

ਕਿ ਗੰਧ੍ਰਬਣੀ ਹੈ । ਕਿ ਬਿਦਿਆਧਰੀ ਛੈ ।
ਕਿ ਬਾਸੰਤ ਨਾਰੀ । ਕਿ ਭ੍ਰੁਤੇਸ ਪਿਆਰੀ । ੩੧੯ ।
ke ganderbani hai. ke bidiadhari hai.
ke basant nari. ke bhutes piari. (319)

ਕਿ ਜਾਦ੍ਵੇਸ ਨਾਰੀ । ਕਿ ਪੰਚਾਲ ਬਾਰੀ ।
ਕਿ ਹਿੰਡੋਲਕਾ ਛੈ । ਕਿ ਰਾਜਹ ਸਿਰੀ ਹੈ । ੩੨੦ ।
ke jadves nari. ke panchal bari.
ke hindolka chhai. ke rajeh siri hai. (320)

ਕਿ ਸੋਵਰਣ ਪੁਤ੍ਰੀ । ਕਿ ਆਕਾਸ ਉਤ੍ਰੀ ।
ਕਿ ਸ੍ਰਣੀ ਪ੍ਰਿਤਾ ਹੈ । ਕਿ ਸੁਵ੍ਣੰ ਪ੍ਰਭਾ ਹੈ । ੩੨੧ ।
ke sovaran putri. ke akas utri.
ke savarni prita hai. ke sarvanung prabha hai. (321)

ਕਿ ਪਦਮੰ ਦ੍ਰਿਗੀ ਹੈ । ਕਿ ਪਰਮੰ ਪ੍ਰਭੀ ਹੈ ।
ਕਿ ਬੀਰਾਬਰਾ ਹੈ । ਕਿ ਸਸਿ ਕੀ ਸੁਭਾ ਹੈ । ੩੨੨ ।
ke padmung drigi hai. ke parmang prabhi hai.
ke beerabara hai. ke sasi ki subha hai. (322)

Either she was having the tresses of a (female) snake (curly) or a destroyer of all sufferings, or the flash of lightning or the radiance of moon. (315)

Either she was a receptacle of intelligence, or a destroyer of wrathfulness or a Kashatriya woman or having the (glitter) charm of lightning. (316)

Either she was a renowned (with a canopy) mighty woman or a woman having the mind of a pupil or she was the brilliance of Kashatriyas or their charm. (317)

Either she was having arrows like eyes, or her eyes were like that of the deer, either she was having the brilliance of the lotus flower or her face resembled the moon.(318)

Either she was a celestial singer or the daughter, sister or wife of the gods (Vidyadhar) or Ragni of a musical metre of Basant Rag or a beloved of Shiva. (319)

She was the spouse (Radha) of the Yadva-man (Krishna) or she was the child (Daropadi) of Panchal desh (land), either she was the Ragni of Hindol Rag or the princess Lachhmi. (320)

Either she was a puppet of gold or she had descended from the heavens (fairy) or she was a statue of gold or the golden beauty. (321)

Either she was having lotus like eyes or a woman of great charm, either she was a great female reculse, or the lustre of the moon. (322)

ਕਿ ਨਾਗੇਸਜਾ ਹੈ । ਨਾਗਨ ਪ੍ਰਭਾ ਹੈ ।
ਕਿ ਨਲਨੰ ਦ੍ਰਿਗੀ ਹੈ । ਕਿ ਮਲਿਨੀ ਮ੍ਰਿਗੀ ਹੈ । ੩੨੩ ।
ke nagejsaja hai. ke nagan prabha hai.
ke nalnung drigi hai. ke malini mrigi hai. (323)

ਕਿ ਅਮਿਤੰ ਪ੍ਰਭਾ ਹੈ । ਕਿ ਅਮਿਤੋਤਮਾ ਹੈ ।
ਕਿ ਅਕਲੰਕ ਰੂਪੰ । ਕਿ ਸਭ ਜਗਤ ਭੂਪੰ । ੩੨੪ ।
ke amitung prabha hai. ke amitotama hai.
ke aklunk rupang. ke sabh jagat bhupang. (324)

ਮੋਹਣੀ ਛੰਤ
ਜੁਬਣਮਯ ਮੰਤੀ ਸੁ ਬਾਲੀ । ਮੁਖ ਨੂਰੰ ਪੂਰੰ ਉਜਾਲੀ ।
ਮ੍ਰਿਗ ਨੈਣੀ ਬੈਣੀ ਕੋਕਿਲਾ । ਸਸਿ ਆਭਾ ਸੋਭਾ ਚੰਚਲਾ । ੩੨੫ ।
Mohani Chhand
jubanmeu manti so bali. mukh nurang purang ujali.
mrignaini baini kokila. sas abha sobha chanchala. (325)

ਘਣਿ ਮੰਝੈ ਜੈ ਹੈ ਚੰਚਾਲੀ । ਮ੍ਰਿਦੁਹਾਸਾ ਨਾਸਾ ਖੰਕਾਲੀ ।
ਚਖੁ ਚਾਰੰ ਹਾਰੰ ਕੰਠਾਯੰ । ਮ੍ਰਿਗ ਨੈਣੀ ਬੇਣੀ ਮੰਡਾਯੰ । ੩੨੬ ।
ghann manjhai jai hai chanchali. mridhasa nasa khankali.
chakh charung harung kanthaleung . mrig naini baini mandaieung. (326)

ਗਜ ਗਾਮੰ ਬਾਮੰ ਸੁ ਗੈਣੀ । ਮ੍ਰਿਦਹਾਸੰ ਬਾਸੰ ਬਿਧ ਬੈਣੀ ।
ਚਖੁ ਚਾਰੰ ਹਾਰੰ ਨਿਰਮਲਾ । ਲਖਿ ਆਭਾ ਲਜੀ ਚੰਚਲਾ । ੩੨੭ ।
gaj gamung hamung so gaini. mridhasung basung bidh baini.
chakh charung harung nirmala. lakh abha laji chanchala. (327)

ਦ੍ਰਿੜ ਧਰਮਾ ਕਰਮਾ ਸੁਕਰਮੰ । ਦੁਖ ਹਰਤਾ ਸਰਤਾ ਜਾਨੁ ਧਰਮੰ ।
ਮੁਖ ਨੂਰੰ ਭੂਰੰ ਸੁ ਬਾਸਾ । ਚੰਖੁ ਚਾਰੀ ਬਾਰੀ ਅੰਨਾਸਾ । ੩੨੮ ।
drirr dharma karma sukarmung. dukh harta sarta jaan dharmung.
mukh nurang bhurang so basa. chakh chari bari anasa. (328)

ਚਖੁ ਚਾਰੰ ਬਾਰੰ ਚੰਚਾਲੀ । ਸਤ ਧਰਮਾ ਕਰਮਾ ਸੰਚਾਲੀ ।
ਦੁਖ ਹਰਣੀ ਦਰਣੀ ਦੁਖ ਦ੍ਰੰਦੰ । ਪ੍ਰਿਯਾ ਭਕਤਾ ਬਕਤਾ ਹਰਿ ਛੰਦੰ । ੩੨੯ ।
chakh charung barung chanchali. sat dharma karma sanchali.
dukh harni charni dukh darungung. priya bhakta bakta har chhandung. (329)

ਰੰਭਾ ਉਰਬਸੀਆ ਘ੍ਰਿਤਾਚੀ । ਅਛੈ ਮੋਹਣੀ ਆਜੈ ਰਾਚੀ ।
ਲਖਿ ਸਰਬੰ ਗਰਬੰ ਪਰਹਾਰੀ । ਮੁਖਿ ਨੀਚੈ ਧਾਮੰ ਸਿਧਾਰੀ । ੩੩੦
rambha urbasia ghritachi. achhai mohini ajai rachi.
kakh sarbung garbung parhari. mukh neechai dharmung sidhari. (330)

Either she was an offspring of sheshnag or was having the beauty of snakes ; either she had lotus eyes or she was having even superior eyes thana deer. (323)

Either she was having a great charm or was a great woman of repute or a beauty without any flaw, or she was like a king of the world. (324)

Mohini Chhand :

That woman was a youthful beauty, having the glitter of glamour on her face. She was having deer-like eyes or having the sweet voice of a nightingale (black cuckoo). She was having the brilliance of moon or the (beauty) glitter of lightning. (325)

Her delicate laughter was like the flash of lightning midst the clouds and her nose was having an attraction of a morning song. She was having charming eyes with a necklace around the neck. She was having deer-like (beautiful) eyes and the flowery tresses, tied nicely. (326)

She was a beautiful woman (fairy) fro the heavens, having a gait of an elephant. She was having a delicate laughter with the sweet voice of a nightingale (cuckoo). She was having beautiful eyes with a white necklace (around the neck) and even lightning felt ashamed before her charm. (327)

She was completely attuned to virtuous deeds with a religious zeal and could destroy (cast away) all the sufferings and was like a river of virtues. Her face was shining brilliantly with glamour. The eyes of the belle were beautiful and without any hopes (aspirations). (328)

She was having beautiful eyes like the lightning and had developed a nature of performing virtuous deeds or truthful actions. She was a destroyer of all afflictions and could crush the ailment of dual mindedness. She was a loving worshipper and could sing songs in praise of the Lord. (329)

She was beautiful like Rambha, Urbasi, and Ghritachi and was very captivating to the heart and it appeared as if she was created that very moment. On seeing her, all others thought her to be a destroyer of egoism and being ashamed of themselves, they went back to their places. (330)

ਗੰਧਰਬੰ ਸਰਬੰ ਦੇਵਾਨੀ । ਗਿਰਜਾ ਗਾਇਤ੍ਰੀ ਲੰਕਾਨੀ
ਸਾਵਿਤ੍ਰੀ ਚੰਦ੍ਰੀ ਇੰਦ੍ਰਾਨੀ । ਲਖਿ ਲਜੀ ਸੋਭਾ ਸੁਰਜਾਨੀ । ੩੩੧ ।
gandharbung sarbung devani. girja gaietri lankani.
Savitri chandri Indrani. lakh lajī sobha surjani. (331)

ਨਾਗਣੀਆ ਨ੍ਰਿਤਿਆ ਜਛਾਨੀ । ਪਾਪਾ ਪਾਵਿਤ੍ਰੀ ਪਬਾਨੀ ।
ਪਈਸਾਚ ਪ੍ਰੇਤੀ ਭੂਤੇਸੀ । ਭਿੰਭਰੀਆ ਭਾਮਾ ਭੂਪੇਸੀ । ੩੩੨ ।
nagaria(n) nritia jachhani. papan pavitri pabani.
paieesach pareti bhutesi. bhimbharia bhama bhupesi. (332)

ਬਰ ਬਰਨੀ ਹਰਨੀ ਸਬ ਦੁਖੰ । ਸੁਖ ਕਰਨੀ ਤਰੁਨੀ ਸਸਿ ਮੁਖੰ ।
ਉਰਗੀ ਗੰਧ੍ਰਬੀ ਜਛਾਨੀ । ਲੰਕੇਸੀ ਭੇਸੀ ਇੰਦ੍ਰਾਨੀ । ੩੩੩ ।
bar barnung harni sab dukhung. Sukh karni tarni sas mukhang.
urgi gandharbi jachhani. lankesi bhesi Indrani. (333)

ਦ੍ਰਿਗ ਬਾਨੰ ਤਾਨੰ ਮਦਮਤੀ । ਜੁਬਨ ਜਗਮਗਣੀ ਸੁਭਵੰਤੀ ।
ਉਰਿ ਧਾਰੰ ਹਾਰੰ ਬਨਿ ਮਾਲੰ । ਮੁਖਿ ਸੋਭਾ ਸਿਖਿਰੰ ਜਨ ਜ੍ਵਾਲੰ । ੩੩੪
drig banung tanung madmati. juban jagamgani subhvanti.
urdharung dharung harung ban malung. mukh sobha sikharung jan javalung. (334)

ਛਤਪਤ੍ਰੀ ਛਤ੍ਰੀ ਛਤ੍ਰਾਲੀ । ਬਿਧੁ ਬੈਨੀ ਨੈਨੀ ਨ੍ਰਿਮਾਲੀ ।
ਅਸਿ ਉਪਾਸੀ ਦਾਸੀ ਨਿਰਲੇਪੰ ਬੁਧਿ ਖਾਨੰ ਮਾਨੰ ਸੰਛੇਪੰ । ੩੩੫ ।
chhatpatri chhatri chhatarali. bidh baini naini nirmali.
aas upasi dasi nirlepung. budh khanung manung sanchhepung. (335)

ਸੁਭ ਸੀਲੰ ਡੀਲੰ ਸੁਖ ਥਾਨੰ । ਮੁਖ ਹਾਸੰ ਨਿਰਬਾਨੰ ।
ਪ੍ਰਿਯਾ ਭਕਤਾ ਬਕਤਾ ਹਰਿ ਨਾਮੰ । ਚਿਤ ਲੈਨੀ ਦੈਨੀ ਆਰਾਮੰ । ੩੩੬ ।
subh seelung deelung sukh thanung. mukh haassung rasung nirbanung.
priya bharta bakta har namung. chit laini daini aramung. (336)

ਪ੍ਰਿਯ ਭਕਤਾ ਠਾਡੀ ਏਕੰਗੀ । ਰੰਗ ਏਕੈ ਰੰਗੈ ਸੋ ਰੰਗੀ ।
ਨਿਰ ਬਾਸਾ ਆਸਾ ਏਕਾਤੰ । ਪਤਿ ਦਾਸੀ ਭਾਸੀ ਪਰਭਾਤੰ । ੩੩੭ ।
priya bharta thandhi ekungi. rung ekai rungai so rungi.
nir basa aasa ekatung. pat dasi bhasi parbhatung. (337)

ਅਨਿ ਨਿੰਦ੍ ਅਨਿੰਦਾ ਨਿਰਹਾਰੀ । ਪ੍ਰਿਯ ਭਕਤਾ ਬਕਤਾ ਬ੍ਰਤਚਾਰੀ ।
ਬਾਸੰਤੀ ਟੋਡੀ ਗਉਡੀ ਹੈ । ਭੂਪਾਲੀ ਸਾਰੰਗ ਗਉਰੀ ਛੈ । ੩੩੮ ।
an nidar aninda nirhari. priya bhakti bakta baratchari.
basanti todi gaudi hai. bhupali sarung gauri chhai. (338)

All the ladies who were like Shiva's musicians alongwith the women of gods and Girja, Gayatri, Mandodri (Lankan princess) Savitri, Moon's might, Sachi, sun's power were feeling belittled before her glamour. (331)

All the snake category females, demigods or mythological females, the pious Parbati, ghosts, bhimbri, bhama or royal powers were looking pale before her charming beauty. (332)

She was the great benefactor-like goddess, destroyer of suffering, and kingly moonlike young beauty, the snake-like mighty woman having Shiva's power, Mandodri (Lankesi) and beautiful like Sachi. (333)

The eyes of the (drunken) rapturous woman were titled like an arrow, and she was having a brilliant youthful beauty. She was looking glamorous, with a rosary around her neck, and her face was shining like a flame of fire. (334)

She was a queen occupying the royal throne (as a mighty power) a great Kashatriya woman, having a canopy overhead. She was having the sweet voice of nightingale (cuckoo) having crystal clear eyes. She was a disinterested slave, worshipper of the sword and was a source (mine) of intelligence with enough prestige to be attained (earned). (335)

Her nature was very good and was having a good body figure and was a place of peaceful existence (atmosphere). She was having a pleasant personality with freedom from worldly concern. She was a beloved worshipper who was always reciting Lord's True Name. She was carefree from all worries, which would be a source of solace to others. (336)

She was firmly attuned to the worship of the one Lord-spouse, who was immersed in the love of the Lord alone. She was free from all hopes, and preferred a secluded place. She was a devotee of her spouse and appeared (fresh) like dawn. (337)

She was devoid of any sleep, and vilification and free from any (food) habits ; she was worshipper of her spouse, and practicing (describing) fasting habits. She was like the musical notes of Basant, Todi, Gouri, Bhupali, Sarangi, and Ghori etc. Ragas. (338)

ਹਿੰਡੋਲੀ ਮੇਘ ਮਲਾਰੀ ਹੈ । ਜੈਜਾਵੰਤੀ ਗੌਡ ਮਲਾਰੀ ਛੈ ।
ਬੰਗਲੀਆ ਰਾਗੁ ਬਸੰਤੀ ਛੈ । ਬੈਰਾਰੀ ਸੋਭਾਵੰਤੀ ਹੈ । ੩੩੯ ।
hindoli megh malari hai. jaijavanti goad malari chhai.
banglia rag basanti chhai. bairari Sobhavanti hai. (339)

ਸੋਰਠਿ ਸਾਰੰਗ ਬੈਰਾਰੀ ਛੈ । ਪਰਜ ਕਿ ਸੁਧ ਮਲਾਰੀ ਛੈ ।
ਹਿੰਡੋਲੀ ਕਾਫੀ ਤੈਲੰਗੀ । ਭੈਰਵੀ ਦੀਪਕੀ ਸੁਭੰਗੀ । ੩੪੦ ।
Soarth Sarang bairari chhai. paraj ke sudh malari chhai.
hindoli kafi tailungi. bhairvi deepaki subhangi. (340)

ਸਰਬੇਵੰ ਰਾਗੰ ਨਿਰਬਾਨੀ । ਲਖਿ ਲੋਭੀ ਆਭਾ ਗਰਬਾਨੀ ।
ਜਉ ਕਥਉ ਸੋਭਾ ਸਰਬਾਨੰ । ਤਉ ਬਾਢੈ ਏਕੰ ਗ੍ਰੰਬਾਨੰ । ੩੪੧ ।
sarbevung ragung nirbani. lakh lobhi abha garbani.
jou kathou sobha sarbanung. tou badhai ekung grabanung. (341)

ਲਖਿ ਤਾਮ ਦਤੰ ਬ੍ਰਤਚਾਰੀ । ਸਬ ਲਗੇ ਪਾਨੰ ਜਟਧਾਰੀ ।
ਤਨ ਮਨ ਭਰਤਾ ਕਰ ਰਸ ਭੀਨਾ । ਚਵ ਦਸਵੋ ਤਾ ਕੌ ਗੁਰੁ ਕੀਨਾ । ੩੪੨ ।
lakh taam dutung baratchari. sab lagai panung jatdhari.
tan man bharta kar ras bheena. Chav dasvo ta kou guru keena. (342)

ਇਤਿ ਪ੍ਰਿਯ ਭਗਤ ਇਸਤ੍ਰੀ ਚਤੁਰਦਸਵਾ ਗੁਰੁ ਸਮਾਪਤੰ । ੧੪ ।
iti priya-bhagat Istri chaturdasvi guru samapatung. (14)

ਅਥ ਬਾਨਗਰ ਪੰਧਰਵੋ ਗੁਰੁ ਕਥਨੰ
ਤੋਟਕ ਛੰਦ
ਕਰਿ ਚਉਦਸਵੋ' ਗੁਰੁ ਦਤ ਮੁਨੰ । ਮਗ ਲਗੀਆ ਪੁਰਤ ਨਾਦ ਧੁਨੰ ।
ਭ੍ਰਮ ਪੂਰਖ ਪਛ ਉਤਰ ਦਿਸੰ । ਤਕਿ ਚਲਿਆ ਦਛਨ ਮੋਨ ਇਸੰ । ੩੪੩ ।
ab Bangar pandhravo guru kathanung
Totak Chhand
kar chaudasvou gur dutt munung. mag lagia purat naad dhunang.
bhram purab pachham utar disang. tak chalia dachhan mon isung. (343)

ਅਵਿਲੋਕਿ ਤਹਾ ਇਕ ਚਿਤ੍ ਪੁਰੰ । ਜਨੁ ਕ੍"ਤਿ ਦਿਵਾਲਯ ਸਰਬ ਹਰੇ ।
ਨਗਰੇਸ ਤਹਾ ਬਹੁ ਮਾਰਿ ਮ੍ਰਿਗੰ । ਸਬ ਸਿੰਘ ਮ੍ਰਿਗੀਪਤਿ ਘਾਇ ਖਗੰ । ੩੪੪ ।
avilok taha ik chitar purang. jan karantdivaleu sarab harang.
nagres taha boh maar mirgung. Sab Singh mrigipat ghaie khagung. (344)

ਚਤੁਰੰ ਲਏ ਨ੍ਰਿਪ ਸੰਗਿ ਘਨੀ । ਬਹਰੰਤ ਧੁਜਾ ਚਮਕੰਤ ਅਨੀ ।
ਬਹੁ ਭੂਖਨ ਚੀਰ ਜਗਾਵ ਜਰੀ । ਤ੍ਰਿਦਸਾਲਯ ਕੀ ਜਨੁ ਕ੍"ਤਿ ਹਰੀ । ੩੪੫ ।
Chaturang laie nrip sung ghani. behrant dhuja chamkant ani.a
boh bhukhan cheer jagav jari. tridsalieu ki jan karant hari. (345)

She was like the Ragini of Hindol, Megh-Malar, Jaijavanti, Goud-Malari or she was glamorous like Banglia, Basant or Barari ragini. (339)

She was like the Sorath or Sarang (Ragni) or Bairari. Either she was praj or perfect, Malari or she was like Hindoli, kafi, or Telangi (musical metres). Either she ws Bairavi, Deepaki or possessing a beautiful figure. (340)

She was having a charming appearance like all the musical metres and free from the worldly bondage. Even the proud beauty was feeling allured towards her on seeing her charm. If I were to describe details of her glamour, then this Granth will become too voluminous (large). (341)

On seeing her character and pledge, Dutt along with all other ascetics with tufts of matted hair were paying obeisance to her (fell at her feet), as her body and soul was immersed in the love of her (Lord) spouse. So Dutt accepted her as the fourteenth guru (guide). (342)

Here the episode of the saintly woman of her spouse as the fourteenth guru is completed. (14)

Now the episode of Ban-gar (arrow-maker) as the fifteenth guru begins.

Tetak Chhand :

After accepting the fourteenth guru, the Muni Dutt proceeded further. Having seen and travelled the East, West and North directions Dutt now moved towards the South. (343)

There he came across a town named Chitar and it appeared it had excelled even the heaven in its beauty and glitter. The lanlord (Master) of the town had hunted many animals like many deer, lions, black deer, and all types of birds. (344)

A multi-coloured army accompained the Raja while his banners were fluttering around and the sharp swords were shining brightly (or the peaks of flags were shining). There were many types of ornaments and golden embroidered robes (were shining) as if the abode of gods (heaven) had been won over by the beauty of these things. (royalties). (345)

ਤਹ ਬੈਠ ਹੁਤੋ ਇਕ ਬਾਣਗਰੰ । ਬਿਨੁ ਪ੍ਰਾਣ ਕਿਧੌ ਨਹੀ ਬੈਨੁਚਰੰ ।
ਤਹ ਬਾਜਤ ਬਾਜ ਮ੍ਰਿਦੰਗ ਗਣੰ । ਡਫ ਢੋਲਕ ਝ"ਝ ਮੁਚੰਗ ਭਣੰ । ੩੪੬ ।
the baith huto ik baangarung. Bin pran kidhou nahi baincharung.
the bajat baaj mirdang ganung. daph dholak jhanjh muchang bharung. (346)

ਦਲ ਨਾਥ ਲਏ ਬਹੁ ਸੰਗਿ ਦਲੰ । ਜ਼ਲ ਬਾਰਿਧ ਜਾਨੁ ਪ੍ਰਲੈ ਉਛਲੰ ।
ਹਯ ਹਿੰਸਤ ਚਿੰਸਤ ਗੂੜ ਗੰਜ । ਗਲ ਗਜਤ ਲਜਤ ਸੁੰਡ ਲਜੰ । ੩੪੭ ।
dal nath laie boh sung dalung. jal baridh jaan parlai uchhalung.
hey hinsat chinsat goorr gajung. gal gajat lajat sund lagang. (347)

ਦ੍ਰੁਮ ਢਾਹਤ ਗਾਹਤ ਗੂੜ ਦਲੰ । ਕਰ ਖੀਚਤ ਸੀਚਤ ਧਾਰ ਜਲੰ ।
ਸੁਖ ਪਾਵਤ ਪਾਵਤ ਪੇਖਿ ਪ੍ਰਭੰ । ਅਵਲੋਕਿ ਬਿਮੋਹਤ ਰਾਜ ਸੁਭੈ । ੩੪੮ ।
darum dhahat gahat gurr dalung. kar kheechat seechat dhar jalung.
sukh pavat dhavat pekh prabhai. avilok bimohat raj subhai. (348)

ਚਪਿ ਡਾਰਤ ਚਾਚਰ ਭਾਨੁ ਸੁਅੰ । ਸੁਖ ਪਾਵਤ ਦੇਖ ਨਰੇਸ ਭੁਅੰ ।
ਗਲ ਗਜਤ ਢੋਲ ਮ੍ਰਿਦੰਗ ਸੁਰੰ । ਬਹੁ ਬਾਜਤ ਨਾਦ ਨਯੰ ਮੁਰਜੰ । ੩੪੯ ।
chap darat chachar bham suang. Sukh pavat dekh nares bhuang.
gal gajat dhol mirdung surang. boh bajat naad neyang murjang. (349)

ਕਲਿ ਕਿੰਕਣਿ ਭੁਖਤ ਅੰਗਿ ਬਰੰ । ਤਨ ਲੇਪਤ ਚੰਦਨ ਚਾਰ ਪ੍ਰਭੰ ।
ਮ੍ਰਿਦੁ ਡੋਲਕ ਬੋਲਤ ਬਾਤ ਮੁਖੰ । ਗ੍ਰਿਹਿ ਆਵਤ ਖੇਲ ਅਖੇਟ ਸੁਖੰ । ੩੫੦ ।
kal kinkan bhukant ang barung. tan lepat chandan char prabhung.
mird(u) dolat bolat baat mukhang. greh avat khel akhot sukhang. (350)

ਮੁਖ ਪੋਛ ਗੁਲਾਬ ਫੁਲੇਲ ਸੁਭੰ । ਕਲਿ ਕਜਲ ਸੋਹਤ ਚਾਰੁ ਚਖੰ ।
ਮੁਖ ਉਜਲ ਚੰਦ ਸਮਾਨ ਸੁਭੰ । ਅਵਿਲੋਕਿ ਛਕੇ ਗਣ ਗੰਧ੍ਰਬਿਸੰ । ੩੫੧ ।
mukh pochh gulab phulal subhung. kal kajal sohat char chakhung.
mukh ujal chand saman subhang. avilok chhakai gunn gandherbisung. (351)

ਸੁਭ ਸੋਭਤ ਹਾਰ ਅਪਾਰ ਉਰੰ । ਤਿਲਕੰ ਦੁਤਿ ਕੇਸਰ ਚਾਰੁ ਪ੍ਰਭੰ ।
ਅਨਸੰਖ ਅਛੂਹਨ ਸੰਗ ਦਲੰ । ਤਿਹ ਜਾਤ ਭਏ ਸਨ ਸੈਨ ਮਗੰ । ੩੫੨ ।
Sukh sobat haar apar urung. tilkang dut kesar char prabhung.
ansunkh achhuhan sung dalung. the jaat bhaie sun sain magung. (352)

ਫਿਰਿ ਆਇ ਗਏ ਤਿਹ ਪੈਂਡ ਮੁਨੰ । ਕਲਿ ਬਾਜਤ ਸੰਖਨ ਨਾਦ ਧੁਨੰ ।
ਅਵਿਲੋਕਿ ਤਹਾ ਇਕ ਬਾਨ ਗਰੰ । ਸਿਰ ਨੀਚ ਮਨੋ ਲਿਖ ਚਿਤ੍ ਧਰੰ । ੩੫੩ ।
phir aie gaie the paind munung. kal bajat sunkhan naad dhunang.
avilok taha ik baan garung. Sir neech mano likh chitar dharung. (353)

There was no arrow-maker (ban-gar) in that place and he appeared to be lifeless and would not talk at all. There was a musical note being heard there from (playing of) various instruments like the tambrels, drums, Jhanjh, muchang, mirdang etc.(346)

The Raja, with a huge army, was passing that way, as if doomsday had been declared. The horses were neighing, and the elephants were trumpeting, the gongs around the necks were being struck, and their sound would put the elephants with trunks to shame. (347)

The mighty elephants were trampling down huge trees. They were sucking water from water-tanks and were sprinkling it along the route. People were rushing forward to have a glance of the Raja's glamour and were feeling relaxed and elated. The subjects were getting enamoured on seeing the Raja's glory. (348)

The people were throwing coloured powder like the holi festival, on seeing the pomp and show of the Raja like the sun's rays and were feeling the bliss of life on seeing the king of the land (Earth). The gongs around the elephants neck along with the sound (beats) of the drums and mirdang was making the elephants roar loudly, along with the sounds of the conch shells, clarionets and flutes etc. (349)

Some beautiful cymbols were being played and the limbs were embellished with ornaments, his body was smeared with sandalwood, resulting in great glitter or pomp and show. He was moving slowly uttering sweet words with his tongue. The Raja was coming back (home wards) after a hunting expedition. (350)

The face was fragrant with the essence of rose and flower scented oil rubbed on it. His eyes were looking beautiful with collyrium in them while the face was radiant like the moon, the master of heavenly musicians (Shiva) was pleased with his sight. (351)

Many necklaces around his neck were looking glorious, on his forehead was a Vermillion mark looking beautiful. The Raja was moving along that route with a huge army accompanying him. (352)

Then on that route Dutt Muni (ascetic) also happened to pass, where many conch shells and trumpets were beings sounded. There he saw a person adept in making arrows. He was sitting with his head bent down, as if a statue (painting) had been placed there. (353)

ਅਵਿਲੋਕ ਰਿਖੀਸਰ ਤੀਰ ਗੰਹ । ਹਸਿ ਬੈਨ ਸੁ ਭਾਤਿ ਇਮੰ ਉਚਰੰ ।
ਕਹੁ ਭੂਪ ਗਏ ਲੀਏ ਸੰਗਿ ਦਲੰ । ਕਹਿਓ ਸੋ ਨ ਗੁਰੂ ਅਵਿਲੋਕ ਦ੍ਰਿਗੰ । ੩੫੪ ।
avilok rikhisar teer garung. hass bain so bhant imang ucharung.
koh bhup gaie lea sung dalung. keho so na guru avilok dirgung. (354)

ਚਕਿ ਚਿਤ ਰਹੇ ਅਚਿਤ ਮੁਨੰ । ਅਨਖੰਡ ਤਪੀ ਨਹੀ ਜੋਗ ਡੁਲੰ ।
ਅਨਆਸ ਅਭੰਗ ਉਦਾਸ ਮਨੰ । ਅਬਿਕਾਰ ਅਪਾਰ ਪ੍ਰਭਾਸ ਸਭੰ । ੩੫੫ ।
chak chit rehai achit manung. ankhand tapi nahi jog dulang.
anass abhung udas manung. abikar apar parbhas sabhung. (355)

ਅਨਭੰਗ ਪ੍ਰਭਾ ਅਨਖੰਡ ਤਪੰ । ਅਬਿਕਾਰ ਜਤੀ ਅਨਿਆਸ ਜਪੰ ।
ਅਨਖੰਡ ਬ੍ਰਤੰ ਅਨਡੰਡ ਤਨੰ । ਹਠਵੰਤ ਬ੍ਰਤੀ ਰਿਖਿ ਅਤ੍ਰ ਸੁਅੰ । ੩੫੬ ।
anbhung prabha ankhand tapung. abikar jati aniaas japung.
ankhand bartung andund tanung. hathvant barati rikh atar suang. (356)

ਅਵਿਲੋਕਿ ਸਰੰ ਕਰਿ ਧਿਆਨ ਜੰਤੁ । ਰਹਿ ਰੀਝ ਜਟੀ ਹਠਵੰਤ ਬ੍ਰਤੰ ।
ਗੁਰੂ ਮਾਨਿਸ ਪੰਚਦਸੋ ਪ੍ਰਬਲੰ । ਹਠ ਛਾਡਿ ਸਬੈ ਤਿੰਨ ਪਾਨ ਪਰੰ । ੩੫੭ ।
avilok sarung kar dhian jatung. reh reejh jati hathwant bartung.
gur manis panchdasov parbalung. hath chhad sabai tin paan parung. (357)

ਇਮਿ ਨਾਹ ਸੋਜੋ ਨਰ ਨੇਹ ਕਰੈ । ਭਵ ਧਾਰ ਅਪਾਰਹਿ ਪਾਰ ਪਰੈ ।
ਤਨ ਕੇ ਮਨ ਕੇ ਭ੍ਰਮ ਖਾਸਿ ਧਰੇ । ਕਰਿ ਪੰਦ੍ਰਸਵੋ ਗੁਰੂ ਪਾਨ ਪਰੈ । ੩੫੮ ।
im nah soujo nar neh karai bhav taar apareh paar parai.
tan kai man kai bhram paasi dharai. kar pandarsavo gur paan parai. (358)

ਇਤਿ ਪੰਦ੍ਰਸਵ ਗੁਰੂ ਬਾਨਗਰ ਸਮਾਪਤੰ । ੧੫ ।
iti panderasav guru bangar samapatung.

ਅਥ ਚਾਵੰਡ ਸੋਰਵੋ ਗੁਰੂ ਕਥਨੰ
ਤੋਟਕ ਛੰਦ
ਮੁਖ ਬਿਭੂਤ ਭਗਵੇ ਭੇਸ ਬਰੰ । ਸੁਭ ਸਭਿਤ ਚੇਲਕ ਸੰਗ ਨਰੰ ।
ਗੁਨ ਗਾਵਤ ਗੋਬਿੰਦ ਏਕ ਮੁਖੰ । ਬਨ ਡੋਲਤ ਆਸ ਉਦਾਸ ਮੁਖੰ । ੩੫੯ ।
hunn Chanvand Na de Solvain Guru de Kathan
Totak Chhand
mukh bibhut bhagvai bhes barung. Subh sobhat chelak sung narung.
gunn gavat Gobind ek mukhang. ban dolat aas udas sukhang. (359)

ਸੁਭ ਸੁਰਤਿ ਪੂਰਤ ਨਾਦ ਨਵੰ । ਅਤਿ ਉਜਲ ਅੰਗ ਬਿਭੂਤ ਰਿਖੰ ।
ਨਹੀ ਬੋਲਤ ਡੋਲਤ ਦੇਸ ਦਿਸੰ । ਗੁਨ ਚਾਰਤ ਧਾਰਤ ਧਯਾਨ ਹਰੰ । ੩੬੦ ।
Subh surat poorat naad navung. ati ujal ang bibhut rikhang.
nahi bolat dolat des disung. gunn charat dharat dhiyan harung. (360)

Seeing the bent head of this person, the ascetic laughingly remarked (asked) as to where the army of the Raja had gone. He replied, "O Guru ! I have not seen him with my own eyes." (354)

On hearing these words the Muni got surprised and on hearing this said that this ascetic was really unperturbed and his agile mind got a shock and felt that the person was a great ascetic with a stable mind. He was truly devoid of any desires and his indivisible mind was truly aloof. He was truly devoid of any vicious thoughts, with a brilliant-brain (intelligence) and a great soul. (355)

His brilliance was indivisible and his penance was perfect. He was truly devoid of vices, a celibate and a great worshipper, and without any desires. He was having a concentration par excellence (beyond disturbance) and a flawless body. The son of Muni Atri having a background of great penance with a tenacious mind, thought to himself about this man like this. (356)

Thus the Muni Dutt, with a tuft of matted hair on head and a great believer in penance, got enamoured with this arrow maker. He accepted him as his fifteenth guru (guide) in his mind. Leaving his stubborn attitude him as his fifteenth guru (guide) in his mind, leaving his stobborn attitude Dutt along with others fell at his feet (made obeisance at his feet.) (357)

If anyone were to develop love and devotion for the Lord in the same manner, then he could cross this ocean of life successfully. He (Dutt) kept aside all his physical or mental reservations (of body and mind). So accepting him as the fifteenth guru (guide) Dutt paid his regards to him by bowing at his lotus-feet. (358)

Here the episode of arrow maker as the fifteenth guru is completed. (15)

Now the episode of the sixteenth guru named Chavand commences.

Tetak Chhand :

Dutt had smeared his face with ash, and had a saffron robe on his body and he had his followers, looking glorious with them. They were singing songs in the praise of the Lord, (Gobind). They were wavering (vacillating) in the absence of any comforts in the jungle. (359)

The charming Dutt was moving worshipping the Rishi Nad, who had rubbed the white coloured ash on his limbs and was not uttering anything (with his tongue). He was traveling around various lands and was busy in singing the praises of the Lord, concentrating on the worship of the Lord. (360)

ਅਵਿਲੋਕਯ ਚਾਵੰਡਿ ਚਾਰੁ ਪ੍ਰਭੰ । ਗ੍ਰਿਹਿ ਜਾਤ ਉਡੀ ਗਹਿ ਮਾਸੁ ਮੁਖੰ ।
ਲਖਿ ਕੈ ਚਾਵੰਡਿ ਚਾਰ ਚਲੀ । ਤਿਹ ਤੇ ਅਤਿ ਪੁਸਟ ਪ੍ਰਮਾਥ ਬਲੀ । ੩੬੧ ।
avilokeu chavand char prabhung. greh jaat udi geh mas mukhung.
lakh kai pal chavand char chali. the te at pusat pparmath bali. (361)

ਅਵਿਲੋਕਿਸ ਮਾਸ ਅਕਾਸ ਉਡੀ । ਅਤਿ ਜੁਧੁ ਤਹੀ ਤਿਹੰ ਸੰਗ ਮੰਡੀ ।
ਤਜਿ ਮਾਸੁ ਚੜਾ ਉਡਿ ਆਪ ਚਲੀ । ਲਹਿ ਕੈ ਚਿਤ ਚਾਵੰਡਿ ਚਾਰ ਬਲੀ । ੩੬੨ ।
avilokis mas akas udi. at judh tehi tehung sung mandi.
taj mas chare uda aap chali. leh kai chit chavand char bali. (362)

ਅਵਿਲੋਕਿ ਸੁ ਚਾਵੰਡਿ ਚਾਰ ਪਲੰ । ਤਜਿ ਤ੍ਰਾਸ ਭਾਈ ਥਿਰ ਭੂਮਿ ਥਲੰ ।
ਲਖਿ ਤਾਸੁ ਮਨੰ ਮੁਨਿ ਚਉਕ ਰਹਯੋ । ਚਿਤ ਸੋਰ੍ਹਸਵੇ ਗੁਰੁ ਤਾਸੁ ਕਹਯੋ । ੩੬੩ ।
avilok so chavand char palung. taj tras bhaiee thir bhoom thalung.
lakh tas manung mun chok rehiou. chit sarsavai gur tas kehiou. (363)

ਕੋਊ ਐਸ ਤਹੇ ਜਬ ਸਰਬ ਧਨੰ । ਕਰਿ ਕੈ ਬਿਨੁ ਆਸ ਉਦਾਸ ਮਨੰ ।
ਤਬ ਪਾਚਉ ਇੰਦ੍ਰੀ ਤਿਆਗ ਰਹੈ । ਇਨ ਚੀਲਨ ਜਿਉ ਸੁਤ ਐਸ ਕਹੈ । ੩੬੪ ।
kouoo ais tajan jab sarab dhanung. kar kai bin aas udas manung.
tab panchou jiou surat ais kehan. in chulau jiou surat ais kehai. (364)

ਇਤਿ ਸੋਰ੍ਹਵੋ ਗੁਰੂ ਚਾਵੰਡਿ ਸਮਾਪਤੰ । ੧੬ ।
itiSorvo guru Chavand samapatung.

ਅਥ ਦੁਧੀਰਾ ਸਤਾਰਵੋ ਗੁਰੁ ਕਥਨੰ
ਤੋਟਕ ਛੰਦ
ਕਰਿ ਸੋਰਸ੍ਹਵੋ ਰਿਖਿ ਤਾਸੁ ਗੁਰੰ । ਉਠਿ ਚਲਿਆ ਬਾਟ ਉਦਾਸ ਚਿਤੰ ।
ਮੁਖਿ ਪੂਰਤ ਨਾਦਿ ਨਿਨਾਦ ਧੁਨੰ । ਸੁਨਿ ਰੀਝਤ ਗੰਧ੍ਰਬ ਦੇਵ ਨਰੰ । ੩੬੫ ।
ab dudheera Satarvo gunn kathanung.
Totak Chhand
kar sorsavo rikh tas gurang. uth chalio baat udas chitung.
mukh purat naad ninad dhunung. sunn reejhat gandhrab dev narung. (365)

ਚਲਿ ਜਾਤ ਭਏ ਸਰਿਤਾ ਨਿਕਟੰ । ਹਠਵੰਤ ਰਿਖੰ ਤਪਸਾ ਬਿਕਟ ।
ਅਵਿਲੋਕ ਦੁਧੀਰਯਾ ਏਕ ਤਹਾ । ਉਛਰੰਤ ਹੁਤੇ ਨਦਿ ਮਛ ਜਹਾ । ੩੬੬ ।
chal jaat bhaie sarita niktang. hathvant rikhung tapsa bikat.
avilok dudheeriya ek taha. uchhrant hutai nad machh jaha. (366)

ਥਰਕੰਤ ਹੁਤੋ ਝਿਕ ਚਿਤ ਨਭੰ । ਅਤਿ ਉਜਲ ਅੰਗ ਸੁਰੰਗ ਸੁਭੰ ।
ਨਹੀ ਆਨਿ ਬਿਲੋਕਤ ਆਪ ਦ੍ਰਿਗੰ । ਝਿਹ ਭਾਤਿ ਰਹਯੋ ਗਡ ਮਛ ਮਨੰ । ੩੬੭ ।
tharkant huto ik chit nabhung. ar ujal ang sarung subhung.
nahi ann bilokat aap drigung. eh bhant rehiou gad machh manung. (367)

He saw a kite (Chavand) with a brilliant outlook, which was carrying a piece of meat in her beak and was flying back to her nest (home). But then another kite saw her with this piece of meat, which was stronger than this beautiful kite. (361)

When the other one saw this kite flying in the sky with this meat piece, she started fighting with this one, but realizing her being stronger, the beautiful kite left the meat and flew outwards in the sky. (362)

Then seeing the meat piece on the land, and riding herself of any fright, she was watching the ground with great concentration. Seeing her the ascetic Dutt was getting astonished in his mind. Then he accepted her as the sixteenth guru (guide) in his mind. (363)

Thus if anyone, considering wealth as the source of affliction, gives up the whole wealth and feels in the mind completely morose without having any hopes (desires) then all the five senses, devoid of any vicious thinking, get freed from these vices and become purified and peaceful. Even the Vedas have taught us the same message as these kites have done. (364)

Here the episode of the sixteenth guru in the form of this Chavand is completed.(16)

Now the episode of the Dudhira as the seventeenth guru begins.

Tetal Chhand :

Then Dutt Muni, after accepting her (the kite) as the sixteenth guru, and with a melancholy (sad) mind moved further. His tongue was uttering the beautiful tunes of such words and his mind was very pensive. On hearing such melodious words all the gods, Shiva's musicians and the human beings were getting enamoured. (365)

Proceeding further he reached the banks of a river, as he was a stern and stubborn Rishi who was used to perform great penance. There he saw a bird, Dudhira and the fish were jumping upwards from the river. (366)

That bird was flying in the sky with full concentration of mind and was very beautiful with a white body and charming hue (colour), but with his eyes it was not viewing anything else (except fish) and his whole attention was fixed and devoted towards the fish. (367)

ਤਹਾ ਜਾਇ ਮਹਾ ਮੁਨਿ ਮਜਨ ਕੈ । ਉਠਿ ਕੈ ਹਰਿ ਧਿਆਨ ਲਗਾ ਸੁਚ ਕੈ ।
ਨ ਟਰੋ ਤਬ ਲੈ ਛਹ ਮਛ ਅਰੀ । ਰਥ ਸੂਰ ਅਥਿਓ ਨਹ ਡੀਠ ਟਰੀ । ੩੬੮ ।
taha jaie maha mun majan ke. uth kai har dhian laga such kai.
na taro tab lou veh machh ari. rath soor akhiou neh deeth tari. (368)

ਥਰਕੰਤ ਰਹਾ ਨਭਿ ਮਛ ਕਟੰ । ਰਥ ਭਾਨੁ ਹਟਿਓ ਨਹੀ ਧਯਾਨ ਛੁਟੰ ।
ਅਵਿਲੋਕ ਮਹਾ ਮੁਨਿ ਮੋਹਿ ਰਹਿਓ । ਗੁਰੁ ਸਤ੍ਰਸਵੋ ਕਰ ਤਾਸੁ ਕਹਿਓ । ੩੬੯ ।
therhant raha nabh machh katung. rath bhaan hatiou nahi dhian chhutung.
avilok maha mun mohai rehiou. gur satar satarsavo kar tass kehiou. (369)

ਇਤਿ ਸਤਾਰਵੋ ਗੁਰੂ ਦਧੀਰਾ ਸਮਾਪਤੰ । ੧੭ ।
iti Satarvo Guru dudheera samapatung (17)

ਅਥ ਮ੍ਰਿਗਹਾ ਅਠਾਰਸਵੋ ਗੁਰੂ ਬਰਨਨੰ
ਤੋਟਕ ਛੰਦ
ਕਰਿ ਮਜਨ ਗੋਬਿੰਦ ਗਾਇ ਗੁਨੰ । ਉਠਿ ਜਾਤ ਭਏ ਬਨ ਮਧਿ ਮੁਨੰ ।
ਜਹ ਸਾਲ ਤਮਾਲ ਮਦਾਲ ਲਸੈ । ਰਥ ਸੂਰਜ ਕੇ ਪਗ ਬਾਜ ਫਸੈ । ੩੭੦ ।
ab mrigha atharsavo guru baranung
Totak Chhand
kar majan gobind gaie gunung. uth jaat bhaie ban madh munung.
jeh saal tamal madhal lasai. rath suraj ke pug baaj phasai. (370)

ਅਵਿਲੋਕ ਤਹਾ ਇਕ ਤਾਲ ਮਹਾ । ਰਿਖਿ ਜਾਤ ਭਏ ਹਿਤ ਜੋਗ ਜਹਾ ।
ਤਹ ਪਤ੍ਰਣ ਮਧ ਲਹਯੋ ਮ੍ਰਿਗਹਾ । ਤਨ ਸੋਭਤ ਕੰਚਨ ਸੁਧ ਪ੍ਰਭਾ । ੩੭੧ ।
avilok tahå ik taal maha. rikh jaat bhaie hit jog jaha.
the patran madh liou mrigha. tn sobhat kanchan sudh prabha. (371)

ਕਰਿ ਸੰਧਿਤ ਬਾਣ ਕਮਾਣ ਸਿਤੰ । ਮ੍ਰਿਗ ਮਾਰਤ ਕੋਟ ਕਰੋਰ ਕਿਤੰ ।
ਸਭ ਸੈਨ ਮੁਨੀਸਰ ਸੰਗਿ ਲਏ । ਜਹ ਕਾਨਨ ਥੇ ਤਹ ਜਾਤ ਭਏ । ੩੭੨ ।
kar sandhit baan kaman situng. mrig marat kot karor katung.
sabh sain munisar sung laie. jeh kanan thoh teh jaat bhaie. (372)

ਕਨਕੰ ਦੁਤਿ ਉਜਲ ਅੰਗ ਸਨੇ । ਮੁਨਿ ਰਾਜ ਮਨੰ ਰਿਤੁ ਰਾਜ ਬਨੇ ।
ਰਿਖਿ ਸੰਗ ਸਖਾ ਨਿਸਿ ਬਹੁਤ ਲਏ । ਤਿਹ ਬਾਰਿਧ ਦੂਜ ਬਿਲੋਕਿ ਗਏ । ੩੭੩ ।
kankung dut ujal ang sanai. mun raaj manung rit raj banai.
rikh sung sakhanis bahut laie. the barad duj bilok gaie. (373)

ਰਿਖਿ ਬੋਲਤ ਘੋਰਤ ਨਾਦ ਨਵੰ । ਤਿਹ ਠਉਰ ਕੁਲਾਹਲ ਉਚ ਹੁਅੰ ।
ਜਲ ਪੀਵਤ ਠਉਰ ਹੀ ਠਉਰ ਮੁਨੀ । ਬਨ ਮਧਿ ਮਨੋ ਰਿਖ ਮਾਲ ਬਨੀ । ੩੭੪ ।
rikh bolat ghorat naad navang. the thour kulahal uch huang.
jal peevat thour hi thour muni. ban madh mano rikh maal bani. (374)

There the Muni (Dutt) took his path and then with a purified mind he started (sat in meditation) his meditation of the Lord. That enemy of the fish was also very much present there all the time. Even when the sun had set (and night had fallen) but the glance of this bird (Dudhira) was still fixed (with a gaze) on the fish alone. (368)

The bird (Dudhira), fish eater, was fluttering all the whilethere only, even though the sun had gone down (had set). the gaze of this bird was not diverted. On seeing his constant gaze, the great Muni got attracted towards him and assumed this bird (Dudhira) as his seventeenth guru. (369)

Here the episode of the Dudhira as the seventeenth guru is completed. (17)

Now the episode of 'Mrigha' as the eighteenth guru commences.

Tetak Chhand :

The Muni Dutt after having bath and singing Lord's praises got up from his meditation and went away to the jungle. There trees of Vetica robusta etc. (saal, tamal and madhal) were flourishing in glamour and from whose branches the last rays of the sun were penetrating. (370)

There he saw a huge tank, where the Rishi went for his meditation, and he (Dutt) saw a hunter behind the leaves of the trees, whose body was glittering like gold. (371)

He had fixed an arrow in the bow held in his hand, which was shining brightly, and he was making millions of plans for killing the deer. Dutt (Muni) along with his followers reached that forest. (372)

The golden like limbs of this person were shining and the Muni Raj was like the spring season (Basant) there. In the night the Rishi had many followers with him, and among them the Rishi appeared like the crescent moon in its second day phase.(373)

Rishi was making loud sounds like the gurgling clouds. so there was huge hue and cry there. At many places, the various ascetics were having water there, as if a whole rosary (group) of Munis was seen there. (374)

ਅਤਿ ਉਜਲ ਅੰਗ ਬਿਭੂਤ ਧਰੈ । ਬਹੁ ਭਾਂਤਿ ਨਯਾਸ ਅਨਾਸ ਕਰੈ ।
ਨਿਵਲਯਾਦਿਕ ਸਰਬੰ ਕਰਮ ਕੀਏ । ਰਿਖਿ ਸਰਬ ਚਹੁੰ ਚਕ ਦਾਸ ਥੀਏ । ੩੭੫ ।
at ujal ang bibhut dharai. boh bhant neyas anas karai.
nivalayadik sarabung karan keeai. rikh sarab chahun chak das theeai. (375)

ਅਨਭੰਗ ਅਖੰਡ ਅਨੰਗ ਤਨੰ । ਬਹੁ ਸਾਧਤ ਨਯਾਸ ਸੰਨਯਾਸ ਬਨੰ ।
ਜਟ ਸੋਹਤ ਜਾਨੁਕ ਧੂਰ ਜਟੀ । ਸਿਵ ਕੀ ਜਨੁ ਜੋਗ ਜਟਾ ਪ੍ਰਗਟੀ । ੩੭੬ ।
anbhung akhand anung tanung. boh sadhat nayas saniyas banung.
jat sohat janak dhoor jati. Siv ki jan jog jata pragti. (376)

ਸਿਵ ਤੇ ਜਨੁ ਗੰਗ ਤਰੰਗ ਛੁਟੇ । ਇਹ ਹੁਇ ਜਨ ਜੋਗ ਜਟਾ ਪ੍ਰਗਟੇ ।
ਤਪ ਸਰਬ ਤਪੀਸਨ ਕੇ ਸਬ ਹੀ । ਮੁਨਿ ਜੇ ਸਬ ਛੀਨ ਲਏ ਤਬ ਹੀ । ੩੭੭ ।
Siv te jan gung tarung chhutai. eh hoiai jan jog jata pragtai.
tup sarab tapisan ke sab hi. mun je sab chheen laie tab hi. (377)

ਸ੍ਰੁਤ ਜੇਤਿਕ ਨਯਾਸ ਉਦਾਸ ਕਹੇ । ਸਬ ਹੀ ਰਿਖਿ ਅੰਗਨ ਜਾਨ ਲਏ ।
ਘਨ ਮੈ ਜਿਮ ਬਿਦੁਲਤਾ ਝਮਕੈ । ਰਿਖਿ ਮੋ ਗੁਨ ਤਾਸ ਸਬੈ ਦਮਕੈ । ੩੭੮ ।
Surat jetak neyas udas kehai. sab hoi rikh angan jaan laie.
ghan mein jim bidulata jhamkai. rikh mo gunn taas sabai damkai. (378)

ਜਸ ਛਾਡਤ ਭਾਨੁ ਅਨੰਤ ਛਟਾ । ਰਿਖਿ ਕੇ ਤਿਮ ਸੋਭਤ ਜੋਗ ਜਟਾ ।
ਜਿਨ ਕੀ ਦੁਖ ਫਾਸ ਕਹੂੰ ਨ ਕਟੀ । ਰਿਖਿ ਭੇਟਤ ਤਾਸੁ ਛਟਾਕ ਛੁਟੀ । ੩੭੯ ।
jas chhadat bhaan anant chhata. rikh kai tim sobhat jog jata.
jin ki dukh phas kahun na kati. rikh bhetat taas chhatak chhuti. (379)

ਨਰ ਜੋ ਨਹੀ ਨਰਕਨ ਤੇ ਨਿਵਰੇ । ਰਿਖਿ ਭੋਟਤ ਤਉਨ ਤਰਾਕ ਤਰੈ ।
ਜਿਨ ਕੇ ਸਮਤਾ ਕਹੂ ਨਾਹਿ ਠਟੀ । ਰਿਖਿ ਪੂਜਿ ਘਟੀ ਸਬ ਪਾਪ ਘਟੀ । ੩੮੦ ।
nar jo nahi narkan te nivrai. rikh bhetat taoun tarak tarai.
jin ke samta kahun nahiai thati. rikh pooj ghat sab paap ghati. (380)

ਇਤ ਬਧਿ ਤਉਨ ਬਿਠੋ ਮ੍ਰਿਗਹਾ । ਜਸ ਹੇਰਤ ਛੇਰਿਨਿ ਭੀਮ ਭਿਡਹਾ ।
ਤਿਹ ਜਾਨ ਰਿਖੀਨ ਹੀ ਸਾਸ ਸਸਯੋ । ਮ੍ਰਿਗ ਜਾਨ ਮੁਨੀ ਕਹੁ ਬਾਨ ਕਸਯੋ । ੩੮੧ ।
it badh toun bitho mirigha. jas heart chheran bheem bhidha.
the jaan rikheen hi saas sasiyo. mrig jaan muni koh baan kasiyo. (381)

ਸਰ ਪੇਖ ਸਬੈ ਤਿਹ ਸਾਧ ਕਹੈ । ਮ੍ਰਿਗ ਹੋਇ ਨ ਰੈ ਮੁਨਿ ਰਾਜ ਇਹੈ ।
ਨਹ ਬਾਨ ਸਰਾਸਨ ਪਾਨ ਤਜੇ । ਅਸ ਦੇਖਿ ਦ੍ਰਿੜੰ ਮੁਨਿ ਰਾਜ ਲਜੇ । ੩੮੨ ।
Sar pekh sabai the sadh kehai. mrig hoiai na re mun raj ihai.
neh baan sarasan paan tajai. as dekh dirrung mun raj lajai. (382)

Someone had smeared his body with white ash, and was worshipping in Yoga style, and performing yogic exercises, as such the whole populace from the four corners had become his followers. (375)

His body was looking indivisible and perfect (in all respects) like that of Kamdev (god of love). He had practiced many acts of asceticism in the jungle, his tuft of matted hair were shining as if he was Shiva himself. It appeared as if the tuft of Shiva's matted hair had made their appearance. (376)

It appeared as if the Ganga was flowing from the Shiva's tuft as his hair was disheveled. It seemed that Dutt was appearing from the matted hair like yoga and all the ascetics meditated there for a long period. It appeared that the Muni (Dutt) had subdued all the ascetics along with their spiritual powers. (377)

All the occult powers attained from yoga as mentioned in the Vedas had been attained by him and these appeared like the streak of lightning, flashing from the clouds as the Rishi was looking like a picture of virtues. (378)

The matted hair from the Rishi's head were shining like the sun's rays and looked graceful, which could snap the noose around one's neck with a single glance in a moment from the Rishi. (379)

All those persons, destined to suffer the pangs of hell, were relieved of their sufferings with a single meeting with the Rishi. The persons, due to their sins who could not attain unison with the Lord' were enabled to rid themselves of their sins by worshipping the Rishi for a while only. (380)

The hunter was sitting in search of a prey just as a dreadful wolf remains watching the sheep for a kill. He mistook the Rishi for a deer and held his breath, and stretched his bow for a strike at the Muni. (381)

All the Sidhas seeing the stretched arrow told him that it was not a deer but the grand Muni Raj, but he did not leave the bow from his hand. On seeing his strong will power the royal ascetic (Muni Raj) felt ashamed. (382)

ਬਹੁਤੇ ਚਿਰ ਜਿਉ ਤਿਹ ਧਯਾਨ' ਛੁਟਾ । ਅਵਿਲੋਕ ਧਰੇ ਰਿਖਿ ਪਾਲ ਜਟਾ ।
ਕਸ ਆਵਤ ਹੋ ਡਰੁ ਡਾਰਿ ਅਬੈ । ਮੁਹਿ ਲਾਗਤ ਹੋ ਮ੍ਰਿਗ ਰੂਪ ਸਬੈ । ੩੮੩ ।
bahutai chir jiou the dhian chhuta. avilok dharai rikh paal jata.
kas avat ho dar daar abai. mohai lagat ho mrig roop sabai. (383)

ਰਿਖ ਪਾਲ ਬਿਲੋਕਿ ਤਿਸੈ ਦਿੜਤਾ । ਗੁਰੂ ਮਾਨ ਕਰੀ ਬਹੁਤੈ ਉਪਮਾ ।
ਮ੍ਰਿਗ ਸੋ ਜਿਹ ਕੋ ਚਿਤ ਐਸ ਲਗਯੋ । ਪਰਮੇਸਰ ਕੈ ਰਸ ਜਾਨ ਪਗਯੋ । ੩੮੪ ।
Rikh paal bilok tisai dirrta. Gur maan kari bahutai upma.
mrig so jeh ko chit ais lagiou. parmesar kai ras jan pagiou. (384)

ਮੁਨ ਕੋ ਤਬ ਪ੍ਰੇਮ ਪ੍ਰਸੀਜ ਹੀਆ । ਗੁਰ ਠਾਰਸਮੋ ਮ੍ਰਿਗ ਨਾਮ ਕੀਆ ।
ਮਨ ਮੋ ਤਬ ਦਤ ਬੀਚਾਰ ਕੀਆ । ਗੁਨ ਮ੍ਰਿਗਹਾ ਕੋ ਚਿਤ ਬੀਚ ਲੀਆ । ੩੮੫ ।
mun ko tab prem purseej gur tharasmo mrig naas kia.
man mo tab dutt bechar kia. gunn mrigha ko chit beeoh lia. (385)

ਹਰਿ ਸੋ ਹਿਤੁ ਜੋ ਇਹ ਭਾਤਿ ਕਰੈ । ਭਵ ਭਾਰ ਅਪਾਰਹ ਪਾਰ ਪਰੈ ।
ਮਲ ਅੰਤਰਿ ਯਾਹੀ ਇਸਨਾਨ ਕਟੈ । ਜਗ ਤੇ ਫਿਰਿ ਆਵਨ ਜਾਨ ਮਿਟੈ । ੩੮੬ ।
har so hit jo eh bhant karai. bhav bhar apareh par parai.
mal antar yahi isnan katai. jug te phir avan jaan mitai. (386)

ਗੁਰੂ ਜਾਨ ਤਬੈ ਤਿਹ ਪਾਇ ਪਰਾ । ਭਵ ਭਾਰ ਅਪਾਰ ਸੁ ਪਾਰ ਤਰਾ ।
ਦਸ ਅਸਟਸਮੋ ਗੁਰੁ ਤਾਸੁ ਕੀਯੋ । ਕਬਿ ਬਾਧਿ ਕਬਿਤਨ ਮਧਿ ਲੀਯੋ । ੩੮੭ ।
gur jaan tabai the paie para. bhav bhar apar so par tara.
das astsamo gur taas kiou. kab badh kabitan madh leeiou. (387)

ਸਬ ਹੀ ਸਿਖ ਸੰਜੁਤਿ ਪਾਨ ਗਹੇ । ਅਵਿਲੋਕਿ ਚਰਾਚਰਿ ਚਉਧ ਰਹੇ ।
ਪਸੁ ਪਛ ਚਰਾਚਰ ਜੀਵ ਸਬੈ । ਗਣ ਗੰਧ੍ਰਬ ਭੂਤ ਪਿਸਾਚ ਤਬੈ । ੩੮੮ ।
Sab hi sikh sanjut paan gehai. avilok charachar choudh rehai.
pasu pachh charachar jeev sabai. gunn gandhrab bhoot pisach tabai. (388)

ਇਤਿ ਅਠਦਸਵੋ ਗੁਰੂ ਮ੍ਰਿਗਹਾ ਸਮਾਪਤੰ । ੧੮ ।
iti athdasvo guru mrigha Samapatung. (18)

ਅਥ ਨਲਨੀ ਸੁਕ ਉਨੀਵੋ ਗੁਰੂ ਕਥਨੰ
ਕ੍ਰਿਪਾਣ ਕ੍ਰਿਤ ਛੰਦ
ਮੁਨਿ ਅਤਿ ਅਪਾਰ । ਗਣ ਗੁਣ ਉਦਾਰ ।
ਬਿਦਿਆ ਬਿਚਾਰ । ਨਿਤ ਕਰਤ ਚਾਰ । ੩੮੯ ।
ab nalni suk univo guru kathanung
Kirpan Kirat Chhand
mun at apar. gann gunn udar.
bidia bichar. nit karat char. (389)

After long time when he gave up his meditation posture and he saw that he was the Rishi with a tuft of matted hair. Then he remarked that why they were all coming fearlessly towards him, as he saw in all of them the deer only. (383)

The master of the Rishis (Dutt) seeing his firmness, accepting him as his guru, praised him greatly, as his mind was strongly concentrated on the deer as if he was immersed in the love of the Lord. (384)

Thus the Muni's mind was greatly impressed with this hunter's love that was keen on killing the deer and accepted him as the eighteenth guru. Then Dutt thought to himself and contemplated on the virtues of this hunter, which he grapsed fully.(385)

If anyone were to develop such a strong love for the Lord, then he would surely be successful in crossing this ocean of life. By having a dip (in devotional love), the impurities of the mind are washed away and one attains salvation (from the cycle of rebirths). (386)

Then the Rishi bowed to him with reverence and assumed him as the guru. He accepted him as the eighteenth guru which has been composed by the poet in these kabits (poetry form). (387)

Along with his followers he made his obeisance to him, on seeing which the whole world was astonished (including animate and inanimate things). Then all the animals, birds and human beings, the Shiva's musicians and ghosts etc. All got into a state of surprised shock. (388)

Here the episode of the hunter (Mrigha) as the eighteenth guru is completed. (18)

Now the episode of the nineteenth guru, Nalini Shuk begins.

Kirpan Krit Chhand :

The grand Muni (Dutt), adopting all the virtues of various parties, was pondering and contemplating on various aspects of Knowledge and studies. (389)

ਲਖਿ ਛਬਿ ਸੁਰੰਗ । ਲਾਜਤ ਅਨੰਗ ।
ਪਿਖਿ ਬਿਮਲ ਅੰਗ । ਚਕਿ ਰਹਤ ਗੰਗ । ੩੯੦ ।
lakh chhab surang. lajat anung.
pikh bimal ang. chak rehat gung. (390)

ਲਖਿ ਦੁਤਿ ਅਪਾਰ । ਰੀਝਤ ਕੁਮਾਰ ।
ਗਯਾਨੀ ਅਪਾਰ । ਗੁਨ ਗਨ ਉਦਾਰ । ੩੯੧ ।
lakh dut apar. reejhat kumar.
gyani apar. gunn gan udar. (391)

ਅਬਯਕਤ ਅੰਗ । ਆਭਾ ਅਭੰਗ ।
ਸੋਭਾ ਸੁਰੰਗ । ਤਨ ਜਨੁ ਅਨੰਗ । ੩੯੨ ।
abiyakat ang. abha abhang.
sobha surang. tan jan anang. (392)

ਬਹੁ ਕਰਤ ਨਯਾਸ । ਨਿਸਿ ਦਿਨ ਉਦਾਸ ।
ਤਜਿ ਸਰਬ ਆਸ । ਅਤਿ ਬੁਧਿ ਪ੍ਰਕਾਸ । ੩੯੩ ।
boh karat niyas. nis din udas.
taj sarab aas. at budh prakas. (393)

ਤਨਿ ਸਹਤ ਧੂਪ । ਸੰਨਯਾਸ ਭੂਪ ।
ਤਨਿ ਛਬਿ ਅਨੂਪ । ਜਨੁ ਸਿਵ ਸਰੂਪ । ੩੯੪ ।
tan sehat dhup. saniyas bhoop.
tan chhab anup. jan siv sarup. (394)

ਮੁਖ ਛਬਿ ਪ੍ਰਚੰਡ । ਆਭਾ ਅਭੰਗ ।
ਜੁਟਿ ਜੋਗ ਜੰਗ । ਨਹੀ ਸੁਰਤ ਅੰਗ । ੩੯੫ ।
mukh chhab prachand. abha abhang.
jut jog jung. nahi murat ang. (395)

ਅਤਿ ਛਬਿ ਪ੍ਰਕਾਸ । ਨਿਸਿ ਦਿਨ ਨਿਰਾਸ ।
ਮੁਨਿ ਮਨ ਸੁਬਾਸ । ਗੁਨ ਗਨ ਉਦਾਸ । ੩੯੬ ।
at chhab prakas. nis din niras.
mun man subas. gunn gan udas. (396)

ਅਬਯਕਤ ਜੋਗ । ਨਹੀ ਕਉਨ ਸੋਗ ।
ਨਿਤਪ੍ਰਤਿ ਅਰੋਗ । ਤਜਿ ਰਾਜ ਭੋਗ । ੩੯੭ ।
abiyakat jog. nahi kaun sog.
nitpirat arog. taj raj bhog. (397)

Even Kamdev (god of love) was feeling ashamed (belittled) on seeing his (Dutts) glamour. Even the Ganga (symbol of purity) was getting surprised on watching the purity and simplicity of his body (personality). (390)

Even the princes were getting anamoured by seeing his charm and glamour, as he (Dutt) was a collection (bundle) of all the virtues of knowledge, scholastic learning and kindness. (391)

The beauty and charm of his unperceivable body was indestructible, and his praiseworthiness was very attractive as if Kamdev (god of love) had assumed a human form himself. (392)

He (Dutt) was always immersed, engrossed in prayers and meditaton and would remain (desire less) gloomy throughout day and night. He had been enlightened with knowledge and learning of all types. (393)

The king of ascetics (Dutt) was bearing the heat of sunshine on himself and he had a personality of charm and beauty par excellence, as if he was a reflection of Shiva himself. (394)

His forehead was having a charm (glitter) and his brilliance was indivisible. He was fully engrossed in yogic exercises (in yoga) and would never retreat from that posture (position) or such actions. (395)

His glamour was radiant everywhere and was always morose (devoid of desires or hopes) day and night. The Muni's mind was very much full of vituous thoughts (filled with aroma) and was a source (fountain) of worldly detachment. (396)

His yoga was indescribable and he was free from any afflictions. He was always devoid of any ailments and had given up all (royal) worldly pleasures. (397)

ਮੁਨ ਮਨਿ ਕ੍ਰਿਪਾਲ । ਗੁਨ ਗਨ ਦਿਆਲ ।
ਸੁਤਿ ਮਤਿ ਮੁਦਾਲ । ਦ੍ਰਿਤ ਬ੍ਰਿਤ ਕਰਾਲ । ੩੯੮ ।
mun man kirpal. gunn gan dayal.
Suti mat sudhal. drit birat karal. (398)

ਤਨ ਸਹਤ ਸੀਤ । ਨਹੀ ਮੁਰਤ ਚੀਤ ।
ਬਹੁ ਬਰਖ ਬੀਤ । ਜਨੁ ਜੋਗ ਜੀਤ । ੩੯੯ ।
tan sehat seet. nahi murat cheet.
boh barakh beet. jan jog jeet. (399)

ਚਾਲੰਤ ਬਾਤ । ਥਰਕੰਤ ਪਾਤ ।
ਪੀਅਰਾਤ ਗਾਤ । ਨਹੀ ਬਦਤ ਬਾਤ । ੪੦੦ ।
chalant baat. tharkant paat.
piarat gaat. nahi badat baat. (400)

ਭੰਗੀ ਭਛੰਤ । ਕਾਛੀ ਕਛੰਤ ।
ਕਿੰਗ੍ਰੀ ਬਜੰਤ । ਭਗਵਤ ਭਨੰਤ । ੪੦੧ ।
bhangung bhachhant. kachhi kachhant.
kingri bajant. bhagvat bhanant. (401)

ਨਹੀ ਡੁਲਤ ਅੰਗ । ਮੁਨਿ ਮਨ ਅਭੰਗ ।
ਜੁਟਿ ਜੋਗ ਜੰਗ । ਜਿਮਿ ਉਡਤ ਚੰਗ । ੪੦੨ ।
nahi dulat ang. mun man abhang.
jut jog jung. jim udat chang. (402)

ਨਹੀ ਕਰਤ ਹਾਇ । ਤਪ ਕਰਤ ਚਾਇ ।
ਨਿਤਪ੍ਰਤਿ ਬਨਾਇ । ਬਹੁ ਭਗਤ ਭਾਇ । ੪੦੩ ।
nahi karat haie. tup karat chaie.
nitprat banaie. boh bhagat bhaie. (403)

ਮੁਖ ਭਛਤ ਪਉਨ । ਤਜਿ ਧਾਮ ਗਉਨ ।
ਮੁਨਿ ਰਹਤ ਮਉਨ । ਸੁਭ ਰਾਜ ਭਉਨ । ੪੦੪ ।
mukh bhachhat paun. taj dham gaun.
mun rehat maun. Subh raj bhaun. (404)

ਸੰਨਯਾਸ ਦੇਵ । ਮੁਨਿ ਮਨ ਅਭੇਵ ।
ਅਨਜੁਰਿ ਅਜੇਵ । ਅੰਤਰਿ ਅਤੇਵ । ੪੦੫ ।
Saniyas dev. mun man abhev.
anjur ajev. antar atev. (405)

The Muni was very benevolent at heart and was a collection of all virtues and kindness. He was having a right and virtuous type of wisdom (intelligence) and a perfect and stubborn nature. (398)

He was bearing the cold (weather) on his body and he could never mind avoiding it. Many years had passed in doing such actions, as if he had completely won over yoga practices. (399)

With the blowing of cold wind, even the stones were trembling (shivering) and body had turned yellow and even words could not come out of his mouth (he could not speak). (400)

He was consuming hemp (bhang) while carrying out yogic exercises and playing on his (kingri) horn and he was singing the praises of the Lord. (401)

Muni's mind was very stable and was not to get distracted (by any means) and was engrossed in the battle of (practice of) yoga, just as the kite flies in the skies. (402)

He was engaged in his penance with great devotion, and would not falter or feel the pangs of difficult (tough) tasks of penance. He was involved (immersed) in his worship (prayers) with love every day. (403)

He was inhaling air through the mouth and had given up visiting his home. Muni was observing silence and this was his auspicious royal abode. (404)

No one could have an access to the secrets of the mind of the ascetic (the great Muni). He was free from ageing (old age) and was invincible (at heart). He had a grand heart (being very stable). (405)

ਅਨਭੂ ਪ੍ਰਕਾਸ । ਨਿਤਪ੍ਰਤਿ ਉਦਾਸ ।
ਗੁਨ ਅਧਿਕ ਜਾਸ । ਲਖਿ ਲਜਤ ਅਨਾਸ । ੪੦੬ ।
anbhu prakas. nitprat udas.
gunn adhik jas. lakh lajat anas. (406)

ਬ੍ਰਹਮੰਨ ਦੇਵ । ਗੁਨ ਗਨ ਅਭੇਵ ।
ਦੇਵਾਨ ਦੇਵ । ਅਨਭਿਖ ਅਜੇਵ । ੪੦੭ ।
brahman dev. gunn gan abhev.
devan dev. anbhikh ajev. (407)

ਸੰਨਿਆਸ ਨਾਥ । ਅਨਧਰ ਪ੍ਰਮਾਥ ।
ਇਕ ਰਟਤ ਗਾਥ । ਟਕ ਏਕ ਸਾਥ । ੪੦੮ ।
Saniyas nath. andhar pramath.
ik ratat gaath. tak ek saath. (408)

ਗੁਨ ਗੁਨ ਅਪਾਰ । ਮੁਨਿ ਮਨਿ ਉਦਾਰ ।
ਸੁਭ ਮਤਿ ਸੁਧਾਰ । ਬੁਧਿ ਕੋ ਪਹਾਰ । ੪੦੯ ।
gunn gan apar. mun man udhar.
subh mat sudhar. budh ko pahar. (409)

ਸੰਨਿਆਸ ਭੇਖ । ਅਨਿਬਿਖ ਅਦ੍ਵੇਖ ।
ਜਾਪਤ ਅਭੇਖ । ਬ੍ਰਿਧ ਬੁਧਿ ਅਲੋਖ । ੪੯੦ ।
Saniyas bhekh. anibikh adavakh.
japat abhekh. bridh budh alekh. (410)

ਕੁਲਕ ਛੰਦ
ਧੰ ਧਕਿਤ ਇੰਦ । ਚੰ ਚਕਿਤ ਚੰਦ ।
ਥੰ ਥਕਤ ਪਉਨ । ਭੰ ਭਜਤ ਮਉਨ । ੪੧੧ ।
Kulak Chhand
dhung dhakit Ind. chung chakit Chand.
thung thakat paun. bhung bhajat maun. (411)

ਜੰ ਜਕਿਤ ਜਛ । ਪੰ ਪਚਤ ਪਛ ।
ਧੰ ਧਕਤ ਸਿੰਧੁ । ਬੰ ਬਕਤ ਬਿੰਧ । ੪੧੨ ।
jung jachit jachh. pung pachat pachh
dhung dhakat Sindh. bung bakat bindh. (412)

ਸੰ ਸਕਤ ਸਿੰਧੁ । ਗੰ ਗਕਤ ਗਿੰਧ ।
ਤੰ ਤਕਤ ਦੇਵ । ਅੰ ਅਕਤ ਭੇਵ । ੪੧੩ ।
sung sakat Sindh. gung gakat gindh.
tung takat dev. ang akat bhe. (413)

He had an enlightened mind, and was always looking morose (desire less) and possessed many virtues. On perceiving him even an ordinary person, devoid of hopes (desires), would feel ashamed. (406)

The leader of the ascetics (Dutt) had all the virtues (a bundle of virtues) and was indiscriminate (open minded). He was a king of gods and was invincible, being free from any formalities (showing off). (407)

He was a master ascetic, free from any support and would subjugate all. He was repeating only one word (Lord's Name) and was concentrating on one thing. (408)

The benevolent Muni was a bunch of virtuous deeds, having a beautiful intelligent mind, as if he was a mountain of wisdom. (409)

He was dressed as an ascetic and was free from all vices and was devoid of dual mindedness. He appeared free from any guise. He was a wise person but indescribable. (410)

Kulak Chhand :

The heart of Indra was beating fast, the moon (god) was surprised, and the wind was (tired) stopped and was thus quiet. (411)

The demigods were wonder-struck, the birds were frightened (forgot flying), the ocean was upset (with heavy waves) and Vindyachal was making great noise. (412)

The ocean had squeezed (being doubtful), the grand elephants were trumpeting, and the gods were motionless (being concentrated on one point) and were tired of getting at his secrets. (413)

ਲੰ ਲਖਤ ਜੋਗਿ । ਭੰ ਭ੍ਰਮਤ ਭੋਗਿ ।
ਬੰ ਬਕਤ ਬੈਨਾ । ਚੰ ਚਕਤ ਨੈਨ । ੪੧੪ ।
lung lakhat jog. bhung bharmat bhog.
bung bakat baina. chung chakat nain. (414)

ਤੰ ਤਜਤ ਅਤ੍ । ਛੰ ਛਕਤ ਛਤ੍ਰੰ ।
ਪੰ ਪਰਤ ਪਾਨ । ਭੰ ਭਰਤ ਭਾਨ । ੪੧੫
tung tajat atar. chhung chhakat chatrung.
pung parat paan. bhung bharat bhaan. (415)

ਬੰ ਬਜਤ ਬਾਦ । ਨੰ ਨਜਤ ਨਾਦ ।
ਅੰ ਉਠਤ ਰਾਗ । ਉਫਟਤ ਸੁਹਾਗ । ੪੧੬ ।
bung bajat baad. nung najat naad.
ang uthat rag. uphtat surag. (416)

ਛੰ ਸਕਤ ਸੁਰ । ਭੰ ਭ੍ਰਮਤ ਹੂਰ ।
ਰੰ ਰਿਝਤ ਚਿਤ । ਤੰ ਤਜਤ ਬਿਤ । ੪੧੭ ।
achhund sakat sur. bhung bharmat hoor.
rung rijhat chit. tung tajat bit. (417)

ਛੰ ਛਕਤ ਜਛ । ਭੰ ਭ੍ਰਮਤ ਪਛ ।
ਭੰ ਭਿਰਤ ਭੂਪ । ਨਵ ਨਿਰਖ ਰੂਪ । ੪੧੮ ।
chhung chhakat jachh. bhung bharmat pachh.
bhung bhirat bhoop. nav nirakh roop. (418)

ਚਰਪਤ ਛੰਦ
ਗਲਿਤੰ ਜੋਗੰ । ਦਲਿਤੰ ਭੋਗੰ ।
ਭਗਿਵੇ ਭੇਸੰ । ਸੁਫਿਲੇ ਦੇਸੰ । ੪੧੯ ।
Chatrpat Chhand
galitung jogung. dalitung bhogung.
bhagivai bhesung. sophilai desung. (419)

ਅਚਲ ਧਰਮੰ । ਅਖਿਲ ਕਰਮੰ ।
ਅਮਿਤ ਜੋਗੰ । ਤਜਿਤ ਭੋਗੰ । ੪੨੦ ।
achal dharmung. akhil karmung.
amit jogung. lajit bhogung. (420)

ਸੁਫਲ ਕਰਮੰ । ਸੁਬ੍ਰਿਤ ਧਰਮੰ ।
ਕੁਕ੍ਰਿਤ ਹੰਤਾ । ਸੁਗਤੰ ਗੰਤਾ । ੪੨੧ ।
suphul karmung. subirat dharmung.
Kukirat hanta. sugtang ganta. (421)

The worldly people (enjoying worldly pleasures) were surprised to watch his yogs (yogic exercises). They were muttering some words while their eyes were wondering.(414)

The warriors were throwing away their arms, the Kashatriyas were getting elated (pleased), and were paying their obeisance while the sun was filled with awe (fear). (415)

The bugles were blowing and music was being played with Ragas (tunes) rising high, giving an appearance of happy atmosphere. (416)

The warriors were elated, the fairies were roaming around and one felt pleased at heart and money was being offered in alms (to poor). (417)

The demigods were getting enamoured, and the birds were fluttering around (flying) in the skies, the kings were fighting against one another. Seeing the state of Rishi this sort of atmosphere prevailed there. (418)

Charpat Chhand :

Dutt was engrossed in his yoga fully, having crushed all his worldly desires or pleasures. He was wearing a saffron robe, and was having a successful body (personality).(419)

He was a devout religious person, and was performing all actions, with an indescribable yoga, having given up all worldly pleasures. (420)

He was perfect in his actions, having a fully religious bent of mind, and was a destroyer of all evil doings (or vicious acts) and was having a virtuous disciplined life (decorum). (421)

ਦਲਿਤੰ ਦ੍ਰੋਹੰ । ਮਲਿਤੰ ਮੋਹੰ ।
ਸਲਿਤੰ ਸਾਰੰ । ਸੁਕ੍ਰਿਤ ਚਾਰੰ । ੪੨੨ ।
dalitung darohung. Malitung mohung.
Salitung sarung. Sukirat charung. (422)

ਭਗਵੇ ਭੇਸੰ । ਸੁਫਲੰ ਦੇਸੰ ।
ਸੁਹ੍ਰਿਦੰ ਸਰਤਾ । ਕੁਕ੍ਰਿਤੰ ਹਰਤਾ । ੪੨੩ ।
bhagvai bhesung. suphulung desung.
suhirdung sarta. kukirtung harta. (423)

ਚਕ੍ਰਿਤੰ ਸੁਰੰ । ਬਮਤੰ ਨੂਰੰ ।
ਏਕੰ ਜਪਿਤੰ । ਏਕਪ ਥਪਿਤੰ । ੪੨੪ ।
charkirtung surung. bamtung nurang.
ekung japitung. eko thapitung. (424)

ਰਾਜੰ ਤਜਿਤ੍ਰੰ । ਈਸੰ ਭਵਿਤ੍ਰੰ ।
ਜਪੰ ਜਪਿਤ੍ਰੰ । ਏਕੰ ਥਪਿਤ੍ਰੰ । ੪੨੫ ।
rajung tajitrung. easung bhavitarung.
jaoung japitrung. ekang thapitrung. (425)

ਬਜਤੰ ਨਾਦੰ । ਬਿਦਿਤੰ ਰਾਗੰ ।
ਜਪਤੰ ਜਾਪੰ । ਤ੍ਰਸਿਤੰ ਤਾਪੰ । ੪੨੬ ।
bajtung nadung. biditung ragung.
japtung japung. tarsitung tapung. (426)

ਚਕਿਤੰ ਚੰਦੰ । ਧਕਤੰ ਇੰਦੰ ।
ਤਕਤੇ ਦੇਵੰ । ਭਗਤੰ ਭੇਵੰ । ੪੨੭ ।
chakitung chandung. dhaktung indung.
takatung devung. bhagtung bhevang. (427)

ਭ੍ਰਮਤੰ ਭੂਤੰ । ਲਖਿਤੰ ਰੂਪੰ ।
ਚਕ੍ਰਤ ਚਾਰੰ । ਸੁਹ੍ਰਿਦੰ ਸਾਰੰ । ੪੨੮ ।
bharamtung bhootung. lakhitung roopung.
Chaktrung charung. Suhirdung sarung. (428)

ਨਲਿਨੰ ਸੁਆ । ਲਖ ਅਉਧੁਆ ।
ਚਟ ਦੇ ਛਟਾ । ਭ੍ਰਮ ਤੇ ਜਟਾ । ੪੨੯ ।
nalinung suang. lakh aoudhuang.
chat de chhata. bhram te jata. (429)

He was a destroyer of oppression, and would crush worldly attachement, he was like a river of essence (gist), and was having virtuous acts to his credit. (422)

He was having saffron coloured robes, belonging to a successful country, and was like a river of magnanimity and was a destroyer of all sinful (evil) designs. (423)

The go ds were getting surprised, and were trying to consummate his glamour, while worshipping the only Lord sublime, and were establishing the supermacy of .the Lord. (424)

He had abandoned his kingdom and was meditating on (worshipping) the Lord, and his mind was attuned to the establishment (propagation) of one Lord supreme (prime soul). (425)

The bugles were blowing and Ragas were enanating from musical instruments and with the Lord's worship all the sufferings (ailments were being cast away (leaving). (426)

The moon was also getting bewildered, while Indra;s heart was beating fast, and the gods were watching, and they became Dutt's followers (worshippers). (427)

The ghosts were moving around and glancing his charm and glamour and were getting surprised while the Muni was a source of magnanimity. (428)

Then Dutt, the ascetic saw a parrot sitting atop the pipe. He took out the parrot out of rage, and the parrot flew away at once. In the same manner the soul is also encaged (caught) in certain doubts or misgivings. (429)

ਤਕਿਤੰ ਦੇਵੰ । ਬਕਿਤੰ ਭੇਵੰ ।
ਦਸ ਨਵ ਸੀਸੰ । ਕਰਮਕ ਦੀਸੰ । ੪੩੦ ।
takitung devung. bakitung bhevung.
das nav seesung. karmak deesung. (430)

ਬੁਧਿਤੰ ਧਾਮੰ । ਗ੍ਰਿਹਿਤੰ ਬਾਮੰ ।
ਭ੍ਰਮਤੰ ਮੋਹੰ । ਮਮਤੰ ਮੋਹੰ । ੪੩੧ ।
budhitung dhamung. grehatung bamung.
bharamatung mohung. mamtung mohung. (431)

ਮਮਤਾ ਬੁਧੰ । ਸ੍ਰਿਹਤੰ ਲੋਗੰ ।
ਅਹਿਤਾ ਧਰਮੰ । ਲਹਿਤਹ ਭੋਗੰ । ੪੩੨ ।
mamta budhung. sirehatung logung.
ahita dharmung. lehteh bhogung. (432)

ਗ੍ਰਿਸਤੰ ਬੁਧੰ । ਮਮਤਾ ਮਾਤੰ ।
ਇਸਤ੍ਰੀ ਨੋਹੰ । ਪੁਤ੍ਰੰ ਭ੍ਰਾਤੰ । ੪੩੩ ।
gristung budhang. mamta matung.
istri nohung. putrang bharatung. (433)

ਗ੍ਰਸਤੰ ਮੋਹੰ । ਧਰਿਤੰ ਕਾਮੰ ।
ਜਲਤੰ ਕ੍ਰੋਧੰ । ਪਲਿਤੰ ਦਾਮੰ । ੪੩੪ ।
grastung mohung. dharitung kamung.
jaltung karodhung. palitung damung. (434)

ਦਲਤੰ ਬਿਯੋਧੰ । ਤਕਿਤੰ ਦਾਵੰ ।
ਅਤੰਹ ਨਰਕੰ । ਗੰਤਹ ਪਾਵੰ । ੪੩੫ ।
daltung biyodhung. takitung davung.
anteh narkung. ganteh pavung. (435)

ਤਜਿਤੰ ਸਰਬੰ । ਗ੍ਰਹਿਤੰ ਏਕੰ ।
ਪ੍ਰਭਤੰ ਭਾਵੰ । ਤਜਿਤੰ ਦ੍ਰੇਖੰ । ੪੩੬ ।
tajitung sarbung. grehtung ekung.
prabhatung bhavung. tajitung devaikhung. (436)

ਨਲਿਨੀ ਸੁਕਿ ਜਯੰ । ਤਜਿਤੰ ਦਿਰਬੰ ।
ਸਫਲੀ ਕਰਮੰ । ਲਹਿਤੰ ਸਰਬੰ । ੪੩੭ ।
nilini suk jagung. tajitung dirbung.
saphli karmung. lehtung sarbung. (437)

Watching this secret, the Muni Dutt said that he had assumed him (the parrot) as his twentieth guru, as he appeared to be of a great fortune (a great worker). (430)

Man was an abode of intelligence (wisdom) and was always enamoured by his spouse (woman) and was always attracted towards the love and attachment of the woman (thus getting astray). (431)

All the people possessed the knowledge of affection (love) for someone while there were few religious persons having no worldly attraction, while others were engaged in worldly pleasures. (432)

The love and affection of the mother, and the love for one's wife, son and brother has kept everyone's wisdom engrossed in such affection. (433)

Man was engrossed in love (of others), and developed various desires (due to this) and burns in anguish, being engrossed in 'Maya' (worldly falsehood). (434)

The dual mindedness had crushed this man and always looked for a chance and finally landed up in the hell. (435)

Someone had ridding himself of the love of all others, got immersed in the Lord and leaving the dual mindedness he wins Lord's pleasure. (436)

Like the parrot, he gives up wealth (like the pipe) and becomes successful in his actions and attains all comforts of life. (437)

ਇਤਿ ਨਲਿਨੀ ਸੁਕ ਉਨੀਸਵੋ ਗਰੁ ਬਰਨਨੰ । ੧੯ ।
iti nalini suk unisavain guru barnanung. (19)

ਅਥ ਸਾਹ ਬੀਸਵੋ ਗੁਰੁ ਕਥਨੰ ।

ਚੌਪਈ

ਆਗੇ ਚਲਾ ਦਤ ਜਟ ਧਾਰੀ । ਬੇਜਤ ਬੈਣ ਬਿਖਾਨ ਅਪਾਰੀ ।
ਅਸਥਾਵਰ ਲਖਿ ਚੇਤਨ ਭਏ । ਚੇਤਨ ਦੇਖ ਚਕ੍ਰਿਤ ਹ੍ਵੈ ਗਏ । ੪੩੮ ।

ab sah beesavoi guru kathanung

Choupaiee

agai chala dutt jat dhari. bejat bain bikhan apari.
asthavar lakh chetan bhaie. chetan dekh chakitar havai gaie. (438)

ਮਹਾ ਰੂਪ ਕਛੁ ਕਹਾ ਨ ਜਾਈ । ਨਿਰਖਿ ਚਕ੍ਰਿਤ ਰਹੀ ਸਕਲ ਲੁਕਾਈ ।
ਜਿਤ ਜਿਤ ਜਾਤ ਪਖਹਿ ਰਿਖਿ ਗਯੋ । ਜਾਨੁਕ ਪ੍ਰੇਮ ਮੇਘ ਬਰਖਯੋ । ੪੩੯ ।
maha roop kacha kaha na jaiee. nirakh chakirat rehi sakal lukaiee.
jit jit jaat pakheh rikhi geyo. januk prem megh barkheou. (439)

ਤਹ ਇਕ ਲਖਾ ਮਾਹ ਪਨਵਾਨਾ । ਮਹਾ ਰੂਪ ਧਰਿ ਦਿਰਬ ਨਿਧਾਨਾ ।
ਮਹਾ ਜੋਤਿ ਅਰੁ ਤੇਜ ਅਪਾਰੁ । ਆਪ ਘੜਾ ਜਾਨੁਕ ਮੁਖਿ ਚਾਰੁ । ੪੪੦ ।
ateh ik lakha sah dhanvana. maha roop dhar dirab nidhana.
maha joat or tej apar. aap gharra janak mukh chaar. (440)

ਬਿਕ੍ਰਿਅ ਬੀਚ ਅਧਿਕ ਸਵਧਾਨਾ । ਬਿਨੁ ਬਿਪਾਰ ਜਿਨ ਅਉਰ ਨ ਜਾਨਾ ।
ਆਸ ਅਨੁਰਕਤ ਤਾਸੁ ਬ੍ਰਿਤ ਲਾਗਾ । ਮਾਨਹੁ ਮਹਾ ਜੋਗ ਅਨੁਰਾਗਾ । ੪੪੧ ।
bikiria been adhik savdhana. bin bipar jin aour na jana.
aas anarkat tass brit laga. manoh maha jog anuraga. (441)

ਤਹਾ ਰਿਖਿ ਗਏ ਸੰਗਿ ਸੰਨਯਾਸਨ । ਕਈ ਛੋਹਨੀ ਜਾਤ ਨਹੀ ਗਨਿ ।
ਤਾ ਕੇ ਜਾਇ ਦੁਆਰ ਪਰ ਬੈਠੇ । ਸਕਲ ਮੁਨੀ ਮੁਨੀਰਾਜ ਇਕੈਠੇ । ੪੪੨
taha rikhi gaie sung saniyasan. kaiee chhohini jaat nahi gan.
ta ke jaie duar par baithai. sakal muni muniraj ikaithai. (442)

ਸਾਹੁ ਸੁ ਦਿਰਬ ਬ੍ਰਿਤ ਲਗ੍ ਰਹਾ । ਰਿਖਨ ਓਰ ਤਿਨ ਚਿਤ੍ਰਯੋ ਨ ਕਹਾ ।
ਨੇਤ੍ ਮੀਚ ਏਕੈ ਧਨ ਆਸਾ । ਐਸ ਜਾਨੀਅਤ ਮਹਾ ਉਦਾਸਾ । ੪੪੩
Sah so dirab birat lag raha. rikhian aour tin Chitriyo na kaha.
netar meech ekai bhan asa. ais janiat maha udhasa. (443)

ਤਹ ਜੋ ਹੁਤੇ ਰਾਵ ਅਰੁ ਰੰਕਾ । ਮੁਨਿ ਪਗ ਪਰੇ ਛੋਰ ਕੈ ਸੰਕਾ
ਤਿਹ ਬਿਪਾਰ ਕਰਮ ਕਰ ਭਾਰੀ । ਰਿਖੀਅਨ ਓਰ ਨ ਦ੍ਰਿਸਟਿ ਪਸਾਰੀ । ੪੪੪ ।
teh je hutai raav or ranka. man pug parai chhor kai sanka.
the bipar karam kar bhari. rikhian aour na drisat pasari. (444)

Here the episode of Nalini Shuk, the nineteenth guru is completed. (19)

Now the episode of 'Shah' the twentieth guru begins.

Choupaiee :

The ascetic Duff with matted hair tuft, moved further, with whom there were many trumpets and musical unstruments being played. Perceiving this scene. all the inanimate things came to life, while the animate were surprised completely. (438)

It was a glittering scene, which was rather indescribable and seeing this, the whole populace was left wondering. Whichever route was followed by the great Rishi, was made presentable with the burst of the cloud of love. (439)

There he saw a great wealthy person, a merchant (shah) who was looking glamorous, having a treasure of wealth. His appearance (face) was shining with glory and splendour. It seemed as if Brahma had created him personally. (440)

He was very alert in selling his goods, who did not know anything else except his own business (of merchandise), His mind was fully glued to the hopes (of gaining more money). It appeared as if he was following yoga with great concentration (devotion). (441)

The Rishi along with many ascetics reached there in great numbers beyond count and all of them along with the Rishi went and gathered there (at his shop). (442)

But the attention of the merchant (shah) was fully devoted to his business (of collecting money) and he never bothered to look at the Rishi even. His closed eyes were only glued to the collection of money, and it appeared as if he were a great ascetic, with great gloom (devoid of desires/hopes). (443)

All the rich and poor people gathered there made obeisance at the lotus feet of the Rishi, leaving all their doubts of mind. But the merchant had a huge business and he did not even care to glance at the ascetics. (444)

ਤਸੁ ਦੇਖਿ ਕਰਿ ਦਤ ਪ੍ਰਭਾਊ । ਪ੍ਰਗਟ ਕਹਾ ਤਜ ਕੈ ਹਠ ਭਾਊ ।
ਐਸ ਪ੍ਰੇਮ ਪ੍ਰਭੁ ਸੰਗ ਲਗਈਐ । ਤਬ ਹੀ ਪੁਰਖੁ ਪੁਰਾਤਨ ਪਈਐ । ੪੪੫ ।
tass dekh kar dutt parbhaou. pragat Kaha taj kai hath bhaou.
ais prem prabh sung lagaieeai. tab hi purkh pratan paveeai. (445)

ਇਤਿ ਸਾਹ ਬੀਸਵੋ ਗੁਰੂ ਸਮਾਪਤੰ । ੨੦ ।
iti sah beesavai guru samapatung. (20)

ਅਥ ਸੁਕ ਪੜਾਵਤ ਨਰ ਇਕੀਸਵੋ ਗੁਰੂ ਕਥਨੰ ।
ਚੌਪਈ
ਬੀਸ ਗੁਰੂ ਕਰਿ ਆਗੇ ਚਲਾ । ਸੀਖੇ ਸਰਬ ਜੋਗ ਕੀ ਕਲਾ ।
ਅਤਿ ਪ੍ਰਭਾਵ ਅਮਿਤੋਜੁ ਪ੍ਰਤਾਪੁ । ਜਾਨੁਕ ਸਾਧਿ ਫਿਰਾ ਸਭ ਜਾਪੁ । ੪੪੬ ।
ab Suk parravar nar ikeesavo guru kathanung
Choupaiee
bees guru kar agai chala. Seekhai sarab jog ki kala.
at prabhav amitoj pratap. janak sadh phira sab jaap. (446)

ਲੀਏ ਬੈਠ ਦੇਖਾ ਇਕ ਸੁਆ । ਜਿਹ ਸਮਾਨ ਜਗਿ ਭਯੋ ਨ ਹੁਆ ।
ਤਾ ਕਹੁ ਨਾਥ ਸਿਖਾਵਤ ਬਾਨੀ । ਏਕ ਟਕ ਪਰਾ ਅਉਰ ਨ ਜਾਨੀ । ੪੪੭ ।
leeai baith dakha ik sua. jeh saman jag bhiou na hua.
ta koh nath sikhavat bani. ek tak para aour na jani. (447)

ਸੰਗ ਲਏ ਰਿਖਿ ਸੈਨ ਅਪਾਰੀ । ਬਡੇ ਬਡੇ ਮੋਨੀ ਬ੍ਰਤਿਧਾਰੀ ।
ਤਾ ਕੇ ਤੀਰ ਤੀਰ ਚਲਿ ਗਏ । ਤਿਨਿ ਨਰ ਏ ਨਹੀ ਦੇਖਤ ਭਏ । ੪੪੮ ।
sung leiai rikh sain apari. badai badai moni baratdhari.
ta ko teer teer chal gaie. tin nar eai nahi dekhat bhaie. (448)

ਸੋ ਨਰ ਸੁਕਹਿ ਪੜਾਵਤ ਰਹਾ । ਇਨੈ ਕਛੂ ਮੁਖ ਤੇ ਨਹੀ ਕਹਾ ।
ਨਿਰਖਿ ਨਿਠੁਰਤਾ ਤਿਹ ਮੁਨਿ ਰਾਊ । ਪੁਲਕ ਪ੍ਰੇਮ ਤਨ ਉਪਜਾ ਚਾਊ । ੪੪੯ ।
so nar sukeh parravat raha. inai kachhu mukh te nahi kaha.
nirakh thithurta teh munn raou. pulak prem tan upja chaou. (449)

ਐਸੇ ਨੇਹੁੰ ਨਾਥ ਸੋ ਲਾਵੈ । ਤਬ ਹੀ ਪਰਮ ਪੁਰਖ ਕਹੁ ਪਾਵੈ ।
ਇਕੀਸਵਾ ਗੁਰੂ ਤਾ ਕਹ ਕੀਆ । ਮਨ ਬਚ ਕਰਮ ਮੋਲ ਜਨੁ ਲੀਆ । ੪੫੦ ।
aisai nehung nath so lavai. tab hi param purkh koh pavai.
ikeesava gur ta keh kia. man bach karam mol jan leea. (450)

ਇਤਿ ਇਕੀਸਵੋ' ਗੁਰੂ ਸੁਕ ਪੜਾਵਤ ਨਰ ਸਮਾਪਤੰ । ੨੧ ।
iti ikkeesavai gur Suk parravat nar samapatung. (21)

Perceiving his concentration, Dutt, ridding himself of any stubborn attitude said, " If such a devoted love were shown for the Lord sublime, then only we could attain the Lord Almighty. (445)

Here the episode of the twentieth guru, the Shah (merchant) is completed. (20)

Now the episode of teaching (teacher of) the parrot, the personification of human being as the twenty-first guru begins.

Choupaiee :

After assuming twenty gurus, Dutt moved further, who had learnt all the various yogic arts (exercises). He was having a great impression (on others) with a great strength and splendour. It seemed as if he had returned after having perfected all the modes of prayers and worship of the Lord. (446)

Then he saw a person having a parrot in hand, who had no other parallel in the world. He was concentrating on one thing only, without knowing what was happening around him. (447)

Dutt, along with an army of ascetics, which included great Munis, and fasting sadhus, went very close to him. but that man did not even notice his presence. (448)

He was training the parrot and continued his job, without saying anything to him (Dutt). The great Muni Raj got enamoured by him due to his complete negligence and rude behaviour and developed an urge in his mind. (449)

If someone were to develop similar love for the Lord Almighty. Then he would surely attain unison with the Lord sublime. So Dutt accepted him as the twenty-first guru. It appeared as if he had won-over all these (gurus) with body, mind and (soul) speech (word). (450)

Here the episode of the twenty-first guru in the form of a person training the parrot is completed. (21)

ਅਥ ਹਰ ਬਾਹਤ ਬਾਈਸਵੋ ਗੁਰੂ ਕਥਨੰ

ਚੌਪਈ

ਜਬ ਇਕੀਸ ਕਰ ਗੁਰੂ ਸਿਧਾਰਾ । ਹਰ ਬਾਹਤ ਇਕ ਪੁਰਖ ਨਿਹਾਰਾ ।
ਤਾ ਕੀ ਨਾਰਿ ਮਹਾ ਸੁਖ ਕਾਰੀ । ਪਤਿ ਕੀ ਆਸ ਹੀਏ ਜਿਹ ਭਾਰੀ । ੪੫੧ ।

ab har bahavat baieesavo guru kathanung

Choupaiee

jab ikees kar Guru sidhara. har bahat ik purkh nihara.
ta ki naar maha sukh kari. pati ki aas heeai jeh bhari. (451)

ਭਤਾ ਲਏ ਪਾਨਿ ਚਲਿ ਆਈ । ਜਨੁਕ ਨਾਥ ਗ੍ਰਿਹ ਬੋਲ ਪਠਾਈ ।
ਹਰ ਬਾਹਤ ਤਿਨ ਕਛੂ ਨ ਲਹਾ । ਤ੍ਰਿਆ ਕੋ ਧਿਆਨ ਨਾਥ ਪ੍ਰੀਤ ਰਹਾ । ੪੫੨ ।
bhata laiei paan chal aiee. janak nath greh bol pathaiee.
har bahat tin kachhu na laha. tria ko dhian nath prath raha. (452)

ਮੁਨਿ ਪਤਿ ਸੰਗਿ ਲਏ ਰਿਖ ਸੈਨਾ । ਮੁਖ ਛਬਿ ਦੇਖਿ ਲਜਤ ਜਿਹ ਮੈਨਾ ।
ਤੀਰ ਤੀਰ ਤਾ ਕੇ ਚਲਿ ਗਏ । ਮੁਨਿ ਪਤਿ ਬੈਠ ਰਹਤ ਪਛ ਭਏ । ੪੫੩ ।
mun pati sung laie rikh saina. mukh chhab dekh lajat jerh maina.
teer teer ta kai chal gaie. mun pati baith rehat pachh bhaie. (453)

ਅਨੂਪ ਨਰਾਜ ਛੰਦ

ਅਨੂਪ ਗਾਤ ਅਤਿਭੁਤੰ ਬਿਭੂਤ ਸੋਭਤੰ ਤਨੰ ।
ਅਛਿਜ ਤੇਜ ਜਾਜੁਲੰ ਅਨੰਤ ਮੋਹਤੰ ਮਨੰ ।
ਸਸੋਭ ਬਸਤ੍ਰ ਰੰਗਤੰ ਸੁਰੰਗ ਗੇਰੂ ਅੰਬਰੰ ।
ਬਿਲੋਕ ਦੇਵ ਦਾਨਵੰ ਮਮੋਹ ਗੰਧ੍ਰਬੰ ਨਰੰ । ੪੫੪ ।

anup naraj Chhand

anup gaat atibhutung bibhut sobhtung tanung.
achhij tej jajulang anant mohtang manung.
Sasobh bastar rungtung surang geru amberung.
bilok dev danavung mamoh gandharbung narung. (454)

ਜਟਾ ਬਿਲੋਕਿ ਜਾਨਵੀ ਜਟੀ ਸਮਾਨ ਜਾਨਈ ।
ਬਿਲੋਕਿ ਲੋਕ ਲੋਕਿਟ ਅਲੋਕਿ ਰੂਪ ਮਾਨਈ ।
ਬਜੰਤ ਚਾਰ ਕਿੰਕੁਰੀ ਭਜੰਤ ਭੂਤ ਭੈਧਰੀ ।
ਪਪਾਤ ਜਛ ਕਿੰਨ੍ਰਨੀ ਮਮੋਹ ਮਾਨਨੀ ਮਨੰ । ੪੫੫ ।
jata bilok janvi jati saman janiee.
bilok lok lokinung alokroop maniee.
bajant char kirkuri bhajant bhoot bhaidhari.
papat jachh kinani mamoh manani manung. (455)

Now the episode of the ploughman as the twenty-second guru begins.

Choupaiee :

When Dutt moved further after accepting the twenty-first guru, he saw a man ploughing his field. His wife was very helpful, giving him all solace, and was having lot of faith and trust in her husband. (451)

She was coming with the food (for her spouse) and moving in such a style as if the master had (called) sent for her from her home. She did not pay any attention to this ploughman, with her attention fixed completely on her husband. (452)

The great Muni, with the army of ascetics, whose glamorous appearance would put kamdev even into shame (insignificance) was moving side by side with this woman and sat behind her at at a place close by. (453)

Anup Naraj Chhand :

He (Dutt) had a charming and glamorous body with ash smeared on it looking beautiful, while his appearance had an indivisible glitter (light) and had enamoured many hearts already. He was dressed up in saffron colored robes, and perceiving whom even the gods, demons, Shiva's musicians and human beings were getting attracted towards him. (454)

Ganga even was taking (considering) him for Shiva, on seeing his tuft of matted hair, and various people of the three worlds considered him to be a wonderful charm (beauty). His (kingri) horn (trumpet) was blowing beautifully and hearing its frightening sound, even the ghosts would take to their heels out of fear. The proud spouses of demigods or mythological horses (with human body) were feeling enamoured at heart and falling down on the ground (becoming senseless). (455)

ਬਚਿਤ੍ਰ ਨਾਰਿ ਚਿਤ੍ਰਨੀ ਪਵਿਤ੍ਰ ਚਿਤ੍ਰੰ ਪ੍ਰਭੰ ।
ਰ ਰੀਝ ਜਛ ਗੀਧ੍ਬੰ ਸੁਰਾਰਿ ਨਾਰਿ ਸੁ ਪ੍ਰਭੰ ।
ਕੜੰਤ ਕ੍ਰ ਕਿੰਨ੍ਰਨੀ ਹਸੰਤ ਹਾਸ ਕਾਮਿਨੀ ।
ਲਸੰਤ ਦੰਤਣੰ ਦੁਤੰ ਖਿਮੰਤ ਜਾਨੁ ਦਾਮਿਨੀ । ੪੫੬ ।
bachitar naar chitarani pavitar chitrang prabung.
r reejh jachh ganderabung surar naar so prabung
karrant karu kinarani hasant hass kamini.
lasant duntarung dutung khimant jann damini. (456)

ਦਲੰਤ ਪਾਪ ਦੁਭਰੰ ਚਲੰਤ ਮੋਨਿ ਸਿੰਮਰੰ ।
ਸੁਭੰਤ ਭਾਰਗਵੰ ਪਟੰ ਬਿਅੰਤ ਤੇਜ ਉਫਣੰ ।
ਪਰੰਤ ਪਾਨਿ ਭ੍ਰੁਚਰੰ ਭ੍ਰਮੰਤ ਸਰਬ੍ਹੋ ਦਿਸੰ ।
ਤਜੰਤ ਪਾਪ ਨਰ ਬਰੰ ਚਲੰਤ ਧਰਮਣੋ ਮਗੰ । ੪੫੭ ।
dalant paap dubharung chalant mon simrung.
subhant bhargavung pattung beant tej upharung.
prant paan bhucharung bharmant sarabto disung.
bhajant paap nar barung chalant dharmano mugung. (457)

ਬਿਲੋਕਿ ਬੀਰਣੋ ਦਯੰ ਅਰੁਝ ਛਤ੍ਰ ਕਰਮਨੰ ।
ਤਜੰਤਿ ਸਾਇਕੰ ਸਿਤੰ ਕਟੰਤ ਟ੍ਰੁਕ ਬਰਮਣੰ ।
ਥਥੰਤ ਭਾਨਣੋ ਰਥੰ ਬਿਲੋਕਿ ਕਉਤਕੰ ਰਣੰ ।
ਗਿਰੰਤ ਜੁਧਣੋ ਛਿਤੰ ਬਮੰਤ ਸ੍ਰੋਣਤੰ ਮੁਖੰ । ੪੫੮ ।
bilok beerano deung arujh chhatar karmanung.
tajant saiekung situng katant toak barmang.
thathambh bhanron rathung bilok kautakung rarung.
girant judhano chitung barmant sarnaatung mukhang. (458)

ਫਿਰੰਤ ਚਕ੍ਰਣੋ ਚੰਕ ਗਿਰੰਤ ਜੋਧਣੋ ਰਣੰ ।
ਉਠੰਤ ਕ੍ਰੋਪ ਕੈ ਹਠੀ ਠਠੁਕਿ ਕ੍ਧਿਤੰ ਭੁਜੰ ।
ਭਮੰਤ ਅਧ ਬਧਤੰ ਕਮਧ ਬਧਤੰ ਕਟੰ ।
ਪਰੰਤ ਭ੍ਰੁਤਲ ਭਟੰ ਬਕੰਤ ਮਾਰੁੜੋ ਰਟੰ । ੪੫੯ ।
phirant chakaranung chakung girant jodhano runnung.
uthant karodh kai hathi thathuki kardhatung bhujang.
bharmant adh badhatung kamadh badhatung katung.
prant bhoootal bhatnug bakant marurro ratung. (459)

The (coloured) beautiful woman seeing the brilliant and wonderful personality of Dutt, was becoming like a painting (still) and seeing his glamour all the wives of demigods, Shiva's musicians, and women (of ghosts) were feeling peevish at heart, while others were laughing away. The brightness of their teeth was such as if lightning was emitting flashes at times. (456)

Which ever way the Muni was passing through with his repetition of Lord's Name (simran), he was crushing (destroying the bigger sins(all along) on his way. The saffron colored robes werelooking glamorous on his body, while the effulgence of his personality was showing through each movement. The earthly walkers (human beings) were bowing to him and Dutt was moving in all directions. The great men, following the religion were ridding themselves of all their sinful actions. (457)

The warrior Kashatriyas were shown great magnanimity (kindness) by (Dutt) him, though they were showing bright arrows and were tearing apart all other weapons (of enemy). Even the sun had stopped (it was almost sunset) moving to watch this fun. The warriors were falling down on the ground in the battlefield, with their mouths bleeding. (458)

On all the four sides weapons were being used (wheels were turning around) while the warriors were falling (dead or wounded) on the ground, whereas the stubborn ones would get up again by stroking their arms in prisde. The trunks, with tied cloths around them, mutilated in some cases, were moving around. Many warriors were falling down and were singing songs of Maru Rag. (459)

ਪਿਪੰਤ ਅਸਵ ਭਟੰਤ ਭਿਰੰਤ ਦਾਰੁਨੋ ਰਣੰ ।
ਬਹੰਤ ਤੀਛਣੋ ਸਰੰ ਝਲੰਤ ਝਾਲ ਖੜਿਗਿਣੰ ।
ਉਠੰਤ ਮਾਰੂੜੋ ਰਣੰ ਬਕੰਤ ਮਾਰਣੋ ਮੁਖੰ ।
ਚਲੰਤ ਭਾਜਿ ਨ ਹਠੀ ਜੁਝੰਤ ਦੁਧਰੰ ਰਣੰ । ੪੬੦ ।
pipant asav bhatant bhirant daruno runnung.
bahant teechhano sarung jhulant jhaal kharrguranang.
uthant marurro rannung bakant marno mukhang.
chalant bhaaj na hathi jujhant dudharang ranung. (460)

ਕਟੰਤ ਕਾਰਮੰ ਸੁਭੰ ਬਚਿਤ੍ ਚਿਤ੍ਰੰ ਕ੍ਰਿਤੰ ।
ਮਿਲੇਣਿ ਉਜਲੀ ਕ੍ਰਿਤੰ ਬਹੰਤ ਸਾਇਕ ਸੁਭੰ ।
ਬਿਲੋਕਿ ਮੋਨਿਸੰ ਜੁਧੰ ਚਚਉਧ ਚਕ੍ਰੰਤ ਭਵੰ ।
ਮਮੋਹ ਆਸ੍ਰਮੰ ਗਤੰ ਪਪਾਤ ਭੂਤਲੀ ਸਿਰੰ । ੪੬੧ ।
katant karmung subhang bachitar chitartung kirtung.
milein ujli kirtung bahant saieking subhung.
bilok monisung judhung chachoudh chakrantung.
mamoh asaramung gutung papaat abhutali sirung. (461)

ਸਭਾਰ ਭਾਰਗ ਬਸਨਿਨਣ ਜਜਪਿ ਜਾਪਣੋ ਰਿਖੰ ।
ਨਿਹਾਰਿ ਪਾਨ ਪੈ ਪਰਾ ਬਿਚਾਰ ਬਾਇਸਵੋ ਗੁਰੰ ।
ਬਿਅੰਤ ਜੋਗਣੋ ਸਧੰ ਅਸੰਖ ਪਾਪਣੋ ਦਲੰ ।
ਅਨੇਕ ਚੇਲਕਾ ਲਏ ਰਿਖੇਸ ਆਸਨੰ ਚਲੰ । ੪੬੨ ।
sabhar bharag basninung jajapi japno rikhung.
nihar paan pai para bichar baieesavai gurung.
beant jogano sadhung asankh paparnou chalung.
anek chelka laie rikhes asanung chalung. (462)

ਇਤਿ ਹਰ ਬਾਹਤਾ ਬਾਈਸਵੋ ਗੁਰੂ ਇਸਤ੍ਰੀ ਭਾਤ ਲੈ ਆਈ ਸਮਾਪਤੰ । ੨੨ ।
iti hur bahata baieesavo guru Istri bhant lai aiee samapatung. (22)

The warriors would gulp wine and then again get engaged in frightening war, penetrating arrows were being shot and the attack of sharp swords (from enemy) was being brushed aside, and warriors were falling down on (the ground) while wounded soldiers were getting up again and were shouting "Kill them". Those who were not stubborn, were fleeing away and the warriors from both sides were engaged in fighting. (460)

Many wonderful bows with special wonderful paintings were lying broken ; many spears with shining blades and beautiful arrows were being shot around. All the Munis (ascetics) got bewildered on seeing this battle and being fully enamoured they went away towards their Ashram (restingplace) and placing the head on the ground, they fell down. (461)

The Rishi was wearing heavy saffron coloured robes and was (meditating) reciting True Name. The ascetic Dutt on seeing him, fell at his feet (made obeisance) and accepted him as the twenty-second guru ; who had earlier managed many warriors and had crushed many sinners. Taking many followers along with him, the grand Rishi Raj went away towards his yogic posture. (462)

Here the episode of the ploughman and the woman bringing food as the twenty-second guru is completed. (22)

ਅਥ ਤ੍ਰਿਆ ਜਛਣੀ ਤੇਈਸਮੋ ਗੁਰੁ ਕਥਨੰ

ਅਨੂਪ ਨਰਾਜ ਛੰਦ

ਬਜੰਤ ਨਾਦ ਦੁਧਰੰ ਉਠੰਤ ਨਿਸਨੰ ਸੁਰੰ ।
ਭਜੰਤ ਅਰਿ ਦਿਤੰ ਅਘੰ ਬਿਲੋਕਿ ਭਾਰਗਵੰ ਭਿਸੰ ।
ਬਿਲੋਕਿ ਕੰਚਨੰ ਗਿਰੰਤ ਤਜ ਮਾਨੁਖੀ ਭੁਅੰ ।
ਸ ਸੁਹਕ ਤਾਪਸੀ ਤਨੰ ਅਲੋਕ ਲੋਕਣੋ ਥਪੰ । ੪੬੩ ।

ab Tria Jachhni taieesmo guru kathanung

anup Naraj Chhand

bajant naad dudharang uthant nisanung surang.
bhajant ar ditunt aghung bilok bhaggavung bhisung.
bilok kanchanung girant taj manukhi bhuang.
s sohal tapsi tanung alok lokno thapung. (463)

ਅਨੇਕ ਜਛ ਗੰਧ੍ਰਬੰ ਬਸੇਖ ਬਿਧਿਕਾ ਧਰੀ ।
ਨਿਰਕਤ ਨਾਗਣੀ ਮਹਾ ਬਸੇਖ ਬਾਸਵੀ ਸੁਰੀ ।
ਪਵਿਤ੍ਰ ਪਰਮ ਪਾਰਬਤੀ ਅਨੂਪ ਅਲਕਾਪਤੀ ।
ਅਸਕਤ ਆਪਿਤੰ ਮਹਾ ਬਿਸੇਖ ਆਸੁਰੀ ਸੁਰੀ । ੪੬੪ ।

anek jachh gandharbung basekh bidhika dhari.
nirkat nagni maha baseh basvi suri. .
pavitar param parbati anup alkapati.
askat apitang maha bisekh suri.. (464)

ਅਨੂਪ ਏਕ ਜਛਣੀ ਮਮੋਹ ਰਾਗਣੋ ਮਨੰ ।
ਘੁਮੰਤ ਘੁਮਣੰ ਛਿਤੰ ਲਗੰਤ ਸਾਰੰਗੋ ਸਰੰ ।
ਬਿਸਾਰਿ ਨੇਹ ਗੇਹਣੰ ਸਨੇਹ ਰਾਗਣੋ ਮਨੰ ।
ਮ੍ਰਿਗੀਸ ਜਾਣੁ ਘੁਮਤੰ ਕ੍ਰਿਤਣ ਕ੍ਰਿਸ ਕ੍ਰਿਤੀ ਸਰੰ । ੪੬੫ ।

anup ek jachhni mamoh ragno manung.
ghumant ghumanung chhitung lagant Sarango sarung.
bisar neh gehanung saneh ragno manung.
mirges jaan ghumtang kirteni kiris kirti sarung. (465)

ਰਝੀਝ ਰਾਗਣੋ ਚਿਤੰ ਬਦੰਤ ਰਾਗ ਸੁਪ੍ਰਭੰ ।
ਬਜੰਤ ਕਿੰਗੁਰੀ ਕਰੰ ਮਮੋਹ ਆਸ੍ਰਮੰ ਗਤੰ ।
ਸਸਜਿ ਸਾਇਕੰ ਸਿਤੰ ਕਪੰਤ ਕਾਮਣੋ ਕਲੰ ।
ਭ੍ਰਮੰਤ ਭ੍ਰੁਤਲੰ ਭਲੰ ਭਭ੍ਰੁਗੰਤ ਭਾਮਿਣੀ ਦਲੰ । ੪੬੬ ।

rajheejh ragno chitung badant rag suprabhung.
bajant kingri karung mamoh asramung gatung.
sasji saiekung situng kapant kamno kalung.
bharmant bhootlung phalung bhugant bhamini dalung. (466)

Now the twenty-third guru in the form of a female demigod begins.

Anup Naraj Chhand :

Trumpets were blowing from both the sides, with the sound of beating drums rising high up. Seeing the saffron coloured clothes, the sins were taking to their heels like the demon foes. Just as the human being, seeing gold, loses his patience and falls on the ground, in the same manner, the people were falling on the ground on seeing the glamour of the wonderful ascetic with a charming body. (463)

Countless demigods, specially decorated Shiva's musicians, the female snakes devoid of any attachement, the women folk of the beautiful gods like Indra and other gods, the most pious Parbati and the charming Kuber's (Alka's spouse) spouse and many other spouses of great gods and demons were getting enamoured (with his beauty). (464)

One beautiful glamorous woman of demigods who was enchanting everyone's heart with her (singing) Ragas, was now moving (dancing) around, singing the Sarang tune, had forgotten about her love or attachement for the family (home) and was only devoted to the classical music (Ragas). She was dancing around like a wounded deer, struck by the hunter's sharpened arrow. (465)

She was getting amused at heart with the music (Raga) and was singing a special classical note (music) and was playing on her kingri (trumpet out of animal's horn) and was moving towards the ashram, being completely bewitched. She was embellished with the beauty of an accomplished woman like a sharp arrow and was taking the food of free leaves while moving around. (466)

ਤੋਮਰ ਛੰਦ

ਗੁਨਵੰਤ ਸੀਲ ਅਪਾਰ । ਦਸ ਚਾਰ ਚਾਰ ਉਦਾਰ ।
ਰਸ ਰਾਗ ਸਰਬ ਸਪੰਨਿ । ਧਰਣੀ ਤਲਾ ਮਹਿ ਧੰਨਿ । ੪੬੭ ।

Tomar Chhand

gunvant seal apar. das char char uchar.
ras rag sarab sapunei. dharni tala meh dhani. (467)

ਇਕ ਰਾਗ ਗਾਵਤ ਨਾਰਿ । ਗੁਣਵੰਤ ਸੀਲ ਅਪਾਰ ।
ਸੁਖ ਧਾਮ ਲੋਚਨ ਚਾਰੁ । ਸੰਗੀਤ ਕਰਤ ਬਿਚਾਰ । ੪੬੮ ।
ik rag gavat naar. gunvant seal apar.
sukh dham lochan char. sangeet karat bichar. (468)

ਦੁਤਿ ਮਾਨ ਰੂਪ ਅਪਾਰ । ਗੁਣਵੰਤ ਸੀਲ ਉਦਾਰ ।
ਸੁਖ ਸਿੰਧੁ ਰਾਗ ਨਿਧਾਨ । ਹਰਿ ਲੇਤ ਹੇਰਤਿ ਪ੍ਰਾਨ । ੪੬੯ ।
dut maan roop apar. gunvant seal udar.
Sukh Sindh rag nidhan. har leit heart pran. (469)

ਅਕਲੰਕ ਜੁਬਨ ਮਾਨ । ਸੁਖ ਸਿੰਧੁ ਸੁੰਦਰਿ ਥਾਨ ।
ਇਕ ਚਿਤ ਗਾਵਤ ਰਾਗ । ਉਫਟੰਤ ਜਾਨੁ ਸੁਹਾਗ । ੪੭੦ ।
aklunk juban maan. sukh sindh sunder thaan.
ik chit gavat rag. uphtant jaan suhag. (470)

ਤਿਹ ਪੇਖ ਕੈ ਜਟਿ ਰਾਜ । ਸੰਗ ਲੀਨ ਜੋਗ ਸਮਾਜ ।
ਰਹਿ ਰੀਝ ਆਪਨ ਚਿਤ । ਜੁਗ ਰਾਜ ਜੋਗ ਪਵਿਤ । ੪੭੧ ।
the pekh kai jat ragi. sung leen jo'g samaj.
reh reejh apan chit. jug raj jog paist. (471)

ਇਹ ਭਾਤਿ ਜੋ ਹਰਿ ਸੰਗ । ਹਿਤ ਕੀਜੀਐ ਅਨਭੰਗ ।
ਤਬ ਪਾਈਐ ਹਰਿ ਲੋਕ । ਇਹ ਬਾਤ ਮੈ ਨਹੀ ਸੋਕ । ੪੭੨ ।
eh bhant jo har Sung. hit keejiai anbhang.
tab paieeai har lok. eh baat mein nahi sok. (472)

ਚਿਤ ਚਉਪ ਸੋ ਭਰ ਚਾਇ । ਗੁਰ ਜਾਨਿ ਕੈ ਪਰਿ ਪਾਇ ।
ਚਿਤ ਤਉਨ ਕੇ ਰਸ ਭੀਨ । ਗੁਰੁ ਤੇਈਸਵੋ ਤਿਹ ਕੀਨ । ੪੭੩ ।
chit choup so bhar chaie. gur jaan hai par paie.
chit toun ka ras bheen. gur tieesvo teh keen. (473)

ਇਤਿ ਜਛਨੀ ਨਾਰਿ ਰਾਗ ਗਾਵਤੀ ਗੁਰੁ ਤੇਈਸਵੋ ਸਮਾਪਤੰ । ੨੩ ।
iti jachhni naar rag gavti gur taieesvo samapatung. (23)

Tomar Chhand :

She was full of virtues, with great gentleness knowing all the eighteen sciences, with a generous nature, accomplished in all the Ragas (classical music), in fact she was most fortunate on the Earth (in the land). (467)

Such a woman was singing Ragas (classical music) who was full of virtues and good natured. Her beautiful eyes were full of calmness and having a soothing effect and she was singing (songs of joy). (468)

Her brilliant face was having a charm of its own ; she was gentle and generous in nature and an ocean of bliss, being a source (treasure) of Ragas, and her glance would enamour anyone. (469)

She was a flawless youthful beauty, and was like an ocean of bliss. She was singing Ragas with single mindedness and devotion, as if nuptial song was emanating (from her) incessantly. (470)

On perceiving her, the Yogi prince (Dutt), having a tuft of matted hair, along with his group of Yogi followers, was feeling amused at heart, and he (Dutt) was pure and perfect in Yoga. (471)

Similarly if anyone were to develop such a devoted love for the Lord supreme, then he would surely attain (salvation) unison with the Lord. There was not an iota of doubt in this thing. (472)

Dutt's mind was filled with aspirations and eagerness and taking her as his guru, made obeisance to her. His heart was filled with love and joy and assumed her as the twenty-third guru. (473)

Here the episode of the beautiful woman, singing classical music as the twenty-third guru is completed. (23)

ਤੋਮਰ ਛੰਦ

ਤਬ ਬਹੁਤ ਬਰਖ ਪ੍ਰਮਾਨ । ਚੜਿ ਮੇਰ ਸ੍ਰਿੰਗ ਮਹਾਨ ।
ਕੀਅ ਘੋਰ ਤਪਸਾ ਉਗ੍ । ਤਬ ਰੀਝਏ ਕਛੁ ਸੁਗ੍ । ੪੭੪ ।

Tomar Chhand

tab bahut barakh parman. charr mer sring mahan.
kia ghor tapsa ugar. tab reejhai kachh sugar. (474)

ਜਗ ਦੇਖ ਕੇ ਬਿਵਹਾਰ । ਮੁਨਿ ਰਾਜ ਕੀਨ ਬਿਚਾਰ ।
ਇਨ ਕਉਨ ਸੋ ਉਪਜਾਇ । ਫਿਰਿ ਲੇਤਿ ਆਪਿ ਮਿਲਾਇ । ੪੭੫ ।
jag dekh ke bivhar. mun raj keen bichar.
in kau so upjaie. phir leit aap milaie. (475)

ਤਿਹ ਚੀਨੀਐ ਕਰਿ ਗਿਆਨ । ਤਬ ਹੋਇ ਪੂਰਣ ਧਯਾਨ ।
ਤਿਹ ਜਾਣੀਐ ਜਤ ਜੋਗ । ਤਬ ਹੋਇ ਦੇਹ ਅਰੋਗ । ੪੭੬ ।
the cheeniai kar gian. tab hoiai pooran dhian.
the janiai jat jog. tab hoiai deh arog. (476)

ਤਬ ਏਕ ਪੁਰਖ ਪਛਾਨ । ਜਗ ਨਾਸ ਜਾਹਿਨ ਜਾਨ ।
ਸਬ ਜਗਤ ਕੋ ਪਤਿ ਦੇਖਿ । ਅਨਭਉ ਅਨੰਤ ਅਭੇਖ । ੪੭੭ ।
tab ek purkh pachhan. jug naas jahin jaan.
sab jagat ko pat dekh. anbhou anant abhekh. (477)

ਬਿਨ ਏਕ ਨਾਹਿਨ ਸਾਂਤਿ । ਸਭ ਤੀਰਥ ਕਿਯੁੰ ਨ ਅਨਾਤ ।
ਜਬ ਸੇਵਿਹੋ ਇਕਿ ਨਾਮ । ਤਬ ਹੋਇ ਪੂਰਣ ਕਾਮ । ੪੭੮ ।
bim ek nahin saint. sab teerath keung na anat.
jab saieho ik naam. tab hoiai pooran kaam. (478)

ਬਿਨੁ ਏਕ ਚੈਬਿਸ ਫੋਕ । ਸਬ ਹੀ ਧਰਾ ਸਬ ਲੋਕ ।
ਜਿਨਿ ਏਕ ਕਉ ਪਹਿਚਾਨ । ਤਿਨ ਚਉਬਿਸੋ ਰਸ ਮਾਨ । ੪੭੯ ।
bin ek choubis phok. sab hi dhara sab lok.
jin ek kou pehchan. tin choubisai ras maan. (479)

ਜੇ ਏਕ ਕੇ ਰਸ ਭੀਨ । ਤਿਨਿ ਚਉਬਿਸੋ ਰਸਿ ਲੀਨ ।
ਜਿਨ ਏਕ ਕੋ ਨਹੀ ਬੂਝ । ਤਿਹ ਚਉਬਿਸੈ ਨਹੀ ਸੂਝ । ੪੮੦ ।
je ek kai ras bheen. tin choubisai ras leen.
jin ek ko nahi boojh. the choubisai nahi soojh. (480)

ਜਿਨ ਏਕ ਕੌ ਨਹੀ ਚੀਨ । ਤਿਨਿ ਚਉਬਿਸੈ ਫਲ ਹੀਨ ।
ਜਿਨ ਏਕ ਕੋ ਪਹਿਚਾਨ । ਤਿਨਿ ਚਉਬਿਸੈ ਰਸ ਮਾਨ । ੪੮੧ ।
jin ek ko nahi cheen. tin choubisai phal heen.
jin ek ko pehchan. tin choubisai ras maan. (481)

Tomar Chhand :

Then Dutt meditated (prayed) on the top of the Sumer mountain for many years and finally the (dexterous) wise Lord was pleased with him. (474)

On seeing the worldly behaviour the Muni Raj thought to himself as to who was the creator of the whole world and then mingles everyone with Himself ? (475)

We should clearly understand this fact through the light of knowledge, then only we could meditate with concentration. We should learn about Him through the Yoga of crlibacy (controlling our sexual desires). Then pnly this body would become free from ailments (sound mind in a sound body). (476)

Then only we could realize the One Lord-Sublime, who is also known to be the destroyer of this universe, who is known to be the master (Lord) of the world and is free from fear, uncommitted (to any faith) and is infinite. (477)

Without realizing (knowing) Him, one cannot have peace of mind, even if one were to bathe at all the holy places ; once we recite Lord's True Name, all our desires are fulfilled. (478)

Apart from Him, even the teachings of twenty-four gurus (teachers) are of no avail, and the whole world or its people are (useless) of no use. Whosoever has realized the One Lord, enjoys the bliss of the (teachings of) twenty-four gurus even. (479)

Whosoever is immersed in the love of the One Lord Sublime, has enjoyed the bliss of the twenty-four (gurus). Those who have not realized the One Lord Almighty, shall not understand the twenty-four (gurus) even. (480)

The persons, who have not realized (recognized) the one Lord, would be devoid of the useful fruits (benefits) of twenty-four gurus even, but those persons, who have realized the One Lord, have also enjoyed the bliss of twenty-four even. (481)

ਬਚਿਤ੍ ਪਦ ਛੰਦ

ਏਕਹਿ ਜਉ ਮਨਿ ਆਨਾ । ਦੂਸਰ ਭਾਵ ਨ ਜਾਨਾ ।
ਦੁੰਦਭਿ ਦਉਰ ਬਜਾਏ । ਫੂਲ ਸੁਰਨ ਬਰਖਾਏ । ੪੭੨ ।

Bachittar pad Chhand

ekeh jou man ana. dusar bhav na jana.
dundabh dour bjaie. phool suran barkhai. (482)

ਹਰਖੇ ਸਬ ਜਟ ਧਾਰੀ । ਗਾਵਤ ਦੇ ਦੇ ਤਾਰੀ ।
ਜਿਤ ਤਿਤ ਡੋਲਤ ਫੂਲੇ । ਗ੍ਰਿਹ ਕੇ ਸਬ ਦੁਖ ਭੂਲੇ । ੪੮੩ ।

harkhai sab jat dhari. gavat de de tari.
jit tit dolat phoolai. greh kai sab dukh bhulai. (483)

ਤਾਰਕ ਛੰਦ

ਬਹੁ ਬਰਖ ਜਬੈ ਤਪਸਾ ਤਿਹ ਕੀਨੀ । ਗੁਰਦੇਵ ਕ੍ਰਿਆ ਜੁ ਕਹੀ ਧਰ ਲੀਨੀ ।
ਤਬ ਨਾਥ ਸਨਾਥ ਹੁਐ ਬਯੋਤ ਬਤਾਈ । ਤਬ ਹੀ ਦਸਓ ਦਿਸਿ ਸੂਝ ਬਨਾਈ । ੪੮੪ ।

Tarak Chhand

boh barakh jabai tapsa the keeni. Gurdev kiria jo kehi dhar leeni.
tab nath snath huai baryot bataiee. tab hi dasiou dis soojh banaiee. (484)

ਦਿਜ ਦੇਵ ਤਬੈ ਗੁਰ ਚਉਬਿਸ ਕੈ ਕੈ । ਗਿਰਿ ਮੇਰ ਗਏ ਸਭ ਹੀ ਮੁਨਿ ਲੈ ਕੈ ।
ਤਪਸਾ ਜਬ ਘੋਰ ਤਹਾ ਤਿਨ ਕੀਨੀ । ਗੁਰਦੇਵ ਤਬੈ ਤਿਹ ਯਾ ਸਿਖ ਦੀਨੀ । ੪੮੫ ।

dij dev tabai gur choubis kai kai. gir mer gaie sabh hi mun lai kai.
tapsa jab ghor taha tin keeni. Gurdev tabai the ya sikh deeni. (485)

ਤੋਟਕ ਛੰਦ

ਗਿਰਿ ਮੇਰੁ ਗਏ ਰਿਖਿ ਬਾਲਕ ਲੈ । ਧਰ ਸੀਸ ਜਟਾ ਭਗਵੇ ਪਟ ਕੈ ।
ਤਪ ਘੋਰ ਕਰਾ ਬਹੁ ਬਰਖ ਦਿਨਾ । ਹਰਿ ਜਾਪ ਨ ਛੋਰਸ ਏਕ ਛਿਨਾ । ੪੮੬ ।

Totak Chhand

gir mer gaie rikh balak lai. dhar sees jata bhagvai pat kai.
tap ghor kara boh barkh dina. har jaap na chhoras ek chhina. (486)

ਦਸ ਲਛ ਸੁ ਬੀਸ ਸਹੰਸ੍ ਬ੍ਰਖੰ । ਤਪ ਕੀਨ ਤਹਾ ਬਹੁ ਭਾਤਿ ਰਿਖੰ ।
ਸਬ ਦੇਸਨ ਦੇਸ ਚਲਾਇ ਮੰਤ੍ਰ । ਮੁਨਿ ਦੇਵ ਮਹਾ ਮਤਿ ਗੂੜ ਗਤੰ । ੪੮੭ ।

das lachh so bas sahansar barkhung. tap keen taha boh lokant rikhang.
sab desan des chalaie matung. mun dev maha mat goorr gatung. (487).

ਰਿਖਿ ਰਾਜ ਦਸਾ ਜਬ ਅੰਤ ਭਈ । ਬਲ ਜੋਗ ਹੁਤੇ ਮੁਨਿ ਜਾਨ ਲਈ ।
ਧੁਆਰੋ ਜਗ ਧਉਲੁਰ ਜਾਨਿ ਜਟੀ । ਕਛੁ ਅਉਰ ਕ੍ਰਿਆ ਇਹ ਭਾਤਿ ਠਟੀ । ੪੮੮ ।

rekh raj dasa jab ant bhaiee. bal jog huntung mun jaan leiee.
dhuaro jug dhoulur jaan jati. kachh aour kiria eh bhant thati. (488)

Bachittar Pad Chhand :

Those persons who have inculcated the love of one Lord in their hearts, having rid themselves of dual mindedness, have earned renown in the world (having beat their trumpets) and the gods have showered flowers on them. (482)

All the ascetics with matted hair, were feeling overjoyed and were singing while clapping their hands. They were moving around everywhere in a happy mood, having forgotten all their sufferings. (483)

Tarak Chhand :

When he continued his penance (worship) for many years and whatever practices were shown by his Guru were inculated by him in his heart, then he got enlightened by the Lord by showing the right path and he got the secrets of the world (of all ten directions) and he got fully attuned to the Lord. (484)

Then that Brahmin god (Dutt) having assumed twenty-four Gurus, along with other ascetics went to Sumer mountain. When he performed devoted austerity (penance) for long, the Lord gave him this knowledge (teachings). (485)

Totak Chhand :

The ascetic Dutt, along with his followers, went away to Sumer mountain and he had worn a tuft of matted hair along with saffron coloured robes. He performed his worship (penance) for many long years and did not give up the Lord's prayers (remembrance) even for a moment. (486)

For a million plus twenty thousand years, the Rishi performed his austerities (worship) and started his religion throughout the land (made followers). The great Muni was a very serious (grave) ascetic, having great wisdom and dyanism. (487)

When the Rishi's end came, then the Muni got an inkling through his knowledge of Yoga and realized this world as a (world) house of smoke and adopted some others practices for his life. (488)

ਸਧਿ ਕੈ ਪਵਨੈ ਰਿਖ ਜੋਗ ਬਲੰ । ਤਜਿ ਚਾਲ ਕਲੇਵਰ ਭੂਮਿ ਤਲੰ ।
ਕਲ ਫੇਰਿ ਉਤਾਲ ਕਪਾਲ ਕਲੀ । ਤਿਹ ਜੋਤਿ ਸੁ ਜੋਤਿਹ ਮਧ ਮਿਲੀ । ੪੮੯ ।
Sadh kai pavanung rikh jog balung. taj chaal kalevar bhoom talung.
kal phore utal kapal kali. the joat so joleh mudh mili. (489)

ਕਲ ਕਾਲ ਕ੍ਵਾਲ ਕਰਾਲ ਲਸੈ । ਜਗ ਜੰਗਮ ਥਾਵਰ ਸਰਬ ਕਸੈ ।
ਜਗ ਕਾਲਹਿ ਜਾਲ ਬਿਸਾਲ ਰਚਾ । ਜਿਹ ਬੀਚ ਫਸੇ ਬਿਨ ਕੋ ਨ ਬਚਾ । ੪੯੦ ।
kal kaal karval karal lasai. jug jangam thavar sarab kasai.
jug kaleh jaal bisal racha. jeh beech phasai bein ko na bacha. (490)

ਸਵੈਯਾ

ਦੇਸੇ ਬਿਦੇਸ ਨਰੇਸਨ ਜੀਤਿ ਅਨੇਸ ਬਡੇ ਅਵਨੇਸ ਸੰਘਾਰੇ ।
ਆਠੋ ਈ ਸਿਧ ਸਬੈ ਨਵਨਿਧਿ ਸਮ੍ਰਿਧਨ ਸਰਬ ਭਰੇ ਗ੍ਰਿਹ ਸਾਰੇ ।
ਚੰਦ੍ਰਮੁਖੀ ਬਨਿਤਾ ਬਹੁਤੇ ਘਰਿ ਮਾਲ ਭਰੇ ਨਹੀ ਜਾਤ ਸੰਭਾਰੇ ।
ਨਾਮ ਬਿਹੀਨ ਅਧੀਨ ਭਏ ਜਮ ਅੰਤਿ ਕੋ ਨਾਗੇ ਹੀ ਪਾਇ ਸਿਧਾਰੇ । ੪੯੧ ।

Swaiyya

desai bides naresan jeet anes badai avnes sangharai.
atho ei sidh sabai navnidh samridhan sarab bharai greh sarai.
Chandermukhi banita bohtai ghar maal bharai nahi jaat sambharan.
naam biheen adheen bhaie jam ant hi nagai hi paie sidharai. (491)

ਰਾਵਨ ਕੇ ਮਹਿਰਾਵਨ ਕੇ ਮਨੁ ਕੇ ਨਲ ਕੇ ਚਲਤੇ ਨ ਚਲੀ ਗਉ ।
ਭੋਜ ਦਿਲੀਪਤਿ ਕੌਰਵਿ ਕੈ ਨਹੀ ਸਾਥ ਦਯੋ ਰਘੁਨਾਥ ਬਲੀ ਕਉ ।
ਸੰਗਿ ਚਲੀ ਅਬ ਲੌ ਨਹੀ ਕਾਹੂੰ ਕੇ ਸਾਚ ਕਹੌ ਅਘ ਓਘ ਦਲੀ ਸਉ ।
ਚੇਤ ਰੇ ਚੇਤ ਅਚੇਤ ਮਹਾ ਪਸੁ ਕਾਹੂ ਕੇ ਸੰਗਿ ਚਲੀ ਨ ਹਲੀ ਹਉ । ੪੯੨ ।
Ravan kai mehravan kai man ke nal ke chaltai na chali gou.
bhoj dilipat maouravi kai nahi sath deyo raghnath bali kou.
sung chali ab lou nahi kahun ke saach kehon agh ogh dali sow.
chet re chet acher maha pasu kahu kai sung chali na hali how. (492)

ਸਾਚ ਔਰ ਝੂਠ ਕਹੇ ਬਹੁਤੈ ਬਿਧਿ ਕਾਮ ਕਰੋਧ ਅਨੇਕ ਕਮਾਏ ।
ਭਾਜ ਨਿਲਾਜ ਬਚਾ ਧਨ ਕੇ ਡਰ ਲੋਕ ਗਯੋ ਪਰਲੋਕ ਗਵਾਏ ।
ਦੁਆਦਸ ਬਰਖ ਪੜਾ ਨ ਗੁੜਿਓ ਜੜ ਰਾਜੀਵ ਲੋਚਨ ਨਾਹਿਨ ਪਾਏ ।
ਲਾਜ ਬਿਹੀਨ ਅਧੀਨ ਗਹੇ ਜਮ ਅੰਤ ਕੇ ਨਾਗੇ ਹੀ ਪਾਇ ਸਿਧਾਏ । ੪੯੩ ।
Sach aour jhooth kehai bohtai bidh kam karodh anek kamaie.
bhaj nilaj bacha dhan ko dar lok geyo parlok gavaie.
duadas barkh parra na garriou jarr rajeev lochan nahin paie.
laaj biheen adheen gehai jum ant ke nagai hi paie sidhaie. (493)

Then the great Rishi with the help of his yogic powers controlled his breath (air) and leaving his physical existence on Earth, he left this world (died). By ridding himself of the tenth outlet of body (breaking his skull) his soul got mingled with the prime-soul. (489)

The god of death (Kaal) carries a shining and dreadful sword, who had killed many valiant and great kings including warriors. This death had controlled all movable and immovable things, as it had spread a great noose throughout the world and no one could escape its effects. (490)

Swaiyya :

If one possessed all the eight occult powers, all the nine worldly treasures, along with all other worldly riches and had a moon like beautiful spouse and great riches at home, which could not be maintained (controlled) but without the support of True Name, everyone gets subdued by death and finally proceeds to the next world with bare feet (without anything). (491)

This world had not accompained them on the demise of Ravana, Mehravan, Raja Man or Nal's death. Even this world did not keep company with Raja Bhoj, or the Delhi's Master, Kauravas and mighty Raghunath. " I swear by the Lord Sublime, the destroyer of sins, that I have never accompained any one at the time of death till this day. O careless and foolish person ! Remember that I have never accompained anyone and have not wavered from my duty. (492)

This (shameful) human being had been involved in truth and falsehood in many ways and engaged in actions of sexual desires or with wrathfulness and been running around in shamefully saving his wealth due to fear, thus losing face both in this world and hereafter, "O foolish person ! For twelve years you, were engaged in studies without gaining any real (true) knowledge, thus you never had been able to attain the lotus-eyed True Lord. Thus without any prestige and being under the spell of god of death, one has to go bare foot only to face death." (493)

ਕਾਹੇ ਕਉ ਬਸਤ੍ ਧਰੋ ਭਗਵੇ ਮੁਨਿ ਤੇ ਸਬ ਪਾਵਕ ਬੀਚ ਜਲੈਗੀ ।
ਕਿਯੋ' ਇਮ ਰੀਤ ਚਲਾਵਤ ਹੋ ਦਿਨ ਦ੍ਵੈਕ ਚਲੈ ਸ੍ਬਦਾ ਨ ਚਲੈਗੀ ।
ਕਾਲ ਕਰਾਲ ਕੀ ਰੀਤਿ ਮਹਾ ਇਹ ਕਾਹੂੰ ਜੁਗੇਸਿ ਛਲੀ ਨ ਛਲੈਗੀ ।
ਸੁੰਦਰਿ ਦੇਹ ਤੁਮਾਰੀ ਮਹਾ ਮੁਨਿ ਅੰਤ ਮਸਾਨ ਹ੍ਵੈ ਧੂਰਿ ਰਲੈਗੀ । ੪੯੪ ।
kahai kou bastar dharo bhagwai mun te sab pavak beech jalegi.
kioun im reet chalavat ho din divaik chalai sarbda na chalaigi.
kaal karal ki reet maha ek kahun juges chhali na chhalaigi.
Sunder deh tumari maha mun ant masan havai dhoor ralaigi. (494)

ਕਾਹੇ ਕੋ ਪਉਨ ਭਛੋ ਸੁਨਿ ਹੋ ਮੁਨਿ ਪਉਨ ਭਛੈ ਕਛੂ ਹਾਥਿ ਨ ਐ ਹੈ ।
ਕਾਹੇ ਕੋ ਬਸਤ੍ ਕਰੋ ਭਗਵਾ ਇਨ ਬਾਤਨ ਸੋ ਭਗਵਾਨ ਨ ਹ੍ਵੈ ਹੈ ।
ਬੇਦ ਪੁਰਾਨ ਪ੍ਮਾਨ ਕੇ ਦੇਖਹੁ ਤੇ ਸਬ ਹੀ ਬਸ ਕਾਲ ਸਬੈ ਹੈ ।
ਜਾਰਿ ਅਨੰਗ ਨ ਨੰਗ ਕਹਾਵਤ ਸੀਸ ਕੀ ਸੰਗਿ ਜਟਾਊ ਨ ਜੈ ਹੈ । ੪੯੫ ।
kahai ko paun bhachho sunn ho mun paun bhachhai kachh hath na aie hai.
kahai ko bastar karai bhagva in batan so bhagwan na havai hai.
beid puran parman kai dekhoh te sab hi bas kaal sabai hai.
jaar anang na nang kahavat sees ki sung jataouo na jai hai. (495)

ਕੰਚਨ ਕੂਟ ਗਿਰਯੋ ਕਹੋ ਕਾਹੇ ਨ ਸਾਤਓ ਸਾਗਰ ਕਿਯੋ' ਨ ਸੁਕਾਯੋ ।
ਪਸ੍ਚਮ ਭਾਨੁ ਉਦਯੋ ਕਹੁ ਕਾਹੇ ਨ ਗੰਗ ਬਹੀ ਉਲਟੀ ਅਨੁਮਾਨੋ ।
ਅੰਤਿ ਬਸੰਤ ਤਪਯੋ ਰਵਿ ਕਾਹੇ ਨ ਚੰਦ ਸਮਾਨ ਦਿਨੀਸ ਪ੍ਮਾਨੋ ।
ਕਿਯੋ' ਡਮਡੋਲ ਡੁਬੀ ਨ ਧਰਾ ਮੁਨਿ ਰਾਜ ਨਿਪਾਤਨਿ ਤਿਯੋ' ਜਗ ਜਾਨੋ । ੪੯੬ ।
kanchan koot giryo kaho kahai na satou sagar kiun na sukaieou.
pascham bhaan udiou koh kahai na gang behi ulti anmano.
ant basant tapiou rav kahai na chand saman dinas parmano.
kiou damdol dubi na dhara mun raj nipatan tiou jug jaano. (496)

ਅਤ੍ ਪਰਾਸਰ ਨਾਰਦ ਸਾਰਦ ਬਯਾਸ ਤੇ ਆਦਿ ਜਿਤੇ ਮੁਨ ਭਾਏ ।
ਗਾਲਵ ਆਦਿ ਅਨੰਤ ਮੁਨੀਸ੍ਵਰ ਬ੍ਰਹਮ ਹੂੰ ਤੇ ਨਜੀ ਜਾਤ ਗਨਾਏ ।
ਅਗਸਤ ਪੁਲਸਤ ਬਸਿਸਟ ਤੇ ਅਦਿ ਨ ਜਾਨ ਪਰੇ ਕਿਹ ਦੇਸ ਸਿਧਾਏ ।
ਮੰਤ੍ ਚਲਾਇ ਬਨਾਇ ਮਹਾ ਮਤਿ ਫੇਰਿ ਮਿਲੇ ਪਰ ਫੇਰ ਨ ਆਏ । ੪੯੭ ।
atar prasar narad sarad bis te aad jitai mun bhaie.
galav aad anant munisar braham hun te nahi jaat ganaie.
agasat palasat basisat te aad na jaan parai keh des sidhaie.
mantar chalaie banaie maha mat pher milai par pher na aie. (497)

"O Muni ! Why have you dressed yourself in saffron coloured robes ! As everything will burn away in the fire. Why have you started this new life style, which will last only for a few days and will not last long ? The dreadful effect of death has never been offset by any Yogi so far, and will not and shall not be deterred (deceived) in future as well

" O great Muni ! This beautiful body of yours will finally, after death, be consigned to flames and mingle with dust." (494)

"O Muni ! Listen ! Why do you live on air as by these means nothing shall be gained ? Why do you wear saffron coloured robes, you cannot become God Almighty by such efforts ? Look at the episodes (examples) given in Vedas and Shastras as all of them were under the control of god of death. You have not burnt the sexual desires within (your body) and you call yourself 'Bare bodied' (devoid of any secrecy). Even your tuft of matted hair on the head will not accompany you (after death). " (495)

"O Muni ! Even if a golden mountain were to fall or all the seven seas were to dry up, or the sun were to rise from the west, or you could even imagine the Ganga to be flowing upstream ; or the sun's heat during the spring season had gone to its extreme (very hot in Basant season) or the sun were to become cool and gentle like the moon, or the Earth were to stumble down from its stable position, not-with-standing all these things happening, the destruction (end) of the world was certain and sure. (496)

There had been many ascetics like Atri Muni, Basar, Narad, Sarda and Byas and great Munis like Galiv etc. had passed by, and even Brahma could not keep any count of them. Then August, Paisak, Basist, had passed by without anyone knowing where they had gone ; they had made their followers by imparting their Mantras (teachings) and had started their great religions but then all of them got mingled with the cycle of transmigration but never apperared on the scene again. (497)

ਬ੍ਰਹਮ ਨਿਰੰਧ੍ਰ ਕੋ ਫੋਰਿ ਮੁਨੀਸ ਕੀ ਜੋਤਿ ਸੁ ਜੋਤਿ ਕੇ ਮਧਿ ਮਿਲਾਨੀ ।
ਪ੍ਰੀਤਿ ਰਲੀ ਪਰਮੇਸਰ ਸੋ ਇਮ ਬੇਦਨ ਸੰਗਿ ਮਿਲੈ ਜਿਮ ਬਾਨੀ ।
ਪੁੰਨ ਕਥਾ ਮੁਨਿ ਨੰਦਨ ਕੀ ਕਹਿ ਕੈ ਮੁਖ ਸੋ ਕਬਿ ਸਯਾਮ ਬਖਾਨੀ ।
ਪੂਰਣ ਧਿਆਇ ਭਯੋ ਤਬ ਹੀ ਜਯ ਸ੍ਰੀ ਜਗਨਾਥ ਭਵੇਸ ਭਵਾਨੀ । ੪੯੮ ।
braham nirandhar ko phor munees ki joat so joat ke madh milani.
preet rali parmesar so im beidan sung milai jim bani.
punn katha mun nandan ki keh kai mukh so kab Siam bikhani.
puran dhiaie bhiou tab hi Jey Sri Jagnath bhaves bhavani. (498)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਦਤ ਮਹਾਤਮੇ ਰੁਦ੍ਰਵਤਾਰ ਪ੍ਰਬੰਧ ਸਮਾਪਤੰ ।
ਸੁਭੰ ਭਵੇਤ ਗੁਰੂ ਚਉਬੀਸ । ੨੪ ।
iti Sri Bachittar Natak granthai dutt mahatamai Rudarvatar parbandh
Samapatanung. Subhung bhavet Guru Choubees. (24)

ੴ ਅਤਿਗੁਰ ਪ੍ਰਸਾਦਿ
ਅਥ ਪਾਰਸ ਨਾਥ ਰੁਦ੍ ਅਵਤਾਰ ਕਥਨੰ
ਪਾਤਸ਼ਾਹੀ ੧੦
ਚੌਪਈ
ਇਹ ਬਿਧਿ ਦਤ ਰੁਦ੍ ਅਵਤਾਰਾ । ਪੂਰਣ ਮਤ ਕੋ ਕੀਨ ਪਸਾਰਾ ।
ਅੰਤਿ ਜੋਤਿ ਸੋ ਜੋਤਿ ਮਿਲਾਨੀ । ਜਿਹ ਬਿਧਿ ਸੋ ਪਾਰਬ੍ਰਹਮ ਭਵਾਨੀ । ੧ ।
ik Onkar Satgur prasad
ab Paras Nath Ruder Avtar Kathanung
Patshahi 10
Choupaiee
eh bidh dutt rudar avtara. pooran mat ko keen pasara.
ant joat so joat milani. je bidh so parbrahan bhavani. (1)

ਏਕ ਲਛ ਦਸ ਬਰਖ ਪ੍ਰਮਾਨਾ । ਪਾਛੈ ਚਲਾ ਜੋਗ ਕੋ ਬਾਨਾ ।
ਗਯਾਰਵ ਬਰਖ ਬਿਤੀਤਤ ਭਯੋ । ਪਾਰਸਨਾਥ ਪੁਰਖ ਭੂਅ ਵਯੋ । ੨ ।
ek lachh das barakh parmana. pachhai chala jog ko bana.
giyarav barakh bititat bhiou. parasnath purkh bhua veiyo. (2)

ਰੋਹ ਦੇਸ਼ ਸੁਭ ਦਿਨ ਭਲ ਥਾਨੁ । ਪਰਸ ਨਾਥ ਭਯੋ ਸੁਰ ਗਯਾਨ ।
ਅਮਿਤ ਤੇਜ ਅਸਿ ਅਵਰ ਨ ਹੋਊ । ਚਕ੍ਰਤ ਰਹੇ ਮਾਤ ਪਿਤ ਦੋਊ । ੩ ।
roh des subh din bhal thaan. paras nath bhiou sur gyan.
amit tej aas avar na houoo. chakrat rehai maat pit douoo. (3)

ਦਸਊ ਦਿਸਨਿ ਤੇਜ ਅਤਿ ਬਢਾ । ਦ੍ਵਾਦਸ ਭਾਨ ਏਕ ਹ੍ਵੈ ਚਢਾ ।
ਦਹ ਦਿਹ੍ਸ ਲੋਕ ਉਠੇ ਅਕੁਲਾਈ । ਭੂਪਤਿ ਤੀਰ ਪੁਕਾਰੇ ਜਾਈ । ੪ ।
dasouoo disan tej at badha. davadas bhan ek havai chadha.
deh dehas lokuthai aklaiee. bhoopat teer pukarai jaiee. (4)

Thus the soul of the great Muni (Dutt), after breaking the skull (Dasam duar) got mingled with the prime soul. The loving soul (of Dutt) had got mingled with the Lord Sublime in such a manner just as the sanctified episode of Muni Dutt, the son of Atri Muni, had been depicted by the poet Siam (by uttering with his tongue). So salutations to the great glamorous Master of the world i.e. Rudra and Bhavani.(498)

Here the chapter of Dutt Muni an incarnation of Rudra from the Bachittar Natak Granth is completed. The twenty-four Gurus were glorified thus. (24)

Ik Onkar Satgur Prasad.
(By the Grace of the One Lord Sublime)
Now the episode of Paras Nath, and Incarnation of Rudra begins.
Patshahi-10 (By the Tenth Master)

Choupaiee :

This is how the Incarnation of Rudra in the form of Dutt had appeared, who spread the message of his religion throughout the world and finally his soul got mingled with the prime soul juast as Bhavani mingles with the Lord Sublime. (1)

After him (Dutt) the followers of Yoga (yogic principles) practiced his teachings for one lakh and ten years. After the elapse of eleventh year, a great human being named Paras Nath was born in this world (on the Earth). (2)

Paras Nath, an elevated soul with godly vision was born on an auspicious day at Roh, a beautiful land. His face was looking glorious, lit with enlightenment and there was none else comparable to him. Both the mother and father got wonderstruck by seeing his splendour. (3)

His glory was renowned in all the ten directions. It seemed as if twelve suns had risen at the same time. All the populace from ten sides got up and raised their cry (prayer) to the king. (4)

ਸੁਨੋ ਭੂਮ ਇਕ ਕਹੋ ਕਹਾਨੀ । ਏਕ ਪੁਰੁਖ ਉਪਜਿਓ ਅਭਿਮਾਨੀ ।
ਜਿਹ ਸਮ ਰੂਪ ਜਗਤ ਨਹੀ ਕੋਈ । ਏਕੈ ਘੜਾ ਬਿਧਾਤਾ ਸੋਈ । ੫ ।
sunno bhoom ik kaho kahani. ek purkh upjiou abhmani.
jeh sam roop jagat nahi koiee. eko gharra bidhata soiee. (5)

ਕੈ ਗੀਧ੍ਰਬ ਜਛ ਕੋਈ ਅਹਾ । ਜਾਨੁਕ ਦੂਸਰ ਭਾਨੁ ਚੜ ਰਹਾ ।
ਅਤਿ ਜੋਬਨ ਝਮਕਤ ਤਿਹ ਅੰਗਾ । ਨਿਖਰਤ ਜਾ ਕੇ ਲਜਤ ਅਨੰਗਾ । ੬ ।
kai gandhrab jachh koiee aha. janak dusar bhan jarr raha.
at joban jhamkat the anga. nikhrat ja kai lajat anaga. (6)

ਭੂਪਤਿ ਦੇਖਨ ਕਾਜ ਬੁਲਾਵਾ । ਪਹਿਲੇ ਦਯੋਸ ਸਾਥ ਚਲ ਆਵਾ ।
ਹਰਖ ਹ੍ਰਿਦੈ ਧਰ ਕੇ ਜਟਧਾਰੀ । ਜਾਨੁਕ ਦੁਤੀ ਦਤ ਅਵਤਾਰੀ । ੭ ।
bhoopat dikhan kaaj bulava. pehlo deuos sath chal ava.
harkh hirdai dhar ke jatdhari. janak duti dutt avtari. (7)

ਨਿਰਖ ਰੂਪ ਕਾਪੇ ਜਟਧਾਰੀ । ਯਹ ਕੋਊ ਭਯੋ ਪੁਰਖੁ ਅਵਤਾਰੀ ।
ਯਹ ਮਤ ਦੂਰ ਹਮਾਰਾ ਕੈ ਹੈ । ਜਟਾਧਾਰ ਕੋਈ ਰਹੈ ਨ ਪੈ ਹੈ । ੮ ।
nirakh roop kapai jatdhari. yeh kouoo bhiou purkh avtari.
yeh mat dur hamara kai hai. jatadhar koiee rehai na pai hai. (8)

ਤੇਜ ਪ੍ਰਭਾਵ ਨਿਰਖਿ ਤਬ ਰਾਜਾ । ਅਤਿ ਪ੍ਰਸੰਨਿ ਪੁਲਕਤ ਚਿਤ ਗਾਜਾ ।
ਜਿਹ ਜਿਹਾ ਲਖਾ ਰਹੈ ਬਿਸਮਾਈ । ਜਾਨੁਕ ਰੰਕ ਨਵੋ ਨਿਧ ਪਾਈ । ੯ ।
tej prabhav nirakh tab raja. at prasan pulkat chit gaja.
jeh jaha lakha rehai bismaai. janak runk navai nidh paiee. (9)

ਮੋਹਨ ਜਾਲ ਸਭਨ ਸਿਰ ਡਾਰਾ । ਚੇਟਕ ਬਾਨ ਚਕ੍ਰਿਤ ਹ੍ਵੈ ਮਾਰਾ ।
ਜਹ ਤਹ ਮੋਹਿ ਸਕਲ ਨਰ ਗਿਰੇ । ਜਾਨ ਸੁਭਟ ਸਾਮੁਹਿ ਰਣ ਭਿਰੇ । ੧੦ ।
mohan jaal sabhan Sir dara. chetak thaan chakirat havai mara.
jeh the mohai sakal nar girai. jaan subhat samoh runn bhirai. (10)

ਨਰ ਨਾਰੀ ਜਿਹ ਜਿਹ ਤਿਹ ਪੇਖਾ । ਤਿਹ ਤਿਹ ਮਦਨ ਰੂਪ ਅਵਿਰੇਖਾ ।
ਸਾਧਨ ਸਰਬ ਸਿਧਿ ਕਰ ਜਾਨਾ । ਜੋਗਨ ਜੋਗ ਰੂਪ ਅਨੁਮਾਮਨਾ । ੧੧ ।
nar nari jeh jeh the paikha. the the madan roop avirekha.
sadhan sarab sidh kar jana. jogan jog roop anmana. (11)

ਨਿਰਖਿ ਰੂਪ ਰਨਵਾਸ ਲੁਭਾਨਾ । ਦੇ ਤਿਹ ਸੁਤਾ ਨ੍ਰਿਪਤਿ ਮਨਿ ਮਾਨਾ ।
ਨ੍ਰਿਪ ਕੋ ਭਯੋ ਜਬੈ ਜਾਮਾਤਾ । ਮਹਾ ਧਨੁਖਧਰ ਬੀਰ ਬਿਖਯਾਤਾ । ੧੨ ।
nirakh roop ranvas lubhana. dei the suta nirpat mun mana.
nrip ko bhiou jabai jamata maha dhanukhdhar beer bikhyata. (12)

O King ! Listen, we are relating one anecdote. An arrogant (proud) person has been born in your town, and there is none else in the whole world as beautiful as he was. The creator had created only one person like him (and there is none else like him). (5)

He was either a demigod or a Shiva's musician, and it seemed as if a second sun had risen. His body was looking glamorous with youthful (beauty) charm, and even Kamdev (the god of love) was feeling ashamed on perceiving him. (6)

The king sent for him for his personal glance, and he came with the caller, on the first day itself. On seeing him all the ascetics with tufts of matted hair felt elated but they got heart throbs due to their inner fear and it seemed as if Dutt was reborn. (Dutt had taken a second birth). (7)

On seeing his charming beauty, all these ascetics were trembling and thought to themselves that he was an incarnation only. They also felt that he would get their religion terminated and there will be no more ascetics with tufts of matted hair left. (8)

Then the king was pleased to see him and felt enamoured at heart. Whosoever had seen him, was greatly elated and wonderstruck. It appeared as if a poor (money less) person had gained riches (of nine worldly treasures). (9)

That person had cast a spell over all, or one may say that a wonderful arrow (chetak arrow) had surprised all with its strike. Everywhere people got enticed (with his glance) and had fallen with its spell (had been overcome with his charm), asif warriors had fallen down after fighting a (losing) battle. (10)

Every man and woman, whosoever saw him, felt he was an embodiment of Kamdev (god of love). The ascetics saw him in the form of all the occult powers, while the Yogis (imagined) saw in him the personification of Yoga. (11)

The whole harem (inner part of palace) was enamoured by seeing his beautiful form. The king thought to himself of marrying his daughter with him. When he became the son-in-law of the king, he was renowned as a warrior (archer) expert in archery.(12)

ਮਹਾ ਰੂਪ ਅਰੁ ਅਮਿਤ ਪ੍ਰਤਾਪੂ । ਜਾਨੁ ਜਪੈ ਹੈ ਆਪਨ ਜਾਪੂ ।
ਸਸਤ੍ਰ ਸਾਸਤ੍ਰ ਬੇਤਾ ਸੁਰਿ ਗਯਾਨਾ । ਜਾ ਸਮ ਪੰਡਿਤ ਜਗਤਿ ਨ ਆਨਾ । ੧੩ ।
maha roop ar amit pratap. jaan japai hai apan jaap.
Sastar saastar beta sur gyana. ja sum pandit jagat na ana. (13)

ਥੋਰਿ ਬਹਿਕ੍ਰਮ ਬੁਧਿ ਬਿਸੇਖਾ । ਜਾਨੁਕ ਧਰਾ ਬਿਤਨ ਯਹਿ ਭੇਖਾ ।
ਜਿਹ ਜਿਹ ਰੂਪ ਤਵਨ ਕਾ ਲਹਾ । ਸੋ ਸੋ ਚਮਕ ਚਕ੍ਰਿ ਹੁਐ ਰਹਾ । ੧੪ ।
thor behkaram budh bisekha. janak dhara bitan yeh bhekha.
jeh jeh roop tavan ka laha. so so chamak chakar huai raha. (14)

ਸਵੈਯਾ

ਮਾਨ ਭਰੇ ਸਰ ਸਾਨ ਧਰੇ ਮਠ ਸਾਨ ਚੜੇ ਅਸਿ ਸ੍ਰੋਣਤਿ ਸਾਏ ।
ਲੇਤ ਹਰੇ ਜਿਹ ਡੀਠ ਪਰੇ ਨਹੀ ਫੇਰਿ ਫਿਰੇ ਗ੍ਰਿਹ ਜਾਨ ਨ ਪਾਏ ।
ਝੀਮ ਝਰੇ ਜਨ ਸੇਲ ਹਰੇ ਇਹ ਭਾਤਿ ਗਿਰੇ ਜਨੁ ਦੇਖਨ ਆਏ ।
ਜਾਸੁ ਜਿਰੇ ਸੋਊ ਮੈਨ ਘਿਰੇ ਗਿਰ ਭੂਮਿ ਪਰੇ ਨ ਉਠੰਤ ਉਠਾਏ । ੧੫ ।

Swaiyya

maan bharai sar saan dharai math maan charrai as saronat saie.
lait harai jeh deeth parai nahi pher phirai greh jaan na paie.
jheem jharai jan sale harai eh bhant girai jan dekhan aie.
jaas kirai souoo main ghirai gir bhoom parai na uthant uthaie. (15)

ਸੋਭਤ ਜਾਨੁ ਸੁਧਾਸਰ ਸੁੰਦਰ ਕਾਮ ਕੇ ਮਾਨਹੁ ਕੂਪ ਸੁ ਧਾਰੇ ।
ਲਾਜਿ ਕੇ ਜਾਨ ਜਹਾਜ ਬਿਰਾਜਤ ਹੇਰਤ ਹੀ ਹਰ ਲੇਤ ਹਕਾਰੇ ।
ਹਉ ਚਹੁ ਕੁੰਟ ਭ੍ਰਮਯੋ ਖਗ ਜਯੋ' ਇਨ ਕੇ ਸਮ ਰੂਪ ਨ ਨੈਕ ਨਿਹਾਰੇ ।
ਪਾਰਥ ਬਾਨ ਕਿ ਜੁਬਨ ਖਾਨ ਕਿ ਕਾਲ ਕ੍ਰਿਪਾਨ ਕਿ ਕਾਮ ਕ਼ਟਾਰੇ । ੧੬ ।
sobhat jaan Sudhasar sunder kaam ke manoh koop so dharai.
laaj ke jaan jahaj birajat heart hi har late hakarai.
hou choh kunt bharmiou khag jioun in ke sum roop na naik niharai.
parath thaan ke juban khan ke kaal kirpan ke kaam katarai. (16)

ਤੰਤ੍ਰ ਭਰੇ ਕਿਧੌ ਜੰਤ੍ਰਜਰੇ ਅਰ ਮੰਤ੍ਰ ਹਰੇ ਚਖ ਚੀਨਤ ਯਾ ਤੇ ।
ਜੋਬਨ ਜੋਤਿ ਜਗੇ ਅਤਿ ਸੁੰਦਰ ਰੰਗ ਰੰਗੇ ਮਦ ਸੇ ਮਦੁਆ ਤੇ ।
ਰੰਗ ਸਹਾਬ ਫੂਲ ਗੁਲਾਬ ਸੋ ਸੀਖੇ ਹੈ ਜੋਰਿ ਕਰੋਰਕ ਘਾਤੇ ।
ਮਾਧੁਰੀ ਮੂਰਤਿ ਸੁੰਦਰ ਸੁਰਤਿ ਹੇਰਤਿ ਹੀ ਹਰ ਲੇਤ ਹੀਯਾ ਤੇ । ੧੭ ।
tantar bharai kidhou jantar jarai ar mantar harai chakh cheenat ya te.
joban joat jagai at sunder rung rungai mud se madua te.
rung sahab phool gulab se seekhai hai jore karorak ghatai.
madhuri moorat Sunder Surat heart hi har leit hiya te. (17)

He was a great personality with limitless glory and it appeared as if he would get himself worshipped by the whole world. He was a great scholar of shastras and a great man of arms (warrior) and there was no pandit (scholar) in the world to equal (compete with) him in learning. (13)

Though his age was small but his wisdom (intelligence) was profound, as if Kamdev (god of love) had taken his form. Whosoever saw his beauty, was bewildered to perceive his elegant charm (glory). (14)

Swaiyya :

The eyes of Paras Nath was full of pride just like the stretched (sharpened) arrow on a bow or a sword sharpened on a grindstone, which was ready to suck blood. Whosoever would glance at his eyes, would feel lifeless after that and they could not go back home. All the people, who had come to have a glance of Paras Nath, had reeled and fallen down, as if they happened to be struck by a spear. Whosoever had seen him, had fallen on the ground, being enamoured with his charm (like the noose of love,) and could not rise (get up) again with effort even. (15)

His charming eyes were being praised (looking glorious) like the ocean of nectar, or they were like the well of love, or the ships of prestige had anchored there, or the (souls) lives on the onlookers were won over by them. (They would say), " I have roamed around the four corners of the world but have not seen such beautiful eyes anywhere else." His eyes were like the arrows of Arjun (penetrating), or the source (mine) of youthful beauty, or the sword of Kaal (the god of death) or the bayonets of lust (lustful eyes). (16)

His eyes were known to be filled with a magic spell (like a Tantar) or were studded with Talisma (Jantar) or were like an incantation (mantar). It was either a beautiful light of youthful effulgence or his eyes were intoxicated with a tinge of wine in the love of the Lord or they were looking charming like the Kasumbha (flower) or were beautiful like the rose flower or they were trained in many (millions of) snares of vileness. On its very sight, his appearance would enamour any heart as his face was lovely and charming. (17)

ਪਾਨ ਚਬਾਇ ਸੀਗਾਰ ਬਨਾਇ ਸੁਗੀਧ ਲਗਾਇ ਸਭਾ ਜਬ ਆਵੈ ।
ਕਿਨਰ ਜਛ ਭੁਜੰਗ ਚਰਾਚਰ ਦੇਵ ਅਦੇਵ ਦੋਊ ਬਿਸਮਾਵੈ ।
ਮੋਹਿਤ ਜੇ ਮਹਿ ਲੋਗਨ ਮਾਨਨਿ ਮੋਹਤ ਤਉਨ ਮਹਾ ਸੁਖ ਪਾਵੈ ।
ਵਾਰਹਿ ਹੀਰ ਅਮੋਲਕ ਚੀਰ ਤ੍ਰੀਯਾ ਬਿਨ ਧੀਰ ਸਬੈ ਬਲ ਜਾਵੈ । ੧੮ ।
paan chabaie sigar banaie sugandh lagaie sabha jab aivai.
kinar jachh bhujang charachar dev adev douoo bismavai.
mohat je meh logan manin mohat toun maha sukh pawai.
Vareh heer amolak cheer triya bin dheer sabai bal javai. (18)

ਰੂਪ ਅਪਾਰ ਪੜੈ ਦਸ ਚਾਰ ਮਨੋ ਅਸੁਰਾਰਿ ਚਤੁਰ ਚਕ ਜਾਨਯੋ ।
ਆਹਵ ਜੁਕਤਿ ਜਿਤੀਕ ਹੁਤੀ ਜਗ ਸਰਬਨ ਮੈ ਸਬ ਹੀ ਅਨਮਾਨਯੋ ।
ਦੇਸਿ ਬਿਦੇਸਨ ਜੀਤ ਜੁਧ"ਬਰ ਕ੍ਰਿਤ ਚੰਦੇਵ ਦਸੋ ਦਿਸ ਤਾਨਯੋ ।
ਦੇਵਨ ਇੰਦ੍ ਗੋਪੀਨ ਗੋਬਿੰਦ ਨਿਸਾ ਕਰਿ ਚੰਦ ਸਮਾਨ ਪਛਾਨਯੋ । ੧੯ ।
roop apar parrai das char mano asurar chatur chak janiou.
ahav jukat j jiteek huti jug sarban mein sb hi anmaniou.
des bidesan jeet judhanbar kirat chandev daso dis taniou.
devan Inder gopeen gobind nisa kar chand saman pachhaniou. (19)

ਚਉਧਿਤ ਚਾਰ ਦਿਸਾ ਭਈ ਚਕ੍ਰਤ ਭੂਮਿ ਅਕਾਸ੍ ਦੁਹੂੰ ਪਹਿਚਾਨਾ ।
ਜੁਧ ਸਮਾਨ ਲਖਯੋ ਜਗ ਜੋਧਨ ਬੋਧਨ ਬੋਧ ਮਹਾ ਅਨੁਮਾਨਾ ।
ਸੂਰ ਸਮਾਨ ਲਖਾ ਦਿਨ ਕੈ ਤਿਹ ਚੰਦ ਸਰੂਪ ਨਿਸਾ ਪਹਿਚਾਨਾ ।
ਰਾਨਨਿ ਰਾਵਿ ਸਵਾਨਿਨ ਸਾਵ ਭਵਾਨਿਨ ਭਾਵ ਭਲੋ ਮਨਿ ਮਾਨਾ । ੨੦ ।
choudhit chaar disa bhaiee chakrat bhoom akas douoo pehchana.
judh saman lakhiou jug jodhan bodhan bodh maha anumana.
soor saman lakha din kai the chand sarup nisa pehchana.
ranan raav savamin sav bhavanin bhav bhalo man mana. (20)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਬਿਤੈ ਬਰਖ ਦੈ ਅਸਠ ਮਾਸੰ ਪ੍ਰਮਾਨੰ । ਭਯੋ ਸੁਪ੍ਰਭੰ ਸਰਬ ਬਿਦਯਾ ਨਿਧਾਨੰ ।
ਜਪੈ ਹਿੰਗੁਲਾ ਠਿੰਗੁਲਾ ਪਾਣ ਦੇਵੀ । ਅਨਾਸਾ ਛੁਧਾ ਅਤ੍ਰਧਾਰੀ ਅਭੇਵੀ । ੨੧ ।

Bhujang Prayat Chhand

bitai barka devai asat masung parmanung. bhiou suprabhang sarab bidiya nidhanung.
japai hingla mingla paan devi. anasa chhudha atardhari abhevi. (21)

ਜਪੈ ਤੋਤਲਾ ਸੀਤਲਾ ਖਗ ਤਾਨੀ । ਭ੍ਰਮਾ ਭੈਹਰੀ ਭੀਮ ਰੂਪਾ ਭਵਾਨੀ ।
ਚਲਾਚਲ ਸਿੰਘ ਝਮਾਝੰਮ ਅਤ੍ਰੰ । ਹਹਾ ਹੁਹਿ ਹਾਮੰ ਝਲਾ ਝਲ ਛਤ੍ਰੰ । ੨੨ ।
japai totala seetla khag taani. bharma bhaihari bheem rupa bhavani.
chalachal Singh jhamajham atrang. haha huhai hasung jhala jhal chhatarung. (22)

When Paras Nath, chewing a betel nut, fully embellished with beautiful scented robes, would come to the royal assembly, then all the mythological figures (human face with horses body) demigods, snakes, animate or inanimate world, gods and demons, would get bewildered. The proud persons in the world, being enamoured by his charming personality, were getting the bliss of life. They were offering diamonds and robes as a sacrifice (honour) to him and all the women, losing their patience were eager to offer themselves as sacrifice to him. (had immense love for him.) (18)

Paras Nath had a great charming personality having attained knowledge of all the fourteen sciences and an enemy of the demons (a god), was renowned throughout the world (in four directions). He had gained the knowledge of all the arts of warfare in the world. The great warrior, having gained victory over various lands, had spread his might and adoration tn all the ten directions. (He was renowned as a great warrior throughout the world). The gods likened him to Indra (god), the milkmaids equated him with Krishna and the night accepted him as the moon (shining with brilliance of moon). (19)

The eyes of people in all the four directions were dazed with his beauty and felt bewildered and he was known all over the Earth and sky. The warriors recognized him as a great warrior, and the scholars had accepted him as a learned person. The day had seen him (likened him) as the sun, while the night compared him equal to the moon (in beauty). The queens took him to be a king and the young belles took him as their master (Lord) while the women accepted as their beloved (being devoted to him). (20)

Bhujang Prayat Chhand :

After the period of two years and eight months, then he managed to acquire the knowledge of all (sciences) education. He was a worshipper of the goddess, called by the names of Hingla, Thingla, Anasa, Chhudha, Aterdhari or Abhevi and he used to make obeisance at her feet. (21)

He used to meditate on the goddess (worship) called Totila, Sitla, Khagtrani, Bharma, Bhaihari, Bhim Rupa, Bhavani or Durga and whose conveyance was a roaring lion and whose weapons were brilliantly shining. The goddess was laughing merrily, (saying Hahu, brilliantly shining. The goddess was laughing merrily, (saying Hahu, Hahu) and a canopy fluttered over her head (she was a known authority). (22)

ਅਟਾ ਅਟ ਹਾਸੰ ਛਟਾ ਛੁਟ ਕੇਸੰ । ਅਸੰ ਓਧ ਪਾਣੰ ਨਮੋ ਕੁਰ ਭਸੰ ।
ਸਿਰੰਮਾਲ ਸ੍ਰਛੰ ਲਸੈ ਦੰਤ ਪੰਤ । ਭਜੈ ਸਤ੍ਰ ਗੁੜ ਪ੍ਰਫੁਲੰਤ ਸੰਤੰ । ੨੩ ।
ata at haasung chhata chhat kesung. asung aoudh panung namo karoon bhesung.
siranmal savackhang lassan dant pantang. bhajai satar goorrung parphulant suntung.
(23)

ਅਲਿੰਪਾਤਿ ਅਰਧੀ ਮਹਾ ਰੂਪ ਰਾਜੈ । ਮਹਾ ਜੋਤ ਜ੍ਵਾਲੰ ਕਰਾਲੰ ਬਿਰਾਜੇ ।
ਤ੍ਰਸੈ ਦੁਸਟ ਪੁਸਟੰ ਹਸੈ ਸੁਧ ਸਾਧੰ । ਭਜੈ ਪਾਨ ਦੁਰਗਾ ਅਰੂਪੀ ਅਗਾਧੰ । ੨੪ ।
alimpati ardhi maha roop rajai. maha joat javalung karalung birajai.
trasai dusat pustung hassai sudh sadhang. bhajai paan durga arupi agadhang. (24)

ਸੁਨੈ ਉਸਤਤੀ ਭੀ ਭਵਾਨੀ ਕ੍ਰਿਪਾਲੰ । ਅਧੰ ਉਰਧਵੀ ਆਪ ਰੂਪੀ ਰਸਾਲੰ ।
ਫਏ ਇਖ੍ਯਧੀ ਦ੍ਵੈ ਅਬੰਗੀ ਖਤੰਗੀ । ਪਰਸਯੰ ਧਰੰ ਜਾਨ ਲੋਹੰ ਸੁਰੰਗੀ । ੨੫ ।
sunnai ustati bhi bhavani kirpalung.
adhang urdhavi aap rupi rasalung.
deiai ikhavdhi davai abhungung khatungung.
parsaryung dharung jaan lohung surungung. (25)

ਜਬੈ ਸਸਤ੍ਰ ਸਾਧੀ ਸਬੈ ਸਸਤ੍ਰ ਪਾਏ । ਉਘਾਰੇ ਚੁਮੇ ਕੰਠ ਸੀਸੰ ਛੁਹਾਏ ।
ਲਖਯੋ ਸਰਬ ਰਾਵੰ ਪ੍ਰਭਾਵੰ ਅਪਾਰੰ । ਅਜੋਨੀ ਅਜੈ ਬੇਦ ਬਿਦਿਆ ਬਿਚਾਰੰ । ੨੬ ।
jabai sastar sadhi sabai sastar paie. ugharai chumai kanth seesung chhahaie.
lakhiou sarab ravung parbhavung aparung. ajoni ajai beid bidia bicharung. (26)

ਗ੍ਰਿਹੀਤੁਆ ਜਬੈ ਸਸਤ੍ਰ ਅਸਤ੍ਰੰ ਅਪਾਰੰ । ਪੜੇ ਅਨੁਭਵੰ । ਬੇਦ ਬਿਦਿਆ ਬਿਚਾਰੰ ।
ਪੜੇ ਸਰਬ ਬਿਦਿਆ ਹੁਤੀ ਸਰਬ ਦੇਸੰ । ਜਿਤੇ ਸਰਬ ਦੇਸੀ ਸੁ ਅਸ਼ਤ੍ਰੰ ਨਰੇਸੰ । ੨੭ ।
grehitua jabai sastar astarang aparung. parrai anubhavai beid bidia bicharung.
parrai sarab bidia huti sarab desung. jitai sarab desi so astarung naresung. (27)

ਪਠੈ ਕਾਗਦੰ ਦੇਸ ਦੇਸੰ ਆਪਰੀ । ਕਰੋ ਆਨਿ ਕੈ ਬੇਦ ਬਿਦ੍ਯਾ ਬਿਚਾਰੀ ।
ਜਟੇ ਦੰਡ ਮੁੰਡੀ ਤਪੀ ਬ੍ਰਹਮਚਾਰੀ । ਸਧੀ ਸ੍ਰਾਵਗੀ ਬੇਦ ਬਿਦਿਆ ਬਿਚਾਰੀ । ੨੮ ।
pathai kagdung des desung apari. karo aan kai beid bidia bichari.
jatai dand mundi tapi brahamchari. sadhi saravagi beid bidia bichari. (28)

ਹਕਾਰੇ ਸਬੈ ਦੇਸ ਦੇਸਾ ਨਰੇਸੰ । ਬੁਲਾਏ ਸਬੈ ਮੋਨ ਮਾਨੀ ਸੁ ਬੇਸੰ ।
ਜਟਾ ਧਾਰ ਜੇਤੇ ਕਹੂੰ ਦੇਖ ਪਈਯੈ । ਬੁਲਾਵੈ ਤਿਸੇ ਨਾਥ ਭਾਖੈ ਬੁਲਈਯੈ । ੨੯ ।
hakarai sabai des desa naresung. bulaia sabai mon mani so besung.
jata dhar jaitai kahun dekh paieung. bulavai tisai nath bhakhai buleeiyai. (29)

She was laughing loudly with her hair dishevelled and was holding an unseathed sword in her hand. Our salutations to that dreadful looking figure, who was having a necklace of skulls around her neck while her teeth (column) were shining. Seeing her (dreadful) face even the mighty enemy would flee away, but the saints were feeling happy. (23)

The eyebrows of the goddess were looking glamorous like a chain (string) of black bees. She was having a frightful (light) with a sword like a flame of fire, elegance held (in hand), on whose sight even the most mighty foes get frightened while the mendicants with a perfect, (controlled) mind were laughing with joy and were worshipping the lotus feet of the magnificent Durga. (24)

Hearing such praises the (goddess) Bhavani became benevolent, who was a picture of blissful joy. She got pleased with him and bestowed on (gave) hum two quivers of unbreakable arrows along with a beautiful axe which was supposed to be made of iron. (25)

When he got armed with the weapons, given by the benevolent goddess, then he made them uncovered, kissed them and touched them with his head and neck. All the other kings then appreciated this elegant move that he was free from the cycle of Rebirths, invincible and adept in Vedic studies. (26)

When he trained himself in all the weapons and protective coverings (coat of arms) then he pondered over the Vedic knowledge and its true value. He then studied the sciences (knowledge) of other countries and he had won over all the kings from friendly countries. (27)

He sent out messages to all the lands (inland and foreign countries) that they should come and learn Vedic studies (meditate on Vedas). He sent for all the ascetics, chand dharis, with shaven heads, those undergoing penance, celibates, intellectuals, Saravagi (Jains) to come and study Vedas. (28)

He arranged to call the Rajas of various lands, all the ascetics, mendicants and other religious people (disguised) and all those with tufts of matted hair, were also called wherever they were seen, saying that Paras Nath had sent for them. (29)

ਫਿਰਧ ਸਰਬ ਦੇਸੰ ਨਰੇਸੰ ਬੁਲਾਵੈ । ਮਿਲੇ ਨ ਤਿਸੈ ਛਤ੍ ਛੈਨੀ ਛਿਨਾਵੈ ।
ਪਠੇ ਪੁਤ੍ ਏਕੈ ਦਿਸਾ ਏਕ ਧਾਵੈ । ਜਟੀ ਦੰਡ ਮੁੰਡੀ ਕਹੁੰ ਹਾਥ ਆਵੈ । ੩੦ ।
phirai sarab desung naresung bulavai. milai na tisai chhatar chheini chhinavai.
pathai pattar ekai disa ek dhavai. jati dand mundi kahun hath avai. (30)

ਰਚਯੋ ਜਗ ਰਾਜਾ ਚਲੇ ਸਰਬ ਜੋਗੀ । ਜਹਾ ਲਉ ਕੋਯੀ ਬੂਧ ਬਾਰੋ ਸਭੋਗੀ ।
ਕਹਾ ਰੰਕ ਰਾਜਾ ਕਹਾ ਨਾਰ ਹੋਈ । ਰਚ੍ਯੋ ਜਗ ਰਾਜਾ ਚਲਿਓ ਸਰਬ ਕੋਈ । ੩੧ ।
rachiou jug raja chalai sarab jogi. jaha lou koiee boodh baro sabhogi.
kaha runk raja kaha naar koiee. rachiou jug raja chaliou sarab koiee. (31)

ਫਿਰੇ ਪਤ੍ ਸਰਬਤ੍ ਦੇਸੰ ਅਪਾਰੰ । ਜੁਰੇ ਸਰਬ ਰਾਜਾ ਨ੍ਰਿਪੰ ਆਨਿ ਦੁਆਰੰ ।
ਜਹਾ ਲੈ ਹੁਤੇ ਜਗਤ ਮੈ ਜਟਾਧਾਰੀ । ਮਿਲੈ ਹੋਰ ਦੇਸੰ ਭਏ ਭੇਖ ਭਾਰੀ । ੩੨ ।
phirai patar sarbatar desung aparung. jurai sarab raja nripung aan duarung.
jaha lou hutai jagat mein jatadhari. milai roh desung bhaie bhekh bhari. (32)

ਜਹਾ ਲਉ ਹੁਤੇ ਜੋਗ ਜੋਗਿਸਟ ਸਾਧੇ । ਮੇਲੇ ਮੁਖ ਬਿਭੂਤੰ ਸੁ ਲੰਗੋਟ ਬਾਧੇ ।
ਜਟਾ ਸੀਸ ਧਾਰੇ ਨਿਹਾਰੇ ਅਪਾਰੇ । ਮਹਾ ਜੋਗ ਧਾਰੰ ਸੁਬਿਦਿਆ ਬਿਚਾਰੰ । ੩੩ ।
jaha lou hutai jog jogist sadhai. malai mukh bibhutung so langot badhai.
jata sees dharai niharai aparung. maha jug dharung subidia bicharung. (33)

ਜਿਤੇ ਸਰਬ ਭੂਪੰ ਬੁਲੇ ਸਰਬ ਰਾਜਾ । ਚਹੁੰ ਚਕ ਮੋ ਦਾਨ ਨੀਸਾਣ ਬਾਜਾ ।
ਮਿਲੇ ਦੇਸ ਦੇਸਾਨ ਅਨੇਕ ਮੰਤ੍ਰੀ । ਕਰੈ ਸਾਧਨਾ ਜੋਗ ਬਾਜੰਤ੍ ਤੰਤ੍ਰੀ । ੩੪ ।
jitai sarab bhupung bulai sarab raja. chahun chak men daan nisan baja.
milai des desan anek mantri. karai sadhna jog bajantar tantari. (34)

ਜਿਤੇ ਸਰਬ ਭੂਮਿ ਸਬਲੀ ਸੰਤ ਆਹੇ । ਤਿਤੇ ਸਰਬ ਪਾਰਸ ਨਾਥੰ ਬੁਲਾਏ ।
ਦਏ ਭਾਤਿ ਅਨੇਕ ਭੋਜ ਅਰਘ ਦਾਨੰ । ਲਜੀ ਪੇਖ ਦੇਵਿ ਸਥਲੀ ਮੋਨ ਮਾਨੰ । ੩੫ ।
jitai sarab bhoom sabli sant ahai. titai sarab paras nathung bulaie.
deiai bhant anek bhoj argh danung. laji pekh dev sathli mon manung. (35)

ਕਰੈ ਬੈਠ ਕੈ ਬੇਦ ਬਿਦਿਆ ਬਿਚਾਰੰ । ਪ੍ਰਕਾਸੋ ਸਬੈ ਆਪੁ ਆਪੰ ਪ੍ਰਕਾਰੰ ।
ਟਕੰ ਟਕ ਲਾ ਮੁਖੰ ਮੁਖਿ ਪੇਖਿਓ । ਸੁਨਯੋ ਕਾਨ ਹੋ ਤੋ ਸੁ ਤੋ ਆਖਿ ਦੇਖਿਓ । ੩੬ ।
karai baith kai beid bidia bicharung. parkaso sabai aap apung parkarung.
takung tak lagi mukhang mukh pekhiou. suniou kaan ho to so to akh dekhiou. (36)

ਪਕਾਸੋ ਸਬੈ ਆਪ ਆਪੰ ਪੁਰਾਣੰ । ਰੜੋ ਦੇਸਿ ਦੇਸਾਣ ਬਿਦਿਆ ਮੁਹਾਣੰ ।
ਕਰੋ ਭਾਤਿ ਭਾਤੰ ਸੁ ਬਿਦਿਆ ਬਿਚਾਰੰ । ਨ੍ਰਿਭੈ ਚਿਤ ਦੈ ਕੈ ਮਹਾ ਤ੍ਰਾਸ ਟਾਰੰ । ੩੭ ।
parkaso sabai aap aapung puranung. rarro des desaan bidia muhanang.
karo bhant bhatung so bidia bicharung. nirbhai chit dai kai maha tras tarung. (37)

Messages were sent to kings of various lands and whosoever failed to meet him, was divested of his kingdom and troops. On one side messages were delivered while on the other side men were sent to take hold of any ascetic or with shaved off head or other disguised person and was brought there (before him). (30)

The Raja had organised a Yagna and all the Yogis were coming up there including all young, old or child even. Even all the Rajas, poor people or even women were heading towards that place, since the king had organized a Yagna. (31)

Many messages were sent all over the place, and the Rajas from all over, had collected at his palace. From everywhere all the ascetics (with tufts of matted hair) or disguised persons, came to the Roh land. (32)

All those believing in Yoga or worshippers of Shiva, the god of Yogic beliefs, or those with bodies smeared with ash, or those practicing celibacy, or those with tufts of matted hair on the head, they were all believers in Yoga and studying Yogic culture (knowledge of Yoga). (33)

The Raja had called all other kings and alms were being distributed with beat of drums everywhere (in all four corners). The ministers from various lands came and met him (Paras Nath), who were performing Yogic exercises and were praising the Yogic principles. (34)

All the saintly people on the Earth were sent for by Paras Nath. They were given great offerings or sumptuous foods. On seeing the honour bestowed on these people (Munis) even the heavens felt belittled (the Abode of gods felt ashamed). (35)

All got together to ponder over various studies (of Yoga) and were presenting their own modes of solution (yogic practices). There was pin drop silence with meditation being practiced, and they were watching one another's face. Whatever we had heard with our ears, was now perceived with our own eyes. (36)

All were trying to explain and interpret their Puranas and were studying the knowledge of various lands (culture of different lands was being discussed). Thus being fearless, they had rid themselves of the greater apprehension (terror). (37)

ਜੁਰੇ ਬੰਗਸੀ ਰਾਫਿਜੀ ਰੋਹਿ ਰੂਮੀ । ਚਲੇ ਬਾਲਖੀ ਛਾਡ ਕੈ ਰਾਜ ਭੂਮੀ ।
ਨਿ੍ਭੈ ਭਿੰਡਰੀ ਕਾਸਮੀਰੀ ਕੰਧਾਰੀ । ਕਿ ਕੈ ਕਾਲਮਾਖੀ ਕਸੇ ਕਾਸਕਾਰੀ । ੩੮ ।
jurai bungsi rafji rohai roomi. chalai balkhi chhad kai raj bhoomi.
nirbhai bhimbhari kasmiri kandhari. ke kai kaalmakhi kasai kaskari. (38)

ਜੁਰੇ ਦਛਨੀ ਸਸਤਰ ਬੇਤਾ ਅਰਯਾਰੇ । ਦੁ੍ਜੈ ਦ੍ਾਵੜੀ ਤਪਤ ਤਈਲੰਗ ਵਾਰੇ ।
ਪਰੰ ਪੂਰਬੀ ਉਤ੍ ਦੇਸੀ ਅਪਾਰੰ । ਮਿਲੇ ਦੇਸ ਦੇਸੇਣ ਜੋਧਾ ਜੁਝਾਰੰ । ੩੯ ।
jurai dachhani sastar beta aryarai. durjai daravarri tapat taieeling varai.
parang purbi utar desi aparung. milai des desain jodha jujharung. (39)

ਪਾਧਰੀ ਛੰਦ

ਇਹ ਭਾਤਿ ਬੀਰ ਬਹੁ ਬੀਰ ਜੋਰਿ । ਮਤ ਦੇਸ ਦੇਸ ਰਾਜਾ ਕਰੋਰ ।
ਦੇ ਹੀਰ ਚੀਰ ਬਹੁ ਦਿਰਬ ਸਾਜ । ਸਨਮਾਨ ਦਾਨ ਬਹੁ ਭਾਤਿ ਰਾਜ । ੪੦ ।

Padhri Chhand

eh bhant beer boh beer jore. mat des des raja karor.
dei heer cheer boh dirab saaj. sanman daan boh bhant raj. (40)

ਅਨਭੈ ਅਭੰਗ ਅਛਧੂਤ ਛਤ੍ । ਅਨਜੀਤ ਜੁਧ ਬੇਤਾ ਅਤਿ ਅਤ੍ ।
ਅਨਗੰਜ ਸੂਰ ਅਬਿਚਲ ਜੁਝਾਰ । ਰਣ ਰੰਗ ਅਭੰਗ ਜਿਤੇ ਹਜਾਰ । ੪੧ ।
anbhai abhung avdhoot chhatar. anjeet judh beta at atar.
anganj sur abchal jujhar. runn rung abhung jitao hajar. (41)

ਸਬ ਦੇਸ ਦੇਸ ਕੇ ਜੀਤ ਰਾਵ । ਕਰ ਕ੍ਧ ਜੁਧ ਨਾਨਾ ਉਪਾਵ ।
ਕੈ ਸਾਮ ਦਾਸ ਅਰੁ ਦੰਡ ਭੇਦ । ਅਵਨੀਪ ਸਰਬ ਜੋਰੇ ਅਛੇਦ । ੪੨ ।
sab des des ke jeet rav. kar karoudh judh nana upav.
kai saam daam ar dand bheid. avdeep sarab jorai achhed. (42)

ਜਬ ਸਰਬ ਭੂਪ ਜੋਰੇ ਮਹਾਨ । ਜੈ ਜੀਤ ਪਤ੍ ਦਿਨੋ ਨਿਸਾਨ ।
ਦੈ ਹੀਰ ਚੀਰ ਅਨਭੰਗ ਦਿਰਬ । ਮਹਿਪਾਲ ਮੋਹਿ ਡਾਰੇ ਸੁ ਸਰਬ । ੪੩ ।
jab sarab bhup jorai mahan. jai jeet pattar dino nisan.
dai heer cheer anbhung dirab. mehpal mohai darai so sarab. (43)

ਇਕ ਦਯੋਸ ਬੀਤ ਪਾਰਸ੍ ਰਾਇ । ਉਤਿਸਟ ਦੇਵਿ ਪੂਜੰਤ ਜਾਇ ।
ਉਸਤਤਿ ਕਿਨ ਬਹੁ ਬਿਧਿ ਪ੍ਕਾਰ । ਸੋ ਕਹੋ ਛੰਦ ਮੋਹਨਿ ਮਝਾਰ । ੪੪ ।
ik deous beet parasav raie. utisat dev pujant jaie.
ustat kin boh bidh parkar. so kaho chhand mohan majhar. (44)

The people of Bang desh, Rafzi or those belonging to Roh desh, or from Roma and Balkh lands were going away leaving their own motherland behind. All those people from Bhimbhar desh, Kashmiris, Kandharis, Kalmakhis, and Kaskari were pulled up by making them fearless. (38)

The people of the south who were scholars of Shastras engaged in discussions, or Dravar's who were tough to be won over and those belonging to Tilang desh with arrogance and hot tempered or those from Eastern lands and the North who were great warriors from different lands all came to meet him (ParasNath). (39)

Padhri Chhand :

Thus he collected many warriors and called many kings from various lands by giving them offerings of many diamonds, robes, wealth, materials and other goods and the Raja honoured them greatly. (40)

He had gained victory over many fearless, indestructible, asetics, men with canopies overhead, invincible, adept in warfare, having knowledge in use of arms, indivisible and other great warriors. (41)

He had won over many kings of various lands and fought many war with wrath and great efforts. He had collected many invincible Rajas with giving refuge, alms (offerings) fines, and discrimination. (42)

He had gathered various kings, then he issued his victory order and he announced (his supermacy) by beating of drums. Thus he won over the love of all Rajas by offering them diamonds, robes and limitless wealth. (43)

After one day had elapsed Paras Nath went and worshipped the great goddess and offered prayers with singing her praises, which I am going to describe in Mohini Chhand. (44)

ਮੋਹਣੀ ਛੰਦ

ਜੈ ਦੇਵੀ ਭੇਵੀ ਭਾਵਾਨੀ । ਭਉ ਖੰਡੀ ਦੁਰਗਾ ਸਰਬਾਣੀ ।
ਕੇਸਰੀਆ ਬਾਹੀ ਕਉਮਾਰੀ । ਭੈਖਡੀ ਭੈਰਵਿ ਉਧਾਰੀ । ੪੫ ।

Mohini Chhand

jo devi bhevi bhavani. abhou khandi durga sarbani.
kesaria bahi kouomari. bhakhandi bhairav udhari. (45)

ਅਕਲੰਕਾ ਅਤ੍ਰੀ ਛਤ੍ਰਾਣੀ । ਮੋਹਣੀਅੰ ਸਰਥੰ ਲੋਕਾਣੀ ।
ਰਕਤ"ਗੀ ਸ"ਗੀ ਸਾਵਿਤ੍ਰੀ । ਪਰਮੇਸ੍ਰੀ ਪਰਮਾ ਪਾਵਿਤ੍ਰੀ । ੪੬ ।
aklanka atri chhatrani. mohiniang sarbung lokani.
raktangi sangi savitri. aparmesari parma pavitri. (46)

ਤੋਤਲੀਆ ਜਿਹਬਾ ਕਉਮਾਰੀ । ਭਵ ਭਰਣੀ ਹਰਣੀ ਉਧਾਰੀ ।
ਮ੍ਰਿਦੁ ਰੂਪਾ ਭੂਪਾ ਬੁਧਾਣੀ । ਜੈ ਜੰਪੈ ਸੁਧੰ ਸਿਧਾਣੀ । ੪੭ ।
toutalia jehba kouoomari. bhav bharni harni udhari.
mirad rupa bhupa bhudani. jai jampai sudhung sidhani. (47)

ਜਗ ਧਾਰੀ ਭਾਰੀ ਭਗਤਾਯੰ । ਕਰਿ ਧਾਰੀ ਭਾਰੀ ਮੁਕਤਾਯੰ ।
ਸੁੰਦਰ ਗੋਫਣੀਆ ਗੁਰਜਾਣੀ । ਤੇ ਬਰਣੀ ਹਰਣੀ ਭਾਮਾਣੀ । ੪੮ ।
jug dhari bhari bhagtaeung. kar dhari bhari muktaieung.
sunder gaufnia gurjani. te barni harni bhamani. (48)

ਭਿੰਭਰੀਆ ਜਛੰ ਸਰਬਾਣੀ । ਗੰਧਰਬੀ ਸਿੰਧੰ ਚਾਰਾਣੀ ।
ਅਕਲੰਕ ਸਰੂਪੰ ਨਿਰਮਲਯੰ । ਘਣ ਮਧੇ ਮਾਨੇ ਚੰਚਲੀਯੰ । ੪੯ ।
bhimbharia jachhung sarbani. gandharbi sidhung charani.
aklunk sarupang nirmalieung. ghann madhai mano chanchaliung. (49)

ਅਸਿਪਾਣੰ ਮਲਨੰ ਲੋਕਾਯੰ । ਸੁਖ ਕਰਣੀ ਹਰਣੀ ਸੋਕਾਯੰ ।
ਦੁਸਟ ਹੰਤੀ ਸੰਤੰ ਉਧਾਰੀ । ਅਨਛੇਦਾਭੇਦਾ ਕਉਮਾਰੀ । ੫੦ ।
asipanug manung lokaieung. sukh karni harm sokaieung.
dusat hanti suntung udhari. anchheda bheda kaumari. (50)

ਆਨੰਦੀ ਗਿਰਜਾ ਕਉਮਾਰੀ । ਅਨਛੇਦਾਭੇਦਾ ਉਧਾਰੀ ।
ਅਨਗੰਜ ਅਭੰਜਾ ਖੰਕਾਲੀ । ਮ੍ਰਿਗਨ੍ਣੀ ਰੂਪੰ ਉਜਾਲੀ । ੫੧ ।
anandi girja koumari. anchheda bheda udhari.
anganj abhanja khankali. mrignaini upang ujali. (51)

ਰਕਤ"ਗੀ ਰੁਦ੍ਰਾ ਪਿੰਗਾਛੀ । ਕਟਿ ਕਛੀ ਸ੍ਵਛੀ ਹੁਲਾਸੀ ।
ਰਕਤਾਲੀ ਰਾਮਾ ਧਉਲਾਲੀ । ਮੋਹਣੀਆ ਮਾਈ ਖੰਕਾਲੀ । ੫੨ ।
raktangi rudra pingachhi. kat kachhi swachhi hulasi.
raktali rama dhoulali. mohania maiee khankali. (52)

Mohini Chhand :

"O indiscriminate Bhawani goddess ! Salutations to you ! You are the great Durga destroying the fear of all kings. You are the rider of the lion and a virigin all through. You are freeing us from fear, are like the morning songs, and are benevolent." (45)

"You are devoid of any slander (blemishless), armed with weapons, enchanting everyone, having a reddish frame (body), a great magician (dramatist), with a great character, godly and highly pure (sacred) goddess." (46)

"O goddess ! You are having a faltering tongue, always (ever) a virgin, offering worldly wealth, a destroyer, redeemer, having all occult powers. Our salutations to you."(47)

"You are a woman holding the world together (accepting) well-wisher ofyour saints, having authority of salvation in your control (hand), a beautiful catapult, holding a mighty mace, bestower of blessings (favours) and then destroying all." (48)

"You are terrifying a demi-goddess with various forms, a (female) musician (of Shiva), a female ascetic, very clever, blemish-less, having a sanctified personality and are like the lightning flashing from the clouds. (49)

"You are wielding a sword in hand, are a pride of the people, giving solace to all, freeing us from sadness, a destroyer of despots, an upholder of saints, indivisible, and a virgin without any discrimination." (50)

"O goddess ! You are a blissful Parbati, a virgin, indivisible, indiscriminate, a benevolent bestower (of favours), indestructible unbreakable, having a terrifying figure, having deer like eyes with a shining appearance. (51)

"The goddess was having a body of scarlet red colour, having the might of Rudra (Shiva), with brown eyes, having a cloth around the waist, with a pure sanctified appearance, having the power of Rama, with white coloured body, who could enamour everyone. and with a dreadful appearance was the mother goddess." (52)

ਜਗਦਾਨੀ ਮਾਨੀ ਭਾਵਾਨੀ । ਭਵਖੰਡੀ ਦੁਰਗਾ ਦੇਵਾਨੀ ।
ਰੁਦ੍ਰਾਗੀ ਰੁਦ੍ਰ ਰਕਤ"ਗੀ । ਪਰਮੇਸਰੀ ਮਾਈ ਪਰਮ"ਗੀ । ੫੩ ।
jagdani mani bhavani. bhavkhandi durga devani.
rudragi rudra raktangi. parmesuri aiee dharmang. (53)

ਮਹਿਖਾਸੁਰ ਦਰਨੀ ਮਹਿਪਾਲੀ । ਚਿਛੁਰਾਸੁਰ ਹੰਤੀ ਖੰਕਾਲੀ ।
ਅਸਿ ਪਾਨੀ ਮਾਨੀ ਦੇਵਾਨੀ । ਜੈ ਦਾਤੀ ਦੁਰਗਾ ਭਾਵਾਨੀ । ੫੪ ।
mehkhasur darni mehpali. chichhrasur hanti khankali.
as pani mani devani. jai dati durga bhavani. (54)

ਪਿੰਗਾਛੀ ਪਰਮਾ ਪਾਵਿਤ੍ਰੀ । ਸਾਵਿਤ੍ਰੀ ਸੰਧਿਆ ਗਾਇਤ੍ਰੀ ।
ਭੈ ਹਰਨੀ ਭੀਮਾ ਭਾਮਾਨੀ । ਜੈ ਦੇਵੀ ਦੁਰਗਾ ਦੇਵਾਨੀ । ੫੫ ।
pingachhi parma pavitri. Savitri Sandhia gaietri.
bhaie harni bheema bhamani. jai devi durga devani. (55)

ਦੁਰਗਾ ਦਲ ਗਾਹੀ ਦੇਵਾਨੀ । ਭੈ ਖੰਡੀ ਸਰਬੰ ਭੂਤਾਨੀ ।
ਜੈ ਚੰਡੀ ਮੁੰਡੀ ਸਤ੍ਰ ਹੰਤੀ । ਜੈ ਦਾਤੀ ਮਾਤਾ ਜੈਅੰਤੀ । ੫੬ ।
durga dal gahi devani. bhai khandi sarbung bhutani.
jai chandi mundi satar hanti jai dati mata jaianti. (56)

ਸੰਸਰਨੀ ਤਰਾਨੀ ਲੋਕਾਨੀ । ਭਿੰਭਰਾਨੀ ਦਰਨੀ ਦਈਤਾਨੀ ।
ਕੇਕਰਨੀ ਕਾਰਣ ਲੋਕਾਨੀ । ਦੁਖ ਹਰਨੀ ਦੇਵੰ ਇੰਦ੍ਰਾਨੀ । ੫੭ ।
sansarni tarani lokani. bhimbhrani darni daieetani.
kekarni karan lokani. dukh harni devung Indrani. (57)

ਸੁੰਭ ਹੰਤੀ ਜਯੰਤੀ ਖੰਕਾਲੀ । ਕੰਕੜੀਆ ਰੂਪਾ ਰਕਤਾਲੀ ।
ਤੋਤਲੀਆ ਜਿਹਵਾ ਸਿੰਧੁਲੀਆ । ਹਿੰਗਲੀਆ ਮਾਤਾ ਪਿੰਗਲੀਆ । ੫੮ ।
sumbh hanti jeyanti khankali. kankaria rupa raktali.
totalia jehva sindhlia. hinglia mata pinglia. (58)

ਚੰਚਾਲੀ ਚਿਤ੍ਰਾ ਚਿਤ੍ਰ"ਗੀ । ਭਿੰਭਰੀਆ ਭੀਮਾ ਸਰਬ"ਗੀ ।
ਬੁਧਿ ਭੂਪਾ ਕੂਪਾ ਜੁਜ੍ਹਾਲੀ । ਅਕਲੰਕਾ ਮਾਈ ਨ੍ਰਿਮਾਲੀ । ੫੯ ।
Chanchali chitra chitrangi. bhimbharia bheema sarbangi.
budh bhupa kupa jajvali. aklanka maiee nirmali. (59)

ਉਛਲੈ ਲੰਕੜੀਆ ਛਤ੍ਰਾਲਾ । ਭਿੰਭਰੀਆ ਭੈਰੋ ਭਉਹਾਲਾ ।
ਜੈ ਦਾਤਾ ਮਾਤਾ ਜੈਦਾਨੀ । ਲੋਕਸੀ ਦੁਰਗਾ ਭਾਵਾਨੀ । ੬੦ ।
uchhlai lankarria chhatrala. bhimbharia bhairo bhouhala.
jai data mata jaidani. lokaisi durga bhavani. (60)

The goddess, who could bestow offerings and prestige to the world, with Shiva's might, the destroyer of worldly fear, the killer of demon Drug and the power of the gods, having half a body formation of Rudra, and Rudra's might and having red coloured body, with an elegant bearing and the goddess mother of a pious (religious) nature. (53)

The goddess, who had crushed the demon Mehkhasur, the sustainer of the whole world, the destroyer of the demon Chichhur, with a terrible and frightening outlook, wielding a sword in hand, who bestows prestige and honour, the strength of the gods, making us victorious, and the killer of demon Durg, was the goddess Bhawani.(54)

O goddess of brown eyes, with a spotless and sanctified form, Savitri, Sandhya, Gaiytri, the enemy of fear (driving away fear), having a dreadful appearance, in a feminine form (worthy of love), the destroyer of demon Durg, and the goddess of support to the gods, our salutations to you. (55)

O crusher of (enemy) armies, Durga ! The strength of the gods, destroyer of the fear of all beings, the killer of Chand and Moond, and causing destruction of the enemy, salutations to you ! O Mother goddess, making us victorious in the end, our salutations to you ! (56)

O goddess, bestowing salvation to the people from the worldly falsehood or suspicious, fearful and destroyer of the demons, the cause of all actions and completing them finally, destroyer of all pain and bestower of authority to Indra. (57)

O Mother you are goddess ! Destroyer of Sumbh, victorious, having terrifying figure like Bhairav and with a red coloured body, with a sweet tongue (like a child) having a vast heart like the ocean, Hinglaji having brown eyes. (58)

O goddess ! You are having an agile form like the lightning, riding a leopard with colourful limbs with horrible looking limbs of the body, with a frightening appearance, a queen of wisdom, with a fiery outlook (like a fire pit), blemish-less and with a transparent (spotless) figure. O mother goddess ! (59)

O goddess, controlling Hanuman (with great canopy over his head) of authority, having a dreadful looking appearance of Bhairon, bestowing victories (to us), a great (benevolent) benefactor, mistress of all,) Mother Bhavani, Durga ! Salutation to you! (60)

ਸੀਮੋਹੀ ਸਰਬੰ ਜਗਤਾਯੰ । ਨਿੰਦ੍ਰਾ ਛੁਧਯਾ ਪਿਪਸਾਯੰ ।
ਜੈ ਕਾਲੰ ਰਾਤੀ ਸਕ੍ਰਾਨੀ । ਉਧਾਰੀ । ਭਾਰੀ ਭਗਤਾਨੀ । ੬੧ ।
samohi sarbung jagtaieung. nindra chhadhiya pipasaiyung.
jai kalung rati sakrani. udhari bhari bhagtani. (61)

ਜੈ ਮਾਈ ਗਾਈ ਬੇਦਾਨੀ । ਅਨਛਿਜ ਅਭਿਦਾ ਅਖਿਦਾਨੀ ।
ਭੈ ਹਰਨੀ ਸਰਬੰ ਸੰਤਾਨੀ । ਜੈ ਦਾਤਾ ਮਾਤਾ ਕ੍ਰਿਪਾਨੀ । ੬੨ ।
jai maiee gaiee beidani. anchhij abhida akhidani.
bhae harni sarbung santani. jai daata mata kirpani. (62)

ਅਚਕੜਾ ਛੰਦ । ਤ੍ਵਪ੍ਰਸਾਦਿ
ਅੰਬਿਕਾ ਤੋਤਲਾ ਸੀਤਲਾ ਸਾਕਨੀ । ਸਿੰਧੁਰੀ ਸੁਪ੍ਰਭਾ ਸੁਭ੍ਰਮਾ ਡਾਕਨੀ ।
ਸਾਵਜਾ ਸੰਭਿਰੀ ਸਿੰਧੁਲਾ ਦੁਖਹਰੀ । ਸੁੰਮਿਲਾ ਸੰਭਿਤਾ ਸੁਪ੍ਰਤਾ ਦੁਧਰੀ । ੬੩ ।
achkarra Chhand. Tav Prasad
ambika totla seetala sahani. Sindhuri suprabha subharma dakni.
Savja sumbhiri Sindhla dukhhari, sumila sambhila suprabha dudhri. (63)

ਭਾਵਨਾ ਭੈ ਹਰੀ ਭੂਤਿਲੀ ਭੈਹਰਾ । ਟਾਕਣੀ ਝਾਕਣੀ ਸਾਕਣੀ ਸਿੰਧੁਲਾ ।
ਦੁਧਰਾ ਦ੍ਰੁਮੁਖਾ ਦ੍ਰੁਕਟਾ ਦੁਧਰੀ । ਕੰਪਿਲਾ ਜੰਪਿਲਾ ਹਿੰਗੁਲਾ ਭੈਹਰੀ । ੬੪ ।
bhavna bhae hari bhutili bhaihara. takni jhakani sakni sindhla.
dudhra durmukha durkata dudhri. kampila jampila hingla bhaihari. (64)

ਚਿਤ੍ਰਨੀ ਚਾਪਨੀ ਚਾਰਨੀ ਚਛਨੀ । ਹਿੰਗੁਲਾ ਪਿੰਗੁਲਾ ਗੰਧ੍ਰਬਾ ਜਛਨੀ ।
ਬਰਮਨੀ ਚਰਮਨੀ ਪਰਘਨੀ ਪਾਸਨੀ । ਖੜਗਨੀ ਗੜਗਨੀ ਸੈਬਨੀ ਸਾਧਨੀ । ੬੫ ।
chitrani chapni charni chachhni. hungla pingla gandhraba jachhni.
barmani charmani parghani pasni. khargani garhghani saibani sapni. (65)

ਭੀਮੜਾ ਸਮਦੜਾ ਹਿੰਗੁਲ ਕਾਰਤਕੀ । ਸੁਪ੍ਰਤਾ ਅਛਿਦਾ ਅਧਿਰਾ ਮਾਰੁਤਕੀ ।
ਗਿੰਗਲੀ ਹਿੰਗੁਲੀ ਨਿੰਗੁਲੀ ਪਿੰਗੁਲਾ । ਚਿਕਣੀ ਚਰਕਟਾ ਚਰਪਟਾ ਚ"ਵਡਾ । ੬੬ ।
bhimara sumdarra hingla kartaki. suprabha achhida adhira martaki.
gingli hingli ningli pingala. chikani charkata charpata chavanda. (66)

ਅਛਿਦਾ ਅਭਿਦਾ ਅਸਿਤਾ ਅਧਰੀ । ਅਕਟਾ ਅਖੰਡਾ ਅਛਟਾ ਦੁਧਰੀ ।
ਅੰਜਨੀ ਅੰਬਿਕਾ ਅੰਸਤ੍ਰਨੀ ਧਾਰਨੀ । ਅਭ੍ਰੰ ਅਧਰਾ ਜਗਤਿ ਉਧਾਰਨੀ । ੬੭ ।
achhida abhida asita adhri. akta akhanda achhta dudhri.
anjani ambika astarni dharni. abhrung adhra jagat udharani. (67)

O darling of the whole world ! You are an embodiment of sleep, hunger and thirst ; (controlling these human failings), the goddess of death, with the strength of Indra, the saviour of the saintly persons. Salutations to you ! (61)

O Mother ! The Vedas heve sung your praises ; you are indivisible, indiscriminate and free from all sufferings ; you are making your saints fearless, and bestower of the sword. O mother goddess ! Salutations to you.! (62)

Achkara Chhand with the Lord's Grace

O Ambika ! Totla, Sitla, Sakni, having a beautiful brilliance (glamour), with a scarlet coloured body, a charming magician, a warrior, having the strength of an elephant, a great fighter, from Sind land, destroyer of all ills, with a beautiful company, from the land of Sambhal, having a charming personality having a double edged sword!(63)

O goddess ! fulfilling all our desires, Dispeller of all fear, inhabiting the land, driving away fear, blocking the enemy onslaughts, glancing from a distance, lovable from the land of Sindh, wielding a double edged sword, with a dreadful face, destroyer of wickedness, striking on both sides, making the enemy tremble, worthy of worship, a resident of Hinglaj and removing all frightfullness. (64)

O goddess, riding a striped tiger, having a bow (on shoulders), being praised through prattling, killer of demon Chachhar, having the strength of Hingla, Pingla, Shiva's musicians and demigods, with a protective covering (coat of mail), having a shield in hand, armed with an axe, having a noose around, wielding a sword, having a spear and wearing snakes around. (Salutations to you !) (65)

O Rider of the dead, being intoxicated (with Lord's love), having your abode in Hinglaj land, with the power of Kartikya, with a glorious background, indivisible, without having a support, with the strength of the god wind (air), with the symbol of moon on your forehead, hingli thingli, pingla, having smooth tresses of hair causing destruction all around. O mother Charpata, Chavanda ! Salutations to you !" (66)

O goddess ! Indivisible, indiscriminate, with a black (dark) complexion, giving us support and solace, indestructible, free from being smitten, devoid of any sifting around, capable of attacking on both sides, Anjain Ambika armed with weapons, devoid of being loaded or being stationed (fixed) at one place and bestowing your blessings and salvtion to the world. Salutations to you !) (67)

ਅੰਜਨੀ ਗੰਜਨੀ ਸਾਕੜੀ ਸੀਤਲਾ । ਸਿਧਰੀ ਸੁਪ੍ਰਭਾ ਸਾਮਲਾ ਤੋਤਲਾ ।
ਸੰਭਰੀ ਗੰਭਰੀ ਅੰਭਰੀ ਅਕਟਾ । ਦੁਸਲਾ ਦ੍ਰਭਿਖਾ ਦੁਕਟਾ ਅਮਿਟਾ । ੬੮ ।
anjani ganjani sakarri seetala. Sidhri suprabha samala totla.
Sambhri gambhri ambhri akta. dusla durbhika durkata amita. (68)

ਭੈਰਵੀ ਭਹਰੀ ਭੂਚਰਾ ਭਾਨਵੀ । ਤ੍ਰਿਕੁਟਾ ਚਰਪਟਾ ਚ"ਵਡਾ ਮਾਨਵੀ ।
ਜੋਬਨਾ ਜੈਕਰੀ ਜੰਭਹਰੀ ਜਾਲਪਾ । ਤੋਤਲਾ ਤੁੰਦਲਾ ਦੰਤਲੀ ਕਾਲਿਕਾ । ੬੯ ।
bhairavi bhaihari bhuchara bhanvi. trikuta charpata chavanda manvi.
jobna jaikari jambhari jalipa. totla tundla dantali kilika. (69)

ਭਰਮਣਾ ਨਿਭ੍ਰਮਾ ਭਾਵਨਾ ਭੈਹਰੀ । ਬਰ ਬੁਧਾ ਦਾਤ੍ਰਨੀ ਸਤ੍ਰਨੀ ਛੈਕਰੀ ।
ਦੁਕਟਾ ਦੁਭਿਦਾ ਦੁਧਰਾ ਦ੍ਰਮਦੀ । ਅਤ੍ਰੁਟਾ ਅਛੁਟਾ ਅਜਟਾ ਅਭਿਦੀ । ੭੦ ।
bharmana nibharma bhavna bhaihari. bar budha datarni satrani chhaikari.
durakata duribhda dudhra dramdi. atarnta achhuta ajata abhidi. (70)

ਤੰਤਲਾ ਅੰਤਲਾ ਸੰਤਲਾ ਸਾਵਜਾ । ਭੀਮੜਾ ਭੈਹਰੀ ਭੂਤਲਾ ਬਾਵਜਾ ।
ਡਾਕਣੀ ਸਾਕਣੀ ਝਾਕਣੀ ਕਾਕਿੜਾ । ਕਿੰਕੜੀ ਕਾਲਿਕਾ ਜਾਲਪਾ ਜੈ ਮ੍ਰਿੜਾ । ੭੧ ।
tantala antala santala savaja. bhimarra bhihari bhootla bavja.
dakani sakani jhakani kakirra. kinkarri kalika jalpa jai mirrra. (71)

ਠਿੰਗੁਲਾ ਹਿੰਗੁਲਾ ਪਿੰਗੁਲਾ ਪ੍ਰਾਸਨੀ । ਸਸਤ੍ਰਨੀ ਅਸਤ੍ਰਨੀ ਸੂਲਨੀ ਸਾਸਨੀ ।
ਕਨਿਕਾ ਅੰਨਿਕਾ ਧੰਨਿਕਾ ਧਉਲਰੀ । ਰਕਤਿਕਾ ਸਕਤਿਕਾ ਭਕਤਕਾ ਜੈਕਰੀ । ੭੨ ।
thingla hingla pingla prasani. sastarni astarni sulani sasani.
kanika anika dhanika dhoulari. hartika saktika bharatka jaikari. (72)

ਝਿੰਗੜਾ ਪਿੰਗੜਾ ਜਿੰਗੜਾ ਜਾਲਪਾ । ਜੋਗਣੀ ਭੋਗਣੀ ਰੋਗ ਹਰੀ ਕਾਲਿਕਾ ।
ਚੰਚਲਾ ਚ"ਵਡਾ ਚਾਚਰਾ ਚਿਤ੍ਰਤਾ । ਤੰਤਰੀ ਭਿੰਭਰੀ ਛਤ੍ਰਨੀ ਛਿੰਛਲਾ । ੭੩ ।
jhingrra pingrra jingrra jalpa. jogni bhogni rog hari kalika.
chanchila chavanda chachara chitarta. tantari bhimbhari chhatarani chhinchhila. (73)

ਦੰਤੁਲਾ ਦਾਮ੍ਨੀ ਦੁਕਟਾ ਦ੍ਰੁਭ੍ਰਮਾਂ । ਛੁਧਿਤਾ ਨਿੰਦ੍ਰਕਾ ਨ੍ਰਿਭਿਖਾ ਨ੍ਰਿਗਮਾ ।
ਕਦ੍ਰਕਾ ਚੁੜਿਕਾ ਚਾਚਕਾ ਚਾਪਨੀ । ਚਿਚ੍ੜੀ ਚਾਵੜਾ ਚਿੰਪਿਲਾ ਜਾਪਨੀ । ੭੪ ।
dantula damini darukta durbharma chhudhita nidarka nirbhika nirgama.
kadarka churrika chachika chapni. chicharri chavarra chimpila japni. (74)

O (goddess) Anjani, ganjani, Sakri, Sitla giving occult powers, having a brilliant glamour, having a dark complexion, a sweet tongued, loading us with all requirements, with a serene appearance, never to be satiated, indestructible, not capable of being wounded, causing (turning) barren lands, destroyer of evil designs and beyond destruction (annihilation). (68)

O goddess ! O Bhairvi, fearless, Bhuchari, Bhanvi, free from worldly falsehood (Maya), Charpata Chanvda, Manvi, youthful beauty, victorious, Jambh-hari, Jalpa, Totila, Tundla, Dantli and Kalika! (69)

O goddess ! You are full of designs, without any suspicions, removing all fears, having great wisdom, benevolent, enemy of evil doers, Chhikri, Drukata, Dhubhida, Dudhra, Drumdi, abhurta, achhta, ajata and abhidi (with all qualitative adjectives). (70)

O sweet tongued goddess ! O Autla, Santla, Savja, Bhimra (powerful), fearless, ghostly Bhavja, Dakni, Sakni, Takni, Kakra, Kinkri, O Kalika, Jalipa, salutations to you!(71)

O Hingla, Ningla, Pingla, Prasani, Sastarni, Astarni, Sulni, Sasni, Kanika, Anika, Dhanika, Dhaulri, Rakatika, Saktika, haktika, Victorious (goddess). (72)

O Tingra's Pingr'a Jingra, Jalipa, Jogni, Bhogini, Destroyer of all ills, Kalika, Chanchala, Chanvda, Chachra, Chitrata, Tantri, Bhimbhri, Chhatrini and Chhinchhla. (O goddess having all the qualitative values). ! (73)

O Dantula, Damni, Drukta, Drubhranca, Chhandita, Nindirka, Nirbhikha, Nirgama, Kadrika, Churika, Chachika, Chapini, Chichriri, Chavra, Chimla, and Japni. (O goddess with all these qualities). ! (74)

ਬਿਸਨਪਦ । ਪਰਜ

ਤ੍ਵਪ੍ਰਸਾਦਿ ਕਥਤਾ

ਕੈਸੇ ਕੌ ਪਾਇਨ ਪ੍ਰਭਾ ਉਚਾਰੋ ।
ਜਾਨੁਕ ਨਿਪਟ ਅਘਟ ਅੰਮ੍ਰਿਤ ਸਮ ਸੰਪਟ ਸੁਭਟ ਬਿਚਾਰੇ ।
ਮਨ ਸਧੁਕਹਰਿ ਚਰਨ ਕਮਲਨ ਪਰ ਹੈ ਮਨਮਤ ਗੁਜਾਰੋ ।
ਮਾਤ੍ਰਿਕ ਸਪਤ ਸਪਿਤ ਪਿਤਰਨ ਕੁਲ ਚੈਦਹੂੰ ਕੁਲੀ ਉਧਾਰੋ । ੭੫ ।

Bisanpad. Paraj

Tav Prasad Kathata.

kaisai kou paen prabha uchariou.
janak nipat aghat amrit sum sampat subat bichare.
man madhukareh charan kamlan par havai manmat gujaro.
matrik sapat sapit pitran kul chandhun kuli udharo. (75)

ਬਿਸਨਪਦ । ਕਾਫੀ

ਤਾ ਦਿਨ ਦੇਹ ਸਫਲ ਕਰ ਜਾਨੋ ।
ਜਾ ਦਿਨ ਜਗਤ ਮਾਤ ਪ੍ਰਫੁਲਿਤ ਹੈ ਦੇਹਿ ਬਿਜੈ ਬਰਦਾਨੋ ।
ਤਾ ਦਿਨ ਸਸਤ੍ ਅਸਤ੍ ਕਟਿ ਬਾਧੋ ਚੰਦਨ ਚਿਤ੍ ਲਗਾਊ' ।
ਜਾ ਕਹੁ ਨੇਤ ਨਿਗਮ ਕਹਿ ਬੋਲਤ ਤਾਸੁ ਸੁ ਬਰੁ ਜਬ ਪਾਊ' । ੭੬ ।

Bisanpad Kafi

ta din deh saphal kar jano.
ja din jagat maat parphulat havai hai deh bijan birdano.
to din sastar astar kat badho chandan chitar lagaiouoo.
ja jahu neit nigam keh bolat tas so bar jab paoun. (76)

ਬਿਸਨਪਦ । ਸੋਰਠਿ

ਤ੍ਵਪ੍ਰਸਾਦਿ ਕਥਤਾ

ਅੰਤਰਜਾਮੀ ਅਭਯ ਭਵਾਨੀ ।
ਅਤਿ ਹੀ ਨਿਰਖਿ ਪ੍ਰੇਮ ਪਾਰਸ ਕੋ ਚਿਤ ਕੀ ਬ੍ਰਿਥਾ ਪਛਾਨੀ ।
ਆਪਨ ਭਗਤ ਜਾਨ ਭਵਖੰਡਨ ਅਭਯ ਰੂਪ ਦਿਖਾਯੋ ।
ਚਕ੍ਰਤ ਰਹੇ ਪੇਖਿ ਮੁਨਿ ਜਨ ਸੁਰ ਅਜਰ ਅਮਰ ਪਦ ਪਾਯੋ । ੭੭ ।

Bisanpad Sorathi

Tav Prasad kathata

antarjami abeou bhavani.
at hi nirakh prem paras ko chit ki birtha pachhani.
apan bhagat jaan bhavkhandan abhey roop dikhiyo.
chakrat rehai pekh muni jun sur ajar amar pad paiyo. (77)

Bisanpad Paraj (Through Thy Grace, being described).

The beauty of your lotus feet is indescribable (how could I describe it ?), as it seems to be like the dipping in the everlasting nectar, which the warriors are always meditating on. I am like the black bee hovering around the lotus like feet in my mind and being fully enchanted, (by their beauty). I am raising the bee-like noise (sound). Thus with this ecstasy (prayer) I will manage salvation for seven dynasties each of my mother and my father. (75)

Bisanpad Kafi :

That day I will consider my life worthwile when the mother of the world, being pleased with me, blesses me with the benediction of victory over the world that day I would arm myself with weapons of all types (including protective cover) by tying with my waist and put a vermilion mark (of sandalwood) on my forehead and I would seek the blessings from the Lord, whom the Vedas have described as infinite and get His benidictions. (76)

Bisanpad Sorath (saying with Thy Grace).

O omniscient Lord ! O fearless Bhavani ! Seeing the extreme love of Paras Nath you have realized the state of his mind and have revealed your true form of destroying the worldly fear, being fearless, considering him as your devotee. Perceiving all this, the Munis (ascetics) and the gods are all wonder-struck and they have gained a state of immortality and ever young (without ageing) entity. (77)

ਸੋਭਿਤ ਬਾਮਹਿੰ ਪਾਨਿ ਕ੍ਰਿਪਾਣੀ ।
ਜਾ ਤਰ ਜਛ ਕਿੰਨਰ ਅਸੁਰਨ ਕੀ ਸਬ ਕੀ ਕ੍ਰਿਯਾ ਹਿਰਾਨੀ ।
ਜਾ ਤਨ ਮਧੁ ਕੀਟਭ ਕਹੁ ਖੰਡਯੋ ਸੁੰਭ ਨਿਸੁੰਭ ਸੰਘਾਰੇ ।
ਸੋਈ ਕ੍ਰਿਪਾਨ ਨਿਦਾਨ ਲਗੇ ਜਗ ਦਾਇਨ ਰਹੋ ਹਮਾਰੇ । ੭੮ ।
sobhit bamihang paan kirpani.
ja tar jachh kinar asuran ki sab ki kirya hirani.
ja tan madh keetabh koh khandiou Sumbh Nisumbh sangharo
soiee kirpal nidan lagai jug daien raho hamarai. (78)

ਜਾ ਤਨ ਬਿੜਾਲਾਛ ਚਿਛ੍ਹਾਦਿਕ ਖੰਡਨ ਖੰਡ ਉਡਾਏ ।
ਧੂਲੀਕਰਨ ਧ੍ਰੂਮ੍ਲੋਚਨ ਕੇ ਮਾਸਨ ਗਿਧ ਰਜਾਏ ।
ਰਾਮ ਰਸੂਲ ਕਿਸਨ ਬਿਸਨਾਦਿਕ ਕਾਲ ਕ੍ਰਵਾਲਹਿ ਕੂਟੇ ।
ਕੋਟਿ ਉਪਾਇ ਧਾਇ ਸਭ ਥਾਕੇ ਬਿਨ ਤਿਹ ਭਜਨ ਨ ਛੂਟੇ । ੭੯ ।
ja tan biralachh chichharadik khandan khand udaie.
dhulikaran dhrumlochan ke masan gidh rajaie.
Ram rasul kisan bisanadik kaal karvaleh kootai.
kot upaie dhaie sabh thakai bin the bhajan na chhutai. (79)

ਬਿਸਨਪਦ । ਸੁਹੀ
ਤ੍ਪ੍ਰਸਾਦਿ ਕਥਤਾ
ਸੋਭਿਤ ਪਾਨਿ ਕ੍ਰਿਪਾਨ ਉਜਾਰੀ ।
ਜਾ ਤਨ ਇੰਦ੍ ਕੋਟਿ ਕਈ ਖੰਡੇ ਬਿਸਨ ਕੋਰਿ ਤ੍ਰਿਪੁਰਾਰੀ ।
ਜਾ ਕਹੁ ਰਾਮ ਉਚਰ ਮੁਨਿ ਜਨ ਸਬ ਸੇਵਤ ਧਿਆਨ ਲਗਾਏ ।
ਤਸ ਤੁਮ ਰਾਮ ਕ੍ਰਿਸਨ ਕਈ ਕੋਟਿਕ ਬਾਰ ਉਪਾਇ ਮਿਟਾਏ । ੮੦ ।
Bisanpad. Suhi
Tavprasad kathata
sobhit paan kirpan ujari.
ja tan Inder kot haiee khandai bisan karou tripurari.
ja koh ram uchar mun jan sab sevat dhian lagaie.
tas tum ram kirsan kaiee kotik bar upaie mitaie. (80)

ਅਨਭਵ ਰੂਪ ਸਰੂਪ ਅਗੰਜਨ ਕਹੋ ਕਵਨ ਬਿਧਿ ਗਈਯੋ ।
ਜਿਹਬਾ ਸਹੰਸ੍ ਰਟਤ ਗੁਨ ਥਾਕੀ ਕਬਿ ਜਿਹਵੇਕ ਬਤਈਯੋ ।
ਭੂਮਿ ਅਕਾਸ ਪਤਾਰ ਜਵਨ ਕਰ ਚਉਦੁਹ ਖੰਡ ਬਿਹੰਡੇ ।
ਜਗਮਗ ਜੋਤਿ ਹੋਤਿ ਭੂਤਲਿ ਮੈ ਖੰਡਨ ਅਉ ਬ੍ਰਹਮੰਡੇ । ੮੧ ।
anbhav roop saroop aganjan kaho kavan bidh gaieeou.
jehba sahansar ratat gunn thaki kab jehvek batieyai.
bhoom akas patar javan kar choudeh khand bihandai.
jugmug joat hoat bhutal mein khandan aou brahmandai (81)

The goddess had a sword in her left hand, which had under its control all the demons, (mythological horse with human face) Kinars, demigods and their actions are worthless before it, which had destroyed the demons Madh and Ketabh (into bits and pieces) and had killed Sumbh and Nisumbh. (O Bhavani !) I wish that sword to remain in my right hand till the (doomsday) end of the world. (78)

The same sword had been used to crush the demons Brilachh and Chichhar and with the same sword the demons Dhulcharan and Dhrumlochan were killed and their flesh had satiated the vultures. Then Almost all the people have tried to escape the onslaughts of the sword used by the god of death for the killing of Ram, Rasool, Krishna, Vishnu etc. but have not been able to save themselves in spite of millions of their efforts and without the support of Lord's worship. (79)

Bisanpad Suhi : (Spoken) through Thy Grace.

The (goddess) Bhavani had a shining sword in hand, which was looking glorious, which had destroyed millions of Indras, Vishnus and Shiva's. Then all the Munis, by uttering Ram's name have served the Lord by meditating on Him. The same Ram and Krishna had been created (by the Lord) millions of times and then destroyed them also. (80)

How could we sing the praises of the Lord, whose form was fearless and was indivisible; whose praises were being sung by sheshnag and his thousand fangs would get tired by so doing ? The poet had only one tongue, so how could he manage to sing His praises ? The Earth, Sky, nether-lands had been created by Him and then along with the fourteen Khands (the Universe) He destroyed everything and it is His light alone which enables everything to shine and His effulgence pervades all the lands, Khands and the whole Universe, (Brahmand) thus making them brilliant. (81)

ਬਿਸਨਪਦ । ਸੋਰਠਿ

ਜੈ ਜੈ ਰੂਪ ਅਰੇਖ ਅਪਾਰ ।
ਜਾਸਿ ਪਾਇ ਭ੍ਰਮਾਇ ਜਹ ਤਹ ਭੀਖ ਕੋ ਸਿਵ ਦੁਆਰ ।
ਜਾਸਿ ਪਾਇ ਲਗਯੋ ਨਿਸੇਸਿਹ ਕਾਰਮਾ ਤਨ ਏਕ ।
ਦੇਵਤੇਸ ਸਹੰਸ੍ ਭੇ ਭਗ ਜਾਸਿ ਪਾਇ ਅਨੇਕ । ੮੨ ।

Bisanpad Sorath

jai jai roop arekh apar.
jas paie bharmaie jeh the bhekh ko Siv duar.
jasi paie lagiou naseseh karma tan ek.
devtes shansar bhae bhag jas paie anek. (82)

ਕ੍ਰਿਸਨ ਰਾਮ ਭਏ ਕਿਤੇ ਪੁਨਿ ਕਾਲ ਪਾਇ ਬਿਹਾਨ ।
ਕਾਲ ਕੋ ਅਨਕਾਲ ਕੈ ਅਕਲੰਕ ਮੂਰਤਿ ਮਾਨ ।
ਜਾਸਿ ਪਾਇ ਭੁ ਸਭੈ ਜਗ ਜਾਸ ਪਾਇ ਬਿਲਾਨ ।
ਤਾਹਿ ਤੈ ਅਬਿਚਾਰ ਜੜ ਕਰਤਾਰ ਕਾਹਿ ਨ ਜਾਨ । ੮੩ ।

krisan ram bhaie kitai pun kaal paie bihan.
kaal ko ankaal kai aklank moorat maan.
jas paie bhiou sabhai jag jas paie bilan.
tahai tai abichar jarr kartar kahai na jaan. (83)

ਨਰਹਰਿ ਜਾਨ ਕਾਹਿ ਨ ਲੇਤ ।
ਤੈ ਭਰੋਸ ਪਰਯੋ ਪਸੁ ਜਿਹ ਮੋਹਿ ਬਧਿ ਅਚੇਤ ।
ਰਾਮ ਕ੍ਰਿਸਨ ਰਸੂਲ ਕੋ ਉਠਿ ਲੇਤ ਨਿਤਪ੍ਰਤਿ ਨਾਉ ।
ਕਹਾ ਵੈ ਅਬ ਜੀਅਤ ਜਗ ਮੈ ਕਹਾ ਤਿਨ ਕੋ ਗਾਉ । ੮੪ ।

narhar jaan kahai na lait.
tai bhros pariou pasu jeh mohi badh acher.
Ram Krisan Rasool ko uth lait nitprit naou.
kaha vai ab jeat jug mein kaha tin ko gaou. (84)

ਸੋਰਠਿ

ਤਾਸ ਕਿਉ ਨ ਪਛਾਨਹੀ ਜੇ ਹੋਹਿ ਹੈ ਅਬ ਹੈ ।
ਨਿਹਫਲ ਕਾਹੇ ਭਜਤ ਪਾਹਨ ਤੋਹਿ ਕਛੁ ਫਲਿ ਦੈ ।
ਤਾਸੁ ਸੇਵਹੁ ਜਾਸ ਸੇਵਤਿ ਹੋਹਿ ਪੂਰਣ ਕਾਮ ।
ਹੋਹਿ ਮਨਸਾ ਸਕਲ ਪੂਰਣ ਲੈਤ ਜਾ ਕੇ ਨਾਮ । ੮੫ ।

Sorath

taas kiou na pachhanhi jo hoihe hai ab hai.
nehphal kahai bhajat pahan tohai kachh phal dai.
tass savoh jas sevat hohai puran kaam.
hohai mansa sakal puran lait ja kai naam. (85)

Bisanpad Sorath.

O goddess without any signs and having an elegant form, salutations to you ! Even Shiva, having attained her ordains, moves around from pillar to post for seeking alms and the moon's body has been tarnished due to its blemish (flaw) by her ordains and with whose command even Indra's body was tarnished with thousand of vaginas (female genital organs) being planted thereon. (82)

With whose ordains countless Ramas and Krishna's were created and then disappeared after due course of time. Let us consider the god of death, free from the effect of (death), Time and devoid of blemish (flawless) form. The whole world (Universe) came into existence with whose command and with whose orders it would get destroyed again. O foolish thoughtless person ! Why do you not consider it as the Lord Himself?(83)

O human being ! Why do you not recognize the Lord Sublime ? (Narhar). O foolish (animal hearted) person ! Why have you engaged yourself in the love of worldly falsehood)Maya) being careless and completely dependent on it ? Then you recite the names of Rama, Krishna and Rasool every morning after getting up, whereas they are no longer living in this world and where is their abode? (84)

Sorath :

Why do you not recognize (accept) the Lord Almighty who is ever existent (being present now and in future as well). Why do yoi worship the stones in vain and will such practices give you some useful result (or some benefit) ? We Should serve the Lord, whose service will result in fulfilling our worldly desires and by repeating whose Name we could get our desires fulfiled? (85)

ਬਿਸਨਪਦ । ਰਾਮਕਲੀ । ਤ੍ਵਪ੍ਰਸਾਦਿ

ਇਹ ਬਿਧਿ ਕੀਨੀ ਜਬੈ ਬਡਾਈ ।
ਰੀਝੇ ਦੇਵ ਦਿਆਲ ਤਿਹ ਉਪਰ ਪੂਰਣ ਪੁਰਖ ਸੁਖਦਾਈ ।
ਆਪਨਿ ਮਿਲੇ ਦੇਵਿ ਦਰਸਨਿ ਭਯੋ ਸਿੰਘ ਕਰੀ ਅਸਵਰੀ ।
ਲੀਨੇ ਛਤ੍ਰ ਲੰਕੁਰਾ ਕੂਦਤ ਨਾਚਤ ਗਣ ਦੈ ਤਾਰੀ । ੮੬ ।

Bisanpad. Ramkali. Tav Prasad

eh bidh keeni jabai badiee.
rejhai dev dial teg uper pooran purkh sukhdaie.
apan milai dev darsan bhiou Singh kari asvari.
leenai chhatar lankura kudat nachat gunn dai tari. (86)

ਝਮਕਤ ਅਸਤ੍ ਛਟਾ ਸਸਤ੍ਰਨਿ ਕੀ ਬਾਜਤ ਡਉਰ ਅਪਾਰ ।
ਨਿਰਤਤ ਭੂਤ ਪ੍ਰੇਤ ਨਾਨਾ ਬਿਧਿ ਡਹਕਤ ਫਿਰਤ ਬੈਤਾਰ ।
ਕੁਹਕਤਿ ਫਿਰਤਿ ਕਾਕਣੀ ਕੁਹਰਤ ਡਹਕਟ ਕਠਨ ਮਸਾਨ ।
ਘਹਰਤਿ ਗਗਨਿ ਸਘਨ ਰਿਖ ਦਹਲਤ ਬਿਦਰਤ ਬਯੋਮ ਬਿਵਾਨ । ੮੭ ।

jhamkat astar chhata sastaran ki bajat dour apar.
nirtat bhoot prait nana bidh dehkat phirat baitar.
kohkat phirat kakani kohrat dekhat kathan masan.
ghehrat gagan saghan rikh dehlat bichrat baryom bivan. (87)

ਦੇਵੀ ਬਾਚ

ਬਿਸਨਪਦ । ਸਾਰੰਗ । ਤ੍ਵਪ੍ਰਸਾਦਿ

ਕਛੂ ਬਰ ਮਾ"ਗਹੁ ਪੂਤ ਸਯਾਨੇ ।
ਭੂਤ ਭਵਿਖ ਨਹੀ ਤੁਮਰੀ ਸਰ ਸਾਧ ਚਰਿਤ ਹਮ ਜਾਨੇ ।
ਜੋ ਬਰਦਾਨ ਚਹੋ ਸੋ ਮਾ"ਗੋ ਸਬ ਹਮ ਤੁਮੈ ਦਿਵਾਰ ।
ਕੰਚਨ ਰਤਨ ਬਜ੍ ਮੁਕਤਾਫਲ ਲੀਜਹਿ ਸਕਲ ਸੁ ਧਾਰ । ੮੮ ।

Devi baach

Bisanpad. Sarang. Tavprasad

kachh bar angoh poot Syanai.
bhoot bhavikh nahi tumri sar sadh charit hum janai.
jo bardan chaho so maango sab hum tumai divar.
kanchan ratan bajar muktaphal leejeh sakal so dhar. (88)

Bisanpad Ramkali (Through Thy Grace)

When he praised the Lord, Prime soul and benefactor, the Dev (god) got pleased with him. The goddess came herself and met him and Hanuman, having a canopy over head was dancing in front of her, while the musicians were dancing and clapping.(86)

The (load of) arms and weapons worn by her were flashing (shining) with glamour while many small drums were beating, the ghosts and evil spirits were dancing (merrily) in many ways while the betals were making noises. The goblins were giving shrill notes while the ghosts were producing noise and laughing away. The flashes of lightning were seen in the sky produced by clouds, while the Rishis got frightened with fear and were looking shocked sitting in their chariots, moving around in the sky. (87)

The goddess then remarked

Sarang, Bisanpad, Through Thy Grace !

"Clever son ! Ask for some benediction ! We have realized that during the past and future periods, there had been no other saintly person like you. You may ask for any favours or blessings as I am ready to bestow anything you ask for. You may seek any amount of gold, diamonds, rubies, pearls etc to your hearts satisfaction. (88)

ਪਾਰਸ ਨਾਥ ਬਾਚ

ਬਿਸਨਪਦ । ਸਾਰੰਗ

ਸਬ ਹੀ ਪੜੋ ਬੇਦ ਬਿਦਿਆ ਬਿਧਿ ਸਬ ਹੀ ਸਸਤ੍ਰ ਚਲਾਊ । ਸਬ ਹੀ ਦੇਸ ਜੇਰ ਕਰਿ ਆਪਨ ਆਪੇ ਸਤਾ ਮਤਾਊ ।
ਕਹਿ ਤਥਾਸਤੁ ਭਈ ਲੋਪ ਚੰਡਿਕਾ ਤਾਸ ਮਹਾ ਬਰ ਦੈ ਕੈ । ਅੰਤ੍ਰ ਪਯਾਨ ਹੁਐ ਗਈ ਆਪਨ ਪਰ ਸਿੰਘ ਅਰੂੜਤ ਹੁਐ ਕੈ । ੮੯ ।

Paras Nath baach

Bisanpad Sarang

Sab hi parro beid bidia bidh sab hi sastar chalaouoo.
sab hi des jer kar apan apai mata mataouoo.
keh tathasatu bhaiee loop Chanduka tas maha bar dai kai.
antar dhian huai gaiee apan par Singh arurrat huai kai. (89)

ਬਿਸਨਪਦ । ਗਉਰੀ । ਤ੍ਰਪ੍ਰਸਾਦਿ

ਪਾਰਸ ਕਰਿ ਡੰਡੌਤ ਫਿਰਿ ਆਏ । ਆਵਤ ਬੀਰ ਦੇਸ ਦੇਸਨ ਤੇ ਮਾਨੁਖ ਭੇਜ ਬੁਲਾਏ ।
ਨ੍ਰਿਪ ਕੇ ਰੂਪ ਬਿਲੋਕਿ ਸੁਭਟ ਸਭ ਚਕ੍ਰਿਤ ਚਿਤ ਬਿਸਮਾਏ । ਐਸੇ ਕਬਹੀ ਲਖੇ ਨਹੀ ਰਾਜਾ ਜੈਸੇ ਆਜ ਲਖਾਏ ।
ਚਕ੍ਰਿਤ ਭਈ ਗਗਨਿ ਕੀ ਬਾਲਾ ਗਨ ਉਡਗਨ ਬਿਰਮਾਏ । ਝਿਮਝਿਮ ਮੇਘ ਬੂੰਦ ਜਯੋਂ ਦੇਵਨ ਅਮਰ ਪੁਹਪ ਬਰਖਾਏ ।
ਜਾਨੁਕ ਜੁਬਨ ਖਾਨ ਹੁਐ ਨਿਕਸੇ ਰੂਪ ਸਿੰਧੁ ਅਨੁਵਾਏ । ਜਾਨੁਕ ਧਾਰਿ ਨਿਡਰ ਬਸੁਧਾ ਪਰ ਕਾਮ ਕਲੇਵਰ ਆਏ । ੯੦ ।

Bisanpad. Gauri. Tav Prasad

paras kar dandot phir aie.
avat beer des desan te manukh bhej bulai.
nrip kai roop bilok subhat sabh chakrit chit bismai.
aisai kabhi lakhi nahi raja aisai aaj lakhaie.
chkrit bhaie gagan ki bala gunn aoudgan birmai.
jhim jhim megh boond jeoun devan amar pohap barkhaie.
janak juban khan huai niksai roop sindh anvaie.
janak dhaar nidar basudha par kaam kalevar aieai. (90)

ਬਿਸਨਪਦ । ਸਾਰੰਗ । ਤ੍ਰਪ੍ਰਸਾਦਿ

ਭੂਪਤਿ ਪਰਮ ਗਯਾਨ ਜਬ ਪਾਯੋ ।
ਮਨ ਬਚ ਕਰਮ ਕਥਨ ਕਰ ਤਾ ਕੋ ਜੌ ਕਰਿ ਧਯਾਨ ਲਗਾਯੋ । ਕਰਿ ਬਹੁ ਨਯਾਸ ਕਥਨ ਜਪੁ ਸਾਧਯੋ ਦਰਸਨਿ ਦੀਯੋ ਭਵਾਨੀ ।
ਤਤਛਿਨ ਪਰਮ ਗਯਾਨ ਉਪਦੇਸਯੋ ਲੋਕ ਚਤੁਰ ਦਸ ਰਾਨੀ । ਤਿਹ ਛਿਨ ਸਰਬ ਸਾਸਤ੍ਰ ਮੁਖ ਉਚਰੇ ਤਤ ਅਤਤ ਪਛਾਨਾ ।
ਅਵਰ ਅਤਤ ਸਬੈ ਕਰ ਜਾਨੇ ਏਕ ਤਤ ਠਹਰਾਨਾ । ਅਨਭਵ ਜੋਤਿ ਅਨੂਪ ਪ੍ਰਕਾਸੀ ਅਨਹਦ ਨਾਦ ਬਜਾਯੋ ।
ਦੇਸ ਬਿਦੇਸ ਜੀਤਿ ਰਾਜਨ ਕਹੁ ਸੁਭਟ ਅਭੈ ਪਦ ਪਾਯੋ । ੯੧ ।

Bisanpad. Sarang. Tav Prasad

bhupat para gyan jab paieou.
man bach karam kathan kar ta ko jou kar dhian lagaieou.
kar boh nayas kathan jap sadhiou dearsan deiou bhavani.
tatchhin param gyan apdesiou lok chatur das rani.
teh chhin sarab sastar mukh uchrai tat atatat pachhana.
avar atat sabai kar janai ik tat thehrana.
anbhav joat anup parkasi anhad naad bajaieou.
des bides jeet rajan koh subhat abhai pad paiyou. (91)

Paras Nath then said
Bisanpad Sarang.

O goddess ! May you bless me, so that I could gain all the knowledge about Vedas and I could wield any weapons available so that I could win over all the lands by subjugating them and then rule over them as per my (desires) will. The goddess Chandi said, " It will be so, (as desired by you) and bestowing on him great blessings (benefaction) Chandi disappeared. Then riding her lion, Chandi meditated on the Lord. (89)

"Bisanpad, Gouri, Through Thy Grace !"

Paras Nath, after paying obeisance to Chandi, went back home. As soon as he arrived, he sent for warriors from various lands, having defeated them. All the warriors got surprised to see the Raja's personality and they were in ecstasy on his glance and said," They had never seen a king like him, ever before as was seen today. The fairies were equally bewildered while the Shiva's musicians and others were equally amazed. The gods showered flowers on them, which were evergreen (fresh) and were like a shower of rain, which were falling like a drizzle. It appeared as if Paras Nath, after having a wash (bath) in the ocean of beauty, had come out like a source of (mine of) youthful charm or one may say that the god of love (Kamdev) had appeared in person on the Earth. (90)

Bisanpad. Sarang. With Thy Grace.

When Paras Nath had attained the sublime bliss (enlightenment), which was very difficult to gain with body, mind, words and actions and he meditated on the Lord and performed many yogic exercises (Yoga) with recitation of True Name, he was blessed with a vision of Bhavani and given the knowledge of the whole Universe by the queen of fourteen worldly regions, Bhavani (the secret of this creation). Then the Raja Paras Nath recited all the shastras with his tongue and realized Truth, as opposed to Untruth (falsewood) He realized that apart from one Lord Sublime (the main Truth) everything else was (Untruth) subject to extinction He realized (saw) the light of the Lord Almighty which was spreading its effulgence throughout the Universe and the Unstrung music of Nature was heard (by him) all around. Thus the mighty Raja, having gained victory over other kings, (he) had gained the supreme position (of fearless king). (91)

ਬਿਸਨਪਦ । ਪਰਜ

ਐਸੇ ਅਮਰਪਦ ਕਹੁ ਪਾਇ ।
ਦੇਸ ਅਉਰ ਬਿਦੇਸ ਭੂਪਤਿ ਜੀਤਿ ਲੀਨ ਬੁਲਾਇ ।
ਭਾਤਿ ਭਾਤਿ ਭਰੇ ਗੁਮਾਨ ਨਿਸਾਨ ਸਰਬ ਬਜਾਇ ।
ਚਉਪ ਚਉਪ ਚਲੇ ਚਮੂੰਪਤਿ ਚਿਤ ਚਉਪ ਬਢਾਇ ।
ਆਨਿ ਆਨਿ ਅਬੈ ਲਗੇ ਪਗ ਭੂਪ ਕੇ ਜੁਹਰਾਇ ।
ਆਵ ਆਵ ਸੁਭਾਵ ਸੋ ਕਹਿ ਲੀਨ ਕੰਠ ਲਗਾਇ ।
ਹੀਰ ਚੀਰ ਸੁ ਬਾਜ ਦੈ ਗਜ ਲੀਨ ਦੈ ਪਹਿਰਾਇ ।
ਸਾਧ ਦੈ ਸਨਮਾਨ ਕੈ ਕਰ ਲੀਨ ਚਿਤ ਚੁਰਾਇ । ੯੨ ।

Bisanpad Paraj

aisai amarpad koh paie.
des aour bides bhoopat jeet leen bulaie.
bhant bhant bharai guman nisan sarab bajaie.
choup choup chalai chamunpat chit choup badhaie.
aan aan sabai lagai pug bhup ke jehraie.
av av subhav so keh leen kanth lagaie.
heer cheer so baaj dai gaj raj dai pehraie.
sadh dai sanman kai kar leen chit churaie. (92)

ਬਿਸਨਪਦ । ਕਾਫੀ । ੜ੍ਪ੍ਰਸਾਦਿ

ਇਮ ਕਰ ਦਾਨ ਦੈ ਸਨਮਾਨ ।
ਭਾਤਿ ਭਾਤਿ ਬਿਮੋਹਿ ਭੂਪਤਿ ਭੂਧ ਨਿਧਾਨ ।
ਭਾਤਿ ਭਾਤਿਨ ਸਾਜ ਦੈ ਬਰ ਬਾਜ ਅਉ ਗਜਰਾਜ ।
ਆਪਨੇ ਕੀਨੋ ਨ੍ਰਿਪੰ ਸਬ ਪਾਰਸੈ ਮਹਾਰਾਜ ।
ਲਾਲ ਜਾਲ ਪ੍ਰਵਾਲ ਬਿਦ੍ਰਮ ਹੀਰ ਚੀਰ ਅਨੰਤ ।
ਲਛ ਲਛ ਸ੍ਰਰਣ ਮਿੰਡੀ ਦਿਸ ਏਕ ਏਕ ਮਿਲੰਤ ।
ਮੋਹਿ ਭੂਪਤਿ ਭੂਮਿ ਕੈ ਇਕ ਕੀਨ ਜਗ ਬਨਾਇ ।
ਭਾਤਿ ਭਾਤਿ ਸਭਾ ਬਨਾਇ ਸੁ ਬੈਠਿ ਭੂਪਤਿ ਆਇ । ੯੩ ।

Bisanpad. Kafi. Tav Prasad

im kar daan dai sanman.
bhant bhant bimohe bhoopat bhup nidhan.
bhant bhatin saaj dai bar baaj aou gajraj.
apanai keeno nirpung sab parsai maharaj.
lal jaal parval bidram heer cheer anant.
lachh lachh savaran Singh dij ek ek milant.
mohai bhoopat bhoom kai ik keen jug banaie.
bhant bhant sabha banaie so baith bhoopat aie. (93)

Bisanpad Paraj

Thus he had attained the eternal position (of ever lasting nature) of immortality. Having won over all other kings, he had called all of them in his presence. All those kings were full of their pride (egoism) and came with the beating of drums. They came with an ardent desire filled with the strength of their armed forces and then made obeisance to him (Paras Nath) by greeting him and accepted his authority (superiority). The Raja then embraced all of them, one by one, by greeting them and welcoming them in the routine manner. Then he made offerings of diamonds, robes, horses and elephants and honoured them (with robes of honour). He had thus enamored all of them by offering gifts to saintly persons and greeting them with respect. (92)

Bisanpad. Kafi ; With Thy Grace !

Thus Raja Paras Nath, a source of wisdom having offered many gifts and honouring them, had won the appreciation of all other kings and had given them offerings of many bedecked horses and elephants. He had made all other kings as his own (slaves) by these means. He had offered many necklaces of rubies, parvaal, diamonds, pearls many robes, millions of cows with golden horns to each one of the Brahmins. Then he arranged for a Yagna, after having enamoured all other kings and with beating of drums (announcing his victory), where many assemblies of kings were organized. (93)

ਇਕ ਦਿਨ ਬੈਠੇ ਸਭਾ ਬਨਾਈ ।
ਬਡੇ ਬਡੇ ਛਤ੍ਰੀ ਬਸੁਧਾ ਕੇ ਲੀਨੈ ਨਿਕਟਿ ਬੁਲਾਈ ।
ਅਰੁ ਜੇ ਹੁਤੇ ਦੇਸ ਦੇਸਨ ਮਤਿ ਤੇ ਭੀ ਸਰਬ ਬੁਲਾਏ ।
ਸੁਨਿ ਇਹ ਭਾਤਿ ਸਰਬ ਜਟਧਾਰੀ ਦੇਸ ਦੇਸ ਤੇ ਆਏ ।
ਨਾਨਾ ਭਾਤਿ ਜਟਨ ਕਹ ਧਾਰੇ ਅਰੁ ਮੁਖ ਬਿਭੂਤ ਲਗਾਏ ।
ਬਲਕੁਲ ਅੰਗਿ ਦੀਰਘ ਨਖ ਸੋਭਤ ਮ੍ਰਿਗਪਤਿ ਦੇਖ ਲਜਾਏ ।
ਮੁੰਦ੍ਰਤ ਨੇਤ੍ ਊਰਧ ਕਰ ਓਪਤ ਪਰਮ ਕਾਛਨੀ ਕਾਛੇ ।
ਨਿਸ ਦਿਨ ਜਪਯੋ ਕਰਤ ਦਤਾਤ੍ਰੈ ਮਹਾ ਮੁਨੀਸਰ ਆਛੇ । ੯੪ ।

ik din baithai sabha banaiee.
badei badei chhatri basudha ko leenai nikat bulaiee.
ar je hutai des desan mat te bhi sarab bulaie.
sunn eh bhant sarab jatadhari des des te aie.
nana bhant jatan keh dharai ar mukh bibhoot lagaie.
balkul ang deeragh nakh sobhat mrigpat dekh lajaie.
munderat netar urdh kar aupat param kachhni kachhai.
nis din japiou karar datatrai maha munisar achhai. (94)

ਪਾਰਸਨਾਥ ਬਾਚ ।

ਧਨਾਸਰੀ । ਤ੍ਵਪ੍ਰਸਾਦਿ

ਕੈ ਤੁਮ ਹਮ ਕੋ ਪਰਚੈ ਦਿਖਾਓ ।
ਨਾਤਰ ਜਿਤੇ ਤੁਮ ਹੋ ਜਟਧਾਰੀ ਸਬਹੀ ਜਟਾ ਮੁੰਡਾਓ ।
ਜੋਗੀਜੋਗੁ ਜਟਨ ਕੇ ਭੀਤਰ ਜੇ ਕਰ ਕਛੂਅਕ ਹੋਈ ।
ਤਉ ਹਰਿ ਧਯਾਨ ਛੋਰਿ ਦਰ ਦਰ ਤੇ ਭੀਖ ਨ ਮ"ਗੈ ਕੋਈ ।
ਜੇ ਕਰ ਮਹਾ ਤਤ ਕਹੁ ਚੀਨੈ ਪਰਮ ਤਤ ਕਹੁ ਪਾਵੈ ।
ਤਬ ਯਹ ਮੋਨ ਸਾਧਿ ਮਨਿ ਬੈਠੇ ਅਨਤ ਨ ਖੋਜਨ ਧਾਵੈ ।
ਜਾਕੀ ਰੂਪ ਰੇਖ ਨਹੀ ਜਾਨੀਐ ਸਦਾ ਅਦ੍ਵੈਖ ਕਹਾਯੋ ।
ਜਉਨ ਅਭੇਖ ਰੇਖ ਨਹੀ ਸੋ ਕਹੁ ਭੇਖ ਬਿਖੈ ਕਿਉ ਆਯੋ । ੯੫ ।

Parasnath baach

Dhanasari. Tav Prasad

kai tum hum ko parcho dikhaou.
natar jitai tum ho jatdhari sabhi jata mundaiou.
jogi jog jatan ke bhitar je kar kachhuak hoiee.
tou har dhian chhor dar dar te bheekh na mangai koiee.
je kar maha tat koh cheenai param tat koh pavai.
tab yeh mon sadh man baithai anat na khojan dhavai.
jaki roop rekh nahi janiai sada advaikh kahaiyo.
joun abhekh rekh nahi so koh bhekh bikhai kioun aiyo. (95)

One day the Raja (Paras Nath) was attending an assembly of kings, having called all the great kings of the land, along with various religious leaders from various lands. Hearing this the ascetics (with tufts of hair) also came there, who had grown tufts of matted hair on their heads, with ash smeared on their faces, they had worn the bark and leaves of trees on the body and they had grown long nails which would put even the lion to shame, their eyes were closed and they were standing with raised hands with beautiful loin cloths tied. Those great Munis were meditating on (worshipping) the Lord day and night. (94)

Paras Nath then said
Dhanasari, With Thy Grace

"Either you show me some spiritual wonders (miracles) or else you get all your matted hairs shaved off. O Yogis ! If you had any Yoga in your matted hair, then leaving the prayers (worship) of the Lord you would not be begging for alms. If someone were to realize the secret of life then he would have (attained) mingled with the prime soul (Lord). Then he would observe silence and sit in a trance and would not roam around in search of Lord. The Lord, who had no signs or symbols and who is always called formless, who had no symptoms of his indivisible form, then how could he be seen in any costume (guise)? (95)

ਬਿਸਨਪਦ । ਸਾਰੰਗ । ਤ੍ਰਪ੍ਰਸਾਦਿ

ਜੇ ਜੇ ਤਿਨ ਮੈ ਹੁਤੇ ਸਯਾਨੇ ।
ਪਾਰਸ ਪਰਮ ਤਤ ਕੇ ਬੇਤਾ ਮਹਾ ਪਰਮ ਕਰ ਮਾਨੇ ।
ਸਬਹਨਿ ਸੀਸ ਨਯਾਇ ਕਰਿ ਜੋਰੇ ਇਹ ਬਿਧਿ ਸੰਗਿ ਬਖਾਨੇ ।
ਜੋ ਜੋ ਗੁਰੂ ਕਹਾ ਸੋ ਕੀਨਾ ਅਉਰ ਹਮ ਕਛੂ ਨ ਜਾਨੇ ।
ਸੁਨਹੋ ਮਹਾਰਾਜ ਰਾਜਨ ਕੇ ਜੋ ਤੁਮ ਬਚਨ ਬਖਾਨੇ ।
ਸੋ ਹਮ ਦਤ ਬਕਤ੍ਰ ਤੇ ਸੁਨ ਕਰਿ ਸਾਚ ਹੀਐ ਅਨੁਮਾਨੇ ।
ਜਾਨੁਕ ਪਰਮ ਅੰਮ੍ਰਿਤ ਤੇ ਨਿਕਸੇ ਮਹਾ ਰਸਨ ਰਸ ਸਾਨੇ ।
ਜੋ ਜੋ ਬਚਨ ਭਏ ਇਹ ਮੁਖਿ ਤੇ ਸੋ ਸੋ ਸਬ ਹਮ ਮਾਨੇ । ੯੬ ।

Bisanpad. Sarang. Tav Prasad

je je tin mein hutai siyanai.
paras param tat ke beta maha para kar manai.
sabhan sees niaiye kar jorai eh bidh sung bakhanai.
jo jo guru kaha so keena auur hum kachhu na janai.
sunho maharaj rajan kai jo tum bachan bakhanai.
so hum dutt baktar te sunn kar saach hiai anumanai.
janak param amrit te nikse maha rajan ras sanai.
jo jo bachan bhaie eh mukh te so so sab hum manai. (96)

ਬਿਸਨਪਦ । ਸੋਰਠਿ

ਜੋਗੀ ਜੋਗੁ ਜਟਨ ਮੋ ਨਾਹੀ ।
ਭ੍ਰਮ ਭ੍ਰਮ ਮਰਤ ਕਹਾ ਪਚਿ ਪਚਿ ਕਹਿ ਦੇਖਿ ਸਮਝ ਮੰਨ ਮਾਹੀ
ਜੋ ਜਨ ਮਹਾ ਤਤ ਕਹੁ ਜਾਨੈ ਪਰਮ ਗਯਾਨ ਕਹੁ ਪਾਵੈ ।
ਤਬ ਯਹ ਏਕ ਠਉਰ ਮਨੁ ਰਾਖੈ ਦਰਿ ਦਰਿ ਭ੍ਰਮਤ ਨ ਪਾਵੈ ।
ਤਬ ਯਹ ਏਕ ਠਉਰ ਮਨੁ ਰਾਖੈ ਦਰਿ ਦਰਿ ਭ੍ਰਮਤ ਨ ਧਾਵੈ ।
ਕਹਾ ਭਯੋ ਗ੍ਰਿਹ ਤਜਿ ਉਠਿ ਭਾਗੇ ਬਨ ਮੈ ਕੀਨ ਨਿਵਾਸਾ ।
ਮਨ ਤੋ ਰਹਾ ਸਦਾ ਘਰ ਹੀ ਮੋ ਨਹੀ ਭਯੋ ਉਦਾਸਾ ।
ਅਧਿਕ ਪ੍ਰਪੰਚ ਦਿਖਾਇਆ ਠਗਾ ਜਗ ਜਾਨਿ ਜੋਗ ਕੋ ਜੋਰਾ ।
ਤੁਮ ਜੀਅ ਲਖਾ ਤਜੀ ਹਮ ਮਾਯਾ ਤੁਮੈ ਨ ਛੋਰਾ । ੯੭ ।

Bisanpad. Sorath

jogi jog jatan mo nahi.
bhram bhram marat kaha pach pach keh dekh samajh man mahi
jo jan maha tat ko janai param gyan koh pavai.
tab yeh ek thour man rakhai dar dar bharmat na dhavai.
kaha bhiou greh taj uth bhagai ban mein keen nivasa.
man to raha sada ghar hi mo nahi bhiou udasa.
adhik parpanch dikhaiyo thaga jag jaan jog ko jora.
tu jia lakha taji hum maya maya tumai na chhora. (97)

Bisanpad. Sarang. With Thu Grace.

Those, who were wise among them accepted Paras Nath as having the knowledge (realization) of the prime soul (Lord) and agreed to his being superior with greatness (in scholastic learning). All of them bowed their heads to him and with folded hands said, " Whatever the Guru had ordered, we had acted accordingly and apart from that we know nothing else. O King Emperor ! Whatever talk you had given, we have listened carefully. But hearing those words from the benefactor we had accepted them as perfect Truth in our hearts. Those words were full of bliss as if they were like nectar and whatever words had been uttered by him, were accepted by us (as ordains for us)." (96)

Bisanpad Sorath.

"O Yogi ! The Yoga was not restricted to your matted hair alone, so why are you roaming around and begging for life. Try to think in your mind. The person, who has realized the prime soul, has gained the real knowledge (of value). Then he concentrates his mind at one place and does not roam around in his search. What was the use of leaving the home and then running around in the jungle. His mind was still at home without being sad. He had cheated (deceived) the world with his clever moves, thinking it as the strength (power) of Yoga. You have considered (thought) in your mind that you have completely discarded (Maya) the worldly falsehood, the three pronged Maya, whereas theMaya (falsehood) had not left your company. (You were still not free from Maya). (97)

ਬਿਸਨਪਦ । ਸੋਰਠਿ

ਭੇਖੀ ਜੋਗ ਨ ਭੇਖ ਦਿਖਾਏ ।
ਨਾਹਨ ਜਟਾ ਬਿਭੂਤ ਨਖਨ ਮੈ ਨਾਹਿਨ ਬਸਤ੍ ਰੰਗਾਏ ।
ਜੋ ਬਨਿ ਬਸੈ ਜੋਗ ਕਹੁ ਪਈਐ ਪੰਛੀ ਸਦਾ ਬਸਤ ਬਨਿ ।
ਕੁੰਚਰ ਸਦਾ ਧੂਰਿ ਸਿਰਿ ਮੋਲਤ ਦੇਖਹੁ ਸਮਝ ਤੁਮ ਹੀ ਮਨਿ ।
ਦਾਦੁਰ ਮੀਨ ਸਦਾ ਤੀਰਥ ਮੋ ਕਰਯੋ ਕਰਤ ਇਸਨਾਨਾ ।
ਧਯਾਨ ਬਿੜਾਲ ਬਕੀ ਬਕ ਲਾਵਤ ਤਿਨ ਕਿਆ ਜੋਗੁ ਪਛਾਨਾ ।
ਜੈਸੇ ਕਸਟ ਠਗਤ ਕਰ ਠਾਟਤ ਐਸੇ ਹਰਿ ਹਿਤ ਕੀਜੈ ।
ਤਬ ਹੀ ਮਹਾ ਗਯਾਨ ਕੋ ਜਾਨੈ ਪਰਮ ਪਯੂਖਹਿ ਪੀਜੈ । ੯੮ ।

Bisanpad. Sorath

bhekh jog na bhekh dikhaie.
nahan jata bibhoot nakhan mein nahin bastar rangaie.
jo ban basai jog koh paieeai panchhi sada basat ban.
kunchar sada dhoor sir molat dekhoh samajh samajh tum hi man.
dadar meen sada tirath mo kariou karat isnana.
dhiyan birral baki bak lavat tin kia jog pachhana.
jaisai kasat thagan kar thatat aisai har hit keejai.
tab hi maha gyan ko janai param peuookheh peejai. (98)

ਬਿਸਨਪਦ । ਸਾਰੰਗ

ਸੁਨਿ ਸੁਨਿ ਐਸੇ ਬਚਨ ਸਿਯਾਨੇ ।
ਉਠਿ ਉਠਿ ਮਹਾ ਬੀਰ ਪਾਰਸ ਕੇ ਪਾਇਨ ਸੋ ਲਪਟਾਨੇ ।
ਜੋ ਜੋ ਹੁਤੇ ਮੂੜ ਅਗਿਆਨੀ ਤਿਨ ਤਿਨ ਬੈਨ ਨ ਮਾਨੇ ।
ਉਠਿ ਉਠਿ ਲਗੇ ਕਰਨ ਬਕਬਾਦਹ ਮੁਰਖ ਮੁਗਧ ਇਆਨੇ ।
ਉਠਿ ਉਠਿ ਭਜੇ ਕਿਤੇ ਕਾਨਨ ਕੋ ਕੇਤਿਕ ਜਲਹਿ ਸਮਾਨੇ ।
ਕੇਤਕ ਭਏ ਜੁਧ ਕਹਿ ਪ੍ਰਾਪਤਿ ਸੁਨਤ ਸਬਦੁ ਘਹਰਾਨੇ ।
ਕੇਤਕ ਆਨਿ ਆਨਿ ਸਨਮੁਖ ਭਏ ਕੇਤਕ ਛੋਰਿ ਪਰਾਨੇ ।
ਕੇਤਕ ਜੂਝਿ ਸੋਭੇ ਰਣ ਮੰਡਲ ਬਾਸਵ ਲੋਕਿ ਸਿਧਾਨੇ । ੯੯ ।

Bisanpad. Sarang

Sunn sunn aisai bachan siayanai.
uth uth maha beer paras ke paien so laptanai.
jo jo hutai moorr agyani tin tin bain na manai.
uth uth lagai karan bakbadeh moorakh mugadh iyanai.
uth uth bhajai kitai karan ko ketak jaleh samanai.
ketak bhaie judh keh prapat sunat sabad gehranai.
ketk aan aan sanmukh bhaie ketak chhor pranai.
ketak jujh sobhai runn mandal basav lok sidhanai. (99)

Bisanpad. Sorath.

'O Men of disguise ! True Yoga does not consist in wearing a particular garb. Yoga does not lie in tuft of matted hair, nor in smearing body with ash, nor in uncut (extended) nails, nor in wearing a particular garb (dress). If one were to gain Yoga by living in jungles, then the birds are always staying in the jungle ; If by putting ash in the head would lead to Yoga, then the elephant throws dust on his body all the time ; you should think it out in your mind. If by bathing at holy places, one could gain Yoga, then the frogs and the fish were always bathing in water. If one could attain Yoga by meditation, then the cat, the crane (male or female) are always concentrating (on a kill) so have they gained Yoga ? It is only for deceiving people, that we manage to undergo suffering even, but if we were to bear such suffering (afflictions) for the attainment of the Lord, then only we could gain true knowledge and realize the Lord, thus partaking the nectar (elixir of life) (making us immortal). (98)

Bisanpad. Sarang.

On hearing such words of wisdom, all the Yogis (ascetics) were embracing the lotus feet of Paras Nath. But the foolish among them, devoid of knowledge, did not accept his advice. Instead, these foolish stupid and ignorant people were using rustic and crude language by getting up. Many of them went away to the jungle and many took shelter in water, while many of them hearing these roaring words, got ready for a battle. Many of them came and made their obeisance to him (Paras Nath) while many others fled away leaving the battlefield, and many others waging a war of the life (in the battle field) got honoured and went away to heavens (Indrapuri). (99)

ਬਿਸਨਪਦ । ਤਿਲੰਗ । ਤ੍ਵਪ੍ਰਸਾਦਿ ਕਥਤਾ

ਜਬ ਹੀ ਸੰਖ ਸਬਦ ਘਹਰਾਏ ।
ਜੇ ਜੇ ਹੁਤੇ ਸੂਰ ਜਟਧਾਰੀ ਤਿਨ ਤਿਨ ਤੁਰੰਗ ਨਚਾਏ ।
ਚਕ੍ਰਤ ਭਈ ਗਗਨ ਕੀ ਤਰੁਨੀ ਦੇਵ ਅਦੇਵ ਤ੍ਰਸਾਏ ।
ਨਿਰਖਤ ਭਯੋ ਸੂਰ ਰਥ ਥੰਭਤ ਨੈਨ ਨਿਮੇਖ ਨ ਲਾਏ ।
ਸਸਤ੍ਰ ਅਸਤ੍ਰ ਨਾਨਾ ਬਿਧਿ ਛਡੇ ਬਾਣ ਪ੍ਰਯੋਘ ਚਲਾਏ ।
ਮਾਨਹੁ ਮਾਹ ਮੇਘ ਬੂੰਦਨ ਜਯੋ' ਬਾਣ ਬਯੂਹ ਬਰਸਾਏ ।
ਚਟਪਟ ਚਰਮ ਬਰਮ ਪਰ ਚਟਕੇ ਦਾਝਤ ਤ੍ਰਿਣਾ ਲਜਾਏ ।
ਸ੍ਰੋਣਤ ਭਰੇ ਬਸਤ੍ਰ ਸੋਭਿਤ ਜਨੁ ਚਾਚਰ ਖੇਲਿ ਸਿਧਾਏ । ੧੦੦ ।

Bisanpad. Tilang. Tavprasad Kathata

jab hi sunkh sabad gehraie.
je je hutai soor jatdhari tin tin tarang nachaie.
chakrat bhaiee gagan ki taruni dev adev tarsaie.
nirkhat bhiou soor rath thambhat nain nimekh na laie.
sastar astar nana bidh chhadai baan paryogh chalaie.
manoh mah megh bundan jiou baan biyuh barsaie.
chatpat charam baram par chatkai dajhat trina lujaie.
saronat bharai bastar sobhat jan chachar khel sidhaie. (100)

ਬਿਸਨਪਦ । ਕਿਦਾਰਾ

ਇਹ ਬਿਧਿ ਭਯੋ ਆਹਵ ਘੋਰ ।
ਭਾਪਿ ਭਾਤਿ ਗਿਰੇ ਧਰਾ ਪਰ ਸੂਰ ਸੁੰਦਰ ਕਿਸੋਰ ।
ਕੋਪ ਕੋਪ ਹਠੀ ਘਟੀ ਰਣਿ ਸਸਤ੍ਰ ਅਸਤ੍ਰ ਚਲਾਇ ।
ਜੂਝਿ ਜੂਝਿ ਗਏ ਦਿਵਾਲਯ ਢੋਲ ਬੋਲ ਬਜਾਇ ।
ਹਾਇ ਹਾਇ ਭਈ ਜਹਾ ਤਹ ਭਾਜਿ ਭਾਜਿ ਸੁ ਬੀਰ ।
ਪੈਠਿ ਪੈਠਿ ਗਏ ਤ੍ਰੀਆਲੈ ਹਾਰਿ ਹਾਰਿ ਅਧੀਰ ।
ਅਪ੍ਰਮਾਨ ਛੁਟੇ ਸਰਾਨ ਦਿਸਾਨ ਭਯੋ ਅੰਧਿਆਰ ।
ਟੂਕ ਟੂਕ ਪਰੇ ਜਹਾ ਤਹ ਮਾਰਿ ਮਾਰਿ ਜੁਝਾਰ । ੧੦੧ ।

Bisanpad. Kidara

eh bidh bhiou ahav ghor.
bhap bhant girai dhara par soor sunder kisor.
kop kop hathi ghati rann sastar asrar chalaie.
jujh jujh gaie divaliye dhol bol bajaie.
haie haie bhaiee jaha teh bhaaj bhajoo beer.
paith paith gaie trialai haar haar adheer.
aparman chhutai saran disan bhiou andhiar.
tuk tuk parai jaha the maar maar jujhar. (101)

Bisanpad. Tilang. "Am saying with Thy Grace."

When the conch shells sounded the note of the battle, then all those ascetics (with tufts of hair) who were brave warriors, started with trotting of their horses jumping around and the fairies (in the heavens) got wonder-struck and the gods or demons both got frightened. On seeing all this, the sun had set and the eyes were fixed (on one object). Many arms and weapons are given up and many quivers of arrows had been spent up (had been shot). It appeared as if the arrows were being shot like the drops of rain coming through the thick clouds. With the striking of arrows on the shields, flashes of light werec seen, as if due to their feeling ashamed, they were burning like the straw. With their robes draped in blood, they were looking glamorous just as warriors were coming back after playing holi. (100)

Bisanpad. Kedra.

Thus there raged a great battle and beautiful young warriors were seen lying fallen on the ground. In the battlefield, the forcès of stubborn warriors, while using their weapons and arms with great wrathfulness had been reduced in numbers. So many warriors with beating of drums and challenging one another (the enemy), had gone to heavens while fighting. Everywhere the warriors were seen running around while sounds of hue and cry were heard all around. The defeated warriors were seen going to their camps as darkness was enveloping the scene in all the ten directions. Many arrows had been shot around, which had caused darkness around and everywhere the warriors were lying being cut into pieces. (101)

ਬਿਸਨਪਦ । ਦੇਵਗੰਧਾਰੀ

ਮਾਰੂ ਸਬਦੁ ਸੁਹਾਵਨ ਬਾਜੈ ।
ਜੇ ਜੇ ਹੁਤੇ ਸੁਭਟ ਰਣਿ ਸੁੰਦਰ ਗਹਿ ਗਹਿ ਆਯੁਦ ਗਾਜੇ ।
ਕਵਚ ਪਹਰਿ ਪਾਖਰ ਸੋ ਡਾਰੀ ਅਉਰੈ ਆਯੁਧ ਸਾਜੇ ।
ਭਰੇ ਗੁਮਾਨ ਸੁਭਟ ਸਿੰਘਨ ਜਯੋ' ਆਹਵ ਭੂਮਿ ਬਿਰਾਜੇ ।
ਗਹਿ ਗਹਿ ਚਲੇ ਗਦਾ ਗਾਜੀ ਸਬ ਸੁਭਟ ਅਯੋਧਨ ਕਾਜੇ ।
ਆਹਵ ਭੂਮਿ ਸੂਰ ਅਸ ਸੋਭੇ ਨਿਰਖਿ ਇੰਦ੍ ਦੁਤਿ ਲਾਜੇ ।
ਟੂਕ ਟੂਕ ਹੁਐ ਗਿਰੇ ਧਰਣਿ ਪਰ ਆਹਵ ਛੋਰਿ ਨ ਭਾਜੇ ।
ਪ੍ਰਾਪਤਿ ਭਏ ਦੇਵ ਮੰਦਰ ਕਹੁ ਸਸਤ੍ਰਨ ਸੁਭਟ ਨਿਵਾਜੇ । ੧੦੨ ।

Bisanpad. Devgandhari

maru sabad suhavan bajai.
je je hutai subhat runn sunder geh geh ayud gajai.
kavach pehar pakhar so dari aourav ayudh sajai.
bharai guman subhat singhan jiou ahai bhoom birajai.
geh geh chalai gada gaji sab subhat ayodhan kajai.
ahav bhoom sur as sobhai nirakh Inder dutt lajai.
took tuk huai girai dharan par ahav chhor na bhajai.
prapat bhaie dev mandir koh sastaran subhat nirajai. (102)

ਬਿਸਨਪਦ । ਕਲਿਆਨ

ਦਹਦਿਸ ਧਾਵ ਭਏ ਜੁਝਾਰੇ ।
ਮੁਦਗਰ ਗੁਫਨ ਗੁਰਜ ਗੋਲਾਲੇ ਪਟਸਿ ਪਰਘ ਪ੍ਰਹਾਰੇ ।
ਗਿਰਿ ਗਿਰਿ ਪਰੇ ਸੁਭਟ ਰਨ ਮੰਡਲਿ ਜਾਨੁ ਬਸੰਤ ਖਿਲਾਰੇ ।
ਉਠਿ ਉਠਿ ਭਏ ਜੁਧ ਕਉ ਪ੍ਰਾਪਤਿ ਰੋਹ ਭਰੇ ਰਜਵਾਰੇ ।
ਭਖਿ ਭਖਿ ਬੀਰ ਪੀਸ ਦਾਤਨ ਕਹ ਰਣ ਮੰਡਲੀ ਹਕਾਰੇ ।
ਬਰਛੀ ਬਾਨ ਕ੍ਰਿਪਾਨ ਗਜਾਇਧ ਅਸਤ੍ ਸਸਤ੍ ਸੰਭਾਰੇ ।
ਭਸਮੀ ਭੂਤ ਭਏ ਗੰਧ੍ਰਬ ਗਣ ਦਾਝਤ ਦੇਵ ਪੁਕਾਰੇ ।
ਹਮ ਮਤ ਮੰਦ ਚਰਣ ਸਰਣਾਗਤਿ ਕਾਹਿ ਨ ਲੋਤ ਉਬਾਰੇ । ੧੦੩ ।

Bisanpad. Kalyan.

dehdis dhav bhaie jujharai.
mudgar gufan guraj golalai patas paragh parkarai.
gir gir parai subhat runn mandal jaan basant khilarai.
uth uth bhaie judh kou prapat roh bharai rajvarai.
bhakh bhakh beer pees datan keh runn mandli hakarai.
basti baan kirpan gajaedh astar sastar sambharai.
bhasmi bhoot bhaie gandharab gunn dajhat dev pukarai.
hum mat mand charan Sarnagat kahai na lait ubarai. (103)

Bisanpad. Devgandhari

The charming music of Maru Raga was being heard while the brave warriors in the battlefield, armed with various weapons were roaring. Having worn the protective covering, they were placing the saddles on the horses and getting armed with weapons. The warriors were full of pride like the lions and were heading towards the battlefield. All the warriors, carrying the maces, were going to war (against the enemy). The warriors were looking gorgeous in the battlefield, which would put even Indra to shame on watching their glamour. Many warriors had fallen on the ground being cut into pieces but they had not fled away from the battlefield. The warriors who have succumbed to the striking weapons (honoured by the weapons) have proceeded to heavens (have gained martyrdom). (102)

Bisanpad. Kalyan.

The fighting warriors were running around in all (the ten) directions. They were (firing) using mudgar, gopi, maces, catapult, patas, parag etc. The warriors were falling down and lying on the ground, as if they had gone to sleep after playing Holi. Getting enraged with fury, some warriors were getting up again and continued fighting. in fact the warriors, red hot like coal, were fighting with their teeth grinding within and challenging the enemy. They were holding their weapons like spears, arrows, swords, maces and other weapons or protective covering. The Shiva's musicians had been reduced to ashes and the gods were shouting (for help), being burnt, saying that they were rather unfortunate in coming under their protection, so why were they not protected ?" (103)

ਮਾਰੂ

ਦੋਉ ਦਿਸ ਸੁਭਟ ਜਬੈ ਜੁਰਿ ਆਏ ।
ਦੁੰਦਭਿ ਢੋਲ ਮ੍ਰਿਦੰਗ ਬਜਤ ਸੁਨਿ ਸਾਵਨ ਮੇਘ ਲਜਾਏ ।
ਦੇਖਨ ਦੇਵ ਅਦੇਵ ਮਹਾ ਹਵ ਚੜੇ ਬਿਮਾਨ ਸੁਹਾਏ ।
ਕੰਚਨ ਜਟਤ ਖਚੇ ਰਤਨਨ ਲਖਿ ਗੰਧ੍ਰਬ ਨਗਰ ਰਿਸਾਏ ।
ਕਾਛਿ ਕਛਿ ਕਾਛ ਕਛੇ ਕਛਨੀ ਚੜਿ ਕੋਪ ਭਰੇ ਨਿਜਕਾਏ ।
ਕੋਊ ਕੋਊ ਰਹੇ ਸੁਭਟ ਰਣ ਮੰਡਲਿ ਕੇਈ ਕੇਈ ਛਾਡਿ ਪਰਾਏ ।
ਝਿਮਝਿਮ ਮਹਾ ਮੇਘ ਪਰਲੈ ਜਯੋਂ' ਬ੍ਰਿੰਦ ਬਿਸਿਖ ਬਰਸਾਏ ।
ਐਸੇ ਨਿਰਖਿ ਬਡੇ ਕਵਤਕ ਕਹ ਪਾਰਸ ਆਪ ਸਿਧਾਏ । ੧੦੪ ।

Maru

douoo dis subhat jabai jur aie.
dandabh dhol mirdang bajat sunn savan megh lajaie.
dekhan dev adev maha hav charai biman suhaie.
kanchan jatat khachai ratnam lakh gandharab nagar risaie.
kachh kachhi kachh kachhai kachhni charr kop bharai nijkaie.
kou kou rehai subhat runn mandal koiee koiee chhad paraie.
jhim jhim maha megh parlai jiou birand bisikh barsaie.
aisai nirakh badai kavtak keh paras aap sidhaie. (104)

ਬਿਸਨਪਦ । ਭੈਰੋ । ਤ੍ਰਪ੍ਰਸਾਦਿ

ਦੈ ਰੇ ਦੈ ਰੇ ਦੀਹ ਦਮਾਮਾ ।
ਕਰਹੌ ਰੁੰਡ ਮੁੰਡ ਬਸੁਧਾ ਪਰ ਲਖਤ ਸ੍ਵਰਗ ਕੀ ਬਾਮਾ ।
ਧੁਕਿ ਧੁਕਿ ਪਰਹਿ ਧਰਣਿ ਭਾਰੀ ਭਟ ਬੀਰ ਬੈਤਾਲ ਰਜਾਊ ।
ਭੂਤ ਪਿਸਾਚ ਡਾਕਣੀ ਜੋਗਣ ਕਾਕਣ ਰੁਹਰ ਪਿਵਾਊ ।
ਭਕਿ ਭਕਿ ਉਠੇ ਭੀਮ ਭੈਰੋ ਰਣਿ ਅਰਧ ਉਰਧ ਸੰਘਾਰੋ ।
ਇੰਦ੍ ਚੰਦ ਸੂਰਜ ਬਰਣਾਦਿਕ ਆਜ ਸਭੈ ਚੁਨਿ ਮਾਰੋ ।
ਮੋਹਿ ਬਰ ਦਾਨ ਦੇਵਤਾ ਦੀਨਾ ਜਿਹ ਸਰਿ ਅਉਰ ਨ ਕੋਈ ।
ਮੈ ਹੀ ਭਯੋ ਜਗਤ ਕੋ ਕਰਤਾ ਜੋ ਮੈ ਕਰੈ ਸੁ ਹੋਈ । ੧੦੫ ।

Bisanpad. Bhairow. Tav Prasad

dai rei dai rei deeh damama.
karohou rund mund basudha pur lakhat swarg ki bama.
dhuk dhuk pareh dharam bhari bhat beer baital rajaouoo.
bhoot pisach dakni jogan kakan rohar pivaouou.
bhak bhak uthai bheem bhairo runn ardh urdh sangharai.
Inder chand suraj barmadin aaj sabhai chun marai
mohai bar daan devta deena jeh sur aour na koiee.
main hi bhiou jagat ko karta jo mein karou so hoiee. (105)

Maru :

When the warriors from both the sides reached there, the beating of drums, trumpets, mirdang etc. made the clouds of sawan (rainy season) feel belittled (ashamed). To watch this great drama (battle) the gods and demons came riding their chariots, and looked glamorous there. On perceiving the ornaments of gold studded with jewels, the musicians of Shiva were feeling jealous. By tightening their loin cloths and their waists and getting furious with rage, they were coming closer to each other. Some of the warriors were still standing fast in the battlefield, while some others had fled away. The arrows were being shot like a shower, like the dreadful clouds of the doomsday. On perceiving this wonderful drama, Paras Nath himself was coming to the battlefield. (104)

Bisanpad. Bhairon. With Thy Grace.

The big drum was beating loudly. "I will arrange (the battle) so as to litter the field (ground) with heads and trunks, while the fairies from the heavens will watch all this fun. Many great warriors will fall on the ground, with thuds, and with their blood the evil spirits will get satiated. I shall make all the ghosts, evil-spirits, and the crows will be fed with their blood by me. The dreadful Bhairon will rise from the battlefield with a resounding noise and all will be killed there. I will kill all the gods including Indra, Moon, Sun, Varuna etc. by picking each one of them. I have been pleased by the gods (goddess) with this benediction, which has no other parallel. I am the creator of the Universe and whatever I want (order) will come to pass. (105)

ਬਿਸਨਪਦ । ਗਉਰੀ । ਤ੍ਵਪ੍ਰਸਾਦਿ ਕਥਤਾ
ਮੋ ਤੇ ਆਉਰ ਬਲੀ ਕੋ ਹੈ ।
ਜਉਨ ਮੋ ਤੇ ਜੰਗ ਜੀਤੇ ਜੁਧ ਮੈ ਕਰ ਜੈ ।
ਇੰਦ੍ ਚੰਦ ਉਪਿੰਦ੍ ਕੈ ਪਲ ਮਧਿ ਜੀਤੇ ਜਾਇ ।
ਅਉਰ ਐਸੋ ਕੋ ਭਯੋ ਰਣ ਮਧਿ ਜੀਤੇ ਆਇ ।
ਸਾਤ ਸਿੰਧ ਸੁਕਾਇ ਡਾਰੋ ਨੈਕੁ ਰੋਸੁ ਕਰੋ ।
ਜਛ ਗੀਧ੍ਰਬ ਕਿੰਨ੍ ਕੋਰ ਕਰੋਰ ਮੋਰਿ ਧਰੋ ।
ਦੇਵ ਐਰ ਅਦੇਵ ਜੀਤੇ ਕਰੇ ਸਬੈ ਗੁਲਾਮ ।
ਦਿਬ ਦਾਨ ਦਯੋ ਮੁਝੈ ਛੁਐ ਸਕੈ ਕੋ ਮੁਹਿ ਛਾਮ । ੧੦੬ ।

Bisanpad. Gouri. Tav Prasad. kathata

mo tou aour bala ko hai.
jaoun mein te jung jeetai judh mein jar kar jai.
Inder chand upinder kou pal madh jeetou jaie.
aour aisai ko bheou runn madhi jeetai aie.
Saat Sindh sukaie daro naiku rosu karo.
jachh gandhrab kinar kour karor mor dharo.
dev aour adev jeetai karai sabai gulam.
dib dan deouo mujhai chhuai sakai ko muhai chham. (106)

ਬਿਸਨਪਦ । ਮਾਰੂ
ਯੌ ਕਹਿ ਪਾਰਸ ਰੋਸ ਬਢਾਯੋ ।
ਦੁੰਦਭਿ ਢੋਲ ਬਜਾਇ ਮਹਾ ਧੁਨਿ ਸਾਮੁਹਿ ਸੰਨਯਾਸਨਿ ਧਾਯੋ ।
ਅਸਤ੍ ਸਸਤ੍ ਨਾਨਾ ਬਿਧਿ ਛਡੈ ਬਾਣ ਪ੍ਰਯੋਘ ਚਲਾਏ ।
ਸੁਏਟ ਸਨਾਹਿ ਪਤ੍ ਚਲਦਲ ਜਯੋ' ਬਾਨਨ ਬੇਧਿ ਉਡਾਏ ।
ਦੁਹਦਿਸ ਬਾਨ ਪਾਨ ਤੇ ਛੂਟੇ ਦਿਨਪਤਿ ਦੇਹ ਦੁਰਾਨਾ ।
ਭੂਮਿ ਅਕਾਸ ਏਕ ਜਨੁ ਹੁਐ ਗਏ ਚਾਲ ਚਹੁੰ ਚਕ ਮਾਨਾ ।
ਇੰਦਰ ਚੰਦ੍ ਮੁਨਿਵਰ ਸਬ ਕਾਪੇ ਬਸੁ ਦਿਗਿਪਾਲ ਡਰਾਨੀਯ ।
ਬਰਨ ਕੁਬੇਰ ਛਾਡਿ ਪੁਰ ਭਾਜੇ ਦੁਤੀਯ ਪ੍ਰਲੈ ਕਰਿ ਮਾਨੀਯ । ੧੦੭ ।

Bisanpad. Maru

yow keh paras ross badhaiyo.
dundabh dhol bajaie maha dhun sameh saniyasni dhirou.
astar sastar nana bidh chhadai baan paryogh chalaie.
subhat sanahai patar chaldal jioun banan beidh udaie.
dohdis baan paan te chhutai dinpat deh durana.
bhoomakas ek jan huai gaie chaal chahun chak mana.
Inder chander munivar sab kapai basu digipal dranieu.
baran kuber chhad pur bhajai dutieu pulai kar manieu. (107)

Bisanpad. Gouri. I am saying this with Thy Grace !

(Parath Nath said), Who else is there, more powerful than myself who could gain victory over me and become a victor in battle ? I could gain victory over (gods) Indra, Moon and Pavan in no time. Who else is there in the world like me (as powerful), who could gain victory over me in battle ? If I were to become furious with rage, I could dry up all the oceans (seven seas). I could crush within a moment (within a wink of the eyes) all the demigods, Shiva's musicians and mythological horses (with human face) (in millions) I have won over all the gods and demons and made them my slaves (my stooges). The goddess had blessed me with the benediction that no one could ever touch my shadow even (could harm me in any way). (106)

Bisanpad, Maru.

After saying these words Paras Nath became more furious with rage. With the beating of drums and trumpets producing a dredful sound (tune), he attacked the ascetics from the front. He shot many types of shots frm his arms and weapons with a shower of the arrows. Thus he broke asunder their protective coverings (coats of mail) with the shooting of arrows like the leaves of a papal tree. From all the four directions, the arrows were being shot (by the warriors) with their hands, which had covered (the light of) the sun even. It appeared as if the Earth and the sky had become one unit and the whole world took it to be an earthquake, (which had struck them). The gods Indra, moon and the great Munis were trembling and even Basu or Degpal were frightened to death. Even Varuna and Kuber had deserted their abodes (regions) and fled away, thinking it was the doomsday. (107)

ਬਿਸਨਪਦ । ਮਾਰੂ

ਸੁਰਪੁਰ ਨਾਰਿ ਬਧਾਵਾ ਮਾਨਾ ।
ਬਰਿ ਹੈ ਆਜ ਮਹਾ ਸੁਭਟਨ ਕੌ ਸਮਰ ਸੁਯੰਬਰ ਜਾਨਾ ।
ਲਖਿ ਹੈ ਏਕ ਪਾਇ ਠਦੀ ਹਮ ਜਿਮ ਜਿਮ ਸੁਭਟ ਜੁਝੈ ਹੈ ।
ਤਿਮ ਤਿਮ ਘਾਲਿ ਪਾਲਕੀ ਆਪਨ ਅਮਰਪੁਰੀ ਲੈ ਜੈ ਹੈ ।
ਚੰਦਨ ਚਾਰੁ ਚਿਤ੍ਰ ਚੰਦਨ ਕੇ ਚੰਚਲ ਅੰਗ ਚੜ੍ਹਾਊ ।
ਜਾ ਦਿਨ ਸਮਰ ਸੁਅੰਬਰ ਕਰਿ ਕੈ ਪਰਮ ਪਿਅਰ ਵਹਿ ਪਾਊ ।
ਤਾ ਦਿਨ ਦੇਹ ਸਫਲ ਕਰਿ ਮਾਨੋ ਅੰਗ ਸੀਗਾਰ ਧਰੇ ।
ਜਾ ਦਿਨ ਸਮਰ ਸੁਯੰਬਰ ਸਖੀ ਰੀ ਪਾਰਸ ਨਾਥ ਬਰੇ । ੧੦੮ ।

Bisanpad. Maru

Surpur naar badhava mana.
bar hai aaj maha subhatan kou samar sayambar jana.
lakh hai ek paie thadi hum jim jim subhat jujhai hai.
tim timghaal palki apan amarpuri lai jai hain.
chandan chaar chitar chandan kai chanchal ang charrhow.
ja din samar suamber kar kai param pyar vahi paiou.
ta din deh safal kar mano ang sigar dharai.
ja din samar swambar sakhi ri paras nath barai. (108)

ਬਿਸਨਪਦ । ਕਾਫੀ

ਚਹੁ ਦਿਸ ਮਾਰੂ ਸਬਦ ਬਜੇ ।
ਗਹਿ ਗਹਿ ਗਦਾ ਗੁਰਜ ਗਾਜੀ ਸਬ ਹਠਿ ਰਣਿ ਆਨਿ ਗਜੇ ।
ਬਾਨ ਕਮਾਨ ਕ੍ਰਿਪਾਨ ਸੈਹਬੀ ਬਾਣ ਪ੍ਰਯੋਘ ਚਲਾਏ ।
ਜਾਨੁਕ ਮਹਾ ਮੇਘ ਬੂੰਦਨ ਜਯੋ' ਬਿਸਿਖ ਬਯੂਹਿ ਬਰਸਾਏ ।
ਚਟਪਟ ਚਰਮ ਬਰਮ ਸਬ ਬੇਧੇ ਸਟਪਟ ਪਾਰ ਪਰਾਨੇ ।
ਖਟਪਟ ਸਰਬ ਭੂਮਿ ਕੇ ਬੇਧੇ ਨਾਗਨ ਲੋਕ ਸਿਧਾਨੇ ।
ਝਮਕਤ ਖੜਗ ਕਾਢਿ ਨਾਨਾ ਬਿਧਿ ਸੈਹਥੀ ਸੁਭਟ ਚਲਾਵਤ ।
ਜਾਨੁਕ ਪ੍ਰਗਟ ਬਾਟ ਸੁਰ ਪੁਰ ਕੀ ਨੀਕੇ ਹਿਰਦੇ ਦਿਖਾਵਤ । ੧੦੯ ।

Bisanpad. Kafi

chou dis Maru sabad bajai.
geh geh gada guraj gaji sab hath runn aan gajai.
baan kaman kirpan seihbi baan paryoga chalaie.
janak maha megh boondan jioun bisikh baryuhe barsaie.
chatpat charm bara sab bedai satpat paar pranai.
khatpat sarab bhoom kai bedhai nagan lok sidhanai.
jhamkat kharrag kadh nana bidh saihabi subhat chalavat.
januk pargat baat sur pur ki neekai hirdai dikhavat. (109)

Bisanpad. Maru.

The fairies in the heavens were greatly elated as they took this battle as a Swambar ceremony and they were to select their spouses. "They said they will watch this battle (standing on one foot) with great attention and see how the warriors were fighting and then accordingly take them to heavens in their chariots. Then they would make paintings of sandalwood on their bodies, beautiful like chandan (sandalwood) on the day of selection of their beloved spouses (of choice) and then take them to heaven like a swambar ceremony (in this battle). That day their lives would be successful and they would embellish their body (limbs) with ornaments. O Friend ! The day we would wed (marry) Paras Nath in this battle like swambar, (then only this life would be worth while). (108)

Bisanpad. Kafi.

On all the four sides, the songs of death were being heard and all the warriors carrying their maces and weapons in their hands started pouring in the battlefield raising war cries with great stubbornness. They used many weapons like arrows, bows, swords and bayonets along with shooting many arrows. It appeared as if the rain drops from the thick clouds were coming in the form of arrows. The shields and coats of mail were penetrated (with arrows) in no time and had passed (penetrated) through to the other side. The sharp arrows had penetrated the Earth and reached the abode of snakes (nether-lands). The warriors, unsheathing their swords, were brandishing them in various ways and were using their daggers. It appeared as if the path to heavens was clearly shown to the hearts. (109)

ਬਿਸਨਪਦ । ਸੋਰਠਿ

ਬਾਨਨ ਬੇਧੇ ਅਮਿਤ ਸੰਨਿਆਸੀ ।
ਤੇ ਤਜ ਦੇਹ ਨੇਹ ਸੰਪਤਿ ਕੋ ਭਏ ਸੁਰਗ ਕੇ ਬਾਸੀ ।
ਚਰਮ ਬਰਮ ਰਥ ਧੁਜਾ ਪਤਾਕਾ ਬਹੁ ਬਿਧਿ ਕਾਟਿ ਗਿਰਾਏ ।
ਸੋਭਤ ਭਏ ਇੰਦ੍ ਪੁਰ ਜਮ ਪੁਰ ਸੁਰ ਪੁਰ ਨਿਰਖ ਲਜਾਏ ।
ਭੂਖਨ ਬਸਤ੍ ਰੰਗ ਰੰਗਨ ਕੇ ਛੁਟਿ ਛੁਟਿ ਭੂਮਿ ਗਿਰੇ ।
ਜਨੁਕ ਅਸੋਕ ਬਾਗ ਦਿਵਪਤਿ ਕੇ ਪੁਹਪ ਬਸੰਤਿ ਝਰੇ ।
ਕਟਿ ਕਟਿ ਗਿਰੇ ਗਜਨ ਕੁੰਭ ਸਥਲ ਮੁਕਤਾ ਬਿਥੁਰਿ ਪਰੇ ।
ਜਾਨੁਕ ਅੰਮ੍ਰਿਤ ਕੁੰਡ ਮੁਖ ਛੁਟੈ ਜਲ ਕਨ ਸੁਭਗ ਝਰੇ । ੧੧੦ ।

Bisanpad. Sorath

banan beidhai amit saniyasi.
te taj deh neh sampat ko bhaie surag ke basi.
charm barm rath dhuja pataka boh bidh kaat gireai.
sobhat bhaie Inder pur jam pur sur pur nirakh lajaie.
bhukhan bastar rung rangun ke chhut chhut bhoom girai.
janak asok baag divpat ke puhap basant jharai.
kat kat girai gajan kumbh sathal mukta bithur parai.
janak amrit kund mukh chhutai jal kan subhag jharai. (110)

ਦੇਵ ਗੰਧਾਰੀ । ਦੂਜੀ ਤਰਹ

ਦਹੁ ਦਿਸ ਪਰੇ ਬੀਰ ਹਕਾਰਿ ।
ਕਾਢਿ ਕਾਢਿ ਕ੍ਰਿਪਾਨ ਧਾਵਤ ਮਾਰੁ ਮਾਰੁ ਉਚਾਰਿ ।
ਪਾਨ ਰੋਕਿ ਸਰੋਖ ਰਾਵਤ ਕ੍ਰੁ ਜੁਧ ਫਿਰੇ ।
ਗਾਹਿ ਗਾਹਿ ਗਜੀ ਰਥੀ ਰਣਿ ਅੰਤਿ ਭੂਮਿ ਗਿਰੇ ।
ਤਾਨਿ ਤਾਨਿ ਸੰਧਾਨ ਬਾਨ ਪ੍ਰਮਾਨ ਕਾਨ ਸੁਬਾਹਿ ।
ਬਾਹਿ ਬਾਹਿ ਫਿਰੇ ਸੁਬਾਹਨ ਛਤ੍ ਧਰਮ ਨਿਬਾਹਿ ।
ਬੇਧਿ ਬੇਧਿ ਸੁ ਬਾਨ ਅੰਗ ਜੁਆਨ ਜੁਝੇ ਐਸ ।
ਭੂਰਿ ਭਾਰਥ ਕੇ ਸਮੇ ਸਰ ਸੇਜ ਭੀਖਮ ਜੈਸ । ੧੧੧ ।

Dev Gandhari. Duji Treh

doh dis parai beer hakar.
kadh kadh kirpan dhavat maar maar uchar.
paan rok sarekh ravat karudh judh bhirai.
gahai gahai gaji rathi runn ant bhoom girai.
taan taan sandhan baan parman kaan subhai
bahaia bahai phirai subahan chhatardharam nibahai.
beidh beidh so baan ang juan jujhai aias.
bhar bharath ke samai sar sej bhikham jais. (111)

Bisanpad. Sorath.

Countless ascetics (hermits) had been wounded with the arrows and they had gone to heavens forgetting their love for the body and wealth. The shields, protective coats of mail, chariots, banners and small flags (buntings) had been cut into pieces and thrown on the ground. They were looking glamorous so that Indrapuri, Jampuri (place of god of death) and devpuri (place of gods) would put themselves into shame in comparison (feel belittled). The ornaments and coloured robes were lying scattered on the ground. It appeared as if in the Asoka garden of Indra, the coloured flowers of Basant (season) had withered and fallen (had scattered). The pearls fixed on the heads of elephants had scattered, being killed. It appeared as if the beautiful drops of nectar had fallen down on the opening of the mouth of the ardent. (110)

Dev Gandhar. Second form.

From both the sides, the warriors were attacking each other and were running around while wielding their swords, and were shouting, "Kill them, Kill them." The enraged hermits with fixed positions (with feet entrenched) were moving around the battlefield in great rage. Having attacked the forces of elephants and chariots with great strength, they had finally fallen down in the battlefield. They were stretching the bows up to the ears and pinpointing their aim on certain positions, they were shooting their arrows. The Kashatriyas, fulfilling their religious (moral) duty, truly brave men, were shooting their arrows and were causing wounds to the limbs of the enemy (thus throwing them down), thus the youthful warrior were waging war. It was just like Mahabharta (war) wherein Bhisham Pitama was lying on the bed of arrows. (111)

ਬਿਸਨਪਦ । ਸਾਰੰਗ

ਇਹ ਬਿਧਿ ਬਹੁਤੁ ਸੰਨਿਆਸੀ ਮਾਰੇ ।
ਕੇਤਿਕ ਬਾਧਿ ਬਾਰਿ ਮੋ ਬੋਰੇ ਕਿਤੇ ਅਗਨਿ ਮੋ ਸਾਰੇ ।
ਕੇਤਨ ਏਕ ਹਾਥ ਕਟਿ ਡਾਰੇ ਕੇਤਿਨ ਕੇ ਦੈ ਹਾਥ ।
ਤਿਲ ਤਿਲ ਪਾਇ ਰਥੀ ਕਟਿ ਡਾਰੇ ਕਟੇ ਕਿਤਨ ਕੇ ਮਾਥ ।
ਛਤ੍ਰ ਚਮ੍ ਰਥ ਬਾਜ ਕਿਤਨੇ ਕੇ ਕਾਟਿ ਕਾਟਿ ਰਣਿ ਡਾਰੇ ।
ਕੇਤਨ ਮੁਕਟ ਲਕੁਟ ਲੈ ਤੋਰੇ ਕੇਤਨ ਜੂਟ ਉਪਾਰੇ ।
ਭਕਿ ਭਕਿ ਗਿਰੇ ਭਿੰਭਰ ਬਸੁਧਾ ਪਰ ਘਾਇ ਅੰਗ ਭਿਭਰਾਰੇ ।
ਜਾਨੁਕ ਅੰਤ ਬਸੰਤ ਸਮੈ ਮਿਲਿ ਚਾਚਰ ਖੇਲ ਅਧਾਰੇ । ੧੧੨ ।

Bisanpad. Sarang

eh bidh bahut saniyasai marai.
ketak badh baar mo berai kita agan mo sarai.
ketan ek haath kat darai katai ke dev hath.
til til paie rathi kaat dare katai kitan ke saath.
chhatar chamar rath baaj kitnai kai kaat kaat runn darai.
ketan mukat lakut lai torai ketan jut uparai.
bhak bhak girai bhimbhar bisudha par ghaie ang bhibrarai.
janak ant basant samai mil chachar khel sidharai.

ਬਿਸਨਪਦ । ਅਡਾਨ

ਚੁਪਰੇ ਚਾਰੁ ਚਿਕਨੇ ਕੇਸ ।
ਆਨਿ ਆਨਿ ਫਿਰੀ ਚਹੁੰ ਸਿਸਿ ਨਾਰਿ ਨਾਗਰਿ ਭੇਸ ।
ਚਿਬਕ ਚਾਰੁ ਸੁ ਧਾਰ ਬੇਸਰ ਡਾਰਿ ਕਾਜਰ ਨੈਨ ।
ਜੀਵ ਜੰਤਨ ਕਾ ਚਲੀ ਚਿਤ ਲੇਤ ਚੋਰ ਸੁ ਮੈਨ ।
ਦੇਖ਼ ਰੀ ਸੁਕੁਮਾਰ ਸੁੰਦਰ ਆਜੁ ਬਰ ਹੈ ਬੀਰ ।
ਬੀਨ ਬੀਨ ਧਰੇ ਸਬੰਗਨ ਸੁਧ ਕੇਸਰਿ ਚੀਰ ।
ਚੀਨ ਚੀਨ ਬਰਿ ਹੈ ਸੁਬਾਹ ਸੁ ਮਧ ਜੁਧ ਉਛਾਹ ।
ਤੇਗ ਤੀਰਨ ਬਾਨ ਬਰਛਨ ਜੀਤ ਕਰਿ ਹੈ ਬਯਾਹ । ੧੧੩ ।

Bisanpad. Adan

chuprai chat chiknai kes.
aan aan phiri chahun dis naar nagar bhes.
chobak char so dhar besar daar kajar nain.
jeev jantan ka chali chit lait chor so main.
dekh ri sukumar sunder aaj bar hai beer.
been been dharai sabangan sudh kesar cheer.
cheen cheen bar hai subah so madh judh uchhah.
teg teeran baan barchhan jeet kar hai beyah. (113)

Bisanpad, Sarang.

Thus many ascetics had been killed, many were tied together and then (forcefully) drowned in water, while many others had been burnt in fire. Many had their one hand cut off while some others had both their hands cut off. The infantry men along with those on chariots were cut into small bits and pieces, while many others had lost their heads (being chopped off). Many had lost their crowns, being beaten (struck) with sticks while some others had their tufts of hair pulled out (cut off). The warriors fallen on the ground being frightened with fear, were wounded and blood was oozing out of the wounds. It appeared as if all of them were playing holi at the end of life during the Basant festival (spring season). (112)

Bisanpad Adan.

The oily beautiful hair were dressed up (arranged) nicely, while the fairies were dressed up like charming women and moving around in all the four directions. Their chins were looking beautiful, with their noses having nose rings ; while the eyes had been filled with collyrium. What to talk of the common men, even the god of love (Kamdev) was enamoured with their beauty (charm). They were all watching this charming youth and wishing to wed him (after his death). He had all his limbs covered with robes, sprinkled with saffron all over in that battle, they were wedding all the warriors, being picked up one by one, with great zeal (facing death one by one). They were wedding all those warriors, who used to win (the wars) with swords, arrows and spears in action. (They were facing death). (113)

ਬਿਸਨਪਦ । ਸੋਰਠਿ

ਕਹਾ ਲੈ ਉਪਮਾ ਇਤੀ ਕਰੈ ।
ਗ੍ਰੰਥ ਬਢਨ ਕੇ ਕਾਜ ਸੁਨਹੁ ਜੂ ਚਿਤ ਮੈ ਅਧਿਕ ਡਰੈ ।
ਤਉ ਸੁਧਾਰਿ ਬਿਚਾਰ ਕਥਾ ਕਹਿ ਕਹਿ ਸੰਛੇਪ ਬਖਾਨੋ ।
ਜੈਸੇ ਤਵ ਪ੍ਰਤਾਪ ਕੇ ਬਲ ਤੇ ਜਥਾ ਸਕਤਿ ਅਨੁਮਾਨੋ ।
ਜਬ ਪਾਰਸ ਇਹ ਬਿਧਿ ਰਨ ਮੰਡਯੋ ਨਾਨਾ ਸਸਤ੍ਰ ਚਲਾਏ ।
ਹਤੇ ਸੁ ਹਤੇ ਜੀਅ ਲੈ ਭਾਜੇ ਚਹੁੰ ਦਿਸ ਗਏ ਪਰਾਏ ।
ਜੇ ਹਠ ਤਿਆਗਿ ਆਨਿ ਪਗ ਲਾਗੇ ਤੇ ਸਭ ਲਏ ਬਚਾਈ ।
ਭੂਖਨ ਬਸਨ ਬਹੁਤੁ ਬਿਧਿ ਦੀਨੇ ਦੈ ਦੈ ਬਹੁਤ ਬਡਾਈ । ੧੧੪ ।

Bisanpad. Sorath

kaha lou upma iti karo.
granth badhan kai kaaj sunoh jo chit main adhik darou.
tou sudhar bichar katha keh keh sanchheo bakhano.
jaisai tav pratap ke bal te jatha sabat anmano.
jab paras eh bidh runn mandiou nana sastar chalaie.
hatai so hatai jia lai bhajai chahung dis gaie praie.
je hath tiag aan pug laga te sab laie bachaiee.
bhukhan basan bohut bidh deeno dai dai bohat badaiee. (114)

ਬਿਸਨਪਦ । ਕਾਫੀ

ਪਾਰਸ ਨਾਥ ਬਡੋ ਰਣ ਪਾਰਯੋ ।
ਆਪਨ ਪ੍ਰਚੁਰ ਜਗਤ ਮਤੁ ਕੀਨਾ ਦੇਵਦਤ ਕੋ ਟਾਰਯੋ ।
ਲੈ ਲੈ ਸਸਤ੍ਰ ਅਸਤ੍ਰ ਨਾਨਾ ਬਿਧਿ ਭਾਂਤਿ ਅਨਿਕ ਅਰਿ ਮਾਰੇ ।
ਜੀਤੇ ਪਰਮ ਪੁਰਖ ਪਾਰਸ ਕੇ ਸਗਲ ਜਟਾ ਧਰ ਹਾਰੇ ।
ਬੇਖ ਬੇਖ ਭਟ ਪਰੇ ਧਰਨ ਗਿਰਿ ਬਾਣ ਪ੍ਰਯੋਘਨ ਘਾਏ ।
ਜਾਨੁਕ ਪਰਮ ਲੋਕ ਪਾਵਨ ਕਹੁ ਪ੍ਰਾਨਨ ਪੰਖ ਲਗਾਏ ।
ਟੂਕ ਟੂਕ ਹ੍ਵੈ ਗਿਰੇ ਕਵਚ ਕਟਿ ਪਰਮ ਪ੍ਰਭਾ ਕਹੁ ਪਾਈ ।
ਜਨੁ ਦੈ ਚਲੇ ਨਿਸਾਣ ਸੁਰਗ ਕਹ ਕੁਲਹਿ ਕਲੰਕ ਮਿਟਾਈ । ੧੧੫ ।

Bisanpad-Kafi

paras nath bado runn pariou.
apan parchur jagat mat keena devdat ko tariou.
lai lai sastar astar nana bidh bhant anik ar marai.
jeetai param purkh paras ke sagal jata dhar harai.
bekh bekh bhat parai dharam gir baan paryoghan ghaie.
janak paran lok pavan koh pranan pankh lagaie.
tuk tuk havai girai kavach kat param prabha koh paiee.
jan dai chalai nisan surag keh kaleh kalunk mitaiee. (115)

Bisanpad. Sorath.

How far could I praise their valour, as I am afraid the Granth may not become voluminous but I am trying to detail these events briefly by editing it with due consideration. So I am depicting it briefly with the Grace of the Lord and with my ability as far as possible. When Paras Nath waged such a war, using various types of weapons. Apart from those killed in battle, the rest of them managed to escape saving their lives, slipping away in all four directions. All those warriors, who fell at the lotus feet of Paras Nath (paying their obeisance), were saved. They were given gold and robes of honour and sent away with great respect. (114)

Bisanpad. Kafi.

Paras Nath had waged a great wars and spread his religion in the world, thus eliminating the religion of the Lord. He had killed many enemies by using various types of weapons. Finally the warriors of the (Prime male) Paras Nath had gained victory (in war) and all the ascetics (with matted hair) had lost the war. Many warriors in different guises (dresses) were lying dead on the ground , being wounded with the shower of arrows. It appeared as if to gain the abode of heavens, the souls had been blessed with wings. The warriors had lost their weapons and coats of mail, being cut into pieces were lying on the ground and they were being glorified (in their death). It appeared as if, with the beating of drums, they had effaced the blemish of their dynasty and gone to heaven with honour. (115)

ਬਿਸਨਪਦ । ਸੁਹੀ

ਪਾਰਸ ਨਾਖ ਬਡੋ ਰਣ ਜੀਤੋ ।
ਜਾਨੁਕ ਭਈ ਦੂਸਰ ਕਰਣਾਰਜੁਨ ਭਾਰਥ ਸੋ ਹੁਇ ਬੀਤੋ ।
ਬਹੁ ਬਿਧਿ ਚਲੈ ਪ੍ਰਵਾਹਿ ਸ੍ਰੋਣ ਕੇ ਰਥ ਗਜ ਅਸਵ ਬਹਾਏ।
ਭੈ ਕਰ ਜਾਨ ਭ੍ਰਯੋ ਬਡ ਆਹਵ ਸਾਤ ਸਮੁੰਦਰ ਲਜਾਏ ।
ਜਹ ਤਹ ਚਲੈ ਭਾਜ ਸੰਨਿਆਸੀ ਬਾਣਨ ਅੰਗ ਪ੍ਰਹਾਰੇ ।
ਜਾਨੁਕ ਬਜ੍ ਇੰਦ੍ ਕੇ ਭੈ ਤੇ ਪਬ ਸਪਛ ਸਿਧਾਰੇ ।
ਜਿਹ ਤਿਹ ਗਿਰਤ ਸ੍ਰੋਣ ਕੀ ਧਾਰਾ ਅਰਿ ਘੂਮਤ ਭਿਭਰਾਤ ।
ਨਿੰਦਾ ਕਰਤ ਛਤ੍ਰੀਯ ਧਰਮ ਕੀਭਜਤ ਦਸੋ ਦਿਸ ਜਾਤ । ੧੧੬

Bisanpad. Suhi

Paras nath bado runn jeeto.
januk bhaiee doosar karnarjun bharath so huiai beetai.
boh bidh chalai pravahai saron kai rath gaj asav bahaie.
bhai kar jaan bheou bud ahav saat samundar lajaie.
jeh the chalai bhaaj saniyasi banan ang parharai.
janak bajar Inder ke bhai tai pab sapach sidharai.
the the girat saron ki dhara ar ghoomat bhibhraat.
ninda karat chhatriya dharam ki bhajat daso dis jaat. (116)

ਬਿਸਨਪਦ । ਸੋਰਠਿ

ਜੇਤਕ ਜੀਅਤ ਬਚੇ ਸੰਨਯਾਸੀ ।
ਤ੍ਰਾਸ ਮਰਤ ਫਿਰਿ ਬਹੁਰਿ ਨ ਆਏ ਹੋਤ ਭਏ ਅਨਬਾਸੀ ।
ਦੇਸ ਬਿਦੇਸ ਢੂੰਢ ਬਨ ਬੇਹੜ ਤਹ ਤਹ ਪਕਰਿ ਸੰਘਾਰੇ ।
ਖੋਜਿ ਪਤਾਲ ਅਕਾਸ ਸੁਰਗ ਕਹੁ ਜਹਾ ਤਹਾ ਚੁਨਿ ਮਾਰੇ ।
ਇਹ ਬਿਧਿ ਨਾਸ ਕਰੇ ਸੰਨਿਆਸੀ ਆਪਨ ਮਤਹ ਮਤਾਯੋ ।
ਆਪਨ ਜਯਾਸ ਸਿਖਾਇ ਸਬਨ ਕਹੁ ਆਪਨ ਮੰਤ੍ ਚਲਾਯੋ ।
ਜੇ ਜੇ ਗਹੇ ਤਿਨ ਤੇ ਘਾਇਲ ਤੇ ਘਾਇਲ ਤਿਨ ਕੀ ਜਟਾ ਮੁੰਡਾਈ ।
ਦੋਹੀ ਦੂਰ ਦਤ ਕੀ ਕੀਨੀ ਆਪਨ ਫੇਰਿ ਦੁਹਾਈ । ੧੧੭ ।

Bisanpad. Sorath

jetak jeeat bachai saniyasi.
tras marat phir bahur na aie hote bhaie banbasi.
des bides dhoondh ban beharr teh pakaie banbasi.
des bides dhoondh ban beharr the the pakar sangharai.
khoj patal akas surag koh taha chun marai.
eh bidh nas karai saniyasi apan mantar mataiyo.
apan niyas sikhaie saban koh apan mantar chalaiyo.
je je gehai tin te ghaiyal ti ki jata mundaiee.
dohi dur dutt ki keeni apan pher duhaie. (117)

Bisanpad. Suhi.

Paras Nath had won a great battle. It appeared as if Karan and Arjuna had fought a second war as bloodshed was beyond imagination, which had made horses and elephants wash away (in the blood stream). Considering this battle as very dreadful, even the seven seas were feeling abashed (ashamed). With mutilated bodies due to the striking arrows, the ascetics were running around everywhere. It appeared as if due to the fear of Indra's strike, the mountains had taken to their wings. (even mountains got shaken up). Everywhere blood streams were flowing and the enemy being frightened, was running around. The Kashatriyas were talking ill about religion while the ascetics were fleeing away in all the ten directions. (116)

Bisanpad. Sorath.

The remnant of sanyasis (hermits), left alive, did not turn up again out of fear and went away to the jungles. They were being hunted around in various lands, jungles and mountains and had been killed by catching them up. They had been traced everywhere, including nether-lands, skies and heavens even and then killed. Thus the ascetics were completely destroyed and he (Paras Nath) started his own religion. Everyone was made to learn his style of worship, he spread his own spell of magic (mantra). The wounded ascetics caught during the battle, were shorn of their tufts of hair. Thus he made the religion of Datatra extinct from the world and Paras Nath made his principles (religion) as the main religion. (of the state). (117)

ਬਿਸਨਪਦ । ਬਸੰਤ

ਇਹ ਬਿਧਿ ਫਾਗ ਕ੍ਰਿਪਾਨਨ ਖੇਲੇ ।
ਸੋਭਤ ਢਾਲ ਮਾਲ ਡਫ ਮਾਲੈ ਮੂਠ ਗੁਲਾਲਨ ਸੇਲੇ ।
ਜਾਨੁ ਤੁਫੰਗ ਭਰਤ ਪਿਚਕਾਰੀ ਸੂਰਨ ਅੰਗ ਲਗਾਵਤ ।
ਨਿਕਸਤ ਸ੍ਰੋਣ ਅਧਿਕ ਛਬਿ ਉਪਜਤ ਕੇਸਰ ਜਾਨੁ ਸੁਹਾਵਤ ।
ਸ੍ਰੋਣਤ ਭਰੀ ਜਟਾ ਅਤਿ ਸੋਭਤ ਛਬਹਿ ਨ ਜਾਤ ਕਹਯੋ ।
ਮਾਨਹੁ ਪਰਮ ਪ੍ਰੇਮ ਸੈ ਡਾਰਯੋ ਈ'ਗਰ ਲਾਗਿ ਰਹਯੋ ।
ਜਹ ਤਹ ਗਿਰਤ ਭਏ ਨਾਨਾ ਬਿਧਿ ਸ''ਗਨ ਸਤ੍ ਪਰੋਏ ।
ਜਾਨੁਕ ਖੇਲ ਧਮਾਰ ਪਸਾਰਿ ਕੈ ਅਧਿਕ ਸ੍ਰਮਿਤ ਹ੍ਵੈ ਸੋਏ । ੧੧੭ ।

Bisanpad. Basant

eh bidh phag kirpanan khelai.
sobhat dhaal maal daph malai mooth gulalan sailai.
jaan tufang bharat pichkari suran ang lagavat.
niksat saron adhik chhab upjat kesar jaan suhavat.
saronat bhari jata at sobhat chhabeh na jaat kehiou.
manoh param prem sou dariou eangar laag rehiou.
jeh the girat bhaie nana bidh sangan satar proiai.
januk khol dhamar pasar kai adhik surmit havai soiai. (118)

ਬਿਸਨਪਦ । ਪਰਜ

ਦਸ ਸੈ ਬਰਖ ਰਾਜ ਤਿਨ ਕੀਨਾ ।
ਕੈ ਕੈ ਦੂਰ ਦਤ ਕੇ ਸਤ ਕਹੁ ਰਾਜ ਦੋਊ ਲੀਨਾ ।
ਜੇ ਜੇ ਛਪੇ ਲੁਕੇ ਕਹੂੰ ਬਾਚੇ ਰਹਿ ਵਹੈ ਗਏ ।
ਐਸੇ ਏਕ ਨਾਮ ਲੈਬੇ ਕੋ ਜਗ ਮੋ ਰਹਤ ਭਏ ।
ਭਾਤਿ ਭਾਤਿ ਸੈ ਰਾਜ ਕਰਤ ਯੋ ਭਾਤਿ ਭਾਤਿ ਧਨ ਜੋਰਯੋ ।
ਜਹਾ ਜਹਾ ਮਾਨਸ ਸ੍ਰਉਨਨ ਸੁਨ ਤਹਾ ਤਹਾ ਤੇ ਤੋਰਯੋ ।
ਇਹ ਬਿਧਿ ਜੀਤ ਦੇਸ ਪੁਰ ਦੇਸਨ ਜੀਤ ਨਿਸਾਨ ਬਜਾਯੋ ।
ਆਪਨ ਕਰਣ ਕਾਰਣ ਕਰਿ ਮਾਨਯੋ ਕਾਲ ਪੁਰਖ ਬਿਸਰਾਯੋ । ੧੧੯ ।

Bisanpad. Paraj

das sai barakh raj tin keena.
kai kai dur dutt kai mat koh raj jog duouoo laana.
je je chhupai lukai kahun bachai reh reh vahai gaie
aisai ek Naam laibai ko jug mo rehat bhaie.
bhant bhant sou raj karat yo bhant bhant dhan joriou.
jaha jaha manas sarounan sunn taha taha te toriou.
eh bidh jeet des pur desan jeet nisan bajaieou.
apan karan kaaran kar maniou kaal purkh bisraiou. (119)

Bisanpad. Basant.

Thus a holi with swords was enacted there. (festival of colours). The line of shields was looking glamorous like a row of beating drums and spears delete were the handle of (gulal) covered powder (being sprinkled). The guns were like the syringes filled with coloured water, which were touching the limbs of the warriors. The blood oozing out of the human body was looking glorious as if it were saffron (being sprinkled). Eve the blood atained tufts (of matted hai) were looking beautiful but his beauty was beyond words. It appeared as if it were vermilion applied with great love. Many warriors, pierced with spears, were fallen on the ground. It seemed as if people having played (holi) were tired and lying down with stretched bodies. (118)

Bisanpad. Paraj.

He ruled the country for ten thousand yers. Having banned the religion of Naturalists he assumed both the royal and yoga positions (of authority). The ascetics who kept hiding, were the only ones left alive. Thus they were the only ones reciting True Name in the world. Thus he ruled over the country in many ways and amassed wealth by various means. Wherever he heard (with his ears) about any ascetic living in the land he was immediately liquidated. Thus having gained victory over various areas, towns or foreign lands he sounded his trumpet of victory. Thus considering himself all powerful, (responsible for controlling the world) he completely forgot about the Lord Sublime. (119)

ਰੁਆਮਲ । ਛੰਦ

ਦਸ ਸਹੰਸ੍ ਪ੍ਰਮਾਣ ਬਰਖਨ ਕੀਨ ਰਾਜ ਸੁਧਾਰਿ ।
ਭਾਤਿ ਭਾਤਿ ਧਰਾਨ ਲੈ ਅਰੁ ਸਤ੍ਰੁਸਰਬ ਸੰਘਾਰਿ ।
ਜੀਤਿ ਜੀਤਿ ਅਨੂਪ ਭੂਪ ਅਨੂਪ ਰੂਪ ਅਪਾਰ ।
ਭੂਪ ਮੇਧ ਠਟਯੋ ਨ੍ਰਿਪੋਤਮ ਏਕ ਜਗ ਸੁਧਾਰਿ । ੧੨੦ ।

Ruamal Chhand

das sahansar parman barkhan keen raj sudhar.
bhant bhant dharan lai ar satar sarab sanghar.
jeet jeet anup bhoop anup roop apar.
bhoop meid thatriou nripotam ek jug sudhar. (120)

ਦੇਸ ਦੇਸਨ ਕੇ ਨਰੇਸਨ ਬਾਧਿ ਕੈ ਇਕ ਬਾਰਿ ।
ਰੋਹ ਦੇਸ ਬਿਖੈ ਗਯੋ ਲੈ ਪੁਤ੍ ਮਿਤ੍ ਕੁਮਾਰ ।
ਨਾਰਿ ਸੰਜੁਤ ਬੈਠਿ ਬਿਧਰਤ ਕੀਨ ਜਗ ਅਰੰਭ ।
ਬੋਲਿ ਬੋਲਿ ਕਰੋਰ ਰਿਤਜ ਔਰ ਬਿਪ ਅਸੰਭ । ੧੨੧ ।

des desan ke naresan badh kai ek baar.
roh des bikhai giou lai putar mitar kumar.
naar sanjut baith bidhrat keen jug arambh.
bole bole karou ritaj aour bip asambh. (121)

ਰਾਜਮੇਧ ਕਰਯੋ ਲਗੈ ਆਰੰਭ ਭੂਪ ਅਪਾਰ ।
ਭਾਤਿ ਭਾਤਿ ਸਮ੍ਰਿਧ ਜੋਰਿ ਸੁਮਿਤ੍ ਪੁਤ੍ ਕੁਮਾਰ ।
ਭਾਤਿ ਅਨੇਕਨ ਕੇ ਜੁਰੇ ਜਨ ਆਨਿ ਕੈ ਤਿਹ ਦੇਸ ।
ਛੀਨਿ ਛੀਨਿ ਲਏ ਨ੍ਰਿਪਾਬਰ ਦੇਸ ਦਿਰਬ ਅਵਿਨੇਸ । ੧੨੨ ।

rajmedh kariou lagai arambh bhoop apar.
bhant bhant samridh jor sumitar putar kumar.
bhant anekan ke jurai jan aan kai the des.
chheen cheen laie nripabar des dirab avines. (122)

ਦੇਖ ਕੇ ਇਹ ਭਾਤਿ ਸਰਬ ਸੁ ਭੂਪ ਸੰਪਤਿ ਨੈਣ ।
ਗਰਬ ਸੋ ਭੁਜ ਦੰਡ ਕੈ ਇਹ ਭਾਤਿ ਬੋਲਾ ਬੈਣ ।
ਭੂਪ ਮੇਧ ਕਰੋ ਸਬੈ ਤੁਮ ਆਜ ਜਗ ਅਰੰਭ ।
ਸਤਜੁਗ ਮਾਹਿ ਭਯੋ ਜਿਹੀ ਬਿਧਿ ਕੀਨ ਰਾਜੈ ਜੰਭ । ੧੨੩ ।

dekh kai eh bhant sarab so bhoop sampat nain.
garab so bhuj dand kai eh bhant bola bain.
bhoop medh karo sabai tum aaj jug arambh.
satjug maha bhiou jehi bidhi keen rajai jambh. (123)

Ruamal Chhand :

Having ruled over country for ten thousand years with strength and having won many other lands, he had got his enemies executed. He had defeated many warrior kings and subjugated them under his control (authority), who were beyond praise with a charming personality. Thus that great Raja deided to perform a Yagna (called Bhup-medh). (120)

He arranged to bring various kings in chains, then along with his sons, friends and princes he (Paras Nath) went to Roh Land. Then along with his spouse, with all formalities, he performed the Yagna. He called millions of Brahmins and many ritaj (various food) were also collected. (121)

The Raja started performing the Bhup-medh Yagna and collected many powerful kings, friends sons and princes. Various types of people had gathered there. He had usurped their wealth including land. (from various Rajas). (122)

The various people (gathered there) saw with their eyes the total wealth amassed by Paras Nath. The Raja (Paras Nath) due to his strength and prowess was very proud and remarked that they should all begin performing Bhup-medh Yagna, just as in Sat-Yog, Raja Jambh had done earlier. (123)

ਮੰਤ੍ਰੀਯ ਬਾਚ

ਲਛ ਜਉ ਨ੍ਰਿਪ ਮਾਰੀਯੈ ਤਬ ਹੋਤ ਹੈ ਨ੍ਰਿਪ ਮੇਧ ।
ਏਕ ਏਕ ਅਨੇਕ ਸੰਪਤਿ ਦੀਜੀਯੈ ਭਵਿਖੇਧ ।
ਲਛ ਲਛ ਤੁਰੰਗ ਏਕਹਿ ਦੀਜੀਐ ਅਬਿਚਾਰ ।
ਜਗ ਪੂਰਣ ਹੋਤੁ ਹੈ ਸੁਨ ਰਾਜ ਰਾਜ ਵਤਾਰ । ੧੨੪ ।

Mantri baach

lachh jou nrip mariai tab hote hai nrip medh.
ek ek anek sampat deejiai bhav khed.
lachh lachh turang ekeah deejiai abichar.
jug pooran hote hai sun raj raj vatar. (124)

ਭਾਤਿ ਭਾਤਿ ਸੁਮ੍ਰਿਧ ਸੰਪਤਿ ਦੀਜੀਯੈ ਇਕ ਬਾਰ ।
ਲਛ ਹਸਤ ਤੁਰੰਗ ਦ੍ਵੈ ਲਛ ਸੁਵਰਨ ਭਾਰ ਅਪਾਰ ।
ਕੋਟਿ ਕੋਟਿ ਦਿਜੋਕ ਏਕਹਿ ਦੀਜੀਯੈ ਅਬਿਲੰਬ ।
ਜਗ ਪੁਰਣ ਹੋਇ ਤਉ ਸੁਨ ਰਾਜ ਰਾਜ ਅਸੰਭ । ੧੨੫ ।

bhant bhant sumaridh sampat deejiye ik bar.
lachh hasat turang devai lachh suvaran bhar apar.
kot kot dijok ekeh deejiai abilamb.
jug puran hoiai tou sunn raj raj asambh. (125)

ਪਾਰਸਨਾਥ ਬਾਚ

ਰੁਆਲ ਛੰਦ

ਸੁਵਰਨ ਕੀ ਨ ਇਤੀ ਕਮੀ ਜਉ ਟੁ ਹੈ ਬਹੁ ਬਰਖ ।
ਹਸਤ ਕੀ ਨ ਕਮੀ ਮੁਝੈ ਹਯ ਸਾਰ ਲੀਜੈ ਪਰਖ ।
ਅਉਰ ਜਉ ਧਨ ਚਾਹੀਯੈ ਸੋ ਲੀਜੀਯੈ ਅਬਿਚਾਰ ।
ਚਿਤ ਮੈ ਨ ਕਛੁ ਕਰੋ ਸੁਨ ਮੰਤ੍ਰ ਮਿਤ੍ਰ ਅਵਤਾਰ । ੧੨੬ ।

Parasnath baach

Rual Chhand

Swaran ki na iti kami jou tut hai boh barakh.
hasat ki na kami mujhai heu saar leejai parkh.
aour jou dhan chahieyai so leejiuy abichar.
chit mein na kachhu karo sunn mantar mitar avtar. (126)

ਯਉ ਜਬੈ ਨ੍ਰਿਪ ਉਚਰਯੋ ਤਬ ਮੰਤ੍ਰਿ ਬਰ ਸੁਨਿ ਬੈਨ ।
ਹਾਥ ਜੋਰਿ ਸਲਾਮ ਕੈ ਨ੍ਰਿਪ ਨੀਚ ਕੈ ਜੁਗ ਨੈਨ ।
ਅਉਰ ਏਕ ਸੁਨੋ ਨ੍ਰਿਪੋਤਮ ਉਚਰੋ ਇਕ ਗਾਥ ।
ਜੋਨ ਮਧਿ ਸੁਨੀ ਪੁਰਾਰਨਨ ਅਉਰ ਸਿੰਮ੍ਰਤ ਸਾਥ । ੧੨੭ ।

yo jabai nrip uchriou tab manitar bar sunn bain.
hath jore salam kai nrip neech kai jug nain.
aour ek suno nripotam uchro ek gath.
jon madh sunai pararnan aur simrit sath. (127)

The Ministers then said

If one arranges to kill one lakh Rajas, then only the Nrip-medh (Budh-medh) Yagna could be completed and then lot of wealth is to be offered to each one (of those performing) the Yagnas and all their worldly sufferings should be eliminated and each one without any consideration should be presented with one lakh horses ; then only the Yagna should be considered solemnized fully. O King Incarnation ! Listen to me. (124)

Various forms of wealth and property is to be given away in one istant (go). Apart from this one lakh elephants, two lakh horses and many loads of gold are to be given away. Each one of the Brahmin is to be given without delay ten millions worth of money, then only the Yagna should be considered completed, O King Emperor ! Listen. (125)

Then Paras Nath said

Ruaal Chhand

"There was no dearth of gold and there would be no shortage if we were to distribute it for many years. There is no shortage of elephants even with me, one could easily check up the horses stable. Whatever money was needed could be taken without any hesitation. O friendly ministers ! Listen and do not have any doubts in your mind. (126)

When the Raja made these remarks, then the prime minister saluted the king (Raja) with folded hands and with (both) down cast eyes, he said, " O great king ! I am telling you one more thing, which you should listen attentively, which I have heard (learnt) from Puranas and Smritis. " (127)

ਮੰਤ੍ਰੀ ਬਾਚ

ਰੁਆਲ ਛੰਦ

ਅਉਰ ਜੋ ਸਭ ਦੇਸ ਕੇ ਨ੍ਰਿਪ ਜੀਤੀਯੈ ਸੁਨਿ ਭੂਪ ।
ਪਰਮ ਰੂਪ ਪਵਿਤ੍ਰ ਗਾਤ ਅਪਵਿਤ੍ਰ ਹਰਣ ਸਰੂਪ ।
ਐਸ ਜਉ ਸੁਨਿ ਭੂਪ ਭੂਪਤਿ ਸਭ ਪੂਛੀਆ ਤਿਹ ਗਾਥ ।
ਪੂਛ ਆਉ ਸਬੈ ਨ੍ਰਿਪਾਲਨ ਹਉ ਕਹੋ ਤੁਹ ਸਾਥ । ੧੨੮ ।

Mantri baach

Rual Chhand

aour jo sabh des kai nrip jeetiyai sunn bhup.
param roop pavitar gaat apvitar haran sarup.
ais jou sunn bhoop bhupat sabh puchhia the gaath.
poochh aou sabai nripalan hou kaho toh saath. (128)

ਯੌ ਕਹੇ ਜਬ ਬੈਨ ਭੂਪਤਿ ਮੰਤ੍ਰਿ ਬਰ ਸੁਨਿ ਧਾਇ ।
ਪੰਚ ਲਛ ਬੁਲਾਇ ਭੂਪਤਿ ਪੂਛ ਸਰਬ ਬੁਲਾਇ ।
ਅਉਰ ਸਾਤ ਹੂੰ ਲੋਕ ਭੀਤਰ ਦੇਹੁ ਅਉਰ ਬਤਾਇ ।
ਜਉਨ ਜਉਨ ਨ ਜੀਤਿਆ ਨ੍ਰਿਪ ਰੋਸ ਕੈ ਨ੍ਰਿਪ ਰਾਇ । ੧੨੯ ।

yo kehai jab bain bhupat mantar bar sunn dhaie.
panch lachh bulaie bhupat poochh sarab bulaie.
aour saat hun lok bheetar deho aour bataie.
jaun jaun na jeetia nrip ros kai nrip raie. (129)

ਦੇਖਿ ਦੇਖਿ ਰਹੇ ਸਬੈ ਤਰ ਕੋ ਨ ਦੇਤ ਬਿਚਾਰ ।
ਐਸ ਕਉਨ ਰਹਾ ਧਰਾ ਪਰ ਦੇਹੁ ਤਾਹਿ ਉਚਾਰ ।
ਏਕ ਏਕ ਬੁਲਾਇ ਭੂਪਤਿ ਪੁਛ ਸਰਬ ਬੁਲਾਇ ।
ਕੋ ਅਜੀਤ ਰਹਾ ਨਹੀ ਜਿਹ ਠਉਰ ਦੇਹੁ ਬਤਾਇ । ੧੩੦ ।

dekh dekh rehai sabai tar kon na deit bichar.
ais kaun raha dhara par deho tahai uchar.
ek ek bulaie bhupat poochh sarab bulaie.
ko ajeet raha nahi jeh thour deho bataie. (130)

The Minister then said
Ruaal Chand

O Raja ! Listen ! All the Rajas from other lands who had been won over (by you), whose beautiful forms (appearance) and bodies, which could remove impurities (from others) " O King ! You bettter ask this thing from them." (The Raja then said, " O Minister !) I am telling you now to go and find out from these kings. (128)

When the Raja (Paras Nath) said these words, then the prime minister rushed on hearing these words. He sent for five lakh Rajas and asked them." Is there any other king in the world (seven regions) who had not been defeated by the Raja." (129)

All of them were looking with downcast eyes and none of them gave any thoughtful reply as to who was left on the whole Earth (in the world) about whom they should tell him. He then called one of them by turn and asked the same question. But there was none left in the world, who had not been (defeated) won over. (130)

ਏਕ ਨ੍ਰਿਪ ਬਾਚ

ਰੁਆਲ ਛੰਦ

ਏਕ ਭੂਪਤਿ ਉਚਰੋ ਸੁਨਿ ਲੇਹੁ ਰਾਜਾ ਬੈਨ ।
ਜਾਨ ਮਾਫ ਕਰੋ ਕਹੋ ਤਬ ਰਾਜ ਰਾਜ ਸੁ ਨੈਨ ।
ਏਕ ਹੈ ਮੁਨਿ ਸਿੰਧੁ ਮੈ ਅਰੁ ਮਛ ਕੇ ਉਰ ਮਾਹਿ ।
ਮੋਹਿ ਰਾਵ ਬਿਬੇਕ ਭਾਖੈ ਤਾਹਿ ਭੂਪਤਿ ਨਾਹਿ । ੧੩੧ ।

ek nrip baach

Rual Chhand

ek bhupat uchro sunn leho raja bain.
jaan maaf karo kaho tab raj raj so nain.
ek hai mun sindh mein ar machh kai ur mahai.
mohai rav bibek bhakhou tahai bhupat nahai. (131)

ਏਕ ਦਯੋਸ ਜਟਧਰੀ ਨ੍ਰਿਪ ਕੀਨੁ ਛੀਰ ਪ੍ਰਵੇਸ ।
ਚਿਤ੍ ਰੂਪ ਹੁਤੀ ਤਹਾ ਇਕ ਨਾਰਿ ਨਾਗਰ ਭੇਸ ।
ਤਾਸੁ ਦੇਖਿ ਸਿਵੇਸ ਕੋ ਗਿਰ ਬਿੰਦ ਸਿੰਧ ਮਝਾਰ ।
ਮਛ ਪੇਟ ਮਛੰਦ੍ ਜੋਗੀ ਬੈਠਿ ਹੈ ਨ੍ਰਿਪ ਬਾਰ । ੧੩੨ ।

ek daryos jatdhari nrip keen chheer parves.
chitar roop huti taha ik naar nagar bhes.
tass dekh sives ko gir bind sindh majhar.
machh peit machhandar jogi baith hai nrip baar. (132)

ਤਾਸੁ ਤੇ ਚਲ ਪੁਛੀਐ ਨ੍ਰਿਪ ਸਰਬ ਬਾਤ ਬਿਬੇਕ ।
ਏਨ ਤੋਹਿ ਬਤਾਇ ਹੈ ਨ੍ਰਿਪ ਭਾਖਿ ਹੋ ਜੁ ਅਨੇਕ ।
ਐਸ ਬਾਤ ਸੁਨੀ ਜਬੈ ਤਬ ਰਾਜ ਰਾਜ ਅਵਤਾਰ ।
ਸਿੰਧੁ ਖੋਜਨ ਕੋ ਚਲਾ ਲੈ ਜਗਤ ਕੇ ਸਬ ਜਾਰ । ੧੩੩ ।

taas te chal puchhiai nrip sarab baat bibek.
eian tohai bataie hai nrip bhakh hai jo anek.
ais baat suni jabai tab raj raj avtar.
Sindh khojan ko chala lai jagat ke sab jar. (133)

ਭਾਤਿ ਭਾਤਿ ਮੰਗਾਇ ਜਾਲਨ ਸੰਗ ਲੈ ਦਲ ਸਰਬ ।
ਜੀਤ ਦੁੰਦਭ ਦੈ ਚਲਾ ਨ੍ਰਿਪ ਜਾਨਿ ਕੈ ਜੀਅ ਗਰਬ ।
ਮੰਤ੍ਰੀ ਮਿਤ੍ ਕੁਮਾਰਿ ਸੰਪਤ ਸਰਬ ਮਧਿ ਬੁਲਾਇ ।
ਸਿੰਧ ਜਾਰ ਡਰੇ ਜਹਾ ਤਹਾ ਮਛ ਸਤ੍ ਡਰਾਇ । ੧੩੪ ।

bhant bhant mangaie jalan sung lai dal sarab.
jeet dundab dai chala nrip jaan kai jia garab.
mantri mitar kumar sampat sarab madh bulaie.
Sindh jaar darai jaha taha machh matar braie. (134)

One Raja said then
Ruaal Chhand

One king said, " O Raja ! Listen to my words. If you would pardon my life, then only I could say this thing. O King Emperor ! There was one Muni (ascetic) in the stomach of a great fish, who lives under the sea. O Rajni ! He was known and called by other kings as a personification of love and learning." (131)

"One day the king with tuft of hair had entered (gone into) the sea and saw one beautiful maid, with a clever guise resembling a painting. On seeing her the Incarnation of Shiva (Siva's Dutt) (dropped) discharged his semen in the sea. O Rajan ! Then a Yogi, named Machhindra (born out of that semen) was residing in the stomach of that fish, in the form of a small child." (132)

Therefore, O Raja ! So we should go and ask anything of knowledge (learing) from him only, as he alone could tell you correctly. O Raja ! He would tell you many other things as well. When the king Incarnation, the king emperor heard these words, then taking all the fishing nets of the world, he left for tracing him (that child) in the depths of seas. (133)

The Raja then with the beating of drums and bringing all the nets of the world along with a huge force left for that place, as he was full of pride in his mind. He called all the ministers, friends and princes along with their wealth towards the sea and everywhere in the seas spread his fishing nets in search of that great fish (Machh) with intimidating postures for the enemy. (134)

ਭਾਤਿ ਭਾਤਨ ਮਛ ਕਛਪ ਅਉਰ ਜੀਵ ਅਪਾਰ ।
ਬਧਿ ਜਾਰਨ ਹੈ ਕਢੇ ਤਬ ਤਿਆਗ ਪ੍ਰਾਨ ਸੁ ਧਾਰ ।
ਸਿੰਧੁ ਤੀਰ ਗਏ ਜਬੈ ਜਲ ਜੀਵ ਏਕੈ ਬਾਰ ।
ਐਸ ਭਾਤਿ ਭਏ ਬਖਾਨਤ ਸਿੰਧੁ ਪੈ ਮਤ ਸਾਰ । ੧੩੫ ।
bhant bhatan machh kachhap aour jeev apar.
badh jaran haivi kadhai tab tiag pran so dhar.
Sindh teer gaie jabhi jal jeev ekai baar.
ais bhant bhaie bakhanat sindh pai mat saar. (135)

ਬਿਪ ਕੋ ਧਰਿ ਸਿੰਧੁ ਮੁਰਤਿ ਆਇਯੋ ਤਿਹ ਪਾਸਿ ।
ਰਤਨ ਹੀਰ ਪ੍ਰਵਾਲ ਮਾਨਕ ਦੀਨ ਹੈ ਅਨਿਆਸ ।
ਜੀਵ ਕਾਹਿ ਸੰਘਾਰੀਐ ਸੁਨਿ ਲੀਜੀਐ ਨ੍ਰਿਪ ਬੈਨ ।
ਜਉਨ ਕਾਰਜ ਕੋ ਚਲੇ ਤੁਮ ਸੋ ਨਹੀ ਇਹ ਠੈਨ । ੧੩੬ ।
bip ko dhar sindh murat aiyo the paas.
ratan hur parval manak deen hai aniyas.
jeev kahai sanghariai sunn leejiai nrip bain.
jaun karaj ko chalai tum so nahi eh thain. (136)

ਸਿੰਧੁ ਬਾਚ
ਰੁਆਲ ਛੰਦ
ਛੀਰ ਸਾਗਰ ਹੈ ਜਹਾ ਸੁਨ ਰਾਜ ਰਾਜ ਵਤਾਰ ।
ਮਛ ਉਦਰ ਮਛੰਦ੍ਰ ਜੋਗੀ ਬੈਠ ਹੈ ਬ੍ਰਤ ਧਾਰਿ ।
ਡਾਰਿ ਜਾਰ ਨਿਕਾਰ ਤਾਕਹਿ ਪੂਛ ਲੋਹੁ ਬਨਾਇ ।
ਜੋ ਕਹਾ ਸੋ ਕੀਜੀਐ ਨ੍ਰਿਪ ਇਹੀ ਸਤਿ ਉਪਾਇ । ੧੩੭ ।
Sindh bachh
Rual Chhand
chheer sagar hai jaha sunn raj raj vatar.
machh udar machhandar jogi baith hai barat dhaar.
daar jaar nikar takeh poochh leho banaie.
jo kaha so keejiai nrip ehi sat upaie. (137)

ਜੋਰਿ ਬੀਰਨ ਨਾਖ ਸਿੰਧਹ ਆਗ ਚਾਲ ਸੁਬਾਹ ।
ਹੂਰ ਪੂਰ ਰਹੀ ਜਹਾ ਤਹਾ ਜਤ੍ਰ ਤਤ੍ਰ ਉਛਾਹ ।
ਭਾਤਿ ਭਾਤਿ ਬਜੰਤ੍ਰ ਅਉਰ ਘੁਰਤ ਨਿਸਾਨ ।
ਛੀਰ ਸਿੰਧੁ ਹੁਤੇ ਜਹਾ ਤਿਹ ਠਾਮ ਪਹੁਚੇ ਆਨਿ । ੧੩੮ ।
jor beeran nakh sindheh aag chal subah.
hoor pur rehi jaha taha jatar tatar uchhah.
bhant bhant bajantar bajat aour ghurat nisan.
cheer sindh huto jaha teh thhaam pohchai aan. (138)

He took out of the seas many varieties of fish, tortoises, and other beings, caught in his nets, and they all died. (gave up their lives). During this hour of suffering (difficult situation) all the beings went together to the sea and all wise beings then told the sea like this. (135)

The ocean in the form of a Brahmin, then came to the Raja and without any effort, he offered many jewels, diamonds and pearls and said, " O Raja ! Listen to me ! Why are you killing all the beings ?.The purpose for which you had come was not this spot (but somewhere else). (136)

The Ocean then said

Ruaal Chand

" O Incarnation of King ! Listen. There was a Chheer Ocean, there the great yogi, Machhindra was residing in the stomach of a great fish. You should take him out of the ocean with the help of a fishing net and then ask him. O Rajan ! You should do as I have told you, as this was the only right procedure. " (137)

The Raja, collecting all the warriors and wading through the ocean, went further ahead. Everywhere the fairies were moving around and there was lot of enthusiasm everywhere. There were various types of trumpets being blown and beating of drums was heard. So they all reached the place of chheer Ocean finally. (138)

ਸੂਤ੍ ਜਾਰ ਬਨਾਇ ਕੈ ਤਿਹ ਮਧਿ ਡਾਰਿ ਅਪਾਰ ।
ਅਉਰ ਜੀਵ ਘਨੇ ਗਹੇ ਨ ਵਿਲੋਕਯੋ ਸਿਵ ਬਾਰ ।
ਹਰਿ ਹਰਿ ਫਿਰੇ ਸਬੈ ਭਟ ਆਨਿ ਭੂਪਤਿ ਤੀਰ ।
ਅਉਰ ਜੀਵ ਘਨੇ ਗਹੇ ਪਰ ਸੋ ਨ ਪਾਵ ਫਕੀਰ । ੧੩੯ ।
sutar jaar banaie kai the madh daar apar.
aour jeev ghanai gehai na vilokeyo Siv bar,
har haar phirai sabai bhat aan bhupat teer.
aour jeev ghanai gaihe par so na pav faqir. (139)

ਮਛ ਪੇਟਿ ਮਛੰਦ੍ ਜੋਗੀ ਬੈਠ ਹੈ ਬਿਨੁ ਆਸ ।
ਜਾਰ ਭੇਟ ਸਕੈ ਨ ਵਾ ਕੋ ਮੋਨਿ ਅੰਗ ਸੁ ਬਾਸ ।
ਏਕ ਜਾਰ ਸੁਨਾ ਨਯੋ ਤਿਹ ਡਾਰੀਐ ਅਬਿਚਾਰ ।
ਸਤਿ ਬਾਤ ਕਹੋ ਤੁਮੈ ਸੁਨਿ ਰਾਜ ਰਾਜ ਵਤਾਰ । ੧੪੦ ।
machh peit machhandar jogi baith hai bin aas.
jar bhet sakai na va ko mon ang so bas.
ek jar suna neyo the dariai abichar.
sat baat kaho timai sunn raj raj vatar. (140)

ਗਿਆਨ ਨਾਮੁ ਸੁਨਾ ਹਮੋ ਤਿਹ ਜਾਰ ਕੋ ਨ੍ਰਿਪ ਰਾਇ
ਤਉਨ ਤਾ ਮੈ ਡਾਰਿ ਕੈ ਮੁਨਿ ਰਾਜ ਲੇਹੁ ਗਹਾਇ ।
ਯੈ ਮ ਹਾਥਿ ਪਰੇ ਮੁਨੀਸੁਰ ਬੀਤ ਹੈ ਬਹੁ ਬਰਖ ।
ਸ਼ਤਿ ਬਾਤ ਕਹੈ ਤੁਮੈ ਸੁਨ ਲੀਜੀਐ ਭਰਤਰਖ । ੧੪੧ ।
gyan naam suna hamo the jar ko nrip raie.
taun ta mein daar kai mun raj leho gahaie.
yo na hath parai munisar beet hai boh barakh.
sat baat kahou tumai sunn leejiai bhartarakh. (141)

ਯੈ ਨ ਪਾਨਿ ਪਰੇ ਮੁਨਾਬਰ ਹੋਹਿੰ ਕੋਟਿ ਉਪਾਇ ।
ਡਾਰ ਕੋ ਤੁਮ ਗਯਾਨ ਜਾਰ ਸੁ ਤਾਸੁ ਲੇਹੁ ਗਹਾਇ ।
ਗਯਾਨ ਜਾਰ ਜਬੈ ਨ੍ਰਿਪੰਬਰ ਡਾਰਯੋ ਤਿਹ ਬੀਚ ।
ਤਉਨ ਜਾਰ ਗਹੋ ਮੁਨਾਬਰ ਜਾਨੁ ਦੂਜ ਦਧੀਚ । ੧੪੨ ।
yo na paan parai munnabar hohing kot upaie.
dar ko tum gyan jar so tas leho gehaie.
gyan jar jabai nripambar dariou teh beech.
toun jar gaho munabar jan duj dadheech. (142)

The a huge fishing net out of cotton was spread (thrown) in the great sea there, Many beings were caught but that child, Machhindar was nowhere to be seen. All the warriors, after (spreading) throwing the nets everywhere in the sea, were tired with their unsuccessful efforts and they then came to the Raja and said, " Many other beings had been caught but that yogi had not been found. (139)

The yogi Machhinder was lying safe in the stomach of the fish without having any hopes. The nets could not even lay its hand (touch him) as the Muni was in a body form. There was another net, which should be used (for the purpopse) without any further consideration. O King Incarnation ! " O Raja ! I am telling you the truth." (140)

" O Rajan ! We have heard the name of that fishing net called 'gyan' (knowledge). By throwing that net in the ocean, you could catch hold of the great Muni, Machhindar, even after the lapse of many years. O saviour of Bharat ! Listen to me, I am telling you the truth." (141)

By such means the great Muni will not be caught, not- withstanding millions of efforts on our part. You may catch hold of him by using the net of knowledge. (Gyan Net). When the great Raja (Paras Nath) had cast the Net of knowledge in the sea, that net managed to catch hold of the Muni, as if a second "Datich" had been born. (142)

ਮਛ ਸਹਿਤ ਮਛਿੰਦ੍ਰ ਜੋਗੀ ਬਧਿ ਜਾਰ ਮਝਾਰ ।
ਮਛ ਲੋਕ ਬਿਲੋਕਿ ਕੈ ਸਬ ਹੈ ਗਏ ਬਿਸੰਭਾਰ ।
ਦੈ ਮਹੂਰਤ ਬਿਤੀ ਜਬੈ ਸੁਧਿ ਪਾਇ ਕੈ ਕਛੁ ਅੰਗ ।
ਭੂਪ ਦ੍ਵਾਰ ਗਏ ਸਭੈ ਭਟ ਬਾਧਿ ਅਸਤ੍ਰ ਉਤੰਗ । ੧੪੩ ।
machh sehat machhinder jogi badh jar majhar.
machh lok bilok kai sab havai gaie bisambhar.
davai mahurat biti jabai sudh paie kai kachh ang.
bhoop davar gaie sabhai bhat badh astar utang. (143)

ਮਛ ਉਦਰ ਲਗੇ ਸੁ ਚੁਰਨ ਕਿਉਹੂੰ ਨ ਚੀਰਾ ਜਾਇ ।
ਹਾਰਿ ਹਾਰਿ ਪਰੈ ਜਬੈ ਤਬ ਪੂਛ ਮਿਤ੍ਰ ਬੁਲਾਇ ।
ਅਉਰ ਕਉਨ ਬਿਚਾਰੀਐ ਉਪਾਚਰ ਤਾਕਰ ਆਜ ।
ਦ੍ਰਿਸਟਿ ਜਾ ਤੇ ਪਰੈ ਮੁਨੀਸ੍ਵਰ ਸਰੇ ਹਮਰੋ ਕਾਜੁ । ੧੪੪ ।
machh udar lagai so cheeran kiuhun na cheera jaie.
haar haar parai jabai tab poochh mitar bulaie.
aour kaun bichariai upchar takar aaj.
drist ja te parai munisvar sarai humro kaaj. (144)

ਦੋਹਰਾ

ਮਛ ਪੇਟ ਕਿਹੂੰ ਨ ਫੁਟੇ ਸਬ ਕਰ ਹਟੇ ਉਪਾਇ ।
ਗਯਾਨ ਗੁਰੂ ਤਿਨ ਕੋ ਹੁਤੋ ਪੂਛਾ ਤਹਿ ਬਨਾਇ । ੧੪੫ ।
Dohra
machh peit kehur na phutai sab kar hatai upaie.
gyan guru tin ko huto poochha teh banaie. (145)

ਤੋਟਕ ਛੰਦ

ਭਟ ਤਯਾਗ ਕੈ ਸਬ ਗਰਬ । ਨ੍ਰਿਪ ਤੀਰ ਬੋਲੋ ਸਰਬ ।
ਨ੍ਰਿਪ ਪੂਬੀਐ ਗੁਰ ਗਯਾਨ । ਕਹਿ ਦੇਇ ਤੋਹਿ ਬਿਧਾਨ । ੧੪੬ ।
Totak Chhand
bhat tiyag kai sab garab. nrip teer bolo sarab.
nrip puchhiai gur gyan. keh dei tohai bidhan. (146)

ਬਿਧਿ ਪੂਰਿ ਕੈ ਸੁਭ ਚਾਰ । ਅਰੁ ਗਯਾਨ ਰੀਤਿ ਬਿਚਾਰਿ ।
ਗੁਰ ਭਾਖਿਐ ਮੁਹਿ ਭੇਵ । ਕਿਮ ਦੇਖੀਐ ਮੁਨਿ ਦੇਵ । ੧੪੭ ।
bidh pur kai subh chaar. ar gyan reet bichar.
gur bhakhiou mohe bhev. kim dekhiai mun dev. (147)

ਗੁਰ ਗਯਾਨ ਬੋਲਯੋ ਬੈਨ । ਸੁਭ ਬਾਚ ਸੋ ਸੁਖ ਦੈਨ ।
ਛੁਰਕਾ ਬਿਬੇਕ ਲੈ ਹਾਥ । ਇਹ ਫਾਰੀਐ ਤਿਹ ਸਾਥ । ੧੪੮ ।
gur gyan boliou bain. subh baach so sukh dain.
chhurka bibek lai haath. eh phariai the saath. (148)

Machhindra Yogi was caught along with the great fish in the fishing net. On seeing the great fish all the onlookers lost their sense of proportion. After sometime (two hours later) when they regained their senses, then all the warriors, wearing (beautiful) glamorous weapons and protective covers, came to the Raja's palace. (143)

They ripped open the stomach of the great fish, but they could not pierce it by any means. When all had failed in their efforts, then they called the friend and asked for his advice. They suggested that there should be some other mode of piercing its stomach, so that we could see the great Muni (Machhindra) and our job could be completed successfully. (144)

Couplet :

The stomach of the fish could not be torn open and all their efforts had failed. (They got tired of their efforts). Then they went to the Guru, named Gyan and asked for the solution. (145)

Totak Chhand :

The warriors, leaving aside their pride, went to the Raja and said, " O Rajan ! Let us enquire from the Guru, named Gyan (knowledge) so that he might possibly give us somesolution or mode of operation." (146)

The king, after doing full justice to a proper solution (of good nature) and considering a solution based on knowledge, the Raja said. " O Gurudev ! Pray tell me the secret, so that we may have a glimpse of the great Muni." (147)

The Gyan Guru then remarked by saying (which were auspicious and consoling.) " O Rajan ! Take the dagger of intelligence in hand and tear open the belly of this fish." (148)

ਤਬ ਕਾਮ ਤੈਸੇ ਈ ਕੀਨ । ਗੁਰ ਗਯਾਨ ਜਯੋ' ਸਿਖ ਦੀਨ ।
ਗਹਿ ਕੈ ਬਿਬੇਕਹਿ ਹਾਥ । ਤਿਹ ਚੀਰਿਆ ਤਿਹ ਸਾਥ । ੧੪੯ ।
tab kaam taiso eai keen. gur gyan jioun sikh deen.
geh kai bibekeh haath. teh cheeriateh saath. (149)

ਚਜਬ ਚੀਰਿ ਪੇਟ ਬਨਾਇ । ਤਬ ਦੇਖਏ ਜਗ ਰਾਇ ।
ਜੁਤ ਪ੍ਰਯਾਨ ਮੁੰਦ੍ਰਤ ਨੈਨ । ਬਿਨੁ ਆਸ ਚਿਤ ਨ ਡੁਲੈਨ । ੧੫੦ ।
jab cheer peit banaie. tab dekheiai jug raie.
jut dhian mundrat nain. bin aas chit na dulain. (150)

ਸਤ ਧਾਤ ਪੁਤ੍ਰਾ ਕੀਨ । ਮੁਨਿ ਦ੍ਰਿਸਟਿ ਤਰ ਧਰ ਦੀਨ ।
ਜਬ ਛੁਟਿ ਰਿਖਿ ਕੈ ਪਯਾਨ । ਤਬ ਭਏ ਭਸਮ ਪ੍ਰਮਾਨ । ੧੫੧ ।
sat dhar putra keen. mun drist tar dhar deen.
jab chhut rikh kai dhiyan. tab bhaie bhasam parman. (151)

ਜੋ ਅਉਰ ਦ੍ਰਿਗ ਤਰਿ ਆਉ । ਸੋਊ ਜੀਅਤ ਜਾਨ ਨ ਪਾਉ ।
ਸੋ ਭਸਮ ਹੋਵਤ ਜਾਨੁ । ਬਿਨੁ ਪ੍ਰੀਤਿ ਭਗਤ ਨ ਮਾਨੁ । ੧੫੨ ।
jo aur drig tar aiou. souoo jeeat jaan na paiou.
so bhasam hovat jaan. bin preet bhagat na maan. (152)

ਜਬ ਭਏ ਪੁਤ੍ਰਾ ਭਸਮ । ਜਨ ਅੰਧਤਾ ਰਵਿ ਰਸਮ ।
ਪੁਨਿ ਪੂਛੀਆ ਤਿਹਾ ਜਾਇ । ਮੁਨਿ ਰਾਜ ਭੇਦ ਬਤਾਇ । ੧੫੩ ।
jab bhaie putra bhasam. jan andhta rav rasam.
pun puchhia teha jaie. mun raj bhed bataie. (153)

ਨਰਾਜ ਛੰਦ

ਕਉਨ ਭੂਪ ਭੂਮਿ ਮੈ ਬਤਾਇ ਮੋਹਿ ਦੀਜੀਯੈ ।
ਜੋ ਮੋਹਿ ਤ੍ਰਾਮਿ ਨ ਤ੍ਰਸਯੋ ਕ੍ਰਿਪਾ ਰਿਖੀਸ ਕੀਜੀਯੈ ।
ਸੁ ਅਉਰ ਕਉਨ ਹੈ ਹਠੀ ਸੁ ਜਉਨ ਮੋ ਨ ਜੀਤਿਯੋ ।
ਅਤ੍ਰਾਸ ਕਉਨ ਠਉਰ ਹੈ ਜਹਾ ਨ ਮੋਹ ਬੀਤਿਯੋ । ੧੫੪ ।

Naraj Chhand

kaun bhoop bhoom mein bataie mohai deejiyai.
ajp mohai tras na trasiou kirpa rikhees keejiyai.
so aour kaun hai hathi so joun mo na jeetiou.
atras kaun thour hai jaha na moh beetiou. (154)

The they did accordingly, as advised by the Gyan Guru. By taking the dagger of intelligence in hand, they ripped open its belly. (149)

When the stomach of the fish was torn open completely, then they perceived the king of the world, Machhindra. He was meditating with the closed eyes, and he was resting in a stable (serene) mood, without any disturbance of mind, being without hopes or desires. (150)

There was an idol made of seven metals, which was offered to the Muni. When the Rishi opened his eyes (after meditation), then that idol was (burnt) reduced to ashes. (151)

If anyone else were to come under his glance, then he would not have been reduced to ashes. The (worship) meditation of the Lord cannot be performed without love and devotion. (152)

When the idol was burnt to ashes, then it seemed the sun's rays had completely destroyed the darkness. Then they asked the great Muni to explain the secret of this whole happening (" O Muni ! Please tell us the details of this action.") (153)

Naraj Chhand :

" O great Muni ! Tell me, if there was any king, who was not afraid of me in the world and be benevolent to inform me about it. Was there any (king)stubborn warrior, whom I had not won over ? Was there any fearless place, where people were not afraid of me ?" (154)

ਨ ਸੰਕ ਚਿਤ ਆਨੀਯੋ ਨਿਸੰਕ ਭਾਖ ਦੀਜੀਯੈ ।
ਸੁ ਕੋ ਅਜੀਤ ਹੈ ਰਹਾ ਉਚਾਰ ਤਾਸੁ ਕੀਜੀਯੈ ।
ਨਰੇਸ ਦੇਸ ਦੇਸ ਕੇ ਅਸੇਸ ਜੀਤ ਮੈ ਲੀਏ ।
ਛਿਤੇਸ ਭੇਸ ਭੇਸ ਕੇ ਗੁਲਾਮ ਆਨਿ ਹ੍ਵੈਐ ਰਹੇ । ੧੫੫ ।
na sunk chit aniyo nisunkbhakh deejeeyai.
so ko ajeet hai raha uchar taas keejeeyai.
nares des des kai ases jeet mein liai.
chhites bhes bhes kai gulam aan huai rehai. (155)

ਅਸੇਖ ਰਾਜ ਕਾਜ ਮੋ ਲਗਾਇ ਕੈ ਦੀਏ ।
ਅਨੰਤ ਤੀਰਥ ਨਾਤਿ ਕੈ ਅਛਿਨ ਪੁਨ ਮੈ ਕੀਏ ।
ਅਨੰਤ ਛਤ੍ਰੀਆਨ ਛੈ ਦੁਰੰਤ ਰਾਜ ਮੈ ਕਰੋ ।
ਸੋ ਕੋ ਤਿਹੁੰ ਜਹਾਨ ਮੈ ਸਮਾਜ ਜਉਨ ਤੇ ਟਰੇ । ੧੫੬ ।
asekh raj kaj mein lagaie kai deeai.
anant teerath naat kai achhin pun mein kiai.
anant chhatrian chhai durant raj mein karo.
so ko tehung jahan mein samaj joun te tarai. (156)

ਅਨੰਗ ਰੰਗ ਰੰਗ ਕੇ ਸੁਰੰਗ ਬਾਜ ਮੈ ਹਰੇ ।
ਬਸੇਖ ਰਾਜਸੂਇ ਜਗ ਬਾਜਮੇਧ ਮੈ ਕਰੇ ।
ਨ ਭੂਮਿ ਐਸ ਕੋ ਰਹੀ ਨ ਜਗ ਖੰਭ ਜਾਨੀਯੈ ।
ਜਗਤ੍ ਕਰਣ ਕਾਰਣ ਕਰਿ ਦੁਤੀਯ ਮੋਹਿ ਮਾਨੀਯੈ । ੧੫੭ ।
anang rung rung ke surang baaj mein harai.
basekh rajsuaie jug bajmedh mein karai.
na bhoom ais ko rehi na jug khumbh janiyai
jagatar karan karan har duteya mohai manai. (157)

ਸੁ ਅਤ੍ ਛਤ੍ ਜੇ ਧਰੇ ਸੁ ਛਤ੍ ਸ਼ੂਰ ਸੇਵਹੀ ।
ਅਦੰਡ ਖੰਡ ਖੰਡ ਕੇ ਸੁਦੰਡ ਮੋਹਿ ਦੇਵ ਹੀ ।
ਸੁ ਐਸ ਅਉਰ ਕੈਨ ਹੈ ਪ੍ਰਤਾਪਵਾਨ ਜਾਨੀਐ ।
ਤ੍ਰਿਲੋਕ ਆਜ ਕੇ ਬਿਖੈ ਜੋਗਿੰਦਰ ਮੋਹਿ ਮਾਨੀਐ । ੧੫੮ ।
so atar chhatar je dharai so chhatar soor savehi.
adand khand khand ke sudand mohai dev hi.
so ais aour kaun hai partapavan janiai.
trilok aas ke bikhai joginder mohai maniai. (158)

" Have no doubt in your mind, and tall us frankly. Was there any invincible king left, pray tell me about him ? I had defeated and won over all the kings in all the ten directions ; and various kings in different guises were my slaves and had all gathered here." (155)

" I have employed all the kings in their royal duties. Having bathed at all the holy places (of pilgrimage) I have performed all the indivisible virtuous deeds and have established my (eternal) invincible kingdom, having killed many Kashatriyas. Was there any king left in the three worlds, with whom I have not matched my mettle and have not subjugated him ?" (156)

" I have usurped multi-coloured (of different colours) horses from all of them and I have performed ashmedh Yagna and royal type Yagna and there was no land where my suzerainty was not recognized (my Yagna was not established as superior). In the world, after the Lord Sublime, I should be recognized as the second authority.(157)

All the kings with canopies and weapons (with authority) and great warriors were now serving me. All the kings of the world, who had authority over others, were paying tributes to me (were accepting my authority), so was there anyone else (beyond my superior authority) ? Who else could be reognized as beyond my control ? O great Yogo ! All the three worlds have accepted my authority. (158)

ਮਛਿੰਦ੍ ਬਾਚ ਪਾਰਸਨਾਥ ਸੋ

ਸਵੈਯਾ

ਕਹਾ ਭਯੋ ਜੋ ਸਭ ਹੀ ਜਗ ਜੀਤਿ ਸੁ ਲੋਦਨ ਕੋ ਬਹੁ ਤ੍ਰਾਸ ਦਿਖਾਯੋ ।
ਅਉਰ ਕਹਾ ਜੁ ਪੈ ਦੇਸ ਬਿਦੇਸਨ ਮਾਹਿ ਭਲੇ ਗਜ ਗਾਹਿ ਬਧਾਯੋ ।
ਜੋ ਮਨੁ ਜੀਤਤ ਹੈ ਸਭ ਦੇਸ ਵਹੈ ਤੁਮਰੈ ਨ੍ਰਿਪ ਹਾਥਿ ਨ ਆਯੋ ।
ਲਾਜ ਗਈ ਕਛੁ ਕਾਜ ਸਰਯੋ ਨਹੀ ਲੋਕ ਗਯੋ ਪਰਲੋਕ ਨ ਪਾਯੋ । ੧੫੯ ।

Machhinder baach Parasnath se

Swaiyya

kaha bhiou jo sabh hi jug jeet so logan ko boh tras dikhiayo.
aour kaha jo pai des bidesan mahai bhalai gaj gahai badhiyo.
jo man jeetat ha sabh des vahai tumrai nrip haath na ayiou.
laj gaiee kachh kaj saryou nahi lok geyo parlok na paiyou. (159)

ਭੂਮਿ ਕੋ ਕਉਨ ਗੁਮਾਨ ਹੈ ਭੂਪਤਿ ਸੋ ਨਹੀ ਕਾਹੂੰ ਕੇ ਸੰਗ ਚਲੈ ਹੈ ।
ਹੈ ਛਲਵੰਤ ਬਡੀ ਬਸੁਧਾ ਯਹਿ ਕਾਹੂੰ ਕੀ ਹੈ ਨਹ ਕਾਹੂੰ ਹੁਐ ਹੈ ।
ਭਉਨ ਭੰਡਾਰ ਸਬੈ ਬਰ ਨਾਰਿ ਸੁ ਅੰਤਿ ਤੁਝੈ ਕੋਊ ਸਾਥ ਨ ਦੇ ਹੈ ।
ਆਨ ਕੀ ਬਾਤ ਚਲਾਤ ਹੋ ਕਾਹੋ ਕਉ ਸੰਗਿ ਕੀ ਦੇਹ ਨ ਸੰਗਿ ਸਿਧੈ ਹੈ । ੧੬੦ ।

bhoom ko kaun guman hai bhoopat so nahi kahun kai sung chalai hai.
hai chhalvant badi basudha yeh kahun ki hai neh kahun huai hai.
bhoun bhandar sabai bar naar so ant tuj kouoo saath na dai hai.
aan ki baat chalat hokahai kou sung ki deh na sung sidhai hai. (160)

ਰਾਜ ਕੇ ਸਾਜ ਕੋ ਕਉਨ ਗੁਮਾਨ ਨਿਦਾਨ ਜੁ ਆਪਨ ਸੰਗ ਨ ਜੈ ਹੈ ।
ਭਉਨ ਭੰਡਾਰ ਭਰੇ ਘਰ ਬਾਰ ਸੁ ਏਕ ਹੀ ਬਾਰ ਬਿਗਾਨ ਕਹੈ ਹੈ ।
ਪੁਤ੍ ਕਲਤ੍ ਸੁ ਮਿਤ੍ ਸਖਾ ਕੋਈ ਅੰਭਿ ਸਮੈ ਤੁਹਿ ਸਾਥ ਨ ਦੈ ਹੈ ।
ਚੇਤ ਰੇ ਚੇਤ ਅਚੇਤ ਮਹਾ ਪਸੁ ਸੰਗ ਬੀਯੋ ਸੋ ਭੀ ਸੰਗ ਨ ਜੈ ਹੈ । ੧੬੧ ।

raj ke saaj ko kaun guman nidan jo apan sung na jai hai.
bhoun bhandar bharai ghar bar so ek hi bar bigan kehai hai.
putar kalatar so mitar sakha koiee ant samai tuhai saath na dai hai.
chet re chet achet maha pasu sung beyo so be sung na jai hai. (161)

ਕਉਨ ਭਰੋਸ ਭਟਾਨ ਕੋ ਭੂਪਤਿ ਭਾਰ ਪਰੇ ਜਿਨਿ ਭਾਰ ਸਹੈ'ਗੇ ।
ਭਾਜ ਹੈ ਭੀਰ ਭਯਾਨਕ ਹੁਐ ਕਰ ਭਾਰਥ ਸੋ ਨਹੀ ਭੇਰ ਚਹੈ'ਗੇ ।
ਏਕ ਉਪਚਾਰ ਨ ਚਾਲ ਹੈ ਰਾਜਨ ਮਿਤ੍ ਸਬੈ ਮ੍ਰਿਤ ਨੀਰ ਬਹੈ'ਗੇ ।
ਪੁਤ੍ ਕਲਤ੍ ਅਭੈ ਤੁਮਰੇ ਨ੍ਰਿਪ ਛੁਟਤ ਪ੍ਰਾਨ ਸਮਾਨ ਕਹੈ'ਗੇ । ੧੬੨ ।

kaun bharos bhatan ko bhupat bhar parai jin bhar sehaingai.
bhaj upchar na chaal huai kur bharath so nahi bher chahengai.
ek upchar na chal hai rajan mitar sabai mitar neer behaingai.
putar kalatarsabhai tumrai nrip chhutat pran masan kahaingai. (162)

Then Machhindra told Paras Nath

Swaiyya

"What is the use of winning over the whole world and frightening them (without your control) and what is the value of establishing your superior authority by embellishing elephants with glorious ornaments and beating of drums in the whole world (ten directions) ? O Rajan ! The mind, which controls all minds, had not been subjugated by you. The prestige (of others) has been lost by you and nothing of value had been achieved by you. You have lost this world and even the next world will not be attained by you. (You have not gained anything in this life nor you will gain in the life hereafter)." (159)

" O Raja ! What is the value of gaining control of this Earth ? Why feel proud about it , as this would not keep company with you ? This world was very deceptive and deceitful, as this belongs to none and no one belongs to this Earth. Neither all the palaces, treasures and charming wife will not be yours in the end (of life) and wil not give you company. What do you talk of other things, even this body (of yours) will not accompany you (in the end). ? (160)

Why be proud of your kingdom, which will not accompany you (in the end) ? All your palaces, treasures, landed property would belong to someone else in one (go) moment only. (after death). Out of your sons, wife, friends and other associates, none of them would give your company at the end of his life. O Ignorant fool ! Remember, that even your body, created along with you, will not accompany you. (161)

" O King ! What is the value of your warriors, as they will not be able to bear the burden of your death when this responsibility is thrown on their shoulders (on your death). When you are beset with dreadful problems (of death), all will run away from you and would not like to fight the battle like Mahabharta (on your death) again. O King ! None of your efforts will be of any avail, as all the friends at the time of death, shall shed tears only. O King ! Even your sons, wife and other friends will call you, after death, as a ghost. (you will have no value for anyone)." (162)

ਪਾਰਸਨਾਥ ਬਾਚ ਮਛਿੰਦ੍ ਸੋ

ਤੋਮਰ ਛੰਦ

ਮੁਨਿ ਕਉਨ ਹੈ ਵਹ ਰਾਉ । ਤਿਹ ਆਜ ਮੋਹਿ ਬਤਾਉ ।
ਤਿਹ ਜੀਤ ਹੋ ਜਬ ਜਾਇ । ਤਬ ਭਾਖੀਅਉ ਮੁਹਿ ਰਾਇ । ੧੬੩ ।

Parasnath baach Machhinder se

Tomar Chhand

mun kaun hai veh raou. the aaj mohai bataou.
the jeet ho jab jaie. tab bhakhiou mohai raie. (163)

ਮਛਿੰਦ੍ ਬਾਚ ਪਾਰਸਨਾਥ ਸੋ

ਤੋਮਰ ਛੰਦ

ਸੁਨ ਰਾਜ ਰਾਜਨ ਹੰਸ । ਭਵ ਭੂਮਿ ਕੇ ਅਵਤੰਸ ।
ਤੁਹਿ ਜੀਤਏ ਸਬ ਰਾਇ । ਪਰ ਸੋ ਨ ਜੀਤਯੋ ਜਾਇ । ੧੬੪ ।

Machhinder baach Parasnath se

Tomar Chhand

Sunn raj rajan hanas. bhav bhoom ke avtanas.
tohai jeetiai sab raie. par so na jeetiou jaie. (164)

ਅਬਿਬੇਕ ਹੈ ਤਿਹ ਨਾਉ । ਤਵ ਹੀਯ ਮੈ ਤਿਹ ਠਾਉ ।
ਤਿਹ ਜੀਤ ਕਹੀ ਨ ਭੂਪ । ਵਹ ਹੈ ਸਰੂਪ ਅਨੂਪ । ੧੬੫ ।

abibek hai the nau. tav hieu mein teh thaou.
the jeet kehi na bhoop. veh hai sarup anup. (165)

ਛਪੈ ਛੰਦ

ਬਲਿ ਮਹੀਪ ਜਿਨ ਛਲਯੋ ਬ੍ਰਹਮ ਬਾਵਨ ਬਸ ਕਿਨੋ ।
ਕਿਸਨ ਬਿਸਨ ਜਿਨ ਹਰੇ ਦੰਡ ਰਘੁਪਤਿ ਤੇ ਲਿਨੋ ।
ਦਸ ਗ੍ਰੀਵਹਿ ਜਿਨਿ ਹਰਾ ਸੁਭਟ ਸੁੰਭਾਸੁਰ ਖੰਡਯੋ ।
ਮਹਖਾਸੁਰ ਮਰਦੀਆ ਮਾਨ ਮਧੁ ਕੀਟ ਬਿਹੰਡਯੋ ।
ਸੋਊ ਮਦਨ ਰਾਜ ਰਾਜਾ ਨ੍ਰਿਪਤਿ ਨ੍ਰਿਪ ਅਬਿਬੇਕ ਮੰਤ੍ਰੀ ਕੀਯੋ ।
ਜਿਹ ਦੇਵ ਦਈਤ ਗੰਧ੍ਰਬ ਮੁਨਿ ਜੀਤਿ ਅਡੰਡ ਡੰਡਹਿ ਲੀਯੋ । ੧੬੬ ।

Chhapai Chhand

bal maheep jin chhalion braham bavan bas kino.
kisan bisan jin chhaliou braham bavan bas kiou.
das greveh jin hara subhat sumbhasur khandiou.
mehkhasur mardia man madh keet bihandiou.
Souoo madan raj raja nirpat nrip abibek mantri kiou.
jeh dev deieet gandarbh mun jeet adund dandeh leeou. (166)

Then Paras Nath told Machhindra

Tomar Chhand

" O Muni ! Where is there another king ? If you mention it to me about the king, then I shall go and win him also. You may call me king only then (when I would defeat him). (163)

Then Machhindra replied to Paras Nath

Tomar Chhand

" O King Emperor ! (O Swan !) You are like the sun on Earth and the world. You have won over all other kings, but that Raja could not be won over (by you)." (164)

" That Raja is called Mind, which is abiding within your inner self. No king has yet won him over. He is having a beautiful form (appearance). (165)

Chhapai Chhand :

" He had deceived Raja Bal and had controlled Brahma and Bavan also. He had defeated Krishna and Vishnu and had punished even Ram Chander also. He had defeated Ravana also and had crushed the mighty demon Shumbh also. He had killed Mehkhasur also and had humbled the pride of Madh and Kaitabh. The king emperor, and the most intelligent king had made Kamdev (the god of love) as his minister and had won over gods, demon, Shiva's musicians and Munis etc. and had penalized the most unsuitable people even" (166)

ਜਵਨ ਕ੍ਰੁਧ ਜੁਧ ਕਰਣ ਕੈਰਵ ਰਣ ਘਾਏ ।
ਜਾਸੁ ਕੋਪ ਕੇ ਕੀਨ ਸੀਸ ਦੰਸ ਸੀਸ ਗਵਾਏ ।
ਜਉਨ ਕ੍ਰੁਧ ਕੇ ਕੀਏ ਦੇਵ ਦਾਨਵ ਰਣਿ ਲੁਝੇ ।
ਜਾਸੁ ਕ੍ਰੋਧ ਕੇ ਕੀਨ ਖਸਟ ਕੁਲ ਜਾਚਵ ਜੁਝੇ ।
ਸੋਊ ਤੀ ਸਮਾਨੁ ਸੈਨਾਧਿਪਤਿ ਜਿਦਿਨ ਰੋਸ ਵਹੁ ਆਇ ਹੈ ।
ਬਿਨੁ ਇਕ ਬਿਬੇਕ ਸੁਨਹੋ ਨ੍ਰਿਪਤਿ ਅਵਰ ਸਮੁਹਿ ਕੋ ਜਾਇ ਹੈ । ੧੬੭ ।
javan karudh judh karan kairav runn ghaie.
jaas kop kai keen sees das sees gavaie.
joun karodh kai kee dev danav ruun lujhai
jas karodh kai keen khasat kul jachav jujhai.
souoo ta saman sainadhpat jidin ross voh aie hai.
bin ik bibek sunho nripat avar sumeh ho jaie hai. (167)

ਪਾਰਸਨਾਥ ਬਾਚ ਮਛਿੰਦ੍ ਸੋ
ਛਪੈ ਛੰਦ
ਸੁਨਹੁ ਮਛਿੰਦ੍ ਬੈਨ ਕਹੋ ਤੁਹਿ ਬਾਤ ਬਿਚਛਨ ।
ਇਕ ਬਿਬੇਕ ਅਬਿਬੇਕ ਜਗਤ ਦ੍ਵੈ ਨ੍ਰਿਪਤਿ ਸੁਲਛਨ ।
ਬਡ ਜੋਧਾ ਦੁਹੂੰ ਸੰਗ ਬਡੇ ਦੋਊ ਆਪ ਧਨੁਰਧਰ ।
ਏਕ ਜਾਤਿ ਇਕ ਪਾਤਿ ਏਕ ਹੀ ਮਾਤ ਜੋਧਾਬਰ ।
ਇਕ ਤਾਤ ਏਕ ਹੀ ਬੰਸ ਪੁਨਿ ਬੈਰ ਭਾਵ ਦੁਹ ਕਿਮ ਗਹੋ ।
ਤਿਹ ਨਾਮ ਠਾਮ ਆਭਰਣ ਰਥ ਸਸਤ੍ ਅਸਤ੍ ਸਥ ਮੁਨਿ ਕਹੋ । ੧੬੮ ।
Parasnath bachh machhinder se
Chhapai Chhand
sunoh machhindar bain kehai tohai baat bichhan.
ik bibek abibek jagat davai nirpat sulchhan.
bud jodha dohun sung badai douoo aap dhanarghar.
ek jaat ek paat ek hi maat jodhabar.
ik tat ek hi banas punn bair bhav doh kim gehou.
the naam thaam abharam rath sastar astar sab mun kaho. (168)

" He had been furious with rage in the battle and had killed Karna and Kauravas in the battlefield and with whose antagonism Ravana had lost his (ten heads) scholarly head. Even the gods and demons had fought against each other due to his rage, and the six generations of Yadvas had been destroyed due to their internal warfare. O Rajan ! Listen When he and his army commander would get annoyed one day, then apart from a wise person (learned person) who else could face him ?" (167)

Then Paras Nath addressed Machhindra thus.

Chhapai Chhand :

"O Machhindra ! I am telling you a wonderful story (thing), listen to my words. There were two kings named (scholar and non-scholar) wise and warriors and they themselves were great archers. Both these warriors belonged to the same caste and creed society with a common mother (of both). They had same father, the same lineage, then why did they develop enmity between them ? O Muni ! You tell me the names of their weapons, protective covers, ornaments and chariots along with their whereabouts (abodes)." (168)

ਮਛਿੰਦ੍ ਬਾਚ ਪਾਰਸਨਾਥ ਸੋ

ਛਪੈ ਛੰਦ

ਅਸਿਤ ਬਰਣ ਅਬਿਬੇਕ ਅਸਿਤ ਬਾਜੀ ਰਥ ਸੋਭਤ ।
ਅਸਿਤ ਬਸਤ੍ ਤਿਹ ਅੰਗਿ ਨਿਰਖਿ ਨਾਰੀ ਨਰ ਲੋਭਤ ।
ਅਸਿਤ ਸਾਰਥੀ ਅਗ੍ ਅਸਿਤ ਆਭਰਣ ਰਥੋਤਮ ।
ਅਸਿਤ ਧਨੁਖ ਕਰਿ ਅਸਿਤ ਧੁਜਾ ਜਾਨੁਕ ਪੁਰਖੋਤਮ ।
ਇਹ ਛਬਿ ਨਰੇਸ ਅਬਿਬੇਕ ਨ੍ਰਿਪ ਜਗਤ ਜਯੰਕਰ ਮਾਨੀਯੈ ।
ਅਨਜਿਤ ਜਾਸੁ ਕਹ ਨ ਤਜੋ ਜ੍ਰਿਸਨ ਰੂਪ ਤਿਹ ਜਾਨੀਯੈ । ੧੬੯ ।

Machhinder baach Parasnath se

Chhapai Chhand

asit baran abibek asit baji rath sobhat.
asit bastar teh ang nirakh nari nar lobhat.
asit sarthi agar asti abharan rakhotam.
asit dhanukh kar asit dhuja janak purkhotam.
eh chhab nares abibek nrip jagat jeyankar manieeyai.
anjit jas keh na tajo krisan roop the janiyeeai. (169)

ਪੁਹਪ ਧਨੁਖ ਅਲਿ ਪਨਚ ਮਤਸ ਜਿਹ ਧੁਜਾ ਬਿਰਾਜੈ ।
ਬਾਜਤ ਝਾਝਰ ਤੂਰ ਮਧੁਰ ਬੀਨਾ ਪੁਨਿ ਬਾਜੈ ।
ਸਬ ਬਜ਼ੰਤ ਜਿਹ ਸੰਗ ਬਜਤ ਸੁੰਦਰ ਛਬ ਸੋਹਤ ।
ਸੰਗ ਸੈਨ ਅਬਲਾ ਸੰਭੂਹ ਸੁਰ ਨਰ ਮੁਨਿ ਮੋਹਤ ।
ਅਸ ਮਦਨ ਰਾਜ ਨ੍ਰਿਪਤਿ ਜਿਦਿਨ ਕ੍ਰੁਧ ਕਰਿ ਧਾਇ ਹੈ ।
ਬਿਨੁ ਇਕ ਬਿਬੇਕ ਤਾ ਕੇ ਸਮੁਹਿ ਅਉਰ ਦੂਸਰ ਕੋ ਜਾਇ ਹੈ । ੧੭੦ ।

pohap dhanukh ali panach matas jeh dhuja birajai.
bajat jhajhar toor madhur beena dhan bajai.
sab bajant jeh sung bajat sunder chhab sohat.
sung sain abla sambooh sur nar mun mohat.
as madan raj raja nirpat judin karudh kari dhai hai.
bin ik bibek ta kai sumeh aour doosar ki jaie hai. (170)

ਕਰਤ ਨ੍ਰਿਤ ਸੁੰਦਰੀ ਬਜਤ ਬੀਨਾ ਧੁਨਿ ਮੰਗਲ ।
ਉਪਜਤ ਰਾਗ ਸੰਭੂਹ ਬਜਤ ਬੈਰਾਰੀ ਬੰਗਲਿ ।
ਭੈਰਵ ਰਾਗ ਬਸੰਤ ਦੀਪ ਹਿੰਡੋਲ ਮਹਾ ਸੁਰ ।
ਉਘਟਤ ਤਾਨ ਤਰੰਗ ਸੁਨਤ ਰੀਝਤ ਪੁਨਿ ਸੁਰ ਨਰ ।
ਇਹ ਛਬਿ ਪ੍ਰਭਾਵ ਰਿਤੁ ਰਾਜ ਨ੍ਰਿਪ ਜਿਦਿਨ ਰੋਸ ਕਰਿ ਧਾਇ ਹੈ ।
ਬਿਨੁ ਇਕ ਬਿਬੇਕ ਤਾ ਕੇ ਨ੍ਰਿਪਤਿ ਅਉਰ ਸਮੁਹਿ ਕੋ ਜਾਇ ਹੈ । ੧੭੧ ।

karat nirat sundri bajat beena dhun mangal.
upjat rag sambhooh bajat bairari bangal.
bhairav rag basant deep hindol maha sur.
ughrat taan tarung sunat reejhat dhun sur nar.
eh chhab parbhav rit raj nrip jidin ros kar dhaie hai.
bin ik bibek ta ke nirpat aour samuehi ko jaie hai. (171)

Chhapai Chhand :

The colour of (non-scholar) unwise was black and before his chariots, the black coloured horses look glorious. His body is covered with black robes, which enamour both the women and men. The charioteer in the chariot is black coloured. In his hand, there is a black coloured bow and a black coloured banner. It appeared as if he were a great man. O Rajan ! The Unwise king had such a glory, which had won over the whole world. The one who could not be won over, who could not be left (deserted) either, should be considered as the dark complexioned Krishna. (169)

He had a bow of flower with a string of black bees, and on his chariot there was a banner with a sign of fish on it. The twinkling bells and weaver's instrument were playing (tunes) and the clarionet was being played with an enchanting note. Along with this all other trumpets were blowing and this entire beautiful scene was looking glamorous. Then there was an army (collection) of women, who were enamouring all the gods, men and Munis. O King ! The king of kings, Kamdev (god of love) was looking like this, but when he would get furious with rage and attack, then none else except Bibek (learning or knowledge) (nothing else) could confront him." (170)

" The beauties were dancing and with the tune of flute, they were singing songs. Various Ragas were being produced and Berari and Bangali ragas were being sung. Beautiful tunes of Bhairou, Basant, Deepak and Hindol ragas were being produced with waves of musical notes on hearing which all the gods and men were getting enthralled. Such a glorious king of Basant, when getting enraged would attack, then O Rajan, with the exception of Bibek (knowledge) who else could face him?" (171)

ਸੋਰਠਿ ਸਾਰੰਗ ਸੁਧ ਮਲਾਰ ਬਿਭਾਸ ਸਰਬਿ ਗਾਨਿ ।
ਰਾਮਕਲੀ ਹਿੰਡੋਲ ਗੌਡ ਗੂਜਰੀ ਮਹਾ ਧੁਨਿ ।
ਲਲਤ ਪਰਜ ਗਵਰੀ ਮਲਾਰ ਕਾਨੜਾ ਮਹਾ ਛਬਿ ।
ਜਾਹਿ ਬਿਲੋਕਤ ਬੀਰ ਸਰਬ ਤੁਮਰੇ ਜੈ ਹੈ ਦਬਿ ।
ਇਹ ਬਿਧਿ ਨਰੇਸ ਰਿਤੁ ਰਾਜ ਨ੍ਰਿਪ ਮਦਨ ਸੁਆਨ ਜਬ ਗਰਜ ਹੈ ।
ਬਿਨੁ ਇਕ ਗਯਾਨ ਸੁਨ ਹੋ ਨ੍ਰਿਪਤਿ ਸੁ ਅਉਰ ਦੂਸਰ ਕੋ ਬਰਜਿ ਹੈ । ੧੭੨ ।
Sorath Sarung Sudh malar bibhas sarab gunn.
Ramkali hindol Goud Gujri maha dhun.
lalat paraj gavri malar kanra maha chhab.
jahai bilokat beer sarab tumrai jai hai dab.
eh idh nares rit raj nrip madan suai jab garaj hai.
bin ik gyan sunn ho nripast so aour dusar ko baraj hai. (172)

ਕਉਧਤ ਦਾਮਨਿ ਸਘਨ ਸਘਨ ਘੋਰਤ ਚਹੁਦਿਸ ਘਨ ।
ਮੋਹਿਤ ਭਾਮਿਨ ਸਘਨ ਬਿਰਹਨਿ ਤ੍ਰਿਯ ਲਖਿ ਮਨਿ ।
ਬੋਲਤ ਦਾਦੁਰ ਮੋਰ ਸਘਨ ਝਿਲੀ ਝਿੰਕਾਰਤ ।
ਦੇਖਤ ਦ੍ਰਿਗਨ ਪ੍ਰਭਾਵ ਅਮਿਤ ਮੁਨਿ ਬ੍ਰਿਤ ਹਾਰਤ ।
ਇਹ ਬਿਧਿ ਹੁਲਾਸ ਮਦਨਜ ਦੂਸਰ ਜਿਦਿਨ ਚਟਕ ਦੈ ਸਟਕ ਹੈ ।
ਬਿਨੁ ਇਕ ਬਿਬੇਕ ਸੁਨਹੋ ਨ੍ਰਿਪਤਿ ਅਉਰ ਦੂਸਰ ਕੋ ਹਟਕ ਹੇ । ੧੭੩ ।
kouoodhutt daman saghan saghan ghorat choudis ghan.
mohit bhamin saghan darat birhan triya lakh man.
bolat dadur more sagan jhili jhinkarat.
dekhat drigan prabhav amit mun man birat harat.
eh bidh hulas madnaj dusar jidan chatak dai satak hai.
bin ik bibek sunho nripat aour dusar ko hatak hai. (173)

ਤ੍ਰਿਤੀਆ ਪੁਤ੍ ਅਨੰਦ ਜਿਦਿਨ ਸਸਤ੍ਰਨ ਕਹੁ ਧਰਿ ਹੈ ।
ਕਰਿ ਹੈ ਚਿਤ੍ ਬਚਿਤ੍ ਸੁ ਰਣ ਸੁਰ ਨਰ ਮੁਨਿ ਡਰਿ ਹੈ ।
ਕੋ ਭਟ ਧਰਿ ਹੈ ਧੀਰ ਜਿਦਿਨ ਸਾਮੁਹਿ ਵਹ ਐ ਹੈ ।
ਸਭ ਕੋ ਤੇਜ ਪ੍ਰਤਾਪ ਛਿਨਕ ਭੀਤਰ ਹਰ ਲੈ ਹੈ ।
ਇਹ ਬਿਧਿ ਅਨੰਦ ਦੁਰ ਧਰਖ ਭਟ ਜਿਦਿਨ ਸਸਤ੍ ਗਹ ਮਿਕ ਹੈ ।
ਬਿਨੁ ਇਕ ਧੀਰਜ ਸੁਨਿ ਰੇ ਨ੍ਰਿਪਤਿ ਸੁ ਅਉਰ ਨ ਦੂਸਰਿ ਟਿਕ ਹੈ । ੧੭੪ ।
tritia putar anand jidin sastran koh dhar hai.
kar hai chitar bichitar so runnsur nar mun dhar hai.
ko bhat dhar hai dheer jidin samohai veh ai hai.
sabh ko tej pratap chhinak bheetar har lai hai.
eh bidh anand dur dharakh bhat jidin sastar geh mik hai.
bin ik dheeraj sunn re nripat so aour na dusar tik hai. (174)

" The beautiful tunes of Sorath, Sarang, perfect Malhar, Bibhas and (Ragas) Gaun Ramkali, Gond and Gujri apart from Lalit, Paraj, Gouri, Malhar and Kanra's nice music was endearing the warriors, who were under their influence. Thus, the son of kamdev, the king of seasons, Basant will roar O Rajan ! Then apart from knowledge, nothing else could avail you." (172)

" Just as lightning flashes across huge clouds and the roaring (gurgling) sound was being heard in all the four directions. Many women were getting enchanted, while some ascetic women were getting frightened on seeing him. Just as cluster of frogs and peacocks make noise and jhilis make loud noises. The eyes perceived this spectacle and many of the Munis had lost their senses (of proportion). Similarly, there was 'Hulas' the second son of Kamdev and the day he was to create some obstacle, O Rajan ! Then apart from Bibek (knowledge) who else would be able to stop him ? "
(173)

" When the third son of kamdev, Anand (bliss) would arm himself and will engage himself in a wonderful battle, then all the gods, men and Munis will get frightened. The day he would confront you, then who is the warrior to oppose him with patience ? As it would defeat the glory of all others in a moment. Such is the fearless warrior "Anand" (Bliss) which if armed, would annihilate all others. "O Rajni ! Listen ! Apart from patience, none else would be able to oppose or stand against it." (174)

ਰਤਨ ਜਟਤ ਰਥ ਸੁਭਤ ਖਚਿਤ ਬਜ੍ਰਨ ਮੁਕਤਾਫਲ ।
ਹੀਰ ਚੀਰ ਆਭਰਣ ਧਰੇ ਸਾਰਥੀ ਮਹਾਬਲ ।
ਕਨਕ ਦੇਖ ਕੁਰਾਰਤ ਕਠਨ ਕਾਮਿਨ ਬ੍ਰਿਤ ਹਾਰਤ ।
ਤਨਿ ਪਟੰਬਰ ਜਕਰਸੀ ਪਰਮ ਭ੍ਰੁਖਨ ਤਨ ਧਾਰਤ ।
ਇਹ ਛਬਿ ਅਨੰਦ ਮਦਨਜ ਨ੍ਰਿਪਤਿ ਜਿਦਿਨ ਗਰਜ ਦਲ ਗਾਹਿ ਹੈ ।
ਬਿਨੁ ਇਕ ਧੀਰਜ ਸੁਨਿ ਰੇ ਨ੍ਰਿਪਤਿ ਸੁ ਅਉਰ ਸਮੁਹ ਕੋ ਜਾਹਿ ਹੈ । ੧੭੫ ।
ratan jatat rath subhat khachit barjan muktaphal.
heer cheer abharan dharai sarthi mahabal.
kanak dekh kurrat kathan kamin birat harat.
tan patambar jarkasi param bhukhan tan dharat.
eh chhab anand madnaj nirpati jidin garaj dal gahai hai.
bin ik dheeraj sunn re nirpati so aour samoh ko jahai hai. (175)

ਧ੍ਰੂਮ੍ ਬਰਣ ਸਾਰਥੀ ਧ੍ਰੂਮ੍ ਬਾਜੀਰਥ ਛਾਜਤ ।
ਧ੍ਰੂਮ੍ ਬਰਣ ਆਭਰਣ ਨਿਰਖਿ ਸੁਰ ਨਰ ਮੁਨਿ ਲਾਜਤ ।
ਧ੍ਰੂਮ੍ ਨੈਨ ਧ੍ਰੂਮਰੋ ਗਾਤ ਧ੍ਰੂਮਰ ਤਿਹ ਭ੍ਰੁਖਨ ।
ਧ੍ਰੂਮ੍ ਬਦਨ ਤੇ ਬਮਤ ਸਰਬ ਧ੍ਰੂਮ੍ ਕੁਲ ਦ੍ਰੁਖਨ ।
ਅਸ ਭਰਸ ਮਦਨ ਚਤ੍ਰੁਰਖ ਸੁਵਨ ਜਿਦਿਨ ਰੋਸ ਕਰਿ ਧਾਇ ਹੈ ।
ਦਲ ਲ੍ਰੂਟ ਕ੍ਰੂਟ ਤੁਮਰੋ ਨ੍ਰਿਪਤਿ ਸੁ ਸਰਬ ਛਿਨਕ ਮਹਿ ਜਾਇ ਹੈ । ੧੭੬ ।
dhumar baran sarthi dhumar bajirath chhajat.
dhumar baran abharan nirakh sur nar mun lajat
dhumar nain dhumro gaat dhumar the bhukhan.
dhumar badan tai bamat sarab satar kul dukhan.
as bharam madan chatrath sovan jidin ros kar dhaie hai.
dal loṭ koot tumrai nripat so sarab chhinak meh jaie hai. (176)

ਅਉਰ ਅਉਰ ਜੇ ਸੁਭੀਟ ਗਨੋ ਤਿਹ ਨਲਮ ਬਿਚਛਨ ।
ਅਡ ਜੋਧਾ ਬਡ ਸ੍ਰੂਰ ਬਡੇ ਜਿਤਵਾਰ ਸੁਲੱਛਨ ।
ਕਲਹਿ ਨਾਮ ਇਕ ਨਾਰਿ ਮਹਾ ਕਲ ਰ੍ਰੂਪ ਕਲਹ ਕਰ ।
ਲੋਗ ਚਤ੍ਰੁਰਦਸ ਮਾਝਿ ਜਾਸੁ ਛੋਰਾ ਨਹੀ ਸੁਰ ਨਰ ।
ਸਬ ਸਸਤ੍ਰ ਅਸਤ੍ਰ ਭੀਤਰ ਨਿਪੁਣ ਅ੍ਰਤਿ ਪ੍ਰਭਾਵ ਤਿਹ ਜਾਨੀਐ ।
ਸਬ ਦੇਸ ਭੇਸ ਅਰੁ ਰਾਜ ਸਬ ਤ੍ਰਾਸ ਜਵਨ ਕੋ ਮਾਨੀਐ । ੧੭੭ ।
aour aur jo subhat ganai the naam bicchhan.
bud jodha bud sur badai jitvar sulachhan.
kaleh naam ik naat maha kal roop kaleh kar.
log chaturdas maajh jaas chhora nahi sur nar.
sab sastar astar bheetar nipun at parbhav the janiai.
sab des bhes ar raj sab tras gavan ko maniai. (177)

" The chariot, decorated with jewels, studded with diamonds and pearls, whose mighty charioteers were embellished with jewels and ornamented robes, seeing its glamour, even gold was feeling jealous and (being attracted towards it). The body was covered with robes of brocade and beautiful ornaments. This way the glory of the son of kamdev 'Anand' Raja. The day he would come roaring with armed strength, then O Rajni ! Listen. Except patience, nothing else would face it." (175)

" Its (His) chariot was of a smoky shade with horses of the same colour being attached to its chariot. The ornaments were also smoky and the gods, Muni and men feel ashamed on seeing its beauty. Its eyes were also like smoke, when a body like smoke, with ornaments also of the same shade, were vomiting also with the same type, and were likely to trouble the enemy race. This was 'Doubt' the fourth child of Kamdev. When he will get furious with rage and attack, O Rajni ! He will destroy your whole army in a moment. (Crush it)" (176)

If we were to enumerate other warriors, they have also beautiful names. They are equally mighty warriors, have won many battles, and are with good nature and qualities. There was one woman called Kaleh (quarrel) who had a clashing personality and could create many conflicts (problems) and she had not spared a single god or man (from its effect) in the whole Universe. She was an expert in using all weapons and arms and she was very impressive. Her fear was felt throughout the world in various lands, garbs and all kingdoms." (177)

ਬੈਰ ਨਾਮ ਇਕ ਬੀਰ ਮਹਾ ਦੂਰ ਧਰਖ ਅਜੈ ਰਣਿ ।
ਕਬਹੁ ਦੀਨ ਨਹੀ ਪੀਠਿ ਅਨਿਕ ਜੀਤੇ ਜਿਹ ਨ੍ਰਿਪ ਗਣ ।
ਲੋਚਨ ਸ੍ਰੋਣਤ ਬਰਣ ਅਰੁਣ ਸਬ ਸਸਤ੍ਰ ਅੰਗਿ ਤਿਹ ।
ਰਵਿ ਪ੍ਰਕਾਸ ਸਰ ਧੁਜਾ ਅਰੁਣ ਲਾਜਤ ਲਖਿ ਛਬਿ ਜਿਹ ।
ਇਹ ਭਾਂਤਿ ਬੈਰ ਬੀਰਾ ਬਡੈ ਜਿਦਿਨ ਕ੍ਰੂਪ ਕਰਿ ਗਰਜਿ ਹੈ ।
ਬਿਨੁ ਏਕ ਸਾ"ਤਿ ਸੁਨ ਰੇ ਨ੍ਰਿਪਤਿ ਸੁ ਅਉਰ ਨ ਦੂਸਰ ਬਰਜਿ ਹੈ । ੧੭੮ ।
bair naam ik beer maha dur dharakh ajai runni.
kaboh deen nahi peeth anik jeetai jeh nrip gunn.
lochan saronat baran aran sab sastar ang the.
ravi prakas sar dhuja aran lajat lakh chhab jeh.
eh bhant bair beera badai jitin karudh kar garaj hai.
bin ek sant sunn re nripat so aur na dusar baraj hai. (178)

ਧੂਮ੍ ਧੁਜਾ ਰਥ ਧੂਮ੍ ਧੂਮ੍ ਸਾਰਥੀ ਬਿਰਾਜਤ ।
ਧੂਮ੍ ਬਸਤ੍ ਤਨ ਧਰੋ ਨਿਰਖਿ ਧੂਅਰੋ ਮੰਨਿ ਲਾਜਤ ।
ਧੂਮ੍ ਧਨੁਖ ਕਰ ਛਕਯੋ ਬਾਂਨ ਧੂਮਰੇ ਸੁਹਾਏ ।
ਸੁਰ ਨਰ ਨਾਗ ਭੁਜੰਗ ਜਛ ਅਰੁ ਅਸੁਰ ਲਜਾਏ ।
ਇਹ ਛਬਿ ਪ੍ਰਭਾਵ ਆਲਸ ਨ੍ਰਿਪਤਿ ਜਿਦਿਨ ਜੁਧ ਕਹ ਜੁਟ ਹੈ ।
ਉਦਮ ਬਿਹੀਨ ਸੁਨ ਰੇ ਨ੍ਰਿਪਤਿ ਅਉਰ ਸਕਲ ਦਲ ਫੁਟ ਹੈ । ੧੭੯ ।
dhumar dhuja rath dhumar dhumar sarthi birajat
dhumar bastar tan dharo nirakh dhuaro man lajat.
dhumar dhanukh kar chhakiyo baan dhumrai suhaie.
sur nar nag bhujang jachh ar asur lajaie.
eh chhab parbhav alas nripati jidin judh keh jut hai.
udam bihen sunn re nripat aour sakal dal phut hai. (179)

ਹਰਿਤ ਧੁਜਾ ਅਰੁ ਧਨੁਖ ਹਰਿਤ ਬਾਜੀ ਰਥ ਸੋਭੰਤ ।
ਹਰਤ ਬਸਤ੍ ਤਨ ਧਰੇ ਨਿਰਖਿ ਸੁਰ ਨਰ ਮਨ ਮੋਹੰਤ ।
ਪਵਨ ਬੇਗ ਰਥ ਚਲਤ੍ ਭ੍ਰਮਨ ਬਘੂਲਾ ਲਖਿ ਲਜਿਤ ।
ਸੁਨਤ ਸ੍ਰਵਨ ਚਕ ਸਬਦ ਮੇਘ ਮਨ ਮਹਿ ਸੁਖੁ ਸਜਿਤ ।
ਇਹ ਛਬਿ ਪ੍ਰਤਾਪ ਮਦ ਨਾਮ ਨ੍ਰਿਪ ਜਿਦਿਨ ਤੁਰੰਗ ਨਚਾਇ ਹੈ ।
ਬਿਨੁ ਇਕ ਬਿਬੇਕ ਸੁਨ ਲੈ ਨ੍ਰਿਪਤਿ ਸਸੁ ਸਮਰਿ ਨ ਦੂਸਰ ਜਾਇ ਹੈ । ੧੮੦ ।
harat dhuja ar dhanukh harit baji rath subhant.
harat bastar tan dharai nirakh sur nar man mohant.
pavan beg rath chalat bharman baghula lakh lajat.
sunat sarvan chak sabad megh man meh sukh sajit.
eh chhab partap mud naam nrip jidin turang nachaie hai.
bin ik bibek sunn lai nirpat sab samar na dusar jaie hai. (180)

There was a great fearlerss warrior called "Vair" (Enmity) which was invincible in the battlefield. It had never shown its back (never had been defeated) and had won over many kings. It had red eyes, and all the weapons worn by it were red coloured. Its standard (flag) was having the glory of sun and even red colour was ashamed of itself on seeing it. Thus, this (Vair) Enmity was a great warrior. O Rajan ! The day, it would become furious with rage and attack with a roar, Listen ! Apart from tranquillity (peaceful), there was no other power to quell it (defeat it). (178)

The other one smoke, which had a banner of smoky colour, with a chariot of smoke, and a charioteer of smoke. It was wearing a robe of smoke on its body, on seeing which even smoke was feeling ashamed. It was having in hand a bow of smoke and the arrows fixed in it were also of smoke, on seeing them even the gods, human beings, snakes, cobras, demigods and demons were feeling abashed (ashamed) with such a glorious nature, the king 'Alas' (laziness) will get involved in a battle, O Rajni ! Listen, apart from "Udam" (endeavour) the whole army of efforts will be washed. (179)

Now with a green coloured flag, with a green coloured bow and green horses and a green coloured chariot, all are looking glorious. The robes on the body are also green coloured, which have enamoured both the gods and men equally. The chariot moves with the speed of wind and even the whirlwind gets belittled on seeing its speed.The cloud on hearing its words with the ears feels surprised and peaceful (comforted) at heart. This glorious picture was seen of the Raja Madh and O Rajan ! When he will come trotting his horse, then apart from Bibek (knowledge) who else could face him in battle ? (180)

ਅਸਿਤ ਧੁਜਾ ਸਾਰਥੀ ਅਸਿਤ ਬਸਤ੍ਰੈ ਅਰੁ ਬਾਜੀ ।
ਅਸਿਤ ਕਵਚ ਤਨ ਕਸੇ ਤਜਤ ਬਾਣਨ ਕੀ ਰਾਜੀ ।
ਅਸਿਤ ਸਕਲ ਤਿਹ ਬਰਣ ਅਸਿਤ ਲੋਚਨ ਦੁਖ ਮਰਦਨ ।
ਅਸਿਤ ਮਣਿਣ ਕੇ ਸਕਲ ਅੰਗ ਭੂਖਣ ਰੁਚਿ ਬਰਧਨ ।
ਅਸ ਕੁਵ੍ਰਿਤਿ ਬੀਰ ਦੁਰ ਧਰਖ ਅਤਿ ਜਿਦਿਨ ਸਮਰ ਕਹ ਸਜਿ ਹੈ ।
ਬਿਨੁ ਇਕ ਧੀਰਜ ਬੀਰਤ ਤਜਿ ਅਉਰ ਸਕਲ ਦਲ ਭਜਿ ਹੈ । ੧੮੧ ।
asit dhuja sarthi asit bastarai ar baji.
asit kavach tan kasai tajat banan ki raji.
asit sakal teh baran asit lochan dukh mardan.
asit manin ke sakal ang bhukhan ruch burdhan.
as kavitar beer dur dharakh at jidin samar keh saj hai.
bin ik dheeraj beerat taj aur sakal dal bhaji hai. (181)

ਚਰਮ ਬਰਮ ਕਹ ਧਰੇ ਧਰਮ ਛਤ੍ਰੀ ਕੋ ਧਾਰਤ ।
ਅਜੈ ਜਾਨਿ ਆਪਨਹਿ ਸਰਬ ਰਣ ਸੁਭਟ ਪਚਾਰਤ ।
ਧਰਨ ਨ ਆਗੈ ਧੀਰ ਬੀਰ ਜਿਹ ਸਮੁਹ ਧਾਵਤ ।
ਸੁਰ ਅਸੁਰ ਅਰੁ ਨਰ ਨਾਰਿ ਜਛ ਗੰਧ੍ਰਬ ਗੁਨ ਗਾਵਤ ।
ਇਹ ਬਿਧਿ ਗੁਮਾਨ ਜਾ ਦਿਨ ਗਰਜ ਪਰਮ ਕ੍ਰੋਧ ਢੂਕ ਹੈ ।
ਬਿਨੁ ਇਕ ਸੀਲ ਸੁਨ ਨ੍ਰਿਪਤਿ ਨ੍ਰਿਪਾਣਿ ਸੁ ਅਉਰ ਸਕਲ ਦਲ ਹੂਕ ਹੈ । ੧੮੨ ।
charam baram keh dharai dharam chhatri ko dharat.
ajaj jaan aapneh sarab runn subhat pacharat.
dharan na agai dheer beer jeh samoh dhavat.
sar asur ar nur naar jachh gandhrab gunn gavat.
eh bidh guman ja din garaj param karodh kar dhuk hai.
bin ik seel san nripat nripan so aur sakal dal hook hai. (182)

ਕੜਕਿ ਕ੍ਰੋਧ ਕਰਿ ਚੜਗੁ ਭੜਕਿ ਭਾਦਵਿ ਜਯੋਂ ਗਜਤ ।
ਸੜਕ ਤੇਗ ਦਾਮਿਨ ਤੜਕ ਤੜਭੜ ਰਣ ਸਜਤ ।
ਲੁੜਕ ਲੁਥ ਬਿਥੁਰਗ ਸੇਲ ਸਾਮੁਹਿ ਹ੍ਵੈ ਘਲਤ ।
ਜਿਦਿਨ ਰੋਸ ਰਾਵਤ ਰਣਹਿ ਦੂਸਰ ਕੈ ਝਲਤ ।
ਇਹ ਬਿਧਿ ਅਪਮਾਨ ਤਿਹ ਭ੍ਰਾਤ ਭਨ ਜਿਦਿਨ ਰੁਦ੍ ਰਸ ਮਚਿ ਹੈ ।
ਬਿਨੁ ਇਕ ਸੀਲ ਦੁਸੀਲ ਭਟ ਸੁ ਅਉਰ ਕਵਣ ਰਣਿ ਰਚਿ ਹੈ । ੧੮੩ ।
karrike karodh kar charrag bharrak bhadav jioun gajat.
sarrak teg damin tarrak runn sajat.
lurrak luth bithurag sail samohai havai ghalat.
jidin ros ravat raneh dusar ko jhalat.
eh bidh apman teh bhrat bhan jidin rudar ras mach hai.
bin ik seel duseel bhat so aur kavan runn rach hai. (183)

Now there was a black coloured banner and the charioteer was also black along with black robes and horses were also black (dark) coloured with black weapons or protective cover on body while a stream of arrows were also black coloured, which were destroying all suffering. The body was covered with black coloured ornaments of jewels on all limbs. Such a type of fearless warrior was 'Kavirat' and the day he will wage a war, then the warrior called 'patience' alone will come up for opposing him as the rest will flee in no time. (181)

Then another warrior with a protective coat of leather (skin) and professing a Kashatriya religion, challenges all other warriors in the battlefield considering himself invincible. When he confronted any warrior, then the other warrior does not show any patience. All the gods, demons, human beings, demigods, Shiva's musicians were singing his praises. Such a warrior called "guman" (pride) would launch an attack one day, with great strength then only 'Seel' (gentleness) O Rajan ! Could oppose him, as the rest will raise a hue and cry only. (182)

Another warrior with ruthlessness will attack with great fury like the lightning of the month of August/September (bhadon) unsheathing a sword with a thud and then with a flash of lightning will strike in the battlefield. There will be mass killings with a flash of lightning will strike in the battlefield. There will be mass killings with corpses heaped together and facing the enemy will use spears. When the Raja called Indignation (anger) will wage a war, who will bear the brunt of its onslasught ? His brother 'Apman' (dishonour of disgrace)was also on his side and when he became furious (like Rudra-Shiva) then apart from seel (gentleness) and duseel warriors, who else could join in the battle ? (183)

ਧਨੁਖ ਮੰਡਲਾਕਾਰ ਲਗਤ ਜਾ ਕੋ ਸਦੀਵ ਰਣ ।
ਨਿਰਖਤ ਤੇਜ ਪ੍ਰਭਾਵ ਭਟਕ ਭਾਜਤ ਹੈ ਭਟ ਗਣ ।
ਕਉਨ ਬਾਧਿ ਤੇ ਧੀਰ ਬੀਰ ਨਿਰਖਤ ਦੁਤਿ ਲਾਜਤ ।
ਨਹਨ ਜੁਧ ਠਹਰਾਤਿ ਤ੍ਰਸਤ ਦਸਹੂੰ ਦਿਸ ਭਾਜਤ ।
ਇਹ ਬਿਧਿ ਅਨਰਥ ਸਮਰਥ ਰਣਿ ਜਿਦਿਨ ਤੁਰੰਗ ਮਟਕ ਹੈ ।
ਬਿਨੁ ਇਕ ਧੀਰ ਸੁਨ ਬੀਰ ਬਰੁ ਸੁ ਦੂਸਰ ਕਉਨ ਹਟੀਕ ਹੈ । ੧੮੪ ।
dhanukh mandlakar lagat ja kai sadeev runn.
nirkhat tej prabhav bhatak bhajat hai bhat gunn.
kaun badh te dheer beer nirkhat dut lajat
nahan judh thehraat trasat dashun dis bhajat.
eh bidh anarth samrath runn jidin turang matak hai.
tin ik dheer sunn beer so dusar kaun hatak hai. (184)

ਪ੍ਰੀਤ ਬਸਤ੍ਰ ਤਨਿ ਧਰੇ ਧੁਜਾ ਪੀਅਰੀ ਰਥ ਧਾਰੇ ।
ਪੀਤ ਮਨੁਖ ਕਰਿ ਸੋਭ ਮਾਨ ਰਤਿ ਪਤਿ ਕੋ ਟਾਰੇ ।
ਪੀਤ ਬਰਣ ਸਾਰਥੀ ਪੀਤ ਬਰਣੈ ਰਥ ਬਾਜੀ ।
ਪੀਤ ਬਰਨ ਕੋ ਬਾਣ ਖੇਤਿ ਚੜਿ ਗਰਜਤ ਗਾਜੀ ।
ਇਹ ਭਾਤਿ ਬੈਰ ਸੂਰਾ ਨ੍ਰਿਪਤਿ ਜਿਦਿਨ ਗਰਜਿ ਦਲ ਗਾਹਿ ਹੈ ।
ਬਿਨੁ ਇਕ ਗਿਆਨ ਸਾਵਧਾਨ ਹ੍ਵੈ ਅਉਰ ਸਮਰ ਕੋ ਚਾਹਿ ਹੈ । ੧੮੫ ।
preet bastar tan dharai dhuja piari rath dharai.
peet manukh kar sobh man rut pat ko tarai.
peet baran sarthi peet barnai rath baaji.
peet baran ko baan khet charr garjat gaji.
eh bhant bair sura nirpat jidin garaj dal gahai hai.
bin ik gyan savdhan havai aour samar ko chahai hai. (185)

ਮਲਿਤ ਬਸਤ੍ਰ ਤਨਿ ਧਰੇ ਮਲਿਤ ਭੂਖਨ ਰਥ ਬਾਧੇ ।
ਮਲਿਤ ਮੁਕਟ ਸਿਰ ਧਰੇ ਪਰਮ ਬਾਣਣ ਕਹ ਸਾਧੇ ।
ਮਲਿਤ ਬਰਣ ਸਾਰਥੀ ਮਲਿਤ ਤਾਹੂੰ ਆਭੂਖਨ ।
ਮਲਾਯਗਰ ਕੀ ਗੰਧੰ ਸਕਲ ਸਤ੍ਰ ਕੁਲ ਦੂਖਨ ।
ਇਹ ਭਾਤਿ ਨਿੰਦ ਅਨਧਰ ਸੁਭਟ ਜਿਦਿਨ ਅਜੋਧਨ ਮਚਿ ਹੈ ।
ਬਿਨੁ ਇਕ ਧੀਰਜ ਸੁਨ ਬੀਰਬਰ ਸੁ ਆਉਰ ਕਵਣ ਰਣਿ ਰਚਿ ਹੈ । ੧੮੬ ।
malit bastar tan dharai malit bhookaan rath badhai.
malit mukat sir dharai param banan keh sadhai.
malit baran sarthi malit tahun abhukhan.
maliyagar ki gundhung sakal satar kul dukhan.
eh bhant nidh andhar subhat jidin ayodhan mach hai.
bin ik dharaj sunn beerbur so aur kavan runn rach hai. (186)

The person who possessed a circular bow, and who was engaged in a battle always and seeing his might, the groups of warriors were always on the run. Seeing their beauty, who else could have taken up courage to face him ? Instead, the warriors felt ashamed, would not continue fighting in the battle, and were running away in all the directions out of fear. Thus the warrior called anarth (destruction), out of being furious with rage, shall trot his horse one day in the battlefield ; O Rajan ! Listen ! Who else apart from the warrior named 'Patience' (dheeraj) could oppose him and check his advance ? (184)

Then a warrior, having yellow coloured robes with a yellow flag fluttering above the chariot. A yellow coloured bow in hand was looking glorious and eliminates the pride of kamdev (god of love). The charioteer was also in yellow coloured robes and yellow coloured horses were pulling the chariot, while the arrows were also of yellow colour. That warrior then would roar in the battlefield. O Rajan ! The warrior of this type was called Vair. (Enmity) When he would get annoyed and crush the armed strength with a challenge then who else except 'knowledge' would come forward for a match in the battle ? (185)

Then there was another warrior with dirty robes on the body along with some filthy ornaments attached to the chariot, with a dirty crown on the head and was holding very nice arrows in hand. The charioteer was also looking filthy, with dirty ornaments. With a scent on the dirty appearance of sandalwood and was to cause sufferings to the whole enemy race. Such a trunk-less warrior called slander (Nind) will launch an attack one day, O great warrior (Paras Nath) ! Listen. Then except 'Patience' who else will match him in the battlefield ? (186)

ਘੋਰ ਬਸਤ੍ ਤਨਿ ਪਰੇ ਘੋਰ ਪਗੀਆ ਸਿਰ ਬਾਧੇ ।
ਘੋਰ ਬਰਣ ਸਿਰਿ ਮੁਕੁਟ ਘੋਰ ਸਤ੍ਰਨ ਕਹ ਸਾਧੇ ।
ਘੋਰ ਮੰਤ੍ ਮੁਖ ਜਪਤ ਪਰਮ ਆਘੋਰ ਰੂਪ ਤਿਹ ।
ਲਖਤ ਸ੍ਵਰਗ ਭਹਰਾਤ ਘੋਰ ਆਭਾ ਲਖਿ ਕੇ ਜਿਹ ।
ਇਹ ਭਾਤਿ ਨਰਕ ਦੁਰ ਧਰਖ ਭਟ ਜਿਦਿਨ ਰੋਸਿ ਰਣਿ ਆਇ ਹੈ ।
ਬਿਨੁ ਇਕ ਹਰਿਨਾਮ ਸੁਨ ਹੋ ਨ੍ਰਿਪਤਿ ਸੁ ਅਉਰ ਨ ਕੋਇ ਬਚਾਇ ਹੈ । ੧੮੭ ।
ghor bastar tan dharai ghor pagia sir badhai.
ghor baran sir mukat ghor satram keh sadhai.
ghor mantar mukh japat param aghor roop the.a
lakhat swarg bhehrat ghor abha lakh ke jeh.
eh bhant narak dur dharkh bhat jidin ros runn aie hai.
bin ik harinaam sunn ho nirpat so aour na koiai bachai hai. (187)

ਸਮਟ ਸਾਗ ਸੰਗ੍ਰੈ ਸੇਲ ਸਾਮੁਹਿ ਹ੍ਵੈ ਸੁਟੈ ।
ਕਲਿਤ ਕ੍ਰੋਧ ਸੰਜੁਗਤਿ ਗਲਿਤ ਗੈਵਰ ਜਿਯੋ' ਜੁਟੈ ।
ਇਕ ਇਕ ਬਿਨੁ ਕੀਨ ਇਕ ਤੇ ਇਕ ਨ ਚਲੈ ।
ਇਕ ਇਕ ਸੰਗ ਭਿੜੈ ਸਸਤ੍ ਸਨਮੁਖ ਹ੍ਵੈ ਝਲੇ ।
ਇਹ ਬਿਧਿ ਨਸੀਲ ਦੁਸੀਲ ਭਟ ਸਹਤ ਕੁਚੀਲ ਗਰਜਿ ਹੈ ।
ਬਿਨੁ ਏਕ ਸੁਚਹਿ ਸੁਨਿ ਨ੍ਰਿਪ ਨ੍ਰਿਪਣਿ ਸੁ ਅਉਰ ਨ ਕੋਊ ਬਰਜਿ ਹੈ । ੧੮੮ ।
samat sag sungrehai sale samuhai havai sutai.
kalit karodh sanjugat galit gaivar jioun jutai.
ik ik bin keen ik te ik na chalai.
ik ik sung bhirrai sastar sunmukh havai jhalai.
eh bidh naseel duseel bhat sehat kucheel garje hai.
bin ik sucheh sunn nrip nripan so aour na kouoo baraj hai. (188)

ਸਸਤ੍ ਅਸਤ੍ ਦੋਊ ਨਿਪੁਣ ਸਬ ਬੇਦ ਸਾਸਤ੍ ਕਰ ।
ਅਰੁਣ ਨੇਤ੍ ਅਰੁ ਰਕਤ ਬਸਤ੍ ਧ੍ਰਿਤਵਾਨ ਧਨੁਰਧਰ ।
ਬਿਕਟ ਬਾਕਯ ਬਡ ਡਯਾਛ ਅਡੋ ਅਭਿਮਾਨ ਧਰੇ ਮਨ ।
ਅਮਿਤ ਰੂਪ ਅਮਿਤੋਜ ਅਭੈ ਆਲੋਕ ਅਜੈ ਰਨ ।
ਅਸ ਸੂਭਟ ਛੁਧਾ ਤ੍ਰਿਸਨਾ ਸਬਲ ਜਿਦਿਨ ਰੰਗ ਰਣ ਰਚਿ ਹੈ ।
ਬਿਨੁ ਏਕ ਨ੍ਰਿਪਤਿ ਨਿਗ੍ਰਹ ਬਿਨਾ ਅਉਰ ਜੀਅ ਨ ਲੈ ਬਚਿ ਹੈ । ੧੮੯ ।
sastar astar dauoo nirpin nipun sab beid sastar kar.
aran netar ar rakat bastar dhritvan dhanurdhar.
bikat bakieu bad diayachh bado abhiman dharai man.
amit roop amitoj abhai alok ajai runn.
us subhat chhudha trisma sabal jidin rung runn rach hai.
bin ik nirpat nigreh bina aur jia na lai bach hai. (189)

Then there was (another warrior) with frightening clothes on the body with a dark coloured turban on the head and was having a dreadful looking crown on the head and was ready to deal with dreadful foes. (aiming his weapons on foes) and was ready to deal with dreadful foes. (aiming his weapons on foes) and was reciting dreadful mantras (magic spells) with the tongue and had a dreadful appearance. Even the warrior, called "Swarga" (heavens) was trembling on seeing its glamour. Thus, there was a dreadful warrior called 'Narak' (hell) and the day it would attack with fury, O Rajan ! Listen ; except the Lord's True Name, nothing else will be of any avail and none will escape its onslaught. (187)

Then there was (another warrior) who holds the spear lightly and strikes with the spear from the front side. It shines brightly with ruthlessness (anger) and gets engrossed in the battle like a drunken elephant. It does not move from one place to another without setting each one of the things in disorder, It launches its attack on one only and bears the brunt of weapons facing it. So, when the disgruntled warrior called "Nasil" (with a spolied nature) and "dusheel (with a rough and crude nature) along with anothr warrior called "Kucheel" (imperfect) challenges some one, O King of Kings ! Listen ; then only a warrior called 'Suchta' (Truthfulness) could face it and stop its onslaught." (188)

" There was another warrior, expert in the use of arms and weapons and was also having full knowledge of Vedas and Shastras. He was having red eyes with red coloured robes, a great warrior and an archer with great patience. He was formidable, youthful with broad eyes with a haughty mind. He was most beautiful, most powerful, fearless, invincible and a wonderful fighter. Such warriors were hunger and thirst, which were very powerful. When they will create a battle scene one day, O Rajan ! Then apart from 'Nigreh' (solidification) none else will remain alive." (189)

ਪਵਨ ਬੇਗ ਰਥ ਚਲਤ ਸੁ ਛਬਿ ਸਾਵਜ ਤਾੜਤਾ ਕ੍ਰਿਤ ।
ਗਿਰਤ ਧਰਨ ਸੁੰਦਰੀ ਨੈਕ ਜਿਹ ਦਿਸਿ ਫਿਰਿ ਝਾਕਤ ।
ਮਦਨ ਮੋਹ ਰਹਤ ਮਨੁਛ ਦੇਖਿ ਛਬਿ ਲਾਜਤ ।
ਉਪਜਤ ਹੀਯ ਹੁਲਾਸ ਨਿਰਖਿ ਦੁਤਿ ਕਹ ਦੁਖ ਭਾਜਤ ।
ਇਮਿ ਕਪਟ ਦੇਵ ਅਨਜੇਵ ਨ੍ਰਿਪੁ ਜਿਦਿਨ ਝਟਕ ਦੈ ਧਾਇ ਹੈ ।
ਬਿਨੁ ਏਕ ਸਾ"ਤਿ ਸੁਨੇਂਹੇ ਨ੍ਰਿਪਤਿ ਸੁ ਅਉਰ ਕਵਨ ਸਮੁਹਾਇ ਹੈ । ੧੯੦ ।
pavan beig rath chalat so chhab savaj tarrta kirat.
girat dharun sundri naik jeh dis phir jhakat.
madan moh rehat manachh dekh chhab lajat.
upjat heyai hulas nirakh dut keh dukh bhajat.
im kapat dev anjev nrip jidin jhatak dai dhaie hai.
bin ik sant saneho nripat so aur kavan samohai hai. (190)

ਚਖਨ ਚਾਰੁ ਚੰਚਲ ਪ੍ਰਭਾਵ ਖੰਜਨ ਲਖਿ ਲਾਜਤ ।
ਗਾਵਤ ਰਾਗ ਬਸੰਤ ਬੇਣ ਬੀਨਾ ਧੁਨਿ ਬਾਜਤ ।
ਧਧਕਤ ਪ੍ਰਿਕਟ ਮ੍ਰਿਦੰਗ ਝਾ"ਝ ਝਾਲਰ ਸੁਭ ਸੋਹਤ ।
ਖਗ ਮ੍ਰਿਗ ਜਛ ਭੁਜੰਗ ਅਸਰ ਸੁਰ ਨਰ ਮਨ ਮੋਹਤ ।
ਅਸ ਲੋਭ ਨਾਮ ਜੋਧਾ ਬਡੋ ਜਿਦਿਨ ਜੁਧ ਕਹ ਜੁਟਿ ਹੈ ।
ਜਸ ਪਵਨ ਬੇਗ ਤੇ ਮੇਘ ਗਣ ਸੁ ਅਸ ਤਵ ਸਬ ਦਲ ਫੁਟਿ ਹੈ । ੧੯੧ ।
chakhan char chanchal parbhar khanjan lakh lajat.
gavat rag basant bain beena dhun bajat.
dhadhkat dhrikat mirdang jhanjh jhalar subh sohat.
khag mrig jachh bhujung asar sur nar man mohat.
us lobh naam jodha bado jidin judh keh jut hai.
jus pavan beig te megh gunn su us tav sab dal phut hai. (191)

ਧੁਜ ਪ੍ਰਮਾਣ ਬੀਜਰੀ ਭੁਜਾ ਭਾਰੀ ਜਿਹ ਰਾਜਤ ।
ਅਤਿ ਚੰਚਲ ਰਥ ਚਲਤ ਨਿਰਖ ਸੁਰ ਨਰ ਮੁਨਿ ਭਾਜਤ ।
ਅਧਿਕ ਰੂਪ ਅਮਿਤੋਜ ਅਮਿਟ ਜੋਧਾ ਰਣ ਦੁਹ ਕਰ ।
ਅਤਿ ਪ੍ਰਤਾਪ ਬਲਵੰਤ ਲਗਤ ਮਤ੍ਰਨ ਕਹ ਰਿਪੁ ਹਰ ।
ਅਸ ਮੋਹ ਨਾਮ ਜੋਧਾ ਜਸ ਜਿਦਿਨ ਜੁਧ ਕਹ ਜੁਟਿ ਹੈ ।
ਬਿਨ ਇਕ ਬਿਚਾਰ ਅਬਿਚਾਰ ਨ੍ਰਿਪ ਅਉਰ ਸਕਲ ਦਲ ਫੁਟਿ ਹੈ । ੧੯੨ ।
dhuj parman beejuri bhuja bhari jeh rajat.
at chanchal rath chalat nirakh sur nar mun bhajat.
adhik roop amitoj amit jodha runn doh kar.
at pratap balvant lagat satran keh rip har.
as moh naam jodha jas jidin judh keh jut hai.
bin ik bichar abichar nrip aur sakal dal phut hai. (192)

" The chariot of this warrior moved with the speed of wind and was having the elegance of the elephant and the swiftness of the lightning. Wherever it glances on moving around, the beautiful women ger enamoured with his personality and fall down on the ground. Kasmdev (the god of love) remains enchanted with his beauty and men get abashed by seeing his charm. On seeing its glittering glory, one feels the joy, with all worries (afflictions) taking to wings. Such an invincible king was (Kapat Dev) fraud or deceit. The day it will launch its attack, O Rajan ! Listen, except for tranquillity (peace) nothing else would face it." (190)

" His eyes were very charming and agile and seeing their beauty even the bird Khanjan was feeling ashamed. Basant Raga was being sung, while a musical note was being played on the clarionet, Mirdang was playing the tunes of 'dhadkat' and 'dhrikat' (musical notes) while the notes of 'jhanjh' and 'jhalar' were giving the beautiful musical tunes, which were enchanting the hearts of all the birds, deer, demigods bhujang (snakes), demons, gods and human beings etc. Such a great warrior is known by the name of (lobh) greed. The day, it would start engaging in battle, O King ! Then all your armed forces will be scattered (crushed) just as the cluster of clouds get scattered by a gust of wind." (191)

" (The next warrior) had a banner like the lightning with strong arms, it was looking glorious. His chariot moved very fast, seeing which even the gods, men and Munis start fleeing. This warrior had a huge body, with great strength, who could engage in a fierce and stubborn battle (fight). For the enemy it appeared as a glorious, powerful and destroyer of the foe. Such a mighty warrior was called (Moh) worldly attachment. The day, it would be engrossed in battle, O Rajan ! Then apart from 'thoughtfulness' (bichar) and 'thoughtlessness' (abhichar all others will be destroyed." (192)

ਪਵਨ ਬੇਗ ਰਥ ਚਲਤ ਗਵਨ ਲਖਿ ਮੋਹਿਤ ਨਾਗਰ ।
ਅਤਿ ਪ੍ਰਤਾਪ ਅਮਿਤੋਜ ਅਜੈ ਪ੍ਰਤਮਾਨ ਪ੍ਰਭਾਧਰ ।
ਅਤਿ ਬਲਿਸਟ ਅਧਿਸਟ ਸਕਲ ਸੈਨਾ ਕਹੁ ਜਾਨਹੁ ।
ਕ੍ਰੋਪ ਨਾਮ ਬਦਿਯਾਛ ਬਡੋ ਜੋਧਾ ਜੀਅ ਮਾਨਹੁ ।
ਧਰਿ ਅੰਗਿ ਕਵਚ ਧਰ ਪਨਚ ਕਰਿ ਜਿਦਿਨ ਤੁਰੰਗ ਮਟਕ ਹੈ ।
ਬਿਨੁ ਏਕ ਸਾ"ਤਿ ਸੁਨ ਸਤਿ ਨ੍ਰਿਪ ਸੁ ਅਉਰ ਨ ਕੋਊ ਹਟਕਿ ਹੈ । ੧੯੩ ।
pavan beig rath chalat gavan lakh mohit nagar.
at pratap amitoj ajai pratman parbha dhar.
at balisat adhisat sakal saina koh janoh.
karodh naam badyachh bado jodha jia manoh.
dhar ang kavach dhar panach kar jidin turang matak hai.
bin ek saant sunn sat nrip so aur na kouoo hatik hai. (193)

ਗਲਿਤ ਦੁਰਦ ਮਦਿ ਚੜਯੋ ਕਢਿ ਕਰਵਾਰ ਭਯੰਕਰ ।
ਸਯਾਮ ਬਰਣ ਆਭਰਣ ਖਚਿਤ ਸਬ ਨੀਲ ਮਣਿਣ ਬਰ ।
ਸ੍ਵਰਨ ਕਿੰਕਣੀ ਜਾਲ ਬਧੇ ਬਾਨੈਤ ਗਜੋਤਮ ।
ਅਤਿ ਪ੍ਰਭਾਵ ਜੁਤਿ ਬੀਰ ਸਿਧ ਸਾਵੰਤ ਨਰੋਤਮ ।
ਇਹ ਛਬਿ ਹੰਕਾਰ ਨਾਮਾ ਸੁਭਟ ਅਤਿ ਬਲਿਸਟ ਤਿਹ ਮਾਨੀਐ ।
ਜਿਹ ਜਗਤ ਜੀਵ ਜੀਤੇ ਸਬੈ ਆਪ ਅਜੀਤ ਤਿਹ ਜਾਨੀਐ । ੧੯੪ ।
galit dard mud charriou kadh karwar bheyankar.
Siam baran abharan khachit bhayankar.
svaran kinkani jaal badhai banait gajotam.
at prabhav jut beer sidh Savant nirotam.
eh chhab ehnkar nama subhit at balist the maniai.
jeh jagat jeev jeetai sabai aap ajeet the janiai. (194)

ਸੇਤ ਹਸਤ ਆਰੂੜ ਢੁਰਤ ਚਹੁੰ ਓਰ ਚਵਰ ਬਰ ।
ਸ੍ਰਣ ਕਿੰਕਣੀ ਬਧੇ ਨਿਰਖਿ ਮੋਹਤ ਨਾਰੀ ਨਰ ।
ਸੁਭ੍ਰ ਸੈਹਥੀ ਪਾਣਿ ਪ੍ਰਭਾ ਕਰ ਮੈ ਅਸ ਧਾਵਤ ।
ਨਿਰਖਿ ਦਿਪਤਿ ਦਾਮਨੀ ਪ੍ਰਭਾ ਹੀਯਰੇ ਪਛੁਤਾਵਤ ।
ਅਸ ਦ੍ਰੋਹੁ ਨਾਮ ਜੋਧਾ ਬਡੋ ਅਤਿ ਪ੍ਰਭਾਵ ਤਿਹ ਜਾਨੀਐ ।
ਜਲ ਥਲ ਬਿਦੇਸ ਦੇਸਨ ਨ੍ਰਿਪਤਿ ਆਨ ਜਵਨ ਕੀ ਮਾਨੀਐ । ੧੯੫ ।
sait hasat aroorr dhurat chahun ur chavar bar.
Savaran kinkani badhe nirakh mohat nari nar.
subhar saihbi paan prabha kar mein as dhavat. .
nirakh dipati damini prabha heiyarai panchhtavat.
us droh naam jodha bado at prabhar the janiai.
jal thal bides desan nirpati aan javan ki maniai. (195)

" The other warrior had a chariot, moving with the speed of wind, while the wise (sensible) people were getting enchanted with its movement. It was very powerful with great strength, invincible and having an outlook of a status and very impressive figure. It should be considered as the saviour (protector) of the whole force. This was the warrior called (karodh) wrath or anger with huge eyes, to be considered a powerful warrior in mind. It had full control of the body, like the protective coat of mail, with a stretched bow in hand. O king ! The day it will start trotting its horse (attack) listen to me, I am telling the truth, except tranquillity (shanti) nothing else will be able to hold it back." (193)

" Then there is another warrior moving like a drunken elephant, wielding a dreadful sword in his hand. It had black coloured ornaments, studded with pearls and rubies all over. This elephant like figure was embellished with a golden girdle and a net around the waist ; its prowess was very impressive and its attendants were sucessful and great persons. This was the beauty of the warrior called 'egoism' (ahankar) which should be listed as a powerful fighter. It had won over all the the beings of the world, being itself invincible." (194)

" The next warrior was riding a white elephants and on all four Sides beautiful flywhisks were being swung (blown) and a golden girdle was tied around its waist, which had enamoured all the men and women. A beautiful spear was held in his hand while a sword was shining forth in his (other) hand. Perceiving its bright brilliance, even the charm of lightning was feeling belittled. Such a mighty warrior was called (Droh) 'Revenge' which was known to have a great say and all the kings of far and near lands were aware of its might (authority). (195)

ਤਬਲ ਬਾਜ ਘੁੰਘਰਾਰ ਸੀਸ ਕਲਗੀ ਜਿਹਾ ਸੋਹਤ ।
ਦੈ ਕ੍ਰਿਪਾਣ ਗਜਗਾਹ ਨਿਰਖਿ ਨਾਰੀ ਨਰ ਮੋਹਤ ।
ਅਮਿਤ ਰੂਪ ਅਮਿਤੋਜ ਬਿਕਟ ਬਾਨੈਤ ਅਮਿਟ ਭਟ ।
ਅਤਿ ਸੁਬਾਹ ਅਤਿ ਸੂਰ ਅਜੈ ਅਨਭਿਦ ਸੁ ਅਨਕਟ ।
ਇਹ ਭਾਤਿ ਭਰਮ ਅਨਭਿਦ ਭਟ ਜਿਦਿਨ ਕ੍ਰੁਧ ਜੀਯ ਧਾਰ ਹੈ ।
ਬਿਨ ਇਕ ਬਿਚਾਰ ਅਬਿਚਾਰ ਨ੍ਰਿਪ ਸਸੁ ਅਉਰ ਨ ਆਨਿ ਉਬਾਰਿ ਹੈ । ੧੯੬ ।
tabal baaj ghunghrar sees kalgi jeha sohat.
davai kirpan gajgah nirakh nari nar mohat.
amit roop amitoj bikat banait amit bhat.
at subah at sur ajai anbhid so ankat.
eh bhant bharam anbhid bhat jidin karudh jeu dhar hai.
bin ik bichar abichar nrip sas aur na aan ubar hai. (196)

ਲਾਲ ਮਾਲ ਸੁਭ ਬਧੈ ਨਗਨ ਸਰਪੇਚਿ ਖਚਿਤ ਸਿਰ ।
ਅਤਿ ਬਲਿਸਟ ਅਨਿਭੇਦ ਅਜੈ ਸਾਵੰਤ ਭਟ"ਬਰ ।
ਕਟਿ ਕ੍ਰਿਪਾਣ ਸੈਹਛੀ ਤਜਤ ਧਾਰਾ ਬਾਣਨ ਕਰ ।
ਦੇਖਤ ਹਸਤ ਪ੍ਰਭਾਵ ਲਜਤ ਤੜਿਤਾ ਧਾਰਾਧਰ ।
ਅਸ ਬ੍ਰਹਮ ਦੇਖ ਅਨਮੋਖ ਭਟ੍ ਅਕਟ ਅਜੈ ਤਿਹ ਜਾਨੀਐ ।
ਅਰਿ ਦਵਨ ਅਜੈ ਆਨੰਦ ਕਰ ਨ੍ਰਿਪ ਅਬਿਬੇਕ ਕੌ ਮਾਨੀਐ । ੧੯੭ ।
lal maal subh badhai nagan sarpech khachit sir.
at balist anbhed ajai savant bhatanbar.
kat kirpan saihabi tajat dhara baran kar.
dekhat hasat prabhav lajat tarrita dharadhar.
as braham dokh anmokh bhat akat ajai teh janiai.
ari davan ajai anand kar nrip abibek kou maniai. (197)

ਅਸਿਤ ਬਸਤ੍ ਅਰੁ ਅਸਿਤ ਗਾਤ ਅਮਿਤੋਜ ਰਣਾਚਲ ।
ਅਤਿ ਪ੍ਰਚੰਡ ਅਤਿ ਬੀਰ ਬੀਰ ਜੀਤੇ ਜਿਨ ਜਲ ਥਲ ।
ਅਕਟ ਅਜੈ ਅਨਭੇਦ ਅਮਿਟ ਅਨਰਖਿ ਨਾਮ ਤਿਹੈ ।
ਅਤਿ ਪ੍ਰਮਾਥ ਅਰਿ ਮਥਨ ਸਤ੍ ਸੋਖਨ ਹੈ ਬ੍ਰਿਦ ਜਿਹ ।
ਦੁਰ ਧਰਖ ਸੂਰ ਅਨਭੇਦ ਭਟ ਅਤਿ ਪ੍ਰਤਾਪ ਤਿਹ ਜਾਨੀਐ ।
ਅਨਜੈ ਅਨੰਦ ਦਾਤਾ ਅਪਨ ਅਤਿ ਸੁਬਾਹ ਤਿਹ ਮਾਨੀਐ । ੧੯੮ ।
asit bastar ar asit gaat amitoj ranachal.
at prachand at beer beer jeetai jin jal thali.
akat ajai anbhed amit anarth naam tehai.
at parmath ar mathan satar sokhan hai brid jeh.
dar darakh soor anbhed bhat at pratap the janiai.
anjai anand data apan at subah the maniai. (198)

" The warrior was beating the drum placed on a horse, on his head, he had curly hair and a plume was looking glorious on his head. He was wearing (having) two swords, with a crown on head, on seeing which men and women were getting enamoured. He was an indestructible warrior ; with a beautiful form, an extra ordinary glory and a perfect archer. His arms were very beautiful and could not be cut into pieces, with a name (bharam) doubt. The day it will launch an attack, being furious with rage, then only thoughtfulness could save you, O King !" (196)

" (The next warrior) was having a necklace with beads of rubies while the headdress was studded with jewels. He was the caretaker of all the warriors, being very powerful indivisible, and invincible and all the supervisors were uunder him. A sword was hanging from the waist, with a spear in hand, while he was shooting arrows like a shower with the hands. On seeing his impressive smiling posture, even the lightning was trying to hide itself behind the clouds, being ashamed of itself. Such invincible and unbreakable warriors were known by the names of Brahm Dokh and Gumokh (blemish and non-redemption) " O Raja ! Thus the blissful Raja, who could subdue the enemy being invincible, it could be considered as only (indiscrimination). Abibeki."
(197)

" Another warrior with black robes and dark body was very powerful who could remain steadfast in the battlefield. He was mighty and a great warrior, who had defeated all the warriors on land or sea. Such an invincible, unbreakable, Indivisible, Indestructible warrior was called Anarth. (Misfortune). It could crush the enemy and its main duty was to completely destroy the enemy. Such a fearless earrior, a warrior who could not be wounded and having great glamour, could be known as invincible, giving solace to its companios and a mighty fighter." (198)

ਮੋਰ ਬਰਣ ਰਥ ਬਾਜ ਮੋਰ ਹੀ ਬਰਣ ਪਰਮ ਜਿਹ ।
ਅਮਿਤ ਤੇਜ ਦੁਰ ਧਰਖ ਸਤ੍ਰ ਲਖ ਕਰ ਕੰਪਤ ਤਿਹ ।
ਅਮਿਟ ਬੀਰ ਆਜਾਨ ਬਾਹੁ ਅਲੋਕ ਰੂਪ ਗਨ ।
ਮਤਸ ਕੇਤੁ ਲਖਿ ਜਾਹਿ ਹ੍ਰਿਦੈ ਲਾਜਤ ਹੈ ਦੁਤਿ ਮਨਿ ।
ਅਸ ਝੂਠ ਰੂੀਠ ਜਿਦਿਨ ਨ੍ਰਿਪਤਿ ਰਣਹਿ ਤੁਰੰਗ ਉਥਕਿ ਹੈ ।
ਬਿਨੁ ਇਕ ਸਤਿ ਸੁਣ ਸਤਿ ਨ੍ਰਿਪ ਸੁ ਅਉਰ ਨ ਆਨਿ ਹਟੀਕ ਹੈ । ੧੯੯ ।
mor baran rath baaj mor hi baran param jeh.
amit tej dur dharakh satar lakh kar kampat the.
amit beer ajan baho alok roop gunn.
matas ket lakh jahai hirdai lajat hai dut mani.
as jhooth rooth jidin nirpat raneh tarung uthak hai.
bin ik sat sunn sat nrip so aur na aan hatak hai. (199)

ਰਥ ਤੁਰੰਗ ਸਿਤ ਅਸਿਤ ਅਸਿਤ ਸਿਤ ਧੁਜਾ ਬਿਰਾਜਤ ।
ਅਸਿਤ ਸੇਤਹਿ ਬਸਤ੍ਰ ਨਿਰਖਿ ਸੁਰ ਨਰ ਮੁਨਿ ਲਾਜਤ ।
ਅਸਿਤ ਸੇਤ ਸਾਰਥੀ ਅਸਿਤ ਸੇਤ ਛਕਿਓ ਰਥ"ਬਰ ।
ਸੁਵਰਣ ਕਿੰਕਨੀ ਕੇਸ ਜਨੁਕ ਦੂਸਰੇ ਦੇਵੇਸੁਰ ।
ਇਹ ਛਬਿ ਪ੍ਰਭਾਵ ਮਿਥਿਆ ਸੁਭਟ ਅਤਿ ਬਲਿਸਟ ਤਿਹ ਕਹ ਕਹਯੋ ।
ਜਿਹ ਜਗਤ ਜੀਵ ਜੀਤੇ ਸਬੈ ਨਹਿ ਅਜੀਤ ਨਰ ਕੋ ਰਹਯੋ । ੨੦੦ ।
rath turang sit asit asit sit dhuja birajat.
asit saiteh bastar nirakh sur nar mun lajat.
asit sait sarthi asit sait chhakiou rathambar.
suvaran kinkani kes janak doosarai devesur.
ehchhab parbhav mithia subhat at balisat teh keh kehoyo.
jeh jagat jeev jeetai sabai neh ajeet nar ko rehiou. (200)

ਚਕ੍ ਬਕ੍ ਕਰ ਧਰੇ ਚਾਰੁ ਬਾਗਾ ਤਨਿ ਧਾਰੇ ।
ਆਨਨ ਖਾਤ ਤੰਬੋਲ ਗੰਧਿ ਉਤਮ ਬਿਸਥਾਰੇ ।
ਚਵਰੁ ਚਾਰੁ ਚਹੁੰ ਓਰਿ ਢੁਰਤ ਸੁੰਦਰ ਛਬਿ ਪਾਵਤ ।
ਨਿਰਖਤ ਨੈਨ ਬਸੰਤ ਪ੍ਰਭਾ ਤਾਕਹ ਸਿਰ ਨਯਾਵਤ ।
ਇਹ ਬਿਧਿ ਸੁਬਾਹੁ ਚਿੰਤਾ ਸੁਭਟ ਅਤਿ ਦੁਰ ਧਰਖ ਬਖਾਨੀਐ ।
ਅਨਭੰਗ ਗਾਤ ਅਨਭੈ ਸੁਭਟ ਅਤਿ ਪ੍ਰਚੰਡ ਤਿਹ ਮਾਨੀਐ । ੨੦੧ ।
chakar bakar kar dharai char baga tan dharai.
anan paat tambol gandh utam bistharai.
chavar char chahun aur dhurat sunder chhab pavat.
nirkhat nain basant prabha takeh sir nayavat.
eh bidh subah chinta subhat at dur dharakh bakhaniai.
anbhung gaat anbhai subhat at prachand teh maniai. (201)

" The warrior having a chariot of peacock shade with horses of the same shade (of peacock), with a great glamour, and a dreadful fighter, on seeing whom the enemy trembles. It was an indestructible warrior, having arms stretching up to the knees and a collection of wonderful charm. The god Kamdev (god of love) feels ashamed of himself on seeing his beauty. Thus, the warriors called Falsehood and Untruth will create such an havoc one day in the battle then O Rajan ! Nothing else except Truthfulness could match their strength. I am telling the truth." (199)

His chariot was black and white with a black white banner flying gloriously on it. His robes were also black and white coloured, seeing which the gods, men and Munis were feeling belittled The charioteer was also of white and black colour, with the same coloured dress being glorified. There was a golden ribbon (lace) tied to the hair as if he was a second Indra (god). Such a beautiful warrior was called 'Falsehood' with great impressive personality, which was very powerful. It had won over all the human beings of the world and npne was left being defeated." (200)

" (The next warrior) was holding a wheel (revolving) in hand, with a beautiful robe covering the body. He was chewing betel nut in the mouth, with an aroma all around. He was being glorified in all the four directions, with a flywhisk being flown overhead. The spring (basant) was bowing its head on seeing its beauty and charm with its eyes. This type of warrior, called 'Worry' (chinta) was a deadful fighter and was having his arms extending up to the knees. With an indestructible body, fearless, it was known as a mighty warrior." (201)

ਰੁਆਲ ਛੰਦ

ਲਾਲ ਹੀਰਨ ਕੇ ਪਰੇ ਜਿਹ ਸੀਸ ਪੈ ਬਹੁ ਹਾਰ ।
ਸ੍ਰਵਨੀ ਕਿੰਕੀਣ ਸੈ ਛਕ ਗਜ ਰਾਜ ਪਬਾਕਾਰ ।
ਦੁਰਦ ਰੂੜ ਦਰਿਦ੍ ਨਾਮ ਸੁ ਬੀਰ ਹੈ ਸੁਨਿ ਭੂਪ ।
ਕਉਨ ਤਾ ਤੇ ਜੀਤ ਹੈ ਰਣ ਆਨਿ ਰਾਜ ਸਰੂਪ । ੨੦੨ ।

Ruaal Chhand

lal heeran ke dharai jeh sees pai boh haar.
savarni kinkani sung chhak gaj raj pabakar.
durad roorr daridar naam so beer hai sun bhoop.
kaun ta te jeet hai runn ran aan raj sarup. (202)

ਜਰਕਸੀ ਕੇ ਬਸਤ੍ ਹੈ ਅਰੁ ਪਰਮ ਬਾਜਾਰੂੜ ।
ਪਰਮ ਰੂਪ ਪਵਿਤਰ ਗਾਤ ਅਛਿਜ ਰੂਪ ਅਗੂੜ ।
ਛਤ੍ ਪਰਮ ਪਰੇ ਮਹਾ ਭਟ ਬੰਸ ਕੀ ਜਿਹ ਲਾਜ ।
ਸੰਕ ਨਾਮਾ ਸੂਰ ਸੋ ਸਬ ਸੂਰ ਹੈ ਸਿਰਤਾਜ । ੨੦੩ ।

jarkasi ke bastar hai ar param bajaroorr.
param roop pavitar gaat achhij roop aghoorr.
chatar dharam dharai maha bhat bans ki jeh laj.
sunk nama sur so sab soor hai sirtaj. (203)

ਪਿੰਗ ਬਾਜ ਨਹੇ ਰਥੈ ਸਹਿ ਅੀਡਗ ਬੀਰ ਅਖੰਡ ।
ਅੰਤ ਰੂਪ ਧਰੇ ਮਨੋ ਅਛਿਜ ਗਾਤ ਪ੍ਰਚੰਡ ।
ਨਾਮ ਸੂਰ ਅਸੋਭ ਤਾ ਕਹ ਜਾਨਹੀ ਸਭ ਲੋਕ ।
ਕਉਨ ਰਾਵ ਬਿਬੇਕ ਹੈ ਜੁ ਨ ਮਾਨਿ ਹੈ ਇਹ ਸੋਕ । ੨੦੪ ।

ping baaj nehai rathai seh adig beer akhand.
ant roop dharai man achhij gaat parchand.
naam soor asobh ta keh janhi sabh lok
kaun rav bibek hai jo na maan hai eh sok. (204)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਸਜੇ ਸਯਾਮ ਬਾਜੀ ਰਥੰ ਜਾਸੁ ਜਾਨੋ । ਮਹਾ ਜੰਗ ਜੋਧਾ ਅਜੈ ਤਾਸੁ ਮਾਨੋ ।
ਅਸੰਤੁਸਟ ਨਾਮ ਮਹਾਬੀਰ ਸੋਹੈ । ਤਿਹੂੰ ਲੋਕ ਜਾ ਕੋ ਬਡੋ ਤ੍ਰਾਸ ਮੋਹੈ । ੨੦੫ ।

Bhujang Paryat Chhand

Sajai Siam baji rathung jas jano.
maha jung jodha ajai taas mano.
asantusat naam mahabeer sohai.
tehun lok ja ko bado tras mohai. (205)

Ruaal Chhand :

"He was wearing lot of garlands (necklaces) studded with pearls and jewels on his head. His huge elephant like as mountain bedecked with golden ribbons. O King ! Listen to me ! The warrior riding an elephant is called (Daridar) 'laziness'. Who could win against him in battle who was having a form like a king ?" (202)

" (Another warrior), golden robes on his body and was riding a beautiful horse. It was having a beautiful form, with a pure body and was clearly having an indestructible form. This mighty warrior was a Kashatriya by faith (religion) and had great regard for the prestige of his race. This warrior was called 'Doubt' (shanka) who was at the helm of all warriors.? (203)

" The warrior was on a chariot, with brown coloured horses in yoke, whose rider was an infallible and indivisible warrior. With a charming personality and was having an indestructible body. This warrior was called (Asambh) impossible, who was known all over the place. What is the value of Raja "Reasoning" (knowledge) or 'Bibek' not to be afraid of it ?" (204)

Bhujang Prayat Chhand :

" This warrior, with black horses attached to his chariot, should be known as invincible in any great battle. He was looking glamorous as a warrior by the name (Asantushat) 'Dissatisfaction'. Throughout the three worlds, he was being looked upon as a fearful warrior." (205)

ਚੜਯੋ ਤਤ ਤਾਜੀ ਸਿਰਾਜੀਤ ਸੋਤੈ । ਸਿਰੰ ਜੈਤ ਪਤ੍ਰੰ ਲਖੇ ਚੰਦ੍ ਛੋਭੈ ।
ਅਨਾਸ ਊਚ ਨਾਮ ਮਹਾ ਸੂਰ ਸੋਹੈ । ਬਡੋ ਛਤ੍ਰਧਾਰੀ ਧਰੈ ਛਤ੍ ਜੋ ਹੈ । ੨੦੬ ।
Charriou tat taji sirjeet sobhai.
sirung jait patrung lakhai chander chhobhai.
anas uch nama maha sur sohai.
bado chhatardhari dharai chhatar jo hai. (206)

ਰਥੰ ਸੇਤ ਬਾਜੀ ਸਿਰਾਜੀਤ ਸੋਹੈ । ਲਖੇ ਇੰਦ੍ ਬਾਜੀ ਤਰੈ ਦ੍ਰਿਸਟ ਕੋ ਹੈ ।
ਹਠੀ ਬਾਬਰੀ ਕੋ ਹਿੰਸਾ ਨਾਮ ਜਾਨੋ । ਮਹਾ ਜੰਗ ਜੋਧਾ ਅਜੈ ਲੋਕ ਮਾਨੋ । ੨੦੭ ।
Rathung sait baji sirojeet sohai.
lakhai Inder baaji tarai drisat ko hai.
hathi babri ko hinsa naam jano.
maha jung jodha agai lok mano. (207)

ਮੁਭੰ ਸੰਦਲੀ ਬਾਜ ਰਾਜੀ ਸਿਰਾਜੀ । ਲਖੇ ਰੂਪ ਤਾ ਕੋ ਲਜੈ ਇੰਦ੍ ਬਾਜੀ ।
ਕੁਮੰਤੰ ਮਹਾ ਜੰਗ ਜੋਧਾ ਜੁਝਾਰੰ । ਜਲੰ ਵਾ ਥਲੰ ਜੇਣ ਜਿਤੇ ਬਰਿਆਰੰ । ੨੦੮ ।
subhang sandli baaj raji siraji.
lakhai roop ta ko lajai Inder baji.
kumantung maha jung jodha jujharung.
jalung va thalung jain jitai bariarung. (208)

ਚੜਯੋ ਬਾਜ ਤਾਜੀ ਕੋਪਤੰ ਸਰੂਪੰ । ਧਰੇ ਚਰਮ ਬਰਮੰ ਬਿਸਾਲੰ ਅਨੂਪੰ ।
ਧੁਜਾ ਬਧ ਸਿਧੰ ਅਲਜਾ ਜੁਝਾਰੰ । ਬਡੋ ਜੰਗ ਜੋਧਾ ਸੁ ਕ੍ਰੁਧੀ ਬਰਾਰੰ । ੨੦੯ ।
chaarriou baaj taji koptung sarupung.
dharai charam barmung bisal arupung.
dhuja badh sidhung alja jujhariung.
bado jung jodha so karodhi bararung. (209)

ਧਰੇ ਛੀਨ ਬਸਤ੍ਰੰ ਮਲੀਨੰ ਦਰਿਦ੍ਰੀ । ਧੁਜਾ ਫਾਟ ਬਸਤ੍ਰੰ ਸੁ ਧਾਰੇ ਉਪਦ੍ਰੀ ।
ਮਹਾ ਸੂਰ ਚੋਰੀ ਕਰੋਰੀ ਸਮਾਨੰ । ਲਸੈ ਤੋਜ ਐਸੋ ਲਜੈ ਦੇਖਿ ਸ੍ਰਾਨੰ । ੨੧੦ ।
dharai chheen bastarung maleenung daridari.
dhuja phat bastarung so dharai upadri.
maha sur chori karori samanung.
lassai tej aiso lajai dekh savanung. (210)

ਫਟੇ ਬਸਤ੍ ਸਰਬੰ ਸਬੈ ਅੰਗ ਧਾਰੇ । ਬਧੇ ਸੀਸ ਜਾਰੀ ਬੁਰੀ ਅਰਧ ਜਾਰੇ ।
ਚੜਯੋ ਭੀਮ ਭੈਸੰ ਮਹਾ ਭੀਮ ਰੂਪੰ । ਬਿਭੈਚਾਰ ਜੋਧਾ ਕਹੋ ਤਾਸ ਭੂਪੰ । ੨੧੧ ।
phatai bastar sarbung sabai ang dharai.
badhai sees jari buri ardh jarai.
charriou bheem bhaisung maha bheem ruoung.
bibhaichar jodha kaho taas bhupung. (211)

" He was riding a fast steed, with an invincible plume at his head. The moon was feeling jealous and furious on the sight of his victory sign on his head. Such a glamorous warrior was called (Anas) 'Indestructible' and was having a huge canopy overhead," (206)

" (Then another warrior) whose chariot was attached to white horses and a beautiful (victorious) plume was looking glamorous on his head. On seeing the horses, one does not care much for the horses of Indra even as they were no match to these horses. This stubborn and crude warrior was called "violence" (hinsa), this warrior should be considered as great fighter, who was invincible in the world." (207)

" Now the chariot was fitted with sandal coloured (green) horses from siney land and seeing their beauty even Indra's horses would feel (ashamed) belittled. That great warrior was called (koonant) perversity. Who had won over many tough and strong warriors in the land or seas ?" (208)

" This warrior was riding a pigeon coloured sturdy horse and was armed with a large shield and a beautiful coat of mail (protective cover). A banner was flying on the chariot. The fighter warrior was renowned as (alja) shamelessness. He was a great battle warrior, who was furious with rage and very powerful." (209)

" The one warrior with thin robes, who was very lazy and dirty, and even the (banner) flag cloth was torn and was engaged in oppression. It is called 'theft' and a warrior like a hatchet, Its greed was shining so much that even a dog was feeling ashamed on seeing it." (210)

" (Another warrior) whose all the clothes on the body were torn and had worn a dirty mesh of iron on the head (in the form of a headgear). He was very dreadful looking riding on a huge (bodied) buffalo. O Rajan ! He is called a warrior with a bad character (like prostitute)." (211)

ਸਭੈ ਸਿਆਮ ਬਰਣੰ ਸਿਰੰ ਸੇਤ ਏਕੰ । ਨਹੇ ਗਗਧਪੰ ਸਯੰਦਨੇਕੰ ਅਨੇਕੰ ।
ਧੁਜਾ ਸਯਾਮ ਬਰਣੰ ਭੁਜੰ ਭੀਮ ਰੂਪੰ । ਸਰੰ ਸੋਨਿਤੰ ਏਕ ਅਛੇਕ ਕੂਪੰ । ੨੧੨ ।
Sabhai Siam barnung sirang sait ekung.
nehai gardhapung saryandnekung anekung.
dhuja siam barnung bhujang bheem roopung.
sarung saronatung ek avhhek kupung. (212)

ਮਹਾ ਜੋਧ ਦਾਰਿਦ੍ ਨਾਮ ਜੁਝਾਰੰ । ਧਰੇ ਚਰਮ ਬਰਮੰ ਸੁ ਪਾਣੰ ਕੁਠਾਰੰ ।
ਬਡੋ ਚਿਤ੍ ਜੋਧੀ ਕਰੋਧੀ ਕਰਾਲੰ । ਤਜੈ ਨਾਸਕਾ ਨੈਨ ਧੁਮ੍ਰੰ ਬਰਾਲੰ । ੨੧੩ ।
maha jodh daridar nama jujharung.
dharai charam barmung so panung kutharung.
bado chitar jodhi karodhi karalung.
tajai naska nain dhurmrung baralung. (213)

ਰੁਆਲ ਛੰਦ
ਸ੍ਵਮਿਘਾਤ ਕ੍ਰਿਤਘਨਤਾ ਦੋਊ ਬੀਰ ਹੈ ਦੁਰ ਧਰਖ ।
ਸਤ੍ਰ ਸੁਰਨ ਕੇ ਸੰਘਾਰਕ ਸੈਨ ਕੇ ਭਰਤਰਖ ।
ਕਉਨ ਦੋ ਥਨ ਸੋ ਜਨਾ ਜੁ ਨ ਮਾਨਿ ਹੈ ਤਿਹੰ ਤ੍ਰਾਸ ।
ਰੂਪ ਅਨੂਪ ਬਿਲੋਕਿ ਕੈ ਭਟ ਭਜੈ ਹੋਇ ਉਦਾਸ । ੨੧੪ ।
Ruaal Chhand
Swamghat kiratghanta douoo beer hai dur dharakh.
Satar suran ke sangharak sain ke bharatrakh.
kaun do thun so jana jo jana maan hai tehung tras.
roop anup bilok kai bhat bhajai hoiai udas. (214)

ਮਿਤ੍ ਦੋਖ ਅਰੁ ਰਾਜ ਦੋਖ ਸੁ ਏਕ ਹੀ ਹੈ ਭ੍ਰਾਤ ।
ਏਕ ਬੀਸ ਦੁਹੂੰਨ ਕੋ ਅਰ ਏਕ ਹੀ ਤਿਹ ਮਾਤ ।
ਛਤ੍ਰਿ ਧਰਮ ਧਰੇ ਹਠੀ ਰਣ ਧਾਇ ਹੈ ਜਿਹ ਓਰ ।
ਕਉਨ ਧੀਰ ਧਰ ਭਟ"ਬਰ ਲੇਤ ਹੈ ਝਕਝੋਰ । ੨੧੫ ।
mitar dokh ar raj dokh so ek hi hai bhrat.
ek bans donhun ko ar ek hi the maat.
chhatar dharam dharai hathi runn dhaie hai jeh aur.
kaun dheer dhar bhatanbar lait hai jhakjhor. (215)

ਈਰਖਾ ਅਰੁ ਉਚਾਟ ਏ ਦੋਊ ਜੰਗ ਜੋਧਾ ਸੂਰ ।
ਭਾਜਿ ਹੈ ਅਵਿਲੋਕ ਕੈ ਅਰੁ ਰੀਝਿ ਹੈ ਲਖਿ ਹੂਰ ।
ਕਉਨ ਧੀਰ ਧਰੈ ਭਟ"ਬਰ ਜੀਤਿ ਹੈ ਸਬ ਸਤ੍ ।
ਦੰਤ ਲੈ ਤ੍ਰਿਣ ਭਾਜਿ ਹੈ ਭਟ ਕੋ ਨ ਗਾਹਿ ਹੈ ਅਤ੍ । ੨੧੬ ।
earkha or uchat ai douoo jung jodha soor.
bhaj hai avilok koi ar reejh hai lakh hoor.
kaun dheer dharai battambur jeet hai sub satar.
dant lai trin bhaaj hai bhat ko na geh hai atar. (216)

" The warrior was black coloured except the head, which was white (with white hair) and many donkeys were attached to his chariot. His flag was also of black colour and his arms were very large and sturdy. His one eye was like a pond of blood while the other eye was like a well." (212)

" The warrior, called 'laziness' was of a very quarrelsome nature. His body was having a protective coat of mail, a shield in one hand and an axe in the other hand. He was a dreadful warrior of a peculiar type and was very wrathful. A horrible smoke was coming out of his nose and eyers." (213)

Ruaal Chhand :

"Suicidal' and 'ungreatefulness' were two brothers who were very dreadful. They would destroy the enemy warriors and were protectors of their own forces. Who was there born out of a double-breasted woman, so powerful as not to be frightened of them ? Perceiving their powerful form, the warriors would flee away in despair."(214)

" Friendly malice" and "royal malice" were both brothers of the same type ; both belonged to the same family with a common mother. By following the Kashatriya religion, both the stubborn warriors attack whichever side in the battlefield, and then which warrior could face them with patience in protecting the honour of their side. They win the battle by engaging them in severe struggle." (215)

'Jealousy' and 'dejection' were both great warriors in the world. On seeing them, the enemy would take to their heels while the fairies get pleased at this sight. Which mighty warrior with patience would oppose them as they could win against all foes? The warriors flee from the battlefield being frightened of them (by mincing grass with the teeth). Then no other warrior could dare to arm himself with weapons or protective cover." (216)

ਘਾਤ ਅਉਰ ਬਸੀਕਰਣ ਬਡ ਬੀਰ ਧੀਰ ਅਪਾਰ ।
ਕੁਰ ਕਰਮ ਕੁਠਾਰ ਪਾਣਿ ਕਰਾਲ ਦਾੜ ਬਰਿਆਰ ।
ਬਿਜ ਤੇਜ ਅਛਿਜ ਗਾਤਿ ਅਭਿਜ ਰੂਪ ਦੁਰੰਤ ।
ਕਉਨ ਕਉਨ ਨ ਜੀਤਿਏ ਜਿਨਿ ਜੀਵ ਜੰਤ ਮਹੰਤ । ੨੧੭ ।
ghaat aur basikaran bad beer dheer apar.
karor karam kuthar paam karal darr bariar.
bij tej achhij gaat abhij roop durant.
kaun kaun na jeeteeai jin jeev jant marrant. (217)

ਆਪਦਾ ਅਰੁ ਝੂਠਤਾ ਅਰੁ ਬੀਰ ਬੰਸ ਕੁਠਾਰ ।
ਪਰਮ ਰੂਪ ਦੁਰ ਧਰਖ ਗਾਤ ਅਮਰਖ ਤੇਜ ਅਪਾਰ ।
ਅੰਗ ਅੰਗਨਿ ਨੰਗ ਬਸਤ੍ ਨ ਅੰਗ ਬਲਕੁਲ ਪਾਤ ।
ਦੁਸਟ ਰੂਪ ਦਰਿਦ੍ ਧਾਮ ਸੁ ਬਾਣ ਸਾਧੇ ਸਾਤ । ੨੧੮ ।
apda or jhoothta ar beer bans kuthar.
param roop dar dharakh gaat amarakh tej apar.
ang angan nang bastar na ang balkul paat.
dusat roop daridar dham so baan sadhai saat. (218)

ਬਿਯੋਗ ਅਉਰ ਅਪਰਾਧ ਨਾਮ ਸੁ ਧਾਰ ਹੈ ਜਬ ਕੋਪ ।
ਕਉਨ ਠਾਢ ਸਕੈ ਮਹਾ ਬਲਿ ਭਾਜਿ ਹੈ ਬਿਨੁ ਓਪ ।
ਸੂਲ ਸੈਥਨ ਪਾਨਿ ਬਾਨ ਸੰਭਾਰਿ ਹੈ ਤਵ ਸੂਰ ।
ਭਾਜਿ ਹੈ ਤਜਿ ਲਾਜ ਕੋ ਬਿਸੰਭਾਰ ਹੈ ਸਬ ਕੂਰ । ੨੧੯ ।
biyog aour apradh naam so dhaar hai jab kop.
kaun thandh sakai maha bal bhaaj hai bin oap.
sool saithan paan baan sambhar hai bhav soor.
bhaaj hai taj laaj ko bisambhar havai sab koor. (219)

ਭਾਨੁ ਕੀ ਸਰ ਭੇਦ ਜਾ ਦਿਨ ਤਪਿ ਹੈ ਰਣ ਸੂਰ ।
ਕਉਨ ਧੀਰ ਧਰੈ ਮਹਾ ਭਟ ਭਾਜਿ ਹੈ ਸਭ ਕੂਰ ।
ਸਸਤ੍ ਅਸਤ੍ਰਨ ਛਾਡਿ ਕੈ ਅਰੁ ਬਾਜ ਰਾਜ ਬਿਸਾਰਿ ।
ਕਾਟਿ ਕਾਟਿ ਸਨਾਹ ਤਵ ਭਟ ਭਾਜਿ ਹੈ ਬਿਸੰਭਾਰ । ੨੨੦ ।
bhan ki sar bhed ja din tup hai runn sur.
kaun dheer dharai maha bhat bhaaj hai sabh koor.
Sastar astaran chhad kai ar baj raj bisar.
kaat kaat sanah tav bhat bhaj hai bisambhar. (220)

"Then 'Ambush' and magical spells to control other warriors, "Messengers", as stubborn action was an axe in their hands and were great fighters with strength. They were having the flamour of lightning with an indivisible body and a dreadful (body) free from, any effect. They had defeated all the mighty and great beings." (217)

" 'Adversity' (Distress) and 'Insincerity' (falsehood) were also like the axes to destroy the dynasty of warriors. They have a great form, with a stout body ; They were always remaining naked ; covering their body with tree leaves and barks only. They were the root cause (source) of lethargy (wretchedness) with a form of a villian (rascal) having the strength (seven arrows) of crime (tyranny) and obstacle (hindrance)." (218)

" When the warriors called (offence) 'crime' and 'separation' would become furious with rage, then which powerful fighter would dare to oppose them and would not run away without any tradition (formalism) ? "O King ! Your warriors with spears, spikes and arrows in hands will become senseless and not true to their salt, they would run away shamelessely." (219)

" When they will be getting heated up (warmed up) like the sun in the battlefield and cause wounds (on the enemy), then which warrior will (oppose) them through observing patience ? All the warriors will prove to be untrue (worthless) and flee from the battlefield. They will leave their weapons behind and forgetting their kingdom (crowns) and the horses, your warriors, breaking their protective coats of mail and being unconscious, they will be running away." (220)

ਧੂਮ੍ ਬਰਣ ਅਉ ਧੂਮ੍ ਨੈਨ ਸੁਸਾਤ ਧੂਮ੍ ਜੁਆਲ ।
ਛੀਨ ਬਸਤ੍ ਧਰੇ ਸਬੈ ਤਨ ਕ੍ਰੂਰ ਬਰਣ ਕਰਾਲ ।
ਨਾਮ ਆਲਸ ਤਵਨ ਕੋ ਸੁਨਿ ਰਾਜ ਰਾਜ ਵਤਾਰ ।
ਕਉਨ ਸੂਰ ਸੰਘਾਰਿ ਹੈ ਤਿਹ ਸਸਤ੍ ਅਸਤ੍ ਪ੍ਰਹਾਰ । ੨੨੧ ।
dhumar baran au dhumar nain so saat dhumar jual.
cheen bastar dharai sabai tan koor baran karal.
naam alus tavan ko sunn raj raj vatar.
kaun soor sanghar hai the sastar astar parhar. (221)

ਤੋਟਕ ਛੰਦ

ਚੜਿ ਹੈ ਗਹਿ ਕੋਪ ਕ੍ਰਿਪਾਣ ਰਣੰ । ਘਮਕੰਤ ਕਿ ਘੁੰਘਰ ਘੋਰ ਘਣੰ ।
ਤਿਹ ਨਾਮ ਸੁ ਖੇਦ ਅਭੇਦ ਭਟੰ । ਤਿਹ ਬੀਰ ਸੁਧੀਰ ਲਖੋ ਨਿਪਟੰ । ੨੨੨ ।

Totak Chhand

Charr hai geh kop kirpan runung.
ghamkant kai ghanghar ghor gharung.
the naam so khed abhed bhatung.
the beer sudheer lakhai niphung. (222)

ਕਲ ਰੂਪ ਕਰਾਲ ਜ੍ਵਾਲ ਜਲੰ । ਅਸਿ ਉਜਲ ਪਾਨਿ ਪ੍ਰਭਾ ਨਿਮ੍ਲੰ ।
ਅਤਿ ਊਜਲ ਦੰਦ ਅਨੰਦ ਮਨੰ । ਕੁਕ੍ਰਿਆ ਤਿਹ ਨਾਮ ਸੁ ਜੋਧ ਗਨੰ । ੨੨੩ ।
kal roop karal javal jalung.
us ujal paan prabha nimaralung.
at ujal dand anand manung.
kukiria the naam so jog ganung. (223)

ਅਤਿ ਸਿਆਸ ਸਰੂਪ ਕਰੂਪ ਤਨੰ । ਉਪਜੰ ਅਗਯਾਨ ਬਿਲੋਕਿ ਮਨੰ ।
ਤਿਹ ਨਾਮ ਗਿਲਾਨਿ ਪ੍ਰਧਾਨ ਭਟੰ । ਰਣ ਮੋ ਨ ਮਹਾ ਹਠਿ ਹਾਰਿ ਹਤੰ । ੨੨੪ ।
at Sias saroop karup tanung.
upjung agyan biloki manung.
teh naam gilan pardhan bhatung.
runn mo na maha hath haar hathung. (224)

ਅਤਿ ਅੰਗ ਸੁਰੰਗ ਸਨਾਹ ਸੁਭੰ । ਬਹੁ ਕਸਟ ਸਰੂਪ ਸੁ ਕਸਟ ਛੁਭੰ ।
ਅਤਿ ਬੀਰ ਅਧੀਰ ਨ ਭਯੋ ਕਬ ਹੀ । ਦਿਵ ਦੇਵ ਪਾਨਤ ਹੈ ਸਬ ਹੀ । ੨੨੫ ।
at ang surang sanah subhang.
boh kasat sarup so kasat chhubhang.
at beer adheer na bhiou kab hi.
div dev prachhanat hai sab hi. (225)

" The other warrior was smoky in colour with eyes like smoke and was producing (flame) fire from the mouth equivalent to seven lit fires (fumigations). He had worn thin clothes on the body, having a frightening and stubborn outlook (colour). Its name was (alus) ' Idleness' or Lethargy'. O King Incarnation of Kings ! Listen. Which was the warrior to kill it by attacking it with arms and weapons ?" (221)

Totak Chhand :

" It wields the sword with ruthlessness producing a tinkling sound of the gangling clouds. It was called a warrior by the name (khed) 'Regret' which was indivisible. Amongst the warriors, it was known as a perfect fighter (warrior)." (222)

" Then another warrior with a glorious form, spitting a dreadful fire (from its body) (flames were emitting) It was having a white sword in hand, with a white shining flash; its teeth were milky white, which were very pleasing to the mind. This warrior was called by the name (kukiria) "Vicious Actions". (223)

" Then another warrior with a dark (black) complexion and an ugly appearance (body) on the very sight of it, one gets the feeling of 'Ignorance'. Such a mighty warrior was called ('gilan') 'Reproach'. It was very stubborn and never leaves the field getting defeated (never gets defeated)." (224)

" The body is covered with beautiful protective coat of iron. With a form like 'hardship' this warrior would make 'Tribulation' feel jealous of it. It was a mighty warrior and could never be subjugated (brought under submission). Both the gods and the demons were recognizing it." (225)

ਭਟ ਕਰਮ ਬਿਕਰਮ ਜਬੈ ਧਰਿ ਹੈ । ਰਣ ਰੰਗ ਤੁਰੰਗਹਿ ਬਿਚਰਿ ਹੈ ।
ਤਬ ਬੀਰ ਸੁ ਧੀਰਹਿੰ ਕੋ ਧਰਿ ਹੈ । ਬਲ ਬਿਕ੍ਰਮ ਤੇਜ ਤਬੈ ਹਰਿ ਹੈ । ੨੨੬ ।
bhat karan bikaram jabai dhar(i) hai. runn rung tarungeh bichar(i) hai.
tab beer so dheerehung ko dhar hai. bal bikram tej tabai har hai. (226)

ਦੋਹਰਾ

ਇਹ ਬਿਧਿ ਤਨ ਸੂਰਾ ਸੁ ਧਰਿ ਧੈ ਹੈ ਨ੍ਰਿਪ ਅਬਿਬੇਕ ।
ਨ੍ਰਿਪ ਬਿਬੇਕ ਕੀ ਦਿਸਿ ਸੁਭਟ ਠਾਢ ਨ ਰਹਿ ਹੈ ਏਕ । ੨੨੭ ।

Dohra

eh bidh tan sura so dhar dhai hai nrip abibek.
nrip bibek ki disi subhat thadh na reh hai ek. (227)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਪਾਰਸ ਮਛਿੰਦ੍ਰ ਸੰਬਾਦੇ ਨ੍ਰਿਪ ਅਬਿਬੇਕ ਆਗਮਨ ਨਾਮ
ਸੁਭਟ ਬਰਨਨੰ ਨਾਮ ਧਿਆਇ ਸਮਾਪਤਮ ਸਤ ਸੁਭਮ ਸਤ ।
iti Sri Bachittar Natak granthai Paras Machhindar sumbadai nrip abibek agman naam
subhat barnanung naam dhiae samapatam Sat Subham Sat.

ਅਥ ਨ੍ਰਿਪ ਬਿਬੇਕ ਦੇ ਦਲ ਕਥੰਨ ।

ਛਪਯ ਛੰਦ

ਜਿਹ ਪ੍ਰਕਾਰ ਅਬਿਬੇਕ ਨ੍ਰਿਪਤਿ ਦਲ ਸਹਿਤ ਬਖਾਨੇ ।
ਨਾਮ ਠਾਮ ਆਭਰਨ ਸੁ ਰਥ ਸਭ ਕੇ ਹਮ ਜਾਨੇ ।
ਸਸਤ੍ਰ ਅਸਤ੍ਰ ਅਰੁ ਧਨੁਖ ਧੁਜਾ ਜਿਹ ਬਰਣ ਉਚਾਰੀ ।
ਤ੍ਰਪ੍ਰਸਾਦ ਮੁਨਿ ਦੇਵ ਸਕਲ ਸੁ ਬਿਬੇਕ ਬਿਚਾਰੀ ।
ਕਰਿ ਕ੍ਰਿਪਾ ਸਕਲ ਜਿਹ ਬਿਧਿ ਕਹੇ ਤਿਹ ਬਿਧਿ ਛਹੈ ਬਖਾਨੀਐ ।
ਕਿਹ ਛਬਿ ਪ੍ਰਭਾਵ ਕਿਹ ਦੁਤਿ ਨਿਰਪਤਿ ਨ੍ਰਿਪ ਬਿਬੇਕ ਅਨੁਮਾਨੀਐ । ੨੨੮ ।

Ath nrip bibek de dal kathanung

Chhapaieu Chhand

jeh parkar abibek nirpati dal sahet bakhanai.
naam thaam abharani so rath sabh kai hum janai.
sastar astar ar dhanukhj dhuja jeh baran uchari.
tavprasad mun dev sakal so bibek bichari.
kar kirpa sakal jeh bidh kehai the bidh vehai bakhaniai.
keh chhab parbhav keh dut(i) nripati nrip bibek anumaniai. (228)

" When the warrior called (karam) 'benevolence' will function with strength and will land in the battlefield on a horseback, "O king ! Then which warrior of yours would dare to oppose it ? It will defeat then all the power or might (of them)."(226)

Couplet :

Thus when the warriors of the king 'Ignorance' (lack of knowledge) will take up a form (body) and launch an attack, then none of the supporters of the king 'knowledge' will be able to confront it in the battlefield. (227)

Here the chapter of 'Paras Machhindra' based on the episode of king "Ignorance" entering the field in detail is completed. All is well.

Now the detail of the king 'Knowledge' (with its army) begins.

Chhapai Chhand :

" Just as the details of the king 'Ignorance' along with its supporters (army) had been described earlier and we have known their destination, ornaments and chariots etc. O Muni ! Just as you had described with great kindness details of weapons, protective coverings, bows, banners and their colours, in the same manner let us now consider details of 'Knowledge' now. So please explain details of the 'King Knowledge' now as explained earlier for 'Ignorance'. Now please explain in detail the glamour, influence and glittering beauty of the king of kings called (Bibek) 'Knowledge'." (228)

ਅਧਿਕ ਨਯਾਸ ਮੁਨਿ ਕੀਨ ਮੰਤ੍ਰ ਬਹੁ ਭਾਂਤਿ ਉਚਾਰੇ ।
ਤੰਤ੍ਰ ਭਲੀ ਬਿਧਿ ਸਧੇ ਜੰਤ੍ਰ ਬਹੁ ਬਿਧਿ ਲਿਖਿ ਡਾਰੇ ।
ਅਤਿ ਪਵਿਤ੍ਰ ਹੁਐ ਆਪ ਬਹੁਰਿ ਉਚਾਰ ਕਰੋ ਤਿਹ ।
ਨ੍ਰਿਪ ਬਿਬੇਕ ਅਬਿਬੇਕ ਸਹਿਤ ਸੈਨ ਕਥਯੋ ਜਿਹ ।
ਸੁਰ ਅਸੁਰ ਚਕ੍ਰਿਤ ਚਹੁ ਦਿਸ ਭਏ ਅਨਲ ਪਵਨ ਸਸਿ ਸੂਰ ਸਬ ।
ਕਿਹ ਬਿਧਿ ਪ੍ਰਕਾਸ ਕਰਿ ਹੈ ਸੰਘਾਰ ਜਕੇ ਜਛ ਗੰਧਰਬ ਸਬ । ੨੨੯ ।
adhik naryas muni keen mantar boh bhant ucharai.
tantar bhali bidh sadhai jantar boh bidh likh darai.
ati pavitar huai aap bahur uchar karo teh.
nrip bibek abibek sahet sain kathiou jeh.
sur asur chakirat choh dis bhaie anal pavan sus sus sab.
keh bidh prakas kar hai sanghar jakai jachh gandhrab sab. (229)

ਸੇਤ ਛਤ੍ਰ ਸਿਰ ਧਰੈ ਸੇਤ ਬਾਜੀ ਰਥ ਰਾਜਤ ।
ਸੇਤ ਸਸਤ੍ਰ ਤਨ ਸਜੇ ਨਿਰਖਿ ਸੁਰ ਨਰ ਭ੍ਰਮਿ ਭਾਜਤ ।
ਚੰਦ ਚਕ੍ਰਿਤ ਹ੍ਵੈ ਰਹਤ ਭਾਨੁ ਭਵਤਾ ਲਖਿ ਭੁਲਤ ।
ਭ੍ਰਮਰ ਪ੍ਰਭਾ ਲਖਿ ਭ੍ਰਮਤ ਅਸੁਰ ਸੁਰ ਨਰ ਡਗ ਡੁਲਤ ।
ਇਹ ਛਬਿ ਬਿਬੇਕ ਰਾਜਾ ਨ੍ਰਿਪਤਿ ਅਤਿ ਬਲਿਸਟ ਤਿਹ ਮਾਨੀਐ ।
ਮੁਨਿ ਗਨ ਮਹੀਪ ਬੰਦਤ ਸਕਲ ਤੀਨਿ ਲੋਕਿ ਮਹਿ ਜਾਨੀਐ । ੨੩੦ ।
sait chhatar sir dharai sait baji rath rajat.
sait sastar tan sajai nirakh sur nar bharam bhajat.
chand chakirat havai rehat bhan bhavtai lakh bhulat.
bharmar prabha lakh bharmat asur sur nar dug dulat.
eh chhab bibek raja nirpat at balist the maniai.
mun gunn mahip bandat sakal teen lok meh,janiai. (230)

ਚਮਰ ਚਾਰੁ ਚਹੁੰ ਓਰ ਢੁਰਤ ਸੁੰਦਰ ਛਬਿ ਪਾਵਤ ।
ਨਿਰਖਿ ਹੰਸ ਤਿਹ ਡੁਰਨਿ ਮਾਨ ਸਰਵਰਹਿ ਲਜਾਵਤ ।
ਅਤਿ ਪਵਿਤ੍ਰ ਸਬ ਗਾਤ ਪ੍ਰਭਾ ਅਤਿ ਹੀ ਜਿਹ ਸੋਹਤ ।
ਸੁਰ ਨਰ ਨਾਗ ਸੁਰੇਸ ਜਛ ਕਿਨੰਰ ਮਨ ਮੋਹਤ ।
ਇਹ ਛਬਿ ਬਿਬੇਕ ਰਾਜਾ ਨ੍ਰਿਪਤਿ ਜਿਦਿਨ ਕਮਾਨ ਛੜਾਇ ਹੈ ।
ਬਿਨੁ ਅਬਿਬੇਕ ਸੁਨਿ ਹੋ ਨਿਰਪਤਿ ਸੁ ਅਉਰ ਨ ਬਾਨ ਚਲਾਇ ਹੈ । ੨੩੧ ।
chamar charu chahun aur dhurat sunder chhab pavat.
nirakh hans the dhurin maan sarvareh lajavat.
ati pavitar sab gaat prabha ati hi jeh sohat.
sur nar nag sures jachh kinar man mohat.
eh chhab bibek raja nripati jidin kaman charvaie hai.
bin abibek sunn ho nripati so aour na baan chalaie hai. (231)

The Muni Machhindra had practiced many ways and means and uttered many types of 'mantras' (magical spells), performed many types of mystical formulae and wrote many types of incantations (witchcraft). First of all he purified himself and then enunciated them and explained details of the king 'Knowledge' , as the details of "Ignorance" along with its armed forces were given earlier. Thus the gods and demons like Fire, Wind, Moon, Sun etc. in all the four directions got surprised. All the demigods and Shiva's musicians were wondering as to the type of struggle being brought out by him in this description. (229)

There was a white canopy overhead, while white horses were yoked to the white chariot. The body was also covered with white coloured robes, on seeing them both the gods and men were running in fantasy. The moon was also wondering while the sun seeing its brilliance was getting confused about its own function. The black bees were also in confused state on seeing its glamour while demons, gods and men were all wonderstruck. O Rajan ! This was the beauty of the king "Knowledge" and it was known to be very powerful. The groups of Munis and other kings were paying their obeisance to it. Thus it was known all over the three worlds. (230)

Beautiful flywhisks were being waved on all the four sides; the swans of Mansarovar were feeling (ashamed) shy on seeing its charm and its whole body wass very pure and transparent and its brilliance was very praiseworthy. It had enamoured the hearts of gods, men, snakes, Indra, demigods and mythological horse (with human face). "O king of Kings ! When it will be shooting arrows, then listen to me ! None apart from 'Ignorance' will be able to stand against it and shoot arrows at it. (231)

ਅਤਿ ਪ੍ਰਚੰਡ ਅਬਿਕਾਰ ਤੇਜ ਆਖੰਡ ਅਤੁਲ ਬਲ ।
ਅਤਿ ਪ੍ਰਤਾਪ ਅਤਿ ਸੂਰ ਤੂਰ ਬਾਜਤ ਜਿਹ ਜਲ ਥਲ ।
ਪਵਨ ਬੇਗ ਰਥ ਚਲਤ ਪੇਖਿ ਚਪਲਾ ਚਿਤ ਲਾਜਤ ।
ਸੁਨਤ ਸਬਦ ਚਕ ਚਾਰ ਮੇਘ ਮੋਹਤ ਭ੍ਰਮ ਭਾਜਤ ।
ਜਲ ਥਲ ਅਜੇਅ ਅਨਭੈ ਭਟ ਅਤਿ ਉਤਿਮ ਪਰਵਾਨੀਐ ।
ਧੀਰਜ ਸੁ ਨਾਮ ਜੋਧਾ ਬਿਕਟ ਅਤਿ ਸੁਬਾਹੁ ਜਗ ਮਾਨੀਐ । ੨੩੨ ।
ati parchand abikar tej akhand atul bal.
ati pratap ati sur toor bajat jehjal thal.
pavan beig rath chalat pekh chapla chit lajat.
sunat sabad chak char megh mohat bhram bhajat.
jal thal ajeai anbhai bhat at utam parvaniai.
dheeraj so naam jodha bikat ati subah jug maniai. (232)

ਧਰਮ ਧੀਰ ਬੀਰ ਜਸਮੀਰ ਅਨਭੀਰ ਬਿਕਟ ਮਤਿ ।
ਕਲਪ ਬ੍ਰਿਛ ਕੁਬ੍ਰਿਤਨ ਕ੍ਰਿਪਾਨ ਜਸ ਤਿਲਕ ਸੁਭਟ ਅਤਿ ।
ਅਤਿ ਪ੍ਰਤਾਪੁ ਅਤਿ ਓਸ ਅਨਲ ਸਰ ਤੇਜ ਜਰੇ ਰਣ ।
ਬ੍ਰਹਮ ਅਸਤ੍ਰ ਸਿਵ ਅਸਤ੍ਰ ਨਹਿਨ ਮਾਨਤ ਏਕੈ ਬ੍ਰਣ ।
ਇਹ ਦੁਤਿ ਪ੍ਰਕਾਸ ਬ੍ਰਿਤ ਛਤ੍ਰ ਨ੍ਰਿਪ ਸਸਤ੍ਰ ਅਸਤ੍ਰ ਜਬ ਛੰਡਿ ਹੈ ।
ਬਿਨੁ ਏਕ ਅਬ੍ਰਿਤ ਸੁਬ੍ਰਿਤ ਨ੍ਰਿਪਤਿ ਅਵਰ ਨ ਆਹਵ ਮੰਡਿ ਹੈ । ੨੩੩ ।
dharam dheer beer jasmir anbheer bikat mat.
kalap brichh kabirtan kirpan jas tilak subhat ati.
at pratap ati us anal sabh tej jarai runn..
braham astar Siv astar nahin manat ekai bran.
eh duti prakas birat chhatar nrip sastar astar jab chhand hai.
bin ek abirat subitar nirpati avar na ahav mand hai. (233)

ਅਛਿਜ ਗਾਤ ਅਨਭੰਗ ਤੇਜ ਆਖੰਡ ਅਨਿਲ ਬਲ ।
ਪਵਨ ਬੇਗ ਰਥ ਕੋ ਪ੍ਰਤਾਪ ਜਾਨਤ ਜੀਅ ਜਲ ਥਲ ।
ਧਨੁਖ ਬਾਨ ਪਰਬੀਨ ਛੀਨ ਸਬ ਅੰਗ ਬ੍ਰਿਤਨ ਕਰਿ ।
ਅਤਿ ਸੁਬਾਹ ਸੰਜਮ ਸੁਬੀਰ ਜਾਨਤ ਨਾਰੀ ਨਰ ।
ਗਹਿ ਧਨੁਖ ਬਾਨ ਪਾਨਹਿ ਧਰਮ ਪਰਮ ਰੂਪ ਧਰਿ ਗਰਜਿ ਹੈ ।
ਬਿਨੁ ਇਕ ਅਬ੍ਰਿਤ ਸੁਬ੍ਰਿਤ ਨ੍ਰਿਪਤਿ ਅਉਰ ਨ ਆਨਿ ਬਰਜਿ ਹੈ । ੨੩੪ ।
achhij gaat anbhang tej akhand anil bal.
pawan beig rath ko pratap janat jia jal thal.
dhanukh baan parbeen cheen sab ang birtan kar.
at subah sanjam subeer janat nari nar.
geh dhamkh baan paneh dharam param roop dhar garij hai.
bin ik abrit sabitar nirpat aour na aan barji hai. (234)

It had a sharp and a flawless brilliance, with an indestructible strength. It had a great glamour and was a great warrior, whose trumpet was blowing everywhere (on land and seas). Its chariot was moving with the speed of wind and seeing it even lightning feels ashamed of itself. On hearing its words even the thunder of clouds on all four sides become doubtful and fly off, being enchanted by it. It was invincible on both land and sea and was not afraid of anyone, so it should be considered a mighty warrior. Such a wonderful warrior was called 'Patience', which was known very powerful in the world. (232)

Then there was a religious and very considerate warrior, who was fearless and was very stubborn in nature. It was like the (mythological) Kalap tree (which fulfils all our desires), which was capable of tearing asunder all evil deeds with a sword and a great praiseworthy mighty warrior. It glamour was too well known which could set the battlefield on fire. It did not believe in Brahm weapon or Shiva's protective cover but was only keen on inflicting wounds (to the enemy). This was a brilliant and glamorous Kashatriya king called 'Pledge' (barat). When it fires its weapons in the battlefield, then O King ! Then no other warrior except 'Abirt and Sabirt' Thoughtless and Thoughtfulness could oppose it. (233)

The warrior, whose body was indivisible, with an indestructible glitter and an invincible brilliance like the force of fire. Its was known all over the world, at both land and sea with the speed of wind of its chariot. It was a warrior called 'discipline with beautiful arms, which all the men and women had known. When it would thunder in the battlefield, armed with its arrows, in the form of a 'Virtuous nature', O king ! Then none except (Abirt and Sabirt') thoughtful or thoughtless could oppose it. (234)

ਚਕ੍ਰਿਤ ਚਾਰੁ ਚੰਚਲ ਪ੍ਰਕਾਸ ਬਾਜੀ ਰਥ ਸੋਹਤ ।
ਅਤਿ ਪ੍ਰਬੀਨ ਧੁਨਿ ਛੀਨ ਬੀਨ ਬਾਜਤ ਮਨ ਮੋਹਤ ।
ਪ੍ਰੇਮ ਰੂਪ ਸੁਭ ਧਰੇ ਨੇਮ ਨਾਮਾ ਭਟ ਭੈ ਕਰ ।
ਪਰਮ ਰੂਪ ਪਰਮੰ ਪ੍ਰਤਾਪ ਜੁਧ ਜੈ ਅਰਿ ਛੈ ਕਰ ।
ਅਸ ਅਮਿਟ ਬੀਰ ਧੀਰਾ ਬਡੋ ਅਤਿ ਬਲਿਟਿ ਦੁਰ ਧਰਖ ਰਣਿ ।
ਅਨਭੈ ਅਭੰਜ ਅਨਮਿਟ ਸੁਧੀਸ ਅਨਬਿਕਾਰ ਅਨਜੈ ਸੁ ਭਣ । ੨੩੫ ।
chakirat char chanchal prakas baji rath sohat.
at parbeen dhun chheen been bajat nan mohat.
prem roop sabh dharai naim nama bhat baai kar.
param roop parmang pratap judh jai ar chhai kar.
us ammit beer dheera bado at baliti dur dharakh runn.
anbhai abhang anmit supis anibikar anjai so bhan. (235)

ਅਤਿ ਪ੍ਰਤਾਪ ਅਮਿਤੋਜ ਅਮਿਟ ਅਨਭੈ ਅਭੰਗ ਭਟ ।
ਰਥ ਪ੍ਰਮਾਣ ਚਪਲਾ ਸੁ ਚਾਰੁ ਚਮਕਤ ਹੈ ਅਨਕਟ ।
ਨਿਰਖਿ ਸਤ੍ਰੁ ਤਿਹ ਤੇਜ ਚਕ੍ਰਿਤ ਭਯੀਭੀਤ ਭਜਤ ਰਣਿ ।
ਧਰਤ ਧੀਰ ਨਹਿ ਬੀਰ ਤੀਰ ਸਰ ਹੈ ਨਹੀ ਹਠਿ ਰਣਿ ।
ਬਿਗਯਾਨ ਨਾਮੁ ਅਨਭੈ ਸੁਭਟ ਅਤਿ ਅਲਿਸਟ ਤਿਹ ਜਾਨੀਐ ।
ਅਗਿਆਨ ਦੇਸਿ ਜਾ ਕੋ ਸਦਾ ਤ੍ਰਾਸ ਘਰਨ ਘਰਿ ਮਾਨੀਐ । ੨੩੬ ।
at pratap amitoj amit anbhai abhang bhat.
rath parman chapla so char chamkat hai ankat.
nirakh satar the tej chakirat bheybheet bhajat runn.
dharat dheer neh beer teer sar hai nahi hath runn.
bigyan naam anbhai subhat ati balisat the janiai.
again des ja ko sada tras gharan ghar maniai. (236)

ਬਮਤ ਜ੍ਵਾਲ ਡਮਰੂ ਕਰਾਲ ਡਿਮ ਡਿਮ ਰਣਿ ਬਜਤ ।
ਘਨ ਪ੍ਰਮਾਨ ਚਕ ਸਬਦ ਘਹਰਿ ਜਾ ਕੋ ਗਲ ਗ਼ਜਤ ।
ਸਿਮਟਿ ਸ"ਗ ਸੰਗ੍ਰਹਤ ਸਰਕਿ ਸਾਮੁਹ ਅਰਿ ਝਾਰਤ ।
ਨਿਰਖਿ ਤਾਸੁ ਸੁਰ ਅਸੁਰ ਬ੍ਰਹਮ ਜੈ ਸਬਦ ਉਚਾਰਤ ।
ਇਸਨਾਨ ਨਾਮ ਅਭਿਮਾਨ ਜੁਤ ਜਿਦਿਨ ਧਨੁਖ ਗਹਿ ਗਰਿਜ ਹੈ ।
ਬਿਨੁ ਇਕ ਕੁਚੀਲ ਸਾਮੁਹਿ ਸਮਰ ਅਉਰ ਨ ਤਾਸੁ ਬਰਜਿ ਹੈ । ੨੩੭ ।
bamat javal damaru karal dim dim runn bajat.
ghan parman chak sabad ghahar ja ko gal gajat.
Simit song sungarehat sarak samoh ar jharat.
nirakh taas sur asur braham jai sabad ucharat.
isnan naam abhiman jut jidin dhanukh geh grij hai.
bin ik kucheel samohai samar aour na taas barje hai. (237)

The warrior, whose brilliance was wonderful and restive horses were yoked to the chariot, while a flute with a bewitching note was producing the music. That warrior was called (Nem) 'Systematic' and was dreadful looking but had taken the form of love. It possessed a good form, with a great glamour that was always winning the battle while destroying the enemy. Such was this invincible warrior in war who was indestructible, having patience and was very powerful. It was fearless, indivisible, with a perfect form and flawless and was supposed to be invincible. (235)

He had a glorious personality, with a great strength and was fearless as well as imperishable and an indivisible warrior. His chariot was shining like lightning, while its luster was everlasting. The enemy gets shocked on seeing its brilliance, gets frightened, and then flees from the battlefield. Even the greatest warriors become impatient in its presernce, no one could shoot such accurate arrows as he, being a stubborn warrior. Such a warrior was called 'Science' (Technology) and it was considered very powerful. In the land of science, everyone feared it. (Everyone was afraid of it in the land of science). (236)

A flame of fire was coming out of its mouth, while a small dreadful drum was producing a din in the battlefield and the sound produced from its mouth was like the thunder of the cloud, which was astonishing. It holds the spear strongly by picking up courage and attacks the enemy from the front. On seeing all this the gods, demons and Brahma were saluting him. Its name was 'Bath' (ishnan) which was very proud. O King ! When it would launch an attack by taking its bow in the battlefield, then apart from Dirty (Filthy) none else could oppose it in the battle. (237)

ਇਕਿ ਨਿਬ੍ਰਿਤ ਅਤਿ ਬੀਰ ਦੁਤੀਅ ਭਾਵਨਾ ਮਹਾ ਭਟ ।
ਅਤਿ ਬਲਿਸਟ ਅਨਮਿਟ ਅਪਾਰ ਅਨਛਿਜ ਅਨਾਕਟ ।
ਸਸਤ੍ਰ ਧਰਿ ਗਜ ਹੈ ਜਬ ਭੀਰ ਭਾਜਿ ਹੈ ਨਿਰਖਿ ਰਣਿ ।
ਪਤ੍ਰ ਭੇਸ ਭਹਰਾਤ ਧੀਰ ਧਰ ਹੈ ਨ ਅਨਗਣ ।
ਇਹ ਬਿਧਿ ਸੁ ਧੀਰ ਜੋਧਾ ਨ੍ਰਿਪਤਿ ਜਿਦਿਨ ਅਯੋਧਨ ਰਚਿ ਹੈ ।
ਤਜ ਸਸਤ੍ਰ ਅਸਤ੍ਰ ਭਜਿ ਹੈ ਸਕਲ ਏਕ ਨ ਬੀਰ ਬਿਰਚ ਹੈ । ੨੩੮ ।
ik nibrit at beer dutia bhavna maha bhat.
at balist anmit apar anchhij anakat.
sastar dhar gaj hai jab bheer bhaj hai nirakh runn.
patar bhes bhehrat dheer dhar hai na angan.
eh bidh so dheer jodha nirpat jidin ayodhan rach hai.
taj sastar astar bhaj hai sakal ek na beer birach hai. (238)

ਸੰਗੀਤ ਛਪਯ ਛੰਦ

ਤਾਗੜਦੀ ਤੁਰ ਬਾਜ ਹੈ ਜਾਗੜਦੀ ਜੋਧਾ ਜਬ ਜੁਟਹਿ ।
ਲਾਗੜਦੀ ਲੁਥ ਬਿਥੁਰਹਿ ਸਾਗੜਦੀ ਸੰਨਾਹ ਸੁ ਤੁਟਹਿ ।
ਭਾਗੜਦੀ ਭੂਤ ਭੈਰੋ ਪ੍ਰਸਿਧ ਅਰੁ ਸਿਧ ਨਿਹਾਰਹਿ ।
ਜਾਗੜਦੀ ਜਛ ਜੁਗਣੀ ਜੂਥ ਜੈ ਸਬਦ ਉਚਾਰਹਿ ।
ਸੰਸਾਗੜਦੀ ਸੁਭਟ ਸੰਜਮ ਅਮਿਟ ਕਾਗੜਦੀ ਕ੍ਰੁਧ ਜਬ ਗਰਜਿ ਹੈ ।
ਦੰਦਾਗੜਦੀ ਇਕ ਦੁਰਮਤਿ ਬਿਨਾ ਆਗੜਦੀ ਸੁ ਅਉਰ ਨ ਬਰਜਿ ਹੈ । ੨੩੯ ।

Sangeet Chhapaiey Chhand

tagarrdi tur baaj hai jagarrdi jodha jab juteh.
lagarrdi luth bithureh sagarrdi sanah so tuteh.
bhagarrdi bhoot bhairou parsidh ar sidh nihareh.
jagarrdi jachh jugni juth jai sabad uchareh.
sansagarrdi subhat sanjam amit kagarrdi karudh jab garab hai.
dandagarrdi ik durmat bina agarrdi so aour na barje hai. (239)

ਜਾਗੜਦੀ ਜੋਗ ਜਯਵਾਨ ਕਾਗੜਦੀ ਕਰਿ ਕ੍ਰੋਧ ਕੜਕਹਿ ।
ਲਾਗੜਦੀ ਲੁਟ ਅਰੁ ਕੁਟ ਤਾਗੜਦੀ ਤਰਵਾਰ ਸੜਕਹਿ ।
ਸਾਗੜਦੀ ਸਸਤ੍ਰ ਸੰਨਾਹ ਪਾਗੜਦੀ ਪਹਿਰ ਹੈ ਜਵਨ ਦਿਨ ।
ਸਾਗੜਦੀ ਸਤ੍ਰ ਭਜਿ ਹੈ ਟਾਗੜਦੀ ਟਿਕਿ ਹੈ ਨ ਇਕ ਛਿਨ ।
ਪੰਪਾਗੜਦੀ ਪੀਅਰ ਸਿਤ ਬਰਣ ਮੁਖ ਸਾਗੜਦੀ ਸਮਸਤ ਸਿਧਾਰ ਹੈ ।
ਅੰਆਗੜਦੀ ਅਮਿਟ ਦੁਰ ਧਰਖ ਭਟ ਜਾਗੜਦੀ ਕਿ ਜਿਦਿਨ ਨਿਹਾਰ ਹੈ । ੨੪੦ ।
jagarrdi jog jeyvan kagarrdi kar karodh karrkehi.
lagarrdi lut or kut tagarvidar tarvar sarrkeh.
Sagarrdi sastar sanah bagarrdi pehar hai javan din.
Sagarrdi satar bhaj hai tagarrdi tik hai na ik chhin.
pampagarrdi piar sit baran mukh sagarrdi samsat sidhar hai.
angagarrdi amit dur dharakh bhat jagarrdi hi jidin nihar hai. (240)

There was another warrior called (Nivirti) 'Resolve' and the second one was intensive 'Emotion', which was also a mighty warrior. Both these warriors were very powerful, indestructible beyond comprehension, indivisible and unbreakable. When both of them armed with weapons, would thunder (roar) in the battlefield, then the cowards would run away from there on seeing them. They would shiver out of fear like the leaves and countless warriors would not confront them with patience. O King ! When the warrior with patience would arm itself with weapons and fight in battle, then all the warriors, leaving their weapons behind, would run away from the battlefield and no warrior would be left in the battlefield. (238)

Sangeet Chhapai Chhand :

When the large drums were being sounded, then the warriors get engrossed in battle. Many corpses get scattered in the battlefield, while the protective covers get broken. The ghosts and Bhairon (deity) along with known sidhas watch the battle scene. At all places demigods and evil spirits are seen saluting them, the indestructible great warrior called 'Discipline' (sanjam), getting furious would then attack with thunder, then apart from (Durmat) 'evil-minded', a warrior none else could oppose it by confronting it. (239)

The yoga while saluting, would become furious with rage, while looting and killing the enemy and would unsheathe its sword with a bang. One day when it would arm itself with weapons and protective cover, the enemy would take to its heels and would not wait for a while even. Their faces would become pale and white and they would run away from the battlefield, when the dreadful warrior would look at them. (240)

ਆਗੜਦੀ ਇਕ ਅਰਚਾਰੁ ਪਾਗੜਦੀ ਪੂਜਾ ਜਬ ਕੁਪਹਿ ।
ਰਾਗੜਦੀ ਰੋਸ ਕਰਿ ਜੋਸ ਪਾਗੜਦੀ ਪਾਇਨ ਜਬ ਰੁਪਹਿ ।
ਸਾਗੜਦੀ ਸਤੁ ੜਜਿ ਅਤੁ ਭਾਗੜਦੀ ਭਜਹਿ ਸੁ ਭ੍ਰਮਿ ਰਣਿ ।
ਆਗੜਦੀ ਐਸ ਉਝੜਹਿ ਪਾਗੜਦੀ ਜਣੁ ਪਵਨ ਪਤ੍ ਬਣ ।
ਸੰਸਾਗੜਦੀ ਸੁਭਟ ਸਬ ਭਜਿ ਹੈ ਤਾਗੜਦੀ ਤੁਰੰਗ ਨਚਾਇ ਹੈ ।
ਛੰਛਾਗੜਦੀ ਛਤ੍ ਬ੍ਰਿਤਿ ਛਡਿ ਕੈ ਆਗੜਦੀ ਅਧੋਗਤਿ ਜਾਇ ਹੈ । ੨੪੧ ।
agarrdi ik archar pagarrdi puja jab kupeh.
ragarrdi ross kar jos khagardi paien jab rupeh.
sagarrdi satar taj atar bhagarrdi bhajeh so bhram runn.
agarrdi ais ujhrreh pagarrdi jan pavan patar ban.
sansagarrdi subhat sab bhaj hai tagarrdi turang nachaie hai.
chhanchhagarrdi chhatar birat chhad kai agarrdi adhogat jaie hai. (241)

ਛਪਯ ਛੰਦ

ਚਮਰ ਚਾਰੁ ਚਹੁੰ ਓਰਿ ਚੁਰਤ ਸੁੰਦਰ ਛਬਿ ਪਾਵਤ ।
ਸੇਤ ਬਸਤ੍ ਅਰੁ ਬਾਜ ਸੇਤ ਸਸਤ੍ਰਣ ਛਬਿ ਛਾਵਤ ।
ਅਤਿ ਪਵਿਤ੍ ਅਬਿਕਾਰ ਅਚਲ ਅਨਖੰਡ ਅਕਟ ਭਟ ।
ਅਮਿਤ ਓਜ ਅਨਮਿਟ ਅਨੰਤ ਅਛਲਿ ਰਣਾਕਟ ।
ਧਰ ਅਸਤ੍ ਸਸਤ੍ ਸਾਮੁਹ ਸਮਰ ਜਿਦਿਨ ਨ੍ਰਿਪੋਤਮ ਗਰਜਿ ਹੈ ।
ਟਿਕਿ ਹੈ ਇਕ ਭਟ ਨਹਿ ਸਮਰਿ ਅਉਰ ਕਵਣ ਤਬ ਬਰਜਿ ਹੈ । ੨੪੨ ।

Chhapeu Chhand

chamar char chahun aur dhurat sunder chhabi pavat.
sait bastar ar baj sait sastran chhab chhavat.
at pavitar abikar achal ankhand akat bhat.
amit auj anmit anant avhhal ranakat.
dhar astar sastar samoh samar jidin nripotam garaj hai.
tik hai ik bhat neh samar aour kavan tab baraj hai. (242)

ਇਕਿ ਬਿਦਿਆ ਅਰੁ ਲਾਜ ਅਮਿਟ ਅਤਿ ਹੀ ਪ੍ਰਤਾਪ ਰਣਿ ।
ਭੀਮ ਰੂਪ ਭੈਰੋ ਪ੍ਰਚੰਡ ਅਮਿਟ ਅਦਾਹਣ ।
ਅਤਿ ਅਖੰਡ ਅਡੰਡ ਚੰਡ ਪਰਤਾਪ ਰਣਾਚਲ ।
ਬ੍ਰਿਖਭ ਕੰਧ ਆਜਾਨ ਬਾਹ ਬਾਨੈਤ ਮਹਾਬਲਿ ।
ਇਹ ਛਬਿ ਅਪਾਰ ਜੋਧਾ ਜੁਗਲ ਜਿਦਿਨ ਨਿਸਾਨ ਬਜਾਇ ਹੈ ।
ਭਜਿ ਹੈ ਭੂਪ ਤਜਿ ਲਾਜ ਸਭ ਏਕ ਨ ਸਾਮੁਹਿ ਆਇ ਹੈ । ੨੪੩ ।
ik bidia ar laj amit at hi partap runn.
bheem roop bhairo parchand amit adahan.
ati akhand, addand chand partap ranachal.
Brikhab kandh ajan bah banait mahabali.
eh chhab apar jodha jugal jidin nisan bajaie hai.
bhaj hai bhoop taj laaj sabh ek na sameh aie hai. (243)

One was "adoration" and another called "worship" were two warriors ; when these two warriors would get enraged and will establish themselves with great strength then the enemy would get terrified with fear and run away from the battlefield, leaving behind their weapons. They would be uprooted just as a strong gust of wind makes the leaves fly off. All the warriors would flee trotting their horses. Those who have deserted from Kashatriya principles, will find themselves in the lowest levels of society. (241)

Chhapai Chhand :

This warrior was looking glorious by having a beautiful flywhisk being blown overhead from all the four sides. It was having white robes and white horses while its weapons were looking, glamorous. The warrior called ('abikar') 'flawless', was indivisible and a great fighter. It had great glamour, which was indestructible, and a mighty warrior, without any deceit in the battlefield. O great king ! By arming itself with weapons and protective cover, it would challenge the enemy and none could stand against it. Who else could oppose it in battle ? (242)

There was a warrior called (science) "Education" and the second was known as 'Modesty' ; both these warriors were indestructible with great glamour. They were horrible looking like the black bee, mighty and could not be burnt. They were indivisible, imagitated and mighty and would remain firm in the battle. They were great fighters and powerful like the bull with broad shoulders and long arms stretching up to knees. Both were looking glorious and when they will beat their drums in the battlefield, then all will run away without any shame and none will come forward to oppose them. (243)

ਨਰਾਜ ਛੰਦ

ਸੰਜੋਗ ਨਾਮ ਸੂਰਮਾ ਅਖੰਡ ਏਕ ਜਾਨੀਐ ।
ਸੁ ਧਾਮਿ ਧਾਮਿ ਜਾਸ ਕੋ ਪ੍ਰਤਾਪ ਆਜ ਮਾਨੀਐ ।
ਅਡੰਡ ਔ ਅਛੇਦ ਹੈ ਅਭੰਗ ਤਾਸੁ ਭਾਖੀਐ ।
ਬਿਚਾਰ ਆਜ ਤਉਨ ਸੋ ਜੁਝਾਰ ਕਉਨ ਰਾਖੀਐ । ੨੪੪ ।

Naraj Chhand

Sanjog naam surma akhand ek janiai.
so dham dham jaan ko partap aaj maniai.
addand aou achhed hai abhang tass bhakhiai.
bichar aaj toun so parchand beer dekhiai. (244)

ਅਖੰਡ ਮੰਡਲੀਕ ਸੋ ਪ੍ਰਚੰਡ ਬੀਰ ਦੇਖੀਐ ।
ਸੁਕ੍ਰਿਤ ਨਾਮ ਸੂਰਮਾ ਅਜਿਤ ਤਾਸੁ ਲੇਖੀਐ ।
ਗਰਜਿ ਸਸਤ੍ਰ ਸਜਿ ਕੈ ਸਲਜਿ ਰਥ ਪਾਇ ਹੈ ।
ਅਮੰਡ ਮਾਰਤੰਡ ਜਯੋ' ਪ੍ਰਚੰਡ ਸੋਭ ਪਾਇ ਹੈ । ੨੪੫ ।

akhand mandleek so parchand beer dekhiai.
sukirat naam surma ajit tass lekhiai.
garaj sastar saj kai salaj rath dhaie hai.
amand martand jeyou parchand sobh paie hai. (245)

ਬਿਸੇਖ ਬਾਣ ਸੈਹਥੀ ਕ੍ਰਿਪਾਨ ਪਾਣਿ ਸਜਿ ਹੈ ।
ਅਮੋਹ ਨਾਮ ਸੂਰਮਾ ਸਰੋਹ ਆਨਿ ਗਜ ਹੈ ।
ਅਲੋਭ ਨਾਮ ਸੂਰਮਾ ਦੁਤੀਅ ਜੋ ਗਰਜਿ ਹੈ ।
ਰਥੀ ਗਜੀ ਹਈ ਪਤੀ ਅਪਾਰ ਸੈਣ ਤਜਿ ਹੈ । ੨੪੬ ।

bisekh baan saihabi kirpan paan saj hai.
amoh naam surma saroh aan gaj hai.
alobh naam surma dutia jo garaj hai.
rathi gaji haiee path apar sain bhajhai. (246)

ਹਠੀ ਜਪੀ ਤਪੀ ਸਤੀ ਅਖੰਡ ਬੀਰ ਦੇਖੀਐ ।
ਪ੍ਰਚੰਡ ਮਾਰਤੰਡ ਜਯੋ' ਅਡੰਡ ਤਾਸੁ ਲੇਖੀਐ ।
ਅਜਿਤਿ ਜਉਨ ਜਗਤ ਤੇ ਪਵਿਤ੍ਰ ਅੰਗ ਜਾਨੀਐ ।
ਅਕਾਮ ਨਾਮ ਸੂਰਮਾ ਭਿਰਾਮ ਤਾਸੁ ਮਾਨੀਐ । ੨੪੭ ।

hathi japi tapi sati akhand beer dekhiai.
parchand martand jeyou addand tas lekhiai.
ajit joun jagat te pavitar ang janiai.
akam naam surma hiram tass maniai. (247)

Naraj Chhand :

There was another indivisble warrior by the name of 'Chance' or opportunity, which was known throughout the world (in each house). It was called indivisible, indestructible and beyond punishment. If one were to ponder about it then there was none equal to it in power. (244)

There was another warrior, with an indivisible kingdom, who was very powerful. He was called by the name 'Virtuous', who was invincible. When he attacked with full preparation of arms and weapons with full modesty, then he would get glorified like the sun, which is beyond destruction. (245)

Especially the warrior holding arrows, spear and a sword when that warrior with the name of 'Detachment' would roar in the battlefield, then the second warrior called 'Greedless' also thunders. Then all charioteers, those having elephants, masters of horses and huge army, run away from the battlefield. (246)

All the warriors, who were great worshippers, stubborn followers of penance and truth seekers were known among the invincible warriors. Whosoever was invincible in the world were considered among pious (pure) people with pure bodies. The warrior called (Akam) 'Passionless" (sexless) was considered very beautiful. (247)

ਅਕ੍ਰੋਧ ਜੋਧ ਕ੍ਰੋਪ ਕੈ ਬਿਰੋਧ ਸਜਿ ਹੈ ਜਬੈ ।
ਬਿਸਾਰਿ ਲਾਜ ਸੂਰਮਾ ਅਪਾਰ ਭਾਜਿ ਹੈ ਸਭੈ ।
ਅਖੰਡ ਦੇਹਿ ਜਾਸ ਕੀ ਪ੍ਰਚੰਡ ਰੂਪ ਜਾਨੀਐ ।
ਸੁ ਲਜ ਨਾਮ ਸੂਰਮਾ ਸੁ ਮੰਤ੍ਰ ਤਾਸੁ ਮਾਨੀਐ । ੨੪੮ ।
krodh jodh karodh kai birodh saj hai jabai.a
bisar laaj surma apar bhaj hai sabhai.
akhand deh jas ki parchand roop janiai.
so laj naam surma so mantar tass maniai. (248)

ਸੁ ਪਰਮ ਤਤ ਆਦਿ ਦੈ ਨਿਰਾਹੰਕਾਰ ਗਰਜਿ ਹੈ ।
ਬਿਸੇਖ ਤੋਰ ਸੈਨ ਤੇ ਅਸੇਖ ਬੀਰ ਬਰਜਿ ਹੈ ।
ਸਰੋਖ ਸੈਹਥੀਨ ਲੈ ਅਮੋਘ ਜੋਧ ਜੁਟਿ ਹੈ ।
ਅਸੇਖ ਬੀਰ ਕਾਰਮਾਦਿ ਕ੍ਰੂਰ ਕਉਚ ਤੁਟ ਹੈ । ੨੪੯ ।
So param tat aad dai nirahankar garaj hai.
bisekh tor sain te asekh beer baraj hai.
sarokh sehbeen lai amogh jodh jut hai.
asekh beer karmad karoor kauch tut hai. (249)

ਨਰਾਜ ਛੰਦ

ਸਭਗਤਿ ਏਕ ਭਾਵਨਾ ਸੁ ਕ੍ਰੋਧ ਸੂਰ ਧਾਇ ਹੈ ।
ਅਸੇਖ.ਮਾਰਤੰਡ ਜਯੋ' ਬਿਸੇਖ ਸੋਭ ਪਾਇ ਹੈ ।
ਸੰਘਾਰ ਸੈਣ ਸਤ੍ਰਵੀ ਜੁਝਾਰ ਜੋਧ ਜੁਟਿ ਹੈ ।
ਕਰੂਰ ਕ੍ਰੂਰ ਸੂਰਮਾ ਤਰਕ ਤੰਗ ਤੁਟਿ ਹੈ । ੨੫੦ ।

Naraj Chhand

sabhgat ek bhavna so karodh sur dhaie hai.
asekh martand jeyou bisekh subh paie hai.
sanghar sain satravi jujhar jodh jut hai.
karor kur surma tarak tang tut hai. (250)

ਸਿਮਟਿ ਸੂਰ ਸੈਹਥੀ ਸਰਕਿ ਸ"ਗ ਸੇਲ ਹੈ ।
ਦੁਰੰਤ ਘਾਇ ਝਾਲਿ ਕੈ ਅਨੰਤ ਸੈਣ ਪੇਲਿ ਹੈ ।
ਤਮਕਿ ਤੇਗ ਦਾਮਿਣੀ ਸੜਕਿ ਸੂਰ ਮਟਿ ਹੈ ।
ਨਿਪਟਿ ਕਟਿ ਕੁਟਿ ਕੈ ਅਕਟ ਅੰਗ ਸਟਿ ਹੈ.। ੨੫੧ ।
simit sur sehabi sarak sang sale hai.
durant ghaie jhaal kai anant sain peli hai.
tumak teg damini sarak soor mat hai.
nipat kat kut kai akat ang sat hai. (251)

When the warrior, with the name of (Akrodh) 'Wrathless' will go to the battlefield with fury, then many warriors, being forgetful of their moral duty, would run away from the battlefield. However, the warrior called (Laj) 'modesty' with an indivisible form and most beautiful appearance was known as its adviser or minister. (248)

From the warriors called prime element and including (Nirhankar) 'Ego less' warriors would roar in the battlefield and along with huge army of mighty warriors, they would obstruct many warriors. Many warriors with spears in hand, being furious with rage, would get engrossed in battle. Thus, many strong bows and coats of mail of many warriors would be broken. (249)

Naraj Chhand :

One saintly warrior (reciting True Name) with great earestness, getting furious with rage, launches an attack and becomes glamorous like countless suns and the warriors get engrossed in battle to destroy the enemy. That times the girths (saddle straps) of the warriors called Falsehood and Cruel get broken with a thud (sound). (250)

Those warriors getting ready and moving forward then (use) throw spears and daggers. Bearing many wounds on the body, they push away many foes backwards. The warriors wield their swords with the flash of lightning and thus throw away the broken limbs not capable of being cut. (251)

ਨਿਪਟਿ ਸਿੰਘ ਜਯੋ' ਪਲਟਿ ਸੂਰ ਸੋਲ ਬਾਹਿ ਹੈ ।
ਬਿਸੇਖ ਬੂਥਨੀਸ ਕੀ ਅਸੇਖ ਸੈਣ ਗਾਹਿ ਹੈ ।
ਅਰੁਝਿ ਬੀਰ ਅਪ ਮਝਿ ਗਝਿ ਆਨਿ ਜੁਝਿ ਹੈ ।
ਬਿਸੇਖ ਦੇਵ ਦਈਤ ਜਛ ਕਿੰਨਰ ਕ੍ਰਿਤ ਬੁਝਿ ਹੈ । ੨੫੨ ।
nipat singh jiou palat sur sail bahai hai.
bisekh boothnees ki asekh sain gahai hai.
arujh beer ap majh gajh aan jujh hai.
bisekh dev deiat jachh kinar kirat bujhhai. (252)

ਸਰਕਿ ਸੇਲ ਸੂਰਮਾ ਮਟਿਕ ਬਾਜ ਸੁਟਿ ਹੈ ।
ਅਮੰਡ ਮੰਡਲੀਕ ਸੇ ਅਫੁਟ ਸੂਰ ਫੁਟਿ ਹੈ ।
ਸੁ ਪ੍ਰੇਮ ਨਾਮ ਸੂਰ ਕੋ ਬਿਸੇਖ ਭੂਪ ਜਾਨੀਐ ।
ਸੁ ਸਾਖ ਤਾਸ ਕੀ ਸਦਾ ਤਿਹੂੰਨ ਲੋਕ ਮਾਨੀਐ । ੨੫੩ ।
sarak sail surma matak baaj sut hai.
amand mandleek se aphut sur phut hai.
so prem naam soor ko bisekh bhoop janiai.
so sakh taas ki sada tihun lok maniai. (253)

ਅਨੂਪ ਰੂਪ ਭਾਨ ਸੋ ਅਭੂਤ ਰੂਪ ਮਾਨੀਐ ।
ਸੰਜੋਗ ਨਾਮ ਸਤ੍ਰਹਾ ਸੁ ਬੀਰ ਤਾਸੁ ਜਾਨੀਐ ।
ਸੁ ਸ:ਤਿ ਨਾਮ ਸੂਰਮਾ ਸੁ ਅਉਰ ਏਕ ਬੋਲੀਐ ।
ਪ੍ਰਤਾਪ ਜਾਸ ਕੋ ਸਦਾ ਸੁ ਸਰਬ ਲੋਗ ਤੋਲੀਐ । ੨੫੪ ।
anup roop bhaan so abhoot roop maniai.
sanjog naam satarha so beer taas janiai.
so sant naam surma so aour ek boliai.
pratap jaas ko sadaa so sarab log toliai. (254)

ਅਖੰਡ ਮੰਡਲੀਕ ਸੋ ਪ੍ਰਚੰਡ ਰੂਪ ਦੇਖੀਐ ।
ਸੁ ਕੋਪ ਸੁਧ ਸਿੰਘ ਕੀ ਸਮਾਨ ਸੂਰ ਪੇਖੀਐ ।
ਸੁ ਪਾਠ ਨਾਮ ਤਾਸ ਕੋ ਅਠਾਟ ਤਾਸੁ ਭਾਖੀਐ ।
ਭਜਯੋ ਨ ਜੁਧ ਤੇ ਕਹੂੰ ਨਿਸੇਸ ਸੁਰ ਸਾਖੀਐ । ੨੫੫ ।
akhand mandaleek so prachand roop dekhiai.
so kope sudh singh ki saman sur pekhiai.
so path naam tass ko athat tass bhakhiai.
bhajiou na judh te kahun nises sur sakhiai. (255)

The warriors were moving their spears with great strength like the lion and crush the troops of many mighty army commanders. Many powerful warriors fight with each other getting locked in a close combat. The gods, demons, demigods and kinars (mythological horse with human face) appreciate the valour (praise) of these warriors. (252)

This warrior was moving the spear (forward) and makes his horse run faster by moving with airs and the invincible kings were seen fleeing away. O King ! The warriors called "love" (devotion) was known for its charming personality. Its praises were sung in all the three worlds. (253)

The brilliant appearance of this warrior was like the sun, which was considered to be without (consisting of) (five) elements. That warrior was called (sanjog) opportunity (chance), which was known for killing its enemy. There was another warrior by the name "Peaceful", whose glory was known throughout the world. (254)

The warrior, whose beauty was known to be like the mighty indivisible king and when it becomes furious with rage, then it almost looks like the lion. Its name was (path) "religious study" (reading), which was known to be without any glamour. It never runs away from the battlefield and both the sun and moon were witness to it. (255)

ਸੁਕਰਮ ਨਾਮ ਏਕ ਕੋ ਸੁਮਿਛ ਦੂਜ ਜਾਨੀਐ ।
ਅਭਿਜ ਮੰਡਲੀਕ ਸੋ ਅਛਿਜ ਤੇਜ ਮਾਨੀਐ ।
ਸੁ ਕੋਪ ਸੂਰ ਸਿੰਘ ਜਯੋ' ਘਟਾ ਸਮਾਨ ਜੁਟਿ ਹੈ ।
ਦੁਰੰਤ ਬਾਜ ਬਾਜਿ ਹੈ ਅਨੰਤ ਸਸਤ੍ਰ ਛੁਟਿ ਹੈ । ੨੫੬ ।
sukaram naam ek ko susichh dooj janiai.
abhij mandleek so achhij tej maniai.
so kope soor singh jiun ghata saman jut hai.
durant bhaj baaj hai anant sastar chhut hai. (256)

ਸੁ ਜਗਿ ਨਾਮਏਕ ਕੋ ਪ੍ਰਬੋਧ ਅਉਰ ਮਾਨੀਐ ।
ਸੁ ਦਾਨ ਤੀਸਰਾ ਹਠੀ ਅਖੰਡ ਤਾਸੁ ਜਾਨੀਐ ।
ਸੁ ਨੇਮ ਨਾਮ ਅਉਰ ਹੈ ਅਖੰਡ ਤਾਸੁ ਭਾਖੀਐ ।
ਜਗਤ ਜਾਸੁ ਜੀਤਿਆ ਜਹਾਨ ਭਾਨੁ ਸਾਖੀਐ । ੨੫੭ ।
So jug naam ek ko parbodh aour maniai.
so daan teesra hathi akhand tass janiai.
so name naam aour hai akhand tass bhakhiai.
jagat jass jeetia jahan bhan sakhiai. (257)

ਸੁ ਸਤੁ ਨਾਮ ਏਕ ਕੋ ਸੰਤੋਖ ਅਉਰ ਬੋਲੀਐ ।
ਸੁ ਤਪੁ ਨਾਮ ਤੀਸਰੋ ਦਸੰਤ੍ ਜਾਸੁ ਛੋਲੀਐ ।
ਸੁ ਜਾਪੁ ਨਾਮ ਏਕ ਕੋ ਪ੍ਰਤਾਪ ਆਜ ਤਾਸ ਕੋ ।
ਅਨੇਕ ਜੁਧ ਜੀਤਿ ਕੈ ਬਰਿਯੋ ਜਿਨੈ ਨਿਰਾਸ ਕੋ । ੨੫੮ ।
so sat naam ek ko santokh aour boliai.
so tup naam teesaro dasantar jass chholiai.
so jaap naam ek ko pratap aaj tass ko.
anek judh jeet kai bariou jinai niras ko. (258)

ਛਪੈ ਛੰਦ

ਅਤਿ ਪ੍ਰਚੰਡ ਬਲਵੰਡ ਨੇਮ ਨਾਮਾ ਇਕ ਅਤਿ ਭਟ ।
ਪ੍ਰੇਮ ਨਾਮ ਦੂਸਰੋ ਸੂਰ ਬੀਰਾਰਿ ਰਣੋਤਕਟ ।
ਸੰਜਮ ਏਕ ਬਲਿਸਟਿ ਧੀਰ ਨਾਮਾ ਚਤੁਰਥ ਗਨਿ ।
ਪ੍ਰਾਣਯਾਮ ਪੰਚਵੋ ਧਿਆਨ ਨਾਮਾ ਖਸਟਮ ਭਨਿ ।
ਜੋਧਾ ਅਪਾਰ ਅਨਖੰਡ ਸਤਿ ਅਤਿ ਪ੍ਰਤਾਪ ਤਿਹ ਮਾਨਿਐ ।
ਸੁਰ ਅਸੁਰ ਨਾਗ ਗੰਧ੍ਰਬ ਪਰਮ ਨਾਮਾ ਜਵਨ ਕੋ ਜਾਨੀਐ । ੨੫੯ ।

Chhapai Chhand

at parchand balvand name nama ik at bhat.
prem naam dusro soor birar ranotakat.
Sanjam ek balist dhar nama chatruth gan.
pranyam panchvo dhian nama khastam bhan.
jodha apar ankhand sat ati pratap teh maniai.
sar asur nag gandrab dharam nama javan ko janiai. (259)

One warrior was called "kindness (benevolence) or action and the otther 'accomplishment' (sichh) and they were known to be indivisible and invincible kings. These warriors were known to be with the fury of the lion and involved in battle like the clouds. Many musical instruments were played then and many weapons were brought into display. (256)

One warrior was called (Jag) and 'awakened and the other one was known as 'enlightened' (wise) while the third one was called "almsgiving" (charity), which was indivisible ; regularity (systematic), which was also indivisible, which had conquered the whole world ? The whole world and the sun are its witnesses. (257)

One warrior was called 'Truth' and the other as (santokh) "contentment', while the third one was called 'penance' whose praises were being sung throughout the world (all the four corners). Another was called 'Jaap' (chanting of scriptures or God's name), which was renowned these days throughout, which had won over many battles and was always free from hopes or desires. (258)

Chhapai Chhand :

A mighty warrior was called 'Regularity' while the second warrior was called "love or devotion" , which was inimical to the warriors and powerful in battle. Another powerful warrior was called "Restart" (brevity), while the fourth one consisted of 'patience'. The fifth one was exercising control (pranayam) and the sixth one was "concentration." While the seventh mighty warrior was known as "religion" (moral duty) by all the gods, demons, snakes, Shiva's musicians, etc. (259)

ਸੁਭਾਚਾਰ ਜਿਹ ਨਾਮ ਸਬਲ ਦੂਸਰ ਅਨੁਮਾਨੋ ।
ਬਿਕ੍ਰਮ ਤੀਸਰੋ ਸੁਭਟ ਬੁਧਿ ਚਤੁਰਥ ਜੀਅ ਜਾਨੋ ।
ਪੰਚਮ ਅਨੁਰਕਤਤਾ ਛਠਮ ਸਾਮਾਧ ਅਭੈ ਭਟ ।
ਉਦ ਅਰੁ ਉਪਕਾਰ ਅਮਿਟ ਅਨਜੀਤ ਅਨਾਕਟ ।
ਜਿਹ ਨਿਰਖਿ ਸਤ੍ਰ ਤਜਿ ਆਸਨਨਿ ਬਿਮਨ ਚਿਤ ਭਾਜਤ ਤਵਨ ।
ਬਲਿ ਟਾਰਿ ਹਾਰਿ ਆਹਵ ਹਠੀ ਅਠਟ ਠਾਟ ਭੂਲਤ ਗਵਨ । ੨੬੦ ।
subhachar jeh naam sabal dusar anumano.
bikram teesaro subhat budh chatruth jia jano.
pancham anurkatata chhatham samadh abhai bhat.
Udam ar upkar amit anjeet anakat.
jeh nirakh satar taj aasnan biman chit bhajat tavan.
bal taar haar ahav hathi athat thaat bhulat gavan. (260)

ਤੋਮਰ ਛੰਦ

ਸੁ ਬਿਚਾਰ ਹੈ ਭਟ ਏਕ । ਗੁਨ ਬੀਚ ਜਾਸੁ ਅਨੇਕ ।
ਸੰਜੋਗ ਹੈ ਇਕ ਅਉਰ । ਜਿਨਿ ਜੀਤਿਆ ਪਤਿ ਗਉਰ । ੨੬੧ ।

Tomar Chhand

So bichar hai bhat ek. gunn beech jas anek.
sanjog hai ik aour. jin jeetia pati gaur. (261)

ਇਕ ਹੋਮ ਨਾਮ ਸੁ ਬੀਰ । ਅਰਿ ਕੀਨ ਜਾਸੁ ਅਧੀਰ ।
ਪੂਜਾ ਸੁ ਅਉਰ ਬਖਾਨ । ਜਿਹ ਸੋ ਨ ਪਉਰਖੁ ਆਨਿ । ੨੬੨ ।
ik hom naam so beer. ar keen jass adheer.
puja so aour bakhan. jeh so na paurakh aan. (262)

ਅਨੁਰਕਤਤਾ ਇਕ ਅਉਰ । ਸਭ ਸੁਭਟ ਕੋ ਸਿਰ ਮਉਰ ।
ਬੇਰਕਤਤਾ ਇਕ ਆਨ । ਜਿਹ ਸੋ ਨ ਆਨ ਪ੍ਰਧਾਨ । ੨੬੩ ।
anurkatata ik aour. sabh subhat ko sir maur.
berkatata ik aan. jeh so na aan pardhan. (263)

ਸਤਸੰਗ ਅਉਰ ਸੁਬਾਹ । ਜਿਹ ਦੇਖ ਜੁਧ ਉਛਾਹ ।
ਭਟ ਨੇਹ ਨਾਮ ਅਪਾਰ । ਬਲ ਜਉਨ ਕੋ ਬਿਕਰਾਰ । ੨੬੪ ।
Satsung aour subah. jeh dekh judh uchhah.
bhat neh naam apar. bal jaun ko bikrar. (264)

ਇਕ ਪ੍ਰੀਤਿ ਅਰੁ ਹਰਿ ਭਗਤਿ । ਜਿੰਹ ਜੋਤਿ ਜਗਮਗ ਜਗਤਿ ।
ਭਟ ਦਤ ਮਤ ਮਹਾਨ । ਸਬ ਠਉਰ ਮੈ ਪਰਧਾਨ । ੨੬੫ ।
ik preet ar har bhagat. jeh joat jagmag jagat.
bhat dat mat mahan. sab thour main pardhan. (265)

'Good Character' was another warrior and the second powerful warrior was known as "presumption" (conjecture, the third one was "Bikram" and the fourth one may be considered intelligence (wisdom) the fifth one was "cleverness" and the sixth one was "meditation" , which were fearless warriors. Industry (diligence) and kindness (help) were two invincible and indestructible warriors, on seeing whom the enemy runs away leaving their positions. Even the stubborn warriors would accept their defeat in battle, forgetful of their pomp and show and run away. (260)

Tomar Chhand :

There is another warrior called 'consideration' (opinion), which had many qualities and another warrior called "opportunity" (chance), which had won over Gori's spouse, Shiva even. (261)

There was another warrior by the name 'sacrifice' (hom), which had made the enemies patience-less, while there was another warrior called "worship" (homage) and no other warrior had that much power (strength). (262)

There was another warrior called 'Devoted' (Anurkatta) which was the leader of all warriors while there was another warrior "benevolence" (Berkatta) and there was no other warrior as prominent (like him). (263)

There was another warrior, called (Satsung) "holy congregations", which also was seen to have an urge for the battle along with another warrior called 'systematic' or 'regularity', which also had a frightening power. (264)

There was another called 'love or 'devotion' and a second warrior 'Lord's'worship (harbhagat) whose brilliance was shining in the world. Another great warrior called 'forgiveness', which was prominent everywhere. (265)

ਇਕ ਅਕ੍ਰੁਧ ਅਉਰ ਪ੍ਰਬੋਧ । ਰਣ ਦੇਖਿ ਕੈ ਜਿਹ ਕ੍ਰੋਧ ।
ਇਹ ਭਾਤਿ ਸੈਨ ਬਨਾਇ । ਦੁਹੁ ਦਿਸਿ ਨਿਸਾਨ ਬਜਾਇ । ੨੬੬ ।
ik akrudh aour parbodh. runn dekh kai jeh karodh.
eh bhant sain ḅanaie. dohon dis(i) nisan bajaie. (266)

ਦੋਹਰਾ

ਇਹ ਬਿਧਿ ਸੈਨ ਬਨਾਇ ਕੈ ਚੜੇ ਨਿਸਾਨ ਬਜਾਇ ।
ਜਿਹ ਜਿਹ ਬਿਧਿ ਆਹਵ ਮਚਯੋ ਸੋ ਸੋ ਕਹਤ ਸੁਨਾਇ । ੨੬੭ ।

Dohra

eh bidh sain banaie kai charrai nisan bajaie.
jeh jeh bidh ahav machiou so so kehat sunaie. (267)

ਸ੍ਰੀ ਭਗਵਤੀ ਛੰਦ

ਕਿ ਸੰਬਾਹ ਉਠਿ । ਕਿ ਸਾਵੰਤ੍ ਜੁਟੇ ।
ਕਿ ਨੀਸਾਨ ਹੁਕੇ । ਕਿ ਬਾਜੰਤ੍ ਧੁਕੇ । ੨੬੮ ।

Sri Bhagvati Chhand

ke sambah thai. ke savant jutai.
ke nisann hukai. ke bajantar dhukai. (268)

ਕਿ ਬੰਬਾਲ ਨੇਜੇ । ਕਿ ਜੰਜ੍ਹਾਲ ਤੇਜੇ ।
ਕਿ ਸਾਵੰਤ ਢੁਕੇ । ਕਿ ਹਾ ਹਾਇ ਕੂਕੇ । ੨੬੯ ।
ke bambal nejai. ke janjaval tejai.
ke savant dhukai. ke ha haie kukai. (269)

ਕਿ ਸਿੰਧੂਰ ਗਜੇ । ਕਿ ਤੰਦੂਰ ਬਜੇ ।
ਕਿ ਸੰਬਾਹ ਜੁਟੇ । ਕਿ ਸੰਨਾਹ ਫੁਟੇ । ੨੭੦ ।
ke sandhur gajai. ke tandur bajai.
ke sambah jutai. ke sanah phutai. (270)

ਕਿ ਡਾਕੰਤ ਡਉਰੂ । ਕਿ ਭ੍ਰਮੰਟ ਭਉਰੂ ।
ਕਿ ਆਹਾੜਿ ਡਿਗੇ । ਕਿ ਰਾਕੜ੍ ਭਿਗੇ । ੨੭੧ ।
ke dakant douroo. ke bhramant bhouroo.
ke aharr digai. ke rakatar bhigai. (271)

ਕਿ ਚਾਮੁੰਡ ਚਰਮੰ । ਕਿ ਸਾਵੰਤ ਧਰਮੰ ।
ਕਿ ਆਵੰਤ ਜੁਧੰ । ਕਿ ਸਾਨਧ ਬਧੰ । ੨੭੨
ke chamund charmung. ke savant dharmung.
ke avant judhung. ke sanadh badhung. (272)

There were two other warriors, called 'inactivity' and 'enlightenment', which get enraged on seeing the battlefield. Thus with these troops both the sides started beating drums. (266)

Couplet :

With these preparations, both the troops, with beating of drums, attacked each other. Now the details of the various battles are given. (267)

Sri Bhagwati Chhand :

The warriors had risen from both the sides (and the fighting ensued) while the mighty warriors got engrossed in fighting. The drums were beating loudly and the trumpets were blowing. (268)

The laces of the spears were looking like the flames of fire, while the warriors were approaching near each other and were shouting war cries. (Ha Hai). (269)

The saffron elephants were trumpeting and bettledrums were beating and the warriors got locked up with each other and the coats of iron (protective covers) were cracking (with onslaughts). (270)

The black bees were producing their din, the horses were trotting around, and the warriors were falling down in the battlefield, completely soaked in blood. (271)

The warriors, under the patronage of the goddess 'Chamundi' were performing their duty and were joining the fray in the battlefield fully armed. (272)

ਕਿ ਸਾਵੰਤ ਸਜੇ । ਕਿ ਨੀਸਾਣ ਬਜੇ ।
ਕਿ ਜੰਜਾਲ ਕ੍ਰੋਧਮ । ਕਿ ਬਿਸਾਰਿ ਬੋਧੰ । ੨੭੩ ।
ke savant sajai. ke nisan bajai.
ke janjaval karodhung. ke bisar bodhung. (273)

ਕਿ ਆਹਾੜ ਮਾਨੀ । ਕਿ ਜਯੋ' ਮਛ ਪਾਨੀ ।
ਕਿ ਸਸਤ੍ਰਾਸਤ੍ਰ ਬਾਹੈ । ਕਿ ਜਯੋ' ਜੀਤ ਚਾਹੈ । ੨੭੪ ।
ke aharr mani. ke jarioun machh pani.
ke sastra satar bahai. ke jiun jeet chahai. (274)

ਕਿ ਸਾਵੰਤ ਸੋਹੇ । ਕਿ ਸਾਰੰਗ ਰੋਹੇ ।
ਕਿ ਸਸਤ੍ਰਾਸਤ੍ਰ ਬਾਹੇ । ਭਲੇ ਸੈਣ ਗਾਹੇ । ੨੭੫ ।
ke savant sohai. kesarang gohai.
ke sastrasatar bahai. bhalai sain gahai. (275)

ਕਿ ਭੈਰਉ ਭਭਕੇ । ਕਿ ਕਾਲੀ ਕੁਹਕੇ ।
ਕਿ ਜੋਗਨ ਜੁਟੀ । ਕਿ ਲੈ ਪਤ੍ ਟੁਟੀ । ੨੭੬ ।
ke bhairou bhabhkai. ke Kali kohkai.
ke jogan juti. ke lai patar tuti. (276)

ਕਿ ਦੇਵੀ ਦਮਕੇ । ਕਿ ਕਾਲੀ ਕੁਹਕੇ ।
ਕਿ ਭੈਰੋ ਭਕਾਰੈ । ਕਿ ਡਉਰੂ ਡਕਾਰੈ । ੨੭੭ ।
ke devi damkai. ke kali kohkai.
ke bhairon bhakarai. ke douroo dakarai. (277)

ਕਿ ਬਹੁ ਸਸਤ੍ ਬਰਖੇ । ਕਿ ਪਰਮਾਸਤ੍ ਕਰਖੇ ।
ਕਿ ਦਈਤਾਸਤ੍ ਛੁਟੇ । ਦੇਵਾਸਤ੍ ਮੁਕੇ । ੨੭੮ ।
ke boh sastar barkhai. ke parmasatar karkhai.
ke daieetasatar chhutai. devasatar mukai. (278)

ਕਿ ਸੈਲਾਸਤ੍ ਸਾਜੇ । ਕਿ ਪਉਨਾਸਤ੍ ਬਾਜੇ ।
ਕਿ ਮੇਘਾਸਤ੍ ਬਰਖੇ । ਕਿ ਅਗਨਾਸਤ੍ ਕਰਖੇ । ੨੭੯ ।
ke sailasatar sajai. ke paunasatar bajai.
ke meghasatar barkhai. ke agnasatar karkhai. (279)

ਕਿ ਹੰਸਾਸਤ੍ ਛੁਟੇ । ਕਿ ਕਾਕਸਤ੍ ਤੁਟੇ ।
ਕਿ ਮੇਘਾਸਤ੍ ਬਰਖੇ । ਕਿ ਸੁਕ੍ਰਾਸਤ੍ ਕਰਖੇ । ੨੮੦ ।
ke hansasatar chhutai. ke kaksatar tutai.
ke meghasatar barkhai. ke sukrasatar karkhai. (280)

The mighty warriors were fully armed and the drums were beating and the flames of fire were produced with their fury, which was causing one to wonder (one got wonder struck with the fury). (273)

The warriors were taking the battlefield like the fish in water. They display the use of arms and weapons for tasting victory. (274)

The warriors were being glorified, as if a lion was fully enraged. They were using arms and weapons and were crushing the enemy forces badly. (275)

The black bees were buzzing and the goddess of death was moving merrily. The evil spirits were busy and with skelétons (skulls) in hand they were engrossed (in collecting blood). (276)

The goddess was looking brilliant while the death (goddess) was making fun. The Bhairon was challenging while the small drums were beating slowly. (277)

Many weapons were being hurled like a shower, while the main weapons arrows (and bows) were being stretched. The devastating weapons were in use while the mild weapons were exhausted. (278)

The warriors had armed themselves with weapons of stones. The weapons of air (wind) were being used and the megh (rainy) weapons were in use, while the fire weapons were being pulled. (279)

The 'swan' weapons were being utilized, while the 'crow' weapons were being broken, the 'rain' weapons were being shot, and the "Fire weapons" were being stretched. (280)

ਕਿ ਸਾਵੰਤ੍ ਸਜੇ । ਕਿ ਬਯੋਮਲਸਤ੍ ਗਜੇ ।
ਕਿ ਜਛਾਮਤ੍ ਛੁਟੇ । ਕਿ ਕਿੰਨਾਸਤ੍ ਮੁਕੇ । ੨੮੧ ।
ke savantar sajai. ke beaumasatar gajai.
ke jachhasatar chhutai. ke kinasatar mukai. (281)

ਕਿ ਗੀਧ੍ਰਾਬਸਾਤ੍ ਬਾਹੈ । ਕਿ ਨਰ ਅਸਤ੍ ਗਾਹੈ ।
ਕਿ ਚੰਚਾਲ ਨੈਣੰ । ਕਿ ਮੈਮਤ ਬੈਣੰ । ੨੮੨ ।
ke gandhebasatar bahai. ke nar astar gahai.
ke chanchal nainung. ke maimat bainung. (282)

ਕਿ ਆਹਾੜਿ ਡਿਗੈ । ਕਿ ਆਰਕਤ ਭਿਗੈ ।
ਕਿ ਸਸਤ੍ਰਾਸਤ੍ ਬਜੇ । ਕਿ ਸਾਵੰਤ ਗਜੇ । ੨੮੩ ।
ke aharr digai. ke aarkat bhigai.
ke sastrasatar bajai. ke savant gajai. (283)

ਕਿ ਆਵਰਤ ਹੁਰੇ । ਕਿ ਸਾਵਰਤ ਪੁਰੰ ।
ਫਿਰੀ ਐਣ ਗੈਣੰ । ਕਿ ਆਰਕਤ ਨੈਣੰ । ੨੮੪ ।
ke avart hurung. ke savart purung.
phiri ain gainung. ke arkat nainung. (284)

ਕਿ ਪਾਵੰਗ ਪੁਲੇ । ਕਿ ਸਰਬਾਸਤ੍ ਖੁਲੇ ।
ਕਿ ਹੰਕਾਰਿ ਬਾਹੈ । ਅਧੰ ਅਧਿ ਲਾਹੈ । ੨੮੫ ।
ke pavang pulai. ke sarbasatar khulai.
ke ahankar bahai. andh adh lahai. (285)

ਛੁਟੀ ਈਸ ਤਾਰੀ । ਕਿ ਸੰਨਯਾਸ ਧਾਰੀ ।
ਕਿ ਗੀਧਰਬ ਗਜੇ । ਕਿ ਬਾਦ੍ਰਿਤ ਬਜੇ । ੨੮੬ ।
chhuti eas tari. ke saniyas dhari.
ke gandhrab gajai. ke badrit bajai. (286)

ਕਿ ਪਾਪਸਤ੍ ਬਰਖੇ । ਕਿ ਧਰਮਾਸਤ੍ ਕਰਖੇ ।
ਅਰੋਗਾਸਤ੍ ਛੁਟੇ । ਸੁ ਭੋਗਾਸਤ੍ ਸੁਟੈ । ੨੮੭ ।
ke papasatar barkhai. ke dharmastar karkhai.
arogasatar chhutai. so bhogasatar sutai. (287)

ਬਿਬਾਦਾਸਤ੍ ਸਜੇ । ਬਿਰੋਧਾਸਤ੍ ਬਜੇ ।
ਕੁਮੰਤ੍ਰਾਸਤ੍ ਛੁਟੇ । ਸਮੁੰਤ੍ਰਾਸਤ੍ ਟੁਟੇ । ੨੮੮ ।
bibadasatar sajai. birodhasatar bajai.
kumantrasatar chhutai. sumantrasatar tutai. (288)

The savants were decorated, the weapons were thundering in the sky, the 'demigod' weapons were being deployed, while the "Kinar weapons" were finished. (281)

The "gandharab" weapons were in use, while 'Nar weapons', were being suppresssed (crushed) and the warrior's eyes were becoming restive and they were talking like drunken persons. (282)

The warriors were falling down in the battlefield and were turned red being soaked in blood, the arms and weapons (including protective covers) were striking each other and the warriors were roaring. (283)

The fairies were surrounding the warriors, the lethal chamber was almost full (crowded), (the fairies had completely surrounded the warriors); the fairies were moving in the whole sky and their eyes were reddened with the hue of love (affection). (284)

The fast steeds, with the speed of the wind, were trotting around; all the coats of mail had opened out, the haughty warriors were shouting aloud and were cutting the enemy into two (pieces). (285)

The Shiva's meditation posture was disturbed, who had assumed the life of an ascetic, the Shiva's musicians were thundering while the trumpets were blowing. (286)

The 'sinful weapons' were pouring like a shower (of rain), the dharma weapons were being organized (tightened) and the arog aster (flawless weapons) were being fired ; The ('Bhog astar') (sexual weapons) were being fired (thrown) on the enemy forces. (287)

('Bibad astar') the 'Disputed weapons', were positioned, while hostility weapons (virod astar) were being used and magical weapons were being deployed and 'sumantar astar' were breaking down. (288)

ਕਿ ਕਾਮਾਸਤ੍ ਛੁਟੇ । ਕਰੋਧਾਸਤ੍ ਤੁਟੇ ।
ਬਿਰੋਧਾਸਤ੍ ਬਰਖੈ । ਬਿਮੋਹਾਸਤ੍ ਕਰਖੈ । ੨੮੯ ।
ke kamasatar chhutai. karodhasatar tutai.
birodhasatar barkhai. bomohasatar karkhai. (289)

ਚਰਿਤ੍ਰਾਸਤ੍ ਛੁਟੇ । ਕਿ ਮੋਹਾਸਤ੍ ਜੁਟੇ ।
ਕਿ ਤ੍ਰਾਸਾਸਤ੍ ਬਰਖੈ । ਕਿ ਕ੍ਰੋਧਾਸਤ੍ ਕਰਖੈ । ੨੯੦ ।
charitarasatar chhutai. ke mohasatar jutai.
ke trasasatar barkhai. ke karodhasatar karkhai. (290)

ਚੌਪਈ ਛੰਦ

ਇਹ ਬਿਧਿ ਸਸਤ੍ ਅਸਤ੍ ਬਹੁ ਛੋਰੇ । ਨ੍ਰਿਪ ਬਿਬੇਕ ਕੇ ਭਟ ਝਕਝੋਰੇ ।
ਆਪਨ ਚਲਾ ਨਿਸਰਿ ਤਬ ਰਾਜਾ । ਭਾਂਤਿ ਭਾਂਤਿ ਕੇ ਬਾਜਨ ਬਾਜਾ । ੨੯੧ ।

Choupaiee Chhand

eh bidh Sastar astar boh chhorai. nrip bibek ke bhat jhakjhorai.
apan chala nisar tab raja. bhant bhant ke bajan baja. (291)

ਦੁਹੁ ਦਿਸਿ ਪੜਾ ਨਿਸਾਨੈ ਘਾਤਾ । ਮਹਾ ਸਬਦ ਧੁਨਿ ਉਠੀ ਅਘਾਤਾ ।
ਬਰਖਾ ਬਾਣ ਗਗਨ ਗਯੋ ਛਾਈ । ਭੂਤਿ ਪਿਸਾਚ ਰਹੇ ਉਰਝਾਈ । ੨੯੨ ।
doh dis parra nisanai ghata. maha sabad dhun uthi aghata.
barkha baan gagan geyo chhaiee. bhoot pisach rehai urjhaiee. (292)

ਝਿਮਿ ਝਿਮਿ ਸਾਰੁ ਗਗਨ ਤੇ ਬਰਖਾ । ਭਲ ਭਲ ਸੁਭਟ ਪਖਰੀਆ ਪਰਖਾ ।
ਸਿਮਟੇ ਸੁਭਟ ਅਨੰਤ ਅਪਾਰਾ । ਪਰਿ ਗਈ ਅੰਧ ਧੁੰਧ ਬਿਕਰਾਰਾ । ੨੯੩ ।
jhim jhim saar gagan te barkha. bhal bhal subhat pakhria parkha.
simtai subhat anant apara. par gaiee andh dhundh bikrara. (293)

ਨ੍ਰਿਪ ਬਿਬੇਕ ਤਬ ਰੋਸਹਿ ਭਰਾ । ਸਭ ਸੈਨਾ ਕਹਿ ਆਇਸੁ ਕਰਾ ।
ਉਮਡੇ ਸੂਰ ਸੁ ਫਉਜ ਬਨਾਈ । ਨਾਮ ਤਾਸ ਕਬਿ ਦੇਤ ਬਤਾਈ । ੨੯੪ ।
nrip bibek tab roseh bhara. sabh saina keh aies kara.
Umdai soor so fauj banaiee. naam taas kabi deit bataiee. (294)

ਸਿਰੀ ਪਾਖਰੀ ਟੋਪ ਸਵਾਰੇ । ਚਿਲਤਹ ਰਾਗ ਸੰਜੋਵਾ ਡਾਰੇ ।
ਚਲੇ ਜੁਧ ਕੇ ਕਾਜ ਸੁ ਬੀਰਾ । ਸੂਖਤ ਭਯੋ ਨਦਨ ਕੋ ਨੀਰਾ । ੨੯੫ ।
Sri pakhri tope savarai. chilteh raag sanjova darai.
chalai judh ke kaj so beera. sukhat bhiou nadan ko neera. (295)

'Kaam Astars' were being fired the (Kanod astar) 'wrathful weapons' were getting broken, the hostility weapons were in use and "bimoh astar" were being tightenerd (positioned). (289)

Then ('Charitar astar') 'character weapons' were in use, while "Moh astar" (the attachment weapons) were engaged in battle, "tras astars" (pruning weapons) were fired like a shower and the karod astar (wrathful weapon) were being straightened (positioned). (290)

Choupaiee Chhand :

Thus various types of arms and weapons were deployed and the warriors of the king 'discretion' had been annihilated. Then the king (reasoning) himself came forward and various types of trumpets were blown then. (291)

From both the sides, the drums were beating, which produced a great noise and din and a stream of arrows were showered covering the sky and the evil spirits and ghosts were locked in the fight (became busy). (292)

From the skies, the arrows of steel were showered (shot) like a drizzle and many mighty warriors tasted the efficacy of their arrows (on themselves). Many categories of warriors collected there and a terrible holocaust followed (dreadful battle ensued). (293)

The king 'discretion' was filled with great fury and gave orders to the whole army to advance and they attacked like one (group) force and the poet has given their names. (294)

They were having helmets on their heads and the horses were also covered with saddle gears and the warriors had worn belts around the waist, with iron gloves and protective coats of mail (covering) and the warriors moved forward for the battle. Due to fright the rivers had also frozen. (295)

ਦੋਹਰਾ

ਦੁਹੂ ਦਿਸਨ ਮਾਰੂ ਬਜਯੋ ਪਰਯੋ ਨਿਸਾਣੇ ਘਾਉ ।
ਉਮਡਿ ਦੁਬਹੀਆ ਉਠਿ ਚਲੇ ਭਯੋ ਡਿਰਨ ਕੋ ਚਾਉ । ੨੯੬ ।

Dohra

dohu disan maru bajiou pariou nisanai ghaou.
umad dubehia uth chalai bhiou bhiran ko chaou. (296)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਰਣੰ ਸੁਧਿ ਸਾਵੰਤ ਭਾਵੰਤ ਗਾਜੇ । ਤਹਾ ਤੂਰ ਭੇਰੀ ਮਹਾ ਸੰਖ ਬਾਜੇ ।
ਭਯੋ ਉਚ ਕੋਲਾਹਲੰ ਬੀਰ ਖੇਤੰ । ਬਹੇ ਸਸਤ੍ਰ ਅਸਤ੍ਰ ਨਚੇ ਭੂਤ ਪ੍ਰੇਤੰ । ੨੯੭ ।

Bhujang Prayat Chhand

runnung sudh savant bhavant gajai. taha toor bheri maha sunkh bajai.
bhiou uch kolahlung beer khetung. behai sastar astrung nachai bhoot pretung. (297)

ਫਰੀ ਧੋਪ ਪਾਇਕ ਸੁ ਖੰਡੇ ਬਿਸੇਖੰ । ਤੁਰੇ ਤੁੰਦ ਤਾਜੀ ਭਏ ਭੂਤ ਭੇਖੰ ।
ਰਣੰ ਰਾਗ ਬਜੇ ਤਿ ਗਜੇ ਭਟਾਣੰ । ਤੁਰੀ ਤਤ ਨਚੇ ਪਲਟੇ ਭਟਾਣੰ । ੨੯੮ ।

phari dhop paiek so khande bisekhang. turai tund taja bhaie bhoot bhekhung.
runnung rag bajai te gajai bhatanung. turi tat nachai paltai bhatanung. (298)

ਰਿਣੰਕੇਤ ਹੈਵਾਰ ਗੈਵਾਰ ਗਾਜੀ । ਮਟਕੇ ਮਹਾਬੀਰ ਸੁਟੇ ਸਿਰਾਜੀ ।
ਕੜਾਕੁਟ ਸਸਤ੍ਰਾਸਤ੍ਰ ਬਜੇ ਅਪਾਰੰ । ਨਚੇ ਸੁਧ ਸਿਧੰ ਉਠੀ ਸਸਤ੍ਰ ਝਾਰੰ । ੨੯੯ ।

rinnungket haivar gaivar gaji matkai mahabir sutai siraji.
karrakut sastrasatar bajai aparung. nachai sudh sidhung uthi sastar jharung. (299)

ਕਿਲੰਕੀਤ ਕਾਲੀ ਕਮਛਯਾ ਕਰਾਲੇ । ਬਕਯੋ ਬੀਰ ਬੈਤਾਲ ਬਾਮੰਤ ਜ੍ਵਾਲੰ ।
ਚਵੀ ਚ'ਵਡੀ ਚਾਵ ਚਉਮਠਿ ਬਾਲੰ । ਕਰੈ ਸੋ੍ਨਹਾਰੰ ਬਮੈ ਜੋਗ ਜ੍ਵਾਲੰ । ੩੦੦ ।

kilungkeet kali kamachhaya karalung. bakiou beer baitalung bamant javalung.
chavi chavandi chav choumath balung. karai saronharung bamai jog javalung. (300)

ਛੁਰੀ ਛਿਪ੍ ਛੰਡੈਤਿ ਮੰਡੈ ਰਣਾਰੰ । ਤਮਕੈਤ ਤਾਜੀ ਭਭਕੈ ਭਟਾਣੰ ।
ਸੁਭੇ ਸੰਦਲੀ ਬੋਜ ਬਾਜੀ ਅਪਾਰੰ । ਬਹੇ ਬੋਰ ਪਿੰਗੀ ਸਮੁਦੇ ਕੰਧਾਰੰ । ੩੦੧ ।

Chhuri chhipar chhandait mandai runnarung. tumkant taji bhabhkai bhatanung.
subhai sandli boj baji aparung. behai bore pingi sumdai kandharung. (301)

ਤੁਰੇ ਤੁੰਦ ਤਾਜੀ ਉਠੇ ਕਛ ਅਛੰ । ਕਛੇ ਆਰਬੀ ਪਬ ਮਾਨੋ ਸਪਛੰ ।
ਉਠੀ ਧੂਰਿ ਪੂਰੰ ਛੁਹੀ ਐਨ ਗੈਨੰ । ਭਯੋ ਅੰਧ ਧੁੰਧੰ ਪਰੀ ਜਾਨੁ ਰੈਨੰ । ੩੦੨ ।

turai tund taji uthai kachh achhung. kachhai aarbi path mano supchhung.
uthi dhoor purang chhuhi ainn gainung. bhiou andh dhuudhung pari jaan rainung. (302)

Couplet :

From both sides, the songs of Maru (Rag) were raised and the drums were beating loudly. The warriors with weapons to be used with both hands and an urge to engage in battle, advanced in great strength. (296)

Bhujang prayat Chhand :

The true warriors were thundering in the battlefield with great eagerness (ambition). The weaver's instruments, flutes and conch shells were being played (blown) there. There was a great din produced in the battlefield by the warriors causing great confusion. The arms and weapons were being used and the ghosts along with evil spirits were dancing around. (297)

The infantrymen had carried their shields and special types of double-edged swords. They were riding horses of a fast moving pedigree looking like ghosts. In the battlefield the songs of death (Maru Rag) were being sung and the warriors were roaring loudly. The warriors were dancing on (to) the sounds of the bugle and they were moving helter shelter (haphazard). (298)

The horses were neighing, the elephants were trumpeting. The mighty warriors were moving sprightly, leaving aside their fast steeds (of sirazi type). The arms and weapons were producing a great and loud noise (thud), while the warriors were dancing around in the battlefield and flashes of light were coming out of the striking weapons. (299)

The dreadful Kali and evil-spirits were making merry, while the strong (betal) demon was making noise, spitting fire from its mouth. The evil spirits were also shrieking while sixty-four fairies were moving with zeal. These evil spirits were spitting fire and partaking the blood from the battlefield (of wounded soldiers). (300)

Those making the battle glorious were using their daggers with great speed and strength, while the fast steeds were trotting and the warriors were getting excited. Countless horses of various colours including reddish coloured, and belonging to kalia breed and horses of light blue colour and brownish colour were being washed away in the flowing stream of blood. (301)

The Arabic and Turkistain horses along with horses from Kutch area, or Arabic horses, were jumping around. It seemed as if they were like the mountains with wings. Lot of dust was rising upwards, which percolated on all sides rising to the sky. It had caused total darkness as if night had fallen. (302)

ਇਤੈ ਦਤ ਧਾਯੋ ਅਨਾਦਤ ਉਤੰ । ਰਹੀ ਧੂਰਿ ਪੂਰੰ ਪਰੀ ਕਟਿ ਲੁਥੰ ।
ਅਨਾਵਰਤ ਬੀਰੰ ਮਹਾਬਰਤ ਧਾਰੀ । ਚੜਯੋ ਚਉਪਿ ਕੈ ਤੁੰਦ ਨਚੇ ਤਤਾਰੀ । ੩੦੩ ।
itai dut dhaiyo anadat utang. rehi dhoor purang pari kati luthung.
anavarat berung mahabarat dhari. charriou choup kai tund nachai tatari. (303)

ਖੁੰਹ ਖੇਹ ਉਠੀ ਛਯੋ ਰਥ ਭਾਨੰ । ਦਿਸਾ ਬੇਦਿਸਾ ਭੂ ਨ ਦਿਖਯਾ ਸਮਾਨੰ ।
ਛੁਟੇ ਸਸਤ੍ਰ ਅਸਤ੍ਰੈ ਪਰੀ ਭੀਰ ਭਾਰੀ । ਛੁਟੇ ਤੀਰ ਕਰਵਾਰ ਕਾਤੀ ਕਟਾਰੀ । ੩੦੪ ।
khurang kheh uthi chheyo rath bhanung. disa bedisa bhu na dikhiya samanung.
chhutai sastar astar pari bheer bhari. chhutai teer karvar kati katari. (304)

ਗਹੇ ਬਾਣ ਦਤੰ ਅਨਾਦਤ ਮਾਰਯੋ । ਭਜੀ ਸਰਬ ਸੈਣੰ ਨ ਨੈਣੰ ਨਿਹਾਰਯੋ।
ਜਿਨਯੋ ਬੀਰ ਏਕੈ ਅਨੇਕੰ ਪਰਾਨੋ । ਪੁਰਾਨੇ ਪਲਾਸੀ ਹਨੇ ਪੈਨ ਮਾਨੋ । ੩੦੫ ।
gehai baan dutung anadant mariou. bhaji sarab sainung na nainung nihariou.
jiniou beer ekai anekung prano. puranai palasi hathai paun mane. (305)

ਰਣੰ ਰੋਸ ਕੈ ਲੋਭ ਬਾਜੀ ਮਟਕਯੋ । ਭਜਯੋ ਬੀਰ ਬਾਚਯੋ ਅਰਯੋ ਸੁ ਝਟਕਯੋ ।
ਫਿਰਯੋ ਦੇਖ ਬੀਰੰ ਅਨਾਲੋਭ ਧਾਯੋ । ਛੁਟੇ ਬਾਣ ਐਸੇ ਸਬੈ ਬਯੋਮ ਛਾਯੋ । ੩੦੬ ।
runnung ros kai lobh baji matkiou. bhajiou beer baachiou ariyo so jhatkiou.
phirou dekh beerung analobh paiyo. chhutai baan aisai sabai biyom chhaiyo. (306)

ਦਸੰ ਬਾਣ ਲੈ ਬੀਰ ਧੀਰੰ ਪ੍ਰਹਾਰੇ । ਸਰੰ ਸਠਿ ਲੈ ਸੰਜਮੈ ਤਾਕਿ ਮਾਰੇ ।
ਨਵੰ ਬਾਣ ਸੋ ਨੇਮ ਕੋ ਅੰਗ ਛੇਦਯੋ । ਬਲੀ ਬੀਸਿ ਬਾਣਾਨਿ ਬਿਗਯਾਨ ਬੇਧਯੋ । ੩੦੭ ।
dasung baan lai beer dheerung parhara. Sarang sath lai sanjamai takai marai.
navung baan so name ko ang chhediou. bali bees banan(e) bigyan bodhiou. (307)

ਪਚਿਸ ਬਾਣ ਪਾਵਿਤ੍ਰਤਾ ਕੋ ਪ੍ਰਹਾਰੇ । ਅਸਹਿ ਬਾਣ ਅਰਚਾਹਿਕੈ ਅੰਗਿ ਝਾਰੇ ।
ਪਚਾਸੀ ਸਰੰ ਪੂਰਿ ਪੂਜਾਹਿ ਛੇਦਯੋ । ਬਡੋ ਲਸਟਕਾ ਲੈ ਸਲਜਾਹਿ ਭੇਦਯੋ । ੩੦੮ ।
pachis baan pavitarta ke parharai. aseeh baan archahaikai ang jharai.
pachasi sarung pur pujahai chhediou. bado lastaka lai saljahai bheduiou. (308)

ਬਿਆਸੀ ਬਲੀ ਬਾਣ ਬਿਦਯਾਹਿ ਮਾਰੇ । ਤਪਸਯਾਹਿ ਪੈ ਤਾਕਿ ਤੇਤੀਸ ਡਾਰੇ ।
ਕਈ ਬਾਣ ਸੋ ਕੀਰਤਨੰ ਅੰਗ ਛੇਦਯੋ । ਅਲੋਭਾਦਿ ਜੋਧਾ ਭਲੀ ਭਾਤਿ ਭੇਦਯੋ । ੩੦੯ ।
biasi bali baan bidyaihe marai. tapasayahai pai taak taitees darai.
kaiee baan so keertanung ang chhediou. alobhad jodha bhali bhant bhedeyo. (309)

ਨਿਹੰਕਾਰ ਕੋ ਬਾਨ ਅਸੀਨ ਛੇਦਯੋ । ਭਲੇ ਪਰਮ ਤਤ੍ਰਾਦਿ ਕੋ ਬਛ ਤੇਦਯੋ ।
ਕਈ ਬਾਨ ਕਰੁਣਾਹਿ ਕੇ ਅੰਗਿ ਝਾਰੇ । ਸਰੰ ਸਉਕ ਸਿਛਆ ਕੇ ਅੰਗਿ ਮਾਰੇ । ੩੧੦ ।
nirhankar ko baan aseen chhedaayo. bhalai param datrad ko bachh bhedeyo.
kaiee baan karnahai ke ang jharai. sarung souk sichhria ke ang marai. (310)

From this side Dutt had launched an attack while from the opposite side (enemy of Dutt) Anudutt had advanced so that the dust had covered the whole sky, while mutilated bodies were lying all around. The warrior called "anarchy" had floored the warrior called the 'greatest pledge'. He was riding a dirty looking horse with zeal while the Tatar horse was trotting around (jumping around). (303)

The hooves of the horses produced such a cloud of dust that it had covered (enveloped) the chariot of the sun (sun disc)., so that neither any direction, land or the sky were not visible. With the striking of arms and weapons, a terrible situation had arisen. The arrows were being shot, while the swords, daggers and knives were seen in action. (304)

Dutt had killed Andutt by holding his arrow and his whole army (force) had fled away, without looking back at all. By defeating one warrior, many others had run away from the field. (it appeared as if) the old leaves of Butea frondosa (tree) had been destroyed by the wind. (305)

The warrior 'Lobh' (greed) getting furious with rage was making his horse trot (jump) around. The warrior, who had run away, could only be safe, but whosoever had resisted, was killed. On seeing the warrior 'greed' in the battlefield, the enemy of greed (Analobh) had attacked it. The arrows shot by them had covered the whole sky. (306)

Ten arrows were shot at the warrior, called 'Patience' while sighting the warrior called "Restraint" had shot sixty arrows, nine arrows had wounded the body of the warrior 'Regularity', and twenty arrows had been shot at the warrior 'science' wounding it badly. (307)

Twenty-five arrows had been fired at purity (holiness) while eighty arrows had been shot at the body of worship (adoration) and eighty-five arrows had wounded the 'homage' (devotion) badly and with a huge club, the head of 'modesty' had been hit and torn apart. (308)

Eighty-two arrows had been shot at 'learning' (education) and thirty-three arrows had been directed at 'penance' (directly) . While warriors like 'greedless ness' had been wounded badly. (309)

The warrior "Egolessness", had been wounded by eighty arrows, and the waist of the warrior 'Prime-Soul' had been badly hit. Many arrows had been shot at 'compassion's' body and about hundred arrows had been shot at the body of 'Education' (learning). (310)

ਦੋਹਰਾ

ਦਾਨ ਆਨਿ ਪੁਜਿਯੋ ਤਬੈ ਗਯਾਨ ਬਾਨ ਲੈ ਹਾਥਿ ।
ਜੁਆਨ ਜਾਨਿ ਮਾਰਯੋ ਤਿਸੈ ਧਯਾਨ ਮੰਤ੍ਰ ਕੇ ਸਾਥ । ੩੧੧ ।

Dohra

daan aan pujiou tabai gyan baan lai haath.
juan jaan mariou tissai dhiyan mantar ke saath. (311)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਰਣੰ ਉਛਲਯੋ ਦਾਨ ਜੋਧਾ ਮਹਾਨੰ । ਸਭੈ ਸਸਤ੍ਰ ਬੇਤਾ ਅਤਿ ਅਸਤ੍ਰੰ ਨਿਧਾਨ ।
ਦਸੰ ਬਾਣ ਸੋ ਲੋਭ ਕੋ ਬਛਿ ਮਾਰਯੋ । ਸਰੰ ਸਪਤ ਸੋ ਕ੍ਰੋਧ ਕੋ ਦੇਹੁ ਤਾਰਯੋ । ੩੧੨ ।

Bhujang prayat Chhand

runnung uchhliou daan jodha mahanung. sabhai sastar beta at astrung nidhanung.
dasung baan so lobh ko bachh mariyo. sarang sapat so karodh ko deh tariou.

ਨਵੰ ਬਾਣ ਬੇਧਯੋ ਅਨੰਨਯਾਸ ਬੀਰੰ ।
ਤ੍ਰਿਯੋ ਤੀਰ ਤੇਦਯੋ ਅਨਾਬਰਤ ਧੀਰੰ ।
ਭਯੋ ਭੇਦਿ ਕ੍ਰੋਧੰ ਸਤੰ ਸੰਗਿ ਮਾਰੇ ।
ਭਈ ਧੀਰ ਧਰਮੰ ਬ੍ਰਹਮ ਗਿਆਨ ਤਾਰੇ । ੩੧੩ ।

navang baan beidhiou ananyas beerung.
triou teer bhediou anabrat dheerung.
bhakhai bheid karodhung satung sung marai.
bhaiee dheer dharmung braham gyan tarai. (313)

ਕਈ ਬਾਣ ਕੁਲਹਤ੍ਰਤਾ ਕੋ ਚਲਾਏ । ਕਈ ਬਾਣ ਲੈ ਬੈਰ ਕੇ ਬੀਰ ਘਾਏ ।
ਕਿਤੇ ਘਾਇ ਆਲਸ ਕੈ ਅੰਗਿ ਲਾਗੇ । ਸਬੈ ਨਰਕ ਤੇ ਆਦਿ ਲੈ ਬੀਰ ਭਾਗੇ । ੩੧੪ ।

kai baan kulhtrata ko chalaie. kaiee baan lai bair kai beer ghaie.
kitai ghaie alas kai ang lagai. sabai narak te aad lai beer bhagai. (314)

ਇਕੈ ਬਾਣ ਨਿਸੀਲ ਕੋ ਅੰਗ ਛੇਦਯੋ । ਦੁਤੀ ਕੁਸਤਤਾ ਕੋ ਭਲੈ ਸੂਤ ਭੇਦਯੋ ।
ਗੁਮਾਨਾਦਿ ਕੇ ਚਾਰ ਬਾਜੀ ਸੰਘਾਰੇ । ਅਨਰਥਾਦਿ ਕੇ ਬੀਰ ਬ"ਕੇ ਨਿਵਾਰੇ । ੩੧੫ ।

ikai baan naseel ko ang chhedariou. duti kustata ko bhalai soot bhediou.
gumanad ke char baji sangharai. anarbad ke beer bankai nivarai. (315)

ਪਿਪਾਸਾ ਛੁਧਾ ਆਲਸਾਦੀ ਪਰਾਨੇ । ਭਜਯੋ ਲੋਭ ਕ੍ਰੋਧੀ ਹਠੀ ਦੇਵ ਜਾਨੇ ।
ਤਪਯੋ ਨੇਮ ਨਾਮਾ ਅਨੇਮੰ ਪ੍ਰਣਾਸੀ । ਧਰੇ ਜੋਗ ਅਸਤ੍ਰੰ ਅਲੋਭੀ ਉਦਾਸੀ । ੩੧੬ ।

pipasa chhudha alasadi pranai. bhajiou lobh karodhi hathi dev janai.
tapiou name nama anemung pranasi. dharai jog astarung alobhi udasi. (316)

Couplet :

Then suddenly taking the arrow of 'knowledge', the warrior called 'charity' arrived on the scene, which was killed with the magical spell (mantra) of 'meditation'. (311)

Bhujang prayat Chhand :

In the battlefield, the warrior called 'charity' (alms giving) was jumping around, who was a great exponent of all the weapons and a treasure of the science of protective covering (coats of mail). With the help of ten arrows, the waist of 'greed' had been torn open while the body of 'Karodh' (wrathfulness) had been struck with seven arrows. (312)

The warrior 'Ignorance' had been wounded with nine arrows and the patient looking warrior called 'pledge' was torn apart with three arrows only. 'Sat sung' (holy congregation) warrior had killed the warrior called 'Anger' (wrath), which got wounded. With the punishment given by the warrior 'Lord's knowledge', the warrior called 'Dharma' (moral duty) became tolerant. (313)

Many arrows were directed by sighting the warrior :Destroyer of clan" and many arrows were shot at the warrior 'enmity'. Many wounds had been inflicted on the body of warrior 'lethargy'. The warriors starting from 'hell' (narak) had all fled away. (314)

With one arrow, the body of the warrior called 'Non-gentleness' had been cut into two while with the second arrow the charioteer of the :Untruthfulness" had been wounded badly. With the third arrow, four horses of 'pride' had been killed, while with the fourth arrow the youthful warriors of misfortune (injustice) had been destroyed. (315)

The warriors like thirst, hunger and laziness had fled away from the battlefield and considering Dutt Dev as a stubborn fighter, the ruthless 'greed' also ran away. The warrior called 'Regularity' got furious and destroyed the warrior called 'irregularity'. The warriors called 'greedless' and 'dejection' then adopted the path of Yoga. (316)

ਹਤਯੋ ਕਾਪਟੰ ਖਾਪਟੰ ਸੋਕ ਪਾਲੰ ।
ਹਨਯੋ ਰੋਹ ਮੋਹੰ ਸਕਾਮੰ ਕਰਾਲੰ ।
ਮਹਾ ਕ੍ਰੁਧ ਕੈ ਕ੍ਰੋਧ ਕੋ ਬਾਨ ਮਾਰਯੋ ।
ਖਿਸਯੋ ਬ੍ਰਹਮ ਦੋਖਦਿ ਸਰਬੰ ਪ੍ਰਹਾਰਯੋ । ੩੧੭ ।
hatiou kaptung khaptung sok palung.
haniou roh mohung sakamung karalung.
maha karodh kai karodh ko baan mariou.
khisiou braham dekhad sarbung parhariou. (317)

ਰੁਆਲ ਛੰਦ

ਸੁ ਦ੍ਰੋਹ ਅਉ ਹੰਕਾਰ ਕੋ ਹਜਾਰ ਬਾਨ ਸੋ ਹਨਯੋ ।
ਦਰਿਦ੍ਰ ਅਸੰਕ ਮੋਹ ਕੋ ਨ ਚਿਤ ਮੈ ਕਛ ਗਨਯੋ ।
ਅਸੋਚ ਅਉ ਕੁਮੰਤ੍ਰਤਾ ਅਨੇਕ ਬਾਨ ਸੋ ਹਤਯੋ ।
ਕਲੰਕ ਨਿਸੰਕ ਹ੍ਵੈ ਸਹੰਸ੍ਰ ਸਾਇਕ ਛਤਯੋ । ੩੧੮ ।

Ruaal Chhand

So daroh aou hankar ko hajar baan so haniou.
daridar asank moh ko na chit mein kachh ganiou.
asoch aou kumantarta anek baan so hatiou.
kalank nisank havai saiekung chhatriou. (318)

ਕ੍ਰਿਤਘਨਤਾ ਬਿਸ੍ਵਾਸਘਾਤ ਮਿਤ੍ਰਘਾਤ ਮਾਰਯੋ ।
ਸੁ ਰਾਜ ਦੋਖ ਬ੍ਰਹਮ ਦੋਖ ਬ੍ਰਹਮ ਅਸਤ੍ਰ ਝਾਰਯੋ ।
ਉਚਾਟ ਮਾਰਣਾਦਿ ਬਸਿਕਰਣ ਕੋ ਸਾਰ ਹਨਯੋ ।
ਬਿਖਾਧ ਕੋ ਬਿਖਾਧ ਕੈ ਨ ਬ੍ਰਿਧ ਤਾਹਿ ਕੋ ਗਨਯੋ । ੩੧੯ ।
kiratghanta bisvasghat mitarghat mariou.
so raj dokh braham dokh braham astar jhariou.
uahat maranadi basikaran ko saar haniou.
bikadh ko bikhad kai na birdh tahai ko ganiou. (319)

ਭਜੇ ਰਥੀ ਹਈ ਗਈ ਸੁ ਪਤਿ ਤ੍ਰਾਸ ਧਾਰਿ ਕੈ ।
ਭਜੇ ਰਥੀ ਮਹਾਰਥੀ ਸੁ ਲਾਜ ਕੋ ਬਿਸਾਰਿ ਕੈ ।
ਅਸੰਭ ਜੁਧ ਜੋ ਭਯੋ ਸੁ ਕੈਸ ਕੋ ਬਤਾਈਐ ।
ਸਹੰਸ ਬਾਕ ਜੋ ਰਟੈ ਨ ਤਤ੍ ਪਾਰ ਪਾਈਐ । ੩੨੦ ।
bhajai rathi haiee gaiee so pati tras dhar kai.
bhajai rathi maharathi so laaj ko bisar kai.
asambh judh jo bhiou so kais ke bataieeai.
sahanas thaak jo ratai na tatar paar paieeai. (320)

He then killed the warriors by the name, of 'deceit', 'destruction' and 'keenness'. Thewarriors, 'wrath', Attachement and dreadful 'lustful' were also killed. Then with great fury an arrow was shot at the warrior called 'Anger' (wrath), while 'egoism' had given the slip, while the rest of the warriors had been killed. (317)

Ruaal Chhand :

Shooting a thousand arrows had killed the warriors 'Malice' and 'Ego'. 'Lethargy', 'Doubt' and 'Attachment' were not considered at heart as worthwhile, enemies. Then 'thoughtlessness' and 'ill advice' were killed with (shooting of) many arrows, while 'slander' had been wounded with about thousand arrows without any hesitation. (318)

'Ungratefulness', 'Trustless ness' and 'Unfriendlines' had been killed. Similarly, the enemies of Royality and Divinity were thrashed with many weapons. Indifference, destruction and conquest had been destroyed with the (shooting) arrows. The warrior 'wrangle' had not been recognized as a great warrior due to its infighting. (319)

The troops with chariots, horses, elephants and even infantrymen had run away out of fear. The charioteers and even the greatest charioteer had fled away forgetting their moral duty. This impossible battle actually was beyond description. Even if we were to describe them with thousands of tongues, even then it was impossible to detail them. (320)

ਕਲੰਕ ਬ੍ਰਿਭਮਾਦਿ ਅਉ ਕ੍ਰਿਤਘਨ ਤਾਹਿ ਕੌ ਹਨਯੋ ।
ਬਿਖਾਦ ਬਿਪਦਾਦਿ ਕੋ ਕਛ ਨ ਚਿਤ ਮੈ ਗਨਯੋ ।
ਸੁ ਮਿਤ੍ਰਦੋਖ ਰਾਜਦੋਖ ਈਰਖਾਹਿ ਮਾਰਿ ਕੈ ।
ਉਚਾਟ ਅਉ ਬਿਖਾਧ ਕੋ ਦਯੋ ਰਣੰ ਨਿਕਾਰਿ ਕੈ । ੩੨੧ ।
kalank bibharmad(i) au kiratghan tahai ko haniou.
bikhad bipadad ko kachh na chit mein ganiou.
so mitardokh rajdokh eirkhahai maar kai.
uchat aou bikhad ko diou runnung nikar hai. (321)

ਗਿਲਾਨਿ ਕੋਪ ਮਾਨ ਅਪ੍ਰਮਾਨ ਬਾਨ ਸੋ ਹਨਯੋ ।
ਅਨਰਥ ਕੋ ਸਮਰਥ ਕੈ ਹਜਾਰ ਬਾਨ ਸੋ ਝਨਯੋ ।
ਕੁਚਾਰ ਕੋ ਹਜਾਰ ਬਾਨ ਚਾਰ ਸੋ ਪ੍ਰਹਾਰਯੋ ।
ਕੁਕਸਟ ਅਉ ਕੁਕ੍ਰਿਆ ਕੌ ਭਜਾਇ ਤ੍ਰਾਸੁ ਡਾਰਯੋ । ੩੨੨ ।
gilan kope maan aparman baan so haniou.
anarth ko samarth kai hajar baan so jhaniou.
kucar ko hajar baan char so parhariou.
kukasat aou kukiria kou bhajaie tras dariou. (322)

ਛਪਯ ਛੰਦ

ਅਤਪ ਬੀਰ ਕਉ ਤਾਕਿ ਬਾਨ ਸਤਰਿ ਮਾਰੇ ਤਪ ।
ਨਵੇ ਸਾਇਕਨਿ ਸੀਲ ਸਹਸ ਸਰ ਹਨੈ ਅਜਪ ਜਪ ।
ਬੀਸ ਬਾਣ ਕੁਮਤਹਿ ਤੀਸ ਕੁਕਰਮਹਿ ਭੇਦਯੋ ।
ਦਸ ਸਾਇਕ ਦਾਰਿਦ੍ ਕਾਮ ਕਈ ਬਾਣਨਿ ਛੇਦਯੋ ।
ਬਹੁ ਬਿਧਿ ਬਿਰੋਧ ਕੋ ਬਧ ਕੀਯੋ ਅਬਿਬੇਕਹਿ ਸਰ ਸੰਧਿ ਰਣਿ ।
ਰਣਿ ਰੋਹ ਕ੍ਰੋਹ ਕਰਵਾਰ ਗਹਿ ਇਮ ਸੰਜਮ ਬੁਲਯੋ ਬਯਣ । ੩੨੩ ।

Chhapai Chhand

atap beer kou taak baan satar marai tup.
navai saiekan seel sahas sar hanai ajap jup.
bees baan kumteh tees kukarmeh bheidiou.
dus saiek daridar kaam kaiee banan chhediou.
boh bidh birodh ko badh kiou abibekeh sar sandh runn.
runn roh karoh karvar geh im sanjam buliou beyian. (323)

Defamation, fallacy and thanklessness etc. had been killed. Even 'wragles' and 'adversity' etc. had not been killed and indifference (dejection) and 'wrangling' had been thrown out of the battle. (321)

Remonstration, wrathfulness and prestige had been killed with many arrows. 'Capability' had dislodged 'Incapability' with thousand arrows. The 'character' had killed ;Ill-fame' with thousand arrows. The 'Malpractice' and evil-designs had been forced to run away out of fright. (322)

Chhapai Chhand :

The warrior 'Penance' had shot seventy arrows on sighting the warrior called 'Non-penance' and 'gentleness' had shot ninety arrows at non-gentleness while the meditation had killed non-recitation with thousand arrows. "Bad advice" and 'Bad action' had been pierced with twenty and thirty arrows respectively. Lethargy with ten arrows and 'lustfulness' with many arrows had been pierced. While 'entity' had been killed with many arrows and 'knowledge' with many more arrows pointed at it in the battle. Thus, with a sword in hand and getting, furious weith rage, the warrior 'Restraint' had raised certain slogans. (323)

ਅਰੁਣ ਪਛਮਹਿ ਉਗੈ ਬਰੁਣ ਉਤਰ ਦਿਸ ਤਕੈ ।
ਮੇਰੁ ਪੰਖ ਕਰਿ ਉਡੈ ਸਰਥ ਸਾਇਰ ਜਲ ਸੁਕੈ ।
ਕੋਲ ਦਾੜ ਕੜਮੁੜੈ ਸਿਮਟਿ ਫਨੀਅਰ ਫਣ ਫਟੈ ।
ਉਲਟਿ ਜਾਨ੍ਹਵੀ ਬਹੈ ਸਤ ਹਰੀਚੰਦੇ ਹਟੇ ।
ਸੰਸਾਰ ਉਲਟ ਪੁਲਟ ਹੈ ਧਸਕਿ ਧਉਲ ਧਰਣੀ ਫਟੈ ।
ਸੁਨਿ ਨ੍ਰਿਪ ਅਬਿਬੇਕ ਸੁ ਬਿਬੇਕ ਭਟਿ ਤਦਪਿ ਨ ਲਟਿ ਸੰਜਮ ਹਟੈ । ੩੨੪ ।
arun pachhmeh ugvehai barun uttar dis takai.
meru pankh kar udai sarab saier jal sukai.
kol darr karrmurrai simat phanier phan phatai.
ulat janahvi behai sat harichandai hatai.
sansar ulat pulat havai dhasak dhoul dharni phatai.
sunn nrip abibek so bibek bhat tadeep na lat(i) sanjam hatai. (324)

ਤੇਰੇ ਜੋਰਿ ਮੈ ਗੁੰਗਾ ਕਹਤਾ ਹੋ ਤੇਰਾ ਸਦਕਾ ਤੇਰੀ ਸਰਣਿ ।
ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
ਕੁਪਯੋ ਸੰਜਮੰ ਪਰਮ ਜੋਧਾ ਜੁਝਾਰੰ ।
ਬਡੋ ਗਰਬਧਾਰੀ ਬਡੋ ਨਿਰਬਿਕਾਰੰ ।
ਅਨੰਤਾਸਤ੍ਰ ਲੈ ਕੈ ਅਨਰਥੈ ਪ੍ਰਹਾਰਯੋ ।
ਅਨਾਦਤ ਕੇ ਅੰਗ ਕੋ ਛੇਦ ਡਾਰਯੋ । ੩੨੫ ।
terai jore mein ganga kehta hai tera sadka teri saran
Bhujang prayat Chhand
kupriou sanjamung param jodha jujharung.
bado garabdhari bado nirbikarung.
anantasatar lai kai anarthai parhariou.
anadat ke ang ko chhed dariou. (325)

ਤੇਰੇ ਜੋਰਿ ਕਹਤ ਹੋ
ਇਸੋ ਜੁਧੁ ਬੀਤਯੋ ਕਹਾ ਲੌ ਸੁਨਾਉ ।
ਰਟੋ ਸਹੰਸ ਜਿਹਵਾ ਨ ਤਉ ਅੰਤ ਪਾਊ ।
ਦਸੰ ਲਛ ਜਗਯੰ ਸੁ ਬਰਖੰ ਅਨੰਤੰ ।
ਭਯੋ ਬੀਰਖਧਤੰ ਕਥੈ ਕਉਣ ਖੰਤੰ । ੩੨੬ ।
Terai jore kehat hai
iso judh beetiou kaha lou sunaouoo.
rato sahanas jehva na tou ant paiouoo.
dasung lachh jugeung so barkhung anantung
bhiou beer khetung kathai kaun khantung. (326)

Even if the sun were to rise from the west, and Varuna be sighted in the north direction, the Sumer mountain were to fly with wings (attached) and the waters of all oceans were to dry up, the molar teeth of the pig were to crack and the fangs of Sheshnag were to crumble or the river Ganga were to flow upwards or the Truthfulness of Hari Chand were to stumble (give way) or the world were to run turtle, the bull were to penetrate (thrust) in the Earth and the ground were to open up, but O King 'Knowledge' ! Listen. Even then the warrior called the 'Knowledge' of 'brevity' would not be deterred from the battle. (324)

I, as a dumb person, with your strength and support, am saying all this, Through Thy Grace and Through Thy Support. (O Lord !)

Bhujang prayat Chhand :

The mighty warrior "Restraint" was furious with rage, which was very proud and free from any vices. He had killed the warrior called 'Misfortune' with many weapons and had wounded badly the body of 'disrespect'. (325)

"Now I am saying this with Thy strength". (O Lord !)

A great battle was fought. how far could I attempt to give details ? Even if I were to detail it with a thousand tongues, even then it would not be possible. The battle continued for millions of years (Yugas) and countless years in the battlefield. Well, who could describe details of this battle ? (326)

ਤੇਰੇ ਜੋਰ ਸੰਗ ਕਹਤਾ ਹੈ

ਭਈ ਅੰਧ ਧੁੰਧੰ ਮਚਯੋ ਬੀਰ ਖੇਤੰ । ਨਚੀ ਜੁਗਣੀ ਚਾਰੁ ਚਉਸਨ ਪ੍ਰੇਤੰ ।
ਨਚੀ ਕਾਲਕਾ ਸ੍ਰੀ ਕਮਖਯਾ ਕਰਾਲੰ । ਡਕੰ ਡਾਕਣੀ ਜੋਧ ਜਾਗੰਤ ਜ੍ਵਾਲੰ । ੩੨੭ ।

terai jore sung kehta hai.

bhaiee andh dhundhung machiou beer khetung. nachi jugni char chausan pretung.
nachi Kalika Sri kamkheya karalung. dakung dakini jodh jagant javalung. (327)

ਤੇਰਾ ਜੋਰੁ

ਮਚਯੋ ਜੋਰ ਜੁਧੰ ਹਟਯੋ ਨਾਹਿ ਕੋਊ । ਬਡੇ ਛਤ੍ਰਧਾਰੀ ਪਤੀ ਛਤ੍ਰ ਦੋਊ ।
ਖਪਯੋ ਸਰਬ ਲੋਕੰ ਅਲੋਕੰ ਅਪਾਰੰ । ਮਿਟੇ ਜੁਧ ਤੇ ਏ ਨ ਜੋਧਾ ਜੁਝਾਰੰ । ੩੨੮ ।

Tera jore

machiou jore judhung hatiou nahai kouoo. badai chhatardhari pati chhatar douoo.
khapiou sarab lokung alokung aparung. mitai judh tai ei na jodha jujharung. (328)

ਤੇਰਾ ਜੋਰ

ਦੋਹਰਾ

ਚਟਪਟ ਸੁਭਟ ਬਿਕਟ ਕਟੇ ਝਟਪਟ ਭਈ ਅਭੰਗ ।
ਲਟਿ ਭਟ ਹਟੇ ਨ ਰਨ ਘਟਯੋ ਅਟਪਟ ਮਿਟਯੋ ਨ ਜੰਗ । ੩੨੯ ।

Tera Jore

Dohra

Chatpat subhat bikat katai jhatpat bhaiee abhung.
lat bhat hatai na runn ghatiou atpat mitiou na jung. (329)

ਤੇਰੇ ਜੋਰਿ

ਚੌਪਈ

ਬੀਸ ਲਛ ਜੁਗ ਐਤੁ ਪ੍ਰਮਾਨਾ । ਲਰੇ ਦੋਊ ਭਈ ਕਿਸ ਨ ਹਾਨਾ ।
ਤਬ ਰਾਜਾ ਜੀਅ ਮੈ ਅਕੁਲਾਯੋ । ਨਾਕ ਚਢੇ ਮਛਿੰਦ੍ਰ ਪੈ ਆਯੋ । ੩੩੦ ।

Terai jore

Choupaiee

bees lachh jugait parmana. larai douoo bhaiee kis na hana.
tab raja jia mein akulaiou. naak chadhai machhindar pai aiyo (330)

ਕਹਿ ਮੁਨਿ ਬਰਿ ਸਭ ਮੋਹਿ ਬਿਚਾਰਾ । ਏ ਦੋਊ ਬੀਰ ਬਡੇ ਬਰਿਆਰਾ ।
ਇਨ ਕਾ ਬਿਰੁਧ ਨਿਵਰਤ ਨ ਭਯਾ । ਇਨੇ ਛਡਾਵਤ ਸਭ ਜਗੁ ਗਯਾ । ੩੩੧ ।

keh mun bar sabh mohai bichara. ei douoo beer badai bariara.
in ka birudh nivarat na bheiya. ino chhadavat sabh jug gaiya. (331)

ਇਨੈ ਜੁਝਾਵਤ ਸਬ ਕੋਈ ਜੂਝਾ । ਇਨ ਕਾ ਅੰਤ ਨ ਕਾਹੂ ਸੂਝਾ ।
ਏ ਹੈ ਆਦਿ ਹਠੀ ਬਰਿਆਰਾ । ਮਹਾਰਥੀ ਅਉ ਮਹਾ ਭਯਾਰਾ । ੩੩੨ ।

inai jujhavat sabh koiee jujha. in kaant na kahu sujha.
ei hai aad hathi bariara. maharathi aou maha bhiyara. (332)

I am describing with Thy Grace (O Lord !)

It was a dreadful battle and there was lot of confusion all around. Sixty-four fairies and evil-spirits came to the battlefield and danced merrily. Dreadful 'Kalika' and 'Kamakhya' also danced there. The evil-spirits were making noise and were helping to make this battle more fearful. (327)

'Through Thy Grace'

A horrible battle was raging and none tried to avert it. Both were great kings with canopies (overhead) and a great warrior. Both seen and unseen people were involved in it with great losses, but these fighting warriors never got destroyed in the battlefield. (328)

With Thy Grace

Couplet :

In no time the indivisible warriors had been cut into pieces and the indestructible warriors had been destroyed. Neither the warriors were deterred nor they left the field. Neither the war fever got lessened nor the battle pitch was swayed away from this confused state. (329)

"Through Thy Grace" (O Lord !)

Choupaiee :

Both the parties were fighting this battle for two millions of Yugas and twenty thousand years, but none of them got destroyed. Then Raja (Paras Nath) was completely non-plussed and came to Machhindra with contemptuous outlook (with mostril stretched). (330)

Then he said, "O Great Muni ! Pray tell me with due consideration ! Both these warriors were great fighters and their enmity had not come to an end and in trying to disengage them, the whole world had been destroyed." (331)

"Everyone had been killed in trying to disengage them from fighting. But no one knew when his or her end would come. Basically, both these warriors were very stubborn and powerful, great charioteer and dreadful fighters. (332)

ਬਚਨੁ ਮਛਿੰਦ੍ ਸੁਨਤ ਚੁਪ ਰਹਾ । ਧਰਾ ਨਾਥ ਸਬਨਨ ਤਨ ਕਹਾ ।
ਚਕ੍ਰਿਤ ਚਿਤ ਚਟਪਟ ਹੈ ਦਿਖਸਾ । ਚਟਪਟ ਨਾਥ ਤਦਿਨ ਤੇ ਨਿਕਸਾ । ੩੩੩ ।
bachan machhindar sunat chup raha. dhara nath sabnan tan kaha.
chakirat chit chatpat havai dikhsa. charpat nath tadin tai niksa. (333)

ਇਤਿ ਚਰਪਟ ਨਾਥ ਪ੍ਰਗਟਣੋ ਨਾਮਹ ।
iti Charpat Nath pragatano nameh

ਚੋਪਈ

ਸੁਨਿ ਰਾਜਾ ਤੁਹਿ ਕਹੈ ਬਿਬੇਕਾ । ਇਨ ਕਹ ਦ੍ਵੈ ਜਲਨਹੁ ਜਿਨਿ ਏਕਾ ।
ਏ ਅਬਿਕਾਰ ਪੁਰੁਖ ਅਵਤਾਰੀ । ਬਡੋ ਧਨੁਰਧਰ ਬਦੇ ਜੁਝਾਰੀ । ੩੩੪ ।

Choupaiee

sunn raja the kehai bibeka. in keh davai janoh jin eka.
ei abikar purkh avtari. badai dhanurdhar badai jujhari. (334)

ਆਦਿ ਪੁਰੁਖ ਜਬ ਆਪ ਸੰਭਾਰਾ । ਆਪ ਰੂਪ ਮੈ ਆਪ ਨਿਹਾਰਾ ।
ਓਅੰਕਾਰ ਕਹ ਇਕਦਾ ਕਹਾ । ਭੂਮਿ ਅਕਾਸ ਸਕਲ ਬਨਿ ਰਹਾ । ੩੩੫ ।
aad purkh jab aap sambhara. aap roop mein aap nihara.
aonkar keh ikda kaha. bhoom akas sakal ban raha. (335)

ਦਾਹਨ ਦਿਸ ਤੇ ਸਤਿ ਉਪਜਾਵਾ । ਬਾਮ ਪਰਸ ਤੇ ਝੂਠ ਬਨਾਵਾ ।
ਉਪਜਤ ਹੀ ਉਠਿ ਜੁਝੈ ਜੁਝਾਰਾ । ਤਬ ਤੇ ਕਰਤ ਜਗਤ ਮੈ ਰਾਰਾ । ੩੩੬ ।
dahan dis te sat upjava. baam paras te jhooth banava.
upjat hi uth jujhai jujhara. tab tai karat jagat mein rara. (336)

ਸਹੰਸ ਬਰਖ ਜੋ ਆਯੁ ਬਢਾਵੈ । ਰਸਨਾ ਸਹਸ ਸਦਾ ਲੌ ਪਾਵੈ ।
ਸਹੰਸ ਜੁਗਨ ਲੌ ਬਿਚਾਰਾ । ਤਦਪਿ ਨ ਪਾਵਤ ਪਾਰ ਤੁਮਾਰਾ । ੩੩੭ ।
sahanas bārkh jo aiyai badhavai. rasna sehas sada lou pavai.
sahanas jagan lou bichara. tadip na pavat paar tumara. (337)

ਤੇਰੇ ਜੋਰਿ ਗੁੰਗਾ ਕਹਤਾ

ਬਿਆਸ ਪਰਾਸਰ ਅਉ ਰਿਖਿ ਘਨੇ । ਸਿੰਗੀ ਰਿਖਿ ਬਕਦਾਲਭ ਭਨੇ ।
ਸਹੰਸ ਮੁਖਨ ਕਾ ਬ੍ਰਹਮਾ ਦੇਖਾ । ਤਊ ਨ ਤੁਮਰਾ ਅੰਤੁ ਬਿਸੇਖਾ । ੩੩੮

terai jore gunga kehta

bias prasar aou rikh ghanai. sing rikhi bakdalabh bhanai.
sahanas mukhan ka brahma dekha. tou na tumra ant bisekha. (338)

However, Machhindra, on hearing Raja's words kept mum (quiet). Then Raja (Paras Nath) told everyone there. Then Machhindra, getting surprised at heart, looked at Paras Nath suddenly and from that day Charpat Nath appeared (on the scene).(333)

Now the Yogi called Charpat Nath appeared.

Choupaiee :

O Rajan ! Now listen, I am telling you something about the divine knowledge (intelligence). In fact, do not consider these two (Warriors) as different entities ; both were the same (one only). These were both free from vicious thoughts and great incarnations. They were both great archers and great fighters. (334)

When the prime-soul (Lord-sublime) arranged him squarely, then he visualized his self within himself. He then uttered the word 'Onkar' once only and the whole Earth and sky came into existence (the universe was created). (335)

From His Right Side, 'Truth' was created, while from the left side 'Falsehood' (Untruth) was created. As soon as these warriors were created (were born), they started fighting. Since the very beginning, both these warriors in the world had been seen fighting (with each other). (336)

If someone were to live for thousand years (by increasing his age) and a thousand tongues were bestowed to him forever and were to contemplate for thousand Yugas, even then, "O Lord ! Your limits cannot be known, as you are limitless." (337)

"With Thy Grace, this dumb person says" (O Lord !)

Many Rishis like Byas and Prashar had been born (in this world) ; even Sringi and Bakdalabh Rishis had sung your praises. Brahma with a thousand tongues (mouths) had also been created, but none of them had known your limits (being limitless). (338)

ਤੇਰਾ ਜੋਰੁ

ਦੋਹਰਾ

ਸਿੰਧੁ ਸੁਭਟ ਸਾਵੰਤ ਸਭ ਮੁਨਿ ਗੰਧਰਬ ਮਹੰਤ ।
ਕੋਟਿ ਕਲਪ ਕਲਪ"ਤ ਭੇ ਲਹਯੋ ਨ ਤੇਰੋ ਅੰਤ । ੩੩੯ ।

Tera jore

Dohra

Sindh subhat savant sabh mun gandhrab mahant.
kot kalap kalpant bhei lehiou na tero ant. (339)

ਤੇਰੇ ਜੋਰ ਸੋ ਕਹੋ

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਸੁਨੋ ਰਾਜ ਸਰਦੂਲ ਉਚਰੋ ਪ੍ਰਬੋਧੰ । ਸੁਨੋ ਚਿਤ ਦੈ ਕੈ ਨ ਕੀਜੈ ਬਿਰੋਧੰ ।
ਸੁ ਸ੍ਰੀ ਆਦ ਪੁਰਖੰ ਅਨਾਦੰ ਸਰੂਪੰ । ਅਜੇਅੰ ਅਭੈਅੰ ਅਦ੍ਰਗੰ ਅਰੂਪੰ । ੩੪੦ ।

tere jore so kaho

Bhujang prayat Chhand

sunno raj sardul uchro parbodhung. sunno chit dai kai na keejai birodhung.
so sri aad purkhung anadung sarupung. ajeiang abhaiang adgung arupung. (340)

ਅਨਾਮੰ ਅਧਾਮੰ ਅਨੀਲੰ ਅਨਾਦੰ । ਅਜੈਅੰ ਅਭੈਅੰ ਅਵੈ ਨਿਰ ਬਿਖਾਦੰ ।
ਅਨੰਤੰ ਮਹੰਤੰ ਪਿਥੀਸੰ ਪਰਿਾਣੰ । ਸੁ ਭਬਯੰ ਭਵਿਖਯੰ ਅਵੈਯੰ ਭਵਾਣੰ । ੩੪੧ ।

anamung adhamung aneelung anadung.
ajaiang abhaiang avai nir bikhadung.
anantung mahantung pritheesung puranung.
so bhabyung bhavikhyung avaiyung bhavanung. (341)

ਜਿਤੇ ਸਰਬ ਜੋਗੀ ਜਟੀ ਜੰਤ੍ਰ ਧਾਰੀ । ਜਲਾਸ੍ਰੀ ਜਵੀ ਜਾਮਨੀ ਜਗਕਾਰੀ ।
ਜਤੀ ਜੋਦ ਜੁਧੀ ਜਕੀ ਜ੍ਵਾਲ ਮਾਲੀ । ਪ੍ਰਮਾਥੀ ਪਰੀ ਪਰਬਤੀ ਛਤ੍ਰਪਾਲੀ । ੩੪੨ ।

jitai sarab jogi jati jantar dhari. jalasari javi jamni jagkari.
jati jog judhi jaki javal mali. parmathi pari parbati chhatarpali. (342)

ਤੇਰਾ ਜੋਰੁ

ਸਬੈ ਝੂਠ ਮਾਨੋ ਜਿਤੇ ਜੰਤ੍ਰ ਮੰਤ੍ਰੰ । ਸਬੈ ਫੋਕਟੰ ਧਰਮ ਹੈ ਭਰਮ ਤੰਤ੍ਰੰ ।
ਬਿਨਾ ਏਕ ਆਸੰ ਨਿਰਾਸੰ ਸਬੈ ਹੈ । ਬਿਨਾ ਏਕ ਨਾਮ ਨ ਕਾਮੰ ਕਬੈ ਹੈ । ੩੪੩ ।

Tera jore

sabai jhooth mano jitai jantar mantarung.
sabai phokatung dharam hai bharam tantarung.
bina ek asung nirasang sabhai hai.
bina ek naam na kamung kabai hai. (343)

'Through Thy Strength' (O Lord !)

Couplet :

(O Lord !) There had been great many oceans, warriors, army commanders, all the Munis (ascetics), Shiva's musicians and (Mahants) religious leaders and millions of periods or ages and the end of various eras, but none has been able to ascertain your limits (as you are Infinite). (339)

"I am saying with your strength" (O Lord !)

Bhujang Prayat Chhand :

"O Lion-like king ! Listen to me ! (O Paras Nath) I am telling you something about the greatest knowledge (sciece). Listen to me with full attention and do not protest. The Lord is ever existent, from the beginning and without any beginning (itself), the prime-soul is invincible, fearless, blemish-less (not subject to be burnt) and formless (having no specific form). (340)

'He was devoid of any Name, place (abode), beyond any count and without having any beginning. He was invincible, free from any vices and wrangles. He was infinite, Praiseworthy (of greatest prestige) the Master (Lord) of the Universe and the oldest (ancient). He was present in the past, was there in the present times and will also be there in future as well. (341)

All the Yogis, with tufts of matted hair or practicing magical spells or sustaining on water only, or those having food of coarse grains, or those remaining awake all the night, or those performing Yagnas, celibates, warriors, stubborn persons worshipping fire, or those igniting pile of chaff (around them). Or those in search of divine path, or those remain aloof from others, or abiding on mountains, or kings with authority (canopies overhead.) (342)

Through Thy Strength (O Lord !)

Whatever magical spells or sorcery and jugglery are there, should be considered as falsehood, all the religions are worthless, and the magic spells are only fallacies. Except having hope (faith) in one sublime being, rest all is without any basis (hopeless). Except the True Name, nothing else will be of any avail. (343)

ਕਰੇ ਮੰਤ੍ ਜੰਤ੍ਰੰ ਜੁ ਪੈ ਸਿਧ ਹੋਈ । ਦਰੰ ਦ੍ਵਾਰ ਭਿਛਯਾ ਭ੍ਰਮੈ ਨਾਹਿ ਕੋਈ ।
ਧਰੇ ਏਕ ਆਸਾ ਨਿਰਾਸੋਰ ਮਾਨੈ । ਬਿਨਾ ਏਕ ਕਰਮੰ ਸਬੈ ਭਰਮ ਜਾਨੈ । ੩੪੪ ।
karai mantar jantarung jo pai sidh hoiee.
darung davar bhichhiya bharmai nahai koiee.
dharai ek asa nirasor manai.
bina ek karmung sakai bharam janai. (344)

ਸੁਨਯੋ ਜੋਗਿ ਬੈਨੰ ਨਰੇਸੰ ਨਿਧਾਨੰ । ਭ੍ਰਮਿਯੋ ਭੀਤ ਚਿਤੰ ਕੁਪਯੋ ਜੇਮ ਪਾਨੰ ।
ਤਜੀ ਸਰਬ ਆਸੰ ਨਿਰਾਸੰ ਚਿਤਾਨੰ । ਪੁਨਿਰ ਉਚਰੇ ਬਾਚ ਬੰਧੀ ਬਿਧਾਨੰ । ੩੪੫ ।
Suniyo jog bainung naresung nidhanung.
bharmiou bheet chitung kupiou jem panung.
taji sarab asung nirasung chitanung.
punir uchrai baach bandhi bidhanung. (345)

ਤੇਰਾ ਜੋਰੁ
ਰਸਾਵਲ ਛੰਦ
ਸੁਨੋ ਮੋਨ ਰਾਜੰ । ਸਦਾ ਸਿਧ ਸਾਜੰ ।
ਕਛ ਦੇਹ ਮਤੰ । ਕਹੋ ਤੋਹਿ ਬਤੰ । ੩੪੬ ।
Tera jore
Rasaval Chhand
sunno mon rajung. sada sidh sajung.
kachh deh matung. keho tohi batung. (346)

ਦੋਊ ਜੋਰ ਜੁਧੰ । ਹਠੀ ਪਰਮ ਕ੍ਰੁਧੰ ।
ਸਦਾ ਜਾਪ ਕਰਤਾ । ਸਬੈ ਸਿਧ ਹਰਤਾ । ੩੪੭ ।
douoo jore judhung. ha
athi param karodhung. (347)

ਅਰੀਲੇ ਅਰਾਰੇ । ਹਠੀਲ ਜੁਝਾਰੇ ।
ਕਟੀਲ ਕਰੂਰੰ । ਕਰੈ ਸ੍ਰ ਚੂਰੰ । ੩੪੮ ।
arilai arari. hatheel jujharai.
kateel karurung. karai satar churung. (348)

ਤੇਰਾ ਜੋਰੁ
ਚੌਪਈ
ਜੋ ਇਨ ਜੀਤਿ ਸਕੌ ਨਹਿ ਭਾਈ । ਤਉ ਮੈ ਜੋਰ ਚਿਤਾਹਿ ਜਰਾਈ ।
ਮੈ ਇਨ ਕਹਿ ਮੁਨਿ ਜੀਤਿ ਨ ਸਾਕਾ । ਅਬ ਮੁਰ ਬਲ ਪੌਰਖ ਸਬ ਥਾਕਾ । ੩੪੯ ।
Tera jore
Choupaiee
jo din jeet sakai neh bhaiee. tou mein jore chitahai jaraiee.
mein in keh mun jeet na saka. ab mur bal porakh sab thaka. (349)

Incase some could attain some occult powers with such sorcery or jugglery, then no one would be coming for alms seeking from door to door. Accept the authority of one Lord in mind and consider all others without any foundation. All others are without any hope. Apart from the job of reciting True Name, no other function should be considered fruitful. (344)

The king of all treasures (Paras Nath) listened to the talk of Yogi Machhindra and his mind was perturbed with fear, just as the water jumps up (is tossed up) in the ocean. He left all hopes and became devoid of any hopes or desires. Then he spoke some words based on moral (accepted routines) values (as normally practiced). (345)

"Through Thy Strength (O Lord !)
Rasaval Chhand :

:O great Muni ! Listen, You are always performing noble deeds. Pray give me some advice and guidance. I am requesting you for this thing. (346)

Both fought a battle royal, (a terrible battle) both were very stubborn and wrathful and were always meditating and were having all types of occult powers (could destroy these powers). (347)

Both were very stubborn and obstinate and were obdurate and great fighters. They were having curt behaviours and could hurt one's feelings. They could crush the enemy. (348)

'With Thy Strength' (O Lord !)
Choupaiee :

"O Brother ! If I could not gain victory over those warriors, then I would prepare a funeral pyre and burn myself therein. Because, O Muni ! I had not been able to win over these warriors (vices). Now my power and strength had given way." (349)

ਐਸ ਭਾਤਿ ਮਨ ਬੀਚ ਬਿਚਾਰਾ । ਪ੍ਰਗਟ ਸਭਾ ਸਭ ਸੁਨਤ ਉਚਾਰਾ ।
ਮੈ ਬਡ ਭੂਪ ਬਡੋ ਬਰਿਆਰੂ । ਮੈ ਜੀਤਯੋ ਇਹ ਸਭ ਸੰਸਾਰੂ । ੩੫੦ ।
ais bhant man beech bichara. pargat sabha sab sunat uchara.
main bad bhoop bado bariar. mein jeetiou eh sabh sansar. (350)

ਜਿਨਿ ਮੋਕੋ ਇਹ ਬਾਤ ਬਤਾਈ । ਤਿਨਿ ਮੁਹਿ ਜਾਨੁ ਠਗਉਰੀ ਲਾਈ ।
ਏ ਦੈ ਬੀਰ ਬਡੇ ਬਰਿਆਰਾ । ਇਨ ਜੀਤੇ ਜੀਤੋ ਸੰਸਾਰਾ । ੩੫੧ ।
jin moko eh baat bataiee. tin muhai jaan thagouri laiee.
eiai davai beer badai bariara. in jeetou jeetou sassara. (351)

ਅਬ ਮੋ ਤੇ ਏਈ ਜਿਨਿ ਜਾਈ । ਕਹਿ ਮੁਨਿ ਮੋਹਿ ਕਥਾ ਸਮਝਾਈ ।
ਅਬ ਮੈ ਦੇਖਿ ਬਨਾਵੌ ਚਿਖਾ । ਪੈਠੌ ਬੀਚ ਅਗਨਿ ਕੀ ਸਿਖਾ । ੩੫੨ ।
ab mo tai eiee jin jaiee. keh mun mohai katha samjhaiee.
ab mein dekh bavavo chikha. paitho beech agan ki sikha. (352)

ਚਿਖਾ ਬਨਾਇ ਸਨਾਨਹਿ ਕਰਾ । ਸਭ ਤਨਿ ਬਸਤ੍ਰ ਤਿਲੋਨਾ ਧਰਾ ।
ਬਹੁ ਬਿਧਿ ਲੋਗ ਹਟਕਿ ਕਰਿ ਰਹਾ । ਚਟਪਟ ਕਰਿ ਚਰਨਨ ਭੀ ਗਹਾ । ੩੫੩ ।
Chikha banaie sananeh kara. sabh tan bastar tilona dhara.
boh bidh log hatak kar raha. Chatpat kar charnan bhi gaha. (353)

ਹੀਰ ਚੀਰ ਦੈ ਬਿਧਵਤ ਦਾਨਾ । ਮਧਿ ਕਟਾਸ ਕਰਾ ਅਸਥਾਨਾ ।
ਭਾਤਿ ਅਨਕ ਤਨ ਜ੍ਵਾਲ ਜਰਾਈ । ਜਰਤ ਨ ਭਈ ਜ੍ਵਾਲ ਸੀਅਰਾਈ । ੩੫੪ ।
heer cheer dai bidhvat dana. madh katas kara asthana.
bhant anak tan javal jaraiee. jarat na bhaiee javal siaraiee. (354)

ਤੋਮਰ ਛੰਦ

ਕਰਿ ਕੋਪ ਪਾਰਸ ਰਾਇ । ਕਰਿ ਆਪਿ ਅਗਨਿ ਜਰਾਇ ।
ਸੋ ਭਈ ਸੀਤਲ ਜ੍ਵਾਲ । ਅਤਿ ਕਾਲ ਰੂਪ ਕਰਾਲ । ੩੫੫ ।

Tomar Chhand

kar kope paras raie. kar aap agan jaraie.
so bhaiee seetal javal. ati kaal roop karal. (355)

ਤਤ ਜੋਗ ਅਗਨਿ ਨਿਕਾਰਿ । ਅਤਿ ਜ੍ਵਲਤ ਰੂਪ ਅਪਾਰਿ ।
ਤਬ ਕੀਅਸ ਆਪਨ ਦਾਹ । ਪੁਰਿ ਲਖਤ ਸਾਹਨ ਸਾਹਿ । ੩੫੬ ।
tat jog agan nikar. at javalat roop apar.
tab keeas apar dah. pur lakhat sahan saha. (356)

ਤਬ ਜਰੀ ਅਗਨਿ ਬਿਸੇਖ । ਤ੍ਰਿਣ ਕਾਸਟ ਘਿਰਤ ਅਸੇਖ ।
ਤਬ ਜਰਯੋ ਤਾ ਮਹਿ ਰਾਇ । ਭਏ ਭਸਮ ਅਦਭੁਤ ਕਾਇ । ੩੫੭ ।
tab jari agan bisekh. trin kasat ghirat asekh.
tab jariou ta meh raie. bhaie bhasam adbhoot kaie. (357)

Paras Nath then thought to himself like this. To make it known (heard by) to the assembled people there, he openly said these words :I am a great king and very powerful indeed and I have gained victory over the whole world." (350)

Whosoever had told me such a thing had in fact, it appeared, as if he deceived me. Both these warriors were very powerful. In fact, by gaining victory over these two warriors, It means one had won over the whole world. (351)

But now it was not possible for me to gain victory over these two. The Muni had related their story to me. Now see, I will get the funeral pyre made and be seated myself in the flame of fire. (352)

First he got the funeral pyre made and then took a bath and then dipped all the clothes and the body in the sesame oil. All the people tried to stop him, by all means, and (held his feet also immediately) requested him (not to do this). (353)

He gave diamonds and clothes as offerings (gifts) in alms as per normal practice and then made his abode in the holy place of Katas Raj. Many efforts were made to light the fire, but the fire cold not be lit (became ineffective). (354)

Tomar Chhand :

Paras Nath, becoming furious with rage, tried to light the fire with his own hands and burn the funeral pyre. But the fire got extinguished which was very dreadful like the form of death. (355)

Then Paras Nath created proper fire and lit the pyre, which raged very furiously. Then he immolated his body in it. The whole town was watching him (Paras Nath) being burnt. (356)

Then the fire was raging in a special type, wherein lot of wood, ghee and leaves had been added. In that fire, Raja Paras Nath got himself burnt. His huge body was reduced to ashes. (357)

ਕਈ ਦਯੋਸ ਬਰਖ ਪ੍ਰਮਾਨ । ਸਲ ਜਰਾ ਜੋਰ ਮਹਾਨ ।
ਭਈ ਭੂਤ ਭਸਮੀ ਦੇਹ । ਧਨ ਧਾਮ ਛਾਡਯੋ ਨੇਹ । ੩੫੮ ।
kaiee deyos barakh parman. sal jara jore mahan.
bhaiee bhoot bhasmi deh. dhan dham chhadiou neh. (358)

ਸ਼ਬਦ
ੴ ਸਤਿਗੁਰ ਪਰਸਾਦਿ
ਵਾਹਿਗੁਰੂ ਜੀ ਕੀ ਫਤਹਿ
ਰਾਗ ਰਾਮਕਾਲੀ ਪਾਤਸਾਹੀ ੧੦
ਰੇ ਮਨ ਐਸੋ ਕਰਿ ਸੰਨਿਆਸਾ ।
ਬਨ ਮੇ ਸਦਨ ਸਬੈ ਕਰ ਸਮਝਹੁ ਮਨਹੀ ਮਾਹਿ ਉਦਾਸਾ । ੧ । ਰਹਾਉ ।
Shabad
ik Onkar Satgur prasad
Vahe Guru ji ki Fateh
Rag Ramkali Patshahi 10
re man aiso kar saniyasa.
ban se sadan sabai kar samjoh manho mahai udasa. (1) (Rahaou)

ਜਤ ਕੀ ਜਟਾ ਜੋਗ ਕੋ ਮਜਨੁ ਨੇਮ ਕੇ ਨਖੁਨ ਬਢਾਓ ।
ਗਿਆਨ ਗੁਰੂ ਆਤਮ ਉਪਦੇਸਹੁ ਨਾਮ ਬਿਭੂਤ ਲਗਾਓ ੧ ।
jat ki jata jog ko majan mane ke nakhan badhaou.
gyan guru atam updesoh naam bibhoot lagaiou. (1)

ਅਲਪ ਅਹਾਰ ਸੁਲਪ ਸੀ ਨਿੰਦ੍ਰਾ ਦਯਾ ਛਿਮਾ ਤਨ ਪ੍ਰੀਤਿ ।
ਸੀਲ ਸੰਤੋਖ ਸਦਾ ਨਿਰ ਬਾਹਿਬੋ ਹੈਬੋ ਤ੍ਰਿਗੁਣ ਅਤੀਤ । ੨ ।
alap ahar sulap si nindra daiya chhima tan preet.
seel santokh sada nir bahebo havaibo trigun ateet. (2)

ਕਾਮ ਕ੍ਰੋਧ ਹੰਕਾਰ ਲੋਭ ਹਠ ਮੋਹ ਨ ਮਨ ਮੋ ਲਯਾਵੈ ।
ਤਬ ਹੀ ਆਤਮ ਤਤ ਕੋ ਦਰਸੈ ਪਰਮ ਪੁਰੁਖ ਕਹ ਪਾਵੈ । ੩ । ੧ ।
kaam karodh hankar lobh hath moh na man mo liayavai.
tab hi atam tat ko darsai param purukh keh pavai. (3) (1)

ਰਾਮਕਲੀ ਪਾਤਸਾਹੀ ੧੦
ਰੇ ਮਨ ਇਹ ਬਿਧਿ ਜੋਗ ਕਮਾਓ ।
ਸਿੰਗੀ ਸਾਚੁ ਅਕਪਟ ਕੰਠਲਾ ਧਿਆਨ ਬਿਭੂਤ ਚੜਾਓ । ੧ । ਰਹਾਉ ।
Ramkali Patshahi 10
re man eh bidh jog kamaou.
Singi sach akapat kanthla dhian bibhoot charraou. (1) (Rahaou)

For many days and years the funeral pyre continued burning and then the body got burnt and he had given up all his wealth and palaces and their attachement. (358)

Sabad (Hymx)
Ik Onkar Satgur Prasad
(By the Grace of the One Sublime Lord attainable through the Guru's benevolence).
Rag Ramkali Patsahi 10

O my mind ! Better, follow the ascetics of this type. Consider all the places (houses) as a part of jungle (forest) and remain solemn (morose) at heart (always). (Pause-1)

Your tuft of matted hair should be celibacy, Yoga is your bath and regularity is your extended nails. By assuming knowledge as your Guru (guide) try to understand yourself (give this guidance to mind) at heart and make True Name (recitation) as the swearing of ashes on your body. (1)

Eat less food, with a short span of sleep (at night) and develop love of kindness and forgiveness (for others). Try to be always gentle, with contentment at heart and remain free from the three pronged worldly falsehood (Maya) with lust, greed and partly peaceful as its constituents. (2)

Never bring sexual desires, anger, egoism, greed, stubbornness and attachment (worldly) to your mind (never think of these). Then only will you be able to realize the prime soul and attain unison with the Lord-Sublime. (3-1)

Ramkali Patshahi-10 (By The Tenth Master)

O my mind ! Try to follow Yoga of this type. Carry the (stag horn) trumpet of Truth, make necklace of freedom from fraud (non-deceitful) and make meditation (of Lord) the ashes to smear the body.
(Make Truthfulness, non-fraudulence and meditation as the main qualities of an ascetic. (Pause-1)

ਤਾਤੀ ਗਹੁ ਆਤਮ ਬਸਿ ਕਰ ਕੀ ਭਿਛਾ ਨਾਮੁ ਅਧਾਰੰ ।
ਬਾਜੇ ਪਰਮ ਤਾਰ ਤਤੁ ਹਰਿ ਕੋ ਉਪਜੈ ਰਾਗ ਰਸਾਰੰ । ੧ ।
tati goh atam bas kar ki bhichha naam adharung.
bajai param tar tat har ko upjai raag rasarung. (1)

ਉਘਟੈ ਤਾਨ ਤਰੰਗ ਰੰਗਿ ਅਤਿ ਗਿਆਨ ਗੀਤ ਬੰਧਾਨੰ ।
ਚਕਿ ਚਕਿ ਰਹੇ ਦੇਵ ਦਾਨਵ ਮੁਨਿ ਛਕਿ ਛਕਿ ਬਯੋਮ ਬਿਵਾਨੰ । ੨ ।
aoughatai taan tarung rung at gyan geet bandhanung.
chak chak rehai dev danav mun chhak chhak biyom bivanung. (2)

ਆਤਮ ਉਪਦੇਸ ਭੇਸੁ ਸੰਜਮ ਕੋ ਜਾਪ ਸੁ ਅਜਪਾ ਜਾਪੈ ।
ਸਦਾ ਰਹੈ ਕੰਚਨ ਸੀ ਕਾਯਾ ਕਲ ਨ ਕਬਹੂੰ ਬਯਾਪੈ । ੩ । ੨ ।
atam updes bhes sanjam ko jaap so ajapa japai.
Sada rehai kanchan si kaya kaal na kabhun bayapai. (3) (2)

ਰਾਮਕਲੀ ਪਾਤਸਾਹੀ ੧੦
ਪ੍ਰਾਨੀ ਪਰਮ ਪੁਰੁਖ ਪਗਿ ਲਾਗੋ ।
ਸੋਵਤ ਕਹਾ ਮੋਹ ਨਿੰਦ੍ਰਾ ਮੈ ਕਬਹੂ ਸੁਚਿਤ ਹ੍ਵੈ ਜਾਗੋ । ੧ । ਰਹਾਉ ।
Ramkali Patshahi 10
prani param purkh pug lago.
sovat kaha moh nindra mein kabhun suchitar havai jago. (1) (Rahaou)

ਔਰਨ ਕਹਾ ਉਪਦੇਸਤ ਹੈ ਪਸੁ ਤੋਹਿ ਪ੍ਰਬੋਧ ਨ ਲਾਗੋ ।
ਸਿੰਚਤ ਕਹਾ ਪਰੇ ਬ੍ਰਿਖਯਨ ਕਹ ਕਬਹੂੰ ਬਿਖੈ ਰਸ ਤਯਾਗੋ । ੧ ।
aouran kahan updesat hain pas tohai parbodh na lago.
sinchat kaha parai bikhiyan kaih kabhun bikhai ras taiyogo. (1)

ਕੇਵਲ ਕਰਮ ਭਰਮ ਸੇ ਚੀਨਹੋ ਧਰਮ ਕਰਮ ਅਨੁਰਾਗੋ ।
ਸੰਗ੍ਰਹਿ ਕਰੋ ਸਦਾ ਸਿਮਰਨ ਕੋ ਪਰਮ ਪਾਪ ਤਜਿ ਭਾਗੋ । ੨ ।
keval karam bharam se cheenho dharam karam anrago.
sangreh karo sada simran ko param paap taj bhago.(2)

ਜਾ ਤੇ ਦੁਖ ਪਾਪ ਨਹਿ ਭੇਟੈ ਕਾਲ ਜਾਲ ਤੇ ਤਾਗੇ ।
ਜੌ ਸੁਖ ਚਾਹੋ ਸਦਾ ਸਭਨ ਕੌ ਤੌਰ ਹਰਿ ਕੇ ਰਸਿ ਪਾਗੋ । ੩ । ੩ ।
ja te dookh paap neh bhetai kaal jaal te tagai.
jou sukh chahai sada sabhan kou tour har ke ras pago. (3) (3)

"Try to hold the trumpet of controlling the mind, in your hand and forgetting the alms of True Name (as offering) make your words as means of achieving this. Attaining the Lord-Sublime will be the song produced from this trumpet, by producing the enchanting tune of love from this trumpet." (1)

"The wave of love should be produced as the Raja, (tune) from the trumpet and knowledge should be theme of this song. (Tune). Seeing this entire scene the gods, demons and Munis would all get surprised and get honoured by seating themselves in their chariots. (2)

"The controlling of mind (soul) is the precept (teaching), let restraint be the robes (dress) one wears and continuous recitation of True Name is our meditation. With this type of Yoga, the body remains pure like gold and there will be no (fear) of the god of death. (3-2)

Ramkali Patshahi-10

"O Man ! Always remain at the lotus feet of the Lord-Sublime (by seeking His support). Why are you lying (asleep) negligent in the (sleep of) wasteful effort of worldly attachement ? Why do you not wake up by being alert at sometime or other?"

(Pause-1)

"O Fool ! Why are you trying to teach (preach to) others ? You are not trying to follow the same teachings yourself ? Why are you trying to nourish the vicious thoughts and actions and give up all the love of vicious (sinful) action at some stage ?" (1)

It is not worthwhile doing actions only, it would be a fallacy and develop love of righteous actions only. Try to gather up (the virtue of) reciting True Name and getting rid of sinful actions, always try to remain watchful against them. (2)

(Attempt such actions) so that, afflictions and sins do not come your way and you may recognize the snare of the god of death (The spiritual death). If you want to enjoy peace and tranquillity of mind alweays, then you should develop love and devotion for the True Lord and remain immersed in it. (3-3)

ਰਾਗ ਸੋਰਠਿ ਪਾਤਸਾਹੀ ੧੦

ਪ੍ਰਭ ਜੂ ਤੋ ਕਹ ਲਾਜ ਹਮਾਰੀ ।
ਨੀਲਕੰਠ ਨਰਹਰਿ ਨਾਰਾਇਣ ਨੀਲ ਬਸਨ ਬਨਵਾਰੀ । ੧ । ਰਹਾਉ ।

Rag Sorath Patshahi

prabh ju keh laaj hamari.
neelkanth narhar narayan neel basan banvari. (1) (Rahaou)

ਪਰਮ ਪੁਰਖ ਪਰਮੇਸੁਰ ਸੁਆਮੀ ਪਾਵਨ ਪਉਨ ਅਹਾਰੀ ।
ਮਾਧਵ ਮਹਾ ਜੋਤਿ ਮਧੁ ਮਰਦਨ ਮਾਨ ਮੁਕੰਦ ਮੁਰਾਰੀ । ੧ ।

param purkh parmesar soami pavan paun ahari.
madhav kaha joat madh mardan maan mukand murari. (1)

ਨਿਰਬਿਕਾਰ ਨਿਰਜੁਰ ਨਿਦ੍ਰਾ ਬਿਨੁ ਨਿਰਬਿਖ ਨਰਕ ਨਿਵਾਰੀ ।
ਕ੍ਰਿਪਾ ਸਿੰਧੁ ਕਾਲ ਤ੍ਰੈ ਦਰਸੀ ਕੁਕ੍ਰਿਤ ਪ੍ਰਨਾਸਨ ਕਾਰੀ । ੨ ।

nirbikar nirjur nidra bin nirbikh narak nivari.
kirpa Sindh kaal trai darsi kukirat parnasan kari. (2)

ਧਨੁਰ ਪਾਨ ਧ੍ਰਿਤਮਾਨ ਧਰਾਧਰ ਅਨਿਬਿਕਾਰ ਅਸਿ ਧਾਰੀ ।
ਹਉ ਮਤਿ ਮੰਦ ਚਰਨ ਸਰਨਾਗਤਿ ਕਰ ਗਹਿ ਲੇਹੁ ਉਬਾਰੀ । ੩ । ੧ । ੪ ।

dhanur paan dhritman dharadhar anibikar asi dhari.
hoau mat mand charan sarnagat kar geh lehou ubari. (3) (1) (4)

ਰਾਗ ਕਲਿਆਣ ਪਾਤਸਾਹੀ ੧੦

ਬਿਨੁ ਕਰਤਾਰ ਨ ਕਿਰਤਮ ਮਾਨੋ ।
ਆਦਿ ਅਜੋਨਿ ਅਜੈ ਅਬਿਨਾਸੀ ਤਿਹ ਪਰਮੇਸੁਰ ਜਾਨੋ । ੧ । ਰਹਾਉ ।

Rag Kalyan Patshahi

Bin kartar na kirtam mano.
aad ajou(i) ajai abinasi the parmesar janai. (1) (Rahaou)

ਕਹਾ ਭਯੋ ਜੋ ਆਨਿ ਜਗਤ ਮੈ ਦਸਕੁ ਅਸੁਰ ਹਰਿ ਘਾਏ ।
ਅਧਿਕ ਪ੍ਰਪੰਚ ਦਿਖਾਇ ਸਭਨ ਕਹ ਆਪਹਿ ਬ੍ਰਹਮੁ ਕਹਾਏ । ੧ ।

kaha bhiou jo aan jagat mein dasak asur har ghaie.
adhik parpanch dikhaie sabhan keh apeh braham kahaie. (1)

ਭੰਜਨ ਗੜ੍ਹਨ ਸਮਰਥ ਸਦਾ ਪ੍ਰਭ ਸੋ ਕਿਮ ਜਾਤਿ ਗਿਨਾਯੋ ।
ਤਾ ਤੇ ਸਰਬ ਕਾਲ ਕੇ ਅਸਿ ਕੋ ਘਾਇ ਬਚਾਇ ਨ ਆਯੋ । ੨ ।

bhanjan garrahan samrath sada prabh so kim jaat ginayo.
ta te sarab kaal ke asi ko ghaie bachaie na aiyo. (2)

Rag Sorath Patshahi-10

"O True Lord ! You are the repository of my honour and prestige ! You are the blue jay, Lord-Sublime (Prime Soul), Narayan (Vishnu) God, the wearer of blue robes and the Lord of the (garden) world. " (Pause-1)

" O Prime-Soul ! Lord Almighty, Master living (sustaining) on air, sanctified (pure) Madhav, a Venerable enlightened soul, the killer of the proud Madh (demon) and Mukand Murari (Lord Krishna)." (1)

Free from all vices, free from old age, devoid of sleep, devoid of any vicious thoughts of desires and our saviour from hell. (O Lord !) O ocean of benevolence, Omni-scient (having knowledge of the three worlds) and destroyer of vicious actions ! (2)

" O Lord, having a bow in hand, patient, with forbearance, supporter of the Earth, free from all vices and wielder of the sword ! I, with a malicious mind (thinking) have come to seek your support at your lotus feet. Pray take me out safely from this ocean of worldly falsehood. (Save me from the abyss of worldly sinful actions)." (3-1-4)

Rag Kalyan Patshahi-10

(O Man !) Except the Lord, (creator), do not recognize any other authority, created by him and accept Him alone as the Lord Almighty, who is self-existent from the beginning, free from the cycle of transmigration, ever lasting and invincible. (Pause-1)

So what, if Vishnu (the god) had killed about ten demons on his existence in the world, and started calling himself as the Lord Supreme, by showing his supernatural powers. (1)

The Lord, Prime-soul, who was capable of all creation and destruction at all times could never be considered as Vishnu (Vishnu could not be equated to the Lord Almighty), as he (Vishnu) could not himself escape the onslaughts of the god of death. (2)

ਕੈਸੇ ਤੋਹਿ ਤਾਰਿ ਹੈ ਸੁਨਿ ਜੜ ਆਪ ਡੁਬਯੋ ਭਵ ਸਾਗਰ ।
ਛੁਟਿ ਹੋ ਕਾਲ ਫਾਸ ਤੇ ਤਬ ਹੀ ਗਹੋ ਸਰਨਿ ਜਗਤਾਗਰ । ੩ । ੧ । ੫ ।
kaisai tohai taar hai sunn jarr aap dubiyo bhar sagar.
Chhut ho kaal phas te tab hi gaho saran jagtagar. (3) (1) (5)

ਖਯਾਲ ਪਾਤਿਸਾਹੀ ੧੦

ਮਿਤ੍ ਪਿਆਰੇ ਨੂੰ ਹਾਲੁ ਮੁਰੀਦਾ ਦਾ ਕਹਣਾ ।
ਤੁਧੁ ਬਿਨੁ ਰੋਗੁ ਰਜਾਇਆ ਦਾ ਓਢਣੁ ਨਾਗ ਨਿਵਾਸਾ ਦਾ ਰਹਣਾ ।
ਸੂਲ ਸੁਰਾਹੀ ਖੰਜਰ ਪਿਆਲਾ ਬਿੰਗੁ ਕਸਾਇਆ ਦਾ ਸਹਣਾ
ਯਾਰੜੇ ਦਾ ਸਾਨੂੰ ਸਥਰ ਚੰਗਾ ਭਠ ਖੇੜਿਆ" ਦਾ ਰਹਣਾ । ੧ । ੧ । ੬ ।

Khial Patshahi 10

mitar piarai nu haal murida da kehna.
tudh bin rog rajaieeya da odhan nag nivasa(n) da rehna.
sool surahi khanjar piyala bing kasaieeya(n) da sehna.
yarrai da sanu sathar changa bhath kherian da rehna. (1) (1) (6)

ਰਾਗ ਤਿਲੰਗ ਕਾਫੀ ਪਾਤਸਾਹੀ ੧੦

ਕੇਵਲ ਕਾਲ ਈ ਕਰਤਾਰ ।
ਆਦਿ ਅੰਤਿ ਅਨੰਤ ਸੂਰਤਿ ਗੜਨ ਭੰਜਨ·ਹਾਰ । ੧ । ਰਹਾਉ ।

Rag Tilang Kafi Patshahi 10

keval kaal ei kartar.
aad ant anant moorat garran bhanjan har. (1) (Rahaou)

ਨਿੰਦ ਉਸਤਤਿ ਜਉਨ ਕੇ ਸਮ ਸਤ੍ ਮਿਤ੍ ਨ ਕੋਇ ।
ਕਉਨ ਬਾਟ ਪਰੀ ਤਿਸੈ ਪਥ ਸਾਰਥੀ ਰਥ ਹੋਇ । ੧ ।
Nind ustat jaoun kai sum satar mitar na koiai.
kaun baat pari tisai path sarthi rath hoiai. (1)

ਤਾਤ ਮਾਤ ਨ ਜਾਤਿ ਜਾਕਰ ਪੁਤ੍ ਪੌਤ੍ ਮੁਕੰਦ ।
ਕਉਨ ਕਾਜ ਕਹਹਿਗੇ ਤੇ ਆਨਿ ਦੇਵਿਕ ਨੰਦ । ੨ ।
tat maat na jaat jakar puttar poutar mukand.
kaun kaaj kahehgai te aan devak nand. (2)

ਦੇਵ ਦੈਤ ਦਿਸਾ ਵਿਸਾ ਜਿਹ ਕੀਨ ਸਰਬ ਪਸਾਰ ।
ਕਉਨ ਉਪਮਾ ਤੌਨ ਕੌ ਮੁਖਿ ਲੈਤ ਨਾਮੁ ਮੁਰਾਰਿ । ੩ । ੧ । ੭ ।
dev daint disa visa jeh keen sarab pasar.
kaun upma taun kou mukh lait naam murar. (3) (1) (7)

"O Fool ! Listen to me ! How could he (Vishnu) bestow Salvation to you, when he himself had been drowned (lost) in the ocean of worldly falsehood ? It is only then, when you seek the support of the sublime Lord, that you could escape the clutches of the god of death (and attainunison with the Lord)." (3-1-5)

Khayal Patshahi-10

Please convey the (message of) state of affairs of the devotees (disciples) of the beloved Lord. Without the (love and devotion of the) Lord, the pleasure of riches (like covering onself with quilts) was like undergoing sufferings and the palatial abodes were like living among the snakes (full of dangers). O Lord ! Without your presence (remembrance), the flag on (flask of wine) was like piercing spikes (thorn), the bow (tankard of wine) was like (facing) the dagger and your separation was like the strikes of the butcher's sharp knife. The abode on a bed of stones, bestowed by the beloved Lord, was acceptable as preferable (to palatial buildings of comforts). But living (in comforts) being separated from the Lord was like bearing the flames (heat) of the burning kiln (furnace). (1-1-6)

Rag Tilang Kafi Patshahi-10

It was only (Time) God, who was the creator of all beings. He was the creator and destroyer of various shapes (beings) from the beginning to the end (at all times) of various ages. (Pause-1)

For Him, praise or slander were all the same (equivalent) and He had no friends or foes (no favours or enmity to anyone). What calamity had befallen that He accepted the role of charioteer of Arjun ? (in Mahabharata). (1)

The Lord (Mukand) had no mother no father, neither any caste or creed nor any sons or grandsons. Then how could He be born and called the son of Devki ? (How could He take birth as son of Devki ? (2)

Then he had created various gods, demons, directions and the whole worldly drama. How could we call him Murari for various qualities ? (if we were to call him Murari, then it would not be worth (calling) any praise for him or worthy of any praise). (3-1-7)

ਰਾਗ ਬਿਲਾਵਲੁ ਪਾਤਸਾਹੀ ੧੦

ਸੋ ਕਿਮ ਮਾਨਸ ਰੂਪ ਕਹਾਏ ।
ਸਿਧ ਸਮਾਧਿ ਸਾਧ ਕਰ ਹਾਰੇ ਕਯੋ ਹੂੰ ਨ ਦੇਖਨ ਪਾਏ । ੧ । ਰਹਾਉ ।

Rag Bilwal Patshahi 10

So kim manas roop kahaie.
sidh samadh sadh kar harai keyon(n) hun na dekhan paie. (1) (Rahaou)

ਨਾਰਦ ਬਿਆਸ ਪਰਾਸਰ ਧੂਅ ਸੇ ਧਿਆਵਤ ਧਿਆਨ ਲਗਾਏ ।
ਬੇਦ ਪੁਰਾਨ ਹਾਰਿ ਹਠ ਛਾਡਿਓ ਤਦਪਿ ਧਿਆਨ ਨ ਆਏ । ੧ ।
Narad Bias prasar dhua se dhiavat dhian lagaie:
beid puranan haar hath chhadiou tadapi dhian naaie. (1)

ਦਾਨਵ ਦੇਵ ਪਿਸਾਚ ਪ੍ਰੇਤ ਤੇ ਨੇਤਹ ਨੇਤ ਕਹਾਏ ।
ਸੂਛਮ ਤੇ ਸੂਛਮ ਕਰ ਚੀਨੈ ਬ੍ਰਿਧਨ ਬ੍ਰਿਧ ਬਤਾਏ । ੨ ।
danav dev pisach preit te netah neit kahaie.
suchham te suchham kar cheenai birdhan birdh bataie. (2)

ਭੂਮਿ ਅਕਾਸ ਪਤਾਲ ਸਭੈ ਸਜਿ ਏਕ ਅਨੇਕ ਸਦਾਏ ।
ਸੋ ਨਰ ਕਾਲ ਫਾਸ ਤੇ ਬਾਚੇ ਜੋ ਹਰਿ ਸਰਣਿ ਸਿਧਾਏ । ੩ । ੧ । ੮ ।
bhoom akas patal sabhai saj ek anek sadaie.
So nar kaal phar te bachai jo kar saran sidhaie. (3) (1) (8)

ਰਾਗ ਦੇਵਗੰਧਾਰੀ ਪਾਤਸਾਹੀ ੧੦

ਇਕ ਬਿਨ ਦੂਸਰ ਸੋ ਨ ਚਿਨਾਰ ।
ਭੰਜਨ ਗੜਨ ਸਮਰਥ ਸਦਾ ਪ੍ਰਭ ਜਾਨਤ ਹੈ ਕਰਤਾਰ ।੧ । ਰਹਾਉ ।

Rag Devgandhari Patshahi 10

ik bin dusar so na chinar.
bhanjan gharran samrath sada prabh janat hai kartar. (1) (Rahaou)

ਕਹਾ ਭਇਓ ਜੋ ਅਤਿ ਹਿਤ ਚਿਤਿ ਕਰਿ ਬਹੁ ਬਿਧਿ ਸਿਲਾ ਪੁਜਾਈ ।
ਪ੍ਰਾਨ ਥਕਿਓ ਪਾਹਨ ਕਹ ਪਰਸਤ ਕਛੁ ਕਰਿ ਸਿਧ ਨ ਆਈ । ੧ ।
kaha bhiou jo at hit chit kar boh bidh sila pujaiee.
pran thakiou pahan keh parsat kachh kar sidh na aiee. (1)

ਅਛਤ ਧੂਪ ਦੀਪ ਅਰਪਤ ਹੈ ਪਾਹਨ ਕਛੂ ਨ ਖੈ ਹੈ ।
ਤਾ ਮੈ ਕਹਾ ਸਿਧਿ ਹੈ ਰੇ ਜੜ ਤੋਹਿ ਕਛੂ ਬਰੁ ਦੈ ਹੈ । ੨ ।
achhat dhoop deep arpat hai pahan kachhu na khai hai.
ta mein kaha sidh hai rai jarr tohai kachhu barru dai hai. (2)

Rag Bilawal Patshahi-10

"How could we refer to Him as having any human form, when many sidhas (ascetics) had been meditating on Him in contemplation, but had failed to realize Him in any manner ? (Pause-1)

Narad, Byas, Prashar and Dhruv etc. had been meditating on Him with great concentration. Even Vedas and Puranas had given up their persistence having failed, as they could not realize Him. (1)

The gods, demons, ghosts and many others had described Him as Infinite and beyond comprehension. He had been known as most imperceptible (abstract) being and the greatest of all. (2)

Having created Earth, sky and nether lands etc., He had assumed many forms from one entity. He was the only one person free from the clutches of death, who had sought refuge at the lotus feet of the Lord. (3-1-8)

Rag Dev Gandhari Patshahi-10

Apart from one Lord-Sublime, let us not recognize any other power (on Earth). The Lord, who was powerful enough to create and destroy, always knows everything being omni-scient. (Pause-1)

So what, if people have worshipped the stones (statues) with great love and devotion ! People have got tired by worshipping the stones for so long (the life had come to its end), but they have not attained any spiritual powers (or enlightenment) so far. (1)

They have offered rice, incense and lamps (to the gods) but the stones had not assimilated anything. Ofool ! What are the occult powers with the stone, so that you could be bestowed with some blessings by it. (2)

ਜੌ ਜਿਹ ਹੋਤ ਤੌ ਦੇਤ ਕਛੁ ਤੁਹਿ ਮਨ ਬਚ ਕੋਮ ਬਿਚਾਰੁ ।
ਕੇਵਲ ਏਕ ਸਰਣਿ ਸੁਆਮੀ ਬਿਨੁ ਯੋ ਨਹਿ ਕਤਹਿ ਉਧਾਰ । ੩ । ੧ । ੯ ।
jo je hot tou deit kachhu tohai man bach karam bichar.
keval ek saran soami bin yo na kateh udhar (3) (1) (9)

ਰਾਗ ਦੇਵਗੰਧਾਰੀ ਪਤਿਸਾਹੀ ੧੦
ਬਿਨੁ ਹਰਿ ਨਾਮੁ ਨ ਬਾਚਨ ਪੈ ਹੈ ।
ਚੌਹਦ ਲੋਕ ਜਾਹਿ ਬਸਿ ਕੀਨੇ ਤਾਤੇ ਕਹਾ ਪਲੈ ਹੈ । ੧ । ਰਹਾਉ ।
Rag Devgundhari Patshahi 10
bin har Naam na baachan pai hai.
chouhad lok jahai bas keenai tatai kaha palai hai. (1) (Rahaou)

ਰਾਮ ਰਹੀਮ ਉਬਾਰ ਨ ਸਕ ਹੈ ਜਾ ਕਰ ਨਾਮ ਰਟੈ ਹੈ ।
ਬ੍ਰਹਮਾ ਬਿਸਨੁ ਰੁਦ੍ ਸੂਰਜ ਸਸਿ ਤੇ ਬਸਿ ਕਾਲ ਸਬੈ ਹੈ । ੧ ।
Ram Rahim ubar na sak hai ja kar Naam ratai hai.
brahma bisan ruder suraj sas te bas kaal sabai hai. (1)

ਬੇਦ ਪੁਰਾਨ ਕੁਰਾਨ ਸਬੈ ਮਤ ਜਾ ਕਰ ਨੇਤਿ ਕਹੈ ਹੈ ।
ਇੰਦ੍ ਫਨਿੰਦ੍ ਮੁਨਿੰਦ੍ ਕਲਪ ਬਹੁ ਧਿਆਵਤ ਧਿਆਨ ਨ ਐ ਹੈ । ੨ ।
beid Puraan kuran sabai mat ja kar neit kehai hai.
Inder phunindar munindar kalap boh dhiavat dhian na aie hai. (2)

ਜਾ ਕਰ ਰੂਪ ਰੰਗ ਨਹਿ ਜਨਿਯਤਿ ਸੋ ਕਿਸਿ ਸਯਾਮ ਕਹੈ ਹੈ ।
ਛੁਟ ਹੋ ਕਾਲ ਜਾਲ ਤੇ ਤਬ ਹੀ ਤਾਹਿ ਚਰਨਿ ਲਪਟੈ ਹੈ । ੩ । ੧ । ੧੦ ।
ja kar roop rung neh janiyat so kim Siam kehai hai.
chuut ho kaal jaal te tab hi tahai charan laptai hai. (3) (1) (10)

ਸਵਯੋ
ੴ ਵਾਹਿਗੁਰੁ ਜੀ ਕੀ ਫਤਹਿ
ਸ੍ਰੀ ਮੁਖਵਾਕ ਪਾਤਸਾਹੀ ੧੦
ਸਵੈਯਾ
ਜਾਗਤ ਜੋਤਿ ਜਪੈ ਨਿਸ ਬਾਸੁਰ ਏਕੁ ਬਿਨਾ ਮਨਿ ਨੈਕ ਨ ਆਨੈ । ਪੂਰਨ ਪ੍ਰੇਮ ਪ੍ਰਤੀਤ ਸਜੈ ਬ੍ਰਤ ਗੋਰ ਮੜ੍ਹੀ ਮਠ ਭੂਲ ਨ ਮਾਨੈ ।
ਤੀਰਥ ਦਾਨ ਦਇਆ ਤਪ ਸੰਜਮ ਏਕੁ ਬਿਨਾ ਨਹਿ ਏਕ ਪਛਾਨੈ । ਪੂਰਨ ਜੋਤਿ ਜਗੈ ਘਟ ਮੈ ਤਬ ਖਾਲਸ ਤਾਹਿ ਨ ਖਾਲਸ ਜਾਨੈ । ੧ ।
Swaiyyai
ik Onkar Vahe Guru Ji Ki Fateh
Sri Mukhvak Patsahi 10
Swaiyya
jagat joat japai nis basur ek bina man naik na anai.
puran prem parteet sajai brat gore marrhi math bhool na manai.
teerath daan deya tup sanjam ek bina neh ek pachhanai.
puran joat jagai ghut mein tab khalas tahai na khalas janai. (1)

O My mind ! You better ponder over it with mind, speech and action that if it were alive (having life in it) then surely it would have something. Make sure that except seeking the support of the Lord-Sublime, you could never attain Salvation (from this worldly falsehood). (3-1-9)

Rag Devgandhari Patshahi-10

"O Man ! No one could ever escape from the clutches of the god of death except by reciting Lord's True Name. How could you escape from the strike of this 'Kaal' (death) when it had under its control all the fourteen worlds ?"

(Pause-1)

Even Ram and Rahim could not help you, whose names you are always repeating. Even Brahma, Vishnu, Rudra, sun, moon etc. were all under the spell (control) of Kaal (Time) or god of death. (1)

The Vedas, Koran, Puranas, all the religious books and various religions (believing in them) had described the Lord as Infinite. Even Indra, Sheshnag, the great Munis had been meditating on the Lord for long periods (epochs) but they had not been able to realize Him. (2)

The Lord, free from any colour, form or shape, how could He be called Shiam ? You could get freedom from the clutches of kaal (god of death), provided you embrace the lotus feet of the Lord. (By seeking the support of Lord). (3-1-10)

Swaiyyas :

Ik Onkar. Vahe Guru Ji Ki Fateh.

Sri Mukhvak Patshahi-10

(By the Grace of the One Lord-Sublime and Victory to the wondrous Lord)

"Narrated by the holy (Guru Gobing Singh) Tenth Master"

Swaiyya :

Let us remember (meditate) on the (Lord Almighty), enlightened prime soul (omni present Lord) day and night and not think of anyone else except the one Lord-Sublime. Let us pledge ourselves with (perfect) implicit love and faith into the Lord and nor to (visit) take the support of either tombs, graves, or hermitages (monastery) even by mistake. Let us recognize or pin our faith only on one Lord supreme, which could constitute our baths at holy places, offerings, compassion, penance and restraint (discipline) etc. and not to worship anyone else. The person who gets enlightened within himself (through recitation of True Name) should be considered as purified and perfectly sanctified and worthy of being called Khalsa, the pure (genuine) one, as distinct from the impure. (1)

ਸਤਿ ਸਦੈਵ ਸਰੂਪ ਸਤ ਬ੍ਰਤ ਆਦਿ ਅਨਾਦਿ ਅਗਾਧ ਅਜੈ ਹੈ ।
ਦਾਨ ਦਯਾ ਦਮ ਸੰਜਮ ਨੇਮ ਜਤ ਬ੍ਰਤ ਸੀਲ ਸੁਬ੍ਰਿਤ ਅਬੈ ਹੈ ।
ਆਦਿ ਅਨੀਲ ਅਨਾਦਿ ਅਨਾਹਦ ਆਪਿ ਅਦ੍ਰੇਖ ਅਭੇਖ ਅਭੈ ਹੈ ।
ਰੂਪ ਅਰੂਪ ਅਰੇਖ ਜਰਾਰਦਨ ਦੀਨ ਦਯਾਲ ਕ੍ਰਿਪਾਲ ਭਏ ਹੈ । ੨ ।
sat sadaiv sarup sat brat aad anad agadh ajai hai.
daan deya dum sanjam name jat brat seel subirat abai hai.
aad aneel anad anahad aap adevakh abhekh abhai hai.
roop arrop arekh jarardan deen deyal kirpal bhaie hai. (2)

ਆਦਿ ਅਦ੍ਰੇਖ ਅਵੇਖ ਮਹਾ ਸਤਿ ਸਰੂਪ ਸੁ ਜੋਤਿ ਪ੍ਰਕਾਸੀ ।
ਪੂਰ ਰਹਯੋ ਸਭ ਹੀ ਘਟ ਕੈ ਪਤ ਤਤ ਸਮਾਧਿ ਸੁਭਾਵ ਪ੍ਰਨਾਸੀ ।
ਆਦਿ ਜੁਗਾਦਿ ਜਗਾਦਿ ਤੁਹੀ ਪ੍ਰਭ ਫੈਲ ਰਹਯੋ ਸਭ ਅੰਤਰ ਬਾਸੀ ।
ਦੀਨ ਦਯਾਲ ਕਿਪਾਲ ਕ੍ਰਿਪਾ ਕਰ ਆਦਿ ਅਜੋਨ ਅਜੈ ਅਬਿਨਾਸੀ । ੩ ।
aad adevakh avekh maha prabh sat saroop so joat prakasi.
pur rehiou sabh hi ghat kai pat tat samadh subhav parnasi.
aad jugad jugad tehi prabh phail rehiou sabh antar basi.
deen dayal kirpal kirpa kar aad ajoue ajai abinasi. (3)

ਆਦਿ ਅਭੇਖ ਅਛੇਦ ਸਦਾ ਪ੍ਰਭ ਬੇਦ ਕਤੇਬਨਿ ਭੇਦੁ ਨ ਪਾਯੋ ।
ਦੀਨ ਦਯਾਲ ਕ੍ਰਿਪਾਲ ਕ੍ਰਿਪਾਨਿਧਿ ਸਤਿ ਸਦੈਵ ਸਭੈ ਘਟ ਛਾਯੋ ।
ਸੇਸ ਸੁਰੇਸ ਗਣੇਸ ਮਹੇਸੁਰ ਗਾਹਿ ਫਿਰੈ ਸੁਰਤਿ ਥਾਹ ਨ ਆਯੋ ।
ਰੇ ਮਨ ਮੂੜ ਅਗੂੜ ਇਸੋ ਪ੍ਰਭ ਤੈ ਕਿਹ ਕਾਜਿ ਕਹੋ ਬਿਸਰਾਯੋ । ੪ ।
aad abhekh achhed sada prabh beid kateban bhaid na paiyo.
deen dayal kirpal kirpanidh sat sadev sabhai ghat chhaiyo.
ses sures ganes mahesur gahai phirai surat thaa na aiyo.
re man moorr agoorr iso prabh tai keh kaaj kehai bisraiyo. (4)

ਅਚੁਤ ਆਦਿ ਅਨੀਲ ਅਨਾਹਦ ਸਤ ਸੂਰਧ ਸਦੈਵ ਬਖਾਨੇ ।
ਆਦਿ ਅਜੋਨਿ ਅਜਾਇ ਜਹਾ ਬਿਨੁ ਪਰਮ ਪੁਨੀਤ ਪਰੰਪਰ ਮਾਨੇ ।
ਸਿਧ ਸਯੰਭੁ ਪ੍ਰਸਿਧ ਅਬੈ ਜਗ ਏਕ ਹੀ ਠੌਰ ਅਨੇਕ ਬਖਾਨੇ ।
ਰੇ ਮਨ ਰੰਕ ਕਲੰਕ ਬਿਨਾ ਹਰਿ ਤੈ ਕਿਹ ਕਾਰਣ ਤੇ ਨ ਪਹਿਚਾਨੇ । ੫ ।
achut aad aneel anahad sat sarup sadaiv bakhanai.
aad ajoan ajaie jaha bin param puneet parampar manai.
Sidh sayumbh parsidh sabai jug ek hi thour anek bakhanai.
re man runk kalank bina har tai na keh karan te na pwhchanai. (5)

The Lord, who is Truth personified and True (virtuous) from the very beginning, had pledged Himself (for the whole Universe, without any beginning (origin), beyond our comprehension and invincible. He was an embodiment of benefaction (charity), kindness, with control over senses (Trans sensual), restraint, regularity, fasting, gentleness, with a pure heart (virtuous), having a peerless (unparalleled) form (entity). He was the origin (source) of all, countless, without beginning, unstrung music, without malice, uncommitted (to any faith) and fearless. Being free from any form, sign or symbol and destroyer of old age, kindly to the poor/helpless and was always benevolent. (2)

The Lord-sublime was without any origin (beginning), malice, commitment (to any faith (and was Truth personified) and His light (brilliance) was percolating everywhere (an embodiment of enlightenment everywhere) and He had anamoured the hearts of all persons and had destroyed the formation of elements and nature of all beings completely. O Lord ! You are prevalent throughout the ages including the beginning of time, during the various Yugas and all periods (to come) (past, present and future times) and are percolating inside (within) all the beings. O benevolent Lord ! Helper of the helpless, kindly towards all, you are the origin (source), free from the cycle of transmigration, invincible and indestructable. (3)

"O Lord ! You are always the origin (source), uncommitted (to any faith) and indivisible. The Vedas and Kateebs have not realized (known) your secrets. O benevolent Lord, benefactor and treasure of kindness and always an embodiment of Truth and were percolating (present) in all the beings (being omni-present). All the gods including Indra, Ganesh, Shiva and Sheshnag (cobra with thousand fang's) and the Vedas have been trying to know your secrets but none had been able to probe your depth so far. O foolish mind ! Tell me why had you forgotten such an incomprehensive Lord?(4)

The Lord, who was infallible, countless and (like an unstrung music) infinte and who was always described as Truth personified ; who was ab initio, from the beginning, free from the cycle of Rebirths, and without ant specific abode and free from old age, sanctified (pure) and beyond comprehension, who was renowned on His own and in the whole Universe ; who was described in myriad ways or a single abode. O poor mind ! Why have you not realized such a Lord, who was blemish-less (flawless)?(5)

ਅਛਰ ਆਦਿ ਅਨੀਲ ਅਨਾਹਦ ਅਤ ਸਦੈਵ ਤੁਹੀ ਕਰਤਾਰਾ ।
ਜੀਵ ਜਿਤੇ ਜਲ ਮੈ ਥਲ ਮੈ ਸਬ ਕੈ ਸਦ ਪੇਟ ਕੌ ਪੋਖਨ ਹਾਰਾ ।
ਬੇਦ ਪੁਰਾਨ ਕੁਰਾਨ ਦੁਹੂੰ ਮਿਲਿ ਭਾਤਿ ਅਨੇਕ ਬਿਚਾਰ ਬਿਦਾਰਾ ।
ਔਰ ਜਹਾਨ ਨਿਦਾਨ ਕਛੂ ਨਹਿ ਏ ਸੁਬਹਾਨ ਤੁਹੀ ਸਿਰਦਾਰਾ । ੬ ।
achaar aad aneel anahad sat sadaiv tuhi kartara.
jeev jitai jal mein thal mein sab kai sad peit kai pokhan hara.
beid puran kuran duouoo mil bhant anek bichar bichara.
aour jahan nidan kachhu neh ei sukhan tuhi sirdara. (6)

ਆਦਿ ਅਗਾਦਿ ਅਛੇਦ ਅਭੇਦ ਅਲੇਖ ਅਜੇਅ ਅਨਾਹਦ ਜਾਨਾ ।
ਭੂਤ ਭਵਿਖ ਭਵਾਨ ਤੁਹੀ ਸਬਹੂੰ ਸਬ ਠੌਰਨ ਮੋ ਮਨ ਮਾਨਾ ।
ਸਦੇਵ ਅਦੇਵ ਮਣੀਧਰ ਨਾਰਦ ਸਾਰਦ ਸਤਿ ਸਦੈਵ ਪਛਾਨਾ ।
ਦੀਨ ਦਯਾਲ ਕ੍ਰਿਪਾਲ ਕ੍ਰਿਪਾਨਿਧਿ ਕੋ ਕਛੁ ਭੇਦ ਪੁਰਾਨ ਕੁਰਾਨ ਨ ਜਾਨਾ । ੭ ।
aad agadh achhed abhed alekh ajai anahad jana.
bhoot bhavikh bhavan tuhi sabhun sab thouran mo man mana.
sadev adev manidhar narad sarad sat sadaiv pachhana.
deen dayal kirpal kirpanidh ko kachh bhed puran kuran na jana. (7)

ਸਤਿ ਸਦੈਵ ਸਰੂਪ ਸਦਾਬ੍ਰਤ ਬੇਦ ਕਤੇਬ ਤੁਹੀ ਉਪਜਾਯੋ ।
ਦੇਵ ਅਦੇਵਨ ਦੇਵ ਮਹੀਧਰ ਭੂਤ ਭਵਾਨ ਵਹੀ ਠਹਰਾਯੋ ।
ਆਦਿ ਜੁਗਾਦਿ ਅਨੀਲ ਅਨਾਹਦ ਲੋਕ ਅਲੋਕ ਬਿਲੋਕ ਨ ਪਾਯੋ ।
ਰੇ ਮਨ ਮੂੜ ਅਗੂੜਿ ਇਸੋ ਪ੍ਰਭ ਤੋਹਿ ਕਹੋ ਕਿਹਿ ਆਨ ਸੁਨਾਯੋ । ੮ ।
Sat sadaiv sarup sadabrat beid kateb tuhi upjaiyo.
dev adevan dev mahidhar bhoot bhavan vahi thehraiyo.
aad jugad aneel anahad lok alok bilok na paiyo.
re man moorr agoorr iso prabh tohai kaho keh aan sunaiyo. (8)

ਦੇਵ ਅਦੇਵ ਮਹੀਧਰ ਨਾਦਨ ਸਿਧ ਪ੍ਰਸਿਧ ਬਡੋ ਤਪੁ ਕੀਨੋ ।
ਬੇਦ ਪੁਰਾਨ ਕੁਰਾਨ ਸਬੈ ਗੁਨ ਗਾਇ ਥਕੇ ਪੈਤੋ ਜਾਇ ਨ ਚੀਨੋ ।
ਭੂਮਿ ਅਕਾਸ ਪਤਾਰ ਦਿਸਾ ਬਿਦਿਸਾ ਜਿਹਿ ਸੋ ਸਬ ਕੇ ਚਿਤ ਚੀਨੋ ।
ਪੂਰ ਰਹੀ ਮੋਂਹ ਮੋ ਮਹਿਮਾ ਮਨ ਮੈ ਤਿਨਿ ਆਨਿ ਮੁਝੈ ਕਹਿ ਦੀਨੋ । ੯ ।
dev adev mahindhar nagan sidh parsidh badai tup keeno.
beid puran kuran sabai gunn gaie thakai paito jaie na cheeno.
bhoom akas patar disa bidisa jeh so sab kai chit cheeno.
pur rehi meh mo mehma man mein tin aan mujhai keh deeno. (9)

"O Lord ! You are devoid of any deceit (fraud), ab initio, too deep for probe, infinite and Truth personified. You were the sustainer of all the beings on the land or in the oceans. The Vedas, Puranas and Koran (or believer in both) viz. Hindus and Musalmaans both together had contemplated on you (in their own ways) O Wondrous Lord ! You were the only Master (Lord) of this universe in the final analysis." (6)

(O Lord !) You were known as ab initio (from the beginning) fathomless, fraud-less, impregnable (indiscriminate) indescribable, invincible, free from birth and infinite. You were present (throughout the ages) in the present, past and future times (ages) and at all places (being omni present) and this realization had been accepted by my mind (conscience). All the gods, demons, sheshnag, Narad, Saraswati (goddess of learning) had all realized you as Truth personified. (Ever existent). O Benevolent Lord, Kindly and Treasure of benefaction ! Either Puranas or Koran had not known your secrets. (Neither Purana nor Koran had known your infinite secrets or details. (7)

O Truth personified Lord, with a Truthful instinct (embodiment of Truth) ! In fact, you only had created the Vedas and Katebs (semitic books). You were the Master (Lord) of the gods and demons, creator of this Universe (Earth) and were known throughout the three ages (present, past and future). You were called ab initio, (from the beginning) existing throughout the ages (Yugas) fathomless and infinite, No one had seen you (in physical form) either in this world or the next world (here or hereafter). O foolish mind ! Has anyone given you the secrets (details) of such an infinite Lord Sublime (who was beyond comprehension) ? (8)

O Lord ! The various gods, demons, the creator of Universe, Sheshnag (with thousand fangs), Sidhas and scholarly persons, had performed great penance to attain (realize) you. The Vedas, Puranas Koran (and various religious texts) had (tired themselves) been singing your praises since long (without knowing your secrets) but had failed to realize you (your secrets). The Lord Sublime knows the mind of all beings on the earth, sky, nether-lands, directions or corners (Universe). His praiseworthiness (virtues) had percolated throughout the Universe and this had influenced my mind to contemplate on Him (had prompted me to contemplate on Him). (9)

ਬੇਦ ਕਤੇਬ ਨ ਭੇਦ ਲਹਯੋ ਤਿਹਿ ਸਿਧ ਸਮਾਧਿ ਸਬੈ ਕਰਿ ਹਾਰੇ ।
ਸਿੰਮ੍ਰਿਤ ਸਾਸਤ੍ਰ ਬੇਦ ਸਬੈ ਬਹੁ ਭਾਤਿ ਪੁਰਾਨ ਬੀਚਾਰ ਬੀਚਾਰੇ ।
ਆਦਿ ਅਨਾਦਿ ਅਗਾਧਿ ਕਥਾ ਪ੍ਰਅ ਸੇ ਪ੍ਰਹਿਲਾਦਿ ਅਜਾਮਲ ਸਤਾਰੇ ।
ਨਾਮੁ ਉਚਾਰ ਤਰੀ ਗਨਿਕਾ ਸੋਈ ਨਾਮੁ ਅਧਾਰ ਬੀਚਾਰ ਹਮਾਰੇ । ੧੦ ।
beid kateb na bheid lahiou the sidh samadh sabai kar harai.
simrat sastar beid sabai boh bhant puran bechar becharai.
aad aanad agadh katha dhrua se prehlad ajamal satarai.
Naam uchar tari ganika soiee naam adhar bichar hamarai. (10)

ਆਦਿ ਅਨਾਦਿ ਅਗਾਦਿ ਸਦਾ ਪ੍ਰਭ ਸਿਧ ਸ੍ਵਰੂਪ ਸਬੋ ਪਹਿਚਾਨਯੋ ।
ਗੰਧ੍ਰਬ ਜਛ ਮਹੀਧਰ ਨਾਗਨ ਭੂਮਿ ਅਕਾਸ ਚਹੁੰ ਚਕ ਸਜਾਨਯੋ ।
ਲੋਕ ਅਲੋਕ ਦਿਸਾ ਬਿਦਿਆ ਅਰੁ ਦੇਵ ਅਦੇਵ ਦੁਹੁੰ ਪ੍ਰਭ ਮਾਨਯੋ ।
ਚਿਤ ਅਗਯਾਨ ਸੁ ਜਾਨ ਸੁਯੰਭਵ ਕੌਨ ਕੀ ਕਾਨਿ ਨਿਦਾਨ ਭੁਲਾਨਯੋ । ੧੧ ।
aad anad agadh sada prabh sidh sarup sabai pehchaniou.
gandhrab jachh mahidhar nagan bhoom akas chahung chak sajaniou.
lok alok disa bidisa ar dev adev duhun prabh maniou.
chit agyan so jaan suambhav kaun ki kaan nidan bhulainyo. (11)

ਕਾਹੂੰ ਲੈ ਠੋਕਿ ਬਧੇ ਉਰਿ ਠਾਕੁਰ ਕਾਹੂੰ ਮਹੇਸ ਕੋ ਏਸ ਬਖਾਨਯੋ ।
ਕਾਹੂੰ ਕਹਿਯੋ ਹਰਿ ਮੰਦਰ ਮੈ ਹਰਿ ਕਾਹੂ ਮਸੀਤ ਕੈ ਬੀਚ ਪ੍ਰਮਾਨਯੋ ।
ਕਾਹੂੰ ਨੇ ਰਾਮ ਕਹਯੋ ਕ੍ਰਿਸਨਾ ਕਹੁ ਕਾਹੂ ਮਨੈ ਅਵਤਾਰਨ ਮਾਨਯੋ ।
ਫੋਕਟ ਧਰਮ ਬਿਸਾਰ ਸਬੈ ਕਰਤਾਰਾ ਹੀ ਕਉ ਕਰਤਾ ਜੀਅ ਜਾਨਯੋ । ੧੨ ।
kahun lai thok badhai ur thakur kahun mahes ko eis bakhaniou.
kahun keheu har mandir mein har kahun maseet kai beech parmaniou.
kahun nei Ram kehiou Krisna koh kahu(n) manai avtaran maniou.
phokat dharam bisar sabai kartar hi kou karta jia janiou. (12)

ਜੌ ਕਹੋ ਰਾਮ ਅਜੋਨਿ ਅਜੈ ਅਤਿ ਕਾਹੇ ਕੈ ਕੌਸਲਿ ਕੁਖ ਜਯੋ ਜੂ ।
ਕਾਲ ਹੁੰ ਕਾਲ ਕਹੋ ਜਿਹ ਕੈ ਕਿਹਿ ਕਾਰਣ ਕਾਲ ਤੇ ਦੀਨ ਭਯੋ ਜੂ ।
ਸਤਿ ਸਰੂਪ ਬਿਬੈਰ ਕਹਾਇ ਸੁ ਕਯੋ' ਪਥ ਕੋ ਰਥ ਹਾਕਿ ਧਯੋ ਜੂ ।
ਤਾ ਹੀ ਕੋ ਮਾਨਿ ਪ੍ਰਭ ਕਰਿ ਕੈ ਜਿਹ ਕੋ ਕੋਊ ਭੇਦੁ ਨ ਲੇਨ ਲਯੋ ਜੂ । ੧੩ ।
jou kahu Ram ajoni ajai at kahai kou kousal kukh jiou ju.
kaal hun kaal kaho eh kou keh karan kaal te deen bhiou ju.
Sat sarup bibair kahaie so kiun path kou rath kaki dhiou ju.
ta hi ko man prabh kar kai jea ko kouoo bheid na lane biou ju. (13)

The Vedas and Katebs had not known the secrets of the Lord, even all the sidhas had through their meditation (contemplation) failed to realize Him. The various religious books (granths) including smritis, shastras, Vedas and Puranas had tried to describe the Lord in various ways. It had not been possible to know the depths of the Lord-Sublime being the abinitio and without any beginning, even by anyone so far, who had bestowed salvation to saints like Dhruv and Prahlad or sinners like Ajamal. The Lord's True Name which helped the prostitute (Ganka) even to recite and attain salvation and this True Name was the only source of our lives. (Our sustenance was also based on True Name of the Lord alone). (10)

The Lord was a personification of Truth being without beginning from the abinitio stage and beyond our comprehension and was omni-scient (having knowledge of all). All knew Him to be all pervasive, including Shiva's musicians, demigods, mountains, Sheshnag, apart from the Earth, Sky, being in all the four directions. The gods and demons had known Him to be present in this world and the world hereafter, in all lands and directions. O foolish mind ! Know the self-effulgent Lord, on whose behest had you forgotten Him ? (11)

Some people have taken the Thakur (Lord) (very lightly and tied him around their neck, while some others have taken Shiva for God Almighty ; some say His abode was in the temple while some believe him to be abiding in the mosque. Some people call him by the name 'Ram' while some others call him Krishna and some others have considered Him to be in various Incarnations. However, disregarding all the claims of various religions as meaningless, I consider the Lord Almighty as the only creator. (12)

If you were to consider Ram as free from the cycle of Rebirths and invincible, then why did he take birth from the womb of Kaushaliya ? If you were to call Kanha as the god of death (Lord), then why was he subjected to the clutches of death ? (or why did he die ?) If he were to be called a personification of Truth and was with enmity to none, then why did he make the chariot of Arjun flee away from the battlefield ? O my mind ! Let us accept the Lord only one, whose secrets were neither known to anyone so far, nor will anyone know in future. (13)

ਕਯੋ ਕਹੋ ਕ੍ਰਿਸਨ ਕ੍ਰਿਪਾ ਨਿਧਿ ਹੈ ਕਿਹ ਕਾਜ ਤੇ ਬਧਕ ਬਾਣੁ ਲਗਾਯੋ ।
ਅਉਰ ਕੁਲੀਨ ਉਧਾਰਤ ਜੋ ਕਿਹ ਤੇ ਅਪਨੋ ਕੁਲਿ ਨਾਮੁ ਕਰਾਯੋ ।
ਆਦਿ ਅਜੋਨਿ ਕਹਾਇ ਕਹੋ ਕਿਮ ਦੇਵਕਿ ਕੇ ਜਠਰੰਤਰ ਆਯੋ ।
ਤਾਤ ਨ ਮਾਤ ਕਹੈ ਜਿਹ ਕੋ ਤਿਹ ਕਯੋ ਬਸੁਦੇਵਹਿ ਬਾਪੁ ਕਹਾਯੋ । ੧੪ ।
kiun kaho Krisan kirpa nidh hai keh kaaj tao badhak baan lagaiou.
aour kuleen udharat jo keh te apnai kul naas karaiou.
aad ajoni kahaie kaho kim devak kai jathrantar aieyo.
taat na maat kehai jeh ko the kiou basudevaih baap kahaiyo. (14)

ਕਾਹੇ ਕੈ ਏਸ ਮਹੇਸਹਿ ਭਾਖਤ ਕਾਹਿ ਦਿਜੇਸ ਕੋ ਏਸ ਬਖਾਨਯੋ ।
ਹੈ ਨ ਰਘ੍ਵੇਸ ਜਦ੍ਵੇਸ ਰਮਾਪਤਿ ਤੈ ਜਿਨ ਕੋ ਬਿਸੁਨਾਥ ਪਛਾਨਯੋ ।
ਏਕ ਕੋ ਛਾਡਿ ਅਨੇਕ ਭਜੇ ਸੁਕ ਦੇਵ ਪਰਾਸਰ ਬਯਾਸ ਝੁਠਾਨਯੋ ।
ਫੋਕਟ ਧਰਮ ਸਜੇ ਸਬ ਹੀ ਹਮ ਏਕ ਹੀ ਕੈ ਬਿਧਿ ਨੇਕ ਪ੍ਰਮਾਨਯੋ । ੧੫ ।
kahai kou eas maheseh bhakhat kahai dijes ko eais bakhaniou.
hai na raghvais jadvais ramapat tai jin ko bisnath pachhaniou.
ek ko chhad anek bhajai suk dev prasar bias jhuthaniou.
phokat dharam sajai sab hi hum ek hi kou bidh nek parmaniou. (15)

ਕੋਊ ਦਿਜੇਸ ਕੁ ਮਾਨਤ ਹੈ ਅਰੁ ਕੋਊ ਮਹੇਸ ਕੋ ਏਸ ਬਤੈ ਹੈ ।
ਕੋਊ ਕਹੈ ਬਿਸਨੋ ਬਿਸੁਨਾਇਕ ਜਾਹਿ ਭਜੇ ਅਘ ਓਘ ਕਟੈ ਹੈ ।
ਬਾਰ ਹਜਾਰ ਬਿਚਾਰ ਅਰੇ ਜੜ ਅੰਤ ਸਮੇ ਸਬ ਹੀ ਤਜਿ ਜੈ ਹੈ ।
ਤਾ ਹੀ ਕੋ ਧਯਾਨ ਪ੍ਰਮਾਨਿ ਹੀਏ ਜੋਊ ਕੇ ਅਬ ਹੈ ਅਰ ਆਗੈ ਊ ਹ੍ਵੈ ਹੈ । ੧੬ ।
kouoo dijes ko manat hai ar kouoo mahes ko eis batai hai.
kouoo kehai bisno bisnaik jaheai bhajai agh oagh katai agai.
baar hajar bichar arai jarr ant samai sab hi taj jai hai.
ta hi ko dheyan parman hiai jiou ko ab hai ar aghai uoo haivai hai. (16)

ਕੋਟਕ ਇੰਦ੍ ਕਰੇ ਜਿਹ ਕੇ ਕਈ ਕੋਟਿ ਉਪਿੰਦ੍ ਬਨਾਇ ਖਪਾਯੋ ।
ਦਾਨਵ ਦੇਵ ਫਨਿੰਦ੍ ਧਰਾਧਰ ਪਛ ਪਸੁ ਨਹਿ ਜਾਤਿ ਗਨਾਯੋ ।
ਆਜ ਲਗੇ ਤਪੁ ਸਾਪਤ ਹੈ ਸਿਵ ਊ ਬ੍ਰਹਮਾ ਕਛੁ ਪਾਰ ਨ ਪਾਯੋ ।
ਬੇਦ ਕਤੇਬ ਨ ਭੇਦ ਲਖਯੋ ਜਿਹ ਸੋਊ ਗੁਰੁ ਗੁਰ ਮੋਹਿ ਬਤਾਯੋ । ੧੭ ।
kotak Inder karai jeh kai kaiee kot upinder banaie khapaieou.
danav dev phaninder dharadhar pachh pasu neh jaat ganaieou.
aaj lagai tup sapat hai Siv uoo brahma kachh parr na paiyo.
beid kateb na bhed lakhiou jeh souoo guru gur mohai bataiyo. (17)

Why do you call Krishna as the benevolent Lord Almighty, when the hunter with an arrow shot him at ? When he could not save his clan (of Yadvas) from extinction, then how could you call him as the saviour ? If he was calling himself free from the cycle of Rebirths, then how could he be born from Devki's womb ? I the Lord was supposed to have no father or mother, then how could Vasudev be his father? (14)

Why do you call Shiva as the Lord Almighty and why do you describe Brahma as the Lord Sublime ? Even Rama, Krishna and Vishnu could not be termed as the Lord-Almighty whom you have considered as the Master of the Universe (Vishwanath) ? In fact, apart from One Lord Sublime, calling anyone else as the Lord Almighty would be an effort at proving Sukdev, Prashar and Byas as wrong or false. All the religions were based on false pretexts or forms, while we are describing the one Lord Sublime only in many ways or forms. (15)

Someone calls Brahma as the Lord, while someone else considers Shiva as God Almighty, someone else calls Vishnu as the Lord (Master) of the Universe, by meditating on whom all our sins could be washed away. O Fool ! Even if you were to ponder a thousand times, they will all desert you in the end. Let us meditate (and worship) the Lord sublime only, who was ever existent during present, past and future times as well. (16)

There were millions of Indras, created by Him and who had created countless gods, demons, Sheshnags, mountains, birds and animals whose count is unknown to us (not possible). Till today Shiva and Brahma had been engaged in penance (and meditation), but had not been able to find out His secrets (His limits). The Lord, whose secrets had not been known to Vedas or Katebs (Semitic books) even, was the only and True Lord, which had been affirmed by my Guru (guide) as well. (I have realized the Lord only as all in all, as guided by my Guru). (17)

ਧਯਾਨ ਲਗਾਇ ਠਗਿਓ ਸਬ ਲੋਗਨ ਸੀਸ ਜਟਾ ਨ ਹਾਥਿ ਬਢਾਏ ।
ਲਾਇ ਬਿਭੂਤ ਫਿਰਯੋ ਮੁਖ ਉਪਰਿ ਦੇਵ ਅਦੇਵ ਸਬੈ ਡਹਕਾਏ ।
ਲੋਭ ਕੇ ਲਾਗੇ ਫਿਰਯੋ ਘਰ ਹੀ ਘਰਿ ਜੋਗ ਕੇ ਨਯਾਸ ਸਬੈ ਬਿਸਰਾਏ ।
ਲਾਜ ਗਈ ਕਛੁ ਕਾਜੁ ਸਰਯੋ ਨਹਿ ਪ੍ਰੇਮ ਬਿਨਾ ਪ੍ਰਭ ਪਾਨਿ ਨ ਆਏ । ੧੮ ।
dhiyan lagaie thagiou sab logan sees jata na hath badhaie.
laie bibhoot phirou mukh ooper dev adev sabai dehkaie.
lobh kai lagai phirou ghar hi ghar jog ke niyas sabai bisraie.
laaj gaiee kachh kaaj sariou neh prem bina prabh paan na aie. (18)

ਕਾਹੇ ਕਉ ਡਿੰਭ ਕਰੈ ਮਨ ਮੂਰਖ ਡਿੰਭ ਕਰੇ ਅਪੁਨੀ ਪਤਿ ਖੈ ਹੈ ।
ਕਾਹੇ ਕਉ ਲੋਗ ਠਗੇ ਠਗ ਲੋਗਨਿ ਲੋਗ ਗਯੋ ਪਰਲੋਗ ਗਵੈ ਹੈ ।
ਦੀਲ ਦਯਾਲ ਕੀ ਠੌਰ ਜਹਾ ਤਿਹਿ ਠੌਰ ਬਿਖੈ ਤੁਹਿ ਠੌਰ ਨ ਹ੍ਵੈ ਹੈ ।
ਚੇਤ ਰੇ ਚੇਤ ਅਚੇਤ ਮਹਾ ਜੜ ਭੇਖ ਕੇ ਕੀਨੇ ਅਲੇਖ ਨ ਪੈ ਹੈ । ੧੯ ।
kahai kou dimbh karai man moorakh dimbh karai apni put khavai hai.
kahai kou log thugai thug logan log geyo parlog gavai hai.
deel diyai ki thour jaha teh thour bikhai tohai thour na havai hai.
chet re chet achet maha jarr bhekh kai keenai alekh na pai hai. (19)

ਕਾਹੇ ਕਉ ਪੂਜਤ ਪਾਹਨ ਕਉ ਕਛੁ ਪਾਹਨ ਮੈ ਪਰਮੇਸਰ ਨਾਹੀ ।
ਤਾਹੀ ਕੋ ਪੂਜ ਪ੍ਰਭੂ ਕਰਿ ਕੇ ਜਿਹ ਪੂਜਤ ਹੀ ਅਘ ਓਘ ਮਿਟਾਹੀ ।
ਆਧਿ ਬਿਆਧਿ ਕੇ ਬੰਧਨ ਜੇਤਕ ਨਾਮ ਕੇ ਲੇਤ ਸਬੈ ਛੁਟਿ ਜਾਹੀ ।
ਤਾਹੀ ਕੋ ਧਯਾਨੁ ਪ੍ਰਮਾਨ ਸਦਾ ਇਨ ਫੋਕਟ ਧਰਮ ਕਰੇ ਫਲੁ ਨਾਹੀ । ੨੦ ।
kahai kou pujat pahan kou kachh pahan mein parmesar nahi.
tahi ko pooj prabhu kar jeh pujat hi agh oogh mitahi.
aadh biadh kai bandhan jetak naam ke lait sabai chhut jahi.
tahi ko dhiyan parman sada in phokat dharam karai phul nahi. (20)

ਫੋਕਟ ਧਰਮ ਭਯੋ ਫਲ ਹੀਨ ਜੁ ਪੂਜ ਸਿਲਾ ਜੁਗਿ ਕੋਟਿ ਗਵਾਈ ।
ਸਿਧਿ ਕਹਾ ਸਿਲ ਕੇ ਪਰਸੈ ਬਲੁ ਬ੍ਰਿਧ ਘਟੀ ਨਵ ਨਿਧਿ ਨ ਪਾਈ ।
ਆਜ ਹੀ ਆਜੁ ਸਮੋ ਜੁ ਬਿਤਯੋ ਨਹਿ ਕਾਜਿ ਸਰਯੋ ਕਛੁ ਲਾਜਿ ਨ ਆਈ ।
ਸ੍ਰੀ ਭਗਵੰਤ ਭਜਯੋ ਨ ਅਰੇ ਜੜ ਐਸੇ ਹੀ ਐਸੇ ਸੁ ਬੈਸ ਗਵਾਈ । ੨੧ ।
phokat dharam bhiou phal heen jo pooj sila jug kot gavaiee.
Sidh kaha sil kai parsai bal bridh ghati nav nidh na paiee.
aaj hi aaj samai jo bitou neh kaaj sariou kachh baaj na aiee.
Sri Bhagwat bhajiou na arai jarr aisai hi aisai so bais gavaiee. (21)

(O Yogis !) You had befooled (deceived) the whole world by having tufts of matted hair, by extending your nails of hands, and by meditating like a crane ; you are moving around by smearing your face with ashes, and had led astray all the gods and demons even. You had forgotten all the aspects of True Yoga and were begging for alms from house to house, though fully engrossed in greed. You had not gained anything worthwhile even though you had given up all your prestige or basic norms of Yogic exercises, and the Lord Could not be attained without developing true love and devotion. (18)

O Foolish mind ! Why are you engaged in my hypocrisy, as by these hypocratic means you had only destroyed (lost) your own prestige or fame ? Why are you deceiving others ? You had already wasted your life in this world by deceiving others, then why are you spoiling your chances in the world hereafter (next world) ? You will not be given any recognition by the Lord at His abode, where the benevolent Lord, helper of the poor, was abiding (you will not be received by Him with honour, in the heavens). O greatest fool and ignorant man ! Even now, you could meditate on the Lorsd, as one could not attain the infinite Lord by deceiving oneself (with guise or hypocrisy).(19)

" Why are you worshipping stones ? There was no God abiding within these stones. Try to meditate (worship) on the Lord alone, which alone could wash away all your sins. Worries and afflictions (illness) etc and any other likely worldly (bondage could be destroyed (eliminated) other by reciting His True Name. Always try to meditate on Him, as not all fruitless religious actions could give you any peace or satisfaction. (20)

(O Man !) You had wasted millions of yours in meditating on (worshipping) these stones and all those formal actions had proved (been) worthless (fruitless). What occult powers had you gained by worshipping these idols ? In fact, by so doing you had lost your power and means without gaining the nine worldly treasures. The time had been lost in much dilly-dallying without gaining any thing worthwhile or feeling ashamed of oneself. O fool ! You had not worshipped the Lord and wasted this life fully. (21)

ਜੋ ਜੁਗ ਤੇ ਕਰ ਹੈ ਤਪਸਾ ਕੁਛ ਤੋਹਿ ਪ੍ਰਸੰਨੁ ਨ ਪਾਹਨ ਕੈ ਹੈ ।
ਹਾਥਿ ਉਠਾਇ ਭਲੀ ਬਿਧਿ ਸੋ ਜੜ ਤੋਹਿ ਕਛੂ ਬਰਦਾਨੁ ਨ ਦੈ ਹੈ ।
ਕਉਨ ਭਰੋਸੋ ਭਯਾ ਇਹ ਕੋ ਕਹੂ ਭੀਰ ਪਰੀ ਨਹਿ ਆਨਿ ਬਚੈ ਹੈ ।
ਜਾਨੁ ਰੇ ਜਾਨੁ ਅਜਾਨ ਹਠੀ ਇਹ ਫੋਕਟ ਧਰਮ ਸੁ ਭਰਮ ਗਵੈ ਹੈ । ੨੨ ।
jou jug te kar hai tapsa kuchh tohai parsan na pahan kai hai.
hath uthaie bhali bidhso so jarr tohai kachhu bardan na dai hain.
kaun bharoso bheya eh ko kahu bheer pari neh aan bachai hai.
jaan re jaan ajan hathi eh phokat dharam so bharam gavai hai. (22)

ਜਾਲ ਬਧੇ ਸਬ ਹੀ ਮ੍ਰਿਤ ਕੇ ਕੋਊ ਰਾਮ ਰਸੂਲ ਨ ਬਾਚਨ ਪਾਏ ।
ਦਾਨਵ ਦੇਵ ਫਨਿੰਦ ਧਰਾਧਰ ਭੂਤ ਭਵਿਖ ਉਪਾਇ ਮਿਟਾਏ ।
ਅੰਤ ਮਰੇ ਪਛੁਤਾਇ ਪ੍ਰਿਥੀ ਪਰਿ ਜੇ ਜਗ ਮੈ ਅਵਤਾਰ ਕਹਾਏ ।
ਰੇ ਮਨ ਲੈਲ ਇਕੇਲ ਹੀ ਕਾਲ ਕੇ ਲਾਗਤ ਕਾਹਿ ਨ ਪਾਇਨ ਧਾਏ । ੨੩ ।
jaal badhai sab hi mirat ke kouoo Ram Rasool na bachan paie.
danav dev phanind dharadhar bhoot bhavikh upaie mitaie.
ant marai pachhtaie prithi par jo jug mein avtar kahaie.
re man lail ikel hi kaal kai lagat kahai na paien dhaie. (23)

ਕਾਲ ਹੀਂ ਪਾਇ ਭਇਓ ਬ੍ਰਹਮਾ ਗਹਿ ਦੰਡ ਕਮੰਡਲ ਭੂਮਿ ਭ੍ਰਮਾਨਯੋ ।
ਕਾਲ ਹੀ ਪਾਇ ਸਦਾ ਸਿਵ ਜੂ ਸਭ ਦੇਸ ਬਦੇਸ ਭਇਆਂ ਹਮ ਜਾਨਯੋ ।
ਕਾਲ ਹੀ ਪਾਇ ਭਯੋ ਮਿਟ ਗਯੋ ਜਗ ਯਾ ਹੀ ਤੇ ਤਾਹਿ ਸਭੋ ਪਹਿਚਾਨਯੋ ।
ਬੇਦ ਕਤੇਬ ਕੇ ਭੇਦ ਸਬੈ ਤਜਿ ਕੇਵਲ ਕਾਲ ਕ੍ਰਿਪਾਨਿਧਿ ਮਾਨਯੋ । ੨੪ ।
kaal hi paiebhiou brahma geh dand kamandal bhoom bharmaniyo.
kaal hi paie sada Siv ju sabh des bides bhia hum janiou.
kaal hi paie bhiou mit geyo jug ya hi te tahai sabho pehchaniou.
beid kateb ke bheid sabai taj keval kaal kirpanidh maniyo. (24)

ਕਾਲ ਗਯੋ ਇਨ ਕਾਮਨ ਸਿਉ ਜੜ ਕਾਲ ਕਿਰਪਾਲ ਹੀਐ ਨ ਚਿਤਰਾਯੋ ।
ਲਾਜ ਕੋ ਛਾਡਿ ਨ੍ਰਿਲਾਜ ਅਰੇ ਤਜਿ ਕਾਜਿ ਅਕਾਜ ਕੇ ਕਾਜ ਸਵਾਰਯੋ ।
ਬਾਜ ਬਨੇ ਗਜਰਾਜ ਬਡੇ ਖਰ ਕੋ ਚੜਿਬੋ ਚਿਤ ਬੀਚ ਬਿਚਾਰਯੋ ।
ਸ੍ਰੀ ਭਗਵੰਤ ਭਜਯੋ ਨ ਅਰੇ ਜੜ ਲਾਜ ਹੀ ਲਾਜ ਤੈ ਕਾਜੁ ਬਿਗਾਰਯੋ । ੨੫ ।
Kaal geyo in kaman siuu jarr kaal kirpal hiai na chitariou.
laaj ko chhad nirlaj arai taj kaaj akaj ke kaaj savariou.
baaj banai gajraj badai khar ko charrbo chit beech bichariou.
Sri Bhagwant bhajiou na arai jarr laaj hi laaj tai kaaj bigariou. (25)

Even if you were to undergo penance for ages, you will not get any joy out of these stones. O fool ! These statues shall not offer you anything worthwhile by raising their hands. Tell me, how could one depend on these stones, when in case of distress, they will not be able to protect you. O ignorant and obstinate man ! Try to realize the truth that by observing such fruitless religious practices, you are completely lost, (and wasted this life). (22)

The snare of death had caught the whole world and even Ram or Rasool (Mohammad) had not escaped from its clutches. The demons and gods, sheshnag and mountains had been created in the past (times gone by) and will be destroyed in the future (times to come). Those, who call themselves incarnations of the Lord in the world, finally repent (on their action) and fade away from this world (face death). O unfortunate mind ! Why do you not immediately rush and fall at the lotus feet (embrace) of the Lord, the Prime-Truth. (23)

Through the Grace of the Lord (Timeless) Brahma had come into existence, which had been roaming around the world with a staff and mendicant's pot in hand. Even Shiva, with the Lord's Will (ordains) had been roaming in various lands (local or foreign), which we have known. In fact the Universe had come into existence through the Lord's Will (ordains) and had become extinct many a time. Thus we have known (realized) all His forms. By getting rid of all doubts stated in Vedas and Katebs, we have recognized the Lord as the ultimate authority or the benevolent Prime-Truth. (Lord-Sublime). (24)

O fool ! The whole age has passed in such actions and the benevolent Lord-Sublime had not been meditated upon (in the mind) with concentration. O fool ! You had become shameless, losing all your prestige (honour) and leaving aside virtuous deeds you are engaged in vicious actions, thus trying to function successfully. It is almost the same story that someone casting aside beautiful steeds and a royal elephant was trying (thinking) to ride a donkey. O fool ! You have not worshipped the Lord-Sublime and had spoiled the whole life in the pursuit of worldly honour (modesty). (25)

ਬੇਦ ਕਤੇਬ ਪੜੇ ਬਹੁਤ ਦਿਨ ਭੇਦ ਕਛੂ ਤਿਨ ਕੋ ਨਹਿ ਪਾਯੋ ।
ਪੂਜਤ ਠੈਰ ਅਨਕ ਫਿਰਯੋ ਪਰ ਏਕ ਕਬੈ ਹੀਯ ਮੈ ਨ ਬਸਾਯੋ ।
ਪਾਹਨ ਕੋ ਅਸਥਾਲਯ ਕੋ ਸਿਰ ਨਯਾਇ ਫਿਰਯੋ ਕਛੂ ਹਾਥ ਨ ਆਯੋ ।
ਰੇ ਮਨ ਮੂੜ ਅਗੂੜ ਪ੍ਰਭੂ ਤਜਿ ਆਪਨ ਹੂੜ ਕਹਾ ਉਰਝਾਏ । ੨੬ ।
beid kateb parrai bahutai din bheid kachhu tin ko neh paiyo.
pujat thour anek phiriou par ek kabai heu mein na basaiou.
pahan ko asthaliou ko sir niyaie phiriou kachh hath na aiyo.
re man moorr agoorr prabhu taj apan hoorr kaha urjhaieou. (26)

ਜੋ ਜੁਗਿਯਾਨ ਕੇ ਜਾਇ ਉਠਿ ਆਸ੍ਰਮ ਗੋਰਖ ਕੋ ਤਿਹ ਜਾਪ ਜਪਾਵੈ ।
ਜਾਇ ਸੰਨਯਾਸਨ ਕੇ ਤਿਹ ਕੈ ਕਹਿ ਦਤ ਸਹੀ ਸਤਿ ਹੈ ਮੰਤ੍ਰ ਦ੍ਰਿੜਾਵੈ ।
ਜੋ ਕੋਊ ਜਾਇ ਤੁਰਕਨ ਮੈ ਮਹਿ ਦੀਨ ਕੇ ਦੀਨ ਤਿਸੇ ਗਹਿ ਲਯਾਵੈ ।
ਆਪਹਿ ਬੀਚ ਗਨੈ ਕਰਤਾ ਕਰਤਾਰ ਕੋ ਭੇਦੁ ਨ ਕੋਊ ਬਤਾਵੈ । ੨੭ ।
jo jugian kai jaie uth asram gorakh ko teh jaap japavai.
jaie saniyasin kai teh ko keh dutt sehi sat hai mantar drirravai.
jo kouoo jaie turkan mein meh deen kai deen tisai geh liavai.
apeh beech ganai karta kartar ko bheid na kouoo batavai. (27)

ਜੋ ਜੁਗੀਆਨ ਕੇ ਜਾਇ ਕਹੈ ਸਬ ਜੋਗਨ ਕੋ ਗ੍ਰਿਹ ਮਾਲ ਉਠੈ ਦੈ ।
ਜੋ ਪਰੋ ਭਾਜਿ ਸੰਨਯਾਸਨ ਕੈ ਕਹੈ ਦੱਤ ਕੇ ਨਾਮ ਪੈ ਧਾਮ ਲੁਟੈ ਦੈ ।
ਜੋ ਕਰਿ ਕੋਊ ਮਸੰਦਨ ਸੈ ਕਹੈ ਸਰਬ ਦਰਬ ਲੈ ਮੋਹਿ ਅਬੈ ਦੈ ।
ਲੇਉ ਹੀ ਲੇਉ ਕਹੈ ਸਬ ਕੋ ਨਰ ਕੋਊ ਨ ਬ੍ਰਹਮ ਬਤਾਇ ਹਮੈ ਦੈ । ੨੮ ।
jo jugian kai jaie kehai sab jogan ko greh maal uthai dai.
jo parai bhaaj saniaysin kai kehai dutt ko naam pai dham lutai dai.
jp kar kouoo masandan so kehai sarab darab lai mohai abai dai.
liou hi liou kehai sab ko nar kouoo na braham bataie hamai dai. (28)

ਜੋ ਕਰਿ ਸੇਵ ਮਸੰਦਨ ਕੀ ਕਹੈ ਆਨਿ ਪ੍ਰਸਾਦਿ ਸਬੈ ਮੋਹਿ ਦੀਜੈ ।
ਜੋ ਕਛੁ ਮਾਲ ਤਵਾਲਯ ਸੋ ਅਬ ਹੀ ਉਠਿ ਭੇਟ ਹਮਾਰੀ ਹੀ ਕੀਜੈ ।
ਮੇਰੇ ਈਧਯਾਨ ਧਰੋ ਨਿਮਿ ਬਾਸੁਰ ਭੂਲ ਕੈ ਅਉਰ ਕੋ ਨਾਮੁ ਨ ਲੀਜੈ ।
ਦੀਨੇ ਕੋ ਨਾਮੁ ਸੁਨੈ ਭਜਿ ਰਾਤਹਿ ਲੀਨੇ ਬਿਨਾ ਨਹਿ ਨੈਕੁ ਪ੍ਰਸੀਜੈ । ੨੯ ।
jo kar save masandan ki kehai aan parsad sabai mohai deejai.
jo kachh maal tavaleu so ab hi uth bhat hamari hi keejai.
mero eadhyan dharo nis basur bhool kai aour ko naam na leejai.
deenai ko naam sunnai bhaj rateh leenai bina neh naik parseejai. (29)

You had studied Vedas and Katebs for many days, but had not realized the secrets (the Truth value) of these texts. You had been bowing your head (paying obeisance) to stones or tombs without achieving worthwhile. O foolish mind ! Leaving aside the love of True Lord, you were emgrossed in your own foolish thoughts. (26)

If someone were to visit the abode of Yogis, then he was made to worship Gorakh (to meditate on Gorakh Nath) ; if someone were to visit the place of ascetics, then he was told to worship Dutt alone, being an embodiment of Truth and this incantation (mantra) was compressed upon him. If someone were to visit the place of Musalmans (Turks) then he was forced to convert to the teachings (faith) of Hazrat Mohammad. Everyone thought of the presernce of the Lord within one's (religion) faith only, though no one had known the secrets of the Lord-Creator. (27)

If someone talked of attaining the Prime soul in the assembly of Yogis, then he would be told to hand over all the wealth to them (Yogis). If he wants to rush over there to visit the ascetics, then he would be asked to give everything in offerings in the name of Dutt. If someone were to go to Masands then they would prefer everything to be handed over to them (all the wealth) and they make you to meet the Lord. All were keen to collect everything from us, but npne would tell us the mode of unison with the Lord (to attain unison with Lord). (28)

If someone were to serve the Masands, then they would ask him to bring all the food materials from the kitchen for their consumption, along with all the wealth he had in his possession, should be handed over to them immediately. Furthermore, he should only worship them and meditate on them without thinking of anyone else by day or night (all the time). For giving anything in return, they could run away during the night and would not be pleased (contented) without accepting something from him. (29)

ਆਖਨ ਭੀਤਰਿ ਤੇਲ ਕੈ ਡਾਰ ਸੁ ਲੋਗਨ ਨੀਰੁ ਬਹਾਇ ਦਿਖਾਵੈ ।
ਜੋ ਧਨਵਾਨੁ ਲਖੈ ਨਿਜ ਸੇਵਕ ਤਾਹੀ ਪਰੋਸਿ ਪ੍ਰਸਾਦਿ ਜਿਮਾਵੈ ।
ਜੋ ਧਨ ਹੀਨ ਲਖੈ ਤਿਹ ਦੇਤ ਨ ਮਾਗਨ ਜਾਤ ਮੁਖੇ ਨ ਦਿਖਾਵੈ ।
ਲੁਟਤ ਹੈ ਪਸੁ ਲੋਗਨ ਕੋ ਕਬਹੂੰ ਕੋ ਪ੍ਰਮੇਸੁਰ ਕੇ ਗੁਨ ਗਾਵੈ । ੩੦ ।
akhan bheetar taile ke dar so logan neer bahaie dikhavai.
jo dhanvan lakhai nij sevak tahi pros prasad jimavai.
jo dhan heen lakhai the dait na magan jaat mukho na dikhavai.
lutat hai pas(u) logan ko kabhun na parmesar kai gunn gavai. (30)

ਆ''ਖਨ ਮੀਚਿ ਰਹੈ ਬਕ ਕੀ ਜਿਸ ਲੋਗਨ ਏਕ ਪਰਪੰਚ ਦਿਖਾਯੋ ।
ਨਿਆਤ ਫਿਰਯੋ ਸਿਰੁ ਬਧਕ ਜਯੋ ਧਯਾਨ ਬਿਲੋਕ ਬਿੜਾਲ ਲਜਾਯੋ ।
ਲਾਗਿ ਫਿਰਯੋ ਧਨ ਆਸ ਜਿਤੈ ਤਿਤ ਲੋਗ ਗਯੋ ਪਰਲੋਗ ਗਵਾਯੋ ।
ਸ੍ਰੀ ਭਗਵੰਤ ਭਜਯੋ ਨ ਅਰੇ ਜੜ ਧਾਮ ਕੇ ਕਾਮ ਕਹਾ ਉਰਝਾਯੋ । ੩੧ ।
akhan meech rehai bak ki jun logan ek parpanch dikhaiyo.
niaat phirou sir badhak jeyo dhiyan bilok birral lajaiyo.
laag phiriou dhan aas jitai tit log geyo parlog gavaiyo.
Sri bhagwant bhajiou na arai jarr dham kei kaam kaha urjhaiyo. (31)

ਫੋਕਟ ਕਰਮ ਦ੍ਰਿੜਾਤ ਕਹਾ ਇਨ ਲੋਗਨ ਕੋ ਕੋਈ ਕਾਮ ਨ ਐ ਹੈ ।
ਭਾਜਤ ਕਾ ਧਨ ਹੇਤ ਅਰੇ ਜਮ ਕਿੰਕਰ ਤੇ ਨਹ ਭਾਜਨ ਪੈ ਹੈ ।
ਪੁਤ੍ਰ ਕਲਿਤ੍ਰ ਨ ਮਿਤ੍ਰ ਸਬੈ ਉਹਾ ਸਿਖ ਸਖਾ ਕੋਊ ਸਾਖ ਨ ਦੈ ਹੈ ।
ਚੇਤ ਰੇ ਚੇਤ ਅਚੇਤ ਮਹਾ ਪਸੁ ਅੰਤ ਕੀ ਬਾਰ ਇਕੇਲੇ ਈ ਜੈ ਹੈ । ੩੨ ।
phokat karam drirrat kaha in logan ko koiee kaam na aie hai.
bhjat ka dhan heit arai jam kinkar tai neh bhajan pai hai.
putar kulatar na mitar sabai uha sikh na dai hai.
chet re chet achet maha pas(u) ant ki baar ikailai ei jai hai. (32)

ਤੋ ਤਨ ਤਯਾਗਤ ਹੀ ਸੁਨ ਰੇ ਜੜ ਪ੍ਰੇਤ ਬਖਾਨ ਤ੍ਰਿਆ ਭਜਿ ਜੈ ਹੈ ।
ਪੁਤ੍ਰ ਕਲਤ੍ਰ ਸੁ ਮਿਤ੍ਰ ਸਖਾ ਇਹ ਬੇਗ ਨਿਕਾਰਹੁ ਆਇਸੁ ਦੈ ਹੈ ।
ਭਉਨ ਭੰਡਾਰ ਧਰਾ ਗੜ ਜੇਤਕ ਛਾਡਤ ਪ੍ਰਾਨ ਬਿਗਾਨ ਕਹੈ ਹੈ ।
ਚੇਤ ਰੇ ਚੇਤ ਅਚੇਤ ਮਹਾ ਪਸੁ ਅੰਤ ਕੀ ਬਾਰਿ ਇਕੇਲੋ ਈ ਜੈ ਹੈ । ੩੩ ।
to tan tiagat hi sunn re jarr preit bakhan tria bhaj jai hai.
putar kalatar so mitar sakha eh beig nikaroh aies dai hai.
bhoun bhandar dhara garr jetak chhadat pran bigan kehai hai.
chet re chet achet maha pas (u) ant ki baar ikailo jai hai. (33)

They would pour some oil in their eyes and then show to the people their tears to them (their concern for them) and finding some follower rather wealthy, he would be served with sumptuous food. However some poor man were to be seen, he was not given anything and anyone found begging, would not be entertained. They were fleecing the foolish people and were never (seen) singing praises of the Lord. (30)

By closed eyes, they were seen to be in meditation like a crane and for deceiving people ; they would show them some magical spell. They were moving around with their heads bowed like a hunter and were seen in worship, on the sight of which even a he-cat would feel ashamed. They would be in touch with those (followers) only, who were supposed to be rich. They had not only wasted their life in this world, but had lost everything in the world hereafter. O fool ! You had never worshipped the Lord, but were always engaged in household chores. (31)

(O fool !) Why are you making people learn fruitless formal rituals only, as these acts would be of no avail to these people ? " O Man ! Why are you always running after collecting money, as you will never be able to escape from the clutches of the god of death ? (Yamas's clutches) None of your dear ones like the son, wife, all friends and followers (attendants) would be of any support or help in the next world. O great ignorant fool ! Always remember that in the end (of life) you would be proceeding alone (to the next world) after death. (32)

O fool ! On your death, (soul leaving your body) even your spouse would shun you, taking you for a ghost (calling your dead body a ghost). The relatives like son, wife and other friends would be interested in taking away the dead body as soon as possible (for cremation). All your material wealth invluding property, wealth, land or fort will be known to belong to someone else on your soul leaving the body (on your death). O most ignorant fool ! (Like an animal) ! Try to understand and remember that at the end of life, you would be leaving this world all alone (none will be of any help).(33)

ੴ ਵਾਹਿਗੁਰੂ ਜੀ ਕੀ ਫਤਹਿ

ਸ੍ਵੈਯਾ । ਪਾਤਸਾਹੀ ੧੦

ਜੋ ਕਿਛੁ ਲੇਖੁ ਲਿਖਿਓ ਬਿਧਨਾ ਸੋਈ ਪਾਯਤੁ ਮਿਸੁ ਜੂ ਸੋਕ ਨਿਵਾਰੋ ।
ਮੇਰੋ ਕਛੂ ਅਪਰਾਧੁ ਨਹੀ ਗਯੋ ਯਾਦ ਤੇ ਭੂਲ ਨਹ ਕੋਪੁ ਚਿਤਾਰੋ ।
ਬਾਗੋ ਨਿਹਾਲੀ ਪਠੈ ਦੈਹੋ ਆਜੁ ਭਲੇ ਤੁਮ ਕੋ ਨਿਹਚੈ ਜੀਅ ਧਾਰੋ ।
ਛਤਰੀ ਸਭੈ ਕ੍ਰਿਤ ਬਿੱਪਨ ਕੇ ਇਨਹੂ ਪੈ ਕਟਾਛ ਕ੍ਰਿਪਾ ਕੈ ਨਿਹਾਰੋ । ੧ ।

ik Onkar Vaheguru ji ki Fateh

Swaiyya. Patshahi 10

jo kichh lekh likhiyo bidhna soiee paiyat misai sok nivaro.
mero kachhu apradh nahi geyo te bhool neh kop chitaro.
bago nihali pathai daiho aaj bhalai tum ko nihchai jia dharo.
chhatri sabhai kirat bipan kai inhun pai katachh kirpa kai niharo. (1)

ਸਵੈਯਾ

ਜੁੱਧ ਜਿਤੇ ਇਨ ਹੀ ਕੇ ਪ੍ਰਸਾਦਿ ਇਨ ਹੀ ਕੇ ਪ੍ਰਸਾਦਿ ਸੁ ਦਾਨ ਕਰੇ ।
ਅਘ ਅਉਘ ਟਰੈ ਇਨ ਹੀ ਕੇ ਪ੍ਰਸਾਦਿ ਇੰਨ ਹੀ ਕੀ ਕ੍ਰਿਪਾ ਫੁਨ ਧਾਮ ਭਰੇ ।
ਇਨ ਹੀ ਕੇ ਪ੍ਰਸਾਦਿ ਸੁ ਬਿਦਿਆ ਲਈ ਇਨ ਹੀ ਕੀ ਕ੍ਰਿਪਾ ਸਭ ਸਤ੍ਰ ਮਰੇ ।
ਇਨਹੀ ਕੀ ਕ੍ਰਿਪਾ ਕੇ ਸਜੇ ਹਮ ਹੈ ਨਹੀ ਮੋਸੇ ਗਰੀਬ ਕਰੋਰ ਪਰੇ । ੨ ।

Swaiyya

judh jitai in hi kai prasad in hi kai prasad in hi kai prasad so daan karai.
agh aough tarai in hi kai prasad in hi ki kirpa phun dham bharai.
in hi kai prasad so bidia laiee in hi ki kirpa sabh satar marai.
in hi ki kirpa kai sajai hum hai nahi mose greeb karor parai. (2)

ਸਵੈਯਾ

ਸੇਵ ਕਰੀ ਇਨ ਹੀ ਕੀ ਭਾਵਤ ਅਉਰ ਕੀ ਸੇਵ ਸੁਹਾਤ ਨ ਜੀਕੋ ।
ਦਾਨ ਦਯੋ ਇਨ ਹੀ ਕੋ ਭਲੋ ਅਰੁ ਆਨ ਕੋ ਦਾਨ ਨ ਲਾਗਤ ਨੀਕੋ ।
ਆਗੈ ਫਲੈ ਇਨ ਹੀ ਕੋ ਦਯੋ ਜਗ ਮੈ ਜਸੁ ਅਉਰ ਦਯੋ ਸਭ ਫੀਕੋ ।
ਮੋ ਗ੍ਰਿਹ ਮੈ ਤਨ ਤੇ ਮਨ ਤੇ ਸਿਰ ਲਉ ਧਨ ਹੈ ਸਬ ਹੀ ਇਨਹੀ ਕੋ । ੩ ।

Swaiyya

save kari in hi ki bhavat aour ki save sahat na jeeko.
daan diyo in hi ko bhalai ar aan ko daan na lagat neeko.
agai phalai in hi ko deyo jug mein jas aour deyo sabh pheeko.
mo greh mein tan te man te sir lou dhan hai sab hi inhi ko. (3)

ਦੋਹਰਾ

ਚਟਪਟਾਇ ਚਿਤ ਮੈ ਜਰਯੋ ਤ੍ਰਿਣ ਜਯੋ' ਕ੍ਰੱਧਤ ਹੋਇ ।
ਖੋਜ ਰੋਜਕੇ ਹੇਤ ਲਗ ਦਯੋ ਮਿਸ੍ ਜੂ ਰੋਇ । ੪ ।

Dohra

Chatpataie chit mein jariou trin jioun kardhat hoiai.
khoj roj kai heit lag deyo misar ju roiai. (4)

Ik Onkar Vahe Guru Ji Ke Fateh
(By the Grace of One Lord-Supreme & Victory to the Prime-Soul)
Swaiyya Patshahi-10 (By the Tenth Master)

Whatever fate had been ordained by the Lord for anyone would be gained by him. O Brahmin ! Try to forget about your (fondness) gloom. There was no fault of mine in this thing, as I had forgotten, so do not stare at me with (wrathfulness) disdain. I would be presenting you today itself a nice robe along with a quilt. Keep this fully truthful in mind (for sure) as all the Kashatriyas were attendants to the Brahmins (subservient to them) so look at them with kindness. (1)

Swaiyya :

" I had won all the battles with the support of these (Sikhs) followers and had made offerings through their benevolence only ; all the sins had vanished at their behest and all the material wealth had been attained through their benefaction. I had attained knowledge (education) with their support and the enemies had been vanquished. I have gained honour and glory through them only else there were millions of (poor) helpless people like me in the world, who were unknown and there was none to support them." (2)

Swaiyya :

" I fully appreciate the service rendered by these people (followers) and I do not like anyone else's service. To give offerings to them alone was worthwhile and I do not like to give alms to anyone else. Whatever was given to them would be fruitful in future and in this world. It would bring honour for me whereas anything given to others would be futile. At my place everything, including my body, wealth and my mind (soul) and my life was at their (Sikh's) disposal. " (3)

Couplet :

On hearing these words, the Brahmin became furious and was completely confounded ; in fact, he got heartburns (was disheartened) and started crying as he was in search of some bread and butter (livelihood) for himself, as he was not given any alms in offering. (4)

ਸਸਤ੍ਰ ਨਾਮ ਮਾਲਾ

ੴ ਵਾਹਿਗੁਰੂ ਜੀ ਕੀ ਫਤਹਿ

ਸ੍ਰੀ ਭਗਉਤੀ ਜੀ ਸਹਾਇ

ਅਥ ਸ੍ਰੀ ਸਸਤ੍ਰ ਨਾਮ ਮਾਲਾ ਪੁਰਾਣ ਲਿਖਯਤੇ

ਪਾਤਸਾਹੀ ੧੦

ਦੋਹਰਾ

ਸਾ"ਗ ਸਰੋਹੀ ਸੈਗ ਅਸਿ ਤੀਰ ਤੁਪਕ ਤਰਵਾਰਿ ।

ਸ:ਤ੍"ਤਕਿ ਕਵਚ"ਤਿ ਕਰ ਕਰੀਐ ਰਫ ਹਮਾਰਿ । ੧ ।

Sastar Naam Mala

ik Onkar Vahe Guru ji ki Fateh

Sri Bhagwati ji Sahaie

ab Sri Sastar Naam Mala puran likheutai

Patshahi 10

Dohra

Sang sarohi saif as teer tupak tarvar.

Satrantak kavchant karkariai rachh hamar. (1)

ਅਸਿ ਕ੍ਰਿਪਾਨ ਧਾਰਾਧਰੀ ਸੈਫ ਸੂਲ ਜਮਦਾਢ ।

ਕਵਚ"ਤਕਿ ਸਤ੍"ਤ ਕਰ ਤੇਗ ਤੀਰ ਧਰਬਾਢ । ੨ ।

asi kirpan dharadhari saif sool jamdadh.

kavchantik satrant kar teg teer dharbadh. (2)

ਅ੍ਸਿ ਕ੍ਰਿਪਾਨ ਖੰਡੋ ਖੜਗ ਤੁਪਕ ਤਬਰ ਅਰੁ ਤੀਰ ।

ਸੈਫ ਸਰੋਹੀ ਸੈਹਥੀ ਯਹੈ ਹਮਾਰੈ ਪੀਰ । ੩ ।

asi kirpan khandai kharrag tupak tabar or teer.

saif sarohi saihthi yehai hamarai peer. (3)

ਤੀਰ ਤੁਹੀ ਸੈਥੀ ਤੁਹੀ ਤੁਹੀ ਤਬਰ ਤਰਵਾਰਿ ।

ਨਾਮ ਤਿਹਾਰੋ ਜੋ ਜਪੈ ਭਏ ਸਿੰਧੁ ਭਵ ਪਾਰ । ੪ ।

teer tuhi saithi tuhi tuhi tabar tarvaar.

naam tuharai jo japai bhaie sindh bhav par. (4)

ਕਾਲ ਤੁਹੀ ਕਾਲੀ ਤੁਹੀ ਤੁਹੀ ਤੇਗ ਅਰੁ ਤੀਰ ।

ਤੁਹੀ ਨਿਸਾਨੀ ਜੀਤ ਕੀ ਆਜੁ ਤੁਹੀ ਜਗਬੀਰ । ੫ ।

kaal tuhi kali tuhi tuhi teg or teer.

tuhi nisani jeet ki aaj tuhi jagbeer. (5)

ਤੁਹੀ ਸੂਲ ਸੈਥੀ ਤਬਰ ਤੂ ਨਿਖੰਗ ਅਰੁ ਬਾਨ ।

ਤੁਹੀ ਕਟਾਰੀ ਸੇਲ ਸਭ ਤੁਮਹੀ ਕਰਦ ਕ੍ਰਿਪਾਨ । ੬ ।

tuhi sool saibi tabar tu nikhang or baan.

tuhi katari sail sabh tumhi kard kirpan. (6)

Shastar Nam Mala

Ik Onkar Vahe Guru Ji Ke Fateh

(By the Grace of One Lord-Supreme & Victory to the Wondrous Lord).

'Sri Bhagouti Ji Sahai'

(With the support of the sword-Arm of the Lord)

Now the episode of "Shastar Naam Mala"

(The Necklace of Weaponery) begins Patshahi-10 (By the Tenth Master)

Couplet :

The weapons like saang, sirohi (sword manufactured in Sirohi town) saif (double-edged sword) (a curved sword), arrows, gun and the sword etc. were the various arms which were meant for the destruction of the enemy and piercing through the coats of mail (protective covering) and these are my protectors. (1)

The sword, kirpan, (dharadhri) a sharpened sword, double-edged sword, spear, jamdar'h (a dagger resembling the demon's teeth) bayonet, arrow, dharbadh (a killer sword) etc. were the weapons to pierce, through (cut across) the protective coats of iron and destroy the enemy. (2)

The weapons like, sword, kirpan, double-edged sword, kharag (sword), gun, javelin, arrow, saif (straight sword) sirohi etc. were by masters or gurus (guides). (3)

O Prime-soul ! You are an embodiment of an arrow, spear or sword and bayonet. Whosoever worships your True Name attains Salvation (crosses this worldly ocean successfully). (4)

(O Lord !) You are Kaal Kali, (goddess) and sword and spear as well. You were the symbol of victory and in today's world ; you were the mightiest warrior (or leading warrior). (5)

(O Lord !) You are the javelin and the spear or a quiver and the arrows. You are the dagger, javelin, or an embodiment of the sword. (6)

ਸਸਤ੍ਰ ਅਸਤ੍ਰ ਤੁਮਹੀ ਸਿਪਰ ਤੁਮਹੀ ਕਵਚ ਨਿਖੰਗ ।
ਕਵਚ"ਤਕਿ ਤੁਮਹੀ ਬਨੇ ਤੁਮ ਬਯਾਪਕ ਸਰਬੰਗ । ੭ ।
sastar astar tumhi sipar tumhi kavach nikhang.
kavachantik tumhi bamai tum biyapak sarbang. (7)

ਸ੍ਰੀ ਤੁਹੀ ਸਭ ਕਾਰਨ ਤੁਹੀ ਤੂ ਬਿਦਯਾ ਕੋ ਸਾਰ ।
ਤੁਮ ਸਭ ਕੋ ਉਪਰਾਜਹੀ ਤੁਮਹੀ ਲੋਹੁ ਉਬਾਰ । ੮ ।
Sri tuhi sabh karan tuhi tu bidya ko saar.
tum sabh ko uprajhi tumhi leho ubar. (8)

ਤੁਮਹੀ ਦਿਨ ਰਜਨੀ ਤੁਹੀ ਤੁਮਹੀ ਜੀਅਨ ਉਪਾਇ ।
ਕਉਤਕ ਹੇਰਨ ਕੇ ਨਮਿਤ ਤਿਨ ਮੋ ਬਾਦ ਬਢਾਇ । ੯ ।
tumhi din rajni tuhi tumhi jian upaie.
koutak heran kai namit tin mou baad biadhaie. (9)

ਅਸਿ ਕ੍ਰਿਪਾਨ ਖੰਡੋ ਖੜਗ ਸੈਫ ਤੇਗ ਤਰਵਾਰਿ ।
ਰਛ ਕਰੋ ਹਮਰੀ ਸਦਾ ਕਵਚ"ਤਕਿ ਕਰਵਾਰਿ । ੧੦ ।
us kirpan khando kharrag saif teg tarvar.
rachh karo hamri sada kavchantik karvar. (10)

ਤੁਹੀ ਕਟਾਰੀ ਦਾੜ ਜਮ ਤੁ ਬਿਛੂਓ ਅਰੁ ਬਾਨ ।
ਤੋ ਪਤਿ ਪਦ ਜੇ ਲੀਜੀਐ ਰਛ ਦਾਸ ਮੁਹਿ ਜਾਨੁ । ੧੧ ।
tuhi katari darr jam tu bichhueu or baan.
te put pad je ieejiai rachh das mohai jaan. (11)

ਬ"ਕ ਬਜ੍ਰ ਬਿਛੂਓ ਤੁਹੀ ਤੁਹੀ ਤਬਰ ਤਰਵਾਰਿ ।
ਤੁਹੀ ਕਟਾਰੀ ਸ੍ਰਹਥੀ ਕਰੀਐ ਰਛ ਹਮਾਰਿ । ੧੨ ।
baank bajar bichhuou tuhi tuhi tabar tarvar.
tuhi katari sarhathi kariai rachh hamar. (12)

ਤੁਮੀ ਗੁਰਜ ਤੁਮਹੀ ਗਦਾ ਤੁਮਹੀ ਤੀਰ ਤੁਫੰਗ ।
ਦਾਸ ਜਾਨਿ ਮੋਰੀ ਸਦਾ ਰਛ ਕਰੋ ਸਰਬੰਗ । ੧੩ ।
timi guraj tumhi gada tumhi teer tufang.
daas jaan mori sada rachh karo sarbung. (13)

ਛੁਰੀ ਕਲਮ ਰਿਪੁ ਕਰਚ ਭਨਿ ਖੰਜਰ ਬੁਗਦਾ ਨਾਇ ।
ਅਰਧ ਰਿਜਕ ਸਭ ਜਗਤ ਕੋ ਮੁਹਿ ਤੁਮ ਲੇਹੁ ਬਚਾਇ । ੧੪ ।
Chhuri kalam rip karad bhan khanjar bugda naie.
ardh rijak sabh jagat ko mohai tum leho bachaie. (14)

(O Lord !) You are the arms and weapons ; you were the shield, protective cover and the quiver. You were there to pierce (or tear apart) the coats of mail and you were prevalent in various forms. (7)

(O Lord !) You are the worldly falsehood (Maya), the cause of everything happening and the source of all learning. You were the creator of all and the protector of all as well. (8)

" (O Lord !) You are representing the day and night, and you alone had created all the begins ; then you alone were responsible for causing quarrels or disputes among the various beings." (9)

The Sword, kirpan, double-edged sword (khanda), saif (curved sword) and other weapons, the destroyer of the protective coats of iron, may you protect us ! (10)

"(O Lord !) You are the dagger, jamdarh, scorpion-likw weapon (sword) and the arrow. O Master ! If I had sought your support (by making obeisance to you), then May you protect me as your slave." (11)

" (O Lord !) You are the weapons like bleat (baghnakha), the mace, the scorpion weapon and the sword or curved sword. You are the dagger ; the bayonet and you are my protector as well." (12)

(O Lord !) "You are the club, the mace ; you are the arrow and the gun as well. May you protect me at all times, considering me as your slave (devotee)." (13)

(O Lord !) "You are the knife, the foe of pen, the sword, dagger and the axe and other weapons of similar type. O Lord, worthy of attainment by the whole world and their sustenance (livelihood), may You save me." (14)

ਪ੍ਰਿਥਮ ਉਪਾਵਹੁ ਜਗਤ ਤੁਮ ਤੁਮਹੀ ਪੰਥ ਬਨਾਇ ।
ਆਪ ਤੁਹੀ ਝਗਰਾ ਕਰੋ ਤੁਮਹੀ ਕਰੋ ਸਹਾਇ । ੧੫ ।
pritham upavoh jagat tum tumhi panth banaie.
aap tuhi jhagra karo tumhi karo sahaie. (15)

ਮਛ ਕਛ ਬਾਰਾਹ ਤੁਮ ਤੁਮ ਬਾਵਨ ਅਵਤਾਰ ।
ਨਾਰੰਸਿੰਘ ਬਊਧਾ ਤੁਹੀ ਤੁਹੀ ਜਗਤ ਕੋ ਸਾਰ । ੧੬ ।
machh kachh barah tum tum bavan avtar.
narsingh bouoodha tuhi tuhi jagat ko Saar. (16)

ਤੁਹੀ ਰਾਮ ਸ੍ਰੀ ਕ੍ਰਿਸਨ ਤੁਮ ਤੁਹੀ ਬਿਸਨੁਕੋ ਰੂਪ ।
ਤੁਹੀ ਪ੍ਰਜਾ ਸਭ ਜਗਤ ਕੀ ਤੁਹੀ ਆਪ ਹੀ ਭੂਪ । ੧੭ ।
tuhi Ram Sri Krisan tum tuhi bisanko roop.
tuhi parja sabh jagat ki tuhi aap hi bhoop. (17)

ਤੁਹੀ ਬਿਪ੍ ਛਤ੍ਰੀ ਤੁਹੀ ਤੁਹੀ ਰੰਕ ਅਰੁ ਰਾਉ ।
ਸਾਮ ਦਾਮ ਅਰੁ ਡੰਡ ਤੂੰ ਤੁਮਹੀ ਭੇਦ ਉਪਾਉ । ੧੮ ।
tuhi bipar chhatri tuhi tuhi rank ar rao.
sam daam or dand tu(n) tumhi bheid upaou. (18)

ਸੀਸ ਤੁਹੀ ਕਾਯਾ ਤੁਹੀ ਤੈ ਪ੍ਰਾਨੀ ਕੇ ਪ੍ਰਾਨ ।
ਤੈ ਬਿਦਯਾ ਜੁਗ ਬਕਤ੍ ਹੁਇ ਕਰੇ ਬੇਦ ਬਖਯਾਨ । ੧੯ ।
sees tuhi kaya tuhi tai prani kai pran.
tai bidya jug bakatar hui karan beid bakhyan. (19)

ਬਿਸਿਖ ਬਾਨ ਧਨੁਖਾਗ੍ ਭਨ ਸਰ ਕੈਬਰ ਜਿਹ ਨਾਮ ।
ਤੀਰ ਖੰਤਗ ਤਤਾਰਚੋ ਸਦਾ ਕਰੋ ਮਮ ਕਾਮ । ੨੦ ।
bisikh baan dhankhagar bhan sar kaibar jeh naam.
teer khatang tatarcho sada karo mum kaam. (20)

ਤੁਣੀਰਾਲੈ ਸਤ੍ ਅਰਿ ਮ੍ਰਿਗ ਅੰਤਕ ਸੰਸਿਬਾਨ ।
ਤੁਮ ਬੈਰਣ ਪ੍ਰਥਮੈ ਰਨੋ ਬਹੁਰੋ ਬਜੈ ਕ੍ਰਿਪਾਨ । ੨੧ ।
tuniralai satar ar mirig antak sasban.
tum bairan prathmai hano bohro bajai kirpan. (21)

ਤੁਮ ਪਾਟਸ ਪਾਸੀ ਪਰਸ ਪਰਸ ਸਿਧਿ ਕੀ ਖਾਨ ।
ਤੇ ਜਗ ਕੇ ਰਾਜਾ ਭਏ ਦੀਅ ਤਵ ਜਿਹ ਬਰ ਦਾਨ । ੨੨ ।
tum patas pasi paras param sidh ki khan.
te jug kai raja bhaie dai tachh jeh bar daan. (22)

" O Lord ! First of all You are creating this Universe, then You arrange to propagate various religious paths or faiths and then you alone create certain (quarrels) squabbles among them and then you alone manage to settle all those disputes. (15)

" (O Lord !) You alone were the incarnations of mach, Kachh (fish or tortoise) and even the Bavan (pigmy) incarnation. You alone were the incarnation in the form of Nar Singh (half human half loin) and the Budha incarnation and you alonewere thr True essence (source) of the Universe." (16)

(O Lord !) You alone were Rama and Krishna or the form of Vishnu. You alone were the worship of the world or the king. (17)

" (O Lord !) You were the Brahmin, the Kashatriya, the penniless and the king as well (all in all). You alone were Shyam, wealth and punishment, You were even the discrimination and the very solution to all these problems." (18)

" (O Lord !) You were the head, the body and the very life in human beings, the soul within them. You were the knowledge (education) and the four-faceted Brahma (like four Yugas), who had given the discourses of Vedas." (19)

" (O Lord !) You alone were the arrow, bow, dhankhag (special arrow fixed on a bow) Sar, kaibar (a special arrow), arrow khatung (an arrow) Tatsrache (a special arrow) being called as such. May you help me to make this life a success ! (an ideal of life)." (20)

" You are abiding in the quiver, the killer of enemy, the killer of deer, sasthem (having the face of the moon) or the one with many names of arrows ; First You kill the enemy and then we strike him with a sword." (21)

" (O Lord !) You were the Batas (the weapon made of sharp edged material), the noose, and the axe as well and the treasure of occult powers. The persons, blessed by You only, were made kings." 22)

ਸੀਸ ਸਤ੍ ਅਰਿ ਅਰਿਯਾਰਿ ਅਸਿ ਖੰਡੇ ਖੜਗ ਕ੍ਰਿਪਾਨ ।
ਸਤ੍ ਸੁਰੇਸਰ ਤੁਮ ਕੀਯੋ ਭਗਤ ਆਪੁਨੇ ਜਾਨਿ । ੨੩ ।
sees satar or aryar us khando kharag kirpan.
satar suresar tum kiyo bhagat apan jaan. (23)

ਜਮਧਰ ਜਮਦਾੜਾ ਜਬਰ ਜੋਧ"ਤਕ ਜਿਹ ਨਾਇ ।
ਲੂਟ ਕੂਟ ਲੀਜਤ ਤਿਨੈ ਜੇ ਬਿਨੁ ਬ"ਧੇ ਜਾਇ । ੨੪ ।
jandhar jamdarra jabar jodhantak jeh naie.
loot koot leejat tinai jo bin bandhai jaie. (24)

ਬ"ਕ ਬਜ੍ ਬਿਛੁਓ ਬਿਸਿਖ ਬਿਰਹ ਬਾਨ ਸਭ ਰੂਪ ।
ਜਿਨ ਕੋ ਤੁਮ ਕਿਰਪਾ ਕਰੀ ਭਏ ਜਗਤ ਕੇ ਭੂਪ । ੨੫ ।
baank bajar bichhiou bisikh bireh baan sabh roop.
jin ko tum kirpa kari bhaie jagat kai bhoop. (25)

ਸਸਤ੍ਰੇਸਰ ਸਮਰ"ਤ ਕਰਿ ਸਿਪਰਾਰਿ ਸਮਸੇਰ ।
ਮੁਕਤ ਜਾਲ ਜਮ ਕੇ ਭਏ ਜਿਨੈ ਗਹਯੋ ਇਕ ਬੇਰ । ੨੬ ।
Sastairsar sarmnt kar siprar samseer.
mukat jaal jam kai bhaie jinai gehiou ik bar. (26)

ਸੈਫ ਸਰੋਹੀ ਸਤ੍ ਅਰਿ ਸਾਰੰਗਾਹਿ ਜਿਹ ਨਾਮ ।
ਸਦਾ ਹਮਾਰੇ ਚਿਤਿ ਬਸੋ ਸਦਾ ਕਰੋ ਮਮ ਕਾਮ । ੨੭ ।
Saif sarohi satar ar sarangar jeh naam.
Sada hamarai chit baso sada karo mum kaam. (27)

ਇਤਿ ਸ੍ਰੀ ਨਾਮ ਮਾਲਾ ਪੁਰਾਣੇ ਸ੍ਰੀ ਭਗਉਤੀ ਉਸਤਤਿ
ਪ੍ਰਿਥਮ ਧਿਆਇ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧।
iti Sri Naam Mala puranai Sri Bhagouti ustat
pritham dhiaie samapatam Sut Subham Sat. (1)

ਅਥ ਸ੍ਰੀ ਚਕ੍ ਕੇ ਨਾਮ
ਦੋਹਰਾ
ਕਵਚ ਸਬਦ ਪ੍ਰਿਥਮੈ ਕਹੋ ਅੰਤ ਸਬਦ ਅਰਿ ਦੇਹੁ ।
ਸਭ ਹੀ ਨਾਮ ਕ੍ਰਿਪਾਨ ਕੇ ਜਾਨ ਚਤੁਰ ਜੀਅ ਲੇਹੁ । ੨੮ ।
ab Sri Chakar kai Naam
Dohra
kavach sabad prithmai kaho ant sabad ar deho.
sabh hi naam kirpan kai jaan chatur jia leiho. (28)

("O Lord !) You were the killer of the enemy, the sword killer of the foe, double-edged sword and the sword, the wielder of sword and Meghnath, (the enemy of Indra) turned saint (your devotee)." (23)

" You were the various weapons called Jamdhar, Jamdar'h, jabar, jodhatak (various names of sword) and the person going to the battle without these weapons was killed and looted immediately in the battlefield." (24)

All the various forms of weapons like Baak, Bajar, bichhua (scorpion) or other types of arrows were all the forms of the Lord. Whosoever was blessed with your benevolence, became the king in the world. (25)

The king of weapons (sastarser) the sword (bringing/causing end of battle), siprar (the enemy of shield). Those persons, who had wielded the sword once had escaped the onslaughts of the god of death. (26)

The weapons, called by the names of Saif, Sirohi, Satar, Sarangkar (the enemy of arrow) and the sword of victory may always remain in my mind and may function as my support. (27)

Here the first chapter dealing with the praises of Sri Bhagouti (The Sword Lord) from Sri Nam Mala Puran is completed. All is well so far. (1)

Now the episode of various names of Sri Chakar begins.

First of all the word 'Kavach' (Protective Cover) is to be mentioned and keep at the end the word 'enemy'. All these names will describe the 'Sword'. O clever men ! Keep this in mind fully (understood). (28)

ਸਤ੍ਰ ਸਬਦ ਪ੍ਰਿਥਮੈ ਕਹੋ ਅੰਤ ਦੁਸਟ ਪਦ ਭਾਖੁ ।
ਸਭੈ ਨਾਮ ਜਗੰਨਾਥ ਕੋ ਸਦਾ ਹ੍ਰਿਦੇ ਮੋ ਰਾਖੁ । ੨੯ ।
Satar Sabad prithmai kaho ant dusat pad bhakh.
Sabhai naam jagannath ko sada hirdai mo rakh. (29)

ਪ੍ਰਿਥੀ ਸਬਦ ਪ੍ਰਿਥਮੈ ਭਨੋ'ਪਾਲਕ ਬਹਰਿ ਉਚਾਰ ।
ਸਕਲ ਨਾਮੁ ਸ੍ਰਿਸਟੇਸ ਕੋ ਸਦਾ ਹ੍ਰਿਦੈ ਮੋ ਧਾਰ । ੩੦ ।
prithi sabad prithmai bhano palak bahar uchar.
sakal naam srister kai sada hirdai mo dhaar. (30)

ਸਿਸਟਿ ਨਾਮ ਪਹਲੇ ਕਹੋ ਬਹੁਰਿ ਉਚਾਰੋ ਨਾਥ ।
ਸਕਲ ਨਾਮੁ ਮਮ ਈਸ ਕੋ ਸਦਾ ਬਸੋ ਜੀਅ ਸਾਥ । ੩੧ ।
Sisat dham pehlai kaho bahur ucharo nath.
Sakal naam mum eas kai sada baso jia sath. (31)

ਸਿੰਘ ਸਬਦ ਭਾਖੋ ਪ੍ਰਥਮ ਬਾਹਨ ਬਹੁਰਿ ਉਚਾਰਿ ।
ਸਭੈ ਨਾਮ ਜਗਮਾਤ ਕੋ ਲੀਜਹੁ ਸੁ ਕਬਿ ਸੁਧਾਰਿ । ੩੨ ।
Singh sabad bhakhai pratham bahan bohar uchar.
sabhai naam jagmat kai leejoh so kab sudhar. (32)

ਰਿਪੁ ਖੰਡਨ ਮੰਡਨ ਜਗਤ ਖਲ ਖੰਡਨ ਜਗ ਮਾਹਿ ।
ਤਾ ਕੋ ਨਾਮ ਉਚਾਰੀਐ ਜਿਹੋ ਸੁਨਿ ਦੁਖ ਟੀਰ ਜਾਹਿ । ੩੩ ।
rip khandan mandan jagat khal khandan jug mahai.
ta ko naam uchariai jiho sunn dukh tar jahai. (33)

ਸਭ ਸਸਤ੍ਰਨ ਕੇ ਨਾਮ ਕਹਿ ਪ੍ਰਿਥਮ ਅੰਤ ਪਤਿ ਭਾਖੁ ।
ਸਭ ਹੀ ਨਾਮ ਕ੍ਰਿਪਾਨ ਕੇ ਜਾਣ ਹ੍ਰਿਦੈ ਮਹਿ ਰਾਖੁ । ੩੪ ।
Sabh sastaran ke naam keh pritham ant pat bhakh.
sabh hi naam kirpan kai jaan hirdai mein rakh. (34)

ਖਤ੍ਰਿਯ"ਕੈ ਖਲਕ ਖੜਗ ਖਗ ਖੰਡੋ ਖਤ੍ਰਿਆਰਿ ।
ਖੇਲ"ਤਕ ਖਲਕੇਮਰੀ ਅਸਿ ਕੇ ਨਾਮ ਬਿਚਾਰ । ੩੫ ।
Khatriyan khalak kharag khag khando khatriyar.
khelantak khalkemari asi ke naam bichar. (35)

ਭ੍ਰੁਤ"ਤਕਿ ਸ੍ਰੀ ਭਗਵਤੀ ਭਵਹਾ ਨਾਮ ਬਖਾਨ ।
ਸਿਰੀ ਭਵਾਨੀ ਭੈ ਹਰਨ ਸਭ ਕੋ ਕਰੋ ਕਲਯਾਨ । ੩੬ ।
bhutantik Sri bhagvati bhavra naam bakhan.
Sri bhavani bhaie haran sabh ko karai kalyan. (36)

First call the word 'Enemy' and then say the word 'despotic' at the end. All these names will describe the Lord (sword) and keep this in mind always. (29)

First utter the work ' Prithi' (Earth) and then utter the word 'sustainer'. All these words shall then describe the 'Sristesh' (Sri Sahib-The Sword). keep these strictly in mind. (30)

First utter the word Sist (sristi), the world and then utter the word Master (math). All these names describe the sword (kharag). Keep these always in mind. (31)

At first call the word 'Singh' and then the word bahan ; these will describe the word 'Jagmat' (sword). O Poets ! Keep them engrained in mind. (32)

Let us recite the name of the 'weapon', which would destroy the enemy, which had created the world and would crush the fools by reducing them into pieces in the world and the afflictions would disappear on hearing this True Name. (33)

First, let us utter the names of all weapons and then say the word, pati in the end, and all these names would be referring to the sword only. Then keep these words in your mind. (34)

The weapon, hanging from the (limbs) waists of the Kashatriyas, sword (kharag), khag, double-edged sword, the enemy of the Kashatriyas and bringing the end of the game of battle, the destroyer of the enemy, (khalkemri should) be considered as the names of the sword. (35)

The sword, the destroyer of the beings, Bhagwati, the destroyer of the world, Sri Bhawani, the destroyer of fear (fright), all these were the names of the sword and all these would bestow kindness or benevolence to all the beings. (36)

ਅੜਿਲ ।

ਭੂਤ ਸਬਦ ਕੋ ਭਾਖਿ ਬਹੁਰ ਅਰਿ ਭਾਖੀਐ । ਸਭ ਅਸਿ ਜੂ ਕੇ ਨਾਮ ਜਾਨ ਜੀਅ ਰਾਖੀਐ ।
ਨਾਮ ਮ੍ਰਿਗਨ ਸਭ ਕਹਿ ਧਨੁਸਰ ਉਚਾਰੀਐ । ਹੋ ਸਭ ਖੰਡੇ ਕੇ ਨਾਮ ਸਤਿ ਜੀਅ ਧਾਰੀਐ । ੩੭ ।

aril

bhoot sabad ko bhakh bahur ar bhakhiai. sabh us ju ko naam jaan jia rakhiai.
naam mirgan sabh keh dhanusar uchariai. ho (an) sabh khandai kai naam sat jia
dhariai. (37)

ਦੋਹਰਾ

ਪ੍ਰਿਥਮ ਨਾਮ ਜਮ ਕੋ ਉਚਰਿ ਬਹੁਰੋ ਰਦਨ ਉਚਾਰਿ ।
ਸਕਲ ਨਾਮ ਜਮਦਾੜ ਕੇ ਲੀਜਰ ਸੁ ਕਬਿ ਸੁਧਾਰਿ । ੩੮ ।

Dohra

pritham naam jam ko uchar bohro radan uchar.
Sakal naam jamdarr ke leejoh so kab sudhar. (38)

ਉਦਰ ਸਬਦ ਪ੍ਰਿਥਮੈ ਕਹੋ ਪੁਨਿ ਅਰਿ ਸਬਦ ਉਚਾਰ ।
ਨਾਮ ਸਭੈ ਜਮਦਾੜ ਕੇ ਲੀਜਹੁ ਸੁ ਕਬਿ ਬਿਚਾਰ । ੩੯ ।

udar sabad prithmai kaho pun ar sabad uchar.
Naam sabhai jamdarr kai leejoh so kabh bichar. (39)

ਮ੍ਰਿਗ ਗ੍ਰੀਵਾ ਸਿਰ ਅਰਿ ਉਚਰਿ ਪੁਨਿ ਅਸਿ ਸਬਦ ਉਚਾਰ ।
ਸਭੈ ਨਾਮ ਸ੍ਰੀ ਖੜਗ ਕੇ ਲੀਜੋ ਹ੍ਰਿਦੈ ਬਿਚਾਰਿ । ੪੦ ।

mrig greeva sir ar uchar punn us sabad uchar.
sabhai naam Sri kharag kai leejo hirdai bichar. (40)

ਕਰੀ ਕਰ"ਤਕ ਕਸਟ ਰਿਪੁ ਕਾਲਯੁਧ ਕਰਵਾਰਿ ।
ਕਰਾਚੋਲ ਕ੍ਰਿਪਾਨ ਕੇ ਲੀਜਹੁ ਨਾਮ ਸੁਧਾਰ । ੪੧ ।

kari karantik kasat rip kalayudh karvar.
karachol kirpan ke leejo naam sudhar. (41)

ਹਸਤਿ ਕਰੀ ਕਰ ਪ੍ਰਿਥਮ ਕਹਿ ਪੁਨਿ ਅਰਿ ਸਬਦ ਸੁਨਾਇ ।
ਸਸਤ੍ਰ ਰਾਜ ਕੇ ਨਾਮ ਸਭ ਮੋਰੀ ਕਰਹੁ ਸਹਾਇ । ੪੨ ।

hasat kari kar pritham keh pun ar sabad sunaie.
sastar raj ke naam sab mori karoh sahaie. (42)

ਸਿਰੀ ਸਰੋਹੀ ਸੇਰਸਮ ਜਾ ਸਮ ਅਉਰਨ ਕੋਇ ।
ਤੇਗ ਜਾਪੁ ਤੁਮਹੂੰ ਜਪੋ ਭਲੋ ਤੁਹਾਰੋ ਹੋਇ । ੪੩ ।

Siri sarohi sersam ja sum aouran koiai.
teg jaap tumhun japo bhalo tuharo hoiai. (43)

Aril :

First repeat the word 'Ghost' and then utter the word 'Ari'. Keepthese words in mind and all these (words) names refer to "As Ju" or sword and keep them in mind. After saying the word 'deer', then let us call it the destroyer (dhansur), then all these names would refer to double-edged sword and accept it as a perfect Truth. (37)

Couplet :

At First repeat the name of Yama (angel of death) and then add the word condemnation (rejection) and these names will then refer to jamdar'h (weapon like sword). The poets should bear all this in mind. (38)

First recite the word 'udar' (womb) and then add (utter) the word 'Ari.' All these referto the jamdar'h (seord). The poets should think over it. (39)

First 'Mrig', (deer), then 'neck' and add the word 'Ari' with the head, add the word 'Asu'. All these names would refer to the sword. Keep this in mind by thinking over it. (40)

'Kari Karantak' (the destroyer of the trunk of an elephant) and 'Kasht ripu' (the torment or the enemy) " Kala yudh" (the weapon of causing death), 'Karwar and Karachol' etc should be linked with the sword (name of sword). (41)

First utter the word 'hastikar' or 'karikar' and then repeat the word enemy (ari); all these names would add up to represent the sword (sastar raj), which always supports (helps) me. (42)

Sri, Srohi, Samsher were all referring (names of) to the sword and there was nono else equal to it. So, you should also meditate on the sword (Tegh), which would give you support (succour). (43)

ਖਗ ਮ੍ਰਿਗ ਜਛ ਭੁਜੰਗ ਗਨ ਏ ਪਦ ਪ੍ਰਿਥਮ ਉਚਾਰਿ ।
ਫੁਨਿ ਅਰਿ ਸਬਦ ਉਚਾਰੀਐ ਜਾਨ ਤਿਸੈ ਤਰਵਾਰਿ । ੪੪ ।
khag mirg jachh bhujang gunn eia pad pritham uchar.
phun ar sabad uchariai jaan tisai tervaar. (44)

ਹਲਬਿ ਜੁਨਬੀ ਮਗਰਬੀ ਮਿਸਰੀ ਊਨਾ ਨਾਮ ।
ਸੈਫ ਸਹੋਰੀ ਸਸਤ੍ਰਪਤਿ ਜਿਤਯੋ ਰੂਮ ਅਰੁ ਸਾਮ । ੪੫ ।
halab junbi magarbi misri una naam.
saif sarohi sastarpat jitiou room or saam. (45)

ਕਤੀ ਯਾਮਾਨੀ ਹਿੰਦਵੀ ਸਭ ਸਸਤ੍ਰ ਕੇ ਨਾਥ ।
ਲਏ ਭਗਉਤੀ ਨਿਕਸ ਹੈ ਆਪ ਕਲੰਕੀ ਹਾਥਿ । ੪੬ ।
kati yamani hindvi sabh sastar ke nath.
lai bhagouti nikas hai aap kalanki haathi. (46)

ਪ੍ਰਿਥਮ ਸਕਤਿ ਪਦ ਉਚਰਿ ਕੈ ਪੁਨਿ ਕਹੁ ਸਕਤਿ ਬਿਸੇਖ ।
ਨਾਮ ਸੈਹਥੀ ਕੇ ਸਕਲ ਨਿਕਸਤ ਜਾਹਿ ਅਨੇਕ । ੪੭ ।
pritham sakat pad uchar kai pun koh sakat bisekh.
naam saihthi kai sakal niksat jahai anek. (47)

ਪ੍ਰਿਥਮ ਸੁਭਟ ਪਦ ਉਚਰਿ ਕੈ ਬਹੁਰਿ ਸਬਦ ਅਰਿ ਦੇਹੁ ।
ਨਾਮ ਸੈਹਥੀ ਕੇ ਸਭੈ ਸਮਝਿ ਚਤੁਰ ਚਿਤ ਲੇਹੁ । ੪੮ ।
pritham subhat pad uchar kai bohar sabad ar deho.
naam saihthi kai sabhai samajh chatur chit leho.(48)

ਪ੍ਰਿਥਮ ਭਾਖ ਸੰਨਾਹ ਪਦੁ ਪੁਨਿ ਰਿਪੁ ਸਬਦ ਉਚਾਰਿ ।
ਨਾਮ ਸੈਹਥੀ ਕੇ ਸਕਲ ਚਤੁਰ ਚਿਤ ਨਿਜ ਧਾਰਿ । ੪੯ ।
pritham bhakh sanah pad pun rip sabad uchar.
naam saihthi kai sakal ke sakal chatur chit nij dhar. (49)

ਉਚਰਿ ਕੁੰਭ ਪ੍ਰਿਥਮੈ ਸਬਦ ਪੁਨਿ ਅਰਿ ਸਬਦ ਕਹੋ ।
ਨਾਮ ਸੈਹਥੀ ਕੇ ਸਭੈ ਚਿਤ ਮਹਿ ਚਤੁਰ ਲਹੋ । ੫੦ ।
uchar kumbh prithmai sabad pun ar sabad kaho.
naam saihthi ke sabhai chit meh chatur laho. (50)

ਤਨੁ ਤ੍ਰਾਨ ਪਦ ਪ੍ਰਿਥਮ ਕਹਿ ਪੁਨਿ ਅਰਿ ਸਬਦ ਬਖਾਨ ।
ਨਾਮ ਸੈਹਥੀ ਕੇ ਸਭੈ ਰੁਚਿਰ ਚਤੁਰ ਚਿਤ ਜਾਨ । ੫੧ ।
tan tran pad pritham keh pun ar sabad bakhan.
naam saihthi kai sabhai ruchar chatur chit jaan. (51)

First, utter any of these words, such as Khag (bird), Mrig (deer), Jachh (demi-god) or Bhujang and then repeat the word Ari, then it should be considered as the name of the Sword. (44)

There were these words referring to the sword (kharag) such as halab, junbi, magarbi, misri, una, saif, or sirohi etc. Therefore, with the help of this (sword) the lands of Rome and Syria were won over. (45)

Yamani, Kati, and Hidvi Kati (sword) were the names given to the Master of all weapons (sword). In fact, the Incarnation "Nehkalanki' himself would come forward carrying this sword (Bhagouti) in his hand. (46)

First say the word Shakti (power) and then add the word 'Sakat Bisekh'. Similarly, many names of spear (sehbi) would appear like this. (47)

First, utter the word 'subhat', then add 'Ari' (enemy) to it. All these names refer to the spear (sehbi). The wise men should remember this at heart. (48)

First, say the word ' Sanah' (coats of mail) then add the word 'Ari' (enemy), then all these would refer to (sehbi) spear. O clever men ! Remember this at heart. (49)

At first repeat the word Kumbh (elephant) and then add the word 'Ari' (enemy) to it. Similarly, all these names refer to a spear (sehbi). The wise men may know this in their mind. (50)

First utter the word 'Tan Tran' (coats of mail) and then add the word 'Ari'. Thus, these names refer to sehbi (spear). The wise and smart persons may remember this. (51)

ਯਸਟੀਸਰ ਕੋ ਪ੍ਰਿਥਮ ਕਹਿ ਪੁਨਿ ਬਚ ਕਹੁ ਅਰਧੰਗ ।
ਨਾਮ ਸਹੇਥੀ ਕੇ ਸਭੈ ਉਚਰਤ ਜਾਹੁ ਨਿਸੰਗ । ੫੨ ।
yastisar ko pritham keh pun bach koh ardhang
a naam saihthi ke sabhai uchrat jahu nisung. (52)

ਸਾ"ਗ ਸਮਰ ਕਰ ਸੈਹਥੀ ਸਸਤ੍ਰ ਸਸਨ ਕੁੰਭੇਸ ।
ਸਬਲ ਸੁ ਭਟਰਾ ਹਾਥ ਲੈ ਜੀਤੇ ਸਮਰ ਸੁਰੇਸ । ੫੩ ।
sang samar kar saihthi sastar sasan kumbhes.
sabal so bhatra haath lai jeetai samar sures. (53)

ਛਤ੍ਰਧਰ ਮ੍ਰਿਗਹਾ ਬਿਜੈ ਕਰਿ ਭਟਹਾ ਜਾ ਕੋ ਨਾਮ ।
ਸਕਲ ਸਿਧ ਦਾਤ੍ਰੀ ਸਭਨ ਅਮਿਤ ਸਿਧ ਕੋ ਧਾਮ । ੫੪ ।
Chhatardhar mirgha bijai kar bhatha ja ko naam.
sakal sidh datri sabhai amit sidh kai dham. (54)

ਲਛਮਨ ਅਉਰ ਘਟੋਤਕਚ ਏ ਪਦ ਪ੍ਰਿਥਮ ਉਚਾਰਿ ।
ਪੁਨਿ ਅਰਿ ਭਾਖੋ ਸਕਤਿ ਕੇ ਨਿਕਸਹਿ ਨਾਮ ਅਪਾਰ । ੫੫ ।
Lachhman aour ghatotkach eai pad pritham uchar.
punn or bhakhai sakat ke nikseh naam apar. (55)

ਗੜੀਆ ਭਸੁਡੀ ਭੈਰਵੀ ਭਾਲਾ ਨੇਜਾ ਭਾਖੁ ।
ਬਰਛੀ ਸੈਥੀ ਸਕਤਿ ਸਭ ਜਾਨ ਹ੍ਰਿਦੈ ਮੈ ਰਾਖੁ । ੫੬ ।
garria basudi bhairavi bhala neja bhaakh.
barchhi saithi sakat sabh jaan hirdai mein rakh. (56)

ਬਿਸਨੁ ਨਾਮ ਪ੍ਰਿਥਮ ਉਚਰਿ ਪੁਨਿ ਪਦ ਸਸਤ੍ਰ ਉਚਾਰਿ ।
ਨਾਮ ਸੁਦਰਸਨ ਕੇ ਸਭੈ ਨਿਕਸਤ ਜਾਹਿ ਅਪਾਰ । ੫੭ ।
bisan naam pritham uchar pun pad sastar uchar.
naam sudarsan kai sabhai niksat jahai apar. (57)

ਮੁਰ ਪਦ ਪ੍ਰਿਥਮ ਉਚਾਰਿ ਕੈ ਮਰਦਨ ਬਹੁਰਿ ਕਹੋ ।
ਨਾਮ ਸੁਦਰਸਨ ਚਕ੍ ਕੇ ਚਿਤ ਮੈ ਚਤੁਰ ਲਹੋ । ੫੮ ।
mur pad pritham uchar kai mardan bahur kaho.
Naam sudarsan chakar kai chit mein chatur laho. (58)

ਮਧੁ ਕੇ ਨਾਮ ਉਚਾਰਿ ਕੈ ਹਾ ਪਦ ਬਹੁਰਿ ਉਚਾਰਿ ।
ਨਾਮ ਸੁਦਰਸਨ ਚਕ੍ ਕੇ ਲੀਜੈ ਸੁ ਕਬਿ ਸੁਧਾਰਿ । ੫੯ ।
madh ke naam uchar kai ha pad bahur uchar.
naam sudarsan chakar kai leejai so kab sudhar. (59)

The word 'Yustisar' (with a long stick) should be used at first, followed by 'ardhung', so all these names will refer to a spear, then without any doubt (hesitation) they should be repeated. (52)

The weapons 'sang', samar, kar (for fighting) and "sastar sasan kumbhes" (the weapon which could pierce the elephant body) were all names of the spear (sehbi). Indra by taking this powerful weapon (javelin) was defeated in the battle. (53)

The spear, called 'Chhatar dhar', mrigha, bijai kar, bhatha was capable of bestowing others with occult powers and was the source of many occult powers. (54)

First utter the words 'Lachhman' and 'ghatatkach' (Bim's son), followed by the word 'Ari' (enemy), as such many names would follow to describe the powerful weapon (spear). (55)

Keep all these names in mind such as Gadia (spear), bhasudi, Bhairvi, bhala (javelin), barchhi, sebi, which were all the names of the spear. (56)

First say the word 'Bisan' and then add the word 'sastar', all these names would describe the 'Sudarshan' (wheel), as such many names would follow. (57)

First, repat the word 'Mur' (demon) followed by the word 'Mardan', which were the (other) names of 'Sudarshan (wheel) Chakar', the wise men may keep it in mind. (58)

First utter the word ' Madh' (demon) followed by the word 'ha' ; these names would mean 'Sudarshan wheel' ; let the poets keep this in mind. (59)

ਨਰਕਾਸੁਰ ਪ੍ਰਿਥਮੈ ਉਚਰਿ ਪੁਨਿ ਰਿਪੁ ਸਬਦ ਬਖਾਨ ।
ਨਾਮ ਸੁਦਰਸਨ ਚਕ੍ ਕੋ ਚਤੁਰ ਚਿਤ ਮੈ ਜਾਨ । ੬੦ ।
Narkasur prithmai uchar pun rip sabad bakhan.
Naam Sudarsan chakar ko chatur chit mein jaan. (60)

ਦੈਤ ਬਕਤ੍ ਕੋ ਨਾਮ ਕਹਿ ਸੂਦਨ ਬਹੁਰਿ ਉਚਾਰ ।
ਨਾਮ ਸੁਦਰਸਨ ਚਕ੍ ਕੋ ਜਾਨ ਚਿਤ ਨਿਰਧਾਰ । ੬੧ ।
dait baktar ko naam keh sudan bahur uchar.
Naam Sudarsan chakar ko jaan chit nirdhar. (61)

ਪ੍ਰਿਥਮ ਚੰਦੇਰੀ ਨਾਥ ਕੋ ਲੀਜੈ ਨਾਮ ਬਨਾਇ ।
ਪੁਨਿ ਰਿਪੁ ਸਬਦ ਉਚਾਰੀਐ ਚਕ੍ ਨਾਮ ਹੁਇ ਜਾਇ । ੬੨ ।
pritham chanderi naath ko leejai naam banaie.
punn rip shabad ucharai chakar naam hoias jai. (62)

ਨਰਕਾਸੁਰ ਕੋ ਨਾਮ ਕਹਿ ਮਰਦਨ ਬਹੁਰਿ ਉਚਾਰ ।
ਨਾਮ ਸੁਦਰਸਨ ਚਕ੍ ਕੋ ਲੀਜਹੁ ਸੁ ਕਬਿ ਸੁ ਧਾਰ । ੬੩ ।
narkasur ko naam keh mardan bohar uchar.
Naam Sudarsan chakar ko leejoh so kab so dhar. (63)

ਕਿਸਨ ਬਿਸਨ ਕਹਿ ਜਿਸਨੁ ਅਨੁਜ ਆਯੁਧ ਬਹੁਰਿ ਉਚਾਰ ।
ਨਾਮ ਸੁਦਰਸਨ ਚਕ੍ ਕੇ ਨਿਕਸਤ ਚਲਹਿ ਅਪਾਰ । ੬੪ ।
kisan bisan keh jisan anuj ayudh bahuri uchar.
Naam Sudarsan chakar ke niksat Chaieh apar. (64)

ਬਜ੍ ਅਨੁਜ ਪ੍ਰਿਥਮੈ ਉਚਰ ਫਿਰਿ ਪਦ ਸਸਤ੍ ਬਖਾਨ ।
ਨਾਮ ਸੁਦਰਸਨ ਚਕ੍ ਕੇ ਚਤੁਰ ਚਿਤ ਮੈ ਜਾਨ । ੬੫ ।
bajar anuj prithmai uchar phir pad sastar bakhan.
Naam Sudarsan chakar ke chatutr chit mein jaan. (65)

ਪ੍ਰਿਥਮ ਬਿਰਹ ਪਦ ਉਚਰਿ ਕੈ ਪੁਨਿ ਕਹੁ ਸਸਤ੍ ਬਿਸੇਖ ।
ਨਾਮ ਸੁਦਰਸਨ ਚਕ੍ ਕੇ ਨਿਕਸਤ ਚਲੈ ਅਸੇਖ । ੬੬ ।
pritham bireh pad uchar kai pun koh sastar bisekh.
Naam Sudarsan chakar kai niksat chalai asekh. (66)

ਪ੍ਰਿਥਮੈ ਵਹੈ ਉਚਾਰੀਐ ਰਿਧ ਸਿਧ ਕੋ ਧਾਮ ।
ਪੁਨਿ ਪਦ ਸਸਤ੍ ਬਖਾਨੀਐ ਜਾਨੁ ਚਕ੍ ਕੋ ਨਾਮ । ੬੭ ।
prithmai vehai uchariai ridh sidh ko dham.
punn pad sastar bakhaniai jaan chakar ko naam. (67)

First, repeat the word 'Narkasur' (demon) followed by the word 'Rip' and this would lead to the name of the wheel, the philosophers (thinkers) should keep this in mind. (60)

First, say the name of 'Demon Bakatar' followed by the word 'Sudan' (killer). These names (words) would refer to 'Sudarshan Chakar' (Resolving wheel). Be sure of this and keep in mind. (61)

First, say Chanderi Nath (Shishupal) followed by the word 'Rip' and this would mean the wheel (Sudarshan). (62)

First, repeat the name of 'Narksur' (a demon) followed by the word mardan (one who crushes), this would refer to 'Sudarshan Wheel'. O Poets ! keep this in mind. (63)

First use the word Krishna, Vishnu and Vaman (Jisan Anuj) followed by the name Audh (weapon), which would lead to countless names of Sudarshan wheel. (64)

First, say 'Bajar Anuj' (Indra's younger brother vaman) followed by the word 'shastar'. This would mean the Sudarshan Wheel, O wise men ! Remember this fully. (65)

First, utter 'Bireh' (one wearing the crown of lion's tail, Krishna) followed by the word special weapon. This would lead to countless names of Sudarshan wheel. (66)

First, repeat the name of Vishnu, who was the source of all occult powers (Ridhis and Sidhis) followed by the word "shastar" (weapon), this would again (mean) lead to Sudarshan Wheel'. (67)

ਗਿਰਧਰ ਪ੍ਰਿਥਮ ਉਚਾਰਿ ਪਦ ਆਯੁਧ ਬਹੁਰਿ ਉਚਾਰਿ ।
ਨਾਮ ਸੁਦਰਸਨ ਚਕ੍ ਕੇ ਨਿਕਸਤ ਚਲੈ ਅਪਾਰ । ੬੮ ।
girdhar pritham uchar pad ayudh bohar uchar.
Naam Sudarsan chakar kai niksat chalai apar. (68)

ਕਾਲੀ ਨਥੀਆ ਪ੍ਰਿਥਮ ਕਹਿ ਸਸਤ੍ ਸਬਦ ਕਹੁ ਅੰਤਿ ।
ਨਾਮ ਸੁਦਰਸਨ ਚਕ੍ ਕੇ ਨਿਕਸਤ ਜਾਹਿ ਅਨੰਤ । ੬੯ ।
Kali nathia pritham keh sastar sabad koh ant.
Naam Sudarsan chakar kai niksat jahiha anant. (69)

ਕੰਸ ਕੇਸਿਹਾ ਪ੍ਰਥਮ ਕਹਿ ਫਿਰਿ ਕਹਿ ਸਸਤ੍ ਬਿਚਾਰਿ ।
ਨਾਮ ਸੁਦਰਸਨ ਚਕ੍ ਕੇ ਲੀਜਹੁ ਸੁ ਕਬਿ ਸੁ ਧਾਰ । ੭੦ ।
Kans kaiseha pratham keh phir keh sastar bichar
Naam Sudarsan chakar kai leejoh so kabi so kab so dhaar. (70)

ਬਕੀ ਬਕਾਸੁਰ ਸਬਦ ਕਹਿ ਫੁਨਿ ਬਚ ਸਤ੍ਰ ਉਚਾਰ ।
ਨਾਮ ਸੁਦਰਸਨ ਚਕ੍ ਕੇ ਨਿਕਸਤ ਚਲੈ ਅਪਾਰ । ੭੧ ।
baki bakasur sabad keh phun bach satar uchar.
Naam Sudarsan chakar kai niksatchalai apar. (71)

ਅਘ ਨਾਮਨ ਅਘਹਾ ਉਚਰਿ ਪੁਨਿ ਬਚ ਸਸਤ੍ ਬਖਾਨ ।
ਨਾਮ ਸੁਦਰਸਨ ਚਕ੍ ਕੇ ਸਭੈ ਚਤੁਰ ਚਿਤਿ ਜਾਨ । ੭੨ ।
agh nasan aghha uchar punn bach sastar bakhan.
Naam Sudarsan chakar kai sabhai chatur jaan. (72)

ਸ੍ਰੀ ਊਪੇ'ਦ੍ ਕੇ ਨਾਮ ਕਹਿ ਫੁਨਿ ਪਦ ਸਸਤ੍ ਬਖਾਨ ।
ਨਾਮ ਸੁਦਰਸਨ ਚਕ੍ ਕੇ ਸਬੈ ਸਮਝ ਸੁਰ ਗਿਆਨ । ੭੩ ।
Sri Upendra kai naam keh phun pad sastar bakhan.
Naam Sudarsan chakar kai sabai samajh sur gian. (73)

ਕਬਿਯੋ ਬਾਚ

ਦੋਹਰਾ

ਸਬੈ ਸੁਭਟ ਅਉ ਸਭ ਸੁਕਬਿ ਯੈ ਸਨਝੋ ਮਨ ਮਾਹਿ ।
ਬਿਸਨੁ ਚਕ੍ ਕੇ ਨਾਮ ਮੈ ਭੇਦ ਕਉਨਹੂੰ ਨਾਹਿ । ੭੪ ।
ਇਤਿ ਸ੍ਰੀ ਨਾਮ ਮਾਲਾ ਪੁਰਾਣੇ ਚਕ੍ ਨਾਮ ਦੁਤੀਯ ਧਿਆਇ
ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੨ ।

Kabiou baach

Dohra

Sabhai Subhat aou sab sukab yo danjho mam mahai.
bisan chakar kai naam main bheid kaunhun nahi. (74)
Iti Sri Naam Mala Puranai Chakar naam dutiya dhiae
samapatam sabh Subham Sat. (2)

At first, pronounce the word 'girdhar' (Krishna-who could ascend the mountain goverdhan) and then speak the letter 'Audh (saster)', so many names of Sudarshan wheel will be formed. (68)

At first use the word 'Kali nathia' (Krishna who could subdue the cobra kali) and then in the end use the word sastar, which will result in great many names of the Sudarshan Chakar ; (wheel). (69)

First pronounce the word 'Kans Kesiha' (the killer of kans and kaisi-Krishna) and then add the word 'satar' ; as such these would refer to Sudarshan Chakar (wheel) only. The poets may kindly bear this in mind. (70)

At first, speak the word Baki (a female demon) and then Bakasur (a demon) ; then add the word 'satar' (enemy) to it ; so, many different names of 'Sudarshan Chakar' (Wheel) will appear. (71)

At first pronounce the word 'Agh Sasan' (the destroyer of demon Agh) and "Agh ha" and then add to it the word sastar ; so these would mean 'Sudarshan Chakar' (wheel). (72)

At first pronounce the name of 'Sri Upaidar' (the vaman Incarnation) and then say the word 'Saster'. This would refer to 'Sudarshan Chakar' (wheel) as is known to all wise people. (73)

The poet has said

Couplet :

"O all the warriors and great poets ! Please try to understand in your mind that there was no distinction between the names of Vishnu and Sudarshan. (74)

Here the second chapter of Sri Naam Mala Puran dealing with 'Chakar' Naam is completed. All is well so far.

ਅਥ ਸ੍ਰੀ ਬਾਣ ਕੇ ਨਾਮ

ਦੋਹਰਾ

ਬਿਸਿਖ ਬਾਣ ਸਰ ਧਨੁਜ ਭਨ ਕਵਚ"ਤਕ ਕੇ ਨਾਮ ।
ਸਦਾ ਹਮਾਰੀ ਜੈ ਕਰੋ ਸਕਲ ਕਰੋ ਮਮ ਕਾਮ । ੭੫ ।

Ab Sri baan kai Naam

Dohra

bisikh baan sar dhanuj bhan kavchantak ke naam.
Sada hamari jai karo sakal karo mum kaam. (75)

ਧਨੁਖ ਸਬਦ ਪ੍ਰਿਥਮੈ ਉਚਰਿ ਅਗ੍ਰਜ ਬਹੁਰਿ ਉਚਾਰ ।
ਨਾਮ ਸਿਲੀਮੁਖ ਕੇ ਸਭੈ ਲੀਜਹੁ ਚਤੁਰ ਸੁਧਾਰ । ੭੬ ।

dhanukh sabad prithamai uchar agaraj bohar uchar.
naam silimukh ke sabhai leejoh chatur sudhar. (76)

ਪਨਚ ਸਬਦ ਪ੍ਰਿਥਮੈ ਉਚਰਿ ਅਗ੍ਰਜ ਬਹੁਰਿ ਉਚਾਰ ।
ਨਾਮ ਸਿਲੀਮੁਖ ਕੇ ਸਭੈ ਨਿਕਸਤ ਚਲੈ ਅਪਾਰ । ੭੭ ।

pavach sabad prithmai uchar agaraj bohar uchar.
naam silimukh ke sabhai niksat chalai apar. (77)

ਨਾਮ ਉਚਾਰਿ ਨਿਖੰਗ ਕੇ ਬਾਸੀ ਬਹੁਰਿ ਬਖਾਨ ।
ਨਾਮ ਸਿਲੀਮੁਖ ਕੇ ਸਭੈ ਲੀਜਹੁ ਹ੍ਰਿਦੈ ਪਛਾਨ । ੭੮ ।

naam uchar nikhang kai basi bahur bakhan.
naam silimukh ke sabhai leejoh hirdai pachhan. (78)

ਸਭ ਮ੍ਰਿਗਯਨ ਕੇ ਨਾਮ ਕਹਿ ਹਾ ਪਦ ਬਹੁਰਿ ਉਚਾਰ ।
ਨਾਮ ਸਭੈ ਸ੍ਰੀ ਬਾਨ ਕੇ ਜਾਨੁ ਹ੍ਰਿਦੈ ਨਿਰਧਾਰ । ੭੯ ।

Sabh mrigyan kai naam keh ha pad bohar uchar.
naam sabhai sri baan kai jaan hirdai nirdhar. (79)

ਸਕਲ ਕਵਚ ਕੇ ਨਾਮ ਕਹਿ ਭੇਦਕ ਬਹੁਰਿ ਬਖਾਨ ।
ਨਾਮ ਸਕਲ ਸ੍ਰੀ ਬਾਨ ਕੇ ਨਿਕਸਤ ਚਲੈ ਪ੍ਰਮਾਨ । ੮੦ ।

sakal kavach ke naam keh bhedak bohar bakhan.
naam sakal Sri baan kai niksat chalai parman. (80)

ਨਾਮ ਚਰਮ ਕੇ ਪ੍ਰਿਥਮ ਕਹਿ ਛੇਦਕ ਬਹੁਰਿ ਬਖਾਨ ।
ਨਾਮ ਸਭੈ ਹੀ ਬਾਨ ਕੇ ਚਤੁਰ ਚਿਤ ਮੈ ਜਾਨੁ । ੮੧ ।

naam charam kai pritham keh chhedak bohar bakhan.
naam charam kai pritham keh chatur chit mein jaan. (81)

+Now the Portrayal of Sri Baan and its names begins.

Couplet :

Bisikh (arrow), baan, sar, dhanuj, (the arrow created from dhanush) are called 'Kavchatak' (the arrow which tears open the protective coat of iron) and these have always helped me towards my victory and all my functions (acts) are fulfilled (completed) successfully. (75)

First, speak the word 'dhanukh' then add the word 'agarj' (the arrow which proceeds (shoots) (from the bow) all these names would refer to 'Silimukh' (arrow). O Intelligent Men ! Keep this in mind. (76)

At first pronounce the word 'Panach' (bow) and then add agarj. So, all these names would refer to 'Silimukh' (arrow). (77)

At first say the word "Ni khang" (quiver) and then add the word basi (abode). All these names would add upto Silimukh (arrow). So remember (keep) these names. (78)

First pronounce all the names of 'mrigyan' (animals) then add the word 'ha' ; all thse names refer to the arrow, make this certain in your mind. (79)

First, take the names of the coats of mail (protective cover), and then add 'bhedak' word (the piercing one) to it. Then all these words would (make lead to the name of Sri baan (the arrow). (80)

First, say the word 'Charm' (shield) and then add the word 'Chhedak' (the piercing one), all these names would refer to the arrow. The wise people in their mind should realize this. (81)

ਸੁਭਟ ਨਾਮ ਉਚਾਰਿ ਕੈ ਹਾ ਪਦ ਬਹੁਰਿ ਸੁਨਾਇ ।
ਨਾਮ ਸਿਲੀਮੁਖ ਕੇ ਸਬੈ ਲੀਜਹੁ ਚਤੁਰ ਬਨਾਇ । ੮੨ ।
Subhat naam uchar kai ha pad bohar sunaie.
naam silimukh ke sabai leejoh chatur banaie. (82)

ਸਭ ਪਛਨ ਕੇ ਨਾਮ ਕਹਿ ਪਰ ਪਦ ਬਹੁਰਿ ਬਖਾਨ ।
ਨਾਮ ਸਿਲੀਮੁਖ ਕੇ ਸਬੈ ਚਿਤ ਮੈ ਚਤੁਹਿ ਪਛਾਨ । ੮੩ ।
sabh pachhan ke naam keh par pad bohar bakhan.
naam silimukh ke sabai chit mein chatur pachhan. (83)

ਪੰਛੀ ਪਰੀ ਸਪੰਖ ਧਰ ਪਛਿ ਅੰਤਕ ਪੁਨਿ ਭਾਖੁ ।
ਨਾਮ ਸਿਲੀਮੁਖ ਕੇ ਸਭੈ ਜਾਨ ਹ੍ਰਿਦੈ ਮੈ ਰਾਖੁ । ੮੪ ।
panchhi pari sapankh dhar puchh antak pun bhakh.
naam silimukh ke sabai jaan hirdai mein raakh. (84)

ਸਭ ਆਕਾਸ ਕੇ ਨਾਮ ਕਹਿ ਚਰ ਪਦ ਬਹੁਰਿ ਬਖਾਨ ।
ਨਾਮ ਸਿਲੀਮੁਖ ਕੇ ਸਭੈ ਲੀਜੈ ਚਤੁਰ ਪਛਾਨ । ੮੫ ।
Sabh akas kai naam keh chr pad bohar bakhan.
naam silimukh ke sabai leejai chatur pachhan. (85)

ਖੰ ਅਕਾਸ ਨਭਿ ਗਗਨ ਕਹਿ ਚਰ ਪਦ ਬਹੁਰਿ ਉਚਾਰੁ ।
ਨਾਮ ਸਕਲ ਸ੍ਰੀ ਬ੍ਰਾਨ ਕੇ ਲੀਜਹੁ ਚਤੁਰ ਸੁ ਧਾਰ । ੮੩ ।
khung akas nabh gagan keh char pad bahur uchar.
naam sakal Sri baan ke leejoh chatur so dhar. (86)

ਅਸਮਾਨ ਸਿਪਹਰ ਸੁ ਦਿਵ ਗਰਦੂੰ ਬਹੁਰਿ ਬਖਾਨੁ ।
ਪੁਨਿ ਚਰ ਸਬਦ ਬਖਾਨੀਐ ਨਾਮ ਬਾਨ ਕੇ ਜਾਨ । ੮੭ ।
asman sipihar so div gardun bohar bakhan.
pun char sabad bakhaniai naam baan ko jaan. (87)

ਪ੍ਰਿਥਮ ਨਾਮ ਕਹਿ ਚੰਦ੍ ਕੇ ਧਰ ਪਦ ਬਹੁਰੋ ਦੇਹੁ ।
ਪੁਨਿ ਚਰ ਸਬਦ ਉਚਾਰਿਐ ਨਾਮ ਬਾਨ ਲਖਿ ਲੇਹੁ ।੮੮ ।
pritham naam keh chander keh dhar pad bohrai deho.
pun char sabad uchariai naam baan lakh leho. (88)

ਗੋ ਮਰੀਚ ਕਿਰਨੰ ਛਟਾਧਰ ਧਰ ਕਹਿ ਮਨ ਮਾਹਿ ।
ਚਰ ਪਦ ਬਹੁਰਿ ਬਖਾਨਿਐ ਨਾਮ ਬਾਨ ਹੁਇ ਜਾਹਿ । ੮੯ ।
go mareech karnung chhatadhar per keh man mahai.
char pad bohar bakhaniai naam baan hoiai jahai. (89)

At first pronounce the word 'subhat' (warrior) and than add the word 'ha' to it. All these names would lead to the name of 'silmikh', (arrow); all the intelligent (scholarly) people should remember it. (82)

First, pronounce all the names of the birds and then add 'par' (enemy) to it, all these names would refer to 'silimikh', the arrow. All the clever people should satisfy their minds and make sure. (83)

First pronounce the words 'panchhi pari' (bird with wings), 'sapunkh' (along with wings) 'pachhidhar' (who had worn wings), then add to it 'autak' (the killer one) word. All these names would mean 'silimukh (arrow) which one should keep in mind. (84)

First mention all the names of the sky, and then add the word 'Char' (prevailing there). All these names would lead to the name of silimukh (arrow). O clever men ! Try to realize this. (85)

First, mention the words khang, akash, nabh, and gagan, and then add the word 'Char' (the one being shot). All these names would refer to the arrow. O wise men ! Remember this in your heart. (86)

First use ' asman siphar, div and gardoong (the moving sky), then add the word 'char' to it, all these names would refer to the arrow. (87)

First pronounce the names of the moon, then add the word 'dhar' (the one adopting it) and further say 'char ; all these should be considered as referring to the arrow.(88)

First say the words "go, marich, kiran, chhatakar" (the moon, assuming the light effect) then add to it the word 'Char' in mind ; thus these would all lead to the name of 'Arrow'. (89)

ਰਜਨੀਸਰ ਦਿਨਹਾ ਉਚਰਿ ਧਰ ਧਰ ਪਦ ਕਹਿ ਅੰਤ ।
ਨਾਮ ਸਕਲ ਸ੍ਰੀ ਬਾਨ ਕੇ ਨਿਕਰਤ ਜਾਹਿ ਅਨੰਤ । ੯੦ ।
rajnisar dinha uchar dhar dhar pad keh ant.
naam sakal Sri baan kai niksat jahai anany. (90)

ਰਾਤ੍ਰਿ ਨਿਸਾ ਦਿਨ ਘਾਤਨੀ ਚਰ ਧਰ ਸਬਦ ਬਖਾਨ ।
ਨਾਮ ਸਕਲ ਸ੍ਰੀ ਬਾਨ ਕੇ ਕਰੀਅਹੁ ਚਤੁਰ ਬਖਿਆਨ । ੯੧ ।
ratar nisa din ghatani char dhar sabad bakhan.
naam sakasl Sri baan kai karioh chatur bakhian. (91)

ਸਸਿ ਉਪਰਾਜਨਿ ਰਵਿ ਹਰਨਿ ਚਰ ਕੋ ਲੈ ਕੈ ਨਾਮ ।
ਧਰ ਕਹਿ ਨਾਮ ਏ ਬਾਨ ਕੇ ਜਪੋ ਆਠਹੂੰ ਜਾਮ । ੯੨ ।
sas uprajan rav haran char ko lai ke naam.
dhar keh naam eai baan ke japo athhun jaam. (92)

ਰੈਨ ਅੰਧਪਤਿ ਮਹਾ ਨਿਸਿ ਨਿਸਿ ਈਸਰ ਨਿਸਿ ਰਾਜ ।
ਚੰਦ੍ਰ ਬਾਨ ਚੰਦ੍ਰਹਿ ਧਰਯੋ ਚਿਤ੍ਰਨ ਕੇ ਬਧ ਕਾਜ·। ੯੩ ।
rein andhpat maha nis nis isar nis raj.
chander baan chandreh dhariou chitran kai badh kaaj. (93)

ਸਭ ਕਿਰਨਨ ਕੇ ਨਾਮ ਕਹਿ ਧਰ ਪਦ ਬਹੁਰਿ ਉਚਾਰ ।
ਪੁਨਿ ਧਰ ਕਹੁ ਸਭ ਬਾਨ ਕੇ ਜਾਨੁ ਨਾਮ ਨਿਰਧਾਰ । ੯੪ ।
Sabh kirnan ke naam keh dhar pad bohar uchar,
pun dhar koh sabh baan kai jaan naam nirdhar. (94)

ਸਭ ਸਮੁੰਦਰ ਕੇ ਨਾਮ ਲੈ ਅੰਤਿ ਸਭਦ ਸੁਤ ਦੇਹੁ ।
ਪੁਨਿ ਧਰ ਸਬਦ ਉਚਾਰੀਐ ਨਾਮ ਬਾਨ ਲਖਿ ਲੇਹੁ । ੯੫ ।
Sabh samundar kai naam lai ant sabad sut deho.
pun dhar sabad uchariai naam baan lakh leho. (95)

ਜਲਪਤਿ ਜਲਾਲੈ ਨਦੀ ਪਤਿ ਕਹਿ ਸੁਤ ਪਦ ਕੋ ਦੇਹੁ ।
ਪੁਨਿ ਧਰ ਸਬਦ ਬਖਾਨੀਐ ਨਾਮ ਬਾਨ ਲਖਿ ਲੇਹੁ । ੯੬ ।
jalpat jalale nadi pat keh sut pad ko deho.
pun dhar sabad bakhaniai naam baan lakh leho. (96)

ਨੀਰਾਲੈ ਸਰਤਾਧਿਪਤਿ ਕਹਿ ਸੁਤ ਪਦ ਕੋ ਦੇਹੁ ।
ਪੁਨਿ ਧਰ ਸਬਦ ਬਖਾਨੀਐ ਨਾਮ ਬਾਨ ਲਖਿ ਲੇਹੁ । ੯੭ ।
neeralai sartadhpat keh sut pad ko deho.
pun dhar sabad bakhaniai naam baan lakh leho. (97)

At first mention words 'rajnisur' (moon) and dinha (one finishing the day) and then add (twice) the word 'dhar' to them, thus it would lead to many names of the arrow. (90)

First pronounce the names "Ratri, Nisa, din ghatni and then add to it words "char and dhar" ; all these names would refer to the arrow. O clever Man ! Now recite this word. (91)

First mention the words ;sas, uparjan, (the creator of moon) and 'Raviharan' (the destroyer of the sun) and then add the word 'char' to it and further mention the word 'dhar', all these refer to the arrow ; and I meditate (remember) it throughout day and night (eight pehars) (all twenty-four hours). (92)

The words 'Rain andhpat' 'maha nispat', nis-isar, nis-raj and chander may be spoken at first and then adding, the word 'baan' to it, it would refer to 'Chander baan', which could kill the leopards. (93)

First mention all the names of Kiran and then add dhar to it and saydhar ; then all these would mean 'the arrow'. Make it sure now. (94)

First, take the name of all oceans, then, mention the word 'sut' and then add the word 'dhar'. All these should be understood as leading to the 'arrow' only. (95)

First pronounce the words "jalpat, jalalai, (based on water) and nadi pat." then add the word 'sut' and then add 'dhar' to it. All this should be understood as meaning 'arrow' only. (96)

At first, speak the word 'niralai' sartadhpat, then add the word 'sut' to it, and then mention the word 'dhar'. All this should be realized (understood) as arrow. (97)

ਸਭੈ ਝਖਨ ਕੇ ਨਾਮ ਲੈ ਬਿਰੀਆ ਕਹਿ ਲੇ ਏਕ ।
ਸੁਤ ਧਰ ਕਹੁ ਸਭ ਨਾਮ ਸਰ ਨਿਕਸਤ ਜਾਹਿ ਅਨੇਕ । ੯੮ ।
Sabhai jakhan kai naam lai biria keh lai ek.
sut dhar koh sabh naam sar niksat jahai anek. (98)

ਸਭ ਜਲ ਜੀਵਨਿ ਨਾਮ ਲੈ ਆਸ੍ਰੈ ਬਹੁਰਿ ਬਖਾਨ ।
ਸੁਤ ਧਰ ਬਹੁਰਿ ਬਖਾਨੀਐ ਨਾਮ ਬਾਨ ਸਭ ਜਾਨ । ੯੯ ।
Sabh jal jeevan naam lai asrai bohar bakhan.
sut dhar bohar bakhaniai naam baan sabh jaan. (99)

ਧਰੀ ਨਗਨ ਕਧ ਨਾਮ ਕਹਿ ਧਰ ਸੁਤ ਪੁਨਿ ਪਦ ਦੇਹੁ ।
ਪੁਨਿ ਧਰ ਸਬਦ ਬਖਾਨੀਐ ਨਾਮ ਬਾਨ ਲਖਿ ਲੇਹੁ । ੧੦੦ ।
dhari gagan ke naam keh dhar sut pun pad deho.
pun dhar sabad bakhaniai naam baan lakh leho. (100)

ਬਾਸਵ ਕਹਿ ਅਰਿ ਉਚਰੀਐ ਧਰ ਸੁਤ ਧਰ ਪੁਨਿ ਭਾਖੁ ।
ਨਾਮ ਸਕਲ ਸ੍ਰੀ ਬਾਨ ਕੇ ਜਾਨ ਜੀਅ ਮੈ ਰਾਖੁ । ੧੦੧ ।
basav keh ar uchriai dhar sut dhar pun bhakh.
naam sakal Sri baan kai jaan jia main rakh. (101)

ਪੁਹਪ ਧਨੁਖ ਕੇ ਨਾਮ ਕਹਿ ਆਯੁਧ ਬਹੁਰਿ ਉਚਾਰ ।
ਨਾਮ ਸਕਲ ਸ੍ਰੀ ਬਾਨ ਕੇ ਨਿਕਸਤ ਚਲੈ ਅਪਾਰ । ੧੦੨ ।
pohap dhanukh ke naam keh ayudh bohar uchar.
naam sakal Sri baan kai niksat chalai apar. (102)

ਸਕਲ ਮੀਨ ਕੇ ਨਾਮ ਕਹਿ ਕੇਤੁਵਯੁਧ ਕਹਿ ਅੰਤ ।
ਨਾਮ ਸਕਲ ਸ੍ਰੀ ਬਾਨ ਕੇ ਨਿਕਸਤ ਜਾਹਿ ਅਨੰਤ । ੧੦੩ ।
sakal man ke naam keh ketvayudh keh ant.
naam sakal Sri baan kai niksat jahai anant. (103)

ਪੁਹਪ ਆਦਿ ਕਹਿ ਧਨੁਖ ਕਹਿ ਧਰ ਆਯੁਧਹਿ ਬਖਾਨ ।
ਨਾਮ ਸਕਲ ਸ੍ਰੀ ਬਾਨ ਕੇ ਨਿਕਸਤ ਜਾਤ ਅਪ੍ਰਮਾਨ । ੧੦੪ ।
pohap aad keh dhanukh keh dhar ayudheh bakhan.
naam sakal Sri baan kai niksat jaat aparman. (104)

ਆਦਿ ਭ੍ਰਮਰ ਕਹਿ ਪਨਚ ਕਹਿ ਧਰ ਧਰ ਸਬਦ ਬਖਾਨ ।
ਨਾਮ ਸਕਲ ਸ੍ਰੀ ਬਾਨ ਕੇ ਜਾਨਹੁ ਗੁਨਨ ਨਿਧਾਨ । ੧੦੫ ।
aad bharmar keh panach keh dhar dhar sabad bakhan.
naam sakal Sri baan kai janoh gunan nidhan. (105)

Take all the names of "fist, 'jhakhan' and mention once the word 'biria' (giving comforts) then add the words "sut and dhar." This would give you many names of the arrow. (98)

First, mention all the names of the beings living in water, then add the word asrai (support) and take names of "sut and dhar" to be added. All these names would mean 'Arrow'. (99)

First, mention the words ;dhari' (mountain with ranges) and add 'Nag' to it and add the "dhar and sut". Mention then the word "dhar". All these would add to mean the 'Arrow'. (100)

First, mention basav's (Indra's) enemy, add the words "dhar, sut, dhar," then all these names would mean arrow. Keep this in mind fully. (101)

First mention 'pahup dhanukh' (kamdev with the bow of flowers) and then add the word Audh (sastar). Thus, it will lead to many names of arrow. (keep this in your mind). (102)

First repeat all the names of the fish (Meen) then add the word at the end 'Ketvayudh'; this would lead to many names of the arrow. (103)

First use the word pahuo (flower), then followed by 'dhanukh' and then the words 'dhar' and 'Audh' (shstar) are added, which would lead to many names of the arrow. (104)

First mention the word "Bharmar" (black bee) followed by the word"panache" (bow string) and then add twice the word 'dhar'. All these names represent the arrow. Let the virtuous people know this. (105)

ਸਭ ਭਲਕਨ ਕੇ ਨਾਮ ਕਹਿ ਆਦਿ ਅੰਤਿ ਧਰ ਦੇਹੁ ।
ਨਾਮ ਸਕਲ ਸ੍ਰੀ ਬਾਨ ਕੇ ਚੀਨ੍ਹ ਚਤੁਰ ਚਿਤ ਲੇਹੁ । ੧੦੬ ।
Sabh bhalkan ke naam keh aad ant dhar deho.
naam sakal Sri baan kai cheen chatur chit leho. (106)

ਸੋਰਠਾ

ਜਿਹ ਧਰ ਪ੍ਰਿਥਮ ਬਖਾਨ ਤਿਹ ਸੁਤ ਬਹੁਰਿ ਬਖਾਨਿਐ ।
ਸਰ ਕੇ ਨਾਮ ਅਪਾਰ ਚਤੁਰ ਚਿਤ ਮੈ ਜਾਨੀਐ । ੧੦੭ ।

Sortha

jeh dhar pritham bakhan the sut bahore bakhaniai.
sar kai naam apar chatur chit mein janiai. (107)

ਦੋਹਰਾ

ਬਿਸ ਕੇ ਨਾਮ ਉਚਰਿ ਕੈ ਖ ਪਦ ਬਹੁਰਿ ਬਖਾਨ ।
ਨਾਮ ਸਕਲ ਹੀ ਬਾਣ ਕੇ ਲੀਜੋ ਚਤੁਰ ਪਛਾਨ । ੧੦੮ ।

Dohra

bis kai naam uchar kai 'kh' pad bahore bakhan.
Naam sakal hi baan kai leejai chatur pachhan. (108)

ਬ ਪਦ ਪ੍ਰਿਥਮ ਬਖਾਨਿ ਕੈ ਪੁਨਿ ਨਕਾਰ ਪਦ ਦੇਹੁ ।
ਨਾਮ ਸਕਲ ਸ੍ਰੀ ਬਾਣ ਕੇ ਜਾਨ ਚਤੁਰ ਚਿਤਿ ਲੇਹੁ । ੧੦੯ ।
'B' pad pritham bakhan kai punn nakar pad deho.
Naam sakal Sri baan kai jaan chatur chit leho. (109)

ਕਾਨੀ ਨਾਮ ਬਖਾਨਿ ਕੈ ਧਰ ਪਦ ਬਹੁਰਿ ਬਖਾਨ ।
ਹਿਰਦੈ ਸਮਝੋ ਚਤੁਰ ਤੁਮ ਸਕਲ ਨਾਮ ਜੋ ਬਾਨ । ੧੧੦ ।
kani naam bakhan kai dhar pad bahur bakhan.
hirdai samjho chatur tum sakal naam jeh baan. (110)

ਫੋਕ ਸਬਦ ਪ੍ਰਿਥਮੈ ਉਚਰਿ ਧਰ ਪਦ ਬਹੁਰੈ ਦੇਹੁ ।
ਨਾਮ ਸਕਲ ਸ੍ਰੀ ਬਾਣ ਕੇ ਚਤੁਰ ਹ੍ਰਿਦੈ ਲਖਿ ਲੇਹੁ । ੧੧੧ ।
phok sabad prithmai uchar dhar pad bahorou deho.
Naam sakal Sri baan kai chatur hirdai lakh leho. (111)

ਪਸੁਪਤਿ ਪ੍ਰਥਮ ਬਖਾਨਿ ਕੈ ਅਸ੍ ਸਬਦ ਪੁਨਿ ਦੇਹੁ ।
ਨਾਮ ਸਕਲ ਸ੍ਰੀ ਬਾਣ ਕੇ ਚਿਤਿ ਚਤੁਰ ਲਖਿ ਲੇਹੁ । ੧੧੨ ।
pasupat pratham bakhan kai asar`sabad pun deho.
Naam sakal Sri baan kai chit chatur lakh leho. (112)

First pronounce 'bhalak' (point of arrow) or its various names and then add dhar (word) at the end; so all these names would refer to the arrow. O clever people ! keep this point in mind." (106)

Dohra :

By naming all the names of poison, try to add the letter Kh, and all these names would (add up) lead to the name of an arrow. O learned men ! Think over it. (108)

First of all utter the word 'b' and then add the letter w, and these are all names of various arrows. O clever men ! keep this version in mind (for future reference).(109)

First write the word 'Kam' and then explain (add) the word 'Dhar' to it. O' clever persons ! consider this as the name of an arrow in your mind. (110)

At first, utter the word 'phok', and then add the word 'dhar' to it , these are all names of the arrows. O intelligent men keep this in mind ! (111)

First pasupat (Shiv ji) is to be mentioned and then add one word asar (thrown open) and consider it as the name of the arrow in your mind. O learned ones! Consider it in your mind ! (112)

ਸਹਸ ਨਾਮ ਸਿਵ ਕੇ ਉਚਰਿ ਅਸ੍ ਸਬਦ ਪੁਨਿ ਦੇਹੁ
ਨਾਮ ਸਕਲ ਸ੍ਰੀ ਬਾਣ ਕੇ ਚਤੁਰ ਚੀਨ ਚਿਤਿ ਲੇਹੁ । ੧੧੩ ।
sehas naam Siv kai uchar asar sabad pun deho.
Naam sakal Sri baan kai chatur cheen chit leho. (113)

ਪ੍ਰਿਥਮ ਕਰਨ ਕੇ ਨਾਮ ਕਹਿ ਪੁਨਿ ਅਰਿ ਸਬਦ ਬਖਾਨ ।
ਨਾਮ ਸਕਲ ਸ੍ਰੀ ਬਾਣ ਕੇ ਲੀਜੋ ਚਤੁਰ ਪਛਾਨ । ੧੧੪ ।
pritham karan kai naam keh pun ar Sabad bakhan.
Naam sakal Sri baan kai leejai Chatur pachhan. (114)

ਭਾਨਜ"ਤ ਕਰਨ"ਤ ਕਰਿ ਐਸੀ ਭਾਤਿ ਬਖਾਨ ।
ਨਾਮ ਸਕਲ ਸ੍ਰੀ ਬਾਣ ਕੇ ਚਤੁਰ ਲੀਜੀਅਹ ਜਾਨ । ੧੧੫ ।
bhanjant karnant kar aisi bhant bakhan.
Naam sakal Sri baan kai chatur leejieh jaan. (115)

ਸਭ ਅਰਜੁਨ ਕੇ ਨਾਮ ਕਹਿ ਆਯੁਧ ਸਬਦ ਬਖਾਨ ।
ਨਾਮ ਸਕਲ ਸ੍ਰੀ ਬਾਣ ਕੇ ਲੀਜਹੁ ਚਤੁਰ ਪਛਾਨ । ੧੧੬ ।
sab arjun kai naam keh ayudh sabad bakhan.
naam sakal Sri baan kai leejoh Chatur pachhan. (116)

ਜਿਸਨ ਧਨੰਜੈ ਕ੍ਰਿਸਨ ਭਨਿ ਸ੍ਵੇਤਵਾਹ ਲੈ ਨਾਇ ।
ਆਯੁਧ ਬਹੁਰਿ ਬਖਾਨੀਅਹੁ ਅਬੈ ਬਾਨ ਹੁਇ ਜਾਇ । ੧੧੭ ।
jisan dhanajai Krisan bhan savaitvah lai naie.
aiyudh bahor bakhaniahu abai baan hui jaie. (117)

ਅਰਜੁਨ ਪਾਰਖ ਕੇਸਗੁੜ ਸਾਚੀ ਸਬਜ ਬਖਾਨ ।
ਆਯੁਧ ਬਹੁਰਿ ਬਖਾਨੀਐ ਨਾਮ ਬਾਨ ਕੇ ਜਾਨ । ੧੧੮ ।
arjun parath kesgarh sachi sabai lakhan.
ayudh bahur bakhaniai naam baan ke jaan. (118)

ਬਿਜੈ ਕਪੀਧੁਜ ਜੈਦ੍ਰਥਰਿ ਸੂਰਜ ਜਾਰਿ ਫੁਨਿ ਭਾਖੁ ।
ਆਯੁਧ ਬਹੁਰਿ ਬਖਾਨੀਐ ਨਾਮ ਬਾਨ ਲਖਿ ਰਾਖੁ । ੧੧੯ ।
bijai kapidhuj jaidarthar suraj jaar phun bhakh.
ayudh bahur bakhaniai naam baan lakh rakh. (119)

ਤਿਮਰਰਿ ਬਲ ਬ੍ਰਤ ਨਿਸਚ ਹਾ ਕਹਿ ਸੁਤ ਬਹੁਰਿ ਉਚਾਰ ।
ਆਯੁਧ ਉਚਰਿ ਸ੍ਰੀ ਬਾਨ ਕੇ ਨਿਕਸਹਿ ਨਾਮ ਅਪਾਰ । ੧੨੦ ।
Timrar bal barat nisach 'ha' heh sat bohar uchar.
ayudh uchar Sri baan kai nikseh naam apar.(120)

After uttering thousand of names for Shiva, add the word Asar to it. These are all the names of the arrow. O clever people consider it in your mind. (113)

At first use the name Karan (the great son of the Sun, born out of Kunti's embryo, of the great fame of Mahabharat as a great warrior, add to it ari (enemy) ; these are all the names of the arrow. (114)

At first, use the word, bhanjat, (the Sun's son with this end) Kernat (end of Karan), and then use the word kar in such a manner, thus the names would lead to the word 'arrow'. O clever ones ! Try to think over it in your mind. (115)

First utter all the names of Arjun, add the word ayudh (Sastar), then all these names will lead to the name of an arrow. O all the clever persons ! Understand it clearly. (116)

First use Jisan (Arjan), Dhanjay (Arjan) Krishan (arjun) and Sarotvah (arjun) and then add to it Ayudh (Sastar), which will all lead to the word 'Arrow'. (117)

Arjun, Parath, Kesgarh (garakes-winner of sleep), sachi sabhya (the shooter of arrows with the left hand-Arjun) and then add to it the word 'Ayudh'. All these should be taken as names of arrows. (118)

bijai, kap dhuj, jaidarbar (the enemy of jaidarbar-Arjun) suraj jaar (the enemy of Karan, the son of Sun. After saying these words, add the letter Ayudh and consider all these names as those of arrows. (119)

Timrar (Inder) be uttered first, add the words, Bal, Prarat, Nischar etc. as the names of demons to it, then add the letter 'Sut' to it and by adding Ayudh to it, would all lead to the names of arrows. (120)

ਸਹਸ੍ ਬਿਸਨ ਕੇ ਨਾਮ ਲੈ ਅਨੁਜ ਸਬਦ ਕੈ ਦੇਹੁ ।
ਤਨੁਜ ਉਚਰਿ ਪੁਨਿ ਸਸਤ੍ ਕਹਿ ਨਾਮੁ ਬਾਨੁ ਲਖਿ ਲੇਹੁ । ੧੨੧ ।
sehsar bisan ke naam lai anuj sabad ke deho.
tanuj uchar pun sastar keh naam baan lakh leho. (121)

ਨਰਕਿ ਨਿਵਾਰਨ ਅਘ ਹਰਨ ਕ੍ਰਿਪਾ ਸਿੰਧ ਕੈ ਭਾਖੁ ।
ਅਨੁਜ ਤਨੁਜ ਕਹਿ ਸਸਤ੍ ਕਹੁ ਨਾਮ ਬਾਨ ਲਖਿ ਰਾਖੁ । ੧੨੨ ।
narak nivaran agh haran kirpa Sindh kai bhakhu.
anuj tanuj keh saster koh naam baan lakh rakh. (122)

ਬਿਘਨ ਹਰਨ ਬਿਆਧਨਿ ਦਰਨ ਪ੍ਰਿਥਮਯ ਸਬਦ ਬਖਾਨ ।
ਅਨੁਜ ਤਨੁਜ ਕਹਿ ਸਸਤ੍ ਕਹੁ ਨਾਮ ਬਾਨ ਜੀਅ ਜਾਨ । ੧੨੩ ।
bighan haran biadhan daran prithmeu sabad bakhan.
anuj tanuj keh sastar koh naam baan jia jaan. (123)

ਮਕਰ ਕੇਤੁ ਕਹਿ ਮਕਰ ਧੁਜ ਪੁਨਿ ਆਯੁਧ ਪਦੁ ਦੇਹੁ ।
ਸਭੈ ਨਾਮ ਸ੍ਰੀ ਬਾਨ ਕੇ ਚੀਨ ਚਤੁਰ ਚਿਤਿ ਲੇਹੁ । ੧੨੪ ।
makar ket keh makar dhuj pun ayudh pad deho.
sabhai naam Sri baan ke cheen chatur chit lehu. (124)

ਪੁਹਪ ਧਨੁਖ ਅਲਿ ਪਨਚ ਕੇ ਪ੍ਰਿਥਮੈ ਨਾਮ ਬਖਾਨ ।
ਆਯੁਧ ਬਹੁਰਿ ਬਖਾਨੀਐ ਜਾਨੁ ਨਾਮ ਸਭ ਬਾਨ । ੧੨੫ ।
pohap dhanukhal panach ke prithmai naam sabh bakhan.
ayudh bohar bakhaniai jaan naam sabh baan. (125)

ਸੰਬਰਾਰਿ ਤ੍ਰਿਪੁਰਾਰਿ ਅਰਿ ਪ੍ਰਿਥਮੈ ਸਬਦ ਬਖਾਨ ।
ਆਯੁਧ ਬਹੁਰਿ ਬਖਾਨੀਅ ਨਾਮ ਬਾਨ ਕੇ ਮਾਨ । ੧੨੬ ।
sambrar triprar ar prithmai sabad bakhan.
ayudh bohar bakhaniai naam baab kai maan. (126)

ਸ੍ਰੀ ਸਾਰੰਗਗ੍ਰਾ ਬੀਹਰਾ ਬਲਹਾ ਬਾਨ ਬਖਾਨ ।
ਬਿਸਿਖ ਬਿਸੀ ਬਾਸੀ ਧਰਨ ਬਾਨ ਨਾਮ ਜੀਅ ਜਾਨ । ੧੨੭ ।
Sri Saranggara beerha balha baan bakhan.
bisikh bisi basi dharan baan naam jia jaan. (127)

ਬਿਖ ਕੇ ਪ੍ਰਿਥਮੈ ਨਾਮ ਕਹਿ ਧਰ ਪਦ ਬਹੁਰੈ ਦੇਹੁ ।
ਨਾਮ ਸਕਲ ਸ੍ਰੀ ਬਾਨ ਕੇ ਚਤੁਰ ਚਿਤਿ ਲਖਿ ਲੇਹੁ । ੧੨੮ ।
bikh ke prithmai naam keh dhar pud bahrou deho.
naam sakal Sri baan kai chatur chit lakh leho. (128)

First take this, the thousand names of Vishnu, add the word ;anuj' (younger brother of Inder) Tanuj, (son, Arjun) and Sastar to it, then all these names would give you the names of Arrows. (121)

First utter the word Destroyer of hell, and Remover of all afflictions, Harbinger of benedictions, and then add to it 'any' (younger brother), 'tanuj' (son) and Sastar (weapons) ; all these names would then lead to the names of arrows. (122)

Destroyer of all ills, and then add " biadhan daram", (the destructor of all afflictions), then add the letters anuj, tanuj, and Sartar (younger brother, son and weapon), consider all these names of arrows only. (123)

First say 'Makar ket' or makardhuj, and then add the word Ayudh to it, which would lead us to the names of arrows. O clever person ! Consider it fully in your mins ! (124)

First say Pohap shamukh (Kamdev-the holder of arrows of flowers) all panach (the carrier of bee-like lover of flowers-Kamdev), then add the word Ayudh to it, which would lead to the name of 'Arrow' only. (125)

First use Sambrar (Enemy of demon Sambar-Kamdev) triprar ar (Shiva's enemy-Kamdev) and then add to it the word Ayudh ; consider these as names of the arrows. (126)

Use the word Saranggara (the arrow protruding from the front of the bow) 'beerha' (the killer of the warrior), balha bisi (full of poison) basi dharam (the user of Kani) ; consider all these names of arrows. (127)

Take the names of poison first, add to it in the letter 'dhar', which would lead to the names of arrows. O clever people ! Consider it in your mind ! (128)

ਸਕਲ ਸਿੰਧੁ ਕੇ ਨਾਮ ਲੈ ਤਨੈ ਸਬਦ ਕੈ ਦੇਹੁ
ਧਰ ਪਦ ਬਹੁਰਿ ਬਖਾਨੀਐ ਨਾਮ ਬਾਨ ਲਖਿ ਲੇਹੁ । ੧੨੯ ।
Sakal Sindh kai naam lai tanai sabad kou deho.
dhar pad bahur bakhainai naam baan lakh leho. (129)

ਉਦਧਿ ਸਿੰਧੁ ਸਰਿਤੇਸ ਜਾ ਕਹਿ ਬਹੁਰਿ ਬਖਾਨ ।
ਬੰਸੀਧਰ ਕੇ ਨਾਮ ਸਭ ਲੀਜਹੁ ਚਤੁਰ ਪਛਾਨ । ੧੩੦ ।
udadh Sindh sarites ja keh dhar bahur bakhan.
bansidhar ke naam sabh leejoh chatur pachhan. (130)

ਬਧ ਨਾਸਨੀ ਬੀਹਰਾ ਬਿਖ ਬਿਸਖਾਗ੍ਰਜ ਬਖਾਨ ।
ਧਰ ਪਦ ਬਹੁਰਿ ਬਖਾਨੀਐ ਨਾਮ ਬਾਨ ਕੇ ਮਾਨ । ੧੩੧ ।
badh nasni beerha bikh biskhagaraj bakhan.
dhar pad bohar bakhaniai naam baan ke maan. (131)

ਸਭ ਮਨੁਖਨ ਕੇ ਨਾਮ ਕਹਿ ਹਾ ਪਦ ਬਹੁਰੇ ਦੇਹੁ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਬਾਨ ਕੇ ਚਤੁਰ ਚਿਤਿ ਲੀਖ ਲੇਹੁ । ੧੩੨ ।
sabh manukhan kai naam keh ha pad bahoro deho.
sakal naam Sri baan kai chatur chit lakh leho. (132)

ਕਾਲਕੂਟ ਕਹਿ ਕਸਟਕਰਿ ਸਿਵਕੰਠੀ ਅਹਿ ਉਚਾਰਿ ।
ਧਰ ਪਦ ਬਹੁਰਿ ਬਖਾਨੀਐ ਜਾਨੁ ਬਾਨ ਨਿਰਧਾਰ । ੧੩੩ ।
kalkoot keh kasatkar Sivkanthi aih uchar.
dhar pad bohar bakhamiai jaan baan nirdhar. (132)

ਸਿਵ ਕੇ ਨਾਮ ਉਚਾਰਿ ਕੈ ਕੰਠੀ ਪਦ ਪੁਨਿ ਦੇਹੁ ।
ਪੁਨਿ ਧਰ ਸਬਦ ਬਖਾਨੀਐ ਨਾਮ ਬਾਨ ਲਖਿ ਲੇਹੁ । ੧੩੪ ।
Siv kai naam uchar kai kanthi pad pun deho.
pun dhar sabad bakhaniai naam baan lakh leho. (134)

ਬਿਆਧਿ ਬਿਖੀ ਮੁਖਿ ਪ੍ਰਿਥਮ ਕਹਿ ਧਰ ਪਦ ਬਹੁਰਿ ਬਖਾਨ ।
ਨਾਮ ਸਭੈ ਏ ਬਾਨ ਕੇ ਲੀਜੇ ਚਤੁਰ ਪਛਾਨ । ੧੩੫ ।
biadh bikhi mukh pritham keh dhar pad bohar bakhan.
naam sabhai ei baan kai leejo chatur pachhan. (135)

ਖਪਰਾ ਨਾਲਿਕ ਧਨੁਖ ਸੁਤ ਲੈ ਸੁ ਕਮਾਨਜ ਨਾਉ ।
ਸਕਰ ਕਾਨ ਨਰਾਚ ਭਨਿ ਧਰ ਸਭ ਸਰ ਕੇ ਗਾਉ । ੧੩੬ ।
khapra nalik dhanukh sut lai so kamanaj naou.
sakar kaan narach bjan dhar sabh sar ke gaou. (136)

First take all the names of the ocean, add to it Tanai (Son of the ocean), and then add the word Dhar to Poison it. Consider all theseas names of arrows. (129)

Uttar Udadh (Ocean) Sindh, sartes, (master of the Rivers-Ocean) and then add ja and dhar, which would lead to the word bandidhar-the arrow out of the wood of bamboo. O clever oner ! Consider it fully. (130)

Utter badh, nasri, barika, bikh (Poison) biskhagaraj (the poison attached to the arrow's front) and add to it the word dhar. Consider these as the names of the arrow. (131)

First say the names of all persons, add the letter 'ha', all these are names of the arrow. O Wise intellectual ! Consider it in your mind. (132)

First say Kalkut, Kasatkar, Shivkanthi, and ah (snake), add the word dhar, which would lead to the names of arrows. (133)

First utter the word Shiv, and add to it words Kanth and dhar. This should be taken as the names of the arrows. (134)

First say the word biadh, bikhi mukh, avaj and add the word dhar to it. All these would lead to the names of the arrows. O clever men Try to understand. (135)

Khapra, Nalik, (with outlet) dhamkh Sut, Kamaney, sakar dhar, (with sarkanda attached) kaan dhar (attached with bamboo) and Narach are all the names of Arrows. (136)

ਬਾਰਿਦ ਜਿਉ ਬਰਸਤ ਰਹੈ ਜਸੁ ਅੰਕੁਰ ਜਿਹ ਹੋਇ ।
ਬਾਰਿਦ ਸੋ ਬਾਰਿਦ ਨਹੀ ਤਾਹਿ ਬਤਾਵਹੁ ਕੋਇ । ੧੩੭ ।
barid jiou barsat rehai jas anjur jeh hoiai.
barid so barid nahi tahai batvoh koiai. (137)

ਬਿਖਧਰ ਬਿਸੀ ਬਿਸੋਕਕਰ ਬਾਰਣਾਰਿ ਜਿਹ ਨਾਮ ।
ਨਾਮ ਸਬੈ ਸ੍ਰੀ ਬਾਨ ਕੇ ਲੀਨੇ ਹੋਵਹਿ ਕਾਮ । ੧੩੮ ।
bikhdhar bisi bisokkar barnari jeh naam.
naam sabhai Sri baan kai leeno hovai kaam. (138)

ਅਰਿ ਬੇਧਨ ਛੇਦਨ ਲਹਯੋ ਬੇਦਨ ਕਰ ਜਿਹ ਨਾਉ ।
ਰਛ ਕਰਨ ਅਪਨਾਨ ਕੀ ਪਰੋ ਦੁਸਟ ਕੇ ਗਾਉ । ੧੩੯ ।
ar bedhan chhedan lehou bedan kar jeh naou.
rachh karan apnan ki paro dusat koi gaou. (139)

ਜਦੁਪਤਾਰਿ ਬਿਸਨਾਧਿਪ ਅਰਿ ਕ੍ਰਿਸਨ"ਤਕ ਜਿਹ ਨਾਮ ।
ਸਦਾ ਹਮਾਰੀ ਜੈ ਕਰੋ ਸਕਲ ਕਰੋ ਮਮ ਕਾਮ । ੧੪੦ ।
jaduptar bisnadhip ar Krisnatak jeh naam.
sada hamari jai karo sakal karo mum kaam. (140)

ਹਲਧਰ ਸਬਦ ਬਖਾਨਿ ਕੈ ਅਨੁਜ ਉਚਾਰਿ ਅਰਿ ਭਾਖੁ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਬਾਨ ਕੇ ਚੀਨਿ ਚਤੁਰ ਚਿਤ ਰਾਖੁ । ੧੪੧ ।
haldhar sabad bakhan kai anuj uchar ar bhakh.
Sakal naam Sri baan kai cheen chatur chit rakh. (141)

ਰਉਹਣਾਯ ਮੁਸਲੀ ਹਲੀ ਰੇਵਤੀਸ ਬਲਰਾਮ ।
ਅਨੁਜ ਉਚਰਿ ਪੁਨਿ ਅਰਿ ਉਚਰਿ ਜਾਨੁ ਬਾਨ ਕੇ ਨਾਮ । ੧੪੨ ।
raounaieu musli hali revtees balram.
anuj uchar pun ar uchar baan ke naam. (142)

ਤਾਲਕੇਤੁ ਲਾਗਲਿ ਉਚਰਿ ਕ੍ਰਿਸਨਾਗ੍ਰਜ ਪਦ ਦੇਹੁ ।
ਅਨੁਜ ਉਚਰਿ ਅਰਿ ਉਚਰੀਐ ਨਾਮ ਬਾਨ ਲਖਿ ਲੇਹੁ । ੧੪੩ ।
talket lagal uchar krisnagaraj pad deho.
anuj achar ar uchriai naam baan lakh lehu. (143)

ਨੀਲ"ਬਰ ਰੁਕਮਿਆ"ਤ ਕਰ ਪਉਰਾਣਿਕ ਅਰਿ ਭਾਖੁ ।
ਅਨੁਜ ਉਚਰਿ ਅਰਿ ਉਚਰੀਅ੍ ਨਾਮ ਬਾਨ ਲਖਿ ਰਾਖੁ । ੧੪੪ ।
neelambar rukmiant kar paouooranik ar bhakh.
anuj achar ar uchriai naam baan lakh rakh. (144)

Which bursts like the clouds and produces agricultural products of importance (fame) ; does not give water like the clouds, tell us, who is this ? (Answer is Arrow). (137)

Bikhdhar, bisi, Bisokkar, (destroyer of sorrow) baranar (enemy of elephant) are the various names, which are all names of the arrows, which accomplish all our works (requirements). (138)

One, who kills the enemy, called 'bedan kar' (harbinger of pain), and penetrate the bodies of the despots for saving lives of friends. (139)

One who is named jad patar (enemy of Krishna) bisnadhip ar krisanatak, that type of arrow would always lead to my victory and would accomplish my jobs. (140)

First use the word 'haldhar', and then add the word anuj (younger brother) and ar later, which would lead to the names of the arrow. O clever ones, keep it securely in mind ! (141)

Say Rouhanieu (born out of Rohini-Balram), musli, hali revtees, (husband of Revti-Balram) and add Anuj (younger brother) and ar to it ; which should be taken as the name of arrow. (142)

First say Talket-the bearer of the flag of Tal tree-Balram, legal (carrying hoe-Balram) Krishna garaj and then add anuj and ar words to it, all these may be taken as names of arrows. (143)

First say words Neelambar, rukamiant kar (the destroyer of Rukmini-Balram) pouranik ar (enemy of Rishi Harban-Balram), and add the words anuj and ar to it, consider all these names of arrows. (144)

ਸਭ ਅਰਜੁਨ ਕੇ ਨਾਮ ਲੈ ਸੂਤ ਸਬਦ ਪੁਨਿ ਦੇਹੁ ।
ਪੁਨਿ ਅਰਿ ਸਬਦ ਬਖਾਨੀਐ ਨਾਮ ਬਾਨ ਲਖਿ ਲੇਹੁ । ੧੪੫ ।
sab arjun kai naam leh soot sabad pun deho.
pun ar sabad bakhaniai naam baan lakh leho. (145)

ਪ੍ਰਿਥਮ ਪਵਨ ਕੇ ਨਾਮ ਲੈ ਸੂਤ ਪਦ ਬਹੁਰਿ ਬਖਾਨ ।
ਅਨੁਜ ਉਚਰਿ ਸੂਤਰਿ ਉਚਰਿ ਨਾਮ ਬਾਨ ਪਹਿਚਾਨੁ । ੧੪੬ ।
pritham pavan kai naam lai soot pad bohar bakhan.
anuj uchar sutar uchar naam baan pehchan. (146)

ਮਾਰੁਤ ਪਵਨ ਘਨ"ਤਕਰ ਕਹਿ ਸੁਤ ਸਬਦ ਉਚਾਰਿ ।
ਅਨੁਜ ਉਚਰਿ ਸੂਤਰਿ ਉਚਰਿ ਸਰ ਕੇ ਨਾਮ ਬਿਚਾਰੁ । ੧੪੭ ।
marut pavan ghanantkar keh sut sabad uchar.
anuj uchar sutar uchar sar kai naam bichar. (147)

ਸਰਬ ਬਿਆਪਕ ਸਰਬਦਾ ਸਲਯਜਨ ਸੁ ਬਖਾਨ ।
ਤਨੁਜ ਅਨੁਜ ਸੂਤਰਿ ਉਚਰਿ ਨਾਮ ਬਾਨ ਕੇ ਜਾਨ । ੧੪੮ ।
sarab biapak sarbada saleujan so bakhan.
tanuj anuj sutar uchar naam baan ko jaan. (148)

ਪ੍ਰਿਥਮ ਬਾਰ ਕੇ ਨਾਮ ਲੈ ਪੁਨਿ ਅਰਿ ਸਬਦ ਬਖਾਨ ।
ਤਨੁਜ ਅਨੁਜ ਸੂਤਰਿ ਉਚਰਿ ਨਾਮ ਬਾਨ ਪਹਿਚਾਨ । ੧੪੯ ।
pritham bar ko naam lai pun ar sabad bakhan.
tanuj anuj sutar uchar naam baan pehchan. (149)

ਪ੍ਰਿਥਮ ਅਗਨਿ ਕੇ ਨਾਮ ਲੈ ਅੰਤਿ ਸਬਦ ਅਰਿ ਦੇਹੁ ।
ਤਨੁਜ ਅਨੁਜ ਸੂਤਰਿ ਉਚਰਿ ਨਾਮ ਬਾਨ ਲਖਿ ਰਾਖੁ । ੧੫੦ ।
pritham agan ko naam lai ant sabad or deho.
tanuj anuj sutar uchar naam baan lakh rakhu. (150)

ਪ੍ਰਿਥਮ ਅਗਨਿ ਕੇ ਨਾਮ ਲੈ ਅੰਤਿ ਸਬਦਿ ਅਰਿ ਭਾਖੁ ।
ਤਨੁਜ ਅਨੁਜ ਕਹਿ ਅਰਿ ਉਚਰਿ ਨਾਮ ਬਾਨ ਲਖਿ ਰਾਖੁ । ੧੫੧ ।
pritham agan ko naam lai ant sabad or bhakh.
tanuj anuj keh ar uchar naam baan lakh rakh. (151)

ਪ੍ਰਿਥਮ ਅਗਨਿ ਕੇ ਨਾਮ ਲੈ ਅਰਿ ਅਰਿ ਪਦ ਪੁਨਿ ਦੇਹੁ ।
ਤਨੁਜ ਅਨੁਜ ਕਹਿ ਅਰਿ ਉਚਰਿ ਨਾਮ ਬਾਨ ਲਖਿ ਲੇਹੁ । ੧੫੨ ।
pritham agan kai naam lai ar ar pad pun deho.
tanuj anuj keh ar uchar naam baan lekh leho. (152)

First take all the names of Arjun, then add the words Soot (krishan) and Ar. All these names should be considered as the names of the arrows. (145)

First take the name of Pavan (air), and then add the word soot (Krishan) to it, and repeat the words anuj and sootar after it. All these names may be considered as names of arrows. (146)

First say the word Marut, pavan, ghanat kar (the destroyer of clouds, wind), add the word soot, and then repeat anuj and sootar ; all these lead to the names of arrow. (147)

First describe the words sarab biapak (omni-present) sarab da (for all) salyuijhan (names of wind) ; then add the words Tanuj, anuj and then sootar. All these may be considered as the name of arrows. (148)

First repeat the word 'bar' (water)and then say the word ;ar' followed by Tanuj, anuj, and sootar. Consider all these as the names of arrows. (149)

First say the word Agni (fire), followed by the word 'ari' at the end and then add the words Tanuj, anuj and sootar. Consider all these as names of arrows. (150)

At first repeat the name of agni (fire), followed by the word 'ar' at the end, and then add the words Tanuj, anuj and 'ar' all these names be considered as names of arrows. (151)

First repeat the name of agni (fire), add the word 'ar' twice to it, and then add the words anuj, tanuj and ar to it. Consider all these as names of arrow. (152)

ਪਾਵਕਾਰਿ ਅਗਨ"ਤ ਕਰ ਕਹਿ ਅਰਿ ਸਬਦ ਬਖਾਨ ।
ਅਰਿ ਕਹਿ ਅਨੁਜ ਤਨੁਜ ਉਚਰਿ ਸੂਤਰਿ ਬਾਨ ਪਛਾਨ । ੧੫੩ ।
pavkaar agnant kar keh ar sabad bakhan.
ar keh anuj tanuj uchar sutar baan pachhan. (153)

ਹਿਮ ਬਾਰਿ ਬਕਹਾ ਗਦੀ ਭੀਮ ਸਬਦ ਪੁਨਿ ਦੇਹੁ ।
ਤਨੁਜ ਅਨੁਜ ਸੁਤਰਿ ਉਚਰਿ ਨਾਮ ਬਾਨ ਲਖਿ ਲੇਹੁ । ੧੫੪ ।
ahim baar bakha gadi bhim sabad pun deho.
tanuj anuj sutar uchar naam baan lakh leho. (154)

ਦੁਰਜੋਧਨ ਕੇ ਨਾਮ ਲੈ ਅੰਤੁ ਅਬਦ ਅਰਿ ਦੇਹੁ ।
ਅਨੁਜ ਉਚਰਿ ਸੁਤਰਿ ਉਚਰਿ ਨਾਮ ਬਾਨ ਲਖਿ ਲੇਹੁ । ੧੫੫ ।
durjodhan ke naam lai ant sabad ar deho.
anuj uchar sutar uchar naam baan lakh leho. (155)

ਅੰਧ ਸੁਤਨ ਕੇ ਨਾਮ ਲੈ ਅੰਤਿ ਅਬਦ ਅਰਿ ਭਾਖੁ ।
ਅਨੁਜ ਉਚਰਿ ਸੁਤਰਿ ਉਚਰਿ ਨਾਮ ਬਾਨ ਲਖਿ ਰਾਖੁ । ੧੫੬ ।
andh sutar kai naam lai ant sabad ar bhakh.
anuj uchar sutar uchar naam baan lakh rakh. (156)

ਦੁਸਾਸਨ ਦੁਰਮੁਖ ਦੂਜੈ ਕਹਿ ਅਰਿ ਸਬਦ ਬਖਾਨ ।
ਅਨੁਜਾ ਉਚਰਿ ਸੁਤਰਿ ਉਚਰਿ ਨਾਮ ਬਾਨ ਪਹਿਚਾਨ । ੧੫੭ ।
dusasan durmukh duja keh ar sabad bakhan.
anuja uchar sutar uchar naam baan pehchan. (157)

ਦੁਸਲਾ ਕਰਭਿਖ ਆਦਿ ਕਹਿ ਅੰਤਿ ਅਬਦ ਅਰਿ ਭਾਖੁ ।
ਅਨੁਜ ਤਨੁਜ ਸਤ੍ਰ ਉਚਰਿ ਨਾਮ ਬਾਨ ਲਖਿ ਰਾਖੁ । ੧੫੮ ।
dusla karbikh aad keh ant sabad ar bhakh.
anuj tanuj satar uchar naam baan lakh rakh. (158)

ਪ੍ਰਿਥਮ ਭੀਖਮ ਕੇ ਨਾਮ ਲੈ ਅੰਤਿ ਸਬਦ ਅਰਿ ਦੇਹੁ ।
ਸੁਤ ਆਦਿ ਅੰਤਰਿ ਉਚਰਿ ਨਾਮ ਬਾਨ ਲਖਿ ਲੇਹੁ । ੧੫੯ ।
pritham bhikham ke naam lai ant sabad ar deho.
sut aad antar uchar naam baan lakh leho. (159)

ਤਟੀਤ ਜਾਨਵੀ ਅਗ੍ਰਜਾ ਪ੍ਰਿਥਮੈ ਸਬਦ ਬਖਾਨ ।
ਤਨੁਜ ਸਤ੍ਰ ਸੁਤਰਿ ਉਚਰਿ ਨਾਮ ਬਾਨ ਪਹਿਚਾਨ । ੧੬੦ ।
tatat janvi agarja prithmai sabad bakhan.
tanuj satar sutar uchar naam baan pehchan. (160)

First repeat the words Pavkar (enemy of fire-water) agnant kar (the destroyer of fire-water) add the word 'ar' to it, and then add the words anuj. tanuj and sootar. Consider these as names of arrows (ie enemy of water wind), enemy of wind as the sun, son of the Sun-Karan, then younger brother of Karan-Arjun, and then the destroyer of Arjun's soot-the arrow. (153)

Say him-bar (Calm wind) bakha (killer of the crave-wind, gadi (the carrier of this armour, Bheem (the bigger bodied-wind) then add the words tanuj, anuj, and Sooter, (enemy of Abhimanu) all these would lead to names of arrows. (154)

Take the name of Daryodhan and add the word 'ar' at the end, repeat the name of Anuj and sooter ; Consider these as names of the arrow. (155)

Take andh's (Dritrashtra's) sons name, add the word 'ar' to it, add then anuj followed by sooter ; consider these as name of arrows. (156)

First repeat the word Dusasan, dharmukh, add the word 'ar' to it, and repeat the word anuj, and then 'sooter, and consider these as names of arrows. (157)

Repeat the name of Dashla, Karbhikh (sons of Drishatar), add the word 'ar' to it, followed by anuj, tanuj, and satar ; then consider these as names of arrows. (158)

First repeat the name of Bhikham, add the word 'ar' to it, add Sut and ar to it, these would lead to names of arrows. (159)

First use the word Tetav Janvi and Agarja (River Ganga) and then add Anuj, Tanuj and Satar. Consider these as names of arrows. (160)

ਗੰਗਾ ਗਿਰਿਜਾ ਪ੍ਰਿਥਮ ਕਹਿ ਪੁਤ੍ ਸਬਦ ਪੁਨਿ ਦੇਹੁ ।
ਸਤ੍ ਉਚਰਿ ਸੁਤ੍ਰਿ ਉਚਰਿ ਨਾਮ ਬਾਨ ਲਖਿ ਲੇਹੁ । ੧੬੧ ।
ganga gurja pritham keh putar sabad pun deho.
satar uchar sutar uchar naam baan lakh leho. (161)

ਨਾਕਾਲੇ ਸਰਿਤੇਸਰੀ ਪ੍ਰਿਥਮੈ ਸਬਦ ਉਚਾਰਿ ।
ਸੁਤ ਅਰਿ ਕਹਿ ਸੂਤਰਿ ਉਚਰਿ ਸਭ ਸਰ ਨਾਮ ਉਚਾਰਿ । ੧੬੨ ।
Nakalai sartesari prithmai sabad uchar.
Sur ar keh sutar uchar sabh sar naam uchar. (162)

ਭੀਖਮ ਸ"ਤਨੁਸੁਤ ਉਚਰਿ ਪੁਨਿ ਅਰਿ ਸਬਦ ਬਖਾਨ ।
ਸੂਤ ਉਚਰਿ ਅੰਤ ਅਰਿ ਉਚਰਿ ਨਾਮ ਬਾਨ ਪਹਿਚਾਨ । ੧੬੩ ।
bhikham santanusut uchar pun ar sabad bakhan.
soot uchar ant ar uchar naam baan pehchan. (163)

ਗ"ਗੇਯ ਨਦੀਅਜ ਉਚਰਿ ਸਰਿਤਜ ਸਤ੍ ਬਖਾਨ ।
ਸੂਤ ਉਚਰਿ ਅੰਤ ਅਰਿ ਉਚਰਿ ਨਾਮ ਬਾਨ ਪਹਿਚਾਨ । ੧੬੪ ।
gangeu nadiaj uchar saritaj satar bakhan.
soot uchar ant ar uchar naam baan pehchan. (164)

ਤਾਲਕੇਤੁ ਸੰਵਿਤਾਸ ਭਨਿ ਆਦਿ ਅੰਤ ਅਰਿ ਦੇਹੁ ।
ਸੂਤ ਉਚਰਿ ਰਿਪੁ ਪੁਨਿ ਉਚਰਿ ਨਾਮ ਬਾਨ ਲਖਿ ਲੇਹੁ । ੧੬੫ ।
taalket savitas bhan aad ant ar deho.
soot uchar rip pun uchar naam baan lakh leho. (165)

ਪ੍ਰਿਥਮ ਦੋਣ ਕਹਿ ਸਿਖਯ ਕਹਿ ਸੂਤਰਿ ਬਹੁਰਿ ਬਖਾਨ ।
ਨਾਮ ਬਾਨ ਕੇ ਸਕਲ ਹੀ ਲੀਜੋ ਚਤੁਰ ਪਛਾਨ । ੧੬੬ ।
pritham drone keh ṣikhreu keh sutar bohar bakhan.
naam baan ke sakal hi leejai chatur pachhan. (166)

ਭਾਗਦ੍ਵਾਜ ਦ੍ਰੋਣਜ ਪਿਤਾ ਉਚਰਿ ਸਿਖਯ ਪਦ ਦੇਹੁ ।
ਸੂਤਰਿ ਬਹੁਰਿ ਬਖਾਨਯਿ ਨਾਮ ਬਾਨ ਲਖਿ ਲੇਹੁ । ੧੬੭ ।
bhardavaj daronaj pita uchar sikheu pad deho.
sootar bohar bakhaniyai naam baan lakh leho. (167)

ਸੋਰਠਾ

ਪ੍ਰਿਥਮ ਜੁਧਿਸਟਰ ਭਾਖਿ ਬੰਧੁ ਸਬਦ ਪੁਨਿ ਭਾਖਯੈ ।
ਜਾਨ ਹ੍ਰਿਦੈ ਮੈ ਰਾਖੁ ਸਕਲ ਨਾਮ ਏ ਬਾਨ ਕੇ । ੧੬੮ ।

Sortha

pritham Judistar bhakh bandh sabad pun bhakheyai.
jaan hirdai mein rakh sakal naam eia baan ke. (168)

First use the words Ganga, girja and then add further sutar ; which may be considered as names of arrows only. (161)

First use the words Nakalai and Sartesari (names for Ganga), add the words Sut ar and sutar, which are all names of Ganga. (162)

First use the words bhikham and SantanSat and add 'ar' to it, and then add the word Sut, then the word 'ar'. All this would lead to the names of arrows. (163)

Use gangai, nadiaj and Sartaj (names of Bhisham) and add the word Sater, and later Sut, ending with ar. All these should be taken as the names of arrows. (164)

First utter the words Talket, Savitas (names of Bhisham), add the word 'ar to it, add to it the word Sut and later rip ; all these may be considered as names of the arrows. (165)

First use the word 'daren' and then add the word Sikhen and later add sutar to it. O clever ones ! These are the names of arrow. (166)

First utter the word Bhardwaj, darenaj, pita (names of Daronacharya), and add to it Sikhen and later Sutar be added. All this may be considered as names of the arrows. (167)

Sortha :

First use the word Judistar, and add the word bandh (brother). Keep these as the names for arrows in the mind. (168)

ਦੋਹਰਾ

ਦੁਉਭਯਾ ਪੰਚਾਲ ਪਤਿ ਕਹਿ ਪੁਨਿ ਭ੍ਰਾਤ ਉਚ"ਰਿ ।
ਸੁਤ ਅਰਿ ਕਹਿ ਸਭ ਬਾਨ ਕੇ ਲੀਜੋ ਨਾਮ ਸੁ ਧਾਰਿ । ੧੬੯ ।

Dohra

doubheya panchal pat keh pun bhrat uchar.
sut ar keh sabh baan ke leejo naam so dhaar. (169)

ਧਰਮਰਾਜ ਧਰਮਜ ਉਚਰਿ ਬੰਧੁ ਸਬਦ ਪੁਨਿ ਦੇਹੁ ।
ਸੂਤਰਿ ਬਹੁਰਿ ਬਖਾਨਯੋ ਨਾਮ ਬਾਨ ਲਖਿ ਲੇਹੁ । ੧੭੦ ।

Dharamraj dharmaj uchar bandh sabad pun deho.
sootar bohar bakhaniyai naam baan lakh leho. (170)

ਕਾਲਜ ਧਰਮਜ ਸਲਰਿਪੁ ਕਹਿ ਪਦ ਬੰਧੁ ਬਖਾਨ ।
ਸੂਤਰਿ ਬਹੁਰਿ ਬਖਾਨੀਯੈ ਸਭ ਸਰ ਨਾਮ ਪਛਾਨ । ੧੭੧ ।

kalaj dharmaj salrip keh pad bandh bakhan.
sootar bahor bakhaniyai sabh sar naam pachhan. (171)

ਬਈਵਸਤ ਪਦ ਪ੍ਰਿਥਮ ਕਹਿ ਪੁਨਿ ਸੁਤ ਸਬਦ ਬਖਾਨਿ ।
ਬੰਧੁ ਉਚਰਿ ਸੂਤਰਿ ਉਚਰਿ ਸਭ ਸਰ ਨਾਮ ਪਛਾਨ । ੧੭੨ ।

baieevasat pad pritham keh pun sut sabad bakhan.
bandh uchar sootar uchar sabh sar naam pachhan. (172)

ਪ੍ਰਿਥਮ ਸੂਰਜ ਕੇ ਨਾਮ ਲੈ ਬਹੁਰਿ ਪੁਤ੍ਰ ਪਦ ਭਾਖਿ ।
ਅਨੁਜ ਉਚਰਿ ਸੂਤਰਿ ਉਚਰਿ ਨਾਮ ਬਾਨ ਲਖਿ ਰਾਖੁ । ੧੭੩ ।

pritham suraj ke naam lai bohar putar pad bhakh.
anuj uchar sootar uchar naam baan lakh rakh. (173)

ਕਾਲਿੰਦ੍ਰੀ ਕੋ ਪ੍ਰਿਥਮ ਕਹਿ ਪੁਨਿ ਪਦ ਅਨੁਜ ਬਖਾਨ ।
ਤਨੁਜ ਉਚਰਿ ਅਨੁਜ ਅਗ੍ ਕਹਿ ਸਰ ਕੇ ਨਾਮ ਪਛਾਨ । ੧੭੪ ।

kalindri ko pritham keh pun pad anuj bakhan.
tanuj uchar anuj agar keh sar ke naam pachhan. (174)

ਜਮੁਨਾ ਕਾਲਿੰਦ੍ਰੀ ਅਨੁਜ ਕਹਿ ਸੁਤ ਬਹੁਰਿ ਬਖਾਨ ।
ਅਨੁਜ ਉਚਰਿ ਸੂਤਰਿ ਉਚਰਿ ਸਰ ਕੇ ਨਾਮ ਪਛਾਨ । ੧੭੫ ।

Jamuna kalindri anuj keh sut bohar bakhan.
anuj uchar sootar uchar sabh ko naam pachhan. (175)

ਪੰਡੁ ਪੁਤ੍ ਕੁਰ ਰਾਜ ਭਨਿ ਬਹੁਰਿ ਅਨੁਜ ਪਦੁ ਦੇਹੁ ।
ਸੁਤ ਉਚਾਰਿ ਅੰਤਿ ਅਰਿ ਉਚਰਿ ਨਾਮ ਬਾਨ ਲਖ ਲੇਹੁ । ੧੭੬ ।

Pund putar kar raj bhan bohar anuj pad deho.
sut uchar ant ar uchar naam baan lakh leho. (176)

Dohra :

First, use the words ; dnobhiya' and panchal pad, then add the word 'bharat' and then add sut and ar words ; all these names lead to the names of arrows. (169)

First use the words Dharamraj, dharmaj, (names of Yudishtar), add to it the word 'badh' and later add the word Sutar. Consider there as names of arrows. (170)

First use the words Kalaj, Dharmaj, Sabup (Yudishtar's names), add the word Bandh and laster the word 'Sutar'. All these are names of the arrows. (171)

First utter the word baieevast (sun), and then add the word 'Sut', further add the words bandh and Sutar. All these should be considered names of arrows. (172)

First take the name of Sun, add to it putar, and then add Anuj, and Sutar. Then consider these as name of arrows. (173)

First use the word Kabindri and add Anuj to it then add Tanuja and add Anuj and arjar to it, these would lead to names of arrows. (174)

First use the words jhmuna and Katindri (names of Jamuna) add the words anuj and sut followed by anuj and sutar. Consider all these as names of arrows. (175)

First utter the words 'paud putar' or kur, add to it raj and anuj, followed by 'Sut' and 'ar'. This may be considered as name of an arrow. (176)

ਜਉਧਿਸਟਰ ਭੀਮਾਗ੍ ਭਨਿ ਅਰਜੁਨਾਗ੍ ਪੁਨਿ ਭਾਖੁ ।
ਸੁਤ ਆਦਿ ਅੰਤਿ ਅਰਿ ਉਚਰਿ ਨਾਮ ਬਾਨੁ ਲਖਿ ਰਾਖੁ । ੧੭੭ ।
ajouoodhistar bhimagar bhan arjunagar pun bhakh.
sut aad ant ar uchar naam baan lakh rakh. (177)

ਨੁਕਲ ਬੰਧੁ ਸਹਿਦੇਵ ਅਨੁਜ ਕਹਿ ਪਦ ਬੰਧੁ ਉਚਾਰਿ ।
ਸੂਤ ਆਦਿ ਅੰਤ ਅਰਿ ਉਚਰਿ ਸਰ ਕੇ ਨਾਮ ਬਿਚਾਰ । ੧੭੮ ।
nukal bandh Sehdev anuj keh pad bandh uchar.
soot aad ant ar uchar sar ke naam bichar. (178)

ਜਾਗਸੇਨਿ ਕੋ ਪ੍ਰਿਥਮ ਕਹਿ ਪਤਿ ਪਦ ਬਹੁਰਿ ਉਚਾਰਿ ।
ਅਨੁਜ ਆਦਿ ਸੂਤ"ਤ ਕਰਿ ਸਭ ਸਰੁ ਨਾਮ ਅਪਾਰ । ੧੭੯ ।
jagsaini ko pritham keh pati pad bohar uchar.
anuj aad sutant kar sabh sar naam apar. (179)

ਪ੍ਰਿਥਮ ਦ੍ਰੌਪਦੀ ਦ੍ਰੁਪਦਜਾ ਉਚਿਰਿ ਸੁ ਪਤਿ ਪਦ ਦੇਹੁ ।
ਅਨੁਜ ਉਚਰਿ ਸੂਤਰਿ ਉਚਰਿ ਨਾਮ ਬਾਨ ਲਖਿਲੇਹੁ । ੧੮੦ ।
pritham daropadi druddaja uchar so pati pad deho.
anuj uchar sutar uchar naam baan lakh leho. (180)

ਧ੍ਰਿਸਟੁ ਦ੍ਰੁਮਨੁਜਾ ਪ੍ਰਿਥਮ ਕਹਿ ਪੁਨਿ ਪਤਿ ਸਬਦ ਬਖਾਨ ।
ਅਨੁਜ ਉਚਰਿ ਸੂਤਰਿ ਉਚਰਿ ਨਾਮ ਬਾਨ ਕੇ ਜਾਨ । ੧੮੧ ।
dhrisat durmunja pritham keh pun pati sabad bakhan.
anuj uchar sutar uchar naam baan ke jaan. (181)

ਦ੍ਰੁਪਤ ਦ੍ਰੋਣ ਰਿਪੁ ਪ੍ਰਿਥਮ ਕਹਿ ਜਾ ਕਹਿ ਪਤਿ ਪੁਨਿ ਭਾਖਿ ।
ਅਨੁਜ ਉਚਰਿ ਸੁਤਰਿ ਉਚਰਿ ਨਾਮ ਬਾਨ ਲਖਿ ਰਾਖੁ । ੧੮੨ ।
daropat drone rip pritham keh ja keh pati pun bhakh.
anuj uchar sutar uchar naam baan lakh rakh. (182)

ਪ੍ਰਿਥਮ ਨਾਮ ਲੈ ਦ੍ਰੁਪਤ ਕੋ ਜਾਮਾਤਾ ਪੁਨਿ ਭਾਖਿ ।
ਅਨੁਜ ਉਚਰ ਸੂਤਰਿ ਉਚਰਿ ਨਾਮ ਬਾਨ ਲਖਿ ਰਾਖੁ । ੧੮੩ ।
pritham naam lai dropat kai jamata pun bhakh.
anuj uchar sutar uchar naam baan lakh rakh. (183)

ਪ੍ਰਿਥਮ ਦ੍ਰੋਣ ਕੋ ਨਾਮ ਲੈ ਅਰਿ ਪਦ ਬਹੁਰਿ ਉਚਾਰਿ ।
ਭਗਨੀ ਕਹਿ ਪਤਿ ਭ੍ਰਾਤ ਕਹਿ ਸੂਤਰਿ ਬਾਨ ਬਿਚਾਰ । ੧੮੪ ।
pritham drone ko naam lai ar pad bohar uchar.
bhagni keh pat bhrat keh sutar baan bichar. (184)

First use the word Joudishtars, names 'Bhimagar' and arjunagar, followed by Sut and add ar at the end. These are names of the arrow. (177)

First use the words ' Nakul bandh' and Sehdev anuj', add the word 'bandh' followed by Sut and then ar at the end. Consider these as names of arrows. (178)

First use the word Jaagsain (daughter of Daropad-Dampadi) add to the path ; then add 'anuj and 'sutant kar'. These would lead to the names of arrows. (179)

First use the word 'Daropadi' and darupdaja' and then add 'pati' to it ; followed by the words anuj and sutar. These should be considered names of arrows. (180)

At first use the word 'dhrisat drumanja' (darcpadi) followed by path and then add the word anuj followed by sutar. These may be considered names of arrows. (181)

First use the words 'daropat' and 'daron rip' and then add the words ja and pati, followed by the words anuj and sutar. Consider these as names of arrows. (182)

At first utter the word 'daropat' followed by 'jamata' (son-in-law), and then add the words anuj and sutar, these are various names of arrows. (183)

First use the word 'daron' followed by ar, and the 'bhagni' pati' bhrat, sutar, consider these as names of arrows. (184)

ਅਸੁਰ ਰਾਜ ਸੁਤ''ਤ ਕਰਿ ਬਿਸਿਖ ਬਾਹਰਾ ਬਾਨ ।
ਤੁਨੀਰਪ ਦੁਸਟ''ਤ ਕਰਿ ਨਾਮ ਤੀਰ ਕੇ ਜਾਨ । ੧੮੫ ।
asur raj sutant kari bisikh barha baan.
tunirap dustant kar naam teer kai jaan. (185)

ਮਾਦ੍ਰੀ ਸਬਦ ਪ੍ਰਿਥਮ ਕਹੋ ਸੁਤ ਪਦ ਬਹੁਰਿ ਬਖਾਨ ।
ਅਗ੍ ਅਨੁਜ ਸੂਤਰਿ ਉਚਰਿ ਸਰ ਕੇ ਨਾਮ ਪਛਾਨ । ੧੮੬ ।
madri sabad prithamai kaho sut pad bohar bakhan.
agar anuj sutar uchar sar kai naam pachhan. (186)

ਸੁਗ੍ਰੀਵ ਕੋ ਪ੍ਰਿਥਮ ਕਹਿ ਅਰਿ ਪਦ ਬਹੁਰਿ ਬਖਾਨ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਬਾਨ ਕੇ ਲੀਜਹੁ ਚਤੁਰ ਪਛਾਨ । ੧੮੭ ।
Sugreev ko pritham keh ar pad bohar bakhan.
sakal naam Sri baan kai leejoh chatur pachhan. (187)

ਦਸ ਗ੍ਰੀਵ ਦਸ ਕੰਠ ਭਨਿ ਅਰਿ ਪਦ ਬਹੁਰਿ ਉਚਾਰ ।
ਸਕਲ ਨਾਮ ਏਹ ਬਾਨ ਕੇ ਲੀਜਹੁ ਚਤੁਰ ਸੁਧਾਰ । ੧੮੮ ।
das greev das kanth bhan ar pad bohar uchar.
sakal naam eh baan kai leejoh chatur sudhar. (188)

ਪ੍ਰਿਥਮ ਜਟਾਯੁ ਬਖਨ ਕੈ ਅਰਿ ਪਦ ਬਹੁਰਿ ਬਖਾਨ ।
ਰਿਪੁ ਪਦ ਬਹੁਰਿ ਉਚਾਰੀਯੈ ਸਰ ਕੇ ਨਾਮ ਪਛਾਨ । ੧੮੯ ।
pritham jataieuoo bakhan kai ar pad bohar bakhan.
rip pad bohar uchariai sar kai naam pachhan. (189)

ਰਾਵਨ ਰਸਾਸੁਰ ਪ੍ਰਿਥਮ ਭਨਿ ਅੰਤਿ ਸਬਦ ਅਰਿ ਦੇਹੁ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਬਾਨ ਕੇ ਚੀਨ ਚਤੁਰ ਚਿਤਿ ਲੇਹੁ । ੧੯੦ ।
ravan rasasur pritham bhan ant sabad ar deho.
sakal naam Sri baan kai cheen chatur chit leho. (190)

ਪ੍ਰਿਥਮ ਮੇਘ ਕੇ ਨਾਮ ਲੈ ਅੰਤ ਸਬਦ ਧੁਨਿ ਦੇਹੋ ।
ਪਿਤਾ ਉਚਰਿ ਅਰਿ ਸਬਦ ਕਹੁ ਨਾਮ ਬਾਨ ਲਖਿ ਲੇਹੁ । ੧੯੧ ।
pritham megh kai naam lai ant sabad dhun deho.
pita uchar ar sabad koh naam baan lakh leho. (191)

ਮੇਘਨਾਦ ਭਨ ਜਲਦਧੁਨਿ ਪੁਨਿ ਘਨਨਿਸਨ ਉਚਰਿ ।
ਪਿਤ ਕਹਿ ਅਰਿ ਕਹਿ ਬਾਣ ਕੋ ਲੀਜਹੁ ਨਾਮ ਸੁ ਧਾਰ । ੧੯੨ ।
meghnad bhan jaldhun pun ghannisan uchar.
pit keh ar keh baan kai leejoh naam so dhar. (192)

asur raj Subhant kar (the killer of Ravana's son), bisakh, bahra (with wings) (arrow) baan, tunrap and dustant kar ; all these should be considered as names of arrows. (185)

First use the word Madri, add to it the word Sut, followed by agar, anuj, sutar, Then consider all these as names of arrows (baan). (186)

First repeat the word Sagreev, followed by the letter ar ; all these will represent the names of arrows. O clever ones ! Understand this (here the word Bandh should also be used alongwith Sugreev). (187)

First repeat the word Das Greeve, followed by the word das kanth, and then add the word ar. All these are names of arrow. O Intelligent persons ! Try to think it over. (188)

First use the word jataou, followed by the word ar ; then add the word rip ; then consider these as names of the arrows. (189)

First repeat the word Ravan and Rasasar (rasakasur), and add the word ar at the end. All these names refer to the arrow. The clever persons should think it over. (190)

At first repeat the word megh, then add the word at the end dhun, followed by the words pita and ar. Consider these as names of arrow. (191)

Use Megh nad, Jalad, dhun and ghanuisan (with the musical sound of badal (cloud) followed by the words pita and ar words, consider all these names of arrows. (192)

ਅੰਬੁਦ ਧੁਨਿ ਭਨਿ ਨਾਦ ਘਨ ਪੁਨਿ ਪਿਤ ਸਬਦ ਉਚਾਰਿ ।
ਅਰਿ ਪਦਿ ਬਹੁਰਿ ਬਖਾਨੀਯੈ ਸਰ ਕੇ ਨਾਮ ਵਿਚਾਰ । ੧੯੩ ।
ambud dhun bhan nad ghan pun piti sabad uchar.
ar pad bahor bakhaniai sar ke naam vichar. (193)

ਧਰਾਧਰ ਪਦ ਪ੍ਰਿਥਮ ਕਹਿ ਧੁਨਿ ਪਦ ਬਹੁਰਿ ਬਖਾਨਿ ।
ਪਿਤ ਕਹਿ ਅਰਿ ਸਬਦੋ ਉਚਾਰਿ ਨਾਮ ਬਾਨ ਕੇ ਜਾਨ । ੧੯੪ ।
dharadhar pad pritham keh dhun pad bohar bakhan.
pit keh ar sabdo uchar naam baan ke jaan. (194)

ਪ੍ਰਿਥਮ ਸਬਦ ਕੋ ਨਾਮ ਲੈ ਪਰਧੁਨਿ ਪੁਨਿ ਪਦ ਦੇਹੁ ।
ਧੁਨਿ ਉਚਾਰਿ ਅਰਿ ਉਚਰੀਯੈ ਨਾਮ ਬਾਨ ਲਖਿ ਲੇਹੁ । ੧੯੫ ।
pritham sabad ko naam lai pardhun pun pad deho.
dhun uchar ir uchriyai naam baan lakh leho. (195)

ਜਲਦ ਸਬਦ ਪ੍ਰਿਥਮੈ ਉਚਰਿ ਨਾਦ ਸਬਦ ਪੁਨਿ ਦੇਹੁ ।
ਪਿਤਾ ਉਚਰਿ ਅਰਿ ਉਚਰੀਯੈ ਨਾਮ ਬਾਨ ਲਖਿ ਲੇਹੁ । ੧੯੬ ।
jalad sabad prithmai uchar nad sabad pun deho.
pita uchar ar uchriaiye naam baan lakh leho. (196)

ਪ੍ਰਿਥਮ ਨੀਰ ਕੇ ਨਾਮ ਲੈ ਧਰ ਧੁਨਿ ਬਹੁਰਿ ਬਖਾਨ ।
ਤਾਤ ਆਦਿ ਅੰਤ ਅਰ ਉਚਰੀਯੈ ਨਾਮ ਬਾਨ ਕੇ ਜਾਨ । ੧੯੭ ।
pritham neer kai naam lai dhar dhun bohar bakhan.
taat aad ant ar uchar naam baan kai jaan. (197)

ਧਾਰਾ ਪ੍ਰਿਥਮ ਉਚਾਰਿ ਕੈ ਧਰ ਪਦ ਬਹੁਰੋ ਦੇਹ ।
ਪਿਤ ਕਹਿ ਅਰਿ ਪਦ ਉਚਰੈ ਨਾਮ ਬਾਨ ਲਖਿ ਲੇਹੁ । ੧੯੮ ।
dhara pritham uchar kai dhar pad bohar deho.
pit keh ar pad uchrou naam baan lakh leho. (198)

ਨੀਰ ਬਾਰਿ ਜਲ ਧਰ ਉਚਰਿ ਧੁਨਿ ਪਦ ਬਹੁਰਿ ਬਖਾਨਿ ।
ਤਾਤ ਉਚਰਿ ਅਰਿ ਉਚਰੀਯੈ ਨਾਮ ਬਾਨ ਪੰਹਿਚਾਨ । ੧੯੯ ।
neer baar jal dhar uchar dhun pad bohar bakhan.
taat uchar ar uchriyai naam baan pehchan. (199)

ਪਾਨੀ ਪ੍ਰਿਥਮ ਉਚਾਰਿ ਕੈ ਧਰ ਪਦ ਬਹੁਰਿ ਬਖਾਨ ।
ਧੁਨਿ ਪਿਤ ਅਰਿ ਕਹਿ ਬਾਨ ਕੇ ਲੀਜਹੁ ਨਾਮ ਪਛਾਨ । ੨੦੦ ।
pani pritham uchar kai dhar pad bohar bakhan.
dhun pit ar keh baan kai leejoh naam pachhan. (200)

First repeat the words anbad dhun, ghan nad, (names of meg nad) followed by pita and ar. All these would lead to the name of arrows. (193)

First repeat the word Daradhar followed by the word Dhun, After ward use the words pit and ar. Then consider these as names of arrows. (194)

First take the name of 'Akash' and add to it the word 'Pardhim' (cloud), followed by words dhun and ar. Consider there as names of arrows. (195)

First repeat the word Jalad, and add the word naad to it, followed by the words pita and ar ; which should be considered as the names of arrows. (196)

First take the name of Neer, add the words dhar and dhun, followed by the words taat, in the end 'ar' be added. These should be considered the names of arrows. (197)

First use the word 'Dhara' and add the word 'dhar' followed by pir and ar. All these should be considered as names of arrows. (198)

First use the words neer bar, jal, then add dhar, followed by dhan, and add further taat and ar words. This would result in the name of arrow, and consider it such.(199)

Just repeat the word pain folowed by dhar, and then add words dhan, pit and ar. All these represent the names of arrows, which may be understood in the mind. (200)

ਘਨ ਸੁਤ ਪ੍ਰਿਥਮ ਬਖਾਨਿ ਕੈ ਧਰ ਧੁਨਿ ਬਹੁਰਿ ਬਖਾਨ ।
ਤਾਤ ਉਚਰਿ ਅਰਿ ਉਚਰੀਯੈ ਸਰ ਕੇ ਨਾਮ ਪਛਾਨ । ੨੦੧ ।
ghan sut pritham bakhan kai dhar dhun bohar bakhan.
taat uchar ar uchriyai sar kai naam pachhan. (201)

ਆਬਦ ਧੁਨਿ ਕਹਿ ਪਿਤ ਉਚਰਿ ਅਰਿ ਤੇ ਗੁਨਨ ਨਿਧਾਨ ।
ਸਕਲ ਨਾਮ ਏ ਬਾਨ ਕੇ ਲੀਜਹੁ ਹ੍ਰਿਦੈ ਪਛਾਨ । ੨੦੨ ।
abad dhur keh pit uchar ar tai gunan nidhan.
sakal naam ei baan kai leejoh hirdai pachhan. (202)

ਧਾਰ ਬਾਰਿ ਕਹਿ ਉਚਰਿ ਕੈ ਧਰ ਧੁਨਿ ਬਹੁਰਿ ਬਖਾਨ ।
ਤਾਤ ਉਚਰਿ ਅਰਿ ਉਚਰੀਯੈ ਨਾਮ ਬਾਨ ਕੇ ਜਾਨ । ੨੦੩ ।
dhar baar keh uchar kai dhar dhun bohar bakhan.
taat uchar ar uchariya naam baan kai dhar dhun. (203)

ਨੀਰਦ ਪ੍ਰਿਥਮ ਉਚਾਰ ਕੇ ਧੁਨਿ ਪਦ ਬਹੁਰਿ ਬਖਾਨ ।
ਪਿਤ ਕਹਿ ਅਰਿ ਕਹਿ ਬਾਨ ਕੇ ਲੀਜਹੁ ਨਾਮ ਪਛਾਨ । ੨੦੪ ।
neerad pritham uchar kai dhun pad bohar bakhan.
pit keh ar keh baan keh leejoh naam pachhan. (204)

ਘਨਜ ਸਬਦ ਕੋ ਉਚਰਿ ਕੇ ਧੁਨਿ ਪਦ ਬਹੁਰਿ ਬਖਾਨ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਬਾਨ ਕੇ ਲੀਜੋ ਚਤੁਰ ਪਛਾਨ । ੨੦੫ ।
ghanaj sabad koi uchar ke dhun pad bohar bakhan.
sakal naam Sri baan kai leejo chatur pachhan. (205)

ਮਰਸ ਸਬਦ ਪ੍ਰਿਥਮੈ ਉਚਰਿ ਅੱਛ ਸਬਦ ਪੁਨਿ ਦੇਹੁ ।
ਅਰਿ ਪਦ ਬਹੁਰਿ ਬਖਾਨੀਯੈ ਨਾਮ ਬਾਨ ਲਖਿ ਲੇਹੁ । ੨੦੬ ।
matas sabad prithmai uchar achh sabad pun dehu.
ar pad bohar bakhaniyai naam baan lakh leho. (206)

ਪ੍ਰਿਥਮ ਮੀਨ ਕੋ ਨਾਮ ਲੈ ਚਖੁ ਰਿਪੁ ਬਹੁਰਿ ਬਖਾਨ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਬਾਨ ਕੇ ਲੀਜਹੁ ਚਤੁਰ ਪਛਾਨ । ੨੦੭ ।
pritham meen kai naam lai chakh rip bohar bakhan.
Sakal naam Sri baan kai leejoh chatur pachhan. (207)

ਮਕਰ ਸਬਦ ਪ੍ਰਿਥਮੈ ਉਚਰਿ ਚਖੁ ਰਿਪੁ ਬਹੁਰ ਬਖਾਨ ।
ਸਬੈ ਨਾਮ ਸ੍ਰੀ ਬਾਨ ਕੇ ਲੀਜੋ ਚਤੁਰ ਪਛਾਨ । ੨੦੮ ।
makar sabad prithmai uchar chakh rip bohar bakhan.
Sabai naam Sri baan kai leejai chatur pachan. (208)

First use the word Ghan sut, followed by dhar and dhan and later add taat and ar and consider them as names of arrows. (201)

O Virtuous Intelligent people ! First use 'abad dhun', (the name (music) of cloud (which gives rain) then add word pit and ar. All these are names of Arrow. Keep this in the mind. (202)

First use the words 'dhaan baar' then add the words dhar and dhun, followed by taat and ar. Consider them as names of arrows. (203)

First use the word 'Neerad' and add the word dhun, followed by the words pit and ar. Recognize these as the names of arrows. (204)

At first use the word 'ghanaj', followed by the word 'dhun'. All these names refer to an arrow, O clever persons ! Think it over in mind. (after the word 'dhun' 'ar' word should be used). (205)

First use the word 'Matas' (fish) and then add 'achh' (eye) and then add 'ar' to it. Consider these as names of arrow. (206)

First take the name of 'Meen', followed by 'Chahh rip'. All these names refer to an arrow. O wisemen ! Think it over in mind. (207)

First state the word 'Makar', followed always by the words 'Chakh rip'. All these names refer to the arrows. O wise men ! Considerate fellows ! Think it over. (208)

ਝਖ ਪਦ ਪ੍ਰਿਥਮ ਬਖਾਨਿ ਕੈ ਚਖੁ ਰਿਪੁ ਬਹੁਰਿ ਬਖਾਨ ।
ਸਭੇ ਨਾਮ ਸ੍ਰੀ ਬਾਨ ਕੇ ਲੀਜੈ ਚਤੁਰ ਪਛਾਨ । ੨੦੯ ।
jhakh pad pritham bakhan kai chakh rip bohar bakhan.
Sabhai naam Sri Baan kai leejai chatur pachan. (209)

ਸਫਰੀ ਨੇਤ੍ਰ ਬਖਾਨਿ ਕੈ ਅਰਿ ਪਦ ਬਹੁਰਿ ਉਚਾਰ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਬਾਨ ਕੇ ਲੀਜੋ ਸੁ ਕਵਿ ਸੁਧਾਰ । ੨੧੦ ।
Safri netar bakhan kai ar pad bohar uchar.
Aakal naam Sri Baan kai leejai su kavi sudhar. (210)

ਮਛਰੀ ਚਛੁ ਬਖਾਨਿ ਕੈ ਅਰਿ ਪਦ ਬਹੁਰ ਉਚਾਰ ।
ਨਾਮ ਸਕਲ ਸ੍ਰੀ ਬਾਨ ਕੇ ਲੀਜੇ ਚਤੁਰ ਸੁਧਾਰ । ੨੧੧ ।
Machhri jachh bakhan kai ar pad bohar uchar.
naam sakal Sri baan kai leejai chatur Sudhar. (211)

ਜਲਚਰ ਪ੍ਰਿਥਮ ਬਖਾਨਿ ਕੈ ਚਖੁ ਪਦ ਬਹੁਰਿ ਬਖਾਨ ।
ਅਰਿ ਕਹਿ ਸਭ ਹੀ ਬਾਨ ਕਧ ਲੀਜੋ ਨਾਮ ਪਛਾਨ । ੨੧੨ ।
Jalchar pritham bakhan kai chakh pad bohar bakhan.
ar keh sabh hi baan kai leejai naam pachhan. (212)

ਬਕਤ੍ਰਾਗਜ ਪਦ ਉਚਰਿ ਕੈ ਮੀਨ ਸਬਦ ਅਰਿ ਦੇਹੁ ।
ਨਾਮ ਸਿਲੀਮੁਖ ਕੇ ਸਭੈ ਚੀਨ ਚਤੁਰ ਚਿਤਿ ਲੇਹੁ । ੨੧੩ ।
baktṛagaj pad uchar kai meen sabad ar deho.
naam silimukh kai sabhai cheen chatur chit leho. (213)

ਪ੍ਰਿਥਮ ਨਾਮ ਲੈ ਮੀਨ ਕੇ ਕੇਤੁ ਸਬਦ ਪੁਨਿ ਦੇਹੁ ।
ਚਖੁ ਕਹਿ ਅਰਿ ਕਹਿ ਬਾਨ ਕੇ ਨਾਮ ਚੀਨ ਚਿਤਿ ਲੇਹੁ । ੨੧੪
pritham naam lai meen kai kait sabad pun deho.
chakh keh ar keh baan kai naam cheen chit leho. (214)

ਸੰਬਰਾਰਿ ਪਦ ਪ੍ਰਿਖਮ ਕਹਿ ਚਖੁ ਧੁਜ ਪਦ ਪੁਨਿ ਦੇਹੁ ।
ਅਰਿ ਕਹਿ ਸਭ ਹੀ ਬਾਨ ਕੇ ਚੀਨ ਚਤੁਰ ਚਿਤਿ ਲੇਹੁ । ੨੧੫ ।
Sambrar pad pritham keh chakh dhuj pad pun deho.
ar keh sabh hi baan kai cheen chatur chit leho. (215)

ਪ੍ਰਿਥਮ ਪਿਨਾਕੀ ਪਦ ਉਚਰਿ ਅਰਿ ਧੁਜ ਨੇਤ੍ਰ ਉਚਾਰਿ ।
ਅਰਿ ਕਹਿ ਸਭ ਹੀ ਬਾਨ ਕੇ ਲੀਜਹੁ ਨਾਮ ਸੁ ਧਾਰ । ੨੧੬ ।
pritham pinaki pad uchar ar dhuj netar uchar.
ar keh sabh hi baan kai leejoh naam so dhar. (216)

First repeat, the word 'Jhakh' and then add word 'Chakh'. O clever ones ! Consider these names of arrows. (209)

First utter word "Safri netar", followed by the word 'ar'. O poets ! Consider these as names of arrows. (210)

First use the word 'Machhri Chajhjh, add the word 'ar'. Let this Intelligentia realize them as names of arrows. (211)

First repeat the word 'Jalchar', followed by the word ' Chakh', and then add 'ar' to it. Consider these as names of arrows. (212)

First use the word 'Baktragaj' (one remaining ahead of mouth, 'eyes'), followed by words 'meen' and 'ar'. All these names refer to Silmikh (arrow). Recognize them in the mind. (213)

First repeat, the names of 'meen' add the word 'kait' and then repeat Chakh and 'ar words'. Then consider these as names of arrows. (214)

At first use the word ' Sambrar', follower by the use of words ' dhuj and 'chakh' followed by 'ar' consider them as names of arrows. (215)

First use the word 'Pinki', and add to it the word 'ar', 'dhuj', and 'netar' followed by 'ar'. Then consider them as names of arrows. (216)

ਮਹਾਰੁਦ੍ ਅਰਿਧੁਜ ਉਚਰਿ ਪੁਨਿ ਪਦ ਨੇਤ੍ ਬਖਾਨ ।
ਅਰਿ ਕਹਿ ਸਭ ਸ੍ਰੀ ਬਾਨ ਕੇ ਨਾਮ ਹ੍ਰਿਦੈ ਪਹਿਚਾਨ । ੨੧੭ ।
maharudar aridhuj uchar pun pad netas bakhan.
ar keh sabh Sri baan kai naam hirdai pehchan. (217)

ਤ੍ਰਿਪੁਰ"ਤਕ ਅਰਿ ਕੇਤੁ ਕਹਿ ਚਖੁ ਅਰਿ ਬਹੁਰਿ ਉਚਾਰ ।
ਨਾਮ ਸਕਲ ਏ ਬਾਨ ਕੇ ਲੀਜਹੁ ਸੁ ਕਬਿ ਸੁ ਧਾਰ । ੨੧੮ ।
tripurantak ar ket keh chakh ar bohar uchar.
naam sakal eai baan kai leejoh so kab so dhar. (218)

ਕਾਰਤਕੇਅ ਪਿਤੁ ਪ੍ਰਿਥਮ ਕਹਿ ਅਰਿ ਧੁਜ ਨੇਤ੍ ਬਖਾਨਿ ।
ਅਰਿ ਪਦ ਬਹੁਰਿ ਬਖਾਨੀਐ ਨਾਮ ਬਾਨ ਪਹਿਚਾਨ । ੨੧੯ ।
Kartikai pit pritham keh ar dhuj netar bakhan.
ar pad bohar bakhaniai naam baan pehchan. (219)

ਬਿਰਲ ਬੈਰਿ ਕਰਿ ਬਾਰਹਾ ਬਹੁਲ"ਤਕ ਬਲਵਾਨ ।
ਬਰਣ"ਤਕ ਬਲਹਾ ਬਿਸਿਖ ਬੀਰ ਪਤਨੁ ਬਰ ਬਾਨ । ੨੨੦ ।
biral bair kar barha bohlantak balvan.
barnatak balha bisikh beer patan bar baan. (220)

ਪ੍ਰਿਥਮ ਸਲਲਿ ਕੈ ਨਾਮ ਲੈ ਧਰ ਅਰਿ ਬਹੁਰਿ ਬਖਾਨਿ ।
ਕੇਤੁ ਚਛੁ ਅਰਿ ਉਚਰੀਯੈ ਨਾਮ ਬਾਨ ਕੇ ਜਾਨ । ੨੨੧ ।
pritham salal kai naam lai dhar ar bohar bakhan.
ket chachh ar uchriayai naam baan kai jaan. (221)

ਕਾਰਤਕੇਅ ਪਦ ਪ੍ਰਿਥਮ ਕਹਿ ਪਿਤੁ ਅਰਿ ਕੇਤੁ ਉਚਾਰਿ ।
ਚਖੁ ਅਰਿ ਕਹਿ ਸਭ ਬਾਨ ਕੇ ਲੀਜਹੁ ਨਾਮ ਸੁ ਧਾਰ । ੨੨੨ ।
Kartikeya pad pritham keh pit ar ket uchar.
Chakh ar keh sabh baan ke leejoh naam so dhaar. (222)

ਪ੍ਰਿਥਮ ਪਿਨਾਕੀ ਪਾਨਿ ਕਹਿ ਰਿਪੁ ਧੁਜ ਚਖੁ ਅਰਿ ਦੇਹੁ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਬਾਨ ਕੇ ਚੀਨ ਚਤੁਰ ਚਿਤਿ ਲੇਹੁ । ੨੨੩ ।
pritham pinaki paan keh rip dhuj chakh ar deho.
sakal naam sri baan kai chun chatur chit leho. (223)

ਪਸੁ ਪਤਿ ਸੁਰਿਧਰ ਅਰਿ ਉਚਰਿ ਪੁਜ ਚਖੁ ਸਤ੍ ਬਖਾਨ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਬਾਨ ਕੇ ਚਤੁਰ ਚਿਤ ਮੈ ਜਾਨ । ੨੨੪ ।
pasu pati surdhar ar uchar dhuj chakh satar bakhan.
Sakal naam Sri baan kai chatur chit mein jaan. (224)

First repeat the words 'maha rudar' 'aridhuj' followed by the word 'netar' and the add the word 'ar' to it. Consider them in the mind as the names of arrows. (217)

First repeat the word 'tripurantak' 'arket', add the word 'Chakh ar'. The poets may realize this fully as these are names of arrows. (218)

First use the word 'Kartakai', pit add the words 'ar dhuj netar' ; then add the word 'ar' to it. Consider them as names of arrows. (219)

Then biral bair, kar, (dividing the enemy), baarna, behlantak, balwan,barnatak, balha, bisikh, beer, patan all these are names of arrows. (220)

First repeat the word 'Satil', followed by words 'dhar' and 'ar' and then add the words 'ket chachh ar'. Consider them as namrs of arrows. (221)

First use the word 'Kartakei', followed by words pit, ar, and keit and then say the words ' Chakh and ar. All these would represent names of arrows. (222)

First use the words " Pinaki and Paan" add the words "rip, dhuj, Chakh ar" Think it over in mind that there names represernt the names of arrows. (223)

First use the words 'pus pat' and 'suridhar' then add the words ar and dhuj Chakh Satar. O clever persons ! Consider them as names of arrows. (224)

ਪਰਿਬਤੀਸ ਅਰਿ ਕੇਤੁ ਚਖੁ ਕਹਿ ਰਿਪੁ ਪੁਨਿ ਪਦ ਦੇਹੁ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਬਾਨ ਕੇ ਚੀਨ ਚਤੁਰ ਚਿਤਿ ਲੇਹੁ । ੨੨੫ ।
Parabtees ar ket chakh keh rip pun pad deho.
Sakal naam Sri baan kai cheen ch tur chit leho. (225)

ਸਸਤ੍ਰ ਸ"ਗ ਸਾਮੁਹਿ ਚਲਤ ਸਤ੍ਰ ਮਾਨ ਕੋ ਖਾਪ ।
ਸਕਲ ਸ੍ਰਿਸਟ ਜੀਤੀ ਤਿਸੈ ਜਪੀਅਤੁ ਤਾ ਕੋ ਜਾਪੁ । ੨੨੬ ।
Sastar Song samoh(e) chalat satar maan ko bhap.
Sakal srisat jiti tisai japiat ta ko jaap. (226)

ਸਕਲ ਸੰਭੁ ਕੇ ਨਾਮ ਲੈ ਅਰਿ ਧੁਜ ਨੇਤ੍ਰ ਬਖਾਨਿ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਬਾਨ ਕੇ ਨਿਕਸਤ ਚਲਤ ਅਪ੍ਰਮਾਨ । ੨੨੭ ।
Sakal sambhu kai naam lai ar dhuj netar bakhan.
Sakal naam Sri baan kai niksat chalat aparman. (227)

ਪ੍ਰਿਥਮ ਨਾਮ ਲੈ ਸਤ੍ਰ ਕੋ ਅਰਦਨ ਬਹੁਰਿ ਉਚਾਰ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਬਾਨ ਕੇ ਨਿਕਸਤ ਚਲੈ ਅਪਾਰ । ੨੨੮ ।
pritham naam lai satar kai ardan bohar uchar.
Sakal naam Sri baan ke niksat chalai apar. (228)

ਸਕਲ ਮ੍ਰਿਗ ਸਬਦ ਆਦਿ ਕਹਿ ਅਰਦਨ ਪਦ ਕਹਿ ਅੰਤਿ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਬਾਨ ਕੇ ਨਿਕਸਤ ਚਲੈ ਅਨੰਤ । ੨੨੯ ।
Sakal mirag sabad aad keh ardan pad keh ant.
Sakal naam Sri baan kai niksat chalai anant. (229)

ਕੁੰਭਕਰਨ ਪਦ ਆਦਿ ਕਹਿ ਅਰਦਨ ਬਹੁਰਿ ਬਖਾਨ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਬਾਨ ਕੇ ਚਤੁਰ ਚਿਤ ਮੈ ਜਾਨ । ੨੩੦ ।
Kumbhkaran pad aad keh ardan bohar bakhan.
Sakal naam Sri baan kai chatur chit mein jaan. (230)

ਰਿਪੁ ਸਮੁਦ੍ ਪਿਤ ਪ੍ਰਿਥਮ ਕਹਿ ਕਾਨ ਅਰਿ ਭਾਖੋ ਅੰਤਿ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਬਾਨ ਕੇ ਨਿਕਸਤ ਚਲਹਿ ਅਨੰਤ । ੨੩੧ ।
rip samundar pit pritham keh kaan ar bhakho ant.
Sakal naam Sri baan kai niksat chalai anant. (231)

ਪ੍ਰਿਥਮ ਨਾਮ ਦਸਗ੍ਰੀਵ ਕੇ ਲੈ ਬੰਧੁ ਅਰਿ ਪਦ ਦੇਹੁ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਬਾਨ ਕੇ ਚੀਨ ਚਤੁਰ ਚਿਤਿ ਲੇਹੁ । ੨੩੨ ।
pritham naam dasgreev kai lai bandh ar pad deho.
Sakal naam Sri baan kai cheen chatur chit leho. (232)

Use the word 'Parbatees' ar keit Chakh', and add the word rip. O clever Ones ! Consider these as names of arrows. (225)

Whosoever moves in front of 'Sastar song' and destroys enemy's status who has won over the whole world and he 'being remembered everywhere (people are singing his praises). (226)

'Sambh' (Shiva's) name be repeated and then 'ar dhuj netar' are added, all these innumerable names represent the names of arrows. (227)

First take the name of 'Satar'. and add the word, 'ardan'. This would lead to many names of the arrows. (228)

First repeat the names of all mirgan (four-legged animals) add the word ardan in the end. This would make many names of the arrow. (229)

First repeat the word 'Kumbhkaran', add the word 'ardan', which all would lead to names of arrows. All intelligent people should consider in mind. (230)

First use the words 'rip Samundar, pit, and then add kaan and ar word. This would lead to many names of arrows. (231)

First use the names of Dasgreev (Ravana), add the word 'bandh ar' to it, this would lead to many names of arrow let the thoughtful persons think it over. (232)

ਖੋਲ ਖੜਗ ਖਤ੍ਰਿਅੰਤ ਕਰਿ ਕੈ ਹਰਿ ਪਦੁ ਕਹੁ ਅੰਤਿ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਬਾਨ ਕੇ ਨਿਕਸਤ ਚਲੈ ਅਨੰਤ । ੨੩੩ ।
khol kharag khatriyant kar kai har pad koh ant.
Sakal naam Sri baan kai niksat chalai anant. (233)

ਕਵਚ ਕ੍ਰਿਪਾਨ ਕਟਾਰੀਅਹਿ ਭਾਖਿ ਅੰਤਿ ਅਰਿ ਭਾਖੁ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਬਾਨ ਕੇ ਚੀਨ ਚਿਤ ਮਹਿ ਰਾਖੁ । ੨੩੪ ।
kavach kirpan katariyah bhakhant ar bhakh.
Sakal naam Sri baan kai chhen chit meh raha. (234)

ਪ੍ਰਿਥਮ ਸਸਤ੍ਰ ਸਭ ਉਚਰਿ ਕੈ ਅੰਤਿ ਸਬਦ ਅਰਿ ਦੇਹੁ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਬਾਨ ਕੇ ਚੀਨ ਚਤੁਰ ਚਿਤਿ ਲੇਹੁ । ੨੩੫ ।
pritham sastar sabh uchar kai ant sabad ar dekh.
Sakal naam Sri baan kai cheen chatur chit leho. (235)

ਸੂਲ ਸੈਹਬੀ ਸਤ੍ਰ ਹਾ ਸਿਪ੍ਰਾਦਰ ਕਹਿ ਅੰਤਿ ।
ਸਕਲ ਨਾਮ ਸਰੀ ਬਾਨ ਕੇ ਨਿਕਸਤ ਚਲਹਿ ਅਨੰਤ । ੨੩੬ ।
Sool Saihabi Satar ha sipradar keh ant.
Sakal naam Sri baan kai niksat chaleh anant. (236)

ਸਮਰ ਸੰਦੇਸੋ ਸਤ੍ਰੁਹਾ ਸਤ੍ਰ"ਤਕ ਜਿਹ ਨਾਮ ।
ਸਭੈ ਬਰਨ ਰਛਾ ਕਰਨ ਸੰਤਨ ਕੇ ਸੁਖ ਧਾਮ । ੨੩੭ ।
samar sandeso satarha satrantak jeh naam.
Sabhai baran rachha karan santan kai sukh dhaam. (237)

ਬਰ ਪਦ ਪ੍ਰਿਥਮ ਬਖਾਨਿ ਕੈ ਅਰਿ ਪਦ ਬਹੁਰਿ ਬਖਾਨ ।
ਨਾਮ ਸਤ੍ਰੁਹਾ ਕੇ ਸਭੈ ਚਤੁਰ ਚਿਤ ਮਹਿ ਜਾਨ । ੨੩੮ ।
bar pad pritham bakhan kai ar pad bohar bakhan.
naam satarha kai sabhai chatur chit meh jaan. (238)

ਦਖਣ ਆਦਿ ਉਚਾਰਿ ਕੈ ਸਖਣ ਅੰਤਿ ਉਚਾਰ ।
ਦਖਣ ਕੈ ਭਖਣ ਦੀਓ ਸਰ ਸੈ ਰਾਮ ਕੁਮਾਰ । ੨੩੯ ।
dakhan aad uchar kai sakhan ant uchar.
dakhan kou bhakhan diou sar ssou ram kumar. (239)

ਰਿਸਰਾ ਪ੍ਰਿਥਮ ਬਖਾਨਿ ਕੈ ਮੰਡਰਿ ਬਹੁਰਿ ਬਖਾਨ ।
ਰਿਸਤਾ ਕੋ ਬਿਸਿਰਾ ਕੀਯੋ ਸ੍ਰੀ ਰਘੁਪਤਿ ਕੇ ਥਾਨ । ੨੪੦ ।
risra pritham bakhan kai mandar bohar bakhan.
rista ko bisira kiou Sri Raghpat ke thaan. (240)

First say the word khel (kavach) a sword (kharag), in the end add the word 'khatrivat' or har. This would give many names of the baan (arrow). (233)

First repeat the names of Kavach, Kirpan or names of arrows. Thoughtful persons should consider. (234)

First repeat all the names of weapons, add the word 'ar' at the end, all these are names of arrows. Let this clever ones consider this in mind. (235)

First use the words, Sul Sehabi, Satar, add the word 'ha' or 'sipradar' (which could break the shield even). This would lead to names of arrows only. (236)

'Samar Sandeso' (the messenger of war news) satarha (the killer of enemy), whobhas all these three names, protects all the three Varunas and gives comfort to saints.(237)

First use the word dakhan (South), then add the word 'Sakhan'. Sri Ram had converted Dakhan (South) into 'Bhakhan' with the help of arrows. So the arrows was called. (238)

First use the word dakhan (South), then add the word 'Sakhan'. Sri Ram had converted Dakhan (South) into 'Bhakhan' with the help of arrows. So the arrow was called 'Dakhan, Sakhan and bhakhan". (239)

First, use the word 'rosra' add the word 'mandir'. Sri Ram's arrow, had converted 'risra' into bisira (without head). (240)

ਬਲੀ ਈਸ ਦਸ ਸੀਸ ਕੇ ਜਾਹਿ ਕਹਾਵਤ ਬੰਧੁ ।
ਏਕ ਬਾਨ ਰਘੁਨਾਥ ਕੇ ਕੀਯੋ ਕਬੰਧ ਕਬੰਧ । ੨੪੧ ।
bali eass dai sees kai jahai kahavat bandhu.
ek baan Raghnath kai keeyo kabandh kabandh. (241)

ਪ੍ਰਿਥਮ ਭਾਖਿ ਸੁਗ੍ਰੀਵ ਪਦ ਬੰਧੁਰਿ ਬਹੁਰਿ ਬਖਾਨ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਬਾਨ ਕੇ ਜਾਨੀਅਹੁ ਬੁਧਿ ਨਿਧਾਨ । ੨੪੨ ।
pritham bhakh Sugreev pad bandur bohar bakhan.
Sakal naam Sri baan kai janiaih budh nidhan. (242)

ਅੰਗਦ ਪਿਤੁ ਕਹਿ ਪ੍ਰਿਥਮ ਪਦ ਅੰਤ ਸਬਦ ਅਰਿ ਦੇਹੁ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਬਾਨ ਕੇ ਚੀਨ ਚਤੁਰ ਚਿਤਿ ਲੇਹੁ । ੨੪੩ ।
angad pit keh pritham pad ant sabad ‘ar’ deho.
Sakal naam Sri baan kai cheen chatur chit leho. (243)

ਹਨੂਮਾਨ ਕੇ ਨਾਮ ਲੈ ਈਸ ਅਨੁਜ ਅਰਿ ਭਾਖੁ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਬਾਨ ਕੇ ਚੀਨ ਚਿਤ ਮਹਿ ਰਾਖੁ । ੨੪੪ ।
Hanuman ke naam lai eas anuj ar bhakhu.
Sakal naam Sri baan kai cheen chit meh rakh. (244)

ਸਸਤ੍ਰ ਸਬਦ ਪ੍ਰਿਥਮੈ ਉਚਰਿ ਅੰਤਿ ਸਬਦ ਅਰਿ ਦੇਹੁ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਬਾਨ ਕੇ ਜਾਨ ਅਨੇਕਨਿ ਲੇਹੁ । ੨੪੫ ।
sastar sabad prithmai uchar ant sabad ‘ar’ deho.
Sakal naam Sri baan kai jaan anekan leho. (245)

ਅਸਤ੍ਰ ਸਬਦ ਪ੍ਰਿਥਮੈ ਉਚਰਿ ਅੰਤਿ ਅਰਿ ਸਬਦ ਬਖਾਨ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਬਾਨ ਕੇ ਲੀਜਹੁ ਚਤੁਰ ਪਛਾਨ । ੨੪੬ ।
astar sabad prithmai uchar ant ar sabad bakhan.
Sakal naam Sri baan kai leejoh chatur pachhan. (246)

ਪ੍ਰਿਥਮ ਚਰਨ ਕੇ ਨਾਮ ਲੈ ਸਭ ਅਰਿ ਪਦ ਕਹਿ ਅੰਤ ।
ਸਕਲ ਨਾਮ ਸਤ੍ਰ"ਤ ਕੇ ਨਿਕਸਤ ਚਲਹਿ ਬਿਅੰਤ । ੨੪੭ ।
pritham charan ke naam lai sabh ar pad keh ant.
Sakal naam satantar kai niksat chaleh beant. (247)

ਤਨੁ ਤ੍ਰਾਨ ਕੇ ਨਾਮ ਸਭ ਉਚਰਿ ਅੰਤਿ ਅਰਿ ਦੇਹੁ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਬਾਨ ਕੇ ਤਾ ਸਿਉ ਕੀਜੈ ਨੇਹੁ । ੨੪੮ ।
tan tran kai naam sabh uchar ant ar deho.
Sakal naam Sri baan kai ta siun keejai nehon. (248)

The Ravana, with ten heads, whose brother Kumbhkaran and Master (Shiv) were called very brave, were converted with one arrow (baan) of Raghunath into headless (Kubandh) and Kabandh (headless-only-headless body). (241)

First use the word 'Sugreev', followed by bundhar ; thus all lead to the names of the arrow. O Intelligent Man ! Think over it. (242)

First use the word 'Angad Pit', then add the word 'ar' at the end. All these are names of arrows. O clever fellows ! Think over it. (243)

Take the names of Hanuman, then add 'eass anuj ar' to it. Try to consider in your mind, as there are all names of arrows. (244)

First state the word Sastar, add 'ar' at the end. Consider all these as many names of arrows. (245)

First repeat the word 'astar' add the word 'ar' to it Let the knowledgeable consider all these as names of arrows. (246)

First repeat all the names of Shield (dhall) "Charam", then add 'ar', to it. All these would lead to the names of 'Saturant' (arrow). (247)

First use all the words of tantran' (protector of body) Kavach (Coat of arms), and all 'ar' at the end. All these are names of arrows. We should develop love for it. (248)

ਸਕਲ ਧਨੁਖ ਕੇ ਨਾਮ ਕਹਿ ਅਰਦਨ ਬਹੁਰਿ ਉਚਾਰ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਬਾਨ ਕੇ ਚੀਨ ਚਤੁਰ ਨਿਰਧਾਰ । ੨੪੯ ।
sakal dhanukh kai naam keh ardan bohar uchar.
Sakal naam Sri baan kai cheen chatur nirdhar. (249)

ਪ੍ਰਿਥਮ ਨਾਮ ਲੈ ਪਨਚ ਕੇ ਅੰਤਕ ਬਹੁਰਿ ਬਖਾਨ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਬਾਨ ਕੇ ਕਰੀਅਹੁ ਚਤੁਰ ਬਖਿਆਨ । ੨੫੦ ।
pritham naam lai panach kai antak bohar bakhan.
Sakal naam Sri baan kaikarioh chatur bakhan. (250)

ਸਰ ਪਦ ਪ੍ਰਿਥਮ ਬਖਾਨਿ ਕੈ ਅਰਿ ਪਦ ਬਹੁਰ ਬਖਾਨ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਬਾਨ ਕੇ ਚਤੁਰ ਚਿਤ ਮੈ ਜਾਨ । ੨੫੧ ।
Sir pad pritham bakhan kai ar pad bohar bakhan.
Sakal naam Sri baan kai chatur chit meh jaan. (251)

ਮ੍ਰਿਗ ਪਦ ਪ੍ਰਿਥਮ ਬਖਾਨਿ ਕੈ ਹਾ ਪਦ ਬਹੁਰਿ ਬਖਾਨ ।
ਮ੍ਰਿਗਹਾ ਪਦ ਯਹ ਹੋਤ ਹੈ ਲੀਜਹੁ ਚਤੁਰ ਪਛਾਨ । ੨੫੨ ।
mrig pad pritham bakhan kai ha pad bohar bakhan.
mrigha pad yeh hoat hai leejoh chatur pachhan. (252)

ਇਤਿ ਸ੍ਰੀ ਨਾਮ ਮਾਲਾ ਪੁਰਾਣੇ ਸ੍ਰੀ ਬਾਨ ਨਾਮ ਤ੍ਰਿਤੀਯ ਧਿਆਇ ਸਮਾਪਤਮ॥ ਸਤੁ ਸੁਭਮ ਸੁਤ । ੩ ।
ab Sri Naam mala Puranai Sri baan naam tritiay dhiae samapatam. Sabh Subham Subh.

ਅਥ ਸ੍ਰੀ ਪਾਸਿ ਕੇ ਨਾਮ
ਦੋਹਰਾ
ਬੀਰ ਗ੍ਰਸਿਤਹੀ ਗ੍ਰੀਵ ਧਰ ਬਹੁਨਾਯੁਧ ਕਹਿ ਅੰਤ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਪਾਸਿ ਕੇ ਨਿਕਸਤ ਚਲੈ ਅਨੰਤ । ੨੫੩ ।
ab Sri Pasi ke naam
Dohra
beer grasithi greev dhar bahunayudh keh ant.
Sakal naam Sri pas kai niksat chalai anant. (253)

ਗ੍ਰੀਵ ਗ੍ਰਸਿਤਨਿ ਭਵ ਧਰਾ ਜਲਧ ਰਾਜ ਹਥੀਆਰ ।
ਪਰੈ ਦੁਸਟ ਕੇ ਕੰਠ ਮੈ ਮੋਕਹੁ ਲੇਹੁ ਉਬਾਰ । ੨੫੪ ।
greeve grasitan bhav dhara jaladh raj hathiar.
parou dusat kai kanth mein mokoh leho ubar. (254)

First repeat all the names of 'dhanukh' (bow), add the word ardan. O clever people ! Consider all these as names of arrows. (249)

First take all the names of 'Panach' (Chila), (extended bow) then add the word in the end 'bakhan' Intelligent/ wise people say like this that all these were names of arrows. (250)

First repeat the word 'Sar', add 'ar' to it. Let the clever consider it as names of arrows. (251)

First repeat the word 'Mrig, (four legged animals), then add the word 'ha' to it; so it will become mrigha (the killer of the animal-arrow). All the wise, thoughtful people may realize this. (252)

Iti Śri Naam mala Puran's names of arrows (baan), is the end of third Chapter. All is well so far. (3)

Ab Sri Pasi kai Naam

Dohra

The warrior Grastehi, greev dhar and barnayudh may be mentioned at the end. This would lead to various names of the 'Noose'. (253)

Greev grastan is the weapon of bhar dhara and 'jaladh raj'. This strikes the neck of the enemy (despot), thus saving me (from the strike). (254)

ਪ੍ਰਿਥਮ ਨਦਨ ਕੇ ਨਾਮ ਲੈ ਏਸ ਏਸ ਪਦ ਭਾਖਿ ।
ਸਸਤ੍ਰ ਉਚਰਿ ਸਭ ਪਾਸਿ ਕੇ ਨਾਮ ਚੀਨਿ ਚਿਤਿ ਰਾਖੁ । ੨੫੫ ।
pritham nadan kai naam lai eas eas pad bhakh.
sastar uchar sabh pas kai naam cheen chit rakh. (255)

ਗੰਗਾ ਏਸ ਬਖਾਨਿ ਕੈ ਈਸ ਸਸਤ੍ਰ ਕਹਿ ਅੰਤਿ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਪਾਸਿ ਕੇ ਨਿਕਸਤ ਚਲੈ ਅਨੰਤ । ੨੫੬ ।
ganga eas bakhan kai eas sastar keh ant.
sakal naam Sri pas kai niksat chalai anant. (256)

ਜਟਜ ਜਾਨਵੀ ਕ੍ਰਿਤਹਾ ਗੰਗਾ ਈਸ ਬਖਾਨੁ ।
ਆਯੁਧ ਅੰਤਿ ਬਖਾਨੀਐ ਨਾਮ ਪਾਸਿ ਕੇ ਜਾਨ । ੨੫੭ ।
Jataj janvi kiratha ganga eas bakhan.
ayudh ant bakhaniyai naam pas kai jaie. (257)

ਸਕਲ ਅਘਨ ਕੇ ਨਾਮ ਲੈ ਹਾ ਆਯੁਧ ਸੁ ਬਖਾਨ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਪਾਸਿ ਕੇ ਚਤੁਰ ਚਿਤ ਮਹਿ ਜਾਨ । ੨੫੮ ।
sakal aghan ke naam lai hai ayudh so bakhan.
Sakal naam Sri pas kai chatur chit meh jaan. (258)

ਕਿਲਬਿਖ ਪਾਪ ਬਖਾਨਿ ਕੈ ਰਿਪੁ ਪਤਿ ਸਸਤ੍ਰ ਬਖਾਨ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਪਾਸਿ ਕੇ ਲੀਜਹੁ ਚਤੁਰ ਪਛਾਨ । ੨੫੯ ।
kilbikh paap bakhan kai rip pat sastar bakhan.
Sakal naam Sri pas kai leejoh chatur pachhan. (259)

ਅਧਰਮ ਪਾਪ ਬਖਾਨਿ ਕੈ ਨਾਸਨੀਸ ਅਸਤ੍ਰ ਭਾਖਿ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਪਾਸਿ ਕੇ ਚੀਨ ਚਤੁਰ ਚਿਤਿ ਰਾਖਿ । ੨੬੦ ।
adharam paap bakhan kai nasnees astar bhakh.
sakal naam Sri pas kai cheen chatur chit rakh. (260)

ਸਕਲ ਜਟਨਿ ਕੋ ਨਾਮ ਲੈ ਜਾ ਪਤਿ ਅਸਤ੍ਰ ਬਖਾਨਿ ।
ਅਮਿਤ ਨਾਮ ਸ੍ਰੀ ਪਾਸ ਕੇ ਚਤੁਰਚਿਤ ਮਹਿ ਜਾਨੁ । ੨੬੧ ।
Sakal jatin ko naam lai ja pat astar bakhan.
amit naam Sri pas kai chatur chit meh jaan. (261)

ਤਉਸਾਰਾ ਸਤ੍ਰ ਬਖਾਨਿ ਕੈ ਭੇਦਕ ਗ੍ਰੰਥ ਬਖਾਨ ।
ਸਸਤ੍ਰ ਸਬਦ ਪੁਨਿ ਭਾਖੀਐ ਨਾਮ ਪਾਸਿ ਪਹਿਚਾਨ । ੨੬੨ ।
tousara satar bakhan kai bhedak granth bakhan.
sastar sabad pun bhakhiai naam pas pehchan. (262)

First take the names of the rivers, and add 'eas' word to it, and then repeat the word 'sastar', all these names could be retained in the mindas those of the 'noose'. (255)

First repeat the word 'Ganga eais', add at the end the word 'eas sastar', which would give many names of the 'noose'. (256)

First say 'Jataj' (the river Ganga sprouting from the tuft of Shiva's hair), Janvi (Ganga), Kritha (destroy of the sins) and then add the word 'Ganga eas', add at the end word ayudh (weapon). All these would lead to the names of the noose. (Pasi). (257)

First repeat the names of all the sins, add the words 'ha' and 'ayudh'. All there are names of the 'noose'. The wise persons may keep this in mind. (258)

First repeat the word Sin (kilbikh), then add the word 'rip path sastar' ; all these are the names of the noose. The wise persons may think over it. (259)

First say the word adharm (Sir), then add the word 'nasnees astar'. All these are names of the noose. The clever persons may remember this in the mind. (260)

First take the names of 'Jatan' (Ganga), add the words 'Ja pati' and 'astar'. All these various names pertain to noose only. Let the clever ones think it over in their minds. (261)

First use the word Tousara Satar (the enemy of tusar add the word 'bhedak Granth', and then add the word 'Sastar'. Understand it clearly as the names of the noose.(262)

ਗਿਰਿ ਪਦ ਪ੍ਰਿਥਮ ਬਖਾਨਿ ਕੈ ਨਾਸਨਿ ਨਾਥ ਬਖਾਨਿ ।
ਸਸਤ੍ਰ ਸਬਦ ਪੁਨਿ ਭਾਖੀਐ ਨਾਮ ਪਾਸਿ ਪਹਿਚਾਨ । ੨੬੩ ।
gir pad pritham bakhan kai nasan nath bakhan.
sastar sabad pun bhakhiai naam pas pehchan. (263)

ਫੋਕੀ ਨੋਕੀ ਪਖਧਰ ਪਤ੍ਰੀ ਪਰੀ ਬਖਾਨ ।
ਪਛੀ ਪਛਿ ਅੰਤਕ ਕਹੋ ਸਕਲ ਪਾਸਿ ਕੈ ਨਾਮ । ੨੬੪ ।
phoki noki pakhdhar patri pari bakhan.
pachhi pachh antak leho sakal pas kai naam. (264)

ਕਸਟ ਸਬਦ ਪ੍ਰਿਥਮੈ ਉਚਰਿ ਅਘਨ ਸਬਦ ਕਹੁ ਅੰਤਿ ।
ਪਤਿ ਸਸਤ੍ਰ ਭਾਖਹੁ ਪਾਸਿ ਕੈ ਨਿਕਸਹਿ ਨਾਮ ਅਨੰਤ । ੨੬੫ ।
kasat sabad prithmai uchar aghan sabad koh ant.
pati sastar bhakhoh pas kai nikseh naam anant. (265)

ਪਬਯਾ ਪ੍ਰਿਥਮ ਬਖਾਨਿ ਕੈ ਭੇਦਨ ਈਸ ਬਖਾਨ ।
ਸਸਤ੍ਰ ਸਬਦ ਪੁਨਿ ਭਾਖਿਐ ਨਾਮ ਪਾਸਿ ਪਹਿਚਾਨ । ੨੬੬ ।
pabeiya pritham bakhan kai bhedan eas bakhan.
Sastar sabad pun bhahiai naam pas pehchan. (266)

ਜਲਨਾਇਕ ਬਾਰਸਤ੍ਰ ਭਨਿ ਸਸਤ੍ਰ ਸਬਦ ਪੁਨਿ ਦੇਹੁ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਪਾਸਿ ਕੈ ਚੀਨ ਚਤੁਰ ਚਿਤਿ ਲੇਹੁ । ੨੬੭ ।
Jalnaiyak barastar bhan sastar sabad pun deho.
Sakal naam Sri pas kai cheen chatur chit leho. (267)

ਸਭ ਗੰਗਾ ਕੈ ਨਾਮ ਲੈ ਪਤਿ ਕਹਿ ਸਸਤ੍ਰ ਬਖਾਨ ।
ਸਭੈ ਨਾਮ ਸ੍ਰੀ ਪਾਸਿ ਕੈ ਲੀਜਹੁ ਚਤੁਰ ਪਛਾਨ । ੨੬੮ ।
sabh ganga kai lai pati keh sastar bakhan.
sabhai naam Sri pas kai leejoh chatur pachhan. (268)

ਜਮੁਨਾ ਪ੍ਰਿਥਮ ਬਖਾਨਿ ਕੈ ਏਸ ਅਸਤ੍ਰ ਕਹਿ ਅੰਤਿ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਪਾਸਿ ਕੈ ਨਿਕਸਤ ਚਲਤ ਅਨੰਤ । ੨੬੯ ।
Jamuna pritham bakhan kai eas astar keh ant.
Sakal naam Sri pas kai niksat chalat anant. (269)

ਕਾਲਿੰਦ੍ਰੀ ਪਦ ਪ੍ਰਿਥਮ ਭਨਿ ਇੰਦ੍ਰ ਸਬਦ ਕਹਿ ਅੰਤਿ ।
ਅਸਤ੍ਰ ਬਹੁਰਿ ਕਹੁ ਪਾਸਿ ਕੈ ਨਿਕਸਹਿ ਨਾਮ ਅਨੰਤ । ੨੭੦ ।
kalindri pad pritham bhan Inder sabad keh ant.
astar bohar koh pas ke nikseh naam anant. (270)

First use the word ;giri', followed by the word 'Nasin Nath', and then add the word 'Shastar' (weapon), these should be considered the names of the noose (pasi).(263)

First use the word phoki, Noki, pakhdhar, Patri, pani, pachhi, pachh followed by the word 'antak'. Thus all these names would lead to the names of 'Noose'. (pas). (264)

First use the word 'Kasat', followed, at the end, by the word, 'aghan' and then add the word 'pati sastar' these would be considered as names of the 'Noose'. (265)

First use the word 'Pabya' (rimlet), followed by the word 'bhedan 'eas' and then use the word 'sastar'. This should be considered as the name of 'Noose'. (266)

First use the word 'jalnayak' or'Barsatar' followedby the world Shastar. Al the clever people should consider this in mind as names of 'Noose'. (267)

First repeat all the names of Ganga followed by the word 'Pati Sastar'. Intelligent people should consider it as the names of the Noose (pas). (268)

First use the word 'Jamuna', followed by 'ais astar' at the end. All these many names would be that of 'Noose'. (269)

First say the word 'Kalinder', and add the word 'Inder' at the end, and then add the word 'astar'. All this would lead to the names of 'Noose'. (270)

ਕਾਲਿਨੁਜਾ ਪਦ ਪ੍ਰਿਥਮਹ ਕਹਿ ਇਸਰਾਸਤ੍ ਪੁਨਿ ਭਾਖੁ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਪਾਸਿ ਕੇ ਚੀਨਿ ਚਤੁਰ ਚਿਤਿ ਰਾਖੁ । ੨੭੧ ।
Kaalnuja pad prithmeh keh israstar pun bhakh.
Sakal naam Sri pas kai cheen chatur chit rakh. (271)

ਕ੍ਰਿਸਨ ਬਲਭਾ ਪ੍ਰਿਥਮ ਕਹਿ ਇਸਰਾਸਤ੍ ਕਹਿ ਅੰਤਿ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਪਾਸਿ ਕੇ ਨਿਕਸਤ ਚਲਤ ਅਨੰਤ । ੨੭੨ ।
Krisan balbha pritham keh israstar keh ant.
Sakal naam Sri paas kai niksat chalat anant. (272)

ਸੂਰਜ ਪੁਤ੍ਰਿ ਕੋ ਪ੍ਰਿਥਮ ਕਹਿ ਪਤਿ ਕਹਿ ਸਸਤ੍ ਬਖਾਨ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਪਾਸਿ ਕੇ ਲੀਜੀਅਹੁ ਚਤੁਰ ਪਛਾਨ । ੨੭੩ ।
Suraj putar koh pritham keh pati keh sastar bakhan.
Sakal naam Sri paas kai leejoh chatur pachhan. (273)

ਭਾਨੁ ਆਤਜਮਾ ਆਦਿ ਕਹਿ ਅੰਤ ਆਯੁਧ ਪਦ ਦੇਹੁ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਪਾਸਿ ਕੇ ਚੀਨਿ ਚਤੁਰ ਚਿਤਿ ਲੇਹੁ । ੨੭੪ ।
bhan atjama add keh ant ayudh pad deho.
Sakal naam Sri paas kai cheen chatur chit leho. (274)

ਸੂਰ ਆਤਜਮਾ ਆਦਿ ਕਹਿ ਅੰਤਿ ਸਸਤ੍ ਪਦ ਦੀਨ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਪਾਸਿ ਕੇ ਚੀਨਹੁ ਚਿਤ ਚਿਤ ਪਰਬੀਨ । ੨੭੫ ।
soor atjama aad keh ant sastar pad deen.
Sakal naam Sri paas kai cheenoh chit parbeen. (275)

ਕਾਲ ਪਿਤਾ ਪ੍ਰਥਮੈ ਉਚਰਿ ਅੰਤਿ ਤਨੁਜ ਪਦਿ ਦੇਹੁ ।
ਪਤਿ ਕਹਿ ਅਸਤ੍ ਬਖਾਨੀਐ ਨਾਮ ਪਾਸਿ ਲਖਿ ਲੇਹੁ । ੨੭੬ ।
kaal pita prathmai uchar ant tanuj pad deho.
pati kah astar bakhaniai naam 'paas' lakh leho. (276)

ਦਿਵਕਰ ਤਨੁਜਾ ਪ੍ਰਿਥਮ ਕਹਿ ਪਤਿ ਕਹਿ ਸਸਤ੍ ਬਖਾਨ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਪਾਸਿ ਕੇ ਲੀਜਹੁ ਪਥਾਨ । ੨੭੭ ।
duvkar tanuja pritham keh pat(i) keh sastar bakhan.
Sakal naam Sri paas kai leejoh chatur pachhan. (277)

ਪਾਸਿ ਗ੍ਰੀਵਹਾ ਕੰਠ ਰਿਪੁ ਬਰੁਣਾਯੁਧ ਜਿਹ ਨਾਮ ।
ਪਰੋ ਦੁਸਟ ਕੇ ਕੰਠ ਮੈ ਕਰੋ ਹਮਾਰੋ ਕਾਮ । ੨੭੮ ।
'pass' greevha ke kanth rip barnayudh jeh naam.
paro dusat ke kanth mein karo hamaro kaam. (278)

First state the word Kalinja (Yamuna), followed by the word 'israstar' (isar dev astar-the coat of arms of the Lord). Let the clever persons think it over as the names of the noose only. (271)

First use the word 'Krisan Balbha', followed at the end by 'israstar'. All this leads to the word 'Noose'. (272)

First use the word 'Suraj Putar' (Son of Sun), followed by the words Pati and astar. Let the wise persons consider it as the names of 'Noose'. (273)

First use the word 'bhaan atjama' (daughter of the Sun) followed by Ayudh at the end. Let the wise persons realise all these are leading to the 'Noose' only. (274)

First use the word 'Sur atamja', followed by the word Sastar. All these names refer to the 'noose' only. All wise persons may remember this in mind. (275)

First repeat the word 'kaal pita', followed by the word tanuj and then add at the end words 'pati' and astar. These may be considered as names of 'noose' (pas). (276)

First state the word 'Divkar Tanuja' (Sun's daughter), followed by the words pati and Sastar. These are the names of the noose. All clever persons can appreciate it. (277)

Whosoever have the word 'greevhai', kanth rip, and 'barnayudh' will lead to holding the neck of the 'despot' , and helps me in supporting my function. (278)

ਆਦਿ ਕੰਠ ਕੇ ਨਾਮ ਲੈ ਗ੍ਰਾਹਕ ਪਦ ਕਹਿ ਅੰਤਿ ।
ਬਰੁਣਾਯੁਧ ਕ ਨਾਮ ਸਭੁ ਨਿਕਸਤ ਚਲਤ ਤ੍ਰਿਅੰਤ । ੨੭੯ ।
aad kanth ke maan lai grahak pad keh ant
barnayudh ko naam sabh niksat chalat biant. (279)

ਨਾਰਿ ਕੰਠ ਗਰ ਗ੍ਰੀਵ ਭਨਿ ਗ੍ਰਹਿਤਾ ਬਹੁਰਿ ਬਖਾਨ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਪਾਸਿ ਕੇ ਨਿਕਸਤ ਚਲਤ ਅਪ੍ਰਮਾਨ । ੨੮੦ ।
naar kanth gar greeve bhan grehta bohar bakhan.
Sakal naam Sri paas kai niksat chalat aparman. (280)

ਜਮੁਨਾ ਪ੍ਰਿਥਮ ਬਖਾਨਿ ਕੈ ਏਸਰਾਯੁਧਹਿੰ ਬਖਾਨ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਪਾਸਿ ਕੇ ਚੀਨਹੁ ਚਤੁਰ ਸੁਜਾਨ । ੨੮੧ ।
jamuna pritham bakhan kai easrayudhaieung bakhan.
Sakal naam Sri paas kai cheenoh chatur sujan. (281)

ਕ ਬਰਣਾਦਿ ਬਖਾਨਿ ਕੈ ਮੰਦ ਬਹੁਰ ਪਦ ਦੇਹੁ ।
ਹੋਤ ਹੈ ਨਾਮ ਕਮੰਦ ਕੇ ਚੀਨ ਚਤੁਰ ਚਿਤਿ ਲੇਹੁ । ੨੮੨ ।
k barnad bakhan kai mand bohar pad deho.
hoat hai naam kumand kai cheen chatur chit lehu. (282)

ਕਿਸਨ ਆਦਿ ਪਦ ਉਚਰਿ ਕੈ ਬਲਭ"ਤਿ ਪਦ ਦੇਹੁ ।
ਪਤਿ ਅਸਤ੍ਰ"ਤਿ ਉਚਾਰੀਐ ਨਾਮ ਪਾਸਿ ਲਖਿ ਲੇਹੁ । ੨੮੩ ।
kisan aad pad uchar kai balbhant pad deho.
pati astant uchariai naam pas lakh leho. (283)

ਬੀਰ ਗ੍ਰਸਤਨੀ ਸੁਭਟਹਾ ਕਾਲਾਯੁਧ ਜਿਹ ਨਾਮ ।
ਪਰੋ ਦੁਸਟ ਕੇ ਕੰਠ ਮੈ ਕਰੋ ਹਮਾਰੋ ਕਾਮ । ੨੮੪ ।
beer grastani subhatha kakayudh jeh naam.
paro dusat kai kanth mein karo hamarai kaam. (284)

ਕਾਲ ਅਕਾਲ ਕਰਾਲ ਭਨਿ ਆਯੁਧ ਬਹੁਰਿ ਬਖਾਨੁ ।
ਸਕਲ ਨਾਮ ਏ ਪਾਸਿ ਕੇ ਚਤੁਰ ਚਿਤਿ ਮਹਿ ਜਾਨੁ। ੨੮੫ ।
Kaal akaal karal bhan ayudh bohar bakhan.
Sakal naam Sri paas kai chatur chit meh jaan. (285)

ਆਦਿ ਉਚਰੀਐ ਸੁਰਜ ਪਦ ਪੁਤ ਉਚਰੀਐ ਅੰਤਿ ।
ਸਸਤ੍ਰ ਭਾਖਿਐ ਪਾਸਿ ਕੇ ਨਿਕਸਹਿ ਨਾਮ ਬਿਅੰਤ । ੨੮੬ ।
aad uchariai suraj pad put uchariai ant.
Sastar bhakhiai paas kai nikseh naam beant. (286)

First use the word 'Kanth' add the word 'grahak' at the end. This would lead to the name of the Noose (Barnayudh). (279)

First repeat all (the names of the neck) naar, kanth, gar, greev/ then add the word 'grehta'. Thus it make all the names of the noose. (280)

First use the word ' Jamuna', then add the word 'aisrayudh'. Let the intelligent wise men think it over, these all leads to the names of the 'noose'. (281)

First use the letter 'K' and then add the word 'mand' to it, The clever persons should remember in mind that these are the names of the 'noose'. (282)

First use the word 'Kisan', followed by 'Kalkaat', then at the end add the words 'pati and astar'. Consider these names of the 'noose'. (283)

The names of 'beer grastani', 'Subhatka' and 'Kalayudh' in fact catch hold of the enemy's neck and make my work easier (for the noose). (284)

First use the words kaal, akal, and Karal, add the word 'ayudh'. All these are names of the noose. Let the clever persons understand it. (285)

First utter the word Suraj (Sun), followed bu put, and Sastar in the end. This would lead to many names of the Noose. (286)

ਸਕਲ ਸੂਰਜ ਕ ਨਾਮ ਲੈ ਸੁਤ ਪਦ ਅਸਤ੍ਰ ਬਖਾਨ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਪਾਸਿ ਕੇ ਚਤੁਰ ਚਿਤਿ ਮੈ ਜਾਨੁ । ੨੮੭ ।
Sakal suraj ke naam lai sut pad astar bakhan.
Sakal naam Sri paas kai chatur chit mein jaan. (287)

ਭਾਨੁ ਦਿਵਾਕਰ ਦਿਨਧ ਭਨਿ ਸੁਤ ਕਹਿ ਅਸਤ੍ਰ ਬਖਾਨ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਪਾਸਿ ਕੇ ਚਤੁਰ ਚਿਤਿ ਮੈ ਜਾਨੁ । ੨੮੮ ।
bhan divakar dinadh bhan sut keh astar bakhan.
Sakal naam Sri paas kai chatur chit mein jaan. (288)

ਦਿਨਮਣਿ ਦਿਵਕਰਿ ਰੈਣਹਾ ਸੁਤ ਕਹਿ ਅਸਤ੍ਰ ਬਖਾਨ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਪਾਸਿ ਕੇ ਚਤੁਰ ਚਿਤਿ ਮੈ ਜਾਨੁ । ੨੮੯ ।
dinman divkar rainha sut keh astar bakhan.
Sakal naam Sri paas kai chatur chit mein jaan. (289)

ਦਿਨ ਕੋ ਨਾਮ ਬਖਾਨਿ ਕੈ ਮਾਣਿ ਪਦ ਬਹੁਰਿ ਬਖਾਨ ।
ਸੁਤ ਕਹਿ ਅਸਤ੍ਰ ਬਖਾਨੀਐ ਨਾਮ ਪਾਸਿ ਪਹਿਚਾਨ । ੨੯੦ ।
din kaai naam bakhan kai maan pad bohar bakhan.
Sut keh astar bakhaniai naam paas pehchan. (290)

ਦਿਵਕਰ ਦਿਨਪਤਿ ਨਿਸਰਿ ਭੀਨ ਦਿਨ ਨਾਇਕ ਪੁਨਿ ਭਾਖੁ ।
ਸੁਤ ਕਹਿ ਅਸਤ੍ਰ ਬਖਾਨੀਐ ਨਾਮ ਪਾਸਿ ਲਖਿ ਰਾਖੁ । ੨੯੧ ।
divkar dinpat nisar bhan din naiek pun bhakh.
sut keh astar bakhaniai naam paas lakh rakh. (291)

ਸਕਲ ਸੂਰਜ ਕੇ ਨਾਮ ਲੈ ਸੁਤ ਕਹਿ ਅਸਤ੍ਰ ਬਖਾਨੁ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਪਾਸਿ ਕੇ ਚਤੁਰ ਚਿਤਿ ਮਹਿ ਜਾਨੁ । ੨੯੨ ।
Sakal suraj kai naam lai sut keh astar bakhan.
Sakal naam Sri paas kai chatur chit mein jaan. (292)

ਜਮ ਪਦ ਪ੍ਰਿਥਮ ਬਖਾਨਿ ਕੈ ਸਸਤ੍ਰ ਸਬਦ ਪੁਨਿ ਦੇਹੁ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਪਾਸਿ ਕੇ ਚੀਨ ਚਤੁਰ ਚਿਤਿ ਲੇਹੁ । ੨੯੩ ।
jam pad pritham bakhan kai sastar sabad pun deho.
Sakal naam Sri paas kai cheen chatur chit leho. (293)

ਬਈਵਸਤੁ ਪਦ ਆਦਿ ਕਹਿ ਆਯੁਧ ਅੰਤਿ ਬਖਾਨੁ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਪਾਸਿ ਕੇ ਚਤੁਰ ਚਿਤਿ ਮਹਿ ਜਾਨੁ । ੨੯੪ ।
baivasat pad aad keh ayudh ant bakhan.
Sakal naam Sri paas kai chatur chit mein jaan. (294)

First take all the names of Suraj (Sun) and then repeat this words Sut and astar. All these are referring to names of the 'Noose'. Let the clever persons consider this in mind. (287)

First use the words bhan, Divakar, and dinadh, followed by words Sut and Astar. These are names of the 'noose'. The clever persons should consider it at heart. (288)

First use the words dinman, divkar, and rainha, add the words Sut and astar. All these would lead to names of the 'Noose'. The learned persons may note it. (289)

First take the names of the day, followed by the word meen. Then add the words sat and astar. All these are the names of the 'Noose'. (290)

First use the words divkar, dinpat, nisar and din nayak, followed by the words sat and astar. Consider all these as names of the 'Noose'. (291)

Take all the names of the Sun, add the words sat and astar. All these would lead to names of the Noose. Let the clever persons realize this. (292)

First use the word 'Jam', add the word 'Sastar', all these are names of the Noose. Let the wise persons understand these. (293)

First use the word baieevasat (son of the Sun, yam), add the word ayudh of the noose. Let the intelligent persons realize it in their hearts. (294)

ਕਾਲ ਸਬਦ ਕੋ ਆਦਿ ਕਹਿ ਅਸਤ੍ਰ ਸਬਦ ਕਹਿ ਅੰਤ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਪਾਸਿ ਕੇ ਨਿਕਸਤ ਚਲੈ ਅਨੰਤ । ੨੯੫ ।
kaal sabad ko aad keh astar sabad keh ant.
Sakal naam Sri paas kai niksat chalai anant. (295)

ਪਿਤਰ ਰਾਜ ਪਦ ਪ੍ਰਿਥਮ ਕਹਿ ਅਸਤ੍ਰ ਸਬਦ ਪੁਨਿ ਦੇਹੁ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਪਾਸਿ ਕੇ ਚਤੁਰ ਚੀਨ ਚਿਤਿ ਲੇਹੁ । ੨੯੬ ।
pitar raj pad pritham keh astar sabad pun deho.
Sakal naam Sri paas kai chatur cheen chit leho. (296)

ਦੰਡੀ ਪ੍ਰਿਥਮ ਬਖਾਨਿ ਕੈ ਅਸਤ੍ਰ ਸਬਦ ਕਹਿ ਅੰਤਿ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਪਾਸਿ ਕੇ ਚੀਨਹੁ ਚਤੁਰ ਬਿਅੰਤ । ੨੯੭ ।
dandi pritham bakhan kai astar sabad keh ant.
Sakal naam Sri paas kai cheenoh chatur beant. (297)

ਜਮੁਨਾ ਭ੍ਰਾਤ ਬਖਾਨ ਕੈ ਆਯੁਧ ਬਹੁਰਿ ਬਖਾਨ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਪਾਸਿ ਕੇ ਚਤੁਰ ਚਿਤਿ ਮਹਿ ਜਾਨੁ । ੨੯੮ ।
Jamuna bharat bakhan kai ayudh bohar bakhan.
Sakal naam Sri paas kai chatur chit mein jaan. (298)

ਸਭ ਜਮੁਨਾ ਕੇ ਨਾਮ ਲੈ ਭ੍ਰਾਤ ਅਸਤ੍ਰ ਪੁਨਿ ਦੇਹੁ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਪਾਸਿ ਕੇ ਚਤੁਰ ਚਿਤਿ ਲਖਿ ਲੇਹੁ । ੨੯੯ ।
sabh jamuna ke naam lai bhrat astar pun deho.
Sakal naam Sri paas kai chatur chit lakh leho. (299)

ਪਿਤਰ ਸਬਦ ਪ੍ਰਿਥਮੈ ਉਚਰਿ ਏਸਰ ਬਹੁਰਿ ਬਖਾਨ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਪਾਸਿ ਕੇ ਚਤੁਰ ਚਿਤਿ ਮਹਿ ਜਾਨੁ । ੩੦੦ ।
pitar sabad prithmai uchar eisar bohar bakhan.
Sakal naam Sri paas kai chatur chit mein jaan. (300)

ਸਭ ਪਿਤਰਨ ਕੇ ਨਾਮ ਲੈ ਨਾਇਕ ਬਹੁਰਿ ਬਖਾਨ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਪਾਸਿ ਕੇ ਚਤੁਰ ਚਿਤ ਮਹਿ ਜਾਨੁ । ੩੦੧ ।
Sab pitran kai naam lai nayak bohar bakhan.
Sakal naam Sri paas kai chatur chit meh jaan. (301)

ਸਕਲ ਜਗਤ ਕੇ ਨਾਮ ਲੈ ਘਾਇਕ ਅਸਤ੍ਰ ਬਖਾਨੁ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਪਾਸਿ ਕੇ ਚਤੁਰ ਚਿਤ ਮਹਿ ਜਾਨੁ । ੩੦੨ ।
Sakal jagat kai naam lai ghaiyak astar lakhan.
Sakal naam Sri paas kai chatur chit meh jaan. (302)

First use the word 'Kall', followed by the word 'astar', thus it would lead to imnumerable names of the Noose. (295)

First use the word 'Pitar raj', followed by the word astar. All these names are of the Noose. Let the clever ones realize it. (296)

First use the word 'Dandi', and then add at the end the word 'astar'. All these names lead to the names of 'Noose'. The clever persons should realize this. (297)

First use the word 'Jamuna bhrat', then add the word 'ayudh'. All these are referring to the names of 'Noose'. The wise persons may appreciate this. (298)

Take all the names of 'Jamuna', then add the words 'bhrat' and 'astar'. All these would lead to the names of the 'Noose'. The clever persons may realize it in the mind.(299)

First use the word 'pitar', followed by the word'aisar'. All these would lead to the names of the 'Noose'. The intelligent people may understand it. (300)

First take the names of all the dead grand parents followed by the word 'Nayak' in the end. All these names refer to the names of Noose. The wise persons may remember this. (301)

First take all the names of the 'world', then add the words 'ghayak' and 'astar' to it. All these are names of the 'Noose'. The intelligent persons may think it over in the mind. (302)

ਰਿਪੁ ਖੰਡਨਿ ਦਲ ਦਾਹਨੀ ਸਤ੍ਰ ਤਾਪਨੀ ਸੋਇ ।
ਸਕਲ ਪਾਸਿ ਕੇ ਨਾਮ ਸਭ ਜਾ ਤੇ ਬਚਯੋ ਨ ਕੋਇ । ੩੦੩ ।
rip khandan dal dahni satar tapna soiai.
Sakal paas kai naam sab ja te bachiou na koiai. (303)

ਰਿਪੁ ਪਦ ਪ੍ਰਿਥਮ ਬਖਾਨਿ ਕੈ ਗ੍ਰਸਿਤਨਿ ਬਹੁਰਿ ਬਖਾਨ ।
ਸਕਲ ਨਾਮ ਜਮ ਪਾਸਿ ਕੇ ਚਤੁਰ ਚਿਤ ਮਹਿ ਜਾਨੁ । ੩੦੪ ।
rip pad pritham bakhan kai grahastan bohar bakhan.
Sakal naam jam paas kai chheneoh chatur sujan. (304)

ਖਲ ਪਦ ਆਦਿ ਉਚਾਰਿ ਕੈ ਖੰਡਨਿ ਅੰਤਿ ਬਖਾਨ ।
ਸਕਲ ਨਾਮ ਜਮ ਪਾਸਿ ਚੀਨੀਅਹੁ ਚਤੁਰ ਸੁਜਾਨ । ੩੦੫ ।
khal pad aad uchar kai khandan ant bakhan.
Sakal naam jam paas kai cheeneoh chatur sujan. (305)

ਦਲ ਦਾਹਨਿ ਰਿਪੁ ਗ੍ਰਸਿਤਨੀ ਸਤ੍ਰ ਤਾਪਨੀ ਸੋਇ ।
ਕਾਲ ਪਾਸਿ ਕੇ ਨਾਮ ਸਭ ਜਾ ਤੇ ਰਹਿਤ ਨ ਕੋਇ । ੩੦੬ ।
dal dahan rip grastani sataru tapni soiai.
Kaal paas ke naam sabh ja tai rehat na koiai. (306)

ਜਾ ਪਦ ਪ੍ਰਿਥਮ ਉਚਾਰਿ ਕੈ ਮੀ ਪਦ ਅੰਤਿ ਬਖਾਨੁ ।
ਜਾਮੀ ਪਦ ਏ ਹੋਤ ਹੈ ਨਾਮ ਪਾਸਿ ਕੇ ਜਾਨੁ । ੩੦੭ ।
ja pad pritham uchar kai mi pad ant bakhan.
jami pad eh hoat hai naam paas kai jaan. (307)

ਦਿਸਾ ਬਾਰੁਣੀ ਪ੍ਰਿਥਮ ਕਹਿ ਏਸਰਾਸਤ੍ ਕਹਿ ਅੰਤਿ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਪਾਸਿ ਕੇ ਨਿਕਸਤ ਚਲਤ ਬਿਅੰਤ । ੩੦੮ ।
disa baruni pritham keh easrastar kah ant.
Sakal naam Sri paas kai niksat chalat beant. (308)

ਪਛਮ ਆਦਿ ਬਖਾਨਿ ਕੈ ਏਸਰ ਪੁਨਿ ਪਦ ਦੇਹੁ ।
ਆਯੁਧ ਬਹੁਰਿ ਬਖਾਨੀਐ ਨਾਮ ਪਾਸਿ ਲਖਿ ਲੇਹੁ । ੩੦੯ ।
pachham aad bakhan kai eaisar pun pad deho.
ayudh bohar bakhaniai naam pass lakh beho. (309)

ਪ੍ਰਿਥਮ ਠਗਨ ਕੇ ਨਾਮ ਲੈ ਆਯੁਧ ਬਹੁਰਿ ਬਖਾਨ ।
ਸਕਲ ਨਾਮ ਏ ਪਾਸਿ ਕੇ ਚਤੁਰ ਚਿਤ ਪਹਿਚਾਨ । ੩੧੦ ।
pritham thagan kai naam lai ayudh bohar bakhan.
sakal naam eai pass kai chatur chit pehchan. (310)

The various names like 'rip khandan' dal dahini and Satar tapni ; all such names refer to the word 'Noose', as none has escaped from it. (303)

First use the word 'rip', followed by 'grastan'. All these would lead to the names of 'Noose'. All thoughtful persons should realize it. (304)

First use the word ' Khal', add the word ' Khandan' to it, these are all names of the 'Noose'. Let the thoughtful persons realize it. (305)

'Dal dahan', rip grasitmi' and 'Satar tapni', all refer to the names of the 'Noose' and none is free from it. (306)

First use the word, 'ja(h), add word 'Mi'(n) at the end, this 'jami' refer to the word 'Noose', and consider it as such. (307)

First use the word 'barni direction' (the direction of west), add the word 'easrastar' at the end. All these names would lead to the names of 'Noose'. (308)

First use the word 'West', then add the word 'eaisatar, and then add 'ayudh'. These would refer to the names of 'Noose'. (309)

First take the names of the 'vegabond' (thug) then add the word 'ayudh', which would lead to the names of the 'Noose'. Let the clever people realize it. (310)

ਬਾਟਿ ਆਦਿ ਪਦ ਉਚਾਰਿ ਕੈ ਹਾ ਪਦ ਅਸਤ੍ਰ ਬਖਾਨ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਚਤੁਰ ਲੀਜੀਅਹੁ ਜਾਨ । ੩੧੧ ।
baat aad pad uchar kai ha pad astar bakhan.
naam pass kai hoat hai chatur lejioh jaan. (311)

ਮਗ ਪਦ ਆਦਿ ਬਖਾਨਿ ਕੈ ਛਿਦ ਪਦ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਲੀਜੋ ਚਤੁਰ ਪਛਾਨ । ੩੧੨ ।
mag pad aad bakhan kai chhid pad ant bakhan.
naam pass kai hoat hai leejai chatur pachhan. (312)

ਮਾਰਗ ਆਦਿ ਬਖਾਨਿ ਕੈ ਮਾਰ ਬਖਾਨਹੁ ਅੰਤਿ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਨਿਕਸਤ ਚਲੈ ਬਿਅੰਤ । ੩੧੩ ।
marag add bakhan kai maar bakhanoh ant.
naam pass kai hoat hai niksat chalai beant. (313)

ਪੰਥ ਆਦਿ ਪਦ ਉਚਰਿ ਕੈ ਕਰਖਣ ਪੁਨਿ ਪਦ ਦੇਹੁ ।
ਆਯੁਧ ਬਹੁਰਿ ਬਖਾਨੀਐ ਨਾਮ ਪਾਸਿ ਲਖਿ ਲੇਹੁ । ੩੧੪ ।
panth add pad uchar kai karkhan pun pad deho.
ayudh bohar bakhaniai naam paas lakh leho. (314)

ਬਾਟ ਆਦਿ ਸਬਦ ਉਚਾਰਿ ਕੈ ਹਾ ਅਸਤ੍ਰ"ਤਿ ਬਖਾਨ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਚੀਨੀਅਹੁ ਗੁਨਨ ਨਿਧਾਨ । ੩੧੫ ।
baat aad sabad uchar kai ha astrant bakhan.
naam pass kai hoat hai cheenioh gunan nidhan. (315)

ਰਾਹ ਆਦਿ ਪਦ ਉਚਰੀਐ ਰਿਪੁ ਕਹਿ ਅਸਤ੍ਰ ਬਖਾਨ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਚਤੁਰ ਲੀਜੀਅਹੁ ਜਾਨ । ੩੧੬ ।
rah aad pad uchriai rip keh astar bakhan.
naam pass kai hoat hai chatur leejioh jaan. (316)

ਪ੍ਰਿਥਮੈ ਧਨ ਸਬਦੋ ਉਚਰਿ ਹਰਤਾ ਆਯੁਧ ਦੀਨ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਚਤੁਰ ਲੀਜੀਅਹੁ ਚੀਨ । ੩੧੭ ।
priathmai dhun sabado uchar harta ayudh deen.
naam pass kai hoat hai chatur leejioh cheen. (317)

ਮਾਲ ਆਦਿ ਸਬਦੋਚਰਿ ਕੈ ਕਾਲ ਜਾਲ ਕਹਿ ਅੰਤਿ ।
ਸਕਲ ਨਾਮ ਇਹ ਪਾਸਿ ਕੇ ਚੀਨੀਅਹੁ ਪ੍ਰਗਯਾਵੰਤ । ੩੧੮ ।
maal aad sabdochar kai kaal jaal keh ant.
Sakal naam eh pass kai cheenioh pragrayavant. (318)

First speak the word 'baat' then add the words 'ha' and 'astar'. All these lead to the names of the 'Noose'. The clever persons should keep this in mind. (311)

First repeat the word Magh, followed by cchhid in the end ; all these are names of Paas. Let the clever persons realize it. (312)

First use the word Marag, followed by the word 'Mar' at the end. This would lead to many names of pass. (313)

First repeat the word 'panth', followed by the word 'Karkhan', and then add the word Ayudh. Consider all these as names of paas. (314)

First speak the word baat, followed by the word astar at the end. These are all names of the paas. The wise persons should think it over. (315)

First use the word 'rah', followed by the words rip and astar. These are the names of paas. The intelligent persons may consider. (316)

First use the word Dhan then add the words harta and ayudh. These lead to the names of pass. The intelligent ones may consider it. (317)

First speak the word maal followed by the words kaal jaal at the end. All these names are those of paas. The wise persons many think it over. (318)

ਮਾਯਾ ਹਰਨ ਉਚਾਰਿ ਕੈ ਆਯੁਧ ਬਹੁਰਿ ਬਖਾਨ ।
ਸਕਲ ਨਾਮ ਇਹ ਪਾਸਿ ਕੈ ਚਤੁਰ ਚਿਤ ਮਹਿ ਜਾਨ । ੩੧੯ ।
maya haran uchar kai ayudh bohar bakhan.
Sakal naam eh pass kai chatur chit meh jaan. (319)

ਮਗਹਾ ਪਥਹਾ ਪੈ'ਡਹਾ ਧਨਹਾ ਦ੍ਰਿਬਹਾ ਸੋਇ ।
ਜਾ ਕੋ ਡਾਰਤ ਸੋ ਸਨੋ ਪਥਕ ਨ ਉਬਰਯੋ ਕੋਇ । ੩੨੦ ।
magha pathha paindha dhanha dribha soiai.
ja ko darat so suno pathak na ubriyo koiai. (320)

ਬਿਖੀਆ ਆਦਿ ਬਖਾਨਿ ਕੈ ਆਯੁਧ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਪਾਸਿ ਕੈ ਹੋਤ ਹੈ ਲੀਜੀਅਹੁ ਚਤੁਰ ਸੁ ਧਾਰ । ੩੨੧ ।
bikhia add bakhan kai ayudh ant uchar.
naam pass kai hoat hai leejioh chatur so dhar. (321)

ਬਿਖ ਸਬਦਾਦਿ ਉਚਾਰਿ ਕੈ ਦਾਇਕ ਅਸਤ੍ਰ ਬਖਾਨ ।
ਨਾਮ ਪਾਸਿ ਕੈ ਹੋਤ ਹੈ ਚਤੁਰ ਲੀਜੀਅਹੁ ਜਾਨ । ੩੨੨ ।
bikh sabdad uchar kai daiek astar bakhan.
naam pass kai hoat hai chatur leejioh jaan. (322)

ਚੰਦ੍ਰਭਗਾ ਕੇ ਨਾਮ ਲੈ ਪਤਿ ਕਹਿ ਅਸਤ੍ਰ ਬਖਾਨ ।
ਨਾਮ ਪਾਸਿ ਕੈ ਹੋਤ ਹੈ ਚੀਨੀਅਹੁ ਪ੍ਰਗਯਾਵਾਨ । ੩੨੩ ।
Chanderbhaga kai naam lai pati keh astar bakhan.
naam pass kai hoat hai cheenioh pariyavan. (323)

ਸਤੁਦ੍ਰਵ ਨਾਥ ਬਖਾਨ ਕੈ ਪੁਨਿ ਕਹਿ ਅਸਤ੍ਰ ਬਿਸੇਖ ।
ਸਕਲ ਨਾਮ ਏ ਪਾਸਿ ਕੈ ਨਿਕਸਤ ਚਲਤੁ ਅਸੇਖ । ੩੨੪ ।
Satdrav nath bakhan kai pun keh astar bisekh.
Sakal naam eh pass kai niksat chalat asekh. (324)

ਸਤਲੁਜ ਸਬਦਾਦਿ ਬਖਾਨਿ ਕੈ ਏਸਰਾਸਤ੍ਰ ਕਹਿ ਅੰਤਿ ।
ਨਾਮ ਸਕਲ ਹ੍ਰ ਪਾਸ ਕੈ ਚੀਨ ਲੇਹੁ ਬੁਧਿਵੰਤ । ੩੨੫ ।
Satluj sabdad bakhan kai easrasatar keh ant.
naam pass hai paas kai cheen leho budhivant. (325)

ਪ੍ਰਿਥਮ ਬਿਪਾਸਾ ਨਾਮ ਲੈ ਏਸਰਾਸਤ੍ਰ ਪੁਨਿ ਭਾਖੁ ।
ਨਾਮ ਸਕਲ ਪਾਸਿ ਕੈ ਚੀਨ ਚਿਤ ਮੈ ਰਾਖੁ । ੩੨੬ ।
pritham bipasa naam lai easrasatar pun bhakh.
naam pass hai paas kai cheen chit mein rakh. (326)

First use the word Maya haran, followed by the word Ayudh. All these names lead to the word pass. The intelligent people may consider it. (319)

Magha Patha, pandeha, dhanha, dribha, all are names of paas. On whome so ever the villian throws it, cannot escape free. (320)

First repeat the word 'bikhia', followed by ayudh at the end. All these refer to the names of pass. The clever persons can think it over. (321)

First repeat the word 'bikh', followed by the words daik and astar. These names refer to the pass only. The wise persons may note this. (322)

First take the name of Chanderbhaga, then add the words pati and astar. Tese names are those of paas. The learned people may note it. (323)

First repeat the word Satudrav Nath, followed by the word astar. This would lead to many names of the paas only. (324)

First use the word Satluj, followed by easrastar ; these are names of pass. O fortunate ones ! Believe this fully. (325)

First take the name of Bipasa (Bias) and then say easastar. These are names of paas. The clever one may believe it. (326)

ਰਾਵੀ ਸਾਵੀ ਆਦਿ ਕਹਿ ਆਯੁਧ ਏਸ ਬਖਾਨ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਚੀਨਹੁ ਪ੍ਰਗਯਾਵਾਨ । ੩੨੭ ।
Ravi Savi aad keh ayudh eas bakhan.
Naam paas kai hoat hai cheenoh pragaiyavan. (327)

ਸਾਵੀ ਈਸ੍ਰਾਵੀ ਸਭਿਨ ਆਯੁਧ ਬਹੁਰਿ ਉਚਾਰ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਸੁਧਾਰ । ੩੨੮ ।
Savi easaravi Sabhin ayudh bahou uchar.
Naam paas kai hoat hai leejoh so kab sudhar. (328)

ਜਲ ਸਿੰਧੁ ਏਸ ਬਖਾਨਿ ਕੈ ਆਯੁਧ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਚਤੁਰ ਚਿਤ ਮਹਿ ਜਾਨ । ੩੨੯ ।
Jal sindh eas bkhan kai ayudh ant bakhan.
Naam paas kai hoat hai chatur chit meih jaan. (329)

ਬਿਹਥਿ ਆਦਿ ਸਬਦੋਚਰਿ ਕੈ ਏਸਰਾਸਤ੍ਰ ਕਹੁ ਅੰਤਿ ।
ਸਕਲ ਨਾਮ ਏ ਪਾਸਿ ਕੇ ਚੀਨ ਲੇਹੁ ਮਤਿਵੰਤ । ੩੩੦ ।
birath aad Sabdochar kai easrasatar koh ant.
Sakal naam eh paas kai cheen leho matvant. (330)

ਸਿੰਧੁ ਆਦਿ ਸਬਦ ਉਚਰਿ ਕੈ ਆਯੁਧ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਸਭ ਚੀਨਹੁ ਪ੍ਰਗਯਾਵਾਨ । ੩੩੧ ।
Sindh aad sabad uchar kai ayudh ant bakhan.
Naam paas kai hoat sabh cheenoh pragayaivan. (331)

ਨੀਲ ਆਦਿ ਸਬਦੁਚਰਿ ਕੈ ਏਸਰ ਅਸਤ੍ਰ ਬਖਾਨ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਲੇਹੁ ਸੁਰ ਗਿਆਨ । ੩੩੨ ।
neel aad sabaduchar kai easar astar bakhan.
Naam paas kai hoat hai cheen leho sur gyan. (332)

ਅਸਿਤ ਬਾਰਿ ਸਬਦਾਦਿ ਕਹਿ ਪਤਿ ਅਸਤ੍ਰ"ਤ੍ਰਿ ਬਖਾਨ ।
ਨਾਮ ਪਾਸ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਲੇਹੁ ਮਤਿਵਾਨ । ੩੩੩ ।
asit bar sabdad keh pati astrant bakhan.
Naam paas kai hoat hai cheen leho mativan. (333)

ਕਿਸਨਾ ਆਦਿ ਉਚਾਰਿ ਕੈ ਆਯੁਧ ਏਸ ਬਖਾਨ ।
ਨਾਮ ਪਾਸ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਚਤੁਰ ਪਛਾਨ । ੩੩੪ ।
kisan aad uchar kai ayudh ais bakhan.
Naam paas kai hoat hai leejoh chatur pachhan. (334)

First say the Ravi river (Savi-saran) and then use the word ayudh. All these names will be of paas. The learned people may consider it. (327)

First repeat the words Savi and easravi and then add the word ayudh. All these are names of paas. The learned may think over it. (328)

First use the word 'Jal Sindh', then repeat the word ayudh on top of this. All these names refer to paas. O learned ones ! Think it over. (329)

First use the word 'bihath', and then add the word easrastar. These are names of pass. The wise people may consider it. (330)

First use the word 'Sindh', then add at the end Ayudh. These names refer to pass only. The intelligent ones may consider it. (331)

First use the word 'Neel' (Indigo) then use the words 'aisar astar'. This refers to the name of pass only. The clever ones may contemplate on it. (332)

First use the word 'asit bar', followed by path ant and astar. This gives the name of paas. The learned ones may realize this. (333)

First use the word Kisna, followed by ayudh and ais words. This leads to the name of paas. Let the clever ones realize it. (334)

ਸਬਦ ਆਦਿ ਕਹਿ ਭੀਮਰਾ ਏਸਰਾਸਤ੍ ਕਹਿ ਅੰਤ ।
ਨਾਮ ਪਾਮ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਲੇਹੁ ਮਤਿਵੰਤ । ੩੩੫ ।
Sabad aad keh beheemra easrastar keh ant.
Naam paas kai hoat hai cheen leho matvant. (335)

ਤਪਤੀ ਆਦਿ ਉਚਾਰਿ ਕੈ ਆਯੁਧ ਏਸ ਬਖਾਨ ।
ਨਾਮ ਪਾਸ ਕੇ ਹੋਤ ਹੈ ਸੁ ਜਾਨਿ ਸਤਿ ਕਰਿ ਜਾਨ । ੩੩੬ ।
tapti aad uchar kai ayudh ais bakhan.
Naam paas kai hoat hai so jan sat kar jan. (336)

ਬਾਰਿ ਰਾਜ ਸਮੁੰਦੇਸ ਭਨਿ ਸਰਿਤ ਸਰਿਧ ਪਤਿ ਭਾਖੁ ।
ਆਯੁਧ ਪੁਨਿ ਕਹਿ ਪਾਸ ਕੇ ਚੀਨ ਨਾਮ ਚਿਤਿ ਰਾਖੁ । ੩੩੭ ।
bar raj samundesbhan sarit saridh path bhakhu.
ayudh pun keh paas kai cheen naam chit (337)

ਬਰੁਣ ਬੀਰਹਾ ਆਦਿ ਕਹਿ ਆਯੁਧ ਪੁਨਿ ਪਦ ਦੇਹੁ ।
ਨਾਮ ਪਾਸ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਚਤੁਰ ਚਿਤਿ ਲੇਹੁ । ੩੩੮ ।
baran beerha aad keh aiyudh pun pad deho.
Naam paas kai hoat hai cheen chatur chit leho. (338)

ਨਦੀ ਰਾਜ ਸਰਿਤੀਸ ਭਨਿ ਸਮੁੰਦਰਾਟ ਪੁਨਿ ਭਾਖੁ ।
ਆਯੁਧ ਅੰਤਿ ਬਖਾਨੀਐ ਨਾਮ ਪਾਸਿ ਲਖਿ ਰਾਖੁ । ੩੩੯ ।
nadi raj saritees bhan samundarat pun bhakh.
ayudh ant bakhaniai keh naam pass lakh rakh. (339)

ਬ੍ਰਹਮ ਪੁਤ੍ ਪਦ ਆ'ਦਿ ਕਹਿ ਏਸਰਾਸਤ੍ ਕਹਿ ਅੰਤਿ ।
ਨਾਮ ਪਾਸ ਕੇ ਸਕਲ ਹੀ ਚੀਨ ਲੇਹੁ ਮਤਿਵੰਤ । ੩੪੦ ।
braham putar pad aad keh aisrastar keh ant.
Naam paas kai sakal hi cheen leho matvant. (340)

ਬ੍ਰਹਮਾ ਆਦਿ ਬਖਾਨਿ ਕੈ ਅੰਤਿ ਪੁਤ੍ ਪਦ ਦੇਹੁ ।
ਆਯੁਧ ਏਸ ਬਖਾਨੀਅਐ ਨਾਮ ਪਾਸਿ ਲਖਿ ਲੇਹੁ । ੩੪੧ ।
Brahma aad bakhan kai ant patar pad deho.
ayudh ais bakhania naam paas lakh leho. (341)

ਬ੍ਰਹਮਾ ਆਦਿ ਉਚਾਰਿ ਕੈ ਸੁਤ ਪਦ ਬਹੁਰਿ ਬਖਾਨ ।
ਏਸਰਾਸਤ੍ ਪੁਨਿ ਭਾਖਿਐ ਨਾਮ ਪਾਸਿ ਪਹਿਚਾਨ । ੩੪੨ ।
Brahma aad uchar kai sut pad bohar bakhan.
aisrastar pun bhakhiai naam pass pehchan. (342)

First use the word 'Bhim.ra' followed by aisrasatar. These would lead to the names of paas. Let the wise men consider it. (335)

First speak the word Tapti, followed by ais ayudh added to it. This refers to paas only. O friends !Take it as perfect Truth. (336)

First use the word bar raj, samundes, Sarit, Saridh and then add pati and then ayudh. All these names refer to paas only. Remember this in your mind. (337)

First use the word Baran or bariha, and then add the word ayudh. These refer to the names of paas only. The learned ones may consider this in mind. (338)

First utter Nad-raj, sritees and Samundratt, and then add ant and ayudh. These may considerd names of paas. (339)

First use the word Brahm putar, followed by the word easrastar. These are names of paas. O learned ones ! Consider them. (340)

First repeat the word Brahma, then add at the end the word putar, then add the word aies, ayudh. These are names of paas. (341)

First use the word Brahma, followed by the words sut and aisrastar. This leads to the names of paas. (342)

ਜਗਤ ਪਿਤਾ ਪਦ ਪ੍ਰਿਥਮ ਕਹਿ ਸੁਤ ਪਦ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ ਪਾਸ ਕੇ ਹੋਤ ਹੈ ਚੀਨਅਿਹੁ ਪ੍ਰਗਿਆਵਾਨ । ੩੪੩ ।
Jagat pita pad pritham keh sut pad ant bakhan.
Naam paas kai hoat hai chhenioh parigiavan. (343)

ਘਘਰ ਆਦਿ ਉਚਾਰਿ ਕੈ ਈਸਰਾਸਤ੍ ਕਹਿ ਅੰਤਿ ।
ਨਾਮ ਪਾਸ ਕੇ ਹੋਤ ਹੈ ਚੀਨੀਅਹੁ ਪ੍ਰਗਿਆਵੰਤ । ੩੪੪ ।
ghaghar aad uchar kai easrastar keh ant.
Naam paas kai hoat hai cheenioh paragiavan. (344)

ਆਦਿ ਸੁਰਸਤੀ ਉਚਰਿ ਕੈ ਏਸਰਾਸਤ੍ ਕਹਿ ਅੰਤਿ ।
ਨਾਮ ਪਾਸ ਕੇ ਸਕਲ ਹੀ ਚੀਨ ਲੇਹੁ ਮਤਿਵੰਤ । ੩੪੫ ।
aad surasati uchar kai aisrasatar keh ant.
Naam paas kai sakal hi cheen lrho matvant. (345)

ਆਮੁ ਆਦਿ ਬਖਾਨਿ ਕੈ ਈਸਰਾਸਤ੍ ਕਹਿ ਅੰਤਿ ।
ਨਾਮ ਸਕਲ ਸ੍ਰੀ ਪਾਸਿ ਕੇ ਨਿਕਸਤ ਚਲਤ ਬਿਅੰਤ । ੩੪੬ ।
amu aad bakhan kai easrastar keh ant.
Naam sakal Sri paas kai niksat chalat beant. (346)

ਸਮੁੰਦ ਗਾਮਨੀ ਜੋ ਨਦੀ ਤਿਨ ਕੇ ਨਾਮ ਬਖਾਨਿ ।
ਈਸਰਾਸਤ੍ ਪੁਨਿ ਉਚਾਰੀਐ ਨਾਮ ਪਾਸਿ ਪਹਿਚਾਨ । ੩੪੭ ।
Samund gamni ji nadi tin kai naam bakhan.
easrastar pun uchariai naam paas pehchan. (347)

ਸਕਲ ਕਾਲ ਕੇ ਨਾਮ ਲੈ ਆਯੁਧ ਬਹੁਰਿ ਬਖਾਨ ।
ਨਾਮ ਪਾਸ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਲੇਹੁ ਮਤਿਵਾਨ । ੩੪੮ ।
sakal kaal kai naam lai ayudh bohar bakhan.
Naam paas kai hoat hai cheen leho matvan. (348)

ਦੁਘਦ ਸਬਦ ਪ੍ਰਿਥਮੈ ਉਚਰਿ ਨਿਧਿ ਕਹਿ ਈਸ ਬਖਾਨ ।
ਆਯੁ ਬਹੁਰਿ ਬਖਾਨੀਐ ਨਾਮ ਪਾਸਿ ਪਹਿਚਾਨ । ੩੪੯ ।
dughad sabad prithmai uchar nidh keh eas bakhan.
.ayudh bohar bakhaniai naam paas pehchan. (349)

ਪਾਨਿਧਿ ਪ੍ਰਿਥਮ ਬਖਾਨਿ ਕੈ ਈਸਰਾਸਤ੍ ਕਹਿ ਅੰਤਿ ।
ਨਾਮ ਸਕਲ ਸ੍ਰੀ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਚੀਨਤ ਚਲੈ ਅਨੰਤ । ੩੫੦ ।
panidh pritham bakhar kai easrastar keh ant.
Naam sakal Sri paas kai hoat hai cheenat chalai anant. (350)

First say Jagat-pita (world's father) and then at the end add Sut. This is name of paas. O wise persons ! Consider it. (343)

First use the word ghaghar, then add in the end add easrastar. This leads to the name of paas. Let the clever ones understand it. (344)

First use the word sursati, and then add at easrastar. These are all names of paas. Let the intelligent persons think it over. (345)

First use the word 'anu' (a special river) say the word easrastar at the end. This would lead to many names of paas. (346)

First name all the rivers preceeding towards the sea (ocean), then add the word ayudh. These would lead to the names of paas. (347)

First state all the names of kaal (Time), then add the word ayudh. These would make names of paas. O wise persons ! Think it over. (348)

First speak the word dughad (kheer-milk), then add the words nidh and eas, and then add ayudh to it. This makes the name of paas. (349)

First use the word 'panidh', then add the word easrastar at the end. This would lead to many names of paas. (350)

ਸੋਨਜ ਆਦਿ ਉਚਾਰਿ ਕੈ ਨਿਧਿ ਕਹਿ ਈਸ ਬਖਾਨ ।
ਆਯੁਧ ਭਾਖੈ ਪਾਸਿ ਕੋ ਨਿਕਸਤ ਨਾਮ ਪ੍ਰਮਾਨ । ੩੫੧ ।
Saronaj aad uchar kai nidh keh ees bakhan.
ayudh bhakhai paas kai niksat naam parman. (351)

ਛਿਤਜਜ ਆਦਿ ਬਖਾਨਿ ਕੈ ਈਸਰਾਸਤ੍ ਕਹਿ ਅੰਤਿ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਪਾਸਿ ਕੇ ਚੀਨਹੁ ਪ੍ਰਗਯਾਵੰਤ । ੩੫੨ ।
chhitjaj aad bakhan kai easrastar keh ant.
sakal naam Sri pass kai cheenoh pragyavant. (352)

ਇਸਤ੍ਰਿਨ ਆਦਿ ਬਖਾਨਿ ਕੈ ਰਜ ਪਦ ਅੰਤਿ ਉਚਾਰ ।
ਈਸਰਾਸਤ੍ ਕਹਿ ਪਾਸਿ ਕੇ ਲੀਜੀਐ ਨਾਮ ਸੁ ਧਾਰ । ੩੫੩ ।
istrin aad bakhan kai raj pad ant uchar.
easrastar keh paas kai leejiai naam so dhar. (353)

ਨਾਰਿਜ ਆਦਿ ਉਚਾਰ ਕੈ ਈਸਰਾਸਤ੍ ਪਦ ਦੇਹੁ ।
ਨਾਮ ਸਕਲ ਸ੍ਰੀ ਪਾਸਿ ਕੇ ਚੀਨ ਚਤੁਰ ਚਿਤਿ ਲੇਹੁ । ੩੫੪ ।
narij aad uchar kai easeastar pad deho.
naam sakal Sri paas kai cheen chatur chit leho. (354)

ਚੰਚਲਾਨ ਕੇ ਨਾਮ ਲੈ ਜਾ ਕਹਿ ਨਿਧਰਿ ਬਖਾਨਿ ।
ਈਸਰਾਸਤ੍ ਪੁਨਿ ਉਚਰੀਐ ਨਾਮ ਪਾਸਿ ਪਹਿਚਾਨ । ੩੫੫ ।
chanchal ke naam lai ja keh nidheh bakhan.
easrastar pun uchriai naam paas pehchan. (355)

ਆਦਿ ਨਾਮ ਨਾਰੀਨ ਕੇ ਲੈ ਜਾ ਅੰਤਿ ਬਖਾਨ ।
ਨਿਧਿ ਕਹਿ ਈਸਰਾਸਤ੍ ਕਹਿ ਨਾਮ ਪਾਸਿ ਪਹਿਚਾਨ । ੩੫੬ ।
aad naam nareen kai lai ja ant bakhan.
nidh keh easrastar keh ja keh naam paas pehchan. (356)

ਬਨਿਤਾ ਆਦਿ ਬਖਾਨਿ ਕੈ ਜਾ ਕਹਿ ਨਿਧਰਿ ਬਖਾਨਿ ।
ਈਸਰਾਸਤ੍ ਪੁਨਿ ਭਾਖਿਐ ਨਾਮ ਪਾਸਿ ਪਹਿਚਾਨ । ੩੫੭ ।
banita aad bakhan kai nidh keh nideh bakhan.
easrastar pun bhakhiai naam paas pehchan. (357)

ਈਸਰਾਸਤ੍ ਆਦਿ ਉਚਾਰਿ ਕੈ ਨਿਧਿ ਕਹਿ ਈਸ ਬਖਾਨਿ ।
ਈਸਰਾਸਤ੍ ਕਹਿ ਫਾਸਿ ਕੇ ਜਾਨੀਅਹੁ ਨਾਮ ਸੁਜਾਨ । ੩੫੮ ।
easrastar aad uchar kai nidh keh eas bakhan.
easrastar keh phas kai janiai naam sujaan. (358)

3First use the word 'Sunej' and then add the words nidh and eas. Then add ayudh to it. All these would leads to names of paas. (351)

First use the word chhitjaj, then add at the end easrastar. All these names refer to the names of paas. Let the wise persons realize this. (352)

First use the word istrin, then speak the name of 'raj' at the end, and then say easrastar. This may be considered as name of paas. (353)

First use the word 'narij', then add easrastar to it. This leads to the name of paas. O Intelligent ones ! Think it over. (354)

First use the word chanchlan (clever women) then add at the end 'ja' and 'nidh', and then say easrastar. This may be cousidered as name of paas. (355)

First use the word Nireen (women) for women, at the end add ja and nidh, and then say easrastar. This may be considered as name of paas. (356)

First use the word banita, then add ja and nidh and later add easrastar to it. These may be considered as name of pass. (357)

First use the word istrij (istreej-women) then add nidh and eas, followed by easrastar. These may be considered as name of paas. (358)

ਬਨਿਤਾ ਆਦਿ ਬਖਾਨਿ ਕੈ ਨਿਧਿ ਕਹਿ ਈਸ ਬਖਾਨਿ ।
ਆਯੁਧ ਬਹੁਰਿ ਬਖਾਨੀਐ ਨਾਮ ਪਾਸਿ ਪਹਿਚਾਨ । ੩੫੯ ।
banita aad bakhan kai nidh keh eas bakhan.
syudh bohar bakhaniai naam paas pehchan. (359)

ਅੰਜਨਾਨ ਕੇ ਨਾਮ ਲੈ ਜਾ ਕਹਿ ਨਿਧਰਿ ਉਚਾਰਿ ।
ਈਸਰਾਸਤ੍ਰ ਕਹਿ ਪਾਸਿ ਕੇ ਲੀਜਹੁ ਨਾਮ ਸੁ ਧਾਰ । ੩੬੦ ।
anjnan kai naam lai ja keh nideh uchar.
easrastar keh phas kai leejoh naam so dhar. (360)

ਬਾਲਾ ਆਦਿ ਬਖਾਨਿ ਕੈ ਨਿਧਿ ਕਹਿ ਈਸ ਬਖਾਨ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਚਤੁਰ ਲੀਜੀਅਹੁ ਜਾਨ । ੩੬੧ ।
bala aad bakhan kai nidh keh eas bakhan.
naam paas ke hoat hai chatur leejioh jan. (361)

ਅੰਜਨੀਨ ਕੇ ਨਾਮ ਲੈ ਜਾ ਕਹਿ ਨਿਧਹਿ ਬਖਾਨਿ ।
ਈਸਰਾਸਤ੍ਰ ਪੁਨਿ ਉਚਰੀਐ ਨਾਮ ਪਾਸਿ ਪਹਿਚਾਨ । ੩੬੨ ।
anjneen ke naam lai ja keh nidheh bakhan.
easrastar pun uchriai naam pass pehchan. (362)

ਅਬਲਾ ਆਦਿ ਉਚਾਰਿ ਕੈ ਨਿਧਿ ਕਹਿ ਈਸ ਬਖਾਨਿ ।
ਆਯੁਧ ਬਹੁਰਿ ਬਖਾਨੀਐ ਨਾਮ ਪਾਸਿ ਪਹਿਚਾਨ । ੩੬੩ ।
abla aad uchar kai nidh keh ees bakhan.
ayudh bohar bakhaniai naam paas pehchan. (363)

ਨਰਜਾ ਆਦਿ ਉਚਾਰਿ ਕੈ ਜਾ ਨਿਧਿ ਈਸ ਬਖਾਨ ।
ਆਯੁਧ ਬਹੁਰਿ ਬਖਾਨੀਐ ਨਾਮ ਪਾਸਿ ਪਹਿਚਾਨ । ੩੬੪ ।
narja aad uchar kai ja nidh eas bakhan.
ayudh bohar bakhaniai naam paas pehchan. (364)

ਨਰੀ ਆਸੁਰੀ ਕਿੰਨ੍ਰਨੀ ਸੁਰੀ ਭਾਖਿ ਜਾ ਭਾਖਿ ।
ਨਿਧਿਪਤਿ ਅਸਤ੍ਰ ਕਹਿ ਪਾਸਿ ਕੇ ਨਾਮ ਚੀਨਿ ਚਿਤਿ ਰਾਖਿ । ੩੬੫ ।
nari asuri kinarnani suri bhakh ja bhakh.
nidhpat astar keh paas ke naam cheen chit rakh. (365)

ਫਨਿਜਾ ਆਦਿ ਉਚਾਰਿ ਕੈ ਜਾ ਕਹਿ ਨਿਧਹਿ ਬਖਾਨ ।
ਈਸਰਾਸਤ੍ਰ ਕਹਿ ਪਾਸਿ ਕੇ ਚੀਨੀਅਹੁ ਨਾਮ ਸੁਜਾਨ । ੩੬੬ ।
phanija aad uchar kai ja keh nideh bakhan.
easrastar keh pass kai chhenioh naam sujan. (366)

First use 'banita' followed by nidh and eas, followed by ayudh bahur. This would lead to name of paas. (359)

First use the word anjnan (women using beauty aid of anjan antimony) followed by easrastar. These names may be taken as those of paas. (360)

First use the word 'bala', followed by the words nidh and eas. This means names of paas. O clever ones ! Make sure. (361)

First use the word anjneen (women), then add the words 'ja' and nidh followed by easrastar. This would lead to names of paas. (362)

First use the word abla, followed by the words nidh and eas, and then add ayudh to it. These may be considered names of paas. (363)

First use the word 'Narja', then add 'ja nidh; and eas, followed by ayudh. Consider these as names of paas. (364)

First use the words Nari, asuri, kinni, suri followed by the word 'ja'. Then add the words nidh pati and astar. These may be remembered at heart as names of paas. (365)

First use the word 'fanija', followed by ja and nidh. Then add the word easrastar. O Intelligent ones ! accept them as names of paas. (366)

ਅਬਲਾ ਬਾਲਾ ਮਾਨਜਾ ਤ੍ਰਿਯ ਜਾ ਨਿਧਹਿ ਬਖਾਨ ।
ਈਸਰਾਸਤ੍ ਕਹਿ ਪਾਸ ਕੇ ਚੀਨੀਅਹੁ ਨਾਮ ਸੁਜਾਨ । ੩੬੭ ।
abla bala manja briya ja nideh bakhan.
easrastar keh pass kai chhenioh naam sujan. (367)

ਸਮੁਦ ਗਾਮਨੀ ਜੋ ਨਦੀ ਤਿਨ ਕੇ ਨਾਮ ਬਖਾਨ ।
ਈਸ ਏਸ ਕਹਿ ਅਸਤ੍ ਕਹਿ ਨਾਮ ਪਾਸਿ ਪਹਿਚਾਨ । ੩੬੮ ।
Samund gamni ja nadi tin kai naam bakhan.
eas ais keh astar keh naam paas pehchan. (368)

ਪੈ ਪਦ ਪ੍ਰਿਥਮ ਬਖਾਨਿ ਕੈ ਈਸਰਾਸਤ੍ ਕਹਿ ਅੰਤਿ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਪਾਸਿ ਕੇ ਨਿਕਸਤ ਚਲੈ ਬਿਅੰਤ । ੩੬੯ ।
pai pad pritham bakhan kai easrastar keh ant.
sakal naam Sri paas kai niksat chalai beant. (369)

ਪ੍ਰਿਥਮੈ ਭਾਖਿ ਤੜਾਗ ਪਦ ਈਸਰਾਸਤ੍ ਪੁਨਿ ਭਾਖੁ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਚੀਨਿ ਚਤੁਰ ਚਿਤਿ ਰਾਖੁ । ੩੭੦ ।
prithmai bhakh trag pad easrastar pun bhakh.
naam paas kai hoat hai cheen chatur chit rakh. (370)

ਪ੍ਰਿਥਮ ਸਰੋਵਰ ਸਬਦ ਕਹਿ ਈਸਰਾਸਤ੍ ਕਹਿ ਅੰਤਿ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਪਾਸਿ ਕੇ ਚੀਨ ਲੇਹੁ ਮਤ੍ਰਿਵੰਤ । ੩੭੧ ।
pritham sarovar sabad keh easrastar keh ant.
sakal naam Sri paas kai cheen leho matvant. (371)

ਜਲਧਰ ਆਦਿ ਬਖਾਨਿ ਕੈ ਈਸਰਾਸਤ੍ ਪਦ ਭਾਖੁ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਚੀਨਿ ਚਤੁਰ ਚਿਤਿ ਰਾਖੁ । ੩੭੨ ।
jaldhar aad bakhan kai easrastar pad bhakh.
naam paas kai hoat hai cheen chatur chit rakh. (372)

ਮਘਜਾ ਆਦਿ ਉਚਾਰਿ ਕੈ ਧਰ ਪਦ ਬਹੁਰਿ ਬਖਾਨਿ ।
ਈਸਰਾਸਤ੍ ਕਹਿ ਪਾਸਿ ਕੇ ਲੀਜਹੁ ਨਾਮ ਪਛਾਨ । ੩੭੩ ।
maghja aad uchar kai dhar pad bohar bakhan.
easrastar keh paas kai leejioh naam pachhan. (373)

ਆਦਿ ਬਾਰਿ ਧਰ ਉਚਰਿ ਕੈ ਈਸਰਾਸਤ੍ ਕਹਿ ਅੰਤਿ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਚੀਨਿ ਲੇਹੁ ਮਤਿਵੰਤ । ੩੭੪ ।
aad baar dhar uchar kai easrastar keh ant.
naam paas kai hoat hai cheen leho matvant . (374)

First use the word abla, bala, manja, triya, (before names of women) add the words ja and nidh. At the end add easrastar. O wise men ! consider these as names of paas. (367)

First mention the rivers proceeding to the ocean, followed by the words eas ais and astar. These may be considered as names of paas. (368)

First use the word 'pai', followed at the end by the word easrastar. These would lead to numerous names of pass. (369)

First use the word 'trag', followed by easasastar. This leads to name of paas. O Intelligent ones ! Consider it. (370)

First use the word Sarovar (tank), followed at the end by easrastar. All these are names of paas. O clever one ! Understand it clearly. (371)

First use the word Jaldhar, followed by wasrastar. These lead to name of paas. O Intelligent ones ! Understand it. (372)

First use the word maghja, followed by Dhar and then easrastar. These are namrs of paas. Follow it up. (373)

First use the word, 'bar dhar', then add at the end easrastar. These would load to names of paas. Let the wise men realize it. (374)

ਘਨਜ ਧਰਨ ਪਦ ਪ੍ਰਿਥਮ ਕਹਿ ਈਸਰਾਸਤ੍ ਕਹਿ ਅੰਤਿ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਪਾਸਿ ਕੇ ਚੀਨਿ ਲੇਹੁ ਮਤਿਵੰਤ । ੩੭੫ ।
ghanaj dharan pad pritham keh easrastar keh ant.
Sakal naam Sri paas kai cheen leho matvant . (375)

ਮਘਜਾ ਧਰ ਪਦ ਪ੍ਰਿਥਮ ਕਹਿ ਈਸਰਾਸਤ੍ ਕਹਿ ਅੰਤਿ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਚੀਨਿ ਲੇਹੁ ਮਤਿਵੰਤ । ੩੭੬ ।
maghja dhar pad pritham keh easrastar keh ant.
naam paas kai hoat hai cheen leho matvant . (376)

ਅੰਬੁਦਜਾ ਧਰ ਆਦਿ ਕਹਿ ਈਸਰਾਸਤ੍ ਕਹਿ ਅੰਤਿ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਚੀਨਿ ਲੇਹੁ ਮਤਵੰਤ । ੩੭੭ ।
amduja dhar aad keh easrastar keh ant.
naam paas kai hoat hai cheen leho matvant . (377)

ਅੰਬੁਦਜਾ ਧਰ ਪ੍ਰਿਥਮ ਕਹਿ ਈਸਰਾਸਤ੍ ਪਦ ਦੀਨ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਲੀਜੀਅਹੁ ਜਾਨ ਪ੍ਰਬੀਨ । ੩੭੮ ।
ambadja dhar pritham keh easrastar pad cheen.
naam paas kai hoat hai leejioh jaan parbeen. (378)

ਬਾਰਿਦ ਆਦਿ ਉਚਾਰਿ ਕੈ ਜਾ ਨਿਧਿ ਈਸ ਬਖਾਨ ।
ਅਸਤ੍ ਉਚਰਿ ਸਭ ਪਾਸਿ ਕੇ ਲੀਜੀਅਹੁ ਨਾਮ ਪਛਾਨ । ੩੭੯ ।
barid aad uchar kai ja nidh eas bakhan.
astar uchar sabh paas kai leejioh naam pachhan. (379)

ਪ੍ਰਿਥਮ ਉਚਰਿ ਪਦ ਨੀਰ ਧਰ ਈਸਰਾਸਤ੍ ਕਹਿ ਅੰਤ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਪਾਸਿ ਕੇ ਨਿਕਸਤ ਚਲੈ ਬਿਅੰਤ । ੩੮੦ ।
pritham uchar pad neer dhar easrastar keh ant.
Sakal naam siri paas kai niksat chalai beant. (380)

ਰਿਦ ਪਦ ਆਦਿ ਬਖਾਨਿ ਕੈ ਈਸਰਾਸਤ੍ ਕਹਿ ਦੀਨ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਚਤੁਰ ਲੀਜੀਅਹੁ ਚੀਨਿ । ੩੮੧ ।
rid pad aad bakhan kai easrastar keh deen.
naam paas kai hoat hai chatur leejioh cheen. (381)

ਹਰ ਪਦ ਆਦਿ ਬਖਾਨਿ ਕੈ ਈਸਰਾਸਤ੍ ਕਹਿ ਅੰਤਿ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਪਾਸਿ ਕੇ ਨਿਕਸਤ ਚਲਤ ਬਿਅੰਤ । ੩੮੨ ।
har dhar aad bakhan kai easrastar keh ant.
Sakal naam siri paas kai niksat chalat beant. (382)

First use the word 'ghanaj', followed by the words dharan and easrastar. Let the intelligent ones understand it. (375)

First use the word 'maghja Dhar' followed at the end by dharam and easrastar. All these make up names of paas. The clever ones may realize it. (376)

First use the word 'ambudja' dhar followed by the word easrastar. This makes the name of pass. Let the wise persons accrept it. (377)

First use the word ambudja dhar' followed by the word easrastar at the end. This leads to the name of Paas. Let the wise persons accept it. (378)

First use the word barid, followed by 'Ja nidh eas', then add astar to it. All these are names of the paas. (379)

First use the word neer dhar, followed at the end by easrastar. These would lead to many names of paas. (380)

First use the word rid, then easrastar, which leads to the name of pass. The clever person should realize it. (381)

First use the word har dhar followed by easrastar. This would lead to many names of pass only. (382)

ਜਲਜ ਤ੍ਰਾਣਿ ਸਬਦੋਚਰਿ ਕੈ ਈਸਰਾਸਤ੍ ਕਹਿ ਦੀਨ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਚੀਨ ਪ੍ਰਬੀਨ । ੩੮੩
jalaj tran sabdochar kai easrastar keh deen.
naam paas kai hoat hai leejioh cheen parbeen. (383)

ਹਰਧ੍ਦ ਜਲਧ੍ਦ ਬਾਰਿਧ੍ਦ ਨਿਧਿ ਪਤਿ ਅਸਤ੍ ਬਖਾਨ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਚਤੁਰ ਪਛਾਨ । ੩੮੪ ।
harddharad jaldharad buridharad nidh pat astar bakhan.
naam paas kai hoat hai leejioh chatur pachhan. (384)

ਨੀਰਧਿ ਆਦਿ ਉਚਾਰਿ ਕੈ ਈਸਰਾਸਤ੍ ਕਹਿ ਅੰਤਿ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਪਾਸਿ ਕੇ ਨਿਕਸਤ ਚਲੈ ਬਿਅੰਤ । ੩੮੫ ।
neeradh aad uchar kai easrastar keh ant.
sakal naam siri paas kai niksat chalai beant. (385)

ਅੰਬੁਦਜਾ ਧਰ ਨਿਧਿ ਉਚਰਿ ਈਸਰਾਸਤ੍ ਕਹਿ ਅੰਤਿ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਸਕਲ ਹੀ ਚੀਨਹੁ ਚਤੁਰ ਬਿਅੰਤ । ੩੮੬ ।
ambudja dhar nidh uchar easrastar keh ant.
naam paas kai sakal hi cheenoh chatur beant. (386)

ਧਾਰਾਧਰਜ ਉਚਰਿ ਕੈ ਨਿਧਿ ਪਤਿ ਏਸ ਬਖਾਨਿ ।
ਸਸਤ੍ ਉਚਰਿ ਸਭ ਪਾਸਿ ਕੇ ਲੀਜਹੁ ਨਾਮ ਪਛਾਨ । ੩੮੭ ।
dharadharaj uchar kai nidh pat ais bakhan.
sastar uchar sabh paas kai leejioh naam pachhan. (387)

ਧਾਰਾਧਰ ਪ੍ਰਦ ਈਸ ਕਹਿ ਅਸਤ੍ ਬਹੁਰਿ ਪਦ ਦੀਨ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਚਤੁਰ ਲੀਜੀਅਹੁ ਚੀਨ । ੩੮੮ ।
dharadhar dhrad eas keh astar bohar pad deen.
naam paas kai hoat hai chatur leejioh cheen. (388)

ਪੈ ਪਦ ਪ੍ਰਿਥਮ ਉਚਾਰਿ ਕੈ ਨਿਧਿ ਕਹਿ ਈਸ ਬਖਾਨਿ ।
ਅਸਤ੍ ਉਚਰਿ ਕਰਿ ਪਾਸਿ ਕੇ ਲੀਜਹੁ ਨਾਮ ਪਛਾਨ । ੩੮੯ ।
Pai Pad pritham uchar kai nidh keh eas bakhan.
astar uchar kar paas kai leejoh naam pachhan. (389)

ਸਕਲ ਦੁਘਦ ਕੇ ਨਾਮ ਲੈ ਨਿਧਿ ਕਹਿ ਈਸ ਬਖਾਨ ।
ਅਸਤ੍ ਉਚਰਿ ਕਰਿ ਪਾਸਿ ਕੇ ਚੀਨੀਅਹੁ ਨਾਮ ਸੁਜਾਨ । ੩੯੦ ।
sakal dughad ke naam lai nidh keh eas bakhan.
astar uchar kar pass kai chhenioh naam sujan. (390)

First use the word Jalaj tran, followed by the word easrastar. This results in the name of pass. O Evaluators ! Think over it. (383)

First use the word hardharad, Jaldharad, bardharad followed by the words nidh pati and astar. All these would result in the name of paas. O Wellwishers ! Realize this. (384)

First use the word 'neeradh', followed at the end by easrastar. This leads us to innumerable names of paas. (385)

First use the word ambudhuja dhur nidh followed at the end by easrastar. These would lead to names of paas. O learned ones ! Understand it clearly. (386)

First use the word dharadhuraj, followed by nidh pati and ais, and add the word eastar. Consider all these names as those of pass. (387)

First use the word dharadhar dharad eas followed by the word astar. This results in the name of paas. O Intelligent persons ! Think over it. (388)

First use the word pai pad, followed by the words nidh and eas and then add the word astar. Now realize the name of pass. (389)

Take all the names of milk, and then add the words at the end nidh, eas and astar. These would lead to the names of paas. O friends ! Raealize this. (390)

ਨਾਮ ਸੁ ਬੀਰਨ ਕੇ ਸਭੈ ਮੁਖ ਤੇ ਪ੍ਰਿਥਮ ਉਚਾਰਿ ।
ਗ੍ਰਸਿਤਨਿ ਕਹਿ ਸਭ ਪਾਸਿ ਕੇ ਲੀਜਹੁ ਨਾਮ ਸੁ ਧਾਰਿ । ੩੯੧ ।
naam so beeran ke sabhai mukh te pritham uchar.
grastan keh sabh paas kai leejioh naam so dhaar. (391)

ਸਕਲ ਬਾਰਿ ਕੇ ਨਾਮ ਲੈ ਨਿਧਿ ਪਤਿ ਈਸ ਬਖਾਨਿ ।
ਅਸਤ੍ਰ ਉਚਰਿ ਕਰਿ ਪਾਸਿ ਕੇ ਲੀਜਹੁ ਨਾਮ ਸੁਜਾਨ । ੩੯੨ ।
sakal bar ko naam lai nidh pat eas bakhan.
astar uchar kar paas ke leejoh naam sujan. (392)

ਸਕਲ ਨਾਮ ਲੈ ਧੂਰਿ ਕੇ ਧਰ ਨਿਧਿ ਈਸ ਬਖਾਨਿ ।
ਅਸਤ੍ਰ ਉਚਰਿ ਕਰਿ ਪਾਸਿ ਕੇ ਚੀਨੀਅਹੁ ਨਾਮ ਸੁਜਾਨ । ੩੯੩ ।
Sakal naam lai dhoor kai dhar nidh eas bakhan.
astar uchar kar paas ke cheenioh naam sujan. (393)

ਬਾਰਿਦ ਅਰਿ ਪਦ ਪ੍ਰਿਥਮ ਕਹਿ ਈਸਰਾਸਤ੍ਰ ਕਹਿ ਅੰਤ ।
ਨਿਧਿ ਕਹਿ ਨਾਮ ਸ੍ਰੀ ਪਾਸਿ ਕੇ ਚੀਨਹੁ ਚਤੁਰ ਅਨੰਤ । ੩੯੪ ।
barid ar pad pritham keh easrastar kah ant.
nidh keh naam Sri paas kai cheenoh chatur anant. (394)

ਤ੍ਰਾਤ੍ਰ"ਤਕ ਪਦ ਪ੍ਰਿਥਮ ਕਹਿ ਨਿਧਿ ਏਸਾਸਤ੍ਰ ਬਖਾਨ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਚਤੁਰ ਲੀਜੀਅਹੁ ਜਾਨ । ੩੯੫ ।
tratrantak pad pritham keh nidh easrastar bakhan.
naam paas kai hoat hai chatur leejioh jaan. (395)

ਝਖੀ ਤ੍ਰਾਣਿ ਪਦ ਪ੍ਰਿਧਮੈ ਕਹਿ ਈਸਰਾਸਤ ਕਹਿ ਅੰਤਿ ।
ਨਾਮ ਸਕਲ ਸ੍ਰੀ ਪਾਸਿ ਕੇ ਨਿਕਸਤ ਚਲਤ ਬਿਅੰਤ । ੩੯੬ ।
jhakhi tran pad prithmai keh easrastar keh ant.
naam sakal Sri paas kai niksat chalat beant. (396)

ਮਤਸ ਤ੍ਰਾਣਿ ਪ੍ਰਿਧਮੈ ਉਚਰਿ ਈਸਰਾਸਤ੍ਰ ਕੈ ਦੀਨ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਚਤੁਰ ਲੀਜੀਅਹੁ ਚੀਨ ੩੯੭ ।
matas tran prithmai uchar easrastar kai deen.
naam paas kai hoat hai chatur leejioh cheen. (397)

ਮੈਨ ਕੇਤੁ ਕਹਿ ਤ੍ਰਾਣਿ ਕਹਿ ਈਸਰਾਸਤ੍ਰ ਕੈ ਦੀਨ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਚਤੁਰ ਲੀਜੀਅਹੁ ਚੀਨ । ੩੯੮ ।
main ket keh tran keh easrastar kai deen.
naam paas kai hoat hai chatur leejioh cheen. (398)

First take all the names of warriors followed by the word grastan. Consider all these as names of paas. (391)

First state all the names of water, followed by the words at the end, nidh pati eas and astar. These would result in the name of paas. O friends ! Think it over. (392)

First take all the names of dhoor, followed by dhur nidh and eas, add then the word astar. Thus consider all these as names of paas. (393)

First use the word 'barid ar', then add at the end nidh and easrastar. This would lead to innumerable names of paas. (394)

First use the word trantak followed by the word easastar. O learned ones ! Consider this as name of paas. (395)

First use the word 'jhakhi tran', followed by easrastar. All these would leads to the names of paas. (396)

First use the word 'matas tran', followed by the word easrastar. These would result in the name of paas. The clever ones should realize this. (397)

First use the word 'main ketu', followed by the word easrastar. These would lead to the name s of paas. The clever persons should realize this. (398)

ਸਕਲ ਨਾਮ ਲੈ ਨੀਰ ਕੇ ਜਾ ਕਹਿ ਤ੍ਰਾਣਿ ਬਖਾਨ ।
ਈਸਰਾਸਤ੍ਰ ਕਹਿ ਪਾਸਿ ਕੇ ਚੀਨਹੁ ਨਾਮ ਅਪ੍ਰਮਾਨ । ੩੯੯ ।
Sakal naam lai neer ke ja keh tran bakhan.
easrastar keh paas ke cheenoh naam aparman. (399)

ਬਾਰਿਜ ਤ੍ਰਾਣਿ ਬਖਾਨਿ ਕੈ ਈਸਰਾਸਤ੍ਰ ਕੈ ਦੀਨ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਚਤੁਰ ਲੀਜੀਅਹੁ ਚੀਨ । ੪੦੦ ।
barij tran bakhan kai easrastar kai deen.
naam paas kai hoat hai chatur leejioh cheen. (400)

ਜਲਜ ਤ੍ਰਾਣਿ ਪਦ ਪ੍ਰਿਥਮ ਕਹਿ ਈਸਰਾਸਤ੍ਰ ਪੁਨਿ ਭਾਖੁ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਚਤੁਰ ਚੀਨ ਚਿਤ ਰਾਖੁ । ੪੦੧ ।
jalaj tran pad pritham keh easrastar pun bhakh.
naam paas kai hoat hai chatur cheen chit rakh. (401)

ਨੀਰਜ ਤ੍ਰਾਣਿ ਬਖਾਨਿ ਕੇ ਈਸਰਾਸਤ੍ਰ ਕਹਿ ਅੰਤਿ ।
ਸਕਲ ਨਾਮ ਸ੍ਰੀ ਪਾਸਿ ਕੇ ਨਿਕਸਤ ਚਲਤ ਅਨੰਤ । ੪੦੨ ।
neeraj tran bakhan kai easrastar keh ant.
Sakal naam Sri paas kai niksat chalat anant. (402)

ਕਮਲ ਤ੍ਰਾਣਿ ਪਦ ਪ੍ਰਿਥਮ ਕਹਿ ਈਸਰਾਸਤ੍ਰ ਕੈ ਦੀਨ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਚਤੁਰ ਲੀਜੀਅਹੁ ਚੀਨ । ੪੦੩ ।
kamal tran pad pritham keh easrastar kai deen.
naam paas kai hoat hai chatur leejioh cheen. (403)

ਰਿਪੁ ਪਦ ਪ੍ਰਿਥਮ ਉਚਾਰ ਕੈ ਅੰਤਕ ਬਹੁਰਿ ਬਖਾਨ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਚਤੁਰ ਲੀਜੀਅਹੁ ਸਮਝ ਸੁਜਾਨ । ੪੦੪ ।
rip pad pritham uchar kai antak bohar bakhan.
naam paas kai hoat hai chatur leejioh samajh sujan. (404)

ਸਤ੍ਰ ਆਦਿ ਸਬਦੁ ਉਚਰਿ ਕੈ ਅੰਤਕ ਪੁਨਿ ਪਦ ਦੇਹੁ ।
ਨਾਮ ਸਕਲ ਸ੍ਰੀ ਪਾਸਿ ਕੇ ਚੀਨ ਚਤੁਰ ਚਿਤਿ ਲੇਹੁ । ੪੦੫ ।
Satar aad sabad uchar kai antak pun pad deho.
naam sakal sri paas kai cheen chatur chit leho. (405)

ਆਦਿ ਖਲ ਸਬਦ ਉਚਰਿ ਕੈ ਅੰਤਯ'ੜਕ ਕੈ ਦੀਨ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਚਤੁਰ ਲੀਜੀਅਹੁ ਚੀਨ । ੪੦੬ ।
aad khal sabad uchar kai antaryantak kai deen.
naam paas kai hoat hai chatur leejioh cheen. (406)

First take all the names of water, followed by words Ja and tran. By adding easrastar would lead to the names of paas. (399)

First use the word 'barij tran', followed by easrastar. These would lead to names of paas. Let the learned ones realize this. (400)

First use the words 'Jalaj tran, followed by easrastar. These would lead to the names of paas. O learned persons ! Realize it fully. (401)

First make use of the word 'neeraj tran', followed at the end by easrastar. This would lead to innumerable names of paas. (402)

First use the word 'kamak tran', then add the word easrastar. These would make the names of paas. The intelligent ones may think it over. (403)

First use the word rip, followed by the word antak. These would lead to the names of paas. O wise persons ! Understand it. (404)

First speak the word Satar, then add the word antak. All these names refer to paas only. The learned people may consider it in mind. (405)

First use the word 'Khal', then add at the end the word antak. These would result in the names of paas. Let the clever persons realize it. (406)

ਦੁਸਟ ਆਦਿ ਸਬਦ ਉਚਰਿ ਕੈ ਅੰਤਯ"ਤਕ ਕਹਿ ਭਾਖੁ
ਨਾਮ ਸਕਲ ਸ੍ਰੀ ਪਾਸਿ ਕੇ ਚੀਨ ਚਤੁਰ ਚਿਤਿ ਰਾਖੁ । ੪੦੭ ।
dusat aad sabad uchar kai antriyantak keh bakh.
naam sakal Sri paas kai cheen chatur chit rakh. (407)

ਤਨ ਰਿਪੁ ਪ੍ਰਿਥਮ ਬਖਾਨਿ ਕੈ ਅੰਤਯ"ਤਕ ਕੈ ਦੀਨ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਚਤੁਰ ਲੀਜੀਅਹੁ ਚੀਨ । ੪੦੮ ।
tan rip pritham bakhan kai antriyantak kai deen.
naam paas kai hoat hai chatur leejioh cheen. (408)

ਅਸੁ ਅਰਿ ਆਦਿ ਬਖਾਨਿ ਕੈ ਅੰਤਯ"ਤਕ ਕਹੁ ਭਾਖੁ ।
ਨਾਮ ਸਕਲ ਸ੍ਰੀ ਪਾਸਿ ਕੇ ਚੀਨ ਚਤੁਰ ਚਿਤਿ ਰਾਖੁ । ੪੦੯ ।
as ar aad bakhan kai antaryantak koh bhakh.
naam sakal Sri paas kai cheen chatur chit rakh. (409)

ਦਲਹਾ ਪ੍ਰਿਥਮ ਬਖਾਨਿ ਕੈ ਅੰਤਯ"ਤਕ ਕੌ ਦੇਹੁ ।
ਨਾਮ ਪਾਸਿ ਕ ਹੋਤ ਹੈ ਚੀਨ ਚਤੁਰ ਚਿਤਿ ਲੇਹੁ ੪੧੦ ।
dalha pritham bakhan kai antriyantak kou deho.
naam paas kai hoat hai cheen chatur chit leho. (410)

ਪ੍ਰਿਤਨ"ਤਕ ਪਦ ਪ੍ਰਿਥਮ ਕਹਿ ਅੰਤਯ"ਤਕ ਕੈ ਦੀਨ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਚਤੁਰ ਲੀਜੀਅਹੁ ਚੀਨ । ੪੧੧ ।
pritnantik pad pritham keh antrayantak kai deen.
naam paas kai hoat hai chatur leejioh cheen. (411)

ਧੁਜਨੀ ਅਰਿ ਪਦ ਪ੍ਰਿਥਮ ਕਹਿ ਅੰਤਯ"ਤ ਕਹਿ ਉਚਾਰਿ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਚਤੁਰ ਲੀਜਹੁ ਸੁਕਬਿ ਸੁਧਾਰਿ । ੪੧੨ ।
dhujni ar pad pritham keh antarant keh uchar.
naam paas kai hoat hai chatur leejoh sukab sudhar. (412)

ਆਦਿ ਬਾਹਨੀ ਸਬਦ ਕਹਿ ਰਿਪੁ ਅਰਿ ਸਬਦ ਬਖਾਨ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਲੇਹੁ ਮਤਿਵਾਨ । ੪੧੩ ।
aad bahni sabad keh rip ar sabad bakhan.
naam paas kai hoat hai cheen leho matvan. (413)

ਬਾਹਨਿ ਆਦਿ ਬਖਾਨਿ ਕੈ ਰਿਪੁ ਅਰਿ ਬਹੁਰਿ ਬਖਾਨ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਲੇਹੁ ਬੁਧਿਵਾਨ । ੪੧੪ ।
bahan aad bakhan kai rip ar bohar bakhan.
naam paas kai hoat hai cheen leho budhiwan. (414)

In the beginning use the word 'dusat' (enemy), vagabond add 'antak' in the end. All these names are leading to name of paas. The wise persons may remember at heart. (407)

First use the word tan rip, then in the end add word 'antak'. These represent the names of paas. The Intelligent ones may think over it. (408)

First speak the word 'us ar' (enemy of life), then in the end add the word 'antak'. These would lead to names of pass. Let the clever ones realize it at heart. (409)

First use the word dulha (killer of army) then in the end, add the word 'antak'. These would make the names of paas. Let the wise persons keep it in mind. (410)

First make use of the word 'pritnatak' (the destroyer of enemy), then add 'antak' at the end. Let the clever ones understand that these refer to names of paas. (411)

First use the word 'dhujani ar' (the enemy of army), then add antak at the end. Let the poets think it over that this refers to the name of paas. (412)

First use the word 'bahni' (army) followed by 'rip and ar' words. These would make the names of paas. The learned ones may consider it. (413)

First use the word 'bahini', followed by words /rip ar'. These are names of paas. The intelligent persons should think it over. (414)

ਸੈਨਾ ਆਦਿ ਉਚਾਰਿ ਕੈ ਰਿਪੁ ਅਰਿ ਬਹੁਰਿ ਬਖਾਨਿ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਚਤੁਰ ਪਛਾਨ । ੪੧੫ ।
saina aad uchar kai rip ar bohar bakhan.
naam paas kai hoat hai leejoh chatur pachhan. (415)

ਹਯਨੀ ਆਦਿ ਬਖਾਨਿ ਕੈ ਅੰਤਯੰਤਕ ਕੈ ਦੀਨ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਚਤੁਰ ਲੀਜੀਅਹੁ ਚੀਨ । ੪੧੬ ।
heyani aad bakhan kai antaryantak kai deen.
naam paas kai hoat hai chatur leejioh cheen. (416)

ਗੈਨੀ ਆਦਿ ਬਖਾਨਿ ਕੈ ਅੰਤਯੰਤਕ ਅਰਿ ਦੇਹੁ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਚਤੁਰ ਚਿਤ ਲੇਹੁ । ੪੧੭ ।
gaini aad bakhan kai antaryantak ar deho.
naam paas kai hoat hai cheen chatur chit leho. (417)

ਪਤਿਨੀ ਆਦਿ ਬਖਾਨਿ ਕੈ ਅਰਿ ਪਦ ਬਹੁਰਿ ਉਚਾਰਿ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਜਾਨ ਲੇਹੁ ਨਿਰਧਾਰ । ੪੧੮ ।
patini aad bakhan kai ar pad bohar uchar.
naam paas kai hoat hai jan leho nirdhar. (418)

ਰਥਨੀ ਆਦਿ ਬਖਾਨਿ ਕੈ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰੁ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਸੁਧਾਰ । ੪੧੯ ।
rathni aad bakhan kai rip ar ant uchar.
naam paas kai hoat hai leejioh so kab sudhar. (419)

ਨ੍ਰਿਪਣੀ ਆਦਿ ਬਖਾਨਿ ਕੈ ਰਿਪੁ ਖਿਪ ਬਹੁਰ ਉਚਾਰਿ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਲੀਜੀਅਹੁ ਸੁ ਕਬਿ ਸੁਧਾਰ । ੪੨੦ ।
nripani aad bakhan kai rip khip bohar uchar.
naam paas kai hoat hai leejioh so kab sudhar. (420)

ਭਟਨੀ ਆਦਿ ਬਖਾਨਿ ਕੈ ਰਿਪੁ ਅਰਿ ਬਹੁਰ ਬਖਾਨ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਚੀਨਹੁ ਪ੍ਰਗਯਾਵਾਨ । ੪੨੧ ।
bhatni aad bakhan kai rip or bohar bakhan.
naam paas kai hoat hai cheenoh pargayavan. (421)

ਆਦਿ ਬੀਰਣੀ ਸਬਦ ਕਹਿ ਰਿਪੁ ਅਰਿ ਬਹੁਰਿ ਬਖਾਨ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਲੇਹੁ ਮਤਿਵਾਨ । ੪੨੨ ।
aad beerni sabad keh rip or bohar bakhan.
naam paas kai hoat hai cheen liou matvan. (422)

First use the word saina (army) followed by words 'rip ar'. This is the name of paas. Let the learned ones think it over. (415)

First use the word 'hayeni' (army of horse-riders), followed at the end by the word 'antak'. This is the name of paas. The thinkers may Consider it. (416)

First use the word 'gaini' (army on elephants) then add the word 'antak ar' at the end. This results in the name of paas. Let the clever persons think it over. (417)

First use the word patini (the Infantry) then add the word ar. This would result in the name of paas. Keep this in mind with full faith. (418)

First use the word 'rathni', followed at the end by the word 'rip ar'. This makes the name of paas. Let the poets think over it. (419)

First use the word 'Nripani' (the kings army followed by the words 'rip khip'. This leads to the name of paas. Let the poets think over it. (420)

First use the word 'bhatni' (army of warriors), followed by the words rip ar. This would make the name of paas. Let the wise persons think it over. (421)

First use the word beerni (army of fighters), followed by the words 'rip ar'. Let the Intelligent ones realise it as the name of paas. (422)

ਸਤ੍ਰਣਿ ਆਦਿ ਬਖਾਨਿ ਕੈ ਰਿਪੁ ਅਰਿ ਪੁਨਿ ਪਦ ਦੇਹੁ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਚਤੁਰ ਚਿਤ ਲੇਹੁ ੪੨੩ ।
satran aad bakhan kai rip or pun pad deho.
naam paas kai hoat hai cheen chatur chit leho. (423)

ਜੁਧਨਿ ਆਦਿ ਬਖਾਨਿ ਕੈ ਪੁਨਿ ਰਿਪੁ ਅਰਿ ਕੈ ਦੀਨ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਚਤੁਰ ਲੀਜੀਅਹੁ ਚੀਨ । ੪੨੪ ।
judhan aad bakhan kai pun rip ar kai deen.
naam paas kai hoat hai chatur leejioh cheen. (424)

ਰਿਪੁਨੀ ਆਦਿ ਉਚਾਰਿ ਕੈ ਰਿਪੁ ਖਿਪ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਚਤੁਰ ਚਿਤ ਪਹਿਚਾਨ । ੪੨੫ ।
ripurni aad uchar kai rip khip ant bakhan.
naam paas kai hoat hai chatur chit pehchan. (425)

ਅਰਿਨੀ ਆਦਿ ਉਚਾਰਿ ਕੈ ਰਿਪੁ ਅਰਿ ਬਹੁਰਿ ਬਖਾਨ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਲੇਹੁ ਮਤਿਵਾਨ । ੪੨੬ ।
arini aad uchar kai rip ar bohar bakhan.
naam paas kai hoat hai cheen leho matvan. (426)

ਰਾਜਨਿ ਆਦਿ ਉਚਾਰਿ ਕੈ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਲੇਹੁ ਬੁਧਿਵਾਨ । ੪੨੭ ।
rajan aad uchar kai rip or ant bakhan.
naam paas kai hoat hai cheen leho budhivan. (427)

ਆਦਿ ਈਸਰਨੀ ਸਬਦ ਕਹਿ ਰਿਪੁ ਅਰਿ ਬਹੁਰਿ ਬਖਾਨ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਲੇਹੁ ਮਤਿਵਾਨ । ੪੨੮ ।
aad eesarni sabad keh rip ar bohar bakhan.
naam paas kai hoat hai cheen leho matvan. (428)

ਭੂਪਨਿ ਆਦਿ ਬਖਾਨਿ ਕੈ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਚੀਨਹੁ ਚਤੁਰ ਅਪਾਰ । ੪੨੯ ।
bhupan aad bakhan kai rip ar ant uchar.
naam paas kai hoat hai cheenoh chatur apar. (429)

ਨ੍ਰਿਪਜਨ ਏਸ੍ਰਣਿ ਆਦਿ ਕਹੁ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਸੁਧਾਰ । ੪੩੦ ।
nripjan easaran aad koh rip or ant uchar.
naam paas kai hoat hai leejoh so kab sudhar. (430)

.First use the word ' Satran', followed by the words 'rip ar'. This results in the name of paas. Let the learned ones keep in mind. (423)

First use the word Judhan (the fighting force) followed by the words 'rip ar'. This results in the name of paas. Let the clever ones think it over. (424)

First use the word ' ripmi' (enemy's army followed at the end by 'rip khip'). This would lead to the name of paas. Let the clever ones keep in mind. (425)

First use the word arni (enemy's army) followed by the words 'rip ar'. This is the name of paas. The intelligent persons should keep it in mind. (426)

First use the word rajan (king's army) followed by 'rip ar'. This is the name of paas. Let the intelligent persons understand it. (427)

First use the word 'easrani' (army of the master) followed by the words 'rip ar'. This would result in the name of paas. Let the wise persons realize it. (428)

First use the word 'bhupan' (king's army) followed at the end by the words 'rip ar'. This would result in the name of the paas. Let the learned once think over it. (429)

First use the words 'nripjan aisarani' (King's army) followed by the words 'rip ar', at the end. This would become the name of paas. The poets may think it over. (430)

ਰਾਜਨਿ ਆਦਿ ਬਖਾਨਿ ਕੈ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਚੀਨਹੁ ਚਤੁਰ ਅਪਾਰ । ੪੩੧ ।
rajan aad bakhan kai rip or ant uchar.
naam paas kai hoat hai cheenoh chatur apar. (431)

ਏਸਨਿ ਆਦਿ ਬਖਾਨਿ ਕੈ ਅੰਤਕ ਬਹੁਰਿ ਉਚਾਰ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਸੁਧਾਰ । ੪੩੨ ।
easan aad bakhan kai antak bohar uchar.
naam paas kai hoat hai leejoh so kab sudhar. (432)

ਪ੍ਰਿਥਮ ਨਰੇਸਨਿ ਸ਼ਬਦ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤ ਉਚਾਰ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਸੁਧਾਰ । ੪੩੩ ।
pritham naresan sabad keh rip ar ant uchar.
naam paas kai hoat hai leejoh so kab sudhar. (433)

ਆਦਿ ਰਾਵਨੀ ਸਬਦ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਸੁਧਾਰ । ੪੩੪ ।
aad ravani sabad keh rip ar ant uchar.
naam paas kai hoat hai leejoh so kab sudhar. (434)

ਰਾਇਨਿ ਆਦਿ ਉਚਾਰਿ ਕੈ ਰਿਪੁ ਅਰਿ ਬਹੁਰਿ ਬਖਾਨ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਸਮਝਹੁ ਸੁਘਰ ਸੁਜਾਨ । ੪੩੫ ।
raien aad uchar kai rip ar bohar bakhan.
naam paas kai hoat hai samjuh sugaar sujaan. (435)

ਈਸਰਣਿ ਆਦਿ ਬਖਾਨਿ ਕੈ ਰਿਪੁ ਅਰਿ ਉਚਰਹੁ ਅੰਤਿ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਚੀਨਹੁ ਚਤੁਰ ਅਨੰਤ । ੪੩੬ ।
easaran add bakhan kai rip ar uchroh ant.
naam paas kai hoat hai cheenoh chatur anant. (436)

ਧੁਜਨੀ ਆਦਿ ਬਖਾਨਿ ਕੈ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਚੀਨਹੁ ਚਤੁਰ ਅਪਾਰ । ੪੩੭ ।
dhujni aad bakhan kai rip ar ant uchar.
naam paas kai hoat hai cheenoh chatur apar. (437)

ਦੈਤਨਿ ਆਦਿ ਬਖਾਨਿ ਕੈ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਚੀਨਹੁ ਸੁ ਕਬਿ ਸੁਧਾਰ । ੪੩੮ ।
daitan aad bakhan kai rip ar ant uchar.
naam paas kai hoat hai cheenoh so kab sudhar. (438)

First use the word rajan, followed by the words 'rip ar'. This would lead to the name of paas. The wise persons may think it over. (431)

First use the word aisan (master's army) then add the word 'antak'. This would result in the name of paas. The poets may realize it. (432)

First use the word 'naresan' (king along with army) followed by 'rip ar' at the end. This would lead to the name of paas. Let the poets think over it. (433)

First use the word Ravni (King's army) then add at the end 'rip ar'. This would lead to the name of paas. Let the poets think over it. (434)

First use the word 'Raien' (Rai's army) and then add the words 'rip ar'. This would lead to the name of paas. The clever ones should realize it. (435)

First use the word easaran (master's army) followed at the end by the words rip and ar. This would lead to the name of paas. The intelligent persons should consider it. (436)

First use the word dhujni (army with banners) followed by the words rip ar at the end. This results in the name of paas. The Intelligent persons should realize it.(437)

First use the word daitan (army of demino) followed by the word rip and ar at the end. This is the name of paas. O poets ! Consider it as such. (438)

ਰਦਨੀ ਆਦਿ ਬਖਾਨਿ ਕੈ ਰਿਪੁ ਅਰਿ ਉਚਰਹੁ ਅੰਤਿ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਚੀਨਹੁ ਚਤੁਰ ਬਿਅੰਤ । ੪੩੯ ।
radni aad bakhan kai rip ar uchroh ant.
naam paas kai hoat hai cheenoh chatur beant. (439)

ਪ੍ਰਿਥਮ ਪਦ ਉਚਰਿ ਬਾਰਣੀ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਸੁਧਾਰ । ੪੪੦ ।
pritham pad uchar barni rip ar ant uchar.
naam paas kai hoat hai leejoh so kab sudhar. (440)

ਦ੍ਰਿਪਨਿ ਪ੍ਰਿਥਮ ਉਚਾਰਿ ਕੈ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਏ ਸਭੈ ਨਿਕਸਤ ਚਲਤ ਹਜਾਰ । ੪੪੧ ।
dripan pritham uchar kai rip ar ant uchar.
naam paas kai hoat hai sabhai niksat chalat hajar. (441)

ਦੁਰਦਨੀ ਪ੍ਰਿਥਮ ਬਖਾਨਿ ਕੈ ਰਿਪੁ ਅਰਿ ਪੁਨਿ ਪਦ ਦੇਹੁ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਚਤੁਰ ਚਿਤਿ ਲੇਹੁ । ੪੪੨ ।
durdani pritham bakhan kai rip ar pun pad deho.
naam paas kai hoat hai cheen chatur chit leho. (442)

ਸਾਵਜਨੀ ਪਦ ਪ੍ਰਿਥਮ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਸੁਧਾਰ । ੪੪੩ ।
Savajni pad pritham keh rip ar ant uchar.
naam paas kai hoat hai leejoh so kab sudhar. (443)

ਮਾਤੰਗਨਿ ਪਦ ਪ੍ਰਿਥਮ ਕਹਿ ਰਿਪੁ ਅਰਿ ਪਦ ਕਹਿ ਅੰਤਿ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਚੀਨਹੁ ਚਤੁਰ ਅਨੰਤ । ੪੪੪ ।
matangan pad pritham keh rip ar pad keh ant.
naam paas kai hoat hai cheenoh chatur anant. (444)

ਪ੍ਰਿਥਮ ਤੁਰੰਗਨੀ ਸਬਦ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਚਤੁਰ ਲੇਹੁ ਪਹਿਚਾਨ । ੪੪੫ ।
prithm trangani sabad keh rip or ant bakhan.
naam paas kai hoat hai chatur leho pehchan. (445)

ਹਸਤਨਿ ਆਦਿ ਉਚਾਰਿ ਕੈ ਰਿਪੁ ਅਰਿ ਪਦ ਕੈ ਦੀਨ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਚਤੁਰ ਲੌਜੀਅਹੁ ਚੀਨ । ੪੪੬ ।
hastan aad uchar kai rip ar pad ke deen.
naam paas kai hoat hai chatur leejioh cheen. (446)

First use the word radni (army of elephants with teeth) then add at the end words 'rip ae'. These are all names of paas. The wise persons should consider it. (439)

First use the word barni (army of elephants) then add the words at the end 'rip ar'. This would result in the name of paas. The good poets should realize it. (440)

First use the word 'dripni' (army of elephants with two teeth), followed at the end by two words rip ar. All these would lead to the names of paas. (441)

First use the word durdan (army of elephants) then add the words rip and ar. This would result in the name of paas. O Intelligent persons ! Try to understand it.(442)

First use the word Savjani (army of elephants), followed at the end by the words 'rip ar'. Think it over, O clever ones ! Understand it clearly. (443)

First use the word 'matangani' (elephants army) their add 'rip ar' at the end. This would lead to the name of paas. O wise persons ! Think it over. (444)

First use the word tarungani (cavalry) (army of horse men) and then add at the end rip and ar. This would result in the name of paas. O Inteligent Ones ! Consider it. (445)

First use the word hastan (army of elephants) followed by rip ar at the end. This would lead to the name of paas. Let the intelligent ones realize it. (446)

ਪ੍ਰਿਥਮ ਉਚਰਿ ਪਦ ਦੰਤਨੀ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਲੇਹੁ ਬੁਧਿਵਾਨ । ੪੪੭ ।
pritham uchar pad dantani rip ar ant bakhan.
naam paas kai hoat hai cheen leho budhivan. (447)

ਦੁਰਦਨਿ ਆਦਿ ਉਚਾਰਿ ਕੈ ਮਰਦਨਿ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸਮਝ ਸੁਜਾਨ । ੪੪੮ ।
durdan aad uchar kai mardan ant bakhan.
naam paas kai hoat hai leejoh samajh sujan. (448)

ਪਦਮਨਿ ਆਦਿ ਉਚਾਰੀਐ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸਮਝ ਸੁਜਾਨ । ੪੪੯ ।
padman aad uchariai rip ar ant bakhan.
naam paas kai hoat hai leejoh samajh sujan. (449)

ਬ੍ਰਯਾਲਾ ਆਦਿ ਬਖਾਨੀਐ ਰਿਪੁ ਅਰਿ ਪਦ ਕੈ ਦੀਨ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਸੁ ਕਬਿ ਲੀਜੀਅਹੁ ਚੀਨ । ੪੫੦ ।
baryala aad bakhaniai rip or pad kai deen.
naam paas kai hoat hai so kab leejioh cheen. (450)

ਆਦਿ ਸਬਦ ਕਹਿ ਕੁੰਜਰੀ ਅੰਤ ਰਿਪੰਤਕ ਦੀਨ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਸੁਘਰ ਲੀਜੀਅਹੁ ਚੀਨ੍ । ੪੫੧ ।
aad sabad keh kunjri ant ripantak deen.
naam paas kai hoat hai sughar leejioh cheen. (451)

ਇੰਭੀ ਆਦਿ ਸਬਦ ਉਚਰੀਐ ਰਿਪੁ ਅਰਿ ਕੈ ਪੁਨਿ ਦੀਨ
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸਮਝ ਪ੍ਰਬੀਨ । ੪੫੨ ।
imbhi aad sabad uchariai rip ar kou pun deen.
naam paas kai hoat hai leejoh samajh parbeen. (452)

ਪ੍ਰਿਥਮ ਕੁੰਭਨੀ ਸਬਦ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਲੀਜੀਅਹੁ ਸਮਝ ਸੁਜਾਨ । ੪੫੩ ।
pritham kumbhani sabad keh rip ar ant bakhan.
naam paas kai hoat hai leejioh samajh sujan. (453)

ਕਰਨੀ ਪ੍ਰਿਥਮ ਉਚਾਰਿ ਕੈ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਲੀਜੀਅਹੁ ਸਮਝ ਸੁਜਾਨ । ੪੫੪ ।
karni pritham uchar kai rip ar ant bakhan.
naam paas kai hoat hai leejioh samajh sujan. (454)

First use the word dantani (army of elephants with teeth) followed by rip and ar at the end. This results in the name of paas. Let the clever ones realize it. (447)

First use the word 'durdan' (army of elephants), followed by the word at the end 'murdan' (resulting in death). This would lead to the word paas. O Intelligent ones ! Consider it. (448)

First use the word 'padmini' (army ot elephants) and then add at the end words 'rip ar'. This would result in the name of paas. Let the Intelligent ones remember it.(449)

First use the word 'beyala' (defeated army) then add the words rip or ar. This would result in the name of paas. O poets ! Recall it. (450)

First use the word 'Kunjri' (army of elephants) then add at the end 'ripantak' (destroyer of the enemy). This results in the name of paas. O Intelligent ones ! Remember it. (451)

First use the word 'Inbhi' (army of elephants) then add the words rip and ar to it. This would lead to the name of paas. Let the wise persons realize it. (452)

First use the word 'Kumbhani' (army of elephants) followed at the end by the word 'ripar'. This would lead to the name of paas. The Itelligent persons should understand it. (453)

First use the word 'Karni' (elephant army) followed by the words 'rip ar' at the end. This would lead to the name of paas. Let the clever persons understand it. (454)

ਪ੍ਰਿਥਮ ਸਿੰਧੁਰੀ ਸਬਦ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਸਕਲ ਹੀ ਨਿਕਸਤ ਚਲਤ ਅਪਾਰ । ੪੫੫ ।
pritham sidhuri sabad keh rip ar ant uchar.
naam paas kai sakal hi niksat chalat apar. (455)

ਆਦਿ ਅਨਕਪੀ ਸਬਦ ਕਹਿ ਰਿਪੁ ਆਰਿ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਸੁਧਾਰ ੪੫੬ ।
aad ankapi sabad keh rip aar ant bakhan.
naam paas kai hoat hai leejoh so kab sudhar. (456)

ਪ੍ਰਿਥਮ ਨਾਗਨੀ ਸਬਦ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਲੇਹੁ ਮਤਿਵਾਨ । ੪੫੭ ।
pritham nagni sabad keh rip ar ant bakhan.
naam paas kai hoat hai cheen leho matvan. (457)

ਹਰਿਨੀ ਆਦਿ ਉਚਾਰੀਐ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਸਮਝ ਲੇਹੁ ਬੁਧਿਵਾਨ ੪੫੮ ।
harini aad uchariai rip ar ant bakhan.
naam paas kai hoat hai samajh leho budhivan. (458)

ਮਾਤੰਗਨਿ ਪਦ ਪ੍ਰਿਥਮ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਸੁਧਾਰ । ੪੫੯ ।
matangan pad pritham keh rip ar ant uchar.
naam paas kai hoat hai leejoh so kab sudhar. (459)

ਆਦਿ ਉਚਰਿ ਪਦ ਬਾਜਿਨੀ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ ਪਾਸਿ ਕੇ ਹੋਤ ਹੈ ਸੁਘਰ ਸਤਿ ਕਰਿ ਮਾਨ । ੪੬੦ ।
aad uchar pad bajini rip ar ant bakhar.
naam paas kai hoat hai sughar sat kar maan.

ਇਤਿ ਸ੍ਰੀ ਨਾਮ ਮਾਲਾ ਪੁਰਾਣ ਸ੍ਰੀ ਪਾਸਿ ਨਾਮ ਚਤੁਰਥਮੋ ਧਿਆਇ ਸਮਾਪਤਮ ਸਤ ਸੁਭਮ ਸਤੁ । ੪ ।
iti Sri naam mala puran Sri pass naam chaturthumo dhiaie samapatam. Sabh Subham Sat.

First use the word 'Sindhri' (army of elephants) followed by rip and ar at the end. These would all result in the name of paas. (455)

First use the word 'ankapi' (elephants army) then add the words 'rip ar' at the end. This would result in the name of paas. O Poets ! Think over it. (456)

First use the word 'nagin' (army of elephants) followed by the words 'rip ar' at the end. This would result in the name of paas. O wise persons ! Realize it. (457)

First use the word 'harni' (army with elephants) followed by the words rip and ar at the end. This would lead us to the name of paas. O wise persons ! Realize it. (458)

First use the word 'matungan' (army of elephants), then say the words at the end rip and ar. This would lead us to the name of paas. Let the poets think it over. (459)

First use the word 'bajini' (army of horses-cavalry), then add the words rip and ar at the end. This would mean the name of paas. O clever ones ! Take it as perfect Truth. (460)

Iti Sri Naam Mala's fourth chapter on Sri Paas is completed. All is well. (4)

ਅਥ ਤੁਪਕ ਕੇ ਨਾਮ

ਦੋਹਰਾ

ਬਾਹਿਨਿ ਆਦਿ ਉਚਾਰੀਐ ਰਿਪੁ ਪਦ ਅੰਤਿ ਉਚਾਰਿ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਸੁ ਧਾਰ । ੪੬੧ ।

Ab Tupak kai Naam

Dohra

bahini aad uchariai rip pad ant uchar.
naam tupak kai hoat hai leejoh so kab so dhar. (461)

ਸਿੰਧਵਨੀ ਪਦ ਪ੍ਰਿਥਮ ਕਹਿ ਰਿਪਣੀ ਅੰਤ ਉਚਾਰਿ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਸੁ ਧਾਰ । ੪੬੨ ।
Sindhvani pad pritham keh ripni ant uchar.
naam tupak kai hoat hai leejoh so kab so dhar. (462)

ਤੁਰੰਗਨਿ ਪ੍ਰਿਥਮ ਉਚਾਰਿ ਕੇ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰਿ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਸੁ ਧਾਰ । ੪੬੩ ।
turangan pritham uchar kai rip ar ant uchar.
naam tupak kai hoat hai leejoh so kab so dhar. (463)

ਹਯਨੀ ਆਦਿ ਉਚਾਰਿ ਕੈ ਹਾ ਅਰਿ ਪਦ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਲੇਹੁ ਬੁਧਿਵਾਨ । ੪੬੪ ।
haiyani aad uchar kai ha ar pad ant bakhan.
naam tupak kai hoat hai cheen leho budhivan. (464)

ਅਰਬਨਿ ਆਦਿ ਬਖਾਨਿਐ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰਿ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਸੁ ਧਾਰ । ੪੬੫ ।
arban aad bakhaniai rip ar ant uchar.
naam tupak kai hoat hai leejoh so kab so dhar. (465)

ਕਿੰਕਾਣੀ ਪ੍ਰਥਮੋਚਰਿ ਕੈ ਰਿਪੁ ਪਦ ਅੰਤ ਉਚਾਰਿ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਸੁ ਧਾਰਿ । ੪੬੬ ।
Kinkani prathamochar kai rip pad ant uchar.
naam tupak kai hoat hai leejoh so kab so dhar. (466)

ਅਸੁਨੀ ਆਦਿ ਉਚਾਰੀਐ ਅੰਤਿ ਅਬਦ ਅਰਿ ਦੀਨ ।
ਸਤ੍ਰ ਤੁਪਕ ਕੇ ਨਾਮ ਹੈ ਲੀਜਹੁ ਸਮਝ ਪ੍ਰਬੀਨ । ੪੬੭ ।
asuni aad uchariai ant sabad ar deen.
Satar tupak kai naam hai leejoh samajh parbeen. (467)

Description of Now Tupak (small guns or Tanks) or Similar names

Dohra :

First use the word bahin, followed by 'rimp ar' at the end. These would lead to the name of gun. O Poets ! Try to understand it. (461)

First use the word 'Sindhvani' (Cavalry), followed at the end by the word 'ripin'. This would lead to the name of gun. O Poets ! Remember it. (462)

First use the word 'Turangan' (Cavalry) (Horses riding army) followed by words rip ar at the end. This would lead to the name of gun. O Poets ! Consider it. (463)

First use the word hayani (Cavalry) and then add the words ha and ar. This would result in the name of a gun. O thoughtful persons ! Think it over. (464)

First use the word 'arban', followed at the end by the word ;rip ar'. This would lead to the name of a gun. O clever poets ! Think it over. (465)

First use the word 'kinkani', followed by the word rip at the end. This would end in the name of a gun. O Poets ! Try to recollect it. (466)

First use the word asuni (Cavalry) followed at the end by the word 'ar' and then add the word Sastar. This would mean a gun. O clever ones ! Remember it. (467)

ਸੁਆਸਨਿ ਆਦਿ ਬਖਾਨੀਐ ਰਿਪੁ ਅਰਿ ਪਦੈ ਕੇ ਦੀਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਸੁਘਰ ਲੀਜੀਅਹੁ ਚੀਨ । ੪੬੮ ।
Suasan aad bakhaniai rip ar pad kai deen.
naam tupak kai hoat hai sughar leejioh cheen. (468)

ਆਧਿਨਿ ਆਦਿ ਉਚਾਰਿ ਕੈ ਰਿਪੁ ਪਦ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਲੇਹੁ ਮਤਿਵਾਨ । ੪੬੯ ।
adhin aad uchar kai rip pad ant bakhan.
naam tupak kai hoat hai cheen leho matvan. (469)

ਪ੍ਰਭੁਨੀ ਆਦਿ ਉਚਾਰਿ ਕੈ ਰਿਪੁ ਪਦ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਲੇਹੁ ਮਤਿਵਾਨ । ੪੭੦ ।
prabhuni aad uchar kai rip pad ant bakhan.
naam tupak kai hoat hai cheen leho matvan. (470)

ਆਦਿ ਭੂਪਨੀ ਸਬਦ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਸੁ ਧਾਰਿ । ੪੭੧ ।
aad bhupani sabad keh rip ar ant uchar.
naam tupak kai hoat hai leejoh so kab so dhar. (471)

ਆਦਿ ਈਸਨੀ ਸਬਦ ਕਹਿ ਰਿਪੁ ਅਰਿ ਪਦ ਕੇ ਦੀਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਸੁਘਰ ਲੀਜੀਅਹੁ ਚੀਨ । ੪੭੨ ।
aad easan sabad kwh rip ar pad ko deen.
naam tupak kai hoat hai sughar leejioh cheen. (472)

ਆਦਿ ਸੌਉਡਨੀ ਸਬਦ ਕਹਿ ਰਿਪੁ ਅਰਿ ਬਹੁਰਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਚਤੁਰ ਬਿਚਾਰ । ੪੭੩ ।
aad soudani sabad keh rip or bohar uchar.
naam tupak kai hoat hai leejoh chatur bichar. (473)

ਪ੍ਰਥਮ ਸਤ੍ਰਨੀ ਉਚਰੀਐ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਚਤੁਰ ਬਿਚਾਰ । ੪੭੪ ।
pratham satrani uchariai rip or ant uchar.
naam tupak kai hoat hai leejoh chatur bichar. (474)

ਸਕਲ ਛਤ੍ਰ ਕੇ ਨਾਮ ਲੈ ਨੀ ਕਹਿ ਰਿਪੁਹਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸਮਝ ਸੁਜਾਨ । ੪੭੫ ।
sakal chhatar kai naam lai ni keh ripeh bakhan.
naam tupak kai hoat hai leejoh samajh sujan. (475)

First use the word 'Suasni' (Cavalry) followed by the words rip and ar at the end. This is the name of a gun. O nise men ! Understand it. (468)

First use the word adhin (King's army) followed by the word rip at the end, this would lead to the name of gun. O wise persons ! Understand it. (469)

First use the word 'prabhuni', followed by the word rip at the end. (king's army). This results in the name of a gun. The Intelligent persons ! Think over it. (470)

First use the word 'tripuni', followed by the words rip ar, at the end. This would lead to the name of a gun. Let the poets keep this in mind. (471)

First use the word easni (master's army) followed by the words 'rip ar'. This would lead to the name of a gun. Let the wise persons realize it. (472)

First use the word, 'Soudani' (elephant's army) followed by the words 'rip ar'. This leads to the name of gun. O clever persons ! Think it over. (473)

First use the word sataran (enemy's army), then add the words 'rip ar' at the end. This would result in the name of gun. O learned ones ! Clearly understand it. (474)

Take first all the names of 'Chhatar' then add the word 'ni' and then 'rip'. This would result in the name of a gun. O Intelligent Ones ! Realize it. (475)

ਪ੍ਰਥਮ ਛਤ੍ਰਨੀ ਸਬਦ ਉਚਰਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਲੇਹੁ ਮਤਿਵਾਨ । ੩੭੬ ।
naam tupak kai hoat hai cheen leho matvan. (476)

ਆਤਪਤ੍ਰਨੀ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਚਤੁਰ ਨਿਰਧਾਰਿ । ੩੭੭ ।
atpatarani aad keh rip or ant uchar.
naam tupak kai hoat hai cheen chatur nirdhar. (477)

ਆਦਿ ਪਤਾਕਨਿ ਸਬਦ ਕਹਿ ਰਿਪੁ ਅਰਿ ਪਦ ਕੈ ਦੀਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸਮਝ ਪ੍ਰਬੀਨ । ੪੭੮ ।
aad patakan sabad keh rip or pad kai deen.
naam tupak kai hoat hai leejoh samajh parbeen. (478)

ਛਿਤਪਤਾਦਿ ਪ੍ਰਿਥਮੋਚਰਿ ਕੈ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਬਿਚਾਰ । ੪੭੯ ।
chhitpatadh prithamochar kai rip ar ant uchar.
naam tupak kai hoat hai leejoh so kab bichar. (479)

ਰਉਦੀਨ ਆਦਿ ਉਚਾਰੀਐ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਚਤੁਰ ਪਛਾਨ । ੪੮੦ ।
roudan aad uchariai rip or ant bakhan.
naam tupak kai hoat hai leejoh chatur pachhan. (480)

ਸਸਤ੍ਰਨਿ ਆਦਿ ਬਖਾਨਿ ਕੈ ਰਿਪੁ ਅਰਿ ਪਦ ਕੈ ਦੀਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਸੁਘਰ ਲੀਜੀਅਹੁ ਚੀਨ । ੪੮੧ ।
Sastaran aad bakhan kai rip or pad kai deen.
naam tupak kai hoat hai sughar leejioh cheen. (481)

ਸਬਦ ਸਿੰਧੁਰਨਿ ਉਚਰਿ ਕੈ ਰਿਪੁ ਅਰਿ ਪਦ ਕੈ ਦੀਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸਮਝ ਪਰਬੀਨ । ੪੮੨ ।
sabad sindhuran uchar kai rip ar pad kai deen.
naam tupak kai hoat hai leejoh samajh parbeen. (482)

ਆਦਿ ਸੁਭਟਨੀ ਸਬਦ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸਮਝ ਸੁਜਾਨ । ੪੮੩ ।
aad subhatani sabad keh rip ar ant bakhan.
naam tupak kai hoat hai leejoh samajh sujan. (483)

First use the word 'Chhatarni' (with an honourable Umbrella), then add the words 'rip ar' at the end, which leads to a gun. O clever persons ! Understand it. (476)

First use the word 'atampratni' (the army of a chhatardhan (established) ruler), then add the words 'rip ar'. This would lead to the name of the gun . O clever ones ! Remember it. (477)

First use the word 'patakan' (army of blasts) then add the words 'ripar'. This would lead to the name of the gun. O Intellectuals ! Realize it. (478)

First use the word chhitpatadh (the army under a Raja), then add the word 'rip ar' at the end. This represents the name of a gun. Let the poets think over it. (479)

First use the word 'roudan' (the army with bands), then add the word rip ar at the end. This represents the name of a gun. O wise persons ! Understand it clearly. (480)

First use the word Sastaran (army with armaments), followed by rip ar. This would be the name of a gun. O clever ones ! Realize it. (481)

First use the word 'Sindhran' (army of elephants) followed by the word rip ar. This leads to the name of a gun. O Intelligent ones ! Understand it. (482)

First use the word 'Subhatni' (army) followed by 'rip ar' at the end. O clever ones ! Realize it to be the name of a gun. (483)

ਰਥਿਨੀ ਆਦਿ ਉਚਾਰਿ ਕੈ ਮਥਨੀ ਮਥਨ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸਮਝ ਸੁਜਾਨ । ੪੮੪ ।
rathini aad uchar kai mathni mathan bakhan.
naam tupak kai hoat hai leejoh samajh sujan. (484)

ਸਬਦ ਸਯੰਦਨੀ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਬਹੁਰਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸਮਝ ਸੁਜਾਨ । ੪੮੫ ।
sabad suryandani aad keh rip ar bohar bakhan.
naam tupak kai hoat hai leejoh samajh sujan. (485)

ਆਦਿ ਸਕਟਨੀ ਸਬਦ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਸਮਝ ਲੇਹੁ ਮਤਿਵਾਨ । ੪੮੬।
aad sakatani Sabad keh rip ar ant bakhan.
naam tupak kaI hoat hai samajh leho matvan. (486)

ਪ੍ਰਥਮ ਸਤ੍ਰਣੀ ਸਬਦ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁਕਬਿ ਸੁਧਾਰ । ੪੮੭ ।
pratham satarni Sabad keh rip ar ant bakhan.
naam tupak kai hoat hai leejoh sabad sudhar. (487)

ਆਦਿ ਦੁਸਟਨੀ ਸਬਦ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਚਤੁਰ ਪਛਾਨ । ੪੮੮ ।
aad dusatani Sabad keh rip ar ant bakhan.
naam tupak kai hoat hai leejoh chatur pachhan. (488)

ਅਸੁ ਕਵਚਨੀ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਬਿਚਾਰ । ੪੮੯ ।
asu kavachani aad keh rip or ant uchar.
naam tupak kai hoat hai leejoh sokab bichar. (489)

ਪ੍ਰਥਮ ਬਰਮਣੀ ਸਬਦ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਲੇਹੁ ਬੁਧਿਵਾਨ । ੪੯੦ ।
pratham barmani sabad keh rip ar ant bakhan.
naam tupak kai hoat hai cheen leho budhivan. (490)

ਤਨੁਤ੍ਰਾਣਨੀ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸਮਝ ਸੁਜਾਨ । ੪੯੧ ।
tantrani aad keh rip ar ant bakhan.
naam tupak kai hoat hai leejoh samajh sujan. (491)

First use the word rabini (army of Chariots) folowed by the word mathani mathan. This is the name of a gun. O learned ones ! Realize it. (484)

First say the word 'sauadni', followed by the words 'rip ar'. This leads to the name of a gun. O learned ones ! Try to understand it. (485)

First use the word 'sakatni' (army of carts) followed by the word 'rip ar' at the end. This leads to the name of a gun. O learned persons ! Understand it. (486)

First use the word 'Satarni (enemy's army) followed at the end the words 'rip ar'. This would give the name of a gun. O Poets ! Think over it. (487)

First use the word 'dustani', followed by words 'rip ar', at the end. This would lead to the name of a gun. O clever ones ! Think it over. (488)

First use the word 'asu kavachani' (the army with horses fitted with coats of iron), then add the words 'rip ar' at the end. This would lead to the name of gun. O Poets ! Remember it. (489)

First use the word 'barmani' (army with coats of mail), followed by the words 'rip ar' at the end ; this would take the name of gun. O learned ones ! Understand it. (490)

First use the word tantrani (army with Coats of mail), followed by the words 'rip ar' at the end. This would lead to the names of gun. O Poets ! Keep in mind ! (491)

ਪ੍ਰਥਮ ਚਰਮਨੀ ਸਬਦ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਸੁਧਾਰ । ੪੯੨ ।
pratham charmani sabad keh rip ar ant uchar.
ñaam tupak kai hoat hai leejoh so kab sudhar. (492)

ਪ੍ਰਥਮ ਸਿਧਰਨੀ ਸਬਦ ਕਹਿ ਰਿਪੁ ਅਰਿ ਉਚਰਹੁ ਅੰਤਿ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਸਕਲ ਨਿਕਸਤ ਚਲਤ ਅਨੰਤ । ੪੯੩ ।
pratham siparni sabad keh rip ar uchroh ant.
naam tupak kai hoat hai sakal niksat chalat anant. (493)

ਸਬ ਸਲਨੀ ਸਬਦ ਕਹਿ ਰਿਪੁ ਅਰਿ ਪਦ ਕੈ ਦੀਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਸੁਘਰ ਲੀਜੀਅਹੁ ਚੀਨ । ੪੯੪ ।
Sab salni aad keh rip ar pad kai deen.
naam tupak kai hoat hai sughar leejioh cheen. (494)

ਪ੍ਰਥਮੈ ਚਕ੍ਰਨੀ ਸਬਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਪਦ ਕੇ ਦੀਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸਮਝ ਪ੍ਰਬੀਨ । ੪੯੫ ।
prathmai chakran sabad keh rip ar pad ko deen.
naam tupak kai hoat hai leejoh samajh parbeen. (495)

ਆਦਿ ਖੜਗਨੀ ਸਬਦ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਸੁਧਾਰ । ੪੯੬ ।
aad khargani sabad keh rip ar ant uchar.
naam tupak kai hoat hai leejoh so kab sudhar. (496)

ਅਸਿਨੀ ਆਦਿ ਉਚਾਰਿ ਕੈ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ੍ਹ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸਮਝ ਸੁਜਾਨ । ੪੯੭ ।
asini aad uchar kai rip ar ant bakhan.
naam tupak kai hoat hai leejoh samajh sujan. (497)

ਨਿਸਤ੍ਰਿਸਨੀ ਉਚਾਰਿ ਕੈ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਨਿਕਸਤ ਚਲਤ ਪ੍ਰਮਾਨ । ੪੯੮ ।
nistrisni uchar kai rip ar ant bakhan.
naam tupak kai hoat hai niksat chalat parman. (498)

ਖ਼ਗਨੀ ਆਦਿ ਬਖਾਨਿ ਕੈ ਰਿਪੁ ਅਰਿ ਪਦ ਕੈ ਦੀਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸਮਝ ਪ੍ਰਬੀਨ । ੪੯੯ ।
khagni aad bakhan kai rip ar pad kai deen.
naam tupak kai hoat hai leejoh samaj sujan. (499)

First use the word Charmani (army with shields) and then add the words 'rip ar', at the end. This would result in the name of gun. O Poets ! keep it in mind. (492)

First use the word siprani, followed by the words 'rip ar' at the end. This would lead to the many names of gun. O Thinkers ! Realize it. (493)

First use the word 'salni' (army with arrows and bows) then add the word 'rip ar'. This would lead to the name of the gun. O learned ones ! Think it over. (494)

First use the word 'Chakrani' (army with circular armour), followed by the words 'rip ar'. This would represent the gun. O Thoughtful ones ! Understand it. (495)

First use the word 'khargani', followed at the end by the words 'rip ar'. This leads to the name ofa gun. O Poets ! Think over it. (496)

First use the word 'asini' (army with swords) followed by the words 'rip ar'. This would take the name of gun. O learned ones ! know it thoroughly. (497)

First use the word 'Nistrisni' (army with Swords about thirty fingers length) followed at the end by the words 'rip ar'. These would lead to the name of a gun. (498)

First use the word 'Khagni' (army with khag sword), followed by the words. 'rip ar' at the end. This is the name of gun. O learned ones ! Realize it. (499)

ਸਸਤ੍ਰ ਏਸ੍ਨੀ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਪਦ ਕੈ ਦੀਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸਮਝ ਪ੍ਬੀਨ । ੫੦੦ ।
Sastar aisarni aad keh rip or pad kai deen.
naam tupak kai hoat hai leejoh samajh parbeen. (500)

ਸਸਤ੍ ਰਾਜਨੀ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਬਿਚਾਰ । ੫੦੧ ।
Sastar rajni aad keh rip or ant uchar.
naam tupak kai hoat hai leejoh so kab bichar. (501)

ਸਸਤ੍ ਰਾਟਨੀ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਚਤੁਰ ਪ੍ਮਾਨ । ੫੦੨ ।
Sastar ratni aad keh rip ar ant lakhan.
naam tupak kai hoat hai leejoh chatur parman. (502)

ਆਦਿ ਸੈਫਨੀ ਸਬਦ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸਮਝ ਸੁਜਾਨ । ੫੦੩ ।
aad saifni sabad keh rip ar ant bakhan.
naam tupak kai hoat hai leejoh samajh sujan. (503)

ਆਦਿ ਤੇਗਨੀ ਸਬਦ ਕਹਿ ਰਿਪੁ ਅਰਿ ਪਦ ਕੈ ਦੀਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸਮਝ ਪ੍ਬੀਨ । ੫੦੪ ।
aad trgani sabad keh rip ar pad kai deen.
naam tupak kai hoat hai leejoh samajh parbeen. (504)

ਆਦਿ ਕ੍ਰਿਪਾਨਨਿ ਸਬਦ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਚਤ੍ਰ ਪ੍ਮਾਨ । ੫੦੫ ।
aad kirpanin sabad keh rip ar ant bakhan.
naam tupak kai hoat hai leejoh chatur parman. (505)

ਸਮਸੇਰਣੀ ਉਚਾਰਿ ਕੈ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚਤੁਰ ਚਿਤ ਮਹਿ ਜਾਨ । ੫੦੬ ।
samserani uchar kai rip ar ant bakhan.
naam tupak kai hoat hai chatur chit mein jaan. (506)

ਆਦਿ ਖੰਡਨੀ ਸਬਦ ਕਹਿ ਰਿਪੁ ਅਰਿ ਬਹੁਰਿ ਉਚਾਰਿ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਸੁਧਾਰ । ੫੦੭ ।
aad khandini sabad keh rip ar bohar uchar.
naam tupak kai hoat hai leejoh so kab sudhar. (507)

First use the word 'sastar aisarni' (the army of masters of weapons), followed by the words 'rip ar'. This represents the name of a gun. O learned ones ! Think over it.(500)

First use the word 'Sastar rajni' (army armed with swords), then add the words 'rip ar' at the end. This would lead to the name of gun. O Poets ! Think it over. (501)

First use the words 'Sastar ratni' (army with swords), followed by the words rip ar at the end. This represents the name of a gun. O clever ones ! Think over it. (502)

First use the word saifni (army armed with saif), then add the words 'rip ar' at the end. This represents the name of gun. O clever ones ! Realize it. (503)

First use the word ' taigani' (army with armour) followed by the words rip ar. This would lead to the name of gun. The learned ones may understand it. (504)

First use the word ' kirpanan' (army with swords), then add the words 'rip ar' at the end. This would lead to the name of a gun. O clever ones ! Think over it. (505)

First use the word 'Sumserni' (army armed with swords), followed by the words 'rip ar' at the end. This represents the name of a gun. O learned persons ! Understand it clearly. (506)

First use the word 'khandani' (army with javelins), followed by the words 'rip ar'. This represents the names of a gun. O Poets ! Think over it. (507)

ਖਲਖੰਡਨ ਪਦ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਪਦ ਕੈ ਦੀਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸਮਝ ਪ੍ਰਬੀਨ । ੫੦੮ ।
Khalkhandan pad aad keh rip or pad kai deen.
naam tupak kai hoat hai leejoh samajh parbeen. (508)

ਕਵਚ"ਤਕਨੀ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਸੁ ਧਾਰ । ੫੦੯ ।
kavchantakni aad keh rip ar ant uchar.
naam tupak kai hoat hai leejoh so kab so dhar. (509)

ਧਾਰਾਧਰਨੀ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਪਦ ਕੇ ਦੀਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸਮਝ ਪ੍ਰਬੀਨ । ੫੧੦ ।
dharadharni aad keh rip or pad kai deen.
naam tupak kai hoat hai leejoh samajh parbeen. (510)

ਕਵਚ ਤਾਪਨੀ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਪਦ ਕੈ ਦੀਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚਤੁਰ ਲੀਜੀਅਹੁ ਚੀਨ । ੫੧੧ ।
kavach tapni aad keh rip ar pad kai deen.
naam tupak kai hoat hai chatur leejioh cheen. (511)

ਤਨੁ ਤ੍ਰਾਣਿ ਅਰਿ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚਤੁਰ ਲੀਜੀਅਹੁ ਜਾਨ । ੫੧੨ ।
tan tran ar aad keh rip ar ant bakhan.
naam tupak kai hoat hai chatur leejioh jaan. (512)

ਕਵਚ ਘਾਤਨੀ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਚਤੁਰ ਪ੍ਰਮਾਨ । ੪੧੩ ।
Kavach ghatni aad keh rip ar ant bakhan.
naam tupak kai hoat hai leejoh chatur parman. (513)

ਦੁਸਟ ਦਾਹਨੀ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਸਬਦ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸਮਝ ਸੁਜਾਨ । ੪੧੪ ।
'dusat dahni' aad keh rip ar sabad bakhan.
naam tupak kai hoat hai leejoh samajh sujan. (514)

ਦੁਰਜਨ ਦਰਨੀ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਜਾਨੁ ਚਤੁਰ ਨਿਰਧਾਰ । ੫੧੫ ।
durjan darni aad keh rip ar ant uchar.
naam tupak kai hoat hai janu chatur nirdhar. (515)

First use the word 'khulkhandan' (the sword destroyer of skins), followed by the words rip ar. This is the name of a gun. O Intelligent persons ! Think it over. (508)

First use the word 'kavchantakani' (the army laced with swords destroyer of coats of iron), then add the words 'rip ar'. This would lead to the name of gun O Poets ! Think it over. (509)

First use the word 'dharadharni' (army with swords fully sharpened) followed by the words 'rip ar'. This would be the name of a gun. O learned ones ! Understand it.(510)

First use the word kavach tapni, followed by the words 'rip ar'. This leads to the name of a gun. O wise persons ! Think it over. (511)

First use the words 'tan tran ar' (army against (enemy of Coats of iron), and then add the words 'rip ar' at the end. This represents a gun. O clever persons! Understand it clearly. (512)

First use the word 'kavach ghatni', followed by the words 'rip ar'. This is the name of gun. O clever ones ! Think it over. (513)

First use the words 'dusat dahni' (army capable of burning the vagabonds/ oppressors), followed by the words 'rip ar'. This name represents a gun. O wise persons ! Think it over. (514)

First use the words 'durjan darni' (army destroyer of the enemy troops) followed by the words 'rip ar' at the end. This leads to the name of a gun. O Intelligent persons ! Realize it. (515)

ਦੁਰਜਨ ਦਬਕਨੀ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਪਦ ਕੈ ਦੀਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸਮਝ ਪ੍ਰਬੀਨ । ੫੧੬ ।
durjan dabkani aad keh rip ar pad kai deen.
naam tupak kai hoat hai leejoh samajh parbeen. (516)

ਦੁਸਟ ਚਰਬਨੀ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਚਤੁਰ ਪਛਾਨ । ੫੧੭ ।
dusat darbani aad keh rip ar ant bakhan.
naam tupak kai hoat hai leejoh chatur pachhan. (517)

ਬੀਰ ਬਰਜਨੀ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਪਦ ਕੈ ਦੀਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸਮਝ ਪ੍ਰਬੀਨ । ੫੧੮ ।
beer barjani aad keh rip ar pad kai deen.
naam tupak kai hoat hai leejoh samajh parbeen. (518)

ਬਾਰ ਬਰਜਨੀ ਆਦਿ ਕਹਿ ਰਿਪੁਨੀ ਅੰਤ ਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਚਤੁਰ ਪਛਾਨ । ੫੧੯ ।
baar barjani aad keh ripni ant khan.
naam tupak kai hoat hai leejoh chatur pachhan. (519)

ਬਿਸਿਖ ਬਰਖਨੀ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਪਦ ਕੈ ਦੀਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚਤੁਰ ਲੀਜੀਅਹੁ ਚੀਨ । ੫੨੦ ।
bisikh barkhani aad keh rip ar pad kai deen.
naam tupak kai hoat hai chatur leejioh cheen. (520)

ਬਾਨ ਦਾਇਨੀ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਪਦ ਕੈ ਦੀਨ ।
ਨਾਮ.ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸਮਝ ਪ੍ਰਬੀਨ । ੫੨੧ ।
baan dieni aad keh rip ar pad kai deen.
naam tupak kai hoat hai leejoh samajh parbeen. (521)

ਬਿਸਿਖ ਬ੍ਰਿਸਟਨੀ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰਿ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਸੁ ਧਾਰਿ । ੫੨੨ ।
bisikh bristani aad keh rip ar ant uchar.
naam tupak kai hoat hai leejoh so kab so dhar. (522)

ਪਨਜ ਪ੍ਰਹਾਰਨਿ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰਿ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਬਿਚਾਰ । ੫੨੩ ।
panaj parharan aad keh rip ar ant uchar.
naam tupak kai hoat hai leejoh so kab bichar. (523)

First use the words 'durjan dabkani', followed by the words 'rip ar', this represents the name of a gun. O wise persons ! Understand it clearly. (516)

First use the words ' dusat charbani', and then add the words 'rip ar' at the end. This name is that of a gun. O Intellectuals ! Recognize it. (517)

First use the words 'beer barjani' (army stopping the warriors of enemy), followed by rip ar. This leads to the name of a gun. O wise persons ! Understand it. (518)

First use the words 'baar-barjani' (army capable of stopping the enemy onslaughts) then add at the end 'ripuni' (enemy). This represents the name of a gun. O clever persons ! Recognize it. (519)

First use the word 'bisikh barkhani', followed by the word rip ar. This would lead to the name of a gun. O Intelligent persons ! Think it over. (520)

First use the words 'baan diaeni', followed by the words 'rip ar'. This represents the name of gun, O wise persons ! Understand it. (521)

First use the words 'bisikh bristani' (army shooting arrows in a shower), then add the words 'rip ar' at the end. This represents the name of a gun. O Poets ! Think over it. (522)

First use the words 'panaj parharin', (army using arrows) followed by the words 'rip ar' at the end. This is the name of gun. O Poets ! Think it over in the mind. (523)

ਧਨੁਨੀ ਆਦਿ ਉਚਾਰੀਐ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰਿ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਬਿਚਾਰ । ੫੨੪ ।
dhanuni aad uchariai rip ar ant uchar.
naam tupak kai hoat hai leejoh so kab bichar. (524)

ਪ੍ਰਥਮ ਧਨੁਖਨੀ ਸਬਦ ਕਹਿ ਰਿਪੁ ਅਰਿ ਪਦ ਕੈ ਦੀਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਸੁਘਰ ਲੀਜੀਅਹੁ ਚੀਨ । ੫੨੫ ।
prathamdhanukhani sabad keh rip ar pad kai deen.
naam tupak kai hoat hai sughar leejioh cheen. (525)

ਕੋਅੰਡਨੀ ਆਦਿ ਉਚਾਰੀਐ ਰਿਪੁ ਅਰਿ ਪਦ ਕੈ ਦੇਹੁ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸਮਝ ਪ੍ਰਬੀਨ । ੫੨੬ ।
koaudani aad uchariai rip ar pad kou deho.
naam tupak kai hoat hai leejoh samajh parbeen. (526)

ਬਾਣਾਗ੍ਰਜਨੀ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਪਦ ਕੈ ਦੇਹੁ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਚਤੁਰ ਚਿਤ ਲੇਹੁ । ੫੨੭ ।
banagarjani aad keh rip ar pad kou deho.
naam tupak kai hoat hai cheen chatur chit leeho. (527)

ਬਾਣਾ ਪ੍ਰਹਰਣੀ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਪਦ ਕੈ ਦੀਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਸੁਘਰ ਲੀਜੀਅਹੁ ਚੀਨ । ੫੨੮ ।
baan parharni aad keh rip ar pad kai deen.
naam tupak kai hoat hai sughar leejioh cheen. (528)

ਆਦਿ ਉਚਾਰਿ ਪਦ ਬਾਣਨੀ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਬਿਚਾਰ । ੫੨੯ ।
aad uchar pad banni rip ar ant uchar.
naam tupak kai hoat hai leejoh so kab bichar. (529)

ਬਿਸਿਖ ਪਰਨਨੀ ਆਦਿ ਕਹਿ ਰਿਪੁ ਪਦ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨਹੁ ਚਤੁਰ ਪ੍ਰਮਾਨ । ੫੩੦ ।
bisikh parnani aad keh rip pad ant bakhan.
naam tupak kai hoat hai cheenoh chatur parman. (530)

ਬਿਸਿਖਨਿ ਆਦਿ ਬਖਾਨਿ ਕੈ ਰਿਪੁ ਪਦ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨਹੁ ਚਤੁਰ ਅਪਾਰ । ੫੩੧ ।
bisikhan aad bakhan kai rip pad ant uchar.
naam tupak kai hoat hai chhenoh chatur apar. (531)

First use the word dhanuni (army shooting arrows with the bows) ; then add the words 'rip ar' at the end. This represents the name of gun. O Poets ! Understand it. (524)

First use the word 'dhanukhani' (army using bows for the arrows) followed by the words 'rip ar'. This represents the name of gun. O wise persons ! Realize it. (525)

First use the word 'Koandini (army armed with bows) followed by the words 'rip ar'. This leads to the name of gun. O Intellactuals ! Try to understand it. (526)

First use the word 'baañagarjani' (army fitted with bows and arrows) followed by 'rip ar'. This would lead to the name of gun. O clever ones ! Try to realize it. (527)

First use the word 'baan parharni' (army shooting arrows continuously) then add the words 'rip ar'. This would lead to the name of a gun. O wise persons ! Realize it.(528)

First use the word 'banani', followed by the words 'rip ar' at the end. This represents the name of a gun. O Poets ! Think over it. (529)

First use the word 'bisikh parnani' (army which could fly away with the arrows) followed by the word 'rip ar' at the end. This leads to the name of a gun. O clever ones ! Understand it. (530)

First use the word 'bisikhan' (army shooting arrows), followed by the word 'rip' at the end. This would result in the name of gun. Let the clever ones realize it clearly.(531)

ਸੁਭਟ ਘਾਇਨੀ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਚਤੁਰ ਸੁ ਧਾਰ । ੫੩੨ ।
subhat ghaieni aad keh rip ar ant uchar.
naam tupak kai hoat hai leejoh chatur so dhar. (532)

ਸਤ੍ਰ ਸੰਘਰਣੀ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਸੁ ਧਰਿ । ੫੩੩ ।
Satart sungharni aad keh rip ar ant uchar.
naam tupak kai hoat hai leejoh so kab so dhar. (533)

ਪਨਜ ਪ੍ਰਹਰਣੀ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸਮਝ ਸੁਜਾਨ । ੫੩੪ ।
paraj parharni aad keh rip ar ant bakhan.
naam tupak kai hoat hai leejoh samajh sujan. (534)

ਕੋਅੰਡਜ ਦਾਇਨਿ ਉਚਰਿ ਰਿਪੁ ਅਰਿ ਬਹੁਰਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸਮਝ ਸੁਜਾਨ । ੫੩੫
koandaj dien uchar rip ar bohar bakhan.
naam tupak kai hoat hai leejoh samajh sujan. (535)

ਆਦਿ ਨਿਖੰਗਨੀ ਸਬਦ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁਘਰ ਪਛਾਨ । ੫੩੬ ।
aad nikhangani sabad keh rip ar ant bakhan.
naam tupak kai hoat hai leejoh sughar pachhan. (536)

ਪ੍ਰਥਮ ਪਤ੍ਰਣੀ ਪਦ ਉਚਰਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਸੁ ਧਾਰ । ੫੩੭ ।
pratham patrani pad uchar rip ar ant uchar.
naam tupak kai hoat hai leejoh so kab so dhar. (537)

ਪ੍ਰਥਮ ਪਛਣੀ ਸਬਦ ਕਹਿ ਰਿਪੁ ਅਰਿ ਪਦ ਕੈ ਦੇਹੁ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਚਤੁਰ ਚਿਤਿ ਲੇਹੁ । ੫੩੮ ।
pratham pachhani sabad keh rip ar pad kon deho.
naam tupak kai hoat hai cheen chatur chit leho. (538)

ਪ੍ਰਥਮ ਪਤ੍ਰਣੀ ਸਬਦ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜੀਅਹੁ ਸੁਘਰ ਪਛਾਨ । ੫੩੯ ।
pratham patrani sabad keh rip ar ant bakhan.
naam tupak kai hoat hai leejioh sughar pachhan. (539)

First use the word 'Subhat ghaieni' (army capable of killing the warriors) followed by the words 'rip ar' at the end. This would lead to the name of gun. O clever ones ! Think over it. (532)

First use the words 'Satar sangharni', followed by the words 'rip ar' at the end, this would lead to the name of gun. O Poets ! keep this in mind. (533)

First say the word 'panaj parharni', followed by the word rip ar. This would represent the name of a gun. O clever Individuals ! Realize this. (534)

First use the word 'koandaj diean' (army using arrows), then add the words 'rip ar'. This would make the name of a gun. O wise persons ! Think it over. (535)

First use the word 'nikhangani' (army using arrows for strike), then add the word 'rip ar' at the end. This would lead to the name of gun. O Intelligent ones ! Understand it. (536)

First use the word 'pratani' (army shooting arrows), followed by the words 'rip ar' at the end. This would be the name of a gun. O Poets ! Keep it in mind. (537)

First use the word 'pachhani' (army using arrows), then add the words 'rip ar'. This would represent the name of gun. O clever persons ! Think it over. (538)

First use the word 'Patrani', followed by 'rip ar' at the end. This would lead to the name of gun. O wise persons ! Realize it clearly. (539)

ਪਰਿਨੀ ਆਦਿ ਉਚਾਰਿ ਕੈ ਰਿਪੁ ਅਰਿ ਬਹੁਰਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨਹੁ ਚਤੁਰ ਪ੍ਰਮਾਨ । ੫੪੦ ।
Parini aad uchar kai rip ar bohar bakhan.
naam tupak kai hoat hai cheenoh chatur parman. (540)

ਪੰਖਣਿ ਆਦਿ ਉਚਾਰਿ ਕੈ ਰਿਪੁ ਅਰਿ ਬਹੁਰਿ ਉਚਾਰਿ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਸੁ ਧਾਰ । ੫੪੧ ।
pankhan aad uchar kai rip ar bohar uchar.
naam tupak kai hoat hai leejoh so kab so dhar. (541)

ਪਤ੍ਰਣਿ ਆਦੀ ਬਖਾਨਿ ਕੈ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰਿ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਚਤੁਰ ਬਿਚਾਰ । ੫੪੨ ।
patran aad bakhan kai rip ar ant uchar.
naam tupak kai hoat hai leejoh chatur bichar. (542)

ਨਭਚਰਿ ਆਦਿ ਬਖਾਨਿ ਕੈ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰਿ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਸੁ ਧਾਰਿ । ੫੪੩ ।
nabhchar aad bakhan kai rip ar ant uchar.
naam tupak kai hoat hai leejoh so kab so dhar. (543)

ਰਥਨੀ ਆਦਿ ਉਚਾਰਿ ਕੈ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰਿ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਚਤੁਰ ਬਿਚਾਰ । ੫੪੪ ।
rathani aad uchar kai rip ar ant uchar.
naam tupak kai hoat hai leejoh chatur bichar. (544)

ਸਕਟਨਿ ਆਦਿ ਉਚਾਰੀਐ ਰਿਪੁ ਅਰਿ ਪਦ ਕੇ ਦੀਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸਮਝ ਪ੍ਰਬੀਨ । ੫੪੫ ।
saktan aad uchariai rip ar pad ke deen.
naam tupak kai hoat hai leejoh samajh parbeen. (545)

ਰਥਨੀ ਆਦਿ ਬਖਾਨਿ ਕੈ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰਿ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਸੁ ਧਾਰ । ੫੪੬ ।
rathani aad bakhan kai rip ar ant uchar.
naam tupak kai hoat hai leejoh so kab so dhar. (546)

ਆਦਿ ਸਬਦ ਕਹਿ ਸਯੰਦਨੀ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਸੁ ਧਾਰ ੫੪੭ ।
aad sabad keh seyandni rip ar ant uchar.
naam tupak kai hoat hai leejoh so kab so dhar. (547)

First speak the word 'parini', followed by the words 'rip ar'. This is the name of a gun. O clever persons ! Try to think it over in the mind. (540)

First use the word 'Pankhani', followed by the word rip ar. This would lead to the name of a gun. Let the poets think it over. (541)

First use the word 'Patrani', then add the word 'rip ar' at the end. This would lead to the name of a gun. O clever ones ! Try to realize it. (542)

First use the word 'Nabhchar' (army laced with arrows flying towards the sky) then add the words 'rip ar' at the end. This would lead to the name of gun. O Poets ! Try to understand it. (543)

First use the word 'rathani', (army on chariots), followed by the words 'rip ar' at the end. This would represent the name of a gun. The Intelligent person could think over it. (544)

First use the word 'Saktan' (army on the Carts) followed by the word 'rip ar'. This would represent a gun. O wise persons ! Understand it. (545)

First use the word 'rathini' (army on the chariots), followed by words 'rip ar' at the end. This would mean the name of a gun. O Poets ! Try to realize it in mind. (546)

First use the word 'sehyudni', followed by the words rip ar at the end. This would lead to the name of a gun. Let the poets keep this in mind. (547)

ਪਟਨੀ ਆਦਿ ਬਖਾਨਿ ਕੈ ਰਿਪੁ ਅਰਿ ਅੰਤ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਚਤੁਰ ਬਿਚਾਰ । ੫੪੮ ।
patni aad bakhan kai rip ar ant uchar.
naam tupak kai hoat hai leejoh chatur bichar. (548)

ਆਦਿ ਬਸਤ੍ਰਨੀ ਸਬਦ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਲੇਹੁ ਮਤਿਵਾਨ । ੫੪੯ ।
aad bastarni sabad keh rip ar ant bakhan.
naam tupak kai hoat hai cheen leho matvan. (549)

ਬਿਯੁਹਨਿ ਆਦਿ ਬਖਾਨੀਐ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਚਤੁਰ ਬਿਚਾਰ । ੫੫੦ ।
biyuhan aad bakhaniai rip ar ant uchar.
naam tupak kai hoat hai leejoh chatur bichar. (550)

ਬਜ੍ਰਣਿ ਆਦਿ ਬਖਾਨਿ ਕੈ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਸੁ ਧਾਰ । ੫੫੧ ।
bajran aad bakhan kai rip ae ant uchar.
naam tupak kai hoat hai leejoh so kab so dhar. (551)

ਬਲਣੀ ਆਦਿ ਬਖਾਨੀਐ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਬਿਚਾਰ । ੫੫੨ ।
balni aad bakhaniai rip ari ant uchar.
naam tupak kai hoat hai leejoh so kab bichar. (552)

ਦਲਨੀ ਆਦਿ ਉਚਾਰਿ ਕੈ ਮਲਣੀ ਪਦ ਪੁਨਿ ਦੇਹੁ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਚਤੁਰ ਚਿਤਿ ਲੇਹੁ । ੫੫੩ ।
dalni aad uchar kai malni pad pun deho.
naam tupak kai hoat hai cheen chatur chit leho. (553)

ਬਾਦਿਤ੍ਰਨੀ ਬਖਾਨਿ ਕੈ ਅੰਤਿ ਸਬਦ ਅਰਿ ਦੇਹੁ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਚਤੁਰ ਚਿਤਿ ਲੇਹੁ । ੫੫੪ ।
baadtarni bakhan kai ant sabad ar deho.
naam tupak kai hoat hai cheen chatur chit leho. (554)

ਆਦਿ ਨਾਦਨੀ ਸਬਦ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨਹੁ ਚਤੁਰ ਅਪਾਰ । ੫੫੫ ।
aad nadni sabad keh rip ar ant uchar.
naam tupak kai hoat hai cheenoh chatur apar. (555)

First use the word 'patni' (army laced with patis sastar), then add the word 'rip ar' at the end. This would be the name of a gun. O Poets ! Think over it. (548)

First use the word 'bastarni' (army occupying tents), then add the word 'rip ar' at the end. This would result in the name of tupak. O Intellectuals ! Please understand it. (549)

First use the word 'biyerhan', followed by the words rip ari at the end. This would result in the name of tupak. O clever ones ! Try to think over it. (550)

First use the word bajran (army with the bullets of stones), and then add at the end words rip ari. This would lead to the nase of tupak. O Poets ! keep it impressed in mind. (551)

First use the word balni, followed by the words rip ari at the end. This would lead to the name of a tripak. Let the poets think over it. (552)

First use the word dalni (army with arrows fixed with wings) followed by the word malni. This represents the name of tupak (gun). O learned ones ! Think over it.(553)

First use the word 'baaditarni' (army with bands) add the word ari at the end. This would lead to the name of tupak. O clever ones ! keep it in mind. (554)

First use the word 'nadini (army with conch shells) add the words rip ari at the end, which leads to the name of gun. O Intelligent ones ! Understand it. (555)

ਦੁੰਦਭਿ ਧਰਨੀ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸਮਝ ਸੁਜਾਨ । ੫੫੬ ।
dandabh dharm aad keh rip ar ant bakhan.
naam tupak kai hoat hai leejoh samajh sujan. (556)

ਦੁੰਦਭਨੀ ਪਦ ਪ੍ਰਥਮ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਸੁ ਧਾਰ । ੫੫੭ ।
dundbhani pad pratham keh rip ari ant uchar.
naam tupak kai hoat hai leejoh so kab so dhar. (557)

ਨਾਦ ਨਾਦਨੀ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਸੁ ਬਿਚਾਰ । ੫੫੮ ।
naad nadni aad keh rip ar ant uchar.
naam tupak kai hoat hai leejoh so kab so bichar. (558)

ਦੁੰਦਭਿ ਧੁਨਨੀ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਸਮਝਹੁ ਸੁਘਰ ਅਪਾਰ । ੫੫੯ ।
dundabh dhunani aad keh rip ar ant uchar.
naam tupak kai hoat hai samjoh sughar apar. (559)

ਆਦਿ ਭੇਰਣੀ ਸਬਦ ਕਹਿ ਰਿਪੁ ਪਦ ਬਹੁਰਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਲੇਹੁ ਬੁਧਿਵਾਨ । ੫੬੦ ।
aad bherani sabad keh rip pad bohar bakhan.
naam tupak kai hoat hai cheen leho budhivan. (560)

ਦੁੰਦਭਿ ਘੋਖਨ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਚਤੁਰ ਨਿਰਧਾਰ । ੫੬੧ ।
dundubh ghokhan aad keh rip ari ant uchar.
naam tupak kai hoat hai cheen chatur nirdhar. (561)

ਨਾਦਾਨਿਸਨੀ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਬਹੁਰਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਕਰੀਅਹੁ ਚਤੁਰ ਪ੍ਰਮਾਨ । ੫੬੨ ।
nadanisni aad keh rip ar bohar bakhan.
naam tupak kai hoat hai karioh chatur parman. (562)

ਆਨਿਕਨੀ ਪਦ ਆਦਿ ਕਹਿ ਰਿਪੁ ਪਦ ਬਹੁਰਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸਮਝ ਸੁਜਾਨ । ੫੬੩ ।
anikani pad aad keh rip pad bohar bakhan.
naam tupak kai hoat hai leejoh samajh sujan. (563)

First use the word 'dundabh dharni' (army accompained with the kettle drums), followed by the words 'rip ari' at the end. This would represent the gun. (tupak) O Intelligent persons ! Understand it. (556)

First use the word 'dund bhani' (army with kettle drums) followed by 'rip ari' at the end. This would represent a tupak (gun) O Poets ! Think over it. (557)

First use the word 'naad nadini' (army with Conch-shells) followed by the words 'rip ar' at the end. This would appear to be the name of a gun (tupak) O Poets ! Consider it fully. (558)

First use the word 'dundabh dhunani' (army with the band of 'big drums') followed by the words 'rip ari' at the end. This would lead to the name of a (tupak) gun. O wise persons ! Think it over. (559)

First use the word 'bhairani' (army with the band of clarionets) followed by the words 'rip ari'. This would result in the name of (tupak /gun). O clever ones ! Try to believe it fully. (560)

First use the word 'dundabh ghokhan' (army with large drums) followed by the words 'rip ari'. This would result in the name of (tupak) gun. O clever ones ! Believe it fully. (561)

First use the word 'nadanisni' (army using the tune of naad (appealing tp deer) and then add the words 'rip ari'. This would result in the name of tupak (gun). Let the clever persons believe in it fully. (562)

First use the word 'aanikni' (army with kettle drums), followed by the word rip. This would lead to the name of tupak (gun). O wise persons ! Understand it clearly.(563)

ਪ੍ਰਥਮ ਢਾਲਨੀ ਸਬਦ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸਮਝ ਬਿਚਾਰ । ੫੬੪
pratham dhalini sabad keh rip ari ant uchar.
naam tupak kai hoat hai leejoh samajh bichar. (564)

ਢਢਨੀ ਆਦਿ ਉਚਾਰਿ ਕੈ ਰਿਪੁ ਪਦ ਬਹੁਰੋ ਦੇਹੁ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਚਤੁਰ ਚਿਤਿ ਲੇਹੁ । ੫੬੫ ।
dhadhani aad uchar kai rip pad bahuro deho.
naam tupak kai hoat hai cheen chatur chit leho. (565)

ਸੰਖਨਿਸਨੀ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਬਹੁਰਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਚਤੁਰ ਨਿਰਧਾਰ । ੫੬੬ ।
Sankhnisni aad keh rip ari bohar uchar.
naam tupak kai hoat hai cheen chatur nirdhar. (566)

ਸੰਖ ਸਬਦਨੀ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਚਤੁਰ ਸੁ ਧਾਰ । ੫੬੭ ।
Sankh sabadani aad keh rip ar ant uchar.
naam tupak kai hoat hai leejoh chatur so dhar. (567)

ਸੰਖ ਨਾਦਨੀ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸਮਝ ਸੁਜਾਨ । ੫੬੮ ।
Sankh nadini aad keh rip ar ant bakhan.
naam tupak kai hoat hai leejoh samajh sujan. (568)

ਸਿੰਘ ਨਾਦਨੀ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰ
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਸੁ ਧਾਰ । ੫੬੯ ।
naam tupak kai hoat hai leejoh so kab so dhar. (569)

ਪਲ ਭਛਿ ਨਾਦਨਿ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚਤੁਰ ਚਿਤ ਪਹਿਚਾਨ । ੫੭੦ ।
pal bhachh nadin aad keh rip ari ant bakhan.
naam tupak kai hoat hai chatur chit pehchan. (570)

ਬਿਆਘ੍ਰ ਨਾਦਨੀ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਬਹੁਰਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸਮਝ ਸੁਜਾਨ । ੫੭੧ ।
biaghar nadini aad keh rip ari bohar bakhan.
naam tupak kai hoat hai leejoh samajh sujan. (571)

First use the word dhalini (army with shields), then add the word 'rip ar' at the end. This would result in the name of tupak (gun). Think it over. (564)

First use the word 'dhadhni' (army with dhadh followed by the word 'rip'. This would make the name of tupak (gun). Let the wise persons bear this in mind. (565)

First make use of the word 'Sankhnisni' (army using Conch-shells), then add the words 'rip ari'. This would lead to the name of tupak (gun). Let the intellectuals bear this in mind. (566)

First use the word 'Sankh Sardani' (army using the conch-shell) then add the words 'rip ar' at the end. This would result in the name of tupak (gun). Let the clever persons remember it. (567)

First use the words 'sankh nadini' (army making use of the tune of conch-shell), then make use of the words rip ari at the end. This would end up in the name of tupak (gun). The poets should realize it clearly. (568)

First use the word 'Singh nadini', followed by the words 'rip ari' at the end. This would result in the name of tupak (gun). Let the poets realize it. (569)

First use the word 'pal bhachh nadin' (army with war mougers), followed by the words 'rip ari' at the end. This would result in the name of tupak (gun). The wise persons may realize it in the mind. (570)

First use the words 'biaghar nadini', followed by the words 'rip ari'. This would lead to the name of tupak (gun) O Intelligent ones ! Realize it. (571)

ਹਰਿ ਜਛਨਿ ਨਾਦਨਿ ਉਚਰਿ ਕੈ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਚਤੁਰ ਪਛਾਨ । ੫੭੨ ।
har jachhan nadan uchar kai rip ari ant bakhan.
naam tupak kai hoat hai leejoh chatur pachhan. (572)

ਪੁੰਡਰੀਕ ਨਾਦਨਿ ਉਚਰਿ ਕੈ ਰਿਪੁ ਪਦ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਲੇਹੁ ਬੁਧਿਵਾਨ । ੫੭੩ ।
pundreek nadin uchar kai rip pad ant bakhan.
naam tupak kai hoat hai cheen leho budhivaan. (573)

ਹਰ ਨਾਦਨਿ ਪਦ ਪ੍ਰਿਥਮ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਚਤੁਰ ਬਿਚਾਰ । ੫੭੪ ।
har nadan pad pritham keh rip ar ant uchar.
naam tupak kai hoat hai leejoh chatur bichar. (574)

ਪੰਚਾਨਨਿ ਘੋਖਨਿ ਉਚਰਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚਤੁਰ ਚਿਤ ਪਹਚਿਾਨ । ੫੭੫ ।
panchanan ghokhan uchar rip ari ant bakhan.
naam tupak kai hoat hai chatur chit pehchan. (575)

ਸੇਰ ਸਬਦਨੀ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਬਿਚਾਰ । ੫੭੬ ।
ser sabadani aad keh rip ari ant uchar.
naam tupak kai hoat hai leejoh so kab bichar. (576)

ਮ੍ਰਿਗਅਰਿ ਨਾਦਨਿ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਬਹੁਰ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨਹੁ ਪ੍ਰਗਿਆਵਾਨ । ੫੭੭ ।
mrigar nadin aad keh rip ar bohar bakhan.
naam tupak kai hoat hai cheenoh pragiavan. (577)

ਪਸੁਪਤਾਰਿ ਧ੍ਰਨੀ ਉਚਰਿ ਰਿਪੁ ਪਦ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਚਤੁਰ ਨਿਰਧਾਰ । ੫੭੮ ।
pasupatar dharavnani uchar rip pad ant uchar.
naam tupak kai hoat hai cheen chatur nirdhar. (578)

ਮ੍ਰਿਗਪਤਿ ਨਾਦਨਿ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਬਹੁਰਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨਹੁ ਪ੍ਰਗਿਆਵਾਨ । ੫੭੯ ।
mrigpat nadan aad keh rip ar bohar bakhan.
naam tupak kai hoat hai cheenoh pragiavan. (579)

First use the words 'har jachhan nadini' (army making a roar like the lion), and then add the words 'rip ar' at the end. This would result in the name of tupak (gun). O clever ones ! Try to understand it. (572)

First use the word 'Pandroek nadini' (army making use of the music of run singh) followed by the word 'rip' at the end. This would lead to the name of tupak (gun). Let the clever persons think over it. (574)

First use the word 'panchanin ghokhan' (army with the roar of runsingh) followed by the words 'rip ari' at the end. This would make the name of tupak (gun). Let the clever persons remember this. (575)

First use the word ' seir sabdani', followed by the word 'rip ari' at the end. This would result in the name of tupak (gun). Let the poets think over it. (576)

First use the word 'mrigar nadini' (army making the roar of a lion) followed by the words 'rip ar'. This would make the name of tupak (gun). Let the wise persons understand (realize) it. (577)

First use the words pasuptar dhunani' (army with the music of lion's roar) followed by the word rip. This would result in the name of tupak (gun). The clever persons may remember it in their hearts. (578)

First use the word 'mrigpat nadin' (army playing the music of lion's roar), then add the words 'rip ari' at the end. This would make the name of tupak (gun). Let the Intellectuals. Think it over. (579)

ਪਸੁ ਏਸ੍ਣ ਨਾਦਨਿ ਉਚਰਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਚਤੁਰ ਸੁ ਧਾਰ । ੫੮੦ ।
pasu aisaran nadan uchar rip ar ant uchar.
naam tupak kai hoat hai leejoh chatur so dhar. (580)

ਗਜਰਿ ਨਾਦਿਨੀ ਆਦਿ ਕਹਿ ਰਿਪੁ ਪਦ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਸੁਘਰ ਲੀਜੀਅਹੁ ਜਾਨ । ੫੮੧ ।
gajar nadini aad keh rip pad ant bakhan.
naam tupak kai hoat hai sughar leejioh jaan. (581)

ਸਊਡਿਯਰਿ ਪ੍ਨਨੀ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸਮਝ ਸੁਜਾਨ । ੫੮੨ ।
souoodyar dhunani aad keh rip ari ant uchar.
naam tupak kai hoat hai leejoh samajh sujan. (582)

ਦੰਤਿਯਰਿ ਨਾਦਨਿ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਬਿਚਾਰ । ੫੮੩ ।
dantiyar nadin aad keh rip ari ant uchar.
naam tupak kai hoat hai leejoh so kabi bichar. (583)

ਅਨਕਪਿਯਰਿ ਨਾਦਨਿ ਉਚਰਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਸੁ ਧਾਰ । ੫੮੪ ।
anakpiyar nadin uchar rip ari ant uchar.
naam tupak kai hoat hai leejoh so kab so dhar. (584)

ਸਿੰਧੁਰਾਰਿ ਧ੍ਰਨਨੀ ਉਚਰਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁਮਤਿ ਬਿਚਾਰ । ੫੮੫ ।
sindhurar dharanani uchar rip ari ant uchar.
naam tupak kai hoat hai leejoh sumat bichar. (585)

ਮਾਤੰਗਰਿ ਨਾਦਨਿ ਉਚਰਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁਘਰਿ ਸੰਭਾਰਿ । ੫੮੬ ।
matangar nadin uchar rip ari ant uchar.
naam tupak kai hoat hai leejoh sughar sambhar. (586)

ਸਾਵਿਜਾਰਿ ਧ੍ਰਨਨੀ ਉਚਰਿ ਰਿਪੁ ਪਦ ਅੰਤਿ ਸੁ ਭਾਖੁ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨਿ ਚਤੁਰ ਚਿਤਿ ਰਾਖੁ । ੫੮੭ ।
Savijaar dharanani uchar rip pad ant so bhakh.
naam tupak kai hoat hai cheen chatur chit rakh. (587)

First use the words 'pasu aisaran nadin' (army with the sound of a lion) and then add the words 'rip ari' at the end. This would lead to the name of gun. Let the clever ones realize it clearly. (580)

First use the word ' gajar nadini (army with the music of a lion's roar). This would lead to the name of tupak (gun). Let the intelligent persons realize it. (581)

First use the word 'soudiyar dhunani' (army with the song of lion's music roar) then add the words 'rip ar' at the end. This would result in the name of tupak (gun). Let the wise persons consider this point in their minds. (582)

First use the words dantiyar nadin' (army with the music of elephant the enemy of lion) followed by the words 'rip ari' at the end. This is the name of a tupak (gun). Let the poets consider this in mind ! (583)

First use the words 'anakpeyar nadin' followed by the words 'rip ar' at the end. This would make the name of tupak (gun). O Poets ! keep it in mind. (584)

First use the word 'Sindrar dhurani', (army with the music of lions roar) then add the words 'rip ar' at the end. This makes the name of a tupak (gun). Let the Intelligent ones consider it. (585)

First use the words 'matungar nadin' (army with the music of elephant-enemy of lion) followed by the words 'rip ar' at the end. This would result in the name of tupak (gun). Let the wise persons think over it. (586)

First use the words 'savjar dhunani', (army with the music of elephant, the enemy of lion) followed by the word 'rip' at the end. This would lead to the name of tupak (gun). Let the clever ones realize in mind. (587)

ਗਜਨਿਯਾਰਿ ਨਾਦਨਿ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਲੇਹੁ ਮਤਿਵਾਨ । ੫੮੮ ।
gajanyaar nadin aad keh rip ari ant bakhan.
naam tupak kai hoat hai cheen lehu matvan. (588)

ਨਾਗਰਿ ਧ੍ਵਨਨੀ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਬਹੁਰਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਉਚਰਤ ਚਲੋ ਸੁਜਾਨ । ੫੮੯ ।
nagar dhavanani aad keh rip ar bohar bakhan.
naam tupak kai hoat hai uchrat chalo sujan. (589)

ਹਸਤਿਯਰਿ ਪ੍ਵਨਨੀ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਪੁਨਿ ਪਦ ਦੇਹੁ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨਿ ਚਤੁਰ ਚਿਤਿ ਲੇਹੁ । ੫੯੦ ।
hasatyar dhavanani aad keh rip ari pun pad deho.
naam tupak kai hoat hai cheen chatur chit leho. (590)

ਹਰਿਨਿਅਰਿ ਆਦਿ ਉਚਾਰਿ ਕੈ ਰਿਪੁ ਪਦ ਬਹੁਰੋ ਦੇਹੁ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਚਤੁਰ ਚਿਤ ਲੇਹੁ । ੫੯੧ ।
harniari aad uchar kai rip pad boharai deho.
naam tupak kai hoat hai cheen chatur chit leho. (591)

ਕਰਨਿਯਰਿ ਪ੍ਵਨਨੀ ਆਦਿ ਕਹਿ ਰਿਪੁ ਪਦ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਚਤੁਰ ਨਿਰਧਾਰ । ੫੯੨ ।
Karanyar dhavnani aad keh rip pad ant uchar.
naam tupak kai hoat hai cheen chatur nirdhar. (592)

ਬਰਿਯਰਿ ਧ੍ਵਨਨੀ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਬਹੁਰਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਬਿਚਾਰ । ੫੯੩ ।
baeryar dhavnani aad keh rip ar bohar uchar.
naam tupak kai hoat hai leejoh so kab bichar. (593)

ਦੰਤੀਯਰਿ ਪ੍ਵਨਨੀ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਪਦ ਕੋ ਦੇਹੁ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਚਤੁਰ ਚਿਤਿ ਲੇਹੁ । ੫੯੪ ।
dantiyar dhavnani aad keh rip ari pad ko deho.
naam tupak kai hoat hai cheen chatur chit leho. (594)

ਦ੍ਰਿਪਿ ਰਿਪੁ ਧ੍ਵਨਨੀ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਬਹੁਰਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਸੰਭਾਰ । ੫੯੫ ।
drip rip dhavnani aad keh rip ari bohar uchar.
naam tupak kai hoat hai leejoh so kab sambhar. (595)

First use the words 'gajanyaar nadin' (army with the sound of elephant the enemy of lion), then add the words 'rip ar' at the end. This would result in the name of tupak (gun). The intelligent persons may realize it. (588)

First use the words 'naagar dhunani' (army with the sound of elephant-the enemy of lion) then add the words rip ar. This would make the name of tupak (gun). Let the wise persons repeat these. (589)

First use the words 'hasatyar dhunani' (army with the sound of elephant-the enemy of lion). This would result in the name of tupak (gun). The clever persons may consider it in the mind. (590)

First use the words 'harneyar' (army with the music of lion- enemy of deer) followed by the word rip. This would result in the name of tupak (gun). O Intellectuals ! Realize it clearly. (591)

First use the words 'haraniyar dhunani' (army with the music of lion-the enemy of elephant) followed by the word rip at the end. This would result in the name of tupak (gun). O clever persons ! Keep it in mind. (592)

First use the word 'bariyar dhunani' followed by the words 'rip ari'. This would lead to the name of tupak (gun). Let the poets think over it. (593)

First use the word 'dantiyar dhunani' (army with the roar of a lion-the enemy of elephant) followed by the words 'rip ari'. This would make the name of tupak (gun). O clever people ! Think it over in your mind. (594)

First use the words ' drip rip dhunani' (army producing the roar of a lion-the elephant's enemy) then add the words 'rip ar'. This would result in the name of a tupak (gun). O Poets ! Try to realize it. (595)

ਪਦਮਿਯਰਿ ਆਦਿ ਅਖਾਨਿ ਕੈ ਰਿਪੁ ਅਰਿ ਬਹੁਰਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸਮਝ ਸੁਜਾਨ । ੫੯੬ ।
padamyar aad bakhan kai rip ari bohar bakhan.
naam tupak kai hoat hai leejoh samajh sujan. (596)

ਬਲਿਯਰਿ ਆਦਿ ਬਖਾਨਿ ਕੈ ਰਿਪੁ ਪਦ ਪੁਨਿ ਕੈ ਦੀਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸਮਝ ਪ੍ਰਬੀਨ । ੫੯੭ ।
balyar aad bakhan kai rip pad pun kai deen.
naam tupak kai hoat hai leejoh samajh parbeen. (597)

ਇੰਭਿਅਰਿ ਧ੍ਰਨਨੀ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਪਦ ਕੈ ਦੀਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਸੁਮਤਿ ਲੀਜੀਅਹੁ ਬੀਨ । ੫੯੮ ।
imbhiyar dhavnani aad keh rip ari pad kai deen.
naam tupak kai hoat hai sumat leejioh been. (598)

ਕੁੰਭਿਯਰਿ ਨਾਦਨਿ ਆਦਿ ਕਹਿ ਰਿਪੁ ਖਿਪ ਪਦ ਕੈ ਦੀਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸਮਝ ਪ੍ਰਬੀਨ । ੫੯੯ ।
Kumbhiyar nadin aad keh rip khip pad kai deen.
naam tupak kai hoat hai leejoh samajh parbeen. (599)

ਕੁੰਜਰਿਯਰਿ ਆਦਿ ਉਚਾਰਿ ਕੈ ਰਿਪੁ ਪੁਨਿ ਅੰਤਿ ਉਚਾਰਿ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁਮਤਿ ਸੰਭਾਰ । ੬੦੦ ।
kunjaryar aad uchar kai rip pun ant uchar.
naam tupak kai hoat hai leejoh sumat sambhar. (600)

ਪਤ੍ਰਿਯਰਿ ਅਰਿ ਧ੍ਰਨਨੀ ਉਚਰਿ ਰਿਪੁ ਪਦ ਬਹੁਰਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨਹੁ ਚਤੁਰ ਨਿਧਾਨ । ੬੦੨ ।
patariyar ar dhavanani uchar rip pad bohar bakhan.
naam tupak kai hoat hai cheenoh chatur nidhan. (602)

ਸਊਡਿਯ"ਤਕ ਧ੍ਰਨਨੀ ਉਚਰਿ ਰਿਪੁ ਅਰਿ ਬਹੁਰਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਲੇਹੁ ਮਤਿਵਾਨ । ੬੦੩ ।
Souoodiyantak dhavnani uchar rip ari bohar bakhan.
naam tupak kai hoat hai cheen leho matvani. (603)

First use the words 'Padmiyar', (enemy of the elephant ie lion), followed by the words 'rip ar'. This would make the name of tupak (gun). The wise persons may realize this. (596)

First use the word 'baliyar' (enemy of elephant ie lion) followed by the words 'rip'. This would result in the name of tupak (gun). O Intelligent persons ! Understand it. (597)

First use the word 'imbhiyar dhunani' followed by the words 'rip ari'. This would lead to the name of tupak (gun). Let the poets think over it. (598)

First use the words "kumbhiyar nadin" (army with the sound of lion-the enemy of elephant), and then add the words ' rip khip'. This would be the name of a tupak (gun). O Intellectuals ! Try to understand it. (599)

First use the word 'kunjaryar' (enemy of elephant, the lion), followed by the word rip at the end. This would be the name of tupak (gun). Persons with intelligence may think it over. (600)

First use the words 'Patariyar ar dhunani' (army producing the sound (roar) of a lion-the elephants enemy) followed by the word rip. This would result in the name of a tupak (gun). O clever ones ! Try to follow it. (601)

First use the words 'tar rip ari dhunani', (the army with the music of lion-enemy of elephant who is enemy of trees). followed by the word rip. This would make the name of tupak (gun). O clever ones ! Try to understand it. (602)

First use the words 'Souoodyatank dhunani' (army with the sound of a lion who could destroy the elephant) then add the words rip ar. This would result in the name of a gun (tupak). O Intellectuals ! Realize it clearly. (603)

ਹਯਨਿਅਰਿ ਆਦਿ ਉਚਾਰਿ ਕੈ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਬਿਚਾਰ । ੬੦੪ ।
hayaniyar aad uchar kai rip ari ant uchar.
naam tupak kai hoat hai leejoh so kab bichar. (604)

ਹਯਨਿਅਰਿ ਧੁਨਨੀ ਆਦਿ ਕਹਿ ਰਿਪੁ ਪਦ ਬਹੁਰਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਲੇਹੁ ਬੁਧਿਵਾਨ । ੬੦੫ ।
'haniyar dhvanani' aad keh rip pad bohar bakhan.
naam tupak kai hoat hai cheen liou budhivan. (605)

ਹਯਨਿਯ"ਤਕ ਧੁਨਨੀ ਉਚਰਿ ਰਿਪੁ ਪਦ ਬਹੁਰਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸਮਝ ਸੁਜਾਨ । ੬੦੬ ।
'hayenyantik dhunani' ucher rip pad bohar bakhan.
naam tupak kai hoat hai leejoh samajh sujan. (606)

ਅਸੁਅਰਿ ਧੁਨਨੀ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਪਦ ਕੈ ਦੀਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਸੁਘਰ ਲੀਜੀਅਹੁ ਚੀਨ । ੬੦੭ ।
'asuar dhavanani' aad keh rip ar pad kai deen.
naam tupak kai hoat hai sughar leejioh cheen. (607)

ਤੁਰਯਾਰਿ ਨਾਦਨਿ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁਮਤਿ ਸੁ ਧਾਰ । ੬੦੮ ।
'turyaar nadin' aad keh rip ar ant uchar.
naam tupak kai hoat hai leejoh sumat so dhar. (608)

ਤੁਰੰਗਰਿ ਧੁਨਨੀ ਆਦਿ ਕਹਿ ਰਿਪੁ ਪੁਨਿ ਪਦ ਕੈ ਦੀਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸਮਝ ਪ੍ਰਬੀਨ । ੬੦੯ ।
'turangar dhunai' aad keh rip pun pad kai deen.
naam tupak kai hoat hai leejoh samajh parbeen. (608)

ਘੋਰ"ਤਕਨੀ ਆਦਿ ਕਹਿ ਰਿਪੁ ਪਦ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁਮਤਿ ਸੁ ਧਾਰ । ੬੧੦ ।
'ghorantakni' add keh rip pad ant uchar.
naam tupak kai hoat hai leejoh sumat so dhar (610)

ਬਾਜ"ਤਕਨੀ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਚਤੁਰ ਨਿਰਧਾਰ । ੬੧੧ ।
baja(an)takni aad keh rip ar ant uchar.
naam tupak kai hoat hai cheen chatur nirdhar. (611)

First use the words 'hayenari' (enemy of the horses-lion), then add the words 'rip ari' at the end. This would result in the name of tupak (gun). O Poets ! Try to think it over. (604)

First use the words 'hayenar dhunani' (army with the sound of the lion-the enemy of horses) followed by the word rip. This would result in the name of tupak (gun). O wise persons ! Think over it. (605)

First use the word 'hayenyantik dhunani' (army with the roar of lion-the destroyer of horses) followed by the word rip. This would lead to the name of tupak (gun). O Intellectuals ! Understand it clearly. (606)

First use the words 'astar dhunani' (army with the sound of lion-enemy of horses) then add the words 'rip ar'. This would make the name of tupak (gun). The wise persons should think it over. (607)

First use the words 'turiyar nadin' (army with the sound of lion-the enemy of horses), then add the words rip ari at the end. This would lead to the name of tupak (gun). O learned ones ! Think over it. (608)

First use the words 'turangar dhunani' (army with the sound of lion-the enemy of horses) followed by the word 'rip'. This would result in the name of the tupak (gun). Let the wise person realize it. (609)

First use the word ghorantakni (the lioness, the destroyer of horse) followed by the word 'rip' at the end. This would make the name of the tupak (gun). O clever persons ! Try to understand it. (610)

First use the words bajantakni (the destroyer of horses), then add the word 'rip ari' at the end. This would lead to the name of a gun (tupak). O clever ones ! Try to understand it thoroughly. (611)

ਬਾਹਨ"ਤਕੀ ਆਦਿ ਕਹਿ ਪੁਨਿ ਰਿਪੁ ਨਾਦਨਿ ਭਾਖੁ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਚਤੁਰ ਚਿਤ ਰਾਖੁ । ੬੧੨ ।
bahna(n)taki aad keh pun rip nadan bhakh.
naam tupak kai hoat hai cheen chatur chit rakh. (612)

ਸੁਰਜਜ ਅਰਿ ਧੁਨਨੀ ਉਚਰਿ ਰਿਪੁ ਪਦ ਬਹੁਰਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਲੇਹੁ ਮਤਿਵਾਨ । ੬੧੩ ।
Sararjaj ar dhunani uchar rip pad bohar bakhan.
naam tupak kai hoat hai cheen leho matvan. (613)

ਬਾਜ ਅਰਿ ਧੁਨਨੀ ਆਦਿ ਕਹਿ ਅੰਤਯ"ਤਕ ਪਦ ਦੀਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸਮਝ ਪ੍ਰਬੀਨ । ੬੧੪ ।
baaj ari dhunani add keh antyantak pad deen.
naam tupak kai hoat hai leejoh samajh parbeen. (614)

ਸਿੰਧੁਰਰਿ ਪ੍ਰਥਮ ਉਚਾਰਿ ਕੈ ਰਿਪੁ ਪਦ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨਿ ਚਤੁਰ ਨਿਰਧਾਰ । ੬੧੫ ।
Sindhurar pratham uchar kai rip pad ant uchar.
naam tupak kai hoat hai cheen chatur nirdhar. (615)

ਬਾਹਨਿ ਨਾਦਿਨ ਆਦਿ ਕਹਿ ਰਿਪੁ ਪਦ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁਘਰ ਸੁ ਧਾਰਿ । ੬੧੬ ।
‘bahan nadin aad keh rip pad ant uchar.
naam tupak kai hoat hai leejoh sughar so dhar. (616)

ਤੁਰੰਗਰਿ ਆਦਿ ਬਖਾਨਿ ਕੈ ਧੁਨਨੀ ਬਹੁਰਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪੰਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਸੁ ਧਾਰਿ । ੬੧੭ ।
turangar aad bakhan kai dhuvanani bohar uchar.
naam tupak kai hoat hai leejoh so kab so dhaar. (617)

ਅਰਬਯਰਿ ਆਦਿ ਉਚਾਰਿ ਕੈ ਰਿਪੁ ਅਰਿ ਬਹੁਰਿ ਉਚਾਰਿ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਸਵਾਰਿ । ੬੧੮ ।
arbeyar aad uchar kai rip ar bohar uchar.
naam tupak kai hoat hai leejoh so kab so dhaar. (618)

ਤੁਰੰਗਰਿ ਧੁਨਨੀ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਪੁਨਿ ਪਦ ਦੇਹੁ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਚਤੁਰ ਚਿਤਿ ਲੇਹੁ । ੬੧੯ ।
turangar dhunani aad keh rip ar pun pad deho.
naam tupak kai hoat hai cheen chatur chit leho. (619)

First use the word 'bahanataki', (the destroyer of transport), followed by the words 'rip nadin'. This would appear as the name of tupak (gun). O Intelligent persons ! Keep it in mind. (612)

First use the word 'Surjaj ar dhunan' (the producer of the music of the enemy of horses) followed by the word rip. This would make the name of tupak (gun). O Intelluctuals ! Thimk over it. (613)

First use the word baaj ar dhunani' (producer of the music of lion-enemy of horses) followed by the word 'antak' at the end. This would result in the name of tupak (gun). O learned ones ! Try to think over it. (614)

First use the word 'sindhgar' (elephant's enemy, the lion) followed by rip at the end. This would make the name of tupak (gun). O clever ones ! Make sure to believe it. (615)

First use the words bahan nadin, followed by rip. This would end up in the name of tupak (gun). The wise persons may consider it. (616)

First use the word turangar (lion, the enemy of the horses), followed by the word dhunani. This would result in the name of tupak (gun). O Poets ! Make it better. (617)

First use the word arbyar (lion the enemy of Arabic horse), then add the words 'rip ari'. This would be the name of tupak (gun). Let the poets think over it. (618)

First use the words 'trangar dhunani' followed by the words rip ari. This would make the name of tupak (gun). O learned ones ! Consider it with thoughts. (619)

ਕਿੰਕਨ ਅਰਿ ਧੁਨਨੀ ਉਚਰਿ ਰਿਪੁ ਪਦ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਬਿਚਾਰ । ੬੨੦ ।
kinkan ar dhunani uchar rip pad ant uchar.
naam tupak kai hoat hai leejoh so kab bichar. (620)

ਘੁਰਅਰਿ ਨਾਦਨਿ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁਮਤਿ ਸੁ ਧਾਰ । ੬੨੧ ।
ghurari nadin aad keh rip ar ant uchar.
naam tupak kai hoat hai leejoh sumat so dhar. (621)

ਮ੍ਰਿਗ ਅਰਿ ਨਾਦਿਨ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਧਾਰਿ । ੬੨੨ ।
mrig ari nadin aad keh rip ar ant uchar.
naam tupak kai hoat hai leejoh so kab so dhar. (622)

ਸਿੰਗੀ ਅਰਿ ਧੁਨਨੀ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅਤਿ ਉਚਾਰਿ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਚਤੁਰ ਨਿਰਧਾਰ । ੬੨੩ ।
Singhi ar dhunani aad keh rip ar ant uchar.
naam tupak kai hoat hai cheen chatur nirdhar. (623)

ਮ੍ਰਿਗੀ ਅਰਿ ਨਾਦਨਿ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰਿ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਸਵਾਰਿ । ੬੨੪ ।
mirgi ari nadin aad keh rip ar ant uchar.
naam tupak kai hoat hai leejoh so kab savar. (624)

ਤ੍ਰਿਣ ਅਰਿ ਨਾਦਨਿ ਉਚਰਿ ਕੈ ਰਿਪੁ ਪਦ ਬਹੁਰਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚਤੁਰ ਚਿਤ ਪਹਿਚਾਨ । ੬੨੫ ।
trin ari nadin uchar kai rip pad bohar bakhan.
naam tupak kai hoat hai chatur chit pehchan. (625)

ਭੁਚਰਿ ਆਦਿ ਬਖਾਨਿ ਕੈ ਰਿਪੁ ਅਰਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁਮਤਿ ਸਵਾਰ । ੬੨੬ ।
bhuchar aad bakhan kai rip ari ant uchar.
naam tupak kai hoat hai leejoh sumat savar. (626)

ਸੁਭਟ ਆਦਿ ਸਬਦ ਉਚਰਿ ਕੈ ਅੰਤਿ ਸਤ੍ਰ ਪਦ ਦੀਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁਘਰ ਸੁ ਚੀਨ । ੬੨੭ ।
subhat aad sabad uchar kai ant satar pad cheen.
naam tupak kai hoat hai leejoh sughar so cheen. (627)

First use the words 'kinkan ari dhunani' (with the sound of lion-enemy of the horse) then add the word rip at the end. This would result in the name of tupak (gun). O Poets ! Think over it. (620)

First use the word 'ghurar nadin', (making the music of lion, the enemy of the horse), followed by the words rip ari at the end. This would be the name of tupak (gun). Let the wise persons think it over in the mind. (621)

First say the words "mrig ar nadin", and then add the words 'rip ari' at the end. This would result in the name of tupak (gun). Let the poets consider it thoughtfully.(622)

First use the words 'singhi ar dhunani' and then add at the end the words 'rip ar' . This would make the name of tupak (gun). Let the learned ones think it over. (623)

First use the word 'mirgi ar nadin', followed by the words 'rip ari' at the end. This would lead to the name of tupak (gun). O Poets ! Try to meditate on it. (624)

First use the words 'trin ar nadin' (with the music of the lion –the enemy of deer) followed by the word rip. This would lead to the name of tupak (gun). Let the clever persons understand it. (625)

First use the word bhuchar (animals moving on the land like deer etc) and then add the words 'rip ar' at the end. This would make the name of tupak (gun). Let the wise persons think over it. (626)

First use the word subhat, followed at the end by the word satar. This would be the name of the tupak (gun). Let the learned ones understand it. (627)

ਆਦਿ ਸਤ੍ਰ ਸਬਦ ਉਚਰਿ ਕੈ ਅੰਤਯਾ"ਤਕ ਪਦ ਭਾਖੁ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨਿ ਚਤੁਰ ਚਿਤਿ ਰਾਖੁ । ੬੨੮ ।
aad satar sabad uchar kai antaryantak pad bhakh.
naam tupak kai hoat hai cheen chatur chit rakh. (628)

ਸਤ੍ਰ ਆਦਿ ਸਬਦ ਉਚਰੀਐ ਸੂਲਨਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨਿ ਚਤੁਰ ਨਿਰਧਾਰ । ੬੨੯ ।
satar aad sabad uchariai sulan ant uchar.
naam tupak kai hoat hai cheen chatur nirdhar. (629)

ਆਦਿ ਜੁਧਨੀ ਭਾਖੀਐ ਅੰਤਕਨੀ ਪਦ ਭਾਖੁ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨਿ ਚਤੁਰ ਚਿਤਿ ਰਾਖੁ । ੬੩੦ ।
aad judhani bhakhiai antkani pad bhakh.
naam tupak kai hoat hai cheen chatur chit rakh. (630)

ਬਰਮ ਆਦਿ ਸਬਦ ਉਚਰਿ ਕੈ ਬੇਧਨਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਨਾਮ ਸੁ ਧਾਰ । ੬੩੧ ।
baram aad sabad uchar kai beidhan ant uchar.
naam tupak kai hoat hai leejoh naam so dhar. (631)

ਚਰਮ ਆਦਿ ਪਦ ਭਾਖਿ ਕੈ ਘਾਇਨਿ ਪਦ ਕੈ ਦੀਨ ।
ਚਰਮ੍ ਘਾਇਨੀ ਤੁਪਕ ਕੇ ਨਾਮ ਲੀਜੀਅਹੁ ਚੀਨ । ੬੩੨ ।
charam aad pad bhakh kai ghaien pad kai deen.
charam ghaieni tupak kai naam leejoh cheen. (632)

ਦੁਜਨ ਆਦਿ ਸਬਦ ਉਚਰਿ ਕੈ ਭਛਨੀ ਅੰਤਿ ਉਚਾਰ ।
ਦੁਜਨ ਭਛਨੀ ਤੁਪਕ ਕੋ ਲੀਜਹੁ ਨਾਮ ਸੁ ਧਾਰ । ੬੩੩ ।
durjan aad sabad uchar kai bhachhani ant uchar.
durjan bhacchhani tupak ko leejoh naam so dhar. (633)

ਖਲ ਪਦ ਆਦਿ ਬਖਾਨਿ ਕੈ ਹਾ ਪਦ ਪੁਨਿ ਕੈ ਦੀਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁਮਝ ਪ੍ਰਬੀਨ । ੬੩੪ ।
khal pad aad bakhan kai ha pad pun kai deen.
naam tupak kai hoat hai leejoh samajh parbeen. (634)

ਦੁਸਟਨ ਆਦਿ ਉਚਾਰਿ ਕੈ ਰਿਪੁਨੀ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੇਹੁ ਪ੍ਰਬੀਨ ਪਛਾਨ । ੬੩੫ ।
dustan aad uchar kai ripuni ant bakhan.
naam tupak kai hoat hai leh parbeen pachhan. (635)

First use the word 'satar', followed by the word antak at the end. This would mean the name of tupak (gun). Let the intellectuals consider it fully in mind. (628)

First use the word Satar, followed by the word Sulan at the end. This would result in the name of tupak. Let thoughtful persons think it. (629)

First use the word 'judhni', followed by the word antakani. This would make the name of tupak. Let the wise persons realize it. (630)

First use baran (kavach) followed at the end by the word beidhan. Thus the baram badhani naam tupak will emerge ; think it over. (631)

First use the word charam (hair) followed by the ghaien. This would lead to the name of 'Charm ghaien tupak' (gun). It should be understood like this. (632)

First use the word charam, followed by the word tachhni at the end. This would result in the name of "durjan tachhni tupak" (gun). O learned ones ! Realize it. (633)

First make the use of the word 'khal' followed by the word 'ha'. This becomes the name of tupak (gun). Let all the wise persons understand it. (634)

First say the word 'dustan', then add at the end word 'ripuni'. This would make the name of tupak (gun). O Intelligent persons ! Think over it. (635)

ਰਿਪੁਨੀ ਆਦਿ ਉਚਾਰਿ ਕੈ ਖਿਪਨੀ ਬਹੁਰਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸਮਝ ਸਯਾਨ । ੬੩੬ ।
ripuni aad uchar kai khipani bohar bakhan.
naam tupak kai hoat hai leejoh samajh saiyan. (636)

ਨਾਲ ਸੈਫਨੀ ਤੁਪਕ ਭਨਿ ਜਬਰਜੰਗ ਹਥ ਨਾਲ ।
ਸੁਤਰ ਨਾਲ ਘੁੜ ਨਾਲ ਭਨਿ ਚੁਰਣਿ ਪੁਨਿ ਪਰ ਜੁਆਲ । ੬੩੭ ।
naal saifani tupak bhan jabarjung hath naal.
Sutar naal ghurr naal bhan churan pun par juaal. (637)

ਜੁਆਲ ਆਦਿ ਸਬਦੁਚਰਿ ਕੈ ਧਰਣੀ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁਮਤਿ ਸੁ ਧਾਰ । ੬੩੮ ।
jual aad sabaduchar kai dharni ant uchar.
naam tupak kai hoat hai leejoh sumat so dhar. (638)

ਅਨਲੁ ਆਦਿ ਸਬਦੁਚਰਿ ਕੈ ਛੋਡਣਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਚਤੁਰ ਨਿਰਧਾਰ । ੬੩੯ ।
naam tupak kai hoat hai cheen chatur nirdhar. (639)

ਜੁਆਲਾ ਬਮਨੀ ਆਦਿ ਕਹਿ ਮਨ ਮੈ ਸੁਘਰ ਬਿਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਜਾਨਿ ਚਤੁਰ ਨਿਰਧਾਰ । ੬੪੦ ।
juala bamni aad keh man mein sughar bichar.
naam tupak kai hoat hai jaan chatur nirdhar. (640)

ਘਨ ਪਦ ਆਦਿ ਬਖਾਨਿ ਕੈ ਧੁਨਨੀ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨਹੁ ਚਤੁਰ ਅਪਾਰ । ੬੪੧ ।
ghan pad aad bakhan kai dhunani ant uchar.
naam tupak kai hoat hai cheenoh chatur apar. (641)

ਘਨ ਪਦ ਆਦਿ ਉਚਾਰਿ ਕੈ ਨਾਦਨਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨਿ ਚਤੁਰ ਨਿਰਧਾਰ । ੬੪੨ ।
ghan pad aad uchar kai nadin ant uchar.
naam tupak kai hoat hai cheen chatur nirdhar. (642)

ਬਾਰਿਦ ਆਦਿ ਬਖਾਨਿ ਕੈ ਸਬਦਨਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨਿ ਚਤੁਰ ਨਿਰਧਾਰ । ੬੪੩ ।
barid aad bakhan kai sabadan ant uchar.
naam tupak kai hoat hai cheen chatur nirdhar. (643)

First use the word 'tripuni', followed by the word 'Khipani'. This would lead to the name of tupak (gun). The clever persons should realize it. (636)

With saifini tupak, well equipped, alongwith rath (chariot), alongwith satar, with the horse, then add churan and the word jual. These are the names of tupak (gun).(637)

First use the word 'jual', add the word dharni at the end (one who adopts). This results in the name of tupak (gun). Let the learned ones think over it. (638)

First use the word anal (fire) then add the word 'chhodan' at the end, this becomes the name of tupak (gun). The wise persons may realize this. (639)

First use the word 'juala bamni' (one who emits fire), the clever ones should consider in mind. This results in the name of tupak (gun). Bear this in mind fully. (640)

First say the word ghan (cloud), followed by the word dhanuni at the end. This would end up in the name of tupak (gun). Very clever persons may understand it. (641)

First use the word ghan (cloud), followed by the word 'nadin' at the end, this results in the name of tupak (gun). The intellectuals may understand it. (642)

First use the word 'barid', followed by the word 'sabadin' at the end. This would give us the name of tupak (gun). Let the wise persons think over it. (643)

ਮੇਘਨ ਧੁਨਨੀ ਆਦਿ ਕਹਿ ਰਿਪੁ ਅਰਿ ਬਹੁਰਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨਹੁ ਚਤੁਰ ਅਪਾਰ । ੬੪੪ ।
mėghan dhunani aad keh rip ari bohar uchar.
naam tupak kai hoat hai cheenoh chatur apar. (644)

ਮੇਘਨ ਸਬਦਨੀ ਬਕਤ੍ਰ ਤੇ ਪ੍ਰਥਮੈ ਸਬਦ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁਮਤਿ ਸਵਾਰ । ੬੪੫ ।
meghan sabadani bakatar tai prathmai sabad uchar.
naam tupak kai hoat hai leejoh sumat swar. (645)

ਗੋਲਾ ਆਦਿ ਉਚਾਰਿ ਕੈ ਆਲਯ ਅੰਤ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨਿ ਚਤੁਰ ਨਿਰਧਾਰ । ੬੪੬ ।
gola aad uchar kai aley ant uchar.
naam tupak kai hoat hai cheen chatur nirdhar. (646)

ਗੋਲਾ ਆਦਿ ਉਚਾਰਿ ਕੈ ਧਰਨੀ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁਮਤਿ ਸਵਾਰ । ੬੪੭ ।
gola aad uchár kai dharni ant uchar.
naam tupak kai hoat hai leejoh sumat swar. (647)

ਗੋਲਾ ਆਦਿ ਉਚਾਰਿ ਕੈ ਅਸਤ੍ਰਣਿ ਪੁਨਿ ਪਦ ਦੇਹੁ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਚਤੁਰ ਚਿਤ ਲੇਹੁ । ੬੪੮ ।
gola aad uchar kai astran pun pad deho.
naam tupak kai hoat hai cheen chatur chit leho. (648)

ਗੋਲਾਲਯਨੀ ਆਦਿ ਕਹਿ ਮੁਖ ਤੇ ਸਬਦ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁਮਤਿ ਸਵਾਰ । ੬੪੯ ।
golàleyani aad keh mukh te sabad uchar.
naam tupak kai hoat hai leejoh sumat swar. (649)

ਗੋਲਾ ਆਦਿ ਉਚਾਰਿ ਕੈ ਆਲਯਨੀ ਪੁਨਿ ਭਾਖੁ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨਿ ਚਤੁਰ ਚਿਤਿ ਰਾਖੁ । ੬੫੦ ।
gola aad uchar kai aleyani pun bhakh.
naam tupak kai hoat hai cheen chatur chit rakh. (650)

ਗੋਲਾ ਆਦਿ ਉਚਾਰਿ ਕੈ ਸਦਨਨਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਬਿਚਾਰ । ੬੫੧ ।
gola aad bakhan kai sadnan ant uchar.
naam tupak kai hoat hai leejoh so kab bichar. (651)

First use the word 'meghan dhunani', followed by the words 'rip ari'. This is the name of a tupak (gun). Let the learned ones think over it. (644)

First use the word 'meghan sabadani' bakatar (producing the sound of a bull from the mouth). This becomes the name of tupak (gun). O clever Ones ! Consider it thoughtfully. (645)

First use the word 'gola', followed by the word 'aliya' (house) at the end. This means the name of tupak (gun). O clever ones ! Consider it thoughtfully. (646)

First use the word 'gola', followed by the word dharni (one which adopts) at the end. This would lead to the name of tupak (gun). O wise persons ! Realize it fully. (647)

First use the word 'gola', followed by the word 'astran' (one which throws away). This results in the name of tupak (gun). O learned ones ! Think over it in the mind.(648)

First use the word 'golalayani (house of the gola) followed by the sabad from the mouth. This would be the name of tupak (gun). O clever ones ! Think. (649)

First use the word 'gola', followed by the word 'aleyani' (house of gola). This would be the name of tupak. The wise persons may realize it. (650)

First use the word 'gola', followed by the word 'sadnan' (the person with a house). This is the name of tupak (gun). O Poets ! Please think it over. (651)

ਗੋਲਾ ਆਦਿ ਪ੍ਰਥਮੈ ਉਚਾਰਿ ਕੈ ਕੇਤਨਿ ਪਦ ਕਹੁ ਅੰਤਿ ।
ਨਾਮ ਸਕਲ ਸ੍ਰੀ ਤੁਪਕ ਕੇ ਨਿਕਸਤ ਚਲਤ ਅਨੰਤ । ੬੫੨ ।
gola pad prathmai uchar kai ketan pad koh ant.
naam tupak kai hoat kai niksat chalat anant. (652)

ਗੋਲਾ ਆਦਿ ਉਚਾਰਿ ਕੈ ਕੇਤਨਿ ਪਦ ਕੈ ਦੀਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸਮਝ ਪ੍ਰਬੀਨ । ੬੫੩ ।
gola aad uchar kai ketan pad kai deen.
naam tupak kai hoat hai leejoh samajh parbeen. (653)

ਗੋਲਾ ਆਦਿ ਉਚਾਰਿ ਕੈ ਸਦਨੀ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨਿ ਚਤੁਰ ਨਿਰਧਾਰ । ੬੫੪ ।
gola aad uchar kai sadni ant uchar.
naam tupak kai hoat hai cheen chatur nirdhar. (654)

ਗੋਲਾ ਆਦਿ ਉਚਾਰੀਐ ਧਾਮਿਨ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁਮਤ ਸਵਾਰ । ੬੫੫ ।
gola aad uchariai dhamin ant uchar.
naam tupak kai hoat hai leejoh sumat swar. (655)

ਗੋਲਾ ਆਦਿ ਉਚਾਰਿ ਕੈ ਨਈਵਾਸਨ ਕਹਿ ਅੰਤਿ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਨਿਕਸਤ ਚਲਤ ਬਿਅੰਤ । ੬੫੬ ।
gola aad uchar kai naieevasan keh ant.
naam tupak kai hoat hai niksat chalat beant. (656)

ਗੋਲਾ ਆਦਿ ਉਚਾਰਿ ਕੈ ਲਿਆਲੀ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁਘਰ ਸਵਾਰ । ੬੫੭ ।
gola aad uchar kai liali ant uchar.
naam tupak kai hoat hai leejoh sughar swar. (657)

ਗੋਲਾ ਆਦਿ ਉਚਾਰਿ ਕੈ ਮੁਕਤਨਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਕਹਿ ਕਬੋ ਲੀਜਹੁ ਸਕਲ ਬੀਚਾਰ । ੬੫੮ ।
gola aad uchar kai muktan ant uchar.
naam tupak kai hoat hai leejoh sakal bichar. (658)

ਗੋਲਾ ਆਦਿ ਉਚਾਰਿ ਕੈ ਦਾਤੀ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨਿ ਚਤੁਰ ਨਿਰਧਾਰ । ੬੫੯ ।
gola aad uchar kai dati ant uchar.
naam tupak kai hoat hai cheen chatur nirdhar. (659)

First use the word 'gola', followed by the word 'kaitan' at the end. (resembling the house). This results in the name of tupak. Similar names also come up. (652)

First use the word 'gola', followed by the word 'kaitan'. This would become the name of tupak (gun). O wise person ! Try to understand it. (653)

First use the word 'gola', followed by the word 'Sadni' (like the house) at the end. This leads to the name of tupak (gun). Let the learned ones ! Realize it fully. (654)

First use the word 'gola', followed by "dhamin" at the end (like a lodge). This would make the name of tupak (gun). Let the thoughtful persons think it over. (655)

First use the word 'gola', followed by naieevasan' (like a building) at the end. This would lead to the name of tupak (gun) and will make many more. (656)

First use the word 'gola', followed by the word liali (which devours). This makes the name of tupak (gun). O wise persons ! Make it worthwhile. (657)

First use the word 'gola', followed by the word muktan (which makes free, worth leaving) at the end. This makes the name of tupak (gun). O Poets ! Consider it fully in your mind. (658)

First use the word 'gola', followed by the word 'dati' at the end (one who gives). This is the name of tupak (gun). O learned ones ! Think over it. (659)

ਗੋਲਾ ਆਦਿ ਉਚਾਰਿ ਕੈ ਤਜਨੀ ਪੁਨਿ ਪਦ ਦੇਹੁ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਚਤੁਰ ਚਿਤਿ ਲੇਹੁ । ੬੬੦ ।
gola aad uchar kai tajni pun pad deho.
naam tupak kai hoat hai cheen chatur chit leho . (660)

ਜੁਆਲਾ ਆਦਿ ਉਚਾਰਿ ਕੈ ਛਡਨਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁਮਤਿ ਸਵਾਰ । ੬੬੧ ।
juala aad uchar kai chhadan ant uchar.
naam tupak kai hoat hai leejoh sumat swar. (661)

ਜੁਆਲਾ ਸਕਤਨੀ ਬਕਤ੍ਰ ਤੇ ਪ੍ਰਥਮੈ ਕਰੋ ਬੀਖਆਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁਘਰ ਪਛਾਨ । ੬੬੨ ।
juala saktani baktar tai prathmai karo bakhian.
naam tupak kai hoat hai leejoh sughar pachhan. (662)

ਜੁਆਲਾ ਤਜਨੀ ਬਕਤ੍ਰ ਤੇ ਪ੍ਰਥਮੈ ਕਰੋ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਚਤੁਰ ਬਿਚਾਰ । ੬੬੩ ।
juala tajni baktar tai prathmai karo uchar.
naam tupak kai hoat hai leejoh chatur bichar. (663)

ਜੁਆਲਾ ਛਾਡਨਿ ਪ੍ਰਥਮ ਹੀ ਮੁਖ ਤੇ ਕਰੋ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁਘਰ ਸੁ ਧਾਰ । ੬੬੪ ।
juala chhadan pratham hi mukh tai karo uchar.
naam tupak kai hoat hai leejoh sughar so dhar. (664)

ਜੁਆਲਾ ਦਾਇਨਿ ਪ੍ਰਥਮ ਹੀ ਮੁਖ ਤੇ ਕਰੋ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁਘਰ ਸੁ ਧਾਰ । ੬੬੫ ।
juala daien pratham himukh te karo uchar.
naam tupak kai hoat hai leejoh sughar so dhar. (665)

ਜੁਆਲਾ ਬਕਤ੍ਰਨਿ ਪ੍ਰਥਮ ਹੀ ਮੁਖ ਤੇ ਕਰੋ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁਘਰ ਸਵਾਰ । ੬੬੬ ।
juala baktran pratham hi mukh te karo uchar.
naam tupak kai hoat hai leejoh sughar swar. (666)

ਜੁਆਲਾ ਆਦਿ ਉਚਾਰਿ ਕੈ ਪ੍ਰਗਟਾਇਨਿ ਪਦ ਦੇਹੁ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਚਤੁਰ ਚਿਤਿ ਲੇਹੁ । ੬੬੭ ।
juala aad uchar kai pragtaien pad deho.
naam tupak kai hoat hai cheen chatur chit leho. (667)

First say the word 'gola', followed by the word tajni (one who gives up). This would result in the name of tupak (gun). Let the wise persons consider it in mind. (660)

First use the word 'juala', then add the word "chhadan" at the end. This would make the name of tupak (gun). O thoughtful persons ! Think it over. (661)

First use the word 'juala', then repeat the word 'saktani' (with the strength) at the end with the month. This would lead to the name of tupak (gun). Let the learned persons consider it. (662)

First use the word 'juala', with the month, followed by the word tajni (one giving up). This means the name of tupak (gun). O learned persons ! Thoughtfully Consider it. (663)

First use the word 'juala', followed by the word 'chhadan' uttered with the month. This results in the name of tupak (gun). O wise ones ! Think it over. (664)

First repeat the word 'juala', with the mouth, followed by the word daien (one who gives). This is the name of tupak (gun). O wise ones ! Consider it. (665)

First use the word 'juala', followed by the word 'baktran' (with the mouth). This would lead to the name of tupak (gun). Let the wise persons consider it thoughtfully.(666)

First use the word 'juala', followed by the word pragtaien' (which makes it appear). This would result in the name of tupak (gun). O Intelligent persons ! Consider it thoughtfully. (667)

ਜੁਆਲਾ ਆਦਿ ਉਚਾਰਿ ਕੈ ਧਰਣੀ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁਘਰ ਸਵ'ਰ । ੬੬੮ ।
juala aad uchar kai dharni ant uchar.
naam tupak kai hoat hai leejoh sughar swar. (668)

ਦੁਰਸਨ ਆਦਿ ਉਚਾਰਿ ਕੈ ਦਾਹਨਿ ਪੁਨਿ ਪਦ ਦੇਹੁ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਚਤੁਰ ਚਿਤ ਲੇਹੁ । ੬੬੯ ।
durjan aad uchar kai dahin pun pad deho.
naam tupak kai hoat hai cheen chatur chit leho. (669)

ਦੁਜਨ ਆਦਿ ਸਬਦ ਉਚਾਰਿ ਕੈ ਦਰਰਨਿ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁਘਰ ਸੁ ਧਾਰ । ੬੭੦ ।
durjan aad sabad uchar kai 'darran' ant uchar.
naam tupak kai hoat hai leejoh sughar so dhar. (670)

ਗੋਲੀ ਧਰਣੀ ਬਕਤ੍ਰ ਤੇ ਪ੍ਰਥਮੈ ਕਰੋ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁਘਰ ਸੁ ਧਾਰ । ੬੭੧ ।
goli dharni baktar tai prathmai karo uchar.
naam tupak kai hoat hai leejoh sughar so dhar. (671)

ਦੁਸਟ ਆਦਿ ਸਬਦ ਉਚਾਰਿ ਕੈ ਦਾਹਨਿ ਬਹੁਰਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁਘਰ ਸੁ ਧਾਰ । ੬੭੨ ।
dusat aad sabad uchar kai dahin bohar uchar.
naam tupak kai hoat hai leejoh sughar so dhar. (672)

ਚੌਪਈ

ਕਾਸਟ ਪ੍ਰਿਸਠਨੀ ਆਦਿ ਉਚਾਰਹੁ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਬਿਚਾਰਹੁ ।
ਭੂਮਿਜ ਪ੍ਰਿਸਠਨਿ ਪੁਨਿ ਪਦ ਦੀਜੈ । ਨਾਮ ਚੀਨ ਤੁਪਕ ਕੋ ਲੀਜੈ । ੬੭੩ ।

Choupaiee

kasat pristhani aad ucharoh. naam tupak kai sakal bicharoh.
bhumij pristhan pun pad deejai. naam deen tupak kai leejai. (673)

ਕਾਸਠਿ ਪ੍ਰਿਸਠਨੀ ਆਦਿ ਉਚਾਰ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਬਿਚਾਰ ।
ਦ੍ਰੁਮਜ ਬਾਸਨੀ ਪਨਿ ਪਦ ਦੀਜੈ । ਚੀਨ ਨਾਮ ਨਾਲੀ ਕੋ ਲੀਜੈ । ੬੭੪

kasath pristhani aad uchar. naam tupak kai sakal bichar.
dhurmaj basni pun pad deejai. cheen naam nali kai leejai. (674)

First use the word 'juala', followed by the word 'dharni' (one which practices). This make the name of tupak (gun). O learned persons ! Think over it. (668)

First use the word 'durjan', followed by the word 'dhin' (which causes burning. This would result in the name of tupak (gun). O Thoughtful persons ! Think over it.(669)

First use the word 'durjan', followed by the word 'darran' (which causes destruction). This would make the name of tupak (gun). O wise persons ! Consider it fully.(670)

First use the word 'goli', followed by the word 'dharni' (which adopts it). This would result in the name of tupak (gun). O learned persons ! Keep it in the mind. (671)

First use the word 'dusat', followed by the word 'dahini' (which causes burning). This would lead to the name of tupak (gun). Let the Intellectuals consider it thoughtfully. (672)

Choupaiee

First use the word 'Kasat pristhani' (with the back of wood). This becomes the name of tupak (gun), followed by 'bhunij' (trees grown from Earth) and 'pristhan'. These could be considered as names of tupak. (673)

First use the word 'kasat pristhan'. All these names may be considered as of tupak followed by the wod 'dumaj basni' (attached to the wood, son of the tree). This is the name of tupak (nali). (674)

ਦੋਹਰਾ

ਕਾਸਠਿ ਪ੍ਰਿਸਠਨੀ ਬਕਤ੍ਰ ਤੇ ਪ੍ਰਥਮੈ ਕਰੋ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁਜਨ ਸਵਾਰ । ੬੭੫ ।

Dohra

kasath pristhani baktar te prathmai karai uchar.
naam tupak kai hoat hai leejoh sujan swar. (675)

ਜਲਜ ਪ੍ਰਿਸਠਨੀ ਪ੍ਰਿਥਮ ਹੀ ਮੁਖ ਤੇ ਕਰੋ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁਘਰ ਸੁ ਧਾਰ । ੬੭੬ ।
jalaj pristhani pritham hi mukh te karai uchar.
naam tupak kai hoat hai leejoh sughar so dhar. (676)

ਬਾਰਜ ਪ੍ਰਿਸਠਣ ਆਦਿ ਹੀ ਮੁਖ ਤੇ ਕਰੋ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਸੁ ਧਾਰ । ੬੭੭ ।
baraj pristhan aad hi mukh tai karo uchar.
naam tupak kai hoat hai leejoh so kab so dhar. (677)

ਨੀਰਜਾਲਯਨਿ ਬਕਤ੍ਰ ਤੇ ਪ੍ਰਿਥਮੈ ਕਰੋ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁਮਤਿ ਸਵਾਰ । ੬੭੮ ।
'neerjaleyan bakatar' tai prithmai karo uchar.
naam tupak kai hoat hai leejoh sumat swar. (678)

ਅੰਬੁਜ ਪ੍ਰਿਸਠਨੀ ਪ੍ਰਿਥਮ ਹੀ ਮੁਖ ਤੇ ਕਰੋ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁਮਤਿ ਸਵਾਰ । ੬੭੯ ।
'ambuj pristhani' pritham hi mukh tai karo uchar.
naam tupak kai hoat hai leejoh sumat swar. (679)

ਘਨਜਜ ਪ੍ਰਿਸਠਣ ਪ੍ਰਿਥਮ ਹੀ ਮੁਖ ਤੇ ਕਰੋ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁਘਰ ਸਵਾਰ । ੬੮੦ ।
ghanjaj pristhan pritham hi mukh tai karo uchar.
naam tupak kai hoat hai leejoh sughar swar. (680)

ਜਲ ਤਰ ਆਦਿ ਉਚਾਰਿ ਕੈ ਪ੍ਰਿਸਠਨਿ ਧਰ ਪਦ ਦੇਹੁ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਚਤੁਰ ਚਿਤਿ ਲੇਹੁ । ੬੮੧ ।
jal tar aad uchar kai pristhan dhar pad deho.
naam tupak kai hoat hai cheen chatur chit leho. (681)

ਬਾਰ ਆਦਿ ਸਬਦ ਉਚਰਿ ਕੈ ਤਰ ਪ੍ਰਿਸਨਣ ਪੁਨਿ ਭਾਖੁ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਚਤੁਰ ਚਿਤਿ ਰਾਖੁ । ੬੮੨ ।
baar aad sabad uchar kai tar pristhan pun bhakhi.
naam tupak kai hoat hai cheen chatur chit rakhu . (682)

Dohra

First utter from the mouth the word 'kasath pristhani'. These refer to the names of tupak. O friends ! Think over it. (675)

First use the word 'Jalaj pristhani' (with the wooden back, made out of trees born in the water). O wise persons ! This is the name of tupak. You may consider it. (676)

First utter from the mouth 'baraj' (trees grown out of water), then add the word 'pristhan'. This would result in the name of tupak (gun). O learned people! Think it over. (677)

First use the word 'neerjaleyan' (making nest in the tree grown in water) by uttering from the mouth. This represents the name of tupak (gun). O learned ones ! Consider it thoughtfully. (678)

First use the word 'ambuj' (tree grown from water) by uttering from the mouth, followed by the word 'pristhani'. This would result in the name of tupak (gun). Just consider over it. (679)

First use the word 'ghanjaj pristhan' (with the back of wood, made from a tree out of water, the son of cloud, born out of water) with the back of wood, taken from a tree grown in water.
This leads to the name of tupak. O Intellectuals ! Think over it. (680)

First use the word 'jal tar' (floating on water), followed by the word 'pristhan'. This would make the name of tupak (gun). O clever persons ! Consider it in mind.(681)

First utter the word 'baar', followed by the word tar 'pristhan' (back of wood which could float). This name is leading to the tupak (gun). This makes the name of tupak (gun). O wise person ! Remember it. (682)

ਨੀਰ ਆਦਿ ਸਬਦ ਉਚਰਿ ਕੈ ਤਰ ਪਦ ਪ੍ਰਿਸਠਣ ਦੇਹੁ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਚਤੁਰ ਚਿਤਿ ਲੇਹੁ । ੬੮੩ ।
neer aad sabad uchar kai tar pad pristhan deho.
naam tupak kai hoat hai cheen chatur chit leho. (683)

ਹਰਜ ਪ੍ਰਿਸਠਨੀ ਆਦਿ ਹੀ ਮੁਖ ਤੇ ਕਰੋ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁਘਰ ਸਵਾਰ । ੬੮੪ ।
haraj pristhani aad hi mukh te karo uchar.
naam tupak kai hoat hai leejoh sughar swar. (684)

ਚੌਪਈ

ਬਾਰਿਜ ਪ੍ਰਿਸਠਨੀ ਆਦਿ ਉਚਾਰ । ਨਾਮ ਨਾਲਿ ਕੇ ਸਕਲ ਬਿਚਾਰ ।
ਭੂਰਹ ਪ੍ਰਿਸਠਣਿ ਪੁਨਿ ਪਦ ਦੀਜੈ । ਨਾਮ ਜਾਨ ਤੁਪਕ ਕੇ ਲੀਜੈ । ੬੮੫ ।

Choupaiee

barij pristhani aad uchar. naam naal kai sakal bichar
bhoereh pristan pun pad deejai. naam jaan tupak ko leejai. (685)

ਭੂਮਿ ਸਬਦ ਕੋ ਆਦਿ ਉਚਾਰੋ । ਰੁਹ ਪ੍ਰਿਸਠਣਿ ਤੁਮ ਬਹੁਰਿ ਸਵਾਰੋ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਹੀ ਹੋਹੀ । ਜੋ ਕੋਉ ਚਤੁਰ ਚੀਨ ਕਰ ਜੋਹੀ । ੬੮੬ ।
bhoom sabad ko aad ucharo. ruh pristhan tum bohar swaro.
naam tupak kai sabh hi hohi. jo houoo chatur cheen kar johi. (686)

ਤਰੁ ਰੁਹ ਪ੍ਰਿਸਠਨਿ ਆਦਿ ਉਚਰੀਅਹੁ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਬਿਚਰੀਅਹੁ ।
ਕਾਸਠ ਕੁੰਦਨੀ ਆਦਿ ਬਖਾਨੋ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਜੀਅ ਜਾਨੋ । ੬੮੭ ।
tar roh pristhan aad ucharioh. naam tupak kai sakal bichrioh.
kasath kundani aad bakharo. naam tupak kai sabh jia jaro. (687)

ਭੂਮਿ ਸਬਦ ਕਹੁ ਆਦਿ ਉਚਾਰਹੁ । ਰੁਹ ਸੁ ਸਬਦ ਕੋ ਬਹੁਰ ਬਿਚਾਰਹੁ ।
ਨਾਮ ਤੁਪਕ ਜੁ ਕੈ ਸਭ ਮਾਨਹੁ । ਯਾ ਮੈ ਕਛੂ ਭੇਦ ਨਹੀ ਜਾਨਹੁ । ੬੮੮ ।
bhoom sabad koh aad uchroh. rooh so sabad ko bohar bicharoh.
naam tupak ju kai sabh manoh. ya mein kachh bheid nahi janoh. (688)

ਪ੍ਰਿਥੀ ਸਬਦ ਕੋ ਪ੍ਰਿਥਮੈ ਦੀਜੈ । ਰੁਹ ਪਦ ਬਹੁਰਿ ਉਚਾਰਨ ਕੀਜੈ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਜੀਅ ਜਾਨੋ । ਯਾ ਮੈ ਕਛੂ ਭੇਦ ਨਹੀ ਮਾਨੋ । ੬੮੯ ।
prithi sabad ko prithmai deejai. ruh pad bohar ucharan keejai.
naam tupak kai sabh jia jano. ya mein kachh bheid nahi mano. (689)

ਬਿਰਛ ਸਬਦ ਕਪ ਆਦਿ ਉਚਾਰੋ । ਪ੍ਰਿਸਠਨਿ ਪਦ ਕਹਿ ਜੀਅ ਬਿਚਾਰੋ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਹਿ ਅਪਾਰਾ । ਯਾ ਮੈ ਕਛੂ ਨ ਭੇਦ ਨਿਹਾਰਾ । ੬੯੦ ।
birachh sabad ko aad ucharo. pristhan pad keh jia bicharo.
naam tupak kai hohai apara. ya mein kachh na bheid nikhara. (690)

First utter the word 'neer' (water), followed by the words 'tar and pristhan', This would make the name of tupak (gun). O wise Individuals ! Think over it. (683)

First utter the word 'haraj' (wood produced from water) alongwith the word 'pristhani' uttered by mouth. This would result in the name of tupak (gun). This would become the name of tupak. O wise persons ! Think over it. (684)

Choupaiee

First utter the word 'barij pristhani'. This may be considered as name of tupak followed by the word 'bhooreh pristhan', (with back of wood grown from Earth). This should be considered as name of tupak (gun). (685)

First utter the word 'bhoom', followed by the word 'rooh pristhan'. These would become the names of tupak (gun). If there is a clever person, he would surely follow it. (686)

First use the word 'tar roh pristhan'. Consider all these names of tupak, only followed by the word 'kasath kundani' (with the wooden handle). All this may be considered as names of tupak. (687)

First utter the word bhoom, then add the word roh, All these names represent tupak (gun). Do not have any doubt about it. (688)

First use the word prithi, followed by the word roh. All this should be considered as names of tupak. There should be no distinction between them. (689)

First use the word ' birchha', then consider the word pristhan in the mind. This should lead to the name of tupak (gun). There should be no doubt about it. (690)

ਦੁਮਜ ਸਬਦ ਕੋ ਆਦਿ ਉਚਾਰੋ । ਪ੍ਰਿਸਠਨਿ ਪਦ ਕਹਿ ਜੀਅ ਬਿਚਾਰੋ ।
ਸਭ ਹੀ ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਵੈ । ਜਉ ਕੋਊ ਚਤੁਰ ਚਿਤ ਮੈ ਜੋਵੈ । ੬੯੧ ।
dumaj sabad ko aad ucharo. pristhan pad keh jiai bicharo.
sabh hi naam tupak kai hovai. jou houoo chatur chit mein jovai. (691)

ਤੁਰ ਪਦ ਮੁਖ ਤੇ ਆਦਿ ਉਚਾਰੋ । ਪ੍ਰਿਸਠਨਿ ਪਦ ਕੈ ਬਹੁਰਿ ਬਿਚਾਰੋ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਸਬ ਜੀਅ ਜਾਨੋ । ਯਾ ਮੈ ਕਛੂ ਭੇਦ ਨਹੀ ਮਾਨੋ । ੬੯੨ ।
tar pad mukh tai aad ucharo. pristhan pad ko bohar bicharo.
naam tupak kai sabh jia jano. ya mein kachh bheid nahi mano. (692)

ਰੁਖ ਸਬਦ ਕੋ ਆਦਿ ਉਚਾਰੋ । ਪ੍ਰਿਸਠਨਿ ਪਦ ਕਹਿ ਬਹੁਰਿ ਬਿਚਾਰੋ ।
ਸਭ ਹੀ ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਈ । ਯਾ ਮੈ ਕਹੂੰ ਭੇਦ ਨਹੀ ਕੋਈ । ੬੯੩ ।
rukh sabad ko aad ucharo. pristhan pad keh bohar bicharo.
sabh hi naam tupak kai hoiee. ya mein kahun bheid nahi koiee. (693)

ਉਤਭਜ ਪਦ ਕੋ ਆਦਿ ਉਚਾਰੋ । ਪ੍ਰਿਸਠਨਿ ਪਦ ਕਹਿ ਹੀਏ ਬਿਚਾਰੋ ।
ਸਭ ਹੀ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨੋ । ਯਾ ਮੈ ਕਛੂ ਭੇਦ ਨਹੀ ਮਾਨੋ । ੬੯੪ ।
utbhuj pad ko aad ucharo. pristhan pad keh hiai bicharo.
sabh hi naam tupak kai jano. ya mein kachh bheid nahi mano. (694)

ਤਰੁ ਸੁਤ ਸਬਦ ਕੋ ਆਦਿ ਉਚਾਰੋ । ਬਹੁਰਿ ਪ੍ਰਿਸਠਨਿ ਸਬਦ ਬਿਚਾਰੋ ।
ਸਭ ਹੀ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨੋ । ਯਾ ਮੈ ਕਛੂ ਭੇਦ ਨ ਪਛਾਨੋ । ੬੯੫ ।
tar sut sabad ko aad ucharo. bohar pristhan sabad bicharo.
sabh hi naam tupak kai jano. ya mein kachh bheid na pachhanai. (695)

ਪਤ੍ਰੀ ਪਦ ਕੋ ਆਦਿ ਬਖਾਨੋ । ਪ੍ਰਿਸਠਨਿ ਸਬਦ ਸੁ ਬਹੁਰਿ ਪ੍ਰਮਾਨੋ ।
ਸਭ ਹੀ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨਹੁ । ਯਾ ਮੈ ਕਛੂ ਭੇਦ ਨਹੀ ਮਾਨਹੁ । ੬੯੬ ।
patri pad ko aad bakhano. pristhan sabad so bohar parmano.
sabh hi naam tupak kai janoh. ya mein kachh bheid nahi manoh. (696)

ਅੜਿਲ

ਧਰਾਧਾਰ ਪਦ ਪ੍ਰਥਮ ਉਚਾਰਨ ਕੀਜੀਐ । ਪ੍ਰਿਸਠਨਿ ਪਦ ਕੋ ਬਿਹੁਰਿ ਠਉਰ ਤਹ ਦੀਜੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਚਤੁਰ ਜੀ ਜਾਨੀਐ । ਹੋ ਯਾ ਕੇ ਭੀਤਰ ਭੇਦ ਨੈਕ ਨਹੀ ਮਾਨੀਐ । ੬੯੭ ।

Aril

dharadhar pad prathan ucharan keejiai. pristhan pad ko bohar thohar the deejai.
sakal tupak kai naam chatur jia janiai. ho ya ke bheetar bheid naik nahi maniai. (697)

First use the word "dhumaj" (wood born out of tree) may be uttered first, then keep in mind the word pristhan. This would lead to the name of tupak (gun), only if some wise person will think about it in his heart. (691)

First utter the word 'tar' from the mouth, then add the word pristhan to it. All should consider it as name of tupak. No distinction should be kept in mind. (692)

First utter the word rukh (tree), followed by the word 'pristhan'. This would result in the name of tupak (gun). There should be no doubt about it. (693)

First use the word utbhuj, then think of the word 'pristhan' in the mind. This should be considered as the name of tupak. There should be no doubt about it. (694)

First use the word 'tar sut', followed by the word 'pristhani'. Everyone should consider it as the name of tupak. There should be no distinction between it (no doubt).(695)

First use the word 'patri', followed by the word pristhan. This may be taken by all as the name of tupak (guru). No doubt should be kept in mind about it. (696)

aril

First use the word dharadhar (the tree standing on the support of Earth), then add the word pristhan. All persons should consider it as the name of tupak in mind. There should be no doubt about it. (697)

ਦੋਹਰਾ

ਧਰਾਰਾਜ ਪ੍ਰਥਮੈ ਉਚਰਿ ਪੁਨਿ ਪ੍ਰਿਸਠਨਿ ਪਦ ਦੇਹੁ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਚਤੁਰ ਚਿਤਿ ਲੇਹੁ । ੬੯੮ ।

Dohra

dhararaj prathmai uchar pun pristhan pad deho.
naam tupak kai hoat hai cheen chatur chit leho. (698)

ਧਰਾ ਆਦਿ ਸਬਦ ਉਚਰਿ ਕੈ ਨਾਇਕ ਅੰਤ ਉਚਾਰ ।
ਪ੍ਰਿਸਠ ਭਾਖਿ ਬੰਦੂਕ ਕੇ ਲੀਜਹੁ ਨਾਮ ਸੁ ਧਾਰ । ੬੯੯ ।
dhara aad sabad uchar kai naiek ant uchar.
prisath bhakh banduk ko leejoh naam so dhar. (699)

ਚੌਪਈ

ਧਰਾ ਸਬਦ ਕੋ ਆਦਿ ਬਖਾਨਹੁ । ਨਾਇਕ ਸਬਦ ਤਹਾ ਫੁਨਿ ਠਾਨਹੁ ।
ਪ੍ਰਿਸਠਨਿ ਪਦ ਕੋ ਬਹੁਰਿ ਉਚਰੀਐ । ਨਾਮ ਤੁਪਕ ਕੈ ਸਭੈ ਬਿਚਰੀਐ । ੭੦੦ ।

Choupaiee

dhara sabad ko aad bakhanoh. naiyak sabad taha phun nanoh.
pristhan pad ko bohar uchariai. Naam tupak kai sabhai bichariai. (700)

ਧਰਨੀ ਪਦ ਪ੍ਰਥਮੈ ਲਿਖਿ ਡਾਰੋ । ਰਾਵ ਸਬਦ ਤਿਹ ਅੰਤਿ ਉਚਾਰੋ ।
ਪ੍ਰਿਸਠਨਿ ਬਹੁਰਿ ਸਬਦ ਕੋ ਦੀਜੈ । ਨਾਮ ਪਛਾਨ ਤੁਪਕ ਕੋ ਲੀਜੈ । ੭੦੧ ।
dharni pad prathmai likh daro. rav sabad teh ant ucharai.
pristhan bohar sabad ko ldeejai. naam pachhan tupak ko leejai. (701)

ਧਰਨੀਪਤਿ ਪਦ ਆਦਿ ਉਚਾਰੋ । ਪ੍ਰਿਸਠਨਿ ਸਬਦਹਿ ਬਹੁਰਿ ਸਵਾਰੋ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਜੀਅ ਜਾਨੋ । ਯਾ ਮੈ ਕਛੂ ਭੇਦ ਨਹੀ ਮਾਨੋ । ੭੦੨ ।
dharnipat pad aad ucharo. pristhan sabdeh bohar swaro.
naam tupak kai sabh jia jano. ya mein kachh bheid nahi mano. (702)

ਧਰਾਰਾਟ ਪਦ ਆਦਿ ਉਚਾਰੋ । ਪ੍ਰਿਸਠਨਿ ਪਦ ਕੋ ਬਹੁਰਿ ਸੁ ਧਾਰੋ ।
ਨਾਮ ਤੁਪਕ ਜਾਨੋ ਮਨ ਮਾਹੀ । ਯਾ ਮੈ ਭੇਦ ਨੈਕ ਹੂੰ ਨਾਹੀ । ੭੦੩ ।
dhararat pad aad ucharo. pristhan pad ko bohar so dharai.
naam tupak jano man mari. ya mein bheid naik hoon nahi. (703)

ਧਰਾਰਾਜ ਪੁਨਿ ਆਦਿ ਉਚਾਰੀਐ । ਤਾਹਿ ਪ੍ਰਿਸੈਨੀ ਬਹੁਰਿ ਸੁ ਧਰੀਐ ।
ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਵਹਿ । ਜਦ ਕੇ ਸਭ ਗੁਨਿਜਨ ਗੁਨ ਜੋਵਹਿ । ੭੦੪ ।
dhararaj pun aad uchriai. tahai pristhani bohar so dhariai.
sabh sri naam tupak kai hoveh. ja ko sabh gunjan gun joveh. (704)

Dohra

First use the word dhararaj (tree resting on Earth), followed by the word 'pristhan'. This would result in the name of tupak. All should consider it in mind. (698)

First use the word 'dhara', followed by the word 'Naiyak' and then 'pristhan to be added. This would result in the name of tupak. All should consider it in mind.(699)

Choupaiee

First use the word 'dhara', followed by the word 'Naiek' and then 'pristhan' to be added. This would result in the name of tupak (gun), which should be considered by all. (700)

First write the word 'dharni', followed by the word 'Raav' at the end and then pristhan. This may be considered as name of tupak. (701)

First use the word "dharni pati", then add the word pristhan. All persons should consider it as name of tupak in the mind. There should be no doubt about it, of any type. (702)

First use the word 'dhararat' (tree) then add the word 'pristhan' to it. All should consider in mind as the name of tupak (gun). There is no doubt about it. (703)

Again use the word 'dhararaj' (tree) in the beginning, then add 'pristhani' to it. This will be the name of tupak (gun). All learned persons should realize it. (704)

ਧਰਾ ਸਬਦ ਕੋ ਆਦਿ ਉਚਾਰੋ । ਪ੍ਰਿਸਠਨਿ ਸਬਦ ਸੁ ਅੰਤਿ ਸੁ ਧਾਰੋ ।
ਸਕਲ ਨਾਮ ਤੁਪਕ ਕੋ ਜਾਨੋ । ਯਾ ਮੈ ਕਛੂ ਭੇਦ ਨਹੀ ਮਾਨੋ । ੭੦੫ ।
dhara sabad ko aad ucharo. pristhan sabad so ant so dharo.
sakal naam tupak kai jano. Ya mein kachh bheid nahi nanai. (705)

ਧਰਾ ਸਬਦ ਕੋ ਆਦਿ ਭਨੀਜੈ । ਇੰਦ੍ ਸਬਦ ਤਾ ਪਾਛੇ ਦੀਜੈ ।
ਪ੍ਰਿਸਠਨਿ ਪਦ ਕੋ ਬਹੁਰਿ ਉਚਾਰੋ । ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਬੀਚਾਰੋ । ੭੦੬ ।
dhara sabad ko aad baneejai. Inder sabad ta pachhai deejai.
pristhan pad ko bohar ucharo. sakal tupak kai naam bicharo. (706)

ਧਰਾ ਸਬਦ ਕੋ ਆਦਿ ਉਚਰੀਐ । ਪਾਲਕ ਸਬਦ ਸੁ ਅੰਤਿ ਬਿਚਾਰੀਐ ।
ਪ੍ਰਿਸਠਨਿ ਪਦ ਕੋ ਬਹੁਰਿ ਬਖਾਨੋ । ਸਭ ਹੀ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨੋ । ੭੦੭ ।
dhara sabad ko aad uchariai. palak sabad so ant bachariai.
pristhan pad ko bohar bakhano. sabh hi naam tupak kai jano. (707)

ਤਰੁਜ ਸਬਦ ਕੋ ਆਦਿ ਬਖਾਨੋ । ਨਾਥ ਸਬਦ ਤਿਹ ਅੰਤਿ ਪ੍ਰਮਾਨੋ ।
ਪ੍ਰਿਸਠਨਿ ਸਬਦ ਸੁ ਬਹੁਰਿ ਭਨੀਜੈ । ਨਾਮ ਜਾਨ ਤੁਪਕ ਕੋ ਲੀਜੈ । ੭੦੮ ।
Turaj sabad ko aad bakhano. nath sabad the ant parmaano.
pristhan sabad so bohar bhaneejai. Naam jaan tupak kai leejai. (708)

ਦ੍ਰੁਮਜ ਸਬਦ ਕੋ ਆਦਿ ਸੁ ਦੀਜੈ । ਨਾਇਕ ਪਦ ਕੋ ਬਹਾਰਿ ਭਨੀਜੈ ।
ਪ੍ਰਿਸਠਨਿ ਸ਼ਬਦ ਸੁ ਅੰਤਿ ਬਖਾਨਹੁ । ਸਭ ਹੀ ਨਾਮ ਤੁਪਕ ਕੇ ਮਾਨਹੁ । ੭੦੯ ।
durjam sbad ko aad so deejai. Naiyak pad ko bohar bhaneeja.
pritham sabad so ant bakhanoh. sabh hi naam tupak kai manoh. (709)

ਫਲ ਪਦ ਆਦਿ ਉਚਾਰਨ ਕੀਜੈ । ਤਾ ਪਾਛੇ ਨਾਇਕ ਪਦ ਦੀਜੈ ।
ਪੁਨਿ ਪ੍ਰਿਸਠਨਿ ਤੁਮ ਸਬਦ ਉਚਾਰੋ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਬਿਚਾਰੋ । ੭੧੦ ।
aphal pad aad ucharan keejai. ta pachhai Naiyak pad deejai.
pun pristhan tum sabad ucharo. Naam tupak kai sakal bicharo. (710)

ਤਰੁਜ ਸਬਦ ਕੋ ਆਦਿ ਉਚਰੀਐ । ਰਾਜ ਸਬਦ ਕੋ ਬਹੁਰਿ ਸੁ ਧਰੀਐ ।
ਤਾ ਪਾਛੇ ਪ੍ਰਿਸਠਨਿ ਪਦ ਦੀਜੈ । ਨਾਮ ਤੁਫੰਗ ਜਾਨ ਜੀਅ ਲੀਜੈ । ੭੧੧ ।
taruj sabad ko aad uchariai. raj sabad ko bohar so dhariai.
ta pachhai pristhan pad deejai. Naam tufang jaan jia leejai. (711)

ਧਰਨੀਜਾ ਪਦ ਆਦਿ ਭਨਿਜੈ । ਰਾਟ ਸਬਦ ਤਾ ਪਾਛੇ ਦਿਜੈ ।
ਪ੍ਰਿਸਠਨਿ ਪਦ ਕੋ ਅੰਤਿ ਬਖਾਨੋ । ਨਾਮ ਤੁਪਕ ਸਭ ਭੇਦ ਨ ਮਾਨੋ । ੭੧੨ ।
dharnija pad aad bhanijai. raat sabad ta pachhai dijai.
pristhan pad ko ant bakhano. naam tupak sabh bheid na mano. (712)

First use the word First repeat the word 'dhara', followed by the word 'pristhan' at the end. All should consider it as the name of tupak (gun). There should be no doubt about it. (705)

First use the word 'dhara', followed by the word 'Inder' (tree), and then add pristhan. All should consider it as the name of tupak. (706)

First utter the word 'dhar', followed at the end by the word 'palak', and then add the word 'pristhan'. All should consider it as the name of tupak (gun). (707)

First utter the word taruj (wood produced by tree) followed by the word 'nath' at the end, and then 'pristhan' word be added. This may be considered as the name of tupak (gun). (708)

First use the word 'durmaj' followed by the word 'Naiek', and add at the end the word 'pristhan'. All should consider it as the name of tupak (gun). (709)

First use the word 'phal', followed by the word 'Naiek', and then add the word pristhan. Everyone should consider it as the name of tupak. (710)

First use the word turaj (wood grown from the tree) then add the word 'raj', followed by the word pristhan, keep its name in the mind as tufang (tupak). (711)

First use the word "dharneeja" (tree grown from the Eearth) in the beginning, then add the word rot, followed by the word pristhan at the end. This results in the name of tupak. No one should have any doubt about it. (712)

ਬ੍ਰਿਛਜ ਸਬਦ ਕੋ ਆਦਿ ਭਨੀਜੈ । ਤਾ ਪਾਛੈ ਰਾਜਾ ਪਦ ਦੀਜੈ ।
ਪ੍ਰਿਸਠਨਿ ਸਬਦ ਸੁ ਅੰਤਿ ਉਚਾਰੋ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਬਿਚਾਰੋ । ੭੧੩ ।
'brichhaj' sabad ko add bhaneejai. ta pachhai raja pad deejai.
pristhan sabad so ant ucharo. Naam tupak kai sakal bicharo. (713)

ਤਰੁ ਰੁਹ ਅਨੁਜ ਆਦਿ ਪਦ ਦੀਜੈ । ਨਾਇਕ ਪਦ ਕੋ ਬਹੁਰਿ ਭਨੀਜੈ ।
ਪ੍ਰਿਸਠਨਿ ਸਬਦ ਅੰਤ ਕੋ ਦੀਨੇ । ਨਾਮ ਤੁਪਕ ਕੇ ਰੋਹਿੰ ਨਵੀਨੇ । ੭੧੪ ।
tar roh anuj aad pad deejai. Naiyak pad ko bohar bhaneejai.
pristhan sabad ant ko deeno. Naam tupak ke hohang naveeno. (714)

ਦੋਹਰਾ

ਤਰੁ ਰੁਹ ਪ੍ਰਿਸਠਨਿ ਪ੍ਰਥਮ ਹੀ ਮੁਖ ਤੇ ਕਰੈ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨਿ ਚਤੁਰ ਨਿਰਧਾਰ । ੭੧੫ ।

Dohra

tar roh pristhan pratham hi mukh tai karai uchar.
anaam tupak kai hoat hai cheen chatur nirdhar. (715)

ਸੁ ਕਬਿ ਬਕਤ੍ਰ ਤੇ ਕੁੰਦਨੀ ਪ੍ਰਥਮੈ ਕਰੋ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁਮਤਿ ਸਵਾਰ । ੭੧੬ ।
So kab baktar tai kundini prathmai karai uchar.
Naam tupak kai hoat hai leejoh sumat swar. (716)

ਅੜਿਲ

ਕਾਸਟ ਕੁੰਦਨੀ ਆਦਿ ਉਚਾਰਨ ਕੀਜੀਐ । ਨਾਮ ਤੁਪਕ ਕੇ ਚੀਨਿ ਚਤੁਰ ਚਿਤ ਲੀਜੀਐ ।
ਬ੍ਰਿਛਜ ਬਾਸਨੀ ਸਬਦ ਬਕਤ੍ਰ ਤੇ ਭਾਖੀਐ । ਹੋ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨਿ ਹ੍ਰਿਦੈ ਮੈ ਰਾਖੀਐ । ੭੧੭ ।

aril

kasat kundini aad ucharan keejiai. naam tupak kai deen chatur chit leejiai.
brichhaj basni sabad baktar tai bhakhiai. ho naam tupak kai jaan hirdai mein rakhiai.
(717)

ਧਰਏਸ ਰਜਾ ਸਬਦ ਸੁ ਅੰਤਿ ਬਖਾਨੀਐ । ਤਾ ਪਾਛੇ ਕੁੰਦਨੀ ਬਹੁਰਿ ਪਦ ਠਾਨੀਐ ।
ਸੁ ਕਬਿ ਸਭੈ ਚਿਤ ਮਾਝ ਸੁ ਸਾਚ ਬਿਚਾਰੀਯੋ । ਹੋ ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਨਿਸੰਕ ਉਚਾਰੀਯੋ । ੭੧੮ ।
dharais raja sabad so ant bakhania. ta pachhai kundini bohar pad thaniai.
so kab sabhai chit majh so sach bichariai. ho naam tupak kai sakal nisunk uchariai.
(718)

First use the word brichhaj, followed by the word raja, and then add at the end the word 'pristhan'. All should consider it as the name of tupak (gun). (713)

First use the word 'tar roh anuj', followed by the word 'Naiek, and keep the word pristhan at the end. This will make the new name of tupak (gun). (714)

Dohra

First utter the word " tar roh pristhan", with the mouth, the name represents the tupak (gun). Let the clever ones remember it with thought. (715)

O Poets ! First use the word 'kundini' with the mouth, this would mean the name of tupak. All the wise persons should think over it. (716)

arid

First use the word 'kasat kundini'. Keep this in mind as the name of tupak (gun). Then utter with the mouth the word 'brichhaj basni', keep this name in mind as that of tupak (gun). (717)

First use the word 'dharais' followed at the end by the word 'rajaa'. All the poets should keep this name in mind as that of tupak (gun). Then add the word kundini to it and all should prnounce it as that of tupak without any hesitation. (718)

ਤਰੁਜ ਬਾਸਨੀ ਆਦਿ ਸੁ ਸਬਦ ਬਖਾਨੀਐ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਸੁ ਕਬਿ ਮਨ ਮਾਨੀਐ ।
ਯਾ ਮੈ ਸੰਕ ਨ ਕਛੁ ਹ੍ਰਿਦੈ ਮੈ ਕੀਜੀਐ । ਹੋ ਜਹਾ ਜਹਾ ਇਹ ਨਾਮ ਚਹੋ ਤਹ ਦੀਜੀਐ । ੭੧੯ ।
Taruj basni aad so sabad bakhanie. naam tupak kai sakal so kab man maniai.
ya mein sunk na kachhu hirdai mein keejiai. ho jaha jaha eh naam chaho the
deejiai. (719)

ਚੌਪਈ

ਭ੍ਰੀਮ ਸਬਦ ਕੋ ਆਦਿ ਉਚਾਰੋ । ਜਾ ਪਦ ਤਿਹ ਪਾਛੇ ਦੈ ਡਾਰੋ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਜੀਅ ਜਾਨੋ । ਯਾ ਮੈ ਕਛੂ ਭੇਦ ਨਹੀ ਮਾਨੋ । ੭੨੦ ।

Choupaiee

bhoom sabad ko aad ucharo. ja pad the pachhai dai daro.
naam tupak ke sabh jia jano. Ya mein kachhu bheid nahi mano. (720)

ਪ੍ਰਿਥੀ ਸਬਦ ਕੋ ਆਦਿ ਉਚਾਰੋ । ਤਾ ਪਾਛੇ ਜਾ ਪਦ ਦੈ ਡਾਰੋ ।
ਨਾਮ ਤੁਫੰਗ ਜਾਨ ਜੀਯ ਲੀਜੈ । ਚਹੀਐ ਜਹਾ ਤਹੀ ਪਦ ਦੀਜੈ । ੭੨੧ ।
prithi sabad ko aad ucharo. tou pachhai ja pad dai daro.
naam tufang jaan jiu leejai. chahiai jaha tehi pad deejai. (721)

ਬਸੁਧਾ ਸਬਦ ਸੁ ਆਦਿ ਬਖਾਨਹੁ । ਤਾ ਪਾਛੇ ਜਾ ਪਦ ਕਹੁ ਠਾਨਹੁ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਜੀਅ ਜਾਨੋ । ਯਾ ਮੈ ਕਛੁ ਭੇਦ ਨਹੀ ਮਾਨੋ । ੭੨੨ ।
basudha sabad so aad bakhanoh. ta pachhai ja pad koh thanoh.
naam tupak kai sabh jia jano. ya mein kachh bheid nahi mano. (722)

ਪ੍ਰਥਮ ਬਸੁੰਧ੍ਰਾ ਸਬਦ ਉਚਰੀਐ । ਤਾ ਪਾਛੇ ਜਾ ਪਦ ਦੈ ਡਰੀਐ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਸਭਿ ਜੀਅ ਲਹੀਐ । ਚਹੀਐ ਜਹਾ ਤਹੀ ਪਦ ਕਹੀਐ । ੭੨੩ ।
pratham 'basundhra' sabad uchariai. ta pachhai ja pad dei dariai.
naam tupak kai sabh jia lehiai. chehiai jaha tehi pad kehiai. (723)

ਤਰਨੀ ਪਦ ਕੋ ਆਦਿ ਬਖਾਨੋ । ਤਾ ਪਾਛੇ ਜਾ ਪਦ ਕੋ ਠਾਨੋ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਹੀ ਲਹੀਐ । ਚਹੀਐ ਜਹਾ ਤਹੀ ਪਦ ਕਹੀਐ । ੭੨੪ ।
tarni pad ko aad bakhano. ta pachhai ja pad ko thano.
naam tupak kai sabh hi lehiai. chehiai jaha tehi pad kehiaia. (724)

ਛੰਦ

ਬਲੀਸ ਆਦਿ ਬਖਾਨ । ਬਾਸਨੀ ਪੁਨਿ ਪਦ ਠਾਨ ।
ਨਾਮੈ ਤੁਪਕ ਸਭ ਹੋਇ । ਨਹੀ ਭੇਦ ਯਾ ਮਹਿ ਕੋਇ । ੭੨੫ ।

Chhand

balis aad bakhan. basni pun pad thaan.
namai tupak sabh hoiai. nahi bheid ya meh koiai. (725)

First use the word "taruj basni', that is the name of tupak (gun). All the poets should keep this in mind. There should be no doubt about it, and use the word wherever you want to. (719)

Choupaiee

First use the word 'bhoom', then add the word 'ja' later. All the persons should keep this name as that of tupak in the mind. There need not be any doubt about it at all. (720)

First use the word 'prithi', then add the word ja after it. keep this name as that of tufang in the minds and use it wherever you like to use. (721)

First use the word 'basudha' (Earth) in the beginning, followed by the word 'Ja'. All should consider it as the name of the tupak (gun). There should be no doubt. (722)

First use the word 'basundhra' (Earth) followed by the word Ja. All should consider it as the name of tupak (gun) in the mind, and use it as you like it. (723)

First use the word tarni (rivulet), then add the word Ja to it. All should consider it as the name of tupak (gun). Make use of it wherever required. (724)

Chhand

First use the word 'balis' (master of the creepers), then add the word basin. This would appear as the name of tupak (gun). There is no question of any doubt about it. (725)

ਚੌਪਈ

ਸਿੰਘ ਸਬਦ ਕੋ ਆਦਿ ਬਖਾਨ । ਤਾ ਪਾਛੇ ਅਰਿ ਾਬਦ ਸੁ ਠਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਪਛਾਨਹੁ । ਯਾ ਮੈ ਕਛੁ ਭੇਦ ਨਹੀ ਮਾਨਹੁ । ੭੨੬ ।

Choupaiee

Singh sabad ko aad bakhan. ta pachhai 'ari' sabad so thaan.
naam tupak kai sakal pachhanoh. yamein kachh bheid nahi manoh. (726)

ਪੁੰਡਰੀਕ ਪਦ ਆਦਿ ਉਚਾਰੋ । ਤਾ ਪਾਛੇ ਅਰਿ ਪਦ ਦੈ ਡਾਰੋ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਲਹਿ ਲੀਜੈ । ਯਾ ਮੈ ਕਛੁ ਭੇਦ ਨਹੀ ਕੀਜੈ । ੭੨੭ ।

pundreek pad aad ucharo. ta pachhai ari pad dai daro.
naam tupak kai sabh leh leejai. ya mein kachh bheid nahi keejai. (727)

ਆਦਿ ਸਬਦ ਹਰ ਜਛ ਉਚਾਰੋ । ਤਾ ਪਾਛੇ ਅਰਿ ਪਦ ਦੈ ਡਾਰੋ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਜੀਅ ਲਹੀਯੋ । ਚਹੀਐ ਨਾਮ ਜਹਾ ਤਹ ਕਹੀਯੋ । ੭੨੮ ।

aad sabad har jachh ucharo. tapachhai ari pad dai daro.
nam tupak kai sabh jia lehiai. cheehiai naam jaha the kariai. (728)

ਛੰਦ

ਮ੍ਰਿਗਰਾਜ ਆਦਿ ਉਚਾਰ । ਅਰਿ ਸਬਦ ਬਹੁਰਿ ਸੁ ਧਾਰ ।
ਤਉਫੰਗ ਨਾਮ ਪਛਾਨ । ਨਹੀ ਭੇਦ ਯਾ ਮਹਿ ਮਾਨ । ੭੨੯ ।

Chhand

mrigraj aad uchar. ari sabad bohar so dhar.
touoofang naam pachhan. Nahi bheid ya mahi man. (729)

ਚੌਪਈ

ਆਦਿ ਸਬਦ ਮ੍ਰਿਗਰਾਜ ਉਚਾਰੋ । ਤਾ ਪਾਛੇ ਰਿਪੁ ਪਦ ਦੈ ਡਾਰੋ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਪਛਾਨੋ । ਯਾ ਮੈ ਕਛੁ ਭੇਦ ਨਹੀ ਜਾਨੋ । ੭੩੦ ।

Choupaiee

aad sabad mrigraj ucharo. ta pachhai rip pad dai daro.
naam tupak kai sakal pachhano. ya mein kachh bheid nahi jano. (730)

ਪਸੁ ਪਤੇਸ ਪਦ ਪ੍ਰਥਮ ਭਨਿਜੈ । ਤਾ ਪਾਛੈ ਅਰਿ ਪਦ ਕੋ ਦਿਜੈ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਜੀਅ ਜਾਨੋ । ਯਾ ਮੈ ਕਛੁ ਭੇਦ ਨਹੀ ਮਾਨੋ । ੭੩੧ ।

'pasu pates' pad pratham bhaniyai. ta pachhai ari pad ko dijai.
naam tupak kai sabh jia jano. ya mein kachh bheid nahi mano. (731)

Choupaiee

First utter the word Singh, then add the word 'ari' to it. Let us all consider it as the name of tupak, without any doubt. (726)

First use the word pundreek (lion) followed by the word 'ari' at the end ! All this may be taken as name of tupak (gun). There should be no doubt about it. (727)

First use the word 'har jachh', (lion with yellow eyes) followed by the word 'ari'. Let us all Consider it in mind as the name of tupak, and use it as required. (728)

Chhand

First use the word 'Mrigraj', followed by the word 'ari'. Consider it as the name of tufang. There should be no doubt. (729)

Choupaiee

First use the word 'mrigraj', followed by the word 'rip'. Let all consider it as the name of tupak (gun). There should be no doubt about it. (730)

First use the word 'pati pates' (king of elephants-the lion), then add the word ari to it. All should Consider it as the name of tupak (gun). There should be no distinction. (731)

ਦੋਹਰਾ

ਸਕਲ ਪਸੁਨ ਕੇ ਨਾਮ ਲੈ ਸਤ੍ਰ ਸਬਦ ਕਹਿ ਅੰਤਿ ।
ਸਭ ਹੀ ਨਾਮ ਤੁਫੰਗ ਕੇ ਨਿਕਸਤ ਚਲਤ ਅਨੰਤ । ੭੩੨ ।

Dohra

sakal pasun kai naam lai satar sabad keh ant.
sabh hi naam tufang kai niksat chalat anant. (732)

ਮ੍ਰਿਗ ਪਦ ਆਦਿ ਬਖਾਨਿ ਕੈ ਪਤਿ ਪਦ ਬਹੁਰਿ ਉਚਾਰ ।
ਅਰਿ ਕਹਿ ਨਾਮ ਤੁਫੰਗ ਕੇ ਲੀਜੈ ਸੁ ਕਬਿ ਸੁ ਧਾਰ । ੭੩੩ ।

mrig pad aad bakhan kai pati pad bohar uchar.
ari keh naam tufang kai leejai so kab so dhar. (733)

ਛੰਦ

ਮ੍ਰਿਗ ਸਬਦ ਆਦਿ ਬਖਾਨ । ਪਾਛੈ ਸੁ ਪਤਿ ਪਦ ਠਾਨ ।
ਰਿਪੁ ਸਬਦ ਬਹੁਰਿ ਉਚਾਰ । ਸਭ ਨਾਮ ਤੁਪਕ ਬਿਚਾਰ ।੭੩੪ ।

Chhand

mrig sabad aad bakhan. pachhai so pati pad thaan.
rip sabad bohar uchar. sabh naam tupak bichar. (734)

ਸਿੰਗੀ ਪ੍ਰਿਥਮ ਪਦ ਭਾਖੁ । ਅਰਿ ਸਬਦ ਕਹਿ ਲਖਿ ਰਾਖੁ ।
ਅਰਿ ਸਬਦ ਬਹੁਰਿ ਬਖਾਨ । ਸਭ ਨਾਮ ਤੁਪਕ ਪਛਾਨ । ੭੩੫ ।

singhi pritham pad bhakh. ari sabad keh lakh rakh.
ari sabad bohar lakhan. sabh naam tupak pachhan. (735)

ਛੰਦ ਵਡਾ

ਪਤਿ ਸਬਦ ਆਦਿ ਉਚਾਰਿ ਕੈ ਮਿਰਗ ਸਬਦ ਬਹੁਰਿ ਬਖਾਨੀਐ ।
ਅਰਿ ਸਬਦ ਬਹੁਰਿ ਉਚਾਰ ਕੇ ਨਾਮ ਤੁਪਕ ਪਹਿਚਾਨੀਐ ।
ਨਹੀ ਭੇਦ ਯਾ ਮੈ ਨੈਕੁ ਹੈ ਸਭ ਸੁ ਕਬਿ ਮਾਨਹੁ ਚਿਤ ਮੈ ।
ਜਹ ਜਾਨੀਐ ਤਹ ਦੀਜੀਐ ਪਦ ਅਉਰ ਛੰਦ ਕਬਿਤ ਮੈ । ੭੩੬ ।

Chhand Vada

pati sabad aad uchar kai mrig sabad bohar bakhaniai.
ari sabad bohar uchar kai naam tupak pehchaniai.
nahi bheid ya mein naik hai sabh so kab manoh chit mein.
jeh janiai the deejiai pad aour chhand kabit mein. (736)

ਚੌਪਈ

ਹਰਣ ਸਬਦ ਕੋ ਆਦਿ ਭਣਿਜੈ । ਤਾ ਪਾਛੇ ਪਤਿ ਪਦ ਕੋ ਦਿਜੈ ।
ਤਾ ਪਾਛੇ ਅਰਿ ਸਬਦ ਉਚਾਰੋ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਬਿਚਾਰੋ । ੭੩੭ ।

Choupaiee

haran sabad ho aad bhanijai. ta pachhai pati pad ko dijai.
ta pachhai 'ari' sabad ucharo. naam tupak kai sakal bicharo. (737)

Dohra

First take the names of all animals, add the word satar at the end. All these names will be of tupak (gun) only. (732)

First use the word 'mrig' (animal) followed by the word 'pati', then add the word ari. This would give the name of tufang. O Poets ! Think over it. (733)

Chhand

First use the word mrig in the beginning, followed by the word pati later, and then utter the word 'rip'. All this would be thought of as name of tupak. (734)

First say the word singi", followed by the word 'ari', then add 'ari'. All these names would appear to be that of tupak. (735)

Chhand (Large)

First state the word 'pati', add the word mrig then add then add 'ari' to it. Now consider it as the name of tupak. There is no doubt about it. Let all the poets think about it, Wherever wanted, it could be used with the word, Kabit or Chhand, as required.(736)

First use the word 'haran', then add the word pati, and further the word 'ari'. All should consider it as the name of tupak. (737)

ਸਿੰਗੀ ਆਦਿ ਉਚਾਰਨ ਕੀਜੈ । ਤਾ ਪਾਛੇ ਪਤਿ ਪਦ ਕਹੁ ਦੀਜੈ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਬਹੁਰਿ ਬਖਾਨੋ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਪਛਾਨੋ । ੭੩੮ ।
Singi aad ucharan keejai. ta pachhai pati pad koh deejai.
Satar Sabad koh bohar bakhano. naam tupak kai sakal pachhano. (738)

ਕ੍ਰਿਸਨਾਜਿਨ ਪਦ ਆਦਿ ਉਚਾਰੋ । ਤਾ ਪਾਛੇ ਪਤਿ ਪਦ ਦੈ ਡਾਰੋ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਪਹਿਚਾਨੋ । ਯਾ ਮੈ ਭੇਦ ਨਾ ਕੋਊ ਜਾਨੋ । ੭੩੯ ।
krisnajin pad aad ucharo. te pachhai pati pad dai daro.
naam tupak kai sabh pehchano. Ya mein bheid na kouoo jano. (739)

ਦੋਹਰਾ

ਨੈਨੋਤਮ ਪਦ ਬਕਤ੍ਰ ਤੇ ਪ੍ਰਥਮੈ ਕਰੋ ਉਚਾਰ ।
ਪਤਿ ਅਰਿ ਕਹਿ ਕਰ ਤੁਪਕ ਕੇ ਲੀਜੋ ਨਾਮ ਸੁ ਧਾਰ । ੭੪੦ ।

Dohra

nainotum pad baktar te prathmai karo uchar.
pati ari keh kar tupak ko leejo naam so dhar. (740)

ਚੌਪਈ

ਸ੍ਵੈਤਾਸ੍ਵੈਤ ਤਨਿ ਆਦਿ ਉਚਾਰੋ । ਤਾ ਪਾਛੇ ਪਤਿ ਸਬਦ ਸਵਾਰੋ ।
ਰਿਪੁ ਪਦ ਬਹੁਰਿ ਉਚਾਰਨ ਕੀਜੈ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਲੀਜੈ । ੭੪੧ ।

Choupaiee

Savaitasavait tan aad ucharo . ta pachhai pati sabad swaro.
rip pad bohar ucharan keejai. naam tupak kai sabh lakh leejai. (741)

ਅੜਿਲ

ਮਿਰਗੀ ਸਬਦ ਕੋ ਆਦਿ ਉਚਾਰਨ ਕੀਜੀਐ । ਤਾ ਪਾਛੇ ਨਾਇਕ ਸੁ ਸਬਦ ਕਹੁ ਦੀਜੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕਹਿ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨੀਐ । ਹੋ ਜਉਨ ਠਉਰ ਪਦ ਰੁਚੈ ਸੁ ਤਹੀ ਬਖਾਨੀਐ । ੭੪੨ ।

aril

mirgi sabad ko aad ucharan keejiai. ta pachhai naiyak so sabad koh deejiai.
Satar Sabad keh naam tupak kai janiai. ho jaun thour pad ruchai so tehi bakhaniai.
(742)

ਸੇਤ ਅਸਿਤ ਅਜਿਨਾ ਕੇ ਆਦਿ ਉਚਾਰੀਐ । ਤਾ ਪਾਛੇ ਪਤਿ ਸਬਦ ਸੁ ਬਹੁਰਿ ਸੁਧਾਰੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੇ ਅੰਤਿ ਬਖਾਨੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁ ਹੀਯ ਮੈ ਜਾਨੀਐ । ੭੪੩ ।
sait aśit ajina kai aad uchariai. ta pachhai pati sabad so bohar sudhariai.
Satar Sabad ko ta kai ant bakhaniai. ho sakal tupak kai naam so hiou mein janîai.
(743)

First use the word Singhi, followed by the word 'pati' later, and then repeat the word satar. All the persons should Consider it as the name of tupak (gun). (738)

First use the word, 'Krisnajin' (black-white deer) followed by the word 'pati'. All should take it as the name of tupak. There should be no doubt about it. (739)

Dohra

First utter with the mouth the word 'nainotam' (deer with beautiful eyes), then add the words 'pati and ari'/ Thus remember it as the name of tupak. (740)

Choupaiee

First use the word "Sarota Sorait tan' (deer with white black colour), followed by the word 'pati', and then word rip. All should consider it as the name of tupak. (741)

aril

First utter the word mirgi (female deer) followed by the word 'Naiek', and then the word Satar be added. Treat this as the name of tupak (gun) and use this word wherever one likes to. (742)

First use the word 'Sat asit ajina (deer with white and black colour), followed by the word 'pati' later, and in the end add the word 'satar'. This would represent the name of tupak (gun). All should understand (realize) it in the mind. (743)

ਉਦਰ ਸੇਤ ਚਰਮਾਦਿ ਉਚਾਰਨ ਕੀਜੀਐ । ਤਾ ਕੇ ਪਾਛੇ ਬਹੁਰਿ ਨਾਥ ਪਦ ਦੀਜੀਐ ।
ਤਾ ਕੇ ਪਾਛੈ ਰਿਪੁ ਪਦ ਬਹੁਰਿ ਉਚਾਰੀਐ । ਹੋ ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਹੀ ਚਤੁਰ ਬਿਚਾਰੀਐ । ੭੪੪ ।
Uder sait charmad ucharan kijiai. ta kai pachhai bohar nath pad deejiai.
ta kai pachhai rip pad bohar uchariai. ho naam tupak kai sabh ki chatur bichariai.
(744)

ਚੌਪਈ

ਕਿਸਨ ਪਿਸਠ ਚਰਮਾਦਿ ਉਚਾਰੋ । ਤਾ ਪਾਛੇ ਨਾਇਕ ਪਦ ਡਾਰੋ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਬਖਾਨੋ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਪਛਾਨੋ । ੭੪੫ ।

Choupaiee

kisan pisath charmad ucharo. ta pachhai naiek pad daro.
satar Sabad ko bohar bakhano. naam tupak kai sakal pachhano. (745)

ਚਾਰੁ ਨੇਤ੍ਰ ਸਬਦਾਦਿ ਉਚਾਰੋ । ਤਾ ਪਾਛੇ ਪਤਿ ਸਬਦ ਬਿਚਾਰੋ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਬਹੁਰੇ ਦੀਜੈ । ਨਾਮ ਤੁਫੰਗ ਚੀਨ ਚਿਤਿ ਲੀਜੈ । ੭੪੬ ।
chaar naitar sabadad ucharo. ta pachhai pati sabad bicharo.
Satar Sabad koh boharo deejai. Naam tufang cheen chit leejai. (746)

ਨੈਨੋਤਮ ਪਦ ਆਦਿ ਉਚਾਰੋ । ਨਾਇਕ ਪਦ ਪਾਛੇ ਦੇ ਡਾਰੋ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਬਹੁਰਿ ਬਖਾਨੋ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਜੀਅ ਜਾਨੋ । ੭੪੭ ।
Nainotam pad aad ucharo. naiyek pad pachhai dai daro.
Satar Sabad koh bohar bakhano. naam tupak kai sabh jia jano. (747)

ਦ੍ਰਿਗੀ ਸਬਦ ਕੋ ਆਦਿ ਬਖਾਨੋ । ਤਾ ਪਾਛੇ ਨਾਇਕ ਪਦ ਠਾਨੋ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਬਹੁਰੋ ਦੀਜੈ । ਨਾਮ ਤੁਫੰਗ ਚੀਨ ਚਿਤਿ ਲੀਜੈ । ੭੪੮ ।
drigi sabad ko aad bakhano. ta pachhai naiyek pad thano.
Satar Sabad kohboharo deejai. naam tufang cheen chit leejai. (748)

ਚਖੀ ਸਬਦ ਕੋ ਆਦਿ ਉਚਾਰੋ । ਤਾ ਪਾਛੇ ਪਤਿ ਪਦ ਦੇ ਡਾਰੋ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਬਖਾਨੋ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨੋ । ੭੪੯ ।
Chakhi sabad ko aad ucharo. ta pachhai pati pad dai daro.
Satar Sabad ko bohar bakhano. sabh Sri naam tupak kai jano. (749)

ਮ੍ਰਿਗੀ ਅਧਿਧ ਕੋ ਆਦਿ ਉਚਾਰੋ । ਤਾ ਪਾਛੇ ਪਤਿ ਪਦ ਦੇ ਡਾਰੋ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਬਖਾਨੋ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਪਹਿਚਾਨੋ । ੭੫੦ ।
mirgi adhip ko add ucharo. ta pachhai pati pad dai daro.
Satar Sabad ko bokar bakhano. naam tupak kai sab pehchano. (750)

First use the word 'udar sait charmad' (deer with white coloured belly) followed by the word 'nath', and then utter the word rip. All the people should Consider it as the name of tupak (gun). (744)

Choupaiee

First use the words 'Kisa pisan charam (with black back), followed by the word 'Naiek' (master) and then the word satar. All may take it as the name of tupak (gun). (745)

First make use of the words 'char neitar' (beautiful eyes) in the beginning, and then think of the word 'pati', and then add the word satar. Think of it as the name of tufang in the mind. (746)

First use the word nainotam (deer with great beautiful eyes), in the beginning, followed by the word 'Naiek', and then utter the word Satar. Let all of us Consider it as the name of tupak (gun). (747)

First make use of the word drigi (deer with beautiful eyes), and then add the word 'Naiek' to it, followed by the word 'Satar'. This may be Considered as the name of 'tupak'. (748)

First use the word 'Chakhin' (deer with Charming eyes), followed by the word 'pati', and then utter the word 'Satar'. This may be taken by all as name of tupak. (749)

First use the word "mirgi adhip" (male deer) followed by the word 'pat', and then utter the word 'Satar'. All may Consider it as the name of tupak (gun). (750)

ਮ੍ਰਿਗੀਰਾਟ ਸਬਦਾਦਿ ਭੁਨੰਜੈ । ਤਾ ਪਾਛੈ ਪਤਿ ਪਦ ਕਹੁ ਦਿਜੈ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਅੰਤਿ ਉਚਾਰੋ । ਨਾਮ ਤੁਪਕ ਕੈ ਸਭ ਜੀਅ ਧਾਰੋ । ੭੫੧ ।
mirgiratt sabadad bhanijai. ta pachhai pati pad koh dijai.
Satar sabad ko ant ucharo. naam tupak kai sabh jia dharo. (751)

ਮ੍ਰਿਗੀ ਇੰਦ੍ਰ ਸਬਦਾਦਿ ਬਖਾਨੋ । ਤਾ ਪਾਛੈ ਨਾਇਕ ਪਦ ਠਾਨੋ ।
ਤਾ ਪਾਛੈ ਰਿਪੁ ਸਬਦ ਭਨੀਜੈ । ਨਾਮ ਤੁਫੰਗ ਚੀਨ ਚਿਤਿ ਲੀਜੈ । ੭੫੨ ।
mirgi Inder sabadad bakhano. ta pachhai naiyak pad thano.
ta pachhai rip sabad bhaneejai. Naam tufang cheen chit leejai. (752)

ਮ੍ਰਿਗੀ ਏਸਰ ਕੋ ਆਦਿ ਉਚਰੀਐ । ਤਾ ਪਾਛੈ ਪਤਿ ਪਦ ਦੇ ਡਰੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਅੰਤਿ ਬਖਾਨੋ । ਨਾਮ ਤੁਫੰਗ ਸਕਲ ਪਹਿਚਾਨੋ । ੭੫੩ ।
mirgi aisar ko aad uchariai. tapachhai pati pad ko dariai.
Satar sabad ko ant bakhano. Naam tufang sabad pehchano. (753)

ਅੜਿਲ

ਮ੍ਰਿਗੀਰਾਜ ਕੋ ਆਦਿੑਚਾਰਨ ਕੀਜੀਐ । ਤਾ ਕੇ ਪਾਛੈ ਨਾਇਕ ਪਦ ਕਹਿ ਦੀਜੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੇ ਅੰਤਿ ਬਖਾਨੀਯੋ । ਹੋ ਨਾਮ ਤੁਪਕ ਕੈ ਸਕਲ ਚਤੁਰ ਪਹਿਚਾਨੀਯੋ । ੭੫੪ ।

aril

'mirgiraj' ko aad ucharan keejiai. ta kai pachhai naiyak pad keh deejiai.
Satar sabad ko ta ko ant bakhaniou. ho naam tupak ko sakal chatur pehchaniou.
(754)

ਮ੍ਰਿਗਿਜ ਸਬਦ ਕੋ ਮੁਖ ਤੇ ਆਦਿ ਬਖਾਨੀਐ । ਤਾ ਕੇ ਪਾਛੈ ਨਾਇਕ ਪਦ ਕੋ ਠਾਨੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੇ ਅੰਤਿ ਉਚਾਰੀਐ । ਹੋ ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਹੀ ਚਤੁਰ ਬਿਚਾਰੀਐ । ੭੫੫ ।
mrigrihj sabad ko mukh tai aad bakhaniai. takai pachhai naiyak pad ko thamai.
Satar sabad ko ta ko ant uchariai. ho naam tupak kai sabh hi chatur bicharia. (755)

ਮੁਖ ਤੇ ਪ੍ਰਥਮ ਮ੍ਰਿਗੀ ਸੁ ਸਬਦ ਕੋ ਭਾਖਿਐ । ਤਾ ਕੇ ਪਾਛੈ ਨਾਇਕ ਪਦ ਕੋ ਰਾਖੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੇ ਅੰਤਿ ਉਚਾਰੀਐ । ਹੋ ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਚਤੁਰ ਚਿਤਿ ਧਾਰੀਐ । ੭੫੬ ।
mukh te pratham mirgi so sabad ko bhakhiai. takai pachhai naiyek pad ko rakhiai.
Satar sabad ko ta kai ant uchariai. ho naam tupak kai sakal chatur chit dhariai.
(756)

ਚੌਪਈ

ਮ੍ਰਿਗੀ ਅਨੁਜ ਕੋ ਆਦਿ ਉਚਾਰੋ । ਤਾ ਪਾਛੈ ਨਾਇਕ ਪਦ ਡਾਰੋ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਪ੍ਰਮਾਨਹੁ । ਨਾਮ ਤੁਫੰਗ ਸਕਲ ਜੀਅ ਜਾਨਹੁ । ੭੫੭ ।

Choupaiee

mirgi anuj ko aad ucharo. ta pachhai naiyak pad daro.
Satar sabad ko bohar parmanoh. Naam tufang sakaljia janoh. (757)

First use the word 'mirgirot', then add the word 'pati' to it, and then in the end use 'Satar' word. All may take it as the name of 'tupak' in the mind. (751)

First use the word 'Mirgi Inder' etc. in the beginning, then add the word 'Naiyak' and then the word rip. Thus consider it as the name of tufang in the mind. (752)

First use the word "mirgi aisar" (deer) followed by the word 'pati', and then add the word Satar in the end. All should Consider it as name of tufang. (753)

aril

First use the word "mirgiraj" (lion) then add the word 'Naiyek' to it and then in the end use the word Satar. All the clever persons should take it as the name of tupak. (754)

First use the word 'mirgij' (baby deer) with the mouth, followed by the word 'Naiyek', and in the end add the word Satar. All intelligent persons may Consider it as the name of tupak (gun). (755)

First say the word 'mirgi' with the mouth, followed by the word 'Naiek', and then add the word Satar at the end. All the clever ones should take it as the name of tupak (gun). (756)

Choupaiee

First say the word 'mirgi anuj' (younger deer) followed by the word 'Naiek' and then add the word Satar to it. All should Consider it as the name of tufang. (757)

ਮ੍ਰਿਗੀ ਅਨੂਜ ਕੋ ਆਦਿ ਉਚਾਰੋ । ਤਾ ਪਾਛੇ ਨਾਇਕ ਪਦ ਡਾਰੋ ।
ਸਤ੍ਰ ਸਬਦ ਬਹੁਰੋ ਸੁ ਬਖਾਨੋ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕਧ ਜਾਨੋ । ੭੫੮ ।
mirgi anuj ko aad ucharo. ta pachhai naiyek pad daro.
satar sabad boh arai so bakhanio.sabh Sri naam tupak kai jano. (758)

ਮ੍ਰਿਗੀ ਅਨੂਜ ਸਬਦਾਦਿ ਉਚਾਰੋ । ਨਾਇਕ ਪਦ ਪਾਛੈ ਦੇ ਡਾਰੋ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰ ਬਖਾਨੋ । ਨਾਮ ਤੁਫੰਗ ਸਭੈ ਜੀਅ ਜਾਨੋ । ੭੫੯ ।
mirgi anuj sabdad ucharo. naiyek pad pachhai dei daro.
satar sabad ko bohar bakhano. naam tufang sabhai jia jano. (759)

ਮ੍ਰਿਗੀ ਰਵਣ ਸਬਦਾਦਿ ਬਣਿਜੈ । ਤਾ ਪਾਛੇ ਨਾਇਕ ਪਦ ਦੀਜੈ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਬਖਾਨਹੁ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨਹੁ । ੭੬੦ ।
mirgi ravan sabdad bhanijai. ta pachhai naiyek pad dijai.
Satar sabad ko bohar bakhanoh. sabh Sri naam tupak kai janoh. (760)

ਮ੍ਰਿਗਜਾਇਕ ਪਦ ਆਦਿ ਬਖਾਨੈ । ਤਾ ਪਾਛੇ ਨਾਇਕ ਪਦ ਠਾਨੈ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਭਣਿਜੈ । ਨਾਮ ਬੰਦੂਕ ਜਾਨ ਜੀਅ ਧਾਰ । ੭੬੧ ।
mrigjaiek pad aad bakhanai. tapachhai naiyek pad thanai.
Satar sabad ko bohar bharinjai. naam bandook jaan jia lijai. (761)

ਦੋਹਰਾ
ਆਦਿ ਮ੍ਰਿਗੀਜਾ ਉਚਰਿ ਕੈ ਪਤਿ ਰਿਪੁ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਸੁ ਧਾਰ । ੭੬੨ ।
Dohra
aad mirgija uchar kai pati rip ant uchar.
naam tupak kai hoat hai leejoh so kab so dhar. (762)

ਤ੍ਰਿਣਚਰ ਆਦਿ ਉਚਾਰ ਕੈ ਪਤਿ ਅਰਿ ਬਹੁਰਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁਘਰ ਸਵਾਰ । ੭੬੩ ।
trinchar aad uchar kai pati ari bohar uchar.
naam tupak kai hoat hai leejoh sughar swar. (763)

ਅੜਿਲ
ਤ੍ਰਿਣਚਰ ਪਦ ਕੋ ਆਦਿ ਉਚਾਰਨ ਕੀਜੀਐ । ਨਾਥ ਸਬਦ ਕੋ ਤਾ ਕੈ ਪਾਛੈ ਦਜੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੇ ਅੰਤਿ ਬਖਾਨੀਐ । ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮੁ ਸੁ ਚਤੁਰ ਪਛਾਨੀਐ । ੭੬੪ ।
aril
Trinchar pad ko aad ucharan keejiai. nam sabad ko ta kai pachhai deejiai.
Satar sabad ko ta ke ant bakhaniai. Sakal tupak kai naam So chatur pachhaniai.
(764)

First use of the word 'mirgi anuj' followed by the wod 'Naiek, and that add the word "Satar". All may consider it as the name of tupak. (758)

First use the word "mirgi anuj", followed by the word 'Naiek, and then add the word 'Satar'. All may consider it in mind as the name of tufang. (759)

First use the word 'mirgi ravan' (deer) then add the word 'Naiek' to it, and then the word satar be added. All may consider it as the name of tupak. (760)

First use the word 'mrigjaiek' (baby deer) followed by the word 'Naiek', and then add the word 'satar'. Consider this in mind as the name of gun. (761)

Dohra

First use the word "mirgeeja" (deer), then add the words 'pati rip', at the end. This is the name of tupak (gun). Good poets may think of it. (762)

First use the word "trinchar" (animal grazing grass-deer) followed by the words "pati ari". This would result in the name of tupak (gun). Let the wise persons realize it thoughtfully. (763)

aril

First use the word "trinchar", then add the word 'Nath' to it, and then add at the end the word 'Satar'. This would lead to the names of tupak (gun). All Intellectuals should realize it. (764)

ਤ੍ਰਿਣਭਖ ਪਦ ਕੋ ਆਦਿ ਉਚਾਰਨ ਕੀਜੀਐ । ਨਾਇਕ ਪਦ ਕੋ ਤਾ ਕੇ ਪਾੜੇ ਦੀਜੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੋ ਅੰਤਿ ਉਚਾਰੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਪ੍ਰਬੀਨ ਬਿਚਾਰੀਐ । ੭੬੫ ।
trinbhakhpaad ko aad ucharan keejiai. Naiyek pad ko ta kai pachhai deejiai.
Satar sabad ko ta kai ant uchariai. ho sakal tupak kai naam parbeen beechariai.
(765)

ਚੌਪਈ

ਤ੍ਰਿਣਹਾ ਪਦ ਕੋ ਆਦਿ ਨਖਾਨੋ । ਤਾ ਪਾਛੈ ਨਾਇਕ ਪਦ ਠਾਨੋ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਉਚਾਰੋ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਬਿਚਾਰੋ । ੭੬੬ ।

Choupaiee

atrinha pad ko aad bakhano. ta pachhai Naiyek pad thano.
Satar sabad ko bohar ucharo. naam tupak kai sakal bicharo. (766)

ਅੜਿਲ

ਤ੍ਰਿਣਹਾਤ੍ਰੀ ਕੋ ਆਦਿ ਉਚਾਰਨ ਕੀਜੀਐ । ਤਾ ਕੋ ਪਾਛੇ ਨਾਥ ਸਬਦ ਕੋ ਦੀਜੀਐ ।
ਤਾ ਕੇ ਪਾਛੇ ਸਤ੍ਰ ਸਬਦ ਜੋ ਠਾਨੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੋ ਨਾਮ ਚਤੁਰ ਚਿਤਿ ਜਾਨੀਐ । ੭੬੭ ।

aril

'trinhatari' ko aad ucharan keejiai. ta kai pachhai Nath Sabad ko deejiai.
takai pachhai satar sabad ko thaniai. ho sakal tupak kai naam chatur chit janiai.
(767)

ਤ੍ਰਿਣ ਭਛੀ ਕੋ ਆਦਿ ਬਖਾਨਨ ਕੀਜੀਐ । ਨਾਇਕ ਪੰਦ ਕੋ ਤਾ ਕੇ ਪਾਛੇ ਦੀਜੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਕਹੀਓ ਬਹੁਰਿ ਸੁਧਾਰਿ ਕੈ । ਹੋ ਨਾਮ ਤੁਪਕ ਕੇ ਲੀਜਹੁ ਸਕਲ ਬਿਚਾਰ ਕੈ । ੭੬੮ ।
trin bhachhi ko aad bakhanan keejiai. Naiyek pad ko takai pachhai deejiai.
Satat Sabad ko kehio bohar sudhar kai. ho naam tupak kai leejoh sakal bichar kai.
(768)

ਤ੍ਰਿਣਹਾ ਰਿਪੁ ਕੋ ਆਦਿ ਬਖਾਨਨ ਕੀਜੀਐ । ਨਾਥ ਸਬਦ ਕੋ ਤਾ ਕੇ ਪਾਛੈ ਦੀਜੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੇ ਅੰਤਿ ਬਖਾਨੀਐ । ਹੋ ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਚਤੁਰ ਪਹਿਚਾਨੀਐ । ੭੬੯ ।
trin ha 'rip' hai aad bakhanan keejiai. nath sabad kai ta ko ant pachhai deejiai.
Satar Sabad ko ta kai ant bakhaniai. ho naam tupak kai sakal chatur prhchaniai.
(769)

ਦੋਹਰਾ

ਤ੍ਰਿਣਰਿਪੁ ਆਦਿ ਉਚਾਰਿ ਕੈ ਪਤਿ ਰਿਪੁ ਅੰਤਿ ਉਚਾਰ ।
ਸਭ ਹੀ ਨਾਮ ਤੁਫੰਗ ਕੇ ਲੀਜਹੁ ਸੁਘਰ ਸੁਧਾਰ । ੭੭੦ ।

Dohra

trin rip aad uchar kai pati rip ant uchar.
sabh hi naam tufang kai leejoh sughar sudhar. (770)

First use the word 'trinbhakh', followed by the word 'Naiek', and then add the word 'satar', at the end. O wise persons ! Consider this as the name of tupak (gun). (765)

Choupaiee

First use the word 'trinha' (deer-eating grass) folowed by the word 'Naiek', and then utter the word 'satar'. All may Consider it as the name of tupak (gun). (766)

Aril

First use the word "trinhatri" (female deer) followed by the word 'Nath' and then add the word 'Satar'. This would represent the name of tupak (gun). All wise persons may Consider it. (767)

First use the word "trin bhachhi", then add the word 'Naiek', and then use the word "Satar". All persons should Consider it thought fully as the name of tupak (gun).(768)

First use the word 'trinha', rip", followed by the word 'Nath', and then use the word 'satar' at the end. This would lead to the name of tupak (gun). All Intelligent persons may consider it fully. (769)

Dohra

First use the word "trinrip", followed by the word 'pati rip' at the end. This refers to the name of tufang. All the wise persons should think over it. (770)

ਚੌਪਈ

ਤ੍ਰਿਣਰਿਪੁ ਆਦਿ ਉਚਾਰਨ ਕੀਜੈ । ਤਾ ਪਾਛੈ ਨਾਇਕ ਪਦ ਦੀਜੈ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਉਚਾਰੋ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਬਿਚਾਰੋ । ੭੭੧ ।

Choupaiee

trin rip aad ucharan keejai ta pachhai naiek pad deejai.
Satar sabad ko bohar ucharo. naam tupak kai sakal bicharo. (771)

ਭੂਜ"ਤਕ ਸਬਦਾਦਿ ਉਚਾਰੋ । ਨਾਇਕ ਤਾ ਪਾੜੇ ਪਦ ਡਾਰੋ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਭਣਿਜੈ । ਨਾਮ ਤੁਫੰਗ ਚੀਨ ਚਿਤਿ ਲਿਜੈ । ੭੭੨ ।

bhujantak sabadad ucharo. Naiyek ta pachhai pad daro.
Satar Sabad ko bohar bhanijai. Naam tufang cheen chit lijai. (772)

ਪ੍ਰਿਥੀਜ ਅਰਿ ਸਬਦਾਦਿ ਉਚਾਰੋ । ਤਾ ਪਾਛੇ ਨਾਇਕ ਪਦ ਡਾਰੋ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਬਖਾਨੋ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਪਹਿਚਾਨੋ । ੭੭੩ ।

pribeej ari sabadad ucharo. ta pachhai naiyek pad daro.
Satar Sabad kai bohar bakhano. Naam tupak kai sabh pehchano. (773)

ਅੜਿਲ

ਭੂ ਸੁਤ ਰਿਪੁ ਸਬਦਾਦਿ ਬਖਾਨਨ ਕੀਜੀਐ । ਤਾ ਕੇ ਪਾਛੇ ਬਹੁਰਿ ਨਾਥ ਪਦ ਦੀਜੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੇ ਅੰਤਿ ਉਚਾਰੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਪ੍ਰਬੀਨ ਬਿਚਾਰੀਐ । ੭੭੪ ।

aril

bhu sut rip sabadad bakhanan keejai. ta kai pachhai bohar nath pad deejiai.
Satar sabad ko ta kai ant uchariai. ho sakal tupak kai naam parbeen bichariai. (774)

ਚੌਪਈ

ਉਰਵਿਜ ਸਬਦ ਸੁ ਆਦਿ ਉਚਾਰੋ । ਰਿਪੁ ਨਾਇਕ ਪਾਛੇ ਪਦ ਡਾਰੋ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਭਣਿਜੈ । ਨਾਮ ਤੁਫੰਗ ਚੀਨ ਚਿਤਿ ਲਿਜੈ । ੭੭੫ ।

Choupaiee

urvij sabad so aad ucharo. rip naiek pachhai pad daro.
Satar Sabad ko bohar bharinjai. Naam tufang cheen chit lijai. (775)

ਬੈਸੁੰਧਰਜਾ ਸਤ੍ਰ ਉਚਾਰੋ । ਨਾਇਕ ਸਬਦ ਅੰਤਿ ਦੇ ਡਾਰੋ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਉਚਰੀਐ । ਨਾਮ ਬੰਦੂਕ ਚਿਤ ਮੈ ਧਰੀਐ । ੭੭੬ ।

baisundharja satar ucharo. Naiek sabad ant ko daro.
Satar sabad ko bohar uhariai. Naam bandook chit mein dhariai. (776)

ਧੁਰਿਨ ਆਦਿ ਉਚਾਰਨ ਕੀਜੈ । ਜਾਂ ਰਿਪੁ ਪਦ ਕੋ ਪਾਛੈ ਦੀਜੈ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਬਖਾਨੋ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਪਛਾਨੋ । ੭੭੭ ।

dhuran aad ucharan keejai. ja rip pad ko pachhai deejai.
Satar sabad ko bohar bakhano. naam tupak kai sakal pachhano. (777)

Choupaiee

First use the word "trinrip", followed later by the word Naiek and then add the word Satar to it. All should Consider it as the name of tupak. (771)

First use the word "bhujantik" (deer- who finishes grass), then add the word Naiek, followed by the word 'Satar'. Consider this in mind as the name of tufang. (772)

First use the word 'pritheej ari' (enemy of grass-deer), followed by the word Naiek, and then add the word 'Satar' to it. All may Considér it as the name of tupak (gun). (773)

aril

First utter the words "bhu Sut rip" (enemy of grass produced by earth-deer), then add the word Satar at the end. All the Intelligent persons may Consider it as the name of tupak (gun). (774)

Choupaiee

First use the word 'Urvij' (son of the soil-grass), followed by the words rip naiek and then add the word Satar. This may be considered in mind as the name of tufang.(775)

First use the word 'baisundharja' (son of the soil-grass), followed by the word naiek, and then add the word Satar. Consider this in mind as the name of the gun. (776)

First use the word 'dhurni (Earth), followed by the words 'ja rip', and then utter the word satar. All should recognize it as the name of tupak (gun). (777)

ਦ੍ਵੀਪਨਿ ਅਦਿ ਸਬਦ ਕੋ ਦਿਜੈ । ਜਾ ਪਾਛੇ ਚਰ ਸਬਦ ਭਨਿਜੈ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰ ਉਚਾਰੋ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਸਵਾਰੋ । ੭੭੮ ।
davipan aad sabad kai dijai. ja pachhai char sabad bhanijai.
satar sabad ko bohar ucharo. naam tupak kai sakal savaro. (778)

ਸਿਸਟਨਿ ਪਦ ਕੋ ਆਦਿ ਉਚਾਰੋ । ਜਾ ਕਹਿ ਚਰ ਪਾਛੇ ਦੇ ਡਾਰੋ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਭਣਿਜੈ । ਨਾਮ ਤੁਫੰਗ ਚੀਨ ਚਿਤ ਲਿਜੈ । ੭੭੯ ।
Sistan pad ko aad ucharo. ja keh char pachhai dai daro
satar sabad ko bohar bhanijai. naam tufang cheen chit lijai. (779)

ਧਰਨਿ ਸਬਦ ਕੋ ਆਦਿ ਉਚਾਰੋ । ਜਾ ਚਰ ਪਦ ਪਾਛੇ ਤਿਹਿ ਡਾਰੋ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਬਖਾਨਹੁ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨਹੁ । ੭੮੦ ।
dharan sabad ko aad ucharo. ja char pad pachhai keh daro.
satar sabad ko bohar bakhanoh. Sabh Sri naam tupak kai janoh. (780)

ਧਰਾ ਸਬਦ ਕੋ ਆਦਿ ਬਖਾਨੋ । ਜਾ ਚਰ ਪਦ ਪਾਛੇ ਤਿਹ ਠਾਨੋ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਉਚਾਰੋ । ਨਾਮ ਤੁਫੰਗ ਸਕਲ ਚਿਤਿ ਧਾਰੋ । ੭੮੧ ।
dhara sabad ko aad bakhano. ja char pad pachhai the thano.
Satar sabad ko bohar ucharo. naam tufang Sakal Chit dharo. (781)

ਦੋਹਰਾ

ਭੂਮਿਜ ਆਦਿ ਉਚਾਰਿ ਕੈ ਚਰ ਪਦ ਬਹੁਰਿ ਉਚਾਰਿ ।
ਰਿਪੁ ਕਹਿ ਨਾਮ ਤੁਫੰਗ ਕੇ ਲੀਜਹੁ ਸੁ ਕਬਿ ਸੁ ਧਾਰ । ੭੮੨ ।

Dohra

bhumij aad uchar kai char pad bohar uchar.
rip keh naam tufang kai leejoh so kab so dhaar. (782)

ਚੌਪਈ

ਦ੍ਰੁਮਨੀ ਆਦਿ ਉਚਾਰਨ ਕੀਜੈ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਦੀਜੈ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਬਖਾਨੋ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਪਹਿਚਾਨੋ । ੭੮੩ ।

Choupaiee

drumani aad ucharan keejai. ja char keh naiek pad deejai.
Satar sabad ko bohar bakhano. naam tupak kai sabh pehchano. (783)

ਬ੍ਰਿਛਨਿਜ ਆਦਿ ਉਚਾਰਨ ਕੀਜੈ । ਚਰਨਾਇਕ ਪਾਛੇ ਪਦ ਦੀਜੈ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਭਣਿਜੈ । ਨਾਮ ਤੁਫੰਗ ਚੀਨ ਚਿਤਿ ਲਿਜੈ । ੭੮੪ ।
brichhnij aad ucharan keejai. Charnaiek pachhai pad deejai.
Satar sabad ko bohar bharinjai. naam tufang cheen chit lijai. (784)

First use the word 'dripan' (Earth with seven, Islands), followed by the words 'ja char', and then add the word satar to it. All may consider it as the name of tuupak (gun). (778)

First use the word 'Sistan' (Universe), followed by the words ja char, and then add the word satar Consider thus in mind as the name of tufang. (779)

First use the word 'dharan', followed bybthe words 'ja char', and then add the word satar to it. All may take it as the name of tupak (gun). (780)

First use the word in the beginning the word 'dhara', followed by the words 'ja char', and then add the word satar. All should consider it in mind as the name of tufang. (781)

Dohra

First use the word "bhumij", followed by the word 'char' and then add the word 'rip'. This would represent the name of tufang. The poets may think over it. (782)

Choupaiee

First use the word "drumani" (Earth full of trees), followed by the words 'Ja char", followed by the word Naiek, and then add the word Satar. All may Consider it as the name of tupak (gun). (783)

First use the word 'brichhnij', (grass) followed by the word 'Charnaiek', then add the word 'Satar' to it. Consider it in mind as the name of tufang. (784)

ਧਰਏਸਰਣੀ ਆਦਿ ਬਖਾਨੋ । ਤਾ ਪਾਛੇ ਜਾ ਚਰ ਪਦ ਠਾਨੋ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਬਖਾਨਹੁ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨਹੁ । ੭੮੫ ।
dhardaisarni aad bakhano. ta pachhai ja char pad thano.
Satar Sabad ko bohar bakhanoh. sabh Sri naam tupak kai janoh. (785)

ਧਰਾਰਾਟਨੀ ਆਦਿ ਉਚਾਰੋ । ਜਾ ਨਾਇਕ ਚਰ ਸਬਦ ਬਿਚਾਰੋ ।
ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨੋ । ਯਾ ਮੈ ਕਛੂ ਭੇਦ ਨਹੀ ਮਾਨੋ । ੭੮੬ ।
dhararatani aasd ucharo. Ja naiek char sabad bicharo.
Sabh Sri naam tupak kai jano. ya mein kachh bheid nahi mano. (786)

ਅੜਿਲ

ਬਾਰਿਧਨੀ ਸਬਦਾਦਿ ਉਚਾਰਨ ਕੀਜੀਐ । ਜਾ ਚਰ ਨਾਇਕ ਸਬਦ ਅੰਤਿ ਤਿਹ ਦੀਜੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੇ ਅੰਤ ਉਚਾਰੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਚਤੁਰ ਚਿਤਿ ਧਾਰੀਐ । ੭੮੭ ।
aril
baardhani sabadad ucharan keejiai. ja char naiek sabad ant the deejiai.
satar sabad ko ta ko ant uchariai. ho sakal tupak kai naam chatur chit dharia. (787)

ਸਾਮੁਦ੍ਰਨਿ ਸਬਦਾਦਿ ਉਚਾਰੋ ਜਾਨਿ ਕੈ । ਜਾ ਚਰ ਪਦ ਤਾ ਕੇ ਪੁਨਿ ਪਾਛੇ ਠਾਨਿ ਕੈ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੇ ਅੰਤਿ ਉਚਾਰੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਪ੍ਰਬੀਨ ਬਿਚਾਰੀਐ । ੭੮੮ ।
Saamdarun sabadad uchar jaan kai. ja char pad ta ko pun pachhai thaan kai.
Satar Sabad ta kai ant uchariai. ho sakal tupak kai naam parbeen bichariai.

ਨੀਰਰਾਸਿ ਕੋ ਆਦਿ ਉਚਾਰਨ ਕੀਜੀਐ । ਜਾ ਚਰ ਨਾਇਕ ਸਬਦ ਅੰਤਿ ਤਿਹ ਦੀਜੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੇ ਅੰਤਿ ਬਖਾਨੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸਾਚ ਪਹਿਚਾਨੀਐ । ੭੮੯ ।
neeraras ko aad ucharan keejiai. ja char naiek sabad ant the deejiai.
Satar Sabad ko ta ko ant bakhaniai. ho sakal tupak kai naam saach pehchaniai.
(789)

ਚੌਪਈ

ਨੀਰਾਲਯਨੀ ਆਦਿ ਉਚਾਰੋ । ਜਾ ਚਰ ਨਾਇਕ ਬਹੁਰਿ ਬਿਚਾਰੋ ।
ਤਾ ਕੇ ਅੰਤਿ ਸਤ੍ਰ ਪਦ ਦੀਜੈ । ਨਾਮ ਤੁਫੰਗ ਚੀਨ ਚਿਤਿ ਲੀਜੈ । ੭੯੦ ।
Choupaiee
neeraleyani aad ucharo. ja char naiek bohar bichar.
takai ant Satar pad deejai. Naam tufang cheen chit leejai. (790)

ਅੜਿਲ

ਨੀਰਧਨੀ ਸਬਦਾਦਿ ਉਚਾਰੋ ਜਾਨਿ ਕੈ । ਜਾ ਚਰ ਨਾਇਕ ਪਦ ਕੋ ਪਾਛੇ ਠਾਨਿ ਕੈ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੇ ਅੰਤਿ ਉਚਾਰੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਪ੍ਰਬੀਨ ਬਿਚਾਰੀਐ । ੭੯੧ ।
aril
neerdhani sabadad ucharo jaan kai. ja char naiek pad ko pachhai thaan kai.
Satar sabad ko ta ko ant uchariai. ho sakal tupak kai naam parbeen bichariai. (791)

First use the word 'paraisarni' (soil with trees) followed by the words 'Ja char', and then add the word satar. All should consider it as the name of tupak. (785)

First use the word 'dhara ratni' (Earth with water) followed by the words "Ja char naiek", all may consider them as names of tupak (gun). There is no difference, whatsoever. (786)

aril

First use the word "bardhani" (soil with water), followed by the word Satar at the end. This would represent the name of tupak. All wise persons may realize it. (787)

First use the word 'Samundran' (Soil with the ocean), followed by the words 'Ja Char' and then add the word Satar at the end. All wise persons may consider it as the name of tupak (gun). (788)

First use the word 'neerras' (Earth with the ocean), followed by the words "Jachar naiek" and the word Satar. All should truly Consider it as the name of tupak (gun). (789)

Choupaiee

First use the word 'Neeraleyni' (Earth soaking water) followed by Ja Char Naiek, and then add at the end the word Satar. Consider it in mind as name of tufang.(790)

aril

First use the word 'neerdhani' (Earth) followed by the word 'Ja Char' and then add the word Satar at the end. All the Intelligent persons should consider it as the name of tupak (gun). (791)

ਦੋਹਰਾ

ਬਾਰਾਲਯਨੀ ਆਦਿ ਕਹਿ ਜਾ ਚਰ ਪਤਿ ਦੇਹੁ ।
ਸਤ੍ਰ ਸਬਦ ਪੁਨਿ ਭਾਖਿਐ ਨਾਮ ਤੁਪਕ ਲਖਿ ਲੇਹੁ । ੭੯੨ ।

Dohra

baraleyani aad keh ja char pati pad dehi.
Satar Sabad pun bhakhiai naam tupak lakh leho. (792)

ਅੜਿਲ

ਜਲ ਰਾਸਨਨੀ ਆਦਿ ਉਚਾਰਨ ਕੀਜੀਐ । ਜਾ ਚਰ ਨਾਇਕ ਪਦ ਤਿਹ ਪਾਛੈ ਦੀਜੀਐ ।
ਸਤ੍ਰ ਪਦ ਕੋ ਤਲ ਕੇ ਅੰਤਿ ਉਚਾਰੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁ ਕਬਿ ਬਿਚਾਰੀਐ । ੭੯੩ ।

aril

jal rasnani aad ucharan keejiai. ja chai naiek pad The pachhai deejiai.
Satar pad ko ta ant uchariai. ho sakal tupak ke naam so kab bicharia. (793)

ਚੌਪਈ

ਕੰਨਿਧਨੀ ਸਬਦਾਦਿ ਭਣਿਜੈ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਦਿਜੈ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਅੰਤਿ ਉਚਾਰੋ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਬਿਚਾਰੋ । ੭੯੪ ।

Choupaiee

kanidhani sabadad bharinjai. ja char keh naiek pad dijai.
Satar sabad ko ant ucharo. naam tupak kai sakal bicharo. (794)

ਅੰਬੁਜਨੀ ਸਬਦਾਦਿ ਬਖਾਨੋ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਠਾਨੋ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਭਣਿਜੈ । ਨਾਮ ਤੁਫੰਗ ਚੀਨ ਚਿਤਿ ਲਿਜੈ । ੭੯੫ ।
ambujani sabadad bakhano. ja char keh naiek pad thano.
Satar Sabdad ko bohar bhanijai. naam tufang cheen chit lijai. (795)

ਜਲਨੀ ਆਦਿ ਬਖਾਨਨ ਕੀਜੈ । ਜਾ ਚਰ ਪਤਿ ਪਾਛੈ ਪਦ ਦੀਜੈ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਅੰਤਿ ਬਖਾਨੋ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਪਛਾਨੋ । ੭੯੬ ।
jalni aad bakhanan keejai. ja char pati pachhai pad deejai.
Satar sabad ko ant bakhano. naam tupak kai sakal pachhano. (796)

ਪਾਨਿਨਿ ਆਦਿ ਉਚਾਰਨ ਕੀਜੈ । ਜਾ ਚਰ ਪਤਿ ਸਬਦ"ਤਿ ਭਣੀਜੈ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਉਚਾਰੋ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਬਿਚਾਰੋ । ੭੯੭
paanin aad ucharan keejai. ja char pati sabdant bhanijai.
Satar sabad ko bohar ucharo. naam tupak kai sabh sakal bicharo. (797)

ਅੰਬੁਜਨੀ ਸਬਦਾਦਿ ਭਣਿਜੈ । ਜਾ ਚਰ ਪਤਿ ਸਬਦ"ਤਿ ਕਹਿਜੈ ।
ਸਤ੍ਰ ਸਬਦ ਬਹੁਰੋ ਤੁਮ ਠਾਨੋ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਪਹਿਚਾਨੋ । ੭੯੮ ।
ambujani sabadad bharinjai. ja char pat sabadant kehijai.
Satar sabad boharo tum thaano. naam tupak kai sabh pehchano. (798)

Dohra

First utter the word 'barleyani' (Earth) followed by the words 'Ja Char pati', and then add the word satar. Those may be Considered as names of tupak (gun). (792)

aril

First use the words jal rasnani', followed by the words 'Ja char' Naiek', and then in the end the word Satar. This makes the name of tupak. Lat the poets think about it.(793)

Choupaiee

First use the word 'kanidhani' (soil with water), followed by the words 'Ja Char naiek', and then in the end add the word satar. All may Consider it as the name of tupak (gun). (794)

First use the word 'ambujani' (Earth) followed by the words 'Ja Char naiek' and then add the word satar. Consider this name as tufang in the mind. (795)

First use the word 'Jalni' (Earth) then add the words 'Ja char pati', and then use the word 'Satar' in the end. Consider it as the name of tupak by all people. (796)

First use the word 'parnin' (Earth full of water), then utter the word 'Ja char pati' at the end, and add the word satar. All people may Consider it as the name of tupak (gun). (797)

First use the word ambjani (Earth) and at its end use the words 'Ja char pati', then add the word Satar. All would recognize it as the name of tupak (gun). (798)

ਦੁਹਰਾ

ਬਾਰਿਨਿ ਆਦਿ ਉਚਾਰਿ ਕੈ ਜਾ ਚਰ ਧਰ ਪਦ ਦੇਹੁ ।
ਸਤ੍ਰ ਉਚਾਰੁ ਤੁਫੰਗ ਕੇ ਨਾਮ ਚਤੁਰ ਲਖਿ ਲੇਹੁ । ੭੯੯ ।

Dohra

barin aad uchar kai ja char dhar pad deho.
satar uchar tufang kai naam chatur lakh leho. (799)

ਅੜਿਲ

ਬਾਰਿਜਨੀ ਸਬਦਾਦਿ ਉਚਾਰੋ ਜਾਨਿ ਕੈ । ਜਾ ਚਰ ਪਤਿ ਪਦ ਕੋ ਤਿਹ ਪਾਛੇ ਠਾਨਿ ਕੈ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੇ ਅੰਤਿ ਉਚਾਰਿ ਕੈ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁ ਲੇਹੁ ਬਿਚਾਰਿ ਕੈ । ੮੦੦ ।

aril

barijani sabadad ucharo jaan kai. ja char pati pad ko the pachhai thaan kai.
Satar sabad ko ta ko ant uchar kai. ho sakal tupak ke naam so leho bichar kai. (800)

ਜਲਨਿਧਨੀ ਸਬਦਾਦਿ ਉਚਾਰਨ ਕੀਜੀਐ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਬਹੁਰੋ ਦੀਜੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੇ ਅੰਤਿ ਉਚਾਰੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਪ੍ਰਬੀਨ ਬਿਚਾਰੀਐ । ੮੦੧ ।
Jalnidhni sabadad ucharan keejiai ja char keh naiek pad boharo deejiai.
Satar sabad ko ta ant uchariai. ho sakal tupak ke naam parbeen bichariai. (801)

ਚੌਪਈ

ਮੇਘਜਨੀ ਸਬਦਾਦਿ ਉਚਾਰੋ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਡਾਰੋ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਭਣਿਜੈ । ਨਾਮ ਤੁਫੰਗ ਜਾਨ ਜੀਅ ਲੀਜੈ । ੮੦੨ ।

Choupaiee

meghjani sabadad ucharoa. Ja char keh naiek pad darai.
satar sabad ko bohar bharinjai. Naam tufang jaan jia leejai. (802)

ਅੰਬੁਦਨੀ ਸਬਦਾਦਿ ਬਖਾਨੋ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਠਾਨੋ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਉਚਾਰੋ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਬਿਚਾਰੋ । ੮੦੩ ।
'ambundani' sabadad bakhano. Ja char keh naiek pad thanai.
satar sabad ko bohar ucharo. Naam tupak kai sakal bicharo. (803)

ਹਰਿਨੀ ਆਦਿ ਉਚਾਰਨ ਕੀਜੈ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਦੀਜੈ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਬਖਾਨੋ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਪਛਾਨੋ । ੮੦੪ ।
harini aad ucharan keejai. Ja char keh naiek pad deejai.
satar sabad kai bohar bakhano. Naam tupak kai sakal pachhanai. (804)

ਬਾਰਿਦਨੀ ਸਬਦਾਦਿ ਬਖਾਨੋ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਠਾਨੋ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਉਚਾਰੋ । ਨਾਮ ਤੁਪਕ ਸਭ ਹੀਏ ਬਿਚਾਰਹੁ । ੮੦੫ ।
baridini sabadad bakhanai. Ja char keh naiek pad thanai.
satar sabad ko bohar ucharo. Naam tupak sabh hiai bicharoh. (805)

Dohra

First use the word 'barin', then add the words 'Ja char dhar', followed by the word Satar. This makes the name of tufang. The learned people may ponder over it.(799)

aril

First use the word 'barijni' (Earth), followed by the words 'Ja char pati', and finally add the word 'Satar' in the end. This would lead to the name of tupak (gun). All may think over it. (800)

First use the word 'Jalnidni' (Earth) followed by the word 'Ja char Naiek' and add the word Satar in the end. This would lead to the name of tupak (gun). All Intelligent persons may think over it. (801)

Choupaiee

First use the word 'meghjani' (Earth), followed by 'Ja char naiek', and then utter the word 'Satar' Consider this in your mind as the name of tufang. (802)

First use the word abundani (Earth having the oceans of water), followed by the words 'Ja char naiek', then add the word Satar. All may Consider this as the name of tupak (gun). (803)

First use the word 'harini' (Earth) bicharo then add the words 'Ja char' followed by the word 'Satar'. All may take it as the name of tupak (gun). (804)

First utter the word ' baridini' (Earth) followed by "Jar char naiek", and then add the word Satar. All should Consider this name in mind as that of tupak (gun). (805)

ਨਦਿਨੀ ਆਦਿ ਉਚਾਰਨ ਕੀਜੈ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਦੀਜੈ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਬਖਾਨੋ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਜੀਅ ਜਾਨੋ । ੮੦੬ ।
nadini aad ucharan keejai Ja char keh naiek pad deejai.
satar sabad ko boharbakhanai. Naam tupak kai sabh jia jano. (806)

ਅੜਿਲ

ਨਯਨੀ ਸਬਦ ਸੁ ਮੁਖ ਤੇ ਆਦਿ ਉਚਾਰੀਐ । ਜਾ ਚਰ ਕਹਿ ਪਦ ਨਾਇਕ ਪਦ ਪੁਨਿ ਦੇ ਡਾਰੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਤਾ ਕੈ ਅੰਤਿ ਬਖਾਨੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਚਤੁਰ ਚਿਤਿ ਜਾਨੀਐ । ੮੦੭ ।

aril

neyini sabad so mukh te aad uchariai. Ja char keh naiek pad pun dei dariai.
satar sabad koh ta kai ant bakhaniai. ho sakal tupak kai naam chatur chit janiai. (807)

ਸਰਤਿਨ ਸਬਦ ਸੁ ਮੁਖ ਤੇ ਆਦਿ ਬਖਾਨੀਐ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਪਾਛੇ ਠਾਨੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੇ ਅੰਤਿ ਉਚਾਰੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਪ੍ਰਬੀਨ ਬਿਚਾਰੀਐ । ੮੦੮ ।
Sartan sabad so mukh tai aad bakhaniai. Ja char keh naiek pad pachhai thaniai.
satar sabad ko ta ko ant uchariai. ho sakal tupak kai naam parbeen bichariai. (808)

ਨਾਦਿਨਿ ਮੁਖ ਤੇ ਸਬਦ ਉਚਾਰਨ ਕੀਜੀਐ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਬਹੁਰੋ ਦੀਜੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਤਾ ਕੇ ਅੰਤਿ ਬਖਾਨੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਚਤੁਰ ਚਿਤਿ ਜਾਨੀਐ । ੮੦੯ ।
nadin mukh tai sabad ucharan keejiai. Ja char keh naiek pad boharai deejiai.
satar sabad ko ta ko ant bakhaniai. ho sakal tupak kai naam chatur chit janiai. (809)

ਜਲਨੀ ਮੁਖ ਤੇਂ ਆਦਿ ਉਚਾਰਨ ਕੀਜੀਐ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਪਾਛੇ ਦੀਜੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੇ ਅੰਤਿ ਉਚਾਰੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸਮੰਤ੍ ਬਿਚਾਰੀਐ । ੮੧੦ ।
Jalni mukh tai aad ucharan keejiai. Ja char keh naiek pad pachhai deejiai.
satar sabad kai ta kai ant uchariai. ho sakal tupak kai naam sumantar bichariai. (810)

ਆਦਿ ਤਰੰਗਨਿ ਸਬਦ ਉਚਾਰੋ ਜਾਨਿ ਕੈ । ਜਾ ਚਰ ਕਹਿ ਪਦ ਨਾਇਕ ਪਦ ਬਹੁਰੋ ਠਾਨਿ ਕੈ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੇ ਅੰਤਿ ਉਚਾਰੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਮੰਤ੍ ਬਿਚਾਰੀਐ । ੮੧੧ ।
aad trangan sabad ucharo jaan kai. Ja char keh naiek pad boharo thaan kai.
satar sabad koh ta kai ant uchariai. ho sakal tupak kai naam sumantar bichariai. (811)

ਆਦਿ ਕਰਾਰਨਿ ਸਬਦ ਉਚਾਰੋ ਬਕਤ੍ ਤੇ । ਜਾ ਚਰ ਕਹਿ ਪਦ ਨਾਇਕ ਪਦ ਉਚਰੋ ਚਿਤ ਤੇ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੇ ਅੰਤਿ ਬਖਾਨੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਬੁਧਿ ਬਖਾਨੀਐ । ੮੧੨ ।
aad kararan sabad ucharo bakatar tai. Ja char keh naiek pad ucharo chit lai.
satar sabad ko ta ko ant bakhaniai.. ho sakal tupak kai naam subudh bakhaniai. (812)

First use the word 'nadini', followed by "Ja char naiek", and then add the word Satar at the end. All should Consider this as the name of tupak (gun). (806)

aril

First use the word 'neyani' (Earth with many rivers), followed by the word 'Ja char naiek', and then add the word 'Satar', in the end. This would appear as the name of tupak. All may keep it in mind. (807)

First use the word Sartan (Earth with many rivers), followed by the words "Ja char naiek", and then add the words 'Satar' at the end'. This represents the name of tupak. All intelligent persons may think over it. (808)

First use the word 'nadin' (soil with rivers), followed by the word 'Ja char naiek', and then add the word 'Satar' at the end. This would be the name of tupak gun). All learned persons should think over it. (809)

First use the word 'Jalni' (soil with water), followed by the words. 'Ja char naiek', and then add the word Satar at the end, and then this is the name of tupak (gun). (810)

First use the word trangan (Earth with rivers of waves) followed y"Ja char naiek", and then add the word 'Satar' at the end. This boils down to the name of tupak (gun). All Friends ! Note it please. (811)

First use the word ' 'kararan' (soil with rivers with thorns) with the mouth, followed by the words 'Ja char naiek' in the heart, and keep the word 'Satar' at the end. All wise persons may think over it. (812)

ਫੇਨਨਨੀ ਸਬਦਾਦਿ ਉਚਾਰਨ ਕੀਜੀਐ । ਜਾ ਚਰ ਕਹਿ ਪਦ ਨਾਇਕ ਪਦ ਬਹੁਰੇ ਦੀਜੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੇ ਅੰਤਿ ਬਖਾਨੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਪ੍ਰਬੀਨ ਪਛਾਨੀਐ । ੮੧੩ ।
pheinanani sabadad ucharan keejiai. Ja char keh naiek pad boharai deejiai.
satar sabad ko ta ko ant bakhaniai. ho sakal tupak kai naam parbeen pachhaniai.
(813)

ਬ੍ਰਿਛ ਕੰਦਨਿਨਿ ਆਦਿ ਬਖਾਨੋ ਜਾਨਿ ਕੈ ਜਾ ਚਰ ਕਹਿ ਪਦ ਨਾਇਕ ਪਦ ਬਹੁਰਿ ਪ੍ਰਮਾਨਿ ਕੈ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੇ ਅੰਤਿ ਬਖਾਨੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਚਤੁਰ ਪਹਿਚਾਨੀਐ । ੮੧੪ ।
brichh kandnin aad bakhaniai jaan kai. Ja char keh naiek padbohar parman kai.
satar sabad ko ta kai ant bakhaniai.. ho sakal tupak kai naam chatur pehchaniai. (814)

ਦੋਹਰਾ

ਜਲ ਰਸ ਸਨਨੀ ਆਦਿ ਕਹਿ ਜਾ ਚਰ ਪਤਿ ਕਹਿ ਅੰਤਿ ।
ਸਤ੍ਰ ਸਬਦ ਕਹਿ ਤੁਪਕ ਕੇ ਨਿਕਸਹਿ ਨਾਮ ਅਨੰਤ । ੮੧੫ ।

Dohra

Jal ras sanani aad keh ja char pati keh ant.
Satar sabad keh tupak kai nikseh naam anant. (815)

ਕ੍ਰਿਤਅਰਿਨੀ ਪਦ ਆਦਿ ਕਹਿ ਜਾ ਚਰ ਨਾਥ ਉਚਾਰਿ ।
ਸਤ੍ਰ ਉਚਰਿ ਕਰਿ ਤੁਪਕ ਕੇ ਲੀਜੋ ਨਾਮ ਸੁ ਧਾਰ । ੮੧੬ ।
Kiratarini pad aad keh ja char nath uchar.
satar uchar kar tupak kai leejai naam so dhar. (816)

ਚੌਪਈ

ਕ੍ਰਾਰ ਕੰਦਨੀਨਿ ਆਦਿ ਬਖਾਨੋ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਠਾਨੋ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਬਹੁਰਿ ਭਣਿਜੈ । ਨਾਮ ਤੁਫੰਗ ਚੀਨ ਚਿਤਿ ਲਿਜੈ । ੮੧੭ ।

Choupaiee

karar kandineen aad bakhano. Ja char keh naiek pad thanai.
Satar sabad koh bohar bharanijai. naam tufang cheen chit lijai. (817)

ਕ੍ਰਾਰ ਆਰਿਨੀ ਆਦਿ ਬਖਾਨੋ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਠਾਨੋ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਬਹੁਰਿ ਉਚਾਰੋ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਬਿਚਾਰੋ । ੮੧੮ ।
Karar arini aad bakhano. Ja char keh naiek pad thaano.
Satar sabad koh bohar ucharai. naam tupak kai sakal bicharo. (818)

ਕਲੁਨਾਸਨਨਿ ਆਦਿ ਭਣਿਜੈ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਦਿਜੈ ।
ਸਤ੍ਰ ਸਬਦ ਤਿਹ ਅਤਿ ਉਚਰੀਐ । ਨਾਮ ਤੁਪਕ ਸਕਲ ਬਿਚਰੀਐ । ੮੧੯ ।
Kalnasinan aad bharinjai. Ja char keh naiek pad dijai.
Satar sabad the ati uchariai. naam tupak sakal bichariai. (819)

First use the word phenanani (soil with the rivers full of foam), then add the words "Ja char naiek", followed by the wood 'Satar' at the end. This results in the name of tupak (gun). All learned ones ! You may recognize it. (813)

First use the word brichh kandinin (soil with the rivers uprooting trees along) followed by the words 'Ja char naiek', and then add at the end the word 'Satar'. This would be the name of the tupak (gun). All the clever persons may recognize it.(814)

Dohra

First use the words "Jal ras sanani" (soil wettened with water) followed by the word "Ja char pati", and then add the word Satar. This would result in innumerable names of tupak (gun). (815)

First use the word 'kiratrini' (soil with riversd innuimical to thorns) followed by the words 'Ja char nath', and then add the word Satar. This may be taken as the name of tupak (gun). (816)

Choupaiee

First use the words "karar kandneen (rivers which demolish their banks) followed by the words 'Ja char naiek', and then add the word Satar. Consider thtis in mind as the name of tufang. (817)

First use the word 'karar arini', followed by the words 'Ja char naiek', and then add the word Satar to it. All may Consider it as the name of tupak (gun). (818)

First use the word ' kalunasnin' (Ganga that destroys our sins), followed by the words "Ja char naiek", and then add at the end the word 'satar'. All may Consider it as the name of tupak. (819)

ਅੜਿਲ

ਗੰਗਨਿ ਪਦ ਕੋ ਪ੍ਰਥਮ ਉਚਾਰਨ ਕੀਜੀਐ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਬਹੁਰੋ ਦੀਜੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੇ ਅੰਤਿ ਬਖਾਨੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਪ੍ਰਬੀਨ ਪਛਾਨੀਐ । ੮੨੦ ।

aril

gangan pad ko pratham ucharan keejiai. Ja char keh naiek pad boharo deejiai.
Satar sabad ko ta kai ant bakhaniai. ho sakal tupak kai naam parbeen pachhaniai.
(820)

ਚੌਪਈ

ਜਨੁਵਨਿ ਪਦ ਕੋ ਆਦਿ ਉਚਾਰੋ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਡਾਰੋ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਬਹੁਰਿ ਭਣਿਜੈ । ਨਾਮ ਤੁਫੰਗ ਚੀਨ ਚਿਤਿ ਲਿਜੈ । ੮੨੧ ।

Choupaiee

Januvan pad ko aad ucharo. Ja char keh naiek pad daro.
Satar sabad koh bohar bharinjai. Naam tufang cheen chit lijai. (821)

ਅੜਿਲ

ਭਾਗੀਰਥਨੀ ਪਦ ਕੋ ਆਦਿ ਬਖਾਨੀਐ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਬਹੁਰੋ ਠਾਨੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੇ ਅੰਤਿ ਉਚਾਰੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਪ੍ਰਬੀਨ ਬਿਚਾਰੀਐ । ੮੨੨ ।

aril

bhagarthani pad ko aad bakhaniai. Ja char keh naiek pad boharo thaaniai.
Satar sabad ko ta kai ant uchariai. ho sakal tupak kai naam parbeen bichariai. (822)

ਚੌਪਈ

ਜਟਨਿਨਿ ਪਦ ਕੋ ਆਦਿ ਉਚਰੀਐ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਧਰੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਬਖਾਨੋ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਪ੍ਰਮਾਨੋ । ੮੨੩ ।

Choupaiee

Jatnin pad ko aad uchariai. Ja char keh naiek pad dhariai.
Satar sabad ko bohar bakhano. naam tupak kai sakal parmano. (823)

ਨਦੀ ਰਾਟਨਿਨਿ ਆਦਿ ਬਖਾਨੋ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਪ੍ਰਮਾਨੋ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਬਹੁਰਿ ਭਣੀਜੈ । ਨਾਮ ਤੁਫੰਗ ਜਾਨ ਜੀਅ ਲੀਜੈ । ੮੨੪ ।

nadi raatnin aad bakhano. Ja char keh pat sabad parmano.
Satar sabad koh bohar bharinjai. naam tufang jaan jia leejai. (824)

ਭੀਖਮ ਜਨਨਿਨਿ ਆਦਿ ਬਖਾਨੋ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਪ੍ਰਮਾਨੋ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਹੀ ਲਹੀਐ । ਯਾ ਮੈ ਕਛੂ ਭੇਦ ਨਹੀ ਕਹੀਐ । ੮੨੫ ।

bhikham jannin aad bakhano. Ja char keh pat sabad parmano.
Naam tupak kai sabh hi lehiai. ya mein kachha bheid nahi kehiai. (825)

aril

First use the word ' ganjan' (soil with the rivers like Ganga) followed by the words 'Ja char naiek', then add at the end the word 'Sater'. All the skillful persons may consider it as the name of tupak (gun). (820)

Choupaiee

First use the word 'Janovav' (soil with river Ganga) followed by the words 'Ja char naiek', and then add the word Satar. Consider this in the mind as the name of tufang. (821)

aril

First use the word 'bhageerthani' (soil with the river Ganga brought down by bhagirath) followed by the word "Ja char naiek", and then in the end think of the word Satar. This results in the name of tupak. All efficient persons ! Think over it. (822)

Choupaiee

First use the word 'Jatnin' (soil with the river Ganga flowing from the tufts of hair) followed by the words "Ja char naiek", and then add the word Satar to it. All the people may Consider it as the name of tupak (gun). (823)

First use the word 'nadi ratenan', followed by the words 'Ja char naiek', then add the word 'Satar'. Consider it in the mind as the name of tufang. (824)

First use the word "bhikham Jananini" (Earth with Ganga) followed by the words 'Ja char pati'. This may be considered by all as the name of tupak (gun). There should be no doubt about it. (825)

ਨਦੀ ਈਸ੍ਰਨਿਨਿ ਆਦਿ ਉਚਰੀਐ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਡਰੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਬਹੁਰਿ ਬਖਾਨੋ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਪਛਾਨੋ । ੮੨੬ ।
nadi easarnin aad uchariai. Ja char keh naiek pad dariai.
Satar sabad koh bohar bakhano. Naam tupak kai sakal pachhano. (826)

ਨਦੀ ਰਾਜਨਿਨਿ ਆਦਿ ਬਖਾਨੋ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਪ੍ਰਮਾਨੋ ।
ਸਤ੍ਰ ਸਬਦ ਬਹੁਰੋ ਮੁਖਿ ਭਾਖੁ । ਨਾਮ ਤੁਫੰਗ ਚੀਨਿ ਚਿਤਿ ਰਾਖੁ । ੮੨੭ ।
Nadi rajanin aad bakhano. Ja char keh naiek pad thaano.
Satar sabad koh bohar ucharai. naam tufang cheen chit raakh. (827)

ਨਦੀ ਨਾਇਕਨਿਨਿ ਆਦਿ ਬਖਾਨੋ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਤਿ ਸਬਦ ਪ੍ਰਮਾਨੋ ।
ਸਤ੍ਰ ਸਬਦ ਬਹੁਰੋ ਤਿਹ ਦੀਜੈ । ਨਾਮ ਤੁਫੰਗ ਚਿਨਿ ਚਿਤਿ ਲੀਜੈ । ੮੨੮ ।
nadi naieknin aad bakhano. Ja char keh pati sabad parmano.
Satar sabad boharo the deejai. Naam tufang cheen chit leejai. (828)

ਸਰਿਤੇਸ੍ਰਨਿਨਿ ਆਦਿ ਭਣਿਜੈ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਦੀਜੈ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਬਖਾਨੋ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਪਛਾਨੋ । ੮੨੯ ।
Saritaisarnini aad bharinjai. Ja char keh naiek pad deejai.
Satar sabad koh bohar bakhano. naam tupak kai sakal pachhano. (829)

ਸਰਿਤਾ ਬਰਨਿਨਿ ਆਦਿ ਉਚਰੀਐ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਡਰੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਬਖਾਨੋ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਪਹਿਚਾਨੋ । ੮੩੦ ।
Sarita barnin aad uchariai. Ja char keh naiek pad dariai.
Satar sabad koh bohar bakhano. naam tupak kai sabh pachhano. (830)

ਸਰਿਤੇਦ੍ਰਨਿਨਿ ਆਦਿ ਉਚਾਰੋ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਦੇ ਡਾਰੋ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਬਹੁਰਿ ਬਖਾਨੋ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਬ ਜੀਅ ਜਾਨੋ । ੮੩੧ ।
Saritaidarnin aad ucharo. Ja char keh naiek pad dei daro.
Satar sabad koh bohar bakhano. Naam tupak kai sabh jia jano. (831)

ਦੋਹਰਾ

ਸਰਿਤਾ ਨ੍ਰਿਪਨਿਨਿ ਬਕਤ੍ਰ ਤੇ ਪ੍ਰਥਮੈ ਕਰੋ ਉਚਾਰ ।
ਜਾ ਚਰ ਪਤਿ ਕਹਿ ਸਤ੍ਰ ਕਹਿ ਨਾਮ ਤੁਪਕ ਜੀਅ ਧਾਰ । ੮੩੨ ।

Dohra

Sarita nripanin bakatar tai prathmai karo uchar.
Ja char pati keh Satar keh naam tupak jia dhaar. (832)

First use the word "nadi easarnani" (soil with Ganga), followed by the words "Ja char naiek', then add the word Satar. All may Consider it as the name of tupak (gun).(826)

First use the word " nadi rajnini' (soil with Ganga) followed by the words "Ja char naiek", and then utter through the mouth the wsord Satar. Consider this in mind as the name of tufang. (827)

First use the word 'nad naieknin' (soil with the leading river Ganga) followed by the words 'Ja char pati', then add to it later the word 'Satar'. Consider this in mind as the name of tufang. (828)

First use 'sartaisarnin' (soil with the leading river Ganga), followed by the words Ja char naiek, and then the word satar added to it. All may Consider it as the name of tupak (gun). (829)

First use the word "sarita barnin" (soil with river Ganga) followed by Ja char naiek and then add the word Satar to it. All may consider it as the name of tupak (gun). (830)

First use the word Saritaidarenin (Ganga river) followed by 'Ja char pati', and then use the word 'Satar'. Consider it in mind as the name of tupak. (gun). 831)

Dohra

First use the word Sarita nripnin' (soil with river Ganga) from the mouth, followed by the word 'Ja char pati' and add Satar to it. Consider it as the name of tupak in mind. (832)

ਅੜਿਲ

ਆਦਿ ਤਰੰਗਨਿ ਰਾਜਨਿ ਸਬਦ ਉਚਾਰੀਐ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਪੁਨਿ ਦੇ ਡਾਰੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੇ ਅੰਤਿ ਬਖਾਨੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਪ੍ਰਬੀਨ ਪਛਾਨੀਐ । ੮੩੩ ।

aril

aad tarangan rajin sabad uchariai. Ja char keh naiek pad pun dai dariai.
Satar sabad ko ta kai ant bakhaniai. ho sakal tupak kai naam parbeen pachhaniai.
(833)

ਨਦੀ ਨ੍ਰਿਪਨਿਨੀ ਮੁਖ ਤੇ ਆਦਿ ਬਖਾਨੀਐ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਬਹੁਰਿ ਪ੍ਰਮਾਨੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੇ ਅੰਤਿ ਉਚਾਰੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਚਤੁਰ ਚਿਤਿ ਧਾਰੀਐ । ੮੩੪ ।
nadi nripanini mukh tai aad bakhaniai Ja char keh naiek pad bohar parmaniai.
Satar sabad ko ta kai ant uchariai. ho sakal tupak kai naam chatur chit dhariai. (834)

ਚੌਪਈ

ਆਦਿ ਜਮੁਨਨੀ ਸਬਦ ਉਚਾਰੋ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਡਾਰੋ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਬਹੁਰਿ ਭਣਿਜੈ । ਨਾਮ ਤੁਫੰਗ ਚੀਨ ਚਿਤ ਲਿਜੈ । ੮੩੫ ।

Choupaiee

aad jamunani sabad ucharo. Ja char keh naiek pad daro.
Satar sabad ko bohar bharnijai. naam tufang cheen chit lijai. (835)

ਕਾਲਿੰਦ੍ਰਨਿਨੀ ਆਦਿ ਉਚਰੀਐ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਡਰੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਬਖਾਨੋ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨੋ । ੮੩੬ ।
Kalindarnin aad uchariai. Ja char keh naiek pad dariai.
Satar sabad ko bohar bakhano. Sabh Sri naam tupak kai jano. (836)

ਕਿਸਨ ਬਲਭਿਨਿ ਆਦਿ ਭਣਿਜੈ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਦਿਜੈ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਬਖਾਨੀਐ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨੀਐ । ੮੩੭ ।
kisan balbhin aad bharinjai. Ja char keh naiek pad dijai.
Satar sabad ko bohar bakhaniai Sabh Sri naam tupak kai janiai. (837)

ਬਸੁਦੇਵਜ ਬਲਭਨਨਿ ਭਾਖੋ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਰਾਖੋ ।
ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨੋ । ਯਾ ਮੈ ਭੇਦ ਏਕ ਨਹੀ ਮਾਨੋ । ੮੩੮ ।
basudevaj balbhanan bhakhai. Ja char keh naiek pad rakhai.
Sabh Sri namm tupak kai jano. ya mein bheid ek nahi mano. (838)

aril

First use the word ' trangan rajani' (soil with Ganga) followed by the words 'Ja char naiek', and then add at the end the word 'Satar'. All the efficient persons may Consider it as the name of tupak (gun). (833)

First use the word "nadi nripnini" (Soil with the river Ganga) with the mouth ; followed by the words 'Ja char naiek' and then add at the end the word Satar. All may think it as the name of tupak. (834)

Choupaiee

First use the word Jamunani (soil with Jamuna), followed by the words 'Ja char naiek', and add at the end the word 'Satar'. This may be taken as the name of tufang. (835)

First use the word Kalindernini (soil with Jamuna river) followed by the words "Ja char naiek", and then add the word satar. All the people may consider it as the name of tupak (gun). (836).

First use the word kisan balbhin (soil of the Jamuna river) followed by the word 'Ja char naiek', then add the word 'satar'. All may realize that this name represents tupak (gun). (837)

First use the word "basudevaj" balabhnan (soil of Jamuna river) followed by the words 'Ja char naiek', all may consider it as the names of tupak (gun). There should be no doubt about it. (838)

ਅੜਿਲ

ਸਕਲ ਨਾਮ ਬਸੁਦੇਵ ਕੇ ਆਦਿ ਉਚਾਰੀਐ । ਜਾ ਬਲਭਨੀ ਤਾ ਪਾਛੇ ਪਦ ਡਾਰੀਐ ।
ਜਾ ਚਰ ਕਹਿ ਰਿਪੁ ਸਬਦ ਬ਼ਹੁਰਿ ਤਿਹ ਭਾਖੀਐ । ਹੋ ਚੀਨਿ ਤੁਪਕ ਕੇ ਨਾਮ ਚਤੁਰ ਚਿਤਿ ਰਾਖੀਐ । ੮੩੯ ।

aril

sakal naam basudev kai aad uchariai. Ja balbhani ta pachhai pad dariai.
Ja char keh rip sabad bohar the bhakhiai. ho cheen tupak kai naam chatur chit rakhiai. (839)

ਚੌਪਈ

ਸ਼ਿਆਮ ਬਲਭਾ ਆਦਿ ਬਖਾਨੋ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦੁ ਠਾਨੋ ।
ਸਤ੍ਰੁ ਸਬਦ ਕੋ ਬਹੁਰਿ ਬਖਾਨਹੁ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨਹੁ । ੮੪੦ ।

Choupaiee

Siam balbha aad bakhano. Ja char keh naiek pad thaano.
satar sabad ko bohar bakhanoh. Sabh Sri naam tupak kai janoh. (840)

ਮੁਸਲੀਧਰ ਬਲਭਾ ਬਖਾਨਹੁ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਪ੍ਰਮਾਨਹੁ ।
ਸਤ੍ਰੁ ਸਬਦ ਕੋ ਬਹੁਰਿ ਭਣੀਜੈ । ਜਾਨ ਨਾਮ ਤੁਪਕ ਕੋ ਲੀਜੈ । ੮੪੧ ।
muslidhar balbha bakhanoh. Ja char keh pati sabdeh thaano.
satar sabad kai bohar bharinjai. jaan naam tupak ko leejai. (841)

ਬਾਪੁਰਧਰ ਬਲਭਾ ਪ੍ਰਮਾਨੋ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦਹਿ ਠਾਨੋ ।
ਸਤ੍ਰੁ ਸਬਦ ਕੋ ਬਹੁਰਿ ਉਚਰੀਐ । ਸਬ ਜੀਅ ਨਾਮ ਤੁਪਕ ਕੇ ਧਰੀਐ । ੮੪੨ ।
bapurdhar balbha parmano. Ja char keh paati sabdeh thaano.
Satar sabad ko bohar uchariai. sabh jia naam tupak ke dharia. (842)

ਬੰਸੀਧਰ ਧਰਨਿਨਿ ਪਦ ਦਿਜੈ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਭਣਿਜੈ ।
ਸਤ੍ਰੁ ਸਬਦ ਕੋ ਬਹੁਰਿ ਬਖਾਨੋ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਪਹਿਚਾਨੋ । ੮੪੩ ।
bansidhar dharnin pad dijai. Ja char keh paati sabad bhaneijai.
Satar sabad ko bohar bakhano. Sabh Sri naam tupak pehchano. (843)

ਬਿਸੁਇਸ ਬਲਭਾਦਿ ਪਦ ਦੀਜੈ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਭਣਿਜੈ ।
ਸਤ੍ਰੁ ਸਬਦ ਕੋ ਬਹੁਰਿ ਬਖਾਨੋ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨੋ । ੮੪੪ ।
basuis balbhad pad deejai. Ja char keh paati sabad bharnijai.
Satar sabad ko bohar bakhano. sabh Sri naam tupak kai jano. (844)

ਬਿਸੁਇਸੋਸ੍ਰਣੀ ਆਦਿ ਭਣਿਜੈ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਪਦ ਪੁਨਿ ਦਿਜੈ ।
ਸਤ੍ਰੁ ਸਬਦ ਕੋ ਬਹੁਰਿ ਬਖਾਨੋ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨਹੁ । ੮੪੫ ।
bisnisaisarni aad bharinjai. Ja char keh pati pad pun dijai.
Satar sabad ko bohar bakhano. sabh Sri naam tupak kai janoh. (845)

aril

First utter all the names of Basudev followed by 'Ja balbhani' (Jamuna river). Then add the words 'Ja char rip'. All may consider this as the name of tupak (gun). (839)

Choupaiee

First use the word Siam balbha (soil with Jamuna river), followed by the words, 'Ja char naiek', and then add the word 'Satar'. This may be thought of as the name of tupak (gun). (840)

First use the word 'muslidhar' balbha, followed by the word 'Ja char pati" then add the word 'Satar' to it. This represents the name of tupak.

(841)

First use the word 'bapurdhar balbha' followed by the word 'Ja char pati', then add the word Satar. This may be referred to as the name of tupak (gun). (842)

First use the word 'bansidhar dharnin' (soil of the river Jamuna, adopted by krisna) followed by the words 'Ja char pati, and then add the word 'Satar'. All may Consider it as the name of tupak (gun). (843)

First use the words bisuis balphad', followed by the words Ja char pati and then add the word Satar. All may consider it as the name of tupak (gun). (844)

First use the word bisisaisarni (soil of Jamuna river), followed by the words 'Ja char pati', then add the word Satar. This may be Considered by all as the name of tupak (gun). (845)

ਜਦੁ ਨਾਇਕ ਨਾਇਕਾ ਬਖਾਨੋ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਪ੍ਰਮਾਨੋ ।
ਤਾ ਕੇ ਅੰਤਿ ਸਤ੍ਰ ਪਦ ਦੀਜੈ । ਨਾਮ ਤੁਫੰਗ ਚੀਨ ਚਿਤਿ ਲੀਜੈ । ੮੪੬ ।
Jad naiek naieka bakhano. Ja char keh pati pad sabad parmano.
ta kai ant Satar pad deejai. Naam tufang cheen chit leejai. (846)

ਅੜਿਲ

ਦੁਆਰਾਵਤੀਸ ਬਲਭਾ ਆਦਿ ਉਚਾਰੀਐ । ਜਾ ਚਰ ਨਾਇਕ ਪਦ ਕੋ ਪੁਨਿ ਦੈ ਡਾਰੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੇ ਅੰਤਿ ਬਖਾਨੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਪ੍ਰਬੀਨ ਪਛਾਨੀਐ । ੮੪੭ ।

aril

duaravatis balbha aad uchariai. Ja char naiek pad ko pun dai dariat.
Satar sabad ko ta kai ant bakhaniai. ho sakal tupak kai naam parbeen pachhaniai.
(847)

ਜਾਦੋ ਰਾਇ ਬਲਭਾ ਆਦਿ ਬਖਾਨੀਐ । ਜਾ ਚਰ ਨਾਇਕ ਕਹਿ ਪਦ ਬਹੁਰਿ ਪ੍ਰਮਾਨੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੇ ਅੰਤਿ ਭਣੀਜੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਚਤੁਰ ਲਖਿ ਲੀਜੀਐ । ੮੪੮ ।
jado rai balbha aad bakhaniai. Ja char keh naiek pad bohar parmaniai.
Satar sabad ko ta kai ant bakhaniai. ho sakal tupak kai naam parbeen pachhaniai.
(848)

ਦੁਆਰਕੇ'ਦ੍ ਬਲਭਿਨਿ ਉਚਾਰਨ ਕੀਜੀਐ । ਜਾ ਚਰ ਨਾਇਕ ਪੰਦ ਪਾਛੇ ਦੀਜੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੇ ਅੰਤਿ ਬਖਾਨੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਪ੍ਰਬੀਨ ਪਛਾਨੀਐ । ੮੪੯ ।
duarkendar balbhin ucharan keejiai. Ja char keh naiek pad pachhai deejiai.
Satar sabad ko ta kai ant bakhaniai. ho sakal tupak kai naam parbeen pachhaniai.
(849)

ਦੁਆਰਕੇਸ ਬਲਭਨਿ ਸੁ ਆਦਿ ਬਖਾਨੀਐ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਬਹੁਰ ਪ੍ਰਮਾਨੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੇ ਅੰਤਿ ਉਚਾਰੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਚਤੁਰ ਚਿਤਿ ਧਾਰੀਐ । ੮੫੦ ।
duarkes balbhan so aad bakhaniai. Ja char keh naiek pad bohar parmaniai.
Satar sabad ko ta kai ant uchariai. ho sakal tupak kai naam chatur chit dhariai. (850)

ਚੌਪਈ

ਦੁਆਰਕੇ ਅਨਿਨਿ ਆਦਿ ਬਖਾਨੋ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਪ੍ਰਮਾਨੋ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਉਚਰੀਐ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਪਰੀਐ । ੮੫੧ ।

Choupaiee

duarkai anin aad bakhano. Ja char keh pati sabad parmano
Satar sabad ko bohar uchariai. Sabh Sri naam tupak kai dhariai. (851)

ਜਦੁਨਾਥਨਨੀ ਆਦਿ ਭਨੀਜੈ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਦੀਜੈ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਬਖਾਨੋ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨੋ । ੮੫੨ ।
jadunathanai aad bhaneeja. Ja char keh naiek pad deejai.
Satar sabad ko bohar bakhano. Sabh Sri naam tupak kai jano. (852)

First use the word Naiek naieka, followed by the words "Ja char pati". Then add at the end the word Satar. Consider this in mind as the name of tufang. (846)

aril

First use the word 'duaravatis' balbhi (the beloved river of the master of Dwarka, Krisna), followed by the words "Ja char naiek". Then add the word Satar at the end. The dextrous persons may Consider this as the name of tupak (gun). (847)

First use the word Jadai rai balbha followed by the word 'Satar' at the end. All the wise persons should take it as the name of tupak (gun). (848)

First use the word duarkendar balbhin (Earth of Jamuna river, the beloved river of Krisna). Then add 'Ja char naiek followed by the word Satar at the end. Clever persons may take it as Tupak (gun). (849)

First explain the word 'duarkes balbhin' following this Ja char naiek may be added, then utter the word Satar at the end. All the clever people may Consider it as the name of tupak (gun). (850)

Choupaiee

First use the word duarkai anin' (soil of Jamuna river), followed by word Ja char naiek, and then add the word Satar. This may be Considered as the name of tupak (gun) by all. (851)

First use the word Jadunathanani, followed by the words Ja char naiek, and then add the word 'Satar'. All will take it as thte name of tupak (gun). (852)

ਦੁਆਰਵਤੀ ਸਰਨਿਨ ਪਦ ਭਾਖੁ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਰਾਖੁ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਬਖਾਨੋ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨੋ । ੮੫੩ ।
duarvati sarnin pad bhakh. Ja char keh pun naiek pad rakh.
Satar sabad ko bohar bakhano. Sabh Sri naam tupak kai jano. (853)

ਅੜਿਲ

ਦੁਆਰਵਤੀ ਨਾਇਕਨਿਨਿ ਆਦਿ ਉਚਾਰੀਐ । ਜਾ ਚਰ ਕਹਿ ਕੈ ਪੁਨ ਨਾਇਕ ਪਦ ਡਾਰੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੇ ਅੰਤਿ ਬਖਾਨੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਪ੍ਰਬੀਨ ਪਛਾਨੀਐ । ੮੫੪ ।

aril

duarvati naieknin aad uchariai. Ja char keh kai pun naiek pad dariai.
satar sabad ko ta kai ant bakhaniai. ho sakal tupak kai naam parbeen pachhaniai.
(854)

ਚੌਪਈ

ਦੁਆਰਕਾ ਧਨਨਿ ਆਦਿ ਬਖਾਨੋ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਪ੍ਰਮਾਨੋ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਭਨੀਜੈ । ਨਾਮ ਤੁਫੰਗ ਚੀਨ ਚਿਤਿ ਲੀਜੈ । ੮੫੫ ।

Choupaiee

duarka dhanin aad bakhano. ja char keh pati sabad parmano.
satar sabad ko bohar bharijai. Naam tufang cheen chit leejai. (855)

ਦੁਆਰਕੋ'ਦ੍ਰਨਿਨਿ ਆਦਿ ਉਚਰੀਐ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਸੁ ਧਰੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੇ ਅੰਤਿ ਬਖਾਨੋ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਮਾਨੋ । ੮੫੬ ।
duarkendarnin aad uchariai. ja char keh pati sabad so dhariai.
satar sabad ko ant bakhano. sabh Sri naam tupak kai mano. (856)

ਦੁਆਰਾਵਤੇਸ੍ਰਨਿ ਆਦਿ ਬਖਾਨਹੁ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਸੁ ਠਾਨਹੁ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਉਚਰੀਐ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਧਰੀਐ । ੮੫੭ ।
duaravataisaran aad bakhanoh. ja char keh pati sabad so thaanoh.
satar sabad ko bohar uchariai. sabh Sri naam tupak kai dhariai. (857)

ਜਦੇਸਨਿ ਆਦਿ ਉਚਾਰਨ ਕੀਜੈ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਦੀਜੈ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਬਖਾਨਹੁ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਧਹਿਚਾਨੋ । ੮੫੮ ।
jadevsan aad ucharan keejai. ja char keh naiek pad deejai.
satar sabad ko ant bakhano. sabh Sri naam tupak pehchano. (858)

ਦੁਆਰਾਵਤੀ ਨਾਇਕਨਿਨ ਭਾਖਹੁ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਪਦ ਕਹੁ ਰਾਖਹੁ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਬਖਾਨਹੁ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨਹੁ । ੮੫੯ ।
duaravati naieknin bhakhoh. ja char keh pati pad koh rakhoh.
satar sabad ko bohar bakhano. sabh Sri naam tupak kai janoh. (859)

First use the word "duarvati sarni" (the land of Jamuna, Krishna's beloved river), followed by the words 'Ja char naiek', and then add the word Satar to it. All may accept this as the name of tapak (gun). (853)

aril

First use the word, "Inaravati naieknani"" (land of Jamuna river), followed by the words "Ja char naiek" and then add at the end the word 'Satar'. This would result in the name of tupak. All the efficient persons may think it out. (854)

Choupaiee

First use the words "duarka dhanani", followed by the words 'Ja char pati', and then add the word 'Satar' to it. Consider this in mind as the name of tufang. (855)

First use the word duarkendernin (land of Jamuna) followed by the words Ja char naiek, and then add word Satar at the end. All may accept it as name of tupak.(856)

First use the word duaravatsaran (land of Jamuna river) followed by the words, Ja char pati, and then add the word 'Satar'. All may Consider it as the name of tupak (gun). (857)

First use the word 'Jadvesan (land of Jamuna river) followed by the word Ja char naiek, and then add the word 'Satar' to it. All may Consider this as the name of tupak. (858)

First use the word "duarawati naieknin", followed by the words 'Ja char pati', and then add the word 'Satar'. All may Consider it as the name of tupak. (859)

ਜਗਤੇਸਰਨਿਨਿ ਆਦਿ ਭਣਿਜੈ । ਜਾ ਚਰ ਕਹਿ ਨ'ਇਕ ਪਦ ਦਿਜੈ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਬਖਾਨੋ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨੋ । ੮੬੦ ।
Jagtesarnin aad bharinjai. ja char keh naiek pad dijai.
satar sabad ko bohar bakhanai. sabh Sri naam tupak kai jano. (860)

ਅੜਿਲ

ਅਨਿਕ ਦੁੰਦਭਜਾ ਬਲਭਨਿ ਆਦਿ ਬਖਾਨੀਐ । ਜਾ ਚਰ ਕਹਿ ਨ'ਇਕ ਪਦ ਬਹੁਰਿ ਪ੍ਰਮਾਨੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੇ ਅੰਤਿ ਉਚਾਰੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਮੰਤ੍ ਬਿਚਾਰੀਐ । ੮੬੧ ।
aril
anik dundbhaja balbhan aad bakhaniai. ja char keh naiek pad bohar parmniai.
satar sabad ko ta kai ant uchariai. ho sakal tupak kai naam sumantar bichariai. (861)

ਹਲੀ ਭ੍ਰਾਤਨਿਨਿ ਆਦਿ ਬਖਾਨਨਿ ਕੀਜੀਐ । ਜਾ ਚਰ ਕਹਿ ਕੈ ਪੁਨਿ ਨਾਇਕ ਪਦ ਦੀਜੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੇ ਅੰਤਿ ਬਖਾਨੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਬੁਧਿ ਪ੍ਰਮਾਨੀਐ । ੮੬੨ ।
hali bhratnin aad bakhanin beejiai. ja char keh kai pun naiek pad deejiai.
satar sabad ko ta kai ant bakhaniai. ho sakal tupak kai naam subudh parmaniai. (862)

ਚੌਪਈ

ਬਲਿ ਆਨੁਜਨਿਨਿ ਆਦਿ ਬਖਾਨੋ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਪ੍ਰਮਾਨੋ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਬਹੁਰਿ ਭਣਿਜੈ । ਨਾਮ ਤੁਫੰਗ ਚੀਨ ਚਿਤਿ ਲਿਜੈ । ੮੬੩ ।
Choupaiee
bal anujnin aad bakhano. Ja char keh pati sabad parmano.
satar sabad koh bohar bharinjai. naam tufang cheen chit lijai. (863)

ਬਲਿ ਭਈਅਨਨੀ ਆਦਿ ਬਖਾਨੋ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਪ੍ਰਮਾਨੋ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰੋ ਕਹੀਯੋ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਲਹੀਯੋ । ੮੬੪ ।
bal bhaieeanini aad bakhano. ja char keh pati sabad parmano.
satar sabad ko boharo kehiai. Sabh Sri naam tupak kai lehiai. (864)

ਰਉਹਣੇਅ ਭ੍ਰਾਤਨਨਿ ਭਾਖੁ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਰਾਖੁ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਭਣਿਜੈ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਲਹਿ ਲਿਜੈ । ੮੬੫ ।
rouhanaia bhratnan bhakh. ja char keh naiek pad rakh.
satar sabad ko bohar bharinjai. Sabh Sri naam tupak leh lijai. (865)

ਬਲਭਦ੍ ਭ੍ਰਾਤਨਿਨਿ ਆਦਿ ਉਚਾਰੋ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਡਾਰੋ ।
ਸਤ੍ਰ ਸਬਦ ਕੌ ਬਹੁਰਿ ਬਖਾਨੋ ।ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨੋ । ੮੬੬ ।
balbhadar bhratnin aad ucharo. ja char keh naiek pad daro..
satar sabad ko bohar bakhano.. Sabh Sri naam tupak kai jano. (866)

First use the words Jagtesarnin, followed by the words Ja char naiek. All may take it as the name of tupak (gun). (860)

aril

First use the word 'anak dundbhaja' balbhin (land of river Jamuna, beloved of Krisna followed by the word Ja char naiek ; and then add at the end the word 'Satar'. This may be Considered as the name of tupak (gun). (861)

First use the word 'hali bharatnin, followed by the words Ja char naiek', and then add at the end the word 'Satar', This would lead to the name of tupak, all wise persons may think it over. (862)

Choupaiee

First use the words bali anujanin (land of the younger brother of Balram's beloved river Jamuna) followed by 'Yachan pati' then add the word Satar. This represents the name of tufang. Think of it in mind. (863)

First use the word bal bhaieeanani in the beginning, followed by 'Jachar pati', and then add the word Satar later. All should Consider this as the name of tupak. (864)

First use the word 'rouhanai bharatanani' (land of the river Jamuna, the wife of the Rohni's husband Baldev's brother) followed by the word 'Ja char naiek', and then add the word Satar later on. All should Consider this as the name of tupak. (865)

First use the word balbhadar bhratanin followed by the word 'Ja char naiek', and then add the word 'Satar' later on. All may Consider it as the name of tupak. (866)

ਅੜਿਲ

ਪ੍ਰਲੰਬਘਨੁ ਅਨੁਜਨਨੀ ਆਦਿ ਬਖਾਨੀਐ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਬਹੁਰਿ ਪ੍ਰਮਾਨੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਤਾ ਕੇ ਅੰਤਿ ਉਚਾਰੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਬੁਧਿ ਬਿਚਾਰੀਐ । ੮੬੭ ।

aril

parlambaghan anujnani aad bakhanini. ja char keh naiek pad bohar parmaniai.
satar sabad koh ta kai ant uchariai. ho sakal tupak kai naam subudh bichariai. (867)

ਕਾਮਪਾਲ ਅਨੁਜਨਿਨੀ ਆਦਿ ਭਨੀਜੀਐ । ਜਾ ਚਰ ਕਹਿ ਕੈ ਪੁਨਿ ਨਾਇਕ ਪਦ ਦੀਜੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੇ ਅੰਤਿ ਉਚਾਰੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁ ਮੰਤ੍ਰ ਬਿਚਾਰੀਐ । ੮੬੮ ।
Kampal anujanini aad bhanijiai. ja char keh kai pun naiek pad deejiai.
satar sabad koh ta kai ant uchariai. ho sakal tupak kai naam so mantar bichariai. (868)

ਹਲ ਆਯੁਧ ਅਨੁਜਨਿਨੀ ਆਦਿ ਬਖਾਨੀਐ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਬਹੁਰਿ ਪ੍ਰਮਾਨੀਐ ।
ਅਰਿ ਪਦ ਤਾ ਕੇ ਅੰਤਿ ਸੁ ਕਬਿ ਕਹਿ ਦੀਜੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਜਾਨ ਜੀਅ ਲੀਜੀਐ । ੮੬੯ ।
hal ayudh anujanini aad bakhaniai. ja char keh naiek pad bohar parmaniai.
ari pad ta kai ant so kab keh deejiai. ho sakal tupak kai naam jaan jia leejiai. (869)

ਰਿਵਤਿ ਰਵਨ ਅਨੁਜਨਿਨੀ ਆਦਿ ਬਖਾਨੀਐ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਬਹੁਰਿ ਪ੍ਰਮਾਨੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੇ ਅੰਤਿ ਸੁ ਦੀਜੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਜਾਨ ਜੀਅ ਲੀਜੀਐ । ੮੭੦ ।
rivati ravan anujanini aad bakhaniai. ja char keh naiek pad bohar parmaniai.
satar sabad koh ta kai ant so deejiai. ho sakal tupak kai naam jaan jia leejiai. (870)

ਚੌਪਈ

ਰਾਮ ਅਨੁਜਨਿਨੀ ਆਦਿ ਉਚਾਰੋ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਪਦ ਦੈ ਡਾਰੋ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਬਖਾਨੋ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਪਦ ਜਾਨੋ । ੮੭੧ ।

Choupaiee

Ram anujanini aad ucharo. Ja char keh pati pad dai daro.
satar sabad ko bohar bakhano. Sabh Sri naam tupak pad jano. (871)

ਬਲਦੇਵ ਅਨੁਜਨੀ ਆਦਿ ਉਚਾਰੋ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਡਾਰੋ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਭਣਿਜੇ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਲਹਿ ਲਿਜੇ । ੮੭੨ ।
baldev anujani aad ucharo. Ja char keh naiek pad daro.
satar sabad koi bohar bharinjai. Naam tupak kai sabh leh lijai. (872)

ਅੜਿਲ

ਪ੍ਰਲੰਬਾਰਿ ਅਨੁਜਨਿਨੀ ਆਦਿ ਉਚਾਰੀਐ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਪੁਨਿ ਦੇ ਡਾਰੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੇ ਅੰਤਿ ਬਖਾਨੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਚਤੁਰ ਪਹਿਚਾਨੀਐ । ੮੭੩ ।

aril

parlambar anujanini aad uchariai. ja char keh naiek pad pun dariai.
Satar sabad ko ta kai ant bakhaniai. ho sakal tupak kai naam chatur pehchaniai. (873)

aril

First use the word 'parlambhgan anujanani' (land of the river Jamuna, the beloved of the younger brother Krishna of Baldev, killer of demon parlamb) followed by the words 'Ja char naiek'. Then add the word 'Satar' in the end. All the learned persons should Consider it as the name of tupak (gun). (867)

First use the word 'Kampal anujanini (land of the river Jamuna, the beloved of Krishna, the caretaker of Parduman the god of love) followed by the words 'Ja char naiek' then add at the end the wod 'Satar. All the friends may Consider it the name of tupak (gin). (868)

First use the word hal ayudh anujanini (land of river Jamuna,the younger sister-in-law of Baldev, the wielder of plough as his weapon) followed by 'Ja char naiek' words. O Poets ! Then add the word ari. This may be taken as name of tupak. (869)

First use the word 'rivat ravan anujanini' (land of the river Jamuna, the younger sister-in–law of Baldev, the lover of Ravati) followed by the words 'Ja char naiek' then add the word Satar in the end. Then all may Consider it as the name of tupak (gun).(870)

Choupaiee

First use the word Ram anujanini (land of the river Jamuna, the beloved of Krishna, the younger of Balram), followed by the words 'Ja char pati', then add the word Satar. All may Consider it as the name of tupak (gun). (871)

First use the word Baldev anujani, followed by the words 'Ja char naiek', and then add the word Satar later. All should Consider it as the name of tupak (gun). (872)

aril

First make use of the words parlambar anujanini (land of the younger sister-in-law of Balram, the river Jamuna, the enemy of demon parlamb, followed by the words 'Ja char naiek'. Then add the word 'Satar' at the end. All intelligent persons may Consider it as the name of tupak (gun). (873)

ਤ੍ਰਿਣਾਵਰਤ ਅਰਿਨਨਿ ਸਬਦਾਦਿ ਬਖਾਨੀਐ । ਜਾ ਚਰ ਕਹਿ ਕੇ ਪੁਨਿ ਨਾਇਕ ਪਦ ਠਾਨੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੇ ਅੰਤਿ ਉਚਾਰੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਮੰਤ੍ਰ ਬਿਚਾਰੀਐ । ੮੭੪ ।
trinavarat arinan sabadad bakhaniai. ja char keh naiek pad thaniai..
Satar sabad ko ta kai ant uchariai. ho sakal tupak kai naam sumantar bichariai. (874)

ਕੇਸਿਯ"ਤਕਨਿਨਿ ਆ'ਦਿ ਉਚਾਰਨ ਕੀਜੀਐ । ਜਾ ਚਰ ਕਹਿ ਕੇ ਪੁਨਿ ਨਾਇਕ ਪਦ ਦੀਜੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੇ ਅੰਤ ਉਚਾਰੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਮੰਤ੍ਰ ਬਿਚਾਰੀਐ । ੮੭੫ ।
kaseyantaknin aad ucharan keejiai. ja char keh kai pun naiek pad deejiai
Satar sabad ko ta kai ant uchariai. ho sakal tupak kai naam sumantar bichariai. (875)

ਬਕੀਅ"ਤਕਨਿਨਿ ਆਦਿ ਉਚਾਰਨ ਕੀਜੀਐ । ਜਾ ਚਰ ਕਹਿ ਕੇ ਪੁਨਿ ਨਾਇਕ ਪਦ ਦੀਜੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੇ ਅੰਤਿ ਉਚਾਰੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਬੁਧਿ ਬਿਚਾਰੀਐ । ੮੭੬ ।
bakiantakanin aad ucharan keejiai ja char keh kai pun naiek pad deejiai.
Satar sabad ko ta kai ant uchariai. ho sakal tupak kai naam subudh bichaeiai. (876)

ਪਤਿਨਾਗਨਿਨਿ ਆਦਿ ਉਚਾਰੋ ਜਾਨਿ ਕੈ । ਜਾ ਚਰ ਕਹਿ ਪੁਨਿ ਨਾਇਕ ਪਦ ਠਾਨਿ ਕੈ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੇ ਅੰਤਿ ਬਖਾਨੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਪ੍ਰਬੀਨ ਪ੍ਰਮਾਨੀਐ । ੮੭੭ ।
patinaganin aad ucharo jaan kai. ja char keh kai pun naiek pad thaanhai.
Satar sabad ko ta kai ant bakhaniai. ho sakal tupak kai naam parbeen parmaniai.
(877)

ਸਕਟਾਸੁਰ ਹਨਨਿਨ ਸਬਦਾਦਿ ਭਣੀਜੀਐ । ਜਾ ਚਰ ਕਹਿ ਪਾਛੇ ਨਾਇਕ ਪਦ ਦੀਜੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੇ ਅੰਤਿ ਬਖਾਨੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਗਿਆਨ ਪਛਾਨੀਐ । ੮੭੮ ।
saktasur hananin sabadad bhanijiai. ja char keh pachhai naiek pad deejiai.
Satar sabad ko ta kai ant bakhaniai. ho sakal tupak kai naam sugyan pachhaniai.
(878)

ਚੌਪਈ

ਮੁਰਅਰਿਨਿਨਿ ਸਬਦਾਦਿ ਭਣਿਜੈ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਦਿਜੈ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਬਖਾਨਹੁ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨਹੁ । ੮੭੯ ।

Choupaiee

murarinin sabadad bhanijai, ja char keh naiek pad dijai.
Satar sabad ko bohar bakhaniai. sabh Sri naam tupak kai janoh. (879)

ਨਰਕ"ਤਕਨਿਨਿ ਆਦਿ ਬਖਾਨਹੁ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਪ੍ਰਮਾਨਹੁ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਭਣਿਜੈ । ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਕਹਿਜੈ । ੮੮੦ ।
narkantakanin aad bakhanoh. ja char keh pati sabad parmanoh .
Satar sabad ko bohar bhanijai. sakal tupak kai naam kehijai. (880)

First use the word 'trinaat arinani (land of the river Jamuna, beloved of Krishna, enemy of trinavarat demon). Then add the word Satar in the end. All friends may Consider this as the name of tupak (gun). (874)

First make use of the word Kesiantaknin (land of the river Jamuna, Krishna's beloved, the killer of demon kansi) followed by the words 'Ja char naiek', then add the word Satar to it. All the true friends may Consider this as the name of tupak (gun). (875)

First use the word bakiantaknin (land of river Jamuna, beloved of krishna, the killer of demon Bali) followed by the words 'Ja char naiek', then add the word 'Satar in the end. All the learned people may take it as the name of tupak (gun). (876)

First use the word patinaganin (land of the river Jamuna, the beloved of Krishna,the killer of python kali) followed by the words 'Ja char naiek', and then add the word Satar in the end. All the dextrous persons may Consider it as name of tupak. (877)

First use the words 'Saktasur hananin' (land of the river Jamuna, beloved of Krishna, killer of Saktasur) followed by the words "Ja char naiek', then add the word 'Satar' in the end. All the learned persons Consider it as the name of tupak. (878)

Choupaiee

First use the word 'Surarinin' (land of river Jamuna, beloved of Krishna, enemy of demon mur) followed by the words 'Ja char naiek' an then add 'Satar' word. This may be taken by all as the name of tupak. (879)

First use the words narkantaknini (land of river Jamun. beloved of Krishna, killer of Narkasur followed by 'Ja char pati' and then add the word Satar. All may address it as the name of tupak (gun). (880)

ਆਦਿ ਨਰਕਹਾਨਿਨਿ ਪਦ ਭਾਖੋ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਰਾਖੋ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਬਖਾਨਹੁ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨਹੁ । ੮੮੧ ।
aad narkahanin pad bhakhai. ja char keh naiek pad rakhai.
Satar sabad ko bohar bakhanoh. sabh Sri naam tupak kai janoh. (881)

ਸਤ੍ਰ ਘਾਇਨਨਿ ਆਦਿ ਭਣਿਜੈ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਦਿਜੈ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਬਖਾਨਹੁ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਪਹਿਚਾਨਹੁ । ੮੮੨ ।
satar ghaienan aad bharnijai. ja char keh naiek pad dijai.
Satar sabad ko bohar bakhanoh. sabh Sri naam tupak pehchanoh. (882)

ਅੜਿਲ

ਮੁਰ ਮਰਦਨਿਨਿ ਆਦਿ ਉਚਾਰਨ ਕੀਜੀਐ । ਜਾ ਚਰ ਕਹਿ ਪੁਨਿ ਨਾਇਕ ਦੀਜੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੇ ਅੰਤਿ ਭਣੀਜੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਚਤੁਰ ਲਹਿ ਲੀਜੀਐ । ੮੮੩ ।

aril

mur maradanin aad ucharan keejiai. ja char keh kai naiek pad deejiai.
Satar sabad ko ta kai ant bhanijiai. ho sakal tupak ka naam chatur leh leejiai. (883)

ਚੌਪਈ

ਮਧੁ ਸੂਦਨਨਿਨਿ ਆਦਿ ਭਣਿਜੈ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਦਿਜੈ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰ ਬਖਾਨੋ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨੋ । ੮੮੪ ।

Choupaiee

madh sudananin aad bharinjai. ja char keh naiek pad dijai.
Satar sabad ko bohar bakhanai. sabh Sri naam tupak kai janoh. (884)

ਅੜਿਲ

ਮਧੁ ਦੁੰਦਨਨੀ ਮੁਖ ਤੇ ਆਦਿ ਭਣਿਜੀਐ । ਜਾ ਚਰ ਕਹਿ ਕੈ ਪੁਨਿ ਸਬਦੇਦ੍ ਕਹਿਜੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੇ ਅੰਤਿ ਬਖਾਨੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਪ੍ਰਬੀਨ ਪ੍ਰਮਾਨੀਐ । ੮੮੫ ।

aril

madh dhundanini mukh tai aad bharinjiai. ja char keh kai pun subdaindar kehijiai.
Satar sabad ko ta kai ant bakhaniai. ho sakal tupak kai naam parbeen parmaniai. (885)

ਮਧੁ ਨਾਸਨਨੀ ਮੁਖ ਤੇ ਆਦਿ ਬਖਾਨੀਐ । ਜਾ ਚਰ ਕਹਿ ਕੈ ਪੁਨਿ ਸਬਦੇਸੁਰ ਪ੍ਰਮਾਨੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੋ ਅੰਤਿ ਉਚਾਰੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਚਤੁਰ ਚਿਤਿ ਧਾਰੀਐ । ੮੮੬ ।
madh nasanani mukh tai aad bakhaniai. ja char keh kai pun subadesur parmaniai.
Satar sabad ko ta kai ant uchariai. ho sakal tupak kai naam chatur chit dhariai. (886)

ਕਾਲਜਮੁਨ ਅਰਿਨਨਿ ਸਬਦਾਦਿ ਬਖਾਨੀਐ । ਜਾ ਚਰ ਕਹਿ ਕੈ ਪੁਨਿ ਨਾਇਕ ਪਦ ਠਾਨੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੋ ਅੰਤਿ ਉਚਾਰੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਮੰਤ੍ ਬਿਚਾਰੀਐ । ੮੮੭ ।
kalajmun arinan sabadad bakhaniai. ja char keh kai pun naiek pad thaaniai.
Satar sabad ko ta kai ant uchariai. ho sakal tupak kai naam sumantar bichariai. (887)

First use the words 'narakharnin' (land of river Jamuna, beloved of Krishna, the killer of Narkasur) followed by the words 'Ja char naiek', and then add the word Satar later. All may Consider it as the name of tupak (gun). (881)

First use the word 'Satar ghaienin (land of river Jamuna, beloved of Krishna, killer of the enemies), followed by the words 'Ja char naiek', and then add the word Satar to it. All should recognize it as the name of Tupak (gun). (882)

aril

First make use of the word "Mur mardanin" (land of the river Jamuna, the beloved of Krishna, killer of demon Mur) followed by the words 'Ja char naiek', and then add the word 'Satar' in the end. All clever persons may Consider it as name of tupak (gun). (883)

Choupaiee

First use the words Madhu Sudananin (the land of river Jamuna, beloved of Krishna, the killer of demon Mur) followed by the words "Ja char naiek", and then add the word Satar. All may take it as the name of tupak. (884)

aril

First use the word 'madh dundanini' (land of river Jamuna, the beloved of Krishna, killer of demon Madhu) with the mouth, and add the words 'Ja char Inder followed by the word 'Satar' in the end. All efficient persons may consider it as the name of tupak (gun). (885)

First use the word madhu nasini with the mouth, then add in the end the word Satar. All the clever persons may Consider it as name of tupak. (886)

First utter the word, "Kaal Jamun arinin", followed by 'Ja char naiek', and add word Satar in the end. All friends may Consider it as name of tupak. (887)

First utter the word narak arinan (land of river Jamuna beloved of Krishna, enemy of

ਨਰਕ ਅਰਿਨਨਿ ਮੁਖ ਤੇ ਆਦਿ ਭਨਿਜੀਐ । ਜਾ ਚਰ ਕਹਿ ਕੈ ਪੁਨਿ ਨਾਇਕ ਪਦ ਦਿਜੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੋ ਅੰਤਿ ਬਖਾਨੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਬੁਧਿ ਪਛਾਨੀਐ । ੮੮੮ ।
narak arinan mukh tai aad bharnijai. ja char keh kai pun naiek pad deejiai.
Satar sabad ko ta kai ant bakhaniai. ho sakal tupak kai naam subudh pachhaniai. (888)

ਕੰਸਕੇਸ ਕਰਖਨਣੀ ਆਦਿ ਬਖਾਨ ਹੀ । ਜਾ ਚਰ ਕਹਿ ਕੈ ਪੁਨਿ ਨਾਇਕ ਪਦ ਠਾਨ ਹੀ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੋ ਅੰਤਿ ਉਚਾਰੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਬੁਧਿ ਬਿਚਾਰੀਐ । ੮੮੯ ।
Kanskes karakhanani aad bakhan hi. ja char keh kai pun naiek pad thaan hi.
Satar sabad ko ta kai ant uchariai. ho sakal tupak kai naam subudh bichariai. (889)

ਬਾਸੁਦਿਵੇਸਨਨਿਨੀ ਆਦਿ ਭਣਿਜੀਐ । ਜਾ ਚਰ ਕਹਿ ਕੈ ਪੁਨਿ ਨਾਇਕ ਪਦ ਦਿਜੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੋ ਅੰਤਿ ਬਖਾਨੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਬੁਧਿ ਧ੍ਰਮਾਨੀਐ । ੮੯੦ ।
basdivesananini aad bharinjiai. ja char keh kai pun naiek pad deejiai.
Satar sabad ko ta kai ant bakhaniai. ho sakal tupak kai naam subudh parmaniai. (890)

ਅਨਕਦੁੰਦਭੇਸਨਿਨਿ ਆਦਿ ਉਚਾਰੀਐ । ਜਾ ਚਰ ਕਹਿ ਕੈ ਪੁਨਿ ਨਾਇਕ ਪਦ ਡਾਰੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੋ ਅੰਤਿ ਬਖਾਨੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਮੰਤ੍ਰ ਪਛਾਨੀਐ । ੮੯੧ ।
"anakdundbhesanin" aad uchariai. ja char keh kai pun naiek pad dariai.
Satar sabad ko ta kai ant bakhaniai. ho sakal tupak kai naam sumantar pachhaniai. (891)

ਰਸ ਨਰਕਸਨਿਨਿ ਆਦਿ ਸਬਦ ਕੋ ਭਾਖਐ । ਜਾ ਚਰ ਕਹਿ ਕੈ ਪੁਨਿ ਨਾਇਕ ਪਦ ਰਾਖੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੋ ਅੰਤਿ ਉਚਾਰੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਚਤੁਰ ਚਿਤਿ ਧਾਰੀਐ । ੮੯੨ ।
ras narakasanin aad sabad ko bhakhiai. ja char keh kai pun naiek pad rakhiai.
Satar sabad ko ta kai ant uchariai. ho sakal tupak kai naam chatur chit dhariai. (892)

ਨਾਰਾਇਨਨੀ ਆਦਿ ਉਚਾਰਨ ਕੀਜੀਐ । ਜਾ ਚਰ ਕਹਿ ਕੈ ਰਾਜ ਸਬਦ ਪੁਨਿ ਦੀਜੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੋ ਅੰਤਿ ਬਖਾਨੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਬੁਧਿ ਧ੍ਰਮਾਨੀਐ । ੮੯੩ ।
Naraienani aad ucharan keejiai. ja char keh kai raj sabad pun deejiai.
Satar sabad ko ta kai ant bakhaniai. ho sakal tupak kai naam subudh parmaniai. (893)

ਬਾਰਾਲਯਨਨਿ ਮੁਖਿ ਤੇ ਆਦਿ ਭਣਿਜੀਐ । ਜਾ ਚਰ ਕਹਿ ਕੈ ਨਾਥ ਬਹੁਰਿ ਪਦ ਦਿਜੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੋ ਅੰਤਿ ਬਖਾਨੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਬੁਧਿ ਧ੍ਰਮਾਨੀਐ । ੮੯੪ ।
baraleyanin mukh tai aad bharinjiai. ja char keh kai nath bohar pad dijiai.
Satar sabad ko ta kai ant bakhaniai. ho sakal tupak kai naam subudh parmaniai. (894)

ਨੀਰਾਲਯਨੀ ਆਦਿ ਉਚਾਰਨ ਕੀਜੀਐ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਬਹੁਰਿ ਤਿਹ ਦੀਜੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੋ ਅੰਤਿ ਬਖਾਨੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਪ੍ਰਬੀਨ ਧ੍ਰਮਾਨੀਐ । ੮੯੫ ।
neraleyni aad ucharan keejiai. ja char keh pati sabad bohar teh deejiai.
Satar sabad ko ta kai ant bakhaniai. ho sakal tupak kai naam parbeen parmaniai. (895)

Narkasur) followed by the word 'Ja char naiek' and then add Satar word in the end. All clever persons may Consider it as name of tupak (gun). (888)

First use the words 'Kans kes karakhani", followed by the words 'Ja char naiek' and then add the word Satar at the end. All the learned persons should Consider this as the name of tupak (gun). (889)

First use the words 'basdivesananuni' (land of the river Jamuna, beloved of Krishna, the (children) family of Basudev) followed by the words "Ja char naiek", and then add the word Satar at the end. All the intellectuals may Consider this as the name of tupak (gun). (890)

First use 'anikdundbhesanin' (land of the river Jamuna, the beloved of Krishna, the son of Basudev with great many kettle drums) followed by the words 'Ja char naiek' and then at the end add the word Satar. All the friends may Consider this as name of tupak. (891)

First use the words "ras narkasnin" (land of river Jamuna, the beloved of Krishna, who was tied with ropes for punishment) followed by the words "Ja char naiek", then add at the end the word 'Satar'. All clever persons may take it as the name of tupak (gun). (892)

First utter the word naraienani, followed by the words "Ja char raj", then add at the end the word Satar. All the learned persons may Consider it as the name of tupak (gun). (893)

First use the words baraleyanin with the mouth, followed by the words, 'Ja char nath', and then explain (add) the word Satar at the end. All may Consider this as the name of tupak (gun). (894)

First make use of the word neeraleyani followed by the words 'Ja char pati' and then add the word 'Satar' later. All the skilful persons may Consider it as the name of tupak (gun). (895)

ਨਾਰ ਕੇਤਨਿਨਿ ਆਦਿ ਉਚਾਰਨ ਕੀਜੀਐ । ਜਾ ਚਰ ਕਹਿ ਕੈ ਪੁਨਿ ਨਾਇਕ ਪਦ ਦਿਜੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੋ ਅੰਤਿ ਉਚਾਰੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਪ੍ਰਬੀਨ ਬਿਚਾਰੀਐ । ੮੯੬ ।
naar ketanin aad ucharan keejiai. ja char keh kai pun naiek pad deejiai.
Satar sabad ko ta kai ant uchariai. ho sakal tupak kai naam parbeen parmaniai. (896)

ਜਲ ਬਾਸਨਨੀ ਆਦਿ ਉਚਾਰਨ ਕੀਜੀਐ । ਜਾ ਚਰ ਕਹਿ ਕੈ ਨਾਥ ਸਬਦ ਪੁਨਿ ਦੀਜੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੋ ਅੰਤਿ ਉਚਾਰੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਮੰਤ੍ਰ ਬਿਚਾਰੀਐ । ੮੯੭ ।
Jal basanini aad ucharan keejiai. ja char keh kai nath sabad pun deejiai.
Satar sabad ko ta kai ant uchariai. ho sakal tupak kai naam sumantar bichariai. (897)

ਚੌਪਈ

ਜਲ ਕੇਤਨਨੀ ਆਦਿ ਬਖਾਨੋ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਪ੍ਰਮਾਨੋ ।
ਸਤ੍ਰ ਸਬਦ ਕਹ ਬਹੁਰਿ ਭਣਿਜੈ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਲਖਿ ਲਿਜੈ । ੮੯੮ ।

Choupaiee

Jal ketanini aad bakhano. ja char keh pati sabad parmano.
Satar sabad koh bohar bharinjai. Sabh Sri naam tupak lakh lijai. (898)

ਅੜਿਲ

ਜਲ ਬਾਸਨਨੀ ਆਦਿ ਬਖਾਨਨ ਕੀਜੀਐ । ਜਾ ਚਰ ਕਹਿ ਕੈ ਨਾਥ ਸਬਦ ਪੁਨਿ ਦੀਜੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਤਾ ਕੇ ਅੰਤਿ ਬਖਾਨੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਪ੍ਰਬੀਨ ਪ੍ਰਮਾਨੀਐ । ੮੯੯ ।

aril

jal basanani aad bakhanan keejiai. ja char keh kai nath sabad pun deejiai.
Satar sabad ko ta kai ant bakhania. ho sakal tupak kai naam parbeen parmniai. (899)

ਚੌਪਈ

ਜਲ ਧਾਮਨਨੀ ਆਦਿ ਬਖਾਨੋ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਪ੍ਰਮਾਨੋ ।
ਸਤ੍ਰ ਕਹੁ ਬਹੁਰਿ ਭਣਿਜੈ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਲਖਿ ਲਿਜੈ । ੯੦੦ ।

Choupaiee

Jal dhamanani aad bakhano. ja char keh pati sabad parmano.
Satar koh bohar bharinjai. Sabh Sri naam tupak lakh lijai. (900)

ਜਲਗ੍ਰਹਨਨੀ ਆਦਿ ਬਖਾਨੋ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਪ੍ਰਮਾਨੋ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਬਹੁਰਿ ਭਣਿਜੈ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਲਖਿ ਲਿਜੈ । ੯੦੧ ।
Jal grehanani aad bakhano. ja char keh kai pati sabad parmano.
Satar sabad koh bohar bharinjai. Sabh Sri naam tupak lakh lijai. (901)

ਜਲ ਬਾਸਨਨੀ ਆਦਿ ਉਚਰੀਐ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਧਰੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਅੰਤਿ ਬਖਾਨਹੁ । ਸਭ ਸਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਮਾਨਹੁ । ੯੦੨ ।
Jal basanani aad uchariai. ja char keh naiek pad dhariai.
Satar sabad koh ant bakhanoh. Sabh Sri naam tupak kai manoh. (902)

First use the words"nar ketanin" (land with the abode of water) followed by the words "Ja char naiek" and then add at the end the word 'Satar'. All the dextrous persons should Consider it as the name of tupak (gun). (896)

First use the word 'Jal basanini' aad (etc.) followed by the words "Ja char nath", and then add the word Satar at the end. All the friends may Consider it as the name of tupak (gun). (897)

Choupaiee

First use the word "Jal Ketanani", followed by the words 'Ja char pati', and then add the word Satar letter. All should recognize it as the name of Tupak (gun). (898)

aril

First make use of the words 'Jal char nath' and then add at the end the word 'Satar', to it, all the efficient persons may Consider it as the name of tupak (gun). (899)

Choupaiee

First use the words Jal dhamanani followed by the words "Ja char pati", and then add the word 'Satar' later. All may Consider it as the name of tupak (gun). (900)

First use the word "Jal Grehinani" (land of oceans-source of water), followed by the words "Ja char pati", and then add the water 'Satar' later. All should Consider it as the name of tupak (gun). (901)

First use the word Jal bassnani, followed by the word "Ja char naiek", then add the word 'Satar' at the end. All may Consider it as the name of tupak. (902)

ਜਲ ਸੰਕੇਤਨਿ ਆਦਿ ਬਖਾਨਹੁ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਪ੍ਰਮਾਨਹੁ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਬਹੁਰਿ ਭਣਿਜੈ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਲਹਿ ਲਿਜੈ । ੯੦੩ ।
Jal sanketan aad bakhanoh. ja char keh kai pati sabad parmano.
Satar sabad koh bohar bharinjai. Naam tupak kai sabh leh lijai. (903)

ਬਾਰ ਧਾਮਨੀ ਆਦਿ ਭਣਿਜੈ । ਜਾ ਚਰ ਕਹਿ ਸਬਦੇਸ ਕਹਿਜੈ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਬਹੁਰਿ ਬਖਾਨਹੁ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨਹੁ । ੯੦੪ ।
barr dhamani aad bharinjai. ja char keh kai sabades kehajai.
Satar sabad koh bohar bakhanoh. Sabh Sri naam tupak kai janoh. (904)

ਬਾਰ ਗ੍ਰਿਹਨਨੀ ਆਦਿ ਭਣਿਜੈ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਦਿਜੈ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਬਹੁਰਿ ਬਖਾਨਹੁ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨਹੁ । ੯੦੫ ।
baar grehanani aad bharinjai. ja char keh naiek pad dijai.
Satar sabad koh bohar bakhanoh. Sabh Sri naam tupak kai janoh. (905)

ਅੜਿਲ

ਮੇਘ ਜਨਿਨਿ ਸਬਦਾਦਿ ਉਚਾਰਨ ਕੀਜੀਐ । ਜਾ ਚਰ ਕਹਿ ਕਰਿ ਨਾਥ ਸਬਦ ਕੋ ਦੀਜੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਤਾ ਕੇ ਅੰਤਿ ਉਚਾਰੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਪ੍ਰਬੀਨ ਬਿਚਾਰੀਐ । ੯੦੬ ।

aril

megh janin sabadad ucharan keejiai. ja char keh kar nath sabad ko deejiai.
Satar sabad koh ta kai ant uchariai. ho sakal tupak kai naam parbeen bichariai. (906).

ਚੌਪਈ

ਸਾਰਸੁਤੀ ਸਬਦਾਦਿ ਉਚਾਰੋ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਡਾਰੋ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਬਹੁਰਿ ਭਣਿਜੈ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਲਹਿ ਲਿਜੈ । ੯੦੭ ।

Choupaiee

Sarsuti sabadad ucharo. ja char keh naiek pad daro.
Satar sabad koh bohar bharinjai. Naam tupak kai sabh leh lijai. (907)

ਗੰਗ ਭੇਟਨੀ ਆਦਿ ਉਚਾਰੋ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਡਾਰੋ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਬਹੁਰਿ ਭਣਿਜੈ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਕਹਿਜੈ । ੯੦੮ ।
gang bhetani aad ucharo. ja char keh naiek pad daro.
Satar sabad koh bohar bharinjai. Naam tupak kai sakal kahajai. (908)

ਅਰੁਣਿ ਬਾਰਨਿਨਿ ਆਦਿ ਬਖਾਨਹੁ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਠਾਨਹੁ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਉਚਾਰਹੁ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਬਿਚਾਰਹੁ । ੯੦੯ ।
arun baanin aad bakhanoh. ja char keh naiek pad thaanoh.
Satar sabad ko bohar ucharo. Sakal tupak kai naam bicharoh. (909)

First use the words 'Jal sanketan', (land of ocean) followed by the words 'ja char pati', and then add the word Satar later. All may take it as the name of tupak (gun).(903)

First use the words 'baar dhamani', followed by the words 'Ja char ais', and then add the word 'Satar', all may Consider it as the name of tupak (gun). (904)

First make use of the words 'baar grehanani' followed by the words 'Ja char naiek', then add the word 'Satar', all may think it as the name of tupak (gun). (905)

aril

First utte the words "megh janin", followed by the words 'Ja char nath', and thten add the word 'Satar' at the end. All the skilful persons may take it as name of tupak (gun). (906)

Choupaiee

First use the word 'Saarsuti', followed by the words "Ja char naiek", then add the word 'Satar'.
All may Consider it as the name of tupak (gun). (907)

First use the words 'gang bhetani', followed by the words "Ja char naiek", then add the word 'Satar', all may call it as the name of tupak (gun). (908)

First use the words 'arini baarrnin", followed by the words "Ja char naiek", and then add the word 'Satar'. All may Consider it as the name of tupak (gun). (909)

ਅਰੁਣ ਬਾਰਿਨੀ ਆਦਿ ਬਖਾਨੋ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਠਾਨੋ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਬਹੁਰਿ ਉਚਾਰੋ । ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਬਿਚਾਰੋ । ੯੧੦ ।
arun baarini aad bakhano. ja char keh naiek pad thaanoh.
Satar sabad ko bohar ucharoh. Sakal tupak kai naam bicharoh. (910)

ਅੜਿਲ

ਅਰੁਣ ਅੰਬੁਨਿਨਿ ਆਦਿ ਉਚਾਰਨ ਕੀਜੀਐ । ਜਾ ਚਰ ਕਹਿ ਕੈ ਨਾਥ ਸਬਦ ਕੋ ਦੀਜੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਤਾ ਕੇ ਅੰਤਿ ਬਖਾਨੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਬੁਧਿ ਪ੍ਰਮਾਨੀਐ । ੯੧੧ ।

aril

arun ambnin aad ucharan keejia. ja char keh kai nath sabad ko deejiai.
Satar sabad koh ta kai ant bakhaniai. ho sakal tupak kai naam subudh parmaniai. (911)

ਚੌਪਈ

ਅਰੁਣ ਤਰੰਗਨਿ ਆਦਿ ਉਚਾਰੋ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਡਾਰੋ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਬਹੁਰਿ ਭਣਿਜੈ । ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਕਹਿਜੈ । ੯੧੨ ।

Choupaiee

arun tarangan aad ucharo. ja char keh naiek pad daro.
Satar sabad koh bohar bharinjai. ko sakal tupak ko naam kehajai. (912)

ਆਰਕਤਾ ਜਲਨਿਨਿ ਪਦ ਭਾਖੋ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਰਾਖੋ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਬਹੁਰਿ ਉਚਾਰੋ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਲਖਿ ਲਿਜੈ । ੯੧੩ ।
aarkata jalnin pad bhakhai. ja char keh naiek pad rakhai.
Satar sabad koh bohar bharinjai. Sabh Sri naam tupak kai lakh lijai. (913)

ਅਰੁਣ ਅੰਬੁਨਿਨਿ ਆਦਿ ਬਖਾਨਹੁ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਪ੍ਰਮਾਨਹੁ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਬਹੁਰਿ ਭਣਿਜੈ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਬਿਚਾਰੋ । ੯੧੪ ।
arun ambnin aad bakhanoh. ja char keh pati sabad parmanoh.
Satar sabad koh bohar ucharo. Naam tupak kai sabh bicharo. (914)

ਅਰੁਣ ਪਾਨਿਨੀ ਆਦਿ ਭਣਿਜੈ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਦਿਜੈ ।
ਅਰਿ ਪਦ ਤਾ ਕੇ ਅੰਤਿ ਬਖਾਨੋ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਜੀਆ ਜਾਨੋ । ੯੧੫ ।
arun panini aad bharinjai. ja char keh naiek pad dijai.
ari pad ta kai ant bakhano. Naam tupak kai sabh jia jano. (915)

ਅਰੁਣ ਜਲਨਿਨੀ ਆਦਿ ਬਖਾਨਹੁ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਪ੍ਰਮਾਨਹੁ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਬਹੁਰਿ ਭਣਿਜੈ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਲਖਿ ਲਿਜੈ । ੯੧੬ ।
arun jalnini aad bakhanoh. ja char keh pati sabad parmanoh.
Satar sabad koh bohar bharinjai. Naam tupak kai sabh lakh lijai. (916)

First use the words 'arun barini", followed by the words "Ja char naiek", and then add the word 'Satar'. All may Consider it as the name of tupak (gun). (910)

aril

First use "arun ambnin", followed by the words 'Ja char nath', then add the word 'Satar' at the end. All learned people may Consider it as the name of tupak. (911)

Choupaiee

First use the words 'arun trangan', followed by the words 'Ja char naiek', and then add the word 'Satar' to it. All may call it as the name of tupak (gun). (912)

First use the words 'arkata jalnin', (land of the river Sarasvati, with red coloured waters) followed by the words "Ja char naiek", and then add the word Satar. Take it as the name of tupak (by all). (913)

First use the words "arun ambunin", followed by the words "Ja char pati", then add the word 'Satar'. All may Consider it as the name of tupak (gun). (914)

First make use of the words "arun panini", followed by the words :Ja char naiek". Then add the word 'ari' at the end. All may Consider it in mind as the name of tupak (gun). (915)

First use the words "arun jalnini", followed by the words "Ja char pati", ad then add the word 'Satar' later. All may Consider it as the name of tupak (gun). (916)

ਅਰੁਣ ਨੀਰਨਿਨਿ ਆਦਿ ਉਚਾਰੋ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਡਾਰੋ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਬਹੁਰਿ ਬਖਾਨਹੁ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨਹੁ । ੯੧੭ ।
arun neernin aad ucharo. ja char keh naiek pad daro.
Satar sabad koh bohar bakhanoh. Sabh Sri naam tupak kai janoh. (917)

ਸਤਦ੍ਰਵਨਿਨੀ ਪ੍ਰਿਥਮ ਪ੍ਰਕਾਸੋ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਰਾਖੋ ।
ਅਰਿ ਪਦ ਤਾ ਕੇ ਅੰਤਿ ਉਚਰੀਐ । ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਬਿਚਰੀਐ । ੯੧੮ ।
Satdravanini pritham parkaso. ja char keh naiek pad rakho.
ari pad ta kai ant uchariai. sakal tupak kai naam bichariai. (918)

ਸਤ ਪ੍ਰਵਾਹਨਿਨਿ ਆਦਿ ਬਖਾਨਹੁ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਠਾਨਹੁ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਬਹੁਰਿ ਉਚਾਰੋ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਬਿਚਾਰੋ । ੯੧੯ ।
Sat parvahnin aad bakhanoh. ja char keh naiek pad thaanoh.
Satar sabad koh bohar ucharo. Naam tupak kai sakal bicharo. (919)

ਸਹਸ ਨਾਰਨਿਨਿ ਆ'ਦਿ ਬਖਾਨੋ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਪ੍ਰਮਾਨੋ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਬਹੁਰਿ ਭਣਿਜੈ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਲਹਿ ਲਿਜੈ । ੯੨੦ ।
Sehas naarnin aad bakhano. ja char keh sabad parmano.
Satar sabad koh bohar bharinjai. Naam tupak kai sabh lakh lijai. (920)

ਅੜਿਲ

ਸਤ ਦ੍ਰਵਨਨਿਨਿ ਆਦਿ ਉਚਾਰਨ ਕੀਜੀਐ । ਜਾ ਚਰ ਕਹਿ ਕੈ ਨਾਥ ਸਬਦ ਕਹੁ ਦੀਜੀਐ ।
ਰਿਪੁ ਪਦ ਕੋ ਤਾ ਕੇ ਪੁਨਿ ਅੰਤਿ ਬਖਾਨੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਬੁਧਿ ਪਛਾਨੀਐ । ੯੨੧ ।

aril

sat darvananini aad ucharan keejiai. ja char keh kai nath sabad koh deejiai.
rip pad ko ta kai pun ant bakhaniai. ho sakal tupak kai naam subudh pachhaniai. (921)

ਚੌਪਈ

ਸਤ ਪ੍ਰਵਾਹਨਿਨਿ ਪ੍ਰਥਮ ਬਖਾਨਹੁ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਪ੍ਰਮਾਨਹੁ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਬਹੁਰਿ ਭਣਿਜੈ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਲਹਿ ਲਿਜੈ । ੯੨੨ ।

Choupaiee

sat parvahanin pratham bakhanoh.ja char keh pati sabad parmanoh.
Satar sabad koh bohar bharinjai.Naam tupak kai sabh lakh lijai. (922)

ਸਤਾ ਗਾਮਿਨੀ ਪ੍ਰਥਮ ਭਣਿਜੈ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਦਿਜੈ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਬਹੁਰਿ ਬਖਾਨਹੁ । ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਪ੍ਰਮਾਨਹੁ । ੯੨੩ ।
Sata gamini pratham bharnijaija char keh naiek pad dijai.
Satar sabad koh bohar bakhanoh. sakal tupak kai naam parmanoh. (923)

First use the word 'arun neernin', followed by the words "Ja char naiek', and then add the word 'Satar'. All may take it as the name of tupak (gun). (917)

First use the words 'Satdravnini' (the river with hundreds of offshoots) followed by the words 'Ja char naiek', then add the word 'Satar' to it. Then add the word 'ari' at the end. All may Consider it as the name of tupak (gun). (918)

First use the words 'Sat parvahnin', followed by the words 'Ja char naiek', and then add the word 'Satar'. All may Consider this as the name of tupak (gun). (919)

First use the word 'Sehas narnin', followed by the words 'Ja char pati', then add the word 'Satar' later. All may accept it as the name of tupak (gin). (920)

aril

First use the words 'Sat dravanini' followed by the words 'Ja char nath' then addd the word 'rip' at the end. All wise persons may take it as the name of tupak (gun).(921)

Choupaiee

First use the words 'Sat pravanin', followed by the words 'Ja char nath', and then add the word 'Satar'. All may Consider it as the name of tupak (gun). (922)

First use the words 'Sata gamini', followed by the words 'Ja char naiek' and then describe the word 'Satar'. All the people may Consider it as thte name of tupak (gun). (923)

ਸਤ ਤਰੰਗਨਨਿ ਆਦਿ ਉਚਾਰੋ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਡਾਰੋ ।
ਅੰਤਿ ਸਬਦ ਤਕ ਕੋ ਅਰਿ ਕਹੀਐ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਜੀਅ ਲਹੀਐ । ੯੨੪ ।
Sat tranganan aad ucharo. ja char keh naiek pad daro.
ant sabad ta kai ari kehiai. Naam tupak kai sabh jia lehiai. (924)

ਭੂਮਿ ਸਬਦ ਕੋ ਆਦਿ ਬਖਾਨੋ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਪ੍ਰਮਾਨੋ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਉਚਾਰਹੁ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਬੀਚਾਰਹੁ । ੯੨੫ ।
bhoom sabad ko aad bakhanoh. ja char keh pati sabad parmano.
Satar sabad koh bohar ucharoh. Naam tupak kai sakal becharoh. (925)

ਆਦਿ ਬਿਆਸਨਿਨੀ ਪਦ ਭਾਖੋ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਰਾਖੋ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਬਖਾਨਹੁ । ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਪਛਾਨਹੁ । ੯੨੬ ।
aad biasnini pad bhakho ja char keh naiek pad rakho.
Satar sabad koh bohar bakhanoh. sakal tupak kai naam pachhanoh. (926)

ਬਿਅਹਨਨੀ ਸਬਦਾਦਿ ਭਣਿਜੈ। ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਦਿਜੈ ।
ਸਤ੍ਰ ਸਬਦ੍ ਕੋ ਬਹੁਰਿ ਉਚਾਰਹੁ । ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਬਿਚਾਰਹੁ । ੯੨੭ ।
biahnani sabadad bharinjai. ja char keh naiek pad dijai.
Satar sabad koh bohar udharo. sakal tupak kai naam bicharoh. (927)

ਪਾਸ ਸਕਤਿਨਨਿ ਆਦਿ ਬਖਾਨੀਐ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਧਰੀਐ ।
ਰਿਪੁ ਪਦ ਤਾ ਕੇ ਅੰਤਿ ਭਣਿਜੈ । ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਕਹਿਜੈ । ੯੨੮ ।
paas sakatanan aad uchariai. ja char keh naiek pad dhariai.
rip pad ta kai ant bharnijai. sakal tupak kai naam kehajai. (928)

ਪਾਸ ਨਾਸਨਿਨਿ ਆਦਿ ਅਖਾਨੀਐ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਠਨੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਉਚਰੀਐ । ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਬਿਚਰੀਐ । ੯੩੯ ।
paas nasnin aad bakhaniai. ja char keh naiek pad thaniai.
Satar sabad koh bohar uchariai. sakal tupak kai naam bichariai. (929)

ਬਰੁਣਾਇਧ ਨਾਸਨਨਿ ਬਖਾਨਹੁ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਠਾਨਹੁ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਭਣਿਜੈ । ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਕਹਿਜੈ । ੯੩੦ ।
barnaiedh nasnin bakhanoh. ja char keh naiek pad thaanoh.
Satar sabad k bohar bharinjai. sakal tupak kai naam kahejai. (930)

ਜਲਿਸਨ ਆਯੁਧ ਨਾਮ ਕਹੀਜੈ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਦਿਜੈ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਬਹੁਰਿ ਬਖਾਨਹੁ । ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਪ੍ਰਮਾਨਹੁ । ੯੩੧ ।
dalisan ayudh naam kehijai. ja char keh naiek pad deejiai.
Satar sabad koh bohar bakhanoh. sakal tupak kai naam parmanoh. (931)

First use the words 'Sat tranganin' followed by the words 'Ja char naiek' and then add the word at the end 'ari' to it. All may Consider in mind as the name of tupak (gun). (924)

First utter the word 'bhoom', then add the words 'Ja char pati', then add the word 'Satar' to it. All may Consider it as the name of tupak (gun). (925)

First use the word 'Biasnini', followed by the words 'Ja char naiek', and then add the word 'Satar' to it. All may Consider it as the name of tupak (gun). (926)

First use the words biahnani (river Bias), followed by the words 'Ja char naiek', and then add the word 'Satar' to it. All may think of it as the name of tupak (gun).(927)

First use the word 'pas sakatinin', (River Bias, which could break open its noose with its own strength) followed by the words 'Ja char Naiek' and then add the word rip at the end. All may consider it as the name of tupak gun). (928)

First use the words 'pass naasnin' followed by the words 'Ja char naiek', and then add the word 'Satar'. All may Consider this as the name of tupak (gun). (929)

First use the word 'baranardh nasnin' (land with the river Beas) followed by the words 'Ja char naiek'. Then add the word 'Satar'. All may Consider this as the name of tupak (gun). (930)

First use the words 'Jalisan ayudh' (the armour of the varan (caste, followed by the word, Ja char naiek', and then utter the word 'Satar'. All may Consider it as the name of tupak (gun). (931)

ਅੜਿਲ

ਸਕਲ ਪਾਸਿ ਲੈ ਨਾਮ ਨਾਸਨਿਨਿ ਭਾਖੀਐ । ਜਾ ਚਰ ਕਹਿ ਕੈ ਨਾਥ ਬਹੁਰਿ ਪਦ ਰਾਖੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਤਾ ਕੇ ਅੰਤਿ ਬਖਾਨੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਬੁਧਿ ਪਛਾਨੀਐ । ੯੩੨ ।

aril

Sakal paas kai naam nasnin bhakhiai. ja char keh kai nath bohar pad rakhiai.
Satar sabad koh ta ko ant bakhaniai. ho sakal tupak kai naam subudh pachhaniai. (932)

ਰਾਵਿਨਨੀ ਸਬਦਾਦਿ ਬਖਾਨਨ ਕਜੀਐ । ਜਾ ਚਰ ਕਹਿ ਕੈ ਨਾਥ ਸਬਦ ਪੁਨਿ ਦੀਜੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਤਾ ਕੇ ਅੰਤਿ ਬਖਾਨੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਬੀਰ ਪਛਾਨੀਐ । ੯੩੩ ।

ravinini sabadad bakhanan keejiai. ja char keh kai nath sabad pun deejiai.
Satar sabad koh ta kai ant bakhaniai. ho sakal tupak kai naam subeer pachhaniai. (933)

ਚੌਪਈ

ਰਾਵਿਨੀਨਿ ਸਬਦਾਦਿ ਭਣਿਜੈ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਕਹਿਜੈ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਬਹੁਰਿ ਬਖਾਨਹੁ । ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਪਛਾਨਹ । ੯੩੪ ।

Choupaiee

ravineen sabadad bharinjai. ja char keh pati sabad kehijai..
Satar sabad koh bohar bakhanoh. sakal tupak kai naam pachhanoh. (934)

ਚੰਦ੍ ਭਗਨਿਨਿ ਅਲਦਿ ਬਖਾਨਹੁ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਅਬਦ ਪ੍ਰਮਾਨਹੁ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਬਹੁਰਿ ਉਚਾਰਹੁ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਬਿਚਾਰਹੁ । ੯੩੫ ।

Chander bhagnin aad bakhanoh. ja char keh pati sabad parmanoh.
Satar sabad koh bohar ucharoh. naam tupak kai sakal bicharoh. (935)

ਸਸਿ ਭਗਨਿਨਿ ਸਬਦਾਦਿ ਬਖਾਨੋ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਪ੍ਰਮਾਨੋ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਬਹੁਰਿ ਭੁਣਿਜੈ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਲਹਿ ਲਿਜੈ । ੯੩੬ ।

sas bhagnin sabadad bakhano. ja char keh pati sabad parmanoh.
Satar sabad koh bohar bharinjai. naam tupak kai sabh leh lijai. (936)

ਚੰਦ੍ਰੁਜਨਿਨਿ ਆਦਿ ਬਖਾਨਹੁ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਸੁ ਠਾਨਹੁ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਬਹੁਰੋ ਧਰੀਐ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਬਿਚਰੀਐ । ੯੩੭ ।

Chanderunjanin aad bakhanoh. ja char keh pati sabad so thaanoh.
Satar sabad koh bohar dhariai. Naam tupak kai sakal bichriai. (937)

ਅੜਿਲ

ਸਸਿ ਅਨੁਜਨਿਨੀ ਆਦਿ ਉਚਾਰਨ ਕੀਜੀਐ । ਜਾ ਚਰ ਕਹਿ ਕੈ ਨਾਥ ਸਬਦ ਕੋ ਦੀਜੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਤਾ ਕੇ ਅੰਤਿ ਬਖਾਨੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਬੁਧਿ ਪ੍ਰਮਾਨੀਐ । ੯੩੮ ।

aril

sasi anujanini aad ucharan keejiai. ja char keh kai nath sabad ko deejiai.
Satar sabad koh ta kai ant bakhaniai. ho sakal tupak kai naam subudh parmaniai. (938)

aril

First take all the names of paas, and then add the word 'nasnin', followed by the words 'Ja char nath'. Then add the word Satar later. All the learned ones may take this as the name of tupak (gun). (932)

First use the word raavinani (land attached to the river Ravi), followed by the words 'Ja char nath', and then add the word 'Satar' at the end. All the brothers may accept it as the name of tupak (gun). (933)

Choupaiee

First use the word 'ravneen', followed by the words 'Ja char pati', and then add the word Satar later. All may Consider it as the name of tupak (gun). (934)

First use the word chander bhagnin (land of river Chenab) followed by the word 'Ja char pati', and then add the word Satar. All may think it as the name of tupak (gun). (935)

First use the word bhagnin followed by the word 'Ja char pati', and then add the word 'Satar'. All may Consider it as the name of tupak (gun). (936)

First use the word 'chanderanujunin' (land of river Chenab, the younger sister of moon) followed by the words 'Ja char pati', and then add the word Satar later. All may Consider it as the name of tupak (gun). (937)

aril

First use the words 'sas anujanini' followed by the words 'Ja char nath', and then at the end, add the word Satar. All the learned persons may accept it as the name of tupak (gun). (938)

ਚੌਪਈ

ਮਯੰਕ ਅਨੁਜਨਿਨਿ ਆਦਿ ਬਖਾਨਹੁ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਪ੍ਰਮਾਨਹੁ ।
ਅਰਿ ਪਦ ਅੰਤਿਤਵਨ ਕੇ ਦਿਜੈ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਲਹਿ ਲਿਜੈ । ੯੩੯ ।

Choupaiee

meyunk anujanin aad bakhanoh. ja char keh pati sabad parmanoh.
ari pad ant tvan ko dijai . Naam tupak kai sabh leh lijai. (939)

ਅੜਿਲ

ਮਯੰਕ ਸਹੋਦਰਨਿਨਿ ਸਬਦਾਦਿ ਬਖਾਨੀਐ । ਜਾ ਚਰ ਕਹਿ ਕੈ ਨਾਥ ਸਬਦ ਕਹੁ ਠਾਨੀਐ ।
ਸਤ੍ਰੁ ਸਬਦ ਕਹੁ ਤਾ ਕੇ ਅੰਤਿ ਭਣੀਜੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁ ਕਬਿ ਲਹਿ ਲੀਜੀਐ । ੯੪੦ ।

aril

meyunk sahedarnin sabdad bakhaniai. ja char keh kar nath Sabad koh thaaniai .
Satar sabad koh ta kai ant bharnijiai. ho sakal tupak kai naam so kab leh leejiai. (940)

ਚੌਪਈ

ਅਜ ਅਨੁਜਨਨਿਨਿ ਆਦਿ ਕਹਿਜੈ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਭਣਿਜੈ ।
ਸਤ੍ਰੁ ਸਬਦ ਕਹੁ ਅੰਤਿ ਉਚਾਰਹੁ । ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਬਿਚਾਰਹੁ । ੯੪੧ ।

Choupaiee

aj anujananin aad kehijai. ja char keh pati sabad bhanijai.
Satar sabad koh ant ucharoh. sakal tupak kai naam bicharoh. (941)

ਨਿਸਿਸਿ ਅਨੁਜਨਨਿਨਿ ਆਦਿ ਬਖਾਨਹੁ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦਿ ਪ੍ਰਮਾਨਹੁ ।
ਸਤ੍ਰੁ ਸਬਦ ਕੋ ਬਹੁਰਿ ਉਚਰੀਐ । ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਬਿਚਰੀਐ । ੯੪੨ ।

nisis anujananin aad bakhanoh. ja char keh pati sabad parmanoh.
Satar sabad ko bohar uchariai. sakal tupak kai naam bichariai. (942)

ਨਿਸਿ ਇਸਰਨਿਨਿ ਆਦਿ ਕਹਿਜੈ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦਿ ਭਣਿਜੈ ।
ਸਤ੍ਰੁ ਸਬਦ ਕਹੁ ਬਹੁਰਿ ਬਖਾਨਹੁ । ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਪਛਾਨਹੁ । ੯੪੩ ।

nisi easarananin aad kahejiai. ja char keh pati sabad bharinjai.
Satar sabad koh bohar bakhanoh. sakal tupak kai naam pachhanoh. (943)

ਰੈਨਾਧਿਪਨੀ ਆਦਿ ਬਖਾਨੋ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਠਾਨੋ ।
ਸਤ੍ਰੁ ਸਬਦ ਕਹੁ ਬਹੁਰਿ ਭਣਿਜੈ । ਸਕਲ ਤੁਪਕ ਕੇ ਸਭ ਲਖਿ ਲਿਜੈ । ੯੪੪ ।

raini dhipani aad bakhano. ja char koh naiek pad thaano.
Satar sabad koh bohar bharinjai.. naam tupak kai sabh lakh lijai. (944)

ਰੈਨ ਰਾਟਨਿਨਿ ਆਦਿ ਉਚਰੀਐ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਧਰੀਐ ।
ਸਤ੍ਰੁ ਸਬਦ ਕੋ ਬਹੁਰਿ ਬਖਾਨਹੁ । ਸਕਲ ਤੁਪਕ ਕੈ ਸਭ ਜੀਅ ਜਾਨਹੁ । ੯੪੫ ।

rain raatnin aad uchariai. ja char keh naiek pad dhariai.
Satar sabad koh bohar bakhanoh. naam tupak kai sabh jia janoh. (945)

Choupaiee

First use the word 'meyunk' (moon) anujanin, followed by the words 'Ja char pati', then add the word 'ari' at the end. All may take it as the name of tupak. (939)

aril

First use the word 'meyunk Sahedarnin' followed by the words 'Ja char nath', and then add at the end the word 'Satar'. All the poets may Consider it as the name of tupak (gun). (940)

Choupaiee

First use the word 'aj (moon) anujannin', followed by the words 'Ja char pati', and then add the word Satar at the end. All may Consider this as the name of tupak (gun). (941)

First use the words 'nisis anujnnain', followed by 'Ja char pati', then add the word Satar later. Let all persons Consider it as the name of tupak (gun). (942)

First use the words 'nisi isranannin' (land of river Chenab, the younger sister of the moon, the god of nightfall) followed by 'Ja char pati', and then add the word 'Satar'. All may Consider it as the name of tupak. (943)

First use the word 'raenadhupani (the river Chenab, having relationship with the moon, the master of the night)followed by the words 'Ja char naiek', and then add the word 'Satar' to it. All should Consider it as the name of tupak (gun). (944)

First make use of the words 'raen raetnin' followed by the words 'Ja char naiek' and then add the word Satar later. All may take it in the mind as the name of tupak (gun). (945)

ਰੈਨਰਾਜਨੀ ਅਲਦਿ ਕਹਿਜੈ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦਿ ਭਣਿਜੈ ।
ਤਾ ਕੇ ਅੰਤਿ ਸਤ੍ਰ ਪਦ ਕਹੀਐ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਬ ਜੀਅ ਲਹੀਐ । ੯੪੬ ।
raenrajani aad kahijai. ja char keh pati sabad bharinjai.
ta ko ant satar pad kehiai. naam tupak kai sabh jia lehhia. (946)

ਨਿਸ ਨਾਇਕਨਿਨਿ ਆਦਿ ਉਚਰੀਐ । ਸੁਨ ਉਚਰਿ ਚਰ ਪਤਿ ਪਦ ਡਰੀਐ ।
ਅਰਿ ਪਦ ਤਾ ਕੇ ਅੰਤਿ ਬਖਾਨਹੁ । ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਪ੍ਰਮਾਨਹੁ । ੯੪੭ ।
nis naieknin aad uchariai. sunn uchar char pati pad dariai.
ari pad kai ant bakhanoh. sakal tupak kai naam parmanoh. (947)

ਨਿਸਿਇਸਨੀ ਸਬਦਾਦਿ ਬਖਾਨੋ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਠਾਨੋ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਬਹੁਰਿ ਉਚਾਰਹੁ । ਸੁਕਬਿ ਤੁਪਕ ਕੇ ਨਾਮ ਬਿਚਾਰਹੁ । ੯੪੮ ।
niaisni sabadad bakhano. ja char keh naiek pad thaano.
Satar sabad koh bohar ucharoh. sukabi tupak kai naam bicharroh. (948)

ਨਿਸਿ ਪਤਿਨਿਨਿ ਸਬਦਾਦਿ ਉਰੀਐ । ਸੁਤ ਚਰ ਅਰਿ ਅੰਤਹਿ ਪਦ ਧਰੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਅੰਤਿ ਬਖਾਨਹੁ । ਸੁਕਬਿ ਤੁਪਕ ਕੇ ਨਾਮ ਪਛਾਨਹੁ । ੯੪੯ ।
nisi patinin sabadad uchariai. sut char ari anteh pad dhariai.
Satar sabad koh ant bakhanoh. sakabi tupak kai naam pachhanoh. (949)

ਨਿਸ ਧਨਿਨੀ ਸਬਦਾਦਿ ਕਹਿਜੈ । ਜਾ ਚਰ ਕਹਿ ਅਰਿ ਪਦਹਿ ਭਣਿਜੈ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਬਹੁਰਿ ਬਖਾਨਹੁ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਬ ਜੀਅ ਜਾਨਹੁ । ੯੫੦ ।
nis dhanini sabadad kehijai. ja char keh ari padeh bharinjai.
Satar sabad koh boar bakhanoh. naam tupak kai sabh jia janoh. (950)

ਰੈਨ ਨਾਇਕਨਿ ਆਦਿ ਸੁ ਕਹੀਐ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਪਦ ਦੈ ਰਹੀਐ ।
ਤਾ ਕੇ ਅੰਤਿ ਸਤ੍ਰ ਪਦ ਭਾਖਹੁ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਲਖਿ ਰਾਖਹੁ । ੯੫੧ ।
raen naiekan aad so kehiai. ja char keh pati pad dai rehiai.
ta kai ant satar pad bhakhoh. naam tupak kai sabh kakh rakhoh. (951)

ਨਿਸ ਚਰਨਿਨਿ ਪ੍ਰਥਮੈ ਪਦ ਭਾਖਹੁ । ਸੁਤ ਚਰ ਕਹਿ ਨਾਇਕ ਪੁਨਿ ਰਾਖਹੁ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਬਹੁਰਿ ਬਖਾਨਹੁ । ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਪਛਾਨਹੁ । ੯੫੨ ।
nis charnini prathamai pad bhakhoh. sat char keh naiek pun rakhoh.
Satar sabad koh bohar bakhanoh. sakal tupak kai naam pachhanoh. (952)

ਆਦਿ ਨਿਸਾਚਰਿਨਨਿ ਕਹੁ ਭਾਖੋ । ਸੁਤ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਰਾਖੋ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਬਹੁਰਿ ਭਣਿਜੈ । ਸੁਕਬਿ ਤੁਪਕ ਕੇ ਨਾਮ ਕਹਿਜੈ । ੯੫੩ ।
aad nisacharinan koh bhakhai. sut char keh naiek pad rakhai.
satar sabad koh bohar bharinjai. sakal tupak kai naam kehijai. (953)

First use the words 'raenrajni' (the land of river Chenab, having relations with the moon, the king/green of the night), followed by the words 'Ja char pati', and then add the word Satar at the end. All may Consider it as the name of tupak. (946)

First use the words 'nis naiekanin' followed by Sun (son) and later by word char-pati, and then add the word ari at the end. All may Consider it as the name of tupak (gun). (947)

First use the words 'nisisni' (river with the name of the moon), followed by the words 'Ja char naiek', then add the word 'Satar' to it. The poets may Consider it as the name of tupak (gun). (948)

First use the words 'nis patinin', followed by the words 'sut char ari', and then at the end add the word 'Satar'. The poets may Consider it as the name of tupak. (949)

First use the words 'nis dhanani' (related to the master of the night-moon) followed by the words Ja char ari', and then add the word 'Sata' to it. All may Consider it in mind as the name of 'tupak'. (950)

First use the word 'raen naiekan', followed by 'Ja char pati', and then at the end add the word 'Satar'. All may Consider it as the name of tupak (gun). (951)

First use the words 'nis charanin' (related to the moon, traveller of the night) followed by the words 'Sut char naiek', and then add the word 'Satar later. All should Consider it as the name of tupak (gun). (952)

First use the words 'nisacharanin' (related to the moon, emitting light to the night) followed by the words 'Sut char naiek', and then add the word 'Satar' to it. All may Consider it as the name of Tupak (gun). (953)

ਰੈਨ ਰਮਨਿ ਸਬਦਾਦਿ ਭਣਿਜੈ । ਸੁਤ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਕ੍ਰਹਿਜੈ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਅੰਤਿ ਬਖਾਨਹੁ । ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਪ੍ਰਮਾਨਹੁ । ੯੫੪ ।
raen raman sabdad bharinjai. sut char keh naiek pati sabad kehijai.
satar sabad ko ant bakhanoh. sakal tupak kai naam parmanoh. (954)

ਰੈਨ ਰਾਜਨਿਨਿ ਪ੍ਰਥਮ ਉਚਾਰੋ । ਸੁਤ ਚਰ ਕਹਿ ਪਤਿ ਪਦਹਿ ਸਵਾਰੋ ।
ਤਾ ਕੇ ਅੰਤਿ ਸਤ੍ਰ ਪਦ ਕਹੀਐ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਹੀ ਲਹੀਐ । ੯੫੫ ।
raen rajanin pratham ucharo. sut char keh pati padeh sowaro.
ta kai ant satar pad kehiai. Naam tupak kai sabh hi kehiai. (955)

ਨਿਸਰਿਵਨਿਨਿ ਆਦਿ ਭਣਿਜੈ । ਸੁਤ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਧਰਿਜੈ ।
ਸਤ੍ਰੰ ਸਬਦ ਤਾ ਪਾਛੇ ਕਹੀਐ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਲਹੀਐ । ੯੫੬ ।
nisaravnin aad bharinjai. sut char keh pati sabad dharijai.
uatar sabad ta pachhai kehiai. sabh Sri naam tupak kai lehiai. (956)

ਦਿਨ ਅਰਿ ਰਵਨਿਨਿ ਆਦਿ ਉਚਾਰੋ । ਸੁਤ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਬਿਚਾਰੋ ।
ਤਾ ਕੇ ਅੰਤਿ ਸਤ੍ਰ ਪਦ ਭਾਖੋ । ਨਾਮ ਤੁਪਕ ਜੂ ਕੇ ਲਖਿ ਰਾਖੋ । ੯੫੭ ।
din ari ravanin aad ucharo. sut char keh pati sabad bicharo.
ta kai ant satar pad bhakhai. Naam tupak ju ke lakh rakhai. (957)

ਹਰਿਜ ਅਰਿ ਰਵਨਿਨਿ ਆਦਿ ਬਖਾਨੋ । ਸੁਤ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਪ੍ਰਮਾਨੋ ।
ਤਾ ਕੇ ਅੰਤਿ ਸਤ੍ਰ ਪਦ ਕਹੋ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਲਹੋ । ੯੫੮ ।
harij ari ravnin aad bakhano. sut char keh pati sabad parmano.
ta kai ant satar pad kaho. Sabh Srinaam tupak kai leho. (958)

ਤਿਮ੍ਰਿਯਰਿ ਰਵਨਿਨਿ ਪਦ ਕਹੀਐ । ਸੁਤ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਗਹੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਤਿਹ ਅੰਤਿ ਕਹਿਜੈ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਲਹਿ ਲਿਜੈ । ੯੫੯ ।
timariyari so ravnin pad kehiai sut char keh naiek pad gehiai.
satar sabad teh ant kehijai. Naam tupak kai sabh leh lijai. (959)

ਹਰਿਜਰਿ ਰਵਨਿਨਿ ਆਦਿ ਬਖਾਨੋ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਠਾਨੋ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਬਹੁਰਿ ਉਚਰੀਐ । ਨਾਮ ਤੁਪਕ ਕੇ ਸੁਕਬਿ ਬਿਚਰੀਐ । ੯੬੦ ।
harjari ravnin aad bakhano. ja char keh naiek pad thaano.
satar sabad koh bohar uchariai. Naam tupak kai sukabh bichariai. (960)

ਰਵਜਰਿ ਰਵਨਿਨਿ ਆਦਿ ਬਖਾਨਹੁ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਪ੍ਰਮਾਨਹੁ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਬਹੁਰੋ ਭਾਖਹੁ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਲਖਿ ਰਾਖਹੁ । ੯੬੧ ।
ravjari ravinin aad bakhanoh. ja char keh pati sabad parmanoh.
satar sabad koh boharo bhaknoh. Sabh Sri naam tupak lakh rakhoh. (961)

First make use of the word "rain raman" followed by the words 'Sut char pati' and then at the end add the word 'Satar. All may recognize it as the name of tupak (gun). (954)

First use the words "raen rajanin" followed by the words "Sut char pati", and then at the end add the words 'Satar'. All may Consider it as the name of tupak (gun).(955)

First use the words nisarvanin (related to the moon ; the builder of the nights beauty) followed by the words "Sut char pati", and then add the word Satar later. All may take it as the name of tupak (gun). (956)

First use the words "din ari ravnin" followed by the word 'Sut char pati', and then add at the end the word 'Satar to it'. All should Consider it as the name of tupak (gun). (957)

First use the words "haril ari ravnin" (related to the moon, the night, enemy of the day, son of the Sun and enjoyer of the night) followed by the words 'sut char pati', and then add at the end the word 'Satar' to it. All may Consider it as the name of tupak (gun). (958)

First use the word timeryant (the night-the enemy of the Sun) followed by the words Sut char naiek, and then add the word 'Satar'. All may Consider in as the name of tupak (gun). (959)

First use the words 'harijar' (the night-enemy of the day) "rainin", followed by the words "Ja char naiek", then add the word satar later. The poets may Consider it as the name of tupak (gun). (960)

First use the words "ravijari ravnin" followed by the words, Ja char pati", then add the word 'Satar' later. All may Consider this as the name of tupak (gun). (961)

ਭਾਨਜੁ ਅਰਿ ਕਹਿ ਰਵਨਿ ਭਨੀਜੈ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਦੀਜੈ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਬਹੁਰਿ ਬਖਾਨਹੁ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨਹੁ । ੯੬੨ ।
bhanuj ari keh ravin bhaneejai. ja char keh naiek pad deejai.
satar sabad koh bohar bakhanoh. Sabh Sri naam tupak kai janoh. (962)

ਸੂਰਜਰਿ ਰਵਨਿ ਆਦਿ ਪਦ ਕਹੀਐ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਗਹੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਉਚਾਰੋ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਜੀਅ ਧਾਰੋ । ੯੬੩ ।
Surjari ravin aad pad kehiai. ja char keh naiek pad gehiai.
satar sabad koh bohar uchariai. Naam tupak kai sabh jia dharai. (963)

ਭਾਨੁਜਰਿ ਰਵਨਿਨਿ ਪਦ ਭਾਖੋ । ਸੁਤ ਚਰ ਕਹਿ ਪਤਿ ਪਦ ਪੁਨਿ ਰਾਖੋ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਬਹੁਰਿ ਬਖਾਨਹੁ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਪ੍ਰਮਾਨਹੁ । ੯੬੪ ।
bhanujari ravnin pad bhakhai. ja char keh pati pad pun rakhai..
satar sabad koh bohar bakhanph. Naam tupak kai sakal parmanoh. (964)

ਅੜਿਲ

ਦਿਨਧੁਜ ਅਰਿ ਰਵਨਿਨਿ ਕੋ ਆਦਿ ਉਚਾਰੀਐ । ਜਾ ਚਰ ਕਹਿ ਕੈ ਨਾਥ ਸਬਦ ਦੇ ਡਾਰੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੇ ਅੰਤਿ ਬਖਾਨੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਪ੍ਰਬੀਨ ਪ੍ਰਮਾਨੀਐ । ੯੬੫ ।

aril

dindhuj ari ravinin ko aad uchariai. ja char keh kai nath sabad dai darai.
satar sabad ko ta kai ant bakhaniai. ho sakal tupak kai naam parbeen prmaniai. (965)

ਦਿਨਰਾਜਿ ਅਰਿ ਰਵਨਿਨੀ ਸੁ ਆਦਿ ਬਖਾਨੀਐ । ਜਾ ਚਰ ਕਹਿ ਨਾਥ ਸਬਦ ਪੁਨਿ ਠਾਨੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਤਾ ਕੇ ਅੰਤਿ ਉਚਾਰੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਬੁਧ ਬਿਚਾਰੀਐ । ੯੬੬ ।
dinraj ari ravnini su aad bakhaniai ja char keh kai nath sabad pun thaaniai.
satar sabad ko ta kai ant ucharia. ho sakal tupak kai naam subudh bichariai. (966)

ਚੌਪਈ

ਦਿਨਿਸ ਅਰਿ ਰਵਨਿਨਿ ਆਦਿ ਉਚਾਰੋ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਡਾਰੋ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਪੁਨਿ ਕਹਿ ਲੀਜੈ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਪਤਿਜੈ । ੯੬੭ ।

Choupaiee

dinis ari ravnin aad ucharo. ja char keh kai naiek pad daro.
satar sabad koh pun keh leejai. naam tupak kai sakal patijai. (967)

ਤਮ ਅਰਿ ਜਰਿ ਰਵਨਿਨਿ ਪਦ ਭਾਖੋ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਰਾਖੋ ।
ਸਤ੍ਰ ਸਬਦ ਤਿਹ ਅੰਤਿ ਭਣਿਜੈ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਪਤਿਜੈ । ੯੬੮ ।
tam ari jar ravnin pad bhakhai. ja char keh kai naiek pad rakhai.
satar sabad the ant bharinjai. naam tupak kai sakal patijai. (968)

First use the words "bhanuj ari" (night-the enemy of the day, the son of sun) and the word ravin (one who enjoys), followed by the words 'Ja char naiek', and then add the word 'Satar'. All may Consider it as the name of tupak (gun). (962)

First use the words "Surjat ravan" followed by the words "Ja char naiek", then add the word 'Satar'. All may Consider it as the name of tupak in the mind. (963)

First use the word "bhanjar ravnin' followed by the words "Sut char pati", then add the words "Ja char naiek", then add the word 'Satar'. All may Consider it as the name of tupak in the mind. (964)

aril

First use the word "dindhuj ari ravnin" followed by 'Ja char nath', and then add the word Satar at the end. All the efficient persons may Consider it as the name of tupak (gun). (965)

First use the word "dinraj ari ravanini" follwed by words 'Ja char nath', and finally add the word 'Satar' at the end. All the learned persons may Consider it as the name of tupak (gun). (966)

Choupaiee

First use the words "dinis ari ravnini" followed by the words 'Ja char naiek, and then add the word Satar later. All may Consider it as the name of tupak (gun). (967)

First use the words "tamari jari ravnini" (the lover of moon, cajoling the night, enemy of the day born out of the Sun, the enemy of darkness) followed by the words "Ja char naiek', and then add the word Satar in the end. All may Consider it as the name of tupak. (968)

ਚੰਦ੍ ਜੋਨਨੀ ਆਦਿ ਬਖਾਨੋ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਠਾਨੋ ।
ਸਤ੍ ਸਬਦ ਕਹੁ ਬਹੁਰਿ ਭਣਿਜੈ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਪਤਿਜੈ । ੯੬੯ ।
Chander joanani aad bakhano. ja char keh kai naiek pad thaano.
satar sabad koh bohar bharinjai. naam tupak kai sakal patijai. (969)

ਸਸਿ ਉਪਸਖਿਨੀ ਆਦਿ ਬਖਾਨਹੁ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਪ੍ਰਮਾਨਹੁ ।
ਸਤ੍ ਸਬਦ ਕੋ ਬਹੁਰਿ ਬਖਾਨਹੁ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨੋ । ੯੭੦ ।
Sas upasakhini aad bakhanoh. ja char keh pati sabad parmanoh..
satar sabad ko bohar bakhano. Sabh Sri naam tupak kai jano. (970)

ਨਿਸ ਇਸ ਭਗਨੀ ਆਦਿ ਬਖਾਨਹੁ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਪਦ ਪ੍ਰਮਾਨਹੁ ।
ਸਤ੍ ਸਬਦ ਕੋ ਬਹੁਰਿ ਭਣਿਜੈ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਪਤਿਜੈ । ੯੭੧ ।
nis iss bhagni aad bakhanoh. ja char keh pati sabad parmanoh. .
satar sabad ko bohar bharinjai. naam tupak kai sakal patijai. (971)

ਸਸਿ ਭਗਨੀ ਸਬਦਾਦਿ ਬਖਾਨੋ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਪ੍ਰਮਾਨਹੁ ।
ਸਤ੍ ਸਬਦ ਕੋ ਬਹੁਰਿ ਉਚਾਰਹੁ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਬਿਚਾਰਹੁ । ੯੭੨ ।
Sas bhagni sabadad bakhano. ja char keh pati sabad parmanoh.
satar sabad ko bohar ucharoh. naam tupak kai sakal bicharoh. (972)

ਨਿਸਿਸ ਭਗਾ ਸਬਦਾਦਿ ਭਣਿਜੈ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਕਹਿਜੈ ।
ਸਤ੍ ਸਬਦ ਕੋ ਬਹੁਰਿ ਬਖਾਨਹੁ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨਹੁ । ੯੭੩ ।
nisis bhaga sabadad bharinjai. ja char keh pati sabad kehijai.
satar sabad koh bohar bakhanoh. Sabh Srinaam tupak kai janoh. (973)

ਰੈਨ ਰਾਟ ਕਹਿ ਭਗਾ ਬਖਾਨੋ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਪ੍ਰਮਾਨੋ ।
ਸਤ੍ ਸਬਦ ਕੋ ਅੰਤਿ ਭਣਿਜੈ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਪਤਿਜੈ । ੯੭੪ ।
raen rot keh bhaga bakhano. ja char keh pati sabad parmano.
satar sabad ko ant bharinjai. Naam tupak kai sakal patijai. (974)

ਅੜਿਲ

ਰੈਨ ਰਾਵਨਿ ਕਹਿ ਭਗਾ ਸਬਦ ਬਖਾਨੀਐ । ਜਾ ਚਰ ਕਹਿ ਕਰ ਨਾਥ ਸਬਦ ਕੋ ਠਾਨੀਐ ।
ਸਤ੍ ਸਬਦ ਕੋ ਤਾ ਕੇ ਅੰਤਿ ਭਨੀਜੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਚਹੋ ਤਹ ਦੀਜੀਐ । ੯੭੫ ।

aril

nain ravan keh bhaga sabad bakhaniai. ja char keh kur nath sabad ko thaaniai.
satar sabad ko ta kai ant bharinjai. ho sakal tupak kai naam chaho the deejiai. (975)

ਰੈਨ ਰਾਜ ਕਹਿ ਭਗਾ ਬਖਾਨਨ ਕੀਜੀਐ । ਜਾ ਚਰ ਕਹਿ ਕਰਿ ਨਾਥ ਸਬਦ ਕੋ ਦੀਜੀਐ ।
ਸਤ੍ ਸਬਦ ਕੋ ਤਾ ਕੇ ਅੰਤਿ ਉਚਾਰੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਬੁਧਿ ਮਨ ਧਾਰੀਐ । ੯੭੬ ।
raen raj keh bhaga bakhanan keejiai. ja char keh kar nath sabad ko deejiai.
satar sabad ko ta kai ant uchariai. ho sakal tupak kai naam subudh man dhariai.(976)

First use the word 'Chander jonani' (land of the river Chenab, competing with the moon's light) followed by the words 'Ja char naiek', and then add the word 'Satar' later. Let all take it as the name of tupak (gun). (969)

First use the words 'sas upasakhini' (river Chanab) followed by the words 'Ja char pati', and then add the word 'Satar' to it. All may Consider it as the name of tupak (gun). (970)

First use the words "nis iss bhagani" followed by the words 'Ja char pati', and then later add the word Satar. All may accept this as the name of tupak (gun). (971)

First use the words 'sas bhagani', followed by the words 'Ja char pati', and later repeat the word Satar. All may easily realize it as the name of tupak (gun). (972)

First use the words "nisis bhaga", followed by the words 'Ja char pati'. Then utter the words 'Ja char pati'. Then add the word 'Satar'. All may Consider it as the name of tupak (gun). (973)

First make use of the words 'raen ratt', followed by the word bhaga, and then add the words 'Ja char pati', and then say the word 'Satar' at the end. All this may be taken as the name of tupak (gun). (974)

aril

First use the words "raen ravan bhaga" followed by the words 'Ja char nath', and then add at the end the word Satar. Then all may use it in the name of tupak, wherever found necessay. (975)

First use the word "raen raj", followed by the word bhaga, and then add the words 'Ja char nath' and then at the end add the word 'Satar' to it. All the learned persons may Consider this in mind as the name of tupak (gun). (976)

ਚੌਪਈ

ਰੈਨ ਰਾਵ ਕਹਿ ਭਗਾ ਬਖਾਨੋ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਪ੍ਰਮਾਨੋ ।
ਸਤ੍ਰ ਸਬਦ ਤਿਹ ਅੰਤਿ ਭਣਿਜੈ । ਨਾਮ ਤੁਪਕ ਜਹ ਚਹੋ ਕਹਿਜੈ । ੯੭੭ ।

Choupaiee

raen rav keh bhaga bakhano. ja char kai nath sabad parmano.
satar sabad teh ant bharinjai. Naam tupak jeh chaho kahijai. (977)

ਦਿਨ ਅਰਿ ਕਹਿ ਭਗ ਸਬਦ ਬਖਾਨੋ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਠਾਨੋ ।
ਸਤ੍ਰ ਸਬਦ ਤਿਹ ਅੰਤਿ ਸੁ ਕਹੀਐ । ਨਾਮ ਤੁਪਕ ਉਚਰਹੁ ਜਹ ਚਹੀਐ । ੯੭੮ ।
din ari keh bhag sabad bakhano. ja char keh naiek pad thaano..
satar sabad teh ant so kehiai. Naam tupak ucharoh jeh chehiai. (678)

ਤਮਚਰ ਕਹਿ ਭਗ ਸਬਦ ਬਖਾਨੋ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਠਾਨੋ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਭਣਿਜੈ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਲਹਿ ਲਿਜੈ । ੯੭੯ ।
tamchar keh bhag sabad bakhano. ja char keh naiek pad thaano.
satar sabad ko bohar bharinjai. Naam tupak ke sab lehi leejiai. (979)

ਰੈਣ ਰਾਵਿ ਕਹਿ ਭਗੰਣਿ ਕਹੀਜੈ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਦੀਜੈ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਉਚਾਰਹੁ । ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਬਿਚਾਰਹੁ । ੯੭੦ ।
raen raav keh bhagan kehijai ja char keh naiek pad deejai.
satar sabad ko bohar ucharoh. Sakal tupak kai naam bicharoh. (980)

ਜਉਨ ਕਰਣ ਕਹਿ ਭਗਣਿ ਬਖਾਨੋ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਠਾਨੋ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਭਣਿਜੈ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਲਹਿ ਲਿਜੈ । ੯੭੧ ।
Jauon karan keh bhagan bakhano. ja char keh naiek pad thaano.
satar sabad ko bohar bharinjai. Naam tupak ke sab lehi leejiai. (981)

ਕਿਰਣ ਧਰਨ ਕਹਿ ਭਗਣਿ ਕਹੀਜੈ । ਸੁਤ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਧਰੀਜੈ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਬਹੁਰਿ ਬਖਾਨਹੁ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਅਨੁਮਾਨਹੁ । ੯੭੨ ।
kiran dharam keh bhagan kehijai. ja char keh pati sabad dharijai.
satar sabad ko bohar bakhanoh. Naam tupak ke sab anmanoh. (982)

ਮਯੰਕ ਸਬਦ ਕਹਿ ਭਗਣਿ ਭਣਿਜੈ । ਸੁਤ ਚਰ ਕਹਿ ਪਦ ਨਾਥ ਧਰੀਜੈ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਉਚਰੀਐ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਸੁ ਧਰੀਐ । ੯੭੩ ।
meyank sabad keh bhagan bharinjai. Sut char keh pad nath dhareejai.
satar sabad ko bohar uchariai. Naam tupak ke sakal so dhariai. (983)

ਮ੍ਰਿਗ ਬਾਹਿਨ ਕਹਿ ਭਗਣਿ ਬਖਾਨੋ । ਸੁਤ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਪ੍ਰਮਾਨੋ ।
ਸਤ੍ਰ ਸਬਦ ਤਿਹ ਅੰਡਿ ਉਚਾਰਹੁ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਚਿਤਿ ਧਾਰਹੁ । ੯੮੪ ।
mirag bahan keh bhagan bakhanoh. sut char keh pati sabad parmanoh.
satar sabad the ant ucharoh. Sabh Sri naam tupak chit dharo. (984)

Choupaiee

First explain the words "raev rav bhaga", followed by the words 'Ja char pati', and then in the end, add the word 'Satar', then use it as the name of tupak wherever it is wanted. (977)

First use the words "din ari bhag', followed by the words 'Ja char naiek' and add at the end the word Satar. Then use it, wherever required, in the place (name) of tupak (gun). (978)

First use the words "Tamchar bhag", followed by the words 'Ja char naiek', and then add the word 'Satar' to it. All may Consider it as the name of tupak (gun). (979)

First make use of the words, "raen ravi bhagan", followed by the words 'Ja char naiek', and then add the word Satar. All may take it as the name of tupak (gun). (980)

First use the words 'Jaun' (moonlight) 'karan bhagan', followed by the words "Ja char naiek", and then add the word 'Satar'. This may be taken by all as the name of tupak (gun). (981)

First make use of the words "kiran dharan bhagan', followed by the words "Sat char pati", and then add the words 'Satar' to it. All may recognize it as the name of tupak (gun). (982)

First use the words "meyunk̃ (moon) bhagan" followed by the words 'Sut char nath' and then add the word 'Satar' to it. All may Consider it as the name of tupak (gun). (983)

First use the words "Mrig bahin" (moon) bhargan followed by 'Sut char pati', and then add 'Satar' at the end. Then it may be in mind by all as seen as the name of tupak. (gun). (984)

ਹਿਰਣ ਰਾਟ ਕਹਿ ਭਗਣਿ ਉਚਾਰਹੁ । ਸੁਤ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਡਾਰਹੁ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਭਣਿਜੈ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਲਹਿਜੈ । ੯੮੫ ।
hiran ratt keh bhagan ucharoh. ja char keh naiek pad daroh.
satar sabad ko bohar bharinjai. Naam tupak ke sakal lehijai. (985)

ਸ੍ਰਿੰਗ ਬਾਹਣੀ ਭਗਾ ਭਣਿਜੈ । ਸੁਤ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਧਰੀਜੈ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਬਖਾਨਹੁ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨਹੁ । ੯੮੬ ।
Saring bahni bhaga bharinjai. ja char keh pati sabad dharijai.
satar sabad ko bohar bakhanoh. Sabh Sri naam tupak kai janoh. (986)

ਮ੍ਰਿਗ ਪਤਿਣੀ ਕਹਿ ਭਗਣਿ ਭਣਿਜੈ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਧਰੀਜੈ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਬਖਾਨਹੁ । ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਪ੍ਰਮਾਨਹੁ । ੯੮੭ ।
mrig patimi keh bhagan bharinjai. ja char keh pati sabad dharijai.
satar sabad ko bohar bakhanoh. Sakal tupak kai naam parmanoh. (987)

ਪ੍ਰਜਾਪਤਿ ਕਹਿ ਭਗਣਿ ਭਣਿਜੈ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਧਰੀਜੈ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਬਖਾਨਹੁ । ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਪ੍ਰਮਾਨਹੁ । ੯੮੮ ।
prajapati keh bhagan bharinjai. ja char keh pati sabad dharijai.
satar sabad ko bohar bakhanoh. Naam tupak ke sab parmanoh. (988)

ਛੰਦ

ਮ੍ਰਿਗ ਨਾਥ ਭਗਣਣਿ ਭਾਖੁ । ਰਿਪੁ ਨਾਥ ਚਰ ਪਤਿ ਰਾਖੁ ।
ਰਿਪੁ ਸਬਦ ਬਹੁਰਿ ਬਖਾਨ । ਸਭ ਨਾਮ ਤੁਪਕ ਪ੍ਰਮਾਨ । ੯੮੯ ।

Chhand

mrig nath bhaganan bhakh. rip nath char pati rakh.
rip sabad bohar bakhan. sabh naam tupak parman. (989)

ਚੌਪਈ

ਨਦੀ ਰਾਟ ਸੁਤ ਭਗਣਿ ਭਣਿਜੈ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਧਰੀਜੈ ।
ਸਤ੍ਰ ਸਬਦ ਤਿਹ ਅੰਤਿ ਬਖਾਨਹੁ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਅਨੁਮਾਨਹੁ । ੯੯੦ ।

Choupaiee

nadi raat sut bhagan bharinjai. ja char keh pati sabad dharijai.
Satar sabad teh ant bakhanoh. Sabh Sri naam tupak anmanoh. (990)

ਸਮੁੰਦ੍ਰਹ ਕਹਿ ਭਗਣਿ ਭਣਿਜੈ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਧਰੀਜੈ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਿਹ ਅੰਤਿ ਉਚਾਰੋ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਜੀਅ ਧਾਰੋ । ੯੯੧ ।
Samundraj keh bhagan bharinjai. ja char keh pati sabad dharijai.
Satar sabad teh ant ucharoh. Naam tupak kai sabh jia dharai. (991)

First use the words "hiran raat bhagan" followed by 'Sat char naiek', and then add the word, 'Satar'. This may be taken as name for tupak (gun). (985)

First use the words "marig bahini bhargan" followed by the words 'Ja char pati', and then add the word 'Satar'. Everyone may Consider it as the name of tupak (gun).(986)

First use the words "mrig patini bhagan" followed by 'Ja char pati', then add the word as the name of tupak (gun). (987)

First use the words "parja pati (moon) bhagan" followed by Sut char pati, and then add the word 'Satar'. All may Consider it as the name of tupak (gun). (988)

Chhand

First state the words "mrig nath bhaganan", then add the words 'Sat char pati', followed by the word rip. All may understand it as the name of tupak. (989)

Choupaiee

First use the words "nadi raat sut bhagan", followed by the words "Ja char pati", and then add the word Satar to it. All may think of it as the name of tupak (gun). (990)

First use the words "Samundraj (moon) bhagan", followed by 'Ja char pati', and then add the word Satar. All may recognize it in mind as the name of tupak (gun). (991)

ਨਦੀ ਰਾਟ ਸੁਤ ਭਗਣਿ ਉਚਾਰੋ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਪਦ ਦੇ ਡਾਰੋ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਬਖਾਨਹੁ । ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਅਨੁਮਾਨਹੁ । ੯੯੨ ।
nadi raat sut bhagan ucharo. ja char keh pati pad dai daro.
Satar sabad koh bphar bakhanoh. Sakal tupak kai naam anumanoh. (992)

ਸਮੁਦ੍ਰਜ ਭਗਣਿਨਿ ਆਦਿ ਭਣਿਜੈ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਧਰੀਜੈ ।
ਸਤ੍ਰ ਸਬਦ ਤਿਹ ਅੰਤਿ ਬਖਾਨਹੁ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨਹੁ । ੯੯੩ ।
Samundraj bhagnin aad bharinjai. ja char keh pati sabad dharijai.
Satar sabad teh ant bakhanoh. Sabh Sri naam tupak ke janoh. (993)

ਮ੍ਰਿਗਜਾ ਭਗਣਿਨਿ ਆਦਿ ਉਚਾਰੋ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਪਦ ਦੇ ਡਾਰੋ ।
ਰਿਪੁ ਪਦ ਤਾ ਕੇ ਅੰਤਿ ਬਖਾਨਹੁ । ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਅਨੁਮਾਨਹੁ । ੯੯੪ ।
miragaja bhagnin aad ucharo. ja char keh pati pad dei daro.
rip pad ta kai ant bakhano. Sakal tupak kai naam anumanoh. (994)

ਨਦਿਸਜ ਭਗਣਿ ਆਦਿ ਪਦ ਦੀਜੈ । ਜਾ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਧਰੀਜੈ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਬਖਾਨਹੁ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨਹੁ । ੯੯੫ ।
nadisaj bhgan aad pad deejai. ja char keh pati sabad dharijai.
Satar sabad ko bohar bakhanoh. Sabh Sri naam tupak kai janoh. (995)

ਨਦਿ ਨਾਇਕ ਕਹਿ ਭਗਣਿਨਿ ਭਾਖੋ । ਸੁਤ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਰਾਖੋ ।
ਸਤ੍ਰ ਸਬਦ ਤਿਹ ਅੰਤਿ ਬਖਾਨੋ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੋ ਜਾਨੋ । ੯੯੬ ।
nadi naiek keh bhaganin bhakhai sut char keh naiek pad rakhai
Satar sabad teh ant bakhanoh. Sabh Sri naam tupak kai jano. (996)

ਸਰਿਤਿਸ ਭਗਣਿਨਿ ਆਦਿ ਭਣਿਜੈ । ਸੁਤ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਧਰਿਜੈ ।
ਸਤ੍ਰ ਸਬਦ ਤਿਹ ਅੰਤਿ ਬਖਾਨਹੁ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੋ ਜਾਨਹੁ । ੯੯੭ ।
Saritis bhaganin aad bharinjai. Sut char keh pati sabad dharijai.
Satar sabad teh ant bakhanoh. Sabh Sri naam tupak kai janoh. (997)

ਸਰਿਤ ਇੰਦ੍ ਭਗਣਨੀ ਭਣਿਜੈ । ਸੁਤ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਧਰਿਜੈ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਬਖਾਨਹੁ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਪਹਿਚਾਨਹੁ । ੯੯੮ ।
Sarit Inder bhaganani bharinjai. Sut char keh pati sabad dharijai.
Satar sabad ko bohar bakhanoh. Sabh Sri naam tupak pehchanoh. (998)

ਅੜਿਲ

ਨਿਸਸਿਨਿ ਕਹਿ ਭਗਣਿਨਿ ਪਦ ਆਦਿ ਬਖਾਨੀਐ । ਜਾ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਬਹੁਰਿ ਪ੍ਰਮਾਨੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਤਾ ਕੇ ਅੰਤਿ ਭਨੀਜੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁ ਕਬਿ ਲਖਿ ਲੀਜੀਐ । ੯੯੯ ।

aril

nisasini keh bhaganin pad aad bakhaniai. ja char keh naiek pad bohar parmaniiai.
Satar sabad koh ta kai ant bhanejiai. ho sakal tupak kai naam so kab lakh leejiai. (999)

First use the words "nadi ratt Sut bhagan" then add the words "Ja char pati", followed later by the word Satar. All may think it as the name of tupak (gun). (992)

First use the words 'Samdaraj bhagarin', and then add the words 'Ja char pati', followed by the word 'Satar' at the end, which may be taken by all as the name of tupak.(993)

First use the words 'mrigja bhagnin' then add the words 'Ja char pati', followedat the end by the word 'rip'. All may accept it as the name of tupak. (994)

First use the word "nadisaj bhagan", then add the words 'Ja char pati', followed later by the word 'Satar'. All may take it as the name of tupak (gun). (995)

First use the words "nadi naiek bhagnin", then add the words, "Sut char naiek", followed by the word 'Satar later'. All may accept it as the name of tupak (gun).(996)

First use the words " saritis bhaganin', then add the words "Sut char pati" followed by the word 'Satar' at the end. All may Consider it as the name of tupak (gun). (997)

First use the words "sarat Inder bhagarin", then add the word "Sut char pati", followed by the word 'Satar' later. All may Considered it as the name of tupak (gun). (998)

aril

First use the word "nisasini bhagarni", then add the words 'Ja char naiek', then add the words 'Ja char naiek', followed by the word "Satar"at the end. The poets may Consider it as the name of tupak (gun). (999)

ਤਮ ਹਰ ਭਗਣੀਨ ਮੁਖ ਤੇ ਆਦਿ ਬਖਾਨੀਐ । ਜਾ ਚਰ ਕਹਿ ਕੈ ਪਤਿ ਪਦ ਬਹੁਰਿ ਪ੍ਰਮਾਨੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੈ ਅੰਤਿ ਉਚਾਰੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੈ ਨਾਮ ਸੁਬੁਧਿ ਬਿਚਾਰੀਐ । ੧੦੦੦ ।
tam har bhaganin mukh te aad bakhaniai. ja char keh kai pati pad bohar parmaniai.
Satar sabad ko ta kai ant uchariai. ho sakal tupak kai naam subudh bicharia. (1000)

ਤਮ ਹਰ ਭਗਣੀਨ ਆਦਿ ਬਖਾਨਨ ਕੀਜੀਐ । ਸੁਤ ਚਰ ਕਹਿ ਕੈ ਪਤਿ ਪਦ ਅੰਤਿ ਭਣੀਜੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੈ ਅੰਤਿ ਸੁਬੁਧਿ ਕਹੁ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੈ ਨਾਮ ਅਨੇਕ ਪ੍ਰਬੀਨ ਲਹੁ । ੧੦੦੧ ।
tam har bhaganin aad bakhanan keejiai. sut char keh kai pati pad ant bharinjiai.
Satar sabad keh te kai ant subudh kaho. ho sakal tupak kai naam anek parbeen. (1001)

ਤਮ ਅਰਿ ਭਗਣਾਣਨਿ ਪਦ ਪ੍ਰਿਥਮ ਕਹੀਜੀਐ । ਸੁਤ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਅੰਤਿ ਤਿਹੁ ਦੀਜੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੈ ਅੰਤਿ ਬਖਾਨੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੈ ਨਾਮ ਸੁਬੁਧਿ ਪ੍ਰਮਾਨੀਐ । ੧੦੦੨ ।
tam har bhaganin pad pritham kehejiai sut char keh pati sabad antteh deejiai.
Satar sabad ko ta kai ant bakhaniai. ho sakal tupak kai naam subudh parmaniai. (1002)

ਚੌਪਈ

ਤਿਮਰਰਿ ਭਗਣਣਿ ਆਦਿ ਭਣਿਜੈ । ਸੁਤ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਧਰਿਜੈ ।
ਸਤ੍ਰ ਸਬਦ ਤਿਹ ਅੰਤਿ ਬਖਾਨੋ । ਸਕਲ ਤੁਪਕ ਕੈ ਨਾਮ ਪਛਾਨੋ । ੧੦੦੩ ।

Choupaiee

timrari bhaganan aad bharinjai. sut char keh kai pati sabad dharijai.
Satar sabad teh ant bakhanoho. Sakal tupak kai naam pachhano. (1003)

ਤਿਮਰ ਨਾਮ ਕਰਿ ਭਗਣਨਿ ਭਾਖੋ । ਸੁਤ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਰਾਖੋ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਬਖਾਨਹੁ । ਸਕਲ ਤੁਪਕ ਕੈ ਨਾਮ ਪ੍ਰਮਾਨਹੁ । ੧੦੦੪ ।
timar naam kar bhagran bhakhai. sut char keh naiek pad rakhai.
Satar sabad ko bohar bakhanoho. Sakal tupak kai naam parmanoh. (1004)

ਤਿਮਰ ਰਦਨ ਭਗਣਨੀ ਬਖਾਨੋ । ਸੁਤ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਠਾਨੋ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਬਹੁਰਿ ਭਨੀਜੈ । ਨਾਮ ਤੁਪਕ ਕੈ ਸਭ ਲਹਿ ਲੀਜੈ । ੧੦੦੫ ।
timar radan bhagarani bakhano. sut char keh naiek pad thaano.
Satar sabad koh bohar bharinjai. Naam tupak kai sabh leh leejai. (1005)

ਤਿਮਰ ਉਚਰਿ ਹਾ ਭਗਣ ਬਖਾਨਹੁ । ਸੁਤ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਧ੍ਰਮਾਨਹੁ ।
ਸਤ੍ਰ ਸਬਦ ਤਿਹ ਅੰਤਿ ਬਖਾਨਹੁ । ਨਾਮ ਤਪੁਕ ਕੈ ਸਭ ਲਹਿ ਲੀਜੈ । ੧੦੦੬ ।
Timar uchri ha bjagan bakhanu. sut char keh naiek pad thaano.
Satar sabad koh bohar bharinjai. Naam tupak kai sabh leh leejai. (1006)

ਤਿਮਰ ਨਿਕੰਦਨਿ ਆਦਿ ਉਚਰੀਐ । ਭਗਣਿਨਿ ਸੁਤ ਚਰ ਪੁਨਿ ਪਤਿ ਧਰੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਤਿਹ ਅੰਤਿ ਬਖਾਨਹੁ । ਸਕਲ ਤਪੁਕ ਕੈ ਨਾਮ ਪ੍ਰਮਾਨਹੁ । ੧੦੦੭ ।
timar nikandan aad uchariai. bhaganin sut char pun pati dhariai.
Satar sabad the ant bakhanoh. Sakal tupak kai naam parmanoh. (1007)

First use the word "tam har bhagarin" then add the words 'Ja char naiek' followed by the word 'Satar' at the end. All the learned people may Consider it as the name of tupak. (1000)

First use the words 'tam har bhagarin', then add the words 'Sut char pati" followed by the word 'Satar' at the end. All learned persons may Consider it as the name of tupak (gun). (1001)

First use the words "tam ari bhagarini", then add the words 'Sut char pati', followed by the word 'Satar' at the end. All the learned people may take it as the name of tupak (gun). (1002)

Choupaiee

First use the words timrar bhagarini, then add the words "Sut char pati" followed, by the word 'Satar' at the end. Consider it all as the name of tupak (gun). (1003)

First use the words "timar nas kar Bhagrini", then add the words, "Sut char naiek", followed by the word 'Satar' later. All may Consider it as the name of tupak (gun). (1004)

First use the words "timar radan (destroyer) bhagnani", then add the words "Sut char naiek" followed by the word satar at the end. All may take it as the name of tupak (gun). (1005)

First use the words "timar ha bhagan", then add the words, "Sut char pati". Then at the end add the word 'Satar'. Consider it as the name of tupak (gun). (1006)

First use the words "timar nikandan", then add the words bhagrin, 'Sut char pati', followed by the word 'Satar', at the end. All may Consider it as the name of tupak (gun). (1007)

ਤਿਮਰਮੰਦ ਭਗਣਿਨੀ ਭਣਿਜੈ । ਸੁਤ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਧਰਿਜੈ ।
ਸਤ੍ਰ ਸਬਦ ਤਿਹ ਅੰਤਿ ਬਖਾਨਹੁ । ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਅਨੁਮਾਨਹੁ । ੧੦੦੮ ।
timarmand bhaganini bharmijai. sut char keh pati sabad dharijai.
Satar sabad the ant bakhanoh. Sakal tupak kai naam anmanoh. (1008)

ਤਿਮਰਯ"ਤ ਕਹਿ ਭਗਣਿਨਿ ਭਾਖੋ । ਸੁਤ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਰਾਖੋਂ ।
ਸਤ੍ਰ ਸਬਦ ਤਿਹ ਅੰਤਿ ਬਖਾਨਹੁ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਪ੍ਰਮਾਨਹੁ । ੧੦੦੯ ।
timaryant keh bhagrini bhakhai. sut char keh naiek pad rakhai.
Satar sabad the ant bakhano. Naam tupak kai sakal parmanoh. (1009)

ਅੜਿਲ

ਤਿਮਰ ਨਾਮ ਕਰਿ ਭਗਣਿਨਿ ਆਦਿ ਬਖਾਨੀਐ । ਸੁਤ ਚਰ ਕਹਿ ਕਰ ਨਾਥ ਸਬਦ ਕਹੁ ਠਾਨੀਐ ।
ਰਿਪੁ ਪਦ ਕੋ ਤਾ ਕ ਪੁਨਿ ਅੰਤਿ ਉਚਾਰੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਬੁਧਿ ਬਿਚਾਰੀਐ । ੧੦੧੦ ।

aril

timar naas keh bhagrin aad bakhaniai. sut char keh kar nath sabad koh thaaniai.
rip pad ko ta kai pun ant uchariai. ho sakal tupak kai naam sumantar bichariai. (1010)

ਉਡਗਰਾਜ ਕਹਿ ਭਗਣਿਨਿ ਆਦਿ ਬਖਾਨੀਐ । ਸੁਤ ਚਰ ਕਹਿ ਕੇ ਨਾਥ ਸਬਦ ਕਹੁ ਠਾਨੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੇ ਅੰਤਿ ਉਚਾਰੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਮੰਤ੍ਰ ਬਿਚਾਰੀਐ । ੧੦੧੧ ।
udgraj keh bhagrin aad bakhaniai. sut char keh kai nath sabad koh thaaniai.
satar sabad koh ta kai ant uchariai. ho sakal tupak kai naam sumantar bichariai. (1011)

ਚੌਪਈ

ਉਡਗਿਸ ਕਹਿ ਭਗਣਿਨੀ ਭਣਿਜੈ । ਸੁਤ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਦਿਜੈ ।
ਅਰਿ ਪਦ ਤਾ ਕੇ ਅੰਤਿ ਬਖਾਨਹੁ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਜੀਅ ਜਾਨਹੁ । ੧੦੧੨ ।

Choupaiee

Udgis keh bhagarini bharinjai. sut char keh naiek pad dijai.
rip pad ta kai ant bakhanoh. Naam tupak kai sabh jia janoh. (1012)

ਉਡਗ ਨਾਥ ਕਹਿ ਭਗਣਿ ਉਚਾਰੋ । ਸੁਤ ਚਰ ਕਹਿ ਪਤਿ ਪਦ ਕਹੁ ਡਾਰੋ ।
ਰਿਪੁ ਪਦ ਤਾ ਕੇ ਅੰਤਿ ਬਖਾਨਹੁ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਜੀਅ ਜਾਨਹੁ । ੧੦੧੩ ।
udag nath keh bhagnini ucharai. sut char keh naiek pad koh daroai..
rip pad ja kai ant bakhanoh. Sabh Sri naam tupak jia janoh. (1013)

ਉਡਗ ਨ੍ਰਿਪਤਿ ਕਹਿ ਭਗਣਿਨੀ ਭਣੀਜੈ । ਸੁਤ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਦਿਜੈ ।
ਅਰਿ ਪਦ ਤਾ ਕੇ ਅੰਤਿ ਬਖਾਨਹੁ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨਹੁ । ੧੦੧੪ ।
Udag nirpat keh bhagarini bhanijai sut char keh naiek pad deejai.
ari pad ta kai ant bakhanoh. Sabh Sri naam tupak kai janoh. (1014)

First use the words "timar mand (which can lessen darkness) bhagrin", then add the word 'Sut char pati', followed at the end by the word 'Satar', all may think it as the name of tupak (gun). (1008)

First use the words "timaryant bhagrini", then add the words "Sut char naiek", followed by the word 'Satar' at the end. All may take it as tupak (gun). (1009)

aril

First use the words "timar nass kar bhagrin" then add the words 'Sut char nath', followed by the word rip at the end. All learned ones may accept it as name of tupak (gun). (1010)

First use the words "Udag (Stars) raj bhagrin", then add the words 'Sut char pati ', followed by the word 'Satar' at the end. All the friends may accept it as the name of tupak (gun). (1011)

Choupaiee

First use the words "Udgis bharini', then add the words 'Sut char naiek', following which at the end add the word 'ari'. All may Consider it as the name of tupak (gun). (1012)

First use the words "Udag nath bhagan", then add the words 'Sut char pak', followed by the word 'rip' at the end. All may Consider it in mind as the name of tupak (gun). (1013)

First use the words "Udag nirpat bhagrini" then add the words 'Sut char naiek', followed by the word 'ari' at the end. All may realize it as the name of tupak (gun). (1014)

ਉਡਗ ਨ੍ਰਿਪਤਿ ਕਹਿ ਭਗਣਿ ਭਣੀਜੈ । ਸੁਤ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਦਿਜੈ ।
ਸਤ੍ਰ ਸਬਦ ਤ੍ਰਿਹ ਅੰਤਿ ਬਖਾਨੋ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨਹੁ । ੧੦੧੫ ।
Udag nirpati keh bhangan bharinjai. sut char keh naiek pad deejai.
Satar sabad the ant bakhano. Sabh Sri naam tupak kai jano. (1015)

ਅੜਿਲ

ਉਡਗਏਸ ਭਗਣਿਨਿ ਸਬਦਾਦਿ ਬਖਾਨੀਐ । ਸੁਤ ਚਰ ਕਹਿ ਕਰ ਨਾਥ ਸਬਦ ਕੋ ਠਾਨੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੇ ਅੰਤਿ ਉਚਾਰੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਬੁਧਿ ਜੀਅ ਧਾਰੀਐ । ੧੦੧੬ ।
aril
Udagais bhagrini sabadad bakhaniai. sut char keh kar nath sabad ko thaaniai.
Satar sabad ko ta kai ant uchariai. ho sakal tupak kai naam subudh jia dhariai. (1016)

ਉਡਪਤਿ ਭਗਣਿਨਿ ਆਦਿ ਉਚਾਰਨ ਕੀਜੀਐ । ਸੁਤ ਚਰ ਕਹਿ ਕਰ ਨਾਥ ਸਬਦ ਕੋ ਦੀਜੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਤਾ ਕੇ ਅੰਤਿ ਬਖਾਨੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਧ੍ਰਬੀਨ ਧ੍ਰਮਾਨੀਐ । ੧੦੧੭ ।
Udpati bhagrini aad ucharan keejiai. sut char keh kar nath sabad ko deejiai.
Satar sabad koh ta kai ant bakhaniai. ho sakal tupak kai naam parbeen parmaniai. (1017)

ਚੌਪਈ

ਉਡਗ ਭੂਪਨੀ ਭੂਪਿ ਬਖਾਨੋ । ਸੁਤ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਠਾਨੋ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਬਹੁਰਿ ਭਣਿਜੈ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਲਹਿ ਲਿਜੈ । ੧੦੧੮ ।
Choupaiee
Udag bhupani bhup bakhano. sut char keh naiek pad thaano.
Satar sabad koh bohar bharinjai. naam tupak kai sabh leh lijai. (1018)

ਤਾਰਾਪਤਿ ਕਹਿ ਭਗਣਿਨਿ ਭਾਖੋ । ਸੁਤ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਰਾਖੋ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਬਹੁਰਿ ਉਚਾਰਹੁ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਜੀਅ ਧਾਰਹੁ । ੧੦੧੯ ।
tarapati keh bhagrini bhakhai. sut char keh naiek pad rakhai.
Satar sabad koh bohar ucharoh. Sabh Sri naam tupak jia dharoh. (1019)

ਤਾਰੇਸਰ ਕਹਿ ਭਗਣਿ ਉਚਾਰੋ । ਸੁਤ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਡਾਰੋ ।
ਸਤ੍ਰ ਸਬਦ ਤ੍ਰਿਹ ਅੰਤਿ ਬਖਾਨਹੁ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨਹੁ । ੧੦੨੦ ।
Taresar keh bhagan ucharo. sut char keh naiek pad daro.
Satar sabad the ant bakhanoh. Sabh Sri naam tupak ko janoh. (1020)

ਤਾਰਾਲਯਇਸ ਭਗਣਿ ਬਖਾਨੋ । ਸੁਤ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਪ੍ਰਮਾਨੋ ।
ਤਾ ਕੇ ਅੰਤਿ ਸਤ੍ਰ ਪਦ ਕਹੀਐ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਲਹੀਐ । ੧੦੨੧ ।
Taraleyas bhagan bakhano. sut char keh pati sabad parmano.
ta kai ant satar pad kehiai. Sabh Sri naam tupak kai lehiai. (1021)

First use the words "Udag nirpati bhagrini" then add the words 'Sut char naiek', followed by the word 'Satar' at the end. All may Consider this as the name of tupak. (1015)

aril

First make use of the words "Udagvais bhagrin", add then the words 'Sut char nath', followed by the word satar at the end. All the intellectuals may Consider it as the name of tupak (gun). (1016)

First use the words "Udpati bhagrin" then add 'Sut char nath', followed by the word satar at the end. All the Individuals may Consider it as the name of tupak. All the dextrous ones may Consider it as the name of tupak. (1017)

Choupaiee

First use the words "Udag bhoopani bhoop", then add the words sut char naiek, followed later by the word 'Satar'. This is to be the name of tupak (gun). (1018)

First use the words 'bhrapati bhagrin' then add the words Sut char naiek, followed by the word Satar. All may Consider the name of tupak. (1019)

First use the word 'taresar bhagan' then add the words Sut char naiek' followed by the word Satar at the end. All may Consider it as the name of tupak (gun). (1020)

First use the words taraleyas bhagan then add the words 'Sut char pati', followed by the word 'Satar' at the end. All may accept it as the name of tupak. (1021)

ਅੜਿਲ

ਤਾਰਾ ਗ੍ਰਿਹਣਿਸ ਭਗਣੀ ਆਦਿ ਬਖਾਨੀਐ । ਸੁਤ ਚਰ ਕਹਿ ਨਾਥ ਸਬਦ ਕੋ ਠਾਨੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਤਾ ਕੇ ਅੰਤਹਿ ਦੀਜੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਬੁਧਿ ਲਹਿ ਲੀਜੀਐ । ੧੦੨੨ ।

aril

tara grehnis bhagin aad bakhaniai. sut char keh kar nath sabad ko thaaniai.
Satar sabad koh ta kai anteh deejiai. ho Sakal tupak kai naam subudh leh leejiai. (1022)

ਉਡਗ ਨਿਕੇਤਿਸ ਭਗਨੀ ਆਦਿ ਭਣੀਜੀਐ । ਸੁਤ ਚਰ ਕਹਿ ਨਾਥ ਬਹੁਰਿ ਪਦ ਦੀਜੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੇ ਅੰਤਿ ਉਚਾਰੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਬੁਧਿ ਸੁਬੁਧਿ ਬਿਚਾਰੀਐ । ੧੦੨੩ ।
Udag niketis bhagani aad bhaninjai. sut char keh nath bohar pad deejiai.
Satar sabad ko ta kai ant uchariai. ho sakal tupak kai naam subudh bichariai. (1023)

ਉਡਗ ਨਾਥ ਭਗਣਿਨੀ ਪ੍ਰਿਥਮ ਪਦ ਭਾਖੀਐ । ਸੁਤ ਚਰ ਕਹਿ ਨਾਥ ਬਹੁਰਿ ਪਦ ਰਾਖੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਤਾ ਕੇ ਅੰਤਿ ਬਖਾਨੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਬੁਧਿ ਪਹਿਚਾਨੀਐ । ੧੦੨੪ ।
Udag nath bhagrini pritham pad bhakhiai. sut char keh nath bohar pad rakhiai.
Satar sabad ko ta kai ant bakhaniai. ho sakal tupak kai naam subudh pehchaniai. (1024)

ਉਡਗਏਸਰ ਭਗਣਿਨਿ ਸਬਦਾਦਿ ਉਚਾਰੀਐ । ਸੁਤ ਚਰ ਕਹਿ ਨਾਥ ਸਬਦ ਦੈ ਡਾਰੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਤਾ ਕੇ ਅੰਤਿ ਭਣੀਜੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁ ਕਬਿ ਲਹਿ ਲੀਜੀਐ । ੧੦੨੫ ।
Udagaisar bhagrini sabadad uchariai. sut char keh kar nath sabad dai dariai.
Satar sabad ko ta kai ant bhanrijiai. ho sakal tupak kai naam so kab leh leejiai. (1025)

ਉਡਗ ਏਸਰ ਭਗਣਿਨਿ ਸਬਦਾਦਿ ਭਣੀਜੀਐ । ਸੁਤ ਚਰ ਕਹਿ ਕਰ ਨਾਥ ਸਬਦ ਕੋ ਦੀਜੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕਹੋ ਤਾ ਕੇ ਅੰਤਿ ਉਚਾਰੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਬੁਧਿ ਜੀਅ ਧਾਰੀਐ । ੧੦੨੬ ।
Udag aisar bhagrini sabadad bhaninjiai. sut char keh kar nath sabad ko deejiai.
Satar sabad kehai ta kai ant uchariai. ho sakal tupak kai naam subudh jia dhariai. (1026)

ਚੌਪਈ

ਉਡਗਾਸ੍ਰੈ ਭਗਣਿਨੀ ਬਖਾਨੋ । ਸੁਤ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਠਾਨੋ ।
ਸਤ੍ਰ ਸਬਦ ਤਿਹ ਅੰਤਿ ਉਚਰੀਐ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਜੀਅ ਧਰੀਐ । ੧੦੨੭ ।

Choupaiee

Udgasrai bhagini bakhanai. sut char keh naiek pad thaanai.
Satar sabad teh at uchariai. Sabh Sri naam tupak jia dhariai. (1027)

ਰਿਖਿਜ ਭਗਣਿਨੀ ਆਦਿ ਭਣਿਜੈ । ਸੁਤ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਧਰਿਜੈ ।
ਸਤ੍ਰ ਸਬਦ ਤਿਹ ਅੰਤਿ ਬਖਾਨਹੁ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨਹੁ । ੧੦੨੮ ।
rikhij bhaganini aad bakhano. sut char keh pati sabad dharijai .
Satar sabad teh ant bakhanoh.. Sabh Sri naam tupak kai janoh. (1028)

aril

First use the words "tara grehrinas bhagni", then add the words Sut char nath, followed at the end by the word Satar. The learned ones may take it as the name of tupak (gun). (1022)

First use the words "Udag niketas bhagani", then add the words 'Sut char nath', followed at the end by the word Satar. All wise persons may take it as the name of tupak (gun) (1023)

First use the words Udag nath bhagani, then add the words 'Sut char nath', followed at the end by the word Satar. All the learned persons may take it as tupak. (1024)

First use the words Udag aisar bhagarin, then add the words Sut char nath, followed by the word Satar at the end. All the Sukis Consider it as thte name of tupak.(1025)

First use the words Udagaisar bhagrin. Then add the word Sut char nath, followed by the word Satar at the end. All the intelligent persons may Consider it as name of tupak. (1026)

Choupaiee

First use the word Udagaisarai bhagani, then add the words Sut char naiek, followed at the end by the word 'Satar'. All may Consider this as the name of tupak (gun). (1027)

First use the words rikhij bhaganini (moon) then add the words Sut char pati followed by the word Satar at the end. Consider this as the name of tupak by all. (1028)

ਮੁਨਿਜ ਭਗਣਿਨੀ ਆਦਿ ਭਣਿਜੈ । ਸੁਤ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਧਰਿਜੈ ।
ਸਤ੍ਰ ਸਬਦ ਤਿਹ ਅੰਤਿ ਉਚਾਰਹੁ । ਨਾਮ ਤੁਪਕ ਕੇ ਹ੍ਰਿਦੇ ਬਿਚਾਰਹੁ । ੧੦੨੯ ।
munij bhaganin aad bhariyai. sut char keh pati sabad dharijai.
satar sabad teh ant bakhanoh. Naam tupak kai hirdai bicharoh. (1029)

ਬ੍ਰਿਤਿ ਉਤਮਜ ਭਗਣਿਨੀ ਭਾਖੋ । ਸੁਤ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਰਾਖੋ ।
ਸਤ੍ਰ ਸਬਦ ਤਿਹ ਅੰਤਿ ਸੁ ਕਹੀਐ । ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮਨ ਲਹੀਐ । ੧੦੩੦ ।
birat utmaj bhagarini bhakhai. sut char keh naiek pad rakhai..
satar sabad the ant so kehiai. Sakal tupak kai naam lehiai. (1030)

ਤਪਿਸ ਉਚਰਿ ਭਗਣਿਨੀ ਭਣਿਜੈ । ਸੁਤ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਧਰਿਜੈ ।
ਤਾ ਕੇ ਅੰਤਿ ਸਤ੍ਰ ਪਦ ਠਾਨਹੁ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨਹੁ । ੧੦੩੧ ।
tapis uchar bhagarini bhanijai. sut char keh pati sabad dharijai.
ta kai ant satar pad thaanoh. Sabh Sri naam tupak kai janoh. (1031)

ਕਸਿਧ ਸੁਤ ਕਹਿ ਭਗਣਿਨਿ ਭਾਖੀਐ । ਸੁਤ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਰਾਖੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਤਿਹ ਅੰਤਿ ਉਚਰੀਐ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਜੀਅ ਧਰੀਐ । ੧੦੩੨ ।
Kasip sut keh bhagrin bhakhiai. sut char keh naiek pad rakhiai.
satar sabad teh ant uchariai. Naam tupak kai sabh jia dhariai. (1032)

ਜਵਨ ਕਰਣ ਭਗਣਿਨੀ ਬਖਾਨਹੁ । ਸੁਤ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਪ੍ਰਮਾਨਹੁ ।
ਤਾ ਕੇ ਅੰਤਿ ਸਤ੍ਰ ਪਦ ਦੀਜੈ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਲਹਿ ਲੀਜੈ । ੧੦੩੩ ।
Javan karan bhagrini bakhanoh. sut char keh pati sabad parmanoh.
ta kai ant satar pad deejai. Naam tupak kai sabh leh leejai. (1033)

ਕ੍ਰਿਸਨਿਨਿ ਆਦਿ ਬਖਾਨਨ ਕੀਜੈ । ਸੁਤ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਧਰਿਜੈ ।
ਰਿਪੁ ਪਦ ਤਾ ਕੇ ਅੰਤਿ ਬਖਾਨਹੁ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਅਨੁਮਾਨਹੁ । ੧੦੩੪ ।
Krisanin aad bakhanan keejiai. sut char keh pati sabad dharijai.
rip pad ta kai ant bakhanoh. Naam tupak kai sabh anmanoh. (1034)

ਸਿਆਮ ਮੂਰਤਿਨਿਨਿ ਆਦਿ ਭਣਿਜੈ । ਸੁਤ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਧਰਿਜੈ ।
ਸਤ੍ ਸਬਦ ਤਿਹ ਅੰਤਿ ਬਖਾਨਹੁ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਅਨੁਮਾਨਹੁ । ੧੦੩੫ ।
Siam moortianin aad bharinjai. sut char keh pati sabad dharijai.
satar sabad teh ant bakhanoh. Sabh Sri naam tupak anmanoh. (1035)

ਪ੍ਰਥਮ ਤਪਤਿਨੀ ਸਬਦ ਉਚਰੀਐ । ਸੁਤ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਧਰੀਐ ।
ਸਤ੍ ਸਬਦ ਤਿਹ ਅੰਤਿ ਬਖਾਨਹੁ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨਹੁ । ੧੦੩੬ ।
pratham taptini sabad uchariai. sut char keh naiek pad dhariai.
satar sabad teh ant bakhanoh. Sabh Sri naam tupak janoh. (1036)

First use the words "munij (moon) bhag", then add the words sut char pati followed by the word 'satar' at the end. All may Consider it in mind as the name of tupak. (1029)

First use the words 'Utmaj (moon) bhaganin' then add the words Sut char naiek, followed by the word Satar at the end. All should Consider it as the name of tupak (gun). (1030)

First use the words tapij (moon) bhagarini then add the word 'Sut char pati', followed at the end by the word Satar. All may Consider it as the name of tupak (gun).(1031)

First use the words kasip sut bhagarini then add the words 'Sut char naiek', followed by the word at the end,'Satar'. All may accept it in mind as the name of tupak.(1032)

First use the words 'javan karan' (moon) bhagarini, then add the words 'Sut char pati', followed by the word Satar at the end. All may Consider it as the name of tupak. (1033)

First use the words "Krisanin" (river Jamuna with black water) then add the word Sut char pati, followed at the end by the word 'rip'. All may think of this as the name of tupak. (1034)

First use the words "Siam murtinin (river Jamuna), then add the words Sut char pati, followed by the word Satar at the end. All may Consider it as the name of tupak (gun). (1035)

First use the words "tuptini" (river Jamuna) then add the words Sut char naiek, followed at the end by the word Satar. All may take it as the name of tupak. (1036)

ਸੂਰਜ ਪੁਤ੍ਰਿਕਾ ਆਦਿ ਭਣਿਜੈ । ਸੁਤ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਦਿਜੈ ।
ਸਤ੍ ਸਬਦ ਤਿਹ ਅੰਤਿ ਉਚਾਰਹੁ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਜੀਅ ਧਾਰਹੁ । ੧੦੩੭ ।
Suraj putarika aad bharinjai. sut char keh naiek pad dijai.
satar sabad teh ant ucharoh. Sabh Sri naam tupak jia dharoh. (1037)

ਸੂਰਜ ਆਤਮਜਾ ਆਦਿ ਭਣੀਜੈ । ਸੁਤ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਧਰੀਜੈ ।
ਸਤ੍ ਸਬਦ ਤਿਹ ਅੰਤਿ ਉਚਾਰੋ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਬਿਚਾਰੋ । ੧੦੩੮ ।
Suraj atamaja aad bharinjai. sut char keh pati sabad dhareejai.
satar sabad teh ant ucharoh. Naam tupak ke sakal bicharo. (1038)

ਆਦਿ ਮਾਨਨੀ ਸਬਦ ਉਚਾਰੋ । ਸੁਤ ਚਰ ਕਹਿ ਪਤਿ ਪਦ ਦੇ ਡਾਰੋ ।
ਅਰਿ ਪਦ ਤਾ ਕੇ ਅੰਤਿ ਉਚਰੀਐ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਬਿਚਰੀਐ । ੧੦੩੯ ।
aad manini sabad ucharo. sut char keh pati pad dai daro.
ari pad ta kai ant uchariai. Naam tupak kai sakal bichariai.

ਅਭਿਮਾਨਿਨੀ ਪਦਾਦਿ ਭਣਿਜੈ । ਸੁਤ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਧਰੀਜੈ ।
ਅਰਿ ਪਦ ਤਾ ਕੇ ਅੰਤਿ ਬਖਾਨਹੁ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਮਾਨਹੁ । ੧੦੪੦ ।
abhimanini padad bharinjai. sut char keh pati sabad dharijai.
ari pad ta kai ant bakhanoh. Sabh Sri naam tupak kai manoh. (1040)

ਪ੍ਰਥਮ ਸਮਯਣੀ ਸਬਦ ਉਚਾਰੋ । ਸੁਤ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਡਾਰੋ ।
ਸਤ੍ ਸਬਦ ਕੋ ਬਹੁਰਿ ਕਹਿਜੈ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਲਹਿ ਲਿਜੈ । ੧੦੪੧ ।
pratham sameyani sabad ucharo. sut char keh naiek pad daro.
Satar sabad ko bohar kahijai. Naam tupak kai sabh keh lijai. (1041)

ਗਰਬਿਣਿ ਆਦਿ ਉਚਾਰਨ ਕੀਜੈ । ਸੁਤ ਚਰ ਕਹਿ ਨਾਇਕ ਪਦ ਦੀਜੈ ।
ਅਰਿ ਪਦ ਤਾ ਕੇ ਅੰਤਿ ਉਚਾਰਹੁ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਬਿਚਾਰਹੁ । ੧੦੪੨ ।
Garbini aad ucharan keejai. sut char keh naiek pad deejai.
ari pad ta kai ant ucharo. Naam tupak kai sakal bicharoh. (1042)

ਅੜਿਲ

ਦ੍ਰਪਨਿਨਿ ਮੁਖ ਤੇ ਸਬਦ ਸੁ ਆਦਿ ਉਚਾਰੀਐ । ਸੁਤ ਚਰ ਕਹਿ ਕਰ ਨਾਥ ਸਬਦ ਦੇ ਡਾਰੀਐ ।
ਸਤ੍ ਸਬਦ ਕਹੋ ਤਾ ਕੇ ਅੰਤਿ ਬਖਾਨੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਬੁਧਿ ਪਹਿਚਾਨੀਐ । ੧੦੪੩ ।

aril

darupanin mukh te sabad so aad uchariai.sut char kar keh nath sabad dai dariai.
Satar sabad koh ta kai ant bakhaniai. ho sakal tupak kai naam subudh pehchaniai. (1043)

First use the word "Suraj patrika, thten add thte words Sut char naiek, followed by the word Satar at the end . All may recognize it in mind as the name of tupak (gun). (1037)

First use the words "Suraj atamaja", thten add the words 'Sut char naiek' followed by the word 'Satar' at the end. All may accept it in mind as the name of tupak (gun). (1038)

First use the words "manani" (river with water upto the brim), then add the words Sut char pati, followed at the end by the word 'ari'. Consider it as the name of tupak (gun). (1039)

First use the words abhmanani, then add the words 'Sut char pati', followed at the end by the word 'ari'. All may take it as the name of tupak. (1040)

First use the words 'Samyani' (river, to the full with water damaging the brinks) then add the words Sut char naiek followed by the word Satar. All may take it as the name of tupak (gun). (1041)

First use the words "garbin", tthen add the words 'Sut char naiek', followed at the end by the word 'ari'. All may Consider it aas the name of tupak (gun). (1042)

aril

First use the words "drapanin (river flowing with ego) then add the words Sut char nath, followed at the end by the word 'Satar'. All the learned persons may Consider it as the name of tupak (gun). (1043)

ਚੌਪਈ

ਅਹੰਕਾਰਨੀ ਆਦਿ ਉਚਾਰੋ । ਸੁਤ ਚਰ ਕਹਿ ਪਤਿ ਪਦ ਕਹੁ ਡਾਰੋ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਭਣਿਜੈ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਲਹਿ ਲਿਜੈ । ੧੦੪੪ ।

Choupaiee

ahankarani aad ucharo. sut char keh pati koh daro.
Satar sabad ko bohar bharinjai. Naam tpak kai sabh leh lijai. (1044)

ਪੀਅਣੀਣਿ ਆਦਿ ਉਚਾਰਣ ਕੀਜੈ । ਸੁਤ ਚਰ ਕਹਿ ਪਤਿ ਸਬਦ ਭਣੀਜੈ ।
ਰਿਪੁ ਪਦ ਤਾ ਕੇ ਅੰਤਿ ਬਖਾਨਹੁ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨਹੁ । ੧੦੪੫ ।
peearian aad ucharan keejai. sut char keh pati sabad bharinjai.
rip pad ta kai ant bakhanoh. Sabh Sri naam tupak kai janoh. (1045)

ਦੋਹਰਾ

ਧਿਖਣੀ ਆਦਿ ਬਖਾਨ ਕੇ ਰਿਪੁ ਪਦ ਅੰਤਿ ਉਚਾਰ ।
ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਫੰਗ ਕੇ ਲੀਜਹੁ ਸੁ ਕਬਿ ਸੁ ਧਾਰ । ੧੦੪੬ ।

Dohra

adhikhani aad bakhan kai rip pad ant uchar.
Sabh Sri naam tufang kai leejoh so kab so dhar. (1046)

ਮੇਧਣਿ ਆਦਿ ਉਚਾਰਿ ਕੈ ਰਿਪੁ ਪਦ ਕਹੀਐ ਅੰਤਿ ।
ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਫੰਗ ਕੇ ਨਿਕਸਤ ਚਲੈ ਅਨੰਤ । ੧੦੪੭ ।
meidhan aad uchar kai rip pad kehiai ant.
Sabh Sri naam tufang kai niksat chalai anant. (1047)

ਸੇਨੁਖਨੀ ਸਬਦਾਦਿ ਕਹਿ ਅਰਿ ਪਦ ਅੰਤਿ ਬਖਾਨ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਏ ਲਹਿ ਲੀਜੋ ਬੁਧਿਵਾਨ । ੧੦੪੮ ।
Sainukhini sabadad keh ari pad ant bakhan.
Sakal tupak kai naam aie leh leejai budhivan. (1048)

ਆਦਿ ਮਨੀਖਨਿ ਸਬਦ ਕਹਿ ਰਿਪੁ ਪਦ ਬਹੁਰਿ ਉਚਾਰ ।
। ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸੁ ਕਬਿ ਸੁ ਧਾਰ । ੧੦੪੯ ।
aad mankhin sabad keh rip pad bohar uchar.
naam tupak kai hoat hai leejoh so kab so dhar. (1049)

ਬੁਧਨੀ ਆਦਿ ਬਖਾਨ ਕੈ ਅੰਤਿ ਸਬਦ ਅਰਿ ਦੇਹੁ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਚਤੁਰ ਚਿਤਿ ਲੇਹੁ । ੧੦੫੦ ।
budhani aad bakhan kai ant sabad ari deho.
naam tupak kai hoat hai cheen chatur chit leho. (1050)

Choupaiee

First use the word "proud" (full of egoism) then add the words 'Sut char pati', followed by the word 'Satar'. All may Consider it as name of tupak. (1044)

First use the word "pianan" (land with water) then add the words Sut char pati, followed at the end by the word 'rip'. All may take it as the name of tupak. (1045)

Dohra

First use the word "dhikhani" (army) then add at the end the word rip. All the poets may Consider it as the name of tufang. (1046)

First use the words "meidhan" (army) followed by the word rip at the end. This may lead to many names of tufang. (1047)

First use the word 'saimukhani', followed by the word 'ari' at thte end. All learned persons make take it as tupak (gun). (1048)

First use the words 'manikhan' (army) followed by the word 'rip' later, this will lead to tupak's name. The poets may take it. (1049)

First use the word 'budhani' (army) then add at the end the word 'ari'. This leads to tupak. All clever ones may accept it. (1050)

ਚੌਪਈ

ਭਾਨੀ ਆਦਿ ਬਖਾਨਨ ਕੀਜੈ । ਰਿਪੁ ਪਦ ਤਾ ਕੇ ਅੰਤਿ ਭਣੀਜੈ ।
ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨਹੁ । ਯਾ ਮੈ ਭੇਦ ਕਛੁ ਨਹਿ ਮਾਨਹੁ । ੧੦੫੧ ।

Choupaiee

bhani aad bakhanan keejai. rip pad ta kai ant bhanijai.
Sabh Sri naam tupak kai janoh. yamein bheid kachh neh manoh. (1051)

ਦੋਹਰਾ

ਆਦਿ ਆਭਾਨੀ ਸਬਦ ਕਹਿ ਰਿਪੁ ਪਦ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ ਸਕਲ ਸ੍ਰੀ ਤੁਪਕ ਕੇ ਲੀਜਹੁ ਸੁ ਕਬਿ ਪਛਾਨ । ੧੦੫੨ ।

Dohra

aad abhani sabad keh rip pad ant bakhan.
naam Sakal Sri tupak kai leejoh so kabh pachhan. (1052)

ਅੜਿਲ

ਆਦਿ ਸੋਭਨੀ ਸਬਦ ਉਚਾਰਨ ਕੀਜੀਐ । ਸਤ੍ ਸਬਦ ਕੋ ਤਾ ਕੇ ਅੰਤਿ ਭਣੀਜੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਚਤੁਰ ਜੀਅ ਜਾਨੀਐ । ਹੋ ਯਾ ਕੇ ਭੀਤਰ ਭੇਦ ਨੈਕੁ ਨਹੀ ਮਾਨੀਐ । ੧੦੫੩ ।

aril

aad Sobhani sabad ucharan keejiai. Satar sabad ko ta kai ant bharinjiai.
Sakal tupak kai naam chatur jia janiai. ho ya ko bheetar bheid naik nahi maniai. (1053)

ਪ੍ਰਭਾ ਧਰਨਿ ਮੁਖ ਤੇ ਸਬਦਾਦਿ ਬਖਾਨੀਐ । ਸਤ੍ ਸਬਦ ਕੋ ਤਾ ਕੇ ਅੰਤਿ ਪ੍ਰਮਾਨੀਐ ।
ਤਾ ਤੇ ਉਤਰ ਤੁਪਕ ਕੋ ਨਾਮ ਭਨੀਜੀਐ । ਹੋ ਯਾ ਕੇ ਭੀਤਰ ਭੇਦ ਨੈਕੁ ਨਹੀ ਲੀਜੀਐ । ੧੦੫੪ ।
prabha dharan mukh tai sabadad bakhaniai. Satar sabad ko ta kai ant parmaniai.
ta tai tupak ko naam bhaneejiai. ho ya kai bheetar bheid jaan nahi leejiai. (1054)

ਸੁਖਮਨਿ ਪਦ ਕੋ ਮੁਖ ਤੇ ਆਦਿ ਉਚਾਰੀਐ । ਸਤ੍ ਸਬਦ ਕੋ ਤਾ ਕੇ ਅੰਤਹਿ ਡਾਰੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਜਾਨ ਜੀਅ ਲੀਜੀਐ । ਹੋ ਯਾ ਕੇ ਭੀਤਰ ਭੇਦ ਨੈਕੁ ਨਹੀ ਕੀਜੀਐ । ੧੦੫੫ ।
Sukhman pad ko mukh tai aad uchariai. Satar sabad ko ta kai anthee dariai.
Sakal tupak kai naam jaan jia leejiai. ho ya ko bheetar bheid naik nahi keejiai. (1055)

ਚੌਪਈ

ਧੀਮਨਿ ਪਦ ਕੋ ਆਦਿ ਬਖਨਹੁ । ਤਾ ਕੇ ਅੰਤਿ ਸਤ੍ ਪਦ ਠਾਨਹੁ ।
ਸਰਬ ਤੁਪਕ ਕੇ ਨਾਮ ਲਹੀਜੈ । ਯਾ ਮੈ ਭੇਦ ਨੈਕ ਨਹੀ ਕੀਜੈ । ੧੦੫੬ ।

Choupaiee

dhiman pad ko aad bakhanoh. ta kai ant satar pad thaanoh.
Sarab tupak kai naam lehijai. Ya mein bheid naik nahi keejai. (1056)

Choupaiee

First explain the word 'bhani (army) and then add at the end the word 'rip'. All should Consider it as the name of tupak. There should be no doubt about it. (1051)

Dohra

First use the word 'abhani' (army), then add the word rip at the end. All should Consider it as a name for tupak (gun). (1052)

Aril

First use the word 'Sobhani' (army), and add at the end, the word 'Satar'. All the clever persons may Consider it as the name of tupak. There should be no doubt. (1053)

First use with the the mouth, the word prabha dharan (army) then add the word Satar at the end. This would result in the name of tupak. There should be no doubt about it. (1054)

First utter the word 'Sukhman', and then add at the end the word satar to it. All may take it in mind the name of tupak. So there is no doubt about it. (1055)

Choupaiee

First use the word 'dhimann (army) then add at the end, the word Satar'. This may be taken as the name of tupak. (1056)

ਆਦਿ ਕ੍"ਤਨੀ ਸਬਦ ਉਚਾਰੋ । ਤਾ ਕੇ ਅੰਤਿ ਸਤ੍ਰ ਪਦ ਡਾਰੋ ।
ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨਹੁ । ਯਾ ਕੇ ਬਿਖੈ ਭੇਦ ਨਹੀ ਮਾਨਹੁ । ੧੦੫੭ ।
aad karantani sabad ucharo. ta kai ant satar pad daro.
Sarab Sri naam tupak kai janoh. Ya kai bikhai bheid nahi manoh. (1057)

ਛਬਿਨੀ ਆਦਿ ਉਚਾਰਨ ਕੀਜੈ । ਰਿਪੁ ਪਦ ਅੰਤਿ ਤਵਨ ਕੇ ਦੀਜੈ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਪਛਾਨਹੁ । ਯਾ ਕੇ ਬਿਖੈ ਭੇਦ ਨਹੀ ਮਾਨਹੁ । ੧੦੫੮ ।
Chhabini aad ucharan keejai. rip pad ant tavan kai deejai.
naam tupak kai sakal pachhanoh. Ya kai bikhai bheid nahi maṇoh. (1058)

ਪ੍ਰਿਥਮ ਬਾਜਨੀ ਸਬਦ ਬਖਾਨਹੁ । ਅਰਿ ਪਦ ਅੰਤਿ ਤਵਨ ਕੇ ਠਾਨਹੁ ।
ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਲਹੀਐ । ਚਿਤ ਮੈ ਰੁਚੈ ਤਿਸੀ ਠਾ ਕਹੀਐ । ੧੦੫੯ ।
pritham bajani sabad bakhano. ari pad ant tavan ko thaanoh.
Sabh Sri naam tupak kai lehiai. chit mein ruchi tisi ka kehiai. (1059)

ਅੜਿਲ

ਆਦਿ ਬਾਹਨੀ ਸਬਦ ਬਖਾਨਨ ਕੀਜੀਐ । ਤਾ ਕੇ ਪਾਛੇ ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਦੀਜੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਚਤੁਰ ਜੀਅ ਜਾਨੀਐ । ਹੋ ਚਾਹੀਐ ਜਵਨੈ ਠਵਰ ਸੁ ਤਹਾ ਬਖਾਨੀਐ । ੧੦੬੦ ।

aril

aad bahani sabad bakhanan keejiai. ta kai pachhai Satar sabad koh deejiai.
Sakal tupak kai naam chatur jia janiai. ho chahiai javanai thavar so taha bakhaniai. (1060)

ਆਦਿ ਤੁਰੰਗਨੀ ਮੁਖ ਤੇ ਸਬਦ ਬਖਾਨੀਐ । ਅਰਿ ਪਦ ਤਾ ਕੇ ਅੰਤਿ ਸੁ ਬਹੁਰਿ ਪ੍ਰਮਾਨੀਐ
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਘਰ ਲਹਿ ਲੀਜੀਐ । ਹੋ ਯਾ ਕੇ ਭੀਤਰ ਭੇਦ ਨੈਕੁ ਨਹੀ ਕੀਜੀਐ । ੧੦੬੧ ।
aad turangani mukh te sabad bakhaniai. ari pad ta kai ant so bohar parmaniai.
sakal tupak kai naam sughar leh leejiai. ho ya ko bheetar bheid naik nahi keejiai. (1061)

ਹਯਨੀ ਸਬਦਹਿ ਮੁਖ ਤੇ ਆਦਿ ਉਚਾਰੀਐ । ਤਾ ਕੇ ਅੰਤਕਰਿ ਪਦ ਕੋ ਡਾਰੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਘਰ ਜੀਅ ਜਾਨੀਯੋ । ਹੋ ਦੀਯੋ ਜਹਾ ਤੁਮ ਚਹੋ ਸੁ ਤਹੀ ਬਖਾਨੀਯੋ । ੧੦੬੨ ।
heyani sabdeh mukh tai aad uchariai. ta ko antkar pad kai dariai.
Sakal tupak kai naam sughar jia janiou. ho deeyo jaha tum chaho so tehi bakhaniai. (1062)

ਚੌਪਈ

ਸੈ'ਧਵਨੀ ਸਬਦਾਦਿ ਉਚਾਰੋ । ਅਰਿ ਪਦ ਅੰਤਿ ਤਵਨ ਕੇ ਡਾਰੋ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਪਛਾਨਹੁ । ਯਾ ਮੈ ਭੇਦ ਨੈਕੁ ਨਹੀ ਮਾਨਹੁ । ੧੦੬੩ ।

Choupaiee

Saindhavani sabdad ucharo. ari pad ant tavan kai darai.
sakal tupak kai naam pachhanoh. ya mein bheid naik nahi manoh. (1063)

First use the word Karatani (army), then add at the end the word Satar. This may be taken as the name of tupak and there should be no doubt about it. (1057)

First use the word 'chhabini' (army) then add at the end the word rip. This may be Considered as the name of tupak. There should be no doubt about it. (1058)

First use the word baajni (army) then add at the end the word ari. This may be taken as the name of tupak by all which ever is liked by you, may be mentioned. (1059)

aril

First use the word "bahini" (army) then add the word Satar in it later. All the learned persons may Consider it as the name of tupak. One may use it as required. (1060)

First use the word turangani with the mouth then add at the end the word ari. All clever persons may Consider it as the name of tupak. There should be no distinction or doubt about it. (1061)

First use the word heyani (army) with the mouth, then add the word antkar at the end. All intelligent persons may take it as the name of tupak in the mind. One may use it whenever required. (1062)

Choupaiee

First use the word "Sindhvani" (army) add the word ari at the end. All may Consider it as the name of tupak. There should be no doubt about it. (1063)

ਆਦਿ ਅਬਬਿਨੀ ਸਬਦ ਬਖਾਨਹੁ । ਅਰਿ ਪਦ ਅੰਤਿ ਤਵਨ ਕੇ ਠਾਨਹੁ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਪਛਾਨਹੁ । ਯਾ ਮੈ ਭੇਦ ਨੈਕੁ ਨਹੀ ਜਾਨਹੁ । ੧੦੬੪ ।
aad arbini sabad bakhanoh. ari pad ant tavan kai thaanoh.
sakal tupak kai naam pachhanoh. ya mein bheid naik nahi janoh. (1064)

ਆਦਿ ਤੁਰੰਗਨੀ ਸਬਦ ਬਖਾਨਹੁ । ਅਰਿ ਪਦ ਤਾ ਕੇ ਅੰਤ ਪ੍ਰਮਾਨਹੁ ।
ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਲਈਐ । ਜਹ ਚਿਤ ਰੁਚੈ ਤਹੀ ਤੇ ਕਹੀਐ । ੧੦੬੫ ।
aad turangani sabad bakhanoh. ari pad ta kai ant parmanoh.
Sabh Sri naam tupak kai leeiai. jeh chit rachai tahi tai kehiai. (1065)

ਆਦਿ ਘੋਰਨੀ ਸਬਦ ਭਨੀਜੈ । ਅਰਿ ਪਦ ਅੰਤਿ ਤਵਨ ਕੇ ਦੀਜੈ ।
ਸਭੈ ਤੁਪਕ ਕੇ ਨਾਮ ਬਿਚਾਰੋ । ਜਹ ਚਾਹੋ ਤਿਨ ਤਹੀ ਉਚਾਰੋ । ੧੦੬੬ ।
aad ghorni sabad bhanijai. ari pad ant tavan kai deejai.
sabhai tupak kai naam bicharo. jeh chaho the tin tehi ucharo. (1066)

ਆਦਿ ਹਸਤਿਨੀ ਸਬਦ ਉਚਾਰੋ । ਰਿਪੁ ਪਦ ਅੰਤਿ ਤਵਨ ਕੇ ਡਾਰੋ ।
ਸਭੈ ਤੁਪਕ ਕੇ ਨਾਮ ਲਹਿਜੈ । ਜਹ ਚਾਹੋ ਤੇ ਤਹੀ ਭਣਿਜੈ । ੧੦੬੭ ।
aad hastani sabad ucharo. rip pad ant tavan ko daro.
sabhai tupak kai naam lehijai. jeh chaho tai tehi bhanijai. (1067)

ਅੜਿਲ

ਆਦਿ ਦੰਤਿਨੀ ਸਬਦ ਉਚਾਰਨ ਕੀਜੀਐ । ਸਤ੍ਰ ਸਬਦ ਕੋ ਅੰਤਿ ਤਵਨ ਕੇ ਦੀਜੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਬੁਧਿ ਪਛਾਨੀਐ । ਹੋ ਯਾ ਕੇ ਭੀਤਰ ਭੇਦ ਨੈਕੁ ਨਹੀ ਮਾਨੀਐ । ੧੦੬੮ ।

aril

aad dantani sabad ucharan keejiai. satar sabad ko ant tavan ko deejiai.
sakal tupak kai naam subudh pachhaniai. ho ya ke bheetar bheid naik nahi maniai. (1068)

ਚੌਪਈ

ਆਦਿ ਦੁਰਦਨੀ ਸਬਦ ਬਖਾਨਹੁ । ੜਾ ਕੇ ਅੰਤਿ ਸਤ੍ਰ ਪਦ ਠਾਨਹੁ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਲਹਿਜੈ । ਯਾ ਕੇ ਬਿਖੈ ਭੇਦ ਨਹੀ ਕਿਜੈ । ੧੦੬੯ ।
aad durdani sabad bakhanoh. ta kai ant satar pad thanoh.
naam tupak kai sakal lihijai. Ya kai bikhai bheid nahi kijai. (1069)

ਦ੍ਰਿਪਨੀ ਆਦਿ ਉਚਾਰਨ ਕੀਜੈ । ਅਰਿ ਪਦ ਅੰਤਿ ਤਵਨ ਕੇ ਦੀਜੈ ।
ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਲਹੀਐ । ਜਹ ਚਾਹੋ ਤਹ ਹੀਤੇ ਕਹੀਐ । ੧੦੭੦ ।
dhripani aad ucharan keejai. ari pad ant tavan ko deejai.
sabh Sri naam tupak kai lehiai. jeh chaho the hitai kehiai. (1070)

First use the word 'arbini' (army), then add the word ari at the end. All may Consider it as the name of tupak. There is no difference. (1064)

First use the word 'turangini' (army) then add the word ari at the end. This may be taken as the name of tupak and then say wherever you want. (1065)

First use the word 'ghorni' (army) then in the end add the word 'ari' to it. All may Consider it as the name of tupak. Then use it whenever required. (1066)

First use the word 'hustini' (army with elephants), then add the word 'rip' at the end. All may Consider it as the name of 'tupuk', and use it wherever wanted. (1067)

aril

First use the word 'dantini' (army) then add at the end the word 'Satar', all wise persons may realize it as the name of tupak. There is no difference what so ever. (1068)

Choupaiee

First use the word "durdani" (army of elephants) then add the word Satar at the end. All may accept it as the name of tupak. There is no distinction or doubt about it. (1069)

First use the word 'dripani' (army of elephants) then add the word ari at the end. All may Consider it as the name of tupak, and use it wherever required. (1070)

ਆਦਿ ਪਦਮਿਨੀ ਸਬਦ ਬਖਾਨਹੁ । ਅਰਿ ਪਦ ਅੰਤਿ ਤਵਨ ਕੇ ਠਾਨਹੁ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਲਹੀਜੈ । ਯਾ ਮੈ ਭੇਦ ਨ ਕਛੂ ਕੀਜੈ । ੧੦੭੧ ।
aad padmini sabad bakhanoh. ari pad ant tavan ko thaanoh.
naam tupak kai sakal leejai. Ya mein bheid na kachhun keejai. (1071)

ਅੜਿਲ

ਪ੍ਰਿਥਮ ਬਾਰਣੀ ਮੁਖ ਤੇ ਸਬਦ ਬਖਾਨੀਐ । ਸਤ੍ਰ ਸਬਦ ਕੋ ਅੰਤਿ ਤਵਨ ਠਾਨੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁ ਕਬਿ ਲਹਿ ਲੀਜੀਐ । ਹੋ ਯਾ ਕੇ ਭੀਤਰ ਭੇਦ ਨੈਕੁ ਨਹੀ ਕੀਜੀਐ । ੧੦੭੨ ।

aril

pritham barani mukh te sabad bakhaniai. satar sabad ko ati tavan ko thaaniai.
sakal tupak kai naam so kab leh leejiai. ho ya kai bheetar bheid naik nahi keejiai. (1072)

ਚੌਪਈ

ਆਦਿ ਬਿਆਲਨੀ ਸਬਦ ਬਖਾਨਹੋ । ਅਰਿ ਪਦ ਅੰਤਿ ਤਵਨ ਕੇ ਠਾਨਹੁ ।
ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨਹੁ । ਯਾ ਮੈ ਭੇਦ ਨੈਕੁ ਨਹੀ ਮਾਨਹੋ । ੧੦੭੩ ।

Choupaiee

aad bialani sabad bakhanoh. ari pad ant tavan ko thaanoh.
Sabh Sri naam tupak kai janoh. Ya mein bheid naik nahi manoh. (1073)

ਇੰਭਨੀ ਆਦਿ ਉਚਾਰਨ ਕੀਜੈ । ਅਰਿ ਪਦ ਅੰਤਿ ਤਵਨ ਕੇ ਦੀਜੈ ।
ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਵੈ । ਜਾ ਕੇ ਸਕਲ ਸੁ ਕਬਿ ਕੁਲ ਜੋਵੈ । ੧੦੭੪ ।
imbhani aad ucharan keejai. ari pad ant tavan kai deejai.
Sabh Sri naam tupak kai hovai. Jako sakal so kab kul jovai. (1074)

ਪ੍ਰਥਮ ਕੁੰਭਨੀ ਸਬਦ ਬਖਾਨਹੁ । ਅਰਿ ਪਦ ਅੰਤਿ ਤਵਨ ਕੇ ਜਾਨਹੁ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਲਹੀਜੈ । ਨਿਤਪ੍ਰਤਿ ਮੁਖ ਤੇ ਪਾਠ ਕਰੀਜੈ । ੧੦੭੫ ।
pratham kumbhani sabad bakhanoh. ari pad ant tavan ko janoh.
Sakal tupak kai naam leehijai. nitprat mukh tai path kaheejai. (1075)

ਅੜਿਲ

ਕੰਜਰਣੀ ਸਬਦਾਦਿ ਉਚਾਰਨ ਕੀਜੀਐ । ਅਰਿ ਪਦ ਤਾ ਕੇ ਅੰਤ ਬਹੁਰ ਕਹਿ ਦੀਜੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਬੁਧਿ ਜੀਅ ਜਾਨੀਐ । ਹੋ ਯਾ ਕੇ ਭੀਤਰ ਭੇਦ ਨੈਕੁ ਨਹੀ ਮਾਨੀਐ । ੧੦੭੬ ।

aril

kunjarni sabadad ucharan keejiai. ari pad ta kai ant bohar kah deejiai.
Sakal tupak kai naam subudh jia janiai. ho ya ko bheetar bheid naik nahi maniai. (1076)

ਕਰਿਨੀ ਸਬਦਿ ਸੁ ਮੁਖ ਤੇ ਆਦਿ ਬਖਾਨੀਐ । ਸਤ੍ਰ ਸਬਦ ਕੋ ਅੰਤਿ ਤਵਨ ਕੇ ਠਾਨੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁ ਕਬਿ ਲਹਿ ਲੀਜੀਐ । ਹੋ ਦੀਯੋ ਚਹੈ ਜਿਹ ਠਵਰ ਤਹਾ ਹੀ ਦੀਜੀਐ । ੧੦੭੭ ।
karini sabad so mukh tai aad bakhaniai. satar sabad kai ant tavan ko thaaniai.
Sakal tupak kai naam so kab leh leejia. ho deeyo chahai jeh thavar taha hi deejiai. (1077)

First use the word "padmini" (army of elephants), then add the word 'ari' at the end. All may Consider it as the name of tupak. There is no distinction, whatsoever.(1071)

aril

First utter with the mouth the word 'barni' (army of elephants) then add at the end the word 'Satar'. All the poets may Consider it as the name of tupak. There is no difference between them. (1072)

Choupaiee

First use the word 'bialani' (army of elephants) then add at the end the word ari. All may take it as the name of tupak. All the poets may realize it. (1073)

First make use of the word "imbhani' (army of elephants) then add at the end the word ari. All may accept it as the name of tupak (gun). All the family of poets may accept it. (1074)

First use the word "Kuntsni" (army of elephants) then add at the end the word 'ari' to it. This may be taken as the name of 'tupak' by all. Then repeat this with your mouth as recitation. (1075)

aril

First use the word 'tunjarni' (army of elephants) then in the end add the word 'ari' to it. All the learned persons may accept it as the name of tupak. There is no doubt about it. (1076)

First use the word "Karini" (army of elephants) with the mouth, then add the word 'Satar' in the end. All the poets may Consider it as the name of tupak and use it wherever required. (1077)

ਮਦਯ ਧਰਨਨੀ ਮੁਖ ਤੇ ਆਦਿ ਭਨੀਜੀਐ । ਹੰਤਾ ਤਾ ਕੇ ਅੰਤਿ ਸਬਦ ਕੋ ਦੀਜੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਚਤੁਰ ਚਿਤ ਮੈ ਲਹੋ । ਹੋ ਕਹਯੋ ਚਹੋ ਇਨ ਜਹਾ ਤਹਾ ਇਨ ਕੈ ਕਹੋ । ੧੦੭੮ ।
maduye dharanani mukh tai aad bhaneejiai.
hanta ta kai ant sabad ko deejiai.
Sakal tupak kai naam chatur chit mein lehai.
ho kehiou chaho din jaha taha in ko kehai. (1078)

ਸਿੰਧੁਰਨੀ ਮੁਖ ਤੇ ਸਬਦਾਦਿ ਬਖਾਨੀਐ । ਸਤ੍ਰ ਸਬਦ ਕੋ ਅੰਤਿ ਤਵਨ ਕੇ ਠਾਨੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁ ਕਬਿ ਜੀਅ ਜਾਨੀਐ । ਹੋ ਯਾ ਕੇ ਭੀਤਰ ਭੇਦ ਨੈਕ ਨਹੀ ਮਾਨੀਐ । ੧੦੭੯ ।
Sindhurani mukh te sabadad bakhaniai. Satar Sabad ko ant tavan kai thaaniai.
Sakal tupak kai naam so kab jia janiai. ho ya ko bheetar bheid naik nahi maniai. (1079)

ਅਨਕਪਨੀ ਪਦ ਮੁਖ ਤੇ ਪ੍ਰਿਥਮ ਭਨੀਜੀਐ । ਸਤ੍ਰ ਸਬਦ ਕੋ ਅੰਤਿ ਤਵਨ ਕੇ ਦੀਜੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਚਤੁਰ ਜੀਅ ਜਾਨੀਐ । ਹੋ ਦਯੋ ਚਹੋ ਜਿਹ ਠਵਰੈ ਤਹੀ ਪ੍ਰਮਾਨੀਐ । ੧੦੮੦ ।
anakpuni pad mukh te pritham bharinjiai. Satar Sabad ko ant tavan ko deejiai
Sakal tupak kai naam chatur jia jania. ho deyo chaho jeh thavrai tehi parmaniai. (1080)

ਪ੍ਰਿਥਮ ਨਾਗਨੀ ਮੁਖ ਤੇ ਸਬਦ ਉਚਾਰੀਐ । ਸਤ੍ਰ ਸਬਦ ਕਹੁ ਅੰਤਿ ਤਵਨ ਕੇ ਡਾਰੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਘਰ ਲਹਿ ਲੀਜੀਐ । ਹੋ ਯਾ ਕੇ ਭੀਤਰ ਭੇਦ ਨੈਕੁ ਕੀਜੀਐ । ੧੦੮੧
pritham nagni mukh tai sabad uchariai. Satar Sabad ko ant tavan ko dariai.
Sakal tupak kai naam sughar leh leejiai. ho ya kai bheetar bheid naik nahi keejiai. (1081)

ਹਰਿਨੀ ਸਬਦ ਸੁ ਮੁਖ ਤੇ ਆਦਿ ਬਖਾਨੀਐ ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੇ ਅੰਤਿ ਪ੍ਰਮਾਨੀਐ ।
ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਚਤੁਰ ਪਛਾਨੀਅਉ । ਹੋ ਜਵਨੈ ਠਵਰ ਸੁ ਚਹੀਐ ਤਹੀ ਬਖਾਨੀਅਉ । ੧੦੮੨ ।
harini sabad so mukh tai aad bakhaniai. Satar Sabad ko ta kai ant parmaniai.
Sabh Sri naam tupak kai chatur pachhaniai. ho javani thavar so chehiai teai bakhaniai. (1082)

ਗਜਨੀ ਸਬਦ ਬਕਤ੍ਰ ਤੇ ਆਦਿ ਭਨੀਜੀਐ । ਸਤ੍ਰ ਸਬਦ ਕੋ ਅੰਤਿ ਤਵਨ ਕੇ ਦੀਜੀਐ ।
ਚਤੁਰ ਤੁਪਕ ਕੇ ਨਾਮ ਸਕਲ ਲਹਿ ਲੀਜੀਐ । ਹੋ ਜਿਹ ਚਾਹੋ ਤਿਹ ਠਵਰ ਉਚਾਰਨ ਕੀਜੀਐ । ੧੦੮੩ ।
gajni sabad ko ant baktar tai aad bhaneejiai. Satar Sabad ko ant tavan kai deejiai.
Chatur tupak kai naam sakal leh leejiai. ho jeh chaho the thavar ucharan keejiai. (1083)

ਚੌਪਈ

ਸਾਵਜਨੀ ਸਬਦਾਦਿ ਬਖਾਨਹੁ । ਅਰਿ ਪਦ ਅੰਤਿ ਤਵਨ ਕੇ ਠਾਨਹੁ ।
ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਲਹੀਐ । ਜਿਹ ਠਾ ਚਹੋ ਤਹੀ ਤੇ ਕਹੀਐ । ੧੦੮੪ ।

Choupaiee

savjani sabadad bakhanoh. ari pad ant tavan kai thaanoh.
Sabh Sri naam tupak kai lehiai. jeh tha chaho tehi tai kehiai. (1084)

First use the word 'madeyo dharnani' (elephants army), then add the word 'hanta' in the end. All clever persons may think in mind as the name of tupak. Then use it as such wherever wanted. (1078)

First use the word "Sindhurani" (army of elephants), then in the end add the word 'Satar' to it. All the poets may accept it as the name of tupak. There should be no doubt about it. (1079)

First use the word anakpani (army of elephants), then add at the end the word Satar, all the clever persons may Consider it as the name of tupak in the mind. Then use it wherever required. (1080)

First use the word 'Nagani' (army of elephants) then add the word Satar at the end. All the learned ones may take it as the name of tupak. There is no difference of any type. (1081)

First use the word 'harini' (roaring army) with the mouth, then in the end add the word Satar. All the clever persons may Consider it as the name of tupak, then use it as and when required. (1082)

First use the word gajni (elephants army), then in the end add the word Satar. All the clever persons may accept it as the name of tupak. Then use it wherever required. (1083)

Choupaiee

First use the word 'Savjani' (army of elephants), then ass the word 'ari' in the end. All may take it as the name of tupak. Then use it wherever wanted. (1084)

ਮਾਤੰਗਨੀ ਪਦਾਦਿ ਭਣਿਜੈ । ਅਰਿ ਪਦ ਅੰਤਿ ਤਵਨ ਕੇ ਦਿਜੈ ।
ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਵੈ । ਜਾ ਕੋ ਸਕਲ ਸੁ ਕਬਿ ਮਿਲ ਜੋਵੈ । ੧੦੮੫ ।
matungani padad bharinjai. ari pad ant tavan kai dijai.
Sabh Sri naam tupak kai hovai. ja ko sakal so kab mil jevai. (1085)

ਆਦਿ ਗਇੰਦਨਿ ਸਬਦ ਬਖਾਨਹੁ । ਅਰਿ ਪਦ ਅੰਤਿ ਤਵਨ ਕੇ ਠਾਨਹੁ ।
ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਲਹੀਐ । ਜਵਨੈ ਠਵਰ ਰੁਚੈ ਤਹ ਕਹੀਐ । ੧੦੮੬ ।
aad gaendan sabad bakhanoh. ari pad ant tavan kai thaanoh.
Sabh Sri naam tupak kai lehiai. javnai thavar rachai the kehiai. (1086)

ਦ੍ਰੁਮ ਅਰਿ ਆਦਿ ਉਚਾਰਨ ਕੀਜੈ । ਅਰਿ ਪਦ ਅੰਤਿ ਤਵਨ ਕੇ ਦੀਜੈ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਪਛਾਨੋ । ਯਾ ਮੈ ਭੇਦ ਨ ਕਛੁ ਜੀਅ ਜਾਨੋ । ੧੦੮੭ ।
dram ari aad ucharan keejai. ari pad ant tavan kai deejai.
naam tupak kai sakal pachhano. ya mein bheid na kachh jia jano. (1087)

ਬ੍ਰਿਛ"ਤਕਣੀ ਆਦਿ ਉਚਾਰੋ । ਅਰਿ ਪਦ ਅੰਤਿ ਤਵਨ ਕੇ ਡਾਰੋ ।
ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਲਹੀਐ । ਦਯੋ ਚਹੈ ਜਹ ਠਾ ਤਹ ਕਹੀਐ । ੧੦੮੮ ।
brichhantakni aad ucharo ari pad ant tavan kai daroh.
Sabh Sri naam tupak kai lehiai. deyai chehai jeh na the kehiai. (1088)

ਫਲਧਰ ਅਰਿਣੀ ਆਦਿ ਕਹੀਜੈ । ਅਰਿ ਪਦ ਅੰਤਿ ਤਵਨ ਕੇ ਦੀਜੈ ।
ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨੋ । ਜਹਾ ਚਹੋ ਤਿਹ ਠਵਰ ਬਖਾਨੋ । ੧੦੮੯ ।
phaldhaar arini aad kehijai. ari pad ant tavan kai deejai.
Sabh Sri naam tupak kai janai. Jaha chaho teh thavar bakhano. (1089)

ਫਲਦਾਇਕ ਅਰਿਣੀ ਅਹਿ ਉਚਰੀਐ । ਅਰਿ ਪਦ ਅੰਤਿ ਤਵਨ ਕੇ ਡਰੀਐ ।
ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨੋ । ਯਾ ਮੈ ਭੇਦ ਨ ਰੰਚਕ ਮਾਨੋ । ੧੦੯੦ ।
phaldaiek arini ahi uchariai. ari pad ant tavan kai dariai.
Sabh Sri naam tupak kai jano. Ya mein bheid na ranchak mano. (1090)

ਅੜਿਲ

ਧਰਾਧਰਨ ਅਰਿਣੀ ਸਬਦਾਦਿ ਬਖਾਨੀਐ । ਸਤ੍ਰੁ ਸਬਦ ਕੋ ਅੰਤਿ ਤਵਨ ਕੇ ਠਾਨੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਘਰ ਲਹਿ ਲੀਜੀਐ । ਹੋ ਜਵਨ ਠਵਰ ਤਿਨ ਚਹੋ ਤਹੀ ਤੇ ਦੀਜੀਐ । ੧੦੯੧ ।

aril

dharadharan arini sabadad bakhaniai. Satar sabad ko ant tavan kai thaaniai.
Sakal tupak kai naam sughar leh leejiai. ho javan thavar tin chaho tehi tai deejiai. (1091)

First use the word 'matangani' (enemy of elephants), then add at the end the word ari, this would result in the name of tupak. All could join to think over it. (1085)

First use the word gaiendan (army of elephants) then add at the end the word ari. All may Consider it as the name of tupak. Then use it wherever required. (1086)

First use the word 'dram ari' (army of elephants-enemy of trees) then add in the end the word 'ari'. All may Consider it as the name of tupak. There should be no doubt in mind. (1087)

First use the word "brichhantkani" (army of female elephants, the destroyer of trees), then take it as the name of tupak. There should be no doubt in the mind. (1088)

First use the word 'phaldhar arini' (army of elephants-enemy of trees) then in the end add the word 'ari'. This may be taken by all as the name of tupak. Then use it wherever required. (1089)

First use the word 'phaldaiek arini then at the end, add the word 'ari'. All may Consider it as the name of tupak. There should be no doubt about it. (1090)

aril

First use the word 'dharadharan arini' (elephant's army), then in the end add the word 'Satar' to it. All learned ones may Consider it as the name of tupak and use it as wanted. (1091)

ਚੌਪਈ

ਧੁਰਿਰਾਟ ਅਰਿਨੀ ਪਦ ਭਾਖੋ । ਤਾ ਕੇ ਅੰਤਿ ਸਤ੍ ਪਦ ਰਾਖੋ ।
ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨੋ । ਜਹ ਚਾਹੋ ਤਿਹ ਠਵਰ ਪ੍ਰਮਾਨੋ । ੧੦੯੨ ।

Choupaiee

dhurriratt arini pad bhakhai. ta kai ant Satar pad rakhai.
Sabh Sri naam tupak kai jano. jeh chahai the thavar parmano. (1092)

ਫਲਧ ਸਬਦ ਕੋ ਆਦਿ ਉਚਾਰਹੁ । ਅਰਿ ਪਦ ਅੰਤਿ ਤਵਨ ਕੇ ਡਾਰਹੁ ।
ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨਹੁ । ਜਹ ਚਾਹੋ ਤਿਹ ਠਵਰ ਬਖਾਨਹੁ । ੧੦੯੩ ।
phaladh sabad ko aad ucharoh. ari pad ant tavan kai thaaroh.
Sabh sri naam tupak kai janoh. jeh chaho the thavar parmano. (1093)

ਫਲਿ ਸਬਦ ਕੋ ਆਦਿ ਭਣਿਜੈ । ਅਰਿ ਪਦ ਕਹਿ ਰਿਪੁ ਪਦ ਪੁਨਿ ਦਿਜੈ ।
ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਲਹੀਐ । ਚਹੀਐ ਜਹਾ ਤਹੀ ਤੇ ਕਹੀਐ । ੧੦੯੪ ।
phal sabad ko aad bhanijai. ari pad keh rip pad pun dijai.
sabh sri naam tupak kai lehiai. chehiai jaha tehi tai kehiai. (1094)

ਤਰੁ ਅਰਿਨੀ ਸਬਦਾਦਿ ਬਖਾਨੋ । ਅਰਿ ਪਦ ਅੰਤਿ ਤਵਨ ਕੇ ਠਾਨੋ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਪਛਾਨੋ । ਯਾ ਮੈ ਭੇਦ ਨੈਕੁ ਨਹੀ ਮਾਨਹੁ । ੧੦੯੫ ।
tar arini sabadad bakhano. ari pad ant tavan ko thaano.
Sakal tupak kai naam pachhano. Ya mein bheid naik nahi manoh. (1095)

ਧਰਿਸ ਅਰਿਨੀ ਸਬਦਾਦਿ ਭਣੀਜੈ । ਅਰਿ ਪਦ ਅੰਤਿ ਤਵਨ ਕੇ ਦੀਜੈ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਪਛਾਨੋ । ਯਾ ਕੇ ਬਿਖੈ ਭੇਦ ਨਹੀ ਜਾਨੋ । ੧੦੯੬ ।
dharis arini sabadad bhanijai. ari pad ant tavan ko dijai.
sakal tupak kai naam pachhano. Ya ko bikhai bheid nahi jano. (1096)

ਬਿਰਛਰਿਨੀ ਸਬਦਾਦਿ ਭਣੀਜੈ । ਅਰਿ ਪਦ ਅੰਤਿ ਤਵਨ ਕੇ ਦੀਜੈ
ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਜੀਅ ਲਹੀਐ । ਜਿਹ ਚਾਹੋ ਤਿਹ ਠਵਰ ਸੁ ਕਹੀਐ । ੧੦੯੭ ।
birachharini sabadad bhaneejai. ari pad ant tavan ko deejai.
naam tupak kai sabh jia lehiai. jeh chaho the thavar so kehiai. (1097)

ਰਦਨੀ ਆਦਿ ਉਚਾਰਨ ਕੀਜੈ । ਅਰਿ ਪਦ ਅੰਤਿ ਤਵਨ ਕੇ ਦੀਜੈ
ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਲਹਿ ਲੀਜੈ । ਜਿਹ ਚਾਹੋ ਤਿਹ ਠਵਰ ਸੁ ਭਨੀਜੈ । ੧੦੯੮ ।
radni aad ucharan keejai. ari pad ant tavan koi deejai.
Sabh Sri naam tupak kai leejai. jeh chaho the thaavar so bhaneejai. (1098)

ਰਦਨਛੰਦਨੀ ਅਰਿਨੀ ਭਾਖੋ । ਅਰਿ ਪਦ ਅੰਤਿ ਤਵਨ ਕੇ ਰਾਖੋ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਪਛਾਨੋ । ਯਾ ਮੈ ਭੇਦ ਨੈਕੁ ਨਹੀ ਜਾਨੋ । ੧੦੯੯ ।
radanchhandani aini bhakhai. ari pad ant tavan kai rakhai.
Sakal tupak kai naam pachhano. Ya mein bheid naik nahi jano. (1099)

Choupaiee

First use the word 'dhurraat arini' (army) then in the end add the word 'Satar' to it. This may be taken as the name of tupak. Use it wherever required. (1092)

First use the word 'phaladh' (tree) then in the end add the word 'ari'. All may Consider it as the name of tupak. Then explain it as and when required. (1093)

First use the word 'phal', then add the word 'ari' and then rip to it later. All may Consider it as the name of tupak (gun). Then use it wherever required as such.(1094)

First use the word 'tar arini' (army of elephants) then add the word ari at the end. All may Consider it as the name of tupak. There should be no doubt about it. (1095)

First use the word "dharis arini', (army of elephants) then add at the end the word 'ari'. All may accept it in the mind as the name of tupak. There should be no doubt about it. (1096)

First use the word 'briachhrini' (army of elephants), then in the end add the word 'ari'. All may take it in the mind as the name of tupak. Then use it as and wherever required. (1097)

First use the word radni (army of elephants), then in the end add the word ari. All may Consider it as the name of tupak. Wherever wanted, it could be used. (1098)

First use the word 'radan chhandini arini' (army of elephants) then in the end add the word 'ari' to it. All may accept it as the name of tupak. There need not be any doubt about it. (1099)

ਅੜਿਲ

ਨਾਮ ਸਕਲ ਦੰਤਨ ਕੇ ਆਦਿ ਬਖਾਨੀਐ । ਅਰਿਣੀ ਅਰਿ ਪਦ ਅੰਤਿ ਤਵਨ ਕੇ ਠਾਨੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਘਰ ਲਹਿ ਲੀਜੀਐ । ਹੋ ਦੀਯੋ ਚਹੋ ਜਿਹ ਠਵਰ ਤਹਾ ਹੀ ਦੀਜੀਐ । ੧੧੦੦ ।

aril

naam Sakal dantan kai aad bakhaniai. arini aad pad ant tavan ko thaania.
Sakal tupak kai naam sughar leh leejiai. ho deyi chaho jeh thavar taha hi deejiai. (1100)

ਚੌਪਈ

ਨ੍ਰਿਪਣੀ ਆਦਿ ਬਖਾਨਨ ਕੀਜੈ । ਅਰਿ ਪਦ ਅੰਤਿ ਤਵਨ ਕੇ ਦੀਜੈ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਪਛਾਨੋ । ਯਾ ਮੈ ਭੇਦ ਕਛੁ ਨਹੀ ਜਾਨੋ । ੧੧੦੧ ।

Choupaiee

nripani aad bakhanan keejai. ari pad ant tavan ko deejai.
Sakal tupak kai naam pachhano. Ya mein bheid kachhu nahi jano. (1101)

ਆਦਿ ਭੂਪਨੀ ਸਬਦ ਬਖਾਨਹੁ । ਅਰਿ ਪਦ ਅੰਤਿ ਤਵਨ ਕੇ ਠਾਨਹੁ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਲਹਿ ਲੀਜੈ । ਜਿਹ ਚਾਹੋ ਤਿਹ ਠਵਰ ਭਣੀਜੈ । ੧੧੦੨ ।
aad bhupani sabad bakhanoh. ari pad ant tavan ko thanoh.
naam tupak kai sabh leh leejai. jeh chaho the thavar bhanijai. (1102)

ਅੜਿਲ

ਪ੍ਰਿਥਮ ਸੁਆਮਨੀ ਸਬਦ ਉਚਾਰਨ ਕੀਜੀਐ । ਸਤ੍ਰੁ ਸਬਦ ਕੋ ਅੰਤਿ ਤਵਨ ਕੇ ਦੀਜੀਐ ।
ਸਕਲ ਜੁਪਕ ਕੇ ਨਾਮ ਚਤੁਰ ਜੀਅ ਜਾਨੀਐ । ਹੋ ਯਾ ਕੇ ਭੀਤਰ ਭੇਦ ਨੈਕੁ ਨਹੀ ਮਾਨੀਐ । ੧੧੦੩ ।

aril

pritham soamani sabad ucharan keejiai. satar sabad ko ant tavan kai deejiai.
Sakal tupak kai naam chatur jia janiai. ho ya kai bheetar bheid naik nahi maniai. (1103)

ਆਦਿ ਅਧਿਪਨੀ ਸਬਦ ਉਚਾਰਨ ਕੀਜੀਐ । ਸਤ੍ਰੁ ਸਬਦ ਕੋ ਅੰਤਿ ਤਵਨ ਕੇ ਦੀਜੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਚਤੁਰ ਜੀਅ ਜਾਨੀਐ । ਹੋ ਯਾ ਕੇ ਭੀਤਰ ਭੇਦ ਨੈਕੁ ਨਹੀ ਮਾਨੀਐ । ੧੧੦੪ ।
aad adhipani sabad ucharan keejiai. satar sabad ko ant tavan kai deejiai.
Sakal tupak kai naam chatur jia janiai. ho ya ko bheetar bheid naiku nahi maniai. (1104)

ਧਰਦ੍ਰਿੜਨੀ ਮੁਖ ਤੇ ਸਬਦਾਦਿ ਬਖਾਨੀਐ । ਅਰਿਣੀ ਤਾ ਕੇ ਅੰਤਿ ਸਬਦ ਕੋ ਠਾਨੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਜਾਨ ਜੀ ਲੀਜੀਐ । ਹੋ ਸੁਘਰ ਚਹੋ ਜਿਹਾ ਠਵਰ ਉਚਾਰਨ ਕੀਜੀਐ । ੧੧੦੫ ।
dhardrirrni mukh tai sabadad bakhania. arini ta kai ant sabad ko thaaniai.
Sakal tupak kai naam jaan ji leejiai. ho sughar chahai jeha thavar ucharan keejiai. (1105)

ਆਦਿ ਅਧਿਪਨੀ ਸਬਦ ਸੁ ਮੁਖ ਤੇ ਭਾਖੀਐ । ਸਤ੍ਰੁ ਸਬਦ ਕੋ ਅੰਤਿ ਤਵਨ ਕੇ ਰਾਖੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਚਤੁਰ ਜੀਅ ਜਾਨੀਐ । ਹੋ ਜਵਨ ਠਵਰ ਮੈ ਚਹੀਐ ਤਹੀ ਪ੍ਰਮਾਨੀਐ । ੧੧੦੬ ।
aad adhipani sabad so sukh tai bhakhiai. Satar sabad kai ant tavan ko rakhia.
Sakal tupak kai naam chatur jia janiai. ho javan thavar mein chehiai tehi parmaniai. (1106)

aril

First repeat all the names of the elephants, then add the words arini and ari later. All the wise persons may take it as the name of tupak. Then use them as and wherever wanted. (1100)

Choupaiee

First use the words "nripuni" (army of the king), then add at the end the word 'ari'. All may Consider it as the name of tupak. There shouldnot be any doubt about it.(1101)

First use the word "bhupani" (army of the kin), then add at the end the word ari. All may take it as the name of tupak. Wherever required, it may be used as such.(1102)

aril

First use the word "soanani" then add at the end the word Satar. All the learned persons may think it in mind as the name of tupak. There is not a bit of difference about it. (1103)

First use the word "adhipani" (army of the king), then add at the end the word 'Satar'. All the wise persons may Consider in mind as the name of tupak. There is not a tinge of doubt or difference about it. (1104)

First use the word "dhardrirrni" from the mouth, then add the word 'arini' at the end. Consider it in the mind as the name of tupak. O learned persons ! Wherever required it could be used. (1105)

First use the word "adhipani" with the mouth, then add at the end the word 'Satar'. All clever persons may Consider it as the name of tupak. Wherever required, it could be used as such. (1106)

ਪਤਿਨੀ ਆਦਿ ਬਖਾਨ ਸਤ੍ਰਨੀ ਭਾਖੀਐ । ਹੋਤ ਤੁਪਕ ਕੇ ਨਾਮ ਹ੍ਰਿਦੈ ਮੈ ਰਾਖੀਐ ।
ਇਨ ਕੇ ਭੀਤਰ ਭੇਦ ਨ ਨੈਕੁ ਪਛਾਨੀਐ । ਹੋ ਜਵਨ ਠਵਰ ਮੈ ਚਹੀਐ ਤਹੀ ਪ੍ਰਮਾਨੀਐ । ੧੧੦੭ ।
patni aad bakhan satarni bhakhiai. hoat tupak kai naam hirdai mein rakhiai.
in kai bheetar bheid na naik pachhaniai. ho javan thavar mein chehiai tehi parmaniai. (1107)

ਚੌਪਈ

ਭੂਪਤਿਨੀ ਸਬਦਾਦਿ ਬਖਾਨੋ । ਅਰਿਨੀ ਸਬਦ ਅੰਤਿ ਤਿਹ ਠਾਨੋ ।
ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਲਹੀਐ । ਜਵਨੈ ਠਵਰ ਰੁਚੈ ਤਹ ਕਹੀਐ । ੧੧੦੮ ।

Choupaiee

bhooptini sabadad bakhano. arini sabad ant teh thaano.
Sabh Sri naam tupak kai lehiai. javno thavar ruchai the kehiai. (1108)

ਆਦਿ ਭੂਪਨੀ ਸਬਦ ਬਖਾਨਹੁ । ਅਰਿ ਪਦ ਅੰਤਿ ਤਵਨ ਕੇ ਠਾਨਹੁ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਪਛਾਨੋ । ਜਿਹ ਠਾ ਰੁਚੈ ਸੁ ਤਹੀ ਪ੍ਰਮਾਨੋ ।੧੧੦੯ ।
aad bhoopani sabad bakhanoh. ari pad ant tavan kai thaanoh.
naam tupak kai sakal pachhano. jeh thaa ruchai so tehi parmano. (1109)

ਅੜਿਲ

ਬਧਕਰਨੀ ਮੁਖ ਤੇ ਸਬਦਾਦਿ ਉਚਾਰੀਐ । ਅਰਿਨੀ ਤਾ ਕੇ ਅੰਤਿ ਸਬਦ ਕੋ ਡਾਰੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਜਾਨ ਜੀਅ ਲੀਜੀਐ । ਹੋ ਜਵਨ ਠਵਰ ਰੁਚਿ ਹੋਇ ਤਹੀ ਤੇ ਦੀਜੀਐ । ੧੧੧੦ ।

aril

badhkarni mukh tai sabadad uchariai. arini ta kai ant sabad ko dariai.
Sakal tupak kai naam jaan jia leejiai. ho javan thavar ruch hoiai tehi tai deejiai. (1110)

ਕਿੰਕਰਨੀ ਸਬਦਾਦਿ ਉਚਾਰਨ ਕੀਜੀਐ । ਅਰਿਨੀ ਤਾ ਕੇ ਅੰਤਿ ਸਬਦ ਕੋ ਦੀਜੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਪਛਾਨ ਪ੍ਰਬੀਨ ਚਿਤਿ । ਹੋ ਜਿਹ ਚਾਹੋ ਇਹ ਨਾਮ ਦੇਹੁ ਭੀਤਰ ਕਬਿਤ । ੧੧੧੧ ।
kinkarni sabadad ucharan keejiai.
arini ta kai ant sabad ko deejiai.
Sakal tupak kai naam pachhan parbeen chit.
ho jeh chaho eh naam deho bheetar kabit. (1111)

ਚੌਪਈ

ਅਨੁਚਰਨੀ ਸਬਦਾਦਿ ਉਚਰੀਐ । ਅਰਿ ਪਦ ਅੰਤਿ ਤਵਨ ਕੇ ਤਰੀਐ ।
ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਲਹੀਐ । ਉਚਰੋ ਤਹਾ ਠਵਰ ਜਿਹ ਚਹੀਐ । ੧੧੧੨ ।

Choupaiee

anucharni sabadad uchariai. ari pad ant tavan ko dariai.
Sabh Sri naam tupak kai naam lehiai. uchro taha thavar jeh chehiai. (1112)

First use the word 'patini', then add the word Satrini to it. Keep it in mind as this leads to the name of tupak. There should be no difference or doubt about it, and use it wherever required. (1107)

Choupaiee

First use the word bhooptini" (army of the king) then add at the end the word arini. This may be taken as the name of tupak. Wherever it is Considered worthwhile , it may be used as such. (1108)

First use the word 'bhoopani', and then add the word ari at the end. All may Consider it as the name of tupak. Wherever Considered worthwhile it may be used. (1109)

aril

First use the word "badhkarni" with the mouth, then use at the end the word arini. Consider it in mind as the name of tupak. Then use it wherever wanted as such. (1110)

First use the word "Kinkarani" (army of the slaves) then add at the end the word arini. All dextrous persons may Consider it as the name of tupak. Wherever required, it could be used in Kabits. (1111)

Choupaiee

First use the word "ancharni" (army of servants) then add at the end the word ari. This may be taken as the name of tupak. Wherever it is required and Convenient, it may be used. (1112)

ਅੜਿਲ

ਆਦਿ ਅਨਗਨੀ ਸਬਦ ਉਚਾਰਨ ਕੀਜੀਐ । ਹਨਨੀ ਤਾ ਕੇ ਅੰਤਿ ਸਬਦ ਕੋ ਦੀਜੀਐ
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਘਰ ਲਹਿ ਲੀਜੀਐ । ਹੋ ਜਹ ਜਹ ਸਬਦ ਚਹੀਜੈ ਤਹ ਤਹ ਦੀਜੀਐ । ੧੧੧੩ ।

aril

aad anugani sabad ucharai. hanani ta kai ant sabad ko deejiai.
Sakal tupak kai naam sughar leh leejiai. ho jeh jeh sabad chehijai the the deejiai. (1113)

ਕਿੰਕਰਣੀ ਮੁਖ ਤੇ ਸਬਦਾਦਿ ਉਚਾਰੀਐ । ਮਥਨੀ ਤਾ ਕੇ ਅੰਤਿ ਸਬਦ ਕੋ ਡਾਰੀਐ
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਘਰ ਜੀਅ ਜਾਨਿ ਲੈ । ਹੋ ਜਵਨ ਠਵਰ ਮੋ ਚਹੋ ਤਹੀ ਏ ਸਬਦ ਦੈ । ੧੧੧੪ ।

kinkarni mukh tai sabadad uchariai. mathani ta kai ant sabad ko dariai.
Sakal tupak kai naam sughar jia jaan lai. ho javan thavar mo chahai tehi aie sabad dai. (1114)

ਦੋਹਰਾ

ਪ੍ਰਤਨਾ ਆਦਿ ਉਚਾਰਿ ਕੈ ਅਰਿ ਪਦ ਅੰਤਿ ਉਚਾਰ ।
ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਫੰਗ ਕੇ ਲੀਜੈ ਸੁ ਕਬਿ ਸੁ ਧਾਰ । ੧੧੧੫ ।

Dohra

pratana aad uchar kai ari pad ant uchar.
Sabh Sri naam tufang kai leejai so kab so dhar. (1115)

ਧੁਜਨੀ ਆਦਿ ਬਖਾਨਿ ਕੈ ਅਰਿ ਪਦ ਭਾਖੋ ਅੰਤਿ ।
ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਫੰਗ ਕੇ ਨਿਕਸਤ ਚਲੈ ਅਨੰਤ । ੧੧੧੬ ।

dhujani aad bakhan kai ari pad bhakh ant.
Sabh Sri naam tufang kai niksat chalai anant. (1116)

ਆਦਿ ਬਾਹਨੀ ਸਬਦ ਕਹਿ ਅੰਤ ਸਤ੍ਰੁ ਪਦ ਦੀਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜੈ ਸਮਝ ਪ੍ਰਬੀਨ । ੧੧੧੭ ।

aad bahini sabad keh ant satar pad deen.
naam tupak kai hoat hai leejai samajh parbeen. (1117)

ਕਾਮਿ ਆਦਿ ਸਬਦੋਚਰਿ ਕੈ ਅਰਿ ਪਦ ਅੰਤਿ ਸੁ ਦੇਹੁ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਚੀਨ ਚਤੁਰ ਚਿਤਿ ਲੇਹੁ । ੧੧੧੮ ।

kaam aad sabadochar kai ari pad ant so deho.
naam tupak kai hoat hai cheen chatur chit leho. (1118)

ਕਾਮਿ ਆਦਿ ਸਬਦੋਚਰਿ ਕੈ ਅਰਿ ਪਦ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸਮਝ ਸੁਜਾਨ । ੧੧੧੯ ।

kaam aad sabadochar kai ari pad ant bakhan.
naam tupak kai hoat hai leejai samajh sujan. (1119)

aril

First use the word "anagani" (army under Control of orders), then add at the end "anagani" (army under Control of orders), then add at the end the word 'hanani'. All learned ones may take it as the name of tupak. Whenever required it may be used. (1113)

First utter the word with the mouth 'kinkarni', then add at the end the word " mathani" to it. All the wise persons may Consider it in mind as the name of tupak. It may be used, wherever wanted. (1114)

Dohra

First use the word partana (army), then add at the end the word 'ari'. This becomes the name of tupak. O Poets ! Think over it in mind. (1115)

First use the word "dhujani" (army), then at the end add the word 'ari'. Thus the names of tufang will Continue to make. (1116)

First use the word "bahini", then add at the end the word 'Satar', thus all the skilful persons may Consider it as the name of tupak (gun). (1117)

First use the word Kaam (army with Coats of iron), then at the end add the word 'ari' O dextrous persons ! This would make the name of tupak. The learned ones may realize it in the mind. (1118)

First use the word kaam, then in the end add the word 'ari'. This would represent the name of tupak. All the intelligent persons may appreciate it. (1119)

ਆਦਿ ਬਿਰੂਥਨਿ ਸਬਦ ਕਹਿ ਅਤਿ ਸਤ੍ਰ ਪਦ ਦੀਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸਮਝ ਪ੍ਰਬੀਨ । ੧੧੨੦ ।
aad biruthan sabad keh ati satar pad deen.
naam tupak kai hoat hai leejoh samajh parbeen. (1120)

ਸੈਨਾ ਆਦਿ ਬਖਾਨਿ ਕੈ ਅਰਿ ਪਦ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸਮਝ ਸੁਜਾਨ । ੧੧੨੧ ।
Saina aad bakhan kai ari pad ant bakhan.
naam tupak kai hoat hai leejoh samajh sujan . (1121)

ਧਨੁਨੀ ਆਦਿ ਬਖਾਨਿ ਕੈ ਅਰਿਨੀ ਅੰਤਿ ਬਖਾਨ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹੁ ਸਮਝ ਸੁਜਾਨ । ੧੧੨੨ ।
dhanuni aad bakhan kai arini ant bakhan.
naam tupak kai hoat hai leejoh samajh sujan. (1122)

ਅੜਿਲ

ਆਦਿ ਧਨੁਖਨੀ ਸਬਦ ਉਚਾਰਨ ਕੀਜੀਐ । ਸਤ੍ਰ ਸਬਦ ਕੋ ਅੰਤਿ ਤਵਨ ਕੇ ਦੀਜੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਚਤੁਰ ਜੀਅ ਜਾਨੀਐ । ਹੋ ਯਾ ਕੇ ਭੀਤਰ ਭੇਦ ਨ ਨੈਕੁ ਪ੍ਰਮਾਨੀਐ । ੧੧੨੩ ।

aril

aad dhanukhani sabad ucharan keejiai. Satar sabad ko ant tavan kai deejiai.
Sakal tupak kai naam chatur jia janiai. ho ya kai bheetar bheid na naik parmaniai. (1123)

ਕੋਵੰਡਨੀ ਸਬਦ ਕੋ ਆਦਿ ਉਚਾਰੀਐ । ਅਰਿਨੀ ਤਾ ਕੇ ਅੰਤਿ ਸਬਦ ਕੋ ਡਾਰੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਜਾਨ ਜੀਅ ਲੀਜੀਐ । ਹੋ ਜਹਾ ਸਬਦ ਏ ਚਹੋ ਤਹੀ ਤੇ ਦੀਜੀਐ । ੧੧੨੪ ।
kovandini sabad ko aad ucharia. arini ta kai ant sabad ko dariai.
Sakal tupak kai naam jaan jia leejiai. ho jaha sabad eh chaho tehi tai deejiai. (1124)

ਚੌਪਈ

ਇਖੁਆਸਨੀ ਪਦਾਦਿ ਭਨੀਜੈ । ਅਰਿਨੀ ਅੰਤਿ ਸਬਦ ਤਿਹ ਦੀਜੈ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਲਜਿਜਹਿ । ਜਹ ਚਾਹੋ ਤਿਹ ਠਵਰ ਭਣਿਜਹਿ । ੧੧੨੫ ।

Choupaiee

ikhuasani padad bhaneejai. arini ant sabad the deejai.
Sakal tupak kai naam lehjeh. Jeh chaho the thavar bhanijeh. (1125)

ਕਾਰਮੁਕਨੀ ਸਬਦਾਦਿ ਉਚਰੀਐ । ਅਰਿਨੀ ਸਬਦ ਅੰਤਿ ਤਿਹ ਧਰੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਪਛਾਨੋ । ਜਹ ਚਾਹੋ ਤਿਹ ਠਵਰ ਬਖਾਨੋ । ੧੧੨੬ ।
karamukani sabadad uchariai. arini sabad ant teh dhariai.
Sakal tupak kai naam pachhano. jeh chaho the thavar bakhano. (1126)

First use the word "biruban" (army with coats of mail), then in the end, add the word 'Satar'. This would make the name of tupak. All efficient persons may realize it. (1120)

First use the word Saina (army), then in the end, add the word 'ari'. This would make the name of tupak. All the wise persons may understand it. (1121)

First use the word 'dhunani', then in the end add the word arini. This would lead to the name of tupak. The wise may think over it. (1122)

First use the word "dhanukhani" then in the end, add the word 'Satar'. All the clever ones may Consider it as the name of tupak in mind. There is no doubt about it. (1123)

First use the word 'kovandini' (army with bows and arrows); then add the word arini at the end. All may Consider it as the name of tupak in mind, and use it wherever required. (1124)

Choupaiee

First use the word 'ikhasini', and then add the word arini at the end. All may Consider it as the name of tupak. Then use it wherever required. (1125)

First use the word 'Karmukani' (army with the bows of bamboo) then add at the end the word 'arini'. All may Consider it as the name of tupak, and use it as and when wanted. (1126)

ਰਿਪੁ ਸੰਤਾਪਨਿ ਆਦਿ ਬਖਾਨੋ । ਅਰਿਣੀ ਸਬਦ ਅੰਤਿ ਤਿਹ ਠਾਨੋ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਲਹੀਜੈ । ਯਾ ਮੈ ਭੇਦ ਨੈਕੁ ਨਹੀ ਕੀਜੈ । ੧੧੨੭ ।
rip santapini aad bakhano. arini sabad ant teh thaano.
Sakal tupak kai naam lehijai. Ya mein bheid naik nahi keejai. (1127)

ਰਿਪੁ ਖੰਡਣਨੀ ਆਦਿ ਭਣਿਜੈ । ਅਰਿਣੀ ਸਬਦ ਅੰਤਿ ਤਿਹ ਦਿਜੈ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਪਛਾਨੋ । ਜਹ ਤਹ ਮਿਲਿ ਸੁਘਰੁਚ ਬਖਾਨੋ । ੧੧੨੮ ।
rip khandani aad bhanijai. arini sabad ant teh deejai.
Sakal tupak kai naam pachhano. jeh the mil suughrooch bakhano. (1128)

ਦੁਸਟ ਦਾਹਨੀ ਆਦਿ ਭਨੀਜੈ । ਅਰਿਣੀ ਸਬਦ ਅੰਤਿ ਤਿਹ ਦੀਜੈ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਤੁਮ ਲਖਿ ਪਾਵਹੁ । ਜਹ ਚਾਹੋ ਤਿਹ ਠਵਰ ਦਤਾਵਹੁ । ੧੧੨੯ ।
dusat dahini aad bhaneejai. arini sabad ant teh deejai.
naam tupak kai tum lakh pavoh. jeh chaho the thavar batavoh. (1129)

ਰਿਪੁ ਘਾਇਨੀ ਪਦਾਦਿ ਬਖਾਨੋ । ਅਰਿਣੀ ਸਬਦ ਅੰਤਿ ਤਿਹ ਠਾਨੋ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਲਹੀਜੈ । ਜਉਨ ਠਵਰ ਚਹੀਐ ਤਹ ਦੀਜੈ । ੧੧੩੦ ।
rip ghaieni padad bakhano. arini sabad ant teh thano.
naam tupak kai sakal lehiejai. jaoun thavar chehiai the deejai. (1130)

ਅੜਿਲ

ਆਦਿ ਚਾਪਨੀ ਸਬਦ ਉਚਾਰਨ ਕੀਜੀਐ । ਅਰਿਣੀ ਤਾ ਕੇ ਅੰਤਿ ਸਬਦ ਕੋ ਦੀਜੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਘਰ ਲਹਿ ਲੀਜੀਐ । ਹੋ ਜਹਾ ਚਾਹੀਐ ਸਬਦ ਸੁ ਤਹ ਤਹ ਦੀਜੀਐ । ੧੧੩੧ ।

aril

aad chapini sabad ucharan keejiai.
arini ta kai ant sabad ko deejiai.
Sakal tupak kai naam sughar leh leejiai.
ho jaha chahiai sabad so teh teh deejiai. (1131)

ਪ੍ਰਤੰਚਨੀ ਸਬਦ ਕੋ ਆਦਿ ਬਖਾਨੀਐ । ਅਰਿਣੀ ਤਾ ਕੇ ਅੰਤਿ ਸਬਦ ਕੋ ਠਾਨੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਜਾਨ ਜੀਅ ਲੀਜੀਐ । ਹੋ ਕਹੋ ਨਿਸੰਕ ਸਭ ਠਉਰ ਨ ਗਨਤੀ ਕੀਜੀਐ । ੧੧੩੨ ।
partanchani sabad ko aad bakhaniai.
arini ta kai ant sabad ko thaaniai.
Sakal tupak kai naam jaan jia leejiai.
ho kaho nisunk sabh thour na ganti keejiai. (1132)

First use the word 'Santapin', then add at the end the word 'arini'. All may Consider it as the name of tupak. There should be no doubt about it. (1127)

First use the word 'khandini' and then in the end add thte word arini. All may Consider it as the name of tupak. Then use it wherever Considered appropriate. (1128)

First use the word 'dusat dahni' then in the end add the word arini. This may be Considered as the name of tupak, and use it wherever wanted. (1129)

First use the words 'rip ghaieni', then in the end add the word arini. All may Consider it as the name of tupak. Wherever it is required, it can be used. (1130)

aril

First use the word 'Chapani' (army with bows and arrows), then in the end, add the word 'arini'. All clever ones may Consider it as the name of tupak. Then use it wherever required. (1131)

First use the word 'chapini' (army with bows and arrows), then in the end, add the word 'arini'. All the wise persons may take it as the name of tupak. Then add the word 'arini' in the end. Then use it without hesitation. (1132)

ਰੁਆਮਲ ਛੰਦ

ਸਤ੍ਰ ਭੰਜਨਿ ਆਦਿ ਬਖਾਨ । ਰਿਪੁ ਸਬਦੁ ਬਹੁਰਿ ਪ੍ਰਮਾਨ ।
ਸਭ ਨਾਮ ਤੁਪਕ ਪਛਾਨ । ਨਹਿ ਭੇਦ ਯਾ ਮਹਿ ਜਾਨ । ੧੧੩੩ ।

Ruaal Chhand

Satar bhanjan aad bakhan. rip sabad bohar parman.
Sabh naam tupak pachhan. neh bheid ya meh jaan. (1133)

ਚੌਪਈ

ਹਰਿ ਸਕਤਨਿ ਪੇਦ ਆਨਿ ਭਨਿਜੈ । ਅਰਿਨੀ ਸਬਦ ਅੰਤਿ ਤਿਹ ਦਿਜੈ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਲਹੀਜੈ । ਜਹੀ ਠਵਰ ਚਹੀਐ ਤਹ ਦੀਜੈ । ੧੧੩੪ ।

Choupaiee

har saktan pad aan bhanijai. arini sabad ant teh dijai.
naam tupak kai sakal leheejai.. jahi thavar chehiai the deejai. (1134)

ਅੜਿਲ

ਬਿਸਿਖ ਬਰਸਨੀ ਆਦਿ ਉਚਾਰਣ ਕੀਜੀਐ । ਅਰਿਨੀ ਤਾ ਕੇ ਅੰਤਿ ਸਬਦ ਕੋ ਦੀਜੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਚਤੁਰ ਜੀਅ ਜਾਨੀਐ । ਹੋ ਕਾਬਿ ਕਬਿ ਕੇ ਭੀਤਰ ਸਦਾ ਪ੍ਰਮਾਨੀਐ । ੧੧੩੫ ।

aril

bisikh barasani aad ucharan keejiai.
arini ta kai ant sabad ko deejai.
Sakal tupak kai naam chatur jia janiai.
ho kaab kab ka bheetar sada parmaniai. (1135)

ਚੌਪਈ

ਬਾਨ ਬਰਖਨੀ ਆਦਿ ਉਚਰੀਐ । ਅਰਿਨੀ ਸਬਦ ਅੰਤਿ ਤਿਹ ਧਰੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਲਹੀਜੈ । ਜਿਹ ਚਾਹੋ ਤਿਹ ਠਵਰ ਭਣੀਜੈ । ੧੧੩੬ ।

Choupaiee

baan barkhani aad uchariai. arini sabad ant teh dhariai.
Sakal tupak kai naam leheejai. jeh chaho the thavar bhanijai. (1136)

ਅੜਿਲ

ਆਦਿ ਬਾਨਨੀ ਸਬਦਹਿ ਅਭੁਲਿ ਬਖਾਨੀਐ । ਅਰਿਨੀ ਤਾ ਕੇ ਅੰਤਿ ਸਬਦ ਕੋ ਠਾਨੀਐ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਜਾਨ ਜੀਅ ਲੀਜੀਐ । ਹੋ ਜਹ ਚਾਹੋ ਤਹ ਸਬਦ ਤਹੀ ਤੇ ਦੀਜੀਐ । ੧੧੩੭ ।

aril

aad banani sabadeh abhul bakhaniai. arini ta kai ant sabad ko thania.
naam tupak kai sakal jaan jia leejiai. ho jeh chaho the sabad tehi tai deejiai. (1137)

Ruaal Chhand

First use the word "Satar bhanjan", then add the word rip. This may be taken by all as the name of tupak. There need not be any doubt. (1133)

Choupaiee

First use the word 'har saktan' (army with the strength of lion) then in the end add the word arini. All may use it as the name of tupak and use wherever needed.(1134)

aril

First use the word 'bisikh (arrow) barsani', then in the end, add the word arini. All wise persons may accept it in mind as the name of tupak. The poets may use it in the Kabits. (1135)

Choupaiee

First use 'baan barkhani', then in the end add the word arini. Thus we take it as thte name of tupak. Wherever required use it. (1136)

aril

First use the word 'banini' without forgetting it, then add at the end the word arini. All may Consider in mind as 'tupak', and use it as wanted. (1137)

ਚੌਪਈ

ਆਦਿ ਪਨਚਨੀ ਸਬਦ ਬਖਾਨੋ । ਮਥਨੀ ਸਬਦ ਅੰਤਿ ਤਿਹ ਠਾਨੋ ।
ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਲਹੀਐ । ਰੁਚਿ ਜੈ ਜਹੀ ਤਹੀ ਤੇ ਕਹੀਐ । ੧੧੩੮ ।

Choupaiee

aad panchani sabad bakhano. mathani sabad ant teh thaano.
Sabh Sri naam tupak kai lehiai. ruch jo jehi tehi tai kehiai. (1138)

ਕੋਵੰਡਜਨੀ ਆਦਿ ਉਚਰੀਐ । ਮਥਨੀ ਅੰਤਿ ਸਬਦ ਤਿਹ ਧਰੀਐ ।
ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨਹੁ । ਜਹਾ ਰੁਚੈ ਤੇ ਤਹੀ ਬਖਾਨਹੁ । ੧੧੩੯ ।
kovandjani aad uchariai. mathani ant sabad teh dhariai.
Sabh Sri naam tupak kai janoh. jaha ruchai te tehi bakhanoh. (1139)

ਇਖੁਆਸਜਨੀ ਆਦਿ ਭਣੀਜੈ । ਮਥਣੀ ਅੰਤਿ ਸਬਦ ਤਿਹ ਦੀਜੈ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਲਹਿਜੈ । ਜਵਨ ਠਵਰ ਚਹੀਐ ਤਹ ਦਿਜੈ । ੧੧੪੦ ।
ikhuasjani aad bhanijai. mathani ant sabad teh deejai.
Sakal tupak kai naam lehijai. javan thavar chehiai teh dijai. (1140)

ਅੜਿਲ

ਕਾਰਮੁਕਜਨੀ ਪਦ ਕੋ ਪ੍ਰਿਥਮ ਉਚਾਰੀਐ । ਅਰਿਣੀ ਤਾ ਕੇ ਅੰਤਿ ਸਬਦ ਕੋ ਡਾਰੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਘਰ ਲਹਿ ਲੀਜੀਐ । ਹੋ ਕਬਿਤ ਕਾਬਿ ਮੈ ਚਹੋ ਤਹਾ ਤੇ ਦੀਜੀਐ । ੧੧੪੧ ।

aril

"Karmukjani" pad kai pritham uchariai.
arini ta kai ant sabad ko dariai.
Sakal tupak kai naam sughar leh leejiai.
ho kabit kab mein chaho taha tai deejiai. (1141)

ਰਿਪੁ ਤਾਪਣੀ ਸਬਦਹਿ ਆਦਿ ਉਚਾਰੀਐ । ਅਰਿਣੀ ਤਾ ਕੇ ਅੰਤਿ ਸੁ ਪਦ ਕੋ ਡਾਰੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਬੁਧਿ ਪਛਾਨੀਐ । ਹੋ ਜਹਾ ਚਹੋ ਤਹ ਤਹ ਦੇਹੁ ਨ ਸੰਕਾ ਮਾਨੀਐ । ੧੧੪੨ ।
rip tapani sabadeh aad uchariai.
arini ta kai ant so pad kai dariai.
Sakal tupak kai naam subudh pachhaniai.
ho jaha chaho the deho na sanka maniai. (1142)

ਆਦਿ ਚਾਪਣੀ ਮੁਖ ਤੇ ਸਬਦ ਬਖਾਨੀਐ । ਮਥਣੀ ਤਾ ਕੇ ਅੰਤਿ ਸਬਦ ਕੋ ਠਾਨੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਬੁਧਿ ਲਹਿ ਲੀਜੀਐ । ਹੋ ਜਹ ਚਹੋ ਤਿਹ ਠਵਰ ਉਚਾਰਨ ਕੀਜੀਐ । ੧੧੪੩ ।
aad chapani mukh tai sabad bakhaniai.
mathani ta kai ant sabad ko thaniai.
Sakal tupak kai naam subudh leh leejiai.
ho jeh chaho the thavar ucharan keejiai. (1143)

Choupaiee

First use the word 'panchani' (army with bows) then in the end, add the word mathini. All may accept it as name of tupak. Use it wherever wanted. (1138)

First use the word 'Kovandjani', (army with bows & arrows) then add the word mathini at the end. All may take it as the name of tupak. Use it wherever one likes. (1139)

First use the word 'ikhuasni' (army with arrows and bows), then add the word mathini at the end. All may Consider it as the name of tupak, and use it wherever wanted. (1140)

First use the word "Karmukjani" (army with bows and arrows), then at the end add te word 'arinii'. All the intellectuals may take it as the name of tupak. The Poets may use it in the Kabits, wherever wanted. (1141)

First use the words "rip tapni", then add at the end the word 'arini', all the learned persons may Consider it as the name of tupak, and use it without hesitation, wherever it is felt necessary. (1142)

First use the word 'Chapani' wiith the mouth, then add the word 'mathani' at the end. All intelligent persons may Consider it as the name of tupak, and use it wherever wanted. (1143)

ਪਨਚ ਧਰਨਨੀ ਆਦਿ ਉਚਾਰਨ ਕੀਜੀਐ । ਮਥਣੀ ਤਾ ਕੇ ਅੰਤਿ ਸਬਦ ਕੋ ਦੀਜੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਬੁਧਿ ਪਛਾਨੀਐ । ਹੋ ਯਾ ਕੇ ਭੀਤਰ ਭੇਦ ਨੈਕੁ ਨਹੀ ਮਾਨੀਐ । ੧੧੪੪ ।
panach dharnani aad ucharan keejiai.
mathani ta kai ant sabad ko deejiai.
Sakal tupak kai naam subudh pachhaniai.
ho ya kai bheetar bheid naik nahi maniai. (1144)

ਚੌਪਈ

ਆਦਿ ਸੁਹਿਦਣੀ ਸਬਦ ਬਖਾਨੋ । ਮਥਣੀ ਸਬਦ ਅੰਤਿ ਤਿਹ ਠਾਨੋ ।
ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਲਹੀਐ । ਜਿਹ ਠਾ ਰੁਚੈ ਤਹੀ ਤੇ ਕਹੀਐ । ੧੧੪੫ ।

Choupaiee

aad suhiradani sabad bakhano. mathani sabad ant teh thaniai.
Sabh Sri naam tupak kai lehiai. jeh na ruchai tehi tai kehiai. (1145)

ਅੜਿਲ

ਬਲਭਣੀ ਸਬਦਾਦਿ ਬਖਾਨਨ ਕੀਜੀਐ ।
ਅਰਿਣੀ ਤਾ ਕੇ ਅੰਤਿ ਸਬਦ ਕੋ ਦੀਜੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਚਤੁਰ ਚਿਤਿ ਜਾਨੀਐ ।
ਹੋ ਯਾ ਕੇ ਭੀਤਰ ਭੇਦ ਨ ਨੈਕੁ ਪ੍ਰਮਾਨੀਐ । ੧੧੪੬ ।

aril

balbhani sabadad bakhanan keejiai.
arini ta kai ant sabad ko deejiai.
Sakal tupak kai naam chatur chit janiai.
ho ya kai bheetar bheid na naik parmaniai. (1146)

ਚੌਪਈ

ਸਾਖਇਨਣੀ ਆਦਿ ਉਚਰੀਐ । ਅਰਿਣੀ ਸਬਦ ਅੰਤਿ ਤਿਹ ਧਰੀਐ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਲਹੀਜੈ । ਜਿਹ ਚਹੀਐ ਤਿਹ ਠਵਰ ਭਣਿਜੈ । ੧੧੪੭ ।

Choupaiee

sakhaienani aad uchariai. arini sabad ant teh ko dharia.
naam tupak kai sakal lehijai. jeh chehiai the thavar bhanijai. (1147)

ਪ੍ਰੀਤਮਣੀ ਪਦ ਆਦਿ ਬਖਾਨੀਐ । ਮਥਣੀ ਅੰਤਿ ਤਵਨ ਕੇ ਠਾਨੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਪਛਾਨੋ । ਯਾ ਮੈ ਨੈਕੁ ਨ ਮਿਥਿਆ ਜਾਨੋ । ੧੧੪੮ ।
preetmani pad aad bakhaniai. mathan ant tavan kai thaaniai.
sakal tupak kai naam pachhano. Ya mein naik na mithia jano. (1148)

First use the words "panch dharnani", then at the end, add the word mathani. All the wise persons may Consider it as the name of tupak. there should be no doubt.(1144)

Choupaiee

First use the word 'Sehardani' (army) then add the word at the end 'mathani'. All may Consider it as the name of tupak. Wherever it suits, it may be used. (1145)

aril

First use the word 'balbhani' (army) then at the end, add the word 'arini'. All wise persons may Consider it as the name of tupak. There is no difference, whatsoever. (1146)

Choupaiee

First use the word 'Sakhaienani' (army), then in the end add the word 'arini'. All may Consider it as the name of tupak. Wherever required it may be used. (1147)

First use the word "preetmani" (army), then in the end, add the word 'mathani'. All may take it as the name of tupak. There should be no doubt or false about it.(1148)

ਅੜਿਲ

ਆਦਿ ਸੁਜਨਨੀ ਸਬਦ ਉਚਾਰਨ ਕੀਜੀਐ । ਮਥਨੀ ਤਾ ਕੇ ਅੰਤਿ ਸਬਦ ਕੋ ਦੀਜੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਬੁਧਿ ਜੀਅ ਜਾਨੀਐ । ਹੋ ਯਾ ਕੇ ਭੀਤਰ ਭੇਦ ਤਨਕ ਨਹੀ ਮਾਨੀਐ । ੧੧੪੯ ।

aril

aal sujanani sabad ucharan keejiai.
mathan ta kai ant sabad ko deejiai.
sakal tupak kai naam subudh jia jania.
ho ya kai bheetar bheid tanak nahi manai. (1149)

ਪ੍ਰਿਥਮ ਸੁਹਿਰਦਿਨੀ ਮੁਖ ਤੇ ਸਬਦ ਉਚਾਰੀਐ । ਅਰਿਨੀ ਤਾ ਕੇ ਅੰਤਿ ਬਹੁਰਿ ਪਦ ਡਾਰੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਚਤੁਰ ਚਿਤ ਮਾਝ ਲਹੁ । ਹੋ ਕਬਿਤ ਕਾਬਿ ਮੈ ਰੁਚੈ ਤਹੀ ਤੇ ਨਾਮ ਕਹੁ । ੧੧੫੦ ।

pritham suhirdini mukh tai sabad uchariai.
arini ta kai ant bohar pad dariai.
sakal tupak kai naam chatur chit majh laho.
ho kabit kab mein ruchai tehi tai naam kaho. (1150)

ਚੌਪਈ

ਮਾਨੁਖਨੀ ਸਬਦਾਦਿ ਭਣੀਜੈ । ਅਰਿਨੀ ਅੰਤਿ ਸਬਦ ਤਿਹ ਦੀਜੈ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਪਛਾਨਹੁ । । ਚਹੋ ਜਹਾ ਸਭ ਠਵਰ ਬਖਾਨਹੁ । ੧੧੫੧ ।

Choupaiee

manukhani sabadad bhanijai. arini ant sabad teh deejai.
Sakal tupak kai naam pachhanoh. chaho jaha sabh thavar bakhanoh. (1151)

ਆਦਿ ਮਰਤਨੀ ਸਬਦ ਬਖਾਨੋ । ਅੰਤਕ ਸਬਦ ਅੰਤਿ ਤਿਹ ਠਾਨੋ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਲਹਿ ਲੀਜੈ । ਜਿਹ ਚਾਹੋ ਤਿਹ ਠਵਰ ਭਣੀਜੈ । ੧੧੫੨ ।

aad martani sabad bakhano. antak sabad ant the thaano.
naam tupak kai sabh leh leejai. jeh chaho teh thavar bhanijai. (1152)

ਆਦਿ ਮਾਨੁਖਨੀ ਸਬਦ ਬਖਾਨੋ । ਤਾ ਕੇ ਮਥਨੀ ਅੰਤਿ ਸੁ ਠਾਨੋ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਲਹਿ ਲੀਜੈ । ਜਿਹ ਚਾਹੋ ਤਿਹ ਠਵਰ ਭਣੀਜੈ । ੧੧੫੩ ।

aad manukhani sabad bakhano. ta kai mathani ant so thaanai.
naam tupak kai sabh leh lijai. jeh chaho the thavar bhanijai. (1153)

ਮਾਨਿਖਯਨੀ ਪਦਾਦਿ ਭਣੀਜੈ । ਅੰਤਿ ਸਬਦ ਮਥਨੀ ਤਿਹ ਦੀਜੈ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਲਹਿਜੈ । ਰੁਚੈ ਜਹਾ ਤਿਹ ਠਵਰ ਭਣੀਜੈ । ੧੧੫੪ ।

manikhyani padad bhanijai. ant sabad mathni the deejai.
naam tupak kai sakal lehijai. ruchai jaha teh thavar bhanijai. (1154)

aril

First use the word 'Sujnani' (army), then add at the end the word 'Mathani'. All the intellectuals may Consider it as the name of tupak. There is no doubt, whatsoever. (1149)

First use (utter) the word 'sohardini' with the mouth, then at the end, add the word 'arini'. All the clever ones may consider it in mind as the name of tupak, and use it in Kabits, whenever needed. (1150)

Choupaiee

First use the word 'manukhni' (army), then add the word 'arini' at the end. All may consider it as the name of tupak. Wherever required, use it always. (1151)

First use the word 'martani', then in the end, add the word 'antak. All may take it as the name of tupak, and use it wherever required. (1152)

First use the word 'manukhani' (army with hordes of men), then in the end, add the word 'mathani'. All may consider it as the name of tupak and use it wherever one feels like. (1153)

First use the word 'manikheyani' (infentry) then in the end, add the word 'mathini'. All may take it as name of tupak, and use it wherever one likes. (1154)

ਨਰਣੀ ਆਦਿ ਉਚਾਰਣ ਕੀਜੈ । ਅਰਿਣੀ ਅੰਤਿ ਸਬਦ ਤਿਹ ਦੀਜੈ ।
ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨਹੁ । ਯਾ ਮੈ ਭੇਦ ਨ ਨੈਕੁ ਪ੍ਰਮਾਨਹੁ । ੧੧੫੫ ।
narni aad ucharan keejai. arini ant sabad the deejai.
Sabh Sri naam tupak kai janoh. Yamein bheid na naik parmanoh. (1155)

ਮਾਨਵਨੀ ਸਬਦਾਦਿ ਭਣਿਜੈ । ਤਾ ਕੇ ਅੰਤਿ ਸਤ੍ਰ ਪਦ ਦਿਜੈ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਲਹੀਜੈ । ਸਭਾ ਮਧਿ ਬਿਨੁ ਸੰਕ ਕਹੀਜੈ । ੧੧੫੬ ।
manvani sabadad bhanijai. ta kai ant satar pad dijai.
naam tupak kai sakal leheejai. sabha madh bin sunk keheejai. (1156)

ਅੜਿਲ

ਪ੍ਰਿਥੀਰਾਟਨੀ ਆਦਿ ਉਚਾਰਨ ਕੀਜੀਐ । ਅਰਿਣੀ ਤਾ ਕੇ ਅੰਤ ਸਬਦ ਕੋ ਦੀਜੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਜਾਨ ਜੀਅ ਲੀਜੀਐ । ਹੋ ਇਨ ਕੇ ਕਹਤ ਨ ਸੰਕਾ ਮਨ ਮੈ ਕੀਜੀਐ । ੧੧੫੭ ।

aril

prithiratani aad ucharan keejiai. arini ta kai ant sabad ko deejiai.
sakal tupak kai naam jaan jia leejiai. ho in kai kehat na sanka man mein leejiai. (1157)

ਚੌਪਈ

ਛਿਤਨੀਸਨੀ ਪਦਾਦਿ ਭਣਿਜੈ । ਅਰਿਣੀ ਪਦ ਕੋ ਬਹੁਰਿ ਕਹਿਜੈ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਬਖਾਨਹੁ । ਸਕਲ ਸਭਾ ਮੈ ਪ੍ਰਗਟ ਪ੍ਰਮਾਨਹੁ । ੧੧੫੮ ।

Choupaiee

Chhitanisani padad bhanijai. arini pad ko bohar kehijai.
naam tupak kai sakal bakhanoh. Sakal sabha mein pargat parmanoh. (1158)

ਛਿਤ੍ਰਸਨੀ ਸਬਦਾਦਿ ਭਣਿਜੈ । ਅੰਤਿ ਸਬਦ ਮਥਨੀ ਤਿਹ ਦਿਜੈ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਪਛਾਨਹੁ । ਯਾ ਮੈ ਭੇਦ ਨੈਕੁ ਨਹੀ ਜਾਨਹੁ । ੧੧੫੯ ।
chhatarsani sabadad bhanijai. ant sabad mathani the dijai.
Sakal tupak kai naam pachhanoh. Ya mein bheid naik nahi janoh. (1159)

ਛਮਿ ਇਸਨੀ ਸਬਦਾਦਿ ਉਚਾਰੋ । ਮਥਨੀ ਸਬਦ ਅੰਤਿ ਤਿਹ ਡਾਰੋ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਲਹਿ ਲੀਜੈ । ਸਦਾ ਸੁਨਤ ਬੁਧਿਜਨਨ ਭਨੀਜੈ । ੧੧੬੦ ।
chham isani sabadad ucharo. mathani sabad ant teh daro.
naam tupak kai sabh leh leejai. sada sunat budhjanan bhanijai. (1160)

ਰੁਆਮਲ ਛੰਦ

ਧਰਤੀਸਣਿ ਆਦਿ ਬਖਾਨ । ਅਰਿ ਸਬਦ ਅੰਤਿ ਪ੍ਰਮਾਨ ।
ਸਭ ਚੀਨ ਨਾਮ ਤੁਫੰਗ । ਸਭ ਠਵਰ ਭਨਹੁ ਨਿਸੰਗ । ੧੧੬੧ ।

Ruaamal Chhand

dhartisan aad bakhan. ari sabad ant parman.
Sabh cheen naam tufang. sabh thavar bhanoh nisang. (1161)

First use the word 'narni', then add the word 'arini' at the end, all may take it for tupak and do not have any doubts. (1155)

First use the word 'manvani', then at the end add the word Satar. All may take it fot tupak and use it without hesitation. (1156)

aril

First use the word 'paithiratni' (army of Raja) then add arini at the end. All may Consider in mind as tupak. Do not have doubt about its use. (1157)

Choupaiee

First use the word chitarnisani', then add the word 'arini'. All may accept it as tupak and use (say) it loudly before everyone. (1158)

First use the word 'chhatarsani' (king's royal army) then add at the end the word mathini. All may recognize it as the name of tupak. Do not have any doubt or distinction about it. (1159)

First use the word 'chham isani' (king's army), then at the end, add the word mathini, consider this as the name of yupak. Say it in the presence of intellectuals. (1160)

Ruaamal Chhand

First use the word 'dhartisani', then in the end add the word 'ari'. All may Consider it the name of tufang. Say it openely without any hesitation. (1161)

ਅੜਿਲ

ਸਧਵਲਧਰਿਸਣੀ ਪਦ ਕੋ ਪ੍ਰਿਥਮ ਉਚਾਰੀਐ । ਅਰਿਣੀ ਤਾ ਕੇ ਅੰਤਿ ਸਬਦ ਕੋ ਡਾਰੀਐ ।
ਅਮਿਤ ਪੁਕ ਕੇ ਨਾਮ ਚਤੁਰ ਲਹਿ ਲੀਜੀਐ । ਹੋ ਸਕਲ ਬੁਧਿਜਨ ਸੁਨਤ ਉਚਾਰਨ ਕੀਜੀਐ । ੧੧੬੨ ।

aril

sadhvaldharisani pad kai pritham uchariai. arini ta kai ant sabad ko dariai.
amit puk kai naam chatur leh leejiai. ho sakal budhjan sunat ucharan keejiai. (1162)

ਚੌਪਈ

ਬ੍ਰਿਖਭ ਧਰਿਸਣੀ ਆਦਿ ਬਖਾਨੋ । ਅਰਿ ਪਦ ਅੰਤਿ ਤਵਨ ਕੇ ਠਾਨੋ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਲਹਿ ਲਿਜੈ । ਸਕਲ ਸਭਾ ਤੇ ਸੁਣਤ ਭਣਿਜੈ । ੧੧੬੩ ।

Choupaiee

brikhabh dharisani aad bakhano. ari pad ant tavan kai thanai.
Naam tupak kai sabh leh leejai. Sakal sabha tai sunat bhanijai. (1163)

ਧਾਵਲੇਸਣੀ ਆਦਿ ਬਖਾਨੋ । ਮਥਣੀ ਸਬਦ ਅੰਤਿ ਤਿਹ ਠਾਨੋ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਪਛਾਨੀਐ । ਸਕਲ ਬੁਧਿਜਨ ਸੁਨਤ ਬਖਾਨੀਐ । ੧੧੬੪ ।

dhavalesani aad bakhano. mathani sabad ant teh thaanai.
Naam tupak kai sakal pachhaniai. Sakal budhjan sunat bakhaniai. (1164)

ਅੜਿਲ

ਆਦਿ ਧਵਲਇਸਣੀ ਸਬਦਾਦਿ ਬਖਾਨੀਐ । ਤਾ ਕੇ ਅਰਿਣੀ ਅੰਤਿ ਸਬਦ ਕੋ ਠਾਨੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਚਤੁਰ ਲਹਿ ਲੀਜੀਐ । ਹੋ ਗੁਨੀਜਨਨ ਕੀ ਸਭਾ ਉਚਾਰਨ ਕੀਜੀਐ । ੧੧੬੫ ।

aril

aad dhavalisni sabadad bakhariai. ta kai arni ant sabad ko thaaniai.
Sakal tupak kai naam chatur leh leejiai. ho gunijanan ki sabha ucharan keejiai. (1165)

ਪ੍ਰਿਥਮ ਬ੍ਰਿਖੰਭਣੀਇਸਣੀ ਸਬਦ ਉਚਾਰੀਐ । ਮਥਣੀ ਤਾ ਕੇ ਅੰਤਿ ਸਬਦ ਕੋ ਡਾਰੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਚੀਨ ਲੈ ਚਤੁਰ ਚਿਤ । ਹੋ ਕਾਬਿ ਕਥਾ ਮੈ ਦੀਜੈ ਅਉ ਭੀਤਰ ਕਬਿਤ । ੧੧੬੬ ।

prithambrikhbhanisani sabad ucharia.
mathani ta kai ant sabad ko dariai.
Sakal tupak kai naam cheen lai chatur chit.
ho kaab katha mein deesai aou bheetar kabit. (1166)

ਗਾਵਿਸਇਸਣੀ ਅਬਦਹਿ ਆਦਿ ਉਚਾਰੀਐ । ਅਰਿਣੀ ਤਾ ਕੇ ਅੰਤਿ ਸਬਦ ਕੋ ਡਾਰੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਘਰ ਲਹਿ ਲੀਜੀਅਹਿ । ਹੋ ਕਬਿਤ ਕਾਬਿ ਕੇ ਬੀਚ ਨਿਡਰ ਹੁਇ ਦੀਜੀਅਹਿ । ੧੧੬੭ ।

gavisisani abdeh aad uchariai.
arini ta kai ant sabad ko dariai.
Sakal tupak kai naam sughar leh leejiah.
ho kabit kaab kai beech nidar hoiai deejiaeh. (1167)

aril

First use the word "Sadhvaldharsani' (king's army). All the clever ones may take it as the name of tupak. Then utter it so that all wise persons can hear it. (1162)

Choupaiee

First use brikhabh dharasini (Rajas army) then add the word 'ari' at the end. All may Consider it as the name of tupak. Then use (utter) it so that all wise persons may hear it. (1163)

First use the word dhavalesani, then at the end use the word mathini. All may Consider it as the name of tupak. Then speak about it so that all wise persons can hear it.(1164)

aril

First use dhavalisni, then in the end, add the word 'arini'. All the clever men may take it as the name of tupak, then use it in the presence of learned persons. (1165)

First use the word 'brikhbhaniisni' (army) then in the end add the word mathini. All the clever persons may Consider it as the name of tupak. Then use it in poetry or Kabits. (1166)

First use the word 'gavisisni', then in the end, add the word arini. Always Consider it as the name of tupak, Then use it unhesitatingly in poetry or Kabit equally. (1167)

ਭੁਵਿਸਣੀ ਪਦ ਪ੍ਰਿਥਮ ਉਚਾਰਨ ਕੀਜੀਐ । ਮਥਣੀ ਤਾ ਕੇ ਅੰਤਿ ਸਬਦ ਕਹੁ ਦੀਜੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਜਾਨ ਜੀਯ ਲੀਜੀਐ । ਹੋ ਜਵਨ ਠਵਰ ਮੈ ਚਹੀਐ ਤਹ ਤੇ ਦੀਜੀਐ । ੧੦੬੮ ।
bhuvisni pad pritham ucharan keejiai.
mathani ta kai ant sabad koh deejiai.
Sakal tupak kai naam jaan jia leejiai.
ho javan thavar mein chehiai teh tai deejiai. (1068)

ਚੌਪਈ

ਉਰਵਿਸਣੀ ਸਬਦਾਦਿ ਭਣਿਜੈ । ਮਥਣੀ ਅੰਤਿ ਸਬਦ ਤਿਹ ਦਿਜੈ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਲਹਿਜਹਿ । ਸਰਬ ਠਵਰ ਬਿਨੁ ਸੰਕ ਭਣਿਜਹਿ । ੧੧੬੯ ।

Choupaiee

Urvisni sabadad bhanijai. mathani ant sabad teh dijai.
Sakal tupak kai naam leejeh. Sarab thavar bin sunk bhanijeh. (1169)

ਜਗਤੀਸਣੀ ਪਦਾਦਿ ਬਖਾਨੋ । ਅੰਤਿ ਸਬਦ ਮਥਣੀ ਤਿਹ ਠਾਨੋ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਪਛਾਨਹੁ । ਯਾ ਮੈ ਭੇਦ ਰਤੀ ਨ ਪ੍ਰਮਾਨਹੁ । ੧੧੭੦ ।
jagateesani padad bakhano. ant sabad mathani the thanai.
Sakal tupak kai naam pachhanoh. Ya mein bheid rati na parmanoh. (1170)

ਬਸੁਮਤੇਸਣੀ ਆਦਿ ਉਚਰੀਐ । ਅਰਿਣੀ ਸਬਦ ਅੰਤਿ ਤਿਹ ਧਰੀਐ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਸਭਲਹਿ ਲਿਜਹਿ । ਸਭਨ ਸੁਨਤ ਬਿਨੁ ਸੰਕ ਭਣਿਜਹਿ । ੧੧੭੧ ।
basumatesani aad uchariai. arini sabad ant teh dhariai.
naam tupak kai sabhleh lijeh. sabhan sunat bin sunk bhanijeh. (1171)

ਅੜਿਲ

ਬਸੁਧੇਸਣੀ ਸਬਦ ਕੋ ਆਦਿ ਉਚਾਰੀਐ । ਤਾ ਕੇ ਮਥਣੀ ਅੰਤਿ ਸਬਦ ਕੋ ਡਾਰੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਚਤੁਰ ਚਿਤ ਚੀਨ ਲੈ । ਹੋ ਜਵਨ ਠਵਰ ਮੈ ਚਹੋ ਤਹੀ ਤੇ ਸਬਦ ਦੈ । ੧੧੭੨ ।

aril

basudhesani sabad ko aad uchariai.
ta kai mathani ant sabad ko dariai.
Sakal tupak kai naam chatur chit lai.
ho javan thavar mein chehai tehi tai sabad dai. (1172)

ਬੇਸੁੰਧੁਰਾਏਸਨੀ ਆਦਿ ਬਖਾਨੀਐ । ਅਰਿਣੀ ਤਾ ਕੇ ਅੰਤਿ ਸਬਦ ਕੋ ਠਾਨੀਐ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨ ਚਤੁਰ ਜੀਅ ਲੀਜੀਅਹਿ । ਹੋ ਜਵਨ ਠਵਰ ਮੋ ਚਹੋ ਤਹੀ ਤੇ ਚੀਜੀਅਹਿ । ੧੧੭੩ ।
besundhraisani aad bakhaniai.
arini ta kai ant sabad ko thaaniai.
naam tupak kai jaan chatur jia leejieh.
ho javan thavar mein chahou tehi tai deejieh. (1173)

First use the word 'bhavsani' (king's army), then at the end add the word mathani. All may Consider it in mind as the name of tupak. Use it wherever wanted. (1168)

Choupaiee

First use the word 'Urvisani' (army of the Raja), then at the end add the word mathani. All may Consider it as the name of tupak. Without hesitation use it as required. (1169)

First use the word 'jagteesani', then in the end add the word mathani. All may take it as the name of tupak. There should be no tunge of doubt about it. (1170)

First use the word 'basumatesarni' (army of Raja) ; then in the end add the word arini. All may accept it as the name of tupak. Without hesitation use it in the hearsay of all. (1171)

aril

First use the word 'basudhsani' (Ruler's army), then in the end add the word mathani. All may take it as the name of tupak. Wherever required, use it as wanted. (1172)

First use the word 'baisundhrsani' (army of Raja), then in the end add the word arini. All clever persons may Consider it in mind as name of tupak. Use it wherever required. (1173)

ਬਸੁਮਤੇਸਨੀ ਪ੍ਰਿਥਮ ਸਬਦ ਕੋ ਭਾਖੀਐ । ਅਰਿਨੀ ਤਾ ਕੇ ਅੰਤਿ ਬਹੁਰਿ ਪਦ ਰਾਖੀਐ ।
ਨਾਮ ਤੁਪਕ ਕੈ ਚਤੁਰ ਸਕਲ ਜੀਅ ਜਾਨੀਐ । ਹੋ ਜਹਾ ਜਹਾ ਚਹੀਐ ਪਦ ਤਹੀ ਬਖਾਨੀਐ । ੧੧੭੪ ।
basumtesani pritham sabad ko bhakhiai. arini ta kai ant bohar pad rakhiai.
naam tupak kai chatur sakal jia janiai. ho jaha chehiai pad tehi bakhaniai. (1174)

ਚੌਪਈ

ਸਾਮੁੰਦ੍ਰਨੀ ਏਸਨੀ ਕਹੀਐ । ਅਰਿਨੀ ਅੰਤਿ ਸਬਦ ਕਹੁ ਗਹੀਐ ।
ਨਾਮ ਤੁਪਕ ਕੈ ਲੇਹੁ ਸੁਜਨ ਜਨ । ਅਪਨੇ ਅਪਨੇ ਬੀਚ ਸਕਲ ਮਨਿ । ੧੧੭੫ ।

Choupaiee

Samundarni aisini kehiai. arini ant sabad koh gehiai.
naam tupak kai leho sujan jan. apnai apnai beech sakal man. (1175)

ਸਾਮੁੰਦ੍ਰਨੀਏਸਨੀ ਭਾਖੈ । ਅਰਿਨੀ ਸਬਦ ਅੰਤਿ ਤਿਹ ਰਾਖੈ ।
ਨਾਮ ਤੁਪਕ ਕੈ ਸਕਲ ਲਹਿਜੈ । ਸਕਲ ਸੁਕਬਿਜਨ ਸੁਨਤ ਭਣਿਜੈ । ੧੧੭੬ ।
Samundariniaisani bakhai. arini sabad ant the rakhai.
naam tupak kai sakal lehijai. sakal sukbijan sunat bhanijai. (1176)

ਅਚਲਾਇਸਨੀ ਆਦਿ ਭਣਿਜੈ । ਮਥਨੀ ਸਬਦ ਅੰਤਿ ਤਿਹ ਦਿਜੈ ।
ਸਕਲ ਤੁਪਕ ਕੈ ਨਾਮ ਲਹੀਜੈ । ਜਵਨ ਠਵਰ ਚਹੀਐ ਹ ਦੀਜੈ । ੧੧੭੭ ।
achlaiesani aad bhanijai. mathani sabad ant the dijai.
Sakal tupak kai naam lehijai. javan thavar chehiai ha deejai. (1177)

ਵਿਪਲੀਸਿਨੀ ਪਦਾਦਿ ਉਚਾਰੋ । ਅਰਿਨੀ ਸਬਦ ਅੰਤਿ ਤਿਹ ਧਾਰੋ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਪਛਾਨੋ । ਯਾ ਮੈ ਭੇਦ ਨ ਰੰਚਕ ਜਾਨੋ । ੧੧੭੮ ।
viplisini padad ucharo. arini sabad ant teh dharai.
Sakal tupak kai naam pachhanai. Ya mein bheid na ranchak jano. (1178)

ਅੜਿਲ

ਆਦਿ ਸਾਗਰਾ ਸਬਦ ਬਖਾਨਨ ਕੀਜੀਐ । ਏਸ ਦਰਨਨੀ ਅੰਤਿ ਤਵਨ ਕੋ ਦੀਜੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਘਰ ਲਹਿ ਲੀਜੀਅਹਿ । ਹੋ ਕਬਿਤ ਕਾਬਿ ਕੇ ਬੀਚ ਚੋ ਤਹ ਦੀਜੀਅਹਿ । ੧੨੭੯ ।

aril

aad sagra sabad bakhanan keejiai.
ais darnani ant tavan ko deejiai.
Sakal tupak kai naam sughar leh leejieh.
ho kabit kab kai beech cho the deejieh. (1179)

ਸਮਹਾਅਰਣਵੀ ਸਬਦਹਿ ਆਦਿ ਉਚਾਰੀਐ । ਪਤਿ ਮਰਦਨਨੀਹ ਅੰਤਿ ਸਬਦ ਕਹੁ ਡਾਰੀਐ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਜਾਨ ਜੀਯ ਰਾਖਅਹਿ । ਹੋ ਸਕਲ ਸੁਜਨ ਜਨ ਸੁਨਤ ਨਿਡਰ ਹੁਇ ਭਾਖੀਅਹਿ । ੧੧੮੦ ।
mahaarunvi sabdeh aad uchariai. pati mardanneh ant sabad koh dariai.
naam tupak kai sakal jaan jia rakhieh. ho sakal sujan jan sunat nidar hoiai bhakhieh. (1180)

First use the word 'basumatesani' (Ruler's army), then add the word arini in the end. All the wise persons may accept in mind as the name of tupak. Then use this word wherever felt necessary. (1174)

Choupaiee

First use the word Samundarani arini. All the intelligent persons may consider in mind as the name of tupak. (1175)

First use the word 'Samundarani aisini' then in the end, add the word arini. All should Consider it as the name of tupak. All the poets may utilise it by announcing it to all. (1176)

First use the word 'achla isani' (army) then in the end add the word mathani. All may take it as the name of tupak use it wherever required as such. (1177)

First use the word 'viplisini' (army of the master of land) then in the end, add the word arini. All may Consider it as the name of tupak wothout any doubt. (1178)

aril

First use the word 'Sagra' (Earth) then add the word 'ais darrani' at the end. All the intelligent persons may Consider it as the name of tupak, whenever required, use it as the Kabits and poetry. (1179)

First use the word 'Maharanavi', then add the word pati mardanani at the end. All may take it as the name of tupak. Then use it without hesitation in the Company of intellectuals. (1180)

ਚੌਪਈ

ਆਦਿ ਸਿੰਧੁਨੀ ਸਬਦ ਭਨੀਜੈ । ਪਤਿ ਅਰਦਨੀ ਪਦ"ਤ ਕਹੀਜੈ ।
ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਲਹੋ । ਸਕਲ ਸੁਜਨ ਜਨ ਸੁਨਤੇ ਕਹੋ । ੧੧੮੧ ।

Choupaiee

aad sindhni sabad bhaneejai. pati ardani padant keheejai.
Sabh Sri naam tupak kai leho. sakal sujan jan suntai kaho. (1181)

ਨੀਰਾਲਯਨੀ ਆਦਿ ਉਚਰੋ । ਨਾਇਕ ਅਰਿਨੀ ਪੁਨਿ ਪਦ ਧਰੋ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਪਛਾਨੋ । ਯਾ ਮੈ ਭੇਦ ਰਤੀਕੁ ਨ ਜਾਨੋ । ੧੧੮੨ ।
neeraleyani aad uchrai. Naiek arini pun pad dharai.
Sakal tupak kai naam pachhano. ya mein bheid ratiku na jano. (1182)

ਆਦਿ ਜਲਾਲਯਨੀ ਪਦ ਦਿਜੈ । ਪਤਿ ਅਰਿਨੀ ਪਦ ਬਹੁਰਿ ਭਣਿਜੈ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਪਛਾਨਹੁ । ਸਕਲ ਸੁਜਨ ਜਨ ਸੁਨਤ ਬਖਾਨਹੁ । ੧੧੮੩ ।
aad jalaleyani pad dijai. pati arini pad bohar bhaniyai.
Sakal tupak kai naam pachhano. sakal sujan jan sunat bakhanoh. (1183)

ਬਾਰਿਧਨੀ ਸਬਦਾਦਿ ਉਚਰੀਐ । ਪਤਿ ਅਰਿ ਅੰਤਿ ਸਬਦ ਕੋ ਧਰੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਕਹੀਜੈ । ਸਕਲ ਗੁਨਿ ਜਨਨ ਸੁਨਤ ਭਨੀਜੈ । ੧੧੮੪ ।
bardhani sabadad uchariai. pati ari ant sabad ko dhariai.
Sakal tupak kai naam keheejai. Sakal gunn janan sunat bhaneejai. (1184)

ਧਰਾਏਸਨੀ ਆਦਿ ਸਬਦ ਕਹਿ । ਮਥਨੀ ਅੰਤਿ ਤਵਨ ਕੇ ਪਦ ਗਹਿ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਲਹਿਜੈ । ਸੰਕ ਛੋਰਿ ਬਿਨ ਸੰਕ ਭਣਿਜੈ । ੧੧੮੫ ।
dharaisani aad sabad keh. mathani ant tavan kai pad geh.
Sakal tupak kai naam lehijai. sank chhor bin sank bhanijai. (1185)

ਲੋਰਭਰੇਸਨੀ ਆਦਿ ਉਚਰੀਐ । ਅੰਤਿ ਸਬਦ ਸਥਨੀ ਕਹੁ ਧਰੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਪਛਾਨਹੁ । ਸੰਕ ਛੋਰਿ ਬਿਨੁ ਸੰਕ ਬਖਾਨਹੁ । ੧੧੮੬ ।
lorbharesani aad uchariai. ant sabad mathani koh dhariai.
Sakal tupak kai naam pachhanoh. sank chhod bin sank bakhanoh. (1186)

ਗੋਰਾ ਆਦਿ ਉਚਾਰਨ ਕੀਜੈ । ਏਸ ਅੰਤਕਨੀ ਅੰਤਿ ਭਨੀਜੈ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਪਛਾਨੋ । ਜਹਾ ਰੁਚੈ ਤਿਹ ਠਵਰ ਪ੍ਰਮਾਨੋ । ੧੧੮੭ ।
gora aad ucharan keejai. ais antkani ant bhanijai.
naam tupak kai sakal pachhano. jaha ruchai the thavar parmano. (1187)

ਅਵਨੇਸਨੀ ਪਦਾਦਿ ਕਹੀਜੈ । ਮਥਨੀ ਸਬਦ ਅੰਤਿ ਤਿਹ ਦੀਜੈ ।
ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਲਹੀਐ । ਭੈ ਨਿਵਾਰਿ ਨਿਰਭੈ ਹੁਇ ਕਹੀਐ । ੧੧੮੮ ।
avnaisani padad keeheejai. mathani sabad ant teh deejai.
Sabh Sri naam tupak kai lehiai. bhaie nivar nit bhai hoiai kehiai. (1188)

Choupaiee

First use the word 'Sindhuni' (land), then in the end add the word pati 'ardani'. All may take it as the name of tupak. Then use it openely by announcing it to the wise persons. (1181)

First use the word 'neeraleyani' (land) then add the words 'naiek arini' to it. All may Consider it as the name of tupak. There should not be any Emge of doubt. (1182)

First use the word 'Jalalyani' (land) then in the end add the words 'pati arini'. All may accept it as the name of tupak. Then explain it on hearing it. (1183)

First use the word 'bardharni' (land) then in the end add the words 'pati ari'. All may describe it as the name of tupak. All the learned ones ! Then use it on hearing it. (1184)

First use the word 'dharaiesani' (army of Raja), then in the end add the word 'mathani'. All may take it as the name of tupak. Use it without any hesitation. (1185)

First use the word 'lorbaresani' (army of Raja), then in the end, add the word 'mathani' to it. All may Consider it as the name of tupak. Then use it without any doubt or hesitation. (1186)

First use the word 'gora' (Earth), then in the end add the word 'ais antkani'. All may Consider it as the name of tupak and use it wherever wanted. (1187)

First use the word 'avnesani' (ruler's army), then in the end, add the word 'mathani'. This may be taken as the name of tupak. Then use it farelessly with courage. (1188)

ਦਿਗਜਨੀ ਸਬਦਾਦਿ ਭਣਿਜੈ । ਏਸਾਰਦਨੀ ਅੰਤਿ ਕਹਿਜੈ ।
ਸਕਲ ਸੁਨਾਮ ਤੁਪਕ ਕੇ ਚੀਨਹੁ । ਜਹ ਚਾਹੋ ਤਹ ਕਹੋ ਪ੍ਰੀਬਨਹੁ । ੧੧੮੯ ।
digjani sabadad bhanijai. aisardani ant kehijai.
Sakal sunam tupak kai cheenoh. jeh chaho the kaho parbeenoh. (1189)

ਕੁੰਭਿਨਾਸਨੀ ਆਦਿ ਉਚਰੀਐ । ਅਰਿਨੀ ਅੰਤਿ ਸਬਦ ਕਹੁ ਧਰੀਐ ।
ਸਭੈ ਤੁਪਕ ਕੇ ਨਾਮ ਪਛਾਨੋ । ਯਾ ਮਹਿ ਝੂਠ ਨੈਕ ਨਹੀ ਜਾਨੋ । ੧੧੯੦ ।
kumbhinasani aad uchariai. arini ant sabad koh dhariai.
Sabhai tupak kai naam pachhano. Ya meh jhooth naik nahi jano. (1190)

ਮਹਿਏਸਨੀ ਪਦਾਦਿ ਭਣਿਜੈ । ਅਰਿਨੀ ਸਬਦ ਅੰਤਿ ਸਮਹਿ ਦਿਜੈ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਕਹੀਜੈ । ਜਹ ਹੀ ਚਹੋ ਤਹੀ ਲੈ ਦੀਜੈ । ੧੧੯੧ ।
mehaisani padad bhanijai. arini sabad ant sameh dijai.
Sakal tupak kai naam keheejai. jeh hi chaho tehi lai deejai. (1191)

ਮੇਦਣੇਸਨੀ ਆਦਿ ਉਚਰੀਐ । ਘਾਰੀ ਅੰਤਿ ਸਬਦ ਕਹ ਧਰੀਐ ।
ਨਾਮ ਸੁਜਾਨ ਤੁਪਕ ਕੇ ਸਭ ਹੀ । ਚਾਹੋ ਜਹਾ ਉਚਰਹੁ ਤਬ ਹੀ । ੧੧੯੨ ।
meidanaisani aad uchareeai. ghari ant sabad keh dhariai.
Naam sujan tupak kai sabh hi. chaho jaha uchroh tab hi. (1192)

ਅੜਿਲ

ਬਸੁੰਧਰੇਸਨੀ ਆਦਿ ਉਚਾਰਨ ਕੀਜੀਐ । ਸਬਦ ਦਾਹਨੀ ਅੰਤਿ ਤਵਨ ਕੋ ਦੀਜੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਜਾਨ ਜੀਯ ਲੀਜੀਅਹਿ । ਹੋ ਪ੍ਰਗਟ ਸਭਾ ਕੇ ਮਾਝ ਉਚਾਰਨ ਕੀਜੀਅਹਿ । ੧੧੯੩ ।

aril

basundharesani aad ucharan keejiai. sabad dahani ant tavan ko deejiai.
Sakal tupak kai naam jaan jia leejieh. ho pargat sabha kai magh ucharan keejeeh. (1193)

ਚੌਪਈ

ਸੁੰਧਰੇਸਨੀ ਆਦਿ ਉਚਰੀਐ । ਮਥਨੀ ਅੰਤਿ ਸਬਦ ਕੋ ਧਰੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਲਹੀਜੈ । ਅਧਿਕ ਗੁਨਿਜਨਨ ਸੁਨਤ ਭਨੀਜੈ । ੧੧੯੪ ।

Choupaiee

Sundharesani aad uchariai. mathani ant sabad ko dhariai.
Sakal tupak kai naam lehijai. adhik gunijanan sunat bhanijai. (1194)

ਨਰਾਧਿਪਣੀ ਆਦਿ ਭਣਿਜੈ । ਮਥਨੀ ਪਦ ਕੋ ਅੰਤਿ ਧਰਿਜੈ ।
ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਲਹੀਐ । ਪ੍ਰਗਟ ਸੁਕਬਿ ਜਨ ਸੁਨਤੇ ਕਹੀਐ । ੧੧੯੫ ।
naradhipani aad bhanijai. mathani pad ko ant dharijai.
Sabh Sri naam tupak kai lehiai. pargat sukab jan suntai kehiai. (1195)

First use the word 'dirjani' (Earth), then in the end add the word 'aisardani'. Consider it as the name of tupak. O efficient ones ! Use it as such wherever wanted. (1189)

First use the word 'kumbhinasani', then in the end add the word 'arini'. All may take it as the name of tupak. There is no false claim about it. (1190)

First use the word 'mehaisani' (ruler's army) then in the end, add the word arini, and use it wherever needed. (1191)

First use the word 'mednaisani' then add in the end the word ghari (destroyer). All may Consider it as the name of tupak. Wherever wanted, use it. (1192)

aril

First use the word 'basundharesani' (army of rulers of land), then in the end, add the word 'dahani'. Then Consider it in mind as the name of tupak. Then use it openly in the meeting. (1193)

Choupaiee

First use the word 'Sundharesani', then in the end add the word 'mathani'. Consider it as the name of tupak. Then repeat it in the congregation of learned persons with force. (1194)

First use the word 'naradipni' (army of Raja) then in the end, add thte word 'mathani'. All may realize it as the name of tupak. O Poets ! Use it in Kabits after listening to it. (1195)

ਅੜਿਲ

ਅੜਿਲ ਮਾਨੁਖੇਸਣੀ ਆਦਿ ਉਚਾਰਨ ਕੀਜੀਐ । ਅਤਕਨੀ ਸਬਦਾਦਿ ਤਵਨ ਕੇ ਦੀਜਰੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਚਤੁਰ ਪਹਿਚਾਨੀਐ । ਹੋ ਸੰਕਾ ਤਿਆਗ ਉਚਰੀਐ ਸੰਕ ਨ ਮਾਨੀਐ । ੧੧੯੬ ।

aril

aril manukhesani aad ucharn keejiai. atkani sabadad tavan kai deejariai.
Sakal tupak kai naam chatur pehchaniai. ho sanka tiaguchariai sank na maniai. (1196)

ਦੇਸਏਸਣੀ ਪਦ ਕੋ ਪ੍ਰਿਥਮ ਬਖਾਨੀਐ । ਅੰਤਿ ਅਰਦਨੀ ਸਬਦ ਤਵਨ ਕੇ ਠਾਨੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਚਤੁਰ ਲਹਿ ਲੀਜੀਐ । ਹੋ ਕਬਿਤੁ ਕਾਬਿ ਕੇ ਬੀਚ ਉਚਾਰਨ ਕੀਜੀਐ । ੧੧੯੭ ।
desaisani pad kai pritham bakhaniai. ant ardani sabad rtavan kai thaaniai.
Sakal tupak kai naam chatur leh leejiai. ho kabit kab kai beech ucharan keejiai. (1197)

ਜਨਪਦੇਸਣੀ ਆਦਿ ਉਚਾਰਨ ਕੀਜੀਐ । ਅੰਤਿਯੰਤਕਨੀ ਸਬਦ ਤਵਨ ਕੇ ਦੀਜੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਜਾਨ ਜੀਅ ਲੀਜੀਅਹਿ । ਹੋ ਚਹੀਅਹਿ ਠਵਰ ਜਹਾ ਸੁ ਤਹਾ ਤੇ ਦੀਜੀਅਹਿ । ੧੧੯੮ ।
janapdesani aad ucharan keejai. antyantakani sabad tavan kai deejiai.
Sakal tupak kai naam jaan jia leejieh. ho chehiah thavar jaha so taha te deejieh. (1198)

ਮਾਨਵੇਦ੍ਣੀ ਪਦ ਕੋ ਪ੍ਰਿਥਮ ਬਖਾਨੀਐ । ਅੰਤਯੰਤਕਨੀ ਪਦ ਕੋ ਬਹੁਰਿ ਪ੍ਰਮਾਨੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਜਾਨ ਤਿਹ ਚਿਤ ਮਹਿ । ਹੋ ਭੂਤ ਭਵਿਖ ਭਵਾਨ ਇਸੀ ਕਰ ਮਿਤ ਮਹਿ । ੧੧੯੯ ।
manvedaani pad kai pritham bakhaniai.
antyantakani pad ko bohar patrrmaniai.
Sakal tupak kai naam jaan the chit meh.
ho bhoot bhavikh bhavan isi kar mit meh. (1199)

ਲੋਕਏਦ੍ਣੀ ਆਦਿ ਉਚਾਰਨ ਕੀਜੀਐ । ਤਾ ਕੇ ਹਰਣੀ ਅੰਤਿ ਸਬਦ ਕੋ ਦੀਜੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਜਾਨ ਜੀਯ ਲੀਜੀਅਹਿ । ਹੋ ਰੈਨ ਦਿਵਸ ਸਭ ਮੁਖ ਤੇ ਭਾਖਯੋ ਕੀਜੀਅਹਿ । ੧੨੦੦ ।
laukaidarni aad ucharan keejiai.
ta ko harni ant sabad ko deejiai.
Sakal tupak kai naam jaan jieu leejieh.
ho raen divas sabh mukh tai bhakhiou keejieh. (1200)

ਚੌਪਈ

ਲੋਕਰਾਜਨੀ ਆਦਿ ਭਣਿਜੈ । ਅਰਿਣੀ ਸਬਦ ਅੰਤਿ ਤਿਹ ਦਿਜੈ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਲਹੀਜੈ । ਸਾਸਤ੍ ਸਿੰਮ੍ਰਿਤਨ ਮਾਨ ਕਹੀਜੈ । ੧੨੦੧ ।

Choupaiee

lokrajni aad bhanijai. arini sabad ant the dijai.
Sakal tupak kai naam leheejai. Sastar Simritan maan kaheejai. (1201)

aril

First use the word 'manukhuisani' (Raja's army), then add the word antkatni at the end. All the clever ones may take it as the name of tupak. Leaving aside any hesitation or doubts, use it freely. (1196)

First use the words 'desaisani' (army of the land's Raja), then in the end add the word 'ardani'. All well-read persons may accept it as the name of tupak, and use it in Kabits and poetry. (1197)

First use the word 'Janpadesani' (Raja's army) then in the end add the word 'antiyantakni'. All may Consider it in mind as the name of tupak. Then use it wherever one likes. (1198)

First use the word 'manvedarni' (army of the king). Then use the word 'antayantkani'. All should take it in mind as the name of tupak. Everyone in the present, past and future knows about it. (1199)

First use the word 'lokaindarani' then add at the end the word 'harni'. All may accept it in mind as the name of tupak. Then utter it day and night through the mouth. (1200)

Choupaiee

First use the word 'Lokrajni' (ruler's (national) army) then in the end, add the word arini. All may realize it as name of tupak. Then include it in Shastras and Sumritis. (1201)

ਦੇਸਸਨੀ ਰਵਣਨੀ ਭਾਖੋ । ਅੰਤਿ ਅੰਤਕਨੀ ਸਬਦਹਿ ਰਾਖੋ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਲਹੀਜੈ । ਸੁ ਕਬਿਜਨਨ ਕੇ ਸੁਨਤ ਭਨੀਜੈ । ੧੨੦੨ ।
desaisani ravani bhakho. ant antkani sabadeh rakho.
Sakal tupak kai naam leheejai. so kabjanan kai sunat bhaneejai. (1202)

ਥਿਰਾ ਭਾਖਿ ਇਸਣੀ ਪੁਨਿ ਭਾਖੋ । ਅੰਤਿ ਅੰਤਕਨੀ ਪਦ ਕਹੁ ਰਾਖੋ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਲਹੀਜੈ । ਸਾਸਤ੍ਰ ਸਿੰਮ੍ਰਤਨ ਮਾਝ ਭਣਿਜੈ । ੧੨੦੩ ।
thira bhakh isani pun bhakhai. ant antkani pad koh rakhai.
Sakal tupak kai naam leheejai. Sastar simratan majh bhanijai. (1203)

ਅੜਿਲ

ਪ੍ਰਿਥਮ ਕਾਮਪੀ ਇਸਣੀ ਸਬਦ ਬਖਾਨੀਐ । ਅੰਤਯੰਤਕਨੀ ਸਬਦ ਤਵਨ ਕੇ ਠਾਨੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਜਾਨ ਜੀਯ ਲੀਜੀਐ । ਹੋ ਸੰਕਾ ਤਿਆਗਿ ਨਿਸੰਕ ਉਚਾਰਨ ਕੀਜੀਐ । ੧੨੦੪ ।

aril

pritham kaspi isani sabad bakhaniai. antyantkani sabad tavan ko thaaniai.
Sakal tupak kai naam leejiai. ho sanka tiag nisank ucharan keejiai. (1204)

ਆਦਿ ਨਾਮ ਨਾਗਨ ਕੇ ਪ੍ਰਿਥਮ ਬਖਾਨੀਐ । ਪਿਤਨੀ ਇਸਣੀ ਅੰਤਿ ਤਵਨ ਕੇ ਠਾਨੀਐ ।
ਬਹੁਰਿ ਘਾਤਨੀ ਸਬਦ ਤਵਨ ਕੇ ਦੀਜੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਚਤੁਰ ਲਹਿ ਲੀਜੀਐ । ੧੨੦੫ ।
aad naam nagan kai pritham bakhaniai. pitani isni ant tavan kai thaniai.
bohar ghatani sabad tavan kai deejiai. ho sakal tupak kai naam chatur leh leejiai. (1205)

ਸਰਪ ਤਾਤਨੀ ਇਸਣੀ ਆਦਿ ਉਚਾਰੀਐ । ਤਾ ਕੇ ਮਥਨੀ ਅੰਤਿ ਸਬਦ ਕੋ ਡਾਰੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਚਤੁਰ ਲਹਿ ਲੀਜੀਐ । ਹੋ ਸਭ ਕਬਿਤਨ ਕੇ ਬਿਖੈ ਨਿਡਰੁ ਹੁਇ ਦੀਜੀਐ । ੧੨੦੬ ।
Sarap tatani isani aad uchariai.
ta kai mathani ant sabad ko darai.
Sakal tupak kai naam chatur leh leejiai.
ho sabh kabitan ko bikhai nidar hoiai deejiai. (1206)

ਇੰਦਏ'ਦ੍ਰਨੀ ਆਦਿ ਉਚਾਰਨ ਕੀਜੀਐ । ਮਥਨੀ ਤਾ ਕੇ ਅੰਤਿ ਸਬਦ ਕੋ ਦੀਜੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਜਾਨ ਜੀਯ ਲੀਜੀਅਹਿ । ਹੋ ਕਬਿਤ ਕਾਬਿ ਕੇ ਮਾਝ ਨਿਡਰ ਹੁਇ ਦੀਜੀਅਹਿ । ੧੨੦੭ ।
Indaindarni aad ucharan keejiai. mathani ta kai ant sabad ko deejiai.
Sakal tupak kai naam jaan jia leejieh. ho kabit kab kai majh nidar hoiai deejieh. (1207)

ਚੌਪਣੀ

ਦੇਵਦੇਵਣੀ ਆਦਿ ਉਚਰੀਐ । ਏਸਰ"ਤਕਨ ਪੁਨਿਪਦ ਧਰੀਐ ।
ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਲਹੀਐ । ਸੰਕ ਤਿਆਗ ਨਿਰਸੰਕ ਹੁਇ ਕਹਿਐ । ੧੨੦੮ ।
devdevani aad uchariai. aisrantakan punpad dhariai.
Sabh Sri naam tupak lai lehiai. Sunk tiag nirsank hoiai kehiai. (1208)

First use the word "desaisani ravani" (army duly trained by Raja), then add the word antkani in the end. All may take it as the name of tupak. O Poets ! Use it openely, so that others can hear it. (1202)

First use the word bira, then 'isni', then in the end add the word 'antkani'. All should accept it as the name of tupak Mention it in the Shastras and Smritis. (1203)

aril

First use the word ' Kaspi Isani' then add the word antkani in the end. This may be a accepted as the name of tupak. Use it unhesitatingly by ridding yourself of any doubts. (1204)

First use the word 'Nagin', then add the word 'pitni isni', followed by the word 'ghatni'. All the clever ones may accept it as the name of tupak. (1205)

First use the word "Sarap tatani", (land of snakes) isni, then in the end add the word mathani. All intellectuals ! Take it as the name of tupak ; use it in Kabits without hesitation. (1206)

First use the word Inderaindarni (land of Kashap the master of Inder), then add at the end the word 'mathani'. All may consider it in mind as the name of tupak. O Poets ! Use it in Kabits and poetry fearlessly. (1207)

Choupaiee

First use the word "dain devani" (land of Kashap), followed by the word 'aisrantakan'. All may know it as the name of tupak. Then use it without hesitation, by giving up any followers. (1208)

ਅੜਿਲ

ਸਕ੍ਤਾਤ ਅਰਿਣੀ ਸਬਦਾਦਿ ਬਖਾਨੀਐ । ਮਥਣੀਤਾਕੇ ਅੰਤਿ ਸਬਦ ਕੋ ਠਾਨੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਹੀਯੋ ਪਹਿਚਾਨੀਐ । ਹੋ ਕਥਾ ਬਾਰਤਾ ਭੀਤਰ ਨਿਡਰ ਬਖਾਨੀਐ । ੧੨੦੯ ।
Sakartat arini sabadad bakhania. mathani takai ant sabad ko thaaniai
Sakal tupak kai naam heeyai pehchaniai. ho katha barta bheetar nidar bakhaniai. (1209)

ਸਤਕ੍ਰਿਤੇਸਣੀ ਇਸਣੀ ਆਦਿ ਉਚਾਰੀਐ । ਤਾ ਕੇ ਅਰਿਣੀ ਅੰਤਿ ਸਬਦ ਕੋ ਡਾਰੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਜਾਨ ਜੀਯ ਲੀਜੀਐ । ਹੋ ਸਕਲ ਗੁਨਿਜਨਨ ਸੁਨਤ ਉਚਾਰਨ ਕੀਜੀਐ । ੧੨੧੦ ।
Satkritaisani isani aad uchariai. ta kai arini ant sabad ko dariai.
Sakal tupak kai naam jaan jia leejiai. ho sakal gunnjanan sunat ucharan keejiai. (1210)

ਚੌਪਈ

ਸਚੀਪਤਿਸਣੀ ਇਸਨੀ ਭਾਖੋ । ਮਥਣੀ ਸਬਦ ਅੰਤ ਕੋ ਰਾਖੋ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਲਹੀਜੈ । ਦੇਸ ਦੇਸ ਕਰਿ ਪ੍ਰਗਟ ਭਨੀਜੈ । ੧੨੧੧ ।
Choupaiee
Sachipateesani isni bhakhai. mathani sabad ant ko rakhai.
Sakal tupak kai naam leejiai. des des kar pargat bhaneejai. (1211)

ਅੜਿਲ

ਸੰਕਦ੍ਨਤਾਤਣੀ ਏਸਣੀ ਭਾਖੀਐ । ਮਥਣੀ ਤਾ ਕੇ ਅੰਤਿ ਸਬਦ ਕੋ ਰਾਖੀਐ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਚਿਤ ਮੈ ਚਤੁਰ ਪਛਾਨੀਐ । ਹੋ ਬਿਨਾ ਲਪਟ ਤਿਨ ਲਖੋ ਨ ਕਪਟ ਪ੍ਮਾਨੀਐ । ੧੨੧੨ ।
aril
Sakandrantatani esani bhakhiai.
mathani ta kai ant sabad ko rakhiai.
naam tupak kai chit mein chatur pachhaniai.
ho bina kapat tin lakhai na kapat parmaniai. (1212)

ਕਊਸਕੇਸਣੀ ਇਸਣੀ ਪ੍ਿਥਮ ਬਖਾਨਿ ਕੈ । ਮਥਣੀ ਤਾਕੇ ਅਘਤ ਸਬਦ ਕੈ ਠਾਨਿ ਕੈ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਚਤੁਰ ਪਹਿਚਾਨੀਐ । ਹੋ ਕਹੋ ਹਮਾਰੇ ਬਚਨ ਸਤਿ ਕਰਿ ਮਾਨੀਐ । ੧੨੧੩ ।
kouooskesani disni pritham bakhan kai.
mathani takai aghat sabad ko thaan kai.
Sakal tupak kai naam chatur pehchaniai.
ho kehai hamarai bachan sat kar maniai. (1213)

ਚੌਪਈ

ਬਾਸਵੇਸਣੀ ਆਦਿ ਭਣਿਜੈ । ਅੰਤਿ ਸਬਦ ਅਰਿਣੀ ਤਿਹ ਦਿਜੈ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਜੀਯ ਜਾਨੋ । ਸੰਕ ਤਿਆਗ ਨਿਰਸੰਕ ਬਖਾਨੋ । ੧੨੧੪ ।
Choupaiee
basvesani aad bhanijai. ant sabad arini the dijai.
naam tupak kai sab jieu janai. Sank tiag nirsank bakhano. (1214)

aril

First use the word "Sakar tat arini" (land of kaship, Inder's father), then add at the end the word mathani'. All may accept it at heart as the name of tupak. Use it fearlessely in discussions. (1209)

First use the word 'kirtesani isni', tthen at the end, all the word'arini'. All may accept it in the heart as the name of tupak. All the learned persons may use it on listening to it. (1210)

Choupaiee

First use the words "Sachi patisani isni" (land of Kashup. Inder's father) and add at the end the word 'mathani'. All may take it as the name of tupak. Then use it in home and foreign countries, with open mindedness. (1211)

aril

First use the word "Sakandran (Indra) tatani aisani", then in the end add the word 'mathani'. The clever persons may accept it as the name of tupak. Then use it without any ignouring, with examples. (1212)

First use the word "Kuooskesani isni" (army of Inder's master) then in the end add the word 'mathani'. All clever persons ! Take it as the name of tupak. Take my words for granted as perfect Truth. (1213)

Choupaiee

First use the word "Basvesani" (land of Inder's master) then in the end, add the word arini. Then all may accept it at heart as the name of tupak. Then explain it without any hesitation or doubts. (1214)

ਅੜਿਲ

ਬਰਹਾ ਇਸਨੀ ਅਰਿਨੀ ਆਦ ਬਖਾਨੀਐ । ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁ ਚਿਤ ਮੈ ਜਾਨੀਐ ।
ਸੰਕ ਤਿਆਗਿ ਨਿਰੰਕ ਉਚਾਰਨ ਕੀਜੀਐ । ਹੋ ਸਤਿ ਸੁ ਬਚਨ ਹਮਾਰੇ ਮਾਨੇ ਲੀਜੀਐ । ੧੨੧੫ ।

aril

barha isni arini add bakhaniai. sakal tupak kai naam so chit mein janiai.
sank tiag nirsank ucharan keejiai. ho Sat so bachan hamarai manai. (1215)

ਦੋਹਰਾ

ਮਘਵੈਸਰਨੀ ਇਸਰਨੀ ਪ੍ਰਿਥਮੈ ਪਦਿਹ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ' ਲੀਜੈ ਸੁਕਿਬ ਸੁ ਧਾਰ । ੧੨੧੬ ।

Dohra

maghvaisarni isarani prithimai padrh uchar.
naam tupak kai hoat hai leejeh sukab so dhar. (1216)

ਮਾਤਲੇਸਨੀ ਏਸਨੀ ਮਥਨੀ ਅੰਤਿ ਉਚਾਰ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਤ ਹੈ ਲੀਜਹਿ ਸੁਕਿਬ ਸੁ ਧਾਰ । ੧੨੧੭ ।
maatlesani aisani mathani ant uchar.
naam tupak kai hoat hai leejeh sukab so dhar. (1217)

ਚੌਪਈ

ਜਿਸਨਏਸਨੀ ਆਦਿ ਭਣਿਜੈ । ਇਸਨੀ ਮਥਨੀ ਅੰਤਿ ਕਹਿਜੈ ।
ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਲਹੀਐ । ਦੀਜੈ ਤਵਨ ਠਵਰ ਜਹ ਚਹੀਐ । ੧੨੧੮ ।

Choupaiee

jisanaisani aad bhanijai. isni mathani ant kehijai.
Sabh Sri naam tupak kai lehiai. deejai tavan thavar jeh chehiai. (1218)

ਅੜਿਲ

ਪ੍ਰਿਥਮ ਪੁਰੰਦਰ ਇਸਨੀ ਸਬਦ ਬਖਾਨੀਐ । ਇਸਨੀ ਮਥਨੀ ਪਦ ਕੋ ਬਹੁਰਿ ਪ੍ਰਮਾਨੀਐ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਜਾਨ ਜੀਯ ਲੀਜੀਅਹਿ । ਹੋ ਸੰਕ ਤਿਆਗ ਨਿਰਸੰਕ ਉਚਾਰਾਨ ਕੀਜੀਅਹਿ । ੧੨੧੯ ।

aril

pritham purandar isni sabad bakhaniai. isni mathani pad kai bohar parmaniai.
naam tupak kai sakal jaan leejiai. ho sank tiag nisank ucharan keejieh. (1219)

ਬਜ੍ਰਧਰਿਸਨੀ ਅਰਿਨੀ ਆਦਿ ਉਚਾਰੀਐ । ਨਾਮ ਤੁਪਕ ਕੇ ਚਿਤ ਮੈ ਚਤੁਰ ਬਿਚਾਰੀਐ ।
ਸੰਕ ਤਯਾਗ ਨਿਰਸੰਕ ਹੁਇ ਸਬਦ ਬਖਾਨੀਐ । ਹੋ ਕਿਸੀ ਸੁਕਬਿ ਕੀ ਕਾਨ ਮਨ ਮੈ ਆਨੀਐ । ੧੨੨੦ ।
bajardharisni arini aad uchariai.
naam tupak kai chit mein chatur bichariai.
sank tiag nirsank hoia sabad bakhaniai.
ho kisi sukab ki kaan man mein aniai. (1220)

aril

First use the word 'Barha (Inder) isni arini'. Consider it in mind as the name of tupak. Then use it without hesitation, leaving aside any doubts. Take it as solid truth.(1215)

Dohra

First use the word "maghvesarani isarnani". This represents the name of tupak. All the poets may accept it at heart. (1216)

First use the word "maatlesani" (land of Inder, the master of matal) then in the end, add the words "aisani mathani". This leads to the name of tupak. O Poets ! Keep it at heart. (1217)

Choupaiee

First use the word "Jisan (Inder) aisani", thenn in the end, add the words 'isni' mathani. All may consider it as the name of tupak. Use it, wherever required. (1218)

aril

First use the word "purander" (Inder) isni", then in the end, add the words "isni mathani". All may take it as the name of tupak in the mind. Use it without hesitation and ridding oneself of doubts. (1219)

First use the word "bajar dharisani arini". All the learned would accept it as the name of tupak. Ridding one of any doubts or hesitation use it. Do not mind any defects pointed out by a poet. (1220)

ਤੁਰਾਖਾੜ ਪਿਤਨੀ ਇਸਨੀ ਪਦ ਭਾਖੀਐ । ਅਰਿਨੀ ਤਾ ਕੇ ਅੰਤਿ ਸਬਦ ਕੋ ਰਾਖੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਹਯਿ ਪਹਿਚਾਨੀਅਹਿ । ਹੋ ਚਤੁਰ ਸਭਾ ਕੇ ਬੀਚ ਨਿਸੰਕ ਬਖਾਨੀਅਹਿ । ੧੨੨੧ ।
turkhar prithani isni pad bhakhiai.
arini ta kai ant sabad ko rakhiai.
Sakal tupak kai naam hiai pehchaniah.
ho chatur sabha kai beech nisank bakhaniaih. (1221)

ਇੰਦ੍ਰੇਨੀਇੰਦ੍ਰਾਨੀ ਆਦਿ ਬਖਾਨਿ ਕੈ । ਅਰਿਨੀ ਤਾ ਕੇ ਅੰਤਿ ਸਬਦ ਕੋ ਠਾਨਿ ਕੈ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਜਾਨ ਜੀਯ ਲੀਜੀਐ । ਹੋ ਕਬਿਤ ਕਾਬਿ ਕੇ ਬੀਚ ਨਿਡਰ ਹੁਇ ਦੀਜੀਐ । ੧੨੨੨ ।
IndraeniIndrani aad bakhan kai.
arini ta kai ant sabad ko thaan kai.
Sakal tupak kai naam jaan jia leejiai.
ho kabit kaab kai beech nidar hoiai deejiai. (1222)

ਉਚਸ੍ਰਿਵਾਇਸ ਏਸ ਏਸਨੀ ਭਾਖੀਐ । ਇਸਨੀ ਕਹਿ ਕੈ ਅਰਿਨੀ ਪਦ ਕੋ ਰਾਖੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਅਮਿਤ ਜੀਅ ਜਾਨੀਐ । ਹੋ ਸੰਕ ਤਿਆਗ ਨਿਰਸੰਕ ਹੁਇ ਸਦਾ ਬਖਾਨੀਐ । ੧੨੨੩ ।
uchsirvaies ais aisini bhakhiai.
isni keh kai arini pad ko rakhiai.
Sakal tupak kai naam amit jia janiai.
ho sank tiag nirsank hoiai sada bakhaniai. (1223)

ਹਯਨੀ ਇਸਨੀ ਇਸਨੀ ਇਸਨੀ ਭਾਖੀਐ । ਅਰਿਨੀ ਤਾ ਕੇ ਅੰਤਿ ਸਬਦ ਕੋ ਰਾਖੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਜਾਨ ਜੀਅ ਲੀਜੀਐ । ਹੋ ਨਿਡਰ ਸਭਾ ਕੇ ਮਾਝ ਉਚਾਰਨ ਕੀਜੀਐ । ੧੨੨੪ ।
heyani isni isni isni bhakhiai.
arini ta kai ant sabad ko rakhiai.
Sakal tupak kai naam jaan jia leejiai.
ho nidar sabha kai majh ucharan keejiai. (1224)

ਗਾਜਰਾਜ ਰਾਜਨਨੀ ਪ੍ਰਭਨੀ ਭਾਖਯਿ । ਮਥਨੀ ਤਾ ਕੇ ਅੰਤ ਸਬਦ ਕੋ ਰਾਖੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਜਾਨ ਜੀਅ ਲੀਜੀਐ ਹੋ ਯਾ ਕੇ ਭੀਤਰ ਭੇਦ ਨ ਨੈਕੁ ਹੂੰ ਕੀਜੀਐ । ੧੨੨੫ ।
gaajraj rajanani parbhani bhakhiai.
mathani ta kai ant sabad ko rakhiai.
Sakal tupak kai naam jaan jia leejiai.
ho ya kai bheetar bheid na naik hun keejiai. (1225)

ਅਸ੍ ਏਸ ਏਸਨੀ ਇਸਨੀ ਇਸਨੀ ਉਚਾਰੀਐ । ਤਾ ਕੇ ਮਥਨੀ ਅੰਤਿ ਸਬਦ ਕੋ ਡਾਰੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਜਾਨ ਜੀਅ ਲੀਜੀਐ । ਹੋ ਸੰਕ ਤਿਆਗਿ ਨਿਰਸੰਕ ਉਚਾਰਯੋ ਕੀਜੀਐ । ੧੨੨੬ ।
asav ais aisini isni isn uchariai.
ta kai mathani ant sabad ko dariai.
Sakal tupak kai naam jaan jia leejiai.
ho sank tiag nirsank uchariou keejiai. (1226)

First use the word "turakharr (Inder) pitani isni", then add the word 'arini' in the end. All may accept it at heart as the name of tupak. Then explain it in the congregation of learned persons without hesitation. (1221)

First use the words "Indrani Indraani" then at the end, add the word arini. Consider it in mind as the name of tupak. O Poets ! Use it in Kabits and poetry with no hesitation or doubts. (1222)

First use the words "Uchsirases (Inder) ais aisini", followed by isani, and then arini. All may take it in heart as the name of tupak. Then explain it without hesitation or doubts. (1223)

First use the word "heyani" (Raja of horses-Ucharsava), then add the words isni, isni, isni, then in the end add the word arini. All may accept it in mind as name of tupak. There is no doubt. (1224)

First use the words " gaajraj (Inder) rajnani prabhani", then in the end add the word 'mathani'. All may take it at heart as name of tupak. There should be no doubt.(1225)

First use the word asav ais (horse of Uchsarva) aisini isni isni isni, then in the end, add the word 'mathani'. All may accept it at heart as the name of tupak. Use it without any doubt or hesitation. (1226)

ਬਾਹਰਾਜ ਰਾਜਨਨੀ ਰਾਹਣਿ ਭਾਖੀਐ । ਅਰਿਨੀ ਤਾ ਕੇ ਅੰਤਿ ਸਬਦ ਕੋ ਰਾਖੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਹੀਯੋ ਪਹਿਚਾਨੀਐ । ਹੋ ਕਬਿਤ ਕਾਬਿ ਕੇ ਭੀਤਰ ਪ੍ਰਗਟ ਬਖਾਨੀਐ । ੧੨੨੭ ।
bahraj rajanini rajan bhakhiai.
arini ta kai ant sabad ko rakhiai.
Sakal tupak kai naam heyai pehchaniai.
ho kabit kaab kai bheetar pargat bakhaniai. (1227)

ਤੁਰੰਗ ਏਸਨੀ ਇਸਨੀ ਪ੍ਰਭਨੀ ਪ੍ਰਿਥਮ ਕਹਿ । ਸਤ੍ਰ ਸਬਦ ਕੇ ਅੰਤਿ ਤਵਨ ਕੋ ਬਹੁਰਿ ਗਾਹਿ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਜਾਨ ਜੀਅ ਲੀਜੀਐ । ਹੋ ਸਕਲ ਗੁਨਿਜਨਨ ਸੁਨਤ ਨਿਸੰਕ ਭਣੀਜੀਐ । ੧੨੨੮ ।
turang aisani isni prabhani pritham keh.
Satar sabad ko ant tavan ko bohar geh.
Sakal tupak kai naam jaan jia leejiai.
ho sakal gunnjanan sunat nisank bhaneejiai. (1228)

ਆਇਸ ਪਤਿ ਪਿਤਨੀ ਪਦ ਕਹੀਐ । ਇਸਨੀ ਅਰਿਨੀ ਸਬਦਹਿ ਲਹੀਐ ।
ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨੀਐ । ਕਬਿਤ ਕਾਬਿ ਕੇ ਭੀਤਰ ਭਨੀਐ । ੧੨੨੯ ।
aies pati pitani pad kehiai. isani arini sabadh lehiai.
Sabh Sri naam tupak kai janiai. Kabit kaab kai bheetar bhaniai. (1229)

ਬਾਜਰਾਜ ਕੇ ਸਭ ਹੀ ਨਾਮ ਬਖਾਨਿ ਕੈ । ਪ੍ਰਭਨੀ ਪਿਤਨੀ ਇਸਨੀ ਬਹੁਰਿ ਪਦ ਠਾਨਿ ਕੈ ।
ਅਰਿਨੀ ਭਾਖਿ ਤੁਪਕ ਕੇ ਨਾਮ ਪਛਾਨੀਐ । ਹੋ ਜਵਨ ਸਬਦ ਮੈ ਚਹੀਐ ਤਹੀ ਬਖਾਨੀਐ । ੧੨੩੦ ।
bajraj kai sabh hi naam bakhan kai.
prabhani pitani isni bohar pad thaan kai.
arini bhakh tupak kai naam pachhaniai.
ho javan sabad chehiai tehi bakhaniai. (1230)

ਹਸਤੀ ਏਸ ਪ੍ਰਭ ਪਿਤਨੀ ਗ੍ਰਭਨੀ ਭਾਖੀਐ । ਅਰਿਨੀ ਤਾ ਕੇ ਅੰਤਿ ਸਬਦ ਕੋ ਰਾਖੀਐ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਜਾਨ ਜੀਅ ਲੀਜੀਐ । ਹੋ ਜਵਨ ਕਵਿਤ ਮੈ ਚਹੋ ਸੁ ਪਦ ਤਹ ਦੀਜੀਐ । ੧੨੩੧ ।
hasti ais prabh pitani garabhani bhakhiai.
arini ta kai ant sabad ko rakhiai.
Naam tupak kai sakal jaan jia leejiai.
ho javan kavit mein rehai so pad the deejiai. (1231)

ਦੰਤਿ ਰਾਟ ਪ੍ਰਭ ਸੁਤਨੀ ਪਦ ਭਾਖਿ ਕੈ । ਅਰਿਨੀ ਤਾ ਕੇ ਅੰਤਿ ਸਬਦ ਕੋ ਰਾਖੀ ਕੈ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਚਤੁਰ ਜੀਅ ਜਾਨੀਐ । ਹੋ ਚਹੀਐ ਦੀਜੀਐ ਜਹਾ ਨ ਬ੍ਰਿਥਾ ਬਖਾਨੀਐ । ੧੨੩੨ ।
dant raat prabh sutni pad bhakh kai.
arini ta kai ant sabad ko rakh kai.
Sakal tupak kai naam jaan jia leejiai.
ho chehiai deejiai jaha na birtha bakhaniai. (1232)

First use the word 'bahraj (Inder) rajnani rajan', then add in the end the word arini. All may consider it in mind as tupak. The poets may use it freely in Kabits and poems.
(1227)

First use the word "turang aisani isni prabhani" then in the end, add the word Satar. All may Consider it as name of tupak. All learned ones may use it without hesitation.
(1228)

First use the word aies (bajar) pati pitani, then add the words "isni arini". All may accept it as name of tupak. Poets may use in Kabits and poetry without hesitation.
(1229)

First use the word baajraj in many ways, then add the words prabhani pritam isni followed by arini. Consider it as the name of tupak and use it wherever wanted.
(1230)

First use the word hasti ais (airavat) prabh prini garbhani, then in the end add the word 'arini'. All may accept it at heart as the name of tupak. Wherever one likes, use it in poetry.
(1231)

First use the words 'dait rat (airavat) prabhpit satani'; then add in the end add the word 'arini'. All may realize it as the name of tupak. All intelligent persons may take it as the name of tupak. Use it wherever required but do not waste unnecessarily.
(1232)

ਦੁਰਦ ਰਾਟ ਰਾਟਿਸਨੀ ਇਸਨੀ ਭਾਖੀਐ । ਅਰਿਨੀ ਤਾ ਕੇ ਅੰਤਿ ਸਬਦ ਕੋ ਰਾਖੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਜਾਨ ਜੀਅ ਲੀਜੀਐ । ਹੋ ਕਬਿਤ ਕਾਬਿ ਕੇ ਭੀਤਰ ਉਚਰਯੋ ਕੀਜੀਐ । ੧੨੩੩ ।
durad raat ratiesani isni bhakhiai. arini ta kai ant sabad ko rakhiai.
Sakal tupak kai naam jaan jia leejiai. ho kabit kaab ko bheetar uchriou keejiai. (1233)

ਦ੍ਰਿਪ ਇਸ ਇਸਨੀ ਮਥਨੀ ਆਦਿ ਭਨੀਜੀਐ । ਅਰਿਨੀ ਤਾ ਕੇ ਅੰਤਿ ਸਬਦ ਕੋ ਦੀਜੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਹਿਰਦੇ ਮਹਿ ਜਾਨੀਐ । ਹੋ ਚਹੋ ਸਬਦ ਤੁਮ ਜਹਾ ਨਿਡਰ ਤਹ ਠਾਨੀਐ । ੧੨੩੪ ।
divap is isni mathani aad bhaneejiai. arini ta kai ant sabad ko rakhiai.
Sakal tupak kai naam hirdai meh janiai, ho chaho sabad tum jaha nidar the thaaniai. (1234)

ਪਦਮੀ ਇਸ ਇਸਰਾਟਿਨ ਆਦਿ ਬਖਾਨੀਐ । ਅਰਿਨੀ ਤਾ ਕੇ ਅੰਤਿ ਸਬਦ ਕੋ ਠਾਨੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਚਤੁਰ ਪਹਿਚਾਨੀਅਹਿ । ਹੋ ਕਬਿਤ ਕਾਬਿ ਮਾਝ ਨਿਸੰਕ ਬਖਾਨੀਅਹਿ । ੧੨੩੫ ।
padmi iss israien aad bakhaniai. arini ta kai ant sabad ko thaaniai.
Sakal tupak kai naam chatur pehchaniai. ho kabit kaab majh nisank bakhanieh. (1235)

ਬਾਰਣੋ'ਦ੍ ਏ'ਦ੍ਨੀ ਇੰਦ੍ਨੀ ਆਦਿ ਕਹਿ । ਅਰਿਨੀ ਤਾ ਕੇ ਅੰਤਿ ਸਬਦ ਕੋ ਬਹੁਰ ਗਹਿ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸਤਿ ਕਰ ਜਾਨੀਐ । ਹੋ ਸੰਕਾ ਤਯਾਗਿ ਉਚਾਰ ਨ ਸੰਕਾ ਮਾਨੀਐ । ੧੨੩੬ ।
barnaidar aidarni inderani aad keh. arini ta kai ant sabad kai bohar geh.
Sakal tupak kai naam sat kar janiai. ho sanka tag uchar na sanka maniai. (1236)

ਬਯਾਲਹ ਪਤਿ ਪਤਨੀ ਪਦ ਪ੍ਰਿਥਮ ਕਹੀਜੀਐ । ਅਰਦਨ ਤਾ ਕੇ ਅੰਤ ਸਬਦ ਕੋ ਦੀਜੀਐ ।
ਅਮਿਤ ਤੁਪਕ ਕੇ ਨਾਮ ਚਤੁਰ ਜੀਅ ਜਾਨੀਅਹੁ । ਹੋ ਜਵਨ ਠਵਰ ਮੈ ਚਹੀਐ ਤਹੀ ਬਖਾਨੀਅਹੁ । ੧੨੩੭ ।
beyaleh pati patni pad pritham kehijiai.
ardan ta kai ant sabad ko deejiai.
amit tupak kai naam chatur jia janiahu.
ho javan thavan mein chehiai tehi bakhanioh. (1237)

ਇੰਭਸੇਸਨੀ ਇਸਨੀ ਇਸਨੀ ਭਾਖੀਐ । ਹੰਤ੍ਰੀ ਤਾ ਕੇ ਅੰਤ ਸਬਦ ਕੋ ਰਾਖੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਜਾਨ ਜੀਅ ਲੀਜੀਐ । ਹੋ ਕਬਿਤ ਕਾਬਿ ਕੇ ਮਾਝ ਨਿਡਰ ਹੁਇ ਦੀਜੀਐ । ੧੨੩੮ ।
inbhasaisani isni isni bhakhiai. hantri ta kai ant sabad ko rakhiai.
Sakal tupak kai naam jaan jia leejiai. ho kabit kabh kai majh nidar hoiai deejiai. (1238)

ਕੁੰਭੀਏਸ ਇਸ ਇਸਨੀ ਆਦਿ ਬਖਾਨੀਐ । ਇਸਨੀ ਅਰਿਨੀ ਅੰਤ ਤਵਨ ਕੇ ਠਾਨੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਲੀਜੀਅਹੁ ਜਾਨ ਕਰ । ਹੋ ਜੋ ਪੁਛੈ ਦੀਜੀਅਹੁ ਤਿਹ ਤੁਰਤ ਬਤਾਇ ਕਰ । ੧੨੩੯ ।
kumbhiais iss isni aad bakhaniai. isni arini ant tavan kai thaaniai.
Sakal tupak kai naam leejioh jaan kar. ho jo puchhai deejioh the turat bataie kar. (1239)

ਕੁੰਜਰੇਸ ਇਸ ਪਿਤਨੀ ਪ੍ਰਭਨੀ ਭਾਖੀਐ । ਹੰਤ੍ਰੀ ਤਾ ਕੇ ਅੰਤ ਸਬਦ ਕੋ ਰਾਖੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਜਾਨ ਜੀਅ ਲੀਜੀਐ । ਹੋ ਕਬਿਤ ਕਾਬਿ ਕੇ ਬੀਚ ਨਿਸੰਕ ਭਨੀਜੀਐ । ੧੨੪੦ ।
kunjres iss pitani prabhani bhakhiai. hantari ta kai ant sabad ko rakhiai.
Sakal tupak kai naam jaan jia leejiai. ho kabit kaab ke beech nisank bhaneejiai. (1240)

First use the word 'durad raat' (airvat) rattsani isni", then add in the end the word arini. All the persons may Consider it as the name of tupak. O Poets ! Use it in poetry. (1233)

First use the word "drip iss (airavat) isani mathani", then add in the end the word arini. All may accept it in heart as the name of tupak. Wherever wanted, use it fearlessly. (1234)

First use the words "padmi (airavat) iss isranin, then in the end add the word arini. All the clever persons may recognize it as the name of tupak. Then use it in Kabits and poetry without hesitation. (1235)

First use the words "barnaidar aidani isni", then in the end add the word arini. Then all persons may take it truthfully as name of tupak. Without any doubt use it unhesitatingly. (1236)

First use the word "beyaleh pati patni", then add in the end, the word 'ardini'. All persons may take it as name of tupak. Use it wherever required. (1237)

First use the word "imbhsaisani isni isni" then in the end, add the word 'hantri'. All may Consider it in mind as the name of tupak. Use it in poetry and Kabits unhesitatingly. (1238)

First use the word "Kumbhais iss isini" then in the end add the word "isni arini". All may accept it as name of tupak. Tell others quickly, whenever some one asks. (1239)

First use the word "Kunjros iss pitani" then in the end, add the word "hantari". All may Consider it as the name of tupak. Then use it without hesitation in poetry and kabits. (1240)

ਕਰੀਏ'ਦ੍ ਇੰਦ੍ਰਨੀ ਇੰਦ੍ਰਨੀ ਭਾਖੀਐ । ਪਤਿਨੀ ਤਾ ਕੇ ਅੰਤਿ ਸਬਦ ਕੋ ਰਾਖੀਐ ।
ਅਰਿ ਕਹਿ ਨਾਮ ਤੁਪਕ ਕੇ ਲੇਹੁ ਪਛਾਨਿ ਕੈ । ਹੋ ਕਬਿਤ ਕਾਬਿ ਕੇ ਬੀਚ ਦੀਜੀਅਹੁ ਜਾਨਿ ਕੈ । ੧੨੪੧ ।
kariendar indarani inderani bhakhiai. patini ta kai ant sabad ko rakhiai.
ari keh naam tupak kai leho pachhan kai. ho kabit kaab kai beech deejioh jaan kai. (1241)

ਤਰੁ ਅਰਿ ਪ੍ਰਭੁ ਪ੍ਰਭੁ ਪ੍ਰਭਨੀ ਆਦਿ ਬਖਾਨੀਐ । ਅਰਿਨੀ ਤਾ ਕੇ ਅੰਤਿ ਸਬਦ ਕੋ ਠਾਨੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਜਾਨ ਜੀਅ ਲੀਜੀਐ । ਹੋ ਜਹ ਜਹ ਚਹੀਐ ਸਬਦ ਤਹੀ ਤੇ ਦੀਜੀਐ । ੧੨੪੨ ।
tar ari prabh prabh prabhani aad bakhaniai arini ta kai ant sabad ko thaaniai.
Sakal tupak kai naam jaan jia leejiai. ho jeh jeh chehiai tehi tai deejiai. (1242)

ਸਉਡਿਸਇਸ ਇਸ ਇਸਨੀ ਆਦਿ ਬਖਾਨਿ ਕੈ । ਅਰਿਨੀ ਤਾ ਕੇ ਅੰਤ ਸਬਦ ਕੋ ਠਾਨੀ ਕੈ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਜੀਅ ਜੀਅ ਲੀਜੀਐ । ਹੋ ਯਾ ਕੇ ਭੀਤਰ ਭੇਦ ਨੈਕੁ ਨਹੀ ਕੀਜੀਐ । ੧੨੪੩ ।
Soudisis iss isni aad bakhan kai. arini ta kai ant sabad ko thaan kai.
Sakal tupak kai naam jaan jia leejiai. ho ya ko bheetar bheid naik nehi keejiai. (1243)

ਸਿੰਧੁਰੇਸ ਇਸ ਪਿਤ ਕਹਿ ਪ੍ਰਭਨੀ ਭਾਖੀਐ । ਅਰਿਨੀ ਤਾ ਕੇ ਅੰਤਿ ਸਬਦ ਕੋ ਰਾਖੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਜਾਨ ਜੀਅ ਲੀਜੀਐ । ਹੋ ਕਬਿਤ ਦੋਹਰਨ ਮਾਝ ਨਿਡਰ ਹੁਇ ਦੀਜੀਐ । ੧੨੪੪ ।
Sindhrais iss pit keh prabhani bhakhiai. arini ta kai ant sabad ko rakhiai.
Sakal tupak kai naam jaan jia leejiai. ho kabit dehran majh nidar hoiai deejiai. (1244)

ਅਨਕਪੇ'ਦ੍ ਇੰਦ੍ਰਨੀ ਇੰਦ੍ਰਨੀ ਭਾਖੀਐ । ਇਸਨੀ ਅਰਿਨੀ ਅੰਤਿ ਸਬਦ ਕੋ ਰਾਖੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਜਾਨ ਜੀਅ ਲੀਜੀਐ । ਹੋ ਸੁ ਕਬਿ ਸਭਾ ਕੇ ਬੀਚ ਉਚਾਰਨ ਕੀਜੀਐ । ੧੨੪੫ ।
anakpander indarni inderani bhakhiai. isni arini ant sabad ko rakhiai.
Sakal tupak kai naam jaan jia leejiai. ho so kab sabha kai beech ucharan keejiai. (1245)

ਨਾਗਿਨਾਹਿ ਨਾਹਿ ਇਸਨਿ ਏਸਨੀ ਭਾਖੀਐ । ਮਥਨੀ ਤਾ ਕੇ ਅੰਤ ਸਬਦ ਕੋ ਰਾਖੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਚਤੁਰ ਜੀਅ ਜਾਨੀਐ । ਹੋ ਪੁਸਤਕ ਪੋਥਨਿ ਮਾਝ ਨਿਸੰਕ ਬਖਾਨੀਐ । ੧੨੪੬ ।
naginahai neh isan aisani bhakhiai. mathani ta kai ant sabad ko rakhiai.
Sakal tupak kai naam chatur jia janiai. ho pustak pothan majh nisank bakhaniai. (1246)

ਹਰਿਪਤਿ ਪਤਿ ਪਤਿ ਪਤਿਨੀ ਆਦਿ ਭਣੀਜੀਐ । ਅਰਿਨੀ ਤਾ ਕੇ ਅੰਤਿ ਸਬਦ ਕੋ ਦੀਜੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਚਤੁਰ ਜੀਅ ਜਾਨੀਐ । ਹੋ ਕਬਿਤ ਕਾਬਿ ਕੋ ਮਾਝ ਨਿਸੰਕ ਬਖਾਨੀਐ । ੧੨੪੭ ।
harpati pati pati patini aad bhanijiai. arini ta kai ant sabad ko deejiai.
Sakal tupak kai naam chatur jia janiai. ho kabit kaab kai majh nisank bakhaniai. (1247)

ਚੌਪਈ

ਗਜਪਤਿ ਨ੍ਰਿਪਨੀ ਨ੍ਰਿਪਨਿ ਭਣਿਜੈ । ਨ੍ਰਿਪਨੀ ਅਰਿਨੀ ਪੁਨਿ ਪਦ ਦਿਜੈ ।
ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਲਹੀਐ । ਦੋਹਾ ਮਾਝ ਚਉਪਈ ਕਹੀਐ । ੧੨੪੮ ।

Choupaiee

gajpat nripani nripan bhanijai. nripani arini pun pad dijai.
Sabh Sri naam tupak kai lehiai. deha majh choupaiee kehiai. (1248)

First use the word "Karaiendar indarani Indarani", then add in the end the word 'patini' followed by 'ari'. Recognize it as the name of tupak. Then use it freely in poetry and Kabits. (1241)

First use the words tar ari prabh prabh prabhani, and add 'arini in the end. All may take it as the name of tupak, and use it wherever required. (1242)

First use the word "Soudisis iss isini", then in the end add the word 'arini'. All may take it as the name of tupak. There is no difference whatsoever. (1243)

First use the word 'Sindhurais iss pit', followed by the word prabhani, then in the end, add the word 'arini'. All may Consider it at heart, as the name of tupak. Then use it without hesitation in Kabits and Dohras. (1244)

First use the word "anakpainder indarani indarani", then add the words isni arini, in the end. Then accept it in mind as the name of tupak. O Poets ! Use it in meetings. (1245)

First use the word "naginaeh nahe isni aisani', then in the end add the word mathani'. All intellectuals ! Consider it as name of tupak in the heart and explain it fully in books and pothis. (1246)

First use the word "har pati pati pati patini" then in the end, add the word arini. All clever persons ! Consider it as name of tupak. Then use it without hesitation in Kabit and poetry. (1247)

Choupaiee

First use the word "gajpat nripani nripan", then add the words "nripani arini". All may accept it as name of tupak. Then use it in Dohras and Choupaiee. (1248)

ਅੜਿਲ

ਸਾਵਜ ਨ੍ਰਿਪ ਨ੍ਰਿਪ ਨ੍ਰਿਪਤਿ ਨ੍ਰਿਪਣਨੀ ਭਾਖੀਐ । ਅਰਿਣੀ ਤਾ ਕੇ ਅੰਤ ਸਬਦ ਕੋ ਰਾਖੀਐ ।
ਅਮਿਤ ਤੁਪਕ ਕੇ ਨਾਮ ਜਾਨ ਜੀਅ ਲੀਜੀਐ । ਹੋ ਕਬਿਤ ਕਾਬਿ ਕੇ ਮਾਝ ਉਚਾਰਯੋ ਕੀਜੀਐ । ੧੨੪੯ ।

aril

savaj nrip nrip nripati nripanani bhakhiai. arini ta kai ant sabad ko rakhiai.
amit tupak kai naam jaan jia leejiai. ho kabit kaab kai majh uchariou keejiai. (1249)

ਚੌਪਈ

ਆਦਿ ਸਬਦ ਮਾਤੰਗ ਭਣੀਜੈ । ਚਾਰ ਬਾਰ ਨ੍ਰਿਪ ਪਦ ਕੋ ਦੀਜੈ ।
ਅਰਿਣੀ ਤਾ ਕੇ ਅੰਤਿ ਬਖਾਨਹੁ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨਹੁ । ੧੨੫੦ ।

Choupaiee

aad sabad matung bhanijai. char bar nrip pad ko deejai.
arini ta kai ant bakhanoh. Sabh Sri naam tupak kai janoh. (1240)

ਆਦਿ ਗਯੰਦਨ ਸਬਦ ਉਚਰੀਐ । ਚਾਰ ਬਾਰ ਨ੍ਰਿਪ ਸਬਦਹਿ ਕੋ ਧਰੀਐ ।
ਅਰਿਣੀ ਸਬਦ ਬਹੁਰਿ ਤਿਹ ਦਿਜੈ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਲਹਿ ਲਿਜੈ । ੧੨੫੧ ।
aad geyandan sabad uchariai. char bar nrip sabadeh dhariai.
arini sabad bohar the dijai. Naam tupak kai sabh leh lijai. (1251)

ਬਾਜ ਸਬਦ ਕੋ ਪ੍ਰਿਥਮ ਭਣੀਜੈ । ਚਾਰ ਬਾਰ ਨ੍ਰਿਪ ਸਬਦ ਧਰੀਜੈ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਪਛਾਨੋ । ਯਾ ਮੈ ਭੇਦ ਰਤੀਕੁ ਨ ਜਾਨੋ । ੧੨੫੨ ।
baaj sabad kai pritham bhaneejai. char bar nrip sabad dhareejai.
Sakal tupak kai naam pachhano. Ya mein bheid ratiku na jano. (1252)

ਬਾਹ ਸਬਦ ਕੋ ਆਦਿ ਉਚਰੀਐ । ਚਾਰ ਬਾਰ ਨ੍ਰਿਪ ਸਬਦਹਿ ਧਰੀਐ ।
ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਲਹੀਐ । ਚਹੀਐ ਜਿਹ ਠਾ ਤਿਹ ਠਾ ਕਹੀਐ । ੧੨੫੩ ।
bah sabad ko aad uchariai. char bar nrip sabad dhariai.
sabh sri naam tupak kai lehiai. chehiai jeh na the na kehiai. (1253)

ਤੁਰੰਗ ਸਬਦ ਕੋ ਆਦਿ ਉਚਾਰੋ । ਚਾਰ ਬਾਰ ਨ੍ਰਿਪ ਪਦ ਕਹੁ ਡਾਰੋ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਲਹੀਜੈ । ਰੁਚੈ ਜਹਾ ਤਿਹ ਠਵਰ ਭਣੀਜੈ । ੧੨੫੪ ।
turang sabad ko aad ucharo. char bar nrip pad koh dar.
Sakal tupak kai naam lehijai. ruchai jaha teh thavar bhanijai. (1254)

ਹੈ ਪਦ ਮੁਖ ਤੇ ਆਦਿ ਬਖਾਨੋ । ਚਾਰ ਬਾਰ ਨ੍ਰਿਪ ਸਬਦਹਿ ਠਾਨੋ ।
ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਲਹਿਜੈ । ਕਬਿਤ ਕਾਬਿ ਕੇ ਮਾਝ ਭਣਿਜੈ । ੧੨੫੫ ।
hai pad mukh tai aad bakhano. char bar nrip sabadeh thaanai .
naam tupak kai sakal leheejai. Kabit kaab kai majh bhanijai. (1255)

aril

First use the words "Savaj nrip nrip nripat, nripanani, then in the end, add the word 'arini'. This may be considered as name of tupak. Then use it in poetry and kabits. (1249)

Choupaiee

First use the word "Matung (elephant) then add four times the word nrip followed by the word arini in the end. All may take it as the name of tupak. (1250)

First use the word "gayandan", then add the word 'nrip' four times, followed at the end by the word arini. All may realize it as the name of tupak. (1251)

First use the word "baaj", then add four time the word 'nrip'. This may be taken by all as the name of tupak. These should be no doubt about it. (1252)

First utter the word 'bah', then add the word nrip four times. All may take it as the name of tupak, and use it wherever wanted. (1253)

First use the word 'turang', then add the word of nrip four times. All may Consider it as the name of tupak. Wherevere you like , use it. (1254)

First use the word 'hain' (large horse), then add the word nrip four times. This may be taken by all as the name of tupak. Use it in poetry and Kabits. (1255)

ਥਰੀ ਸਬਦ ਕੋ ਆਦਿ ਭਣਿਜੈ । ਚਾਰ ਬਾਰ ਨ੍ਰਿਪ ਸਬਦ ਕਹਿਜੈ ।
ਅੰਰਿ ਪਦ ਤਾ ਕੇ ਅੰਤਿ ਬਖਾਨੋ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਪਛਾਨੋ । ੧੨੫੬ ।
thari sabad ko aad bakhanoh. char bar nrip sabad kehijai.
ari pad ta kai ant bakhano. naam tupak kai sakal pachhano. (1256)

ਦੇਵ ਸਬਦ ਕਹੁ ਆਦਿ ਬਖਾਨਹੁ । ਨ੍ਰਿਪ ਪਦ ਤੀਨ ਬਾਰ ਪੁਨਿ ਠਾਨਹੁ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਬਹੁਰਿ ਭਣਿਜੈ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਲਹੀਜੈ । ੧੨੫੭ ।
dev sabad koh aad bakhanoh. nrip pad teen baar pun thaanoh.
Satar sabad ko bohar bhanijai. naam tupak kai sakal lehijai. (1257)

ਅਮਰ ਸਬਦ ਕਹੁ ਆਦਿ ਉਚਾਰਹੁ । ਨ੍ਰਿਪ ਪਦ ਤੀਨ ਬਾਰ ਪੁਨਿ ਡਾਰਹੁ ।
ਅਰਿ ਕਹਿ ਨਾਮ ਤੁਪਕ ਕੇ ਲੀਜੈ । ਕਬਿਤ ਕਾਬਿ ਕੇ ਭੀਤਰ ਦੀਜੈ । ੧੨੫੮ ।
amar sabad koh aad ucharoh. nrip pad teen baar pun daroh.
ari keh naam tupak kai leejai. kabit kaab kai bheetar deejai. (1258)

ਨ੍ਰਿਜਰ ਸਬਦ ਕੋ ਆਦਿ ਉਚਰੀਐ । ਨ੍ਰਿਪ ਪਦ ਤੀਨ ਬਾਰ ਪੁਨਿ ਧਰੀਐ ।
ਅਰਿ ਕਹਿ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨਹੁ । ਸੰਕ ਛਾਡਿ ਨਿਰਸੰਕ ਬਖਾਨਹੁ । ੧੨੫੯ ।
nirjar sabad ko aad uchariai. nrip pad teen baar pun dhariai.
ari keh naam tupak kai janoh. Sank chhad nisank bakhanoh. (1259)

ਬਿਬੁਧ ਸਬਦ ਕੋ ਆਦਿ ਭਣੀਜੈ । ਤੀਨ ਬਾਰ ਨ੍ਰਿਪ ਸਬਦ ਧਰੀਜੈ ।
ਰਿਪੁ ਕਹਿ ਨਾਮ ਤੁਪਕ ਕੇ ਲਹੀਅਹਿ । ਸੰਕਾ ਤਿਆਗਿ ਸਭਾ ਮੈ ਕਹੀਅਹਿ । ੧੨੬੦ ।
bibudh sabad ko aad bhanijai. teen baar nrip sabad dhareejai.
rip keh naam tupak kai lehiai. Sanka tiag sabha mein kehiaih. (1260)

ਸੁਰ ਪਦ ਆਦਿ ਸਬਦ ਕੋ ਧਾਰੀਐ । ਤੀਨ ਬਾਰ ਨ੍ਰਿਪ ਪਦ ਕਹੁ ਡਾਰੀਐ ।
ਅਰਿ ਪਦ ਤਾ ਕੇ ਅੰਤਿ ਬਖਾਨੋ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨੋ । ੧੨੬੧ ।
Sur pad aad sabad ko dhariai. teen bar nrip pad koh dariai.
ari pad ta kai ant bakhano. sabh sri naam tupak kai jano. (1261)

ਸੁਮਨ ਸਬਦ ਕੋ ਆਦਿ ਬਖਾਨਹੁ । ਤੀਨ ਬਾਰ ਨਾਇਕ ਪਦ ਠਾਨਹੁ ।
ਅਰਿ ਪਦ ਤਾ ਕੇ ਅੰਤਿ ਭਣਿਜੈ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਲਹਿਜੈ । ੧੨੬੨ ।
suman sabad ko aad bakhanoh. teen bar naiek pad thaanoh.
ari pad ta kai ant bhanijai. naam tupak kai sakal lehijai. (1262)

ਆਦਿ ਸਬਦ ਤ੍ਰਿਦਿਵੇਸ ਬਖਾਨੋ । ਤੀਨ ਬਾਰ ਨ੍ਰਿਪ ਪਦਹਿ ਪ੍ਰਮਾਨੋ ।
ਅਰਿ ਪਦ ਤਾ ਕੇ ਅੰਤਿ ਭਣਿਜੈ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਲਹਿ ਲੀਜੈ । ੧੨੬੩ ।
aad sabad tridivais bakhano. teen bar nrip padeh parmano.
ari pad ta kai ant bhaneejai. sabh sri naam tupak leh leejai. (1263)

First use the word 'bari' (land), then add the word nrip four times, followed at the end by the word 'ari'. All may Consider it as tupak. (1256)

First use the word 'dev', then add the word nrip three times to it, followed at the end by the word 'Satar', all may accept it as the name of tupak. (1257)

First use the word 'amar', followed by the word nrip, stated three times, then by adding word 'arini' to it, it leads to the name of tupak. Then this can be used in Kabits and poetry. (1258)

First use the word 'nirjar' (god) then add the word 'nrip' three times, followed by the word 'ari', it leads to the name of tupak. Then use it without any hesitation. (1259)

First use the word 'bibudh' (god) then add the word 'nrip' three times, followed by the word rip. Then explain it in the meeting without any doubt. (1260)

First use the word 'Sur', then add the word nrip three times, followed at the end by the word 'ari'. All may Consider it as name of tupak. (1261)

First use the word 'Suman' (god) then add thte word 'naiek' three times, followed by the word 'ari' in the end. This results in tupak. (1262)

First use the word 'tridivais' (King of heavens (swarg) Inder) then add the word nrip three times, followed by word 'ari'. All may Consider it as the name of tupak. (1263)

ਬ੍ਰਿਦਾਰਕ ਸਬਦਾਦਿ ਉਚਾਰਹੁ । ਤੀਨ ਬਾਰ ਨਾਇਕ ਪਦ ਡਾਰਹੁ ।
ਅਰਿ ਪਦ ਅੰਤਿ ਤਵਨ ਕੇ ਦੀਜੋ । ਨਾਮ ਤੁਪਕ ਕੇ ਸਭ ਲਹਿ ਲੀਜੋ । ੧੨੬੪ ।
birdarak sabadad ucharoh. teen bar niek pad daroh.
ari pad ant tavan kai deejai. naam tupak kai sabh leh leejai. (1264)

ਗਤਿ ਬਿਵਾਨ ਸਬਦਾਦਿ ਬਖਾਨਹੁ । ਤੀਨ ਬਾਰ ਪਤਿ ਪਦਿਹਿ ਪ੍ਰਮਾਨਹੁ ।
ਅਰਿ ਪਦ ਅੰਤਿ ਤਵਨ ਕੇ ਕਹੀਐ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਲਹੀਐ । ੧੨੬੫ ।
gati bivan sabadad bakhanoh. teen bar pati padhi parmanoh.
ari pad ant tavan kai kehiai. sabh sri naam tupak kai lehiai. (1265)

ਅੜਿਲ

ਅੰਮ੍ਰਿਤੇਸ ਸਬਦਾਦਿ ਉਚਾਰਨ ਕੀਜੀਐ । ਤੀਨ ਬਾਰ ਪਤਿ ਸਬਦ ਤਵਨ ਕੇ ਦੀਜੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਪੁਨਿ ਤਾ ਕੇ ਅੰਤਿ ਬਖਾਨੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਚਤੁਰ ਜੀਅ ਜਾਨੀਐ । ੧੨੬੬ ।

aril

amrites sabadad ucharan keejiai. teen bar pati sabad tavan kai deejiai.
Satar sabad pun ta kai ant bakhaniai. ho sakal tupak kai naam chatur jia janiai. (1266)

ਮਧੁ ਪਦ ਮੁਖ ਤੇ ਪ੍ਰਿਥਮੈ ਨੀਕੇ ਭਾਖੀਐ । ਤੀਨ ਬਾਰ ਪਤਿ ਸਬਦ ਤਵਨ ਕੇ ਰਾਖੀਐ ।
ਅਰਿ ਕਹਿ ਨਾਮ ਤੁਪਕ ਕੇ ਚਤੁਰ ਪਛਾਨੀਐ । ਹੋ ਜਹ ਜਹ ਚਹੀਐ ਸਬਦ ਨਿਸੰਕ ਬਖਾਨੀਐ । ੧੨੬੭ ।
madhpad mukh tai prithmai neekai bhakhiai.
teen bar pati sabad tavan kai rakhiai.
ari keh naam tupak kai chatur pachhaniai.
ho jeh jeh chehiai sabad nisank bakhaniai. (1267)

ਸੁਧਾ ਸਬਦ ਕੋ ਆਦਿ ਉਚਾਰਨ ਕੀਜੀਐ । ਨ੍ਰਿਪ ਪਦ ਤਾ ਕੇ ਅੰਤਿ ਬਾਰ ਤ੍ਰੈ ਦੀਜੀਐ ।
ਰਿਪੁ ਪਦ ਭਾਖਿ ਤੁਫੰਗ ਨਾਮ ਜੀਅ ਜਾਨੀਐ । ਹੋ ਸੁ ਕਬਿ ਚਉਪਈ ਮਾਝ ਨਿਸੰਕ ਬਖਾਨੀਐ । ੧੨੬੮ ।
Sudha sabad ko aad ucharan keejiai. nrip pad ta kai ant baar trai deejiai.
rip pad bhakh tufang naam jia janiai. ho so kab choupaiee majh nisank bakhaniai. (1268)

ਸਬਦ ਪਯੁਖ ਸੁ ਮੁਖ ਤੇ ਪ੍ਰਿਥਮ ਉਚਾਰੀਐ । ਤੀਨ ਬਾਰ ਨ੍ਰਿਪ ਸਬਦ ਅੰਤਿ ਤਿਹ ਡਾਰੀਐ ।
ਰਿਪੁ ਪਦ ਭਾਖਿ ਤੁਪਕ ਨਾਮ ਲਹੀਜੀਐ । ਹੋ ਸੁ ਕਬਿ ਦੋਹਰਾ ਮਾਹਿ ਨਿਡਰ ਹੁਇ ਦੀਜੀਐ । ੧੨੬੯ ।
Sabad payukh so mukh tai pritham uchariai. teeh baar nrip sabad ant the dariai.
rip pad bhakh tupak naam lehijiai. ho so kab dohra mahai nidar hoiai deejiai. (1269)

ਅਸੁਦਾ ਸਬਦ ਸੁ ਮੁਖ ਤੇ ਆਦਿ ਉਚਾਰਿ ਕੈ । ਤੀਨ ਬਾਰ ਨ੍ਰਿਪ ਸਬਦ ਤਵਨ ਕੇ ਡਾਰਿ ਕੈ ।
ਰਿਪੁ ਕਹਿ ਨਾਮ ਤੁਪਕ ਕੇ ਚਤੁਰ ਬਿਚਾਰੀਐ । ਹੋ ਛੰਦ ਸੋਰਠਾ ਮਾਹਿ ਨਿਸੰਕ ਉਚਾਰੀਐ । ੧੨੭੦ ।
asudha sabad so mukh tai aad ucharhai teeh baar nrip sabad tavan kai dar kai.
rip keh naam tupak kai chatur bichariai. ho chhand Sortha mahai nisank uchariai. (1270)

First use the word 'brindarak' (god) then add the word 'naiek' three times followed at the end by the word 'ari'. All may take it as the name of tupak. (1264)

First use the word 'gat bivan', (then add the word pati three times, then followed by the word 'ari' Consider it as the name of tupak. (1265)

aril

First use the word 'amritais' (god) then add the word pati three times followed at the end by the word 'Satar'. All learned persons may Consider it as tupak at heart.(1266)

First use the word 'madhu' (amrit) with the mouth clearly, then add the word pati three times followed by word 'ari'. Then recognize it as name of tupak. Then use it unhesitatingly wherever wanted. (1267)

First use the word 'Sudha' then in the end add the word nrip three times followed by the word rip, which leads to the name of tufang. O Poets ! Use it in Choupaiee freely. (1268)

First utter the word 'payukh' with the mouth, then add the word nrip three times, followed by the word rip and keep it as name of tupak. O Poets ! Use it in dohras fearlessly. (1269)

First utter the word 'asudha' (amrit) witth the mouth, then add the word nrip three times, followed by the word rip. Consider it as the name of tupak. Use it in Chhand and Sortha without hesitation. (1270)

ਪ੍ਰਿਥਮ ਪ੍ਰਾਣਦਾ ਪਦ ਕੋ ਸੁ ਕਬਿ ਬਖਾਨੀਐ । ਚਾਰ ਬਾਰ ਨ੍ਰਿਪ ਸਬਦ ਤਵਨ ਕੇ ਠਾਨੀਐ ।
ਅਰਿ ਕਹਿ ਨਾਮ ਤੁਪਕ ਕੇ ਹ੍ਰਿਦੈ ਪਛਾਨੀਐ । ਹੋ ਸੁਧਨਿ ਸਵੈਯਾ ਭੀਤਰ ਨਿਡਰ ਬਖਾਨੀਐ । ੧੨੭੧ ।
pritham pranda pad ko so kab bakhaniai.
chaar baar nrip sabad tavan ko thaaniai.
ari keh naam tupak kai hirdai pachhaniai.
ho sudhan savaiya bheetar nidar bakhaniai. (1271)

ਜੀਵਦਤ ਪਦ ਪ੍ਰਿਥਮ ਉਚਾਰਨ ਕੀਜੀਐ । ਚਾਰ ਬਾਰ ਨ੍ਰਿਪ ਸਬਦਹਿ ਅਮੀਤ ਭਣੀਜੀਐ ।
ਅਰਿ ਕਹਿ ਨਾਮ ਤੁਪਕ ਕੇ ਹ੍ਰਿਦੈ ਪਛਾਨ ਲੈ । ਹੋ ਕਹੀ ਹਮਾਰੀ ਆਜ ਹ੍ਰਿਦੇ ਪਹਿਚਾਨ ਲੈ । ੧੨੭੨ ।
jeevdat pad pritham ucharan keejiai.
chaar baar nrip sabadeh ant bhanijiai.
ari keh naam tupak kai hirdai pachhan lai.
ho kehi hamari aaj hirdai pehchan lai. (1272)

ਚੌਪਈ

ਬਪੁਦਾ ਪਦ ਕੋ ਪ੍ਰਿਥਮ ਉਚਾਰਹੁ । ਚਾਰ ਬਾਰ ਨਾਇਕ ਪਦ ਡਾਰਹੁ ।
ਸਤ੍ਰ ਸਬਦ ਕੇ ਬਹੁਰਿ ਭਣਿਜੈ । ਨਾਮ ਤੁਪਕ ਸਭ ਲਹਿ ਲਿਜੈ । ੧੨੭੩ ।

Choupaiee

bapuda pad kai pritham ucharoh. chaar baar naiek pad daroh.
Satar sabad kai bohar bhanijai. naam tupak sabh leh leejai. (1273)

ਬਹੁਰਿ ਦੋਹਦਾ ਸਬਦ ਬਖਾਨੋ । ਚਾਰ ਬਾਰ ਪਤਿ ਸਬਦ ਪ੍ਰਮਾਨੋ ।
ਅਰਿ ਕਹਿ ਨਾਮ ਤੁਪਕ ਕੇ ਲਹੀਐ । ਝੂਲਾ ਛੰਦ ਬੀਚਿ ਹਸਿ ਕਹੀਐ । ੧੨੭੪ ।
bohar dehada sabad bakhano. chaar baar pati sabad parmano.
ari keh naam tupak ko lehiai. jhoola chhand beech hass kehiai. (1274)

ਪ੍ਰਾਣਦਤ ਪਦ ਪ੍ਰਿਥਮ ਭਣਿਜੈ । ਚਾਰ ਬਾਰ ਨ੍ਰਿਪ ਸਬਦ ਧਰੀਜੈ ।
ਅਰਿ ਪਦ ਤਾ ਕੇ ਅੰਤਿ ਬਖਾਨਹੁ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨਹੁ । ੧੨੭੫ ।
prandat pad pritham bhaneejai. chaar baar nrip sabad dhareejai.
ari pad ta kai ant bakhano. sabh sri naam tupak kai janoh. (1275)

ਅੜਿਲ

ਜਰਾ ਸਬਦ ਕਹੁ ਮੁਖ ਮੋ ਆਦਿ ਬਖਾਨੀਐ । ਰਿਪੁ ਕਹਿ ਨ੍ਰਿਪ ਪਦ ਬਾਰ ਚਾਰ ਫੁਨ ਠਾਨੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਤ੍ਰ ਕੇ ਅੰਤਿ ਬਖਾਨਿ ਕੈ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਲੀਜੀਐ ਜਾਨਿ ਕੈ । ੧੨੭੬ ।

aril

jara sabad koh mukh sai aad bakhaniai. rip keh nrip pad bar chaar phun thaaniai.
Satar sabad ko ta kai ant bakhan kai. ho sakal tupak kai naam leejiai jaan kai. (1276)

O Poets ! First use the word 'Pranda' (amrit), then add the word nrip four times, followed by the word ari. Thus Consider it at heart as the name of tupak. Then remember to use it fearlessely in Swaiyyas. (1271)

First use the word 'jeevdut' (amrit), then add at the end the word 'nrip' four times, followed by the word ari. Thus (recognize) take it at heart as the name of tupak and take it to heart, what I have said today. (1272)

Choupaiee

First use the word 'bapuda', (amrit), then add the word 'naiek', four times, followed by the word 'Satar'. All may Consider it as the name of tupak. (1273)

Then use the word 'dehda' (amrit), and add the word ' pati' four times to it, followed by the word 'ari'. Thus it will lead to the name of tupak. Then use it with pleasure in Jhoola Chhand. (1274)

Then use the word 'prandat' (amrit) then add the word 'nrrip' four times, followed by the word 'ari' at the end. All should Consider it as the name of tupak. (1275)

aril

First utter the word Jara with the mouth, then add the word rip, followed by the word nrip, spoken four times. Then at the end, add the word Satar. All may Consider it as the name of tupak. (1276)

ਪ੍ਰਿਥਮ ਬ੍ਰਿਧਤਾ ਸਬਦ ਉਚਾਰਨ ਕੀਜੀਐ । ਸਤ੍ਰ ਸਬਦ ਕੋ ਤਾ ਕੇ ਅੰਤਿ ਭਨੀਜੀਐ ।
ਬਹੁਰਿ ਸਤ੍ਰ ਪਦ ਤਿਹ ਉਪਰੰਤਿ ਬਖਾਨੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਚਤੁਰ ਚਿਤ ਜਾਨੀਐ । ੧੨੭੭ ।
pritham bridhata sabad ucharan keejiai. Satar sabad ko ta kai ant bakhaniai.
bohar satar pad teh uprant bakhaniai. ho sakal tupak kai naam chatur chit janiai. (1277)

ਚੌਪਈ

ਜਰਾ ਸਬਦ ਕਹੁ ਆਦਿ ਉਚਰੀਐ । ਹਰਿ ਪਦ ਅੰਤਿ ਤਵਨ ਕੇ ਧਰੀਐ ।
ਅਰਿ ਪਦ ਮੁਖ ਤੈ ਬਹੁਰਿ ਬਖਾਨੋ । ਨਾਮ ਤੁਪਕ ਕੇ ਹੋਇ ਪ੍ਰਮਾਨੈ । ੧੨੭੮ ।

Choupaiee

Jara sabad koh aad uchariai. har pad ant tavan kai dhariai.
ari pad mukh tai bohar bakhanai. naam tupak kai hoiai parmanai. (1278)

ਅੜਿਲ

ਆਲਸ ਸਬਦ ਸੁ ਮੁਖ ਤੇ ਆਦਿ ਬਖਾਨੀਐ । ਚਾਰ ਬਾਰ ਨ੍ਰਿਪ ਸਬਦ ਸੁ ਰਹਿ ਕਹਿ ਠਾਨੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਜਾਨ ਜੀਅ ਲੀਜੀਐ । ਹੋ ਛੰਦ ਪਾਧੜੀ ਮਾਝ ਨਿਡਰ ਹੋਇ ਦੀਜੀਐ । ੧੨੭੯ ।

aril

alass sabad so mukh tai aad bakhaniai. chaar baar nrip sabad so har keh taaniai.
Sakal tupak kai naam jaan jia leejiai. ho chhand padharri majh nidar hoiai deejiai. (1279)

ਤਰੁਨ ਦੰਤ ਪਦ ਮੁਖ ਤੇ ਆਦਿ ਬਖਾਨੀਐ । ਅਰਿ ਕਹਿ ਨ੍ਰਿਪ ਪਦ ਬਾਰ ਚਾਰ ਪੁਨਿ ਠਾਨੀਐ ।
ਅਰਿ ਕਹਿ ਨਾਮ ਤੁਪਕ ਕੇ ਹ੍ਰਿਦੈ ਬਖਾਨੀਅਹਿ । ਹੋ ਛੰਦ ਰੁਆਲਾ ਬਿਖੈ ਨਿਡਰ ਹੁਇ ਠਾਨੀਅਹਿ । ੧੨੮੦ ।
tarun dant pad mukh tai aad bakhaniai.
ari keh nrip pad baar char pun thaaniai.
ari keh naam tupak kai hirdai bakhaniai.
ho chhand Ruaala bikhai nidar hoiai thaaniaih. (1280)

ਜੋਬਨ"ਤ ਅਤੰਕ ਪਦ ਪ੍ਰਿਥਮ ਉਚਾਰੀਐ । ਚਾਰ ਬਾਰ ਨ੍ਰਿਪ ਸਬਦ ਤਵਨ ਪਰ ਡਾਰੀਐ ।
ਅਰਿ ਕਹਿ ਨਾਮ ਤੁਪਕ ਕੇ ਚਤੁਰ ਪਛਾਨੀਐ । ਹੋ ਛੰਦ ਚਉਪਈ ਮਾਹਿ ਨਿਸੰਕ ਬਖਾਨੀਐ । ੧੨੮੧ ।
jobnant antak pad pritham uchariai.
chaar bar nrip sabad tavan par dariai.
ari keh naam tupak kai chatur pachhaniai.
ho chhand choupaiee mahai nisank bakhaniai. (1281)

ਤਰੁਨ ਦੰਤ ਅਰਿ ਸਬਦ ਸੁ ਮੁਖ ਤੇ ਭਾਖੀਐ । ਚਤੁਰ ਬਾਰ ਨ੍ਰਿਪ ਸਬਦ ਤਵਨ ਕੇ ਰਾਖੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਜਾਨ ਜੀਅ ਲੀਜੀਐ । ਹੋ ਸੁਧਨਿ ਦੋਹਰਾ ਮਾਹਿ ਨਿਡਰ ਹੁਇ ਦੀਜੀਐ । ੧੨੮੨ ।
tarun dant ari sabad so mukh tai bhakhiai.
chatur bar nrip sabad tavan kai rakhiai.
Sakal tupak kai naam jaan jia leejiai.
ho sudhan dohra mahai nidar hoiai deejiai. (1282)

First use the word 'bridhata', then at the end add the word 'Satar', followed by Satar again. All the clever persons may take it in heart as the name of tupak. (1277)

Choupaiee

First use the word jara, then add at the end, the word har, followed by the word 'ari', spoken with mouth. This may be Considered as the name of tupak. (1278)

aril

First utter with the mouth the word alaas, then add the word nrip four times followed by the word 'har'. All may accept it as the name of tupak. Use it in padri Chhand without any hesitation. (1279)

First use the word 'tarun dant' (old age which destroys youth) then add the word ari, followed by the word nrip repeated four times. Then add the word 'ari' and in the heart accept the name of tupak. Use it in Ruala Chhand without fear. (1280)

First use the word "Jebnant antak", then in it add the word 'nrip' four times, followed by the word ari. Then it should be taken as the name of tupak, and use it in "Choupaiee Chhand" without any hesitation. (1281)

First utter the word with the mouth :tarun dant ari" then add the word nrip four times with it. Consider it in mind as the name of tupak and use it in dohra fearlessly. (1282)

ਜੋਬਨਾਰਿ ਅਰਿ ਪਦ ਕੋ ਆਦਿ ਬਖਾਨੀਐ । ਚਾਰ ਬਾਰ ਨ੍ਰਿਪ ਸਬਦ ਤਵਨ ਕੇ ਠਾਨੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਅੰਤਿ ਤਵਨ ਕੇ ਭਾਖੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਚਤੁਰ ਚਿਤਿ ਰਾਖੀਐ । ੧੨੮੩ ।
Jobnaar ari pad ko aad bakhaniai.
chaar bar nrip sabad tavan ko thaaniai.
satar sabad ko ant tavan kai bhakhiai.
ho sakal tupak kai naam chatur chit rakhiai. (1283)

ਚਤੁਰਥ ਅਵਸਤਾ ਅਰਿ ਪਦ ਆਦਿ ਬਖਾਨੀਐ । ਚਤੁਰ ਬਾਰ ਨ੍ਰਿਪ ਸਬਦ ਤਵਨ ਕੇ ਠਾਨੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਕੋ ਅੰਤਿ ਸੁ ਬਹੁਰਿ ਬਖੀਨ ਕੈ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਲੀਜੀਐ ਜਾਨਿ ਕੈ । ੧੨੮੪ ।
chaturath avastha ari pad bakhainai.
chatur baar nrip sabad tavan kai thaanai.
satar sabad ko ant so bohar bakhan kai.
ho sakal tupak kai naam leejiai jaan kai. (1284)

ਜਸਪਾਸੀ ਕੇ ਨਾਮਨ ਆਦਿ ਉਚਾਰੀਐ । ਹਰਿ ਕਹਿ ਨ੍ਰਿਪ ਪਦ ਬਾਰ ਚਾਰ ਫੁਨਿ ਡਾਰੀਐ ।
ਸੁ ਕਬਿ ਤੁਪਕ ਕੇ ਨਾਮ ਭਾਖ ਅਰਿ ਲੀਜੀਐ । ਹੋ ਸੁਧਨਿ ਸਵੈਯਾ ਮਾਝ ਨਿਡਰ ਹੁਇ ਦੀਜੀਐ । ੧੨੮੫ ।
Jaspasi kai naman aad uchariai.
har keh nrip pad bar chaar phun dariai.
so kab tupak kai naam bhakh ari leejiai.
ho sudhan swaiyya majh nidar hoiai deejiai. (1285)

ਅਰਬਲਾਰਿ ਅਰਿ ਆਦਿ ਉਚਾਰਨ ਕੀਜੀਐ । ਚਾਰ ਬਾਰ ਪਤਿ ਸਬਦ ਤਵਨ ਕੇ ਦੀਜੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਜਾਨ ਜੀਅ ਲੀਜੀਅਹਿ । ਹੋ ਛੰਦ ਕੁੰਡਰੀਆ ਮਾਹਿ ਸੰਕ ਤਜਿ ਦੀਜੀਅਹਿ । ੧੨੮੬ ।
arablaar ari aad ucharan krrjiai. char baar pati sabad tavan kai deejiai.
Sakal tupak kai naam jaan jia leejiai. ho chhand kundaria mahai sank taj deejeh. (1286)

ਆਰਜਾਰਿ ਅਰਿ ਆਦਿ ਉਚਾਰਨ ਕੀਜੀਐ । ਚਾਰ ਬਾਰ ਨ੍ਰਿਪ ਪਦ ਕੋ ਬਹੁਰਿ ਭਨੀਜੀਐ ।
ਅਰਿ ਕਹਿ ਨਾਮ ਤੁਪਕ ਕੇ ਚਤੁਰ ਪਛਾਨੀਐ । ਹੋ ਛੰਦ ਝੂਲਨਾ ਮਾਹਿ ਨਿਸੰਕ ਬਖਾਨੀਐ । ੧੨੮੭ ।
aarjar ari aad ucharan keejiai.
char baar nrip pad kai bohar bhaneejiai.
ari keh naam tupak kai chatur pachhaniai.
ho chhand jhoolna mahai nisank bakhania. (1287)

ਦੇਹਬਾਸੀ ਅਰਿ ਹਰਿ ਪਦ ਆਦਿ ਭਨੀਜੀਐ । ਚਾਰ ਬਾਰ ਨ੍ਰਿਪ ਸਬਦ ਸੁ ਬਹੁਰਿ ਕਹੀਜੀਐ ।
ਅਰਿ ਕਹਿ ਨਾਮ ਤੁਪਕ ਕੇ ਚਤੁਰ ਬਿਚਾਰੀਐ । ਹੋ ਛੰਦ ਅੜਿਲ ਕੇ ਮਾਹਿ ਨਿਡਰ ਕਹਿ ਡਾਰੀਐ । ੧੨੮੮ ।
derabasi ari har pad aad bhaneejia.
char bar nrip sabad so bohar kehejiai.
ari keh naam tupak kai chatur bichariai.
ho chhand aril kai mahai nidar keh dariai. (1288)

First use the word 'Jebnar ari', then add to it the word nrip four time, followed by the word 'Satar'. All learned persons may Consider it as the name of tupak. (1283)

First use the word "Chatruth avastha" (old age) alongwith the word 'ari', then add the word 'nrip' four times, followed at the end by the word 'Satar'. All may Consider it as 'tupak'. (1284)

First repeat the words 'Jampasi', then add the word 'hhar', and add 'nrip' four times. O Poets ! At the end, use the word ari, and it would lead to the name of tupak. Then use it in Swaiyyas unhesitatingly. (1285)

First use the word 'arabalar' (age-enemy and friend) ari, then add the word 'pati' four times. All may Consider it at heart as the name of tupak. Then use it in Kundria Chhand without hesitation. (1286)

First use the word 'arjar (death) ari', then add the word 'nrip' four times, followed by the word 'ari'. Then wise persons may recognize it as the name of tupak, and use it without hesitation in 'Jhoola Chhand'. (1287)

First use the word 'dehbasi' (life) "ari har" then add the word nrip four times ; followed by the word 'ari'. All the learned ones may thtink it as the name of tupak. Then use it in aril Chhand without hesitation. (1288)

ਬਪੁਬਾਸੀ ਅਰਿ ਅਰਿ ਸਬਦਾਦਿ ਬਖਾਨੀਐ । ਚਾਰ ਬਾਰ ਨ੍ਰਿਪ ਸਬਦ ਤਵਨ ਕੇ ਠਾਨੀਐ ।
ਅਰਿ ਕਹਿ ਨਾਮ ਤੁਪਕ ਕੇ ਚਤੁਰ ਪਛਾਨੀਐ । ਹੋ ਛੰਦ ਚੰਚਰੀਆ ਮਾਹਿ ਨਿਸੰਕ ਪ੍ਰਮਾਨੀਐ । ੧੨੮੯ ।
bapubasi ari ari sabadad bakhaniai.
chaar bar nrip sabad tavan ko thaaniai.
ari keh naam tupak kai chatur pachhaniai.
ho chhand chancharia mahai nisank parmaniai. (1289)

ਤਨਬਾਸੀ ਅਰ ਹਰਿ ਕੋ ਆਦਿ ਬਖਾਨਿ ਕੈ । ਚਾਰ ਬਾਰ ਨ੍ਰਿਪ ਸਬਦ ਤਵਨ ਕੇ ਠਾਨੀ ਨੈ ।
ਅਰਿ ਕਹਿ ਨਾਮ ਤੁਪਕ ਕੇ ਚਤੁਰ ਪਛਾਨੀਐ । ਹੋ ਕਰਹੁ ਉਚਾਰਨ ਤਹਾ ਜਹਾ ਜੀਅ ਜਾਨੀਐ । ੧੨੯੦ ।
tanbasi ari kar kai aad bakhan kai.
chaar bar nrip sabad tavan ko thaan nai.
ari keh naam tupak kai chatur pachhaniai.
ho karoh ucharoh taha jaha jia janiai. (1290)

ਅਸੁਰ ਸਬਦ ਕੋ ਆਦਿ ਉਚਾਰਨ ਕੀਜੀਐ । ਪਿਤ ਕਹਿ ਨ੍ਰਿਪ ਪਦ ਅੰਤਿ ਤਵਨ ਕੇ ਦੀਜਐ ।
ਅਰਿ ਕਹਿ ਨਾਮ ਤੁਪਕ ਕੇ ਚਤੁਰ ਪਛਾਨੀਐ । ਹੋ ਨਿਡਰ ਬਖਾਨੋ ਤਹਾ ਜਹਾ ਜੀਅ ਜਾਨੀਐ । ੧੨੯੧ ।
asur sabad ko aad ucharan keejiai.
pit keh nrip pad ant tavan kai deejiai.
ari keh naam tupak kai chatur pachhaniai.
ho nidar bakhano taha jaha jia janiai. (1291)

ਰਾਛੰਸਾਰਿ ਪਦ ਮੁਖ ਤੇ ਆਦਿ ਬਖਾਨੀਅਹੁ । ਚਾਰ ਬਾਰ ਪਤਿ ਸਬਦ ਤਵਨ ਕੇ ਠਾਨੀਅਹੁ ।
ਅਰਿ ਕਹਿ ਨਾਮ ਤੁੰਪਕ ਕੇ ਚਿਤ ਮੈ ਜਾਨ ਲੈ । ਹੋ ਜੋ ਪੂਛੈ ਤੁਹਿ ਆਇ ਨਿਸੰਕ ਬਤਾਇ ਦੈ । ੧੨੯੨ ।
rachhsar pad mukh tai aad bakhanioh.
char bar pati sabad tavan kai thaanioh.
ari keh naam tupak kai chit mein jaan lai.
ho jo puchhai tuhai aie nisank bataie dai. (1292)

ਦਾਨਵਾਰਿ ਪਦ ਮੁਖ ਤੇ ਸੁਘਰਿ ਪ੍ਰਿਥਮ ਉਚਰਿ । ਚਾਰ ਬਾਰ ਨ੍ਰਿਪ ਸਬਦ ਤਵਨ ਕੇ ਅੰਤਿ ਧਰੁ ।
ਅਰਿ ਕਹਿ ਨਾਮ ਤੁਪਕ ਕੇ ਚਤੁਰ ਪਛਾਨ ਲੈ । ਹੋ ਸੁ ਕਬਿ ਮਭਾ ਕੇ ਮਾਝ ਨਿਡਰ ਹੁਇ ਰਾਖ ਦੈ । ੧੨੯੩ ।
daanvar pad mukh tai sughar pritham uchar.
char bar nrip sabad tavan kai ant dhar.
ari keh naam tupak kai chatur pachhan lai.
ho so kab sabha ko majh nidar hoiai rakh dai. (1293)

ਅਮਰਾਰਦਨ ਅਰਿ ਆਦਿ ਸੁ ਕਬਿ ਉਚਾਰਿ ਕੈ । ਤੀਨ ਬਾਰ ਨ੍ਰਿਪ ਸਬਦ ਅੰਤਿ ਤਿਹ ਡਾਰਿ ਕੈ ।
ਅਰਿ ਕਹਿ ਨਾਮ ਤੁਪਕ ਕੇ ਸਕਲ ਸੁਧਾਰ ਲੈ । ਹੋ ਪੜਯੋ ਚਹਤ ਤਿਹ ਨਰ ਕੋ ਤੁਰਤ ਸਿਖਾਇ ਲੈ । ੧੨੯੪ ।
amrardan ari aad so kab uchar kai.
teen baar nrip sabad ant the dar kai.
ari keh naam tupak kai sakal sudhar lai.
ho pariou chehat the nar kai turat sakhai lai. (1294)

First use the word 'bakhubasi' (life) "ari ari" then add the word nrip four times, followed by the word 'ari'. Recognize it as the name of tupak. Then use it freely in Chancharia Chhand. (1289)

First use the word 'asur', then add the word pit and at the end the word nrip, followed by the word 'ari'. Then recognize it as the name of tupak, and use it as and when required. (1290)

First use the word 'asur', then add the word 'pit' and at the end the word nrip, followed by the word ari. Then all wise persons may accept it as name of tupak, and use it wherever it is required. (1291)

First use the word 'rachhsar', then add to it the word 'pati' four times, followed by the word 'ari'. Then take it in heart as the name of tupak. Then tell openly to anyone who wants to know. (1292)

First use the word 'daanvar' (enemy of demons) then in the end, add the word 'nrip' four times, followed by the word 'ari'. Then recognize it as the name of tupak. O Poets! Use it freely in the meeting. (1293)

O Poets ! First use the word "amrardan (demon) ari", then add at the end the word 'nrip' three times, followed by the word 'ari'. Then take it as the name of tupak. If someone wants to learn it, then teach him immediately. (1294)

ਸਕ੍ ਸਬਦ ਕਹੁ ਆਦਿ ਉਚਾਰਨ ਕੀਜੀਐ । ਅਰਿ ਅਰਿ ਕਹਿ ਪਤਿ ਚਾਰ ਬਾਰ ਪਦ ਦੀਜੀਐ ।
ਸਤ੍ ਸਬਦ ਕਹੁ ਤਾ ਕੇ ਅੰਤਿ ਬਖਾਨੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਚਤੁਰ ਜੀਅ ਜਾਨੀਐ । ੧੨੯੫ ।
Sakar sabad koh aad ucharan keejiai. ari ari keh pati chaar bar pad deejiai.
Satar sabad koh ta kai ant bakhaniai. ho Sakal tupak kai naam chatur jia janiai. (1295)

ਸਤ ਕ੍ਰਿਤ ਅਰਿ ਅਰਿ ਆਦਿ ਉਚਾਰਨ ਕੀਜੀਐ । ਚਾਰ ਬਾਰ ਨ੍ਰਿਪ ਸਬਦ ਤਵਨ ਕੇ ਦੀਜੀਐ ।
ਸਤ੍ ਸਬਦ ਕੋ ਤਾ ਕੇ ਅੰਤਿ ਬਖਾਨਿ ਕੈ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਲੀਜੀਅਹੁ ਜਾਨਿ ਕੈ । ੧੨੯੬
Sat kirat ari ari aad ucharan keejiai. Char bar nrip sabad tavan ko deejiai.
Satar sabad koh ta kai ant bakhan kai. ho Sakal tupak kai naam leejioh jaan kai. (1296)

ਸਚੀ ਪਤਿਰਿ ਅਰਿ ਆਦਿ ਸਬਦ ਕਹੁ ਭਾਖਿਐ । ਚਾਰ ਬਾਰ ਨ੍ਰਿਪ ਸਬਦ ਤਵਨ ਕੇ ਰਾਖੀਐ ।
ਅਰਿ ਕਹਿ ਨਾਮ ਤੁਪਕ ਕੇ ਚਤੁਰ ਪਛਾਨੀਐ । ਹੋ ਛੰਦ ਝੂਲਨਾ ਮਾਝ ਨਿਸੰਕ ਬਖਾਨੀਐ । ੧੨੯੭ ।
Sachi patiri ari aad sabad koh bhakhiai.
char bar nrip sabad tavan ko rakhiai.
ari keh naam tupak kai chatur pachhaniai.
ho chhand jhoolana majh nisank bakhaniai. (1297)

ਸਕ੍ਰਦਨ ਅਰਿ ਰਿਪੁ ਪਦ ਆਦਿ ਬਖਾਨਿ ਕੈ । ਤੀਨ ਬਾਰ ਨ੍ਰਿਪ ਪਦ ਕਹਹੁ ਬਹੁਰਿ ਪ੍ਰਮਾਨਿ ਕੈ ।
ਸਤ੍ ਸਬਦ ਕਹਿ ਨਾਮ ਤੁਪਕ ਕੇ ਜਾਨੀਐ । ਹੋ ਝੂਲਾ ਛੰਦਨ ਮਾਝ ਨਿਸੰਕ ਬਖਾਨੀਐ । ੧੨੯੮ ।
Sakarraadan ari rip pad aad bakhan kai.
teen bar nrip pad koh bohar parman kai.
Satar sabad keh naam tupak kai janiai.
ho jhoola chhandan majh nisank bakhaniai. (1298)

ਆਦਿ ਸਬਦ ਪੁਰਹੂਤਰਿ ਉਚਾਰਨ ਕੀਜੀਐ । ਅਰਿ ਕਹਿ ਪਿਤਨੀਸ ਅਰਿ ਪਦ ਬਹੁਰਿ ਭਨੀਜੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਚਤੁਰ ਲਹਿ ਲੀਜੀਐ । ਹੋ ਸੁਘਰ ਸੋਰਠਾ ਮਾਝਿ ਨਿਡਰ ਹੁਇ ਦੀਜੀਐ । ੧੨੯੯ ।
aad sabad purhutar ucharan keejiai. ari keh pitnis ari pad bohar bhaneejiai.
Sakal tupak kai naam chatur leh leejiai. ho sughar sortha majh nidar hoiai deejiai. (1299)

ਬਾਸਵਾਰਿ ਅਰਿ ਆਦਿ ਉਚਾਰਨ ਕੀਜੀਐ । ਪਿਤਨੀ ਇਸਨੀ ਅਰਿਨੀ ਅੰਤਿ ਭਨੀਜੀਐ ।
ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਚਤੁਰ ਜੀਅ ਜਾਨੀਐ । ਹੋ ਛੰਦ ਦੋਹਰਾ ਮਾਹਿ ਨਿਸੰਕ ਬਖਾਨੀਐ । ੧੩੦੦ ।
basvar ari aad ucharan keejiai. pitani isni arini ant bhaneejiai.
Sakal tupak kai naam chatur jia janiai. ho chhand dohra mahai nisank bakhaniai. (1300)

ਆਦਿ ਬ੍ਰਿਤਹਾ ਅਰਿ ਅਰਿ ਪਦਹਿ ਪ੍ਰਮਾਨਿ ਕੈ । ਤੀਨ ਬਾਰ ਇਸ ਸਬਦ ਤਵਨ ਕੇ ਠਾਨਿ ਕੈ ।
ਰਿਪੁ ਪੁਨਿ ਠਾਨ ਤੁਪਕ ਕੇ ਨਾਮ ਪਛਾਨ ਲੈ । ਹੋ ਪੜਿ ਚਾਹਤ ਜੋ ਨਰ ਤਿਹ ਭੇਦ ਬਤਾਇ ਦੈ । ੧੩੦੧ ।
aad biratahа ari ari padeh parman kai.
teen baar iss sabad tavan kai thaan kai.
rip pun thaan tupak kai naam pachhan lai.
ho parriou chahat jo nar the bheid bataie dai. (1301)

First use the word 'Sakar' (Inder), then add the words 'ari ari', followed by the word 'pati' four times. Then again add at the end the word 'Satar'. O (learned) thoughtful persons ! Consider this in the mind as the name of tupak. (1295)

First use the word 'Sat Kirat (Inder) ari ari', then add the word nrip for times in it, followed at the end by the word 'Satar'. All may Consider this as the name of tupak. (1296)

First use the word 'Sachi peter' (the demon enemy of Indra) 'ari', and then add the word 'nrip' four times, followed by the word 'ari'. O clever persons ! Recognize it as the name of tupak. This may be used unhesitatingly in 'Jhoolna Chhand'. (1297)

First use the word 'Sakardav ari rip', then add the word 'nrip' three times in it, followed by the word 'Satar'. This may be taken as the name of tupak. This may be used in "Jhula Chhand' without any hesitation or doubt. (1298)

First use the word "parhuntar" (demons-enemies of Inder), then add the word ari, followed by the words 'pitnees ari'. All clever persons may Consider it as the name of tupak. Then use it in Sortha Chhand with cleverness. (1299)

First use the word 'baswar' (demons-enemies of Inder) 'ari', then in the end, add the words "pitni isni arini". All the clever persons may Consider it as the name of tupak. This may be used in the Dohra Chhand without any fear. (1300)

First use the word "biratha (Inder) ari ari" then add the word 'iss' three times, followed by the word rip.. This may be taken as the name of tupak. If someone wants to learn, give him the secrets. (1301)

ਮਘਵ''ਤਕ ਅਰਿ ਆਦਿ ਸਬਦ ਕੋ ਭਾਖੀਐ । ਤੀਨ ਬਾਰ ਨ੍ਰਿਪ ਪਦਹਿ ਤਵਨ ਕੇ ਰਾਖੀਐ ।
ਰਿਪੁ ਕਹਿ ਨਾਮ ਤੁਪਕ ਕੇ ਸੁਘਰ ਲਹੀਜੀਐ । ਹੋ ਕਥਾ ਕੀਰਤਨ ਮਾਝਿ ਨਿਸੰਕ ਭਣੀਜੀਐ । ੧੩੦੨ ।
maghvantak ari aad sabad ko bhakhiai.
teen baar nrip padeh tavan kai rakhiai.
rip keh naam tupak kai sughar leejiai.
ho katha kirtan majh nisank bhaneejiai. (1302)

ਮਾਤਲੇਸ੍ ਅਰਿ ਸਬਦਾਹਿ ਆਦਿ ਬਖਾਨਿ ਕੈ । ਤੀਨ ਬਾਰ ਨ੍ਰਿਪ ਸਬਦ ਤਵਨ ਕੇ ਠਾਨਿ ਕੈ ।
ਸਤ੍ਰ ਸਬਦ ਫੁਨਿ ਤਾ ਕੇ ਅੰਤਿ ਉਚਾਰੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਮਤ ਸੰਭਾਰੀਐ । ੧੩੦੩ ।
matlesar ari sabadeh aad bakhan kai.
teen baar nrip sabad tavan kai thaan kai.
Satar sabad phun ta kai ant uchariai.
ho sakal tupak kai naam sumat sambhariai. (1303)

ਜਿਸਨ''ਤਕ ਅੰਤਕ ਸਬਦਾਦਿ ਉਚਾਰੀਐ । ਤੀਨ ਬਾਰ ਪਦ ਰਾਜ ਤਵਨ ਕੇ ਡਾਰੀਐ ।
ਅਰਿ ਪੁਨਿ ਤਵਨੈ ਅੰਤਿ ਅਬਦ ਕੇ ਦੀਜੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਘਰ ਲਹਿ ਲੀਜੀਐ । ੧੩੦੪ ।
Jisnatank antak sabadad uchariai. teen baar pad raj tavan kai dariai.
ari pun tavnai ant sabad kai deejiai. ho sakal tupak kai naam sughar leh leejiai. (1304)

ਪੁਰੰਦ੍ਰਾਰਿ ਅਰਿ ਆਦਿ ਸਬਦ ਕਹੁ ਭਾਖਿ ਕੈ । ਤੀਨ ਬਾਰ ਨ੍ਰਿਪ ਪਦਹਿ ਅੰਤਿ ਤਿਹ ਰਾਖਿ ਕੈ ।
ਬਹੁਰਿ ਸਤ੍ਰ ਪਦ ਅੰਤਿ ਤਵਨ ਕੇ ਦੀਜੀਐ । ਹੋ ਸੁਘਰ ਤੁਪਕ ਕੇ ਨਾਮ ਸਦਾ ਲਖਿ ਲੀਜੀਐ । ੧੩੦੫ ।
purandaran ari aad sabad koh bhakh kai.
teen bar nrip padeh ant the rakh kai.
bohar satar pad ant tavan kai deejiai.
ho sughar tupak kai naam sada lakh leejiai. (1305)

ਚੌਪਈ

ਬਜ੍ਰਧਰਰਿ ਅਰਿ ਪਦ ਆਦਿ ਬਖਾਨਹੁ । ਤੀਨ ਬਾਰ ਈਸਰ ਪਦ ਠਾਨਹੁ ।
ਅਰਿ ਪੁਨਿ ਅੰਤਿ ਬਹੁਰਿ ਤਿਹ ਦੀਜੈ । ਸਭ ਸ੍ਰੀ ਨਾਮ ਤੁਪਕ ਲਹਿ ਲੀਜੈ । ੧੩੦੬ ।

Choupaiee

bajardharar ari pad aad bakhanoh. teen baar easar pad thaanoh.
ari pun ant bohar the deejai. Sabh Sri naam tupak leh leejiai. (1306)

ਅੜਿਲ

ਤੁਰਾਖਾੜ ਅਰਿ ਅਰਿ ਪਦ ਆਦਿ ਉਚਾਰੀਐ । ਤੀਨ ਬਾਰ ਨ੍ਰਿਪ ਪਦਹਿ ਅੰਤਿ ਤਹਿ ਧਾਰੀਐ ।
ਸਤ੍ਰ ਬਹੁਰਿ ਪੁਨਿ ਅੰਤਿ ਤਵਨ ਕੇ ਠਾਨਿ ਕੈ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਲੀਜੀਅਹੁ ਜਾਨਿ ਕੈ । ੧੩੦੭ ।

arll

turakharr ari ari pad aad uchariai. teen baar nrip padeh ant the dhariai.
satar bohar pun ant tavan kai thaan kai. ho sughar tupak kai naam leejioh jaan kai. (1307)

First use the word 'maghvantak (demon) ari', then add the word 'nrip' three times, followed by the word 'rip'. The learned persons may accept it as name of tupak. Then use it freely in "Kirtan Katha", (discourses and singing). (1302)

First use the word 'matlesar (Inder) ari', then add the word 'nrip' three times, then in the end it is followed by the word 'Satar'. The wise persons may Consider it as the name of tupak. (1303)

First use the word "Jisnatak (demon) antak", then add the word 'raj' three times, followed by the word ari at the end. All may realize it as name of tupak. (1304)

First use the word 'puranderar (demon) ari', then add the word 'nrip' three time, at the end, followed at the end by the word 'Satar'. All the intellectuals may Consider it as the name of tupak. (1305)

Choupaiee

First use the words "bajardharar (demon) ari", then add the word 'eas' three times, followed by the word ari at the end. All may take it as the name of tupak. (1306)

aril

First use the words "turakhat (Inder) ari ari", then add the word 'nrip' at the end three times, followed at the end by the word 'Satar'. All may Consider it as the name of tupak. (1307)

ਰਿਪੁ ਪਾਕਰਿ ਰਿਪੁ ਸਬਦ ਅੰਤਿ ਤਿਹ ਭਾਖਿਐ । ਨਾਇਕ ਪਦ ਤ੍ਰੈ ਬਾਰ ਤਵਨ ਕੇ ਰਾਖੀਐ ।
ਰਿਪੁ ਪੁਨਿ ਤਾ ਕੇ ਅੰਤਿ ਸੁਘਰ ਕਹਿ ਦੀਜੀਐ । ਹੋ ਨਾਮ ਤੁਪਕ ਬਹੁ ਚੀਨ ਉਚਾਰਿਯੋ ਕੀਜੀਐ । ੧੩੦੮ ।
rip pakar rip sabad ant the bhakhiai.
naiek pad trai bar tavan kai rakhiai.
rip pun ta kai ant sughar keh deejiai.
ho naam tupak boh cheen uchariou keejiai. (1308)

ਇੰਦ੍ਰ"ਤਕ ਅਰਿ ਆਦਿ ਸਬਦ ਕੋ ਭਾਖੀਐ । ਨਾਇਕ ਪਦ ਤ੍ਰੈ ਬਾਰ ਤਵਨ ਕੇ ਰਾਖੀਐ ।
ਸਤ੍ਰ ਬਹੁਰਿ ਪੁਨਿ ਤਾ ਕੇ ਅੰਤਿ ਧਰੀਜੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਜਾਨ ਮਨ ਲੀਜੀਐ । ੧੩੦੯ ।
Inderantak ari aad sabad ko bhakhiai.
naiek pad trai bar tavan kai rakhiai.
Satar bohar pun ta kai ant dhareejiai.
ho sakal tupak kai naam jaanman leejiai. (1309)

ਦੇਵ ਸਬਦ ਕੋ ਮੁਖ ਤੇ ਆਦਿ ਬਖਾਨੀਐ । ਅਰਦਨ ਕਹਿ ਅਰਦਨ ਪਦ ਅੰਤਿ ਪ੍ਰਮਾਨੀਐ ।
ਤੀਨ ਬਾਰ ਪਤਿ ਸਬਦ ਤਵਨ ਕੇ ਭਾਖੀਐ । ਹੋ ਅਰਿ ਕਹਿ ਨਾਮ ਤੁਪਕ ਕੇ ਮਨ ਲਹਿ ਰਾਖੀਐ । ੧੩੧੦
dev sabad ko mukh tai aad bakhaniai.
ardan keh ardan pad ant parmaniai.
teen bar pati sabad tavan kai bhakhiai.
ho ari keh naam tupak kai man leh rakhiai. (1310)

ਅਮਰਾ ਅਰਦਨ ਸਬਦ ਸੁ ਮੁਖ ਤੇ ਭਾਖੀਐ । ਨਾਇਕ ਪਦ ਤ੍ਰੈ ਬਾਰ ਤਵਨ ਕੇ ਰਾਖੀਐ ।
ਰਿਪੁ ਕਹਿ ਨਾਮ ਤੁਪਕ ਕੇ ਸੁਘਰ ਪਛਾਨੀਐ । ਹੋ ਭੇਦਾਭੇਦ ਕਬਿਤ ਕੇ ਮਾਹਿ ਬਖਾਨੀਐ । ੧੩੧੧ ।
amra ardan sabad so mukh tai bhakhiai.
naiek pad trai bar tavan kai rakhiai.
rip keh naam tupak kai sughar pachhaniai.
ho bheidabhed kabit kai mahai bakhaniai. (1311)

ਨਿਰਜਰਾਰਿ ਅਰਦਨ ਪਦ ਪ੍ਰਿਥਮ ਉਚਾਰਿ ਕੈ । ਤੀਨ ਬਾਰ ਨ੍ਰਿਪ ਸਬਦ ਤਵਨ ਕੇ ਡਾਰਿ ਕੈ ।
ਅਰਿ ਕਹਿ ਨਾਮ ਤੁਪਕ ਕੇ ਸੁਘਰ ਲਹੀਜੀਐ । ਹੋ ਅੜਿਲ ਛੰਦ ਕੇ ਮਾਹਿ ਨਿਡਰ ਹੁਇ ਦੀਜੀਐ । ੧੩੧੨ ।
nirajrar ardan pad pritham uchar kai.
teen bar nrip sabad tavan kai dar kai.
ari keh naam tupak kai sughar lehijiai.
ho aril chhand kai mahai nidar hoiai deejia. (1312)

ਬਿਬੁਧ"ਤਕ ਅੰਤਕ ਸਬਦਾਦਿ ਉਚਾਰ ਕਰ । ਤੀਨ ਬਾਰ ਨ੍ਰਿਪ ਸਬਦ ਤਵਨ ਕੇ ਡਾਰ ਕਰ ।
ਰਿਪੁ ਕਹਿ ਨਾਮ ਤੁਪਕ ਕੇ ਸੁਘਰ ਬਿਚਾਰੀਐ । ਹੋ ਛੰਦ ਰੁਆਲਾ ਮਾਝ ਨਿਸੰਕ ਉਚਾਰੀਐ । ੧੩੧੩ ।
bibudhantak antak sabadad uchar kar.
teen bar nrip sabad tavan kai dar kar.
rip keh naam tupak kai sughar bichariai.
ho chhand ruala majh nisank uchariai. (1313)

First use the words "rip pahar" with the word rip at the end, then add the word naiek three times. O clever ones ! Then Use the word rip at the end and all should pronoune it as 'tupák'. (1308)

First use the word "Indratak (demon) ari" then add the word 'naiek' three times to it, followed at the end by the word 'Satar'. All may Consider it in mind as the name of tupak. (1309)

First use the word 'dev' with the mouth, then (add at the end the word 'ardan') followed by the word ardan. Then add the word pati three times, followed by the word ari. Consider it in mind as the name of tupak. (1310)

First use the word 'amra ardan', then add the word naiek three times followed by the word rip. Then the intellectuals may accept it as the name of 'tupak', and use it in Kabits, being free from any doubts or misgivings. (1311)

First use the word 'nirajarar (demon-free from old age and enemies of gods) ardan', then add the word 'nrip' three times, then O efficient persons Consider it as name of tupak by adding the word ari. Then use it in aril Chhand without any problem or hesitation. (1312)

First use the word 'bibudhantak (demons destroyers of gods) antak', then add the word 'nrip' three times followed by the word 'rip'. Then all wise persons may take it as the name of tupak. Use it in Ruaala Chhand without hesitation. (1313)

ਸੁਧਰਬਾਣ ਪਰ ਅਰਿ ਪਦ ਪ੍ਰਿਥਮ ਭਣੀਜੀਐ । ਤੀਨ ਬਾਰ ਪਤਿ ਸਬਦ ਤਵਨ ਪਰ ਦੀਜੀਐ ।
ਅਰਿ ਪਦ ਭਾਖ ਤੁਪਕ ਕੇ ਨਾਮ ਪਛਾਨੀਅਹੁ । ਹੋ ਛੰਦ ਚੰਚਰੀਆ ਮਾਝ ਨਿਡਰ ਹੁਐ ਠਾਨੀਅਹੁ । ੧੩੧੪ ।
superban par ari pad pritham bhaneejiai.
teen bar pati sabad tavan par deejiai.
ari pad bhakh tupak kai naam pachhanioh.
ho chhand chancharia majh nidar hoiai thaaniai. (1314)

ਪ੍ਰਿਥਮ ਸਬਦ ਤ੍ਰਿਦਵੇਸ ਉਚਾਰਨ ਕੀਜੀਐ । ਅਰਿ ਅਰਿ ਕਹਿ ਨ੍ਰਿਪ ਪਦ ਤ੍ਰੈ ਵਾਰ ਭਣੀਜੀਐ ।
ਸਤ੍ਰ ਸਬਦ ਤਾ ਕੇ ਪੁਨਿ ਅੰਤਿ ਉਚਾਰੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਬੁਧਿ ਬਿਚਾਰੀਐ । ੧੩੧੫ ।
pritham sabad tridvais ucharan keejiai.
ari ari keh nrip pad trai vaar bhaneejiai.
Satar sabad ta kai pun ant uchariai.
ho sakal tupak kai naam subudh bichariai. (1315)

ਬ੍ਰਿੰਦਾਰਕ ਅਰਿ ਅਰਿ ਸਬਦਾਦਿ ਉਚਾਰਜੈ । ਤੀਨ ਬਾਰ ਪਤਿ ਸਬਦ ਤਵਨ ਕੇ ਡਾਰਜੈ ।
ਸਤ੍ਰ ਸਬਦ ਤਾ ਕੇ ਪੁਨਿ ਅੰਤਿ ਭਨੀਜੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਮਤਿ ਲਹਿ ਲੀਜੀਐ । ੧੩੧੬ ।
brindarak ari ari sabadad ucharjai.
teen baar pati sabad tavan kai darja.
Satar sabad ta kai pun ant bhaneejiai.
ho sakal tupak kai naam sumat leh leejiai. (1316)

ਸਭ ਬਿਵਾਨ ਕੇ ਨਾਮ ਭਾਖਿ ਗਤਿ ਭਾਖੀਐ । ਅਰਿ ਅਰਿ ਕਹਿ ਨ੍ਰਿਪ ਚਾਰ ਬਾਰ ਰਾਖੀਐ ।
ਬਹੁਰ ਸਤ੍ਰ ਪੁਨਿ ਅੰਤਿ ਤਵਨ ਕੇ ਦੀਜੀਐ । ਹੋ ਸਕਲ ਤੁਪਕ ਕੇ ਨਾਮ ਸੁਮਤਿ ਲਹਿ ਲੀਜੀਐ । ੧੩੧੭ ।
Sabh bivan kai naam bhakh gut bhakhiai.
ari ari keh nrip char bar pad rakhiai.
bohar satar pun ant tavan kai deejiai.
ho sakal tupak kai naam sumat leh leejiai. (1317)

ਆਦਿ ਅਗਨਿ ਜਿਵ ਪਦ ਕੋ ਸੁ ਪੁਨਿ ਬਖਾਨੀਐ । ਅਰਿ ਅਰਿ ਕਰਿ ਨ੍ਰਿਪ ਚਾਰ ਬਾਰ ਪੁਨਿ ਠਾਨੀਐ ।
ਰਿਪੁ ਪਦ ਭਾਖਿ ਤੁਪਕ ਕੇ ਨਾਮ ਪਛਾਨੀਐ । ਹੋ ਕਬਿਤ ਕਾਬਿ ਕੇ ਮਾਝਿ ਨਿਸੰਕ ਪ੍ਰਮਾਨੀਐ । ੧੩੧੮ ।
aad agan jiv pad ko so pun bakhaniai.
ari ari keh nrip char bar pun thaaniai.
rip pad bhakh tupak kai naam pachhaniai.
ho kabit kabb kai majh nisank parmaniai. (1318)

First use the word 'Superban (god) ari' then add the word pati three times, followed by the word ari. Thus recognize it as the name of tupak. Then use it in Chancharia Chhand without any hesitation. (1314)

First use the word 'tridves' (Inder) then add the word 'ari ari' and the word nrip three times, followed at the end by the word 'Satar'. All may think over it by taking it as the name of tupak. (1315)

First use the word 'brindarak' (gods) and ari ari', then add the word pati three times, followed at the end by the word 'Satar'. All learned persons may accept it as the name of tupak. (1316)

First repeat all the names of 'biwan' add the word gut, then repeat the word 'nrip' four times adding ari ari before it, followed by the word Satar. All intellectuals may take it as the name of tupak. (1317)

First repeat the word 'agani', followed by the word jiv. Then add ari ari, repeat the word 'nrip' four times, followed by the word rip ; thus recognize it as the name of tupak. Then use it in Kabits and poetry without any hesitation. (1318)

Other Publications by the Author

1. Pholosophy of Sikh Gurus.
2. The four Pillars of Sikhism
3. The Eternal Bliss
4. The Universal Message of Gur Granth Sahib (in four volumes).
5. Zafarnamah.
6. The Essence of Sri Guru Granth Sahib (in 5 vols.)
7. Amrit Boond Suhavani (Punjabi)
8. I am proud to be a Sikh.

In the Everlasting memory

of

my wife

Parshotam Kaur Makin

(1930-2015)

The Essence of Sri Guru Granth Sahib

This work involved me completely in the translation of Sri Guru Granth Sahib in English Prose and took me, to complete it, 10 years from 1990 to 2000. Infact this is the best part of my life, as the whole day was spent in studying and understanding each hymn and then writing its meaning first in Punjabi and then translating that Punjabi version into English Prose. The hymns of each page took two days to complete the job in English version, giving not the literal meanings, but the essence of each hymn, as understood by me. Of course, even a life time is not enough to deal with this subject, as Gurbani is too deap in its philosophy for any individual to really understand and then express it in a foreign language.

In fact, the Guru has clarified it by giving the final verdict by saying,

"ਆਪ ਆਪਨੀ ਬੁਧ ਹੈ ਜੇਤੀ। ਬ੍ਣਤ ਭਿੰਨ ਭਿੰਨ ਤੈਹੋ ਤੇਤੀ।"

as such human being has his limitations, but the effort is always rewarded.

II. a) Philosophy of Sikh Gurus

i) This deals with the *banis* of Nitname, namely Jap Ji, Jaap Sahib, Sukhmani Sahib and Swaiyyais etc.

ii) This book is in two parts, the first part dealing with the meaning of the Gurbani and the second one giving its philosophy under ten headings.

b) The Four Pillars of Sikhism

There are four main pillars of Sikhism, namely Guru, Lord's will (Hukam) Sadh Sangat and Naam.

True Name is to be attained through the help and benevolence of the Guru. The Guru helps us to understand the meaning and purpose of human life, and then understanding Gurbani with its simple version and guidance through four main-supports.

c) The Eternal Bliss - It deals with the philoshphy of Anand Sahib by Guru Amar Das Ji. It helps us to understand the purpose and meaning of human life and understanding Sikh Philosophy with simple version of Gurbani and its guidance.

d) Amrit boond Suhavani (ਅੰਮ੍ਰਿਤ ਬੂੰਦ ਸੁਹਾਵਣੀ)

All the hymns of Guru Granth Sahib, with Rehaou (ਰਹਾਉ) are listed and explained fully in Punjabi language.

e) The Universal Message of Guru Granth Sahib. It deals with a simple explanation of the the philosophy of Sikhism and explained briefly with its meaning and objectives . All the hymns are listed. It is meant for those, who feel they have no time to read the full version or scope of the philosophy of Guru Granth Sahib. So in simple language, in few words it deals with the central idea of each hymn. in four volumes.

f) Zafarnama - Letter of Victory written by Guru Gobind Singh Ji to Aurangzeh at the end of hostilities. It froms of part of the present work (5th volume).

g) I am proud to be a Sikh - briefly explains the beauty of Sikh tenets and Sikh philosophy

SRI DASAM GRANTH SAHIB

(Original in Punjabi
&
Roman with English Translation)

Volume - Four

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Management Cousultant

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Acknowledgement

The job of translating Dasam Granth Sahib in English .ose, with the original in Gurmukhi (Punjabi) alongwith the roman script for non-punjabi readers is not appreciated in some circles for certain reasons. But this job was entrusted to me by Baba Virsa Singh Ji of Gobind Sadan in 2002, and completed by me in 2005. Some how the work remained unpublished due to the sudden death of Baba Virsa Singh Ji. So I am totally indebted to Gobind Sadan for the work.

2. Since the work was lying incomplete for almost ten years, I thought of publishing this work based on an English version of the Punjabi version by Dr. Rattan Singh Jaggi & Mrs. Gursharan Kaur Jaggi with their blessings. Of course the Roman Script of the original was not in the original concept, which has been added now for obvious reasons.

3 Some people have reservations about the portions of the Granth dealing with "Pakhiyan Charitar", but Baba Vira Singh Ji always believed that this portion is completely dealt with by Guru Gobind Singh Ji and I am equally convinced with it. Different views have been expressed by different people. So I owe my gratitude to Dr. Rattan Singh Jaggi & Mrs. Gursharan Kaur Jaggi for this publication.

4. I am also indebted to Major Karnail Singh of Sector 34, Chandigarh who has been of great help to me and had always given me moral support in my efforts, as President of Gurdwara Sri Guru Tegh Bahadur, Sector 34, Chandigarh.

G.S. Makin

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Introduction

The original granth, called Vidya Sagar, weighing about nine maunds, including the poetry of Guru Gobind Singh Ji and other learned poets, seems to have been destroyed in the devastating currents of Sarsa Reviulet while the Guru abandoned the Fort of Anandpur Sahib in 1704 and headed for Chamkaur Sahib alongwith 40 Sikhs only.

Then the first attempt to collect and combine the various remnants of different poetic versions of the Guru remaining safe with certain Sikh followers was made by Bhai Mani Singh, the first Sikh Granthi of Darbar Sahib, Amritsar in the form of a Pothi. About 50 years later on Bhai Deep Singh, Bhai Sukha Singh and some others made similar attempts to publish a version of Dasam Granth. Out of all these versions the most important are Bhai Mani Singh Beer, Topkhana Patiala Wali Beer (Moti Bagh Gurdwara) and Sri Patna Sahib Wali Beer. All these versions differ briefy in their contents due to various reasons. In 1897 Gurmat Pracharak Sabha Amritsar collected about 32 versions of this Granth. The various Banis (Poetic versions) constitute the Dasam Granth as follows :-

i) Jaap, ii) Akal Ustat, iii) Bachittar Natak, iv) Chandi Charitar-I, v) Chandi Charitar-II, vi) Vaar Sri Bhagouti Ji Ki (Vaar Durga), vii) Gyan Prabodh, viii) Choubis Avtar, ix) Other Avtars (Brahma, Rudar), x) Shabad Hazarai, xi) Swaiyyas, xii) Khalsa Mehma, xiii) Shastra Naam Mala, xiv) Charitar Pakhiyan and xv) Zafar Nama & (Haqaitan). In this report Giani Sardul Singh had clarified all the doubts about its authenticity. Then in 1902 Bhai Bishan Singh (of Sangrur) confirmed its author as Guru Gobind Singh based on certain facts and reasoning. Then in 1950 Dr. Trilochan Singh also confirmed 'Dasam Granth' as authored by the Guru himself.

Now in 1999 on the inauguration of 300th Birth Anniversary of Khalsa, Dr. Rattan Singh Jaggi and Dr. Gursharan Kaur Jaggi, under the patronage of Baba Virsa Singh Ji (Gobind Sadan) have published a Punjabi version of the Granth in five volumes.

The present publication of 'Dasam Granth' including the roman version of the Original Text' is an attempt to present it in English for the beneft of English Readers. This version is based on an English version of the text given by Dr. R.S. Jaggi (with his blessings and goodwill).

No individual is capable of commenting on the greatness and life of Guru Gobind Singh Ji, (Sahib-e-Kamal) and personally I feel, this effort and attempt to publish a part of his literacy poetic writings in the form of Dasam Granth in English prose is to understand his greatness and mission in life. I have no ability or capacity to mention even about his various facets of life, like war-fare, creation of Khalsa, challenging the mighty Emperor Aurangzeb and fighting against Mughal oppression, sacrifce of the whole family (father, four sons and mother), what to talk of his literary achievements.

I could only give my opinion that the style of poetic versions in Dasam Granth in the form of various Chhands in 'Brij' alongwith Arabic and Persian vocabulary proves the point that the author of this Granth could be none other than Guru Gobind Singh himself.

Though Sri Guru Granth Sahib was annointed (appointed) as the living Guru of the Sikhs by Guru Gobind Singh Ji, after him, Dasam Granth deserves the same respect as a literary achievement of the great Guru.

G.S.Makin

1585/34D
Chandigarh
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Foreword

Bhai Gurbachan Singh is a well known scholar who has written an exegesis of the entire Sri Guru Granth Sahib in Scholastic English with great dedication and devotion. He spent ten long years to accomplish this remarkable task. Besides, he has written a book in Punjabi. 'Amrit Boond Suhaavani' which contains meanings and explanation of all the 'Pause Verses' in the Sikh scripture (Rahao Cantos).

Three years ago, another idea came into his mind that he should prepare an English annotation of the 'Banis' of Sri Guru Gobind Singh Ji, which is not available in the market. In this series, the first volume prepared by him is in your hands. It contains the original text in Panjabi and Roman transliteration (on the left) page followed by their translation into English (on the right). It will prove to be very useful to the English knowing readers.

A Gursikh reads or recites five "Nitnem Banis' in the morning and two in the evening without fail. These include three 'Banis' (compositions) of the Tenth Guru Sahib: 1. Jaap Sahib, 2. Swaiyyas Patshahi Dasvin 3. Kabio Vach Benati Choupaiee (Patshahi Dasvin). In the present time, some misguided and mistaken scholars create misconceptions about these 'Banis' (compositions). While administering 'amrit', a sikh is instructed to read/recite these 'Banis' (compositions) regularly. The command of the 'Panj Piaras' (Five Beloved ones) is the Guru's command, which we must obey humbly; controversy about them is uncalled for. The entire 'Jaap Sahib' composition is uttersd in praise of the Timeless Lord. In the very first stanza Guru Sahib says:

That Lord is immovable or eternal Being. He has neither any mark nor sign, not form, nor complexion, nor caste, nor clan. He is self illumined and this glory is very intense and powerful. His

name is indescribable.

Therefore, I am describing his attributive names.

'who can describe all thy Names? Only men of good sense mention Thy attributive Names.'

In 'Jaap Sahib', we find words exactly parallel and synonomous to those in the 'mool mantra' (fundamental chant) from 'Ek Onkar' to 'Gurprasaad' recorded at the beginning of Sri Guru Granth Sahib:

Similarity between Jap JI and Jaap Sahib is given below:-

Jap Ji	**Jaap Sahib**
Ek Onkar	ek hai anek hai
Satnaam	Sadavang saroopai
Karta Purkh	Kariang, Sarbung karta, Samstul, Nivarai
Nir Bhou	Nirbhai Abheet
Nir Vair	Namo rag roopai, Na Satrai, Namitrai
Akal Moorat	Namastang akalai Nirbhoot, Rooprung
Ajooni	Ajai, Ajanmai
Saibhung	Sarab bisar rachio Garan Bhanjanhar
Gur Prasad	Tav Prasad

It is therefore, clear that the tenth Guru's composition 'Jaap Sahib' conforms to the 'bani' (Guru's utterance) enshrined in Sri Guru Granth Sahib.

The 'Chaupai Patshahee Daswin' contains the following stanza : (Takoe kar pahan unmanat)

Rank fools contemplate the Lord by making His idol holy,

For they cannot fathom this mystery,

Shiva as Eternal Lord they call,
But recognize not his secret at all (16)

Guru Sahib openly rejects idol worship and the worshippers of Lord Shiva. People have no knowledge and understanding of the Transcendent Lord God. They worship stone idols. They worship Lord Shiva as if he were transcendent God Himself. Who else but the Tenth Guru could administer such a warning?

In the 'swaiyyas Patshahi Daswin' have been sung the laudations of the timeless one God. We have been cautioned about the so-called dera-heads, holy men and braham-gyanis. The hollowness of the various methods of practicing Divine Name (meditation) have been exposed. We have been for-bidden to do idol worship. Only the method of practicing God's loving devotion has been prescribed for meeting and attaining God.

In the light of the facts stated above, it is absolutely clear that any controversy about these 'Bani's (compositions) is uncalled for. By annotating these compositions in English, Bhai Sahib Gurbachan Singh Ji has made a commenable effort. English-knowing readers, who do not know Panjabi, will be immensely benefitted. Inspite of indifferent health and old age, with the Guru's grace, he is continuing to serve Gurmat literature even today. I pray to the Satguru to grant him good health and greater spiritual strength so that he may continue to render maximum service to Gurmat literature through his writings.

Sardara Singh
Editor, Gurbani Chanan
Monthly Magazine
S.A.S. Nagar (Mohali), Punjab.

Other Publications by the Author

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7. Amrit Boond Suhavani (Punjabi)
8. I am proud to be a Sikh.

ੴ

ਸਤਿਗੁਰ

ਪ੍ਰਸਾਦਿ

ੴ ਸ੍ਰੀ ਵਾਹਿਗੁਰੂ ਜੀ ਕੀ ਫਤਹਿ
ਸ੍ਰੀ ਭਗੌਤੀ ਏ ਨਮ
ਅਥ ਪਖਆਨ ਚਰਿਤ੍ਰ ਲਿਖਯਤੇ
ਪਾਤਿਸਾਹੀ ੧੦ । ਭੁਜੰਗ ਛੰਦ । ਤ੍ਵਪ੍ਰਸਾਦਿ
ਤੁਹੀ ਖੜਗਧਾਰਾ ਤੁਹੀ ਬਾਢਵਾਰੀ । ਤੁਹੀ ਤੀਰ ਤਰਵਾਰ ਕਾਤੀ ਕਟਾਰੀ ।
ਹਲਬੀ ਜੁਨਬੀ ਮਗਰਬੀ ਤੁਹੀ ਹੈ । ਨਿਹਾਰੈ ਜਹਾ ਆਪੁ ਠਾਢੀ ਵਹੀ ਹੈ । ੧ ।

ik Onkar Vahe Guru ji ki Fateh
Sri Bhogouti aie num
Ath Pakhyaan Charitar Likhyate
Paatshahi 10, Bhujang Chand, Tavprasad
tuhi Khadagdhara tuhiai baadhvaari. tuhi teer tarvaar kaati katari.
halbi junbi magrabi tuhi hai. niharo jaha aap thaadhi vahi hai. (1)

ਤੁਹੀ ਜੋਗ ਮਾਯਾ ਤੁਸੀ ਬਾਕਬਾਨੀ । ਤੁਹੀ ਆਪੁ ਰੂਪਾ ਤੁਹੀ ਸ੍ਰੀ ਭਵਾਨੀ ।
ਤੁਹੀ ਬਿਸਨ ਤੂ ਬ੍ਰਹਮ ਤੂ ਰੁਦ੍ ਰਾਜੈ । ਤੁਹੀ ਬਿਸ੍ ਮਾਤਾ ਸ੍ਦਾ ਜੈ ਬਿਰਾਜੈ ।
tuhi jog maya tusai bakbani. tuhi aap roopa tuhai Sri Bhawani.
tuhi bisan tu braham tu rudar rajee. tuhibisav mata sada jae birajaie. (2)

ਤੁਹੀ ਦੇਵ ਤੂ ਦੈਤ ਤੈ ਜਛ ਉਪਾਏ । ਤੁਹੀ ਤੁਰਕ ਹਿੰਦੂ ਜਗਤ ਮੈ ਬਨਾਏ ।
ਤੁਹੀ ਪੰਥ ਹ੍ਵੈ ਅਵਤਾਰੀ ਸ੍ਰਿਸਟਿ ਮਾਹੀ । ਤੁਹੀ ਬਕ੍ਤ ਤੇ ਬ੍ਰਹਮ ਬਾਦੋ ਬਕਾਹੀ ।
tuhi dev tu daiet te jacch upaye. tuhi turak hindu jagat mae banaye.
tuhi panth haiv avtari srishti mahi. tuhi barkat tai braham bado bakahai. (3)

ਤੁਹੀ ਬਿਕ੍ਤ ਰੂਪਾ ਤੁਹੀ ਚਾਰੁ ਨੈਨਾ । ਤੁਹੀ ਰੂਪ ਬਾਲਾ ਤੁਹੀ ਬਕ੍ ਬੈਨਾ ।
ਤੁਹੀ ਬਕ੍ ਤੇ ਬੇਦ ਚਾਰੋ ਉਚਾਰੇ । ਤੁਮੀ ਸ੍ਰੁਭ ਨੈਸ੍ਰੁਭ ਦਾਨੈ ਸੰਘਾਰੈ । ੪ ।
tuhi bikrat roopa tuhai charu naina. tuhi roop bala tuhai bakar baina.
tuhi bakar tai beid charo ucharai. tuhi sumbh naisumbh daano sangharai. (4)

ਜਗੈ ਜੰਗ ਤੇ ਸੋ ਭਜੈ ਭੂਪ ਭਾਰੀ । ਬਧੇ ਛਾਡਿ ਬਾਨਾ ਕਡੀ ਬਾਡਵਾਰੀ ।
ਤੂ ਨਰਸਿੰਘ ਹ੍ਵੈ ਕੈ ਹਿਰਾਨਾਛ ਮਾਰਯੋ । ਤੁਮੀ ਦਾੜ ਪੈ ਭੂਮਿ ਕੋ ਭਾਰ ਧਾਰਯੋ । ੫ ।
jagea jung to so bhajae bhoop bhari. bade chaad bana kadhi baadvari.
tu narsingh haiv ke hiranachh maryo. tumi daad pae bhoomi ko bhaar dhariyo. (5)

ਤੁਮੀ ਰਾਮ ਹ੍ਵੈ ਕੈ ਹਠੀ ਦੈਤ ਘਾਯੋ । ਤੁਮੀ ਕ੍ਰਿਸਨ ਹ੍ਵੈ ਕੰਸ ਕੇਸੀ ਖਪਾਯੋ ।
ਤੁਹੀ ਜਲਪਾ ਕਾਲਕਾ ਕੈ ਬਖਾਨੀ । ਤੁਹੀ ਚੌਦਹੂੰ ਲੋਕ ਕੀ ਰਾਜਧਾਨੀ । ੬ ।
tumi raam haiv ke hatthi daiet ghaayo. tumi krisan haiv kans kesi khapayo.
tuhi jalpa kalka kai bakhani. tuhi chodhuun lok ki rajdhani. (6)

Ik Onkar (The One Lord Supreme)
Victory to the Lord-Creator.
Now I start writing Pakhian Charitar.
Patshahi 10. Bhujang Chhand.
Through Thy Grace

(O goddess !) O Great Power You are the razor edge of the Sword, and you are the killer Sword. You alone are the arrow, sword, scissor, bayonet, hasbi, Janbi, magarbi (etc the armour of the area). Wherever I look around I find you standing there always. (1)

You alone are the hood winking power, the goddess of education, with a strong beautiful body, and You are goddess Bhawani. You alone are an embodiment of Shiva, Vishnu, and Brahma (gods) prevailing around. You alone are established as the worldly mother, in the form of a protector. (2)

You have created the gods, demons, demi gods, Turks, and Hindus in the world. You alone have appeared in the various worldly religious (various paths) forms in the creation. You have also created those engaged in the squables and discussions of various approaches to (God) the supreme power. (3)

You are appearing in a deadly horrible looking goddess as well as with the most beautiful looking features. You alone are depicted in the form of a child or with ruthless tongue. You alone have delivered from the mouth the four Veda s and You have killed the terrible demons namely Shumbh and Nishumbh. (4)

You alone present the horrible scenes of war, where great warriors and kings take part. You kill the armies of warriors by shooting arrows or unsheathing the Sword. You had killed Harnakush in the form of Narsingh (half lion and half human body). You had lifted the total load (weight) of Earth with Your teeth in the incarnation of Varah. (5)

You had killed the obstinate Ravana in the (incarnation) form of Ram, and destroyed (the villains) kans and kansi in the form of Krishna. You are remembered with the names of goddess Kalika or Jalpa. You alone are known as the central figure (Capital) of the fourteen regions-Continents. (worlds of creation). (6)

ਤੁਹੀ ਕਾਲ ਕੀ ਰਾਤ੍ਰਿ ਹ੍ਵੈ ਕੈ ਬਿਹਾਰੈ । ਤੁਹੀ ਆਦਿ ਉਪਾਵੈ ਤੁਹੀ ਅੰਤ ਮਾਰੈ ।
ਤੁਹੀ ਰਾਜ ਰਾਜੇਸ੍ਵਰੀ ਕੈ ਬਖਾਨੀ । ਤੁਹੀ ਚੌਦਹੂੰ ਲੋਕ ਕੀ ਆਪ ਰਾਨੀ । ੭ ।
tuhi kaal ki ratri haiv kae biharee. tuhi adi upavai tuhi ant marae.
tuhi raaj rajesvari kai bakhani. tuhi chodhuun lok ki aap rani. (7)

ਤੁਮੈ ਲੋਗ ਉਗ੍ਰ ਅਤਿਉਗ੍ਰ ਬਖਾਨੈ । ਤੁਮੈ ਅਦ੍ਰਜਾ ਬਯਾਸ ਬਾਨੀ ਪਛਾਨੈ ।
ਤੁਮੀ ਸੇਸ ਆਪੁ ਸੇਜਾ ਬਨਾਈ । ਤੁਹੀ ਕੇਸਰ ਬਾਹਨੀ ਕੈ ਕਹਾਨੀ । ੮ ।
tumai log ugra atiugra bakhanai. tumai adraja bayaas baani pachanai.
tumi seas ki aap seja banayi. tuhi kesar bahni kae kahayi. (8)

ਤੁਤੋ ਸਾਰ ਕੁਟਾਨ ਕਿਰਿ ਕੈ ਸੁਹਾਯੋ । ਤੁਹੀ ਚੰਡ ਐ ਮੁੰਡ ਦਾਨੋ ਖਪਾਯੋ ।
ਤੁਹੀ ਰਕਤ ਬੀਜਾਰਿ ਸੋ ਜੁਧ ਕੀਨੋ । ਤੁਮੀ ਹਾਥ ਦੈ ਰਾਖਿ ਦੇਵੈ ਸੁ ਲੀਨੋ । ੯ ।
tuto saar kutaan kar kai suhaio. tuhi chand aie mund daano khapiyo.
tuhi rakat beejari so judh keeno. tuhi haath dai rakhi devai su leeno. (9)

ਤੁਮੀ ਮਹਿਕ ਦਾਨੋ ਬਡੇ ਕੋਪਿ ਘਾਯੋ । ਤੁ ਧ੍ਰੁਮਾ੍ਛ ਜ੍ਵਾਲਾ੍ਛ ਕੀ ਸੋ ਜਰਾਯੋ ।
ਤੁਮੀ ਕੈਚ ਬਕ੍ਰਤਾਪਨੇ ਤੇ ਉਚਾਰਯੋ । ਬਿਡਾਲਾ੍ਛ ਐ ਚਿਛੁਰਾ੍ਛਸ ਬਿਡਾਰਯੋ । ੧੦ ।
tuhi mahik dano badai kopi ghaeyo. tu dhrumach javalach ki so jariyo.
tuhi kaech bakartapne te uchariyo. bidlaach aie chichurachhas bidariyo. (10)

ਤੁਮੀ ਡਹ ਡਹ ਕੈ ਡਵਰ ਕੋ ਬਜਾਯੋ । ਤੁਹੀ ਕਹ ਕਹ ਕੈ ਹਸਿ ਜੁਧੁ ਪਾਯੋ ।
ਤੁਹੀ ਅਸਟ ਅਸਟ ਹਾਥ ਮੈ ਅਸਤ੍ਰ ਧਾਰੇ । ਅਜੈ ਜੈ ਕਿਤੇ ਕੇਸ ਹੂੰ ਤੇ ਪਛਾਰੇ । ੧੧ ।
tumi deh deh kai davar ko bajaiyo. tuhi keh keh kai hassi judhu paiyo.
tuhi asat asat hath mai astar dhare. ajaie je kiteai kes hoon tai pachare. (11)

ਜਯੰਤੀ ਤੁਹੀ ਮੰਗਲਾ ਰੂਪ ਕਾਲੀ । ਕਪਾਲਨਿ ਤੁਹੀ ਹੈ ਤੁਹੀ ਭਦ੍ਰਕਾਲੀ ।
ਦੁਰਗਾ ਤੂ ਛਿਮਾ ਤੂ ਸਿਵਾ ਰੂਪ ਤੋਰੋ । ਤੁ ਧਾੜ੍ਰੀ ਸ੍ਵਾਹਾ ਨਮਸਕਾਰ ਮੋਰੇ । ੧੨ ।
Jayanti tuhi mangla roop kali. kapalin tuhi hai tuhi bhadarkali.
Durga tu cheema tu Siva roop tero. tu patri savaha namaskar morai. (12)

ਤੁਹੀ ਪ੍ਰਾਤ ਸੰਧਯਾ ਅਰੁਨ ਬਸਤ੍ਰ ਧਾਰੇ । ਤੁਮੰ ਧਯਾਨ ਮੈ ਸੁਕਲ ਅੰਬਰ ਸੁ ਧਾਰੇ ।
ਤੁਹੀ ਪੀਤ ਬਾਨਾ ਸਯੰਕਾਲ ਧਾਰਯੋ । ਸਭੈ ਸਾਧੁਅਨ ਕੋ ਮਹਾ ਮੋਹ ਟਾਰਯੋ । ੧੩ ।
tuhi prat sandhya arun bastar dharai. tum dhyan mai sukal ambar so dharai.
tuhi peet baana sayankal dhariyo. sabhai sadhuan ko maha moh tariyo. (13)

ਤੁਹੀ ਆਪ ਕੋ ਰਕਤ ਦੰਤਾ ਕਹੈ ਹੈ । ਤੁਹੀ ਬਿਪ੍ਰ ਚਿੰਤਾਨ ਹੂੰ ਕੋ ਚਬੈ ਹੈ ।
ਤੁਹੀ ਨੰਦ ਕੇ ਧਾਸ ਮੈ ਔਤਰੈਗੀ । ਤੁ ਸਾਕੰ ਭਰੀ ਸਾਕ ਸੋ ਤਨ ਭਰੈਗੀ । ੧੪ ।
tuhi aap ko rakat danta kahai hai. tuhi bipar chintan hoon ko chabo hai.
tuhi nand ke dham mein aotregi. tuhi sakan bhari sank so tun bharegi. (14)

You alone appear as the god of death, and You alone are responsible for the creation and then the destruction of the world (creation). You are depicted as the power of the kings, being the queen (empress) of all the fourteen regions. (7)

People refer to You alone as the angry power or Ugra. Then You are also referred to as Parbati and Vyas-Bani (words of Bias). You have made Yourself as the Resting place of Sheshnag, and You are known to be riding the lion as well (for your transportation). (8)

In your hands, you are holding the killer armour (Iron) for destruction, and had killed the demons Chund and Mund, and had waged a war against the enemy Rakat-beej. You had saved the honour of gods with your protective hand on their shoulders. (9)

You had killed the demon Mehkhasur by getting enraged extensively and had burnt the Dharmuachh and javalachh. You had uttered with your mouth baktrapano (the saviour words) and had destroyed Bidalachh & chichurachhas. (10)

You have played the drrum with the noise of deh, deh and have waged a war laughingly by uttering keh, keh ; and have carried eight armours (arms) in eight hands, and have won over the unconquerable warriors, and have smashed them by holding the enemy with their hair. (11)

You alone are the goddess Jayanti, mangla, kali, kapali, bhadarkali and the enchanting beauty. You are Durga, Chhima and the personification of Shiva as well. You are Dhatri and Swaha as well. My Salutations to You. (12)

You alone are Usha and Sandhia, the wearer of red armour. (arms). Then we meditate on You, where You are wearing whole apparels. (clothes). Then You are also wearing Yellow garbs in the form of Trikal, and the power to eliminate/eradicate the great worldly love (affection) of the Sadhus (saints). (13)

You call yourself the one with red teeth, and the eliminator of various fears of brahmins. You alone took birth in the house of Nand as Krishna Incarnation, with overflowing power and Strength, thus giving strength to others as well. (14)

ਤੁ ਬੋਧਾ ਤੁਹੀ ਮਛ ਕੋ ਰੁਪ ਕੈ ਹੈ । ਤੁਹੀ ਕਛ ਹ੍ਵੈ ਹੈ ਸਮੁੰਦ੍ਰਹਿ ਮਥੈ ਹੈ ।
ਤੁਹੀ ਆਪੁ ਦਿਜ ਰਾਮ ਕੋ ਰੂਪ ਧ੍ਰਰਿ ਹੈ । ਨਿਛਤ੍ਰਾ ਪ੍ਰਿਥੀ ਬਾਰ ਇਕੀਸ ਕਰਿ ਹੈ । ੧੫ ।
tu bodha tuhi machh ko roop kai hai. tuhi kachh haiv hai samundrih mathae hai.
tuhi apu dij ram ko roop dhari hai. nichatra prithi bar ikees kari hai. (15)

ਤੁਹੀ ਆਪ ਕੋ ਨਿਹਕਲੰਕੀ ਬਨੈ ਹੈ । ਸਭੈ ਹੀ ਮਲੇਛਾਨ ਕੋ ਨਾਸ ਕੈ ਹੈ ।
ਮਾਇਯਾ ਜਾਨ ਚੇਰੋ ਮਯਾ ਮੋਹਿ ਕੀਜੈ । ਚਹੋ ਚਿਤ ਮੈ ਵਹੈ ਮੋਹਿ ਦੀਜੈ । ੧੬ ।
tuhi aap ko nihkalaanki banae hai. sabhai hi malechhan ko naas kai hai.
maaiya jaan chere maya mohe keejiai. chahon chit mein vahe mohi dijae. (16)

ਸਵੈਯਾ
ਮੁੰਡ ਕੀ ਮਾਲ ਦਿਸਾਨ ਕੇ ਅੰਬਰ ਬਾਮ ਕਰਿਯੋ ਗਲ ਮੈ ਅਸਿ ਭਾਰੋ ।
ਲੋਚਨ ਲਾਲ ਕਰਾਲ ਦਿਪੈ ਦੋਊ ਭਾਲ ਬਿਰਾਜਤ ਹੈ ਅਨਿਯਾਰੋ ।
ਛੂਟੇ ਹੈ ਬਾਲ ਮਹਾ ਬਿਕਰਾਲ ਬਿਸਾਲ ਲਸੈ ਰਦ ਪੰਤਿ ਉਜਯਾਰੋ ।
ਛਾਡਤ ਜ੍ਵਾਲ ਲਏ ਕਰ ਬਯਾਲ ਸੁ ਕਾਲ ਸਦਾ ਪਤਿਪਾਲ ਤਿਹਾਰੋ । ੧੭ ।
Swaiyya
mund ki maal disan kai ambar baam kario gal mai asi bharo
lochan lal karal dipai doyu bhaal birajat hai aniyaro.
chhutai hai bhaal maha bikral bisaal lasai rud panti ujyarro.
chhadat javal lai kar bayaal su kaal sada patipal tiharo. (17)

ਭਾਨ ਸੇ ਤੇਜ ਭਯਾਨਕ ਭੂਤਜ ਭੂਧਰ ਸੇ ਜਿਨ ਕੇ ਤਨ ਡਾਰੇ ।
ਭਾਰੀ ਗੁਮਾਨ ਭਰੇ ਮਨ ਭੀਤਰ ਭਾਰ ਪਰੇ ਨਹਿ ਸੀ ਪਗ ਧਾਰੇ ।
ਭਾਲਕ ਜਯੋ ਭਭਕੈ ਬਿਨੁ ਭੈਰਨ ਭ੍ਰਰਵ ਭੇਰਿ ਬਜਾਇ ਨਗਾਰੈ ।
ਤੇ ਭਟ ਝੂਮਿ ਗਿਰੈ ਰਨ ਭੂਮਿ ਭਵਾਨੀ ਜੂ ਕੇ ਭਲ੍ਕਾਨ ਕੇ ਮਾਰੇ । ੧੮ ।
bhaan se tej bhayanak bhootaj bhoodur se jin kai tan darou.
bhari gumaan bharai man bheetar bhar parai nahi si pag dharai.
bhalak jaio babhkai bin behraan bharav bheri bajai nagarai.
te bhaat jhum girai run bhoomi bhavani jo ko bhalkan kai marai. (18)

ਓਟ ਕਰੀ ਨਹਿ ਕੋਟਿ ਭੁਜਾਨ ਕੀ ਚੋਟ ਪਰੇ ਰਨ ਕੋਟਿ ਸੰਘਾਰੇ ।
ਕੋਟਨ ਮੇ ਜਿਨ ਕੇ ਤਨ ਰਾਜਿਤ ਬਾਸਵ ਸੋ ਕਬਹੂੰ ਨਹਿ ਹਾਰੇ ।
ਰੋਸ ਭਰੇ ਨ ਫਿਰੇ ਰਨ ਤੇ ਤਨ ਬੋਟਿਨ ਲੈ ਨਭ ਗੀਧ ਪਧਾਰੇ ।
ਤੇ ਨ੍ਰਿਪ ਘੂਮਿ ਗਿਰੇ ਰਨ ਭੂਮਿ ਸੁ ਕਾਲੀ ਕੇ ਕੋਪ ਕ੍ਰਿਪਾਨ ਕੇ ਮਾਰੇ । ੧੯ ।
ot kari nahi koti bhujaan ki choat parai run koti sangharai.
kotan me jin kai tan raajit basav so kabhun nahi harai.
ros bharai na phirai run te tun botin lai nubh geedh padharai.
te nrip ghumai girai run bhoomi su kali kai kop kirpan kai marai. (19)

You had appeared as Incarnation of Bandh, as well as the incarnation of Machh. You had churned the Ocean in the Incarnation of Kachh. You had appeared in the form of a Brahman as Paras Ram and finished the Kashatriyas from the face of the Earth twenty-one times. (15)

You will appear as Nehkalanki Incarnation and finish all the malechhas (villains). O Mother ! Pray, bless me your benediction by considering me as your slave. (Sewak) and grant me the favour which I am longing for, in my heart. (16)

Swaiyya

The (goddess) had worn a necklace of skulls, various robes of all the directions (meaning naked), with a heavy sword (hanging) on her left side. Both her dreadful eyes were shining brilliantly, which were looking glamorous like sharpened arrows on her forehead. Her dreadful looking tresses of hair were loosely flowing (dishevelled) while the cluster of white teeth was shining brightly. The snakes in her hands were spitting fire. (O goddess !) The Lord (Timeless god of death) was always forever your sustainer (looking after your upbringing). (17)

The demons, with the magnificent luster like that of the 'Sun' were having (huge) bulky bodies like the mountains. They were filled with great haughtiness (pride) in their minds, so that they could not keep themselves balanced on the ground (full of egoistic tendencies, brooking none else equal in strength to themselves). They were (roaring) gurgling loudly like the bears and were moving around in the battlefield fearlessly with the beating of drums or kettledrums. Such great warriors were seen reeling and falling on the ground with the striking of arrows shot by the goddess Bhavani. (18)

Those warrriors, who had not sought any body's help even after being struck by millions of powerful arms (warrriors) and had killed many (enemy) warriors in the battlefield, whose stout bodies were looking glorious like great forts and had not been defeated by (god) Indra even, who were furious with rage and never turned their backs from the battle front, even though their (wounded) limbs were being taken away by the vultures into the skies, such great warriors had been struck down by the sword of (goddess) Kali and were lying helpless fallen on the ground. (19)

ਅੰਜਨ ਸੇ ਤਨ ਉਗ੍ ਉਦਾਯੁਧ ਧੂਮਰੀ ਧੁਰਿ ਭਰੇ ਗਰਬੀਲੇ ।
ਚੌਪਿ ਚੜੇ ਚਹੁੰ ਓਰਨ ਤੇ ਚਿਤ ਭੀਤਰਿ ਚੌਪਿ ਚਿਰੇ ਚਟਕੀਲੇ ।
ਧਾਵਤ ਤੇ ਧੁਰਵਾ ਸੇ ਦਸੋ ਦਿਸਿ ਤੇ ਝਟ ਦੈ ਪਟਕੈ ਬਿਕਟੀਲੇ ।
ਰੈਰ ਪਰੇ ਰਨ ਰਾਜਿਵ ਲੋਚਨ ਰੋਸ ਭਰੇ ਰਨ ਸਿੰਘ ਰਜੀਲੇ । ੨੦ ।
anjaan se tan ugar udhaiyudh dhoori bhare garbelai.
choupi chadai chahun oran tai chit bheetar choupi chirai chatkelai.
dhavat tai dhurva sai dason dissi te jhut dai putkai bikteelai.
rair parai run raajiv lochan ros bharai run singh rajeelai. (20)

ਕੋਟਿਨ ਕੋਟ ਮੈ ਚੋਟ ਪਰੀ ਨਹਿ ਓਟ ਕਰੀ ਭਏ ਅੰਗ ਨ ਢੀਲੇ ।
ਜੇ ਨਿਪਟੇ ਅਕਟੇ ਭਟ ਤੇ ਚਟ ਦੈ ਛਿਤ ਪੈ ਪਟਕੈ ਗਰਬੀਲੇ ।
ਜੇ ਨ ਹਟੇ ਬਿਕਟੇ ਭਟ ਕਾਹੂ ਸੈ ਤੇ ਚਟ ਦੈ ਚਟਕੇ ਚਟਕੀਲੇ ।
ਗੌਰ ਪਰੇ ਰਨ ਰਾਜਿਵ ਲੋਚਨ ਰੋਸ ਭਰੇ ਰਨ ਸਿੰਘ ਰਜੀਲੇ । ੨੧ ।
kotin kott mai chot pari nahi oat kari bhaie ang na deelhai.
je niptai aktai bhat tai chat dai chhit pai patkai garbeelai.
je na hatai biktai bhaat kahu se tai chat dai chatkeelai.
goar parai run rajeev lochan lochan ross bharai run singh rajeelai. (21)

ਧੂਮਰੀ ਧੂਰਿ ਭਰੇ ਧੁਸਰੇ ਤਨ ਧਾਏ ਨਿਸਾਚਰ ਲੋਹ ਕਟੀਲੇ ।
ਮੋਚਕ ਪਬਨ ਮੇ ਜਿਨ ਕੇ ਤਨ ਕੈਚ ਸਜੇ ਮਦਮਤ ਜਟੀਲੇ ।
ਰਾਮ ਭਨੈ ਅਤਿ ਹੀ ਰਿਸਿ ਸੋ ਜਗ ਨਾਇਕ ਮੈ ਰਨ ਠਾਟ ਠਟੀਲੇ ।
ਤੇ ਝਟ ਦੈ ਪਟਕੇ ਛਿਤ ਪੈ ਰਨ ਰੌਰ ਪਰੇ ਰਨ ਸਿੰਘ ਰਜੀਲੇ । ੨੨ ।
dhoomri dhoori bharai bhoomrai tan paie nisachar loh katilai.
mochak paban mai jin kai tan kaich sajai mudmat jatilai.
ram bhanai ati hi risi so jug naiek mein ran thaat thatilai.
tai jhut dai paatkai chhit pai ran roar dharai ran singh rajilai. (22)

ਬਾਜਤ ਡੰਕ ਅਤੰਕ ਸਮੈ ਲਖਿ ਦਾਨਵ ਬੰਕ ਬਡੇ ਗਰਬੀਲੇ ।
ਛੂਟਤ ਬਾਨ ਕਮਾਨਨ ਕੇ ਤਨ ਕੈ ਨ ਭਏ ਤਿਨ ਕੇ ਤਨ ਢੀਲੇ ।
ਤੈ ਜਗ ਮਾਤ ਚਿਤੈ ਚਪਿ ਕੈ ਚੰਟਿ ਦੈ ਛਿਤ ਪੈ ਚਟਕੇ ਚਟਕੀਲੇ ।
ਰੌਰ ਪਰੇ ਰਨ ਰਾਜਿਵ ਲੋਚਨ ਰੋਸ ਭਰੇ ਰਨ ਸਿੰਘ ਰਜੀਲੇ । ੨੩ ।
bajat dunk antank samai lakhi danav bunk badai garbeelai.
chhutat baan kamanan kai tan kai na bhaie tin ke tan dhile.
te jug maat chitai chapi kai chaati dai chit pai chatkai chatkeelai.
roar parai ran raajiv lochan ros bharai ran singh rajilai. (23)

The stout warrrior like bodies of such proud men with their horrible armour portending above, were now covered with smoke-like dust. Such gallant warriors, full of confidence and pride had advanced from all the four sides, being desperate. Such invincible warriors had landed from all the ten directions like a dust storm while they were dashed onto the ground (by Kali). The goddess with lotus-like beautiful eyes with a tumult rising in the battlefield was looking glamorous in her wrathfulness (astride) a lion. (20)

Even being wounded badly, some warriors did not take the support of anyone, without resorting to any relaxation, whereas the indivisible and arrogant warriors were thrown on the ground without any loss of time. The warriors, who could not be driven away from the battlefield by anyone were dashed to the ground in no time. With lot of tumultuous noise rising from the battle front the goddess with lotus-like eyes was looking glorious along with an infuriated lion in the battlefield. (21)

Many demons, with bodies laden with smoke like dust, who could cut into pieces even iron (frames) then launched an attack. Some warriors with bodies like mountains (black) with tufts of hair and protected with coats of mail were fully intoxicated. The poet Siam has stated that these demons were making overtures to wage a war against the master of the Universe even, being furious with rage. Then the (Lord) goddess had dashed them all with a jerk (onto the ground) in the battlefield. With the hue and cry being raised in the battlefield, the lion was looking glamorous. (22)

In those dreadful times on seeing the various arrogant and invincible demons the drums started beating and the arrows started pouring (being shot) from the bows, but they remained unnerved. Then the mother goddess, being annoyed, destrroyed them in no time, throwing them down on the ground. On the rising of a tumultuous noise in the battlefield, the lotus-eyed goddess was roaming around gloriously along with the infuriated lion. (23)

ਜੰਗ ਜਗੇ ਰਨ ਰੰਗ ਸਮੈ ਅਰਿਧੰਗ ਕਰੇ ਭਟ ਕੋਟਿ ਦੁਸੀਲੇ ।
ਰੁੰਡਨ ਮੁੰਡ ਬਿਖਾਰ ਘਨੇ ਹਰ ਕੈ ਪਹਿਰਾਵਤ ਹਾਰ ਛਬੀਲੇ ।
ਧਾਵਤ ਹੈ ਜਿਤਹੀ ਤਿਤਹੀ ਅਰਿ ਭਾਜਿ ਚਲੇ ਕਿਤਹੀ ਕਰਿ ਹੀਲੇ ।
ਰੌਰ ਪਰੇ ਰਨ ਰਾਜਿਵ ਲੋਚਨ ਰੋਸ ਭਰੇ ਰਨ ਸਿੰਘ ਰਜੀਲੇ । ੨੪ ।
jung jagai ran raang samai samai aridhung karai bhut koti dusilai.
rundan mund bikhar ghanaai hur kai pehiravat har chhabilai.
dhavat hai jithi tithi ari bhaaji chalai kithai karai hileai.
roar parai rajiv lochan roas bharai ran singh rajeelai. (24)

ਸੁੰਭ ਨਿਸੁੰਭ ਤੇ ਆਦਿਕ ਸੂਰ ਸਭੇ ਉਮਡੇ ਕਰਿ ਕੋਪ ਅਖੰਡਾ ।
ਕੈਚ ਕ੍ਰਿਪਾਨ ਕਮਾਨਨ ਬਾਨ ਕਸੇ ਕਰ ਧੌਪ ਫਰੀ ਅਰੁ ਖੰਡਾ ।
ਖੰਡ ਭਏ ਜੁ ਅਖੰਡਲ ਤੇ ਨਹਿ ਜੀਤਿ ਫਿਰੇ ਬਸੁਧਾ ਨਵ ਖੰਡਾ ।
ਤੇ ਜੁਤ ਕੋਪ ਗਿਰੇਬਨਿ ਓਪ ਕ੍ਰਿਪਾਨ ਕੇ ਕੀਨੇ ਕੀਏ ਕਟਿ ਖੰਡਾ । ੨੫ ।
sumbh nisumbh tai aadik sur sabhai umdaai kari kop akhanda.
kaich kirpan kamanan baan kasai kur dhop phari aru khanda.
khand bhaie ju akhandal tai nahi jeetai firai basudha nav khanda.
tai joot kop giraibaan oop kirpan kai keenai kiye kaati khanda. (25)

ਤੋਟਕ ਛੰਦ

ਜਬ ਹੀ ਕਰ ਲਾਲ ਕ੍ਰਿਪਾਨ ਗਹੀ । ਨਹਿ ਮੋ ਤੇ ਪ੍ਰਭਾ ਤਿਹ ਜਾਤ ਕਹੀ ।
ਤਿਹ ਤੇਜੁ ਲਖੇ ਭਟ ਯੌ ਭਟਕੇ । ਮਨੋ ਸੂਰ ਚੜਿਯੋ ਉਡ ਸੇ ਸਟਕੇ । ੨੬ ।
Totak Chhand
jub hi kar laal kirpan gahai nahi mo tai prabha the jaat kahai.
teh tej lakhai bhat jo bhatkai. maano sur chariou udd se satkai. (26)

ਕੁਪਿ ਕਾਲਿ ਕ੍ਰਿਪਾਨ ਕਰੰ ਗਹਿ ਕੈ । ਦਲ ਦੈਤਨ ਬੀਚ ਪਰੀ ਕਹਿ ਕੈ ।
ਘਟਿਕਾ ਇਕ ਬੀਚ ਸਭੋ ਹਨਿਹੈ । ਤੁਮ ਤੇ ਨਹਿ ਏਕ ਬਲੀ ਗਨਿਹੈ । ੨੭ ।
kupi kaali kirpan karung gahi kai. dul daitan beech dhjarai kahi hai.
ghaatika ik beech sabhai hanihai. tum te nahi ek bali ganihai. (27)

ਸਵੈਯਾ

ਮੰਦਲ ਤੁਰ ਮ੍ਰਿਦੰਗ ਮੁਚੰਗਨ ਕੀ ਧੁਨਿ ਕੈ ਲਲਕਾਰਿ ਪਰੇ ।
ਅਰੁ ਮਾਨ ਭਰੇ ਮਿਲਿ ਆਨਿ ਅਰੇ ਨ ਗੁਮਾਨ ਕੈ ਛਾਡਿ ਕੈ ਪੈਗੁ ਟਰੇ ।
ਤਿਨ ਕੇ ਜਮ ਜਦਿਪ ਪ੍ਰਾਨ ਹਰੈ ਨ ਮੁਰੈ ਤਬ ਲੈ ਇਹ ਭਾਤਿ ਅਰੇ ।
ਜਸ ਕੋ ਕਰਿ ਕੈ ਨ ਚਲੇ ਡਰਿ ਕੈ ਲਰਿ ਕੈ ਮਰਿ ਕੈ ਭਵ ਸਿੰਧ ਤਰੇ । ੨੮ ।
Swaiyya
mandal tur mirdang muchangun ki dhuni kai lalkari dharai.
aru maan bharai milai ani arai na guman kai chhadi kai paigu tarai.
tin kai jum jadip pran harai na murai tub lai eh bhaanti arai.
jus ko kari kai na chalai daari kai lari kai bhuv sindh tarai. (28)

On the start of the battle in the battlefield, the goddess had (cut) smitten into two pieces millions of the demons, with many heads and trunks being scattered around, while honouring their Shiva with beautiful garlands. Whichever side Durga was seen heading, the warriors were seen fleeing under some pretext (excuse). Thus with the raising of lot of hue and cry in the battlefield, the lotus eyed goddess was seen glamorous along with the furious lion in the battlefield. (24)

Then the demons like Shumbh and Nishumbh, becoming furious with rage, launched an attack. They were armed with swords and protective covering along with stretched bows with arrows fixed therein while they were having swords and double edged swords in their hands. They had earlier gained victories in all the nine regions of the world (the Universe) and had not been defeated by Indra (god) even. But Kali (goddess) had cut them into pieces with her sword, getting furious with rage and thrown them all around. (25)

Totak Chhand

It was rather impossible for me to describe the beauty of her glamour in the battlefield when the goddess appeared with an unsheathed sword in hand. On seeing her glamour and charm many warriors had run away from the battlefield just as stars hide themselves (shy away) with the rise of the sun. (26)

The goddess Kali with sword in hand had landed herself amidst the forces of demons, saying that she would kill all the warriors in no time, without leaving a single warrior alive. (27)

Swaiyya

The warriors launched an attack by challenging (the enemy) along with the musical tunes of drums, weaver's instruments, mirdang and muchang. They were full of pride and established themselves firmly in strength (together) and would not retrace their steps, ridding themselves of their egoism. Even if the Yama (god of death) were to take away their lives, they would not desist from their position and would continue resisting. They were fighting fearlessely and by winning acclaim of others, got killed in action, thus they had crossed this ocean of life successfully. (28)

ਜੇਨ ਮਿਟੇ ਬਿਕਟੇ ਭਟ ਕਾਹੂ ਮੈ ਬਾਸਵ ਸੈ ਕਬਹੂੰ ਨ ਪਛੈਲੇ ।
ਤੇ ਗਰਜੇ ਜਬ ਹੀ ਰਨ ਮੈ ਗਨ ਭਾਜਿ ਚਲੇ ਬਿਨੁ ਆਪੁ ਅਕੇਲੇ ।
ਤੇ ਕੁਪਿ ਕਾਲਿ ਕਟੇ ਝਟ ਕੈ ਕਦਲੀ ਬਨ ਜਯੋ ਧਰਨੀ ਪਰ ਮੇਲੇ ।
ਸੋਨ ਰੰਗੀਨ ਭਏ ਪਟ ਮਾਨਹੁ ਫਾਗੁ ਸਮੈ ਸਭ ਚਾਚੀਰ ਖੈਲੇ । ੨੯ ।

jaen mittai biktai bhaat kahu mai basav so kabhun na pachele.
te garjai jab hi raan mai gun me gun bhaji chalai bin aap akelai.
te kupi kaali katai jhut kai kadli bun jeyo dharni par mele.
sron rangeen bhaye patt manhu phagu samai sabh chacheer khelai. (29)

ਦੋਹਰਾ

ਚੜੀ ਚੰਡਿਕਾ ਚੰਡ ਹੈ ਤਪਤ ਤ"ਬ੍ ਸੇ ਨੈਨ ।
ਮਤ ਭਈ ਮਦਰਾ ਭਏ ਬਕਤ ਅਟਪਟੇ ਬੈਨ । ੩੦ ।

Dohra

chaadi chandika chaand haiv tapat tambar se nain.
mat bhaie madra bhai bakat atpatai bain. (30)

ਸਵੈਯਾ

ਸਭ ਸਤ੍ਰਨ ਕੋ ਹਨਿਹੈ ਛਿਨ ਮੈ ਸੁ ਕਹਿਯੋ ਬਚ ਕੋਪ ਕੀਯੋ ਮਨ ਮੈ ।
ਤਰਵਾਰਿ ਸੰਭਾਰਿ ਮਹਾ ਬਲ ਧਾਰਿ ਧਵਾਇ ਕੈ ਸਿੰਘ ਧਸੀ ਰਨ ਮੈ ।
ਜਗਮਾਤ ਕੇ ਆਯੁਧੁ ਹਾਥਨ ਮੈ ਚਮਕੈ ਐਸੇ ਦੈਤਨ ਕੇ ਗਨ ਮੈ ।
ਲਪਕੈ ਝਪਕੈ ਬੜਵਾਨਲ ਕੀ ਦਮਕੈ ਮਨੋ ਬਾਰਿਧ ਕੇ ਬਨ ਮੈ । ੩੧ ।

Swaiyaa

sabh satran ko hanihai chhin mai su kahiou bach kop kiou man mein.
tarvari sambhari maha bal dharai dhavai kai singh dhaasi run mai.
jugmaat kai ayudhu haathan mai chamkai aisai diatan kai gun mai.
lapkai,jhupkai baadvanal ki dumkai mano baridh kai bunmai. (31)

ਕੋਪ ਅਖੰਡ ਕੈ ਚੰਡਿ ਪ੍ਰਚੰਡ ਮਿਆਨ ਤੇ ਕਾਡਿ ਕ੍ਰਿਪਾਨ ਗਹੀ ।
ਦਲ ਦੇਵ ਐ ਦੈਤਨ ਕੀ ਪ੍ਰਤਿਨਾ ਲਖਿ ਤੇਗ ਛਬਾ ਛਬ ਰੀਝ ਰਹੀ ।
ਸਿਰ ਚਿਛੁਰ ਕੇ ਇਹ ਭ"ਤਿ ਪਰੀ ਨਹਿ ਮੋ ਤੇ ਪ੍ਰਭਾ ਤਿਹ ਜਾਤ ਕਹੀ ।
ਰਿਪੁ ਮਾਰਿ ਕੈ ਫਾਰਿ ਪਹਾਰ ਸੇ ਬੈਰੀ ਪਤਾਰ ਲਗੇ ਤਰਵਾਰਿ ਬਹੀ । ੩੨ ।

kop akhand kai chandi parchaand siyaan te kaadi kirpan gahi.
dal dev ai daitan ki prateena lakhi teg chhaba chhab reejh rahi.
sir chhichur kai eh bhant dhari nahi mo tai prabha the jaat kahi..
ripu mari kai phaar pahaar se baeri pataar lagai tarvari bahi. (32)

Those brave warriors, who were not subdued by anyone, could not be pushed back by gods like Indra even. When they l ad roared in the battlefield even, then apart from the goddess, all others ran away from the battlefront. Then Kali got furious with rage and cut them into pieces, just as the coal field is spread out on the ground, being cut into pieces. Their clothes were draped in red with the blood stains as if they were playing games like gidha (Panjabi folk dance) during the festival season of holi. (29)

Couplet

The (goddess) Chandi then appeared on the scene and launched an attack. Her eyes were burning like copper. Being intoxicated with wine, she was uttering some incoherent words (language). (30)

Swaiyya

The goddess, getting furious with rage, said these words, "I will kill all the enemies in no time. She thrust herself into the battlefield by supporting her sword with a great powerful effort and making her lion move faster. The weapons in the hands of the goddess were shining brilliantly midst the flock of demons and it seemed as if there were flashes of light coming out of the forest of ocean." (31)

The goddess Chandi unsheathed her sword being infuriated with rage. On seeing the glamour of her sword, both the armies of the gods and demons became pleased and she struck the head (with her sword) of the demon Chichhar in such a manner that it is not possible for me to depict that scene. The sword, after striking the enemy (and killing him) and tearing apart the mountain like enemy body, got pierced (thrust) into the netherlands. (32)

ਦੋਹਰਾ
ਤੁਪਕ ਤਬਰ ਬਰਛੀ ਬਿਸਿਖ ਅਸਿ ਅਨੇਕ ਝਮਕਾਹਿ ।
ਧੁਜਾ ਪਤਾਕਾ ਫਰਹਰੈ ਭਾਨ ਨ ਹੇਰੇ ਜਾਹਿ । ੩੩ ।

Dohra

tupak tabar barchhi bisikh asi anek jhamkaahi.
dhooja pataaka pharharae bhaan na herai jahi. (33)

ਰਨ ਮਾਰੂ ਬਾਜੈ ਘਨੇ ਗਗਨ ਗੀਹ ਮੰਡਰਾਹਿ ।
ਚਟਪਟ ਦੈ ਜੋਧਾ ਬਿਕਟ ਝਟਪਟ ਕਟਿ ਕਟਿ ਜਾਹਿ । ੩੪ ।

raan maaru baajae ghanae gagan geedh maandrahi.
chaatpat de jodha bikaat jhutpat kaati kaati jahi. (34)

ਅਨਿਕ ਟੂਰ ਭੇਰੀ ਪ੍ਰਣਵ ਗੋਮੁਖ ਅਨਿਕ ਮ੍ਰਿਦੰਗ ।
ਸੰਖ ਬੇਨੁ ਬੀਨਾ ਬਜੀ ਮੁਰਲੀ ਮੁਰਜ ਮੁਚੰਗ । ੩੫ ।

anik toor bheri parnav gomukh anik mirdaang.
sankh benu bina bajai murli muraj muchang. (35)

ਨਾਦ ਨਫੀਰੀ ਕਾਨਰੇ ਦੁੰਦਭ ਬਜੇ ਅਨੇਕ ।
ਸੁਨਿ ਮਾਰੂ ਕਾਤਰ ਭਿਰੇ ਰਨ ਤਜਿ ਫਿਰਿਯੋ ਨ ਏਕ । ੩੬ ।

naad nafiri kanrai dundabh bajai anek.
suni maru kaatar bhiraai raan taji phhiriou na ek. (36)

ਕਿਚਪਚਾਇ ਜੋਧਾ ਮੰਡਹਿ ਲਰਹਿ ਸਨੰਮੁਖ ਆਨ ।
ਧੁਕਿ ਧੁਕਿ ਪਰੈ ਕਬੰਧ ਭੂਅ ਸੁਰ ਪੁਰ ਕਰੈ ਪਯਾਨ । ੩੭ ।

kichapchaai jodha mandeh laarhe sanmukh aan.
dhuki dhuki dharai kabandh bhuae sur pur karai payaan. (37)

ਰਨ ਫਿਰਕਤ ਜੰਬੁਕ ਫਿਰਹਿ ਆਸਿਖ ਅਚਵਤ ਪ੍ਰੇਤ ।
ਗੀਧ ਮਾਸ ਲੈ ਲੈ ਉਡਹਿ ਸੁਭਟ ਨ ਛਾਡਹਿ ਖੇਤ । ੩੮ ।

raan phirkat jambuk phirhai aasikh achvat preit.
geedh saas lai lai udhi subhat na chhadhi khet. (38)

Couplet

Many weapons like the gun, hatchet, spear, arrows and sword etc. were shining while the banners and flags were fluttering in such a manner that the sun was not even visible. (33)

There were many lamenting (saddened) bugles being sounded in the battlefield, while vultures were flying (high up) in the sky and many indivisible (brave) warriors were falling on the ground, being cut into pieces. (34)

Many types of musical instruments like kettle drums, weaver's instrument, pranav, gomukh, mirdang, conch shell, flute, clarionet, muraj and muchang etc. were being played (in the battlefield). (35)

Many musical notes of various types including nafiri, kanra and dudambh etc. were being played. Even the cowards got prompted to fight in the battlefield with the sounding of martial music and none of them managed to flee from there. (36)

The warriors, with arrogant faces, were facing each other while engaged in fighting, and were falling on the ground, jumping up and down and were being killed. (proceeding to heavens). (37)

In the battle field the jackals were groaning, while the ghosts were eating flesh. The vultures were flying off with pieces of flesh, and the warriors were not fleeing from the battlefield. (38)

ਸਵੈਯਾ

ਨਿਸ ਨਨਾਦ ਡਹ ਡਹ ਡਾਮਰ ਦੈ ਦੈ ਦਮਾਮਨ ਕੋ ਨਿਜਕਾਨੇ ।
ਭੂਰ ਦਈਤਨ ਕੋ ਦਲ ਦਾਰੁਨ ਦੀਹ ਹੁਤੇ ਕਰਿ ਏਕ ਨ ਜਾਨੇ ।
ਜੀਤਿ ਫਿਰੈ ਨਵਖੰਡਨ ਕੈ ਨਹਿ ਬਾਸਵ ਸੋ ਕਬਹੂੰ ਡਰਪਾਨੇ ।
ਤੇ ਤੁਮ ਸੌ ਲਰਿ ਕੈ ਮਰਿ ਕੈ ਭਟ ਅੰਤ ਕੋ ਅੰਤ ਕੇ ਧਾਮ ਸਿਧਾਨੇ । ੩੯ ।

Swaiyya

nis nanaad deh deh dhaamar dai dai damaman ko nijkanai.
bhoor daitaan ko dal daroon deh hutai kari ek na janai.
jeetai phirai navkhandan kae nahi baasav so kabhun darpanai.
tai tum so laari kai mari kai bhaat ant ko ant kai dhaam sidhanai. (39)

ਦੋਹਰਾ

ਰਨ ਡਾਕਿਨਿ ਡਹਕਤ ਫਿਰਤ ਕਹਕਤ ਫਿਰਤ ਸਮਾਨ ।
ਬਿਨੁ ਸੀਸਨ ਡੋਲਤ ਸੁਭਟ ਗਹਿ ਗਹਿ ਕਰਨ ਕ੍ਰਿਪਾਨ । ੪੦ ।

Dohra

Raan daakini dehkat phirat kehkat phirat saman.
binuai seesan dolaat subhat gahai gahai karan kirpan. (40)

ਅਸਿ ਅਨੇਕ ਕਾਢੇ ਕਰਨ ਲਰਹਿ ਸੁਭਟ ਸਮੁਹਾਇ ।
ਲਰਿ ਗਿਰਿ ਮਰਿ ਭੂ ਪਰ ਧੱਰ ਪਰੈ ਬਰੈ ਬਰੰਗਨਿ ਜਾਇ । ੪੧ ।

asi anek kadeai karan larhai soobhat samuhae.
lareai girai marai bhu par dharae barai brangani jai. (41)

ਅਨਤਰਯਾ ਜਯੋ ਸਿੰਧੁ ਕੋ ਚਹਤ ਤਰਨ ਕਰਿ ਜਾਉ ।
ਬਿਨੁ ਨੈਕਾ ਕੈਸੇ ਤਰੈ ਲਏ ਤਿਹਾਰੋ ਨਾਉ । ੪੨ ।

antreya jayo sindh ko chahat taran kari jao.
bina neka kaise tarae lai tiharai naau. (42)

ਮੂਕ ਉਚਰੈ ਸਾਸਤ੍ਰ ਖਟ ਪਿੰਗ ਗਿਰਨ ਚੜਿ ਜਾਇ ।
ਅੰਧ ਲਖੈ ਬਦਰੋ ਸੁਨੈ ਜੋ ਤੁਮ ਕਰੈ ਸਹਾਇ । ੪੩ ।

mook uchrai saastar. khat ping giran chari jai.
andh lakhae badro sunai jo tum karo sahai. (43)

ਅਰਘ ਗਰਭ ਨ੍ਰਿਪ ਤ੍ਰਿਯਨ ਕੋ ਭੇਦ ਨ ਪਾਯੋ ਜਾਇ ।
ਤਉ ਤਿਹਾਰੀ ਕ੍ਰਿਪਾ ਤੇ ਕਛੂ ਕਛੂ ਕਹੋ ਬਨਾਇ । ੪੪ ।

aragh garabh nrip triyaan ko bhed na paiyo jai.
tau tehari kirpa te kachu kachu kaho banai. (44)

Swaiyya

The sound of large drums and small drums alongwith the sound of large kettle drums was approaching near. The forces of the demons were large and dreadful, but "O goddess ! You did not care for anyone of them. Even the warrriors, who had gained victories over the whole Universe (nine regions) and were not afraid of Indra even, had died fighting with you. O goddess ! They were despatched to the god of death (Dharam Raj)." (39)

Couplet

In the battle field the evil-spirits were belching while the ghosts were making noise, withhout their heads the warriors were moving around in the battlefield, with their swords in hands." (40)

Many warriors, with swords in hands were facing the enemy and fighting, and were falling on the ground being killed, and were wedding the fairies. (41)

"O goddess ! If a non-Swimmer wanted to cross the ocean, then how could he swim across without the help of the boat of Your True Name." (42)

O goddess ! If you lend your support, then a dumb persons could recite the Six Shastras, and a lame person could climb the mountains, and the blind man could see, and a deaf person could hear. (43)

The secrets of a pearl, womb, Raja and a woman could never be known, even then through Your Grace (O Lord !) I will try to describe it as far as possible. (44)

ਪ੍ਰਥਮ ਮਾਨਿ ਤੁਮ ਕੋ ਕਹੋ ਜਥਾ ਬੁਧਿ ਬਲੁ ਹੋਇ ।
ਘਟਿ ਕਬਿਤਾ ਲਖਿ ਕੈ ਕਬਹਿ ਹਾਸ ਨ ਕਰਿਯਹੁ ਕੋਇ । ੪੫ ।
pratham man tum ko keho jatha budhi bal hoi.
ghat kabita likhi ke kabhi has na kahiou koe. (45)

ਪ੍ਰਥਮ ਧਯਾਇ ਸ੍ਰੀ ਭਗਵਤੀ ਬਰਨੈ ਤ੍ਰਿਯਾ ਪ੍ਰਸੰਗ ।
ਮੋ ਘਟ ਮੈ ਤੁਮ ਹ੍ਵੈ ਨਦੀ ਉਪਜਹੁ ਬਾਕ ਤਰੰਗ । ੪੬ ।
pratham dhayae Sri bhagwati barnai tria persung.
mo ghat me tum haiv nadi upjehu baak tarang. (46)

ਸਵੈਯਾ

ਮੇਰੁ ਕਿਯੋ ਤ੍ਰਿਣ ਤੇ ਮੁਹਿ ਜਾਹਿ ਗਰੀਬ ਨਿਵਾਜ ਨ ਦੂਸਰ ਤੋਸੈ ।
ਭੂਲ ਛਿਮੋ ਹਮਰੀ ਪ੍ਰਭੁ ਆਪੁਨ ਭੂਲਨਹਾਰ ਕਹੂੰ ਕੋਊ ਮੋਸੈ ।
ਸੇਵ ਕਰੈ ਤੁਮਰੀ ਤਿਨ ਕੇ ਛਿਨ ਮੈ ਧਨ ਲਾਗਤ ਧਾਮ ਭਰੋਸੈ ।
ਯਾ ਕਲਿ ਮੈ ਸਭਿ ਕਲਿ ਕ੍ਰਿਪਾਨ ਕੀ ਭਾਰੀ ਭੁਜਾਨ ਕੋ ਭਾਰੀ ਭਰੋਸੈ । ੪੭ ।

Swaiyya

mero keeyo trin te mohai jahi gareeb nivaaj na dusar tosai.
bhool cheemai hamrai prabhu apoon bhoolanhar kahun kou mosai.
sev karai tumri tin ke chhin mai dhaan lagat dhaam bhorosai.
ya kaali mein sabhi kaali kirpan ki bhari bhujaan ko bhari bhrosai. (47)

ਖੰਡਿ ਅਖੰਡਨ ਖੰਡ ਕੈ ਚੰਡਿ ਸੁ ਮੁੰਡ ਰਹੇ ਛਿਤ ਮੰਡਲ ਮਾਹੀ ।
ਦੰਡਿ ਅਦੰਡਨ ਕੋ ਭੁਜਦੰਡਨ ਭਾਰੀ ਘਮੰਡ ਕਿਯੋ ਬਲ ਬਾਹੀ ।
ਥਾਪਿ ਅਖੰਡਲ ਕੈ ਸੁਰ ਮੰਡਲ ਨਾਦ ਸੁਨਿਯੋ ਬ੍ਰਹਮੰਡ ਮਹਾ ਹੀ ।
ਕੁਰ ਕਵੰਡਲ ਕੋ ਰਨ ਮੰਡਲ ਤੋ ਸਮ ਸੂਰ ਕੋਊ ਕਹੂੰ ਨਾਹੀ । ੪੮ । ੧ ।
khandi akhandan khand ke chandi su mund rahai chhit mandal mahi.
daandi adandan ko bhuujdandan bhari ghamund kiyo bal bahi.
thaap akhandan kai sur mandal naad suniyo brahmand maha he.
kaarur kavandaal ko ran mandal to sum sur kou kahun nahi. (48)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਚੰਡੀ ਚਰਿਤ੍ਰੇ ਪ੍ਰਥਮ
ਧਯਾਇ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧ । ੪੮ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane Chandi Charitarai pratham
dhayae samapatam. Sat Subham sat. (1) (48) aphjun.

"First I will try to propitiate you and then I will try to relate as per my strength and wisdom. O Poets ! If there are some flaws in my poetry, please do not make fun of me." (45)

"First chapter was related to Bhagwati (goddess) and now the witch-craft of woman is described. "O goddess ! You may function within my budy as a stream so that the words may spring up as waves (therein). (46)

Swaiyya

" O Lord ! You have made me like a mountain from a simple strraw and there was none so benevolent and bountiful as yourself. May you forgive my flaws as there was no other so forgetful as myself. All those, who care to serve you are enriched with loads of wealth in a moment. During this age of Kalyug, one had the support of the sword of Kali (goddess) and her strong arms only." (47)

The (goddess) Chandi had killed the invincible warriors and thrown their cut-off heads in the battlefield. You had punished the most invincible warriors by inflicting heavy punishment thus divesting the arrogant people of their pride (egoistic tendencies). Thus you had established the kingdom of Indra in the heavens and the song of his victory was heard throughout the Universe. There was no other equal to you in prowess being armed with a very powerful bow. (48)

Here the first chapter of Chandi Chàritar from Charitra-Pakhyan is completed. All is well. (1)(48)(Contd)

ਦੋਹਰਾ

ਚਿਤ੍ਰਵਤੀ ਨਗਰੀ ਬਿਖੈ ਚਿਤ੍ ਸਿੰਘ ਨ੍ਰਿਪ ਏਕ ।
ਤੇ ਕੇ ਗ੍ਰਿਹ ਸੰਪਤਿ ਘਨੀ ਰਥ ਗਜ ਬਾਜ ਅਨੇਕ । ੧ ।

Dohra

chitarvati nagri bikhai chitar singh nrip ek.
ta kai greh sampaati bhani rathgaj baaj anek. (1)

ਤਾ ਕੋ ਰੂਪ ਅਨੂਪ ਅਤਿ ਜੋ ਬਿਧਿ ਧਰਿਯੋ ਸੁਧਾਰਿ ।
ਸੁਰੀ ਆਸੁਰੀ ਕਿੰਨ੍ਰਨੀ ਰੀਝਿ ਰਹਤ ਪੁਰ ਨਾਰਿ । ੨ ।

ta ko roop anoop ati jo bidhi dhariou sudharai.
suri asuri kinarni reejh rehat pur naari. (2)

ਏਕ ਅਪਸਰਾ ਇੰਦ੍ ਕੇ ਜਾਤ ਸਿੰਗਾਰ ਬਨਾਇ ।
ਨਿਰਖ ਰਾਇ ਅਟਕਤਿ ਭਈ ਕੰਜ ਭਵਰ ਕੇ ਭਾਇ । ੩ ।

ek apsara Inder ke jaat singaar banaie.
nirath rai ankeet bhai kanj bhavar ke bhaie. (3)

ਅੜਿਲ

ਰਹੀ ਅਪਸਰਾ ਰੀਝਿ ਰੂਪ ਲਖਿ ਰਾਇ ਕੋ ।
ਪਠੀ ਦੂਤਿਕਾ ਛਲ ਕਰਿ ਮਿਲਨ ਉਪਾਇ ਕੋ ।
ਬਿਨੁ ਪ੍ਰੀਤਮ ਕੇ ਮਿਲੇ ਹਲਾਹਲ ਪੀਵਹੋ ।
ਹੌ ਮਾਰਿ ਕਟਾਰੀ ਮਰਿਹੌ ਘਰੀ ਨ ਜੀਵਹੌ । ੪ ।

aril

rahi apsara reejh roop lakhi raie ke.
pathi dootika chaal kari milan upaie ko.
bin pritam ke milai halaahal pevhai.
ho mar katari marihai ghari na jeevai. (4)

ਦੋਹਰਾ

ਤਾਹਿ ਦੂਤਿਕਾ ਰਾਇ ਸੌ ਭੇਦ ਕਹਯੋ ਸਮੁਝਾਇ ।
ਬਰੀ ਰਾਇ ਮੁਖ ਪਾਇ ਮਨ ਦੁੰਦਭਿ ਢੋਲ ਬਜਾਇ । ੫ ।

Dohra

tahi dutika rai so bhed kahiou samujhai.
bari rai mukh pai man dundhbi dhol bajai. (5)

ਏਕ ਪੁਤ੍ ਤਾ ਤੇ ਭਯੋ ਅਮਿਤ ਰੂਪ ਕੀ ਖਾਨਿ ।
ਮਹਾ ਰੁਦ੍ ਹੂੰ ਰਿਸਿ ਕਰੇ ਕਾਮਦੇਵ ਪਹਿਚਾਨਿ । ੬ ।

ek putar ta te bhayo amit roop ki khaani.
maha rudar hoon risi karai kamdev pehchaan. (6)

Couplet

There was a Raja by the name of Chitar Singh in the town of Chitravati, who was possessing great wealth along with many chariots, elephants and horses. (1)

The Lord-Creator had bestowed upon him a charming personality ; whose charm had enamoured the spouse of gods, demons or kinars (mythological horse with human head) along with other women of the town. (2)

One fairy, with all embellishments was proceeding to meet Indra but on seeing this Raja she stopped there, just as the black-bee on seeing the lotus-flower gets diverted. (3)

Aril

On seeing the beauty of the Raja, this fairy got enamoured by his charm. So she sent her messenger with deceit in order to meet him and had sent a message through this emissary that she would consume poison in case the beloved Raja refused to meet her, or she would kill herself with a dagger and would not like to live any longer (even for a moment). (4)

Couplet

The emissary gave details of her message to the Raja (giving out her secret). The Raja then arranged to wed her and with the beating of drums and musical notes felt extremely happy and satisfied. (5)

That celestial beauty gave birth to a son, who was a fountain (source) of charm and extreme beauty. Even Shiva was getting (furious) jealous on seeing him as a replica of Kamdev (god of love). (6)

ਬਹੁਤ ਬਰਸਿ ਸੰਗ ਅਪਸਰਾ ਭੂਪਤਿ ਮਾਨੇ ਭੋਗ ।
ਬਹੁਰਿ ਅਪਸਰਾ ਇੰਦ੍ਰ ਕੇ ਜਾਤ ਭਈ ਉਡਿ ਲੋਗ । ੭ ।
bahut barsai sung apsara bhoopat manai bhog.
bahur apsara Inder kai jaat bhaie udai log. (7)

ਤਿਹ ਬਿਨੁ ਭੂਤਤਿ ਦੁਖਿਤ ਹੈ ਮੰਤ੍ਰੀ ਲਏ ਬੁਲਾਇ ।
ਚਿਤ੍ ਚਿਤ੍ਰਿ ਤਾ ਕੋ ਤੁਰਿਤ ਦੇਸਨ ਦਯੋ ਪਠਾਇ । ੮ ।
teh bin bhoopat dukhit haiv mantari lai bulaie.
chitar chitri ta ko turit desan deyo pathai. (8)

ਖੋਜਤ ਓਡਛ ਨਾਥ ਕੇ ਲਹੀ ਕੰਨਿਕਾ ਏਕ ।
ਰੂਪ ਸਕਲ ਸਮ ਅਪਸਰਾ ਤਾ ਤੇ ਗੁਨਨ ਬਿਸੇਖ । ੯ ।
khojat udaach naath ke lahai kanika ek.
roop sakal sam apsara ta te gunnan bisekh. (9)

ਚੌਪਈ

ਸੁਨਤ ਬਚਨ ਨ੍ਰਿਪ ਸੈਨ ਬੁਲਾਯੋ । ਭਾਤਿ ਭਾਤਿ ਸੋ ਦਰਬੁ ਲੁਟਾਯੋ ।
ਸਾਜੋ ਸਸਤ੍ਰ ਕੈਚ ਤਨ ਧਾਰੇ । ਸਹਰ ਓਡਛਾ ਓਰ ਸਿਧਾਰੇ । ੧੦ ।

Chopaiee

sunat bachan nrip sain bulaiyo . bhant bhant so darbu lutaayo.
sajio sastar kaich tan dharai. sahar udchha ur sidhharai. (10)

ਭੇਵ ਸੁਨਤ ਉਨਹੂੰ ਦਲ ਜੋਰਿਯੋ । ਭਾਤਿ ਭਾਤਿ ਭਏ ਸੈਨ ਨਿਹੋਰਿਯੋ ।
ਰਨ ਛਤ੍ਰਿਨ ਕੋ ਆਇਸੁ ਦੀਨੋ । ਆਪੁਨ ਜੁਧ ਹੇਤ ਮਨੁ ਕੀਨੋ । ੧੧ ।
bhev sunat unhun dal jarriou. bhaati bhaati bhaye sain nihariou.
ran chhatrin ko aiso deeno. apan judh hait manu keeno. (11)

ਦੋਹਰਾ

ਭਾਤਿ ਭਾਤਿ ਮਾਰੂ ਬਜੇ ਮੰਡੇ ਸੁਭਟ ਰਨ ਆਇ ।
ਅਮਿਤ ਬਾਨ ਬਰਛਾ ਭਏ ਰਹਤ ਪਵਨ ਉਰਝਾਇ । ੧੨ ।

Dohra

bhant bhant maru bajai mandai subhat ran aie.
amit baan barchha bhai rehat pawan urjhaiee. (12)

ਭੁਜੰਗ ਛੰਦ

ਬਧੇ ਬਾਢਵਾਰੀ ਮਹਾ ਬੀਰ ਬ"ਕੇ । ਕਛੈ ਕਾਛਨੀ ਤੇ ਸਭੈ ਹੀ ਨਿਸ"ਕੇ ।
ਪਏ ਸਾਮੁਹੇ ਵੈ ਹਠੀ ਜੁਧ ਜਾਰੇ । ਹਟੇ ਨ ਹਠੀਲੇ ਕਹੂੰ ਔਠਿਯਾਰੇ । ੧੩ ।

Bhujang Chhand

badhai baadvari maha beer bankai. kachhe kacchni te sabhai hi nisanke.
pai samuhai vae hathi judh jare. hatai na hathilai kahun aithiyare. (13)

For many years, that Raja enjoyed sensual pleasure with that fairy and then that fairy went to Indra-Puri (after sometime). (7)

In her absence the Raja got much perturbed and sent for his ministers. Then he got a painting made of his fairy by a painter and sent these paintings immediately to various lands including foreign countries. (8)

Finally he managed to locate a young girl in the kingdom of Orissa, who was as charming as the fairy and was also possessing many other qualities. (9)

Chopaiee

On hearing the news of this young belle, the Raja called his army and distributed much wealth of various types. The soldiers wore their coats of mail and armed thtemselves with various weapons and marched towards Orissa. (10)

The (king) Raja of Orissa, getting the (secret) hint of this onslaught, collected his armed forces and addressed his soldiers in many ways (thus coaxing them for a battle). He ordered the Kashatriyas to fight it out, while making up his mind for a battle (against the invading forces). (11)

Couplet

Many types of martial bands were playing and the warriors positioned themselves in battle array in the battlefield. The arrows were being shot in countless abundance like a shower. In fact, the wind (air) got involved in confusion (seeing all this). (12)

Bhujang Chhand

The great and powerful warrriors were being killed with the swords, as all the warriors fully armed withh weapons were fighting without any reservation. Those stubborn warrriors were waging a war facing one another in the battlefield and those arrogant fighters could not be dissuaded from fighting against each other. (13)

ਦੋਹਰਾ

ਹਨਿਵੰਤ ਸਿੰਘ ਆਗੇ ਕਿਯੋ ਅਮਿਤ ਸੈਨ ਦੈ ਸਾਬ ।
ਚਿਤ੍ ਸਿੰਘ ਪਾਛੈ ਰਹਿਯੋ ਗਹੈ ਬਰਛਿਯਾ ਹਾਥ । ੧੪ ।

Dohra

hanvat singh agai kiyo amit sain de saab
chitar singh pachhai rahiou gahe barchia hath. (14)

svEy;

ਹਾਕਿ ਹਜਾਰ ਹਿਮਾਲਯ ਸੋ ਹਲ ਕਾਹਨਿ ਕੈ ਹਠਵਾਰਨ ਹੂੰਕੇ ।
ਹਿੰਮਤਿ ਬਾਧਿ ਹਿਰੈਲਹਿ ਲੈ ਕਰ ਲੈ ਹਥਿਆਰ ਹਹਾ ਕਹਿ ਢੂਕੇ ।
ਹਾਲਿ ਉਠਿਯੋ ਗਿਰ ਹੋਮ ਹਲਾਚਲ ਹੇਰਤ ਲੋਗ ਹਰੀ ਹਰ ਜੂ ਕੇ ।
ਹਾਰਿ ਗਿਰੇ ਬਿਨੁ ਹਾਰੇ ਰਹੇ ਅਰੁ ਹਾਥ ਲਗੇ ਅਰਿ ਹਾਸੀ ਹੁਨੂੰ ਕੈ । ੧੫ ।

Swaiyya

haak hazar himalyai so hal kahin ke hathvaran hunke.
himat badhi hirelahi lai kar lai hathiar haha kahi dhukai.
haal uthio gir hom halachal heart log hari har ju ke.
har girai bin hare rahe aru haath lagai ari hasi hun kai. (15)

ਠਾਢੇ ਜਹਾ ਸਰਦਾਰ ਬਡੇ ਕੁਪਿ ਕੈਚ ਕ੍ਰਿਪਾਨ ਕਸੈ ਪਠਨੇਟੈ ।
ਆਨਿ ਪਰੇ ਹਠ ਠਾਨਿ ਤਹੀ ਸਿਰਦਾਰਨ ਤੇਟਿ ਬਰੰਗਨਿ ਭੇਟੇ ।
ਭਾਰੀ ਭਿਰੇ ਰਨ ਮੈ ਤਬ ਲੌ ਜਬ ਲੌ ਨਹਿ ਸਾਰ ਕੀ ਧਾਰ ਲਪੇਟੇ ।
ਸਤ੍ ਕੀ ਸੈਨ ਤਰੰਗਨਿ ਤੁਲਿ ਹੈ ਤਾ ਮੈ ਤਰੰਗ ਤਰੇ ਖਤਿਰੇਟੇ ।.੧੬ ।

thade jaha sardar badai kupi kaich kirpan kasai pathnete.
aan parai hath thaan tahi sirdaran teti barangani bhatai.
bhari bhirai ran me tab le jab le nahi saar ki dhar lapetai.
satar ki sain tarangan tuli haiv ta mai tarang bharai khatirete. (16)

ਦੋਹਰਾ

ਮਾਰਿ ਓਡਛਾ ਰਾਇ ਕੋ ਲਈ ਸੁਤਾ ਤਿਹ ਜੀਤਿ ।
ਬਰੀ ਰਾਇ ਸੁਖ ਪਾਇ ਮਨ ਮਾਨਿ ਸਾਸਤ੍ ਕੀ ਰੀਤਿ । ੧੭ ।

Dohra

mar udchha rai ko lai sut the jeet.
bari rai mukh pai man mani sastar ki reeti. (17)

ਓਡਛੇਸ ਜਾ ਕੀ ਹਿਤੁ ਚਿਤ੍ਮਤੀ ਤਿਹ ਨਾਮ ।
ਹਨਿਵੰਤ ਸਿੰਘਹਿ ਸੋ ਰਹੈ ਚਿਤਵਤ ਆਠੌ ਜਾਮ । ੧੮ ।

udchess ja ki hit chitarmati the naam.
hanivat singhi so rahe chitvat aatho jaam. (18)

Couplet

Harwant Singh, with a huge force was made to march ahead while Chitar Singh with a spear in hand was following him. (14)

Swaiyya

Thousands of stubborn warrriors with Himalaya like powerful bodies were advancing forward by challenging (the enemy). Then the enemy forces by picking up courage and taking weapons like salchel even in hand came near them while shouting at them. The Sumer mountain even got shaken up by watching the turmoil all around while the residents of Shiva's and Vishnu's land got frightened. The enemy trroops had fallen accepting their defeat while the others were standing aghast without defeat, whereas Harwant had only shown his (hands) action in more fun. (15)

Wherever the great youthful leaders, getting furious with rage and holding their swords or weapons were standing, the enemy attacked them while the fairies were joining together watching these leaders. They continued fighting bravely till they succumbed to the onslaughts of steel (swords). The enemy force was like a rivulet wherein the Kashatriya warriors were taking a swim in that stream with joy (and enjoyment). (16)

Couplet

Thus having defeated the Raja of Orissa, his daughter was won over. Then the Raja got married to that beauty as per shastra's rites and enjoyed the bliss of life (in mind).(17)

The darling daughter of the Raja of Orissa, named Chitarmati, was in great love with Raja Harwant Singh (was always thinking of him all the twenty four hours).(18)

ਪੜਨ ਹੇਤੁ ਤਾ ਕੌ ਨ੍ਰਿਪਤਿ ਸੌਪਯੋ ਦਿਜ ਗ੍ਰਿਹ ਮਾਹਿ ।
ਏਕ ਮਾਸ ਤਾ ਸੈ ਕਹਿਯੋ ਦਿਜਬਰ ਬੋਲਯਹੁ ਨਾਹਿ । ੧੯ ।
padan heit ta ke nirpat sopio dij greh mahi.
ek mas ta me kahiou dijbar bolyahu nahi. (19)

ਚੌਪਈ

ਰਾਜੇ ਨਿਜੁ ਸੁਤ ਨਿਕਟ ਬੁਕਾਯੋ । ਦਿਜਬਰ ਤਾਹਿ ਸੰਗ ਲੈ ਆਯੋ ।
ਪੜੇ ਪੜਯੋ ਗੁਨ ਛਿਤਪਤਿ ਕਹਿਯੋ । ਸੁਨ ਸੁਅ ਬਚਨ ਮੋਨਿ ਹ੍ਵੈ ਰਹਿਯੋ । ੨੦ ।
Chopaiee
rajai nij sut nikat bakaio. dijbar tahi sung le aio.
pade padiyo gun chitpati kahio. sun suye bachan moni haiv rahiyo. (20)

ਦੋਹਰਾ

ਲੈ ਤਾ ਕੋ ਰਾਜੈ ਕਿਯਾ ਅਪਨੇ ਧਾਮ ਪਯਾਨ ।
ਸਖੀ ਸਹਸ ਠਾਢੀ ਜਹਾ ਸੁੰਦਰਿ ਧਰੀ ਸਮਾਨ । ੨੧ ।
Dohra
lai ta ko rajai kiya apne dhaam payan.
sakhi sehas thaadi jaha sunder dharai saman. (21)

ਬੋਲਤ ਸੁਤ ਮੁਖ ਤੇ ਨਹੀ ਯੌ ਨ੍ਰਿਪ ਕਹਿਯੋ ਸੁਨਾਇ ।
ਚਿਤ੍ਰਪਤੀ ਤਿਹ ਲੈ ਗਈ ਅਪੁਨੇ ਸਦਨ ਲਵਾਇ । ੨੨ ।
bolat sut mukh te nahi yo nrip kahiou sunaie
chitarpati the lai gai apnai sadan lavai. (22)

ਅੜਿਲ

ਚੋਰ ਚਤੁਰ ਚਿਤ ਲਯੋ ਕਹੋ ਕਸ ਕੀਜੀਐ ।
ਕਾਢਿ ਕਰਿਜਵਾ ਅਪਨ ਲਲਾ ਕੌ ਦੀਜੀਐ ।
ਜੰਤ੍ ਮੰਤ੍ ਜੌ ਕ੍ਰੀਨੇ ਪੀਅਹਿ ਰਿਝਾਈਐ ।
ਹੌ ਤਦਿਨ ਘਰੀ ਕੇ ਸਖੀ ਸਹਿਤ ਬਲਿ ਜਾਈਐ । ੨੩ ।
aril
chor chatur chit leyo kaho kass kijiai.
kadi karijava apan lalaa ko deejiai.
jantar mantar je krinai piayhe reejhaieai.
ho tadin ghari ke sakhi sahit bali jaiai. (23)

The Raja had sent Harwant Singh to a Brahmin's house for studies (for learning). For almost a month the Brahmin (as per instructions of the queen) did not converse with the prince. (19)

Chopaiee

Then the Raja called his son, so the Brahmin brought him along with himself. Then the Raja asked his son to relate all the virtues which he had acquired, but the son kept mum (on hearing Raja's words). (20)

Couplet

Then the Raja brought him (his son) back to his palace. There along with other ladies, a beautiful fairy was also standing. (21)

The Raja then told all those present that the son was not speaking at all (was speech-less). Then Chitarmati took him to her palace. (22)

Aril

The queen then said, " O friend ! If some clever thief (beloved) were to steal away (win over) the heart of someone, then what should be done ? (Then she replied herself to this querry). Then the beloved should take out her heart and offer it (present it) to the lover. After winning over the beloved with the magic spells, one should offer oneself that very moment (that day) as a sacrifice to the beloved. (23)

ਦੋਹਰਾ

ਅਤਿ ਅਨੂਪ ਸੁੰਦਰ ਸਰਸ ਮਨੌ ਮੈਨ ਕੇ ਐਨ ।
ਮੋ ਮਨ ਕੌ ਮੋਹਤ ਸਦਾ ਮਿਤ੍ਰ ਤਿਹਾਰੇ ਨੈਨ । ੨੪ ।

Dohra

ati anoop sunder saras mano men kai aan.
mo man ko mohat sada mitar tiarai nain. (24)

ਸਵੈਯਾ

ਬਾਨ ਬਧੀ ਬਿਰਹਾ ਕੇ ਬਲਾਇ ਲਿਯੋ ਰੀਝਿ ਰਹੀ ਲਖਿ ਰੂਪ ਤਿਹਾਰੋ ।
ਭੋਗ ਕਰੋ ਮੁਹਿ ਸਾਥ ਭਲੀ ਬਿਧਿ ਭੂਪਤਿ ਕੋ ਨਹਿ ਤ੍ਰਾਸ ਬਿਚਾਰੋ ।
ਸੋ ਨ ਕਰੈ ਕਛੁ ਚਾਰੁ ਚਿਤੈਬੇ ਕੋ ਖਾਇ ਗਿਰੀ ਮਨ ਮੈਨ ਤਵਾਰੋ ।
ਕੋਟਿ ਉਪਾਇ ਰਹੀ ਕੈ ਦਯਾ ਕੀ ਸੋ ਕੈਸੇ ਹੂੰ ਭੀਜਤ ਭਯੋ ਨ ਐਠਯਾਰੋ । ੨੫ ।

Swaiyyaa

baan badhi birha ke balaie liou reejh nahi lakh roop tiharo.
bhog karo muhi saath bhali bidhi bhoopati konahi tras bicharo.
so na karai kacchu chao chitebai ko khai giri man maen tawaro.
koti upai rahi ke daya ki so kaise hoon bheejat bhayo na athiyaro. (25)

ਦੋਹਰਾ

ਚਿਤ ਚੇਟਕ ਸੋ ਚੁਭਿ ਗਯੋ ਚਮਕਿ ਚਕ੍ਰਿਤ ਭਯੋ ਅੰਗ ।
ਚੋਰਿ ਚਤੁਰ ਚਿਤ ਲੈ ਗਯੋ ਚਪਲ ਚਖਨ ਕੇ ਸੰਗ । ੨੬ ।

Dohra

chit chetaak so chubhai gayo chamak chakrit bhayo ang,
chor chatur chit lai geyo chapal chakhan ke sang. (26)

ਚੇਰਿ ਰੂਪ ਤੁਹਿ ਬਸਿ ਭਈ ਗਹੈ ਕਵਨ ਕੀ ਓਟ ।
ਮਛਰੀ ਜਯੋ ਤਰਫੈ ਪਰੀ ਚੁਭੀ ਚਖਨ ਕੀ ਚੋਟ । ੨੭ ।

cheri roop tuhi basi bhaie gahe kavan ki oat.
machaari jayo tarfai dharai chhubhi chakhan ki chot. (27)

ਚੌਪਈ

ਵਾ ਕੀ ਕਹੀ ਨ ਨ੍ਰਿਪ ਸੁਤ ਮਾਨੀ । ਚਿਤ੍ਰਮਤੀ ਤਬ ਭਈ ਖਿਮਾਨੀ ।
ਚਿਤ੍ਰ ਸਿੰਘ ਪੈ ਜਾਇ ਪੁਕਾਰੋ । ਬਡੋ ਦੁਸਟ ਇਹ ਪੁਤ੍ਰ ਤੁਹਾਰੋ । ੨੮ ।

Chopaiee

vaa ki kahi na nrip sut mani. chitarmati tab bhai khimani.
chitar singh pai jai pukaro. badai dusat eh pootar tuharo. (28)

Couplet

"O friend ! Your charm is very amusing nd appealing and it seems as if you were a replica of Kamdev (god of love). Your eyes are very bewitching and had enamoured my heart deeply." (24)

Swaiyya

"I am fully enticed (wounded) by the arrows of your separation and would take on myself all your afflictions and am enjoying the bliss of your charming personality. You should enjoy sensual pleasures with me, without haviong any fear in mind about the Raja. He is not liked by me and does not appeal to my mind at all, so I am love-hungry and have fallen down reeling, being sex hungry. (O beloved !) I swear by god that notwithstanding all my efforts, my (heart) inner desires have not been fulfilled and my restive mind is not at peace (peaceful). (25)

Couplet

The heart of the queen was completely engrossed in sensual pleasure and her very body (limbs) was persisting in enjoyment with eagerness, as she was bewitched by the charming eyes of the prince. (26)

"(O Prince !)" I am over-come by your charming figure, being completely under your spell, so whose (else) support should I seek ? I am fluttering like a fish (out of water), being struck by a mental agony through your bewitching eyes." (27)

Chopaiee

The Raja's son did not accept her proposal (request), so the queen Chitarmati got annoyed with him. She went up to Raja Chitar Singh and complained to him against his son saying that he was a great villian. (28)

ਦੋਹਰਾ

ਫਾਰਿ ਚੀਰ ਕਰ ਆਪਨੇ ਮੁਖ ਨਖ ਘਾਇ ਲਗਾਇ ।
ਰਾਜਾ ਕੋ ਰੋਖਿਤ ਕਿਯੋ ਤਨ ਕੋ ਚਿਹਨ ਦਿਖਾਇ । ੨੯ ।

Dohra

phari cheer kar apne mukh nukh ghai lagai.
raja ko rokhit kiai tan ko chihan dikhai. (29)

ਚੌਪਈ

ਬਚਨ ਸੁਨਤ ਕ੍ਰੁਧਿਤ ਨ੍ਰਿਪ ਭਯੋ । ਮਾਰਨ ਹੇਤ ਸੁਤਹਿ ਲੈ ਗਯੋ ।
ਮੰਤ੍ਰਿਨ ਆਨਿ ਰਾਵ ਸਮੁਝਾਯੋ । ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰ ਨ ਕਿਨਹੂੰ ਪਾਯੋ । ੩੦ । ੧ ।

Chopaiee

bachan sunat krodhit nrip bhayo. maran hait suthai le gayo.
mantrin aan rav samjhaio. tria charit na keenoh payo. (30) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੁਤਿਯ
ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੨ । ੭੮ । ਅਫਜੂੰ ।

iti Sri Charitara pakhyane Treeya Charitarai mantri bhoopai sambandai dutiye
charitar samapatam. Sat Subham sat. (2) (78) aphjun.

ਦੋਹਰਾ

ਬੰਦਿਸਾਲ ਕੋ ਭੂਪ ਤਬ ਨਿਜੁਸੁਤ ਦਿਯੋ ਪਠਾਇ ।
ਭੋਰ ਹੋਤ ਅਪਨੇ ਨਿਕਟਿ ਬਹੁਰੈ ਲਿਯੋ ਬੁਲਾਇ । ੧ ।

Dohra

bandisal ko bhoop tab nijsat dio pathaai.
bhor hoat apnai nikat bahurai liou bulai. (1)

ਏਕ ਪੁਤ੍ਰਿਕਾ ਗ੍ਵਾਰ ਕੀ ਤਾ ਕੋ ਕਹੋ ਬਿਚਾਰ ।
ਏਕ ਮੋਟਿਯਾ ਯਾਰ ਤਿਹ ਔਰ ਪਤਰਿਯਾ ਯਾਰ । ੨ ।

ek putrikaa gawar ki ta ko kahai bichar.
ek motiya yaar the aor patriya yaar. (2)

ਸ੍ਰੀ ਮ੍ਰਿਗ ਚਛੁਮਤੀ ਰਹੈ ਤਾ ਕੋ ਰੂਪ ਅਪਾਰ ।
ਉਚ ਨੀਚ ਤਾ ਸੈ ਸਦਾ ਨਿਤਪ੍ਰਤਿ ਕਰੈ ਜੁਹਾਰ । ੩ ।

Sri mrig chaachumati rahei ta ko roop apar.
ooch neech ta se sada nitprat karai juhaar. (3)

Couplet

The queen, tearing apart her garments, and (wounding) hurting her face with nails and showing her body marks (scratches) (She) made the king furious with rage. (29)

Chopaiee

On hearing the Rani's words, the king became agitated and furious and took away his son for killing him. The ministers then counselled the Raja and tried to explain him about the woman's character and peculiar leanings (conduct) and moreover none could grasp its extent. (limits). (30)(1)

This completes the second episode of the minister's counsel dealing with the deceptive woman characterization from the Charitar Pakhyan is completed. All is well.

(2-78)(Contd)

Couplet

Then the Raja got his son imprisoned and sent for him early in the morning (next day) to meet him. (1)

Then the ministers started relating many episodes (of similar nature). One of the ministers said, "There was a girl, from a village (villager's daughter), which I am going to relate. She had a fat lover and a thin (lean) lover. (2)

She was called mrigchachh wati (like a deer), being very beautiful and she was known to every common or well-placed person (high and low) and had contacts with all.(3)

ਚੌਪਈ

ਸਹਰ ਕਾਲਪੀ ਮਾਹਿ ਬਸਤ ਤੈ । ਭਾਤਿ ਭਾਤਿ ਕੇ ਭੋਗ ਕਰੈ ਵੈ ।
ਸ੍ਰੀ ਮ੍ਰਿਗ ਨੈਨ ਮਤੀ ਤਹ ਰਾਜੈ । ਨਿਰਖਿ ਛਪਾਕਰਿ ਕੀ ਛਬਿ ਲਾਜੈ । ੪ .

Chopaiee

sahar kalpi mahi basat tai. bhant bhant ke bhog karai ve.
Sri mrig nain matai the rajai. nirikh chhapakari kai chhabi lajai. (4)

ਦੋਹਰਾ

ਬਿਰਧਿ ਮੋਟਿਯੋ ਯਾਰ ਤਿਹ ਤਰੁਨ ਪਤਰਿਯੋ ਯਾਰ ।
ਰਾਤ ਦਿਵਸ ਤਾ ਸੌ ਕਰੈ ਦ੍ਵੈ ਮੈਨ ਬਿਹਾਰ । ੫ ।

Dohra

biridh motiyo yaar the tarun patriyo yaar.
raat divas ta so karai devai main bihar. (5)

ਹੋਤ ਤਰੁਨ ਕੇ ਤਰੁਨਿ ਬਸਿ ਬਿਰਧ ਤਰੁਨਿ ਬਸਿ ਹੋਇ ।
ਇਹੈ ਰੀਤਿ ਸਭ ਜਗਤ ਕੀ ਜਾਨਤ ਹੈ ਸਭ ਕੋਇ । ੬ ।

hoat tarun ke taruni basi biradh taruni basi hoe.
ehai reeti sabh jagat ki jaanat hai sabh koi. (6)

ਤਰੁਨਿ ਪਤਰਿਯਾ ਸੌ ਰਸੈ ਮੋਟੇ ਨਿਕਟ ਨ ਜਾਇ ।
ਜੌ ਕਬਹੂੰ ਤਾ ਸੈ ਰਸੇ ਮਨ ਭੀਤਰ ਪਛੁਤਾਇ । ੭ ।

tarunai patriya so rasai mootai nikat na jai.
jo kabhun ta se rasaie man bheetar pachutai. (7)

ਰਸਤ ਪਤਰਿਯਾ ਸੰਗ ਹੁਤੀ ਆਨਿ ਮੋਟੀਏ ਯਾਰ ।
ਪਾਯਨ ਕੈ ਖਰਕੋ ਕਿਯੋ ਤਵਨਿ ਤਰੁਨਿ ਕੇ ਦ੍ਵਾਰ । ੮ ।

rasat patriya sang hutai ani motiyo yaar.
payaan ke khharko kiyo tavan taruni ke dawar. (8)

ਕਹਿਯੋ ਪਤਰੀਏ ਯਾਰ ਕਹ ਜਾਹੁ ਦਿਵਰਿਯਹਿ ਫਾਪਿ ।
ਜਿਨ ਕੋਊ ਪਾਪੀ ਆਇ ਹੈ ਮੁਹਿ ਤੁਹਿ ਲੈਹੈ ਬਾਧਿ । ੯ ।

kahiyo patriye yaar keh jahai divreyehi phaad.
jin kou paapi aie hai mohai tuhi lehe badhi. (9)

ਅਤਿ ਰਤਿ ਤਾ ਮੈ ਮਾਨਿ ਕੈ ਯਾਰ ਪਤਰਿਯਹਿ ਟਾਰਿ ।
ਭਰਭਰਾਇ ਉਠਿ ਠਾਡਭੀ ਜਾਨਿ ਮੋਟਿਯੋ ਯਾਰ । ੧੦ ।

ati rati ta mai manai ke yaar patriyehi tarai.
bharbharai uthai thaadbhi janai motio yaar. (10)

Chopaiee

She was residing in the town of Kalpi and was engaged in all types of sensuous pleasures. This deer-like eyed woman lived there and even the moon would feel its charm as feeble (nothing) before her. (4)

Couplet

Her fat lover was old while the lean (thin) lover was young and both were engaged in enjoying sensuous pleasures with her day and night. (5)

The woman was under the spell of the youth, while the old man was under the spell of the woman. This is the normal way of life in the world and everyone is aware of it. (6)

That woman used to enjoy sensuous pleasure with the youth, while she would not go anywhere near the fat one. If at all she had any sexual relationship with him, she would repent later. (7)

Once she was enjoying sensual pleasure with the young (thin) man, when suddenly the fat man also arrived there. He made a thud (noise) with his feet at the woman's doorstep. (8)

In this situation, the woman told her young lover to run away by jumping over the wall, as some sinner had come, who might get both in bondage. (9)

She managed to show herself unnerved, having enjoyed sensuous pleasure with the young lover. Seeing the fat lover, she stood up in a confused state. (10)

ਉਠਤ ਬੀਰਜ ਭੂ ਪਰ ਗਿਰਿਯੋ ਲਖਯੋ ਮੋਟਿਯੋ ਯਾਰ ।
ਯਾ ਕੋ ਤੁਰਤ ਬਤਾਇਯੈ ਭੇਦ ਰਮੈ ਸੁ ਕੁਮਾਰਿ । ੧੧ ।
uthat biraj bhu dhar giriyo lakhiyo moteyo yaar
ya ko turat bataiai bheid ramai su kumari. (11)

ਅਧਿਕ ਤਿਹਾਰੋ ਰੂਪ ਲਖਿ ਮੋਹਿ ਨ ਰਹੀ ਸੰਭਾਰ ।
ਤਾ ਤੇ ਗਿਰਿਯੋ ਅਨੰਗ ਭੂਅ ਸਕਯੋ ਨ ਬੀਰਿਜ ਉਬਾਰ । ੧੨ ।
adhik tiharo roop lakhi mohe na rahai sambhar.
ta te giriou anang bhu sakio na biraj ubaar. (12)

ਫੂਲਿ ਗਯੋ ਪਸੁ ਬਾਤ ਸੁਨਿ ਨਿਜੁ ਸੁਭ ਮਾਨੈ ਅੰਗ ।
ਮੋਹਿ ਨਿਰਖਿ ਛਬਿ ਬਾਲ ਕੋ ਛਿਤ ਪਰ ਗਿਰਿਯੋ ਅਨੰਗ । ੧੩ । ੧ ।
phul geyo passu baat subai nij subh manio ang.
mohai nirakh chhabi baal ko chit dhar giriou anang. (13) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਭੂਪ ਸੰਬਾਦੇ
ਤ੍ਰਿਤਯ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੩ । ੯੧ । ਅਫਜੂੰ ।
iti Sri Charitra Pakhyane triya charitarai bhoop sambadai
tritai charitar samapatam. Subh Subham sat. (3) (91) aphjun

ਚੌਪਈ

ਬੰਦਿਸਾਲ ਨ੍ਰਿਪ ਪੂਤ ਪਠਾਯੋ । ਭਈ ਭੋਰ ਫਿਰਿ ਪਕਰਿ ਮਗਾਯੋ ।
ਮੰਤ੍ਰੀ ਪ੍ਰਭੁ ਸੋ ਬਚਨ ਉਚਰੇ । ਭੂਪਤਿ ਸੁਧਾ ਸ੍ਵਨੁ ਜਨੁ ਭਰੇ । ੧ ।

Chopaiee

bandisal nrip poot pathaio. bhaie bhor phir pakar magaayo.
mantari prabhu so bachan uchrai. bhoopat sudha sarvan jan bharai. (1)

ਦੋਹਰਾ

ਮਹਾਨੰਦ ਮੁਰਦਾਰ ਕੀ ਹੁਤੀ ਬਹੁਰਿਯਾ ਏਕ ।
ਤਾ ਸੋ ਰਤਿ ਮਾਨਤ ਹੁਤੇ ਹਿੰਦੂ ਤੁਰਕ ਅਨੇਕ । ੨ ।

Dohra

mahanand moordar ki hutai bahuria ek.
ta mo rati manat hutai hindu turak anek. (2)

ਮਹਾਨੰਦ ਮੁਰਦਾਰ ਕੀ ਘੁਰਕੀ ਤ੍ਰਿਯ ਕੋ ਨਾਮ ।
ਕੋਪ ਸਮੈ ਨਿਜੁ ਨਾਹ ਕੋ ਘੁਰਕਤ ਆਠੋ ਜਾਮ । ੩ ।
mahanand murdar ki ghurki triye ko naam.
kop samai nij naah ko ghurkaat aatho jaam. (3)

On getting up, the discharge had fallen on the ground which was noticed by the fat lover. So he asked the woman to explain the reason for the (falling) (waste) of discharge. (11)

The woman said, " On seeing your charming beauty I could not control myself (being too much under sexual desire), as such the discharge had fallen on the ground and could not keep it within myself. (12)

On hearing these words, the fool could not remain within himself to be beautiful, as his charm had made (forced) the woman to drop herr discharge on the ground on his sight. (13)(1)

Here the third episode of the minister's and king's dialogne dealing with the woman characterization from Charitar Pakhyan is completed. All is well. (3-91)

Chopaiee :

After the end of his discourse, the Raja sent his son away to the prison and sent for him again on the dawn of the next day. One ministerr then told these words to the Raja. The Raja heard his talk as if it were full of nectar (sweetness). (1)

Couplet

There was the wife of a worthless person, known as Mahanand with whom many Hindus and Muslims had developed sexual relationships. (2)

The wife of this worthless Mahanand was named 'Churki' as she was always annoyed with her husband and would all the time reprimand him, being furious with him. (3)

ਏਕ ਜਛ ਤਾ ਕੋ ਰਹੈ ਬਿਰਧਿ ਆਪੁ ਤ੍ਰਿਯ ਜਾਨ ।
ਸੋ ਯਾ ਪਰ ਰੀਝਤ ਨਹੀ ਯਾ ਕੇ ਵਾ ਮਹਿ ਪ੍ਰਾਨ । ੪ ।
ek jachh ta ko rahaie biradh aap triye jawan.
so ya par reejhat nahi ya ke va mahi praan. (4)

ਕਾਜ ਕਵਨ ਹੂੰ ਕੇ ਨਿਮਿਤਿ ਗਯੋ ਧਾਮ ਕੋ ਧਾਇ ।
ਤਰੁਨ ਪੁਰਖ ਸੋ ਤਰਨਿ ਤਹ ਰਹੀ ਹੁਤੀ ਲਪਟਾਇ । ੫ ।
kaaj kavan hoon kai nimit gayo dhaam ko dhaie.
tarun purakh so taran teh rahi hutai laptai. (5)

ਮਹਾਨੰਦ ਆਵਤ ਸੁਨਯੋ ਲਯੋ ਗਰੇ ਸੈ ਲਾਇ ।
ਅਤਿ ਬਚਿਤ੍ ਬਾਤੈ ਕਰੀ ਹ੍ਰਿਦੈ ਹਰਖ ਉਪਜਾਇ । ੬ ।
mahanand avat sunio leyo garai se lai.
ati bachittar batai karai hirdai harakh upjaie. (6)

ਕਾਨ ਦੋਊ ਗਹਿਰੇ ਗਹੇ ਚੁੰਮਿ ਏਕ ਦ੍ਰਿਗ ਲੀਨ ।
ਇਹ ਛਲ ਸੈ ਛਲਿ ਕੈ ਜਛਹਿ ਯਾਰ ਬਿਦਾ ਕਰਿ ਦੀਨ । ੭ ।
kaan diou gehrai gahai chumm ek drig leen.
eh chhal se chhalai ke jachhai uaar bidaa kari deen. (7)

ਸ੍ਰਵਨਨ ਕਛੁ ਖਰਕੋ ਸੁਨੈ ਇਕ ਚਖੁ ਸਕੈ ਨ ਹੋਰਿ ।
ਪਰੋ ਸਦਾ ਮੋਰੇ ਰਹੈ ਲਹੈ ਨ ਭੇਵ ਅਧੇਰ । ੮ ।
Sarvanaan kachu kharko sunai ik chakh sakai na hor.
paro sada morai rahe lahe na bhev adher. (8)

ਹੋਰਿ ਰੂਪ ਤਵ ਬਸਿ ਭਈ ਮੋ ਮਨ ਬਢਯੋ ਅਨੰਗ ।
ਚੁੰਮਿ ਨੇਤ੍ ਤਾ ਤੇ ਲਯੋ ਅਤਿ ਹਿਤ ਚਿਤ ਕੇ ਸੰਗ । ੯ ।
hor roop tav basi bhai mo man badio anang.
choom nater ta te leyo ato hit chit ke sang. (9)

ਮਹਾਨੰਦ ਇਹ ਬਾਤ ਸੁਨਿ ਫੂਲਿ ਗਯੋ ਮਨ ਮਾਹਿ ।
ਅਧਿਕ ਪ੍ਰੀਤਿ ਤਾ ਸੋ ਕਰੀ ਭੇਦ ਪਛਾਨਯੋ ਨਾਹਿ । ੧੦ । ੧ ।
mahanand eh baat sunai phool geyo man mahi.
adhik preet ta so kari bheid pacchanio nahi. (10) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਚਤੁਰਥੇ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੪ । ੧੦੧ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitarai mantri bhoop sambadai
chaturthai charitrai samapatam. Sat Subham sat. (4) (101) aphjun.

Herhusband (Mahanand) was blind of one eye and he was old while the woman was very young. So she was not attached to him, whereas the old man's wife was fully engrossed in her lover. (4)

Mahanand went to his house for some work and saw his wife engaged in sexual pleasure with some young person. (5)

When she learnt about Mahanand's approaching, she embraced him and greatly pleased with him, she showed great excitement by talking lovingly to him. (6)

By pressing both his ears with her hands she kissed his (one) eye. Thus she made this foolish person completely incapacitated of his eyes and ears.. Thus with this deciteful action she managed for the departure of her lover (withhout any fear). (7)

He heard some noise with his ears but could not see with one eye. Thus this ignorant person was always lying at his place without realizing any truth about the whole affair. (8)

The wife told the husband that she was enamoured by seeing his charming face and had developed great love for him, as such she had kissed his eye out of great attraction. (9)

Mahanand, on hearing this became over-joyed and showered his love on her in abundance, but that man did not realize the actual secret of her behaviour. (10)(1)

Here the fourth episode of the ministers counsel dealing with the deceitful woman's characteristics from the Charitar Pakhyan is completed. All is well. (4-101)(Contd)

ਦੋਹਰਾ

ਬੰਦਿਸਾਲ ਕੋ ਭੂਪ ਤਬ ਨਿਜੁ ਸੁਤ ਦਯੋ ਪਠਾਇ ।
ਭੋਰ ਹੋਤ ਅਪਨੈ ਨਿਕਟਿ ਬਹੁਰੋ ਲੀਯੋ ਬੁਲਾਇ । ੧ ।

Dohra

bandisaal ko bhoop tab nij sut deyo pathaie.
bhor hot apnaie nikat bahurai lio bulai. (1)

ਚੌਪਈ

ਬੰਦਿਸਾਲ ਨ੍ਰਿਪ ਪੂਤ ਪਠਾਯੋ । ਭਈ ਭੋਰ ਫਿਰਿ ਪਕਰ ਮੰਗਾਯੋ ।
ਮੰਤ੍ਰੀ ਪ੍ਰਭੁ ਸੋ ਬਚਨ ਉਚਾਰੇ । ਜਾਨੁਕ ਸੋਕ ਦੂਰਿ ਕਰਿ ਡਾਰੇ । ੨ ।

Chopaiee

bandisaal nrip poot pathai. bhai bhor phir pakar mangaio.
mantari prabhu so bachan ucharai. janak sok door karai dare. (2)

ਦੋਹਰਾ

ਇਕ ਜੋਗੀ ਬਨ ਮੈ ਹੁਤੋ ਦੁਮ ਮੈ ਕੁਟੀ ਬਨਾਇ ।
ਏਕ ਮਾਹ ਕੀ ਸੁਤਾ ਕੋ ਲੈ ਗਯੋ ਮੰਤ੍ਰ ਚਲਾਇ । ੩ ।

Dohra

ik jogi ban mai hut drum me kooti banaie.
ek mahh ki soota ko lai geyo mantar chalai. (3)

ਚੌਪਈ

ਕਾਸਿਕਾਰ ਕੋ ਸਾਹਿਕ ਜਨਿਯਤ । ਸਹਜ ਕਲਾ ਤਿਹ ਸੁਤਾ ਬਖਨਿਯਤ ।
ਤਾ ਕੋ ਹਰਿ ਜੋਗੀ ਲੈ ਗਯੋ । ਰਾਖਤ ਏਕ ਬਿਰਛ ਮੈ ਭਯੋ । ੪ ।

Chopaiee

kasikaar ko sahik jaaniyat. sehaj kala the soota bakhniat.
ta ko harri jogi lai geyo. rakhat ek birachh mai bheyo. (4)

ਦੋਹਰਾ

ਕਰੀ ਕਿਵਾਰੀ ਬਿਰਛ ਕੀ ਖੋਦਿ ਕਿਯੋ ਤਿਹ ਗ੍ਰੇਹ ।
ਰਾਤਿ ਦਿਵਸ ਤਾ ਕੋ ਭਜੈ ਅਧਿਕ ਬਢਾਇ ਸਨੇਹ । ੫ ।

Dohra

karai keevari birach ki khodi kio teh greh.
rati divas ta ko bhajai adhik badai saneh. (5)

ਮਾਰਿ ਕਿਵਰਿਯਾ ਬਿਰਛ ਕੀ ਆਪਿ ਨਗਰ ਮੈ ਆਇ ।
ਮਾਗਿ ਭਿਛਾ ਨਿਸਿ ਕੇ ਸਮੈ ਰਹਤ ਤਿਸੀ ਦੁਮ ਜਾਇ । ੬ ।

mar kivriaa birach ki apai nagar mai aie.
maag bichha niss kai samai rehat tisai draam jai. (6)

Couplet

The Raja then sent his son away to the prison and called him again in the early morning next day. (1)

Chopaiee

The Raja had sent his son to the prison and called him again early next morning. The minister then said to the Raja, "It appears as if he (son) had cast away his gloom."(2)

Couplet

There used to live a hermit (Yogi) in a hutment under a tree in the jungle and had taken away the daughter of a rich merchant under his magic spell. (3)

Chopaiee

A rich merchant used to live in a town called Kasikar and his daughter was named Sahejkala. The Yogi had eloped her and made her sit on a tree. (4)

Couplet

After digging out a tree he made a small hut with a window. The Yogi used to enjoy sensual pleasure with the merchant's daughter day and night by showing great love for her. (5)

After closing the window in the tree, the hermit could come to the town and after begging for alms, would go back at night to the tree hut. (6)

ਜਾਇ ਤਹਾ ਆਪਨ ਕਰੈ ਹਾਥਨ ਕੋ ਤਤਕਾਰ ।
ਸੁਨਤ ਸਬਦ ਤਾਕੀ ਤਰੁਨਿ ਛੋਰਤ ਕਰਨ ਕਿਵਾਰ । ੭ ।
jai taha apan karai rakhan ko tatkar.
sunat sabad takai taruni chhorat karan kivar. (7)

ਚੌਪਈ

ਐਸੀ ਭਾਤਿ ਨਿਤਯ ਜਡ ਕਰੈ । ਮਧੁਰ ਮਧੁਰ ਧੁਨਿ ਬੈਨੁ ਉਚਰੈ ।
ਰਾਜ ਕਲਾ ਬਿਨਸੀ ਸਭ ਗਾਵੈ । ਸਹਜ ਕਲਾ ਬਿਨਸੀ ਨ ਸੁਨਾਵੈ । ੮ ।

Chopaiee

aise bhant nitai jad karai. madhur madhur dhoon bain ucharai.
raaj kala binsai sabh gavai. sahaj kala binsaina sunavai. (8)

ਦੋਹਰਾ

ਤਿਹੀ ਨਗਰ ਮੈ ਅਤਿ ਚਤੁਰ ਹੁਤੋ ਪੁਤ੍ ਇਕ ਭੂਪ ।
ਬਲ ਗੁਨ ਬਿਕ੍ਰਮ ਇੰਦ੍ ਸਮ ਸੁੰਦਰ ਕਾਮ ਸਰੂਪ । ੯ ।

Dohra

tehi nagar me ati chatur huto putar ik bhoop.
bal gun bikram Inder sam sunder kaam saroop. (9)

ਸੁਰੀ ਆਸੁਰੀ ਕਿੰਨ੍ਰਨੀ ਗੰਧਰਬੀ ਕਿਨ ਮਾਹਿ ।
ਹਿੰਦੁਨੀ ਤੁਰਕਾਨੀ ਸਭੈ ਹੇਰਿ ਰੂਪ ਬਲਿ ਜਾਹਿ । ੧੦ ।
soori asoori kinarani gandharbi kin mahi.
hindani turkani sabhai harai roop bali jahi. (10)

ਚੌਪਈ

ਨ੍ਰਿਪ ਸੁਤ ਤਾ ਕੇ ਪਾਛੈ ਧਾਯੋ । ਤਿਨ ਜੁਗਯਹਿ ਕਛੁ ਭੇਦ ਨ ਪਾਯੋ ।
ਜਬ ਵਹ ਜਾਇ ਬਿਰਛ ਮੈ ਬਰਿਯੋ । ਤਬ ਛਿਤ ਪਤਿ ਸੁਤ ਦ੍ਰੁਮ ਪਰ ਚਰਿਯੋ । ੧੧

Chopaiee

nrip sut ta ke pachhai dhaio. tin jugyehi kaachu bheid na payo.
jab veh jai biracch me bario. tab chhit pati sut dram par chario. (11)

ਭਯੋ ਪ੍ਰਾਤ ਜੋਗੀ ਪੁਰ ਆਯੋ । ਉਤਰਿ ਭੂਪ ਸੁਤ ਤਾਲ ਬਜਾਯੋ ।
ਛੋਰਿ ਕਿਵਾਰ ਕੁਅਰਿ ਤਿਨ ਦੀਨੋ । ਤਾ ਸੈ ਕੁਅਰ ਭੋਗ ਦ੍ਰਿੜ ਕੀਨੋ । ੧੨ ।

bheyo prat jogi par aiyo. utrai bhoop sut taal bajaio.
chhor kivaar kuaar tin dino. ta se kuar bhog drit keeno. (12)

On reaching the place, he would clap and on hearing this sound, the woman would open the latch. (7)

Chopaiee

That fool used to function like this and would play some sweet music on the clarionet and used to sing. The song would relate that the whole government machinery had fallen but Sahejkala had not been destroyed and this theme he would (sing) make known. (8)

Couplet

In that town there used to live a very clever (wise) son of the Raja, who was akin to Indra in power, virtues and strengthh and was very charming like the (god of) love. (9)

All the women folk including godly women, demon's women or the women of Kinars and Shiva's musicians or Hindu and muslim women were all enamoured by his beauty and were offering themselves as a sacrifice to him. (10)

Chopaiee

One day the Raja's son followed Yogi, but he could not find any clue to the whereabouts of the Yogi. But when the Yogi entered that tree's trunks, the Raja's son climbed that tree. (11)

In the morning the Yogi had gone to the town. Then the Raja's son got down from the tree and clapped (with hands) and that woman opened the door. Then the prince also had sexual relations with her to his satisfaction. (12)

ਦੋਹਰਾ

ਲੇਹਜ ਪੇਹਜ ਭਛ ਸੁਭ ਭੋਜਨ ਭਲੋ ਖਵਾਇ ।
ਤਾ ਸੈ ਰਤਿ ਮਾਨਤ ਭਯੋ ਹ੍ਰਿਦੈ ਹਰਖ ਉਪਜਾਇ । ੧੩ ।

Dohra

lehaj pehaj tachh subh bhojan bhalai khavai.
ta mai rat manat bheyo hirdai harakh upjai. (13)

ਤਾ ਤ੍ਰਿਯ ਕੋ ਜੋ ਚਿਤ ਹੁਤੇ ਨ੍ਰਿਪ ਸੁਤ ਲਿਯੋ ਚੁਰਾਇ ।
ਤਾ ਦਿਨ ਤੇ ਤਿਹ ਜੋਗਿਯਹਿ ਚਿਤ ਤੇ ਦਿਯੋ ਭੁਲਾਇ । ੧੪ ।

ta tria ko jo chit hutai nrip sut lio churai.
ta din te teh jogyehi chit te dio bhulai. (14)

ਅੜਿਲ

ਭਲੋ ਹੇਰਿ ਕਰਿ ਬੁਰੈ ਨ ਕਬਹੁ ਨਿਹਾਰਿਯੈ ।
ਚਤੁਰ ਪੁਰਖੁ ਕੋ ਪਾਇ ਨ ਮੂਰਖ ਚਿਤਾਰਿਯੈ ।
ਧਨੀ ਚਤੁਰ ਅਰੁ ਤਰੁਨਿ ਤਰੁਨਿ ਜੋ ਪਾਇ ਹੈ ।
ਹੈ ਬਿਰਧ ਕੁਰੂਪ ਨਿਧਨ ਜੜ ਪੈ ਕਿਯੋ ਜਾਇ ਹੈ । ੧੫ ।

aril

bhalai her kari boorai na kabhu nehario.
chatar purakh ko pai na murakh chitrai
dhani chatar ar taruni taruni jo pai hai.
hai biradh kuroop nidhan jarh pe kio jai hai. (15)

ਦੋਹਰਾ

ਸਾਹ ਸੁਤਾ ਤਾ ਸੌ ਕਹਿਯੋ ਸੰਗ ਚਲਹੁ ਲੈ ਮੋਹਿ ।
ਭੇਗ ਕਰੋਗੀ ਜੋਗ ਤਜਿ ਅਧਿਕ ਰਿਝੈਹੌ ਤੋਹਿ । ੧੬ .

Dohra

mah suta ta so kahio sang chalho lai mohi.
bheg karogi jog tajai adhik rijhai tohai. (16)

ਚੌਪਈ

ਤਬ ਮੈ ਚਲੈ ਸੰਗ ਲੈ ਤੋ ਕੈ । ਜੁਗਯਹਿ ਬੋਲਿ ਮਾਨੁ ਹਿਤ ਮੋ ਕੈ ।
ਆਖ ਮੂੰਦਿ ਦੋਊ ਬੀਨ ਬਜੈਯੈ । ਮੋਰੇ ਕਰ ਕੇ ਤਾਲਿ ਦਿਵੈਯੈ । ੧੭ ।

Chopaiee

tab mai chalai sang le to kai. jugyehi boli man hit mo ko.
akh mund dou been bajai. morai kar ke taal divyo. (17)

Couplet

The prince then gave her a sumptuous treat of food including milk, ground (masalas) spices and with increased joy and satisfaction he enjoyed sensuous pleasure with her. (13)

Thus the (woman) girl got fully enamoured with the behaviour of the prince, and from that day onwards the girl completely forgot about the Yogi. (14)

Aril

One should never run after a useless thing, having gained a valuable thing. Having attained a wise person one should not bother about a fool. Thus having gained the company of a wealthy, clever and young man, why would a woman accept the company of an old, clumsy, penniless and foolish person ? (15)

Couplet

"So the merchant's daughter told the prince to take her along with himself. I would forget about the Yogi and enjoy sensuous pleasure with you alone and would love you only in future." (16)

Chopaiee

The prince then told the young girl, "I would take you with me only, if you would send for the Yogi for my sake. He would play on the flute with closed eyes and would give him company on the musical note (for keeping rhythm). (17)

ਆਖਿ ਮੂੰਦਿ ਦੋਊ ਬੀਨ ਬਜਾਈ । ਤਿਹ ਤ੍ਰਿਯ ਘਾਤ ਭਲੀ ਲਖਿ ਪਾਈ ।
ਨ੍ਰਿਪ ਸੁਤ ਕੇ ਸੰਗ ਭੋਗ ਕਮਾਯੋ । ਚੋਟ ਚਟਾਕਨ ਤਾਲ ਦਿਵਾਯੋ । ੧੮ ।
aakh mund deyo been bajai. teh triya ghaat bhali lakhi pai.
nrip sat ke sang bhog kamai. chot chatkan taal divaye. (18)

ਦੋਹਰਾ

ਅਤਿ ਰਤਿ ਕਰਿ ਤਾ ਕੋ ਲਿਯੋ ਅਪਨੇ ਹੈ ਕਰਿ ਸ੍ਵਾਰ ।
ਨਗਰ ਸਾਲ ਪੁਰ ਕੋ ਗਯੋ ਬਿਰਛ ਕਿਵਰਿਯਹਿ ਮਾਰਿ । ੧੯ । ੧ ।

Dohra

ati rat kar ta ko liyo apnai hai kar savaar.
nagar saal par ko geyo birachh kavaryehi mar. (19) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਪੰਚਮੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੫ । ੧੨੦ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitarai mantri bhoop sambadai
panchmo charitrai samapatam. Sat Subham sat. (5) (120) aphjun.

ਦੋਹਰਾ

ਬੰਦਿਸਾਲ ਕੋ ਭੂਪ ਤਬ ਮਿਜੁ ਸੁਤ ਦਿਯੋ ਪਠਾਇ ।
ਭੋਰ ਹੋਤ ਮੰਤ੍ਰੀ ਸਹਿਤ ਬਹੁਰੋ ਲਿਯੋ ਬੁਲਾਇ । ੧ ।

Dohra

bandisal ko bhoop tab sij sut dio pathai.
bhor hoat mantari sahit bahurai lio bulai. (1)

ਪੁਨਿ ਮੰਤ੍ਰੀ ਐਸੇ ਕਹੀ ਏਕ ਤ੍ਰਿਯਾ ਕੀ ਬਾਤ ।
ਸੋ ਸੁਨਿ ਨ੍ਰਿਪ ਰੀਝਤ ਭਯੋ ਕਹੋ ਕਹੋ ਮੁਹਿ ਤਾਤ । ੨ ।
pun mantari aise kahai ek triya ki baat.
so sunai nrip reejhat bheyo kahai mohi taat. (2)

ਏਕ ਬਧੂ ਥੀ ਜਾਟ ਕੀ ਦੂਜੇ ਬਰੀ ਗਵਾਰ ।
ਖੇਲਿ ਅਖੇਟਕ ਨ੍ਰਿਪਤਿ ਇਕ ਆਨਿ ਭਯੋ ਤਿਹ ਯਾਰ । ੩ ।
ek badhu thi jaat ki doojai bari gavaar.
khelai akhetak nirpati ek aan bheyo the yaar. (3)

ਅੜਿਲ

ਲੰਗ ਚਲਾਲਾ ਕੋ ਇਕ ਰਾਇ ਬਖਾਨਿਯੈ । ਮਧੁਕਰ ਸਾਹ ਸੁ ਬੀਰ ਜਗਤ ਮੈ ਜਾਨਿਯੈ ।
ਮਾਲ ਮਤੀ ਜਟਿਯਾ ਸੈ ਨੇਹੁ ਲਗਾਇਯੋ । ਹੌ ਖੋਲਿ ਅਖੇਟਕ ਭਵਨ ਤਵਨ ਕੇ ਆਇਯੋ । ੪ ।

Aril

lang chalala ko ik rai bakhaniai. madhukar saah so beer gagat me janiai.
mal mati jattia se neho laagiyo. ho khol akhtek bhavan tavan ke aiyeai. (4)

So the young belle did accordingly as suggested by the prince. The Yogi played on the clarionet with eyes closed and the young girl got a good chance and had sensuous pleasure with the prince and used the sounds of the body limbs as a rhythm withh the musical note. (18)

Couplet

Then the prince after having sensuous pleasure with her, took her on his horse and after closing the door of the tree outlet, he proceeded towards the town of Salpur. (19)(1)

Here the fifth episode of "Ministers & Kings dialogue" about the woman's characterization from 'Charitar Pakhyan' is completed. All is well. (5-120)(Contd)

Couplet

Then the Raja sent away his son to the prison and on the dawn of next day, again sent for him along with the minister. (1)

Then the minister related the story of a woman like this (woman's wiles), on hearing which the Raja felt greatly pleased and said, "O dear (minister) ! Please relate this story to me time and again. (2)

The Minister then started relating-) There was a woman of a Jat (farmer) and secondly she was married to a fool. Then one king, on a hunting spree, became her paramour (lover). (3)

Aril

There was a brave king named "Madhukar Shah" of a town called 'hang chalala' and he developed love for a Jat woman called Malmati and while on hunting spree, he came to her house. (4)

ਦੋਹਰਾ

ਖੇਲਿ ਅਖੇਟਕ ਆਨਿ ਨ੍ਰਿਪ ਰਤਿ ਮਾਨੀ ਤਿਹ ਸੰਗ ।
ਇਹੀ ਬੀਚ ਆਵਤ ਭਯੋ ਜਾਟ ਰੀਛ ਕੈ ਸੰਗ । ੫ ।

Dohra

khel akhetak aan nrip rati manai the sang.
ehi beech avat bheyo jaat reech kai sang. (5)

ਜਾਟਾਵਤ ਲਖਿ ਨ੍ਰਿਪ ਡਰਿਯੋ ਕਹਿਯੋ ਨ ਡਰਿ ਬਲਿ ਜਾਉ ।
ਤਿਹ ਦੇਖਤ ਤੁਹਿ ਕਾਢਿ ਹੈ ਤਾ ਕੇ ਸਿਰ ਧਰਿ ਪਾਉ । ੬ ।

jattavat lakh nrip dariyo kahiyo na darai bali jao.
the dekhat tuhi kaad hai ta ke sir dharai paio. (6)

ਅੜਿਲ

ਏਕ ਕੁਠਰਿਯਾ ਬੀਚ ਰਾਵ ਕੋ ਰਾਖਿਯੋ ।
ਰੋਇ ਬਚਨ ਮੂੜਖ ਸੋ ਇਹ ਬਿਧਿ ਭਾਖਿਯੋ ।
ਰੈਨ ਸਮੈ ਇਕ ਬੁਰੋ ਸੁਪਨ ਮੁਹਿ ਆਇਯੋ ।
ਹੋ ਜਾਨੁਕ ਤੋ ਕਹ ਸਯਾਮ ਭੁਜੰਗ ਚਬਾਇਯੋ । ੭ .

aril

ek kuthriya beech rav ko rakhiyo.
royi bachan moorakh so eh bidi bakhio.
rain samai ik buro supan mohai aiyo.
ho janak to the sayam bhujang chabiyo. (7)

ਦੋਹਰਾ

ਤਾ ਤੇ ਮੈ ਅਪਨੇ ਸਦਨ ਦਿਜਬਰ ਲਿਯੋ ਬੁਲਾਇ ।
ਉਨ ਮੋਕੋ ਐਸੇ ਕਹਿਯੋ ਭੇਦ ਸਕਲ ਸਮਝਾਇ । ੮ ।

Dohra

ta te mai apnai sadan dijbar lio bulai.
aun moko aise kahiou bhed sakal samjhai. (8)

ਜੋ ਕੋਊ ਨਾਰਿ ਪਤਿਬ੍ਰਤਾ ਜਾਪੁ ਜਪੈ ਹਿਤੁ ਲਾਇ ।
ਅਕਸ ਮਾਤ੍ਰ ਪ੍ਰਗਟੈ ਪੁਰਖ ਏਕ ਭੂਪ ਕੇ ਭਾਇ । ੯ ।

jo kou naar patibarta jap jado hit lai.
aks matar pargtai purakh ek bhoop ke bhai. (9)

ਜੌ ਤੁਮਰੇ ਸਿਰ ਜਾਇ ਧਰਿ ਪੁਰਖ ਪਾਵ ਬਡਭਾਗ ।
ਜੌ ਤੁਮ ਹੂੰ ਜੀਵਤ ਬਚੋ ਹਮਰੋ ਬਚੈ ਸੁਹਾਗ । ੧੦ ।

jo tumrai sir jai dharai purakh paav badbagh.
jo tum hoon jeevat bacho hamrai bachai suhag. (10)

Couplet

After the hunting expedition the Raja had enjoyed sensuous pleasure with her. In the meantime, a Jat (farmer) looking like a bear, came to the house (his house). (5)

On seeing the Jat (farmerr), the Raja got scared. The woman told him, "O beloved, I am all sacrifice to you, but do not feel scared. In his (Jat) very presence, I would arrange for your escape by keeping your foot on his head." (6)

Aril

She arrranged to hide the Raja in one small room and said to the foolish husband, while crying herself, "I had a very bad dream during the night. It seemed as if a black cobra had swallowed you." (7)

Couplet

"So I have called a great (noble) Brahmin to my house and he had explained me the whole thing clearly along with its secret (meaning) saying like this. (8)

"In case a faithful woman were to perrform meditation (worship) with love and devotion, then a son like a Raja would be born to her." (9)

"In case that man were to go away by placing his foot on your head, then I would be very lucky, as you will be saved alive and my wedded bliss would be protected." (10)

ਤਾ ਤੇ ਤਵ ਆਗਯਾ ਭਏ ਜਾਪੁ ਜਪਤ ਹੌ ਜਾਇ ।
ਤੁਮਰੇ ਮਰੇ ਮੈ ਜਰਿ ਮਰੌ ਜਿਯੇ ਜਿਵੌ ਸੁਖੁ ਪਾਇ । ੧੧ ।
ta te tav agya bhai jadh japat ho jaie.
tumrai mar me jari maro jio jeevo sukh pai. (11)

ਜੌਹੈ ਹੌ ਸੁ ਪਤਿਬ੍ਰਤਾ ਜੈ ਮੋ ਮੈ ਸਤ ਆਇ ।
ਏਕ ਪੁਰਖ ਤਬ ਜਾਇ ਧਰਿ ਯਾ ਕੇ ਸਿਰ ਪਰਿ ਪਾਇ । ੧੨ ।
jahaiho su patbarta je mo mat aie.
ek purakh tab jai dharai ya ke sir dhar pai. (12)

ਸੁਨਤ ਬਚਨ ਰਾਜਾ ਉਠਿਯੋ ਤਾ ਕਰ ਸਿਰ ਪਗ ਠਾਨਿ ।
ਗਯੋ ਪ੍ਰਸੰਨਯ ਮੂਰਖ ਭਯੋ ਤ੍ਰਿਯਾ ਪਤਿਬ੍ਰਤ ਜਾਨਿ । ੧੩ । ੧ ।
sunat bachan raja uthio ta kar sir pag thaan.
geyo persanai moorakh bheo tria patibarat jaan. (13) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਖਸਟਮੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੬ । ੧੩੩ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
samaptam charitrai samapatam. Sat Subham sat. (6) (133) aphjun.

ਦੋਹਰਾ

ਸਾਹਜਹਾਨਾਬਾਦ ਮੈ ਏਕ ਤੁਰਕ ਕੀ ਨਾਰਿ ।
ਇਕ ਚਰਿਤ੍ਰ ਅਤਿ ਤਿਨ ਕਿਯੋ ਸੋ ਤੁਹਿ ਕਹੌ ਸੁਧਾਰਿ । ੧ ।

Dohra

Sahajanabad me ek turak ki nari.
ik charitar ati tin kiyo so tuhi kaho sudharai. (1)

ਅਨਿਕ ਪੁਰਖ ਤਾ ਮੋ ਸਦਾ ਨਿਸੁ ਦਿਨ ਕੇਲ ਕਮਾਹਿ ।
ਸ੍ਵਾਨ ਹੇਰਿ ਲਾਜਤ ਤਿਨੈ ਇਕ ਆਵਹਿ ਇਕ ਜਾਹਿ । ੨ ।
anik purakh ta mo sada nis din kel kamahai.
svan heri lajat tinai ik aveh ik javeh. (2)

ਚੌਪਈ

ਸੋ ਇਕ ਰਹੈ ਮੁਗਲ ਕੀ ਬਾਮਾ । ਜੈਨਾਬਾਦੀ ਤਾ ਕੋ ਨਾਮਾ ।
ਬਹੁ ਪੁਰਖਨ ਸੋ ਕੇਲ ਕਮਾਵੈ । ਅਧਿਕ ਢੀਨ ਨਹਿ ਹ੍ਰਿਦੈ ਲਜਾਵੈ । ੩ ।

Chopaiee

so ik rahai mughal ki baama. jainabadi ta ko nama.
bahu purkhan so kel kamavai. adhik dheen nahi hirdai lajavai. (3)

"In case you would agree, then I would go and sit in meditation, otherwise I would immolate myself on your death, while with your safety I would enjoy the bliss of life." (11)

The woman then said, " If I am faithful (to my spouse) and truth had prevailed in me, then a man (noble) would appear and escape by keeping his foot on my husband's head." (12)

On hearing these words, the Raja got up and escaped by keeping his foot on the fool's head. That foolish person got pleased by thinking that this woman was truly faithful to him. (13)(1)

Here the sixth episode of "Minister & King's dialogue" from the woman's characterization in the Charitar Pakhyan is completed. All is well so far. (6-133)(Contd)

Couplet

There used to live a woman, the wife of a musalman (Turk) in the town of Shahjahanabad. She played a great magical spell (deceitful act) which I am going to decribe by editing it. (1)

There were many men who used to enjoy sensuous pleasure with her during day and night. Even the dogs (bitches) would feel ashamed of themselves on seeing them, as there was a continuous chain of men coming and going from there. (2)

Chopaice

There used to live there another Mughal's wife, by the name of Jainabadi. She used to have sexual relationships with many men and was very obstinate and was not feeling ashamed of herself. (3)

ਦੋਹਰਾ

ਜਾਹਿਦ ਖਾ ਆਗੇ ਹੁਤੋ ਬੇਗ ਯੂਸਫ ਗਯੋ ਆਇ ।
ਭਰਭਰਾਇ ਉਠ ਠਾਢਭੀ ਤਾਹਿ ਬੈਦ ਠਹਰਾਇ । ੪ ।

Dohra

jahid khaa agai huto beig yoosaf geyo aie.
bharbhrai uth thadhbi tahi beid thehrai. (4)

ਅੜਿਲ

ਟਰਿ ਆਗੇ ਤਿਹ ਲਿਯੋ ਬਚਨ ਯੈ ਭਾਖਿਯੋ । ਤੁਮਰੇ ਅਰਥਹਿ ਬੈਦ ਬੋਲਿ ਮੈ ਰਾਖਿਯੋ ।
ਤਾ ਤੇ ਬੇਗਿ ਇਲਾਜ ਬੁਲਾਇ ਕਰਾਇਯੈ । ਹੌ ਹੈ਼ ਕਰਿ ਅਬੈ ਅਰੋਗ ਤੁਰਤ ਘਰ ਜਾਇਯੈ । ੫ ।

Aril

tari agai the liyo bachan yeh bakhiou tumre arthih beid boli me rakhiou.
ta te begi elaaj bulai karaiyee. ho haiv karaia abai arog turaat ghar jaieyee. (5)

ਦੋਹਰਾ

ਦੌਰੇ ਆਵਤ ਹੈਕਨੀ ਸੋਏ ਊਰਧ ਸ੍ਵਾਸ ।
ਬਹੁ ਠਾਢੇ ਜਾਨੂੰ ਦੁਖੈ ਯਹੈ ਤ੍ਰਿਦੋਖ ਪ੍ਰਕਾਸ । ੬ ।

Dohra

doure avat haikani soye uradh savaas.
bahu thadai jaan dukhai yeho tridokh parkas. (6)

ਅੜਿਲ

ਤੁਮਰੋ ਕਰੋ ਇਲਾਜ ਨ ਹਾਸੀ ਜਾਨਿਯੋ । ਰੋਗ ਹੇਤ ਅਨੁਸਰੋ ਬੁਰੈ ਮਤਿ ਮਾਨਿਯੋ ।
ਬੈਦ ਧਾਇ ਗੁਰ ਮਿਤ ਤੇ ਭੇਦ ਦੁਰਾਇਯੈ । ਹੌ ਕਹੈ ਕ੍ਵਨ ਕੇ ਆਗੇ ਬ੍ਰਿਥਾ ਜਨਾਇਯੈ । ੭ ।

Aril

tumro karo elaaj na hassi janiou. rog hait snusarro burai mati manio.
beid dhaie gur mit te Bheid duraiyea. ho kaho kavan ke agai birtha janiae. (7)

ਕਬਿਤੁ

ਦਾਦੁਰੀ ਚਬਾਈ ਤਾ ਕੇ ਮੂਰਿਯੋ ਧਸਾਈ ਘਨੀ ਧੋਰਿਨ ਚੁਗਾਈ ਵਾਹਿ ਜੂਤਿਨ ਕੀ ਮਾਰਿ ਕੈ ।
ਰਾਖ ਸਿਰ ਪਾਈ ਤਾ ਕੀ ਮੂੰਛੈ ਭੀ ਮੁੰਡਾਈ ਦੋਊ ਐਸੀ ਲੀਕੈ ਲਾਈ ਕੋਊ ਸਕੈ ਨ ਉਚਾਰਿ ਕੈ ।
ਗੋਦਰੀ ਡਰਾਈ ਤਾ ਤੇ ਭੀਖ ਭੀ ਮੰਗਾਈ ਤਿਹ ਐਸੋ ਕੈ ਚਰਿਤ੍ਰ ਤਾਹਿ ਗ੍ਰਿਹ ਤੇ ਨਿਕਾਰਿ ਕੈ ।
ਤ੍ਰਿਯ ਕੋ ਐਸੋ ਚਰਿਤ੍ਰ ਵਾਹਿ ਕੋ ਦਿਖਾਇ ਜਾਰ ਆਪੁ ਟਰਿ ਗਯੋ ਮਹਾ ਮੂਰਖ ਕੋ ਟਾਰਿ ਕੈ । ੮ ।

Kabit

dadri chabai ta kai murrio dhasai. ghanni dherin chugai nahi jootin ke mari ke.
rakh sir pai ta ki munchai bhi mundai. douoo aisi leekai laie kou sakai na uchhar ke.
godhari daraie ta te bheekh bhi mangaie. teh aiso ke charitar tahi greh te nikar ke.
triya ko aeso charitar vahi ko dikhaie, jaar aap tarri geyo maha moorakh ko taar kai.
(8)

Couplet

There was one man by the name of Jahad Khan with her when another man named Yusuf Beg also came to her (house) so she got up being perplexed and showed him as a physician (vaid). (4)

Aril

She advanced towards him and said to him, " I had already called a physician (vaid) for your sake. So get yourself treated quickly by him and go back to yourr house only after being treated and cured fully." (5)

Couplet

The woman then told him,"By moving with speed, you become breathless and while sleeping (lying down) you always breathe faster (than normal). Your knees get painful by standing for long, since you are sufferring from a triple type of disease." (6)

Aril

The man posing as a Valid, then said, "I would now treat you and it should not be taken as a joke only. I would treat you as per your malady and You need not feel offended. If we were to hide our ills from a Vaid, or a female physician, Guru or friend, then whom else shall we disclose our afflictions ?" (7)

Kabit

That Vaid (posing as physician) then asked him to munch an ear (of maize) along with a radish and by beating him with shoes asked him to take out goats for grazing. Then he poured some ash in his hair (head) and his both moustaches were shaved off. So he behaved with him so badly, that it is beyond description. Then by asking him to wear a beggar's apparel he made him to beg for alms. Thus a deceitful act was enacted and he was turned out of the house. The woman thus showed him such a deceitful action that her paramou went away by making a fool of Jahad Khan. (8)

ਚੌਪਈ

ਭੀਖ ਮਾਗ ਬਹੁਰੋ ਘਰ ਆਯੋ । ਤਹਾ ਤਵਨ ਕੋ ਦਰਸ ਨ ਪਾਯੋ ।
ਕਹ ਗਯੋ ਜਿਨ ਮੁਰ ਰੋਗ ਘਟਾਇਸ । ਯਹ ਜੜ ਭੇਵ ਨੈਕ ਨ ਪਾਇਸ । ੯ ।

Chopaiee

bheekh maang bahuro ghar aiyo. taha tawan ko daras na payo,
keh geyo jin murr rog ghatais. yeh jarh bhev naik na paiyaas. (9)

ਤਬ ਅਬਲਾ ਯੌ ਬਚਨ ਉਚਾਰੇ । ਕਹੌ ਬਾਤ ਸੁਨੁ ਮੀਤ ਹਮਾਰੇ ।
ਸਿਧਿ ਔਖਪ ਜਾ ਕੇ ਕਰ ਆਯੋ । ਦੈ ਤਿਨ ਬਹੁਰਿ ਨ ਦਰਸ ਦਿਖਾਯੋ । ੧੦ ।

tab abla yo bachan ucharai . kaho baat sun meet hamarai.
sidh aukhadh ja ke kar aiyo. dai tin bahur n daras dikaiyo. (10)

ਦੋਹਰਾ

ਮੰਤ੍ਰੀ ਔਰ ਰਸਾਇਨੀ ਜੌ ਭਾਗਨਿ ਮਿਲਿ ਜਾਤ ।
ਦੈ ਔਖਧ ਤਬ ਹੀ ਭਜੈ ਬਹੁਰਿ ਨ ਦਰਸ ਦਿਖਾਤ । ੧੧ ।

Dohra

mantri aor rasaiani jo bhagin mili jaat.
dai aukhadh tab hi bhajai bahur na daras dikhat. (11)

ਚੌਪਈ

ਤਾ ਕੋ ਕਹਿਯੋ ਸਤਿ ਕਰਿ ਮਾਨਯੋ । ਭੇਦ ਅਭੇਦ ਜੜ ਕਛੂ ਨ ਜਾਨਯੋ ।
ਤਾ ਮੋ ਅਧਿਕ ਸੁ ਨੇਹ ਸੁ ਧਾਰਿਯੋ । ਮੇਰੋ ਬਡੋ ਰੋਗ ਤ੍ਰਿਯ ਟਾਰਿਯੋ । ੧੨ । ੧ ।

Chopaiee

ta ko kahiyo sati kar manio. bhed abhed jarrh kachu na janiyo.
ta mo adhik su neh so dhario. mero bado rog triye tarrio. (12) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਆ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਸਪਤਮੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੭ । ੧੪੫ । ਅਫਜੂੰ ।

**iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
saptamo charitrai samapatam. Sat Subham sat. (7) (145) aphjun.**

ਦੋਹਰਾ

ਸਹਰ ਅਕਬਰਾਬਾਦ ਮੈ ਕ੍ਰਿਯਾ ਕੀ ਹੀਨ ।
ਮੰਤ੍ ਜੰਤ੍ ਅਰੁ ਤੰਤ੍ ਸਭ ਤਿਨ ਮੈ ਅਧਿਕ ਪ੍ਰਬੀਨ । ੧ ।

Dohra

**Sahar akbarabad mai kriya ki heen.
mantar jantar aor tantar sabh tin mai adhik parbeen. (1)**

Choupaiee

When that fool came back home after his begging mission, he did not find that Vaid (physician) there. So he said, "Where was the person, who had treated him of his ailment. That fool did not realize the secret of his deceiful action." (9)

Then that woman spoke like this, "O dear ! Listen to me ! The person, who is blessed with a medicine, which had been found so effectiv, then that person does not show his face again after treating the ailing one." (10)

Couplet

"In case, the person with a magic spell and the person manufacturing a particular medicine get together by great good fortune, then they run away after giving the medicine and are not to be seen again." (11)

Chopaiee

He took the words of that woman as perfect truth and the fool did not differentiate between the fact and the secret behind it. In fact, he developed greater love with that woman as she had got him cured of his disease. (12(1)

Here the seventh episode of the "Minister & King's dialogue" depiciting the woman's characterization in the Charitar Pakhyan is completed. All is well (so far).

(7-145, Contd)

Couplet

There used to live a characterless woman in the town of Akbarabad, who w very adept in various magic spells, mystical formulas and withchcraft. (1)

ਸ੍ਰੀ ਅਨੁਰਾਗ ਮਤੀ ਕੁਅਰਿ ਲੋਗ ਬਖਾਨਹਿ ਤਾਹਿ ।
ਸੁਰੀ ਆਸੁਰੀ ਕਿੰਨ੍ਨੀ ਰੀਝਿ ਰਹਤ ਲਖਿ ਵਾਹਿ । ੨ ।
Sri anuraag mati kuari log bakhanai tahi.
suri asuri kinarni reejh rehat lakh vahi. (2)

ਅੜਿਲ

ਬਹੁ ਪੁਰਖਨ ਸੌ ਬਾਲ ਸਦਾ ਰਤਿ ਮਾਨਈ ।
ਕਾਹੁ ਕੀ ਨਹਿ ਲਾਜ ਹਿ੍ਦੈ ਮੈ ਆਨਈ ।
ਸੈਯਦ ਸੇਖ ਪਠਾਨ ਮੁਗਲ ਬਹੁ ਆਵਈ ।
ਹੌ ਤਾ ਸੌ ਭੋਗ ਕਮਾਇ ਬਹੁਰਿ ਘਰ ਜਾਵਈ । ੩ ।

Aril

bahu purkhan so baal sada rat manai.
kahu ki nahi laaj hirdai me aanayi.
saiyad sekh pathan mugal bahu avaie.
ho ta so bhog kamai bahuri ghar javai. (3)

ਦੋਹਰਾ

ਐਸੇ ਹੀ ਤਾ ਸੌ ਸਭੈ ਨਿਤਿਪ੍ਰਤਿ ਭੋਗ ਕਮਾਹਿ ।
ਬਰਿਯਾ ਅਪਨੀ ਆਪਨੀ ਇਕ ਆਵੈ ਇਕ ਜਾਹਿ । ੪ ।

Dohra

aise hi ta so sabhai nitpraati bhog kamahai.
baria apni aapni ik avaie ik jahe. (4)

ਪ੍ਰਥਮ ਪਹਰ ਸੈਯਦ ਰਮੈ ਸੇਖ ਦੁਸਰੇ ਆਨਿ ।
ਤ੍ਰਿਤਿਯ ਪਹਰ ਮੁਗਲਾਵਈ ਚੌਥੇ ਪਹਰ ਪਠਾਨ । ੫ ।
pratham pehar sayyed ramai sekh dusrai aani.
tritye pehar mugalavai chothai pehar pathan. (5)

ਚੌਪਈ

ਭੂਲ ਪਠਾਨ ਪ੍ਰਥਮ ਹੀ ਆਯੋ । ਪੁਨਿ ਸੈਯਦ ਮੁਖਿ ਆਨਿ ਦਿਖਾਯੋ ।
ਲੈ ਸੁ ਪਠਾਨ ਖਾਟ ਤਰ ਦੀਨੌ । ਸੈਯਦਹਿ ਲਾਇ ਗਰੇ ਸੌ ਲੀਨੌ । ੬ ।

Chopaiee

bhool pathan paratham hi aiyo. punai sayeed mukh aan dikhaio.
lai su pathan khaat tar deeno. sayeedhi lai garai so leeno. (6)

ਸੇਖ ਸੈਯਦ ਕੇ ਪਾਛੈ ਆਯੋ । ਘਾਸ ਬਿਖੈ ਸੈਯਦਹਿ ਛਪਾਯੋ ।
ਤਬ ਲੈ ਮੁਗਲ ਆਇ ਹੀ ਗਯੋ । ਸੋਖਹਿ ਡਾਰਿ ਗੌਨਿ ਮਹਿ ਦੀਯੋ । ੭ ।
seikh sayeed ke pachai aeyo. ghaas bikhai sayyedhi chappaio.
tab lai mughal aie hi geyo. sokkhai dar goni mahi deyo. (7)

People used to call that clever woman Anurag Mati. On seeing her all the godly women, devilish women and kinar women would get enticed by her. (2)

Aril

That woman used to always enjoy sensuous pleasure with many men and was not feeling ashamed of anyone in her heart. Many sayyads, sheikhs, pathans, and Mughals would visit her and would engage her in sensuous pleasure before returning home. (3)

Couplet

Thus all used to have sexual relationships with her. All would visit her in their turn and one would be coming, while another would be going away. (4)

During the forenoon the Sayyad would have sensuous pleasure with her, while in the afternoon the Sheikh would visit her. During the evening the Mughal would come, while the Pathan would visit her in the night. (5)

Chopaiee

Once the Pathan had come there earlier and then the sayyad also visited her. She arranged to place (keep) the Pathan underneath the cot while she embraced the sayyad. (6)

After the Sayyad, the sheikh also come there. The woman managed to hide the sayyad in the grass, while in the meantime the Mughal also came there, she arranged to put the sheikh in a gunny bag. (7)

ਦੋਹਰਾ

ਤਿਹ ਪਾਛੈ ਕੁਟਵਾਰ ਕੇ ਗਏ ਪਯਾਦੇ ਆਇ ।
ਤੁਰਤ ਕੁਠਰਿਯਾ ਨਾਜ ਕੀ ਮੁਗਲਹਿ ਦਯੋ ਦੁਰਾਇ । ੮ ।

Dohra

teh pachhai kootvar ke gai payade aiye.
turat kathuria naaj ki mugalhi deyo doorai. (8)

ਘੋਰਿ ਪਯਾਦਨ ਜਬ ਲਈ ਰਹਿਯੋ ਨ ਕਛੁ ਉਪਾਇ ।
ਨਿਕਸਿ ਆਪੁ ਠਾਢੀ ਭਈ ਗ੍ਰਿਹ ਕੈ ਆਗਿ ਲਗਾਇ । ੯ ।

ghor payadan jab lai rehio na kacchu upai.
nikas aap thadai bhai greh ke agai lagai. (9)

ਦੁਹੂੰ ਹਾਥ ਪੀਟਤ ਭਈ ਜਰਿਯੋ ਜਰਿਯੋ ਗ੍ਰਿਹ ਭਾਖਿ ।
ਵੈ ਚਾਰੈ ਤਾ ਮੈ ਜਰੈ ਕਿਨਹੂੰ ਨ ਹੇਰੀ ਰਾਖਿ । ੧੦ । ੧ ।

dohoon haath peetat bhaie jario jario greh bhakh.
ve charai ta me jarrai keenho na heri raakh. (10) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਆ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਅਸਟਮੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੮ । ੧੫੫ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
astmai charitrai samapatam. Sat Subham sat. (8) (155) aphjun.

ਦੋਹਰਾ

ਸਹਰ ਲਹੌਰ ਬਿਖੈ ਹੁਤੀ ਏਕ ਬਹੁਰਿਯਾ ਸਾਹ ।
ਕਮਲ ਨਿਰਖਿ ਲੋਚਨ ਜਲਤ ਹੇਰਿ ਲਜਤ ਮੁਖ ਮਾਹ । ੧ ।

Dohra

sehar lahor bikhai hot ek bahuria saah.
kamal nirakh lochan jalaat heri lajaat mukh maah. (1)

ਚੌਪਈ

ਸ੍ਰੀ ਜਗਜੋਤਿ ਮਤੀ ਤਿਹ ਨਾਮਾ । ਜਾ ਸਮ ਔਰ ਨ ਜਗ ਮੋ ਬਾਮਾ ।
ਅਧਿਕ ਤਰੁਨ ਕੀ ਪ੍ਰਭਾ ਬਿਰਾਜੈ । ਲਖਿ ਤਾ ਕੈ ਤੜਿਤਾ ਤਨ ਲਾਜੈ । ੨ ।

Chopaiee

Sri jagjyoti matai the nama. ja sam aor na jug mo baama.
adhik tooran ki prabha biarajai. lakh ta kai tarrita tan lajai. (2)

Couplet

After that the footmen of the Kotwal came there, then that woman hid the mughal in the store of food grains. (8)

The foot soldiers had surrounded the woman and she had no other option left, so she set the house on fire and herself stood outside. (9)

She started shouting that the house was burnt and started lamenting by beating her breast with both hands. All the four men were burnt alive inside and no one even got a clue about them (no one saw their ashes even). (10-1)

Here the eigth episode of the "Minister & King's dialogue about the woman characterization from Charitar Pakhyan is completed. All is well. (8-155)(Contd)

Couplet

There used to live a merchant's spouse in the city of Lahore. Even the lotus flower was feeling jealous of her (beautiful) eyes, while the moon would feel ashamed (belittled) on seeing her charming face. (1)

Chopaiee

Her name was Jagjot Mati and there was no other woman in the world even as charming as herself. She was extremely beautiful with impressive personality, so that even the lightning would feel shy (ashamed) before her charm. (2)

ਦੋਹਰਾ

ਇਕ ਰਾਜਾ ਅਟਕਤ ਭਯੋ ਨਿਰਖਿ ਤਰਨਿ ਕੇ ਅੰਗ ।
ਰਤਿ ਮਾਨੀ ਰੁਚਿ ਮਾਨਿ ਕੈ ਅਤਿ ਹਿਤ ਚਿਤ ਕੈ ਸੰਗ । ੩ ।

Dohra

ik raja attkat bheyo nirakh tarin ke ang.
rati manai ruchi maan ke ati hit chit ke sang. (3)

ਸੋ ਨ੍ਰਿਪ ਪਰ ਅਟਕਤ ਭਈ ਨਿਤਿ ਗ੍ਰਿਹ ਲੇਤ ਬੁਲਾਇ ।
ਚਿਤ੍ਰਕਲਾ ਇਕ ਸਹਚਰੀ ਤਿਹ ਗ੍ਰਿਹ ਤਾਹਿ ਪਠਾਇ । ੪ ।

so nrip par atkat bhayi niti greh lait bulai.
chitarkala ik sehchari the greh tahi pathaai. (4)

ਚਿਤ੍ਰਕਲਾ ਜੋ ਸਹਚਰੀ ਸੋ ਨ੍ਰਿਪ ਰੂਪ ਨਿਹਾਰਿ ।
ਗਿਰੀ ਮੂਰਛਨਾ ਹ੍ਵੈ ਧਰਨਿ ਹਰ ਅਰਿ ਸਰ ਗਯੋ ਮਾਰਿ । ੫ ।

chitarkala jo sehchari so nrip roop nihar.
girai moorchana hovai dharan har ari sar geyo maar. (5)

ਚੌਪਈ

ਉਠਤ ਬਚਨ ਨ੍ਰਿਪ ਸਾਥ ਉਚਾਰਰੇ । ਆਜੁ ਭਜੋ ਮੁਹਿ ਰਾਜ ਪਿਆਰੇ ।
ਹੇਰਿ ਤੁਮੈ ਹਰ ਅਰਿ ਬਸ ਭਈ । ਮੋਹ ਕਹ ਬਿਸਰਿ ਸਕਲ ਸੁਧਿ ਗਈ । ੬ ।

Chopaiee

uthat bachan nrip saath ucharai. aaj bhajaie mohai raaj piyare.
heri tumai har ari bas bhaie. moh keh bisar sakal sudhi gai. (6)

ਦੋਹਰਾ

ਸੁਨਤ ਬਚਨ ਨ੍ਰਿਪ ਨ ਕਰਿਯੋ ਤਾ ਮੈ ਭੋਗ ਬਨਾਇ ।
ਸੰਗ ਲਯਾਇ ਇਹ ਖਾਇ ਰਿਸਿ ਕਹਿਯੋ ਸਾਹ ਮੈ ਜਾਇ । ੭ ।

Dohra

sunat bachan nrip na kario ta mai bhog banaie.
sang leyai eh khai risi kahiou maah me jai. (7)

ਅੜਿਲ

ਸੁਨਤ ਬਚਨ ਤਿਹ ਸਾਹ ਤੁਰਤ ਘਰ ਆਇਯੋ । ਲਖਿਯੋ ਤਵਨ ਤ੍ਰਿਯ ਭੇਦ ਅਧਿਕ ਦੁਖ ਪਾਇਯੋ ।
ਮੋਰਿ ਨਿਰਖਿ ਪਤਿ ਨ੍ਰਿਪ ਜਿਯ ਤੇ ਮਾਰਿ ਹੈ । ਹੌ ਤਾ ਪਾਛੈ ਹੁਮਹੂੰ ਕੌ ਤੁਰਤ ਸੰਘਾਰਿ ਹੈ । ੮ ।

aril

sunat bachan the saah turat ghar aiyo. lakhio tavan triye bheid adhik dukh paiyo.
morai nirikh pati nrip jiye te maar hai. ho ta pachhai humahun ko turat sanghar hai. (8)

Couplet

One king happened to see her beautiful body and he got enamoured of her charm. So he enjoyed sensuous pleasure with her with great love and caress. (3)

She also got enchanted by the king and would invite him daily to her house. She used to send her maid named Chitar Kala to his house. (4)

That Chitar Kala, on seeing the charming beauty of the Raja, got so much impressed with him that she fell down unconscious on the ground, as she had been hit by the arrows of the god of love (Kamdev) (as she was enamoured by his love). (5)

Chopaiee

On gaining consciousness, she told the Raja, "O dear Raja ! Today you enjoy sensuous pleasure with me, as on seeing you I have been overwhelmed by my sexual desires and I have lost all my senses (I am completely under the control of the god of love). (6)

Couplet

On hearing her words, the Raja did not have any sexual relationship with her. So she got annoyed but brought him to the house of Jagjotmati and at the same time informed the merchant (Shah) also. (7)

Aril

On hearing the maid's words, the merchant came home immediately and he got much perturbed on learning the woman's secret. That woman now felt to herself that her husband (Shah) would kill the Raja and then later on he would kill her also. (8)

ਦੋਹਰਾ

ਤਾ ਤੇ ਆਗੇ ਕੀਜਿਯੈ ਨ੍ਰਿਪ ਕੋ ਤੁਰਤ ਉਪਾਇ ।
ਜਿਯ ਤੇ ਜਿਯਤ ਨਿਕਾਰਿਯੈ ਭੋਜਨ ਭਲੋ ਖਵਾਇ । ੯ ।

Dohra

ta te agai keejiae nrip ko turat upaiye.
jiae te jiat nikariae bhojan bhalai khavai. (9)

ਇਕ ਸਫ ਬੀਚ ਲਪੇਟਿ ਤਿਹ ਧਰਿਯੋ ਭੀਤ ਸੋ ਲਾਇ ।
ਜਾਇ ਸਾਹ ਆਗੇ ਲਿਯੋ ਭੋਜਨ ਭਲੋ ਮੰਗਾਇ । ੧੦ ।

ik saf beech lapet the dhariou bheet so lai.
jai saah agai liyo bhojan bhalai mangai. (10)

ਅੜਿਲ

ਭੋਜਨ ਭਲੋ ਸਾਹ ਕੋ ਤਾਹਿ ਖਵਾਇਯੋ ।
ਬਹੁਰਿ ਬਚਨ ਤਾ ਕੋ ਇਹ ਭਾਤਿ ਸੁਨਾਇਯੋ ।
ਭਰਿ ਸੇਵਾ ਕੀ ਮੁਠਿ ਯਾ ਸਫ ਮੋ ਡਾਰਿਯੈ ।
ਹੋ ਪਰੇ ਜੀਤਿਬੈ ਦਾਵ ਪਰੇ ਬਿਨੁ ਹਾਰਿਯੈ । ੧੧ ।

Aril

bhojan bhalo saah ko tahi khavaio.
bahur bachan ta ko eh bhaat sunaiyo.
bhar seva ki muthi ya saf mo dariae.
ho parai jeetibai daav parai bin hariaie. (11)

ਦੋਹਰਾ

ਮੇਵਾ ਸਾਹੁਨਿ ਸਾਹੁ ਲੈ ਤਿਹ ਸਫ ਭੀਤਰਿ ਡਾਰਿ ।
ਖਾਹਿ ਨ੍ਰਿਪਤਿ ਤੂ ਭਛ ਸੁਭ ਐਸੇ ਕਹਿਯੋ ਸੁਧਾਰਿ । ੧੨ ।

Chopaiee

seva sahuni sahu lai the saf bheetar darai.
khhahi nirpat tu tacch subh aise kahiou sudhar. (12)

ਸੁਨਤ ਸਾਹੁ ਚਮਕਯੋ ਬਚਨ ਤ੍ਰਿਯ ਕੈ ਕਹਿਯੋ ਰਿਸਾਇ ।
ਤੈ ਮੁਹਿ ਕਯੋ ਰਾਜਾ ਕਹਿਯੋ ਮੋਕਹੁ ਬਾਤ ਬਤਾਇ । ੧੩ ।

sunat sahu chamkayo bachan tria ke kahio risai.
tai mohi keyo raja kehio mokhu baat bataie. (13)

ਧਾਮ ਰਹਤ ਤੋਰੇ ਸੁਖੀ ਤੋ ਸੈ ਨੇਹੁ ਬਢਾਇ ।
ਤਾ ਤੇ ਮੈ ਰਾਜਾ ਕਹਿਯੋ ਮੇਰੇ ਤਮਿ ਹੀ ਰਾਇ । ੧੪ ।

dhaam rehat torai mukhi to mai neho baddai.
ta te mai raja kehio mere tamai hi rai. (14)

Couplet

So she thought to herself of making som · arrangement of saving the Raja's life. So she planned to feed the Raja with sumptuous food and then turn him out alive from the house. (9)

She managed to wrap up the Raja in a big mat (chatiee) and placed it along the wall. By taking good food along with him, she met the merchana on the way (ahead of the house). (10)

Aril

She fed the merchant (Shah) with delicious food abd then she spoke to him like this, "Pour one handful of dry fruit, in this mat. If you are able to pour one handful of dry fruit then you win the bet or else faiting which you will lose the bet." (11)

Couplet

Taking the dry fruit from the spouse, he poured it into the mat and then the wife, correcting herself said like this. "O Rajan ! You eat it with full satisfaction." (12)

On hearing these words of the woman, the merchant became furious with rage and said to the wife, "Why have you addressed me as Raja, you better explain to me the whole affair. (13)

The woman said, " I am living with you in your house with great love and devotion and am enjoying all the worldly comforts. So I have addressed you as Raja as you alone are my sustainer. (Raja) !" (14)

ਰੀਝ ਗਯੋ ਜੜ ਬਾਤ ਸੁਨਿ ਭੇਦ ਨ ਸਕਿਯੋ ਪਛਾਨਿ ।
ਤੁਰਤਿ ਗਯੋ ਹਾਟੈ ਸੁ ਉਠਿ ਅਧਿਕ ਪ੍ਰੀਤਿ ਮਨ ਮਾਨਿ । ੧੫ ।
reejh geyo jarh baat sunai bhed na sakio.
turat geyo ratte so uthi adhik preet man mani. (15)

ਸਾਹੁ ਗਏ ਤ੍ਰਿਯ ਸਾਹ ਕੀ ਨ੍ਰਿਪ ਕੋ ਦਯੋ ਨਿਕਾਰਿ ।
ਸੁਨਤ ਬਾਤ ਅਤਿ ਕੋਪ ਕੈ ਅਧਿਕ ਲੋਡਿਯਾਹਿ ਮਾਰਿ । ੧੬ । ੧ ।
sahu gai triye saah ki nrip ko deyo nikar.
sunat baat ati kop kai adhik lodhyahi marai. (16) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਨੌਮੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੯ । ੧੭੧ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
nomai charitrai samapatam. Sat Subham sat. (9) (171) aphjun.

ਦੋਹਰਾ

ਤਵਨ ਲੈਡਿਯਹਿ ਸਾਹੁ ਤ੍ਰਿਯ ਮਾਰੀ ਜੌ ਰਿਸਿ ਖਾਇ ।
ਕਿਯ ਚਰਿਤ੍ਰ ਤਿਨ ਮੰਤ੍ਰਿਯਨ ਨ੍ਰਿਪ ਸੋ ਕਹਿਯੋ ਸੁਨਾਇ । ੧ ।

Chopaiee

tawan ledyahi sahu triye mari jo risi khaiye.
kiye charitar tin mantriyan nrip so kahio sunai. (1)

ਚੌਪਈ

ਚੋਟਨ ਲਗੇ ਰੋਹ ਮਨ ਆਨੋ । ਜਾਇ ਸੈਯਦ ਸੋ ਕਹਿਯੋ ਯਰਾਨੋ ।
ਨਿਤ ਤਿਹ ਅਪਨੇ ਸਦਨ ਬੁਲਾਵੈ । ਸਾਹੁ ਤ੍ਰਿਯਾ ਕੋ ਸਰਬੁ ਲੁਟਾਵੈ । ੨ .

Chopaiee

chotan lagai roh man aano. jai sayeed so kahio yarano.
nit teh apnai sadan bulavai. sahu triya ko sarbu lutavai. (2)

ਦੋਹਰਾ

ਸਾਹੁ ਤ੍ਰਿਯਾ ਕੀ ਖਾਟ ਪਰ ਇਕ ਦਿਨ ਤਾਹਿ ਸਵਾਇ ।
ਸਾਹੁ ਤ੍ਰਿਯਾ ਸੋ ਅਗਮਨੌ ਕਹਿਯੋ ਬਚਨ ਸੈ ਜਾਇ । ੩ ।

Dohra

sahu tria ki khaat par ik din tahi savai.
sahu triya so agmano kahiou bachan se jai. (3)

ਤਰਨੈ ਨ੍ਰਿਪ ਤੁਅ ਹਿਤ ਪਰਿਯੋ ਬੇਗਿ ਬੁਲਾਵਤ ਤੋਹਿ ।
ਚਲੋ ਅਬੈ ਉਠਿ ਤੁਮ ਤਹਾ ਬਾਤ ਸ੍ਰਵਨ ਧਰਿ ਮੋਹਿ । ੪ ।
tarnai nrip tue hit pario beig bulavat tohai.
chalo abai uthi tum taha baat sarvan dhar mohai. (4)

That fool got pleased with it but could not get at the secret of all this. With greater love at heart, the shah (merchant) wı nt back to his shop. (15)

On the departure of the merchant (shah) the woman arranged to take out the Raja from the mattress. On hearing the whole story (from the shah)and getting enraged, the woman beat her maid very severely. (16)(1)

Here the ninth episode of the "Minister & King's dialogue, regarding, woman's Characterization from the Charitar Pakhyan is completed. All is well. (9-171)(Contd)

Couplet

That maid-servant, whom the merchant's wife, being enraged had beaten, had made a charecterization which the ministers had related to the Raja (Chitar Singh). (1)

Chopaiee

Being hurt with the beating, the maid-servant got furious with rage. She developed friendship with a Sayyad. She would call him to her place every day and would (throw) waste away lot of wealth of the shah's wife on him. (2)

Couplet

Then one day she made him (sayyad) sleep on the merchant's bed and told this whole story to the spouse of the shah (merchant). (3)

She told her, "Your beloved Raja, fully enamoured in your love, was calling you immediately. You must proceed there immediately, on hearing this news with your ears." (4)

ਨ੍ਰਿਪ ਠਾਢੋ ਹੇਰੈ ਤੁਮੈ ਤੁਮਰੇ ਅਤਿ ਹਿਤ ਪਾਗ ।
ਬੇਗਿ ਚਲੋ ਉਠਿ ਤਹਾ ਤੁਮ ਜਹਾ ਬਰਤੁ ਹੈ ਆਗ । ੫ ।
nrip thado herai tumai tumre ati hit paag.
beg chalo uthi taha tum jaha bartu hai aag. (5)

ਸੁਨਤ ਬਚਨ ਤ੍ਰਿਯ ਤਹ ਚਲੀ ਕਹਿਯੋ ਨ੍ਰਿਪਤਿ ਸੋ ਧਾਇ ।
ਸੋਇ ਯਾਰ ਤੁਮਰੀ ਰਹੀ ਗਹੋ ਚਰਨ ਦੋਉ ਜਾਇ । ੬ ।
sunat bachan triya teh chali kahiyo nirpat so'dhai.
soi yaar tumri rahi gaho charan dou jai. (6)

ਆਪੁ ਅਗਮਨੇ ਦੌਰਿ ਕੈ ਸੈਯਦਹਿ ਕਹਿਯੋ ਸੁਨਾਇ ।
ਗਹਿ ਕ੍ਰਿਪਾਨ ਜਾਗਤ ਰਹੋ ਜਿਨਿ ਨ ਗਹੈ ਕੋਊ ਆਇ । ੭ ।
aap amanai dor ke saidahi kahio sunai.
gahi kirpan jagat raho jin na gahe kou aie. (7)

ਚੋਰ ਜਗਾਵਤ ਆਗਿ ਜਹ ਤਹ ਤ੍ਰਿਯ ਪਹੁਚੀ ਜਾਇ ।
ਲੂਟਿ ਕੂਟਿ ਤਾ ਕੈ ਦਿਯੋ ਗਹਿਰੇ ਗੜੇ ਦਬਾਇ । ੮ ।
chor jagavat aag jeh the tria pahuchi jai.
loot koot ta ke dio gahirai garrai dabai. (8)

ਅੜਿਲ

ਚਰਨ ਛੁਅਨ ਦੋਊ ਕਾਲ ਪ੍ਰਿ ਨ੍ਰਿਪ ਆਨਿਯੋ ।ਚਿਤ੍ ਕਲਾ ਕੋ ਬਚਨ ਸਤਿ ਕਰ ਮਾਨਿਯੋ ।
ਉਠਤ ਤੇਗ ਕੋ ਤਬ ਬਿਨ ਘਾਵ ਪ੍ਰਹਾਰਿਯੋ ।ਹੋ ਸੁਘਰ ਸਿੰਘ ਰਾਜਾ ਕੋ ਹਨਿ ਹੀ ਡਾਰਿਯੋ । ੯ ।

Aril

charan chhuan dou kaal prer nrip aniye.chitar kala ko bachan sat kar manio.
uthat teg ko tab bin ghaav parhariyo.ho sugaar singh raja ko hani hi dariou. (9)

ਦੋਹਰਾ

ਸਾਹੁ ਬਧੁ ਚੋਰਨ ਹਨੀ ਸੈਯਦ ਨ੍ਰਿਪ ਕੋ ਘਾਇ ।
ਤਵਨ ਲੌਡਿਯਹਿ ਲੈ ਗਯੋ ਅਪਨੇ ਸਦਨ ਬਨਾਇ । ੧੦ ।

Dohra

sahu badhu choran hani saiyed nrip ko ghai.
tavan lodyahi lai geyo apnai sadan banai. (10)

ਤ੍ਰਿਯਹਿ ਨ ਅੰਤਰ ਦੀਜਿਯੈ ਤਾ ਕੋ ਲੀਜੈ ਭੇਦ ।
ਬਹੁ ਪੁਰਖਨ ਕੇ ਕਰਤ ਹੈ ਹ੍ਰਿਦੈ ਚੰਚਲਾ ਛੇਦ । ੧੧ ।
triyahi na antar deejiai ta ko leejai bhed.
bahu purkhan ke karat hai hirdai chanchala chead. (11)

The Raja, completely intoxicated in your love was watching you standing here. You should move quickly to the place, where the fire of your love was in full bloom (where your lover was waiting impatiently). (5)

On hearing these words, the shah's wife went to that place and the maid immediately went to the Raja to inform him that her beloved was sleeping there, so you should go there to coax-her (from wrathfulness) into a favourable mood, by holding her with both the feet. (6)

The maid had already informed the sayyad before hand by going to him, that he should remain alert (awake) by holding his sword, lest someone should catch him here. (7)

Where the thieves were waiting having lit the fire, there the shah's wife had reached by now. The thieves then looted all her wealth and buried her in a deep pit (after killing her). (8)

Aril

The Raja, under the spell of the god of death, came there to touch the feet of the woman, as he had accepted the words of the maid-servant (Chitar Kala) as true. The Sayyad got up, without having a second thought, he wielded his sword and wounded the Raja Sughar Singh, who died immediately. (9)

Couplet

The Shah's wife was killed by the thieves, while the Sayyad had killed the Raja and took that maid-servant to his house with great joy. (10)

One should never give out one's secret to the woman, rather one should take out all her secrets. These women thus pierce the hearts of many men (win over their love). (11)

ਚਿਤ ਦੀਜੈ ਜੋ ਹਰਿ ਲੀਜਿਯੈ ਤਾਹਿ ਨ ਦੀਜੈ ਚਿਤ ।
ਨਿਤਪ੍ਰਿ ਰਾਹਿ ਰਿਝਾਇਯੇ ਦ ਦੇ ਅਗਮਿਤ ਬਿਤ । ੧੨ ।
ko hari leeyi tahi na deejiai chit.
nitprit ahi rejhaiye dai dai agmit bit. (12)

ਗੰਧ੍ਰਬ ਇਛ੍ਹ ਭੁਜੰਗ ਗਨ ਨਰ ਬਪੁਰੇ ਕਿਨ ਮਾਹਿ ।
ਦੇਵ ਅਦੇਵ ਤ੍ਰਿਯਾਨ ਕੇ ਭੇਵ ਪਛਾਨਤ ਨਾਹਿ । ੧੩ । ੧ ।
gandharb iachh bhujang gan nar bapurai kin mahi.
dev adev triyan ke bhev pachanat nahi. (13) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖ੍ਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਦਸਮੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੦ । ੧੮੪ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
dasmo charitrai samapatam. Sat Subham sat. (10) (184) aphjun.

ਦੋਹਰਾ

ਬਹੁਰਿ ਮੰਤ੍ਰਿ ਬਰ ਰਾਇ ਸੈ ਭੇਦ ਭੇਦ ਕਹਿਯੋ ਸਮਝਾਇ ।
ਸਭਾ ਬਿਖੈ ਭਾਖਤ ਭਯੋ ਦਸਮੀ ਕਥਾ ਸੁਨਾਇ । ੧ ।

Dohra

bahuri mantri bar rai mai bhed kahio samjhaio.
sabha bikhai bakhat bheyo dasmi katha sunai. (1)

ਬਨਿਯਾ ਏਕ ਪਿਸੌਰ ਮੈ ਤਾਹਿ ਕੁਕ੍ਰਿਆ ਨਾਰਿ ।
ਤਾਹਿ ਮਾਰਿ ਤਾ ਸੈ ਜਰੀ ਸੋ ਮੈ ਕਹੌ ਸੁਧਾਰਿ । ੨ ।
bania ek pisor mai tahi kukaria naar.
tahi mari ta se jari so mai kaho sudhar. (2)

ਬਨਿਕ ਬਨਿਜ ਕੇ ਹਿਤ ਗਯੋ ਤਾ ਤੇ ਰਹਿਯੋ ਨ ਜਾਇ ।
ਏਕ ਪੁਰਖ ਰਾਖਤ ਭਈ ਅਪੁਨੇ ਧਾਮ ਬੁਲਾਇ । ੩ ।
banik banij ke hit geyo ta te rahio na jaie.
ek purakh rakhat bhayi apne dhaam bulai. (3)

ਰੈਨਿ ਦਿਵਸ ਤਾ ਸੌ ਰਮੈ ਜਬ ਸੁਤ ਭੂਖੋ ਹੋਇ ।
ਪ੍ਰੀਤ ਮਾਤ ਲਖਿ ਦੁਗਧ ਹਿਤ ਦੇਤ ਉਚ ਸੁਰ ਰੋਇ । ੪ ।
rani divas ta so ramai jab sut bhukhai hoi.
preet maat lakhi dugadh hit deit uch sur roi. (4)

It is betterr to win over the heart of the woman, but never get ensnared into the love of the woman. It is better to keep her pleased with lot of money, being kept at her disposal. (12)

No one, including Shiva's musicians, demi-gods, snakes, groups, gods or demons have been abl e to decipher the secrets of the woman, so what could the helpless man (human being) do." (13)

Here the tenth episode of "Minister & Kings's dialogue" about woman characterization from Charitar Pakhyan is completed. All is well. (10-184)(Contd)

Chopaiee

Then the minister explained the secret (of woman's mind) to the King and then related his tenth episode in the presence of the assembled men. (1)

There used to live in Peshawar a business man (bania) who had a characterless wife. She had killed him and then immolated herself along with him (in the pyre). I would relate this with little editing (improvement). (2)

The shopkeeper had gone out on business, but the woman in his absence, could not control herself. She called a man into her house and kept him (there) in the house. (3)

She used to enjoy sensuous pleasure with him day and night. When her son felt hungry, then he would cry out loudly on seeing her lover. (4)

ਚੌਪਈ

ਜਬ ਸੁਤ ਭੂਖੋ ਹੋਇ ਪੁਕਾਰੈ । ਤਬ ਮੁਖ ਸੌ ਯੌ ਜਾਰ ਉਚਾਰੈ ।
ਤ੍ਰਿਯ ਯਾ ਕੋ ਤੁਮ ਚੁਪਨ ਕਰਾਵੋ । ਹਮਰੇ ਚਿਤ ਕੋ ਸੋਕ ਮਿਟਾਵੋ । ੫ ।

Chopaiee

jab sut bhukho hoie pukare. tab mukh so yo jaar ucharai.
triya ya ko tum chupan karavo. hamrai chit ko sok mitavai. (5)

ਉਠਿ ਅਸਖਨ ਤਾ ਕੋ ਤਿਨ ਦਯੋ । ਲੈ ਅਸਥਨ ਚੁਪ ਬਾਲ ਨ ਭਯੋ ।
ਨਿਜ ਸੁਤ ਕੋ ਨਿਜੁ ਕਰਨ ਸੰਘਾਰਿਯੋ । ਆਨਿ ਮਿਤ੍ਰ ਕੋ ਸੋਕ ਨਿਵਾਰਿਯੋ । ੬ ।

uthi askhan ta ko tin deyo. lai asthan chup baal n bheyo.
nij sut ko nij karan sanghariyo. aan mitar ko sok nivaro. (6)

ਬਾਲ ਰਹਤ ਚੁਪ ਜਾਰ ਉਚਾਰੋ । ਅਬ ਕਯੋ ਨ ਰੋਵਤ ਬਾਲ ਤਿਹਾਰੋ ।
ਤਬ ਤਿਨ ਬਚਨ ਤਰੁਨਿ ਯੌ ਭਾਖਿਯੋ । ਤਵ ਹਿਤ ਮਾਰਿ ਪੂਤ ਮੈ ਰਾਖਿਯੋ । ੭ ।

bal rehat chup jaar ucharo. ab keyo na rovat bal tiharo.
tab tin bachan taruni yo bakhio. tav hit maar poot mai rakhio. (7)

ਦੋਹਰਾ

ਜਾਰ ਬਚਨ ਸੁਨਿ ਕੈ ਡਰਿਯੋ ਅਧਿਕ ਤ੍ਰਾਸ ਮਨ ਠਾਨਿ ।
ਤਾ ਤ੍ਰਿਯ ਕੀ ਨਿੰਦਯਾ ਕਰੀ ਬਾਲ ਚਰਿਤ ਮੁਖਿ ਆਨਿ । ੮ ।

Dohra

jaar bachan sunai kai dariyo adhik traas man thaan.
ta triye ki nindya kari bal charit mukh aan. (8)

ਜਾਰ ਜਬੈ ਐਸੇ ਕਯੋ ਨਿਰਖ ਤਰੁਨਿ ਕੀ ਓਰ ।
ਤਾਹਿ ਤੁਰਤ ਮਾਰਤ ਭਈ ਹ੍ਰਿਦੈ ਕਟਾਰੀ ਘੋਰ । ੯ ।

jaar jabai aise keyo nirath taruni ki aur.
tahi turat marat bhai hirdai katari ghor. (9)

ਪੁਤ੍ਰ ਔਰ ਤਿਹ ਜਾਰ ਕੋ ਇਕ ਕੋਨਾ ਮੈ ਜਾਇ ।
ਮਰਦ ਏਕ ਲਗਿ ਭੂਮਿ ਖਨਿ ਦੁਹੂੰਅਨ ਦਯੋ ਦਬਾਇ । ੧੦ ।

putar aor the jaar ko ik konaa mai jai.
marad ik lag bhoomi khan doohoan deyo dabai. (10

ਅਤਿਥ ਏਕ ਤਿਹ ਘਰ ਹੁਤੋ ਤਿਨ ਸਭ ਚਰਿਤ ਨਿਹਾਰਿ ।
ਬਨਿਕ ਮਿਤ੍ਰ ਤਾ ਕੋ ਹੁਤੋ ਤਾ ਸੋ ਕਹਿਯੋ ਸੁਧਾਰਿ । ੧੧ ।

athit ek teh ghar hutai tin sabh charit nihar.
banik mitar ta ko huto ta sō kahio sudhar. (11)

Chopaiee

When the son, being hungry, would shout for the mother, then her paramour would say, "O women ! Make him quiet thus dispelling my mind's suffering." (5)

She fed him with her breast but after breast-feeding even the child was not keeping quiet. So she killed him with her own hands and then made her lover happy (with her presence). (6)

When the child was quiet, the paramour said,"Now why does your child not cry any more ? Then the woman replied to him, " I have killed my son for the sake of your and mine comfort. (7)

Couplet

The paramour, on hearing these words, got scared and felt frightened. So he spoke ill about the woman's behaviour towards her son. (8)

When the paramour looking at the woman, said like this, she thrust a dreadful dagger into his chest and killed him. (9)

She then took both the son and the paramour on one side (corner) and digging a pit, long enough, buried both of them there. (10)

There was one Sadhu (mendicant) also living in that house, who saw all this happening. The shopkeeper was his friend, so he related the whole story to him. (11)

ਚੌਪਈ

ਬਚਨ ਸੁਨਤ ਬਨਿਯੋ ਘਰ ਆਯੋ । ਤਾ ਤ੍ਰਿਯ ਸੋ ਯੌ ਬਚਨ ਸੁਨਾਯੋ ।
ਜੋ ਗ੍ਰਿਹ ਕੋਨਾ ਖੋਦਿ ਦਿਖੈ ਹੈ । ਤਬ ਤੋ ਕੌ ਪਤਿ ਧਾਸ ਬਸੈ ਹੈ । ੧੨ ।

Chopaiee

bachan sunat baniyo ghar aayo. ta triye so yo bachan sunaiyo.
jo greh konaa khodi dikhai hai. tab to ko pati dhas basai hai. (12)

ਅੜਿਲ

ਜਬ ਤਾ ਤ੍ਰਿਯਾ ਸੋ ਬਨਿਕ ਬਚਨ ਯੌ ਭਾਖਿਯੋ । ਤਮਕਿ ਤੇਗ ਕੀ ਦਈ ਮਾਰਿ ਹੀ ਰਾਖਿਯੋ ।
ਕਾਟਿ ਮੂੰਡ ਤਾ ਕੋ ਇਹ ਭਾਤਿ ਉਚਾਰਿਯੋ । ਹੌ ਲੂਟਿ ਚੋਰ ਲੈ ਗਏ ਧਾਮ ਇਹ ਮਾਰਿਯੋ । ੧੩ ।

Aril

jab ta tria so banik bachan yo bhakhio. tamik teg ki dayi maar hi rakhio.
kaat mund ta ko eh bhat uchariou. ho looti chor lai gai dhaam eh mariou. (13)

ਦੋਹਰਾ

ਪਤਿ ਮਾਰਿਯੋ ਸੁਤ ਮਾਰਿਯੋ ਧਨ ਲੈ ਗਏ ਚੁਰਾਇ ।
ਤਾ ਪਾਛੈ ਮੈਹੂੰ ਜਰੈ ਢੋਲ ਮ੍ਰਿਦੰਗ ਬਜਾਇ । ੧੪ ।

Dohra

pati mario sut mario dhan lai gai churai.
ta pachhai mehon jarai dhol mirdang bajai. (14)

ਭਯੋ ਪ੍ਰਾਤ ਚੜਿ ਚਿਖਾ ਪੈ ਚਲੀ ਜਰਨ ਕੇ ਕਾਜ ।
ਲੌਗ ਤਮਾਸੇ ਕੈ ਚਲੇ ਲੈ ਲਕਰਿਨ ਕੋ ਸਾਜ । ੧੫ ।
bheyo prat charai chikha pai chali jaran ke kaaj.
log tamasai ke chalai lai lakrin ko saaj. (15)

ਸੁਨਤ ਸੋਰ ਲੋਗਨ ਕੋ ਬਾਜਤ ਢੋਲ ਮ੍ਰਿਦੰਗ ।
ਲਖਯੋ ਹੁਤੋ ਜੈਨ ਅਤਿਥ ਵਹੈ ਚਲਿਯੋ ਹੈ ਸੰਗ । ੧੬ ।
sunat sor logan ko bajat dhol mirdang.
lakhyo huto jain athith vahai chalio hai sung. (16)

ਚੌਪਈ

ਸੋਊ ਅਤੀਤ ਸੰਗ ਹੂੰ ਚਲੋ । ਦੇਖੋ ਜੈਨ ਤਮਾਸੋ ਭਲੋ ।
ਤਿਨ ਤਾ ਸੋ ਯੈਬਚਨ ਉਚਾਰੈ । ਸੁਨੋ ਨਾਰਿ ਤੁਮ ਕਹਿਯੋ ਹਮਾਰੋ । ੧੭ ।

Chopaiee

sou ateet sang ho chalo. dekho jain tamaso bhalo.
tin ta so khebchan ucharo. suno naari tum kahio hamaro. (17)

Chopaiee

On hearing the words of the mendicant, the shopkeeper came home. He then told the woman like this, "If you were to dig out the corner (side) of the house, then only your spouse will stay in the house. (12)

Aril

When the shopkeeper told the wife like his, she got enraged and taking out a sword, killed him also. After beheading him she said, "The thieves had looted the household valuables and had killed him also." (13)

Couplet

(She said,) "The thieves had killed my husband and the son and had plundered the money also (weath). I will also burn myself along with him with the beat of drum (mirdang) (or become Sati with him). (14)

With the dawn of the day, she proceeded to the pyre spot so as to immolate herself (along with her husband). People also started moving towards the spot, along with wood, to watch the whole fun. (15)

With the noise and humdrum of the people and the beating of drum (mirdang) that mendicant also proceeded to the spot, as he had seen the whole happening. (16)

Chopaiee

That mendicant also proceeded to the spot so as to watch the whole drama (fun). He addressed the woman and said, "O woman ! Listen to my words. (17)

ਦੋਹਰਾ

ਵਹ ਕਾ ਕਿਯ ਵਹੁ ਕਾ ਕਿਯੋ ਇਹ ਕਾ ਕਿਯਸ ਕੁਕਾਇ ।
ਕਹਿਯੋ ਜੋ ਤੁਮ ਆਗੇ ਕਹਤ ਤੇਰਉ ਕਰਤ ਉਪਾਇ । ੧੮ ।

Dohra

veh ka kiye vahu ka kiyo eh ka kiyas kukai.
kahio jo tum aag kehat terou karat upai. (18)

ਸੁਤ ਘਾਯੋ ਮਿਤ ਘਾਯੋ ਅਰੁ ਨਿਜੁ ਕਰਿ ਪਤਿ ਘਾਇ ।
ਤਿਹ ਪਾਛੈ ਆਪਨ ਜਰੀ ਢੋਲ ਮ੍ਰਿਦੰਗ ਬਜਾਇ । ੧੯ ।

sut ghayo mit ghayo aru nij kar pati ghai.
teh pachhai apan jarai dhol mirdang bajai. (19)

ਅੜਿਲ

ਨਿਜੁ ਮਨ ਕੀ ਕਛੂ ਬਾਤ ਨ ਤ੍ਰਿਯ ਕੋ ਦੀਜਿਯੈ ।
ਤਾ ਕੋ ਚਿਤ ਚੁਰਾਇ ਸਦਾ ਹੀ ਲੀਜਿਯੈ ।
ਨਿਜੁ ਮਨ ਕੀ ਤਾ ਸੋ ਜੇ ਬਾਤ ਸੁਨਾਇਯੈ ।
ਹੋ ਬਾਹਰ ਪ੍ਰਗਟਤ ਜਾਇ ਆਪੁ ਪਛੁਤਾਇਯੈ । ੨੦ । ੧ ।

Aril

nij man ki kachu baat na triyė ko deejiai.
ta ko chit churai sada hi leejiai.
nij man ki ta so je baat sunaiye.
ho bahar pargat jai aap pachtai. (20) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਗਯਾਰਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੧ । ੨੦੪ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai gayarvai charitrai samapatam. Sat Subham sat. (11) (204) aphjun.

ਦੋਹਰਾ

ਬਿੰਦਾਬਨ ਬ੍ਰਿਖਭਾਨ ਕੀ ਸੁਤਾ ਰਾਧਿਕਾ ਨਾਮ ।
ਹਰਿ ਸੌ ਕਿਯਾ ਚਰਿਤ੍ਰ ਤਿਹ ਦਿਨ ਕਹ ਦੇਖਤ ਬਾਮ । ੧ ।

Dohra

bindaban brikhbhan ki suta radhika naam.
hari so kiya charitar the din keh dekhat baam. (1)

ਕ੍ਰਿਸਨ ਰੂਪ ਲਖ ਬੀਸ ਭਈ ਨਿਸੁ ਦਿਨ ਹੇਰਤ ਤਾਹਿ ।
ਬਯਾਸ ਪਰਾਸਰ ਅਸੁਰ ਸੁਰ ਭੇਦ ਨ ਪਾਵਤ ਜਾਹਿ । ੨ ।

Krisan roop lakh bees bhai nis din horat tahi.
byas prasar asur sur bheid na pavat jahi. (2)

Couplet

The women said, "What have you done ? What vicious job have you done ? "If you had spoken these words earlier, then I would have arranged for killing you also." (18)

She had killed the son, then the paramour and had killed her husband with her own hands and with the beating of drums, she immolated herself also. (19)

Aril

One should not divulge the mind's secret to the women, in fact her love should be won by enamouring her. If you tell her the heart's secret, then it would be known to everyone around and you will have to repent. (20)(1)

Here the eleventh episode of "Minister & Kings's dialogue" regarding 'Woman characterization' from Charitar Pakhyan is completed. All is well. (11-204)(Contd)

Couplet

There lived a daughter of Brikhbhan named Radha in Bindraban. That woman played a magic spell with the Lord (Krishna) during broad daylight, which I am going to relate. (1)

On seeing the charming beauty of Krishna she got enamoured by him and was watching him all the day and night (at all the time) and His secrets have not been known to either Byas, Prashar, demons or gods even. (2)

ਲੋਕ ਲਾਜ ਜਿਹ ਹਿਤ ਤਜੀ ਔਰ ਤਜਯੋ ਧਨ ਧਾਮ ।
ਇਹ ਬਿਧਿ ਪਯਾਰੋ ਪਾਇਯੈ ਪੂਰਨ ਹੋਵਹਿ ਕਾਮ । ੩ ।
lok laaj ieh hit tajai aor tajai dhan dham.
keh bidh piaro paiyo pooran hovai kaam. (3)

ਮਿਲਨ ਹੇਤ ਇਕ ਸਹਚਰੀ ਪਠੀ ਚਤੁਰਿ ਜਿਯ ਜਾਨਿ ।
ਕਵਨੈ ਛਲ ਮੋਕੈ ਸਖੀ ਮੀਤ ਮਿਲੈਯੈ ਕਾਨ । ੪ ।
milan heit ik sehchari pathi chatur jiye jaan.
kavnai chhal mokai sakhi meet milaiye kaan. (4)

ਅੜਿਲ

ਬ੍ਰਹਮ ਬਯਾਸ ਅਰੁ ਬੇਦ ਭੇਦ ਨਹਿ ਜਾਨਹੀ ।
ਸਿਵ ਸਨਕਾਦਿਕ ਸੇਸ ਨੇਤਿ ਕਰਿ ਮਾਨਹੀ ।
ਜੋ ਸਭ ਭਾਤਿਨ ਸਦਾ ਜਗਤ ਮੈ ਗਾਇਯੈ ।
ਹੋ ਤਵਨ ਪੁਰਖ ਸਜਨੀ ਮੁਹਿ ਆਨਿ ਮਿਲਾਇਯੈ । ੫ ।

Aril

Braham byas ar baid bhed nahi janhi.
Siv sankadik ses neti kar manhi.
jo sabh bhatin sada jagat me gaiyee.
ho tavan purakh sajani muhi aan milaiye. (5)

ਕਬਿਤ

ਸਿਤਤਾ ਬਿਭੂਤ ਅਤੇ ਮੇਖੁਲੀ ਨਿਸੇਖ ਸੰਦੀ
ਅੰਜਨ ਦੀ ਸੈਲੀ ਦਾ ਸੁਭਾਵ ਸੁਭ ਭਾਖਣਾ ।
ਭਗਵਾ ਸੁ ਭੇਸ ਸਾਡੇ ਨੈਣਾ ਦੀ ਲਲਾਈ ਸਈਯੋ
ਯਾਰਾ ਦਾ ਧਯਾਨ ਏਹੋ ਕੰਦ ਮੂਲ ਚਾਖਣਾ ।
ਰੈਦਨ ਦਾ ਮਜਨੁ ਸੁ ਪੁਤਰੀ ਪਤ੍ਰ ਗੀਤ ਗੀਤਾ ।
ਦੇਖਣ ਦੀ ਭਿਛਯਾ ਯਧਾਨ ਧੁੰਆ ਬਾਲ ਰਾਖਨਾ ।
ਆਲੀ ਏਨਾ ਗੋਪੀਯਾ ਦੀਆ ਅਖੀਆ ਦਾ ਜੋਗੁ ਸਾਰਾ ।
ਨੰਦ ਦੇ ਕੁਮਾਰ ਨੂੰ ਜਰੂਰ ਜਾਇ ਆਖਣਾ । ੬ ।

Kabit

sitata bibhut atai mekhulai nisekh sandhi.
anjan di saili da subhav subh bhakhna.
bhagva su bhes sadai naina di lallai saiyo.
yara da dhian eho kand mool chakhna.
raidan da majnu su putri patar geet geeta.
dekhan di bichhya dheyan dhuan bal rakhna.
ali aina gopiya dia akhia da jog sara.
nand de kumar nu jaroor jai akhna. (6)

"So I gave up all my safeguard of honour (avoiding public slander), having given up all worldly wealth and household attachments. How to attain the Lord (beloved) so that the mind's desires get fulfilled (satiated) ?" (3)

So to meet Krishna that clever woman (Radhika) sent her naid (friend) saying, "By hook or crook, O dear friend ! You try to arrange a me··· ·g with my beloved Kahna." (4)

Aril

"O dear friend ! You arrange to introduce me (arrange my meeting with) to the Lord (being), whose secrets are neither known to Brahma, Byas, or Vedas, whom Shiva, Sankadik, Sheshnag all describe as (Infinite) Divine Will and whose virtues are being sung daily by the whole world." (5)

Kabit

"You go and explain to Him thoroughly my nature (my beauty) saying that my whiteness of the eyes is like ash, the eye lids are like the satchel and the line of collyrium is like a (small scarf) rosary of black wood. The redishness of my eyes was like the scarlet apparel and my eating of tuber (eating of tree bark in the jungle) was my meditation of the beloved Lord and my wailing in His separation was my bath while the eyeballs were the vessels for keeping things and the songs of separation were my Gita. His very sight (glikpse) was our alms and (his) meditation on him was our lighting a fire (to expose ourselves to odorous fumes) for worship. O friend ! Please convey the Yoga of these milkmaid's eyes (the waiting charm in our eyes for him) to the prince (son) of Nand (Krishna) (my keenly waiting for a glimpse of Krishna). (6)

ਬੈਠੀ ਹੁਤੀ ਸਾਜਿ ਕੈ ਸਿੰਗਾਰ ਸਭ ਸਖਿਯਨ ਮੈ
ਯਾਹੀ ਬੀਚ ਕਾਨ ਜੂ ਦਿਖਾਈ ਆਨਿ ਦੈ ਗਏ ।
ਤਬ ਹੀ ਤੇ ਲੀਨੋ ਹੈ ਚੁਰਾਇ ਚਿਤੁ ਮੇਰੋ ਮਾਈ
ਚੋਟਕ ਚਲਾਇ ਮਾਨੋ ਚੋਰੀ ਮੋਹਿ ਕੈ ਗਏ ।
ਕਹਾ ਕਰੌ ਕਿਤੈ ਜਾਉ ਮਰੌ ਕਿਧੌ ਬਿਖੁ ਖਾਉ
ਬੀਸ ਬਿਸੈ ਮੇਰੇ ਜਾਨ ਬਿਜੁ ਸੌ ਡਸੈ ਗਏ ।
ਚਖਨ ਚਿਤੋਨ ਸੌ ਚੁਰਾਇ ਚਿਤੁ ਮੇਰੋ ਲੀਯੋ
ਲਟਪਟੀ ਪਾਗ ਸੌ ਲਪੇਟਿ ਮਨੁ ਲੈ ਗਏ । ੭ ।

baithi huti saaj kai singaar sabh sakhiyon mein
yahi beech kaan jo dikhayi aan dai gai.
tab he tai leeno hai churai chit mero mai.
chotak chalai mano chori mohi ke gai.
kaha karo kitai jao maro kidho bikh khayo.
bees bisev mere jaan bij so dasai gai.
chakhai chiton so churai chit mero leyo.
latpati paag so lapeti mann lai gai. (7)

ਦੋਹਰਾ

ਲਾਲ ਬਿਰਹ ਤੁਮਰੇ ਪਗੀ ਸੌ ਪੈ ਰਹਿਯੋ ਨ ਜਾਇ ।
ਤਾ ਤੇ ਮੈ ਆਪਨ ਲਿਖੀ ਪਤਿਯਾ ਅਤਿ ਅਕੁਲਾਇ । ੮ ।

Dohra

lal birha tumre paagi so pe rahiou na jaie.
ta te mai aapan likhi patiya ati akulai. (8)

ਕਬਿਤੁ

ਰੂਪ ਭਰੇ ਰਾਗੁ ਭਰੇ ਸੁੰਦਰ ਸੁਹਾਗ ਭਰੇ ।ਮ੍ਰਿਗ ਔ ਮਿਮੋਲਨ ਕੀ ਮਾਨੋ ਇਹ ਖਾਨਿ ਹੈ ।
ਮੀਨ ਹੀਨ ਕੀਨੇ ਛੀਨ ਲੀਨੇ ਹੈ ਬਿਧੂਪ ਰੂਪਚਿਤ ਕੇ ਚੁਰਾਇਬੋ ਕੈ ਚੋਰਨ ਸਮਾਨ ਹੈ ।
ਲੋਗੇ ਕੇ ਉਜਾਗਰ ਹੈ ਗੁਨਨ ਕੇ ਨਾਗਰ ਹੈਸੁਰਤਿ ਕੇ ਸਾਗਰ ਹੈ ਸੋਭਾ ਕੇ ਨਿਧਾਨ ਹੈ ।
ਸਾਹਿਬ ਕੀ ਸੀਰੀ ਪੜੇ ਚੋਟਕ ਕੀ ਚੀਰੀ ਅਰੀਆਲੀ ਤੇਰੈ ਨੈਨ ਰਾਮਚੰਦ ਕੇ ਸੇ ਬਾਨ ਹੈ । ੯ ।

Kabit

roop bhare raag bharai sunder suhag bharai.
mrig au mimolan ki mano eh khaani hai.
meen heen kenai cheen lenai hai bidhoop roop.
chit ke churaibo ke choran saman hai.
logo ke ujagar hai gunan ke nagar hai.
surati kai sagar hai sobha ke nidhan hai.
saahib ki siri padai chotak ki chiri ari.
aali tere nain Ramchander ke se baan hai. (9) .

Radha was sitting among her friends with such beauty aids (emballishments) that Kahna had shown his glimpse once. "O my mother ! That very moment Kahna had stolen my heart (I had developed love for him since then). He had given me such a jolt for his love that I have become his slave since then. (I had developed keen love for him like a devotee) what should I do now ? Where should I go now (to locate him) ? Or else I should consume poison and give up my life even. Surely it seems some scorpion had bitten me (since then). With his very glance, he had stolen my heart (developed keen love for him) and he had enamoured me into his love (by wrapping my mind with his headgear) so that I am feeling his separation badly." (7)

Couplet

"O darrling ! I am keenly devoted to you due to your separation and I cannot live any longer without meeting you. That is why I have written a letter being (completely) madly in love with you. (I am out of my senses due to your separation)." (8)

Kabit

"(O beloved ! Your eyes) were filled with charm, full of loving attraction and were alluring with such an attractive pull (towards you). It appears as if your eyes were like the deer's eyes, full of attraction, being the source of a magnetic pull. (Your eyes) were making the fish feel helpless (belittled) comparing its eyes with yours, while the sun flower's beauty was being lost in their presence and were like the thieves stealing the heart. (I am completely enamoured with the charming eyes of yours). These were making the people enlightened and full of (clever) virtues, being an ocean of beauty and a treasure of praiseworthiness (delightful charm) O dear friend ! The eyes of Sri Krishna were full of the masterly sweetness (sweet greatness) and were like a letter filled with magical spell, and were like the arrows of Ram Chander (piercing our hearts). (9)

ਦੋਹਰਾ

ਮੈਨ ਪ੍ਰਭਾ ਇਕ ਸਹਚਰੀ ਤਾ ਕੌ ਲਯੋ ਬੁਲਾਇ ।
ਤਾਹਿ ਪਠਾਯੋ ਕ੍ਰਿਸਨ ਪ੍ਰਤਿ ਭੇਦ ਸਕਲ ਸਮਝਾਇ । ੧੦ ।

Dohra

maen prabha ik sehchari ta ko leo bulai.
tahi pathayo krisan prati bhed sakal samjhai. (10)

ਤਾ ਕੇ ਕਰ ਪਤਿਯਾ ਦਈ ਕਹੋ ਕਿਸਨ ਸੋ ਜਾਇ ।
ਤੁਮਰੇ ਬਿਰਹ ਰਾਧਾ ਬਧੀ ਬੇਗਿ ਮਿਲੋ ਤਿਹ ਆਇ । ੧੧ ।

ta ke kar patia dai kaho kisan so jai.
tumre birhe radha badhi begi milo the aaye. (11)

ਬ੍ਰਿਜ ਬਾਲਾ ਬਿਰਹਿਣਿ ਭਈ ਬਿਰਹ ਤਿਹਾਰੇ ਸੰਗ ।
ਤਹ ਤੁਮ ਕਥਾ ਚਲਾਇਯੋ ਕਵਨੌ ਪਾਇ ਪ੍ਰਸੰਗ । ੧੨ ।

brij bala birhan bhayi birha tehare sung.
teh tum katha chaliyo kavno paai parsang. (12)

ਜਬ ਰਾਧਾ ਐਸੇ ਕਹਿਯੋ ਮੈਨ ਪ੍ਰਭਾ ਕੇ ਸਾਥ ।
ਮੈਨ ਪ੍ਰਭਾ ਚਲਿ ਤਹ ਗਈ ਜਹਾ ਹੁਤੇ ਬ੍ਰਿਜਨਾਥ । ੧੩ ।

jub radha aise kaahiyo maen prabha ke sath.
maen prabha chali teh gai jaha hutai brijnath. (13)

ਚੌਪਈ

ਪਤਿਯਾ ਖੋਲਿ ਜਬੈ ਹਰਿ ਬਾਚੀ । ਲਖੀ ਪ੍ਰੀਤਿ ਤਾ ਕੀ ਮਨ ਸਾਚੀ ।
ਤਾ ਕੇ ਤਿਨ ਜੋ ਕਬਿਤੁ ਉਚਾਰੇ । ਜਾਨੁਕ ਬਜ੍ਰ ਲਾਲ ਖਚਿ ਡਾਰੇ । ੧੪ ।

Chopaiee

patiya kholi jabai hari bachi. lakhi preeti ta ki mann machi.
ta ke tin jo kabit ucharai. januk bajar lal khachi daare. (14)

ਸਵੈਯਾ

ਰੀਝ ਭਰੇ ਰਸ ਰੀਤ ਭਰੇ ਅਤਿ ਰੂਪ ਭਰੇ ਸੁਖ ਪੈਯਤ ਹੇਰੇ ।
ਚਾਰੋ ਚਕੋਰ ਸਰੋਰਹੁ ਸਾਰਸ ਮੀਨ ਕਰੇ ਮ੍ਰਿਗ ਖੰਜਨ ਚੇਰੇ ।
ਭਾਗ ਭਰੇ ਅਨੁਰਾਗ ਭਰੇ ਸੁ ਸੁਹਾਗ ਭਰੇ ਮਨ ਮੋਹਤ ਮੇਰੇ ।
ਮਾਨ ਭਰੇ ਸੁਖ ਖਾਨਿ ਜਹਾਨ ਕੇ ਲੋਚਨ ਸ੍ਰੀ ਨੰਦ ਨੰਦਨ ਤੇਰੇ । ੧੫ ।

Swayya

reejh bharai rus reet bharai ati roop bharai sukh payet here.
charo chokar saarrorahu saras meen karai mrig khanjan chere.
bag bharai anurag bharai su suhag bharai man mohat merai.
maan bharai sukh khaani jaahan ke lochan sri nand nandan tere. (15)

Couplet

Radhika then called her friend, Main prabha and sent her to Krishna, after explaining to her the whole thing (matter). (10)

She sent a letter through her saying, "that she should go to Krishna and inform him about Radha's state (being completely enamoured by him) in his separation and he should come immediately to meet her." (11)

"In His separation Brij-bala (Radha) had been reduced to a broken-hearted woman. By telling him some story, you should explain my state of (desperate) mind." (12)

When Radha had told Main prabha like this, then she went to the place where Krishna was resting. (13)

Chopaiee

When Sri Krishna read that letter, then he realized the importance of her true love for him (at heart). It appeared as if pearls and jewels were studded therein. (14)

Swaiyaa

"O Sri Krishna ! Your eyes are filled with extreme love, are full of passionate desires (longing) and are completely imbued with perfect charm and are soothing to the eye. Your beautiful eyes are powerful enough to make the chakor (partridge), lotus flower, crane, fish, and deer as its worshippers. Your eyes are very fortunate, lovable, full of wedded bliss, which have enamoured my heart, that are full of the pride and the (source) fountain of all worldly pleasures." (15)

ਸੋਹਤ ਸੁਧ ਸੁਧਾਰੇ ਸੇ ਸੁੰਦਰ ਜੋਬਨ ਜੋਤਿ ਸੁ ਢਾਰ ਢਰੇ ਹੈ।
ਸਾਰਸ ਸੋਮ ਸੁਰਾ ਸਿਤ ਸਾਇਕ ਕੰਜ ਕੁਰੰਗਨ ਕ੍"ਤਿ ਹਰੇ ਹੈ।
ਖੰਜਨ ਔ ਮਕਰ ਧੁਜ ਮੀਨ ਨਿਹਾਰਿ ਸਭੈ ਛਬਿ ਲਾਜ ਮਰੇ ਹੈ।
ਲੋਚਨ ਸ੍ਰੀ ਨੰਦ ਨੰਦਨ ਕੇ ਬਿਧਿ ਮਾਨਹੁ ਬਾਨ ਬਨਾਇ ਧਰੇ ਹੈ। ੧੬।

sohat sudh sudharai se sunder joban joti su dhhar darai hai.
saras som sura sit saik kanj kurangan kranti haraai hai.
khanjan ao makar dhavaj meen nihari sabhai chhabi laaaj marai hai.
lochan sri nand nandan ke bidhi manhu baan banai dharai hai. (16)

ਕਬਿਤੁ

ਚਿੰਤਾ ਜੈਸੋ ਚੰਦਨ ਚਿਰਾਗ ਲਾਗੇ ਚਿਤਾ
ਸਮ ਚੋਤਕ ਸੇ ਚਿਤ੍ ਚਾਰੁ ਚੈਪਖਾ ਕੁਸੈਲ ਸੀ।
ਚਿਤਾ ਜੈਸੇ ਚੀਰ ਚਪਲਾ ਸੀ ਚਿਤਵਨ ਲਾਗੈ
ਚੀਰਬੇ ਸੀ ਚੋਪਖਾ ਸੁਹਾਤੁ ਨ ਰੁਚੈਲ ਸੀ।
ਚੰਗੁਲ ਸੀ ਚੋਪ ਸਰ ਚਾਪ ਜੈਸੋ ਚਾਮੀਕਰ
ਚੋਟ ਸੀ ਚਿਨੌਤ ਲਾਗੈ ਸੀਰੀ ਲਾਗੈ ਸੈਲ ਸੀ।
ਚਟਕ ਚੁਪੇਟ ਸੀ ਲਗਤ ਬਿਨਾ ਚਿੰਤਾਮਨਿ
ਚਾਬੁਕ ਸੇ ਚੋਰ ਲਾਗੈ ਚਾਦਨੀ ਚੁਰੈਲ ਸੀ। ੧੭।

kabit

chinta jaise chandan chirag lagai chita.
sam chotak se chitar charu chopkha kusel si.
chita jaise cheer chapla si chitvan lagai.
chirbe si chopkha suhatu na ruchail si.
chungal si chop sar chap jaiso chamikar.
chot si chinot lage siri lage sail si.
chatak chupet si lagat bina chintamani.
chabuk se chor lage chandni churail si. (17)

ਦੋਹਰਾ

ਪੜਿ ਪਤਿਯਾ ਤਾ ਕੀ ਤੁਰਤੁ ਰੀਝਿ ਗਏ ਬ੍ਰਿਜ ਨਾਥ।
ਸਖੀ ਏਕ ਪਠਾਵਤ ਭਏ ਮੇਨ ਪ੍ਰਭਾ ਕੇ ਸਾਥ। ੧੮.

Dohra

parrai patiya ta ki turat reejh gai brij nath.
sakhi ek pathawat bhaye maen prabha ke sath. (18)

ਰਾਧਾ ਸੈ ਮਿਲਨੌ ਬਦਯੋ ਜਲ ਜਮੁਨਾ ਮੈ ਜਾਇ।
ਸਖੀ ਪਠੀ ਤਾ ਕੋ ਤਬੈ ਤਿਹ ਮੁਹਿ ਆਨਿ ਮਿਲਾਇ। ੧੯।

radha se milno badyo jul jamuna ne jai.
sakhi pathi ta ko tabai te muhi aan milaye. (19)

"Your eyes are looking glamorous with perfection and are fully endorsed by the charm of youthful beauty. They are beautiful enough to win over the beauty of crane, moon, wine, pointed arrows, lotus flowers or deer even (wagtail) khanjan, kamdev (god of love) and fish etc.feel ashamed of themselves on seeing their beauty. The eyes of Sri Krishna were really so charming as if the creator had created them like the pointed arrow. (16)

Kabit

"I feel, chandan (sandal wood) appears to me like the worry, the lamp is like the funeral pyre and the painting is like the miracle and beautiful mansion was like large (high) mountains. The clothes were looking like a funeral pyre, thinking was like lightning and four-fold (four-layers) necklace was like the Kashi saw, which do not appeal to my mind at all. Champakali (an ornament for the head) was like a slap (on the face), gold was like a bow, all striking weapons and sweetened things appeared like stones. Apart from Chintamani (Krishna) all glamorous articles were like a slap, the fly-whisk was like a whip and the moonlight appeared like an evil-spirit (without Krishna). (17)

Couplet

On receiving her letter Sri Krishna got pleased immediately and sent another (girl) friend along with Main prabha. (18)

By telling the friend to convey to Radha about meeting her in the waters of Jamna positively and sent the friend at the same time for arranging a meeting with her. (19)

ਸਖੀ ਤੁਰਤ ਤਹ ਕੌ ਚਲੀ ਸ੍ਰੀ ਜਦੁਪਤਿ ਕੇ ਹੇਤ ।
ਜੈਸੇ ਪਵਨ ਪ੍ਰਚੰਡ ਕੌ ਤਨ ਨ ਦਿਖਾਈ ਦੇਤ । ੨੦ ।
sakhi turat the ko chali sri jadupati ke het.
jaise pawan parchand ko tan na dikhayi det. (20)

ਤੜਿਤਾ ਕ੍ਰਿਤ ਜਾ ਕੈ ਸਖੀ ਚਤੁਰਿ ਕਹਤ ਤ੍ਰਿਯ ਆਇ ।
ਸੋ ਹਰਿ ਰਾਧਾ ਪ੍ਰਤਿ ਪਠੀ ਭੇਦ ਸਕਲ ਸਮਝਾਇ । ੨੧ ।
tadita krit ja ke sakhi chatur kehat triye aaye.
so hari radha prati pathi bhed sakal samjhaye. (21)

ਸਵੈਯਾ

ਫੂਲ ਫੂਲੇਲ ਲਗਾਇ ਕੈ ਚੰਦਨ ਬੈਠਿ ਰਹੀ ਕਰਿ ਭੋਜਨ ਭਾਮਨਿ ।
ਬੇਗ ਬੁਲਾਵਤ ਹੈ ਬਡ ਡਯਾਛ ਕਰੋ ਨ ਬਿਲੰਬ ਚਲੋ ਗਜ ਗਾਮਿਨਿ ।
ਆਜ ਮਿਲੋ ਘਨ ਸੇ ਤਨ ਕੋ ਘਹਰੈ ਘਨ ਮੈ ਜੈਸੇ ਕੌਪਤ ਦਾਮਿਨਿ ।
ਮਾਨਤ ਬਾਤ ਨ ਜਾਨਤ ਤੈ ਸਖੀ ਜਾਤ ਬਿਹਾਤ ਇਤੈ ਬਹੁ ਜਾਮਿਨਿ । ੨੨ ।

Swaiyya

phool phoolel lagaye ke chandan baith rahi kari bhojan bhamini.
beg bulavat hai bud dhayach karo na bilamb chalo gaj gamini.
aaj milo ghan se tan ko gehro ghun me jaise kopat damini.
manat bat na janat tai sakhi jat bihat itai bahu jamini. (22)

ਗੋਪ ਕੋ ਭੇਖ ਕਬੈ ਧਰਿ ਹੈ ਹਰਿ ਕੁੰਜ ਗਰੀ ਕਬ ਆਨਿ ਬਸੈ ਹੈ ।
ਮੋਰ ਪਖਉਅਨ ਕੈ ਧਰਿ ਹੈ ਕਬ ਗ੍ਵਾਰਨਿ ਕੈ ਗ੍ਰਿਹ ਗੋਰਸ ਖੈ ਹੈ ।
ਬੰਸੀ ਬਜੈ ਹੈ ਕਬੈ ਜਮੁਨਾ ਤਟ ਤੋਹਿ ਬੁਲਾਵਨ ਮੋਹਿ ਪਠੈ ਹੈ ।
ਮਾਨ ਕਹਿਯੋ ਹਮਰੋ ਹਰਿ ਪੈ ਚਲੁ ਰੀ ਬਹੁਰੋ ਹਰਿਹੂੰ ਨ ਬੁਲੈ ਹੈ । ੨੩ ।
gop ko bhekh kabai dhaari hai hari kunj gari kab aan basai hai.
mor pakhuan ko dhar hai kub gavarin ke greh goraas khai hai.
bansi bajai hai kabai jamuna tat tohi bulawan mohi pathai hai.
maan kahiou hamro hari pe chalu ri bahuro harihoon na bulai hai. (23)

ਤੇਰੀ ਸਰਾਹ ਸਦੈਵ ਕਰੈ ਤ੍ਰਿਯ ਤੇਰੀ ਕਥਾ ਪਿਯ ਗਾਵਤ ਹੈ ।
ਹਿਤ ਤੇਰੇ ਸਿੰਗਾਰ ਸਜੈ ਸਜਨੀ ਹਿਤ ਤੇਰੇ ਹੀ ਬੈਨ ਸਜਾਵਤ ਹੈ ।
ਹਿਤ ਤੇਰੇ ਹੀ ਚੰਦਨ ਗੈ ਘਨਸਾਰ ਦੋਊ ਘਸਿ ਅੰਗ ਲਗਾਵਤ ਹੈ ।
ਹਰਿ ਕੋ ਮਨੁ ਬ੍ਰਿਭਾਨ ਕੁਮਾਰਿ ਹਰਿਯੋ ਕਹੂੰ ਜਾਨ ਨ ਪਾਵਤ ਹੈ । ੨੪ ।
teri sarah sadev karai triye teri katha piye gavat hai.
hit tere singar sajai sajni tere hi been sajavat hai.
hit tere hi chandan gai ghansaar doyu ghasi ang lagavat hai.
hari ko manu bribhan kumar hariyo kahun jaan na pavat hai. (24)

For attending to Krishna's job, the girlfriend started immediately to meet Radha, just as with the blowing of a strong wind, her body would not be visible (seen). (20)

The friend, called Tarita Kirat, came soon, who was supposed to be very clever and shrewed. She was sent to meet Radha by Sri Krishna, sfter explaining to her the whole secret affair. (21)

Swaiyya

By embellishing herself with flowers, scent and sandal wood, and having had her food, Radha was relaxing there. The girl-friend came there and told her, "O proud lady ! Sri Krishna, with large eyes, was calling you, so without and delay you should accompany me and meet the man (beloved) with a dark (black tanned) body like the cloud, just as lightning strikes from (within) the clouds. O friend ! You are not listening and agreeing to me, do you know that it is becoming very late in the night." (22)

"You used to say that, "will Sri Krishna ever visit these bye-lanes, in the form of a milk-vendor and with the wings of a pea-cock will he ever visit the milk-maids to (eat) taste our milk-made articles ? The flute is being played on the banks of Jamna since long and I had been sent by him to call you. O darling ! Please listen to my words and let us proceed towards Krishna, as Krishna will not send for you again." (23)

"O dear friend ! He is always praising you and was always narrating your virtues. He beautifies himself for your sake only and plays on his flute also for your sake. He rubs on the body a mixture of both sandal wood and camphor. The daughter of Brikhbhan (Radha) had endeared herself to the heart of Sri Krishna. No one else had known about this secret." (24)

ਮੋਰ ਪਖਾ ਕੀ ਛਟਾ ਮਧੁ ਮੂਰਤਿ ਸੋਭਿਤ ਹੈ ਜਮੁਨਾ ਕੇ ਕਿਨਾਰੈ ।
ਬੂਝਤ ਬਾਤ ਬਿਹਾਲ ਭੇ ਬਲਭ ਬਾਲ ਚਲੋ ਜਹਾ ਲਾਲ ਬਿਹਾਰੈ ।
ਰਾਧਿਕਾ ਮਾਧਵ ਕੀ ਬਤਿਯਾ ਸੁਨਿ ਕੈ ਅਕੁਲਾਇ ਉਠੀ ਡਰ ਡਾਰੈ ।
ਯੈ ਸੁਨਿ ਬੈਨ ਚਲੀ ਤਜਿ ਐਨ ਰਹਿਯੋ ਨਹਿ ਮਾਨ ਮਨੋਜ ਕੇ ਮਾਰੈ । ੨੫ ।
mor pakha ki chhata madhu moorati sobhit hai jamuna ke kinarai.
bhujat bat bihal bhai balabh bal chalai jaha lal bihare.
radhika madhav ki batiya suni ke akulai uthi dar darai.
yo suni bain chali taji aaen rahiou nahi maan manoj ke marai. (25)

ਮੋਤੀ ਕੇ ਅੰਗ ਬਿਰਾਜਤ ਭੂਖਨ ਮੋਤੀ ਕੇ ਬੇਸਰ ਕੀ ਛਬ ਬਾਢੀ ।
ਮੋਤੀ ਕੇ ਚੌਸਰ ਹਾਰ ਫਬੈ ਦੁਤਿ ਮੋਤਿਨ ਕੇ ਗਜਰਾਨ ਕੀ ਗਾਢੀ ।
ਰਾਧਿਕਾ ਮਾਧਵ ਕੌ ਜਮੁਨਾ ਤਟ ਕੰਜ ਗਹੇ ਕਰਿ ਜੋਵਿਤ ਠਾਡੀ ।
ਛੀਰ ਕੇ ਸਾਗਰ ਕੋ ਮਥਿ ਕੈ ਮਨੌ ਚੰਦ ਕੋ ਚੀਰ ਸਭੈ ਤਨ ਕਾਢੀ । ੨੬ ।
amoti ke ang birajat bhukhan moti ke besar ki chaab badi.
moti ke chosar haar phabai duti motin ke gajraan ki gadi.
radhika madhav ko jamuna tat kanj gahe kari jovit thadi.
cheer ke sagar ko mathi ke mano chund ko sabhai tan kadhi. (26)

ਚੌਪਈ

ਨ੍ਹਾਵਤ ਜਹਾ ਆਪੁ ਹਰਿ ਠਾਢੇ । ਅਧਿਕ ਹ੍ਰਿਦੈ ਮੈ ਆਨੰਦ ਬਾਢੇ ।
ਵਾਰ ਗੁਪਾਲ ਪਾਰ ਬ੍ਰਿਜ ਨਾਰੀ । ਗਾਵਤ ਗੀਤ ਬਜਾਵਤ ਤਾਰੀ । ੨੭ ।

Chopaiee

nahavat jaha aapu hari thadai. adhik hirdai me anand badai.
vaar gopal paar brij nari. gavat geet bajavat tari. (27)

ਸਵੈਯਾ

ਕ੍ਰੀੜਤ ਹੈ ਜਹਾ ਕਾਨ੍ਹ ਕੁਮਾਰ ਬਡੇ ਰਸ ਸਾਥ ਬਡੇ ਜਲ ਮਾਹੀ ।
ਵਾਰ ਤ੍ਰਿਯਾ ਉਹਿ ਪਾਰ ਗੁਪਾਲ ਬਿਰਾਜਤ ਗ੍ਵਾਰਨਿ ਕੇ ਦਲ ਮਾਹੀ ।
ਲੈ ਡੁਬਕੀ ਦੋਊ ਆਪਸ ਮੈ ਰਤਿ ਮਾਨਿ ਉਠੈ ਦ੍ਰਿੜ ਜਾਇ ਤਹਾ ਹੀ ।
ਯੌ ਰੁਚਿ ਮਾਨਿ ਰਮੈ ਰਸ ਸੋ ਮਨੌ ਦੂਰਿ ਰਹੇ ਕੋਊ ਜਾਨਤ ਨਾਹੀ । ੨੮ ।

Swaiyya

kriraat hai jaha kanha kumar bade rus sath bade jul mahi.
vaar triya tuhi paar gopal birajat gavarin ke daal mahi.
le dubki dou aapas me rati mani uthai drirh jai taha hi.
Yo ruchi mani ramai rus so mano doori rahe koyu janat nahi. (28)

The sweet frame bedecked with the glamour of a pea-cock's wings was glorified on the banks of Jamna. "O Childish girl ! Try to understand the seriousness of the matter, Krishna was madly in love with you and let us go back to the place, where the darling (Krishna) was waiting. On hearing the story of Madhav (Krishna) she got up unhesitatingly. Thus she started hearing such words on leaving her house and being under the spell of (god of love) Kamdev, she forgot about her pride (prestige)." (25)

The beauty of Radha, having the body like pearls and with ornaments of a nose-ring of pearls, she was looking glamorous and her four-fold necklace was looking grand, along with the brightness of the bangles of pearls. With a lotus-flower in hand, Radha was standing on the banks of Jamna and it seemed as if by churning the Cheer ocean, the moon-like body was produced by tearing apart its depth. (26)

Chopaiee

On one side Krishna was standing with great joy and affection for taking bath while on the other side the milk maid were standing, who were singing and clapping. (27)

Swaiyya

In the deep waters where Krishna was enjoying his love on one side was the woman (Radha) while on the other side with the group of milkmaids Siam was sitting. Then with a deep plunge, both Sri Krishna and Radha enjoyed sensuous pleasure. So both were engaged in their love with great excitement and were at a great distance, but no one could follow this secret. (28)

ਖੇਲਤੀ ਲਾਲ ਸੋ ਬਾਲ ਭਲੀ ਬਿਧਿ ਕਾਹੂੰ ਸੋ ਬਾਤ ਨ ਭਾਖਤ ਜੀ ਕੀ।
ਨੇਹ ਜਗਿਯੋ ਨਵ ਜੋਬਨ ਕੋ ਉਰ ਬੀਚ ਰਹੀ ਗਾਡਿ ਮੂਰਤਿ ਪੀ ਕੀ।
ਬਾਰਿ ਬਿਹਾਰ ਮੈ ਨੰਦ ਕੁਮਾਰ ਸੋ ਕ੍ਰੀੜਤ ਹੈ ਕਰਿ ਲਾਜ ਸਖੀ ਕੀ।
ਜਾਇ ਉਠੈ ਬਲ ਤੈਨਹਿ ਤੇ ਰਤਿ ਮਾਨ ਦੋਊ ਮਨ ਮਾਨਤ ਜੀ ਕੀ। ੨੯।

khelti lal so baal bhali bidhi kahun so baat n bhakat ji ki.
neh jagiyo nuv joban ko urr beech rahi gadi murti pi ki
bari bihar mae nand kumar so krrirat hai kari laaj sakhi ki.
jaie uthai bul tonhi te rati maan dou man mar at ji ki (29)

ਸੋਰਠਾ

ਜੋ ਨਿਜੁ ਤ੍ਰਿਯ ਕੋ ਦੇਤ ਪੁਰਖ ਭੇਦ ਕਛੁ ਆਪਨੋ।
ਤਾ ਕੇ ਬਿਧਨਾ ਲੇਤ ਪ੍ਰਾਨ ਹਰਨ ਕਰਿ ਪਲਕ ਮੈ। ੩੦। ੧।

Sortha

jo nij triya ko det purakh bhed kachhuapno.
ta ke bidhna let pran haran kari palak mai. (30) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਦ੍ਵਾਦਸਮੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ। ੧੨। ੨੩੪। ਅਫਜੂੰ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
davadsamo charitrai samapatam. Sat Subham sat. (12) (234) aphjun.

ਦੋਹਰਾ

ਬਹੁਰਿ ਸੁ ਮੰਤ੍ਰੀ ਰਾਇ ਸੋ ਕਥਾ ਉਚਾਰੀ ਆਨਿ।
ਸੁਨਤ ਸੀਸ ਰਾਜੈ ਧੁਨਯੋ ਰਹਿਯੋ ਮੌਨ ਮੁਖਿ ਠਾਨਿ। ੧।

Dohra

bahuri su mantri rai so kaatha uchari aani.
sunat sees rajai dhuniyo rahiyo mon thaani. (1)

ਪਦੁਆ ਉਹਿ ਟਿਬਿਯਾ ਬਸੈ ਗੈਨੀ ਹਮਰੇ ਗਾਉ।
ਦਾਸ ਖਸਮ ਤਾ ਕੋ ਰਹਤਾ ਰਾਮ ਦਾਸ ਤਿਹ ਨਾਉ। ੨।

padua uhi tibiya basai gaeni hamrai gayo.
das khasam ta ko rehta ram das the nayo. (2)

ਰਾਮ ਦਾਸ ਅਨਤੈ ਰਹਤ ਪਦੁਆ ਕੇ ਸੰਗ ਸੋਇ।
ਨ੍ਹਾਨ ਹੇਤ ਉਠਿ ਜਾਤ ਤਹ ਜਬੈ ਦੁਪਹਰੀ ਹੋਇ। ੩।

ram das antai rehat padyua ke sang soye.
navan het uthi jaat teh jabai dupheri hoi. (3)

Radha, while enjoying great love with Sri Krishna, could not lay open her heart. During her youthful age, had appeared strongly and in her heart, only the picture of her beloved was deep rooted. By feeling shy of the other girl friends, she was enjoying loving postures with Sri Krishna in the river waters only. Due to their strong love and affection (for each other) both were enjoying sensuous pleasure to their full satisfaction. (29)

Sortha

If a person gives out some of his secrets to the woman, then the Lord arranges to win him over in no time. (30)(1)

Here the twelfth episode of 'minister's and king's dialogue' regarding 'Woman characterization' from Charitar Pakhyan is completed. All is well. (12-234)(Contd)

Couplet

The minister then related another episode to the Raja. On listening to this story, the Raja nodded his head and became mum by adoptingcomplete silence. (1)

There used to live a person named Padua on a hill top and his (Gaini) woman used to live in a village. Her husband was very docile and his name was Ram Das. (2)

Ram Das was living else where, while his wife used to sleep with Padua. During the afternoon, she would make an excuse of going out for bath and she would go to him (Padua). (3)

ਇਕ ਦਿਨ ਪਦੁਆ ਕੇ ਸਦਨ ਬਹੁ ਜਨ ਬੈਠੇ ਆਇ ।
ਭੇਦ ਨ ਪਾਯੋ ਗੈਨਿ ਯਹਿ ਤਹਾ ਪਹੁੰਚੀ ਜਾਇ । ੪ ।
ik din padua ke sadan bahhu jan bahu jan bethai aye.
bheid na payo gaeni yehi taha pahunchi jaye. (4)

ਚੌਪਈ

ਤਬੈ ਤੁਰਤ ਤ੍ਰਿਯ ਬਚਨ ਉਚਾਰੇ । ਰਾਮ ਦਾਸ ਆਏ ਨ ਤੁਹਾਰੇ ।
ਮੇਰੇ ਪਤਿ ਪਰਮੇਸ੍ਵਰ ਓਊ । ਕਹ ਗਯੋ ਤਾਹਿ ਬਤਾਵਹੁ ਕੋਊ । ੫ ।

Chopaiee

tabai toorat triye bachan uchare. Ram das aaye na tuhare.
mere pati parmeswar oyu. keh geyo tahi batavahu kou. (5)

ਦੋਹਰਾ

ਗਰਾ ਓਰ ਕਹ ਯੌ ਗਈ ਜਾਤ ਭਏ ਉਠਿ ਲੋਗ ।
ਤੁਰਤੁ ਆਨਿ ਤਾ ਸੌ ਰਮੀ ਮਨ ਮੈ ਭਈ ਨਿਸੋਗ । ੬ ।

Dohra

gara orr keh yo gai jaat bhaye uthi log.
turat aani ta so rami mann mai bhayi nisog. (6)

ਪਦੁਆ ਸੌ ਰਤਿ ਮਾਨਿ ਕੈ ਤਹਾ ਪਹੁੰਚੀ ਆਇ ।
ਰਖਿਯੋ ਹੁਤੋ ਸਵਾਰਿ ਜਹ ਆਪਨ ਸਦਨ ਸੁਹਾਇ । ੭ ।
paduya so rati mani ke taha pahunchi aye.
rahiyo huto savari jeh apan sadan suhaye. (7)

ਕੈਸੋ ਹੀ ਬੁਧਿਜਨ ਕੋਊ ਚਤੁਰ ਕੈਸਹੁ ਹੋਇ ।
ਚਰਿਤ ਚਤੁਰਿਯਾ ਤ੍ਰਿਯਨ ਕੋ ਪਾਇ ਸਕਯਤ ਨਹਿ ਕੋਇ । ੮ ।
kaiso hi budhijan kou chatur kasyeo hoi.
charit chaturia trian ke pai sakyat nahi koi. (8)

ਜੋ ਨਰ ਅਪੁਨੇ ਚਿਤ ਕੌ ਤ੍ਰਿਯ ਕੇ ਦੇਤ ਬਨਾਇ ।
ਜਰਾ ਤਾਹਿ ਜੋਬਨ ਹਰੈ ਪ੍ਰਾਨ ਹਰਤ ਜਮ ਜਾਇ । ੯ ।
jo nar apune chit ko triye ke det banaye.
jara tahi joban harat jum jaye. (9)

ਸੋਰਠਾ

ਤ੍ਰਿਯਹਿ ਨ ਦੀਜੈ ਭੇਦ ਤਾਹਿ ਭੇਦ ਲੀਜੈ ਸਦਾ ।
ਕਹਤ ਸਿੰਮ੍ਰਿਤਿ ਅਰੁ ਬੇਦ ਕੋਕਸਾਰਊ ਯੌ ਕਹਤ । ੧੦ ।

Sortha

triyahi na deejai bhed tahi bhed lijae sada.
kehat simriti aru baid koksarou yo kehat. (10)

One day, when she went there were many people already present in his house. Gaini did not know about it and she happened to reach there (at that time). (4)

Chopaiee

Then the woman said immediately "Has Ram Das come to your place ? My saintly husband had gone somewhere, could anybody tell me about his whereabouts ? (5)

Couplet

After saying these words, she went back towards the village and the other people also left that place. Then she came back and had sensuous pleasure with him (Padua) and got fully pleased within her heart. (6)

After having sexual relationship with Padua, she came to the place, where her own house was fully established with decorations. (7)

Even if someone were very clever and intelligent, no one would know the secrets of a clever woman. (8)

If a man gives out the secrets of his heart to the woman, then old age over comes his youth even and finally the Yama overtakes his life (death overtakes him). (9)

Sortha

All the smritis, Vedas and Kok-Shastra etc all tell this fact that one should never give out one's secrets to the woman, rather her secrets should be known (found out) always. (10)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਤ੍ਰਿਦਸਮੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੩ । ੨੪੪ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
tridasmo charitrai samapatam. Sat Subham sat. (13) (244) aphjun.

ਦੋਹਰਾ

ਬਹੁਰਿ ਸੁ ਮੰਤ੍ਰੀ ਰਾਇ ਸੈ ਕਥਾ ਉਚਾਰੀ ਏਕ ।
ਅਧਿਕ ਮੋਦ ਮਨ ਮੈ ਬਢੈ ਸੁਨਿ ਗੁਨ ਬਢੈ ਅਨੇਕ । ੧ ।

Dohra

bahuri su mantri rai se katha uchari ek.
adhik mod maan mae badai suni gun anek. (1)

ਏਕ ਤ੍ਰਿਯਾ ਗਈ ਬਾਗ ਮੈ ਰਮੀ ਔਰ ਸੋ ਜਾਇ ।
ਤਹਾ ਯਾਰ ਤਾ ਕੋ ਤੁਰਤ ਦੁਤਿਯ ਪਹੁੰਚਯੋ ਆਇ । ੨ ।
ek tria gayi baag me rami or so jai.
taha yaar ta ko turat dutiye pahunchiyo aaye. (2)

ਚੌਪਈ

ਜਾਰ ਆਵਤ ਜਬ ਤਿਨ ਤ੍ਰਿਯ ਲਹਿਯੋ । ਦੁਤਿਯ ਮੀਤ ਸੋ ਇਹ ਬਿਧਿ ਕਹਿਯੋ ।
ਮਾਲੀ ਨਾਮ ਆਪਨ ਤੁਮ ਕਰੋ । ਫਲ ਫੂਲਨਿ ਆਗੇ ਲੈ ਧਰੋ । ੩ ।

Chopaiee

jaar avat jub tin triye lahiyo. dutiye meet so eh bidhi kahiyo.
mali naam aapan tum karo. phal phoolani aage lai dharo. (3)

ਦੋਹਰਾ

ਜੋ ਹਮ ਇਹ ਜੁਤ ਬਾਗ ਮੈ ਬੈਠੇ ਮੋਦ ਬਡਾਇ ।
ਫੂਲ ਫਲਨ ਲੈ ਤੁਮ ਤੁਰਤੁ ਆਗੇ ਧਰੋ ਬਨਾਇ । ੪ ।

Dohra

jo hum eh joot bag mae baithe mod badhai.
phool phalan le tum turat aage dharo banaie. (4)

ਤਬੈ ਤਵਨ ਤਿਯੋ ਹੀ ਕਿਯੋ ਜੋ ਤ੍ਰਿਯ ਤਿਹ ਸਿਖ ਦੀਨ ।
ਫੂਲ ਫੂਲੇ ਅਰੁ ਫਲ ਘਨੇ ਤੋਰਿ ਤੁਰਤੁ ਕਰ ਲੀਨ । ੫ ।
tabai tavan tiyo hi kiyo jo triye the sikh deen.
phool phulai aru phal ghane tori turat kar leen. (5)

ਤ੍ਰਿਯਾ ਸਹਿਤ ਜਦ ਬਾਗ ਮੈ ਜਾਰ ਬਿਰਾਜਿਯੋ ਜਾਇ ।
ਤੌ ਤਿਨ ਫੂਲ ਫਲ ਲੈ ਤੁਰਤੁ ਆਗੇ ਧਰੇ ਬਨਾਇ । ੬ ।
triya sehat jud baag mai jaar birjaiyo jai.
to tin phool phul lai turat agai dharye banaye. (6)

Here the thirteenth episode of 'minister's and king's dialogue' regarding 'Woman's characterization' from Charitar Pakhyan is completed. All is well. (13-244)(Contd)

Couplet

Then the minister related another episode to the king, by hearing which he got many virtues developed within himself and his heart was greatly pleased. (1)

One women went to a garden and started flirting with someone else, in the meantime her second paramour came there. (2)

Chopaiee

When the woman saw her paramour coming, then she told the second friend like this. "You pose yourself as a gardener and keep some fruit and flowers in front of yourself." (3)

Couplet

"When we will be sitting together and enjoying ourselves in this garden, then you bring some fruit and flowers and place them before us. (4)

Then he did exactly as the woman had taught him to do. He took some blossomed flowers and lot of fruit in his hands, by plucking them. (5)

When the woman came along with her paramour and sat there, then he brought those fruit and flowers and kept them in front of them. (6)

ਇਹ ਮਾਲੀ ਇਹ ਬਾਗ ਕੋ ਆਯੋ ਤੁਮਰੇ ਪਾਸ ।
ਬਹੁ ਯਾ ਕੌ ਧਨ ਦੀਜਿਯੈ ਜਿਨਿ ਇਹ ਜਾਇ ਨਿਰਾਸ । ੭ ।
eh mali eh baag ko aayo tumre pass.
bahu ya ko dhan dijiyae jini eh jai niras . (7)

ਸੁਨਤ ਬਚਨ ਤ੍ਰਿਯ ਕੋ ਤਰੁਨਿ ਬਹੁ ਧਨ ਦਿਯ ਤਿਹ ਹਾਥ ।
ਮਾਲੀ ਕਰਿ ਕਾਢਯੋ ਹਿਤੁ ਇਹ ਚਰਿਤ੍ਰ ਕੇ ਸਾਥ । ੮ ।
asunat bachan triye ko taruni bahu dhan diye the haath.
mali kari kadhyo hit eh charitar ke saath. (8)

ਪਹੁਪ ਮਤੀ ਇਹ ਛਲ ਭਏ ਮ੍ਰਿਤ੍ਰਹਿ ਦਿਯੋ ਟਰਾਇ ।
ਮਾਲੀ ਕਰਿ ਕਾਢਯੋ ਤਿਸੈ ਰੂਪ ਨਗਰ ਕੇ ਰਾਇ । ੯ ।
puhap mati eh chal bhaye mritahi diyo tarai.
mali kari kadhiyo tisai roop nagar ke rai. (9)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਚਤ੍ਰਦਸਮੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੪ । ੨੫੩ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
chatardasme charitrai samapatam. Sat Subham sat. (14) (253) aphjun.

ਦੋਹਰਾ

ਕਥਾ ਚਤੁਰਦਸਾ ਮੰਤ੍ ਬਰ ਨ੍ਰਿਪ ਸੌ ਕਹੀ ਬਖਾਨਿ ।
ਸੁਨਤ ਰੀਝਿ ਕੇ ਨ੍ਰਿਪ ਰਹੇ ਦਿਯੋ ਅਧਿਕ ਤਿਹ ਦਾਨ । ੧ ।

Dohra

katha chaturdas mantar bar nrip so kahi bakhani.
sunat reejh ke nrip rahe diyo adhi teh daan . (1)

ਏਕ ਬਿਮਾਤ੍ਰਾ ਭਾਨ ਕੀ ਰਾਮਦਾਸ ਪੁਰ ਬੀਚ ।
ਬਹੁ ਪੁਰਖਨ ਸੈ ਰਤਿ ਕਰੈ ਊਚ ਨ ਜਾਨੈ ਨੀਚ । ੨ ।
ek bematra bhan ki ramdas pur beech.
bahu purkhan se rati karai uch na janai neech. (2)

ਤਾ ਕੋ ਪਤਿ ਮਰਿ ਗਯੋ ਜਬੋ ਤਾਹਿ ਰਹਿਯੋ ਅਵਧਾਨ ।
ਅਧਿਕ ਹ੍ਰਿਦੈ ਭੀਤਰ ਡਰੀ ਲੋਕ ਲਾਜ ਜਿਯ ਜਾਨਿ । ੩ ।
ta ko pati mari geyo jabo tahi rahiyo avdhan.
adhik hirdai bheetar bhari lok laaj jiye jani. (3)

Then the woman told her paramour, "The gardener of this garden has come to you, so please give him lot of money, so that he does not go back disappointed." (7)

On hearing the words of the woman, that lover gave lot of money in the hands of this man (gardener). Thus the woman saved his friend from this awkward situation by this deceitdul action. (8)

"O king of Roop Nagar ! Pohapmati had thus, through this deceitful act, sent away her friend safely and saved him by posing him (making him) as a gardener. (9)

Here the fourteenth episode of 'king and Minister's dialogue' regarding 'Woman nitch craft' from Charitar Pakhyan is completed. All is well. (14-253)(Contd)

Couplet

The prime (main) minister thus related the fourteenth episode to the king. On hearing which the Raja got pleased immensely and gave him lot of offerings (in alms). (1)

The step mother of a person, named Bhan used to live in Ramdaspur, who used to enjoy sensuous pleasure with many men, without any distinction of high or low castes (position). (2)

When her husband died, she had become pregnant. Considering the issue of social honour (prestige) she felt greatly upset and frightened. (3)

ਚੌਪਈ

ਭਾਨ ਮਤੀ ਤਿਹਾ ਨਾਮ ਬਖਨਿਯਤ । ਬਡੀ ਛਿਨਾਰਿ ਜਗਤ ਮੈ ਜਨਿਯਤ ।
ਜਬ ਤਾ ਕੈ ਰਹਿ ਗਯੋ ਅਧਾਨਾ । ਤਬ ਅਬਲਾ ਕੋ ਹਿ੍ਦੈ ਡਾਰਨਾ । ੪ ।

Chopaiee

bhan mati tiha naam bakhniyat. badi chinari chinkat mae janiyet.
jab ta ko rahi gayo adhana. tab abla ko hirdai darana. (4)

ਅੜਿਲ

ਤਿਨ ਪ੍ਰਸਾਦ ਹੂ ਕਿਯ ਬਹੁ ਪੁਰਖ ਬੁਲਇ ਕੈ ।
ਤਿਨ ਦੇਖਤ ਰਹੀ ਸੋਇ ਸੁ ਖਾਟ ਡਸਾਇ ਕੈ ।
ਚਮਕਿ ਠਾਢ ਉਠਿ ਭਈ ਚਰਿਤ੍ ਮਨ ਆਨਿ ਕੈ ।
ਹੋ ਪਤਿ ਕੋ ਨਾਮ ਬਿਚਾਰ ਉਚਾਰਿਯੋ ਜਾਨਿ ਕੈ । ੫ ।

Aril

tin parsad hu kiye bahu purakh bulaye ke.
tin parsad hu kiye bahu purakh bulayi ke.
chamki thhad uthi bhai charitar maan aani ke.
ho pati ko naam bichar uchariyo jaan ke. (5)

ਦੋਹਰਾ

ਜਾ ਦਿਨ ਮੋਰੇ ਪਤਿ ਮਰੇ ਮੋ ਸੋ ਕਹਿਯੋ ਬੁਲਾਇ ।
ਜੇ ਅਬ ਤੂੰ ਮੋ ਸੈ ਜ਼ਰੈ ਪਰੈ ਨਰਕ ਮੋ ਜਾਇ । ੬ ।

Dohra

ja din more pati more pati mare mo so kahiyo bulai.
je ab toon mo se jarai parai narak mo jaye. (6)

ਅੜਿਲ

ਭਾਨ ਲਰਿਕਵਾ ਰਹੈ ਸੈਵ ਤਿਹ ਕੀਜਿਯੈ ।
ਪਾਲਿ ਪੋਸਿ ਕਰਿ ਤਾਹਿ ਬਡੋ ਕਰਿ ਲੀਜਿਯੈ ।
ਆਪੁ ਜਦਿਨ ਵਹ ਕੈ ਹੈ ਖਾਟਿ ਕਮਾਇ ਕੈ ।
ਹੋ ਤਦਿਨ ਸੁਪਨਿ ਤੁਹਿ ਦੈਹੋ ਹੈ ਹੂੰ ਆਇ ਕੈ । ੭ ।

Aril

bhaan larkiva rahe sev teh keejiye.
pali posi kari tahi badho kari lijiye.
aap jadin veh khai hai khaat mamai ke.
ho tadin supan tuhi deho ho hun aaye ke. (7)

Chopaiee

She was called by the name of Bhan m ti. In the society she was known as a woman of base (mean) character. When she became pregnant, she felt greatly perturbed (terrified) at heart. (4)

Aril

She called (invited) many men for having food at her place. When she saw them coming, she spread a cot and slept there. Then after sometime, with a deceitful mind, she got up suddenly and called out (shouted) the name of her husband. (5)

Couplet

She said, "The day my husband had died, he had called me and told me that she would go to hell, if she would immolate herself along with him." (6)

Aril

Bhan was very young boy, so she should serve him and make him grow up into a young man by looking after him. "The day he would start eating himself, then I would appear in your dreams and show myself to you." (7)

ਦੋਹਰਾ

ਭਾਨ ਕਰੋ ਕਰਤੋ ਬਡੋ ਸੁਪਨ ਦਿਯੋ ਪਤਿ ਆਇ ।
ਤਾ ਤੇ ਹੌ ਹਰਿ ਰਾਇ ਕੇ ਜਗਤ ਕੀਰਤਿ ਪੁਰ ਜਾਇ । ੮ ।

Dohra

bhaan karo karto bado supan diyo pati aaye.
ta te ho hari rai ke jagat kirti pur jaye. (8)

ਅੜਿਲ

ਲੋਗ ਅਟਕ੍ਰਿ ਬਹੁ ਰਹੇ ਨ ਤਿਨ ਬਚ ਮਾਨਿਯੋ ।
ਧਨੁ ਲੁਟਾਇ ਉਠਿ ਚਲੀ ਘਨੋ ਹਠ ਠਾਨਿਯੋ ।
ਰਾਮ ਦਾਸ ਪੁਰ ਛਾਡਿ ਕੀਰਤਿ ਪੁਰ ਆਇ ਕੈ ।
ਹੌ ਇਕ ਪਗ ਠਾਢੇ ਜਰੀ ਮ੍ਰਿਦੰਗ ਬਜਾਇ ਕੈ । ੯ ।

Aril

log atik bahu rahae na tin bach maniyo.
dhanu lutai uthi chali ghano hath thmiyo.
Ram dam pur chhadi kirat pur aaye ke.
ho ik pug thadai jari mirdang bajai ke. (9)

ਦੋਹਰਾ

ਬਹੁ ਲੋਗਨ ਦੇਖਤ ਜਰੀ ਇਕ ਪਗ ਠਾਢੀ ਸੋਇ ।
ਹੇਰਿ ਰੀਝਿ ਰੀਝਿਕ ਰਹੇ ਭੇਦ ਨ ਜਾਨਤ ਕੋਇ । ੧੦ ।

Dohra

bahu logan dekhat jari ik pug thaadi soyi.
heri reejh reejhik rahe bhed na janat koi. (10)

ਸਕਲ ਜਗਤ ਮੈ ਜੇ ਪੁਰਖ੍ਰ ਤ੍ਰਿਯ ਕੋ ਕਰਤ ਬਿਸ੍ਵਾਸ ।
ਸਾਤਿ ਦਿਵਸ ਭੀਤਰ ਤੁਰਤੁ ਹੋਤ ਤਵਨ ਕੋ ਨਾਸ । ੧੧ ।

sakal jagat mai je purakh triye ko karat bisvas.
sati divas bheetar turat hot khuari nit. (11)

ਜੋ ਨਰ ਕਾਹੁ ਤ੍ਰਿਯਾ ਕੋ ਦੇਤ ਆਪਨੋ ਚਿਤ ।
ਤਾ ਨਰ ਕੈ ਇਹ ਜਗਤ ਮੈ ਹੋਤ ਖੁਆਰੀ ਨਿਤ । ੧੨ ।

jo nar kahu triya ko det apno chit.
ta nar ko eh jagat mae hot khuari nit. (12)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਪੰਦ੍ਰਸਮੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੫ । ੨੬੫ । ਅਫਜੂੰ ।

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pandarsame charitrai samapatam. Sat Subham sat. (15) (265) aphjun.

Couplet

"God had made (grown) Bhan now into a big boy and my husband had come into my dreams and shown himself. So I will now go to Guru Har Rai's Kiratpur and immolate myself there. (8)

Aril

So the people tried to stop her from doing so, but she did not agree to anyone's words. Then she distributed lot of money there and proceeded from there with great stubbornness. She left Ramdaspur and came to Kiratpur and then immolated herself there with the beating of drums and standing on one leg. (9)

Couplet

Many people had seen her burning standing on one leg. People were pleased having ssen the fun, but no one knew the secret behind her action. (10)

In the whole world, any man, who trusts the woman, gets destroyed within seven days. (11)

If any man gives out the secret of his heart to the woman, he surely suffers in this world (with bad name). (12)

Here the fifteenth episode of the 'Monister and king's dialogue' dealing with 'woman's characterization' from Charitar Pakhyan is completed. All is well. (15-265)(Contd)

ਦੋਹਰਾ

ਤੀਰ ਸਤੁਦ੍ਰਵ ਕੇ ਹੁਤੋ ਰਹਤ ਰਾਇ ਸੁਖ ਪਾਇ ।
ਦਰਬ ਹੇਤ ਤਿਹ ਠੌਰ ਹੀ ਰਾਮਜਨੀ ਇਕ ਆਇ । ੧ ।

Dohra

teer satudrav ke huto rehat rai sukh pai
darab het teh thor hi ramjani ik aaye. (1)

ਅੜਿਲ

ਛਜਿਯਾ ਜਾ ਕੋ ਨਾਮ ਸਕਲ ਜਗ ਜਾਨਈ ।
ਲਧੀਆ ਵਾ ਕੀ ਨਾਮ ਹਿਤੂ ਪਹਿਚਾਨਈ ।
ਜੋ ਕੋਊ ਪੁਰਖ ਬਿਲੋਕਤ ਤਿਨ ਕੋ ਆਇ ਕੈ ।
ਹੌ ਮਨ ਬਚ ਕ੍ਰਮ ਕਰਿ ਰਹਿਤ ਹਿ੍ਦੈ ਸੁਖੁ ਪਾਇ ਕੈ । ੨ ।

Aril

chajiya ja ko naaam sakal jug janyi.
ladhiya va ki naam hitu pehchaani.
jo kou purakh bilokat tin ko aye ke.
ho maan buch krum kari rahit hirdai sukh pai ke. (2)

ਦੋਹਰਾ

ਨਿਰਖਿ ਰਾਇ ਸੌ ਬਸਿ ਭਈ ਤਿਸ ਬਸਿ ਹੋਤ ਨ ਸੋਇ ।
ਤਿਨ ਚਿਤ ਮੈ ਚਿੰਤਾ ਕਰੀ ਕਿਹ ਬਿਧਿ ਮਿਲਬੌ ਹੋਇ । ੩ ।

nirakh rai so basi bhayi tis bees hot na soye.
tin chit mae chinta kari krh bidhi milbo hoi. (3)

ਯਹ ਮੋ ਪਰ ਰੀਝਤ ਨਹੀ ਕਹੁ ਕਸ ਕਰੋ ਉਪਾਇ ।
ਮੋਰੇ ਸਦਨ ਨ ਆਵਈ ਮੁਹਿ ਨਹਿ ਲੇਤ ਬੁਲਾਇ । ੪ ।

yeh mo par reejhat nahi kahu kus karo upai.
more sadan nu avyai muhi nahi let bulai. (4)

ਤੁਰਤੁ ਤਵਨ ਕੋ ਕੀਜਿਯੈ ਕਿਹ ਬਿਧਿ ਮਿਲਨ ਉਪਾਇ ।
ਜੰਤ੍ ਮੰਤ੍ ਚੇਟਕ ਚਰਿਤ੍ ਕੀਏ ਜੁ ਬਸਿ ਹ੍ਵੈ ਜਾਇ । ੫ ।

turat tawan ko keejiye keh bidhi milan upai.
jantar mantar chetak charitar kiye ju basi have jai. (5)

ਜੰਤ੍ ਮੰਤ੍ ਰਹੀ ਹਾਰਿ ਕਰਿ ਰਾਇ ਮਿਲਯੋ ਨਹਿ ਆਇ ।
ਏਕ ਚਰਿਤ੍ ਤਬ ਤਿਨ ਕਿਯੋ ਬਸਿ ਕਰਬੇ ਕੇ ਭਾਇ । ੬ ।

jantar mantar rahi hari kari rai milyo nahi aaye.
ek charitar tab tin kiyo basi karbe ke bhaai. (6)

Couplet

There was a Raja on the banks of Sutlej, who was living with peace and comfort. Then a prostitute came there to collect wealth (cailed Ramjani). (1)

Aril

The whole world, used to call by the name of Chhajia, but her admires used to call her by the name Ladhia. If anyone see her, he would get enamoured by her with mind, speech or action and would enjoy at heart (having met her). (2)

Couplet

She became fully enamoured by the Raja, when she saw him, but the Raja would not come under her spell. So she thought to herself, how to arrange a meeting with him. (3)

He was not at all allured by her, so what should be done (by her) Neither he would come to her place, nor he was interested in calling her to his place (she thought). (4)

So she thought of some means to arrange to meet him. Then she thought to herself and she arranged to cast some magic spell or use some witchcraft so that he would be under her spell (control). (5)

She got tired of using all sorts of witchcraft and magic spell, but the Raja did not come to meet her. Then she thought of a deceitful action to bring him under her spell. (6)

ਬਸਤ੍ਰ ਸਭੈ ਭਗਵੇ ਕਰੇ ਧਰਿ ਜੁਗਿਯਾ ਕੋ ਭੇਸ ।
ਸਭਾ ਮਧਯ ਤਿਹ ਰਾਇ ਕੈ ਕੀਨੋ ਆਨਿ ਅਦੇਸ । ੭ ।
bastar sabhai bhagve kare dhari jugiya ko bhhes.
sabha madhye the rai ke kino aan ades. (7)

ਅੜਿਲ

ਤਿਹ ਜੁਗਿਯਹਿ ਲਖਿ ਰੀਝਿ ਚਿਤ ਮੈ ਹਰਿਯੋ ।
ਜਾ ਤੇ ਕਛੁ ਸੰਗ੍ਰਹ ਮੰਤ੍ਰ ਮਨ ਮੋ ਚਹਿਯੋ ।
ਤਿਹ ਗ੍ਰਿਹਿ ਦਿਯੋ ਪਠਾਇਕ ਦੂਤ ਬੁਲਾਇ ਕੈ ।
ਹੋ ਕਲਾ ਸਿਖਨ ਕੇ ਹੇਤ ਮੰਤ੍ਰ ਸਮਝਾਇ ਕੈ । ੮ ।

Aril

teh jugyehi lakhi reejh chit mai rehiyo.
ja te kachu sangreho mantar mann mo chahiyo.
the greh diyo pathaik doot bulai ke.
aho kala sikhan ke het mantar samjhai ke. (8)

ਚੌਪਈ

ਚਲਿ ਸੇਵਕ ਜੁਗਿਯਾ ਪਹਿ ਆਵਾ । ਰਾਇ ਕਹਿਯੋ ਸੋ ਤਾਹਿ ਜਤਾਵਾ ।
ਕਛੁ ਮੰਤ੍ਰ ਮੁਰ ਈਸਹਿ ਦੀਜੈ । ਕ੍ਰਿਪਾ ਜਾਨਿ ਕਾਰਜ ਪ੍ਰਭੁ ਕੀਜੈ । ੯ ।

Chopaiee

chali sewak jugiya pahi ava. rai kahiyo so tahi jatava.
kachu mantar mur ishi dijai. kirpa jani karaj prabhu kijai. (9)

ਦੋਹਰਾ

ਪਹਰ ਏਕ ਲੈ ਛੋਰਿ ਦ੍ਰਿਗ ਕਹੀ ਜੋਗ ਯਹਿ ਬਾਤ ।
ਲੈ ਆਵਹੁ ਰਾਜਹਿ ਇਹਾ ਜੈ ਗੁਨ ਸਿਖਯੋ ਚਹਾਤ । ੧੦ ।

Dohra

pehar ek le chori drig kahi jog yahi bat.
le awat rajhi eha je gun sikhiyo chahat. (10)

ਅਰਧ ਰਾਤ ਬੀਤੈ ਜਬੈ ਆਵੈ ਹਮਰੇ ਪਾਸ ।
ਸ੍ਰੀ ਗੋਰਖ ਕੀ ਮਯਾ ਤੇ ਜੈਹੌ ਨਹੀ ਨਿਰਾਸ । ੧੧ ।
aradh rat bitai jub avai hamre pass.
sri gorakh ki maya te jeho nahi niras. (11)

She changed all her clothes into scarlet coloured ones like an ascetic (Yogi) and went to the Raja's royal court and paid her obeisance to him (respects). (7)

Aril

The Raja got pleased within himself on seeing a Yogi and thought of learning some magic spells (witchcraft) from the Yogi (from him). The Raja sent for an emissary and giving him all instructions sent him to (her) his house, so as to learn some magic spells from him (her). (8)

Chopaiee

The Raja's attendant then went to the Yogi's place. He told all that the Raja had explained to him. He said "Please give some magic spells to my master also and through your kindness do something to satisfy my master's desire. (9)

Couplet

After about three hours, the Yogi opened his (her) eyes and said, "If the Raja was keen to learn witchcraft from me, then bring him here (to my place). " (10)

"When the night would be half passed away (at midnight) he should come to me. With the Grace of Gorakhnath, he would not be disappointed." (11)

ਚੌਪਈ

ਸੇਵਕ ਤਾ ਸੋ ਜਾਇ ਸੁਨਾਯੋ । ਅਰਧ ਰਾਤ੍ ਬੀਤੇ ਸੁ ਜਗਾਯੋ ।
ਤਾ ਜੁਗਿਯਾ ਕੇ ਗ੍ਰਿਹ ਲੈ ਆਯੋ । ਹੇਰਿ ਰਾਇ ਤ੍ਰਿਯ ਅਤਿ ਸੁਖ ਪਾਯੋ । ੧੨ ।

Chopaiee

sevak ta so a jaye sunayo. ardh raat bite su jagayo.
ta jugiya ke greh le aayo. heri rai triya ati sukh payo. (12)

ਦੋਹਰਾ

ਰਾਜਾ ਸੋ ਆਇਸੁ ਕਹੀ ਦੀਜੈ ਲੋਗ ਉਠਾਹਿ ।
ਧੂਪ ਦੀਪ ਅਛਤ ਪੁਹਪ ਆਛੋ ਸੁਰਾ ਮੰਗਾਇ । ੧੩ ।

Dohra

raja so aiso kahi deejai log uthahi.
dhoop deep achat puhap aacho sura mangai. (13)

ਤਬ ਰਾਜੈ ਤੈਸੋ ਕੀਆ ਲੋਗਨ ਦਿਯਾ ਉਠਾਇ ।
ਧੂਪ ਦੀਪ ਅਛਤ ਪੁਹਪ ਆਛੋ ਸੁਰਾ ਮੰਗਾਇ । ੧੪ ।

tab rajae teso kiya logan diya uthaye.
dhoop deep achat puhap aacho sura mangaye. (14)

ਤਬ ਰਾਜੇ ਅਪਨੇ ਸਭਨ ਲੋਗਨ ਦਿਯਾ ਉਠਾਇ ।
ਆਪੁ ਇਕੇਲੋ ਹੀ ਰਹਿਯੋ ਮੰਤ੍ ਹੇਤ ਮੁਖ ਪਾਇ । ੧੫ ।

tub raje apne sabhan logan diya uthaye.
aap ikelo hi rahiyo mantar het mukh pai. (15)

ਚੌਪਈ

ਰਹਿਯੋ ਇਕੇਲੋ ਰਾਇ ਨਿਹਾਰਿਯੋ । ਤਬ ਜੋਗੀ ਇਹ ਭਾਤਿ ਉਚਾਰਿਯੋ ।
ਚਮਤਕਾਰ ਇਕ ਤੈਹਿ ਦਿਖੈਹੌ । ਤਿਹ ਪਾਛੈ ਤੁਹਿ ਮੰਤ੍ ਸਿਖੈਹੌ । ੧੬ ।

Chopaiee

rahiyo ikelo rai nihariyo. tab jogi eh bhati uchariyo.
chamatkar ik tehi dikhaeho. the pache tuhi mantar sikhaeho. (16)

ਦੋਹਰਾ

ਹੋਤ ਪੁਰਖ ਤੇ ਮੈ ਤ੍ਰਿਯਾ ਤ੍ਰਿਯ ਤੇ ਨਰ ਹ੍ਵੈ ਜਾਉ ।
ਨਰ ਹ੍ਵੈ ਸਿਖਵੌ ਮੰਤ੍ ਤੁਹਿ ਤ੍ਰਿਯ ਹ੍ਵੈ ਭੋਗ ਕਮਾਉ । ੧੭ ।

Dohra

hot purakh te mae tria te nar haiv jayu.
nar haiv sikhvo mantar tuhi tria haiv bhog kamayo. (17)

Chopaiee

The attendant went back and told the Raja accoridingly and woke him up at midnight and brought him to the Yogi's place. On seeing the Raja (at her place), the woman felt greatly overjoyed. (12)

Couplet

That Yogi (woman) then (ordered) asked the Raja to send the people (gathered) away and get some articles like incense, lamps, rice, flowers and good liquor (wine). (13)

Then the Raja did accordingly and sent away all the other people and got all those items like like incense, lamps, rice, flower and some good wine. (14)

Then having sent away all other people the Raja was left alone there with ease and comfort. (15)

Chopaiee

On seeing the Raja alone, the Yogi said like this, "First I will show you a miracle and then I will teach you some magic spell (witchcraft)." (16)

Couplet

"I will become a (female) woman from a male and then from a female to male. In the male form, I will teach you the witchcraft while in the form of a woman I will have sexual relationship with you." (17)

ਰਾਇ ਬਾਚ

ਰਖ ਮੰਤ੍ਰ ਦਾਇਕ ਪਿਤਾ ਮੰਤ੍ਰ ਦਾਇਕ ਤ੍ਰਿਯ ਮਾਤ ।
ਤਿਨ ਕੀ ਸੇਵਾ ਕੀਜਿਯੈ ਭੋਗਨ ਕੀ ਨ ਜਾਤ । ੧੮ ।

Rai Bach

purakh mantar daik pita mantar daik triye maat.
tin ki seva kijiyae bhogan ki na jaat. (18)

ਅੜਿਲ

ਬਹੁ ਬਰਿਸਨ ਲਗਿ ਜਾਨਿ ਸੇਵ ਗੁਰ ਕੀਜਿਯੈ ।
ਜਤਨ ਕੋਟਿ ਕਰਿ ਬਹੁਰਿ ਸੁ ਮੰਤ੍ਰਹਿ ਲੀਜਿਯੈ ।
ਜਾਹਿ ਅਰਥ ਕੇ ਹੇਤ ਸੀਸ ਨ੍ਰਿਹੁਰਾਇਯੈ ।
ਹੋ ਕਹੋ ਚਤੁਰਿ ਤਾ ਸੌ ਕਯੋ ਕੇਲ ਮਚਾਇਯੈ । ੧੯ ।

Aril

bahu barsan lagi jani sev gur kijiye.
jatan koti kari bahuri so mantrhi leejiye.
jahi arth ke het sees neehariyo.
ho kaho chatur ta so kayo kel machaiye. (19)

ਚੌਪਈ

ਤਬ ਜੋਗੀ ਇਹ ਭਾਤਿ ਸੁਨਾਯੋ । ਤਵ ਭੇਟਨ ਹਿਤ ਭੇਖ ਬਨਾਯੋ ।
ਅਬ ਮੇਰੇ ਸੰਗ ਭੋਗ ਕਮੈਯੈ । ਆਨ ਪਿਯਾ ਸੁਭ ਸੇਜ ਸੁਹੈਯੈ । ੨੦ ।

Chopaiee

tub jogi eh bhati sunaiyo. tav bhotan hit bhekh banayo.
ab mere sung bhog. kamaeye. aan piya subh sej suhaeye. (20)

ਦੋਹਰਾ

ਤਨ ਤਰਫਤ ਤਵ ਮਿਲਨ ਕੌ ਬਿਰਹ ਬਿਕਲ ਭਯੋ ਅੰਗ ।
ਸੇਜ ਸੁਹੈਯੈ ਆਨ ਪਿਯ ਆਜੁ ਰਮੋ ਮੁਹਿ ਸੰਗ । ੨੧ ।

Dohra

tun tarphat tav milan ko birha bikal bheyo ang.
sej suhaye aan piye aaju ramo muhi sang. (21)

ਭਜੇ ਬਧੈਹੌ ਚੌਰ ਕਹਿ ਤਜੇ ਦਿਵੈਹੌ ਗਾਰਿ ।
ਨਾਤਰ ਸੰਕ ਬਿਸਾਰਿ ਕਰਿ ਮੋਸੌ ਕਰਹੁ ਬਿਹਾਰ । ੨੨ ।

bhajai badhaeho chor kahi tajai diveho gari.
natar sunk bisari kari mose karhu bihar. (22)

The Raja said

The man giving instructions on magic spell is like a father while the woman is like the mother " (who gives training in magic spells). They are to be worshipped and not to be used as toolsof sensuous pleasure. (18)

Aril

For many years, one should worship and serve the Guru and then with lot of efforts, the magic spell could be attained. So one should bow before him in respect. O clever person ! Tell me how could one enact sensuous pleasure with her. (19)

Chopaiee

Then the Yogi said like this, "I had assumed this disguise to meet you only. So now you enjoy sensous pleasure with me. O dear beloved ! So now be seated on my bed with due honour." (20)

Couplet

"(O Rajan !) my bady was in turmoil to meet you and due to your separation I was completely in a state of madness. So O darling ! Come on my bed and enjoy sensuous pleasure with me." (21)

If you try to run away then I will (shout for) make you a thief and get you caught. If you leave me untouched then I shall curse you. Else you should have sexual relationship with me without any hesitation. (22)

ਕਾਮਾਤੁਰ ਹੈ ਜੋ ਤਰੁਨਿ ਆਵਤ ਪਿਯ ਕੇ ਪਾਸ ।
ਮਹਾ ਨਰਕ ਸੋ ਡਾਰਿਯਤ ਦੈ ਜੋ ਜਾਨ ਨਿਰਾਸ । ੨੩ ।
kamatur hai jo taruni aavat piye ke paas.
maha narak so dariya dai jo jaan niras. (23)

ਤਨ ਅਨੰਗ ਜਾ ਕੇ ਜਗੈ ਤਾਹਿ ਨ ਦੈ ਰਤਿ ਦਾਨ ।
ਤਵਨ ਪੁਰਖ ਕੋ ਡਾਰਿਯਤ ਜਹਾ ਨਰਕ ਕੀ ਖਾਨਿ । ੨੪ ।
tun anang ja ke jage tahi na de raati daan.
tawan purakh ko dariyat jaha narak ki khani. (24)

ਅੜਿਲ

ਰਾਮਜਨੀ ਗ੍ਰਿਹ ਜਨਮ ਬਿਧਾਤੇ ਮੁਹਿ ਦਿਯਾ ।
ਤਵ ਮਿਲਬੇ ਹਿਤ ਭੇਖ ਜੋਗ ਕੋ ਮੈ ਲਿਯਾ ।
ਤੁਰਤ ਸੇਜ ਹਮਰੀ ਅਬ ਆਨਿ ਸੁਹਾਇਯੈ ।
ਹੌ ਹੈ ਦਾਸੀ ਤਵ ਰਹੌ ਨ ਮੁਹਿ ਤਰਸਾਇਯੈ । ੨੫ ।

Aril

ramjani greh janaam bidhate muhi diya.
tav milbe hit bhekh jog ko mae liya.
turat sej hamri ab aani suhariye.
ho hai dasi tav raho na mohe tarsaiye. (25)

ਦੋਹਰਾ

ਕਹਾ ਭਯੋ ਸੁਘਰੇ ਭਏ ਕਰਤ ਜੁਬਨ ਕੋ ਮਾਨ ।
ਬਿਰਹ ਬਾਨ ਮੋ ਕੋ ਲਗੇ ਬ੍ਰਿਥਾ ਨ ਦੀਜੈ ਜਾਨ । ੨੬ ।

Dohra

kaha bheyo sughre bhaye karat juban ko maan.
birha baan mo ko lagai britha na dijai jaan. (26)

ਅੜਿਲ

ਬ੍ਰਿਥਾ ਨ ਦੀਜੈ ਜਾਨ ਮੈਨ ਬਸਿ ਮੈ ਭਈ ।
ਬਿਰਹਿ ਸਮੁੰਦ ਕੇ ਬੀਚ ਬੂਡਿ ਸਿਰ ਲੈ ਗਈ ।
ਭੋਗ ਕਰੇ ਬਿਨੁ ਮੋਹਿ ਜਾਨ ਨਹੀ ਦੀਜਿਯੈ ।
ਹੌ ਘਨਵਾਰੀ ਨਿਸ ਹੇਰਿ ਗੁਮਾਨ ਨ ਕੀਹਿਯੈ । ੨੭ ।

Aril

britha na dijia jaan maen basi mae bhayi.
birhi samund ke beech budhi sir le gai.
bhog karai bin mohi jaan nahi deejiye.
ho ganvari nis heri guman na keejiye. (27)

"If a woman comes to her lover, being pestered by sexual desires then if she goes back disappointed by the beloved, then he would be thrown into hell." (23)

"If sexual desires are awakened in a woman and the man does not satisfy her sexual craving, then that man should be thrown into the worst hell (the mine or source of hell)." (24)

Aril

"The Lord had given me birth in the house of a prostitute. To meet you (O Raja) I had disguised myself in the form of a Yogi. So you should honour my bed with your royal presence. I would remain your slave. Pray do not keep me pining any longer (more)." (25)

Couplet

"So what, if you are so youthful and wise. Why do you feel proud of your position ? I have been hit with the arrow of your separation, pray do not allow it to go to waste (I am pining for your company, please do not disappoint me)." (26)

Aril

"Please do not let this chance (time) to go to waste as I am completely under the control of the god of love. I am fully under the control of your passionate love, so do not allow me to go away without enjoying your sexual pleasure and do not feel proud of yourself, seeing my sexual desires during the cloud-like dark night. (27)

ਦਿਸਨ ਦਿਸਨ ਕੇ ਲੋਗ ਤਿਹਾਰੇ ਆਵਹੀ ।
ਮਨ ਬਾਛਤ ਜੋ ਬਾਤ ਉਹੈ ਬਰ ਪਾਵਹੀ ।
ਕਵਨ ਅਵਗਯਾ ਮੋਰਿ ਨ ਤੁਮ ਕਹ ਪਾਇਯੈ ।
ਹੌ ਦਾਸਨ ਦਾਸੀ ਹੈ ਹੌ ਸੇਜ ਸੁਹਾਇਯੈ । ੨੮ ।

disan disan ke log tihare aavhi
mann baachat jo baat uhe bar pavhi.
kavan awgya jo baat uhe bar paiye.
ho dasan dasi hai ho sej suhaiye. (28)

ਮੰਤ੍ਰ ਸਿਖਨ ਹਿਤ ਧਾਮ ਤਿਹਾਰੇ ਆਇਯੋ ।
ਤੁਮ ਆਗੈ ਐਸੇ ਇਹ ਚਰਿਤ ਬਨਾਇਯੋ ।
ਮੈ ਨ ਤੁਹਾਰੇ ਸੰਗ ਭੋਗ ਕਯੋ ਹੂੰ ਕਰੋ ।
ਹੌ ਧਰਮ ਛੂਟਨ ਕੇ ਹੇਤ ਅਧਿਕ ਮਨ ਮੈ ਡਰੋ । ੨੯ ।

mantar sikhan hit dham tihare aaiyo.
tum aagae aise eh charit banaiyo.
mae na tuhare sung bhog kyo hoon karo.
ho dharam chootan ke het adhik mann mein daro. (29)

ਚੌਪਈ

ਰਾਮਜਨੀ ਬਹੁ ਚਰਿਤ੍ਰ ਬਨਾਏ । ਹਾਇ ਭਾਇ ਬਹੁ ਭਾਤਿ ਦਿਖਾਏ ।
ਜੰਤ੍ਰ ਮੰਤ੍ਰ ਤੰਤ੍ਰੈ ਅਤਿ ਕਰੇ । ਕੈਸੇ ਹੂੰ ਰਾਇ ਨ ਕਰ ਮੈ ਧਰੇ । ੩੦ ।

Chopaiee

ramjani bahu charitar banaye. hai bhai bahu bhati dikhaye.
jantar mantar tantar ati karai. kaise hoon rai n kur mae dhare. (30)

ਅੜਿਲ

ਚੌਰ ਚੌਰ ਕਹਿ ਉਠੀ ਸੁ ਆਗਨ ਜਾਇ ਕੈ ।
ਤ੍ਰਾਸ ਦਿਖਾਯੋ ਤਾਹਿ ਮਿਲਨ ਹਿਤ ਰਾਇ ਕੈ ।
ਬਹੁਰਿ ਕਹੀ ਤ੍ਰਿਯ ਆਇ ਬਾਤ ਸੁਨ ਲੀਜਿਯੈ ।
ਹੌ ਅਬੈ ਬਧੈਹੌ ਤੋਹਿ ਕਿ ਮੋਹਿ ਭਜੀਜਿਯੈ । ੩੧ ।

Aril

chor chor kahi su angun jai ke.
tras dikhaye tahi milan hit rai ke.
bahuri kahi triye aiye baat suun leejiye.
ho ab badeho tohi ki mohi bhajijiye. (31)

(O Raja !) Many people approach you from various strata of society and get their requests (desires) fulfilled through youı benevolence. Now what is the cause of my disappointment that I cannot attain your company ? (What is my rudeness) pray grace my bed with your benign presence, as I will always remain indebted to you, being your slave always." (28)

The Raja then replied, " I had come to your place to learn some witchcraft, whereas you have feigned such a deceitful action. So why should I have any love-affair with you ? I am worried at heart about the loss of my moral duty." (my religious fuctions). (29)

Chopaiee

That prostitute designed many types of deceitful actions, showing lot of affectionate and lovable postures and by arranging to enact many types of magic spells or witchcraft, but could not control the Raja under her spell with all the efforts. (30)

Aril

She went to the courtyard and stated shouting, " Thief Thief." She was trying to frighten the Raja into submission. So the woman came back and told the Raja to accept (to agree to) her request. "Else I will get you caught soon into chains (as a thief) or enjoy sensuous pleasure with me." (31)

ਚੋਰ ਬਚਨ ਸੁਨਿ ਲੋਗ ਪਹੁੰਚੇ ਆਇ ਕੈ ।
ਤਿਨ ਪ੍ਰਤਿ ਕਹਿਯੋ ਕਿ ਸੋਤ ਉਠੀ ਬਰਰਾਇ ਕੈ ।
ਗਏ ਧਾਸ ਤੇ ਕਹਿਯੋ ਮਿਤ੍ਰ ਕੌ ਕਰ ਪਕਰਿ ।
ਹੋ ਅਬੈ ਬਧੈਹੌ ਤੋਹਿ ਕਿ ਮੋ ਸੌ ਭੋਗ ਕਰਿ । ੩੨ ।

chor bachan suni log pahunche aaye ke .
tin prati kahiyo ki sot uthi barraaiye ke.
gai dhas te kahiyo mitaar ko kar pakri.
ho abai badhaehp tohi ki mo so bhog kari. (32)

ਦੋਹਰਾ

ਤਬੈ ਰਾਇ ਚਿਤ ਕੇ ਬਿਖੈ ਕਿਯਾ ਬਿਚਾਰ ।
ਚਰਿਤ ਖੇਲਿ ਕਛੁ ਨਿਕਸਿਯੈ ਇਹੇ ਮੰਤ੍ਰ ਕਾ ਸਾਰ । ੩੩ ।

Dohra

tabai rai chit ke bikhe kiya bichar.
charit kheli kachu niksiyae ehi mantar ka sar. (33)

ਭਜੌ ਤੈ ਇਜਤ ਜਾਤ ਹੈ ਭੋਗ ਕਿਯੋ ਧ੍ਰਮ ਜਾਇ ।
ਕਠਿਨ ਬਨੀ ਦੁਹੂੰ ਬਾਤ ਤਿਹ ਕਰਤਾ ਕਰੈ ਸਹਾਇ । ੩੪ ।

bhajo te ijat jaat hai bhog kiyo dharum jai.
kathin bani duhun baat the karta karae sahai. (34)

ਪੂਤ ਹੋਇ ਤੈ ਭ"ਡ ਵਹ ਸੁਤਾ ਤੈ ਬੇਸਯਾ ਹੋਇ ।
ਭੋਗ ਕਰੇ ਭਾਜਤ ਧਰਮ ਭਜੇ ਬੰਧਾਵਤ ਸੋਇ । ੩੫ ।

poot hoye te bhand veh suta te besvaya hoi.
bhog kare bhajat dharam bhaje bandhavat soyi. (35)

ਚੌਪਈ

ਕਹਿਯੋ ਸੁਨਹੁ ਤੁਮ ਬਾਤ ਪਿਆਰੀ । ਦੇਖਤ ਥੋ ਮੈ ਪ੍ਰੀਤਿ ਤਿਹਾਰੀ ।
ਤੁਮ ਸੀ ਤ੍ਰਿਯਾ ਹਾਥ ਜੌ ਪਰੈ । ਬਡੋ ਮੂੜ ਜੌ ਤਾਹਿ ਪ੍ਰਹਰੈ । ੩੬ ।

Chopaiee

kahiyo sunhu tum baaat piyari. dekhat tho me priti tihari.
tum si triya hath jo parae. bado mood jo tahi parharai. (36)

ਦੋਹਰਾ

ਰੂਪਵੰਤ ਤੋ ਸੀ ਤ੍ਰਿਯਾ ਪਰੈ ਜੁ ਕਰ ਮੈ ਆਇ ।
ਤਾਹਿ ਤਯਾਗ ਮਨ ਮੈ ਕਰੈ ਤਾ ਕੌ ਜਨਮ ਲਜਾਇ । ੩੭ ।

Dohra

roopwant to si triya parai ju kar mai aaye.
tahi tyag mann mai karai ta ko janam lajaye. (37)

People soon gathered there on hearing her shouts of 'Thief'. So the woman explained to them that she had suddenly got up from her slumber and started mumbling something (without purpose). On their moving away, the woman caaught hold of the Raja's hand and said, "Either I will get you caught in chains or you give me company in my sensuous pleasure." (32)

Couplet

Then the Raja thought to himself that the best magic spell would be to behave with this woman like a deceitful person and get away from there. (33)

"If I try to run away, then my honour would be at stake, while by enjoying any sexual affair with her, my moral duty (morality) would be (lost) at stake. By any means the situation was very delicate so may the Lord help me in this situation !" (34)

The Raja thought to himself, if a son was born through her, he would be a buffoon and a daughter would become a prostitute. By having any love affair with her would lead to the loss of my morality (religious duty) while by running away, he would be caught in chains. (35)

Chopaiee

The Raja said, "O darling ! Listen to me. I was just testing the extent of your love only. If someone were to meet such a beautiful woman and then waste such a chance (let go) he would surely be a great fool." (36)

Couplet

If someone were to get a chance to meet such a charming beauty and then allows such a chance to fritter away, then his taking birth even would be a cause of shame for him." (37)

ਪੋਸਤ ਭਾਗ ਅਫੀਮ ਬਹੁਤ ਲੀਜੈ ਤੁਰਤ ਮੰਗਾਇ ।
ਨਿਜੁ ਕਰ ਮੋਹਿ ਪਿਵਾਇਯੈ ਹਿਯੈ ਹਰਖ ਉਪਜਾਇ । ੩੮ ।
posat bhag afeem bahut leejai turat mangaye.
nij kar mohi pivaiyae hirdai harakh upjai. (38)

ਤੁਮ ਮਦਰਾ ਪਵਿਹੁ ਘਨੋ ਹਮੈ ਪਿਵਾਵਹੁ ਭੰਗ ।
ਚਾਰਿ ਪਹਰ ਕੋ ਮਾਨਿਹੋ ਭੋਗਿ ਤਿਹਾਰੇ ਸੰਗ । ੩੯ ।
tum madra peuhu ghano hamai pivavhu bhang.
chari pehar ko maniho bhog tihare sung. (39)

ਚੌਪਈ

ਫੂਲਿ ਗਈ ਸੁਨ ਬਾਤ ਅਯਾਨੀ । ਭੇਦ ਅਭੇਦ ਕੀ ਬਾਤ ਨ ਜਾਨੀ ।
ਅਧਿਕ ਹਿਯੈ ਮੈ ਸੁਖ ਉਪਜਾਯੋ । ਅਮਲ ਕਹਿਯੋ ਸੋ ਤੁਰਤ ਮੰਗਾਯੋ । ੪੦ ।

Chopaiee

phooli gayi sun baat ayani. bhed abhed ki baat na jani.
adhik hirdai mae sukh upjayo. amal kahiyo so turat mangayo. (40)

ਦੋਹਰਾ

ਪੋਸਤ ਭ"ਗ ਅਫੀਮ ਬਹੁ ਗਹਿਰੀ ਭ"ਗ ਘੁਟਾਇ ।
ਤੁਰਤ ਤਰਨਿ ਲਯਾਵਤ ਭਈ ਮਦ ਸਤ ਬਾਰ ਚੁਆਇ । ੪੧ ।

Dohra

posat bhang afeem bahu gahiri bhaṇg ghutaye.
turat tarin layavat bhai mad sat baar chuyae. (41)

ਅੜਿਲ

ਰਾਇ ਤਬੈ ਚਿਤ ਭੀਤਰ ਕਿਯਾ ਬਿਚਾਰ ਹੈ ।
ਯਾਹਿ ਨ ਭਜਿਹੌ ਆਜੁ ਮੰਤ੍ਰ ਕਾ ਸਾਰ ਹੈ ।
ਅਧਿਕ ਮਤ ਕਰਿ ਯਾਹਿ ਖਾਟ ਪਰ ਡਾਰਿ ਕੈ ।
ਹੌ ਸਾਠਿ ਮੁਹਰ ਦੈ ਭਜਿਹੌ ਧਰਮ ਸੰਭਾਰਿ ਕੈ । ੪੨ ।

Aril

rai tabai chit bheetar kiya bichar hai.
yahi na bhajho aaj mantar ka saar hai.
adhik mut kar yehi khat par dari ke.
ho sathi mohar de bhajihe dharam sambhai ke. (42)

"(O beautiful lady !) Try to get some poppy husk, hemp and opium soon. Then give me a heavy dose of these things with your own hands, enjoying all this fun." (38)

"(O beauty !) You also take lot of wine, while giving me hemp (bhang) so that I could continue my love affair with you for almost twelve hours (half a day)." (39)

Chopaiee

That foolish woman got puffed up on hearing these words. She could not gauge the secret of all this action. So, being overjoyed she got all those items of drugs as suggested by the Raja. (40)

Couplet

That woman arranged to bring poppy husk, hemp and opium and got the hemp pounded ground nicely and the wine distilled seven times. (41)

Aril

Then the Raja thought to himself, that he will not have any sexual affair with this woman, that was the real magic spell." I would make her drunk (with wine) and then laying her on the cot, I would manage to (escape) and save my moral duty (morality) and then run away from there and I will pay her sixty gold coins (as reward)." (42)

ਦੋਹਰਾ

ਰੀਤਿ ਨ ਜਾਨਤ ਪ੍ਰੀਤ ਕੀ ਪੈਸਨ ਕੀ ਪਰਤੀਤ ।
ਬਿਛੂ ਬਿਸੀਅਰੁ ਬੇਸਯਾ ਕਹੋ ਕਵਨ ਕੇ ਮੀਤ । ੪੩

Dohra

reeti na janat preet ki pesan ki parteet.
bichu bisiyar besya kaho kavan ke meet. (43)

ਤਾ ਕੋ ਮਦ ਪਯਾਯੋ ਘਨੋ ਅਤਿ ਚਿਤ ਮੋਦ ਬਢਾਇ ।
ਮਤ ਸਵਾਈ ਖਾਟ ਪਰ ਆਪ ਭਜਨ ਕੇ ਭਾਇ । ੪੪ ।

ta ko mad peyayo ghano ati chit mod badai.
mut savai khat par aap bhajan ke bhai. (44)

ਮਦਰਾ ਪਯਾਯੋ ਤਰੁਨਿ ਕੋ ਨਿਜੁ ਕਰ ਪਯਾਲੇ ਡਾਰਿ ।
ਇਹ ਛਲ ਸੈ ਤਿਹ ਮਤ ਕਰਿ ਰਾਖੀ ਖਾਟ ਸੁਵਾਰਿ । ੪੫ ।

madra payayo taruni ko niju kar pyalo dari.
eh chul se the mat kari rakhi khat suvahi. (45)

ਅੜਿਲ

ਭਰਿ ਭਰਿ ਨਿਜੁ ਕਰ ਪਯਾਲੇ ਮਦ ਤਿਹ ਪਯਾਇਯੋ ।
ਰਾਮਜਨੀ ਸੈ ਅਧਿਕ ਸੁ ਨੇਹ ਜਤਾਇਯੋ ।
ਮਤ ਹੋਇ ਸੈ ਗਈ ਰਾਇ ਤਬ ਯੈ ਕਿਯੋ ।
ਹੋ ਸਾਠਿ ਮੁਹਰ ਦੈ ਤਾਹਿ ਭਜਨ ਕੋ ਮਗੁ ਲਿਯੋ । ੪੬ ।

Aril

dari dari niju payale mad the payaiyo.
ramjani mai adhik su neh jatiyo.
mat hoye sev gayi rai tub ye kiyo.
ho sathi muhar de tahi bhajan ko mag liyo. (46)

ਜੋ ਤੁਮ ਸੈ ਹਿਤ ਕਰੇ ਨ ਤੁਮ ਤਿਹ ਸੈ ਕਰੋ ।
ਜੋ ਤੁਮਰੇ ਰਸ ਢਰੇ ਨ ਤਿਹ ਰਸ ਤੁਮ ਢਰੋ ।
ਜਾ ਕੇ ਚਿਤ ਕੀ ਬਾਤ ਆਪੁ ਨਹਿ ਪਾਇਯੈ ।
ਹੋ ਤਾ ਕਹ ਚਿਤ ਕੋ ਭੇਦ ਨ ਕਬਹੁ ਜਤਾਇਯੈ । ੪੭ ।

jo tum se hit karai na tum teh se karo.
jo tumre rus dhare na the rus tum dharo.
ja ke chit ki bat aap nahi payio.
ho ta keh chit ko bhed na kabhu jatiyo. (47)

Couplet

She does not know the meaning of true love as she only believed in money. How could a scorpion, snake or a prostitute be friendly to any one ? (43)

The Raja was feeling greatly excited and after making her drink lot of wine he made her completely intoxicated and made her sleep on the cot and himself slipped away. (44)

The Raja poured some wine in a tumbler with his own hands and made her drink and then with this deceitful action made her drunk and put her to sleep. (45)

Aril

The Raja made her drink many pegs of wine by pouring wine in them posing (showing) great love for the woman. Once she got drunk and went to sleep, then the Raja paid sixty gold coins to her and himself escaped from there. (46)

If some woman were to show her love towards you, then you do not reciprocate such a love. If she gets involved in love with you, then you should not get carried away by her love or loving gestures. You should not give out your hearts secrets to a woman, whose secrets you are not able to grasp. (47)

ਦੋਹਰਾ

ਰਾਇ ਭਜਯੋ ਤ੍ਰਿਯ ਮਤ ਕਰਿ ਸਾਠਿ ਮੁਹਰ ਦੈ ਤਾਹਿ ।
ਆਨਿ ਬਿਰਾਜਯੋ ਧਾਮ ਮੈ ਕਿਨਹੂੰ ਨ ਹੇਰਿਯੋ ਵਾਹਿ । ੪੮ ।

Dohra

rai bhajyo tria mut kari sathi muhar de tahi.
aani birajiyo dham mae kinhu na heriyo vahi. (48)

ਅੜਿਲ

ਤਬੈ ਰਾਇ ਗ੍ਰਿਹ ਆਇ ਸੁ ਪ੍ਰਣ ਐਸੇ ਕਿਯੋ ।
ਭਲੇ ਜਤਨ ਸੈ ਰਾਖਿ ਧਰਮ ਅਬ ਮੈ ਲਿਯੋ ।
ਦੇਸ ਦੇਸ ਨਿਜੁ ਪ੍ਰਭ ਕੀ ਬਿਖੇਰਿਹੈ ।
ਹੋ ਆਨ ਤ੍ਰਿਯਾ ਕਹ ਬਹੁਰਿ ਨ ਕਬਹੂੰ ਹੇਰਿਹੈ । ੪੯ ।

Aril

tabai rai greh aye su prun aise kiyo.
bhale jatan mae rakhi dharam ab liyo.
des des nij prabh ki bikheriho.
ho aan triya keh bahuri na kabhu herihae. (49)

ਦੋਹਰਾ

ਵਹੈ ਪ੍ਰਤਗਯਾ ਤਦਿਨ ਤੇ ਬਯਾਪਤ ਮੋ ਹਿਯ ਮਾਹਿ ।
ਤਾ ਦਿਨ ਤੇ ਪਰ ਨਾਰਿ ਕੌ ਹੇਰਤ ਕਬਹੂੰ ਨਾਹਿ । ੫੦ ।

Dohra

vahe pratgaya tadin te byapat mo hiye mahi.
ta din te par nari ko heart kabhun nahi. (50)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਖੋੜਸਮੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੬ । ੩੧੫ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
khodsamo charitrai samapatam. Sat Subham sat. (16) (315) aphjun.

ਅੜਿਲ

ਬੰਦਿਸਾਲ ਨ੍ਰਿਪ ਸੁਤ ਕੌ ਦਿਯੋ ਪਠਾਇ ਕੈ ।
ਭੋਰ ਹੋਤ ਪੁਨ ਲਿਯੋ ਸੁ ਨਿਕਟਿ ਬੁਲਾਇ ਕੈ ।
ਮੰਤ੍ਰੀ ਤਬ ਹੀ ਕਥਾ ਉਚਾਰੀ ਆਨਿ ਕੈ ।
ਹੋ ਬਢਯੋ ਭੂਪ ਕੇ ਭਰਮ ਅਧਿਕ ਜਿਯ ਜਾਨਿ ਕੈ । ੧ ।

bandisal narip sut ko diyo pathai ke.
bhor hot pun liyo su nikat bulai ke.
mantri tub hi katha uchari aan ke.
ho badiyo bhoop ke bharam adhik jiye jaan ke. (1)

Couplet

After making the woman unconscious and paying her sixty gold coins (mohars) the Raja escaped from there and came back to his place and nobody saw him come back. (48)

Aril

Then the Raja, reaching his home, pledged to himself that he had saved his morality (religious principles) by great effort ? Now I will spread the message of the Lord's Supremacy in various lands including foreign lands and shall not meet any other woman any time." (49)

Couplet

Since that day, the pledge is kept by me in my heart and since then I have not met any other woman (except my wife). (50)

Here the Sixteenth episode of the 'Minister and king's dialogue' regarding 'woman's characterization' is completed from Charitar Pakhyan. All is well. (16-315)(Contd)

Aril

The Raja then sent away his son to the prison. On the dawn of day, he again sent for him and the minister related another episode. On listening to it clearly the Raja became more doubtful. (He got his doubts about the woman's character clarified). His doubts about woman's character became more consolidated (confirmed). (1)

ਦੋਹਰਾ

ਸਹਰ ਬਦਖਸਾ ਮੈ ਹੁਤੀ ਏਕ ਮੁਗਲ ਕੀ ਬਾਲ ।
ਤਾ ਮੋ ਕਿਯਾ ਚਰਿਤ੍ਰ ਤਿਨ ਸੋ ਤੁਮ ਸੁਨਹੁ ਨ੍ਰਿਪਾਲ । ੨ ।

Dohra

sehar badkhasa mai huti ek mugal ki bal.
ta mo kiya charitar tin so tum sunhu nirpal. (2)

ਬਿਤਨ ਮਤੀ ਇਕ ਚੰਚਲਾ ਹਿਤੂ ਮੁਗਲ ਕੀ ਏਕ ।
ਜੰਤ੍ਰ ਮੰਤ੍ਰ ਅਰੁ ਬਸੀਕਰ ਜਾਨਤ ਹੁਤੀ ਅਨੇਕ । ੩ ।

bitan mati ik chanchla hitu mugal ki ek.
jantar mantar aru basikar janat huti anek. (3)

ਅੜਿਲ

ਏਕ ਦਿਵਸ ਤਿਨ ਲੀਨੀ ਸਖੀ ਬੁਲਾਇ ਕੈ ।
ਪਰਿ ਗਈ ਤਿਨ ਮੈ ਹੌਡ ਸੁ ਐਸੇ ਆਇ ਕੈ ।
ਕਾਲਿ ਸਜਨ ਕੇ ਬਾਗ ਕਹਿਯੋ ਚਲਿ ਜਾਇ ਹੌ ।
ਹੌ ਇਹ ਮੂਰਖ ਕੇ ਦੇਖਤ ਭੋਗ ਕਮਾਇ ਹੌ । ੪ ।

Aril

ek divas tin lini sakhi bulai ke.
pari gayi tin mai hod su aise aye ke.
kali sajan ke bag kahiyo chali jaye ho.
ho eh moorakh ke dekhat bheg kamai ho. (4)

ਦੋਹਰਾ

ਦੁਤੀਯ ਸਖੀ ਐਸੇ ਕਹਿਯੋ ਸੁਨੁ ਸਖੀ ਬਚਨ ਹਮਾਰ ।
ਭੋਗ ਕਮੈਹੌ ਯਾਰ ਸੋ ਨਾਰ ਬਧੈਹੌ ਜਾਰ । ੫ ।

Dohra

dutiye sakhi aise kahiyo sunu sakhi bachan hamar.
bhog kameho yaar so naar badeho jaar. (5)

ਚੌਪਈ

ਅਸਤਾਚਲ ਸੂਰਜ ਜਬ ਗਯੋ । ਪ੍ਰਾਚੀ ਦਿਸ ਤੇ ਸਸਿ ਪ੍ਰਗਟਯੋ ।
ਭਾਗਵਤਿਨ ਉਪਜਯੋ ਸੁਖ ਭਾਰੋ । ਬਿਰਹਿਣਿ ਕੌ ਸਾਇਕ ਸਸਿ ਮਾਰੋ । ੬ ।

Chopai

astachal suraj jab geyo. prachi dis te sasi pargatyo.
bhagvatin upjaou sukh bharo. birhini ko saik sasi maro. (6)

Couplet

There lived a mughal woman in the town of Badkhashan. O Rajan ! Listen to the witchcraft which she performed. (2)

There was a woman named Bitan Mati in love with the mughal and she knew many magic spells or witchcraft to control people (men). (3)

Aril

One day she called her girl friend. They decided on a bet like this. One of them said,"To-morrow we will go to the garden of the beloved and in the very presence of this foolish man I will enjoy a sexual affair with another man." (4)

Couplet

The second friend said, 'O dear friend ! You listen to me. I will have sensuous pleasure with one paramour and then get my trouser-string tied up by another paramour. (5)

Chopaiee

When the sun had set in the evening and the moon shone forth from the east, both of these fortunate ones were pleased with themselves. Both the separated ones were struck by the arrows of separation with the moonlight. (The moonlight had made them more passionate). (6)

ਦੋਹਰਾ

ਅਸਤਾਚਲ ਸੂਰਜ ਗਯੋ ਰਹਿਯੋ ਚੰਦ੍ ਮੰਡਰਾਇ ।
ਲਪਟਿ ਰਹਿਯੋ ਪਿਯ ਤ੍ਰਿਯਨ ਸੋ ਤ੍ਰਿਯਾ ਪਿਯਨ ਲਪਟਾਇ । ੭ ।

Dohra

astachal suraj geyo rahiyo chander mandrai.
lapti rahiyo piye triyan so triya piyan laptai. (7)

ਉਡਗ ਤਗੀਰੀ ਰਵਿ ਅਥਨ ਪ੍ਰਭਾ ਪ੍ਰਵਾਨਾ ਪਾਇ ।
ਜਾਨੁਕ ਚੰਦ੍ ਅਮੀਨ ਕੇ ਫਿਰੇ ਬਿਤਾਲੀ ਆਇ । ੮ ।

udag tagiri ravi akhan prabha parvana pai.
januk chander ameen ke phire bitali aye. (8)

ਚੌਪਈ

ਅਸਤਾ ਸੋ ਭੋਗਨ ਤਿਨ ਮਾਨੇ । ਚਾਰਿ ਜਾਮ ਘਟਿਕਾ ਇਕ ਜਾਨੋ ।
ਚੌਥੇ ਜਾਮ ਸੋਇ ਕਰ ਰਹੇ । ਚਤੁਰਨ ਕੇ ਗ੍ਰੀਵਾ ਕੁਚ ਗਹੇ । ੯ ।

Chopaiee

asta so bhogan tin mano. char jam ghatik ik jano.
chouthe jam soye kar rahe. chaturan ke greeva kuch gahe. (9)

ਦੋਹਰਾ

ਨਾਨ ਖਾਨ ਅਰੁ ਦਾਨ ਹਿਤ ਦਿਨਿ ਦਿਖਿ ਜਗਿ ਹੈ ਰਾਜ ।
ਦੁਜਨ ਦਲਨ ਦੀਨੋਧਰਨ ਦੁਸਟਨ ਦਾਹਿਬੇ ਕਾਜ । ੧੦ ।

Dohra

nan khan aru dan hit din dikhi jagi hai raj.
doojan daan denodharam dustan dahibe kaaj. (10)

ਸਵੈਯਾ

ਜਾਨਿ ਪਯਾਨ ਬਿਛੋਹ ਤ੍ਰਿਯਾਨ ਕੇ ਬਡਯੋ ਉਰ ਭੀਤਰ ਭਾਰੀ ।
ਅੰਚਰ ਡਾਰਿ ਕੈ ਮੋਤਿਨ ਹਾਰ ਦੁਰਾਵਤ ਜਾਨਿ ਭਯੋ ਉਜਿਯਾਰੀ ।
ਪਾਨਹੂੰ ਪੋਛਤ ਪ੍ਰੀਤਮ ਕੋ ਤਨ ਕੈਸੇ ਰਹੈ ਇਹ ਚਾਹਤ ਪਯਾਰੀ ।
ਚੰਦ ਚੜਿਯੋ ਸੁ ਚਹੈ ਚਿਰ ਲੈ ਚਿਤ ਦੇਤ ਦਿਵਾਕਰ ਕੀ ਦਿਸਿ ਗਾਰੀ । ੧੧ ।

Swaiyya

jani payan bichoh tiryan ke badyo urr bhetar bhari.
anchar dari ke motin har duravat jan bheyo ujiyari.
panhu pochat pritam ko tun kaise rahe eh chahat pyari.
chand chariyo su chahe chir lai chit det divakar ki disi gari. (11)

Couplet

The sun had set and the moon had started its movements. The men were getting attracted towards women while the women were embracing their men folks. (7)

On the setting of sun, the moonlight had appeared with a message as if the moon in the form of a supervisor had the stars in the form of its attendants, appearing to change their duties in turn. (8)

Chopaiee

With the setting of the sun, they were engaged in their sexual affairs, considering the twelve hours (of night) as an hour only. They slept for twelve hours and all the four were holding their (each others) necks and breast nipples. (9)

Couplet

On the dawn of the day, the Raja woke up for having baths and for having (breakfasts) food or giving away alms (to the poor) and get ready for destroying the villlains (despots) and protecting the helpless (poor) or setting the sinners on fire (punishing them). (10)

Swaiyya

On the termination of the night, the women were feeling the pinch of their separation (from their spouses). It appeared as if the day-dawm was spreading its ambit and encircling the necklace of pearls (stars) in its arms. The woman would like the moon to keep its light effective for a longer period and she was wiping from the face of her lover the drops of perspiration in the form of stars and looking towards the sun she was trying to curse it. (11)

ਭੁਜੰਗ ਛੰਦ

ਚਲੋ ਪ੍ਰਾਨ ਪਯਾਰੇ ਫੂਲੇ ਫੂਲ ਆਛੈ । ਦਿਪੈ ਚਾਰੁ ਮਾਨੋ ਢਰੇ ਮੈਨ ਸਾਛੈ ।
ਕਿਧੋ ਗੀਰਬਾਨੇਸਹੂੰ ਕੇ ਸੁਧਾਰੇ । ਸੁਨੇ ਕਾਨ ਐਸੇ ਨ ਵੈਸੇ ਨਿਹਾਰੇ । ੧੨ ।

Bhujang Chand

chalo pran peyare phoolo phool achai. dipai charu mano daro maen sache.
kidho girbanesahun ke sudhare. sune kaan aise na vaise nihare. (12)

ਤਿਹੀ ਬਾਗ ਹੂੰ ਮੈ ਤਰੋਰਹੁ ਚਬੈਯੈ । ਰਿਝੈਯੈ ਤੁਮੈ ਭੋਗ ਭਾਵਤ ਕਮੈਯੈ ।
ਬਿਲੰਬ ਨ ਕਰੋ ਪ੍ਰਾਤ ਹੋਤੋ ਪਧਾਰੇ । ਸਭੈ ਚਿਤ ਕੇ ਦੂਰਿ ਕੈ ਸੋਕ ਡਾਰੈ । ੧੩ ।

tihi bag hu mein trorhu chabeye. reejhaeyae tumai bhog bhavat kamaeye.
bilamb na karo prat hoto padhare. sabhai chit ke doori ke sok darai. (13)

ਅੜਿਲ

ਲਈ ਸਹਚਰੀ ਚਤੁਰਿ ਸੋ ਏਕ ਬੁਲਾਇ ਕੈ ।
ਕਹੋ ਪਿਅਰਵਾ ਸਾਥ ਭੇਦ ਸਮਝਾਇ ਕੈ ।
ਲਿਖਿ ਪਤਿਯਾ ਕਰ ਦਈ ਕਹਿਯੋ ਤਿਹ ਦੀਜੀਯੋ ।
ਹੋ ਕਾਲਿ ਹਮਾਰੇ ਬਾਗ ਕ੍ਰਿਪਾ ਚਲਿ ਕੀਜੀਯੋ । ੧੪ ।

Aril

lai sehchari chatur so ek bulai ke.
kaho pyarva sath bhed samjhaye ke.
likhi patiya kar dai kahiyo the deejiyo.
ho kali hamare bag kripa chali keejiyo. (14)

ਕਹਿਯੋ ਪਿਅਰਵਹਿ ਐਸ ਭੇਦ ਸਮੁਝਾਇਯੋ ।
ਕਾਲਿ ਹਮਾਰੇ ਬਾਗ ਕ੍ਰਿਪਾ ਕਰਿ ਆਇਯੋ ।
ਜਬੈ ਮੁਗਲ ਛਲਿ ਦੈਹੋ ਰੂਖ ਚੜਾਇ ਕੈ ।
ਹੋ ਤਬੈ ਸਜਨਵਾ ਮਿਲਿਯਹੁ ਹਮ ਕੋ ਆਇ ਕੈ । ੧੫ ।

kahiyo piyarvahi aais bhed samjhaiyo.
kali hamare bag kripa kar aiyo
jabai mughal chhal deho rukh chadai ke.
ho tabai sajanva miliyahu hum ko aye ke. (15)

ਦੋਹਰਾ

ਪ੍ਰਾਤ ਮੁਗਲ ਕੋ ਲੈ ਚਲੀ ਅਪਨੇ ਬਾਗ ਲਿਵਾਇ ।
ਰਸ ਕਸ ਲੈ ਮਦਰਾ ਚਲੀ ਹ੍ਰਿਦੈ ਹਰਖ ਉਪਜਾਇ । ੧੬ ।

Chopaiee

prat mugal ko lai chali apne bag livaye.
rus kus le madra chali hirdai harakh upjai. (16)

Bhujang Chhand

The woman, waking up in the morning would say, "O dear beloved ! Look ! Very beautiful flowers were blossoming. They were looking so charming as if the god of love had himself appeared, or they were the creation of Indra (god). Neither any oner had heard about them with ears nor anyone had seen them earlier with the eyes." (12)

'(O dear !) We will taste fruits in that garden and I would amuse you with my love affair. Let us not delay anymore and try to reach there by day dawn, thus dispelling all our heart's afflictions." (13)

Aril

She sent for a clever friend of her's and explained to her thte secret of the message to be given to her (second) beloved. By giving a letter written in her hand, she said, "Give this letter to him and making sure that he should come to our garden to-morrow (next day) for my sake." (14)

"By telling him the secret of this message, ask him to kindly visit the garden next day (To-morrow). "When I will send the Mughal to climb the tree with my deceitful action then O darling ! You must come there to meet me." (15)

Couplet

Next day, she went to the garden along with the Mughal. Being swayed with joy at heart with joy at heart with all the merry-making and wine, she went there. (16)

ਬਾਗ ਮੁਗਲ ਕੋ ਲੈ ਚਲੀ ਉਤ ਨ੍ਰਿਪ ਸੁਤਹਿ ਬੁਲਾਇ ।
ਫਲਨ ਚਬਾਵਨ ਕੇ ਨਮਿਤ ਚੜੀ ਬਿਰਛ ਪਰ ਜਾਇ । ੧੭ ।
bag mugal ke lai chali utt nrip suteh bulaye.
phalan chabavan ke namit chadi birach par jai. (17)

ਚੜਤ ਰੂਖ ਐਸੇ ਕਹਿਯੋ ਕਹਾ ਕਰਤ ਤੈ ਕਾਜ ।
ਮੁਹਿ ਦੇਖਤ ਤ੍ਰਿਯ ਅਨਤ ਸੋ ਰਸਤ ਨ ਆਵਤ ਲਾਜ । ੧੮ ।
charat rukh aaise kahiyo kaha karat tai kaaj.
muhi dekhat triye anat so rasat na avat laj. (18)

ਉਤਰਿ ਰੂਖ ਤੇ ਯੌ ਕਹੀ ਕਹਾ ਗਈ ਵਹ ਤ੍ਰੀਯ ।
ਤੌ ਜਿਹ ਅਬ ਭੋਗਤ ਹੁਤੋ ਅਧਿਕ ਮਾਨਿ ਸੁਖ ਜੀਯ । ੧੯ ।
utri rukh te yo kahi kaha gayi veh triye.
tai jeh aab bhogat huto adhik mani sukh jiye. (19)

ਮੈ ਨ ਰਮਿਯੋ ਤ੍ਰਿਯ ਅਨਤ ਸੋ ਭਯੋ ਭੇਦ ਯਹ ਕੌਨ ।
ਕਛੁ ਚਰਿਤ੍ਰ ਇਹ ਰੂਖ ਮੈ ਯੌ ਕਹਿ ਬਾਧੀ ਮੌਨ । ੨੦ ।
me na ramiyo triye anat so bheyo bhed kon.
kaachu charitar eh rukh mai yo kahi badhi mon. (20)

ਯੌ ਚਿੰਤਾ ਚਿਤ ਬੀਚ ਕਰਿ ਚੜਿਯੋ ਬਿਰਛ ਪਰ ਧਾਇ ।
ਰਤਿ ਮਾਨੀ ਤ੍ਰਿਯ ਨ੍ਰਿਪਤਿ ਕੇ ਸੁਤ ਕੋ ਨਿਕਟ ਬੁਲਾਇ । ੨੧ ।
yo chinta chit beech kari chadiyo birach par dhai.
rati mani triye nirpat ke sut ko nikat bulai. (21)

ਅਤਿ ਪੁਕਾਰ ਕਰ ਦ੍ਰਖਤ ਤੇ ਉਤਾਰਿਯੋ ਨ੍ਰਿਪ ਸੁਤ ਜਾਨਿ ।
ਉਤਰਤ ਦਿਯੋ ਭਜਾਇ ਤ੍ਰਿਯ ਕਛੁ ਨ ਦੇਖਯੋ ਆਨਿ । ੨੨ ।
ati pukar kar darkhat te utariyo nrip sut jani.
utrat diyo bhajaye triye kachu na dekhyo aani. (22)

ਅੜਿਲ

ਚਲਿ ਕਾਜੀ ਪੈ ਗਯੋ ਤਾਹਿ ਕਹਿਯੋ ।
ਏਕ ਰੂਖ ਅਚਰਜ ਕੋ ਆਖਿਨ ਮੈ ਲਹਿਯੋ ।
ਤਾ ਕੋ ਚਲਿ ਕਾਜੀ ਜੂ ਆਪੁ ਨਿਹਾਰਿਯੈ ।
ਹੋ ਮੇਰੋ ਚਿਤ ਕੋ ਭਰਮੁ ਸੁ ਆਜੁ ਨਿਵਾਰਿਯੈ । ੨੩ ।

Aril

chali kaji pe geyo tahi kahiyo.
ek rukh acharj ko akhin mai lahiyo.
ta ko chali kaji jo aap nihariye.
ho mero chit ko bharam su aaj nivariye. (23)

On one side she took the Mughal to the garden and on the other side, she sent for the second paramour (the Raja's son) to .neet her there. To eat the fruits, she climbed the tree. (17)

On climbing the tree, she started saying "What are you doing ? In my very presence, you are having a love affair with another woman. Are you not feeling ashamed of yourself ?" (18)

On climbing down from the tree, she said, "Where has that woman gone, with whom you were enjoying sensuous pleasure with great joy and fun ?" (19)

The mughal then replied, "Ihave not had any love affair with any other woman, what is the meaning of all this secret.? There must be some supernatural power of this tree. Saying this, he kept quiet." (20)

Thinking about it, the mughal then climbed the tree. Then the woman called the Raja's son near her and had a sexual relationship with him. (21)

On seeing the Raja's son, the mughal made lot of noise and came down the tree. As soon as he came down, the woman made the Raja's son run away and on coming down (the tree) the mughal did not see anything (happening there). (22)

Aril

That mughal then went to the Kazi and told him like this that he had seen a particular tree with his own eyes. O Kazi ! Please come with me and see for yourself the beauty of this tree and set my doubts at rest. (23)

ਦੋਹਰਾ

ਸੁਨਤ ਬਚਨ ਕਾਜੀ ਉਠਿਯੋ ਸੰਗ ਲਈ ਨਿਜੁ ਨਾਰਿ ।
ਚਲਿ ਆਯੋ ਤਿਹ ਰੂਖ ਤਰ ਲੋਗ ਸੰਗ ਕੋ ਟਾਰਿ । ੨੪ ।

Dohra

sunat bachan kaji uthiyo sung lai nij nari.
chali aayo the rukh tar log sung ko tari. (24)

ਚੌਪਈ

ਭੇਦਿ ਨਾਰਿ ਮੋ ਸਭ ਤਿਨ ਕਹਿਯੋ । ਤਾ ਪਾਛੇ ਤਿਹ ਦ੍ਰੁਮ ਕੇ ਲਹਿਯੋ ।
ਤਿਨਹੂੰ ਅਪਨੋ ਮਿਤ੍ਰ ਬੁਲਾਇਯੋ । ਰੂਖ ਚਰੇ ਪਿਯ ਭੋਗ ਕਮਾਯੋ । ੨੫ ।

Chopaiee

bhed nari so sabh tin kahiyo. ta pache the dram ke lahiyo.
tinho apne mitar bulayio. rukh charai piya bhog kamayo. (25)

ਅੜਿਲ

ਮੋਹਿ ਮੀਰ ਜੋ ਕਹਿਯੋ ਸਤਿ ਮੋ ਜਾਨੀਯੋ ।
ਤਾ ਦਿਨ ਤੇ ਤਿਨ ਮੁਗਲ ਹਿਤੂ ਕਰ ਮਾਨਿਯੋ ।
ਤਵਨ ਦਿਵਸ ਤੇ ਕਾਜੀ ਚੇਰੋ ਹ੍ਵੈ ਰਹਿਯੋ ।
ਹੋ ਸਤਿ ਬਚਨ ਸੋਊ ਭਯੋ ਜੁ ਮੋ ਕੋ ਇਨ ਕਹਿਯੋ । ੨੬ ।

Aril

mohi meer jo kahiyo mati mo janiyo.
ta din te tin mugal hitu kar maniyo.
tavan divas te kaji chero haiv rahiyo.
ho sati bachan soyu bheyo ju mo ko in kahiyo. (26)

ਦੋਹਰਾ

ਕੋਟ ਕਸਟ ਸਯਾਨੋ ਕੈਸੋ ਦਹੈ ਅਨੰਗ ।
ਨੈਕ ਨੇਹ ਨਹਿ ਕੀਜਿਯੈ ਤਊ ਤਰਨਿ ਕੇ ਸੰਗ । ੨੭ । ੧ ।

Dohra

kot kasat sayano keso dahae anang.
nek neh nahi keejiye tau taran ke sang. (27) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਸਪਤਦਸਮੋ
ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੭ । ੩੪੨ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai sapatdasmo charitrai samapatam. Sat Subham sat. (17) (342) aphjun.

Couplet

On hearing this, the Kazi stood up and left for the place along with his wife. After clearing away all other companions, he came towards this tree. (24)

Chopaiee

That woman gave out the secret of all this happening to the wife of the Kazi, and then showed her the tree. That woman also called her paramour and as the Kazi (her spouse) climbed the tree, she also enjoyed sensuous pleasure with her paramour. (25)

Aril

Then the Kazi thought to himself, that whatever the Mughal had said appears to be quite true. So from that day, the Kazi accepted the mughal as his friend. So from that day, the Kazi became a follower of the mughal and said to himself that whatever he (mughal) had told him, had proved true. (26)

Couplet

One should never engage in a love affair with a woman, specially when the elders (wise men) undergo any amount of suffering due to sexual desires etc. (27)(1)

Here the Seventeenth episode of the 'Minister's and king's dialogue' regarding 'woman's characterization' from Charitar Pakhyan is completed. All is well. (17-342)(Contd)

ਦੋਹਰਾ

ਕਥਾ ਸਤ੍ਰਵੀ ਰਾਮ ਕਬਿ ਉਚਰੀ ਹਿਤ ਚਿਤ ਲਾਇ ।
ਬਹੁਰਿ ਕਥਾ ਬੰਧਨ ਨਿਮਿਤ ਮਨ ਮੈ ਕਹਿਯੋ ਉਪਾਇ । ੧ ।

Dohra

katha satarvi ram kabi uchari hit chit lai.
bahur katha bandhan nimit mann mein kahiyo upai. (1)

ਧਾਮ ਨਿਸਟ ਤਾ ਕੇ ਹੁਤੀ ਹੋੜ ਬਦੀ ਜਿਹ ਨਾਰਿ ।
ਤਿਨਹੂੰ ਕਰਿਯੋ ਚਰਿਤ੍ਰ ਇਕ ਸੋ ਤੁਮ ਸੁਨਹੁ ਸੁਧਾਰਿ । ੨ ।

dham nisat ta ke huti hod badi jeh nar.
tinhu kariyo charitar ik so tum sunhu sudhari. (2)

ਚੌਪਈ

ਸ੍ਰੀ ਛਲਛਿਦ੍ਰ ਕੁਅਰਿ ਤਿਹ ਨਾਮਾ । ਦੂਜੇ ਰਹਤ ਮੁਗਲ ਕੀ ਬਾਮਾ ।
ਤਿਨ ਜੁ ਕਿਯਾ ਸੁ ਚਰਿਤ੍ਰ ਸੁਨਾਊ । ਤਾ ਤੇ ਤੁਮਰੋ ਹਿ੍ਦੈ ਰਿਝਾਊ । ੩ ।

Chopaiee

Sri chaalchider kuyari teh nama. dooje rehat mugal ki bama
tin ju kiya su charitar sunayu. ta te tumro hirdai rijayu. (3)

ਅੜਿਲ

ਏਕ ਦਿਵਸ ਤਿਨ ਮਿਹਦੀ ਲਈ ਮੰਗਾਇ ਕੈ ।
ਲੀਪਿ ਆਪਨੇ ਹਾਥ ਪਤਿਹਿ ਦਿਖਰਾਇ ਕੈ ।
ਯਾਰਿ ਦੂਸਰੇ ਸੰਗ ਯੋ ਕਹਿਯੋ ਸੁਧਾਰਿ ਕੈ ।
ਹੋ ਐਹੋ ਤੁਮਰੇ ਤੀਰ ਤਿਹਾਰੇ ਪਯਾਰਿ ਕੈ । ੪ ।

Aril

ek divas tin mihadi layi mangai ke.
lipi apne hath patihi dikhrai ke.
yari doosre sang yo kahiyo sudhari ke.
ho eho tumre teer tihare payar ke. (4)

ਚੌਪਈ

ਪਿਯ ਪਯਾਰੋ ਆਯੋ ਜਬ ਜਾਨਯੋ । ਯਾਰ ਦੂਸਰੇ ਸੰਗ ਬਖਾਨਯੋ ।
ਮੈ ਅਬ ਹੀ ਲਘੁ ਕੇ ਹਿਤ ਜੈਹੌ । ਆਨਿ ਨਾਰ ਤਵ ਪਾਸ ਬਧੈਹੌ । ੫ ।

Chopaiee

piye pyare aayo jab janyo. yaar dusre sung bakhaniyo.
mai ab hi laghu ke hit jeho. aan naar tav paaas badeho. (5)

Couplet

The poet Ram had related the seventeeth episode with great interest and then tried to relate another story in his mind. (1)

Near to the house of this deceitful woman was living another woman with whom she had accepted a bet. She also performed a deceitful action, which you must listen with rapt attention. (2)

Chopaiee

Her name was Chhalchhidar Kaur and she lived with the mughal's wife. What deceitful action she performed, now I am going to relate now, so that you may feel pleased with it. (3)

Aril

One day she sent for some myrtle (mehndi) and after applying to her hands she showed it to her spouse and told her second paramour also, that "O friend ! I will come to you also due to my love. (4)

Chopaiee

When she found that her beloved had come, then she told her second lover that she was going for urination and will get her trouser string tied by him. (on coming back). (5)

ਦੋਹਰਾ

ਨਾਰ ਖਲਾਯੋ ਜਾਰ ਤੇ ਗਈ ਜਾਰ ਕੇ ਪਾਸਿ ।
ਜਾਇ ਨ੍ਰਿਪਤਿ ਕੇ ਸੰਗ ਰਮੀ ਰੰਚਕ ਕਿਯਾ ਨ ਤ੍ਰਾਸ । ੬ ।

Dohra

nar khulayo jaar te gayi jaar ke pass.
jaye nirpat ke sung rami ranchak kiya na tras. (6)

ਅੜਿਲ

ਮੁਹਰ ਪਰਾਪਤਿ ਹੋਇ ਟਕਾ ਕੋ ਲੇਵਈ ।
ਬਿਨੁ ਦੀਨੇ ਧਨ ਸਰੈ ਤ ਕੋ ਧਨ ਦੇਵਈ ।
ਧਨੀ ਤਯਾਗਿ ਨਿਰਧਨ ਕੇ ਕੋ ਗ੍ਰਿਹ ਜਾਵਈ ।
ਹੋ ਰਾਵ ਤਯਾਗਿ ਕਰਿ ਰੰਕ ਕਵਨ ਚਿਤ ਲਯਾਵਈ । ੭ ।

Aril

muhar parapati hoi taka ko levayi.
bin deenai dhun sarai ta ko dhan devyai
dhani tayag nirdhan ke ko greh javai.
ho rav tyagi kari runk kavan chit layavi. (7)

ਦੋਹਰਾ

ਨੇਹ ਠਾਨਿ ਰਤਿ ਮਾਨਿ ਕਰਿ ਰਾਜਾ ਦਿਯਾ ਉਠਾਇ ।
ਲਗੀ ਮਿਹਦੀਆ ਕਰ ਰਹੀ ਨਾਰ ਬਧਾਯੋ ਆਇ । ੮ ।

Dohra

neh thaani rati mani kari raja diya uthai.
lagi mehdiya kar rahi nar badhayo aaye. (8)

ਬੈਨ ਸੁਨਤ ਮੂਰਖ ਉਠਿਯੋ ਭੇਦ ਨ ਸਕਯੋ ਪਛਾਨਿ ।
ਬ"ਧਯੋ ਬੰਦ ਇਜਾਰ ਕੋ ਅਧਿਕ ਪ੍ਰੀਤਿ ਮਨ ਮਾਨਿ । ੯ ।
ben sunat moorakh uthiyo bhed na sakiyo pachhan..
bandhiyo ban ijaar ko adhik preet man maan. (9)

ਪ੍ਰੀਤਿ ਕੈਸਿਯੈ ਤਨ ਬਢੈ ਕਸਟ ਕੈਸਹੁ ਹੋਇ ।
ਤਊ ਤਰੁਨਿ ਮੈ ਦੋਸਤੀ ਭੂਲਿ ਨ ਕਰਿਯਹੁ ਕੋਇ । ੧੦ । ੧ ।
prret kaisiyo tan badhai kasat kaeshu hoi.
tayu taruni mai dosti bhooli na kariyahu koi. (10) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਅਸਟਦਸਮੋ
ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੮ । ੩੫੨ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
asatdasmo charitrai samapatam. Sat Subham sat. (18) (352) aphjun.

Couplet

She got her trouser string (knot) opened through her spouse and went to her paramour. Then she had a love (sexual) affair with the Raja (second paramour) without having any hesitation. (6)

Aril

If someone gets a gold coin, then why should one accept a smaller coin (two/ sence) If one gets the job done without paying any money, they why should one spend any money ? Barring a rich person why should one visit a poor man's house ? So why should one have love affair with a poor man having forsaken the Raja.? (7)

Couplet

After having enjoyed sensuous pleasure with great love she sent away the Raja ; so due to the myrtle being applied to her hand, she went to her hand, she went to her husband for getting the trouser string tied. (8)

On hearing the words of the wise, the foolish husband got up and could not realize the secret behind this move, and with greater love and devotion at heart, he tied her trouser string. (9)

Even if there was great attraction and love for a woman and there is great suffering, even then one should never develop friendship with another woman, even by mistake. (10)(1)

Here the Eighteenth episode of the 'Minister and king dialogue' regarding 'woman's characterization' from Charitar Pakhyan is completed. All is well. (18-352)(Contd)

ਚੌਪਈ

ਬੰਦਸਾਲ ਨ੍ਰਿਪ ਸੁਤਹਿ ਪਠਾਯੋ । ਪ੍ਰਾਤ ਸਮੈ ਪੁਨਿ ਨਿਕਟਿ ਬੁਲਾਯੋ ।
ਬਹੁਰੌ ਮੰਤ੍ਰੀ ਕਥਾ ਉਚਾਰਿਯੋ । ਚਿਤ੍ ਸਿੰਘ ਕੌ ਭਰਮੁ ਨਿਵਾਰਿਯੋ । ੧ ।

Chopaiee

bandsal nrip suthi pathayo. prat samai puni nikat bulayo.
bahuro mantri katha uchario. chitar singh ko bharam nivariyo. (1)

ਦੋਹਰਾ

ਸਾਹ ਜਹਾਨਾਬਾਦ ਮੈ ਏਕ ਮੁਗਲ ਕੀ ਬਾਲ ।
ਤਾ ਸੋ ਕਿਯਾ ਚਰਿਤ੍ ਇਕ ਸੋ ਤੁਮ ਸੁਨਹੁ ਨ੍ਰਿਪਾਲ । ੨ ।

Dohra

sah jahanabad mai ek mugal ki baal.
ta so kiya charitar ik so tum sunhu nirpal. (2)

ਚੌਪਈ

ਤਾ ਕੌ ਨਾਮ ਨਾਦਰਾ ਬਾਨੌ । ਅਮਿਤ ਰੂਪ ਤਾ ਕੌ ਜਗ ਜਾਨੌ ।
ਅਧਿਕ ਤਰੁਨਿ ਕੌ ਤੇਜ ਬਰਾਜਤ । ਜਾ ਸਮ ਅਨਤ ਨ ਕਤਹੂੰ ਰਾਜਤ । ੩ ।

Chopaiee

ta ko naam nadra bano. amit roop ta ko jug jano.
adhik taruni ko tej brajat. ja sam anant na rajat. (3)

ਦੋਹਰਾ

ਨਿਸ ਦਿਨ ਬਾਸ ਤਹਾ ਕਰੈ ਮੁਗਲਨ ਅਨਤੈ ਜਾਇ ।
ਔਰ ਇਸਤ੍ਰਿਯਨ ਸੋ ਭਜੈ ਤ੍ਰਿਯ ਤੋ ਕਛੂ ਨ ਸੰਕਾਇ । ੪ ।

Dohra

nis din bas taha karai muglan ante jai.
aaor istriyan so bhajai triya to kachu na sankai. (4)

ਹੇਰ ਮੁਗਲ ਅਨਤੈ ਰਮਤ ਤਰੁਨਿ ਧਾਰ ਰਿਸਿ ਚਿਤ ।
ਕੀਨਾ ਏਕ ਬੁਲਾਇ ਗ੍ਰਿਹ ਬਾਲ ਬਨਿਕ ਕੌ ਮਿਤ । ੫ ।

her mugal ante ramat taruni dhar risi chit.
keena ek bulai greh bal banik ko mit. (5)

ਏਕ ਦਿਵਸ ਤਾ ਸੌ ਕਹਿਯੋ ਭੇਦ ਸਕਲ ਸਮਝਾਇ ।
ਪੁਤ੍ ਧਾਮ ਤਿਹ ਰਾਖਿਯੋ ਨਿਜੁ ਪਤਿ ਤੇ ਡਰ ਪਾਇ । ੬ ।

ek divas ta so kahiyo bhed sakal samjhaiye.
putar dham teh rakhiyo nij pati te dar pai. (6)

Chopaiee

The Raja then sent his son to the prison and sent for him again in the morning. Then the minister related another episode and alleviated the doubts of Chittar Singh. (1)

Couplet

O Raja ! There lived a woman, wife of a mughal in Shahjahanabad. She played a magic spell (deceitful action) which you should listen now. (2)

Chopaiee

She was called Nadra Bano and her charming beauty was known throughout the world. She was looking glamorous in her charm and there was none else commanding so much honour. (3)

Couplet

He used to live there through out day and night but at times he would go to meet other mughals. He used to enjoy sexual affairs with other women as well, but would not leave any doubt in his wife's mind (about his affairs). (4)

But that woman, having seen him enjoying sensuous pleasure with an other women, got furious with rage in her mind. Then she called a trader's son to her house and then befriended him. (5)

One day she explained him the whole secret and being afraid of her spouse she arranged for his stay in the son's house. (6)

ਪਿਯ ਸੋਵਤ ਤ੍ਰਿਯ ਜਾਗਿ ਕੈ ਪਤਿ ਕੌ ਦਿਯੋ ਜਗਾਇ ।
ਲੈ ਆਗਯਾ ਸੁਤ ਬਨਕ ਕੇ ਸੰਗ ਬਿਹਾਰੀ ਜਾਇ ।੭।
piya sovat triye jag ke pati ko diyo jagai.
lai agya sut banak ke sung bihari jai. (7)

ਪਿਯ ਸੋਵਤ ਤ੍ਰਿਯ ਜੋ ਜਗੈ ਕਹੈ ਦੁਸਟ ਕੋਊ ਆਇ ।
ਤੁਰਤੁ ਦੋਸਤੀ ਪਤਿ ਤਜੈ ਨਾਤ ਨੇਹ ਛੁਟਿ ਜਾਇ ।੮।
piye sovat triye jo jagai kahai dusat koyu aaye.
turat dosti pati tajai naat neh chuti jai. (8)

ਅੜਿਲ

ਪਿਯ ਕੋ ਪ੍ਰਿਥਮ ਜਵਾਇ ਆਪੁ ਪੁਨਿ ਖਾਇਯੈ ।
ਪਿਯ ਪੂਛੇ ਬਿਨੁ ਨੈਕ ਨ ਲਘੁ ਕਹ ਜਾਇਯੈ ।
ਜੋ ਪਿਯ ਆਇਸੁ ਦੇਇ ਸੁ ਸਿਰ ਪਰ ਲੀਜਿਯੈ ।
ਹੋ ਬਿਨੁ ਤਾ ਕੇ ਕਛੁ ਕਹੇ ਨ ਕਾਰਜ ਕੀਜਿਯੈ ।੯।

Aril

piye ko pritham javai aap pun khaiye.
piye puche bin naik na laghu keh jaiye.
jo piye aais deyi su sir par leejiye.
ho bin ta ke kachu kahe na karaj kijiye. (9)

ਦੋਹਰਾ

ਬਿਨੁ ਪਿਯ ਕੀ ਆਗਯਾ ਲਈ ਮੈ ਲਘੁ ਕੋ ਨਹਿ ਜਾਉ ।
ਕੋਟਿ ਕਸਟ ਤਨ ਪੈ ਸਹੋ ਪਿਯ ਕੋ ਕਹਿਯੋ ਕਮਾਉ ।੧੦।

Dohra

bin piye ki aagya lai mae laghu ko nahi jayu.
koti kasat tan pe saho piye ko kahiyo kamau. (10)

ਸੁਨਤ ਬਚਨ ਮੂਰਖ ਮੁਗਲ ਆਗਯਾ ਤ੍ਰਿਯ ਕਹ ਦੀਨ ।
ਰੀਝਿ ਗਯੋ ਜੜ ਬੈਨ ਸੁਨਿ ਸਕਯੋ ਨ ਕਛੁ ਛਲ ਚੀਨ ।੧੧।
sunat bachan moorakh mugal agya triye keh deen.
reejh geyo jad bain suni sakyo na kachu chaal cheen. (11)

ਸੁਨਤ ਬਚਨ ਤ੍ਰਿਯ ਉਠਿ ਚਲੀ ਪਿਯ ਕੀ ਆਗਯਾ ਪਾਇ ।
ਰਤਿ ਮਾਨੀ ਸੁਤ ਬਨਿਕ ਸੋ ਹ੍ਰਿਦੇ ਹਰਖ ਉਪਜਾਇ ।੧੨।
sunat bachan triye uthi chali piye ki agya pai.
rati mani sut banik so hirdai harakh upjai. (12)

The woman woke up and then awakened her sleeping husband and taking his permission went to the son's house and had a sexual relationship with the trader's son. (7)

Then the wife told her husband, "When the husband is asleep and the wife is awake and if some villain were to tell the husband, that his wife was in the company of another man, then the husband disconnects all relationship of love and affection (finishes there and then).with her. (8)

Aril

One should first feed the beloved and then only one should take food. One should not go for urination even, without the permission of the spouse. Whatever orders were given by the husband, should be obeyed by the wife with due regard. One should not perform any action without the permission of the spouse. (9)

Couplet

She said, "Without the permission of my husband, I will not go for urination even. I will bear all the hardships of my body alone, but always obey the orders of my husband. (10)

The foolish Mughal listened to her words and gave her permission. That fool could not gauge the depth (secret) of her words and got pleased with her and could not see through her deceitful action. (11)

On hearing the words of the beloved and getting his permission, the woman got up and went away and being overjoyed, she enjoyed a sexual relation with the trader's son. (12)

ਪਰੈ ਆਪਦਾ ਕੈਸਿਯੈ ਕੋਟ ਕਸਟ ਸਹਿ ਲੇਤ ।
ਤਊ ਸੁਘਰ ਨਰ ਇਸ੍ਤ੍ਰਿਯਨ ਭੇਦ ਨ ਅਪਨੋ ਦੇਤ । ੧੩ । ੧ ।
parae aapda kaisiye kot kasat sahi let.
tayu sugar nar istriyan bhed na apno det. (13) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਉਨੀਸਵੋ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੯ । ੩੬੫ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitraï mantri bhoop sambadai
asatdasmo charitrai samapatam. Sat Subham sat. (19) (365) aphjun.

ਭੁਜੰਗ ਛੰਦ

ਬਹੁਰਿ ਬੰਦ ਗ੍ਰਿਹ ਮਾਝ ਨ੍ਰਿਪ ਪੂਤ ਡਾਰਿਯੋ । ਭਈ ਭੋਰ ਬਹੁਰੋ ਨਿਕਟ ਕੋ ਹਕਾਰਿਯੋ ।
ਤਬੈ ਮੰਤ੍ ਯੋ ਰਾਇ ਸੋ ਬੈਨ ਭਾਖਯੋ । ਚਿਤਰ ਸਿੰਘ ਕੋ ਪੂਤ ਕੋ ਪ੍ਰਾਨ ਰਾਖਯੋ । ੧ ।

Bhujang Chhand

bahuri band greh majh nrip poot dariyo. bhayi bhor bahuro nikat ko hakariye.
tabai mantar yo rai so baen bakhyo. chitar singh ko poot ko pran rakhyo. (1)

ਸਹਰ ਚੀਨ ਮਾਚੀਨ ਮੈ ਏਕ ਨਾਰੀ । ਰਹੈ ਆਪਨੇ ਖਾਵੰਦਹਿ ਅਧਿਕ ਪਯਾਰੀ ।
ਜੁ ਸੋ ਬੈਨ ਭਾਖੈ ਵਹੀ ਬਾਤ ਮਾਨੈ । ਬਿਨਾ ਤਾਹਿ ਪੂਛੇ ਨਹੀ ਕਾਜ ਠਾਨੈ । ੨ ।
sehar cheen macheen mae ek nari. rahe apne khavandhi adhik payari.
ju so baen bhakhe vahi baat mane. bina tahi poochai nahi kaaj thanai. (2)

ਦਿਨੋ ਰੈਨ ਡਾਰੇ ਰਹੈ ਤਾਹਿ ਡੇਰੈ । ਬਿਨਾ ਤਾਹਿ ਨਹਿ ਇੰਦ੍ ਕੀ ਹੂਰ ਹੇਰੈ ।
ਤ੍ਰਿਯਾ ਰੂਪ ਆਨੂਪ ਲਹਿ ਪੀਯ ਜੀਵੈ । ਬਿਨਾ ਨਾਰਿ ਪੂਛੇ ਨਹੀ ਪਾਨ ਪੀਵੈ । ੩ ।
dino raen dare rahe tahi dere. bina tahi nahi Inder ki hoor here.
tria roop anoop lahi piya jeevai. bina nari puchai nahi paan peevai. (3)

ਮਤੀ ਲਾਲ ਨੀਕੋ ਰਹੈ ਨਾਮ ਬਾਲਾ । ਦਿਪੈ ਚਾਰੁ ਆਭਾ ਮਨੋ ਰਾਗ ਮਾਲਾ ।
ਸੁਨੀ ਕਾਨ ਐਸੀ ਨ ਵੈਸੀ ਨਿਹਾਰੀ । ਭਈ ਹੈ ਨ ਆਗੇ ਨ ਹ੍ਵੈਹੈ ਕੁਮਾਰੀ । ੪ ।
mati lal niko rahe naam bala. dipai char abha mano rag mala.
suni kan aisi na vaisi nihari. bhayi haai na aage na haehae kumari. (4)

ਮਨੋ ਆਪੁ ਲੈ ਹਾਥ ਬ੍ਰਹਮ ਬਨਾਈ । ਕਿਧੌ ਦੇਵਜਾਨੀ ਕਿਧੌ ਮੈਨ ਜਾਈ ।
ਭਈ ਨਾਹਿ ਨਹਿ ਹੈ ਨ ਹ੍ਵੈਹੈ ਤ੍ਰਿਵੈਸੀ । ਮਨੋ ਜਛਨੀ ਨਾਗਨੀ ਕਿੰਨ੍ਨੈਸੀ । ੫ ।
mano aap lai haath braham banai. kido devjani kidhe maen jayi.
bhayi nahi naahi hai na havhe trivesi. mano jachni nagni kinarnesi. (5)

The wise men, not withstanding any amount of suffering or facing various afflictions, do not give out their heart's secrets to the woman. (13)

Here the Eighteenth episode of the Minister and king's dialogue regarding woman characterization' from Charitar Pakhyan is completed. All is well. (19-365)

Bhujang Chhand :

The Raja sent away his son to the prison and called him again the next morning. Then the minister told the Raja like this and saved the life of Chitar Singh's son. (1)

There used to live a woman in the town of Cheen Macheen and was very deer to her spouse. Whatever she would say, was agreed by him, and he would not take any action without her approval. (2)

He would always be devoted to her and would not gaze at the fairies of Indra even (except her attachment). The husband was existing (living his life) by looking at her charming beauty and without her permission, he would not drink water even.(3)

The woman had a beautiful name of Lal mati, and her charm was so glamorous that it would appear like a necklace of music. (Rag mala) such a charming beauty was neither heard of (with the ears) nor seen with the eyes. Such a beautiful woman had never existed before not there would be any (such beauty) in future as well. (4)

It seems Brahma had moulded her figure with his own hands ; either she was like a goddess or was created by the god of love. Neither such a beauty had existed before nor was living at present or would be born again (in future). She looked like a demi-goddess, a female snake or a mythological mare with a human head. (5)

ਤਿਨਕ ਦੇਸ ਕੇ ਰਾਵ ਸੈ ਨੇਹ ਠਾਨਯੋ । ਮਹਾ ਚਤੁਰ ਤਿਹ ਚਿਤ ਕੇ ਬੀਚ ਜਾਨਯੋ ।
ਅਧਿਕ ਰੂਪ ਆਨੂਪ ਤਾ ਕੋ ਬਿਰਾਜੈ । ਲਖੇ ਜਾਹਿ ਕੰਦ੍ਰਪ ਕੋ ਦ੍ਰਪ ਭਾ੍ਜੈ । ੬ ।
tinak des ke raav se neh thaniyo. maha chatur the chit ke beech janayo.
adhik roop anoop ta ko beerajai. laakhai jahi kandrap ko drap bhajai. (6)

ਦੋਹਰਾ

ਅਧਿਕ ਪ੍ਰੀਤ ਤਾ ਸੈ ਕਰੀ ਚਿਤ ਮੈ ਚਤੁਰ ਪਛਾਨ ।
ਛਾਡਿ ਦਈ ਲਜਾ ਸਭੈ ਬਧੀ ਬਿਰਹ ਕੇ ਬਾਨ । ੭ ।

Dohra

adhik preet ta se kari chit me chatur pachan.
chadi dai laaja sabhai badhi birhe ke baan. (7)

ਤੋਟਕ ਛੰਦ

ਲਖਿ ਰੂਪ ਲਲਾ ਜੂ ਕੋ ਰੀਝ ਰਹੀ । ਜਿਹ ਜੋਤ ਪ੍ਰਭਾ ਨਹਿ ਜਾਤ ਕਹੀ ।
ਨਿਸ ਏਕ ਤ੍ਰਿਯਾ ਤਿਹ ਬੋਲ ਲਿਯੋ । ਮਨ ਭਾਵਤ ਭੂਪ ਸੈ ਭੋਗ ਕਿਯੋ । ੮ ।

Totak Chhand

lakhi roop lala ju ko reejh rahi. jeh jot prabha nahi jaat kahi.
nis ek triya the bol liyo. man bhavat bhoop mae bhog kiyo. (8)

ਸਿਗਰੀ ਨਿਸ ਭੂਪ ਸੋ ਭੋਗ ਕਰਿਯੋ । ਇਹ ਬੀਚ ਤ੍ਰਿਯਾ ਪਤਿ ਆਨ ਪਰਿਯੋ ।
ਤਿਹ ਆਵਤ ਜਾਨਿ ਡਰੀ ਹਿਯ ਮੈ । ਇਹ ਭਾਤਿ ਚਰਿਤ੍ ਠਟਿਯੋ ਜਿਯ ਮੈ । ੯ ।
sigri nis bhoop so bhog kariyo. eh beech triya aan pariyo.
teh avat jani dari hiye nae. eh bhati charitar thatiyo jiye mae. (9)

ਦੋਹਰਾ

ਤਕਿਯਾ ਕਰਿ ਰਾਖਯੋ ਨ੍ਰਿਪਹਿ ਆਪਣੀ ਸੇਜ ਬਣਾਇ ।
ਜਾਇ ਪਿਯਾਹਿ ਆਗੇ ਲਿਯੋ ਪਰਮ ਪ੍ਰੀਤਿ ਉਪਜਾਇ । ੧੦ ।

Dohra

takiya kari rakhiyo nirphi apni sej banai.
jai piyahi aage liyo param preet upjaiyo. (10)

ਭੂਪ ਲਖਯੋ ਚਿਤ ਮੈ ਫਸਯੋ ਆਨਿ ਤ੍ਰਿਯਾ ਕੇ ਹੇਤ ।
ਅਧਿਕ ਚਿਤ ਭੀਤਰ ਡਰਿਯੋ ਸ੍ਵਾਸ ਨ ਊਚੋ ਲੇਤ । ੧੧ ।
bhoop lakhyo chit mae phasyo aan tria ke het.
adhik chit bheetar dariyo savas na ucho let. (11)

ਪਤਿ ਸੌ ਅਤਿ ਰਤਿ ਮਾਨਿ ਕੈ ਰਹੀ ਗਰੇ ਲਪਟਾਇ ।
ਕਿਯੋ ਸਿਰਾਨੋ ਭੂਪ ਕੋ ਸੋਇ ਰਹੇ ਸੁਖ ਪਾਇ । ੧੨ ।
pati so ati rati mani ke rahi gare laptaye.
kio sirano bhoop ko soye rahe sukh pai. (12)

She developed love for the Raja of the land and considered him to be very clever and intelligent. He was very handsome, on comparing with his charm, even the pride of god of love (Kamdev) would be shattered (would feel belittled). (6)

Couplet :

She had developed great love and admiration for him considering him to be very shrewed. She was so much struck by his separation that she had lost all sense of shame or self-respect (was completely enamoured by him). (7)

Totak Chhand :

She was overjoyed with the charm of her paramour (beloved) at his beauty which was beyond description. That woman sent for the Raja one day and enjoyed sensuous pleasure with him to her heart's satisfaction. (8)

She had sexual relationship with the Raja throughout the night and in the meantime her husband came there. On seeing him coming, she got frightened, so she thought of some deceitful action in her mind. (9)

Couplet :

She made the Raja in the form of a pillow and kept him there (huddled up) and with great love and affection she approached her spouse by advancing towards him. (10)

The Raja Thought in his mind that he had been caught due to the woman's love. So he also was afraid (of the husband's presence) and could not even breathe loudly. (freely). (11)

That woman, after having a sexual affair with her husband, kept herself in his embrace and they continued to sleep in joy by using the Raja as a pillow. (12)

ਭੋਰ ਭਏ ਉਠਿ ਪਿਯ ਗਯੋ ਨ੍ਰਿਪ ਸੋ ਭੋਗ ਕਮਾਇ ।
ਕਾਢਿ ਸਿਰਾਨਾ ਤੇ ਤੁਰਤ ਸਦਨ ਦਿਯੋ ਪਹੁਚਾਇ । ੧੩ ।
bhor bhai uthi piye gayo nrip so bhog kamaye.
kadh sirana te turat sadan diyo pahuchai. (13)

ਜੇ ਜੇ ਸਯਾਨੇ ਹੈ ਜਗਤ ਮੈ ਤ੍ਰਿਯ ਸੋ ਕਰਤ ਪਯਾਰ ।
ਤਾਹਿ ਮਹਾ ਜਡ ਸਮੁਝਿਯੈ ਚਿਤ ਭੀਤਰ ਨਿਰਧਾਰ । ੧੪ । ੧ ।
aje je sayano haiv jagat me triye so karat payar.
tahi maha jad samujhiye chit bheetaar nirdhar. (14) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਬੀਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੨੦ । ੩੭੯ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
bisave charitar samapatam. Sat Subham ṣat. (20) (379) aphjun.

ਦੋਹਰਾ

ਭੂਪ ਬੰਦ ਗ੍ਰਿਹ ਨਿਜੁ ਸੁਤਹਿ ਗਾਹਿ ਕਰਿ ਦਿਯੋ ਪਠਾਇ ।
ਪ੍ਰਾਤ ਸਮੇ ਮੰਤ੍ਰੀ ਸਹਿਤ ਬਹੁਰੋ ਲਿਯੋ ਬੁਲਾਇ । ੧ ।

Dohra

Bhoop band greh nij suteh gahi kari diyo pathai.
prat samai mantri sahit bahuro jiyo bulai. (1)

ਰੀਝ ਰਾਇ ਅਠਸਧ ਕਹਯੋ ਬਚਨ ਮੰਤ੍ਰਿਯਨ ਸੰਗ ।
ਪੁਰਖ ਤ੍ਰਿਯਨ ਚਤੁਰਨ ਚਰਿਤ ਮੋ ਸੋ ਕਰਹੁ ਪ੍ਰਸੰਗ । ੨ ।
reejh rai athsud kario bachan mantrian sung.
poorakh triyan chaturan charit mo só karhu par sang. (2)

ਤੀਰ ਸਤੁਦ੍ਰਵ ਕੇ ਹੁਤੋ ਪੁਰ ਅਨੰਦ ਇਕ ਗਾਉ ।
ਨੇਤ੍ ਤੁੰਗ ਕੇ ਢਿਗ ਬਸਤ ਕਹਲੁਰ ਕੇ ਠਾਉ । ੩ ।
teer satudrav ke huto anand ik gau.
netar tung ke dig basat kehlur ke thai. (3)

ਤਹਾ ਸਿਖ ਸਾਖਾ ਬਹੁਤ ਆਵਤ ਮੋਦ ਬਢਾਇ ।
ਮਨ ਬਾਛਤ ਮੁਖਿ ਮਾਗ ਬਰ ਜਾਤ ਗ੍ਰਿਹਨ ਸੁਖ ਪਾਇ । ੪ ।
taha sikh sakha bahut avat mod badai.
mun bachat mukhi mag bar jaat grehan mukh pai. (4)

With the dawn of day, the husband went away. Then she had sensuous pleasure with the Raja also and taking him out (of .he pillow) sent him away. (13)

In the world, all those men who consider themselves clever and develop love for the woman, should be considered great fools, in the heart. (14)(1)

Here the twentieh episode of "King" & Minister's dialogue regarding woman's characterization' from Charitar Pakhyan is completed. All is well. (20-379)(Contd)

Couplet :

The Raja again caught hold of his son and sent him to the prison and sent for him in the norning along with the minister. (1)

The Raja got pleased and asked his ministers to relate the stories of wise men and women to him. (2)

On the banks of Satluj there was a village by the name of Anandpur, which was situated near Naina Devi mountain in the Kehlur state. (3)

There many persons of Sikh faith used to come with great joy and get their desires fulfilled, thus going back satisfied. (4)

ਏਕ ਤ੍ਰਿਯਾ ਧਨਵੰਤ ਕੀ ਤੌਨ ਨਗਰ ਮੈ ਆਨਿ ।
ਹੇਰਿ ਰਾਇ ਪੀੜਤ ਭਈ ਬਿਧੀ ਬਿਰਹਹ ਕੇ ਬਾਨ । ੫ ।
ek triya dhanvant ki ton nagar mai aani.
heri rai peerat bhai bidhi birhar ke ban. (5)

ਮਗਨ ਦਾਸ ਤਾ ਕੋ ਹੁਤੋ ਸੋ ਤਿਨ ਲਿਯੋ ਬੁਲਾਇ ।
ਕਛੁਕ ਦਰਬ ਤਾ ਕੋ ਦਿਯੋ ਐਸੇ ਕਹਿਯੋ ਬਨਾਇ । ੬ ।
magan dass ta ko huto so tin liyo bulai.
kachuk darab ta ko diyo aise kahiyo banai. (6)

ਨਗਰ ਰਾਇ ਤੁਮਰੋ ਬਸਤ ਤਾਹਿ ਮਿਲਾਵਹੁ ਮੋਹਿ ।
ਤਾਹਿ ਮਿਲੇ ਦੈਹੌ ਤੁਝੈ ਅਮਿਤ ਦਰਬ ਲੈ ਤੋਹਿ । ੭ ।
nagar rai tumre basat tahi milvahu mohi.
tahi milai deho tujhe amit darab lai tohi. (7)

ਮਗਨ ਲੋਭ ਧਨ ਕੇ ਲਗੇ ਆਨਿ ਰਾਵ ਕੇ ਪਾਸ ।
ਪਰਿ ਪਾਇਨ ਕਰ ਜੋਰਿ ਕਰਿ ਇਹ ਬਿਧਿ ਕਿਯ ਅਰਦਾਸਿ । ੮ ।
magan lobh dhan ke lagai aan raav ke pas.
pari payen kar jori kari eh bidi kiye ardas. (8)

ਸਿਖਯੋ ਚਹਤ ਜੋ ਮੰਤ੍ਰ ਤੁਮ ਸੋ ਆਯੋ ਮੁਰ ਹਾਥ ।
ਕਹੈ ਤੁਮੈ ਸੋ ਕੀਜਿਯਹੁ ਜੁ ਕਛੁ ਤੁਹਾਰੋ ਸਾਥ । ੯ ।
sikhiyo chehat jo mantar tum so aiyo mur hath.
kahai tume so keejiyo ju kachu tuharo sath. (9)

ਭੁਜੰਗ ਛੰਦ

ਚਲਿਯੋ ਧਾਰਿ ਆਤੀਤ ਕੋ ਭੇਸ ਰਾਈ । ਮਨਾਪਨ ਬਿਖੈ ਸ੍ਰੀ ਭਗੌਤੀ ਮਨਾਈ ।
ਚਲਿਯੋ ਸੋਤ ਤਾ ਕੇ ਫਿਰਿਯੋ ਨਾਹਿ ਫੇਰੇ । ਧਸਯੋ ਜਾਇ ਕੈ ਵਾ ਤ੍ਰਿਯਾ ਕੇ ਸੁ ਡੇਰੇ । ੧੦ ।

Bhujang Chhand

chaliyo dhari ateet ko bhes rayi. manapun bikhe Sri bhagouti manai.
chaliyo sot ta ke phiriyo nahi phere. dasyo jai ke va triya ke su dere. (10)

ਚੌਪਈ

ਲਖਿ ਤ੍ਰਿਯ ਤਾਹਿ ਸੁ ਭੇਖ ਬਨਾਯੋ । ਫੂਲ ਪਾਨ ਅਰੁ ਕੈਫ ਮੰਗਾਯੋ ।
ਆਗੇ ਟੀਰ ਤਾ ਕੋ ਤਿਨ ਲੀਨਾ । ਚਿਤ ਕਾ ਸੋਕ ਦੂਰਿ ਕਰਿ ਦੀਨਾ । ੧੧ ।

Chopaiee

lakhi triya tahi su bhekh baniyo. phool pan aru kaif mangayo.
aagai teer ta ko tin leena. chit ka sok door kar deena. (11)

One richman's wife came there and on seeing the Raja became afflicted with the arrows of sepration (got attracted towards him). (5)

There was a person by the name Magan, who was an attendant of the Raja, She called him and giving him some money, she explained to him like this. (6)

"You arrange for my meeting with the Raja, On finally meeting him, I will give lot of money." (7)

Magan, being lured with the desire for more money came to the Raja and then requested him with folded hands and bowing to him. (8)

"Whatever witchcraft you wanted to learn, I have get hold of it. So you do according to what I would suggest. (9)

Bhujang Chhand :

That Raja, in the guise of a mendicant started while chanting the mantra of Bhagwati in this heart. (10)

Chopaiee :

He started at the night time and did not come back and went straight to the woman's place. (11)

ਦੋਹਰਾ

ਬਸਤ੍ਰ ਪਹਿਰਿ ਬਹੁ ਮੋਲ ਕੇ ਅਤਿਬ ਭੇਸ ਕੋ ਡਾਰਿ ।
ਤਵਨ ਸੇਜ ਸੋਭਿਤ ਕਰੀ ਉਤਮ ਭੇਖ ਸੁਧਾਰਿ । ੧੨ ।

Dohra

bastar pehari bahu mol ke atib bhes ko dari.
tawvan sej sobhit kari uttam bhekh sudhari. (12)

ਤਬ ਤਾ ਸੋ ਤ੍ਰਿਯ ਯੌ ਕਹੀ ਭੋਗ ਕਰਹੁ ਮੁਹਿ ਸਾਥ ।
ਪਸੁ ਪਤਾਰਿ ਦੁਖ ਦੈ ਘਨੋ ਮੈ ਬੇਚੀ ਤਵ ਹਾਥ । ੧੩ ।

tab ta so triye yo kahi bhog karhu mohi sath.
pasu patari dukh de ghanomai bechi tav hath. (13)

ਰਾਇ ਚਿਤ ਚਿੰਤਾ ਕਰੀ ਬੈਠੇ ਤਾਹੀ ਠੌਰ ।
ਮੰਤ੍ਰ ਲੈਨ ਆਯੋ ਹੁਤੋ ਭਈ ਔਰ ਕੀ ਔਰ । ੧੪ ।

rai chit chinta kari baithe tahi thor.
mantar lain aayo huto bhayi aor ki aor. (14)

ਅੜਿਲ

ਭਏ ਪੂਜ ਤੋ ਕਹਾ ਗੁਮਾਨ ਨ ਕੀਜਿਯੈ ।
ਧਨੀ ਭਏ ਤੋ ਦੁਖਯਨ ਨਿਧਨ ਨ ਦੀਜਿਯੈ ।
ਰੂਪ ਭਯੋ ਤੋ ਕਹਾ ਐ'ਠ ਨਹਿ ਠਾਨਿਯੈ ।
ਹੋ ਧਨ ਜੋਬਨ ਦਿਨ ਚਾਰਿ ਪਾਹਨੋ ਜਾਨਿਯੈ । ੧੫ ।

Aril

bhaye pooj to kaha guman na keejiye.
dhani bheyo to dukhyan nidhan na deejiye.
roop bheyo to kaha aainth nahi thaniye.
ho dhun joban din char pehno janiye. (15)

ਛੰਦ

ਧਰਮ ਕਰੇ ਸੁਭ ਜਨਮ ਪਰਮ ਤੇ ਰੂਪਹਿ ਪੈਯੈ ।
ਧਰਮ ਕਰੇ ਧਨ ਧਾਮ ਧਰਮ ਤੇ ਰਾਜ ਸੁਹੈਯੈ ।
ਕਹਿਯੋ ਤੁਹਾਰੋ ਮਾਨਿ ਧਰਮ ਕੈਸੇ ਕੈ ਛੋਰੋ ।
ਮਹਾ ਨਰਕ ਕੇ ਬੀਚ ਦੇਹ ਅਪਨੀ ਕਯੋ ਬੋਰੋ ੧੬ ।

Chhand

dharam karai subh janam dharam te roophi peye.
dharam karai dhan dham dharam te raj suheye.
kahiyo tuharo maan dharam kaise ke choro.
maha narak ke beech deh apni kyo boro. (16)

Couplet

The Raja then changed his dress and wore very costly apparel and then in great glory he sat on her bed. (12)

Then that woman told him like this, "First let us enjoy some love affair as the Shiva's enemy (Kamdev) god of love, had troubled me much, So I am completely at your disposal. (I have sold mysel to you). (13)

The Raja then thought to himself, that he had come there to learn some magic spell, but instead there was something else, totally different. (14)

Aril :

The woman said, "If you are worth worship, then so what ; one should not feel proud of himself. If one is wealthy, then one should not pester the poor. If one was very beautiful, one should not be arrogant. In fact, wealth and youth are like guests for a few days only (are temporary phases). (15)

Chhand :

The Raja then said," One gets born in a good family due to one's virtuous deeds only and the beauty is also attained from virtuous action. (from moral values). It is through virtuous deeds that one gets wealth and good abode and the kingdom becomes glorious through virtuous deeds only. By agreeing to your proposal, how could I give up my moral values, and throw my body into the depths of hell.?" (16)

ਕਹਿਯੋ ਤੁਮਾਰੋ ਮਾਨਿ ਭੋਗ ਤੋਸੋ ਨਹਿ ਕਰਿਹੋ ।
ਕੁਲਿ ਕਲੰਕ ਕੇ ਹੇਤ ਅਧਿਕ ਮਨ ਭੀਤਰ ਡਰਿਹੋ ।
ਛੋਰਿ ਬਯਾਹਿਹਤਾ ਨਾਰਿ ਕੇਲ ਤੋ ਸੋ ਨ ਕਮਾਊ ।
ਧਰਮਰਾਜ ਕੀ ਸਭਾ ਠੌਰ ਕੈਸੇ ਕਰਿ ਪਾਊ । ੧੭ ।
kahiyo tumaro mani bhog tosonahi kariho.
kul kalank ke het adhik mun bhetar dariho.
chori bayahita nati kel to mo na kamayu.
dharamraj ki sabha thor kaise kari payu. (17)

ਦੋਹਰਾ

ਕਾਮਾਤੁਰ ਹ੍ਵੈ ਜੋ ਤ੍ਰਿਯਾ ਆਵਤ ਨਰ ਕੇ ਪਾਸ ।
ਮਹਾ ਨਰਕ ਸੋ ਡਾਰਿਯੈ ਦੈ ਜੋ ਜਾਨ ਨਿਰਾਸ । ੧੮ ।

Dohra

kamatur haiv jo triya aavat nur ke pass.
maha narak so dariyo de jo jaan niras. (18)

ਪਾਇ ਪਰਤ ਮੋਰੋ ਸਦਾ ਪੂਜ ਕਹਤ ਹੈ ਮੋਹਿ ।
ਤਾ ਸੋ ਰੀਝ ਰਮਯੋ ਚਹਤ ਲਾਜ ਨ ਆਵਤ ਤੋਹਿ । ੧੯ ।
payi parat moro sada pooj kehaat hai mohi.
ta so reejh ramyo chehat laaj na avat tohi. (19)

ਕ੍ਰਿਸਨ ਪੂਜ ਜਗ ਕੇ ਭਏ ਕੀਨੀ ਰਾਸਿ ਬਨਾਇ ।
ਭੋਗ ਰਾਧਿਕਾ ਸੋ ਕਰੇ ਪਰੇ ਨਰਕ ਨਹਿ ਜਾਇ । ੨੦ ।
krisan pooj jug ke bhaye kini ras banaye.
bhog radhika so karai pare narak nahi jai. (20)

ਪੰਚ ਤਤ ਲੈ ਬ੍ਰਹਮ ਕਰ ਕੀਨੀ ਨਰ ਕੀ ਦੇਹ ।
ਕੀਯਾ ਆਪ ਹੀ ਤਿਨ ਬਿਖੈ ਇਸਤ੍ਰੀ ਪੁਰਖ ਸਨੇਹ । ੨੧ ।
panch tut lai braham kar kini nur ki deh.
kiya aap hi tin bikhai istri purakh saneh. (21)

ਚੌਪਈ

ਤਾ ਤੇ ਆਨ ਰਮੋ ਮੋਹਿ ਸੰਗਾ । ਬਯਾਪਤ ਮੁਰ ਤਨ ਅਧਿਕ ਅਨੰਗਾ ।
ਆਜ ਮਿਲੇ ਤੁਮਰੇ ਬਿਨੁ ਮਰਿਹੌ । ਬਿਰਹਾਨਲ ਕੇ ਭੀਤਰਿ ਜਰਿਹੌ । ੨੨ ।

Chopaiee

ta te aan ramo mohi sanga. bayapat nur tan adhik ananga.
aaj milai tumre bin mariho. birhanal ke bhetar jariho. (22)

"I cannot enjoy sexual affair with you, by agreeing to your proposal. I am afraid, it will bring discredit and defame my whole clan. Leaving my wedded wife. I cannot have any sexual relationship with you. By so doing, how could I find a worthy place in the assembly of Dharam Raj (the god of justice)." (17)

Couplet :

The women then said, "If some woman comes to a man, being tormented by sexual desires and the man allows her to go back disappointed, then he should by thrown into the depths of hell." (18)

The Raja said, "You are always paying obeisance to me and are worshipping me. Then you want to have a sexual relationship with the same person, do you not feel ashamed of yourself ? (19)

The Woman then answered, "Krishna was worshipped throughout the world but he also played the game of love. He was enjoying sensuous pleasure with Radha, but he was not thrown into hell." (20)

The Lord (Brahma) had created the man from five elements and then developed the state of love between man and woman. (21)

Chopaiee :

"So you should have a sexual affair with me, as my whole body was filled with the passion of love. Without having your (sexual) company, I will die and will burn myself in the fire of your separation." (22)

ਦੋਹਰਾ

ਅੰਗ ਤੇ ਅਨੰਗ ਤੋ ਦੇਤ ਮੋਹਿ ਦੁਖ ਆਇ ।
ਮਹਾ ਰੁਦ੍ ਜੂ ਕੋ ਪਕਰਿ ਤਾਹਿ ਨ ਦਯੋ ਜਰਾਇ । ੨੩ ।

Dohra

ang te anang to det mohi dukh aaye.
maha rudar ju ko pakri tahi na deyo jarai. (23)

ਛੰਦ

ਧਰਹੁ ਧੀਰਜ ਮਨ ਬਾਲ ਮਦਨ ਤੁਮਰੋ ਕਸ ਕਰਿ ਹੈ ।
ਮਹਾ ਰੁਦ੍ ਕੋ ਧਯਾਨ ਧਰੋ ਮਨ ਬੀਚ ਸੁ ਡਰਿ ਹੈ ।
ਹਮ ਨ ਤੁਮਾਰੇ ਸੰਗ ਭੋਗ ਰੁਚਿ ਮਾਨਿ ਕਰੈਗੇ ।
ਤਯਾਗਿ ਧਰਮ ਕੀ ਨਾਰਿ ਤੋਹਿ ਕਬਹੂੰ ਨ ਬਰੈਗੇ । ੨੪ ।

Chhand

dharhu dheeraj maan bal maadan tumre kas kari hai.
maha rudar ko dhyan dharo maan beech su dari hai.
hum na tumare sung bhog ruchi mani karaege.
tyagi dharam ki nari tohi kabhu na baraege. (24)

ਅੜਿਲ

ਕਰਿਯੋ ਤਿਹਾਰੋ ਮਾਨਿ ਭੋਗ ਤੋਸੋ ਕਯੋ ਕਰਿਯੈ ।
ਘੋਰ ਨਰਕ ਕੇ ਬੀਚ ਜਾਇ ਪਰਬੇ ਤੇ ਡਰਿਯੈ ।
ਤਬ ਆਲਿੰਗਨ ਕਰੇ ਪਰਮ ਅਰਿ ਕੈ ਮੁਹਿ ਗਾਹਿ ਹੈ ।
ਹੋ ਅਤਿ ਅਪਜਸ ਕੀ ਕਥਾ ਜਗਤ ਮੋ ਕੈ ਨਿਤਿ ਕਹਿ ਹੈ । ੨੫ ।

Aril

kariyo tiharo mani bhog toso kayo kariye.
ghor narak ke beech jai parbai te dariye.
tab alingan kari dharam ari ke muhi gahi hai.
ho ati apjass ki katha jagat mo ko niti kahi hai. (25)

ਚਲੈ ਨਿੰਦ ਕੀ ਕਥਾ ਬਕਤ੍ ਕਸ ਤਿਸੈ ਦਿਖੈਹੋ ।
ਧਰਮ ਰਾਜ ਕੀ ਸਭਾ ਜ੍ਹਾਬ ਕੈਸੇ ਕਰਿ ਦੈਹੋ ।
ਛਾਡਿ ਯਰਾਨਾ ਬਾਲ ਖਯਾਲ ਹਮਰੇ ਨਹਿ ਪਰਿਯੈ ।
ਕਹੀ ਸੁ ਹਮ ਸੋ ਕਹੀ ਬਹੁਰਿ ਯਹ ਕਹਿਯੋ ਨ ਕਰਿਯੋ । ੨੬ ।

chalai nind ki kathaa baktar kas tisai dikhai.
dharam raaj ki sabha javab kaise kari deho.
chhad yarana bal khayal hamrai nahi pariye.
kahi su hum mai bahuri yeh kahiyo na kariyo. (26)

Couplet :

"My whole body was in the pangs of passionate love and has pestered me much. Why has not Shiva burnt it alive within me, (so that I was saved from this state of mind)."
(23)

Chhand :

The Raja then said, "O young girl ! Have patience in mind. What could the god of love (Kamdev) do to you ? (how could it harm you). You think and meditate on Rudra (Shiva) and the Kamdev (god of love) will get frightened. I cannot have any sexual relationship with you. Laving my wedded wife, I cannot merry you."
(24)

Aril :

"By agreeing to your proposal, why should I have any sexual relationship with you ? I am afraid of being thrown into the depths of hell. By having your company (in a love affair) I will be embracing the enemy of moral duty (virtuous deeds). (I will be going against my moral duty). Then this story of my dishonour will become prevalent in the world (my slander will be popular)." (25)

"With the story of slander being popular how will I show my face to the world ? How will I give replies to the questions of Dharam Raj ? (how will I face his querries ?) O young girl ! You leave aside my friendship and forget about myself. Whatever you have stated already was enough. Do not (have the courage) try to repeat the same thing again." (26)

ਨੂਪ ਕੁਅਰਿ ਯੌ ਕਹੀ ਭੋਗ ਮੋ ਸੈ ਪਿਯ ਕਰਿਯੈ ।
ਪਰੇ ਨ ਨਰਕ ਕੇ ਬੀਚ ਅਧਿਕ ਚਿਤ ਮਾਹਿ ਨ ਡਰਿਯੈ ।
ਨਿੰਦ ਤਿਹਾਰੀ ਲੋਗ ਕਹਾ ਕਰਿ ਕੈ ਮੁਖ ਕਰਿ ਹੈ ।
ਤ੍ਰਾਸ ਤਿਹਾਰੇ ਸੌ ਸੁ ਅਧਿਕ ਚਿਤ ਭੀਤਰ ਡਰਿ ਹੈ । ੨੭ ।
noop kuyari yo kahi bhog so maai piye kariye.
parai na narak ke beech adhik chit mahi na dariyo.
nind tihari log kaha kari ke mukh kari hai.
tras tihare so su adhik chit bhetar daari hai. (27)

ਤੌ ਕਰਿ ਹੈ ਕੋਊ ਨਿੰਦ ਕਛੂ ਜਬ ਭੇਦ ਲਹੈ'ਗੇ ।
ਜੌ ਲਖਿ ਹੈ ਕੋਊ ਬਾਤ ਤ੍ਰਾਸ ਤੌ ਮੋਨਿ ਰਹੈ'ਗੇ ।
ਆਜੁ ਹਮਾਰੇ ਸਾਥ ਮਿਤ੍ ਰੁਚਿ ਸੌ ਰੰਤਿ ਕਰਿਯੈ ।
ਹੋ ਨਾਤਰ ਛਾਡੌ ਟ"ਗ ਤਰੇ ਅਬਿ ਹੋਇ ਨਿਕਰਿਯੈ । ੨੮ ।
to kari hai koyu nind kachu jab bhed lahaenge.
jo lakhi hai koyu baat tras to mon rahaenge
aaj hamare sath mitar ruchi so rati kariyo.
ho natar chadeo tang tarai abi hoi nikriye. (28)

ਟ"ਗ ਤਰੇ ਸੋ ਜਾਇ ਕੇਲ ਕੈ ਜਾਹਿ ਨ ਆਵੈ ।
ਬੈਠਿ ਨਿਫੂੰਸਕ ਰਹੈ ਰੈਨਿ ਸਿਗਰੀ ਨ ਬਜਾਵੈ ।
ਬਧੇ ਧਰਮ ਕੇ ਨ ਭੋਗ ਤੁਹਿ ਸਾਥ ਕਰਤ ਹੌ ।
ਜਗ ਅਪਜਸ ਕੇ ਹੇਤ ਅਧਿਕ ਚਿਤ ਬੀਚ ਡਰਤ ਹੌ । ੨੯ ।
taang taraai so jai kail ke jahi na aave.
baith niphunsak rahe raen sigri na bajavai.
badhai dharam ke na bhog tuhi sath karat ho.
jug apjus ke het adhik chit beech darat ho. (29)

ਕੋਟਿ ਜਤਨ ਤੁਮ ਕਰੌ ਭਜੇ ਬਿਨੁ ਤੋਹਿ ਨ ਛੋਰੌ ।
ਗਹਿ ਆਪਨ ਕਰ ਆਜੁ ਸਗਰ ਤੌ ਕੌ ਨਿਸ ਭੋਰੌ ।
ਮੀਤ ਤਿਹਾਰੇ ਹੇਤ ਕਾਸਿ ਕਰਵਤ ਹੂੰ ਲੈਹੌ ।
ਹੌ ਧਰਮਰਾਜ ਕੀ ਸਭਾ ਜ੍ਵਾਬ ਠਾਢੀ ਹ੍ਵੈ ਦੈਹੌ । ੩੦ ।
koti jatan tum karo bhajai bin tohi na choro.
gahi pan kar aaj sagar to ko nis bhoro.
meet tihare het kasi karvat hoon leho.
ho dharamraj ki sabha javab thadi haiv deho. (30)

Then Roop Koer said like this "O beloved ! If you will have sexual relationship with me, you will not be thrown into hell. So do not feel frightened about it in your mind. How could the people talk ill about you, as they were afraid of your might in their hearts ?" (27)

People will talk ill of you only when they will come to know about this secret. Even if some one came to know about it, then he will keep quiet out of fear. O dear friend ! You must enjoy sexual affair with me to-day or else you may slip away from underneath my legs. (28)

The Raja replied, "One, who does not know the art of love-affair, should slip away from underneath the leg (accepting defeat) as he could not carry on the sexual affair throughout the night without any hesitation. I am bound by my moral duties, as such I am not having any sexual relationship with you, as I am afraid of the worldly disrepute." (29)

Then the woman said, " You may try your best, but to-day I will not leave you without having sensuous pleasure with me. I will catch hold of you throughout the night with my hands and have sexual relationship throughout the night. (I will keep hold of you from night to the next morning). O beloved ! For your sake I will not mind being sawed alive even in Kanshi and will reply to all the queries of Dharam Raj with audacity. (30)

ਆਜੁ ਪਿਯਾ ਤਵ ਸੰਗ ਸੇਜੁ ਰੁਚਿ ਮਾਨ ਸੁਹੈ ਹੌ ।
ਮਨ ਭਾਵਤ ਕੌ ਭੋਗ ਰੁਚਿਤ ਚਿਤ ਮਾਹਿ ਕਮੈ ਹੌ ।
ਆਜੁ ਸੁ ਰਤਿ ਸਭ ਰੈਨਿ ਭੋਗ ਸੁੰਦਰ ਤਵ ਕਰਿਹੌ ।
ਸਿਵ ਬੈਰੀ ਕੌ ਦਰਪ ਸਕਲ ਮਿਲਿ ਤੁਮੈ ਪ੍ਰਹਰਿਹੌ । ੩੧ ।

aaj piyaa taav sung sej ruchi maan suhe ho.
mann bhavat ko bhog ruchit chit mahi kamai ho.
aaj su rati sabh raini bhog sunder tav kariho.
siv baeri ko darap sakal mili tumai pahariho. (31)

ਰਾਇ ਬਾਚ

ਪ੍ਰਥਮ ਛਤ੍ਰਿ ਕੇ ਧਾਮ ਦਿਯੋ ਬਿਧਿ ਜਨਮ ਹਮਾਰੌ ।
ਬਹੁਰਿ ਜਗਤ ਕੇ ਬੀਚ ਕਿਯੋ ਕੁਲ ਅਧਿਕ ਉਜਿਯਾਰੌ ।
ਬਹੁਰਿ ਸਭਨ ਮੈ ਬੈਠਿ ਆਪੁ ਕੌ ਪੂਜ ਕਹਾਊ ।
ਹੌ ਰਮੌ ਤੁਹਾਰੇ ਸਾਥ ਨੀਚ ਕੁਲ ਜਨਮਹਿ ਪਾਊ । ੩੨ ।

Rai baach

pratham chatri ke dhaam diyo bidhi janam hamaro.
bahur jagat ke beech kiyo kul adhik ujiyaro.
bahur sabhan mai beth aap ko pooj kahayu.
ho raamo tuhare sath neech kul janmeh paiyo. (32)

ਕਹਾ ਜਨਮ ਕੀ ਬਾਤ ਜਨਮ ਸਭ ਕਰੈ ਤਿਹਾਰੇ ।
ਰਮੌ ਨ ਹਮ ਸੌ ਆਜੁ ਐਸ ਘਟਿ ਭਾਗ ਹਮਾਰੇ ।
ਬਿਰਹ ਤਿਹਾਰੇ ਲਾਲ ਬੈਠਿ ਪਾਵਕ ਮੌ ਬਰਿਯੈ ।
ਹੌ ਪੀਵ ਹਲਾਹਲ ਆਜੁ ਮਿਲੇ ਤੁਮਰੇ ਬਿਨੁ ਮਰਿਯੈ । ੩੩ ।

kaha janam ki baat janam sabh karai tihare.
ramo na hum so aaj ais ghati bhag hamarai.
birha tihare lal baith pavak mo bariye.
ho peev halahal aaj mile tumre bin mariye. (33)

ਦੋਹਰਾ

ਰਾਇ ਡਰਿਯੋ ਜਉ ਦੈ ਮੁਝੈ ਸ੍ਰੀ ਭਗਵੰਤਿ ਕੀ ਆਨ ।
ਸੰਕ ਤਯਾਗ ਯਾ ਸੌ ਰਮੌ ਕਰਿਹੌ ਨਰਕ ਪਯਾਨ । ੩੪ ।

Dohra

rai dariyo jayu de mujhai Sri Bhagvati ki aan.
sunk tayag ya so ramo kariho runk payan. (34)

"O darling ! To-day I will enjoy your loving company with joy and satisfaction and will enjoy your sensuous pleasure with you to my heart's satisfaction. O charming beauty ! To night I will enjoy your sensuous pleasure with love and joy and in your loving company, I will frustrate the pride of Kamdev, the Shiva's enemy. (31)

The Raja then said,

"Firstly I have been born, through God's Grace, in the Kashatriya clan and our family had won great fame in the world. I am then considered worthy of worship. But by having any sexual relationship with you, I will be born in some low caste." (32)

The women said, " What to talk of this birth, as all this talk is man-made (created by us). If you will not have any sexual relationship with me, then I will consider myself most unfortunate. O beloved ! I will burn myself in the fire of your separation and without having your sexual company I will kill myself by taking poison. (33)

Couplet :

"The Raja got afraid, if she were to make me swear by Sri Bhagwati, then I will have to perforce agree for having sexual relationship with her without hesitation, thus being thrown into hell." (34)

ਚਿਤ ਕੇ ਸੋਕ ਨਿਵਰਤ ਕਰਿ ਰਮੋ ਹਮਾਰੇ ਸੰਗ ।
ਮਿਲੇ ਤਿਹਾਰੇ ਬਿਨੁ ਅਧਿਕ ਬਯਾਪਤ ਮੋਹਿ ਅਨੰਗ । ੩੫ ।

chit ke sok nivrat kari ramo hamare sung.
mile tihare bin adhik bayapat mohi anang. (35)

ਨਰਕ ਪਰਨ ਤੇ ਮੈ ਡਰੋ ਕਰੋ ਨ ਤੁਮ ਸੋ ਸੰਗ ।
ਤੌ ਤਨ ਮੋ ਤਨ ਕੈਸਊ ਬਯਾਪਤ ਅਧਿਕ ਅਨੰਗ । ੩੬ ।

narak paran te mai daro karo na tum so sung.
to tun·mo tun kaiso bayaput adhik anang. (36)

ਛੰਦ

ਤਰੁਨ ਕਰਿਯੋ ਬਿਧਿ ਤੋਹਿ ਤਰੁਨਿ ਹੀ ਦੇਹ ਹਮਾਰੋ ।
ਲਖੇ ਤੁਮੈ ਤਨ ਆਜੁ ਮਦਨ ਬਸਿ ਭਯੋ ਹਮਾਰੋ ।
ਮਨ ਕੋ ਭਰਮ ਨਿਵਾਰਿ ਭੋਗ ਮੋਰੇ ਸੰਗਿ ਕਰਿਯੈ ।
ਨਰਕ ਪਰਨ ਤੇ ਨੈਕ ਅਪਨ ਚਿਤ ਬੀਚ ਨ ਡਰਿਯੈ । ੩੭ ।

Chhand

tarun kariyo bidhi tohi taruni hi deh hamaro.
lakhai tumai tun aaj madan basi bheyo hamarai.
mann ko bharam nivar bhog more sung kariyo.
narak paran te nek aapan chit beech na dariyo. (37)

ਦੋਹਰਾ

ਪੂਜ ਜਾਨਿ ਕਰ ਜੌ ਤਰੁਨਿ ਮੁਰਿ ਕੈ ਕਰਤ ਪਯਾਨ ।
ਤਵਨਿ ਤਰੁਨਿ ਗੁਰ ਤਵਨ ਕੀ ਲਾਗਤ ਸੁਤਾ ਸਮਾਨ । ੩੮ ।

Dohra

pooj jani kar jo tarun muri ke karat payan.
tavan taruni gur tavan ki lagat suta saman. (38)

ਛੰਦ

ਕਹਾ ਤਰੁਨਿ ਸੋ ਪ੍ਰੀਤਿ ਨੇਹ ਨਹਿ ਓਰ ਨਿਬਾਹਹਿ ।
ਏਕ ਪੁਰਖ ਕੌ ਛਾਡਿ ਔਰ ਸੁੰਦਰ ਨਰ ਚਾਹਹਿ ।
ਅਧਿਕ ਤਰੁਨਿ ਰੁਚਿ ਮਾਨਿ ਤਰੁਨਿ ਜਾ ਸੋ ਹਿਤ ਕਰਹੀ ।
ਹੌ ਤੁਰਤੁ ਮੂੜ ਕੌ ਧਾਮ ਨਗਨ ਆਗੇ ਕਰਿ ਧਰਹੀ । ੩੯ ।

Chhand

kaha tarun so preet neh nahi or nibahi.
ek purakh ko chhadi aur sunder nar chahahi.
adhik tarun ruchi maan tarun ja so hit karhi.
ho turat mootar ko dham nagan aage kari dharhi. (39)

The woman then said " O Raja ! please throw away my heart's pining by having a sexual relationship, as without your sexual companionship, the lust of your love had taken charge of my body." (35)

The Raja said, " Being afraid of going to hell I shall not have any companionship with you, even though the (god of love) passion of love, both in you and me may pester us much." (36)

Chhand :

The womaan said, " The Lord had given you youthful body and I am also equally young and on seeing you, my heart is completely under the control of god of love (Kamdev). By ridding yourself of any doubts please give me your loving company and do not be afraid of being thrown into hell." (37)

Couplet :

The Raja said, "If a young woman comes to me considering me worth worshipping, then that woman is supposed to be like the daughter of the Guru." (38)

Chhand :

"What is the value of having love for a woman, as she never keeps strict to her love till the end (is not faithful to the end). Leaving aside one man, she starts hankering after another beautiful man. The womaan, whom she likes (loves) most, keeps her private parts naked before him." (39)

ਦੋਹਰਾ

ਕਹਾ ਕਰੌ ਕੈਸੇ ਬਚੈ ਹਿ੍ਦੈ ਨ ਉਪਜਤ ਸਾਤ ।
ਤੋਹਿ ਮਾਰਿ ਕੈਸੇ ਜਿਯੋ ਬਚਨ ਨੇਹ ਕੇ ਨਾਤ । ੪੦ ।

Dohra

kaha karo kaise bachai hirdai na upjut saat.
tohi mari kaise jiyo bachan neh ki naat. (40)

ਚੌਪਈ

ਰਾਇ ਚਿਤ ਇਹ ਭਾਤਿ ਬਿਚਾਰੋ । ਇਹਾ ਸਿਖ ਕੋਊ ਨ ਹਮਾਰੋ ।
ਯਾਹਿ ਭਜੇ ਮੇਰੋ ਧ੍ਮ ਜਾਈ । ਭਾਜਿ ਚਲੌ ਤ੍ਰਿਯ ਦੇਤ ਗਹਾਈ । ੪੧ ।

Chopaiee

rai chit eh bhati bicharo. eha sikh kou na hamaro.
yahi bhajai mero dharaṁ jai. bhaji chalo triye det gahai. (41)

ਤਾ ਤੇ ਯਾਕੀ ਉਸਤਤਿ ਕਰੋ । ਸਰਿਤ ਖੇਲਿ ਯਾ ਕੋ ਪਰਹਰੋ ।
ਬਿਨੁ ਰਤਿ ਕਰੈ ਤਰਨਿ ਜਿਯ ਮਾਰੈ । ਕਵਨ ਸਿਖਯ ਮੁਹਿ ਆਨਿ ਉਬਾਰੈ । ੪੨ ।
ta te yaki ustati karo. sarit kheli ya ko perharo
bin rati karai taran jiyr marai. kawan sikhye muhi aani ubarai. (42)

ਅੜਿਲ

ਧੰਨਯ ਤਰੁਨਿ ਤਵ ਰੂਪ ਧੰਨਯ ਪਿਤੁ ਮਾਤ ਤਿਹਾਰੋ ।
ਧੰਨਯ ਤਿਹਾਰੇ ਦੇਸ ਧੰਨਯ ਪ੍ਤਿਪਾਲਨ ਹਾਰੋ ।
ਧੰਨਯ ਕੁਅਰਿ ਤਵ ਬਕ੍ਤ ਅਧਿਕ ਮੈ ਛਬਿ ਛਾਜੈ ।
ਹੌ ਜਲਜ ਸੂਰ ਅਰੁ ਚੰਦ੍ ਦ੍ਪ ਕੰਦ੍ਪ ਲਖਿ ਭਾਜੈ । ੪੩ ।

Aril

dhanye tarun tav roop dhanye pit maat tiharo.
dhanye tihare des dhaanye pratipalan haro.
dhanye kuari tav bakrat adhik maai chabi chajai.
ho jalaj sur aru chander drap kandarp lakhi bhajai. (43)

ਸੁਭ ਸੁਹਾਗ ਤਨ ਭਰੇ ਚਾਰੁ ਚੰਚਲ ਚਖੁ ਸੋਹਹਿ ।
ਖਗ ਮ੍ਰਿਗ ਜਛ ਭੁਜੰਗ ਅਸੁਰ ਸੁਰ ਨਰ ਮੁਨਿ ਮੋਹਹਿ ।
ਸਿਵ ਸਨਕਾਦਿਕ ਥਕਿਤ ਰਹਿਤ ਲਖਿ ਨੇਤ੍ ਤਿਹਾਰੇ ।
ਹੌ ਅਤਿ ਅਸਚਰਜ ਕੀ ਬਾਤ ਚੁਭਤ ਨਹਿ ਹਿ੍ਦੈ ਹਮਾਰੇ । ੪੪ ।
subh suhag tun bharai charu chanchal chakhu sohahi.
khug mrig juch bhujang asur sur nur muni mohahi.
Siv sankadik thakit rahit lakhi netar tihare.
ho ati ascharaj ki baat chubhat naahi hirdai hamare. (44)

Couplet

"How could I save save myself ? Wh at should I do ? My mind is not at peace. How could I live after killing you, as your words were full of love." (40)

Chopaiee :

Then the Raja thought to himself (in his mind) "This is neither my follower and by having sexual affair with her I lose my moral values and if I try to run away, she will arrange to get me caught." (41)

"So I should praise her aand by playing a deceitful action, I should get away from her. Without having sexual relationship, this woman would make me a dead person in life itself. Who could be such a follower, who could save me from her ?" (42)

Aril

He said, "O lady ! Your beauty is praiseworthy and your parents (mother and father) are equally praiseworthy. Your country is also worthwhile and your upbringing is equally praiseworthy. O young woman ! Your face was also praiseworthy, which was very charming, by seeing its beauty even the lotus flower, sun, moon and kamdev (god of love) feel belittled and their pride falls." (43)

"Your charming body was very fortunate and your charming eyes look beautiful. You are enamouring the hearts of everyone including birds, deer, demi-gods, snakes, demons, gods, Munies (ascetics) and all men. Shiva and Brahma's four sons have tired themselves out by viewing your charming eyes. But it is very strange that those eyes had not penetrated my heart (had not affected me)." (44)

ਸਵੈਯਾ

ਪੋਢਤੀ ਅੰਕ ਪ੍ਰਜੰਕ ਲਲਾ ਕੋ ਲੈ ਕਾਹੁ ਸੋ ਭੇਦ ਨ ਭਾਖਤ ਜੀ ਕੋ ।
ਕੇਲ ਕਮਾਤ ਬਹਾਤ ਸਦਾ ਨਿਸਿ ਮੈਨ ਕਲੋਲ ਨ ਲਾਗਤ ਫੀਕੋ ।
ਜਾਗਤ ਲਾਜ ਬਢੀ ਤਹ ਮੈ ਡਰ ਲਾਗਤ ਹੈ ਸਜਨੀ ਸਭ ਹੀ ਕੋ ।
ਤਾ ਤੇ ਬਿਚਾਰਤ ਹੌ ਚਿਤ ਮੈ ਇਹ ਜਾਗਨ ਤੇ ਸਖਿ ਸੋਵਨ ਨੀਕੋ । ੪੫ ।

Swaiyya

podti unk parjunk lalaa ko le kahu so bhed na bhakhat ji ko.
kel kamat bahat sada nis maen kalol na lagat phiko.
jagat laaj badi the me dur lagat hai sajni sabh hi ko.
ta te bicharut jai chit mai eh jagan te sakhi sovan niko. (45)

ਦੋਹਰਾ

ਬਹੁਰ ਤ੍ਰਿਯਾ ਤਿਹ ਰਾਇ ਸੇ ਯੌ ਬਚ ਕਹਿਯੋ ਸੁਨਾਇ ।
ਆਜ ਭੋਗ ਤੋ ਸੋ ਕਰੋ ਕੈ ਮਰਿਹੈ ਬਿਖੁ ਖਾਇ । ੪੬ ।

Dohra

bahur triya teh rai se yo bach kahiyo sunai.
aaj bhog to so karo ke mahre bikhu khai. (46)

ਬਿਸਾਖੀ ਬਰਾਬਰਿ ਨੈਨ ਤਵ ਬਿਧਨਾ ਧਰੇ ਬਨਾਇ ।
ਲਾਜ ਕੋਚ ਮੋ ਕੈ ਦਯੋ ਚੁਭਤ ਨ ਤਾ ਤੇ ਆਇ । ੪੭ ।
bisakhi barabar nain tav bidhna sharai banai.
laaj koch mo ke deyo chubhat na ta te aye. (47)

ਬਨੇ ਠਨੇ ਆਵਤ ਘਨੇ ਹੇਰਤ ਰਹਤ ਗਯਾਨ ।
ਭੋਗ ਕਰਨ ਕੋ ਕਛੁ ਨਹੀ ਡਹਕੁ ਬੇਰ ਸਮਾਨ । (੪੮)
banai thanai avat ghunai heart rehat gayan.
bhog karan ko kachu nahi dehku ber saman. (48)

ਧੰਨਯ ਬੇਰ ਹਮ ਤੇ ਜਗਤ ਨਿਰਖਿ ਪਬਿਕ ਕੈ ਲੋਤ ।
ਬਰਬਸ ਖੁਆਵਤ ਫਲ ਪਕਰਿ ਜਾਨ ਬਹੁਰਿ ਘਰ ਦੇਤ । ੪੯ ।
dhanye ber hum te jagat nirikh pabik ke lot.
barbus khuawat phul pakri jaan bahur ghur det. (49)

ਅਟਪਟਾਇ ਬਾਤੇ ਕਰੈ ਮਿਲਯੋ ਚਹਤ ਪਿਯ ਸੰਗ ।
ਮੈਨ ਬਾਨ ਬਾਲਾ ਬਿਧੀ ਬਿਰਹ ਬਿਕਲ ਭਯੋ ਅੰਗ । ੫੦ ।
atpataye baate karai miliyo chehat piye sung.
maen baan bala bidhi birha bikal bhayo ang. (50)

Swaiyya :

The woman then said, "I will take my beloved in my embrace and then lie down on my bed and shall not share my heart's secret with anyone. The night passes by in enjoying sensuous pleasure and one does not feel then as without charm (useless). O dear friend ! On waking up, all the women feel ashamed of themselves. So O friend ! I am feeling that instead of waking up, it is better to continue sleeping (This is my feeling at heart)." (45)

Couplet :

Then the woman replied to the Raja so that he could hear. "I will have sexual relationship with you to-day or else I will end my life by taking poison." (46)

"The Lord had made your eyes like arrows, but I had been given the protective cover of self-restriant (shyness) and (those arrows) are not piercing me." (47)

"Your eyes are very beautiful and on their very sight, all the reasoning (knowledge) goes awry, but like throat-choking fruit (ber) there was no attraction in them for having your companionship." (48)

"But that 'ber tree' is more praiseworthy as compared to us, which forces the passers by, on its very sight, to taste its fruit aand then allows them to proceed home." (49)

By such vague talk she wanted to have the sexual company (love) of the beloved. That woman was under the spell of the god of love (Kaamdev) and due to his separation, her body was completely upset (senseless). (50)

ਛੰਦ

ਸੁਧਿ ਜਬ ਤੇ ਹਮ ਧਰੀ ਬਚਨ ਗੁਰ ਦਏ ਹਮਾਰੇ ।
ਪੂਤ ਇਹੈ ਪ੍ਰਨ ਤੋਹਿ ਪ੍ਰਾਨ ਜਬ ਲਗ ਘਟ ਥਾਰੇ ।
ਨਿਜ ਨਾਰੀ ਕੇ ਸਾਥ ਨੇਹੁ ਤੁਮ ਨਿਤ ਬਢੈਯਹੁ ।
ਪਰ ਨਾਰੀ ਕੀ ਸੇਜ ਭੂਲਿ ਸੁਪਨੇ ਹੂੰ ਨ ਜੈਯਹੁ । ੫੧ ।

Chhand

sudhi jub te hum dhari bachan gur deyo hamare.
put ihe prun tohi pran jub lug ghhut thaaro.
nij nari ke sath nehu tum nit badeyahu
par nari ki sej bhooli sudhne hoon na jayahu. (51)

ਪਰ ਨਾਰੀ ਕੇ ਭਜੇ ਸਹਸ ਬਾਸਵ ਭਗ ਪਾਏ ।
ਪਰ ਨਾਰੀ ਕੇ ਭਜੇ ਚੰਦ੍ ਕਾਲੰਕ ਲਗਾਏ ।
ਪਰ ਨਾਰੀ ਕੇ ਹੇਤ ਸੀਸ ਦਸ ਸੀਸ ਗਵਾਯੋ ।
ਹੋ ਪਰ ਨਾਰੀ ਕੇ ਹੇਤ ਕਟਕ ਕਵਰਨ ਕੈ ਘਾਯੋ । ੫੨ ।

par nari ke bhajai sehas basav bhug paiye.
par nari ke bhajai chander kalunk lagai.
par nari ke het sees dus sees gavayo.
ho par nar ke het katak kavran ke ghayo. (52)

ਪਰ ਨਾਰੀ ਸੈ ਨੇਹੁ ਛੁਰੀ ਪੈਨੀ ਕਰਿ ਜਾਨਹੁ ।
ਪਰ ਨਾਰੀ ਕੇ ਭਜੇ ਕਾਲ ਬਯਾਪਯੋ ਤਨ ਮਾਨਹੁ ।
ਅਧਿਕ ਹਰੀਫੀ ਜਾਨਿ ਭੋਗ ਪਰ ਤ੍ਰਿਯ ਜੋ ਕਰਹੀ ।
ਹੋ ਅੰਤ ਸ੍ਰਾਨ ਹਾਥ ਲੇ'ਡੀ ਕੇ ਮਰਹੀ । ੫੩ ।

par nari se nehu churi peni kari janhu.
par nari ke bhajai kaal bayapyo tun manhu.
adhik hariphi jani bhog par triya jo karhi.
ho ant sawan hath lendi ke marhi. (53)

ਬਾਲ ਹਮਾਰੇ ਪਾਸ ਦੇਸ ਦੇਸਨ ਤ੍ਰਿਯ ਆਵਹਿ ।
ਮਨ ਬਾਛਤ ਬਰ ਮਾਗਿ ਜਾਨਿ ਗੁਰ ਸੀਸ ਝੁਕਾਵਹਿ ।
ਸਿਖਯ ਪੁਤ੍ ਤ੍ਰਿਯ ਸੁਤਾ ਜਾਨਿ ਅਪਨੇ ਚਿਤ ਧਰਿਯੈ ।
ਹੋ ਕਹੁ ਸੁੰਦਰਿ ਤਿਹ ਸਾਥ ਗਵਨ ਕੈਸੇ ਕਰਿ ਕਰਿਯੈ । ੫੪ ।

bal hamare pass des desan triye aaveh.
mann bachat bar mag jani apne sees jhukavhi.
sikhye putar triye suta jani apne chit dhariye.
ho kahu sundri teh sath gavan kaise kari kariyo. (54)

Chhand :

The Raja then said, "Since I have gained some knowledge (realization of self-control) my Guru (teacher) had taught me this sermon. "O son ! You should vow (promise) that so long life pulsates in your veins, you should develop greatest love for your spouse, whereas you should not visit the bed of another woman even in your dreams." (51)

"In fact, due to the sexual companionship of another woman, even Indra (the god) had developed a thousand vaginas on his body, the moon got desecrated due to the companionship of another woman ; even Ravana had to lose his (ten) heads for the sake of another woman (Sita) and the Kauravas army got killed (destroyed) on account of another woman (Daropadi)." (52)

"The love shown to another woman, should be considered like a sharp knife and a loving companionship of another woman should be considered like death perpetrated on one's body and one having sexual relationship with another woman, should be considered as the greatest cheat and such a person finally faces the death of a dog at the hands of a demon." (53)

"O young girl ! Many women from far and near lands visit us and accepting me as their Guru they pay their obeisance to me and get all their cherished desires fulfilled from me. I consider my shishas (followers) as my sons and their spouses as my daughters in my mind. O young belle ! How could I have sexual relationships with them ?" (54)

ਚੌਪਈ

ਬਚਨ ਸੁਨਤ ਕ੍ਰੁਧਿਤ ਤ੍ਰਿਯ ਭਈ। ਜਰਿ ਬਰਿ ਆਠ ਟੂਕ ਹ੍ਵੈ ਗਈ।
ਅਬ ਹੀ ਚੋਰਿ ਚੋਰਿ ਕ੍ਰੁਹ ਉਠਿਹੈ। ਤੁਹਿ ਕੋਪ ਕਰਿ ਮਾਰਿ ਹੀ ਸੁਟਿਹੌ। ੫੫।

Chopaiee

bachan sunat krodhit triye bhayi. jari bari aath took haiv gai.
ab hi chori chori kahu uthihe. tuhi kop kari mari hI sutiho. (55)

ਦੋਹਰਾ

ਹਸਿ ਖੇਲੋ ਸੁਖ ਸੋ ਰਮੋ ਕਹਾ ਕਰਤ ਹੋ ਰੋਖ।
ਨੈਨ ਰਹੇ ਨਿਹੁਰਾਇ ਕਯੋ ਹੇਰਤ ਲਗਤ ਨ ਦੇਖ। ੫੬।

Dohra

haasi khelo sukh so ramo kaha karat ho rokh.
nain rahe nihurai kayo heart lagat na dekh. (56)

ਯਾ ਤੇ ਹਮ ਹੇਰਤ ਨਹੀ ਸੁਨਿ ਸਿਖ ਹਮਾਰੇ ਬੈਨ।
ਲਖੇ ਲਗਨ ਲਗਿ ਜਾਇ ਜਿਨ ਬਡੇ ਬਿਰਹਿਯਾ ਨੈਨ। ੫੭।

ya te hum heart nahi suni sikh hamare bain.
lakhai lagan lagi jai jin badai birhiya nain. (57)

ਛਪੈ ਛੰਦ

ਦਿਜਨ ਦੀਜਿਯਹੁ ਦਾਨ ਦ੍ਰੁਜਨ ਕਹ ਦ੍ਰਿਸਟਿ ਦਿਖੈਯਹੁ।
ਸੁਖੀ ਰਾਖਿਯਹਹੁ ਆਥ ਸਤ੍ਰੁ ਸਿਰ ਖੜਗ ਬਜੈਯਹੁ।
ਲੋਕ ਲਾਜ ਕਉ ਛਾਡਿ ਕਛੂ ਕਾਰਜ ਨਹਿ ਕਰਿਯਹੁ।
ਪਰ ਨਾਰੀ ਕੀ ਸੇਜ ਪਾਵ ਸੁਪਨੇ ਹੂੰ ਨ ਧਰਿਯਹਹੁ।
ਗੁਰ ਜਬ ਤੇ ਮੁਹਿ ਕਹਿਯੋ ਇਹੈ ਪ੍ਰਨ ਲਯੋ ਸੁ ਧਾਰੈ।
ਹੌ ਪਰ ਧਨ ਪਾਹਨ ਤੁਲਿ ਤ੍ਰਿਯਾ ਪਰ ਮਾਤ ਹਮਾਰੈ। ੫੮।

Chhapai Chhand

dijan dijyahu dan durjan keh dristi dikhaiyo
sukhi rakhiyo sath satar sir kharag bajeyahu.
lok laj kou chadi kachu karaj nahi kariyhu.
par nari ki sej paav supne hun na dhariyhu.
gur jub te muhi kahiyo ehi prun leyo su dharai.
ho par dhun pahan tuli triya par maat hamare. (58)

ਦੋਹਰਾ

ਸੁਨਤ ਰਾਵ ਕੋ ਬਚ ਸ੍ਰਵਨ ਤ੍ਰਿਯ ਮਨਿ ਅਧਿਕ ਰਿਸਾਇ।
ਚੋਰ ਚੋਰ ਕਹਿ ਕੈ ਉਠੀ ਸਿਖਯਨ ਦਿਯੋ ਜਗਾਇ। ੫੯।

Dohra

sunat rav ko buch sarvan triye mani adhik risaye.
chor chor kahi ke uthi sikhyan diyo jagai. (59)

Chopaiee :

On hearing these words, that woman became furious with rage and fretting and fuming her heart was shattered into pieces. She said, "I will shout at the top of my voice calling you a 'Thief', while people will kill you due to their wrathfulness." (55)

Couplet :

"You better enjoy sensuous pleasure with me with great joy and fun. Why are you wasting time in agony ? I am feeling ashamed of myself (my eyes are getting downcast). Will you not feel (repentant) guilty by seeing them ?" (56)

The Raja replied, "That is why I am not looking at your eyes. You should listen to my words of advice, lest with these eyes, desperate due to separation, may not cast their spell. (57)

Chhapai Chhand :

"One should give alms (offerings) to the Brahmins and keep the villains under watchful eyes. Give all comforts to your colleagues and keep the sword hanging over the heads of the enemies. Do not undertake any function (without having regard for the public honour) in disregard of public slander. Do not step on the bed of another woman even in dreams (do not think of another woman's company). Since the Guru (teacher) had taught me these principles, I have vowed that another's wealth is like stone for me, and another's woman is like mother to me." (58)

Couplet :

On hearing the Raja's words with her ears, the woman got enraged and awakened her attendants by shouting "Thief. Thief". (59)

ਸੁਨਤ ਚੋਰ ਕੋ ਬਚ ਸ੍ਵਨ ਅਧਿਕ ਡਰਿਯੋ ਨਰ ਨਾਹਿ ।
ਪਨੀ ਪਾਮਰੀ ਤਜਿ ਭਜਯੋ ਸੁਧਿ ਨ ਰਹੀ ਮਨ ਮਾਹਿ । ੬੦ ।
sunat chor ko buch sarvan adhik dariyo nar nahi.
pani pamri taji bhajiyo sudhi na rahi man mahi. (60)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕੀਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੨੧ । ੪੩੯ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ikisave charitar samapatam. Sat Subham sat. (21) (439) aphjun.

ਦੋਹਰਾ
ਸੁਨਤ ਚੋਰ ਕੇ ਬਚ ਸ੍ਵਨ ਉਠਿਯੋ ਰਾਇ ਡਰ ਧਾਰ ।
ਭਜਿਯੋ ਜਾਇ ਡਰ ਪਾਇ ਮਨ ਪਨੀ ਪਾਮਰੀ ਡਾਰਿ । ੧ ।
Dohra
sunat chor ke buch sarvan uthiyo rai dur dhar.
bhajiyo jai dar pai man pani pamri daar. (1)

ਚੋਰਿ ਸੁਨਤ ਜਾਗੇ ਸਭੈ ਭਜੈ ਨ ਦੀਨਾ ਰਾਇ ।
ਕਦਮ ਪਾਚ ਸਾਤਕ ਲਗੇ ਮਿਲੇ ਸਿਤਾਬੀ ਆਇ । ੨ ।
chori sunat jage sabhai bhajai na deena rai.
kadam pach satak lage mile sitabi aye. (2)

ਚੌਪਈ
ਚੋਰ ਬਚਨ ਸਭ ਹੀ ਸੁਨਿ ਧਾਏ । ਕਾਡੇ ਖੜਗ ਰਾਇ ਪ੍ਰਤਿ ਆਏ ।
ਕੂਕਿ ਕਹੈ ਤੁਹਿ ਜਾਨ ਨ ਦੈਹੈ । ਤੁਹਿ ਤਸਕਰ ਜਮਧਾਸ ਪਠੈ ਹੈ । ੩ ।
Chopaiee
Chor bachan sabh hi suni pai. kadai kharag rai prati aye.
kooki kahe tuhi jan na dehe. tuhi taskaar jumpas pathai hai. (3)

ਦੋਹਰਾ
ਆਗੇ ਪਾਛੇ ਦਾਹਨੇ ਘੇਰਿ ਦਸੋ ਦਿਸ ਲੀਨ ।
ਪੈ'ਡ ਭਜਨ ਕੈ ਨ ਰਹਿਯੋ ਰਾਇ ਜਤਨ ਯੌ ਕੀਨ । ੪ ।
Dohra
aage pache dahne gheri daso din leen.
paend bhajan ke na rahiyo rai jatan yo keen. (4)

The Raja got frightened on hearing the shout of 'Thief ' and fled away leaving behind his shoes and winter garment. (60)

Here the twenty-first episode of "Minister & King's" dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (21-439)(Contd)

Couplet :

The Raja, on hearing the talk (shouts) of 'Thief', 'Thief' with his own ears got afraid and got up, thus running away from there leaving behind his shoes and winter garment. (1)

All the attendants, on hearing shouts of 'Thief' got awakened and they did not allow the Raja to run away and caught him up after five or seven steps. (2)

Chopaiee :

On hearing the shouts of 'Thief' all ran forward and advanced with their swords towards the Raja. They challenged him and shouted "that we will not let you go." "O Thief ! We will kill you (dispatch you to hell)." (3)

Couplet :

The Raja was encircled from all the ten directions when the Raja found no way to escape, then he did like this. (4)

ਵਾ ਕੀ ਕਰ ਦ੍ਰਾਰੀ ਧਰੀ ਪਗਿਯਾ ਲਈ ਉਤਾਰਿ ।
ਚੋਰ ਚੋਰ ਕਰਿ ਤਿਹ ਗਹਿਯੋ ਦ੍ਵੈਕ ਮੁਤਹਰੀ ਝਾਰਿ । ੫ ।
va ki kar darari dhari pagiya lai utari.
chor chor kari teh gahiyo davek muthari jhari. (5)

ਲਗੇ ਮੁਹਤਰੀ ਕੋ ਗਿਰਿਯੋ ਭੂਮਿ ਮੂਰਛਨਾ ਖਾਇ ।
ਭੇਦ ਨ ਕਾਹੂੰ ਨਰ ਲਹਿਯੋ ਮੁਸਕੈ ਲਈ ਚੜਾਇ । ੬ ।
lagai muhtari ko giriyo bhoomi moorchana khai.
bhed na kahu nar lahiyo muske lai chadai. (6)

ਲਾਤ ਮੁਸਟ ਬਾਜਨ ਲਗੀ ਸਿਖਯ ਪਹੁੰਚੇ ਆਇ ।
ਭ੍ਰਾਤ ਭ੍ਰਾਤ ਤ੍ਰਿਯ ਕਹਿ ਰਹੀ ਕੋਊ ਨ ਸਕਿਯੋ ਛੁਰਾਇ । ੭ ।
lat musat bajan lagi sikhye pahunche aye.
bhrat bhrat triye kahi raahi koyu na sakiyo churai. (7)

ਚੌਪਈ

ਜੂਤੀ ਬਹੁ ਤਿਹ ਮੂੰਡ ਲਗਾਈ । ਮੁਸਕੈ ਤਾ ਕੀ ਐਠ ਚੜਾਈ ।
ਬੰਦਸਾਲ ਤਿਹ ਦਿਯਾ ਪਠਾਈ । ਆਨਿ ਆਪਨੀ ਸੇਜ ਸੁਹਾਈ । ੮ ।

Chopaiee

jooti bahu te mund lagai. muske ta ki aith charai.
bandsal the diya pathai. aan apni sej suhai. (8)

ਇਹ ਛਲ ਖੇਲਿ ਰਾਇ ਭਜ ਆਯੋ । ਬੰਦਸਾਲ ਤ੍ਰਿਪ ਭ੍ਰਾਤ ਪਠਾਯੋ ।
ਸਿਖਯਨ ਭੇਦ ਅਭੇਦ ਨ ਪਾਯੋ । ਵਾਹੀ ਕੌ ਤਸਕਰ ਠਹਰਾਯੋ । ੯ । ੯ ।
eh chul khel rai bhuj aiyo. bandsal trip bhrat pathaiyo.
sikhyan bhed abhed na payo. vahi ko taskar thehrayo. (9)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਬਾਈਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੨੨ । ੪੪੮ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
baisave charitar samapatam. Sat Subham sat. (22) (448) aphjun.

ਚੌਪਈ

ਭਯੋ ਪ੍ਰਾਤ ਸਭ ਹੀ ਜਨ ਜਾਗੇ । ਅਪਨੇ ਕਾਰਜ ਲਾਗੇ ।
ਰਾਇ ਭਵਨ ਤੇ ਬਾਹਰ ਆਯੋ । ਸਭਾ ਬੈਠ ਦੀਵਾਨ ਲਗਾਯੋ । ੧ ।

Chopaiee

bheyo prat sabh hi jun jage. apne karaj lagai.
rai bhavan te bahar aeyo. sabha baith devan lagayo. (1)

He caught hold of the woman's brother's beard and removed his turban from his head. By shouting 'Thief' 'Thief' and giving him two blows, caught hold of him. (5)

Being struck by two blows, he fell down. Unconscious on the ground. No one could know the exact secret and tied him down. (6)

He was beaten by fists and legs and in the meantime the attendants also reached there. The woman was shouting 'brother brother', but in the confusion the attendants would not leave him. (7)

Chopaiee :

He was beaten on the head with shoes and he was tied down with ropes and he was sent to the prison and the woman came back to her bed. (8)

Thus with such a deceitful action, the Raja fled away from there. The woman's brother was sent to the prison. No attendant realized the whole secret and all thought him to be a thief. (9)

Here the twenty-second episode of Minister & King's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (22-448)(Contd)

Chopaiee :

In the morning all the people woke up (as usual) and started their routine work. Thr Raja came out of the place and sat with (attendants) his assembly and held his royal court (darbar). (1)

ਦੋਹਰਾ

ਪ੍ਰਾਤ ਭਏ ਤਵਨੈ ਤ੍ਰਿਯ ਹਿਤ ਤਜਿ ਰਿਸ ਉਪਜਾਇ ।
ਪਨੀ ਪਾਮਰੀ ਜੋ ਹੁਤੇ ਸਭਹਿਨ ਦਏ ਦਿਖਾਇ । ੨ ।

Dohra

prat bhaye tavnai triya hit taji ris upjaiyo.
pani pamri jo hute sabhin dai dikhyai. (2)

ਚੌਪਈ

ਰਾਇ ਸਭਾਂ ਮਹਿ ਬਚਨ ਉਚਾਰੇ । ਪਨੀ ਪਾਮਰੀ ਹਰੇ ਹਮਾਰੇ ।
ਤਾਹਿ ਸਿਖਯ ਜੋ ਹਮੈ ਬਤਾਵੈ । ਤਾ ਤੇ ਕਾਲ ਨਿਕਟ ਨਹਿ ਆਵੈ । ੩ ।

Chopaiee

rai sabha mahi bachan ucharo. pani pamri hare hamare.
tahi sikhya jo hamai. ta te kaal nikat nahi aavai. (3)

ਦੋਹਰਾ

ਬਚਨ ਸੁਨਤ ਗੁਰ ਬਕ੍ਰਤ ਤੇ ਸਿਖਯ ਨ ਸਕੇ ਦੁਰਾਇ ।
ਪਨੀ ਪਾਮਰੀ ਕੇ ਸਹਿਤ ਸੋ ਤ੍ਰਿਯ ਦਈ ਬਤਾਇ । ੪ ।

Dohra

bachan sunat gur bakrat te sikhye na sake durai.
pani pamri ke sahit so triye dai bataye. (4)

ਚੌਪਈ

ਤਬੈ ਰਾਇ ਯੈ ਬਚਨ ਉਚਾਰੇ । ਗਾਹਿ ਲਯਾਵਹੁ ਤਿਹ ਤੀਰ ਹਮਾਰੇ ।
ਪਨੀ ਪਾਮਰੀ ਸੰਗ ਲੈ ਐਯਹੁ । ਮੋਰਿ ਕਹੇ ਬਿਨੁ ਤ੍ਰਾਸ ਨ ਦੈਯਹੁ । ੫ ।

Chopaiee

tabai rai ye bachan uchare. gahi layavhu teh teer hamare.
pani pamri sung le aayahu. mori kahe bin tras na deyhu. (5)

ਦੋਹਰਾ

ਸੁਨਤ ਰਾਇ ਕੇ ਬਚਨ ਕੋ ਲੋਗ ਪਰੇ ਅਰਰਾਇ ।
ਪਨੀ ਪਾਮਰੀ ਤ੍ਰਿਯ ਸਹਿਤ ਲਯਾਵਤ ਭਏ ਬਨਾਇ । ੬ ।

Dohra

sunat rai ke bachan ko log pare arrai.
pani pamri triye sahit layavat bhaye banai. (6)

Couplet :

In the morning that woman also forgot about her love affair and got furioue with rage and showed the shoes and the winter garments to all. (2)

Chopaiee :

On the other hand the Raja announced in the durbar that someone his stolen his shoes and winter garment. If someone gave us the news (clues) about it, then he would not face death. (3)

Couplet :

On hearing these words of the Guru, the followers could not hide the facts and told about the woman having his shoes and pamri (winter garment).

(4)

Chopaiee :

Then the Raja oredered them to bring that woman along with the articles (shoes and pamri) but do not frighten her without his orders. (5)

Couplet :

On hearing the words of the Raja, the people, challenging the woman, attacked her and brought her along with the articles. (6)

ਅੜਿਲ

ਕਹੁ ਸੁੰਦਰਿ ਕਿਹ ਕਾਜ ਬਸਤ੍ਰ ਤੈ ਹਰੇ ਹਮਾਰੇ ।
ਦੇਖ ਭਟਨ ਕੀ ਭੀਰਿ ਤ੍ਰਾਸ ਉਪਜਯੋ ਨਹਿ ਥਾਰੇ ।
ਜੋ ਚੋਰੀ ਜਨ ਕਰੈ ਕਹੌ ਤਾ ਕੈ ਕਯਾ ਕਰਿਯੈ ।
ਹੋ ਨਾਰਿ ਜਾਨਿ ਕੈ ਟਰੌ ਨਾਤਰ ਜਿਯ ਤੇ ਤੁਹਿ ਮਰਿਯੈ । ੭ ।

Aril

kahu sundri kehh kaaj bastar te harai hamare.
dekh bhatan ki bhiri tras upjayo nahi thare
jo chori jun karai kaho ta ke kaya kariyo.
ho nari jani ke taro natar jiye te tuhi mariye. (7)

ਦੋਹਰਾ

ਪਰ ਪਿਯਰੀ ਮੁਖ ਪਰ ਗਈ ਨੈਨ ਰਹੀ ਨਿਹੁਰਾਇ ।
ਧਰਕ ਧਰਕ ਛਤਿਯਾ ਕਰੈ ਬਚਨ ਨ ਭਾਖਯੋ ਜਾਇ । ੮ ।

Dohra

par piyâri mukh par gayi nain rahi nihurai.
dharak dharak chatiya karai bachan na bakhiyo jai. (8)

ਅੜਿਲ

ਹਮ ਪੂਛਹਿਗੇ ਯਾਹਿ ਨ ਤੁਮ ਕਛੁ ਭਾਖਿਯੋ ।
ਯਾਹੀ ਕੈ ਘਰ ਮਾਹਿ ਭਲੀ ਬਿਧਿ ਰਾਖਿਯੋ ।
ਨਿਰਨੌ ਕਰੀ ਹੈ ਏਕ ਇਕ"ਤ ਬੁਲਾਇ ਕੈ ।
ਹੋ ਤਬ ਦੈਹੈ ਇਹ ਜਾਨ ਹ੍ਰਿਦੈ ਸੁਖੁ ਪਾਇ ਕੈ । ੯ ।

Aril

hum poochhige yahi na tum kachu bakhiyo.
yahi ke ghar mahi bhali bidhi rakhiyo.
nirno kari hai ek ikant bulai ke .
ho tab daihe eh jaan hirdai sukh paye ke. (9)

ਚੌਪਈ

ਪ੍ਰਾਤ ਭਯੋ ਤ੍ਰਿਯ ਬਹੁਰਿ ਬੁਲਾਈ । ਸਕਲ ਕਥਾ ਕਹਿ ਤਾਹਿ ਸੁਨਾਈ ।
ਤੁਮ ਕੁਪਿ ਹਮ ਪਰਿ ਚਰਿਤ ਬਨਾਯੋ । ਹਮਹੂੰ ਤੁਮ ਕਹ ਚਰਿਤ ਦਿਖਾਯੋ । ੧੦ ।

Chopaiee

prat bheyo triye bahuri bulai. sakal katha kahi tahi sunai.
atum kupi hum pari charit banayo. humhu tum keh charit dikhaiyo. (10)

ਤਾ ਕੋ ਭ੍ਰਾਤ ਬੰਦਿ ਤੇ ਛੋਰਿਯੋ । ਭਾਤਿ ਭਾਤਿ ਤਿਹ ਤ੍ਰਿਯਹਿ ਨਿਹੋਰਿਯੋ ।
ਬਹੁਰਿ ਐਸ ਜਿਯ ਕਬਹੂੰ ਨ ਧਰਿਯਹੁ । ਮੋ ਅਪਰਾਧ ਛਿਮਾਪਨ ਕਰਿਯਹੁ । ੧੧ ।

ta ko bharat bandi te choriyo. bhati bhati the triyahi nihoriyo.
baahuri aais jiye kabhun na dhariyahu. mo apradh chimapan kariyahu. (11)

Aril :

The Raja said, "O beautiful girl ! Tell me, why have you stolen my articles ? On seeing his crowd of brave men, you have not been cowed down in your bed. If a person steals something, what should be his fate ? Being a woman, I am leaving you scot-free, else I would have got you killed." (7)

Couplet :

Her face became pale and her eyes were downcast. Her breast was (having sighs) beating fast and she was unable to speak even. (8)

Aril :

"I will ask her myself. You need not ask her anything now and keep her in her house with due care. One day I will call her in solitude and then decide and allow her to go with full satisfaction. (9)

Chopaiee :

On the dawn of day the woman was again called and the whole secret was explained to her (saying), " You had enacted a deceitful action on me and then I also showed another magic spell. (10)

Her brother was left scot-free from the prison. Then the woman made many requests (prayers) to the Raja saying "that she will never in future bring such vicious thoughts in her mind and my guilt may be pardoned." (11)

ਦੋਹਰਾ

ਛਿਮਾ ਕਰਹੁ ਅਬ ਤ੍ਰਿਯ ਹਮੈ ਬਹੁਰਿ ਨ ਕਰਿਯਹੁ ਰਾਧਿ।
ਬੀਸ ਸਹੰਸ ਟਕਾ ਤਿਸੈ ਦਈ ਛਿਮਾਹੀ ਬਾਧਿ। ੧੨। ੧।

Dohra

cheema karhu ab triye hamai bahuri na kariyahu radhi. (12)
bees sahans taka tisai dai chimahi badhi.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਤੇਈਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ। ੨੩। ੪੬੦। ਅਫਜੂੰ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
taisave charitar samapatam. Sat Subham sat. (23) (460) aphjun.

ਸੋਰਠਾ

ਦੀਨੋ ਬਹੁਰਿ ਪਠਾਇ ਬੰਦਸਾਲ ਪਿਤ ਪੂਤ ਕਉ।
ਲੀਨੋ ਬਹੁਰਿ ਬੁਲਾਇ ਭੋਰ ਹੋਤ ਅਪੁਨੇ ਨਿਕਟਿ। ੧।

Sortha

deno bahur pathai bundsal pit poot kayu.
leeno bahur bulai bhor hot apne nikat. (1)

ਚੌਪਈ

ਪੁਨਿ ਮੰਤ੍ਰੀ ਇਕ ਕਥਾ ਉਚਾਰੀ। ਸੁਨਹੁ ਰਾਇ ਇਕ ਬਾਤ ਹਮਾਰੀ।
ਏਕ ਚਰਿਤ ਤ੍ਰਿਯ ਤੁਮਹਿ ਸੁਨਾਊ। ਤਾ ਤੇ ਤੁਮ ਕੌ ਅਧਿਕ ਰਿਝਾਊ। ੨।

Chopaiee

pun mantri ik katha uchari. sunhu rai ik baat hamari.
ek charit triye tumhi sunayu. ta te tum ko adhik reejhayu. (2)

ਉਤਰ ਦੇਸ ਨ੍ਰਿਪਤਿ ਇਕ ਭਾਰੋ। ਸੂਰਜ ਬੰਸ ਮਾਹਿ ਉਜਿਯਾਰੋ।
ਚੰਦ੍ਰ ਮਤੀ ਤਾ ਕੀ ਪਟਰਾਨੀ। ਮਾਨਹੁ ਛੀਰ ਸਿੰਧ ਮਖਿਆਨੀ। ੩।

utar des nirpat ik bharo. sooraaj buns mahi ujiyaro.
chaander mati a ki patrani. manhu cheer sindh makhiani. (3)

ਏਕ ਸੁਤਾ ਤਾ ਕੇ ਭਵ ਲਯੋ। ਜਾਨਕ ਡਾਰਿ ਗੌਦ ਰਵਿ ਦਯੋ।
ਜੋਬਨ ਜੇਬ ਅਧਿਕ ਤਿਹ ਬਾਢੀ। ਮਾਨਹੁ ਚੰਦ੍ਰ ਸਾਰ ਮਖਿ ਕਾਢੀ। ੪।

ek suta ta ke bhuv leyo. janak dari god ravi deyo.
job.n jeb adhik the badi. manhu chander saar makhi kadi. (4)

Couplet :

"O lady ! You may also pardon me as I will also not commit such a sin (fault). She was also given a stipend of twenty thousand rupees six monthly for life. (12)

Here the twenty-third episode of King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (23-460)(Contd)

Sortha :

The father again sent the son to the prison and on the dawn of the day, he called him again. (1)

Chopaiee :

Then the minister related another episode. "O Rajan ! Listen to me. I will tell you about a woman's deceitful action and you will be pleased to hear it." (2)

In the North there lived a mighty Raja. He was known all over as Suraj bans clan (the family tree of the sun). His queen consort was called by the name of Chander Mate. It appeared if she had been taken out after churning the chheer ocean. (3)

She gave birth to a girl child, as if the sun had personally blessed her with this child. Her beauty was known all over the place, as if she was taken out by churning the artistic beauty of the moon. (4)

ਧਰਿਯੋ ਸੁਮੇਰ ਕੁਅਰਿ ਤਿਹ ਨਾਮਾ । ਜਾ ਸਮ ਔਰ ਨ ਜਗ ਮੈ ਬਾਮਾ ।
ਸੁੰਦਰਿ ਤਿਹੂੰ ਭਵਨ ਮਹਿ ਭਈ । ਜਾਨੁਕ ਕਲਾ ਚੰਦ੍ ਕੀ ਵਈ । ੫ ।
dhariyo sumer kuari the nama. ja sum aur na jug mai bama.
sundri tehun bhavan mahi bhai. januk kala chander ki vayi. (5)

ਜੋਬਨ ਜੇਬ ਅਧਿਕ ਤਿਹ ਧਰੀ । ਮੈਨ ਸੁਨਾਰ ਭਰਹੁ ਜਨੁ ਭਰੀ ।
ਵਾ ਕੀ ਪ੍ਰਭਾ ਜਾਤ ਨਹਿ ਕਹੀ । ਜਾਨਕ ਫੂਲ ਮਾਲਤੀ ਰਹੀ । ੬ ।
joban jeb adhik the dhari. maen sunar tarhu jan bhari.
va ki prabha jaat nahi kahi. jaanak phool malti rahi. (6)

ਦੋਹਰਾ

ਜਗੈ ਜੁਬਨ ਕੀ ਜੋਬ ਕੇ ਝਲਕਤ ਗੋਰੇ ਅੰਗ ।
ਜਨੁ ਕਰਿ ਛੀਰ ਸਮੁੰਦ੍ ਮੈ ਦਮਕਤ ਛੀਰ ਤਰੰਗ । ੭ ।

Dohra

jagai juban ki job ke jhalkut gore ang.
jan kari cheer samunder mai damkat cheer tarang. (7)

ਚੌਪਈ

ਦਛਿਨ ਦੇਸ ਨ੍ਰਿਪਤ ਵਹ ਬਰੀ । ਭਾਤਿ ਭਾਤਿ ਕੇ ਭੋਗਨ ਕਰੀ ।
ਦੋਇ ਪੁਤ੍ ਕੰਨਯਾ ਇਕ ਭਈ । ਜਾਨੁਕ ਰਾਸਿ ਰੁਪਿ ਕੀ ਵਈ । ੮ ।

Chopaiee

dachin des nirpat veh bari. bhati bhati ke bhogan kari.
doi putar kanya ik bhai. jaanak rasi roop ki vai. (8)

ਕਿਤਕਿ ਦਿਨਨ ਰਾਜਾ ਵਹੁ ਮਰਿਯੋ । ਤਿਹ ਸਿਰ ਛਤ੍ ਪੂਤ ਬਿਧਿ ਧਰਿਯੋ ।
ਕੋ ਆਗਯਾ ਤਾ ਕੀ ਤੇ ਟਰੈ ਜੋ ਭਾਵੈ ਚਿਤ ਮੈ ਸੋ ਕਰੈ । ੯ ।
kitak dinan raja vahu mariyo. the sir chatar poot bidhi dhariyo.
ko agya ta ki te tarai jo bhave chit main so karai. (9)

ਐਸ ਭਾਤਿ ਬਹੁ ਕਾਲ ਬਿਹਾਨਯੋ ।.ਚੜਿਯੋ ਬਸੰਤ ਸਭਨ ਜਿਯ ਜਾਨਯੋ ।
ਤਾ ਤੇ ਪਿਯ ਬਿਨ ਰਹਿਯੋ ਨ ਪਰੈ । ਬਿਰਹ ਬਾਨ ਭਏ ਹਿਯਰਾ ਜਰੈ । ੧੦ ।
aais bhati bahu kaal bihaniyo. chariyo basant sabhan jiye janiyo.
ta te piye bin rahiyo na paraye. biher baan bhaye hiyra jarai. (10)

ਦੋਹਰਾ

ਬਿਰਹ ਬਾਨ ਗਾੜੇ ਲਗੇ ਕੈਸਕ ਬੰਧੈ ਧੀਰ ।
ਮੁਖ ਫੀਕੀ ਬਾਤੈ ਕਰੈ ਪੇਟ ਪਿਧਾ ਕੀ ਪੀਰ । ੧੧ ।

Dohra

bihar ban gade lagai kesak bandhai dheer.
mukh phiki batae karai pet piya ki peer. (11)

She was named Sumer Koer, as there was no other girl so beautiful as she. She was the most charming in all the three v orlds, as if she was the poetic beauty of moon. (5)

Her charm was truly glamorous, as if the goldsmith like Kamdev (god of love) had moulded her in the mould. Her beauty is beyond description and she was the flower of Malti. (6)

Couplet :

Her youthful charm waas overflowing her white complexioned body (limbs) and it seemed as if the milky waves were shining in the ocean of chheer. (7)

Chopaiee :

She was later married to a king from the South and was equipped with various comforts of life. She gave birth to two sons and one daughter. It seems the girl was a fountain (source) of beauty and charm. (8)

After sometime that king died and the God Almighty passed on the control of his kingdom to his son and no one could ignore his orders and he would function as he desired. (9)

Lot of time had gone by and the spring season was ushered in and everyone was aware of it. She could not have peace of mind without the presence of her beloved. She was burning in the separation from her beloved (the arrows of separation had pierced her heart. (10)

Couplet :

How could she rest in peace with the arrows of separation piercing her heart ? She would talk very loose and meaningless things and in her heart she was pining to meet her lover. (11)

ਸਰ ਅਨੰਗ ਕੇ ਤਨ ਗਡੇ ਕਢੇ ਦਸਉਅਲਿ ਫੂਟਿ ।
ਲੋਕ ਲਾਜ ਕੁਲ ਕਾਨਿ ਸਭ ਗਈ ਤਰਕ ਦੈ ਤੂਟਿ । ੧੨ ।

sar anang ke tan gadai kadai dasauli phooti.
lok laaj kul kani sabh gayi tarak de tooti. (12)

ਏਕ ਪੁਰਖ ਸੁੰਦਰ ਹੁਤੋ ਤਾ ਕੌ ਲਯੋ ਬੁਲਾਇ ।
ਮੈਨ ਭੋਗ ਤਾ ਸੌ ਕਿਯੋ ਹਿਦੈ ਹਰਖ ਉਪਜਾਇ । ੧੩ ।

aek purakh sunder huto ta ko leyo bulai.
maen bhog ta so kiyo hirdai harakh upjai. (13)

ਚੌਪਈ

ਤਾ ਮੋ ਭੋਗ ਕਰਤ ਤ੍ਰਿਯ ਰਸੀ । ਜਨ ਹੈ ਨਾਰਿ ਭਵਨ ਤਿਹ ਬਸੀ ।
ਨਿਤ ਨਿਸਾ ਕਹ ਤਾਹਿ ਬੁਲਾਵੈ । ਮਨ ਭਾਵਤ ਕੇ ਭੋਗ ਕਮਾਵੈ । ੧੪ ।

Chopaiee

ta mo bhog karat triye rasi. jun haaiv nari bhawan the baasi.
nit nisa keh tahi bulavai. mun bhavat ke bhog kamavai. (14)

ਆਵਤ ਤਾਹਿ ਲੋਗ ਸਭ ਰੋਕੈ । ਚੋਰ ਪਛਾਨਿ ਪਾਹਰੂ ਟੋਕੈ ।
ਜਬ ਚੇਰੀ ਤਿਨ ਬਚਨ ਸੁਨਾਵੈ । ਤਬ ਗ੍ਰਿਹ ਜਾਰ ਸੁ ਪੈਠੇ ਪਾਵੈ । ੧੫ ।

avat tahi log sabh rokai. chor pachan I phru tokai.
jub cheri tin bachan sunavai. tub greh jaar su paithe pavai. (15)

ਭੋਗ ਜਾਰ ਸੌ ਤ੍ਰਿਯ ਅਤਿ ਕਰੈ । ਭਾਤਿ ਭਾਤਿ ਕੇ ਭੋਗਨ ਭਰੈ ।
ਅਧਿਕ ਕਾਮ ਕੌ ਤ੍ਰਿਯ ਉਪਜਾਵੈ । ਲਪਟਿ ਲਪਟਿ ਕਰਿ ਭੋਗ ਕਮਾਵੈ । ੧੬ ।

bhog jaar so triye ati karai. bhati bhati ke bhogan bharai.
adhik kaam ko triye upjavai. lapti lapti kar bhog kamavai. (16)

ਦੋਹਰਾ

ਜਬ ਚੇਰੀ ਪਹਰੂਨ ਕੌ ਉਤਰ ਦੇਤ ਬਨਾਇ ।
ਤਬ ਵਹੁ ਪਾਵਤ ਪੈਠਬੋ ਮੀਤ ਮਿਲਤ ਤਿਹ ਆਇ । ੧੭ ।

Dohra

jub cher pehroon ko utar det banai.
tab veh pavat paithbo meet milat the aiye. (17)

ਚੌਪਈ

ਰੈਨਿ ਭਈ ਤ੍ਰਿਯ ਮਿਤ੍ਰ ਬੁਲਾਯੋ । ਤ੍ਰਿਯ ਕੌ ਭੇਸ ਧਾਰਿ ਸੌ ਆਯੋ ।
ਇਹ ਬਿਧਿ ਤਾ ਸੌ ਬਚਨ ਉਚਰੇ । ਹਮ ਸੌ ਭੋਗ ਅਧਿਕ ਤੁਮ ਕਰੇ । ੧੮ ।

Chopaiee

raeni bhayi triye mitar bulayo. triye ko bhes dhari so aiy.o
eh bidhi ta so bachan uchrai. hum so bhog adhik tum karai. (18)

She was pierced by the arrows of love (Kamdev) which had appeared on the other side after piercing her heart. As a result she forgot all about the prestige of (honour of) the family or fear of public slander. (12)

There was a youthful man, whom she had called and then enjoyed with him sensuous pleasure with full joy. (13)

Chopaiee :

Then that woman was always busy in having sensuous pleasure with him, so that (though) being not his spouse, she was staying with him at his place, She would call him every night and used to have sexual relationship with him. (14)

All the men would stop him from going there and the guards would also check him as a thief. But on the attendant explaining to them, he was allowed to go, being her paramour. (15)

That woman used to have senuous plesure with him and would enjoy many postures of relationships. That woman was always lustful and would always be in his embrace for having senuous pleasure. (16)

Couplet :

When the lady attendant would explain to the guards then the person would get admission and the woman would come to meet the friend. (17)

Chopaiee :

Once during the night the woman had called the friend and he came in the guise of a woman. Then the woman shared all the moments of their companionship, saying that she had enjoyed with him sexual relations since long. (18)

ਨਾਰਿ ਕਹਿਯੋ ਸੁਨਿ ਮਿਤ੍ਰ ਹਮਾਰੇ । ਕਹੌ ਬਾਤ ਸੋ ਕਰਹੁ ਪਯਾਰੇ ।
ਮੰਤ੍ਰ ਮੋਰ ਕਾਨਨ ਧਰਿ ਲੀਜਹੁ । ਅਵਰ ਕਿਸੂ ਤਨ ਭੇਦ ਨ ਦੀਜਹੁ । ੧੯ ।
nari kahiyo sooni mitar hamare. kaho baat so karhu payare.
mantar mor kanan dhari leejoh. avar kisu tun bhed na deejhu. (19)

ਏਕ ਦਿਵਸ ਤੁਮ ਬਨ ਮੈ ਜੈਯਹੁ । ਏਕ ਬਾਵਰੀ ਭੀਤਰਿ ਨੈਯਹੁ ।
ਮੋਹਿ ਮਿਲੇ ਜਦੁਪਤਿ ਯੈ ਕਹਿਯਹੁ । ਏ ਬਚ ਭਾਖਿ ਮੌਨ ਹ੍ਵੈ ਰਹਿਯਹੁ । ੨੦ ।
ek divas tum bun me jeyahu. ek bavari bheetar neyahu.
mohi milai jadupati ye kahiyahu. ae bach bhakhi mon haiv rahiyahu. (20)

ਤੁਮ ਜੋ ਲੋਗ ਦੇਖ ਹੈ ਆਈ । ਯੌ ਕਹਿ ਯਹੁ ਤਿਨ ਬਚਨ ਸੁਨਾਈ ।
ਆਨਿ ਗਾਵ ਤੇ ਬਚਨ ਕਹੈਗੇ । ਸੁਨ ਬਤਿਯਾ ਹਮ ਚਕ੍ਰਿਤ ਰਹੈਗੇ । ੨੧ ।
tum jo log dekh hai ayi. ye kahi yahu tin bachan sunai.
aani gav te bachan kahege. sun batiya hum chakrit rahege. (21)

ਚੜਿ ਝੰਪਾਨ ਸੁ ਤਹਾ ਹਮ ਐਹੈ । ਗੁਰੂ ਭਾਖਿ ਤਵ ਸੀਸ ਝੁਕੇ ਹੈ ।
ਲੈ ਤੋ ਕੋ ਅਪਨੇ ਘਰ ਜੈਹੋ । ਭਾਤਿ ਭਾਤਿ ਕੇ ਭੋਗ ਕਮੈਹੋ । ੨੨ ।
chadi jhanpan su taha hum aihe. gur bhakhi tav sees jhukai hai.
le to ko apne ghur jehe. bhat bhat ke bhog kameho. (22)

ਤਵਨੈ ਜਾਰ ਤੈਸ ਹੀ ਕਿਯੋ । ਜਵਨ ਭਾਤਿ ਭਾਤਿ ਅਬਲਾ ਕਹਿ ਦਿਯੋ ।
ਭਯੋ ਪ੍ਰਾਤ ਬਨ ਮਾਹਿ ਸਿਧਾਰਿਯੋ । ਏਕ ਬਾਵਰੀ ਮਾਹਿ ਬਿਹਾਰਿਯੋ । ੨੩ ।
tavnai jaar tes hi kiyo. javan bhati bhati abla kahi diyo.
bheyo prat ban mahi sidhariyo.ek bavri mahi bihariyo. (23)

ਦੋਹਰਾ

ਮਜਨ ਕਰਿ ਬਾਪੀ ਬਿਖੈ ਬੈਠਿਯੋ ਧਯਾਨ ਲਗਾਇ ।
ਕਹਿਯੋ ਆਨਿ ਮੁਹਿ ਦੈ ਗਏ ਦਰਸਨ ਸ੍ਰੀ ਜਦੁਰਾਇ । ੨੪ ।

Dohra

majan kari bapi bikhe baithiyo dhayan lagai.
kahiyo aan muhi de gai darsan sri jadurai. (24)

ਚੌਪਈ

ਯੌ ਸੁਨਿ ਲੋਕ ਸਕਲ ਹੀ ਪਾਏ । ਛੋਰਾ ਸਕਰ ਕੁਚਾਰੂ ਲਯਾਏ ।
ਦੂਪ ਭਾਤ ਆਗੇ ਲੈ ਧਰਹੀ । ਭਾਤਿ ਭਾਤਿ ਸੋ ਪਾਇਨ ਪਰਹੀ । ੨੫ ।

Chopaiee

yo suni lok sakal hi pai. chera sakar kucharu layai.
doop bhaat aagai lai dharhi. bhati bhati so payin parhi. (25)

Then the woman said, " O friend Listen. O darling ! Whatever I am saying, do accordingly. Keep my words in your ears only and do not share this secret with anyone else." (19)

"One day you should go to the jungle and have a bath in the well underneath ground level (baoli), and then say that you had met Sri Krishna and after saying this keep quiet." (20)

"Then tell to all those people the same thing, who would come to visit you. Then those people will talk about it in the village and on hearing this, I will feel surprised." (21)

"I will come there in a planquin and will bow to you as ny Guru and then bring you to my house and then enjoy sexual relationship with you in many ways." (22)

The lover then did accordingly as directed by the woman. In the morning he went to the forest and had a bath in the baoli (underground well). (23)

Couplet :

After the bath in the baoli he went into meditation and started saying that SriKrishna had visited him and gave him his darshan (his glimpse). (24)

Chopaiee :

On hearing these words, all the people started moving towards him and brought for him goat, sugar and colocasia arum (kachalu). They bought milk and rice prepared for him and started bowing to him in various ways. (25)

ਦਰਸ ਦਯੋ ਤੁਮ ਕੈ ਜਦੁਰਾਈ । ਗੁਰੂ ਭਾਖਿ ਦੈ ਗਯੋ ਬਡਾਈ ।
ਤਾ ਤੇ ਸਭ ਉਸਤਤਿ ਹਮ ਕਰਹੀ । ਮਹਾ ਕਾਲ ਕੀ ਬੰਦ ਨ ਧਰਹੀ । ੨੬ ।

daras deyo tum ke jadurai. guru bhakhi dai geyo badai.
ta te ustati hum karhi . maha kaal ki bund na dharhi. (26)

ਮਹਾ ਕਾਲ ਕੀ ਬੰਦ ਤੇ ਸਭ ਕੋ ਲੇਹੁ ਛੁਰਾਇ ।
ਤਵ ਪ੍ਰਸਾਦਿ ਬਿਚਰਹਿ ਸੁਰਗ ਪਰਹਿ ਨਰਕ ਨਹਿ ਜਾਇ । ੨੭ ।

maha kaal ki bund te sabh ko lehu churai.
tav parsad bicharhi surag parhi narak nahi jai. (27)

ਚੌਪਈ

ਚਲੀ ਕਥਾ ਪੁਰਿ ਭੀਤਰ ਆਈ । ਤਿਨ ਰਾਨੀ ਸ੍ਰਵਨਨ ਸੁਨਿ ਪਾਈ ।
ਚੜਿ ਝੰਪਾਨ ਤਹਾ ਕਹ ਚਲੀ । ਲੀਨੇ ਬੀਸ ਪਚਾਸਿਕ ਅਲੀ । ੨੮ ।

Chopaiee

chali katha puri bhetar ayi. tin rani sarvnan suni payi.
chari jhanpan taha keh chali. leenai bees pachasik ali. (28)

ਦੋਹਰਾ

ਚਲੀ ਚਲੀ ਆਈ ਤਹਾ ਜਹਾ ਹੁਤੇ ਨਿਜੁ ਮੀਤ ।
ਭਾਖਿ ਗੁਰੂ ਪਾਇਨ ਪਰੀ ਅਧਿਕ ਮਾਨ ਸੁਖ ਚੀਤ । ੨੯ ।

Dohra

chali chali aayi taha jaha hute nij meet.
bhakhi gur payin pari adhik maan sukh cheet. (29)

ਚੌਪਈ

ਕਿਹ ਬਿਧਿ ਦਰਸੁ ਸਯਾਮ ਤੁਹਿ ਦੀਨੋ । ਕਵਨ ਕ੍ਰਿਪਾ ਕਰਿ ਕੈ ਗੁਰੂ ਕੀਨੋ ।
ਸਕਲ ਕਥਾ ਵਹੁ ਹਮੈ ਸੁਨਾਵਹੁ । ਮੋਰੇ ਚਿਤ ਕੋ ਤਾਪ ਮਿਟਾਵਹੁ । ੩੦ ।

Chopaiee

keh bidhi darsu sayam tuhi deno. kawan kirpa kari ke guru keeno.
sakal katha vahu hamai sunavhu . morai chit ko tap mitavhu. (30)

ਦੋਹਰਾ

ਜੋ ਕਛੁ ਕਥਾ ਤੁਮ ਪੈ ਭਈ ਸੁ ਕਛੁ ਕਹੌ ਤੁਮ ਮੋਹਿ ।
ਤੁਹਿ ਜਦੁਪਤਿ ਕੈਸੇ ਮਿਲੇ ਕਹਾ ਦਯੋ ਬਰ ਤੋਹਿ । ੩੧ ।

Dohra

jo kachu katha tum pai bhayi su kachu kaho tum mohi.
tuhi jadupati kaise mile kaha deyo bur tohi. (31)

"You have been blessed by a glimpse of Sri Krishna and have honoured you to become our Guru. So we are all praising you, as a result we will not be afflicted by the fear of god of death (we will escape the clutches of death). (26)

Couplet :

"O godly soul ! Pray save us all from the bondage of the god of death. Through your Grace we will reach the heavens, without being thrown into hell." (27)

Chopaiee :

The news spread throughout the town about this and even the queen heard this news with her ears. So she took some twenty to fifty attendants with her and left for that place in a planquin. (28)

Couplet :

Moving along she also reached the spot, where her friend was seated. Accepting him as her Guru she paid her obeisance and felt great pleasure in her heart. (29)

Chopaiee :

She asked the friend ! "How did you gain a glimpse of Sri Krishna ? How have you been made a Guru through His Grace ? Pray relate the whole episode and lessen my mind's anxiety." (30)

Couplet :

"You please tell me exactly, how it happened with all your experiences. How did Sri Krishna meet you and what benedictions (blessings) He showered on you ? (31)

ਚੌਪਈ

ਮਜਨ ਹੇਤ ਇਹਾ ਮੈ ਆਯੋ । ਨ੍ਹਾਇ ਧੋਇ ਕਰਿ ਧਯਾਨ ਲਗਾਯੋ ।
ਇਕ ਚਿਤ ਹ੍ਵੈ ਦ੍ਰਿਤ ਜਪੁ ਜਬ ਕਿਯੋ । ਤਬ ਜਦੁਪਤਿ ਦਰਸਨ ਮੁਹਿ ਦਿਯੋ । ੩੨ ।

Chopaiee

majan het eha mai aayo. nayi dhoyi kari dhayan lagayo.
ik chit haiv drit japu jub kiyo. tub jadupati darsan muhi diyo. (32)

ਸੁਨੁ ਅਬਲਾ ਮੈ ਕਛੁ ਨ ਜਾਨੌ । ਕਹਾ ਦਯੋ ਮੁਹਿ ਕਹਾ ਬਖਾਨੌ ।
ਮੈ ਲਖਿ ਰੂਪ ਅਚਰਜ ਤਬ ਭਯੋ । ਮੋ ਬਿਸਰਿ ਅਭੈ ਕਿਛੁ ਗਯੋ । ੩੩ ।

sun abla maai kachu na jano. kaha deyo muhi kaha bakhano.
mai lakh roop acharaj tub bhayo. mo bisri abhai kichu geyo. (33)

ਦੋਹਰਾ

ਬਨਮਾਲਾ ਉਰ ਮੈ ਧਰੀ ਬਸਨ ਫਹਰਾਇ ।
ਨਿਰਖ ਦਿਪਤ ਦਾਮਨਿ ਲਜੈ ਪ੍ਰਭਾ ਨ ਬਰਨੀ ਜਾਇ । ੩੪ .

Dohra

banmala ur mai dhari basan phehrayi.
nirakh dipat damin lajai prabha na barni jai. (34)

ਚੌਪਈ

ਅਧਿਕ ਜੋਤਿ ਜਦੁਪਤਿ ਕੀ ਸੋਹੈ । ਖਗ ਮ੍ਰਿਗ ਜਛ ਭੁਜੰਗਨ ਮੋਹੈ ।
ਲਹਿ ਨੈਨਨ ਕੌ ਮ੍ਰਿਗ ਸਕੁਚਾਨੇ । ਕਮਲ ਜਾਨਿ ਅਲਿ ਫਿਰਤ ਦਿਵਾਨੇ । ੩੫ ।

Chopaiee

adhik joti jadupati ki sohe. khug mrig juch bhujangan mohe.
lahi nainanan ko mrig sakuchane. kamal jani ali phirat divane. (35)

ਛੰਦ

ਪੀਤ ਬਸਨ ਬਨਮਾਲ ਸੋਰ ਕੌ ਮੁਟ ਸੁ ਧਾਰੈ ।
ਮੁਖ ਮੁਰਲੀ ਅਤਿ ਫਬਤ ਹਿਯੋ ਕੌਸਤਕ ਮਨਿ ਧਾਰੈ ।
ਸਾਰੰਗ ਸੁਦਰਸਨ ਗਦਾ ਹਾਥ ਨੰਦਗ ਅਸਿ ਛਾਜੈ ।
ਲਖੇ ਸਾਵਰੀ ਦੇਹ ਸਘਨ ਘਨ ਸਾਵਨ ਲਾਜੈ । ੩੬ ।

Chhand

peet basan banmal sor ko mut so dharai.
mukh murli ati phabat hiyo kostak man dhare
sarang sudersan gada hath nadang as chajai.
lakhai savari deh saghan ghan sawan lajai. (36)

Chopaiee :

The paramour replied, "I had come here for taking a bath and then after the bath I sat in meditation; when my mind was fully at peace with great effort, then Sri Krishna appeared before me." (32)

"O Woman ! Listen. I do not know exactly what Sri Krishna gave me or said to me. On seeing His glimpse, I went into a blissful state and I forgot about everything else." (33)

Couplet :

"He was wearing a necklace and was wearing yellow coloured apparels. His glamour Was! putting even lightning to shame (nothingness). His glorious figure is beyond description." (34)

Chopaiee :

"Sri Krishna's flame of light (luster) was looking glorious, on seeing which birds, deer, demigods and snakes would get enamoured (with charm). The deer were feeling ashamed on viewing His (beautiful) eyes, while the black bees were madly in love with those eyes, thinking them to be lotus flowers." (35)

Chhand :

"He was having yellow coloured clothes along with a peacock crown and the flute along his mouth was looking gorgeous. He was also wearing a 'Kans' victory pearl on his chest. In His hands he was having a golden bow, a revolving wheel (Sudarshan Chakar), a mace, and a (Nandag) sword. On a glimpse of his dark coloured charming body, even the monsoon clouds would feel belittled (ashamed). (36)

ਦੋਹਰਾ

ਚਤੁਰ ਕਾਨ ਆਯੁਧ ਚਤੁਰ ਚਹੁੰ ਬਿਰਾਜਤ ਹਾਥ ।
ਦੋਖ ਹਰਨ ਦੀਨੋ ਧਰਨ ਸਭ ਨਾਥਨ ਕੈ ਨਾਥ । ੩੭ ।

Dohra

chatur kaan ayudh chahun birajat hath.
dokh haran deeno dharan sabh nathan ke nath. (37)

ਨਵਲ ਕਾਨ੍ਹ ਗੋਪੀ ਨਵਲ ਨਵਲ ਸਖਾ ਲਿਯੋ ਸੰਗ ।
ਨਵਲ ਬਸਤ੍ਰ ਜਾਮੈ ਧਰੇ ਰੰਗਿਤ ਨਾਨਾ ਰੰਗ । ੩੮ ।

naval kaan gopi naval naval sakha liyo sung.
naval bastar jamai dharai rangit nana rung. (38)

ਇਹੈ ਭੇਖ ਭਗਵਾਨ ਕੋ ਯਾ ਮੈ ਕਛੁ ਨ ਭੇਦ ।
ਇਹੈ ਉਚਾਰਤ ਸਾਸਤ੍ਰ ਸਭ ਇਹੈ ਬਖਾਨਤ ਬੇਦ । ੩੯ ।

ehai bhekh bhagwan ko ya mai kachu na bhed.
ehai ucharat sastar sabh ehi bakhanat bed. (39)

ਇਹੈ ਭੇਖ ਪੰਡਿਤ ਕਹੈ ਇਹੈ ਕਹਤ ਸਭ ਕੋਇ ।
ਦਰਸੁ ਦਯੋ ਜਦੁਪਤਿ ਤੁਮੈ ਯਾ ਮੈ ਭੇਦ ਨ ਕੋਇ । ੪੦ ।

ehai bheg pandit kahai ehaai kehat koyi.
darasu deyo jadupati tumai ya mai bhed na koi. (40)

ਚੌਪਈ

ਸਭ ਬਨਿਤਾ ਪਾਇਨ ਪਰ ਪਰੀ । ਭਾਤਿ ਭਾਤਿ ਸੋ ਬਿਨਤੀ ਕਰੀ ।
ਨਾਥ ਹਮਾਰੇ ਪਾਸ ਪਧਾਰਹੁ । ਸ੍ਰੀ ਜਦੁਪਤਿ ਕੋ ਨਾਮ ਉਚਾਰਹੁ । ੪੧ ।

Choupaaiee

sabh banita payin par pari. bhati bhati so binti kari.
nath hamare pass padharhu. Sri Jadupati ko naam ucharhu. (41)

ਦੋਹਰਾ

ਧਾਸ ਚਲੋ ਹਮਰੇ ਪ੍ਰਭੂ ਕਰਿ ਕੈ ਕ੍ਰਿਪਾ ਅਪਾਰ ।
ਹਮ ਠਾਢੀ ਸੇਵਾ ਕਰੈ ਏਕ ਚਰਨ ਨਿਰਧਾਰ । ੪੨ ।

Dohra

dham chalo hamre prabhu kaar ke kripa apar.
hum thadi seva karai ek charan nirdhar. (42)

ਰਾਨੀ ਸੁਤ ਤੁਮਰੇ ਜਿਯੈ ਸੁਖੀ ਬਸੈ ਤਬ ਦੇਸ ।
ਹਮ ਅਤੀਤ ਬਨ ਹੀ ਭਲੇ ਧਰੇ ਜੋਗ ਕੋ ਭੇਸ । ੪੩ ।

rani sut tumre jiye sukhi basai tab des.
hum ateet ban hi bhalai dhare jog ko bhes. (43)

Couplet :

"In the four hands of that smart looking Kahna, various weapons were giving a glorious picture. He was a destroyer of worldly evils, a support of the helpless and a (moral) Lord of the poor and master of the weaklings." (37)

"The charming Kahna was also having beautiful milkmaids and young milk vendors. They were all wearing beautiful coloured clothes." (38)

The woman then said, "There is no doubt or difference in it as these were the main features of Lord-Krishna. This is exactly what our shastras have said and is equally proclaimed by the Vedas as well." (39)

Even the Pandits (Brahmins) have detailed these features and the common masses also believeJn these features. So it was quite evident that you have been blessed with a glimpse of Sri Krishna. (40)

Chopaiee

All the woman then bowed to that man and made various types of requests (longings) to him, saying "O Lord ! Pray visit our homes and sing praises of Sri Krishna by worshipping Him. (41)

Couplet :

The queen (Rani) also said, " O Lord! May you shower your Grace and accompany me to my place. I will serve you by standing on one leg (by all means)." (42)

This man replied, "O queen ! May your sons live long and your land (country) flourish ! I am better established in the jungles as I am an ascetic (having discarded the world) and would better stay here." (43)

ਚੌਪਈ

ਕ੍ਰਿਪਾ ਕਰਹੁ ਗ੍ਰਿਹ ਚਲਹੁ ਹਮਾਰੇ । ਲਗੀ ਪਾਇ ਮੈ ਰਹੌ ਤਿਹਾਰੇ ।
ਜੋ ਕਛੁ ਕਹੌ ਕਰਿਯੋ ਅਬ ਸੋਈ । ਤਵ ਆਗਯਾ ਫੇਰਿ ਹੈ ਨ ਕੋਈ । ੪੪ ।

Chopaiee

kripa karhu greh chalhu hamare. lagi pai mai raho tihare.
jo kachu kaho kariyo ab soyi. tav agya pheri hai na koi. (44)

ਦੋਹਰਾ

ਮੈ ਯਾ ਸੋ ਗੋਸਟਿ ਕਰੌ ਕਹਿ ਅਲਿ ਦਈ ਉਠਾਇ ।
ਆਪੁ ਆਇ ਤਾ ਸੋ ਰਮੀ ਹ੍ਰਿਦੈ ਹਰਖ ਉਪਜਾਇ । ੪੫ ।

Dohra

mai ya so gosti karo kahi ali dayi uthai.
aapu aaye ta so rami hirdai harakh upjai. (45)

ਚੌਪਈ

ਲੈ ਤਾ ਕੋ ਘਰ ਚਲੀ ਮਨ ਮਾਨਤ ਕਰਿ ਭੋਗ ।
ਯਾਹਿ ਮਿਲਿਯੋ ਸਭ ਹਰਿ ਕਹੈ ਭੇਦ ਨ ਜਾਨਹਿ ਲੋਗ । ੪੬ ।

Chopaiee

le ta ko ghur chali man manat kari bhog.
yahi miliyo sabh hari kahai bhed na janhi log. (46)

ਚੌਪਈ

ਤਵਨ ਜਾਰ ਕੋ ਸੰਗ ਲੈ ਚਲੀ । ਲੀਨੇ ਸਾਥਿ ਪਚਾਸਿਕ ਅਲੀ ।
ਗੋਸਟਿ ਹੇਤ ਧਾਮ ਤਿਹ ਆਵੈ । ਸੰਕ ਤਯਾਗਿ ਕਰਿ ਭੋਗ ਕਮਾਵੈ । ੪੭ ।

Chopaiee

tavan jaar ko sung lai chali. leenai sathi pachasik ali.
gosti het dham the avai. sunk tyagi kari bhog kamavai. (47)

ਦੋਹਰਾ

ਤਵਨ ਜਾਰ ਸੌ ਯੌ ਰਹੈ ਨਿਜੁ ਨਾਰੀ ਜਿਯੋ ਹੋਇ ।
ਲੋਗ ਗੁਰੂ ਕਹਿ ਪਗ ਪਰੈ ਭੇਦ ਨ ਪਾਵੈ ਕੋਇ । ੪੮ ।

Dohra

tavan jaar so yo rahai nij nari jiyo hoi.
log guru kahi pug parai bhed na pavai koi. (48)

ਚੰਚਾਕਾਨ ਕੇ ਚਰਿਤ੍ਰ ਕੋ ਸਕਤ ਨ ਕੋਊ ਪਾਇ ।
ਚੰਦ੍ ਸੂਰ ਸੁਰ ਅਸੁਰ ਸਭ ਬ੍ਰਹਮ ਬਿਸਨ ਸੁਰ ਰਾਇ । ੪੯ । ੧ ।

chanchakan ke charitar ko sakal na kou pai.
chander soor sur asur sabh braham bisan sur rai. (49) (1)

Chopaiee

The Rani said, " Kindly visit my place, as I will always be serving you with devotion (attached to your feet) whatever you will say, I shall function accordingly and will not disobey your orders." (44)

Couplet :

"I shall talk to him and saying this made her attendant (woman) leave the place. And then bringing that friend to her place, she started, enjoying in his company." (45)

Chopaiee :

She took him to her place and enjoyed his sexual company as per her desires. All were saying that she had been visited (met) by Sri Krishna, but no one knew the actual secret. (46)

Chopaiee :

She, accompanied by about fifty (women) friends along with her paramour, moved to her place. He would visit her daily for discourses and without any hesitation she would enjoy sensuous pleasure with him. (47)

Couplet :

She would address him, as if she were his wedded wife. The people would bow to him addressing him (the lover) as a Guru and no one could gauge the secret. (48)

Thus no one has been able to gauge the deceitful actions of clever women. Even the moon, sun, gods, demons, Brahma, Vishnu and Indra etc. have not been able to decipher the woman's mind (secrets). (49)(1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਚੌਬੀਸਮੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੨੪ । ੫੦੯ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
chobisamo charitar samapatam. Sat Subham sat. (24) (509) aphjun.

ਦੋਹਰਾ

ਗੰਗ ਜਮੁਨ ਭੀਤਰ ਬਸੈ ਕੈਲਾਖਰ ਦੀ ਦੂਨ ।
ਤਿਹ ਠਾ ਲੋਗ ਬਸੈ ਘਨੈ ਪ੍ਰਤਛ ਪਸੂ ਕੀ ਜੂਨ । ੧ ।

Dohra

rung jamun bheetar basai kaelakhar di doon.
teh tha log basai ghanai partach pasu ki joo. (1)

ਚੌਪਈ

ਬਹੁਰਿ ਸੁ ਮੰਤ੍ਰੀ ਬਚਨ ਉਚਾਰੇ । ਸੁਨਹੁ ਨ੍ਰਿਪਤਿ ਪ੍ਰਾਨਨ ਤੇ ਪਯਾਰੇ ।
ਏਕ ਕਥਾ ਤ੍ਰਿਯ ਤੁਮਹਿ ਸੁਨਾਊ । ਤਾ ਤੇ ਤੁਮਰੋ ਤਾਪ ਮਿਟਾਊ । ੨ ।

Chopaiee

bahuri su mantri bachan ucharai. sunhu nirpat paranan te pyare.
ek katha triye tumhi sunaiyo. ta te tumre tap mitaiyo. (2)

ਦੋਹਰਾ

ਕੈਲਾਖਰ ਕੇ ਰਾਵ ਕੀ ਏਕ ਹੁਤੀ ਬਰ ਨਾਰਿ ।
ਰਾਜ ਨਸਟ ਕੇ ਹੇਤੁ ਤਿਨ ਚਿਤ ਮੈ ਕਿਯਾ ਬਿਚਾਰਿ । ੩ ।

Chopaiee

kelakhar ke raav ki ek huti bar nari.
raj nasat ke hetu tin mai kiya bichari. (3)

ਚੌਪਈ

ਪ੍ਰੇਮ ਕੁਆਰਿ ਤਾ ਕੀ ਇਕ ਰਾਨੀ । ਬਿਰਧ ਰਾਵ ਲਖਿ ਕਰਿ ਡਰ ਪਾਨੀ ।
ਯਾ ਕੇ ਧਾਮ ਏਕ ਸੁਤ ਨਾਹੀ । ਇਹ ਚਿੰਤਾ ਤਾ ਕੇ ਚਿਤ ਮਾਹੀ । ੪ ।

Chopaiee

prem kuari ta ki ik rani. biradh raav lakhi kari dur pani.
ya ke dham ek sut nahi. eh chinta ta ke chit mahi. (4)

ਦੋਹਰਾ

ਪੁਤ੍ਰ ਨ ਗ੍ਰਿਹ ਕੋ ਭਯੋ ਬਿਰਧ ਗਯੋ ਹੈ ਰਾਇ ।
ਕੇਲ ਕਲਾ ਤੈ ਥਕਿ ਗਯੋ ਸਕਤ ਨ ਸੁਭ ਉਪਜਾਇ । ੫ ।

Dohra

putar na greh ko bheyo biradh geyo haiv rai.
kek kala tai thaki geyo sakat na subh upai. (5)

Here the twenty-fourth episode of Minister & King's dialogue regarding woman's characterization from Chariter Pakhyan is completed. All is well. (24-509) (Contd)

Couplet :

Between Ganga and Jamna, there was a land called Kailkhar. The people living there were leading a life like animals (with problems in their normal life). (1)

Chopaiee :

The minister then said these words, " O beloved Raja ! Listen. I am going to relate a story of a woman and with that I would try to lessen your heart's suffering." (2)

Couplet :

The Raja of Kailikhar had a beautiful wife. To save the kingdom from destruction she had thought to herself (of a plan). (3)

Chopaiee :

He had a queen by the name of Prem Kunwari. She got worried on finding that the Raja had grown old. She did not have a son and this was her worry all the time. (4)

Couplet

She did not beget a son and the Raja had grown old. He was not capable of having any sexual relationship with her, so he could not produce a son. (5)

ਚੌਪਈ

ਤਾ ਤੇ ਕਛੂ ਚਰਿਤ੍ਰ ਬਨੈਯੇ । ਰਾਜ ਧਾਮ ਤੇ ਜਾਨ ਨ ਦੈਯੋ ।
ਪੂਤ ਅਨਤ ਕੌ ਲੈ ਕਰਿ ਪਰਿਯੈ । ਨਾਮ ਨ੍ਰਿਪਤਿ ਕੌ ਬਦਨ ਉਚਰਿਯੈ । ੬ ।

Chopaiee

ta te kachu charitar banaeye. raj dham te jaan na deyo.
poot anat ko le kari dhariyo. naam nirpati ko badan uchariyo. (6)

ਦੋਹਰਾ

ਗਰਭਵਤੀ ਇਕ ਤ੍ਰਿਯ ਹੁਤੀ ਲੀਨੀ ਨਿਕਟਿ ਬੁਲਾਇ ।
ਰਨਿਯਹਿ ਰਹਿਯੋ ਅਧਾਨ ਜਗ ਐਸੇ ਦਈ ਉਡਾਇ । ੭ ।

Dohra

garbhvati ik triye huti leeni nikat bulai.
raniyahi rahiyo adhan jug aise dai udai. (7)

ਅਧਿਕ ਦਰਬ ਤਾ ਕੌ ਦਯੋ ਮੋਲ ਪੁਤ੍ਰ ਤਿਹ ਲੀਨ ।
ਸੁਤ ਉਪਜਯੋ ਗ੍ਰਿਹ ਰਾਇ ਕੇ ਯੌ ਕਹਿ ਉਤਸਵ ਕੀਨ । ੮ ।

adhik darab ta ko deyo mol putar the leen.
sut upjiyo greh rai ke yo kahi utsaav keen. (8)

ਡੋਮ ਭਾਟ ਢਾਢੀਨ ਕੌ ਦੀਨਾ ਦਰਬੁ ਅਪਾਰ ।
ਸੇਰ ਸਿੰਘ ਤਾ ਕੌ ਧਰਿਯੋ ਸਭਹਿਨ ਨਾਮ ਸੁਧਾਰ । ੯ ।

dom bhat dadeen ko deena darbu apar.
ser singh ta ko dhariyo sabhhin nam sudhar. (9)

ਚੌਪਈ

ਕਿਤਕ ਦਿਨਨ ਰਾਜਾ ਮਰਿ ਗਯੋ । ਰਾਵ ਸੁ ਸੇਰ ਸਿੰਘ ਤਹ ਭਯੋ ।
ਰਾਵ ਰਾਵ ਸਭ ਲੋਗ ਬਖਾਨੈ । ਤਾ ਕੋਭੇਦ ਨ ਕੋਊ ਜਾਨੈ । ੧੦ ।

Chopaiee

kitak dinan raja mari geyo. rav su ser singh the bheyo.
rav rav sabh log bakhane. ta kobhed na kou jane. (10)

ਦੋਹਰਾ

ਕਰਮ ਰੇਖ ਕੀ ਗਤਿ ਹੁਤੇ ਭਏ ਰੰਕ ਤੇ ਰਾਇ ।
ਰਾਵਤ ਤੇ ਰਾਜਾ ਕਰੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰ ਬਨਾਇ । ੧੧ । ੧ ।

Dohra

karam rekh ki gati hute bhaye rank te rai.
ravat te raja karai triya charitar banai. (11) (1)

Chopaiee :

The queen thought to herself that a game of deceitful action should be played and the Raja should not be allowed to go out of the house. So she thought of having someone else's son.for bringing him up and then the name of the Raja should be taken (linked for him). (6)

Couplet :

There was a pregnant lady, whom the queen called to her place and it was circulated throughout that the queen had become pregnant. That woman was given lot of wealth and the son was bought over and it was circulated that the Raja had got a son. Thus a celebration was held oy announcing his birth. (7)

The bards and bhatts were distributed lot of money and then after consultations he was named Sher Singh. (8)

Chopaiee :

After sometime the Raja died and Sher Singh was made the king and he was called 'Raja' by everyone, but no one knew about his secret. (9)

Couplet :

Due to good fortune, he became a Raja from a poor and penniless person. Due to the woman's deceptive action he became a king from an ordinary person. (10)

Dohra

Due to the reward of this actions (i.e. based on his destiny) he became a king from a panper. The woman had, though her deceitful behaviour (charitar) made him a Raja (king) from an ordinary person. (11)(1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਪਚੀਸਮੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੨੫ । ੫੨੦ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
pachisamo charitar samapatam. Sat Subham sat. (25) (520) aphjun.

ਦੋਹਰਾ

ਕਥਾ ਸੁਨਾਊ ਬਨਿਕ ਕੀ ਸੁਨ ਨ੍ਰਿਪ ਬਰ ਤੁਹਿ ਸੰਗ ।
ਇਕ ਤ੍ਰਿਯਾ ਤਾ ਕੀ ਬਨ ਬਿਖੈ ਬੁਰਿ ਪਰ ਖੁਦਯੋ ਬਿਹੰਗ । ੧ ।

Dohra

katha sunayu banik ki sun nrip bar tuhi sung.
ik triya ta ki ban bikhai buri par khudyo bihang. (1)

ਚੌਪਈ

ਜਬ ਹੀ ਬਨਿਕ ਬਨਿਜ ਤੇ ਆਵੈ । ਬੀਸ ਚੋਰ ਅਬ ਹਨੇ ਸੁਨਾਵੈ ।
ਪ੍ਰਾਤ ਆਨਿ ਇਸਿ ਬਚਨ ਉਚਾਰੇ । ਤੀਸ ਚੋਰ ਮੈ ਆਜੁ ਸੰਘਾਰੇ । ੨ ।

Chopaiee

jab hi banik banij te ave. bees chor ab hanai sunavai.
prat aan isi bachan uchare. tees chor mai aaj sangharai. (2)

ਐਸੀ ਭਾਤਿ ਨਿਤ ਵਹੁ ਕਹੈ । ਸੁਨਿ ਤ੍ਰਿਯ ਬੈਨ ਮੋਨ ਹ੍ਵੈ ਰਹੈ ।
ਤਾ ਕੇ ਮੁਖ ਪਰ ਕਛੁ ਨ ਭਾਖੈ । ਏ ਸਭ ਬਾਤ ਚਿਤ ਮੈ ਰਾਖੈ । ੩ ।
aisi bhaati nit vahu kahai. suni triya bain mon haiv rahai.
ta ke mukh par kachu na bhakhai. ea sabh baat chit mai rakhai. (3)

ਨਿਰਤ ਮਤੀ ਇਹ ਬਿਧਿ ਤਬ ਕਿਯੋ । ਬਾਜਸਾਲ ਤੇ ਹੈ ਇਕ ਲਿਯੋ ।
ਬਾਧਿ ਪਾਗ ਸਿਰ ਖੜਗ ਨਚਾਯੋ । ਸਕਲ ਪੁਰਖ ਕੋ ਭੇਸ ਬਨਾਯੋ । ੪ ।
nirat mati eh bidhi tab kiyo. bajsal te hai ik liyo.
badhi paag sir kharug nachaiyo. sakal purakh ko bhes banayo. (4)

ਦਹਿਨੇ ਹਾਥ ਸੈਹਥੀ ਸੋਹੈ । ਜਾ ਕੇ ਤੀਰ ਸਿਪਾਹੀ ਕੋਹੈ ।
ਸਭ ਹੀ ਸਾਜ ਪੁਰਖ ਕੇ ਬਨੀ । ਜਾਨੁਕ ਮਹਾਰਾਜ ਪਤਿ ਅਨੀ । ੫ ।
dahiaai hath sehathi sohe. ja ke teer sipahi kohe.
sabh hi saaj purakh ke bani. januk maharaj pati ani. (5)

Here the twenty-fifth episode of King & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (25-520)(Contd)

Couplet :

O mighty Raja ! Listen. I am going to relate the story of a trader. His wife went in the jungle and scratched a bird's picture on his rectum. (1)

Chopaiee :

When the trader would come back from a trading expedition (trip of business), he would say that he had killed twenty thieves during this trip. Then next morning he would say that he had killed thirty thieves that day (to-day). (2)

Thus he would always repeat these words and his wife would remain silent on hearing these words. She would not say anything at his face, but would keep it in her mind. (3)

Then what Niratmati did that she brought a horse from the stable. She wore a turban on head and holding a sword in hand, she disguised herself as a man. (4)

In her right hand there was a dagger and the policeman was nobody (nothing) before her. She disguised herself as a manly glorious warrior, as if she was the commander of the Maharaja's army. (5)

ਦੋਹਰਾ

ਸਿਪਰ ਸਰੋਹੀ ਸੈਹਥੀ ਧੁਜਾ ਰਹੀ ਫਹਰਾਇ ।
ਮਹਾਬੀਰ ਸੀ ਜਾਨਿਯੋ ਤ੍ਰਿਯਾ ਨ ਸਮਝੀ ਜਾਇ । ੬ ।

Dohra

sidhar sarohi sehthi dhuja rahi phehrai.
mahabeer si janiyo tria na saamjhi jai. (6)

ਬਨਿਜ ਹੇਤ ਬਨਿਯਾ ਚਲਿਯੋ ਅਤਿ ਹਰਖਤ ਸਭ ਅੰਗ ।
ਗਾਵਤ.ਗਾਵਤ ਗੀਤ ਸੁਭ ਬਨ ਮੈ ਪਸਿਯੋ ਨਿਸੰਗ ।.੭ ।

banij het baniya chaiyo ati harkhat sabh ang.
gavat gavat geet subh ban mai pasiyo nisang. (7)

ਚੌਪਈ

ਬਨਿਕ ਜਾਤ ਏਕਲੌ ਨਿਹਾਰਿਯੋ । ਛਲੋ ਯਾਹਿ ਯੌ ਬਾਲ ਬਿਚਾਰਿਯੋ ।
ਮਾਰਿ ਮਾਰਿ ਕਰਿ ਸਾਮੁਹਿ ਧਾਈ । ਕਾਢਿ ਕ੍ਰਿਪਾਨ ਪਹੁੰਚੀ ਆਈ । ੮ ।

Chopaiee

banik jaat ekalo nihariyo. chalo yahi yo baal bchariyo.
mari mari kari samuhi dhayi. kadi kirpan pahunchi aayi. (8)

ਦੋਹਰਾ

ਕਹਾ' ਜਾਤ ਰੇ ਮੂੜ ਮਤਿ ਜੁਧ ਕਰਹੁ ਡਰ ਡਾਰਿ ।
ਮਾਰਤ ਹੋ ਨਹਿ ਆਜੁ ਤੁਹਿ ਪਗਿਯਾ ਬਸਤ੍ਰ ਉਤਾਰਿ । ੯ ।

Dohra

kaha jaat re murh mati judh karhu dar dari.
marat ho nahi aaj tuhi pagiya bastar utari. (9)

ਚੌਪਈ

ਬਨਿਕ ਬਚਨ ਸੁਨਿ ਬਸਤ੍ਰ ਉਤਾਰੇ । ਘਾਸ ਦਾਤ ਗਹਿ ਰਾਮ ਉਚਾਰੇ ।
ਸੁਨ ਤਸਕਰ ਮੈ ਦਾਸ ਤਿਹਾਰੋ । ਜਾਨਿ ਆਪਨੋ ਆਜੁ ਉਬਾਰੋ । ੧੦ ।

Chopaiee

banik bachan suni bastar utarai. ghas dat gahi ram uchare.
sun taskar mai das tiharo. jaan apno aaj ubaro. (10)

ਦੋਹਰਾ

ਜੈ ਅਪਨੀ ਤੈ ਗੁਦਾ ਪਰ ਖੋਦਨ ਦੇਇ ਬਿਹੰਗ ।
ਤੌ ਤੁਮ ਅਬ ਜੀਵਤ ਰਹੌ ਬਚੈ ਤਿਹਾਰੇ ਅੰਗ । ੧੧ ।

Dohra

jai apni te guda par khodan deyi bihung.
to tum ab jeevat raho bachai tihare ang. (11)

Couplet :

She was looking like a warrior with a shield, sword, spear and fluttering flags and could not be taken as a woman. (6)

The trader felt very happy, the trader went out for business and while singing songs, he went into the jungle without any hesitation. (7)

Chopaiee :

On seeing the trader alone, this woman thought of winning him over through some tricks. She suddenly appeared before him doing some attacking exercises and with unsheathed sword in hand stood near him. (8)

Couplet :

"O fool ! Where are you going ? (she shouted). Come and fight with me without having any fear. You remove your turban and other apparel and hand them over to me, else I shall kill you." (9)

Chopaiee :

On hearing these words the trader removing his clothes handed them over and trembling for life, he started repeating the name of God 'Ram Ram' and said, "O Thief ! Please leave me alone to-day and let me go alive, as I will be your slave throughout." (10)

Couplet

"If you allow me to scratch the sign of a bird on your rectum, then only you will be left alive and you could save your body." (11)

ਤਬੈ ਬਨਿਕ ਤੈਸੇ ਕਿਯਾ ਜਯੋ ਤ੍ਰਿਯ ਕਹਿਯੋ ਰਿਸਾਇ ।
ਥਰਹਰਿ ਕਰਿ ਛਿਤ ਪਰ ਗਿਰਿਯੋ ਬਚਨ ਨ ਭਾਖਯੋ ਜਾਇ । ੧੨ ।
tabai banik taise kiya jeyo triya kahiyo risai.
kharjit kari chit par giriyo bachan na bakhyo jai. (12)

ਤਬੁ ਤਰੁਨੀ ਹੈ ਤੇ ਉਤਰਿ ਇਕ ਛੁਰਕੀ ਕੇ ਸੰਗ ।
ਰਾਮ ਭਨੈ ਤਿਹ ਬਨਿਕ ਕੀ ਬੁਰਿ ਪਰ ਖੁਦਯੋ ਬਿਹੰਗ । ੧੩ । ੧ ।
tab taruni hai te utri ik churki ke sung.
ram bhanai the banik ki buri par khudyo bihang. (13) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਛਬੀਸਮੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੨੬ । ੫੩੩ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
chabisamo charitar samapatam. Sat Subham sat. (26) (533) aphjun.

ਚੌਪਈ

ਕੰਕ ਨਾਮ ਦਿਜਬਰ ਇਕ ਸੁਨਾ । ਪੜੇ ਪੁਰਾਨ ਸਾਸਤ੍ਰ ਬਹੁ ਗੁਨਾ ।
ਅਤਿ ਸੁੰਦਰ ਤਿਹ ਰੂਪ ਅਪਾਰਾ । ਸੁਰ ਲਯੋ ਜਾ ਤੇ ਉਜਿਆਰਾ । ੧ ।

Chopaiee

kunk naam dijbar ik suna. padai pooran sastar bahu guna.
ati sunder teh roop apara. sur leyo ja te ujiara. (1)

ਦਿਜ ਕੋ ਰੂਪ ਅਧਿਕ ਤਬ ਸੋਹੈ । ਸੁਰ ਨਰ ਨਾਗ ਅਸੁਰ ਮਨ ਮੋਹੈ ।
ਲ"ਬੇ ਕੇਸ ਛਕੇ ਘੁੰਘਰਾਰੇ । ਨੈਨ ਜਾਨੁ ਦੋਊ ਬਨੇ ਕਟਾਰੇ । ੨ ।
dij ko roop adhik tab sohai. sur nar naag asur man mohai.
lambai kes chakai ghungrare. nain jan doyu banai katare. (2)

ਬਯੋਸ ਕਲਾ ਰਾਨੀ ਰਸ ਭਰੀ । ਬਿਰਧ ਰਾਇ ਸੁਤ ਹਿਤ ਜਰੀ ।
ਤਿਨ ਤ੍ਰਿਯ ਭੋਗ ਕੰਕ ਸੌ ਚਹਾ । ਲਏ ਕਪੂਰ ਆਵਤੋ ਗਹਾ । ੩ ।
bayos kala rani ras bhari. biradh rai sut hit jari.
tin triye bhog kunk so chaha. lai kapoor avto gaha. (3)

ਤ੍ਰਿਯ ਦਿਜਬਰ ਮੋ ਬਚਨ ਉਚਾਰੇ । ਭਜਹੁ ਆਜੁ ਤੁਮ ਹਮੈ ਪਿਯਾਰੇ ।
ਕੰਕ ਨ ਤਾ ਕੀ ਮਾਨੀ ਕਹੀ । ਰਾਨੀ ਬ"ਹੀ ਜੋਰ ਤਨ ਗਹੀ । ੪ ।
triye dijbar mo bachan uchare. bhajhu aaj tum hamai piyare.
kunk na ta ki mani kahi. rani bahin jor tun gahi. (4)

Then the trader did accordingly, as directed by the woman in great rage. He fell down on the ground trembling and could not utter a word. (12)

Then as per poet Ram, the woman got down from the horse and scratched the sign of a bird on his rectum. (13)(1)

Here the twenty-sixth episode of King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (26-533)(Contd)

Chopaiee :

There was a Brahmin known by the name Kanak. He would study (read) many Puranas and Shastras. He had a beautiful personality with a charming face. Even the sun's glory was nothing before him. (The sun would borrow its glamour from him). (1)

That Brahmin was looking glamorous and would enamour the hearts of all including gods, men, snakes and demons and his curly hair were looking glorious. His eyes were piercing like the dagger. (2)

There was a charming queen by the name of Biom Kala, who was pining for a son, but could not beget one, due to the Raja being old. She wanted to have a sexual relationship with the Brahmin Kanak and asking for camphor (as excuse) she caught hold of the Brahmin one day. (3)

That woman then told the Brahmin, "O dear ! You better have a sexual relation with me, but the Brahmin did not agree to her proposal but the queen held him with force in her embrace. (4)

ਦੋਹਰਾ

ਗਹਿ ਚੁੰਬਨ ਲਾਗੀ ਕਰਨ ਨ੍ਰਿਪਤ ਨਿਕਸਯਾ ਆਇ ।
ਤਬ ਤ੍ਰਿਯ ਕਿਯਾ ਚਰਿਤ੍ਰ ਇਕ ਅਧਿਕ ਹ੍ਰਿਦੈ ਸਕੁਚਾਇ । ੫ ।

Dohra

hahi chumban lagi karan nirpat niksaya ai.
tab triye kiya charitar ik adhik hirdai sakuchai. (5)

ਯਾ ਦਿਜਬਰ ਤੇ ਮੈ ਭ੍ਰਮੀ ਸੁਨੁ ਰਾਜਾ ਮਮ ਸੂਰ ।
ਜਿਨਿ ਇਨ ਚੋਰਿ ਭਖਯੋ ਕਛੁ ਸੁੰਘਨ ਹੁਤੀ ਕਪੂਰ । ੬ ।

ya dijbar te mai bharmi sunu raja mum soor.
jin in chori bakhiyo kachu sunghan huti kapoor. (6)

ਸੂਰ ਨਾਮ ਸੁਨਿ ਮੂਰਿ ਮਤਿ ਅਤਿ ਪਰਖਤ ਭਯੋ ਜੀਯ ।
ਸੀ'ਘਤ ਹੁਤੀ ਕਪੂਰ ਕਹ ਧਨੰਯ ਧੰਨਯ ਇਹ ਤ੍ਰੀਯ । ੭ । ੧ ।

sur naam suni muri mati ati parkhat bheyo jiye.
singhat huti kapoor keh dhanai dhanai eh triye. (7) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਸਤਾਈਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੨੭ । ੫੪੦ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
sataisavo charitar samapatam. Sat Subham sat. (27) (540) aphjun.

ਚੌਪਈ

ਅਨਤ ਕਥਾ ਮੰਤ੍ਰੀ ਇਕ ਕਹੀ । ਸੁਨਿ ਸਭ ਸਭਾ ਮੋਨਿ ਹ੍ਵੈ ਰਹੀ ।
ਏਕ ਅਹੀਰ ਨਦੀ ਤਟ ਰਹਈ । ਅਤਿ ਸੁੰਦਰਿ ਤਿਹ ਤ੍ਰਿਯ ਜਗ ਕਹਈ । ੧ ।

Chopaiee

anat katha mantri ik kahi. suni sabh sabha moni haiv rahi.
ek aheer nadi tut rahyi. ati sundri the triye jug kahyi. (1)

ਦੋਹਰਾ

ਰੂਪ ਕੁਰੂਪ ਅਹੀਰ ਕੋ ਸੁੰਦਰ ਤਾ ਕੀ ਨਾਰਿ ।
ਵਹੁ ਤਰੁਨੀ ਇਕ ਰਾਵ ਕੋ ਅਟਕੀ ਰੂਪ ਨਿਹਾਰਿ । ੨ ।

Dohra

roop karoop aheer ko sunder ta ki nari.
vahu taruni ik rav ko atki roop nihari. (2)

Couplet :

When she was going to kiss him by force, the Raja happened to pass by that side, then feeling ashamed of herself, she played a (deceitful) trick. (5)

She said, "O brave Raja ! I have a doubt about this Brahmin, that he had eaten something by stealing it. So I am trying to smell from his mouth, whether the smell of camphor is coming from there." (6)(1)

On (hearing) being called a brave Raja, he felt very pleased and thanked the queen, who was trying to smell the camphor from the Brahmin. (7)

Here the twenty-seventh episode of king & Minister's dialogue regarding woman's characterization from the Charitar Pakhyan is completed. All is well.

(27-540)(Contd)

Chopaiee :

The minister then related another episode, on hearing which the whole assembly became dumb founded (silent), There used to live a milkman on the banks of a river and his wife was supposed (considered) to be very beautiful in the whole world. (1)

Couplet :

The figure of the milkman was rather ugly while his wife was very beautiful. That woman happened to see a Raja and got enticed in his love. (2)

ਚੌਪਈ

ਦੁਖਤ ਅਹੀਰ ਨਾਰਿ ਕੋ ਰਾਖੈ । ਕਟੁ ਕਟੁ ਬਚਨ ਰੈਨ ਦਿਨ ਭਾਖੈ ।
ਗੋਰਸ ਬੇਚਨ ਜਾਨ ਨ ਦੇਈ । ਛੀਨਿ ਬੇਚਿ ਗਹਨਨ ਕਹ ਲਈ । ੩ ।

Chopaiee

dukhat aheer nari ko rakhai. katu katu bachan rain din bhakhai.
goras bechan jan na deyi. cheeni bechi gehnan keh layi. (3)

ਅੜਿਲ

ਸੂਰਛਟ ਤਿਹ ਨਾਮ ਤਰੁਨਿ ਕੋ ਜਾਨਿਯੋ ।
ਛਤ੍ਰ ਕੇਤੁ ਨ੍ਰਿਪ ਭਏ ਅਧਿਕ ਹਿਤ ਮਾਨਿਯੈ ।
ਚੰਦ੍ਰਭਗਾ ਸਰਿਤਾ ਤਟ ਭੈਸ ਚਰਾਵਈ ।
ਹੋ ਜਹੀ ਰਾਵ ਨਾਵਨ ਹਿਤ ਨਿਤਪ੍ਰਤ ਆਵਈ । ੪ ।

Aril

moorchat teh naam taruni ko janiyo.
chatar ketu nrip bhai adhik hit maniyo.
chanderbhaga sarita tatt bhem charavai.
ho jahi raav navan hit nitprat avyi. (4)

ਚੌਪਈ

ਗੋਰਸ ਦੁਹਨ ਤ੍ਰਿਯਹਿ ਤਹ ਲੜਾਵੈ । ਸਮੈ ਪਾਇ ਰਾਜਾ ਤਹ ਜਾਵੈ ।
ਦੁਹਤ ਛੀਰਿ ਕਟਿਯਾ ਦੁਖ ਦੇਈ । ਤ੍ਰਿਯ ਕਹ ਭਾਖਿ ਤਾਹਿ ਗਹਿ ਲੇਈ । ੫ ।

Chopaiee

goras duhan triyhi the ladaiyo. samai pai raja the javai.
duhat chiri katiya dukh deyi. triye keh bhakhi tahi gahi layi. (5)

ਦੋਹਰਾ

ਹਬ ਵਹੁ ਚੋਵਤ ਭੈਸ ਕੋ ਕਰਿ ਕੈ ਨੀਚਾ ਸੀਸ ।
ਤੁਰਤ ਆਨਿ ਤ੍ਰਿਯ ਕੋ ਭਜੈ ਬਹੁ ਪੁਰਖਨ ਕੋ ਈਸ । ੬ ।

Dohra

hub vahu chovat bhes ko kari ke neecha sees.
tuat ani triye ko bhajai bahu purkhan ko ees. (6)

ਭਾਤਿ ਭਾਤਿ ਰਾਜਾ ਭਜੈ ਤਾ ਕਹ ਮੋਦ ਬਢਾਇ ।
ਚਿਮਟਿ ਚਿਮਟਿ ਸੁੰਦਰਿ ਰਮੈ ਲਪਟਿ ਲਪਟਿ ਤ੍ਰਿਯ ਜਾਇ । ੭ ।

bhati bhati raja bhajai ta keh mod badai.
chimti chimti sundri ramai lapti lapti triye jai. (7)

Chopaiee :

That milkman was causing lot of hardship and suffering to the woman and would address her with uncouth language. He would not allow her to go out for selling milk and had taken away her ornaments from her and sold them away. (3)

Aril :

The woman was called by the name 'Surchhat' and the Raja, with whom she had great love was called 'Chhatar Ket' She was coming for the grazing of her buffalos on the banks of river. Chander bhaga and the Raja used to come there for having a bath. (4)

Chopaiee :

That woman was coming there for milking the buffalos there and the Raja, while taking a proper chance at the right time would also visit that place. At the time of milking the buffalo the offspring would create a nuisance then the milkman would call the woman to hold the offspring buffalo. (5)

Couplet :

When the milkman would bend down with his head facing downwards, then the Raja would enjoy sensuous pleasure with the woman. (6)

The Raja would have sexual relationships in different ways to his joy and satisfaction. That woman also would embrace him clinging to him very closely and enjoy his (sexual) companionship. (7)

ਚੋਟ ਲਗੇ ਮਹਿਖੀ ਕੰਪੈ ਦੁਘਦ ਪਰਤ ਛਿਤ ਆਇ ।
ਸੰਗ ਅਹੀਰ ਅਹੀਰਨੀ ਬੋਲਤ ਕੋਪ ਬਢਾਇ । ੮ ।
chot lagai mehkhi kump dugad parat chit aiye.
sung aheer aherani bolat kop badai. (8)

ਅੜਿਲ

ਸੁਨਹੁ ਅਹੀਰਨ ਬੈਨ ਕਹ" ਤੁਮ ਕਰਤ ਹੋ ।
ਭੂਮਿ ਗਿਰਾਵਤ ਦੂਧ ਨ ਮੋ ਤੇ ਡਰਤ ਹੋ ।
ਕਹਿਯੋ ਤ੍ਰਿਯਾ ਪਿਯ ਸਾਥ ਬਾਤ ਸੁਨਿ ਲੀਜਿਯੈ ।
ਹੋ ਕਟੀ ਦੁਖਾਵਤ ਯਾਹਿ ਪਿਯਨ ਪੈ ਦੀਜਿਯੈ । ੯ ।

Aril

sunhu ahiran bain kaha tum karat ho.
bhoomi giravat doodh na mo te darat ho.
kahiyo triya piye sath baat suni leejiyo.
ho kati dukhavat yahi piyan pai deejiye. (9)

ਦੋਹਰਾ

ਰਾਵ ਅਹੀਰਨਿ ਦੁਇ ਤਰੁਨ ਭੋਗ ਕਰਹਿ ਸੁਖ ਪਾਇ ।
ਲਪਟਿ ਲਪਟਿ ਰਾਜਾ ਰਮੈ ਚਿਮਟਿ ਚਿਮਟਿ ਤ੍ਰਿਯ ਜਾਇ । ੧੦ ।

Dohra

raav ahirin dui tarun bhog karhi sukh payi.
lapti lapti raja ramai chisti chisti triye jai. (10)

ਡੋਲਤ ਮਹਿਖੀ ਨ ਰਹੈ ਬੋਲਯੋ ਬਚਨ ਅਹੀਰ ।
ਕਹਾ ਕਰਤ ਹੋ ਗ੍ਵਾਰਨੀ ਬ੍ਰਿਥਾ ਗਵਾਵਤ ਛੀਰ । ੧੧ ।
dholat mahigi na rahai bolyo bachan aheer.
kaha karat ho gavarni brikha gavavat cheer. (11)

ਹੋ ਅਹੀਰ ਮੈ ਕਯਾ ਕਰੋ ਕਟਿਯਾ ਮੁਹਿ ਦੁਖ ਦੇਤ ।
ਯਾ ਕਹ ਚੁੰਘਨ ਦੀਜਿਯੈ ਦੁਗਧ ਜਿਯਨ ਕੇ ਹੇਤ । ੧੨ ।
ho aheer mai kaya karo katiya nuhi dukh det.
ya keh chunghan dijiye dugad jiyan ke het. (12)

ਅਧਿਕ ਮਾਨਿ ਸੁਖ ਘਰ ਗਯੋ ਰਾਵ ਅਹੀਰ ਨਿਸੰਗ ।
ਯੌ ਕਹਿ ਮੰਤ੍ਰੀ ਨ੍ਰਿਪਤਿ ਪਤਿ ਪੂਰਨ ਕੀਯੋ ਪ੍ਰਸੰਗ । ੧੩ ।
adhik mani sukh ghar geyo rav aheer nisung.
yo kahi mantri nirpati pati pooran kiyo parsang. (13)

When the buffalo would get hurt the buffalo would (shift) move slightly, then the milk would get spilt on the ground, and the milkman would shout at his wife with great rage. (8)

Aril :

"O milkmaid ! Listen to me. What are you doing ? The milk is being allowed by you to be spilt on the ground (Earth). Are you not afraid of me ?" She replied to the husband, " O dear ! You please listen to me. This offspring is always disturbing the buffalo. Give some milk to this offspring also to drink. (9)

Couplet :

The Raja and milkmaid were both young and were enjoying sensuous pleasure. The Raja would be embracing her keenly while the woman was equally embracing the Raja with passion. (10)

When the buffalo continued shifting around then the milkman said, "O milkmaid ! What are you doing ? Why are you wasting milk unnecessarily ?" (11)

Then the woman said, " O milkman ! What should I do, the off-spring of the buffalo is troubling me too much ? So let him suckle the milk, as it is mainly meant for them only. (12)

The Raja, after enjoying her company and the milkman without any doubt or hesitation, went back to their places. Thus the minister related the episode to the king of kings, thus completing his story. (13)

ਭੇਦ ਅਹੀਰ ਨ ਕਛੁ ਲਹਿਯੋ ਆਯੋ ਅਪਨੇ ਗ੍ਰੇਹ ।
ਰਾਮ ਭਨੈ ਤਿਨ ਤ੍ਰਿਯ ਭਏ ਅਧਿਕ ਬਢਾਯੋ ਨੇਹ । ੧੪ । ੧ ।
bhed aheer na kachu lajiyo aiyo apne greh.
ram bhanai tin triye bhai adhik badayo neh. (14) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਅਠਾਈਸਮੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੨੮ । ੫੫੪ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
athaisamo charitar samapatam. Sat Subham sat. (28) (554) aphjun.

ਸੋਰਠਾ

ਬੰਦਸਾਲ ਕੇ ਸਾਹ ਨ੍ਰਿਪ ਬਰ ਦਿਯਾ ਉਠਾਇ ਸੁਤ ।
ਬਹੁਰੋ ਲਿਯਾ ਬੁਲਾਇ ਭੋਰ ਹੋਤ ਅਪਨੇ ਨਿਕਟਿ । ੧ ।

Sortha

bandsal ke sah nrip bar diya uthai sut.
bahure liya bulai bjor hot apne nikat. (1)

ਦੋਹਰਾ

ਦੁਤਿਯਾ ਮੰਤ੍ਰੀ ਬੁਧਿ ਬਰ ਰਾਜ ਰੀਤਿ ਕੀ ਖਾਨਿ ।
ਚਿਤ੍ਰ ਸਿੰਘ ਰਾਜਾ ਨਿਕਟ ਕਥਾ ਬਖਾਨੀ ਆਨਿ । ੨ ।

Dohra

dutiya mantri budhi bur raj reeti ki khani
chitar singh raja nikat katha bakhani aani. (2)

ਚੌਪਈ

ਸਰਿਤਾ ਨਿਕਟਿ ਰਾਵ ਇਕ ਰਹੈ । ਮਦਨ ਕੇਤੁ ਨਾਮਾ ਜ਼ਗ ਕਹੈ ।
ਮਦਨ ਮਤੀ ਤਿਯ ਤਹ ਇਕ ਬਸੀ । ਸੰਗ ਸੁ ਤਵਨ ਰਾਇ ਕੇ ਰਸੀ । ੩ ।

Chopaiee

sarita nikat rav ik rahai. madan ketu nama jug ik kahai.
madan mati tiye the ik basi. sung su tawan rai ke rasi. (3)

ਦੋਹਰਾ

ਪੈਰਿ ਨਦੀ ਕੋ ਪਾਰ ਕੋ ਉਠਿ ਨ੍ਰਿਪ ਤਿਹ ਪ੍ਰਤਿ ਜਾਇ ।
ਭਾਤਿ ਭਾਤਿ ਤਿਹ ਨਾਰਿ ਕੋ ਭਜਤ ਅਧਿਕ ਸੁਖ ਪਾਇ । ੪ ।

Dohra

pairi nadi ko par ko uthi nrip the prati jai.
bhat bhat the nari ko bhajat adhik sukh paiye. (4)

The milkman, without knowing the secret came back home. The poet Ram has stated that the milkman got more attached ' to his wife after that. (14)(1)

Here the twenty-eighth episode of kings & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (28-554)(Contd)

Sortha :

Then the mighty king sent back his son to the prison and next morning again sent for him to he with him. (1)

Couplet :

Then the second minister who was an expert in politics and was very capable, related another episode. (2)

Chopaiee :

There used to live a Raja near a river and was known by the name of 'Madan Kef in the world. There was a woman, called Madan Mati, who was keenly in love with the Raja. (3)

Couplet :

he Raja would come from the palace and swim across to the other side of the river to meet her. He would enjoy sensuous pleasure with that woman in many ways, thus feeling overjoyed. (4)

ਚੌਪਈ

ਕਬਹੂੰ ਪੈਰਿ ਨਦੀ ਨ੍ਰਿਪ ਜਾਵੈ । ਕਬਹੂੰ ਤਰਿ ਤਾ ਕੋ ਤ੍ਰਿਯ ਆਵੈ ।
ਆਪੁ ਬਿਖੈ ਅਤਿ ਹਿਤ ਉਪਜਾਵੈ । ਭਾਤਿ ਭਾਤਿ ਸੋ ਭੋਗ ਕਮਾਵੈ । ੫ ।

Chopaiee

kabhun pairi nadi nrip javai. kabhun tari ta ko triye avai.
aapu bikhai ati hit upjavai. bhati bhati so bhog kamavai. (5)

ਕੋਕ ਸਾਸਤ੍ਰ ਕੀ ਰੀਤਿ ਉਚਰੈ । ਭਾਤਿ ਅਨਿਕ ਰਸਿ ਰਸਿ ਰਤਿ ਕਰੈ ।
ਲਪਟਿ ਲਪਿਟ ਕਰਿ ਕੇਲ ਕਮਾਵੈ । ਵੈਸੇ ਹੀ ਪੈਰਿ ਨਦੀ ਘਰਿ ਆਵੈ । ੬ ।

kok sastar ki reeti ucharai. bhati anik rasi rasi rati karai.
lapti lapti kari kel kamavai. vaisehi paeri nadi ghari avai. (6)

ਐਸੀ ਬਿਧਿ ਦੋਊ ਨਿਤ ਬਿਹਾਰੈ । ਤਾਪ ਚਿਤ ਕੇ ਸਕਲ ਨਿਵਾਰੈ ।
ਕਾਮ ਕੇਲ ਬਹੁ ਬਿਧਿ ਉਪਜਾਵੈ । ਵੈਸੇ ਹੀ ਪੈਰਿ ਨਦੀ ਘਰ ਆਵੈ । ੭ ।

aisi bidhi doyu nit bichare. taap chit ke sakal nivare.
kam lel bahu bidhi upjave. vaise hi paeri nadi ghur avai. (7)

ਦੋਹਰਾ

ਤਰੀ ਤਰੁਨਿ ਆਵਤ ਹੁਤੀ ਹ੍ਰਿਦੈ ਹਰਖ ਉਪਜਾਇ ।
ਤਬ ਲੌ ਲਹਿਰ ਸਮੁੰਦ੍ਰ ਸੀ ਨਿਕਟ ਪਹੁੰਚੀ ਆਇ । ੮ ।

Dohra

tari tarun avat huti hirdai harakh upjaye.
tub lo lahir samundar si nikat pahunchi aayi. (8)

ਅਪਨੋ ਸੋ ਬਲ ਕਰਿ ਥਕੀ ਪਾਰ ਨ ਭਈ ਬਨਾਇ ।
ਲਹਰਿ ਨਦੀ ਕੀ ਆਇ ਤਹ ਲੈ ਗਈ ਕਹੂੰ ਬਹਾਇ । ੯ ।

apno so bal kari thaki par na bhai banai.
lahri nadi ki ayi teh le gai kahun bahai. (9)

ਚੌਪਈ

ਬਹਤ ਬਹਤ ਕੋਸਨ ਬਹੁ ਗਈ । ਲਾਗਤ ਏਕ ਕਿਨਾਰੇ ਭਈ ।
ਏਕ ਅਹੀਰ ਦ੍ਰਿਸਟਿ ਤਿਹ ਆਯੋ । ਹਾਕ ਮਾਰ ਤ੍ਰਿਯ ਤਾਹਿ ਬੁਲਾਯੋ । ੧੦ ।

Chopaiee

behat behat kosan bahu gayi. lagat ek kinare bhayi.
ek ahir drisati tee ayo. haak mar triye tahi bulai. (10)

Chopaiee :

Sometimes the Raja would swim acros to meet her while at other times, the woman would swim across to this side of the river. She had developed great love for the Raja and used to have sexual relationships with the Raja in many ways. (5)

She was in the know of Kok-Shastra and would enjoy sensuous pleasure with him in good measure and would then come back after swimming across the river, having enjoyed in his embrace fully. (6)

Thus both of them used to enjoy each other's sexual company, thus alleviating all their hearts afflictions. They would enjoy their company in many ways and would come back home after swimming across the river. (7)

Couplet :

One day the woman in her joyful mood was coming by swimming across, when a sudden tidal wave (like the oceanic wave) of the river approached her. (8)

She tried her best but could not reach the other side as the river's stormy waves took her to some other side. (9)

Chopaiee :

She was being washed away for miles together and then washed ashore, where she saw a milkman. She shouted for him and called him (for her help). (10)

ਦੋਹਰਾ

ਹੈ ਅਹੀਰ ਹੌ ਜਾਤ ਹੌ ਬਹਤ ਨਦੀ ਕੇ ਮਾਹਿ ।
ਜੌ ਹਯਾ ਤੇ ਕਾਢੈ ਵਹੈ ਹਮਾਰੌ ਨਾਹਿ । ੧੧ ।

Dohra

he aheer ho jaat ho behat nadi ke mahi.
jo haya te kadai vahe hamaro nahi. (11)

ਚੌਪਈ

ਧਾਵਤ ਸੁਨਿ ਅਹੀਰ ਬਚ ਆਯੋ । ਐਚਿ ਤ੍ਰਿਯਾ ਕਹ ਤੀਰ ਲਗਾਯੋ ।
ਬਹੁਰਿ ਭੋਗ ਤਿਹ ਸੌ ਤਿਨ ਕਰਿਯੋ । ਘਰ ਲੈ ਜਾਇ ਘਰਨਿ ਤਿਹ ਕਰਿਯੋ । ੧੨ ।

Chopaiee

pavat suni aheer bach aeyo. aichi triya keh teer lagayo.
bahuri bhog the so tin kariyo. ghur lai jayi ghurni the kariyo. (12)

ਦੋਹਰਾ

ਪ੍ਰਾਨ ਬਚਾਯੋ ਆਪਨੌ ਰਤਿ ਅਹੀਰ ਸੌ ਠਾਨਿ ।
ਬਹੁਰ ਰਾਵ ਕੀ ਰੁਚਿ ਬਢੀ ਅਧਿਕ ਤਰੁਨਿ ਕੀ ਆਨ । ੧੩ ।

Dohra

pran bachiyo apno rati aheer so thani.
bahur raav ki ruchi badi adhik taruni ki aan. (13)

ਚੌਪਈ

ਸੁਨੁ ਅਹੀਰ ਮੈ ਤ੍ਰਿਯਾ ਤਿਹਾਰੀ । ਤੁਮ ਪਯਾਰੌ ਮੁਹਿ ਮੈ ਤੁਹਿ ਪਯਾਰੀ ।
ਰਾਇ ਨਗਰ ਮੈ ਨਹਿਨ ਨਿਹਾਰੌ । ਤਿਹ ਦੇਖਨ ਕਹ ਹਿਯਾ ਹਮਾਰੌ । ੧੪ ।

Chopaiee

sunu aheer mai triya tihari. tum payaro muhi mai tuhi payari.
rai nagar mai nahin niharo. teh dekhan keh hiya hamaro. (14)

ਦੋਹਰਾ

ਚਲਹੁ ਅਬੈ ਉਠਿ ਕੈ ਦੋਊ ਤਵਨ ਨਗਰ ਮੈ ਜਾਇ ।
ਭਾਤਿ ਭਾਤਿ ਕੇ ਸੁਖ ਕਰੈ ਹ੍ਰਿਦੈ ਹਰਖ ਉਪਜਾਇ । ੧੫ ।

Dohra

chalhu abai uthi ke doyu tavan nagar mai jai.
bhati bhati ke sukh karai hirdai harakh upjayi. (15)

ਤਵਨ ਨਗਰ ਆਵਤ ਭਈ ਲੈ ਗੂਜਰ ਕੌ ਸਾਥ ।
ਤਿਵਹੀ ਤਰਿ ਭੋਟਤ ਭਈ ਉਹੀ ਨ੍ਰਿਪਤਿ ਕੇ ਸਾਥ । ੧੬ ।

tavan nagar aavat bhayi lai gujjar ko sath.
tivhi tari bhotat bhayi lai gujjar ko sath. (16)

Couplet :

"O milkman ! I am being washed away by the waves of the river. Whosoever would help me come out of the river, would be my spouse." (11)

Chopaiee :

On hearingthese words, the milkman rushed towards her and helped the woman to be dragged out, ashore to safety. Then he had a sexual relationship with her and brought her to his home, making her as his wife. (12)

Couplet :

Having had a sexual relationship with the milkman the woman managed to save her life but she developed an urge to meet the Raja again. (13)

Chopaiee :

(She said), "O milkman ! Listen, I am your wife, you love me and I also love you. I have not seen the Raja of the land and I am anxious to meet the Raja." (14)

Couplet :

Now let us go to that town (land) and with great joy at heart let us enjoy all the comforts. (15)

That woman, along with the milk vendor came to that town, as she used to come to meet the Raja after swimming across the river (earlier). (16)

ਚੌਪਈ

ਤੈਸਿਯ ਭਾਤਿ ਨਦੀ ਤਰਿ ਗਈ। ਵੈਸਿਯ ਭੇਟ ਨ੍ਰਿਪਤਿ ਸੌ ਭਈ।
ਭੂਪ ਕਹਿਯੋ ਬਹੁਤੇ ਦਿਨ ਆਈ। ਆਜੁ ਹਮਾਰੀ ਸੇਜ ਸੁਹਾਈ। ੧੭।

Chopaiee

taisiye bhati nadi tari gayi. vasiye bhet nirpati so bhayi.
bhoop kahiyo bahute din ayi. aaj hamari sej suhayi. (17)

ਦੋਹਰਾ

ਸੁਨੁ ਰਾਜਾ ਤੁਮ ਬਿਨੁ ਅਧਿਕ ਤ੍ਰਿਯ ਪਾਯੋ ਤਨ ਦੁਖਯ।
ਤੁਮ ਹਮ ਪੈ ਕੋਊ ਨ ਪਠਿਯੋ ਪੂਛਨ ਕੁਸਲ ਮਨੁਖਯ। ੧੮।

Dohra

sunu raja tum bin adhik triye payo tun dukhye.
tum hun pai koyu na pathiyo puchan kusaal manukhaye. (18)

ਚੌਪਈ

ਜਬ ਤ੍ਰਿਯ ਅਧਿਕ ਦੁਖਯ ਤਨ ਪਾਯੋ। ਪ੍ਰਾਨਾਕੁਲ ਹਮ ਕੂਕ ਸੁਨਾਯੋ।
ਜੋ ਯਾ ਦੁਖ ਤੇ ਬੈਦ ਉਸਾਰੈ। ਸੋ ਹਮਰੋ ਹੈ ਨਾਥ ਬਿਹਾਰੈ। ੧੯।

Chopaiee

jub triye adhik dukhye tan payo. pranakul hum kook sunayo.
jo ya dukh te bhed usarai. so hamro haiv nath bihare. (19)

ਦੋਹਰਾ

ਇਕ ਅਹੀਰ ਉਪਚਾਰ ਕਰਿ ਮੋ ਕੈ ਲਿਯੋ ਉਬਾਰਿ।
ਅਬ ਮੋ ਸੌ ਅਠਸੇ ਕਹਤ ਹੋਹਿ ਹਮਾਰੀ ਨਾਰਿ। ੨੦।

Dohra

ik aheer upchar kari mo ke liyo ubari.
ub mo so athsai kehat kehat hohi hamari nari. (20)

ਚੌਪਈ

ਦੁਖਿਤ ਹੋਇ ਤੁਹਿ ਮੈ ਯੌ ਕਹੀ। ਮੋ ਕਰ ਤੇ ਬਤਿਯਾ ਅਬ ਰਹੀ।
ਕਹੁ ਰਾਜਾ ਮੋ ਕਹ ਕਾ ਕਰਿਯੈ। ਤੌ ਸੌ ਛਾਡਿ ਰੰਕ ਕਹ ਬਰਿਯੈ। ੨੧।

Chopaiee

dukhit hoi tuhi mai yo kahi. mo kar te batiya ab rahi.
kahu raja mo keh ka kariyo. to so chadi runk keh bariyo. (21)

ਸੁਨਤ ਬਚਨ ਤਾ ਕੋ ਨ੍ਰਿਪਤ ਲਯੋ ਅਹੀਰ ਬੁਲਾਇ।
ਤੁਰਤ ਬਾਧਿ ਤਾ ਕੋ ਦਿਯਾ ਸਰਿਤਾ ਬਿਖੈ ਬਹਾਇ। ੨੨।

sunat bachan ta ko nirpat leyo aheer bulai.
turat badhi ta ko diya sarita bikhe bahayi. (22)

Chopaiee :

Then she swam across the river and went to meet the Raja, as before. The Raja said," You have come after a very long time and my bedstead has been glorified (with your presence). " (17)

Couplet :

"O Raja ! In your absence I have been tormented physically, but you never sent any attendant to find out about my welfare." (18)

Chopaiee

When my body felt the physical agony and due to my madness for life, then I felt (thought) that the person, who would save me from my predicament would be my master (spouse) and enjoy my sexual company also." (19)

Couplet

So one milk vendor tried his best and saved me and now he wanted me to be his wife. (20)

Chopaiee :

"I am telling you all this with great affliction (pain) as now my life is not in my hands. O Raja ! Tell me, what should I do? How could I marry this poor man leaving you behind (aside) ? " (21)

Couplet :

The Raja, on hearing her words, called the milk vendor and having tied him arranged to throw him into the river. (22)

ਪ੍ਰਾਨ ਉਬਾਰਿਯੋ ਸੁਖ ਦੀਆ ਜਮ ਤੇ ਲੀਆ ਬਚਾਇ ।
ਨ੍ਰਿਪ ਹਿਤ ਤੇ ਮਾਰਿਯੋ ਤਿਸੈ ਐਸੋ ਚਰਿਤ੍ਰ ਦਿਖਾਇ । ੨੩ । ੧ ।

pran ubariyo sukh diya jum te liya bachai.
nrip hit te mariyo tisai aiso charitar dikhayi. (23)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਉਨਤੀਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੨੯ । ੫੭੭ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
untisavo charitar samapatam. Sat Subham sat. (29) (577) aphjun.

ਚੌਪਈ

ਚਿਤ੍ਰ ਸਿੰਘ ਮੰਤ੍ਰੀ ਸੈ ਕਹੀ । ਹਮ ਤੇ ਸਕਲ ਕੁਕ੍ਰਿਯਾ ਰਹੀ ।
ਤੁਮ ਜੋ ਹਮ ਸੈ ਬਚਨ ਉਚਾਰੇ । ਜਾਨੁਕ ਸੁਧਾ ਸ੍ਰਵਨ ਭਰਿ ਡਾਰੇ । ੧ ।

Chopaiee

chitar singh maantri se kaahi. hum te sakal kukirya rahi.
tum jo hum mai bachan ucharo. januk sudha sarwan bhari dare. (1)

ਦੋਹਰਾ

ਮਨ ਕ੍ਰਮ ਬਚ ਕਰਿ ਮੰਤ੍ਰਿ ਬਰਿ ਇਹੈ ਬਚਨ ਮੁਰ ਤੋਹਿ ।
ਜੋ ਕਛੁ ਚਰਿਤ ਇਸਤ੍ਰਿਨ ਕਰੇ ਸੁ ਕਛੁ ਕਹੋ ਸਭ ਮੋਹਿ । ੨ ।

Dohra

man karam bach kari mantri bari ihai bachan mur tohi.
jo kachu charit istrin karai su kachu kaho sabh mohi. (2)

ਏਕ ਰਾਵ ਕਾਨੋ ਹੁਤੋ ਤਾਹਿ ਕੁਕ੍ਰਿਯਾ ਨਾਰ ।
ਰਸੀ ਜਾਰ ਸੌ ਰਾਇ ਕੀ ਆਖ ਅੰਬੀਰਹ ਡਾਰਿ । ੩ ।

ek rav kano huto tahi kukirya nar.
rasijar so rai ki aakh ambirah dari. (3)

ਚੌਪਈ

ਜਬਹੀ ਮਾਸ ਫਾਗੁ ਕੋ ਆਯੋ । ਨਰ ਨਾਰਿਨ ਆਨੰਦ ਬਢਾਯੋ ।
ਘਰ ਘਰ ਹੋਤ ਕੁਲਾਹਲ ਭਾਰੀ । ਗਾਵਤ ਗੀਤ ਬਜਾਵਤ ਤਾਰੀ । ੪ ।

Chopaiee

jabhi maas phagu ko aiyo. nur narin anand .badhayo
ghar ghar hot kulhal bhari. gavat geet bajavat tari. (4)

ਚਾਚਰ ਮਤੀ ਨਾਮ ਤ੍ਰਿਯ ਤਾ ਕੌ । ਅਤਿ ਸੁੰਦਰ ਬਿਧ ਬਪੁ ਕਿਯ ਵਾ ਕੌ ।
ਮਾਨੀ ਸੈਨ ਨ੍ਰਿਪਤ ਕੋ ਨਾਮਾ । ਚਾਚਰ ਮਤੀ ਜਵਨ ਕੀ ਬਾਮਾ । ੫ ।

chachar mati naam triye ta ko. ati sunder bidh kiye va ko.
mani sain nirpat ko nama. chachar mati javan ki baama. (5)

The milkman had saved this woman's life and given her comforts, having saved her from the clutches of death. But this woman, having shown greater love for the Raja, managed through her (witchcraft) deceitful actioin and got him killed. (23)

Here the twenty-ninth episode of the King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (29-577)(Contd)

Chopaiee :

The Raja Chitar Singh then told the minister. "I have given up all evil deeds and whatever words you have told me are like filling my ears with the elixir of life." (l)

Couplet :

"O my minister, you are virtuous by mind, word and deeds. My only request to you is that you better relate all the deceitful actions which women are likely to enact." (2)

The Minister then said, " There was a one-eyed Raja and his wife was having a dubious character. She had poured dry colour (gulal) in the Raja's eyes and then had enjoyed sexual relationship with her paramour. (3)

Chopaiee :

When the month of phalgun (February) arrived the men and women were enjoying great pleasure in their hearts. There was tumultuous noise in all homes and people started singing songs by clapping (their hands). (4)

His wife was called Chachar Mati and the Lord had given her a beautiful body. The Raja was called Mani Sain, whose spouse was Chachar Mati. (5)

ਰੂਪਵੰਤ ਨਟ ਤਵਨ ਨਿਹਾਰਿਯੋ । ਮਦਨ ਤਬੈ ਤਨ ਬਿਸਿਖ ਪ੍ਰਹਾਰਿਯੋ ।
ਮਨ ਕ੍ਰਮ ਬਚ ਕਰਿ ਕੈ ਬਸਿ ਭਈ । ਜਾਨੁਕ ਦਾਸ ਮੋਲ ਕੀ ਲਈ । ੬ ।
roopwant nut tavan nihariyo. madan tabai tan bisikh parhariyo.
man karam bach kari ke basi bhayi. januk dass mol ki layi. (6)

ਦੋਹਰਾ

ਘਰ ਘਰ ਚਾਚਰਿ ਖੇਲਹੀ ਘਰ ਘਰ ਗੈਯਹਿ ਗੀਤ ।
ਘਰ ਘਰ ਹੋਤ ਮ੍ਰਿਦੰਗ ਧੁਨ ਘਰ ਘਰ ਨਚਤ ਸੰਗੀਤ । ੭ ।

Dohra

gar ghar chachri khelhi ghar ghar gaeyahi geet.
ghar ghar hot mirdung dhun ghar ghar nachat sangeet. (7)

ਤਿਹ ਠਾ ਏਕ ਪ੍ਰਬੀਨ ਨਟ ਸਭ ਨਟੁਅਨ ਕੋ ਰਾਇ ।
ਮਦਨ ਛਪਾਇ ਕਾਢੀਐ ਮਦਨ ਕਿ ਨਵਰੰਗ ਰਾਇ । ੮ ।
the tha ek parbeem nut sabh natuyan ko rai.
madan chapaye kadiye madan ki navrang rai. (8)

ਚੌਪਈ

ਚਾਚਰ ਪਰੀ ਨਗਰ ਮੈ ਭਾਰੀ । ਗਾਵਤ ਗੀਤ ਸਭੈ ਨਰ ਨਾਰੀ ।
ਨਵਲਾਸਿਨ ਹਾਥਨ ਲਹਕਾਵੈ । ਚਤੁਰਨ ਕੇ ਚਤੁਰਾ ਤਨ ਲਾਵੈ । ੯ ।

Chopaiee

chachar pari nagar mai bhari. gavat geet sabhai nar nari.
navalasin hathan lehkavai. chaturan ke chura tan lavai. (9)

ਦੋਹਰਾ

ਘਰ ਘਰ ਚਾਚਰ ਗਾਵਹੀ ਘਰ ਘਰ ਬਜਤ ਮ੍ਰਿਦੰਗ ।
ਹਰਿ ਦਰ ਰਾਗ ਅਲਾਪਿਯਤ ਘਰ ਘਰ ਬਜਤ ਮੁਚੰਗ । ੧੦ ।

Dohra

ghur ghur chachar gavhi ghar ghar bajat mirdang.
hari dur rag alapiyat ghar ghar bajat muchang. (10)

ਘਰ ਘਰ ਅਬਲਾ ਗਾਵਹੀ ਮਿਲਿ ਮਿਲਿ ਗੀਤ ਬਚਿਤ੍ ।
ਮੁਰਲੀ ਮੁਰਜ ਮ੍ਰਿਦੰਗ ਧੁਨ ਜਹ ਤਹ ਬਜਤ ਬਜਿਤ੍ । ੧੧ ।
aghur ghur abla gavhi mili mili geet bachrit.
murli muraj mirdang dhun jeh the bajat bajitar. (11)

She saw a beautiful acrobat (rope-dancer) and she was hit by the arrows of the god of love (kamdev) (she developed love for him) she was enamoured by him with heart, speech and action as if she had become his slave (under his spell completely). (6)

Couplet :

In every house holi was being played (festival of colours) and in all houses dances along with songs were being performed. (7)

There was an expert juggler who was called the king of acrobats. You could be mistaken by him for madan, as if he was a replica of the god of love (kamdev). He was called by the name Navrang Rai. (8)

Chopaiee :

The town was filled with the revelary of holi festival and all the men and women were singing songs. The young belles were having wreathes of flowers shining in their hands and the clever women were beating the clever men. (9)

Couplet :

In each house, the songs of holi (festival) were being sung in all homes mirdang was being played (musical instrument). Out of each house, songs were being sung and from all houses music was being heard on various instruments. (10)

The ladies, getting together, were singing wonderful songs in all the homes. Everywhere the beautiful tunes from flutes, muraj mirdang (musical instruments) etc. were being heard. (11)

ਚੌਪਈ

ਨਰ ਨਾਰਿਨ ਮਿਲ ਖੇਲ ਰਚਾਯੋ । ਫੂਲ ਪਾਨ ਕੈਫਾਨ ਮੰਗਾਯੋ ।
ਦੁਹੂੰ ਓਰ ਨਵਲਾਸਿਨ ਮਾਰੈ । ਮਧੁਰ ਮਧੁਰ ਧੁਨਿ ਗੀਤ ਉਚਾਰੈ । ੧੨ ।

Chopaiee

nar narin mil khel rachayo. phool pan kefan mangayo.
doohun ur navalasin marai. madhur madhur dhuni geet ucharai. (12)

ਦੋਹਰਾ

ਛੈਲ ਛਬੀਲਾ ਖੇਲ ਹੀ ਨਰ ਨਾਰਿਨ ਕੀ ਭੀਰ ।
ਜਿਤ ਜਿਤ ਦ੍ਰਿਸਟ ਪਸਾਰਿਯੈ ਤਿਤਹਿ ਕਿਸਰਿਯਾ ਚੀਰ । ੧੩ ।

Dohra

chel chabili khel hi nar narin ki bheer.
jit jit drisat pasariyo tithi kisriya cheer. (13)

ਘਰ ਘਰ ਚਾਚਰ ਖੇਲੀਯਹਿ ਜਸਿ ਹਸਿ ਗੈਯਹਿ ਗੀਤ ।
ਘਰ ਘਰ ਹੋਤ ਮ੍ਰਿਦੰਗ ਧੁਨਿ ਘਰ ਘਰ ਨਚਤ ਸੰਗੀਤ । ੧੪ ।

ghur ghur chachar kheliyehi jasi hasi gaeyahi geet.
ghur ghur hot mirdung dhooni ghur ghur nachat sangeet. (14)

ਨਿਰਖਿ ਰੂਪ ਤਾ ਕੋ ਸਕਲ ਉਰਝਿ ਰਹਿਯੋ ਸੁ ਕੁਮਾਰ ।
ਰਾਨੀ ਹੂੰ ਚਟਪਟ ਅਟਕ ਨਟ ਸੋ ਕਿਯੋ ਪਯਾਰ । ੧੫ ।

nirikh roop ta ko sakal urjhi rahiyo su kumar.
rani hoon chatpat atak nut so kiyo payar. (15)

ਖੇਲਤ ਫਾਗੁ ਬਚਿਤ੍ਰ ਗਤਿ ਨਰ ਨਾਰੀ ਸੁਖ ਪਾਇ ।
ਅਲਤਾ ਕੀ ਆ"ਧੀ ਚਲੀ ਮਨੁਖ ਨ ਨਿਰਖਯੋ ਜਾਇ । ੧੬ ।

khelat phagu bachitar gati nar nari sukh payi.
alta kI andhi chali manukh na nirkhiyo jayi. (16)

ਕ੍ਰਮ ਕ੍ਰਮ ਬਜੈ ਬਜੰਤ੍ਰ ਬਹੁ ਰੁਨ ਝੁਨ ਮੁਰਲਿ ਮੁਚੰਗ ।
ਝਿਮ ਝਿਮ ਬਰਸਿਯੋ ਨੇਹ ਰਸ ਦ੍ਰਿਮ ਦ੍ਰਿਮ ਦਯਾ ਮ੍ਰਿਦੰਗ । ੧੭ ।

krum krum bajai bajantur bahu ruun jhun murli muchang.
jhim jhim barsiyo neh drim drim daya mirdung. (17)

ਚੌਪਈ

ਅਲਤਾ ਸਾਥ ਭਯੋ ਅੰਧਯਾਰੋ । ਦ੍ਰਿਸਟਿ ਪਰਤ ਨਹਿ ਹਾਥ ਪਸਾਰੋ ।
ਰਾਨੀ ਪਤਿ ਅੰਬੀਰ ਦ੍ਰਿਗ ਪਾਰਾ । ਜਾਨੁਕ ਨ੍ਰਿਪਹਿ ਅੰਧ ਕੈ ਡਾਰਾ । ੧੮

Chopaiee

alta sath bheyo andhyaro. dristi parut nahi hath pasaro.
rani pati ambeer drig para. janak nirpehi andh ke dara. (18)

Chopaiee :

The women acrobats had organized jointly a game. The poppy husk (flowers) or opium juice, betel nuts and wine was brought. The young belles were (throwing) speaking some slogans and beautiful tunes were being sung. (12)

Couplet :

In this game of charming women, even men and women were involved in large numbers. The yellow coloured robes were to be seen wherever one could glance around. (13)

The holi celebrations were going on in all the homes and songs were being sung with laughter and mirth (with cheer) and the sound of mirdang was being heard all around and in all the homes dances were being followed with songs (musical tunes). (14)

The youthful youngster was completely engrossed in the charming beauty of the queen. The queen also got involved in his love instantly and started playing games of love with the acrobat. (15)

Men and women were enjoying playing games in the holi celebrations. The dry colour (gulal) was being thrown all over in a manner that one could not see one another's face even. (16)

Many musical instruments were being played in a low tone along with the tunes of flute and mirdang. The scenes of love could be seen in abundance along with slow beats of mirdang. (17)

Chopaiee :

Due to the gulal (coloured powder) is was darkness all arrond, and one could not see around by spreading the hands, so the queen, by throwing gulal is the Raja eyes, had blinded the Raja. (18)

ਦੋਹਰਾ

ਏਕ ਆਖਿ ਕਾਨਾ ਹੁਤੋ ਦੁਤਿਯੋ ਪਰਾ ਅੰਬੀਰ ।
ਗਿਰਿਯੋ ਅੰਧ ਜਿਮਿ ਹੈ ਨ੍ਰਿਪਤਿ ਦ੍ਰਿਗ ਜੁਤ ਭਯੋ ਅਸੀਰ । ੧੯ ।

Dohra

ek aakhi kana huto dutiyo para ambeer.
giriyo andh jim haiv nirpat dvig jut bheyo aseer. (19)

ਰਾਨੀ ਨਵਰੰਗ ਰਾਇ ਕੌ ਤਬ ਹੀ ਲਿਯਾ ਬੁਲਾਇ ।
ਆਲਿੰਗਨ ਚੁੰਬਨ ਕਰੇ ਦਿੜ ਰਤਿ ਕਰੀ ਮਚਾਇ । ੨੦ ।

rani navrang rayi ko tab liya bulayi.
alingan chumban karai dit rati kari machai. (20)

ਜਬ ਲਗਿ ਨ੍ਰਿਪ ਦ੍ਰਿਗ ਪੋਂਛਿ ਕਰਿ ਦੇਖਨ ਲਗਯੋ ਬਨਾਇ ।
ਤਬ ਲਗਿ ਰਾਨੀ ਮਾਨਿ ਰਤਿ ਨਟੂਆ ਦਿਯਾ ਉਠਾਇ । ੨੧ । ੧ ।

jub lagi nrip drig pochhi kar dekhan lagiyo banai.
tub lagi rani mani rati natua diya uthaiye. (21)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਤੀਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੩੦ । ੫੯੮ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
tessavo charitar samapatam. Sat Subham sat. (30) (598) aphjun.

ਦੋਹਰਾ

ਬਹੁਰਿ ਰਾਵ ਐਸੇ ਕਹਾ ਬਿਹਸ ਸੁ ਮੰਤ੍ਰੀ ਸੰਗ ।
ਚਰਿਤ ਚਤੁਰ ਚਤੁਰਾਨ ਕੇ ਮੋ ਸੌ ਕਹੌ ਪ੍ਰਸੰਗ । ੧ ।

Dohra

bahuri rav aise kaha behas su mantri sung.
charit chatur chaturan ke mo so kaho parsang. (1)

ਚੌਪਈ

ਏਕ ਬਨਿਕ ਕੀ ਬਾਲ ਬਖਾਨਿਯ । ਅਧਿਕ ਦਰਬੁ ਜਿਹ ਧਾਸ ਪ੍ਰਮਾਨਿਯ ।
ਤਿਨਿਕ ਪੁਰਖ ਸੌ ਹੇਤੁ ਲਗਾਯੋ । ਭੋਗ ਕਾਜ ਗ੍ਰਹਿ ਗ੍ਰੇਹ ਮੰਗਾਯੋ । ੨ ।

Chopaiee

ek banik ki bal bakhaniye. adhik darbu jeh dhas parmaniye.
tinik purakh so hetu lagayo. bhog kaj gahi greh mangayo. (2)

Couplet

The Raja was blind of one eye and the coloured powder (gulal) had blinded his second eye also. Thus the Raja without the eyes functioning (being blinded) fell down on the ground. (19)

The queen immediately called (the acrobat) Navrang Rai and embracing him and kissing him enjoyed sensuous pleasure with him to her satisfaction. (20)

By the time the Raja managed to open his eyes and could see around the queen had sexual relationship with the juggler and then made him run away after getting up . (21)

Here the thirtieth episode of King's & Minister's dialogue regarding woman's characterization from Chariter Pakhyan is completed. All is well. (30-598)(Contd)

Couplet :

The Raja then addressed his minister with a jovial mood (laughter) please tell me some more stories of woman's deceitful actions. (1)

Chopaiee :

The minister then said, "There was a rich trader with no dirth of money and his wife had developed love with another man and she called him to her house for having sexual companionship." (2)

ਦੋਹਰਾ

ਮਾਨ ਮੰਜਰੀ ਸਾਹੁ ਕੀ ਬਨਿਤਾ ਸੁੰਦਰ ਦੇਹ।
ਬਿਦਯਾਨਿਧਿ ਇਕ ਬਾਲ ਸੈ ਅਧਿਕ ਬਢਾਯੋ ਨੇਹ। ੩।

Dohra

ma manjri sahu ki banita sunder deh.
bidiyanidhi ik bal se adhik badayo neh. (3)

ਚੌਪਈ

ਤਬ ਤਾ ਸੌ ਤ੍ਰਿਯ ਬਚਨ ਉਚਾਰੇ। ਆਜੁ ਭਜਹੁ ਮੁਹਿ ਆਨਿ ਪਯਾਰੇ।
ਤਿਨ ਵਾ ਤ੍ਰਿਯ ਸੌ ਭੋਗ ਨ ਕਰਿਯੋ। ਰਾਮ ਨਾਮ ਲੈ ਉਰ ਮੈ ਧਰਿਯੋ। ੪।

Chopaiee

tab ta so triye bachan ucharai. aaj bhajhu muhi aani payare.
tin va triye so bhog na kariyo. ram nam lai ur mai dhariyo. (4)

ਦੋਹਰਾ

ਰਾਮ ਨਾਮ ਲੈ ਉਠਿ ਚਲਾ ਜਾਤ ਨਿਹਾਰਾ ਨਾਰਿ।
ਚੋਰ ਚੋਰ ਕਹਿ ਕੈ ਉਠੀ ਅਤਿ ਚਿਤ ਕੋਪ ਬਿਚਾਰ। ੫।

Dohra

ram nam lai uthi chala jat nihari nari.
chor chor kahi ke uthi ati chit kop bichar. (5)

ਸੁਨਤ ਚੋਰ ਕੋ ਬਚ ਸ੍ਵਨ ਲੋਕ ਪਹੁੰਚੈ ਆਇ।
ਬੰਦਸਾਲ ਭੀਤਰ ਤਿਸੈ ਤਦਹੀ ਦਿਯਾ ਪਠਾਇ। ੬।
sunat chor ko bach sarvan lok pahunche aiye.
bandsal bhetar tisai tadhi diya pathaie. (6)

ਤਦ ਲੌ ਤ੍ਰਿਯ ਕੁਟਵਾਰ ਕੇ ਭਈ ਪੁਕਾਰੁ ਜਾਇ।
ਧਨ ਬਲ ਤੇ ਤਿਹ ਸਾਧ ਕਹ ਜਮਪੁਰਿ ਦਯੋ ਪਠਾਇ। ੭। ੧।
tad lai triye kutwar ke bhayi pukar jaye.
dhan bal te teh sadh keh jumpuri deyo pathaye. (7) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕਤੀਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ। ੩੧। ੬੦੫। ਅਫਜੂੰ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ikatisavo charitar samapatam. Sat Subham sat. (31) (605) aphjun.

Couplet :

The wife of this rich trader was called by the name Man Manjri and she developed great love for one man, called Bidhiamiani. (3)

Chopaiee :

Then the woman said to him, "O deaf, To-day come and give me sexual companionship but he did not have any relationship with her and he managed to meditate on Lord's Name (Ram Naam). (4)

Couplet :

Then that man was about to leave while repeating the Lord's Name and that woman saw him going. So she started shouting 'Thief Thief', being greatly enraged at heart. (5)

On hearing the words 'Thief, many people gathered there and he was immediately sent to the prison. (6)

Then that woman went to the Kotwal (Police Inspector) and cried for help and with money power (bribery) she arranged to get him killed. (7)

Here the thirty-first episode of King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (31-605)(Contd)

ਚੌਪਈ

ਸੁਨਹੁ ਨ੍ਰਿਪਤਿ ਇਕ ਕਥਾ ਸੁਨਾਊ । ਤਾ ਤੇ ਤੁਮ ਕਹ ਅਧਿਕ ਰਿਝਾਊ ।
ਦੇਸ ਪੰਜਾਬ ਏਕ ਬਰ ਨਾਰੀ । ਚੰਦ੍ ਲਈ ਜਾ ਤੇ ਉਜਿਯਾਰੀ । ੧ ।

Chopaiee

sunhu nirpak ik katha sunayo. ta te tum keh adhik rijhayu.
des punjab ek bar nari. chander layi jaa te ujiyari. (1)

ਰਸ ਮੰਜਰੀ ਨਾਮ ਤਿਹ ਤ੍ਰਿਯ ਕੋ । ਨਿਰਖਿ ਪ੍ਰਭਾ ਲਾਗਤ ਸੁਖ ਜਿਯ ਕੋ ।
ਤਾ ਕੋ ਨਾਥ ਬਿਦੇਸ ਸਿਧਾਰੋ । ਤਿਹ ਜਿਯ ਸੋਕ ਤਵਨ ਕੋ ਭਾਰੋ । ੨ ।

rus manjri naam the triye ko. nirikh prabha lagat sukh jiye ko.
ta ko nath bides sidharo. teh jiye sok tawan ko bharo. (2)

ਦੋਹਰਾ

ਅਮਿਤ ਦਰਬ ਤਾ ਕੇ ਸਦਨ ਚੋਰਨ ਸੁਨੀ ਸੁਧਾਰਿ ।
ਰੈਨਿ ਪਰੀ ਤਾ ਕੇ ਪਰੇ ਅਮਿਤ ਮਸਾਲੈ ਜਾਰਿ । ੩ ।

ڈوہرا

amit darab ta ke sadan choran suni sudhari.
raini pari ta ke parai amit masale jari. (3)

ਚੌਪਈ

ਚੋਰ ਆਵਤ ਅਤਿ ਨਾਰਿ ਨਿਹਾਰੇ । ਐਸ ਭਾਤਿ ਸੋ ਬਚਨ ਉਚਾਰੇ ।
ਸੁਨੁ ਤਸਕਰ ਮੈ ਨਾਰਿ ਤਿਹਾਰੀ । ਅਪਨੀ ਜਾਨ ਕਰਹੁ ਰਖਵਾਰੀ । ੪ ।

Chopaiee

chor avat ati nari nihare. aais bhati so bachan ucharai.
sunu taskar mai nari tihari. apni jaan karhu rakhvari. (4)

ਦੋਹਰਾ

ਸਭ ਗ੍ਰਿਹ ਕੋ ਧਨੁ ਤੁਮ ਹਰਹੁ ਹਮਹੂੰ ਸੰਗ ਲੈ ਜਾਹੁ ।
ਭਾਤਿ ਭਾਤਿ ਕੇ ਰੈਨਿ ਦਿਨ ਮੋ ਸੌ ਕੇਲ ਕਮਾਹੁ । ੫ ।

Dohra

sabh greh ko dhanu tum harhu hamhoon sung lai jahu.
bhati bhati ke raini din mo so kel kamahu. (5)

ਪ੍ਰਥਮ ਹਮਾਰੇ ਧਾਮ ਕੋ ਭੋਜਨ ਕਰਹੁ ਬਨਾਇ ।
ਪਾਛੇ ਮੁਹਿ ਲੈ ਜਾਇਯਹੁ ਹ੍ਰਿਦੈ ਹਰਖ ਉਪਜਾਇ । ੬ ।

pratham hamare dham ko bhojan karhu banai.
pachai muhi lai jaiyahu hirdai haarakh upjai. (6)

Chopaiee :

"O Raja ! Listen. I am going to relate another episode which will be enjoyed by you. There was a charming beauty in the land of Punjab and the moon had borrowed its beauty from her (as beautiful as moon). (1)

The woman was called by the name Ras Manjri, whose beauty would please anyone who saw her. Her spouse had gone to foreign lands and she was greatly pained at heart. (2)

Couplet :

Then thieves heard (from somewhere) that there was lot of wealth at her house. At the fall of night they came to her house along with many burning torches. (3)

Chopaiee :

When the woman saw clearly the thieves coming, she said, "O Thieves ! I am your spouse. So you should save me considering yours. (4)

Couplet

Take away all the wealth and take me also away along with you and then enjoy having sensuous pleasure with me during day and night in many ways. (5)

First you should take food from my house to your satisfaction and then take me along with you with great joy and satisfaction. (6)

ਚੌਪਈ

ਚੋਰ ਕਹਿਯੋ ਤ੍ਰਿਯ ਭਲੀ ਉਚਾਰੀ । ਅਬ ਨਾਰੀ ਤੈ ਭਈ ਹਮਾਰੀ ।
ਪ੍ਰਥਮ ਭਛ ਕੈ ਹਮਹਿ ਖਵਾਵਹੁ । ਤਾ ਪਾਛੈ ਮਰਿ ਨਾਰਿ ਕਹਾਵਹੁ । ੭ ।

Chopaiee

chor kahiyo triye bhali uchari. ab nari te bhai hamari.
pratham bhach ke humhi khavavhu. ta pachai mari nari kehvahu. (7)

ਦੋਹਰਾ

ਚੌਛਤਾ ਪਰ ਤਬ ਤਰੁਨਿ ਚੋਰਨ ਦਿਯੋ ਚਰਾਇ ।
ਆਪਿ ਕਰਾਹੀ ਚਾਰਿ ਕੈ ਲੀਨੇ ਬਰੇ ਪਕਾਇ । ੮ ।

Dohra

chochata par tab taruni choran diyo charaye.
aapi karahi chari ke leene barai pakai. (8)

ਚੌਪਈ

ਚੋਰ ਮਹਲ ਪਰ ਦਏ ਚੜਾਈ । ਆਪੁ ਮਾਰਿ ਤਾਲੇ ਉਠਿ ਆਈ ।
ਬੈਠਿ ਤੇਲ ਕੋ ਭੋਜ ਪਕਾਯੋ । ਅਧਿਕ ਬਿਖੈ ਭੇ ਤਾਹਿ ਮਿਲਾਯੋ । ੯ ।

Chopaiee

chor mehal par deyo chadayi. aap mari tale uthi aiye.
bethi tel ko bhoj pakayo. adhik bikhai bhe tahi milayo. (9)

ਦੋਹਰਾ

ਡਾਰਿ ਮਹੁਰਾ ਭੋਜ ਮੈ ਚੋਰਨ ਦਯੋ ਖਵਾਇ ।
ਨਿਕਸਿ ਆਪਿ ਆਵਤ ਭਈ ਤਾਲੋ ਦ੍ਰਿਤ ਕਰਿ ਲਾਇ । ੧੦ ।

Dohra

dari mahura bhoj mai choran deyo khavayi.
nikis appi avat bhayi talo drit kari layi. (10)

ਚੌਪਈ

ਹਸਿ ਹਸਿ ਬੈਨ ਚੋਰ ਸੋ ਕਹੈ । ਤਾ ਕੋ ਹਾਥ ਹਾਥ ਸੋ ਗਹੈ ।
ਬਾਤਨ ਸੋ ਤਾ ਕੋ ਬਿਰਮਾਵੈ । ਬੈਠੀ ਆਪਿ ਤੇਲ ਅਵਟਾਵੈ । ੧੧ ।

Chopaiee

hasi hasi bain chor so kahae. ta ko hath hath so gahai.
batan so ta ko birmave. baithi aap tel avtave. (11)

Chopaiee :

The thieves thought that the woman was rightly saying all that and from now onwards she will be our spouse. "So first feed us and then you will be called our wife." (7)

Couplet :

Then the woman asked those thieves to go up the attic and then she put the kettle on fire to make some pulse cakes. (8)

Chopaiee :

She made them go up the attic and then locking them up, she came down. She sat down to prepare the food for them, mixing lot of poison in it. (9)

Couplet :

Mixing poison in food, she arranged to feed them and by locking them, she came down. (10)

Chopaiee :

She took the hands of the leader in her hands and told him with laughter. She kept him buisy in listening to her, and she continued to warm up the oil. (11)

ਦੋਹਰਾ

ਤੇਲ ਜਬੈ ਤਾਤੋ ਭਯੋ ਤਾ ਕੀ ਦ੍ਰਿਸਟਿ ਬਚਾਇ ।
ਡਾਰਿ ਸੀਸ ਤਾ ਕੇ ਦਯੋ ਮਾਰਿਯੋ ਚੋਰ ਜਰਾਇ । ੧੨ ।

Dohra

tel jabai tato ta ki drishti bachai.
dari sees ta ke deyo mariyo chor jarayi. (12)

ਚੋਰ ਰਾਜ ਜਰਿ ਕੈ ਮਰਿਯੋ ਚੋਰ ਮਰਿਯੋ ਬਿਖੁ ਖਾਇ ।
ਪ੍ਰਾਤ ਭਏ ਕੁਟਵਾਰ ਕੇ ਸਭ ਹੀ ਦਏ ਬੰਧਾਇ । ੧੩ । ੧ ।

chor raj jari ke mariyo chor mariyo bikhu khayi.
prat bhaye kutwar ke sabh hi daye bandhaye. (13) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਬਤੀਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੩੨ । ੬੧੮ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
batisavo charitar samapatam. Sat Subham sat. (32) (618) aphjun.

ਚੌਪਈ

ਉਤਰ ਦੇਸ ਰਾਵ ਇਕ ਕਹਿਯੈ । ਅਧਿਕ ਰੂਪ ਜਾ ਕੋ ਜਗ ਲਹਿਯੈ ।
ਛਤ੍ਰ ਕੇਤੁ ਰਾਜਾ ਕੋ ਨਾਮਾ । ਨਿਰਖਿ ਥਕਿਤ ਰਹਈ ਜਿਹ ਬਾਮਾ । ੧ ।

Chopaiee

utar des rav ik kahiyo. adhik roop ja ko jug lahiyo.
chatar ketu raja ko nama. nirikh thakit rehayi jeh bama. (1)

ਛਤ੍ਰ ਮੰਜਰੀ ਨਾਮ ਤਵਨ ਕੋ । ਅਧਿਕ ਰੂਪ ਜਗ ਸੁਨਤ ਜਵਨ ਕੋ ।
ਭਵਨ ਚਤੁਰ ਦਸ ਮਾਝਿ ਉਜਿਯਾਰੀ । ਰਾਜਾ ਛਤ੍ਰ ਕੇਤੁ ਕੀ ਨਾਰੀ । ੨ ।

chatar manri naam tavan ko. adhik roop jug sunat jawan ko.
bhavan chatur dus majhi ujiyari. raja chatar ketu ki nari. (2)

ਛਤ੍ਰ ਮੰਜਰੀ ਤਾ ਕੀ ਪਯਾਰੀ । ਅੰਗ ਉਤੰਰ ਨ੍ਰਿਪਤਿ ਤੇ ਭਾਰੀ ।
ਬਹੁਤ ਜਤਨ ਆਗਮ ਕੋ ਕਰੈ । ਕੈਸੇ ਰਾਜ ਜਮਾਰੋ ਸਰੈ । ੩ ।

chatar manjri ta ki payari. ang untar nirpati te bhari.
bahut jatan aagam ko karai. kaise raj jamaro sarai. (3)

ਕੰਨਯਾ ਹੈ ਤਾ ਕੇ ਮਰਿ ਜਾਹੀ । ਪੂਤ ਆਨਿ ਪ੍ਰਗਟੈ ਕੋਊ ਨਾਹੀ ।
ਤ੍ਰਿਯ ਕੋ ਸੋਕ ਅਧਿਕ ਜਿਯ ਭਾਰੋ । ਚਰਿਤ ਏਕ ਤਿਯ ਚਿਤ ਬਿਚਾਰੋ । ੪ ।

kanya haiv ta ke maari jahi. poot aani pargatai kou nahi.
triye ko sok adhik jiye bharo. charit ek tiye chit bicharo. (4)

Couplet :

When the oil started boiling, she poured it on his head, while his attention was drawn elsewhere and thus killed him by burning him up. (12)

So the leader of thieves died by burning while the rest died by consuming poison. In the morning she complained to the Police Inspector (Kotwal) and they were all taken in custody. (13)

Here the thirty-second episode of King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (32-618)(Contd)

Chopaiee

There was a king in the northern area and he was known .throughout the world) for his charming personality. The Raja was called by the name of Chhatar Ket and his wife was never satisfied by seeing his glance (she was very fond of him). (1)

She was called Chhatar Manjri and she was equally beautiful and known all over. The wife of Raja Chhatar Ket was famous for her beauty in all the fourteen regions (in the world). (2)

He was very fond of Chhatar Manjri. In fact, her features were even better than the Raja (she was more charming). She was trying her best to make the kingdom more prosperous (it should progress) (3)

The daughters, born to her, would die soon nor any son was bom to them. She was always afflicted by this thought in her mind. So she thought of a deceitful action in her mind. (4)

ਸੁਤ ਬਿਨੁ ਤ੍ਰਿਯ ਚਿਤ ਚਿਤ ਬਿਚਾਰੀ । ਕਯੋ ਨ ਦੈਵ ਗਤਿ ਕਰੀ ਹਮਾਰੀ ।
ਡਿਜ ਮੁਰਿ ਹਾਥ ਦਾਨ ਨਹਿ ਲੇਹੀ । ਗ੍ਰਿਹ ਕੇ ਲੋਗ ਉਰ"ਭੇ ਦੇਹੀ । ੫ ।
sut bin triye chit chit bichari. kayo na dev gati kari hamari.
dij muri hath daan nahi lehi. greh ke log urambhe dehi. (5)

ਤਾ ਤੇ ਦੁਰਾਚਾਰ ਕਛੁ ਕਰਿਯੈ । ਪੁਤ੍ ਰਾਵ ਕੋ ਬਦਨ ਉਚਰਿਯੈ ।
ਏਕ ਪੁਤ੍ ਲੀਜੈ ਉਪਜਾਈ । ਨ੍ਰਿਪ ਕੋ ਕਵਨ ਨਿਰਖਿ ਹੈ ਆਈ । ੬ ।
ta te durachar kachu kariyo. putar rav ko badan uchriyo.
ek putar leejai upjayi. nrip ko kavan nirikh hai aiyi. (6)

ਸਵਤਿ ਏਕ ਤਿਹ ਨ੍ਰਿਪਤਿ ਬੁਲਾਈ । ਇਹ ਬਯਾਹਹੁ ਇਹ ਜਗਤ ਉਡਾਈ ।
ਯੌ ਸੁਨਿ ਨਾਰਿ ਅਧਿਕ ਅਕੁਲਾਈ । ਸੇਵਕਾਨ ਸੌ ਦਰਬੁ ਲੁਟਾਈ । ੭ ।
savti ek teh nirpati bulai. eh byahahu eh jagat udai.
yo suni nari adhik akulayi. sevkan so darbu lutaye. (7)

ਦੋਹਰਾ

ਸਵਤਿ ਤ੍ਰਾਸ ਰਾਨੀ ਅਧਿਕ ਲੋਗਨ ਦਰਬੁ ਲੁਟਾਇ ।
ਤੇ ਵਾ ਕੀ ਸਵਤਿਹ ਚਹੈ ਸਕੈ ਨ ਮੂਰਖ ਪਾਇ । ੮ ।

Dohra

savti tras rani adhik logan darbu lutai.
te va ki savteh chahai sakai na murakh pai. (8)

ਚੌਪਈ

ਲੋਗ ਸਵਤਿ ਤਾ ਕੀ ਕਹ ਚਹੈ । ਵਾ ਕੀ ਉਸਤਤਿ ਨ੍ਰਿਪ ਸੋ ਕਹੈ ।
ਕਹੈ ਜੁ ਇਹ ਪ੍ਰਭੂ ਬਰੈ ਸੁ ਮਾਰੋ । ਅਧਿਕ ਟੂਕਰੋ ਚਲੈ ਹਮਾਰੋ । ੯ ।

Chopaiee

log savit ta ki keh chahe. va ki ustati nrip so kahai.
kahai ju eh prabhu barai su maro. adhik tukro chalai hamaro. (9)

ਸਵਤਿ ਤ੍ਰਾਸ ਅਤਿ ਤ੍ਰਿਯਹਿ ਦਿਖਾਵੈ । ਤਾ ਕੋ ਮੁੰਡ ਮੁੰਡ ਕਰਿ ਖਾਵੈ ।
ਤਾ ਕਹ ਦਰਬੁ ਨ ਦੇਖਨ ਦੇਹੀ । ਲੂਟਿ ਕੂਟਿ ਬਾਹਰ ਤੇ ਲੇਹੀ । ੧੦ ।
savti tras ati tiryahi dikhavai. ta ko mund mund kari khavai.
ta keh darbu na dekhan dehi. luti luti bahar te lehi. (10)

ਪੁਨਿ ਤਿਹ ਮਿਲਿਹਿ ਸਵਤਿ ਸੌ ਜਾਈ । ਭਾਤਿ ਭਾਤਿ ਤਿਨ ਕਰਹਿ ਬਡਾਈ ।
ਤੁਮ ਕਹ ਬਰਿ ਹੈ ਨ੍ਰਿਪਤਿ ਹਮਾਰੇ । ਹੈਹੈ ਅਧਿਕ ਪ੍ਰਤਾਪ ਤੁਮਾਰੋ । ੧੧ ।
puni the milihi savti so jayi. bhati bhati tin karhi badai.
tum keh bari hai nirpat hamaro. haivhai adhik partap tumaro. (11)

That woman was thinking to herself that without a son, how could Lord give them Salvation ? Even the Brahmins would not take offerings from her and the family members will also curse her. (5)

So she thought of having a son through some evil deed and then pronounce the child as that of the Raja. Once a son was bom to them, then who would bother to verify it ? (6)

The Raja called for a second queen, as her rival wife and announced marrying her. On hearing this the woman got into a panic and started wasting her wealth (squandering). (7)

Couplet :

Due to the fear of the co-wife, the queen started distributing (wasting) lot of money among the attendants. But the foolish woman did not realize that they were all fond of (liked) the rival wife only. (8)

Chopaiee :

People also liked the co-wife and they would praise her in the presence of the Raja. They would suggest that the Raja should marry her and get the first wife killed, so that they could continue enjoying good offerings (good life). (9)

One lady attendant was making her frightened of the co-wife and was looting her wealth on that pretext. She would not allow her to even see the money but would loot it before even reaching her. (10)

Then that attendant would meet the rival wife and would praise her saying that the Raja would marry her and she will enjoy lot of glory. (11)

ਯੌ ਕਹਿ ਕੈ ਤਾ ਕੌ ਧਨ ਲੂਟਹਿ । ਬਹੁਰਿ ਆਨਿ ਵਾ ਤ੍ਰਿਯਾ ਕਹ ਕੂਟਹਿ ।
ਇਹ ਬਿਧ ਤ੍ਰਾਸ ਤਿਨੈ ਦਿਖਰਾਵੈ । ਦੁਹੂੰਅਨ ਮੂੰਡ ਮੂੰਡਿ ਕੈ ਖਾਵੈ । ੧੨ ।
yo kaahi ke ta ko dhan lutahi. bahuri aani va triya keh kuthi.
eh bidh tras tinai dikravai. duhuan mund mundi ke khavai. (12)

ਦੋਹਰਾ

ਅਨਿਕ ਭਾਤਿ ਤਿਹ ਨ੍ਰਿਪਤਿ ਕੌ ਦੁਹੂੰਅਨ ਤ੍ਰਾਸ ਦਿਖਾਇ ।
ਦਰਬੁ ਜੜਨਿ ਕੌ ਧਾਮ ਕੌ ਇਹ ਛਲ ਛਲਹਿ ਬਨਾਇ । ੧੩ ।

Dohra

anik bhati the nirpat ko duhuan tras dikhayi.
darbu jarin ko dham ko eh chal chalhi banayi. (13)

ਚੌਪਈ

ਸਵਤਿ ਤ੍ਰਾਸ ਜੜ ਦਰਬੁ ਲੁਟਾਵੈ । ਦੁਰਾਚਾਰ ਸੁਤ ਹੇਤ ਕਮਾਵੈ ।
ਅਧਿਕ ਪ੍ਰੀਤਿ ਤਿਨ ਕੇ ਸੰਗ ਠਾਨੈ । ਮੂਰਖ ਨਾਹਿ ਭੇਦ ਨਹਿ ਜਾਨੈ । ੧੪ ।

Chopaiee

savti tras jud darbu lutave. durachar sut het kamave.
adhik preeti tin ke sung thanai. murakh nahi bhed nahi jano. (14)

ਦੋਹਰਾ

ਤੇ ਰਸਿ ਔਰਨ ਸੋ ਕਹੈ ਇਹ ਕੁਤਿਯਾ ਕਿਹ ਕਾਜ ।
ਏਕ ਦਰਬੁ ਹਮੈ ਚਾਹਿਯੈ ਜੌ ਦੈ ਸ੍ਰੀ ਜਦੁਰਾਜ । ੧੫ ।

Dohra

te rasi auran so kahai eh kutiya keh kaj.
ek darbu hamai chahiyo jo de Sri jaduraj. (15)

ਚੌਪਈ

ਯਹ ਸਭ ਭੇਦ ਨ੍ਰਿਪਤਿ ਜਿਯ ਜਾਨੈ । ਮੂਰਖ ਨਾਰਿ ਨ ਬਾਤ ਪਛਾਨੈ ।
ਰਾਜਾ ਅਵਰ ਤ੍ਰਿਯਾਨ ਬੁਲਾਵੈ । ਭਾਤਿ ਭਾਤਿ ਕੇ ਭੋਗ ਕਮਾਵੈ । ੧੬ ।

Chopaiee

yeh sabh nirpati jiye janai. murakh nari na bat pachanai.
raja avar triyan bulave. bhati bhati ke bhog kamave. (16)

ਦੋਹਰਾ

ਪ੍ਰਿਗ ਤਾ ਤ੍ਰਿਯ ਕਹ ਭਾਖਿਯੈ ਜਾ ਕਹ ਪਿਯ ਨ ਬੁਲਾਇ ।
ਤਿਹ ਦੇਖਤ ਤ੍ਰਿਯ ਅਨਤ ਕੀ ਸੇਜ ਬਿਹਾਰਨ ਜਾਇ । ੧੭ ।

Dohra

prig ta triye keh bhakhiye ja keh piye na bulayi.
the dekhat triye anat ki sej biharan jai. (17)

Thus she would loot (grab) some money from her and then would take some money from the queen even. Thus she was terrifying both of them and was plundering lot of wealth from both. (12)

Couplet :

So she was making both afraid of the Raja and she was looting both of these fools (without any realization). (13)

Chopaiee :

She was throwing away lot of money being worried about the rival wife and for the sake of begetting a son, she was busy in evil deeds. She was showing lot of love for these (loving) fellows, but the foolish woman did not see through the secret. (14)

Couplet:

While doing love with these lovers, she would tell others that to set this bitch on right path she needed a son. So "O God! Pray excuse me for these sins!" (15)

Chopaiee :

The Raja was realizing the whole game in his mind but that foolish woman did not understand all this. The Raja would call many other women and would enjoy sexual relations with them in many ways. (16)

Couplet :

"Cursed be the woman, whom the spouse does not like to have on his bed (company) and cursed be the man whose wife goes to someone else for enjoying sexual companionship." (17)

ਚੌਪਈ

ਮੂਰਖ ਨਾਰਿ ਭੇਦ ਨਹਿ ਪਾਵੈ । ਸਵਤਿ ਤ੍ਰਾਸ ਤੇ ਦਰਬੁ ਲੁਟਾਵੈ ।
ਤੇ ਵਾ ਕੀ ਕਛੁ ਪ੍ਰੀਤਿ ਨ ਮਾਨੈ । ਨ੍ਰਿਪਤਿ ਭਏ ਕਛੁ ਔਰ ਬਖਾਨੈ । ੧੮ ।

Chopaiee

nurakh nari bhed nahi pavai. savati tras te darbu lutavai.
te va ki kachu preeti na manai. nirpat bhaye kachu aur bakhano. (18)

ਅੜਿਲ

ਸੁਨੋ ਰਾਇ ਇਕ ਤ੍ਰਿਯਾ ਸੁਭ ਤਾਹਿ ਬੁਲਾਇਯੰ ।
ਤਾ ਸੈ ਮੈਨ ਬਿਹਾਰ ਬਿਸੇਖ ਕਮਾਇਯੈ ।
ਐਸੀ ਤ੍ਰਿਯ ਕਰ ਪਰੈ ਜਾਨ ਨਹਿ ਦੀਜਿਯੈ ।
ਹੋ ਨਿਜੁ ਨਾਰੀ ਸੌ ਨੇਹੁ ਨ ਕਬਹੂੰ ਕੀਜਿਯੈ । ੧੯ ।

Aril

suno rai ik triya subh tahi bulaiye.
ta se maen bihar bisekh kamaiye
aaisi triye kar parai jaan nahi deejiye.
ho nij nehu so nehu na kabhun kijiye. (19)

ਚੌਪਈ

ਭਲੌ ਵਹੈ ਜੌ ਭੋਗ ਕਮਾਵੈ । ਭਾਤਿ ਭਾਤਿ ਸੌ ਦਰਬੁ ਲੁਟਾਵੈ ।
ਨਿਜੁ ਤ੍ਰਿਯ ਸਾਥ ਨ ਨੇਹ ਲਗੈਯੈ । ਜੌ ਜਿਤ ਜਗ ਆਪਨ ਨ ਕਹੈਯੈ । ੨੦ ।

Chopaiee

bhalo vahai jo bhog kamave. bhati bhati so darbu lutave.
nij triye sath na neh lageye. jo jit jug aapan na kahiyo. (20)

ਦੋਹਰਾ

ਤੁਮ ਰਾਜਾ ਸਮ ਭਵਰ ਕੀ ਫੂਲੀ ਤ੍ਰਿਯਹਿ ਨਿਹਾਰਿ ।
ਬਿਨੁ ਰਸ ਲੀਨੇ ਕਯੋ ਰਹੌ ਤ੍ਰਿਯ ਕੀ ਸੰਕ ਬਿਚਾਰਿ । ੨੧ ।

Dohra

tum raja sum bhavar ki phooli triyahi nihari.
bin rus lene kayo raho triye ki sunk bichari. (21)

ਚੌਪਈ

ਜਿਹ ਤੁਮ ਚਾਹਹੁ ਤਿਸੈ ਲੈ ਆਵਹਿ । ਅਬ ਹੀ ਤਹੀ ਤੁਹਿ ਸੋ ਆਨਿ ਮਿਲਾਵਹਿ ।
ਤਾ ਸੋ ਭੋਗ ਮਾਨਿ ਰੁਚਿ ਕੀਜੈ । ਮਧੁਰ ਬਚਨ ਸ੍ਰਵਨਨ ਸੁਨਿ ਲੀਜੈ । ੨੨ ।

Chopaiee

jeh tum chahahu tise lai avhi. ab hi tahi tuhi so aani milavhi.
ta so bhog mani ruchi keejai. madhur bachan sarvanan suni leejo. (22)

Chopaiee :

That foolish woman could not realize the secret and was plundering (wasting) her wealth for the fear of the rival-wife. She was not accepting his love as worth while and would say something different to the Raja. (18)

Aril

"O Raja ! Listen. There is a very good woman, whom you should call and enjoy seditious pleasure with her in many ways. If you could catch hold of such a woman, then one should not lose the chance and one should not love one's spouse only." (19)

Chopaiee :

The person who enjoys sexual pleasure is truly great and thus wastes his wealth. So long one does not win over the whole world thus making it one's own, one should not love one's own spouse. (20)

Couplet :

"O Raja ! You are like the black-bee and consider the women like flowers only. Leaving aside the companionship of one's wife, why should not one enjoy the love of others?" (21)

Chopaiee :

Whomsoever you like, I will bring that woman and would arrange her meeting with you. You could enjoy conjugal bliss with her as desired. So you may listen to these sweet words. (22)

ਯੌ ਰਾਜਾ ਸੋ ਬੈਨ ਸੁਨਾਵਹਿ । ਬਹੁਰਿ ਜਾਇ ਰਾਨੀਯਹਿ ਭੁਲਾਵਹਿ ।
ਜੌ ਹਮ ਤੈ ਨਿਕਸਨ ਪ੍ਰਭੁ ਪਾਵੈ । ਅਨਿਕ ਤ੍ਰਿਯਨ ਸੋ ਭੋਗ ਕਮਾਵੈ । ੨੩ ।

yo raja so bain sunavhi. bahuri jai raniyahi bhulavhi.
johum te niksan prabhu pavai. anik triyan so bhog kamavai. (23)

ਦੋਹਰਾ

ਐਸ ਭਾਤਿ ਨਿਤ ਭ੍ਰਿਤਨ ਕੇ ਨਿਸਦਿਨ ਸੋਚ ਬਿਹਾਇ ।
ਨ੍ਰਿਪਤਿ ਸਮਝਿ ਕਛੁ ਦੈ ਨਹੀ ਰਾਨੀ ਧਨਹਿ ਲੁਟਾਇ । ੨੪ ।

Dohra

aais bhati bhritan ke nisdin soch bihai.
nirpati samjhi kachu dai nahi rani dhanhi lutai. (24)

ਚੌਪਈ

ਨ੍ਰਿਪ ਇਕ ਦਿਨ ਰਾਨਿਯਹਿ ਬੁਲਾਯੋ । ਭਛ ਭੋਜ ਅਰੁ ਮਦਹਿ ਮੰਗਾਯੋ ।
ਅਧਿਕ ਮਦਹਿ ਰਾਜਾ ਲੈ ਪਿਯੋ । ਥੋਰਿਕ ਸੋ ਰਾਨੀ ਤਿਨ ਲਿਯੋ । ੨੫ ।

Chopaiee

nrip ik din raniyahi bulayo. bhach bhoj aru madhi mangayo.
adhik madhi raja lai piyo. thorik so rani tin liyo. (25)

ਨ੍ਰਿਪ ਕਹ ਭਯੋ ਮਦਯ ਮਦ ਭਾਰੋ । ਸੋਇ ਰਹਿਯੋ ਨਹਿ ਸੁਧਰਿ ਸੰਭਾਰੋ ।
ਪਤਿ ਸੋਯੋ ਲਹਿ ਤ੍ਰਿਯ ਮਨ ਮਾਹੀ । ਭੇਦ ਅਭੇਦ ਪਛਾਨਯੋ ਨਾਹੀ । ੨੬ ।

nrip keh bheyo madye mud bharo. soi rahiyo nahi sudhri sambharo.
pati soyo lahi triye man mahi. bhed abhed pachaneyo nahi. (26)

ਦੋਹਰਾ

ਤ੍ਰਿਯ ਜਾਨਯੋ ਸੋਯੋ ਨ੍ਰਿਪਤਿ ਗਈ ਜਾਰਿ ਪਹਿ ਧਾਇ ।
ਜਾਗਤ ਕੋ ਸੋਵਤ ਸਮਝਿ ਭੇਦ ਨ ਲਹਾ ਕੁਕਾਇ । ੨੭ ।

Dohra

triye janyo soyo nirpati gai jari pahi dhayi.
jagat ko sovat samjhi samjhi bhed na laha kukayi. (27)

ਚੌਪਈ

ਰਾਨੀ ਗਈ ਭੂਪ ਤਬ ਜਾਗਿਯੋ । ਹ੍ਰਿਦੈ ਕੁਅਰਿ ਕੋ ਹਿਤ ਅਨੁਰਾਗਿਯੋ ।
ਬਹੁਰੋ ਤਿਨ ਕੌ ਪਾਛੈ ਗਹਿਯੋ । ਕੇਲ ਕਮਾਤ ਸੁੰਨਯ ਗ੍ਰਿਹ ਲਹਿਯੋ । ੨੮ ।

Chopaiee

rani gayi bhoop tab jagiyo. hirdai kuari ko hit anuragiyo.
bhuro tin ko pachai gahiyo. kel kamat sunai greh lahiyo. (28)

She was talking to the Raja, like this and then would convey something else, thus leading the queens astray. If the Raja could escape from our bondage (of love) then only he would have companionship of others. (23)

Couplet :

The attendants of the Raja were thinking (day and night) all the time that the Raja was not giving them anything while the queen was wasting and dishing out money. (24)

Chopaiee :

One day the Raja called the queen and got some food and wine and he consumed lot of wine and the queen also took some wine. (25)

The Raja, after consuming wine, became unconscious and went to sleep in that unconscious state. On seeing the Raja (unconscious) asleep, the queen did not realize the secret of all this. (26)

Couplet :

The woman, thinking that the Raja was asleep, went to her paramour (considering the Raja asleep) though actually he was awake, the queen with a dubious character did not realize the secret of all this. (27)

Chopaiee :

When the queen had gone the Raja woke up felt great love for her in his heart. Then he followed her and saw her having sexual relationship in a secluded ho use. (28)

ਦੋਹਰਾ

ਨਿਰਖ ਰਾਇ ਤ੍ਰਿਯ ਕੋ ਰਮਤ ਸਰ ਤਨਿ ਕਾਨ ਪ੍ਰਮਾਨ ।
ਅਬ ਇਨ ਦੁਹੂਅਨ ਕੋ ਹਨੇ ਯੌ ਕਹਿ ਕਸੀ ਕਮਾਨ । ੨੯ ।

Dohra

nirakh rai triye ko ramat sar tani kaan parman.
ab in duhuan ko hanai yo kahi kasi kaman. (29)

ਚੌਪਈ

ਬਹੁਰਿ ਨ੍ਰਿਪਤਿ ਕੇ ਯੌ ਮਨਿ ਆਈ । ਸੰਕ ਰਹਾ ਨਹਿ ਚੋਟ ਚਲਾਇ ।
ਯਹ ਬਿਚਾਰ ਮਨ ਮਾਹਿ ਬਿਚਾਰਾ । ਜਾਰ ਸਹਿਤ ਤ੍ਰਿਯ ਕੌ ਨਹਿ ਮਾਰਾ । ੩੦ ।

Chopaiee

bahuri nirpati ke yo mani aayi. sank raha nahi chot chalai.
yeh bichar man mahi bichara. jar sahit triye ko nahi mara. (30)

ਦੋਹਰਾ

ਜੌ ਇਨ ਕਹ ਅਬ ਮਾਰਿ ਹੌ ਇਮਿ ਬਾਹਰਿ ਉਡਿ ਜਾਇ ।
ਆਨ ਪੁਰਖ ਸੈ ਗਹਿ ਤ੍ਰਿਯਾ ਜਮ ਪੁਰ ਦਈ ਪਠਾਇ । ੩੧ ।

Dohra

jo in keh ab mari hai imi bahri udi jai.
aan purakh se gahi triya jum pur dayi pathai. (31)

ਚੌਪਈ

ਤਿਨ ਦੁਹੂਅਨ ਨਹਿ ਬਾਨ ਚਲਾਯੋ । ਤਹ ਤੇ ਉਲਟਿ ਬਹੁਰਿ ਘਰ ਆਯੋ ।
ਹ੍ਰਿਦੈ ਮਤੀ ਸੈ ਭੋਗ ਕਮਾਨੋ । ਪੌਢਿ ਰਹਾ ਸੋਵਤ ਸੋ ਜਾਨੋ । ੩੨ ।

Chopaiee

tin duhuan nahi baan chalayo. the te ulat bahuri ghur aiyo.
hirdai mati se bhog kamano. podi raha sovat so jano. (32)

ਤ੍ਰਿਯ ਆਈ ਤਾ ਸੌਰਤਿ ਕਰਿ ਕੈ । ਅਧਿਕ ਚਿਤ ਕੇ ਭੀਤਰ ਡਰਿ ਕੈ ।
ਪੌਢਿ ਰਹੀ ਤਯੋ ਹੀ ਲਪਟਾਈ । ਸੋਵਤ ਜਾਨ ਨ੍ਰਿਪਤਿ ਹਰਖਾਈ । ੩੩ ।

triye aayi ta sorati kari ke. adhik chit ke bhetar dari ke.
podi rahi teyo hi laptai. sovat jaan nirpati harkhai. (33)

ਸੋਵਤ ਸੋ ਨ੍ਰਿਪ ਲਖਿ ਹਰਖਾਨੀ । ਮੂਰਖ ਨਾਰਿ ਬਾਤ ਨਹਿ ਜਾਨੀ ।
ਜਾਗਤ ਪਤਿ ਸੋਵਤ ਪਹਿਚਾਨਾ । ਮੋਰ ਭੇਦ ਇਨ ਕਛੂ ਨ ਜਾਨਾ । ੩੪ ।

sovat so nrip lakhi harkhani. murakh nari baat nahi jani.
jagat pati sovat pehichana. mor bhed in kachu na jana. (34)

Couplet :

On seeing the wife, having someone else's companionship, he took out his bow and arrow and stretched the bow up to the ears with a view to kill both of them there and then. (29)

Chopaiee :

Then the Raja thought to himself and due to some doubt did not shoot the arrow. He thought to himself and did not kill the wife along with her paramour. (30)

Couplet :

"If I kill them now, then the Whole news will spread throughout the town that the Raja had killed her for having sexual relations with another man." (31)

Chopaiee :

So the Raja did not shoot the arrow and came back home. Then he had sexual companionship with Hindaimati and lied down as if he were asleep. (32)

The woman, also came back frightened after having sexual relations with her lover. She went to sleep, being wrapped up in her bed and was pleased to see the Raja still asleep. (33)

She was filled with joy having found the Raja asleep, but the foolish woman did not realize the secret. She found the awakened husband as still asleep and felt that the Raja had not known her secret. (34)

ਰਾਵ ਬਚਨ ਤਬ ਤ੍ਰਿਯਹਿ ਸੁਨਾਯੋ । ਕਹ ਗਈ ਥੀ ਤੈ ਹਮੈ ਬਤਾਯੋ ।
ਤਬ ਰਾਨੀ ਇਸਿ ਬੈਨ ਉਚਾਰੇ । ਸੁਨੁ ਰਾਜਾ ਪ੍ਰਾਨਨ ਤੇ ਪਿਆਰੇ । ੩੫ ।
rav bachan tab triyahi sunaiyo. keh gayi thi te hamai batayo.
tab rani isi bain uchare. sunu raja pranan te piyare. (35)

ਸੁਨਿ ਨ੍ਰਿਪ ਬਰ ਇਕ ਟਕ ਮੁਹਿ ਪਰੀ । ਸੋ ਤੁਮਰੇ ਸੋਵਤ ਹਮ ਕਰੀ ।
ਪੁਤ੍ ਏਕ ਬਿਧਿ ਦਿਯਾ ਹਮਾਰੇ । ਤੇ ਮੋਕਹ ਪ੍ਰਾਨਨ ਤੇ ਪਯਾਰੇ । ੩੬ ।
suni nrip bar ik tuk nuhi pari. so tumre sovat hum kari.
putar ek bidhi diya hamare. te mokeh pranan te payare. (36)

ਦੋਹਰਾ

ਪੁਤ੍ ਸੇਜ ਕੇ ਚਹੁੰ ਦਿਸਿ ਲੇਤ ਭਵਰਿਯਾ ਨਿਤ ।
ਵਹੈ ਜਾਨੁ ਤੁਮਰੇ ਫਿਰੀ ਸਤਿ ਸਮਝਿਯਹੁ ਚਿਤ । ੩੭ ।

Dohra

putar sej ke chahun disi let bhavaria nit.
vahe jaan tumre phiri sati samjiyahu chit. (37)

ਪ੍ਰਿਯ ਤ੍ਰਿਯ ਕੌ ਹਨਿ ਨ ਸਕਿਯੋ ਮਨ ਤੇ ਖੁਰਕ ਨ ਜਾਇ ।
ਤਾ ਦਿਨ ਤੇ ਤਿਹ ਨਾਰਿ ਸੈ ਰਮਯੋ ਨ ਰੁਚਿ ਉਪਜਾਇ । ੩੮ ।
priye triye ko hani na sakiyo man te khurak na jai.
ta din te te nari se ramyo na ruchi upjai. (38)

ਭਾਤਿ ਭਾਤਿ ਨ੍ਰਿਪ ਨਾਰਿ ਕਹ ਭਜਤ ਹੁਤੋ ਸੁਖੁ ਪਾਇ ।
ਬਾਤ ਆਇ ਚਿਤਿ ਜਾਇ ਜਬ ਘਰੀ ਨ ਭੋਗਾ ਜਾਇ । ੩੯ ।
bhati bhati nrip nari keh bhajat huto sukh pai.
bat ayi chiti jayi jab ghari na bhoga jai. (39)

ਚੌਪਈ

ਇਹ ਰਾਨੀ ਭੀਤਰ ਜਾਨੈ । ਲਜਤ ਨ੍ਰਿਪਤ ਸੈ ਕਛੁ ਨ ਬਖਾਨੈ ।
ਬਾਤਨ ਸੈ ਤਾ ਕਹ ਬਿਰਮਾਵੈ ਕਰਿ ਕਰਿ ਅਧਿਕ ਕਟਾਛ ਦਿਖਾਵੈ । ੪੦ ।

Chopaiee

eh rani bhetar janai. lajat nirpat se kachu na bakhane.
batan se ta keh birmave kari kari adhik katach dikhavai. (40)

ਦੋਹਰਾ

ਸਭ ਕਛੁ ਟੂਟੇ ਜੁਰਤ ਹੈ ਜਾਨਿ ਲੇਹੁ ਮਨ ਮਿਤ ।
ਏ ਦੈ ਟੂਟੇ ਨ ਜੁਰਹਿ ਏਕੁ ਸੀਸ ਅਰੁ ਚਿਤ । ੪੧ ।

Dohra

sabh kachu tute jurat kaai jani lehu man mit.
ee daev tute na jurhi eku sees aru chit. (41)

Then the Raja asked the woman, "Where had you gone ?" Then the Rani said, "O my dearest spouse ! Listen". (35)

"I have developed a habit which I have completed during your sleep. The Lord had given us a son, who was dearer to me than my life even." (36)

Couplet :

So I go on circumambulating around the bed of my son, so that he may become alive (may he be born again). So you may accept it as (truth) true that I have come back after doing all that (as stated before). (37)

The Raja could not afford to kill the wife but his anguish did not disappear. From that day onward, the Raja never had any pleasant sexual relations with her. (38)

The Raja used to enjoy sensuous pleasure with the queen in different ways, but on the very thought of that thing, he could not have any companionship with her. (39)

Chopaiee :

The Rani could grasp this thing in her mind but due to her shameful behaviour she could not dare to tell the Raja about it. She would always involve him in various talks and would hurl at him many taunts. (40)

Couplet :

O friend ! This may be clearly understood at heart that anything broken could be reunited except two things viz. One head and the other heart. (41)

ਚਾਕਰ ਕੀ ਅਰੁ ਨਾਰਿ ਕੀ ਏਕੈ ਬਡੀ ਸਜਾਇ ।
ਜਿਯ ਤੇ ਕਬਹ ਨ ਮਾਰਿਯਹਿ ਮਨ ਤੇ ਮਿਲਹਿ ਭੁਲਾਇ । ੪੨ । ੧ ।
chakar ki aru nari ki ekai badi sajayi.
jiye te kabeh na mariyahi man te milhi bhulayi. (42) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਤੇਤੀਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੩੩ । ੬੬੦ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
tetisavo charitar samapatam. Sat Subham sat. (33) (660) aphjun.

ਚੌਪਈ

ਸੁਨਹੁ ਨ੍ਰਿਪਤਿ ਇਕ ਕਥਾ ਉਚਰਿਹੌ । ਤੁਮਰੇ ਚਿਤ ਕੋ ਭਰਮੁ ਨਿਵਰਿਹੌ ।
ਤ੍ਰਿਯ ਚਰਿਤ੍ਰ ਇਕ ਤੁਮੈ ਸੁਨੈਹੌ । ਤਾ ਤੇ ਤੁਮ ਕਹ ਅਧਿਕ ਰਿਝੈਹੌ । ੧ ।

Chopaiee

sunhu nirpat ik kaatha uchrihio. tumre chit ko bharam nivriho.
triye charitar ik tumai suneho. ta te tum adhik rijheho. (1)

ਸਹਰ ਸਿਰੰਦ ਬਿਖੈ ਇਕ ਜੋਗੀ । ਕਾਮ ਕੇਲ ਭੀਤਰ ਅਤਿ ਭੋਗੀ ।
ਏਕ ਗ੍ਰਿਹਸਤੀ ਕੇ ਗ੍ਰਿਹ ਆਵੈ । ਤਾ ਕੀ ਤ੍ਰਿਯ ਸੋ ਭੋਗ ਕਮਾਵੈ । ੨ ।
sehar sirand bikhai ik jogi. kam kel bheetar ati bhogi.
ek grehsati ke greh aavai. ta ki triye so bhog kamave. (2)

ਸੁਰਗ ਨਾਥ ਜੋਗੀ ਕਾ ਨਾਮਾ । ਸ੍ਰੀ ਛਬਿ ਮਾਨ ਮਤੀ ਵਹ ਨਾਮਾ ।
ਵਾ ਸੈ ਨਿਸੁ ਦਿਨ ਭੋਗ ਕਮਾਵੈ । ਤਾ ਕੋ ਨਾਹ ਨਾਹਿ ਕਛੁ ਪਾਵੈ । ੩ ।
surrag nath jogi ka nama. Sri Chabi man mati veh nama.
va se nis din bhog kamavai. ta ko nah nahi kachu pavai. (3)

ਦੋਹਰਾ

ਇਕ ਦਿਨ ਜੋਗੀ ਘਰ ਹੁਤੋ ਗ੍ਰਿਹਸਤੀ ਪਹੁੰਚਯਾ ਆਇ ।
ਤਾ ਸੈ ਕਹਾ ਬਨਾਇ ਤ੍ਰਿਯ ਏਕ ਚਰਿਤ ਸਮਝਾਇ । ੪ ।

Dohra

ik din jogi ghur huto grehsati pahuncha aiyi.
ta mai kaha baanai triya ek charit samjhayi. (4)

ਚੌਪਈ

ਕਾਢੇ ਖੜਗ ਹਾਥ ਤੁਮ ਧੈਯਹੁ । ਦੌਰਤ ਨਿਕਟ ਸੁ ਯਾ ਕੇ ਜੈਯਹੁ ।
ਤਾਹਿ ਸੁਨਾਇ ਬਚਨ ਇਮ ਭਾਖਯੋ । ਮੋਰੋ ਚੋਰ ਚੋਰਿ ਇਨ ਰਾਖਯੋ । ੫ ।

Chopaiee

kadai kharag hath tum daiyahu. dorat nikat su ya ke jaiyahu.
tahi sunaiyi bachan is bhakhiyo. moro chor chori in rakhiyo. (5)

This is the greatest punishment for the servant and the woman that one should not kill them but forget them from the mind on (and then) meeting them. (42)(1)

Here the thirty-third episode of "Minister & King's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well. (33-660)(Contd)

Chopaiee

O Raja ! Listen to me. I will relate another episode, thus dispelling your mind's doubts. Now I will relate a deceitful action of a woman, which will greatly please you. (1)

There lived a Yogi in the town of Sirhind, who was greatly interested in enjoying sexual pleasures. He used to visit a householder's place and then used to enjoy sensuous pleasure with that woman. (2)

The Yogi was called Surag Nath and the woman was named Sri Chhab Maan Mati. That Yogi would enjoy sexual relations with that woman day and night but her husband had no clue about it. (3)

Couplet

One day the Yogi was at the woman's house when the house holder arrived. That Yogi was explained by the women an anecdote of deceit. (4)

Chopaiee :

She told the attendant to take out a sword in hand and while running away and passing near my husband, shout these words so that he could hear. "My thief has been thidden by this woman in her house." (5)

ਦੋਹਰਾ

ਭ੍ਰਿਤਜ ਤੁਹਾਰੋ ਨਾਥ ਇਹ ਤਾ ਕਹੁ ਜਾਹੁ ਦੁਰਾਇ ।
ਤਾ ਕੈ ਬਹੁਰਿ ਨਿਕਾਰਿ ਹੈ ਕਛੁ ਚਰਿਤ੍ਰ ਬਨਾਇ । ੬ ।

Dohra

bhritaj tuharai nath eh ta kahu jahu durayi.
ta ke bahuri nikari hai kachu charitar banai. (6)

ਚੌਪਈ

ਕਹਿ ਐਸੇ ਆਇਸਹਿ ਪਠਾਯੋ । ਆਪ ਤਵਨ ਸੋ ਭੋਗ ਕਮਾਯੋ ।
ਆਵਤ ਪਤਿਹਿ ਦੁਰਾਯੋ ਤਾ ਕੋ । ਆਪ ਬਚਨ ਭਾਖਯੋ ਇਮਿ ਵਾ ਕੋ । ੭ ।

Chopaiee

kahi aise aisahi pathayo. aap tavan so bhog kamayo.
aavat patihi durayo ta ko. aap bachan bhakhyo si va ko. (7)

ਸੁਨੋ ਨਾਥ ਇਕ ਕਥਾ ਉਚਰੋ । ਤੁਮ ਤੇ ਅਧਿਕ ਚਿਤ ਮੈ ਡਰੋ ।
ਕੋਪ ਏਕ ਜੋਗੀ ਕਹ ਜਾਗਯੋ । ਨਿਜੁ ਚੇਲਾ ਕਹ ਮਾਰਨ ਲਾਗਯੋ । ੮ ।

suno nath ik katha uchro. tum te adhik chit mai daro.
suno nath ik katha ucharo. tum te adhik chit mai daro. (8)

ਮੈ ਜੁਗਿਯਾ ਕਹ ਦਯੋ ਹਟਾਈ । ਵਾ ਚੇਲਾ ਕਹ ਲਯੋ ਛਪਾਈ ।
ਚਲਹੁ ਨਾਥ ਉਠਿ ਤੁਮੈ ਦਿਖਾਊ । ਤਾ ਤੇ ਤੁਮਰੋ ਹ੍ਰਿਦੈ ਸਿਰਾਊ । ੯ ।

mai jugiya keh deyo hatayi. va chela keh leyo chapayi.
chalhu nath uthi tumai dikhayo. ta te tunro hirdai sirayu. (9)

ਭਲਾ ਕਿਯਾ ਤੈ ਰਾਖਯਾ ਸੁਖਿਤ ਕਿਯਾ ਮੁਰ ਚੀਤਿ ।
ਸਰਨਾਗਤ ਦੀਜਤ ਨਹੀ ਇਹੈ ਬਡਨ ਕੀ ਰੀਤਿ । ੧੦ ।

bhala kiya te rakhya sukhit mur chit.
sarnagat deejat nahi ehai baadan ki reet. (10)

ਸੁਨਤ ਮਨੋਹਰ ਬਾਤ ਜੜ ਰੀਝਿ ਗਯੋ ਮਨ ਮਾਹਿ ।
ਅਧਿਕ ਪ੍ਰੀਤਿ ਤਾ ਸੋ ਕਰੀ ਭੇਦ ਪਛਾਨਾ ਨਾਹਿ । ੧੧ । ੧ ।

sunat manohar baat jarh reejh geyo man mahi.
adhik preeti ta so kari bhed pachana nahi. (11) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਚੌਤੀਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੩੪ । ੬੭੧ । ਅਫਜੂੰ ।

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chontisavo charitar samapatam. Sat Subham sat. (34) (671) aphjun.

Couplet :

"O attendant ! You hide your master somewhere and I will make him run away through some deceitful action." (6)

Chopaiee :

Thus with these orders the attendant was sent away and she continued to have sexual relationship with the Yogi. When her husband came, she made the Yogi hide somewhere and told her husband. (7)

"O my dear spouse ! I want to tell you something but I am afraid of you. One Yogi got enraged and was beating his follower." (8)

"I pulled the Yogi apart on one side but have hidden the follower. O Master ! Come, I will show you, so that you may enjoy the fun." (9)

Couplet :

(He said), "You have done the right thing in saving this Yogi and I am pleased with you. The person who seeks asylum with some one, should not be handed over to the enemy and this was the normal system of elders." (10)

On hearing these pleasant words the foolish husband was pleased and got his love for the wife (increased) improved without knowing the secret behind." (11)

Here the thirty-fourth episode of the Minister & King's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (34-671)(Contd)

ਚੌਪਈ

ਨਰ ਚਰਿਤ੍ਰ ਨ੍ਰਿਪ ਨਿਕਟਿ ਉਚਾਰੋ । ਕਹਿਯੋ ਨਾਥ ਸੁਨ ਬਚਨ ਹਮਾਰੋ ।
ਦਖਿਨ ਦੇਸ ਰਾਇ ਇਕ ਰਹੈ । ਅਤਿ ਸੁੰਦਰ ਜਾ ਕੋ ਜਗ ਕਹੈ । ੧ ।

Chopaiee

nar charitar nrip nikat ucharo. kahiyo nath sun bachan hamaro.
dakhin des rai ik rahai. ati sunder ja ko jug kahai. (1)

ਅੜਿਲ

ਤਾ ਕੋ ਰੂਪ ਅਨੂਪ ਲਹਨ ਤ੍ਰਿਯ ਆਵਹੀ ।
ਨਿਰਖਿ ਪ੍ਰਭਾ ਬਲਿ ਜਾਹਿ ਸਭੈ ਸੁਖ ਪਾਵਹੀ ।
ਪਿਯ ਪਿਯ ਤਾ ਕਹ ਬੈਨ ਸਦਾ ਮੁਖ ਭਾਖਹੀ ।
ਹੋ ਅਧਿਕ ਪ੍ਰੀਤਿ ਰਾਜਾ ਸੋ ਨਿਤਿ ਪ੍ਰਤਿ ਰਾਖਹੀ । ੨ ।

Aril

ta ko roop anoop lehan triye aavhi.
nirikh prabha bali jahi sabhai sukh pavhi.
piye piye ta keh bain sada mukh bhakhi.
ho adhik preeti raja so neeti prati rakhahi. (2)

ਦੋਹਰਾ

ਦੈ ਇਸਤ੍ਰੀ ਤਾ ਕੇ ਰਹੈ ਅਮਿਤ ਰੂਪ ਕੀ ਖਾਨਿ ।
ਏਕ ਸੰਗ ਰਾਜਾ ਰਮੈ ਅਧਿਕ ਪ੍ਰੀਤਿ ਜੀਯ ਜਾਨਿ । ੩ ।

Dohra

daev istri ta ke rahai amit roop ki khani.
ek sung raja ramai adhik preeti jiye jani. (3)

ਏਕ ਦਿਵਸ ਦੋਊ ਤ੍ਰਿਯਾ ਨ੍ਰਿਪ ਬਰ ਲਈ ਬੁਲਾਇ ।
ਆਖਿ ਮੀਚਨ ਖੇਲਤ ਭਯੋ ਅਧਿਕ ਨੇਹ ਉਪਜਾਇ । ੪ ।
ek divas doyu triya nrip bar layi bulayi.
akhi mechan khelat bheyo adhik neh upjayi. (4)

ਆਖਿ ਮੂੰਦਿ ਤ੍ਰਿਯ ਏਕ ਕੀ ਦੂਜੀ ਲਈ ਬੁਲਾਇ ।
ਅਧਿਕ ਭੋਗ ਤਾ ਸੋ ਕਿਯਾ ਇਮਿ ਕਹਿ ਦਈ ਉਠਾਇ । ੫ ।
akhi mundi triya ek ki dooji layi bulayi.
adhik bhog ta so kiya isi kahi dayi uthayi. (5)

ਐ ਰੁਚਿ ਸੋ ਤੋ ਸੋ ਰਮੋ ਰਮੋ ਨ ਯਾ ਕੇ ਸੰਗ ।
ਕੋਟਿ ਕਸਟ ਤਨ ਪੈ ਸਹੋ ਕੈਸੋਈ ਦਹੈ ਅਨੰਗ । ੬ ।
aie ruchi so to se ramo ramo na ya ke sung.
koti kasaat tan pai saho kesoyi dahai anang. (6)

Chopaiee :

The minister then said, "O Raja ! Listen to my words. I am going to relate a Charitar (deceitful action) of a man. There was a Raja in the southern lands. He was renowned in the world as of a very charming personality." (1)

Aril :

Many women would come to glance at his beautiful features and all of them were feeling overjoyed at seeing his beauty and were all sacrifice to him. They would address him with the words as darling or dear and were always showing great love for the Raja. (2)

Couplet :

There were two women staying with the Raja, who were a fountain of beauty. The Raja would enjoy sensuous pleasure with one of them, showing his greater love and attraction for her. (3)

One day both the wives called the Raja for playing the game of "hide and seek" and showed great love for him while playing. (4)

By closing the eyes of one woman he called the second woman and then enjoying sexual companionship with her, he made her get up saying, " I am enjoying sensuous pleasure with you with great love and do not have any companionship with her (the other woman) though I am greatly upset by the god of love (kamdev), thus bearing the agony on my body alone. (5)

Thus the Raja Rukam Ket, showing this deceitful action and having sexual relations with Asman Kala, made her get up. The second foolish queen did not realize the secret of this move and thought it to be a game of hide and seek only. (6)

ਅੜਿਲ

ਸ੍ਰੀ ਅਸਮਾਨ ਕਲਾ ਭਜਿ ਦਈ ਉਠਾਇ ਕੈ ।
ਰੁਕਮ ਕੇਤੁ ਨ੍ਰਿਪ ਐਸੋ ਚਰਿਤ ਦਿਖਾਇ ਕੈ ।
ਮੂਰਖ ਰਾਨੀ ਦੁਤਿਯ ਨ ਕਛੁ ਜਾਨਕ ਭਈ ।
ਹੋ ਲੁਕ ਮੀਚਨ ਕੀ ਖੇਲ ਜਾਨ ਜਿਯ ਮੈ ਲਈ । ੭ ।

Aril

Sri asman kala bhaji dayi uthayi ke.
rukam ketu nrip aiso charit dikhayi ke.
moorakh rani dutiye na kachu janak bhayi.
ho luk meechan ki khel jaan jiye mai layi. (7)

ਰਤਿ ਕਰਿ ਕੈ ਤ੍ਰਿਯ ਦਈ ਉਠਾਈ । ਪੁਨਿ ਵਾ ਕੀ ਦੋਊ ਆਖਿ ਛੁਰਾਈ ।
ਅੜਿਕ ਨੇਹ ਤਿਹ ਸੰਗ ਉਪਜਾਯੋ । ਮੂਰਖ ਨਾਰਿ ਭੇਦ ਨਹਿ ਪਾਯੋ । ੮ । ੧ ।

rati kari ke triye dayi uthayi. puni va ki doyu akhi churayi.
arrik neh the sung upjaiyo. murakh nari bhed nahi payo. (8) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਪੈਤੀਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੩੫ । ੬੭੯ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
pantisavo charitar samapatam. Sat Subham sat. (35) (679) aphjun.

ਚੌਪਈ

ਸੁਨੋ ਰਾਇ ਇਕ ਕਥਾ ਪ੍ਰਕਾਸੋ । ਤੁਮਰੇ ਚਿਤ ਕੇ ਭ੍ਰਮਹਿ ਬਿਨਾਸੋ ।
ਗੈ'ਡੇ ਖਾ ਡੋਰਗ ਤਹ ਰਹੈ । ਫਤੇ ਮਤੀ ਤਿਹ ਤ੍ਰਿਯ ਜਗ ਕਹੈ । ੧ ।

Chopaiee

suno rai ik katha parkaso. tumre chit ke bharmahi binaso.
gaende kha dogar the rahe. phate mati the triye jug kahai. (1)

ਤਾ ਕੇ ਮਹਿਖ ਧਾਮ ਧਨ ਭਾਰੀ । ਤਿਨ ਕੀ ਕਰਤਿ ਅਧਿਕ ਰਖਵਾਰੀ ।
ਚਰਵਾਰੇ ਬਹੁ ਤਿਨੈ ਚਰਾਵਹਿ । ਮ"ਝ ਪਰੈ ਘਰ ਕੋ ਲੈ ਆਵਹਿ । ੨ ।

ta ke mahikh dham dhan bhari. tin ki karit adhik rakhvari.
charvare bahu tibai charavhi. manjh parai ghur ko lai avhi. (2)

ਇਕ ਚਰਵਾਹਾ ਸੌ ਤ੍ਰਿਯ ਅਟਕੀ । ਭੂਲਿ ਗਈ ਸਭ ਹੀ ਸੁਧਿ ਘਟਕੀ ।
ਨਿਤਪ੍ਰਤਿ. ਤਾ ਸੈ ਭੋਗ ਕਮਾਵੈ । ਨਦੀ ਪੈਰਿ ਬਹੁਰੋ ਘਰ ਆਵੈ । ੩ ।

ik charvara so triye atki bhooli gayi sabh hi sudhi ghutki.
nit t so bhog kamave. nadi pairi bhuro ghur avai. (3)

Chopaiee :

The Raja, after having enjoyed sensuous pleasure with her, made her get up and opened the bandage from the eyes of the second queen. He showed great love for the second queen but the foolish woman could not grasp the secret. (7)

Chopaiee :

After having sensuous relations with the woman, the Raja made her get up, and opened the bandage on both the eyes of the second queen. Then he showered great love on her, but the foolish woman could not see through the secret of his move. (8)

Here thirty-fifth episode of the Minister & King's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (35-679)(Contd)

Chopaiee :

The Minister said, " O Respected Raja ! Listen. Now I would relate another episode which will alleviate all your doubts. There used to live a dogar by the name Gainde Khan and his wife was known by the name of Fateh Mati. (1)

He had great wealth in the form of buffaloes and he used to care for them. These animals were taken for grazing by many herdsmen and by the evening they were brought back home. (2)

That woman got entangled (in love) with one of the herdsman and she lost all the sense of safety for her house. She was daily having sexual relations with him and then would swim across the river and reach home. (3)

ਡੋਗਰ ਸੋਧ ਏਕ ਦਿਨ ਲਹਿਯੋ । ਤੁਰਤੁ ਤ੍ਰਿਪਾ ਕੋ ਪਾਛੋ ਗਹਿਯੋ ।
ਕੋਲ ਕਰਤ ਨਿਰਖੇ ਤਹ ਜਾਈ । ਬੈਠ ਰਹਾ ਜਿਯ ਕੋਪ ਬਢਾਈ । ੪ ।
dogar sodh ek din lahiyo. turat tripa ko pacho gahiyo.
kol karat nirikh teh jayi. baith raha jiye kop badayi. (4)

ਕਰਿ ਕਰਿ ਕੇਲਿ ਸੋਇ ਤੇ ਗਏ । ਬੇਸੰਭਾਰ ਨਿਜੁ ਤਨ ਤੇ ਭਏ ।
ਸੋਵਤ ਦੁਹੂੰਅਨ ਨਾਥ ਨਿਹਾਰਿਯੋ । ਕਾਡਿ ਕ੍ਰਿਪਾਨ ਮਾਰ ਹੀ ਡਾਰਿਯੋ । ੫ ।
kari kari keli soyi te gaye. besambhar nij tan te bhaye.
sowat duhuan nath nihariyo. kadi kirpan mar hi dariyo. (5)

ਦੋਹਰਾ

ਕਾਟਿ ਮੂੰਡ ਤਾ ਕੋ ਤੁਰਤ ਤਹੀ ਬੈਠ ਛਪਿ ਜਾਇ ।
ਤਨਿਕ ਤਾਤ ਲੋਹੂ ਲਗੇ ਬਾਲ ਜਗੀ ਅਕੁਲਾਇ । ੬ ।

Dohra

kati mund ta ko turat tahi baith chapi jayi.
tanik tat lohu lagai bal jagi akulayi. (6)

ਚੌਪਈ

ਮੂੰਡ ਬਿਨਾ ਨਿਜੁ ਮੀਤ ਨਿਹਾਰਿਯੋ । ਅਧਿਕ ਕੋਪ ਚਿਤ ਭੀਤਰ ਧਾਰਿਯੋ ।
ਦਸੋ ਦਿਸਨ ਕਾਢੇ ਅਸਿ ਧਾਵੈ । ਹਾਥਿ ਪਰੈ ਤਿਹ ਮਾਰਿ ਗਿਰਾਵੈ । ੭ ।

Chopaiee

mund bina nij meet nihariyo. adhik kop chit bheetar dhariyo.
daso disan kadai asi dhavai. rakhi parye the mari giravai. (7)

ਡੋਗਰ ਛਪਯੋ ਹਾਥ ਨਹਿ ਆਯੋ । ਢੂੰਢਿ ਰਹੀ ਤ੍ਰਿਯ ਨ ਦਰਸਾਯੋ ।
ਵੈਸੇ ਹੀ ਪੈਰਿ ਨਦੀ ਕਹ ਆਈ । ਤਹਾ ਮਿਤ੍ ਕਹ ਦਿਯਾ ਬਹਾਈ । ੮ ।
dogar chapiyo hath naahi ayo. dhoondi rahi triye naa darsayo.
vaise hi paeri nadi keh ayi. taha mitar keh diya bahai. (8)

ਪੈਰਿ ਧਾਮ ਸਰਿਤਾ ਕਹ ਆਈ । ਪੈਢਿ ਰਹੀ ਜਨੁ ਸ"ਪ ਚਬਾਈ ।
ਪਾਛੇ ਤਰਿ ਡੋਗਰ ਹੂੰ ਆਯੋ । ਮੂਰਖ ਨਾਰਿ ਭੇਦ ਨਹਿ ਪਾਯੋ । ੯ ।
peri dham sarita keh ayi. pedi raahi janu sanp chabayi.
pachai tari dogar hoon aiyo. moorakh nari bhed nahi payo. (9)

ਐਸ ਭਾਤਿ ਸੋ ਕਾਲ ਬਿਹਾਨਯੋ । ਬੀਤਾ ਬਰਖ ਏਕ ਦਿਨ ਜਾਨਯੋ ।
ਤਬ ਡੋਗਰ ਇਹ ਭਾਤਿ ਉਚਾਰੋ । ਕਰੋ ਨਾਰਿ ਇਕਿ ਕਾਜ ਹਮਾਰੋ । ੧੦ ।
ais bhaati so kaal bhaniyo. beeta barakh ek din janyo.
tab dogar eh bhati ucharo. karo nari iki kaaj hamaro. (10)

The dogar got the clue to this information one day and followed the woman immediately. He saw the woman in sexual company (with the man) and got enraged and sat there. (4)

After the sexual enjoyment they went to sleep and became unaware of their bodies. When the husband saw the herdsman sleeping, he killed him with his sword. (5)

Couplet :

After beheading the herdsman, the husband hid himself and sat there. When the warm blood touched her, the woman got up in a shock. (6)

Chopaiee :

When she saw her paramour headless, she became furious with rage at heart. She took out her sword and started roaming around in all directions so as to kill anyone who was sighted there. (7)

The dogar was hiding, so he was not caught by her. She was trying to locate the killer but could not lay her hands on him. She came back as usual by swimming across and then threw the friend's body to be washed away." (8)

She came back home and lied down in such a state if she had been bitten by a snake. Later on the dogar also came back after swimming across the river but the foolish woman did not grasp the secret. (9)

Then sometime had elapsed and after a year it appeared like a day only. Then the dogar said, "O spouse ! Do something for me." (10)

ਏਕ ਤ੍ਰਿਯਾ ਕਾਰਜ ਮੁਰ ਕੀਜਹੁ । ਮਖਨੀ ਕਾਢਿ ਧਾਮ ਤੇ ਦੀਜਹੁ ।
ਜਾਤ ਕਹਿਯੋ ਤਹ ਤ੍ਰਿਯ ਮੈ ਨਾਹੀ । ਹੇਰਿ ਅੰਧੇਰੇ ਡਰੋ ਮਨ ਮਾਹੀ । ੧੧ ।
ek triya karaj mur kejahu. makhni kadi dham te dejhu.
jat kahiyo teh triye mai nahi. heri andhere daro man mahi. (11)

ਡੋਗਰ ਕਹਾ ਲਗਤ ਦੁਖੁ ਮੋ ਕੋ । ਭੂਲਿ ਗਯੋ ਵਹ ਦਿਨ ਤ੍ਰਿਯ ਤੋ ਕੋ ।
ਨਦੀ ਪੈਰਿ ਕਰਿ ਪਾਰ ਪਰਾਈ । ਜਾਰ ਬਹਾਇ ਬਹੁਰਿ ਘਰ ਆਈ । ੧੨ ।
dogar kaha lagat dukh mo ko. bhooli geyo veh din triye to ko.
nadi peri kari par parayi. jar bahayi bahuri ghur ayi. (12)

ਚਮਕਿ ਉਠੀ ਜਬ ਬਚਨ ਉਚਾਰੇ । ਮੋਰ ਭੇਦ ਇਨ ਸਕਲ ਨਿਹਾਰੇ ।
ਤਾ ਤੇ ਅਬ ਹੀ ਯਾਰਿ ਸੰਘਾਰੋ । ਮਾਰਿ ਚੋਰ ਇਹ ਜਏ ਉਚਾਰੋ । ੧੩ ।
chamki uthi jub bachan uchare. mor bhed in sakal nihare.
ta te ab hi yari sangharo. mari chor eh jai ucharo. (13)

ਦੋਹਰਾ

ਪੈਠਿ ਅੰਧੇਰੇ ਧਾਮ ਮਹਿ ਕਾਢਿ ਲਈ ਕਰਵਾਰਿ ।
ਨਿਜੁ ਪਤਿ ਪੈ ਹਤ ਕੇ ਨਿਮਿਤਿ ਕਰੇ ਪਚਾਸਿਕ ਵਾਰਿ । ੧੪ ।

Dohra

pethi andhero dham mahi kadi layi karvahi.
niju pati pae hat ke nimit karai pachasik vari. (14)

ਨਿਰਖਿ ਚਮਕ ਤਰਵਾਰ ਕੀ ਦੁਰਯਾ ਮਹਿਖ ਤਰ ਜਾਇ ।
ਤਨਿਕ ਨ ਬ੍ਰਿਣ ਲਾਗਨ ਦਈ ਇਹ ਛਲ ਗਯੋ ਬਚਾਇ । ੧੫ ।
nirikh chamak tarvar ki durya mahikh tur jayi.
tanik na brin lagan dayi eh chhal geyo bacha. (15)

ਪੈਰਿ ਨਦੀ ਗਈ ਮਿਤ੍ਰ ਕੋ ਆਈ ਤਹੀ ਬਹਾਇ ।
ਨਿਜੁ ਪਤਿ ਕੋ ਘਾਇਲ ਕਿਯਾ ਨੈਕ ਨ ਰਹੀ ਲਜਾਇ । ੧੬ । ੧ ।
pairi nadi gayi mitar ko ayi tahi bahai.
anij pati ko ghayal kiya nek na rahi lajayi. (16) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਪੁਰਖ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਛਤੀਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੩੬ । ੬੯੫ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
chatisavo charitar samapatam. Sat Subham sat. (36) (695) aphjun.

"O woman ! Do something for me and bring some butter for me from home." The woman replied, "I would not go as I am scared of darkness at this time." (11)

The dogar said, "In your negative reply, I feel very sad. The dogar said, "O lady ! Have you forgotten the day when you had gone swimming across the river and after throwing your paramour's body to be washed away, you had come home." (12)

When the dogar said these words, the woman got furious, finding that he had known her secret, so she decided to kill him right now and will tell the people that thieves had killed him. (13)

Couplet :

So she went into a dark room and took out a sword. She attacked the husband about fifty times. (14)

The dogar, seeing the sword's brightness hid himself underneath a buffalo and was not hurt at all thus he managed to save himself with this deceitful action. (15)

The woman swam across the river and washed away the body of her paramour and then wounded the husband on return without feeling ashamed a bit even. (16)(1)

Here the thirty-sixth episode of Minister & King's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (36-695)(Contd)

ਦੋਹਰਾ

ਨਰ ਚਰਿਤ੍ਰ ਨ੍ਰਿਪ ਕੇ ਨਿਕਟਿ ਮੰਤ੍ਰੀ ਬਿਚਾਰਿ ।
ਤਬੈ ਕਥਾ ਛਤੀਸਵੀ ਇਹ ਬਿਧਿ ਕਹੀ ਸੁਧਾਰਿ । ੧ ।

Dohra

nar charitar nrip ke nikat mantri bichari.
tabai katha chatisavi eh bidhi kahi sudhari. (1)

ਤਵਨ ਤ੍ਰਿਯਾ ਕੋ ਤੁਰਤ ਹੀ ਡੋਗਰ ਘਾਉ ਉਬਾਰਿ ।
ਤਾਹਿ ਤੁਰਤ ਮਾਰਤ ਭਯੋ ਗਰੇ ਰਸਹਿਯ ਡਾਰਿ । ੨ ।

tavan triyaa ko turat hi dogar ghau ubari.
tahi turat marat bheyo garai rasriye dari. (2)

ਵਾ ਰਸਿਯਾ ਕਹ ਛਾਨਿ ਕੈ ਬ"ਧਿਸਿ ਬਰੋ ਬਨਾਇ ।
ਆਪੁ ਊਚ ਕੂਕਤ ਭਯੋ ਲੋਗਨ ਸਭਨ ਸੁਨਾਇ । ੩ ।

va rasiya keh chhani ke bandhisi baro banayi.
aap uch kukat bheyo logan sabhan sunayi. (3)

ਚੌਪਈ

ਸਭ ਲੋਗਨ ਕਹ ਧਾਮ ਬੁਲਾਯੋ । ਨਿਜੁ ਦੇਹੀ ਕੋ ਘਾਵ ਦਿਖਾਯੋ ।
ਪੁਨਿ ਤਿਨ ਕੋ ਲੈ ਨਾਰਿ ਦਿਖਾਰੀ । ਰੋਇ ਕੂਕ ਊਚੇ ਕਰਿ ਮਾਰੀ । ੪ ।

Chopaiee

sabh logan keh dham bulayo. nij dehi ko ghav dikhayo.
pun tin ko lai nari dikhari. roi kook uchai kari mari. (4)

ਜਬ ਮੋਰੇ ਤ੍ਰਿਯ ਘਾਵ ਨਿਹਾਰਿਯੋ । ਅਧਿਕ ਸੋਕ ਚਿਤ ਮਾਝ ਬਿਚਾਰਿਯੋ ।
ਭੇਦ ਪਾਇ ਦਿਯ ਮੁਹਿ ਕਹ ਟਾਰੀ । ਲੈ ਪਾਸੀ ਸੁਰ ਲੋਕ ਬਿਹਾਰੀ । ੫ ।

jab morai triye ghav nihariyo. adhik sok chit majh bichariyo.
bhed payi diye muhi keh taari. lai pasi sur lok bihari. (5)

ਦੋਹਰਾ

ਦੂਧ ਦੁਹਤ ਕਟਿਯਾ ਨਿਮਤਿ ਮਹਿਖੀ ਮਾਰਿਸ ਮੋਹਿ ।
ਘਾਵ ਭਯੋ ਤਰਵਾਰ ਸੋ ਕਹਾ ਬਤਾਊ ਤੋਹ । ੬ ।

Dohra

doodh duhat katiya nimit mahikhi maris mohi.
ghav bheyo tarwar so kaha batau toh. (6)

Couplet :

The minister had related a man's dereitful action and then improving upon the thirty-sixth episode he said. (1)

That dogar after saving himself from the onslaught of the woman and then putting a rope around her neck, he managed to kill her. (2)

He had tied the rope strongly around the hut and then started shouting so as to be heard by all. (3)

Chopaiee :

He called all the people at home and showed them his wounds. Then he showed them his wife and he cried out. (4)

When the woman saw my wounds she felt greatly pained. She made me forget by taking me aside and later she tied a rope around her neck and killed herself by this no ose. (5)

Couplet :

When I was milking the buffalo then it struck me for the sake of her off-spring and the stroke was like a sword, How could I explain this wound ? (6)

ਚੌਪਈ

ਅਬ ਆਛੋ ਤਿਹ ਕਫਨ ਬਨੈਯੈ । ਭਲੀ ਭਾਤਿ ਭੂਅ ਖੋਦ ਗਡੈਯੈ ।
ਹੌਹੂੰ ਬਯਾਹ ਅਵਰ ਨਹਿ ਕਰਿਹੋ । ਯਾ ਕੇ ਬਿਰਹਿ ਲਾਗਿ ਕੈ ਬਰਿਹੌ । ੭ ।

Chopaiee

ab acho the kafan baneye. bhali bhati bhuai khod gadeyo.
hohun bayah avar nahi kariho. ya ke birhi lagi ke bariho. (7)

ਦੋਹਰਾ

ਲੌਗਨ ਸਭਨ ਬੁਲਾਇ ਕੈ ਆਛੋ ਕਫਨ ਬਨਾਇ ।
ਦੁਰਾਚਾਰਨੀ ਨਾਰਿ ਕਹ ਇਹ ਬਿਧਿ ਦਿਯਾ ਦਬਾਇ । ੮ । ੧ ।

Dohra

logan sabhan bulayi ke accho kafan banayi.
duracharni nari keh eh bidhi diya dabayi.(8)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਪੁਰਖ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਸੈਤੀਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੩੭ । ੭੦੩ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
sentisavo charitar samapatam. Sat Subham sat. (37) (703) aphjun.

ਚੌਪਈ

ਬਹੁਰ ਸੁ ਮੰਤ੍ਰੀ ਉਚਾਰੀ । ਏਕ ਤਰੁਨਿ ਜੋਬਨ ਕੀ ਭਰੀ ।
ਏਕ ਚੋਰ ਤਾ ਕਹ ਠਗ ਬਰਿਯੋ । ਅਧਿਕ ਅਨੰਦ ਦੁਹੂੰ ਚਿਤ ਕਰਿਯੋ । ੧ ।

Chopaiee

bahur su mantri uchari. ek taruni joban ki bhari.
ek chor ta keh thug bariyo. adhik anand duhun chit kariyo. (1)

ਰੈਨਿ ਭਏ ਤਸਕਰ ਉਠਿ ਜਾਵੈ । ਦਿਨ ਦੇਖਤ ਠਗ ਦਰਬੁ ਕਮਾਵੈ ।
ਤਾ ਤ੍ਰਿਯ ਸੌ ਦੋਊ ਭੋਗ ਕਮਾਈ । ਮੂਰਖ ਭੇਦ ਪਛਾਨਤ ਨਾਹੀ । ੨ ।
raini bhaye taskar uthi javai. din dekhat thug darbu kamavai.
ta triye so dou bhog kamayi. murakh bhed pachanat nahi. (2)

ਠਗ ਜਾਨੈ ਮੋਰੀ ਹੈ ਨਾਰੀ । ਚੋਹ ਕਹੈ ਮੋਰੀ ਹਿਤਕਾਰੀ ।
ਤ੍ਰਿਯ ਕੈ ਤਾਹਿ ਦੋਊ ਪਹਿਚਾਨੈ । ਮੂਰਖ ਭੇਦ ਨ ਕੋਊ ਜਾਨੈ । ੩ ।
thug janai mori kai nari. choh kahai mori hitkari.
triye ke tahi dou pahichana. moorakh bhed na kou janai. (3)

Chopaiee :

"Now let us make a nice coffin foı her to be buried and after digging the land, make her rest inside the grave. I would also not marry again and bum myself in her separation." (7)

Couplet :

Thus he called all the people and made a beautiful coffin, he buried that woman with a dubious character. (8)

Here the thirty-seventh episode of minister & king's dialogue regarding a woman's characterization from Charitar Pakhyan is completed. All is well. (37-703)(Contd)

Chopaiee :

The minister then related another episode. There was a very young woman and she married a thief and another trickster (cheat) and kept both of them happy and satisfied. (1)

In the night the thief would go on his stealing spree while during daytime, the cheat would go for making money. Both the men would enjoy sensuous pleasure with the woman, but they did not know the secret behind it. (2)

The cheat would consider her as his wife while the thief thought her to be his wife. Both the fellows took her to be their wife but the fools did not know the secret. (3)

ਚੌਪਈ

ਏਕ ਰੁਮਾਲ ਬਾਲ ਹਿਤ ਕਾਢਾ । ਦੁਹੂੰਅਨ ਕੇ ਜਿਯ ਆਨੰਦ ਬਾਢਾ ।
ਵਹ ਜਾਨੈ ਮੋਰੇ ਹਿਤ ਕੈ ਹੈ । ਚੋਰ ਲਖੈ ਮੋਹੀ ਕਹ ਦੈ ਹੈ । ੪ ।

Chopaiee

ek rumal bal hit kada. duhuan ke jiye anand badha.
veh janai morai hit ke hai. chor lakhai mohi keh de hai. (4)

ਦੋਹਰਾ

ਚੋਰ ਤ੍ਰਿਯਹਿ ਪਯਾਰਾ ਹੁਤੋ ਤਾ ਕਹੁ ਦਿਯਾ ਰੁਮਾਲ ।
ਤਾ ਕਹੁ ਨੈਨ ਨਿਹਾਰਿ ਠਗ ਮਨ ਮੈ ਭਯਾ ਬਿਹਾਲ । ੫ ।

Dohra

chor triyahi payara huto ta kahu diya rumal.
ta kahu nain nihari thag man mai bheya bihal. (5)

ਚੌਪਈ

ਮੁਸਟ ਜੁਧ ਤਸਕਰ ਸੋ ਕਿਯੋ । ਛੀਨ ਰੁਮਾਲ ਹਾਥ ਤੇ ਲਿਯੋ ।
ਚੋਰ ਕਹਾ ਮੋ ਤ੍ਰਿਯ ਇਹ ਕਾਢਾ । ਯੌ ਸੁਨਿ ਅਧਿਕ ਰੋਸ ਜਿਯ ਬਾਢਾ । ੬ ।

Chopaiee

musat judh taskar so kiyo. cheen rumal ros jiye bada.
chor kaha mo triye eh kada. yo suni adhik ros jiye badha. (6)

ਆਪੁ ਬੀਚ ਗਾਰੀ ਦੋਊ ਦੇਹੀ । ਦਾਤਿ ਨਿਕਾਰ ਕੇਸ ਗਹਿ ਲੇਹੀ ।
ਲਾਤ ਮੁਸਟ ਕੇ ਕਰੈ ਪ੍ਰਹਾਰਾ । ਜਾਨੁਕ ਚੋਟ ਪਰੈ ਘਰਿਯਾਰਾ । ੭ ।

aap beech gari dou dehi. dati nikar kes gahi lehi.
lat musat ke karai parhara. januk chot parai ghariyara. (7)

ਦੋਊ ਲਰਿ ਇਸਤ੍ਰੀ ਪਹਿ ਆਏ । ਅਧਿਕ ਕੋਪ ਹ੍ਵੈ ਬਚਨ ਸੁਨਾਏ ।
ਠਗ ਤਸਕਰ ਦੁਹੂੰ ਬਚਨ ਉਚਾਰੀ । ਤੈ ਇਹ ਨਾਰਿ ਕਿ ਮੋਰੀ ਨਾਰੀ । ੮ ।

dou lari istri pahi aye. adhik kop haiv bachan sunaiye.
thug taskar duhun bachan uchari. te eh nari ki mori nari. (8)

ਦੋਹਰਾ

ਸੁਨ ਤਸਕਰ ਠਗ ਮੈ ਕਹੋ ਹੌ ਤਾਹੀ ਕੀ ਨਾਰਿ ।
ਜੋ ਛਲ ਬਲ ਜਾਨੈ ਘਨੋ ਜਾ ਮੈ ਬੀਰਜ ਅਪਾਰ । ੯ ।

Dohra

sun taskar thug mai kaho ho tahi ki nari.
jo chal bal janai ghano ja me beeraj apar. (9)

Chopaiee :

The woman took out a handkerchief with great love and both the men got excited on seeing the handkerchief. The cheat thought it to be for him while the thief took it was meant for him. (4)

Couplet :

The thief was very dear to the woman, so she gave it to him (the handkerchief). On seeing this with his own eyes, the cheat felt pained at heart. (5)

Chopaiee :

They started fighting (with fists) with each other and the cheat snatched away the kerchief from his hands The thief said that the handkerchief was designed by his wife and on hearing this the cheat became furious with rage. (6)

Both of them started abusing each other and caught hold of each other's hair, while gnawing their teeth. They were fighting with fists and even legs as if someone was striking at the gong. (7)

While fighting each other, both of them came to the woman and said with great fury. The cheat and thief were both saying, "Are you his wife or mine ?" (8)

Couplet :

(The woman said), "O Thief and cheat ! Listen to me. I belong to him who is more clever and knows witchcraft and is more powerful." (9)

ਬਹੁਰਿ ਬਾਲ ਐਸੇ ਕਹਾ ਸੁਨਹੁ ਬਚਨ ਮੁਰ ਏਕ ।
ਸੋ ਮੋ ਕੋ ਇਸਤ੍ਰੀ ਕਰੈ ਜਿਹ ਮਹਿ ਹੁਨਰ ਅਨੇਕ । ੧੦ ।
bahuri bal aise kaha sunhu bachan murr ek.
so mai ke istri karai jeh mahi hunar anek. (10)

ਚੌਪਈ

ਸੁਨਿ ਬਾਲਾ ਮੈ ਬੈਨ ਤਿਹਾਰੋ । ਅਬ ਪੌਰਖ ਤੈ ਦੇਖੁ ਹਮਾਰੋ ।
ਅਧਿਕ ਬੀਰਜ ਜਾ ਮੈ ਜਿਯ ਧਰਿ ਹੈ । ਤਾਹੀ ਕਹ ਅਪਨੋ ਪਤਿ ਕਰਿ ਹੈ । ੧੧ ।

Chopaiee

suni bala mai bain tiharo. ab porakh tai dekhu hamaro.
adhik beraj ja mai jiye dhari hai. tahi keh apno pati kari hai. (11)

ਠਗ ਬਚ ਭਾਖਿ ਨਗਰ ਮਹਿ ਗਯੋ । ਇਸਥਿਤ ਏਕ ਹਾਟ ਪਰ ਭਯੋ ।
ਮੁਹਰੈ ਸਕਲ ਦ੍ਰਿਸਟਿ ਤਹ ਧਰੀ । ਸਾਹੁ ਭਏ ਇਹ ਭਾਤਿ ਉਚਰੀ । ੧੨ ।
thug bach bhakhi nagar mahi geyo. isthit ek haat par bheyo.
muhrai sakal dristi the dhari. sahu bhaye eh bhati uchri. (12)

ਦੋਹਰਾ

ਐਸ ਭਾਤਿ ਉਚਰਤ ਭਯਾ ਹ੍ਵੈ ਢੀਲੋ ਸਰਬੰਗ ।
ਮੁਹਰਨ ਕੋ ਸੌਦਾ ਕਰੈ ਸਾਹੁ ਤਿਹਾਰੇ ਸੰਗ । ੧੩ ।

Dohra

ais bhati uchrat bhaya haiv dheelo sarbung.
muhran ko souda karai sahu tihare sung. (13)

ਮਦਨ ਰਾਇ ਠਗ ਇਸ ਕਹੀ ਮਨ ਮੈ ਮੰਤ੍ਰ ਬਿਚਾਰਿ ।
ਲੈ ਮੁਹਰੈ ਰੁਪਯਾ ਦੇਵੋ ਤੁਮ ਕਹ ਸਾਹ ਸੁਧਾਰਿ । ੧੪ ।
madan rai thug is kahi man mai mantar bichari.
lai muharai rupya devo tum saah sudhari. (14)

ਚੌਪਈ

ਯੌ ਜਬ ਸਾਹ ਬੈਨਿ ਸੁਨ ਪਾਯੋ । ਕਾਢਿ ਅਸਰਫੀ ਨੀ ਕਹਾਯੋ ।
ਠਗ ਕੀ ਦ੍ਰਿਸਟਿ ਜਬੈ ਤੇ ਪਰੀ । ਸਭ ਸਨ ਕੀ ਮਨ ਭੀਤਰ ਧਰੀ । ੧੫ ।

Chopaiee

yo jub sah baeni sun payo. kadhi asarphi ni kahayo.
thug ki dristi jabai te pari. sabh sun ki man bhetar dhari. (15)

ਮੁਹਿਰੈ ਡਾਰਿ ਗੁਥਰਿ ਯਹਿ ਲਈ । ਅਧਿਕ ਮਾਰਿ ਬਨਿਯਾ ਕਹ ਦਈ ।
ਊਚੇ ਸੋਰ ਕਰਾ ਪੁਰ ਮਾਹੀ । ਮੈ ਮੁਹਰਨ ਕਹ ਬੇਚਤ ਨਾਹੀ । ੧੬ ।
muhre dari guthri yahi layi. adhik mari baniya keh dayi.
uche sor kara pur mahi. mai muhran keh bechat nahi. (16)

Then the woman said further, "Listen to me ! Whosoever possesses more skill and art should consider me as his wife." (10)

Chopaiee :

"O woman ! I have heard your words. Now you watch my strength. Whosoever is found stronger than the other, may be considered your spouse." (11)

The cheat after saying this went away to the town and sat in one shop there. He saw all the gold coins in the shop (cash box) and told the merchant like this. (12)

Couplet :

He addressed the shopkeeper with great humility and said, "O Merchant, I want to strike a deal with you regarding these gold coins." (13)

Madan Rai, the cheat, thought to himself and said, "O Merchant ! I will give you money (in rupees) in exchange for all these gold coins." (14)

Chopaiee :

When the merchant heard these words, he took out all the gold coins to show his being wealthy. When the crook (cheat) glanced at these coins, he noted in his mind their year of manufacture. (15)

He put the coins in a bag and beat the shopkeeper mercilessly. The cheat then started shouting in the town, "I do not want to sell these gold coins." (16)

ਸੋਰ ਸੁਨਤ ਪੁਰ ਜਨ ਸਭ ਧਾਏ । ਵਾ ਬਨਿਯਾ ਠਗ ਕੇ ਢਿਗ ਆਏ ।
ਮੁਸਟ ਜੁਪ ਨਿਰਖਤ ਅਨੁਰਾਗੇ । ਤਿਹ ਦੁਹੁੰਅਨ ਕਹ ਪੂਛਨ ਲਾਗੇ । ੧੭ ।
sor sunat pur jan sabh dhaiye. va baniya thug ke dhig aaye.
musat jup nirkhat anurage. the duhuan keh poochan lagai. (17)

ਤੁਮ ਕਯੋ ਜੁਪ ਕਰਤ ਹੋ ਭਾਈ । ਹਮੈ ਕਹਹੁ ਸਭ ਬ੍ਰਿਥਾ ਸੁਨਾਈ ।
ਦੁਹੁੰਅਨ ਕਹ ਅਬ ਹੀ ਗਹਿ ਲੈਹੈ । ਲੈ ਕਾਜੀ ਪੈ ਨਯਾਇ ਚੁਕੈਹੈ । ੧੮ ।
tum keyo joop karat ho bhayi. hamai kehhu sabh britha sunayi.
duhuan keh ab hi gahi lehe. lai kaji pai nyaie chukehe. (18)

ਸੁਨਤ ਬਚਨ ਉਦਿਤ ਠਗ ਭਯੋ । ਤਾ ਕਹ ਲੈ ਕਾਜੀ ਪਹ ਗਯੋ ।
ਅਧਿਕ ਦੁਖਿਤ ਹ੍ਵੈ ਦੀਨ ਪੁਕਾਰੋ । ਕਰਿ ਕਾਜੀ ਤੈ ਨਯਾਇ ਹਮਾਰੋ । ੧੯ ।
sunat bachan udit thug bheyo. ta keh le kaji peh geyo.
adhik dukhit haiv deen pukaro. kari kaji te nyayi hamaro. (19)

ਦੋਹਰਾ

ਤਬ ਲਗਿ ਬਨਿਯਾ ਹ੍ਵੈ ਦੁਖੀ ਇਮਿ ਕਾਜੀ ਸੋ ਬੈਨ ।
ਹਮਰੋ ਕਰੋ ਨਿਯਾਇ ਤੁਮ ਕਹਿਯੋ ਸ੍ਵਤ ਜਲ ਨੈਨ । ੨੦ ।

Dohra

tab lagi baniya haiv dukhi im kaji so bain.
hamro karo niyayi tum kahiyo sarvat jal nain. (20)

ਚੌਪਈ

ਸੁਨੁ ਕਾਜੀ ਜੂ ਬਚਨ ਹਮਾਰੇ । ਕਲਾਮੁਲਾ ਕੀ ਆਨਿ ਤਿਹਾਰੇ ।
ਖੁਦਾਇ ਸੁਨੌਗੇ ਦਾਦ ਹਮਾਰੋ । ਹ੍ਵੈਹੋ ਦਾਵਨਗੀਰ ਤੁਹਾਰੋ । ੨੧ ।

Chopaiee

sunu kaji ju bachan hamare. kalamula ki aan tiharai.
khudai sunoge dad hamaro. hevho davangeer tuhare. (21)

ਦੋਹਰਾ

ਅਧਿਕ ਦੀਨ ਹ੍ਵੈ ਠਗ ਕਹਿਯੋ ਸੁਨੁ ਕਾਜਿਨ ਕੇ ਰਾਇ ।
ਹਮ ਪੁਕਾਰ ਤੁਮ ਪੈ ਕਰੀ ਹਮਰੋ ਕਰੋ ਨਯਾਇ । ੨੨ ।

Dohra

adhik deen haiv thug kahiyo suno kajin ke rai.
hum pukar tum pai kari hamro karo upai. (22)

On hearing the noise, all the people gathered there and came to the cheat and the shopkeeper. On seeing them fighting with fists, they asked both with great affection (regard). (17)

"O Brothers ! Why are you fighting ?" Please relate your whole story to us. We will take you both to the Kazi for imparting justice to you." (18)

The cheat got ready straightaway on hearing these words and taking the shopkeeper went to the Kazi and said with great humility, "O Kazi ! Please do justice to us." (19)

Couplet

The trader also feeling great anguish by that time said and with tears in his eyes he told the Kazi to impart justice to them. (20)

Chopaiee :

"O respected Kazi ! Please listen to us. You may swear by Koran (God's word) God will listen to our prayer, as we have taken refuge at your door (your support)." (21)

Couplet :

The cheat said with all humility, "O Great Kazi ! We have come with a prayer to you, so please do justice to us." (22)

ਚੌਪਈ

ਤਬ ਕਾਜੀ ਜਿਯ ਨਯਾਇ ਬਚਾਰਿਯੋ । ਪ੍ਰਗਟ ਸਭਾ ਮੈ ਦੁਹੂੰ ਉਚਾਰਿਯੋ ।
ਜੋ ਮੁਹਰਨ ਕੇ ਸਨਹਿ ਬਤਾਵੈ । ਸੋ ਸਭ ਆਜੁ ਅਸਰਫੀ ਪਾਵੈ । ੨੩ ।

Chopaiee

tab kaji jiye nayaye bachariyo. pargat sabha mai duhun uchariyo.
jo muhran ke saneh batavai. so sabh aaj asraphi pavai. (23)

ਸਨ ਮੁਹਰਨ ਕੋ ਬਨਿਕ ਨ ਜਾਨੋ । ਮੂੰਦਿ ਰਹਾ ਮੁਖ ਕਛੁ ਨ ਬਖਾਨੋ ।
ਰੋਇ ਪੀਟ ਕਰਿ ਕਰਤ ਪੁਕਾਰਾ । ਹਾਹਾ ਕਿਯਸਿ ਕਹਾ ਕਰਤਾਰਾ । ੨੪ ।

san mohran ke banik na jano. mundi raha mukh kachu na bakhano.
roi peet kari karat pukara. haha kiyas kaha kartara. (24)

ਦੋਹਰਾ

ਮੁਹਰ ਅਕਬਰੀ ਏਕ ਸਤ ਜਹਾ"ਗੀਰੀ ਸੈ ਦੋਇ ।
ਸਾਹਿ ਜਹਾਨੀ ਚਾਰਿ ਸੈ ਦੇਖ ਲੇਹੁ ਸਭ ਕੋਇ । ੨੫ ।

Dohra

mohar akbari ek sat jahangiri se doyi.
sahi jahani char sai dekh lehu sabh koi. (25)

ਚੌਪਈ

ਸਭਾ ਬੀਚ ਜਬ ਮੁਹਰ ਉਘਾਰੀ । ਸੋ ਨਿਕਰੀ ਜੋ ਠਗਹਿ ਉਚਾਰੀ ।
ਕਾਜੀ ਛੀਨਿ ਸਾਹੁ ਤੇ ਲੀਨੀ । ਲੈ ਤਸਕਰ ਕੇ ਕਰ ਮੈ ਦੀਨੀ । ੨੬ ।

Chopaiee

sabha beech jab mohar ughari. so nikri jo thaghi uchari.
kaji cheeni sahu te leeni. lai taskar ke kur mai deeni. (26)

ਦੋਹਰਾ

ਜਸ ਕਾਜੀ ਕੋ ਪਸਰਿਯੋ ਠਗ ਭਾਖਯੋ ਸਭ ਗਾਉ ।
ਕੀਨੋ ਉਮਰ ਖਿਤਾਬ ਜਿਸਿ ਆਜੁ ਹਮਾਰੋ ਨਯਾਉ । ੨੭ ।

Dohra

jus kaji ko pasriyo thug bhakhyo sabh gayu.
keeno unar khitab jisi aaj hamaro nayayu. (27)

ਚੌਪਈ

ਠਗ ਲੈ ਕੈ ਮੁਹਰੈ ਘਰ ਆਯੋ । ਤਿਨ ਕਾਜੀ ਕਛੁ ਨਯਾਇ ਨ ਪਾਯੋ ।
ਬਨਿਯਾ ਕਾਢਿ ਸਦਨ ਤੇ ਦੀਨਾ । ਝੂਠੇ ਤੇ ਸਾਚਾ ਠਗ ਕੀਨਾ । ੨੮ ।

Chopaiee

thug lai ke muhre ghur aayo. tin kaji kachu nayaye na payo.
baniya kadi sadan te deena. jhuthe te sacha thug keena. (28)

Chopaiee :

Then the Kazi thought to himself for imparting justice and then told them clearly before the assembled people, " Whosoever gives the year of these gold coins (manufacture date), will be given all these coins." (23)

The shopkeeper did not know the year (of manufacture) of coins, so he kept quiet and could not utter a word. He started crying aloud, weeping and complaining, "O God ! What have you done ?" (24)

Couplet :

The cheat said, "There were one hundred Akbari (age) coins and two hundred Jahangiri (age), while Shahjahani (age) there were four hundred gold coins. You may all check up thoroughly." (25)

Chopaiee :

When the gold coins were taken out and shown to the people they were exactly like that, as suggested by the cheat. So the Kazi snatched the bag from the merchant and gave them to the cheat. (26)

"The fame of Kazi spread around and the cheat told the whole town that the Kazi had imparted justice to us like Umar Khitab (Khalifa)." (27)

Chopaiee :

The cheat came home with the gold coins but the Kazi could not see through the secret of this justice. He turned out the trader as untruthful and accepted the cheat as truthful. (28)

ਠਗਹਿ ਅਸਰਵੀ ਸਾਤ ਸੈ ਕਰ ਦੀਨੀ ਨਰਨਾਹਿ ।
ਤਾ ਤ੍ਰਿਯ ਪਹਿ ਲੈ ਆਇਯੋ ਅਪਨੇ ਥਰ ਕੇ ਮਾਹਿ । ੨੯ । ੧ ।
thghi asarvi sat se kar dini narnahi.
ta triye pahi lai aiyo apne thar ke mahi. (29) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਪੁਰਖ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਅਠਤੀਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੩੮ । ੭੩੨ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
athtisavo charitar samapatam. Sat Subham sat. (38) (732) aphjun.

ਚੌਪਈ

ਰੈਨ ਭਈ ਤਸਕਰ ਉਠਿ ਧਾਯੋ । ਸਕਲ ਸ਼ਾਨ ਕੋ ਭੇਸ ਬਨਾਯੋ ।
ਸਾਹਿਜਹਾ" ਕੇ ਗ੍ਰਿਹ ਪਗ ਧਾਰਿਯੋ । ਗਪੈ ਕਹਤ ਗਪਿਅਹਿ ਨਿਹਾਰਿਯੋ । ੧ ।

Chopaiee :

arain bhayi taskar uthi dhayo. sakal sawan ko bhes banaiyo.
sahijahan ke ghar pug dhariyo. gapai kehat gapiahi nihariyo. (1)

ਏਦਿਲ ਸਾਹ ਨਾਮ ਤਸਕਰ ਬਰ । ਆਯੋ ਸਾਹਿਜਹਾ" ਜੂ ਕੇ ਘਰ ।
ਰਾਜ ਮਤੀ ਨਾਰੀ ਹਿਤ ਗਯੋ ਤਹ । ਰਾਜਨ ਕੋ ਰਾਜਾ ਸੋਵਤ ਜਹ । ੨ ।
edil sah naam taskar bar. aeyo sahijaha ju ke ghur.
raj mati nari hit geyo teh. rajan ko raja sovat jeh. (2)

ਸਵੈਯਾ

ਬਹੁਰੋ ਤਰਵਾਰਿ ਨਿਕਾਰਿ ਕੈ ਚੋਰ ਸੁ ਵਾ ਗਪਿਯਾ ਕਹ ਮਾਰਿ ਲਿਯੋ ।
ਫੁਨਿ ਲਾਲ ਉਤਾਰਿ ਲਯੋ ਪਗਿਯਾ ਜੁਤ ਫੋਰਿ ਇਜਾਰ ਪੇ ਅੰਡ ਦਿਯੋ ।
ਤਬ ਸੁਥਨਿ ਸਾਹੁ ਉਤਾਰ ਦਈ ਸਭ ਬਸਤ੍ਰਨ ਕੋ ਤਿਨ ਹਾਥ ਕਿਯੋ ।
ਫੁਨਿ ਗੋਸਾਂਟਿ ਬੈਠਿ ਕਰੀ ਤਿਹ ਸੈ ਤ੍ਰਿਯ ਕੇ ਹਿਤ ਕੈ ਕਰਿ ਗਾੜ ਹਿਯੋ । ੩ ।

Swaiyya

bahuro tarvari nikari ke chor su va gapiya keh mari liyo.
phuni lal utari leyo pugiya jut phori ijar pe and diyo.
tab suthin sahu utar dayi sabh bastran ko tin hath kiyo.
phuni gosati baithi kari the se triye ke hit ke kari gaad hiyo. (3)

ਦੋਹਰਾ

ਸਾਹ ਲਖਾ ਬੀਰਜ ਗਿਰਾ ਕੀਨੀ ਦੂਰਿ ਇਜਾਰ ।
ਬਸਤ੍ਰ ਪਗਰਿਯਾ ਲਾਲ ਜੁਤ ਕੀਨੇ ਚੌਰ ਸੰਭਾਰ । ੪ ।

Dohra

sah latha biraj gira kini doori ejar.
bastar pagriya lal jut keeno chor sambhar. (4)

Couplet :

The minister said, "O Rajan ! The Kazi gave seven hundred coins to the cheat, which he brought home and gave to the woman. (29)(1)

Here the thirty-eighth episode of Minister & King's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (38-732)

Chopaiee :

With the night fall, the thief started off (for his job) in the garb of a dog and went into the house of Shahjahan and saw a gossip monger there. (1)

The thief was called by the name of Adil shah and he came to the house of Shahjahan and came to the place of the woman Raj Mati, where the king of kings was asleep.(2)

Swaiyya :

The thief took out his sword and killed the gossip monger. Then he removed his turban along with the jewels and broke an egg on his trousers. The king then removed his trousers and took all the clothes in his hands. Then he picked up courage and had a talk with the woman. (3)

Couplet

When the king found that his trouser was spoiled with his semen then he removed it and kept it aside. The thief thus took charge of the turban with jewels and other clothes as well. (4)

ਚੌਪਈ

ਬੈਠਿ ਚੋਰੁ ਅਸਿ ਕਥਾ ਪ੍ਰਕਾਸੀ । ਏਕ ਚੋਰ ਦੂਜੋ ਧਰ ਫਾਸੀ ।
ਏਕ ਨਾਰਿ ਸੋ ਕੇਲ ਕਮਾਵੈ । ਅਪਨੀ ਜਾਨਿ ਅਧਿਕ ਸੁਖ ਪਾਵੈ । ੫ ।

Chopaiee

baithi choru asi katha parkasi. ek chor dujai dhar phasi.
ek nari so kel kamavai. apni jani adhik sukh pavai. (5)

ਦੋਹਰਾ

ਦਿਨ ਤਸਕਰ ਤਾ ਮੈ ਰਸਤ ਦਰਬ ਠਗਨ ਠਗ ਜਾਇ ।
ਰੈਨਿ ਚੋਰ ਚੋਰਤ ਗ੍ਰਿਹਨ ਤਾਹਿ ਮਿਲਤ ਠਗ ਆਇ । ੬ ।

Dohra

din tasar ta mai rasat darab thagan thug jayi.
reni chor chorat grehan tahi milat thug ayi. (6)

ਚੌਪਈ

ਹੋਡ ਰੁਮਾਲ ਹੇਤ ਤਿਨ ਪਰੀ । ਮੁਹਰ ਸਾਤ ਸੈ ਠਗਹੂੰ ਹਰੀ ।
ਪੁਨ ਬਾਰੀ ਤਸਕਰ ਕੀ ਆਈ । ਤੁਮੈ ਕਥਾ ਸੋ ਕਹੈ ਸੁਨਾਈ । ੭ ।

Chopaiee :

hod rumal het tin pari. nuhar sat se thughun hari.
pun bari taskar ki aayi. tumai katha so kahai sunayi. (7)

ਹਜਰਤਿ ਤੇ ਤਮਕਰ ਗ੍ਰਿਹ ਆਯੋ । ਗਪਿਯਾ ਕਹ ਜਮ ਲੋਕ ਪਠਾਯੋ ।
ਬਸਤ੍ਰ ਲਾਲ ਪਗਿਯਾ ਜੁਤ ਹਰੀ । ਗੋਸਟਿ ਬੈਠਿ ਸਾਹ ਸੋ ਕਰੀ । ੮ ।

hajrati te taskar greh aiyo. gapiya keh jum lok pathayo.
bastar lal pagiya jut hari. gosti baithi sah so kari. (8)

ਦੋਹਰਾ

ਲਾਲ ਬਤ੍ਰ ਪਗਿਯਾ ਹਰੀ ਲਈ ਇਜਾਰ ਉਤਾਰ ।
ਪ੍ਰਾਨ ਉਬਾਰਾ ਸਾਹ ਕਾ ਹੋਇ ਕਵਨ ਕੀ ਨਾਰਿ । ੯ ।

Dohra

lal batar pagiya ɦari layi ijar utar.
pran ubara sah ka hoi kawan ki nari. (9)

ਲਾਲ ਬਸਤ੍ਰ ਹਰ ਪਹੁਚਿਯਾ ਜਹਾ ਨ ਪਹੁਚਤ ਕੋਇ ।
ਪ੍ਰਾਨ ਉਬਾਰਿਯੋ ਸਾਹ ਕੋ ਤ੍ਰਿਯਾ ਕਵਨ ਕੀ ਹੋਇ । ੧੦ ।

lal bastar har pahuchiya jaha na pahuchat koi.
pran ubariyo sah ko triya kawan ki hoyi. (10)

Chopaiee :

The thief sat down and started relating a story that there were two men, one thief and another cheat. Both were having sexual relationship with a woman and both had thought her to be their wife, thus enjoying life. (5)

Couplet :

During the day the thief was having sexual relationship with the woman while the cheat would go out for making money through his tricks. During the night the thief would go out for stealing in various houses and the cheat would be in the company of the woman. (6)

Chopaiee :

They both got into a scuffle for the sake of a handkerchief. So the cheat brought seven hundred gold coins for the woman and now the turns of thief came. So now I would tell you his story. (7)

The thief had landed in the house of the majesty and he had killed the gossip monger. He managed to steal the turban with jewels and other clothes and was talking to the king. (8)

Couplet :

He had stolen jewels, other clothes along with turban and his trousers. He had saved the life of the king. "So now tell whom should that woman belong (as wife)." (9)

"I had reached there for stealing the jewels and clothes where no one else could reach. I had saved the life of the king, so whom should the woman belong ? (10)

ਚੌਪਈ

ਦਿਨ ਕੇ ਚੜੇ ਅਦਾਲਤਿ ਭਈ । ਵਹੁ ਤ੍ਰਿਯਾ ਸਾਹ ਚੋਰ ਕਹ ਦਈ ।
ਤਾ ਕੀ ਕਰੀ ਸਿਫਤਿ ਬਹੁ ਭਾਰਾ । ਅਧਿਕ ਦਿਯਸਿ ਧਨ ਛੋਰਿ ਭੰਡਾਰਾ । ੧੧ ।

Chopaiee

din ke chadai adalati bhayi. vahu triya sah chor keh dayi.
ta ki kari sifat bahu bhara. adhik diyas dhan chor bandara. (11)

ਦੋਹਰਾ

ਏਦਿਲ ਰਾਜ ਮਤੀ ਲਈ ਠਗ ਕਹਿ ਦਿਯਸਿ ਨਿਕਾਰਿ ।
ਲਾਲ ਬਸਤ੍ਰ ਹਰ ਸਾਹ ਕੇ ਤਿਹ ਗਪਿਯਾ ਕਹ ਮਾਰਿ । ੧੨ । ੧ ।

Dohra

aedil raj mati layi thug kahi diyasi nikari.
lal bastar har sah ke the gapiya keh mari. (12) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਪੁਰਖ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਉਨਤਾਲੀਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੩੯ । ੭੪੪ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
untalisavo charitar samapatam. Sat Subham sat. (39) (744) aphjun.

ਦੋਹਰਾ

ਏਕ ਜਾਟ ਜੰਗਲ ਬਸੈ ਧਾਮ ਕਲਹਨੀ ਨਾਰਿ ।
ਜੋ ਵਹੁ ਕਹਤ ਸੁ ਨ ਕਰਤ ਗਾਰਿਨ ਕਰਤ ਪ੍ਰਹਾਰ । ੧ ।

Dohra

ek jat jangal basai dham kalhani nari.
jo vahu kehat su na karat garin karat parhar. (1)

ਚੌਪਈ

ਸ੍ਰੀ ਦਿਲਜਾਨ ਮਤੀ ਤਾ ਕੀ ਤ੍ਰਿਯ । ਅਚਲ ਦੇਵ ਤਿਹ ਨਾਮ ਰਹਤ ਪ੍ਰਿਯ ।
ਰਹਤ ਰੈਨਿ ਦਿਨ ਤਾ ਕੇ ਡਾਰਿਯੋ । ਕਬਹੂੰ ਜਾਤ ਨ ਗ੍ਰਿਹ ਤੇ ਮਾਰਿਯੋ । ੨ ।

Chopaiee

Sri diljan mati ta ki triye. achal dev the naam rehat priye.
rehat reni din ta ke dariyo. kabhun jaat na greh te mariyo. (2)

ਦੋਹਰਾ

ਜਹਾ ਬਿਪਾਸਾ ਕੇ ਭਏ ਮਿਲਤ ਸਤੁਦ੍ਰਵ ਜਾਇ ।
ਤਿਹ ਠਾ ਤੇ ਦੋਊ ਰਹਹਿ ਚੌਪਰ ਕਰਹਿ ਬਨਾਇ । ੩ ।

Dohra

jaha bipasa ke bhaye milat satudrav jayi.
teh tha te doyu rehehi chopar karhi banayi. (3)

Chopaiee

On the dawn of day, the court assembled that woman was handed over to the thief by the king. He was praised greatly and was offered lot of money in lieu of his cleverness. (11)

Couplet:

Adil shah got the woman, Raj Mati and the cheat were sent away empty handed. The thief had stolen the king's jewels and clothes also. (12)(1)

Here the thirty-ninth episode of the king's & minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (39-744)(Contd)

Couplet :

One farmer used to live in the jungle and he had a wife having bad character (bad habits whatever he would say, she would not do that and would abuse'him and beat him even. (1)

Chopaiee :

She was called Dilgan mati while her husband was called Achal Dev. He was always afraid of her and would never beat her. (2)

Couplet :

Where Beas river joins Satluj river, they used to stay at that point and were the leaders of that place. (3)

ਚੌਪਈ

ਜੋ ਕਾਰਜ ਕਰਨੋ ਵਹ ਜਾਨਤ । ਤਾਹਿ ਕਰੈ ਨਹੀ ਐਸ ਬਖਾਨਤ ।
ਤਬ ਵਹੁ ਕਾਜ ਤਰੁਨਿ ਹਠ ਕਰਈ । ਪਤਿ ਕੀ ਕਾਨਿ ਨ ਕਛੁ ਜਿਯ ਧਰਈ । ੪ ।

Chopaiee

jo karaj karno veh janat. tahi karai nahi ais bakhanat.
tab veh kaaaj taruni huth karai. pati ki kani na kachu jiye dharyi. (4)

ਪਿਤਰਨ ਪਛ ਪਹੂਚਾ ਆਈ । ਪਿਤੁ ਕੀ ਥਿਤਿ ਤਿਨ ਹੂੰ ਸੁਨਿ ਪਾਈ ।
ਤ੍ਰਿਯ ਸੈ ਕਹਾ ਸ੍ਰਾਧ ਨਹਿ ਕੀਜੈ । ਤਿਨ ਇਸ ਕਹੀ ਅਬੈ ਕਰਿ ਲੀਜੈ । ੫ ।

pitran pach pahucha aayi. pit ki thiti tiṅ hu suni payi.
triye se kaha saradh nahi keejiye. tin is kahi abai kari leejai. (5)

ਸਕਲ ਸ੍ਰਾਧ ਕੋ ਸਾਜ ਬਨਾਯੋ । ਭੋਜਨ ਸਮੈ ਦਿਜਨ ਕੋ ਆਯੋ ।
ਪਤਿ ਇਮਿ ਕਹੀ ਕਾਜ ਤ੍ਰਿਯ ਕੀਜੈ । ਇਨ ਕਹ ਦਛਨਾ ਕਛੁ ਨ ਦੀਜੈ । ੬ ।

sakal saradh ko saaj banaiyo. bhojan samaye dijan ko ayo.
pati im kahi kaaj triye keejai. in keh dachna kachu na deejia. (6)

ਤ੍ਰਿਯ ਭਾਖਾ ਮੈ ਢੀਲ ਨ ਕੈਹੌ । ਟਕਾ ਟਕਾ ਬੀਰਾ ਜੁਤ ਦੈਹੌ ।
ਦਿਜਨ ਦੇਤ ਅਬ ਬਿਲੰਬ ਨ ਕਰਿਹੌ । ਤੋਰ ਮੂੰਡ ਪਰ ਬਿਸਟਾ ਭਰਿਹੈ । ੭ ।

triye bhakha mai dheel na keho. taka taka beera joot deho.
dijan det ab bilamb na kariho. tor mund par bista bariho. (7)

ਤਬ ਬ੍ਰਹਮਨ ਸਭ ਬੈਠ ਜਿਵਾਏ । ਅਧਿਕ ਦਰਬੁ ਦੈ ਧਾਮ ਪਠਾਏ ।
ਪੁਨਿ ਤ੍ਰਿਯ ਸੌ ਤਿਨ ਐਸ ਉਚਾਰੀ । ਸੁਨਹੁ ਸਾਸਤ੍ਰ ਕੀ ਰੀਤਿ ਪਿਆਰੀ । ੮ ।

tab brahman sabh baith jivaye. adhik darbu dai dham pathaye.
puni triye so tin aais uchari. sunhu sastar ki reet piyari. (8)

ਦੋਹਰਾ

ਪਿੰਡ ਨਦੀ ਪਰਵਾਹੀਯਹਿ ਯਾ ਮਹਿ ਕਛੁ ਨ ਬਿਚਾਰ ।
ਕਹਾ ਨ ਕੀਨਾ ਤਿਨ ਤਰੁਨਿ ਦਿਯੇ ਕੁਠੌਰਹਿ ਡਾਰਿ । ੯ ।

Dohra

pind nadi parvahiyahi ya mahi kachu na bichar.
kaha na keena tin taruni diyo kuthorahi daar. (9)

ਚੌਪਈ

ਤਬ ਤਿਨ ਜਾਟ ਅਧਿਕ ਰਿਸਿ ਮਾਨੀ । ਤਾ ਕੀ ਨਾਮ ਬਿਵਤ ਜਿਯ ਆਨੀ ।
ਇਹੁ ਕਹਿ ਕਹੂੰ ਬੌਰਿ ਕਰਿ ਮਾਰੋ । ਨਿਤਯ ਨਿਤਯ ਕੋ ਤਾਪੁ ਨਿਵਾਰੋ । ੧੦ ।

Chopaiee

tab tin jat adhik risi mani. ta ki naam bivat jiye ani.
ehu kahi kahun bori kari maro. niyat niyat ko tapu nivaro. (10)

Chopaiee :

She would always say no to whatever the husband would like to do and whatever was not to be done, she would do with obstinacy and would not care for her husband in the mind. (4)

The days of Saradh (of ancestral remembrance) approached, so he also heard about the phase of moon referring to his father's (death) and he said to his wife not to celebrate the Saradh and she said, "let us do it now." (5)

He made all the preparations for Saradh and the time to feed the Brahmins also had approached. The husband told the woman not to give any money in offering (alms). (6)

The wife said, "I will not delay any more and with the betel nuts I will give one rupee each to all the Brahmins. I shall not delay any more while giving offerings while in your mouth I will throw some excreta. (7)

Then she fed all the Brahmins with food and after giving them lot of money as offerings she sent them away. Then the Jat told his wife, "O dear ! Listen to the code of conduct by the shastras." (8)

Couplet :

The heap is to be washed away down the river and there is no other way about it. But the woman did not listen to the husband and threw the lump in a dirty place. (9)

Chopaiee :

The farmer then became furious with rage and thought of a plan of her extermination. He thought of drowning her in water thus alleviating his daily problem. (10)

ਤਿਹ ਤ੍ਰਿਯ ਸੋ ਇਹ ਭਾਤਿ ਬਖਾਨੀ । ਜਨਮ ਧਾਮ ਨਹਿ ਜਾਹੁ ਅਯਾਨੀ ।
ਕਰਿ ਡੋਰੀ ਤੁਮ ਕਹ ਮੈ ਦੈਹੋ । ਉਨ ਭਾਖੋ ਯੌ ਹੀ ਉਠਿ ਜੈਹੋ । ੧੧ ।
teh triye so eh bhati bakhani. janam dham nahi jahu ayani.
kari dori tum keh mai deho. un bhakho yo hi uthi jeho. (11)

ਵਾ ਤ੍ਰਿਯ ਕੋ ਲੈ ਸੰਗਿ ਸਿਧਾਯੋ । ਚਲਤ ਚਲਤ ਸਰਤਾ ਤਟ ਆਯੋ ।
ਬਹੁਰਿ ਜਾਟ ਇਹ ਭਾਤਿ ਉਚਾਰੋ । ਸੁਨੁ ਅਬਲਾ ਤੈ ਬਚਨ ਹਮਾਰੋ । ੧੨ ।
va triye ko lai sang sidhayo. chalat chaalat sarta tut aayo.
bahuri jat eh bhati ucharo. sunabla te bachan hamaro. (12)

ਸੁਖੀ ਚਲਹੁ ਚੜਿ ਨਾਵ ਪਿਯਾਰੀ । ਮਾਨਿ ਲੇਹੁ ਯਹ ਮੋਰ ਉਚਾਰੀ ।
ਤ੍ਰਿਯ ਕਹਿਯੋ ਬੈਲ ਪੂਛਿ ਗਹਿ ਜੈਹੌ । ਅਬ ਹੀ ਪਾਰਿ ਨਦੀ ਕੇ ਹ੍ਵੈਹੌ । ੧੩ ।
sukhi chalhu chari nav piyari. mani lehu yeh mor uchari.
triye kahiyo bail puchi gahi jeho. ab hi pari nadi ke haivhe. (13)

ਸਵੈਯਾ

ਭੋਰ ਹੁਤੇ ਗਰਜੈ ਲਰਜੈ ਬਰਜੈ ਸਭ ਲੋਗ ਰਹੈ ਨਹਿ ਠਾਨੀ ।
ਸਾਸੁ ਕੇ ਤ੍ਰਾਸ ਨ ਆਵਤ ਸ੍ਵਾਸ ਦੁਆਰਨ ਤੇ ਫਿਰਿ ਜਾਤ ਜਿਠਾਨੀ ।
ਪਾਸ ਪਰੇਸਿਨ ਬਾਸ ਗਹਿਯੋ ਬਨ ਲੋਗ ਸਭ ਹੀ ਨਕ ਵਾਨੀ ।
ਪਾਨੀ ਕੇ ਮਾਰਤ ਪਾਥਰ ਮਾਰਤ ਨਾਰਿ ਕਿਧੌ ਘਰ ਨਾਹਰ ਆਨਿ । (੧੪)

Swaiyya

bhor hute garjai larjai barjai sabh log rahe nahi thani.
sas ke tras na avat savas duaran te phiri jaat jithani.
pass presin bas gahiyo ban log sabh hi nuk vani.
pani ke magat pathar marat nari kidho ghur nahar ani. (14)

ਦੋਹਰਾ

ਬੈਲ ਪੂਛਿ ਗਾਹਿਕੈ ਜਬੈ ਗਈ ਨਦੀ ਕੇ ਪਾਰ ।
ਦ੍ਰਿੜ ਕਰਿ ਯਾ ਕਹ ਪਕਰਿਯੈ ਬੋਲ ਸੁ ਕੂਕਿ ਗਵਾਰ । ੧੫ ।

Dohra

bail puchi gahikai jabai nadi ke par.
adrit kari ya keh pakriye bol su kooki gawar. (15)

ਛੋਰਿ ਪੂਛਿਕਰ ਤੇ ਦਈ ਸੁਨੀ ਕੂਕਿ ਜਬ ਕਾਨ ।
ਗਾਰੀ ਭਾਖਤ ਬਹਿ ਗਈ ਜਮ ਪੁਰ ਕਿਯਸਿ ਪਯਾਨ । ੧੬ ।
chori puchikar te dayi suni kuki jab kan.
gari bhakhat bahi gayi jum pur kiyasi payan. (16)

He told the wife like this, "You are not going to your parents house. But she said, "I must go." I will put you in a planquin. She said she would go without a planquin. (11)

So he started off alongwith the wife. When he reached the river bank. He told the wife, "O woman ! Listen to my word." (12)

"O dear ! You take a boat and go in comfort and accept my advice. But the wife said, "I will hold the tail of the bull, thus crossing the river comfortably. (13)

Swaiyy'a :

On the day dawn she started shouting and making ugly remarks and started quarrelling. All the people tried to dissuade her, but she would not stop. The mother-in-law could not breathe freely out of fear, while the sister-in-law on hearing her shouts, went back and the neighbours had shifted to the jungle and all the people were completely upset and felt aggrieved. When the husband asked for water, she threw stones at him. "Was she a woman or a lioness in the house ?" (14)

Couplet :

When she reached in the mid-stream by holding the tail of the bull, then all the people cried out, "O fool ! Hold it tight." (15)

When she heard the cries (of people) with her ears, she let go the tail and she was washed away while abusing them and she reached the hell (she died). (16)

ਨਾਰਿ ਕਲਹਨੀ ਬੋਰਿ ਕਰਿ ਜਾਟ ਅਯੋ ਗ੍ਰਿਹ ਮਾਹਿ ।
ਕਹਾ ਸੁਖੀ ਤੇ ਜਨ ਬਸੈ ਅਸਿਨ ਬਯਾਹਨ ਜਾਹਿ । ੧੭ । ੧ ।
nari kalheni bori kari ayo greh mahi.
kaha sukhi te jun basai asin bayahan jahi. (17) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਪੁਰਖ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਚਾਲੀਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੪੦ । ੭੬੧ । ਅਫਜੂੰ ।
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chalisavo charitar samapatam. Sat Subham sat. (40) (761) aphjun.

ਦੋਹਰਾ

ਸਾਹਜਹਾ ਪੁਰ ਮੈ ਹੁਤੀ ਇਕ ਪਟੂਆ ਕੀ ਨਾਰਿ ।
ਅਤਿ ਚਰਿਤ੍ਰ ਤਿਨ ਜੋ ਕਰਾ ਸੋ ਤੁਹਿ ਕਹੌ ਸੁਧਾਰਿ । ੧ ।

Dohra

Sahjaha pur mai huti ik patuya ki nari.
ati charitar tin jo kara so tuhi kaho sudhari. (1)

ਅੜਿਲ

ਪ੍ਰੀਤਿ ਮੰਜਰੀ ਤ੍ਰਿਯ ਕੋ ਨਾਮ ਬਖਾਨਿਯਤ ।
ਸੈਨਾਪਤਿ ਤਿਹ ਪਤਿ ਕੋ ਨਾਮ ਸੁ ਜਾਨਿਯਤ ।
ਬੀਰ ਭਦ੍ਰ ਨਰ ਇਕ ਸੌ ਹਿਤ ਤਾ ਕੋ ਭਯੋ ।
ਹੌ ਪਠੈ ਸਹਚਰੀ ਬੋਲਿ ਤਾਹਿ ਨਿਜੁ ਘਰ ਲਯੋ । ੨ ।

Aril

preet manjari triye ko nam bakhaniyat.
sainapati teh pati ko nam su janiyat.
bari bhadar nur ik so hit ta ko bheyo.
ho pathai sehchari boli tahi nij ghar leyo. (2)

ਚੌਪਈ

ਅਧਿਕ ਤਵਨ ਸੈ ਨੇਹ ਲਗਾਯੋ । ਸਮੈ ਪਾਇ ਕਰਿ ਕੇਲ ਮਚਾਯੋ ।
ਤਬ ਲੈ ਆਵਤ ਪਟੂਆ ਭਯੋ । ਮਿਤ੍ਰਹਿ ਡਾਰਿ ਮਾਟ ਮਹਿ ਦਯੋ । ੩ ।

Chopaiee

adhik tavan se neh lagayo. samai payi kari kel machayo.
tab le avat patua bheyo. mitarhi dari maat mahi deyo. (3)

ਦੈ ਤਰਬੂਜਨਿ ਰਖਿ ਘਟ ਮਾਹੀ । ਇਕ ਕਾਟਯੋ ਕਾਟਯੋ ਇਕ ਨਾਹੀ ।
ਗੁਦਾ ਭਖਯੋ ਖਪਰ ਸਿਰ ਧਰਿਯੋ । ਦੁਤਿਯਾ ਲੈ ਤਿਹ ਊਪਰ ਜਰਿਯੋ । ੪ ।
daev tarbhujin rakhi ghat mahi. ik katyo katyo ik nahi.
guda bhakhyo khapar sir dhariyo. dutiya lai the upar jariyo. (4)

After the bad-tempered woman was drowned, the jat came back home. How could a person live in peace, who has married such a woman. (17)(1)

Here the fortieth episode of King's and Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (40-761)(Contd)

Couplet :

In Shahjahanpur, there was a woman, wife of a silk-dealer. The deceitful action, which she performed, I am going to relate." (1)

Aril :

She was called by the name Preet Manjri, while her spouse was known by the name of Sainapati. There lived a man by the name Bir Bhadar, with whom this woman had developed love. She called him through a friend of her, to her house. (2)

Chopaiee :

She developed great love for him and after sometime had elapsed, she enjoyed sensuous pleasure with him. In the meantime the (patna) silk dealer also had come home, so she put her paramour in an (huge) earthen pot (Matt). (3)

She kept two watermelons in the earthen pot, one was cut into pieces while the other was uncut. She had eaten the fruit of one melon and kept the skin on her head, while keeping the second melon on top of it. (4)

ਇਹੀ ਬਿਖੈ ਪਟੂਆ ਗ੍ਰਿਹ ਆਯੋ । ਬੈਠਿ ਖਾਟ ਪਰ ਪ੍ਰਮੁਦ ਬਢਾਯੋ ।
ਕਹਿਯੋ ਭਛ ਕਛੁ ਤਰੁਨਿ ਤਿਹਾਰੇ । ਅਬ ਆਗੇ ਤਿਹ ਧਰਹੁ ਹਮਾਰੇ । ੫ ।
ehi bikhai patuya greh ayo. baithi khat par parmud badhayo.
kahiyo bhach kachu taruni tihare. ab aage teh dharhu hanare. (5)

ਜਬ ਇਹ ਭਾਤਿ ਤ੍ਰਿਯਾ ਸੁਨ ਪਾਯੋ । ਕਾਟਿ ਤਾਹਿ ਤਰਬੂਜ ਖੁਲਾਯੋ ।
ਮਿਤ੍ਰ ਲੇਤ ਤਿਹ ਕੌ ਅਤਿ ਡਰਾ । ਹਮਰੋ ਘਾਤ ਤ੍ਰਿਯਾ ਇਨ ਕਰਾ । ੬ ।
jab eh bhati triya sun payo. kati tahi tarbooj khalayo.
mitar let teh ko ati dara. hamro ghat triya in kara. (6)

ਕਾਟਿ ਤਾਹਿ ਤਰਬੂਜ ਖੁਲਾਯੋ । ਪੁਨਿ ਪਟੂਆ ਸੌ ਭੋਗ ਕਮਾਯੋ ।
ਕੇਲ ਕਮਾਇ ਟਾਰਿ ਤਿਹ ਦਯੋ । ਮਿਤ੍ਰਹਿ ਕਾਢਿ ਖਾਟ ਪਰ ਲਯੋ । ੭ ।
kati tahi tarbooj khalayo. pun patuya so bhog kamayo.
kel kamayi tari the deyo. mitrahi kadi khat par leyo. (7)

ਬਹੁਰਿ ਮਿਤ੍ਰ ਸੌ ਭੋਗ ਕਮਾਯੋ । ਮੂਰਖ ਨਾਥ ਨ ਕਛੁ ਛਲ ਪਾਯੋ ।
ਦੁਤਿਯ ਬਾਰ ਤਾ ਸੌ ਰਤਿ ਮਾਨੀ । ਦੂਜੇ ਕ਼ਾਨ ਨ ਕਿਨਹੂੰ ਜਾਨੀ । ੮ । ੧ ।
bahuri mitar se bhog kamayo. murakh nath na kachu chal payo.
dutiye bar ta se rati mani. duje kaan na kinhu jani. (8) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਪੁਰਖ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕਤਾਲੀਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੪੧ । ੭੬੯ । ਅਫਜੂੰ ।
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ਦੋਹਰਾ

ਏਕ ਪੀਰ ਮੁਲਤਾਨ ਮੈ ਸੁਤ ਬਿਨੁ ਤਾ ਕੀ ਤ੍ਰੀਯ ।
ਸੋ ਝੁਰਤ ਨਿਜੁ ਚਿਤ ਮਹਿ ਬਿਰਧ ਨਿਰਖਿ ਕਰਿ ਪੀਯ । ੧ ।

Dohra

ek peer sultan mai sut bin ta ki triye.
so jhurat nij chit mahi biradh nirakh kari piye. (1)

ਅੜਿਲ

ਰੁਸਤਮ ਕਲਾ ਤਰੁਨਿ ਕੋ ਨਾਮੁ ਬਖਾਨਿਯੈ । ਸੇਖ ਇਨਾਯਤ ਭਰਤਾ ਤਾ ਕੋ ਜਾਨਿਯੈ ।
ਅਧਿਕ ਬਿਰਧ ਤੇ ਭੋਗੁ ਨ ਤਾ ਸੈ ਹ੍ਵੈ ਸਕੈ । ਹੋ ਚੜਤ ਖਲਤ ਹ੍ਵੈ ਗਿਰਤ ਬਾਇ ਮੁਖਿ ਅਤਿ ਥਕੈ । ੨ ।

Aril

rustam kala taruni ko nam bakhaniyo. sekh inayat bharta ta ko janiyo.
adhik biradh te bhog na ta se havai sakai. ho charat khalat havai girat bai mukhi ati thakai. (2)

ਚੌਪਈ

Meanwhile the silk dealer came home and sat on a cot in a jovial mood. He said, "O dear woman ! If you have anything to eat, please keep it before me." (5)

When the woman heard these words, she brought the water melon (in cut form) and made him eat it. Her paramour was very much frightened seeing that he would be soon got killed. (6)

The woman gave the water melon (in cut form) to her husband and had a sexual relationship with the silk-dealer. After the sensuous company she sent him away and took out her paramour from the earthen pot and placed him on the cot. (7)

Then she had sexual relations with the paramour, but her husband did not see through this deceitful action. She had a sexual relationship with her paramour for a second time, but nobody had even a clue about it. (8)(1)

Here the forty-first episode of Minister's & King's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (41-769)(Contd)

Couplet :

There was a seer in Multan, who had a wife without begetting a son. Seeing the old age of her spouse, she was always feeling dejected in her mind. (1)

Aril :

She was called Rustam Kala while her husband was known by the name of Sheikh Inayat and due to old age he could not have sexual relationship with her. He would soon get exhausted in the process before having any relationship. (2)

ਇਕ ਦਿਨ ਪੀਰ ਪਾਸ ਤ੍ਰਿਯ ਗਈ । ਅਧਿਕ ਦੁਖਯ ਸੈ ਰੋਵਤ ਭਈ ।
ਤਾ ਤੇ ਮ"ਗ ਲੋਗ ਇਕ ਲਯੋ । ਨਿਜੁ ਕਹ ਗਰਭਵਤੀ ਠਹਰਯੋ । ੩ ।

Chopaiee

ik din peer paas triye gayi. adhik dukhye mai rovat bhayi.
ta te maang log ik leyo. nij keh garabhwati thehreyo. (3)

ਭੋਗ ਖੁਦਾਯਨ ਭਏ ਕਮਾਯੋ । ਜੋਰਾਵਰੀ ਗਰਭ ਰਖਵਾਯੋ ।
ਨੌ ਮਾਸਨ ਪਾਛੇ ਸੁਤ ਭਯੋ । ਸਕਲ ਮੁਰੀਦਨ ਤਾਹਿ ਉਡਯੋ । ੪ ।

bhog khudayan bhai kamayo. jorawari garabh rakhvayo.
no masan pachai sut bheyo. sakal muridan tahi udiyo. (4)

ਦੋਹਰਾ

ਪੀਰ ਬਚਨ ਜੋ ਤੁਮ ਕਰਿਯੋ ਲੋਗ ਦਯੋ ਤ੍ਰਿਯ ਹਾਥ ।
ਤਾ ਤੇ ਸੁਤ ਉਪਜਯੋ ਸਦਨ ਕ੍ਰਿਪਾ ਤਿਹਾਰੀ ਸਾਥ । ੫ । ੧ ।

Dohra

peer bachan jo tum kariyo log deyo triye hath.
ta te sut upjayo sadan kripa tihari sath. (5) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਪੁਰਖ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਬਯਾਲੀਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੪੨ । ੭੭੪ । ਅਫਜੂੰ ।

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bayalisavo charitar samapatam. Sat Subham sat. (42) (774) aphjun.

ਦੋਹਰਾ

ਕਾਰਜ ਕਛੂ ਖਰੀਦ ਕੇ ਪੁਰਖ ਗਯੋ ਪਠਾਨ ।
ਏਕ ਗੁਲਾਮ ਖਰੀਦ ਕਰਿ ਰਾਖੀਸ ਗ੍ਰਿਹ ਮਹਿ ਆਨਿ । ੧ ।

ਡੋਹਰਅ

karaj kachu khareed ke purakh geyo pathan.
ek gulam kharid kari rakhsi greh mani aan. (1)

ਚੌਪਈ

ਏਕ ਪਠਾਨ ਨਾਰਿ ਤ੍ਰਿਹ ਬਰੀ । ਅਬ ਲੈ ਰਤਿ ਤਾ ਸੈ ਨਹਿ ਕਰੀ ।
ਤਾ ਸੈ ਬਚਨ ਗੁਲਾਮ ਸੁਨਾਏ । ਇਹ ਤੇਰੇ ਪਤਿ ਕੇ ਦਸ ਖਾਏ । ੨ ।

Chopaiee

ek pathan nari the bari. ab lai rati ta se nahi kari.
ta se bachan gulam sunaye. eh tere pati ke das khaye. (2)

Chopaiee :

One day the woman went to her spouse and due to her anguish she started crying (weeping). She asked for a clove and showed that she was pregnant. (3)

She had a sexual relationship with the godly person (dar esh) and forcibly felt being pregnant. After a period of nine months she gave birth to a son and ail the followers spread this news. (4)

Couplet :

"O seer ! While giving the clove to your wife whatever words you had told her due to that she had been blessed with a son." (5)(1)

Here the forty-second episode of Minister's & King's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (42-774)(Contd)

Couplet :

For business purposes one Pathan went towards Eastern side and brought home a slave from there. (1)

Chopaiee :

The Pathan got married to a woman, but had not consummated the marriage so far. She was told by the slave that her husband was very weak. (2)

ਅੜਿਲ

ਮਿਰਜਾ ਖਾਨ ਪਠਾਨ ਨਾਮ ਤਿਹ ਜਾਨਿਯੈ ।
ਆਛੋ ਖਾਨ ਸੰਖਯਾ ਨਾਰਿ ਪਛਾਨਿਯੈ ।
ਗਾਜੀਪੁਰ ਕੋ ਮਾਝ ਸੁ ਤੇ ਦੋਊ ਰਹਹਿ ।
ਹੋ ਜਿਨ ਕੀ ਕਥਾ ਸੁਧਾਰਿ ਤਵਾਗੇ ਹਮ ਕਹਹਿ । ੩ ।

Aril

mirja khan pathan nam teh janiyo.
aacho khan sankhya nari pachaniye.
gajipur ko maajh su te dou raheh.
ho jin ki katha sudhari tavage ham kehhi. (3)

ਦੋਹਰਾ

ਬਹੁਰੌ ਕਹੀ ਪਠਾਨ ਸੌ ਇਸਿ ਗੁਲਾਮ ਤਿਨ ਬਾਤ ।
ਮੈ ਇਹ ਤ੍ਰਿਯ ਭਾਇਨਿ ਸੁਨੀ ਕਯੋ ਯਾ ਕੇ ਤਟ ਜਾਤ । ੪ ।

Dohra

bahuro kahi pathan so isi gulam tin bat.
mai eh triye bhaiyin suni keyo ya ke tut jaat. (4)

ਅੜਿਲ

ਤ੍ਰਿਯ ਸੌ ਬਚਨ ਗੁਲਾਮ ਉਚਾਰੇ ਜਾਇ ਕਰਿ ।
ਤੁਮ ਸੌ ਨੇਹ ਬਢਾਇ ਕਹੀ ਹਮ ਆਇ ਕਰਿ ।
ਜਬ ਯਾ ਕੌ ਸੁਖ ਸੋ ਸੋਯੋ ਲਹਿ ਲੀਜਿਯੋ ।
ਹੋ ਤਬ ਯਾ ਕੇ ਖਾਇਨ ਪਰ ਦ੍ਰਿਸਟਿ ਸੁ ਕੀਜਿਯੋ । ੫ ।

Aril

triye so bachan gulam uchare jayi kari.tum so neh badhaye kahi hum ayi kari.
jab ya ko sukh mo soyo lahi lejiyo. ho tab ya ke khayin par drist: su kijiyo. (5)

ਚੌਪਈ

ਇਸਿ ਚੇਰੇ ਤਿਨ ਬਚਨ ਉਚਾਰੋ । ਸੁਨਿ ਸਾਹਿਬ ਤੈ ਕਹਿਯੋ ਹਮਾਰੋ ।
ਜਬ ਯਹਿ ਤੁਹਿ ਸੋ ਯੌ ਲਖਿ ਲੈਹੈ । ਤਬ ਤੇਰੇ ਦੋਊ ਅੰਡ ਚਬੈਹੈ । ੬ ।

Chopaiee

isi chere tin bachan ucharo. suni sahib te kahiyo hamaro.
jab yahi tuhi so yo lakhi lehe. tab tere doyu and chabehe. (6)

ਬਤਿਯਾ ਤੇ ਪਠਾਨ ਚਿਤ ਧਾਰੀ । ਵਾ ਤ੍ਰਿਯ ਸੋ ਨਹਿ ਪ੍ਰਗਟ ਉਚਾਰੀ ।
ਸੰਗ ਲੈ ਜਬ ਤਿਹ ਪਤਿ ਸੈ ਗਯੋ । ਤਬ ਸਿਮਰਨ ਤਿਹ ਕੌ ਬਚ ਭਯੋ । ੭ ।

batiya te pathan chit dhari. va triye so naahi pargat uchari.
sang lai jub the pati savai geyo. tab simran teh ko bach bheyo. (7)

Aril :

The husband was called Mirza khan while the wife was named Achhai Bibi and they were both living in Ghazipur. I would relate this story by improving upon it (by polishing it). (3)

Couplet :

"The slave then talked to the Pathan saying that this woman was supposed to be a witch, so why do you go near her ?" (4)

Aril :

The slave then said to the woman that "I have developed great love for you as such I am telling you this. When you see him (Pathan) lying down in comfort, then you watch his testacles." (5)

Chopaiee :

Then the slave told the master (Pathan), "O Master ! Listen to me. When this woman would see you asleep, then she will press your both the testacles." (6)

The Pathan kept this thing in mind but did not show it to the woman. When the husband slept along with the woman then he was reminded of the slave's word's. (7)

ਹੇਰਨਿ ਅੰਡ ਤ੍ਰਿਯ ਕਰ ਡਾਰਿਯੋ । ਪਤਿ ਚਮਕਯੋ ਕਰ ਖੜਗ ਸੰਭਾਰਿਯੋ ।
ਤਬ ਹੀ ਤ੍ਰਿਯ ਤਾ ਕਹ ਹਨਿ ਦਿਯੋ । ਬਹੁਰੋ ਨਾਮ ਆਪਨੋ ਕਿਯੋ । ੮ ।
harin and triya kar dariyo. pati chamkyo kar kharag sambhariyo.
tab hi triye ta keh haani diyo. bhuro naam apno kiyo. (8)|

ਦੋਹਰਾ

ਖਾਨ ਪਠਾਨੀ ਆਪੁ ਮਹਿ ਲਰਿ ਮਰਿ ਭਏ ਪਰੇਤ ।
ਨਾਮ ਦੁਹਨ ਕੋ ਹ੍ਵੈ ਗਯੋ ਵਾ ਗੁਲਾਮ ਕੇ ਹੇਤ । ੯ । ੧ ।

Dohra

khan pathani aap mahi lari mari bhaye paret.
nam duhan ko haiv geyo va gulam ke het. (9) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਪੁਰਖ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਤ੍ਰੈਤਾਲੀਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੪੩ । ੭੮੩ । ਅਫਜੂੰ ।
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ਚੌਪਈ

ਬਨਿਯਾ ਏਕ ਓਡਛੇ ਰਹਈ । ਅਧਿਕ ਦਰਬ ਜਾ ਕੇ ਜਗ ਕਹਈ ।
ਤਿਲਕ ਮੰਜਰੀ ਤਾ ਕੀ ਨਾਰੀ । ਚੰਦ੍ ਲਈ ਜਾ ਤੇ ਉਜਿਯਾਰੀ । ੧ ।

Chopaiee

baniya ek udche rehyi. adhik darab ja ke jug kehayi.
tilak manjri ta ki nari. chander layi ja te ujiyari. (1)

ਦੋਹਰਾ

ਏਕ ਤਹਾ ਰਾਜਾ ਰਹੈ ਅਮਿਤ ਤੇਜ ਕੀ ਖਾਨ ।
ਚੰਦ੍ ਸੂਰ ਜਿਹ ਰਿਸ ਕਰੈ ਅਧਿਕ ਆਪੁ ਤੇ ਜਾਨਿ । ੨ ।

Dohra

ek taha raja rahe amit tej ki khan.
chander sur jeh ris karai adhik aap te jaan. (2)

ਚੌਪਈ

ਸੋ ਤ੍ਰਿਯ ਨਿਰਖਿ ਰਾਇ ਛਬਿ ਅਟਕੀ । ਭੂਲਿ ਗਈ ਸਭ ਹੀ ਸੁਧ ਘਟ ਕੀ ।
ਅਧਿਕ ਨੇਹ ਰਾਜਾ ਸੋ ਠਾਨਯੋ । ਤਾ ਕਹ ਭਵਨ ਆਪਨੋ ਆਨਯੋ । ੩ ।

Chopaiee

so triye nirikh rai chabi atki. bhooli gayi sabh hi sudh ghut ki.
adhik neh raja se thaniyo. ta keh bhawan apno aniyo. (3)

When the woman tried to put her hand inside to see his testacles, then he unsheathed his sword and he immediately killed the woman and then killed himself also. (8)

Couplet :

Both the Khan and the woman died after quarrelling with each other and became evil-spirits. Both of them were destroyed because of the slave. (9)(1)

Here the forty-third episode of the Minister's & King's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (43-783)(Contd)

Chopaiee :

One trader lived in the town of Orchha and according to people he possessed lot of money. He had a wife called Tilak Manjri, who was more beautiful then moon (The moon had borrowed its brightness from her). (l)

Couplet :

There used to live a Raja there, who was very glamorous and even the sun and the moon were feeling jealous of him due to his superior beauty (charm). (2)

Chopaiee :

That woman, on seeing his charm got entangled with him, thus forgetting everything about her body even (madly in love with hin) She developed great love for the Raja and brought him home. (3)

ਬੀਰ ਕੇਤੁ ਸੋ ਭੋਗ ਕਮਾਯੋ । ਅਧਿਕ ਹਿ੍ਦੈ ਮਹਿ ਸੁਖ ਉਪਜਾਯੋ ।
ਚਿਮਟਿ ਚਿਮਟਿ ਤਾ ਸੌ ਰਤਿ ਕਰੀ । ਭਾਤਿ ਭਾਤਿ ਕੇ ਭੋਗਨ ਕਰੀ । ੪ ।
beer ketu so bhog kamayo. adhik hirdai mahi sukh upjayo.
chimat chimat ta so rati kari. bhati bhati ke bhogan kari. (4)

ਕੇਲ ਕਰਤ ਨਿ੍ਪ ਸੋ ਪਤਿ ਆਯੋ । ਬਡੇ ਸੰਦੂਕ ਬਿਖੈ ਤਿਹ ਪਾਯੋ ।
ਆਪੁ ਨਾਥ ਸੌ ਬਚਨ ਉਚਾਰੇ । ਸੁਨੋ ਬੈਨ ਤੁਮ ਪੀਯ ਪਿਆਰੇ । ੫ ।
kel karat nrip so pati aayo. badai sandook bikhai the payo.
aap nath so bachan uchare. suno bain tum piye piyare. (5)

ਦੋਹਰਾ

ਜਾਰ ਹਮਾਰੋ ਚੋਰ ਤਵ ਯਾ ਸੰਦੂਕ ਕੇ ਮਾਹਿ ।
ਛੋਰਿ ਅਬੈ ਇਹ ਦੇਖਿਯੈ ਕਹੌ ਸੁ ਵਾਹਿ ਕਰਾਹਿ । ੬ ।

Dohra

jaar hamaro chor tav ya sandook ke mahi.
chori abe eh dekhiyo kaho vahi karahi. (6)

ਚੌਪਈ

ਸੁਨਿ ਨਿ੍ਪ ਅਧਿਕ ਤ੍ਰਾਸਿ ਤਿਨ ਧਾਰਿਯੋ । ਆਜੁ ਨਾਰਿ ਮੋ ਕੋ ਇਨ ਮਾਰਿਯੋ ।
ਛੋਰਿ ਸੰਦੂਕ ਹਮੈ ਗਹਿ ਲੈਹੈ । ਕਾਢਿ ਕਿ੍ਪਾਨ ਭਏ ਬਧ ਕੈਹੈ । ੭ ।

Chopaiee

suni nrip adhik trasi tin dhariyo. aaj nari mo ko in mariyo.
chori sandook hamai gahi lehe. kadi kirpan bhaye badh kahaye. (7)

ਕੁੰਜੀ ਡਾਰਿ ਸਾਹ ਢਿਗ ਦੀਨੀ । ਦੈ ਕਰ ਜੋਰਿ ਬੇਨਤੀ ਕੀਨੀ ।
ਜਾਰ ਸੰਦੂਕ ਛੋਰਿ ਲਖਿ ਲੀਜੈ । ਮੋ ਬਤਿਯਾ ਕਰਿ ਸਾਚੁ ਪਤੀਜੈ । ੮ ।
kunji dari sah dig dini. davai kar jori benti kini.
jaar sandook chori lakhi leejai. mo batiya kari sachu patijai. (8)

ਦੋਹਰਾ

ਜਬ ਸੰਦੂਕ ਛੋਰਨ ਲਗਾ ਲੈ ਕੁੰਜੀ ਕਹ ਹਾਥ ।
ਬਹੁਰਿ ਤਿ੍ਯਾ ਐਸੇ ਕਹਾ ਬਚਨ ਪਿਯਾ ਕੇ ਸਾਥ । ੯ ।

Dohra

jab sandook choran laga lai kunji keh hath.
bahuri triya aise kaha bachan piya ke sath. (9)

She enjoyed sensuous pleasure with the Raja Bir Ket and felt satisfied and overjoyed at heart. She embraced him closely to satisfy her passionate love and then had sexual relations in different styles. (4)

In the meantime, whil- having sexual relations with the Raja, her husband came there. She arranged to put the Raja in a big box and then talked to her husband saying, "O darling ! Listen to me." (5)

Couplet :

"My paramour and your thief is kept in this box. Open and see and then do as you like." (6)

Chopaiee :

"The Raja, on hearing this, became frightened and felt that the woman would get him killed. On opening the box he would catch hold of me and then kill me with a swo rd." (7)

The woman threw the key to the merchant (trader) and then requested him with folded hands, "Open the box and see for yourself my paramour so as to verify the truth of my statement." (8)

Couplet :

When the trader was about to open the box with the key, the woman then said to her husband like this. (9)

ਚੌਪਈ

ਦੁਹੂੰ ਹਾਥ ਤਾ ਕੇ ਸਿਰ ਮਾਰੀ । ਗਈ ਸਾਹੁ ਮਤਿ ਸਗਲ ਤਿਹਾਰੀ ।
ਜੋ ਯਾ ਸੌ ਮੈ ਭੋਗ ਕਮੈਹੌ । ਤੌ ਤੌ ਕਹੁ ਕਿਹ ਬਾਤਿ ਬਤੈਹੌ । ੧੦ ।

Chopaiee

duhon hath ta ke sir mari. gayi sahu mati sagal tihari.
jo ya so mai bhog kameho. to to kahu keh bati bateho. (10)

ਦੋਹਰਾ

ਐਸੇ ਬਚਨ ਬਖਾਨਿ ਕਰਿ ਮੂਰਖ ਦਿਯਾ ਉਠਾਇ ।
ਬਹੁਰਿ ਰਾਇ ਸੌ ਰੰਤਿ ਕਰੀ ਹ੍ਰਿਦੈ ਹਰਖ ਉਪਜਾਇ । ੧੧ ।

Dohra

aise bachan bakhani kari murakh diya uthayi.
bahuri rai so rati kari hirdai harakh upjayi. (11)

ਨ੍ਰਿਪ ਸੋ ਕੇਲ ਕਮਾਇ ਕਰਿ ਗ੍ਰਿਹ ਕਹ ਦਯੋ ਪਠਾਇ ।
ਬਹੁਰਿ ਸੁਖੀ ਹ੍ਵੈ ਪੁਰ ਬਸੀ ਸਾਹੁ ਲਯੋ ਗਰ ਲਾਇ । ੧੨ । ੧ ।

nrip so kel kamayi kari greh keh deyo pathayi.
bahuri sukhi haiv pur basi sahu leyo gar layi. (12) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਪੁਰਖ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਚੌਆਲੀਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੪੪ । ੭੯੫ । ਅਫਜੂੰ ।

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choalisavo charitar samapatam. Sat Subham sat. (44) (795) aphjun.

ਚੌਪਈ

ਏਕ ਜਾਟ ਦਿਲੀ ਮਹਿ ਰਹੈ । ਨੇਨੌ ਨਾਮ ਜਗਤ ਤਿਹ ਕਹੈ ।
ਏਕ ਨਾਰਿ ਤਾ ਕੇ ਕਲਹਾਰੀ । ਤਾ ਕੌ ਰਹਤ ਪ੍ਰਾਨ ਤੇ ਪਯਾਰੀ । ੧ ।

Chopaiee

ek jat dili mahi rahe. neno naam jagat the kahe.
ek nari ta ke kalhari. ta ko harat pran te payari. (1)

ਸ੍ਰੀ ਤ੍ਰਿਯ ਰਾਜ ਮਤੀ ਤਿਹ ਨਾਮਾ । ਨੈਨੌ ਨਾਮ ਜਟ ਕੀ ਬਾਮਾ ।
ਸਹਰ ਜਹਾਨਾਬਾਦ ਬਸੈ ਵੈ । ਦਰਬਵਾਨ ਦੁਤਿ ਮਾਨ ਰਹੈ ਵੈ । ੨ ।

Sri triye raj mati the nama. neno naam jut ki bama.
sehar jahanabad basai vai. darabvan duti maan rahai vai. (2)

ਸੌਦਾ ਕਾਰਨ ਤਾਹਿ ਪਠਾਯੋ । ਏਕ ਰਪੈਯਾ ਹਾਥ ਦਿਵਾਯੋ ।
ਏਕ ਹੁਤੋ ਤਿਹ ਠ" ਕੌ ਜੋਗੀ । ਨਾਗੀ ਕਰਿ ਨਾਰੀ ਤਿਨ ਭੋਗੀ । ੩ ।

soda karan tahi pathayo. ek rupaiya hath divayo.
ek huto the than ko jogi. nagi kari nari tin bhogi. (3)

Chopaiee :

By slapping both her hands on his hard, she said, "O Shah ! You have lost your senses. If I had enjoyed any sexual relations, with him, then why should I tell you like this ?' (10)

Couplet :

Telling him like this she made her foolish husband to get up and then with increased joy at heart she enjoyed sensuous pleasure with the Raja. (11)

After having sexual relations with the Raja, she sent him away (to his home). After that she embraced the trader and later lived comfortably with the trader in the town. (12)(1)

Here the forty-fourth episode of King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (44-795)(Contd)

Chopaiee :

There was a Jat (farmer) living in Delhi. People used to call him by the name of Naino. He had an ill-mannered wife, who was very dear to him. (1)

She was called Raj Mati, who was the wife of the Jat, Naino. She used to stay in Jahanabad and was very rich and beautiful. (2)

The farmer sent her to buy some articles by giving her one rupee. There was a Yogi in that town. He made her naked and then had sexual relationship with that woman. (3)

ਦੋਹਰਾ

ਛੋਰਿ ਗਾਠਿ ਤਾ ਕੇ ਸਿਥਨ ਰੁਪਧਾ ਲਯੋ ਚੁਰਾਇ ।
ਛਾਰਿ ਬਾਧਿ ਤਾ ਮੈ ਧਰੀ ਤਾ ਕੀ ਠੌਰ ਬਨਾਇ । ੪ ।

Dohra

chori gathi ta ke sithan rupeya leyo churayi.
chari badhi ta mai dhari ta ki thor banayi. (4)

ਚੌਪਈ

ਭੋਗ ਕਮਾਇ ਬਹੁਰਿ ਤ੍ਰਿਯ ਆਈ । ਸੌਦਾ ਕਾਰਨ ਪੁਨਿ ਘਰ ਧਾਈ ।
ਲੋਗਨ ਤੇ ਅਤਿ ਹੀ ਸਰਮਾਈ । ਛਾਰ ਓਰ ਨਹਿ ਦ੍ਰਿਸਟਿ ਚਲਾਈ । ੫ ।

Chopaiee

bhog kamayi bahuri triye ayi. soda karan puni ghar dhayi.
logan te ati hi sarmayi. chhar or nahi dristi chalai. (5)

ਦੋਹਰਾ

ਬਿਨੁ ਸੌਦਾ ਆਵਤ ਭਈ ਤੀਰ ਪਿਯਾ ਕੇ ਨਾਰਿ ।
ਛੋਰਿ ਗਾਠਿ ਦੇਖੈ ਕਹਾ ਤਾ ਮੈ ਨਿਕਸੀ ਛਾਰ । ੬ ।

Dohra

bin souda aavat bhayi teer piya ke nari.
chori gathi dekhai kaha ta mai niksi chaar. (6)

ਚੌਪਈ

ਕਰ ਰੁਪਯਾ ਮੋਰੇ ਤੁਮ ਦਯੋ । ਸੌਦਾ ਲਯਾਵਨ ਕਾਜ ਪਠਯੋ ।
ਰੁਪਯਾ ਗਿਰਾ ਰਾਹ ਮਹ ਜਾਈ । ਲੋਗ ਬਿਲੋਕਿ ਲਾਜ ਮੁਹਿ ਆਈ । ੭ ।

Chopaiee

kar rupeya morai tum deyo. souda layavan kaaj pathyo.
rupeya gira rah meh jayi. log bilok laaj muhi ayi. (7)

ਦੋਹਰਾ

ਛਾਰ ਸਹਿਤ ਮੈ ਸੋ ਗਹਯੋ ਗੇਦ ਲਾਜ ਤੇ ਡਾਰਿ ।
ਤੁਮ ਹਾਥਨ ਸੋ ਖੋਜਿ ਕਰਿ ਯਾ ਤੇ ਲੇਹੁ ਨਿਕਾਰਿ । ੮ ।

Dohra

char sahit mai so gehyo ged laaaj te dari.
tum hathan so khoji kari ya te lehu nikar. (8)

ਮੂੜ ਨਾਹ ਕਛੁ ਨ ਲਖਾ ਖੋਜਨ ਲਾਗਾ ਛਾਰ ।
ਸੋ ਨ ਲਹਾ ਚੁਪ ਹ੍ਵੈ ਰਹਾ ਸਕਯਾ ਨ ਭੇਦ ਬਿਚਾਰਿ । ੯ । ੧ ।

murh nah kachu na lakha khojan laga chaar.
so na laha chup haiv raha sakya na bhed bichari. (9) (1)

Couplet :

The Yogi's followers opened the knot and removed the rupee, replacing it with some ash. (4)

Chopaiee :

The woman after the sexual companionship returned home for buying the articles. She felt ashamed of herself (from the people) but she did not notice the ash at all. (5)

Couplet :

So she came back to her husband without buying anything when she opened the knot, then she saw the ash in it. (6)

Chopaiee :

She said, "You had given me one rupee for buying some articles. The rupee had fallen on the way and on seeing the people, I felt ashamed." (7)

Couplet :

Due to the shame I had filled up some ash in my cloth. You better search out the rupee from this ash and take it out. (8)

The foolish husband did not understand anything and started searching for the rupee in the ash. He did not find the rupee and kept quiet without knowing her secret. (9)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਪੁਰਖ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਪੈਤਾਲੀਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ-ਸਤੁ । ੪੫ । ੮੦੪ । ਅਫਜੂੰ ।
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pantalisavo charitar samapatam. Sat Subham sat. (45) (804) aphjun.

ਦੋਹਰਾ

ਕਾਜੀ ਇਕ ਕਸਮੀਰ ਮੈ ਤਾ ਕੀ ਇਸਤ੍ਰੀ ਏਕ ।
ਜੰਤ੍ਰ ਮੰਤ੍ਰ ਅਰੁ ਬਸੀਕਰ ਜਾਨਤ ਹੁਤੀ ਅਨੇਕ । ੧ ।

Dohra

kaji ik kasmeer mai ta ki istri ek.
jantar mantar aru basikar janat huti anek. (1)

ਚੌਪਈ

ਅਦਲ ਮਹੀਮਦ ਨਾਮ ਤਵਨਿ ਪਤਿ । ਨਯਾਇ ਸਾਸਤ੍ਰ ਕੇ ਬੀਚ ਨਿਪੁਨਿ ਅਤਿ ।
ਨੂਰਮ ਬੀਬੀ ਨਾਰਿ ਤਵਨ ਘਰ । ਜਾ ਕੇ ਸਾਥ ਰਮਤ ਨਿਤਿ ਅਤਿ ਨਰ । ੨ ।

Chopaiee

adal mahamud naam tavni pati. nyayi sastar ke beech nipun ati.
nuram bibi nari tawan ghur. ja ke sath ramat niti ati nur. (2)

ਤਿਨ ਇਕ ਜਾਟ ਭਏ ਰਤਿ ਠਾਨੀ । ਕਛੁ ਕਾਜੀ ਕੀ ਕਾਨਿ ਨ ਮਾਨੀ ।
ਹਜਰਤਿ ਆਇ ਤਬੈ ਲਗਿ ਗਯੋ । ਮਿਤ੍ਰਹਿ ਬਾਧਿ ਖਾਟ ਤਰ ਲਯੋ । ੩ ।
tin ik jat bhaye rati thani. kachu kaji ki kani na mani.
Hajrat aaye tabai lagi geyo. mitarhi badhi khat tar leyo. (3)

ਦੋਹਰਾ

ਆਪੁ ਮੁਸਫ ਬਾਚਤ ਭਈ ਜਾਟ ਖਾਟਿ ਤਰ ਬਾਧਿ ।
ਕਾਜੀ ਕੌ ਮੋਹਿਤ ਕਿਯਾ ਬਾਨ ਦ੍ਰਿਗਨ ਕੇ ਸਾਧਿ । ੪ ।

Dohra

aap musaf bachat bhayi jat khati tar badhi.
kaji ko mohit kiya baan drigan ke sadhi. (4)

ਚੌਪਈ

ਖਾਟ ਊਪਰ ਕਾਜੀ ਬੈਠਾਯੋ । ਕਾਮਕੇਲ ਤਾ ਸੈ ਉਪਜਾਯੋ ।
ਤਾ ਕੀ ਕਾਨਿ ਨ ਆਨਤ ਮਨੈ । ਮੂਰਖ ਚੋਟ ਚਟਾਕਨ ਗਨੈ । ੫ ।

Chopaiee

khat upar kaji bethayo. kamkel ta se upjayo.
ta ki kani na anat manai. murakh chot chatakan ganai. (5)

Here the forty-fifth episode of Minister's & King's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (45-804)

Couplet :

There lived a Kazi in Kashmir. He had a wife, who was expert in magic spells and witchcraft for controiling other people's actions. (1)

Chopaiee :

Her husband was called Adil Mohammad who was an expert in imparting justice and his wife was called Nooram Bibi, with whom many people had developed love affairs. (2)

She thought of having a sexual affair with one Jat (farmer) without caring for the Kazi even a bit When she was having a love affair with the Jat, the Kazi arrived there. She managed to tie the paramour in a bundle and placed it underneath the cot. (3)

Couplet :

After tying the Jat underneath the cot, she started reading Koran herself. With her bewitching eyes (by striking arrows of love) she enamoured the Kazi with her love. (4)

Chopaiee :

She made the Kazi sit on the cot and had a sexual affair with the Kazi without caring at all for the Jat, while he was counting the number of strikes the Kazi had with her, during the affair. (5)

ਦੋਹਰਾ

ਕਾਮ ਭੋਗ ਕਰਿ ਕਾਜਿਯਹਿ ਦੀਨਾ ਬਹੁਰਿ ਉਠਾਇ ।
ਖਾਟ ਤਰੇ ਤੇ ਕਾਢਿ ਕਰਿ ਜਾਟ ਲਯੋ ਉਰ ਲਾਇ । ੬ ।

Dohra

kaam bhog kari kaji yahi deena bahur uthaye.
khat tarai te kadi kari jat leyo ur layi. (6)

ਚੌਪਈ

ਸੁਨਿ ਲੈ ਮੀਤ ਬਚਨ ਤੈ ਮੇਰਾ । ਮੈ ਕਾਜੀ ਕਹ ਬਹੁਤ ਲਬੇਰਾ ।
ਤਾ ਕਹ ਬਹੁ ਜੂਤਿਨ ਸੈ ਮਾਰਾ । ਤਾ ਤੇ ਉਠਤ ਤਰਾਕੇ ਭਾਰਾ । ੭ ।

Chopaiee

suni lai meet bachan te mera. mai kaji keh bahut labera.
ta keh bahu jutin se mara. ta te uthat tarake bhara. (7)

ਦੋਹਰਾ

ਜੁ ਵੈ ਤਰਾਕ ਪਨੀਨ ਕੇ ਪਰੈ ਤਿਹਾਰੇ ਕਾਨ ।
ਤੌ ਹਮ ਸਾਚੁ ਤਿਸੈ ਹਨਾ ਲੀਜਹੋ ਹ੍ਰਿਦੈ ਪਛਾਨਿ । ੮ ।

Dohra

ju ve trak paneen ke parae tihare kaan.
to hum sachu tise hana leejaho hirdai pachani. (8)

ਸਤਿ ਸਤਿ ਤਿਨ ਕਹਾ ਹਮ ਸੁਨੇ ਤਰਾਕੇ ਕਾਨ ।
ਸੀਸ ਖੁਰਕਿ ਗ੍ਰਿਹ ਕੌ ਗਏ ਭੇਦ ਨ ਸਕਾ ਪਛਾਨ । ੯ । ੧ ।

sati sati tin kaha hum sunai tarake kaan.
sees khurki greh ko gaye bhed na saka pachan. (9) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਛਯਾਲੀਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੪੬ । ੮੧੩ । ਅਫਜੂੰ ।

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chehalisavo charitar samapatam. Sat Subham sat. (46) (813) aphjun.

ਚੌਪਈ

ਏਕ ਸਰਵਨਨ ਜਮ ਸੁਨੀ । ਹਰਿਯਾਬਾਦ ਏਕ ਤ੍ਰਿਯ ਗੁਨੀ ।
ਬਾਦਲ ਕੁਅਰਿ ਨਾਮ ਤ੍ਰਿਯ ਤਿਹ ਕੌ । ਜਾਨਤ ਹੈ ਸਿਗਰੌ ਜਗ ਜਿਹ ਕੈ । ੧ ।

Chopaiee

ek sarvanan jum suni. hariyabad ek triye guni.
badal kuari nam triye teh ko. janat hai sigro jug jeh ke.(1)

Couplet :

After the sexual affair, she made the Kazi get up and took out the Jat from underneath the cot and pressed him to her bosom. (6)

Chopaiee :

She said, "O friend! You listen to my words. I had made the Kazi desperate by beating him with the shoes, resulting in some cracking sounds." (7)

Couplet :

When you were hearing certain noises, that was due to the beating of Kazi with the shoes. So you should accept it as pure truth. (8)

He said, "Yes, I had also heard some cracking noises with my ears and he also went away to his house scratching his head and could not know the secret behind it. (9)

Here the forty-sixth episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well. (46-813)(Contd)

Chopaiee :

We have heard an episode with our ears that there was a virtuous woman in Haryabad and she was known throughout (the world) by the name of Badal Ko er. (1)

ਏਕ ਮੁਗਲ ਤਿਨ ਧਾਮ ਬੁਲਾਯੋ । ਆਛੋ ਭੋਜਨ ਤਾਹਿ ਖਵਾਯੋ ।
ਤਾਹਿ ਭਜਨ ਕਹ ਹਾਥ ਹਾਥ ਪਸਾਰਾ । ਤਬ ਤ੍ਰਿਯ ਤਾਹਿ ਜੂਤਿਯਨ ਮਾਰਾ । ੨ ।
ek mugal tin dham bulayo. acho bhojan tahi khavayo.
tahi bhajan keh hath hath pasara. tab triye tahi jutiyan mara. (2)

ਮਾਰਿ ਮੁਗਲ ਕੂਕਲ ਇਮਿ ਧਾਈ । ਯਹ ਸੁਨਿ ਬੈਨ ਪ੍ਰਜਾ ਮਿਲਿ ਆਈ ।
ਕਰਿ ਸਮੋਧ ਤਿਨ ਧਾਮ ਪਠਯੋ । ਯਾ ਕੇ ਕੰਠ ਟੂਕ ਫਸਿ ਗਯੋ । ੩ ।
mari mugal kookal isi dhayi. yeh suni bain praja mil aayi.
kari samodh tin dham patheyo. ya ke kanth took phasi geyo. (3)

ਦੋਹਰਾ

ਚੇਤ ਮੁਗਲ ਜਬ ਹੀ ਭਯਾ ਸੀਸ ਰਹਿਯੋ ਨਿਹੁਰਾਇ ।
ਅਤਿ ਲਜਤ ਜਿਯ ਮੈ ਭਯਾ ਬੈਨ ਨ ਭਾਖਯੋ ਜਾਇ । ੪ ।

Dohra

chet mugal jab hi bheya sasi rahiyo nihurai.
ati lajat jiye mai bheya bain na bhakyo jai. (4)

ਅਬ ਮੈ ਯਾਹਿ ਉਬਾਰਿਯਾ ਸੀਤਲ ਬਾਰਿ ਪਿਯਾਇ ।
ਸਭ ਸੈ ਐਸੀ ਭਾਤਿ ਕਹਿ ਤਾ ਕੈ ਦਿਯਾ ਉਠਾਇ । ੫ । ੧ ।
ab mai yari ubariya seetal bari piyaye.
sabh se aisi bhati kahi ta ke diya uthaye. (5) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਸੰਤਾਲੀਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੪੭ । ੮੧੮ । ਅਫਜੂੰ ।
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ਦੋਹਰਾ

ਜਹ"ਗੀਰ ਪਾਤਿਸਾਹ ਕੇ ਬੇਗਮ ਨੂਰ ਜਹ" ।
ਬਸਿ ਕੀਨਾ ਪਤਿ ਆਪਨਾ ਇਹ ਜਸ ਜਹਾ ਤਹਾ । ੧ ।

Dohra

Jahangeer patshah ke begam noor jahan.
bassi keena pati apna eh jus jaha taha. (1)

ਚੌਪਈ

ਨੂਰ ਜਹ" ਇਮਿ ਬਚਨ ਉਚਾਰੇ । ਜਹ"ਗੀਰ ਸੁਨੁ ਸਾਹ ਹਮਾਰੇ ।
ਹਮ ਤੁਮ ਆਜੁ ਅਖੇਟਕ ਜੈਹੈ' । ਸਭ ਇਸਤ੍ਰਿਨ ਕਹ ਸਾਥ ਬੁਲੈਹੈ' । ੨ ।

Chopaiee

noor jahan imi baachan ucharo. jahangeer sunu sah hamarai.
hum tum aaj akhetak jehain. sabh istrin keh sath bulehain. (2)

She called a Mughal at home and fed him with good food. That mughal made overtures to her for having a sexual relationship. The woman then beat him with the shoes. (2)

After giving a good beating to the mughal, she ran shouting aloud, so that people gathered together on hearing her cries. She made everyone understand that a morsel of food had got stuck up in his throat. (3)

Couplet

When the mughal came to his senses, he was looking with downcast eyes and felt greatly ashamed in his mind, so that he could not utter a word. (4)

The woman said that she had made him all right (fit) by giving him cold water to drink. Thus with these words, she sent the Mughal away from her house. (5)(1)

Here the forty-seventh episode of the King's and Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well.

(47-818)(Contd)

Couplet :

The queen of king Jahangir was known as NoorJahan and she had the husband (king) in her control and this news was spread out like a wild fire. (1)

Chopaiee :

Noor Jahan said once, "O my beloved king Jahangir ! Listen to me. I, along with other women would go out along with you and other women for a hunting spree." (2)

ਦੋਹਰਾ

ਜਹ"ਗੀਰ ਏ ਬਚਨ ਸੁਨਿ ਖੇਲਨ ਚੜਾ ਸਿਕਾਰ ।
ਸਖੀ ਸਹੇਲੀ ਸੰਗ ਲੈ ਆਯੋ ਬਨਹਿ ਮੰਝਾਰ । ੩ ।

Dohra

Jahangeer eh bachan suni khelan chala shikar.
sakhi saheli sung le aiyo bani manjhar. (3)

ਅਰੁਨ ਬਸਤ੍ਰ ਤਨ ਮਹਿ ਧਰੇ ਇਸਿ ਅਬਲਾ ਦੁਤਿ ਦੇਹਿ ।
ਨਰ ਬਪੁਰੇ ਕਾ ਸੁਰਨ ਕੇ ਚਿਤ ਚੁਰਾਏ ਲੇਹਿ । ੪ ।

arun bastar tan mahi dharai isi abla duti dehi.
nur bapure ka suran ke chit churaye lehi. (4)

ਨਵਲ ਬਸਤ੍ਰ ਨਵਲੈ ਜੁਬਨ ਨਵਲਾ ਤਿਯਾ ਅਨੂਪ ।
ਤਾ ਕਾਨਨ ਮੈ ਡੋਲਹੀ ਰਤਿ ਸੇ ਸਕਲ ਸਰੂਪ । ੫ ।

naval bastar navle juban navla tiya anoop.
ta kanan me dholhi rati se sakal saroop. (5)

ਇਕ ਗੌਰੀ ਇਕ ਸਾਵਰੀ ਹਸਿ ਹਸਿ ਝੂਮਰ ਦੇਹਿ ।
ਜਹ"ਗੀਰ ਨਰ ਨਾਹ ਕੀ ਸਗਲ ਬਲੈਯਾ ਲੇਹਿ । ੬ ।

ik gori ik savri hasi hasi jhumar dehi.
jahangeer nur nah ki sagal baleeyi. lehi. (6)

ਚੌਪਈ

ਸਬ ਤ੍ਰਿਯ ਰਖਿਨ ਅਰੂੜਿਤ ਭਈ । ਸਭ ਹੀ ਹਾਥ ਬੰਦੂਕੈ ਲਈ ।
ਬਿਹਸਿ ਬਿਹਸਿ ਕਰਿ ਬਚਨ ਸੁਨਾਵੈ । ਜਹ"ਗੀਰ ਕਹ ਸੀਸ ਝੁਕਾਵੈ । ੭ ।

Chopaiee

sab triye rakhin arrurit bhayi. sabh hi hath banduke layi.
bihas bihas kari bachan sinave. jahangeer keh sees jhukavai. (7)

ਸਭ ਇਸਤ੍ਰਿਨ ਕਰ ਜੋਰੈ ਕੀਨੌ । ਏਕ ਮ੍ਰਿਗਾਹਿ ਜਾਨੌ ਨਹਿ ਦੀਨੌ ।
ਕੇਤਿਕ ਬੈਠ ਬਹਲ ਪਰ ਗਈ । ਹੈ ਗੈ ਕਿਤੀ ਅਰੂੜਿਤ ਭਈ । ੮ ।

sabh istrin kar jore keeno. ek mrigha jano nahi deeno.
katak baith behal par gayi. hai gai arrurrit bhayi. (8)

ਦੋਹਰਾ

ਕਿਨਹੂੰ ਗਹੀ ਤੁਫੰਗ ਕਰ ਕਿਨਹੂੰ ਗਹੀ ਕ੍ਰਿਪਾਨ ।
ਕਿਨਹੂੰ ਕਟਾਰੀ ਕਾਢਿ ਲੀ ਕਿਨਹੂੰ ਤਨੀ ਕਮਾਨ । ੯ ।

Dohra

kinhu gahi tufang kar kinhu gahi kirpan.
kinhu katari kadi li kinhu tani kaman. (9)

Couplet

On hearing the news, Jahangir got ready for the hunting spree. He came to the jungle along with friends and female members. (3)

The women had worn red coloured clothes and were shining so brightly that they had enamoured the hearts of gods even, what to talk of men. (4)

With new clothes, with new youthfulness and charming beautiful women appearing like Rati, the beloved spouse of Kamdev (god of love) were moving around in the jungle. (5)

Some one was fair complexioned, while some others were dark coloured (black coloured). The women, clad in the form of Rati, kamdev's wife; were shouting there with their smiling faces and were all sacrifice to king Jahangir (enamoured by him). (6)

Chopaiee :

All the women got astride the elephants and all were having guns in their hands. They were talking and laughing around while bowing their heads to Jahangir. (7)

All the women had formed (pairs) groups of two and would not allow any deer to escape. Some women were riding on the chariots and some were riding on horses or elephants. (8)

Couplet :

Someone was holding a gun, someone was holding a sword, someone was having a dagger, while someone was having a stretched bow. (9)

ਚੌਪਈ

ਪ੍ਰਿਥਮ ਮ੍ਰਿਗਨ ਪਰ ਸ੍ਵਾਨ ਧਵਾਏ । ਪੁਨਿ ਚੀਤਾ ਤੇ ਹਰਿਨ ਗਹਾਏ ।
ਬਾਜ ਜੁਰਨ ਕਾ ਕਿਯਾ ਸਿਕਾਰਾ । ਨੂਰ ਜਹ" ਪਰ ਪ੍ਰੀਤਿ ਅਪਾਰਾ । ੧੦ ।

Chopaiee

pritham mrigan par savan dhavai. pun chita te harin gahaye.
baaj juran ka kya sikara. noor jahan par preet apara. (10)

ਰੋਝ ਹਰਿਨ ਝੰਖਾਰ ਸੰਘਾਰੇ । ਨੂਰ ਜਹ" ਗਹਿ ਤੁਪਕ ਪ੍ਰਹਾਰੇ ।
ਕਿਨਹੂੰ ਹਨੇ ਬੇਗਮਨ ਬਾਨਾ । ਪਸੁਨ ਕਰਾ ਜਮ ਧਾਮ ਪਯਾਨਾ । ੧੧ ।

rojh harin jhankar sanghari. noor jahan gahi tupak parhare.
kinhu hanai begman bana. pasun kara jum dham payana. (11)

ਦੋਹਰਾ

ਅਧਿਕ ਰੂਪ ਬੇਗਮ ਨਿਰਖਿ ਰੀਝਿ ਰਹੈ ਮ੍ਰਿਗ ਕੋਟਿ ।
ਗਿਰੇ ਮੂਰਛਨਾ ਹ੍ਵੈ ਧਰਨਿ ਲਗੇ ਬਿਨਾ ਸਰ ਚੋਟਿ । ੧੨ ।

Dohra

adhik roop begam nirikh reejh mrig koti.
girai moorchana haiv dharni lagai bina sar choti. (12)

ਜਿਨ ਕੈ ਤੀਖਨ ਅਸਿ ਲਗੇ ਲੀਜਤ ਤਿਨੈ ਬਚਾਇ ।
ਜਿਨੈ ਦ੍ਰਿਗਨ ਕੇ ਸਰ ਲਗੇ ਤਿਨ ਕੋ ਕਛੁ ਨ ਉਪਾਇ । ੧੩ ।

jin ke bheekhan aso lagai leejat tinai bachai.
jinai drigan ke sar lagai tin ko kachu na upaye. (13)

ਚੌਪਈ

ਕਿਤੀ ਸਹਚਰੀ ਤੁਰੈ ਪਵਾਵੈ । ਪਹੰਚਿ ਮ੍ਰਿਗਨ ਕੋ ਘਾਇ ਲਗਾਵੈ ।
ਕਿਨਹੂੰ ਮ੍ਰਿਗਨ ਦ੍ਰਿਗਨ ਸਰ ਮਾਰੇ । ਬਿਨੁ ਪ੍ਰਾਨਨ ਗਿਰਿ ਗਏ ਬਿਚਾਰੇ । ੧੪ ।

Chopaiee

kiti sehchari turai pavave. pehchi mrigan ko ghyi lagavai.
kinhu mrigan drigan sar marai. bin pranan giri gaye bichare. (14)

ਇਹੀ ਭਾਤਿ ਸੋ ਕੀਆ ਸਿਕਾਰਾ । ਤਬ ਲੌ ਨਿਕਸਾ ਸਿੰਘ ਅਪਾਰਾ ।
ਯਹ ਧੁਨਿ ਸਾਹ ਸ੍ਵਾਨ ਸੁਨਿ ਪਾਈ । ਸਕਲ ਨਾਰਿ ਇਕਠੀ ਹ੍ਵੈ ਆਈ । ੧੫ ।

ehi bhati so kiya sikara. tab lo niksa singh apara.
yeh dhuni sah sarvan suni payi. sakal nari ikathi hai aayi. (15)

Chopaiee :

At first the dogs were chasing the deer and then deer were caught by the leopards. Then they were hunted down by hawks or male hawks. The king Jahangir had immense love for the queen Noorjahan. (10)

Then Norjahan shot many blue bulls, deer and stags, with the gun and some were killed with striking arrows from the queen, thus the animals were killed. (11)

Couplet :

Many deer, on seeing the charm of the queen, had fallen down unconscious on ground without the strike of arrows even. (12)

Those struck by sharp swords, could be saved but those struck by the arrows of beautiful eyes, cannot be saved any how. (13)

Chopaiee

Some lady friends were racing the horses, thus reaching the deer and then wounding them; while some others had been struck by the arrows of love (eyes) and they would fall down lifeless. (14)

Thus the hunting spree went on, when suddenly a huge lion came up and his roar was heard by the king, with his ears and all the women got together and came there. (15)

ਦੋਹਰਾ

ਬਹੁ ਅਰਨਾ ਭੈਸਾਨ ਕੋ ਆਗਰ ਧਰਾ ਬਨਾਇ ।
ਤਾ ਪਾਛੈ ਹਜਰਤਿ ਚਲੈ ਬੇਗਮ ਸੰਗ ਸੁਹਾਇ । ੧੬ ।

Dohra

bahu arna bhesan ko agar dhara banayi.
ta pachhe hajrati chalai begam sung suhayi. (16)

ਚੌਪਈ

ਜਹ"ਗੀਰ ਤਕਿ ਤੁਪਕਿ ਚਲਾਈ । ਸੋ ਨਹਿ ਲਗੀ ਸਿੰਘ ਕੇ ਜਾਈ ।
ਅਧਿਕ ਕੋਪ ਕਰਿ ਕੇਹਰਿ ਧਾਯੋ । ਪਾਤਿਸਾਹ ਕੇ ਊਪਰ ਆਯੋ । ੧੭ ।

Chopaiee

Jahangeer tak tupaki chalayi. so nahi lagi singh ke jayi.
adhik kop kari kehri dhayo. patisah ke upar aayo. (17)

ਹਰਿ ਧਾਵਤ ਹਥਿਨੀ ਭਜਿ ਗਈ । ਨੂਰ ਜਹ"ਦਿਕ ਠਾਢ ਨ ਪਈ ।
ਜੋਧ ਬਾਇ ਯਹ ਤਾਹਿ ਨਿਹਾਰਿਯੋ । ਤਾਕਿ ਤੁਪਕ ਕੋ ਘਾਇ ਪ੍ਰਹਾਰਿਯੋ । ੧੮ ।

hari dhavat hathini bhaji gayi. noor jahandik thaad na payi.
jodh bayi yeh tahi nihariyo. taki tupak ko ghayi parhariyo. (18)

ਦੋਹਰਾ

ਸਿੰਘ ਪ੍ਰਾਨ ਤਬ ਹੀ ਤਜੇ ਲਗੇ ਤੁਪਕ ਕੇ ਘਾਇ ।
ਤੀਨ ਸਲਾਮੈ ਤਿਨ ਕਰੀ ਜਹ"ਗੀਰ ਕੋ ਆਇ । ੧੯ ।

Dohra

Singh pran tab hi tajai lagai tupak ke ghayi.
teen salamo tin kari jahangeer ko aayi. (19)

ਚੌਪਈ

ਅਧਿਕ ਖੁਸੀ ਹਜਰਤਿ ਜੂ ਭਏ । ਜਨੁ ਮੁਹਿ ਪ੍ਰਾਨ ਆਜੁ ਇਹ ਦਏ ।
ਧੰਨਯ ਧੰਨਯ ਨਿਜੁ ਤ੍ਰਿਯ ਕਹ ਕੀਨੋ । ਪ੍ਰਾਨ ਦਾਨ ਹਮ ਕੋ ਇਨ ਦੀਨੋ । ੨੦ ।

Chopaiee

adhik khushi hajrati ju bhaye. jan muhi pran aaj eh daye.
dhanye dhanye nij triye keh keeno. pran dan hum ko in deeno. (20)

ਦੋਹਰਾ

ਨੂਰ ਜਹ" ਕੀ ਸਹਚਰੀ ਕੌਤਕ ਸਕਲ ਨਿਹਾਰ ।
ਜਹ"ਗੀਰ ਸ੍ਵਨਨ ਸੁਨਤ ਭਾਖਯੋ ਬਚਨ ਸੁਧਾਰਿ । ੨੧ ।

Dohra

noor jahan ki sehchari kotak sakal nihar.
jahangeer sarvnan sunat bhakhiyo bachan sudhar. (21)

Couplet :

Many rhinoceros and wild bulls were kept in front and behind them the king along with queens followed them. (16)

Chopaiee :

The king fired his gun on sighting tiger, but it missed him. The tiger, getting furious ran and jumped on the king. (17)

At the sight of the tiger, the female elephant ran away and none including Noorjahan, could stay there. Then Jodhabai saw this situation and shot a gun at the tiger. (18)

Couplet :

With the striking of the bullet, the tiger was lying dead (killed) and the queen saluted Jahangir thrice. (19)

Chopaiee :

With this incident Jahangir was greatly pleased, as if she had saved his life that day. He thanked his wife by saluting her, saying that she had given him a second lease of life (saved his life). (20)

Couplet :

One lady companion of Noorjahan had seen this sight (miracle) so she said aloud so that Jahangir could hear it clearly. (21)

ਚੌਪਈ

ਜਿਨ ਕੇਹਰਿ ਤ੍ਰਿਯ ਬਲੀ ਸੰਘਾਰੋ । ਤਿਹ ਆਗੇ ਕਯਾ ਮਨੁਖ ਬਿਚਾਰੋ ।
ਹਾਹਾ ਦੈਯਾ ਕਹ ਕਯਾ ਕਰਿਯੈ । ਐਸੀ ਢੀਠ ਨਾਰਿ ਤੇ ਡਰਿਯੈ । ੨੨ ।

Chopaiee

jin kehri triye bali sangharo. the aage kaya manukh bicharo.
haha deya heh kaya kariye. aise deeth nari te dariye. (22)

ਅੜਿਲ

ਜਹ"ਗੀਰ ਏ ਬਚਨ ਜਬੈ ਸ੍ਰਵਨਨ ਸੁਨਯੋ । ਚਿਤ ਮੈ ਅਧਿਕ ਰਿਸਾਇ ਸੀਸ ਅਪੁਨੋ ਪੁਨਯੋ ।
ਐਸੀ ਤ੍ਰਿਯ ਕੇ ਨਿਕਟ ਨ ਬਹੁਰੇ ਜਾਇਯੈ । ਹੋ ਕਰੈ ਦੇਹ ਕੋ ਘਾਤ ਬਹੁਰਿ ਕਯਾ ਪਾਇਯੈ । ੨੩ ।

Aril

Jahangeer ae bachan jabai. sarvnan sunyo. chit mai adhik risayi sees apuno punyo.
aisi triye ke nikat na bahure jayiye. ho karai deh ko ghaat bahuri kaya payiye. (23)

ਚੌਪਈ

ਜਹ"ਗੀਰ ਸੁਨਿ ਬਚਨ ਡਰਾਨਯੋ । ਤ੍ਰਿਯ ਕੋ ਤ੍ਰਾਸ ਅਧਿਕ ਜਿਯ ਮਾਨਯੋ ।
ਸਿੰਘ ਹਨਤ ਜਿਹ ਲਗੀ ਨ ਬਾਰਾ । ਤਿਹ ਆਗੇ ਕਯਾ ਮਨੁਖ ਬਿਚਾਰਾ । ੨੪ ।

Chopaiee

Jahangeer suni bachan daranyo. trriye ko tras adhik jiye manyo.
Singh hanat jeh lagi bara. teh aage kaya manukh bichara. (24)

ਦੋਹਰਾ

ਅਤਿ ਬਚਿਤ੍ਰ ਗਤਿ ਤ੍ਰਿਯਨ ਕੀ ਜਿਨੈ ਨ ਜਾਨੈ ਕੋਇ ।
ਜੋ ਬਾਛੈ ਸੋਈ ਕਰੈ ਜੋ ਚਾਹੈ ਸੋ ਹੋਇ । ੨੫ ।

Dohra

ati bachitar gati triyan ki jinai na janai koyi.
jo bachai soyi karai jo chaho so hoyi. (25)

ਪਿਯਹਿ ਉਬਾਰਾ ਹਰਿ ਹਨਾ ਏਕ ਤੁਪਕ ਕੇ ਠੌਰ ।
ਤਾ ਕੌ ਛਲਿ ਪਲ ਮੈ ਗਈ ਭਈ ਔਰ ਕੀ ਔਰ । ੨੬ ।

piyehi ubara hari hana ek tupak ke thor.
t ko chhal paal mai gayi bhayi aor ki aor. (26)

ਜਹ"ਗੀਰ ਪਤਿਸਾਹ ਤਬ ਮਨ ਮੈ ਭਯਾ ਉਦਾਸ ।
ਤਾ ਸੰਗ ਸੋ ਬਾਤੈ ਸਦਾ ਡਰ ਤੇ ਭਯਾ ਨਿਰਾਸ । ੨੭ । ੧ ।

Jahangeer patsah tab mann mai bheya udas.
ta sung so batae sada dar te bheya niras. (27) (1)

Chopaiee :

The person, who could kill the tiger, before her, what is the value of a man ? O God ! Be merciful ! What shall we do? It is better to be afraid of this type of stubborn woman. (22)

Aril :

When Jahangir heard these words with his ears, then he shook his head in great fury. It was better to avoid such a woman, else one may lose one's life even. (23)

Chopaiee :

On hearing such words of the woman, Jahangir got terrified in his mind and became dreadful of that woman. The person, who could kill a lion in no time, what is the value of man before her ?" (24)

Couplet :

The character of women is really strange, which none had understood so far. She does whatever she desires and whatever she likes, comes to pass. (25)

She saved her beloved and killed the lion with one strike of the gun. So she went away by deceiving him in no time and the situation changed immediately. (26)

Since then Jahangir became morose and gloomy and would avoid talking to that woman being afraid and gloomy. (27)(1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਅਠਤਾਲੀਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੪੮ । ੮੪੫ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
athalisavo charitar samapatam. Sat Subham sat. (48) (845) aphjun.

ਚੌਪਈ

ਆਨੰਦ ਪੁਰ ਨਾਇਨ ਇਕ ਰਹਈ । ਨੰਦ ਮਤੀ ਤਾ ਕੋ ਜਗ ਕਹਈ ।
ਮੂਰਖ ਨਾਥ ਤਵਨ ਕੋ ਰਹੈ । ਤ੍ਰਿਯ ਕਹ ਕਛੂ ਨ ਮੁਖ ਤੇ ਕਹੈ । ੧ ।

Chopaiee

anand pur nayin ik rahyi. nand mati ta ko jud kahyi.
moorakh nath tawan ko rahe. triye keh kachu na mukh kahe. (1)

ਤਾ ਕੇ ਧਾਮ ਬਹੁਤ ਜਨ ਆਵੈ । ਨਿਸ ਦਿਨ ਤਾ ਸੋ ਭੋਗ ਕਮਾਵੈ ।
ਜੌ ਜੜ ਪਰਾ ਹਮਾਰੇ ਰਹਈ । ਤਾ ਕੋ ਕਛੂ ਨ ਮੁਖ ਤੇ ਕਹਈ । ੨ ।
ta ke dham bahut jun avye. nis din ta so bhog kamavai.
jo jar para hamare rahayi. ta ko kachu na mukh te kahayi. (2)

ਜਬ ਕਬਹੂੰ ਵਹੁ ਧਾਮ ਸਿਧਾਵੈ । ਯੌ ਤਾ ਸੋ ਤ੍ਰਿਯ ਸੁਨਾਵੈ ।
ਯਾ ਕਹ ਕਲਿ ਕੀ ਬਾਤ ਨ ਲਾਗੀ । ਮੇਰੋ ਪਿਯਾ ਬਡੋ ਬਡਭਾਗੀ । ੩ ।
jab kabhun vahu dham sidhavai. yo ta so triye sinavai.
ya keh kali ki baat na lagi. mero piya bado badbhagi. (3)

ਦੋਹਰਾ

ਨਿਸੁ ਦਿਨ ਸਬਦਨ ਗਾਵਹੀ ਸਭ ਸਾਧਨ ਕੋ ਰਾਉ ।
ਮੋ ਪਤਿ ਗੁਰ ਕੋ ਭਗਤਿ ਹੈ ਲਗੀ ਨ ਕਲਿ ਕੀ ਬਾਉ । ੪ ।

Dohra

nis din sabdan gavhi sabh sadhan ko rayu.
mo pati gur ko bhagti hai lagi na kali ki bayu. (4)

ਚੌਪਈ

ਯਹ ਜੜ ਫੂਲਿ ਬਚਨ ਸੁਨਿ ਜਾਵੈ । ਅਧਿਕ ਆਪੁ ਕਹ ਸਾਧੁ ਕਹਾਵੈ ।
ਵਹ ਜਾਰਨ ਸੌ ਨਿਸੁ ਦਿਨ ਰਹਈ । ਇਹ ਕਛੁ ਤਿਨੈ ਨ ਮੁਖ ਤੇ ਕਹਈ । ੫ । ੧ ।

Chopaiee

yeh jarh phooli bachan suni javai. adhik aap keh sadhu kahave.
veh jaran so nis din rahayi. eh kachu inai na mukh te kahayi. (5) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਉਨਚਾਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੪੯ । ੭੫੦ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
unchasavo charitar samapatam. Sat Subham sat. (49) (850) aphjun.

Here the forty-eighth episode of King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (48-845)(Contd)

Chopaiee :

There was a Barbar's wife in Anandpur who was known by the name of Nand Mati. Her husband was a fool who would not say anything to his wife. (1)

Many people would come to her house and would have sexual relations with her. That fool was lying there on one side and would not say anything to his wife. (2)

Whenever he would go back to his house, his wife would always say so that he could hear it, that her husband was very simple, who was not affected by the vagaries of Kalyug. (3)

Couplet

The women would say, "her husband was always singing songs day and night and was the greatest Sadh (mendicant). "My husband was Guru's follower and had not been affected by the clever moves of time (Kalyug)." (4)

Chopaiee :

That fool would get puffed up on hearing the words of the wife and would call himself a great mendicant (Sadh). That woman would always (day and night) remain in the company of her paramours but that fool would not say anything to her. (5)

Here the forty-ninth episode of 'Minister & King's dialogue regarding the woman's characterization from Charitar Pakhyan is completed. All is well. (49-850)(Contd)

ਚੌਪਈ

ਰਾਨੀ ਏਕ ਓਡਛੇ ਰਹੈ । ਪੁਹਪ ਮੰਜਰੀ ਜਿਹ ਜਗ ਕਹੈ ।
ਤਾ ਕੇ ਤੁਲਿ ਅਵਰ ਕੋਊ ਨਾਹੀ । ਯਾ ਤੇ ਨਾਰਿ ਰਿਸਤ ਮਨ ਮਾਹੀ । ੧ ।

Chopaiee

rani ek udchai rahae. puhap manri je jug kahe.
ta ke tuli avar koyu nahi. ya te nari risat man mahi. (1)

ਅਧਿਕ ਰੂਪ ਤਾ ਕੌ ਬਿਧਿ ਦਯੋ । ਜਾ ਤੇ ਬਸਿ ਰਾਜਾ ਹ੍ਵੈ ਗਯੋ ।
ਜੋ ਤ੍ਰਿਯ ਕਹੈ ਬਚਨ ਸੋਈ ਮਾਨੈ । ਬਿਨੁ ਪੂਛੈ ਕਛੁ ਕਾਜ ਨ ਠਾਨੈ । ੨ ।

adhik roop ta ko bidhi deyo. ja te basi raja haiv geyo.
jo triye kahe bachan soyi manai. bin puchye kachu kaaj na thanai. (2)

ਰਾਨੀ ਰਾਜ ਦੇਸ ਕੋ ਕਯੋ । ਰਾਜਾ ਰਾਨੀ ਕੀ ਸਮ ਭਯੋ ।
ਜੋ ਤ੍ਰਿਯ ਕਹੈ ਵਹੈ ਜਗ ਮਾਨੈ । ਨ੍ਰਿਪ ਕੀ ਚਿਤ ਕੋਊ ਕਾਨਿ ਨ ਆਨੈ । ੩ ।

rani raj des ko keyo. raja rani ki sam bheyo.
jo triye kahai vahai jug manai. nrip ki chit koyu kaani na aanye. (3)

ਦੋਹਰਾ

ਰਾਨੀ ਰਾਜ ਕਮਾਵਈ ਪਤਿ ਕੀ ਕਰੈ ਨ ਕਾਨਿ ।
ਰਾਜਾ ਕੌ ਰਾਨੀ ਕਿਯਾ ਦੇਖਤ ਸਕਲ ਜਹਾਨ । ੪ ।

Dohra

rani raaj kamavayi pati ki karai na kaani.
raja ko rani kiya dekhat sakal jahan. (4)

ਚੌਪਈ

ਰਾਜਾ ਕੌ ਰਾਨੀ ਬਸਿ ਕਿਯੋ । ਜੀਤ ਜੰਤ੍ਰ ਮੰਤ੍ਰਨ ਸੌ ਲਿਯੋ ।
ਜਬ ਚਾਹਤ ਤਬ ਦੇਤ ਉਠਾਈ । ਪੁਨਿ ਸੁਹਾਤ ਤਬ ਲੇਤ ਬਲਾਈ । ੫ ।

Chopaiee

raja ko rani basi kiyo. jeet jaantar mantar so liyo.
jab chahat tab det uthayi. pooni suhat tab lait bulayi. (5)

ਦੋਹਰਾ

ਹੇਰਿ ਏਕ ਸੁੰਦਰ ਪੁਰਖ ਰਾਨੀ ਤਜੀ ਸਿਧਾਨ ।
ਪੁਰਖ ਭੇਸ ਧਰਿ ਤਿਹ ਸਦਨ ਨਿਸਿ ਕਹ ਕਿਯਾ ਪਯਾਨ । ੬ ।

Dohra

heri ek sudar purakh rani taji sidhan.
purakh bhes dhari the sadan nisi keh payan. (6)

Chopaiee :

There was a Rani (queen) in (the town of) Orchha, who was called by the name of Pohap Manjri . There was none so beautiful as she was. The women, therefore, felt jealous of her. (1)

The Almighty had bestowed on her great beauty, so that even the Raja was enamoured by her (and under her control). Whatever the Rani (queen) would say, the Raja would agree to it and would not act without her consent. (2)

The queen was controlling the reins of kingdom, while the Raja was behaving like the queen. Whatever the queen would say, all would obey her and no one would bother at heart about the Raja. (3)

Couplet :

The queen was ruling the country and even she would not bother about the Raja. The Raja was made like a queen (without power) and the whole world was watching it. (4)

Chopaiee :

The Raja was under the control of the queen, as he had been won over by her magic spells (witchcraft). Whenever she desired he was asked to quit and whenever it suited her, she would call him. (5)

Couplet :

When the Rani saw a charming person she gave up all her cleverness and would go to his house at night in the guise of a man. (6)

ਚੌਪਈ

ਇਹੀ ਬੀਚ ਰਾਜਾ ਜੂ ਆਯੋ । ਰਾਨੀ ਬਿਨਾ ਸਖੀ ਦੁਖ ਪਾਯੋ ।
ਧਾਮ ਨ ਪੈਠਨ ਨ੍ਰਿਪ ਕਹ ਦੀਨਾ । ਤਬ ਤ੍ਰਿਯ ਤਾਹਿ ਬਚਨ ਅਸਿ ਕੀਨਾ । ੭ ।

Chopaiee

ehi beech raja ju aayo. rani bina sakhi dukh payo.
dham na paithan nrip keh deena. tab triye tahi bachan asi keena. (7)

ਦੋਹਰਾ

ਕਛੂ ਭੂਲ ਤੁਮ ਤੇ ਭਈ ਤਾ ਤੇ ਤ੍ਰਿਯ ਕਿਯ ਮਾਨ ।
ਮੁਰ ਗ੍ਰਿਹ ਕਰਨ ਨ ਦੀਜਿਯਹੁ ਨ੍ਰਿਪ ਕਹ ਕਹਾ ਪਯਾਨ । ੮ ।

Dohra

kachu bhool tum te bhayi ta te triye kiye maan.
mur greh karan na dijiyahu nrip keh kaha payan. (8)

ਚੌਪਈ

ਰਾਨੀ ਤਾ ਸੋ ਭੋਗ ਕਮਾਈ । ਬਹੁਰੋ ਧਾਮੁ ਅਪੁਨੇ ਆਈ ।
ਯਹ ਚਰਿਤ੍ਰ ਕਹ ਤਿਨੈ ਸੁਨਾਯੋ । ਤਾ ਤੇ ਤ੍ਰਿਯ ਕਹ ਅਧਿਕ ਰਿਝਾਯੋ । ੯ ।

Chopaiee

rani ta so bhog kamayi. bahuro dhaam apne ayi.
yeh charitar keh tinai sunayo. ta te triye keh adhik reejhayo. (9)

ਤਬ ਤਿਨ ਤ੍ਰਿਯੋ ਅਧਿਕ ਧਨ ਦੀਨੋ । ਭਾਤਿ ਅਨੇਕ ਨਿਹੋਰੈ ਕੀਨੋ ।
ਭਲੀ ਸਖੀ ਹਮਰੀ ਮੁਖ ਭਾਖੀ । ਹਮਰੀ ਆਜੁ ਲਾਜ ਇਨ ਰਾਖੀ । ੧੦ ।
tab tin triye adhik dhan deeno. bhati anek nihore keeno.
bhali sakhi hamri mukh bhakhi. hamri aaj laaj in rakhi. (10)

ਦੋਹਰਾ

ਅਧਿਕ ਨਿਹੋਰੈ ਰਾਇ ਕਰਿ ਰਾਨੀ ਲਈ ਮਨਾਇ ।
ਅਧਿਕ ਪ੍ਰੀਤਿ ਤਾ ਸੋ ਕਰੀ ਭੇਦ ਨ ਸਕਿਯਾ ਪਾਇ । ੧੧ ।

Dohra

adhik nihore rayi kari ranilayi manayi.
adhik prret ta so kari bhed na sakiya payi. (11)

ਜੋ ਨ੍ਰਿਪ ਚਮਕਾ ਨ ਰਹੈ ਤ੍ਰਿਯ ਕਾ ਕਰਤ ਬਿਸ੍ਵਾਸ ।
ਅਵਰ ਪੁਰਖ ਪਰ ਅਟਕਿ ਤ੍ਰਿਯ ਕਰਤ ਤਵਨ ਕੋ ਨਾਸ । ੧੨ ।
jo nrip chamka na rahe triye ka karat bisvas.
avar purakh par atik triye karat tawan ko naas. (12)

Chopaiee :

One day the Raja came there and the friend felt greatly pained in the absence of the Rani, so she did not allow the Raja to enter there and the woman told him (the Raja) (7)

Couplet

"O Raja ! You have committed some mistake (blunder) as such the Rani had felt upset and had ordered that the Raja should not be allowed to enter her place". (8)

Chopaiee :

The Rani had sensuous pleasure with that man and then returned to her place. The attendant told the Rani about the deceitful action taken by her and thus made the Rani greatly relieved and pleased. (9)

The Rani gave lot of money to that friend (attendant) and was grateful to her in many ways and said, "O friend ! You are my true friend and you had saved my honour today." (10)

Couplet :

With many apologies the Raja managed to please (appease) the Rani and showed extra ordinary love towards her, but could not see through her secret. (11)

The Raja, who is not alert and believes (trusts) his Rani (wife), then that woman develops love for another person and thus destroys the Raja. (12)

ਚਿਤ ਨ ਦੀਜੈ ਆਪਨੋ ਸਭ ਕੋ ਲੇਹੁ ਬਨਾਇ ।
ਤਬ ਸਭ ਕਹ ਜੀਤਤ ਰਹੋ ਰਾਜ ਕਰੋ ਸੁਖ ਪਾਇ । ੧੩ । ੧ ।
chit na deejiai apno sabh ko lehu banayi.
tab sabh keh jeetat raho raaj karo sukh payi. (13) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਪਚਾਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੫੦ । ੮੬੩ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhocp sambadai
pachasavo charitar samapatam. Sat Subham sat. (50) (863) aphjun.

ਚੌਪਈ

ਮਾਰਵਾਰ ਇਕ ਸਾਹੁ ਕਹਾਵੈ । ਅਨਿਕ ਦਰਬੁ ਕੈ ਬਨਿਜ ਚਲਾਵੈ ।
ਦੈ ਦੈ ਕਰਜ ਬਯਾਜ ਬਹੁ ਲੇਈ । ਪੁੰਨਯ ਦਾਨ ਬਿਪ੍ਰਨ ਕਹ ਦੇਈ । ੧ ।

Chopaiee

maarvar ik sahu kahave. anik darab ke banij chalave.
de de karaj bayaj bahu leyi.punye daan bipran keh deyi. (1)

ਸੀਲ ਮਤੀ ਤਾ ਕੀ ਤ੍ਰਿਯ ਭਾਰੀ । ਸੂਰਜ ਲਖੀ ਨ ਚੰਦ੍ ਨਿਹਾਰੀ ।
ਨਿਰਖਿ ਰੂਪਿ ਨਿਜੁ ਪਤਿ ਕੋ ਜੀਯੈ । ਤਿਹ ਨਿਰਖੇ ਬਿਨੁ ਪਾਨਿ ਨ ਪੀਯੈ । ੨ ।
seel mati ta ki triye bhari. sooraj lakhi na chander nihari.
nirikh roop nij pati ko jiye. the nirkhai bin pani na piye. (2)

ਤਾ ਕੇ ਪਤਿ ਕੋ ਰੂਪਿ ਅਪਾਰਾ । ਰੀਝਿ ਦਿਯਾ ਤਾ ਕੋ ਕਰਤਾਰਾ ।
ਉਦੈ ਕਰਨ ਤਾ ਕੋ ਸੁਭ ਨਾਮਾ । ਸੀਲ ਮੰਜਰੀ ਤਾ ਕੀ ਬਾਮਾ । ੩ ।
ta ke pati ko roop apara. reejh diya ta ko kartara.
udai karan ta ko subh nama. seel manri ta ki bama. (3)

ਦੋਹਰਾ

ਰੂਪ ਅਨੂਪਮ ਸਾਹੁ ਕੋ ਜੋ ਨਿਰਖਤ ਬਰ ਨਾਰਿ ।
ਲੋਕ ਲਾਜ ਕਹ ਛੋਰਿ ਕਰਿ ਤਾ ਕਹੁ ਰਹਤ ਨਿਹਾਰਿ । ੪ ।

Dohra

roop anoopam sahu ko jo nirkhat bar nari.
loka laaj keh chori kari ta kahu rehat nihari. (4)

ਚੌਪਈ

ਏਕ ਤ੍ਰਿਯਾ ਕੇ ਇਸਿ ਚਿਤ ਆਈ । ਹੇਰਿ ਰੂਪ ਤਾ ਕੋ ਲਲਚਾਈ ।
ਕਵਨ ਕਹਾ ਚਿਤ ਚਰਿਤ ਬਨੈਯੈ । ਜੋ ਤੇ ਸਾਹੁ ਮੀਤ ਕਰਿ ਪੈਯੈ । ੫ ।

Chopaiee

ek triya ke isi chit ayi. her roop ta ko lalchayi.
kawan kaha chit charit baneye. jo te sahu meet kari paeyae. (5)

One should not share one's secrets with another person, while keeping everyone interested as one's own. Thus you could win over all people and thus rule comfortably over the kingdom. (13)(1)

Here the fiftieth episode of King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (50-863)(Contd)

Chopaiee :

There was a money-lender in Marwar, who used to deal in many money transactions. By lending money to people, he would charge heavy interest and would give offerings to Brahmins as well. (1)

He had a wife by the name of Seal Mati Neither the sun nor the moon had taken a glance at her. She was only interested in seeing the beauty of her spouse (living by) and would not drink water without having a glance at him. (2)

Her spouse was really very charming, as the Lord Almighty had bestowed this charm, being pleased with him. His gracious name was Uday Karan, while Seel Manjri was the name of his wife. (3)

Couplet :

Whichever woman would look at the money-lender's face once, could not afford to take away her glaze from him and forgetful of the public honour, she would continue gazing at him. (4)

Chopaiee :

One woman on seeing the beauty of the Shah, got enticed by it so much, that she thought of a deceitful action (witchcraft) so as to get his company as her loving friend. (5)

ਤਾ ਕੀ ਤ੍ਰਿਯ ਸੋ ਪ੍ਰੀਤਿ ਲਗਾਈ । ਧਰਮ ਬਹਿਨ ਅਪਨੀ ਠਹਰਾਈ ।
ਨਈ ਨਈ ਨਿਤਿ ਕਥਾ ਸੁਨਾਵੈ । ਸਾਹੁ ਤ੍ਰਿਯਾ ਕਹ ਅਧਿਕ ਰਿਝਾਵੈ । ੬ ।
ta ki triye so preet lagayi. dharam behan apni thehrayi.
nayi nayi nit katha sunavai. sahu triya keh adhik reejhavai. (6)

ਸੁਨਿ ਸਾਹੁਨਿ ਤੁਹਿ ਕਥਾ ਸੁਨਾਊ । ਤੁਮਰੇ ਸਚਿਤ ਕੋ ਗਰਬੁ ਮਿਟਾਊ ।
ਜੈਸੋ ਅਤਿ ਸੁੰਦਰ ਪਤਿ ਤੇਰੋ । ਤੈਸੋ ਹੀ ਚੀਨਹੁ ਪਿਯ ਮੇਰੋ । ੭ ।
suni sahuni tuhi katha sunayu. tumre sachit ko garbu mitayu.
jaiso ati sunder pati tero. teso hi cheenhu piye mero. (7)

ਦੋਹਰਾ

ਤੇਰੇ ਅਰੁ ਮੇਰੇ ਪਤਿਹ ਭੇਦ ਰੂਪ ਨਹਿ ਕੋਇ ।
ਉਠਿ ਕਰਿ ਆਪੁ ਬਿਲੋਕਿਯੈ ਤੋਰ ਕਿ ਮੋਰੋ ਹੋਇ । ੮ ।

Dohra

tere aor mere patihi bhed roop nahi koyi.
uthi kari aap bilokiyo tor ki moro hoyi. (8)

ਚੌਪਈ

ਆਜੁ ਸਾਝਿ ਨਿਜੁ ਪਤਿਹਿ ਲਿਯੈਹੋ । ਤੁਮਰੀ ਦ੍ਰਿਸਟਿ ਅਗੋਚਰ ਕੈਹੋ ।
ਸਾਹੁ ਤ੍ਰਿਯਹਿ ਕਛੁ ਭੇਦ ਨ ਪਾਯੋ । ਤਿਹ ਦੇਖਨ ਕਹ ਚਿਤ ਲਲਚਾਯੋ । ੯ ।

Chopaiee

aaj majhi nij patihi leyeho. tumri daristi agochar keho.
sahu triyehi kachu bhed na payo. teh dekhan keh chit lalchayio. (9)

ਆਪੁ ਅਗਮਨੇ ਤ੍ਰਿਯਾ ਉਚਾਰੇ । ਸਾਹੁ ਕੁਕ੍ਰਿਆ ਨਾਰਿ ਤਿਹਾਰੇ ।
ਤਾ ਕੌ ਸਕਲ ਚਰਿਤ੍ਰ ਦਿਖੈਹੋ । ਤੁਮ ਕੌ ਮੀਤ ਆਪਨੋ ਕੈਹੋ । ੧੦ ।
aap agmanai triya ucharai. sahu kukriya nari tihare.
ta ko sakal charitar dikheho. tum ko meet apno keho. (10)

ਤਬ ਤੁਮ ਗਵਨ ਹਮਾਰੋ ਕੀਜੋ । ਨਿਜੁ ਤ੍ਰਿਯ ਚਰਿਤ੍ਰ ਦੇਖਿ ਜਬ ਲੀਜੋ ।
ਤਹਾ ਠਾਢ ਤੁਮ ਕੌ ਲੈ ਕਰਿਹੌ । ਮੀਤ ਆਯੋ ਤਵ ਤਾਹਿ ਉਚਰਿਹੌ । ੧੧ ।
tab tum gavana hamarai keejo. nij triye charitar dekhi jab leejo.
taha thaad tum ko lai kariho. meet aayo tav tahi uchriho. (11)

ਦੋਹਰਾ

ਜਬ ਵਹੁ ਤਾਕੀ ਛੋਰਿ ਤ੍ਰਿਯ ਨਿਰਖੈ ਨੈਨ ਪਸਾਰਿ ।
ਤਬ ਤੁਮ ਅਪਨੇ ਚਿਤ ਬਿਖੈ ਲੀਜਹੁ ਚਰਿਤ ਬਿਚਾਰਿ । ੧੨ ।

Dohra

jab vehu taki chori triye nirkhai nain pasari.
ta tum apne chit bikhai leejho charit bichari. (12)

She developed friendship with the trader's (Shah's) wife and made her as her foster sister. She would relate a new episode to her daily thus making her very happy and pleased. (6)

One day she said, "O trader's wife, "Listen ! I am going to tell you a story and lessen your pride just as your spouse is charming, consider my husband also equally beautiful. (7)

Couplet :

There was no difference in the beauty of (between) your spouse and mine. You better get up and see for yourself; whether he was your spouse or mine. (8)

Chopaiee :

I will bring my spouse in the evening and would make you glance at him. The money lender's wife could not see through the secret (of all this) and she was keen to see him. (9)

That woman advancing forward told the money lender, "O Shah ! Your wife is an ill-mannered one, I will show her true character to you and then make you my friend." (10)

You then come to my house, after you have seen your wife's true character. I will take you there and make you stand and watch and tell her that my friend had come. (11)

Couplet :

When that woman, with opening the window and fully opened eyes, will be watching outside, then you could yourself make an idea about her character. (12)

ਤਹਾ ਠਾਢ ਤਾ ਕੋ ਕਿਯਾ ਆਪੁ ਗਈ ਤਿਹ ਪਾਸ ।
ਮੋ ਪਤਿ ਆਯੋ ਦੇਖਿਯੈ ਚਿਤ ਕੋ ਛੋਰਿ ਬਿਸ੍ਵਾਸ । ੧੩ ।

taha thhad ta ko kiya aap gayi teh paas.
mo pati aeyo dekhiyo chit ko chori bisvas. (13)

ਚੌਪਈ

ਤਾ ਕੀ ਕਹੀ ਕਾਨ ਤ੍ਰਿਯ ਧਰੀ । ਤਾਕੀ ਛੋਰਿ ਦ੍ਰਿਸਟਿ ਜਬ ਕਰੀ ।
ਯਹ ਕੌਤਕ ਸਭ ਸਾਹੁ ਨਿਹਾਰਿਯੋ । ਦੁਰਾਚਾਰ ਇਹ ਨਾਰਿ ਬਿਚਾਰਿਯੋ । ੧੪ ।

Chopaiee

ta ki kahi kaan triye dhari. taki chori dristi jab kari.
yeh kotak sabh sahu nihariyo. durachar eh nari bichariyo. (14)

ਮੋ ਸੋ ਸਤਿ ਤਵਨ ਤ੍ਰਿਯ ਕਹਿਯੋ । ਯੌ ਕਹਿ ਸਾਹੁ ਮੋਨਿ ਹ੍ਵੈ ਰਹਿਯੋ ।
ਨਿਜ ਤ੍ਰਿਯ ਭਏ ਨੇਹ ਤਜਿ ਦੀਨ । ਤਿਹ ਤ੍ਰਿਅ ਸਾਥ ਯਰਾਨੋ ਕੀਨੋ । ੧੫ ।

mo se sati tawan triye kahiyo. yo kahi sahu moni haiv rahiyo.
nij triye bhaye neh taji deen. the triya sath yarano keen. (15)

ਦੋਹਰਾ

ਛਲਿਯੋ ਸਾਹੁ ਤ੍ਰਿਯ ਤ੍ਰਿਯਾਜੁਤ ਐਸੇ ਚਰਿਤ ਸੁਧਾਰਿ ।
ਤਾ ਸੋ ਨੇਹੁ ਤੁਰਾਇ ਕੈ ਕਿਯਾ ਆਪੁਨੋ ਯਾਰ । ੧੬ । ੧ ।

Dohra

chaliyo sahu triye triyajut aise charit sudhari.
ta ke nehu turaye ke kiya aapno yaar. (16) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕਾਨਵੋ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੫੧ । ੮੭੯ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ikanavo charitar samapatam. Sat Subham sat. (51) (879) aphjun.

ਚੌਪਈ

ਉਤਰ ਦੇਸ ਨ੍ਰਿਪਤਿ ਇਕ ਭਾਰੋ । ਸੂਰਜ ਬੰਸ ਬਿਖੈ ਉਜਿਯਾਰੋ ।
ਇੰਦ੍ ਪ੍ਰਭਾ ਤਾ ਕੀ ਪਟਰਾਨੀ । ਬਿਜੈ ਸਿੰਘ ਰਾਜਾ ਬਰ ਆਨੀ । ੧ ।

Chopaiee

utar des nirpat ik bharo. Suraj bans bikhai ujiyaro.
Inder prabha ta ki patrani. bijai singh bar ani. (1)

After making him stand there, then she went to the trader's wife and said, "My spouse had come and now you see and watch him without any hesitation or doubt in the mind." (13)

Chopaiee :

When the woman opened the window, then the woman kept her (friend's) words fully in the (ears) mind. The merchant saw all this and believed about his wife's turbid character. (14)

He said to himself, "That woman had told me rightly and then became quiet." So he stopped loving his wife and became friendly towards that woman. (15)

Couplet :

That woman had, through her deceitful action, completely won him over through her witchcraft (deceit) and deceived his wife also and made him her paramour by dissociating him from his wife (through deceit). (16)(1)

Here the fifty-one episode of King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (51-879)(Contd)

Choupaiee

There was a mighty Raja in the north region who was considered the light of "Suraj Dynasty". His queen-consort was Indra Prabha and the Raja Bijai Singh had duly married her. (1)

ਦੋਹਰਾ

ਏਕ ਸੁਤਾ ਤਾ ਕੇ ਭਵਨ ਅਮਿਤ ਰੂਪ ਕੀ ਖਾਨਿ ।
ਕਾਮ ਦੇਵ ਠਟਕੇ ਰਹਤ ਰਤਿ ਸਮ ਤਾਹਿ ਪਛਾਨਿ । ੨ ।

Dohra

ek suta ta ke bhawan amit roop ki khani.
kam dev thatke rehat rati sum tahi pachani. (2)

ਚੌਪਈ

ਜੋਬਨ ਅਧਿਕ ਤਾਹਿ ਜਬ ਭਯੋ । ਲੈ ਤਾ ਕੋ ਗੰਗਾ ਪਿਤੁ ਗਯੋ ।
ਬਡੇ ਬਡੇ ਰਾਜਾ ਤਹ ਐਹੈ । ਤਿਨ ਮੈ ਭਲੋ ਹੇਰਿ ਤਹ ਦੈਹੈ । ੩ ।

Chopaiee

joban adhik tahi jab bheyo. lai ta ko ganga pitu geyo.
badai badai raja the aehe. tin mai bhalo heri the daihe. (3)

ਚਲੇ ਚਲੇ ਗੰਗਾ ਪਹਿ ਆਏ । ਬੰਧੁ ਸੁਤਾ ਇਸਤ੍ਰਿਨ ਸੰਗ ਲਯਾਏ ।
ਸ੍ਰੀ ਜਾਨ੍ਹਵਿ ਕੋ ਦਰਸਨ ਕੀਨੋ । ਪੂਰਬ ਪਾਪ ਬਿਦਾ ਕਰਿ ਦੀਨੋ । ੪ ।
chale chale ganga pahi aaye. bandhu suta istrin sang leyaye.
Sri Janvi ke darshan keeno purab pap bida kari deeno. (4)

ਬਡੇ ਬਡੇ ਭੂਪਤਿ ਤਹ ਆਏ । ਤਵਨਿ ਕੁਅਰਿ ਕੋ ਸਕਲ ਦਿਖਾਏ ।
ਇਨ ਪਰ ਦ੍ਰਿਸਟਿ ਸਭਨ ਪਰ ਕਰਿਯੈ । ਜੋ ਜਿਯ ਰੁਚੈ ਤਿਸੀ ਕੋ ਬਰਿਯੈ । ੫ ।
badai badai bhoopati teh ayo. tavan kuyari ko sakal dikhaye.
in par drishti sabhan par kariye. jo jiye ruchai tisi ko bhariye. (5)

ਦੋਹਰਾ

ਹੇਰਿ ਨ੍ਰਿਪਤਿ ਸੁਤ ਨ੍ਰਿਪਨ ਕੇ ਕੰਨਯਾ ਕਹੀ ਬਿਚਾਰ ।
ਸੁਭਟ ਸਿੰਘ ਸੁੰਦਰ ਸੁਘਰ ਬਰਹੋ ਚਹੈ ਕੁਮਾਰ । ੬ ।

Dohra

heri nirpat sut nirpan ke kanya kahi bichar.
subhat singh sunder sughar barho chahe kumar. (6)

ਅਧਿਕ ਰੂਪ ਤਾ ਕੋ ਨਿਰਖਿ ਸਭ ਰਾਜਾ ਰਿਸਿ ਖਾਹਿ ।
ਜਿਯੋ ਕਿਯੋ ਯਾਹਿ ਬਿਵਾਹਿ ਕੈ ਗ੍ਰਿਹ ਅਪੁਨੇ ਲੈ ਜਾਹਿ । ੭ ।
adhik roop ta ko nirikh sabh raja risi khahi.
jiyo kiyo yahi bivahi ke greh apne lai jahi. (7)

Couplet :

They had a charming daughter in the (house) family, who was considered by (kamdev) the god of love as most charming and would gaze at her. (2)

Chopaiee :

When she had grown young, her father had taken her to the banks of Ganga and many great Rajas used to come there and considering some suitable Raja, the mother Ganga would make him her spouse. (3)

They brought along with themselves many women and other daughters and reached the banks of Ganga. They had a glimpse of Ganga and washed away their previous sins. (4)

There were many mighty Rajas gathered there. All those kings were shown to that daughter and said, (O princess !) "You have a glance (look) at all these Rajas and whomsoever you prefer you may get married to him." (5)

The Rajas and princes were examined (seen) by the princess and she thoughtfully said, " Subhat Singh was very charming and clever so she would marry him." (6)

Seeing the excessive beauty of Subhat Singh all other Rajas were feeling jealous and were thinking and planning to somehow wed this princess and take her away to their homes. (7)

ਚੌਪਈ

ਭੂਪਤਿ ਸਕਲ ਅਧਿਕ ਰਿਸਿ ਕਰੈ । ਹਾਥ ਹਥਯਾਰਨ ਊਪਰ ਧਰੈ ।
ਕੁਪਿ ਕੁਪਿ ਬਚਨ ਬਕਤ੍ ਤੇ ਕਹੈ । ਬਿਨੁ ਰਨ ਕਿਯੇ ਆਜੁ ਨਹਿ ਰਹੈ । ੮ ।

Chopaiee

bhoopati sakal adhik risi karai. hath hathiyaran upar dharye.
kup kup bachan baktar te kahe. bin run kiyo aaj nahi rahae. (8)

ਰਾਇ ਪ੍ਰੋਹਿਤਨ ਲਿਯਾ ਬੁਲਾਇ । ਸੁਭਟ ਸਿੰਘ ਪ੍ਰਤਿ ਦਏ ਪਠਾਈ ।
ਮੋ ਪਰ ਕਹੀ ਅਨੁਗ੍ਰਹ ਕਰਿਯੈ । ਬੇਦ ਬਿਧਾਨ ਸਹਿਤ ਇਹ ਬਰਿਯੈ । ੯ ।

rayi parohitan liya bulayi. subhat singh prati deye pathai.
mo par kahi anugreh kariyo. bed bidhan sahit eh bariyo. (9)

ਦੋਹਰਾ

ਸੁਭਟ ਸਿੰਘ ਐਸੇ ਕਹੀ ਤ੍ਰਿਯ ਮੁਰ ਆਗੇ ਏਕ ।
ਬਯਾਹ ਦੂਸਰੋ ਨ ਕਰੋ ਜੌ ਜਨ ਕਹੈ ਅਨੇਕ । ੧੦ ।

Dohra

subhat singh aise kahi mur agae ek.
beyah dusro na karo jo kahai anek. (10)

ਚੌਪਈ

ਪ੍ਰੋਹਿਤ ਭੂਪਤਿ ਸੌ ਇਹ ਉਚਰੈ । ਸੁਭਟ ਸਿੰਘ ਯਾ ਕੋ ਨਹਿ ਬਰੈ ।
ਤਾ ਤੇ ਕਛੂ ਜਤਨ ਪ੍ਰਭ ਕੀਜੈ । ਇਹ ਕੰਨਯਾ ਅਵਰੈ ਨ੍ਰਿਪ ਦੀਜੈ । ੧੧

Chopaiee

prohit bhoopati so eh uchare. subhat singh ya ko nahi barai.
ta te kachu jatan prabh kijaye. eh kanya avare nrip dejai. (11)

ਦੋਹਰਾ

ਤਬ ਕੰਨਯਾ ਐਸੇ ਕਹੀ ਬਚਨ ਪਿਤਾ ਕੇ ਸਾਥ ।
ਜੋ ਕੇ ਜੁਧ ਜੀਤੈ ਮੁਝੈ ਵਹੈ ਹਮਾਰੋ ਨਾਥ । ੧੨ ।

Dohra

tab kanya aise kahi bachan pita ke sath.
jo ke judh jitai mujhe vahe hamaro nath. (12)

ਚੌਪਈ

ਸਭ ਭੂਪਨ ਨ੍ਰਿਪ ਐਸ ਸੁਨਾਯੋ । ਆਪ ਜੁਧ ਕੋ ਬਿਵਤ ਬਨਾਯੋ ।
ਜੋ ਕੋਊ ਤੁਮਲ ਜੁਧ ਹਯਾ ਕਰ ਹੈ । ਵਹੈ ਯਾਹਿ ਕੰਨਯਾ ਕਹੁ ਬਰਿ ਹੈ । ੧੩ ।

Chopaiee

sabh bhoopan nrip aais sunayo. aap judh ko bivat banayo.
jo koyu tumal judh haya kar hai. vahai yahi kanya kahu bari hai. (13)

Chopaiee :

All the Rajas were getting furious and they placed their hands on to their weapons. With great wrathfulness they said that they could not resist fighting it out that day. (8)

The Raja called the Brahmins and sent them to Subhat Singh and conveyed his message saying, " Please be kind enough to me and marry my daughter." (9)

Couplet:

The Raja Subhat Singh said, " I already have got a wife, so I cannot marry her as my second wife, even if many others may force me into this." (10)

Chopaiee :

The Brahmins told the Raja, "That Subhat Singh would not marry her. So O Master ! Make some more effort and get this girl married to some other Raja (give her to some other Raja)." (11)

Couplet :

Then the daughter told the father like this, "If someone could win me in a battle, then he alone could be my spouse." (12)

Chopaiee :

All the Rajas then made it known to the Raja (girl's father) "Make arrangements for the battle. If anyone could wage a fierce battle, then he alone would be the girl's spouse." (13)

ਦੋਹਰਾ

ਸੁਨਤ ਬਚਨ ਬੀਰਾਨ ਕੇ ਚਿਤ ਮੈ ਭਯਾ ਅਨੰਦ ।
ਮਥਿ ਸਮੁੰਦ੍ ਦਲ ਪਾਇ ਹੈ ਆਜੁ ਕੁਅਰਿ ਮੁਖ ਚੰਦ । ੧੪ ।

Dohra

sunat bachan biran ke chit mai bheya anand.
makhi samundar dul payi hai aaj kuyari mukh chand. (14)

ਚੌਪਈ

ਸਭਨ ਜੁਧ ਕੇ ਸਾਜ ਬਨਾਏ । ਗੰਗਾ ਤੀਰ ਬੀਰ ਚਲਿ ਆਏ ।
ਪਹਿਰਿ ਕਵਚ ਸਭ ਸੂਰ ਸੁਹਾਵੈ । ਡਾਰਿ ਪਾਖਰੈ ਤੁਰੈ ਨਚਾਵੈ । ੧੫ ।

Chopaiee

sabhan judh ke saaj banaye. ganga teer beer chali aye.
pahiri kavach sabh sur suhave. dari pakhre ture nachave. (15)

ਗਰਜੈ ਕਰੀ ਆਸ੍ ਹਿਹਨਾਨੇ । ਪਹਿਰੇ ਕਵਚ ਸੂਰ ਨਿਜੁਕਾਨੇ ।
ਕਿਨਹੂੰ ਕਾਢਿ ਖੜਗ ਕਰ ਲੀਨੋ । ਕਿਨਹੂੰ ਕੇਸਰਿਯਾ ਬਾਨਾ ਕਨੋ । ੧੬ ।

garje kari asav hihnane. pahire kavach sur nijkane.
kinhu kadi kharag kar leeno. kinhu kesaryi bana kano. (16)

ਦੋਹਰਾ

ਕਿਨੂੰ ਤਿਲੌਨੇ ਬਸਤ੍ ਕਰਿ ਕਟਿ ਸੋ ਕਸੀ ਕ੍ਰਿਪਾਨ ।
ਜੋ ਗੰਗਾ ਤਟ ਜੂਝਿ ਹੈ ਕਰਿ ਹੈ ਸ੍ਵਰਗ ਪ੍ਯਾਨ । ੧੭ ।

Dohra

keenu tilone bastar kari kati so kasi kirpan.
jo ganga tat jujhi hai kari hai sawarg payan. (17)

ਜੋਰਿ ਅਨਿਨ ਰਾਜਾ ਚੜੇ ਪਰਾ ਨਿਸਾਨੇ ਘਾਵ ।
ਭਾਤਿ ਭਾਤਿ ਜੋਧਾ ਲਰੇ ਅਧਿਕ ਹ੍ਰਿਦੈ ਕਰ ਚਾਵ । ੧੮ ।

jor anan raja charhai para nisane ghav.
bhati bhati jodha larai adhik hirdai kar chav. (18)

ਚੌਪਈ

ਤਬ ਕੰਨਯਾ ਸਭ ਸਖੀ ਬੁਲਾਇ । ਭਾਤਿ ਭਾਤਿ ਸੋ ਕਰੀ ਬਡਾਈ ।
ਕੈ ਲਗਿ ਕਰਿ ਸੁਰਸਰਿ ਤਟ ਮਰਿ ਹੈ । ਨਾਤਰ ਸੁਭਟ ਸਿੰਘ ਕਹ ਬਰਿ ਹੈ । ੧੯ ।

Chopaiee

tab kanya sabh sakhi bulayi. bhati bhati so kari badayi.
ko lagi kari sursari tutt mari hai. natar subhat singh keh bari hai. (19)

Couplet :

On hearing these words of the Raja, all the warriors got pleased and excited. They thought that they could gain the moon-like princess by churning the ocean of warriors and soldiers. (14)

Chopaiee :

All got ready for the battle and all the warriors walked (came) to the banks of Ganga. All the warriors clad in their coats of mail (protective cover) were looking glorious and were trotting their horses, fitted with saddles. (15)

The elephants were trumpeting, while the horses were neighing and the warriors with their protective covers were approaching nearer (to each other). Some one had unsheathed his sword while some one else wore yellow robes. (16)

Couplet :

Someone had for attaining martyrdom, rubbed the body with war-like pastes white someone else was having the sword hanging along the Waist They had firm belief in mind that whosoever would die fighting on the banks of Ganga, would surely go to heavens. (17)

The kings, with their forces gathered in the battlefield and war drums started beating, various types of warriors started fighting in the battle with increased fervour and enthusiasm. (18)

Chopaiee :

Then the princess called all her girl friends (companions) and were praising the warriors in many ways, "Either I will die fighting on the banks of Ganga or I will marry only Subhat Singh." (She thought) (19)

ਦੋਹਰਾ

ਤਬ ਕੰਨਯਾ ਐਸੇ ਕਹੇ ਸਕਲ ਸਖਿਨ ਸੋ ਬੈਨ ।
ਬਿਕਟ ਕਟਕ ਕੇ ਸੁਭਟ ਭਟ ਪਠਵੋ ਜਮ ਕੇ ਐਨ । ੨੦ ।

Dohra

tab kanya aise kahe sakal sakhin so bain.
bikat katak ke subhat bhut pathvo jum ke ain. (20)

ਸਕਲ ਸਖਿਨ ਕੋ ਸਸਤ੍ਰ ਦੈ ਅਵਰ ਕਵਚ ਪਹਿਰਾਇ ।
ਨਿਕਸਿ ਆਪੁ ਠਾਢੀ ਭਈ ਜੈ ਦੁੰਦਭੀ ਬਜਾਇ । ੨੧ ।

sakal sakhin ko sastar de avar kavach pehrayi.
nikas aap thadi bhayi je dundabhi bajaye. (21)

ਚੌਪਈ

ਕੰਨਯਾ ਰਥ ਆਰੂੜਿਤ ਭਈ । ਜੋਧ ਸਮਗ੍ਰੀ ਸਭਿਯਨ ਦਈ ।
ਸਫਾਜੰਗ ਮਹਿ ਤੁਰੈ ਨਚਾਏ । ਸੁਰ ਸੁਰਪਤਿ ਦੇਖਨ ਰਨ ਆਏ । ੨੨ ।

Chopaiee

kanya rath arrurit bhayi. jodh samagri sabhiyan dayi.
safajang mahi turai nachaye. sur surpati dekhan ran aye. (22)

ਦੋਹਰਾ

ਉਸਡੇ ਅਮਿਤ ਅਨੇਕ ਦਲ ਬਾਰਦ ਬੂੰਦ ਸਮਾਨ ।
ਬਨਿ ਬਨਿ ਨ੍ਰਿਪ ਆਵਤ ਭਏ ਸਮਰ ਸੁਯੰਬਰ ਜਾਨ । ੨੩ ।

Dohra

umdai amit anek dal barad boond saman.
ban ban nrip avat bhaye samar suyambar jan. (23)

ਚੌਪਈ

ਮਚਿਯੋ ਤੁਮਲ ਜੁਧ ਤਹ ਭਾਰੀ । ਨਾਚੇ ਸੂਰਬੀਰ ਹੰਕਾਰੀ ।
ਤਾਨਿ ਧਨੁਹਿਯਨ ਬਿਸਿਖ ਚਲਾਵਤ । ਮਾਇ ਮਰੇ ਪਦ ਕੂਕਿ ਸੁਨਾਵਤ । ੨੪ ।

Chopaiee

machiyo tumal judh the bhari. nache soorbeer hankari.
taan dhanuhiyan bisikh chalavat. mayi marai pad kuk sunavat. (24)

ਜਿਹ ਬਚਿਤ੍ਰ ਦੇ ਬਾਨ ਲਗਾਵੈ । ਵਹੈ ਸੁਭਟ ਮ੍ਰਿਤੁ ਲੋਕ ਸਿਧਾਵੈ ।
ਜਾ ਪਰ ਤਮਕਿ ਤੇਗ ਕੀ ਝਾਰੈ । ਤਾ ਕੋ ਮੁੰਡ ਕਾਟਿ ਹੀ ਡਾਰੈ । ੨੫ ।

jeh bachitar de baan lagave. vahi subhat mrit lok sidhavai.
ja par tamki teg ki jhare. ta ko mund kaat hi darai. (25)

Couplet :

Then the princess talked to her companions like this. Today I will send the mighty and great warriors to hell (valley of death). (20)

With the companions fully armed with weapons along with coats of mail, she herself entered the battlefield and occupied her position, giving the victory sign with beat of drums (with beating of victory drums). (21)

Chopaiee :

The princess rode on a chariot and handed over weapons of war to all the friends (companions) and then trotted their horses to the battle lines, while the gods including Indra came to watch the battle scene. (22)

Couplet :

Many forces and warriors gathered there like the drops of water and hearing about the war of Swambar (war of spouse selection) the Rajas started pouring in their glory. (23)

Chopaiee :

The battle raged in all earnestness and zeal, while the proud warriors were dancing. They were shooting arrows with stretched bows with great determination and then cries of death (O mother! I am dying) were being heard all over. (24)

Whosoever was hit by the arrows of Baehitlar Devi (princess), that warrior was depatched to the valley of death in-variably. Whosoever was attacked by her with the sword with fury, his head was cut off straightaway. (25)

ਕਾਹੂ ਸਿਮਟਿ ਸੈਹਥੀ ਹਨੈ । ਏਕ ਸੁਭਟ ਮਨ ਮਾਹਿ ਨ ਗਨੈ ।
ਦੇਖੈ ਸੁਰ ਬਿਬਾਨ ਚੜਿ ਸਾਰੇ । ਚਟਿਪਟ ਸੁਭਟ ਬਿਕਟ ਕਟਿ ਡਾਰੇ । ੨੬ ।
kahu simit sehthi hanai. ek subhat man mahi na ganai.
dekhe sur biban chari sarai. chitpit subhat bikat kat darai. (26)

ਗੀਧਨ ਕੋ ਮਨ ਭਯੋ ਅਨੰਦੰ । ਆਜੁ ਭਖੈ ਮਾਨਸ ਕੇ ਅੰਗੰ ।
ਦਹਿਨੇ ਬਾਏ ਜੋਗਿਨਿ ਖੜੀ । ਲੈ ਪਾਤਰ ਸ੍ਰੋਨਤ ਕਹ ਅੜੀ । ੨੭ ।
gidhan ko man bheyo anand. aaj bhakhai manas ke ang.
dahine baye jogin khari. le patar sronat keh arri. (27)

ਮਾਰੂ ਦੁਹੂੰ ਦਿਸਨ ਮੈ ਬਾਜੈ । ਦੁਹੂੰ ਓਰ ਸਸਤ੍ਰਨ ਭਟ ਸਾਜੈ ।
ਊਪਰ ਗਿਧ ਸਾਲ ਮੰਡਰਾਹੀ । ਤਰੈ ਸੂਰਮਾ ਜੁਧ ਮਚਾਹੀ । ੨੮ ।
maar duhun disan me bajae. duhun aur sastran bhut sajae.
upar gidh sal mandrahi. tarae soorma judh machahi. (28)

ਸਵੈਯਾ

ਬਾਲ ਕੋ ਰੂਪ ਅਨੂਪਮ ਹੇਰਿ ਚਹੂੰ ਦਿਸਿ ਤੇ ਨ੍ਰਿਪ ਚੌਪਿ ਚਲੈ ।
ਗਜਰਾਜਨ ਬਾਜਨ ਕੇ ਅਸਵਾਰ ਰਖੀ ਰਥ ਪਾਇਕ ਜੋਰਿ ਭਲੇ ।
ਜਬ ਰਾਇ ਬਚਿਤ੍ਰ ਕ੍ਰਿਪਾਨ ਗਹੀ ਤਜਿ ਲਾਜ ਹਠੀ ਯੌ ਰਨ ਬਿਚਲੇ ।
ਮਨੌ ਰਾਮ ਕੇ ਨਾਮ ਕਹੇ ਮੁਖ ਤੇ ਅਘ ਓਘਨ ਕੇ ਤ੍ਰਾਸਿ ਬ੍ਰਿੰਦ ਟਲੈ । ੨੯ ।

Swaiyya

bal ko roop anupam heri chahun dis te nrip chop chalai.
gajrajan bajan ke asvar rakhi rath payik jor bhalai.
jab rai bachitar kirpan gahi taji laaj hathi yo ran bichle.
mano ram ke naam kahe mukh te agh ughan ke tras binder talai. (29)

ਕੋਪ ਪ੍ਰਚੰਡ ਭਰੇ ਮਨ ਮੈ ਭਟ ਚੌਪਿ ਚੜੇ ਚਹੁੰਘਾ ਚਪਿ ਧਾਏ ।
ਕਾਢਿ ਕ੍ਰਿਪਾਨ ਲਈ ਬਲਵਾਨਨ ਤਾਨਿ ਕਮਾਨਨ ਬਾਨ ਚਲਾਏ ।
ਬੂੰਦਨ ਜਯੋ ਬਰਖੇ ਚਹੂੰ ਓਰਨ ਬੇਧਿ ਸਨਾਹਨ ਪਾਰ ਪਰਾਏ ।
ਬੀਰਨ ਚੀਰ ਬਿਦੀਰਨ ਭੂਮਿ ਕੋ ਬਾਰਿ ਕੋ ਫਾਰਿ ਪਤਾਰ ਸਿਧਾਏ । ੩੦ ।
kop parchand bharai man mo bhat chopi chareye chahunga chap dhaye.
kaad kirpan layi balvanan tan kamanan ban chalaye.
boondan jeyo barkhe chuhun uran bedi sanahan paar paraye.
beeran cheer bidiran bhoomi ko bari ko phari patar sidhave. (30)

ਚੌਪਈ

ਚਟਪਟ ਸੁਭਟ ਬਿਕਟ ਕਟਿ ਗਏ । ਕੇਤੇ ਕਰੀ ਕਰਨ ਬਿਨੁ ਭਏ ।
ਟੂਟੈ ਰਥ ਕੂਟੈ ਭਟ ਡਾਰੇ । ਨਾਚੇ ਭੂਤ ਪ੍ਰੇਤ ਮਤਵਾਰੇ । ੩੧ ।

Chopaiee

chatpat subhat bikat kati gaye. kete kari karanbin bhaye.
tutaye rath kunt bhut darye. nache bhoot pret matvare. (31)

Someone was hit by her bayonet with full preparation and would not care for the strength of the warrior (would not consider any warrior worth while). All the gods astride their chariots were watching the battle and how the warriors were being beheaded in no time. (26)

The vultures were enjoying merrily, that they would be getting human flesh to eat that day. The evil-spirits with their blood-thirsty vessels were standing in readiness (for blood collection). (27)

From both sides, the marshal music was being played and the warriors from both sides were looking glamorous, with their weapons. In the sky the vultures and fairies were hovering around, while down below (on the ground) the warriors were engaged in severe battles. (28)

Swaiyya :

On the sight of the charming beauty of the princess, the princes were coming forward from all four sides with great eagerness. Many warriors on elephants, horses and chariots along with infantry men were advancing together. When the daughter of the Raja, Bachittar Devi took out her sword, then shedding all the formality of modesty (shyness) the Rajas were engrossed in the battlefield in such a manner, as if with the recitation of True Name (Ram Naam) the cluster of sins had, out of fear, fled away from the field. (29)

The warriors, from all four sides, furious with rage and with eagerness in mind, launched an attack. The powerful men had unsheathed their swords and with stretched bows were shooting arrows. The arrows were pouring from all the sides, like the rain drops and would pierce through the (protective cover) coats of mail, onto the other side, piercing through the warriors and the ground and the arrows shearing through water had reached the netherlands. (30)

Chopaiee :

In no time, the warriors were cut into pieces and many elephants had lost their ears even. The chariots were broken apart and the warriors were beaten badly. The ghosts and evil-spirits were dancing in frenzy. (31)

ਮੁਨਿ ਨਾਰਦ ਕਹੂੰ ਬੇਨੁ ਬਜਾਵੈ । ਕਹੂੰ ਰੁਦ੍ ਡਮਰੂ ਡਮਕਾਵੈ ।
ਰੁਧਿਰ ਖਪਰ ਜੁਗਿਨ ਭਰਿ ਭਾਰੀ । ਮਾਰਹਿ ਭੂਤ ਪ੍ਰੇਤ ਕਿਲਕਾਰੀ । ੩੨ ।
muni narad kahun benu bajave. kahun rudar damru dhamkave.
rudhir khapar jugin bhari bhari. marhi bhoot pret kilkari. (32)

ਰਨ ਅਗੰਮ ਕੋਊ ਜਾਨ ਨ ਪਾਵੈ । ਡਹ ਡਹ ਡਹ ਸਿਵ ਡਮਰੁ ਬਜਾਵੈ ।
ਕਹ ਕਹ ਕਹੂੰ ਕਾਲਿਕਾ ਕਹਕੈ । ਜਾਨੁਕ ਧੁਜਾ ਕਾਲ ਕੀ ਲਹਕੈ । ੩੩ ।
ran angam koyi jaan na pavai. deh deh deh Siv damru bajave.
keh keh kahun kalika kehke. januk dhuja kaal ki lehke. (33)

ਹਸਤ ਪਾਰਬਤੀ ਨੈਨ ਬਿਸਾਲਾ । ਨਾਚਤ ਭੂਪ ਪ੍ਰੇਤ ਬੈਤਾਲਾ ।
ਕਹ ਕਹਾਟ ਕਹੂੰ ਕਾਲ ਸੁਨਾਵੈ । ਭੀਖਨ ਸੁਨੇ ਨਾਦ ਭੈ ਆਵੈ । ੩੪ ।
hasat parbati nain bisala. nachat bhoop pret betala.
keh karat kahun kaal sunave. bhikhan sune naad bhaye avaye. (34)

ਬਿਨੁ ਸੀਸਨ ਕੇਤਿਕ ਭਟ ਡੋਲਹਿ । ਕੇਤਿਨ ਮਾਰਿ ਮਾਰਿ ਕਰਿ ਬੋਲਹਿ ।
ਕਿਤੇ ਤਮਕਿ ਰਨ ਤੁਰੈ ਨਚਾਵੈ । ਜੂਝਿ ਕਿਤਕ ਜਮ ਲੋਕ ਸਿਧਾਵੈ । ੩੫ ।
bin seesan ketik bhat dholhi. ketin mari mari kari bolhi.
kite tamik run turai nachave. jujhi kitak jum lok sidhave. (35)

ਕਟਿ ਕਟਿ ਪਰੇ ਸੁਭਟ ਛਿਤ ਭਾਰੇ । ਭੂਪ ਸੁਤਾ ਕਰਿ ਕੋਪ ਪਛਾਰੇ ।
ਜਿਨ ਕੇ ਪਰੀ ਹਾਥ ਨਹਿ ਪਯਾਰੀ । ਬਿਨੁ ਮਾਰੇ ਹਨਿ ਮਾਰੇ ਕਟਾਰੀ । ੩੬ ।
kat kat parai subhat chit bhare. bhoop suta kari kop pachare.
jin ke pari hath nahi payari. bin mare hani mare katari. (36)

ਦੋਹਰਾ

ਮੋਡ਼ਤੇਸ ਅੰਬੇਰ ਪਤਿ ਅਮਿਤ ਸੈਨ ਲੈ ਸਾਥ ।
ਬਾਲ ਨਿਮਿਤ ਆਵਤ ਭਏ ਗਹੇ ਬਰਛਿਯੈ ਹਾਥ । ੩੭ ।

Dohra

Modtes ambar pati amit sain le sath.
bal nimit avat bhaye gahe barchiye hath. (37)

ਬਿਕਟ ਸਿੰਘ ਅੰਬੇਰ ਪਤਿ ਅਮਿਟ ਸਿੰਘ ਤਿਹ ਨਾਮ ।
ਕਬਹੂੰ ਦਈ ਨ ਪੀਠ ਰਨ ਜੀਤੇ ਬਹੁ ਸੰਗ੍ਰਾਮ । ੩੮ ।
bikat singh ambar pati amit singh the naam.
kabhun dayi na peeth run jeete bahu sangram. (38)

Somewhere Narad was playing on flute (lyre) while elsewhere Rudra was beating his small drum, while somewhere the evil spirits had bowls filled with blood and the ghosts or evil-spirits were making noises elsewhere (death scenes were to be seen all over). (32)

No one could really realize the secret of this wonderful battle, while Shiva was beating the small drum in his frenzy. Somewhere Kalika was making boisterous sounds elsewhere. It appeared as if the banner of the god of death was flying atop, (fluttering around). (33)

The huge-eyed Parbati was laughing merrily while ghosts, betals and goblins were dancing around. Somewhere Kali was uttering sounds of death-knell and one would feel frightened to hear these horrible sounds. (34)

Many headless warriors were roaming around, while many others were shouting, "Kill them, Kill them." (to kill the enemy). Many others, being furious with rage, were trotting their horses and many had died fighting (had gone to valley of death while fighting). (35)

Many mighty warriors, being cut into pieces, had fallen down on the ground. While many others had been vanquished by the furious princess with rage. Those, who could not lay their hands on the princess, had died by their own daggers, without being killed by her. (36)

Couplet :

By now many Rajas from Merta and Amer with spears in hands had arrived to gain the hand of the princess. (37)

The Raja of Merta was called by the name of Bikat Singh while the name of Amer's Raja was Amit Singh., They had gained victories in many battles and had never shown their backs in the battlefield, (never retreated). (38)

ਚੌਪਈ

ਤੇ ਨ੍ਰਿਪ ਜੋਰਿ ਸੈਨ ਦੈ ਧਾਏ । ਭਾਤਿ ਭਾਤਿ ਬਾਜਿਤ੍ਰ ਬਜਾਏ ।
ਰਾਜ ਸੁਤਾ ਜਬ ਨੈਨ ਨਿਹਾਰੇ । ਸੈਨਾ ਸਹਿਤ ਮਾਰ ਹੀ ਡਾਰੇ । ੩੯ ।

Chopaiee

te nrip jori sain dev dhaye. bhat bhat bajitar bajaye.
raj suta jub nain nihare. saina sahit maar he dare. (39)

ਜਬ ਅਬਲਾ ਨ੍ਰਿਪ ਦੋਊ ਸੰਘਾਰੇ । ਠਟਕੇ ਸੁਭਟ ਸਕਲ ਤਬ ਭਾਰੇ ।
ਖੇਤ ਛਾਡਿ ਯਹ ਤਰੁਨਿ ਨ ਟਰਿਹੈ । ਸਭਹਿਨ ਕੋ ਪ੍ਰਾਨਨ ਬਿਨੁ ਕਰਿ ਹੈ । ੪੦ ।

jab abla nrip doyu sanghare. thatke subhat sakal tab bhare.
khet chhadi yeh taruni na tarihe. sabhin ko pranan kari hai. (40)

ਬੂੰਦੀ ਨਾਥ ਰਨੁਤ ਕਟ ਧਾਯੋ । ਅਧਿਕ ਮਦੁਤ ਕਟ ਸਿੰਘ ਰਿਸਾਯੋ ।
ਨਾਥ ਉਜੈਨ ਜਿਸੇ ਜਗ ਕਹਈ । ਵਾ ਕਹਿ ਜੀਤੈ ਜਗ ਕੋ ਰਹਈ । ੪੧ ।

bundi nath ranut kut dhayo. adhik madut kut singh risaye.
nath ujain jise jug kahyi. va kahi jeetai jug ko rehyi. (41)

ਜਬ ਅਬਲਾ ਆਵਤ ਵਹੁ ਲਹੇ । ਹਾਥ ਹਥਯਾਹ ਆਪਨੇ ਗਹੇ ।
ਅਧਿਕ ਕੋਪ ਕਰਿ ਕੁਵਤਿ ਪ੍ਰਹਾਰੇ । ਛਿਨਿਕ ਬਿਖੈ ਦਲ ਸਹਿਤ ਸੰਘਾਰੇ । ੪੨ ।

jub abla avat vahu lahe. hath hathyar apne gahe.
adhik kop kar kuvati parharo. chinik bikhaye dal sahit sanghare. (42)

ਗੰਗ"ਦ੍ਰੀ ਜਮੁਨ"ਦ੍ਰੀ ਹਠੇ । ਸਾਰਸ੍ਵਤੀ ਹ੍ਵੈ ਚਲੇ ਇਕਠੇ ।
ਸਤੁਦ੍ਰਵਾਦਿ ਅਤਿ ਦ੍ਰਿੜ ਪਗ ਰੋਪੇ । ਬਯਾਹਾਦ੍ਰੀ ਸਿਰਗੇ ਮਿਲਿ ਕੋਪੇ । ੪੩ ।

gangadri jamundari hathe. saraswati haiv chalai ikathe.
satdravadi ati drir pug rope. bayahdari sirge mili kope. (43)

ਦੋਹਰਾ

ਪਰਮ ਸਿੰਘ ਪੂਰੋ ਪੁਰਖ ਕਰਮ ਸਿੰਘ ਸੁਰ ਗਯਾਨ ।
ਧਰਮ ਸਿੰਘ ਹਾਠੋ ਹਠੀ ਅਮਿਤ ਜੁਧ ਕੀ ਖਾਨ । ੪੪ ।

Dohra

param singh puro purakh karam singh sur gayan.
dharam singh hatho hathi amit judh ki khan. (44)

ਅਮਰ ਸਿੰਘ ਅਰੁ ਅਚਲ ਸਿੰਘ ਮਨ ਮੈ ਕੋਪ ਬਢਾਇ ।
ਪਾਚੈ ਭੂਪ ਪਹਾਰਿਯੈ ਸਨਮੁਖ ਪਹੁਚੇ ਆਇ । ੪੫ ।

amar singh aru achal singh man me kop badayi.
pache bhoop pahariye sanmukh pahuche ayi. (45)

Chopaiee :

Both these kings, collecting huge armies, also started for the battlefield, with the playing of marshal music (with war songs). When the princess saw them with her own eyes then she killed them both along with their troops. (39)

When the princess had killed both these Rajas, many other mighty princes (Rajas) stood aghast. They thought to themselves (in their mind) that this princess was not going to retreat and they will all lose their lives (by fighting). (40)

The prince of the Boondi state Ranat Kat then advanced and the Raja Madutkat Singh also became furious with rage, who was called the Raja of Ujjain whom none could ill afford to gain victory against him (it was essential to defeat him for being victorious). (41)

When the princess saw them coming, then she took up the weapons in her hands. The princess then with great fury and with great strength, made full use of those weapons and in no time killed them both along with their armies. (42)

Then the hill chieftains of Ganga tract Yamna mountainous region and princes of Saraswati range gathered together with great stubbornness and started moving ahead. The princes of Satluj and Beas ranges then established their positions (in the battlefield) and all of them became furious with rage. (43)

Couplet :

Param Singh was a perfect man and Karam Singh was knowledgeable (wise) like the gods. Dharam Singh was very obstinate while Amit was the source of battle (battle monger). (44)

Amar Singh and Achal Singh became furious with rage in their hearts, so all these five hilly chiefs (Rajas) got together and faced the princess jointly. (45)

ਚੌਪਈ

ਪਰਬਤੀਸ ਪਾਚੋ ਨ੍ਰਿਪ ਧਾਏ । ਖਸੀਯਾ ਅਧਿਕ ਸੰਗ ਲੈ ਆਏ ।
ਪਾਹਨ ਬ੍ਰਿਸਟਿ ਕੋਪ ਕਰਿ ਕਰੀ । ਮਾਰਿ ਮਾਰਿ ਮੁਖ ਤੇ ਉਚਰੀ । ੪੬ ।

Chopaiee

parbtees pacho nrip dhaye. khasiya adhik sung le aye.
pahan baristi kop kari kari. mari mari mukh te uchri. (46)

ਦੁੰਦਭ ਢੋਲ ਦੁਹੂੰ ਦਿਸਿ ਬਾਜੇ । ਸਾਜੇ ਸਸਤ੍ਰ ਸੂਰਮਾ ਗਾਜੈ ।
ਕੁਪਿ ਕੁਪਿ ਅਧਿਕ ਹ੍ਰਿਦਨ ਮੈ ਲਰੇ । ਕਟਿ ਕਟਿ ਮਰੇ ਬਰੰਗਨਿ ਬਰੇ । ੪੭ ।
dundabh dhol duhon dis baje. saje sastar surma gaje.
koopi koopi adhik hirdan me lare. kati kati mare barangni bare. (47)

ਭੂਪ ਪਾਚਉ ਬਾਨ ਚਲਾਵੈ । ਬਾਧੇ ਗੋਲ ਸਾਮੁਹੇ ਆਵੈ ।
ਤਬ ਬਚਿਤ੍ਰ ਦੇ ਸਸਤ੍ਰ ਪਹਾਰੇ । ਛਿਨਿਕ ਬਿਖੈ ਸਕਲੇ ਹਨਿ ਡਾਰੇ । ੪੮ ।
bhoop pachau baan chalave. badhe gol samuhe avae.
tab bachitar de sastar pahare. chinik bikhe sakle hani dare. (48)

ਦੋਇ ਬਚਿਤ੍ਰ ਪਾਚ ਨ੍ਰਿਪ ਮਾਰੇ । ਔਰ ਸੁਭਟ ਚੁਨਿ ਚੁਨਿ ਹਨਿ ਡਾਰੇ ।
ਸਾਤ ਨ੍ਰਿਪਤਿ ਅਵਰੈ ਤਬ ਚਲੇ । ਜੋਧਾ ਜੋਰ ਜੁਧ ਕਰਿ ਭਲੇ । ੪੯ ।
doyi bachitar pach nrip mare. aur subhat chuni chuni hani dare.
sat nirpat avre tab chalai. jodha jor judh kari bhale. (49)

ਕਾਸਿ ਰਾਜ ਮਘਦੇਸ੍ਵਰ ਕੋਪੇ । ਅੰਗ ਬੰਗ ਰਾਜਨ ਪਗ ਰੋਪੇ ।
ਔਰ ਕੁਲਿੰਗ ਦੇਸ ਪਤਿ ਧਾਯੋ । ਤ੍ਰਿਗਤਿ ਦੇਸ ਏਸ੍ਵਰ ਹੂੰ ਆਯੋ । ੫੦ ।
kasi raj maghdesvar kop. ang ang rajan pag rope.
aur kuling des pati payo. trigati des esvar hoon aayo. (50)

ਰਾਜਾ ਕਾਮ ਰੂਪ ਕੋ ਧਾਯੋ । ਅਮਿਤ ਕਟਕ ਲੀਨੇ ਸੰਗ ਆਯੋ ।
ਦਾਰੁਣ ਰਣ ਸੂਰਣ ਤਹ ਕਰਿਯੋ । ਰਵਿ ਸਸਿ ਚਕਯੋ ਇੰਦ੍ ਥਰਹਰਿਯੋ । ੫੧ ।
raja kaam roop ko dhayo. amit katak leene sung ayao.
darun run suran the kariyo. ravi sasi chuyo Inder tharhariyo. (51)

ਅੰਗ ਕਟੇ ਤਰਫੈ ਕਹੂੰ ਅੰਗਰੀ । ਬੀਰ ਪਰੇ ਉਛਰਤ ਕਹੂੰ ਟੰਗਰੀ ।
ਹਠਿ ਹਠਿ ਭਿਰੇ ਸੁਭਟ ਰਨ ਮਾਹੀ । ਜੰਬਕ ਗੀਧ ਮਾਸੁ ਲੈ ਜਾਹੀ । ੫੨ ।
ang katai tarfe kahun angri. beer parai uchrat kahun tangari.
hathi hathi bhirai subhat run mahi. jambak geedh masu lai jahi. (52)

Chopaiee :

Five hilly chieftains (Rajas) then started for taking part in the battle and brought many goats along with them. They threw a continuous shower of stones at her with great wrathfulness and were shouting 'Kill her, Kill her' (to kill her). (46)

The beating of drums and kettle drums could be heard from both the sides and the warriors armed with weapons were roaring loudly. They fought with great fury and being cut into pieces, were wedding the fairies (were being killed). (47)

Five (Raja) princes were shooting arrows and were advancing forward moving in a circle. Then Bachittar Devi (the princess) made full use of her weapons and in no time, killed all of them. (48)

Bachittar Devi had killed all the five Rajas and killed many other warriors by pinpointing them (by picking them up). Then seven more princes (Rajas) moved forward, who were great fighters and were very powerful. (49)

The Rajas of Kashi and Mugadh also became furious with rage, while the Rajas of Ang and Bang (Bengal Rajas) also stuck to their postions. Apart from them, the Raja of Kalinga also moved forward, while the Raja of Trigat land also arrived there. (50)

The Raja of Kam Roop along with his army also arrived there. These warriors waged a bloody war on seeing which the sun and moon were shocked and Indra was also trembling. (51)

At places cut off limbs were lying and at places fingers were fluttering. These warriors were fighting with obstinacy while the jackals and vultures were taking away the flesh. (52)

ਅੜਿਲ

ਬਾਲ ਸੂਰਮਾ ਮਾਰੇ ਕੋਪ ਬਢਾਇ ਕੈ ।
ਜੋ ਚਿਤੁ ਚਹੈ ਸੰਘਾਰੇ ਰਥਹਿ ਧਵਾਇ ਕੈ ।
ਪੈਦਲ ਅਮਿਤ ਬਿਦਾਰੇ ਅਤਿ ਚਿਤ ਕੋਪ ਕਰਿ ।
ਹੌ ਰਥੀ ਗਜੀ ਹਨਿ ਡਾਰੇ ਸਸਤ੍ਰ ਅਨਿਕ ਪ੍ਰਹਰਿ । ੫੩ ।

Aril

bal surma mare kop badai ke.jo chit chahe sanghare rakhi dhavai ke.
paidal amit bidare ati chit kop kari.ho rathi gaji hani dare sastar anik parhari. (53)

ਚੌਪਈ

ਸਪਤਾਵਤ ਨ੍ਰਿਪ ਬਾਲ ਨਿਹਾਰੇ । ਅਮਿਤ ਕੋਪ ਕਰਿ ਬਿਸਿਖ ਪ੍ਰਹਾਰੇ ।
ਸਯੰਦਨ ਸਹਿਤ ਸੂਤ ਸਭ ਘਾਏ । ਸੈਨ ਮਹਿਤ ਮ੍ਰਿਤ ਲੋਕ ਪਠਾਏ । ੫੪ ।

Chopaiee

saptavat nrip bal nihare. amit kop kari bisikh parhare.
sayandan sahit sut sabh ghaye. sain mahit marit lok pathaye. (54)

ਅਵਰ ਨ੍ਰਿਪਤ ਤਬ ਹੀ ਉਠਿ ਧਾਏ । ਬਾਧੇ ਗੋਲ ਸਾਮੁਹੇ ਆਏ ।
ਦਸੌ ਦਿਸਨ ਕੁਧਿਤ ਹ੍ਵੈ ਢੂਕੇ । ਮਾਰੈ ਮਾਰ ਬਕ੍ਰ ਤੇ ਕੂਕੇ । ੫੫ ।

avar nirpat tab hi uthi dhaye. badhe gol samuhe aye.
daso disan kurpit haiv dhuke. mare maar bakar te kuke. (55)

ਦੋਹਰਾ

ਬੀਰ ਕੇਤੁ ਬਾਕੋ ਰਥੀ ਚਿਤ੍ਰ ਕੇਤੁ ਸੁਰ ਗਯਾਨ ।
ਛਤ੍ਰ ਕੇਤੁ ਛਤ੍ਰੀ ਅਮਿਟ ਬਿਕਟ ਕੇਤੁ ਬਲਵਾਨ । ੫੬ ।

Dohra

beer ketu bako rakhi chitar ketu sur gayan.
chatar ketu chatri amitt bikat ketu balwan. (56)

ਇੰਦ੍ਰ ਕੇਤੁ ਉਪਇੰਦ੍ਰ ਧੁਜ ਚਿਤ ਅਤਿ ਕੋਪ ਬਢਾਇ ।
ਗੀਧ ਕੇਤੁ ਦਾਨਵ ਸਹਿਤ ਤਹਾ ਪਹੁੰਚੇ ਆਇ । ੫੭ ।

Inder ketu upinder dhuj chit ati kop badayi.
geegh ketu danav sahit taha pahunche ayi. (57)

ਸਪਤ ਨ੍ਰਿਪਤਿ ਆਯੁਧ ਧਰੇ ਅਮਿਤ ਸੈਨ ਲੈ ਸਾਥ ।
ਧਾਇ ਪਰੇ ਨਾਹਿਨ ਡਰੇ ਕਢੇ ਬਢਾਰੀ ਹਾਥ । ੫੮ ।

sapat nirpat ayudh dharai amit sain lai sath.
dhayi parye nahin darye kadhe badari hath. (58)

Aril :

The princess had killed the warriors with great fury. Whomsoever she wanted to kill, was killed by racing her chariot towards him. Lot of (countless) infantry men were killed. By wielding various weapons she killed many warriors on chariots or elephants. (53)

Chopaiee :

The princess then saw the seven Rajas advancing (towards her). She shot many arrows getting furious with rage. All the charioteers alongwith their chariots were destroyed (killed) and all were sent to the next world alongwith their armies. (54)

Immediately after that many Rajas started moving and forming a great strength (crowd like) faced the princess. Being furious with rage from all the ten directions, they advanced and started shouting 'Kill her' 'Kill her'. (55)

Couplet

Bir ket, the charioteer was a magestic (grand) warrior, and Chitar ket intelligent like the gods. Chhatar ket was a brave Kashatriya. while Biket ket was very strong. (mascular). (56)

Inder ket and Upinder Dhuj, being furious with rage and Geedh ket Danav also reached there. (57)

All the seven rajas, fully armed with weapons, alongwith huge armies attacked with great strngth, without having any fear, and they were brandishing swords in their hands. (58)

ਚੌਪਈ

ਸਸਤ੍ਰ ਸੰਭਾਰਿ ਸੂਰਮਾ ਪਾਏ । ਜੋਰੇ ਸੈਨ ਕੁਅਰਿ ਢਿਗ ਆਏ ।
ਆਯੁਧ ਹਾਥ ਬਚਿਤ੍ਰ ਧਰੇ । ਅਮਿਤ ਸੁਭਟ ਪ੍ਰਾਨਨ ਬਿਨੁ ਕਰੇ । ੫੯ ।

Chopaiee

sastar sambhar soorma paye. jor sain kuyar dhig aye.
ayudh hath bachitar dhare. amit subhat pranan kare. (59)

ਬੀਰ ਕੇਤੁ ਕੋ ਮੂੰਡ ਉਤਾਰਿਯੋ । ਚਿਤ੍ ਕੇਤੁ ਕਟਿ ਤੇ ਕਟ ਡਾਰਿਯੋ ।
ਛਤ੍ ਕੇਤੁ ਛਤ੍ਰੀ ਪੁਨਿ ਘਾਯੋ । ਬਿਕਟ ਕੇਤੁ ਮ੍ਰਿਤ ਲੋਕ ਪਠਾਯੋ । ੬੦ ।

beer ketu ko mund utariyo. chitar ketu kaat te kut dariyo.
chatar ketu chatri pun ghayo. bikat ketu mitar lok pathayo. (60)

ਦੋਹਰਾ

ਇੰਦ੍ ਕੇਤੁ ਉਪਇੰਦ੍ ਧੁਜ ਦੋਨੋ ਹਨੇ ਰਿਸਾਇ ।
ਗੀਧ ਕੇਤੁ ਦਾਨਵ ਦਿਯੈ ਜਮਪੁਰਿ ਬਹੁਰਿ ਪਠਾਇ । ੬੧ ।

Dohra

inder ketu upinder dhuj dono hane risaye.
geedh ketu danav diye jumpuri bahuri pathayi. (61)

ਸੈਨਾ ਸਤਹੂੰ ਨ੍ਰਿਪਨ ਕੀ ਕੋਪਿ ਭਰੀ ਅਰਰਾਇ ।
ਤੇ ਬਾਲਾ ਤਬ ਹੀ ਦਏ ਮ੍ਰਿਤ ਕੇ ਲੋਕ ਪਠਾਇ । ੬੨ ।

saina sathun nirpan ki kop bhari arrayi.
te bala tab hi daye mitar ke lok pathayi. (62)

ਸੁਮਤ ਕੇਤੁ ਸੂਰਾ ਬਡੋ ਸਮਰ ਸਿੰਘ ਲੈ ਸੰਗ ।
ਬ੍ਰਹਮ ਕੇਤੁ ਲੈ ਦਲ ਚਲਾ ਉਮਡਿ ਚਲੀ ਜਨੁ ਗੰਗ । ੬੩ ।

sumat ketu suraa bado samar singh lai sang.
braham ketu lai dal chala umdi chali jan gung. (63)

ਤਾਲ ਕੇਤੁ ਖਟਬਕ੍ ਧੁਜ ਜੋਧਾ ਹੁਤੇ ਬਿਸੇਖ ।
ਸੋ ਯਾ ਪਰ ਆਵਤ ਭਏ ਕਿਯੋ ਕਾਲ ਕੇ ਭੇਖ । ੬੪ ।

tal ketu khatbakar dhuj jodha hute bisekh.
so ya par avat bhaye kiyo kal ke bhekh. (64)

ਚੌਪਈ

ਦਾਨਵ ਗੀਧ ਕੇਤੁ ਕੋ ਭ੍ਰਾਤਾ । ਕਾਕ ਕੇਤੁ ਤਿਹੂੰ ਲੋਕ ਬਿਖਯਾਤਾ ।
ਕੂਰ ਕੇਤੁ ਦਾਨਵ ਇਕ ਧਾਯੋ । ਲੀਨੇ ਅਮਿਤ ਦੈਤ ਦਲ ਆਯੋ । ੬੫ ।

Chopaiee

danav geedh ketu ko bharata. kak ketu tihun lok bikhyata.
karur ketu danav ik dhayo. leenai amit det dal ayeo. (65)

Chopaiee

The warriors, supporting carefully their weapons, started marching forward alongwith their army and came near the princess. Bachitar Daiee, taking up her weapons in hand killed innumerable warriors (of the enemy). (59)

The princess cut off the head of Birket, and cut off the trunk of Chitar ket. Than she killed Chhater ket kashatriya, and despatched Biked ket to the heavens. (60)

Couplet

Being greatly enraged she killed both Inder ket and Upinder Dhij and then dispatched. Geedh ket Darav to the heaven. (61)

The army of the seven rajas, getting furious with rage, launched a fierce attack. The princess then killed all of them and sent them to heavens. (62)

Sumat Ket was a mighty warrior and taking Amar Singh with him and Brahm Ket with a huge army launched an attack as if Ganga was in floods. (63)

Then Tal Ket and Khat-bakar Dhuj were also great warriors. They fell upon the princess like the god of death. (64)

Chopaiee :

The brother of Geedh Ket (Danav) demon called Kak Ket was famous in all the three worlds. Then another demon by the name of Koor Ket, also arrived with a huge army. (65)

ਸਵੈਯਾ

ਕਾਕ ਧੁਜਾ ਕਰਿ ਕੋਪ ਤਹੀ ਛਿਨ ਆਨਿ ਪਰਿਯੋ ਕਰਵਾਰ ਨਿਕਾਰੇ ।
ਸਿੰਘ ਸਲਾ ਸਰਦੂਲ ਸਿਲੀ ਮੁਖ ਸਾਲ ਤਮਾਲ ਹਨੇ ਅਹਿ ਕਾਰੇ ।
ਸ੍ਵਾਨ ਸ੍ਰਿੰਗਾਲ ਸੁਰ"ਤਕ ਸੀਸ ਧੁਜਾ ਰਥ ਨਾਗ ਧਰਾਧਰ ਭਾਰੇ ।
ਯੌ ਬਰਖੇ ਨਭ ਤੇ ਹਰਖੇ ਰਿਪੁ ਆਨਿ ਦਸੌ ਦਿਸਿ ਤੇ ਭਭਕਾਰੇ । ੬੬ ।

Swaiyya

kak dhuja kar kop tahi chin aan pariyo karvar nikare.
singh sala sardul sili mukh tamal hane ahi kare.
savan singal surantak sees dhuja rath nag dharadhar bhare.
yo barkhe nabh te harkhe ripu aan daso disi te bhabhkare. (66)

ਦੋਹਰਾ

ਮਾਯਾ ਦੈਤ ਪਸਾਰਿ ਕੈ ਪੁਨਿ ਬੋਲਾ ਇਸਿ ਬੈਨ ।
ਜੁਧੁ ਸੁਯੰਬਰ ਜੀਤਿ ਤੁਹਿ ਲੈ ਜੈਹੌ ਨਿਜੁ ਐਨ । ੬੭ ।

Dohra

maya det pasar ke pun bola isi bain.
judh suyambar jeet tuhi lai jeho nij ain. (67)

ਸਵੈਯਾ

ਰਾਜ ਸੁਤਾ ਕਰਿ ਕੋਪ ਤਿਹੀ ਛਿਨ ਸਾਮੁਹਿ ਹ੍ਵੈ ਹਥਿਯਾਰ ਗਹੇ ।
ਬਲਵਾਨ ਕਮਾਨ ਕੋ ਤਾਨਿ ਹਨੇ ਕਬਿ ਰਾਮ ਭਨੈ ਚਿਤ ਮੈ ਜੁ ਚਹੇ ।
ਸਰ ਸੂਰ ਦਇੰਤਨ ਕੇ ਤਨ ਮੈ ਇਹ ਭਾਤਿ ਲਗੇ ਨਹਿ ਜਾਤ ਕਹੇ ।
ਮਨੌ ਇੰਦ੍ਰ ਕੇ ਬਾਗ ਅਸੋਕ ਬਿਖੈ ਫੁਲਵਾਰਿਨ ਕੇ ਫਲ ਫੂਲ ਰਹੇ । ੬੮ ।

Swaiyya

raj suta kari kop tihi chin samuhi haiv hathiar gahe.
balwan kaman ko tan hane kabi ram bhane chit me ju chaho.
sar soor daintan ke tan mai eh bhati lagaye nahi jat kahe.
mano inder ke bag asok bikhe phulvarin ke phal phul rahe. (68)

ਕਾਢਿ ਕ੍ਰਿਪਾਨ ਮਹਾ ਕੁਪਿ ਕੈ ਭਟ ਕੂਦਿ ਪਰੇ ਸਰਦਾਰ ਕਰੋਰੋ ।
ਬਾਲ ਹਨੇ ਬਲਵਾਨ ਘਨੇ ਇਕ ਫਾਸਿਨ ਸੌ ਗਹਿ ਕੈ ਝਕਝੋਰੇ ।
ਸਾਜ ਪਰੇ ਕਹੂੰ ਤਾਜ ਗਿਰੇ ਗਜਰਾਜ ਗਿਰੇ ਛਿਤ ਪੈ ਸਿਰ ਤੋਰੇ ।
ਲੁਟੇ ਰਥੀ ਰਥ ਫੂਟੇ ਕਹੂੰ ਬਿਨੁ ਸ੍ਵਾਰ ਫਿਰੈ ਹਿਨਨਾਵਤ ਥੋਰੇ । ੬੯ ।

kadi kirpan maha koop ke bhatt kudi parai sardar karoro.
bal hanai balwan ghane ik phasin so gahi ke jhakjhore.
saaj parai kahun taj girai gajraj gire chit pe sir tore.
lute rathi rath phute kahun bin savar hinanvat thore. (69)

Swaiyya :

Then Kak Dhuj, getting furious with rage and unsheathing his sword also came there. He had killed lion, shila, sardul, having a face like an arrow including Saal and Tamal and the black cobra as well. Many jackals demons, heads arms, chariots, snakes and huge mountains were being hurled while The enemy was making merry and advanced from all the four sides. (66)

Couplet :

The demon Mayavi with the use of might (prowess) said, "I will conquer you in this swamwar of war and then take you with me to my house (place)." (67)

Swaiyya :

The princess, taking up her weapons came face to face (with the enemy) at the same time. The poet Ram has said that the princess, (whomsoever she desired shot an arrow by stretching the bow and killed him. The arrows pierced through the body of demons and warriors in such a manner that it is beyond description. It appeared as if in the Ashoka garden of Indra, the flowers and fruit had grown. (68)

Many leaders of the millions of soldiers jumped into the fray, getting furious with rage. The princess had caught hold of many warriors with the help of a bamboo and then shook them up with great strength. Somewhere one could see fallen decorations and crowns of the Rajas or at places the elephants were desperately shaking off heads, having fallen down on the ground and at places charioteers were thrown off from the chariots with broken chariots while elsewhere horses were neighing without having the riders with them. (69)

ਚੌਪਈ

ਜੌ ਭਟ ਅਮਿਤ ਕੋਪ ਕਰਿ ਧਾਏ । ਤੇ ਬਿਨੁ ਤਨ ਹੈ ਸੁਰਗ ਸਿਧਾਏ ।
ਚਟਪਟ ਬਿਕਟ ਪਲਟਿ ਜੇ ਲਰੇ । ਕਟਿ ਕਟਿ ਮਰੇ ਬਰੰਗਨਿਨ ਬਰੇ । ੭੦ ।

Chopaiee

jo bhut amit kop kari dhaye. te bin taan haiv surag sidhaye.
chatpat bikat palti je lare. kat kat mare barangnan bare. (70)

ਜੇ ਭਟ ਬਿਸੁਖਾਹਵ ਹੈ ਮੂਏ । ਇਤ ਕੇ ਭਏ ਨ ਉਤ ਕੇ ਹੂਏ ।
ਗਰਜਿ ਪ੍ਰਾਨ ਬੀਰਨ ਜਿਨ ਦਏ । ਦੈ ਦੁੰਦਤੀ ਸ੍ਵਰਗ ਜਨੁ ਗਏ । ੭੧ ।

je bhut bimukhahav haiv muye. it ke bhaye na ut ke huye.
garji pran beeran jin daye. de dundati savarg jan gaye. (71)

ਦੋਹਰਾ

ਜਿਨ ਇਸਤ੍ਰਿਨ ਜਰਿ ਅਗਨਿ ਮੈ ਪ੍ਰਾਨ ਆਪਨੇ ਦੀਨ ।
ਝਗਰਿ ਬਰੰਗਨਿਨ ਤੇ ਤਹਾ ਛੀਨਿ ਪਤਿਨ ਕਹ ਲੀਨ । ੭੨ ।

Dohra

jin istrin jar agni mai pran apne deen.
jhagar barangnan te taha cheeni patin keh leen, (72)

ਚੌਪਈ

ਐਸੇ ਬ੍ਰਾਲ ਬੀਰ ਬਹੁ ਮਾਰੇ । ਸੁਮਤਿ ਸਿੰਘ ਆਦਿਕ ਹਨਿ ਡਾਰੇ ।
ਸਮਰ ਸੈਨ ਰਾਜਾ ਪੁਨਿ ਹਯੋ । ਤਾਲ ਕੇਤੁ ਮ੍ਰਿਤ ਲੋਕ ਪਠਯੋ । ੭੩ ।

Chopaiee

aise bal beer bahu marai. sumit singh adhik hani dare.
samar sain raja puni geyo. tal ketu marit lok pathyo. (73)

ਬ੍ਰਹਮ ਕੇਤੁ ਕਹ ਪੁਨਿ ਹਨਿ ਦੀਨੋ । ਕਾਰਤਿਕੇਯ ਧੁਜ ਕੋ ਬਧ ਕੀਨੋ ।
ਕ੍ਰੁ ਕੇਤੁ ਦਾਨਵ ਤਬ ਧਾਯੋ । ਤੁਮਲ ਜੁਧ ਤਿਹ ਠੌਰ ਮਚਾਯੋ । ੭੪ ।

braham ketu pun heen deeno. kartikay dhuj ko badh keeno.
karv ketu danav tab dhayo. tumal judh thhor machayo. (74)

ਕੌਲ ਕੇਤੁ ਦਾਨਵ ਉਠਿ ਧਾਯੋ । ਕਮਠ ਕੇਤੁ ਚਿਤ ਅਧਿਕ ਰਿਸਾਯੋ ।
ਕੇਤੁ ਉਲੂਕ ਚਲਾ ਦਲ ਲੈ ਕੈ । ਕੁਤਿਸਿਤ ਕੇਤੁ ਕ੍ਰੋਧ ਤਨ ਤੈ ਕੈ । ੭੫ ।

kol ketu danav uthi dhayo. kamath ketu chit adhik risayo.
ketu uluk chala dal lai ke. kutisit ketu krodh tan tai ke. (75)

ਕੌਲ ਕੇਤੁ ਤ੍ਰਿਯ ਤਬੈ ਸੰਘਾਰਾ । ਕੁਤਿਸਿਤ ਕੇਤੁ ਮਾਰ ਹੀ ਡਾਰਾ ।
ਕਛਪ ਕੇਤੁ ਗਦਾ ਗਹਿ ਘਾਯੋ । ਕੇਤੁ ਲੂਕ ਮ੍ਰਿਤ ਲੋਕ ਪਠਾਯੋ । ੭੬ ।

kol ketu triye tabai sanghara. kutisit ketu mar hi dara.
kachap ketu gada ghayo. ketu luk mrit lok pathayo. (76)

Chopaiee :

All the warriors, who had come there through great fury had been killed and sent to heaven. Those obstinate warriors, who tried to fight by turning around, got killed instantly and were then wed by the fairies (taken to heaven). (70)

The warriors who got killed having tried to flee, were not given any respect here nor received any honour in the next world, while those warriors who had fought valiantly facing squarely and with bravery were sent to heavens with beating of drums. (71)

Couplet :

The women who had given up their lives by immolating themselves (sati rites) had snatched away their spouses from the fairies by struggling against them. (72)

Chopaiee :

Thus the princess had killed many warriors along with Sumat Singh etc. Then the Raja Samar Sain was killed and Taalket was also sent to the valley of death. (73)

Then she killed Brahm Ket and Kartikya Dhuj was also slain. In the meantime Karoor Ket demon had arrived there and waged a fierce battle. (74)

Then the demon Kol Ket also came and Kaman Ket was very furious in his mind. Then Ulook Ket along with his army also started along with Katisit Ket in a great fury. (75)

The princess then killed Kalket along with Katisit Ket; then she killed Kachhap Ket with the mace and sent Lukket to the valley of death. (76)

ਜਾ ਤਨ ਬਾਲ ਗਦਾ ਕੀ ਮਾਰੈ । ਏਕੈ ਘਾਇ ਚੌਬਿ ਸਿਰ ਡਾਰੈ ।
ਜਾ ਕੇਤਕਿ ਮਾਰ ਤਨ ਬਾਨਾ । ਕਰੈ ਬੀਰ ਜਮਪੁਰੀ ਪਯਾਨਾ । ੭੭ ।

ja tan bal gada ki marai. eke ghayi chobi sir dare.
ja ketik mar tan bana. kare beer jampuri payana. (77)

ਦੋਹਰਾ

ਤਾ ਕੋ ਬਿਲੋਕਿ ਕਰਿ ਕਵਨ ਸੁਭਟ ਠਹਰਾਇ ।
ਜੋ ਸਮੁਹੈ ਆਵਤ ਭਯਾ ਜਮਪੁਰ ਦਿਯਾ ਪਠਾਇ । ੭੮ ।

Dohra

ta ko bilok kar kawan subhat thehtrayi.
jo samuhe avat bhaya jampur diya pathayi. (78)

ਸਵੈਯਾ

ਕੋਪ ਅਨੇਕ ਭਰੇ ਅਮਰਾਰਦਨ ਆਨਿ ਪਰੈ ਕਰਵਾਰਿ ਉਘਾਰੇ ।
ਪੱਟਿਸ ਲੋਹਹਥੀ ਪਰਸੋ ਅਮਿਤਾਯੁਧ ਲੈ ਕਰਿ ਕੋਪ ਪ੍ਰਹਾਰੇ ।
ਨਾਰਿ ਸੰਭਾਰਿ ਹਥਯਾਰ ਸੁਰਾਰਿ ਹਕਾਰਿ ਹਨੇ ਨਹਿ ਜਾਤ ਬਿਚਾਰੇ ।
ਖੇਲਿ ਬਸੰਤ ਬਡੇ ਖਿਲਵਾਰ ਮਨੌ ਮਦ ਚਾਖਿ ਗਿਰੇ ਮਤਵਾਰੇ । ੭੯ ।

Swaiyya

kop anek bhare amrardan aan parai karvari ughare.
patis lohhathi parso amitayudh le kari kop parhar.
nari sambhari hathyar surari hakari hane nahi jat bichare.
kheli basant badai khiwar mano mad chakhi gire matvare. (79)

ਦੋਹਰਾ

ਹੈ ਗੈ ਰਥੀ ਬਾਜੀ ਥਨੇ ਜੋਧਾ ਹਨੇ ਅਨੇਕ ।
ਜੀਤਿ ਸੁਯੰਬਰ ਰਨ ਰਹੀ ਬੂਪਤਿ ਬਚਾ ਨ ਏਕ । ੮੦ ।

Dohra

hai gai rathi baji ghane jodha hane anek.
jeeti suyambar ran rahi boopati bacha na ek. (80)

ਬਾਜਨ ਕੀ ਬਾਜੀ ਪਰੀ ਬਾਜਨ ਬਜੇ ਅਨੇਕ ।
ਬਿਸਿਖ ਬਹੁਤ ਬਰਸੇ ਤਹਾ ਬਚਾ ਨ ਬਾਜੀ ਏਕ । ੮੧ ।

bajan ki baji pari bajan bajai anek.
bisikh bahut barse taha bacha na baji ek. (81)

ਚੌਪਈ

ਦੈਤ ਦਏ ਜਮ ਪਾਮ ਪਠਾਈ । ਬਾਰੀ ਸੁਭਟ ਸਿੰਘ ਕੀ ਆਈ ।
ਤਿਹ ਤ੍ਰਿਯ ਕਹਾ ਆਇ ਤੁਮ ਲਰੋ । ਕੈ ਅਬ ਹਾਰਿ ਮਾਨ ਮੁਹਿ ਬਰੋ । ੮੨ ।

Chopaiee

dait daye jum pam pathayi. bari subhat singh ki ayi.
ateh triya kaha ayi tum laro. ke ab hari maan muhi baro. (82)

Whosoever was struck by the princess with the mace, his head would be crushed with one strike only and many a warrior were sent to the valley of death with the shooting of arrows. (77)

Couplet :

In that battle one could not think of any warrior sticking to his guns. Whosoever ventured to face her was sent to the valley of death. (78)

Swaiyya :

Many enemies of the gods . (demons) with unsheathed swords attacked her and with many Weapons like petti, loh, hathi and parsai with enraged atmosphere (they came). But that princess challenged all these enemies of the gods and taking up her arms, she killed them all, whose number is not possible to indicate. They had fallen on the ground as if drunken people having played Basant (phag) had fallen there. (79)

Couplet :

She had killed many horses, elephants and horses attached to chariots along with many warriors. The princess having won the Swamwar (ceremony) was left alone in the battlefield and there was no Raja left alive. (80)

The horses were in a winning spree and many victory sounds were raised. Then many arrows were shot and not a single horse was left alive. (81)

Chopaiee :

When the demons had been also killed (sent to valley of death) then the turn of Subhat Singh came. Then the princess told him, "Either fight with me or accepting your defeat marry me." (82)

ਸੁਭਟ ਸਿੰਘ ਜਬ ਯੌ ਸੁਨਿ ਪਾਯੋ । ਅਧਿਕ ਚਿਤ ਮੈ ਕੋਪ ਬਢਾਯੋ ।
ਮੈ ਕਾ ਤ੍ਰਿਯਾ ਤੇ ਡਰਿਹੌ । ਯਾ ਕੋ ਤ੍ਰਾਸ ਮਾਨਿ ਯਹ ਬਰਿਹੌ । ੮੩ ।
subhat singh jab yo suni payo. adhik chit mai kop badayo.
mai ka triya te dariho. ya ko tras mani yeh bariho. (83)

ਕਹੂੰ ਮਤਿ ਗੈਵਰ ਗਰਜਾਹੀ । ਕਹੂੰ ਪਾਖਰੇ ਹੈ ਹਿ'ਹਨਾਹੀ ।
ਸਸਤ੍ਰ ਕਵਚ ਸੂਰਾ ਕਹੂੰ ਕਸੈ । ਜੁਗਿਨ ਰੁਧਿਰ ਖਪਰ ਭਰ ਹਸੈ । ੮੪ ।
kahun mati gevar garjahi. kahun pakhre hai hi'hnahi.
sastar kawach sura kahun kasai. jugin rudhir khapar bhar hasai. (84)

ਸਵੈਯਾ

ਸ੍ਰੀ ਸੁਬਟੇਸ ਬਡੋ ਦਲ ਲੈ ਉਮਡਿਯੋ ਗਹਿ ਕੈ ਕਰਿ ਆਯੁਧ ਬਾਕੇ ।
ਬੀਰ ਹਠੀ ਕਵਚੀ ਖੜਗੀ ਪਰਸੀਸ ਭਈ ਸਰਦਾਰ ਨਿਸਾਕੇ ।
ਏਕ·ਟਰੇ ਇਕ ਆਨ ਅਰੇ ਇਕ ਜੂੀਝ ਗਿਰੇ ਬ੍ਰਿਣ ਖਾਇ ਤ੍ਰਿਯਾ ਕੇ ।
ਛਾਰ ਚੜਾਇ ਕੈ ਅੰਗ ਮਲੰਗ ਰਹੇ ਮਨੌ ਸੋਇ ਪਿਯੇ ਬਿਸਯਾ ਕੇ । ੮੫ ।

Swaiyya

Sri subhtes bado dal lai umdiyo gahi ko kari ayudh bake.
beer hathi kawach khargi parsees bhayi sardar nisake.
ek taraye ik aan arai ik jujh gire brin khayi triya ke.
chhar chadayi ke ang malung rahe mano soyi piye bisya ke. (85)

ਚੌਪਈ

ਐਸੋ ਬੀਰ ਖੇਤ ਤਹ ਪਰਿਯੋ । ਏਕ ਸੁਭਟ ਜੀਵਤ ਨ ਉਬਰਿਯੋ ।
ਦਸ ਹਜਾਰ ਮਾਤੇ ਗਜ ਮਾਰੇ । ਬੀਸ ਹਜਾਰ ਬਰ ਬਾਜ ਬਿਦਾਰੇ । ੮੬ ।

Chopaiee

aiso beer khet the pariyo. ek subhat jeevat na ubriyo.
dus hazar matai guj marai. bees hazar bar baaj bidare. (86)

ਤੀਸ ਐਤ ਪੈਦਲ ਕਹ ਮਾਰਿਯੋ । ਤੇਇਸ ਲਛ ਰਥ ਹਨਿ ਡਾਰਿਯੋ ।
ਦ੍ਾਦਸ ਲਛ ਰਥੀ ਅਤਿ ਮਾਰਿਸ । ਮਹਾਰਥੀ ਅਨਗਨਤ ਸੰਘਾਰਿਸ । ੮੭ ।
tees ait pedal keh mariyo. teyis lachh rath hani dariyo.
davadas lach rathi ati maris. maharathi angant sangharis. (87)

ਦੋਹਰਾ

ਸੁਭਟ ਸਿੰਘ ਤਨਹਾ ਬਚਾ ਸਾਥੀ ਰਹਾ ਨ ਏਕ ।
ਹੈ ਗੈ ਰਥ ਬਾਜੀ ਘਨੇ ਰਥ ਕਟਿ ਗਏ ਅਨੇਕ । ੮੮ ।

Dohra

subhat singh tanha bacha sathi raha na ek.
hai gai rath baji ghanai rath kati gaye anek. (88)

When Subhat Singh heard these words, then he got furious with rage in his mind. "Am I afraid of fighting against a woman and due to that fear complex should I marry her ?" (83)

Many warriors made the drunken elephants to trumpet or some others placing saddles on horses, made them neigh. At some places the warriors were getting armed with weapons or protective covers while somewhere the evil-spirits with blood filled bowls were laughing around." (84)

Swaiyya :

Then Subhat Singh with grand weapons and accompanied with a huge army attacked her. In his army were great warriors, obstinate with coats of mail, armed with swords or with axes, who could win against anyone. Someone would try to oppose her, while someone else would avoid the princess while some other would get wounded and fall down fighting. It appeared as if some carefree persons, having consumed hemp and with ash smeared on body were resting (sleeping) there. (85)

Chopaiee :

The battle was fierce that not even a single warrior could escape death. Ten thousand intoxicated elephants had been killed, along with twenty thousand beautiful horses as well. (86)

Three hundred thousand infantry troops along with twenty- three lakh (2-3 million) chariots had been killed or destroyed. Twelve lakh charioteers or countless great (expert) charioteers were also killed. (87)

Couplet :

Only Subhat Singh was left alive without a single companion. All the elephants, horses, chariots and horses yoked to chariots had fallen down being cut into pieces. (88)

ਚੌਪਈ

ਦੁੰਦ ਜੁਧ ਤ੍ਰਿਯ ਪਤਿਹ ਸਚਾਯੋ । ਨਿਰਖਨ ਦਿਨਿਸ ਨਿਸਿਸ ਰਨ ਆਯੋ ।
ਬ੍ਰਹਮਾ ਚੜੇ ਹੰਸ ਪਰ ਆਏ । ਪੰਚ ਬਦਨ ਹੂੰ ਤਹਾ ਸੁਹਾਏ । ੮੯ ।

Chopaiee

duand yudh trye patiha sachayo. nirkhan dinis nisis ran ayo.
Brahma chadai hans par aye. punch badan hoon taha suhaye. (89)

ਤ੍ਰਿਯ ਕਸਿਲ ਪਿਯ ਬਾਨ ਪਰਹਾਰੈ ਜਿਯ ਤੇ ਤਾਹਿ ਮਾਰਿ ਨਹਿ ਡਾਰੈ ।
ਲਗੇ ਬਿਸਿਖ ਕੇ ਜਿਨ ਪਤਿ ਮਰੈ । ਮੁਹਿ ਪੈਠਬ ਪਾਵਕ ਮਹਿ ਪਰੈ । ੯੦ ।

triye kasil piye baan parhare jiye te tahi mari nahi darai.
lagai bisikh ke jin pati marai. muhi pethab pawak mahi parae. (90)

ਚਾਰ ਪਹਰ ਨਿਜ ਪਤਿ ਸੋ ਲਰੀ । ਦੁਹੂੰਅਨ ਬਿਸਿਖ ਬ੍ਰਿਸਟਿ ਬਹੁ ਕਰੀ ।
ਤਬ ਲੌ ਸੂਰ ਅਸਤ ਹ੍ਵੈ ਗਯੋ । ਪ੍ਰਾਚੀ ਦਿਸਾ ਚੰਦ੍ ਪ੍ਰਗਟਯੋ । ੯੧ ।

char pehar nij pat so lari. duhuan bisikh baristi bahu kari.
tab lo sur asat haiv deyo. prachi disa chander pargatyo. (91)

ਦੋਹਰਾ

ਹਕਾਹਕੀ ਆਹਵ ਭਯੋ ਰਹਿਯੋ ਸੁਭਟ ਕੋਊ ਨਾਹਿ ।
ਜੁਪ ਕਰਤ ਅਤਿ ਥਕਤ ਭੇ ਰਹਤ ਭਏ ਰਨ ਮਾਹਿ । ੯੨ ।

Dohra

hakahaki aahav bheyo rahiyo subhat koyu nahi.
judh karat ati thakat bhai rehat run mahi. (92)

ਚੌਪਈ

ਲਦੇ ਬ੍ਰਿਨਨ ਕੇ ਘਾਇਲ ਭਏ । ਅਤਿ ਲ੍ਰਰਿ ਅਧਿਕ ਸ੍ਰਮਤ ਹ੍ਵੈ ਗਏ ।
ਆਹਵ ਬਿਖੈ ਗਿਰੇ ਬਿਸੰਭਾਰੀ । ਕਰ ਤੇ ਕਿਨਹੂੰ ਕ੍ਰਿਪਾਨ ਨ ਡਾਰੀ । ੯੩ ।

Chopaiee

ladai birnan ke ghayal bhaye. ati lari adhik sastar haiv gaye.
aahav bikhe gire bisambhari. kar te kinhu kirpan na dari. (93)

ਦੋਹਰਾ

ਪ੍ਰੇਤ ਨਚਹਿ ਜੁਗਨਿ ਹਮਹਿ ਜੰਬੁਕ ਗੀਧ ਫਿਰਾਹਿ ।
ਨਿਸਿ ਸਿਗਰੀ ਮੁਰਛਿਤ ਰਹੇ ਦੁਹੁ ਰਹੀ ਸੁਧਿ ਨਾਹਿ । ੯੪ ।

Dohra

pret nachi jugni hamri jambuk geedh phirahi.
nis sigri moorchit rahe duhun rahi sudhi nahi. (94)

Chopaiee :

That woman (princess) waged such a horrible war with her spouse that even the sun and moon had come to the battlefield to watch this battle. Brahma had also come riding a swan and the five-faceted Shiva also came there to watch. (89)

The woman had shot delicate arrows to her beloved as she did not want to take his life. She was afraid lest the spouse would get killed and she might have to immolate herself (burn herself in fire). (90)

She fought with her spouse for about twelve hours (four pehars) and both had showered lot of arrows on each other. By that time the sun had set and the moon was visible in the east. (91)

Couplet :

The battle was fought by challenging one another and not even a single warrior was left alive. Both of them got tired of fighting, so they lied down in the battlefield. (92)

Chopaiee :

They had been wounded badly and were tired of fighting for long. Both were lying unconscious in the battlefield, but no one would leave the grip of the sword from the hand. (93)

Couplet :

The ghosts were dancing and evil-spirits were laughing, while the jackals and vultures were moving around. Both lay unconscious throughout the night without having consciousness (any idea of surroundings). (94)

ਪ੍ਰਾਚੀ ਦਿਸਿ ਰਵਿ ਪ੍ਰਗਟਿਯਾ ਭਈ ਚੰਦ੍ ਕੀ ਹਾਨ ।
ਪੁਨਿ ਪਤਿ ਤ੍ਰਿਯ ਰਨ ਕੋ ਉਠੇ ਅਧਿਕ ਕੋਪ ਮਨ ਠਾਨਿ । ੯੫ ।
prachi disi ravi pargatiya bhayi chander ki haan.
puni pati triye ran ko uthaye adhik kop man thaan. (95)

ਚੌਪਈ

ਆਠ ਜਾਮ ਦੋਊ ਉਠਿ ਕਰਿ ਲਰੇ । ਟੁਕਤ ਤਨੁਤ੍ਰਾਣਨ ਕੇ ਝਰੇ ।
ਅਧਿਕ ਲਰਾਈ ਦੁਹੂੰ ਮਚਈ । ਅਥਯੋ ਸੂਰ ਰੈਨ ਹ੍ਵੈ ਗਈ । ੯੬ ।

Chopaiee

aath jam doyu uthi kari larai. tukat tanutranan ke jharye.
adhik larayi duhun machayi. akhyo sur rain haiv gayi. (96)

ਚਾਰਿ ਬਾਜ ਬਿਸਿਖਨ ਤ੍ਰਿਯ ਮਾਰੇ । ਰਥ ਕੇ ਕਾਟਿ ਦੋਊ ਚਕ ਡਾਰੇ ।
ਨਾਥ ਧੁਜਾ ਕਟਿ ਭੂਮਿ ਗਿਰਾਈ । ਸੂਤਿ ਦਿਯਾ ਜਮਲੋਕ ਪਠਾਈ । ੯੭ ।
char baj biskhan triye mare. rath ke kati doyu chuk dare.
nath dhuja kat bhoomi girayi. suti diya jamlok pathayi. (97)

ਸੁਭਟ ਸਿੰਘ ਕਹ ਪੁਨਿ ਸਰ ਮਾਰਿਯੋ । ਮੂਰਛਿਤ ਕਰਿ ਪ੍ਰਿਥਵੀ ਪਰ ਡਾਰਿਯੋ ।
ਬਿਨੁ ਸੁਧਿ ਭਏ ਤਾਹਿ ਲਖ ਲੀਨੋ । ਆਪੁ ਬੇਖਿ ਤਿਹ ਤ੍ਰਿਯ ਕੋ ਕੀਨੋ । ੯੮ ।
subhat singh keh puni sar mariyo. moorchit kar prithvi par dariyo.
bin sudhi bhaye tahi lakh leeno. aap bekhi teh triye ko keeno. (98)

ਰਥ ਤੇ ਉਤਰਿ ਬਾਰਿ ਲੈ ਆਈ । ਕਾਨ ਲਾਗ ਕਰਿ ਬਾਤ ਸੁਨਾਈ ।
ਸੁਨੋ ਨਾਥ ਮੈ ਤ੍ਰਿਯ ਤਿਹਾਰੀ । ਤੁਮ ਕੋ ਜੋ ਪ੍ਰਾਨਨ ਤੇ ਪਯਾਰੀ । ੯੯ ।
rath te utar bari lai ayi. kaan lag kar baat sunayi.
suno nath mai triye tihari. tum ko jo pranan te payari. (99)

ਦੋਹਰਾ

ਜਲ ਸੀਚੇ ਜਾਗਤਿ ਭਯੋ ਅਤਿ ਤਨ ਲਾਦੇ ਘਾਇ ।
ਭਲੋ ਬੁਰੋ ਖਲ ਅਖਲ ਕੋ ਕਛੁ ਨ ਚੀਨਾ ਜਾਇ । ੧੦੦ ।

Dohra

jal seechai jagat bheyo ati tan ladai ghayi.
bhalo buro khul akhal ko kachu na cheena jayi. (100)

ਚੌਪਈ

ਤ੍ਰਿਯ ਕੋ ਨਾਮ ਜਬੈ ਸੁਨਿ ਪਾਯੋ । ਘੂਮਤ ਘਾਯਲ ਬਚਨ ਸੁਨਾਯੋ ।
ਧੰਨਯ ਧੰਨਯ ਕਰਿ ਕਰੀ ਬਡਾਈ । ਕਿਹ ਨਿਮਿਤ ਇਹ ਠਾ ਤੂ ਆਈ । ੧੦੧ ।

Chopaiee

triye ko naam jabai suni payo. ghumat ghayal bachan sunayo.
dhanye dhanye kar kari badayi. keh nimit eh tha tu aayi. (101)

Then the sun rose from the East and the moon disappeared. Then both the spouse and woman got up with increased rage for fighting it out again. (95)

Chopaiee :

Both of them got up again and fought for eight pehars (full day). The protective covering was cut into pieces and (fallen down) scattered around, as both fought vigorously. Then the sun was set and night had fallen. (96)

The woman had killed the four horses with the arrows and both the wheels of the chariot were cut into pieces and the (banner) flag of the spouse was also cut and thrown on the ground, while the charioteer was killed. (97)

Then she shot an arrow at Subhat Singh which made him unconscious and he was lying down on the ground. When she saw him unconscious, she assumed the form of his wife. (98)

She got down from her chariot and brought water for him and coming nearer to his ears, she said, "O Lord ! Listen. I am your wife, who was dearer to you than even your life." (99)

Couplet :

By sprinkling water (on his face) he gained consciousness and his body was full of wounds (wounded badly). In fact, he had lost the distinction of good or bad or friend and foe. (100)

Chopaiee :

When he heard the words of the woman, then the wounded Subhat Singh said these words in a thankful mood (reeling around). He thanked her many times and praised her. He then asked her, "What for had you come here ?" (101)

ਦੋਹਰਾ

ਸੁਨੁ ਰਾਜਾ ਮੈ ਲਾਜ ਤਜਿ ਯਾ ਤੇ ਪਹੁੰਚੀ ਆਇ ।
ਜਿਯ ਤੇ ਨਿਰਖਿ ਲਿਆਇ ਹੈ ਮਰੇ ਬਰੈਗੀ ਜਾਇ । ੧੦੨ ।

Dohra

sun raja mai laaj taji ya te pahunchi ayi.
jiye te nirikh liyayi hai mare baregi jayi. (102)

ਨ੍ਰਿਪ ਘਾਯਲ ਘੂਮਤ ਦ੍ਰਿਗਨ ਮੂੰਦਿ ਬਚਨ ਇਸਿ ਕੀਨ ।
ਮਨ ਬਾਛਤ ਬਰੁ ਮਾਗਿਯੈ ਮੈ ਤ੍ਰਿਯ ਤੁਮ ਬਰ ਦੀਨ । ੧੦੩ ।

nrip ghayal ghumat drigan mundi bachan isi keen.
man bachat bar magiye mai triye tum bar deen. (103)

ਚੌਪਈ

ਜਬ ਮੈ ਤੁਹਿ ਜੀਵਤ ਲਿਖ ਲਯੋ । ਜਨੁ ਬਿਧਿ ਨਯੋ ਜਨਮ ਤੁਹਿ ਦਯੋ ।
ਤਾ ਤੇ ਹ੍ਰਿਦੇ ਸੰਕ ਨਹਿ ਧਰਿਯੈ । ਬਹੁਰਿ ਬਯਾਹ ਮੋ ਸੈ ਅਬ ਕਰਿਯੈ । ੧੦੪ ।

Chopaiee

jab mai tuhi jeevat likh leyo. jan bidhi nayo janam tuhi deyo.
ta te hirdai sunk nahi dhariyo. bahuri bayah mo se ab kariyo. (104)

ਜੋ ਤ੍ਰਿਯ ਕਹਾ ਵਹੈ ਪਤਿ ਮਾਨਯੋ । ਭੇਦ ਅਭੇਦ ਕਛੁ ਦੁਖਿਤ ਨ ਜਾਨਯੋ ।
ਚਕਮਕ ਝਾਰਿ ਆਗਿ ਤਹ ਜਾਰੀ । ਚਾਰਿ ਭਵਾਰੈ ਲਈ ਪਯਾਰੀ । ੧੦੫ ।

jo triye kaha vahe pati manyo. bhed abhed kachu dukhit na janyo.
chukmuk jhari aag the jari. chari bhavare layi payari. (105)

ਪੁਨਿ ਬਚਿਤ੍ਰ ਦੇ ਔਸ ਉਚਾਰੌ । ਸੁਨੌ ਨਾਥ ਤੁਮ ਬਚਨ ਹਮਾਰੌ ।
ਤ੍ਰਿਪਰ"ਤਕ ਅਰਿ ਅਤਿ ਮੁਹਿ ਭਯੋ । ਤੁਮ ਬਿਨੁ ਮੋਹਿ ਅਧਿਕ ਦੁਖ ਦਯੋ । ੧੦੬ ।

puni bachitar de ais uchare. suno nath tum bachan hamaro.
triprantak ari ati nuhi bheyo. tum bin mohi adhik dukh deyo. (106)

ਤੁਰਤੁ ਨਾਥ ਹਮ ਸੋ ਉਠਿ ਰਮੋ । ਸਭ ਅਪਰਾਧ ਹਮਾਰੋ ਛਮੋ ।
ਤਬ ਰਾਜਾ ਤਿਹ ਸਾਥ ਬਿਹਾਰਿਯੋ । ਤ੍ਰਿਯ ਕੋ ਤਾਪ ਦੂਰਿ ਕਰਿ ਡਾਰਿਯੋ । ੧੦੭ ।

turat nath ham so uthi ramo. sabh apradh hamaro chamo.
tab raja the sath bihariyo. triye ko taap duri kari dariyo. (107)

ਦੋਹਰਾ

ਲਪਟਿ ਲਪਟਿ ਰਾਜਾ ਰਮਯੋ ਚਿਮਟਿ ਚਿਮਟਿ ਗਈ ਤ੍ਰੀਯ ।
ਬਿਕਟ ਸੁ ਦੁਖ ਝਟਪਟ ਕਟੇ ਅਧਿਕ ਬਢਾ ਸੁਖ ਜੀਯ । ੧੦੮ ।

Dohra

lapti lapti raja hamyo chimti chimti gayi triye
bikat su dukh jhatpat katai adhik bada sukh jiye. (108)

Couplet :

"O (dear) Raja ! Listen. Leaving aside ny modesty, I have come here and am watching you. If you were still alive, then I would bring you with me and if you were dead then I would wed you (ask for some blessing)." (102)

The wounded Raja, moving around and with closed eyes said, "O woman ! You may ask for anything your desire. I would offer you those blessings." (103)

Chaupaiee

When I saw you alive, then I thought (to myself) that the Lord Almighty had bestowed a new lease of life to you. So now do not have any doubts or hesitation and get me married (marry me). (104)

Whatever the woman said, the spouse agreed and the person in agony did not (realize) have any hesitations or doubts. A fire was lit there by rubbing two stones (strongly) and got married to her (the beloved) (by going around the fire four times). (105)

Then Bachittar Devi said, "O my Master! You listen to me. The god of love (Kamdev) had tormented me for long and without your company, it had caused me lot of agony." (106)

"O Lord ! You get up and start the love affair with me and pardon me for all my faults and misdeeds. Then the Raja had a sexual relationship with her and all the (pain) suffering of the princess was alleviated. (107)

Couplet :

The Raja embraced her with great love and affection while the woman enjoyed sensuous pleasure with him by clasping him to her bosom. All her afflictions were gone and she felt greatly relieved and satisfied at heart. (108)

ਚੌਪਈ

ਪਤਿ ਰੋਤਿ ਕਰਿ ਰਧ ਲਯੋ ਚੜਾਈ। ਬਰਿਯੋ ਪ੍ਰਾਤ ਦੁੰਦਭੀ ਬਜਾਈ।
ਸਭ ਰਾਜਨ ਕੋ ਦਲ ਬਲ ਹਰਾ। ਆਪਨ ਸੁਭਟ ਸਿੰਘ ਪਤਿ ਕਰਾ। ੧੦੯।

Chopaiee

pati rot kari rap leyo chadayi. bariyo prat dundbhi bajayi.
sabh rajan ko dal bal hara. apan subhat singh pati kara. (109)

ਦੋਹਰਾ

ਤੁਮਲ ਜੁਧੁ ਤਿਹ ਤ੍ਰਿਯ ਕਰਾ ਸਭ ਰਾਜਨ ਕੋ ਘਾਇ।
ਸੁਭਟ ਸਿੰਘ ਕੋ ਪਤਿ ਕਰਾ ਜੈ ਦੁੰਦਭੀ ਬਜਾਇ। ੧੧੦।

Dohra

tumal judh the triye kara sabh rajan ko ghaye.
subhat singh ko pati kara je dundhbi bajaye. (110)

ਹੈ ਗੈ ਰਥ ਬਾਜੀ ਹਨੇ ਛੀਨ ਨ੍ਰਿਪਨ ਬਲ ਕੀਨ।
ਸਮਰ ਸੁਯੰਬਰ ਜੀਤਿ ਕਰਿ ਸੁਭਟ ਸਿੰਘ ਪਤਿ ਲੀਨ। ੧੧੧।

hai gai rath baji hane cheen nirpan bal keen.
samar suyambar jeet kar subhat singh pat leen. (111)

ਚੌਪਈ

ਦਾਨਵਿੰਦ੍ ਪ੍ਰਿਥਵੀਸ ਸੰਘਾਰੇ। ਹੈ ਗੈ ਰਥ ਪੈਦਲ ਦਲਿ ਡਾਰੇ।
ਕਿਸੂ ਬੀਰ ਕੋ ਭੈ ਨ ਧਰਤ ਭੀ। ਸੁਭਟ ਸਿੰਘ ਕਹ ਜੀਤ ਬਰਤ ਭੀ। ੧੧੨। ੧।

Chopaiee

danvinder prithvees sanghare. hae gai paidal dal dare.
kisu beer ko bhai n dharat bhi. subhat singh keh jeet barat bhi. (112) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਬਾਵਨੋ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ। ੫੨। ੯੯੧। ਅਫਜੂੰ।

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bavno charitar samapatam. Sat Subham sat. (52) (991) aphjun.

ਚੌਪਈ

ਰਾਨੀ ਏਕ ਠਵਰ ਇਕ ਰਹੈ। ਬਿਜੈ ਕੁਅਰਿ ਤਾ ਕੋ ਜਗ ਕਹੈ।
ਬਡੇ ਰਾਜ ਕੀ ਦੁਹਿਤਾ ਸੋਹੈ। ਜਾ ਸਮ ਅਵਰ ਨ ਦੂਸਰ ਕੋ ਹੈ। ੧।

Chopaiee

rani ek thavar ik rahae. bijae kuyari ta ko jug kahhe.
bade raj ki duhita mohe. ja sam avar na dusar ko hai. (1)

Chopaiee :

The spouse with warm affection hel, ed the princess to embark the chariot and next morning got married to her with the beat of drum. The princess had rejected and crushed all other Rajas and accepted Subhat Singh as her spouse. (109)

Couplet :

The princess, after killing all other Rajas in a fierce battle and with the sounding of victory drums got wedded to Subhat Singh, accepting him as her spouse. (110)

Many horses, elephants, chariots and horses attached to the chariots were destroyed and the strength of the Rajas was weakened. By winning the battle of swamwar she made Subhat Singh her spouse. (111)

Chopaiee :

The kings of demons along with the worldly kings were killed and she had crushed the elephants, horses, chariots and the infantry troops. She was not afraid of any warrior and having won Subhat Singh she finally got married to him. (112)(1)

Here the fifty-second episode of the King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (52-991)(Contd)

Chopaiee :

There was a queen at a place, which was known by the name of 'Gate of Victory' (Vijai Duar). She was the daughter of a great king. There was none other on par with her (in beauty). (1)

ਤਿਨ ਸੁੰਦਰ ਇਕ ਪੁਰਖ ਨਿਹਾਰਾ । ਕਾਮ ਬਾਨ ਤਾ ਕੋ ਤਨ ਮਾਰਾ ।
ਨਿਰਖਿ ਸਜਨ ਕੀ ਛਬਿ ਉਰਝਾਈ । ਪਠੈ ਸਹਚਰੀ ਲਯੋ ਬੁਲਾਈ । ੨ ।
tin sunder ik purakh nihara. kaam baan ta ko tan mara.
nirikh sajan ki chabi urjhayi. pathae sehchari leyo bulayi. (2)

ਕਾਮ ਕੇਲ ਤਿਹ ਸੰਗ ਕਮਾਯੋ । ਭਾਤਿ ਭਾਤਿ ਸੋ ਗਰੇ ਲਗਾਯੋ ।
ਰਾਤ੍ਰਿ ਦੋ ਪਹਰ ਬੀਤੇ ਸੋਏ । ਚਿਤ ਕੇ ਦੁਹੂੰ ਸਕਲ ਦੁਖ ਖੋਏ । ੩ ।
kaam kel the sang kamayo. bhati bhati so gare lagayo.
ratri do pehar bite soye. chit ke duhun sakal dukh khoye. (3)

ਸੋਵਤ ਉਠੈ ਬਹੁਰਿ ਰਤਿ ਮਾਨੈ । ਰਹੀ ਰੈਨਿ ਜਬ ਘਰੀ ਪਛਾਨੈ ।
ਆਪੁ ਚੇਰਿਯਹਿ ਜਾਇ ਜਗਾਵੈ । ਤਿਹ ਸੰਗ ਦੈ ਉਹਿ ਧਾਸ ਪਠਾਵੈ । ੪ ।
sovat uthae bahuri rati manae. rahi raini jab ghari pachane.
aap cheryehi jai jagave. teh sung dai uhi pathave. (4)

ਇਹ ਬਿਧਿ ਸੋ ਤਿਹ ਰੋਜ ਬੁਲਾਵੈ । ਅੰਤ ਰਾਤ੍ਰਿ ਕੇ ਧਾਮ ਪਠਾਵੈ ।
ਲਪਟਿ ਲਪਟਿ ਤਾ ਸੋ ਰਤਿ ਮਾਨੈ । ਭੇਦ ਔਰ ਕੋਊ ਪੁਰਖ ਨ ਜਾਨੈ । ੫ ।
eh bidhi so teh roj bulave. ant ratri ke dham pathave.
lapti bidhi lapti ta so rati mane. bhed aur koyu purakh na jane. (5)

ਏਕ ਦਿਵਸ ਤਿਹ ਲਿਯਾ ਬੁਲਾਈ । ਕਾਮ ਕੇਲ ਕਰਿ ਦਯੋ ਉਠਾਈ ।
ਚੇਰੀ ਕਹ ਨਿੰਦ੍ਰਾ ਅਤਿ ਭਈ । ਸੋਇ ਰਹੀ ਤਿਹ ਸੰਗ ਨ ਗਈ । ੬ ।
ek divas the liya bulaye. kaam kel kari deyo uthayi.
cheri keh nindra ati bhayi. soyi rahi teh sung na gayi. (6)

ਚੇਰੀ ਬਿਨਾ ਜਾਰ ਹੂੰ ਪਾਯੋ । ਚੌਕੀ ਹੁਤੀ ਤਹਾ ਚਲਿ ਆਯੋ ।
ਤਾ ਕੋ ਕਾਲ ਪਹੁੰਚਯੋ ਆਈ । ਤਿਨ ਮੂੜਖ ਕਛੁ ਬਾਤ ਨ ਪਾਈ । ੭ ।
cheri bina jar hoon payo. choki huti taha chali ayo.
ta ko kaal pahunchiyo ayi. tin murakh kachu baat na payi. (7)

ਦੋਹਰਾ

ਕੋ ਹੈ ਰੇ ਤੈ ਕਹ ਚਲਾ ਹਯਾ ਆਯੋ ਕਿਹ ਕਾਜ ।
ਯਹ ਤਿਹ ਬਾਤ ਨ ਸਹਿ ਸਕਯੋ ਚਲਾ ਤੁਰਤੁ ਦੈ ਭਾਜ । ੮ ।

Dohra

ko hae re tai keh chala haya ayo keh kaaj.
yeh the bat na sahi sakyo chala turat de bhaj. (8)

She saw a charming man and the god of love (kamdev) struck its arrows on her heart (she developed passionate love for him) and seeing his beauty got involved with his love and sent for him through her maid (attendant). (2)

She enjoyed sensuous pleasure with him, embracing him in all forms (styles). After the passage of midnight they went to sleep, having forgotten all their sufferings (pining) of the mind. (3)

After getting up from sleep, they had another sexual affair. When one pehar (three hours) of night was yet left, she went and awakened her maid and sent her paramour along with her. (4)

She used to call her paramour daily and would send him back before the dawn. She was enjoying his company by embracing him passionately. No one else knew this secret. (5)

One day she called her paramour and after enjoying sensuous pleasure with him, she made him to get up, but the maid went to sleep and did not accompany him. (6)

The paramour went away without the maid and came to the place where there was a post of guards. His end (death) had approached near, but that fool did not realize it. (7)

Couplet :

The guards asked him, "O stranger ! Who are you and where are you going ? What for had you come here ? He could not follow these words and started fleeing away." (8)

ਤਿਨੈ ਹਟਾਵੈ ਜ੍ਵਾਬ ਦੈ ਚੇਰੀ ਹੁਤੀ ਨ ਸਾਥ।
ਪਾਇ ਪਰੇ ਤੇ ਚੋਰ ਕਹਿ ਗਹਿ ਲੀਨਾ ਤਿਹ ਹਾਥ। ੯।
tine hatave jawab dai cheri huti na sath.
payi pare te chor kahi gahi leena the hath. (9)

ਚੌਪਈ

ਚਲੀ ਖਬਰ ਰਾਨੀ ਪਹਿ ਆਈ। ਬੈਠੀ ਕਹਾ ਕਾਲ ਕੀ ਖਾਈ।
ਤੁਮਰੋ ਮੀਤ ਚੋਰ ਕਰਿ ਗਹਿਯੋ। ਸਭਹੂੰ ਭੇਦ ਤੁਹਾਰੇ ਲਹਿਯੋ। ੧੦।

Chopaiee

chali khabar rani pahi ayi. baithi kaha kaal ki khayi.
tumro meet chor kari gahiyo. sabhun bhed tuhare lahiyo. (10)

ਰਾਨੀ ਹਾਥ ਹਾਥ ਸੌ ਮਾਰਿਯੋ। ਕੇਸ ਪੇਸ ਸੋ ਜੂਟ ਉਪਾਰਿਯੋ।
ਜਾ ਦਿਨ ਪਿਯ ਪਯਾਰੇ ਬਿਛੁਰਾਹੀ। ਤਾ ਸਮ ਦੁਖ ਜਗ ਦੂਸਰ ਨਾਹੀ। ੧੧।
rani hasth hath so mariyo. kes pes so joot upariyo.
ja din piye pyare bichurahi. ta sam dukh jug dusar nahi. (11)

ਦੋਹਰਾ

ਲੋਕ ਲਾਜ ਕੇ ਤ੍ਰਾਸ ਤੇ ਤਾਹਿ ਨ ਸਕੀ ਬਚਾਇ।
ਮੀਤ ਪ੍ਰੀਤ ਤਜਿ ਕੈ ਹਨਾ ਸਤੁਦ੍ਰਵ ਦਯੋ ਬਹਾਇ। ੧੨।

Dohra

lok laj ke tras te tahi na saki bachayi.
meet preet taji ke hana satudrav deyo bahayi. (12)

ਚੌਪਈ

ਕਹਿਯੋ ਕਿ ਯਹ ਨ੍ਰਿਪ ਬਧ ਕਹ ਆਯੋ। ਇਹ ਪੂਛਹੁ ਤੁਹਿ ਕਵਨ ਪਠਾਯੋ।
ਮਾਰਿ ਤੁਰਤੁ ਤਹਿ ਨਦੀ ਬਹਾਯੋ। ਭੇਦ ਦੂਸਰੇ ਪੁਰਖ ਨ ਪਾਯੋ। ੧੩। ੧।

Chopaiee

kahiyo ki yeh badh keh ayo. eh pucheh tuhi kawan pathayo.
maar turat tahi nadi bahayo. bhed dusre purakh na payo. (13) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਤ੍ਰਿਪਨੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ। ੫੩। ੧੦੦੪। ਅਫਜੂੰ।
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trepano charitar samapatam. Sat Subham sat. (53) (1004) aphjun.

The maid was not in company, who could have answered their queries, thus protecting him. The guards, taking him (shouting) for a thief, chased him and caught hold of him with the hand. (9)

Chopaiee :

The news of this incident reached the queen and the maid said, "O unfortunate woman (liable for death penalty) ! Why are you relaxing here, while your friend had been caught by the guards thinking him to be a thief and all have known your secret now ?" (10)

The queen felt desperate by clasping her hands and pulling out her knot of hair, felt helpless. The day one's lover is gone (separated) there could be no greater suffering than this separation in the world. (11)

Couplet :

Due to the loss of public honour (modesty) she could not save him. Forgetting the love of the friend, he was killed and thrown in the Satluj river. (12)

Chopaiee :

The queen spread the news that this man had come to kill (murder) the Raja. Ask him who had sent him for the purpose ? So by killing him instantly he was thrown in the river (Satluj). No one else could get to know this secret. (13)(1)

Here the fifty-third episode of Minister's & King's dialogue regarding the woman's characterization from Charitar Pakhyan is completed. All is well. (53-1004)(Contd)

ਦੋਹਰਾ

ਮੰਤ੍ਰੀ ਕਥਾ ਸਤਾਇਸੀ ਦੁਤਿਯ ਕਹੀ ਨ੍ਰਿਪ ਸੰਗ।
ਸੁ ਕਬਿ ਰਾਮ ਔਰੈ ਚਲੀ ਤਬ ਹੀ ਕਥਾ ਪ੍ਰਸੰਗ। ੧।

Dohra

mantri katha sataysi dutiye kahi nrip sung.
asu kabi ram aou chali tab hi katha parsung. (1)

ਤ੍ਰਿਤਿਯਾ ਮੰਤ੍ਰੀ ਯੌ ਕਹੀ ਸੁਨਹੁ ਕਥਾ ਮਮ ਨਾਥ।
ਇਸਤ੍ਰੀ ਕਹ ਚਰਿਤ੍ਰ ਇਕ ਕਹੌ ਤੁਹਾਰੇ ਸਾਥ। ੨।

tritya mantri yo kahi sunhu katha mum nath
istri keh charitar ik kaho tuhare sath. (2)

ਚੌਪਈ

ਚ"ਬਾ ਜਾਟ ਹਮਾਰੇ ਰਹੈ। ਜਾਤਿ ਜਾਟ ਤਾ ਕੀ ਜਗ ਕਹੈ।
ਕ"ਪਲ ਤਾ ਕੀ ਤ੍ਰਿਯ ਸੌ ਰਹਈ। ਬਾਲ ਮਤੀ ਕਹ ਸੁ ਕਛੁ ਨ ਕਹਈ। ੩।

Chopaiee

chamba jaat hamare rahe. jati jaat ta ki jug kahai.
kampal ta ki triye so rahyi. bal mati keh su kachu na kahayi. (3)

ਦੋਹਰਾ

ਏਕ ਚਹੁ ਤਾ ਕੇ ਰਹੈ ਮੁਖ ਕੁਰੂਪ ਕੇ ਸਾਥ।
ਬਾਲ ਮਤੀ ਕੌ ਬਾਖਈ ਬਿਹਸਿ ਆਪੁ ਕੌ ਨਾਥੁ। ੪।

Dohra

ek chaachu ta ke rahai mukhh kuroop ke sath.
bal mati ko bakhayi bihas aap ko nath. (4)

ਚੌਪਈ

ਰੈਨੀ ਭਈ ਕ"ਪਲ ਤਹ ਆਵਤ। ਲੈ ਜ"ਘੈ ਦੋਉ ਭੋਗ ਕਮਾਵਤ।
ਕਛੁਕ ਜਾਗਿ ਜਬ ਪਾਵ ਡੁਲਾਵੈ। ਦ੍ਰਿਗ ਪਰ ਹਾਥ ਰਾਖਿ ਤ੍ਰਿਯ ਜਾਵੈ। ੫।

Chopaiee

raini bhayi kampal the avat. lai janghai doyu bhog kamavat.
kachuk jaag jab paav dulavai. drig par hath rakh triye javye. (5)

ਹਾਥ ਧਰੇ ਰਜਨੀ ਜੜ ਜਾਨੈ। ਸੋਇ ਰਹੈ ਨਹਿ ਕਛੁ ਬਖਾਨੈ।
ਇਕ ਦਿਨ ਨਿਰਖਿ ਜਾਰ ਕੌ ਧਾਯੋ। ਏਕ ਚਹੁ ਅਤਿ ਕੋਪ ਜਗਾਯੋ। ੬।

hath dhar rajni jarh janai. soyi rahae nahi kachu bakhane.
ik din nirakh jar ko dhayo. ek chhahu ati kop jagayo. (6)

Couplet :

The minister related the fifty-fourth episode. The poet Ram has said Another episode was related then. (1)

The third minister said, "O my Master ! Listen. I would relate (about) the deceitful action of a woman." (2)

Chopaiee :

There was a Chamba Jat in our village, who was mentioned by all as belonging to the Jat caste. There was another person, named Kandhal staying with his wife, but the Jat would not say anything to (the wife) Bal Mati (about it). (3)

Couplet :

The ugly face of the Jat had only one eye and he would tell Bal Mati with a laugh, that he was her Master. (4)

Chopaiee :

By night fall Kandhal would come to that place and would have sexual affair with Bal Mati by holding her both legs. When her husband (Jat) would make any movement of feet, the woman would place her hand on the eye. (5)

By keeping her hand (on his eye) the fool would consider it night only and would continue sleeping without saying anything. One day he saw the wife's paramour going away, then the one-eyed Jat got furious with rage. (6)

ਦੋਹਰਾ

ਕਾਢਿ ਕ੍ਰਿਪਾਨ ਪਹੁੰਚਿਯੋ ਤਬੈ ਤੁਰਤ ਹੀ ਜਾਰ ।
ਭਰੀ ਮੁੰਠੀ ਕਰ ਰੇਤ ਕੀ ਗਯੋ ਆਖਿ ਮੈ ਡਾਰਿ । ੭ ।

Dohra

kaad kirpan pahunchiyo tab turat hi jar.
bhari muthi kar rait ki geyo aakhmai daar. (7)

ਅੰਧ ਭਯੋ ਬੈਠੋ ਰਹਿਯੋ ਗਯੋ ਜਾਰ ਤਬ ਭਾਜ ।
ਏਕ ਚਛੁ ਕੀ ਬਾਤ ਸੁਨਿ ਰੁਝਿ ਰਹੇ ਮਹਾਰਾਜ । ੮ । ੮ ।

andh bheyo baetho rahiyo geto jar tab bhaj.
ek chhahu ki bat suni rujhi rahe maharaj. (8) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਚੌਪਨੌ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੫੪ । ੧੦੧੨ । ਅਫਜੂੰ ।

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chovanvo charitar samapatam. Sat Subham sat. (54) (1012) aphjun.

ਚੌਪਈ

ਉਤਰ ਦੇਸ ਰਾਵ ਇਕ ਭਾਰੋ । ਸੂਰਜ ਬੰਸ ਮਾਝ ਉਸਿਯਾਰੋ ।
ਰੂਪ ਮਤੀ ਤਾ ਕੀ ਬਰ ਨਾਰੀ । ਜਨੁਕ ਚੀਰਿ ਚੰਦ੍ਰਮਾ ਨਿਕਾਰੀ । ੧ ।

Chopaiee

utar des rav ik bharo. suraj buns majh usiyaro.
roop mati ta ki bar nari. janak cheer chandrma nikari. (1)

ਵਹ ਤ੍ਰਿਯ ਏਕ ਨੀਚ ਸੋ ਰਹੈ । ਅਧਿਕ ਨਿੰਦ ਤਾ ਕੀ ਜਗ ਕਹੈ ।
ਇਹ ਬਿਰਤਾਤ ਨ੍ਰਿਪਤਿ ਜਬ ਸੁਨਯੋ । ਅਧਿਕ ਕੋਪ ਕਰਿ ਮਸਤਕ ਧੁਨਯੋ । ੨ ।

veh triye ek neech si rahe. adhik nind ta ki jug kahe.
eh birtat nirpat jab sunyo. adhik kop kar mastak dhuniyo. (2)

ਤ੍ਰਿਯ ਕੀ ਲਾਗ ਨ੍ਰਿਪਤ ਹੂੰ ਕਰੀ । ਬਾਤੈ ਕਰਤ ਦ੍ਰਿਸਟਿ ਮਹਿ ਪਰੀ ।
ਤਾ ਦਿਨ ਤੇ ਤਾ ਸੌ ਹਿਤ ਤਯਾਗਿਯੋ । ਅਵਰ ਤ੍ਰਿਯਨ ਕੇ ਰਸ ਅਨੁਰਾਗਿਯੋ । ੩ ।

triye ki lag nirpat hoon kari. baten karat dristi mahi pari.
ta din te ta so hit tayagiyo. avar triyan ke rus anuragiyo. (3)

ਅਵਰ ਤ੍ਰਿਯਨ ਸੌ ਪ੍ਰੀਤਿ ਲਗਾਈ । ਤਾ ਤ੍ਰਿਯ ਸੌ ਦਿਯ ਨੇਹ ਭੁਲਾਈ ।
ਤਾ ਕੇ ਧਾਮ ਨਿਤਯ ਚਲਿ ਆਵੈ । ਪ੍ਰੀਤਿ ਠਾਨਿ ਨਹਿ ਕੇਲ ਕਮਾਵੈ । ੪ ।

avar triyan se preet lagayi. ta triye so diye neh bhulayi.
ta ke dham nitye chal avai. preet thaan nahi kek kamavai. (4)

Couplet:

He took out his sword, then the paramour threw a handful of sand in his eye and went away. (7)

He became blind and sat down, while the paramour fled aw'ay. The Raja was greatly pleased to hear the story of the one eyed person. (8)

Here the fifty-fourth episode of King & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (54-1012)(Contd)

Chopaiee :

There was a great Raja in the north, who was very famous among the Suraj dynasty. He had a charming wife, named Roop Mati, who was very beautiful as if she had been carved out of moon. (1)

That woman was involved with a low-caste man, as such she was disparaged (infamous) by the people (world) when the Raja heard about this detail, he got furious with rage and shook his head. (2)

The Raja tried to probe into it and he saw her talking to someone. From that day onwards the Raja stopped showing any love for her and developed love for other women. (3)

That king developed love for other women, thus forgetting any love or care for her. He would come to her house always, but would not indulge in any sexual relationship with her, with love or affection. (4)

ਦੋਹਰਾ

ਚਾਰਿ ਪਹਰ ਰਜਨੀ ਤ੍ਰਿਯਹਿ ਰਸਤ ਹੁਤੋ ਸੁਖ ਪਾਇ ।
ਰੋਸ ਭਯੋ ਜਬ ਤੇ ਹ੍ਰਿਦੈ ਘਰੀ ਨ ਭੋਗਾ ਜਾਇ । ੫ ।

Dohra

chaar pehar rajni triyahi rasat huto sukh payi.
ross bheyo jab te hirdai ghari na bhoga jayi. (5)

ਚੌਪਈ

ਜਬ ਰਾਜਾ ਪੂਜਾ ਕਹ ਜਾਵੈ । ਤਬ ਵਹੁ ਸਮੋ ਜਾਰ ਤ੍ਰਿਯ ਪਾਵੈ ।
ਮਿਲਿ ਬਾਤੈ ਦੋਊ ਯੌ ਕਰਹੀ । ਨ੍ਰਿਪ ਕੀ ਕਾਨਿ ਕਛੁ ਨਹਿ ਧਰਹੀ । ੬ ।

Chopaiee

jab raja pooja keh javae. tab veh samo jar triye pavai.
mil batae doyu yo karhi. nrip ki kaan kachu nahi parhi. (6)

ਸਾਮੁਹਿ ਤਾਹਿ ਹੁਤੋ ਦਰਵਾਜੋ । ਲਾਗਿ ਰਹਾ ਭੀਤਨ ਸੈ ਰਾਜੋ ।
ਜਬ ਇਹ ਭਾਤਿ ਜਾਰ ਸੁਨਿ ਪਾਯੋ । ਭਾਜਿ ਗਯੋ ਨ ਸਕਯੋ ਠਹਰਾਯੋ । ੭ ।

samuhi tahi huto darvajo. laag raha bhetan se rajo.
jab eh bhaat jar sun payo. bhaaj geyo na sakiyo thehrayo. (7)

ਦੋਹਰਾ

ਨਿਰਖਿ ਕੋਪ ਦ੍ਰਿਗ ਰਾਇ ਕੋ ਨੀਚ ਤੁਰਤੁ ਦਯੋ ਭਾਜ ।
ਭਾਤਿ ਅਨੇਕ ਮਨਾਇਯੋ ਤਊ ਨ ਫਿਰਾ ਨਿਲਾਜ । ੮ ।

Dohra

nirikh kop drig rai keneech turat deyo bhaj.
bhat anek maniyo tau na phira nilaj. (8)

ਚੌਪਈ

ਤਿਹ ਹਿਤ ਨਾਰਿ ਜਤਨ ਬਹੁ ਕੀਨੇ । ਬਹੁਤੁ ਰੁਪਏ ਖਰਚਿ ਕਹ ਦੀਨੇ ।
ਕੋਟਿ ਕਰੇ ਏਕੋ ਨਹਿ ਭਯੋ । ਤਿਹ ਪਤਿ ਡਾਰਿ ਹ੍ਰਿਦੈ ਤੇ ਦਯੋ । ੯ ।

Chopaiee

the hit nari jatan bahu keenai. bahut rupaye kharach keh deenai.
koti karai eko nahi bheyo. teh pat dari hirdai te deyo. (9)

ਜਬ ਵਹੁ ਬਾਤ ਨ੍ਰਿਪਤਿ ਚਿਤ ਆਵੈ । ਸੰਕਿ ਰਹੈ ਨਹਿ ਭੋਗ ਕਮਾਵੈ ।
ਯਹ ਸਬ ਭੇਦ ਇਕ ਨਾਰੀ ਜਾਨੈ । ਲਜਤ ਨਾਥ ਸੈ ਕਛੁ ਨ ਬਖਾਨੈ । ੧੦ ।

jab veh bat nirpat chit avai. sank rahai nahi bhog kamave.
yeh sab bhed ik nari janai. lajat nath so kachu na bakhane. (10)

Couplet :

Previously the Raja would spend (four pehars) the night with her enjoying sensuous pleasure thus having satisfaction. But once he got annoyed with her, he would not have any sexual affair with her. (5)

Chopaiee :

When the Raja would go for his prayers (pooja) then the paramour would drop in to meet her. Both of them would get together and talk to each other so intimately without caring for the Raja. (6)

The Raja's door was opposite to his house, so one day the Raja was closely leaning to the wall and listening to their talk. When the paramour learnt about it, he could not stay any longer and fled away. (7)

Couplet :

Seeing the Raja's wrathfulness that low-caste fellow ran away instantly. The woman tried to dissuade him from running away, but that shameless creature did not relent. (8)

Chopaiee :

That woman tried many ways to regain the love and affection of the Raja and gave him lot of money. Inspite of her efforts in many ways, she could not be successful and the spouse had discarded her from his heart. (9)

When the Raja would think of her base (mean) character in his mind, he would not have any sexual relations due to his doubts. This whole secret was known to the woman only but she would not mention it to her spouse due to her modesty. (10)

ਦੋਹਰਾ

ਤਬ ਰਾਜੇ ਐਸੇ ਕਹਾ ਯਾ ਤ੍ਰਿਯ ਕਛੂ ਨ ਦੇਊ ।
ਨਾਮ ਜਾਰ ਕੋ ਲੈ ਤੁਰਤ ਯਾ ਕੋ ਧਨੁ ਹਰਿ ਲੇਉ । ੧੧ ।

Dohra

tab raje aise kaha ya triye kachu na deyo.
nam jar ko lai turat ya ko dhanu hari leyo. (11)

ਚੌਪਈ

ਕਾਹੂ ਕਹ ਮੁਹਰੈ ਚਟਵਾਈ । ਕਾਹੂ ਕਹਾ ਮਿਤ੍ਰ ਕੀ ਨਯਾਈ ।
ਕਾਹੂ ਸੰਗ ਨੇਹ ਉਪਜਾਯੋ । ਕਿਸੂ ਤ੍ਰਿਯਾ ਸੰਗ ਭੋਗ ਕਮਾਯੋ । ੧੨ ।

Chopaiee

kahu keh muhre chatvayi. kahu kaha mitar ki nyayi.
kahu sung neh upjayo. kisu triya sung bhog kamayo. (12)

ਦੋਹਰਾ

ਕਾਹੂ ਕਹ ਸੁਭ ਪਟ ਦਏ ਕਾਹੂ ਕਹ ਧਨੁ ਦੀਨ ।
ਐਸੀ ਬਿਧਿ ਚੇਰੀ ਸਕਲ ਨ੍ਰਿਪ ਅਪਨੀ ਕਰਿ ਲੀਨ । ੧੩ ।

Dohra

kahu keh subh pat daye kahu keh dhan deen.
aise bidhi cheri sakal nrip apni kar leen. (13)

ਚੌਪਈ

ਐਸ ਹੀ ਬਾਹਰ ਕੀ ਬਸਿ ਕਰੀ । ਸਭ ਇਸਤ੍ਰੀ ਨ੍ਰਿਪ ਕੇ ਰਸ ਢਰੀ ।
ਜੋ ਰਾਜਾ ਕਹ ਭੇਦ ਨ ਦੇਈ । ਤਿਹ ਤ੍ਰਿਯ ਨ੍ਰਿਪ ਪੈਠਨ ਨਹਿ ਦੇਈ । ੧੪ ।

Chopaiee

ais hi bahar ki bus kari. sabh istri nrip ke ras dhari.
jo raja keh bhed na deyi. teh triye nrip paithan nahi deyi. (14)

ਦੋਹਰਾ

ਸਭ ਚੇਰੀ ਨ੍ਰਿਪ ਬਸਿ ਭਈ ਸਭ ਸੋ ਰਾਖਤ ਨੇਹ ।
ਜੁ ਕਛੁ ਬਾਤ ਤਵ ਤ੍ਰਿਯ ਕਰੈ ਆਨਿ ਇਸੈ ਕਹ ਦੇਹ । ੧੫ ।

Dohra

sabh cheri nrip basi bhayi sabh so rakhat neh.
jo kuch bat tav tiye karai aan isaye keh deh. (15)

ਸਭ ਇਸਤ੍ਰਿਨ ਸੈ ਸੋ ਤ੍ਰਿਯਾ ਜੋ ਕਛੁ ਕਹਤ ਬਖਾਨਿ ।
ਮੁਖ ਵਾ ਪੈ ਹਾ ਹਾ ਕਰੈ ਕਹੈ ਨ੍ਰਿਪਤਿ ਸੋ ਆਨਿ । ੧੬ ।

sabh istrin se so triya jo kachu kehat bakhani.
mukh va pe ha ha karye kahe nirpat so aani. (16)

Couplet :

Then the Raja thought to himself that he would not give her anything and by mentioning the name of her paramour, he would snatch away her wealth very soon. (11)

Chopaiee :

Some maid was offered gold coins and someone was requested as a friend and someone was shown love and affection and with someone he had even sexual relationship.(12)

Couplet

Someone was offered beautiful robes, while someone was given money. By such means all the maids were now under the control of the Raja. (13)

Chopaiee :

Thus the Raja had all the women (maids) under his influence (control). All the women were now in his loving care and the woman who could not divulge any secret, she was not allowed to come near the Raja. (14)

Couplet :

All the maids were now under the Raja's control and he developed love for all of them. Whatever the queen (Rani) would do was conveyed to the Raja (by these maids).(15)

Whatever was told by the Rani to these maids , they would agree to obey, but immediately would convey that information to the Raja. (16)

ਚੌਪਈ

ਏਕ ਦਿਵਸ ਨ੍ਰਿਪ ਮੰਤ੍ਰ ਬਿਚਾਰਿਯੋ । ਚਿਤ ਮੈ ਇਹੈ ਚਰਿਤ੍ਰ ਸੁ ਧਾਰਿਯੋ ।
ਜੜ ਤ੍ਰਿਯ ਕੋ ਸਭ ਧਨ ਹਰਿ ਲੇਊ । ਲੈ ਅਪਨੇ ਖਰਚਨ ਕਹ ਦੇਊ । ੧੭ ।

Chopaiee

ek dvas nrip mantar bichariyo. chit mai ehi charitar su sdhariyo.
jarh trye ko sabh dhan hari leyo. lai apne kharchan keh deyo. (17)

ਰਾਨੀ ਕੀ ਚੇਰੀ ਕਹਲਾਵੈ । ਆਨਿ ਭੇਦ ਸਭ ਨ੍ਰਿਪਹਿ ਜਤਾਵੈ ।
ਤ੍ਰਿਯ ਤਿਨ ਕਹ ਅਪਨੀ ਕਰਿ ਮਾਨੈ । ਮੂਰਖ ਨਾਰਿ ਭੇਦ ਨਹਿ ਜਾਨੈ । ੧੮ ।

rani ki cheri kehlave. aan bhed sabh nirpeh jatave.
triye tin keh apni kari manai. murakh nari bhed nahi jane. (18)

ਨਿਜੁ ਸੁਤ ਤੇ ਤਿਹ ਮਾਤ ਕਹਾਵੈ । ਅਧਿਕ ਧਾਮ ਤੇ ਦਰਬ ਲੁਟਾਵੈ ।
ਜੋ ਚਿਤ ਕੀ ਤਿਹ ਬਾਤ ਸੁਨਾਵਤ । ਸੋ ਕਹਿ ਕਹਿ ਨ੍ਰਿਪ ਕਹ ਸਮਝਾਵਤ । ੧੯ ।

nij sut te the maat kahave. adhik dham te darab lutave.
jo chit ki the bat sunavat. so keh keh nrip keh samjhavat. (19)

ਭਲੋ ਬੁਰੋ ਤੁਹਿ ਮੈ ਬਹੁ ਕਰਿਹੋ । ਤੋ ਪਰ ਰੂਠਿ ਲਹਤ ਤਿਹ ਰਹਿਹੋ ।
ਵਾ ਕੀ ਭਾਖਿ ਅਧਿਕ ਤੁਹਿ ਮਾਰੈ । ਤ੍ਰਿਯ ਨ ਲਹਤ ਚਿਤ ਤੇ ਤੁਹਿ ਡਾਰੈ । ੨੦ ।

bhale bure tuhi mai bahu kariho. to par ruthi lehat the rehiho.
va ki bhakh adhik tuhi marai. triye na lehat chit te tuhi dare. (20)

ਦੋਹਰਾ

ਨ੍ਰਿਪ ਤਾ ਸੈ ਐਸੋ ਕਹਾ ਰਹੋ ਤਿਸੀ ਕੀ ਹੋਇ ।
ਭੇਦ ਸਲਾ ਮੁਹਿ ਦੀਜਿਯਹੁ ਜੁ ਕਛੁ ਕਹੈ ਤ੍ਰਿਯ ਸੋਇ । ੨੧ ।

ڈੋਹਰਅ

nrip ta so aiso kaha raho tisi ki hoyi.
bhed sala muhi deejiyahu ju kachu kahe triye soyi. (21)

ਵਾ ਹੀ ਕੀ ਹੋਈ ਰਹਤ ਨਿਤ ਤਿਹ ਅਧਿਕ ਰਿਝਾਇ ।
ਜੁ ਕਛੁ ਭੇਦ ਅਬਲਾ ਕਹੈ ਦੇਤ ਨ੍ਰਿਪਤਿ ਕਹ ਆਇ । ੨੨ ।

va hi ki hoyi rehat nit the adhik rijhayi.
ju kachu bhed abla kahai det nirpat keh ayi. (22)

ਚੌਪਈ

ਏਕ ਤ੍ਰਿਯ ਕਹ ਰਾਇ ਬੁਲਾਯੋ । ਕਛੁਕ ਦਰਬੁ ਤਾ ਤੇ ਚਟਵਾਯੋ ।
ਮੈ ਜੁ ਕਹੋ ਕਹੀਯਹੁ ਤਿਹ ਜਾਈ । ਹੈ ਤੇ ਪਹਿ ਤਵ ਮਿਤ੍ਰ ਪਠਾਈ । ੨੩ ।

Chopaiee

ek triye keh rai bulayo. kachuk darbu ta te chatvayo.
mae jo kaho kahiyo the jayi. hai te peh tav mitar pathayi. (23)

Chopaiee :

One day the Raja thought to hiı ıself and planned to play a deceptive action (witchcraft). He said that he should snatch away all her wealth (money) and then give her back to spend, as requested (by her). (17)

There was one maid who was called the Rani's special attendant, but would disclose all the secrets to the Raja. The queen always thought her to be faithful to her, but the foolish woman did not realize the secret. (18)

The Rani had allowed his son even to address this maid as a mother and would waste lot of money on her. Whatever the Rani would tell her, she would convey it to the Raja immediately (make him understand). (19)

Once the Raja told the maid that he will show his annoyance for her before the Rani (by saying some uncouth words) and would remain aloof from her. "By calling you as her agent, I will beat you and would totally forget about you (in my mind), but that woman (queen) would not understand it (its secret)." (20)

Couplet :

The Raja told the maid to behave as her own attendant only but whatever she would say, must be disclosed to him (Raja). (21)

Then this maid posed to be the queen's maid and would keep her happy and amused but whatever secret she would say was told by her to the king. (22)

Chopaiee :

The Raja called one woman and promised her some money (as agreed). Whatever I would tell you, you must convey it exactly to her (Rani) that you had been sent to her by her paramour (queen's lover). (23)

ਦੋਹਰਾ

ਨ੍ਰਿਪ ਨਾਰੀ ਵਹੁ ਦਰਬੁ ਦੈ ਅਪਨੀ ਕਰੀ ਬਨਾਇ ।
ਸਭ ਬ੍ਰਿਤ"ਤ ਲੈ ਤਵਨ ਕੋ ਸਭ ਕਹਿਯਹੁ ਮੁਹਿ ਆਇ । ੨੪ ।

Dohra

nrip nari veh darbu de apni kari banayi.
sab birtant lai tawan ko kahiyo muhi ayi. (24)

ਚੌਪਈ

ਮੋਰ ਨ ਕਛੂ ਭੇਦ ਤਿਹਿ ਦਿਜਿਯਹੁ । ਤਾ ਕੇ ਚੋਰਿ ਚਿਤ ਕਹ ਲਿਜਿਯਹੁ ।
ਵਾ ਹੀ ਕੀ ਹੋਈ ਤੁਮ ਰਹਿਯਹੁ । ਲੈ ਤਾ ਕੋ ਅੰਤਰ ਮੁਹਿ ਕਹਿਯਹੁ । ੨੫ ।

Chopaiee

mor na kachu bhed tihi dijiyahu. ta ke chori chit keh leejiho.
va hi ki hoi tum rahiyo. le ta ko antar mohi kahiyo. (25)

ਦੋਹਰਾ

ਤਾ ਕੇ ਮਿਤ ਕੋ ਨਾਮ ਲੈ ਪਤਿਯਾ ਲਿਖੀ ਬਨਾਇ ।
ਹਮ ਬਿਖਰਚ ਰਹਤੇ ਘਨੇ ਕਛੂ ਧਨੁ ਦੈਹੁ ਪਠਾਇ । ੨੬ ।

Dohra

ta ke mit ko naam lai patiya likh banayi.
hum bikhrach rehate ghanai kachu dhan dehu pathayi. (26)

ਦੇਸ ਛਾਡਿ ਪਰਦੇਸ ਮੈ ਬਸਾ ਬਹੁਤ ਦਿਨ ਆਇ ।
ਪ੍ਰੇਮ ਜਾਨਿ ਕਛੂ ਕੀਜਿਯਹੁ ਮੁਸਕਲ ਸਮੈ ਸਹਾਇ । ੨੭ ।
des chhadi pardes mai basa bahut din ayi.
prem jan kachu kejiyo muskal samai sahayi. (27)

ਤ੍ਰਿਯਾ ਤਿਹਾਰੋ ਹੈ ਰਹੇ ਇਸਿ ਸਮਝੋ ਮਨ ਮਾਹਿ ।
ਹਮ ਸੇ ਕਹ ਬਹੁਤ ਹੈ ਤੁਮ ਸੇ ਹਮ ਕਹ ਨਾਹਿ । ੨੮ ।
triya tiharo haiv rahe isayi samjhe man mahi.
hum se keh bahut hai tum se hum keh nahi. (28)

ਚੌਪਈ

ਹਮਰੇ ਖਰਚਨ ਕਹ ਕਛੂ ਦਿਜਿਯਹੁ । ਵੈ ਦਿਨ ਯਾਦਿ ਹਮਾਰੇ ਕਿਜਿਯਹੁ ।
ਪ੍ਰੀਤਿ ਪੁਰਾਤਨ ਪ੍ਰਿਯਾ ਬਿਚਰਿਯਹੁ । ਹਮ ਪਰ ਅਧਿਕ ਕ੍ਰਿਪਾ ਤੁਮ ਕਰਿਯਹੁ । ੨੯ ।

Chopaiee

hamre kharchab keh kachu dejiyo. ve din yadi hamare kejiyo.
preet puratan priya bicharyahu. hum par adhik kirpa tum kariho. (29)

Couplet :

The Raja gave her some money and made her as his confidant and told her to find out all her (queen's) secrets and then convey it to him (Raja). (24)

Chopaiee :

"Do not give out any of my secrets to her (queen) but find out her heart's desires. Try to show (pose) yourself as her maid and then convey all her details to me." (25)

Couplet :

(The Raja) wrote a letter from her paramour with full deliberation. "I am hard of money, so please send me some money." (26)

"Since long I have left my country and have come to a foreign land so do something out of your love for me and help me in difficulty." (27)

"O dear! You better think at heart that I belong to you alone, while you have many more like me, but I have none other like you." (28)

Chopaiee :

"(O dear !) Remember those days of my love for you and send some money for my expenses. O darling! Keep reminded of my old love, please do this special favour to me." (29)

ਤਵਨ ਰਾਤਿ ਕੀ ਬਾਤ ਸੰਵਰਿਯਹੁ । ਮੋ ਪਰ ਨਾਰਿ ਅਨੁਗ੍ਰਹੁ ਕਰਿਯਹੁ ।
ਯਾ ਪਤਿਧਾ ਕਹ ਤੁਹੀ ਪਛਾਨੈ । ਅਵਰ ਪੁਰਖ ਕੋਊ ਦੁਤਿਯ ਨ ਜਾਨੈ । ੩੦ ।

tawan raat ki baat sawariyo. mo par nari anugreh kariho.
ya patidha keh tuhi pachane. avar purakh koyu dutey na janai. (30)

ਦੋਹਰਾ

ਜਬ ਵੈ ਦਿਨ ਹਮਰੇ ਹੁਤੇ ਏਦਿਨ ਤੁਮਰੇ ਆਇ ।
ਕ੍ਰਿਪਾ ਜਾਨਿ ਕਿਛੁ ਦੀਜਿਯਹੁ ਕਰਿਯਹੁ ਮੋਹਿ ਸਹਾਇ । ੩੧ ।

Dohra

jab veh din hamre hute edin tumre aye.
kirpa jaan kuch deejiyo kariho mohe sahai.(31)

ਬਾਚਤ ਪਤਿਯਾ ਮੂੜ ਤ੍ਰਿਯ ਫੂਲ ਗਈ ਮਨ ਮਾਹਿ ।
ਤੁਰਤੁ ਕਾਢਿ ਬਹੁ ਧਨੁ ਦਿਯਾ ਭੇਦ ਲਖਿਓ ਜੜ ਨਾਹਿ । ੩੨ ।

bachat patiya murh triye phul gayi man mahi.
turat kad bahu dhan diya bhed likhyo jarh nahi. (32)

ਚੌਪਈ

ਕਾਢਿ ਦਰਬੁ ਮੂਰਖ ਤ੍ਰਿਯ ਦੀਨੋ । ਤਾ ਕੋ ਸੋਧ ਫੇਰਿ ਨਹਿ ਲੀਨੋ ।
ਲੈ ਅਪਨੋ ਨ੍ਰਿਪ ਕਾਜ ਚਲਾਯੋ । ਤ੍ਰਿਯਹਿ ਜਾਨਿ ਮੁਰ ਮਿਤ ਧਨ ਪਾਯੋ । ੩੩ ।

Chopaiee

kad darabu moorakh triye deeno. ta ko sodh pheri leeno.
lai apno nrip kaaj chalayo. triyehi jaan mur mit dhan payo. (33)

ਦੋਹਰਾ

ਤ੍ਰਿਯਾ ਜਾਨ ਮੁਰ ਮਤਿ ਕਹ ਦਰਬ ਪਹੁੰਚਯੋ ਜਾਇ ।
ਮੂੜ ਨ ਜਾਨਾ ਨ੍ਰਿਪਤਿ ਹਰਿ ਲੀਨਾ ਰੋਜ ਚਲਾ ॥੩੪॥ ।

Dohra

Triya jane mor meet keh darab pahunchao jaie.
mur na jana nirpat har leena roj chalaie.34.

ਦੋਹਰਾ

ਤ੍ਰਿਯ ਮਿਤ ਕੇ ਤ੍ਰਿਯ ਦਰਬੁ ਲੁਟਾਯੋ । ਨਿਜੁ ਨਾਯਕ ਸੌ ਨੇਹੁ ਗਵਾਯੋ ।
ਹਰਿ ਧਨੁ ਲੈ ਰੋਜ ਚਲਾਵੈ । ਵਾ ਕੋ ਮੁੰਡ ਮੁੰਡਿ ਨਿਤ ਖਾਵੈ । ੩੫ ।

Dohra

triye mit ke triye darbu lutayo. nij nayak so nehu gavayo.
hari dhan lai roj chalave. va ko mund mundi nit khavai. (35)

"Think of that night and remember. O lady dear ! Please be kind to me. This letter is known to you only, as no one else knows about it." (30)

Couplet :

"When those good days belonged to us, now these are your (good) days. So please send me some money and help me out." (31)

On reading that letter, the foolish woman got puffed up in her heart and immediately took out some money and gave to her (maid), but the fool did not realize the secret behind it. (32)

Chopaiee :

That foolish woman took out some money and gave to her and did not make any effort to ascertain the true facts. The Raja grabbed the money to make use of his requirements. While the woman thought that her friend had received this money. (33)

Couplet :

The woman (Rani) thought that the money had reached her lover and the fool did not realize that the Raja had snatched away this money for his personal use only.(34)

Couplet:

The woman (Rani) wasted all her money for the sake of her friend while losing the love of her master (spouse). Thus the Raja would snatch some money daily to meet his requirements and thus was looting her constantly. (35)

ਦੋਹਰਾ

ਜੋ ਜਨੁ ਜਾ ਸੌ ਰੁਚਿ ਕਰੈ ਤਾ ਹੀ ਕੋ ਲੈ ਨਾਮੁ ।
ਦਰਬੁ ਕਢਾਵੈ ਤ੍ਰਿਯਨ ਤੇ ਆਪੁ ਚਲਾਵੈ ਕਾਮੁ । ੩੬ । ੧ ।

Dohra

jo jan ja so ruchi kare ta hi koyi lai naam.
darab kadavai triyan te aap chalavai kaam. (36) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ
ਸੰਬਾਦੇ ਪਚਪਨ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੫੫ । ੧੦੪੮ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
chovanvo charitar samapatam. Sat Subham sat. (55) (1048) aphjun

ਦੋਹਰਾ

ਚੰਦ੍ਰ ਦੇਵ ਕੇ ਬੰਸ ਮੈ ਚੰਦ੍ਰ ਸੈਨ ਇਕ ਭੂਪ ।
ਚੌਦ੍ਰ ਕਲਾ ਤਾ ਕੀ ਤ੍ਰਿਯਾ ਰਤਿ ਕੇ ਰਹਤ ਸਰੂਪ । ੧ ।

Dohra

Chander dev ke buns mai chander sain bhoop.
Chander kala ta ki triya rati ke rehat saroop. (1)

ਚੌਪਈ

ਚੰਦ੍ਰ ਦੇਵ ਜਬ ਹੀ ਸੈ ਜਾਵੈ । ਤਬ ਤ੍ਰਿਯ ਜਾਰ ਪਾਸ ਉਠਿ ਆਵੈ ।
ਕੇਲ ਕਮਾਇ ਰਹਤ ਤਹ ਜਾਈ । ਤੈਸੇ ਹੀ ਸੋਇ ਰਹਤ ਲਪਟਾਈ । ੨ ।

Choupaee

Chander dev jub hi sain javai. tab triye jar pas uthi avai.
kel kamayi rehat the jayi. taise hi soyi rehat laptayi. (2)

ਸੋਵਤ ਜਗਯੋ ਭੇਦ ਨ੍ਰਿਪ ਜਾਨਯੋ । ਚਿਤ ਰਾਖਿਯੋ ਨਹਿ ਪ੍ਰਗਟ ਬਖਾਨਯੋ ।
ਚਿਤ ਚੌਗਨੌ ਨੇਹੁ ਬਢਾਯੋ । ਮੂਰਖ ਨਾਰਿ ਭੇਦ ਨਹਿ ਪਾਯੋ । ੩ ।

sovat jagyo bhed nrip janyo. chit rakhiyo nahi pargat bakhaniyo.
chit choguno neh badhayo. moorakh nari bhed nahi payo. (3)

ਆਖਿ ਮੂੰਦਿ ਜਾਗਤ ਸੈ ਰਹਿਯੋ । ਭੌਦੂ ਨਾਰਿ ਸੋਤ ਸੋ ਲਹਿਯੋ ।
ਤੁਰਤ ਜਾਰ ਕੇ ਤਟ ਚਲਿ ਗਈ । ਉਠਿ ਨ੍ਰਿਪ ਕਰ ਕ੍ਰਿਪਾਨ ਗਹ ਲਈ । ੪ ।

aakh moond jagat me rahiyo. bhodu nari sot so lahiyo.
turat jaar ke tat chal gayi. uthi nrip kar kirpan geh layi. (4)

Couplet:

If a person loves another person then by mentioning his name, he grabs money from the women to meet his requirements. (36)(1)

Here the fifty-fifth episode of king's & minister's dialogue regarding woman's character from Charitar Pakhyan is completed. All is well. (55-1048)(Contd)

Couplet :

There was a Raja, called Chander Sain, from the dynasty of the (moon) Chander Dev. His wife, named Chander Kala was as beautiful as Rati. (1)

Chopaiee :

When Chander Dev would go to sleep then that woman would get up and go to her paramour. She would enjoy his sexual company (by embracing him) and sleep in his embrace. (2)

The sleeping Raja got up and got to know this secret. He kept this secret to himself, without telling anyone else. He developed love with her four times as before, but the foolish woman did not realize this. (3)

He would close his eyes but would remain awake while posing as sleeping. But the foolish woman mistook him to be asleep and getting up instantly went away to her paramour. The Raja got up and took his sword in hand. (4)

ਦੋਹਰਾ

ਉਠਿ ਰਾਜਾ ਤ੍ਰਿਯ ਭੇਸ ਧਰ ਗਹਿ ਕ੍ਰਿਪਾਨ ਲੀ ਹਾਥ ।
ਰਾਨੀ ਯੋ ਜਾਨੀ ਜਿਯਹਿ ਆਵਤ ਚੇਰੀ ਸਾਥ । ੫ ।

Dohra

uthu raja triye bhes dhar gahi kirpan li hath.
rani yo jani jiyehi avat cheri sath. (5)

ਚੌਪਈ

ਪਾਇਨ ਕੋ ਖਟਕੋ ਨਹਿ ਕਰਿਯੋ । ਕਰ ਮਹਿ ਕਾਢਿ ਖੜਗ ਕਹਿ ਧਰਿਯੋ ।
ਭੋਗ ਕਰਤ ਜਬ੍ ਤਨੈ ਨਿਹਾਰਿਯੋ । ਇਹੈ ਚਿਤ ਮਹਿ ਚਰਿਤ ਬਿਚਾਰਿਯੋ । ੬ ।

Chopaiee

payin ko khatke nahi kariyo. kar mahi kadi kharag keh dhariyo.
bhog karat jab tane nihariyo. ehi chit mahi chit bichariyo. (6)

ਰਮਤ ਜਾਰ ਸੋ ਤ੍ਰਿਯ ਲਖ ਪਾਈ । ਕਰ ਮਹਿ ਕਾਢਿ ਕ੍ਰਿਪਾਨ ਕੰਪਾਈ ।
ਦੁਹੂੰ ਹਾਥ ਕਰਿ ਕੁਅਤ ਪ੍ਰਹਾਰਿਯੋ । ਦੁਹੂੰਅਨ ਚਾਰਿ ਟੂਕ ਕਰਿ ਡਾਰਿਯੋ । ੭ ।

ramat jaar so triye lakh payi. kar mahi kadi kirpan kampai.
duhon hath kar kuat parhariyo. duhuan char took kari dariyo. (7)

ਦੋਹਰਾ

ਚੰਦ੍ ਕਲਾ ਕੋ ਜਾਰ ਜੁਤ ਹਨਿ ਨ੍ਰਿਪ ਲਯੋ ਉਠਾਇ ।
ਵੈਸਹ ਆਪਨੀ ਖਾਟ ਤਰ ਰਾਖਤ ਭਯੋ ਬਨਾਇ । ੮ ।

Dohra

chander kala ko jar jut hani nrip leyo uthayi.
vaise apni khat tar rakhat bheyo banayi. (8)

ਧਰਿ ਦੁਹੂੰਅਨ ਕੋ ਖਾਟ ਤਰ ਘਰੀ ਏਕ ਦੈ ਟਾਰਿ ।
ਮਾਰਿ ਮਾਰਿ ਕਹਿ ਕੈ ਉਠਾ ਕਢੇ ਕੋਪ ਕਰਵਾਰ । ੯ ।

dhar duhan ko khat tar ghari ek de tari.
mar mar keh ke utha kadeyi kop karvar. (9)

ਚੋਰ ਮੋਹਿ ਮਾਰਤ ਹੁਤੋ ਤ੍ਰਿਯ ਕੇ ਲਾਗਿਯੋ ਘਾਇ ।
ਕਾਢਿ ਭਗੌਤੀ ਤੁਰਤੁ ਮੈ ਯਾ ਕੋ ਦਯੋ ਸੁ ਘਾਇ । ੧੦ ।

chor mohe marat hute triye ke lagiyo ghayi.
kad bhogouti yurat mein ya ko deyo su ghayi. (10)

Couplet :

The Raja disguised himself as a woman, while having a sword in hand. The Rani thought to herself that her maid had followed her. (5)

Chopaiee :

The Raja did not make any sound (even of his feet) and unsheathed his sword in hand. When he saw them in sexual companionship.he thought of a deceitful action. (6)

When he saw the wife having sexual relationship, he moved his sword in a circle and with the force of both the hands he struck them both, cutting them into four pieces. (7)

Couplet :

The Raja picked up the lover along with Chander Kala after killing them and placed them underneath his cot. (8)

After keeping them under his cot for sometime, he shouted 'Kill them' and got up and took out his sword with fury. (9)

The thief was going to strike me, but my wife was wounded and I killed him instantly. (10)

ਚੌਪਈ

ਜਬੈ ਲੋਗ ਨ੍ਰਿਪ ਪੂਛਨ ਆਏ । ਯਹੈ ਤਿਨੌ ਸੌ ਬਚਨ ਸੁਨਾਏ ।
ਜਬ ਤਸਕਰ ਮੁਹਿ ਘਾਵ ਚਲਾਯੋ । ਹੌ ਬਚਿ ਗਯੋ ਤ੍ਰਿਯ ਕੌ ਘਾਯੋ । ੧੧ ।

Chopaiee

jab log nrip puchan aye. yeh tine so bachan sunaye.
jab taskar mohi ghav chalayo. ho bach geyo triya ko ghayo. (11)

jਬ ਦ੍ਰਿੜ ਘਾਵ ਤ੍ਰਿਯ ਕੋ ਲਾਗਿਯੋ । ਤਬ ਹੌ ਕਾਢਿ ਭਗੌਤੀ ਜਾਗਿਯੋ ।
ਤ੍ਰਿਯ ਕੇ ਨੇਹ ਕੋਪ ਮਨ ਧਾਰਿਯੋ । ਚੋਰਹਿ ਠੌਰ ਮਾਰ ਹੀ ਡਾਰਿਯੋ । ੧੨ ।

jab drrir ghav triya ko lagiyo. tab hai kadi bhogouti jagiyo.
triye ke neh kop man dhariyo. cherhi thor mar hi dariyo. (12)

ਦੋਹਰਾ

ਨਰ ਨਾਰੀ ਪੁਰ ਸਭ ਕਹੈ ਧੰਨਿ ਰਾਜਾ ਤਵ ਹੀਯ ।
ਬਦਲੋ ਲੀਨੋ ਬਾਮ ਕੋ ਚੋਰ ਸੰਘਾਰਿਯੋ ਜੀਯ । ੧੩ । ੧ ।

Dohra

nar nari par sabh kahe dhani raja tav hiye.
badlo leeno baam ko chor sanghariyo jiye. (13) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ
ਸੰਬਾਦੇ ਛਪਨੌ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੫੬ । ੧੦੬੧ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
chhapanvo charitar samapatam. Sat Subham sat. (56) (1061) aphjun.

ਚੌਪਈ

ਬੰਗ ਦੇਸ ਬੰਗੇਸ੍ਵਰ ਰਾਜਾ । ਸਭ ਹੀ ਰਾਜਨ ਕੋ ਸਿਰ ਤਾਜਾ ।
ਕਿਤਕ ਦਿਨਨ ਰਾਜਾ ਮਰ ਗਯੋ । ਸਭ ਜਗ ਇੰਦ੍ ਮਤੀ ਕੋ ਭਯੋ । ੧ ।

Chopaiee

bung des bargesvar raja. sabh hi rajan ko sir taja.
kitak dinan raja mar geyo. sabh jug Inder mati ko bheyo. (1)

ਦੋਹਰਾ

ਦਿਨ ਥੋਰਨ ਕੋ ਸਤ ਰਹਿਯੋ ਭਈ ਹਕੂਮਤਿ ਦੇਸ ।
ਰਾਜਾ ਜਯੋ ਰਾਜਹਿ ਕਿਯੋ ਭਈ ਮਰਦ ਕੇ ਭੇਸ । ੨ ।

Dohra

din thoran ko sat rahiyo bhayi hakumati des.
raja jeyo rajhi kiyo bhayi marad ke bhes. (2)

Chopaiee

When people gathered and asked the Raja, he explained to them that when the thief attacked me, I escaped but the queen was hit and got killed. (11)

When the woman was wounded-badly I got up and took out my sword. Due to the love of my wife, I got furious with rage and killed the thief on the spot. (12)

Couplet :

All the men and women of the town then told the Raja, "O Rajan ! Your strength and perseverance is praiseworthy that you have killed the thief to take revenge of your wife." (13)(1)

Here the fifty-sixth episode of King's & Minister's dialogue regarding woman's characterisatiion from Charitar Pakhyan is completed. All is well. (56-1061)(Contd)

Chopaiee :

The Raja of Bung land was called Bangeswar and was the foremost king (mighty) of all. After sometime the Raja died and the whole empire was at the disposal of Indra Mati (under her control). (1)

Couplet :

She maintained her chastity for some time and ruled the country. She ruled like the Raja in the guise of a man. (2)

ਚੌਪਈ

ਐਸਹਿ ਬਹੁਤ ਬਰਸ ਹੀ ਬੀਤੇ । ਬੈਰੀ ਅਧਿਕ ਆਪਨੇ ਜੀਤੇ ।
ਏਕ ਪੁਰਖ ਸੁੰਦਰ ਲਖਿ ਪਾਯੋ । ਰਾਨੀ ਤਾ ਮੋ ਨੇਹ ਲਗਾਯੋ । ੩ ।

Chopaiee

aisehi bahut baras hi beetai. baeri adhik apne jeete.
ek purakh sunder lakhi payo. rani ta mo neh lagayo. (3)

ਅਧਿਕ ਪ੍ਰੀਤਿ ਰਾਨੀ ਕੋ ਲਾਗੀ । ਛੂਟੈ ਕਹਾ ਨਿਗੋਡੀ ਜਾਗੀ ।
ਰੈਨਿ ਪਰੀ ਤਿਹ ਤੁਰਤ ਬੁਲਾਯੋ । ਕੇਲ ਦੁਹੂੰਨਿ ਮਿਲਿ ਅਧਿਕ ਮਚਾਯੋ । ੪ ।

adhik preet rani ko lagi. chutai kaha nigodi jagi.
reni pari teh turat bulayo. kel duhuan mil adhik machayo. (4)

ਰਹਤ ਬਹੁਤ ਦਿਨ ਤਾ ਸੌ ਭਯੋ । ਗਰਭ ਇੰਦ੍ਰ ਮਤਿਯਹਿ ਰਹਿ ਗਯੋ ।
ਉਦਰ ਰੋਗ ਕੋ ਨਾਮ ਨਿਕਾਰਿਯੋ । ਕਿਨੂੰ ਪੁਰਖ ਨਹਿ ਭੇਦ ਬਿਚਾਰਿਯੋ । ੫ ।

rehat bahut din ta so bheyo. garabh Inder matiyahi reh geyo.
udar rog ko nam nikariyo. kin purakh nahi bhed bichariyo. (5)

ਨਵ ਮਾਸਨ ਬੀਤੇ ਸੁਤ ਜਨਿਯੋ । ਮਾਨੌ ਆਪੁ ਮੈਨ ਸੌ ਬਨਿਯੋ ।
ਏਕ ਨਾਰਿ ਕੇ ਘਰ ਮੈ ਧਰਿਯੋ । ਤਾ ਕੇ ਧਾਮ ਦਰਬੁ ਸੌ ਭਰਿਯੋ । ੬ ।

nav manas beetai sut janiyo. mano aap main so baniyo.
ek nari ke ghar me dhariyo. ta ke dham darab so bhariyo. (6)

ਕਾਹੂ ਕਹੌ ਬਾਤ ਇਹ ਨਾਹੀ । ਯੌ ਕਹਿ ਫਿਰਿ ਆਈ ਘਰ ਮਾਹੀ ।
ਦੁਤਿਯ ਕਾਨ ਕਿਨਹੂੰ ਨਹਿ ਜਾਨਾ । ਕਹਾ ਕਿਯਾ ਤਿਯ ਕਹਾ ਬਖਾਨਾ । ੭ ।

kahu kahai bat eh nahi. yo kehi phiri ayi ghar mahi.
dutiye kaan kinhu nahi jana. kaha kiya tiye kaha bakhana. (7)

ਦੋਹਰਾ

ਤਾ ਕੇ ਕਛੂ ਨ ਧਨ ਹੁਤੋ ਦਿਯਾ ਜਗਾਵੈ ਧਾਮ ।
ਤਾ ਕੇ ਘਰ ਮੈ ਸੌਪਯੋ ਰਾਨੀ ਕੋ ਸੁਤ ਰਾਮ । ੮ ।

Dohra

ta ke kaachu na dhan huto diya jagavai dham.
ta ke ghar mai sopyo rani ko sut ram. (8)

ਚੌਪਈ

ਰਾਨੀ ਇਕ ਦਿਨ ਸਭਾ ਬਨਾਈ । ਤਵਨ ਤ੍ਰਿਯਾਦਿਕ ਸਭੈ ਬੁਲਾਈ ।
ਜਬ ਤਿਹ ਤ੍ਰਿਯ ਕੇ ਸੁਤਹਿ ਨਿਹਾਰਿਯੋ । ਤਾ ਤੇ ਲੈ ਅਪਨੌ ਕਰਿ ਪਾਰਿਯੋ । ੯ ।

Chopaiee

rani ik din sabha banayi. tawan triyadik sabhai bulayi.
jab the triye ke suthi nihariyo. ta te lai apne kar pariyo. (9)

Chopaiee :

Many years had passed like this and she had conquered many of her opponents (enemies). Then she saw a beautiful person and developed love for him. (3)

The queen got involved in his love so much, that the unfortunate love does not leave one (from its involvement). With the nightfall she called that man and then both had sexual companionship to their satisfaction. (4)

By the passage of time and having his friendship for sometime (the queen) Indra Mati became pregnant. She told this as some stomach disease and no one could gauge this secret. (5)

After the passage of nine months, she gave birth to a son and it appeared that he was kamdev (god of love) himself having been born. The child was kept with a woman and her house was loaded with wealth (she was given lot of money). (6)

She told her not to divulge this secret to anyone and she came back herself. No one knew what she had told her or what she had done. (7)

Couplet :

That woman did not have money, even a lamp was not burning there (she was very poor) and the son was entrusted to her through the Lord' s Grace. (8)

Chopaiee :

The queen had her court (of noblemen) one day and the woman was also invited along with others. When the queen saw that woman's child, then taking him from her, she brought him up as her own son. (9)

ਦੋਹਰਾ

ਲੈ ਪਾਰਕ ਕਰਿ ਪਾਲਿਯੋ ਕਿਨੂੰ ਨ ਪਾਯੋ ਭੇਦ ।
ਰਮਾ ਸਾਸਤ੍ਰ ਕੋ ਸੁਰ ਅਸੁਰ ਉਚਰਿ ਨ ਸਾਕਹਿ ਬੇਦ । ੧੦ । ੧ ।

Dohra

lai parak kar paliyo kinu na payo bhed.
rama sastar ko sur asur uchri na sakeh bhed. (10) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਸਤਾਵਨੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੫੭ । ੧੦੭੧ । ਅਫਜੂੰ ।

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satavanvo charitar samapatam. Sat Subham sat. (57) (1071) aphjun.

ਦੋਹਰਾ

ਕਾਸਮੀਰ ਕੇ ਸਹਰ ਮੈ ਬੀਰਜ ਸੈਨ ਨਰੇਸ ।
ਤਾ ਕੇ ਦਲ ਕੇ ਬਲਹੁ ਤੇ ਕੰਪਤਿ ਹੁਤੋ ਸੁਰੇਸ । ੧ ।

Dohra

kasmeer ke sehar mai beeraj sain nares.
ta ke dal ke balhu te kampit huto sures. (1)

ਚਿਤ੍ਰ ਦੇਵਿ ਤਾ ਕੀ ਤ੍ਰਿਯਾ ਹ੍ਰਿਦੈ ਜਿਹ ਬੁਧਿ ।
ਮੰਦਸੀਲ ਜਾ ਕੋ ਰਹੈ ਚਿਤ ਕੀ ਰਹੈ ਕੁਸੁਧਿ । ੨ ।

chitar devi ta ki triya hirdai jeh budhi.
mundseel ja ko rahe chit ki rahe kasudhi. (2)

ਬੋਲਿ ਰਸੋਯਹਿ ਤਿਨ ਕਹੀ ਇਹ ਰਾਜੈ ਬਿਖਿ ਦੇਹੁ ।
ਬਹੁਤੁ ਬਦੈਹੌ ਹੌ ਤੁਮੈ ਅਬੈ ਅਧਿਕ ਪਨ ਲੇਹੁ । ੩ ।

boli rasoyahi tin kahi eh raje bikhi dehu.
bahuto badehe ho tume ab adhik pan lehu. (3)

ਤਾ ਕੀ ਕਹੀ ਨ ਤਿਨ ਕਰੀ ਤਬ ਤ੍ਰਿਯ ਚਰਿਤ ਬਨਾਇ ।
ਰਾਜਾ ਕੋ ਨਿਉਤਾ ਕਹਿਯੋ ਸਊਅਨ ਸਹਿਤ ਬੁਲਾਇ । ੪ ।

ta ki kahi tin kari tab triye charit banayi.
raja ko niyota kahiyo sauan sahit bulayi. (4)

ਚੌਪਈ

ਰਾਜਾ ਸਊਅਨ ਸਹਿਤ ਬੁਲਾਯੋ । ਭਾਤਿ ਭਾਤਿ ਪਕਵਾਨ ਪਕਾਯੋ ।
ਤਾ ਮੈ ਜਹਰ ਘੋਰਿ ਕੈ ਡਾਰਿਯੋ । ਰਾਜਾ ਜੂ ਕੋ ਮਾਰ ਹੀ ਡਾਰਿਯੋ । ੫ ।

Chopaiee

raja sayuan sahit bulayo. bhati bhati pakwan pakayo.
ta mai jehar ghor ke dariyo. raja ji ko maar hi dariyo. (5)

Couplet :

She brought him up as his guardian and no one knew about this secret. The secret of a woman's mind (the woman's shastras) or her knowledge has not been known by gods, demons or Vedas even. (10)(1)

Here the fifty-seventh episode of King's and Minister's dialogue regarding woman's characterization (nature) from Charitar Pakhyan is completed. All is well.

(57-1071)(Contd)

Couplet

In the city of Kashmir there was a Raja, called Biraj Sain and even Indra used to tremble before his prowess and might (he was very powerful). (1)

His wife was called Chitar Devi, who was average in beauty or brain. Her behaviour to others was very crude and by heart also she was uncouth (she was ugly in appearance and in intelligence). (2)

She called the kitchen in-charge (cook) and told him to (give) poison to the Raja. "I will give you lot of promotion and you take lot of money form me right now."

(3)

When the cook did not agree to her, she played a trick. She invited the king along with all the ministers. (4)

Chopaiee :

She invited the Raja along with his ministers and got cooked many nice dishes (preparations) she got poison mixed in these dishes, thus killed the Raja. (5)

ਜਬ ਰਾਜਾ ਜੂ ਮ੍ਰਿਤ ਬਸਿ ਭਏ । ਤਬ ਹੀ ਪਕਰ ਰਸੋਯਾ ਲਏ ।
ਵਾਹੈ ਤਾਮ ਲੈ ਤਾਹਿ ਖੁਆਰਿਯੋ । ਤਾਹੂ ਕੌ ਤਬ ਹੀ ਹਨਿ ਡਾਰਿਯੋ । ੬ । ੧ ।
jab raja ji marit basi bheyo. tab hi pakar rasoyia leyo.
vahi tam lai tahi khuariyo. tahu ko tab hi hani dariyo.(6)(1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਅਠਾਵਨੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੫੮ । ੧੦੭੭ । ਅਫਜੂੰ ।
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athavanvo charitar samapatam. Sat Subham sat. (58) (1077) aphjun.

ਚੌਪਈ

ਸਹਰ ਨਿਕੋਦਰ ਬਨਯੋ ਰਹੈ । ਦ੍ਵੈ ਇਸਤ੍ਰੀ ਜਗ ਤਾ ਕੇ ਕਹੈ ।
ਲਾਡਸ ਕੁਅਰਿ ਸੁਹਾਗਮ ਦੇਈ । ਜਿਨ ਤੇ ਬਹੁ ਸਿਛਯਾ ਤ੍ਰਿਯ ਲੇਈ । ੧ ।

Chopaiee

Sehar nakodar banyo rahe. dev istri jug ta kahe.
ladas kuyari suhagam deyi. jin te bahu sichya triye leyi. (1)

ਬਨਯੋ ਅਨਤ ਦੇਸ ਕਹ ਗਯੋ । ਅਧਿਕ ਸੋਕ ਦ੍ਵੈਅਨ ਕੌ ਭਯੋ ।
ਬਹੁਤ ਕਾਲ ਪਰਦੇਸ ਬਿਤਾਯੋ । ਖਾਟਿ ਕਮਾਇ ਦੇਸ ਕਹ ਆਯੋ । ੨ ।
banyo anat des keh geyo. adhik sok duan ko bheyo.
bahut kal pardes bitayo. khaat kamayi des keh ayo. (2)

ਕਿਤਕ ਦਿਨਨ ਬਨਿਯਾ ਘਰ ਆਯੋ । ਦੁਹੂੰ ਤ੍ਰਿਯਨ ਪਕ੍ਵਾਨ ਪਕਾਯੋ ।
ਵਹੁ ਜਾਨੈ ਮੇਰੇ ਘਰ ਐਹੈ । ਵਹ ਜਾਨੈ ਮੇਰੇ ਹੀ ਜੈਹੈ । ੩ ।
kitak dinan baniya ghaar ayo. duhun triyan pakwan pakayo.
vehu janai mere ghar aehai. veh janai mere hi jehe. (3)

ਏਕ ਗਾਵ ਬਨਿਯਾ ਰਹਿ ਗਯੋ । ਆਵਤ ਚੋਰ ਤ੍ਰਿਯਨ ਕੇ ਭਯੋ ।
ਜਾਗਤ ਹੇਰਿ ਤ੍ਰਿਯਹਿ ਨਹਿ ਆਯੋ । ਦੁਤਿਯ ਤ੍ਰਿਯਾ ਕੇ ਘਰ ਕੌ ਧਾਯੋ । ੪ ।
ek gaav baniya reh geyo. awat chor triyan ke bheyo.
jagat har triyhe nahi ayo. dutiye triya ke ghar ko dhayo. (4)

ਤ੍ਰਿਨ ਜਾਨਯੋ ਮੇਰੇ ਪਤਿ ਆਏ । ਮਮ ਘਰ ਤੇ ਹਟਿ ਯਾ ਕੇ ਧਾਏ ।
ਦੋਊ ਚਲੀ ਹਮ ਪਤਿਹਿ ਤਹੇ ਹੈ । ਮੋਰਿ ਆਪਨੇ ਧਾਮ ਲਯੋ ਹੈ । ੫ ।
trin janiyo mere pati aye. mum ghar te hati ya ke dhaye.
dou chali hum patihi tahe hai. mori apne dham leyo hai. (5)

When the Raja and others had died, she caught hold of the kitchen cook and the same food was also given (fed) to him and he was also killed. (6)(1)

Here the fifty-eighth episode of King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (58-1077)(Contd)

Chopaiee :

There was a trader in the town of Nakodar. All people used to say he had two wives; one was called Ladam koer while the second one was called Suhagam dei. Many women used to take lessons from them. (1)

The trader went to a foreign land and both of them were suffering from the pangs of his separation. He spent lot of time in the foreign countries and then after making huge profits he returned home. (2)

The trader had come home after many days, so both the wives cooked for him special dishes. One of them thought that he would visit her while the second one thought that he would dine at her place. (3)

On the way, the trader stopped at a village and on the other side a thief had struck at both the wives. He saw one wife was fully awake, so he did not visit her house and went to the other woman's house. (4)

That woman thought that her husband had come and leaving aside her house he had gone to the second wife. Both of them started off so as to stop the spouse from going to the other's house and then divert him to her own house. (5)

ਦੋਹਰਾ

ਦੋਊ ਤ੍ਰਿਯ ਧਾਵਤ ਭਈ ਅਧਿਕ ਕੋਪ ਮਨ ਕੀਨ ।
ਤਸਕਰ ਕੋ ਪਤਿ ਜਾਨਿ ਕੈ ਦੁਹੂ ਤ੍ਰਿਯਨ ਗਹਿ ਲੀਨ । ੬ ।

Dohra

dou triye dhavat bhayi adhik kop man keen.
taskar ko pati jani ke duhu triyan gahi leen. (6)

ਤਸਕਰ ਕੋ ਪਤਿ ਭਾਲਵ ਤੇ ਦੇਖਿਯੋ ਦਿਯਾ ਜਗਾਇ ।
ਚੋਰ ਜਾਨਿ ਕੁਟਵਾਰ ਕੇ ਦੀਨੋ ਧਾਮ ਪਠਾਇ । ੭ । ੧ ।

taskar ko pati bhalav te dekhiyo diya jagaye.
chor jaan kutwar ke deeno dham pathaye. (7) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਉਨਸਠਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੫੯ । ੧੦੮੪ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
unsathavo charitar samapatam. Sat Subham sat. (59) (1084) aphjun.

ਦੋਹਰਾ

ਰਾਜਾ ਰਨਖੰਭੌਰ ਕੋ ਜਾ ਕੋ ਪ੍ਰਬਲ ਪ੍ਰਤਾਪ ।
ਰਾਵ ਰੰਕ ਜਾ ਕੋ ਸਦਾ ਨਿਸ ਦਿਨ ਜਾਪਹਿ ਜਾਪ । ੧ ।

Dohra

raja runkhandor ko aaj ja ko prabal partap.
raav runk ja ko sada nis din japhi jaap. (1)

ਰੰਗ ਰਾਇ ਤਾ ਕੀ ਤ੍ਰਿਯਾ ਅਤਿ ਜੋਬਨ ਤਿਹ ਅੰਗ ।
ਰਾਜਾ ਕੌ ਪਯਾਰੀ ਰਹੈ ਜਿਹ ਲਖਿ ਲਜੈ ਅਨਣਗ । ੨ ।

rang rai ta ki triya ati joban the ang.
rajá ko payari rahe jeh lakhi lajai anung. (2)

ਏਕ ਦਿਵਸ ਤਿਹ ਰਾਵ ਨੈ ਸੁਭ ਉਪਬਨ ਮੈ ਜਾਇ ।
ਰੰਗ ਰਾਇਸੁਤ ਮਾਨਿ ਕੈ ਲੀਨੀ ਕੰਠ ਲਗਾਇ । ੩ ।

ek diwas the rav ne subh upjan mai jaye.
rung rayesut maan ko leeni kunth lagaye. (3)

ਰੰਗ ਰਾਇ ਸੌ ਰਾਇ ਤਬ ਐਸੇ ਕਹੀ ਬਨਾਇ ।
ਜਯੋ ਇਸਤ੍ਰੀ ਦੈ ਮੈ ਗਹੀ ਤੋਹਿ ਨ ਨਰ ਗਹਿ ਜਾਇ । ੪ ।

rung rai so rai tab aisi kahi banaye.
jeyo istri daiv me rahi tohi na nar gahi jayi. (4)

Couplet

Both the women started off with great wrathfulness and caught hold of the thief considering him as their spouse. (6)

On lighting the lamp, both the women glanced at him in the form of their husband, but then considering him as the thief, they sent him to the house of 'Kotwal' (Police Inspector). (7)

Here the fifty-ninth episode of Minister's & King's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (59-1094)(Contd)

Couplet :

There was a mighty and glamorous Raja of Ranthambhor, who was worshipped by the rich and poor equally by day and night. (1)

Rang Rai was his wife, who was very youthful and charming and was very dear to the Raja. Even the god of love (kamdev) would feel shy (belittled) before her beauty. (2)

One day the Raja thought Rang Rai to be asleep in the garden and hugged her (embraced her). (3)

The Raja told Rang Rai like this, "Just as I have controlled two wives (kept under my spell), You cannot keep two men under your control." (4)

ਚੌਪਈ

ਕੇਤਕ ਦਿਵਸ ਬੀਤ ਜਬ ਗਏ । ਰੰਗ ਰਾਇ ਸਿਮਰਨ ਬਚ ਭਏ ।
ਏਕ ਪੁਰਖ ਸੌ ਨੇਹ ਲਗਾਯੋ । ਬਿਨਾ ਸਮਸ ਜਾ ਕੈ ਲਖਿ ਪਾਯੋ । ੫ ।

Chopaiee

ketak divas beet jab gaye. rang raye simran bach bhaye.
ek purakh so neh lagayo. bina samas ja ke lakhi payo. (5)

ਨਾਰੀ ਕੋ ਤਿਹ ਭੇਸ ਬਨਾਯੋ । ਰਾਜਾ ਸੌ ਇਹ ਭਾਤਿ ਜਤਾਯੋ ।
ਗ੍ਰਿਹ ਤੇ ਬਹਿਨਿ ਹਮਾਰੀ ਆਈ । ਹਮ ਤੁਮ ਚਲਿ ਤਿਹ ਕਰੈ ਬਡਾਈ । ੬ ।

nari ko the bhes banayo. raja so eh bhati jatayo.
greh te behin hamari ayi. ham tum chali teh karai badayi. (6)

ਦੋਹਰਾ

ਟਰਿ ਆਗੇ ਤਿਹ ਲੀਜਿਐ ਬਹੁ ਕੀਜੈ ਸਨਮਾਨ ।
ਮੋਰੋ ਢਿਗ ਬੈਠਾਰਿਯੈ ਅਮਿਤ ਸਰਬੁ ਦੈ ਦਾਨ । ੭ ।

Dohra

tari agai the leejiye bahu kejai sanman.
moro dhig bethariye amit sarab de daan. (7)

ਤਿਹ ਨ੍ਰਿਪ ਟਰਿ ਆਗੈ ਲਿਯੋ ਬੈਠਾਰਿਯੋ ਤ੍ਰਿਯ ਤੀਰ ।
ਅਤਿ ਧਨੁ ਦੈ ਆਦਰੁ ਕਰਿਯੋ ਭਏ ਤ੍ਰਿਯਨ ਕੀ ਭੀਰ । ੮ ।

teh nrip tari agye liyo bethariyo triye teer.
ati dhanu dai adar kariyo bhaye triyan ki bheer. (8)

ਜਬ ਰਾਜਾ ਢਿਗ ਬੈਠਯੋ ਤਬ ਦੁਹੂੰਅਨ ਲਪਟਾਇ ।
ਕੂਕਿ ਕੂਕਿ ਰੋਵਤ ਭਈ ਅਧਿਕ ਸਨੇਹ ਬਢਾਇ । ੯ ।

jab raja dhig bethyo tab duhuan laptayi.
kooki kooki rovat bhayi adhik saneh badayi. (9)

ਰੰਗ ਰਾਇ ਤਿਹ ਪੁਰਖ ਕੋ ਤ੍ਰਿਯ ਕੋ ਭੇਸ ਸੁਧਾਰਿ ।
ਦਛਿਨੰਗ ਰਾਜਾ ਲਯੋ ਬਾਮੈ ਅੰਗ ਸੁ ਯਾਰ । ੧੦ ।

rang rai the purakh ko triye ko bhes sudhari.
dachinang raja leyo bamai ang su yaar. (10)

ਯਹ ਭਗਨੀ ਤੋ ਪ੍ਰਾਨ ਪਤਿ ਯਾ ਤੇ ਪ੍ਰੀਤਮ ਕੌਨ ।
ਦਿਨ ਦੇਖਤ ਤ੍ਰਿਯ ਛਲਿ ਗਈ ਜਿਹ ਲਖਿ ਭਜਿਯੈ ਮੌਨ । ੧੧ ।

yeh bhagni to pran pati ya te pritam koun.
din dekhat triye chhali gayi jeh lakhi bhajiyo mon. (11)

Chopaiee :

After sometime had elapsed, Rang Rai was reminded of the Raja's words. She saw a person without beard or moustache and developed love for him. (5)

She made him dress like a woman and then said to the Raja, "My sister has come from my place, so let us both (you and me) go and praise her." (6)

Couplet :

"Let us go and meet her midway thus honouring her immensely Make her sit next to me and then give away lot of money in alms (offerings). " (7)

The Raja then advanced forward and welcomed her and made her sit next to his wife. He gave away (in offerings) lot of money, thus honouring her and there was a crowd of women gathered there. (8)

When the Raja sat there, both the women embraced him and with increased love started crying and weeping loudly. (9)

Rang Rai had made that man into a woman's guise with lot of care, by keeping the Raja on the right and the paramour on her left side. (10)

"This is my sister and you are my spouse. Who else could be dearer to me?" The woman had played a deceitful action during the daytime and while watching all this. Now it was appropriate to keep quiet on seeing all this. (11)

ਅਤਿਭੁਤ ਗਤਿ ਬਨਿਤਾਨ ਕੀ ਜਿਨੈ ਨ ਪਾਵੈ ਕੋਇ ।
ਭੇਦ ਸੁਰਾਸੁਰ ਨ ਲਹੈ ਜੋ ਚਾਹੈ ਸੋ ਹੋਇ । ੧੨ । ੧ ।
atbhut gati banitan ki jinai na pavai koyi.
bhed surasur na lahe jo chahe so hoyi. (12) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਸਾਠਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੬੦ । ੧੦੯੬ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
sathavo charitar samapatam. Sat Subham sat. (60) (1096) aphjun.

ਚੌਪਈ

ਬਨਿਯੋ ਗ੍ਵਾਰਿਏਰ ਕੇ ਮਾਹੀ । ਘਰ ਧਨ ਬਹੁ ਖਰਚਤ ਕਛੁ ਨਾਹੀ ।
ਤਾ ਕੋ ਘਰ ਤਸਕਰ ਇਕ ਆਯੋ । ਤਿਨ ਸਾਹੁਨਿ ਸੋ ਬਚਨ ਸੁਨਾਯੋ । ੧ ।
Chopaiee
baniyo gawarior ke mahi. ghar dhan bahu kharchat kachu nahi.
ta ko ghar taskar ik ayo. tin sahuni so bachan sunayo. (1)

ਬਨਿਕ ਬੋਲਿ ਸਾਹੁਨਿ ਸੋ ਭਾਖਯੋ । ਰਾਮ ਹਸੈ ਨਿਪੂਤ ਕਰਿ ਰਾਖਯੋ ।
ਧਨ ਬਹੁ ਕਾਮ ਕਿਹ ਆਵੈ । ਪੁਤ੍ਰ ਬਿਨਾ ਮੁਹ ਬੰਸ ਲਜਾਵੈ । ੨ ।
banik boli sahuni so bhakhyo. ram hasai niput kar rakhiyo.
dhan bahu kaam keh avai. putar bina muh bans lajavai. (2)

ਦੋਹਰਾ

ਸੁਨੁ ਸਾਹੁਨਿ ਹਮਰੇ ਬਿਧਹਿ ਪੁਤ ਨ ਦੀਨਾ ਧਾਮ ।
ਚੋਰਹੁ ਸੁਤ ਕੌ ਰਾਖਿ ਜੋ ਹਯਾ ਲਯਾਵੈ ਰਾਮ । ੩ ।
Dohra
sunu sahuni hamre bidhi put na deena dham.
chorhu sut ko rakhi jo haya leyavo ram. (3)

ਚੌਪਈ

ਚੋਹਰੁ ਹੋਇ ਪੂਤ ਕਰਿ ਰਾਖੋ । ਤਾ ਤੇ ਕਛੁ ਨ ਮੁਖ ਤੇ ਭਾਖੋ ।
ਸਾਹੁਨਿ ਸਹਿਤ ਬਨਿਕ ਜਬ ਮਰਿ ਹੈ । ਹਮਰੋ ਕਵਨ ਦਰਬੁ ਲੈ ਕਰਿ ਹੈ । ੪ ।
Chopaiee
chehru hoyi pooyt kari rakhe. ta te kachu na mukh te bhakhe.
sahuni sahit banik jab mari hai. hamro kawan darbu lai kar hai. (4)

ਯਹ ਜਬ ਭਨਕ ਚੋਰ ਸੁਨਿ ਪਾਈ । ਫੂਲਿ ਗਯੋ ਬਸਤ੍ਰਨ ਨਹਿ ਮਾਈ ।
ਜਾਇ ਬਨਿਕ ਕੋ ਪੂਤ ਕਹੈ ਹੌ । ਯਾ ਕੈ ਮਰੇ ਸਕਲ ਧਨ ਲੇਹੌ । ੫ ।
yeh jab bhanak chor suni payi. phooli geyo bastan nahi mayi.
jayi banik ko poot kahe ho. ya ke marai sakal dhan leho. (5)

The position of women is very strange and none has been able to gauge this. Neither the gods nor the demons could lay their hands on woman's secrets. Whatever they desire, comes to pass accordingly. (12)(1)

Here the sixtieth episode of King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (60-1096)(Contd)

Chopaiee :

There was a trader in Gwalior, who possessed lot of money, but would not spend anything. A thief came to his house, then he told his wife. (1)

The trader told the wife, "The Lord had not given us a son. What will be the use of our money in abundance? Without a son my family tree is feeling ashamed." (2)

Couplet :

O my wife! Listen. The Lord had not given us a son. So even if God would send a thief in our house, we will treat him as our son and maintain him as such. (3)

Chopaiee :

Even if it were a thief, we will keep him as our son and would not say anything to him. When the trader would die along with his wife, then what will anyone do with our money ? (4)

When the thief heard these words, he became puffed up and could not maintain himself in his dress (self) and said, "Let me go and call myself as the son of the trader (merchant) and on his death I shall gain all his wealth. (5)

ਤਬ ਲੌ ਚੋਰ ਦ੍ਰਿਸਟਿ ਪਰ ਗਯੋ । ਅਧਿਕ ਬਨਿਕ ਕੇ ਆਮੰਦ ਭਯੋ ।
ਪਲਯੋ ਪਲੋਸਯੋ ਸੁਤੁ ਬਿਧਿ ਦੀਨੋ । ਤਾ ਕੋ ਪੂਤ ਪੂਤ ਕਹਿ ਲੀਨੋ । ੬ ।
tab lo chor drishti par geyo. adhik banik ke amand bheyo.
palyo palosyo sut bidhi deno. ta ko poot poot kahi leeno. (6)

ਖਾਟ ਉਪਰ ਤਸਕਰਹਿ ਬੈਠਾਯੋ । ਭਲੋ ਭਲੋ ਪਕ੍ਵਾਨ ਖ੍ਵਾਯੋ ।
ਪੂਤ ਪੂਤ ਕਹਿ ਸਾਹੁਨਿ ਧਾਈ । ਸਾਹੁ ਚਉਤਰੇ ਜਾਇ ਜੜਾਈ । ੭ ।
khat upar taskari bethayo. bhalo bhalo pakwan khavayo.
poot poot kahi sahuni dhayi. sahu chautare jayi jarai. (7)

ਦੋਹਰਾ

ਪਪੰਚ ਪਯਾਦੇ ਸੰਗ ਲੈ ਚੋਰਹਿ ਦਯੋ ਦਿਖਾਇ ।
ਇਹ ਪੈ'ਡੇ ਆਯੋ ਹੁਤੋ ਮੈ ਸੁਤ ਕਹਿਯੋ ਬੁਲਾਇ । ੮ ।

Dohra

papanch payade sung lai chorhi deyo dikhayi.
eh paindo ayo huto mai sut kahiyo bulayi. (8)

ਚੌਪਈ

ਅਮਿਤ ਦਰਬੁ ਹਮਰੇ ਬਿਧਿ ਦਯੋ । ਪੂਤ ਨ ਧਾਮ ਹਮਾਰੇ ਭਯੋ ।
ਯਾ ਕਉ ਹਮ ਕਹਿ ਪੂਤ ਉਚਾਰੋ । ਤਾ ਤੇ ਤੁਮ ਮਿਲਿ ਕੈ ਨਹਿ ਮਾਰੋ । ੯ ।

Chopaiee

amit darbu hamre bidhi deyo. poot na dham hamare bheyo.
ya koyu hum kahi poot ucharo. ta te tum mili ke nahi maro. (9)

ਪੂਤ ਪੂਤ ਬਨਿਯਾ ਕਹਿ ਰਹਿਯੋ । ਪੰਚ ਪਯਾਦਨ ਤਸਕਰ ਗਹਿਯੋ ।
ਤਾ ਕੋ ਕਹਿਯੋ ਏਕ ਨਹਿ ਕੀਨੋ । ਲੈ ਤਸਕਰ ਫਾਸੀ ਸੋ ਦੀਨੋ । ੧੦ । ੧ ।
poot poot baniya keh rahiyo. punch payadan taskar gahiyo.
ta ko kahiyo ek nahi keeno. lai taskar phassi so deeno. (10) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕਸਠਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੬੧ । ੧੧੦੬ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
iksathavo charitar samapatam. Sat Subham sat. (61) (1106) aphjun.

ਦੋਹਰਾ

ਮਹਾ ਸਿੰਘ ਕੇ ਘਰ ਬਿਖੈ ਤਸਕਰ ਰਹੈ ਅਪਾਰ ।
ਨਿਤਿਪ੍ਰਤਿ ਤਾ ਕੇ ਲਯਾਵਹੀ ਅਧਿਕ ਖਜਾਨੋ ਮਾਰਿ । ੧ ।

Dohra

maha singh ke ghar bikhai taaskar rahe apar.
nitprati ta ke layavhi adhik khajano mar. (1)

By that time the trader saw the thief and felt very happy. The Lord had given us a grown up son and accepted him as his son by addressing him as his son. (6)

He made the thief sit on the cot and fed him with sumptuous food. The wife also came up addressing him as her son and the trader announced it from the loft (platform). (7)

Couplet :

He brought five policeman and showed them the thief; saying, "He was coming on the road and I have called him and made him my son." (8)

Chopaiee :

God Almighty had given us lot of money and we have not got a son, so we have accepted him as our son. So you should not beat him by getting together. (9)

The trader was shouting 'son, son' but the policemen caught hold of the thief. They did not accept the trader's words and hanged the thief. (10)(1)

Here the sixty-first episode of King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (61-1106)(Contd)

Couplet :

There were many thieves in the house of Maha Singh and would bring him lot of wealth by looting others. (1)

ਚੌਪਈ

ਹਰਨ ਸਰਬੁ ਤਸਕਰ ਚਲਿ ਆਯੋ । ਸੋ ਗਹਿ ਲਯੋ ਜਾਨ ਨਹਿ ਪਾਯੋ ।
ਮਹਾ ਸਿੰਘ ਤਾ ਕੋ ਯੌ ਕਹਿਯੋ । ਤੁਮ ਅਪਨੇ ਚਿਤ ਮੈ ਦ੍ਰਿਤ ਰਹਿਯੋ ੨ ।

Chopaiee

haran sarab taskar chali ayo. so gahi leyo jaan nahi payo.
maha singh ta ko yo kahiyo. tum apne chit mai drit rahiyo. (2)

ਦੋਹਰਾ

ਤੁਮਰੇ ਸਿਰ ਪਰ ਕਾਢਿ ਕੈ ਠਾਢੇ ਹੈ ਤਰਵਾਰਿ ।
ਤੁਮ ਡਰਿ ਕਛੁ ਨ ਉਚਾਰਿਯੋ ਲੈ ਹੋ ਜਿਯਤ ਉਬਾਰਿ । ੩ ।

Dohra

tumre sir par kaad ke thade haiv tarwar.
tum dari kachu na uchariyo lai ho jiyat ubari. (3)

ਚੌਪਈ

ਤੁਮ ਕੋ ਮਾਰਨ ਕੈ ਲੈ ਜੈਹੈ । ਕਾਢਿ ਭਗਵੈਤੀ ਠਾਢੇ ਹੈ ਹੈ ।
ਢੀਠਤ ਆਪਨ ਚਿਤ ਮੈ ਗਹਿਯਹੁ । ਤ੍ਰਾਸ ਮਾਨਿ ਕਛੁ ਤਿਨੈ ਨ ਕਹਿਯਹੁ । ੪ ।

Chopaiee

tum ko maran ko lai jehe. kadi bhagweti thadai haiv hai.
dheethat apan chit mai gahiyahu. tras maan kachu tinai na kehyo. (4)

ਦੋਹਰਾ

ਤਾ ਕੌ ਢੀਠ ਬਧਾਇ ਕੈ ਕਾਢਿ ਲਈ ਤਰਵਾਰਿ ।
ਤੁਰਤ ਘਾਵ ਤਾ ਕੋ ਕਿਯੋ ਹਨਤ ਨ ਲਾਗੀ ਬਾਰਿ । ੫ ।

Dohra

ta ko deeth badhayi ke kadi layi tarwar.
turat ghav ta ko kiyo hanat na lagi baar. (5)

ਤਾ ਕੋ ਹਨਿ ਡਾਰਤ ਭਯੋ ਕਛੂ ਨ ਪਾਯੋ ਖੇਦ ।
ਗਾਵ ਸੁਖੀ ਅਪਨੇ ਬਸਿਯੋ ਕਿਨੂੰ ਨ ਜਾਨਯੋ ਭੇਦ । ੬ । ੧ ।

ta ko hani darat bheyo kachu na payo khed.
gaav sukhi apne basiyo keenu na janyo bhed. (6) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਬਾਸਠਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੬੨ । ੧੧੧੨ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai basathavo charitar samapatam. Sat Subham sat. (62) (1112) aphjun.

Chopaiee :

One thief came to his house for theft. Maha Singh caught hold of him and would not let him go. Maha Singh told him, "You must keep steadfast in your mind." (2)

Couplet :

"There will be some policemen with a drawn sword guarding you, but you should not speak anything out of fear. Then I will save you alive (Your life)." (3)

Chopaiee :

"They will take you away for killing you with drawn out swords, but you remain steadfast in your mind and should not say anything out of fear." (4)

Couplet :

By making him stubborn, he took out a sword and struck him suddenly and killed him without any delay. (5)

He did not feel any pain in killing him and started living safely in his village and no one knew about this secret. (6)(1)

Here the sixty-second episode of King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (62-1112)(Contd)

ਚੌਪਈ

ਪ੍ਰਬਲ ਸਿੰਘ ਦਛਿਨ ਕੋ ਨ੍ਰਿਪ ਬਰ । ਬਹੁ ਭਾਤਿਨ ਕੋ ਧਨ ਤਾ ਕੇ ਘਰ ।
ਚਾਰੁ ਚਛੁ ਤਾ ਕੀ ਤ੍ਰਿਯ ਰਹਈ । ਜੋ ਵਹੁ ਕਹੈ ਸੁ ਰਾਜਾ ਕਰਈ । ੧ ।

Chopaiee

prabal singh dachin ko nrip bar. bahu bhatin ko dhan ta ke ghar.
chaar chachu ta ki triye rahayi. jo veh kahe su raja karayi. (1)

ਅਤਿ ਸੁੰਦਰਿ ਵਹੁ ਨਾਰਿ ਸੁਨੀਜੈ । ਤਾ ਕੋ ਪਟਤਰ ਕਾ ਕੋ ਦੀਜੈ ।
ਰਾਜਾ ਅਧਿਕ ਪਯਾਰ ਤਿਹ ਰਾਖੈ । ਕਟੁ ਬਚ ਕਦੀ ਨ ਮੁਖ ਤੇ ਭਾਖੈ । ੨ ।

ati sundri veh nari suneeje ta ko pattar ka ko dijai.
raja adhik payar the rakhe. katu bach kadi na mukh te bhakhai. (2)

ਬੰਗਸ ਕੇ ਰਾਜੇ ਕਹਲਾਵੈ । ਭਾਤਿ ਭਾਤਿ ਕੇ ਭੋਗ ਕਮਾਵੈ ।
ਇਕ ਸੁੰਦਰ ਨਰ ਰਾਨੀ ਲਹਿਯੋ । ਤਬ ਹੀ ਆਨਿ ਮੈਨ ਤਿਹ ਗਹਿਯੋ । ੩ ।

bangus ke raje kehlave. bhati bhati ke bhog kamave.
uk sunder nar rani lahiyo. tab hi aan man teh gahiyo. (3)

ਤਾ ਸੈ ਨੇਹੁ ਰਾਨਿ ਯਹਿ ਕੀਨੋ । ਗ੍ਰਿਹ ਤੇ ਕਾਢਿ ਅਮਿਤ ਧਨੁ ਦੀਨੋ ।
ਤਿਹ ਜਾਰਹਿ ਇਹ ਭਾਤਿ ਸਿਖਾਯੋ । ਆਪੁ ਚਰਿਤ ਇਹ ਭਾਤਿ ਬਨਾਯੋ । ੪ ।

ta se nehu rani yehi keeno. greh te kadi amit dhan deeno.
the jarhi eh bhati sikhayo. aap charit eh bhati banayo. (4)

ਦੋਹਰਾ

ਦਰਵਾਜੇ ਇਹ ਕੋਟ ਕੇ ਰਹਿਯੋ ਸਵੇਰੇ ਲਾਗਿ ।
ਅਤਿ ਦੁਰਬਲ ਕੋ ਭੇਸ ਕਰਿ ਸਭ ਬਸਤ੍ਰਨ ਕੋ ਤਯਾਗ । ੫ ।

Dohra

darvaje eh kot ke rahiyo savere lagi.
ati durbal ko bhes kar sabh bastran ko tayag. (5)

ਚੌਪਈ

ਤਾ ਕੇ ਗ੍ਰਿਹ ਜਬ ਪਗ ਧਾਰਿਯੋ । ਬਿਖੁ ਦੈ ਤਾਹਿ ਮਾਰਿ ਹੀ ਡਾਰਿਯੋ ।
ਦੀਨ ਬਚਨ ਤਬ ਤ੍ਰਿਯਹਿ ਉਚਾਰੇ । ਮੋਹਿ ਤਯਾਗ ਗੇ ਰਾਜ ਹਮਾਰੇ । ੬ ।

Chopaiee

ta ke greh jab pug dhariyo. bikh dai tahi mari hi dariyo.
deen bachan tab triyehi uchare. mohi tayag ge raj hamare. (6)

ਮਰਤੀ ਬਾਰ ਨ੍ਰਿਪਤਿ ਮੁਹਿ ਕਹਿਯੋ । ਸੋ ਮੈ ਬਚਨ ਹ੍ਰਿਦੈ ਦ੍ਰਿਤ ਗਹਿਯੋ ।
ਰਾਜ ਸਾਜ ਦੁਰਬਲ ਕੋ ਦੀਜੋ । ਮੋਰੋ ਕਹਿਯੋ ਮਾਨਿ ਤ੍ਰਿਯ ਲੀਜੋ । ੭ ।

marti bar nirpat muhi kahiyo. so mai bachan drit gahiyo.
raj saj durbal ko deejo. moro kahiyo mani triye leejo. (7)

Chopaiee :

There was a king named Parbal Singh in the south and he was having wealth of all types. He had a wife by the name 'Char Chachh' and whatever she would say was being done (followed) by the Raja. (1)

That woman was known to be very beautiful and there was none else to compare with her. The Raja used to keep her with great love and care and would not address her with uncouth language. (2)

They were known as 'Rajas of Bangas' and were enjoying all sorts of worldly pleasures. The queen saw another charming person and had passionate love for him. (3)

The queen developed love for him and gave him lot of money from herself. She told the paramour to behave in a particular manner and she enacted a deceitful action (witchcraft). (4)

Couplet :

(She told him), "You stand at the gate of the fort one morning as destitute without having any clothes on your person." (5)

Chopaiee :

When the Raja stepped into her house, she gave him poison and killed the Raja. Then the woman announced with great humility that the Raja had died, leaving her alone. (6)

"At the time of death, the Raja had told me and those words are still very fresh in my mind. (He said), "O my wife! Give my kingdom to a poor person and remember to carry out my orders strictly." (7)

ਦੋਹਰਾ

ਅਤਿ ਸੁੰਦਰ ਦੁਰਬਲ ਘਨੋ ਕੋਟ ਦੁਆਰੇ ਹੋਇ ।
ਰਾਜ ਸਾਜ ਤਿਹ ਦੀਜਿਯਹੁ ਲਾਜ ਨ ਕਰਿਯਹੁ ਕੋਇ । ੮ ।

Dohra

ati sunder durbal ghano kot duare hoyi.
raj saj the deejiyo laj na kahiyo koyi. (8)

ਚੌਪਈ

ਹਮ ਤੁਮ ਕੋਟ ਦੁਆਰੇ ਜੈਹੈ । ਐਸੈ ਪੁਰਖ ਲਹੈ ਤਿਹ ਲਯੈਹੈ ।
ਰਾਜ ਸਾਜ ਤਾਹੀ ਕੋ ਦੀਜੈ । ਮੇਰੋ ਬਚਨ ਸ੍ਰਵਨ ਸੁਨਿ ਲੀਜੈ । ੯ ।

Chopaiee

hum tum kot duare jehe. aise purakh lahe teh layehe.
raj saj tahi ko deejai. more bachan sarvan sun leejai. (9)

ਮਰਤੇ ਪਤਿ ਮੁਹਿ ਬਚਨ ਉਚਾਰੇ । ਸੋ ਹੈ ਉਚਰਤ ਸਾਥ ਤੁਮਾਰੇ ।
ਦਿਜ ਬਰ ਸ੍ਰਾਪ ਭੂਪ ਕੋ ਦਿਯੋ । ਤਾ ਤੇ ਭੇਖ ਰੰਕ ਕੋ ਕਿਯੋ । ੧੦ ।

marte pati muhi bachan uchare. so hai uchrat sath tumare.
dij bar sarap bhoop ko diyo. ta te bhekh runk ko kiyo. (10)

ਦੋਹਰਾ

ਇਹੀ ਕੋਟ ਕੇ ਦ੍ਵਾਰ ਮੈ ਬਸਿਯਹੁ ਭੂਪਤਿ ਜਾਇ ।
ਦੇਹਿ ਨ੍ਰਿਪਤਿ ਕੀ ਤਯਾਗ ਕੈ ਦੇਹ ਰੰਕ ਕੀ ਪਾਇ । ੧੧ ।

Dohra

ehi kot ke davar me basiyahu bhoopati jai.
dehi nirpat ki tyag ke deh runk ki paye. (11)

ਤਬ ਰਾਜੈ ਤਾ ਸੋ ਕਹਿਯੋ ਹੈਹੈ ਕਬੈ ਉਪਾਰ ।
ਜੋ ਨ੍ਰਿਪ ਸੋ ਦਿਜਬਰ ਕਹਿਯੋ ਸੋ ਮੈ ਕਹੈ ਸੁਧਾਰ । ੧੨ ।

tab raje ta so kahiyo havehe kabai upar.
jo nrip so dijbar kahiyo so mai kahe sudhar. (12)

ਚੌਪਈ

ਕਛੂ ਦਿਨ ਦੁਰਗ ਦ੍ਵਾਰ ਮੋ ਰਹਿ ਹੌ । ਅਤਿ ਦੁਖ ਦੇਹ ਆਪਨੀ ਲਹਿ ਹੌ ।
ਖੋਜਤ ਤਬ ਰਾਨੀ ਹਯਾ ਐਹੈ । ਤੁਮ ਕੋ ਰਾਜ ਆਪਨੋ ਦੈ ਹੈ । ੧੩ ।

Chopaiee

kachu din durag davag mo rahi hai. ati dukh deh apni lahi ho.
khojat tab rani haya aehe. tum ko raj apno dai hai. (13)

Couplet :

(He had said), "If there were a poor destitute standing at the gates of the fort, who was very charming, then hand over my kingdom to him without having any hesitation." (8)

Chopaiee :

"You and I (both of us) will go to the gates of the fort and if we were to meet such a person there, then we will hand over this government (kingdom) to him. You listen carefully to my words!" (9)

"At the time of his death my spouse had said these words which I am telling you. One great Brahmin had cursed the Raja as such he had assumed the form of a poor man." (10)

Couplet :

"So at the gates of the fort the Raja would be sitting now. The Raja, after giving up the body of a king had now assumed the form of a destitute." (11)

"Then the Raja had asked the Brahmin, "Was there any chance of his redemption from the curse. Whatever the Brahmin had told to the Raja, I am telling you now." (12)

Chopaiee :

(The Brahmin had said), "O Raja! You remain at the gates of the fort by giving lot of suffering and afflictions to your body for few days and then suddenly the queen would come there in search of you and then she would hand over the whole kingdom to you." (13)

ਦੋਹਰਾ

ਰਾਜ ਵੈਸ ਹੀ ਕਰੈਗੋ ਰੂਪ ਨ ਵੈਸਾ ਹੋਇ ।
ਜਯੋ ਰਾਜਾ ਮੁਹਿ ਕਹਿ ਮੈਏ ਤੁਮੈ ਕਹਤ ਮੈ ਸੋਇ । ੧੪ ।

Dohra

raj vais he kahego roop na vaisa hoyi.
jeyo raja muhi kehi maye tume kehat me soyi. (14)

ਚੌਪਈ

ਹਮ ਤੁਮ ਮਿਲਿ ਖੋਜਨ ਤਹ ਜੈਯੈ । ਜੋ ਨ੍ਰਿਪ ਕਹਿਯੋ ਸੁ ਕਾਜ ਕਮੈਯੈ ।
ਤਬ ਹੌ ਜਿਯਤ ਜਗਤ ਮੈ ਰਹਿਹੌ । ਐਸੇ ਰੂਪ ਭੂਪ ਜਬ ਲਹਿਹੌ । ੧੫ ।

Chopaiee

hum tum mili khojan jeye. jo nrip kahiyo su kaj kameye.
tab ho jiyat jagat main rahiho. aise roop bhoop jab lahiho. (15)

ਰਾਨੀ ਕੌ ਲੈ ਮੰਤ੍ਰੀ ਧਾਯੋ । ਤਵਨ ਪੁਰਖ ਕਰਿ ਨ੍ਰਿਪ ਠਹਰਾਯੋ ।
ਸਕਲ ਦੇਸ ਕੋ ਰਾਜਾ ਕੀਨੋ । ਰਾਜ ਸਾਜ ਸਭ ਤਾ ਕੌ ਦੀਨੋ । ੧੬ ।

rani ko lai mantri dhayo. tawan purakh kari nrip thehrayo.
sakal des ko raja keeno. raj saj sabh ta ko deeno. (16)

ਦੋਹਰਾ

ਨਿਜੁ ਨ੍ਰਿਪ ਆਪੁ ਸੰਘਾਰਿ ਕੈ ਰਾਨੀ ਚਰਿਤ ਬਨਾਇ ।
ਹੰਕਹਿ ਲੈ ਰਾਜਾ ਕਿਯੋ ਹ੍ਰਿਦੈ ਹਰਖ ਉਪਜਾਇ । ੧੭ । ੧ ।

Dohra

nij nrip aap sanghar ke rani charit banayi.
hankhi lai raja kiyo hirdai harakh upjayi. (17) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਤ੍ਰਿਸਠਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੬੩ । ੧੧੨੯ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
tirsathavo charitar samapatam. Sat Subham sat. (63) (1129) aphjun.

ਚੌਪਈ

ਮੈ'ਗਲ ਸਿੰਘ ਰਾਵ ਇਕ ਰਹਈ । ਰਘੁ ਬੰਸੀ ਜਾ ਕੋ ਜਗ ਕਹਈ ।
ਤਾ ਕੇ ਭਵਨ ਏਕ ਬਰ ਨਾਰੀ । ਜਨੁ ਬਿਧਿ ਅਪਨ ਕਰਨ ਗੜਿ ਭਾਰੀ । ੧ ।

Chopaiee

mengal singh rav ik rahi. raghu bansi ja ko jug kahyi.
ta ke bhawan ek bur nari. jan bidhi apan karan garhi bhari. (1)

Couplet :

"Though your personality (form) will not be same as before but you will carry out the rule of the country in the same fashion. Whatever the Raja had told me at the time of his death, I have told you." (14)

Chopaiee :

So let us all (you and myself) do accordingly in search of him and enact as per the wishes of the Raja. I would be able to lead this life only when I am able to get a person (Raja) of this type." (15)

The minister along with the queen went to the gates and made that person as the Raja. He was made the king of the land and the whole government machinery was handed over to him. (16)

Couplet :

After killing the Raja the queen had enacted this deceitful game and by making this poor lover as the king, was very much pleased and overjoyed. (17)(1)

Here the sixty-third episode of King's & Minister's dialogue regarding woman's characterization (witchcraft) from Charitar Pakhyan is completed. All is well.

(63-1129)(Contd)

Chopaiee :

There was a king (Raja) by the name of Maigal Singh and people called him Raghubansi (from Ram's dynasty). He had a beautiful wife at home, who it seems was carved out by the Lord with His own hands (a very charming wife). (1)

ਸੋਰਠਾ

ਦੰਤ ਪ੍ਰਭਾ ਤਿਹ ਨਾਮ ਜਾ ਕੋ ਜਗ ਜਾਨਤ ਸਭੈ ।
ਸੁਰ ਸੁਰਪਤਿ ਅਭਿਰਾਮ ਥਕਿਤ ਰਹਤ ਤਿਹ ਦੇਖਿ ਦੁਤਿ । ੨ ।

Sortha

dunt prabha the naam ja ko jug janat sabhai.
sur surpati abhiram thakit rehat the dekhi duti. (2)

ਦੋਹਰਾ

ਇਕ ਚੇਰੀ ਤਾ ਕੇ ਭਵਨ ਜਾ ਮੈ ਅਤਿ ਰਸ ਰੀਤਿ ।
ਬੇਦ ਬਯਾਕਰਨ ਸਾਸਤ੍ਰ ਖਟ ਪੜੀ ਕੋਕ ਸੰਗੀਤਿ । ੩ ।

Dohra

ik cheri ta ke bhawan ja mai ati rus reeti.
bed bayakaran sastar khat parhi kok sangeeti. (3)

ਸੋ ਰਾਜਾ ਅਟਕਤ ਭਯੋ ਤਾ ਕੋ ਰੂਪ ਨਿਹਾਰਿ ।
ਦੈ ਨ ਸਕੈ ਤਾ ਕੋ ਕਛੂ ਤ੍ਰਿਯ ਕੀ ਸੰਕ ਬਿਚਾਰ । ੪ ।

so raja atkat bheyo ta ko roop nihar.
dai na sakai ta ko kachu triye ki sunk bichar. (4)

ਚੌਪਈ

ਏਕ ਅੰਗੂਠੀ ਨ੍ਰਿਪ ਕਰ ਲਈ । ਲੈ ਤਵਨੈ ਚੇਰੀ ਕੈ ਦਈ ।
ਤਾਹਿ ਕਥਾ ਇਹ ਭਾਤਿ ਸਿਖਾਈ । ਕਰਿਯਹੁ ਪਰੀ ਮੁੰਦ੍ਰਿਕਾ ਪਾਈ । ੫ ।

Chopaiee

ek anguthi nrip kar layi. le tawane cheri ke dayi.
tahi katha eh bhati sikhayi. karihu pari mundrika payi. (5)

ਏਕ ਦਿਵਸ ਨ੍ਰਿਪ ਸਭਾ ਬਨਾਈ । ਸਭ ਇਸਤ੍ਰੀ ਗ੍ਰਿਹ ਬੋਲਿ ਪਠਾਈ ।
ਨ੍ਰਿਪਤਿ ਕਹੀ ਮੁੰਦ੍ਰੀ ਮਮ ਗਈ । ਵਹੁ ਕਹਿ ਉਠੀ ਚੀਨਿ ਮੈ ਲਈ । ੬ ।

ek diwas nrip sabha banayi. sabh istri greh boli pathayi.
nirpat kahi mundri mum gayi. vahu keh uthi cheeni me layi. (6)

ਯਹ ਮੁੰਦ੍ਰਿਕਾ ਕਹਾ ਤੇ ਪਾਈ । ਡਾਰੀ ਹੁਤੀ ਦ੍ਰਿਸਟਿ ਮਮ ਆਈ ।
ਸੋ ਮੈ ਕਰਿ ਉਠਾਇ ਕਰ ਲਈ । ਲੈ ਰਾਜਾ ਜੀ ਤੁਮ ਕੌ ਦਈ । ੭ ।

yeh mundrika kaha te payi. dari huti dristi mum ayi.
so mai kar uthayi kar layi. le raja ji tum ko deyi. (7)

Sortha :

She was called by the name of Dant prabha, which was known to the whole world. By seeing her beautiful glamour even the gods including Indra, would not get tired by watching her. (2)

Couplet :

She had a maid-attendant who was an expert in all chores including game play. She had studied Vedas, grammar, six shastras including Kok Shastra (regarding sex). (3)

On seeing her charm, the Raja got involved in her love affair but due to hesitation (from wife) he could not give her any presents etc. (4)

Chopaiee :

The Raja took a ring in his hand and gave it to the maid and told her to say that she had found it lying fallen somewhere. (5)

One day the Raja held his court (darbar) and called all the women from their homes. The Raja said, "My ring had been lost." That maid stood up to say that she had found it. Pray check it." (6)

The Raja asked her, " From where did you get this ring?" It was lying on the way and I per chance had sighted it. So I had picked it up with my hand. O Raja! I am now giving it back to you." (7)

ਦੋਹਰਾ

ਜਾ ਕੋ ਪਰਮੇਸੁਰ ਦਈ ਮੈ ਤਾਹੂ ਕੋ ਦੀਨ ।
ਭੇਦ ਨ ਕਾਹੂ ਤ੍ਰਿਯ ਲਹਿਯੋ ਨ੍ਰਿਪ ਛਲ ਗਯੋ ਪ੍ਰਬੀਨ । ੮ । ੧ ।

Dohra

ja ko parmesur dayi mai tahu ko deen.
bhed na kahu triye lahiyo nrip chul geyo parbeen. (8) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਚੌਸਠਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੬੪ । ੧੧੩੭ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
chosathvo charitar samapatam. Sat Subham sat. (64) (1137) aphjun.

ਚੌਪਈ

ਰਾਇਕ ਰਾਠ ਮਹੋਬੇ ਰਹੈ । ਮਿਤ੍ਰ ਸਿੰਘ ਜਾ ਕੋ ਜਗ ਕਹੈ ।
ਦਛਿਨ ਪੈ'ਡ ਚਲਨ ਨਹਿ ਦੇਈ । ਕ੍ਰੁਟਿ ਲ੍ਰੁਟਿ ਲੋਗਨ ਕਹ ਲੇਈ । ੧ ।

Chopaiee

rayik rath mahobe rahe. mitar singh ja ko jug kahe.
dachin paind chalan nahi deyi. kuti luti logan keh leyi. (1)

ਜੋ ਲਿੰਡਿਯਾਇ ਤਿਹ ਕੈ ਧਨ ਲਯਾਵੈ । ਜੋ ਐਠੇ ਤਿਹ ਮਾਰਿ ਗਿਰਾਵੈ ।
ਲ੍ਰੁਟਿ ਕ੍ਰੁਟਿ ਸਭ ਹੀ ਕੈ ਲੇਈ । ਅਧਿਕ ਦਰਬੁ ਇਸਤ੍ਰੀ ਕੋ ਦਈ । ੨ ।
jo lindyai teh ke dhan leyave. jo aithe the mar girave.
luti kuti sabh hi ke leyi. adhik darbu istri ko dayi. (2)

ਏਕ ਦਿਵਸ ਧਾਰਾ ਕੋ ਗਯੋ । ਸ੍ਰੁਰਮਾਨ ਸੰਗ ਭੋਟਾ ਭਯੋ ।
ਹੈ ਦੋਰਾਇ ਚਲਤ ਗਿਰ ਪਰਿਯੋ । ਤਬ ਤਿਨ ਆਨ ਸ੍ਰੁਰਮਨ ਧਰਿਯੋ । ੩ ।
ek divas dhara ko geyo. surman sang bhot bheyo.
hai dorai chalat gir pariyo. tab tin aan surman dhariyo. (3)

ਦੋਹਰਾ

ਬਾਧਿ ਕਾਲਪੀ ਲੈ ਗਏ ਤਾਹਿ ਹਨਨ ਕੇ ਭਾਇ ।
ਤਨਕ ਭਨਕ ਸੁਨਿ ਤਿਹ ਤ੍ਰਿਯਾ ਤਹਾ ਪਹੁੰਚੀ ਆਇ । ੪ ।

Dohra

badhi kalpi le gaye tahi hanan ke bhayi.
tanak bhanak suni the triya taha pahunchi ayi. (4)

Couplet :

The Raja said, "Whomsoever the Lord had given it. 1 would pass it onto her." His wife did not know the secret behind it. Thus the clever Raja had deceived her. (8)(1)

Here the sixty-fourth episode of King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (64-1137)(Contd)

Chopaiee :

There was a Rajput robber living in his palace and was known by the name of Mittar Singh. He would not allow anyone to pass through the southern route and would loot people and kill them (beat them up) (1)

If there were a coward he would loot him and if someone tried to oppose then he would kill him. Thus he would rob everyone and would give lot of money to his wife. (2)

One day he went for a robbery but he was faced with some powerful men. He fell down while racing his horse and he was caught by those warriors. (3)

Couplet :

Those warriors tied him up and brought to the town for killing him. His wife somehow came to know about it and she reached there. (4)

ਚੌਪਈ
ਚੁਨਿ ਚੁਨਿ ਗੋਰਬ ਹੈ ਪਰ ਧਰੈ । ਕਾਹੂ ਕੀ ਸੰਕਾ ਨਹਿ ਕਰੈ ।
ਪਤਿ ਕੈ ਬਧ ਨ ਹੋਇ ਯੈ ਧਾਈ । ਇਹ ਮਿਸਿ ਨਿਕਟਿ ਪਹੁਚੀ ਆਈ । ੫ ।

Chopaiee

chuni chuni gorab hai par dharai. kahu ki sanka nahi karai.
pati ke budh na hoyi ye dhayi. eh misi nikat pahunchi ayi. (5)

ਦੋਹਰਾ
ਝਟਿਕ ਬਾਹ ਤੇ ਨਿਜੁ ਪਤਿਹ ਹੈ ਪਰ ਲਯੋ ਚਰਾਇ ।
ਤਾਹੀ ਕੋ ਅਸਿ ਛੀਨਿ ਕੈ ਤਾਹਿ ਚੰਡਾਰਹਿ ਘਾਇ । ੬ ।

Chopaiee

jhatik bah te nij patih hai par leyo charai.
tahi ko asi chhin ke tahi chandarahi ghayi. (6)

ਚੌਪਈ
ਜਵਨ ਸ੍ਵਾਰ ਪਹੁੰਚਯੋ ਤਿਹ ਮਾਰਿਯੋ । ਏਕੈ ਬਾਨ ਮਾਰਿ ਹੀ ਡਾਰਿਯੋ ।
ਕਾਹੂ ਤੇ ਚਿਤ ਡਰਤ ਨ ਭਈ । ਨਿਜੁ ਪਤਿ ਲੈ ਪੁਰਵਾ ਕਹ ਗਈ । ੭ । ੧ ।

Chopaiee

Jawan sawar pahuchiyo the mariyo. ekai baan mar hi dariyo.
kahu te chit darat na bhayi. nij pat lai purva keh gayi. (7) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਪੈਸਠਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੬੫ । ੧੧੪੪ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
paesathavo charitar samapatam. Sat Subham sat. (65) (1144) aphjun.

ਦੋਹਰਾ
ਦੁਹਿਤਾ ਏਕ ਵਹੀਰ ਕੀ ਰੂਪ ਸਹਰ ਕੇ ਮਾਹਿ ।
ਤਾ ਕੇ ਸਮ ਤਿਹੂੰ ਲੋਕ ਮੈ ਰੂਪਵਤੀ ਕਊ ਨਾਹਿ । ੧ ।

Dohra

duhit ek vaheer ki roop sehar ke mahi.
ta ke sam tihun lok mai roopwati kau nahi. (1)

ਅਗਨਤ ਧਨੁ ਬਿਧਿ ਘਰ ਦਯੋ ਅਮਿਤ ਰੂਪ ਕੋ ਪਾਇ ।
ਲੋਕ ਚੌਦਹੂੰ ਮੈ ਸਦਾ ਰੋਸਨ ਰੋਸਨ ਰਾਇ । ੨ ।

agnat dhan bidhi ghar deyo amit roop ko payi.
lok chodhun mai rosan rosan rayi. (2)

Choupaiee

She picked up some cowdung cakes and placed them on the horse without caring for anyone. She moved very quickly lest her husband may be killed in the meanwhile, so she managed to reach near them with this pretext. (5)

Couplet :

She took hold of her husband's arm and with a jerk managed to put him on the horse back and taking his sword (of the robber) killed them. (6)

Chopaiee :

Whosoever approached them was killed by her with one arrow only. She was not afraid of anyone in her mind and came back to the town along with her husband.(7)

Here the sixty-fifth episode of Minister's & King's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (65-1144)(Contd)

Couplet :

There was a daughter of a minister in the town of Roop Nagar. There was none else so beautiful in all the three worlds. (1)

Apart from her charm, God Almighty had bestowed on her lot of wealth as well. Roshan Rai (minister's daughter) was famous throughout the world (in the fourteen regions). (2)

ਸਾਮ ਦੇਸ ਕੇ ਸਾਹ ਕੋ ਸੁੰਦਰ ਏਕ ਸਪੂਤ ।
ਸੂਰਤਿ ਸੀਰਤਿ ਮੈ ਜਨੁਕ ਆਪੁ ਅਨਯੋ ਪੁਰਹੂਤ । ੩ ।
sam des ke sah ko sunder ek sapoot.
soorat seerat mai janak aap anyo parhoot. (3)

ਸੁਮਤਿ ਸੈਨ ਸੂਰਾ ਬਡੋ ਖੇਲਣ ਚਰਿਯੋ ਸਿਕਾਰ ।
ਸਾਨ ਸਿਚਾਨੇ ਸੰਗ ਲੈ ਆਯੋ ਬਨੈ ਮੰਝਾਰ । ੪ ।
sumit sain sura bado khelan chariyo sikar.
sawan sichane sung lai ayo bane manjhar. (4)

ਸੁਮਤਿ ਸੈਨ ਸਭ ਸਭਾ ਮੈ ਐਸੇ ਉਚਰੇ ਬੈਨ ।
ਜਿਹ ਆਗੇ ਆਵੈ ਹਨੈ ਔ ਕੋਊ ਮ੍ਰਿਗਹਿ ਹਨੈਨ । ੫ ।
sumit sain sab sabha mai aise uchre bain.
jeh aage avai hanai au koyu mrighi hanain. (5)

ਚੌਪਈ

ਮ੍ਰਿਗ ਜਾ ਕੇ ਆਗੇ ਹ੍ਵੈ ਆਵੈ । ਵਹੈ ਆਪਨੋ ਤੁਰੈ ਧਵਾਵੈ ।
ਕੈ ਮ੍ਰਿਗ ਮਾਰੈ ਕੈ ਗਿਰਿ ਮਰੈ । ਯੌ ਗ੍ਰਿਹ ਕੌ ਦਰਸਨ ਨਹਿ ਕਰੈ । ੬ ।

Chopaiee

mrig ja ke agai haiv avai. vahe apno turo dhavave.
ke mrig marai ke giri marai. ye greh ke darsan nahi karo. (6)

ਹੁਕਮ ਧਨੀ ਕੋ ਐਸੋ ਭਯੋ । ਜਾਜ ਪੁਤ੍ ਅਗੇ ਮ੍ਰਿਗ ਗਯੋ ।
ਸੁਮਤਿ ਸਿੰਘ ਤਬ ਤੁਰੈ ਧਵਾਯੋ । ਪਾਛੈ ਲਗਿਯੇ ਹਿਰਨ ਕੋ ਆਯੋ । ੭ ।
hukam dhani ko aise bheyo. jaj putar agai mrig geyo.
sumit singh tab ture dhavayo. pache lago hiran ko ayo. (7)

ਦੋਹਰਾ

ਪਾਛੇ ਲਾਗਿਯੋ ਹਿਰਨ ਕੇ ਰੂਪ ਪਹੁੰਚਯੋ ਆਇ ।
ਦੁਹਿਤਾ ਹੇਰਿ ਵਜੀਰ ਕੀ ਰੂਪ ਰਹੀ ਮੁਰਝਾਇ । ੮ ।

Dohra

pache lagiyo hiran ke roop pahunchyo ayi.
duhita heri vajeer ki roop rahi murjhayi. (8)

ਚੌਪਈ

ਪਾਨ ਖਾਇ ਕਰ ਪੁਰੀ ਬਨਈ । ਪੀਕ ਡਾਰਿ ਨ੍ਰਿਪ ਸੁਤ ਪਰ ਦਈ ।
ਸੁਮਤਿ ਸੈਨ ਮੁਰਿ ਤਾਹਿ ਨਿਹਾਰਿਯੋ । ਤਾ ਕੋ ਸੋਕ ਦੂਰਿ ਕਰਿ ਡਾਰਿਯੋ । ੯ ।

Chopaiee

paan khayi kar puri banyi. peek dari nrip sut par deyi.
sumit sain muri tahi nihariyo. ta ko sok duri kari dariyo. (9)

The king of the land of Sham (Syria) had a son. By virtue of his appearance and temper he was a replica of Indra (god) more or less. (3)

The same warrior, Sumat Sain then went on a hunting expedition. He reached a forest along with dogs and hawks. (4)

He had told his entourage (assembly) that if a deer came in front of anyone, then he alone would kill him (deer) and none else should try (to kill). (5)

Chopaiee :

Whosoever was confronted with a deer should chase him by racing his horse. Either he should kill the deer or he should kill himself by falling down on the ground but should not show his face by coming back home (without the kill). (6)

It so happened as per Lord's will that a deer came in front of the prince only. Then Sumat Singh raced his horse and started chasing the deer. (7)

Couplet :

While chasing the deer the prince came to the town of Roop Nagar. The minister's daughter saw him and got enamoured by his charm, (became unconscious). (8)

Chopaiee :

She was chewing a betel nut and after eating it, the woman made a small pack of the juice (betel nut) and threw it onto the prince. Sumat Sain turned back and saw her and by giving a glance made her comfortable (removed her restlessness or pain). (9)

ਮੰਦਰ ਪੈ ਨ੍ਰਿਪ ਸੁਤਹਿ ਬੁਲਾਯੋ । ਮਨ ਭਾਵਤ ਕੋ ਭੋਗ ਕਮਾਯੋ ।
ਹਰਿਨ ਹਨਨ ਯੌ ਹੁਤੌ ਸੁ ਭਾਖਯੋ । ਕਾਮਕੇਲ ਦੁਹੂੰਅਨ ਰਸ ਚਾਖਯੋ । ੧੦ ।
mandar pai nrip suthi bulayo. man bhavat ko bhog kamayo.
harin hanan yo huto so bhakhyo. kamkel duhuan rus chakhyo. (10)

ਚਾਰਿ ਪਹਰ ਰਜਨੀ ਸੁਖ ਪਾਯੋ । ਕਾਮਕੇਲ ਦੁਹੂੰਅਨ ਕੋ ਭਾਯੋ ।
ਅਤਿ ਪ੍ਰਮੁਦਿਤ ਮਨ ਭੀਤਰ ਭਏ । ਭਾਤਿ ਭਾਤਿ ਕੇ ਆਸਨ ਲਏ । ੧੧ ।
char pehar rajni sukh payo. kamkel duhuan ko bhayo.
ati parmudit man bhetar bhaye. bhati bhati ke asan laye. (11)

ਦੋਹਰਾ

ਕੋਕ ਸਾਸਤ੍ਰ ਕੋ ਉਚਰੈ ਰਮਤ ਦੋਊ ਸੁਖ ਪਾਇ ।
ਭਾਤਿ ਭਾਤਿ ਆਸਨ ਕਰੈ ਗਨਨਾ ਗਨੀ ਜਾਈ । ੧੨ ।

Dohra

kok sastar ko uchre ramat doyu sukh payi.
bhati bhati asan kare ganana gani jayi. (12)

ਪ੍ਰਾਤ ਹੋਤ ਨਿਸਿ ਬਸਿ ਚਲਿਯੋ ਗਹਿਯੋ ਪਯਾਦਨ ਆਇ ।
ਬਾਧਿ ਹਨਨ ਕੋ ਚਲੇ ਰਹਿਯੋ ਨ ਕਛੁ ਉਪਾਇ । ੧੩ ।
prat hot nisi basi chaliyo gahiyo payadan ayi.
badhi hanan ko chalai rahiyo na kachu upayi. (13)

ਚੌਪਈ

ਨ੍ਰਿਪ ਸੁਤ ਬਾਧਿ ਪਯਾਦਨ ਲਯੋ । ਦੇਖਨ ਲੋਗ ਨਗਰ ਕੋ ਗਯੋ ।
ਰਾਜਾ ਜੂ ਕੇ ਧਾਮ ਤੇ ਨੇਰਿਯੋ । ਮਹਲਨ ਚਰੇ ਰਾਵ ਜੂ ਹੇਰਿਯੋ । ੧੪ ।

Chopaiee

nrip sut badh payadan leyo. dekhan log nagar ko geyo.
raja ju ke dham te neriyo. mehlan chare rav ju heriyo. (|14)

ਰੋਮਨਿ ਤੁਰਕੀ ਤੁਰਾ ਬੁਲਾਯੋ । ਆਪੁ ਪੁਰਖ ਕੋ ਭੇਖ ਬਨਾਯੋ ।
ਸਵਾ ਲਾਖ ਕੋ ਅਬਰਨ ਕਰਿਯੋ । ਸਯਾਮ ਬਰਨ ਕੋ ਬਾਨਾ ਧਰਿਯੋ । ੧੫ ।
homani turki tura bulayo. aap purakh ko bhekh banayo.
sava lakh ko abran kariyo. sayam baran ko bana dhariyo. (15)

ਦੋਹਰਾ

ਤਿਹ ਕੋ ਰੂਪ ਨਿਹਾਰਿ ਕੈ ਭੂਪ ਰਹਿਯੋ ਮੁਰਛਾਇ ।
ਕੌਨ ਨ੍ਰਿਪਤਿ ਕੋ ਪੁਤ੍ ਯਹ ਤਾ ਕੋ ਲੇਹੁ ਬੁਲਾਇ । ੧੬ ।

Dohra

the ko roop nihari ke bhoop rahiyo murchayi.
koun nirpat ko putar yeh ta ko lehu bulayi. (16)

The woman called the prince to a temple (house) and had a (sexual) love affair with him to her satisfaction. The prince told her that he had come there to kill the deer. Both then enjoyed sensuous pleasure. (10)

The four pehars (twelve hours) of the night were spent in their sensuous pleasure, which both of them enjoyed. They enjoyed their company and had sexual relations of all types. (11)

Couplet

As mentioned in Kok Shastra they had love affairs of various types and enjoyed their company. Numerous styles of sexual companionship were enjoyed by them which cannot be enumerated. (12)

At the dawn of day, the night had come to an end and the guards caught hold of them. They were going to take them for killing them as there was no other way to escape punishment. (13)

Chopaiee :

The king's son was tied by the guards and all the people of town came to see him. When they passed near the Raja's palace then the Raj a also climbed up and saw him. (14)

Roshan Rai then sent for her Turkish horse and assumed the form of a male (man). She wore ornaments worth one and a quarter lakh and wore a black coloured dress. (15)

Couplet :

On seeing the beauty of Roshan Rai, the Raja became unconscious. "Who is this man and which Raja's son's call him in ?" (he ordered). (16)

ਚੌਪਈ

ਨ੍ਰਿਪ ਕੋ ਬਚਨ ਭ੍ਰਿਤ ਸੁਨਿ ਧਾਏ । ਮੰਤ੍ਰੀ ਕੀ ਦੁਹਿਤਾ ਢਿਗ ਆਏ ।
ਕੌਨ ਦੇਸ ਈਸ੍ਵਰ ਤੁਹਿ ਜਾਯੋ । ਚਲੌ ਰਾਵ ਜੂ ਬੋਲਿ ਪਠਾਯੋ । ੧੭ ।

Chopaiee

nrip ko bachan bhrit suni dhaye. mantri ki duhita dig aye.
koyun des easvar tuhi jayo. chalo raav ju boli pathayo. (17)

ਦੋਹਰਾ

ਕੌਨ ਨ੍ਰਿਪਤਿ ਕੋ ਪੁਤ੍ਰ ਤੈ ਕਯੋ ਆਯੋ ਇਹ ਦੇਸ ।
ਕਯੋ ਮੁਸਕੀ ਘੋਰਾ ਚਰਿਯੋ ਧਰਿਯੋ ਅਸਿਤ ਕਯੋ ਭੇਸ । ੧੮ ।

Dohra

kaun nirpat ko putar te keyo ayo eh des.
keyo muski gora chariyo dhariyo amit keyo bhes. (18)

ਛਪੈ ਛੰਦ

ਨ ਹੈ ਨ੍ਰਿਪਤਿ ਕੋ ਪੁਤ੍ਰ ਨ ਹੈ ਦੇਸਨ ਕੋ ਰਾਈ ।
ਤਵ ਮੰਤ੍ਰੀ ਕੀ ਸੁਤਾ ਲਖਨ ਕੌਤਕ ਕੌ ਆਈ ।
ਸਾਸਤ੍ਰ ਸਿਮਿਤ੍ਰਨ ਮਾਹਿ ਸਦਾ ਸ੍ਵਨਨ ਸੁਨਿ ਪਾਯੋ ।
ਤਤੁ ਲਖਨ ਕੇ ਹੇਤ ਮੋਰ ਹਿਯਰਾ ਉਮਗਾਯੋ ।
ਤਬੈ ਉਚਰਿਹੈ ਬੈਨ ਜਬੈ ਨੇਤ੍ਰਨ ਸੋ ਲਹਿਹੌ ।
ਬਿਨੁ ਨੇਤ੍ਰਨ ਕੇ ਲਹੌ ਭੇਦ ਨ੍ਰਿਪ ਤੁਮੈ ਨ ਕਹਿਹੌ । ੧੯ ।

Chhapai Chhand

na hai nirpat ko putar na hai desan ko rayi.
tav mantri ki suta lakhan kotak ko ayi.
sastar simtran mahi sada sarvanan payo.
tatu lakhan ke het mor hiyara umgayo.
tabai uchrihai bain jabai netran so lahiho.
bin netran ke laho bhed nrip tumai na kahiho. (19)

ਕਹਿਯੋ ਨ੍ਰਿਪਤਿ ਮੁਹਿ ਭੇਦ ਬਤਾਵਹੁ । ਰੋਸਨ ਰਾਇ ਨ ਹ੍ਰਿਦੇ ਲਜਾਵਹੁ ।
ਤੁਮਰੀ ਕਹੀ ਹ੍ਰਿਦੈ ਮੈ ਰਾਖੋ । ਭੇਦ ਔਰ ਤਨ ਕਛੁ ਨ ਭਾਖੋ । ੨੦ ।

kahiyo nirpat muhi bhed batavhu. rosan rai na hirdai lajavhu.
tumri kahi hirdai mai rakho. bhed aur tan kachu na bakho. (20)

Chopaiee :

On taking Raja's orders, the attendants ran forward and came to the (minister's daughter) Roshan Rai. They said on arrival, "Which (country's) Raja's son are you ? Come (with us) the king had sent us to call you." (17)

When she arrived near the Raja, he asked, "Which Raja's son arc you and why have you come to this land? Why are you riding a brown coloured horse and why are you wearing black robes ?" (18)

Chhapai Chhand :

She said, "Neither I am any Raja's son nor a Raja of any country. I am the daughter of your minister and have come to watch this fun (scene). I have always heard such parables from shastras and smritis with my ears. To find out the truth about such episodes my mind was keen to know. Once I see with my own eyes, then only I shall speak something. O Raja! Without seeing the facts with my own eyes, I cannot reveal any secret." (19)

Chopaiee :

The Raja said, "Tell me the secret of your move. O Roshan Rai! Do not hesitate to tell me. I will keep your words within myself (in my heart) and will not divulge your secret to anyone." (20)

ਦੋਹਰਾ

ਸੁਨ ਰਾਜਾ ਜੂ ਮੈ ਕਹੌ ਕਿਸੁ ਨ ਦੀਜਹੁ ਭੇਦ ।
ਜੁ ਕਛੁ ਸਾਸਤ੍ ਸਿੰਮ੍ਰਿਤਿ ਕਹਤ ਔਰ ਉਚਾਰਤ ਬੈਦ । ੨੧ ।

Dohra

sun raja ju mai kaho kisu na deejhu bhed.
ju kachu sastar simrit kehat aur ucharat baid. (21)

ਜਹਾ ਸਾਪ ਕਹ ਚੋਰ ਕਰਿ ਮਾਰਤ ਲੋਗ ਰਿਸਾਇ ।
ਤੁਰਤ ਧਰਨਿ ਤਿਹ ਠੌਰ ਕੀ ਧਮਕਿ ਰਸਾਤਲ ਜਾਇ । ੨੨ ।

jaha sadh keh chor kari marat log risayi.
turat dharan the thor ki dhamik rastal jayi. (22)

ਚੌਪਈ

ਜੌ ਸਾਸਤ੍ ਸਿੰਮ੍ਰਤਨ ਸੁਨਿ ਪਾਈ । ਸੋ ਕੌਤਕ ਦੇਖਨ ਕਹ ਆਈ ।
ਦੇਖੇ ਕਹਾ ਇਹ ਠਾ ਅਬ ਹ੍ਵੈ ਹੈ । ਫਟਿ ਹੈ ਧਰਨਿ ਕਿ ਨਾਹਿ ਫਟਿ ਜੈਹੈ । ੨੩ ।

Chopaiee

jo sastar mistran suni payi. so kotak dekhan keh ayi.
dekhe kaha eh tha ab haiv hai. phati hai dharani ki nahi phati jehe. (23)

ਦੋਹਰਾ

ਜੁ ਕਛੁ ਕਥਾ ਸ੍ਵਨਨ ਸੁਨੀ ਸੁ ਕਛੁ ਕਹੀ ਤੁਯ ਦੇਵ ।
ਅਪਨੇ ਚਿਤ ਮੈ ਰਾਖਿਯੋ ਕਿਸੁ ਨ ਦੀਜਹੁ ਭੇਵ । ੨੪ ।

Dohra

jo kuch katha Sarwan suni so kuch kahi tuye dev.
ane chit me rakhiyo kisai na deejiyo bhev. (24)

ਸੁਨਤ ਬਚਨ ਤਾ ਕੇ ਨ੍ਰਿਪਤਿ ਨਿਕਟਿ ਬੋਲਿ ਤਿਹ ਲੀਨ ।
ਸਯਾਮ ਸਾਹ ਕੌ ਪੁਤ੍ ਲਖਿ ਤੁਰਤ ਬਿਦਾ ਕਰਿ ਦੀਨ । ੨੫ ।

sunat bachan ta ke nirpat nikat boli teh leen.
sayam sah ko putar lakhi turat bida kar deen. (25)

ਦੁਹਿਤਾ ਦਈ ਵਜੀਰ ਕੀ ਹੈ ਗੈ ਦਏ ਅਨੇਕ ।
ਪਤਿ ਕੀਨੌ ਛਲਿ ਕੈ ਤੁਰਤ ਬਾਰ ਨ ਬ"ਕਯੋ ਏਕ । ੨੬ ।

duhita dayi vajeer ki hai gai daye anek.
pati keeno chhal ko turat bar na bankyo ek. (26)

Couplet :

"O Raja ! Listen. Whatever I will say, keep it secret and do not disclose it to anyone. Whatever had been mentioned in shastras, smritis and Vedas, I will say only that much." (21)

Where people call a mendicant, a thief and then kill him being enraged-that (Earth) land will go down to the netherlands (patal). (22)

Chopaiee :

"I have come to watch the (drama) scene, as stated in shastras, smritis and heard by me. I want to see what happens here, whether the Earth bursts or not." (23)

Couplet :

"O Raja ! Whatever episode I had heard with my ears, I have related to you. Please keep this secret within your heart only and do not divulge this secret to anyone."(24)

Raja, on hearing her words, called her near to him and on seeing the son of the Raja of Syria, left him Scot free. (25)

He got the minister's daughter married to him and gave many elephants and horses as presents.. The minister's daughter (Roshan Rai) through her deceit accepted him as her spouse instantly and did not allow any harm being done to him. (26)

ਚੌਪਈ

ਝੂਠਾ ਤੇ ਸਾਚਾ ਕਰਿ ਡਾਰਿਯੋ । ਕਿਨਹੂ ਭੇਦ ਨ ਹ੍ਰਿਦੈ ਬਿਚਾਰਿਯੋ ।
ਸਾਮ ਦੇਸ ਲੈ ਤਾਹਿ ਸਿਧਾਈ । ਤੇਗ ਤਰੇ ਤੇ ਲਯੋ ਬਚਾਈ । ੨੭ ।

Chopaiee

jhutha te sacha kar dariyo. kinhu bhed na hirdai bichariyo.
sam des lai tahi sidhayi. teg tarai te leyo bachai. (27)

ਦੋਹਰਾ

ਅਤਿਭੁਤ ਗਤਿ ਬਨਿਤਾਨ ਕੀ ਜਿਹ ਨ ਸਕਤ ਕੋਊ ਪਾਇ ।
ਭੇਦ ਹਾਥ ਆਵੈ ਨਹੀ ਕੋਟਿਨ ਕਿਯੋ ਉਪਾਇ । ੨੮ । ੧ ।

Dohra

atibhhot gati banitan ko jeh na sakat koyu payi.
bhed hath avai nahi kotin keyo upaye. (28) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਛਿਆਸਠਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੬੬ । ੧੧੭੨ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
chiyasathavo charitar samapatam. Sat Subham sat. (66) (1172) aphjun.

ਚੌਪਈ

ਦਛਿਨ ਦੇਸ ਬਿਚਰਨ ਨਾਰੀ । ਜੋਗੀ ਗਏ ਭਏ ਘਰ ਬਾਰੀ ।
ਚਤੁਰ ਸਿੰਘ ਰਾਜ ਤਹ ਭਾਰੋ । ਚੰਦ੍ਰਬੰਸ ਮੈ ਰਹੈ ਉਜਿਯਾਰੋ । ੧ ।

Chopaiee

dachin des bichran nari. jogi gaye bhaye ghur bari.
chatur singh raj the bharo. chanderbuns mai rahe ujiyaro. (1)

ਹੈ ਗੈ ਰਥ ਪੈਦਲ ਬਹੁ ਵਾ ਕੇ । ਔਰ ਭੂਪ ਕੋਊ ਤੁਲਿ ਨ ਤਾ ਕੇ ।
ਰੂਪ ਕਲਾ ਤਾ ਕੀ ਬਰ ਨਾਰੀ । ਜਨੁ ਰਤਿ ਪਤਿ ਤੇ ਭਈ ਕੁਮਾਰੀ । ੨ ।
hai gai rath paidal bahu va ke. aour bhoop koyu tuli na ta ke.
roop kala ta ki bar nari. jan rati pati te bhayi kumari. (2)

ਅਧਿਕ ਰਾਵ ਤਾ ਕੇ ਬਸਿ ਰਹੈ । ਜੋ ਵਹੁ ਮੁਖ ਤੇ ਕਹੈ ਸੁ ਕਹੈ ।
ਰੂਪ ਮਤੀ ਤਿਹ ਤ੍ਰਾਸ ਨ ਡਰੈ । ਜੋ ਚਿਤ ਭਾਵੈ ਸੋਈ ਕਰੈ । ੩ ।
adhik rav ta ke basi rahe. jo vahu mukh te kahe so kahe,
roop mati teh tras na darai. jo chit bhave soyi karai. (3)

Chopaiee :

She made the falsehood as Truth and no one thought about this secret. Roshan Rai, along with the spouse, went back to Syria (land), thus saving him from the sword's onslaught. (27)

Couplet :

The characteristics of women are really strange and no one would see through these secrets. In spite of all efforts, it is impossible to gauge their depth or secrets. (28)

Here the sixty-sixth episode of King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (66-1172)(Contd)

Chopaiee

The women of the Southern areas are very knowledgeable and even Yogis become householders by going there. There was a mighty Raja Chattar Singh, who was famous in Grander bans (moon's Dynasty). (1)

He had plenty of horses, elephants, chariots and infantry men and there was no other Raja on par with him. He had a charming wife named Roop Kala. It seemed as if she was the daughter of Rati's spouse kamdev (god of love). (2)

More or less the Raja was under her control and whatever she would say was repeated by him as well. Roop Mati was not afraid of him. She would do according to her own wish (as desired by her). (3)

ਦੋਹਰਾ
ਇਕ ਦਿਨ ਬੈਠੋ ਤਿਰਯਨ ਮੈ ਹੋਡ ਪਰੀ ਤਿਨ ਮਾਹਿ।
ਪਿਯ ਦੇਖਤ ਕੋਊ ਜਾਰ ਸੋ ਭੋਗ ਸਕਤ ਕਰਿ ਨਾਹਿ। ੪।

Dohra

ik din baitho triyan mai hod pari tin mahi.
piye dekhat koyu jar so bhog sakat kari nahi. (4)

ਚੌਪਈ
ਰਾਨੀ ਬਾਤ ਚਿਤ ਮੈ ਰਾਖੀ। ਮੁਖ ਤੇ ਕਛੂ ਨ ਤਿਹ ਠਾ ਭਾਖੀ।
ਏਕ ਦੋਇ ਜਬ ਮਾਸ ਬਿਤਾਯੋ। ਆਨ ਰਾਵ ਸੋ ਬਚਨ ਸੁਨਾਯੋ। ੫।

Chopaiee

rani bat chit mai rakhi. mukh te kachu na the tha bhakhi.
ek doyi jab mas bitayo. aan rav so bachan sunayio. (5)

ਸੁਨੁਨ੍ਰਿਪ ਮੈ ਸਿਵ ਪੂਜਨ ਗਈ। ਬਾਨੀ ਮੋਹਿ ਤਹਾ ਤੈ ਭਈ।
ਏਕ ਬਾਤ ਐਸੀ ਬਹਿ ਜੈਹੈ। ਸਭ ਕੋ ਭੋਗ ਕਰਤ ਦ੍ਰਿਸਟੈ ਹੈ। ੬।

sununrip mai siv poojan gayi. bani mohi taha te bhayi.
ek bat aisi bahi jehe. sabh ko bhog karat dristi hai. (6)

ਦੋਹਰਾ
ਜੋ ਕੁਛ ਮੋਹਿ ਸਿਵਜੂ ਕਹਿਯੋ ਸੁ ਕਛੂ ਕਹਿਯੋ ਤੁਹਿ ਦੇਵ।
ਚਿਤ ਅਪਨੇ ਮੈ ਰਾਖਿਯਹੁ ਕਿਸੂ ਨ ਦੀਜਹੁ ਭੇਵ। ੭।

Dohra

jo kuch mohi Sivji kahiyo so kuch kahiyo tuhi dev.
chit apne mai rakhiyo kisu na deejhu bhev. (7)

ਐਸੇ ਨ੍ਰਿਪ ਸੋ ਭਾਖਿ ਕੈ ਦਿਨ ਦੈ ਚਾਰ ਬਿਤਾਇ।
ਸਕਲ ਕੋਠਰਿਨ ਤੇ ਲਏ ਸਭ ਹੀ ਜਾਰ ਬੁਲਾਇ। ੮।

aise nrip so bhakhi ke din dev char bitayi.
sakal kathorin te laye sabh hi jar bulayi. (8)

ਆਪਨ ਸੋ ਲੌਡਿਯਨ ਸੋ ਜਾਰ ਦਏ ਚਿਮਟਾਇ।
ਪਠੈ ਏਕ ਚੇਰੀ ਦਈ ਕਹੌ ਨ੍ਰਿਪਤਿ ਸੋ ਜਾਇ। ੯।

apan so lodiyan so jar daye chimtai.
pathai ek cheri dayi kaho nirpati so jaye. (9)

Couplet

One day the women decided on a bet that no one could have sexual relations with her paramour while being watched by the spouse. (4)

Chopaiee :

The queen (Rani) kept this thing in mind, though she did not say anything that time (with her tongue). After the elapse of one or two months she said to the king (Raja). (5)

"O Raja ! Listen. I had gone to worship Shiva and there I heard a heavenly voice. One thing it said that whosoever will come and sit here, will find that everyone was busy in (one's sexual affair) carrying out sexual companionship." (6)

Couplet :

"O dear Raja ! Whatever Shiva had told me, I am telling you exactly like that, keep this thing to yourself and do not leak out this secret to anyone else. (7)

After telling the Raja like this, few days had passed and then she called all the paramours of various women from their houses. (8)

Then all of them including herself and her maids were in the process of having sexual relationship with their lovers and then sent a message to the Raja through a maid to come there. (9)

ਚੌਪਈ

ਜੁ ਮੈ ਤੁਮੈ ਸਿਵ ਬਾਨੀ ਕਹੀ । ਵਹੈ ਬਾਤ ਤੁਮਰੇ ਗ੍ਰਿਹ ਲਹੀ ।
ਛੋਰਿ ਸਸਤ੍ਰ ਚਲਿ ਤੁਰਤ ਨਿਹਾਰਹੁ । ਕਛੁ ਕੋਪ ਨਹਿ ਹ੍ਰਿਦੈ ਬਿਚਾਰਹੁ । ੧੦ ।

Chopaiee

jo mi tume Siv bani kahi.vahi bat tumre greh lahi.
chor sastar chali turat niharu. kachu kop nahi hirdai bicharhu. (10)

ਦੋਹਰਾ

ਤੁਰਤ ਬਚਨ ਸੁਨਿ ਨ੍ਰਿਪ ਗਯੋ ਕੇਲ ਕਰਤ ਜਹ ਤ੍ਰੀਯ ।
ਸਿਵ ਕਧ ਬਚਨ ਸੰਭਾਰਿ ਕੈ ਠਟਕਿ ਰਹਤ ਭਯੋ ਜੀਯ । ੧੧ ।

Dohra

turat bachan suni nrip geyo kel karat jeh triye.
Siv kadh bachan sambhar ke thatik rehat bheyo jiye. (11)

ਚੌਪਈ

ਮੁਹਿ ਜੁ ਤ੍ਰਿਯਾ ਸਿਵ ਬੈਨ ਉਚਾਰੇ । ਸਾਚ ਭਏ ਵਹ ਧਾਮ ਹਮਾਰੇ ।
ਰੂਪ ਮਤੀ ਮੁਹਿ ਝੂਠਿ ਨ ਕਹਿਯੋ । ਅਬ ਸੋ ਸਾਚ ਤਵਨ ਕੋ ਲਹਿਯੋ । ੧੨ ।

Chopaiee

muhi jo triya Siv bain uchare. sach bhaye veh dham hamare.
roop mati mohe juthi na kahiyo. ab so sach tavan ko lahiyo. (12)

ਦੋਹਰਾ

ਰਤਿ ਕਰਿ ਕੈ ਸਭ ਹੀ ਤ੍ਰਿਯਨ ਦੀਨੇ ਜਾਰ ਉਠਾਇ ।
ਆਪੁ ਆਨਿ ਨ੍ਰਿਪ ਸੋ ਕਹਿਯੋ ਬਹਿਗੀ ਬਾਤ ਬਨਾਇ । ੧੩ ।

Dohra

rati kari ke sabh hi triyan dinai jaar uthayi.
aap aan nrip so kahiyo bahigi baat banayi. (13)

ਜੌ ਮੈ ਤੁਮ ਸੋ ਨ੍ਰਿਪ ਕਹਿਯੋ ਬਾਤ ਜਬ ਵਹੈ ਲਹੀ ।
ਕੋਪ ਨ ਚਿਤ ਮੈ ਕੀਜਿਯਹੁ ਸਿਵ ਕੇ ਬਚਨ ਸਹੀ । ੧੪ ।

jo mai tum so nrip kahiyo baat jab vahe lahi.
kop na chit mai keejiyo Siv ke bachan sahi. (14)

ਕਿੰਨਰ ਜਛ ਭੁਜੰਗ ਗਨ ਨਰ ਮੁਨਿ ਦੇਵ ਅਦੇਵ ।
ਤ੍ਰਿਯ ਚਰਿਤ੍ਰ ਕੋ ਚਿਤ ਮੈ ਰੰਚ੍ਹ ਨ ਚੀਨਤ ਭੇਵ । ੧੫ । ੧ ।

kinar juch bhujang gan nur muni dev adev.
triye charitar ko chit mai runch na chenat bhev. (15) (1)

Chopaiee :

"She said to the Raja that whatever I had told you, I have seen myself in your house. Leaving your weapons come and watch yourself and do not have any wrathfulness in mind". (10)

Couplet :

On hearing these words, the Raja came there immediately where the Women were busy in their love-affairs. On being reminded of Shiva's words and seeing all this, he got bewildered and shocked. (11)

"Whatever heavenly (Shiva's) words, as told by my wife, was seen happening in my house itself. So Roop Mati had not told me any lies (undtruth). Now I have followed the truth of her words." (12)

Couplet:

All those women then sent away their paramours after having sensuous pleasure. The Rani also came to the Raja and sat down beside him and said. (13)

"O Raja! Whatever I had told you, You have seen yourself. Do not have any wrath in mind, as Shiva's words were correct." (14)

None out of the Kinar, demi-gods, snakes, Shiva's musicians, men, Munis, gods and demons have been able to decipher the mind of the woman so far or their secret of deceitful intentions. (15)(1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਸਤਾਸਠਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੬੭ । ੧੧੮੭ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
satasathavo charitar samapatam. Sat Subham sat. (67) (1187) aphjun.

ਦੋਹਰਾ

ਸਾਹੁ ਏਕ ਗੁਜਰਾਤ ਕੋ ਤਾ ਕੇ ਗ੍ਰਿਹ ਇਕ ਪੂਤ ।
ਸੌਦਾ ਕੋ ਚੌਕਸ ਕਰੈ ਪਿਤੁ ਤੇ ਭਯੋ ਸਪੂਤ । ੧ ।

Dohra

sahu ek gujrat ko ta ke greh ik poot.
sauda ko chokas karai pitu te bheyo sapoot. (1)

ਨਾਊ ਕੇ ਇਕ ਪੁਤ੍ਰ ਸੇ ਤਾ ਕੋ ਰਹੈ ਪਯਾਰ ।
ਸੂਰਤਿ ਮੈ ਦੋਊ ਏਕਸੋ ਕੋਊ ਨ ਸਕੈ ਬਿਚਾਰ । ੨ ।

nayu ke ik putar se ta ko rahe payar.
soorat mai doyu ekso koyu na sakai bichar. (2)

ਚੌਪਈ

ਸਾਹੁ ਪੁਤ੍ਰ ਸਸੁਰਾਰੇ ਚਲੋ । ਸੰਗ ਲਏ ਨਊਆ ਸੁਤ ਭਲੋ ।
ਗਹਿਰੇ ਬਨ ਭੀਤਰ ਦੋਊ ਦਏ । ਬਚਨ ਕਹਤ ਨਊਆ ਸੁਤ ਭਏ । ੩ ।

Chopaiee

sahu putar sasurare chalo. sung laye nayua sut bhalo.
gehre bun bhetar doyu daye. bachan kehat nayua sut bhaye. (3)

ਨਊਆ ਕੇ ਸੁਤ ਬਚ੍ਰਨ ਉਚਾਰੇ । ਸੁਨੋ ਸਲਹੁ ਸੁਤ ਬੈਨ ਹਮਾਰੇ ।
ਤਬ ਹੌ ਯਾਰ ਤੁਮੈ ਪਹਿਚਾਨੈ । ਮੇਰੇ ਕਹਿਯੋ ਅਬੈ ਜੋ ਮਾਨੋ । ੪ ।

nayua ke sut bachan uchare. suno salhu sut bain hamare.
tab ho yaar tumai pahichane. mere kahiyo ab jo mano. (4)

ਦੋਹਰਾ

ਅਸ੍ ਬਸਤ੍ ਸਭ ਅਪਨੇ ਤਨਕਿਕ ਮੋਕੋ ਦੇਹੁ ।
ਯਹ ਬੁਗਚਾ ਤੁਮ ਲੈ ਚਲੌ ਚਲਿ ਆਗੇ ਫਿਰਿ ਲੇਹੁ । ੫ ।

Dohra

asav bastar sabh apne tankik moko dehu.
yeh bugcha tum lai chalo chali agai phir lehu. (5)

Here the sixty-seventh episode of King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (67-1187)(Contd)

Chopaiee

A rich man of Gujrat had a son, who was doing his business with full cleverness and proved his father's worthy son. (1)

He had great love (friendship) with a barber's son. Both had similar appearance and no one could recognize them. (2)

Chopaiee :

The merchant's son went to his in-laws house and took the barber's son along with him. When they reached a thick forest then the barber's son shared some views with his friend. (3)

The barber's son said, "O merchant's son ! Listen to me. I aull accept you as my friend only if you agree to my suggestion right now. " (4)

Couplet :

"Give your horse and all your robes to me for a short while and take this bundle (of mine) and go (walk) ahead of me." (5)

ਚੌਪਈ

ਸਾਹੁ ਪੁਤ੍ਰ ਸੋਈ ਤਬ ਕਰਿਯੋ । ਤਾ ਕੋ ਬੁਗਚਾ ਨਿਜੁ ਸਿਰਿ ਧਰਿਯੋ ।
ਨਿਜੁ ਘੋਰਾ ਪੈ ਤਾਹਿ ਚਰਾਯੋ । ਅਪੁਨੇ ਬਸਤ੍ਰਨ ਸੋ ਪਹਿਰਾਯੋ। । ੬ ।

Chopaiee

sahu putar soyi tab kariyo. ta ko bugcha nij sir dhariyo.
nij ghora pai tahi charayo. apne bastran so pehrayo. (6)

ਨਯੂਆ ਸੁਤ ਤਿਹ ਭੇਖ ਬਨਾਯੋ । ਦੇ ਬੁਗਚਾ ਸੁਤ ਸਾਹੁ ਚਲਾਯੋ ।
ਤਾ ਕੋ ਅਤਿ ਹੀ ਚਿਤ ਹਰਖਾਨੋ । ਸਾਹੁ ਪੁਤ੍ਰ ਕਛੁ ਭੇਦ ਨ ਜਾਨੋ । ੭ ।

nayua sut the bhekh banayo. de bugcha sut sahu chalayo.
ta ko ati hi chit rakhanyo. sahu putar kachu bhed na jano. (7)

ਦੋਹਰਾ

ਚਲਤ ਚਲਤ ਸਸੁਰਾਰਿ ਕੋ ਗਾਵ ਪਹੁੰਚਯੋ ਆਇ ।
ਉਤਰਿ ਨ ਤਿਹ ਸੁਤ ਸਾਹੁ ਕੋ ਹੈ ਪਰ ਲਿਯੋ ਚਰਾਇ । ੮ ।

Dohra

chalat chalat sasurar ko gaav pahunchiyo ayi.
utar na teh sut sahu ko hai par liyo charai. (8)

ਸਾਹੁ ਪੁਤ੍ਰ ਤਿਹ ਕਹਿ ਰਹਿਯੋ ਲਯੋ ਨ ਤੁਰੈ ਚਰਾਇ ।
ਸਾਹੁ ਪੁਤ੍ਰ ਲਖਿ ਤਿਹ ਧਨੀ ਸਕਲ ਮਿਲਤ ਭੇ ਆਇ । ੯ ।

sahu putar the kahi rahiyo leyo na ture charai.
sahu putar lakhi the dhani sakal milat bhai ayi. (9)

ਸਾਹੁ ਪੁਤ੍ਰ ਨਯੂਆ ਕਰਿ ਮਾਨਯੋ । ਨਯੂਆ ਸੁਤ ਸੁਤ ਸਾਹੁ ਪਛਾਨਯੋ ।
ਅਤਿ ਲਜਾਇ ਮਨ ਮੈ ਵਹੁ ਰਹਿਯੋ । ਤਿਨ ਪ੍ਰਤਿ ਸਚੁ ਬਚਨ ਨਹਿ ਕਹਿਯੋ । ੧੦ ।

mahu putar nayua kar manyo. nayua sut sut sahu pachaniyo.
ati lajaye man mai vahu rahiyo. tin prati sachu bachan nahi kahiyo. (10)

ਦੋਹਰਾ

ਨਯੂਆ ਸੁਤ ਕੋ ਸਾਹੁ ਕੀ ਦੀਨੀ ਬਧੂ ਮਿਲਾਇ ।
ਸਾਹੁ ਪੁਤ੍ਰ ਸੋ ਯੌ ਕਹਿਯੋ ਦੁਆਰੇ ਬੈਠਹੁ ਜਾਇ । ੧੧ ।

Dohra

nayua sut ko mahu ki deeni badhu milayi.
sahu putar so yo kahiyo duyare baithhu jaye. (11)

Chopaiee :

The rich man's son did accordingly. He took his bundle on the head and made him ride his horse and made him wear his clothes also. (6)

The barber's son disguised himself as his friend and made the shah's son walk with the bundle. He was feeling happy at heart but the rich man's son did not know the secret. (7)

Couplet :

By walking they finally reached the in-laws town but he did not get down to make the rich man's son ride the horse. (8)

The Shah's son was requesting him but he did not let him ride the horse. All came to meet him, thinking him as the merchant"s son. (9)

Chopaiee :

The Shah's son was mistaken by all as the barber's son and the Barber's son as rich man's son. The shah's son was feeling ashamed of himself at heart, but he did not say anything to his friend. (10)

Couplet :

The barber's son was then received by the Shah's son's wife and told the shah's son to sit at the gate. (11)

ਚੌਪਈ

ਤਬ ਨਉਆ ਯੌ ਬਚਨ ਉਚਾਰੇ । ਕਹੈ ਕਾਜ ਇਹ ਕਰੋ ਹਮਾਰੇ ।
ਬਹੁ ਬਕਰੀ ਤਿਹ ਦੇਹੁ ਚਰਾਵੈ । ਦਿਵਸ ਚਰਾਇ ਰਾਤਿ ਘਰ ਆਵੈ । ੧੨ ।

Chopaiee

tab nayua yo bachan uchare. kahe kaaj eh karo hamare.
bhu bakri the dehu charavai. divas charayi rat ghau avai. (12)

ਦੋਹਰਾ

ਸਾਹੁ ਪੁਤ੍ਰ ਛੇਰੀ ਲਏ ਬਨ ਮੈ ਭਯੋ ਖਰਾਬ ।
ਸੂਕਿ ਦੂਬਰੋ ਤਨ ਭਯੋ ਲਜਤ ਹਬਾਬ । ੧੩ ।

Dohra

sahu putar cher laye bun mai bheyo kharab.
suki dubro tan bheyo lajat habab. (13)

ਚੌਪਈ

ਅਤਿ ਦੁਰਬਲ ਜਬ ਤਾਹਿ ਨਿਹਾਰਿਯੋ । ਤਬ ਨਉਆ ਸੁਤ ਬਚਨ ਉਚਾਰਿਯੋ ।
ਏਕ ਖਾਟ ਯਾ ਕੋ ਅਬ ਦੀਜੈ । ਮੇਰੋ ਕਹਿਯੋ ਬਚਨ ਯਹ ਕੀਜੈ । ੧੪ ।

Chopaiee

ati durbal jub tahi nihariyo. tab nauya sat bachan uchariyo.
ek khatt ya ko ab deejai. kero kahiyo bachan yeh keejiye. (14)

ਦੋਹਰਾ

ਖਾਟ ਸਾਹੁ ਕੋ ਪੁਤ੍ਰ ਲੈ ਅਧਿਕ ਦੁਖਯ ਭਯੋ ਚਿਤ ।
ਗਹਿਰੇ ਬਨ ਮੈ ਜਾਇ ਕੈ ਰੋਵਤ ਪੀਟਤ ਨਿਤ । ੧੫ ।

Dohra

khatt sahu ko putar lai adhik dukhi bheyo chit.
geherai ban mai jayi ko rovat peetat nit. (15)

ਮਹਾ ਰੁਦ੍ਰ ਅਰੁ ਪਾਰਬਤੀ ਜਾਤ ਹੁਤੈ ਨਰ ਨਾਹਿ ।
ਤਾ ਕੋ ਦੁਖਿਤ ਬਿਲੋਕਿ ਕੈ ਦਯਾ ਭਈ ਮਨ ਮਾਹਿ । ੧੬ ।

maha rudar aur parbati jaat hute nur nahi.
ta ka dukhit bilok ke daya bhayi man mahi. (16)

ਚੌਪਈ

ਦਯਾ ਮਾਨ ਯੌ ਬਚਨ ਉਚਾਰੇ । ਸੁਨਹੁ ਸਾਹੁ ਕੇ ਸੁਤ ਦੁਖਯਾਰੇ ।
ਜਾਇ ਚਮਰੁ ਤੂ ਤੂ ਮੁਖ ਕਹਿ ਹੈ । ਛੇਰੀ ਲਗੀ ਭੂੰਮ ਮੈ ਰਹਿ ਹੈ । ੧੭ ।

Chopaiee

daya man yo bachan uchare. sunhu sahu ke sut dukhiyare.
jayi chamru tu tu mukh kahi hai. cheri lagi bhoom mai rahi hai. (17)

Chopaiee :

Then the barber's son said like this, "Please tell him to do my work and give him many goats and let him take them out for grazing. After grazing them during day, he should come back by nightfall." (12)

Couplet :

The shah's son then took the goats out (for grazing) in the jungle and was suffering hardship there and due to shyness became very thin like a rebek. (13)

Chopaiee :

When he became very weak the barber's son said, "Now give him a cot and do according to what I say." (14)

Couplet :

The shah's son, taking the cot felt greatly pained in mind and going to the dense jungle started wailing. (15)

The great Shiva and Parbati then passed by the shah's son. On seeing him suffering, they felt pity on him. (16)

Chopaiee :

Being very kind they told him, "O shah's son in suffering ! Listen. If you were to say, my goat you get stuck, then that goat will get stuck to the ground." (17)

ਦੋਹਰਾ

ਜਬੈ ਉਝਰ ਤੂ ਭਾਖਿ ਹੈ ਤੁਰਤ ਵਹੈ ਛੁਟਿ ਜਾਇ ।
ਜਬ ਲਗਿਯੋ ਕਹਿ ਨਹੀ ਮਰੈ ਧਰਨਿ ਲਪਟਾਇ । ੧੮ ।

Dohra

jabai ujhar tu bhakhi hai turat vahe chuti jayi.
jab lagiyo keh nahi marai dharni laptayi. (18)

ਚੌਪਈ

ਜਬੈ ਚਨਰੁ ਤੂ ਵਹਿ ਮੁਖ ਕਹੈ । ਚਿਮਟਿਯੋ ਅਧਰ ਧਰਨਿ ਸੋ ਰਹੈ ।
ਸਾਚੁ ਬਚਨ ਸਿਵ ਕੋ ਜਬ ਭਯੋ । ਤਬ ਤਿਹ ਚਿਤ ਯਹ ਠਾਟ ਠਟਯੋ । ੧੯ ।

Chopaiee

jabai chanru tu vahi mukh kahe. chimtyo adhar dharan so rahai.
sach bachan Siv ke jab bheyo. tab teh chit yeh that thatyo. (19)

ਦੋਹਰਾ

ਸਭੈ ਚਮਰੁ ਤੁਮੈ ਬਿਨਾ ਯਾ ਪੁਰ ਮੈ ਹੈ ਜਾਹਿ ।
ਜਹ ਤਹ ਨਰ ਨਾਰੀ ਹੁਤੀ ਲਗੀ ਰਹੀ ਛਿਤ ਮਾਹਿ । ੨੦ ।

Dohra

sabhai chamru tumai bina ya par mai haiv jahi.
jeh the nar nari huti lagi rahi chit mahi. (20)

ਸੋਤ ਜਗਤ ਬੈਠਤ ਉਠਤ ਚਿਮਟ ਗਏ ਛਿਨ ਮਾਹਿ ।
ਕੂਕ ਉਠੀ ਪੁਰ ਮੈ ਘਨੀ ਨੈਕ ਰਹੀ ਸੁਧਿ ਨਾਇ । ੨੧ ।

sot jagat baithat uthat chimat gaye chin mahi.
kook uthi par mai ghani nek rahi sudhi nayi. (21)

ਪਤਿ ਧੋਤੀ ਬਾਧਿਤ ਫਾਸਿਯੋ ਪਾਕ ਪਕਾਵਤ ਤ੍ਰੀਯ ।
ਨੈਆ ਤ੍ਰਿਯ ਸੋਵਤ ਫਾਸਿਯੋ ਕਛੁ ਨ ਰਹੀ ਸੁਧਿ ਜੀਯ । ੨੨ ।

pati doti badhit phasiyo pak pakavat triye.
nayea triye sovat phasiyo kachu na rahi sudhi jiye. (22)

ਚੌਪਈ

ਸਾਹੁ ਪੁਤ੍ਰ ਤਬਹ ਤਾ ਕੇ ਆਯੋ । ਕਹਾ ਭਯੋ ਕਹਿ ਤਿਸੈ ਸੁਨਾਯੋ ।
ਜੁ ਕਛੁ ਕਹੌ ਮੁਨਿ ਕਾਜ ਕਮਾਊ । ਬੈਦਹਿ ਢੂਢਿ ਤਿਹਾਰੇ ਲਯਾਊ । ੨੩ ।

Chopaiee

sahu putar tabeh ta ke ayo. kaha bheyo kahi tisai sunayo.
ju kaghu kaho muni kaj kamayo. bedhi dudi tihare leyao. (23)

Couplet :

"When you will say, 'get separated' then it will separate from there, so long you do not say like this, it will die by getting stuck there." (18)

Chopaiee :

When that (Shiva) said, "You get stuck", then his lower lip got stuck with the Earth (ground) when these words became true then he thought of a plan (in his mind).(19)

Couplet :

So he said, "Except me all others in this town get stuck." Then all the men and women, wherever they were got stuck to the Earth. (20)

All those asleep, awake, walking or sitting got stuck in no time. There was lot of hue and cry in the towii and no one was in his senses. (21)

The husband was caught while tying his dhoti (loin cloth) or the wife was caught while cooking. The newly married woman was caught while sleeping with her husband and no one was having any sense (became senseless). (22)

Chopaiee :

Then the shah's son came to the barber's son. Whatever had happened to him, he told him. The shah's son told the barber's son, "Whatever you will say to me, I will do accordingly. I will fetch the Vaid (physician) for you." (23)

ਲੈ ਘੋਰੀ ਸੁਤ ਸਾਹੁ ਸਿਧਾਯੋ । ਖੋਜਿ ਬੈਦ ਕੋ ਸੰਗ ਲੈ ਆਯੋ ।
ਤਹ ਜੰਗਲ ਕੀ ਹਾਜਤਿ ਭਈ । ਘੋਰੀ ਸਾਹੁ ਪੁਤ੍ਰ ਕੋ ਦਈ । ੨੪

lai ghori sat sahu sidhayo. khoj baid ko sungle ayo.
teh jangal ki hajit bhayi. ghori sahu putar ko deyi. (24)

ਦੋਹਰਾ

ਜਾਇ ਬੂਟੈ ਤਬ ਬੈਠਿਯੋ ਲਈ ਕੁਪੀਨ ਉਠਾਇ ।
ਡਲਾ ਭਏ ਪੌਛਨ ਲਗਿਯੋ ਕਹਿਯੋ ਚਮਰੁ ਤੂ ਤਾਹਿ । ੨੫ ।

Dohra

jayi butai tab bethiyo layi kupin uthayi.
dala bhaye pochan lagiyo kahiyo chamru tu tahi. (25)

ਹਾਥ ਲਗੌਟੀ ਰਹਿ ਗਈ ਡਲਾ ਫਸਿਯੋ ਬੁਰਿ ਮਾਹਿ ।
ਚਰਨ ਝਾਰ ਕੇ ਸੰਗ ਰਸੇ ਤਾਹਿ ਰਹੀ ਸੁਧਿ ਨਾਹਿ । ੨੬ ।

hath langoti rahi gayi dala phasiyo bur mahi.
charan jhar ke sung rasai tahi rahi sudhi nahi. (26)

ਲਏ ਅਸ੍ਵਨੀ ਸਾਹੁ ਕੋ ਪੂਤ ਪਹੁੰਚਯੋ ਆਇ ।
ਕਹਿਯੋ ਬੈਦਮੈ ਕਯਾ ਕਰੋ ਇਹ ਦੁਖ ਕੋ ਸੁ ਉਪਾਇ । ੨੭ ।

laye aswani sahu ko poot pahunchiyo ayi.
kahiyo baidmo kaya karo eh dukh ko su upayi. (27)

ਚੌਪਈ

ਸਾਹੁ ਪੁਤ੍ਰ ਤਬ ਬਚਨ ਉਚਾਰੋ । ਸੁਨੋ ਬੈਦ ਉਪਚਾਰ ਹਮਾਰੋ ।
ਹਮਰੋ ਇਹ ਆਗੇ ਦੁਖ ਭਯੋ । ਇਹ ਉਪਚਾਰ ਦੂਹਿ ਹ੍ਵੈ ਗਯੋ । ੨੮ ।

Chopaiee

sahu putar tab bachan ucharo. suno baid upchar hamaro.
hamro eh agai dukh bheyo. eh upchar duhi haiv geyo. (28)

ਦੋਹਰਾ

ਯਾ ਘੋਰੀ ਕੇ ਭਗ ਬਿਖੈ ਜੀਭ ਦਈ ਸੌ ਬਾਰ ।
ਤੁਰਤ ਰੋਗ ਹਮਰੋ ਕਟਿਯੋ ਸੁਨਹੁ ਬੈਦ ਉਪਚਾਰ । ੨੯ ।

Dohra

ya gher ke bhag bikhai jeebh dayi so bar.
turat rog hamro katiyo sinhu baid upchar. (29)

The shah's son took the mare and brought the Vaid along with him. (The Vaid) He felt like easing himself, so the shah's son gave him the mare. (24)

Couplet :

Then removing his loin cloth, he sat under a tree and while taking a lump of Earth for cleansing himself, the shah's son said, "You get stuck." (25)

The loin cloth in hand and the mud lump was stuck to his anus. His feet got stuck in the bush and he lost all sense. (26)

The shah's son came with the mare and said, "O Vaid ! What could I do ? What is the remedy of this ailment ?" (27)

Chopaiee :

Then the shah's son said, "Listen to my remedy ! I had also once suffered from this ailment before but it became all right with this treatment." (28)

Couplet :

"O Vaid ! Listen. I had placed my tongue in the mare's vagina and I got cured of my illness." (29)

ਚੌਪਈ

ਤਬੈ ਬੈਦ ਸੋਊ ਕ੍ਰਿਆ ਕਮਾਈ । ਤਾ ਕੇ ਭਗ ਮੈ ਜੀਭ ਧਸਾਈ ।
ਕਹਿਯੋ ਚਮਰੁ ਤੂ ਸੋ ਲਗਿ ਦਈ । ਅਤਿ ਹਾਸੀ ਗਦਰਾ ਕੋ ਭਈ । ੩੦ ।

Chopaiee

tabai baid soyu kriya kamayi. ta ke bhag mai jeebh dhasayi.
kahiyo chamru tu so lagi dayi. ati hasi gadra ko bhayi. (30)

ਲਏ ਲਏ ਤਾ ਕੋ ਪੁਰ ਆਯੋ । ਸਗਲ ਗਾਵ ਕੋ ਦਰਸ ਦਿਖ'ਯੋ ।
ਬੈਦ ਕਛੂ ਉਪਚਾਰਹਿ ਕਰੈ । ਇਨ ਕੇ ਪ੍ਰਾਨ ਛੁਟਨ ਤੇ ਡਰੈ । ੩੧ ।

lai lai ta ko pur ayo. sagal gaav ko daras dikhayo.
baid kachu upcharhi karaye. in ke pran chutan te daraye. (31)

ਪੁਰ ਜਨ ਬਾਚ

ਦੋਹਰਾ

ਅਧਿਕ ਦੁਖੀ ਪੁਰ ਜਨ ਭਏ ਕਛੂ ਨ ਚਲਿਯੋ ਉਪਾਇ ।
ਚਲਤ ਫਿਰਤ ਯਾ ਕੋ ਨਿਰਖਿ ਰਹੇ ਚਰਨ ਲਪਟਾਇ । ੩੨ ।

Pur Jan Bach

Dohra

adhik dukhi pur jun bheto kachu na chaliyo upaye.
chalat phirat ya ko nirikh rahe charan laptayi. (32)

ਚੌਪਈ

ਹਮਰੇ ਨਾਥ ਉਪਾਇਹਿ ਕੀਜੈ । ਅਪਨੇ ਜਾਨਿ ਰਾਖਿ ਕਰਿ ਲੀਜੈ ।
ਇਨੈ ਕਰੀ ਕਛੂ ਚੁਕ ਤਿਹਾਰੀ । ਮਹਾ ਰੋਗ ਤੇ ਲੇਹੁ ਉਬਾਰੀ । ੩੩ ।

Chopaiee

hamre nath upayehi keejai. apne jaan rakh kari leejai
inai kari kachu chuk tihari. maha rog te lehu ubari. (33)

ਸਾਹ ਸੁਰ ਬਾਚ

ਚੌਪਈ

ਸਕਲ ਕਥਾ ਤਿਨ ਭਾਖਿ ਸੁਨਾਈ । ਪੁਰ ਲੋਗਨ ਸਭਹੂੰ ਸੁਨਿ ਪਾਈ ।
ਲੈ ਦੂਜੀ ਕੰਨਯਾ ਤਿਹ ਦੀਨੀ । ਭਾਤਿ ਭਾਤਿ ਉਸਤਤਿ ਮਿਲ ਕੀਨੀ । ੩੪ ।

Sah sur bach

Chopaiee

sakal katha tin bhakhi sunayi. pur logan sabhun suni payi.
lai dooji kanya the deeni. bhati bhati ustati mil kini. (34)

Chopaiee :

Then the Vaid also did the same thing and thrust his tongue in the mare's vagina. The shah's son said, "You get stuck" and his tongue got tied there. Then the foolish Vaid became a laughing stock (of people). (30)

He came back to the village along with him and showed this scene to the whole village. Then another Vaid of the village said, "O Vaid ! Take some treatment of this malady and avoid taking his life, be scared of it. (31)

Then the village residents said,

Couplet :

"The villagers were greatly distressed and no help could alleviate their suffering. Then seeing the shah moving around, all fell at his feet." (32)

Chopaiee :

"O Master ! Please help us and considering us as your own, try to save us. These people must have made some mistake. Pray save them from this problem !" (33)

The shah's son said,

Chopaiee :

He told the whole story to them and all the people listened to him. He was given another wife and praised him by all means. (34)

ਔਰ ਸਕਲ ਪੁਰ ਛੋਰਿ ਉਬਾਰਿਯੋ । ਨਊਆ ਸੁਤ ਚਿਮਟਿਯੋ ਹੀ ਮਾਰਿਯੋ ।
ਬਯਾਹ ਦੂਸਰੋ ਅਪਮੋ ਕੀਨੋ । ਨਿਜੁ ਪੁਰ ਕੋ ਬਹੁਰੋ ਮਗੁ ਲੀਨੋ । ੩੫ ।
aur sakal pur chor ubariyo. nayua sut chistiyo hi mariyo.
bayah dusro apmo keeno. nij pur ko bahure magu leeno. (35)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਅਠਾਸਠਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੬੮ । ੧੨੨੨ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
athasathavo charitar samapatam. Sat Subham sat. (68) (1222) aphjun.

ਦੋਹਰਾ

ਚਪਲ ਸਿੰਘ ਰਾਜਾ ਬਡੋ ਰਾਜ ਕਲਾ ਤਿਹ ਨਾਰਿ ।
ਇੰਦ੍ਰ ਦੇਵ ਰੀਝੇ ਰਹੈ ਜਾਨਿ ਸਚੀ ਅਨੁਹਾਰਿ । ੧ ।

Dohra

chapal singh raja bado raj kala the nari.
Inder dev reejhai rahe jani sachi anuhari. (1)

ਸੋ ਰਾਨੀ ਇਕ ਚੋਰ ਸੋ ਰਸਯੋ ਕਰਤ ਦਿਨੁ ਰੈਨਿ ।
ਤਾਹਿ ਬੁਲਾਵੈ ਨਿਜੁ ਸਦਨ ਆਪੁ ਜਾਇ ਤਿਹ ਐਨ । ੨ ।
so rani ik chor so rasyo karat din raini.
tahi bulave niju sadan aap jaye teh aen. (2)

ਏਕ ਦਿਵਸ ਆਵਤ ਸਦਨ ਨ੍ਰਿਪ ਬਰ ਲਖਿਯੋ ਬਨਾਇ ।
ਲੂਟਿ ਕੂਟਿ ਤਸਕਰ ਲਯੋ ਸੂਰੀ ਦਿਯੋ ਚਰਾਇ । ੩ ।
ek divas avat sadan nrip bar lakhiyo banayi.
loot koot taskar leyo suri diyo charayi. (3)

ਜਬ ਸ੍ਰੋਨਤ ਭਭਕੋ ਉਠਤ ਤਬ ਆਖੈ ਖੁਲਿ ਜਾਹਿ ।
ਜਬੈ ਸ੍ਵਾਸ ਤਰ ਕੋ ਰਮੈ ਕਛੂ ਰਹੈ ਸੁਧਿ ਨਾਹਿ । ੪ ।
jab saronat babhko uthat tab akhe khuli jahi.
jabai savas tar ko hamai kachu rahe sudhi nahi. (4)

ਚੌਪਈ

ਰਾਨੀ ਜਬ ਬਤਿਯਾ ਸੁਨ ਪਾਈ । ਤਸਕਰ ਕੇ ਮਿਲਬੇ ਕਹ ਧਾਈ ।
ਜਬ ਸ੍ਰੋਨਤ ਊਰਧ ਤਿਹ ਆਯੋ । ਛੁਟੀ ਆਖਿ ਦਰਸਨ ਤ੍ਰਿਯ ਪਾਯੋ । ੫ ।

Chopaiee

rani jub batiya sun payi. taskar ke milbe keh dayi.
jab saronat urdh the ayo. chuti akhi darsan triye payo. (5)

He helped the villagers out of this affliction while the barber's son was killed in the state of being stuck up. He got married again (second time) and then proceeded to his own town. (35)

Here the sixty-eighth episode of Minister's & King's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (68-1222)(Contd)

Couplet :

There was a great Raja by the name of Chapal Singh. He had a wife called Raj Kala. By considering her alike to Sachi, even Indra was always enamoured by her. (1)

That queen was always having a love affair with a thief day and night. She would sometimes call him to her place and at times herself would go to him. (2)

One day the Raja saw the thief coming to his house. So the Raja got him beaten up and then hanged him. (3)

When the blood was spurting out, he would open his eyes, but when his breath was low, he would lose his senses. (4)

Chopaiee :

When the Rani came to know about it, she went to see him. When the blood spurted out, he opened his eyes, he had a glance of the woman. (5)

ਤਬ ਰਾਨੀ ਤਿਹ ਬਚਨ ਉਚਾਰੇ । ਸੁਨ ਤਸਕਰ ਮਮ ਬੈਨ ਪਯਾਰੇ ।
ਜੋ ਕਛੁ ਆਗਯਾ ਦੇਹੁ ਸੁ ਕਰੋ । ਤੁਮ ਬਿਨ ਮਾਰ ਕਟਾਰੀ ਮਰੋ । ੬ ।
tab rani teh bachan uchare. sunu taskar mam bain payare.
jo kuch agya dehu su karo. tum bin mar katari maro. (6)

ਤਬ ਤਸਕਰ ਯੌ ਬੈਨ ਉਚਾਰੋ । ਯਹੈ ਰੋਸ ਮਨ ਰਹੀ ਹਮਾਰੇ ।
ਮਰਤ ਸਮੈ ਚੁੰਬਨ ਤਵ ਕਰੋ । ਬਹੁਰੋ ਯਾ ਸੂਰੀ ਪਰ ਮਰੋ । ੭ ।
tab taskar yo bain ucharo. yahi ros man rahi hamare.
marat samai chumban tav karo. bahure ya suri par maro. (7)

ਜਬ ਰਾਨੀ ਚੁੰਬਨ ਤਿਹ ਦੀਨੋ । ਸੋਨ ਭਭਾਕੈ ਤਸਕਰ ਕੀਨੋ ।
ਤਬ ਤਸਕਰ ਕੌ ਮੁਖਿ ਜੁਰਿ ਗਯੋ । ਨਾਕ ਕਾਟ ਰਾਨੀ ਕੌ ਲਯੋ । ੮ ।
jab rani chumban the deeno. saron babhake taskar keeno.
tab taskar ko mukh jur geyo. nak kat rani ko leyo. (8)

ਦੋਹਰਾ

ਜਬ ਤਸਕਰ ਚੁੰਬਨ ਕਰਿਯੋ ਪ੍ਰਾਨ ਤਹੇ ਤਤਕਾਲ ।
ਨਾਕ ਕਟਿਯੋ ਮੁਖ ਮੈ ਰਹਿਯੋ ਰਾਨੀ ਭਈ ਬਿਹਾਲ । ੯ ।

Dohra

jab taskar chumban kariyo pran tahe tatkal.
nak katiyo mukh mai rahiyo rani bhayi bihal. (9)

ਚੌਪਈ

ਨਾਕ ਕਟਾਇ ਤ੍ਰਿਯਾ ਘਰ ਆਈ । ਜੋਰੀ ਨ੍ਰਿਪਤਿ ਕੌ ਬਾਤ ਸੁਨਾਈ ।
ਕਾਟ ਨਾਕ ਸਿਵ ਭੋਜਨ ਚਰਾਯੋ । ਸੋ ਨਹਿ ਲਗਯੋ ਰੁਦ੍ ਯੌ ਭਾਯੋ । ੧੦ ।

Chopaiee

nak katayi triya ghar ayi. jori nirpati ko bat sunayia
kat nak Siv bhojan charayo. so nahi lagyo ruder yo bhayo. (10)

ਪੁਨ ਸਿਵਜੂ ਯੌ ਬਯਾਨ ਉਚਾਰੋ । ਚੋਰ ਬਕ੍ ਮੈ ਨਾਕ ਤ੍ਰਿਹਾਰੋ ।
ਤੁਦਹੁ ਤਹਾ ਤੇ ਕਾਢ ਮੰਗੈਯੇ । ਆਨਿ ਤ੍ਰਿਯਾ ਕੇ ਬਕ੍ ਲਗੈਯੇ । ੧੧ ।
pun sivji yobayan ucharo. chor bakar mai nak ucharo.
tudar taha te kaad mangaye. aan triya ke bakar lagaye. (11)

ਦੋਹਰਾ

ਤਬ ਰਾਜੈ ਸੋਈ ਕਿਯੋ ਸਿਵ ਕੋ ਬਚਨ ਪਛਾਨਿ ।
ਤਾ ਕੇ ਮੁਖ ਸੋ ਕਾਢ ਹੈ ਨਾਕ ਲਗਾਯੋ ਆਨਿ । ੧੨ । ੧ ।

Dohra

tab raje soyi kiyo Siv ko bachan pachan.
ta kai mukh me kaad hai nak lagayo aan. (12) (1)

Then the Rani told him, "Q dear thief! Listen to my words. I will do whatever you ask me to do or else I will kill myself with a dagger." (6)

Then the thief said, " I have only one desire that at time of death, I should kiss you and then give up my life (by hanging)." (7)

When the Rani gave him a kiss, then his blood spurted up, then the thief s face got close to the Rani's face and he bit her nose (and sliced if off). (8)

Couplet :

When the thief kissed her, he gave up his life as well. The Rani's smitten nose was still in his mouth and Rani became desperate (did not know what to do). (9)

Chopaiee :

Having got her nose sliced off, the Rani came back home and told the Raja a story that she had offered her nose to Shiva for his food. She was not liked by Shiva. (10)

Then Shiva had told her that her nose was stuck up in the mouth of the thief and he should get it removed immediately and then get it fixed up on her face. (11)

Couplet :

Then the Raja, thinking it to be Shiva's order, did accordingly and getting the nose removed from the thief s mouth, got it fixed up on her face. (12)(1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਉਨਹਤਰੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੬੯ । ੧੨੩੪ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
unhatarvo charitar samapatam. Sat Subham sat. (69) (1234) aphjun.

ਚੌਪਈ

ਏਕ ਲਹੌਰ ਸੁਨਾਰੋ ਰਹੈ । ਅਤਿ ਤਸਕਰ ਤਾ ਕੋ ਜਗ ਕਹੈ ।
ਸਾਹੁ ਤ੍ਰਿਯਾ ਤਾ ਕੋ ਸੁਨਿ ਪਾਯੋ । ਘਾਟ ਗੜਨ ਹਿਤ ਤਾਹਿ ਬੁਲਾਯੋ । ੧ ।

Chopaiee

ek lahore sunyaro rahe. ati taskar ta ko jog kahe.
sahu triya ta ko sun payo. ghaat garhan hit te bulayo. (1)

ਦੋਹਰਾ

ਚਿਤ੍ਰ ਪ੍ਰਭਾ ਤ੍ਰਿਯ ਸਾਹੁ ਕੀ ਜੈਮਲ ਨਾਮ ਸੁਨਾਰ ।
ਘਾਟ ਘੜਤ ਭਯੋ ਸ੍ਵਰਨ ਕੋ ਤਵਨ ਤ੍ਰਿਯਾ ਕੇ ਦ੍ਵਾਰ । ੨ ।

Dohra

chitar prabha triye sahu ki jaimal nam sunar.
ghat gharat bheyo sawarn ko tawan ke davar. (2)

ਚੌਪਈ

ਜੈਨ ਸੁਨਾਰੋ ਘਾਤ ਲਗਾਵੈ । ਤਵਨੈ ਘਾਤ ਤ੍ਰਿਯਾਲਖਿ ਜਾਵੈ ।
ਏਕ ਉਪਾਇ ਚਲਨ ਨਹਿ ਦੇਈ । ਗ੍ਰਿਹ ਕੋ ਧਨ ਮਮ ਹਰ ਨਹਿ ਲੇਈ । ੩ ।

Chopaiee

jain sunaro ghat lagave. tavne ghat tryilakhi jave.
ek upayi chalkan nahi deyi. greh ko dhan mum har nahi leyi. (3)

ਦੋਹਰਾ

ਕੋਰਿ ਜਤਨ ਸਠ ਕਰ ਰਹਿਯੋ ਕਛੂ ਨ ਚਲਿਯੋ ਉਪਾਇ ।
ਆਪਨ ਸੁਤ ਕੋ ਨਾਮ ਲੈ ਰੋਦਨੁ ਕਿਯੋ ਬਨਾਇ । ੪ ।

Dohra

kor jatan suth kar rahiyo kachu na chaliyo upaye.
apan sut ko nam lai rodan kiyo banaye. (4)

ਚੌਪਈ

ਬੰਦਨ ਨਾਮ ਪੁਤ੍ਰ ਹੌ ਮਰਿਯੋ । ਮੇਰੇ ਸਕਲੋ ਸੁਖ ਬਿਧਿ ਹਰਿਯੋ ।
ਜੋ ਕਹਿ ਮੂੰਡ ਧਰਨਿ ਪਰ ਮਾਰਿਯੋ । ਭਾਤਿ ਭਾਤਿ ਹਿਯ ਦੁਖਤ ਪੁਕਾਰਿਯੋ । ੫ ।

Chopaiee

bandan naam putar ho mariyo. mere saklo sukh bidhi hariyo.
jo khi mund dharni par mariyo. bhati bhati hiye dukhat pukariyo. (5)

Here the sixty-ninth episode of the King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (69-1234)(Contd)

Chopaiee :

There was a goldsmith in Lahore and all used to call him a great thief. This news was heard by the queen as well. She called him at her place for moulding making her ornaments. (1)

Couplet :

Then Shah's wife was called by the name Chittar Prabha while the goldsmith was called Jaimal. He came to this woman's house for moulding her ornaments. (2)

Chopaiee :

Whenever the goldsmith wanted to steal away a part of the ornament, the woman would come to know of his clever move. So she did not allow him to try any of his tricks, for stealing her (wealth) gold. (3)

Couplet :

That mean fellow tried his best (to steal) but could not s ucceed. Then he started wailing, taking his son's name. (4)

Chopaiee:

I have lost my son, who was bom and then died, called Bandan. The Lord had taken away all my comforts and pleasures. Saying this he struck his head on the ground and then wailed for his various afflictions of mind in many ways. (5)

ਏਕ ਪੁਤ੍ਰ ਤਾਹੂ ਕੋ ਮਾਰਿਯੋ । ਸੋ ਚਿਤਾਰਿ ਤਿਨ ਰੋਦਨ ਕਰਿਯੋ ।
ਤਬ ਹੀ ਘਾਤ ਸੁਨਾਰੇ ਪਾਯੋ । ਨਾਲ ਬੀਚ ਕਰ ਸ੍ਵਰਨ ਚੁਰਾਯੋ । ੬ ।
ek putar tahu ko mariyo. so chitar tin rodan kariyo.
tab hi ghat sunare payo. nal beech kar sawarn churayo. (6)

ਤਪਤ ਸਲਾਕ ਡਾਰਿ ਛਿਤ ਦਈ । ਸੋਨਹਿ ਮਾਟੀ ਸੋ ਮਿਲਿ ਗਈ ।
ਕਹਿਯੋ ਨ ਸੁਤ ਗ੍ਰਿਹ ਭਯੋ ਹਮਾਰੈ । ਪਾਛੇ ਮੂੰਠੀ ਛਾਰ ਕੀ ਡਾਰੈ । ੭ ।
tapat salak dar chit deyi. sonhi mati mo mili gayi.
kahiyo na sut greh bheyo hamare. pachai munthi chaar ki darye. (7)

ਜਬ ਸੁਨਾਰ ਤ੍ਰਿਯ ਸੋ ਸੁਨਿ ਪਾਈ । ਬਹੁ ਮੂੰਠੀ ਡਰਿ ਰਾਖਿ ਉਡਾਈ ।
ਸੁਨ ਸੁਨਾਰ ਤੇਰੇ ਸਿਰ ਮਾਹੀ । ਜਾ ਕੇ ਏਕ ਪੁਤ੍ਰ ਗ੍ਰਿਹ ਨਾਹੀ । ੮ ।
jab sunar triye so sun payi. bahu munthi dari rakh udayi.
sun sunar tere sir mahi. ja ke ek putar greh nahi.(8)

ਦੋਹਰਾ

ਪੂਤਨ ਸੋ ਪਤ ਪਾਇਯੈ ਪੂਤ ਭਿਰਤ ਰਨ ਜਾਇ ।
ਇਹ ਮਿਸ ਰਾਖਿ ਉਡਾਇ ਕੈ ਲਈ ਸਲਾਕ ਛਪਾਇ । ੯ ।

Dohra

putan so put payio poot bhirat run jayi.
eh mis rakhi udayia ke layi salak chapayi. (9)

ਚੌਪਈ

ਤਬ ਐਸੋ ਤ੍ਰਿਯ ਬਚਨ ਉਚਾਰੋ । ਮੋਰੇ ਪਤਿ ਪਰਦੇਸ ਪਧਾਰੇ ।
ਤਾ ਤੇ ਮੈ ਐਸੀ ਕੋ ਡਾਰੋ । ਐਹੈ ਨ ਐਹੈ ਨਾਥ ਬਿਚਾਰੋ । ੧੦ ।

Chopaiee

yab aiso triye bachan ucharo. more pati pardse padhare.
ta te mai aisi ko daro. aheai na aheai nath bicharo.(10)

ਦੋਹਰਾ

ਕਰ ਸੋ ਐਸੀ ਕਾਢਿ ਕੈ ਲਈ ਸਲਾਕ ਉਠਾਇ ।
ਹਯਾ ਰੋਦਨ ਕੋਊ ਕਿਨ ਕਰੋ ਕਹਿ ਸਿਰ ਧਰੀ ਬਨਾਇ । ੧੧ ।

Dohra

kar so aisi kad ke layi salak uthayi.
haya rodan koyu kin karo kah sir dhar banayi. (11)

The Lord had taken away (killed) his only son. On being reminded of him, the woman also started crying. Then only the goldsmith got his chance. He stole some gold with the blow pipe. (6)

He threw the hot rod (of gold) on the ground and thus the gold got mixed with dust. He started saying that he had no son, who could take a handful of dust even after his death. (7)

When the woman heard the words of the goldsmith, then she picked up handfuls of dust and spread it. "O goldsmith ! Listen. This dust is already in your head and you had no son of your own." (8)

Couplet

The sons only carry on the lineage and the sons only fight in the battles. Thus under the pretext of throwing up the dust, the gold bar was hidden by him. (9)

Chopaiee :

Then the woman remarked like this that, "my spouse had gone to some foreign land, so I am drawing these lines to check up whether he will come back or not." (10)

Couplet :

Thus she drew some lines in such a manner that the gold bar was taken out and saying that there was no need to wail there, she took up the gold bar and kept it on her head. (11)

ਚੋਰ ਸੁਨਾਰੋ ਚੁਪ ਰਹਿਯੋ ਕਛੂ ਨ ਬੋਲਿਯੋ ਜਾਇ।
ਪਾਈ ਪਰੀ ਸਲਾਕ ਕਹਿ ਸੋਨਾ ਲਯੋ ਭਰਾਇ। ੧੨।
chor sunaro chup rahiyo kachu na boliyo jaye.
payi pari salak kahi sona leyo bharayi. (12)

ਹਰੀ ਸਲਾਕ ਹਰੀ ਤ੍ਰਿਯਹਿ ਸੁਰਨ ਤੋਲਿ ਭਰਿ ਲੀਨ।
ਚਲਯੋ ਦਰਬੁ ਦੈ ਗ"ਠਿ ਕੋ ਦੁਖਿਤ ਸੁਨਾਰੋ ਦੀਨ। ੧੩।
hari salak haei triyeh savran tol bhari leen.
chalyo darb de ganth ko dukhit sunaro deen. (13)

ਛਲ ਰੂਪ ਛੈਲੀ ਸਦਾ ਛਕੀ ਰਹਤ ਛਿਤ ਮਾਹਿ।
ਅਛਲ ਛਲਤ ਛਿਤਪਤਿਨ ਕੋ ਛਲੀ ਕੌਨ ਤੇ ਜਾਹਿ। ੧੪। ੧।
chhal roop chheli sada chhaki rehat chit mahi.
acchal chhalat chitpatan ko chhali koun te jahi. (14) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਸਤਰੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ। ੭੦। ੧੨੪੮। ਅਫਜੂੰ।
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satarvo charitar samapatam. Sat Subham sat. (70) (1248) aphjun.

ਦੋਹਰਾ

ਨਗਰ ਪਾਵਟਾ ਬਹੁ ਬਸੈ ਸਾਰਮੌਰ ਕੇ ਦੇਸ।
ਜਮੁਨਾ ਨਦੀ ਨਿਕਟਿ ਬਹੈ ਜਨੁਕ ਪੁਰੀ ਅਲਿਕੇਸ। ੧।

Dohra

nagar pavta bahu basaye sarmor ke des.
jamuna nadi nikat bahe janak puri alikes. (1)

ਨਦੀ ਜਮੁਨ ਕੇ ਤੀਰ ਮੈ ਤੀਰਥ ਮੁਚਨ ਕਪਾਲ।
ਨਗਰ ਪਾਵਟਾ ਛੋਰਿ ਹਮ ਆਏ ਤਹਾ ਉਤਾਲ। ੨।
nadi jamun ko teer mai tirakh muchan kapal.
nagar pavta chor hum aye taha utal. (2)

ਚੌਪਈ

ਖਿਲਤ ਅਖੇਟਕ ਸੂਕਰ ਮਾਰੇ। ਬਹੁਤੇ ਮ੍ਰਿਗ ਔਰੈ ਹਨਿ ਦਾਰੇ।
ਪੁਨਿ ਤਿਹ ਠਾ ਕੌ ਹਮ ਮਗੁ ਲੀਨੌ। ਵਾ ਤੀਰਥ ਕੇ ਦਰਸਨ ਕੀਨੌ। ੩।

Chopaiee

khilat akhetak sukar marai. bahute mrig aur hani dare.
pun the tha ko hum magu leeno. va teerath ke darsan keeno. (3)

The thief (goldsmith) however, kept quiet and he could not utter a word. The woman however took away the gold bar lying there and the gold (which was less due to this bar) was also made good. (12)

Thus the gold bar stolen by the goldsmith was stolen back by the woman and an equal amount of gold was also made good (from the goldsmith). The goldsmith felt pained having given back the gold from the bundle, (of goldsmith). (13)

The deceitful woman always remains happy on this Earth. The woman cannot be deceived rather she deceives the kings, but she cannot be duped by anyone. (14)

Here the seventieth episode of King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (70-1248)
(Contd)

Couplet :

In the state of Sirmur there is a town called Paonta, established nicely. The river Jamna flows close by it and it seems to be the town of Kuber. (1)

There was a holy place called Kapal Mochan on the banks of this river. Leaving Paonta we came to the this town shortly. (2)

Chopaiee :

On the way, while hunting, we killed many pigs and deer. Then we followed the road to the holy place and had a look (glance) of this holy place. (3)

ਦੋਹਰਾ

ਤਹਾ ਹਮਾਰੇ ਸਿਖਯ ਸਭ ਅਮਿਤ ਪਹੁੰਚੇ ਆਇ ।
ਤਿਨੈ ਦੈਨ ਕੋ ਚਾਹਿਯੈ ਜੋਰਿ ਭਲੋ ਸਿਰਪਾਇ । ੪ ।

Dohra

taha hamare sikhye sabh amit pahunche ayi.
tinai den ko chahiyo jor bhale sirpayi. (4)

ਨਗਰ ਪਾਵਟੇ ਬੁਰਿਯੈ ਪਠਯੈ ਲੋਕ ਬੁਲਾਇ ।
ਏਕ ਪਾਗ ਪਾਈ ਨਹੀ ਨਿਹਫਲ ਪਹੁਚੇ ਆਇ । ੫ ।

nagar pavte buriyo pathye lok bulayi.
ek pag payi nahi nirphal pahuce ayi. (5)

ਚੌਪਈ

ਮੋਲਹਿ ਏਕ ਪਾਗ ਨਹਿ ਪਾਈ । ਤਬ ਮਸਲਤਿ ਹਮ ਜਿਧਹਿ ਬਨਾਈ ।
ਜਾਹਿ ਇਹਾ ਮੂਤਤਿ ਲਖਿ ਪਾਵੋ । ਤਾ ਕੀ ਬਨਿ ਪਗਰਿਯਾ ਲਯਾਵੋ । ੬ ।

Chopaiee

molhi ek pag nahi payi. tab samlit hum jidhi banayi.
jahi eha mutati lakh pavo. ta ki bani pagriya layavo. (6)

ਜਬ ਪਯਾਦਨ ਐਸੇ ਸੁਨਿ ਪਾਯੋ । ਤਿਹੀ ਭਾਤਿ ਮਿਲਿ ਸਭਨ ਕਮਾਯੋ ।
ਜੋ ਮਨਮੁਖ ਤੀਰਥ ਤਿਹ ਆਯੋ । ਪਾਗ ਬਿਨਾ ਕਰਿ ਤਾਹਿ ਪਠਾਯੋ । ੭ ।

jab payadan aisa sun payo. tehi bhati mili sabhan kamayo.
jo manmukh teerath teh ayo. pag bina kari tahi pathayo. (7)

ਦੋਹਰਾ

ਰਾਤਿ ਬੀਚ ਕਰਿ ਆਠ ਸੈ ਪਗਰੀ ਲਈ ਉਤਾਰਿ ।
ਆਨਿ ਤਿਨੈ ਹਮ ਦੀਹ ਮੈ ਧੋਵਨਿ ਦਈ ਸੁਧਾਰਿ । ੮ ।

Dohra

rati neech kari aath sopagri layi utari.
aaan tinai hum deeh mai dhovinlayi sudhar. (8)

ਚੌਪਈ

ਪ੍ਰਾਤ ਲੇਤ ਸਭ ਧੋਇ ਮਗਾਈ । ਸਭ ਹੀ ਸਿਖਯਨ ਕੋ ਬੰਧਵਾਈ ।
ਬਚੀ ਸੁ ਬੇਚਿ ਤੁਰਤ ਤਹ ਲਈ । ਬਾਕੀ ਬਚੀ ਸਿਪਾਹਿਨ ਦਈ । ੯ ।

Chopaiee

prat let sabh dhoyi magayi. sabh hi sikhyan ko bandhvai.
bachi so bechi turat teh layi. baki bachi sipahin dayi. (9)

Couplet :

Many of our followers (Sikhs) also reached there. We needed lot of offerings (of robes of honour) to give them. (4)

So we called and sent some of our people to the towns of Paonta and Boorian, but they could not get even a single turban there and they came back. (5)

We could not get even one turban on payment. Then we thought of a plan that if we see a person urinating here then we should take away (snatch) his turban. (6)

When the footmen (infantry men) heard of this they acted accordingly by getting together. Any self-willed person who came to the holy place was deprived of his turban. (7)

Couplet :

Thus we managed to remove about eight hundred turbans. They were given to me and I got them washed and cleaned. (8)

Chopaiee :

Next morning all of them were got cleaned and brought and distributed to Sikhs and whatever were left, were sold off and the remaining were given to the guards. (9)

ਦੋਹਰ

ਬਟਿ ਕੈ ਪਗਰੀ ਨਗਰ ਕੋ ਜਾਤ ਭਏ ਸੁਖ ਪਾਇ।
ਭੇਦ ਮੂਰਖਨ ਨ ਲਹਿਯੋ ਕਹਾ ਗਯੋ ਕਰਿ ਰਾਇ। ੧੦। ੧।

Dohra

bat ke pagri nagar ko jat bhaye sukh payi.
bhed moorkhan na lahiyo kaha geyo kar rayi. (10) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕਹਤਰੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ। ੭੧। ੧੨੫੮। ਅਫਜੂੰ।

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ikatarvo charitar samapatam. Sat Subham sat. (71) (1258) aphjun.

ਦੋਹਰਾ

ਰਾਜਾ ਏਕ ਪਹਾਰ ਕੋ ਚਿਤ੍ਰਨਾਥ ਤਿਹ ਨਾਮ।
ਤਾ ਕੋ ਜਨ ਸਭ ਦੇਸ ਕੇ ਜਪਤ ਆਠਹੂੰ ਜਾਮ। ੧।

Dohra

raja ek pahar ko chitarnath teh naam.
ta ko jun sabh des ke japat athhun jam. (1)

ਇੰਦ੍ਰ ਮੁਖੀ ਰਾਨੀ ਰਹੈ ਤਾ ਕੇ ਰੂਪ ਅਨੂਪ।
ਸਚੀ ਜਾਨਿ ਕਰਿ ਜਕ ਰਹੈ ਜਾਹਿ ਆਪੁ ਪੁਰਹੂਤ। ੨।

Inder mukhi rani rahe ta ke roop anoop.
sach jaan kar juk rahe jahi aap purhoot. (2)

ਚੌਪਈ

ਨ੍ਰਿਪ ਪੁਰ ਤਰੈ ਨਦੀ ਇਕ ਬਹੈ। ਚੰਦ੍ਰਭਗਾ ਤਾ ਕੋ ਜਗ ਕਹੈ।
ਤਟ ਟੀਲਾ ਪੈ ਮਹਲ ਉਸਾਰੇ। ਜਨੁ ਬਿਸਕਰਮੈ ਕਰਨ ਸੁਧਾਰੇ। ੩।

Dohra

nrip par tarai nadi ik bahe. chanderbhaga ta ko jug kahe.
tutt teela pe mehal umare. jan biskarameai karan sudhare. (3)

ਦੋਹਰਾ

ਗਹਿਰੋ ਜਾ ਕੋ ਜਲ ਰਹੈ ਜਾ ਸਮ ਨਦੀ ਨ ਆਨ।
ਡਰਤ ਤੈਰਿ ਕੋਊ ਨ ਸਕੈ ਲਾਗਤ ਸਿੰਧੁ ਸਮਾਨ। ੪।

Dohra

Gehro ja ko jul rahe ja sum nadi na aan.
darat teri koyu na sako lagat sindhu saman. (4)

Couplet

After selling the turbans we came back to our place in great comfort. No fool could know this secret that the Raja had acted like this (that the Raja could have behaved like this). (10)(1)

Here the seventy-one episode of King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (71-1258)(Contd)

Couplet :

There was at Raja of a holy Tract and he was named Chittar Nath. He was remembered by all the populace throughout day and night (8 pehars). (1)

He had a very charming queen by the name Indra Mukhi, whom even Indra would get surprised on seeing her, at she was almost like Sachi. (2)

Chopaiee :

There was a river flowing at the lower end of this town of Raja. It was called by all Chander bhaga (Chenab). On the banks, a palace was erected on a hilly tract. It seemed Vishwa Karma had erected it by his own hands. (3)

Couplet :

The water was very deep there and there was no other river to compete with it. No one could swim across it being afraid of being drowned. It looked like an ocean. (4)

ਸਾਹੁ ਏਕ ਗੁਜਰਾਤ ਕੋ ਘੇਰਾ ਬੇਚਨ ਕਾਜ ।
ਚਲਿ ਆਯੋ ਤਿਹ ਠਾ ਜਹਾ ਚਿਤ੍ਰਨਾਥ ਮਹਾਰਾਜ । ੫ ।
sahu ek gujrat ko ghhera bechan kaaj.
chali ayo teh tha jaha chitarnath maharaj. (5)

ਰੂਪ ਅਨੂਪਮ ਸਾਹੁ ਕੋ ਜੋਨ ਲਖੈ ਨਰ ਨਾਰਿ ।
ਧਨ ਆਪਨ ਕੀ ਕਯਾ ਚਲੀ ਤਨ ਮਨ ਡਾਰਹਿ ਵਾਰ । ੬ ।
roop anupam sahu ko jon lakhai nar nari.
dhan apan ki kaya chali tan man darhi var. (6)

ਚੌਪਈ

ਏਕ ਤ੍ਰਿਯਹਿ ਵਹੁ ਸਾਹਿ ਨਿਹਾਰਿਯੋ । ਇੰਦ੍ਰ ਮੁਖੀ ਕੋ ਨਿਕਟ ਉਚਾਰਿਯੋ ।
ਐਸੋ ਪੁਰਖੁ ਭੋਗ ਕੋ ਪੈਯੈ । ਪ੍ਰਾਨ ਸਹਿਤ ਤਾ ਕੇ ਬਲਿ ਜੈਯੈ । ੭ ।

Chopaiee

ek triyehi vahu mahi nihariyo. Inder mukhi ko nikat uchariyo.
aise purakh bhog ko peye. pran sahit ta ke bali jeye. (7)

ਸੁਨੁ ਰਾਨੀ ਤਿਹ ਬੋਲਿ ਪਠੈਯੈ । ਮੈਨ ਭੋਗ ਤਿਹ ਸਾਥ ਕਮੈਯੈ ।
ਤੁਮ ਤੇ ਤਾ ਕੋ ਜੋ ਸੁਤ ਹੋ ਹੈ । ਤਾ ਕੇ ਰੂਪ ਤੁਲਿ ਕਹ ਕੋ ਹੈ । ੮ ।
sunu rani the boli patheye. main bhog teh sath kameye.
tum te ta ko sut ko jo sut ho hai. ta ke roop tuli keh ko hai. (8)

ਤਾ ਕੋ ਜੋ ਇਸਤ੍ਰੀ ਲਖਿ ਯੈਹੈ । ਬਹੁਰਿ ਆਪਨੇ ਧਾਮ ਨ ਜੈਹੈ ।
ਤਾਹੀ ਪੈ ਆਸਿਕ ਹ੍ਵੈ ਰਹਿ ਹੈ । ਰਾਮ ਨਾਮ ਕੋ ਜਯੋ ਨਿਤ ਕਰਿ ਹੈ । ੯ ।
ta ko jo istri lakhi yehe. bahuri apne dham na jehe.
tahi pai asik haiv rahhi hai. ram nam ko jeyo nit kari hai. (9)

ਦੋਹਰਾ

ਤਵ ਸੁਤ ਕੋ ਜੋ ਇਸਤ੍ਰੀ ਨੈਕੁ ਨਿਹਰਿ ਹੈ ਨਿਤ ।
ਸ੍ਰੀ ਰਾਘਵ ਕੇ ਨਾਮ ਜਯੋ ਸਦਾ ਸੰਭਰਿ ਹੈ ਚਿਤ । ੧੦ ।
Dohra
tav sut ko jo istri nek nihar hai nit.
Sri raghav ke naam jeyo sada sambhar hai chit. (10)

A merchant from Gujrat came to the place for selling a pitcher, where Raja Chittar Nath was staying. (5)

The merchant (shah) looked very smart. All men and women, whosoever would glance at him, would offer apart from wealth, all his body and soul (being fully impressed by his beauty). (6)

Chopaiee :

One woman happened to glance at that shah (merchant) and she said to Indra Mukhi, "If we could get a man like him for our sexual pleasure, then we would offer our life in sacrifice to him." (7)

"O queen ! Listen. Send for him and enjoy sensuous pleasure with him. The son which you will beget from him, will have no parallel on Earth." (8)

"Any woman who happens to glance at him, would not like to go back to her house (being in love with him). She would get enamoured by him and then worship him like Lord's Name (Ram Nam)." (9)

Couplet

"If any woman would see your son for a moment even, she will remember for all times to come, like the Lord's Name." (Ram Naam). (10)

ਚੌਪਈ

ਜਬ ਰਾਨੀ ਐਸੇ ਸੁਨ ਪਾਯੋ । ਬੋਲਿ ਸਾਹੁ ਕੋ ਧਾਮ ਪਠਾਯੋ ।
ਭਾਤਿ ਭਾਤਿ ਆਸਨ ਤਿਹ ਦੀਨੋ । ਉਰ ਅਪਨੇ ਤੇ ਜੁਦਾ ਨ ਕੀਨੋ । ੧੧ ।

Chopaiee

jab rani aise sun payo. boli sahu ko dham pathayo.
bhati bhati asanteh deeno. ur apne te juda na keeno. (11)

ਦੋਹਰਾ

ਤਬ ਲਗ ਰਾਜਾ ਤੁਰਤ ਹੀ ਧਾਮ ਗਯੋ ਤਿਹ ਆਇ ।
ਚਾਰਿ ਮਮਟਿ ਯਹਿ ਤਹ ਦਯੋ ਸੋਕ ਹਿ੍ਦੈ ਉਪਪਜਾਇ । ੧੨ ।

Dohra

tab lag raja turat hi dham geyo the ayi.
chari mamat yahi the deyo sok hirdai upjayi. (12)

ਦੋ ਸੈ ਗਜ ਦੋ ਬੈਰਕੈ ਲੀਨੀ ਸਾਹੁ ਮੰਗਾਇ ।
ਬਡੀ ਪੁਜਨ ਸੈ ਬਾਧਿ ਕੈ ਬਾਧੀ ਭੁਜਨ ਬਨਾਇ । ੧੩ ।

do se gaj do berke leene mahu mangayi.
badi poojan se badhi ke badhi bhujan banayi. (13)

ਹੁੰਈ ਮਨਿਕ ਮੰਗਾਇ ਕੈ ਅੰਗ ਲਈ ਲਪਟਾਇ ।
ਬਾਧਿ ਘੋਘਰੋ ਪਵਨ ਲਖ ਕੂਦਤ ਭਯੋ ਰਿਸਾਇ । ੧੪ ।

huyi manik mangayi ke ang layi laptayi.
badhi goghro pawan lakh kudat bheyo risayi. (14)

ਚੌਪਈ

ਜਯੋ ਜਯੋ ਪਵਨ ਝਲਾਤੋ ਆਵੈ । ਧੀਮੈ ਧੀਮੈ ਤਰਕਹ ਜਾਵੈ ।
ਦੁਹੁੰ ਬੈਰਕਨ ਸਾਹ ਉਡਾਰਿਯੋ । ਗਹਿਰੀ ਨਦੀ ਬਿਖੈ ਲੈ ਡਾਰਿਯੋ । ੧੫ ।

Chopaiee

jeyo jeyo pawan jhalato avaye. dheemai dheemai tarkar javye.
duhun berkan sah udariyo. gahiri nadi bikhe le dariyo. (15)

ਘੋਘਰਨ ਜਰਿ ਨਦੀ ਨਰ ਤਰਿਯੋ । ਦੁਜਨ ਹੇਤ ਤਹ ਹੁਤੇ ਉਬਰਿਯੋ ।
ਰੁੰਈ ਤੇ ਕਛੁ ਚੋਟ ਨ ਲਾਗੀ । ਪ੍ਰਾਨ ਬਚਾਇ ਗਯੋ ਬਡਭਾਗੀ । ੧੬ ।

goghran jar nadi nur tariyo. dujan a het the hute ubriyo.
runyi te kachu chot na lagi. pran bachayi geyo badbhagi. (16)

Chopaiee

When the queen heard these words, she called the shah at home. She had various types of sexual affairs with him and could not forget him from her heart. (11)

Couplet :

By that time the Raja also came back home. Being distressed, the queen arranged to send him on top of the loft. (12)

The shah sent for two flag posts about two hundred yards long (of bamboos). By tying long banners with them, he tied his arms with them. (13)

He got about 100 kilogram (1 maund) of cotton and wrapped his body with it and tying a bag of leather full of air and watching the wind direction, he jumped with great wrathfulness. (14)

Choupaaiee :

With the blowing of wind slowly he managed to scrape downwards. Both the flags then made the shah fly off and threw him in a deep river. (15)

That fellow with the help of cotton wrappings managed to swim across the river and with the help of bamboo flags was saved. Being wrapped up with cotton, he did not get hurt also. Thus the lucky fellow left by saving his life. (16)

ਦੋਹਰਾ

ਜਬ ਤਾ ਕੋ ਜੀਵਤ ਸੁਨਯੋ ਰਾਨੀ ਸ੍ਰਵਨਨ ਮਾਹਿ।
ਯਾ ਦਿਨ ਸੋ ਸੁਖ ਜਗਤ ਮੈ ਕਹਿਯੋ ਕਹੂੰ ਕੋਊ ਨਾਹਿ। ੧੭।

Dohra

jab ta ko jeevat suniyo rani sarvnan mahi.
ya din so sukh jagat me kahiyo kahun koyi nahi. (17)

ਚੌਪਈ

ਕੂਦਿ ਸਾਹੁ ਜੋ ਪ੍ਰਾਨ ਬਚਾਯੋ। ਤਿਨ ਰਾਜੈ ਕਛੁ ਭੇਦ ਨ ਪਾਯੋ।
ਤਬ ਰਾਨੀ ਧੀਰਜ ਮਨ ਭਯੋ। ਚਿਤ ਜੁ ਹੁਤੋ ਸਕਲ ਭ੍ਰਮ ਗਯੋ। ੧੮। ੧।

Chopaiee

kudi sahu jo pran bachayo. tin raje kachu bhed na payo.
tab rani dheeraj man bheyo. chit jo huto sakal geyo. (18) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਬਹਤਰੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ। ੭੨। ੧੨੭੬। ਅਫਜੂੰ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
bahatarvo charitar samapatam. Sat Subham sat. (72) (1276) aphjun.

ਦੋਹਰਾ

ਬਜਵਾਰੇ ਬਨਿਯਾ ਰਹੈ ਕੇਵਲ ਤਾ ਕੋ ਨਾਮ।
ਨਿਸੁ ਦਿਨ ਕਰੈ ਪਠਾਨ ਕੇ ਗ੍ਰਿਹ ਕੋ ਸਗਰੋ ਕਾਮ। ੧।

Dohra

bajware baniya rahe kewal ta ke naam.
nis din karai pathen ke greh ko sagro kaam. (1)

ਚੌਪਈ

ਸੁੰਦਰ ਤ੍ਰਿਯ ਤਾ ਕੈ ਗ੍ਰਿਹ ਰਹੈ। ਪਹੁਪ ਵਤੀ ਤਾ ਕੋ ਜਗ ਚਹੈ।
ਬ"ਕੇ ਸੰਗ ਨੇਹੁ ਤਿਨ ਲਾਯੋ। ਕੇਵਲ ਕੋ ਚਿਤ ਤੇ ਬਿਸਰਾਯੋ। ੨।

Chopaiee

sunder triye ta ke greh rahe. pahup vati ta ko jug chahe.
banke sung nehu tin layo. kewal ko chit te bisrayo. (2)

ਦੋਹਰਾ

ਏਕ ਦਿਵਸ ਕੇਵਲ ਗਯੋ ਗ੍ਰਿਹ ਕੋ ਕੌਨ ਕਾਜ।
ਦੇਖੈ ਕਯਾ ਨਿਜੁ ਤ੍ਰਿਯ ਭਏ ਬ"ਕੇ ਰਹਿਯੋ ਬਿਰਾਜ। ੩।

Dohra

ek divas kewal geyo greh ko koun kaaj.
dekhe kaya nij triye bhaye banke rahiyo biraj. (3)

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The Raja on hearing the Rani's words, sent many men immediately, but none of the men could reach the melon, which was being washed away. (9)

Chopaiee :

Then the Rani said these words, "O Master ! We are very fortunate. If someone had drowned and died, while trying to catch hold the melon, then it would have been a great sin on myself and a Misfortune." (10)

Couplet :

The Rani had made one person drown himself for catching hold of that man. "She was thinking in case someone got drowned, then it would be great dishonour for me, which would be lasting and various people will say the same thing." (11)

Chopaiee :

She had herself thrown the watermelon to be flown in water and herself made the Raja furious and herself had sent men to chase it. No one had even known the secret of a woman's deceitful action (witchcraft). (12)(1)

Here the seventy seventh episode of the King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well.

(77-1322)(Contd)

There was an ill-mannered (bad character) wife in a Carpenter's house in Ujjain. I will relate the story of her deceitful action which she enacted by slightly refining it. (The minister said) (1)

ਚੌਪਈ

ਸੁਮਤਿ ਬਾਢਿਯਹਿ ਤਬੈ ਉਚਾਰੋ । ਸੁਨੁ ਗੀਗੋ ਤੈ ਬਚਨ ਹਮਾਰੋ ।
ਹੌ ਅਬ ਹੀ ਪਰਦੇਸ ਸਿਧੈ ਹੌ । ਖਾਟਿ ਕਮਾਇ ਤੁਮੈ ਧਨੁ ਲਯੈ ਹੌ । ੨ ।

Chopaiee

sumti badiyahi tabai ucharo. sunu geego te bachan hamaro.
ho ab hi pardes sidhe ho. khatt kamayi tumai dhanu leyo hai. (2)

ਯੌ ਕਹਿ ਕੈ ਪਰਦੇਸ ਸਿਧਾਰੋ । ਖਾਟ ਤਰੇ ਛਪਿ ਰਹਿਯੋ ਬਿਚਾਰੋ ।
ਤਬ ਬਾਢਿਨ ਇਕ ਜਾਰ ਬੁਲਾਯੋ । ਕਾਮਕੇਲ ਤਿਹ ਸਾਥ ਕਮਾਯੋ । ੩ ।

yo keh ke pardes sidharo. khat tare chhapi rahiyo bicharo.
tab badin ik jaar bulayo. kamkel teh sath kamayo. (3)

ਕਾਮਕੇਲ ਤਾ ਸੌ ਤ੍ਰਿਯ ਮਾਨਯੋ । ਖਾਟ ਤਰੇ ਨਿਜੁ ਪਤਿਹਿ ਪਛਾਨਯੋ ।
ਸਭ ਅੰਗਨ ਬਿਹਬਲ ਹ੍ਵੈ ਗਈ । ਚਿਤ ਕੇ ਬਿਖੈ ਦੁਖਿਤ ਅਤਿ ਭਈ । ੪ ।

kamkel ta so triye manyo. khat tare nij patihi pachanyo.
sabh angan bihbal haiv gayi. chit ke bikhe dukhit ati bhayi. (4)

ਤਬ ਤਾ ਸੈ ਤ੍ਰਿਯ ਬਚਨ ਉਚਾਰੇ । ਮੁਹਿ ਕਾ ਕਰਤ ਦਈ ਕੇ ਮਾਰੇ ।
ਪ੍ਰਾਨ ਨਾਥ ਮੇਰੇ ਘਰ ਨਾਹੀ । ਹੈ ਜਿਹ ਬਸਤ ਬਾਹ ਕੀ ਛਾਹੀ । ੫ ।

tab ta se triye bachan uchare. muhi ka karat dayi ke mare.
pran nath mere ghar nahi. hai jeh basat bah ki chhahi. (5)

ਦੋਹਰਾ

ਨਿਤਿ ਅੰਸੁਆ ਆਖਿਨ ਭਰੈ ਰਹੌ ਮਲੀਨੇ ਭੇਸ ।
ਪੌਰ ਲਗੇ ਬਿਹਰੈ ਨਹੀ ਪ੍ਰਾਨ ਨਾਥ ਪਰਦੇਸ । ੬ ।

Dohra

nit ansuya akhin bharai raho malino bhes.
por lagai bihre nahi pran nath pardes. (6)

ਲਗਤ ਬੀਰਿਯਾ ਬਾਨ ਸੀ ਬਿਖੁ ਸੌ ਕਗਤ ਅਨਾਜ ।
ਪ੍ਰਾਨ ਨਾਥ ਪਰਦੇਸ ਗੇ ਤਾ ਬਿਨ ਕਛੂ ਨ ਸਾਜ । ੭ ।

lagat birya baan si bikhu so karat anaj.
pran nath pardes gai ta bin kachu na saj. (7)

ਬਾਢੀ ਐਸੇ ਬਚਨ ਸੁਨਿ ਮਨ ਮੈ ਭਯੋ ਖੁਸਾਲ ।
ਜਾਰ ਸਹਿਤ ਤ੍ਰਿਯ ਖਾਟ ਲੈ ਨਾਚਿ ਉਠਿਯੋ ਤਤਕਾਲ । ੮ । ੧ ।

badi aise bachan sun man me bheyo khumal.
jar sahit triye khat le nach uthiyo tatkal. (8) (1)

Chopaiee :

The Carpenter named Sumat told her, "O Gigo ! You listen to me. I am going to another country just now. I will earn lot of money there and bring it for you." (2)

After saying this he went away to another land. But in actual fact he hid himself under the cot. Then the carpenter's wife called her paramour and enjoyed sensuous pleasure with him. (3)

That woman had a love-affair with that man and had recognized her husband hid underneath the cot. She was much distressed and all her body (limbs) was out of sorts (furious). (4)

Then the woman told her paramour, "O unfortunate Man ! What are you doing with me ? My true Master was not at home, under whose benign care I enjoy my life." (5)

Couplet :

"I am always having my eyes filled with tears and wear dirty clothes (in his separation). Due to my loving master's sojourn to foreign lands, I do not go even to the gate of my house." (6)

"Even the betel nut or cigarette (bidi) seems to me like an arrow and the food like poison. Since my loving husband had gone to foreign lands and in his absence life is worthless for me. (7)

That carpenter, on hearing these kind words became overjoyed. He lifted the cot of the wife, along with his paramour and started jumping around (dancing). (8)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਅਠਹਤਰੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੭੮ । ੧੩੩੦ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
athahtarvo charitar samapatam. Sat Subham sat. (78) (1330) aphjun.

ਦੋਹਰਾ

ਬਨਿਕ ਏਕ ਬਾਨਾਰਸੀ ਬਿਸਨ ਦਤ ਤਿਹ ਨਾਮ ।
ਬਿਸ੍ ਮਤੀ ਤਾ ਕੀ ਤ੍ਰਿਯਾ ਧਨ ਜਾ ਕੇ ਬਹੁ ਧਾਮ । ੧ ।

Dohra

banik ek banarsi bisan dut the naam.
bisav mati ki triya dhan ja ke bahu dham. (1)

ਚੌਪਈ

ਬਨਿਯੋ ਹੇਤ ਬਨਿਜ ਕੋ ਗਯੋ । ਮੈਨ' ਦੁਖਯ ਤ੍ਰਿਯ ਕੋ ਅਤਿ ਦਯੋ ।
ਤਿਹ ਤ੍ਰਿਯ ਪੈ ਤੇ ਰਹਿਯੋ ਨ ਜਾਈ । ਕੇਲ ਕਿਯੋ ਇਕ ਪੁਰਖ ਬੁਲਾਈ । ੨ ।

Chopaiee

baniyo het banij ke geyo. maen dukhye triye ko ati deyo.
teh triye pai te rahiyo na jayi. kel kiyo ik purakh bulayi. (2)

ਕੇਲ ਕਮਾਤ ਗਰਭ ਰਹਿ ਗਯੋ । ਕੀਨੇ ਜਤਨ ਦੂਰਿ ਨਹਿ ਭਯੋ ।
ਨਵ ਮਾਸਨ ਪਾਛੈ ਸੁਤ ਜਾਯੋ । ਤਵਨਹਿ ਦਿਵਸ ਬਨਿਕ ਘਰ ਆਯੋ । ੩ ।
kel kamat garabh rahi geyo. keenai jatan door nahi bheyo.
nav masan pachai sut jayo. tawanhi diwas banik ghar ayo. (3)

ਬਨਿਕ ਕੋਪ ਕਰਿ ਬਚਨ ਸੁਨਾਯੋ । ਕਛੂ ਤ੍ਰਿਯ ਤੈ ਬਿਭਚਾਰ ਕਮਾਯੋ ।
ਭੋਗ ਕਰੇ ਬਿਨੁ ਪੂਤ ਨ ਹੋਈ । ਬਾਲ ਬ੍ਰਿਧ ਜਾਨਤ ਸਭ ਕੋਈ । ੪ ।
banik kop kar bachan sunayo. kachu triye te bibhchar kamayo.
bhog kare bin poot na hoyi. bal bridh janat sabh koyi. (4)

ਸੁਨਹੁ ਸਾਹੁ ਮੈ ਕਥਾ ਸੁਨਾਊ । ਤੁਮਰੇ ਚਿਤ ਕੋ ਭਰਮੁ ਮਿਟਾਊ ।
ਇਕ ਜੋਗੀ ਤੁਮਰੇ ਗ੍ਰਿਹ ਆਯੋ । ਤਿਹ ਪ੍ਰਸਾਦਿ ਤੇ ਗ੍ਰਿਹ ਸੁਤ ਪਾਯੋ । ੫ ।
sunhu sahu me katha sunayo. tumre chit ko bharam mitayu.
ik jogi tumre greh ayo. teh parsadi te greh sut payo. (5)

ਦੋਹਰਾ

ਮੁਰਜ ਨਾਥ ਜੋਗੀ ਹੁਤੋ ਸੋ ਆਯੋ ਇਹ ਧਾਮ ।
ਦ੍ਰਿਸਟਿ ਭੋਗ ਮੋ ਸੈ ਕਿਯੈ ਸੁਤ ਦੀਨੋ ਗ੍ਰਿਹ ਰਾਮ । ੬ ।

Dohra

muraj nath jogi huto so ayo eh dham.
daristi bhog mo se kiye deeno greh ram. (6)

Here the seventy-eighth episode of King's & minister's dialogue regarding woman's character from Charitar Pakhyan is completed. All is well. (78-1330)(Contd)

Couplet :

There was a trader in Benaras called Bishan Dutt. He had lot of wealth and a wife named Bisan Mati. (1)

Chopaiee :

The trader went away on his business trip and in his absence the wife was pestered by her passionate desires. She could not resist her passions and called a man for having sexual relations. (2)

Due to this cohabitation, she became pregnant and with lot of effort, she could not get rid of pregnancy. After nine months, she gave birth to a son. That day the trader also came back home. (3)

The trader became furious and said, "O woman ! You have committed some dubious behaviour (in my absence) as the son cannot be born without having a sexual relationship. All the old and young people know about it." (4)

The woman replied, "O shah ! I will tell you something and thus dispose off your doubts." (5)

Couplet :

A Yogi, called Muraj Nath, had come to the house and he had a love affair with me through his glance only and I was blessed with a son by the Lord. (6)

ਬਨਿਕ ਬਚਨ ਸੁਨਿ ਚੁਪ ਰਹਿਯੋ ਮਨ ਮੈ ਭਯੋ ਪ੍ਰਸੰਨਯ ।
ਦ੍ਰਿਸਟਿ ਭੋਗ ਜਿਨਿ ਸੁਤ ਦਿਯੋ ਧਰਨੀ ਤਲ ਮੋ ਧਨੰਯ । ੭ । ੧ ।
banik bachan suni chup rahiyo man mai bheyo parsanye.
dristi bhog jin sut diyo dharni tal mo dhanye. (7) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਉਨਾਸੀਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੭੯ । ੧੩੩੭ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bnoop sambadai
unasivo charitar samapatam. Sat Subham sat. (79) (1330) aphjun.

ਦੋਹਰਾ

ਬਿੰਦ੍ਰਬਨ ਗ੍ਰਿਹ ਨੰਦ ਕੇ ਕਾਨ੍ਹ ਲਯੋ ਅਵਤਾਰ ।
ਤੀਨਿ ਲੋਕ ਜਾ ਕੋ ਸਦਾ ਨਿਤਿ ਓਠਿ ਕਰਤ ਜੁਹਾਰ । ੧ ।

Dohra

brindban greh nand ke kaan leyo avtar.
teeni lok ja ko sada niti uthi karat juhar. (1)

ਚੌਪਈ

ਸਬ ਗੋਪੀ ਤਾ ਕੇ ਗੁਨ ਗਾਵਹਿ । ਨਿਤਿਯ ਕ੍ਰਿਸਨ ਕਹ ਸੀਸ ਝੁਕਾਵਹਿ ।
ਮਨ ਮਹਿ ਬਸਯੋ ਪ੍ਰੇਮ ਅਤਿ ਭਾਰੀ । ਤਨ ਮਨ ਦੇਤ ਅਪਨੋ ਵਾਰੀ । ੨ ।

Chopaiee

sab gopi ta ke gun gavhi. nitye kisan keh sees jhukavhi.
man mahi basyo prem ati bhari. tan man det apno wari. (2)

ਰਾਧਾ ਨਾਮ ਗੋਪਿ ਇਕ ਰਹੈ । ਕ੍ਰਿਸਨ ਕ੍ਰਿਸਨ ਮੁਖ ਤੇ ਨਿਤਿ ਕਹੈ ।
ਜਗਨਾਯਕ ਸੈ ਪ੍ਰੇਮ ਲਗਾਯੋ । ਸੂਤ ਸਿਧਨ ਕੀ ਭਾਤਿ ਬਢਾਯੋ । ੩ ।
radha naam gopi ik rahe. krisan krisan mukh te nit kahe.
jugnayak se prem lagayo. soot sidhan ki bhati badayo. (3)

ਦੋਹਰਾ

ਕ੍ਰਿਸਨ ਕ੍ਰਿਸਨ ਮੁਖ ਤੇ ਛੋਰਿ ਧਾਮ ਕੋ ਕਾਮ ।
ਨਿਸਦਿਨ ਰਟਤ ਬਿਹੰਗ ਜਯੋ ਜਗਨਾਯਕ ਕੋ ਨਾਮ । ੪ ।

Dohra

krisan krisan mukh te chor dham ke kaam.
nisdin rattat bihang jeyo jagnayak ko naam. (4)

The trader became silent on hearing these words and felt pleased at heart. The Yogi was truly worthy of praise who had given us a son through his glance-relationship. (7)

Here the seventy-ninth episode of King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (79-1337)(Contd)

Couplet :

Kahna took birth as an Incarnation in the house of Nand at Bindraban. All the three worlds were saluting Him on waking up. (every morning) (1)

Chopaiee :

All the milkmaids were singing his praises and were paying their obeisance always to Krishna. They had developed great love for him in their hearts and they were prepared to sacrifice their body and soul on his person. (2)

There was a milkmaid by the name of Radha. She was always reciting Krishna's name with her tongue. She had developed love for the Lord of the world and had developed great love for him like the Sidhas (mendicants). (3)

Couplet :

Leaving aside her household chores, she was always repeating the name of Krishna only with her tongue and would recite Sri Krishna's name, the Lord of the world, like a bird (papiha) all the time. (4)

ਚੌਪਈ

ਤ੍ਰਾਸ ਨ ਪਿਤੁ ਮਾਤਾ ਕੋ ਕਰੈ । ਕ੍ਰਿਸਨ ਕ੍ਰਿਸਨ ਮੁਖ ਤੇ ਉਚਰੈ ।
ਹੇਰਿਨ ਤਾਹਿ ਨਿਤ ਉਠਿ ਆਵੈ । ਨੰਦ ਜਸੋਮਤਿ ਦੇਖਿ ਲਜਾਵੈ । ੫ ।

Chopaiee

tras na pit mata ko karai. krisan krisan mukh te uchre.
herin tahi nit uthi avai. nund jasomati dekh lajave. (5)

ਸਵੈਯਾ

ਜੋਬਨ ਜੇਬ ਜਗੇ ਸੁੰਦਰ ਜਾਤ ਜਗਾਵ ਜੁਰੀ ਕਹ ਨਾਤੈ ।
ਅੰਗ ਹੁਤੇ ਬ੍ਰਿਜ ਲੋਗ ਸਭੇ ਹਰਿ ਰਾਇ ਬਨਾਇ ਕਹੀ ਇਕ ਬਾਤੈ ।
ਹਾਥ ਉਚਾਇ ਹਨੀ ਛਤਿਯਾ ਮੁਸਕਾਇ ਲਜਾਇ ਸਖੀ ਚਹੁੰ ਘਾਤੈ ।
ਨੈਨਨ ਸੈ ਕਹਿਯੋ ਏ ਜਦੁਨਾਥ ਸੁ ਭੈਹਨ ਸੈ ਕਹਿਯੋ ਜਾਹੁ ਇਹਾ ਤੈ । ੬ ।

Swaiyya

joban jeb jagai sunder jaat jagav juri keh natae.
ang hute brij log sabhai hari rayi banayi kahi ik batae.
hath uchayi hani chhatiya muskayi lajayi sakhi chahun ghatae.
nainan se kahiyo ae jadunath su behan se kahiyo jahu eha te. (6)

ਦੋਹਰਾ

ਨੈਨਨ ਸੋ ਹਰਿ ਰਾਇ ਕਹਿ ਭੌਰਨ ਉਤਰ ਦੀਨ ।
ਭੇਦ ਨ ਪਾਯੋ ਕੌਨਹੂੰ ਕ੍ਰਿਸਨ ਬਿਦਾ ਕਰ ਦੀਨ । ੭ । ੧ ।

Dohra

nainan so hari rayi keh bhoran utar deen.
bhed na payo konhu krisan bida kar deen. (7) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਅਸੀਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੮੦ । ੧੩੪੪ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
asivo charitar samapatam. Sat Subham sat. (80) (1344) aphjun.

ਦੋਹਰਾ

ਨਗਰ ਸਿਰੋਮਨਿ ਕੋ ਹੁਤੋ ਸਿੰਘ ਸਿਰੋਮਨਿ ਭੂਪ ।
ਅਮਿਤ ਦਰਬੁ ਘਰ ਮੈ ਧਰੇ ਸੁੰਦਰ ਕਾਮ ਸਰੂਪ । ੧ ।

Dohra

nagar siromani ko huto singh siromani bhoop.
amit darbu ghar se dharye sunder kaam saroop. (1)

Chopaiee

She was not afraid of her parents and would repeat the name of Krishna always with her tongue. She would come daily to have his glance, but on seeing Nand and Jasodha she would feel shy (and go back). (5)

Swaiyya :

The youthful exuberance of Radha was glamorous and beyond description. She went to Krishna's house on some pretext with great glamour. Sri Krishna had many people from Brij along with some other relations, sitting with him. On seeing Radha approaching there, Sri Krishna said something making an excuse. He slapped his chest by raising his hands high while laughing loudly, while Radha felt abashed (shy) on seeing on all the four sides. Radha with a sign of her eyes said, "O Krishna ! "and Krishna with the sign of his eye brows said, "Please, go away from here." (6)

Couplet :

She talked to Krishna with the sign of her eyes and he also replied with the sign of his eyebrows. Without anybody knowing the secret of this move, Krishna had bid her farewell (had made her depart). (7)

Here the eightieth episode of King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (80-1344)(Contd)

Couplet :

There was a Raja called Shiromani Singh, of the town of Shiromani. He possessed lot of wealth and was as beautiful and charming as Kamdev himself (god of love).(1)

ਚੌਪਈ

ਦ੍ਰਿਗ ਧੰਨਯਾ ਤਾ ਕੀ ਬਰ ਨਾਰੀ । ਨ੍ਰਿਪ ਕੋ ਰਹੈ ਲਾਜ ਤੇ ਪਯਾਰੀ ।
ਏਕ ਦਿਵਸ ਰਾਜ ਘਰ ਆਯੋ । ਰੰਗ ਨਾਥ ਜੋਗਿਯਹਿ ਬੁਲਾਯੋ । ੨ ।

Chopaiee

drig dhanya ta ki bar nari. nrip te rahe laaj te payari.
ek divas raj ghar ayo. rung nath jogiyahi bulayo. (2)

ਦੋਹਰਾ

ਬ੍ਰਹਮ ਬਾਦ ਤਾ ਸੈ ਕਿਯੋ ਰਾਜੈ ਨਿਕਟਿ ਬੁਲਾਇ ।
ਜੁ ਕਛੁ ਕਥਾ ਤਿਨ ਸੌ ਭਈ ਸੋ ਮੈ ਕਹਤ ਬਨਾਇ । ੩ ।

Dohra

braham bad ta se kiyo raje nikat bulayi.
jo kuch katha tin so bhayi so mai kehat banayi. (3)

ਏਕ ਨਾਥ ਸਭ ਜਗਤ ਮੈ ਬਯਾਪਿ ਰਹਿਯੋ ਸਭ ਦੇਸ ।
ਅਭ ਜੋਨਿਨ ਮੈ ਰਵਿ ਰਹਿਯੋ ਊਚ ਨੀਚ ਕੇ ਭੇਸ । ੪ ।
ek nath sabh jagat me bayapi rahiyo sabh des.
abh jonin se ravi rahiyo uch neech ke bhes. (4)

ਚੌਪਈ

ਸਰਬ ਬਯਾਪੀ ਸ੍ਰੀ ਪਤਿ ਜਾਨਹੁ । ਸਭ ਹੀ ਕੋ ਪੋਖਕ ਕਰਿ ਮਾਨਹੁ ।
ਸਰਬ ਦਯਾਲ ਮੇਘ ਜਿਮਿ ਢਰਈ । ਸਭ ਕਾਹੂ ਕਰ ਕਿਰਪਾ ਕਰਈ । ੫ ।

Chopaiee

sarab bayapi Sri pati janhu. sabh hi ko pokhak kar manhu.
sarab dayal megh jim dharyi. sabh kahu kar kirpa karayi. (5)

ਦੋਹਰਾ

ਸਬ ਕਾਹੁ ਕੋ ਪੋਖਈ ਸਭ ਕਾਹੂ ਕੌ ਦੇਇ ।
ਜੋ ਤਾ ਤੇ ਮੁਖ ਫੇਰਈ ਮਾਗਿ ਮੀਚ ਕਹ ਲੇਇ । ੬ ।

Dohra

sab kahu ko pokayi sabh kahu ko deyi.
jo ta te mukh pheryi mag meech keh layi. (6)

ਚੌਪਈ

ਏਕਨ ਸੋਖੈ ਏਕਨ ਭਰੈ । ਏਕਨ ਮਾਰੈ ਇਕਨਿ ਉਬਰੈ ।
ਏਕਨ ਘਟਵੈ ਏਕ ਬਢਾਵੈ । ਦੀਨ ਦਯਾਲ ਯੌ ਚਰਿਤ ਦਿਖਾਵੈ । ੭ ।

Chopaiee

ekan sokhe ekan bharae. ekan mare ikan ubre.
ekan ghatve ek badave. deen dayal yo charit dikhave. (7)

Chopaiee :

He had a beautiful wife by the name of 'Drig Dhaniya'. She was very modest and very dear to the Raja. One day the Raja came home and called Rang Nath Jogi (ascetic) th ere. (2)

Couplet :

The Raja called him near him and had a discourse on divinity and spiritualism with him. (Lord's discussion) Whatever they discussed, I am going to relate. (3)

"There is only one God Almighty, who was pervading all the countries of the world. He alone was present in various small (low- caste) and high caste forms (in various fo rms)." (4)

Chopaiee :

We should consider the Lord as all pervasive and omni-present (who could watch everything). He alone was responsible for showering His kindness on all (of us) like the clouds and bestows His blessings. (5)

Couplet :

He was responsible for sustaining all the beings and gives everything to all. Whosoever turns his face away from Him, was surely inviting his death (whosoever forgets Him is lost surely). (6)

Chopaiee :

The Lord sustains some of the people while destroys some others. Some people are discarded by Him while some others are made comfortable (attain Salvation). Some people are lowered in status while some others are brought up. Thus He shows His drama of helping the poor (being kindly to helpless). (7)

ਰੂਪ ਰੇਖ ਜਾ ਕੇ ਕਛੁ ਨਾਹੀ । ਭੇਖ ਅਭੇਖ ਸਭ ਕੇ ਘਟ ਮਾਹੀ ।
ਜਾ ਪਰ ਕ੍ਰਿਪਾ ਚਹੁ ਕਰਿ ਹੇਰੈ । ਤਾ ਕੀ ਕੌਨ ਛਾਹ ਕੌ ਛੇਰੈ । ੮ ।
roop rekh ja ke kachu nahi. bhekh abekh sabh ke ghat mahi.
ja par kirpa chhahu kar here. ta ki koun chhah ko chere. (8)

ਜਛ ਭੁਜੰਗ ਅਕਾਸ ਬਨਾਯੋ । ਦੇਵ ਅਦੇਵ ਥਪਿ ਬਾਦਿ ਰਚਾਯੋ ।
ਭੂਮਿ ਬਾਰਿ ਪੰਚ ਤਤੁ ਪ੍ਰਕਾਸਾ । ਆਪਹਿ ਦੇਖਤ ਬੈਠ ਤਮਾਸਾ । ੯ ।
juch bhujang akas banayo. dev adev thapi badi rachayo.
bhoomi bari punch tatu parkasa. aphi dekhat baeth tamasa. (9)

ਦੋਹਰਾ

ਜੀਵ ਜੰਤ ਸਭ ਬਾਧਿ ਕੈ ਪੰਥ ਬਨਾਏ ਦੋਇ ।
ਝਗਰਿ ਪਚਾਏ ਆਪਿ ਮਹਿ ਮੋਹਿ ਨ ਚੀਨੈ ਕੋਇ । ੧੦ ।

Dohra

jeev junt sabh badhi ke punkh banaye dayi.
jhagri pachaye aap mahi mohi na cheenai koyi. (10)

ਚੌਪਈ

ਯਹ ਸਭ ਭੇਦ ਸਾਧੁ ਕੋਊ । ਸਤਿਨਾਮੁ ਕੋ ਤਤ ਪਛਾਨੋ ।
ਜੋ ਸਾਧਕ ਯਾ ਕੌ ਲਖਿ ਪਾਵੈ । ਜਨਨੀ ਜਠਰ ਬਹੁਰਿ ਨਹਿ ਆਵੈ । ੧੧ ।

Chopaiee

yeh sabh bhed sadhu koyu. satnam ko tat pachano.
jo sadhak ya ko lakhi pavai. janani jathar nahi avai. (11)

ਦੋਹਰਾ

ਜਬ ਜੋਗੀ ਐਸੇ ਕਹਿਯੋ ਤਬ ਰਾਜੈ ਮੁਸਕਾਇ ।
ਤਤ ਬ੍ਰਹਮ ਕੇ ਬਾਦਿ ਕੌ ਉਚਰਤ ਭਯੋ ਬਨਾਇ । ੧੨ .

Dohra

jab jogi aise kahiyo tab raje muskayi.
tat braham ke baad ke uchrat bheyo banayi. (12)

ਚੌਪਈ

ਜੋਗੀ ਭਿੰਭ ਕਿ ਜੋਗੀ ਜਿਯਰੋ । ਜੋਗੀ ਦੇਹ ਕਿ ਜੋਗੀ ਹਿਯਰੋ ।
ਸੋ ਜੋਗੀ ਜੋ ਜੋਗ ਪਛਾਨੈ । ਸਤਿਨਾਮੁ ਬਿਨੁ ਅਵਰੁ ਨ ਜਾਨੈ । ੧੩ ।

Chopaiee

jogi bhind ki jogi jiyro. jogi deh ki jogi hiyro.
so jogi jo jog pachanai. satnam bin awar na jane. (13)

He possessed no form or signs and symbols. He was present in the body of each individual in the seen and unseen form "whosoever is glanced by Him with a kindly sight, does not suffer any afflictions (does not suffer any privations through His benevolent blessings). (8)

He had created all the demigods, snakes (and skies and after creating gods and demons there were bickerings and wranglings between them due to Him only. He had created five elements like Earth, water etc and Himself was watching all the fun and (worldly) drama. (9)

Couplet :

Having created all human beings, He had created two paths (religions.) of Musalmans and Hindus. They are all involved (engrossed) in various squabbles (disputes) and none would recognize the Lord Himself. (10)

Chopaiee :

All the secrets of the Lord are only appreciated by a Sadhu (an enlightened soul) who realizes the (gist) truth of True Name. The holy person, who attains the knowledge of the (Lord is not born) again through the mother's womb. (11)

Couplet :

When the Yogi (ascetic) said like this, the Raja laughed and started discussing the philosophy of the Lord's Reality. (12)

Chopaiee :

What was the truth, whether Yogi was a hypocrite an embodiment of Truth, or a mind only ? The true Yogi is one who has realized Yoga and except True Name does not recognize anything else. (13)

ਦੋਹਰਾ

ਡਿੰਭ ਦਿਖਾਯੋ ਜਗਤ ਕੋ ਜੋਗੁ ਨ ਉਪਜਿਯੋ ਜੀਯ।
ਯਾ ਜਗ ਕੇ ਸੁਖ ਤੇ ਗਯੋ ਜਨਮ ਬ੍ਰਿਥਾ ਗੇ ਕੀਯ। ੧੪।

Dohra

bhind dikhayo jagat ko jog na upjiyo jiye.
ya jug ke sukh te geyo janam brikha ge kiye. (14)

ਚੌਪਈ

ਤਬ ਜੋਗੀ ਹਸਿ ਬਚਨ ਉਚਾਰੋ। ਸੁਨਹੁ ਰਾਵ ਜੂ ਗਯਾਨ ਹਮਾਰੋ।
ਸੋ ਜੋਗੀ ਜੋ ਜੋਗ ਪਛਾਨੈ। ਸਤਿਨਾਮੁ ਬਿਨੁ ਅਵਰੁ ਨ ਜਾਨੈ। ੧੫।

Chopaiee

tab jogi hasi bachan ucharo. sunhu rav ju gayan hamaro.
so jogi jo jog pachano. Satnam binu avru na jano. (15)

ਦੋਹਰਾ

ਜਬ ਚਾਹਤ ਹੈ ਆਤਮਾ ਇਕ ਤੇ ਭਯੋ ਅਨੇਕ।
ਅਨਿਕ ਭਾਤਿ ਪਸਰਤ ਜਗਤ ਬਹੁਰਿ ਏਕ ਕੋ ਏਕ। ੧੬।

Dohra

jab chahat hai atma ik te bheyo anek.
anek bhanti pasrat jagat bahuri ek ko ek. (16)

ਚੌਪਈ

ਯਹ ਨਹਿ ਮਰੈ ਨ ਕਾਹੂ ਮਾਰੈ। ਭੂਲਾ ਲੋਕ ਭਰਮੁ ਬੀਚਾਰੈ।
ਘਟ ਘਟ ਬਯਾਪਕ ਅੰਤਰਜਾਮੀ। ਸਭ ਹੀ ਮਹਿ ਰਵਿ ਰਹਿਯੋ ਸੁਆਮੀ। ੧੭।

Chopaiee

yeh nahi maraye na kahu mare. bhula lok bhram bichare
ghut ghut bayapak antarjami. sabh hi mahi ravi rahiyo swami. (17)

Couplet :

If this does not happen, then he had only proclaimed deceit or hypocrisy, while he had not realized Yoga at heart. He was bereft of True bliss in the world and had wasted this life. (14)

Chopaiee:

Then the Yogi laughed and said these words, "O Raja ! Listen to my knowledgeable words ! The true Yogi is one, who has realized Yoga and except True Name does not recognize anybody (anything) else. (15)

Couplet :

"When the Prime-Soul wishes, then He transforms Himself from a single entity into many forms. He pervades the whole Universe and then becomes a single entity by assimilating all forms into one entity." (16)

Chopaiee:

"Neither He gets extinct neither (He dies) nor anyone else faces death. The people are led astray due to false convictions and untruth (false) considerations. That Prime-Soul was pervading equally in all beings and being present within each soul was omni-scient, knowing our inner feelings. (17)

ਕਬਿਤੁ

ਘੋਰਾ ਕਹੂੰ ਭਯੋ ਕਹੂੰ ਹਾਥੀ ਹ੍ਵੈ ਕੈ ਗਯੋ ਕਹੂੰ ।
ਪੰਛੀ ਰੂਪ ਲਯੋ ਕਹੂੰ ਫਲ ਫੂਲ ਰਹਿਯੋ ਹੈ ।
ਪਾਵਕ ਹ੍ਵੈ ਦਹਿਯੋ ਕਹੂੰ ਪੌਨ ਰੂਪ ਕਹਿਯੋ ਕਹੂੰ
ਚੀਤ ਹ੍ਵੈ ਕੈ ਗਹਿਯੋ ਕਹੂੰ ਪਾਨੀ ਹ੍ਵੈ ਕੈ ਬਹਿਯੋ ਹੈ ।
ਅੰਬਰ ਉਤਾਰੇ ਰਾਵਨਾਦਿਕ ਸੰਘਾਰੇ ਕਹੂੰ
ਬਨ ਮੈ ਬਿਹਾਰੇ ਐਸੇ ਬੇਦਨ ਮੈ ਕਹਿਯੋ ਹੈ ।
ਪੁਰਖ ਹ੍ਵੈ ਆਪੁ ਕਹੂੰ ਇਸਤ੍ਰਿਨ ਕੋ ਰੂਪ ਧਰਿਯੋ ।
ਮੂਰਖਨ ਭੇਦ ਤਾ ਕੋ ਨੈਕਹੂੰ ਨ ਲਹਿਯੋ ਹੈ । ੧੮ ।

Kabit

ghora kahun bheyo kahun hathi haiv ke geyo kahun.
panchi roop leyo kahun phal phool rahiyo hai.
pawak haiv dahiyo kahun pon roop kahiyo kahun.
achit haiv ke gahiyo kahun pani haiv ke bahiyo kahun.
ambar utare ravanadik sanghare kahun.
ban mai bihare aise bedan me kahiyo hai.
purakh haiv aap kahun istrin ko roop dhariyo.
murkhan bhed ta ko nekhun na lahiyo hai. (18)

ਚੌਪਈ

ਕਵਨ ਮਾਰੈ ਕਾ ਕੋ ਕੋਊ ਮਾਰੈ । ਭੂਲਾ ਲੋਕ ਭਰਮ ਬੀਚਾਰੈ ।
ਯਹ ਨ ਮਰਤ ਮਾਰਤ ਹੈ ਨਾਹੀ । ਯੈ ਰਾਜੀ ਸਮਝਹੁ ਮਨ ਮਾਹੀ । ੧੯ ।

Chopaiee

kawan marai ka ko kou marai. bhula lok bharam bichare.
yeh na marat maarat hai nahi. ye gaji samjhu man mahi. (19)

ਦੋਹਰਾ

ਬਿਨਾ ਨਾਮ ਤਾ ਕੇ ਜਪੇ ਬਾਲ ਬ੍ਰਿਧ ਕੋਊ ਹੋਇ ।
ਰਾਵ ਰੰਕ ਰਾਜਾ ਸਭੈ ਜਿਯਤ ਨ ਰਹਸੀ ਕੋਇ । ੨੦ ।

Dohra

bina naam ta ke japai bal bridh kou hoyi
ravi rank raja sabhai jiyat na rehsi koyi. (20)

ਚੌਪਈ

ਸਤਿਨਾਮੁ ਜੋ ਜਿਯ ਲਖਿ ਪਾਵੈ । ਤਾ ਕੇ ਕਾਲ ਨਿਕਟ ਨਹਿ ਆਵੈ ।
ਬਿਨਾ ਨਾਮ ਤਾ ਕੇ ਜੋ ਰਹਿ ਹੈ । ਬਨ ਗਿਰ ਪੁਰ ਮੰਦਰ ਸਭ ਢਹਿ ਹੈ । ੨੧ ।

Chopaiee

Satnam jo jiye lakh pavae. ta ke kal nikat nahi avai.
bina naam ta ke jo rahi hai. ban gir par mandar sabh dahi hai. (21)

Kabit :

'Somewhere He transforms Himself into a horse, an elephant, a bird's form, or takes the form of a flower or fruit. At places He is in the form of a fire and bums everything and somewhere He takes the form of wind and at times He is in the form of a leopard who catches hold of a deer and at places it flows in the form of water. Sometimes He moves around in the forest (like Ram) without any rich robes and then kills Ravana (causes death of Ravana) as is mentioned in the Vedas. Sometimes He is in the form of men and at times He takes the form of women, while the foolish people have not realized His secret, or even a bit of it. (18)

Chopaiee :

"Who kills anyone ? Who gets killed by someone else ? The people are led astray into such convictions which are baseless and without any truth or are totally false. O Raja ! Bear this in mind that neither He dies nor He kills anyone (causes death)."

(19)

Couplet :

"O Raja ! Without the recitation of True Name, neither any child nor any old person could exist. All the rich or poor people could not exist as such (without True Name)." (20)

Chopaiee :

If any person understands the real meaning of True Name (Sat Naam) in his heart, then death cannot come anyway near him (he does not face spiritual death) But all those bereft of Lord's True Name, all of them including forests, mountains, towns, palaces (buildings), will all face extinction (face dilapidation).(21)

ਦੋਹਰਾ

ਚਕਿਯਾ ਕੈਸੇ ਪਟ ਬਨੇ ਗਰਨ ਭੂਮਿ ਪੁਨਿ ਦੋਇ ।
ਦੁਹੂੰ ਪੁਰਨ ਮੈ ਆਇ ਕੈ ਸਾਬਿਤ ਗਯਾ ਨ ਕੋਇ । ੨੨ ।

Dohra

chariya kese pat bane garan bhoomi pun deyi.
duhun puran me ayi ke sabit gaya na koyi. (22)

ਚੌਪਾਈ

ਸਤਿਨਾਮ ਜੋ ਪੁਰਖ ਪਛਾਨੈ । ਸਤਿਨਾਮ ਲੈ ਬਚਨ ਪ੍ਰਮਾਨੈ ।
ਸਤਿਨਾਮੁ ਮਾਰਗ ਲੈ ਚਲਹੀਂ । ਤਾ ਕੋ ਕਾਲ ਨ ਕਬਹੂੰ ਦਲਹੀ । ੨੩ ।

Chopaiee

Satnam jo purakh pachane. satnam lai bachan parmane.
Satnam marg lai chalhi. ta ko kal na kabhun dalhi. (23)

ਦੋਹਰਾ

ਐਸੇ ਬਚਨਨ ਸੁਨਤ ਹੀ ਰਾਜਾ ਭਯੋ ਉਦਾਸੁ ।
ਭੂਮਿ ਦਰਬੁ ਘਰ ਰਾਜ ਤੇ ਚਿਤ ਮੈ ਭਯੋ ਨਿਰਾਸੁ । ੨੪ ।

Dohra

aise bachnan sunat hi raja bheyo udas.
bhoomi darab ghar raj te chit mai bheyo niras. (24)

ਜਬ ਰਾਨੀ ਐਸੇ ਸੁਨਿਯੋ ਦੁਖਤ ਭਈ ਮਨ ਮਾਹ ।
ਦੇਸ ਦਰਬੁ ਗ੍ਰਿਹ ਛਾਡਿ ਕੈ ਜਾਤ ਲਖਿਯੋ ਨਰ ਨਾਹ । ੨੫ ।

jab rani aise suniyo dukhat bhayi man mah.
des darab greeh chadi ke jaat lakhiyo nar nah. (25)

ਤਬ ਰਾਨੀ ਅਤਿ ਦੁਖਿਤ ਹ੍ਵੈ ਮੰਤ੍ਰੀ ਲਯੋ ਬੁਲਾਇ ।
ਕਯੋ ਹੂੰ ਨ੍ਰਿਪ ਗ੍ਰਿਹ ਰਾਖਿਯੈ ਕੀਜੈ ਕਛੂ ਉਪਾਇ । ੨੬ ।

tab rani ati dukhit haiv mantri leyo bulaye.
keyo hun nrip greh rakhiyo kijai kachu upaye. (26)

ਚੌਪਈ

ਤਬ ਮੰਤ੍ਰੀ ਇਸਿ ਬਚਨ ਉਚਾਰੇ । ਸੁਨੁ ਰਾਨੀ ਤੈ ਮੰਤ੍ਰ ਹਮਾਰੇ ।
ਐਸੋ ਜਤਨ ਆਜੁ ਹਮ ਕਰਿ ਹੈ । ਨ੍ਰਿਪ ਗ੍ਰਿਹ ਰਾਖਿ ਜੋਗਿਯਹਿ ਮਰਿ ਹੈ । ੨੭ ।

Chopaiee

tab mantri isi bachan uchare. sun rani te mantar hamare.
aiso jatan aaj hum kar hai. nrip greh rakhi jogiyahi mari hai. (27)

Couplet :

The sky and Earth are like the two mill-stones of a grinding-mill and whosoever happens to come in between the two mill-stones, will get crushed (cannot escape death). (22)

Chopaiee :

The person, who recognizes (realizes) True Name (Sat Naam) and accepts its veracity through the Guru's Word (Sabad) and then follows the True Path by reciting True Name cannot be destroyed by the god of death (Kaal). (23)

Couplet :

On hearing these words, the Raja became gloomy and gave up all desire and love for land, wealth, home and kingdom etc. in his mind. (24)

When the Rani (queen) heard about it. she felt greatly pained. Then she saw the Raja going away, leaving the country, wealth, home (palace) etc. (25)

Then the Rani in great distress, sent for the minister and told him to keep the Raja at home only (as a householder) by any means whatsoever. (26)

Chopaiee :

Then the Minister said these words, "O Queen ! Listen to my advice. We will make some effort (arrangement) today so that the Raja is made to stay at home and kill the Yogi. (27)

ਰਾਨੀ ਜੋ ਹੈ ਕਹੌ ਸੁ ਕਰਿਯਹੁ । ਰਾਜਾ ਜੂ ਤੇ ਨੈਕ ਡਰਿਯਹੁ ।
ਯਾ ਜੁਗਿਯਾ ਕਹ ਧਾਮ ਬੁਲੈਯਹੁ । ਲੌਨ ਡਾਰਿ ਭੂਅ ਮਾਝ ਗਡੈਯਹੁ । ੨੮ ।

rani jo hai kaho su karihu. raja ju te nek darihu.
ya jugiya keh dham bulaeyeh. lon dar bhuye majh gadaeyeh. (28)

ਦੋਹਰਾ

ਤਬ ਰਾਨੀ ਤਯੋ ਹੀ ਕਿਯੋ ਜੁਗਿਯਹਿ ਲਯੋ ਬੁਲਾਇ ।
ਲੌਨ ਡਾਰਿ ਭੂਅ ਖੋਦਿ ਕੈ ਗਹਿ ਤਿਹ ਦਯੋ ਦਬਾਇ । ੨੯ ।

Dohra

tab rani bheyo hi kiyo jugyehi leyo bulayi.
on dar bhuye khod ke gahi the deyo dabaye. (29)

ਚੌਪਈ

ਆਇ ਨ੍ਰਿਪਤਿ ਪਤਿ ਬਚਨ ਉਚਾਰੇ । ਜੁਗਿਯ ਮਾਟੀ ਲਈ ਤਿਹਾਰੇ ।
ਮਰਤੀ ਬਾਰ ਬਚਨ ਯੌ ਕਹਿਯੌ । ਸੌ ਮੈ ਦ੍ਰਿੜ੍ਹ ਕਰਿ ਜਿਯ ਮਹਿ ਗਹਿਯੌ । ੩੦ ।

Chopaiee

ayi nirpat pati bachan uchare. jugiye mati layi tihare.
marti bar bachan yo kahiyo. so mai drit kari jiye mahi gahiyo. (30)

ਮੋਰੀ ਕਹੀ ਭੂਪ ਸੌ ਕਹਿਯਹੁ । ਤੁਮ ਬੈਠੇ ਗ੍ਰਿਹ ਹੀ ਮੈ ਰਹਿਯਹੁ ।
ਇਨ ਰਾਨਿਨ ਕੌ ਤਾਪੁ ਨ ਦੀਜਹੁ । ਰਾਜ ਜੋਗ ਦੋਨੌ ਹੀ ਕੀਜਹੁ । ੩੧ ।

mori kahi bhoop so kahiyo. tum baithe greh hi mai rahiyo.
in ranin ko taap na deejhu. raj jog dono hi keejhu. (31)

ਪੁਨਿ ਮੋ ਸੌ ਇਕ ਬਚਨ ਉਚਾਰੋ । ਜੌ ਨ੍ਰਿਪ ਕਹਿਯੌ ਨ ਕਰੈ ਤਿਹਾਰੋ ।
ਤਬ ਪਾਛੇ ਯਹ ਬਚਨ ਉਚਰਿਯਹੁ । ਰਾਜਾ ਜੂ ਕੇ ਤਪ ਕਹ ਹ੍ਰਿਯਹੁ । ੩੨ ।

pun mo so ik bachan ucharo. je nrip kahiyo na karai tiharo.
tab pache yeh bachan uchariyeh. raja jo ke tap keh harireh. (32)

ਜੋ ਤਿਨ ਕਹੀ ਸੁ ਪਾਛੇ ਕਹਿ ਹੈ । ਤੁਮਰੇ ਸਕਲ ਭਰਮ ਕੋ ਦਹਿ ਹੈ ।
ਅਬ ਸੁਨਿ ਲੈ ਤੈ ਬਚਨ ਹਮਾਰੋ । ਜਾ ਤੇ ਰਹਿ ਹੈ ਰਾਜ ਤਿਹਾਰੋ । ੩੩ ।

jo tin kahi so pache kahi hai. tumro sakal bharam ko dahi hai.
ab sun lai te bachan hamaro. ja te rahi hai raj tiharo. (33)

ਦੋਹਰਾ

ਸੁਤ ਬਾਲਕ ਤਰੁਨੀ ਤ੍ਰਿਯਾ ਤੈ ਤਯਾਗਤ ਸਭ ਸਾਜ ।
ਸਭ ਬਿਧਿ ਕੀਯੋ ਕਸੁਤਿ ਗ੍ਰਿਹ ਕਯੋ ਕਰਿ ਰਹਸੀ ਰਾਜ । ੩੪ ।

Dohra

sut balak turni triya te tayagat sabh saaj.
sabh bidhi kiyo kasuti greh keyo kar rehsi raj. (34)

O Rani ! Whatever I am saying, you have to carry it out without having any fear of the Raja. Let us call the Yogi at home and then bury him underneath the land (Earth) by adding some salt (to the body). (28)

Couplet :

Then the Rani did accordingly and called the Yogi at home. By digging out the Earth and throwing him inside the pit by adding some saltburied him therein. (29)

Chopaiee :

The Rani went and told the Raja that his Yogi had thrown some mud on his body. (That he had gone into meditation while being alive). At the time of death he had said these words, which I have understood fully and have made these words as my guide (have kept them in my mind). (30)

He had said, "Tell the Raja my words that he should continue to be a householder (he should remain at home) and he should not pester or give any suffering to the queens and should practice both kingship and Yoga both. (He should continue as a king along with being a Yogi)." (31)

Then he said another tiling to me, "In case the Raja does not follow what I say, then tell him that his penance would all go to waste (his penance will be defeated)." (32)

"What he had said further I will tell you later, thus alleviating all your doubts and hesitation. Now you listen to my words so that your kingdom could be saved." (33)

Couplet :

"You are giving up your sons, children, young wife and kingly behaviour (riches), by doing all these silly things, how could you have peace and tranquillity at home?"(34)

ਪੁਤ ਪਰੇ ਲੋਟਤ ਧਰਨਿ ਤ੍ਰਿਯਾ ਪਰੀ ਬਿਲਲਾਇ ।
ਬੰਧੁ ਭ੍ਰਿਤ ਰੋਦਨ ਕਰੈ ਰਾਜ ਬੰਸ ਤੇ ਜਾਇ । ੩੫ ।
put parai lotat dharan triya par billaye.
bandhu bhrit rodan karai raj buns te jayi. (35)

ਚੌਪਈ

ਚੇਲੇ ਸਭੈ ਅਨੰਦਿਤ ਭਏ । ਦੁਰਬਲ ਹੁਤੇ ਪੁਸਟ ਜੈ ਗਏ ।
ਨਾਥ ਨ੍ਰਿਪਹਿ ਜੋਗੀ ਕਰਿ ਲਯੋ ਹੈ । ਦ੍ਵਾਰ ਦ੍ਵਾਰ ਕੇ ਟੂਕ ਮੰਗੈ ਹੈ । ੩੬ ।
Chopaiee

chele sabhai anandit bhaye. durbal hute pusat jaiv gaye.
nath nirphi jogi kar leyo hai. dawar dawar ke tuk mangai hai. (36)

ਦੋਹਰਾ

ਨ੍ਰਿਪ ਕਹ ਜੋਗੀ ਭੇਸ ਦੈ ਕਬ ਹੀ ਲਿਯੈ ਹੈ ਨਾਥ ।
ਯੌ ਮੂਰਖ ਜਾਨੈ ਨਹੀ ਕਹਾ ਤਿਹ ਸਾਥ । ੩੭ ।
Dohra

nrip keh jogi bhes de kab hi liyo hai nath.
yo murakh jane nahi kaha teh sath. (37)

ਸੁਤ ਬਾਲਕ ਤਰੁਨੀ ਤ੍ਰਿਯਾ ਕਯੋ ਨ੍ਰਿਪ ਛਾਡਤ ਮੋਹਿ ।
ਚਰੀ ਸਭ ਰੋਦਨ ਕਰੈ ਦਯਾ ਨ ਉਪਜਤ ਤੋਹਿ । ੩੮ ।
sut balak taruni triya keyo nrip chadat mohi.
chari sabh rodan kare daya na upjat tohi. (38)

ਸੁਨ ਰਾਨੀ ਤੋ ਸੋ ਕਹੌ ਬ੍ਰਹਮ ਗਯਾਨ ਕੋ ਭੇਦ ।
ਜੁ ਕਛੁ ਸਾਸਤ੍ਰ ਸਿੰਮ੍ਰਿਤ ਕਹਤ ਔਰ ਉਚਾਰਤ ਬੇਦ । ੩੯ ।
sun rani to so kaho braham gayan ko bhed.
jo kuch sastar simrat kehat aur ucharat bed. (39)

ਚੌਪਈ

ਸੁਤ ਹਿਤ ਕੈ ਮਾਤਾ ਦੁਲਰਾਵੈ । ਕਾਲ ਸੁਡ ਪਰ ਦ"ਤ ਬਜਾਵੈ ।
ਵਹੁ ਨਿਤ ਲਖੇ ਪੂਤ ਬਢਿ ਜਾਵਤ । ਲੈਨ ਨ ਮੂਏ ਕਾਲ ਨਿਜਕਾਵਤ । ੪੦ ।
Chopaiee

sat hit ke mata dulrave. kaal mud par dant bajave.
vahu nit lakhe poot badi jawat. lain na muye kaal nijkawat. (40)

"The son was rolling on the ground and the wife was wailing and crying and the relatives (brothers, sisters) including attendants (servants) were crying (weeping) that the family tree (pedigree) and kingdom was being destroyed.". (35)

Chopaiee :

The Yogi's followers were very happy and satisfied. They were weak minded but now they had picked up courage. They were thinking that the Yogi-Guru will convert the Raja into a Yogi and he will accompany them for begging from door to door. (36)

Couplet :

They were thinking in their minds that their Guru-Yogi would bring the Raja in the guise of a Yogi (dressed as Yogi) at any time, but the fools did not realize (know) what had happened to him. (37)

The young sons, youthful wife and maids were all crying, saying "O Raja ! Why are you deserting us ? Do you not feel any mercy for them ?" (38)

The Raja then said, "O Rani ! Listen I will tell you the secret of God's knowledge (Truth about Lord) which had been described in Shastras, Smritis and Vedas." (39)

Chopaiee :

"The mother fondles the child out of love, while the god of death was waiting to pounce any moment (gnashing its teeth). The mother feels that the son was growing big without realizing that death was approaching nearer." (40)

ਦੋਹਰਾ

ਕੋ ਮਾਤਾ ਮਨਿਤਾ ਸੁਤਾ ਪਾਚ ਤਤ ਕੀ ਦੇਹ।
ਦਿਵਸ ਚਾਰ ਕੋ ਪੇਖਨੋ ਅੰਤ ਖੇਹ ਕੀ ਖੇਹ। ੪੧।

Dohra

ko mata manti suta pach tat ki deh.
divas char ko pekhno ant kheh ki kheh. (41)

ਚੌਪਈ

ਪ੍ਰਾਨੀ ਜਨਮ ਪ੍ਰਥਮ ਜਬ ਆਵੈ। ਬਾਲਾਪਨ ਮੈ ਜਨਮੁ ਗਵਾਵੈ।
ਤਰੁਨਾਪਨ ਬਿਖਿਯਨ ਕੈ ਕੀਨੋ। ਕਬਹੁ ਨ ਬ੍ਰਹਮ ਤਤੁ ਕੋ ਚੀਨੋ। ੪੨।

Chopaiee

prani janam pratham jab avai. balapan me janam gavave.
tarunapan bikhiyan ko keeno. kabhu na braham tat ko cheeno. (42)

ਦੋਹਰਾ

ਬਿਰਧ ਭਏ ਤਨੁ ਕਾਪਈ ਨਾਮੁ ਨ ਜਪਿਯੋ ਜਾਇ।
ਬਿਨਾ ਭਜਨ ਭਗਵਾਨ ਕੇ ਪਾਪ ਗ੍ਰਿਹਤ ਤਨ ਆਇ। ੪੩।

Dohra

biradh bhaye tanu kapayi naam na japiyo jayi.
bina bhajan bhagwan ke pap grehat tan ayi. (43)

ਮਿਰਤੁ ਲੋਕ ਮੈ ਆਇ ਕੈ ਬਾਲ ਬ੍ਰਿਧ ਕੋਊ ਹੋਇ।
ਊਚ ਨੀਚ ਰਾਜਾ ਪ੍ਰਜਾ ਜਿਯਤ ਨ ਰਹਸੀ ਕੋਇ। ੪੪।

mirat lok me ayi ke bal bridh koyu hoyi.
uch neech raja praja jiyat na rehsi koyi. (44)

ਰਾਨੀ ਐਸ ਬਚਨ ਸੁਨਿ ਭੂਮਿ ਪਰੀ ਮੁਰਛਾਇ।
ਪੋਸਤਿਯਾ ਕੀ ਨੀਦ ਜਯੋ ਸੋਇ ਨ ਸੋਯੋ ਜਾਇ। ੪੫।

rani ais bachan sun bhoomi par murchayi.
postiya ki need jeyo soyi na soyo jayi. (45)

ਜੋ ਉਪਜਿਯੋ ਸੋ ਬਿਨਸਿ ਹੈ ਜਗ ਰਹਿਬੋ ਦਿਨ ਚਾਰਿ।
ਸੁਤ ਬਨਿਤਾ ਦਾਸੀ ਕਹਾ ਦੇਖਹੁ ਤਤੁ ਬੀਚਾਰਿ। ੪੬।

jo upjiyo so binas hai jug rahibo din char.
sut banita dasi kaha dekhu tat bichar. (46)

Couplet :

"Who is the mother, wife or daughter ?" This body consisted of five elements and this was a dramatic play (drama) of few days only, as finally dust mingles with dust" (dust thon art, to dust returnest). (41)

"When the human being takes his first birth. He wastes this life in childhood only, during youth he is engaged in vicious actions, end does not realize the God-Almighty anytime." (42)

Couplet:

"On getting old, the body becomes weak and starts trembling (shaky) and cannot recite True Name. Without the worship of the Lord, the body gets engrossed in sinful actions." (43)

"In this perishable world, neither the child, old or Raja and subjects, nor the high and low (rich and poor) none escapes spiritual death." (44)

On hearing such words, the Rani (queen) fell down on the ground being unconscious, she was lying asleep like an addict, but her doubts were not cleared. (45)

"Whosoever, whether son, wife or maid, born in this world was liable to extinction (face death). The life in this world was only transitory (for few days), one may think over it carefully." (46)

ਛੰਦ

ਪਤਿ ਪੂਤਨ ਤੇ ਰਹੈ ਬਿਜੈ ਪੂਤਨ ਤੇ ਪੈਯੈ।
ਦਿਰਬੁ ਕਪੂਤਨ ਜਾਇ ਰਾਜ ਸਪੂਤਨ ਬਹੁਰੈਯੈ।
ਪਿੰਡ ਪੁਤ੍ਰ ਹੀ ਦੇਹਿ ਪ੍ਰੀਤਿ ਪੂਤੈ ਉਪਜਾਵਹਿ।
ਬਹੁਤ ਦਿਨਨ ਕੋ ਬੈਰ ਗਯੋ ਪੂਤੈ ਬਹੁਰਾਵਹਿ।
ਜੋ ਪੂਤਨ ਕੌ ਛਾਡਿ ਨ੍ਰਿਪਤਿ ਤਪਸਯਾ ਕੋ ਜਾਵੈ।
ਪਰੈ ਨਰਕ ਸੋ ਜਾਇ ਅਧਿਕ ਤਨ ਮੈ ਦੁਖ ਪਾਵੈ। ੪੭।

Chhand

pati pootan te rahe bije pootan te peye,
dirab kaputan jayi raj sapootan bahureye.
pind putar hi dehi preet puto upjaveh.
bahut dinan ko bair geyo pute bahuravhe.
jo putan ko chhad nirpat tapasya ko jave.
parai narak so jayi adhik tan me dukh pavae. (47)

ਨ ਕੋ ਹਮਾਰੋ ਪੂਤ ਨ ਕੋ ਹਮਰੀ ਕੋਈ ਨਾਰੀ।
ਨ ਕੋ ਹਮਾਰੋ ਪਿਤਾ ਨ ਕੋ ਹਮਰੀ ਮਹਤਾਰੀ।
ਨ ਕੋ ਹਮਾਰੀ ਭੈਨ ਨ ਕੋ ਹਮਰੋ ਕੋਈ ਭਾਈ।
ਨ ਕੋ ਹਮਾਰੋ ਦੇਸ ਨ ਹੈ ਕਾਹੁ ਕੈ ਰਾਈ।
ਬ੍ਰਿਖਾ ਜਗਤ ਮੈ ਆਇ ਜੋਗ ਬਿਨੁ ਜਨਮੁ ਗਵਾਯੋ।
ਤਯਾਜੋ ਰਾਜ ਅਰੁ ਪਾਟ ਯਹੈ ਜਿਯਰੇ ਮੁਹਿ ਭਾਯੋ। ੪੮।

na ko hamaro poot na ko hamri koyi nari.
na ko hamaro pita na ko hamri mehtari.
na ko hamari bhain no ko hamro koyi bhayi.
na ko hamaro des na hai kahu ki rai.
brikha jagat me ayi jog bin janam gavayo.
teyajo raj aur pat yehe jiyre muhi bhayo. (48)

ਜਨਨਿ ਜਠਰ ਮਹਿ ਆਇ ਪੁਰਖ ਬਹੁਤੋ ਦੁਖੁ ਪਾਵਹਿ।
ਮੂਤ੍ਰ ਧਾਮ ਕੌ ਪਾਇ ਕਹਤ ਹਮ ਭੋਗ ਕਮਾਵਹਿ।
ਥੂਕ ਤ੍ਰਿਯਾ ਕੋ ਚਾਟਿ ਕਹਤ ਅਧਰਾਮ੍ਰਿਤ ਪਾਯੋ।
ਬ੍ਰਿਥਾ ਜਗਤ ਮੈ ਜਨਮੁ ਬਿਨਾ ਜਗਦੀਸ ਗਵਾਯੋ। ੪੯।

janini jathar meh ayi purakh bahut dukh pavhi.
mutar dham ko payi kehat hum bhog kamaveh.
thook triya ko chat kehat adhramrit payo.
brikha jagat me janam bina jagdees gavayo. (49)

Chhand :

The Rani said, "One gets honoured in the world due to sons only and one gains victory over the enemy with the help of sons only. Due to vicious sons, the wealth gets lost whereas virtuous sons bring back even the lost empire. After death even, the sons perform the last rites and love is developed due to sons only. The sons only take care of old enmity. The Raja who goes for worship (penance) discarding the sons is thrown into hell and suffers body (physical) afflictions." (47)

The Raja then replied, "We have no (there is no) son or wife ; there was neither any father nor mother ; neither any brother or sister, nor there was any country belonging to us nor any king of any country (people). Without Yoga one wastes this life without any purpose, I would prefer to discard (leave) this kingdom and life of riches, which appeals to my mind." (48)

"In the mother's womb, the human being (man) faces lot of hardships, while the woman's vagina gives him the joy of having sensuous pleasure. By licking the woman's sputum he feels he was enjoying the elixir of life (lips). So finally without Lord's worship this life goes to waste without any purpose." (49)

ਰਾਨੀ ਬਾਚ

ਰਿਖਿ ਯਾਹੀ ਤੇ ਭਏ ਨ੍ਰਿਪਤਿ ਯਾਹੀ ਉਪਜਾਏ ।
ਬਯਾਸਾਦਿਕ ਸਭ ਚਤੁਰ ਇਹੀ ਮਾਰਗ ਹ੍ਵੈ ਆਏ ।
ਪਰਸੇ ਯਾ ਕੇ ਬਿਨਾ ਕਹੋ ਜਗ ਮੈ ਕੋ ਆਯੋ ।
ਪ੍ਰਥਮ ਐਤ ਭਵ ਪਾਇ ਬਹੁਰਿ ਪਰਮੇਸ੍ਵਰ ਪਾਯੋ । ੫੦ ।

Rani bacch

rikhi yahi te bhaye nirpat yahi upjaye.
bayasadik sabh chatur ehi narg haiv ayo.
parse ya ke bina kaho jug mai ko ayo.a
pratham ait bhav payi bahuri parmeswar payo. (50)

ਦੋਹਰਾ

ਅਤਿ ਚਾਤੁਰਿ ਰਾਨੀ ਸਮਤਿ ਬਾਤੈ ਕਹੀ ਅਨੇਕ ।
ਰੋਗੀ ਕੇ ਪਥ ਜਯੋ ਨ੍ਰਿਪਤਿ ਮਾਨਤ ਭਯੋ ਨ ਏਕ । ੫੧ ।

Dohra

ati chatur rani samit batai kahi anek.
rogi ke path jeyo nirpat manat bheyo na ek. (51)

ਰਾਜਾ ਬਾਚ

ਛੰਦ

ਪੁਨਿ ਰਾਜੈ ਯੌ ਕਹੀ ਬਚਨ ਸੁਨ ਮੇਰੋ ਰਾਨੀ ।
ਬ੍ਰਹਮ ਗਯਾਨ ਕੀ ਬਾਤ ਕਛੂ ਤੈ ਨੈਕੁ ਨ ਜਾਨੀ ।
ਕਹ" ਬਾਪੁਰੀ ਤ੍ਰਿਯਾ ਨੇਹ ਜਾ ਸੌ ਅਤਿ ਕਰਿ ਹੈ ।
ਮਹਾ ਮੂੜ੍ ਕੋ ਧਾਮ ਬਿਹਸਿ ਆਗੇ ਤਿਹ ਪਰਿ ਹੈ । ੫੨ ।

Raja baach

Chhand

apun raje yo kahi bachan sun mero rani.
braham gayan ki bat kachu te nek na jani.
kaha bapuri triya neh ja so ati kar hai.
maha mutar ko dham bihas agai teh par hai. (52)

ਦੋਹਰਾ

ਪੁਨਿ ਰਾਜੈ ਐਸੇ ਕਹਿਯੋ ਸੁਨੁ ਹੋ ਰਾਜ ਕੁਮਾਰਿ ।
ਜੋ ਜੋਗੀ ਤੁਮ ਸੌ ਕਹਿਯੋ ਸੋ ਮੁਹਿ ਕਹੌ ਸੁਧਾਰਿ । ੫੩ ।

Dohra

pun raje aise kahiyo sun ho raj kumari.
jo jogi tum so kahiyo so muhi kaho sudhari. (53)

The Rani then said,

The Rani then said, "This alone has given birth to Rishis and Kings. Even Byas and other people of wisdom had been born through this process only. Without following this path who had come to this world ? By being born through this process only one could attain the Lord. (50)

Couplet :

The wise and intelligent Rani said many things, but the Raja did not agree to anything like the preventive care of any malady. (51)

The Raja then said,

Chhand :

Then the Raja said, "O Queen ! Listen to my words. You have not understood the talk about the Lord's knowledge (of enlightenment) even a little bit. What is the value of developing love for the poor (wife) woman, as she gets pleased and offers her vagina only (the place of urination)." (52)

Couplet :

The Raja further said, "O :Princess ! Listen. Please tell me in detail what exactly the Yogi had told you." (53)

ਚੌਪਈ

ਦੁਤਿਯ ਬਚਨ ਜੋਗੀ ਜੋ ਕਹਿਯੋ । ਸੋ ਮੈ ਹਿਦੈ ਬੀਚ ਦ੍ਰਿੜ ਗਹਿਯੋ ।
ਜੋ ਤੁਮ ਕਹੌ ਸੁ ਬਚਨ ਬਖਾਨੌ । ਤੁਮ ਜੋ ਸਾਚੁ ਜਾਨਿ ਜਿਯ ਮਾਨੌ । ੫੪ ।

Chopaiee

dutiye bachan jogi jo kahiyo. so mai hirdai beech drir gahiyo.
jo tum kaho so bachan bakhano. tum jo saach jaan jiye mano. (54)

ਮੰਦਰ ਏਕ ਉਜਾਰ ਉਸਰਿਯਹੁ । ਬੈਠੇ ਤਹਾ ਤਪਸਯਾ ਕਰਿਯਹੁ ।
ਜੋ ਤਹ ਔਰ ਮੂਰਤਿ ਧਰ ਐਹੋ । ਬ੍ਰਹਮ ਗਯਾਨ ਨ੍ਰਿਪ ਕੋ ਸਮੁਝੈਹੋ । ੫੫ ।

mandar ek ujar usriyo. baithe taha tapasya karihu.
jo teh aur aur murti dhur aeho. Braham gayan nrip ko samjeho. (55)

ਦੋਹਰਾ

ਬਾਨੀ ਤਹਾ ਅਕਾਸ ਕੀ ਹ੍ਵੈ ਹੈ ਤੁਮੈ ਬਨਾਇ ।
ਤਬ ਤੁਮ ਸਤਿ ਪਛਾਨਿਯੋ ਜੋਗੀ ਪਹੁਚਯੋ ਆਇ । ੫੬ ।

Dohra

bani taha akas ki haiv hai tume banayi.
tab tum sati pachaniyo jogi pahunchiyo ayi. (56)

ਚੌਪਈ

ਰਾਨੀ ਬਨ ਮੈ ਸਦਨ ਸਵਾਰਿਯੋ । ਛਾਤ ਬੀਚ ਰੌਜਨ ਇਕ ਧਾਰਿਯੋ ।
ਜਾ ਕੇ ਬਿਖੇ ਮਨੁਖ ਛਪਿ ਰਹੈ । ਜੋ ਚਾਹੈ ਚਿਤ ਮੈ ਸੋ ਕਹੈ । ੫੭ ।

Chopaiee

rani ban me sadan sawariyo. chhat beech rojan ik dhariyo.
ja ke bikhe manukh chapi rahe. jo chahe chit me so kahe. (57)

ਬੈਠੇ ਤਰੇ ਨਜਰਿ ਨਹਿ ਆਵੈ । ਬਾਨੀ ਨਭਹੀ ਕੀ ਲਖਿ ਜਾਵੈ ।
ਰਾਨੀ ਤਹਾ ਪੁਰਖ ਬੈਠਾਯੋ । ਅਮਿਤ ਦਰਬੁ ਦੈ ਤਾਹਿ ਸਿਖਾਯੋ । ੫੮ ।

baithe tarai nazar nahi avai. bani nabhi ki lakhi jave.
rani taha purakh bethyo. amit darb de tahi sikhayo. (58)

ਦੋਹਰਾ

ਏਕ ਪੁਰਖ ਚਾਕਰ ਹੁਤੋ ਨਾਮ ਸਿੰਘ ਆਨੂਪ ।
ਵਹਿ ਜੁਗਿਯਾ ਕੀ ਬੈਸ ਥੋ ਤਾ ਕੀ ਸਕਲ ਸਰੂਪ । ੫੯ ।

Dohra

ek purakh chakar huto nam anoop.
vehi jugiya ki bais tho ta ki sakal saroop. (59)

Chopaiee :

The second thing, the Yogi had told me, I have got it fully understood and remembered (at heart). If you agree then I could explain it to you and that you have to accept as perfect truth. (54)

"Get a temple made in a desert (deserted place) and then practice penance (worship) there. I will come there in a different form and then explain to Raja the true meaning of Lord's knowledge. (True knowledge)." (55)

Couplet :

There you will hear some heavenly words. Then you could realize that the Yogi had arrived. (56)

Chopaiee :

The Rani got a building erected in the jungle. Keeping an outlet (opening) in the roof, where a man could hide and then utter something as desired. (57)

He would not be seen from down below while sitting there-and his words would appear (coming) emanating from the skies. So the Rani made one person sit there and by giving him lot of money, he was trained fully in the job (to be executed). (58)

Couplet :

The Rani had an attendant by the name of Anup Singh, whose age and appearance resembled that of the Yogi. (59)

ਚੌਪਈ

ਤਾ ਸੌ ਕਹਿਯੋ ਨ੍ਰਿਪਹਿ ਸਮੁਝੈਯਹੁ । ਤੁਮ ਜੋਗੀ ਆਪਹਿ ਠਹਿਰੈਯਹੁ ।
ਕਯੋ ਹੂੰ ਨ੍ਰਿਪਹਿ ਮੋਰਿ ਘਰ ਲਯਾਵਹੁ । ਜੋ ਕਥੁ ਮੁਖ ਮਾਗਹੁ ਸੌ ਪਾਵਹੁ । ੬੦ ।

Chopaiee

ta so kahiyo nriphi samajehu. tum jogi aphi thehrehu.
keyo hoon nirpeh mori ghar leyaveh. jo kathu mukh haghhu so pavhu. (60)

ਦੋਹਰਾ

ਜਬ ਤਾ ਸੌ ਐਸੋ ਬਚਨ ਰਾਨੀ ਕਹਿਯੋ ਬੁਲਾਇ ।
ਚਤੁਰ ਪੁਰਖੁ ਆਗੇ ਹੁਤੋ ਸਕਲ ਭੇਦ ਗਯੋ ਪਾਇ । ੬੧ ।

Dohra

jab ta so aiso bachan rani kahiyo bulaye.
chatur purkh agye huto sakal bhed geyo payi. (61)

ਚੌਪਈ

ਤਬ ਰਾਨੀ ਰਾਜਾ ਪਹਿ ਆਈ । ਲੀਨੇ ਦ੍ਵੈ ਕੰਥਾ ਕਰਵਾਈ ।
ਇਕ ਤੁਮ ਧਰੋ ਏਕ ਹੌ ਧਰਿ ਹੋ । ਤੁਮਰੇ ਸੰਗ ਤਪਸਯਾ ਕਰਿਹੌ । ੬੨ ।

Chopaiee

tab rani raja pahi ayi. leenai dev kantha karvayi.
ik tum dharo ik ho dhari ho. tumre sung tapasya kariho. (62)

ਦੋਹਰਾ

ਜਬ ਰਾਨੀ ਐਸੇ ਕਹਿਯੋ ਤਬ ਰਾਜੈ ਮੁਸਕਾਇ ।
ਜੋ ਤਾ ਸੌ ਬਾਤੈ ਕਰੀ ਸੌ ਤੁਹਿ ਕਹੌ ਸੁਨਾਇ । ੬੩ ।

Dohra

jab rani aise kahiyo tab raje muskayi.
jo ta so bate kari so tuhi kaho sunayi. (63)

ਸਵੈਯਾ

ਹੈ ਬਨ ਕੋ ਬਸਿਬੋ ਦੁਖ ਕੋ ਕਹੁ ਸੁੰਦਰਿ ਤੂ ਸੰਗ ਕਹਿਯੋ ਨਿਬਹੈ ਹੈ ।
ਸੀਤ ਤੁਸਾਰ ਪਰੈ ਤਨ ਪੈ ਸੁ ਇਤੋ ਤਬ ਤੈ ਹਠਹੂੰ ਨ ਗਹੈ ਹੈ ।
ਸਾਲ ਤਮਾਲ ਬਡੇ ਜਹ ਬਯਾਲ ਨਿਹਾਲ ਤਿਨੈ ਬਹੁਧਾ ਬਿਲਲੈ ਹੈ ।
ਤੂ ਸੁਕਮਾਰਿ ਕਰੀ ਕਰਤਾਰ ਸੁ ਹਾਰਿ ਪਰੇ ਤੁਹਿ ਕੌਨ ਉਠੈ ਹੈ । ੬੪ ।

Swaiyya

ho ban ko basibo dukhko kahu sundri tu sung kahiyo nibhe hai.
seet tumar parai tan pe su ito tab te hathhun nagahe hai.
saal tamal badai jeh bayal nihal tinai bahuda bilalai hai.
tu sukmar kahi kartar su hari parai tuhi koun uthai hai. (64)

Chopaiee :

He was told to make the Raja understand and himself posing as a Yogi, he was required to wean away the Raja from leaving the house and going to jungles. "Then you will get whatever you would ask for." (60)

Couplet :

When the Rani called him and explained the thing, being quite smart, he could follow the secret immediately. (61)

Chopaiee :

The Rani came to the Raja having made two kanthas (necklaces) one for self and one for Raja. "She told the Raja to wear one of them and the other she will wear as I shall also go with you for penance." (62)

Couplet

When the Rani said like this, the Raja smiled and said, "Whatever you had talked to him, you repeat those things to me, so as to listen them." (63)

Swaiyya :

The Raja further added, "O charming lady ! Staying in jungle is full of suffering, so how will you manage to accompany me ?" The body will have to bear cold and frost. So do not be obstinate for staying there. There are snakes like Saal and Kamal trees and on seeing them you will start wailing. The Lord had made you very delicate and if you fall down, who will support you to get up" (64)

ਰਾਨੀ ਬਾਚ

ਸੀਤ ਸਮੀਰ ਸਹੌ ਤਨ ਪੈ ਸੁਨੁ ਨਾਥ ਤੁਮੈ ਅਬ ਛਾਡਿ ਨ ਜੈਹੌ।
ਸਾਲ ਤਮਾਲ ਬਡੇ ਜਹ ਬਯਾਲ ਨਿਹਾਲ ਤਿਨੈ ਕਛੁ ਨ ਡਰ ਪੈਹੌ।
ਰਾਜ ਭਜੌ ਸਜ ਸਾਜ ਤਪੌ ਧਨ ਲਾਜ ਧਰੈ ਪ੍ਰਭ ਸਿਧੈ ਹੌ।
ਬਾਤ ਇਹੈ ਦੁਖ ਗਾਤ ਸਹੌ ਬਨ ਨਾਯਕ ਕੇ ਸੰਗ ਪਾਤ ਚਬੈਹੌ। ੬੫।

Rani baach

seet sameer saho tan pai sun nath tumai ab chhadi na jeho.
saal tamal bade jeh bayal nihal tinai kachu na dar peho.
raj bhajo saj saj tapo dhan laj dharai prabh sidhe ho.
baat ehe dukh gaat saho ban nayak ke sung paat chabeho. (65)

ਰਾਜਾ ਬਾਚ

ਦੋਹਰਾ

ਰਾਜ ਭਲੀ ਬਿਧ ਰਾਖਿਯਹੁ ਨਾਥ ਸੰਭਰਿਯਹੁ ਨਿਤ।
ਸੁਤ ਸੇਵਾ ਨਿਤ ਕੀਜਿਯਹੁ ਬਚਨ ਧਾਰਿਯਹੁ ਚਿਤ। ੬੬।

Raja bacch

Dohra

raj bhali bid rakhiyo nath sambhariyo nit.
sut seva nit keejiyo bachan dhariyho chit. (66)

ਸਵੈਯਾ

ਰਾਜ ਤਜੌ ਸਜਿ ਸਾਜ ਤਪੌ ਧਨ ਕਾਜ ਨ ਬਾਸਵ ਕੀ ਠਕੁਰਾਈ।
ਅਸ੍ ਪਦਾਤੁ ਬਨੈ ਬਨ ਬਾਰੁਣ ਚਾਹਤ ਹੌ ਨ ਕਛੂ ਪ੍ਰਭਤਾਈ।
ਬਾਲਕ ਬਾਰ ਤਹੇ ਬਰ ਨਾਰਿ ਤਜੌ ਅਸੁਰਾਰਿ ਯਹੈ ਠਹਰਾਈ।
ਜਾਇ ਬਸੌ ਬਨ ਮੈ ਸੁਖੁ ਸੌ ਸੁਨੁ ਸੁੰਦਰਿ ਆਜੁ ਇਹੈ ਮਨ ਭਾਈ। ੬੭।

Swaiyya

raj tajo saji saj tapo dhan kaj na basav ki thukrayi.
asav padat banai ban baran chahat haiv na kachu prabhtayi.
balak bar tahe bar nari tajo asurar yehe thehrayi.
jayi baso ban me sukh so sun sundri aaj ehe man bhayi. (67)

ਦੋਹਰਾ

ਜੋ ਇਸਤ੍ਰੀ ਪਤਿ ਛਾਡਿ ਕੈ ਬਸਤ ਧਾਮ ਕੇ ਮਾਹਿ।
ਤਿਨ ਕੌ ਆਗੈ ਸ੍ਵਰਗ ਕੇ ਭੀਤਰਿ ਪੈਠਬ ਨਾਹਿ। ੬੮।

Dohra

jo istri paati chhad ke basat dham ke mahi.
tin ko agai sawarg ke bhetar paithab nahi. (68)

Then the Rani said,

"O Master ! I will bear the cold wind on my body, but shall not leave you alone. I shall not get frightened on seeing snakes like the Saal and Kamal trees. Forgetting my riches of kingdom, I shall assume the wealth of the form of an ascetic going for penance and will accompany my master. To sum it all, I shall bear all hardships on the body and in the company of my spouse, shall lead a life by eating leaves." (65)

The Raja then said,

Couplet :

"You stay behind and protect with care the kingdom and remember your spouse all the time. Always serve your son by remembering my words at heart." (66)

Swaiyya :

"To attain the wealth of penance by leaving this kingdom, even Indra's kingdom is of no use to me. I do not need the glamour of these riches of horses, infantry and elephants. I am discarding all my sons, daughters and beautiful wife including even the gods, and this is my conviction of the mind. O beauty ! I will have perfect peace and bliss in the life of jungle, as this thing has appealed to my mind fully." (67)

Couplet :

The Rani then said, "The wife, who remains at home, having left her spouse, cannot have any place in the heavens." (68)

ਰਾਨੀ ਬਾਚ

ਕਬਿਤੁ

ਬਾਲਕਨ ਬੋਰੋ ਰਾਜ ਇੰਦ੍ਰਹੁੰ ਕੋ ਛੋਰੋ
ਔਰ ਭੂਖਨਨ ਤੋਰੋ ਕਠਿਨਾਈ ਔਸੀ ਝਲਿਹੋ।
ਪਾਤ ਫਲ ਖੈਹੋ ਸਿੰਘ ਸ"ਪ ਤੇ ਡਰੈਹੋ ਨਾਹਿ
ਬਿਨਾ ਪ੍ਰਾਨ ਪਯਾਰੇ ਕੇ ਹਿਮਾਚਲ ਮੈ ਗਲਿਹੋ।
ਜੌਨ ਹੌ ਸੁ ਹੈਹੌ ਮੁਖ ਦੇਖੋ ਪਾਛੇ ਚਲੀ ਜੈਹ
ਨਾ ਤੈ ਬਿਰਹਾਗਨਿ ਕੀ ਆਗਿ ਬੀਚ ਬਲਿ ਹੌ।
ਕੌਨ ਕਾਜ ਰਾਜਹੁੰ ਕੋ ਸਾਜ ਮਹਾਰਾਜ ਬਿਨ
ਨਾਥ ਜੂ ਤਿਹਾਰੋ ਰਹੇ ਰਹੇ ਚਲੇ ਚਲਿਹੋ। ੬੯।

Rani baach

Kabit

balkan boro raj inderhun ko choro
aur bhukhnan toro kathinayi aisi jhalho.
pat phal kheho singh saap te dareho nahi.
bina pran pyare ke himachal mai galiho.
jon ho so geho mukh dekho pache chali jeh.
na te birhagani ki aag beech bal ho.
koun kaj rajhun ko saaj maharaj bin.
nath ju tiharo rahe rahe chale chaliho. (69)

ਸਵੈਯਾ

ਦੇਸ ਤਹੋ ਕਰਿ ਭੇਸ ਤਪੋ ਧਨ ਕੋਸ ਮਰੋਰਿ ਜਟਾਨਿ ਸਵਾਰੋ।
ਲੇਸ ਕਰੌ ਨ ਕਛੂ ਧਨ ਕੌ ਪ੍ਰਭ ਕੀ ਪਨਿਯਾ ਪਰ ਹ੍ਵੈ ਤਨ ਵਾਰੋ।
ਬਾਲਕ ਕ੍ਰੋਰਿ ਕਰੌ ਇਕ ਓਰ ਸੁ ਬਸਤ੍ਰਨ ਛੋਰਿ ਕੈ ਰਾਮ ਸੰਬਾਰੋ।
ਇੰਦ੍ ਕੋ ਰਾਜ ਨਹੀ ਮੁਹਿ ਕਾਜ ਬਿਨਾ ਮਹਾਰਾਜ ਸਭੈ ਘਰ ਜਾਰੋ। ੭੦।

Swaiyya

des taho kar bhes tapo dhan kos marori jatan savaro.
les karo na kachu dhan ko prabh ki paniya par haiv tan varo.
balak kror karo ik ur su bastran chor ke ram sambaro.
Inder ko raj nahi muhi kaaj bina maharaj sabhai ghar jaro. (70)

ਅੰਗਨ ਮੈ ਸਜਿ ਹੈ ਭਗਵੈ ਪਟ ਹਾਥ ਬਿਖੈ ਚਿਪਿਯਾ ਗਹਿ ਲੈਹੋ।
ਮੁੰਦ੍ਰਨ ਕਾਨ ਧਰੈ ਅਪਨੇ ਤਵ ਮੂਰਤਿ ਭਿਛਹਿ ਮਾਗਿ ਅਘੈਹੋ।
ਨਾਥ ਚਲੌ ਤੁਮ ਠੌਰ ਜਹਾ ਹਮਹੁੰ ਤਿਹ ਠੌਰ ਬਿਖੈ ਚਲਿ ਜੌਹੋ।
ਧਾਮ ਰਹੋ ਨਹਿ ਬਾਤ ਕਹੋ ਪਟ ਫਾਰਿ ਸਭੈ ਅਬ ਜੋਗਿਨ ਹ੍ਵੈਹੋ। ੭੧।

angan mai saj hai bhagvai pat hath bikhe chipiya gahi leho.
mudran kan par apne tav murti bichhi mag ageho.
nath chalo tum thor jaha hamhun teh thor bikhe chali joho.
dham raho nahi bat kaho put phari sabhai ab jogin haiho. (71)

The Rani said,

Kabit :

"I will leave the children including the kingdom of Indra even and discard (break) all my ornaments and will bear all the hardships (of the jungle). I will manage to eat leaves and fruits without having any fear of the lions or snakes and in the absence of my spouse I will prefer to dwell (melt) in the snows of Himalayas. Let anything happen. I shall follow you by having a glance of your face else I will burn myself in the pain of your separation. O royal Raja! What is the value of this kingdom or its pomp and show without your presence ? O Master ! If you remain at home, then I shall also stay here else if you go away leaving this home, then I will also accompany you." (69)

Swaiyya :

"I will wear the apparel of a Yogi (ascetic) and leave the country and by twisting my hair I will make them into a tuft of matted hair. I will not be having any love of money and shall sacrifice myself at the lotus-feet (at the shoes of) of my spouse. I shall recite the Lord's Name by discarding millions of children. Even Indra's Kingdom is of no value to me. In fact, without the Raja, I shall burn all my household things." (70)

"(O Master !) I shall wear the scarlet Coloured dress and hold a begging bowl in hands. I shall be satisfied with wearing ear-rings and begging in the name of the Raja. O Master ! Wherever you will go, I shall accompany you there but I shall not stay at home. I am saying one thing, "I shall become a Jogan (female ascetic) by tearing all my clothes." (71)

ਰਾਜਾ ਬਾਚ

ਰਾਨੀ ਕੋ ਰੂਪ ਨਿਹਾਰਿ ਮਹੀਪਤਿ ਸੋਚ ਬਿਚਾਰ ਕਰਿਯੋ ਚਿਤ ਮਾਹੀ।
ਰਾਜ ਕਰੋ ਸੁਖ ਸੋ ਸੁਨਿ ਸੁੰਦਰਿ ਤੋਹਿ ਤਹੋ ਲਰਕਾ ਮਰਿ ਜਾਹੀ।
ਸੋ ਨ ਮਿਟੈ ਨ ਤਹੇ ਬਨ ਤੇ ਨ੍ਰਿਪ ਝਾਰਿ ਪਛੋਰਿ ਭਲੇ ਅਵਗਾਹੀ।
ਮਾਤ ਪਰੀ ਬਿਲਲਾਤ ਧਰਾ ਪਰ ਨਾਰਿ ਹਠੀ ਹਠ ਛਾਡਤ ਨਾਹੀ। ੭੨।

Raja baach

rani ko roop nihar mahipati soch bichar kariyo chit mahi.
raj karo sukh so sun sundri tohi taho larka mar jahi.
so na mitai na tahe ban te nrip jhari pachori bhalai avgahi.
maat pari bilat dhara par nari hathi huth chadat nahi. (72)

ਅੜਿਲ

ਜਬ ਰਾਨੀ ਨ੍ਰਿਪ ਲਖੀ ਸਤਿ ਜੋਗਿਨਿ ਭਈ।
ਛੋਰਿ ਨ ਚਲਿਯੋ ਧਾਮ ਸੰਗ ਅਪੁਨੇ ਲਈ।
ਧਾਰਿ ਜੋਗ ਕੋ ਭੇਸ ਮਾਤ ਪਹਿ ਆਇਯੋ।
ਹੋ ਭੇਸ ਜੋਗ ਨ੍ਰਿਪ ਹੇਰਿ ਸਭਨ ਦੁਖ ਪਾਇਯੋ। ੭੩।

Aril

jab rani nrip lakhi sati jogin bhayi.
chori na chaliyo dham sung apne layi.
dhari jog ko bhes mat peh aiyo.
ho bhes jog nrip heri sabhan dukh payo. (73)

ਦੋਹਰਾ

ਬਿਦਾ ਦੀਜਿਯੈ ਦਾਸ ਕੌ ਬਨ ਕੌ ਕਰੈ ਪਯਾਨ।
ਬੇਦ ਬਿਧਾਨਨ ਧਯਾਇ ਹੌ ਜੌ ਭਵ ਕੇ ਭਗਵਾਨ। ੭੪।

Dohra

bida dejyo das ko ban ko karai payan.
bed bidhanan dhayayi hai jo bhav ke bhahwan. (74)

The Raja then said,

Seeing the beautiful charm of the queen the Raja was having second thoughts and said, "O beautiful lady ! You rule here with comforts and all riches. By your discarding the home, the son will die but the inevitable does not change and the Rani does not agree to drop her plans (of going to jungle). (The Raja rebuked her badly and threw her backwards. The mother was also wailing on the ground but does not give up her obstinate attitude." (72)

Aril :

When the Raja saw the Rani in actual dress of Jogan (female ascetic), then he took her along with himself instead of discarding her (at home). The Raja in the dress of an ascetic then came to the mother and seeing the Raja in the guise of an ascetic (Yogi) all were greatly pained (felt aggrieved). (73)

Couplet :

"O Mother ! Pray bid farewell to your slave (valet) so that 1 could proceed to the jungle and worship the Lord there as per the Vedic principles (guide lines given in Vedas)." (74)

ਮਾਤਾ ਬਾਚ

ਸਵੈਯਾ

ਪੂਤ ਰੌ ਬਲਿ ਜਾਉ ਕਛੂ ਦਿਨ ਪਾਲ ਕਰੌ ਦਿਨ ਦੇਸਨ ਕੌ।
ਤੁਹਿ ਕਯੋ ਕਰਿ ਜਾਨ ਕਹੌ ਮੁਖ ਤੇ ਅਤਿ ਹੀ ਦੁਖ ਲਾਗਤ ਹੈ ਮਨ ਕੈ।
ਗ੍ਰਿਹ ਤੇ ਤੁਹਿ ਕਾਢਿ ਇਤੌ ਸੁਖ ਛਾਡਿ ਕਹਾ ਕਹਿ ਹੌ ਇਨ ਲੌਗਨ ਕੌ।
ਸੁਨੁ ਸਾਚੁ ਸਪੂਤ ਕਹੌ ਮੁਖ ਤੇ ਤੁਹਿ ਕੈਸੇ ਕੈ ਦੇਉ ਬਿਦਾ ਬ੍ਰਨ ਕੌ। ੭੫।

Mata baach

Swaiyya

poot ho bali jayu kachu din pal karo din desan ko.
tuhi keyo kari jaan kaho mukh te ati hi dukh lagat hai man ke.
greh te tuhi kadi ito sukh chhadi kaha kahi ho in logan ko.
sun sacch sapoot kaho mukh te tuhi kese ke deyo bida ban ko. (75)

ਚੌਪਈ

ਰਾਜ ਕਰੌ ਸੁਤ ਬਨ ਨ ਪਧਾਰੌ। ਮੇਰੇ ਕਹਿਯੋ ਮੰਤ੍ਰ ਬੀਚਾਰੌ।
ਲੌਗਨ ਕੇ ਕਹਿਬੌ ਅਨੁਸਰਿਯੈ। ਰਾਜ ਜੋਗ ਘਰਿ ਹੀ ਮਹਿ ਕਰਿਯੈ। ੭੬।

Chopaiee

raj karo sut ban na padharo. mere kahiyo mantar bicharo.
logan ke kahibo anusariye. raj jog ghar hi mahi kariye. (76)

ਰਾਜਾ ਬਾਚ

ਦੋਹਰਾ

ਮਾਤਹਿ ਸੀਸ ਝੁਕਾਇ ਕੈ ਪੁਨਿ ਬੋਲਿਯੋ ਨ੍ਰਿਪ ਬੈਨ।
ਊਚ ਨੀਚ ਰਾਜਾ ਪ੍ਰਜਾ ਜੈਹੈ ਜਮ ਕੇ ਐਨ। ੭੭।

Raja baach

Dohra

mathi sees jhukayi ke pun boliyo nrip bain.
uch neech raja praza jehe jam ke ain. (77)

ਸਵੈਯਾ

ਮਾਤ ਕੀ ਬਾਤ ਨ ਮਾਨੀ ਕਛੂ ਤਜਿ ਰੋਵਤ ਹੀ ਰਨਿਵਾਸਹਿ ਆਯੋ।
ਆਵਤ ਹੀ ਦਿਜ ਲੌਗ ਬੁਲਾਇ ਜਿਤੌ ਧਨ ਹੌ ਘਰ ਮੋ ਸੁ ਲੁਟਾਯੋ।
ਸੰਗ ਲਏ ਬਨਿਤਾ ਅਪੁਨੀ ਬਨਿ ਕੈ ਜੁਗਿਯਾ ਬਨ ਓਰ ਸਿਧਾਯੋ।
ਤਯਾਗ ਕੈ ਦੇਸ ਭਯੋ ਅਖਿਤੇਸ ਭਜੌ ਜਗਤੇਸ ਯਹੇ ਠਹਰਾਯੋ। ੭੮।

Swaiyya

mat ki bat na mni kachu taji rovat hi ranvashi ayo.
avat hi dij log bulayi jito dhan ho ghar mo se lutayo.
sung laye banita apuni bani ke jugiya ban ur sidhayo.
tayag ke des bheyo akhites bhajai jagtes yehe thehrayo. (78)

The mother said

Swaiyya :

"O son ! I am a sacrifice to you, please stay some more days here and serve these countries by looking after them. How could 1 give you permission to leave (for the jungles) with my tongue, as I am feeling greatly pained at heart ? What shall I tell these people (subjects) after sending you out of the country leaving all these comforts ? O son ! I am telling you the truth (with my tongue) that I cannot bid you farewell for going to the jungle (how could I allow you) ? " (75)

Chopaiee :

O son ! Please continue ruling the land and do not proceed to the jungle. Try to think it over and accept my advice. Go on acting as per the wishes of people and enjoy Yoga in richness at home only. (76)

The Raja then said

Couplet :

Bowing to the mother, the Raja spoke thus, ""The high and low, the Raja and subjects, will all face the valley of death (will all go to hell)." (77)

Swaiyya :

He did not listen to the mother's words (advice) and leaving her crying and wailing he came to the jungle for stay. He gave away all the wealth at home to the Brahmins on arrival at home and then making his wife also an ascetic he moved away to the jungle. Leaving his country he became an ascetic (Yogi) and made up his mind to meditate upon and worship the Lord (Prime-Soul). (78)

ਕਬਿਤ

ਲ"ਬੀ ਲ"ਬੀ ਸਾਲ ਜਹਾ ਉਚੇ ਬਟ ਤਾਲ ਤਹਾ
ਐਸੀ ਠੌਰ ਤਪ ਕੋ ਪਧਾਰੈ ਐਸੋ ਕੌਨ ਹੈ।
ਜਾ ਕੀ ਪ੍ਰਭਾ ਦੁਖ ਪ੍ਰਭਾ ਖ"ਡਵ ਕੀ ਫੀਕੀ ਲਾਗੈ
ਨੰਦਨ ਨਿਹਾਰਿ ਬਨ ਐਸੋ ਭਜੈ ਮੌਨ ਹੈ।
ਤਾਰਨ ਕੀ ਕਹਾ ਨੈਕੁ ਨਭ ਨ ਨਿਹਾਰਿਯੋ ਜਾਇ
ਸੂਰਜ ਕੀ ਜੋਤਿ ਤਹਾ ਚੰਦ੍ ਕੀ ਨ ਜੌਨ ਹੈ।
ਦੇਵ ਨ ਨਿਹਾਰਿਯੋ ਦੈਤ ਕੋਊ ਨ ਬਿਹਾਰਿਯੋ ਜਹਾ
ਪੰਛੀ ਕੀ ਨ ਗੰਮਯ ਤਹਾ ਚੀਟੀ ਕੋ ਨ ਗੌਨ ਹੈ। ੭੯।

Kabit

lambi lambi saal jaha uche but tal taha.
aisi thor tap ko padhare aiso kaun hai.
ja ki prabha dekh prabha khandav ki phiki lage.
nandaan nihari ban aiso bhajo mon hai.
taran ki kaha nek nabh na nihariyo jayi.
suraj ki joti taha chander ki na jon hai.
dev na nihariyo det koyu na bihariyo jaha.
panchi ki na gamaye taha chiti ko na goan hai. (79)

ਚੌਪਈ

ਜਬ ਐਸੇ ਬਨ ਮੈ ਦੋਊ ਗਏ। ਹੇਰਤ ਤਵਨ ਮਹਲ ਕੋ ਭਏ।
ਤੁਰਤੁ ਤਾਹਿ ਨ੍ਰਿਪ ਬਚਨ ਸੁਨਾਯੋ। ਤਪ ਕੋ ਭਲੇ ਠੌਰ ਹਮ ਪਾਯੋ। ੮੦।

Chopaiee

jab aise ban mo doyu gaye. heart tawan mehal ko bheye.
turat tahi nrip bachan sunayo. tap ko bhalai thor hum payo. (80)

ਰਾਨੀ ਬਾਚ

ਯਾ ਮੈ ਬੈਠਿ ਤਪਸਯਾ ਕਰਿ ਹੈ। ਰਾਮ ਰਾਮ ਮੁਖ ਤੇ ਉਚਰਿ ਹੈ।
ਯਾ ਘਰ ਮੈ ਦਿਨ ਕਿਤਕ ਬਿਤੈ ਹੈ। ਭਸਮੀ ਭੂਤ ਪਾਪ ਸਭ ਕੈ ਹੈ। ੮੧।

Rani baach

ya mai baith tapasya kari hai. ram ram mukh te uchri hai.
ya ghar mai din kitak bitai hai. bhasmi bhoot pap sabh ke hai. (81)

ਦੋਹਰਾ

ਰਾਨੀ ਜਾਹਿ ਬੁਲਾਇ ਕੈ ਭੇਦ ਕਹਿਯੋ ਸਮਝਾਇ।
ਵਹੈ ਪੁਰਖ ਜੁਗਿਯਾ ਬਨਯੋ ਨ੍ਰਿਪਹਿ ਮਿਲਤ ਭਯੋ ਆਇ। ੮੨।

Dohra

rani jah bulayi ke bhed kahiyo samjhayi.
vahe purakh jugiya nirpeh milat bheyo ayi. (82)

Kabit :

Where there were huge trees of Saal (shores robusta), there were ponds with thorns and he came to such a place for his penance. "Who could be such a person ?" Even Indra's (garden) glamour would appear meaningless (hazy) before the glory of such a person. Even the Nandan garden becomes speechless before its sight (on seeing it). What was the value of stars there as the sky was hardly visible. There was neither sun's light there, nor the moon's light could be seen. Neither there were any gods nor any demons to be seen. Neither any bird approaches that area, nor even an ant is to be seen. (79)

Chopaiee :

When both had reached such a dense jungle, they saw a bhavan (cottage) there. Then the Raja immediately said these words, "We have selected (attained) the right type of place for our penance." (80)

The Rani said,

The Rani said, "We will observe penance here and recite the Lord's Name (Ram, Ram). We will stay in this building (home) for (as) many days and thus burn away all our sins (into ashes)." (81)

Couplet :

The person, whom the Rani had explained everything about her secret, came there as a Yogi (ascetic) and met the Raja. (82)

ਚੌਪਈ

ਨ੍ਰਿਪ ਕੋ ਤ੍ਰਿਯਹਿ ਕਹਿਯੋ ਸਮੁਝਾਈ। ਜੋਗੀ ਵਹੈ ਪਹੁੰਚਯੋ ਆਈ।
ਮਰਤ ਬਚਨ ਮੋ ਸੋ ਤਿਨ ਕਹਿਯੋ। ਸੋ ਮੈ ਆਜੁ ਸਾਚੁ ਕਰਿ ਲਹਿਯੋ। ੮੩।

Chopaiee

nrip ko triyehi kahiyo samjhayi. jogi vahe pahunchiyo ayi.
marat bachan mo so tin kahiyo. so me aaj sach kar lahiyo. (83)

ਦੋਹਰਾ

ਉਠਿ ਰਾਜਾ ਪਾਇਨ ਪਰਿਯੋ ਤਾ ਕਹ ਗੁਰੁ ਪਛਾਨਿ।
ਬੈਠਿ ਗੋਸਟਿ ਦੋਨੌ ਕਰੀ ਸੋ ਮੈ ਕਹਤ ਬਖਾਨਿ। ੮੪।

Dohra

uthi raja payin pariyo ta keh guru pachan.
beth gosti dono kari so me kehat bakhan. (84)

ਜੋਗੀ ਬਾਚ

ਨ੍ਹਾਇ ਨਦੀ ਮੋ ਜੌ ਨ੍ਰਿਪਤਿ ਬੈਠਹੁਗੇ ਹਯਾ ਆਇ।
ਤਬ ਤੁਮ ਸੈ ਮੈ ਭਾਖਿਹੌ ਬ੍ਰਹਮ ਬਾਦਿ ਸਮੁਝਾਇ। ੮੫।

Jogi baach

navai nadi mo jo nirpat bathehuge haya ayi.
tab tum se mai bhakhiho bad samjhayi. (85)

ਚੌਪਈ

ਐਸੇ ਜਤਨ ਨ੍ਰਿਪਤਿ ਕੋ ਟਾਰਿਯੋ। ਛਾਤ ਬਿਖੈ ਇਕ ਨਰ ਪੈਠਾਰਿਯੋ।
ਸਾਧੁ ਸਾਧੁ ਇਹ ਬਚ ਸੁਨਿ ਕਹਿਯਹੁ। ਤੀਨ ਬਾਰ ਕਹਿ ਕੈ ਚੁਪ ਰਹਿਯਹੁ। ੮੬।

Chopaiee

aise jatan nirpat ko tariyo. chhat bikhe ik nar pethaniyo.
sadhu sadhu eh bach suni kariho. teen bar kahi ke chup rahiho. (86)

ਨ੍ਹਾਇ ਧੋਇ ਰਾਜਾ ਜਬ ਆਯੋ। ਤਬ ਤਿਹ ਨਰ ਯੌ ਬਚਨ ਸੁਨਾਯੋ।
ਸੁਨੁ ਨ੍ਰਿਪ ਜਬ ਮਾਟੀ ਮੈ ਲਈ। ਧਰਮ ਰਾਜ ਆਗਯਾ ਮੁਹਿ ਦਈ। ੮੭।

navai payi raja jab ayo. tab teh nar yo bachan sunayo.
sun nrip jab mati me layi. dharam raj agya muhi dayi. (87)

ਦੋਹਰਾ

ਤੈ ਰਾਜਾ ਕੋ ਤੀਰ ਤਜਿ ਕਯੋ ਆਯੋ ਇਹ ਠੌਰ।
ਮੋ ਸੈ ਬ੍ਰਿਥਾ ਬਖਾਨਿਯੋ ਸੁਨੁ ਜੋਗਿਨ ਸਿਰਮੌਰ। ੮੮।

Dohra

te raja ko teer taji keyo ayo eh thor.
mo se brikha bakhaniyo sun jogin sirmor. (88)

Chopaiee :

The Rani then made the Raja understand that the same Yogi had arrived. "He had told me certain words at the time of his death, which are coming out to be true now." (83)

Couplet

The Raja got up and paid his obeisance, accepting him as his Guru (teacher) whatever they talked between themselves, I am going to describe now that. (84)

The Yogi said

"O Raja ! When you come out of the river after having bath then I will talk to you about Lord's knowledge (Light of God) and explain it fully." (85)

Chopaiee :

By great effort he managed to put off the Raja and kept another person on top of the roof and told him to repeat Sat, Sat (Truth, Truth) three or four times and then keep quiet. (86)

When the Raja came back after bath, then that man (disguised as a Yogi) said, "O Raja ! Listen ! When I had poured mud on my body, then Dharam Raj had ordered me." (87)

Couplet :

"Why have you come here discarding your kingdom ?" The Raja then replied, "O Lord of the Yogis ! Listen to me and give me all details about it." (88)

ਚੌਪਈ

ਧਰਮ ਰਾਜ ਮੁਹਿ ਬਚਨ ਉਚਾਰੇ । ਸੁ ਹੈ ਕਹਤ ਹੈ ਤੀਰ ਤਿਹਾਰੇ ।
ਮੋਰੀ ਕਹੀ ਰਾਵ ਸੌ ਕਹਿਯਹੁ । ਨਾਤਰ ਭ੍ਰਮਤ ਨਰਕ ਮਹਿ ਰਹਿਯਹੁ । ੮੯ ।

Chopaiee

dharam raj muhi bachan uchare. su hai kehat hai teer tihare.
mori kahi rav se kahiyo. natar bharamat narak mahi rahiyo. (89)

ਜੈਸੋ ਕਾਟਿ ਜਗਯ ਤਪੁ ਕੀਨੋ । ਤੈਸੋ ਸਾਚ ਨਯਾਇ ਕਰਿ ਦੀਨੋ ।
ਨਯਾਇ ਸਾਸਤ੍ਰ ਲੈ ਰਾਜ ਕਮਾਵੈ । ਤਾ ਕੋ ਨਿਕਟ ਕਾਲ ਨਹੀ ਆਵੈ । ੯੦ ।

jeso kati jagye tap keeno. teso saach nayai kar deeno.
nayai sastar lai raj kamave. ta ko nikat kal nahi avai. (90)

ਦੋਹਰਾ

ਜੋ ਨ੍ਰਿਪ ਨਧਾਇ ਕਰੈ ਨਹੀ ਬੋਲਤ ਝੂਠ ਬਨਾਇ ।
ਰਾਜ ਤਯਾਗ ਤਪਸਯਾ ਕਰੈ ਪਰੈ ਨਰਕ ਮਹਿ ਜਾਇ । ੯੧ ।

Dohra

jo nrip napayi kare nahi bolat jhooth banayi.
raj tayag tapasya kare pare narak mahi jayi. (91)

ਬ੍ਰਿਧ ਮਾਤਾ ਅਰੁ ਤਾਤ ਕੀ ਸੇਵਾ ਕਰਿਯੋ ਨਿਤ ।
ਤਯਾਗ ਨ ਬਨ ਕੋ ਜਾਇਯੈ ਯਹੌ ਧਰਮੁ ਸੁਨੁ ਮਿਤ । ੯੨ ।

bridh mata aur tat ki seva kariyo nit.
tayag na ban ko jaiyeye yeho dharam sun mit. (92)

ਜੌ ਹੌ ਜੋਗੀ ਵਹੈ ਹੌ ਪਠੈ ਦਯੋ ਪ੍ਰਮਰਾਇ ।
ਹੌ ਈਹਾ ਬੋਲੈ ਤੁਰਤੁ ਅਪਨੌ ਰੂਪ ਛਪਾਇ । ੯੩ ।

jo ho jogi vahe ho pathe deyo paramrai.
ho eha bole turat apno roop chapai. (93)

ਜਬ ਜੋਗੀ ਅਠਸੇ ਕਹਿਯੋ ਤਾਹਿ ਭੇਦ ਸਮੁਝਾਇ ।
ਸਤਿ ਸਤਿ ਤਬ ਤਿਨ ਕਹਿਯੋ ਤੀਨ ਬਾਰ ਮੁਸਕਾਇ । ੯੪ ।

jab jogi athse kahiyo tahi bhed samjhayi.
sati sati tab tin kahiyo teen baar muskayi. (94)

ਜਿਯਬੋ ਜਗ ਕੋ ਸਕਲ ਹੈ ਯਹੈ ਕਠਿਨ ਦੈ ਕਾਮ ।
ਪ੍ਰਾਤ ਸੰਭਰਿਬੋ ਰਾਜ ਕੋ ਰਾਤਿ ਸੰਭਰਿਬੋ ਰਾਮ । ੯੫ ।

jiybo jug ke sakal hai yehi kathin dev kaam.
prat sambhribo raj ko rat samibhribo ram. (95)

Chopaiee :

The Yogi said, "Whatever Dharam Raj had told me, I am telling you now, Dharam Raj had said, "You go and tell the Raja whatever I am telling you, else you will be thrown into hell." (89)

"The benefit derived from penance for millions of years is equivalent to the rule by a Raja with perfect justice. The Raja, who imparts true justice as per Shastras does not have to face god of death (does not face spiritual death)." (90)

Couplet

"The Raja, who does not impart true justice and tells lies and discarding his kingdom gets (engaged) involved in penance, surely gets thrown into hell." (91)

"O friend ! Listen ! Always serve your old parents (mother and father) and never proceed to the jungles, leaving your kingdom (riches) this is the main religious (moral) function." (92)

"If I am the same Yogi, who had been sent by Dharam Raj, then he should get hidden and then say something." (93)

"When the Yogi spoke like this, then the person, who had been told the secret (hidden in the roof) smiled and spoke three times the Word Sat, Sat (True, True)." (94)

"It was very easy to lead this life in the world but these two things were rather difficult that one should rule the kingdom in the morning (day time) and then engage in Lord's worship at night." (95)

ਚੌਪਈ

ਮਹਾਰਾਜ ਜੈਸੀ ਸੁਨਿ ਬਾਨੀ । ਚਿਤ ਕੈ ਬਿਖੈ ਸਾਚ ਕਰਿ ਮਾਨੀ ।
ਦਿਨ ਕੌ ਰਾਜੁ ਆਪਨੌ ਕਰਿਹੌ । ਪਰੇ ਰਾਤ੍ਰਿ ਕੇ ਰਾਮ ਸੰਭਰਿਹੌ । ੯੬ ।

Chopaiee

maharaj jaisi sun bani. chit ke bikhe sach kar mani.
din ko raj apno kariho. pare ratri ke ram sambhriho. (96)

ਰਾਨੀ ਮਹਾਰਾਜ ਸਮਝਾਇਸਿ । ਜੋਗ ਮਾਰਗ ਤੇ ਛਲਿ ਬਹੁਰਾਇਸਿ ।
ਨ੍ਰਿਪ ਧਰਿ ਬਸਤ੍ਰ ਧਾਮ ਮੈ ਆਯੋ । ਬਹੁਰ ਆਪਨੌ ਰਾਜ ਕਮਾਯੋ । ੯੭ ।

rani maharaj samjhayis. jog marg te chal bahurayis.
nrip dhar bastar dham me ayo. bahur apno raj kamayo. (97)

ਦੋਹਰਾ

ਜਿਯਤੇ ਜੁਗਿਯਾ ਮਾਰਿਯੋ ਭੂਅ ਕੇ ਬਿਖੈ ਗਡਾਇ ।
ਤ੍ਰਿਯ ਨ੍ਰਿਪ ਕੋ ਬਹੁਰਾਇਯੋ ਐਸੇ ਚਰਿਤ ਬਨਾਇ । ੯੮ । ੧੭ ।

Dohra

jiyte jugiya mariyo bhuye ke bikhe gadayi.
triye nrip ko bahuraiyo aise charit banayi.(98)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕਾਸੀਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੮੧ । ੧੪੪੨ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ikasivo charitar samapatam. Sat Subham sat. (81) (1442) aphjun.

ਚੌਪਈ

ਜਹ"ਗੀਰ ਆਦਿਲ ਮਰਿ ਗਯੋ । ਸਾਹਿਜਹ" ਹਜਰਤਿ ਜੁ ਭਯੋ ।
ਦਰਿਯਾ ਖ" ਪਰ ਅਧਿਕ ਰਿਸਾਯੋ । ਮਾਰਨ ਚਹਿਯੋ ਹਾਥ ਨਹਿ ਆਯੋ । ੧ ।

Chopaiee

jahangeer adil mar geyo. sahjahan hajrat jo bheyo.
dariya khaan par adhik risayo. maran chahiyo hath nahi ayo. (1)

ਦੋਹਰਾ

ਤਿਹ ਹਜਰਤਿ ਮਾਰਨ ਚਹੈ ਹਾਥ ਨ ਆਵੈ ਨਿਤ ।
ਰਾਤਿ ਦਿਵਸ ਜਾਗਤ ਉਠਤ ਬਸਤ ਸੋਵਤੇ ਚਿਤ । ੨ ।

Dohra

teh hazrat maran chaho hath na avai nit.
rati diwas jagat uthat basat sovat chit. (2)

Chopaiee :

On hearing these words the Raja accepted them as the heavenly voice, saying all this and took it to be true (so he thought) he will rule the country during day time and then engage in recitation ot True Name at night. (96)

The Rani made the Raja realize all this truth and diverted him from the path of Yoga through her deceit. The Raja then changed into his royal dress and came back home and accepted the functions of a Raja (as before). (97)

Couplet :

By her deceitful action the Rani had after burying the body of the Yogi having killed him, forced the Raja to return to a householder's life. (98)

Here the eighty-first episode of the King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (81-1442)(Contd)

Chopaiee :

When the justice loving king Jahangir died, then Shahjahan took over the reins of the country. He was very much annoyed with Darya Khan. He wanted to kill him, but he escaped from his clutches. (1)

Couplet :

The king wanted to kill him but he always managed to escape from his hands. This thing was always disturbing the mind of the king all the time (day and night) whether being asleep or being awake. (2)

ਸਾਹਜਹ" ਜੂ ਪਲੰਘ ਪਰ ਸੋਤ ਉਠਿਯੋ ਬਰਰਾਇ ।
ਦਰਿਯਾ ਖ" ਕੋ ਮਾਰਿਯੋ ਕਰਿ ਕੈ ਕੋਰਿ ਉਪਾਇ । ੩ ।

sahjahan jo palung par sot thiyo barrayi.
dariya khan ko mariyo kar ke kori upayi. (3)

ਚੌਪਈ

ਸੋਵਤ ਸਾਹਜਹ" ਬਰਰਾਯੋ । ਜਾਗਤ ਹੁਤੀ ਬੇਗਮ ਸੁਨਿ ਪਾਯੋ ।
ਚਿੰਤ ਕਰੀ ਸਤੁ ਕੋ ਮਾਰਿਯੈ । ਪਤ ਕੋ ਸੋਕ ਸੰਤਾਪ ਨਿਵਾਰਿਯੈ । ੪ ।

Chopaiee

sowat sahjahan barrayo. jagat hut begam sun payo.
chint kari satar ko mariye. pat ko sok santap nivariye. (4)

ਬੇਗਮ ਬਾਚ

ਟੁੰਬ ਪਾਵ ਹਜਰਤਹਿ ਜਗਾਯੋ । ਤੀਨ ਕੁਰਨਸੈ ਕਰਿ ਸਿਰ ਨਯਾਯੋ ।
ਜੋ ਤੁਮ ਕਹਿਯੋ ਸੁ ਮੈ ਬੀਚਾਰਿਯੋ । ਦਰਿਯਾ ਖ" ਕਹ ਜਾਨਹੁ ਮਾਰਿਯੋ । ੫ ।

Begam Bach

tumb paav hazrathi jagayo. teen kurnase kar sir nyayo.
jo tum kahiyo so mai bichariyo. dariya khan keh janhu mariyo. (5)

ਦੋਹਰਾ

ਮੁਸਕਿਲ ਹਨਨ ਹਰੀਫ ਕੋ ਕਬਹੁ ਨ ਆਵੈ ਦਾਵ ।
ਜਇ ਕੋ ਕਹਾ ਸੰਘਾਰਿਬੈ ਜਾ ਕੋ ਰਿਝਲ ਸੁਭਾਵ । ੬ ।

Dohra

muskil hanan harif ko kabhu na avaye daav.
jayi ko kaha sangharibe ja ko rijhal sujhav. (6)

ਸੋਰਠਾ

ਸਯਾਨੀ ਸਖੀ ਬੁਲਾਇ ਪਠਈ ਮੰਤ੍ਰ ਸਿਖਾਇ ਕੈ ।
ਦਰਿਆ ਖ"' ਕੋ ਜਾਇ ਲਯਾਵਹੁ ਚਰਿਤ ਬਨਾਇ ਕੈ । ੭ ।

Sortha

sayani sakhi bulayi pathyi mantar sikhayi ke.
dariya khan ko jayi leyavhu charit banayi ke. (7)

ਚੌਪਈ

ਸਯਾਨੀ ਸਖੀ ਸਮਝ ਸਭ ਗਈ । ਦਰਿਯਾ ਖ" ਕੇ ਜਾਤ ਗ੍ਰਿਹ ਭਈ ।
ਗੋਸੇ ਬੈਠਿ ਸੁ ਮੰਤ੍ਰ ਬਤਾਯੋ । ਤਵ ਗ੍ਰਿਹ ਮੈ ਬੇਗਮਹਿ ਪਠਾਯੋ । ੮ ।

Chopaiee

sayani sakhi samajh sabh gayi. dariya khan ke jaat greh bhayi.
gose baithi so mantar batayo. tav greh me begamhi pathayo. (8)

Shahjahan, while asleep, would get up talking incoherently that Darya Khan should be killed by any means. (3)

Chopaiee :

One day, while asleep, Shahjahan got up saying incoherently and the queen being awake heard this. So she thought to herself that the husband's suffering should be alleviated by killing him (Darya Khan). (4)

So the queen said

She woke up the king by touching his feet and then saluted him by bowing three times !" Whatever you had said, I have thought about it, that Darya Khan was to be killed." (5)

Couplet :

"It is rather difficult to kill a clever and smart enemy; as he would never be caught in one's snare, but it was rather easy to kill an enemy, who could easily be won over (by deceit)." (6)

Sortha

The queen called an intelligent (wise) attendant and sent her explaining the thing fully, that she should call Darya Khan by some (clever) deceitful action. (7)

Chopaiee :

The clever attendant followed the whole secret and went to Darya Khan's house. She told him in seclusion that the queen had sent her to his house. (8)

ਦੋਹਰਾ

ਰੂਪ ਤਿਹਾਰੋ ਹੇਰਿ ਕੈ ਬੇਗਮ ਰਹੀ ਲੁਭਾਇ ।
ਹੇਤ ਤਿਹਾਰੇ ਮਿਲਨ ਕੇ ਮੋ ਕਹ ਦਯੋ ਪਠਾਇ । ੯ ।

Dohra

roop tiharo her ke begam rahi lubhaye.
het tihare milan ke mo keh deyo pathaye. (9)

ਹਜਰਤਿ ਤ੍ਰਿਯ ਕੋ ਚੋਰਿ ਚਿਤ ਕਹਾ ਫਿਰਤ ਹੋ ਐਠਿ ।
ਬੇਗਿ ਬੁਲਾਯੋ ਬੇਗਮਹਿ ਚਲਹੁ ਦੇਗ ਮਹਿ ਬੈਠ । ੧੦ ।

hazrat triye ko chori chit kaha phirat ho aithai.
begi bulayo begmahi chalhu deg mahi baith. (10)

ਛਾਰਿਯਾ ਉਰਦਾ ਬੇਗਨੀ ਖੋਜੇ ਜਹਾ ਅਨੇਕ ।
ਪੰਖੀ ਫਟਕਿ ਸਕੈ ਨਹੀ ਪਹੁਚੈ ਮਨੁਖ ਨ ਏਕ । ੧੧ ।

chhariya urda. begni khoje jaha anek.
pankhi phatak sake nahi pahuche manukh na ek. (11)

ਚੌਪਈ

ਕਾਹੂ ਦ੍ਰਿਸਟਿ ਤਹਾ ਜੋ ਪਰੈ । ਟੂਟ ਟੂਟ ਹਜਰਤਿ ਤਿਹ ਕਰੈ ।
ਗ੍ਰਿਹ ਕੈ ਪਲਟਿ ਬਹੁਰਿ ਨਹਿ ਆਵੈ । ਹਨਯੋ ਭ"ਗ ਕੇ ਭਾਰੇ ਜਾਵੈ । ੧੨ ।

Chopaiee

kahu dristi taha jo parai. toot toot hazrat teh karai
greh ke palat bahur nahi avai. haniyo bhang ke bhare javaye. (12)

ਦੋਹਰਾ

ਤਹਾ ਪਹੁਚਨ ਕੋ ਕਛੂ ਪੈਯਤ ਨਹੀ ਉਪਾਇ ।
ਚਲਹੁ ਦੇਗ ਮੈ ਬੈਠਿ ਕੈ ਜਾ ਤੇ ਲਖਯੋ ਨ ਜਾਇ । ੧੩ ।

Dohra

taha pahunchan ko kachu peyat nahi upaye.
chalhu deg me baith ke ja te lakhyo na jayi. (13)

ਚੌਪਈ

ਬੇਗਮ ਜਬ ਤੇ ਤੁਮੈ ਨਿਹਾਰਿਯੋ । ਖਾਨ ਪਾਨ ਸਭ ਕਛੁ ਬਿਸਾਰਿਯੋ ।
ਲਗਨ ਲਗੀ ਬਿਹਬਲ ਹ੍ਵੈ ਗਈ । ਗ੍ਰਿਹ ਕੋ ਛਾਡਿ ਦਿਵਾਨੀ ਭਈ । ੧੪ ।

Chopaiee

begam jab te tume nihariyo. khan pan sabh kuch bisariyo.
lagan lage bihbal haiv gayi. greh ko chhad divani bhayi. (14)

Couplet :

On seeing your charming personality, the queen was impressed and enamoured by your love. She had sent her to arrange a meeting with him. (9)

"O smart person ! Having stolen the heart of a woman, why are you feeling so proud ! The queen had sent for you immediately, so you accompany me, sitting in this cauldron." (10)

Where there were many armed men, warriors, guards, women and eunches and where neither any bird nor any man could approach. (11)

Chopaiee :

If anyone was to be seen there, then the king could get him smitten (cut) into pieces and one cannot return home safely from there and one gets killed for nothing (no fault). (12)

Couplet :

There was no possibility of reaching there. So he was told to sit in the cauldron to avoid being seen by anyone. (13)

Chopaiee :

Since the time the queen had seen you, she had given up eating anything and had forgotten about everything else and being in love with you had become almost insane and had become almost mad and left the palace. (14)

ਸੀਸ ਫੂਲ ਸਿਰ ਪਰ ਜਬ ਧਾਰੈ । ਕੋਟਿ ਸੂਰ ਜਨੁ ਚਏ ਸਵਾਰੈ ।
ਜਬ ਬਿਹਸਿ ਕੈ ਬਿਰੀ ਚਬਾਵੈ । ਦੇਖੀ ਪੀਕ ਕੰਠ ਮਹਿ ਜਾਵੈ । ੧੫ ।
sees phul sir para jab dharai. koti sur jan chaye savare.
jab behas ko biri chabavai. dekhi peek kunth mahi javayi. (15)

ਦੋਹਰਾ

ਹਜਰਤਿ ਤਿਹ ਪੂਛੇ ਬਿਨਾ ਕਛੂ ਨ ਉਚਰਤ ਬੈਨ ।
ਲਾਲ ਭਏ ਬਿਸਪਾਲ ਮਨ ਹੇਰਿ ਬਾਲ ਕੇ ਨੈਨ । ੧੬ ।

Dohra

hazrat the puchayi bina kachu na uchrat bain.
lal bhaye bispal man her bal ke nain. (16)

ਤਾ ਕੋ ਤੁਮਰੋ ਰੂਪ ਲਖਿ ਪੁਲਿਕਿ ਪਸੀਜਯੋ ਅੰਗ ।
ਬੇਸੰਭਾਰ ਭੂਅ ਪੈ ਗਿਰੀ ਜਨੁ ਕਰਿ ਡਸਯੋ ਭੁਜੰਗ । ੧੭ ।
ta ko tumro roop lakh pulik pasijayo ang.
besanbhar bhiye pe gir jan kar dasyo bhujang. (17)

ਖਾਨ ਸੁਨਤ ਤ੍ਰਿਯ ਬਾਤ ਕੌ ਮਨ ਮਹਿ ਭਯੋ ਖੁਸਾਲ ।
ਜਯੋ ਤੁਮ ਕਹੌ ਤਿਵੈ ਚਲੌ ਮਿਲੈ ਜਾਇ ਤਤਕਾਲ । ੧੮ ।
khan sunat triye bat ko man mahi bheyo khusal.
jeyo tum kaho tivai chalo mile jayi tatkal. (18)

ਚੌਪਈ

ਯਹ ਜੜਬਾਤ ਸੁਨਤ ਹਰਖਯੋ । ਦੁਰਬਲ ਹੁਤੋ ਪੁਸਟ ਹ੍ਵੈ ਗਯੋ ।
ਜੌ ਤੁਮ ਕਹੌ ਸੁ ਕਾਜ ਕਮੈਯੈ । ਬੇਗਮ ਸੀ ਭੋਗਨ ਕਹ ਪੈਯੈ । ੧੯ ।

Chopaiee

yeh jarh bat sunat harkhyo. durbal huto pusat haiv geyo.
jo tum kaho so kaaj kamaye. begam si bhogan keh peye. (19)

ਦੋਹਰਾ

ਹਜਰਤਿ ਜਾ ਕੀ ਮੂਰਤਿ ਲਖਿ ਰਹਿਯੋ ਪ੍ਰੇਮ ਸੌ ਪਾਗ ।
ਸੋ ਹਮ ਸੋ ਅਟਕਤ ਭਈ ਧੰਨਯ ਹਮਾਰੇ ਭਾਗ । ੨੦ ।

Dohra

hazrat ja ki murat lakh rahiyo prem so pag.
so hum so atkat bhayi dhanye hamare bhag. (20)

When she wears the golden ornaments on the head (phul- chowk) then it was almost as bright as if there were millions of suns shining then (it was equivalent to countless sun's light). When she chews the betel nut in her mouth, then one could see the red nut's juice (passing) through her neck. (15)

Couplet :

The king would not say anything without her consent. On seeing her eyes, the king gets immensely pleased and reddened with love (affection) for her. (16)

"Having seen your charming personality her whole body (limbs) was extremely overjoyed with passionate love and she had fallen flat on the ground as if she was bitten by a snake." (17)

On hearing the words of the lady attendant Darya Khan was immensely pleased. And said, "I will go with you, as you have suggested so as to meet her immediately." (18)

Chopaiee :

The fool was pleased on hearing her words. Though he was a weakling, but with this talk he felt very strong in himself. He said, "Whatever you will say, I shall act accordingly. I must acquire such a woman like the queen for having cohabitation with her." (19)

Couplet :

Darya Khan thought to himself, "I am very fortunate in that the same queen had fallen in love with me, whose beauty and charm had enamoured the king so much." (20)

ਚੌਪਈ

ਯਹ ਸੁਨਿ ਭੇਦ ਚਿਤ ਮਹਿ ਰਾਖਯੋ । ਔਰ ਮਿਤ੍ ਤਨ ਪ੍ਰਗਟ ਨ ਭਾਖਯੋ ।
ਪ੍ਥਮ ਦੇਗ ਮੈ ਬਸਤ੍ ਬਿਛਯੋ । ਤਾ ਮੈ ਬੈਠਿ ਆਪੁ ਪੁਨਿ ਗਯੋ । ੨੧ ।

Chopaiee

yeh sun bhed chit mahi rakhyo. aur mitar tan pargat na bhakhyo.
pratham deg me bastar bichoye. ta mai baith aap pun geyo. (21)

ਦੋਹਰਾ

ਖਾਨ ਤਿਹਾਰੋ ਰੂਪ ਲਖਿ ਬੇਗਮ ਰਹੀ ਲੁਭਾਇ ।
ਸਾਹਿਜਹ" ਲੋਗ ਸਭੈ ਤਹ ਜਾਵੈ । ਵਾ ਕੌ ਭੇਦ ਨ ਕੋਊ ਪਾਵੈ । ੨੨ ।

Dohra

khan tiharo roop lakh begam rahi lubhayi.
sahjahan log sabhai the jave. va ko bhed na koyu pave. (22)

ਚੌਪਈ

ਤੌਨ ਪਠਾਨ ਦੇਗ ਮਹਿ ਡਾਰਿਸ । ਲੈ ਹਜਰਤਿ ਗ੍ਰਿਹ ਓਰ ਸਿਧਾਰਸ ।
ਦੇਖਤ ਲੋਗ ਸਭੈ ਤਹ ਜਾਵੈ । ਵਾ ਕੌ ਭੇਦ ਨ ਕੋਊ ਪਾਵੈ । ੨੩ ।

Chopaiee

ton pathan deg mahi daris. lai hajrat greh ur sidharas
dekhat log sabhai the jave. va ko bhed na kou pave. (23)

ਲੈ ਬੇਗਮ ਕੇ ਪਾਸ ਉਤਾਰਿਯੋ । ਬੇਗਮ ਤਾ ਕੋ ਦਾਰਿਦ ਮਾਰਿਯੋ ।
ਸਖੀ ਭੇਜ ਪਤਿ ਲਯੋ ਬੁਲਾਇ । ਕਾਨ ਲਾਗਿ ਕੈ ਬਾਤ ਜਤਾਈ ੨੪ ।

laye begam ke pas utariyo. begam ta ko darid mariyo.
sakhi bhej pati leyo bulayi. kaan lagi ke bat jatayi. (24)

ਦੋਹਰਾ

ਸਖੀ ਭੇਜਿ ਪਾਤਸਾਹ ਕੌ ਲੀਨੋ ਨਿਕਟ ਬੁਲਾਇ ।
ਜੋ ਚਾਹਰੁ ਸੋ ਕੀਜਿਯੈ ਦੀਨੀ ਦੇਗ ਦਿਖਾਇ । ੨੫ ।

Dohra

sakhi bheji patshah ko leeno nikat bulayi.
jo chahru so kejye deeni deg dikhayi.(25)

ਚੌਪਾਈ

ਜਬ ਬੇਗਮ ਕਹਿ ਚਰਿਤ ਬਖਾਨਯੋ । ਪ੍ਰਾਨਨ ਤੇ ਪਯਾਰੀ ਤਿਹ ਜਾਨਯੋ ।
ਪੁਨਿ ਕਛੁ ਕਹਿਯੋ ਚਰਿਤ੍ਰਹਿ ਕਰਿਯੈ । ਪੁਛਿ ਕਾਜਿਯਹਿ ਯਾ ਕਹ ਮਰਿਯੈ । ੨੬ ।

Chopaiee

jab begam keh charit bakhanyo. pranan te payari the janyo.
puni kachu kahiyo charitari kariye. pooch kajiyahi ya keh mariye. (26)

Chopaiee :

"On hearing these words, he kept everything secret in his mind without revealing anything to any of his friends even. First he spread a bed sheet in that cauldron and then himself sat inside and went away." (21)

Couplet :

"O Khan ! The queen was completely enticed by your charming figure. Forgetting Shah Jahan she was totally in love with you." (The attendant said). (22)

Chopaiee :

The attendant, after placing the Pathan in the cauldron started towards the king's palace. Everyone (passerby) was seeing this cauldron, but no one could even think of the secret behind this move. (23)

Taking the cauldron, he came to the queen and got down there. The queen gave lot of wealth to the attendant (alleviating her poverty). By sending the attendant, the queen called the king there and passed on the whole information by keeping close to his ears (gave him the secret of this move). (24)

Couplet :

By sending the attendant, the king was called there. Showing him the cauldron she said to him, now it was up to him how to deal with this Pathan (and act accordingly). (25)

Chopaiee :

When the queen explained to the king her deceitful action (witchcraft), then the king felt greatest love (more than his life) for her. Then she thought of another deceitful action and thought of getting him killed through the Kazi. (26)

ਦੋਹਰਾ

ਤਬ ਬੇਗਮ ਤਿਹ ਸਖੀ ਮੋ ਐਸੇ ਕਹਿਯੋ ਸਿਖਾਇ ।
ਭੂਤ ਭਾਖਿ ਇਹ ਗਾਡਿਯਹੁ ਚੌਕ ਚ"ਦਨੀ ਜਾਇ । ੨੭ ।

Dohra

tab begam the sakhi mo aise kahiyo sikhayi.
bhoot bhakhi eh gadiyehu chok chandni jayi. (27)

ਚੌਪਈ

ਤਿਹ ਤ੍ਰਿਯ ਲਏ ਹਨਨ ਕੋ ਆਵੈ । ਮੂਰਖ ਪਰਿਯੋ ਦੇਗ ਮੈ ਜਾਵੈ ।
ਜਾਨੈ ਆਜੁ ਬੇਗਮਹਿ ਪੈਹੌ । ਕਾਮ ਕਲਾ ਤਿਹ ਸਾਥ ਕਮੈਹੌ । ੨੮ ।

Chopaiee

the triye laye hanan ko avaye. murakh pariyo deg me jave.
jane aaj begameh peho. kaam kala the sath kameho. (28)

ਲਏ ਦੇਗ ਕੋ ਆਵੈ ਕਹਾ । ਕਾਜੀ ਮੁਫਤੀ ਸਭ ਹੈ ਜਹਾ ।
ਕੋਟਵਾਰ ਜਹ ਕਸਟ ਦਿਖਾਵੈ । ਬੈਠ ਚੌਤਰੇ ਨਯਾਉ ਚੋਕਾਵੈ । ੨੯ ।

laye deg ko avai kaha. kazi mufti sabh hai jaha.
kotwar jeh kasat dikhave. baith chotre nyayu chokave. (29)

ਸਖੀ ਬਾਚ

ਦੋਹਰਾ

ਭੂਤ ਏਕ ਇਹ ਦੇਗ ਮੈ ਕਹੁ ਕਾਜੀ ਕਯਾ ਨਯਾਇ ।
ਕਹੌ ਤੌ ਯਾ ਕੋ ਗਾਡਿਯੈ ਕਹੌ ਤੇ ਦੇਉ ਜਗਾਇ । ੩੦ ।

Sakhi Bacch

Dohra

bhoot ek eh deg me kahu kaji kaya nyayi.
kaho to ya ko gadiyo kaho te deyu jagayi. (30)

ਤਬ ਕਾਜੀ ਐਸੇ ਕਹਿਯੋ ਸੁਨੁ ਸੁੰਦਰਿ ਮਮ ਬੈਨ ।
ਯਾ ਕੋ ਜੀਯਤਹਿ ਗਾਡਿਯੈ ਛਟੈ ਕਿਸੁ ਹਨੈਨ । ੩੧ ।

tab kaji aise kahiyo sunu sundri mum bain.
ya ko jiyatih gadiyo chatai kisu hanen. (31)

ਕੋਟਵਾਰ ਕਾਜੀ ਜਬੈ ਮੁਫਤੀ ਆਯਸੁ ਕੀਨ ।
ਦੇਗ ਸਹਿਤ ਤਹ ਭੂਤ ਕਹਿ ਗਾਡਿ ਗੌਰਿ ਮਹਿ ਦੀਨ । ੩੨ ।

kotwar kaji jabai mufti ayus keen.
deg shit the bhoot keh gaad gori mahi deen. (32)

Couplet :

Then the queen told her lady attendant to brandish him as a ghost and get him buried in Chandni Chowk. (27)

Chopaiee :

The attendant was taking him for killing him, while the fool was going quietly sitting inside the cauldron, thinking that he would get the queen today and then enjoy sensuous pleasure with her. (28)

The attendant, along with the cauldron came to the place where the Kazi along with his mufti (clerk) were sitting; where on the platform the Kotwal (Police Inspector) gives (announces) the sentence to meet the requirements of justice. (29)

The lady attendant said

Couplet :

"O Kazi ! There was a ghost in this cauldron what punishment should be meted out to him. ? Ifyou order, then he should be buried in the ground or if you like then he could be burnt alive. (30)

Then the Kazi said, "O beautiful lady ! Listen to me. He should be buried alive in the ground. If we leave him alive, then he could kill someone else. (31)

When the clerk of the Kazi (religions leader) gave the order to the Kotwal (Police Inspector) and by proclaiming him as a ghost, he was buried in the grave along with the cauldron. (32)

ਜੀਤਿ ਰਹਿਯੋ ਦਲ ਸਾਹ ਕੋ ਗਯੋ ਖਜਾਨਾ ਖਾਇ ।
ਸੋ ਝਲ ਸੋ ਤ੍ਰਿਯ ਭੂਤ ਕਹਿ ਦੀਨੋ ਗੋਰਿ ਗਡਾਇ । ੩੩ । ੧ ।
jeeti rahiyoa dul sah ko geyo khajana khayi.
so jhul so triye keh deeno gori gadayi. (33) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਬਿਆਸੀਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੮੨ । ੧੪੭੫ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
biasivo charitar samapatam. Sat Subham sat. (82) (1475) aphjun.

ਦੋਹਰਾ

ਰਾਜੌਰੀ ਕੇ ਦੇਸ ਮੈ ਰਾਜਪੁਰੋ ਇਕ ਗਾਉ ।
ਤਹਾ ਏਕ ਗੂਜਰ ਬਸੈ ਰਾਜ ਮਲ ਤਿਹ ਨਾਉ । ੧ ।

Dohra

rajori ke des me rajpuro ik gayon.
taha ek gujar basai raj mul the nayu. (1)

ਚੌਪਈ

ਰਾਜੋ ਨਾਮ ਏਕ ਤਿਹ ਨਾਰੀ । ਸੁੰਦਰ ਅੰਗ ਬੀਸ ਉਜਿਯਾਰੀ ।
ਤਿਹ ਇਕ ਨਰ ਸੋ ਨੇਹ ਲਗਾਯੋ । ਗੂਜਰ ਭੇਦ ਤਬੈ ਲਖਿ ਪਾਯੋ । ੨ ।

Chopaiee

rajo naam ek teh nari. sunder ang buns ujyari.
teh ik nar so neh lagayo. gujar bhed tabai kakh payo. (2)

ਜਾਰ ਲਖਯੋ ਗੂਜਰ ਮੁਹਿ ਜਾਨਯੋ । ਅਧਿਕ ਚਿਤ ਭੀਤਰ ਡਰ ਮਾਨਯੋ ।
ਛਾਡਿ ਗਾਵ ਤਿਹ ਅਨਤ ਸਿਧਾਯੋ । ਬਹੁਰਿ ਨ ਤਾ ਕੋ ਦਰਸੁ ਦਿਖਾਯੋ । ੩ ।
jar lakhyo gujar muhi janyo. adhik chit bhetar dar manyo.
chaad gaav teh ant sidhayo. bahur na ta ko daras dikhayo. (3)

ਦੋਹਰਾ

ਰਾਜੋ ਬਿਛੁਰੇ ਯਾਰ ਕੇ ਚਿਤ ਮੈ ਭਈ ਉਦਾਸ ।
ਨਿਤਿ ਚਿੰਤਾ ਮਨ ਮੈ ਕਰੈ ਮੀਤ ਮਿਲਨ ਕੀ ਆਸ । ੪ ।

Dohra

rajo bichure yaar ke chit me bhayi udas.
nit chinta man mai karae meet milan ki aas. (4)

The king's forces had won and the treasure was looted, the same person was proclaimed a ghost and buried alive in the grave. (33)(1)

Here the Eighty-second episode of Minister's & King's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (82-1475)(Contd)

Couplet :

There was a village of Rajpur in the Rajouri state. There lived a (gujar) dairy-man by the name of Raj mal. (1)

Chopaiee :

He had a wife called Rajo, who was very beautiful and from a noble caste. She got involved in the love of another man and the gujar (husband) came to know about this secret. (2)

The paramour also realized that the gujar had got a clue about it and knew him. He felt greatly frightened at heart. So he left the village to stay somewhere else and never showed his face again (to him). (3)

Couplet

The woman (Rajo) got very gloomy due to the separation from her paramour. She would always think of some way to meet the friend in her mind. (4)

ਚੌਪਈ

ਯਹਿ ਸਭ ਭੇਦ ਗੂਜਰਹਿ ਜਾਨਯੋ । ਤਾ ਸੋ ਪ੍ਰਗਟ ਨ ਕਛੂ ਬਖਾਨਯੋ ।
ਚਿੰਤਾ ਯਹੇ ਕਰੀ ਮਨ ਮਾਹੀ । ਯਾ ਕੇ ਧਨ ਛੋਡੌ ਗ੍ਰਿਹ ਨਾਹੀ । ੫ ।

Chopaiee

yahi sabh bhed gujrahi janyo. ta so pargat na kachu bakhanyo.
chinta yahe kari man mahi. ya ke dhan chode greh nahi. (5)

ਦੋਹਰਾ

ਪਤਿਯਾ ਲਿਖੀ ਬਨਾਇ ਕੈ ਤਵਨ ਮੀਤ ਕੇ ਨਾਮ ।
ਏਕ ਅਤਿਥ ਕੋ ਹਾਥ ਦੈ ਪਠੀ ਤ੍ਰਿਯਾ ਕੇ ਧਾਮ । ੬ ।

Dohra

patiya likhi banayi ke tawan meet ke naam.
ek atith ko hath de pathi triya ke dham. (6)

ਚੌਪਈ

ਜਬ ਪਤਿਯਾ ਤਿਨ ਛੋਰਿ ਬਚਾਈ । ਮੀਤ ਨਾਮ ਸੁਨਿ ਕੰਠ ਲਗਾਈ ।
ਯਹੈ ਯਾਰਿ ਲਿਖਿ ਤਾਹਿ ਪਠਾਯੋ । ਤੁਮ ਬਿਨੁ ਅਧਿਕ ਕਸਟ ਹਮ ਪਾਯੋ । ੭ ।

Chopaiee

jab patiya tin chori bachayi. meet naam sun kanth lagayi.
yehi yari lokhi tahi pathayo. tum bin adhik kasat hum payo. (7)

ਪਤਿਯਾ ਮੈ ਲਖਿ ਯਹੈ ਪਠਾਯੋ । ਤੁਮ ਬਿਨ ਹਮ ਸਭ ਕਿਛੁ ਬਿਸਰਾਯੋ ।
ਹਮਰੀ ਸੁਧਿ ਆਪਨ ਤੁਮ ਲੀਜਹੁ । ਕਛੁ ਧਨੁ ਕਾਢਿ ਪਠੈ ਮੁਹਿ ਦੀਜਹੁ । ੮ ।

patiya me lakhi yehi pathayo. tum bin hum sabh kichu bisrayo.
hamri sudhi apan tum leejho. kachu dhan kadi pathai muhi deejhu. (8)

ਦੋਹਰਾ

ਸੁਨਤ ਬਾਤ ਮੂਰਖ ਤ੍ਰਿਯਾ ਚਿਤ ਮੈ ਭਈ ਪ੍ਰਸੰਨਯ ।
ਮੀਤ ਚਿਤਾਰਿਯੋ ਆਜੁ ਮੁਹਿ ਧਰਨੀ ਤਲਹੌ ਧੰਨਯ । ੯ ।

Dohra

sunat baat murakh triya chit me bhayi parsanye.
meet chetarayo aaj muhi dharni talho dhanye. (9)

ਚੌਪਈ

ਭੇਜਿ ਕਾਹੂ ਤ੍ਰਿਯ ਇਹੈ ਸਿਖਾਯੋ । ਲਿਖਿ ਪਤਿਯਾ ਮੈ ਯਹੈ ਪਠਾਯੋ ।
ਪ੍ਰਾਤ ਸਮੈ ਪਿਛਵਾਰੇ ਐਹੌ । ਦੁਹੂੰ ਹਾਥ ਭਏ ਤਾਲ ਬਜੈਹੌ । ੧੦ ।

Chopaiee

bhej kahu triya ehi sikhayo. likhi patiya me yehe pathayo.
prat samai pichvare aeho. duhun hath bhaye tal bajeho. (10)

Chopaiee :

This whole secret was known to the dairy-man also, but he did not say anything to her. He thought to himself that now no money should be left with her at home. (5)

Couplet :

So he (milkman) got a letter written from her paramour and sent it to be delivered to the woman through a pious (Sadh) man. (6)

Chopaiee :

When she opened the letter and realized it to be from her lover, she embraced it (kissed the letter). The paramour had written that he was in great pain without her presence. (7)

He had also written that without her he had forgotten everything. Now she should take care of him by sending some money to him. (8)

Couplet :

On learning this thing the foolish woman got very pleased at heart. She thought to herself that her paramour had remembered her and she was (like) the wealth on Earth (in the world). (9)

Chopaiee :

Through someone he made it known to the woman that he would come at the day dawn (early morning) at the back of the house and then clap with both hands. (10)

ਜਬ ਤਾਰੀ ਸ੍ਵਨਨ ਸੁਨਿ ਪੈਯਹੁ । ਤੁਰਤੁ ਤਹਾ ਆਪਨ ਉਠਿ ਐਯਹੁ ।
ਕ"ਧ ਉਪਰਿ ਕਰਿ ਥੈਲੀ ਲੈਯਹੁ । ਮੇਰੋ ਕਹਿਯੋ ਮਾਨਿ ਤ੍ਰਿਯ ਲੈਯਹੁ । ੧੧ ।
jab tari sarvanan sun payhu. turat taha apan uth ayehu.
kandh upari kar theli leyhu. mero kahiyo man triya leyhu. (11)

ਪ੍ਰਾਤ ਸਮੈ ਤਾਰੀ ਤਿਨ ਕਰੀ । ਸੁ ਧੁਨਿ ਕਾਨ ਤ੍ਰਿਯਾ ਕੇ ਪਰੀ ।
ਥੈਲੀ ਕ"ਧ ਊਪਰ ਕਰਿ ਡਾਰੀ । ਭੇਦ ਨ ਲਖਯੋ ਦੈਵ ਕੀ ਮਾਰੀ । ੧੨ ।
prat samai tari tin kari. so dhuni kaan triya ke pari.
theli kandh upar kar dari. bhed na lakhyo dev ki mari. (12)

ਦੋਹਰਾ

ਯੌ ਹੀ ਬਾਰ ਛਿ ਸਾਤ ਕਰਿ ਲਯੋ ਦਰਬੁ ਸਭ ਛੀਨ ।
ਭੇਦ ਨ ਮੂਰਖ ਤਿਯ ਲਖਯੋ ਕਹਾ ਜਤਨ ਇਹ ਕੀਨ । ੧੩ ।

Dohra

yo hi br chi mat kar leyo darbs sab cheen.
bhed na murkh tiye lakhyo kaha jatan eh keen. (13)

ਚੌਪਈ

ਯਾਹੀ ਜਤਨ ਸਕਲ ਧਨ ਹਰਿਯੋ । ਰਾਨੀ ਹੁਤੇ ਰੰਕ ਤਹ ਕਰਿਯੋ ।
ਹਾਥ ਮਿਤ੍ ਕੇ ਦਰਬੁ ਨ ਆਯੋ । ਨਾਹਕ ਅਪਨੋ ਮੂੰਡ ਮੁੰਡਾਯੋ । ੧੪ । ੧ ।

Chopaiee

yehi jatan sakal dhan hariyo. rani hute runk the kariyo.
hath mitar ke darab na ayo. nakak apno mund mundayo. (14) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਪੁਰਖ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਤਿਰਾਸੀਵੋ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੮੩ । ੧੪੮੯ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
tirasivo charitar samapatam. Sat Subham sat. (83) (1489) aphjun.

ਦੋਹਰਾ

ਮਹਾਰਾਸਟ੍ ਕੇ ਦੇਸ ਮੈ ਮਹਾਰਾਸਟ੍ ਪਤਿ ਰਾਵ ।
ਦਰਬੁ ਬਟਾਵੈ ਗੁਨਿ ਜਨਨ ਕਰਤ ਕਬਿਨ ਕੋ ਭਾਵ । ੧ ।

Dohra

maharastra ke des me maharastra pat rav.
darab batave guni janan karat kabin ko bhav. (1)

"When you hear the clapping sound, you must get up and come down there immediately and keep the money bag on the wall. O woman! Please accept my request." (11)

In the morning he clapped and the woman heard the sound with her ears. So she kept the bag on the wall. But due to her extrema love for him, she could not grasp the secret (behind it). (12)

Couplet :

By repeating this exercise six or seven times he took all the money from the woman. But the foolish woman did not realize that her husband had made all these efforts. (13)

Chopaiee :

Through this effort the spouse had taken all the money foam her. So from a rich woman she was rendered a pauper but that money did not reach the hands of her paramour even and she came to loss without any purpose. (14)

Here the eighty-third episode of Minister's & King's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (83-1489)(Contd)

Couplet :

There was a Raja by the name of Maharashtar Pati in the state of Maharashtra. He was dishing out money to virtuous people (with various qualities) and used to honour (love) the poets. (I)

ਚੌਪਈ

ਇੰਦ੍ ਮਤੀ ਤਾ ਕੀ ਪਟਰਾਨੀ । ਸੁੰਦਰਿ ਸਕਲ ਭਵਨ ਮੈ ਜਾਨੀ ।
ਅਤਿ ਰਾਜਾ ਤਾ ਕੇ ਬਸਿ ਰਹੈ । ਜੋ ਵਹੁ ਕਹੈ ਵਹੈ ਨ੍ਰਿਪ ਕਹੈ । ੨ ।

Chopaiee

inder mati ta ki patrani. sundri sakal bhawan me jani.
ati raja ta ke basi rahe. jo vahu kahe vahe nrip kahe. (2)

ਦੋਹਰਾ

ਮੋਹਨ ਸਿੰਘ ਸਪੂਤ ਸਭ ਦ੍ਰਾਵੜ ਦੇਸਹਿ ਏਸ ।
ਮਹਾਰਾਟ੍ਰ ਪਤਿ ਨਗਰ ਮੈ ਗਯੋ ਅਥਿਤ ਕੇ ਭੇਸ । ੩ ।

Dohra

mohan singh sapoot sabh daravar deshi es.
maharastra pati nagar mai geyo athit ke bhes. (3)

ਚੌਪਈ

ਜਬ ਰਾਨੀ ਤਿਹ ਓਰ ਨਿਹਾਰਿਯੋ । ਯਹੈ ਆਪਨੇ ਹ੍ਰਿਦੈ ਬਿਚਾਰਿਯੋ ।
ਜੋਗਿਨ ਯਹ ਰਾਜਾ ਸੋ ਲਹਿਯੈ । ਭੇਜਿ ਮਾਨੁਖਨ ਯਾ ਕੌ ਗਹਿਯੈ । ੪ ।

Chopaiee

jab rani the aur nihariyo. yahi apne hirdai bichariyo.
jogin yeh raja so lahiyo. bhej manukhan ya ko gahiyo. (4)

ਦੋਹਰਾ

ਭੇਜਿ ਮਾਨੁਖਨ ਗਹਿ ਲਯੋ ਧਾਮ ਬੁਲਾਇ ।
ਦੁਹਿਤਾ ਦਈ ਬਿਵਾਹਿ ਕੈ ਜਾਨਿ ਦੇਸ ਕੌ ਰਾਇ । ੫ ।

Dohra

bhej manukhan geh leyo dham bulayi.
duhita dayi bivahi ke jaan des ko rai. (5)

ਬਚਨ ਸੁਨਤ ਨ੍ਰਿਪ ਰਿਸਿ ਭਰਿਯੋ ਛੋਡਿ ਰਾਮ ਕੋ ਜਾਪ ।
ਦੁਹਿਤਾ ਦਈ ਬਿਵਾਹਿ ਤਿਹ ਜਾ ਕੈ ਮਾਇ ਨ ਬਾਪ । ੬ ।

bachan sunat nrip risi bharyo chodi ram ko jaap.
duhita dayi bivahi the ja ke mayi na baap. (6)

Chopaiee :

He had a queen consort by the name of Indra Mati and she was known for her beauty among the people. The Raja was always under her control. The Raja would act according to her dictates only. (2)

Couplet :

Mohan Singh, the son of the King of Dravar land went in the guise of a Yogi to the town of Maharashtra Pati. (3)

Chopaiee :

When the queen saw him, (she felt) that she should (demand) take this Yogi from the Raja and by sending men, he should be caught somehow. (4)

Couplet :

By sending men, he was caught and called him (brought him) to her house. Then considering him the king of some land, got her daughter married to him. (5)

On hearing this news, the Raja discarding worship of True Name (Ram Naam) got furious with rage and said, "You have married your daughter to a person, who had no mother or father. (6)

ਰਾਜਾ ਬਾਚ

ਚੌਪਈ

ਮਾਇ ਨ ਬਾਪ ਜਾਨਿਯਤ ਜਾ ਕੈ । ਦੁਹਿਤਾ ਕਹੂ ਦੀਜਿਯਤ ਤਾ ਕੌ ।
ਯਾ ਕੌ ਅਬੈ ਬ"ਧਿ ਕਰਿ ਮਾਰੋ । ਰਾਨੀ ਦੁਹਤਾ ਸਹਿਤ ਸੰਘਾਰੋ । ੭ ।

Raja Baach

Chopaiee

mayi na baap janiyat ja ke. duhita kahu dijiyat ta ke.
ya ko abai bandhi kar maro. rani duhita sahit sanghare. (7)

ਰਾਨੀ ਬਚਨ ਸੁਨਤ ਡਰਿ ਗਈ । ਚਨਿਤ ਕਛੂ ਉਪਾਇ ਨ ਭਈ ।
ਜਾ ਤੋ ਜਾਮਾਤਾ ਨਹਿ ਮਰਿਯੈ । ਸੁਤਾ ਸਹਿਤ ਇਹ ਜਿਯਤ ਨਿਕਰਿਯੈ । ੮ ।

rani bachan sunat dar gayi. chanit kachu upayi na bhayi.
ja to jamata nahi mariye. suta sahit eh jiyat nikriye. (8)

ਰਾਨੀ ਏਕ ਮੰਗਾਇ ਪਿਟਾਰੋ । ਦੁਹੂੰਅਨ ਕਨਾਰੇ ਡਾਰੋ ।
ਏਕ ਪਿਟਾਰੋ ਔਰ ਮੰਗਾਯੋ । ਵਹ ਪਿਟਾਰ ਤਿਹ ਭੀਤਰ ਪਾਯੋ । ੯ ।

rani ek mangayi pitaro. duhuan kanare daro.
ek pitaro aur mangayo. veh pitar the bhetar payo. (9)

ਦੋਹਰਾ

ਅੰਤਰ ਹੂੰ ਕੇ ਪਿਟਾਰ ਮੈ ਡਾਰੇ ਰਤਨ ਅਪਾਰ ।
ਤਿਹ ਢਕਨੌ ਦੈ ਦੁਤਿਯ ਮੈ ਦਈ ਮਿਠਾਈ ਡਾਰਿ । ੧੦ ।

Dohra

antar hoon ke pitar me dare ratan apar.
the dhakno de dutiye me dayi mithayi daar. (10)

ਚੌਪਈ

ਦੁਤਿਯ ਪਿਟਾਰ ਮਿਠਾਈ ਡਾਰੀ । ਵਹ ਪਿਟਾਰ ਨਹਿ ਦੇਤ ਦਿਖਾਰੀ ।
ਸਭ ਕੋ ਦ੍ਰਿਸਟਿ ਸਿਰੀਨੀ ਆਵੈ । ਤਾ ਕੋ ਭੇਦ ਨ ਕੋਊ ਪਾਵੈ । ੧੧ ।

Chopaiee

dutiye pitar mithayi dari. veh pitar nahi det dikhari.
sabh ko darisat sirini avai. ta ko bhed na koyu pave. (11)

ਪਠੇ ਚੋਰਿ ਯਹ ਨ੍ਰਿਪਤਿ ਬੁਲਾਯੋ । ਗਹਿ ਬਹਿਯਾ ਸਭ ਸਦਨ ਦਿਖਾਯੋ ।
ਹਮ ਕਾ ਤੁਮ ਤੇ ਨੈਕ ਨ ਡਰਿ ਹੈ । ਬਿਨੁ ਤਵ ਕਹੇ ਸਗਾਈ ਕਰਿ ਹੈ । ੧੨ ।

pathe chori yeh nirpat bulayo. geh bahiya sabh sadan dikhayo.
hum ka tum te nek na dar hai. bin tav kahe sagayi kar hai. (12)

The Raja said

Chopaiee :

"When we do not know details of his parentage, then why get your daughter married to him ? So this Yogi should be caught and tied and then killed and the Rani along with daughter should be finished. (7)

On hearing this, the Rani got frightened. She could not think of some solution to this problem, so that the son-in-law should not be killed and along with the daughter, he should be helped to escape alive. (8)

The Rani then sent for a carriage (sack) and made them sit at both the ends of it. Then she called for another sack which was kept inside the first one (9)

Couplet :

In the second sack there were kept many pearls (jewels) and covered it with a lid, while she kept some sweets in the second sack. (10)

Chopaiee :

In the second sack some sweetmeats were kept as such the inner sack was not visible (from outside) and everyone could only see the sweetmeats. No one could gauge the secret behind it. (11)

Then the Rani (queen) sent her attendant to call the Raja and the whole palace was shown to him by holding him by the arm. "Do we have no regard (fear) for you, so that without your approval, how could we arrange for betrothal ?" (she said). (12)

ਰਾਨੀ ਬਾਚ

ਦੋਹਰਾ

ਚਿਤ ਕੋ ਨਿਵਾਰਿ ਕੈ ਰਾਵ ਕਚਹਿਰੀ ਜਾਹੁ ।
ਤਵ ਹਿਤ ਧਰੀ ਬਨਾਇ ਕੈ ਚਲਹੁ ਮਿਠਾਈ ਖਾਹੁ । ੧੩ ।

Rani Baach

Dohra

chit ko nivar ke rav kachheri jahu.
tav hit dhari banayi ke chalhu mithayi khahu. (13)

ਚੌਪਈ

ਛੋਰਿ ਪਿਟਾਰਿ ਪਕਵਾਨ ਖਵਾਯੋ । ਵਹ ਕਛੁ ਭੇਦ ਰਾਇ ਨਹਿ ਪਾਯੋ ।
ਪੁਨਿ ਇਹ ਕਹਿਯੋ ਦਾਨ ਕਰਿ ਦੀਜੈ । ਮੇਰੋ ਕਹਿਯੋ ਮਾਨ ਨ੍ਰਿਪ ਲੀਜੈ । ੧੪ ।

Chopaiee

chori pitari pakwan khavayo. veh kachu bhed rayi nahi payo.
pun eh kahiyo dan kar deejo. mero kahiyo man nrip leejo. (14)

ਜਬ ਪਿਟਾਰ ਤਿਹ ਛੋਰਿ ਦਿਖਾਯੋ । ਅਤਿ ਡਰ ਜਾਮਾਤਾ ਮਨ ਆਯੋ ।
ਅਬ ਹੀ ਮੋਕਹ ਪਕਰਿ ਨਿਕਰਿ ਹੈ । ਬਹੁਰੋ ਬ"ਧਿ ਮਾਰਹੀ ਡਰਿ ਹੈ । ੧੫ ।

jab pitar the chor dikhayo. ati dar jamata man ayo.
ab hi mokeh pakar nikar hai. bahuro bandhi mahri dari hai. (15)

ਹੈ ਇਹ ਠੌਰ ਆਨ ਤ੍ਰਿਯ ਮਾਰਿਯੋ । ਅਬ ਉਪਾਇ ਕਯਾ ਕਰੋ ਬਿਚਾਰਿਯੋ ।
ਕਾ ਸੌ ਕਹੌ ਸੰਗ ਕੋਊ ਨਾਹੀ । ਇਹ ਚਿੰਤਾ ਤਾ ਕੇ ਮਨ ਮਾਹੀ । ੧੬ ।

hai eh thor aan triye mariyo. ab upaye kaya karo bichariyo.
ka so kaho sung koyu nahi. eh chinta ta ke man mahi. (16)

ਦੋਹਰਾ

ਸਸਤ੍ਰ ਅਸਤ੍ਰ ਘੋਰਾ ਨਹੀ ਸਾਥੀ ਸੰਗ ਨ ਕੋਇ ।
ਅਤਿ ਮੁਸਕਿਲ ਮੋ ਕੈ ਬਨੀ ਕਰਤਾ ਕਰੈ ਸੁ ਹੋਇ । ੧੭ ।

Dohra

sastar astar ghora nahi sathi sung na koyi.
ati muskil mo ke bani karta karo su hoyi. (17)

ਸਾਥੀ ਕੋਊ ਸੰਗ ਨਹੀ ਕਾ ਸੌ ਕਰੋ ਪੁਕਾਰ ।
ਮਨਸਾ ਬਾਚਾ ਕਰਮਨਾ ਮੋਹਿ ਹਨਿ ਹੈ ਨਿਰਧਾਰ । ੧੮ ।

sathi koyu sung nahi ka so karo pukar.
mansa bacha karman mohi kan hai nirdhar. (18)

The Rani said

Couplet :

"O dear Raja ! Please go to your assembly hall (darbar) without having any mental worry. I have got some sweet meats made for you, which you should eat and enjoy." (13)

Chopaiee :

By opening the sack she gave him some sweets to eat. The secret of this move was not realized (understood) by the Raja. The Rani then said, "O Raja ! You accept my advice and give away this sweet-meat in alms (offerings). (14)

When she showed the sack openly, the son-in-law was in great panic (fear) at heart that he would be caught and brought out and then by tying him, he would be killed. (15)

(He said to himself) "That this woman has brought him there for no purpose, now what means should I adopt (to get away). Whom should 1 tell as nobody was with me ?" This mental worry was bothering him. (16)

Couplet :

"At this moment, I do not have any weapons, protective cover or horse, nor any friends or companions. I am in a great fix (difficult situation). Now whatever the Lord creator wills shall happen (whatever Lord decides)." (17)

"I have no colleagues with me, so whom should 1 Ask for help ? In fact, it is certain by body, mind and speech that I shall be killed." (18)

ਖਾਇ ਮਿਠਾਈ ਰਾਵ ਤਬ ਦੀਯੋ ਪਿਟਾਰੋ ਦਾਨ ।
ਵਹ ਬਿਵਾਹਿ ਤਿਹ ਲੈ ਗਯੋ ਅਧਿਕ ਹ੍ਰਿਦੈ ਸੁਖੁ ਮਾਨਿ । ੧੯ ।
khayi mithayi rav tab diyo pitaro daan.
veh bivahi teh laye geyo adhik hirdai sukh man. (19)

ਦੁਹਿਤ ਜਮਾਤਾ ਸਹਿਤ ਜੀਯਤ ਦਯੋ ਪਠਾਇ ।
ਸਭ ਦੇਖਤ ਦਿਨ ਕਾਢਿਯੈ । ਨ੍ਰਿਪਹਿ ਮਠਾਈ ਖ੍ਵਾਇ । ੨੦ ।
duhit jamata sahit jiyat deyo pathayi.
sabh dekhat din kadiyo. nirpeh mathayi khavai. (20)

ਚੌਪਈ

ਬਨਿਤਾ ਚਰਿਤ ਹਾਥ ਨਹਿ ਆਯੋ । ਦੈਵ ਦੈਤ ਕਿਨਹੂੰ ਨਹਿ ਪਾਯੋ ।
ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰ ਨ ਕਿਸਹੂ ਕਹਿਯੈ । ਚਿਤ ਮੈ ਸਮਝਿ ਮੋਨਿ ਹ੍ਵੈ ਰਹਿਯੋ । ੨੧ । ੧ ।

Chopaiee

banita charit hath nahi ayo. dev det kinhu nahi payo.
triya charitar na kishu kahiyo. chit me samajh mon haiv rahiyo. (21) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਯਸੀਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੮੪ । ੧੫੧੦ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
chorasivo charitar samapatam. Sat Subham sat. (84) (1510) aphjun.

ਚੌਪਈ

ਉਰੀਚੰਗ ਉਚਿਸ੍ਰਵ ਰਾਜਾ । ਜਾ ਕੀ ਤੁਲਿ ਕਹੂੰ ਨਹਿ ਸਾਜਾ ।
ਰੂਪ ਕਲਾ ਤਾ ਕੀ ਵਰ ਨਾਰੀ । ਮਾਨਹੁ ਕਾਮ ਕੰਦਲਾ ਪਯਾਰੀ । ੧ ।

Chopaiee

urchang uchsarv raja. ja ki tuli kahun nahi saja.
roop kala ta ki var nari. manhu kaam kandla payari. (1)

ਦੋਹਰਾ

ਇੰਦ੍ਰ ਨਾਥ ਜੋਗੀ ਹੁਤੋ ਸੋ ਤਹਿ ਨਿਕਸਿਯੋ ਆਇ ।
ਝਰਨਨ ਤੇ ਝਾਈ ਪਰੀ ਰਾਨੀ ਲਯੋ ਬੁਲਾਇ । ੨ ।

Dohra

Inder nath jogi huto so tahi niksiyo aye.
jharnan te jhayi pari rani leyo bulaye. (2)

When the Raja, after having sweets, gave away) the sack in offerings (alms) and that Yogi took away the bride having married her, with great delight. (19)

The son-in-law along with the daughter was sent away alive. By giving sweets to the Raja, she managed to send him away safely in the very presence of all during broad daylight. (20)

Chopaiee :

The deceptive mood of women has not been understood by anyone, even the gods and demons had never understood it. The deceitful action (witchcraft) of women cannot be explained by anyone. So it is always advisable to keep quiet after keeping (knowing) it in mind. (21)(1)

Here the eighty-fourth episode of the Minister's & King's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (84-1570)(Contd)

Chopaiee .

There was a Raja, called Uchishair in the land of Urichung and he had no parallel to him in glory and glamour. His queen consort was Roop Kala, who was as beautiful and lovable as Ram Kandla. (1)

Couplet :

There was a Yogi by the name of Indra Nath, who happened to come there. The Rani had a glance of his through the peephole and she called him inside. (2)

ਚੌਪਈ

ਜੋਗੀ ਦੈ ਅੰਜਨੁ ਤਹ ਆਵੈ । ਗੁਟਕੈ ਬਲੁ ਬਹੁ ਉਡਿ ਜਾਵੈ ।
ਜਿਸੀ ਠੌਰ ਚਾਹੈ ਤਿਸੁ ਜਾਵੈ । ਭਾਤਿ ਭਾਤਿ ਕੈ ਭੋਗ ਕਮਾਵੈ । ੩ ।

Chopaiee

jogi de anjan the avaye. gutke bal bahu udi jave.
jis thor chahe tis jave. bhati bhati ke bhog kamave. (3)

ਭਾਤਿ ਭਾਤਿ ਕੇ ਦੇਸ ਨਿਹਾਰੈ । ਭਾਤਿ ਭਾਤਿ ਕੀ ਪ੍ਰਭਾ ਬਿਚਾਰੈ ।
ਅੰਜਨ ਬਲ ਤਿਹ ਕੋਊ ਨ ਪਾਵੈ । ਤਿਸੀ ਠੌਰ ਰਨਿਯਹਿ ਲੈ ਜਾਵੈ । ੪ ।

bhati bhati ke des nihare. bhati bhati ki prabha bichare.
anjan bal the koyu na pavai. tisi thor raniyehi lai jave. (4)

ਦੋਹਰਾ

ਭਾਤਿ ਭਾਤਿ ਕੇ ਦੇਸ ਮੈ ਭਾਤਿ ਭਾਤਿ ਕਰਿ ਗੌਨ ।
ਐਸੈ ਸੁਖਨ ਬਿਲੋਕਿ ਕੈ ਨ੍ਰਿਪ ਪਰ ਰੀਝਤ ਕੌਨ । ੫ ।

Dohra

bhati bhati ke des me bhati bhati kari goun.
ayse sukhan bilok ke nrip par reejhat koun. (5)

ਚੌਪਈ

ਜਬ ਯਹ ਭੇਦ ਰਾਵ ਲਖਿ ਪਾਵਾ । ਅਧਿਕ ਕੋਪ ਮਨ ਮਾਝ ਬਸਾਵਾ ।
ਚਿਤ ਮਹਿ ਕਹਿਯੋ ਕੌਨ ਬਿਧਿ ਕੀਜੈ । ਜਾ ਤੇ ਨਾਮ ਤ੍ਰਿਯਾ ਕਰਿ ਦੀਜੈ । ੬ ।

Chopaiee

jab yeh bhed rav lakhi pava. adhik kop man majh basava
chit mahi kahiyo kon bidhi keejai. ja te naam triya kar deejai. (6)

ਰਾਜਾ ਤਹਾ ਆਪਿ ਚਲਿ ਆਯੋ । ਪਾਇਨ ਕੋ ਖਰਕੋ ਨ ਜਤਾਯੋ ।
ਸੋਜ ਸੋਤ ਜੋਗਿਯਹਿ ਨਿਹਾਰਿਯੋ । ਕਾਢਿ ਕ੍ਰਿਪਾਨ ਮਾਰ ਹੀ ਡਾਰਿਯੋ । ੭ ।

raja taha aap chal ayo. payan ko kharko na jatayo.
soj sot jogi yehi nihariyo. kadi kirpan mar hi dariyo. (7)

ਗੁਟਕਾ ਹੁਤੋ ਹਾਥ ਮਹਿ ਲਯੋ । ਜੁਗਿਯਹਿ ਡਾਰਿ ਕੁਠਰਿਯਹਿ ਦਯੋ ।
ਸ੍ਰੋਨ ਪੋਛ ਬਸਤ੍ਰਨ ਸੋ ਡਾਰਿਯੋ । ਸੋਤ ਰਾਨੀ ਕਛੂ ਨ ਬਿਛਾਰਿਯੋ । ੮ ।

gutka huto hath mehi leyo. jugyehi dari kutharyehi deyo.
saron poch bastran so dariyo. sot rani kachu na bichariyo. (8)

Chopaiee :

The Yogi would give her (Rani) some collyrium and she would be under the magic spell (being a slave of the Yogi as per the Shastra of witchcraft) and with that power she would fly off and could go wherever she desired and was having sexual accompaniment of various types (sexual affairs). (3)

They could visit various lands and were enjoying the beauty of different places because with the magic power of the collyrium no one could see them. So he (Yogi) would take the Rani also along with him to those places. (4)

Couplet :

She could visit distant lands of various types (along with Yogi) so experiencing such enjoyment. Who could be satisfied with the Raja ? (5)

Chopaiee :

When the Raja came to know of this secret, he was very furious at heart. So he thought of some means of dealing with this situation and get this woman killed (destroyed). (6)

The Raja came there personally without making any noise of his foot steps. He saw the Yogi sleeping on the bed. So he took out his sword and killed him. (7)

He took the mantravati (the magic spell) in his hand and threw the corpse of the Yogi inside a store room. The blood was soaked and drained o ff with some cloth (clothes). The Rani was lying asleep and knew not what had happened in between. (8)

ਦੋਹਰਾ

ਜੁਗਿਯਾ ਹੁ ਕੇ ਬਕਤ੍ਰ ਤੇ ਪਿਯਾ ਲਿਖੀ ਬਨਾਇ ।
ਰਾਨੀ ਮੈ ਬੇਖਰਚਿ ਹੌ ਕਛੁ ਮੁਹਿ ਦੇਹੁ ਪਠਾਇ । ੯ ।

Dohra

jugiya hu ke baktar te piya likhi banayi.
rani mai bekhrach ho kachu muhi dehu pathayi. (9)

ਚੌਪਈ

ਇਸੀ ਭਾਤਿ ਲਿਖਿ ਨਿਤਿ ਪਠਾਵੈ । ਸਭ ਰਾਨੀ ਕੋ ਦਰਬ ਚੁਰਾਵੈ ।
ਧਨੀ ਹੁਤੀ ਨਿਰਧਨ ਹ੍ਵੈ ਗਈ । ਨ੍ਰਿਪਹੁੰ ਡਾਰਿ ਚਿਤ ਤੇ ਦਈ । ੧੦ ।

Chopaiee

isi bhati likh niti pathave. sabh rani ko daran churave.
dhani huti nirdhan haiv gayi. nriphun dari chit te dayi. (10)

ਜੋ ਨ੍ਰਿਪ ਧਨੁ ਇਸਤ੍ਰੀ ਤੇ ਪਾਵੈ । ਟਕਾ ਟਕਾ ਕਰਿ ਦਿਜਨ ਲੁਟਾਵੈ ।
ਤਿਹ ਸੌਤਿਨ ਮੋ ਕੇਲ ਕਮਾਵੈ । ਤਾ ਕੇ ਨਿਕਟ ਨ ਕਬਹੁੰ ਆਵੈ । ੧੧ ।

jo nrip dhan istri te pave. taka taka kar dijan lutave.
the sotin me kel kamave. ta ke nikat na kabhun avai. (11)

ਸਭ ਤਾ ਕੋ ਧਨੁ ਲਯੋ ਚੁਰਾਈ । ਸੌਤਿਨ ਕੇ ਗ੍ਰਿਹ ਭੀਖ ਮੰਗਾਈ ।
ਲਏ ਠੀਕਰੈ ਹਾਥ ਬਿਹਾਰੈ । ਭੀਖਿ ਸੌਤਿ ਤਾ ਕੋ ਨਹਿ ਡਾਰੈ । ੧੨ ।

sabh ta ko dhan leyo churayi. ṣotin ke greh bheekh mangayi.
laye thikre hath bihare. bheekh sot ta ko nahi dare. (12)

ਦ੍ਵਾਰ ਦ੍ਵਾਰ ਤੇ ਭੀਖ ਮੰਗਾਈ । ਦਰਬੁ ਹੋਤੋ ਸੋ ਰਹਿਯੋ ਨ ਕਾਈ ।
ਭੂਖਨ ਮਰਤ ਦੁਖਿਤ ਅਤਿ ਭਈ । ਟੂਕਨ ਹੀ ਮ"ਗਤ ਮਰਿ ਗਈ । ੧੩ । ੧ ।

dawar dawar te bheekh mangayi. darab hoto so rahiyo na kayi.
bhukhan marat dukhit ati bhayi. tukan hi mangat mar gayi. (13) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਪੁਰਖ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਪਚਾਸੀਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੮੫ । ੧੫੨੩ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
pachasivo charitar samapatam. Sat Subham sat. (85) (1523) aphjun.

ਦੋਹਰਾ

ਚਾਮਰੰਗ ਕਧ ਦੇਸ ਮੈ ਇੰਦ੍ ਸਿੰਘ ਥੋ ਨਾਥ ।
ਸਕਲ ਸੈਨ ਚਤੁਰੰਗਨੀ ਅਮਿਤ ਚੜਤ ਤਿਹ ਸਾਥ । ੧ ।

Dohra

chamrang kadh des me Inder Singh tho nath.
sakal sain chaturangni amit charat the sath. (1)

Couplet :

Then he (Raja) wrote a letter, supposed to be from the Yogi to the Rani saying, "O Rani! I am short of money, so please send me some money." (9)

Chopaiee :

Like this he was sending letters regularly and collected (took away) all the money from the Rani. She was very rich but now she became a pauper. The Raja had totally forsaken her from his heart. (10)

The money which the Raja was getting from the Rani was distributed among Brahmins. He was enjoying sensuous pleasure with her (Rani) rival-wives and would not come anywhere near her. (11)

Thus the Raja had taken away (stolen) all the wealth of the Rani and she was made to beg from his rival wives. She was going around with a begging bowl in her hand while the rival-wives would not give her any alms (any help). (12)

She was made to beg from house to hour. Whatever money she had,was all lost and wasted and she did not have a penny. She died of hunger undergoing suffering, while begging for loaves ? (13)(1)

Here the eighty-fifth episode of the Minister's & King's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (85-1523)(Contd)

Couplet:

There was a Raja by the name of Inder Singh in the land of Cham rung and he had always with him a multi-coloured (multifaceted) army to support him. (1)

ਚੰਦ੍ਰਕਲਾ ਤਾ ਕੀ ਤ੍ਰਿਯ ਜਾ ਸਮ ਤ੍ਰਿਯ ਨ ਕੋਇ।
ਜੋ ਵਹੁ ਚਾਹੈ ਸੋ ਕਰੈ ਜੋ ਭਾਖੈ ਸੋ ਹੋਇ। ੨।
chanderkala ta ki triya ja sam triya na koyi.
jo vahu chahe so kare jo bhakhe so hoyi. (2)

ਚੌਪਈ

ਸੁੰਦਰਿ ਏਕ ਸਖੀ ਤਹ ਰਹੈ। ਤਾ ਸੌ ਨੇਹ ਰਾਵ ਨਿਰਬਹੈ।
ਰਾਨੀ ਅਧਿਕ ਹ੍ਰਿਦੈ ਮੈ ਜਰਈ। ਯਾ ਸੌ ਪ੍ਰੀਤ ਅਧਿਕ ਨ੍ਰਿਪ ਕਰਈ। ੩।

Chopaiee

sundri ek sakhi the rahe. ta so neh rav nirbahe.
rani adhik hirde me jarayi. ya so preet adhik nrip karayi. (3)

ਗ"ਧੀ ਇਕ ਖਤ੍ਰੀ ਤਹ ਡਾਰੋ। ਫਤਹ ਚੰਦ ਨਾਮਾ ਉਜਿਯਾਰੋ।
ਸੋ ਤਿਨ ਚੇਰੀ ਬੋਲਿ ਪਠਾਯੋ। ਕਾਮ ਕੇਲ ਤਿਹ ਸਾਥ ਕਮਾਯੋ। ੪।
gandhi ik khatri teh daro. phateh chand nama ujiyaro.
so tin cheri boli pathayo. kam kel the sath kamayo. (4)

ਭੋਗ ਕਮਾਤ ਗਰਤ ਰਹਿ ਗਯੋ। ਚੇਰੀ ਦੋਸੁ ਰਾਵ ਸਿਰ ਦਯੋ।
ਰਾਜਾ ਮੋ ਸੈ ਭੋਗ ਕਮਾਯੋ। ਤਾ ਤੋ ਪੂਤ ਸਪੂਤ ਉਪਜਾਯੋ। ੫।
bhog kamat garat reh geyo. cheri dos rav sir deyo.
raja mo se bhog kamayo. ta to put sapoot upjayo. (5)

ਨ੍ਰਿਪ ਇਹ ਭੇਦ ਲਹਿਯੋ ਚੁਪਿ ਰਹਿਯੋ। ਤਾ ਸੌ ਪ੍ਰਗਟ ਨ ਮੁਖ ਤੇ ਕਹਿਯੋ।
ਮੈ ਯਾ ਸੋ ਨਹਿ ਭੋਗ ਕਮਾਯੋ। ਚੇਰੀ ਪੁਤ੍ਰ ਕਹਾ ਤੇ ਪਾਯੋ। ੬।
nrip eh bhed lahiyo chup rahiyo. ta so pargat na mukh te kahiyo.
mo yeh so nahi bhed kamayo. cheri putar kaha te payo. (6)

ਦੋਹਰਾ

ਫਤਹ ਚੰਦ ਕੋ ਨਾਮੁ ਲੈ ਚੇਰੀ ਲਈ ਬੁਲਾਇ।
ਮਾਰਿ ਆਪਨੇ ਹਾਥ ਹੀ ਗਡਹੇ ਦਈ ਗਦਾਇ। ੭। ੧।
Dohra
phateh chand ko naam le cheri layi bulayi.
mari apno hath hi gadhe dayi gadayi. (7) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਛਿਆਸੀਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ। ੮੬। ੧੫੩੦। ਅਫ਼ਜੂੰ।
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chhiyasivo charitar samapatam. Sat Subham sat. (86) (1530) aphjun.

His wife was Chander Kala who had no other parallel in beauty with her. Whatever she desired would be followed and whatever she would say would be enacted. (2)

Chopaiee :

She had a beautiful lady attendant and the Raja used to love her. The Rani was feeling very hurt about it that the Raja was always interested in her love. (3)

There was a high caste Khatri by the name of Fateh Chand and the lady attendant called him to her palace and had sexual relations with him. (4)

As a result of this she became pregnant and the attendant announced that the Raja was responsible for it. (This action was attributed to the Raja). She would say "that the Raja had sexual relations with me and I was blessed with a son. " (5)

The Raja on hearing this secret, kept quiet and did not say anything openly with his own tongue. He was wondering in his mind that he had no sexual relations with her, then from where she had begotten this son. (6)

Couplet :

The Raja attributed this act to Fateh Chand and sent for the lady attendant. He killed the attendant himself and then buried her in a pit. (7)(1)

Here the eighty-sixth episode of the Minister's & Kings's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well so far.

(86-1530)(Contd)

ਦੋਹਰਾ

ਰਾਜਾ ਏਕ ਭੁਟੰਤ ਕੋ ਚੰਦ੍ ਸਿੰਘ ਤਿਹ ਨਾਮ ।
ਪੂਜਾ ਸ੍ਰੀ ਜਦੁਨਾਥ ਕੀ ਕਰਤ ਆਠਹੂੰ ਜਾਮ । ੧ ।

Dohra

raja ek bhutant ko chander singh the naam.
pooja sri jadnath ki karat athhun jam. (1)

ਚੌਪਈ

ਚੰਦ੍ ਪ੍ਰਭਾ ਤਾ ਕੋ ਤ੍ਰਿਯ ਘਰ ਮੈ । ਕੋਬਿਦ ਸਭ ਹੀ ਰਹਤ ਹੁਨਰ ਮੈ ।
ਤਾ ਕੋ ਹੇਰਿ ਨਿਤਯ ਨ੍ਰਿਪ ਜੀਵੈ । ਤਿਹ ਹੇਰੇ ਬਿਨੁ ਪਾਨਿ ਨ ਪੀਪਵੈ । ੨ ।

Chopaiee

chander prabha ta ko triye ghar me. kobid sabh hi rehat hunar me.
ta ko heri nitye nrip jeevai. the here bin pani na pipve. (2)

ਏਕ ਭੁਟੰਤੀ ਸੋ ਵਹੁ ਅਟਕੀ । ਭੂਲਿ ਗਈ ਸਭ ਹੀ ਸੁਧਿ ਘਟ ਕੀ ।
ਰਾਤਿ ਦਿਵਸ ਤਿਹ ਬੋਲਿ ਪਠਾਵੈ । ਕਾਮ ਕਲਾ ਤਿਹ ਸੰਗ ਕਮਾਵੈ । ੩ ।

ek bhutanti so veh atki. bhool gayi sabh hi sudh ghut ki.
rati divas the boli pathave. kam kala teh sang kamave. (3)

ਭੋਗ ਕਮਾਤ ਰਾਵ ਗ੍ਰਿਹ ਆਯੋ । ਤਾ ਕੋ ਰਾਨੀ ਤੁਰਤ ਛਪਾਯੋ ।
ਨ੍ਰਿਪਹਿ ਅਧਿਕ ਮਦ ਆਨਿ ਪਿਯਾਰਿਯੇ । ਕਰਿ ਕੈ ਮਤ ਖਾਟ ਪਰ ਡਾਰਿਯੇ । ੪ ।

bhog kamat rav greh ayo. ta ko rani turat chapayo.
nirpeh adhik mad ani piyariyo. kar ke mat khat par dariyo. (4)

ਦੋਹਰਾ

ਤਾ ਕੋ ਖਲਰੀ ਸ੍ਰਾਨ ਕੀ ਲਈ ਤੁਰਤ ਪਹਿਰਾਈ ।
ਰਾਜਾ ਜੂ ਕੇ ਦੇਖਤੇ ਗ੍ਰਿਹ ਕੌ ਦਯੋ ਪਠਾਇ । ੫ ।

Dohra

ta ko khalri sawan ki layi turat pehrayi.
raja ju ke dekhte greh ko deyo pathayi. (5)

ਚੌਪਈ

ਆਪ ਨ੍ਰਿਪਤਿ ਸੋ ਬਚਨ ਉਚਾਰੋ । ਸੁਨ ਨਾਥ ਇਹ ਸ੍ਰਾਨ ਤਿਹਾਰੋ ।
ਮੋ ਕੌ ਅਧਿਕ ਪ੍ਰਾਨ ਤੇ ਪਯਾਰੋ । ਯਾ ਕੌ ਜਿਨਿ ਪਾਹਨ ਤ੍ਰੁਮ ਮਾਰੋ । ੬ ।

Chopaiee

aap nirpat so bachan ucharo. sun nath eh sawan tiharo.
mo ko adhik pran te payaro. ya ko jin pahan tum maro. (6)

Couplet:

Chander Singh was the Raja of Bhutant, who was worshipping 'Sri Jadunath' all the twenty-four hours (eight pehars). (1)

Chopaiee :

He had a wife by the name of Chander Prabha who was competent in all types of virtuous deeds (functions). The Raja was very fond of her and by her company he was feeling the bliss of life (he felt alive). He would not take even water, without having a glance of her (without meeting her). (2)

She was involved in a love affair with a man from Bhutant and she lost all sense of body and mind in his love (she was madly in love with him). She would send for him during day and night and would enjoy sensuous pleasure with him. (3)

While they were having sexual company, the Raja happened to come there and the Rani made the Bhutanti man hide somewhere. She made the Raja drink too much wine and in that drunken state put him on a cot. (4)

Couplet :

That Bhutanti man was covered by her with a dog skin and in the presence of Raja (before his eyes) sent him away to his house. (5)

Chopaiee

The Rani then told the Raja, "O dear Raja ! Listen. This dog of yours was very dear to me, more than my own life. So do not throw stones at him." (6)

ਦੋਹਰਾ

ਸਤਿ ਸਤਿ ਤਬ ਨ੍ਰਿਪ ਕਹਿਯੋ ਤਾਹਿ ਟੂਕਰੋ ਡਾਰਿ।
ਆਗੇ ਹ੍ਵੈ ਕੈ ਨਿਕਸਿਯੋ ਸਕਿਯੋ ਨ ਮੂੜ ਬਿਚਾਰਿ। ੭। ੧।

Dohra

mati mati tab nrip kahiyo tahi tukro dari.
agai haiv ke niksiyo sakiyo na murh bichar. (7) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਸਤਾਸੀਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ। ੮੭। ੧੫੩੭। ਅਫਜੂੰ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
satasivo charitar samapatam. Sat Subham sat. (87) (1537) aphjun.

ਦੋਹਰਾ

ਇੰਦ੍ਰ ਦਤ ਰਾਜਾ ਹੁਤੋ ਗੋਖਾ ਨਗਰ ਮਝਾਰ।
ਕੰਜ ਪ੍ਰਭਾ ਰਾਨੀ ਰਹੈ ਜਾ ਕੋ ਰੂਪ ਅਪਾਰ। ੧।

Dohra

Inder dut raja huto gotha nagar majhar.
kanj prabha rani rahe ja ko roop apar. (1)

ਸਰਬ ਮੰਗਲਾ ਕੋ ਭਵਨ ਗੋਖਾ ਸ਼ਹਿਰ ਮੰਝਾਰ।
ਊਚ ਨੀਚ ਰਾਜਾ ਪ੍ਰਜਾ ਸਭ ਤਿਹ ਕਰਤ ਜੁਹਾਰ। ੨।

sarab mangla ko bhawan gokha shehar manjhar.
uch neech raja praza sabh teh karat juhar. (2)

ਚੌਪਈ

ਤਾ ਕੇ ਭਵਨ ਸਕਲ ਚਲਿ ਆਵਹਿ। ਆਨਿ ਗੌਰ ਕੋ ਸੀਸ ਝੁਕਾਵਹਿ।
ਕੁੰਕਮ ਔਰ ਅਛਤਨ ਲਾਵਹਿ। ਭਾਤਿ ਭਾਤਿ ਕੋ ਧੂਪ ਜਗਾਵਹਿ। ੩।

Chopaiee

ta ke bhawan sakal chal avhi. aan gor kp sees jhukavhi.
kunkam aur achtan lavhi. bhati bhati ko dhup jagavhi. (3)

ਦੋਹਰਾ

ਭਾਤਿ ਭਾਤਿ ਦੈ ਪ੍ਰਕਮਾ ਭਾਤਿ ਭਾਤਿ ਸਿਰ ਨਯਾਇ।
ਪੂਜ ਭਵਾਨੀ ਕੋ ਭਵਨ ਬਹੁਰਿ ਬਸੈ ਗ੍ਰਿਹ ਆਇ। ੪।

Dohra

bhati bhati de prakarma bhati bhati sir neyayi.
pooj bhawani ko bhawan bahur basai greh ayi. (4)

Couplet :

The Raja then accepted this truth of the Rani and gave him even food, so the dog came forward and moved away (man in the garb of a dog). But the foolish Raja did not appreciate the secret behind it. (7)(1)

Here the eighty-seventh episode of the King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (87-1537)(Contd)

Couplet .

There was a Raja of 'Golcha Nagar' by the name of Indra Dutt. He had a queen called Kang Prabha who was very charming. (1)

There was a temple of "goddess Sarab Mangla" in the Golcha Nagar. All the high and low people including the Raja and the subjects would salute the goddess. (2)

Chopaiee :

All the people would visit the Devi's temple and would bow to the mausoleum. They would offer rice and saffron to the goddess and burn incense of many types. (3)

Couplet :

They would perform circumambulation and pay their obeisance to the goddess in many ways and after performing worship of Bhawani's temple only they would come back home. (4)

ਚੌਪਈ

ਨਰ ਨਾਰੀ ਸਭ ਤਹ ਚਲਿ ਜਾਹੀ । ਅਛਤ ਧੂਪ ਕੁੰਕਮਹਿ ਲਾਹੀ ।
ਭਾਤਿ ਭਾਤਿ ਕੇ ਗੀਤਨ ਗਾਵੈ । ਸਰਬ ਮੰਗਲਾ ਕੋ ਸਿਰ ਨਯਾਵੈ । ੫ ।

Chopaiee

nar nari sabh the chal jahi. achat dhoop kunkmeh lahi.
bhati bhati ke geetan gavye. sarab mangla ko sir nyave. (5)

ਜੋ ਇਛਾ ਕੋਊ ਮਨ ਮੈ ਧਰੈ । ਜਾਇ ਭਵਾਨੀ ਭਵਨ ਉਚਰੈ ।
ਪੂਰਨ ਭਾਵਨਾ ਤਿਨ ਕੀ ਹੋਈ । ਬਾਲ ਬ੍ਰਿਧ ਜਾਨਤ ਸਭ ਕੋਈ । ੬ ।

jo ichha koyu man me dharaye. jayi bhawani bhawan uchre.
pooran bhawna tin ki hoyi. bal bridh janat sabh koyi. (6)

ਦੋਹਰਾ

ਫਲਤ ਆਪਨੀ ਭਾਵਨਾ ਯਾ ਮੈ ਭੇਦ ਨ ਕੋਇ ।
ਭਲੋ ਭਲੋ ਕੋ ਹੋਤ ਹੈ ਬੁਰੇ ਕੋ ਹੋਇ । ੭ ।

Dohra

phalat apni bhawana ya mai bhed na koyi.
bhalo bhale ko hot hai bure ko hoyi. (7)

ਚੇਤ੍ ਅਸਟਮੀ ਕੇ ਦਿਵਸ ਉਤਸਵ ਤਿਹ ਠਾ ਹੋਇ ।
ਊਚ ਨੀਚ ਰਾਜਾ ਪ੍ਰਜਾ ਰਹੈ ਨ ਘਰ ਮੈ ਕੋਇ । ੮ ।

chetar astami ke divas utsav teh tha hoyi.
ooch neech raja praja rahe na ghar me koyi. (8)

ਚੌਪਈ

ਦਿਵਸ ਅਸਟਮੀ ਕੋ ਜਬ ਆਯੋ । ਜਾਤ੍ਰੀ ਏਕ ਰਾਨਿਯਹਿ ਭਾਯੋ ।
ਤਾ ਸੌ ਭੋਗ ਕਰਤ ਮਨ ਭਾਵੈ । ਘਾਤ ਏਕਹੂੰ ਹਾਥ ਨ ਆਵੈ । ੯ ।

Chopaiee

divas astami ko jab ayo. jatri ek raniyeh bhayo.
ta so bhog karat man bhave. ghat ekhun hath na avaye. (9)

ਯਹੈ ਬਿਹਾਰ ਚਿਤ ਮਹਿ ਆਯੋ । ਜਾਤ੍ਰੀ ਕਹ ਪਿਛਵਾਰ ਸਦਾਯੋ ।
ਤਾ ਸੌ ਘਾਤ ਯਹੈ ਬਦਿ ਰਾਖੀ । ਪ੍ਰਗਟ ਰਾਵ ਜੂ ਤਨ ਯੌ ਭਾਖੀ । ੧੦ ।

yehe behar chit meh ayo. jatri keh pichwar sadayo.
ta so ghat yehe bad rakhi. pargat rav jo tan yo bhakhi. (10)

ਜਾਨਸਿ ਮਿਤਿ ਪਿਛਵਾਰੇ ਆਵਾ । ਬਦਿ ਸੰਕੇਤਿ ਯੌ ਬਚਨ ਸੁਨਾਵਾ ।
ਸਖਿਯਹਿ ਸਹਿਤ ਕਾਲਿ ਮੈ ਜੈਹੌ । ਪੂਜ ਗੌਰਜਾ ਕੌ ਗ੍ਰਿਹ ਐਹੌ । ੧੧ ।

janas miti pichware ava. bad sanket yo bachan sunava.
sakhiyeh sahit lal me jeho. pooj gorja ko greh aeho. (11)

Chopaiee

All the men and women would cover the distance by walking and offer rice and saffron and burn the incense there. They would sing songs of praises (of the goddess) and would bow to the goddess Sarb Mangla. (5)

Whatever one would desire at heart, he would pray to the goddess at Bhawani's Temple (and seek her blessings for its fulfillment). He would get his desires (hopes) fulfilled. This fact was known to all, including young and old people. (6)

Couplet :

Everywhere it is one's earnestness which brings fulfillment of one's desires and there was no doubt about it. The virtuous would get noble (deeds) desires fulfilled while the vicious people get vicious results (as per one's thinking). (7)

On the eighth day of moon's phases during the month of Chet (March) there would be a great fair held at that place and all would visit that place including high and low, the King and the subjects (and no one remains at home). (8)

Chopaiee :

When the day of Astami (eighth day of moon's phases), the Rani liked one pilgrim and she wanted to have sexual relations with him to her heart's satisfaction but could not catch hold of any chance for its fulfillment. (9)

When she thought of it, she called the pilgrim at the back side and she fixed with him to fulfil this desire and told the Raja openly. (10)

When she found that the friend had come at the back side, then she told the game play briefly that she would come there tomorrow along with attendants (lady) and would return home after performing girja worship only. (11)

ਦੋਹਰਾ

ਜੋ ਕੋਊ ਹਮਰੋ ਹਿਤੂ ਤਹ ਮਿਲਿਯੋ ਮੁਹਿ ਆਇ ।
ਭੇਦ ਰਾਵ ਕਛੁ ਨ ਲਹਿਯੋ ਮੀਤਹਿ ਗਈ ਜਤਾਇ । ੧੨ ।

Dohra

jo koyu hamro hit the miliyo muh ayi.
bhed rav kachu na lahiyo miteh gayi jatayi. (12)

ਸਵੈਯਾ

ਰਾਨੀ ਪਛਾਨੀ ਕਿ ਮੰਦਰ ਕੇ ਪਿਛਵਾਰੇ ਹੈ ਮੇਰੋ ਖਰੋ ਸੁਖਦਾਈ ।
ਚਾਹਤ ਬਾਤ ਕਹਿਯੋ ਸਕੁਚੈ ਤਬ ਕੀਨੀ ਹੈ ਬੈਨਨਿ ਮੈ ਚਤੁਰਾਈ ।
ਪੂਛਿ ਸਖੀ ਅਪਨੀ ਮਿਸਰੀ ਉਤ ਪਯਾਰੇ ਕੋ ਐਸੀ ਸਹੇਟ ਬਤਾਈ ।
ਸਾਥ ਚਲੌਗੀ ਹੈ ਕਾਲਿ ਚਲੈਗੀ ਮੈ ਦੇਬੀ ਕੈ ਦੇਹੁਰੇ ਪੂਜਨ ਮਾਈ । ੧੩ ।

Swaiyya

rani pachan ki mandar ke pichvare hai mero kharo sukhdayi.
chahat bat kahiyo sakuche tab kini hai baenan mai chaturayi.
pooch sakhi apni misri ut pyare ko aisi sahet batayi.
sath chalogi ho kali chalogi mai debi ke dohre poojan mayi. (13)

ਚੌਪਈ

ਯੌ ਨ੍ਰਿਪ ਸੋ ਕਹਿ ਪ੍ਰਗਟ ਸੁਨਾਈ । ਮੀਤਹਿ ਉਤੈ ਸਹੋਟ ਬਤਾਈ ।
ਭਵਨ ਭਵਾਨੀ ਕੇ ਮੈ ਜੈਹੋ । ਪੂਜਿ ਮੰਗਲਾ ਕੋ ਫਿਰਿ ਐਹੋ । ੧੪ ।

Chopaiee

yo nrip so keh pargat sunayi. meethi ute sahot batayi.
bhawan bhawani ke mai jeho. pooji mangla ko phir aeho. (14)

ਦੋਹਰਾ

ਜੋ ਕੋਊ ਹਮਰੋ ਹਿਤੂ ਤਹ ਮਿਲਿਯੋ ਮੁਹਿ ਆਇ ।
ਭੇਦ ਕਛੁ ਨ੍ਰਿਪ ਨ ਲਖਿਯੋ ਮੀਤਹਿ ਗਈ ਜਤਾਇ । ੧੫ ।

Dohra

jo koyu hamro hit the miliyo muhi ayi.
bhed kachu nrip na likhiyo miteh gayi jatayi. (15)

ਯੌ ਕਹਿ ਕੈ ਰਾਨੀ ਉਠੀ ਕਰਿਯੋ ਮੀਤ ਗ੍ਰਿਹ ਗੌਨ ।
ਨ੍ਰਿਪਤਿ ਪ੍ਰਫੁਲਿਤ ਚਿਤ ਭਯੋ ਗਈ ਸਿਵਾ ਕੇ ਭੈਨ । ੧੬ । ੧ ।

yo keh ke rani uthi kariyo meet greh gon.
nirpat parfulit chit bheyo gayi Siva ke bhen. (16) (1)

Couplet :

"If any friend would like to meet me, then he should come there to meet me. The Raja could not understand the motive (secret) behind it, while the friend was explained its secret fully." (12)

Swaiyya :

The Rani realized that her paramour was already waiting (standing) there. She wanted to talk (to him) but was a bit hesitant, then she made a clever move through her words. She asked her attendant about the place and gave its location to her friend through an excuse (meeting place) that "she would come tomorrow for Devi's worship at the mausoleum (for mother goddess worship) and accompany them." (13)

Chopaiee :

Thus she told the friend (paramour) about the meeting place in the very presence of the Raja, that she would go to Bhawani's Temple and after worship of Mangla (goddess) only, she would come back home. (14)

Couplet :

"If there were any friends (well-wisher) then they should come there to meet me. The Raja did not see through this secret move but the friend was told everything." (15)

Thus the Rani got up and moved towards the friend's house (place). The Raja was happy at heart (in his mind) that she had gone for Shiva's Temple. (16)(1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖ੍ਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਅਠਾਸੀਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੮੮ । ੧੫੫੩ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
athasivo charitar samapatam. Sat Subham sat. (88) (1553) aphjun.

ਚੌਪਈ

ਮਾਝਾ ਦੇਸ ਜਾਟ ਇਕ ਰਹੈ । ਕਾਜ ਕ੍ਰਿਸਾਨੀ ਕੋ ਨਿਰਬਹੈ ।
ਰੈਨਿ ਦਿਨਾ ਖੇਤਨ ਮੈ ਰਹਈ । ਰਾਮ ਸੀਹ ਨਾਮਾ ਜਗ ਕਹਈ । ੧ ।

Chopaiee

majha des jat ik rahe. kaaj kirsani ko nirbhai.
raen dina khetan me rahi. ram seeh nama jug kaheyi. (1)

ਰਾਧਾ ਨਾਮ ਨਾਰਿ ਗ੍ਰਿਹ ਤਾ ਕੇ । ਕਛੂ ਨ ਲਾਜ ਰਹਤ ਤਨ ਵਾ ਕੇ ।
ਨਿਤ ਉਠਿ ਬਾਗਵਾਨ ਪੈ ਜਾਵੈ । ਭੋਗ ਕਮਾਇ ਬਹੁਰਿ ਗ੍ਰਿਹ ਆਵੈ । ੨ ।

radha nam nari greh ta ke. kachu na laj rehat tan va ke.
nit uthi bagwan pe jave. bhog kamayi bahur greh aave. (2)

ਲੈ ਸਤ੍ਰੁਆ ਪਤਿ ਓਰ ਸਿਧਾਈ । ਚਲੀ ਚਲੀ ਮਾਲੀ ਪਹਿ ਆਈ ।
ਬਸਤ੍ਰ ਛੋਰਿ ਕੈ ਭੋਗ ਕਮਾਯੋ । ਤਿਹ ਸਤ੍ਰੁਆ ਕੀ ਕਰੀ ਬਨਾਯੋ । ੩ ।

le satuya pat ur sidhayi. chali chali mali peh ayi.
bastar chor ke bhog kamayo. teh sauya ki kari banayo. (3)

ਦੋਹਰਾ

ਸਤ੍ਰੁਅਨ ਕਰੀ ਬਨਾਇ ਕੈ ਤਾ ਮੈ ਬਧਯੋ ਬਨਾਇ ।
ਸਤ੍ਰੁਆ ਹੀ ਸੋ ਜਾਨਿਯੈ ਕਰੀ ਨ ਚੀਨਯੋ ਜਾਇ । ੪ ।

Dohra

satuyan kar banayi ke ta me badhyo banayi.
satuya hi so janiye kar na chiniyo jayi. (4)

ਚੌਪਈ

ਭੋਗ ਕਰਤ ਭਾਮਿਨਿ ਸੁਖ ਪਾਯੋ । ਜਾਮਿਕ ਤਾ ਸੌ ਕੇਲ ਕਮਾਯੋ ।
ਮਾਲੀ ਕੇ ਗ੍ਰਿਹ ਤੇ ਜਬ ਆਈ । ਬਸਤ੍ਰ ਆਪਨੋ ਲਯੋ ਉਠਾਈ । ੫ ।

Chopaiee

bhog karat bhaman sukh payo. jamak ta so kel kamayo.
mali ke greh te jab ayi. bastar apno leyo uthayi. (5)

ਲੈ ਸਤ੍ਰੁਆ ਨਿਜ ਪਤਿ ਗਈ । ਛੋਰਤ ਬਸਤ੍ਰ ਹੇਤ ਤਿਹ ਭਈ ।
ਹਾਥੀ ਹੇਰਿ ਚੌਕ ਜੜ ਰਹਿਯੋ । ਤੁਰਤ ਬਚਨ ਤਬ ਹੀ ਤ੍ਰਿਯ ਕਹਿਯੋ । ੬ ।

lai satuya nij pat hayi. chorat bastar het teh bhayi.
hathi her chok jarh rahiyo. turat bachan tab hi triya kahiyo. (6)

Here the eighty-eights episode of King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well so far.

(88-1553)(Contd)

Chopaiee :

There was a Jat living in the land of Majha, who was ploughing his fields and would remain in his fields day and night and he was known by the name of Ram Singh. (1)

He had a wife (at home) named Radha, who was a shameless creature (who had no modesty) she would always go to the gardener and after having cohabitation with him she would come back home. (2)

When she was going to her husband taking with her some ground oats (satu) and on her way she came across the gardener. So she had sexual relations with him, having kept her clothes aside. The companions of the gardener, opened that bundle and removed the Satu (ground oats) and made an elephant out of it. (3)

Couplet

They tied the elephant, (made out of satu) into the bundle. It appeared like satu (ground maize) and not an elephant. (4)

Chopaiee :

That woman felt greatly pleased and satisfied after the cohabitation and gave him company for one pehar (three hours). When she came from his house, she brought her sheet (cloth) also. (5)

She went to her husband with the satu and was opening the cloth (bundle) of satu. That fool got frightened to see the elephant. Then the woman told him promptly. (6)

ਸੋਵਤ ਹੁਤੀ ਸੁਪਨ ਮੁਹਿ ਆਯੋ । ਕਰੀ ਮਤ ਪਾਛੈ ਤਵ ਪਾਯੋ ।
ਮੈ ਡਰਿ ਪੰਡਿਤ ਲਯੋ ਬੁਲਾਈ । ਜੋ ਉਨ ਕਹਿਯੋ ਸੁ ਕ੍ਰਿਆ ਕਮਾਈ । ੭ ।
sovat huti supan muhi ayo. kari mat pachai tav payo.
mai dar pandit leyo bulayi. jo un kahiyo so kriya kamayi. (7)

ਦੋਹਰਾ

ਸਤੁਆਨ ਕਰੀ ਬਨਾਇ ਕੈ ਦੰਤਨ ਚਾਬੇ ਕੋਇ ।
ਤਾ ਕੋ ਗੈਵਰ ਮਤ ਕੋ ਕਬਹੂੰ ਤ੍ਰਾਸ ਨ ਹੋਇ । ੮ ।

Dohra

satuyan kar banayi ke dantan chabe koyi.
ta ko gaevar mat ko kabhun tras na hoyi. (8)

ਫੂਲਿ ਗਯੋ ਜੜ ਬਾਤ ਸੁਨਿ ਭੇਦ ਨ ਸਕਿਯੋ ਪਾਇ ।
ਸਤੁਆਨ ਕਰੀ ਤੁਰਾਇ ਕੈ ਮੁਹਿ ਤ੍ਰਿਯ ਬਚਾਇ । ੯ । ੧ ।
phool geyo jarh bat sun bhed na sakiyo payi.
satuyan kari turayi ke muhi triye bachayi. (9) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਨਵਾਸੀਮੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੮੯ । ੧੫੬੨ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
navasimo charitar samapatam. Sat Subham sat. (89) (1562) aphjun.

ਦੋਹਰਾ

ਸਹਰ ਇਟਾਵਾ ਮੈ ਹੁਤੋ ਨਾਨਾ ਨਾਮ ਸੁਨਾਰ ।
ਤਾ ਕੀ ਅਤਿ ਹੀ ਦੇਹ ਮੈ ਦੀਨੋ ਰੂਪ ਮੁਰਾਰ । ੧ ।

Dohra

sahar itawa mai huto nana nam sunar.
ta ki ati hi deh mai deeno roop murar. (1)

ਚੌਪਈ

ਜੋ ਤ੍ਰਿਯ ਤਾ ਕੋ ਨੈਨ ਨਿਹਾਰੈ । ਆਪੁਨ ਕੋ ਕਰਿ ਧੰਨੁਯ ਬਿਚਾਰੈ ।
ਯਾ ਕੈ ਰੂਪ ਤੁਲਿ ਕੋਊ ਨਾਹੀ । ਯੌ ਕਹਿ ਕੈ ਅਬਲਾ ਬਲਿ ਜਾਹੀ । ੨ ।

Chopaiee

jo triye ta ko nain nihare. apun ko kar dhanye bichare.
ya ke roop tuli koyu nahi. yo keh ke abla bal jahi. (2)

"When I was sleeping, I had a dream that a drunken elephant was chasing you. So I called the Brahmin (pandit) and as he said, 1 have done like that." (7)

Couplet :

"If someone were to make an elephant of satus and then eat it with his teeth, then he would not be frightened of a drunken elephant." (8)

That fool got puffed up on hearing this and could not gauge the secret. "He thought that by getting this elephant chewed by me out of ground oats, the woman had saved him." (9)(1)

Here the eighty-ninth episode of Minister's & King's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (89-1562)(Contd)

Couplet :

There was a goldsmith in the town of Etawah by the name of Nana. He had been bestowed with a beautiful personality (body) by the Lord. (1)

Chopaiee :

Any woman, who would get a chance to glance at him, would feel greatly honoured. The women would feel overjoyed (would like to sacrifice themselves over him) by having a glance at him as he had no parallel in beauty and charm. (2)

ਦੋਹਰਾ

ਦੀਪ ਕਲਾ ਨਾਮਾ ਹੁਤੀ ਦੁਹਿਤਾ ਰਾਜ ਕੁਮਾਰਿ ।
ਅਮਿਤ ਦਰਬੁ ਤਾ ਕੇ ਰਹੈ ਦਾਸੀ ਰਹੈ ਹਜਾਰ । ੩ ।

Dohra

deep kala nama huti duhita raj kumari.
amit darbu ta ke rahe dasi rahe hazar. (3)

ਪਠੈ ਏਕ ਤਿਨ ਸਹਚਰੀ ਲਯੋ ਸੁਨਾਰ ਬੁਲਾਇ ।
ਰੈਨਿ ਦਿਨਾ ਤਾ ਸੋ ਰਮੈ ਅਧਿਕ ਚਿਤ ਸੁਖੁ ਪਾਇ । ੪ ।

pathai ek tin sehchari leyo sunar bulayi.
rain dina ta so ramai adhik chit sukh payi. (4)

ਚੌਪਈ

ਰਾਤ ਦਿਵਸ ਤਿਹ ਧਾਮ ਬੁਲਾਵੈ । ਕਾਮ ਕੇਲ ਤਿਹ ਸੰਗ ਕਮਾਵੈ ।
ਪ੍ਰੀਤਿ ਮਾਨਿ ਤਿਹ ਸਾਥ ਬਿਹਾਰੈ । ਵਾ ਕੇ ਲਿਯੇ ਪ੍ਰਾਨ ਦੈ ਡਾਰੈ । ੫ ।

Chopaiee

rat divas the dham bulave. kam kel the sung kamave.
preet mani teh sath bihare. va ke liyo pran de dare. (5)

ਏਕ ਦਿਵਸ ਤਿਹ ਧਾਮ ਬੁਲਾਯੋ । ਤਬ ਲੌ ਪਿਤੁ ਤਾ ਕੇ ਗ੍ਰਿਹ ਆਯੋ ।
ਕਛੂ ਨ ਚਲਿਯੋ ਜਤਨ ਇਹ ਕੀਨੋ । ਅੰਜਨ ਅ"ਜਿ ਬਿਦਾ ਕਰਿ ਦੀਨੋ । ੬ ।

ek divas the dham bulayo. tab lo pit ta ke greh ayo.
kachu na chaliyo jatan eh keeno. anjan anji bida kar deeno. (6)

ਦੋਹਰਾ

ਅਧਿਕ ਮੂੜ ਤਾ ਕੋ ਪਿਤਾ ਸਕਿਯੋ ਭੇਦ ਨਹਿ ਚੀਨ ।
ਆਖਨ ਅੰਜਨ ਅ"ਜਿ ਤ੍ਰਿਯ ਮੀਤ ਬਿਦਾ ਕਹਿ ਦੀਨ । ੭ । ੧ ।

Dohra

adhik murh ta ko pita sakiyo bhed nahi cheen.
akhan anjan anji triye meet bida keh deen. (7) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਨਬਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੯੦ । ੧੫੬੯ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai nabyevo charitar samapatam. Sat Subham sat. (90) (1569) aphjun.

Couplet :

There was a princess there called Deep Lala. She possessed wealth beyond any count and thousands of lady attendants. (3)

She sent one of her attendants to call the goldsmith to meet her. She would enjoy cohabitation with him day and night and felt great satisfaction at heart. (4)

Chopaiee :

She would call that goldsmith day and night and enjoy sensuous pleasure with him. She would carry on her love affair with him and would be prepared to sacrifice everything (her life) for him. (5)

She called him one day, when suddenly her father also came there. When she could not manage any love affair, she sent him away after putting collyrium in his eyes. (6)

Couplet :

Her father was a great fool, who could not follow the secret. The woman had sent away her paramour after putting collyrium in his eyes. (7)(1)

Here the ninetieth episode of the King's & the Minister's dialogue regarding the woman's characterization from Charitar Pakhyan is completed. All is well.

(90-1569)(Contd)

ਦੋਹਰਾ

ਗਬਿੰਦ ਚੰਦ ਨਰੇਸ ਕੇ ਮਾਧਵਨਲ ਨਿਜੁ ਮੀਤ ।
ਪੜੇ ਬਯਾਕਰਨ ਸ਼ਾਸਤ੍ਰ ਖਟ ਕੋਕ ਸਾਰ ਸੰਗੀਤ । ੧ ।

Dohra

gabind chand nares ke madhvanal nij meet.
parai bayakaran shastar khat kok sar sangeet. (1)

ਚੌਪਈ

ਮਧੁਰ ਮਧੁਰ ਧੁਨਿ ਬੇਨੁ ਬਜਾਵੈ । ਜੋ ਕੋਊ ਤ੍ਰਿਯ ਸ੍ਰਵਨਨ ਸੁਨਿ ਪਾਵੈ ।
ਚਿਤ ਮੈ ਅਧਿਕ ਮਤ ਹ੍ਵੈ ਝੂਲੈ । ਗ੍ਰਿਹ ਕੀ ਸਕਲ ਤਾਹਿ ਸੁਧਿ ਭੂਲੇ । ੨ ।

Chopaiee

madhur madhur dhun bain bajave. jo koyu triye sarvnan sun pavye.
chit mai adhik mat haiv jhule. greh ki sakal tahi sudhi bhule. (2)

ਪੁਰ ਬਾਸੀ ਨ੍ਰਿਪ ਪੈ ਚਲਿ ਆਏ । ਆਇ ਰਾਇ ਤਨ ਬਚਨ ਸੁਨਾਏ ।
ਕੈ ਮਾਧਵਨਲ ਕੈ ਅਬ ਮਰਿਯੈ । ਨਾ ਤੋ ਯਾ ਕਹ ਦੇਸ ਨਿਕਰਿਯੈ । ੩ ।

pur basi nrip pe chali aye. ayi gayi tan bachan sunaye.
ko madhavnal ke ab mariye. na to ya keh des nikreye. (3)

ਦੋਹਰਾ

ਇਹ ਹਮਾਰੀ ਇਸਤ੍ਰੀਨ ਕੇ ਲੇਤ ਚਿਤ ਬਿਰਮਾਇ ।
ਜੋ ਹਮ ਸਭ ਕੌ ਕਾਢਿਯੈ ਤੌ ਇਹ ਰਖਿਯੈ ਰਾਹਿ । ੪ ।

Dohra

eh hamari istrin ke let chit birmayi.
jo hun sabh ke kadiyo te eh rakhiyo rahi. (4)

ਚੌਪਈ

ਤੋਰਿ ਰਾਵ ਤਬ ਜਲਜ ਮੰਗਾਏ । ਭਾਤਿ ਬਿਛੌਨਾ ਕੀ ਬਿਛਵਾਏ ।
ਸਕਲ ਸਖੀ ਤਿਹ ਪਰ ਬੈਠਾਈ । ਭਾਂਤਿ ਭਾਂਤਿ ਕੀ ਪ੍ਰਭਾ ਬਨਾਈ । ੫ ।

Chopaiee

tor rav tab jalaj mangaye. bhat bichona ki bichavai.
sakal sakhi the par behayi. bhat bhat ki prabha banayi. (5)

ਮਾਧਵਨਲ ਕੌ ਬੋਲਿ ਪਠਾਇਸ । ਤ੍ਵਨ ਸਭਾ ਭੀਤਰ ਬੈਠਾਇਸ ।
ਰੀਝਿ ਬਿਪ੍ਰ ਤਬ ਬੇਨ ਬਜਾਈ । ਸਭ ਇਸਤ੍ਰਿਨ ਕੇ ਚਿਤ ਸੁ ਭਾਈ । ੬ ।

madhvanal ko boli pathayis. tawan sabha bhetar bethayis.
reejh bipar tab ben bajayi. sabh istrin ke chit so bhayi. (6)

Couplet :

The Raja Gobind Chand had a great f iend in Madhvanal who was studying the six shastras along with Kok Shastra and music. (1)

Chopaiee :

He used to play on his flute with a very sweet tune. If any woman would par chance hear the flute with her ears, she would get spellbound and get enamoured by it. She would forget everything about her household chores. (2)

The residents of the town then came to the Raja with a complaint saying that this fellow Madhavanal be either killed or exiled from that land. (3)

Couplet :

(They complained) that He had enticed the hearts of their womenfolk. Either they should all be exiled and only he be kept in the town. (4)

Chopaiee :

Then the Raja sent for some lotus flowers (being plucked) and spread them like a bed spread. All the lady attendants were made to sit there, after they were embellished with various ornaments. (5)

Then he called Madhvanal there and seated him in the assembly. Then the Brahmin (Madhvanal) played on his flute with great love, which appealed to the ladies gathered there. (6)

ਦੋਹਰਾ

ਸਭ ਅਬਲਾ ਮੋਹਿਤ ਭਈ ਨਾਦ ਸ੍ਰਵਨ ਸੁਨਿ ਪਾਇ ।
ਸਭਹਿਨ ਕੇ ਤਨ ਸੈ ਗਏ ਕਮਲ ਪਤ੍ਰ ਲਪਟਾਇ । ੭ ।

Dohra

sabh abla mohit bhayi nad sarvan sun payi.
sabhin ke tan se gaye kamal patar laptayi. (7)

ਚੌਪਈ

ਮਾਧਵਨਲ ਨ੍ਰਿਪ ਤੁਰਤੁ ਨਿਕਾਰਿਯੋ । ਬਿਪ੍ਰ ਜਾਨਿ ਜਿਯ ਤੇ ਨਹੀ ਮਾਰਿਯੋ ।
ਕਾਮਾਵਤੀ ਨਗਰ ਚਲਿ ਆਯੋ । ਕਾਮਕੰਦਲਾ ਸੌ ਹਿਤ ਭਾਯੋ । ੮ ।

Chopaiee

madhavnal nrip turat nikariyo. bipar jani jiye te nahi mariyo.
kamvati nagar chali ayo. kamkandla so hit bhayo. (8)

ਦੋਹਰਾ

ਕਾਮ ਸੈਨ ਰਾਜਾ ਤਹ ਦਿਜ ਪਹੁੰਚਯੋ ਜਾਇ ।
ਪ੍ਰਗਟ ਤੀਨਿ ਸੈ ਸਾਠਿ ਤ੍ਰਿਯ ਨਾਚਤ ਜਹਾ ਬਨਾਇ । ੯ ।

Dohra

kaam sain raja the dij pahunchiyo jayi.
pargat teeni se sath triye nachat jaha banayi. (9)

ਚੌਪਈ

ਮਾਧਵ ਤੌਨ ਸਭਾ ਮਹਿ ਆਯੋ । ਆਨਿ ਰਾਵ ਕੌ ਸੀਸ ਝੁਕਾਯੋ ।
ਸੂਰਬੀਰ ਬੈਠੇ ਬਹੁ ਜਹਾ । ਨਾਚਤ ਕਾਮਕੰਦਲਾ ਤਹਾ । ੧੦ ।

Chopaiee

madhav ton sabha meh ayo. aan rav ko sees jhukayo.
surbeer baithe bahu jaha. nachat kamkandla taha. (10)

ਦੋਹਰਾ

ਚੰਦਨ ਕੀ ਤਨ ਕੰਚੁਕੀ ਕਾਮਾ ਕਸੀ ਬਨਾਇ ।
ਅੰਗਿਯਾ ਹੀ ਸਭ ਕੋ ਲਖੈ ਚੰਦਨ ਲਖਯੋ ਨ ਜਾਇ । ੧੧ ।

Dohra

chanbdan ki tan kanchuki kama banayi.
angiya hi sabh ko lakhe chandan lakhyo na jayi. (11)

ਚੰਦਨ ਕੀ ਲੈ ਬਾਸਨਾ ਭਵਰ ਬਹਿਠਯੋ ਆਇ ।
ਸੋ ਤਿਨ ਕੁਚ ਬਾਯੁ ਤੇ ਦੀਨੌ ਤਾਹਿ ਉਠਾਇ ੧੨ ।

chandan ki lai basna bhawar bethiyo ayi.
so tin kuch bayu te deeno tahi uthayi. (12)

Couplet :

All the women got enamoured with the hearing of the tunes (of flute). Their bodies were stuck with lotus petals. (7)

Chopaiee :

The Raja then ordered Madhvanal for exile (to go out of the land) immediately but did not kill him as he was a Brahmin. He came to the town of Kamavati after that. He developed love for Kamkandla there. (8)

Couplet :

Madhvanal (Brahmin) had reached a place where Kam Sain Raja ruled the land. There were 360 women, who would dance in the presence of the Raja. (9)

Chopaiee

Madhvanal came to the Raja's assembly and made his obeisance to him (Raja). There were many warriors there and Kamkandla was performing her dance. (10)

Couplet :

Kamkandla had worn a dress of Sandalwood, which was tightly worn by her. They could not see the Sandalwood but only the tight dress was visible. (11)

With the fragrance of Sandal wood a black bee came buzzing but the movements of her breasts sent a strong gust of wind which made the black bee to fly off. (12)

ਚੌਪਈ

ਇਹ ਸੁ ਭੇਦ ਬਿਧ ਨੈ ਲਹਿ ਲਯੋ । ਰੀਝਤ ਅਧਿਕ ਚਿਤ ਮਹਿ ਭਯੋ ।
ਅਮਿਤ ਦਰਬੁ ਨ੍ਰਿਪ ਤੇ ਜੋ ਲੀਨੋ । ਸੋ ਲੈ ਕਾਮਕੰਦਲਹਿ ਦੀਨੋ । ੧੩ ।

Chopaiee

eh su bhed bidh ne lahi leyo. reejhat adhik chit mahi bheyo.
amit darbu nrip te jo leeno. so le kamkandaleh deeno. (13)

ਦੋਹਰਾ

ਅਮਿਤ ਦਰਬੁ ਹਮ ਜੋ ਦਯੋ ਸੋ ਇਹ ਦਯੋ ਲੁਟਾਇ ।
ਐਸੇ ਬਿਪ੍ਰ ਫਜੂਲ ਕੋ ਮੋਹਿ ਨ ਰਾਖਯੋ ਜਾਇ । ੧੪ ।

Dohra

amit darbu hum jo deyo so eh deyo lutayi.
aise bipar phajool ko mohi na rakhyo jayi. (14)

ਚੌਪਈ

ਬਿਪ੍ਰ ਜਾਨਿ ਜਿਯ ਤੇ ਨਹਿ ਮਰਿਯੈ । ਇਹ ਪੁਰ ਤੇ ਇਹ ਤੁਰਤੁ ਨਿਕਰਿਯੈ ।
ਜਾ ਕੇ ਦੁਰਿਯੋ ਧਾਮ ਲਹਿ ਲੀਜੈ । ਟੂਕ ਅਨੇਕ ਤਵਨ ਕੋ ਕੀਜੈ । ੧੫ ।

Chopaiee

bipar jaan jiye te nahi mariye. eh par te eh turat nikriye.
ja ke duriyo dham leh leejae. took anek tawan ko keejai. (15)

ਯਹ ਸਬ ਭੇਦ ਬਿਪ੍ਰ ਸੁਨਿ ਪਾਯੋ । ਚਲਿਯੋ ਚਲਿਯੋ ਕਾਮਾ ਗ੍ਰਿਹ ਆਯੋ ।
ਮੋ ਪਰ ਕੋਪ ਅਧਿਕ ਨ੍ਰਿਪ ਕੀਨੋ । ਤਿਹ ਹਿਤ ਧਾਮ ਤਿਹਾਰੋ ਚੀਨੋ । ੧੬ ।

yeh sabh bhed bipar sun payo. chaliyo chaliyo kama greh ayo.
mo par kop adhik nrip keeno. the hit dham tiharo cheeno. (16)

ਦੋਹਰਾ

ਸੁਨਤ ਬਚਨ ਕਾਮਾ ਤੁਰਤੁ ਦਿਜ ਗ੍ਰਿਹ ਲਯੋ ਦੁਰਾਇ ।
ਰਾਜਾ ਕੀ ਨਿੰਦਯਾ ਕਰੀ ਤਾਹਿ ਗਰੇ ਸੋ ਲਾਇ । ੧੭ ।

Dohra

sunat bachan kama tyrat dij greh leyo durayi.
raja ki nindya kari teh gare so layi. (17)

Chopaiee :

The secret of this whole movement was understood by the Brahmin. He felt very happy in his heart. Whatever wealth he had brought from the Raja, was given away to Kamkandla. (13)

Couplet :

The Raja thought that all the money he had given him had been squandered by him. So such a spendthrift Brahmin could not be tolerated by him anymore (could not keep him any more). (14)

Chopaiee

Being a Brahmin he had been spared his life, but he must be exiled from this town immediately. Moreover if he was found hiding in some one's house then that person will also be cut into pieces. (15)

The Brahmin had heard all this, so he came moving slowly to Kamkandla's house. (He said) that the Raja had been very harsh and enraged with him, so he had come to her house. (16)

Couplet :

Kamkandla, on hearing these words, then hid the Brahmin in her house. She embraced him while scolding (slandering) the Raja. (17)

ਕਾਮਾ ਬਾਚ

ਚੌਪਈ

ਧ੍ਰਿਗ ਇਹ ਰਾਇ ਭੇਦ ਨਹਿ ਜਾਨਤ । ਤੁਮ ਸੌ ਚਤੁਰਨ ਸੌ ਰਿਸਿ ਠਾਨਤ ।
ਮਹਾ ਮੂੜ ਨ੍ਰਿਪ ਕੋ ਕਾ ਕਹਿਯੈ । ਯਾ ਪਾਪੀ ਕੇ ਦੇਸ ਨ ਰਹਿਯੈ । ੧੮ ।

Kama Bacch

Chopaiee

prig eh rayi bhed nahi janat. tum so chaturan so risi thanat.
maha murh nrip ko ka kahiyo. ya papi ke des na rahiyo. (18)

ਦੋਹਰਾ

ਚਲੌ ਤ ਏਕੈ ਮਗੁ ਚਲੌ ਰਹੇ ਰਹੌ ਤਿਹ ਗਾਉ ।
ਨਿਸੁ ਦਿਨ ਰਟੌ ਬਿਹੰਗ ਜਯੋ ਮੀਤ ਤਿਹਾਰੋ ਨਾਉ । ੧੯ ।

Dohra

chalo ta ekai mag chalo rahe raho the gayu.
nis din rato bihung jeyo meet tiharo nayu. (19)

ਬਿਰਹ ਬਾਨ ਮੋ ਤਨ ਗਡੇ ਕਾ ਸੋ ਕਰੋ ਪੁਕਾਰ ।
ਤਨਕ ਅਗਨਿ ਕੋ ਸਿਵ ਭਏ ਜਰੈ ਸੰਭਾਰਿ ਸੰਭਾਰਿ । ੨੦ ।

birhe baan mo tan gade ka so karo pukar.
tanak agan ko Siv bhaye jaro sambhar sanbhar. (20)

ਆਜੁ ਸਖੀ ਮੈ ਯੌ ਸੁਨਯੋ ਪਹੁ ਫਾਟਤ ਪਿਯ ਗੌਨ ।
ਪਹੁ ਹਿਯਰੇ ਝਗਰਾ ਪਰਿਯੋ ਪਹਿਲੇ ਫਟਿ ਹੈ ਕੌਨ । ੨੧ ।

aaj sakhi me yo sunyo pahu phatat piye gon.
pahu hiyre jhagra pariyo pahile phati haye kon. (21)

ਮਾਧਵ ਬਾਚ

ਚੌਪਈ

ਤੁਮ ਸੁਖ ਸੋ ਸੁੰਦਰਿ ਹਯਾ ਰਹੋ । ਹਮ ਕੋ ਬੇਗਿ ਬਿਦਾ ਮੁਖ ਕਹੋ ।
ਹਮਰੋ ਕਛੂ ਤਾਪ ਨਹ ਕਰਿਯਹੁ । ਨਿਤ ਰਾਮ ਕੋ ਨਾਮ ਸੰਭਰਿਯਹੁ । ੨੨ ।

Madhav baach

Chopaiee

tum sukh si sunder haya raho. hum ko begi bida mukh kaho.
hamro kachu tap neh kariyu. nit ram ko naam sambarhiyo. (22)

Kamkandla Said -

Chopaiee :

Cursed be this Raja, who does not know the secret and scolds someone so intelligent and knowledgeable like you ! What should we say to such a foolish Raja ? One should not stay in his country (land)." (18)

Couplet :

"If you decide to move away from here, then I shall accompany you on that path and stay even at a village wherever you stay. O dear friend ! "I shall recite your name only day and night like a papiya (bird)." (19)

"I have been hit by the arrow of your separation. Whom should I complain ? There is a small fire smouldering within me in which 1 find myself burning." (20)

She said to herself, " O (lady) friend ! 1 have heard today that with the dawn of day, the beloved would be going awrny. There is going on a conflict within me w'hether the day dawm will burst first or I (my heart) will burst into a flame (face death)." (21)

Madhavani then said-

Chopaiee :

"O beautiful woman ! You stay here in comfort and solace and bid me farewell with your tongue with pleasure and quickly. Do not feel the pangs of my separation (going away) and always meditate on Lord's True Name (Ram Naam). (22)

ਦੋਹਰਾ

ਸੁਨਤ ਬਚਨ ਕਾਮਾ ਤਬੈ ਭੂਮਿ ਪਰੀ ਮੁਰਛਾਇ।
ਜਨੁ ਘਾਯਲ ਘਾਇਨ ਲਗੇ ਗਿਰੈ ਉਠੈ ਬਰਰਾਇ। ੨੩।

Dohra

sunat bachan kama tabai bhoomi pari murchaye.
jan ghayal ghayin lage giai uthai barraye. (23)

ਸੋਰਠਾ

ਅਧਿਕ ਬਿਰਹ ਕੇ ਸੰਗ ਪੀਤ ਬਰਨ ਕਾਮਾ ਭਈ।
ਰਕਤ ਨ ਰਹਿਯੋ ਅੰਗ ਚਲਿਯੋ ਮੀਤ ਚੁਰਾਇ ਚਿਤ। ੨੪।

Sortha

adhik birhe ke sung peet baran kama bhayi.
rakat na rahiyo ang chaliyo meet churayi chit. (24)

ਦੋਹਰਾ

ਟ"ਕ ਤੋਲ ਤਨ ਨ ਰਹਿਯੋ ਮਾਸਾ ਰਹਿਯੋ ਨ ਮਾਸ।
ਬਿਰਹਿਨ ਕੋ ਤੀਨੋ ਭਲੋ ਹਾਡ ਚਾਮ ਅਰੁ ਸ੍ਵਾਸ। ੨੫।

Dohra

tank tol tan na rahiyo mama rahiyo na mas.
birhan ko tinho bhalo had cham aru savas. (25)

ਅਤਿ ਕਾਮਾ ਲੋਟਤ ਧਰਨਿ ਮਾਧਵਨਲ ਕੇ ਹੇਤ।
ਟੂਟੋ ਅਮਲ ਅਫੀਮਿਯਹਿ ਜਨੁ ਪਸਵਾਰੇ ਲੇਤ। ੨੬।

ati kama lotat dharan madhavnal ke het.
tuto amal aphimiyeh jan pasvare let. (26)

ਮਿਲਤ ਨੈਨ ਨਹਿ ਰਹਿ ਸਕਤ ਜਾਨਤ ਪ੍ਰੀਤਿ ਪਤੰਗ।
ਛੂਟਤ ਬਿਰਹ ਬਿਯੋਗ ਤੇ ਹੋਮਤ ਅਪਨੋ ਅੰਗ। ੨੭।

milat nain nahi rahi sakat janat preeti patang.
chutat birhe biyog te homat apno ang. (27)

ਕਾਮਾ ਬਾਚ

ਚੌਪਈ

ਖੰਡ ਖੰਡ ਕੈ ਤੀਰਥ ਕਰਿਹੌ। ਬਾਰਿ ਅਨੇਕ ਆਗਿ ਮੈ ਬਰਿਹੈ।
ਕਾਸੀ ਬਿਖੈ ਕਰਵਤਿਹਿ ਯੈਹੌ। ਢੂੰਢਿ ਮੀਤ ਤੋ ਕੈ ਤਊ ਲੈਹੌ। ੨੮।

Kama baach

Chopaiee

khand khand ke terath kariho. bar anek aag me barihe.
kasi bikhe karvatehi yehe. dhund meet to ke tayu leho. (28)

Couplet :

Kamkandla on hearing the words of Madhvanal became unconscious and fell down on the ground (Earth) just as a wounded person falls on being hit (wounded) and then gets up and mumbles (utters) something. (23)

Sortha :

Kamkandla had become pale in colour due to his separation, as if the blood had dried up (there was no blood left) within her body, as her paramour was gone having taken away (stolen) her heart. (24)

Couplet :

The body had become frail and there was no flesh left in the body. For the separated ones the maladies of body, flesh or breathlessness were good. (25)

Kamkandla was tossing around on the ground in the love of Madhvanal. Just as an addict, being cut off from his dose, feels desperate and pulsates around on the grou nd. (26)

"The black-bee having developed love of the lamp, knows with the loss of love, what it means without seeing the lamp's light ? By- touching itself with the flame of light for fear of losing it, burns itself completely." (27)

Kamkandla then said -

Chopaiee :

"I will visit all the holy places of the world and will burn myself in the fire (pit). I will get myself cut into pieces with a saw at Kashi (Benaras). O friend ! Then I will be able to meet you." (28)

ਅੜਿਲ

ਜਹਾ ਪਿਯਰਵਾ ਚਲੇ ਪ੍ਰਾਨ ਤਿਤਹੀ ਚਲੇ ।
ਸਕਲ ਸਿਥਿਲ ਭਏ ਅੰਗ ਸੰਗ ਜੈਹੈ ਭਲੇ ।
ਮਾਧਵਨਲ ਕੈ ਨਾਮੁ ਮੰਤ੍ਰ ਸੋ ਜਾਨਿਯੈ ।
ਹੋ ਜਾਤੋ ਲਗਤ ਉਚਾਟ ਮਤਿ ਕਰਿ ਮਾਨਿਯੈ । ੨੯ ।

Aril

jaha piyarva chale pran tithi chale.
sakal sikhil bhaye ang sang jehe bhale.
madhavnal ke nam mantar so janiye.
ho jato lagat uchat mati kari maniye. (29)

ਦੋਹਰਾ

ਜੋ ਤੁਮਰੀ ਬਾਛਾ ਕਰਤ ਪ੍ਰਾਨ ਹਰੈ ਜਮ ਮੋਹਿ ।
ਮਰੇ ਪਰਾਤ ਚੁਰੈਲ ਹੈ ਚਮਕਿ ਚਿਤੈਹੌ ਤੋਹਿ । ੩੦ ।

Dohra

jo tumri bacha karat pran harai jum mohi.
mare parat churail haiv chamak chiteho tohi. (30)

ਬਰੀ ਬਿਰਹ ਕੀ ਆਗਿ ਮੈ ਜਰੀ ਰਖੈ ਹੌ ਨਾਉ ।
ਭਾਤਿ ਜਰੀ ਕੀ ਬਰੀ ਕੀ ਢਿਦ ਤੇ ਕਬਹੂੰ ਨ ਜਾਉ । ੩੧ ।
bari bihar ki agai mai jari rakhe ho nayu.
bhati jari ji bari ki dhig te kabhun na jayu. (31)

ਸਾਚ ਕਹਤ ਹੈ ਬਿਰਹਨੀ ਰਹੀ ਪ੍ਰੇਮ ਸੌ ਪਾਗਿ ।
ਡਰਤ ਬਿਰਹ ਕੀ ਅਗਨਿ ਸੌ ਜਰਤ ਕਾਠ ਕੀ ਆਗਿ । ੩੨ ।
sach kehat hai biharan rahi prem so pag.
darat birhe ki agni so jarat kath ki aag. (32)

ਤਬ ਮਾਧਵਨਲ ਉਠਿ ਚਲਿਯੋ ਭਯੋ ਪਵਨ ਕੋ ਭੇਸ ।
ਜਸ ਧੁਨਿ ਸੁਨਿ ਸਿਰ ਧੁਨਿ ਗਯੋ ਬਿਕ੍ਰਮ ਜਹਾ ਨਰੇਸ । ੩੩ ।
tab madhavnal uth chaliyo bheyo pawan ko bhes.
jam dhun suni sir dhuni geyo bikram jaha nares. (33)

ਚੌਪਈ

ਬਿਕ੍ਰਮ ਜਹਾ ਨਿਤਿ ਚਲਿ ਆਵੈ । ਪੂਜਿ ਗੌਰਜਾ ਕੌ ਗ੍ਰਿਹ ਜਾਵੈ ।
ਮੰਦਿਰ ਊਚ ਧੁਜਾ ਫਹਰਾਹੀ । ਫਟਕਾਚਲ ਲਖਿ ਤਾਹਿ ਲਜਾਹੀ । ੩੪ ।

Chopaiee

bikram jaha nit chali avai. pooji gorja ko greh javai.
mandir uch dhuja pharhari. phatkachal lakh tahi lajahi. (34)

Aril :

"Wherever my beloved goes my life will be left therein. body limbs have become frail, so it would be worthwhile going away with the beloved. The name of Madhvanal would be my mantra (for chanting). By doing so my gloom is dispelled. Take it as perfect Truth." (29)

Couplet :

"If following your desires, the god of death snatches my life then I will transform after death into a witch and perceive you through my flashes of light." (30)

"Burning in the fire of separation, I will keep my name as a herbal plant and would never leave the company of the beloved like the herbs." (31)

"I am telling you the truth that as a woman in separation, I am completely engrossed in my love. Being afraid of the fire of separation, I would burn myself in the fire of wood." (32)

Then Madhvanal left with the speed of wind. Hearing the (music) tune of his praise with his ears and shaking his head he went to the place of Raja Vikramajit. (33)

Chopaiee :

There Bikramajit would walk down daily to the place and worship Gorja (goddess) before going back home. Huge flags were fluttering on top of the temple, seeing which even the Kailash mountain would feel belittled. (34)

ਦੋਹਰਾ

ਤਿਹੀ ਠੌਰਿ ਮਾਧਵ ਗਯੋ ਦੋਹਾ ਲਿਖਯੋ ਬਨਾਇ ।
ਜੌ ਬਿਕ੍ਰਮ ਇਹ ਬਾਚਿ ਹੈ ਹੈ ਹੌ ਮੋਰ ਉਪਾਉ । ੩੫ ।

Dohra

tihi thor madhav geyo doha likhiyo banayi.
jo bikram eh bach hai haiv mor upaye. (35)

ਜੇ ਨਰ ਰੋਗਨ ਸੌ ਗ੍ਰਸੇ ਤਿਨ ਕੋ ਹੋਤ ਊਪਾਉ ।
ਬਿਰਹ ਤ੍ਰਿਦੋਖਨ ਜੇ ਗ੍ਰਸੇ ਤਿਨ ਕੋ ਕਛੁ ਨ ਬਚਾਉ । ੩੬ ।

je nar rogan so grase tin ke hot upayo.
birhe trdokhan je grase tin ko kachu na bachayu. (36)

ਚੌਪਈ

ਬਿਕ੍ਰਮ ਸੈਨਿ ਤਹਾ ਚਲਿ ਆਯੋ । ਆਨ ਗੌਰਜਾ ਕੋ ਸਿਰ ਨਯਾਯੋ ।
ਬਾਚਿ ਦੋਹਰਾ ਕੋ ਚਕਿ ਰਹਿਯੋ । ਕੋ ਬਿਰਹੀ ਆਯੋ ਹਯਾ ਕਹਿਯੋ । ੩੭ ।

Chopaiee

bikram saini taha chai ayo. aan gorja ko sir nyayo.
bach dohra ko chaki rahiyo. ko birhi ayo haya kahiyo. (37)

ਦੋਹਰਾ

ਕੋ ਬਿਰਹੀ ਆਯੋ ਹਯਾ ਤਾ ਕੌ ਲੇਹੁ ਬੁਲਾਇ ।
ਜੋ ਵਹੁ ਕਹੈ ਸੋ ਹੌ ਸਰੌ ਤਾ ਕੌ ਜਿਯਨ ਉਪਾਇ । ੩੮ ।

Dohra

ko birhi ayo haya ta ko lehu bulayi.
ajo vahi kahe so ho saro ta ko jiyan upayi. (38)

ਚੌਪਏ

ਬਿਕ੍ਰਮ ਮਾਧਵ ਬੋਲਿ ਪਠਾਯੋ । ਆਦਰੁ ਦੈ ਆਸਨੁ ਬੈਠਾਯੋ ।
ਕਹਸਿ ਦਿਜਾਗਯਾ ਦੇਹੁ ਸੁ ਕਰਿਹੌ । ਪ੍ਰਾਨਨ ਲਗੇ ਹੇਤੁ ਤੁਹਿ ਲਰਿਹੌ । ੩੯ ।

Chopaiee

bikram madhav bol pathayo. adar de asan bethayo.
kehas dijagya dehu so karihu. pranan lage het tuhi lariho. (39)

ਜਬ ਮਾਧਵ ਕਹਿ ਭੇਦ ਸੁਨਾਯੋ । ਤਬ ਬਿਕ੍ਰਮ ਸਭ ਸੈਨ ਬੁਲਾਯੋ ।
ਸਾਜੇ ਸਸਤ੍ਰ ਕੌਚ ਤਨ ਧਾਰੇ । ਕਾਮਵਤੀ ਕੀ ਓਰ ਸਿਧਾਰੇ । ੪੦ ।

jab madhav keh bhed sunayo. tab bikram sabh sain bulayo.
saje sastar koch tan dhare. kamwati ki ur sidhare. (40)

Couplet

Madhavanal then went there and wrote a couplet with full deliberation. "So that Bikramajit may read it sometime resulting in my rehabilitation." (35)

"The person, who is suffering from various maladies could find a solution out of it. But the person suffering from the pangs of separation of body, flesh and mind could not be saved from this plight." (36)

Chopaiee :

Raja Bikramajit came there by walking (on foot) and paid his obeisance to Gorja and on reading that couplet got surprised and said that some separated soul had visited this place. (37)

Couplet :

"If anybody had visited this place, he must be called (to meet me) and whatever mode of action for his life (saving) he would suggest, I will help him to realize that." (38)

Chopaiee :

Bikramajit then sent for Madhvanal and received him with great honour (made him sit) and said, "O Brahmin ! Whatever you would order, I would act accordingly. If my life is to be staked for its realization, I am prepared to do that (and fight for it)." (39)

When Madhvanal spelt out his secret, then Bikramajit called out his whole army. He got dressed up with arms and protective cover (coat of mail) and marched towards the town of Karriwati. (40)

ਸੋਰਠਾ

ਦੂਤ ਪਠਾਯੋ ਏਕ ਕਾਮਸੈਨ ਨ੍ਰਿਪ ਸੌ ਕਹੈ ।
ਕਾਮਕੰਦਲਾ ਏਕ ਦੈ ਸਭ ਦੇਸ ਉਬਾਰਿਯੈ । ੪੧ ।

Sortha

doot pathayo ek kamsen nrip so kahe.
kamkandal ek de sabh des ubariye. (41)

ਚੌਪਈ

ਕਾਮਵਤੀ ਭੀਤਰ ਦੂਤਾਯੋ । ਕਾਮਸੈਨ ਜੂ ਕੋ ਸਿਰੁ ਨਯਾਯੋ ।
ਬਿਕ੍ਰਮ ਕਹਿਯੋ ਸੁ ਤਾਹਿ ਸੁਨਾਵਾ । ਅਧਿਕ ਰਾਵ ਕੋ ਦੁਖ ਉਪਜਾਵਾ । ੪੨ ।

Chopaiee

kamwati bhetar dutayo. kamsen jo ko sir nayayo.
bikram kahiyo su tahi sunava. adhik raav ko dukh upjava. (42)

ਦੋਹਰਾ

ਨਿਸਿਸਿ ਚੜੇ ਦਿਨ ਕੇ ਭਏ ਨਿਸਿ ਰਵਿ ਕਰੈ ਉਦੋਤ ।
ਕਾਮਕੰਦਲਾ ਕੋ ਦਿਯਬ ਤਊ ਨ ਹਮ ਤੇ ਹੋਤ । ੪੩ ।

Dohra

nisis chadai din ke bhaye nis ravi karai udot.
kamkandal ko diyab tayu na hum te hot. (43)

ਦੂਤੋ ਬਾਚ

ਭੁਜੰਗ ਛੰਦ

ਸੁਨੋ ਰਾਜ ਕਹਾ ਨਾਰਿ ਕਾਮਾ ਬਿਚਾਰੀ । ਕਹਾ ਗਾਠਿ ਬਾਧੀ ਤੁਮੈ ਜਾਨਿ ਪਯਾਰੀ ।
ਕਹੀ ਮਾਨਿ ਮੇਰੀ ਕਹਾ ਨਾਹਿ ਭਾਖੋ । ਇਨੈ ਦੈ ਮਿਲੌ ਤਾਹਿ ਕੌ ਗਰਬ ਰਾਖੋ । ੪੪ ।

Duto Bacch

Bhujang Chhand

suno raj kaha nari kama bichari. kaha gaath badhi tume jani payari.
kahi maan meri kaha nahi bhakh. inayi de milo tahi ko garab rakho. (44)

ਚੌਪਈ

ਹਠੀ ਹੈ ਹਮਾਰੀ ਸੁ ਤੁਮਹੂੰ ਪਛਾਨੋ । ਦਿਸਾ ਚਾਰਿ ਜਾ ਕੀ ਸਦਾ ਲੋਹ ਮਾਨੋ ।
ਬਲੀ ਦੇਵ ਆਦੇਵ ਜਾ ਕੌ ਬਖਾਨੈ । ਕਹਾਂ ਰੋਕ ਤੂ ਤੌਨ ਸੌ ਜੁਧੁ ਠਾਨੈ । ੪੫ ।

hathi hai hamari so tumho pachano. disa chari ja ki sada loh mano.
bali dev adev ja ke bakhano. kaha rok tu toun so judh thane. (45)

ਬਜੀ ਦੁੰਦਭੀ ਦੀਹ ਦਰਬਾਰ ਭਾਰੇ । ਜਬੈ ਦੂਤ ਕਟੁ ਬੈਨ ਐਸੇ ਉਚਾਰੇ ।
ਹਠਿਯੋ ਬੀਰ ਹਾਠੋ ਕਹਿਯੋ ਜੁਧ ਮੰਡੋ । ਕਹਾ ਬਿਕ੍ਰਮਾ ਕਾਲ ਕੋ ਖੰਡ ਖੰਡੋ । ੪੬ ।

baji dundabh deh darbar bhare. jabai doot katu bain aise uchare.
hathiyo beer hatho khaiyo judh mando. kaha bikrma kal ko khund khando. (46)

Sortha :

He (Raja) sent an emissary to inform Paja Kamsain that he should handover (one) Kamkandla and thus save his country (from destruction). (41)

Chopaiee :

An emissary came to the town of Kamwati and he bowed his head to the Raja Kamsain. He gave the message of Bikramjit (Raja) and the Raja felt greatly aggrieved. (42)

Couplet :

The Raja thought in his mind and felt that it was impossible for him to hand over Kamkandla, even though the moon might shine during daytime and the sun may rise during the night (these thing may be possible). (43)

The emissary said -

Bhujang Chhand :

"O Raja ! Listen ! What is the value of this woman Kamkandla whom you have kept with you even dearer than your life itself. You please accept my proposal. This is exactly what the Raja (Bikramajit) had told me to convey. By handing over (this woman) you meet my Raja (Bikramajit) thus keeping his honour intact." (44)

Chopaiee :

"Our army was very stubborn, which you must realize. Whose strength was well known and accepted in all the ten directions. Whom the gods and demons all have known as very powerful, why do you want to stop him and fight with him ?" (45)

When the emissary said such painful and striking words to the Raja then many dreadful drums were beaten in the Raja's assembly. Then Raja Kamsain said, "O stubborn warriors ! Let us fight it out. What is the value of poor Bikramajit, we will cut into pieces ev en the god of death !" (46)

ਚੜਿਯੋ ਲੈ ਅਨੀ ਕੋ ਬਲੀ ਬੀਰ ਭਾਰੇ । ਖੰਡੇਲੇ ਬਘੇਲੇ ਪੰਧੇਰੇ ਪਵਾਰੇ ।
ਗਹਰਵਾਰ ਚੌਹਾਨ ਗਹਲੌਤ ਦੌਰੈ । ਮਹਾ ਜੰਗ ਜੋਧਾ ਜਿਤੇ ਨਾਹਿ ਔਰੈ । ੪੭ ।
chariyo le ani ko bali beer bhare. khandele baghele pandhere paware.
geharvar chohan gehlot dore. maha jung jodha jitaye nahi aure. (47)

ਸੁਨਯੋ ਬਿਕ੍ਰਮਾ ਬੀਰ ਸਭ ਹੀ ਬੁਲਾਏ । ਠਟੇ ਠਾਟ ਗਾੜੇ ਚਲੇ ਖੇਤ ਆਏ ।
ਦੁਹੂੰ ਉਰ ਤੇ ਸੂਰ ਸੈਨਾ ਉਮੰਗੈ । ਮਿਲੇ ਜਾਇ ਜਮੁਨਾ ਮਨੌ ਧਾਇ ਗੰਗੈ । ੪੮ ।
sunyo bikram beer sabh hi bulaye. thate thaat gade chale khet aye.
dohun ur te sur saina umange. mile jayi jamuna mano dhayi range. (48)

ਕਿਤੇ ਬੀਰ ਕਰਵਾਰਿ ਕਾਢੈ ਚਲਾਵੈ । ਕਿਤੇ ਚਰਮ ਪੈ ਘਾਇ ਤਾ ਕੋ ਬਚਾਵੈ ।
ਕਿਤੋ ਬਰਮ ਪੈ ਚਰਮ ਰੁਪਿ ਗਰਮ ਝਾਰੈ । ਉਠੈ ਨਾਦ ਭਾਰੇ ਛੁਟੈ ਚਿੰਨਗਾਰੈ । ੪੯ ।
kite beer karwar kade chalave. kite charam pe ghayi ta ko bachave.
kite baram pe charam roop garam jhare. uthye naad bhare chute chingare. (49)

ਕਿਤੇ ਗੋਫਨੈ ਗੁਰਜ ਗੋਲਾ ਚਲਾਵੈ । ਕਿਤੇ ਅਰਧ ਚੰਦ੍ਰਾਦਿ ਬਾਨਾ ਬਜਾਵੈ ।
ਕਿਤੇ ਸੂਲ ਸੈਥੀ ਸੁਆ ਹਾਥ ਲੈ ਕੈ । ਮੰਡੇ ਆਨਿ ਜੋਧਾ ਮਹਾ ਕੋਪ ਹ੍ਵੈ ਕੈ । ੫੦ ।
kite gophne guraj gola chalave. kite ardh chandrad bana bajave.
kite sool sethi suya hath lai ke. mande aan jodha maha kop haiv ke. (50)

ਫਰੀ ਧੋਪ ਖ"ਡੇ ਲਏ ਫਾਸ ਐਸੀ । ਮਨੌ ਨਾਰਿ ਕੇ ਸਾਹੁ ਕੀ ਜੁਲਫ ਜੈਸੀ ।
ਕਰੀ ਮਤ ਕੀ ਭਾਤਿ ਮਾਰਤ ਬਿਹਾਰੈ । ਜਿਸੇ ਕੰਠਿ ਡਾਰੈ ਤਿਸੈ ਐਚ ਮਾਰੈ । ੫੧ ।
phari dhop khande laye phas aise. mano nar ke sahu ki julaph jaise.
kari mat ki bhati marat bihare. jisai kanth dare tise aich mare. (51)

ਜਬ ਇਹ ਭਾਤਿ ਸਕਲ ਭਟ ਲਰੇ । ਟੂਕ ਟੂਕ ਰਨ ਮੇ ਹ੍ਵੈ ਪਰੇ ।
ਤਬ ਬਿਕ੍ਰਮ ਹਸਿ ਬੈਨ ਉਚਾਰੋ । ਕਾਮਸੈਨ ਸੁਨੁ ਕਹਿਯੋ ਹਮਾਰੋ । ੫੨ ।
jab eh bhati sakal bhat larai. tuk tuk ran me haiv paraye.
tab bikram has bain ucharo. kamsen sunu kahiyo hamaro. (52)

ਦੋਹਰਾ

ਦੈ ਬੈਸ੍ਵਾ ਇਹ ਬਿਪ੍ ਕੌ ਹੁਨੁ ਰੇ ਬਚਨ ਅਚੇਤ ।
ਬ੍ਰਿਥਾ ਜੁਝਾਰਤ ਕਯੋ ਕਟਕ ਏਕ ਨਟ੍ਹੀ ਕੇ ਹੇਤ । ੫੩ ।

Dohra

de besva eh bipasr ko hun re bachan achet.
brikha jujharat kayo katak ek nati ke het. (53)

So he launched an attack with a huge army of warriors which included Khandels, Baghels, Pandhers, Pawars, Gaherwars, Chouhans, Gohlots etc. and other warriors, who had never been defeated by others. (47)

When Bikramajit heard about it, he also collected all his warriors and all of them came and established their positions in the battlefield. On both sides the warriors were having great hopes (of victory) It seemed as if Jamna had rushed to meet and embrace Ganga. (48)

At some places the soldiers were striking with swords while at some other places they were trying to save the onslaughts of the enemy with their shields. At places you could hear the sounds of striking weapons on shields and protective covers producing heat, which was resulting in producing sounds of music or flames of light. (49)

At places, there were reeling (waving) arms, maces and bullets being used, while at places the arrows in the form of half moon were being shot while at other places the warriors were fighting fiercely with their spikes, pokers and bayonets in hands. (50)

The warriors had double edged swords, or swords in hands or were having a noose resembling the curls of hair of the (King's) queen. They were striking like drunken elephants and whosoever was pulled by throwing the noose was killed instantly.(51)

When the warriors were fighting so fiercely and were falling being cut into pieces, the Raja Bikram laughed and said, "O Kamsain ! Listen to my words !" (52)

Couplet :

"O fool ! Listen to me ! Give away this prostitute to this Brahmin. Why are you getting your troops killed for the sake of a woman ?" (53)

ਚੌਪਈ

ਕਾਮਸੈਨ ਤਿਹ ਕਹੀ ਨ ਕਰੀ । ਪੁਨਿ ਬਿਕ੍ਰਮ ਹਸਿ ਯਹੈ ਉਚਰੀ ।
ਹਮ ਤੁਮ ਲਰੈ ਕਪਟ ਤਜਿ ਦੋਈ । ਕੈ ਜੀਤੇ ਕੈ ਹਾਰੈ ਕੋਈ । ੫੪ ।

Chopaiee

kamsenteh keh na kari. puni bikram has yahai uchri.
ahum tum lare kapat taj deyi. ko jeete ke hare koyi. (54)

ਅਪਨੀ ਅਪਨੇ ਹੀ ਸਿਰ ਲੀਜੈ । ਔਰਨ ਕੇ ਸਿਰ ਬ੍ਰਿਥਾ ਨ ਦੀਜੈ ।
ਬੈਠਿ ਬਿਗਾਰਿ ਆਪੁ ਜੋ ਕਰਿਯੈ । ਨਾਹਕ ਔਰ ਲੋਕ ਨਹਿ ਮਰਿਯੈ । ੫੫ ।

apni aone hi sir leejai. auran ke sir brikha na deejai.
bethi bigari aap jo kariyo. nahak aur lok nahi mariyo. (55)

ਦੋਹਰਾ

ਕਾਮਸੈਨ ਇਹ ਬਚਨ ਸੁਨਿ ਅਧਿਕ ਉਠਿਯੋ ਰਿਸ ਖਾਇ ।
ਅਪਨੌ ਤੁਰੈ ਧਵਾਇ ਕੈ ਬਿਕ੍ਰਮ ਲਯੋ ਬੁਲਾਇ । ੫੬ ।

Dohra

kamsen eh bachan suni adhik uthyo ris khayi.
apno ture dhavai ke bikram leyo bulayi. (56)

ਕਾਮਸੈਨ ਐਸੇ ਕਹਿਯੋ ਸੂਰ ਸਾਮੁਹੇ ਜਾਇ ।
ਝਾਗਿ ਸੈਹਥੀ ਬ੍ਰਿਣ ਕਰੈ ਤੌ ਤੂ ਬਿਕ੍ਰਮ ਸਰਾਇ । ੫੭ ।

kamsen aise kahiyo soor samuhe jaye.
jhag saehthi brin karai to tu bikram saraye. (57)

ਝਾਗਿ ਸੈਹਥੀ ਪੇਟ ਮਹਿ ਚਿਤ ਮਹਿ ਅਧਿਕ ਰਿਸਾਇ ।
ਆਨਿ ਕਟਾਰੀ ਕੋ ਕਿਯੋ ਕਾਮਸੈਨ ਕੋ ਘਾਇ । ੫੮ ।

jhag saehthi pet mahi chit mahi adhik risayi.
aan karari ko kiyo kamsen ko ghayi. (58)

ਐਸੇ ਕੌ ਐਸੋ ਲਹਤ ਜਿਯਤ ਨ ਛਾਡਤ ਔਰ ।
ਮਾਰਿ ਕਟਾਰੀ ਰਾਖਿਯੋ ਜਿਯਤ ਰਾਵ ਤਿਹ ਠੌਰ । ੫੯ ।

aise ko aiso lehat jiyat na chadat aur.
mar katari rakhiyo jiyat raav the thor. (59)

ਚੌਪਈ

ਜੀਤਿ ਤਾਹਿ ਸਭ ਸੈਨ ਬੁਲਾਇ । ਭਾਤਿ ਭਾਤਿ ਕੀ ਬਜੀ ਬਧਾਈ ।
ਦੇਵਨ ਰੀਝਿ ਇਹੈ ਬਰੁ ਦਯੋ । ਬ੍ਰਣੀ ਹੁਤੋ ਅਬ੍ਰਣ ਹ੍ਵੈ ਗਯੋ । ੬੦ ।

Chopaiee

jeet tahi sab sain bulayi. bhati bhati ki baji badhayi.
devan reejh ehe bar deyo. barni huto abaran hain geyo. (60)

Chopaiee

Kamsain did not agree to his (Bikram's) words, while Bikram again said laughing the same thing. "Let us fight it out, without having any grudge, where one would win and the other lose." (54)

"Let us fight this battle on our own (the two of us) without involving other troops unnecessarily. Let us sit together and settle this quarrel amongst ourselves, why are we killing others without any purpose ?" (55)

Couplet

"Kamsain, on hearing these words became very furious with rage and racing his horse called out Bikram to come and fight." (56)

Then Kamsain went in front of the warrior (Bikram) and said, "If you are able to protect yourself against my attack with a javelin and then are in a position to cause wounds on my person, then only you could be called Raja Bikram." (57)

Then Bikram upheld the attack of his (Kamsain) javelin at his stomach he became furious and wounded Kamsain with his dagger. (58)

"Such a person needs to be opposed in such a manner and such a person should not be left alive." With his dagger he killed Kamsain, so that he was made to rest at that spot only. (59)

Chopaiee :

Having gained victory over him, Bikram called out his army. Many drums of victory were sounded. The gods were pleased and blessed Raja Bikram so that he got cured of his wounds. (60)

ਦੋਹਰਾ

ਅਥਿਤ ਭੇਖ ਸਜਿ ਆਪੁ ਨ੍ਰਿਪ ਗਯੋ ਬਿਪ੍ ਕੇ ਕਾਮ।
ਜਹ ਕਾਮਾ ਲੋਟਤ ਹੁਤੀ ਲੈ ਮਾਧਵ ਕੋ ਨਾਮ। ੬੧।

Dohra

athit bhekh sji aap nrip geyo bridh ke naam.
jeh kama lotat huti le madhav ko naam. (61)

ਚੌਪਈ

ਜਾਤੈ ਇਹੈ ਬਚਨ ਤਿਨ ਕਹਿਯੋ। ਮਾਧਵ ਖੇਤ ਹੇਤ ਤਵ ਰਹਿਯੋ।
ਸੁਨਤ ਬਚਨ ਤਬ ਹੀ ਮਰਿ ਗਈ। ਨ੍ਰਿਪ ਲੈ ਇਹੈ ਖਬਰਿ ਦਿਜ ਦਈ। ੬੨।

Chopaiee

jate ehe bachan tin kahiyo. madhav khet het tav rahiyo.
sunat bachan tab hi mar gayi. nrip le ehe khabar dij dayi. (62)

ਯਹ ਬਚ ਜਬ ਸੋਨਨ ਸੁਨਿ ਲੀਨੋ। ਪਲਕ ਏਕ ਮਹਿ ਪ੍ਰਾਨਹਿ ਦੀਨੋ।
ਜਬ ਕੌਤਕ ਇਹ ਰਾਇ ਨਿਹਾਰਿਯੋ। ਜਗਨ ਮਰਨ ਕਾ ਨਿਗ੍ਰਹ ਧਾਰਿਯੋ। ੬੩।

yeh bach jab saronan sun leeno. palak ek mah pranih deeno.
jab kotak eh rayi nihariyo. jagan maran ka nigreh dhariyo. (63)

ਚਿਤਾ ਜਗਾਇ ਜਰਨ ਜਬ ਲਾਗਯੋ। ਤਬ ਬੈਤਾਲ ਤਹਾ ਤੇ ਜਾਗਯੋ।
ਸੰਚਿ ਅੰਮ੍ਰਿਤ ਤਿਹ ਦੁਹੁੰਨ ਜਿਯਾਯੋ। ਨ੍ਰਿਪ ਕੇ ਚਿਤ ਕੋ ਤਾਪੁ ਮਿਟਾਯੋ। ੬੪।

chita jagayi jaran jab lagyo. tab betal taha te jagyo.
sanch amrit teh dahun jiyayo. nrip ke chit ko taap mitayo. (64)

ਦੋਹਰਾ

ਸਹਿ ਸੈਥੀ ਪਾਵਕ ਬਰਿਯੋ ਦੁਹੁੰਅਨ ਲਯੋ ਬਚਾਇ।
ਕਾਮਾ ਦਈ ਦਿਜੋਤ ਮਹਿ ਧੰਨਯੋ ਬਿਕ੍ਰਮਾਰਾਇ। ੬੫। ੧।

Dohra

sah sethi pawak bariyo duhuan leyo bachayi.
kama dayi dijot mah dhanyo bikramaraye. (65) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਪੁਰਖ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕਾਨਵੋ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ। ੯੧। ੧੬੩੪। ਅਫਜੂੰ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ikanavo charitar samapatam. Sat Subham sat. (91) (1634) aphjun.

Couplet :

Being in the guise of Yogi, Raja Bikram went personally for the Brahmin's function and came to the place where Kamkandla (in anguish) was pulsating up and down in the name of Madhvanal. (61)

Chopaiee :

On reaching there, the Raja announced these words. "Madhav had been killed for your sake in the battle." On hearing these words Kamkandla also died and on coming back the same news was given by the Raja to the Brahmin also. (62)

When Madhavanal heard these words with his ears, then he also gave up his life in a moment. When the Raja saw this wonderous drama then he also decided to immolate himself and give up his life. (63)

When the Raja, after preparing the pyre was about to immolate himself, then a betal (evil spirit) got up from there. He sprinkled an elixir (amrit) on both of them (Madhav and Kamkandla) and brought them to life, thus alleviating the pangs of his suffering. (64)

Couplet :

Having faced the attack of a javelin and then trying to burn himself alive, the Raja saved both of them and handed over Kamkandla to the Brahmin. Truly Bikramajit was worth saluting. (65)(1)

Here the ninety-first episode of King's & Minister's dialogue regarding the man's characterization from Charitar Pakhyan is completed. All is well. (91-1634)(Contd)

ਚੌਪਈ

ਦਛਿਨ ਦੇਸ ਬਿਚਛਨ ਨਾਰੀ । ਜੋਗੀ ਗਏ ਭਏ ਘਰ ਬਾਰੀ ।
ਮੰਗਲ ਸੈਨ ਰਾਵ ਜਗੁ ਕਹਈ । ਸਭ ਅਰਿ ਕੁਲ ਜਾ ਤੇ ਤ੍ਰਿਣ ਗਹਈ । ੧ ।

Chopaiee

dachin des bichchan nahi. jogi gaye bhaye ghar bari.
mangal sain eav jag kahayi. sabh ar kul ja te trin gehyi. (1)

ਸਰੂਪ ਕਲਾ ਤਾ ਕੀ ਬਰ ਨਾਰੀ । ਮਾਨਹੁ ਮਹਾ ਰੁਦ੍ ਕੀ ਪਯਾਰੀ ।
ਤਾ ਸੋ ਨੇਹ ਨ੍ਰਿਪਤਿ ਕੋ ਰਹੈ । ਕਰੈ ਸੋਈ ਜੋਈ ਵਹ ਕਹੈ । ੨ ।

saroop kala ta ki bar nari. manhu maha rudar ki payari.
ta so neh nirpat ko rahe. kare soyi joyi veh kahe. (2)

ਰੁਆਲ ਛੰਦ

ਰੰਗ ਮਹਲ ਬਿਖੈ ਹੁਤੇ ਨਰ ਰਾਇ ਤਵਨੈ ਕਾਲ ।
ਰੂਪ ਪ੍ਰਭਾ ਬਿਰਾਜਤੀ ਤਹ ਸੁੰਦਰੀ ਲੈ ਬਾਲ ।
ਕਾਨ੍ਰੇ ਨਾਦ ਔ ਨਫੀਰੀ ਬੇਨੁ ਬੀਨ ਮ੍ਰਿਦੰਗ ।
ਭਾਤਿ ਭਾਤਿਨ ਕੇ ਕੁਲਾਹਲ ਹੋਤ ਨਾਨਾ ਰੰਗ । ੩ ।

Ruaal Chhand

rang mehal bikhe hute nar raye tavnai kal.
roop prabha birajati teh sundri le bal.
kanre nad auo nafiri ben been mirdang.
bhati bhatin ke kulahal hot nana rung. (3)

ਏਕ ਨਟੁਆ ਤਹ ਰਹੈ ਤਿਹ ਬਿਸੁਨ ਦਤ੍ਹ ਨਾਮ ।
ਰਾਵ ਜੂ ਤਾ ਕੌ ਨਚਾਵਤ ਰਹੈ ਆਠੌ ਜਾਮ ।
ਅਮਿਤ ਰੂਪ ਬਿਲੋਕਿ ਤਾ ਕੌ ਰਾਨਿਯਹਿ ਨਿਜੁ ਨੈਨ ।
ਹ੍ਵੈ ਗਿਰੀ ਬਿਸੰਭਾਰ ਭੂ ਪੈ ਬਧੀ ਸਾਯਕ ਮੈਨ । ੪ ।

ek natuya teh rahe the bisun datva naam.
rav ju ta ko nachavat rahe atho jam.
amit roop biloki ta ko raniyeh nij nain.
haiv giri bisambhar bhu pai badhi sayak maen. (4)

ਤੋਮਰ ਛੰਦ

ਰਾਨਿਯਹ ਸਖੀ ਪਠਾਇ । ਸੋ ਲਯੋ ਧਾਮ ਬੁਲਾਇ ।
ਤਜਿ ਕੈ ਨ੍ਰਿਪਤਿ ਕੀ ਕਾਨਿ । ਤਾ ਸੌ ਰਮੀ ਰੁਚਿ ਮਾਨਿ । ੫ ।

Tomar Chhand

raniyehi sakhi pathayi. so leyo dham bulayi.
taj ke nirpat ki kaan. ta so rami rami ruchi mani. (5)

Chopaiee :

The women of the south are very clever. Any Yogi, who goes there becomes a householder. There was a famous Raja by the name of Mangal Sain, who had brought all the enemies into submission. (1)

He had a beautiful wife called Sarup Kala who was almost like Parbati. The Raja had great love and affection for her. He would act according to her wishes and whatever she stated. (2)

Ruaal Chhand :

When the Raja would visit the pleasure palace then Roop Prabha would also be seated there along with other beautiful women (colleagues). The musical instruments like trumpets, lyre, flute and mirdung would play the Kanra Raga then, and there would be lot of pomp and show of various hues and colours with lot of noisy scenes. (3)

There was a juggler by the name of Bisan Datra, living there. The Raja would make him dance to his tunes all the twenty-four hours (eight pehars) (doing various feats). The Rani (queen) on seeing his charming personality was pierced by the arrows of passionate love (god of love) and then fell down unconscious on the ground. (4)

Tomar Chhand

The Rani through her lady attendant, called him at her palace. Then, without caring for the Raja, she had cohabitation with him, to her satisfaction. (5)

ਤਿਹ ਅਮਿਤ ਰੂਪ ਨਿਹਾਰਿ । ਸਿਵ ਸਤ੍ਰ ਗਯੋ ਸਰ ਮਾਰਿ ।
ਤਬ ਲੌ ਨ੍ਰਿਪਤਿ ਗਯੋ ਆਇ । ਅਬਲਾ ਅਧਿਕ ਦੁਖ ਪਾਇ । ੬ ।
teh amit roop nahari. Siv satar geyo sar mari.
tab le nirpat geyo ayi. abla adhik dukh payi. (6)

ਤਬ ਕਿਯੋ ਇਹੈ ਉਪਾਇ । ਇਕ ਦੇਗ ਲਈ ਮੰਗਾਇ ।
ਤਾ ਪੈ ਤਵਾ ਕੌ ਦੀਨ । ਕੋਊ ਸਕੈ ਤਾਹਿ ਨ ਚੀਨ । ੭ ।
tab kiyo ehe upayi. ik deg layi mangayi.
ta pe tava ko deen. koyu sake tahi na ceen. (7)

ਜਾ ਮੈ ਘਨੌ ਜਲ ਪਰੈ । ਤਰ ਕੌ ਨ ਬੂੰਦਕ ਧਰੈ ।
ਤਾ ਮੈ ਗੁਲਾਬਹਿ ਪਾਇ । ਕਾਢਿਯੋ ਪਤਿਹਿ ਦਿਖਰਾਇ । ੮ ।
ja mai ghano jal parai. tar ko na bundak dharai.
ta mai gulabhi payi. kadiyo piteh dikhrayi. (8)

ਦੋਹਰਾ

ਸੀ'ਚਯੋ ਵਹੈ ਗੁਲਾਬ ਲੈ ਪਤਿ ਕੀ ਪਗਿਯਾ ਮਾਹਿ ।
ਛਿਰਕਿ ਸਭਨ ਪਹਿ ਕਾਢਿਯੋ ਭੇਦ ਲਹਿਯੋ ਜੜ ਨਾਹਿ । ੯ ।

Dohra

sinchiyo vahe gulab le pati ki pagiya mahi
chirak sabhan peh kadiyo bhed lahiyo jarh nahi. (9)

ਚੌਪਈ

ਨਾਥ ਬਾਗ ਜੋ ਮੈ ਲਗਵਾਯੋ । ਯਹ ਗੁਲਾਬ ਤਿਹ ਠਾ ਤੇ ਆਯੋ ।
ਸਕਲ ਸਖਿਨ ਜੁਤ ਤੁਮ ਪੈ ਡਾਰਿਯੋ । ਪ੍ਰਫੁਲਤ ਭਯੋ ਜੜ ਕਛੂ ਨ ਬਿਚਾਰਿਯੋ । ੧੦ । ੧ ।

Chopaiee

nath bag jo mai lagvayo. yeh gulab teh tha te ayo.
sakal sakhin jut tum pe dariyo. parfulat bheyo jarh kachu na bichariyo. (10) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਬਾਨਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੯੨ । ੧੬੪੪ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
banavo charitar samapatam. Sat Subham sat. (92) (1644) aphjun.

ਦੋਹਰਾ

ਚਲਿਯੋ ਜੁਲਾਹੋ ਸਾਹੁਰੇ ਉਡਿ ਜਾ ਕਹਤਾ ਜਾਇ ।
ਬਧਿਕਨ ਕੁਸਗੁਨ ਜਾਨਿ ਕੈ ਮਾਰਿਯੋ ਤਾਹਿ ਬਨਾਇ । ੧ ।

Dohra

chaliyo julaho sahure udi ja kehta jayi.
badkan kusgun jan ke mariyo tahi banayi. (1)

On seeing his charming beauty she was hit by the arrows of Shiva's enemy (god of love-Kamdev) and in the meantime the Raja also happened to visit her and she was greatly pained. (6)

Then she made this provision and sent for a cauldron and covered it with an iron hot plate, so that no one could see him. (7)

Lot of water could be poured into it and not a drop of water would be spilt. She poured some rose water in it and showed it to her spouse (Raja) by taking it out. (8)

Couplet :

With that rose water, she rinsed the Raja's turban and sprinkled the rose water from the cauldron on all of them (gathered there) and not a single fool could (know) get at the secret of her move. (9)

Chopaiee :

"O Master ! These roses have been brought from the garden (of roses) which 1 have got planted and it (rose water) had been sprinkled from there along with the attendants on you. The foolish Raja got overjoyed and could not even imagine (think about) the secret behind it. (10)(1)

Here the ninety second episode of King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (92-1644)(Contd)

Couplet :

One weaver going to in-laws place was repeating the words "Fly off'. Then one hunter, taking him for an ill-omened person, beat the weaver severely. (1)

ਬਧਿਕ ਬਾਚ
ਉਡਿ ਉਡਿ ਆਵਹੁ ਫਾਸਿਯਹੁ ਸੋ ਕਹਤਾ ਮਗੁ ਜਾਇ।
ਜੋ ਐਸੋ ਬਚ ਕਹਿਯੋ ਹਨਿਹੈ ਤੋਹਿ ਰਿਸਾਇ। ੨।

Badhik Baach
ud ud avhu phasiyo so kehta mag jayi.
jo aiso bach kahiyo hanihe tohi risayi. (2)

ਚੌਪਈ
ਫਸਿ ਫਸਿ ਜਾਵਹੁ ਉਡਿ ਉਡਿ ਆਇ। ਐਸੇ ਕਹਤ ਜੁਲਾਹੋ ਜਾਇ।
ਚੋਰਨ ਕੁਸਗੁਨ ਚਿਤ ਬਿਚਾਰਿਯੋ। ਦੋ ਸੈ ਜੁਤੀ ਸੋ ਤਿਹ ਮਾਰਿਯੋ। ੩।

Chopaiee
phas phas javhu ud ud ayi. aise kehat julaho jayi.
choran kusgun chit bichariyo. do se juti se teh mariyo. (3)

ਚੋਰਨ ਬਾਚ
ਦੋਹਰਾ
ਲੈ ਆਵਹੁ ਧਰਿ ਜਾਇਯਹੁ ਯੌ ਕਹਿ ਕਰੌ ਪਯਾਨ।
ਜੋ ਉਹਿ ਭਾਤਿ ਬਖਾਨਿਹੋ ਹਨਿਹੈ ਤੁਹਿ ਤਨ ਬਾਨ। ੪।

Choran Baach
Dohra
le avhu dhar jayihu yo keh karo payan.
jo uhi bhat bakhaniho hanihe tuhi tan ban. (4)

ਜਬ ਚੋਰਨ ਐਸੇ ਕਹਿਯੋ ਤਬ ਤਾ ਤੇ ਡਰ ਪਾਇ।
ਲੈ ਆਵਹੁ ਧਰਿ ਜਾਇਯਹੁ ਯੌ ਮਗੁ ਕਹਤੌ ਜਾਇ। ੫।

jab choran aise kahiyo tab ta te dar payi.
le avhu dhar jaiyahu yo mag kehto jayi. (5)

ਚਾਰ ਪੁਤ੍ਰ ਪਾਤਿਸਾਹ ਕੇ ਇਕ ਨੈ ਤਜਾ ਪਰਾਨ
ਦਾਖਨ ਤਾ ਕੌ ਲੈ ਚਲੇ ਅਧਿਕ ਸੋਕ ਮਨ ਮਾਨਿ। ੬।

char putar patsah ke ik ne taja pran.
dakhan ta ko le chale adhik sok man mani. (6)

ਚੌਪਈ
ਤਬ ਲੈ ਕਹਤ ਜੁਲਾਹੋ ਐਯਹੁ। ਲੈ ਲੈ ਆਵਹੁ ਧਰ ਧਰ ਜੈਯਹੁ।
ਸੈਨਾ ਕੇ ਸ੍ਵਨਨ ਯਹ ਪਰੀ। ਪੰਦ੍ਰਹ ਸੈ ਪਨਹੀ ਤਹ ਝਰੀ। ੭।

Chopaiee
tab le kehat jilaho aiyho. le le avhu dhar dhar jehhu.
saina ke sarvnan yeh pari. padra se panhi the jhari. (7)

The Badhik then said,

"Now you should say, "Come flying and remain humming with life and go on your march." But if you repeat the previous words, then I shall kill you." (2)

Chopaiee :

Now the weaver was going further by uttering the words, "Come flying and remain full of life." The thieves heard him and felt that he was an ill-omened person and beat him with shoes hundred times. (3)

The thieves then said

Couplet :

"You should say while going "Bring up and keep it here," but if you repeat the earlier slogan then we will kill you with an arrow." (4)

When the thieves told him to say then out of fear he was saying "Come and bring and go after keeping here and going along further." (5)

The king had four sons and one of them had died. He was in great grief and were taking him for burial. (6)

Chopaiee :

So the weaver was proceeding further saying, "Bring and come and keep and go." When the Raja's army heard him say this, they punished him with fifteen hundred shoes beating. (7)

ਤਿਨ ਸੋ ਕਹਿਯੋ ਕਹੋ ਸੁ ਉਚਾਰੋ । ਕਹਿਯੋ ਬੁਰਾ ਭਯੋ ਕਹਤ ਪਧਾਰੋ ।
ਭੇਦ ਅਭੇਦ ਕੀ ਬਾਤ ਨ ਜਾਨੀ । ਜੋ ਤਿਨ ਕਹਿਯੋ ਵਹੈ ਜੜ ਮਾਨੀ । ੮ ।
tin so kahiyo kaho su ucharo. kahiyo bura bheyo kehat payaro.
bhed abhed ki bat na jani. jo tin kahiyo vahe jarh mani. (8)

ਏਕ ਰਾਵ ਤਾ ਕੇ ਬਹੁ ਨਾਰੀ । ਪੂਤ ਨ ਹੋਤ ਤਾਹਿ ਦੁਖ ਭਾਰੀ ।
ਔਰ ਬਯਾਹਿ ਬਯਾਕੁਲ ਹ੍ਵੈ ਕੀਨੋ । ਤਾ ਕੇ ਭਵਨ ਪੂਤ ਬਿਧਿ ਦੀਨੋ । ੯ ।
ek rav ta ke bahu nari. poot na hot tahi dukh bhari.
aur bayahi bayakul haiv keeno. ta ke bhawan poot bidh deeno. (9)

ਸਭਹਿਨ ਆਨੰਦ ਚਿਤ ਬਡਾਯੋ । ਤਬ ਲੈ ਕਹਤ ਜੁਲਾਹੋ ਆਯੋ ।
ਬੁਰਾ ਭਯੋ ਕਹਿ ਊਚ ਪੁਕਾਰਿਯੋ । ਸੁਨਯੋ ਜਾਹਿ ਪਨਹਿਨ ਤਿਨ ਮਾਰਿਯੋ । ੧੦ ।
sabhin anand chit badayo. tab le kehat julaho ayo.
bura bheyo keh uch pukariyo. sunyo jahi panhin tin mariyo. (10)

ਪੁਰ ਜਨ ਬਾਚ

ਭਲਾ ਭਯੋ ਇਹ ਕਹਤ ਪਧਾਰਿਯੋ । ਜਬ ਲੋਗਨ ਜੂਤਿਨ ਸੋ ਮਾਰਿਯੋ ।
ਜਾਤ ਭਯੋ ਤਿਹ ਠਾ ਬਡਭਾਗੀ । ਜਹ ਅਤਿ ਅਗਨਿ ਨ੍ਗਰ ਮਹਿ ਲਾਗੀ । ੧੧ ।

Pur Jan Baach

bhala bheyo eh kehat padhariyo. jab logan jutin se mariyo.
jat bheyo the tha badbhagi. jeh ati agni nagar mahi lagi. (11).

ਗਿਰਿ ਗਿਰਿ ਪਰੈ ਮਹਲ ਜਹ ਭਾਰੇ । ਛਪਰਨ ਕੇ ਜਹ ਉਡੈ ਅਵਾਰੇ ।
ਭਲਾ ਭਯੋ ਯੌ ਮੂੜ ਪੁਕਾਰਿਯੋ । ਜਾਹਿ ਸੁਨਯੋ ਤਾਹੀ ਗਹਿ ਮਾਰਿਯੋ । ੧੨ ।
giri giri pare mehal jeh dare. chapran ke jeh ude avare.
bhala bheyo yo murh pukariyo. jahi sunyo tahi gahi mariyo. (12)

ਦੋਹਰਾ

ਦਸ ਹਜਾਰ ਪਨਹੀਨ ਕੀ ਸਹੀ ਜੁਲਾਹੇ ਮਾਰਿ ।
ਤਾ ਪਾਛੈ ਪਹੁਚਤ ਭਯੋ ਜਹਾ ਹੁਤੀ ਸਸੁਰਾਰਿ । ੧੩ .

Dohra

das hazar panhin ki sahi julahe mari.
ta pache pahuchat bheyo jaha huti sasurari. (13)

ਚੌਪਈ

ਗ੍ਰਿਹ ਜਨ ਕਹਾ ਖਾਹੁ ਨਹਿ ਖਾਵੈ । ਭੂਖਨ ਮਰਤ ਨ ਲਜਤ ਬਤਾਵੈ ।
ਆਧੀ ਰੈਨਿ ਬੀਤ ਜਬ ਗਈ । ਲਾਗਤੁ ਅਧਿਕ ਛੁਪਾ ਤਿਹ ਭਈ । ੧੪ ।

Chopaiee

greh jan kaha khahu nahi khave. bhukhan marat na lajat batave.
adhi rainy beet jab gayi. lagat adhik chhup teh bhayi. (14)

They told him to repeat what they would suggest . Go on repeating that "What happened was too bad." He could not follow the secret behind it. The fool accepted whatever they told him. (8)

One Raja had many wives, but w ithout having a son, he was too much in anguish. Then being mad about it, he got married again. Then he was blessed with a son by the God's Grace. (9)

All were very happy and overjoyed at heart. In the meantime the weaver came along saying that, "it was very bad what had happened" and sang it aloud. Whosoever heard this, punished him with shoe beating. (10)

The residents of the town said —

When the people beat him with shoes they said, "You should say what had happened was very good." Then the unfortunate weaver reached a place where a huge fire was going on (had erupted). (11)

Here great buildings were being demolished (due to this fire) and there were piles of broken and damaged hutments (the sheds). This fool was saying, "It is a very good thing." So whosoever heard him, gave him a good beating. (12)

Couplet :

The weaver had beating with the shoes for about ten thousand times and after that he reached the place of his in-laws. (13)

Chopaiee :

The people there offered him food but he would not eat. He was hungry and dying with hunger but due to his shame he could not tell anything. At about midnight, he felt extremely hungry. (14)

ਲਕਰੀ ਭਏ ਤੇਲ ਘਟ ਫੋਰਿਯੋ । ਪੀਨੋ ਸਕਲ ਨੈਕ ਨਹਿ ਛੋਰਿਯੋ ।
ਸੂਰਜ ਚੜਿਯੋ ਉਡਗ ਛਪਿ ਗਏ । ਫਾਸਿ ਪਾਨ ਸੋ ਕਉਆ ਲਏ । ੧੫ ।
lakri bhaye tel ghut phoriyo. peeno sakal nek nahi choriyo.
suraj chariyo udag chhap gaye. phas pan so kauya laye. (15)

ਦੋਹਰਾ

ਤਾਨੀ ਬੋਚਿ ਕ੍ਰਿਪਾਨ ਲੀ ਚਲਿਯੋ ਚਾਕਰੀ ਧਾਇ ।
ਮਾਰਤ ਮਾਰਗ ਸਿੰਘ ਜਹ ਤਿਹਹ ਠਾ ਪਹੁਚਯੋ ਜਾਇ । ੧੬ ।

Dohra

tani bech kirpan li chaliyo chakri dhayi.
marat marg singh jeh tehar tha pahuchyo jayi. (16)

ਤ੍ਰਿਸਤ ਜੁਲਾਹੋ ਦ੍ਰਮ ਚੜਯੋ ਗਹੈ ਸੈਹਥੀ ਹਾਥ ।
ਤਰੇ ਆਨਿ ਠਾਢੋ ਭਯੋ ਸਿੰਘ ਰੇਸ ਕੇ ਸਾਥ । ੧੭ ।
tarsat julaho darm charyo gahe sehthi hath.
tare ani thade bheyo singh res ke sath. (17)

ਚੌਪਈ

ਸਿੰਘਹਿ ਦ੍ਰਿਸਟਿ ਜੁਲਾਹੇ ਪਰੀ । ਬਰਛੀ ਕੰਪਤ ਹਾਥ ਤੇ ਝਰੀ ।
ਮੁਖ ਮੈ ਲਗੀ ਪਿਸਟਿ ਤਰ ਨਿਕਸੀ । ਜਨ ਕਰਿ ਕੰਜਕਲੀ ਸੀ ਬਿਗਸੀ ੧੮ ।

Chopaiee

singhi daristi julaho pari. barchi kampat hath te jhari.
mukh me lagi pisti tar niksi. jan kar kanjkali si bigsi. (18)

ਜਾਨਯੋ ਸਾਚੁ ਸਿੰਘ ਮਰਿ ਗਯੋ । ਉਤਰਿਯੋ ਪੂਛਿ ਕਾਨ ਕਟਿ ਲਯੋ ।
ਜਾਇ ਨ੍ਰਿਪਤਿ ਕੌ ਤਾਹਿ ਦਿਖਾਯੋ । ਅਧਿਕ ਮਹੀਨੋ ਅਪਨ ਕਰਾਯੋ । ੧੯ ।
janyo saach singh mar geyo. utriyo poochi kaan kat leyo.
jayi nirpat ko tahi dikhayo. adhik mahino apan karayo. (19)

ਦੋਹਰਾ

ਏਕ ਸਤ੍ਰੁ ਤਾ ਕੌ ਹੁਤੋ ਚੜਿਯੋ ਅਨੀ ਬਨਾਇ ।
ਸੈਨਾਪਤਿ ਪਚਮਾਰ ਕੈ ਇਹ ਨ੍ਰਿਪ ਦਿਯੋ ਪਠਾਇ । ੨੦ ।

Dohra

ek satar ta ko huto chariyo ani banayi.
sainapati pachmar ke eh nrip diyo pathayi. (20)

With a wooden log he broke a pitcher of oil (made a hole) and drank all the oil, without leaving a drop inside. Then the sun shone forth and stars had disappeared. He took some sticks of the weaving bamboos. (15)

Couplet :

He sold the whole weaving structure and bought a sword out of it. Then he left in search of a job in great haste. He reached the place w'here a lion used to kill the people. (16)

Due to fear, the weaver with the sword in hand, climbed on a tree. The lion becoming furious, stood underneath the tree. (17)

Chopaiee :

When the lion sighted the weaver on the tree, the sword (spear) from his hand fell down due to fear, which struck the mouth of the lion and passed through his back. It appeared as if the bud of lotus flower was sprouting. (18)

When he became sure that the lion had died, he came down and cut his ears and tail. He went up to the Raja, showing these parts and got a job worth a high (big) salary per month. (19)

Couplet :

The Raja had an enemy, who suddenly attacked him with a huge army. Then the Raja made this killer of lion as his army commander and sent him to fight (against the enemy). (20)

ਚੌਪਈ

ਯਹ ਪਚਮਾਰ ਖਬਰਿ ਸੁਨ ਪਾਈ । ਨਾਰਿ ਜੁਲਾਹੀ ਹੁਤੀ ਬੁਲਾਈ ।
ਚਿਤ ਮੈ ਅਧਿਕ ਦੁਹੂੰ ਡਰ ਕੀਨੋ । ਅਰਧ ਰਾਤਿ ਬਨ ਕੋ ਮਗੁ ਲੀਨੋ । ੨੧ ।

Chopaiee

yeh pachmar khabri sun payi. nari julahi huti bulayi.
chit me adhik duhun dar keeno. ardh rati ban ko magu leeno. (21)

ਜਬ ਤ੍ਰਿਯ ਸਹਿਤ ਜੁਲਾਹੋ ਭਾਜਯੋ । ਤਬ ਹੀ ਘੋਰ ਘਟਾ ਘਨ ਗਾਜਯੋ ।
ਕਬਹੂੰ ਚਮਿਕਿ ਬਿਜੁਰਿਯਾ ਜਾਵੈ । ਤਬ ਮਾਰਗ ਕੋ ਚੀਨਨ ਆਵੈ । ੨੨ ।

jab triye sahit julaho bhajiyo. tab hi ghor ghata ghan gajyo.
kabhoon chamki bijuriya jave. tab marag ko cheenan ave. (22)

ਮਗ ਤੈ ਭੁਲਿ ਤਿਸੀ ਮਗੁ ਪਰਿਯੋ । ਜਹ ਨ੍ਰਿਪ ਅਰਿ ਕੋ ਲਸਕਰ ਢਰਿਯੋ ।
ਕੁੰਈ ਹੁਤੀ ਦ੍ਰਿਸਟਿ ਨਹਿ ਆਈ । ਤਾ ਮੋ ਪਰਿਯੋ ਜੁਲਾਹੋ ਜਾਈ । ੨੩ ।

mag te bhul tisi magu pariyo. jeh nrip ari ko laskar dhariyo.
kunyi huti daristi nahi ayi. ta mo pariyo julaho jayi. (23)

ਦੋਹਰਾ

ਜਬ ਤਾਹੀ ਕੁੰਈ ਬਿਖੈ ਜਾਇ ਪਰਿਯੋ ਬਿਸੰਭਾਰ ।
ਤਬ ਐਸੇ ਤ੍ਰਿਯ ਕਹਿ ਉਠੀ ਆਨਿ ਪਰਿਯੋ ਪਚਮਾਰ । ੨੪ .

Dohra

jab tahi kunyi bikhe jayi pariyo bisambhar.
tab aise triye keh uthi aan pariyo pachmar. (24)

ਅੜਿਲ

ਆਨਿ ਪਰਿਯੋ ਪਚਮਾਰ ਸਭਨ ਸੁਨਿ ਪਾਇਯੋ ।
ਅਤਿ ਲਸਕਰ ਚਿਤ ਮਾਹਿ ਸੁ ਤ੍ਰਾਸ ਬਢਾਇਯੋ ।
ਲੋਹ ਅਧਿਕ ਤਿਨ ਮਾਹਿ ਭਾਤਿ ਐਸੀ ਪਰਿਯੋ ।
ਹੋ ਜੋਧਾ ਤਿਨ ਤੇ ਏਕ ਨ ਜਿਯਤੇ ਉਬਰਿਯੋ । ੨੫ ।

Aril

aan pariyo pachmar sabhan sun paiyo.at laskar chit mahi su tras badhayio.
!oh adhik tin mahi bhati aisi pariyo.ho jodha tin te ek na jiyte ubriyo. (25)

ਦੋਹਰਾ

ਪੂਤ ਪਿਤਾ ਕੇ ਸਿਰ ਦਈ ਪਿਤਾ ਪੂਤ ਸਿਰ ਮਾਹਿ ।
ਇਸੀ ਭਾਤਿ ਸਭ ਕਟਿ ਮਰੇ ਰਹਿਯੋ ਸੁਭਟ ਕੋਊ ਨਾਹਿ । ੨੬ ।

Dohra

poot pita ke sir dayi pita poot sir mahi.
isi bhati sabh kat marai rahiyo subhat koyu nahi. (26)

Chopaiee :

When Parmar heard this news, he called the weaver's woman. Both got frightened at heart and ran away to the jungle at midnight. (21)

When the weaver was running away alongwith his wife, the dreadful clouds started gurgling and roaring. The lightning would shine at times which would show them the path. (22)

This path was leading to the same place, where the Raja's enemy forces were entrenched. There was a well there and the weaver fell into the well, as he could not see it. (23)

Couplet :

When he fell into the well and became unconscious, the weaver woman shouted out that lion killer had fallen in the well. (24)

Aril :

"The lion-killer had fallen in the well," These words were heard by all around, then the whole lot of troops got frightened greatly. They started fighting among themselves so severely that not even a single person was left alive. (25)

Couplet :

So the father was hitting the son and the son was striking the head of the father, thus the whole lot of warriors got killed (by their infighting). (26)

Chopaiee :

ਚੌਪਈ

ਤਜ ਪੁਰ ਤਿਸੀ ਜੁਲਾਈ ਆਈ । ਆਇ ਬਾਰਤਾ ਨ੍ਰਿਪਹਿ ਜਤਾਈ ।
ਜਬ ਯਹ ਭੇਦ ਰਾਵ ਸੁਨਿ ਪਾਯੋ । ਪਠੈ ਪਾਲਕੀ ਤਾਹਿ ਬੁਲਾਯੋ । ੨੭ । ੧ ।

Chopaiee

taj par tisi julayi ayi. ayi barta nirpeh jatayi.
jab yeh bhad rav sun payo. pathai palki tahi bulayo. (27) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਤਿਰਾਨਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੯੩ । ੧੬੭੧ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
tiranavo charitar samapatam. Sat Subham sat. (93) (1671) aphjun.

ਦੋਹਰਾ

ਚ"ਦਨ ਹੂੰ ਕੇ ਦੇਸ ਮੈ ਪ੍ਰਗਟ ਚ"ਦ ਪੁਰ ਗਾਉ ।
ਬਿਪ੍ ਏਕ ਤਿਹ ਠਾ ਰਹੈ ਦੀਨ ਦਯਾਲ ਤਿਹ ਨਾਉ । ੧ ।

Dohra

chandan hoon ke des me pargat chand pur gayo.
bipar ek the tha rahe deen dayal the nayo. (1)

ਚੌਪਈ

ਦਿਸਨ ਦਿਸਨ ਕੀ ਇਸਤ੍ਰੀ ਆਵਹਿ । ਆਇ ਬਿਪ੍ ਕੋ ਸੀਸ ਝੁਕਾਵਹਿ ।
ਸੁਭ ਬਾਨੀ ਮਿਲਿ ਯਹੈ ਉਚਾਰੈ । ਰਤਿ ਪਤਿ ਕੀ ਅਨੁਹਾਰਿ ਬਿਚਾਰੈ । ੨ ।

Chopaiee

disan disan ki istri avaye. ayi bipar ko sees jhukaveh.
subh bani mil yehe uchare. rati pati ki anuhari bichare. (2)

ਦੋਹਰਾ

ਏਕ ਨਾਰਿ ਤਿਹ ਠਾ ਹੁਤੀ ਰਤਿ ਸਮ ਰੂਪ ਅਪਾਰ ।
ਸੋ ਯਾ ਪੈ ਅਟਕਤ ਭਈ ਰਤਿ ਪਤਿ ਤਾਹਿ ਬਿਚਾਰ । ੩ ।

Dohra

ek nari teh tha huti rati sam roop apar.
so ya pe bhatkat bhayi rati pati tahi bichar. (3)

ਚੌਪਈ

ਕਬਹੂੰ ਤ੍ਰਿਯ ਤਾ ਕੇ ਗ੍ਰਿਹ ਆਵੈ । ਕਬਹੂੰ ਤਿਹ ਘਰ ਬੋਲਿ ਪਠਾਵੈ ।
ਏਕ ਦਿਵਸ ਦਿਨ ਕੌ ਵਹੁ ਆਯੋ । ਤਬ ਅਬਲਾ ਇਹ ਚਰਿਤ ਦਿਖਾਯੋ । ੪ ।

Chopaiee

kabhun triye ta ke grh avai. kabhun teh ghar boli pathave.
ek divas din ko veh ayo. tab abla eh charit dikhayo. (4)

Chopaiee

Leaving him there the weaver woman came to the town and told the whole story to the Raja. When the Raja came to know of this secret move he sent a planquin to fetch the weaver. (27)

Here the ninety-third episode of King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (93-1671)(Contd)

Couplet :

There was a famous village of Chandpur in the land of Chandan. There lived a Brahmin in that village called Deen Dayal. (1)

Chopaiee :

Women used to come to that Brahmin from far and wide lands and bow to that Brahmin in reverence and he would also talk to them very nicely. The women took him to be like the god of love (Kamdev). (2)

Couplet :

At that place there was a woman whose beauty was akin to Rati's form (Kamdev's wife). That woman thinking him to be the spouse of Rati (Kamdev) got enamoured by him. (3)

Chopaiee :

Sometimes that woman would come to his house (brahmin's) and at times she would call him to her place. Once he came there at day time and the woman played a deceitful game with him. (4)

ਸਵੈਯਾ

ਬੈਠੀ ਹੁਤੀ ਸਖੀ ਮਧਿ ਅਲੀਨ ਮੋ ਦੀਨ ਦਯਾਲ ਸੋ ਨੇਹੁ ਨਵੀਨੋ।
ਬੈਨਨਿ ਚਿੰਤ ਕਰੈ ਚਿਤ ਮੈ ਇਤ ਨੈਨਨਿ ਪ੍ਰੀਤਮ ਕੋ ਮਨੁ ਲੀਨੋ।
ਨੈਨ ਕੀ ਕਾਲ ਕੋ ਬੀਚਲ ਦੇਖਿ ਸੁ ਸੁੰਦਰਿ ਘਾਤ ਚਿਤੈਬੇ ਕੋ ਕੀਨੋ।
ਹੀ ਲਖਿ ਪਾਇ ਜੰਭਾਇ ਲਈ ਚੁਟਕੀ ਚਟਕਾਇ ਬਿਦਾ ਕਰਿ ਦੀਨੋ। ੫। ੧।

Swaiyya

baithi huti sakhi madh aleen mo deen dayal so neh navino.
benin chint kare chit me it nainan pretam ko man leeno.
nain ki kal ko bichal dekh su sundri ghat chitebe ko keeno.
hi lakh payi jambhayi layi chutki chatkayi bida kar deeno. (5) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਚੌਰਾਨਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ। ੯੪। ੧੬੭੬। ਅਫਜੂੰ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
choranavo charitar samapatam. Sat Subham sat. (94) (1676) aphjun.

ਚੌਪਈ

ਦੁਹਿਤਾ ਏਕ ਜਾਟ ਉਪਜਾਈ। ਮਾਗਤ ਭੀਖ ਹਮਾਰੇ ਆਈ।
ਬਿੰਦੇ ਅਪਨੋ ਨਾਮੁ ਰਖਾਯੋ। ਚੇਰਿਨ ਕੇ ਸੰਗ ਦ੍ਰੇਹ ਬਢਾਯੋ। ੧।

Chopaiee

duhita ek jaat upjayi. magat beekh hamare ayi.
binde apno naam rakhayo. cherin ke sung dreh badayo. (1)

ਡੋਲਾ ਮਾਟੀ ਕੋ ਤਿਨ ਲਯੋ। ਤਾ ਮੈ ਡਾਰਿ ਸਰਸ੍ਵਹਿ ਦਯੋ।
ਚਾਰਿ ਮੇਖ ਲੋਹਾ ਕੀ ਡਾਰੀ। ਦਾਬਿ ਗਈ ਤਾ ਕੀ ਪਿਛ੍ਵਾਰੀ। ੨।
dola mati ko tin leyo. ta me dar sarasveh deyo.
char mekh loha ki dari. dab gayi ta ki pichwari. (2)

ਆਪ ਰਾਵ ਤਨ ਆਨਿ ਜਤਾਯੋ। ਇਕੁ ਟੌਨਾ ਇਹ ਕਰ ਮਮ ਆਯੋ।
ਜੋ ਤੁਮ ਕਹੋ ਤੋ ਆਨਿ ਦਿਖਾਊ। ਕਛੁ ਮੁਖ ਤੇ ਆਗਯਾ ਤਵ ਪਾਊ। ੩।
aap rav tan aan jatayo. ik tona eh kar mam ayo.
jo tum kaho to aan dikhayo. kachu mukh te agya tav payu. (3)

ਨ੍ਰਿਪ ਕਹਿਯੋ ਆਨਿ ਦਿਖਾਇ ਦਿਖਾਯੋ। ਸਭਹਿਨ ਕੇ ਚਿਤ ਭ੍ਰਮੁਪਜਾਯੋ।
ਸਤਿ ਸਤਿ ਸਭਹੂੰਨ ਬਖਾਨਯੋ। ਤਾ ਕੋ ਭੇਦ ਨ ਕਿਨਹੂੰ ਜਾਨਯੋ। ੪।
nrip kahiyo aan dikhayi dikhayo. sabhin ke chit bhrampajayo.
sat sat sabhun bakhanyo. ta ko bhed kinhu janyo. (4)

Swaiyya

She was sitting among her lady attendants and she had developed love for Deen Dayal only recently. In her heart she was remembering her beloved while talking, while with her eyes she had subjected the mind of the beloved (Brahmin) under her control. She had told the attendants to attend to her eyes linings and on the other side she was thinking of the beloved. She saw him and yawned and then with a sign strapping of her fingers she made him (asked him) to leave immediately. (5)(1)

Here the ninety-fourth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Paakhyan is completed. All is well. (94-1676)(Contd)

Chopaiee :

Once a Jat got a daughter who came to us for begging some alms. She used to call herself Bindu, but would befool the other lady attendants. (1)

She took an earthen pot and put some mustard in it along with four units of iron inside and then buried it in the back yard. (2)

She went to the Raja and told him that she had got hold of a witchcraft (charm). "If you agree then 1 will bring it and show to you." (She said) if I get your permission for it from you personally." (3)

The Raja said, "Yes, you bring it and show me." She brought and showed him. So everyone got some doubts in their minds. All agreed that it was true but no one knew the secret. (4)

ਇਹ ਚੁਗਲੀ ਜਿਹ ਊਪਰ ਖਾਈ । ਸੋ ਚੇਰੀ ਨ੍ਰਿਪ ਪਕਰਿ ਮੰਗਾਈ ।
ਕੁਰਰਨ ਮਾਰਿ ਅਧਿਕ ਤਿਹ ਮਾਰੀ । ਸੀ ਨ ਮੁਖ ਤੇ ਨੈਕ ਉਚਾਰੀ । ੫ ।
eh chugli jeh upar khayi. so chei nripa pakar mangayi.
kurnan mar adhik the mari. si na mukh te nek uchari. (5)

ਮਾਰਿ ਪਰੀ ਵਹ ਨੈਕੁ ਨ ਮਾਨਯੋ । ਯਹ ਤ੍ਰਿਯ ਹਠੀ ਰਾਵਹੁ ਜਾਨਯੋ ।
ਦਿਬ ਕੀ ਬਾਤ ਚਲਨ ਜਬ ਲਾਗੀ । ਆਧੀ ਰਾਤਿ ਗਏ ਤਬ ਭਾਗੀ । ੬ ।
mar pari veh nek na manyo. yeh triye hathi ravhun janyo.
dib ki bat chalan jab lagi. adhi rati gaye tab bhagi. (6)

ਭੇਜਿ ਮਨੁਖ ਨ੍ਰਿਪ ਪਕਰਿ ਮੰਗਾਈ । ਏਕ ਕੋਠਰੀ ਮੈ ਰਖਵਾਈ ।
ਬਿਖੁ ਕੋ ਖਾਨਾ ਤਾਹਿ ਖਵਾਯੋ । ਵਾਹਿ ਮ੍ਰਿਤੁ ਕੇ ਧਾਮ ਪਠਾਯੋ । ੭ । ੧ ।
bhej manukh nrip pakar mangayi. ek kothri me rakhvayi.
bikhu ko khana tahi khavayo. vahi mitar ke dham pathayo. (7) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਪਚਾਨਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੯੫ । ੧੬੮੩ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
pachanavo charitar samapatam. Sat Subham sat. (95) (1683) aphjun.

ਦੋਹਰਾ

ਮਰਗ ਜੋਹਡੇ ਕੇ ਬਿਖੈ ਏਕ ਪਠਾਨੀ ਨਾਰ ।
ਬੈਰਮ ਖ" ਤਾ ਕੋ ਰਹੈ ਭਰਤਾ ਅਤਿ ਸੁਭ ਕਾਰ । ੧ ।

Dohra

marag johde ke bikhe ek pathani nar.
beram khan ta ko rahe bharta ati subh kar. (1)

ਤਵਨ ਪਠਾਨੀ ਕੋ ਹੁਤੋ ਨਾਮ ਗੋਹਰਾ ਰਾਇ ।
ਜਾਨੁ ਕਨਕ ਕੀ ਪੁਤ੍ਰਿਕਾ ਬਿਧਨਾ ਰਚੀ ਬਨਾਇ । ੨ ।
tawan pathani ko huto naam gohra rayi.
jan kanak ki putrika bidhna rachi banayi. (2)

ਅਰਿ ਬਲੁ ਕੈ ਆਵਤ ਭਏ ਤਾ ਪੈ ਅਤਿ ਦਲ ਜੋਰਿ ।
ਦੈ ਹੈ ਯਾਹਿ ਨਿਕਾਰਿ ਕੈ ਲੈਹੈ ਦੇਸ ਮਰੋਰਿ । ੩ ।
ar bal ke avat bhaye ta pe at dal jor.
de hai yahi nikar ke lehe des maror. (3)

The attendant against whom she had backbited (carried tales) was called by the Raja and was beaten with many lashes but she did not murmur at all. (5)

Even after getting much beating she would not agree and the Raja thought her to be very stubborn. When during the night they were talking about the day (they were talking of keeping her hands on red hot iron plate) she managed to run away at midnight. (6)

The Raja sent his men to catch hold of her and then locked her inside a cell (small room). She was given poisoned food and done away with (killed). (7)(1)

Here the ninety-fifth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (95-1683)(Contd)

Couplet :

There was a Pathan woman in Marag clan and her husband was Bairam Khan who was a virtuous person. (1)

The Pathan woman w'as called Gohra Rai and it appeared she was moulded by the Lord Creator like a golden puppet. (2)

The enemy attacked him (by collecting) with a huge army and with great strength, with the objective of usurping his kingdom by throwing him out. (3)

Chopaiee :

ਚੌਪਈ
ਦੂਤ ਤਬੈ ਬੈਰਮ ਪਹਿ ਆਯੋ । ਤਾ ਕੋ ਅਧਿਕ ਰੋਸ ਉਪਜਾਯੋ ।
ਬੈਠਿਯੋ ਕਹਾ ਦੇਵ ਕੇ ਖੋਏ । ਤੋ ਪੈ ਕਰੇ ਆਰਬਿਨ ਧੋਏ । ੪ ।

Chopaiee

doot tabai beram peh ayo. ta ko adhik ros upjayo.
bethiyo kaha dev ke khoye. to pe kare arbin dhoye. (4)

ਬੈਰਮ ਅਧਿਕ ਬਚਨ ਸੁਨਿ ਡਰਿਯੋ । ਆਪੁ ਭਜਨ ਕੋ ਸਾਮੋ ਕਰਿਯੋ ।
ਤਦ ਚਲਿ ਤੀਰ ਪਠਾਨੀ ਆਈ । ਤਾ ਸੋ ਕਹਿਯੋ ਸੁ ਚਹੌ ਸੁਨਾਈ । ੫ ।

beram adhik bachan sun dariyo. aap bhajan ko samo kariyo.
tad chal teer pathani ayi. ta so kahiyo su chaho sunayi. (5)

ਦੋਹਰਾ
ਤੋਰ ਪਿਤਾ ਐਸੇ ਹੁਤੋ ਜਾ ਕੋ ਜਗ ਮੈ ਨਾਮ ।
ਤੂ ਕਾਤਰ ਐਸੋ ਭਯੋ ਛਾਡਿ ਚਲਿਯੋ ਸੰਗ੍ਰਾਮ । ੬ ।

Dohra

tor pita aise huto ja ko jag me naam.
tu katar aiso bheyo chhad chaliyo sangram. (6)

ਚੌਪਈ
ਅਪਨੀ ਪਗਿਯਾ ਮੋ ਕਹ ਦੀਜੈ । ਮੇਰੀ ਪਹਿਰ ਇਜਾਰਹਿ ਲੀਜੈ ।
ਜਬ ਮੈ ਸਸਤ੍ਰ ਤਿਹਾਰੋ ਧਰਿਹੌ । ਟੂਕ ਟੂਕ ਬੈਰਿਨ ਕੇ ਕਰਿਹੌ । ੭ ।

Chopaiee

apni pagiya mo keh deeje. meri pehar ijhar leeje.
jab mai saster tiharo dhariho. tuk tuk berin ke kariho. (7)

ਯੌ ਕਹਿ ਪਤਿਹਿ ਭੋਹਰੇ ਦੀਨੋ । ਤਾ ਕੈ ਛੀਨਿ ਆਯੁਧਨ ਲੀਨੋ ।
ਸਸਤ੍ਰ ਬਾਧਿ ਨਰ ਭੇਖ ਬਨਾਯੋ । ਪਹਿਰਿ ਕਵਚ ਦੁੰਦਭੀ ਬਜਾਯੋ । ੮ ।

yo keh patihi bohre deeno. ta ke cheen ayudhan leeno.
sastar badh nar bhekh banayo. pehar kawach dundti bajayo. (8)

ਦੋਹਰਾ
ਸੈਨ ਸਕਲ ਲੈ ਕੈ ਚੜੀ ਸੂਰਨ ਸਕਲ ਜਤਾਇ ।
ਬੈਰਮ ਖ" ਮੁਹਿ ਭ੍ਰਿਤ ਕੋ ਬੀਰਾ ਦਯੋ ਬੁਲਾਇ । ੯ ।

Dohra

sain sakal le ke chari sooran sakal jatayi.
beram khan muhi bhrit ko beera deyo bulayi. (9)

Chopaiee

Then the emissary came to Bairam Khan and made him enraged greatly. The emissary said, "O People cursed by God ! Why are you sitting idle ? You have been invaded by the forces of Arab countries." (4)

Bairam Khan got frightened by hearing the news and madé plans of running away from the land. The Pathan woman came to him. Whatever she said, I would like to relate that now. (5)

Couplet :

"Your father was so brave that he was famous in the world for his bravery, whereas you are such a coward that you want to flee from the battle front." (6)

Chopaiee

"You hand over your turban to me and wear my trousers (Salwar). When I will wear your arms and weapons, 1 will cut the enemy into pieces." (7)

"Having said this she placed her husband in an underground cell and snatched all his weapons. That Pathan woman dressed up like a male and wearing coat of arms (protective covering) (played) beat the battle drums" (8)

Couplet :

With the whole army at her back the Pathan woman launched an attack and told the warriors that Bairam Khan had told (ordered) this slave of his, to fight out this battle. (9)

ਚੌਪਈ

ਸੈਨਾ ਸਕਲ ਸੰਗ ਲੈ ਧਾਈ । ਬਾਧੇ ਗੋਲ ਸਾਮੁਹੇ ਆਈ ।
ਬੈਰਮ ਖ" ਇਕ ਭ੍ਰਿਤ ਪਠਾਯੋ । ਮੋ ਕਹ ਜੀਤਿ ਤਬ ਆਗੇ ਜਾਯੋ । ੧੦ ।

Chopaiee

saina sakal sang le dhayi. badhe gol samuhe ayi.
beram khan ik bhrit pathayo. mo keh jeet agai jayo. (10)

ਯੌ ਸੁਨਿ ਸੂਰ ਸਕਲ ਰਿਸ ਭਰੇ । ਭਾਤਿ ਭਾਤਿ ਕੈ ਆਯੁਧ ਧਰੇ ।
ਤਾ ਕੌ ਘੇਰਿ ਦਸੌ ਦਿਸਿ ਆਏ । ਤਾਨਿ ਕਮਾਨਨ ਬਾਨ ਚਲਾਏ । ੧੧ ।

yo sun sur sakal ris bhare. bhati bhati ke ayudh dhare.
ta ko gher daso disi aye. taan kamanan ban chalaye. (11)

ਦੋਹਰਾ

ਅਸਿ ਫਾਸੀ ਧਰਿ ਸਿਪਰ ਲੈ ਗੁਰਜ ਗੁਫਨ ਲੈ ਹਾਥ ।
ਗਿਰਿ ਗਿਰਿ ਗੇ ਜੋਧਾ ਧਰਨਿ ਬਿਧੈ ਬਰਛਿਯਨ ਸਾਥ । ੧੨ ।

Dohra

as phasi dhar sidhar le guraj guphan le hath.
gir gir ge jpdha dharan bidhe barchiyan sath. (12)

ਭੁਜੰਗ ਛੰਦ

ਲਏ ਹਾਥ ਸੈਥੀ ਅਰਬ ਖਰਬ ਧਾਏ । ਬੰਧੇ ਗੋਲ ਹਾਠੇ ਹਠੀ ਖੇਤ ਆਏ ।
ਮਹਾ ਕੋਪ ਕੈ ਬਾਲ ਕੋ ਤੀਰ ਢੂਕੇ । ਦੁਹੂੰ ਓਰ ਤੋ ਮਾਰ ਹੀ ਮਾਰਿ ਕੂਕੇ । ੧੩ ।

Bhujang Chhand

laye hath sethi arab kharab dhaye. bandhe gol hathe hathi khet aye.
maha kop ke bal ko teer dhuke. duhun or to mar hi maar kuke. (13)

ਸਵੈਯਾ

ਛੋਰਿ ਨਿਸਾਸਨ ਕੇ ਫਰਰੇ ਭਟ ਢੋਲ ਦਮਾਕਨ ਦੈ ਕਰਿ ਢੂਕੇ ।
ਢਾਲਨ ਕੌ ਗਹਿ ਕੈ ਕਰ ਭੀਤਰ ਮਾਰ ਹੀ ਮਾਰਿ ਦਸੌ ਦਿਸਿ ਕੂਕੇ ।
ਵਾਰ ਅਪਾਰ ਬਹੇ ਕਈ ਬਾਰ ਗਏ ਛੁਟਿ ਕੰਚਨ ਕੋਟਿ ਕਨੂਕੇ ।
ਲੋਹ ਲੁਹਾਰ ਗੜੈ ਜਨੁ ਜਾਰਿ ਉਠੈ ਇਕ ਬਾਰਿ ਤ੍ਰਿਨਾਰਿ ਭਭੂਕੇ । ੧੪ ।

Swaiyya

chor nisasan ke pharre bhat dhol dhamakan de kar dhuke.
dhalan ko geh ke kar bhetar mar hi mar daso disi kuke.
war apar bahe kayi bar gaye chuti kanchan kot kanuke.
loh luhar gadai jan jar uthe ik bar trinar bhabhuke. (14)

Chopaiee :

She attacked the enemy taking the command of the whole army and making a round (circle) of the troops, confronted the enemy and told the enemy that Bairam Khan had ordered his slave to fight this battle, so you could advance further only after defeating my forces." (10)

All the warriors were filled with rage on hearing this news and armed themselves, with various weapons and she was surrounded from all sides and then shot the arrows from their stretched bows. (11)

Couplet :

They were armed with swords, noose, shields, maces and gufaw etc. The warriors pierced with spears were falling on the ground. (12)

Bhujang Chhand :

Taking their swords and bayonets the warriors in millions launched the attack and stubborn warriors encircled the enemy in the battlefield. With great wrathfulness they came towards the woman (leader) and from both sides cries of 'Kill Them' were being heard. (13)

Swaiyya

By fluttering their banners on the flags, the warriors were advancing by beating the drums. Holding their shields in hands they were shouting 'Kill Them', 'Kill the enemy'. Many attacks had been launched and the golden like bodies of warriors were blown up in the form of sparks. It appeared as if the iron smith had heated the iron to red-hot and then by beating it (to form a desired shape) sparks were rising from the fire. (14)

ਭੁਜੰਗ ਛੰਦ

ਗੁਰਿਏ ਖੇਲ ਮਹਮੰਦਿਲੇ ਜਾਕ ਧਾਏ । ਦਓਜਈ ਅਫਰੀਦੀਏ ਕੋਪਿ ਆਏ ।
ਹਠੇ ਸੂਰ ਲੋਦੀ ਮਹਾ ਕੋਪ ਕੈ ਕੈ । ਪਰੇ ਆਨਿ ਕੈ ਬਾਢਵਾਰੀਨ ਲੈ ਕੈ । ੧੫ ।

Bhujang Chhand

guriye khel mahamdile jak dhaye. dayojayi afridiye kop aye.
hathai sur lodi maha kop ke ke. pare aan ke badvarin le ke. (15)

ਪਰੀ ਬਾਢਵਰੀਨ ਕੀ ਮਾਰਿ ਭਾਰੀ । ਗਏ ਜੂਝਿ ਜੋਧਾ ਬਡੇਈ ਹੰਕਾਰੀ ।
ਮਹਾ ਮਾਰਿ ਬਾਨਨ ਕੀ ਗਾੜ ਐਸੀ । ਮਨੌ ਕੁਆਰ ਕੇ ਮੇਘ ਕੀ ਬ੍ਰਿਸਟਿ ਜੈਸੀ । ੧੬ ।

pari badvarin ki mar bhari. gaye jujh jodha badeyi hankari.
maha mar banan ki garh aisi. mano kuyar ke megh ki brisat jaisi. (16)

ਪਰੇ ਆਨਿ ਜੋਧਾ ਚਹੁੰ ਓਰ ਭਾਰੇ । ਮਹਾ ਮਾਰ ਹੀ ਮਾਰਿ ਐਸੇ ਪੁਕਾਰੇ ।
ਤਹੇ ਨਾਹਿ ਛਤ੍ਰੀ ਛਕੇ ਛੌਭ ਐਸੇ । ਮਨੌ ਸਾਚ ਸ੍ਰੀ ਕਾਲ ਕੀ ਜ੍ਵਾਲ ਜੈਸੇ । ੧੭ ।

parai aan jodha chahun aur bhare. maha mar hi mari aise pukare.
tahe nahi chatri chake chhob aise. mano sach sri kal ki jawal jaise. (17)

ਧਏ ਅਰਬ ਆਛੇ ਮਹਾ ਸੂਰ ਭਾਂਰੀ । ਕਰੈ ਤੀਨਹੂੰ ਲੋਕ ਜਿਨ ਕੌ ਜੁਹਾਰੀ ।
ਲਏ ਹਾਥ ਤ੍ਰਿਸੂਲ ਐਸੋ ਭ੍ਰਮਾਵੈ । ਮਨੌ ਮੇਘ ਮੈ ਦਾਮਨੀ ਦਮਕਿ ਜਾਵੈ । ੧੮ ।

dhaye arab ache maha sur bhari. kare teenhun lok jin ko juhari.
lai hath trisul aiso bharmave. mano megh me dasni damak javai. (18)

ਚੌਪਈ

ਧਾਏ ਬੀਰ ਜੋਰਿ ਦਲ ਭਾਰੀ । ਬਾਨਾ ਬਧੇ ਬਡੇ ਹੰਕਾਰੀ ।
ਤਾਨ ਧਨਹਿਯਨ ਬਾਨ ਚਲਾਵੈ । ਆਧੇ ਗੋਲ ਸਾਮੁਹੇ ਆਵੈ । ੧੯ ।

Chopaiee

dhaye beer jor dal bhari. bana badhe badai hankari.
tan dhaniyan ban chalave. adhe gol samuhe avai. (19)

ਜਬ ਅਬਲਾ ਵਹ ਨੈਨ ਨਿਹਾਰੇ । ਭਾਤਿ ਭਾਤਿ ਕੇ ਸਸਤ੍ਰ ਪ੍ਰਹਾਰੇ ।
ਮੁੰਡ ਜੰਘ ਬਾਹਨ ਬਿਨੁ ਕੀਨੇ । ਪਠੈ ਧਾਮ ਜਮ ਕੇ ਸੋ ਦੀਨੇ । ੨੦ ।

jab abla veh nain nihare. bhat bhat ke sastar parhare.
mund jung bin keenai. pathaye dham jum ke so deenai. (20)

ਜੂਝਿ ਅਨੇਕ ਸੁਭਟ ਰਨ ਗਏ । ਹੈ ਗੈ ਰਖੀ ਬਿਨਾ ਆਸਿ ਭਏ ।
ਜੂਝੈ ਬੀਰ ਖੇਤ ਭਟ ਭਾਰੀ । ਨਾਚੇ ਸੂਰ ਬੀਰ ਹੰਕਾਰੀ । ੨੧ ।

joojh anek subhat run gaye. hai ge rakhi bina as bhaye.
joojhe beer khet bhat bhari. nache soor beer hanjari. (21)

Bhujang Chhand :

Many warriors of various castes including Gurai khel, mehmodilai, Doujeaiee etc getting furious with rage, had joined the battle. Many stubborn warriors getting enraged with swords in hands had invaded in strength. (15)

Chopaiee :

The swords were being used in great numbers and man)' proud warriors had been killed (in battle). The arrows were being shot (in continuous showers) like the heavy rain in the month of Asuj (September). (16)

The warriors had stormed the battlefield from all four sides in large numbers. By shouting 'kill the enemy', they were making lot of noise. The Kashatriyas were not relenting from the battlefield as they were getting into frenzy (behaviour) as if it were the flame of dooms-day in fact (in truth). (17)

The great warriors of Arabic lands had started off, whom people of the three worlds were saluting. They were wielding their tridents so nicely as if lightning was seen shining among the clouds. (18)

Chopaiee :

With a huge formation the warriors had launched another attack suddenly and had pierced some proud warriors with the arrows. They were shooting arrows by stretching their bows and the warriors came in circles to face the enemy. (19)

When the Pathan woman would glance them with her eyes, she would use many types of weapons (of various kinds). She would dispatch them to hell (sans) without their arms, legs and heads. (20)

Many proud warriors had died fighting in the battlefield and some were moving without their elephants, horses, chariots and swords. Many mighty warriors had been killed in the battlefield, while some proud warriors were (dancing) jumping around. (21)

ਦੋਹਰਾ

ਲਗੇ ਬ੍ਰਿਣਨ ਕੇ ਸੂਰਮਾ ਪਰੇ ਧਰੀਨ ਪੈ ਆਇ ।
ਗਿਰ ਪਰੇ ਉਠਿ ਪੁਨਿ ਲਰੇ ਅਧਿਕ ਹਿ੍ਦੈ ਕਰਿ ਚਾਇ । ੨੨ ।

Dohra

lagai birnan ke surma pare dharin pe ayi.
gir parai uthi pun larai adhik hirde kar chayi. (22)

ਭੁਜੰਗ ਛੰਦ

ਕਿਤੇ ਗੋਫਨੈ ਗੁਰਜ ਗੋਲੇ ਉਭਾਰੈ । ਕਿਤੇ ਚੰਦ੍ ਤਿ੍ਸੂਲ ਸੈਥੀ ਸੰਭਾਰੈ ।
ਕਿਤੇ ਪਰਘ ਫਾਸੀ ਲਏ ਹਾਥ ਡੋਲੈ । ਕਿਤੇ ਮਾਰ ਹੀ ਮਾਰਿ ਕੈ ਬੀਰ ਬੋਲੈ । ੨੩ ।

Bhujang Chhand

kite gophane guraj gole ubhare. kite chander trisul saethi sambhare.
kite pargh phasi laye hath dole. kite mar hi mari ke beer bole. (23)

ਦੋਹਰਾ

ਅਤਿ ਚਿਤ ਕੋਪ ਬਢਾਇ ਕੈ ਸੂਰਨ ਸਕਲਨ ਘਾਇ ।
ਜਹਾ ਬਾਲਿ ਠਾਢੀ ਹੁਤੀ ਤਹਾ ਪਰਤ ਭੇ ਆਇ । ੨੪ ।

Dohra

at chit kop badayi ke suran saklan ghayi.
jaha bali thadi hut taha parat bhe ayi. (24)

ਚੌਪਈ

ਕਿਚਪਚਾਇ ਜੋਧਾ ਸਮੁਹਾਵੈ । ਚਟਪਟ ਸੁਭਟ ਬਿਕਟ ਕਟਿ ਜਾਵੈ ।
ਜੂਝਿ ਪ੍ਰਾਨ ਸਨਮੁਖ ਜੇ ਦੇਹੀ । ਡਾਰਿ ਬਿਵਾਨ ਬਰੰਗਨਿ ਲੇਹੀ । ੨੫ ।

Chopaiee

kichpichaye jodha samuhave. chatpat subhat bikat kat jave.
joojh pran manmukh je dehi. dar bivan barangan lehi. (25)

ਦੋਹਰਾ

ਜੇ ਭਟ ਆਨਿ ਅਪਛਰਨਿ ਲਏ ਬਿਵਾਨ ਚੜਾਇ ।
ਤਿਨਿ ਪ੍ਰਤਿ ਔਰ ਨਿਹਾਰਿ ਕੈ ਲਰਤੁ ਸੂਰ ਸਮੁਹਾਇ । ੨੬ ।

Dohra

je bhat aan apchran lai bivam charayi.
tin prati aur nihar ke larat soor samuhayi. (26)

Couplet :

Being wounded some warriors had fallen on the ground; afterwards they had got up again and started fighting. (22)

Bhujang Chhand :

Some warriors were using maces, gofanais and bombs while elsewhere arrows with (moon like) chander mukhi symbols, tridents and bayonets were being handled, some were holding in hands weapons like parag and noose while somewhere warriors were shouting "kill them, kill the enemy." (23)

Couplet :

Getting furious with rage and after killing many warriors, they returned to the place, where Pathan woman was standing. (24)

Chopaiee :

With gnashing their teeth, the warriors would face each other and the stubborn warriors get cut into pieces soon. Those of the warriors, who face death with courage, facing enemy, were taken by fairies in their heavenly chariots to heaven. (25)

Couplet :

On seeing these warriors being taken by fairies in their chariots, then many more warriors fought similarly facing the enemy. (26)

ਭੁਜੰਗ ਛੰਦ

ਚਹੁੰ ਓਰ ਤੇ ਚਾਵਡੈ ਚੀਤਕਾਰੀ । ਰਹੇ ਗਿਧ ਆਕਾਸ ਮੰਡਰਾਇ ਭਾਰੀ ।
ਲਗੇ ਘਾਇ ਜੋਧਾ ਗਰੇ ਭੂਮਿ ਭਾਰੇ । ਐਸੀ ਭਾਤਿ ਝੂਮੇ ਮਨੌ ਮਤਵਾਰੇ । ੨੭ ।

Bhujang Chhand

chahun aur te chavade chitkari. rahe gidh akas mandraye bhari.
lagai ghaye jodha gare bhumi bhare. aise bhati jhume mano matvare. (27)

ਪਰੀ ਬਾਨ ਗੋਲਾਨ ਕੀ ਭੀਰ ਭਾਰੀ । ਬਹੈ ਤੀਰ ਤਰਵਾਰਿ ਕਾਤੀ ਕਟਾਰੀ ।
ਹਠੈ ਐਠਿਯਾਰੇ ਮਹਾਬੀਰ ਧਾਏ । ਬਧੇ ਗੋਲ ਗਾੜੇ ਚਲੇ ਖੇਤ ਆਏ । ੨੮ ।

pari ban golan ki bheer bhari. bahe tere tarwar kati katari.
hathaye atheyare mahabeer dhaye. badhe gol gadaye chale khet aye. (28)

ਗੁਰਿਯਾ ਖੇਲ ਮਹਮੰਦਿ ਲੇਜਾਕ ਮਾਰੇ । ਦਓਜਈ ਅਫਰੀਤਿ ਲੋਦੀ ਸੰਘਾਰੇ ।
ਬਲੀ ਸੂਰ ਨਯਾਜੀ ਐਸੀ ਭਾਤਿ ਕੂਟੇ । ਚਲੇ ਭਾਜ ਜੋਧਾ ਸਭੈ ਸੀਸ ਫੂਟੇ । ੨੯ ।

guria khel mahanmad lejak mare. daujayi afrit lodhi sanghare.
bali soor nayazi aisi bhati kute. chale bhaj jodha sabhe sees phute. (29)

ਸਵੈਯਾ

ਸੂਰ ਗਏ ਕਟਿ ਕੈ ਝਟ ਦੈ ਤਬ ਬਾਲ ਕੁਪੀ ਹਥਿਆਰ ਸੰਭਾਰੇ ।
ਪਟਿਸ ਲੋਹ ਹਥੀ ਪਰਮੇ ਇਕ ਬਾਰ ਹੀ ਬੈਰਨਿ ਕੇ ਤਨ ਝਾਰੇ ।
ਏਕ ਲਰੇ ਇਕ ਹਾਰਿ ਟਰੇ ਇਕ ਦੇਖਿ ਡਰੇ ਮਰਿ ਗੇ ਬਿਨੁ ਮਾਰੇ ।
ਬੀਰ ਕਰੋਰਿ ਸਰਾਸਨ ਛੋਰਿ ਤ੍ਰਿਣਾਨ ਕੌ ਤੋਰਿ ਸੁ ਆਨਨ ਡਾਰੇ । ੩੦ ।

Swaiyya

sur gaye kat ke jhut de tab bal kupu hathiyar sambhare.
patas loh hathi parme ik bar hi berin ke tan jhare.
ek lare ik hari tare ik dekh dare mar ge bin mare.
beer karor sarasan chor trinan ko tor su anan dare. (30)

ਚੌਪਈ

ਕੋਪੇ ਅਰਿ ਬਿਲੋਕਿ ਤਬ ਭਾਰੇ । ਦੁੰਦਭ ਚਲੇ ਬਜਾਇ ਨਗਾਰੇ ।
ਟੂਟੇ ਚਹੁੰ ਓਰ ਰਿਸਿ ਕੈ ਕੈ । ਭਾਤਿ ਭਾਤਿ ਕੇ ਆਯੁਧ ਲੈ ਕੈ । ੩੧ ।

Chopaiee

kop ar bilok tab bhare. dundabh chale bajai nagare.
tute chahun aur risi keke. bhati bhati ke ayudh le ke. (31)

Bhujang Chhand

The (kites) from all four sides were shrieking, while huge vultures were flying around in the sky. Some mighty warriors, on being wounded, had fallen on the ground They were reeling around, as if they were drunk. (27)

The bullets and arrows were being shot like a shower of rain. The swords, knives, daggers and arrows were in use largely. Great stubborn and proud warriors were attacking the enemy and had landed in the battlefield making circles. (28)

Many warriors belonging to different castes like Gurekhel, Mohamadi, Lejak, Doujiee, afridis and lodis had been killed. The mighty Niazi warriors were beaten badly and the warriors with their heads thrown open were fleeing away. (29)

Swaiyya :

When the warriors being (cut) wounded were gone, then the Pathan woman taking up her arms,came fully enraged. She made an attack at one time with many weapons like parsai, patis and iron-fists on the enemy. Some were fighting, some accepted defeat and moved away, some were getting frightened on watching the warfare, while some others were being killed without facing death (by fright only). Millions of warriors casting aside their bows and (with small thorns in mouth) had accepted defeat. (30)

Chopaiee :

The enemy seeing all this got furious with rage and beating drums and lyres moved away and many warriors with various types of weapons and getting furious again launched an attack from all four sides. (31)

ਦੋਹਰਾ

ਬਜ੍ਰਬਾਨ ਬਿਛੂਆ ਬਿਸਿਖ ਬਰਸਿਯੋ ਸਾਰ ਅਪਾਰ।
ਊਚ ਨੀਚ ਕਾਯਰ ਸੁਭਟ ਸਭ ਕੀਨੇ ਇਕ ਸਾਰ। ੩੨।

Dohra

bajarban bichya bisikh barsiyo sar apar.
uch neech kayar subhat sabh keenai ik saar. (32)

ਚੌਪਈ

ਐਸੀ ਭਾਤਿ ਖੇਤ ਜਬ ਪਰਿਯੋ। ਅਰਬ ਰਾਇ ਕੁਪਿ ਬਚਨ ਉਚਰਿਯੋ।
ਯਾ ਕੋ ਜਿਯਤ ਜਾਨ ਨਹੀ ਦੀਜੈ। ਘੇਰਿ ਦਸੋ ਦਿਸਿ ਤੇ ਬਧੁ ਕੀਜੈ। ੩੩।

Chopaiee

aise bhat khet jab pariyo. arab rai koop bachan uchriyo.
ya ko jiyat jan nahi deejai. ghor daso disi te badhu keejai. (33)

ਅਰਬ ਰਾਇ ਕੁਪਿ ਬਚਨ ਉਚਾਰੇ। ਕੋਪੇ ਸੂਰਬੀਰ ਐਠਯਾਰੇ।
ਤਾਨਿ ਕਮਾਨਨ ਬਾਨ ਚਲਾਏ। ਬੇਧਿ ਬਾਲ ਕੌ ਪਾਰ ਪਰਾਏ। ੩੪।

arab rai koop bachan uchare. kop soorbeer aithyare.
taan kamanan ban chalaye. bedh bal ko par paraye. (34)

ਦੋਹਰਾ

ਬੇਧਿ ਬਾਨ ਜਬ ਤਨ ਗਏ ਤਬ ਤ੍ਰਿਯ ਕੋਪ ਬਢਾਇ।
ਅਮਿਤ ਜੁਧ ਤਿਹ ਠਾ ਕਿਯੋ ਸੋ ਮੈ ਕਹਤ ਬਨਾਇ। ੩੫।

Dohra

bedh baan jab gaye tab triye kop badayi.
amit judh the tha kiyo so me kehat banayi. (35)

ਚੌਪਈ

ਲਗੇ ਦੇਹ ਤੇ ਬਾਨ ਨਿਕਾਰੇ। ਤਨ ਪੁਨਿ ਵਹੈ ਬੈਰਿਯਨ ਮਾਰੇ।
ਜਿਨ ਕੀ ਦੇਹ ਘਾਵ ਦਿੜ ਲਾਗੇ। ਤੁਰਤ ਬਰੰਗਨਿਨ ਸੋ ਅਨੁਰਾਗੇ। ੩੬।

Chopaiee

lage deh te baan nikare. tan pun vahe beriyan mare.
jin ki deh ghav drir lage. turat brangnin so anurage. (36)

ਐਸੀ ਭਾਤਿ ਬੀਰ ਬਹੁ ਮਾਰੇ। ਬਾਜੀ ਕਰੀ ਰਥੀ ਹਨਿ ਡਾਰੇ।
ਤੁਮਲ ਜੁਧ ਤਿਹ ਠਾ ਅਤਿ ਮਚਿਯੋ। ਏਕ ਸੂਰ ਜੀਯਤ ਨਹ ਬਚਿਯੋ। ੩੭।

aisi bhati beer bahu mar. baji kari rakhi han dare.
tumal judh teh tha at machiyo. ek soor jiyat neh bachiyo. (37)

Couplet :

The weapons like Bajas ban, scorpion like weapon and arrows were used in great numbers (iron load was hurled) so that all high and low cowards and warriors were brought to the same level (by death). (32)

Chopaiee :

When the battle was raging so fiercely then the Arab ruler in great fury said, "Let us not allow them to go back alive and kill them by surrounding them from all corners." (33)

When the Arab Raja uttered these words in wrathfulness, on hearing those words, the egoistic warriors became more furious. So they shot arrows by stretching their bows fully, which pierced the Pathan lady and passed through her body. (34)

Couplet :

When the arrows passed through her body piercing it, she became furious with rage in her mind and fought furiously. "Now I am going to describe that detail." (35)

Chopaiee :

She pulled out those arrows and then shot back the same arrows at the enemy. Whosoever was hit by them was wounded badly and were killed (being wedded by fairies). (36)

Thus many warriors were killed. All those on elephants, horses and chariots were killed. A fierce and horrible battle raged there (took place) and not a single warrior was left alive. (37)

ਅਰਬ ਰਾਇ ਆਪਨ ਤਬ ਧਾਯੋ । ਆਨਿ ਬਾਲ ਸੋ ਜੂਝ ਮਚਾਯੋ ।
ਚਤੁਰ ਬਾਨ ਤਬ ਤ੍ਰਿਯਾ ਪ੍ਰਹਾਰੇ । ਚਾਰੋ ਅਸ੍ਵ ਮਾਰ ਹੀ ਡਾਰੇ । ੩੮ ।
arab rai apan tab dhayo. aan bal so joojh machayo.
chatur ban tab triya parhare. charo asav mar hi dare. (38)

ਪੁਨਿ ਚਥ ਕਾਟਿ ਸਾਰਥੀ ਮਾਰਿਯੋ । ਅਰਬ ਰਾਇ ਕੋ ਬਾਨ ਪ੍ਰਹਾਰਿਯੋ ।
ਮੋਹਿਤ ਕੈ ਤਾ ਕੋ ਗਹਿ ਲੀਨੋ । ਦੁੰਦਭਿ ਤਬੈ ਜੀਤਿ ਕੋ ਦੀਨੋ । ੩੯ ।
pun rath kat sarthi mariyo. arab rai ko ban parharyo.
mohit ke ta ko geh leeno. dundabhi tabai jeet ko deeno. (39)

ਤਾ ਕੋ ਬਾਧਿ ਧਾਮ ਲੈ ਆਈ । ਭਾਤਿ ਭਾਤਿ ਸੋ ਦਰਬੁ ਲੁਟਾਈ ।
ਜੋ ਦੁੰਦਭੀ ਦ੍ਵਾਰ ਪੈ ਬਾਜੀ । ਗ੍ਰਿਹ ਕੇ ਲੋਕ ਸਕਲ ਭੇ ਰਾਜੀ । ੪੦ ।
ta ko badh le ayi. bhati bhati so darab lutayi.
jo dundhbi dawar pe baji. greh ke lok sakal bhe raji. (40)

ਕਾਢਿ ਭੋਹਰਾ ਤੇ ਪਤਿਹਿ ਦੀਨੋ ਸਤ੍ਰੁ ਦਿਖਾਇ ।
ਬਿਦਾ ਕਿਯੋ ਇਕ ਅਸ੍ਵ ਦੈ ਔ ਪਗਿਯਾ ਬਧਵਾਇ । ੪੧ । ੧ ।
kaad bhora te patihi deeno satar dikhayi.
bida kiyo ik asav de ayo pagiya badhvayi. (41) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਛਯਾਨਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੯੬ । ੧੭੨੪ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
chhianavo charitar samapatam. Sat Subham sat. (96) (1724) aphjun.

ਦੋਹਰਾ

ਸਯਾਲਕੋਟ ਕੇ ਦੇਸ ਮੈ ਸਾਲਬਾਹਨ ਰਾਵ ।
ਖਟ ਦਰਸਨ ਕੌ ਮਾਨਈ ਰਾਖਤ ਸਭ ਕੋ ਭਾਵ । ੧ ।

Chopaiee

Sayalkot ke des mai salbahan rav.
khut darsan ko manayi rakhat sabh ko bhav. (1)

ਸ੍ਰੀ ਤ੍ਰਿਪਰਾਰਿ ਮਤੀ ਹੁਤੀ ਤਾ ਕੀ ਤ੍ਰਿਯ ਕੌ ਨਾਮ ।
ਭਜੈ ਭਵਾਨੀ ਕੌ ਸਦਾ ਨਿਸੁ ਦਿਨ ਆਠੌ ਜਾਮ । ੨ ।
Sri Triprari mati huti ta ki triye ke naam.
bhajai bhavani ko sada nis din atho jam. (2)

Then the Arab King came forward himself and fought the Pathan lady. Then the Pathan lady shot four arrows killing all his four horses. (38)

Then cutting the chariot (into pieces) she killed the charioteer and shot an arrow at the Arab King. He became unconscious and was caught and then she sounded the bugle (drum) of victory. (39)

She tied him up and brought him home and distributed wealth in plenty (squandered money). At her place, the victory drums were beating and all the household members were elated and happy. (40)

She brought out her spouse from the underground cell and showed him the enemy and bade him farewell by giving him a horse and giving a turban for tying. (40)(1)

Here the ninety-sixth episode of King's & Minister's dialogue regarding woman's Character from Charitar Pakhyan is completed. All is well. (96-1724)(Contd)

Couplet :

There was a Raja, by the name of Salbahan in the land of Sialkot, who accepted the version of six Shastras and was most affectionate to all the people. (1)

He had a wife, called Triprar Wati, who was worshipping the goddess Bhavani all the twenty-four hours (eight pehars). (2)

ਚੌਪਈ

ਯਹ ਜਬ ਭੇਦ ਬਿਕ੍ਰਮੈ ਪਾਯੋ । ਅਮਿਤ ਸੈਨ ਲੈ ਕੈ ਚੜਿ ਧਾਯੋ ।
ਨੈਕੁ ਸਾਲਬਾਹਨ ਨਹਿ ਡਰਿਯੋ । ਜੋਰਿ ਸੂਰ ਸਨਮੁਖ ਹੈ ਲਰਿਯੋ । ੩ ।

Chopaiee

yeh jab bhed bikrame payo. amit sain le ke char dhayo.
kek salbahan nahi dariyo. jor soor manmukh haiv lariyo. (3)

ਦੋਹਰਾ

ਤਬ ਤਾ ਸੋ ਸ੍ਰੀ ਚੰਡਿਕਾ ਐਸੇ ਕਹਿਯੋ ਬਨਾਇ ।
ਸੈਨ ਮਿ੍ਤਕਾ ਕੀ ਰਚੋ ਤੁਮ ਮੈ ਦੇਉ ਜਿਯਾਇ । ੪ ।

Dohra

tab ta so Sri Chandika aise kahiyo banayi.
sain mitarka ki racho tum me deyo jiyayi. (4)

ਚੌਪਈ

ਜੋ ਜਗਮਾਤ ਕਹਿਯੋ ਸੋ ਕੀਨੋ । ਸੈਨ ਮਿ੍ਤਕਾ ਕੀ ਰਚਿ ਲੀਨੋ ।
ਕਿ੍ਪਾ ਦਿ੍ਸਟਿ ਸ੍ਰੀ ਚੰਡਿ ਨਿਹਾਰੇ । ਜਗੇ ਸੂਰ ਹਥਿਆਰ ਸੰਭਾਰੇ । ੫ ।

Chopaiee

jo jagmat kahiyo so keeno. sain mitrka ki rach leno.
kirpa dristi Sri Chandi nihare. jage soor hathiyar sambhare. (5)

ਦੋਹਰਾ

ਮਾਟੀ ਤੇ ਮਰਦ ਉਪਜੇ ਕਰਿ ਕੈ ਕੁਧ ਬਿਸੇਖ ।
ਹੈ ਗੈ ਰਥ ਪੈਦਲ ਘਨੇ ਨਿ੍ਪ ਉਠਿ ਚਲੇ ਅਨੇਕ । ੬ ।

Dohra

mati te mard upje kar ke karudh bisekh.
hai ge hath paidal ghane nrip uth chale anek. (6)

ਚੌਪਈ

ਗਹਿਰੇ ਨਾਦ ਨਗਰ ਮੈ ਬਾਜੇ । ਗਹਿ ਗਹਿ ਗੁਰਜ ਗਰਬਿਯਾ ਗਾਜੇ ।
ਟੂਕ ਟੂਕ ਭਾਖੇ ਜੋ ਹੈ ਹੈ । ਬਹੁਰੋ ਫੇਰਿ ਧਾਮ ਨਹਿ ਜੈਹੈ । ੭ ।

Chopaiee

gahire nad nagar me baje. geh geh guraj garbya gaje.
tuk tuk bhakhe jo haiv hai. bahuro pher dham nahi jehe. (7)

Chopaiee :

When Bilcram came to know about this secret, then he came along with a huge army to invade. Salbahan was not at all afraid of him and collecting his warriors fought against him bravely. (3)

Couplet :

Then (goddess) Chandika spoke to him like this. "You make an army out of mud (Earth) and 1 will provide life in it." (4)

Chopaiee :

Whatever goddess Chandika had said was enacted accordingly by her. The Raja made an army out of mud; when Chandika glanced at them with grace, all those warriors got ready with their weapons. (5)

Couplet :

The warriors were created from mud, who were furious with rage. Many horses, elephants, chariots and infantry men along with many Rajas got up and moved further. (6)

Chopaiee :

The town was agog with noisy music and proud warriors started roaring (thundering) holding their maces. They were saying, "even if we get smitten into pieces, we will not come back home." (cowardly). (7)

ਦੋਹਰਾ

ਯਹੈ ਮੰਤ੍ਰ ਕਰਿ ਸੂਰਮਾ ਪਰੇ ਸੈਨ ਮੈ ਆਇ ।
ਜੋ ਬਿਕ੍ਰਮ ਕੋ ਦਲੁ ਹੁਤੋ ਸੋ ਲੈ ਚਲੇ ਉਠਾਇ । ੮ ।

Dohra

yahe mantar kar soorma pare sain se ayi.
jo bikram ko dal huto so le chale uthaye. (8)

ਭੁਜੰਗ ਛੰਦ

ਰਖੀ ਕੋਟਿ ਕੂਟੇ ਕਰੀ ਕ੍ਰੋਰਿ ਮਾਰੇ । ਕਿਤੇ ਸਾਜ ਔ ਰਾਜ ਬਾਜੀ ਬਿਦਾਰੇ ।
ਘਨੇ ਘੂਮਿ ਜੋਧਾ ਤਿਸੀ ਭੂਮਿ ਜੂਝੇ । ਕਹਾ ਲੌ ਗਨੌ ਮੈ ਨਹੀ ਜਾਤ ਬੂਝੇ । ੯ ।

Bhujang Chhand

rakhi kot kute kari karori mare. kite saaj auo raj baji bidare.
ghane ghoom jodha tisi bhoomo jujhe. kaha lo gano me nahi jat bujhe. (9)

ਰੁਆਲ ਛੰਦ

ਅਮਿਤ ਸੈਨਾ ਲੈ ਚਲਿਯੋ ਤਹ ਆਪੁ ਰਾਜਾ ਸੰਗ ।
ਜੋਰਿ ਕੋਰਿ ਸੁ ਬੀਰ ਮੰਤ੍ਰੀ ਸਸਤ੍ਰ ਧਾਰਿ ਸੁਰੰਗ ।
ਸੂਲ ਸੈਥਿਨ ਕੇ ਲਗੇ ਅਰੁ ਬੇਧਿ ਬਾਨਨ ਸਾਥ ।
ਜੂਝਿ ਜੂਝਿ ਗਏ ਤਹਾ ਰਨ ਭੂਮਿ ਮਧਿ ਪ੍ਰਮਾਥ । ੧੦ .

Ruaal Chhand

amit sena lai chaliyo the aap raja sang.
jor kori su beer mantri saster dhar surang.
sool saithan ke lage aro bedh banan sath.
jujh jujh gaye taha ran bhoomi madh parmarth. (10)

ਭੁਜੰਗ ਛੰਦ

ਜਗੇ ਜੰਗ ਜੋਧਾ ਦਏ ਜੂਝਿ ਭਾਰੇ । ਕਿਤੇ ਭੂਮਿ ਘੂਮੈ ਸੁ ਮਨੌ ਮਤਵਾਰੇ ।
ਕਿਤੇ ਮਾਰ ਹੀ ਮਾਰਿ ਐਸੇ ਪੁਕਾਰੈ । ਕਿਤੇ ਸਸਤ੍ਰ ਛੋਰੈ ਤ੍ਰਿਯਾ ਭੇਖ ਧਾਰੈ । ੧੧ ।

Bhujang Chhand

jage jung jodha daye jujh bhare. kite bhumi ghume su mano matvare.
kite mar hi mari aise pukare. kite sastar chore triya bhekh dhare. (11)

ਜਬੈ ਆਨਿ ਜੋਧਾ ਚਹੁੰ ਘਾਤ ਗਜੇ । ਮਹਾ ਸੰਖ ਔ ਦੁੰਦਭੀ ਨਾਦ ਵਜੇ ।
ਪਰੀ ਜੌ ਅਭੀਤਾਨ ਕੀ ਭੀਰ ਭਾਰੀ । ਤਬੈ ਆਪੁ ਸ੍ਰੀ ਕਾਲਿਕਾ ਕਿਲਕਾਰੀ । ੧੨ ।

jab aan jodha chahun ghat gaje. maha sunkh ai dundhbi nad vajai.
pari jo abhitan ki bheder bhari. tabe aap Sri Kalika kilkari. (12)

Couplet :

Thus with this thought (of fighting) ingrained in then fully, the warriors launched a severe attack on Bikram's army and made the Bikram's troops to retreat. (8)

Bhujang Chhand :

Many charioteers were killed along with countless elephants and many royal horses with great embellishments were destroyed. Many warriors roaming in the battlefield died fighting. "1 am unable to count these as they were countless." (9)

Ruaal Chhand :

Then the Raja came out with a huge army along with himself which included millions of warriors armed with weapons and other ornamental things. Many warriors, being hit with tridents, bayonets and arrows were being killed in the battlefield while lighting. (10)

Bhujang Chhand :

With the battle raging there, many warriors were killed and falling down, while reeling around like drunkards. Some were shouting "kill them, kill the enemy" Some warriors having given up their weapons, had dressed up like women (to save themselves). (11)

When the warriors thundered from all four corners and sounds of conch shells and great drums were heard and the fearless warriors had gathered in large numbers, then Kalika produced her own crackling sounds (joyful shrieks) (12)

ਤਹਾ ਆਪੁ ਲੈ ਰੁਦ੍ ਭੈਰੂ ਬਜਾਯੋ । ਚਤਰ ਸਾਠਿ ਮਿਲਿ ਜੋਗਨੀ ਗੀਤ ਗਾਯੋ ।
ਕਹੂੰ ਕੋਪਿ ਕੈ ਡਾਕਨੀ ਹਾਕ ਮਾਰੈ । ਕਹੂੰ ਭੂਤ ਔ ਪ੍ਰੇਤ ਨਾਗੇ ਬਿਹਾਰੈ । ੧੩ ।
taha aap le rudar bheru bajayo. chatar sathi mil jogni geet gayo.
kahun kop ke dakni hak mare. kahun bhoot ao pret nage bihare. (13)

ਤੋਮਰ ਛੰਦ

ਤਬ ਬਿਕ੍ਰਮੈ ਰਿਸਿ ਖਾਇ । ਭਟ ਭਾਤਿ ਭਾਤਿ ਬੁਲਾਇ ।
ਚਿਤ ਮੈ ਅਧਿਕ ਹਠ ਠਾਨਿ । ਤਿਹ ਠਾ ਪਰਤ ਭੇ ਆਨਿ । ੧੪ ।

Tomar Chhand

tab bikram ris khayi. bhat bhati bhati bulayi.
chit me adhik huth thani. the tha parat bhe aani. (14)

ਅਤਿ ਤਹ ਸੁ ਜੋਧਾ ਆਨਿ । ਲਰਿ ਮਰਤ ਭੇ ਤਜਿ ਕਾਨਿ ।
ਬਾਜੰਤ੍ ਕੋਟਿ ਬਜਾਇ । ਰਨ ਰਾਗ ਮਾਰੂ ਗਾਇ । ੧੫ ।
at teh su jodha aan. lar marat bhe taj kan.
bajantar kot bajayi. ran rag maru gayi. (15)

ਚੌਪਈ

ਆਨਿ ਪਰੇ ਤੇ ਸਕਲ ਨਿਬੇਰੇ । ਉਮਡੇ ਔਰ ਕਾਲ ਕੇ ਪ੍ਰੇਰੇ ।
ਜੇ ਚਲਿ ਦਲ ਰਨ ਮੰਡਲ ਆਏ । ਲਰਿ ਮਰਿ ਕੈ ਸਭ ਸ੍ਵਰਗ ਸਿਧਾਏ । ੧੬ ।

Chopaiee

aan pare te sakal nibere. umde aur kal ke parere.
je chal dal ran madal aye. lar mar ke sabh sawarg sidhaye. (16)

ਐਸੀ ਭਾਤਿ ਸੈਨ ਜਬ ਲਰਿਯੋ । ਏਕ ਬੀਰ ਜੀਯਤ ਨ ਉਬਰਿਯੋ ।
ਤਬ ਹਠਿ ਰਾਵ ਆਪਿ ਦੌਰੁ ਧਾਏ । ਭਾਤਿ ਭਾਤਿ ਬਾਦਿਤ੍ ਬਜਾਏ । ੧੭ ।
aise bhati sen jab lariyo. ek beer jiyat na ubriyo.
tab hath rav aap deyo dhaye. bhati bhati badrit bajaye. (17)

ਤੁਰਹੀ ਨਾਦ ਨਫੀਰੀ ਬਾਜੀ । ਸੰਖ ਢੋਲ ਕਰਨਾਏ ਗਾਜੀ ।
ਭਾਤਿ ਭਾਤਿ ਮੋ ਘੁਰੋ ਨਗਾਰੇ । ਦੇਖਤ ਸੁਰ ਬਿਚਾਨ ਚੜਿ ਮਾਰੇ । ੧੮ ।
turhi naad nafiri baje. sunkh dhol karnaye gaji.
bhati bhati mo ghoro nagare. dekhat sur bichan char mare. (18)

ਜੌ ਬਿਕ੍ਮਾ ਤਿਹ ਘਾਇ ਚਲਾਵੈ । ਆਪਿ ਆਨਿ ਸ੍ਰੀ ਚੰਡਿ ਬਚਾਵੈ ।
ਤਿਹ ਬ੍ਰਿਣ ਏਕ ਲਗਨ ਨਹਿ ਦੇਵੈ । ਸੇਵਕ ਜਾਨਿ ਰਾਖਿ ਕੈ ਲੇਵੈ । ੧੯ ।
jo bikram the ghayi chalave. aap aan Sri Chandi bachave.
the brin ek lagan nahi deve. sevak jaan rakh ke leve. (19)

Shiva also came there with the beating of his small drum and sixty four fairies joined together to sing songs. Some-where the evil-spirits being furious, were showing their pride while the ghosts and evil spirits were moving naked elsewhere. (13)

Tomar Chhand :

When Bikram, being enraged .sent for his different warriors (of various types), they collected together at that place with great stubborn attitude. (14)

Many warriors without caring for anyone else, were fighting to death, many musical sounds were being produced and the song of Maru Rag (song of death) was being sung. (15)

Chopaice :

Whosoever attacked were killed forthwith and some others invited by the god of death also joined there with zeal. Those who came to the battlefield, died fighting and went to heavens. (16)

When the armies fought,,then not a single warrior was left alive. Then both the Rajas with stubbornness came forward with the sound of different types of music. (17)

Many musical instruments like clarionets, instruments and nafiris were played and coach shells, drums and battle-drums roared. Many types of war music was being produced errand to watch the fun ail the gods came there in their heavenly chariots. (18)

Whatever attacks Bikram was launching against him, were saved by Chandika (goddess) herself and not a single wound was inflicted on him. She would ; protect him as her slave (devotee). (19)

ਦੋਹਰਾ

ਦੇਵੀ ਭਗਤ ਪਛਾਨਿ ਤਿਹ ਲਗਨ ਨ ਦੀਨੇ ਘਾਇ।
ਬਜ੍ਰ ਬਾਨ ਬਰਛੀਨ ਕੋ ਬਿਕ੍ਰਮ ਰਹਿਯੋ ਚਲਾਇ। ੨੦।

Dohra

devi bhagat pachan teh lagan na deene ghayi.
bajar baan barchin ko bikram rahiyo chalayi. (20)

ਚੌਪਈ

ਸਾਲਬਾਹਨ ਕੀ ਇਕ ਪਟਰਾਨੀ। ਸੋ ਰਨ ਹੇਰਿ ਅਧਿਕ ਡਰਪਾਨੀ।
ਪੂਜਿ ਗੌਰਜਾ ਤਾਹਿ ਮਨਾਈ। ਭੂਤ ਭਵਿਖਯ ਵਹੈ ਠਹਿਰਾਈ। ੨੧।

Chopaiee

salbahan ki ik patrani. so ran her adhik darpani
pooj Gorja tahi manayi. bhoot bhavikhye vahe thehrayi. (21)

ਤਬ ਤਿਹ ਦਰਸੁ ਗੌਰਜਾ ਦਯੋ। ਉਠਿ ਰਾਨੀ ਤਿਹ ਸੀਸ ਝੁਕਯੋ।
ਭਾਤਿ ਭਾਤਿ ਜਬਮਾਤ ਮਨਾਯੋ। ਜੀਤ ਹੋਇ ਹਮਰੀ ਬਰੁ ਪਾਯੋ। ੨੨।

tab the daras gorja deyo. uth rani teh sees jhukyo.
bhati bhati jabmat manayo. jeet hoyi hamri bar payo. (22)

ਦੋਹਰਾ

ਸਾਲਬਾਹਨ ਬਿਕ੍ਰਮ ਭਏ ਬਾਜਿਯੋ ਲੋਹ ਅਪਾਰ।
ਆਠ ਜਾਮ ਆਹਵ ਬਿਖੈ ਜੁਧ ਭਯੋ ਬਿਕਰਾਰ। ੨੩।

Dohra

salbahan bikram bhaye bajiyo loh apar.
ath jam ahav bikhe judh bheyo bikrar. (23)

ਚੌਪਈ

ਸਯਾਲਕੋਟਿ ਨਾਯਕ ਰਿਸਿ ਭਰਿਯੋ। ਚਿਤ੍ ਬਚਿਤ੍ ਚੌਪਿ ਰਨ ਕਰਿਯੋ।
ਤਨਿ ਧਨ ਬਾਨ ਬਜ੍ਰ ਸੇ ਮਾਰੇ। ਰਾਵ ਬਿਕ੍ਰਮਾ ਸ੍ਵਰਗ ਸਿਧਾਰੇ। ੨੪।

Chopaiee

sayalkot nayak ris bhariyo. chitar bachitar ghop ran kariyo.
tan dhan ban bajar se mare. rav bikrma savarg sidhare. (24)

ਦੋਹਰਾ

ਜੀਤਿ ਬਿਕ੍ਰਮਾਜੀਤ ਕੋ ਚਿਤ ਮੈ ਹਰਖ ਬਢਾਇ।
ਅੰਤਰ ਪੁਰ ਆਵਤ ਭਯੋ ਅਧਿਕ ਹਿਦੈ ਸੁਖੁ ਪਾਇ। ੨੫।

Dohra

jeet bikramjeet ko chit me harakh badayi.
antar par avat bheyo adhik sukh payi. (25)

Couplet :

The goddess, considering him as her devotee, would not allow any harm (wound) to molest him, though Bikram w/as shooting arrow's and spears like a torrent (stream) against him. (20)

Chopaiee :

Salbahan had a queen consort who was frightened terribly on watching this warfare and she worshipped Gorja, considering her as their protector, both in the past and in future as well. (21)

Then she got a glimpse of Gorja (goddess) and the queen got up to pay her obeisance to the goddess (Gorja). She praised the world's mother (Gorja) in many ways and got her blessings for a victory of her spouse (for their forces) (22)

Couplet :

Salbahan and Bikram fought a duel for quite sometime and the battle between the two raged for (eight pehars) twenty-four hours. (23)

Chopaiee :

The Raja of Sialkot (Salbahan) then feetting furious with rage, started fighting valiantly, using many tactics and shot an arrow stretching his bow fully, like a powerful archer, which sent Bikram Rai straight to the heavens (killed him). (24)

Couplet :

Having won a victory against Bikramjit and with great delight Salbhan came to Antaipur and felt greatly overjoyed and relieved. (25)

ਚੌਪਈ

ਜਬ ਰਾਜਾ ਅੰਤਰ ਪੁਰ ਆਯੋ । ਸੁਨਯੋ ਜੁ ਬਰੁ ਰਾਨੀ ਜੂ ਪਾਯੋ ।
ਮੋ ਕੈ ਕਹਿਯੋ ਜੀਤਿ ਇਹ ਦਈ । ਤਾ ਸੌ ਪ੍ਰੀਤਿ ਅਧਿਕ ਹ੍ਵੈ ਗਈ । ੨੬ ।

Chopaiee

jab raja antar pur ayo. sunyo jo bar rani ju payo.
mo ke kahiyo jeet eh dayi. ta so preet adhik haiv gayi. (26)

ਦੋਹਰਾ

ਹਮਰੇ ਹਿਤ ਇਹ ਰਾਨਿਯੈ ਲੀਨੀ ਗੌਰਿ ਮਨਾਇ ।
ਰੀਝਿ ਭਗੌਤੀ ਬਰੁ ਦਯੋ ਤਬ ਹਮ ਜਿਤੇ ਬਨਾਇ । ੨੭ ।

Dohra

hamre hit eh raniye leeni gori manayi.
reejh bhagoti bar deyo tab hum jeete banayi. (27)

ਚੌਪਈ

ਨਿਸ ਦਿਨ ਰਹੈ ਤਵਨ ਕੇ ਡੇਰੈ । ਔਰ ਰਾਨਿਯਨ ਓਰ ਨ ਹੇਰੈ ।
ਬਹੁਤ ਮਾਸ ਰਹਤੇ ਜਬ ਭਯੋ । ਦੇਬੀ ਪੂਤ ਏਕ ਤਿਹ ਦਯੋ । ੨੮ ।

Chopaiee

nis din rahe tawan ke dere. aur raniyan ur na here.
bahut mas rehte jab bheyo. debi put ek the deyo. (28)

ਤਾ ਕੋ ਨਾਮ ਰਿਸਾਲੁ ਰਾਖਿਯੋ । ਐਸੋ ਬਚਨ ਚੰਡਿਕਾ ਭਾਖਿਯੋ ।
ਮਹਾ ਜਤੀ ਜੋਧਾ ਇਹ ਹੋਈ । ਜਾ ਸਮ ਔਰ ਨ ਜਗ ਮੈ ਕੋਈ । ੨੯ ।

ta ko nam risalu rakhiyo. aiso bachan chandika bhakhiye.
maha jati jodha eh hoyi. ja sam aur na jag me koyi. (29)

ਜਯੋ ਜਯੋ ਬਦਤ ਰਿਸਾਲੁ ਜਾਵੈ । ਨਿਤਿ ਅਖੇਟ ਕਰੈ ਮ੍ਰਿਗ ਘਾਵੈ ।
ਸੈਰ ਦੇਸ ਦੇਸਨ ਕੋ ਕਰੈ । ਕਿਸਹੂ ਰਾਜਾ ਤੇ ਨਹਿ ਡਰੈ । ੩੦ ।

jeyo jeyo badat risalu jave. nit akhet kare mrig ghave.
ser des desan ko kare. kishu raja te nahi dare. (30)

ਖੇਲ ਅਖੇਟਕ ਜਬ ਗ੍ਰਿਹ ਆਵੈ । ਤਬ ਚੌਪਰ ਕੀ ਖੇਲਿ ਮਚਾਵੈ ।
ਜੀਤਿ ਚੀਤਿ ਰਾਜਨ ਕੈ ਲਈ । ਛੋਰਿ ਛੋਰਿ ਚਿਤ੍ ਕਰਿ ਦੇਈ । ੩੧ ।

khel akhetak jab greh ave. tab chopar ki kheli machave.
jeet cheet rajan ke layi. chor chor chitar kar deyi. (31)

ਏਕ ਡੋਮ ਤਾ ਕੋ ਗ੍ਰਿਹ ਆਯੋ । ਖੇਲ ਰਿਸਾਲੁ ਸਾਥ ਰਚਾਯੋ ।
ਪਗਿਯਾ ਬਸਤ੍ ਅਸ੍ ਜਬ ਹਾਰੇ । ਚਿਤ੍ ਚਿਤ ਯੌ ਬਚਨ ਉਚਾਰੇ । ੩੨ ।

ek dom ta ko greh ayo. mhel risalu sath rachayo
pagiya bastar asav jab harai. chitar chit yo bachan uchare. (32)

Chopaiee :

When the Raja came to Antaipur, he heard about the blessings attained by the queen (through the goddess) and he said, "My victory was possible through the blessings of the goddess attained by the queen. Thus his love for the queen increased considerably. (26)

Couplet :

"The queen had propitiated the goddess Gorja in my favour and Bhagwati being pleased had enabled us to gain victory in the battle. (27)

Chopaiee :

Now the Raja would always remain at the palace of the queen and would not give any time to other queens. When many months had passed in the company of the queen, then the goddess blessed him with a son. (28)

He was named Risalu. Chandika then said that this man would be a great celibate and powerful king. There was none in the world to compete with him. (29)

As Risalu grew up, he would go out for (shooting) hunting and kill many deer and other wild animals. He was travelling for fun to far and wide lands (distant) without any fear of other kings. (30)

When he would return from his hunting sprees he would get involved in a game of chess. He would win over the hearts of other kings and would leave them by giving them certain names or symbols. (31)

Then a juggler came to his house and arranged a game of chess with him. When the juggler lost his clothes, turban and horse in the game and told Risalu (Raja) while a symbol was being portrayed on his body. (32)

ਚੌਪਰ ਬਾਜ ਤੋਹਿ ਤਬ ਜਾਨੌ । ਮੇਰੋ ਕਹਿਯੋ ਏਕ ਤੁਮ ਮਾਨੌ ।
ਸਿਰਕਧ ਕੇ ਸੰਗ ਖੇਲ ਰਚਾਵੋ । ਤਬ ਇਹ ਖੇਲ ਜੀਤਿ ਗ੍ਰਿਹ ਆਵੋ । ੩੩ ।
chopar baj tohi jab jano. mero kahiyo ek tum mano.
sirkadh ke sang khel rachave. tab eh khel jeet greh ave. (33)

ਯੌ ਸੁਣ ਬਚਨ ਰਿਸਾਲੂ ਧਾਯੋ । ਚੜਿ ਘੋਰਾ ਪੈ ਤਹੀ ਸਿਧਾਯੋ ।
ਸਿਰਕਪ ਕੇ ਦੇਸੰਤਰ ਆਯੋ । ਆਨਿ ਰਾਵ ਸੌ ਖੇਲ ਰਚਾਯੋ । ੩੪ ।
yo sun bachan risalu dhayo. chari ghora pe tahi sidhayo.
sirkap ke desantar ayo. aan rav so khel rachayo. (34)

ਤਬ ਸਿਰਕਪ ਛਲ ਅਧਿਕ ਸੁ ਧਾਰੇ । ਸਸਤ੍ਰ ਅਸਤ੍ਰ ਬਸਤ੍ਰਨ ਜੁਤ ਹਾਰੇ ।
ਧਨ ਹਰਾਇ ਸਿਰ ਬਾਜੀ ਲਾਗੀ । ਸੋਊ ਜੀਤਿ ਲਈ ਬਡਭਾਗੀ । ੩੫ ।
tab sirkap chal adhik su dhare. sastar astar bastran jut hare.
dhan harai sir baji lagi. soyu jeet layi badbhagi. (35)

ਜੀਤਿ ਤਾਹਿ ਮਾਰਨ ਲੈ ਧਾਯੋ । ਯੌ ਸੁਨਿ ਕੈ ਰਨਿਵਾਸਹਿ ਪਾਯੋ ।
ਯਾ ਕੀ ਸੁਤਾ ਕੋਕਿਲਾ ਲੀਜੈ । ਜਿਯ ਤੇ ਬਧ ਯਾ ਕੌ ਨਹਿ ਕੀਜੈ । ੩੬ ।
jeet tahi maran le dhayo. yo sun ke ranvasih payo.
ya ki suta kokila leeje. jiye te badh ya ko nahi keejai. (36)

ਤਬ ਤਿਹ ਜਾਨ ਮਾਫ ਕੈ ਦਈ । ਤਾ ਕੀ ਸੁਤਾ ਕੋਕਿਲਾ ਲਈ ।
ਦੰਡਕਾਰ ਮੈ ਸਦਨ ਸਵਾਰਿਯੋ । ਤਾ ਕੇ ਬੀਚ ਰਾਖ ਤਿਹ ਧਾਰਿਯੋ । ੩੭ ।
tab teh jan maaf ke deyi. ta ki suta kokila layi.
dandhkar me sadan savariyo. ta ke beech rakh teh dhariyo. (37)

ਤਾ ਕੌ ਲਰਿਕਾਪਨ ਜਬ ਗਯੋ । ਜੋਬਨ ਆਨਿ ਦਮਾਮੋ ਦਯੋ ।
ਰਾਜਾ ਨਿਕਟ ਨ ਤਾ ਕੇ ਆਵੈ । ਯਾ ਤੇ ਅਤਿ ਰਾਨੀ ਦੁਖੁ ਪਾਵੈ । ੩੮ ।
ta ko larakpan jab geyo. joban aan damamo deyo.
raja nikat na ta ke avaye. ya te ati rani dukh pavai. (38)

ਏਕ ਦਿਵਸ ਰਾਜਾ ਜਬ ਆਯੋ । ਤਬ ਰਾਨੀ ਯੌ ਸੁਨਾਯੋ ।
ਹਮ ਕੌ ਲੈ ਤੁਮ ਸੰਗ ਸਿਧਾਰੌ । ਬਨ ਮੈ ਜਹਾ ਮ੍ਰਿਗਨ ਕੌ ਮਾਰੌ । ੩੯ ।
ek diwas raja jab ayo. tab rani yeh sunayo.
hum ko lai tum sang sidharo. bun me jaha mrigan ko maro. (39)

ਲੈ ਰਾਜਾ ਤਿਹ ਸੰਗ ਸਿਧਾਯੋ । ਜਹ ਮ੍ਰਿਗ ਹਨਤ ਹੇਤ ਤਹ ਆਯੋ ।
ਦੈ ਫਰਰਾ ਸਰ ਸੈ ਮ੍ਰਿਗ ਮਾਰਿਯੋ । ਯਹ ਕੌਤਕ ਕੋਕਿਲਾ ਨਿਹਾਰਿਯੋ । ੪੦ ।
lai raja teh sang sidhayo. jeh mrig hanaat het ayo.
de pharara sar se mrig mariyo. yeh kotak kokila nihariyo. (40)

"I will consider you a great chess master, if you would accept my (one) request. You arrange for a game of chess with Raja Si. kup and then come back home having won the game." (against him). (33)

On hearing these words, Risalu got astride his horse and moved towards that Raja. He came to the land of Sirkup and started playing the game of chess. (34)

Then Sirkup played many deceitful and hypocritic moves but lost all his robes, weapons and everything else. After losing his wealth he laid his life (head) at stake, which was also won by the fortunate Risalu. (35)

Having gained a victory over him he was preparing to kill him. But he heard from the inner part of palace (harem) a voice saying, "Do not kill the Raja, but take his daughter Kolcila instead." (36)

So he pardoned the life of Raja Sirkup and took his daughter Kolcila as his reward. He got a palace built in Daudak forest and made her abode in that palace. (37)

When her childhood period was over and she became youthful, the Raja would not go near her and she felt greatly pained (in anguish). (38)

Once the Raja came and the queen uttered these words, "You take me along with you to the jungle where you are hunting deer and killing other animals." (39)

The Raja took her along with him, where he used to hunt the deer. He made the deer run and then killed it with an arrow. This game play was being watched by Kolcila. (40)

ਤਬ ਰਾਨੀ ਯੌ ਬਚਨ ਉਚਾਰੇ । ਸੁਨੌ ਬਾਤ ਨ੍ਰਿਪ ਨਾਥ ਹਮਾਰੇ ।
ਦ੍ਰਿਗ ਸਰ ਸੋ ਮ੍ਰਿਗ ਕੋ ਹੌ ਮਾਰੌ । ਤੁਮ ਠਾਢੇ ਯਹ ਚਰਿਤ ਨਿਹਾਰੋ । ੪੧ ।
tab rani yo bachan uchare. suno bat nrip nath hamare.
drig sar so mrig ko ho maro. tum thade yeh charit niharo. (41)

ਘੁੰਘਟ ਛੋਰਿ ਕੋਕਿਲਾ ਧਾਈ । ਮ੍ਰਿਗ ਲਖਿ ਤਾਹਿ ਗਯੋ ਉਰਝਾਈ ।
ਅਮਿਤ ਰੂਪ ਜਬ ਤਾਹਿ ਨਿਹਾਰਿਯੋ । ਠਾਢਿ ਰਹਿਯੋ ਨਹਿ ਸੰਕ ਪਧਾਰਿਯੋ । ੪੨ ।
ghunghat chor kokila dhayi. mrig lakh tahi geyo urjhayi.
amit roop jab tahi nihariyo. thad rahiyo nahi sunk padhariyo. (42)

ਕਰ ਸੋ ਮ੍ਰਿਗ ਰਾਨੀ ਜਬ ਗਹਿਯੋ । ਯਹ ਕੌਤਕ ਰੀਸਾਲੂ ਲਹਿਯੋ ।
ਤਬ ਚਿਤ ਭੀਤਰ ਅਧਿਕ ਰਿਸਾਯੋ । ਕਾਨ ਕਾਟ ਕੈ ਤਾਹਿ ਪਠਾਯੋ । ੪੩ ।
kar so mrig rani jab gahiyo. yeh kotak risalu lahiyo.
tab chit bhetar adhik risayo. kan kat ke tahi pathayo. (43)

ਕਾਨ ਕਟਿਯੋ ਮ੍ਰਿਗ ਲਖਿ ਜਬ ਪਾਯੋ । ਸੋ ਹੋਡੀ ਮਹਲਨ ਤਰ ਆਯੋ ।
ਸਿੰਧ ਦੇਸ ਏਸ੍ਵਰ ਗਹਿ ਲਯੋ । ਚੜਿ ਘੋੜਾ ਪੈ ਪਾਛੇ ਧਯੋ । ੪੪ ।
kan katiyo mrig lakh jab payo. so hodi mehlan tar ayo.
sindh des esvar geh leyo. chad ghora pepachai dheyo. (44)

ਤਬ ਆਗੇ ਤਾ ਕੇ ਮ੍ਰਿਗ ਧਾਯੋ । ਮਹਲ ਕੋਕਿਲਾ ਕੇ ਤਰ ਆਯੋ ।
ਹੋਡੀ ਤਾ ਕੋ ਰੂਪ ਨਿਹਾਰਿਯੋ । ਹਰਿ ਅਰਿ ਸਰ ਤਾ ਕੌ ਤਨੁ ਮਾਰਿਯੋ । ੪੫ ।
tab agai ta ke mrig dhayo. mehal kokila ke tar ayo.
hodi ta ko roop nihariyo. har ar sar ko tan mariyo. (45)

ਹੋਡੀ ਜਬ ਕੋਕਿਲਾ ਨਿਹਾਰੀ । ਬਿਹਸਿ ਬਾਤ ਇਹ ਭਾਤਿ ਉਚਾਰੀ ।
ਹਮ ਤੁਮ ਆਉ ਬਿਰਾਜਹਿੰ ਦੋਊ । ਜਾ ਕੋ ਭੇਦ ਨ ਪਾਵਤ ਕੋਊ । ੪੬ ।
hodi jab kokila nihari. bihas bat eh bhat uchari.
hum tum ayu birajhin doyu. ja ko bhed na pawat koyu. (46)

ਹੈ ਤੇ ਉਤਰ ਭਵਨ ਪਗ ਧਾਰਿਯੋ । ਆਨਿ ਕੋਕਿਲਾ ਸਾਥ ਬਿਹਾਰਿਯੋ ।
ਭੋਗ ਕਮਾਇ ਬਹੁਰਿ ਉਠ ਗਯੋ । ਦੁਤਯ ਦਿਵਸ ਪੁਨਿ ਆਵਤ ਭਯੋ । ੪੭ ।
hai te utar bhavan pag dhariyo. aan kokila sath bihariyo
bhog kamayi bahur uth geyo. dutye diwas puni avat bheyo. (47)

ਤਬ ਮੈਨਾ ਯਹ ਭਾਤਿ ਬਖਾਨੀ । ਕਾ ਕੋਕਿਲਾ ਤੂ ਭਈ ਅਯਾਨੀ ।
ਯੌ ਸੁਨਿ ਬੈਨ ਤਾਹਿ ਹਨਿ ਡਾਰਿਯੋ । ਤਬ ਸੁਕ ਤਿਹ ਇਹ ਭਾਤਿ ਉਚਾਰਿਯੋ । ੪੮ ।
tab maina yeh bhat bakhani. ka kokila tu bhayi ayani.
yo suni baen tahi han dariyo. tab suk teh eh bhat uchariyo. (48)

Then the queen said like this. "O Raja ! Listen to my words ! I could kill the deer with the arrows of my eyes even. You stand here and watch this fun. (41)

Leaving aside her face-cover, she came running and the deer seeing her beauty got enamoured with it. When the deer watched her extreme charm, it would not move without having any fear (of being killed). (42)

When the queen caught the deer with her hand and Risalu watched this game play he became furious with rage and chopping his ears made it run away. (43)

When the deer saw its ears cut off, then he came underneath the Hodi palace. When the Raja of Sindh saw him, he rode his horse and rushed after him. (44)

Then the deer came running underneath the palace of Kolcila. The Raja of Hodi saw Kokila's beauty then he was hit by the arrow of the god of love (Kamdev). (45)

When Kokila saw Hodi, she laughed and remarked, "Come and let us sit together and no one will know this secret." (46)

The Raja Hodi got down from his horse and entered the palace and had cohabitation with Kokila. He went away after the sexual companionship and came again the next day. (47)

Then the bird maina (the black bird) said, "O Kokila ! Have you become mad !" Hearing these words of the bird, she killed her (bird). Then the parrot remarked to her. (48)

ਭਲੋ ਕਰਿਯੋ ਮੈਨਾ ਤੈ ਮਾਰੀ । ਸਿੰਧ ਏਸ ਕੇ ਸਾਥ ਬਿਹਾਰੀ ।
ਮੋਕਹ ਕਾਢਿ ਹਾਥ ਪੈ ਲੀਜੈ । ਬੀਚ ਪਿੰਜਰਾ ਰਹਨ ਨ ਦੀਜੈ । ੪੯ ।
bhalo kariyo maina te mari. sindh es ke sath bihari.
mokeh kaad hath pae leejai. beech pinjra rehan na deejai. (49)

ਸੋਰਠਾ

ਜਿਨਿ ਰੀਸਾਲੂ ਧਾਇ ਇਹ ਠਾ ਪਹੁੰਚੈ ਆਇ ਕੈ ।
ਮੁਹਿ ਤੁਹਿ ਸਿੰਧੁ ਬਹਾਇ ਜਮਪੁਰ ਦੇਇ ਪਠਾਇ ਲਖਿ । ੫੦ ।

Sortha

jin risalu dhayi eh tha pahunche ayi ke.
muh tuhi sindhu bahayi jampur deyi pathayi lakh. (50)

ਚੌਪਈ

ਤਬ ਤਿਹ ਕਾਢਿ ਹਾਥ ਪੈ ਲਯੋ । ਦ੍ਰਿਸਟਿ ਚੁਕਾਇ ਸੁਆ ਉਡਿ ਗਯੋ ।
ਜਾਇ ਰਿਸਾਲੁ ਸਾਥ ਜਤਾਯੋ । ਖੇਲਤ ਕਹਾ ਚੋਰ ਗ੍ਰਿਹ ਆਯੋ । ੫੧ ।

Chopaiee

tab teh kaad hath pe leyo.drisat chukayi suya udh geyo.
jayi risalu sath jatayo. khelat kaha chor greh ayo. (51)

ਯੌ ਸੁਨਿ ਬੈਨ ਰਿਸਾਲੂ ਧਾਯੋ । ਤੁਰਤੁ ਧੌਲਹਰ ਕੇ ਤਟ ਆਯੋ ।
ਭੇਦ ਕੋਕਿਲਾ ਜਬ ਲਖਿ ਪਾਯੋ । ਸਫ ਕੇ ਬਿਖੈ ਲਪੇਟਿ ਦੁਰਾਯੋ । ੫੨ ।
yo suni baen risalu dhayo. turat dhohar ke tat payo.
bhed kokila jab lakh payo. suf ke bhikhe laprt durayo. (52)

ਕਹਿਯੋ ਬਕਤੁ ਫੀਕੋ ਕਿਯੋ ਭਯੋ । ਜਨੁ ਕਰਿ ਰਾਹੁ ਲੂਟਿ ਸਸਿ ਲਯੋ ।
ਅੰਬੁਯਨ ਕੀ ਅੰਬਿਆ ਕਿਨ ਹਰੀ । ਢੀਲੀ ਸੇਜ ਕਹੋ ਕਿਹ ਕਰੀ । ੫੩ ।
kahiyo baktar phiko kiyo bheyo. jan kar rah loot sas layo.
ambuan ki ambiya kin rahi. dhili sej kaho keh kari. (53)

ਦੋਹਰਾ

ਜਬ ਤੇ ਗਏ ਅਖੇਟ ਤੁਮ ਤਬ ਤੇ ਮੈ ਦੁਖ ਪਾਇ ।
ਘਾਯਲ ਜਯੋ ਘੂਮਤ ਰਹੀ ਬਿਨਾ ਤਿਹਾਰੇ ਰਾਇ । ੫੪ ।

Dohra

jab te gaye akhet tum tab te mai dukh payi.
ghayal jayo ghumant rahi bina tihare raye. (54)

"You have done a good act (thing) by killing the black bird and had cohabitation with Raja of Sindh. Please take me out of this cage and keep me on your hand without allowing me to stay in the cage." (49)

Sortha :

"Lest Risalu comes here by any chance and seeing you and me together may push us both in the river Sindh thus sending us to the hell (killing us both)." (50)

Chopaiee :

Then Kikila took out the parrot and kept it on her hand. The parrot, taking a chance (avoiding her attention) flew off. He went and told Risalu that "You are hunting here, while your house is being burgled." (there is a thief there). (51)

On hearing these words Raja Risalu came running to (near) the palace immediately. When Kokila came to know of this secret, she arranged to wrap up the Raja Hodi in a mat roll and hid him there. (52)

Raja Risalu told Kokila ! "Why has your face become pale suddenly ? It appears as if Rahu (demon) had gulped the moon! Who has snatched away the beauty of your lotus-like face ? Why is your bedstead so loose?" (53)

Couplet :

The queen then answered, "Since the time you had gone on your hunting spree, 1 am in great anguish and pain." O dear Raja ! 1 am roaming around like a wounded person in your absence !" (54)

ਚੌਪਾਈ

ਬਾਤ ਬਹੀ ਅੰਬਿਯਨ ਲੈ ਗਈ । ਮੋ ਤਨ ਮੈਨੁਪਜਾਵਤਿ ਭਈ ।
ਤਬ ਮੈ ਲਏ ਅਧਿਕ ਪਸਵਾਰੇ । ਜੈਸੇ ਮ੍ਰਿਗ ਸਾਯਕ ਕੇ ਮਾਰੇ । ੫੫ ।

Chopaiee

bat bahi ambiyan lai gayi. mo tan menpajavat bhayi.
tab mai laye adhik pasvare. jese mrig sayak ke mare. (55)

ਤਾ ਤੇ ਲਰੀ ਮੋਤਿਯਨ ਛੂਟੀ । ਉਡਗ ਸਹਿਤ ਨਿਸਿ ਜਨੁ ਰਵਿ ਟੂਟੀ ।
ਹੌ ਅਤਿ ਦਖਿਤ ਮੈਨ ਸੌ ਭਈ । ਯਾ ਤੇ ਸੇਜ ਢੀਲ ਹ੍ਵੈ ਗਈ । ੫੬ ।

ta te lari motiyan chuti. udag sahit nis jan rav tuti.
ho ati dakhit maen so bhayi. ya te sej dheel haiv gayi. (56)

ਦੋਹਰਾ

ਤਵ ਦਰਸਨ ਲਖਿ ਚਿਤ ਕੋ ਮਿਟਿ ਗਯੋ ਸੋਕ ਅਪਾਰ ।
ਜਯੋ ਚਕਵੀ ਪਤਿ ਆਪਨੇ ਦਿਵਕਰ ਨੈਨ ਨਿਹਾਰ । ੫੭ ।

Dohra

tav darsan lakh chit ko mit geyo sok adhar.
jeyo chakvi pat apne dinkar nain nihar. (57)

ਚੌਪਾਈ

ਯੌ ਰਾਜਾ ਰਾਨੀ ਬਰਮਾਯੋ । ਘਰੀਕ ਬਾਤਨ ਸੋ ਉਰਝਾਯੋ ।
ਪੁਨਿ ਤਾ ਸੌ ਇਹ ਭਾਤਿ ਉਚਾਰੋ । ਸੁਨੋ ਰਾਵ ਜੂ ਬਚਨ ਹਮਾਰੋ । ੫੮ ।

Chopaiee

yo raja rani barmayo. gharik batan so urjhayo.
apun ta so eh bhat ucharo. suno rav ju bachan hamaro. (58)

ਹਮ ਤੁਮ ਕਰ ਸੇਵਾ ਦੋਊ ਲੇਹੀ । ਡਾਰਿ ਡਾਰਿ ਯਾ ਸਫ ਮੈ ਦੇਹੀ ।
ਹਮ ਦੋਊ ਦਾਵ ਇਹੈ ਬਦ ਡਾਰੈ । ਸੋ ਹਾਰੈ ਜਿਹ ਪਰੈ ਕਿਨਾਰੈ । ੫੯ ।

hum tum kar seva doyu lehi. dari dari ya saf me dehi.
hum deyo dav ehe bad dare. so hare jeh pare kinare. (59)

ਦੋਹਰਾ

ਤਬ ਦੁਹੂੰਅਨ ਮੇਵਾ ਲਯੋ ਐਸੇ ਬੈਨ ਅਖਾਨਿ ।
ਚਤੁਰਿ ਨ੍ਰਿਪਤਿ ਅਤਿ ਚਿਤ ਹੁਤੋ ਇਹੀ ਬੀਚ ਗਯੋ ਜਾਨਿ । ੬੦ ।

Dohra

tab duhuan seva leyo aise bain akhin.
chatur nirpat ati chit huto ehi beech geyo jaan. (60)

Chopaiee

"The wind was blowing which has taken away the charm of my face and produced a desire for passionate love in my body, then I was pulsating like a deer hit by an arrow." (55)

"That is why this necklace of pearls is broken as if the sun had eclipsed the night along with the stars (the sun had taken the might away). I became much aggrieved due to the passion of love and the bedstead had become loose." (56)

Couplet :

"O dear Raja ! Having had a glance of yours my hearts pangs (sufferings) are gone, just as a Chakvi (Brahmani duck) get pleased on the sight of its spouse, the sun. (57)

Chopaiee

Thus the queen satisfied the puzzled Raja (with deceit) and kept him busy in talk. Then she told him, "O Rajan ! Listen to me !" (58)

"You and I will take some dry fruit and throw it in the mat. Both of us will play this game and the person, whose aim hits the corners only will lose the game." (59)

Couplet :

Having talked like this, both took some dry fruit. The Raja was very clever and shrewd and understood its implications immediately (in mind). (60)

ਚੌਪਈ

ਤਬ ਰਾਜੈ ਇਹ ਬਚਨ ਉਚਾਰੀ । ਸੁਨੁ ਰਾਨੀ ਕੋਕਿਲਾ ਪਿਆਰੀ ।
ਏਕ ਹਰਾਇ ਮ੍ਰਿਗਹਿ ਮੈ ਆਯੋ । ਕੰਪਤ ਬੂਟ ਮੈ ਦੁਰਿਯੋ ਡਰਾਯੋ । ੬੧ ।

Chopaiee

tab raje eh bachan uchari. sun rani kokila payari.
ek haraye mrigahi me ayo. kampat but me duriyo darayo. (61)

ਹੌਡੀ ਬਾਤ ਮੁੰਡ ਇਹ ਆਨੀ । ਮ੍ਰਿਗ ਪੈ ਕਰਿ ਕੋਕਿਲਾ ਪਛਾਨੀ ।
ਕਹੇ ਤੌ ਤੁਰਤ ਤਾਂਹਿ ਹਨਿ ਲਯਾਊ । ਤਾ ਕੋ ਤੁਮ ਕੋ ਮਾਸੁ ਖਵਾਊ । ੬੨ ।

hodi baat mund eh ani. mrig pe kar kokila pachani.
kahe to turat tahi han layayo. ta ko tum ko mas khavayu. (62)

ਤਬ ਕੋਕਿਲਾ ਖੁਸੀ ਹ੍ਵੈ ਗਈ । ਚਾਹਤ ਥੀ ਚਿਤ ਮੈ ਸੋ ਭਈ ।
ਯਹ ਇਨ ਮੂੜ ਭੇਦ ਨਹਿ ਪਾਯੋ । ਤਜਿ ਯਾ ਕੈ ਮ੍ਰਿਗ ਕੋ ਤਬ ਧਾਯੋ । ੬੩ ।

tab kokila khusi haiv gayi. chahat thi chit me so bhayi.
yeh in murh bhed nahi payo. taj ya ke mrig ko tab dhayo.(63)

ਸੀੜਿਨ ਬੀਚ ਨ੍ਰਿਪਤਿ ਲਗ ਰਹਿਯੋ । ਤੀਰ ਕਮਾਨ ਹਾਥ ਮੈ ਗਹਿਯੋ ।
ਜਬ ਹੌਡੀ ਤਿਹ ਠਾ ਚਲਿ ਆਯੋ । ਬਿਹਸਿ ਰਿਸਾਲੁ ਬਚਨ ਸੁਨਾਯੋ । ੬੪ ।

siran beech nirpat lag rahiyo. teer kamanhath me gahiyo.
jab hodi teh tha chali ayo. bihas risalu bachan sunayo. (64)

ਅਬ ਤੁਮ ਕਹਿਯੋ ਪੌਰਖਹਿ ਧਰੋ । ਮੋ ਪਰ ਪ੍ਰਥਮ ਘਾਇ ਕਹ ਕਰੋ ।
ਕੰਪਤ ਤ੍ਰਸਤ ਨਹਿ ਸਸਤ੍ਰ ਸੰਭਾਰਿਯੋ । ਤਨਿ ਪਨੁ ਬਾਨ ਰਿਸਾਲੁ ਮਾਰਿਯੋ । ੬੫ ।

ab tum kahiyo porkheh dharo. mo par pratham keh karo.
kampat tarsat nahi sastar sambhariyo. tan panu baan risalu mariyo. (65)

ਲਾਗਤ ਬਾਨ ਧਰਨਿ ਗਿਰ ਪਰਿਯੋ । ਏਕੈ ਬ੍ਰਿਣ ਲਾਗਤ ਹੀ ਮਰਿਯੋ ।
ਤਾ ਕੋ ਤੁਰਤ ਮਾਸੁ ਕਟਿ ਲੀਨੋ । ਭੂਜਿ ਕੋਕਿਲਾ ਕੋ ਲੈ ਦੀਨੋ । ੬੬ ।

lagat ban dharin gir pariyo. eke brin lagat hi mariyo.
ta ko turat mas kat leeno. bhuj kokila ko le deeno. (66)

ਜਬ ਤਿਹ ਮਾਸੁ ਕੋਕਿਲਾ ਖਾਯੋ । ਲਗਿਯੋ ਸਲੈਨੋ ਅਤਿ ਚਿਤ ਭਾਯੋ ।
ਜਾ ਕੇ ਤੁਲਿ ਮਾਸੁ ਕੋਊ ਨਾਹੀ । ਰਾਜਾ ਮੈ ਰੀਝੀ ਮਨ ਮਾਹੀ । ੬੭ ।

jab the mas kokila khayo. lagiyo saleno ati chit bhayo.
ja ke tul koyu nahi. raja me reejhi man mahi. (67)

Chopaiee :

Then the Raja said like this, "O dear queen Kokila ! Listen. 1 have already lost a deer, which getting frightened was hiding somewhere in these plants." (61)

Raja Risalu had remarked these words hinting at Raja Hodi, while Kokila took it to be referring to the deer." So she told the Raja ! If you say so, 1 will get the deer killed and feed you its flesh (meat)." (62)

Then Kokila felt overjoyed as whatever she had thought in mind had happened actually also. The foolish queen did not see through this secret. Then Raja Risalu went away for the deer, leaving her (Kokila) behind. (63)

Raja Risalu holding his bow and arrow came to the stairs and stood there with the wall. When Hodi came there by walking then Risalu laughed and said. (64)

"I am telling you to launch an attack on me by supporting your weapons. Hodi, being frightened was trembling and could not hold on to his weapons. Then Risalu shot an arrow by stretching his bow." (65)

With the striking of the arrow, Hodi fell down on the ground and (succumbed to) died with one wound only. Risalu took out his flesh and after roasting it brought it to Kokila. (66)

When Kokila ate this flesh she liked its taste being saltish and she enjoyed it at heart. "O Rajan ! There was no other meat so tasty and 1 am thoroughly pleased at heart." (67)

ਤਬ ਰੀਸਾਲੂ ਬਚਨ ਉਚਾਰੇ । ਵਹੈ ਮਿਰਗ ਕਰ ਪਰਿਯੋ ਹਮਾਰੇ ।
ਜਿਯਤ ਤੂ ਜਾ ਮੋ ਭੋਗ ਕਮਾਯੋ । ਮਰੇ ਪ੍ਰਾਤ ਮਾਸੁ ਤਿਹ ਖਾਯੋ । ੬੮ ।
tab risalu bachan uchare. vahe mirag kar pariyo hamare.
jiyat tu ja mo bhog kamayo. mare prat mas the khayo. (68)

ਜਬ ਯਹ ਤਨਿਕ ਭਨਿਕ ਸੁਨਿ ਪਈ । ਲਾਲ ਹੁਤੀ ਪਿਯਰੀ ਹੈ ਗਈ ।
ਪ੍ਰਿਗ ਜਿਯਬੋ ਇਹ ਜਗਤ ਹਮਾਰੋ । ਜਿਨ ਘਾਯੋ ਨਿਜੁ ਮੀਤ ਪਯਾਰੋ । ੬੯ ।
jab yeh bhanak bhanak sun payi. lal huti piyari haiv gayi.
prig jiybo eh jagat hamaro. jin ghayo niju meet payaro. (69)

ਦੋਹਰਾ

ਸੁਨਤ ਕਟਾਰੀ ਨ੍ਰਿਪਤਿ ਕੀ ਲੈ ਅਪਨੇ ਉਰਿ ਮਾਰਿ ।
ਉਰਿ ਹਨਿ ਧੋਲਹਰ ਤੇ ਗਿਰੀ ਹੋਡਿਹਿ ਨੈਨ ਨਿਹਾਰ । ੭੦ ।

Dohra

sunat katari nirpat ki lai apne uri mari.
uri hani dalohar te giri hodhi nain nihar. (70)

ਉਦਰ ਕਟਾਰੀ ਮਾਰਿ ਕੈ ਪਰੀ ਮਹਲ ਤੈ ਟੂਟਿ ।
ਏਕ ਘਰੀ ਸਸਤਕ ਰਹੀ ਬਹੁਰਿ ਪ੍ਰਾਨ ਗੇ ਛੂਟਿ । ੭੧ ।
udar katari mari ke pari mehal te tuti.
ek ghari sastak rahi bahuri pran gai chhuti. (71)

ਚੌਪਈ

ਗ੍ਰਿਹ ਤੇ ਟੂਟਿ ਧਰਨਿ ਪਰ ਪਰੀ । ਲਾਜ ਮਰਤ ਜਮਪੁਰ ਮਗੁ ਧਰੀ ।
ਤਬ ਚਲ ਤਹਾ ਰਿਸਾਲੂ ਆਯੋ । ਮਾਸ ਕੂਕਰਨ ਦੁਹੂੰ ਖਵਾਯੋ । ੭੨ ।

Chopaiee

greh te tuti dharan par pari. laaj marat jampur magu dhari.
tab chal taha risalu ayo. mas kukaran duhon khavaayo. (72)

ਦੋਹਰਾ

ਜੋ ਬਨਿਤਾ ਪਤਿ ਆਪਨੋ ਤਯਾਗ ਔਰ ਪੈ ਜਾਇ ।
ਸੋ ਐਸੋ ਪੁਨਿ ਤੁਰਤ ਹੀ ਕਯੋ ਨਹਿ ਲਹਤ ਸਜਾਇ । ੭੩ । ੧ ।

Dohra

jo banita pati apno tayag aur pai jayi.
so aiso puni turat hi keyo nahi lehat sajaye. (73) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਸਤਾਨਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੯੭ । ੧੭੯੭ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
satanavo charitar samapatam. Sat Subham sat. (97) (1797) aphjun.

Then Risalu said, "I had caught hold of the deer with whom you had enjoyed a sexual relationship, while he was alive and after his death you had eaten his flesh." (68)

When the queen Kokila, got a bit of this hint, then her colour changed from red to pale yellow. She said, "Cursed be my life in this world and cursed be the person who had killed my friend (paramour)." (69)

Couplet :

On hearing the death of Hodi the queen Kokila pulled out a dagger from the Raja's waist and struck it to her heart. Having struck her chest and keeping fixed Hodi's face in her eyes, she fell down from the palace. (70)

So by striking the dagger in her stomach she fell down from the palace top; for a while she was heaving with sighs and then she gave up her life. (71)

Chopaiee :

Falling down from the palace she came down on the ground and with a shameful face she went to hell. Then Risalu walked up to her and then gave their flesh (both of them) to the dogs to eat. (72)

Couplet :

"If a woman, leaving her husband goes to someone else, then she deserves this sort of punishment immediately and why not ?" (73)(1)

Here the ninety-seventh episode of "King's & Minister's dialogue regarding woman's Character from Charitar Pakhyan is completed. All is well. (97-1797)(Contd)

ਦੋਹਰਾ

ਚੰਦ੍ਰਭਗਾ ਸਰਿਤਾ ਨਿਕਟਿ ਰ"ਝਨ ਨਾਮਾ ਜਾਟ ।
ਜੋ ਅਬਲਾ ਨਿਰਖੈ ਤਿਸੈ ਜਾਤ ਸਦਨ ਪਰਿ ਖਾਟ । ੧ ।

Dohra

chanderbhaga sarita nikat ranjhan nama jaat.
jo abla nirkhe isec jat sadan pari khatt. (1)

ਚੌਪਈ

ਮੋਹਤ ਤਿਹ ਤ੍ਰਿਯ ਨੈਨ ਨਿਹਾਰੇ । ਜਨੁ ਸਾਵਕ ਸਾਯਕ ਕੇ ਮਾਰੇ ।
ਚਿਤ ਮੈ ਅਧਿਕ ਰੀਝ ਕੇ ਰਹੈ । ਰ"ਝਨ ਰ"ਝਨ ਮੁਖ ਤੇ ਕਹੈ । ੨ ।

Chopaiee

mohat the triye nain nihare. jan sawak sayak ke mare.
chit me adhik reejh ke rahae. ranjhan ranjhan mukh te kahai. (2)

ਕਰਮ ਕਾਲ ਤਹ ਐਸੋ ਭਯੋ । ਤੌਨੇ ਦੇਸ ਕਾਲ ਪਰ ਗਯੋ ।
ਜਿਯਤਨ ਕੌ ਨਰ ਬਚਿਯੋ ਨਗਰ ਮੈ । ਸੋ ਉਬਰਿਯੋ ਜਾ ਕੇ ਪਨੁ ਠਰ ਮੈ । ੩ ।

karam kal the aiso bheyo. tonai des kal par geyo.
jiytan ke nar bachiyo nagar me. so ubriyo ja ke panu thur mai. (3)

ਚਿਤ੍ਰ ਦੇਵਿ ਇਕ ਰਾਨਿ ਨਗਰ ਮੈ । ਰ"ਝਾ ਏਕ ਪੂਤ ਤਿਹ ਘਰ ਮੈ ।
ਤਾ ਕੇ ਔਰ ਨ ਬਚਿਯੋ ਕੋਈ । ਮਾਇ ਪੂਤ ਵੈ ਬਾਚੇ ਦੋਈ । ੪ ।

chitar devi ik rani nagar mae. ranjha ek poot teh ghar mai.
ta ke aur na bachiyo kayi. mayi poot ve bache deyi. (4)

ਰਨਿਯਹਿ ਭੂਖ ਅਧਿਕ ਜਬ ਜਾਗੀ । ਤਾ ਕੌ ਬੇਚਿ ਮੇਖਲਾ ਸਾਜੀ ।
ਨਿਤਿ ਪੀਸਨ ਪਰ ਦ੍ਵਾਰੇ ਜਾਵੈ । ਜੂਠ ਚੂਨ ਚੌਕਾ ਚੁਨਿ ਖਾਵੈ । ੫ ।

ranyehi bhookh adhik jagi. ta ko bech mekhla saji.
nit pisan par daware jagi. juth chun choka chuni khave. (5)

ਐਸੇ ਹੀ ਭੂਖਨ ਮਰਿ ਗਈ । ਪੁਨਿ ਬਿਧਿ ਤਹਾ ਬ੍ਰਿਸਟਿ ਅਤਿ ਦਈ ।
ਸੂਕੇ ਭਏ ਹਰੇ ਜਨੁ ਸਾਰੇ । ਬਹੁਰਿ ਜੀਤ ਕੇ ਬਜੇ ਨਗਾਰੇ । ੬ ।

aise hi bhookhan mar gayi. pun bidhi taha brisat ati dayi.
suke bhaye hare jan sare. bahur jeet ke baje nagare. (6)

ਤਹਾ ਏਕ ਰ"ਝਾ ਹੀ ਉਬਰਿਯੋ । ਔਰ ਲੋਗ ਸਭ ਤਹ ਕੌ ਮਰਿਯੋ ।
ਰ"ਝੋ ਜਾਟ ਹੇਤ ਤਿਨ ਪਾਰਿਯੋ । ਪੂਤ ਭਾਵ ਤੇ ਤਾਹਿ ਜਿਯਾਰਿਯੋ । ੭ ।

taha ek ranjha ubriyo. aur log sabh the ko mariyo.
ranjhe jat het tin pariyo. poot bhav te tahi jiyariyo. (7)

Couplet :

There was a Jat Ranjha (farmer) living on the banks of Chander Bhaga river (Chenab). Any young girl (belle) who would have a glance of him, would get enamoured by his charm (would occupy cot on seeing him). (1)

Chopaiee :

On seeing him with their eyes, the women would get enamoured by his beauty. It appeared as if a deer, getting hit with an arrow, would fall down. They were feeling greatly pleased on sighting him and were repeating his name "Ranjha" all the time. (2)

The cycle of time moved in such a manner that a famine gripped the land there. There was no one left alive in the area (land) and only the person having some money was left safe. (3)

There was a queen by the name of Chittar Devi in the town who had a son called Ranjha. No one else was left alive in the house except the mother and the son. (4)

When the queen was tormented with hunger badly she took up a tattered cloth (beggar's dress) around her body after selling the child. She would go to various homes for grinding wheat etc. and would eat left overs from the kitchen. (5)

So she died finally due to hunger. Then the Lord Almighty blessed the area with heavy rain (showers), so that all the dried up plants became green and there were signs of victory (with beat of drums) everywhere. (6)

There only Ranjha was left alive, as all his relatives had died. The person who had bought Ranjha, looked after him and sustained him well and he was grown up like his son. (7)

ਪੂਤ ਜਾਟ ਕੋ ਸਭ ਕੋ ਜਾਨੈ । ਤਿਸ ਤੇ ਕੋਊ ਨ ਰਹਿਯੋ ਪਛਾਨੈ ।
ਐਸੇ ਕਾਲ ਬੀਤ ਕੈ ਗਯੋ । ਤਾ ਮੈ ਮਦਨ ਦਮਾਮੋ ਦਯੋ । ੮ ।
poot jat ko sabh ko jane. tis te koyu na rahiyo pachane.
aise kal beet ke geyo. ta me madan damame deyo. (8)

ਮਹਿਖੀ ਚਾਰਿ ਨਿਤਿ ਗ੍ਰਿਹ ਆਵੈ । ਰ"ਝਾ ਅਪਨੋ ਨਾਮ ਸਦਾਵੈ ।
ਪੂਤ ਜਾਟ ਕੋ ਤਿਹ ਸਭ ਜਾਨੈ । ਰਾਜਪੂਤੁ ਕੈ ਕੋ ਪਹਿਚਾਨੈ । ੯ ।
mehkhi chari niti greh avai. ranjha apno naam sadave.
poot jat ko teh sabh jane. rajpoot ke ko pehchane. (9)

ਇਤੀ ਬਾਤ ਰ"ਝਾ ਕੀ ਕਹੀ । ਅਬ ਚਲਿ ਬਾਤ ਹੀਰ ਪੈ ਰਹੀ ।
ਤੁਮ ਕੌ ਤਾ ਕੀ ਕਥਾ ਸੁਨਾਊ । ਤਾ ਤੇ ਤੁਮਰੋ ਹ੍ਰਿਦੈ ਸਿਰਾਊ । ੧੦ ।
iti bat ranjha ki kahi. ab chal bat heer pe rahi.
tum ko ta ki katha sunayu. ta te tumro hirdai sirayo. (10)

ਅੜਿਲ

ਇੰਦ੍ਰ ਰਾਇ ਕੇ ਨਗਰ ਅਪਸਰਾ ਇਕ ਰਹੈ ।
ਮੈਨ ਕਲਾ ਤਿਹ ਨਾਮ ਸਕਲ ਜਗ ਯੌ ਕਹੈ ।
ਤਾ ਕੌ ਰੂਪ ਨਰੇਸ ਜੋ ਕੋਊ ਨਿਹਾਰਹੀ ।
ਹੋ ਗਿਰੈ ਧਰਨਿ ਪਰ ਝੂਮਿ ਮੈਨ ਸਰ ਮਾਰਹੀ । ੧੧ ।

Aril

inder rai ke nagar apsara ik rahe.
maen kala teh naam sakal jag yo kahe.
ta ko roop nares jo koyu niharhi.
ho gire dharan par jhum maen sar marhi. (11)

ਚੌਪਈ

ਤੈਨੇ ਸਭਾ ਕਪਿਲ ਮੁਨਿ ਆਯੋ । ਔਸਰ ਜਹਾ ਮੈਨਕਾ ਪਾਯੋ ।
ਤਿਹ ਲਖਿ ਮੁਨਿ ਬੀਰਜ ਗਿਰਿ ਗਯੋ । ਚਪਿ ਚਿਤ ਮੈ ਸ੍ਰਾਪਤ ਤਿਹ ਭਯੋ । ੧੨ ।

Chopaiee

tene sabha kapil mun ayo. ausar jaha menka payo.
teh lakh muni biraj giri geyo. chapi chit me sarapat teh bheyo. (12)

ਤੁਮ ਗਿਰਿ ਮਿਰਤ ਲੋਕ ਮੈ ਪਰੋ । ਜੂਨਿ ਸਯਾਲ ਜਾਟ ਕੀ ਧਰੋ ।
ਹੀਰ ਆਪਨੋ ਨਾਮ ਸਦਾਵੋ । ਜੂਠ ਕੂਠ ਤੁਰਕਨ ਕੀ ਖਾਵੋ । ੧੩ ।
atum gir mirat lok me paro. joon sayal jat ki dharo.
heer apno naam sadavo. juth kuth turkan ki khavo. (13)

Now everyone took him to be the son of the Jat. No one knew his details now. So time passed and he was filled with passionate l(ve (by god of love). (8)

He would come back home after grazing the buffalos and called himself Ranjha. All thought him to be the son of the Jat and took him to be stout person (like a Rajput). (9)

"So far we have talked about Ranjha now let us talk about Heer. Now I would relate her story and please your heart with her anecdote." (10)

Aril :

In the town of Inder Rai (Inderpuri) there lived a fairy and all used to call her by the name of Main Kala. Any Raja, who would see her charming beauty would get involved in passionate love for her and would reel down thus falling on the ground. (11)

Chopaiee :

Kapil Muni came to her assembly, so he got a chance of sighting Mainka and on seeing her, the Muni lost (discharged) his semen. Due to this the Muni got furious with rage and cursed her. (12)

"You should face death and get reborn in the family of Sayal Jat and call yourself Heer and then eat the left overs of Turks (in their kitchen). (13)

ਦੋਹਰਾ

ਤਬ ਅਬਲਾ ਕੰਪਤਿ ਭਈ ਤਾ ਕੇ ਪਰਿ ਕੈ ਪਾਇ ।
ਕਯੋਹੂ ਹੋਇ ਉਧਾਰ ਮਮ ਸੋ ਦਿਜ ਕਹੋ ਉਪਾਇ । ੧੪ ।

Dohra

tab abla kampit bhayi ta ke par ke payi.
kayohu hoye udhar mam so dij kaho upaye. (14)

ਚੌਪਈ

ਇੰਦ੍ ਸੁ ਮਿਤ ਮੰਡਲ ਜਬ ਜੈਹੈ । ਰ"ਝਾ ਅਪਨੋ ਨਾਮੁ ਕਹੈ ਹੈ ।
ਤੋ ਸੈ ਅਧਿਕ ਪ੍ਰੀਤਿ ਉਪਜਾਵੈ । ਅਮਰਵਤੀ ਬਹੁਰਿ ਤੁਹਿ ਲਯਾਵੈ । ੧੫ ।

Chopaiee

Inder su mitar mandal jub jehe. ranjha apno naam kahe hai.
to se adhik preet upjave. amarvati bahur tuhi leyave. (15)

ਦੋਹਰਾ

ਜੂਨਿ ਜਾਟ ਕੀ ਤਿਨ ਧਰੀ ਮਿਤ ਮੰਡਲ ਮੈ ਆਇ ।
ਚੁਚਕ ਕੇ ਉਪਜੀ ਭਵਨ ਹੀਰ ਨਾਮ ਧਰਵਾਇ । ੧੬ ।

Dohra

jooni jat ki tin dhari mrit mandal mai ayi.
chuchak ke upji bhawan heer naam dharvayi. (16)

ਚੌਪਈ

ਇਸੀ ਭਾਤਿ ਸੋ ਕਾਲ ਬਿਹਾਨਯੋ । ਬੀਤਯੋ ਬਰਖ ਏਕ ਦਿਨ ਜਾਨਯੋ ।
ਬਾਲਾਪਨੋ ਛੂਟਿ ਜਬ ਗਯੋ । ਜੋਬਨ ਆਨਿ ਦਸਾਮੋ ਦਯੋ । ੧੭ ।

Chopaiee

isi bhat so kal bihaniyo. betyo barakh ek din janyo.
balpano chut jab geyo. joban aan damamo deyo. (17)

ਰ"ਝਾ ਚਾਰਿ ਮਹਿਖਿਯਨ ਆਵੈ । ਤਾ ਕੋ ਹੋਰਿ ਹੀਰ ਬਲਿ ਜਾਵੈ ।
ਤਾ ਸੋ ਅਧਿਕ ਨੇਹੁ ਉਪਜਾਯੋ । ਭਾਤਿ ਭਾਤਿ ਸੋ ਮੋਹ ਬਢਾਯੋ । ੧੮ ।

ranjha char mehikhiyan ave. ta ko hor heer bal jave.
ta so adhik neh upjiyo. bhati bhati so moh badayo. (18)

ਦੋਹਰਾ

ਖਾਤ ਪੀਤ ਬੈਠਤ ਉਠਤ ਸੋਵਤ ਜਾਗਤ ਨਿਤਿ ।
ਕਬਹੂੰ ਨ ਬਿਸਰੈ ਚਿਤ ਤੇ ਸੁੰਦਰ ਦਰਸ ਨਮਿਤ । ੧੯ ।

Dohra

khat peet bethat uthat sovat jagat nit.
kabhun na bisre chit te sunder daras namit. (19)

Couplet

The young girl was trembling and falling at his feet said to him (Muni), "O Brahmin! How will I get salvation from this curse. Pray, tell me some means of helping me out." (14)

Chopaiee :

When Inder would face death then he will be called Ranjha. He would develop extreme love for you and would bring you to Amravati. (15)

Couplet :

He came to the (land of death) world in the form of a Jat and Heer was born in the home of Chuchak. (16)

Chopaiee :

Thus the time passed on and the passage of one year appeared like a day only. When childhood period was over then youthful energy appeared in his person. (17)

Ranjha would come back after grazing the buffalos and Heer would be lost in love (enamoured by his love) on seeing him. She developed great love for him and this love affair developed into a fairy-tale (to the extreme). (18)

Couplet :

She was so obsessed by his presence that she could not forget him at any time whether eating, drinking, sitting, standing, sleeping or being awake, she would remember her beautiful friend (beloved). (19)

ਹੀਰ ਬਾਚ

ਸਵੈਯਾ

ਬਾਹਰ ਜਾਉ ਤੌ ਬਾਹਰ ਹੀ ਗ੍ਰਿਹ ਆਵਤ ਆਵਤ ਸੰਗ ਲਗੇਹੀ।
ਜੌ ਜਠਿ ਬੈਠਿ ਰਹੌ ਘਰ ਮੈ ਪਿਯ ਪੈਠਿ ਰਹੈ ਹਿਯ ਮੈ ਪਹਿ ਲੇਹੀ।
ਨੀ'ਦ ਹਮੈ ਨਕਵਾਨੀ ਕਰੀ ਛਿਨਹੀ ਛਿਨ ਰਾਮ ਸਖੀ ਸੁਪਨੇਹੀ।
ਜਾਗਤ ਸੋਵਤ ਰਾਤਹੂੰ ਦਯੋਸ ਕਹੂੰ ਮੁਹਿ ਰ"ਝਨ ਚੈਨ ਨ ਦੇਹੀ। ੨੦।

Heer Baach

Swaiyya

bahar jayu to bahar hi greh avat avat sang lagehi.
jo jath baethi raho ghar mai piye paith rahe hiye mai peh lehi.
neend hamai nakvani kari chinhi chin ram sakhi supnehi.
jagat sovat rathun deyos kahun muh ranjhan chen na dehi. (20)

ਚੌਪਈ

ਰ"ਝਨ ਰ"ਝਨ ਸਦਾ ਉਚਾਰੈ। ਸੋਵਤ ਜਾਗਤ ਤਹਾ ਸੰਭਾਰੈ।
ਬੈਠਤ ਉਠਤ ਚਲਤ ਹੂੰ ਸੰਗਾ। ਤਾਹੀ ਕੌ ਜਾਨੈ ਕੈ ਅੰਗਾ। ੨੧।

Chopaiee

ranjhan ranjhan sada uchare. sovat jagat taha sambare.
bethat uthat chalat hun sanga. tahi ko jane ke anga. (21)

ਕਾਹੂੰ ਕੋ ਜੌ ਹੀਰ ਨਿਹਾਰੈ। ਰ"ਝਨ ਹੀ ਰਿਦ ਬੀਚ ਬਿਚਾਰੈ।
ਐਸੀ ਪ੍ਰੀਤਿ ਪ੍ਰਿਆ ਕੀ ਲਾਗੀ। ਨੀ'ਦ ਭੂਖ ਤਾ ਕੀ ਸਭ ਭਾਗੀ। ੨੨।

kahun ko jo heer nihare. ranjhan hi rid beech bichare.
aisi preet priya ki lagi. neend bhukh ta ki sabh bhagi. (22)

ਰ"ਝਨ ਹੀ ਕੇ ਰੂਪ ਵਹ ਭਈ। ਜਯੋ ਮਿਲਿ ਬੂੰਦਿ ਬਾਰਿ ਮੌ ਗਈ।
ਜੈਸੇ ਮ੍ਰਿਗ ਮ੍ਰਿਗਯਾ ਕੋ ਲਹੇ। ਹੋਤ ਬਧਾਇ ਬਿਨਾ ਹੀ ਗਹੇ। ੨੩।

ranjhan hi ke roop veh bhayi. jeyo mil boond bar mo gayi.
jese mrig mirgya ko lahe. hot badhayi bina hi gahe. (23)

ਦੋਹਰਾ

ਜੈਸੇ ਲਕਰੀ ਆਗ ਮੈ ਪਰਤ ਕਹੂੰ ਤੇ ਆਇ।
ਪਲਕ ਦੈਕ ਤਾ ਮੈ ਰਹੈ ਬਹੁਰਿ ਆਗ ਹੈ ਜਾਇ। ੨੪।

Dohra

jese lakri aag mai parat kahun te ayi.
palak davek ta mai rahe bahuri aag haiv jayi. (24)

So Heer Said :-

Swaiyya :

If he goes out, I will go out with him, when he comes back home then 1 would follow him at home. If the lover sits at home being obstinate, then she would also sit back home, keeping his image at heart. "O friend ! I am so much overpowered by sleep and I do not have any rest even in dreams. This Ranjha does not leave me in peace even during day or night, whether sleeping or being awake (I have no peace of mind due to his thoughts only)." (20)

Chopaiee :

She was always reciting the name of Ranjha and was remembering him all the time, whether sleeping or being awake. She would always find him in her company whether sitting, standing, walking, moving about, he was always along with her (in her company). (21)

Whosoever Heer would see, she would find Ranjha in him and think as such in her mind. She had gone devoid of hunger, sleep (lost all hunger etc.) as her love had reached such proportions (developed extreme love for him). (22)

She was transformed into the form of Ranjha, just as a drop of water, mingles with water (without any distinction). Her condition (state of mind) was such as that of a deer who, on seeing the hunter, comes towards the hunter, being tied (attracted) towards him on his own. (23)

Couplet :

Just as a piece of wood falls by itself in the fire, which retains the form of wood for a while and then takes the form of fire. (24)

ਹਰਿ ਜਾ ਅਸਿ ਐਸੇ ਸੁਨਯੋ ਕਰਤ ਏਕ ਤੇ ਦੋਇ ।
ਬਿਰਹ ਬਢਾਰਨਿ ਜੋ ਬਧੇ ਏਕ ਦੋਇ ਤੇ ਹੋਇ । ੨੫ ।
har ja aise sunyo karat ek te doyi.
bireh badarin jo badhe ek doyi te hoyi. (25)

ਰ"ਝਨ ਹੀਰ ਪ੍ਰੇਮ ਮੈ ਰਹੈ ਏਕ ਹੀ ਹੋਇ ।
ਕਹਿਬੇ ਕੌ ਤਨ ਏਕ ਹੀ ਲਹਿਬੇ ਕੌ ਤਨ ਦੋਇ । ੨੬ ।
ranjhan heer prem mai rahe ek hi hoyi.
kahibe ko tan ek hi lahibe ko tan doyi. (26)

ਚੌਪਈ

ਐਸੀ ਪ੍ਰੀਤਿ ਪ੍ਰਿਯਾ ਕੀ ਭਈ । ਸਿਗਰੀ ਬਿਸਰਿ ਤਾਹਿ ਸੁਧਿ ਗਈ ।
ਰ"ਝਾ ਜੂ ਕੌ ਰੂਪ ਉਰਝਾਨੀ । ਲੋਕ ਲਾਜ ਤਜਿ ਭਈ ਦਿਵਾਨੀ । ੨੭ ।

Chopaiee

aisi preet priya ki bhayi. sigri bisar tahi sudh gayi.
ranjha ju ko roop urjhani. lok laj taj bhayi diwani. (27)

ਤਬ ਚੂਚਕ ਇਹ ਭਾਤਿ ਬਿਚਾਰੀ । ਯਹ ਕੰਨਯਾ ਨਹਿ ਜਿਯਤ ਹਮਾਰੀ ।
ਅਬ ਹੀ ਯਹ ਖੇਰਾ ਕੌ ਦੀਜੈ । ਯਾ ਮੈ ਤਨਿਕ ਢੀਲ ਨਹਿ ਕੀਜੈ । ੨੮ ।
tab chuchak eh bhati bichari. yeh kanya nahi jiyat hamari.
ab hi yeh khera ko dejai. ya mai tanik dheel nahi keejai. (28)

ਖੇਰਹਿ ਬੋਲ ਤੁਰਤੁ ਤਿਹ ਦਯੋ । ਰ"ਝਾ ਅਤਿਥ ਹੋਇ ਸੰਗ ਗਯੋ ।
ਮਾਰਤ ਭੀਖ ਘਾਤ ਜਬ ਪਾਯੋ । ਲੈ ਤਾ ਕੌ ਸੁਰ ਲੋਕ ਸਿਧਾਯੋ । ੨੯ ।
kherhi bol turat teh deyo. ranjha atith hoyi sang geyo.
marat bheekh ghat jab payo. lai ta ko sur lok sidhayo. (29)

ਰ"ਝਾ ਹੀਰ ਮਿਲਤ ਜਬ ਭਏ । ਚਿਤ ਕੇ ਸਕਲ ਸੋਕ ਮਿਟਿ ਗਏ ।
ਹਿਯਾ ਕੀ ਅਵਧਿ ਬੀਤਿ ਜਬ ਗਈ । ਬਾਟਿ ਦੁਹੁੰ ਸੁਰ ਪੁਰ ਕੀ ਲਈ । ੩੦ ।
ranjha heer milat jab bhaye. chit ke sakal sok mit geyo.
hiya ki avadhi beeti jab geyo. baati duhun sur pur ki layi. (30)

ਦੋਹਰਾ

ਰ"ਝਾ ਭਯੋ ਸੁਰੇਸ ਤਹ ਭਈ ਮੇਨਕਾ ਹੀਰ ।
ਯਾ ਜਗ ਮੈ ਗਾਵਤ ਸਦਾ ਸਭ ਕਬਿ ਕੁੰਲ ਜਸ ਧੀਰ । ੩੧ । ੧ ।

Dohra

ranjha bheyo sures teh bhayi menka heer.
ya jug mai gavat sada kabi kul jum dheer. (31) (1)

Mostly it is heard that a sword could cut anything into two pieces, but those smitten by the sword of separation become one entity from two different forms. (25)

Ranjha and Heer had become one entity due to their love for each other, though physically they were two different bodies to look at, while in actual fact they had taken the form of one body (frame) only. (26)

Chopaiee :

The love of Heer for her beloved was such that she had lost all her sense of proportion (consciousness) and she was transformed into the form of Ranjha only and forgetful of any modesty (shame) she became mad (in her love for him). (27)

Then Chuchak thought to himself that this girl would not live any longer, so she should be given to the family of Khera's (in marriage) and this needed to be done without any further delay. (28)

So they called the Kheras immediately and marrying Heer (with their son) she was sent along with them. Ranjha went along with them as a (saint) beggar. When he got a chance while begging, he took her to heavens (died). (29)

When Heer and Ranjha mingled with each other (after death) then all their pangs of suffering were alleviated. When their mortal lives had finished (their time in the world) then both followed the path towards heavens. (30)

Couplet :

Then Ranjha became Indra and Heer became Mainca. In this world the poets fraternity always sing the praises of both (their love) with great patience (regard for their true love). (3I)(1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਅਠਾਨਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੯੮ । ੧੮੨੮ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
athanavo charitar samapatam. Sat Subham sat. (98) (1828) aphjun.

ਚੌਪਈ

ਪੋਠੋਹਾਰਿ ਨਾਰਿ ਇਕ ਰਹੈ । ਰੁਦ੍ ਕਲਾ ਕੋ ਜਗ ਕਹੈ ।
ਤਿਹ ਗ੍ਰਿਹ ਰੋਜ ਖੁਦਾਈ ਆਵੈ । ਧਨ ਡਰ ਪਾਇ ਤਾਹਿ ਲੈ ਜਾਵੈ । ੧ ।

Chopaiee

pothohari nari ik rahe. rudar kala ko jug kahe.
teh greh roj khudayi avai. dhan dar payi tahi lai jave. (1)

ਇਕ ਦਿਨ ਇਨ ਕਛੁ ਧਨੁ ਨਹਿ ਦਯੋ । ਕੋਪ ਖਦਾਇਨ ਕੇ ਮਨ ਭਯੋ ।
ਸਭ ਹੀ ਹਾਥ ਕੁਰਾਨ ਉਠਾਏ । ਮਿਲਿ ਗਿਲਿ ਭਵਨ ਤਵਨ ਕੇ ਆਏ । ੨ ।
ik din in kachu dhan nahi deyo. kop khadiyan ke man bheyo.
sabh hi hath kuran uthaye. mili gili bhawan tawan ke aye. (2)

ਹਾਨਤ ਕਹਿਯੋ ਨਬੀ ਕੀ ਕਰੀ । ਯਹ ਸੁਨਿ ਬਚਨ ਨਾਰਿ ਅਤਿ ਡਰੀ ।
ਤਿਨ ਕੋ ਸਦਨ ਬੀਚ ਬੈਠਾਯੋ । ਖਾਨ ਮੁਹਬਤ ਸਾਥ ਜਤਾਯੋ । ੩ ।
hanat kahiyo nabi ki kari. yeh sun bachan nari ati dari.
tin ko sadan beech bethayo. khan muhabat sath jatayo. (3)

ਤਾ ਕੇ ਤੁਰਤ ਪਯਾਦੇ ਆਏ । ਇਕ ਗ੍ਰਿਹ ਮੈ ਬੈਠਾਇ ਛਿਪਾਏ ।
ਖਾਨਾ ਭਲੋ ਤਿਨਾਗੇ ਰਾਖਯੋ । ਆਪੁ ਖਦਾਇਨ ਸੋ ਯੋ ਭਾਖਯੋ । ੪ ।
ta ke turat payade aye. ik greh mai bethaye chipaye.
khana bhalo tinage rakhyo. aap khadiyan so yo bhakhyo. (4)

ਹਾਨਤ ਮੈ ਨ ਨਬੀ ਕੀ ਕਰੀ । ਮੋ ਤੌ ਕਹੋ ਚੂਕ ਕਾ ਪਰੀ ।
ਤਾ ਕੀ ਜੋ ਨਿੰਦਾ ਮੈ ਕਰੋ । ਅਪਨੇ ਮਾਰਿ ਕਟਾਰੀ ਮਰੋ । ੫ ।
hanat mai na nabi ki kari. mo to kaho chuk ka pari.
ta ki jo ninda mai karo. apne mari katari maro. (5)

ਜੋ ਕਛੁ ਲੈਨੋ ਹੋਇ ਸੁ ਲੀਜੈ । ਹਾਨਤ ਕੋ ਮੁਹਿ ਦੋਸੁ ਨ ਦੀਜੈ ।
ਬਿਹਸਿ ਖੁਦਾਇਨ ਬਚਨ ਉਚਾਰਿਯੋ । ਧਨ ਲਾਲਚ ਹਮ ਚਰਿਤ ਸੁ ਧਾਰਿਯੋ । ੬ ।
Jo kachh leno hoai so leejai. hanat ko mohai dos na deejai
behas khudian bachan uchariou, dhan lalach hum charit so dhariou. (6)

Here the ninety-eighth episode of the King's & Minister's dialogue regarding the woman's characterization from Charitar Pakhyan is completed. All is well.

(98-1828)(Contd)

Chopaiee :

There lived a woman in Pothohar who was known in the whole world as Rudar Kal. The muslim religious leaders would visit her home daily and would take away money from her by frightening her (at fear of death). (1)

One day she did not give any money to them, then the Maulvis got enraged and picking up Koran in their hands, they came to her house. (2)

They said, " You have shown disrespect to the Rasool (prophet) by throwing blasphemy at him. Hearing these words, the woman got frightened at heart. She made the Maulvis sit at home (await in her house) and told the (governer) in-charge Mohabat Khan about this thing. (3)

He sent his infantry men immediately to her house who were (seated) hidden in the house. She made food and served the Mulanas with this food and herself told them like this. (4)

"I have not used any blasphemy against the prophet. Tell me my mistake, if any. If I show any disrespect to the prophet, I would prefer to die by striking my dagger."

(5)

Whatever money you want to take from me, you may take but do not inflict this as a fault of mine (disrespect). The Mulanas than said that for the greed of money only, we were saying this and they said this while laughing. (6)

ਦੋਹਰਾ

ਜੋ ਹੌ ਕਛੁ ਮੁਹੰਮਦਹਿ ਮੁਖ ਤੈ ਕਾਢੋ ਗਾਰਿ ।
ਤੋ ਮੈ ਆਪਨ ਆਪ ਹੀ ਮਰੋ ਕਟਾਰੀ ਮਾਰਿ । ੭ ।

Dohra

jo ho kachu muhamadhi mukh te kado gari.
to mai apan aap hi maro katari mari. (7)

ਚੌਪਈ

ਤੈ ਨਹਿ ਕਛੂ ਨਬੀ ਕੋ ਕਹਿਯੋ । ਧਨ ਕੇ ਹੇਤ ਤੋਹਿ ਹਮ ਗਹਿਯੋ ।
ਅਧਿਕ ਦਰਬੁ ਅਬ ਹੀ ਮੁਹਿ ਦੀਜੈ । ਨਾਤਰ ਮੀਚ ਮੁੰਡਿ ਪੈ ਲੀਜੈ । ੮ ।

Chopaiee

te nahi kachu nabi ko kahiyo. dhan ke het tohi ham gahiyo.
adhik darab ab hi muhe deeje. natar meech mundi pe leeje. (8)

ਦੋਹਰਾ

ਹਮ ਬਹੁ ਲੋਗ ਪਿਸੌਰ ਕੇ ਇਨੀ ਤੁਹਮਤਨ ਸਾਥ ।
ਧਨੀ ਕਰੈ ਨਿਧਨੀ ਘਨੇ ਹੈ ਹੈ ਗਏ ਅਨਾਥ । ੯ ।

Dohra

hum bahu log pisor ke ini tumatan sath.
dhani karai nidhni ghane haiv haiv gaye anath. (9)

ਚੌਪਈ

ਯੌ ਸੁਨਿ ਬਚਨ ਪਯਾਦਨੁ ਪਾਯੋ । ਵੇਈ ਸਭ ਝੂਠੇ ਠਹਿਰਾਯੋ ।
ਗ੍ਰਿਹ ਤੇ ਨਿਕਸਿ ਤਿਨੈ ਗਾਹਿ ਲੀਨੋ । ਸਭਹਿਨ ਕੀ ਮੁਸਕੈ ਕਸਿ ਦੀਨੋ । ੧੦ ।

Chopaiee

yo suni bachan payadan payo. vahi sab juthe thehrayo.
greh te nukas tine gahi leeno. sabhin ki muske kasi deeno. (10)

ਦੋਹਰਾ

ਲਾਤ ਮੁਸਟ ਕੁਰਰੇ ਘਨੇ ਬਰਸੀ ਪਨੀ ਅਪਾਰ ।
ਦੈ ਮੁਸਕਨ ਕੌ ਲੈ ਚਲੇ ਹੇਰਤੁ ਲੋਕ ਹਜਾਰ । ੧੧ ।

Dohra

lat musat kurre ghane barsi pani apar.
de muskan ko lai chale heart lok hazar. (11)

Couplet :

The woman said, "If I had used any blasphemy against Hazrat Mohammad, then I would better give away my life with a striking dagger." (7)

Chopaiee :

The Maulanas (religions leaders) said, "You had not said anything against the prophet. we have only blamed you for extracting money. So give us lot of money right now, else death would befall you." (8)

Couplet

"We had made many rich people of Peshawar even penniless by extracting money in the same manner of accusing them of blasphemy and many had already become helpless (penniless)." (9)

Chopaiee :

When the Infantry men heard these words, they found all of them as liars and took them into custody by getting them out of house and tied all of them together. (10)

Couplet:

These Maulanas were beaten with fists, legs, lashes and shoes. They were taken, lashed (tied) together and (thousands) all saw them. (11)

ਚੌਪਈ

ਤਿਨ ਕੋ ਬਾਧਿ ਲੈ ਗਏ ਤਹਾ । ਖਾਨ ਮੁਹਬਤਿ ਬੈਠੋ ਜਹਾ ।
ਪਨਹਿਨ ਮਾਰਿ ਨਵਾਬ ਦਿਲਾਈ । ਤੋਬਹ ਤੋਬਹ ਕਰੈ ਖੁਦਾਈ । ੧੨ ।

Chopaiee

tin ko badhi le gaye taha. khan muhabat betho jaha.
panhin mari nawab dilayi. tobha tobha kare khudayi. (12)

ਪਨਹਿਨ ਕੇ ਮਾਰਤ ਮਰਿ ਗਏ । ਤਬ ਵੈ ਡਾਰਿ ਨਦੀ ਮੈ ਦਏ ।
ਚੁਪ ਹੈ ਰਹੇ ਤੁਰਕ ਸਭ ਸੋਊ । ਤਬ ਤੇ ਤੁਹਮਤਿ ਦੇਤ ਨ ਕੋਊ । ੧੩ ।

panhin ke marat mar gaye. tab vai dar nadi mai daye.
chup hai rahe turak sabh soyu. tab te tohmat det na koyu. (13)

ਦੋਹਰਾ

ਤਬ ਤਿਨ ਬਿਪ ਬੁਲਾਇ ਕੈ ਦੀਨੋ ਦਾਨ ਅਪਾਰ ।
ਛਲ ਕੈ ਕੈ ਜੁਤਿਨ ਭਏ ਬੀਸ ਖੁਦਾਈ ਮਾਰ । ੧੪ ।

Dohra

tab tin bip bulayi ke deeno dan apar.
chal chal ke ke jutin bhaye bees khudayi mar. (14)

ਚੌਪਈ

ਚੁਪ ਤਬ ਤੇ ਹ੍ਵੈ ਰਹੇ ਖੁਦਾਈ । ਕਾਹੂ ਸਾਥ ਨ ਰਾਰਿ ਬਢਾਈ ।
ਸੋਈ ਕਰੈ ਜੁ ਹਿੰਦੂ ਕਹੈ । ਤੁਹਮਤਿ ਦੈ ਕਾਹੂੰ ਨ ਗਹੈ । ੧੫ । ੧ ।

Chopaiee

chup tab te haiv rahe khudayi. kahu sath na rari badayi.
soyi kare jo hindu kahe. tohmat de kahun na gahae. (15) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਨਿੰਨਾਨਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੯੯ । ੧੮੪੩ । ਅਫਜੂ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ninanavo charitar samapatam. Sat Subham sat. (99) (1843) aphjun.

ਚੌਪਈ

ਰੋਪਰ ਰਾਵ ਰੁਪੇਸ੍ਵਰ ਭਾਰੋ । ਰਘੁਕੁਲ ਬੀਚ ਅਧਿਕ ਉਜਿਯਾਰੋ ।
ਚਿਤ੍ਰ ਕੁਅਰਿ ਰਾਨੀ ਇਕ ਤਾ ਕੇ । ਰੂਪਵਤੀ ਕੋਊ ਤੂਲਿ ਨ ਵਾ ਕੇ । ੧ ।

Chopaiee

ropar rav rupesvar bharo. raghukul beech adhik ujiyaro.
chitar kuyari rani ik ta ke. roopvati koyu tuli na va ke. (1)

Chopaiee :

They were taken to the place where Mohabat Khan was waiting. The Nawab even asked the woman to beat them with shoes and then they begged for pardon. (12)

With the beating of shoes, they died and they were thrown into the river. So all the Turks kept mum and no one blamed others like this in future. (13)

Couplet :

Then that woman called Brahmins and gave them many offerings (in alms), With this deceitful action she got twenty Maulvis killed with beating of shoes. (14)

Chopaiee :

Since then the Maulanas kept quiet and did not pick up further quarrels with anyone else. They were doing as the Hindus wanted and no one was caught by accusing him of blasphemy. (15) (1)

Here the ninety-ninth episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well. (99-1843)(Contd)

Chopaiee :

There was a great king of Ropar by the name of Rupeshvvar. He was famous among the families of Raghu dynasty. He had a queen by the name of Chitar Koer. There was no other 'beauty' (beautiful) to match her charm in the world. (1)

ਦਾਨਵ ਏਕ ਲੰਕਤੇ ਆਯੋ । ਤਾ ਕੋ ਰੂਪਿ ਹੇਰਿ ਉਰਝਾਯੋ ।
ਮਨ ਮੈ ਅਧਿਕ ਰੀਝਿ ਕਰਿ ਗਯੋ । ਤਾ ਕੋ ਲਗਾ ਨ ਤਹਿ ਤਹਿ ਦਯੋ । ੨ ।
danav ek lankte ayo. ta ko roop her urjhayo.
man mai adhik reejh kar geyo. ta ko laga na tahi tahi deyo. (2)

ਤਬ ਤਿਨ ਮੰਤ੍ਰੀ ਅਧਿਕ ਬੁਲਾਏ । ਅਨਿਕ ਭਾਤਿ ਉਪਚਾਰ ਕਰਾਏ ।
ਤਹਾ ਏਕ ਮੁਲਾ ਚਲਿ ਆਯੋ । ਆਨਿ ਆਪਨਾ ਉਜ ਜਨਾਯੋ । ੩ ।
tab tin mantri adhik bulaye. anek bhati upchar karaye.
taha ek mulla chali ayo. aan apna uj janayo. (3)

ਤਬ ਤਿਨ ਘਾਤ ਦਾਨਵਹਿ ਪਾਯੋ । ਏਕ ਹਾਥ ਸੌ ਮਹਲ ਉਚਾਯੋ ।
ਦੁਤਿਯ ਹਾਥ ਤਾ ਕੋ ਗਹਿ ਲੀਨੋ । ਤਵਨ ਛਾਤ ਭੀਤਰ ਧਰਿ ਦੀਨੋ । ੪ ।
tab tin ghat danvi payo. ek hath so mehal uchayo.
dutiye hath ta ko gahi leeno. tawan chaat bhetar dhar deeno. (4)

ਦੋਹਰਾ

ਧਰਿਯੋ ਖੰਭ ਉਪਰ ਤਿਸੈ ਇਕ ਕਰ ਛਾਤ ਉਠਾਇ ।
ਮਾਰਿ ਮੁਲਾਨਾ ਕੋ ਦਯੋ ਜਮ ਕੇ ਧਾਮ ਪਠਾਇ । ੫ ।

Dohra

dhariyo khund upar tise ik chaat uthayi.
mar mulana ko deyo jum ke dham pathayi. (5)

ਚੌਪਈ

ਤਹ ਇਕ ਔਰ ਮੁਲਾਨੋ ਆਯੋ । ਸੋਊ ਪਕਰਿ ਟ"ਗ ਪਟਕਾਯੋ ।
ਤੀਜੋ ਔਰ ਆਇ ਤਹ ਗਯੋ । ਸੋਊ ਡਾਰਿ ਨਦੀ ਮੈ ਦਯੋ । ੬ ।

Chopaiee

teh ik aur mulano ayo. soyu pakar tang patkayo.
teejo aur ayi eh geyo. soyu dar nadi me deyo. (6)

ਲਬਿ ਇਕ ਤ੍ਰਿਯਾ ਤਹਾ ਚਲਿ ਆਈ । ਭਾਤਿ ਭਾਤਿ ਤਿਹ ਕਰੀ ਬਡਾਈ ।
ਲੇਹਜ ਪੇਹਜ ਬਹੁ ਤਾਹਿ ਖਵਾਯੋ । ਮਦਰੋ ਪੁਯਾਇ ਤਾਹਿ ਰਿਝਵਾਯੋ । ੭ ।
lab ik triya taha chali ayi. bhati bhati teh kari badayi.
lehaj pehaj bahu tahi khavayo. madro puyayi tahi rijhvayo. (7)

ਤਾ ਕੇ ਨਿਤਿ ਬੁਹਾਰੀ ਦੇਵੈ । ਤਾ ਕੋ ਚਿਤ ਚੁਰਾਇ ਕੈ ਲੇਵੈ ।
ਇਕ ਦਿਨ ਹੋਇ ਬਿਮਨ ਸੀ ਰਹੀ । ਤਬ ਐਸੇ ਦਾਨੌ ਤਿਹ ਕਹੀ । ੮ ।
ta ke nit buhari deve. ta ko chit churayi ke leve.
ik din hoyi bisan si rahi. tab aise dano teh kahi. (8)

A demon came from Sri Lanka and seeing her charming personality, he got involved in her love. He became overjoyed at heart and felt in his mind that he could not leave (forget) her. (2)

He then called many ministers and made many arrangements. There came a muslim leader (Mullah). He showed his might and influence on coming there. (3)

Then the demon got a chance. He lifted the palace with one hand and caught hold of the Mullah with the other hand and placed him inside the roof. (4)

Couplet :

He lifted the roof with one hand placed it on a pillar and killing the Mulana sent him to the hell. (5)

Chopaiee :

Then another Maulana (muslim leader) came there. Lifting him from his legs, he thrashed him on the ground. Then a third Maulana came, who was thrown into the river. (6)

Then a woman happened to come there by walking and praised the demon by various means and fed that demon with various dishes (of food) and made him happy by giving him wine. (7)

She would come daily to clean that house and would enamour his heart (steal his heart). One day she sat there being a dwarf. Then the demon told her like this. (8)

ਖਾਤ ਪੀਤ ਹਮਰੋ ਤੂੰ ਨਾਹੀ । ਸੇਵਾ ਕਰਤ ਰਹਤ ਗ੍ਰਿਹ ਮਾਹੀ ।
ਅਧਿਕ ਰੀਝਿ ਨਿਸਚਰਹਿ ਉਚਾਰੋ । ਦੇਉ ਵਹੈ ਜੋ ਹ੍ਰਿਦੈ ਬਿਚਾਰੋ । ੯ ।
khat peet hamro toon nahi. sewa karat rehat greh mahi.
adhik reejh nisccharhi uchare. deyo vahe jo hirdaye bicharo. (9)

ਜਬ ਦੋ ਤੀਨਿ ਬਾਰ ਤਿਨ ਕਹਿਯੋ । ਤਾ ਪੈ ਅਧਿਕ ਰੀਝਿ ਕੈ ਰਹਿਯੋ ।
ਕਹਿਯੋ ਅਸੁਰ ਲਾਗਯੋ ਇਕ ਤ੍ਰਿਯਾ ਕੋ । ਸਕੈ ਦੂਰਿ ਕਰ ਤੂੰ ਨਹਿ ਤਾ ਕੋ । ੧੦ ।
jab do teen bar tin kahiyo. ta pai adhik reejh ke rahiyo.
kahiyo asur lagiyo jhik triya ko. sake duri kar toon nahi ta ko. (10)

ਤਬ ਤਿਨ ਜੰਤ੍ਰ ਤੁਰਤੁ ਲਿਖਿ ਲੀਨੋ । ਲੈ ਤਾ ਕੋ ਕਰ ਭੀਤਰ ਦੀਨੋ ।
ਜਾ ਕੋ ਇਕ ਬਾਰ ਦਿਖੈ ਹੈ । ਜਰਿ ਬਰਿ ਡੋਰ ਭਸਮਿ ਸੋ ਹ੍ਵੈ ਹੈ । ੧੧ ।
tab tin jantar turat likh leeno. lai ta ko kar bhetar deeno.
ja ko ik bar dikhe hai. jar bar dor dasim so haiv hai. (11)

ਤਾ ਕੈ ਕਰ ਤੇ ਜੰਤ੍ਰ ਲਿਖਾਯੋ । ਲੈ ਕਰ ਮੈ ਤਹਿ ਕੋ ਦਿਖਰਾਯੋ ।
ਜਬ ਸੁ ਜੰਤ੍ਰ ਦਾਨੋ ਲਖਿ ਲਯੋ । ਸੋ ਜਰਿ ਢੋਰ ਭਸਮ ਹ੍ਵੈ ਗਯੋ । ੧੨ ।
ta ke kar te jantar likhayo. lai kar mai tahi ko dikhrayo.
jab su jantar dano lakh leyo. so jar dhor bhasam haiv geyo. (12)

ਦੋਹਰਾ
ਦੇਵਰਾਜ ਜਿਹ ਦੈਤ ਕੌ ਜੀਤ ਸਕਤ ਨਹਿ ਜਾਇ ।
ਸੋ ਅਬਲਾ ਇਹ ਛਲ ਭਏ ਜਮ ਪੁਰ ਦਯੋ ਪਠਾਇ । ੧੩ । ੧ ।
Dohra
devraj jeh det ko jeet sakal nahi jayi.
so abla eh chal bheye jam pur deyo pathayi. (13) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਇਕ
ਸੌਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੦੦ । ੧੮੫੬ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
sonvo charitar samapatam. Sat Subham sat. (100) (1856) aphjun.

ਚੌਪਈ
ਰਾਵੀ ਤੀਰ ਜਾਟ ਇਕ ਰਹੈ । ਮਹੀਵਾਲ ਨਾਮ ਜਗ ਕਹੈ ।
ਨਿਰਖਿ ਸੋਹਨੀ ਬਸਿ ਹ੍ਵੈ ਗਈ । ਤਾ ਪੈ ਰੀਝਿ ਸੁ ਆਸਿਕ ਭਈ । ੧ ।
Chopaiee
ravi teer jat ik rahe. mahival naam jag kahe.
nirakh sohni basi haiv gati. ta pae reejh so asik bhayi. (1)

"You do not eat anything from my place, you are serving us in the house by all means. So the demon got greatly pleased and said to her, " Whatever you will think of in your mind, I shall give you that." (9)

When he said this twice or thrice he got overjoyed with her. The woman said, "Another woman was being pestered by a demon, but you will not be able to cast him away." (10)

Then he wrote a magic spell and after writing it gave it in her hand and said, " whomsoever you will show this magic spell (word) once, will be burnt into ashes instantly." (11)

So she got one Jantar (witchcraft) written by him and taking it in her hand showed it to him only. When the demon saw that jantar (magic wand) he was burnt immediately and reduced to a heap of ashes. (12)

Couplet :

DevRaj Indra even could not gain a victory over this demon but this woman's deceitful action sent him to hell in no time. (13)(1)

Here the hundredth episode of King's & Minister's dialogue regarding woman's character is being completed from Charitar Pakhyan. All is well. (100-1856)(Contd)

Chopaiee :

There lived a Jat on the banks of Ravi, who was called by people as Mahiwal. On seeing him Sohni got enchanted by his love and being enamoured by him, became his beloved. (1)

ਜਬ ਹੀ ਭਾਨ ਅਸਤ ਹ੍ਵੈ ਜਾਵੈ । ਤਬ ਹੀ ਪੈਰਿ ਨਦੀ ਤਹ ਆਵੈ ।
ਦ੍ਰਿਤ ਗਹਿ ਘਟ ਉਰ ਕੇ ਤਰ ਧਰੈ । ਛਿਨ ਮਹਿ ਪੈਰ ਪਾਰ ਤਿਹ ਪਰੈ । ੨ ।
jab hi bhan asat haiv jave. tab hi paer nadi teh avaye.
drit geh ghat ur ke tar dharai. chin mahi paer par teh pare. (2)

ਏਕ ਦਿਵਸ ਉਠਿ ਕੈ ਜਬ ਧਾਈ । ਸੋਵਤ ਹੁਤੋ ਬੰਧੁ ਲਖਿ ਪਾਈ ।
ਪਾਛੈ ਲਾਗਿ ਭੇਦ ਤਿਹ ਚਹਿਯੋ । ਕਛੂ ਸੋਹਨੀ ਤਾਹਿ ਨ ਲਹਿਯੋ । ੩ ।
ek divas uthi ke jab dhayi. sowat huto bandhu lakh payi.
pache lagi bhed teh chahiyo. kachu sohni tahi na lahiyo. (3)

ਭੁਜੰਗ ਛੰਦ

ਛਕੀ ਪ੍ਰੇਮ ਬਾਲਾ ਤਿਸੀ ਠੌਰ ਧਾਈ । ਜਹਾ ਦਾਬਿ ਕੈ ਬੂਟ ਮੈ ਮਾਟ ਆਈ ।
ਲੀਯੋ ਹਾਥ ਤਾ ਕੌ ਧਸੀ ਨੀਰ ਮਯਾਨੌ । ਮਿਲੀ ਜਾਇ ਤਾ ਕੌ ਯਹੀ ਭੇਦ ਜਾਨੌ । ੪ ।

Bhujang Chhand

chhaki prem bala tisi thor dhayi. jaha dab ke boot mai matt ayi.
leyo hath ta ko dhasi neer mayano. mil jayi ta ko yahi bhed jano. (4)

ਮਿਲੀ ਜਾਇ ਤਾ ਕੌ ਫਿਰੀ ਫੇਰਿ ਬਾਲਾ । ਦਿਪੈ ਚਾਰਿ ਸੋਭਾ ਮਨੌ ਆਗਿ ਜ੍ਵਾਲਾ ।
ਲਏ ਹਾਥ ਮਾਟਾ ਨਦੀ ਪੈਰਿ ਆਈ । ਕੋਊ ਨਾਹਿ ਜਾਨੈ ਤਿਨੀ ਬਾਤ ਪਾਈ । ੫ ।
mili jayi ta ko phiri pheri bala. dipe char sobha mano aag jawala.
laye hath mata nadi peri ayi. koyu nahi jane tini bat payi. (5)

ਭਯੋ ਪ੍ਰਾਤ ਲੈ ਕਾਚ ਮਾਟਾ ਸਿਧਾਯੋ । ਤਿਸੈ ਡਾਰਿ ਦੀਨੌ ਉਸੇ ਰਾਖਿ ਆਯੋ ।
ਭਏ ਸੋਹਨੀ ਰੈਨਿ ਜਬ ਹੀ ਸਿਧਾਈ । ਵਹੈ ਮਾਟ ਲੈ ਕੇ ਛਕੀ ਪ੍ਰੇਮ ਆਈ । ੬ ।
bheyo prat lai kaach matta sidhayo. tise dar deeno usai rakh ayo.
bhaye sohni raini jab hi sidhayi. vahe maat le ke chhaki prem ayi. (6)

ਦੋਹਰਾ

ਅਧਿਕ ਜਬ ਸਰਿਤਾ ਤਰੀ ਮਾਟਿ ਗਯੋ ਤਬ ਫੂਟਿ ।
ਡੁਬਕੀ ਲੇਤੇ ਤਨ ਗਯੋ ਪ੍ਰਾਨ ਬਹੁਰਿ ਗੇ ਫੂਟਿ । ੭ ।

Dohra

adhik jab sarita tari mati geyo tab phuti.
dubki lete tan geyo pran bahuri ge phuti. (7)

ਚੌਪਈ

ਮੇਹੀਵਾਲ ਅਧਿਕ ਦੁਖੁ ਧਾਰਿਯੋ । ਕਹਾ ਸੋਹਨੀ ਰਹੀ ਬਿਚਾਰਿਯੋ ।
ਨਦੀ ਬੀਚ ਖੋਜਤ ਬਹੁ ਭਯੋ । ਆਈ ਲਹਿਰ ਡੂਭਿ ਸੋ ਗਯੋ । ੮ ।

Chopaiee

mehiwal adhik dukh dhariyo. kaha sohni rahi bichariyo.
nadi beech khojat bahu bheyo. ayi lehar bhubhu so geyo. (8)

When the sun would set, she would swim across the river and meet him there. She would keep a pitcher underneath her bre .st andkeep good hold of it and in a moment would cross the river by swimming. (2)

Once when she got up to move ahead then the brother who was asleep saw her going. He followed her to find out the secret, but Sohni did not know about it. (3)

Bhujang Chhand :

Invoked in her love affair, she reached the place where she had hid the pitcher. Taking the pitcher, she entered the waters and went across to meet her lover. The brother had now known the whole secret. (4)

When the woman came back her face was lit with vigour and glamour as if it were a flame of fire. She took the pitcher and came back to the other side of the river. She was under the impression that no one had known her secret. (5)

The next morning her brother took a soft (unbaked) pitcher and replaced it there throwing away the original pitcher. (6)

Couplet :

Next day when Sohni went to the river with the soft pitcher and when she had swam some portion, the pitcher gave way. She was drowned soon and she lost her life soon (7)

Chopaiee :

Mahiwal after waiting for some time became restless and thought for sometime, where could Sohni have gone ? He was searching for her in the river for quite sometime when a wave washed him also away and he got drowned himself. (8)

ਏਕ ਪੁਰਖ ਯਹ ਚਰਿਤ੍ਰ ਸੁਧਾਰਿਯੋ । ਮੇਹੀਵਾਲ ਸੋਹਨਿਯਹਿ ਮਾਰਿਯੋ ।
ਕਾਚੋ ਘਟ ਵਾ ਕੋ ਦੈ ਬੋਰਿਯੋ । ਮੇਹੀਵਾਲ ਹੂੰ ਕੋ ਸਿਰ ਤੋਰਿਯੋ । ੯ । ੧ ।
ek purakh yeh charitar sudhariyo. mehiwal sohniyehi mariyo.
kacho ghut va ko de boriyo. mehiwal hoon ko sir toriyo. (9) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਪੁਰਖ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਇਕ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੦੧ । ੧੮੬੫ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so ik charitar samapatam. Sat Subham sat. (101) (1865) aphjun.

ਦੋਹਰਾ

ਅਵਧ ਪੁਰੀ ਭੀਤਰ ਬਸੈ ਅਜ ਸੁਤ ਦਸਰਥ ਰਾਵ ।
ਦੀਨਨ ਕੀ ਰਛਾ ਕਰੈ ਰਾਖਤ ਸਭ ਕੋ ਭਾਵ । ੧ ।

Dohra

avadh puri bheetar basai aj dasrath rav.
dinan ki racha karai rakhat sabh ko bhav.(1)

ਦੈਤ ਦੇਵਤਨ ਕੋ ਅਨਯੋ ਏਕ ਦਿਵਸ ਸੰਗ੍ਰਾਮ ।
ਬੋਲਿ ਪਠਾਯੋ ਇੰਦ੍ਰ ਨੈ ਲੈ ਦਸਰਥ ਕੋ ਨਾਮ । ੨ ।
det devtan ko anyo ek divas sangram.
bol pathayo Inder ne lai dasrath ko naam. (2)

ਚੌਪਈ

ਦੂਤਹਿ ਕਹਿਯੋ ਤੁਰਤ ਤੁਮ ਜੈਯਹੁ । ਸੈਨ ਸਹਿਤ ਦਸਰਥ ਕੈ ਲਯੈਯਹੁ ।
ਗ੍ਰਿਹ ਕੇ ਸਕਲ ਕਾਮ ਤਜ ਆਵੈ । ਹਮਰੀ ਦਿਸਿ ਹੈ ਜੁਧੁ ਸਚਾਵੈ । ੩ ।

Chopaiee

duteh kahiyo turat tum jeyhu. sain sahit dasrath ke layeyehu.
greh ke sakal kam taj avae. hamri dis haiv judh sachave. (3)

ਦੋਹਰਾ

ਦੂਤ ਸਤਕ੍ਰਿਤ ਜੋ ਪਠਿਯੋ ਸੋ ਦਸਰਥ ਪੈ ਆਇ ।
ਜੋ ਤਾ ਸੋ ਸ੍ਵਾਮੀ ਕਹਿਯੋ ਸੋ ਤਿਹ ਕਹਿਯੋ ਸੁਨਾਇ । ੪ ।

Dohra

doot satkrit jo pathiyo so dasrath pe ayi.
jo ta so swami kahiyo so teh kehiyo sinayi. (4)

One man did the deceitful action and killed both Sohni and Mahiwal. She was drowned by giving her a soft pitcher while the other Mahiwal lost his life by knocking his head against stones. (9)

Here the hundred and one episode of the King's & Minister's dialogue about woman's characterization from Charitar Pakhyan is completed. All is well.(101-1865)(Contd)

Couplet :

Raja Dasrath present day Raja was ruling over Avadpur (Ayudhya) He was helpful to the poor and needy and was very affectionate to common people. (1)

Once a battle was raging between the gods and demons and Indra (god) had asked for the help of Raja Dasrath and called him. (2)

Chopaiee :

Indra sent his emissary to go immediately and call (bring) Raja Dasrath along with his army. "He should leave all his household chores and should fight in the battle from our side. (3)

Couplet :

The emissary sent by Indra, told Dasrath whatever the master had told him to convey. (4)

ਚੌਪਾਈ

ਬਾਸਵ ਕਹਿਯੋ ਸੁ ਤਾਹਿ ਸੁਨਾਯੋ । ਸੋ ਸੁਨਿ ਭੇਦ ਕੋਕਈ ਪਾਯੋ ।
ਚਲੇ ਚਲੋ ਰਹਿ ਹੈ ਤੌ ਰਹਿ ਹੈ । ਨਾਤਰ ਦੇਹ ਅਗਨਿ ਮੈ ਦਹਿ ਹੈ । ੫ ।

Chopaiee

basav kahiyo so tahi sunayo. so suni bhed kokayi payo.
chale chhalo rahi hai to rahi hai. natar deh agni mai deh hai. (5)

ਤ੍ਰਿਯ ਕੋ ਮੋਹ ਨ੍ਰਿਪਤਿ ਸੌ ਡਾਰੋ । ਤਿਹ ਸੰਗ ਲੈ ਉਹ ਓਰਿ ਪਧਾਰੋ ।
ਬਾਲ ਕਹਿਯੋ ਸੇਵਾ ਤਵ ਕਰਿਹੌ । ਜੂਝੋ ਨਾਥ ਪਾਵਕਹਿ ਬਰਿਹੌ । ੬ ।

triye ko moh nirpat so daro. teh sung lae oh ur padharo.
bal kahiyo seva tav kariho. jujho nath pavkeh bariho. (6)

ਅਵਧ ਰਾਜ ਤਹ ਤੁਰਤ ਸਿਧਾਯੋ । ਸੁਰ ਅਸੁਰਨ ਜਹ ਜੁਧ ਮਚਾਯੋ ।
ਬਜ੍ਰ ਬਾਨ ਬਿਛੂਆ ਜਹ ਬਰਖੈ । ਕੁਪਿ ਕੁਪਿ ਬੀਰ ਧਨੁਹਿਯਨ ਕਰਖੈ । ੭ ।

avadh raj teh turat sidhayo. sur asuran jeh judh machayo.
bajar baan bichuya jeh barkhe. koop koop beer dhanuhiyan karkhe. (7)

ਭੁਜੰਗ ਛੰਦ

ਬਧੇ ਗੋਲ ਗਾੜੇ ਚਲਿਯੋ ਬਜ੍ਰਧਾਰੀ । ਬਜੈ ਦੇਵ ਦਾਨਵ ਜਹਾ ਹੀ ਹਕਾਰੀ ।
ਗਜੈ ਕੋਟਿ ਜੋਧਾ ਮਹਾ ਕੋਪ ਕੈਕੈ । ਪਰੈ ਆਨ ਕੈ ਬਾਢਵਾਰੀਨ ਲੈਕੈ । ੮ ।

Bhujang Chhand

badhe gol gade chaliyo brajdhari. bajae dev danav jaha hi hakari.
gaje koti jodha maha kop kaekae. parae aan ke badvarin leke. (8)

ਭਜੋ ਦੇਵ ਦਾਨੋਅਨਿ ਬਾਨ ਮਾਰੇ । ਚਲੇ ਛਾਡਿ ਕੈ ਇੰਦਰ ਕੇ ਬੀਰ ਭਾਰੇ ।
ਰਹਿਯੋ ਏਕ ਠਾਢੋ ਤਹਾ ਬਜ੍ਰਧਾਰੀ । ਪਰਿਯੋ ਤਾਹਿ ਸੋ ਰਾਵ ਤਹਿ ਮਾਰ ਮਾਰੀ । ੯ ।

bhajai dev danoan baan mare. chale chhad ke Inder ke beer bhare.
rahiyo ek thado taha bajardhari. pariyo tahi so raav tagi mar mari. (9)

ਇਤੈ ਇੰਦ੍ਰ ਰਾਜਾ ਉਤੈ ਦੈਤ ਭਾਰੇ । ਹਟੇ ਨ ਹਠੀਲੇ ਮਹਾ ਰੋਹ ਵਾਰੇ ।
ਲਯੋ ਘੇਰਿ ਤਾ ਕੋ ਚਹੁੰ ਓਰ ਐਸੇ । ਮਨੌ ਪਵਨ ਉਠੈ ਘਟਾ ਘੋਰ ਜੈਸੇ । ੧੦ ।

itae Inder raja ute det bhare. hate na hathele maha roh vare.
leuo gher ta ko chahun aur ayse. mano pawan uthaye ghata jaise. (10)

ਪਰੀ ਦੇਵ ਦਾਵਾਨ ਕੀ ਮਾਰਿ ਭਾਰੀ । ਹਠਿਯੋ ਏਕ ਹਾਠੇ ਤਹਾ ਛਤ੍ਰਧਾਰੀ ।
ਅਜਯਾਨੰਦ ਜੂ ਕੌ ਸਤੇ ਲੋਕ ਜਾਨੌ । ਪਰੇ ਆਨਿ ਸੋਊ ਮਹਾ ਰੋਸ ਠਾਨੌ । ੧੧ ।

pari dev dawan ki mar bhari. hathiyo ek hathe taha chatardhari.
ajyanand ju ko sate lok jano. parai aan soyu maha ros thano. (11)

Chopaiee :

Whatever Indra had told him .he conveyed to Dasrath in toto. On hearing this, Kaikaiee followed the basis of all this. So Kaikaiee told Dasrath "That if you go then I will accompany you; but if you do not go then I will also remain here. If you do not allow me the freedom to do accordingly, then I will immolate myself in the fire." (5)

Kaikaiee had developed great love for the king. So the Raja taking Kaikaiee along with him proceeded to the battlefield. Kaikaiee said, " I will serve you. O Master ! If you get killed in battle, then I will burn myself in the fire (and give away my life)." (6)

The Raja of Auyodhya immediately started off for the battlefield where the demons and gods were at war and where arrows like bajar and weapons like scorpions were being showered and the warriors were getting furious and stretching their bows. (7)

Bhujang Chhand :

Indra along with his forces went to the place, where both the gods and demons were engaged in fighting and challenging one another and the warriors being furious with rage, were thundering and were attacking each other with swords drawrn out. (8)

The gods had runaway from the field with the demons shooting arrow's and the warriors of Indra had also given the slip, leaving behind Indra alone. A great battle raged with Indra while Raja Dasrath also took a leading part in the battle. (9)

On one side was Indra along with Raja Dasrath w'hile on the other side were mighty demons. The stubborn warriors from both sides were not relenting. They were surrounded from all the four sides as if with the blowing of wind dark clouds had gathered. (10)

A fierce battle was fought between the gods and the demons and a great warrior (with canopy overhead) was still adamant and fighting, whom all the seven worlds had known and the demons made a sudden attack against him. (11)

ਮਹਾ ਕੋਪ ਕੈ ਕੈ ਹਠੀ ਦੈਤ ਢੂਕੇ । ਫਿਰੇ ਆਨਿ ਚਾਰੋ ਦਿਸਾ ਰਾਵ ਜੂ ਕੇ ।
ਮਹਾ ਬਜ੍ਰ ਬਾਨਾਨ ਕੈ ਘਾਇ ਮਾਰੈ । ਬਲੀ ਮਾਰ ਹੀ ਮਾਰਿ ਐਸੇ ਪੁਕਾਰੈ । ੧੨ ।
maha kop ke ke hathi det dhuke. phire aan charo disa raav jo ke.
maha bajar banan ke ghayi mare. bali mar hi mari ayse pukare. (12)

ਤਹੇ ਨ ਹਠੀਲੇ ਹਠੇ ਅਠਿਯਰਿ । ਮੰਡੇ ਕੋਪ ਕੈ ਕੈ ਮਹਾਬੀਰ ਮਾਰੇ ।
ਚਹੁੰ ਓਰ ਬਾਦਿਤ੍ਰ ਆਨੇਕ·ਬਾਜੈ । ਉਠਿਯੋ ਰਾਗ ਮਾਰੂ ਮਹਾ ਸੁਰ ਗਾਜੈ । ੧੩ ।
tahe na hathele hathe athiyare. mande kop kae kae mahabeer mare.
chahun aur baditar anek baje. uthiyo rag maru maha sur gaje. (13)

ਕਿਤੇ ਹਾਕ ਮਾਰੇ ਕਿਤੇ ਬਾਕ ਦਾਬੇ । ਕਿਤੇ ਢਾਲ ਢਾਹੇ ਕਿਤੇ ਦਾੜ ਚਾਬੇ ।
ਕਿਤੇ ਬਾਕ ਸੌ ਹਲ ਹਲੇ ਬੀਰ ਭਾਰੀ । ਕਿਤੇ ਜੂਝਿ ਜੋਧਾ ਗਏ ਛਤ੍ਰਧਾਰੀ । ੧੪ ।
kite hak mare kite bak dabe. kite dhal dhahe kite daar chabe.
kite bak so hal hale beer bhari. kite jujhi jodha gaye chatardhari. (14)

ਦੋਹਰਾ

ਅਸੁਰਨ ਕੀ ਸੈਨਾ ਹੁਤੇ ਅਸੁਰ ਨਿਕਸਿਯੋ ਏਕ ।
ਸੂਤ ਸੰਘਾਰਿ ਅਜ ਨੰਦ ਕੌ ਮਾਰੇ ਬਿਸਿਖ ਅਨੇਕ । ੧੫ ।

Dohra

asuran ki saini hute asur niksyo ek.
soot sanghari aaj nand ko mare bisikh anek. (15)

ਚੌਪਈ

ਭਰਥ ਮਾਤ ਐਸੇ ਸੁਨਿ ਪਾਯੋ । ਕਾਮ ਸੂਤਿ ਅਜ ਸੁਤ ਕੌ ਆਯੋ ।
ਆਪਨ ਭੇਖ ਸੁਭਟ ਕੋ ਧਰਿਯੋ । ਜਾਇ ਸੂਤ ਪਨ ਨ੍ਰਿਪ ਕੋ ਕਰਿਯੋ । ੧੬ ।

Chopaiee

bharakh mat aise suni payo. kam suti aaj sut ko ayo.
apan bhekh subhat ko dhariyo. jayi soot pun nrip ko kahiyo. (16)

ਸਯੰਦਨ ਐਸੀ ਭਾਤਿ ਧਵਾਵੈ । ਨ੍ਰਿਪ ਕੋ ਬਾਨ ਲਾਗਨ ਪਾਵੈ ।
ਜਾਯੋ ਚਾਹਤ ਅਜ ਸੁਤ ਜਹਾ । ਲੈ ਅਬਲਾ ਪਹੁਚਾਵੈ ਤਹਾ । ੧੭ ।
sayandhan aisi bhati dhavave. nrip ko baan lagun pave.
jayo chahat aaj sut jaha. le abla pahuchave taha. (17)

ਐਸੇ ਅਬਲਾ ਰਥਹਿ ਧਵਾਵੈ । ਜਹੁ ਪਹੁਚੈ ਤਾ ਕੌ ਨ੍ਰਿਪ ਘਾਵੈ ।
ਉਡੀ ਧੂਰਿ ਲਗੀ ਅਸਮਾਨਾ । ਅਸਿ ਚਮਕੋ ਬਿਜੁਰੀ ਪਰਮਾਨਾ । ੧੮ ।
aise abla rathi dhavave. jahu pahuche ta ko nrip ghave.
udi dhuri lagi asmana. asi chamke bijuri parmana. (18)

The obstinate demons getting enraged advanced closer and surrounded Raja Dasrath from all the four sides. Bajar and others were involved in launching the attacks with shooting of arrow's and the mighty demons were shouting 'Kill him'. (12)

The proud stubborn warriors were not relenting at all and great many mighty warriors were being slain, who were furious with rage. War drums were being sounded from the four corners. The Maru Rag was being played and the great warriors were roaring. (13)

Many were challenged and killed and many were frightened into submission while many were hit with the shield's and many were chewed with teeth even. Many warriors were making noise only creating confusion all around and many warriors with canopies overhead had died fighting in the battlefield. (14)

Couplet :

Then a great mighty demon came forward from amongst the demons and with shooting of many arrows, killed the charioteer of Dasrath. (15)

Chopaiee :

When the mother of Bharat (Kaikaiee) heard about it that the charioteer of the great son (Dasrath) was killed, she herself dressed up like a warrior and took charge of Dasrath's chariot as a charioteer. (16)

She steered the chariot in such a manner that not a single arrow could hit Raja Dasrath. Wherever the Raja intended to go, Kaikaiee would take the chariot there for action. (17)

Kaikaiee was steering the chariot so deftly that the Raja could wherever he desired, reach there to kill the enemy. The dust rising from the battlefield was touching the sky, while the swords were shining like the lightning. (18)

ਤਿਲੁ ਤਿਲੁ ਢੂਕ ਏਕ ਕਰਿ ਮਾਰੇ । ਏਕ ਬੀਰ ਕਟਿ ਤੈ ਕਟਿ ਡਾਰੇ ।
ਦਸਰਥ ਅਧਿਕ ਕੋਪ ਕਰਿ ਗਾਜਿਯੋ । ਰਨ ਮੈ ਰਾਗ ਮਾਰੂਆ ਬਾਜਿਯੋ । ੧੯ ।
til til dhook ek kar mare. ek beer kat te kat dare.
dasrath adhik kop kar gajiyo. ran mai rag maruya bajyo. (19)

ਦੋਹਰਾ

ਸੰਖ ਨਫੀਰੀ ਕਾਨ੍ਰੇ ਤੁਰਹੀ ਭੇਰ ਅਪਾਰ ।
ਮੁਚੰਗ ਸਨਾਈ ਡੁਗਡੁਗੀ ਡਵਰੂ ਢੋਲ ਹਜਾਰ । ੨੦ ।

Dohra

sunkh nahri kanre turhi bher apar.
machung sanayi dugdugi davru dhol hazar. (20)

ਭੁਜੰਗ ਛੰਦ

ਚਲੇ ਭਾਜਿ ਲੇ'ਡੀ ਸੁ ਜੋਧਾ ਗਰਜੈ । ਮਹਾ ਭੇਰ ਭਾਰੀਨ ਸੌ ਨਾਦ ਬਜੈ ।
ਪਰੀ ਆਨਿ ਭੂਤਾਨ ਕੀ ਭੀਰ ਭਾਰੀ । ਮੰਡੇ ਕੋਪ ਕੈ ਕੈਬਡੇ ਛਤ੍ਰ ਧਾਰੀ । ੨੧ ।

Bhujang Chhand

chale bhaj lendi su jodha garje. mahabher bharin so naad bajai.
pari aan bhutan ki bheer bhari. mande kop ke kebde chatar dhari. (21)

ਦਿਪੈ ਹਾਥ ਮੈ ਕੋਟਿ ਕਾਢੀ ਕ੍ਰਿਪਾਨੈ । ਗਿਰੈ ਭੂਮਿ ਮੈ ਝੂਮਿ ਜੋਧਾ ਜੁਆਨੈ ।
ਪਰੀ ਆਨਿ ਬੀਰਾਨ ਕੀ ਭੀਰ ਭਾਰੀ । ਬਹਹੈ ਸਸਤ੍ਰ ਔਰ ਅਸਤ੍ਰ ਕਾਤੀ ਕਟਾਰੀ । ੨੨ ।
dipe hath me kot kadi kirpane. gire bhumi me jhoom jodha juyane.
pari aan biran ki bheer bhari. bahahe sastar aur astar kati katari. (22)

ਬਜੈ ਸਾਰ ਭਾਰੋ ਕਿਤੇ ਹੀ ਪਰਾਏ । ਕਿਤੇ ਚੁੰਗ ਬਾਯੋ ਚਲੋ ਖੇਤ ਆਏ ।
ਪਰੀ ਬਾਨ ਗੋਲਾਨ ਕੀ ਮਾਰਿ ਐਸੀ । ਮਨੋ ਕ੍ਵਾਰ ਕੇ ਮੇਘ ਕੀ ਬ੍ਰਿਸਟਿ ਜੈਸੀ । ੨੩ ।
bajai saar bharo kite hi paraye. kite chung bayo khet aye.
pari baan golan ki mar aisi. mano kawar ke megh ki brisat jaise. (23)

ਪਰੀ ਮਾਰੀ ਭਾਰੀ ਮਚਿਯੋ ਲੋਹ ਗਾਢੋ । ਅਹਿਲਾਦ ਜੋਧਾਨ ਕੈ ਚਿਤ ਬਾਢੋ ।
ਕਹੂੰ ਭੂਤ ਔ ਪ੍ਰੇਤ ਨਾਚੈ ਰੁ ਗਾਵੈ । ਕਹੂੰ ਜੋਗਨੀ ਪੀਤ ਲੋਹੂ ਸੁਹਾਵੈ । ੨੪ ।
pari mari bhari machiyo loh gādo. ahilad jodhan ke chit bado.
kahun bhoot ao pret nache ru gave. kahun jogni peet lohu suhave. (24)

ਕਹੂੰ ਬੀਰ ਬੈਤਲਾ ਬ"ਕੇ ਬਿਹਾਰੈ । ਕਹੂੰ ਬੀਰ ਬੀਰਾਨ ਕੋ ਮਾਰਿ ਡਾਰੈ ।
ਕਿਤੇ ਬਾਨ ਲੈ ਸੁਰ ਕੰਮਾਨ ਐ'ਚੈ । ਕਿਤੇ ਘੈ'ਚਿ ਜੋਧਾਨ ਕੇ ਕੇਸ ਖੈ'ਚੈ । ੨੫ ।
kahun beer betla banke bihare. kahun beer beeran ko mar dare.
kite ban le sur kaman aaichae. kite ghench jodhan ko kes khenche. (25)

Some were cut into pieces by the Raja and some were cut from the waist. Raja Dasrath getting furious with rage had thundered in the battlefield and Maru Rag was played in the battlefield. (19)

Couplet :

In the battlefield countless conch shells, clarionets, Kaure, turhi, and bhor (musical instruments) were being played and thousands of muchang, small drums and kettle drums were being sounded producing musical tunes. (20)

Bhujang Chhand :

The cowards on hearing the thunder of warriors were fleeing away and some dreadful notes were being produced by great drums. The ghosts had thronged the place and the warriors with canopies overhead were facing steadfastly with great fury. (21)

Millions of unsheathed swords were seen in hands and many youthful warriors were seen falling down in the battlefield and the warriors were in great trouble as weapons, daggers and swords were being freely used. (22)

Much of weaponary (iron) was clattering and many warriors had fallen dead or run away. Many had come to the battlefield in groups. Bullets and arrows were shot so fiercely as if the (rain) torrents of the month of Asuj (Sept) were falling heavily (rain of dark clouds). (23)

There was much fierce fighting with weapons (iron) clashing with each other (producing sound) which pleased the warriors greatly. Somewhere ghosts and evil spirits were dancing and singing while at places evil spirits were seen sucking the blood. (24)

Many smart and sturdy warriors were moving around and somewhere warriors were being killed and thrown around, while elsewhere warriors were shooting arrows by stretching the bows, while else where the warriors were being dragged with their hair. (25)

ਕਹੂੰ ਪਾਰਬਤੀ ਮੁਡ ਮਾਲਾ ਬਨਾਵੈ । ਕਹੂੰ ਰਾਗ ਮਾਰੂ ਮਹਾ ਰੁਦ੍ ਗਾਵੈ ।
ਕਹੂੰ ਕੋਪ ਕੈ ਡਾਕਨੀ ਹਾਕ ਮਾਰੈ । ਗਏ ਜੂਝ ਜੋਧਾ ਬਿਨਾ ਹੀ ਸੰਘਾਰੈ । ੨੬ ।
kahun parbati mud mala banave. kahun rag maru maha rudar gavye.
kahun kop ke dakni hak mare. gaye joojh jodha bina hi sanghare. (26)

ਕਹੂੰ ਦੁੰਦਭੀ ਢੋਲ ਸਹਨਾਇ ਬਜੇ । ਮਹਾ ਕੋਪ ਕੈ ਸੂਰ ਕੇਤੇ ਗਰਜੈ ।
ਪਰੇ ਕੰਠ ਫਾਸੀ ਕਿਤੇ ਬੀਰ ਮੂਏ । ਤਨੰ ਤੜਾਗ ਗਾਮੀ ਸੁ ਬੈਕੁੰਠ ਹੂਏ । ੨੭ ।
kahun dundhbi dhol sehnayi bajae. maha kop ke soor kete garje.
pare kanth phasi kite beer muye. tan tarag gami su bekunth huye. (27)

ਕਿਤੇ ਖੇਤ ਸੈ ਦੇਵ ਦੇਵਾਰਿ ਮਾਰੇ । ਕਿਤੇ ਪ੍ਰਾਨ ਸੁਰ ਲੋਕ ਤਜਿ ਕੈ ਬਿਹਾਰੇ ।
ਕਿਤੇ ਘਾਇ ਲਾਗੇ ਮਹਾਬੀਰ ਝੂਮੈ । ਮਨੋ ਪਾਨਿ ਕੈ ਭੰਗ ਮਾਲੰਗ ਘੂਮੈ । ੨੮ ।
kite khet se dev devar mare. kite pran sur lok taj ke bihare.
kite ghayi lago mahabeer jhume. mano paan ke bhung malang ghume. (28)

ਬਲਿ ਮਾਰ ਹੀ ਮਾਰਿ ਕੈ ਕੈ ਮਾਰਿ ਪਧਾਰੇ । ਹਨੇ ਛਤ੍ਰਧਾਰੀ ਮਹਾ ਅਠਿਯਾਰੋ ।
ਕਈ ਕੋਟਿ ਪਤ੍ਰੀ ਤਿਸੀ ਠੌਰ ਛੂਟੇ । ਉਡੇ ਛਿਪ੍ ਸੋ ਪਤ੍ ਸੇ ਛਤ੍ ਟੂਟੇ । ੨੯ ।
bal mar hi maar kae kae mar padhare. hane chatardhari maha athiyaro.
kayi kot patri tisi thor chute. ude chipar so patar se chatar tute. (29)

ਮਨਿਯੋ ਜੁਧ ਗਾੜੋ ਮੰਡੋ ਬੀਰ ਭਾਰੇ । ਚਹੂੰ ਓਰ ਕੇ ਕੋਪ ਕੈ ਕੈ ਹਕਾਰੇ ।
ਹੂਏ ਪਾਕ ਸਾਹੀਦ ਜੰਗਾਹ ਮਯਾਨੈ । ਗਏ ਜੂਝਿ ਜੋਧਾ ਘਨੋ ਸਯਾਮ ਜਾਨੈ । ੩੦ ।
maniyo judh gade mando beer bhare. chahun aur ke kop ke ke hakare.
huye pak saheed jangah mayane. gaye jujh jodha ghano sayam jane. (30)

ਚੌਪਾਈ

ਅਜਿ ਸੁਤ ਜਹਾ ਚਿਤ ਲੈ ਜਾਵੈ । ਤਹੀ ਕੇਕਈ ਲੈ ਪਹੁਚਾਵੈ ।
ਅਬ੍ਰਿਣ ਰਾਖਿ ਐਸੋ ਰਥ ਹਾਕਯੋ । ਨਿਜੁ ਪਿਯ ਕੇ ਇਕ ਬਾਰ ਬਾਕਯੋ । ੩੧ ।

Chopaiee

aj sut jaha chit le jave. tahi kekyi lae pahuchave.
abrin rakh aise rath hakyo. nij piye ke ik bar bakyo. (31)

ਜਹਾ ਕੇਕਈ ਲੈ ਪਹੁਚਾਯੋ । ਅਜਿ ਸੁਤ ਤਾ ਕੌ ਮਾਰਿ ਗਿਰਾਯੋ ।
ਐਸੋ ਕਰਿਯੋ ਬੀਰ ਸੰਗ੍ਰਮਾ । ਖਬਰੈ ਗਈ ਰੁਮ ਅਰੁ ਸਾਮਾ । ੩੨ ।

jaha kekyi le pahuchyo. aaj sut ta ko mar girayo.
aiso kahiyo beer sangrama. khabre gayi rum aru sama. (32)

Somewhere Parbati was making a necklace of skulls while Shiva was singing the Raga Maru, while elsewhere the evil-spirits were furious with rage and making shrieking noise, while at places warriors were dying on their own (without being hit). (26)

At places drums, clarionets and lyres were being played and many a warrior were getting furious and thundering. Many warriors were killed with noose around their necks being thrown and gone to heavens, leaving their bodies. (27)

The gods had killed many demons on the battlefield and many had proceeded to heavens giving up their lives. Many wounded warriors were reeling around and it appeared as if addicts having consumed hemp were moving around in circles. (28)

The warriors, shouting 'to kill the enemy', had slain many of the proud Rajas with canopies overhead. Many arrows with wings attached had been shot in countless numbers and all the canopies were reduced to pieces in no time. (29)

A fierce and horrible battle was raging in all the four directions and challenges were being thrown all around. The poet Siam has stated that innumerable warriors had been killed there and had attained martyrdom by fighting in the battle. (30)

Chopaiee :

Wherever Dasrath desired, Kaikaiee would take the chariot there and she had steered the chariot so deftly that her beloved Raja was neither wounded nor any harm was done to him. (31)

Wherever Kaikaiee had taken, the Raja Dasrath had killed all the enemies. This warrior had fought so well that these news had spread throughout the world including Rome and Syria. (32)

ਐਸੀ ਭਾਤਿ ਦੁਸਟ ਬਹੁ ਮਾਰੇ । ਬਾਸਵ ਕੇ ਸਭ ਸੋਕ ਨਿਵਾਰੇ ।
ਗਹਿਯੋ ਦ"ਤ ਤ੍ਰਿਣ ਉਬਰਿਯੋ ਸੋਊ । ਨਾਤਰ ਜਿਯਤ ਨ ਬਾਚਯੋ ਕੋਊ । ੩੩ ।
aise bhati dusat bahu mare. basav ke sabh sok nivare.
gahiyo dant trin ubriyo soyu. natar jiyat na bachyo koyu. (33)

ਦੋਹਰਾ

ਪਤਿ ਰਾਖਯੋ ਰਥ ਹਾਕਿਯੋ ਸੂਰਨ ਦਯੋ ਖਪਾਇ ।
ਜੀਤਿ ਜੁਧ ਦੈ ਬਰ ਲਏ ਕੈ ਕੈ ਅਤਿ ਸੁਭ ਕਾਇ । ੩੪ । ੧ ।

Dohra

pat rakhyo rath hakiyo sooran deyo khapayi.
jeet judh daev bar laye ke ke ati subh kayi. (34) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਦੋਇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ੍ ਸਤੁ । ੧੦੨ । ੧੮੯੯ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so doyi charitar samapatam. Sat Subham sat. (102) (1899) aphjun.

ਚੌਪਈ

ਅਸਟ ਨਦੀ ਜਿਹ ਠਾ ਮਿਲਿ ਗਈ । ਬਹਤੀ ਅਧਿਕ ਜੋਰ ਸੋ ਭਈ ।
ਠਟਾ ਸਹਿਰ ਬਸਿਯੋ ਤਹ ਭਾਰੋ । ਜਨ ਬਿਧਿ ਦੁਸਰ ਸ੍ਵਰਗ ਸੁ ਧਾਰੋ । ੧ ।

Chopaiee

asat nadi jeh tha mil gayi. behti adhik jor so bhayi.
thata sahir basyo teh bharo. jan bidh dusar sawarg su dhare. (1)

ਦੋਹਰਾ

ਤਹਾ ਧਾਮ ਪਤਿਸਾਹ ਕੇ ਜਲਨ ਨਾਮਾ ਪੂਤ ।
ਸੁਰਤਿ ਸੀਰਤਿ ਮੈ ਅਧਿਕ ਬਿਧਿ ਨੈ ਸਜਿਯੋ ਸਪੂਤ । ੨ ।

Dohra

taha dham patsah ke jalan nama poot.
surat seerat me adhik bidh ne sajiyo sapoot. (2)

ਜੋ ਅਬਲਾ ਤਾ ਕੌ ਲਖੈ ਰੀਝ ਰਹੈ ਮਨ ਮਾਹਿ ।
ਗਿਰੇ ਮੂਰਛਨਾ ਹ੍ਵੈ ਧਰਨਿ ਲਨਿਕ ਰਹੈ ਸੁਧਿ ਨਾਹਿ । ੩ ।
jo abla ta ko lakhe reejh rahe man mahi.
gire moorchana haiv dharin lanik rahe sudh nahi. (3)

ਸਾਹ ਜਲਾਲ ਸਿਕਾਰ ਕੌ ਇਕ ਦਿਨ ਨਿਕਸਿਯੋ ਆਇ ।
ਮ੍ਰਿਗਿਯਨ ਕੌ ਮਾਰਤ ਭਯੋ ਤਰਲ ਤੁਰੰਗ ਧਵਾਇ । ੪ ।
sah jalal sikar ko ik din niksyo ghayi.
mrigyan ko marat bheyo taral turang dhavayi. (4)

Thus countless enemies and despots had been killed and all the worries of Indra had been alleviated. No one was left alive except the person who was watching with cowardice and wonder and had slipped away. (33)

Couplet :

Kaikaie had protected the life of her spouse and driven the chariot safely and tormented the enemy. Then Kaikaiee having won the battle for her spouse, attained two blessings from her beloved king (Dasrath). (34)(1)

Here the one hundred and second episode of King's & Minister's dialogue regarding woman's character from Charitar Pakhyan is completed. All is well.

(102-1899)(Contd)

Chopaiee :

Where eight rivers were flowing and merge into one another there was a town called Thata established there as if the Lord had created a second heaven there. (1)

Couplet

The King there had a son named Jalayl, whose personality in beauty and form was specially created by the Lord. (2)

Whichever woman would glance at him, would get overjoyed at heart and getting unconscious, would fall on the ground without having any sense of proportion left within her. (3)

One day king Jaial happened to come there while hunting and killed many deer while racing his horse. (4)

ਚੌਪਈ

ਏਕ ਮਿਰਗ ਆਗੇ ਤਿਹ ਆਯੋ । ਤਿਹ ਪਾਛੇ ਤਿਨ ਤੁਰੈ ਧਵਾਯੋ ।
ਛੋਰਿ ਸੈਨ ਐਸੇ ਵਹ ਧਾਯੋ । ਸਹਿਰ ਬੂਬਨਾ ਕੇ ਮਹਿ ਆਯੋ । ੫ ।

Chopaiee

ek mirag age teh ayo. teh pache tin ture dhavayo.
chor sain aise veh dhayo. sahir boobna ke meh ayo. (5)

ਅਧਿਕ ਤ੍ਰਿਖਾ ਜਬ ਤਾਹਿ ਸੰਤਾਯੋ । ਬਾਗ ਬੂਬਨਾ ਕੇ ਮਹਿ ਆਯੋ ।
ਪਾਨੀ ਉਤਰਿ ਅਸ੍ਵ ਤੇ ਪੀਯੋ । ਤਾ ਕੋ ਤਬ ਨਿੰਦ੍ਰਹਿ ਗਹਿ ਲੀਯੋ । ੬ ।

adhik trikha jab tahi santayo. bag boobna ke meh ayo.
pani utar asav te piyo. ta ko tab nindreh geh liyo. (6)

ਤਬ ਤਹ ਸੋਇ ਰਹਿਯੋ ਸੁਖ ਪਾਈ । ਭਈ ਸਾਝ ਅਬਲਾ ਤਹ ਆਈ ।
ਅਮਿਤ ਰੂਪ ਜਬ ਤਾਹਿ ਨਿਹਾਰਿਯੋ । ਹਰਿ ਅਰਿ ਸਰ ਤਾ ਕੇ ਤਨ ਮਾਰਿਯੋ । ੭ ।

tab teh soyi rahiyo sukh payi. bhayi sajh abla teh ayi.
amit roop jab tahi nihariyo. har ar sar ta ke tan mariyo. (7)

ਤਾ ਕੋ ਰੂਪ ਹੇਰਿ ਬਸ ਭਈ । ਬਿਨੁ ਦਾਮਨ ਚੇਰੀ ਹ੍ਵੈ ਗਈ ।
ਤਾ ਕੀ ਲਗਨ ਚਿਤ ਮੈ ਲਾਗੀ । ਨੀਦ ਭੂਖ ਸਿਗਰੀ ਤਿਹ ਭਾਗੀ । ੮ ।

ta ko roop her bas bhayi. binu daman cheri haiv gayi.
ta ki lagan chit me lagi. need bhukh sigri teh bhari. (8)

ਦੋਹਰਾ

ਜਾ ਕੇ ਲਾਗਤ ਚਿਤ ਮੈ ਲਗਨ ਪਿਯਾ ਕੀ ਆਨ ।
ਲਾਜ ਭੂਖਿ ਭਾਗਤ ਸਭੈ ਬਿਸਰਤ ਸਕਲ ਸਿਯਾਨ । ੯ ।

Dohra

ja ke lagat chit mai lagan piya ki aan.
laj bhookh bhagat sabhe bisrat sakal siyan. (9)

ਜਾ ਦਿਨ ਪਿਯ ਪਯਾਰੇ ਮਿਲੈ ਸੁਖ ਉਪਜਤ ਮਨ ਮਾਹਿ ।
ਤਾ ਦਿਨ ਸੋ ਸੁਖ ਜਗਤ ਮੈ ਹਰ ਪੁਰ ਹੂੰ ਮੈ ਨਾਹਿ । ੧੦ ।

ja din piye payare mile sukh upjat man mahi.
ta din so sukh jagat mein har pur hoon mein nahi. (10)

ਜਾ ਕੇ ਤਨ ਬਿਰਹਾ ਬਸੈ ਲਗਤ ਤਿਸੀ ਕੋ ਪੀਰ ।
ਜੈਸੇ ਚੀਰ ਹਿਰੈਲ ਕੋ ਪਰਤ ਗੋਲ ਪਰ ਭੀਰ । ੧੧ ।

ja ke tan birha basae lagat tisi ko peer.
jaise cfeer hirol ko parat gol par bheer. (11)

Chopaiee :

A deer came in front of his horse and he followed him by racing his horse. He left the company of his troops while chasing the deer and reached the town of Bubana. (5)

When he was tormented by his thirst, he came to a garden of Bubana. He dismounted his horse and drank water and then felt sleepy. (6)

He slept there in deep slumber with great comfort and by the evening a woman came there. When that woman saw' such a youthful and charming person, she was possessed with passionate love (kamdev) like an arrow hitting her heart. (7)

On seeing his beauty she was enamoured by him and became her slave without a second thought. She was so much overpowered by his love that she lost all her hunger or sleep. (8)

Couplet :

The woman who gets involved in the love of her beloved, loses all her hunger and modesty (shyness) and all her cleverness gives way. (9)

The day she meets her beloved she feels the bliss of life and that comfort was not to be found in heavens even. (10)

Whosoever suffers the pangs of separation, she alone knows the suffering, just as the army commander losing a battle, leaves his troops in great suffering and tribulations. (11)

ਬੂਬਨਾ ਬਾਚ

ਕੌਨ ਦੇਸ ਏਸ੍ਵਰਜ ਤੂ ਕੌਨ ਦੇਸ ਕੋ ਰਾਵ ।
ਕਯੋ ਆਯੋ ਇਹ ਠੌਰ ਤੂ ਮੋ ਕਹ ਭੇਦ ਬਤਾਵ । ੧੨ ।

Bubna Baach

kon des esvaraj tu kon des ko rav.
keyo ayo eh thor tu mo keh bhed batav. (12)

ਜਲੂ ਬਾਚ

ਚੌਪਈ

ਠਟਾ ਦੇਸ ਏਸ੍ਵਰ ਮਹਿ ਜਾਯੋ । ਖਿਲਤ ਅਖੇਟਕ ਇਹ ਠਾ ਆਯੋ ।
ਪਿਯਤ ਪਾਨਿ ਹਾਰਿਯੋ ਸੈ ਗਯੋ । ਅਬ ਤੁਮਰੋ ਦਰਸਨ ਮੁਹਿ ਭਯੋ । ੧੩ ।

Jallu Baach

Chopaiee

thata des esvar meh jayo. khilat akhetak eh tha ayo.
piyat pani hariyo saiv geyo. ab tumro darsan muhi bheyo. (13)

ਦੋਹਰਾ

ਹੇਰਿ ਰੂਪ ਤਾ ਕੌ ਤਰੁਨਿ ਬੀਸ ਹ੍ਵੈ ਗਈ ਪ੍ਰਬੀਨ ।
ਜੈਸੇ ਬੂੰਦ ਕੀ ਮੇਘ ਜਯੋ ਹੋਤ ਨਦੀ ਮੈ ਲੀਨ । ੧੪ ।

Dohra

her roop ta ko tarun bas haiv gayi parbeen.
jaise boond ki megh jeyo hot nadi mae leen. (14)

ਪ੍ਰੀਤਿ ਲਾਲ ਕੀ ਉਰ ਬਸੀ ਬਿਸਰੀ ਸਕਲ ਸਿਯਾਨ ।
ਗਿਰੀ ਮੂਰਛਨਾ ਹ੍ਵੈ ਧਰਨਿ ਬਿਧੀ ਬਿਰਹ ਕੋ ਬਾਨ । ੧੫ ।

preet lal ki aur bisri sakal siyan.
giri nurchana haiv dharan bidhi birha ko ban. (15)

ਸੋਰਠਾ

ਰਕਤ ਨ ਰਹਿਯੋ ਸਰੀਰ ਲੋਕ ਲਾਜ ਬਿਸਰੀ ਸਕਲ ।
ਅਬਲਾ ਭਈ ਅਧੀਰ ਅਮਿਤ ਰੂਪ ਪਿਯ ਕੋ ਨਿਰਖਿ । ੧੬ ।

Sortha

rakat na rahiyo sareer lok laj bisri sakal.
abla bhayi adheer amit roop piye ko nirakh. (16)

Then Bubana said-

"Which land's King are you and which c ›untry's Raja are you ? Why have you come here ? Tell me the secret of all this." (12)

Then Jalu said –

Chopaiee :

I am the son of the king of Thata and while on a hunting spree, 1 happened to land here. Being tired and after taking some water I went to sleep and have now got a chance to have your glance. (13)

Couplet :

On seeing his charm, the great lady became obsessed with his love, just as the rain drop mingles with the river. (14)

The love of the beloved completely occupied her heart and she forgot all her cleverness and she fell down on the ground being unconscious (being hit with the arrow of separation). (15)

Sortha :

There was no blood left in her body and the worldly modesty was also forsaken by her and the woman seeing the charm of the beloved was completely under his spell.(16)

ਚੌਪਈ

ਜਾ ਦਿਨ ਮੀਤ ਪਿਆਰੋ ਪੈਯੈ । ਤੌਨ ਘਰੀ ਉਪਰ ਬਲਿ ਜੈਯੈ ।
ਬਿਰਹੁ ਬਧੀ ਚੇਰੀ ਤਿਹ ਭਈ । ਬਿਸਰਿ ਲਾਜ ਲੋਗਨ ਕੀ ਗਈ । ੧੭ ।

Chopaiee

ja din meet piyare payee. ton ghari upar bal jaeyae.
brhu badhi cheri teh bhayi. bisar laj logan ki gayi. (17)

ਦੋਹਰਾ

ਨਿਰਖਿ ਬੂਬਨਾ ਬਸਿ ਭਈ ਪਰੀ ਬਿਰਹ ਕੀ ਫਾਸ ।
ਭੂਖਿ ਪਯਾਸ ਭਾਜੀ ਸਕਲ ਬਿਨੁ ਦਾਮਨੁ ਕੀ ਦਾਸ । ੧੮ ।

Dohra

nirakh boobna bas bhayi pari bieh ki phas.
bhukh payas bhaji sakal bin daman ki das. (18)

ਬਤਿਸ ਅਭਰਨ ਤ੍ਰਿਯ ਕਰੈ ਸੋਰਹ ਸਜਤ ਸਿੰਗਾਰ ।
ਨਾਕ ਛਿਦਾਵਤ ਆਪਨੋ ਪਿਯ ਕੇ ਹੇਤੁ ਪਿਯਾਰ । ੧੯ ।

batis abhran triye karai sorha sajat singar.
nak chidavat apno piye ke hetu piyar. (19)

ਤੀਯ ਪਿਯਾ ਕੇ ਚਿਤ ਮੈ ਐਸੋ ਲਾਗਿਯੋ ਨੇਹ ।
ਭੂਖ ਲਾਜ ਤਨ ਕੀ ਗਈ ਦੁਹੁਅਨ ਬਿਸਰਿਯੋ ਗ੍ਰੇਹ । ੨੦ ।

tiye piya ke chit mai aiso lagiyo neh.
bhukh laj tan ki gayi duhuan bisriyo greh. (20)

ਸਵੈਯਾ

ਬੀਨ ਸਕੈ ਬਿਗਸੈ ਨਹਿ ਕਾਹੂ ਸੌ ਲੋਕ ਕੀ ਲਾਜ ਬਿਦਾ ਕਰਿ ਰਾਖੇ ।
ਬੀਰੀ ਚਬਾਤ ਨ ਬੈਠਿ ਸਕੈ ਬਿਲ ਮੈ ਨਹਿ ਬਾਲ ਹਹਾ ਕਰਿ ਭਾਖੈ ।
ਇੰਦ੍ ਕੋ ਰਾਜ ਸਮਾਜਨ ਸੋ ਸੁਖ ਛਾਡਿ ਛਿਨੇਕ ਬਿਖੈ ਦੁਖ ਗਾਖੈ ।
ਤੀਰ ਲਗੋ ਤਰਵਾਰਿ ਲਦੋ ਨ ਲਗੋ ਜਿਨਿ ਕਾਹੂ ਸੌ ਕਾਹੂ ਕੀ ਆਖੈ । ੨੧ ।

Swaiyya

been sake bigse nahi hahu so lok ki laj bida kar rakhe.
biri chabat na baith sakai bil mein nahi bal raha kar bhakhe.
Inder ko raj samajan so sukh chhad chinek bikhaye dukh gakhe.
teer lago tarwar lado na lago jin kahu ki akhae. (21)

Chopaiee :

"One day I shall attain the company of my beloved," (she said) "and I would sacrifice myself to that moment." Bitten by his separation (love) she became his slave, forgetting all her modesty (and shyness). (17)

Couplet :

Bubana on seeing him became under his magic spell and was caught in the pangs of separation (from him). She lost all her thirst and hunger and became his slave without any consideration. (18)

That woman had worn ornaments of thirty-two types and embellished herself with various beauty aids. For the love of her lover she even got a hole made in the nose. (19)

Both the lover and the beloved got involved in their love so much, that both had forgotten about their families or homes and hunger or modesty had completely vanished. (20)

Swaiyya :

Neither she could see anything, nor she would smile while walking and all her modesty (shyness) had vanished. She could not chew the betel nut even and could not sit at home either but was all the time lamenting (for her lover). Leaving the comforts of Indra-puri (like home) she could not bear the pangs of separation. "It is better to be hit by an arrow or a sword but one should not meet the loving eye of the beloved." (21)

ਦੋਹਰਾ

ਹੇਰਿ ਬੂਬਨਾ ਕੌ ਧਰਨਿ ਲੋਟਤ ਮਾਤ ਅਧੀਰ ।
ਚਤੁਰਿ ਹੁਤੀ ਚੀਨਤ ਭਈ ਪਿਯ ਬਿਰਹ ਕੀ ਪੀਰ । ੨੨ ।

Dohra

her bubna ko dhrin lotat mat adheer.
chatur huti chenat bhayi piye birha ki peer. (22)

ਚੌਪਈ

ਯਾ ਕੀ ਲਗਨਿ ਕਿਸੁ ਸੋ ਲਾਗੀ । ਤਾ ਤੇ ਭੂਖ ਪਯਾਸ ਸਭ ਭਾਗੀ ।
ਤਾ ਤੇ ਬੇਗਿ ਉਪਾਯਹਿ ਕਰਿਯੈ । ਜਾ ਤੇ ਸਗਰੋ ਸੋਕ ਨਿਵਰਿਯੈ । ੨੩ ।

Chopaiee

ya ki lagan kisu so lagi. ta te bhukh payas sabh bhagi.
ta te beg upayhi kariye. ja te sagro sok nivriye. (23)

ਹ੍ਰਿਦੈ ਮੰਤ੍ਰ ਇਹ ਭਾਤਿ ਬਿਚਾਰਿਯੋ । ਨਿਜ ਪਤਿ ਸੋ ਇਹ ਭਾਤਿ ਉਚਾਰਿਯੋ ।
ਸੁਤਾ ਤਰੁਨਿ ਤੁਮਰੇ ਗ੍ਰਿਹ ਭਈ । ਤਾ ਕੀ ਕਰਨ ਸਗਾਈ ਲਈ । ੨੪ ।

hirdaye mantar ehh bichariyo. nij pat so eh bhat uchariyo.
suta tarun tumre greh bhayi. ta ki karan sagayi layi. (24)

ਯਾ ਕੌ ਅਧਿਕ ਸੁਯੰਬਰ ਕੈਹੈ । ਬਡੇ ਬਡੇ ਰਾਜਾਨ ਬੁਲੈਹੈ ।
ਦੁਹਿਤਾ ਦ੍ਰਿਸਟਿ ਸਭਨ ਪਰ ਕਰਿ ਹੈ । ਜੌ ਚਿਤ ਰੁਚੇ ਤਿਸੀ ਕਹ ਬਰਿ ਹੈ । ੨੫ ।

ya ko adhik suyambar kehe. bade bade rajan bulehe.
duhita drisat sabhan par kar hai. jo chit ruche tisi keh bar hai. (25)

ਭਯੋ ਪ੍ਰਾਤ ਯਹ ਬਯੋਤ ਬਨਾਯੋ । ਪੁਰ ਬਾਸਿਨ ਸਭਹੀਨ ਬੁਲਾਯੋ ।
ਦੇਸ ਦੇਸ ਬਹੁ ਦੂਤ ਪਠਾਏ । ਨਰਪਤਿ ਸਭ ਠੌਰਨ ਤੇ ਆਏ । ੨੬ ।

bheyo prat yeh beyot banayo. pur basin sabhin bulayo.
des des bahu doot pathayo. narpit sabh thoran te ayo. (26)

ਦੋਹਰਾ

ਤੌਨ ਬਾਗ ਮੈ ਬੂਬਨਾ ਨਿਤ ਪ੍ਰਤਿ ਕਰਤ ਪਯਾਨ ।
ਭੇਟਤ ਸਾਹ ਜਲਾਲ ਕੋ ਰੈਨਿ ਬਸੈ ਗ੍ਰਿਹ ਆਨਿ । ੨੭ ।

Dohra

toun bag me babuna nit prati karat payan.
bhetat sah jalal ko raen basae greh aan. (27)

Couplet :

When the mother saw Bubana, pulsating on the ground, then that wise woman could see through her suffering that she was suffering from the pangs of separation of someone. (22)

Chopaiee :

She was involved in the love of someone thus she had lost all her hunger and thirst. So something must be done to alleviate her pain, so that her pangs of separation were removed. (23)

She thought to herself and told her husband like this that "your daughter had grown young, so she should be betrothed somewhere." (24)

"Let us perform a huge Swambar for her, calling great many Rajas there. Your daughter will view all the Rajas and then wed someone she liked most out of them." (25)

In the morning, the Raja made this programme and gathered all the residents of the town. Many emissaries were sent to distant lands and kings from various lands were invited. (26)

Couplet :

Bubani was going daily to that garden and after meeting Shah Jalal would come back in the evening to her place. (27)

ਚੌਪਈ

ਐਸੀ ਪ੍ਰੀਤਿ ਦੁਹੂੰ ਮੈ ਭਈ । ਦੁਹੂੰਅਨ ਬਿਸਰਿ ਸਕਲ ਸੁਧਿ ਗਈ ।
ਕਮਲ ਨਾਭ ਕੀ ਛਬਿ ਪਹਿਚਨਿਯਤ । ਟੂਕ ਦੁ ਪ੍ਰੀਤਿ ਤਾਰ ਇਕ ਜਨਿਯਤ । ੨੮ ।

Chopaiee

aisi preet duhun mai bhayi. duhuan bisar sakal sudh gayi.
kamal nabh ki chab pehchaniyat. took du preet tar ik janiyat. (28)

ਦੋਹਰਾ

ਭਯੋ ਪ੍ਰਾਤ ਪਿਤ ਬੂਬਨਾ ਰਾਜਾ ਲਏ ਬੁਲਾਇ ।
ਆਗਯਾ ਦੁਹਿਤਾ ਕੋ ਦਈ ਰੁਚੈ ਬਰੋ ਤਿਹ ਜਾਇ । ੨੯ ।

Dohra

bheyo prat pit bubna raja laye bulayi.
agya duhita ko dayi ruche baro teh jayi. (29)

ਚੌਪਈ

ਯਹੈ ਸਕੇਤ ਤਹਾ ਬਦਿ ਆਈ । ਸਾਹਿ ਜਲਾਲਹਿ ਲਯੋ ਬੁਲਾਈ ।
ਜਬ ਹੈ ਦ੍ਰਿਸਟਿ ਤਵੂ ਪਰ ਕਰਿਹੌ । ਫੂਲਨ ਕੀ ਮਾਲਾ ਉਰ ਡਰਿ ਹੌ । ੩੦ ।

Chopaiee

yehe saket taha bad ayi. sah jalalhi leyo bulayi.
jab haiv drisat tavu par kariho. phulan ki mala aur dar ho. (30)

ਚੜਿ ਬਿਵਾਨ ਦੇਖਨ ਨ੍ਰਿਪ ਗਈ । ਦ੍ਰਿਸਟਿ ਕਰਤ ਸਭਹਿਨ ਪਰ ਭਈ ।
ਜਬ ਤਿਹ ਸਾਹ ਜਲਾਲ ਨਿਹਾਰਿਯੋ । ਫੂਲ ਹਾਰ ਤਾ ਕੇ ਉਰ ਡਾਰਿਯੋ । ੩੧ ।

char bivan dekhan nrip gayi. drisat karat sabhran par bhayi.
jab teh sah jalal nihariyo. phul har ta ke aur dariyo. (31)

ਭਾਤਿ ਭਾਤਿ ਤਬ ਬਾਜਨ ਬਾਜੇ । ਜਨਿਯਤ ਸਾਹਿ ਜਲੂ ਕੇ ਗਾਜੇ ।
ਸਭ ਨ੍ਰਿਪ ਬਕ੍ ਫੂਕ ਹ੍ਵੈ ਗਏ । ਜਾਨਕ ਲੂਟਿ ਬਿਧਾ ਤਹਿ ਲਏ । ੩੨ ।

bhati bhhati tab bajan baje. janiyat mahi jalu ke gaje.
sabh nrip bakar phook haiv gaye. janak loot bidha tahi laye. (32)

ਦੋਹਰਾ

ਫੂਕ ਬਕਤ੍ ਭੇ ਸਭ ਨ੍ਰਿਪਤਿ ਗਏ ਆਪਨੇ ਗ੍ਰੇਹ ।
ਜਲੂ ਬੂਬਨਾ ਕੋ ਤਬੈ ਅਧਿਕ ਬਡਤ ਭਯੋ ਨੇਹ । ੩੩ ।

Dohra

phook baktar bhe sabh nirpat gaye apne greh.
jalu boobna ko tabai adhik badat bheyo neh. (33)

Chopaiee :

Both had developed love for each other to such an extent, that both had lost all worldly consciousness. They were looking beautiful like the lotus-roots (Vishnu). They were having, no doubt, two bodies but the same wave-length of love was pulsating in both. (28)

Couplet:

In the morning her father had called all the Rajas and asked his daughter to select a person of her own choice to be her spouse. (29)

Chopaiee :

She had already sounded him (Shah Jalal) that , " When I shall sight you with my glance, then I will adorn you with my necklace of flowers." So she called Shah Jalal also there. (30)

She rode a chariot to see the Rajas (for Swambar) and made a glance over them. When she saw Shah Jalal she gave the (flower) garland to him to wear around his neck (she threw the garland around his neck). (31)

Then many musical instruments were being played. It appeared as if Shah Jalu was being saluted everywhere, while all other (faces of) Rajas became pale as if they had been looted of their prize (by God). (32)

Couplet :

All the Rajas had turned pale and went back home (dejected). Then the love of Bubana and Jalu developed further. (33)

ਚੌਪਈ

ਇਹ ਛਲ ਸੋ ਅਬਲਾ ਕਰਿ ਆਈ । ਜਾਨਕ ਰੰਕ ਨਵੋ ਨਿਧਿ ਪਾਈ ।
ਐਸੀ ਬਸਿ ਤਰੁਨੀ ਹੈ ਗਈ । ਮਾਨਹੁ ਸਾਹ ਜਲਾਲੈ ਭਈ । ੩੪ ।

Chopaiee

eh chal so abla kar ayi. janak runk navo nidh payi.
aisi bas rauni haiv gayi. manhu sah jalae bhayi. (34)

ਦੋਹਰਾ

ਅਰੁਨ ਬਸਤ੍ਰ ਅਤਿ ਕ੍ਰਾਂਤ ਤਿਹ ਤਰੁਨਿ ਤਰੁਨ ਕੋ ਪਾਇ ।
ਭਾਤਿ ਭਾਤਿ ਭੋਗਨ ਭਯੋ ਤਾਹਿ ਗਰੇ ਸੋ ਲਾਇ । ੩੫ ।

Dohra

arun bastar at krant teh taruni tarun ko payi.
bhati bhati bhogan bheyo tahi gare so layi. (35)

ਚੌਪਈ

ਐਸੀ ਪ੍ਰੀਤਿ ਦੁਹੂ ਕੀ ਲਾਗੀ । ਜਾ ਕੋ ਸਭ ਗਾਵਤ ਅਨੁਰਾਗੀ ।
ਸੋਤ ਜਗਤ ਡੋਲਤ ਹੀ ਮਗ ਮੈ । ਜਾਹਿਰ ਭਈ ਸਗਲ ਹੀ ਜਗ ਮੈ । ੩੬ । ੧ ।

Chopaiee

aisi preet duhu ki lagi. ja ko sabh gavat anuragi.
sot jagat dholat hi mug mai. jahir bhayi sagal hi jug mai. (36) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਇਕ ਸੌ
ਤਿਨ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੦੩ । ੧੯੩੫ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so teen charitar samapatam. Sat Subham sat. (103) (1935) aphjun.

ਦੋਹਰਾ

ਇਕ ਅਬਲਾ ਥੀ ਜਾਟ ਕੀ ਤਸਕਰ ਸੋ ਤਿਹ ਨੇਹ ।
ਕੇਲ ਕਮਾਵਤ ਤੈਨ ਸੋ ਨਿਤਿ ਬੁਲਾਵਤ ਗੇਹ । ੧ ।

Dohra

ik abla thi jaat ki taskar so teh neh.
kel kamavat tain so nit bulavat greh. (1)

ਚੌਪਈ

ਏਕ ਦਿਵਸ ਤਸਕਰ ਗ੍ਰਿਹ ਆਯੋ । ਬਹਸਿ ਨਾਰਿ ਯੌ ਬਚਨ ਸੁਨਾਯੋ ।
ਕਹਾ ਚੋਰ ਤੁਮ ਦਰਬੁ ਚੁਰਾਵਤ । ਸੁ ਤੁਮ ਨਿਜੁ ਧਨ ਹਿਰਿ ਲੈ ਜਾਵਤ । ੨ ।

Chopaiee

ek divas taskar greh ayo.behsi nari yo bachan sunayo.
kaha chor tum darbu churavat. su tum nij dhan heer lai jawat. (2)

Chopaiee :

This woman had played this trick and came back as if a poor person had gained all the nine treasures of the world. Thus this woman came under his spell and became a part and parcel of Shah Jalal (became like Shah Jalal). (34)

Couplet :

The woman then made her lover to wear red coloured shining robes and then embracing him to her breasts, she enjoyed sensuous pleasure with him in many ways. (35)

Chopaiee :

They developed love to such an extent that people would sing songs about their love with affection. They were singing their fables while sleeping, being awake or going enroute thus this anecdote became popular throughout the world. (36)(1)

Here the one hundred and third episode of King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well.

(103-1935)(Contd)

Couplet :

There was the wife of a Jat who developed love for a thief and would enjoy his company by calling him at home daily. (1)

Chopaiee

One day when the thief came to her house she said jocularly, "O Thief ! What sort of wealth do you steal ? In fact, you are looting your own money, which you take away. " (2)

ਦੋਹਰਾ

ਕਾਪਤ ਹੋ ਚਿਤ ਮੈ ਅਧਿਕ ਨੈਕੁ ਨਿਹਾਰਤ ਭੋਰ ।
ਭਜਤ ਸੰਧਿ ਕੋ ਤਜਿ ਸਦਨ ਚਿਤ ਚੁਰਾਵੋ ਚੋਰ । ੩ ।

Dohra

kapat ho chit mai adhhik naik niharat bhor.
bhajat sandhi ko taj sadan chit churavo chor. (3)

ਚੌਪਈ

ਪ੍ਰਥਮ ਸ"ਧਿ ਦੈ ਦਰਬੁ ਚੁਰਾਵੈ । ਪੁਨਿ ਅਪੁਨੇ ਪਤਿ ਕੌ ਦਿਖਰਾਵੈ ।
ਕਾਜੀ ਮੁਫਤੀ ਸਕਲ ਨਿਹਾਰੈ । ਸੋ ਤਸਕਰ ਤਿਹ ਰਾਹ ਪਧਾਰੈ । ੪ ।

Chopaiee

pratham sandhi de darbu churave. pun apune pat ko dikhrave.
kaji mufti sakal nihare. so taskar teh rah padhare. (4)

ਦੋਹਰਾ

ਧਨ ਤਸਕਰ ਕੌ ਅਮਿਤ ਦੇ ਘਰ ਤੇ ਦਯੋ ਪਠਾਇ ।
ਕੋਟਵਾਰ ਕੋ ਖਬਰਿ ਕਰਿ ਹੈ ਮਿਲਿਹੌ ਤੁਹਿ ਆਇ । ੫ ।

Dohra

dhan taskar ko amit de ghar te deyo pathayi.
kotwar ko khabar kar hai milho tuhi ayi. (5)

ਚੌਪਈ

ਅਮਿਤ ਦਰਬੁ ਦੈ ਚੋਰ ਨਿਕਾਰਿਯੋ । ਦੈ ਸ"ਧਹਿ ਇਹ ਭਾਤਿ ਪੁਕਾਰਿਯੋ ।
ਪਤਿਹਿ ਜਗਾਇ ਕਹਿਯੋ ਧਨ ਹਰਿਯੋ । ਇਹ ਦੇਸੇਸ ਨਯਾਇ ਨਹਿ ਕਰਿਯੋ । ੬ ।

Chopaiee

amit darab de chor nikariyo. de sandeh eh bhat pukariyo.
pathi jagayi kahiyo dhan hariyo. eh deses nayaye nahi kariyo. (6)

ਤ੍ਰਿਯੋ ਬਾਚ

ਕੋਟਵਾਰ ਪੈ ਜਾਇ ਪੁਕਾਰਿਯੋ । ਕਿਨੀ ਚੋਰ ਧਨ ਹਰਿਯੋ ਹਮਾਰਿਯੋ ।
ਸਕਲ ਲੋਕ ਤਿਹ ਠਾ ਪਗ ਧਰਿਯੋ । ਹਮਰੋ ਕਛੁਕ ਨਯਾਇ ਬਿਚਰਿਯੋ । ੭ ।

Triya Baach

kotwar pe jayi pukariyo. kini chor dhan hariyo hamariyo.
sakal lok teh tha pag dhariyo. hamre kachuk nayaye bichriyo. (7)

ਕਾਜੀ ਕੋਟਵਾਰ ਕੈ ਲਯਾਈ । ਸਭ ਲੋਗਨ ਕੌ ਸ"ਧਿ ਦਿਖਾਈ ।
ਤਾ ਕੈ ਹੇਰਿ ਅਧਿਕ ਪਤਿ ਰੋਯੋ । ਚੋਰਨ ਮੋਰ ਸਕਲ ਧਨੁ ਖੋਯੋ । ੮ ।

kaji kotwar ke leyayi. sabh logan ko sandhi dikhayi.
ta ke her adhik pat royo. choran mor sakal dhan khoyo. (8)

Couplet:

When he would see that the day had dawned (had appeared) a bit then he would tremble greatly in his heart. By stealing the heart of someone he would run away, leaving the opening (wide open) made in the building wall. (3)

Chopaiee :

"First by making a hole in the building wall, you should steal money from the house, then I will show it to my husband. Kazi and his clerk would all see that the thief had run away after making a hole in the wall (in that direction)." (4)

Couplet

She gave the thief lot of money and made him flee and told him, "After informing the Kotwal (Police Inspector) I will come to meet you." (5)

Chopaiee :

She gave the thief lot of money and then made him run away and making a hole (in the wall) raised a hue and cry. She woke up her husband and told him, "The money had been looted. The Master of this country had not imparted justice to us."

(6)

The woman then said-

She went to the Kotwal (Inspector) and cried to him saying, "Some thief had looted our wealth." All should reach there and do some justice to us." (7)

That woman then brought the Kazi and Kotwal at home and showed the gap in wall. On seeing this hole, even the spouse cried loudly "That the thieves had looted all their wealth." (8)

ਦੇਖਤ ਤਿਨੈ ਮੂੰਦ ਵਹ ਲਈ । ਰਹਨ ਤੈਸਿਯੈ ਅੰਤਰ ਦਈ ।
ਦਿਨ ਬੀਤਯੋ ਰਜਨੀ ਹ੍ਵੈ ਆਈ । ਤਿਸੀ ਪੈ'ਡ ਹ੍ਵੈ ਆਪੁ ਸਿਧਾਈ । ੯ ।
dekhat tinai mund veh layi. rehan tesiyo antar dayi.
din bitayo rajni haiv ayi. tisi paend haiv aa sidhayi. (9)

ਦੋਹਰਾ

ਕਾਜੀ ਐ ਕੁਟਵਾਰ ਪੈ ਨਿਜੁ ਪਤਿ ਸ"ਧਿ ਦਿਖਾਇ ।
ਪ੍ਰਥਮੈ ਧਨੁ ਪਹੁਚਾਇ ਕੈ ਬਹੁ੍ਰਿ ਮਿਲੀ ਤਿਹ ਜਾਇ । ੧੦ ।

Dohra

kaji ao kotwar pe nij pat sandh dikhayi.
pratham dhan pahuchayi ke bahur mil teh jayi. (10)

ਚੌਪਾਈ

ਸਭ ਕੋਊ ਐਸੀ ਭਾਤਿ ਬਖਾਨੈ । ਨਯਾਇ ਨ ਭਯੋ ਤਾਹਿ ਕਰ ਮਾਨੈ ।
ਧਨੁ ਬਿਨੁ ਨਾ੍ਰਿ ਝਖਤ ਅਤਿ ਭਈ । ਹ੍ਵੈ ਜੋਗਨ ਬਨ ਮਾਝ ਸਿਧਈ । ੧੧ । ੧ ।

Chopaiee

sabh koyu aisi bhat bakhane. nayayi na bheyo tahi kar mane.
dhan bin nari jhakat at bhayi. haiv jogan ban majh sidhayi. (11) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਚਾਰ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੦੪ । ੧੯੪੬ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so char charitar samapatam. Sat Subham sat. (104) (1946) aphjun.

ਚੌਪਈ

ਅਲਿਮਰਦਾ ਕੈ ਸੁਤ ਇਕ ਰਹੈ । ਤਾਸ ਬੇਗ ਨਾਮਾ ਜਗ ਕਹੈ ।
ਬਚਾ ਜੌਹਰੀ ਕੋ ਤਿਨ ਹੇਰਿਯੋ । ਮਹਾ ਰੁਦ੍ ਰਿਪੁ ਤਾ ਕੌ ਘੇਰਿਯੋ । ੧ ।

Chopaiee

almarda ko sut ik rahae. tas beg nama jag kahae.
bacha johri ko tin heriyo. maha rudar rip ta ko gheriyo. (1)

ਤਾ ਕੇ ਦ੍ਵਾਰੇ ਦੇਖਨ ਜਾਵੈ । ਰੂਪ ਨਿਹਾਰਿ ਹਿ੍ਦੈ ਸੁਖੁ ਪਾਵੈ ।
ਕੇਲ ਕਰੌ ਯਾ ਸੌ ਚਿਤ ਭਾਯੋ । ਤੁਰਤੁ ਦੂਤ ਗਿ੍ਹ ਤਾਹਿ ਪਠਾਯੋ । ੨ ।
ta ke davare dekhan jave. roop nihar hirdaye sukh pave.
kel karo ya so chit bhayo. turat doot greh tahi pathayo. (2)

ਦੂਤ ਅਨੇਕ ਉਪਚਾਰ ਬਨਾਵੈ । ਮੋਹਨ ਰਾਇ ਹਾਥ ਨਹਿ ਆਵੈ ।
ਤਿਹ ਤਾ ਸੌ ਇਹ ਭਾਤਿ ਉਚਾਰਿਯੋ । ਤਾਸ ਬੇਗ ਤਾ ਸੈ ਖਿਝਿ ਮਾਰਿਯੋ । ੩ ।
doot anek upchar banave. mohan rai hath nahi avayi.
teh ta so eh bhat uchariyo. tas beg ta se khij mariyo. (3)

Before the very eyes of all, the opening was closed while from inside it (hole) remained the same when the day was over and the night had fallen she ran away herself from the same gap. (9)

Couplet :

After showing the hole to the Kazi, Kotwal and her husband and taking out money from there, she went out and met the lover. (10)

Chopaiee :

All were saying and believed that she was not imparted justice. Being without money the woman had suffered heavily and had become an ascetic (Jogan) and gone to the Jungle. (11)(1)

Here the one hundred and fourth episode of the Minister's & King's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well.

(104-1946)(Contd)

Chopaiee :

Alimarda had a son called by the people as Taas Beg, who once saw a child of a jeweller and then he was possessed by a passionate desire of Kamdev (enemy of Mahadev). (I)

He would go to his house to see him and would be pleased to see him. Then he developed love for him and wanted to have sexual relations with him. So immediately he sent his emissary to that house. (2)

The emissary was making lot of efforts, but Mohan Rai was not coming into his grasp (would not agree). So he went back and informed Tas Beg accordingly, so he got enraged and he beat him. (3)

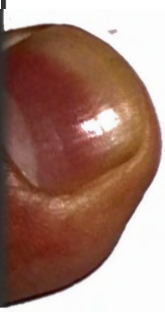
ਚੋਟਨ ਲਗੇ ਦੂਤ ਰਿਸਿ ਭਰਿਯੋ । ਮੂਰਖ ਜਾਨਿ ਜਤਨ ਤਿਹ ਕਰਿਯੋ ।
ਮੋਹਨ ਆਜੁ ਕਹਿਯੋ ਮੈ ਐਹੋ । ਤਾ ਕੌ ਤਾਸ ਬੇਗ ਤੂ ਪੈਹੋ । ੪ ।
chotan lage doot risi bhariyo. murakh jan jatan teh kariyo.
mohan aaj kahiyo mai aeho. ta ko tas beg tu paeho. (4)

ਯਹ ਸੁਨਿ ਬੈਨ ਫੂਲਿ ਜੜ ਗਯੋ । ਸਾਚ ਬਾਤ ਚੀਨਤ ਚਿਤ ਭਯੋ ।
ਲੋਗ ਉਠਾਇ ਪਾਨ ਮਦ ਕਰਿਯੋ । ਮਾਨੁਖ ਹੁਤੋ ਜੋਨਿ ਪਸੁ ਪਰਿਯੋ । ੫ ।
yeh sun bain phul jarh geyo. sach bat cheenat chit bheyo.
log uthayi pan mas kariyo. manukh huto jon pasu pariyo. (5)

ਮੋ ਮਨ ਮੋਲ ਮੋਹਨਹਿ ਲਯੋ । ਤਬ ਤੇ ਮੈ ਚੇਰੋ ਹ੍ਵੈ ਗਯੋ ।
ਏਕ ਬਾਰ ਜੈ ਤਾਹਿ ਨਿਹਾਰੋ । ਤਨੁ ਮਨ ਧਨ ਤਾ ਪੈ ਸਭ ਵਾਰੋ । ੬ ।
mo man mol mohanhi leyo. tab te mai chero haiv geyo.
ek bar je tahi niharo. tan man dhan ta sabh varo. (6)

ਬਿਨੁ ਸੁਧਿ ਭਏ ਦੂਤ ਤਿਹ ਚੀਨੋ । ਅੰਡ ਫੋਰਿ ਆਸਨ ਪਰ ਦੀਨੋ ।
ਭੂਖਨ ਬਸਤ੍ਰ ਪਾਗ ਤਿਹ ਹਰੀ । ਮੂਰਖ ਕੈ ਸੁਧਿ ਕਛੂ ਨ ਪਰੀ । ੭ ।
bin sudh bhaye doot teh chino. and phor asan par deeno.
bhukhan bastar pag teh hari. murakh ke sudhi kuch na pari. (7)

ਮਦਰਾ ਕੀ ਅਤਿ ਭਈ ਖੁਮਾਰੀ । ਪ੍ਰਾਤ ਲਗੇ ਜੜ ਬੁਧਿ ਨ ਸੰਭਾਰੀ ।
ਬੀਤੀ ਰੈਨਿ ਭਯੋ ਉਜਿਯਾਰੋ । ਤਨ ਮਨ ਅਪਨੇ ਆਪ ਸੰਭਾਰੋ । ੮ ।
madra ki at bhayi khumari. prat lage jarh budhi na sambhari.
beeti rain bheyo ujiyaro. tan man apne aap sambharo. (8)



ਹਾਥ ਜਾਇ ਆਸਨ ਪਰ ਪਰਿਯੋ । ਚੌਕਿ ਬਚਨ ਤਬ ਮੂੜ ਉਚਰਿਯੋ ।
ਨਿਕਟ ਆਪਨੋ ਦੂਤ ਬੁਲਾਯੋ । ਤਿਨ ਕਹਿ ਭੇਦ ਸਕਲ ਸਮੁਝਾਯੋ । ੯ ।
hath jayi asan par pariyo. chok bachan tab murh uchariyo.
nikat apno doot bulayo. tin keh bhed sakal samjhayo. (9)

ਦੋਹਰਾ

ਮਤ ਭਏ ਤੁਮ ਮਦ ਭਏ ਸਕਿਯੋ ਕਛੂ ਨਹਿ ਪਾਇ ।
ਮਮ ਪ੍ਰਸਾਦ ਤੁਮਰੇ ਸਦਨ ਆਯੋ ਮੋਹਨ ਰਾਇ । ੧੦ ।

Dohra

mat bhaye tum mad bhaye sakiyo kachu nahi payi.
mum parsad tumre sadan ayo mohan rai. (10)

Having been beaten the emissary became furious with rage and considering him (Tas Beg) a fool he tried this means and said. Mohan had said, "I will come today." So "O Tas Beg ! You will get him to-day." (4)

On hearing these words the fool got puffed up and thought it to be true in his mind. After sending away other people he took some wine. Though being a human being, he was behaving like an animal (he became animal-minded). (5)

"Since the time I had seen Mohan I had become his slave (being bought over by him). Once I see him again, I will sacrifice all my body, soul and wealth on him." (6)

When the emissary saw him drunk and unconscious he broke an egg on his private parts. He (stole) took away his turban, clothes and ornaments, but the foolish person did not know about it. (7)

The fool was fully drunk and out of senses and could not regain consciousness till the next morning. The night had gone (finished) and the day had dawned. Then he tried to look after his body and mind and kept his cool. (8)

When his hand fell on his private parts then he got a shock and spoke like this. He called the attendant, who explained to him the whole secret (about what had happened). (9)

Couplet :

(He said), "You were unconscious being drunk with wine, so you could not appreciate anything. Due to my kindness Mohan Rai had come to your house." (10)

ਚੌਪਈ

ਮੋਹਨ ਤੁਮ ਕੋ ਅਧਿਕ ਰਿਝਾਯੋ । ਭਾਤਿ ਭਾਤਿ ਕਰਿ ਭਾਵ ਲਡਾਯੋ ।
ਤਬ ਤੁਮ ਕਛੁ ਸੰਕਾ ਨ ਬਿਚਾਰੀ । ਭੂਖਨ ਬਸਤ੍ਰ ਪਾਗ ਦੈ ਡਾਰੀ । ੧੧ ।

Chopaiee

mohan tum ko adhik rijhayo. bhat bhat kar bhav ladayo.
tab tum kachu sanka na bichari. bhukhan bastar pag de dari. (11)

ਤਾ ਸੋ ਅਧਿਕ ਕੇਲ ਤੈ ਕੀਨੋ । ਭਾਤਿ ਭਾਤਿ ਤਾ ਕੋ ਰਸ ਲੀਨੋ ।
ਬੀਤੀ ਰੈਨਿ ਪ੍ਰਾਤ ਜਬ ਭਯੋ । ਤਬ ਤੁਮ ਤਾਹਿ ਬਿਦਾ ਕਰਿ ਦਯੋ । ੧੨ ।

ta so adhik kel te keeno. bhat bhat ta ko rus leeno.
beeti rain prat jab bheyo. tab tum tahi bida kar deyo. (12)

ਤਬ ਤੇ ਅਧਿਕ ਮਤ ਹ੍ਵੈ ਸੋਯੋ । ਪਰੇ ਪਰੇ ਆਧੋ ਦਿਨ ਖੋਯੋ ।
ਮਿਟਿ ਮਦ ਗਯੋ ਜਬੈ ਸੁਧ ਪਾਈ । ਤਬ ਮੋ ਕੋ ਤੈ ਲਯੋ ਬੁਲਾਈ । ੧੩ ।

tab te adhik mat haiv soyo. pare pare apo din khoyo.
mit mad geyo jabai sudh payi. tab mo ko te leyo bulayi. (13)

ਯਹ ਸੁਨਿ ਬਾਤ ਰੀਝਿ ਜੜ ਗਯੋ । ਛੋਰਿ ਭੰਡਾਰ ਅਧਿਕ ਧਨੁ ਦਯੋ ।
ਭੇਦ ਅਭੇਦ ਕਛੁ ਨੈਕੁ ਨ ਚੀਨੋ । ਲੂਟਯੋ ਹੁਤੋ ਲੂੀਟ ਧਨੁ ਲੀਨੋ । ੧੪ ।

yeh suni bat reejh jarh geyo. chor bhandar adhik dhan deyo.
bhed abhed kachu naik na cheeno. lutyo huto loot dhan leeno. (14)

ਯਹ ਚਰਿਤ੍ਰ ਵਹ ਨਿਤਿ ਬਨਾਵੈ । ਮਦਰੋ ਪਯਾਇ ਅਧਿਕ ਤਿਹ ਸ੍ਰਾਵੈ ।
ਸੁਧਿ ਬਿਨੁ ਭਯੋ ਤਾਹਿ ਜਬ ਜਾਨੈ । ਲੇਤ ਉਤਾਰਿ ਜੁ ਕਛੁ ਮਨੁ ਮਾਨੈ । ੧੫ ।

yeh charitar veh nit banave. madro peyayi adhik teh savave.
sudh bin bheyo tahi jab janai. let utar jo kachu man manae. (15)

ਦੋਹਰਾ

ਐਸੇ ਕਰੈ ਚਰਿਤ੍ਰ ਵਹੁ ਸਕੈ ਮੂੜ ਨਹਿ ਪਾਇ ।
ਮਦਰੋ ਅਧਿਕ ਪਿਵਾਇ ਕੈ ਮੂੰਡ ਮੂੰਡ ਲੈ ਜਾਇ । ੧੬ । ੧ ।

Dohra

aiso kare charitar veh sake murh nahi payi.
madro adhik pivayi ke mund mund lai jayi. (16) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਪੁਰਖ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਪ"ਚ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੦੫ । ੧੯੬੨ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so panch charitar samapatam. Sat Subham sat. (105) (1962) aphjun.

Chopaiee :

"Mohan had made you pleased and delighted by fondling with you greatly by various means. Then without having any second thought or doubts you had given him your jewellery, robes and clothes etc." (11)

"You had enjoyed sensuous pleasure with him and enjoyed his company. When the night was over and day had dawned, you had bid him farewell." (12)

"Then you had gone to sleep being completely drunk and thus half the day also had passed. When you gained consciousness after the drunken state, then you have called me." (13)

On hearing all this the fool felt happy and opening his wault (treasure) gave away lot of money to him. He never got to know the secret of all this move. So the attendant looted the money from him, which he had usurped from other people. (14)

This sort of deceitful action he was repeating daily, thus making him drunk and then making him sleep. When he would find him unconscious then he would remove anything he desired from his body and take away himself. (15)

Couplet :

The attendant was doing this sort of action daily and foolish Taas Beg could not follow anything. By making him drunk he grabbed (looted) all his money and took away his wealth. (16)(1)

Here the one hundred and fifth episode regarding the King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (105-1962)(Contd)

ਚੌਪਈ

ਚਾਰ ਯਾਰ ਮਿਲਿ ਮਤਾ ਪਕਾਯੋ । ਹਮ ਕੌ ਭੂਖਿ ਅਧਿਕ ਸੰਤਾਯੋ ।
ਤਾ ਤੇ ਜਤਨ ਕਛੂ ਅਬ ਕਰਿਯੈ । ਬਕਰਾ ਯਾ ਮੂਰਖ ਕੌ ਹਰਿਯੈ । ੧ ।

Chopaiee

char yar mil mata pakayo. hum ko bhukh adhik santayo.
ta te jatan kachu ab kariyo. bakra ya murakh ko hariyo. (1)

ਕੌਮ ਕੌਮ ਲਗਿ ਠਾਢੇ ਭਏ । ਮਨ ਮੈ ਇਹੈ ਬਿਚਾਰਤ ਭਏ ।
ਵਹ ਜਾ ਕੇ ਆਗੇ ਹ੍ਵੈ ਆਯੋ । ਤਿਨ ਤਾ ਸੌ ਇਹ ਭਾਤਿ ਸੁਨਾਯੋ । ੨ ।

kom kom lag thade bhaye. man mai ehi bicharat bhaye.
veh ja ke agai haiv ayo. tin ta so eh bhati sunayo. (2)

ਕਹਾ ਸੁ ਏਹਿ ਕਾਧੋ ਪੈ ਲਯੋ । ਕਾ ਤੋਰੀ ਮਤਿ ਕੌ ਹ੍ਵੈ ਗਯੋ ।
ਯਾ ਕੌ ਪਟਕਿ ਧਰਨਿ ਪਰ ਮਾਰੋ । ਸੁਖ ਸੇਤੀ ਨਿਜ ਧਾਮ ਸਿਧਾਰੋ । ੩ ।

kaha su eh kadho paye leyo. ka tori mat ko hov geyo.
ya ko patak dharan par maro. sukh seti nij dham sidharo. (3)

dohr;

ਭਲੌ ਮਨੁਖ ਪਛਾਨਿ ਕੈ ਤੌ ਹਮ ਭਾਖਤ ਤੋਹਿ ।
ਕੂਕਰ ਤੈ ਕਪੈ ਲਯੋ ਲਾਜ ਲਗਤ ਹੈ ਮੋਹਿ । ੪ ।

Dohra

bhalo manukh pachan ke to hum bhakhat tohi.
kukar to kapo leyo laj lagat ho mohi. (4)

ਚੌਪਈ

ਚਾਰਿ ਕੋਸ ਮੂਰਖ ਜਬ ਆਯੋ । ਚਹੁੰਅਨ ਯੌ ਬਚ ਭਾਖਿ ਸੁਨਾਯੋ ।
ਸਾਚੁ ਸਮੁਝਿ ਲਾਜਤ ਚਿਤ ਭਯੋ । ਬਕਰਾ ਸ੍ਵਾਨਿ ਜਾਨਿ ਤਜਿ ਦਯੋ । ੫ ।

Chopaiee

char kos murakh jab ayo. chahuyan yo bach bhakh sunayo.
sach samaj lajat chit bheyo. bakra swani jan taj deyo. (5)

ਦੋਹਰਾ

ਤਿਨ ਚਾਰੌ ਗਹਿ ਤਿਹ ਲਯੋ ਭਖਿਯੋ ਤਾ ਕਹ ਜਾਇ ।
ਅਜ ਤਜ ਭਜਿ ਜੜਿ ਘਰ ਗਯੋ ਛਲ ਨਹਿ ਲਖਯੋ ਬਨਾਇ । ੬ । ੧ ।

Dohra

tin charo gahi teh leyo bhakhiyo ta keh jayi.
aj taj bhaj jarh ghar geyo chhal nahi lakhiyo banayi. (6) (1)

Chopaiee :

Four friends got together and decided that hunger was tormenting them much so some arrangement must be made for food. "We should snatch away the goat from this fool." (1)

They stopped at a distance of one Kos (11/2 Kil.) each and they thought over in mind and decided that if it passes ahead of anyone he should say like this. (2)

"Why are you carrying this dog on your shoulders ? What is wrong with your sense ? Throw it down on the ground and proceed with ease and comfort." (3)

Couplet :

"We are telling you this considering you a good person. You are carrying this dog on your shoulders and 1 am feeling ashamed of it." (4)

Chopaiee :

When that fool came walking that way, then all the four persons said this thing to him. He thought it to be true and felt ashamed in mind and left the goat thinking it to be a dog. (5)

Couplet :

All the four friends caught hold of the goat and then took it home and ate it (after killing it). That fool let go the goat and hurriedly went away home without realizing the deceit behind their action. (6)(1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਪੁਰਖ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਛਟਿ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੦੬ । ੧੯੬੮ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so chati charitar samapatam. Sat Subham sat. (106) (1968) aphjun.

ਚੌਪਈ

ਜੋਧਨ ਦੇਵ ਜਾਟ ਇਕ ਰਹੈ । ਮੈਨ ਕੁਆਰਿ ਤਿਹ ਤ੍ਰਿਯ ਜਗ ਅਹੈ ।
ਜੋਧਨ ਦੇਵ ਸੋਇ ਜਬ ਜਾਵੈ । ਜਾਰ ਤੀਰ ਤਬ ਤ੍ਰਿਯਾ ਸਿਧਾਵੈ । ੧ ।

Chopaiee

jodhan dev jat ik rahe. maen kuyari teh triye jug ahe.
jodhan dev soyi jab jave. jar teer tab triya sidhave. (1)

ਜਬ ਸੋਯੋ ਜੋਧਨ ਬਡਭਾਗੀ । ਤਬ ਹੀ ਮੈਨ ਕੁਆਰਿ ਜੀ ਜਾਗੀ ।
ਪਤਿ ਕੌ ਛੋਰਿ ਜਾਰ ਪੈ ਗਈ । ਲਾਗੀ ਸ"ਧਿ ਦ੍ਰਿਸਟਿ ਪਰ ਗਈ । ੨ ।
jab soyo jodhan badbhagi. tab hi maen kuyar ji jagi.
pat ko chor jar pai gayi. lagi sandh drisat par gayi. (2)

ਤਬ ਗ੍ਰਿਹ ਪਲਟਿ ਬਹੁਰਿ ਵਹੁ ਆਈ । ਜੋਧਨ ਦੇਵਹਿ ਦਯੋ ਜਗਾਈ ।
ਤੇਰੀ ਮਤਿ ਕੌਨ ਕਹੁ ਹਰੀ । ਲਾਗੀ ਸੰਧਿ ਦ੍ਰਿਸਟਿ ਨਹਿ ਪਰੀ । ੩ ।
tab greh palat bahur vahu ayi. jodhan devhi deyo jagayi.
teri mat kaun kahu hari. lagi sandh drisat nahi dhari. (3)

ਜੋਧਨ ਜਗਤ ਲੋਗ ਸਭ ਜਾਗੇ । ਗ੍ਰਿਹ ਤੇ ਨਿਕਸਿ ਚੋਰ ਤਬ ਭਾਗੇ ।
ਕੇਤੇ ਹਨੇ ਬਾਧਿ ਕਈ ਲਏ । ਕੇਤੇ ਤ੍ਰਸਤ ਭਾਜਿ ਕੈ ਗਏ । ੪ ।
jodhan jagat log sabh jage. greh te nikas chor tab bhage.
kete hane badh kayi laye. kete trasat bhaj ke gaye. (4)

ਜੋਧਨ ਦੇਵ ਫੁਲਿਤ ਭਯੋ । ਮੇਰੋ ਧਾਮ ਰਾਖਿ ਇਹ ਲਯੋ ।
ਤ੍ਰਿਯ ਕੀ ਅਧਿਕ ਬਡਾਈ ਕਰੀ । ਜੜ ਕੌ ਕਛੂ ਖਬਰ ਨਹਿ ਪਰੀ । ੫ ।
jodhan dev phulit beyo. mero dham rakh eh leyo.
triya ki adhik badayi kari. jarh ko kachu khabar nahi dhari. (5)

ਧਾਮ ਉਬਾਰਿਯੋ ਆਪਨੋ ਕੀਨੋ ਚੋਰ ਖੁਆਰ ।
ਮੀਤ ਜਗਾਯੋ ਆਨਿ ਕੈ ਧੰਨਿ ਸੁ ਮੈਨ ਕੁਆਰ । ੬ । ੧ ।
dham ubariyo apno keeno chor khuyar.
meet jagayo aan ko dhan su maen kuyar. (6) (1)

Here the one hundred and sixth episode of King's & Minister's dialogue regarding characterization of woman from Charitar Pakhyan is completed. All is well.

(106-1968)(Contd)

Chopaiee

There was a Jat by the name of Jodhan Dev, whose wife was Maen Koer. When Jodhan Dev would go to sleep his wife would go to her paramour. (1)

When the lucky Jodhan went to sleep then Maen Koer got up (woke up) and leaving the husband she went away to her paramour. She glanced at the hole in the wall. (2)

Then she came back to her home and then woke up Jodhan Dev, saying, " Why have you lost your senses, that a theft (by making a hole in wall) had occurred and you had not seen it yet." (3)

After Jodhan got up all other people also got awakened. The thieves then fled away from the house. Many of the thieves were killed or caught and tied while some had run away out of fear. (4)

Jodhan Dev was very happy that his wife had saved his home. He praised his wife much, but the fool did not realize the secret behind it. (5)

She had saved her house and the thieves were punished and had woken up the paramour. So Maen Koer deserves our salutations truly. (6)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਸਾਤ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੦੭ । ੧੯੭੪ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so sat charitar samapatam. Sat Subham sat. (107) (1974) aphjun.

ਦੋਹਰਾ

ਏਕ ਦਿਵਸ ਸ੍ਰੀ ਕਪਿਲ ਮੁਨਿ ਇਕ ਠਾ ਕਿਯੋ ਪਯਾਨ ।
ਹੇਰਿ ਅਪਸਰਾ ਬਸਿ ਭਯੋ ਸੋ ਤੁਮ ਸੁਨਹੁ ਸੁਜਾਨ । ੧ ।

Dohra

ek diwas sri kapil muni ik tha kiyo payan.
her apsra bas bheyo so tum sunhu sujan. (1)

ਰੰਭਾ ਨਾਮਾ ਅਪਸਰਾ ਤਾ ਕੋ ਰੂਪ ਨਿਹਾਰਿ ।
ਮੁਨਿ ਕੋ ਗਿਰਿਯੋ ਤੁਰਤ ਹੀ ਬੀਰਜ ਭੂਮਿ ਮਝਾਰ । ੨ ।
rambha nama apsara ta ko roop nihar.
muni ko giriyo turat hi beraj bhumi majhar. (2)

ਗਿਰਿਯੋ ਰੇਤਿ ਮੁਨਿ ਕੇ ਜਬੈ ਰੰਭਾ ਰਹਿਯੋ ਅਧਾਨ ।
ਡਾਰਿ ਸਿੰਧੁ ਸਰਿਤਾ ਤਿਸੈ ਸੁਰ ਪੁਰ ਕਰਿਯੋ ਪਯਾਨ । ੩ ।
giriyo ret muni ke jabe rambha rahiyo adhan.
dar sindh sarita tise sur pur kariyo payan. (3)

ਚੌਪਈ

ਬਹਤ ਬਹਤ ਕੰਨਿਯਾ ਤਹ ਆਈ । ਆਗੇ ਜਹਾ ਸਿੰਧ ਕੋ ਗਈ ।
ਬ੍ਰਹਮਦਤ ਸੋ ਨੈਨ ਨਿਹਾਰੀ । ਤਹ ਤੇ ਕਾਢਿ ਸੁਤਾ ਕਰਿ ਪਾਰੀ । ੪ ।

Chopaiee

behat behat kaniya teh ayi. agai jaha sindh ko gayi.
brahamdat so nain nihari. teh te kadi suta kar pari. (4)

ਸਸਿਯਾ ਸੰਖਿਯਾ ਤਾ ਕੀ ਧਰੀ । ਭਾਤਿ ਭਾਤਿ ਸੋ ਸੇਵਾ ਕਰੀ ।
ਜਬ ਜੋਬਨ ਤਾ ਕੇ ਹ੍ਵੈ ਆਯੋ । ਤਬ ਰਾਜੇ ਇਹ ਮੰਤ੍ਰ ਪਕਾਯੋ । ੫ ।
sasiya sankhiya ta ki dhari. bhati bhati so seva kari.
jab joban ta ke haiv ayo. tab raje eh mantar pakayo. (5)

ਪੁੰਨੂ ਪਾਤਿਸਾਹ ਕੋ ਚੀਨੋ । ਪਠੈ ਦੂਤ ਤਾ ਕੋ ਇਕ ਦੀਨੋ ।
ਪੁੰਨੂ ਬਚਨ ਸੁਨਤ ਤਹ ਆਯੋ । ਰਾਵ ਬਯਾਹ ਕੋ ਬਿਵਤ ਬਨਾਯੋ । ੬ ।
punu patsah ko cheeno. pathai doot ta ko ik deeno.
punu bachan sunat teh ayo. rav bayah ko bivat banayo. (6)

Here the hundred and seventh episode regarding art's & Minister's Dialogue from Charitar Pakhyan is completed. All is well. (107-1974)(Contd)

Couplet :

One day Sri Kapil Muni went to some place and seeing a fairy he became under her spell. "O wise Raja ! You (better) listen to this episode." (1)

On seeing the beauty of Rambha the semen of the Muni spilt immediately on the ground. (2)

When the semen of the Muni fell (on the ground) Rambha became pregnant and from that pregnancy a gjnJ was born to her. Throwing that child in the river Sindh, she went away to heavens (passed away). (3)

Chopaiee :

Being washed away down the river the girl reached a place, where the Raja of Sindh was living (ruling). Brahm Dutt Raja saw that girl with his eyes and getting her removed from the river, he brought her up as his own daughter. (4)

She was named Sasya and served her by all means. When she had grown up to youth (to a young belle) the Raja thought to himself. (5)

He thought of Raja Punnu to be her spouse, so he sent an emissary to him. On hearing these words Punnu came there and the Raja made arrangements for the marriage.(6)

ਦੋਹਰਾ

ਮ੍ਰਿਗੀਅਹਿ ਤੇ ਜਾ ਕੇ ਸਰਸ ਨੈਨ ਬਿਰਾਜਤ ਸਯਾਮ ।
ਜੀਤਿ ਲਈ ਸਸਿ ਕੀ ਕਲਾ ਯਾ ਤੇ ਸਸਿਯਾ ਨਾਮ । ੭ ।

Dohra

mrigahi te ja ke saras nain birajat sayam.
jeet layi sas ki kala ya te sasiya naam. (7)

ਚੌਪਈ

ਪੁਰ ਕੇ ਲੋਕ ਸਕਲ ਮਿਲਿ ਆਏ । ਭਾਤਿ ਭਾਤਿ ਬਾਦਿਤ੍ਰ ਬਜਾਏ ।
ਮਿਲਿ ਮਿਲ ਗੀਤ ਸਭੈ ਸੁਭ ਗਾਵਹਿ । ਸਸਿਯਹਿ ਹੇਰਿ ਸਭੈ ਬਲਿ ਜਾਵਹਿ । ੮ ।

Chopaiee

pur ke lok sakal mil ayo. bhat bhat baditar bajaye.
mili mil geet sabhai subh gavhi. sasyahi her sabhai bal javhi. (8)

ਦੋਹਰਾ

ਨਾਦ ਨਫੀਰੀ ਕਾਨ੍ਰੇ ਦੁੰਦਭਿ ਬਜੇ ਅਨੇਕ ।
ਤੁਰਨਿ ਬ੍ਰਿਧਿ ਬਾਲਾ ਜਿਤੀ ਗ੍ਰਿਹ ਮਹਿ ਰਹੀ ਨ ਏਕ । ੯ ।

Dohra

nad nafiri kanre dundabh baje anek.
tarun bridh bala jiti greh meh rahi na ek. (9)

ਚੌਪਈ

ਅਬਲਾ ਰਹੀ ਧਾਮ ਕੋਊ ਨਾਹੀ । ਹੇਰਿ ਰੂਪ ਦੁਹੂੰਅਨ ਬਲਿ ਜਾਹੀ ।
ਇਹ ਭੀਤਰ ਪੁੰਨੂ ਕਹੁ ਕੋ ਹੈ । ਸਬਜ ਧਨੁਖ ਜਾ ਕੇ ਕਰ ਸੋਹੈ । ੧੦ ।

Chopaiee

abla rahi dham koyu nahi. her roop duhuan bal jahi.
eh bhetar punu kahu ko hai. sabaj dhanukh ja ke kar mohe. (10)

ਸਵੈਯਾ

ਢੋਲ ਮ੍ਰਿਦੰਗ ਬਜੇ ਸਭ ਹੀ ਘਰ ਯੌ ਪੁਰ ਆਜੁ ਕੁਲਾਹਲ ਭਾਰੀ ।
ਗਾਵਤ ਗੀਤ ਬਜਾਵਤ ਤਾਲ ਦਿਵਾਵਤ ਆਵਤਿ ਨਾਗਰਿ ਗਾਰੀ ।
ਭੇਰ ਹਜਾਰ ਬਜੀ ਇਕ ਬਾਰ ਮਹਾ ਛਬਿਯਾਰ ਹਸੈ ਮਿਲਿ ਨਾਰੀ ।
ਦਹਿ ਅਸੀਸ ਕਹੇ ਜਗਦੀਸ ਇਹ ਜੋਰੀ ਜਿਯੋ ਜੁਗ ਚਾਰਿ ਤਿਹਾਰੀ । ੧੧ ।

Swaiyya

dhol mridang bajai sabh hi ghar yo par aaj kulahal bhari.
gavat geet bajawat taal divavat avat nagar gari.
bhher hazar baji ik bar maha chabiyar hase mil nari.
deh asees kahe jagdees eh jori jiyo jug char tihari. (11)

Couplet :

She had her black eyes as glamorous as that of a deer and she had gained victory over the art of moon (beauty of moon) as such she was named Sasya. (7)

Chopaiee :

All the people of the town playing various musical instruments gathered together and came there. All were joining together and singing songs and on glancing at Sasya they were all praise for her (getting sacrificed on her). (8)

Couplet :

Many types of musical instruments like clarionet, Kanra and drums were being played. All the women including young, old and children came there to see her (and none was left at home). (9)

Chopaiee :

Not a single woman was left at home (remained at home) and they were all overjoyed to see the charming beauties of both Punnu and Sasya (were all sacrifice to them who (Which) was Punnu out of the Two ? (Question being asked) (and the answer was) "the person who was glorified by holding the green coloured mace in hand." (10)

Swaiyya :

In all the houses, drums and mirdang were being beaten (played) and there was lot of hue and cry (noise) in the whole town. The residents of the town were singing songs and clapping their hands and were abusing loudly. At one time only thousands of lyres (clarionets) were being played and young beautiful women (belles) were laughing. All were blessing them saying, "O Lord ! This couple (made by you) may live long throughout the four Yugas (millennia). (11)

ਰੂਪ ਅਪਾਰ ਲਖੈ ਨ੍ਰਿਪ ਕੋ ਪੁਰਬਾਸਿਨ ਕੋ ਉਪਜਿਯੋ ਸੁਖ ਭਾਰੋ।
ਭੀਰ ਭਈ ਨਰ ਨਾਰਿਨ ਕੀ ਸਭਹੂੰ ਸਭ ਸੋਕ ਬਿਦਾ ਕਰਿ ਡਾਰੋ।
ਪੂਰਨ ਪੁੰਨਯ ਪ੍ਰਤਾਪ ਤੇ ਆਜੁ ਮਿਲਿਯੋ ਮਨ ਭਾਵਤ ਮੀਤ ਪਿਯਾਰੋ।
ਆਵਤ ਜਾਹਿ ਕਹੈ ਮਨ ਮਾਹਿ ਸੁ ਬਾਲ ਜੀਓ ਪਤਿ ਲਾਲ ਤਿਹਾਰੋ। ੧੨।

roop apar lakhai nrip ko parbasan ko upjiyo sukh bharo.
bheer bhayi nar narin ki aaj miliyo sabh sok bida kar daro.
pooran punye partap te aaj miliyo man bhavat meet piyaro.
avat jahi kahe man mahi su bal jiyo pat lal tihare. (12)

ਕੇਸਰਿ ਅੰਗ ਬਰਾਤਿਨ ਕੇ ਛਿਰਕੇ ਮਿਲਿ ਬਾਲ ਸੁ ਆਨੰਦ ਜੀ ਕੇ।
ਛੈਲਨਿ ਛੈਲ ਛਕੇ ਚਹੁੰ ਓਵਨ ਗਾਵਤ ਗੀਤ ਸੁਹਾਵਤ ਨੀਕੇ।
ਰਾਜ ਕੋ ਰੂਪ ਲਖੇ ਅਤਿ ਹੀ ਗਨ ਰਾਜਨ ਕੇ ਸਭ ਲਾਗਤ ਫੀਕੇ।
ਯੌ ਮੁਸਕਾਹਿ ਕਹੈ ਮਨ ਮਾਹਿ ਸਭੇ ਬਲਿ ਜਾਹਿ ਪਿਯਾਰੀ ਕੇ ਪੀ ਕੇ। ੧੩।

kesar rang bratin ke chirake mil bal so anand ji ke.
chelan chel chhake chuhon ouvan gavat geet suhavat neeke.
raj ko roop lakhe ati hi gan rajan ke sabh lagat pheeke.
yo muskahi kahe man mahi sabhhe bal jahi piyari ke pe ke. (13)

ਸਾਤ ਸੁਹਾਗਨਿ ਲੈ ਬਟਨੌ ਘਸਿ ਲਾਵਤ ਹੈ ਪਿਯ ਕੇ ਤਨ ਮੈ।
ਮੁਰਛਾਇ ਲੁਭਾਇ ਰਹੀ ਅਬਲਾ ਲਖਿ ਲਾਲਚੀ ਲਾਲ ਤਿਸੀ ਛਿਨ ਮੈ।
ਨ੍ਰਿਪ ਰਾਜ ਸੁ ਰਾਜਤ ਹੈ ਤਿਨ ਮੋ ਲਖਿ ਯੌ ਉਪਮਾ ਉਪਜੀ ਮਨ ਮੈ।
ਸਜਿ ਸਾਜਿ ਬਰਾਜਤ ਹੈ ਸੁ ਮਨੌ ਨਿਸਿ ਰਾਜ ਨਛਤ੍ਰਨ ਕੇ ਗਨ ਮੈ। ੧੪।

mat suhagan lai batno ghas lavat hai piya ke tan mai.
murchai lubhaye rahi abla lakh lalchi lal tisi chhin mai.
nrip raj so rajat hai tin mo lakh yo upma upji man mai.
suj saji barajat hai so mano nis raj nachatran ke gan mai. (14)

ਸਿੰਧੁ ਕੇ ਸੰਖ ਸੁਰੇਸ ਕੇ ਆਵਜ ਸੁਰ ਕੇ ਨਾਦ ਸੁਨੈ ਦਰਵਾਜੇ।
ਮੌਜਨ ਕੇ ਮੁਰਲੀ ਮਧੁਰੀ ਧੁਨਿ ਦੇਵਨ ਕੇ ਬਹੁ ਦੁੰਦਭਿ ਬਾਜੇ।
ਜੀਤ ਕੇ ਜੋਗ ਮਹੇਸਨ ਕੇ ਮੁਖ ਮੰਗਲ ਕੇ ਗ੍ਰਿਹ ਮੰਦਲ ਰਾਜੇ।
ਬਯਾਹ ਤਹੀ ਨ੍ਰਿਪ ਰਾਜ ਤਬੈ ਅਤਿ ਆਨੰਦ ਕੇ ਅਤਿ ਆਨਕ ਬਾਜੇ। ੧੫।

sindh ke sankh sures ke avaj sur ke nad sune darvaje.
mojan ke murli madhuri dhun devan ke bahu dundhbi bajae.
jeet ke jog mahesan ke mukh mangal ke greh mandal raje.
bayah tahi nrip raj tabai ati anand ke ati anak baje. (15)

On seeing the charming beauty of the Raja the town residents were getting overjoyed with comfort. Men and women had thronged there and all had forgotten about their worries or sufferings. Due to the virtuous deeds enacted during their previous births, they had been blessed with a loveable (as desired) mate. They were saying, while moving up and down "O young belle ! May your spouse live long !" (12)

The girls sprinkled saffron on the marriage party with great eclat. Both men and women were feeling delighted and were looking gorgeous while singing songs from all the four corners. On seeing the charm of Raja (Punnu) the people felt that the other Rajas appeared pale before him (as compared to him). They were laughing heartily and saying, "O darling Princess ! We are all praise for your beloved (spouse) (all sacrifice to him). (13)

As an auspicious omen, seven married women were rubbing his body with some pulp (Vatna) and the women were losing their consciousness on seeing his charm. The poet on seeing his beauty has remarked in praise, "as if the moon had appeared in all its glory among the stars." (14)

On the doors of Raja of Sindh the sounds of the conch shells of (gods) Indra and sun along with their musical instruments were being heard. The flute was also being heard with its sweet musical tunes while the drums of various gods were beating loudly. The drums of victory were being played (beaten) in the palace of the Raja (of Sindh) and mouth organs with beautiful tunes were being played there. On the completion of marriage (ceremonies) of the Raja, many musical instruments with enjoyable tunes started playing. (15)

ਬਯਾਹ ਭਯੋ ਜਬ ਹੀ ਇਹ ਸੋ ਤਬ ਬਾਤ ਸੁਨੀ ਨ੍ਰਿਪ ਕੀ ਬਰ ਨਾਰੀ।
ਚੌਕਿ ਰਹੀ ਅਤਿ ਹੀ ਚਿਤ ਮੈ ਕਛੁ ਔਰ ਹੁਤੀ ਅਬ ਔਰ ਬਿਚਾਰੀ।
ਮੰਤ੍ਰ ਕਰੇ ਲਿਖਿ ਜੰਤ੍ਰ ਘਨੇ ਅਰੁ ਤੰਤ੍ਰਨ ਸੋ ਇਹ ਬਾਤ ਸੁਧਾਰੀ।
ਲਾਗੀ ਉਚਾਟ ਰਹੇ ਚਿਤ ਮੈ ਕਬਹੂੰ ਨ ਸੁਹਾਇ ਪਿਯਾ ਕੋ ਪਿਆਰੀ। ੧੬।

bayah bheyo jab hi eh so tab bat suni nrip ki bar nari.
chok rahi ati hi chit mai kachu aur huti ab aur bichari.
mantar kare likh jantar ghane aru tantran so eh bat sudhari.
lagi uchat rahe chit mai kabhun na suhayi piya ko piyari. (16)

ਚੌਪਈ

ਯੌ ਉਚਾਟ ਅਤਿ ਹੀ ਤਿਹ ਲਾਗੀ। ਨੀਦ ਭੂਖਿ ਸਿਗਰੀ ਹੀ ਭਾਗੀ।
ਸੋਤ ਉਠੈ ਚਕਿ ਕਛੁ ਨ ਸੁਹਾਵੈ। ਗ੍ਰਿਹ ਕੋ ਛੋਰਿ ਬਾਹਰੋ ਧਾਵੈ। ੧੭।

Chopaiee

yo uchat ati hi teh lagi. need bhukh sigri hi bhagi.
asot uthaye chak kachu na suhave. greh ko chor bahro pave. (17)

ਦੋਹਰਾ

ਤਬ ਸਸਿਯਾ ਅਤਿ ਚਮਕਿ ਚਿਤ ਤਾ ਕੈ ਕਿਯੋ ਉਪਾਇ।
ਸਖੀ ਜਿਤੀ ਸਯਾਨੀ ਹੁਤੀ ਤੇ ਸਭ ਲਈ ਬੁਲਾਇ। ੧੮।

Couplet

tab sasiya ati camak chit ta ke kiyo upayi.
sakhi jiti sayani huti te sabh layi bulayi. (18)

ਚੌਪਈ

ਤਬ ਸਖਿਯਨ ਯਹ ਕਿਯੈ ਉਪਾਈ। ਜੰਤ੍ਰ ਮੰਤ੍ਰ ਕਰਿ ਲਯੋ ਬੁਲਾਈ।
ਸਸਿਯਾ ਸੰਗ ਪ੍ਰੇਮ ਅਤਿ ਭਯੋ। ਪਹਿਲੀ ਤ੍ਰਿਯ ਪਰਹਰਿ ਕਰਿ ਦਯੋ। ੧੯।

Chopaiee

tab sakhiyan yeh kiyo upaye. jantar mantar kar leyo bulayi.
sasiya sang prem at bheyo. pehli triye parhar kar deyo. (19)

ਭਾਤਿ ਭਾਤਿ ਤਾ ਸੋ ਰਤਿ ਮਾਨੈ। ਬਰਸ ਦਿਵਸ ਕੋ ਇਕ ਦਿਨ ਜਾਨੈ।
ਤਾ ਪਰ ਮਤ ਅਧਿਕ ਨ੍ਰਿਪ ਭਯੋ। ਗ੍ਰਿਹ ਕੋ ਰਾਜ ਬਿਸਰਿ ਸਭ ਗਯੋ। ੨੦।

bhat bhat ta so rat mano. baras divas ko ik din jane.
ta par mat adhik nrip bheyo. greh ko raj bisar sabh geyo. (20)

When the marriage of Punnu was solemnized (with Sasya) on one side, then the other queens of Punnu heard about this news. They were shocked and wonder struck. Previously they were different and now they had changed into something else. (They were unwilling to accept the new Co-wife of their husband). They read many mantras and wrote many jantras (magical spells) and with all this witchcraft they (prayed) thought that the newly wed (beloved) princess would always remain gloomy and morose and should not be loved by the spouse (beloved). (16)

Chopaiee :

Thus Sasya became gloomy and sad losing all her sleep and hunger. She was asleep and got up suddenly wondering but nothing would please her. She would try to run out of the palace (house). (17)

Couplet :

Then Sasya with a sure thought in mind (found this solution) made an effort (to overcome) and called all her wise and clever lady attendants (friends) to her side (for consultations). (18)

Chopaiee :

Then the friends (attendants) found this solution and with some magic spells (witchcraft) they managed to call Punnu. He developed great love for Sasya and forgot about the previous queens. (19)

He would be engaged in various kinds of love affair with her and for him one year's span was like one day. He was attached so much to her that he totally gave up all his state functions or other household chores. (20)

ਦੋਹਰਾ

ਏਕ ਤਰੁਨਿ ਦੂਜੇ ਚਤੁਰਿ ਤਰੁਨ ਤੀਸਰੇ ਪਾਇ ।
ਚਹਤ ਲਗਾਯੋ ਉਰਨ ਸੋ ਛਿਨਕਿ ਨ ਛੋਰਿਯੋ ਜਾਇ । ੨੧ ।

Dohra

ek tarun duje chatur tarun tesre payi.
chehat lagayo uran so chinak na choriyo jayi. (21)

ਚੌਪਈ

ਰੈਨਿ ਦਿਵਸ ਤਾ ਸੋ ਰਤਿ ਮਾਨੈ । ਪ੍ਰਾਨਨ ਤੇ ਪਯਾਰੋ ਪਹਿਚਾਨੈ ।
ਲਾਗੀ ਰਹਤ ਤਵਨ ਕੇ ਉਰ ਸੋ । ਜੈਸੋ ਭਾਤਿ ਮਖਿਕਾ ਗੁਰ ਸੋ । ੨੨ ।

Chopaiee

raini divas ta so rat manai. pranan te payaro pehchane.
lagi rehat tawan ke ur so. jaise bhati makhika gur so. (22)

ਸਵੈਯਾ

ਲਾਲ ਕੋ ਖਯਾਲ ਅਨੂਪਮ ਹੇਰਿ ਸੁ ਰੀਝ ਰਹੀ ਅਬਲਾ ਮਨ ਮਾਹੀ ।
ਛੈਲਨਿ ਛੈਲ ਛਕੇ ਰਸ ਸੋ ਦੋਊ ਹੇਰਿ ਤਿਨੇ ਮਨ ਮੈ ਬਲਿਜਾਹੀ ।
ਕਾਮਕਸੀ ਸੁ ਸਸੀ ਸਸਿ ਸੀ ਛੀਬ ਮੀਤ ਸੋ ਨੈਨ ਮਿਲੇ ਮੁਸਕਾਹੀ ।
ਯੌ ਡਹਕੀ ਬਹਕੀ ਛਬਿ ਯਾਰ ਪੀਯਾ ਹੂੰ ਕੋ ਪਾਇ ਪਤੀਜਤ ਨਾਹੀ । ੨੩ ।

Swaiyya

lal ko khayal anupam her so reejh rahi abla man mahi.
chelan chel chake ras so doyu her tine man mai baljahi.
kamkasi so sasi sas si chhab meet so nain mile muskahi.
yo dehki behki chhab yar piya hoon ko payi pajitat nahi. (23)

ਕਬਿਤੁ

ਜੋਬਨ ਕੇ ਜੋਰ ਜੋਰਾਵਰੀ ਜਾਗੀ ਜਾਲਿਮ ਸੋ ਜਗ
ਤੇ ਅਨਯਾਰੀਯੋ ਬਿਸਾਰੀ ਸੁਧਿ ਚੀਤ ਕੀ ।
ਨਿਸਿ ਦਿਨ ਲਾਗਿਯੋ ਰਹਿਤ ਤਾ ਸੋ ਛਬਿ ਕੀ ਜਯੋ
ਏਕੈ ਹੈ ਗਈ ਸੁ ਮਾਨੋ ਐਸੀ ਰਾਜਨੀਤ ਕੀ ।
ਅਪਨੇ ਹੀ ਹਾਥਨ ਬਨਾਵਤ ਸਿੰਗਾਰ ਤਾ ਕੇ
ਪਾਸ ਕੀ ਸਖੀ ਨ ਕੀਨ ਨੈਕਕੁ ਪ੍ਰਤੀਤ ਕੀ ।
ਅੰਗ ਲਪਟਾਇ ਮੁਖੁ ਚਾਪਿ ਬਲਿ ਜਾਇ ਤਾ ਕੇ
ਐਸੋ ਹੀ ਪਿਯ਼ਾਰੀ ਜਾਨੈ ਪ੍ਰੀਤਮ ਸੋ ਪ੍ਰੀਤ ਕੀ । ੨੪ ।

Kabit

joban ke jor jorawari jagi jalim so jag.te aniyariyo bisari sudhi cheet ki.
nis din lagiyo rahit ta so chhab ki jeyo.ekai haiv gayi so mano aise rajneet ki.
apne hi rakhan banavat singar ta ke.pas ki sakhi na keen nekku partet ki.
ang laptaye mukh chhap bal jayi ta ke.aiso hi piyari jane pritam so preet ki. (24)

Couplet:

Having attained her, firstly, a woman, the: very clever (wise) and thirdly very youthful, he always wanted her to be close to his bosom. He could not afford to leave her for a moment even. (21)

Chopaiee :

Sasya was also enjoying sensuous pleasure with him day and night and he was considered by her dearer than her life even (very dear). All the time she was attracted towards his besom just as a fly gets attached to the raw-sugar (molasses. (22)

Swaiyya :

With the very thought of her beloved that woman felt overjoyed and both the woman and the man were involved in their love affairs all the time and seeing each other were delighted to the maximum (would sacrifice on the other). Due to her passionate love for him, Sasya whose brilliance matched that of the moon, would laugh on meeting his glances. That Sasya was madly in love with her beloved and was never satiated having attained such a charming partner. (23)

Kabit:

Due to her youthful (buoyancy) charm, her love had reached extreme limits (forcefully), which was very different for the oppressive Punnu from the world as such she had lost all sense of proportion (her consciousness) she was always enamoured by his charming personality just as a king gets tuned to his stately functions (kingdom) completely (being forgetful of other activities) she would embellish him with ornamental things herself without the help of her attendants. She was always closeted to his bosom (in his embrace) and would offer herself in sacrifice to him with closed lips. That beloved only knew how to maintain that sort of continuous love for her lover. (24)

ਦੋਹਰਾ

ਰੂਪ ਲਲਾ ਕੋ ਲਾਲਚੀ ਲੋਚਨ ਲਾਲ ਅਮੋਲ ।
ਬੰਕ ਬਿਲੋਕਨਿ ਖਰਚ ਧਨੁ ਮੋ ਮਨ ਲੀਨੋ ਮੋਲ । ੨੫ ।

Dohra

roop lala ko lalchi lochan laal amol.
baunk bilokan kharach dhan mo man leeno mol. (25)

ਸਵੈਯਾ

ਰੀਝ ਰਹੀ ਅਬਲਾ ਮਨ ਮੈ ਅਤਿ ਹੀ ਲਖਿ ਰੂਪ ਸਰੂਪ ਕੀ ਧਾਨੀ ।
ਸਯਾਨ ਛੁਟੀ ਸਿਗਰੀ ਸਭ ਕੀ ਲਖਿ ਲਾਲ ਕੌ ਖਿਯਾਲ ਭਈ ਅਤਿ ਯਾਨੀ ।
ਲਾਜ ਤਜੀ ਸਜਿ ਸਾਜ ਸਭੈ ਲਖਿ ਹੇਰਿ ਸਜਨੀ ਸਭ ਸਯਾਨੀ ।
ਹੌ ਮਨ ਹੋਰਿ ਰਹੀ ਨ ਹਟਿਯੋ ਬਿਨੁ ਦਾਮਨ ਮੀਤ ਕੇ ਹਾਥ ਬਿਕਾਨੀ । ੨੬ ।

Swaiyya

reejh rahi abla man mai at hi lakh roop saroop ki dhani.
sayan chuti sigri sabh ki lakh lal ko khiyal bhayi at yani.
laj taji saji saj sabhai lakh her sajni sabh sayani.
ho man hor rahi na hatiyo bin daman meet ke hath bikani. (26)

ਸਸਿਯਾ ਬਾਚ

ਅੰਗ ਸਭੈ ਬਿਨੁ ਸੰਗ ਸਖੀ ਸਿਵ ਕੋ ਅਰਿ ਆਨਿ ਅਨੰਗ ਜਗਯੋ ।
ਤਬ ਤੇ ਨ ਸੁਹਾਤ ਕਛੂ ਮੁਹਿ ਕੋ ਸਭ ਖਾਨ ਔ ਪਾਨ ਸਿਯਾਨ ਭਗਯੋ ।
ਝਟਕੈ ਪਟਕੈ ਚਿਤ ਤੇ ਝਟ ਦੈ ਨ ਛੁਟੈ ਇਹ ਭਾਤਿ ਸੋ ਨੇਹ ਲਗਯੋ ।
ਬਲਿ ਹੈ ਜੁ ਗਈ ਠਗ ਕੌ ਠਗਨੈ ਠਗ ਮੈ ਨ ਠਗਯੋ ਠਗ ਮੋਹਿ ਠਗਯੋ । ੨੭ ।

Sasiya Baach

ang sabhai bin sang sakhi ko ar ann anang jagyo.
tab te na suhat kachu muhi ko sabh khan ayo pan siyan bhagyo.
jhatke patke chit te jhut de na chhute eh bhati so neh lagyo.
bal hai jo gayi thag ko thagne thag mo na thgyo thag mohi thagyo. (27)

Couplet :

The charming beauty of the beloved wa very alluring while his eyes were bewitching and invaluable. She felt her heart had been won over by his tilted eyes completely (having paid the price). (25)

Swaiyya :

That woman (Sasya), seeing the fountain (treasure) of charming beauty of her beloved spouse was elated in her mind. With the very thought of the beloved spouse, she would feel that the wisdom (cleverness) of all her attendants was of no avail to her. Her attendants had given up all their shyness and pomp and show and were watching her closely by trying to stop their mind from interfering in anyway as they were also impressed by her intense love for the beloved. (26)

Then Sasiya said -

"O friend ! Without the presence of his company my whole body is aroused by the passionate love of Kamdev (enemy of Shiva) and since then I have no liking (interest) for anything else and all my cleverness including hunger and thirst has vanished. I want to get rid of his love with a stroke (from my mind) but his attraction is so much that I cannot overcome it by any means, whatsoever. I had gone to swindle a cheat but could not succeed and instead got myself swindled by the cheat himself. I am all sacrifice to him (wonderful man)." (27)

ਕਬਿਤੁ

ਦੇਖੇ ਮੁਖ ਜੀਹੈ ਬਿਨੁ ਦੇਖੇ ਪਿਯ ਹੂੁੰ ਨ ਪਾਣੀ
ਤਾਤ ਮਾਤ ਤਯਾਗ ਬਾਤ ਇਹੇ ਹੈ ਪ੍ਰਤੀਤ ਕੀ।
ਐਸੋ ਪ੍ਰਨ ਲੈਹੋ ਪਿਯ ਕਹੈ ਸੋਈ ਕਾਜ ਕੈਹੋ
ਅਤਿ ਹੀ ਰਿਝੈਹੋ ਯਹੈ ਸਿਛਾ ਰਾਜਨੀਤ ਕੀ।
ਜੋ ਕਹੈ ਬਕੈਹੋ ਕਹੈ ਪਾਨੀ ਭਰਿ ਆਨਿ ਦੈਹੋ।
ਹੇਰੇ ਬਲਿ ਜੈਹੋ ਸੁਨ ਸਖੀ ਬਾਤ ਚੀਤ ਕੀ।
ਲਗਨ ਨਿਗੌਡੀ ਲਾਗੀ ਜਾ ਤੈ ਨੀਦ ਭੂਖਿ ਭਾਗੀ
ਪਯਾਰੋ ਮੀਤ ਮੇਰੋ ਹੋ ਪਿਯਾਰੀ ਅਤਿ ਮੀਤ ਕੀ। ੨੮।

Kabit

dekhe mukh jehe bin dekhe piye hoon na pani.
tat mat tayag bat eho hai parteet ki.
aiso prun leho piye kahe soyi kaj keho.
at hi reejhho yehi sicha rajneet ki.
jo kaho bakeho kaho pani bhar aan deho.
here bal jeho sun sakhi bat cheet ki
lagan nigodi lagi ja te need bhookh bhagi.
payaro meet mero ho piyari at meet ki. (28)

ਚੌਪਈ

ਯਹ ਸਭ ਬਾਤ ਤਵਨ ਸੁਨਿ ਪਾਈ। ਪਹਿਲੇ ਬਯਾਹਿ ਧਾਮ ਮੈ ਆਈ।
ਯਾ ਸੌ ਪ੍ਰੀਤਿ ਸੁਨਤ ਰਿਸਿ ਭਰੀ। ਮਸਲਤ ਜੋਰਿ ਸੂਰ ਨਿਜੁ ਕਰੀ। ੨੯।

Chopaiee

yeh sabh bat tawan sun payi. pehile bayahi dham mai ayi.
ya so preet sunat ris bhhari. samlat jor sur jij kari. (29)

ਜਨਮੇ ਕੁਆਰਿ ਬਾਪ ਕੇ ਰਹੀ। ਹੈ ਬੇਰਕਤ ਮੇਖਲਾ ਗਹੀ।
ਘਾਤ ਆਪਣੇ ਪਤ ਕੋ ਕਰਿਹੋ। ਸੁਤ ਕੇ ਛਤ੍ਰ ਸੀਸ ਪਰ ਧਰਿਹੋ। ੩੦।

janme kuyari baap ke rahi. haiv barkat mekhla gahi.
ghat apno pat ko kariho. sut ke chatar sees par dhariho. (30)

ਜਨੁ ਗ੍ਰਿਹ ਛੋਰਿ ਤੀਰਥਨ ਗਈ। ਮਾਨਹੁ ਰਹਤ ਚੰਦ੍ ਬ੍ਰਤ ਭਈ।
ਕੀ ਸੁਹਾਗ ਤੇ ਰ"ਡੈ ਨੀਕੀ। ਯਾ ਕੀ ਲਗਤ ਰਾਜੇਸ੍ਵਰਿ ਫੀਕੀ। ੩੧।

jan greh chor teerthan gayi. manhhu rehat chander brat bhayi.
ki suhag te randai niki. ya ki lagat rajeswar phiki. (31)

Kabit :

Now I only live by having a glance of him and will not take water even and will forsake my parents even and this was the thing of faith. I shall swear that I shall function according to the wishes of my beloved only and keep him pleased and that is what political statesmanship teaches us. Whatever he would say, I shall do accordingly and bring water for him and would sacrifice myself on seeing him, "O friend ! Listen to my heart's desires. Due to this silly love of mine I have lost all my hunger and sleep. He is my dearest friend and I am his dearest friend (beloved)." (28)

Chopaiee :

All this talk was heard by the queen and thought to herself "that at first I had come to this house after my marriage. Hearing the words of love from her she was filled with rage and held consultations with her warriors by collecting them together." (29)

"I will consider that I was unwed in my father's home or becoming recluse I will wear beggar's robe. I will kill my spouse and make my son as the king with canopy overhead." (30)

"Either I shall go on pilgrimage to various holy places after leaving my home, as if I had adopted Chanderbarat (moon-fast). I would better be called a widow rather than a married woman. All the glory of this kingdom seems to me very pale or insignificant." (31)

ਦੋਹਰਾ

ਖਿਲਤ ਅਖੇਟਕ ਜੋ ਹਨੈ ਹਮਰੇ ਪਤਿ ਕੋ ਕੋਇ ।
ਤੌ ਸੁਨਿ ਕੈ ਸਸਿਯਾ ਮਰੇ ਜਿਯਤ ਨ ਬਚਿ ਹੈ ਸੋਇ । ੩੨ ।

Dohra

khilat akhetak jo hanai hamre pati ko koyi.
to muni ke sasiya mare jiyat na bach hai soyi. (32)

ਚੌਪਈ

ਬੈਠ ਮੰਤ੍ਰ ਤਿਨ ਯਹੈ ਪਕਾਯੋ । ਅਮਿਤ ਦਰਬੁ ਦੈ ਦੂਤ ਪਠਾਯੋ ।
ਖਿਲਤ ਅਖੇਟਕ ਰਾਵ ਜਬੈ ਹੈ । ਤਬ ਮੇਰੋ ਉਰ ਮੈ ਸਰ ਖੈਹੈ । ੩੩ ।

Chopaiee

baith mantar tin yehe pakayo. amit darab dai doot pathayo.
khilat akhetak rav jab haye. tab mero aur mai sar khehe. (33)

ਤਾ ਕੋ ਕਾਲ ਨਿਕਟ ਜਬ ਆਯੋ । ਪੁੰਨੂ ਸਾਹ ਸਿਕਾਰ ਸਿਧਾਯੋ ।
ਜਬ ਗਹਿਰੇ ਬਨ ਬੀਚ ਸਿਧਾਰਿਯੋ । ਤਨਿ ਧਨੁ ਬਾਨ ਸਤ੍ਰ ਤਬ ਮਾਰਿਯੋ । ੩੪ ।

ta ko kal nikat jab ayo. pun sah sikar sidhayo.
jab gehre ban beech sidhariyo. tin dhun ban satar tab mariyo. (34)

ਲਾਗਤ ਤੀਰ ਬੀਰ ਰਿਸਿ ਭਰਿਯੋ । ਤੁਰੈ ਧਵਾਇ ਘਾਇ ਤਿਹ ਕਰਿਯੋ ।
ਤਾ ਕੋ ਮਾਰਿ ਆਪੁ ਪੁਨਿ ਮਰਿਯੋ । ਸੁਰ ਪੁਰ ਮਾਝਿ ਪਯਾਨੋ ਕਰਿਯੋ । ੩੫ ।

lagat teer beer ris bhariyo. ture dhavayi ghayi teh kariyo.
ta ko mar aap pun mariyo. sur pur majh payano kariyo. (35)

ਦੋਹਰਾ

ਮਾਰਿ ਤਵਨ ਕੋ ਰਾਵ ਜੀ ਪਰਿਯੋ ਧਰਨਿ ਪਰ ਆਇ ।
ਭ੍ਰਿਤਨ ਨਿਕਟ ਪਹੁੰਚਿ ਕੈ ਲਯੋ ਗਰੇ ਸੋ ਲਾਇ । ੩੬ ।

Dohra

mar tawan ko rav ji pariyo dharan par ayi.
bhritan nikat pahunch ke leyo gare so layi. (36)

ਚੌਪਈ

ਐਸੋ ਹਾਲ ਚਾਕਰਨ ਭਯੋ । ਜਨੁਕ ਧਨੀ ਨ੍ਰਿਪਨੀ ਹ੍ਵੈ ਗਯੋ ।
ਨ੍ਰਿਪ ਦੈ ਕਹਾ ਧਾਮ ਹਮ ਜੈਹੈ । ਕਹਾ ਰਾਨਿਯਹਿ ਬਕਤ੍ਰ ਦਿਖੈ ਹੈ । ੩੭ ।

Chopaiee

aiso hal chakran bheyo. janak dhani nirpan haiv geyo.
nrip dai kaha dham hum jehe. kaha naniyahi baktar dikhe hai. (37)

Couplet :

If someone were to kill my husband while on a hunting spree, then Sasya would also die on hearing the news and shall not live any more. (32)

Chopaiee :

She sat down and chalked out this plan (programme) and sent an emissary with lot of money with the objective that while the Raja would be busy hunting and an arrow shot by him will pierce through the Raja's chest. (33)

When Punnu's death approached near he went on a hunting game. When he reached a thick jungle, the enemy, stretching his bow, shot an arrow. (34)

The warrior Punnu being hit by the arrow got furious with rage and racing his horse killed the enemy. Then after killing him he also died and went to heavens. (35)

Couplet :

After killing him, Raja Punnu fell down on the ground. The attendants reaching nearby then embraced him. (36)

Chopaiee :

The attendants felt so miserable just as a rich person becomes a pauper suddenly. "Having given away the king to the god of death, how shall we go back and face the queen ? (37)

ਨਭ ਬਾਨੀ ਤਿਨ ਕੋ ਤਬ ਭਈ। ਭ੍ਰਿਤ ਸੁਧਿ ਕਹਾ ਤੁਮਾਰੀ ਗਈ।
ਜੋਧਾ ਬਡੋ ਜੂਝਿ ਜਹ ਜਾਵੈ। ਰਨ ਛਿਤ ਤੇ ਤਿਨ ਕੌਨ ਉਚਾਵੈ। ੩੮।
nabh bani tin ko tab bhayi. bhrit sudh kaha tumari gayi.
jodhi bado joojh jeh jave. ran cheet te tin koun uchave. (38)

ਦੋਹਰਾ

ਤਾ ਤੇ ਯਾ ਕੀ ਕਬਰ ਖਨਿ ਗਾਡਹੁ ਇਹੀ ਬਨਾਇ।
ਅਸ੍ ਬਸਤ੍ ਲੈ ਜਾਹੁ ਘਰ ਦੇਹੁ ਸੰਦੇਸੋ ਜਾਇ। ੩੯।

Dohra

ta te ya ki kabar khan gadhu ehi banayi.
asav bastar lai jahu ghar dehu sandeso jayi. (39)

ਬਾਨੀ ਸੁਨਿ ਗਾਡਿਯੋ ਤਿਸੈ ਭਏ ਪਵਨ ਭ੍ਰਿਤ ਭੇਸ।
ਅਸ੍ ਬਸਤ੍ ਲੈ ਲਾਲ ਕੇ ਬਾਲਹਿ ਦਯੋ ਸੰਦੇਸ। ੪੦।
bani sun gadiyo tise bhaye pawan bhrit bhes.
asav bastar lai lal ke balhi deyo sandes.(40)

ਚੌਪਈ

ਬੈਠੀ ਬਾਲ ਜਹਾ ਬਡਭਾਗੀ। ਚਿਤ ਚੋਰ ਕੀ ਚਿਤਵਨਿ ਲਾਗੀ।
ਤਬ ਲੌ ਖਬਰਿ ਚਾਕਰਨ ਦਈ। ਅਰੁਨ ਹੁਤੀ ਪਿਯਰੀ ਹ੍ਵੈ ਗਈ। ੪੧।

Chopaiee

baithi bal jaha badbhagi. chit chor ki chitvan lagi.
tab lai khabri chakran dayi. arun huti piyari haiv gayi. (41)

ਦੋਹਰਾ

ਖੜਿ ਬਿਵਾਨ ਤਹ ਤ੍ਰਿਯ ਚਲੀ ਜਹਾ ਹਨਯੋ ਨਿਜੁ ਪੀਯ।
ਕੈ ਲੈ ਐਹੈ ਪੀਯ ਕੌ ਕੈ ਤਹ ਦੈਹੌ ਜੀਯ। ੪੨।

Dohra

khar bian teh triye chali jaha hanyo nij piye.
ke lai aehe piye ko ke teh deho jiye. (42)

ਚੌਪਈ

ਚਲੀ ਚਲੀ ਅਬਲਾ ਤਹ ਆਈ। ਦਾਬਿਯੋ ਜਹਾ ਮੀਤ ਸੁਖਦਾਈ।
ਕਬਰਿ ਨਿਹਾਰਿ ਚਕ੍ਰਿਤ ਚਿਤ ਭਈ। ਤਾਹੀ ਬਿਖੈ ਲੀਨ ਹ੍ਵੈ ਗਈ। ੪੩।

Chopaiee

chali chali abla eh ayi. dabiyo jaha meet sukhdayi.
kabar nihar chakrit chit bhayi. tahi bikhe leen haiv gayi. (43)

Then a heavenly voice said, "O attendants ! Where have your senses gone ? If a great warriors gets killed in the battlefield then who lifts his dead body." (38)

Couplet :

"So dig a grave here itself and bury him here, only take away his robes and the horse back home and then convey the message (of his death)." (39)

"On hearing the heavenly voice, the Raja was buried there and the attendants went away at full speed, taking his horse and his royal robes they conveyed the message to young Sasya. (40)

Chopaiee :

"Where that fortunate young princess (Sasya) was busy in her lover's fond memory, the attendants gave the said news." (41)

Couplet :

Then that woman sitting in her chariot left for the place, where her beloved was killed and then promised to herself that either she would accompany her beloved or she would give up her life also. (42)

Chopaiee :

So by traveling she reached the place where her beloved friend had been buried. By seeing the grave she got wonder struck and got absorbed in it. (43)

ਦੋਹਰਾ

ਮਰਨ ਸਭਨ ਕੇ ਮੁੰਡ ਪੈ ਸਫਲ ਮਰਨ ਹੈ ਤਾਹਿ ।
ਤਨਕ ਬਿਖੈ ਤਨ ਕੌ ਤਹੇ ਪਿਯ ਸੋ ਪ੍ਰੀਤਿ ਬਨਾਇ । ੪੪ ।

Dohra

maran sabhan ke mund pai safal maran hai tahi.
tanak bikhe tan ko tahe piye so preet banayi. (44)

ਤਨ ਗਾਡਿਯੋ ਜਹ ਤੁਮ ਮਿਲੇ ਅੰਗ ਮਿਲਿਯੋ ਸਰਬੰਗ ।
ਸਭ ਕਛੁ ਤਜਿ ਗ੍ਰਿਹ ਕੌ ਚਲਿਯੋ ਪ੍ਰਾਨ ਪਿਯਾਰੇ ਸੰਗ । ੪੫ ।

tan dadiyo jeh tum mile ang milyo sarbang.
sabh kuch taj greh ko chaliyo pran piyare sung. (45)

ਪਵਨ ਪਵਨ ਆਨਲ ਅਨਲ ਨਭ ਨਭ ਭੂ ਭੂ ਸੰਗ ।
ਜਲ ਜਲ ਕੇ ਸੰਗ ਮਿਲਿ ਰਹਿਯੋ ਤਨੁ ਪਿਯ ਕੇ ਸਰਬੰਗ । ੪੬ ।

pawan pawan anal anal nabh nabh bhu bhu sang.
jal jal ke sang mili rahiyo tanu piye ke sarbang. (46)

ਚੌਪਈ

ਪਿਯ ਹਿਤ ਦੇਹ ਤਵਨ ਤ੍ਰਿਯ ਦਈ । ਦੇਵ ਲੋਕ ਭੀਤਰ ਲੈ ਗਈ ।
ਅਰਧਾਸਨ ਬਾਸਵ ਤਿਹ ਦੀਨੋ । ਭਾਤਿ ਭਾਤਿ ਸੈ ਆਦਰੁ ਕੀਨੋ । ੪੭ ।

Chopaiee

piye hit deh tawan triye dayi. dev lok bhetar lai gayi.
ardasan basav teh deeno. bhati bhati mai adar keeno. (47)

ਦੋਹਰਾ

ਦੇਵ ਬਧੂਨ ਅਪਛਰਨ ਲਯੋ ਬਿਵਾਨ ਚੜਾਇ ।
ਜੈ ਜੈਕਾਰ ਅਪਾਰ ਹੁਅ ਹਰਖੇ ਸੁਨਿ ਸੁਰ ਰਾਇ । ੪੮ ।

Dohra

dev badhun apcharan leyo biwan chadayi.
je jekar apar huye harkhe suni sur raye. (48)

ਮਛਰੀ ਔ ਬਿਰਹੀਨ ਕੇ ਬਧ ਕੌ ਕਹਾ ਉਪਾਇ ।
ਜਲ ਪਿਯ ਤੇ ਬਿਛੁਰਾਇ ਯਹਿ ਤਨਿਕ ਬਿਖੈ ਮਰਿ ਜਾਇ । ੪੯ ।

machri ao birhin ke badh ko kaha upaye.
jal piye te bichurai yehi tanik bikhe mar jayi. (49)

ਪਾਪ ਨਰਕ ਤੇ ਨ ਡਰੀ ਕਰੀ ਸਵਤਿ ਕੀ ਕਾਨਿ ।
ਅਤਿ ਚਿਤ ਕੋਪ ਬਢਾਇ ਕੈ ਪਿਯ ਲਗਵਾਯੋ ਬਾਨ । ੫੦ ।

pap narak te na dari kari savat ki kan.
at chit kop badayi ke piye lagvayo ban. (50)

Couplet

"Death is written for everyone but the success in death is meant for one, who gives up her life in a moment for her beloved's love." (44)

Where his body lay, she said, "O my dear spouse ! Once I meet you, my body (limbs) will mingle with your body. Leaving everything else I will accompany you to heavens." (45)

All the five elements shall mingle with the Lord just as air mingles with air, fire with fire, the ether with ethereal space, Earth with Earth and water with water and the body will mingle with the body of the beloved. (46)

Chopaiee :

That woman sacrificed herself for her beloved and took him to the heavens. Indra (god) gave him half of his throne itself and gave him an honorable reception there. (47)

Couplet:

The wives of the gods and the fairies took him in their chariot and saluted him on arrival. Indra was greatly pleased to hear this news. (48)

What is the basic principle to kill a fish or a separated person. By separating them (fish) from the beloved (water) they die in a moment. (49)

The great queen did not get afraid of hell (in the form of sins) even on the removal of her jealousy against the rival wife and got an arrow shot at the beloved with increased rage. (50)

ਚੌਪਈ

ਸਵਤਿ ਸਾਲ ਅਤਿ ਹੀ ਚਿਤ ਧਾਰਿਯੋ । ਨਿਜੁ ਪਤਿ ਸੋ ਸਾਯਕ ਮੋ ਮਾਰਿਯੋ ।
ਯਾ ਸੁਹਾਗ ਤੇ ਰ"ਢੇ ਰਹਿ ਹੈ । ਪ੍ਰਭ ਕੋ ਨਾਮ ਨਿਤਿ ਉਠਿ ਕਹਿ ਹੈ । ੫੧ । ੧ ।

Chopaiee

savat sal at hi chit dhariyo. nij pat so sayak mo mariyo.
ya suhag te rande rahi hai. prabh ko naam nit uthi keh hai. (51) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਆਠ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੦੮ । ੨੦੨੫ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so ath charitar samapatam. Sat Subham sat. (108) (2025) aphjun.

ਚੌਪਈ

ਯਹ ਚਲਿ ਖਬਰ ਜਾਤ ਭੀ ਤਹਾ । ਬੈਠੀ ਸਭਾ ਧਰਮੁ ਕੀ ਜਹਾ ।
ਸਵਤਿ ਸਾਲ ਤਿਨ ਤ੍ਰਿਯਹਿ ਨਿਹਾਰਿਯੋ । ਨਿਜੁ ਪਤਿ ਬਾ੍ਨ ਸਾਥ ਹਨਿ ਡਾਰਿਯੋ । ੧ ।

Chopaiee

yeh chal khabar jat bhi taha. baethi sabha dharam ki jaha.
savat sal tin triyehi nihariyo. nij pati ban sath hani dariyo. (1)

ਧਰਮਰਾਇ ਬਾਚ

ਦੋਹਰਾ

ਜਾ ਦੁਖ ਤੇ ਜਿਨ ਇਸਤ੍ਰਿਯਹਿ ਨਿਜੁ ਪਤਿ ਹਨਿਯੋ ਰਿਸਾਇ ।
ਤਾ ਦੁਖ ਤੇ ਤਿਹ ਮਾਰਿਯੈ ਕਰਿਯੈ ਵਹੈ ਉਪਾਇ । ੨ ।

Dharamraye Baach

Dohra

ja dukh te jin istriyehi nij pati haniyo risayi.
ta dukh te teh mariyo kariyo vahe upaye. (2)

ਚੌਪਈ

ਉਰਬਸਿ ਪ੍ਰਾਤ ਹੁਤੀ ਸੁ ਨਗਰ ਮੈ । ਨਾਚਤ ਹੁਤੀ ਕਾਲ ਕੇ ਘਰ ਮੈ ।
ਤਿਹ ਬੀਰੋ ਤਿਹ ਸਭਾ ਉਚਾਯੋ । ਸਕਲ ਪੁਰਖ ਕੋ ਭੇਖ ਬਣਾਯੋ । ੩ ।

Chopaiee

urbisi prat huti so nagar mai. nachat huti kal ke ghar me.
teh beero teh sabha uchayo. sakal purakh ko bhekh banayo. (3)

Chopaiee :

The queen consort to settle scores with the co-wife, got an arrow shot at her spouse to kill him. Instead of such a married life. I would prefer to be a widow and meditate on the Lord daily on getting awake. (51) (1)

Here the one hundred and eighth episode of King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well.

(108-2025)(Contd)

Chopaiee :

The news of the death of Sasya and her spouse reached the assembly of Dharam Raj (god of justice). The assembly took note of the jealousy of the woman against the rival wife, who had got killed her own spouse. (1)

So Dharam Rai (god of justice) said-

Couplet :

"The woman who got her spouse killed with such an affliction getting enraged, should now be killed with the same torture and such an arrangement should be made."

(2)

Chopaiee :

There was a woman (prostitute) by the name of Urvasi in that town, who used to dance in the place of the god of death. She took upon herself the job of (punishing) dealing with that queen in the assembly and put on a man's dress. (3)

ਉਰਬਸੀ ਬਾਚ

ਮੁਸਕਿਲ ਹਨਨ ਤਵਨ ਕੋ ਗੁਨਿਯੈ । ਜਾ ਕੋ ਅਧਿਕ ਸੀਲ ਜਗੁ ਸੁਨਿਯੈ ।
ਜਾ ਕੋ ਚਿਤ ਚੰਚਲ ਪਹਿਚਾਨਹੁ । ਤਾ ਕੋ ਲਈ ਹਾਥ ਮੈ ਮਾਨਹੁ । ੪ ।

Urbasi Baach

muskil hanan tawan ko guniye. ja ko adhik seel jag suniye.
ja ko chit chanchal pehchanhu. ta ko layi hath mai manhu. (4)

ਯੌ ਕਹਿ ਨਿਕਸਿ ਮੋਲ ਹੁ ਲਯੋ । ਜਾ ਪੈ ਲਾਖ ਟਕਾ ਦਸ ਦਯੋ ।
ਚਮਕਿ ਚਲੈ ਜਬ ਤੁਰੇ ਬਿਰਾਜੈ । ਜਾ ਕੋ ਨਿਰਖਿ ਇੰਦ੍ ਹਯ ਲਾਜੈ । ੫ ।

yo keh nikas mol hu leyo. ja pai lakh taka dus deyo.
chamak chale jab ture biraje. ja ko nirakh Inder haye laje. (5)

ਆਪ ਅਨੂਪ ਬਸਤ੍ ਤਨ ਧਾਰੈ । ਭੂਖਨ ਸਕਲ ਜਰਾਇ ਸੁ ਧਾਰੈ ।
ਲ"ਬੇ ਕੇਸ ਕ"ਪ ਪਰ ਛੋਰੇ । ਜਨੁਕ ਫੁਲੇਲਹਿ ਜਾਤ ਨਿਚੋਰੇ । ੬ ।

aap anoop bastar tan dhare. bhukhan sakal jarayi su dhare.
lambe kes kamp par chore. janak phuleleh jat nichoro. (6)

ਅੰਜਨ ਅਜਿ ਆਖਿਯਨ ਦਯੋ । ਜਨੁ ਕਰਿ ਲੂਟਿ ਸਿੰਗਾਰਹਿ ਲਯੋ ।
ਜੁਲਫ ਜੰਜੀਰ ਜਾਲਮੈ ਸੋਹੈ । ਸੁਰ ਨਰ ਨਾਗ ਅਸੁਰ ਮਨ ਮੋਹੈ । ੭ ।

anjan aaj akhiyan deyo. jan kar loot singarhi leyo.
julaf janjeer jalme sohe. sur nar nag asur man mohe. (7)

ਰਾਜਤ ਭ੍ਰਿਕੁਟਿ ਧਨੁਕ ਸੀ ਭਾਰੀ । ਮੋਹਤ ਲੋਕ ਚੌਦਹਨਿ ਪਯਾਰੀ ।
ਜਾ ਕੀ ਨੈਕ ਦ੍ਰਿਸਟਿ ਮੈ ਪਰੈ । ਤਾ ਕੀ ਸਕਲ ਬੁਧਿ ਪਰਹਰੈ । ੮ ।

rajat trikut dhanuk si bhari. mohat lok chodhan payari.
ja ki nek dristi mai parai. ta ki sakal budhi parhare. (8)

ਦੋਹਰਾ

ਖਟਮੁਖ ਮੁਖ ਖਟ ਪੰਚ ਸਿਵ ਬਿਧਿ ਕੀਨੇ ਮੁਖ ਚਾਰਿ ।
ਉਰਬਸਿ ਕੇਰੇ ਰੂਪ ਕੋ ਤਊ ਨ ਪਾਯੋ ਪਾਰ । ੯ ।

Dohra

khutmukh mukh khut panch siv bidh keene mukh char.
urbasi kere roop ko tayu na payo par. (9)

ਚੌਪਈ

ਆਯੁਧ ਸਕਲ ਅੰਗ ਕਰੇ । ਸੋਹਤ ਸਭ ਸਾਜਨ ਸੌ ਜਰੇ ।
ਹੀਰਨ ਕੀ ਮੁਕਤਾ ਜਗ ਸੋਹੈ । ਸਸਿ ਕੋ ਮਨੌ ਤਾਰਿਕਾ ਮੋਹੈ । ੧੦ ।

Chopaiee

ayudh sakal ang kare. sohat sabh sajan so jare.
heeran ki mukta jug sohe. sees ko mano tarika mohe. (10)

Urvasi then said -

"It is rather difficult to kill a person, who is known to be in the world a person of gentle nature. But the person with a restless mind would be soon in my grip you rest assured." (4)

After saying these words, she came out of her house and bought a horse after paying ten lakh (1 million) rupees). When she would ride that horse it would move off swiftly (like wind) seeing which even Indra's horse would feel ashamed (belittled). (5)

She had covered herself with glamorous robes, which were fitted with ornaments. Her long tresses (hair) were resting on her shoulders as if they were throwing (spreading) their fragrance all around. (6)

By putting collyrium in her eyes she had embellished herself beyond comparison (looted even ornamentation). Her loving tresses were looking glorious like a chain, seeing which all the gods, men, snakes and demons were all getting enticed. (7)

Her heavy eye-brows were looking glamorous like a bow as that alluring figure was enamouring all the fourteen worlds. Whosoever would get a glance of her would lose his sense of proportion. (8)

Couplet :

Kartikya got six faces, Shiva had five faces and Brahma got four faces but none could get at the secret of her grace. (9)

Chopaiee :

She had worn various weapons on the body (limbs) which were embellished with various instruments (musical). Her face was glorified with jewels and pearls in the world, as if stars were trying to enamour the moon. (10)

ਸਵੈਯਾ

ਆਯੁਧ ਧਾਰਿ ਅਨੂਪਮ ਸੁੰਦਰਿ ਭੂਖਨ ਅੰਗ ਅਜਾਇਬ ਧਾਰੇ ।
ਲਾਲ ਕੋ ਹਾਰ ਲਸੈ ਉਰ ਭੀਤਰ ਭਾਨ ਤੇ ਜਾਨੁ ਬਡੇ ਛਬਿਯਾਰੇ ।
ਮੋਤਿਨ ਕੀ ਲਰਕੈ ਮਖ ਪੈ ਮ੍ਰਿਗਨੈਨਿ ਫਬੇ ਮ੍ਰਿਗ ਸੇ ਕਜਰਾਰੇ ।
ਮੋਹਤ ਹੈ ਸਭ ਹੀ ਕੇ ਚਿਤੈ ਨਿਜ ਹਾਥ ਮਨੌ ਬ੍ਰਿਜਨਾਥ ਸੁਧਾਰੇ । ੧੧ ।

Swaiyya

ayudh dhar anupam sundri bhukhan ang ajayab dhare.
lal ko har lase aur bhetar bhan te jaan bade chabiyare.
motin ki larke mukh pai mrignain phabe mrig mai kajrare.
mohat hai sabhh hi ke chite nij hath mano brijnath sudhare. (11)

ਛੋਰਿ ਦਏ ਕਚ ਕ"ਪਨ ਊਪਰ ਸੁੰਦਰ ਪਾਗ ਸੌ ਸੀਸ ਸੁਹਾਵੈ ।
ਭੂਖਨ ਚਾਰੁ ਲਸੈ ਸਭ ਅੰਗਨ ਭਾਗ ਭਰਿਯੌ ਸਭ ਹੀ ਕਹ ਭਾਵੈ ।
ਬਾਲ ਲਖੈ ਕਹਿ ਲਾਲ ਤਿਸੈ ਲਟਕਾਵਤ ਅੰਦਨ ਮੈ ਜਬ ਆਵੈ ।
ਰੀਝਤ ਕੋਟਿ ਸੁਰੀ ਅਸੁਰੀ ਸੁਧਿ ਹੇਰਿ ਛੁਟੈ ਸਤ ਹੂ ਛੁਟ ਜਾਵੈ । ੧੨ ।

chor daye kach kampan upar sunder pag so sees suhave.
bhukhan char lase sabh angan bhag bhariyo sabh hi keh bhave.
bal lakhe keh lal tise latkavat andan mai jab avai.
reejhat kot suri asuri sudhi her chute sat hu chut jave. (12)

ਭੂਖਨ ਧਾਰਿ ਚੜਿਯੌ ਰਥ ਊਪਰਿ ਬਾਧਿ ਕ੍ਰਿਪਾਨ ਨਿਖੰਗ ਬਨਾਯੌ ।
ਖਾਤ ਤੰਬੋਲ ਬਿਰਾਜਤ ਸੁੰਦਰ ਦੇਵ ਅਦੇਵਨ ਕੋ ਬਿਰਮਾਯੌ ।
ਬਾਸ ਵ ਨੈਨ ਸਹੰਸ੍ਰਨ ਸੌ ਹੇਰਿ ਰਹਿਯੌ ਕਛੁ ਪਾਰ ਨ ਪਾਯੌ ।
ਆਪੁ ਬਨਾਇ ਅਨੂਪਮ ਕੋ ਬਿਧਿ ਐਚਿ ਰਹਿਯੌ ਦੁਤਿ ਅੰਤ ਨ ਪਾਯੌ । ੧੩ ।

bhukhan dhar chariyo rath upar badh kirpan nikhang banayo.
khat tambol birajat sunder dev adevan ko birmayo.
bas va nain sehansaran so her rahiyo kachu par na payo.
aap banayi anupam ko bidh aech rahiyo dut ant na payo. (13)

ਪਾਨ ਚਬਾਇ ਭਲੀ ਬਿਧਿ ਸਾਥ ਜਰਾਇ ਜਰੈ ਹਥਿਯਾਰ ਬਨਾਏ ।
ਅੰਜਨ ਅ"ਜਿ ਅਨੂਪਮ ਸੁੰਦਰਿ ਦੇਵ ਅਦੇਵ ਸਭੈ ਬਿਰਮਾਏ ।
ਕੰਠ ਸਿਰੀਮਨਿ ਕੰਕਨ ਕੁੰਡਲ ਹਾਰ ਸੁ ਨਾਰਿ ਹੀਏ ਪਹਿਰਾਏ ।
ਕਿੰਨਰ ਜਛ ਭੁਜੰਗ ਦਿਸਾ ਬਿਦਸਾਨ ਕੈ ਲੋਕ ਬਿਲੋਕਿਨ ਆਏ । ੧੪ ।

pan chabayi bhali bidh sath jarayi jare hathiyar anaye.
anjan anj anupam sundari dev adev sabhe birmaye.
kunth sirimani kankan kundal har so nar hiye pehraye.
kinar juch bhujang disa bidsan ke lok bilokan aye. (14)

Swaiyya :

That woman was armed with many beautiful weapons, while the (body) limbs were glorified with various strange weapons and a necklace of rubies was shining round her neck which was having a radiance comparable to the sun's brightness. Various lines of pearls were glorifying her face. The eyes of the beauty were embellished with collyrium like a deer, which were enamouring everyone's heart around as if Sri Krishna had decorated them (himself) personally. (11)

Her beautiful tresses (of hair) were falling on her shoulders while a beautiful turban was looking glamorous on her head. All the limbs were beautified with shining ornaments. That godly appearance was looking lovable to all, while the women were looking at him as their beloved when he would walk to the courtyard with airs (coquettishly). Many women of the gods and demons were getting enticed by him thus losing their senses even and on seeing him even their chastity was being demolished (thrown to the winds). (12)

After wearing her ornaments she rode her chariot and tied her sword and the quiver. Chewing the betel nut she was looking glamorous and had thrown both the gods and demons into doubtful positions Indra with his thousand eyes, seeing her beauty could not get at its limits. Creating this beauty with His own hands and fixing his eyes on her (even Indra) could not gauge its limits. (13)

Chewing the betel nuts with a dignified manner, she was armed with ornamented ornaments. That charming woman with collyrium in her eyes was alluring both the gods and demons. That woman was wearing a necklace of pearls around her neck along with bangles and golden rings. Many demi-gods, Kinars (mythological horse with human face) Bhujangs and people from ten directions were watching her. (14)

ਇੰਦ੍ ਸਹੰਸ੍ ਬਿਲੋਚਨ ਸੋ ਅਵਿਲੋਕ ਰਹਿਯੋ ਛਬਿ ਅੰਤੁ ਨ ਆਯੋ ।
ਸੇਖ ਅਸੇਖਨ ਹੀ ਮੁਖ ਸੋ ਗੁਨ ਭਾਖਿ ਰਹੋ ਪਰੁ ਪਾਰ ਨ ਪਾਯੋ ।
ਰੁਦ੍ ਪਿਯਾਰੀ ਕੀ ਸਾਰੀ ਕੀ ਕੋਰ ਨਿਹਾਰਨ ਕੋ ਮੁਖ ਪੰਚ ਬਨਾਯੋ ।
ਪੂਤ ਕਿਯੇ ਖਟ ਚਾਰਿ ਬਿਧੈ ਚਤੁਰਾਨਨ ਯਾਹੀ ਤੇ ਨਾਮੁ ਕਹਾਯੋ । ੧੫ ।

Inder sahansar bilochan so avilok rahiyo chhab ant na ayo.
sekh asekhhan hi sukh so gun bhakh raho paru par na payo.
rudar piyari ki sari ki kor niharan ko mukh punch banayo.
poot kiyo khut char bidhe chaturanan yahi te naam kahayo.(15)

ਕੰਚਨ ਕੀਰ ਕਲਾਨਿਧਿ ਕੇਹਰ ਕੋਕ ਕਪੋਤ ਕਰੀ ਕੁਰਰਾਨੇ ।
ਕਲਪਦ੍ਰੁਮਕਾ ਅਨੁਜਾ ਕਮਨੀ ਬਿਨੁ ਦਾਰਿਮ ਦਾਮਨਿ ਦੇਖਿ ਬਿਕਾਨੇ ।
ਰੀਝਤ ਦੇਵ ਅਦੇਵ ਸਭੈ ਨਰ ਦੇਵ ਭਏ ਛਬਿ ਹੇਰਿ ਦਿਵਾਨੇ ।
ਰਾਜ ਕੁਮਾਰ ਸੋ ਜਾਨਿ ਪਰੈ ਤਿਹ ਬਾਲ ਕੇ ਅੰਗ ਨ ਜਾਤ ਪਛਾਨੇ । ੧੬ ।

kanchan keer kalanidh kehar kok kapot kari kurrane.
kalapdramka anuja kamni bin daris bin daris damin dekh bikane.
reejhat dev adev sabhe nar dev bhaye chhab her divane.
raj kumar so jaan pare teh bal ke ang na jaat pachane. (16)

ਦੋਹਰਾ

ਦਸ ਸੀਸਨ ਰਾਵਨ ਰਹੇ ਲਿਖਤ ਬੀਸ ਭੁਜ ਜਾਇ ।
ਤਰੁਨੀ ਕੇ ਤਿਲ ਕੀ ਤਊ ਸਕਯੋ ਨ ਛਬਿ ਕੋ ਪਾਇ । ੧੭ ।

Dohra

dus seesan rawan hare likhat bees bhuj jayi.
taruni ke til ki tayu sakyo na chhab ko payi. (17)

ਸਵੈਯਾ

ਲਾਲਨ ਕੋ ਸਰਪੇਚ ਬਧਯੋ ਸਿਰ ਮੋਤਿਨ ਕੀ ਉਰ ਮਾਲ ਬਿਰਾਜੈ ।
ਭ੍ਰੂਖਨ ਚਾਰੁ ਦਿਪੈ ਅਤਿ ਹੀ ਦੁਤਿ ਦੇਖਿ ਮਨੋਜਵ ਕੋ ਮਨੁ ਲਾਜੈ ।
ਮੋਦ ਬਢੈ ਨਿਰਖੇ ਚਿਤ ਮੈ ਤਨਿਕੇਕ ਬਿਖੈ ਤਨ ਕੋ ਦੁਖ ਭਾਜੈ ।
ਜੋਬਨ ਜੋਤਿ ਜਗੈ ਸੁ ਮਨੋ ਸੁਰਰਾਜ ਸੁਰਾਨ ਕੇ ਭੀਤਰ ਰਾਜੈ । ੧੮ ।

Swaiyya

lalan ko sarpech badhyo sir motin ki aur mal biraje.
bhukhan char dipe at hi dut dekhh manojav ko man laje.
mod bade nirkhe chit mai tankek bikhe tan ko dukh bhaje.
joban joti jagai so mano surraj suran ke bhetar raje. (18)

Indra with thousands eyes could not gauge the extent (depth) of her beauty. Sheshnag with countless fangs was singing her praises but without gauging, its extent. To watch the complete version of the sari (the dress) of the loving woman, Shiva had developed five faces, his son (Kartikya) had got six faces, While Brahma had made as such he was known as the god with four faces. (15)

The gold, parrot, moon, lion, the partridge, pigeon and elephant were all clamouring. The sister of Kalap tree (Lachhmi) and pomegranate seeing her charm were all praise for her (had sold themselves for her beauty) charm. All the gods and demons were enamoured by her charm on sighting her while the men and gods were getting mad on seeing her beauty. From her limbs the young belle appeared like a princess but could not be exactly traced (explained). (16)

Couplet :

Ravana with ten heads speaks (about her qualities) and writes about it with his twenty arms but could not gauge the depth (extent) of her beauty. (17)

Swaiyya :

She was wearing an ornament studded with jewels on her head while a necklace of pearls was looking glorious around her neck. Even Kamdev (the god of love) was feeling abashed (belittled) by seeing the glamour of her beautiful ornaments. By seeing her one's happiness and bliss (of mind) gets exalted while the suffering of body take to their wings (get alleviated). The exuberance of her youthful charm was akin to the glorified presence of Indra among various gods. (18)

ਛੋਰੈ ਹੈ ਬੰਦ ਅਨੂਪਮ ਸੁੰਦਰਿ ਪਾਨ ਚਬਾਇ ਸਿੰਗਾਰ ਬਨਾਯੋ।
ਅੰਜਨ ਅ"ਜਿ ਦੁਹੂੰ ਅਖਿਯਾਨ ਸੁ ਭਾਲ ਮੈ ਕੇਸਰਿ ਲਾਲ ਲਗਾਯੋ।
ਝੁਮਕ ਦੇਤ ਝੁਕੈ ਝੁਮਕੇ ਕਬਿ ਰਾਮ ਸੁ ਭਾਵ ਭਲੋ ਲਖਿ ਪਾਯੋ।
ਮਾਨਹੁ ਸੌਤਿਨ ਕੇ ਮਨ ਕੋ ਇਕ ਬਾਰਹਿ ਬਾਧਿ ਕੈ ਜੇਲ ਚਲਾਯੋ। ੧੯।

chore hai band anupam sunder pan chabayi singar banayo.
anjan anj duhun akhiyan so bhal mai kesar lal lagayo.
jhumak det jhuke jhumke kab ram so bhav bhalo lakh payo.
manhu sotin ke man ko ik barhi badh ke jel chalayo. (19)

ਹਾਰ ਸਿੰਗਾਰ ਕਰੋ ਸਭ ਹੀ ਤਿਨ ਕੇਸ ਛੁਟੇ ਸਿਰ ਸਯਾਮ ਸੁਹਾਵੈ।
ਜੋਬਨ ਜੋਤਿ ਜਗੈ ਅਤਿ ਹੀ ਮੁਨਿ ਹੇਰਿ ਡਿਗੈ ਤਪ ਤੇ ਪਛੁਤਾਵੈ।
ਕਿੰਨਰ ਜਛ ਭੁਜੰਗ ਦਿਸਾ ਬਿਦਿਸਾਨ ਕੀ ਬਾਲ ਬਿਲੋਕਨ ਆਵੈ।
ਗੰਧ੍ਰਬ ਦੇਵ ਅਦੇਵਨ ਕੀ ਤ੍ਰਿਯ ਹੇਰਿ ਪ੍ਰਭਾ ਸਭ ਹੀ ਬਲ ਜਾਵੈ। ੨੦।

har singar kare sabh hi tin kes chute sir sayam suhave.
joban jot jage at hi muni her dige tap te pachtave.
kinar jach bhujang disa bidsan ki bal bilokan avaye.
gandharab dev adevan ki triye her prabha sabh hi bal jave. (20)

ਦੋਹਰਾ

ਐਸੋ ਭੇਖ ਬਨਾਇ ਕੈ ਤਹ ਤੇ ਕਰਿਯੋ ਪਿਯਾਨ।
ਪਲਕ ਏਕ ਬੀਤੀ ਨਹੀ ਤਹਾ ਪਹੁੰਚੀ ਆਨਿ। ੨੧।

Dohra

aiso bhkh banayi ke teh te kariyo piyan.
palak ek beeti nahi taha pahunchi aan. (21)

ਚੌਪਈ

ਏਤੀ ਕਥਾ ਸੁ ਯਾ ਪੈ ਭਈ। ਅਬ ਕਥ ਚਲਿ ਤਿਹ ਤ੍ਰਿਯ ਪੈ ਗਈ।
ਨਿਜੁ ਪਤਿ ਮਾਰਿ ਰਾਜ ਜਿਨ ਲਯੋ। ਲੈ ਸੁ ਛਤ੍ਰ ਨਿਜੁ ਸੁਤ ਸਿਰ ਦਯੋ। ੨੨।

Chopaiee

eti katha so ya pai bhayi. ab kath chal teh triye pae gayi.
nij patimar raj jin leyo. lai so chatar nij sat sir deyo. (22)

ਮੁਖੁ ਫੀਕੋ ਕਰਿ ਸਭਨ ਦਿਖਾਵੈ। ਚਿਤ ਅਪਨੇ ਮੈ ਮੋਦ ਬਢਾਵੈ।
ਸੋ ਪੁੰਨ ਨਿਜੁ ਸਿਰ ਤੇ ਟਾਰੋ। ਰਾਜ ਕਮੇਹੈ ਪੁਤ੍ਰ ਹਮਾਰੋ। ੨੩।

mukh phiko kar sabhan dikhave. chit apne mai med badave.
so pun nij sir te taro. raj kamehe putar hamaro. (23)

The youthful beauty had loosened the strings of her inner garments and had embellished herself with beauty aids while chewing the betel nuts. She had put collyrium in both her eyes while a vermillion mark (round) was made on her forehead. While turning her neck around the ear-rings get lowered which according to the poet Ram appeared as if the mind of the rival wives was bundled and sent to the prison. (19)

She had beatified herself with all sorts of embellishments while the loose black hair tresses were looking glamourous on her head. Her charming fragrance was spread all around, on seeing which the Munis (ascetics) forgetting their penance feel repentant about their (mis) behaviour. The demi-gods mythological horse with human face, Bhujang and women from all the ten directions were coming to see her (beauty). The women folk of celestial singers, gods and the demons were all sacrifice to her charming appearance (were enjoying her beauty even at the cost of their lives). (20)

Couplet :

By making the guise of such a beauty she moved from there and reached the place in a moment. (21)

Chopaiee

The episode ends here now let us turn towards the story of the woman who had got her spouse killed and gained the control of the kingdom and placed the canopy of kingdom on her son's head (gave the rule of land to her son). (22)

She apparently shows her pale face (of sorrow and gloom) to all around while in her heart of hearts she was feeling greatly elated. She was feeling as if she had cast away Punnu (from their control) and now her son would control the kingdom. (23)

ਦੋਹਰਾ

ਸਵਤਿ ਸਾਲ ਤੇ ਮੈ ਜਰੀ ਨਿਜੁ ਪਤਿ ਦਯੋ ਸੰਘਾਰ ।
ਬਿਧਵਾ ਹੀ ਹੈ ਜੀਵਿ ਹੌ ਜੌ ਰਾਖੇ ਕਰਤਾਰ । ੨੪ ।

Dohra

savit sal te mai jari nij pati deyo sanghar.
bidhwa hi haiv jeev ho jo rakhe kartar. (24)

ਚੌਪਈ

ਸਵਤਿ ਸਾਲ ਸਿਰ ਪੈ ਤਹਿ ਸਹਿਯੈ । ਬਿਧਵਾ ਹੀ ਹੈ ਕੈ ਜਗ ਰਹਿਯੈ ।
ਧਨ ਕੋ ਟੋਟਿ ਕਛੂ ਮੁਹਿ ਨਾਹੀ । ਐਸੇ ਕਹੈ ਅਬਲਾ ਮਨ ਮਾਹੀ । ੨੫ ।

Chopaiee

savat sal sir pai tahi sahiye. bidhwa hi haiv ke jug rahiyo.
dhan ko tot kachu muhi nahi. aise kahe abla man mahi. (25)

ਦੋਹਰਾ

ਮਨ ਭਾਵਤ ਕੋ ਭੋਗ ਮੁਹਿ ਕਰਨਿ ਨ ਦੇਤੋ ਰਾਇ ।
ਅਬਿ ਚਿਤ ਮੈ ਜਿਹ ਚਾਹਿ ਹੌ ਲੈਹੌ ਨਿਕਟਿ ਬੁਲਾਇ । ੨੬ ।

Dohra

man bhawat ko bhog muhi karin na deto rayi.
ab chit mai jeh chahi ho leho nikat bulayi. (26)

ਚੌਪਈ

ਬੈਠਿ ਝਰੋਖੇ ਮੁਜਰਾ ਲੇਵੈ । ਜਿਹ ਭਾਵੈ ਤਾ ਕੋ ਧਨੁ ਦੇਵੈ ।
ਰਾਜ ਕਾਜ ਕਛੁ ਬਾਲ ਨ ਪਾਵੈ । ਖੇਲ ਬਿਖੈ ਦਿਨੁ ਰੈਨਿ ਗਵਾਵੈ । ੨੭ ।

Chopaiee

baith jharokhe mujra leve. jeh bhave ta ko dhan deve.
raj kaj kachu bal na pave. khel bikhe din ran gavave. (27)

ਏਕ ਦਿਵਸ ਤਿਨ ਤ੍ਰਿਯ ਯੌ ਕੀਯੋ । ਬੈਠਿ ਝਰੋਖੇ ਮੁਜਗ ਲੀਯੋ ।
ਸਭ ਸੂਰਨ ਕੋ ਬੋਲਿ ਪਠਾਯੋ । ਯਹ ਸੁਨਿ ਭੇਵ ਉਰਬਾਸੀ ਪਾਯੋ । ੨੮ ।

ek divas tin triye yo kiyo. baith jharokhe mujag leyo.
sabh suran ko boli pathayo. yeh suni bhevurbasi payo. (28)

ਭੂਖਨ ਵਹੈ ਅੰਗ ਤਿਨ ਧਰੇ । ਨਿਜੁ ਆਲੈ ਤੈ ਨਿਕਸਨਿ ਕਰੈ ।
ਮੁਸਕੀ ਤਾਜੀ ਚੜੀ ਬਿਰਾਜੈ । ਨਿਸ ਕੋ ਮਨੌ ਚੰਦ੍ਰਮਾ ਲਾਜੈ । ੨੯ ।

bhukhan vahe ang tin parai. nij ale te niksan kare.
muski taji chari biraje. nis ko mano chandarma laje. (29)

Couplet

(She was thinking) "That being afflicted by the (action of) rival-wife, I had killed my husband and now I will lead the life of a widow and shall live as willed (ordained) by the Lord." (24)

Chopaiee :

"She had borne the effects of the jealousy of (her) co-wife and will now be a widow in the world. I had no dearth of money. That is what the woman was thinking in her mi nd." (25)

Couplet :

"While being alive, I was not allowed to enjoy the pleasures of a wedded life. But now I could call anybody whom I liked." (26)

Chopaiee :

She would sit in the loft and accept the salutation of the people and would give away money to anyone she desired. She had no knowledge (clue) of ruling the country (controlling the kingdom) and was spending day and night in fun and frolic. (27)

One day that woman did like this. She accepted the salutations of the subjects, while she was seated in the loft and sent for all the warriors. Hearing this Urbasi also got to know the secret (of her move). (28)

She also got herself embellished with all her ornaments and came out of her house. She rode on a dark (black) horse and was looking glamorous as if the moon was also feeling ashamed (belittled) during the night. (29)

ਸਵੈਯਾ

ਸਯਾਮ ਛੁਟੇ ਕਚ ਕ"ਧਨ ਊਪਰਿ ਸੋਭਿਤ ਹੈ ਅਤਿਹੀ ਘੁੰਘਰਾਰੇ ।
ਹਾਰ ਸਿੰਗਾਰ ਦਿਪੈ ਅਤਿ ਚਾਰੁ ਸੁ ਮੋ ਪਹਿ ਤੇ ਨਹਿ ਜਾਤ ਉਚਾਰੇ ।
ਰੀਝਤ ਦੇਵ ਅਦੇਵੇ ਸਭੈ ਸੁ ਕਹਾ ਬਪੁਰੇ ਨਰ ਦੇਵ ਬਿਚਾਰੇ ।
ਬਾਲ ਕੌ ਰੋਕ ਸਭੈ ਤਜਿ ਸੋਕ ਤ੍ਰਿਲੋਕ ਕੌ ਲੋਕ ਬਿਲੋਕਿਤ ਮਾਰੇ । ੩੦ ।

Swaiyya

sayam chute kuch kampan upar sobhit hai atihi ghughrare.
har singar dipe at char so mo peh te nahi jat uchare.
reejhat dev adev sabhe so kaha baure nar dev bichare.
bal ko rok sabhe taj sok trilok ko lok bilokat mare. (30)

ਹਾਰ ਸਿੰਗਾਰ ਬਨਾਇ ਕੈ ਸੁੰਦਰਿ ਅੰਜਨ ਆਖਿਨ ਅ"ਜਿ ਦੀਯੋ ।
ਅਤਿਹੀ ਤਨ ਬਸਤ੍ਰ ਅਨੂਪ ਧਰੇ ਜਨ ਕੰਦ੍ਰਪ ਕੋ ਬਿਨੁ ਦ੍ਰਪ ਕੀਯੋ ।
ਕਲਗੀ ਗਜਗਾਹ ਬਨੀ ਘੁੰਘਰਾਰ ਚੜੀ ਹਯ ਕੈ ਹੁਲਸਾਤ ਹੀਯੋ ।
ਬਿਨੁ ਦਾਮਨ ਹੀ ਇਹ ਕਾਮਨਿ ਯੌ ਭਾਮਿਨਿ ਕੋ ਮਨ ਮੋਲ ਲੀਯੋ । ੩੧ ।

har singar banayi ke sunder anjan akhin anj deyo.
atihi tan bastar anoop pare jan kandarp ko bin darup kiyo.
kalgi gajgah bani ghungrar chari haye ke hulmat heyo.
bin daman hi eh kamin yo bhamin ko man mol leyo. (31)

ਸੀਸ ਫਬੈ ਕਲਗੀ ਤੁਰਰੋ ਸੁਭ ਲਾਲਨ ਕੋ ਸਰਪੇਚ ਸੁਹਾਯੋ ।
ਹਾਰ ਅਪਾਰ ਧਰੇ ਉਰ ਮੈ ਮਨੁ ਦੇਖਿ ਮਨੋਜਵ ਕੋ ਬਿਰਮਾਯੋ ।
ਬੀਰੀ ਚਬਾਤ ਕਛੂ ਮੁਸਕਾਤ ਬੰਧੇ ਗਜਗਾਹ ਤੁਰੰਗ ਨਚਾਯੋ ।
ਸਯਾਮ ਭਨੈ ਮਹਿ ਲੋਕ ਕੀ ਮਾਨਹੁ ਮਾਨਨਿ ਕੋ ਮਨੁ ਮੋਹਨੁ ਆਯੋ । ੩੨ ।

sees phabe kalgi turro subh lalan ko sarpech suhayo.
har apar dharai aur mai man dekh manojav ko birmayo.
beeri chabat kachu muskat bandhe gajgah turang nachayo.
sayam bhane mahi lok ki manhu manin ko man mohnu ayo. (32)

ਦੋਹਰਾ

ਪ੍ਰਭਾਵਤੀ ਰਾਨੀ ਤਬੈ ਤਾ ਕੋ ਰੂਪ ਨਿਹਾਰਿ ।
ਰੀਝਿ ਅਧਿਕ ਚਿਤ ਮੈ ਰਹੀ ਅਰਿ ਸਰ ਗਯੋ ਮਾਰਿ । ੩੩ ।

Dohra

prabhwati rani tabai ta ko roop nihar.
reejh adhik chit mai rahhi ar sar geyo mari. (33)

Swaiyya :

On her shoulders her black tresses of curly hair were looking glorious and her ornaments were shining beautifully and it is beyond me to narrate it All the gods and demons were getting enamoured at her beauty, while the Rajas were equally baffled at her charm. All the people of the three worlds were trying to look at her leaving all their worries by stopping the woman (on her way). (30)

That beautiful woman had embellished herself with beauty aids and had put collyrium in her eyes. She had worn very glittering robes as if she had completely enamoured Kamdev (god of love) to shed his pride (egoism). She was riding a horse with great delight having ornamented herself with a plume and head ornaments (gaj gah) and her curly hair. This woman had enticed all the women with her charm (without spending any penny). (31)

The plume and turban (end) were looking glamorous being studded with jewels (rubies) along with some other ornaments of the head. She was wearing many necklaces around the neck seeing which Kamdev was being allured. She was trotting her horse while chewing the betel nut and smiling being ornamented. The poet Siam says "It appears she had come to allure the women of this world." (32)

Couplet :

Then the queen Prabhavati seeing her charming beauty felt very happy at heart, as she had been hit by the arrows of Kamdev (god of love). (33)

ਕਬਿਤੁ

ਕੈਧੌ ਕਾਹੁ ਰਿਖਿ ਇੰਦ੍ ਆਸਨ ਤੇ ਟਾਰਿ ਦਯੋ
ਕੈਧੌ ਇਹ ਸੂਰਜ ਸਰੂਪ ਧਰਿ ਆਯੋ ਹੈ।
ਕੈਧੌ ਚੰਦ੍ ਚੰਦ੍ਰਲੋਕ ਛੋਰਿ ਕੈ ਸਿਪਾਹੀ ਬਨ
ਮੇਰੇ ਜਾਨ ਤੀਰਥ ਅਨੈਬੈ ਕੋ ਸਿਧਾਯੋ ਹੈ।
ਕੈਧੌ ਹੈ ਅਨੰਗ ਅਰੁ ਧੰਗਕ ਕੇ ਅੰਤਕ ਤੇ
ਮਾਨੁਖ ਕੋ ਰੂਪ ਕੈ ਕੈ ਆਪੁ ਕੌ ਛਪਾਯੋ ਹੈ।
ਕੈਧੌ ਯਹ ਸਾਸਯਾ ਕੇ ਰਸਿਯਾ ਨੈ ਕੋਪ ਕੈ ਕੈ
ਮੋਰੇ ਛਲਬੇ ਕੌ ਕਛੂ ਛਲ ਸੋ ਬਨਾਯੋ ਹੈ। ੩੪।

Kabit

kadho kahu rakh Inder asan te tar deyo
kadho eh suraj sarup dhar ayo hai.
kadho chander chanderlok chor ke siphahi ban
mere jan terath anaebae ko sidhayo hai.
kadho hai anang ar dhakang ke antak tea
manukh ko roop ke ke aap ko chapayo hai.
kadho yeh sasiya ke rasiya ne kop ke ke
morte chalbe ko kachu chal so banayo hai. (34)

ਚੌਪਈ

ਜਬ ਲੌ ਬੈਨ ਸਹਨ ਨਹਿ ਪਾਈ। ਤਬ ਲੌ ਨਿਕਟ ਗਯੋ ਵਹੁ ਆਈ।
ਰੂਪ ਨਿਹਾਰਿ ਮਤ ਹ੍ਵੈ ਝੂਲੀ। ਗ੍ਰਿਹ ਕੀ ਸਕਲ ਤਾਹਿ ਸੁਧਿ ਭੂਲਿ। ੩੫।

Chopaiee

jab lai bain sehan nahi payi. tab lai nikat geyo vahu ayi.
roop nihar mat haiv jhuli. greh ki sakal tahi sudhi bhuli. (35)

ਸੋਰਠਾ

ਪਠਏ ਦੂਤ ਅਨੇਕ ਅਮਿਤ ਦਰਬੁ ਤਿਨ ਕੌ ਦਯੋ।
ਕਹਿਯੋ ਮਹੂਰਤ ਏਕ ਕ੍ਰਿਪਾ ਕਰੋ ਇਹ ਗ੍ਰਿਹ ਬਸੋ। ੩੬।

Sortha

pathaye doot anek amit darab tin ko deyo.
kahiyo mahurat ek kirpa karo eh greh baso. (36)

Kabit:

"She was thinking that some Rishi had made Indra to abdicate his throne or the Sun (god) had assumed this form or the moon (god) had come down from its domain (Chander lok) and according to me it had come to the holy place of pilgrimage for a bath in the form of a guard. Or Kamdev due the fear of Shiva had hidden himself in the form of a human being or Sasya's beloved (Punnu) being enraged, had played a trick to deceive me." (34)

Chopaiee :

By the time she could try to mention this thing to her she had arrived there. On seeing her charm she got allured by her and became enamoured by her so that she lost all sense of her whereabouts (madly in love). (35)

Sortha :

She sent many emissaries to her along with lot of wealth (money) to request her kindly to stay at her place for a short while at least. (36)

ਕਬਿਤੁ

ਕੈਧੌ ਅਲਿਕੇਸ ਹੋ ਕਿ ਸਸਿ ਹੋ ਦਿਨੇਸ ਹੋ
ਕਿ ਰੂਪ ਹੂੰ ਕਿ ਭੇਸ ਹੋ ਜਹਾਨ ਮੈ ਸੁਹਾਏ ਹੋ।
ਸੇਸ ਹੋ ਸੁਰੇਸ ਹੋ ਗਨੇਸ ਹੋ ਮਹੇਸ ਹੋ ਜੀ
ਕੈਧੌ ਲਗਤੇਸ ਤੁਮ ਬੇਦਨ ਬਤਾਏ ਹੋ।
ਕਾਲਿੰਦ੍ਰੀ ਕੇ ਦੇਸ ਹੋ ਕਿ ਤੁਮ ਹੀ ਜਲੇਸ ਹੋ
ਬਤਾਵੈ ਕੌਨ ਦੇਸ ਕੇ ਨਰੇਸੁਰ ਕੇ ਜਾਏ ਹੋ।
ਕਹੋ ਮੇਰੇ ਏਸ ਕਿਹ ਕਾਜ ਨਿਜੁ ਦੇਸ ਛੋਰਿ
ਚਾਕਰੀ ਕੋ ਭੇਸ ਕੈ ਹਮਾਰੇ ਦੇਸ ਆਏ ਹੋ। ੩੭।

Kabit

kadho alikes ho ki sas ho dines ho
ki roop hoon ki bhes ho jahan mai suhaye ho.
ses ho sures ho ganes ho mahes ho ji
kadho lagtes tum bedan bataye ho.
kalindri ke des ho ki tum hi jales ho
batave kon des ke naresur ko jaye ho.
kaho mere es keh kaj mij des chor
chakri ko bhes ke hamare des aye ho. (37)

ਹੌ ਨ ਅਲਿਕੇਸ ਹੌ ਨ ਸਸਿ ਹੌ ਦਿਨੇਸ ਹੌ
ਨ ਰੂਪ ਹੂ ਕੇ ਭੇਸ ਕੈ ਜਹਾਨ ਮੈ ਸੁਹਾਯੋ ਹੌ।
ਸੇਸ ਨ ਸੁਰੇਸ ਹੈ ਗਨੇਸ ਹੌ ਮਹੇਸ ਨਹੀ ਹੈ
ਨ ਜਗਤੇਸ ਹੌ ਜੁ ਬੇਦਨ ਬਤਾਯੋ ਹੌ।
ਕਾਲਿੰਦ੍ਰੀ ਕੇ ਏਸ ਅਬਿਲੇਸ ਮੈ ਜਲੇਸ ਨਹੀ
ਦਛਿਨ ਕੇ ਦੇਸ ਕੇ ਨਰੇਸੁਰ ਕੋ ਜਾਯੋ ਹੈ।
ਮੋਹਨ ਹੈ ਨਾਮ ਆਗੇ ਜੈਹੇ ਸਸੁਰਾਰੇ ਧਾਮ
ਸੋਭਾ ਸੁਨਿ ਤੁਮਰੀ ਤਮਾਸੇ ਕਾਜ ਆਯੋ ਹੈ। ੩੮।

ho na likes ho na sasi ho dines ho
na roop hu ke bhes ke jahan mai suhaye ho.
ses na sures ho ganes ho mahes nahi ho
na jagtes ho jo jo bedan bataye ho.
kalindri ke es abhiles mo jales nahi
dachin ke des ke naresur ko jayo ho.
mohan hai naam agai jehe sasurare dham
sobha suni tumri tamase kaaj ayo ho. (38)

Kabit

The queen addressing the beauty said, "(O charming lady) ! Are you Kuber, Moon, Sun or a form of beauty only and thus spreading your glamour in the world ? Are you Sheshnag, Indra, Ganesh, Mahesh or a form of the Lord (Jagdish) as mentioned in the Vedas ? Or are you Kalindri's (Jamna's) Master (Sri Krishna), or Varuna or tell me which Raja's son are you? O my Lord ! For what purpose have you left your country to serve here in this guise ? (37)

Urbasi then replied, "Neither I am Kuber, moon or sun nor I am appearing glamorous in the guise of beauty in this world. Neither I am Sheshnag, Indra, Ganesh or Mahesh nor Jagdish (Lord) as stated in the Vedas. Neither I am the spouse of Kalindri (Krishna) nor Vaman Incarnation in the form of a beggar or Varuna but I am the son of a Raja in the south. My name is Mohan and am going to my in-laws place. On hearing about your praises (for glamour) I have come here to have a glance of yours. (38)

ਸਵੈਯਾ

ਤੇਰੀ ਸੋਭਾ ਸੁਨਿ ਕੈ ਸੁਨਿ ਸੁੰਦਰਿ ਆਯੋ ਈਹਾ ਚਲਿ ਕੋਸ ਹਜਾਰੈ ।
ਆਜੁ ਮਹੂਰਤ ਹੈ ਤਿਤ ਕੋ ਕਛੁ ਮਿਲੈ ਨਹੀ ਤ੍ਰਾਸ ਬਿਚਾਰੈ ।
ਰੀਤ ਹੈ ਧਾਮ ਇਹੈ ਹਮਰੇ ਨਿਜੁ ਨਾਰਿ ਬਿਨਾ ਨਹੀ ਔਰ ਨਿਹਾਰੈ ।
ਖੇਲੋ ਹਮੋ ਸੁਖ ਸੋ ਤੁਮ ਹੂੰ ਮੁਹਿ ਦੇਹੁ ਬਿਦਾ ਸਸੁਰਾਰਿ ਸਿਧਾਰੈ । ੩੯ ।

Swaiyya

teri sobha suni ke suni sunderi ayo eha chal kos hajaro.
aaj mahurat hai tit ko kachu mile nahi tras bichare.
reet hai dham eho hamre nij nari bina nahi aur nihare.a
khelo hamo sukh so tum hoon muhi dehu bida sasurari sidhare. (39)

ਬਾਤਬਿਦਾ ਕੀ ਸੁਨਿ ਜਬ ਹੀ ਬਿਨੁ ਚੈਨ ਭਈ ਨ ਸੁਹਾਵਤ ਜੀ ਕੀ ।
ਲਾਲ ਗੁਲਾਲ ਸੀ ਬਾਲ ਤਤਕਾਲ ਭਈ ਮੁਖ ਕੀ ਛਬਿ ਫੀਕੀ ।
ਹਾਥ ਉਚਾਇ ਹਨੀ ਛਤਿਯਾ ਉਰ ਪੈ ਲਸੈ ਸੋ ਮੁੰਦਰੀ ਅੰਗੁਰੀ ਕੀ ।
ਦੇਖਨ ਕੋ ਪਿਯ ਕੈ ਤਿਯ ਪ੍ਰਗਟੀ ਅਖਿਯਾ ਜੁਗ ਜਾਨੁਕ ਹੀ ਕੀ । ੪੦ ।

batbida ki suni jab hi bin chain bhayi na suhavat ji ki.
lal gulal si bal tatkal bhayi mukh ki chabi phiki.
hath uchayi hani chatiya aur pe lase so mundri aguri ki.
dekhn ko piye ke tiye pargati akhiya jug janak hi ki. (40)

ਦੋਹਰਾ

ਮਨੁ ਤਰਫਤ ਤਵ ਮਿਲਨ ਕੋ ਤਨੁ ਭੇਟਤ ਨਹਿ ਜਾਇ ।
ਜੀਭ ਜਰੋ ਤਿਨ ਨਾਰਿ ਕੀ ਦੈ ਤੁਹਿ ਬਿਦਾ ਬੁਲਾਇ । ੪੧ ।

Dohra

man tarfat tav milan ko tan bhotat nahi jayi.
jeebh jaro tin nari ki de tuhi bida bulayi. (41)

Swaiyya :

"O beautiful lady ! I have come here after traversing thousands of miles on hearing about your glory. I will not feel frightened if I get company on this auspicious occasion of today. But it is the custom in our clan (family) not to glance any other woman except the (our) wife. You enjoy in comfort and watch the fun and frolic here but bid me farewell to proceed to my in-laws place." (39)

When she heard the words of bidding farewell, she felt greatly upset at heart as it did not appeal to her. The woman was red faced like gulal (dry colours used in Holi) but her face became pale immediately. She started beating her breast with her hands and the marks made by the finger rings On the breast were such as if to see the beloved , both the eyes of the woman's heart had opened up (her heart was keenly watching the beloved). (40)

Couplet :

"My heart is pining to meet you but the bodies cannot be mingled. The tongue of the woman should get burnt who wanted to bid you farewell." (41)

ਕਬਿਤੁ

ਕੋਊ ਦਿਨ ਰਹੋ ਹਸਿ ਬੋਲੋ ਆਛੀ ਬਾਤੈ
ਕਹੋ ਕਹਾ ਸਸੁਰਾਰਿ ਕੀ ਅਨੋਖੀ ਪ੍ਰੀਤਿ ਪਾਗੀ ਹੈ ।
ਯਹੈ ਰਾਜ ਲੀਜੈ ਯਾ ਕੋ ਰਾਜਾ ਹ੍ਵੈਕੈ ਰਾਜ ਕੀਜੈ
ਹਾਥੁ ਚਾਇ ਦੀਜੈ ਮੋਹਿ ਯਹੈ ਜਿਯ ਜਾਗੀ ਹੈ ।
ਤੁਮ ਕੋ ਨਿਹਾਰਿ ਕਿਯ ਮਾਰ ਨੈ ਸੁ ਮਾਰ ਮੋ ਕੋ
ਤਾ ਤੇ ਬਿਸੰਭਾਰ ਭਈ ਨੀ'ਦ ਭੂਖਿ ਭਾਗੀ ਹੈ ।
ਤਹਾ ਕੋ ਨ ਜੈਯੇ ਮੇਰੀ ਸੇਜ ਕੋ ਸੁਹੈਯੈ ਆਨਿ
ਲਗਨ ਨਿਗੈਡੀ ਨਾਥ ਤੇਰੇ ਸਾਥ ਲਾਗੀ ਹੈ । ੪੨ ।

Kabit

koyu din raho has bolo achi bate
kaho kaha sasurari ki anokhi preet pagi hai.
yehe raj lejo ya ko raja haivke raj keejo
hath chayi dejai mohi yehi jiye jagi hai.
tum ko nihar kiye mar no so mar mo ko
ta te bisambar bhayi neend bhukh bhagi hai.
taha ko na jeye meri sej ko suhaye aan
lagan nigodi nath tere sath lagi hai. (42)

ਏਕ ਪਾਇ ਸੇਵਾ ਕਰੌ ਚੇਰੀ ਹ੍ਵੈ ਕੈ ਨੀਰ ਭਰੌ
ਤੁਹੀ ਕੋ ਬਰੌ ਮੇਰੀ ਇਛਾ ਪੂਰੀ ਕੀਜਿਯੈ ।
ਯਹੈ ਰਾਜ ਲੇਹੁ ਹਾਥ ਉਠਾਇ ਮੋ ਕੋ ਟੂਕਾ ਦੇਹੁ
ਹਮ ਸੌ ਬਢਾਵ ਨੇਹੁ ਜਾ ਤੇ ਲਾਲ ਜੀਜਿਯੈ ।
ਜੌ ਕਹੌ ਬਿਕੈਹੌ ਜਹਾ ਭਾਖੋ ਤਹਾ ਚਲੀ ਜੈਹੌ
ਐਸੋ ਹਾਲ ਹੇਰਿ ਨਾਥ ਕਬਹੂੰ ਪ੍ਰਸੀਜਿਯੈ ।
ਯਾਹੀ ਠੌਰ ਰਹੋ ਹਸਿ ਬੋਲੋ ਆਛੀ ਬਾਤੈ ਕਹੋ
ਜਾਨ ਸਸੁਰਾਰਿ ਕੋ ਨ ਨਾਮੁ ਫੇਰ ਲੀਜਿਯੈ । ੪੩ ।

ek payi sewa karo cheri haiv ko neer bharo
tuhi ko baro meri icha puri kijiye.
yehi raj leyo hath uthayi mo ko tuka dehu
hum so badav nehu ja te lal jeejiye.
jo kaho bikeho jaha bhakho taha chali jeho
aiso hal her nath kabhun parsejiye.
yahi thor raho has bolo achi bate kaho
jan sasurar ko na naam pher leejiyo. (43)

Then the queen said, "Stay with us for few days and talk nice words (things) to us. Why have you developed so much love for the in-laws. Take charge of this kingdom and rule over this land as a king. By raising your hand give me those things for which my heart was pining for. On seeing you, Kamdev (god of love) had overtaken my heart due to which I have gone mad, having lost my sleep and hunger. Do not go there and make my bed more beautiful (with your company). O Master ! You had developed a wrong attachment." (42)

"I will serve you to my utmost (by standing on one leg) and will fetch water for you being your slave (attendant) and would wed you only. Pray fulfil this desire of mine. Take charge of this kingdom and give me something to eat with your own hands. O darling ! Develop greater love for me, so that my life becomes worthwhile. Whatever you would ordain I shall obey that and would go wherever you desire (order) me to go. O Master ! Have pity on me on seeing my state of mind. So stay with me talk nicely and smilingly and talk to me sweetly and do not even think of going to your in-laws place." (43)

ਸਵੈਯਾ

ਕਯੋ ਨਿਜੁ ਤ੍ਰਿਯ ਤਜਿ ਕੇ ਸੁਨਿ ਸੁੰਦਰਿ ਤੋਹਿ ਭਜੇ ਧ੍ਰਮ ਜਾਤ ਹਮਾਰੋ।
ਰਾਜ ਕਰੈ ਅਪਨੇ ਤੁਨਹੀ ਸੁਖ ਸੋ ਇਨ ਧਾਮਨ ਬੀਚ ਬਿਹਾਰੋ।
ਮੈ ਪ੍ਰਗਟਿਯੋ ਜਬ ਤੇ ਤਬ ਤੇ ਤਜਿ ਕਾਨਿ ਤ੍ਰਿਯਾ ਨਹਿ ਆਨ ਨਿਹਾਰੋ।
ਕਯਾ ਤੁਮ ਖਯਾਲ ਪਰੋ ਹਮਰੇ ਮਨ ਧੀਰ ਧਰੋ ਰਘੁਨਾਥ ਉਚਾਰੋ। ੪੪।

Swaiyya

keyo nij triye taj ke sun sunder tohi bhaje dharam jat hamaro.
raj kare apne tunhi sukh so in dhaman beech biharo.
mo pargatyo jab te tab te taj kaan triya nahi aan niharo.
kaya tum khayal paro hamre man dheer dharo raghunath ucharo. (44)

ਕ੍ਰੋਰਿ ਉਪਾਇ ਕਰੋ ਲਲਨਾ ਤੁਮ ਕੇਲ ਕਰੇ ਬਿਨੁ ਮੈ ਨ ਟਰੋ'ਗੀ।
ਭਾਜਿ ਰਹੋਬ ਕਹਾ ਹਮ ਤੇ ਤੁਮ ਭਾਤਿ ਭਲੀ ਤੁਹਿ ਆਜ ਬਰੋ'ਗੀ।
ਜੌ ਨ ਮਿਲੋ ਤੁਮ ਆਜੁ ਹਮੈ ਅਬਹੀ ਤਬਮੈ ਬਿਖ ਖਾਇ ਮਰੋ'ਗੀ।
ਪ੍ਰੀਤਮ ਕੇ ਦਰਸੇ ਪਰਸੇ ਬਿਨੁ ਪਾਵਕ ਮੈਨ ਪ੍ਰਵੇਸ ਕਰੋ'ਗੀ। ੪੫।

karor upayi karo lalna tum kel kare bin me na tarongi.
bhaj rahob kaha hum te tum bhat bhali tuhi aaj barongi.
je na milo tum aaj hamo abhi tabmo bikh khayi marongi.
pritam ke darse parse bin pawak main parves karongi. (45)

ਮੋਹਨ ਬਾਚ

ਚੌਪਈ

ਰੀਤਿ ਯਹੈ ਕੁਲ ਪਰੀ ਹਮਾਰੇ। ਸੁ ਮੈ ਕਹਤ ਹੋ ਤੀਰ ਤਿਹਾਰੇ।
ਚਲ ਕਿਸਹੁ ਕੇ ਪਾਸ ਨ ਜਾਹੀ। ਚਲਿ ਆਵੈ ਛੋਰੈ ਤਿਹ ਨਾਹੀ। ੪੬।

Mohan Baach

Chopaiee

reet yehe kul hamare. so mai kehat ho teer tihare.
chal kishun ke pas na jahi. chal avai chore teh nahi. (46)

ਜਬ ਯਹ ਬਾਤ ਤ੍ਰਿਯਹਿ ਸੁਨਿ ਪਾਈ। ਨਿਜੁ ਮਤਿ ਬੀਚ ਯਹੈ ਠਹਰਾਈ।
ਹੌ ਚਲਿ ਧਾਮ ਮੀਤ ਕੇ ਜੈਹੌ। ਮਨ ਭਾਵਤ ਕੇ ਭੋਗ ਕਸੈਹੌ। ੪੭।

jab yeh bat triyhi sun payi. nij mat beech yehe thehrayi.
ho chali dham meet ki jeho. man bhawat ke bhog kaseho. (47)

Swaiyya :

Urbasi then replied, "O beautiful woman! Listen. If I keep company (sexual) with you, leaving my wife then my moral turpitude (conduct) is badly affected. So you should continue ruling your country with dignity and occupy these palaces. Since the time I have appeared (taken birth) in the world I have not cast an evil eye on any other woman, discarding my moral code of conduct. Why are you interested in me? You should have patience in mind and meditate on the Lord (Raghunath)."

(44)

"O my (dear) beloved ! Even if you try your best (millions of efforts) I will not forego my desire to enjoy sensuous pleasure with you. So how could you avoid me ? (run away from me). I will only wed you nicely today. If you do not meet me today (If I do not get you today), then I shall take poison and give up my life. Without enjoying the company of my beloved and having your glance I will immolate myself. (45)

Mohan said,

Chopaiee :

"This is the custom of our family (clan) which I am going to tell you that she should not go to anyone's house, but whosoever comes (herself) to your place do not leave him (discard)." (46)

When the woman heard these words then she thought to herself that she should go to the house of her beloved (friend) and then enjoy cohabitation with him. (47)

ਸਵੈਯਾ

ਆਜੁ ਪਯਾਨ ਕਰੋਗੀ ਤਹਾ ਸਖੀ ਭੂਖਨ ਬਸਤ੍ਰ ਅਨੂਪ ਬਨਾਊ ।
ਮੀਤ ਕੇ ਧਾਮ ਬਦਯੋ ਮਿਲਿਬੋ ਨਿਸ ਹੋਤ ਨਹੀ ਅਬਹੀ ਮਿਲ ਆਊ ।
ਸਾਵਨ ਮੋ ਮਨ ਭਾਵਨ ਕੇ ਲੀਏ ਸਾਤ ਸਮੁੰਦ੍ਰਨ ਕੇ ਤਰਿ ਜਾਊ ।
ਕ੍ਰੋਰਿ ਉਪਾਊ ਕਰੈ ਸਜਨੀ ਪਿਯ ਕੋ ਤਨ ਕੈ ਤਨ ਭੇਟਨ ਪਾਊ । ੪੮ ।

Swaiyya

aaj payan karogi sakhi bhukhan bastar anoop banayu.
meet ke pam badyo milbo nis het nahi abhi mil ayu.
sawan mo man bhhawan ke liye sat samundran ke tar jayu.
karor upayo kare sajni piye ko tan ko tan bhotan payu. (48)

ਚੌਪਈ

ਜਬ ਤੇ ਮੈ ਭਵ ਮੋ ਭਵ ਲੀਯੋ । ਆਨਿ ਤ੍ਰਿਯਾ ਸੈ ਭੋਗ ਨ ਕੀਯੋ ।
ਜੋ ਐਸੋ ਚਿਤ ਰਿਝਿਯੋ ਤਿਹਾਰੋ । ਤੌ ਕਹਾ ਬਸਿ ਚਲਤ ਹਮਾਰੋ । ੪੯ ।

Chopaiee

jab te mai bhav mo bhav liyo. aan triya so bhog na kiyo.
jo aiso chit rijhiyo tiharo. to kaha bas chalat hamaro. (49)

ਨ ਪਿਯਾਨ ਧਾਮ ਤਵ ਕਰੋ । ਨਰਕ ਪਰਨ ਤੇ ਅਤਿ ਚਿਤ ਡਰੋ ।
ਤੁਮਹੀ ਧਾਮ ਹਮਾਰੇ ਐਯਹੁ । ਮਨ ਭਾਵਤ ਕੋ ਭੋਗ ਕਮੈਯਹੁ । ੫੦ ।

na piyan dham tav karo. narak paran te at chit daro.
tumhi dham hamare ayehu. man bhawat ko bhog kameyhu. (50)

ਬਾਤੇ ਕਰਤ ਨਿਸਾ ਪਰਿ ਗਈ । ਤ੍ਰਿਯ ਕੌ ਨਾਮ ਕਰਾ ਅਤਿ ਭਈ ।
ਅਧਿਕ ਅਨੂਪਮ ਭੇਸ ਬਨਾਯੋ । ਤਾ ਕੈ ਤਿਹ ਗ੍ਰਿਹ ਓਰ ਪਠਾਯੋ । ੫੧ ।

bate karat nisa par gayi. triye ko naam kara at bhayi.
adhik anupam bhes banayo. ta ko teh greh aur pathayo. (51)

ਤਬ ਮੋਹਨ ਨਿਜੁ ਗ੍ਰਿਹ ਚਲਿ ਆਯੋ । ਅਧਿਕ ਅਨੂਪਮ ਭੇਸ ਬਨਾਯੋ ।
ਟਕਿਯਨ ਕੀ ਚਪਟੀ ਉਰਬਸੀ । ਮੋਮ ਮਾਰਿ ਆਸਨ ਸੈ ਕਸੀ । ੫੨ ।

tab mohan nij greh chal ayo. adhik anupam bhes banayo.
takiyan ki chapti urbasi. mom mar asan se kasi. (52)

ਬਿਖਿ ਕੌ ਲੇਪ ਤਵਨ ਮੋ ਕੀਯੋ । ਸਿਵਹਿ ਰਿਝਾਇ ਮ"ਗ ਕਰਿ ਲੀਯੋ ।
ਜਾ ਕੇ ਅੰਗ ਤਵਨ ਸੌ ਲਾਗੈ । ਤਾ ਕੈ ਲੈ ਪ੍ਰਾਨਨ ਜਮ ਭਾਗੈ । ੫੩ ।

bikh ko lep tawan mo kiyo. sivhi rijhayi mang kar leyo.
ja ke ang tawan so lage. ta ke le pranan jam bhage. (53)

Swaiyya :

The woman said, "O friend ! I shall embellish myself with ornaments and robes nicely and then proceed to the house of the beloved. The friend (paramour) had asked me to meet him at his place and the nightfall is not imminent else I would have gone immediately to meet him. To meet my beloved during the month of Savan (July), I could swim even seven seas. O friend ! I will make all efforts (by all means) to have body relationship with my beloved (sexual company)." (48)

Chopaiee :

Urbasi then replied, "Since the time I have taken birth in this world I have not had sexual relationship with any other woman. But if this desire has propped in your heart, then what could I do to stop it." (how could I help it ?" (49)

"I am not coming to your house for fear of being thrown into hell. So you may come to my house and enjoy sexual relationship with me to your satisfaction." (50)

While talking, the night had fallen and the woman's passionate love had increased immensely. So she dressed herself beautifully and sent him (beloved) to his house. (51)

Then the beloved came back to his (her) house and dressed himself nicely. Then Urbasi made a (fake male organ) out of a rupee bundle and putting little wax around it placed it tightly on her private parts. (52)

Then he made a poisonous paste on it and making Shiva happy, she asked for his blessings in that whichever body it would touch, should face death immediately.(53)

ਤਬ ਲੌ ਨਾਰਿ ਗਈ ਵਹੁ ਆਈ । ਕਾਮਾਤੁਰ ਹ੍ਵੈ ਕੈ ਲਪਟਾਈ ।
ਤਾ ਕੋ ਭੇਦ ਕਛੁ ਨਹਿ ਜਾਨਯੋ । ਉਰਬਸਿ ਕੌ ਕਰਿ ਪੁਰਖ ਪਛਾਨਯੋ । ੫੪ ।
tab lo nari gayi vahu ayi. kamatar haiv ke laptayi.
ta ko bhed kachu nahi janyo. urbasi ko kari purakh pachanyo. (54)

ਤਾ ਸੌ ਭੋਗ ਅਧਿਕ ਜਬ ਕੀਨੌ । ਮਨ ਮੈ ਮਾਨਿ ਅਧਿਕ ਸੁਖ ਲੀਨੌ ।
ਬਿਖੁ ਕੇ ਚੜੇ ਮੜ ਤਬ ਭੜੀ । ਜਮ ਕੇ ਧਾਮ ਬਿਖੈ ਚਲਿ ਗਈ । ੫੫ ।
ta so bhog adhik jab keeno. man me maan adhik sukh leeno.
bikhu ke chade marh tab bhari. jam ke dham bikhe chal gayi. (55)

ਉਰਬਸਿ ਜਬ ਤਾ ਕੋ ਬਧ ਕੀਯੋ । ਸੁਰ ਪੁਰ ਕੋ ਮਾਰਗ ਤਬ ਲੀਯੋ ।
ਜਹਾ ਕਾਲ ਸੁਭ ਸਭਾ ਬਨਾਈ । ਉਰਬਸਿ ਯੌ ਚਲਿ ਕੈ ਤਹ ਆਈ । ੫੬ ।
urbasi jab ta ko badh kiyo. sur pur ko marag tab leyo.
jaha kal subh sabha banayi. urbasi yo chal ke teh ayi. (56)

ਤਾ ਕੌ ਅਮਿਤ ਦਰਬੁ ਤਿਨ ਦੀਯੋ । ਮੇਰੋ ਬਡੋ ਕਾਮ ਤੁਮ ਕੀਯੋ ।
ਨਿਜੁ ਪਤਿ ਕੌ ਜਿਨ ਤ੍ਰਿਯਹਿ ਸੰਘਾਰਿਯੋ । ਤਾ ਕੋ ਤੈ ਇਹ ਭਾਤਿ ਪ੍ਰਹਾਰਿਯੋ । ੫੭ ।
ta ko amit darab tin diyo. mero bado kam tum kiyo.
nij pati ko jin triyhi sanghariyo. ta ko te eh bhati parhariyo. (57)

ਦੋਹਰਾ

ਜਾ ਦੁਖ ਤੇ ਜਿਨਿ ਇਸਤ੍ਰਿਯਹਿ ਨਿਜੁ ਪਤਿ ਹਨਯੋ ਰਿਸਾਇ ।
ਤਿਸੀ ਦੋਖ ਮਾਰਿਯੋ ਤਿਸੈ ਧੰਨਯ ਧੰਨਯ ਜਮ ਰਾਇ । ੫੮ । ੧ ।

Dohra

ja dukh te jin istriyeh nij pati hanyo risayi.
tis dekh mariyo tise dhanye dhanye jam rayi. (58) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਨੌ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੦੯ । ੨੦੮੩ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so no charitar samapatam. Sat Subham sat. (109) (2083) aphjun.

By that time the woman had reached her house and filled with passionate love she embraced him. She did not know her secrets and took Urbasi for a male person.(54)

When she had cohabitation with him (her) and felt greatly satisfied at heart. By that time with the poison taking its tool, she became unconscious and went to the valley of death (died). (55)

When Urbasi had killed her, then she went to heavens. Where the god of death had organized his assembly and Urbasi had reached that place. (56)

The god of death (Kaal) gave her lot of money and said, "You have done a great job for me. The woman, who had killed her spouse had been destroyed (killed) by you in such a manner." (57)

Couplet :

Salutation to the Yarna (god of death) that the woman who had killed her husband with great rage had been killed in the same fashion. (58)(1)

Here the one hundred and ninth episode of the King's & the Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well. (109-2083)(Contd)

ਸਵੈਯਾ

ਪੂਰਬ ਦੇਸ ਕੋ ਏਸ ਰੂਪੇਸ੍ਵਰ ਰਾਜਤ ਹੈ ਅਲਕੇਸ੍ਵਰ ਜੈਸੋ।
ਰੂਪ ਅਪਾਰ ਕਰਿਯੋ ਕਰਤਾਰ ਕਿਧੌ ਅਸੁਰਾਰਿ ਸੁਰੇਸਨ ਤੈਸੋ।
ਭਾਰ ਭਰੇ ਭਟ ਭੂਧਰ ਕੀ ਸਮ ਭੀਰ ਪਰੇ ਰਨ ਏਕਲ ਜੈਸੋ।
ਜੰਗ ਜਗੇ ਅਰਧੰਗ ਕਰੇ ਅਰਿ ਸੁੰਦਰ ਹੈ ਮਕਰਧ੍ਵਜ ਕੈਸੋ। ੧।

Swaiyya

purab des ko es rupeswar rajat hai alkeswar jaise.
roop apar kariyo kartar kidhho asurar suresan teso.
bhag bharo bhat bhupar ki sam bheer pare ran ekal jaiso.
jung jage ardhang kare ar sunder hai makardhavaj kaiso. (1)

ਚੌਪਈ

ਤਾ ਕੇ ਪੂਤ ਹੋਤ ਗ੍ਰਿਹਿ ਨਾਹੀ। ਚਿੰਤ ਯਹੈ ਪ੍ਰਜਾ ਮਨ ਮਾਹੀ।
ਤਬ ਤਿਹ ਮਾਤ ਅਧਿਕ ਅਕੁਲਾਈ। ਏਕ ਤ੍ਰਿਯਾ ਤਿਹ ਨਿਕਟ ਬੁਲਾਈ। ੨।

Chopaiee

ta ke poot hot greh nahi. chint yehe praja man mahi.
tab teh mat adhik akulayi. ek triya teh nikat bulayi. (2)

ਕੰਨਯਾ ਏਕ ਰਾਵ ਕੀ ਲਹੀ। ਸੋ ਨ੍ਰਿਪ ਕੋ ਬਰਬੇ ਕਹ ਕਹੀ
ਰਾਇ ਪੁਰਾ ਕੇ ਭੀਤਰ ਆਨੀ। ਰੋਪਸ੍ਵਰ ਕੇ ਮਨ ਨਹਿ ਮਾਨੀ। ੩।

kanya ek rav ki lahi. so nrip ko barbe keh kahi.
rai pura ke bhetar ani. ropesvar ke man nahi mani. (3)

ਜਨ ਕਹਿ ਰਹੇ ਬਯਾਹ ਨ ਕੀਯੋ। ਤਾਹਿ ਬਿਸਾਰਿ ਚਿਤ ਤੇ ਦੀਯੋ।
ਤਵਨ ਨਾਰਿ ਹਠਨਿ ਹਠਿ ਗਹੀ। ਤਾ ਕੇ ਦ੍ਵਾਰ ਬਰਿਸ ਬਹੁਤ ਰਹੀ। ੪।

jan kahi rahe bayah na kiyo. tahi bisar chit te diyo.
tawan nar hathi hath gahi. ta ke dawar baras bahut rahi. (4)

ਸਵੈਯਾ

ਰਾਵ ਰੁਪੇਸ੍ਵਰ ਕੁਅਰਿ ਥੋ ਨ੍ਰਿਪ ਸੋ ਕੁਪਿ ਕੈ ਤਿਹ ਊਪਰ ਆਯੋ।
ਭੇਦ ਸੁਨਯੋ ਇਨ ਹੂੰ ਲਰਬੈ ਕਹ ਸੈਨ ਜਿਤੋ ਜੁ ਹੁਤੋ ਸੁ ਬੁਲਾਯੋ।
ਦੁੰਦਭਿ ਭੇਰ ਬਜਾਇ ਰਿਸਾਇ ਚੜਿਯੋ ਦਲ ਜੋਰਿ ਤੁਰੰਗ ਨਚਾਯੋ।
ਬ੍ਰਹਮ ਕੁਮਾਰ ਕੈ ਧਾਰ ਹਜਾਰ ਮਨੌ ਜਲ ਰਾਸਿ ਕੈ ਭੇਟਨ ਧਾਯੋ। ੫।

Swaiyya

rav rupesvar kuyar tho nirapso kup ke teh upar ayo.
bhed sunyo in hoon larbe keh sain jite ju hute su bulayo.a
dundabh bher najayi risayi chariyo dal jor turang nachayo.
braham kumar ke dhar hazar mano jal ras ke bhetan dhayo. (5)

Swaiyya :

There was a king of Eastern (land) country named Rupeshwar who resembled Kuber. The Lord had made him very beautiful in that even the enemy of demons, Indra was not comparable to him. He had a bulky body like a mountain and in case of a calamity he alone could match the enemy in the battlefield. He could crush the enemy into pieces and was as charming as (Kamdev) god of love. (1)

Chopaiee :

He was not blessed with a son and this was the worry of the subjects (in mind). Then his mother being bothered to madness, calied a woman to herself (to meet her). (2)

She saw a princess and told the Raja to wed her. She brought her to the Raja's town but she did not appeal to (the Raja) Rupeshwar. (3)

People were tired of telling the Raja but he did not marry her and forgot about her. But that obstinate woman was very stubborn and remained at the place of Raja for many years. (4)

Swaiyya :

The (father of this princess), the Raja became furious with rage and attacked Rupeshwar. When he heard (Rupeshwar) about it, he called out his whole army and with the beating of drums and trotting ill horse with fury, he launched an attack on the enemy as if Brahmputra river with its many tributaries had flown to mingle with the ocean (in a torrent). (5)

ਚੌਪਈ

ਉਮਡੇ ਅਮਿਤ ਸੂਰਮਾ ਦੁਹਿ ਦਿਸਿ । ਛਾਡਤ ਬਾਨ ਤਾਨਿ ਧਨੁ ਕਰਿ ਰਿਸਿ ।
ਧੁਕਿ ਧੁਕਿ ਪਰੈ ਬੀਰ ਰਨ ਭਾਰੇ । ਕਟਿ ਕਟਿ ਗਏ ਕ੍ਰਿਪਾਨਨ ਮਾਰੇ । ੬ ।

Chopaiee

umde amit surma duhi dis. chadat ban tan dhan kar ris.
dhuk dhuk pare beer ran bhare. kat kat gaye kirpanan mare. (6)

ਨਾਚਤ ਭੂਤ ਪ੍ਰੇਤ ਰਨ ਮਾਹੀ । ਜੰਬੁਕ ਗੀਧ ਮਾਸੁ ਲੈ ਜਾਹੀ ।
ਕਟਿ ਕਟਿ ਮਰੇ ਬਿਕਟ ਭਟ ਲਰਿ ਕੈ । ਸੁਰ ਪੁਰ ਬਸੇ ਬਰੰਗਨਿਨ ਬਰਿ ਕੈ । ੭ ।

nachat bhoot pret ran mahi. jambuk geedh mas le jahi.
kat kat mare bikat tat lar ke. sur pur base barangnan bar ke. (7)

dohr;

ਬਜ੍ਰ ਬਾਨ ਬਰਛਿਨ ਭਏ ਲਰਤ ਸੂਰ ਸਮੁਹਾਇ ।
ਝਟਪਟ ਕਟਿ ਛਿਤ ਪਰ ਦਿਰੇ ਬਸੈ ਦੇਵ ਪੁਰ ਜਾਇ । ੮ ।

Dohra

bajar ban barchin bhaye larat sur samuhayi.
jhatpat kat chit par dire base dev pur jayi. (8)

ਸਵੈਯਾ

ਦਾਰੁਨ ਲੋਹ ਪਰਿਯੋ ਰਨ ਭੀਤਰ ਕੌਨ ਬਿਯੋ ਜੁ ਤਹਾ ਠਹਰਾਵੈ ।
ਬਾਜੀ ਪਦਾਤ ਰਥੀ ਰਥ ਬਾਰੁਨ ਜੂਝੈ ਅਨੇਕ ਤੇ ਕੌਨ ਗਨਾਵੈ ।
ਭੀਰ ਕ੍ਰਿਪਾਨਨ ਸੈਥਿਨ ਸੂਲਨ ਚਕ੍ਰਨ ਕੋ ਚਿਤ ਭੀਤਰਿ ਲਯਾਵੈ ।
ਕੋਪ ਕਰੇ ਕਟਿ ਖੇਤ ਮਰੇ ਭਟ ਸੋ ਭਵ ਭੀਤਰ ਭੂਲਿ ਨ ਆਵੈ । ੯ ।

Swaiyya

darun loh pariyo ran bhetar kaun biyo jo taha thehrave.
baji padat rathi rath baran jujhe anek te kaun ganave.
bheer kirpanan saethin sulan chakran ko chit bhetar leyave.
kop kare kat khet mare bhat so bhav bhetar bhool na avai. (9)

ਢਾਲ ਗਦਾ ਪ੍ਰਘ ਪਟਿਸ ਦਾਰੁਣ ਹਾਥ ਤ੍ਰਿਸੂਲ ਕੋ ਗਾਹਿ ਕੈ ।
ਬਰਛੀ ਜਮਧਾਰ ਛੁਰੀ ਤਰਵਾਰਿ ਨਿਕਾਰਿ ਹਜਾਰ ਚਲੇ ਖਹਿ ਕੈ ।
ਜਗ ਕੋ ਜਿਯਬੋ ਦਿਨ ਚਾਰਿ ਕੁ ਹੈ ਕਹਿ ਬਾਜੀ ਨਚਾਇ ਪਰੇ ਕਹਿ ਕੈ
ਨ ਟਰੇ ਭਟ ਰੇਸ ਭਰੇ ਮਨ ਮੈ ਤਨ ਮੈ ਬ੍ਰਿਣ ਬੀਰਿਨ ਕੈ ਸਹਿ ਕੈ । ੧੦ ।

dhal gada prag patis darun hath trisul ko gahi ke.
barchi jamdhar churi tarwar nikar hajar chale khahi ke.
jug ko jiybo din char ku hai keh baji nachayi pare keh ke.
na tare bhat res bhare man me tan me brin berin ke mehi ke. (10)

Chopaiee :

The warriors from both the sides attacked with great fury by stretching their bows and shooting arrows. Many mighty warriors were falling down with thuds in the battlefield and were slain with the swords, being cut into pieces. (6)

The ghosts and evil spirits were dancing in the battlefield while the vultures and jackals were dragging away human flesh. Many stubborn warriors were being cut into pieces while fighting and wedding the fairies, were proceeding to heavens. (7)

Couplet :

With arrows like powerful men, and spears, the warriors were fighting facing one another and were suddenly falling on the ground, thus proceeding to heavens. (8)

Swaiyya :

Horrible weapons were being used in ihe battlefield and who could dare to oppose them? Countless horses, infantry men, charioteers, chariots were killed in the battlefield. Who could keep an account of these ? There was an heap of weapons like swords, bayonets, tridents and wheels but who could keep an estimate of these in the mind ? Those who are killed in the battlefield cannot be brought back alive again. (9)

Innumerable warriors having shields, maces, axes and dreadful tridents in hand and with spears, jamdhar, knives, swords etc. faced death after fighting in the battlefield. Saying that the life span in this world was very short and temporary and trotting their horses, they were advancing forward. The warriors getting furious with rager facing wounds from the onslaughts of the enemy, were not retreating from their positions. (10)

ਬੀਰ ਦੁਹੂੰ ਦਿਸ ਕੇ ਕਬਿ ਸਯਾਮ ਮੁਖ ਊਪਰ ਢਾਲਨ ਕੋ ਧਰਿ ਜੂਟੇ ।
ਬਾਨ ਕਮਾਨ ਧਰੇ ਮਠਸਾਨ ਅਪ੍ਰਮਾਨ ਜੁਆਨਨ ਕੇ ਰਨ ਛੂਟੇ ।
ਰਾਜ ਮਰੇ ਕਹੂੰ ਤਾਜ ਗਿਰੇ ਕਹੂੰ ਜੂਝੇ ਅਨੇਕ ਰਥੀ ਰਥ ਟੂਟੇ ।
ਪੌਨ ਸਮਾਨ ਬਹੈ ਬਲਵਾਨ ਸਭੈ ਦਲ ਬਾਦਲ ਸੇ ਚਲਿ ਫੂਟੇ । ੧੧ ।
beer duhun dis ke kabi sayam mukh upar dhalan ko dhar jute.
ban kaman dhare mathsan aparman juanan ke ran chute.
raj mare kahun taj gire kahun jujhe anek rathi rath tute.
pon saman bahe balwan sabhe dal badal se cẖ.al phute. (11)

ਬਾਧਿ ਕਤਾਰਿਨ ਕੋ ਉਮਡੇ ਭਟ ਚਕ੍ਰਨ ਚੋਟ ਤੁਫੰਗਨ ਕੀ ਸਯੋ' ।
ਤੀਰਨ ਸੌ ਬਰ ਬੀਰਨ ਕੇ ਉਰ ਚੀਰ ਪਟੀਰ ਮਨੋ ਬਰਮਾ ਤਯੋ' ।
ਮੁੰਡਨ ਤੇ ਪਗ ਤੇ ਕਟਿ ਤੇ ਕਟਿ ਕੋਟਿ ਗਿਰੇ ਕਰਿ ਸਾਇਲ ਸੇ ਇਯੋ' ।
ਜੋਰਿ ਬਡੋ ਦਲੁ ਤੋਰਿ ਮਹਾ ਖਲ ਜੀਤਿ ਲਏ ਅਰਿ ਭੀਤਨ ਕੀ ਜਯੋ' । ੧੨ ।
badh katarin ko umde bhat chakran chot tufangan ki seyo.
teeran so bar beeran ke aur cheer pateer mano barma teyo.
mundan te pag te kat te kat koti gire kari sayil se iyon.
jor bado dal tor maha khal jeet laye ari bhetan ki jeyon. (12)

ਚੌਪਈ

ਐਸੀ ਬਿਧਿ ਜੀਤਤ ਰਨ ਭਯੋ । ਬਹੁਰਿ ਧਾਮ ਕੋ ਮਾਰਗੁ ਲਯੋ ।
ਤਉਨੈ ਨਾਰਿ ਭੇਦ ਸੁਨੈ ਪਾਯੋ । ਰਨ ਕੈ ਕੀਤ ਰੁਪੇਸ੍ਵਰ ਆਯੋ । ੧੩ ।

Chopaiee

aisi bidh jeetat ran bheyo. bahur dham ko marg leyo.
tayune nari bhed suno payo. ran ke keet rupeswar ayo. (13)

ਆਛੇ ਅਰੁਨ ਬਸਤ੍ਰ ਤਨ ਧਾਰੇ । ਦੁਹੂੰ ਹਾਥ ਨਰਿਏਰ ਉਛਾਰੇ ।
ਹੁਤੋ ਦਰਬ ਸੋ ਸਕਲ ਲੁਟਾਯੋ । ਆਪੁ ਸਤੀ ਕੋ ਭੇਖ ਬਨਾਯੋ । ੧੪ ।
ache arun bastar tan dhare. duhun hath nariyer ucchare.
huto darab so sakal lutayo. aap sati ko bhekh banayo. (14)

ਜਿਹ ਮਾਰਗ ਰਾਜ ਹ੍ਵੈ ਆਯੋ । ਤਹੀ ਆਨਿ ਤ੍ਰਿਯ ਚਿਤਹਿ ਬਨਾਯੋ ।
ਤਬ ਲੌ ਰਾਇ ਆਇ ਹੀ ਗਯੋ । ਹੇਰਤ ਤਵਨ ਸਤੀ ਕੋ ਭਯੋ । ੧੫ ।
jeh marg raj haiv ayo. tahi tan triye chithi banayo.
tab lo raye ayi hi geyo. heart tawan sati ko bheyo. (15)

ਰਾਇ ਬਿਹਸਿ ਤਿਹ ਓਰ ਨਿਹਾਰਿਯੋ । ਨਿਕਟ ਬੋਲਿ ਭ੍ਰਿਤ ਬਚਨ ਉਚਾਰਿਯੋ ।
ਜਾ ਕੋ ਸੋਧ ਲੇਹੁ ਤੁਮ ਜਾਈ । ਕੌਨ ਸਤੀ ਹ੍ਵੈਬੈ ਕਹ ਆਈ । ੧੬ ।
rai bihas teh aur nihariyo. nikat bol bhrit bachan uchariyo.
ja ko sodh lehu tum jayi. koun sati haivbe keh ayi. (16)

The poet Siam has said that warriors from both sides, covering their faces with shields were engaged in fighting. Countless arrows fixed by the young warriors on their bows were being shot. Somewhere Rajas were lying dead, while at places crowns were lying scattered on the field, while somewhere else charioteers were lying dead and at places cut off hands were lying scattered. The enemy like clouds were being dispersed before the warriors moving like the wind. (11)

The warriors were attacking in columns, while striking the enemy with wheels or guns. The chests of the mighty warriors were being pierced through with arrows like the drills, cutting through the sandal wood with holes. Like the black deer sans their heads, feet and waists, the warriors were falling down. With a huge army collection, he broke through the walls of the enemy with the killing of many mighty despots. (12)

Chopaiee :

Thus the Raja won the battle and then proceeded towards his palace. The princess also heard the news of the Raja Rupeshwar, having come back after winning the battle. (13)

She then dressed herself in red coloured beautiful robes and holding cocoanuts in both hands having distributed all the wealth she had* and she assumed the guise of a Sati. (14)

The woman got a pyre made on the same route which the Raja was supposed to follow. In the meantime the Raja reached there and saw the (woman) Sati. (15)

The Raja laughed and looked at her and calling the attendant near him said, "Go and find out who was this woman going to commit immolation (Sati). (16)

ਦੋਹਰਾ

ਸੁਨਤ ਰਾਵ ਕੋ ਦੂਤ ਬਚ ਤਹਾ ਪਹੁਚਯੋ ਜਾਇ ।
ਸਕਲ ਸਤੀ ਕੋ ਭੇਦ ਲੈ ਨ੍ਰਿਪ ਪਤਿ ਕਹਿਯੋ ਸੁਨਾਇ । ੧੭ ।

Dohra

sunat rav ko doot bach taha pahuchyo jayi.
sakal sati ko bhed lai nrip pati kahiyo sunayi. (17)

ਚੌਪਈ

ਯੌ ਸੁਨ ਬਚਨ ਰੀਝਿ ਨ੍ਰਿਪ ਰਹਿਯੋ । ਧੰਨਿ ਧੰਨਿ ਮੁਖ ਤੇ ਤਿਹ ਕਹਿਯੋ ।
ਹਮ ਯਾ ਸੋ ਕਛੁ ਪ੍ਰੀਤਿ ਨ ਜਾਗੀ । ਮੇਰੇ ਹੇਤ ਦੇਨ ਜਿਯ ਲਾਗੀ । ੧੮ ।

Chopaiee

yo sun bachan rrejh nrip rahiyo. dhan dhan mukh te teh kahiyo.
hum ya so kachu preet na jagi. mere het den jiye lagi. (18)

ਧ੍ਰਿਗ ਮੋ ਕੋ ਮੈ ਭੇਦ ਨ ਚੀਨੋ । ਅਬ ਲੌ ਬਯਾਹ ਨ ਯਾ ਸੋ ਕੀਨੋ ।
ਜਿਨ ਨਾਰਿਨ ਸੌ ਪ੍ਰੀਤਿ ਲਗਾਈ । ਸੋ ਇਹ ਸਮੈ ਕਾਮ ਨਹਿ ਆਈ । ੧੯ ।

dhrig mo ko mai bhed na chino. ab lo bayah na so keeno.
jin narin so preet lagayi. so eh same kam nahi ayi. (19)

ਤਾ ਤੇ ਮੈ ਇਹ ਅਬੈ ਬਿਯਾਹੌਂ । ਤਨ ਲਗਿ ਯਾ ਸੋ ਨੇਹ ਨਿਬਾਹੌਂ ।
ਬਰਤਿ ਅਗਨਿ ਤੇ ਤਾਹਿ ਉਬਾਰੌ । ਮੋ ਸੋ ਜਰੀ ਨ ਤਨ ਕੌ ਜਾਰੌ । ੨੦ ।

ta te mai eh abai biyahoon. tan lag ya so neh nibahu.
barat agni te tahi ubaro. mo so jagi na tan ko jaro. (20)

ਚਿਤਾ ਅਗਨਿ ਜੌ ਸਤੀ ਜਗਾਈ । ਬਿਰਹਾਨਲ ਸੋਈ ਠਹਿਰਾਈ ।
ਤਾ ਕੇ ਤੀਰ ਭਾਵਰੈ ਦੀਨੀ । ਹਾਕ ਹੁਤੀ ਰਾਨੀ ਬਿਧਿ ਕੀਨੀ । ੨੧ ।

chita agni mai sati jagayi. birhanal soyi thehrayi.
ta ke teer bhavre dini. hak huti rani bidhi keeni. (21)

ਏਹੀ ਚਰਿਤ੍ ਨ੍ਰਿਪਤਿ ਕੌ ਪਾਯੋ । ਸਭ ਰਾਨਿਨ ਚਿਤ ਤੇ ਬਿਸਰਾਯੋ ।
ਅਪਨੀ ਆਗਯਾ ਕੇ ਬਸਿ ਕੀਨੇ । ਜਾਨੁਕ ਦਾਸ ਮੋਲ ਕੌ ਲੀਨੇ । ੨੨ ।

ehi charitar nirpati ko payo. sabh ranin chit te bisrayo.
apni agya ke bas keeno. janak das mol ko leeno. (22)

ਚੌਹਰਾ

ਤਾ ਦਿਨ ਤੈ ਤਾ ਸੌ ਘਨੀ ਪ੍ਰੀਤਿ ਬਢੀ ਸੁਖ ਪਾਇ ।
ਸਭ ਰਨਿਯਨ ਕੌ ਰਾਵ ਕੇ ਚਿਤ ਤੇ ਦਿਯੋ ਭੁਲਾਇ । ੨੩ । ੧ ।

Dohra

ta din te ta so ghani preet badi sukh payi.
sabh raniyan ko rav ke chit te diyo bulayi. (23) (1)

Couplet :

Hearing the words of the Raja the emissary reached there and finding out the details (secret) of the woman about to commit immolation, came back and related to the Master all the details. (17)

Chopaiee :

On hearing the words of the woman, the Raja was thrilled and was praising and saluting that woman. (He said), " I had not developed any love for this woman but she was prepared to give up her life for my sake." (18)

"In fact, I curse myself for not realizing this fact so far and had not got married to her so far. All those women with whom I had developed love, none of them came to my help." (19)

So now I shall marry her immediately and shall continue loving her so long my body is alive. Now I make her free from any further test also. She had already burnt herself for my sake, so it is no use burning her bodily any more. (20)

The fire pyre, which that woman had prepared (for immolation) was used for circum-ambulation (around it) considering it as the fire of separation and thus the Lord had converted that poor woman into a queen. (21)

Thus with this deceitful action, that woman had attained (the love of) the Raja. The Raja had then forsaken all other queens from his mind. She had thus diverted the Raja under her control (spell) as if she had bought a slave. (22)

Couplet :

From that day onwards the Raja's love for that woman increased immensely and she attained the bliss of life and the Raja was made to forget all other queens from his mind. (23)(1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਦਸ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੧੦ । ੨੧੦੬ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai .
ik so das.charitar samapatam. Sat Subham sat. (110) (2103) aphjun.

ਚੌਪਈ

ਦੁਰਜਨ ਸਿੰਘ ਰਾਵ ਇਕ ਭਾਰੀ । ਦਿਸਾ ਚਾਰਿ ਜਿਹ ਕਰਤ ਜੁਹਾਰੀ ।
ਤਾ ਕੋ ਰੂਪ ਹੇਰਿ ਬਲਿ ਜਾਵਹਿ । ਪ੍ਰਜਾ ਅਧਿਕ ਮਨ ਮੈ ਸੁਖੁ ਪਾਵਹਿ । ੧ ।

Chopaiee

durjan singh rav ik bhari bhari. disa chari jeh karat juhari.
ta ko roop heri bali javhi. praja adhik man mai sukh pavhi. (1)

ਦੋਹਰਾ

ਤਾਹਿ ਦੇਸ ਆਵਤ ਜੁ ਜਨ ਤਾ ਕੋ ਰੂਪ ਨਿਹਾਰਿ ।
ਹ੍ਵੈ ਚੇਰੇ ਤਿਹ ਪੁਰ ਬਸੈ ਸਭ ਧਨ ਧਾਮ ਬਿਸਾਰਿ । ੨ ।

Dohra

tahi des avat jo jan ta ko roop nihar.
haiv chere teh par basai sab dhan dham bisar. (2)

ਚੌਪਈ

ਜਬ ਵਹੁ ਨ੍ਰਿਪਤਿ ਅਖੇਟਕ ਆਵੈ । ਸ੍ਵਾਨਨ ਤੇ ਬਹੁਤ ਮ੍ਰਿਗਨ ਗਹਾਵੈ ।
ਬਾਜਨ ਸਾਥ ਆਬਿਯਨ ਲੇਹੀ । ਅਮਿਤ ਦਰਬੁ ਹੁਸਨਾਕਨ ਦੇਹੀ । ੩ ।

Chopaiee

jab veh nirpat akhetak avaye. swanan te bahut mrigan gahavai.
bajan sath abiyan lehi. amit darab husnakan dehi.(3)

ਨਿਤਿਪ੍ਰਤਿ ਅਧਿਕ ਮ੍ਰਿਗਨ ਕੌ ਮਾਰੈ । ਸਦਾ ਸੁ ਬਨ ਕੇ ਬੀਚ ਬਿਹਾਰੈ ।
ਦੁਹੁ ਹਾਥ ਸੌ ਤੀਰ ਚਲਾਵੈ । ਤਾ ਤੇ ਕਹਾ ਜਾਨ ਪਸੁ ਪਾਵੈ । ੪ ।
nitprati adhik mrigan ko maro. sada su ban ke beech biharai.
duhu hath so teer chalave. ta te kaha jan pasu pave. (4)

ਏਕ ਦਿਵਸ ਨ੍ਰਿਪ ਅਖਿਟ ਸਿਧਾਯੋ । ਕਾਰੋ ਹਰਿਨ ਹੇਰਿ ਲਲਚਾਯੋ ।
ਸੀ'ਗਨ ਤੇ ਜੀਯਤ ਗਹਿ ਲੈਹੌ । ਯਾ ਕੌ ਘਾਇ ਨ ਲਾਗਨ ਦੇਹੌ । ੫ ।
ek divas nrip akhit sidhayo. karo rahin heri lalchayo.
singan te jiyat geh leho. ya ko ghayi na lagan deho. (5)

ਹੇਰਿ ਹਰਿਨ ਕਹ ਤੁਰੈ ਧਵਾਯੋ । ਪਾਛੈ ਚਲਿਯੋ ਤਵਨ ਕੌ ਆਯੋ ।
ਜਬ ਪਰਦੇਸ ਗਯੋ ਚਲਿ ਸੋਈ । ਚਾਕਰ ਤਹਾ ਨ ਪਹੁੰਚਯੋ ਕੋਈ । ੬ ।
heri harin keh ture dhavayo. pacho chaliyo tawan ke ayo.
jab pardes geyo chal soyi. chakar taha na pahunchiyo koyi (6)

Here the one hundred and tenth episode of King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.

(110-2106)(Contd)

Chopaiee :

There was a great king by the name of Durjan Singh, who was being saluted (worshipped) by all people from the four corners (of world). All were allured by his charming personality and the subjects were very happy and satisfied. (1)

Couplet:

Whsoever would visit that county would get enamoured by his charming personality, thus forgetting his own whereabouts and would settle (in that town) there only like a slave of the Raja. (2)

Chopaiee :

When the Raja would go out for hunting then he would get many deer caught through his dogs, along with hawks and water hens and would dish out lot of money to beauties. (3)

He would kill many deer everyday and would always roam around the jungles only. He would shoot the arrows with both the hands and no animal could escape from death (at his hands). (4)

One day the Raja had gone for hunting spree and seeing a black deer got allured to it. He wanted to catch the deer alive from the horns without causing any harm (wound) to him. (5)

On sighting the deer, he raced his horse and came following him. When the deer reached the foreign land, then no other attendant could reach there. (6)

ਰਾਜ ਪ੍ਰਭਾ ਇਕ ਰਾਜ ਦੁਲਾਰੀ । ਰਾਜਾ ਕੋ ਪ੍ਰਾਨਨ ਤੇ ਪਯਾਰੀ ।
ਧੌਲਰ ਊਚ ਤਵਨ ਕੈ ਰਾਜੈ । ਮਨੌ ਚੰਦ੍ਰਮਾ ਕੋਲ ਬਿਰਾਜੈ । ੭ ।
raj prabha ik raj dulari. raja ko pranan te payari.
dholar uch tawan ke raje. mano chandarma kol biraje. (7)

ਤਪਤੀ ਨਦੀ ਤੀਰ ਤਿਹ ਬਹੈ । ਸੂਰਜ ਸੁਤਾ ਤਾਹਿ ਜਗ ਕਹੈ ।
ਪੰਛੀ ਤਹਾ ਚੁਗਤ ਅਤਿ ਸੋਹੈ । ਹੇਰਨਿਹਾਰਨ ਕੋ ਮਨੁ ਮੋਹੈ । ੮ ।
tapti nadi teer teh bahe. suraj suta tahi jug kahai.
panchi taha chugat ati mohe. herniharan ko man mohai. (8)

ਸੁੰਦਰ ਤਾਹਿ ਝਰੋਖੇ ਜਹਾ । ਕਾਢਯੋ ਆਨਿ ਰਾਇ ਮ੍ਰਿਗ ਤਹਾ ।
ਤੁਰੈ ਧਵਾਇ ਸ੍ਰਮਿਤ ਤਿਹ ਕਨੌ । ਸ੍ਰਿੰਗਨ ਤੇ ਸ੍ਰਿੰਗੀ ਗਹਿ ਲੀਨੌ । ੯ ।
sunder tahi jharokhe jaha. kadyo aan rai mrig taha.
ture dhavayi sarmit teh keeno. srigan te sirangi gahi leeno. (9)

ਯਹ ਕੌਤਕ ਨ੍ਰਿਪ ਸੁਤਾ ਨਿਹਾਰਿਯੋ ਯਹੈ ਆਪਨੇ ਹ੍ਰਿਦੈ ਬਿਚਾਰਿਯੋ ।
ਮੈ ਅਬ ਹੀ ਇਹ ਨ੍ਰਿਪ ਕੈ ਬਰੌ । ਨਾਤਰ ਮਾਰ ਕਟਾਈ ਮਰੌ । ੧੦ ।
yeh kotak nrip suta nihariyo yehe apne hirdai bichariyo.
mai ab hi eh nrip ke baro. natar mar katayi maro. (10)

ਐਸੀਪ੍ਰੀਤਿ ਰਾਇ ਸੌ ਜੋਰੀ । ਕਾਹੂ ਪਾਸ ਜਾਤ ਨਹੀ ਤੋਰੀ ।
ਨੈਨ ਸੈਨ ਦੈ ਤਾਹਿ ਬਲਾਯੋ । ਮੈਨ ਭੋਗ ਤਹਿ ਸਾਥ ਕਮਾਯੋ । ੧੧ ।
aisipreet rayi so jori. kahu pas jat nahi tori.
nain sain de tahi balayo. main bhog tahi sath kamayo. (11)

ਐਸੀ ਡਬਤ ਦੁਹੰਨ ਕੀ ਜੋਰੀ । ਜਨੁਕ ਕ੍ਰਿਸਨ ਬ੍ਰਿਖਭਾਨ ਕਿਸੋਰੀ ।
ਦੁਹੂੰ ਹਾਥ ਤਿਹ ਕੁਚਨ ਮਰੋਰੈ । ਜਨੁ ਖੋਯੋ ਨਿਪਨੀ ਧਨੁ ਟੋਰੈ । ੧੨ ।
aisi dabat duhun ki jori. janak krisan brikhban kisori.
duhun hath teh kachan marore. jan khoyo nipani dhan torai. (12)

ਬਾਰ ਬਾਰ ਤਿਹ ਗਰੇ ਲਗਾਵੈ । ਜਨੁ ਕੰਦ੍ਰਪ ਕੋ ਦ੍ਰਪੁ ਮਿਟਾਵੈ ।
ਭੋਗਤ ਤਾਹਿ ਜੰਘ ਲੈ ਕਾਧੇ । ਜਨੁ ਦੈ ਮੈਨ ਤਰਕਸਨ ਬ"ਧੇ । ੧੩ ।
bar bar teh gare lagave. jan kandarp ko darup mitave.
bhogat tahi jung le kade. jan daiv main tarksan bande. (13)

ਭਾਤਿ ਭਾਤਿ ਸੌ ਚੁੰਬਨ ਕੀਨੇ । ਭਾਤਿ ਭਾਤਿ ਆਸਨ ਤ੍ਰਿਯ ਦੀਨੇ ।
ਗਹਿ ਗਹਿ ਤਾ ਸੌ ਗਰੇ ਲਗਾਈ । ਮਾਨਹੁ ਰੰਕ ਨਵੌ ਨਿਧਿ ਪਾਈ । ੧੪ ।
bhati bhati so chumban keeno. bhati bhati asan triye deeno.
geh geh ta so gare lagayi. manhu runk navo nidhi payi. (14)

There was a princess by the name of Raj Prabha, who was very dear to the Raja. He had a grand palace, which was as high as the moon. (7)

There was a river Tapti flowing near by, which was called by the world (people) the daughter of sun. There the birds were picking food (with beak) and looking glorious, which would allure the hearts of onlookers. (8)

The Raja managed to push the deer into the place with a latticed window inside the palace. By racing the horse the Raja made the deer tired and caught hold of the deer with its horns. (9)

This scene was watched by the princess and thought to herself (in her mind). "I shall marry this Raja right now or else I shall kill myself with a dagger (10)

She developed such a love for the Raja which could not be separated by anyone. She called the Raja with the signs of her eyes and enjoyed sensuous pleasure with him. (11)

They formed a perfect couple like that of Radha and Krishna. He was twisting her hands some how, as if a penniless person was searching for money. (12)

The Raja was embracing her time and again as if the pride of Kamdev (god of love) was being destroyed (removed). By keeping her legs on his shoulders he was having sexual relationship with her as if Kamdev had tied two quivers. (13)

They had many types of cohabitation and the woman enjoyed his companionship in many ways. By holding her he embraced her many times as if a poor person had gained all the nine treasures of the world. (14)

ਸਵੈਯਾ

ਮੀਤ ਅਲਿੰਗਨ ਆਸਨ ਚੰਬਨ ਕੀਨੇ ਅਨੇਕ ਤੇ ਕੌਨ ਗਨੈ ।
ਮੁਸਕਾਤ ਲਜਾਤ ਕਛੂ ਲਲਤਾਸੁ ਬਿਲਾਸ ਲਸੈ ਪਿਯ ਸਾਥ ਤਨੈ ।
ਝਮਕੈ ਜਰ ਜੋਬ ਜਗਾਇਨ ਕੀ ਦਮਕੈ ਮਨੌ ਦਾਮਨਿ ਬੀਚ ਘਨੈ ।
ਲਖਿ ਨੈਕੁ ਪ੍ਰਭਾ ਸਜਨੀ ਸਭ ਹੀ ਇਹ ਭਾਤਿ ਰਹੀਅਤਿ ਰੀਸਿ ਮਨੈ । ੧੫ ।

Swaiyya

meet alingan asan chamban kine anek te kaun gane.
muskat lajat kachu laltas bilas lame piye sath tane.
jhamke jar job jagiyan ki damke mano damin beech ghane.
lakh naik prabha sajni sabh hi eh bhati rahiyat rees manai. (15)

ਕੰਚਨ ਸੇ ਤਨ ਹੈ ਰਮਨੀਯ ਦ੍ਰਿਗੰਚਲ ਚੰਚਲ ਹੈ ਅਨਿਯਾਰੇ ।
ਖੰਜਨ ਸੋ ਮਨ ਰੰਜਨ ਰਾਜਤ ਕੰਜਨ ਸੇ ਅਤਿ ਹੀ ਕਜਰਾਰੇ ।
ਰੀਝਤ ਦੇਵ ਅਦੇਵ ਲਖੇ ਛਬਿ ਮੈਨ ਮਨੌ ਦੋਊ ਸ"ਚਨ ਢਾਰੇ ।
ਜੋਬਨ ਜੇਬ ਜਗੇ ਅਤਿ ਹੀ ਸੁਭ ਬਾਲ ਦ੍ਰਿਗ ਲਾਲ ਤਿਹਾਰੇ । ੧੬ ।

kanchan se tan hai ramniye driganchal chanchal hai aniyare.
khanjan so man ranjan rajat kanjan se ati hi kajrare.
reejhat dev adev lakhe chabi main mano doyu sanchan dare.
joban jeb jage ati hi subh bal drig lal tihare. (16)

ਦੋਹਰਾ

ਪ੍ਰੀਤ ਦੁਹਾਨ ਕੀ ਅਤਿ ਬਢੀ ਤ੍ਰੀਯ ਪਿਯਾ ਕੇ ਮਾਹਿ ।
ਪਟ ਛੂਟਯੋ ਨਿਰਪਟ ਭਏ ਰਹਿਯੋ ਕਪਟ ਕਛੁ ਨਾਹਿ । ੧੭ ।

Dohra

preet duhan ki ati badi triye piya ke mahi.a
pat chutyo nirpat bhaye rahiyo kapat kachu nahi. (17)

ਭਾਤਿ ਭਾਤਿ ਆਸਨ ਕਰੈ ਤਰੁਨ ਤਰੁਨਿ ਲਪਟਾਇ ।
ਮੋਦ ਦੁਹਨ ਕੋ ਅਤਿ ਬਢਯੋ ਗਨਨਾ ਗਨੀ ਨ ਜਾਇ । ੧੮ ।

bhati bhati asan kare tarun taruni laptayi.
mod duhan ko ati badyo ganana gani na jayi. (18)

ਚੌਪਈ

ਚਿਮਟਿ ਚਿਮਟਿ ਨ੍ਰਿਪ ਕੇਲ ਕਮਾਵੈ । ਲਪਟਿ ਲਪਟਿ ਤਰੁਨੀ ਸੁਖੁ ਪਾਵੈ ।
ਬਹਸਿ ਬਹਸਿ ਆਲਿੰਗਨ ਕਰਹੀ । ਭਾਤਿ ਭਾਤਿ ਸੌ ਬਚਨ ਉਚਰੀ । ੧੯ ।

Chopaiee

chimit chimit nrip kel kamave. lapat lapat taruni sukh pave.
bhis bahis alingan karhi. bhati bhati so bachan uchari. (19)

Swaiyya :

She had enjoyed the paramour's love in many ways along with his cohabitation and kisses which cannot be recounted. That woman was laughing and smiling and was completely attached to his body. The robes of the woman, gold plated and studded with jewels were shining like the lightning in the clouds. Seeing her charming radiance all the friends (attendants) were trying to copy it. (15)

Her body was (shining) beautiful like the gold and the eye-lashes of her smart eyes were very sharp. They were pleasing like wagtail (very attractive eyes) to the mind. Both the gods and demons were delighted on perceiving them. It appeared as if Kamdev (god of love) had moulded them in one mould only "O woman ! Your glamorous eyes are glorifying your youthfuf^exuberance like the rubies." (16)

Couplet

Both the woman and man developed great love for each other. They had given up their robes and both were without any clothes. There was no hypocrisy between them (both were in great attachment). (17)

They were having various types of sexual relationships and both the lover and beloved were embracing each other. Both were enjoying the bliss of life which cannot be recounted (estimated). (18)

Chopaiee :

By embracing her, the Raja was having sexual companionship with her and by clinging to him the woman was enjoying the pleasure. She was enjoying his company while laughing heartily, she was talking in many ways. (19)

ਦੋਹਰਾ

ਭਾਤਿ ਭਾਤਿ ਆਸਨ ਕਰੈ ਭਾਤਿ ਭਾਤਿ ਸੁਖ ਪਾਇ ।
ਲਪਟਿ ਲਪਟਿ ਸੁੰਦਰ ਰਸੈ ਚਿਮਟਿ ਚਿਮਟਿ ਤ੍ਰਿਯ ਜਾਇ । ੨੦ ।

Dohra

bhati bhati asan kare bhati bhati sukh payi.
lapat lapat sunder rase chimit chimit triye jayi. (20)

ਚੌਪਈ

ਭਾਤਿ ਭਾਤਿ ਕੇ ਅਮਲ ਮੰਗਾਏ । ਬਿਬਿਧ ਬਿਧਨ ਪਕਵਾਨ ਪਕਾਏ ।
ਦਾਰੂ ਪੋਸਤ ਔਰ ਧਤੂਰੋ । ਪਾਨ ਡਰਾਇ ਕਸੁੰਭੜੋ ਰੂਰੋ । ੨੧ ।

Chopaiee

bhati bhati ke amal mangaye. bibidh bidhan pakwan pakaye.
daru posat aur dhature. pan drayi kasumbhre ruro. (21)

ਦੋਹਰਾ

ਅਮਿਤ ਆਫੂਆ ਕੀ ਬਰੀ ਖਾਇ ਚੜਾਈ ਭੰਗ ।
ਚਤੁਰ ਪਹਰ ਭੋਰਿਯੋ ਤ੍ਰਿਯਹਿ ਤਉ ਨ ਸੁਚਿਯੋ ਅਨੰਗ । ੨੨ ।

Dohra

amit aphuya ki bari khayi charayi bhang.
chatur pehar bheriyo triyeh tayu na suchiyo anang. (22)

ਤਰੁਨ ਤਰੁਨ ਤਰੁਨੀ ਤਰੁਨਿ ਤਰਨ ਚੰਦ੍ ਕੀ ਜੌਨ ।
ਕੇਲ ਕਰੈ ਬਿਹਸੈ ਦੋਊ ਹਾਰਿ ਤਹੇ ਸੋ ਕੌਨ । ੨੩ ।

tarun tarun taruni tarun taran chander ki jen.
kel kare behse doyu hari tahe so kaun. (23)

ਚਤੁਰ ਪੁਰਖ ਚਤੁਰਾ ਚਤੁਰ ਤਰੁਨ ਤਰੁਨਿ ਕੌ ਪਾਇ ।
ਬਿਹਸ ਬਿਹਸ ਲਾਵੈ ਗਰੇ ਛਿਨਕਿ ਨ ਛੋਰਿਯੋ ਜਾਇ । ੨੪ ।

chatur purakh chatura chatur tarun taruni ko payi.
nehas behas lave gare chinik na choriyo jayi. (24)

ਚੌਪਾਈ

ਜੋ ਚੁਤਰਾ ਚਤੁਰਾ ਕੌ ਪਾਵੈ । ਕਬਹੂੰ ਨ ਛਿਨ ਚਿਤ ਤੇ ਬਿਸਰਾਵੈ ।
ਜੜ ਕੁਰੂਪ ਕੀ ਚਿਤਹਿ ਨ ਧਰੈ । ਮਨ ਕ੍ਰਮ ਬਚ ਤਾਹੀ ਤੌ ਬਰੈ । ੨੫ ।

Chopaiee

jo chatur chatur ko pave. kabhun na chin chit te bisrave.
jarh kuroop ki chithi na dhare. man karam bach tahi to bare. (25)

Couplet :

Both were enjoying different types of love affairs and deriving pleasure. The charming man was in adoration of her while clinging to her and the woman was feeling delighted by embracing him. (20)

Chopaiee :

They called for may types of intoxicating drugs and got various types of food cooked. They got wine, poppy husk and thorn- apple and prepared betel-nuts with (the flowers of) nice sunflower. (21)

Couplet :

By taking opium (a big pill) and hemp.he was having love affair with the woman but the semen was not exhausted. (22)

The man was young and the woman was also youthful while the moonlight was equally young (bright). They were laughing while busy in their sexual relationship and who would feel exhausted and put a stop to it. (23)

The man was clever and the woman equally clever, the young man having got a young woman, embraces her smilingly and would not let her go for a moment even. (24)

Chopaiee :

If a clever person gets a clever woman he would not forget her for a moment even, but does not like a foolish or ugly woman at heart. He weds her by body, mind and action. (25)

ਦੋਹਰਾ

ਚੰਦਨ ਕੀ ਚੌਕੀ ਭਲੀ ਕਾਸਟ ਦ੍ਰੁਮ ਕਿਹ ਕਾਜ ।
ਚਤੁਰਾ ਕੋ ਨੀਕੋ ਚਿਤਯੋ ਕਹਾ ਮੂੜ ਕੋ ਰਾਜ । ੨੬ ।

Dohra

chandan ki choki bhali kasat drum keh kaj.
chatura ko neeko chityo kaha murh ko raj. (26)

ਸੋਰਠਾ

ਤਰੁਨਿ ਪਤਰਿਯਾ ਨੀਕ ਚਪਲ ਚੀਤਿ ਭੀਤਰ ਚੁਭਿਯੋ ।
ਅਧਿਕ ਪਿਯਰਵਾ ਮੀਤ ਕਬਹੂੁ ਨ ਬਿਸਰਤ ਹਿ੍ਦੈ ਤੇ । ੨੭ ।

Sortha

tarun patriya neek chapal chiti bhetar chubhiyo.
adhik piyrava meet kabhun na bisrat hirdai te. (27)

ਸਵੈਯਾ

ਰੀਝ ਰਹੀ ਅਬਲਾ ਅਤਿ ਹੀ ਪਿਯ ਰੂਪ ਅਨੂਪ ਲਖੇ ਮਨ ਮਾਹੀ ।
ਸੋਚ ਬਿਚਾਰ ਤਜਯੋ ਸਭ ਸੁੰਦਰਿ ਨੈਨ ਸੋ ਨੈਨ ਮਿਲੋ ਮੁਸਕਾਹੀ ।
ਲਾਲ ਕੇ ਲਾਲਚੀ ਲੋਚਨ ਲੋਲ ਅਮੋਲਨ ਕੀ ਨਿਰਖੇ ਪਰਛਾਹੀ ।
ਮਤ ਭਈ ਮਨ ਮਾਨੋ ਪਿਯੋ ਮਦ ਮੋਹਿ ਰਹੀ ਮੁਖ ਭਾਖਤ ਨਾਹੀ । ੨੮ ।

Swaiyya

reejh rahi abla ati hi piye roop anoop lakhe man mahi.
soch bichar tajyo sabh sundri nain so nain milo muskahi.
lal ke lalchi lochan lol amolan ki nirkhe parchari.
mat bhayi man mano piyo mad mohi rahi mukh bhakhat nahi. (28)

ਸੋਭਤ ਸੁਧ ਸੁਧਾਰੇ ਸੇ ਸੁੰਦਰ ਜੋਬਨ ਜੋਤਿ ਜਗੇ ਜਰਬੀਲੇ ।
ਖੰਜਨ ਸੇ ਮਨੋਰੰਜਨ ਰਾਜਤ ਭਾਰੀ ਪ੍ਰਤਾਪ ਭਰੇ ਗਰਬੀਲੇ ।
ਬਾਨਨ ਸੇ ਮ੍ਰਿਗ ਬਾਰਨ ਸੇ ਤਰਵਾਰਨ ਸੇ ਚਮਕੇ ਚਟਕੀਲੇ ।
ਰੀਝਿ ਰਹੀ ਸਖਿ ਹੌਹੂੰ ਲਖੇ ਛਬਿ ਲਾਲ ਕੇ ਨੈਨ ਬਿਸਾਲ ਰਸੀਲੇ । ੨੯ ।

sobhat sudh sudhare se sunder joban joti jage jarbile.
khanjan se manoranjan rajat bhari partap bhare garbile.
banan se mrig baran se tarwaran se chamke chatkile.
reejh rahi sakhi hehun lakhe chabi lal ke nain bisal rasile. (29)

Couplet :

The small stool of sandal wood is preferred to a tree of ordinary wood. So it is better to watch or recall a clever woman than the kingdom of a foolish one. (26)

Sortha :

The woman was slim beautiful and clever sop she appealed to her paramour and a very lovable person can never be forgotten from mind. (27)

Swaiyya

That woman on seeing her charming beloved was exceedingly happy and had given up all her musings or thoughtful considerations and was laughing when both the eyes would glance at each other. Her eyes were always waiting greedily to see the smart and invaluable shadow of his eyes. Having attained a lover of her own choice she was completely enticed and being enamoured could not utter a word. (28)

With warm youthfulness they were looking glamorous and a knavish light was lit between them. They were enjoying like the pied wagtail and were looking glorious with great pride and power. They were shining and looking gaudy like the arrows, the off-springs of deer and swords. O friend ! I am completely enamoured by the great and enchanting eyes of the beloved. (29)

ਭਾਤਿ ਭਲੀ ਬਿਨ ਸੰਗ ਅਲੀ ਜਬ ਤੇ ਮਨ ਭਾਵਨ ਭੇਟਿ ਗਈ ਹੌ।
ਤਾ ਦਿਨ ਤੇ ਨ ਸੁਹਾਤ ਕਛੂ ਸੁ ਮਨੌ ਬਿਨੁ ਦਾਮਨ ਮੋਲ ਲਈ ਹੌ।
ਭੌਹ ਕਮਾਨ ਕੋ ਤਾਨਿ ਭਲੇ ਦ੍ਰਿਗ ਸਾਇਕ ਕੇ ਜਨੁ ਘਾਇ ਘਈ ਜੈ ਹੌ।
ਮਾਰਿ ਸੁ ਮਾਰਿ ਕਰੀ ਸਜਨੀ ਸੁਨਿ ਲਾਲ ਕੋ ਨਾਮ ਗੁਲਾਮ ਭਈ ਹੌ। ੩੦।

bhati bhati bin sang ali jab te man bhawan bhet gayi hai.
ta din te na suhat kachu su mano bin daman mol layi ho.
bhog kaman ko tani bhale drig sayik ke jan ghhayi ghayi je ho.
mari su mari kari sajni suni lal ko naam gulam bhayi ho. (30)

ਬਾਰਿਜ ਨੈਨ ਜਿਤੀ ਬਨਿਤਾ ਸੁ ਬਿਲੋਕ ਕੈ ਬਾਨ ਬਿਨਾ ਬਧ ਹ੍ਵੈ ਹੈ।
ਬੀਰੀ ਦਬਾਤ ਨ ਬੈਠਿ ਸਖੇ ਬਿਸੰਭਾਰ ਭਈ ਬਹੁਧਾ ਬਰਹੈ ਹੈ।
ਬਾਤ ਕਹੈ ਬਿਗਸੈ ਨ ਬਬਾ ਕੀ ਲੇਤ ਬਲਾਇ ਸਭੈ ਬਲਿ ਜੈ ਹੈ।
ਬਾਲਮ ਹੇਤ ਬਿਯੋਮ ਕੀ ਬਾਮ ਸੁ ਬਾਰ ਅਨੇਕ ਬਜਾਰ ਬਕੈ ਹੈ। ੩੧।

barij nain jiti banita su bilok ko ban bina badh haiv hai.
beri dabat na bethi sakhe bisambhar bhayi bahuda barhe hai.
bat kahe bigse na baba ki let balayi sabhe bali je hai.
balam het biyom ki bam su bar anek bajar bake hai. (31)

ਚੌਪਈ

ਏਕ ਸਖੀ ਛਬਿ ਹੇਰਿ ਰਿਸਾਈ। ਤਾ ਕੇ ਕਹਿਯੋ ਪਿਤਾ ਪ੍ਰਤੀ ਜਾਈ।
ਬਚਨ ਸੁਨਤ ਨ੍ਰਿਪ ਅਧਿਕ ਰਿਸਾਯੋ। ਦੁਹਿਤਾ ਕੇ ਮੰਦਿਰ ਚਲਿ ਆਯੋ। ੩੨।

Chopaiee

aek sakhi chabi heri risayi. ta ke kahiyo pita prati jayi.
bachan sunat nrip adhik risayo. duhita ke mandir chal ayo. (32)

ਰਾਜ ਸੁਤਾ ਐਸੇ ਸੁਨਿ ਪਾਯੋ। ਮੋ ਪਿਤੁ ਅਧਿਕ ਕੋਪ ਕਰਿ ਆਯੋ।
ਤਬ ਤਿਨ ਹ੍ਰਿਦੈ ਕਹਿਯੋ ਕਾ ਕਰੋ। ਉਰ ਮਹਿ ਮਾਰਿ ਕਟਾਰੀ ਮਰੋ। ੩੩।

raj suta aise suni payo. mo pitu adhik kop kar ayo.
tab tin hirdai kahiyo ka karo. aur mahi mari katari maro. (33)

ਦੋਹਰਾ

ਬਿਮਨ ਚੰਚਲਾ ਚਿਤ ਲਖੀ ਮੀਤ ਕਹਿਯੋ ਮੁਸਕਾਇ।
ਤੈ ਚਿਤ ਕਯੋ ਬਯਾਕੁਲਿ ਭਈ ਮੁਹਿ ਕਹਿ ਭੇਦ ਸੁਨਾਇ। ੩੪।

Dohra

bisan-chanchla chit lakhi meet kahiyo muskayi.
te chit keyo bayakul bhayi muhi kahi bhed sunayi. (34)

"O dear friend ! Since the time, I have met my beloved fully without any hesitation, I do not relish anything else, as if he had taken me completely under his spell. (I have sold myself to him) In fact I have been wounded with the arrows of his stretched bows of eye brows. O dear friend ! Listen. Kamdev (the god of love) had attacked me in a manner that I have been reduced to a slave of my beloved's name only." (30)

Many women with lotus like beautiful eyes were allured by seeing him only (being hit with the arrows of the eyes) without chewing betel-nusts, could not sit at ease but were talking incoherently being half mad (in love). They were neither talking nor laughing. I could swear by the Baba that they were fully enamoured and were all sacrifice to him. Even the fairies of heavens were fully enticed by the beloved. (31)

Chopaiee :

One woman (friend) got enraged on seeing the beauty. She went to her father and told him everything about it. The Raja was furious with rage on hearing these details and came towards the daughter's palace. (32)

When the princess learnt about her father's visit, being enraged, then she thought to herself what she could do except killing herself by piercing a dagger (in her body). (33)

Couplet :

When the paramour saw the woman in this predicament, then he laughed and said, "Why are you so much worried. Tell me the secret ! (of your worry). (34)

ਚੌਪਈ

ਰਾਜ ਸੁਤਾ ਕਹਿ ਤਾਹਿ ਸੁਨਾਯੋ । ਯਾ ਤੇ ਮੋਰ ਹਿਦੈ ਡਰ ਪਾਯੋ ।
ਰਾਜਾ ਸੋ ਕਿਨਹੂੰ ਕਹਿ ਦੀਨੋ । ਤਾ ਤੇ ਰਾਵ ਕੋਪ ਅਤਿ ਕੀਨੋ । ੩੫ ।

raj suta keh tahi sunayo. ya te mor hirdai dar payo.
raja so kinhu kahi dino. ta te rav kop ati keeno. (35)

ਤਾ ਤੇ ਰਾਵ ਕ੍ਰੋਧ ਉਪਜਾਯੋ । ਦੁਹੂੰਅਨ ਕੇ ਮਾਰਨਿ ਹਿਤ ਆਯੋ ।
ਅਪਨੇ ਸੰਗ ਮੋਹਿ ਕਰਿ ਲੀਜੈ । ਬਹੁਰਿ ਉਪਾਇ ਭਜਨ ਕੋ ਕੀਜੈ । ੩੬ ।

ta te rav karodh upjayo. duhuan ke marin hit ayo.
apne sang mohi kar lejiye. bahur upaye bhajan ko keejai. (36)

ਬਚਨ ਸੁਨਤ ਰਾਜਾ ਹਸਿ ਪਰਿਯੋ । ਤਾ ਕੋ ਸੋਕ ਨਿਵਾਰਨ ਕਰਿਯੋ ।
ਹਮਰੋ ਕਛੂ ਸੋਕ ਨਹਿ ਕਰਿਯੈ । ਤੁਮਰੀ ਜਾਨਿ ਜਾਨ ਤੇ ਡਰਿਯੈ । ੩੭ ।

bachan sunat raja has pariyo. ta ko sok nivarin kariyo.
hamro kachu sok nahi kariyo. tumri jaani jaan te dariyo. (37)

ਦੋਹਰਾ

ਪ੍ਰਿਗ ਅਬਲਾ ਤੇ ਜਗਤ ਮੈ ਪ੍ਰਿਯ ਬਧ ਨੈਨ ਨਿਹਾਰਿ ।
ਪਲਕ ਏਕ ਜੀਯਤ ਰਹੈ ਮਰਹਿ ਨ ਜਮਧਰ ਮਾਰਿ । ੩੮ ।

Dohra

prig abla te jagat mai piye badh nain nihari.
palak ek jiyat rahe marhi na jamdhar mari. (38)

ਸਵੈਯਾ

ਕੰਠਸਿਰੀ ਮਨਿ ਕੰਕਨ ਕੁੰਡਰ ਭੂਖਨ ਛੋਰਿ ਭਭੂਤ ਧਰੋਗੀ ।
ਹਾਰ ਬਿਸਾਰਿ ਹਜਾਰਨ ਸੁੰਦਰ ਪਾਵਕ ਬੀਚ ਪ੍ਰਵੇਸ ਕਰੈਗੀ ।
ਜੂਝਿ ਮਰੌ ਕਿ ਗਰੌ ਹਿਮ ਮਾਝ ਟਰੌ ਨ ਤਊ ਹਠਿ ਤੋਹੀ ਬਰੋਗੀ ।
ਰਾਜ ਸਮਾਜ ਨ ਕਾਜ ਕਿਸੂ ਸਖਿ ਪੀਯ ਮਰਿਯੋ ਲਖਿ ਹੌਹੂ ਮਰੋਗੀ । ੩੯ ।

Swaiyya

kanthsir man kankan kambhur bhukhan chori babhut dharogi.
har bisar hajaran sunder pawak beech parves karegi.
jujh maro ki garo his majh taro na tayu hath tohi barogi.
raj samaj na kaj kisu sakhi piye mariyo lakh rehu marogi. (39)

ਚੌਪਈ

ਬਿਹਸਿ ਕੁਅਰ ਯੌ ਬਚਨ ਉਚਾਰੋ । ਸੋਕ ਕਰੋ ਨਹਿ ਬਾਲ ਹਮਾਰੋ ।
ਹੌ ਅਬ ਏਕ ਉਪਾਯਹਿ ਕਰਿਹੌ । ਜਾ ਤੇ ਤੁਮਰੇ ਸੋਕ ਨਿਵਰਿਹੌ । ੪੦ ।

Chopaiee

bihas kuyar yo bachan ucharo. sok karo nahi bal hamaro.
ho ab ek upayehi karihe. ja te tumre sok nivriho. (40)

Chopaiee :

The princess then told him (paramour) that someone had told everything to the Raja. So the Raja was furious with rage as such 1 am terribly worried at heart. (35)

So the Raja was enraged badly and was coming to kill us both. So make some plans of eloping with me to some other place. (36)

Listening to the woman's words, the Raja (paramour) laughed and alleviated her suffering. Then the woman said, "You need not worry about me. I am only worried about your life (safety)" ! (37)

Couplet

"Cursed be the woman, who sees before her very eyes the (killing) of her beloved, even if she remains alive for a moment and does not kill herself with a piercing dagger." (38)

Swaiyya :

"I will give up all my ornaments including necklace studded with jewels, gems and bangles and rub my body with ash and forsaking many thousand necklaces ? I shall immolate myself. (1 shall enter the fire pyre). Either I will die fighting in a battle or shall perish in snow, but will never get dissuaded from my path and shall marry you only, O friend ! This glamour of kingdom is of no use to me. On seeing the beloved being killed I will give up my life also." (39)

Chopaiee :

Then the prince laughed and said, " O Woman ! You need not worry about me. I shall make some arrangement so that your suffering may end." (40)

ਹਮਰੋ ਕਛੁ ਸੋਕ ਨਹਿ ਕੀਜੈ । ਤੀਰ ਕਮਾਨ ਆਨਿ ਮੁਹਿ ਦੀਜੈ ।
ਮੁਹਕਮ ਕੈ ਦਰਵਾਜੋ ਦਯਾਵਹੁ । ਯਾ ਅ"ਗਨ ਮਹਿ ਸੇਜ ਬਿਛਾਵਹੁ । ੪੧ ।
hamro kachu sok nahi keejai. teer kaman aan muhi deeje.
muhkam ke darvaje dayavhu. ya angan mahi sej bichavhu. (41)

ਵਹੈ ਕਾਮ ਅਬਲਾ ਤਿਨ ਕਿਯੋ । ਤੀਰ ਕਮਾਨਿ ਆਨਿ ਤਿਹ ਦਿਯੋ ।
ਭਲੀ ਭਾਤਿ ਸੌ ਸੇਜ ਬਿਛਾਈ । ਤਾ ਪਰ ਮੀਤ ਲਯੋ ਬੈਠਾਈ । ੪੨ ।
vahe kam abla tin kiyo. teer kamani aan teh diyo.
bhali bhati so sej bichayi. ta par meet leyo bethayi. (42)

ਦੋਹਰਾ

ਤਬ ਅਬਲਾ ਚਿੰਤਾ ਕਰੀ ਜਿਯ ਤੇ ਭਈ ਨਿਰਾਸ ।
ਜੀਯੋ ਤ ਪਿਯ ਕੇ ਸਹਿਤ ਹੀ ਮਰੌ ਤ ਪਤਿ ਕੇ ਪਾਸ । ੪੩ ।

Dohra

tab abla chinta kari jiye te bhaye niras.
jiyo ta piye ke sahit hi maro ta pati ke pas. (43)

ਚੌਪਈ

ਪਲਕਾ ਪਰ ਮੀਤਹਿ ਬੈਠਾਯੋ । ਭਾਤਿ ਭਾਤਿ ਸੌ ਕੇਲ ਕਮਾਯੋ ।
ਭਾਤਿ ਭਾਤਿ ਕੇ ਭੋਗਨ ਭਰਹੀ । ਜਿਯ ਅਪਨੇ ਕੋ ਤ੍ਰਾਸ ਨ ਕਰਹੀ । ੪੪ ।

Chopaiee

palka par meethi bethayo. bhati bhati so kel kamayo.
bhati bhati ke bhogan bharhi. jiye apne ko tras na karhi. (44)

ਤਬ ਲੌ ਚਕ੍ਰਵਾਕ ਦੌ ਆਏ । ਰਾਜ ਕੁਮਾਰ ਦ੍ਰਿਗਨ ਲਖਿ ਪਾਏ ।
ਏਕ ਧਨੁ ਤਾਨਿ ਬਾਨ ਸੌ ਮਾਰਿਯੋ । ਦੁਤਿਯਾ ਹਾਥ ਸਰ ਦੁਤਿਯ ਪ੍ਰਹਾਰਿਯੋ । ੪੫ ।
tab lo chakarvar do aye. raj kumar drigan lakh paye.
ek dhanu tani ban so mariyo. dutiya hath sar dutye parhariyo. (45)

Couplet

ਦੁਹੂੰ ਸਰਨ ਦੁਹੂੰਅਨ ਬਧ ਕੀਨੇ । ਦੁਹੂੰਅਨ ਭੂੰਨਿ ਛਿਨਿਕ ਮਹਿ ਲੀਨੋ ।
ਤਿੰਨ ਦੁਹੂੰਅਨ ਦੁਹੂੰਅਨ ਕੋ ਖਾਯੋ । ਸੰਕ ਛੋਰਿ ਪੁਨ ਕੇਲ ਕਮਾਯੋ । ੪੬ ।
duhun saran duhuan badh keenai. duhuan bhuni chinik mahi leeno.
tin duhuan duhuan ko khayo. sank chori pun kel kamayo. (46)

ਦੋਹਰਾ

ਤਿਨ ਕੋ ਭਛਨ ਕਰਿ ਦੁਹਨ ਲੀਨੋ ਚਰਮ ਉਤਾਰਿ ।
ਪਹਿਰਿ ਦੁਹੁਨ ਸਿਰ ਪੈ ਲਯੋ ਪੈਠੇ ਨਦੀ ਮਝਾਰਿ । ੪੭ ।

Dohra

tin ko bhachan kar duhan leeno charam utari.
pehir duhun sir pai leyo paithe nadi mayar. (47)

"You have no worry on my account and bring my bow and arrows. Close the door (fully) stoutly and set up a bedstead in the courtyard." (41)

"The princess then did accordingly and was feeling (gloomy) very morose at heart. She was thinking that either she will live with the beloved or if he dies, I will face death along with my beloved." (42)

Chopaiee:

She made the friend seated on the cot and had sensuous pleasure with him in many ways and had sexual companionship with him to her satisfaction without having any fear in the mind. (43)

Chopaiee

In the meantime two partridges (Chakvis) came there which were sighted by the prince with his eyes. One he killed with the arrow by stretching the bow and shooting another arrow with the other hand he killed the second one. (44)

With two arrows he killed both of them. Then in no time both were roasted and both of them ate them (both) and without hesitation enjoyed further sensuous pleasure. (45)

Couplet:

After eating the partridges, they removed their skin and wearing it on their heads they delved into a river (and started swimming). (46)

They were seen by others as partridges and no one could make them out as human beings. They swam many thousand miles and then came to the bank of the river at one place. (47)

ਚੌਪਈ

ਚਕ੍ਵਾਰ ਸਭ ਕੋ ਤਿਨ ਜਾਨੈ । ਮਾਨੁਖ ਕੈ ਨ ਕੋਊ ਪਹਿਚਾਨੈ ।
ਪੈਰਤ ਬਹੁ ਕੋਸਨ ਲਗਿ ਗਏ । ਲਾਗਤ ਏਕ ਕਿਨਾਰਧ ਭਏ । ੪੮ ।

Chopaiee

chakarvar sabh ko tin jane. manukh ke na koyu pehchane.
perat bahu kosan lagi gaye. lagat ek kinaradh bhaye. (48)

ਦੋ ਹੈ ਦੋਊ ਅਰੁੜਿਤ ਭਏ । ਚਲਿ ਕਰਿ ਦੇਸ ਆਪਨੇ ਗਏ ।
ਤਾ ਕੋ ਲੈ ਪਟਰਾਨੀ ਕੀਨੋ । ਚਿਤ ਕੋ ਸੋਕ ਦੂਰਿ ਕਰਿ ਦੀਨੋ । ੪੯ ।

do hai doyu arrurit bhaye. chal kar des apne gaye.
ta ko le patrani keeno. chit ko sok duri kar deeno. (49)

ਦੋਹਰਾ

ਪਛਿਯਨ ਕੋ ਪੋਸਤ ਪਿਤੁ ਕੀ ਦ੍ਰਿਸਟਿ ਬਚਾਇ ।
ਪੰਖੀ ਹੀ ਸਭ ਕੋ ਲਖੈ ਮਾਨੁਖ ਲਖਯੋ ਨ ਜਾਇ । ੫੦ ।

Dohra

pachiyan ko posat pitu ki daristi bachayi.
pankhi hi sabh ko lakhe manukh lakhyo na jayi. (50)

ਦੇਸ ਆਨਿ ਅਪਨੇ ਬਸੇ ਤਿਯ ਕੇ ਸਦਨ ਬਨਾਇ ।
ਭਾਤਿ ਭਾਤਿ ਤਾ ਸੋ ਰਮੈ ਨਿਸੁ ਦਿਨ ਮੋਦ ਬਢਾਇ । ੫੧ । ੧ ।

des aan apne base tiye ke sadan banayi.
bhati bhati ta so rame nis din mod badayi. (51) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਗਿਆਰਹ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੧੧ । ੨੧੫੭ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so giyarah charitar samapatam. Sat Subham sat. (111) (2157) aphjun.

ਦੋਹਰਾ

ਸੂਰ ਸੈਨ ਰਾਜਾ ਹੁਤੋ ਸਮਰਕੰਦ ਕੇ ਮਾਹਿ ।
ਤਾ ਕੇ ਤੁਲਿ ਨਰੇਸ ਕੋ ਔਰ ਜਗਤ ਮੈ ਨਾਹਿ । ੧ ।

Dohra

sur sain raja huto samarkand ke mahi.
ta ke tuli nares ko aur jagat mai nahi. (1)

ਚਿਤ੍ਰਕਲਾ ਰਾਨੀ ਹੁਤੀ ਬਡਭਾਗਨਿ ਤਿਹ ਠੌਰ ।
ਰੂਪ ਸੀਲ ਲਜਾ ਗੁਨਨ ਤਾ ਕੇ ਤੁਲਿ ਨ ਔਰ । ੨ ।

chitarkala rani huti behbagan teh thor.
roop seel laja gunan ta ke tuli na aur. (2)

Chopaiee

They rode on two horses there and reached their land (country). The Raja made her the queen consort and mitigated all her afflictions (sufferings of mind). (48)

Couplet :

By wearing the skin of the partridges and escaping the sight of the (girl's) father they escaped from there. They appeared as birds to all the people and were not thought of as human beings. (49)

They thus reached their own land and a new palace was erected for the queen. Then the Raja was enjoying sensuous pleasure with her with increased mirth and enjoyment in many ways. (50)

They came to their owm hand and got pattled there and a new place was got was got built for the queen. By they and might the Raja was enjoying persons pleasure with her in many ways with greater affection. (51)

Here the one hundred and eleventh episode of King's and Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed.(111-2157)(Contd)

Couplet :

There was a Raja named Sur Sain in Samarkand and there was no other Raja (king) in the worlds of his stature. (1)

He had a fortunate wife (queen) called Chitarkala at home and there was none else comparable to her in (qualities like) beauty, compassion and modesty. (2)

ਚੌਪਈ

ਤਾ ਕੀ ਨ੍ਰਿਪ ਆਗਯਾ ਮਹਿ ਰਹਈ । ਸੋਈ ਕਰੈ ਜੁ ਵਹ ਹਸ ਕਹਈ ।
ਆਗਯਾ ਦੇਸ ਸਕਲ ਤਿਹ ਮਾਨੈ । ਰਾਨੀ ਕੋ ਰਾਜਾ ਪਹਿਚਾਨੈ । ੩ ।

Chopaiee

ta ki nrip agya meh rahayi. soyi kare jo veh has kahayi.
agya des sakal teh manai. rani ko raja pehchane. (3)

ਦੋਹਰਾ

ਅਮਿਤ ਰੂਪ ਤਾ ਕੋ ਨਿਰਖਿ ਮਨ ਕ੍ਰਮ ਬਸਿ ਭਯੋ ਪੀਯ ।
ਨਿਸੁ ਦਿਨ ਗ੍ਰਿਹ ਤਾ ਕੇ ਰਹੈ ਔਰ ਨ ਹੇਰਤ ਤ੍ਰੀਯ । ੪ ।

Dohra

amit roop ta ko nirikh man karam bas bheyo piye.
nis din greh ta ke rahe aur na horat triye. (4)

ਚੌਪਈ

ਤਵਨ ਨ੍ਰਿਪਤਿ ਇਕ ਤ੍ਰਿਯਹਿ ਨਿਹਾਰਿਯੋ । ਭੋਗ ਕਰੌ ਤਿਹ ਸਾਥ ਬਿਚਾਰਿਯੋ ।
ਰੈਨਿ ਭਈ ਜਬ ਹੀ ਲਖਿ ਪਾਯੋ । ਪਠੈ ਦੂਤ ਗ੍ਰਿਹ ਤਾਹਿ ਬੁਲਾਯੋ । ੫ ।

Chopaiee

tawan nirpat ik triyehi nihariyo. bhog karo teh sath bichariyo.
rain bhayi jab hi lakhi payo. pathe doot greh tahi bulayo. (5)

ਤਾ ਸੌ ਬੋਲਿ ਅਧਿਕ ਰਤਿ ਮਾਨੀ । ਪਰ ਤ੍ਰਿਯ ਕਰਿ ਅਪਨੀ ਪਹਿਚਾਨੀ ।
ਤਾ ਕੌ ਚਹਤ ਸਦਨ ਮੈ ਲਯਾਵੈ । ਨਿਜ ਨਾਰੀ ਤੇ ਅਤਿ ਡਰ ਪਾਵੈ । ੬ ।

ta so boli adhik rat mani. par triye kar apni pehchani.
ta ko chehat sadan mai leyave. nij nari te ati dar pavaye. (6)

ਯਹੈ ਬਾਤ ਚਿਤ ਮੈ ਮਥਿ ਰਾਖੀ । ਕੇਲ ਸਮੈ ਤਾ ਸੌ ਯੌ ਭਾਖੀ ।
ਤਾ ਕੌ ਕਹਿਯੋ ਬਕਤ੍ਰ ਤੇ ਬਰਿਹੌ । ਰ''ਕਹੁ ਤੇ ਰਾਨੀ ਲੈ ਕਰਿਹੌ । ੭ ।

yehe bat chit mai mathi rakhi. kel samai ta so yo bhakhhi.
ta ko kahiyo baktar te bariho. rankhu te rani lai kariho. (7)

ਜਬ ਯੌ ਬਚਨ ਤ੍ਰਿਯਹਿ ਸੁਨਿ ਪਾਯੋ । ਰਾਜ ਹੇਤ ਹਿਯਰੋ ਹੁਲਸਾਯੋ ।
ਅਬ ਹੌ ਹੈ ਤ੍ਰਿਯ ਰਹੀ ਤਿਹਾਰੇ । ਬਰਿਯੋ ਚਹੌ ਤਬ ਬਰੌ ਪਿਯਾਰੇ । ੮ ।

jab ye bachan triye sun payo. raj het hiyro hulsayo.
ab ho haiv triye rahi tihare. bariyo chaho tab baro piyare. (8)

ਏਕ ਬਾਤ ਮੈ ਤੁਮੈ ਬਖਾਨੌ । ਮੇਰੋ ਬਚਨ ਸਾਚ ਜੌ ਮਾਨੌ ।
ਜੌ ਜੀਯਤ ਲੌ ਨੇਹ ਨਿਬਾਹੌ । ਤੌ ਤੁਮ ਆਜੁ ਨ੍ਰਿਪਤਿ ਮੁਹਿ ਬਯਾਹੌ । ੯ ।

ek bat mai tume bakhano. mero bacha sach jo mano.
jo jiyat lo neh nibaho. to tum aaj nirpat muhi bayaho. (9)

Chopaiee :

The Raja was always under her spell (control). The Raja was acting according to her dictates which she would say smilingly. Her ordains were obeyed by the subjects fully and they were all treating her as the king (of the land). (3)

Couplet:

The Raja was fully under her spell by mind and action on seeing her beauty and would stay at home day and night and would not even look at another woman. (4)

Chopaiee :

One day the Raja sighted another woman and in his mind thought of having cohabitation with her. When he found it was nightfall then he called her in his palace through an emissary. (5)

After calling her he enjoyed sensuous pleasure with her and treated her, a stranger woman, as his own. He wanted to bring her into his palace but was too much afraid of the queen. (6)

He had decided in his mind and while enjoying sexual pleasure he told her about it. He told her verbally that he would get married to her and would make her a queen from a pauper. (7)

When the woman heard these words, she developed great love for the Raja at heart and said, "I would become your spouse, O dear ! Whenever you wish (want) you could marry me. (8)

"Whomsoever we develop love for a moment - we should never go back on it for the whole life. One should give support with pleasure (one should take hold of one's hand with pleasure) and one should continue supporting her till one's death." (9)

ਜਾ ਸੋ ਨੇਹੁ ਨੈਕਹੁੰ ਕੀਜੈ । ਤਾ ਕੌ ਪੀਠਿ ਜਿਯਤ ਨਹਿ ਦੀਜੈ ।
ਤਾ ਕੀ ਬਾਹ ਬਿਹਸਿ ਕਰਿ ਗਹਿਯੈ । ਪ੍ਰਾਨ ਜਾਤ ਲੌ ਪ੍ਰੀਤਿ ਨਿਬਹਿਯੈ । ੧੦ ।
ja so neh nekhu keejai. ta ko peeth jiyat nahi deejai.
ta ki bah behas kar gahiyo. pran jat lo preet nibhiye. (10)

ਯਹ ਰਾਨੀ ਜੋ ਧਾਸ ਤਿਹਾਰੈ । ਤਾ ਕੌ ਡਰ ਹੈ ਹਿਯੈ ਹਮਾਰੇ ।
ਤੁਮਹੂੰ ਅਤਿ ਤਾ ਕੇ ਬਸਿ ਪਯਾਰੇ । ਜੰਤ੍ਰ ਮੰਤ੍ਰ ਤੰਤ੍ਰਨ ਕੇ ਮਾਰੇ । ੧੧ ।
dhar rani jo dham tihare. ta ko dar hai hiye hamare.
tumhun at ta ke bas piyare. jantar mantar bantran ke mare. (11)

ਹੌ ਅਬ ਏਕ ਚਰਿਤ੍ਰ ਬਨਾਊ । ਜਾ ਤੇ ਤੁਮ ਸੇ ਨ੍ਰਿਪ ਕੋ ਪਾਊ ।
ਸਕਲ ਸਤੀ ਕੋ ਸਾਜ ਸਵਰਿਯੋ । ਅਰੁਨ ਬਸਤ੍ਰ ਅੰਗਨ ਮੈ ਕਰਿਹੌ । ੧੨ ।
ho ab ek charitar banayu. ja te tum se nrip ko payu.
sakal sati ko saj savriyo. aran bastar angan mai kariho. (12)

ਤੁਮ ਤਹ ਇਹ ਰਾਨੀ ਸੰਗ ਲੈ ਕੈ । ਐਯਹੁ ਆਪੁ ਚਿੰਡੋਲ ਚੜੈ ਕੈ ।
ਤੁਮਹੂੰ ਆਪੁ ਮੋਹਿ ਸਮਝੈਯਹੁ । ਰਾਨੀ ਕੌ ਮਮ ਤੀਰ ਪਠੈਯਹੁ । ੧੩ ।
tum teh eh rani sang lai ke. aeyho aap chindol charai ke.
tumhi aap mohi samajheyehu. rani ko mam teer patheyehu. (13)

ਕਹਬੇ ਹੁਤੀ ਸਕਲ ਤਿਨ ਭਾਖੀ । ਸੋ ਸਭ ਰਾਇ ਚਿਤ ਮੈ ਰਾਖੀ ।
ਨਿਸੁਪਤਿ ਛਪਿਯੋ ਦਿਨਿਸਿ ਚੜਿ ਆਯੋ । ਬਾਮ ਸਤੀ ਕੋ ਭੇਸ ਬਨਾਯੋ । ੧੪ ।
kehbe huti sakal tin bhakhi. so sabh rayi chit mao rakhi.
nispati chapiyo dinis charh ayo. bam sati ko bhes banayo. (14)

ਦਿਨ ਭੇ ਚਲੀ ਸਤੀ ਹਠ ਕੈ ਕੈ । ਉਚ ਨੀਚ ਸਭਹਿਨ ਸੰਗ ਲੈ ਕੈ ।
ਤ੍ਰਿਯ ਸਹਿਤ ਰਾਜ ਹੂੰ ਆਯੋ । ਆਨਿ ਸਤੀ ਕੋ ਸੀਸ ਝੁਕਾਯੋ । ੧੫ ।
din bhe chali sati hath ke ke. uch neech sabhhin sang lai ke.
triye sahit raj hoon ayo. aan sati ko sees jhukayo. (15)

ਨ੍ਰਿਪ ਤਿਹ ਕਹਿਯੋ ਸਤੀ ਨਹਿ ਹੂਜੈ । ਮੋ ਤੈ ਅਮਿਤ ਦਰਬੁ ਕਯੋ ਨ ਲੀਜੈ ।
ਹੇ ਰਾਨੀ ਤੁਮਹੂੰ ਸਮਝਾਵੋ । ਜਗਤ ਅਗਨ ਤੇ ਯਾਹਿ ਬਚਾਵੋ । ੧੬ ।
nrip teh kahiyo sati nahi hujai. mo te amit darbu keyo na leejai.
hai rani tumhu samjhavo. jagat agan te yahhi bachavo. (16)

ਦੋਹਰਾ

ਨ੍ਰਿਪ ਰਾਨੀ ਤਾ ਕੌ ਸਮਝਾਯੋ । ਬਿਹਸਿ ਸਤੀ ਯੌ ਬਚਨ ਸੁਨਾਯੋ ।
ਯਹ ਧਨ ਹੈ ਕਿਹ ਕਾਜ ਹਮਾਰੇ । ਸੁਨੇ ਰਾਵ ਪ੍ਰਿਤ ਕਹੌ ਤਿਹਾਰੇ । ੧੭ ।
anrip rani ta ko samjhayo. bihas sati yo bachan sunayo.
yeh dhan hai keh kaj hamare. sune rav preet kaho tihare. (17)

"I am too much afraid of this queen of yours in your house in my mind. You are too much under the spell of your queen due to her witchcraft and magic spell." (10)

"So I will take a deceitful action so that I could win over a Raja like you. "I will dress up like a Sati (with an immolation bid) and will cover my body with a red coloured robe." (11)

(O Raja !) "You come along with the queen in a planquin and come here. You try to make me understand and send the queen to me." (12)

She had said whatever she wanted and the Raja kept that thing in mind. The moon had disappeared and the sun shone forth. That woman had dressed up like a Sati.(13)

On the dawn of day, the Sati along with high and low started off with stubbornness. The Raja came along with the queen. He then bowed to the woman (Sati) on reaching there. (14)

The Raja then told her not to immolate herself (not to perform Sati act) "Why not take enough money from me instead ?" "O queen ! Please you also make her understand, thus saving her from immolation." (15)

Both the Raja and queen tried to make her dissuade.then the woman (Sati) laughed and said, "O Raja ! I am telling you, this wealth is of no use to me." (16)

Couplet

"O queen! Listen. I am telling you. O King! Listen. I am giving up my life for the sake of my beloved (spouse). What is the value of this money to me?" (17)

ਦੋਹਰਾ

ਸੁਨੁ ਰਾਨੀ ਤੋ ਸੋ ਕਹੌ ਬਾਤ ਸੁਨੌ ਮਹਾਰਾਜ ।
ਪਿਯ ਕਾਰਨ ਜਿਯ ਮੈ ਤਜੌ ਯਹ ਧਨ ਹੈ ਕਿਹ ਕਾਜ । ੧੮ ।

Dohra

sunu rani to so kaho bat suno maharaj.
piyr karan jiye mai tajo yeh dhan hai keh kaaj. (18)

ਪਰ ਧਨ ਗਨੌ ਪਖਾਨ ਸੋ ਪਰ ਪਤਿ ਪਿਤਾ ਸਮਾਨ ।
ਪਿਯ ਕਾਰਨ ਜਿਯ ਮੈ ਤਜੌ ਸੁਰਪੁਰ ਕਰੌ ਪਯਾਨ । ੧੯ ।

par dhan gano pakhan so par pati pita saman.
piye karan jiye mai tajo surpur karo payan. (19)

ਚੌਪਈ

ਪੁਨਿ ਰਾਜੈ ਇਹ ਭਾਤਿ ਉਚਾਰੀ । ਏਤੇ ਹਠਿ ਜਿਨਿ ਕਰੋ ਪਿਯਾਰੀ ।
ਪ੍ਰਾਨ ਪਤਨ ਆਪਨ ਜਿਨਿ ਕੀਜੈ । ਆਧੋ ਰਾਜ ਹਮਾਰੋ ਲੀਜੈ । ੨੦ ।

Chopaiee

pun raje eh bhati uchari. ete hath jin karo piyari.
pran patan apam jin kijai. adho raj hamaro leejai. (20)

ਕੌਨ ਕਾਜ ਨ੍ਰਿਪ ਰਾਜ ਹਮਾਰੈ । ਸਦਾ ਰਹੋ ਇਹ ਧਾਮ ਤਿਹਾਰੈ ।
ਮੈ ਜੁਗ ਚਾਰਿ ਲਗੈ ਨਹਿ ਥੀਹੌ । ਪਿਯ ਕੇ ਮਰੇ ਬਹੁਰਿ ਮੈ ਜੀਹੌ । ੨੧ ।

kaun kaj nrip raj hamaro. sada raho eh dham tihare.
mai jug char lagai nahi theho. piye ke bahur mai jeeho. (21)

ਤਬ ਰਾਨੀ ਨ੍ਰਿਪ ਬਹੁਰਿ ਪਠਾਈ । ਯਾ ਕੋ ਕਹੋ ਬਹੁਰਿ ਤੁਮ ਜਾਈ ।
ਜਯੋ ਤਯੋ ਯਾ ਤੇ ਯਾਹਿ ਨਿਵ੍ਰਿਯਹੁ । ਜੋ ਵਹ ਕਹੈ ਵਹੈ ਤੁਮ ਕਰਿਯਹੁ । ੨੨ ।

tab rani nrip bahur pathayi. ya ko kaho bahur tum jayi.
jeyo teyo ya te yahi nivriyahu. jo veh kahe vahe tum kahiyu. (22)

ਤਬ ਰਾਨੀ ਤਾ ਪੈ ਚਲਿ ਗਈ । ਬਾਤ ਕਰਤ ਬਹੁਤੈ ਬਿਧਿ ਭਈ ।
ਕਹਿਯੋ ਸਤੀ ਸੋਊ ਬਚ ਮੈ ਕਹੂੰ । ਇਨ ਤੇ ਹੋਇ ਨ ਸੋ ਹਠ ਗੁਹੂੰ । ੨੩ ।

tab rani ta pai chal gayi. bat karat bahute bidh bhayi.
kahiyo sati soyu bach mai kahun. in te hoyi na so hath guhun. (23)

ਰਨਿਯਹਿ ਕਹਿਯੋ ਸਤੀ ਪਤਿ ਦੈ ਹੌ । ਮੋਰੇ ਅਗ੍ ਦਾਮਨੀ ਹ੍ਵੈ ਹੌ ।
ਤਵ ਦੇਖਤ ਤੇਰੋ ਨ੍ਰਿਪ ਰਾਊ । ਤਵ ਘਟ ਦੈ ਸਿਰ ਨੀਰ ਭਰਾਊ । ੨੪ ।

raniyeh kahiyo sati pati de ho. mero agar damini haiv ho.
tav dekhat tero nrip rayo. tav ghat dai sir neer bharayu. (24)

Couplet

"The other's money was like stone for me and another spouse was like my father so I am giving up my life for the sake of my beloved (spouse) to proceed to heavens."(18)

The Raja then said, "O dear ! Do not be so obstinate and do not give up your life. Instead take half of my kingdom even." (19)

Chopaiee :

The woman then replied, "O dear Raja ! What use was this kingdom to me ? This kingdom should always remain under your control. I would not be living for all the four Yugas (for all times) but with my immolation (being Sati) I would live for ever, even after the death of my spouse." (20)

Then the Raja sent his queen again to make her realize (understand) and save her from immolating herself and do according to what she desired." (21)

Then the queen again sent for her (walked) and talked to her in many ways (to make her understand). The (Sati) woman then said, " I am saying one thing, "This thing cannot be accepted by you (the king) and I shall continue to be obstinate (in my resolve)." (22)

The woman told the queen, "You give away your husband to me and you remain as a slave to me. Then I shall enjoy sexual companionship with the Raja in your presence and make you (carry pitcher of water on your head) obey my ordains." (23)

The queen replied, "I shall handover my spouse to you and function as your slave (attendant) and before my very eyes I shall make you enjoy sensuous pleasure with the Raja and will (fetch water for you on my head) obey your ordains." (24)

ਰਾਨੀ ਕਹਿਯੋ ਪਤਿਹਿ ਤੁਹਿ ਦੈ ਹੌ । ਤੋਰੇ ਅਗ੍ ਦਾਮਿਨੀ ਹ੍ਵੈ ਹੌ ।
ਦ੍ਰਿਗ ਦੇਖਤ ਨਿਰਪ ਤੁਹਿ ਰਮ੍ਵਾਊ । ਗਗਰੀ ਬਾਰਿ ਸੀਸ ਧਰਿ ਲਯਾਊ । ੨੫ ।
rani kahiyo patihi tuhi dai ho. tore agar damini haiv ho.
drig dekhat nirap tuhi rasvayu. gagri bar sees par layau. (25)

ਪਾਵ੍ਕ ਬੀਚ ਸਤੀ ਜਿਨਿ ਜਰੋ । ਕਛੂ ਬਕ੍ਤ੍ ਤੇ ਹਮੈ ਉਚਰੋ ।
ਜੌ ਤੂ ਕਹੈ ਤ ਤੋ ਕੌ ਬਰਿ ਹੌ । ਰ"ਕਹੁ ਤੇ ਰਾਨੀ ਤੁਰਿ ਕਰਿ ਹੌ । ੨੬ ।
pawak beech sati jin jaro. kachu baktar te hamai uchro.
jo tu kahe ta to ko bar hai. hankhu te rani turi kar hai. (26)

ਯੌ ਕਹਿ ਪਕਰਿ ਬਾਹ ਤੇ ਲਯੋ । ਡੋਰੀ ਬੀਚ ਡਾਰਿ ਕਰਿ ਦਯੋ ।
ਤੁਮ ਤ੍ਰਿਯ ਜਿਨਿ ਪਾਵ੍ਕ ਮੋ ਜਰੋ । ਮੋਹੂ ਕੋ ਭਰਤਾ ਲੈ ਕਰੋ । ੨੭ ।
yo keh pakar bah te leyo. dori beech dari kar deyo.
tm triye jini pawak mo jaro. mehu ko bharta lai karo. (27)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖ੍ਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਨੌ ਬਾਰਹਾ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭ੍ਮ ਸਤੁ । ੧੧੨ । ੨੧੮੫ । ਅਫ੍ਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so barha charitar samapatam. Sat Subham sat. (112) (2175) aphjun.

ਦੋਹਰਾ

ਬਿਸਨ ਸਿੰਘ ਰਾਜਾ ਬਡੋ ਬੰਗਸ ਮੈ ਬਡਭਾਗ ।
ਊਚ ਨੀਚ ਤਾ ਕੈ ਪ੍ਰਜਾ ਰਹੀ ਚਰਨ ਸੌ ਲਾਗ । ੧ ।

Dohra

bisan singh raja bado bangas mai badbhag.
uuch neech ta ko praja rahi charan so lag. (1)

ਚੌਪਈ

ਕ੍ਰਿਸਨ ਕੁਅਰਿ ਤਾ ਕੇ ਪਟਰਾਨੀ । ਜਾਨੁਕ ਤੀਰ ਸਿੰਧ ਮਥਿਆਨੀ ।
ਨੈਨ ਦਿਪੈ ਨੀਕੇ ਕਜਰਾਰੇ । ਲਖੇ ਹੋਤ ਲਲਨਾ ਮਤਵਾਰੇ । ੨ ।

Chopaiee

krisan kuyari ta ke patrani. kanak teer sindh mathiyani.
nain dipe neekai kajrare. lakhe hot lalna matvare. (2)

ਦੋਹਰਾ

ਰੂਪ ਦਿਪੈ ਤਾ ਕੋ ਅਮਿਤ ਸੋਭਾ ਮਿਲਤ ਅਪਾਰ ।
ਹੇਰਿ ਰਾਇ ਕੋ ਚਿਤ ਅਧਯੋ ਸਕਤ ਨ ਬਹੁਰਿ ਉਬਾਰ । ੩ ।

Dohra

roop dipe ta ko amit sobha milat apar.
heri rayi ko chit apno sakal na bahur ubar. (3)

The Raja told the woman (Sati), "O Woman ! (Sati) ! You do not immolate yourself and address me as you like. If you want I shall marry you and make you a queen from a pauper." (25)

On saying this, the Raja caught hold of her by her arm and made her sit in a planquin. O woman ! You do not burn yourself in fire and make (consider) me as your spou se." (26)

Couplet :

Before the eyes of everyone else he made her sit in the planquin and with this deceitful action made her queen by marrying her. (27)

Here the hundred and twelfth episode of the King's and Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well.

(112-2175)(Contd)

Couplet :

In the land of Bungus there was a great Raja called Bishan Singh. All the high and low people of the kingdom were subservient to him. (bowing to his orders). (1)

Chopaiee :

He had a queen consort by the name of Krishan Koer who was so beautiful as if she was taken out after churning the Cheer ocean. Her lotus like eyes were looking glamorous. Even women were enamoured by her beauty. (2)

Couplet :

She had a charming figure (appearance) and she was glorified all over. By seeing her, the Raja was totally enticed (hit by her arrows of beauty) by her beauty and could not escape her onslaughts (of love). (3)

ਚੌਪਈ

ਤਾ ਸੌ ਨੇਹ ਰਾਵ ਕੋ ਭਾਰੀ । ਨ੍ਰਿਪਹੂੰ ਕੋ ਅਤਿ ਚਾਹਤ ਪਯਾਰੀ ।
ਦੁਹੂੰਅਨ ਧਰਮ ਪ੍ਰੀਤ ਭੀ ਐਸੀ । ਸੀਤਾ ਸੋ ਰਘੁਨਾਥਨ ਵੈਸੀ । ੪ ।

Chopaiee

ta so neh rav ko bhari. nirphun ko ati chhahat payari.
duhuyan dharam preet bhi aisi. seeta so raghunath vaisi. (4)

ਏਕ ਹੇਰਿ ਤ੍ਰਿਯ ਰਾਵ ਲੁਭਾਨੋ । ਨਿਜੁ ਤ੍ਰਿਯ ਸੰਗ ਨੇਹ ਘਟ ਮਾਨੋ ।
ਜਬ ਇਹ ਕ੍ਰਿਸਨ ਕੁਅਰਿ ਸੁਨਿ ਪਾਈ । ਰਾਜਾ ਪੈ ਚਿਤ ਤੇ ਖੁਨਸਾਈ । ੫ ।

ek her triye rav lubhano. nij triye sang neh ghat mano.
jab eh krisan kuyar sun payi. raja pai chit te khansayi. (5)

ਕ੍ਰਿਸਨ ਕੁਅਰਿ ਚਿਤ ਅਧਿਕ ਰਿਸਾਈ । ਮਨ ਮੈ ਘਾਤ ਯਹੈ ਠਹਰਾਈ ।
ਦੁਹਕਰਿ ਕਰਿ ਮੈ ਆਜੁ ਸੁ ਕਰਿਹੌ । ਨ੍ਰਿਪਹੁ ਸੰਘਾਰਿ ਆਪੁ ਪੁਨਿ ਮਰਿਹੌ । ੬ ।

kisan kuyar chit adhik risayi. man mai ghat yehe thehrayi.
duhkar kar mai aaj su kariho. nriphu sanghar aap puni mariho. (6)

ਦੋਹਰਾ

ਤਬ ਰਾਨੀ ਚਿਤ ਤੇ ਜਰੀ ਮਨ ਮੈ ਅਧਿਕ ਰਿਸਾਇ ।
ਜਯੋ ਸੀਸੋ ਸਰਕੇ ਲਗੇ ਤ੍ਰੁਟਿ ਤਰਕ ਦੈ ਜਾਇ । ੭ ।

Dohra

tab rani chit te jari man mai adhik risayi.
jeyo seeso sarke lage tuti tarak dai jayi. (7)

ਪਠੈ ਦੂਤ ਰਾਜੈ ਤੁਰਤ ਲੀਨੀ ਤਰੁਨਿ ਬੁਲਾਇ ।
ਗਰਬ ਪ੍ਰਹਰਿ ਝਖ ਕੇਤੁ ਕੋ ਰਹੈ ਸੁਖੁ ਪਾਇ । ੮ ।

pathe doot raje turat leene tarun bulayi.
garab parhar jhukh ket ko rahe sukh payi. (8)

ਚੌਪਈ

ਜਬ ਐਸੇ ਰਾਨੀ ਸੁਨਿ ਪਾਈ । ਜਮਧਰ ਲਏ ਹਾਥ ਮੋ ਆਈ ।
ਬਿਸਨ ਸਿੰਘ ਪਤਿ ਪ੍ਰਥਮ ਸੰਘਾਰਿਯੋ । ਤਾ ਪਾਛੇ ਤਿਹ ਤ੍ਰਿਯ ਕੋ ਮਾਰਿਯੋ । ੯ ।

Chopaiee

jab aise rani sun payi. jasdhar laye hath mo ayi.
bisan singh pati pratham sanghariyo. ta pache teh triye ko mariyo. (9)

Chopaiee :

The Raja was extremely attached to her and she also loved the Raja too much. Their love for each other wat comparable to that of the love of Ram and Sita. (4)

On seeing another woman, the Raja got enamoured by her and his love for his own wife was on the wane, (lessened). When Krishan Koer heard about this news she got annoyed with the Raja. (5)

Krishan Koer became furious with rage (in her mind) and chalked out a plan (to deal with this). "Today I shall enact a difficult task and kill the Raja and then take my life also." (6)

Couplet

The queen got totally upset and felt enraged (at heart) just as glass gets cracked and broken with the hitting of an arrow. (7)

The Raja then sent for the woman through an emissary and then satisfying his passionate love (lust) by having cohabitation with her, went to sleep with full satisfaction. (8)

Chopaiee :

When the queen heard about this fact she took up a sword in hand and rushed to that place. First she killed her spouse Bishan Singh and then killed the woman. (9)

ਦੋਹਰਾ

ਮਾਰਿ ਮਾਸ ਤ੍ਰਿਯ ਤਵਨ ਕੋ ਰਾਧਿ ਲਯੋ ਤਿਹ ਕਾਲ ।
ਸਦਨ ਏਕ ਉਮਰਾਵ ਕੇ ਭੇਜ ਦਯੋ ਤਤਕਾਲ । ੧੦ ।

Dohra

mar mas triye tawan ko radh leyo teh kal.
sadan ek umrav ke bhej deyo tatkal. (10)

ਮਾਸ ਜਾਨਿ ਤਾ ਕੋ ਤੁਰਤ ਚਾਬਿ ਗਏ ਸਭ ਸੋਇ ।
ਭਲੋ ਭਲੋ ਸਭ ਕੋ ਕਹੈ ਭੇਦ ਨ ਪਾਵੈ ਕੋਇ । ੧੧ ।

mas jaan ta ko turat chhab gaye sabh soyi.
bhalo bhalo sabh ko kaho bhed na pave koyi. (11)

ਹਾਥ ਪਾਵ ਨ੍ਰਿਪ ਕੇ ਸਕਲ ਸੰਗ ਮੁਤਹਰੀ ਤੋਰਿ ।
ਸੀਅਨ ਪਰ ਤੇ ਆਨਿ ਕੈ ਦਯੋ ਧਰਨਿ ਕਹ ਛੋਰਿ । ੧੨ ।

hath pav nrip ke sakal sang muthari tori.
siyan par te aan ke deyo dharan keh chori. (12)

ਮਦਰਾ ਕੇ ਮਦ ਸੋ ਛਕਯੋ ਉਰ ਜਸਧਰ ਕੀ ਖਾਇ ।
ਸੀੜਿਨ ਤੇ ਖਿਸਕਤ ਨ੍ਰਿਪਤ ਪਰਿਯੋ ਧਰਨਿ ਪਰ ਆਇ । ੧੩ ।

madra ke mad so chakyo aur jasdhar ki khayi.
seerin te khiskat nirpat pariyo dharin par ayi. (13)

ਸ੍ਰੋਨਤ ਸੋ ਭੀਜਤ ਭਈ ਸਕਲ ਧਰਨਿ ਸਰਬੰਗ ।
ਆਨਿ ਤਰੇ ਰਾਜਾ ਪਰਿਯੋ ਲਗੇ ਕਟਾਰੀ ਅੰਗ । ੧੪ ।

saronat so bheejat bhayi sakal dharan sarbang.
aana tare raja pariyo lagai katari ang. (14)

ਚੌਪਈ

ਜਬ ਨ੍ਰਿਪ ਮਰਿਯੋ ਤ੍ਰਿਯਹਿ ਲਖਿ ਪਾਯੋ । ਭਾਤਿ ਭਾਤਿ ਹ੍ਵੈ ਦੁਖਿਤ ਸੁਨਾਯੋ ।
ਕੌਨ ਕਾਲ ਗਤਿ ਕਰੀ ਹਮਾਰੀ । ਰਾਜਾ ਜੂ ਚੁਭਿ ਮਰੇ ਕਟਾਰੀ । ੧੫ ।

Chopaiee

jab nrip mariyo triyehi lakh payo. bhati bhati haiv dukhit sinayo.
kaun kal gati kari hamari. raja ju chubi mare katari. (15)

ਜਬ ਰਾਨੀ ਹ੍ਵੈ ਦੀਨ ਉਘਾਯੋ । ਬੈਠੇ ਸਭ ਲੋਗਨ ਸੁਨਿ ਪਾਯੋ ।
ਤਾ ਕੋ ਸਭ ਪੂਛਨਿ ਮਿਲਿ ਆਏ । ਕੌਨੈ ਦੁਸਟ ਰਾਵ ਜੂ ਘਾਏ । ੧੬ ।

jab rani haiv deen ughayo. baithe sabh logan suni payo.
ta ko sabh puchin mili ayo. kane dusat rav ju ghaye. (16)

Couplet :

After killing that woman she roasted her flesh soon and sent it to the house of a feudal lord immediately. (10)

Considering it meat all the people ate it and were all praise for it; bat no one could get at its secret (11)

After breaking all the limbs of the Raja with a heavy stick, she brought it to the stairs and threw them on the ground. (12)

Being half mad with the intoxication of wine, the Raja came down stringling through the stairs onto the ground with the striking of the sword in the chest. (13)

The whole ground (Earth) was red with blood-stains and being hit with a dagger, the Raja fell down on the ground. (14)

Chopaice :

When the woman siw the Raja being dead she expressed her grief in many ways. The god of death had been very unkind to me in that the Raja being pierced by a small dagger had died. (15)

When the queen raised a huge cry, then all the people gathered there heard it. All got together and asked her which devil had killed the Raja ? (16)

ਤਬ ਰਾਨੀ ਅਤਿ ਦੁਖਿਤ ਬਖਨਾਯੋ । ਤਾ ਕੋ ਭੇਦ ਕਛੂ ਨ ਪਛਾਨਯੋ ।
ਪ੍ਰਥਮ ਰਾਵ ਜੂ ਮਾਸੁ ਮੰਗਾਯੋ । ਆਪੁ ਭਖਯੋ ਕਛੁ ਭ੍ਰਿਤਨ ਪਠਾਯੋ । ੧੭ ।
tab rani ati dukhit bakhnayo. ta ko bhed kachu na pachanyo.
pratham rav ju masu mangayo. aap bhakhyo kachu bhritan pathayo. (17)

ਪੁਨਿ ਰਾਜਾ ਜੂ ਅਮਲ ਮੰਗਾਯੋ । ਆਪੁ ਪਿਯੋ ਕਛੁ ਹਮੈ ਪਿਯਾਯੋ ।
ਪੀਏ ਕੈਫ ਕੈ ਅਤਿ ਮਤਿ ਭਏ । ਸੁਧਿ ਮੈ ਹੁਤੇ ਬਿਸੁਧਿ ਹ੍ਵੈ ਗਏ । ੧੮ ।
puni raja ju amal mangayo. aap piyo kachu hamai piyayo.
piye kaif ke ati mat bheyo. sudhi mai hute bisudh haiv gaye. (18)

ਮਦ ਸੌ ਨਿਪਤਿ ਭਏ ਮਤਵਾਰੇ । ਖੇਲ ਕਾਜਿ ਗ੍ਰਿਹ ਓਰ ਪਧਾਰੇ ।
ਬਸਿ ਹ੍ਵੈ ਅਧਿਕ ਕਾਮ ਕੇ ਗਯੋ । ਮੇਰੋ ਹਾਥ ਗਹਿ ਲਯੋ । ੧੯ ।
mad so nirpat bhaye matvare. khel kaaj greh aur padhare.
basi haiv adhik kam ke geyo. mero hath gahi leyo. (19)

ਪਾਵ ਖਿਸਤ ਪੌਰਿਨ ਤੇ ਭਯੋ । ਅਧਿਕ ਮਤ ਮੈਥੋ ਗਿਰਿ ਗਯੋ ।
ਉਰ ਤੇ ਉਗਰਿ ਕਟਾਰੀ ਲਾਗੀ । ਤਾ ਤੇ ਦੇਹ ਰਾਵ ਜੂ ਤਯਾਗੀ । ੨੦ ।
pav khisat poran te bheyo. adhik mat metho giri geyo.
ur te ugar katari lagi. ta te deh rav ju tayagi. (20)

ਦੋਹਰਾ

ਸੀਰਿਨ ਤੇ ਰਾਜਾ ਗਿਰਿਯੋ ਪਰਿਯੋ ਧਰਨਿ ਪਰ ਆਨਿ ।
ਚੁਬੀ ਕਟਾਰੀ ਪੇਟ ਮੈ ਤਾ ਤੇ ਤਜਿਯੋ ਪ੍ਰਾਨ । ੨੧ ।

Dohra

seerin te raja giriyo pariyo dharin par aan.
chubi katari pet mai ta te tajiyo pran. (21)

ਚੌਪਈ

ਸਭਨ ਸੁਨਤ ਯੌ ਕਥਾ ਉਚਾਰੀ । ਜਮਧਰ ਵਹੈ ਬਹੁਰਿ ਉਰਿ ਮਾਰੀ ।
ਨ੍ਰਿਪ ਤ੍ਰਿਯ ਮਾਰਿ ਪ੍ਰਾਨ ਨਿਜੁ ਦੀਨੋ । ਚਰਿਤ ਚੰਚਲਾ ਐਸੋ ਕੀਨੋ । ੨੨ । ੧ ।

Chopaiee

sabhan sunat yo katha uchari. jamdhar vahe bahhuri aur mari.
nrip triye mari pran nij deeno. charit chanchal aiso keeno. (22) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਤੇਰਹ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੧੩ । ੨੨੦੭ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so terha charitar samapatam. Sat Subham sat. (113) (2207) aphjun.

Then the queen replied with great sorrowful mood that it was not possible to decipher this secret. First the Raja had sent for some meat and ate some of it while the balance was sent for the attendants. (17)

Then the Raja sent for some wine which he took himself partly and partly gave me to drink. With the wine the Raja got drunk. First he was in consciousness then he became unconscious. (18)

Being drunk with wine, the Raja went towards the palace for satisfying his lust of sexual desires and being in the control of sexual desires (passions) the Raja held my hand in his hands. (19)

"Then he slipped from the staircase and being drunk fully he fell down with my push. The dagger suddenly (slipped) jumped and pierced through his chest which resulted in his death." (20)

Couplet :

From the stair case the Raja fell down onto the ground and the dagger further pushed into his stomach, thus he gave up his life. (21)

Chopaiee :

Thus the queen related this story to all of them which they heard and then she pushed the dagger in her own chest. The woman thus gave up her life after killing the Raja. Thus the clever lady performed this deceitful action. (22)(1)

Here the hundred thirteenth episode of the dialogue between the King & Minister regarding woman characterization from Charitar Pakhyan is completed. All is well. (113-2207)(Contd)

ਸਵੈਯਾ

ਏਕ ਮਹਾ ਬਨ ਬੀਚ ਬਸੈ ਮੁਨਿ ਮ੍ਰਿਗ ਧਰੇ ਸ੍ਰਿੰਗ ਕਹਾਯੋ ।
ਕੌਨਹੂੰ ਖਯਾਲ ਬਿਭ"ਡਵ ਜੂ ਮ੍ਰਿਗਿਯਾ ਹੂੰ ਕੀ ਕੋਖਿਹੂੰ ਤੇ ਉਪਜਾਯੋ ।
ਹੋਤ ਭਯੋ ਤਪਸੀ ਤਬ ਤੇ ਬੁਧਿ ਲੈ ਸੁਧਿ ਕੋ ਠਹਰਾਯੋ ।
ਰਨਿ ਦਿਨਾ ਰਘੁਨਾਥ ਭਜੈ ਕਬਹੂੰ ਪੁਰ ਭੀਤਰ ਭਲ ਨ ਆਯੋ । ੧ ।

Swaiyya

ek maha ban beech basai suni mrig dhare saring kahayo.
konhu khayal bibhandav ju mrigya hoon ki kokhhun te upjayo.
hot bheyo tapsi tab te budhi lai sudhi ko thehrayo.
raen dina raghunath bhajai kabhun par bhetar bhal na ayo. (1)

ਬੀਚ ਕਰੈ ਤਪਸਯਾ ਬਨ ਕੇ ਮੁਨਿ ਰਾਮ ਕੋ ਨਾਮੁ ਜਪੈ ਸੁਖੁ ਪਾਵੈ ।
ਨ੍ਹਾਨ ਕਰੈ ਨਿਤ ਧਯਾਨ ਧਰੈ ਮੁਖ ਬੇਦ ਰਹੈ ਕੀ ਲਿਵ ਲਾਵੈ ।
ਰੀਤਿ ਚਲੈ ਖਟ ਸਾਸਤ੍ਰਨ ਕੀ ਤਨ ਕਸਟ ਸਹੈ ਮਨ ਕੋ ਨ ਡੁਲਾਵੈ ।
ਭੂਖਿ ਪਿਆਸ ਲਗੈ ਜਬ ਹੀ ਤਬ ਕਾਨਨ ਤੇ ਚੁਨਿ ਕੈ ਫਲ ਖਾਵੈ । ੨ ।

beech kare tapsya ban ke muni ram ko naam japai sukh pave.
navan kare nit dhayan dhare mukh bed rahe ki liv lave.
reet chale khat sastran ki tan kasat sahe man ko na dulave.
bhookh piyas lage jab hi tab kanan te chun ke phal khave. (2)

ਕਾਲ ਬਿਤੀਤ ਭਯੋ ਇਹ ਰੀਤਿ ਪਰਿਯੋ ਦੁਰਭਿਛ ਤਹਾ ਸੁਨਿ ਪਾਯੋ ।
ਬੀਜ ਰਹਿਯੋ ਨਹਿ ਏਕ ਤਹਾ ਸਭ ਲੋਕ ਕਨੇਕਨ ਕੋ ਤਰਸਾਯੋ ।
ਜੇਤੇ ਪੜੇ ਬਹੁ ਬਿਪ੍ਰ ਹੁਤੇ ਤਿਨ ਕੋ ਤਬ ਹੀ ਨ੍ਰਿਪ ਬੋਲਿ ਪਠਾਯੋ ।
ਕੌਨ ਕੁਕਾਜ ਕਿਯੋ ਕਹੋ ਮੈ ਜਿਹ ਤੇ ਭ੍ਰਿਤ ਲੋਕਨ ਜੀਵ ਨ ਪਾਯੋ । ੩ ।

kal beetat bheyo eh reet pariyo durbich taha suni payo.
beej rahiyo nahi ek taha sabh lok kanekan ko tarsayo.
jete pade bahu bridh hute tin ko tab hi nrip boli pathayo.
kaun kukaj kiyo kaho mai jeh te bhhrit lokan jeev na payo. (3)

ਰਾਜ ਕਹੀ ਜਬ ਯੌ ਤਿਨ ਕੋ ਤਬ ਬਿਪ੍ਰ ਸਭੈ ਇਹ ਭਾਤਿ ਉਚਾਰੇ ।
ਰੀਤ ਚਲੌ ਰਜਨੀਤਨ ਕੀ ਤੁਮ ਕੋਊ ਨ ਦੇਖਿਯੋ ਪਾਪ ਤਿਹਾਰੇ ।
ਸਿੰਮ੍ਰਿਤ ਮੈ ਖਟ ਸਾਸਤ੍ਰ ਮੈ ਸਭ ਹੂੰ ਮਿਲ ਕੋਰਿ ਬਿਚਾਰ ਬਿਚਾਰੇ ।
ਸ੍ਰਿੰਗੀ ਰਿਖੀਸਨ ਆਏ ਤਵਾਲਯ ਯਾਹੀ ਚੁਭੈ ਚਿਤ ਬਾਤ ਹਮਾਰੇ । ੪ ।

raj kahi jab yo tin ko tab bridh sabhai eh bhati uchare.
reet chalo rajnetan ki tum koyu na dekhiyo pap tihare.
simrat mai khat sastar mai sabh hoon mil karori bichar bichare.
sarigi rikhisan ayo tawalye yahi chubhe chit bat hamare. (4)

Swaiyya :

There was a Muni (ascetic) living in a thick jungle who had horns on his head as such he was called 'Rishi Sring'. According to some versions his father Vidhadav (Rishi Sring's father) had produced (created) him through a deer's womb. From then onwards he was doing penance when he became little grown up to be intelligent enough. He was worshipping the Lord day and night and never went to the town even by mistake. (1)

The Muni (ascetic) was undergoing penance (worshipping the Lord) and would gain peace of mind by meditating on Lord's True Name. He would always take bath, then meditate and then recite the Vedas (orally) and then would try to think of the Lord with full concentration. He would lead his life according to six shastras (code of conduct) and would bear sufferings on the body but would not falter in his heart. Whenever he felt hungry he would pick up fruits from the jungle and eat. (2)

Time passed on and then there was famine in the land (and all heard about it). There was no seed left and all the people were pining for food particles. Then the Raja sent for all the well-read Brahmins and asked them. "What evil deeds had he performed so that his subjects were suffering and dying ?" (3)

When the Raja asked the Brahmins like this, then all the Brahmins said, "You are following the (political will) statesmanship and we have neither seen any sins committed by you. Then studying Smritis and Shastras they thought over many aspects and finally said, "We feel that Sringi Rishi should be called to your palace (house) and this is our considered opinion." (Which appeals to us). (4)

ਜੌ ਚਿਤ ਬੀਚ ਰੁਚੈ ਮਹਾਰਾਜ ਬੁਲਾਇ ਕੈ ਮਾਨਸ ਸੋਈ ਪਠੈਯੈ ।
ਕੌਨੇ ਉਪਾਇ ਬਿਭ"ਡਵ ਕੋ ਸੁਤ ਯਾ ਪੁਰ ਬੀਖਨ ਮੈ ਬਹਿਰੈਯੈ ।
ਦੇਸ ਬਸੈ ਫਿਰਿ ਕਾਲ ਨਮੈ ਚਿਤ ਭੀਤਰ ਸਾਚ ਇਹੈ ਠਹਿਰੈਯੈ ।
ਜੌ ਨਹਿ ਆਵੈ ਤੌ ਪੂਤ ਭਿਜਾਇ ਕਿ ਆਪਨ ਜਾਇ ਉਤਾਇਲ ਲਯੈਯੈ । ੫ ।

jo chit beech ruche maharaj bulayi ke manas soyi patheye.
koune upaye bibandav ko sut ya par beekhan mai bahireye.
des basai phir kal namai chit bhetar sach ehe thehraye.
jo nahi aav to poot bhijayi ki apan jayi utayil layaeye. (5)

ਸੋਰਠਾ

ਭ੍ਰਿਤ ਮਿਤ ਪੂਤ ਪਠਾਇ ਰਾਜਾ ਅਤਿ ਹਾਯਲ ਭਯੋ ।
ਆਪਨਹੂੰ ਲਪਟਾਇ ਚਰਨ ਰਹਿਯੋ ਆਯੋ ਨ ਮੁਨਿ । ੬ ।

Sortha

bhrit mit poot pathayi raja ati hayal bheyo.
apanhu laptayi charan rahiyo ayo na muni. (6)

ਸਵੈਯਾ

ਬੈਠਿ ਬਿਚਾਰ ਕੀਯੋ ਸਭ ਲੋਗਨ ਕੌਨ ਉਪਾਇ ਕਹੋ ਅਬ ਕੀਜੈ ।
ਆਪਹਿ ਜਾਇ ਥਕਿਯੋ ਹਮਰੋ ਨ੍ਰਿਪ ਸੋ ਰਿਖਿ ਤੌ ਅਜਹੂੰ ਨਹਿ ਭੀਜੈ ।
ਜੋ ਤਿਹ ਲਯਾਇ ਬੁਲਾਇ ਯਹਾ ਤਿਹ ਕੌ ਯਹ ਦੇਸ ਦੁਧਾ ਕਰਿ ਦੀਜੈ ।
ਯਾ ਤੇ ਲਜਾਇ ਸਬੋ ਗ੍ਰਿਹ ਆਇ ਮੁਨੀ ਸੁਖ ਪਾਇ ਸਭੈ ਤਪੁ ਛੀਜੈ । ੭ ।

Swaiyya

baith bichar kiyo sabh logan kaun upayi kaho ab keejai.
aphi jayi thakiyo hamro nrip so rikh to ajhun nahi bheeje.
jo teh layayi bulayi yaha teh ko yeh des duda kar deejai.
ya te lajayi sabai greh ayi muni sukh payi sabhai tap cheejai. (7)

ਪ੍ਰਾਤ੍ ਸਰੂਪ ਹੁਤੀ ਤਿਹ ਠੌਰ ਸੋਊ ਚਲਿ ਕੈ ਨ੍ਰਿਪ ਕੇ ਗ੍ਰਿਹ ਆਈ ।
ਭੇਦ ਅਭੇਦਕੀ ਬਾਤ ਸਭੈ ਕਹਿ ਕੈ ਮੁਖ ਤੇ ਸਭ ਤੇ ਸਬ ਹੀ ਸਮੁਝਾਈ ।
ਪਾਨ ਦਬਾਇ ਚਲੀ ਤਿਤ ਕੌ ਮਨ ਦੇਵ ਅਦੇਵਨ ਕੌ ਬਿਰਮਾਈ ।
ਅਨੰਦ ਲੋਕ ਭਏ ਤਜਿ ਸੋਕ ਸੁ ਸੋਕ ਕੀ ਬਾਤ ਸਭੈ ਬਿਸਰਾਈ । ੮ ।

prat saroop huti teh thor soyu chal ke nrip ke greh ayi.
ubed abhedki baat sabhai keh ke mukh te sab te sab hi samjhayi.
pan dabayi chhali tit ko man dev adevan ko birmayi.
anand lok bhaye taj sok su sok ki bat sabhai bisrayi. (8)

"If you approve of this thing, then "O King ! Send somebody to call him." Somehow the son of Vibhandav should roam around the streets of the town. This should be taken as perfect truth that as soon as he would come and settle here, the famine will end. If he does not come through a messenger then either you should send your son or you should go personally to bring him quickly." (5)

Sortha :

Having sent his emissaries (attendants), friends and even his son, the Raja felt dejected and then personally went to beseech the Muni (by holding his feet) but the Muni would not come. (6)

Swaiyya :

All the people then thought over it and were worried about what should be done now. Even the Raja had gone personally but the Muni was not satisfied or willing to come. "If someone were to bring him here I would handover half the kingdom to him." (The Raja said). All felt ashamed of themselves and came back home. They thought of some plan to placate the Muni so that all his penance should be destroyed. (7)

There was a juggler type woman living there, who came to the Raja's palace. She explained to the Raja the secret of the whole thing verbally. By chewing the betel nut she moved towards the place and she was capable of alluring the hearts of the gods and demons. On seeing her moving (towards the jungle) all the people were delighted, forgetting their sufferings and totally forgot about their afflictions. (8)

ਕਾ ਬਪੁਰੋ ਮੁਨਿ ਹੈ ਸੁਨਿ ਹੇ ਨ੍ਰਿਪ ਨੈਕ ਜੋ ਨੈਨ ਨਿਹਾਰਨ ਪੈਰੋ।
ਰੂਪ ਦਿਖਾਇ ਤਿਸੈ ਉਰਝਾਇ ਸੁ ਬਾਤਨ ਸੌ ਅਪਨੇ ਬਸਿ ਕੈਹੌ।
ਪਾਗ ਬੰਧਾਇ ਜਟਾਨ ਮੁੰਡਾਇ ਸੁ ਤਾ ਨ੍ਰਿਪ ਜਾਇ ਤਵਾਲਯ ਲਯੈਹੌ।
ਕੋਤਿਕ ਬਾਤ ਸੁਨੌ ਇਹ ਨਾਥ ਤਵਾਨਨ ਤੇ ਟੁਕ ਆਇਸੁ ਪੈਰੋ। ੯।

ka bapuro muni hai suni hai nrip naik jo nain niharin paro.
roop dikhayi tise urjhayi su batan so apne bas keho.
pag bandhayi jatan mundayi su ta nrip jayi tavalye layeho.
kotak bat suno ch nath tawanan te tuk aiyas pero. (9)

ਕੋਤਿਕ ਬਾਤ ਸੁਨੌ ਮੁਹਿ ਹੇ ਨ੍ਰਿਪ ਤਾਰਨ ਤੋਰਿ ਅਕਾਸ ਤੇ ਲਯੈਹੌ।
ਦੇਵ ਅਦੇਵ ਕਹਾ ਨਰ ਹੈ ਬਰ ਦੇਵਨ ਕੌ ਛਿਨ ਮੈ ਬਸਿ ਕੈਹੌ।
ਦਯੇਸ ਕੇ ਬੀਚ ਚੜੈ ਹੈ ਨਿਸਾਕਰ ਰੈਨਿ ਸਮੈ ਰਵਿ ਕੌ ਪ੍ਰਗਟੈ ਹੈ।
ਗਯਾਰਹ ਰੁਦ੍ਰਨ ਕੌ ਹਰਿ ਕੌ ਬਿਧਿ ਕੀ ਬੁਧਿ ਕੌ ਬਿਧਿ ਸੌ ਬਿਸਰੈਹੌ। ੧੦।

ketik baat suno muhi hai nrip taran tori akas te layeho.
dev adev kaha nar hai bar devan ko chin mai bas keho.
dyes ke beech chare ho nisakar rain same ravi ko pargate hai.
gayarah rudran ko hari ko bidhi ki budhi ko bidhi so bisreho. (10)

ਦੋਹਰਾ

ਐਸੇ ਬਚਨ ਉਚਾਰਿ ਤ੍ਰਿਯ ਤਹ ਤੇ ਕਿਯੋ ਪਯਾਨ।
ਪਲਕ ਏਕ ਬੀਤੀ ਨਹੀ ਤਹਾ ਪਹੁੰਚੀ ਆਨਿ। ੧੧।

Dohra

aise bachan uchari triye teh te kiyo payan.
palak ek biti nahi taha pahunchi ani. (11)

ਸਵੈਯਾ

ਦੇਖਿ ਤਪੋਧਨ ਕੌ ਬਨ ਮਾਨਨਿ ਮੋਹਿ ਰਹੀ ਮਨ ਮੈ ਸੁਖੁ ਪਾਯੋ।
ਖਾਤ ਬਿਭ"ਡਵ ਜੂ ਫਲ ਥੋ ਤਿਨ ਡਾਰਿਨ ਸੋ ਪਕਵਾਨ ਲਗਾਯੋ।
ਭੂਖ ਲਗੀ ਜਬ ਹੀ ਮੁਨਿ ਕੌ ਤਬ ਹੀ ਤਹ ਠੌਰ ਛੁਧਾਤਰ ਆਯੋ।
ਤੇ ਫਲ ਖਾਇ ਰਹਿਯੋ ਬਿਸਮਾਇ ਮਹਾ ਮਨ ਭੀਤਰ ਮੋਦ ਬਢਾਯੋ। ੧੨।

Swaiyya

dekh tapodan ko ban manin mohi rahi man mai sukh payo.
khat bibhandav ju phal tho tin darin so pakwan lagayo.
bhukh lagi jab hi muni ko tab hi teh thor chudatar ayo.
te phal khayi rahiyo bismayi maha man bhetar mod badayo. (12)

(That woman said), "What is the strength (value) of that poor Muni ? O Rajan ! Listen ! If he would open his eyes and take a glance at me for a short while. ! will show my beauty to him and entangie him in my talk I will cast my spell on him, I will get his tuft of hair shaved off and with a turban on head, O Rajan ! I shall bring him to your place. O my Master ! You just listen to me slightly and 1 only need your permission to go." (9)

"O Rajan ! Listen to my petty talk ! I could bring down stars from the skies. What is the value (power) of gods, demons and human beings, I could cast my spell and control even the highest gods. I could arrange for the moon to shine during daytime and make the sun shine at night. (I could attempt Impossible Things). I could win over the eleven Rudras, Vishnu and Brahma with all their intelligence, with my own mode of action." (10)

Couplet :

After uttering these words the woman started from there and reached the place (of action) in a moment (within the winking of an eye). (11)

Swaiyya :

That poor woman got enamoured by the jungle of Rishi Sring engaged in penance and felt greatly pleased at heart. Whatever fruits Vidhadav used to eat, she attached nice food materials with those branches (trees) when the Muni felt hungry then he came there with the affliction of hunger. He ate those food materials (thinking them as fruits) and was surprised and felt great relief in mind. (12)

ਸੋਚ ਬਿਚਾਰ ਕੀਯੋ ਚਿਤ ਮੋ ਮੁਨਿ ਏ ਫਲ ਦੈਵ ਕਹਾ ਉਪਜਾਯੋ ।
ਕਾਨਨ ਮੈ ਨਿਰਖੇ ਨਹਿ ਨੇਤ੍ਰਨ ਆਜੁ ਲਗੇ ਕਬਹੂੰ ਨ ਚਬਾਯੋ ।
ਕੈ ਮਘਵਾ ਬਲੁ ਕੈਛਲੁ ਕੈ ਹਮਰੇ ਤਪ ਕੋ ਅਵਿਲੋਕਨ ਆਯੋ ।
ਕੈ ਜਗਦੀਸ ਕ੍ਰਿਪਾ ਕਰਿ ਮੋ ਪਰ ਮੋਰੇ ਰਿਝਾਵਨ ਕਾਜ ਬਨਾਯੋ । ੧੩ ।
soch bichar kiyo chit mo muni ai phal dev kaha upjayo.
kanan mai nirkhai nahi netran aaj lage kabhun na chabayo.
ke maghva bal kechlu ke hamre tap ko avilokan ayo.
ke jagdees kripa kar mo par more rijhavan kaj banayo. (13)

ਆਨੰਦ ਯੌ ਉਪਜਯੋ ਮਨ ਮੈ ਮੁਨਿ ਚੌਕ ਰਹਿਯੋ ਬਨ ਕੇ ਫਲ ਥੈਕੈ ।
ਕਾਰਨ ਹੈ ਸੁ ਕਛੁ ਇਨ ਮੈ ਕਹਿ ਐਸੇ ਰਹਿਯੋ ਚਹੂੰ ਓਰ ਚਿਤੈਕੈ ।
ਹਾਰ ਸਿੰਗਾਰ ਧਰੇ ਇਕ ਸੁੰਦਰਿ ਠਾਢੀ ਤਹਾ ਮਨ ਮੋਦ ਬਢੈਕੈ ।
ਸੋਭਿਤ ਹੈ ਮਹਿ ਭੂਖਨ ਪੈ ਮਹਿਭੂਖਨ ਕੌ ਭੂਖਿਤ ਕੈ ਕੈ । ੧੪ ।
anand yo upjeyo man mai muni chok rahiyo ban ke phal theke.
karan hai su kachu in mo kahi aise rahiyo chuhun aur chiteke.
har singar dhare ik sundri thadi taha man mod badeke.
sobhit hai mahi bhukhan pai mahibhukhan ko bhukhat ke ke. (14)

ਜੋਬਨ ਜੇਬ ਜਗੇ ਅਤਿ ਹੀ ਇਕ ਮਾਨਨਿ ਕਾਨਨ ਬੀਚ ਬਿਰਾਜੈ ।
ਨੀਲ ਨਿਚੋਲ ਸੇ ਨੈਨ ਲਸੈ ਦੁਤਿ ਦੇਖਿ ਮਨੋਜਵ ਕੋ ਮਨੁ ਲਾਜੈ ।
ਕੋਕ ਕਪੋਤ ਕਲਾਨਿਧਿ ਕੇਹਰਿ ਕੀਰ ਕੁਰੰਗ ਕਹੀ ਕਿਹ ਕਾਜੈ ।
ਸੋਕ ਮਿਟੈ ਨਿਰਖੇ ਸਭ ਹੀ ਛਬਿ ਆਨੰਦ ਕੌ ਹਿਯ ਮੈ ਉਪਰਾਜੈ । ੧੫ ।
joban jeb jage ati hi ik manin kanan beech biraje.
neel nichol se nain lase duti dekhi manojav ko manu laje.
kok kapot kalanidh kehar keer kurang kahi keh kaje.
sok mite nirkhe sabh hi chabi anand ko hiye mai upraje. (15)

ਚਿਤ ਬਿਚਾਰ ਕਿਯੋ ਅਪਨੇ ਮਨ ਕੋ ਮੁਨਿ ਹੈ ਯਹ ਤਾਹਿ ਨਿਹਾਰੌ ।
ਦੇਵ ਅਦੇਵ ਕਿ ਜਛ ਭੁਜੰਗ ਕਿਧੌ ਨਰ ਦੇਵ ਰੁ ਦੇਵ ਬਿਚਾਰੌ ।
ਰਾਜ ਕੁਮਾਰਿ ਬਿਰਾਜਤ ਹੈ ਕੋਊ ਤਾਪਰ ਆਜ ਸਭੈ ਤਨ ਵਾਰੌ ।
ਯਾਹੀ ਕੋ ਤੀਰ ਰਹੌ ਦਿਨ ਰੈਨਿ ਕਰੌ ਤਪਸਯਾ ਬਨ ਬੀਚ ਬਿਹਾਰੌ । ੧੬ ।
chit bichar kiyo apne man ko muni haiyeh tahi niharo.
dev adev ki juch bhujang kidho nar dev ru dev bichro.
raj kumar birajat hai koyu tapar aaj sabhai tan varo.
yahi ko teer raho din rain karo tapsya ban beech biharo. (16)

The Muni thought to himself "as to how God had created such fruits.
He had never seen such fruits in the jungle before and never tasted them before. Or Indra with his deceitful action had come there to watch my penance. Or the Lord (Jagdish) through His benevolence had enacted this to placate me." (13)

The Muni was much delighted at heart and felt wonderstruck after eating those fruits (delicious foods). (He felt) there must be some reason behind it and he looked around on all the four directions. He saw that a beautiful woman with ornamental embellishment was standing there in a jovial mood. She was looking glorious on the bedecked Earth as if she was the ornament of the embellished Earth. (14)

Her youthful exuberance was looking glamorous and a woman was standing there in the jungle. Her eyes were shining like blue lotus and seeing her beauty even Kamdev (god of love) would get allured. " What was the value of partridge, pigeon, moon, lion, parrot and deer (their beauty) before this woman ? On taking a glance at her, one's afflictions get alleviated and one gets delighted to watch her beauty." (15)

The Muni on seeing this woman thought to himself "What should I consider her comparable to a god, demon, demi-god, snake, godly person or a god himself ? Or was she a princess on whose beauty I could sacrifice my whole body ? (everything). I would love to be near her day and night, perform my penance, while living in the jungle." (16)

ਜਾਇ ਪ੍ਰਨਾਮ ਕਿਯੋ ਤਿਹ ਕੋ ਸੁਨਿ ਬਾਤ ਕਹੋ ਹਮ ਸੋ ਤੁਮ ਕੋ ਹੈ।
ਦੇਵ ਅਦੇਵਨ ਕੀ ਦੁਹਿਤ ਕਿਧੌ ਰਾਮ ਕੀ ਬਾਮ ਹੁਤੀ ਬਨ ਸੋਹੈ।
ਰਾਜਸਿਰੀ ਕਿਧੌ ਰਾਜ ਕੁਮਾਰਿ ਤੁ ਜਛ ਭੁਜੰਗਨ ਕੇ ਮਨ ਮੋਹੈ।
ਸਾਚ ਉਚਾਰ ਸਚੀ ਕਿ ਸਿਵਾ ਕਿ ਤੁਹੀ ਰਤਿ ਹੈ ਪਤਿ ਕੋ ਮਗੁ ਜੋਹੈ। ੧੭।
jayi parnam kiyo te ko suni bat kaho hum so tum ko hai.
dev adevan ki duhit kidho ram ki bam huti ban mohe.
rajsiri kidho raj kumar tu jach bhujangan ke man mohe.
sach uchar sachi ki Siva ki tuhi rati hai pati ko mag johe. (17)

ਨਾਥ ਸਚੀ ਰਤਿ ਹੌ ਨ ਸਿਵਾ ਨਹਿ ਹੌਗੀ ਨ ਰਾਜ ਕੁਮਾਰ ਕੀ ਜਾਈ।
ਰਾਜਸਿਰੀ ਨਹਿ ਜਛ ਭੁੰਜਗਨਿ ਦੇਵ ਅਦੇਵ ਨਹੀ ਉਪਜਾਈ।
ਰਾਮ ਕੀ ਬਾਮ ਨ ਹੋ ਅਥਿਤੀਸ ਰਿਖੀਸ ਉਦਾਲਕ ਕੀ ਤ੍ਰਿਯ ਜਾਈ।
ਏਕ ਜੁਗੀਸ ਸੁਨੇ ਤੁਮਹੂੰ ਤਿਹ ਤੇ ਤੁਮਰੇ ਬਰਬੇ ਕਹ ਆਈ। ੧੮।
nath sachi rat ho na Siva nahi hogi na raj kumar ki jayi.
rajsiri nahi jach bhujangin dev adev nahi upjayi.
ram ki bam na ho athitis rikhis udalak ki triye jayi.
ek jugis sune tumhun teh te tumre barbe keh ayi. (18)

ਚੰਚਲ ਨੈਨ ਕਿ ਚੰਚਲਤਾਈ ਸੋ ਟਾਮਨ ਸੋ ਤਿਹ ਕੋ ਕਰਿ ਦੀਨੇ।
ਰਾਵ ਸੁ ਭਾਵ ਦਿਖਾਇ ਘਨੇ ਛਿਨਕੇਕ ਬਿਖੈ ਮੁਨਿ ਜੂ ਬਸਿ ਕੀਨੋ।
ਪਾਗ ਬੰਧਾਇ ਜਟਾਨ ਮੁੰਡਾਇ ਸੁ ਭੂਖਨ ਅੰਗ ਬਨਾਇ ਨਵੀਨੋ।
ਜੀਤਿ ਗੁਲਾਮ ਕਿਯੋ ਅਪਨੋ ਤਿਹ ਤਾਪਸ ਤੇ ਗ੍ਰਿਸਤੀ ਕਰਿ ਲੀਨੋ। ੧੯।
chanchal nain ki chanchaltai so tasan so the ko kar deeno.
rav so bhav dikhayi ghane chinkek bikhe muni ju bas keeno.
pag bandhayi jatan mundayi so bhukhan ang banayi navino.
jeet gulam kiyo apno teh tapas te garisti kar leeno. (19)

ਤਾਪਸਤਾਈ ਕੋ ਤਯਾਗ ਤਪੀਸ੍ਵਰ ਤਾ ਤ੍ਰਿਯ ਪੈ ਚਿਤ ਕੈ ਉਰਝਾਯੋ।
ਪਾਇ ਬ੍ਰਤੋਤਮ ਕੋ ਤਰੁਨੀ ਤਨ ਸੋਕ ਨਿਵਾਰਿ ਅਸੋਕੁਪਜਾਯੋ।
ਭਾਤਿ ਅਨੇਕ ਬਿਹਾਰਤ ਸੁੰਦਰ ਸਾਤ ਸੁਤਾ ਖਟ ਪੁਤੁਪਜਾਯੋ।
ਤਯਾਗ ਸਯੋ ਬਨ ਕੋ ਬਸਿਬੇ ਪੁਰ ਭੀਤਰ ਕੋ ਬਸਿਯੋ ਮਨ ਭਾਯੋ। ੨੦।
tapastayi ko tayag tapisvar ta triye pai chit ko urjhayo.
payi bartotam ko taruni tan sok nivar asokpajayo.
bhati anek biharat sunder sat suta khut pootpajayo.
tayag sayo ban ko bisbe par bhetar ko basiyo man bhayo. (20)

The Muni went towards the woman and bowed to her (saluted her) and said, "Listen to me ! Tell me who you are ? Are you the daughter of gods or demons or are you Ram's spouse Sita, looking glamorous in the jungle. Are you a queen or princess, who could allure even the demi-gods and snakes. Tell me the truth, are you Sachi (Indrani) Shiva (Durga) or the wife of Kamdev, Rati ? Or are you waiting for the arrival of your spouse ?" (17)

The woman replied, "O Nath ! (O Master !) Neither I am Sachi, Rati, Shiva nor a princess (born of a Raja). Neither I am a queen nor an off-spring of demi-gods, snakes, gods or demons. O Yogi ! Neither I am the spouse of Ram (Sita), but I am an offspring of Rishi Udalak's (woman) wife. I had heard about you as a perfect Yogi, so I had come to wed you." (18)

With her bewitching eyes the woman had cast a spell on him. With lots of coquettish movements she had cast her spell on the Muni (under her control). She shaved off his tufts of matted hair, made him wear a turban and wore ornaments on his body. She had won him over and made him her slave and from an ascetic she made him a householder. (19)

The ascetic had given up his penance, being enamoured by her charm (in his heart). Having attained the company of the great fasting ascetic, the woman forgot all about her suffering and attained the bliss of life. That beauty was moving around in the jungle in many styles and gave birth to seven daughters and six sons. Then the ascetic decided to leave the jungle and settle in a town. (20)

ਏਕ ਮਹਾ ਬਨ ਹੈ ਸੁਨਿ ਹੋ ਮੁਨਿ ਆਜੁ ਚਲੈ ਤਹ ਜਾਇ ਬਿਹਾਰੈ ।
ਫੂਲ ਘਨੇ ਫਲ ਰ'ਜਤ ਸੁੰਦਰ ਫਲਿ ਰਹੇ ਜਮੁਨਾ ਕੇ ਕਿਨਾਰੈ ।
ਤਯਾਗ ਬਿਲੰਬ ਚਲੋ ਤਿਤ ਕੋ ਤੁਮ ਕਾਨਨ ਸੋ ਰਮਨੀਯ ਨਿਹਾਰੈ ।
ਕੇਲ ਕਰੈ ਮਿਲਿ ਆਪਸ ਮੈ ਦੋਊ ਕੰਦ੍ਰਪ ਕੋ ਸਭ ਦ੍ਰਪ ਨਿਵਾਰੈ । ੨੧ ।
ek maha ban hai suni ho muni aaj chalai teh jayi bihare
phool ghane phal rajat sunder phali rahe jamuna ke kinare.
tyag bilamb chale tit ko tum kanan so rasniye nihare.
kel kare mil apas mai doyu kandarp ko sabh drp nivare. (21)

ਕਾਨਨ ਜੇਤਿਕ ਥੇ ਤਿਹ ਦੇਸ ਸਭੈ ਅਖਿਤੇਸ ਕੋ ਬਾਲ ਦਿਖਾਏ ।
ਕ"ਥ ਤੇ ਕੰਕਨ ਕੁੰਡਲ ਕਾਢਿ ਜਗਾਵਕਿ ਜੇਬ ਜਰੇ ਪਹਿਰਾਏ ।
ਮੋਹਿ ਰਹਿਯੋ ਤਿਹ ਕੋ ਲਖਿ ਕੈ ਮੁਨਿ ਜੋਗ ਕੈ ਨਯਾਸ ਸਭੈ ਬਿਸਰਾਏ ।
ਕਾਹੂੰ ਪ੍ਰਬੋਧ ਕਿਯੋ ਨਹਿ ਤਾ ਕਹ ਆਪਨ ਹੀ ਗ੍ਰਿਹ ਮੈ ਮੁਨਿ ਆਏ । ੨੨ ।
kanan jetik thhe teh des sabhe akhites ko bal dikhhaye.
kanth te kankan kundal kadi jagavik jeb jare pehraye.
mohi rahiyo teh ke muni jog ke nayas sabhai bisraye.
kahun parbodh kiyo nahi ta keh apan hi greh me muni aye. (22)

ਦੋਹਰਾ

ਸਾਤ ਸੁਤਾ ਆਗੇ ਕਰੀ ਤੀਨੁ ਤ੍ਰਿਯਹਿ ਸੁਤ ਲੀਨ ।
ਇਕ ਕ"ਧੇ ਇਕ ਕ"ਖ ਮੈ ਖਸਟਮ ਮੁਨਿ ਸਿਰ ਦੀਨ । ੨੩ ।

Dohra

sat suta agai kari tin triyhe sut leen.
ik kampe ik kankh mai khastam muni sir deen. (23)

ਤੋਟਕ ਛੰਦ

ਪੁਰ ਮੈ ਰਿਖਿ ਆਇ ਸੁਨੇ ਜਬ ਹੀ । ਜਨ ਪੂਜਨ ਤਾਹਿ ਚਲੇ ਸਭ ਹੀ ।
ਚਿਤ ਭਾਤਹਿ ਭਾਤਿ ਅਨੰਦਿਤ ਹੈ । ਬ੍ਰਿਧ ਬਾਲ ਨ ਜਾਨ ਰਹਿਯੋ ਘਰ ਕੈ । ੨੪ ।

Totak Chhand

pur mai rikhi ayi sune jab hi. jan poojan tahi chale sabh hi.
chit bhathi bhati anandit haiv. bridh bal na jawan rahiyo ghar kaiv. (24)

ਸਭ ਹੀ ਕਰ ਕੁੰਕਮ ਫੂਲ ਲੀਏ । ਮੁਨਿ ਊਪਰ ਵਾਰਿ ਕੈ ਡਾਰਿ ਦੀਏ ।
ਲਖਿ ਕੈ ਤਿਨ ਕੋ ਰਿਖਿ ਯੌ ਹਰਖਿਯੋ । ਤਬ ਹੀ ਘਨ ਸਾਵਨ ਜਯੋ ਬਰਖਿਯੋ । ੨੫ ।
sabh hi kar kunkam phul liye. muni upar vari ke dari diye.
lakhi ke tin ko rikhi yo rakhiyo. tab hi ghan sawan jeyo barkhiyo. (25)

The woman told the Muni, "O Muni ! Listen. There is a great jungle nearby so let us go there and stay there to-day. There were many flowers and beautiful fruits which were looking glorious on the banks of Jamna. Without further delay, let us go there. That appears to be more enchanting than this jungle. "Both of us will enjoy sensuous pleasure there and defeat (mitigate) the pride of Kamdev (god of love)." (21)

The woman showed the Yogi all the Jungles existing in that land. Then the woman took out bangles, earrings and other ornaments from her bundle and made the Yogi to wear them. On seeing them the Yogi got enamoured and forgot all about his Yogic exercises. No one gave him any teachings or knowledge and the Muni came back to his own house. (22)

Couplet :

They placed the seven daughters ahead of them and the woman took charge of three sons. The other three sons were placed one each on shoulders one in arms and the youngest on the Muni's head. (23)

Totak Chhand :

When the people in the town heard about the coming of the Rishi, then all of them proceeded ahead to worship them. All the people were overjoyed in many respects and none of them whether old, child or young remained at home (to welcome him).24)

All of them were having flowers of saffron in their hands, which they showered on the Muni. On seeing them the Rishi was delighted greatly and huge clouds of Savan (July) started pouring. (25)

ਦੋਹਰਾ

ਬਰਖਿਯੋ ਤਹਾ ਅਸੇਖ ਜਲ ਹਰਖੇ ਲੋਕ ਅਪਾਰ।
ਭਯੋ ਸੁਕਾਲ ਦੁਕਾਲ ਤੇ ਐਸੇ ਚਰਿਤ ਨਿਹਾਰਿ। ੨੬।

Dohra

barkhiyo taha asekh jal harkhe lok apar.
bheyo sukal dukal te aise charit nihar. (26)

ਤੋਟਕ ਛੰਦ

ਘਨ ਜਯੋ ਬਰਖਿਯੋ ਸੁ ਘਨੋ ਤਹ ਆਈ। ਪੁਨਿ ਲੋਕਨ ਕੇ ਉਪਜੀ ਦੁਚਿਤਾਈ।
ਜਬ ਲੌ ਗ੍ਰਿਹ ਤੇ ਰਿਖਿ ਰਾਜ ਨ ਜੈਹੈ। ਤਬ ਲੌ ਗਿਰਿ ਗਾਵ ਬਰਾਬਰਿ ਹ੍ਵੈਹੈ। ੨੭।

Totak Chhand

ghan jeyo barkhiyo su ghano the ayi. puni lokan ke upji duchtayi.
jab lai greh te rikh raj na jehe. tab lai giri gaav barabar hovhai. (27)

ਤਬ ਹੀ ਤਿਹ ਪਾਤ੍ਰਹਿ ਬੋਲਿ ਲਿਯੋ। ਨਿਜੁ ਆਧਿਕ ਦੇਸ ਬਟਾਇ ਦਿਯੋ।
ਪੁਨਿ ਤਾਹਿ ਕਹਿਯੋ ਰਿਖਿ ਕੌ ਤੁਮ ਟਾਰੋ। ਪੁਰ ਬਾਸਿਨ ਕੌ ਸਭ ਸੋਕ ਨਿਵਾਰੋ। ੨੮।

ਸਵੈਯਾ

ਬੈਸ ਬਿਤੀ ਬਸਿ ਬਾਮਹੁ ਕੇ ਬਿਸੁਨਾਥ ਕਹੂੰ ਹਿਯ ਮੈ ਨ ਸਰਿਯੋ।
ਬਿਸੰਭਾਰ ਭਯੋ ਬਰਰਾਤ ਕਹਾ ਬਿਨੁ ਬੇਦ ਕੇ ਬਾਦਿ ਬਿਬਾਦਿ ਬਰਿਯੋ।
ਬਹਿ ਕੈ ਬਲੁ ਕੈ ਬਿਝੁ ਕੈ ਉਝ ਕੈ ਤੁਹਿ ਕਾਲ ਕੌ ਖਯਾਲ ਕਹਾ ਬਿਸਰਿਯੋ।
ਬਨਿ ਕੈ ਤਨਿ ਕੈ ਬਿਹਰੌ ਪੁਰ ਮੈ ਜੜ ਲਾਜਹਿ ਲਾਜ ਕੁਕਾਸ ਕਰਿਯੋ। ੨੯।

Swaiyya

bis biti bas bamhu ke bisnath kahun hiye mai na sariyo.
bisambhar bheyo barrat kaha bin bed ke badi bibad bariyo.
bahi ke bal ke bijhu ke ujh ke tuhi kal ko khayal kaha bisriyo.
ban ke tan ko bihre par mai jarh lajhi laj kukam kariyo. (29)

ਦੋਹਰਾ

ਬਚਨ ਸੁਨਤ ਐਸੋ ਮੁਨਿਜ ਮਨ ਮੈ ਕਿਯੋ ਬਿਚਾਰ।
ਤੁਰਤ ਬਨਹਿ ਪੁਰਿ ਛੋਰਿ ਕੈ ਉਠਿ ਭਾਜਿਯੋ ਬਿਸੰਭਾਰ। ੩੦।

Dohra

bachan sunat aiso munij man mai kiyo bichar.
turat banhi pur chori ke uthi bhajiyo bisambhar. (30)

Couplet :

It rained heavily then and people were overjoyed. Seeing such a wonderous drama, the famine turned into great production. (26)

Totak Chhand :

When the clouds burst into torrents, then there was water flowing everywhere. Then the people were worried (dual-minded) that so long the Rishi-royal did not move away from this town, the whole town would he destroyed in the deluge. (27)

Then the Raja called that woman and gave her half the kingdom and then asked her to take away the Rishi from there so that the sufferings of the people may be alleviated. (28)

Swaiyya :

Then the woman addressed the Muni thus "that you had spent the whole life under the spell of the woman without worshipping the Lord at all. You have become mad. Leaving the discourses on Vedas you are mumbling incoherently. Why have you forgotten about death, having forsaken the righteous path, being involved in sensuous desires and being separated from the Lord leaving the virtuous role ? You are moving around the town in glorious robes ; O fool ! You have enacted foolishly having given up your modesty !" (29)

Couplet:

On hiring these words, the Muni thought in his mind and left the town immediately being half mad and rushed towards the jungle. (30)

ਪ੍ਰਿਥਮ ਆਨਿ ਕਾਢਿਯੋ ਰਿਖਹਿ ਮੇਘ ਲਯੋ ਬਰਖਾਇ ।
ਅਰਧ ਰਾਜ ਤਿਹ ਨ੍ਰਿਪਤਿ ਕੋ ਲੀਨੋ ਆਪੁ ਬਟਾਇ । ੩੧ ।
pritham aan kadiyo rikhi meg leyo batayi.
aradh raj teh nirpat ko leeno aap batayi. (31)

ਸਤ ਟਾਰਿਯੋ ਤਿਹ ਮੁਨਿਜ ਕੋ ਅਰਧ ਦੇਸ ਕੋ ਪਾਇ ।
ਭਾਤਿ ਭਾਤਿ ਕੇ ਸੁਖ ਕਰੇ ਹ੍ਰਿਦੈ ਹਰਖ ਉਪਜਾਇ । ੩੨ । ੧ ।
st tariyo teh munij ko ardh des ko payi.
bhati bhati ke sukh kare hirdai harakh upjayi. (32) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਚੌਦਸ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੧੪ । ੨੨੩੯ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so terha charitar samapatam. Sat Subham sat. (114) (2239) aphjun.

ਦੋਹਰਾ
ਰਿਖੀ ਗੌਤਮ ਬਨ ਮੈ ਬਸੈ ਤਾਹਿ ਅਹਿਲਯਾ ਤ੍ਰੀਯ ।
ਮਨਸਾ ਬਾਚਾ ਕਰਮਨਾ ਬਸਿ ਕਰਿ ਰਾਖਿਯੋ ਪੀਯ । ੧ ।
ڈوہرا
rikhi gotam ban mai base tahi ahilya triye.
mansa bacha karmna bas kar rakhiyo piye. (1)

ਸੁਰੀ ਆਸੁਰੀ ਕਿੰਨ੍ਰੀ ਤਾ ਸਮ ਔਰ ਕੋਇ ।
ਰੂਪਵਤੀ ਤ੍ਰੈ ਲੋਕ ਮੈ ਤਾ ਸੀ ਅਉਰ ਨ ਹੋਇ । ੨ ।
suri asuri kinani ta sam aur koyi.
roopwati trae lok mai ta si ayur na hoyi. (2)

ਸਿਵਾ ਸਚੀ ਸੀਤਾ ਸਤੀ ਤਾ ਕੋ ਰੂਪ ਨਿਹਾਰਿ ।
ਰਹਤ ਨਾਰਿ ਨਿਹੁਰਾਇ ਕਰਿ ਨਿਜ ਘਟਿ ਰੂਪ ਬਿਚਾਰਿ । ੩ ।
Siva sachi sita sati ta ko roop nihari.
rehat nari nihurayi kar nij ghat roop bichar. (3)

ਗੌਤਮ ਰਿਖਿ ਕੇ ਦੇਵ ਸਭ ਗਏ ਕੌਨਹੂੰ ਕਾਜ ।
ਰੂਪ ਅਹਿਲਯਾ ਕੋ ਨਿਰਖਿ ਰੀਝਿ ਰਹਿਯੋ ਸੁਰ ਰਾਜ । ੪ ।
gotam rikh ke dev sabh gaye konhu kaj.
roop ahliya ko nirikh reejh rahiyo sur raj. (4)

First she managed to take out the Rishi from the jungle then got the rain showered in the town through the clouds and took over half of the kingdom from the Raja. (31)

She then managed to destroy the modesty (chastity) of the Rishi and got about half of the country (land). Then she enjoyed all the comforts and bliss of life in her heart. (32)(1)

Here the hundred fourteenth episode of Minister's & King's dialogue regarding Woman's characterization from Charitar Pakhyan is completed. All is well. (114-2239)(Contd)

Couplet :

There was a Gautam Rishi in the jungle and had a wife named Ahliya. She had her husband under her control with mind, speech and action. (1)

There was no comparison to her among the women of the gods, demons or kinars (mythological horse with human head). There was none else so beautiful in the three worlds as she was. (2)

Even Parbati, Sachi (Indrani), Sita and Sati would bow down their heads on seeing her charming beauty (would feel belittled). (3)

For some particular function,all the gods went to the house of Rishi Gautam. On seeing the beauty of Ahliya, Indra got enamoured by her. (4)

ਅੜਿਲ

ਬਾਸਵ ਕੀ ਛਬਿ ਹੇਰਿ ਤਿਯਾ ਹੂ ਬਸਿ ਭਈ ।
ਬਿਰਹ ਸਮੁੰਦ ਕੇ ਬੀਚ ਬੁਡਿ ਸਭ ਹੀ ਗਈ ।
ਤੀਨ ਲੋਕ ਕੋ ਨਾਥ ਜੁ ਭੇਟਨ ਪਾਇਯੈ ।
ਹੋ ਜੋਬਨ ਜੜ ਮੁਨਿ ਤੀਰ ਨ ਬ੍ਰਿਥਾ ਗਵਾਇਯੈ । ੫ ।

Aril

basav ki chabi her tiya hu bas bhayi.
birhe samund ke beech budhi sabh hi gayi.
teen lok ko nath ju bhotan payae.
ho joban jarh muni teer na brikha gavaiye. (5)

ਦੋਹਰਾ

ਤਬ ਅਬਲਾ ਸੁਰ ਰਾਜ ਕੇ ਮੋਹੀ ਰੁਪ ਨਿਹਾਰਿ ।
ਹਰ ਅਰਿ ਸਰ ਤਾ ਕੋ ਹਨਯੋ ਘਾਯਲਿ ਭਈ ਸੁਮਾਰ । ੬ ।

Dohra

tab abla sur raj ke mohi roop nihar.
har ari sar ta ko hanyo ghayal bhayi sumar. (6)

ਚੌਪਈ

ਕੌਨ ਉਪਾਇ ਸੁਰੇਸਹਿ ਪੈਯੈ । ਪਠੈ ਸਹਚਰੀ ਤਾਹਿ ਬੁਲੈਯੈ ।
ਏਕ ਰੈਨਿ ਜੌ ਭੋਟਨ ਪਾਊ । ਤਾ ਪਰ ਸੁਨੋ ਸਖੀ ਬਲਿ ਜਾਊ । ੭ ।

Chopaiee

kaun upayi sureseh peye. pathe sechari tahi buleye.
ek reni jo bhotan payu. ta par suno sakhi jayu. (7)

ਦੋਹਰਾ

ਜੋਗਨੇਸੁਰੀ ਸਹਚਰੀ ਸੋ ਤਿਨ ਲਈ ਬੁਲਾਇ ।
ਸਕਲ ਭੇਦ ਸਮੁਝਾਇ ਕੈ ਹਰਿ ਪ੍ਰਤਿ ਦਈ ਪਠਾਇ । ੮ ।

Dohra

jognesari sehchari so tin layi bulayi.
sakal bhed samjhayi ke har preet dayi pathayi. (8)

ਜਾਇ ਕਹਿਯੋ ਸੁਰ ਰਾਜ ਸੋ ਭੇਦ ਸਖੀ ਸਮਝਾਇ ।
ਸੁਨਤ ਅਹਿਲਯਾ ਕੀ ਬ੍ਰਿਥਾ ਰੀਝਿ ਰਹਿਯੋ ਸੁਰ ਰਾਇ । ੯ ।

jayi kahiyo sur raj so bhed sakhi samjhayi.
sunat ahiliya ki britha reejh rahiyo sur rayi. (9)

Aril :

Even Ahliya got allured with the charming beauty of Indra and came under his spell and she got drowned in the ocean of separation (and thought to herself), "If I could attain the Lord of the three worlds, ("Indra) then I would not be wasting my youthful beauty in the company of this foolish Muni." (5)

Couplet :

Then that young belle (Ahliya) got enamoured on seeing the charm of Indra. She got wounded badly by the arrows shot by the enemy of Shiva (Kamdev). (She was allured into the love of Indra). (6)

Chopaiee :

She thought to herself as how to gain the company of Indra. Shall I send for him through a friend of mine. "O friend ! Listen. If I could gain the sexual company of him for one night, then I shall sacrifice myself on him (Indra)." (7)

Couplet :

She called her girl friend called Jognesuri and sent her to Indra giving her details of the secret (move). (8)

The girl friend went and told the details of this thing (secret) to Indra. On hearing the mind of Ahliya, Indra got delighted. (9)

ਸਵੈਯਾ

ਬਾਲਿ ਗਿਰੀ ਬਿਸੰਭਾਰ ਸੁਨੋ ਹਰਿ ਭਾਲ ਬਿਖੈ ਬਿੰਦਿਯੋ ਨ ਦਿਯੋ ਹੈ।
ਟਾਮਨ ਸੋ ਕੇਹੂੰ ਤਾਹਿ ਕਰਿਯੋ ਜਿਨ ਆਜੁ ਲਗੇ ਨ ਸਿੰਗਾਰ ਕਿਯੋ ਹੈ।
ਬੀਰੀ ਚਬਾਇ ਸਕੈ ਨ ਸਖੀ ਪਰ ਪਾਇ ਰਹੀ ਨਹਿ ਪਾਨਿ ਪਿਯੋ ਹੈ।
ਬੇਗਿ ਚਲੋ ਬਨਿ ਬੈਠੇ ਕਹਾ ਮਨ ਮਾਨਨਿ ਕੋ ਮਨੋ ਮੋਹਿ ਲਿਯੋ ਹੈ। ੧੦।

Swaiyya

bal giri bisambhar suno hari bhal bikhe bindiyo na diyo hai.
taman so kehu tahi kariyo jin aaj lagai na singar kiyo hai.
biri chabayi sake na sakhi par payi rahi nahi pani piyo hai.
begi chalo ban baithe kaha man manin ko mano mohi liyo hai. (10)

ਕੋਰਿ ਕ੍ਰਲਾਪ ਕਰੈ ਕਮਲਾਛਣਿ ਦਯੋਸ ਨਿਸਾ ਕਬਹੂੰ ਨਹਿ ਸੋਵੈ।
ਸ"ਪਿਨ ਜਯੋ ਸਸਕੈ ਛਿਤ ਊਪਰ ਲੋਕ ਕੀ ਲਾਜ ਸਭੈ ਹਠਿ ਖੋਵੈ।
ਹਾਰ ਸਿੰਗਾਰ ਧਰੈ ਨਹਿ ਸੁੰਦਰਿ ਅ"ਸ੍ਰਨ ਸੋ ਸੀਸ ਆਨਨ ਧੋਵੈ।
ਬੇਗਿ ਚਲੋ ਬਨਿ ਬੈਠੇ ਕਹਾ ਤਵ ਮਾਰਗਿ ਕੋ ਮੁਨਿ ਮਾਨਿਨ ਜੋਵੈ। ੧੧।

kori karlap kare kamlachan deyos nisa kabhun nahi sove.
sampin jeyo saske chit upar lok ki laj sabhe hath khove.
har singhar dhare nahi sundri ansvan so sees anan dhove.
beg chalo ban bete kaha tav marig ko muni manin jove. (11)

ਬਾਤ ਤਪੀਸ੍ਰਨਿ ਕੀ ਸੁਨਿ ਬਾਸਵ ਬੇਗਿ ਚਲਿਯੋ ਜਹਾ ਬਾਲ ਬਿਹਾਰੈ।
ਬੀਰੀ ਚਬਾਇ ਸੁ ਬੇਖ ਬਨਾਇ ਸੁ ਬਾਰਹਿ ਬਾਰ ਸਿੰਗਾਰ ਸਵਾਰੈ।
ਘਾਤ ਪਛਾਨਿ ਚਲਿਯੋ ਤਿਤ ਕੋ ਮੁਨਿ ਸ੍ਰਾਧ ਕੇ ਤਾਪ ਝੁਕੈ ਝਿਝਕਾਰੈ।
ਜਾਇ ਸਕੈ ਹਟਿਹੂੰ ਨ ਰਹੈ ਮਤਵਾਰੇ ਕੀ ਬਾਤਿ ਡਿਗੈ ਡਗ ਡਾਰੈ। ੧੨।

bat tapisavran ki suni basav beg chaliyo jaha bal bihare.
biri chabayi su bekh banayi su barhi bar singar saware.
ghat pachan chalyo tit ko muni sradh ke tap jhuke jijhkare.
jayi sake hatihun na rahe matware ki bat dige dag dare. (12)

ਬੇਗਿ ਮਿਲੋ ਮਨ ਭਾਵਿਤ ਭਾਵਨਿ ਪਯਾਰੇ ਜੂ ਆਜੁ ਤਿਹਾਰੇ ਭਏ ਹੈ'।
ਭੇਟਨ ਕੋ ਮਹਿਰਾਜ ਸਮੈ ਮੁਨਿ ਰਾਜ ਧਿਯਾਨ ਮੋ ਆਜੁ ਗਏ ਹੈ'।
ਮੀਤ ਅਲਿੰਗਨ ਚੁੰਬਨ ਆਸਨ ਭਾਤਿ ਅਨੇਕਨ ਆਨਿ ਲਏ ਹੈ'।
ਮੋਦ ਬਢਿਯੋ ਮਨ ਭਾਮਨਿ ਕੋ ਮੁਨਿ ਜਾ ਚਿਤ ਤੇ ਬਿਸਰਾਇ ਦਏ ਹੈ'। ੧੩।

beg milo man bhavit bhavin payare ju aaj tihare bhaye hai.
bhetan ko mehraj same muni raj dhayan mo aaj gaye hai.
meet alingan chumban asan bhati anekan aan laye hai.
mod badiyo man bhamin ko muni ja chit te bisrayi daye hai. (13)

Swaiyya :

"O Indra ! Listen ! Ahliya had fallen down unconscious and had not (worn) kept the Vermillion (round) mark on the forehead. Someone had played a magic spell on her and she had not embellished herself with ornaments even. She could not chew the betel nut and was bowing to her girl friend and had not taken (drunk) water even. So move quickly Why are you waiting here ? You had enamoured the woman too much." (you had won over her pride of beauty)." (10)

That lotus-eyed woman was pining in your separation in millions of ways and does not get a wink of sleep during day or night. She was hissing like a she-snake lying on the ground and had given up her modesty even (shyness) due to her obstinacy. The beautiful woman was not embellishing herself (with ornaments) and was washing her moon-like face with her tears only. So let us go quickly, why are you waiting here ? The Munis wife was waiting for you and watching your arrival there ?" (11)

On hearing about the condition of the ascetic woman, Indra left for that place where the woman was waiting. On hearing about the arrival of Indra. she chewed a betel nut and embellished herself with ornaments time and again. Indra taking a chance,though afraid of the Muni's curse, and getting worried about it, left for that place. He could neither go there nor abstain from going there and like a drunkard he was moving ahead with trembling awkwardness. (12)

The friend said, "O dear (Indra) ! Go and meet your beloved (of choice) quickly. Now we belong to you from to-day. O King ! At this time of your meeting her, the Muni had gone out for meditation so the paramour came and embraced and kissed her in many ways and had cohabitation with her. With this sexual companionship Ahliya's heart was greatly thrilled and she forgot completely about the Muni. (13)

ਦੋਹਰਾ

ਬਨਯੋ ਠਨਯੋ ਸੁੰਦਰ ਘਨੋ ਤੀਨਿ ਲੋਕ ਕੋ ਰਾਇ ।
ਬਾਸਵ ਸੋ ਪਤਿ ਪਾਇ ਤ੍ਰਿਯ ਮੁਨਿਹਿ ਦਯੋ ਬਿਸਰਾਇ । ੧੪ ।

Dohra

banyo thanyo sunder ghano teen lok ko rayi.
basav so pati payi triye munihi deyo bisrayi. (14)

ਸਵੈਯਾ

ਸੋਨਨ ਮੋ ਖਰਕੋ ਸੁਨਿ ਕੈ ਤਬ ਹੀ ਮੁਨਿ ਨਾਯਕ ਚੌਕਿ ਪਰਿਯੋ ਹੈ ।
ਧਿਯਾਨ ਦਿਯੋ ਤਜਿ ਕੈ ਸਭ ਹੀ ਤਬ ਹੀ ਰਿਸ ਕੈ ਤਨ ਸਾਥ ਜਰਿਯੋ ਹੈ ।
ਧਾਮ ਕੀ ਓਰ ਚਲਿਯੋ ਉਠਿ ਕੈ ਸੁਰ ਰਾਜ ਲਖਿਯੋ ਤਰ ਖਾਟ ਦੁਰਿਯੋ ਹੈ ।
ਚੌਕਿ ਰਹਿਯੋ ਚਿਤ ਮਾਝ ਕਹਿਯੋ ਯਹ ਕਾਹੂੰ ਨਿਲਾਜ ਕੁਕਾਜ ਕਰਿਯੋ ਹੈ । ੧੫ ।

Swaiyya

saonan mo kharko suni ke tab hi muni nayak choki pariyo hai.
dhayan diyo taj ke sabh hi tab hi ris ke tan sath jariyo hai.
dham ki aur chaliyo uthi ke sur raj lakhiyo tar khat duriyo hai.
choki rahiyo chit majh kahiyo yeh kahu nilaj kukaj kariyo hai. (15)

ਦੋਹਰਾ

ਰਿਖਿ ਗੋਤਮ ਰਿਸਿ ਕੈ ਕਹਿਯੋ ਕੋ ਆਯੋ ਇਹ ਧਾਮ ।
ਤਬ ਤਿਹ ਅਸ ਉਤਰ ਦਿਯੋ ਰਿਖਹਿ ਬਿਹਸਿ ਕਰਿ ਬਾਮ । ੧੬ ।

Dohra

rikh gotam risi ke kahiyo ko ayo eh dham.
tab the as utar diyo rikhi bihas kar bam. (16)

ਚੌਪਈ

ਮ"ਜਾਰ ਇਹ ਠਾ ਇਕ ਆਯੋ । ਤੁਮ ਕੌ ਹੇਰਿ ਅਧਿਕ ਡਰ ਪਾਯੋ ।
ਚਿਤ ਅਤਿ ਤ੍ਰਸਤ ਖਾਟ ਤਰ ਦੁਰਿਯੋ । ਮੈ ਮੁਨਿ ਤੁਹਿ ਸਾਚੁ ਉਚਰਿਯੋ । ੧੭ ।

Chopaiee

manjar eh tha ik ayo. tum ko her adhik dar payo.
chit ati tarast khat tar duriyo. mai muni ju tuhe sach uchariyo. (17)

ਤੋਟਕ ਛੰਦ

ਮੁਨਿ ਰਾਜ ਕਛੁ ਨਹਿ ਭੇਦ ਲਹਿਯੋ । ਤ੍ਰਿਯ ਜੋ ਕਿਯ ਸੋ ਪਤਿ ਸਾਥ ਕਹਿਯੋ ।
ਮ"ਜਾਰ ਦੁਰਿਯੋ ਇਹ ਖਾਟ ਤਰੈ । ਜਨੁ ਬਾਸਵ ਕੀ ਸਭ ਸੋਭ ਧਰੈ । ੧੮ ।

Totak Chhand

muni raj kachu nahi bhed lahiyo. triye jo kiye so pati sath kahiyo.
manjar duriyo eh khat tarai. jan basav ki sabh sobh dhare. (18)

The woman having attained the company of the Lord of the three worlds, charming Indra in the form of her spouse had forsaken the Muni from her mind. (14)

Swaiyya

The Muni concentrating in Mediation hearing some noise with his ears, got up in shocking surprise. He lost all his concentration (in meditation) and became furious with rage and started for his hutment (place) and seeing him, Indra hid himself underneath the cot. The Muni got surprised and thought to himself that some shameless person had committed this sin. (15)

Couplet :

Then Rishi Gautam getting enraged said, "Who had come to the house ?" Then the woman laughed and replied like this. (16)

Chopaiee :

"A he-cat had come here. On seeing you he had got frightened and being afraid of you had hid himself under the cot. O Muni ! I am telling you the truth." (17)

Totak Chhand :

The great Muni could not get at this secret. Whatever the woman had done was told by her to the husand. "The he-cat was hiding under the cot and it seems he had the glamour like Indra." (18)

ਇਹ ਆਜਿ ਮੁਨੀ ਜਿਨਿ ਕੋਪ ਕਰੋ । ਗ੍ਰਿਹਤੀ ਜੁਤ ਜਾਨਿ ਰਹਿਯੋ ਤੁਮਰੋ ।
ਤੁਮ ਜਾਇ ਤਿਹੀ ਗ੍ਰਿਹ ਹੋਮ ਕਰੋ । ਰਘੁਬੀਰ ਕਿ ਨਾਮਹਿ ਕੋ ਉਚਰੋ । ੧੯ ।

eh aaj muni jin kop karo. grehti jut jani rahiyo tumro.
tum jayi tihi greh hom karo. raghubeer ki namhi ko uchro. (19)

ਸੁਨਿ ਬੈਨ ਤਹੀ ਮੁਨਿ ਜਾਤ ਭਯੋ । ਰਿਖਿ ਨਾਰਿ ਸੁਰੇਸ ਨਿਕਾਰਿ ਦਯੋ ।
ਕਈ ਦਯੋਸ ਬਿਤੇ ਤਿਹ ਭੇਦ ਸੁਨਯੋ । ਅਤਿ ਹੀ ਰਿਸਿ ਕੈ ਨਿਜੁ ਸੀਸੁ ਧੁਨਯੋ । ੨੦ ।

suni bain tahi muni jaat bheyo. rikh nari sures nikar deyo.
kayi dayos bite teh bhed sunyo. ati hi ris ke nij sees dhanyo. (20)

ਤਬ ਹੀ ਰਿਸਿ ਕੈ ਰਿਖਿ ਸ੍ਰਾਪ ਦਿਯੋ । ਸੁਰ ਨਾਯਕ ਕੋ ਭਗਵਾਨ ਕਿਯੋ ।
ਭਗ ਤਾਹਿ ਸਹੰਸ੍ਰ ਭਏ ਤਨ ਮੈ । ਤ੍ਰਿਦਸੇਸ ਲਜਾਇ ਰਹਿਯੋ ਮਨ ਮੈ । ੨੧ ।

tab hi risi ke rakh srap diyo. sur nayak ko bhagwan kiyo.
bhag tahi sahansar bhaye tan mai. tridses lajaye rahiyo tan mai. (21)

ਦੋਹਰਾ

ਸ੍ਰਾਪ ਦਿਯੋ ਤ੍ਰਿਯ ਕੋ ਬਹੁਰਿ ਜੋ ਤੈ ਕਿਯੋ ਚਰਿਤ੍ਰ ।
ਤੈ ਪਾਹਨ ਕੀ ਚਾਰਿ ਜੁਗ ਹੋਹਿ ਸਿਲਾ ਅਪਵਿਤ੍ਰ । ੨੨ । । ੧ ।

Dohra

srap diyo triye ko bahuri jo te kiyo charitar.
te pahan ki char jug hohi sila apvitar. (22) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਪੰਦ੍ਰਹਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੧੫ । ੨੨੬੧ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so pandarvo charitar samapatam. Sat Subham sat. (115) (2261) aphjun.

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਬਢੈ ਸੁੰਦ ਅਪਸੁੰਦ ਦੈ ਦੈਤ ਭਾਰੀ । ਕਰੈ ਤੀਨਹੂੰ ਲੋਕ ਜਿਨ ਕੋ ਜੁਹਾਰੀ ।
ਮਹਾ ਕੈ ਤਪਸਯਾ ਸਿਵੈ ਸੋ ਰਿਝਾਯੋ । ਮਰੈ ਨਾਹਿ ਮਾਰੈ ਯਹੈ ਦਾਨ ਪਾਯੋ । ੧ ।

Bhujang Paryat Chhand

badhai sund apsund dev det bhhari. kare teenhu lok jin ko juhari.
maha ko tapasya Sive so rijhayo. marai nahi mare yahe dan payo. (1)

ਚੌਪਈ

ਰੀਝਿ ਰੁਦ੍ ਯੌ ਬਚਨ ਉਚਾਰੇ । ਤੁਮ ਨਹਿ ਮਰੋ ਕਿਸੁ ਤੇ ਮਾਰੇ ।
ਜੌ ਆਪਸ ਮੈ ਰਾਰਿ ਬਢੈਹੋ । ਤੌ ਜਮ ਕੇ ਘਰ ਕੋ ਦੌਊ ਜੈਹੋ । ੨ ।

Chopaiee

reejh rudar yo bachan uchare. tum nahi maro kisu te mare.
jo apas mai rari badeho. to jam ke ghar ko doyu jeho. (2)

"O Muni ! Please do not get enraged with him to-day. He was coming to your house, considering you as a married person (with a wife). So you go home and perform a 'Hom Yagna" and meditate on the Lord's True Name." (19)

Hearing these words the Muni went away. Then Rishi's wife (Ahliya) asked Indra to come out from underneath the cot, After many days the Muni got to know the whole secret and getting furious with rage, he slapped his head in distress. (20)

Then being greatly enraged the Rishi hurled a curse on him and the king of the gods, Indra was made a symbol of vaginas and due to the curse, Indra's body was filled with thousand vaginas symbols. On seeing this Indra felt greatly ashamed of himself. (21)

Couplet :

Then the Muni cursed the woman, saying that she had committed a deceitful action as such she should remain like an unholy stone slab for four Yugas (for all times).
(22)(1)

Here the one hundred and fifteenth episode of Minister & King's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well.
(115-22S1)(Contd)

Bhujang Prayat Chhand :

Once Sund and Upsund, two mighty demons, had established themselves and all the three worlds were bowing to them. They underwent penance for a long time, thus placating Shiva and gained a blessing from him that they would not be killed even, when someone would try to kill them. (1)

Chopaiee :

Rudra got pleased with them and said (to them), "You will not be killed by anyone even when one tried to kill you." But if you will fight amongst yourselves then both of you will go to hell (will die)." (2)

ਮਹਾ ਰੁਦ੍ ਤੇ ਜਬ ਬਰੁ ਪਾਯੋ । ਸਭ ਲੋਕਨ ਚਿਤ ਤੇ ਬਿਸਰਾਯੋ ।
ਜੋ ਕੋਊ ਦੇਵ ਦ੍ਰਿਸਟਿ ਮੈ ਆਵੈ । ਜਿਯ ਲੈ ਕੇ ਫਿਰ ਜਾਨ ਨ ਪਾਵੈ । ੩ ।
maha rudar te jab bar payo. sabh lokan chit te bisrayo
jo koyu dev drist mai avaye. jiye lai ke phir jan na pavai. (3)

ਐਸੀ ਭਾਤਿ ਬਹੁਤ ਦੁਖ ਦਏ । ਦੇਵ ਸਭੈ ਬ੍ਰਹਮਾ ਪੈ ਗਏ ।
ਬਿਸੁਕਰਮਹਿ ਬਿਧਿ ਬੋਲਿ ਪਠਾਯੋ । ਇਹੈ ਮੰਤ੍ ਕੋ ਸਾਰ ਪਕਾਯੋ । ੪ ।
aisi bhati bahut dukh daye. dev sabhe brahma pai gaye.
biskarmhi bidhi bol pathayo. ehe mantar ko sar pakayo. (4)

ਬਿਸੁਕਰਮਾ ਪ੍ਰਤਿ ਬਿਧਰਿ ਉਚਾਰੋ । ਏਕ ਤ੍ਰਿਯਹਿ ਤੁਮ ਆਜੁ ਸਵਾਰੋ ।
ਰੂਪਵਤੀ ਜਾ ਸਮ ਨਹਿ ਕੋਈ । ਐਸੀ ਕਰੋ ਸੁੰਦਰੀ ਸੋਈ । ੫ ।
bisukarma prati bidhir ucharo. ek triyehi tum aaj savaro.
roopwati ja sam nahi koyi. aisi karo sundri soyi. (5)

ਦੋਹਰਾ

ਬਿਸੁਕਰਮਾ ਇਹ ਬਚਨ ਸੁਨਿ ਧਾਮ ਗਯੋ ਤਿਹ ਕਾਲ ।
ਤੁਰਤ ਬਨਾਇ ਤਿਲੋਤਮਹਿ ਆਨਿਯੋ ਤਹਾ ਉਤਾਲ । ੬ ।

Dohra

bisukarma eh bachan sun dham geyo teh kal
turat banayi tilotmahi aniyo taha utal. (6)

ਬਿਸੁਕਰਮਾ ਅਬਲਾ ਕਰੀ ਅਮਿਤ੍ ਰੂਪ ਨਿਧਿ ਸੋਇ ।
ਜੋ ਹੇਰੈ ਰੀਝੈ ਵਹੈ ਜੜੀ ਨ ਕਹਿਯਤ ਕੋਇ । ੭ ।
bisukarma abla kari amit roop nidh soyi.
jo here reejhe vahe jari na kahiyat koyi. (7)

ਅਮਿਤ ਰੂਪ ਤਾ ਕੋ ਨਿਰਖਿ ਸਭ ਅਬਲਾ ਰਿਸਿ ਖਾਹਿ ।
ਜਿਨਿ ਹਮਰੇ ਪਤਿ ਹੇਰਿ ਇਹ ਯਾਹੀ ਕੇ ਹ੍ਵੈ ਜਾਹਿ । ੮ ।
amit roop ta ko nirikh sabh abla ris khahi.
jin hamre pati her eh yahi ke haiv jahi. (8)

ਐਸੋ ਭੇਖ ਸੁ ਧਾਰਿ ਤ੍ਰਿਯ ਤਹ ਤੇ ਕੀਓ ਪਯਾਨ ।
ਸਹਿਰ ਥਨੇਸਰ ਕੇ ਬਿਖੈ ਤੁਰਤ ਪਹੁੰਚੀ ਆਨ । ੯ ।
aiso bhekh su dhar triye the te kiyo payan.
sahir thanesar ke bikhe turat pahunchi aan. (9)

When they got this boon (favour) from Shiva they forgot all the others from their mind. If they sighted any god then it was impossible for him to save himself from their onslaught. (3)

Thus they made the gods to suffer too much at their hands and all the gods then approached Brahma. Then Brahma called Vishwakarma and consulted him (for a solution) fully. (4)

Brahma then told Vishwakarma to create a woman of such a type who Would have no other competitor in beauty (whom no other woman could match) so create such a unique beauty. (5)

Couplet :

Vishwakarma on hearing these words, went home and brought a woman called Tilotama after (creating) moulding it in no time. (6)

Vishwakarma had created a most beautiful woman like Nidhi. Whosoever would see hen,would get attracted towards her and could not maintain (keep up) his celibacy (chastity). (7)

On seeing her enchanting beauty all the women would get enraged thinking that (lest) their spouses may not get attracted towards her on seeing her beauty. (8)

Thus with such a a beautiful form, this woman started off and came to the town of Thanesar quickly. (9)

ਜਹਾ ਬਾਗ ਤਿਨ ਕੋ ਹੁਤੋ ਤਹਾ ਪਹੁੰਚੀ ਆਇ ।
ਦੇਵ ਦੈਤ ਤਾ ਕੋ ਨਿਰਖਿ ਰੂਪ ਰਹੇ ਉਰਝਾਇ । ੧੦ ।
jaha bag tin ko huto taha pahunchi ayi.
dev det ta ko nirikh roop rahe urjhayi. (10)

ਚੌਪਈ

ਬਾਲ ਬਿਹਰਤੀ ਬਾਗ ਨਿਹਾਰੀ । ਸਭਾ ਛੋਰਿ ਦੋਊ ਉਠੇ ਹੰਕਾਰੀ ।
ਤੀਰ ਤਿਲੋਤਮ ਕੇ ਚਲਿ ਆਏ । ਬਯਾਹਨ ਕੋ ਦੋਊ ਲਲਚਾਏ । ੧੧ ।

Chopaiee

bal behrati bag nihari. sabha chor doyu uthe hankari.
teer tilotam ke chal aye. bayahan ko doyu lalchaye. (11)

ਸੁੰਦ ਕਹਿਯੋ ਯਾ ਕੋ ਬਰਿ ਹੌ । ਕਹਿਯੋ ਅਪਸੁੰਦ ਯਾਹਿ ਮੈ ਕਰਿ ਹੌਂ ।
ਰਾਰਿ ਪਰੀ ਦੁਹੂੰਅਨ ਮੈ ਭਾਰੀ । ਬਿਚਰੈ ਸੂਰਬੀਰ ਹੰਕਾਰੀ । ੧੨ ।
sund kahiyo ya ko bar ho. kahiyo apsund yahi mai kari ho.
rar pari duhhuan mai bhari. bichre surbeer hankari. (12)

ਭੁਜੰਗ ਛੰਦ

ਪਰਿਯੋ ਲੋਹ ਗਾੜੋ ਮਹਾ ਬੀਰ ਮ"ਡੇ । ਦੁਕੇ ਆਨਿ ਚਾਰੋ ਦਿਸਾ ਕਾਦਿ ਖ"ਡੇ ।
ਛਕੋ ਛੋਭ ਛਤ੍ਰੀ ਮਹਾ ਘਾਇ ਮੇਲੈ । ਕਿਤੇ ਢਾਲਿ ਤਿਰਸੂਲ ਖਗਾਨ ਖੇਲੈ । ੧੩ ।

Bhujang Chhand

pariyo loh gade maha beer mande. ek aan charo disa kadi khhande.
chako chot chatri maha ghayi mele. kite dhali trisul khagan khele

ਸੋਰਠਾ

ਬਾਜਨ ਬਜੇ ਅਨੇਕ ਸੁਭਟ ਸਭੈ ਹਰਖਤ ਭਏ ।
ਜੀਵਤ ਬਚਿਯੋ ਨ ਏਕ ਕਾਲ ਬੀਰ ਚਾਬੇ ਸਕਲ । ੧੪ ।

Sortha

bajan baje anek subhat sabhe harkhat bhaye.
jeevat bachiyo na ek kal beer chabe sakal. (14)

ਦੋਹਰਾ

ਜੁਝੈ ਜੁਝਉਆ ਕੇ ਬਜੇ ਸੂਰਬੀਰ ਸਮੁਹਾਇ ।
ਗਜੇ ਸੁੰਦ ਅਪਸੁੰਦ ਤਬ ਢੋਲ ਮ੍ਰਿਦੰਗ ਬਜਾਇ । ੧੫ ।

Dohra

jujhe jujhya ke baje soorbeer samuhaye.
gaje sund apsund tab dhol mridang bajayi. (15)

She reached a place where the demons possessed a garden. Both the gods and demons got enamoured by her beauty. (10)

Chopaiee :

On seeing this woman roaming around in the garden,, both the proud demons got up from their assembly. They came near Tilotama and both were (keen) thinking of marrying her keenly. (11)

The demon Sund said, "I shall marry her." Then Upsend said, "I shall get married to her." Both started quarrelling and both warriors got ready for a fight (duel). (12)

Bhujand Chhand :

There was a fierce battle fought between the two and they came rushing from the four sides with their double edged swords. They wounded each other badly, being furious with rage and started (playing) fighting with many shields, tridents and swords. (13)

Sortha

There was a (Maru Rag) music in maru Raga being played and the warriors were delighted. None of the warriors was left alive after the fight as death had engulfed them both. (14)

Couplet :

With the beating of war drums both the warriors were facing each other and fighting. Then Sund and Upsund started roaring with the playing of drums and mirdang.(15)

ਚੌਪਈ

ਪ੍ਰਥਮ ਮਾਰਿ ਬਾਨਨ ਕੀ ਪਰੀ । ਦੁਤਿਯ ਮਾਰਿ ਸੈਥਿਨ ਸੌ ਧਰੀ ।
ਤ੍ਰਿਤਿਯ ਜੁਧ ਤਰਵਾਰਿਨ ਪਰਿਯੋ । ਚੌਥੋ ਭੇਰ ਕਟਾਰਿਨ ਕਰਿਯੋ । ੧੬ ।

Chopaiee

pratham mar banan ki pari. dutye mari saithen so dhari.
tritye judh tarvarin pariyo. chithe bher katarin kariyo. (16)

ਦੋਹਰਾ

ਮੁਸਟ ਜੁਧ ਪੰਚਮ ਭਯੋ ਬਰਖਿਯੋ ਲੋਹ ਅਪਾਰ ।
ਉਚ ਨੀਚ ਕਾਤਰ ਸੁਭਟ ਸਭ ਕੀਨੇ ਇਕ ਸਾਰ । ੧੭ ।

Dohra

musat judh pancham bheyo barkhiyo loh apar.
uch neech katar subhat sabh keene ik sar. (17)

ਬਜ੍ਰ ਬਾਨ ਬਰਛਾ ਬਿਛੂਆ ਬਰਖੇ ਬਿਸਿਖ ਅਨੇਕ ।
ਊਚ ਨੀਚ ਕਾਤਰ ਸੁਭਟ ਜਿਯਤ ਨ ਉਬਰਿਯੋ ਏਕ । ੧੮ ।

bajar ban barcha bichua bisikh anek.
uch neech katar subhat jiyat na ubriyo ek. (18)

ਸਵੈਯਾ

ਗਾੜ ਪਰੀ ਇਹ ਭਾਤਿ ਤਹਾ ਇਤ ਉਤੇ ਅਪਸੁੰਦ ਹਕਾਰੇ ।
ਪਟਿਸਿ ਲੋਹਹਥੀ ਪਰਸੇ ਅਮਿਤਾਯੁਧ ਲੈ ਕਰ ਪ੍ਰਹਾਰੇ ।
ਰਾਜ ਪਰੇ ਕਹੂੰ ਤਾਜ ਹਿਰੇ ਤਰਫੈ ਕਹੂੰ ਬੀਰ ਕ੍ਰਿਪਾਨਨ ਮਾਰੇ ।
ਆਪਸ ਮੈ ਲਰਿ ਬੀਰ ਦੋਊ ਬਸਿ ਕਾਲ ਭਏ ਕਰਤਾਰ ਸੰਘਾਰੇ । ੧੯ ।

Swaiyya

garh pari eh bhati taha it ute apsund hakare.
patis lohlathi parse amitajudh lai kar parhare.
raj pare kahu taj hire tarfe kahu beer kirpanan mare.
apas mai lar beer doyu bas kal bhaye kartar sanghhare. (19)

ਚੌਪਈ

ਆਪਸ ਬੀਚ ਬੀਰ ਲਰਿ ਮਰੇ । ਬਜ੍ਰ ਬਾਨ ਬਿਛੂਅਨ ਬ੍ਰਿਨ ਕਰੇ ।
ਫੂਲ ਅਨੇਕ ਮੇਘ ਜਯੋ ਬਰਖੇ । ਦੇਵਰਾਜ ਦੇਵਨ ਜੁਤ ਹਰਖੇ । ੨੦ ।

Chopaiee

apas beech beer lar mare. bajar ban bichuyan brin karai.
phool anek megh jeyo barkhe. devraj devan jat harkhe. (20)

Chopaiee :

First they showered arrows at each other, followed by full attack with spears and then the battle was fought with swords (thirdly) followed by the fight with daggers fourthly. (16)

Couplet :

The fifth bout (fight) took place with fists and there was lot of din, which (made) brought all the high and low or powerful and cowards on equal footing. (17)

There were many types of arrows shot like bajar-baan and scorpion type arrows and none was left alive including high and low or strong and coward (all were on the same footing). (18)

Swaiyya :

The fight there, was very ferocious and both Sund and Upsund were challenging each other (with loud battle cries). Both of them attacked each other with various weapons like straps, iron-rods, farsai etc. with great fury. At places the Rajas were lying fallen down while at other places their crowns were lying scattered and at places warriors were struggling with life, being hit with swords. Both the warriors fought to death (with each other) (died fighting), as the Lord had killed them both. (19)

Chopaiee :

Both the warriors died fighting with weapons like baja-baan, scorpion and wounding each other. There was a shower of flowers like rain from the clouds and Indra along with other gods were very happy. (20)

ਦੋਹਰਾ

ਦੁਹੂੰ ਭ੍ਰਾਤ ਬਧਿ ਕੈ ਤ੍ਰਿਯਾ ਗਈ ਬ੍ਰਹਮ ਪੁਰ ਧਾਇ ।
ਜੈ ਜੈਕਾਰ ਅਪਾਰ ਹੁਅ ਹਰਖੇ ਮਨ ਸੁਰ ਰਾਇ । ੨੧ । ੧ ।

Dohra

dhuhun bhrat badh ke triya gayi brahm pur dhayi.
je jaekar apar huye harkhe man sur raye. (21) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਸੋਹਲਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੧੬ । ੨੨੮੨ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so sohlavo charitar samapatam. Sat Subham sat. (116) (2282) aphjun.

ਚੌਪਈ

ਦੈਤਨ ਤੁਮਲ ਜੁਧ ਜਬ ਕੀਨੋ । ਦੇਵਰਾਜ ਗ੍ਰਿਹ ਕੋ ਮਗੁ ਲੀਨੋ ।
ਕਮਲ ਨਾਲਿ ਭੀਤਰ ਛਪਿ ਰਹਿਯੋ । ਸਚਿਯਹਿ ਆਦਿ ਕਿਸੂ ਨਹਿ ਲਹਿਯੋ । ੧ ।

Chopaiee

detan tumal judhh jab keeno. devraj greh ko magu leeno.
kamal nal bhetar chapi rahiyo. sachyehi aadi kisu nahi lahiyo. (1)

ਬਾਸਵ ਕੋ ਖੋਜਨ ਸਭ ਲਾਗੇ । ਸਚੀ ਸਮੇਤ ਅਸੰਖ ਨੁਰਾਗੇ ।
ਢੂੰਢਿ ਫਿਰੇ ਕਾਹੂੰ ਨਹਿ ਪਾਯੋ । ਦੇਵਨ ਅਮਿਤ ਸੋਕ ਉਪਜਾਯੋ । ੨ ।

basav ko khojan sabh lage. sachi samet asankh narage.
dhundi phire kahun nahi payo. devan amit sok upjayo. (2)

ਦੋਹਰਾ

ਬ੍ਰਹਸਪਤਿ ਕੋ ਬੋਲਿਯੋ ਤਬੈ ਸਭਹਿਨ ਕਿਯੋ ਬਿਚਾਰ ।
ਖੋਜਿ ਥਕੇ ਪਾਯੋ ਨਹੀ ਗਯੋ ਅਦਿਤ ਕੁਮਾਰ । ੩ ।

Dohra

barhaspati ko boliyo tabe sabhin kiyo bichhar.
khoj thake payo nahi geyo adit kumar. (3)

ਚੌਪਈ

ਕੈਧੌ ਜੂਝਿ ਖੇਤ ਮੈ ਮਰਿਯੋ । ਕੈਧੌ ਤ੍ਰਸਤ ਦਰੀ ਮਹਿ ਦੁਰਿਯੋ ।
ਭਜਿਯੋ ਜੁਧ ਤੇ ਅਧਿਕ ਲਜਾਯੋ । ਅਤਿਥ ਗਯੋ ਹੈ ਧਾਮ ਨ ਆਯੋ । ੪ ।

Chopaiee

kope jujhi khet mai mariyo. kope trast dari mahi duriyo.
bhajiyo judh te adhik lajayo. atith geyo haiv dham na ayo. (4)

Couplet

Having killed both the brothers the woman went to Brahmapuri (heavens). There were salutations on all sides and Indra was greatly delighted. (21)(1)

Here the hundred and sixteenth episode of the Minister & King's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well.

(116-2282)(Contd)

Chopaiee :

When the demons fought a fierce battle then Indra took to heels (taking the path to homewards) and he hid himself in the stem of lotus-flowers and Sachi etc or others could not locate him. (1)

All were searching for Indra and many including Sachi were getting mad in his love. All were searching for him but none could trace him. The gods felt greatly depressed at heart. (2)

Couplet :

Then all pondered over it and called Brahmpati (Brahma) telling him that they were tired of searching for him but the son of Aditi (Indra) had gone somewhere, no one knows. (3)

Chopaiee :

Either he had been killed in the battle or due to fear (of death) had hid himself in some cave or was feeling ashamed of himself having fled from the battlefield or had become an ascetic (Yogi) so he had not returned home. (4)

ਸੁਕ੍ਰਾਚਾਰਜ ਬਾਚ

ਦੋਹਰਾ

ਸੁਕ੍ਰਾਚਾਰਜ ਯੌ ਕਹਿਯੋ ਕੀਜੈ ਯਹੈ ਬਿਚਾਰ ।
ਰਾਜ ਜੁਜਾਤਹਿ ਦੀਜਿਯੈ ਯਹੈ ਮੰਤ੍ਰ ਕੋ ਸਾਰ । ੫ ।

Sukracharaj Baach

Dohra

Sukracharaj yo kahiyo keejai yehe bichar.
raj jujateh dijiye yehai mantar ko sar. (5)

ਚੌਪਈ

ਤ੍ਰਿਦਸ ਇਕਤ੍ਰ ਸਕਲ ਹ੍ਵੈ ਗਏ । ਇੰਦ੍ਰਤ ਦੇਤ ਜੁਜਤਹਿ ਭਏ ।
ਜਬ ਤਿਨ ਰਾਜ ਇੰਦ੍ ਮੋ ਪਾਯੋ । ਰੂਪ ਨਿਹਾਰ ਸਚੀ ਲਲਚਾਯੋ । ੬ ।

Chopaiee

tridas iktar sakal haiv gaye. Inderat det jujteh bhaye.
jab tin raj Inder mo payo. roop nihar sachi lalchhayo. (6)

ਕਹਿਯੋ ਤਾਹਿ ਸੁਨਿ ਸਚੀ ਪਿਅਰੀ । ਅਬ ਹੋਵਹੁ ਤੁਮ ਤ੍ਰਿਯਾ ਹਮਾਰੀ ।
ਖੋਜਤ ਇੰਦ੍ ਹਾਥ ਨਹਿ ਐਹੈ । ਤਾ ਕਹ ਖੋਜਿ ਕਹੂੰ ਕਾ ਕੈਹੈ । ੭ ।

kahiyo tahi suni sachi piyari. ab hovhu tum triya hamari.
khojat Inder hath nahi aehe. ta keh khoj kahun ka kehe. (7)

ਰੋਇ ਸਚੀ ਯੌ ਬਚਨ ਉਚਾਰੋ । ਗਯੋ ਏਸ ਪਰਦੇਸ ਹਮਾਰੋ ।
ਜੇ ਹਮਰੇ ਸਤ ਕੋ ਟਰਿ ਹੈ । ਮਹਾ ਨਰਕ ਕੇ ਭੀਤਰ ਪਰਿ ਹੈ । ੮ ।

royi sachi yo bachan ucharo. geyo es pardes hamaro.
jo hamre sat ko tar hai. maha narak ke bhetar pari hai. (8)

ਯਹ ਪਾਪੀ ਤਜਿ ਹੈ ਮੁਹਿ ਨਾਹੀ । ਬਹੁ ਚਿੰਤਾ ਹਮਰੋ ਮਨ ਮਾਹੀ ।
ਤਾ ਤੇ ਕਛੁ ਚਰਿਤ੍ ਬਿਚਰਿਯੈ । ਯਾ ਕੌ ਦੂਰਿ ਰਾਜ ਤੇ ਕਰਿਯੈ । ੯ ।

yeh papi taj hai muhi nahi. bahu chinta hamro man mahi.
ta te kachu charitar bichariye. ya ko door raj te kariyo. (9)

ਦੋਹਰਾ

ਏਕ ਪ੍ਰਤਗਯਾ ਮੈ ਕਰੀ ਜੌ ਤੁਮ ਕਰੌ ਬਨਾਇ ।
ਤੌ ਹਮ ਕੌ ਬਯਾਹੌ ਅਬੈ ਲੈ ਘਰ ਜਾਹੁ ਸੁਹਾਇ । ੧੦ ।

Dohra

ek partagya mai kari jo tum karo banayi.
to hum ko bayaho abai lai ghur jahu suhayi. (10)

Shukaracharya then said-

Couplet :

Shukaracharya then said like this, let us all think about it and then as a result of their discussions it was felt that the kingdom of Indra be handed over to Jujati. (5)

Chopaiee :

All the gods get together and the exalted position of Indra was bestowed on Jujati. When he attained the kingdom of Indra, then he got allured by the beauty of Sachi. (Indra's spouse). (6)

Then Jujati told her, "O dear Sachi ! Listen. You now accept to be my wife as Indra would not be traceable even on searching for him and what is the use of finding him now ? (7)

Then Sachi wept and said, "My spouse (Master) had gone to some foreign land, if you will try to destroy my chastity, then you will be thrown into the depth of hell." (8)

(She thought to herself) "My greatest worry was that this sinner would not leave me (safely) alone. So I should think of some witchcraft so that he could be removed from the kingship." (9)

Couplet :

So Sachi told him, I had made a solemn promise which you should fulfil for me and then take me home by duly wedding me with glamour." (10)

ਚੌਪਈ

ਸ੍ਵਾਰੀ ਆਪੁ ਪਾਲਕੀ ਕੀਜੈ । ਰਿਖਿਯਨ ਕੌ ਤਾ ਕੇ ਤਰ ਦੀਜੈ ।
ਅਧਿਕ ਧਵਾਵਤ ਤਿਨ ਹਯਾ ਐਯੈ । ਤਬ ਮੁਹਿ ਹਾਥ ਆਜੁ ਹੀ ਪੈਜੈ । ੧੧ ।

Chopaiee

asawari aap palki keejai. rikhiyan ko ta ke tar deejai.
adhik dhvavat tin haya aeye. tab muhi hath aaj hi peje. (11)

ਤਬੈ ਪਾਲਕੀ ਤਾਹਿ ਮੰਗਾਯੋ । ਮੁਨਿਯਨ ਕੌ ਤਾ ਕੇ ਤਰ ਲਾਯੋ ।
ਜਯੋ ਹੈ ਸ੍ਮਤ ਅਸਿਤ ਮਨ ਧਰਹੀ । ਤਯੋ ਤਯੋ ਕਠਿਨ ਕੋਰਰੇ ਪਰਹੀ । ੧੨ ।

tabai palki tahi mangayo. suniyan ko ta ke tar layo.
jeyo haiv sastar asit man dharhi. teyo teyo kathin korre parhi. (12)

ਦੋਹਰਾ

ਏਕ ਉਦਾਲਕ ਰਿਖਿ ਹੁਤੋ ਦਿਯੋ ਸ੍ਰਾਪ ਰਿਸਿ ਠਾਨਿ ।
ਤਬ ਤੇ ਗਿਰਿਯੋ ਇੰਦ੍ਰਤ ਤੇ ਪਰਿਯੋ ਪ੍ਰਿਥੀ ਪਰ ਆਨ । ੧੩ ।

Dohra

ek udalak rikh huto diyo srap ris thani.
tab te giriyo Inderat te pariyo prithi par aan. (13)

ਚੌਪਈ

ਇਸੀ ਚਰਿਤ੍ ਤੌਨ ਕੋ ਟਾਰਿਯੋ । ਬਹੁਰਿ ਇੰਦ੍ ਕੋ ਜਾਇ ਨਿਹਾਰਿਯੋ ।
ਤਹ ਤੇ ਆਨਿ ਰਾਜੁ ਤਿਹ ਦਯੋ । ਸੁਰ ਪੁਰ ਬਹੁਰ ਅਧਾਵੋ ਭਯੋ । ੧੪ । ੧ ।

Chopaiee

isi charitar taun ko tariyo. bahur Inder ko jayi nihariyo..
the te aan raj the deyo. sur par bahur adhave bheyo. (14) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਸਤਰਹ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੧੭ । ੨੨੮੬ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so satreh charitar samapatam. Sat Subham sat. (117) (2282) aphjun.

ਚੌਪਈ

ਪਛਿਮ ਦੇਵ ਰਾਵ ਬਡਭਾਗੀ । ਮੰਤ੍ ਕਲਾ ਰਾਨੀ ਸੌ ਪਾਗੀ ।
ਜੋ ਤ੍ਰਿਯ ਕਹੈ ਵਹੈ ਜੜ ਕਰਈ । ਬਿਨੁ ਪੂਛੈ ਕਛੁ ਤਿਹਨਨੁਸਰਈ । ੧ ।

Chhoupaiee

pachim dev rav badbhagi. mantar kala rani so pagi.
jo triye kahe vahe jarh karayi. bin puche kachu tehannasrayi. (1)

Chopaiee :

"You may ride a planquin and let the Ri his lift it and then come here making them proceed with a running spree (speed) and then accept my hand in marriage ?" (said Sachi). (11)

So he sent for the planquin immediately and made the Rishis support it Being tired they would try to slow down (in the mind) so they were pushed forward by beating them with lashes. (12)

Couplet :

There was a Rishi called Udalak among them. He became furious with rage and he slapped a curse on him. So from that moment onwards, he was divested from the position of Indra and he fell down on the Earth. (13)

Chopaiee :

Thus with a deceitful action Sachi got rid of Jujati from getting around her love (from her neck). Then they arranged to locate Indra and found him. Then the kingdom (of heaven) was handed over to him and there was lot of joy in heavens with the sounding of drums of victory (joy). (14) (1)

Here the hundred and seventeenth episode of the King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (117-2296)(Contd)

Chopaiee :

There was a king in the west by the name of Dev and he was under the spell of his queen named 'Mantar Kala'. That fool was acting according to the wishes of his queen, whatever she would say. Without seeking her permission, he could not proceed with any action. (1)

ਤਾ ਪਰ ਰਹਤ ਰਾਵ ਉਰਝਾਯੋ । ਦੋਇ ਪੁਤ੍ ਤਾ ਤੇ ਉਪਜਾਯੋ ।
ਕਾਲ ਪਾਇ ਰਾਜਾ ਮਰਿ ਗਯੋ । ਹਾਜ ਪੁਤ੍ ਤਾ ਕੇ ਕੋ ਭਯੋ । ੨ ।

ta par rehat rav urjhayo. doyi putar ta te upjayo.
kal payi raja mar geyo. raj putar ta ke ko bheyo. (2)

ਦੋਹਰਾ

ਏਕ ਪੁਰਖ ਆਯੋ ਤਹਾ ਅਮਿਤ ਰੂਪ ਕੀ ਖਾਨਿ ।
ਲਖਿ ਰਾਨੀ ਤਿਹ ਬਸਿ ਭਈ ਬਧੀ ਬਿਰਹ ਕੈ ਬਾਨ । ੩ ।

Dohra

ek purakh ayo taha amit roop ki khan.
lakh rani the basi bhayi badhi birha ke ban. (3)

ਸੋਰਠਾ

ਤਾ ਕੋ ਲਯੋ ਬੁਲਾਇ ਪਠੈ ਸਹਚਰੀ ਏਕ ਤਿਹ ।
ਕਹਿਯੋ ਬਿਰਾਜਹੁ ਆਇ ਸੰਕ ਤਯਾਗ ਹਮ ਕੌ ਅਬੈ । ੪ ।

Sortha

ta ko leyo bulayi pathe sehchari ek the.
kahiyo birajhu ayi sank tayag hum ko abai. (4)

ਚੌਪਈ

ਤਬ ਸੁੰਦਰ ਤਿਨ ਹ੍ਰਿਦੈ ਬਿਚਾਰਿਯੋ । ਰਾਨੀ ਕੇ ਪ੍ਰਤਿ ਪ੍ਰਗਟ ਉਚਾਰਿਯੋ ।
ਏਕ ਬਾਤ ਤੁਮ ਕਰੋ ਤਾ ਕਹਊ । ਨਾਤਰ ਧਾਮ ਨ ਤੁਮਰੇ ਰਹਊ । ੫ ।

Chopaiee

tab sunder tin hirdai bichariyo. rani ke prati pargat uchariyo.
ek bat tum karo ta kahayu. natar dham na tumre rahayu. (5)

ਸੁਹੌ ਕਹੌ ਜੋ ਯਹ ਨਹਿ ਕਰੈ । ਮੋਰ ਮਿਲਨ ਕੋ ਖਯਾਲ ਨ ਪਰੈ ।
ਦੁਹਕਰ ਕਰਮ ਜੁ ਯਹ ਤ੍ਰਿਯ ਕਰਿ ਹੈ । ਤਬ ਯਹ ਆਜੁ ਸੁ ਹਮ ਕੋ ਬਰਿ ਹੈ । ੬ ।

suho kaho jo yeh nahi karo. mor milan ko khayal na pare.
duhkar karam ju yeh triye kar hai. tab yeh aaj u ham ko bar hai.(6)

ਦੋਹਰਾ

ਏ ਜੂ ਪੂਤ ਜੁਗ ਤੁਮ ਜਨੇ ਤਿਨ ਦੁਹੁਅਨ ਕੋ ਮਾਰਿ ।
ਗੋਦ ਡਾਰਿ ਸਿਰ ਦੁਹੂੰ ਕੇ ਮਾਗਹੁ ਭੀਖ ਬਜਾਰ । ੭ ।

Dohra

ae ju poot jug tum jane tin duhuan ko mari.
god dari sir duhu ke maghu bhakhi bajar. (7)

The Raja was always allured in her love. He was blessed with two sons from her. After sometime the Raja died and his son became the king. (2)

Couplet :

Then a man (person) happened to come there who was a source of great charm (was very charming). On seeing him the queen got enamoured by him and was hit by the arrows of his love (separation). (3)

Sortha :

So by sending an attendant (lady) she called him to her palace and told him to be (seated) along with her without any hesitation. (4)

Chopaiee :

Then that smart person thought to himself and told the queen frankly. "If you agree then I would like to say something or else I will not stay in your place any more." (5)

"Whatever I shall say If she were unable to act accordingly then she should forget about (getting) me. If this difficult act, the woman could perform then she could marry me (even to-day) right now. (6)

Couplet :

The person said, "These two sons you had produced (given birth to) should be killed and putting them in your lap you should beg for alm." (7)

ਚੌਪਈ

ਤਬ ਤਿਹ ਤ੍ਰਿਯਾ ਕਾਜ ਸੋਊ ਕਿਯੋ । ਨਿਕਟ ਬੋਲਿ ਤਿਨ ਦੁਹੂੰਅਨ ਲਿਯੋ ।
ਮਦਰਾ ਪਯਾਇ ਕੀਏ ਮਤਵਾਰੇ । ਖੜਗ ਕਾਢਿ ਦੋਊ ਪੂਤ ਸੰਘਾਰੇ । ੮ ।

Chopaiee

tab teh triya kaj soyu kiyo. nikat boli tin duhunyan liyo.
madra peyayi kiye matvare. kharag kad doyu poot sanghare. (8)

ਦੋਹਰਾ

ਦੁਹੂੰ ਸੁਤਨ ਕੇ ਕਾਟ ਸਿਰ ਲਏ ਗੋਦ ਮੈ ਡਾਰਿ ।
ਅਤਿਥ ਭੇਖ ਕੋ ਧਾਰਿ ਕਰਿ ਮਾਗੀ ਭੀਖ ਬਜਾਰ । ੯ ।

Dohra

duhun sutan ke kat sir laye god mai dar.
atith bhekh ko dhari kar magi bheekh bajar. (9)

ਚੌਪਈ

ਭੀਖ ਮਾਗਿ ਮਿਤਵਾ ਪਹਿ ਗਈ । ਪੂਤਨ ਮੁੰਡ ਦਿਖਾਵਤ ਭਈ ।
ਤੋਰੇ ਲੀਏ ਦੋਊ ਮੈ ਮਾਰੇ । ਅਬ ਭੋਗਹੁ ਮੁਹਿ ਆਨਿ ਪਿਯਾਰੇ । ੧੦ ।

Chopaiee

bheekh mag mitva peh gayi. putan mund dikhavat bhayi.
tore liye doyu mai mare. ab bhoghu muhi aan piyare. (10)

ਦੁਹਕਰ ਕਰਮ ਜਾਰਿ ਲਖਿ ਲਯੋ । ਪਹਰ ਏਕ ਮਿਰਤਕ ਸੌ ਭਯੋ ।
ਦੁਤਿਯ ਪਹਰ ਆਨਿ ਜਬ ਲਾਗਿਯੋ । ਚਿਤਯੋ ਛੋਰਿ ਮੂਰਛਨਾ ਜਾਗਿਯੋ । ੧੧ ।

duhkar karam jari lakh leyo. pehar ek mirtak so bheyo.
dutiye pehar aan jab lagiyo. chityo chori moorchana jagiyo. (11)

ਸਵੈਯਾ

ਤਜਿਹੂੰ ਨ ਸਕੈ ਰਮਿਹੂੰ ਨ ਸਕੈ ਇਹ ਭਾਤਿ ਕੀ ਆਨਿ ਬਨੀ ਦੁਚਿਤਾਈ ।
ਬੈਠ ਸਕੈ ਉਠਿਹੂੰ ਨ ਸਕੈ ਕਹਿਹੂੰ ਨ ਸਕੈ ਕਛੁ ਬਾਤ ਬਨਾਈ ।
ਤਯਾਗਿ ਸਕੈ ਗਰ ਲਾਗਿ ਸਕੈ ਰਸ ਪਾਗਿ ਸਕੈ ਨ ਇਹੇ ਠਹਰਾਈ ।
ਝੂਲਿ ਗਿਰਿਯੋ ਛਿਤ ਭੂਲ ਗਈ ਸੁਧਿ ਕਾ ਗਤਿ ਮੋਰੇ ਬਿਸ੍ਵਾਸ ਬਨਾਈ । ੧੨ ।

Swaiyya

teejhun na sakai ramhun na sakai eh bhati ki ani bani duchitayi.
baith sakai uthhun na sakai kahihun na sake kachu bat banayi.
tayag sakai gar lagi sakai ras pagi sakai na ehe thehrayi.
jhul giriyo chit bhool gayi sudhi ka gat morai bisvas banayi. (12)

Chopaiee

Then the woman did exactly what he had suggested and called both the sons to her place and by giving them wine to drink, made them both unconscious and with a sword (taking out a sword) killed both of them. (8)

Couplet :

Both the heads of the sons were placed in her lap (by her) and assuming the form of Madhvi, she begged in the town, (bazaar). (9)

Chopaiee :

After begging for alms she went ts her paramour and showed him both the heads (of her sons) and said, "For your sake, I have killed both my sons. O dear beloved ! Now come and have cohabitation with me." (10)

When the paramour saw her accomplishing this difficult task then he became unconscious for three hours (a pehar). When the second pehar began then he gained consciousness leaving his state of unconsciousness. (11)

Swaiyya :

He was in dual-mindedness as neither he could discard her nor he could enjoy sexual companionship with her. Neither could he stand nor he could sit or say something with thoughtfulness. Neither he could leave her nor he could take her in his embrace and he was worried in his mind that he could not enjoy sensuous pleasure with her. (he was in two minds). So he fell down reeling on the ground, losing his consciousness, he felt that he was in such a state due to her faith (in him). (12)

ਚੌਪਈ

ਪਹਰ ਏਕ ਬੀਤੇ ਪੁਨ ਜਾਗਿਯੋ । ਤ੍ਰਸਤ ਤ੍ਰਿਯਾ ਕੇ ਗਰ ਸੋ ਲਾਗਿਯੋ ।
ਜੋ ਤ੍ਰਿਯ ਕਹਿਯੋ ਵਹੈ ਤਿਨ ਕੀਨੋ । ਬਹੁਰਿ ਨਾਹਿ ਕੋ ਨਾਮੁ ਨ ਲੀਨੋ । ੧੩ । ੧ ।

Chopaiee

pehar ek beetai pun jagiyo. tarsat triya ke gar so lagiyo.
jo triye kahiyo vahe tin keeno. bahur nahi ko nam na leeno. (13) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਅਠਾਰਹ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੧੮ । ੨੩੦੯ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so athareh charitar samapatam. Sat Subham sat. (118) (2309) aphjun.

ਚੌਪਈ

ਤਿਰਹੁਤ ਮੈ ਤਿਰਹੁਤ ਪੁਰ ਭਾਰੋ । ਤਿਹੂੰ ਲੋਕ ਭੀਤਰ ਉਜਿਯਾਰੋ ।
ਜੰਤ ਕਲਾ ਰਾਨੀ ਇਕ ਤਾ ਕੇ । ਰੁਦ੍ ਕਲਾ ਦੁਹਿਤਾ ਗ੍ਰਿਹ ਵਾ ਕੇ । ੧ ।

Chopaiee

tirhut mai tirhut par daro. tihun lok bhetar ujiyaro.
jant kala rani ik ta ke. rudar kala duhita greh va ke. (1)

ਲਰਿਕਾਪਨ ਤਾ ਕੋ ਜਬ ਗਯੋ । ਜੋਬਨ ਆਇ ਦਮਾਮੋ ਦਯੋ ।
ਇਕ ਨ੍ਰਿਪ ਸੁਤ ਸੁੰਦਰ ਤਿਹ ਲਹਿਯੋ । ਹਰ ਅਰਿ ਸਰ ਤਾ ਕੋ ਤਨ ਦਹਿਯੋ । ੨ ।

larikapan ta ko jab geyo. joban ayi damamo deyo.
ik nrip sut sunder teh lahiyo. har ari sar ta ko tan dahiyo. (2)

ਦੋਹਰਾ

ਨ੍ਰਿਪ ਸੁਤ ਅਤਿ ਸੁੰਦਰ ਘਨੋ ਸੰਬਰਾਤ੍ਰਿ ਤਿਹ ਨਾਮ ।
ਤੰਤ੍ਰ ਕਲਾ ਤਾ ਕੌ ਸਦਾ ਜਪਤ ਆਠਹੂੰ ਜਾਮ । ੩ ।

Dohra

nrip sut ati sunder bhano sambratri teh naam.
tantar kala ta ko sada japat athhun jam. (3)

ਅੜਿਲ

ਭੇਜਿ ਸਹਚਰੀ ਤਾਹਿ ਬੁਲਾਯੋ ਨਿਜੁ ਸਦਨ ।ਕਾਮ ਭੋਗ ਤਿਹ ਸੰਗ ਕਰਿਯੋ ਤ੍ਰਿਯ ਛੋਰਿ ਮਨ ।
ਭਾਤਿ ਭਾਤਿ ਕੈ ਆਸਨ ਲਏ ਸੁਧਾਰਿ ਕੈ ।ਹੋ ਚੁੰਬਨ ਲਿੰਗਨ ਕਿਯ ਮਤ ਕੋਕ ਬਿਚਾਰਿ ਕੈ । ੪ ।

Aril

bhej sehchari tahi bulayo nij sadan.kam bhog teh sang kariyo triye chor man.
bhati bhati ke asan laye sudhar ke.ho chumban lingan kiye mat kok bichar kai. (4)

Chopaiee :

After the lapse of three hours (a pehar) he again woke up (became conscious) and being afraid, he embraced the woman taking her in his clasp. Then he did exactly what the woman wanted and never dared to say 'no' to the woman. (13)(1)

Here the hundred eighteenth episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well

(118-2309)(Contd)

Chopaiee :

There was a big town of Tirhut in the land of Tirhut which was known in all the three worlds. There was a queen by the name of Jantar Kala there. She had a daughter called Rudar Kala. (1)

When she finished her childhood stage and gained puberty and youth then she saw a charming prince and she was hit by the arrows of Kamdev, the enemy of Shiva (She developed passionate love for him), which almost burnt her body. (2)

Couplet :

The prince was very smart and he was known by the name of Sambratar. Tantar Kala (Rudar Kala) was busy throughout day and night in his love, (was reciting his name all the time). (3)

Aril :

She sent a girl friend (attendant) and called him at her place and then had sexual relationship with him to her hearts satisfaction. They had enjoyed sensuous pleasure in many ways and as per Kok Shastra they kissed each other with love affairs. (4)

ਦੋਹਰਾ

ਜੰਤ੍ਰ ਕਲਾ ਤਿਹ ਬਾਲ ਕੀ ਮਾਤ ਗਈ ਤਬ ਆਇ ।
ਤੰਤ੍ਰ ਕਲਾ ਤਾ ਤੇ ਤ੍ਰਸਤ ਮੀਤਹਿ ਲਯੋ ਦੁਰਾਇ । ੫ ।

Dohra

jajtū kala teh bal ki mat gayi tab ayi.
tantar kala ta te trast meethi leyo durayi. (5)

ਚੌਪਈ

ਕੇਸ"ਤਕ ਤਿਨ ਤੁਰਤ ਮੰਗਾਯੋ । ਲੀਪਿ ਸਮਸ ਤਾ ਕੀ ਸੋ ਲਾਯੋ ।
ਤਬ ਸਭ ਕੇਸ ਦੂਰ ਹ੍ਵੈ ਗਏ । ਰਾਜ ਕੁਮਾਰ ਤ੍ਰਿਯਾ ਸੇ ਭਏ । ੬ ।

Chopaiee

kemantak tin turat mangayo. leep samas ta ki so layo.
tab sabh kes door haiv gaye. raj kumar triya se bhaye. (6)

ਦੋਹਰਾ

ਸਕਲ ਬਸਤ੍ਰ ਤ੍ਰਿਯ ਕੇ ਧਰੇ ਪਹਿਰਿ ਸੁ ਭੂਖਨ ਅੰਗ ।
ਨਿਰਖਤ ਛਬਿ ਸ੍ਰੀ ਰੁਦ੍ਰ ਕੇ ਜਰਿਯੋ ਜਗਤ ਅਨੰਗ । ੭ ।

Dohra

sakal bastar trye ke dhare pehar so bhukhan ang.
nirkhat chabi sri rudar ke jariyo jagat anang. (7)

ਚੌਪਈ

ਨਾਰੀ ਭੇਖ ਤਾ ਕੋ ਪਹਿਰਾਈ । ਅਪਨ ਟਰਿ ਮਾਤਾ ਪਹਿ ਆਈ ।
ਧਰਮ ਭਗਨਿ ਨ੍ਰਿਪ ਠਹਰਾਯੋ । ਜਾਇ ਸਭਨ ਸੌ ਭੇਦ ਜਤਾਯੋ । ੮ ।

Chopaiee

nari bhekh ta ko pehrayi. apan tar mata peh ayi.
dharam bhagin nrip thehrayo. jayi sabhan so bhed jatayo. (8)

ਦੋਹਰਾ

ਧਰਮ ਭਗਨਿ ਮਾਤਾ ਸੁਨੌ ਮੋਰਿ ਪਹੁੰਚੀ ਆਇ ।
ਦਰਬੁ ਬਿਦਾ ਦੈ ਕੀਜਿਯੈ ਤਾਹਿ ਨ੍ਰਿਪਾਹਿ ਦਰਸਾਇ । ੯ ।

Dohra

dharam bhagin mata suno mori pahunchi ayi.
darab bida de keejiye tahi nriphi darsayi. (9)

ਸੁਨਿ ਮਾਤਾ ਬਿਹਸਿ ਬਚਨ ਤਾਹਿ ਨਿਹਾਰਿਯੋ ਆਇ ।
ਗਹਿ ਬਹਿਯੋ ਤੰਹ ਲੈ ਗਈ ਜਹਾ ਹੁਤੇ ਨਰ ਰਾਇ । ੧੦ ।

suni mata bihas bachan tahi nihariyo ayi.
geh bahiyo the lai gayi jaha hute nar rayi. (10)

Couplet :

Then her mother Jantar Kala happened to come there. Being afoaid of her, Tantar Kala hid her paramour somewhere. (5)

Chopaiee :

Then she sent for some hair remover and making a paste applied to his beard and moustaches. When the hair were removed then the prince was looking like a woman. (6)

Couplet :

She made him wear all feminine clothes and embellished his body with ornaments. On seeing her beauty Rudra became extremely jealous and he became passionate (with sexual desires). (7)

Chopaiee :

Dressing him like a woman she brought him to her mother and said that she was her foster-sister and told everybody about it. (8)

Couplet :

"O mother ! Listen ! My foster sister had come (to stay) with me and after introducing to the Raja and giving her lot of money, you should bid her farewell. (9)

The mother on hearing these words, became delighted and glanced at her. She pulled her with the arm (held her arm) and took her to the king where he was seated. (10)

ਰਾਨੀ ਬਾਚ

ਸੁਨ ਰਾਵ ਧਰਮਜਾ ਇਹਿ ਹਯਾ ਪਹੁਚੀ ਆਇ ।
ਬਿਦਾ ਅਮਿਤ ਧਨ ਦੈ ਕਰੋ ਯਾ ਕੌ ਅਧਿਕ ਰਿਝਾਇ । ੧੧ ।

Rani Bacch

sun rav dharamja ehi haya pahuchi ayi.
bida amit dhan dai karo ya ko adhik reejhayi. (11)

ਚੌਪਈ

ਜਬ ਇਹ ਬਾਤ ਨ੍ਰਿਪਤਿ ਸੁਨਿ ਪਾਈ । ਜਾਨਯੋ ਮੋਰਿ ਧਰਮਜਾ ਆਈ ।
ਛੋਰਿ ਭੰਡਾਰ ਅਮਿਤ ਧਨ ਦਿਯੋ । ਦੁਹਿਤਾ ਹੋਤ ਬਿਦਾ ਤਿਹ ਕਿਯੋ । ੧੨ ।

Chopaiee

jab eh bat nirpat suni payi. janyo mori dharmja ayi.
chori bhandar amit dhan diyo. duhita hot bida teh kiyo. (12)

ਮੰਤ੍ਰ ਕਲਾ ਪਿਤੁ ਤੀਰ ਉਚਾਰੀ । ਧਰਮ ਬਹਿਨ ਮੋ ਕੌ ਅਤਿ ਪਯਾਰੀ ।
ਮੈ ਯਹ ਅਜੁ ਸੰਗ ਲੈ ਜੈਹੌ । ਬਨ ਉਪਬਨ ਕੇ ਚਰਿਤ੍ਰ ਦਿਖੈਹੌ । ੧੩ ।
mantar kala pitu teer uchari. dharam behan mo ko ati payari.
mai yeh aj sang lai jeho. ban upban ke charitar dikheho. (13)

ਯੌ ਕਹਿ ਪਲਟਿ ਧਾਮ ਨਿਜੁ ਆਈ । ਪਿਯ ਸੌ ਕਹੀ ਬਾਤ ਮੁਸਕਾਈ ।
ਧਰਮ ਭਗਨਿ ਮੁਹਿ ਤੂ ਅਤਿ ਪਯਾਰੀ । ਇਸੀ ਪਾਲਕੀ ਚਰੋ ਹਮਾਰੀ । ੧੪ ।
yo keh palat dham nij ayi. piye so kahi bat muskayi.
dharam bhagin muhi tu ati payari. isi palki charo hamari. (14)

ਬਾਤ ਕਹਤ ਦੋਊ ਹਮ ਜੈਹੈ । ਚਿਤ ਕੈ ਸੋਕ ਦੂਰਿ ਕਰਿ ਦੈਹੈ ।
ਤਾਹਿ ਪਾਲਕੀ ਲਯੋ ਚਰਾਈ । ਬਨ ਉਪਬਨ ਬਿਹਰਨ ਕੌ ਆਈ । ੧੫ ।
bat kehat doyu hum jehe. chit ke sok duri kar dehe.
tahi palki leyo charayi. ban upban behran ko ayo. (15)

ਬੀਚ ਬਜਾਰ ਪਾਲਕੀ ਗਈ । ਪਰਦਨ ਪ"ਤਿ ਛੋਰਿ ਕੈ ਦਈ ।
ਤੇ ਕਾਹੁ ਕੌ ਦ੍ਰਿਸਟਿ ਨ ਆਵੈ । ਕੇਲ ਕਮਾਤ ਚਲੇ ਦੋਊ ਜਾਵੈ । ੧੬ ।
beech bazar palki gayi. pardan panti chor ke dayi.
te kahu ko dristi na avai. kel kamat chale doyu jave. (16)

ਮਨ ਭਾਵਤ ਕੌ ਭੋਗ ਕਮਾਏ । ਦਿਨ ਬਜਾਰ ਮਹਿ ਕਿਨੂੰ ਨ ਪਾਏ ।
ਅਸਟ ਕਹਾਰਨ ਕੇ ਕੰਧ ਉਪਰ । ਜ"ਘੈ ਲਈ ਮੀਤ ਭਯਜ ਦੂਪਰ । ੧੭ ।
man bhavat ko bhog kamayo. din bazar mahi kinun na payo.
asat kaharan ke kandh upar. jangh layi meet bhayaj dupar. (17)

The Rani Said,

The queen said, "O dear Raja ! Listen. Your foster daughter had come here so bid her farewell by giving her (presenting with) lot of money." (11)

Chopaiee :

When the Raja heard about it (that his foster daughter had come) he gave lot of wealth from his treasure and bade her farewell with great love. (12)

Mantar Kala then told the father that her foster sister was very dear to her, so she would accompany her and show many sceneries of the countryside to her. (13)

So saying this, she came back to her palace and told her beloved while laughing, 'O my foster-sister ! You are very dear to me. So you sit with me in the same planquin." (14)

We will both go together while talking to each other thus alleviating our sufferings of heart. So she made him sit in the planquin and started moving in the jungle and the countryside. (15)

When the planquin passed through the bazaars then she opened the curtains (cords) so that they could not be seen by anybody and both were going making fun and frolic. (16)

They were having sexual companionship of their choice and even during daytime, no one could see them in the bazar. In the planquin carried by eight labourers, the paramour had taken both the legs of the princess on to his arms. (17)

ਜਯੋ ਜਯੋ ਚਲੀ ਪਾਲਕੀ ਜਾਵੈ । ਤਯੋ ਪ੍ਰੀਤਮ ਚਟਕੇ ਚਟਕਾਵੈ ।
ਲਹੈ ਕਹਾਰ ਪਾਲਕੀ ਚਰਿ ਕੈ । ਤਯੋ ਤਯੋ ਗਹੈ ਕੰਧ ਦ੍ਰਿੜ ਕਰਿ ਕੈ । ੧੮ ।
jeyo jeyo chali palki jave. teyo pritam chatke chatkave.
lahe kahar palki char ke. teyo teyo gahe kamp drirh kar kai. (18)

ਬਨ ਮੈ ਜਾਇ ਪਾਲਕੀ ਧਰੀ । ਭਾਤਿ ਭਾਤਿ ਸੇਤੀ ਰਤਿ ਕਰੀ ।
ਅਮਿਤ ਦਰਬੁ ਚਾਹਿਯੋ ਸੋ ਲਯੋ । ਤ੍ਰਿਯ ਕਰਿ ਤਾਹਿ ਦੇਸ ਲੈ ਗਯੋ । ੧੯ ।
ban mai jayi palki dhari bhati bhati set rati kari.
amit darab chahiyo so leyo. triye kar tahi des lai geyo. (19)

ਲਿਖਿ ਪਤਿਯਾ ਡੋਰੀ ਮਹਿ ਧਰੀ । ਮਾਤ ਪਿਤਾ ਤਨ ਇਹੈ ਉਚਰੀ ।
ਨਰ ਸੁੰਦਰ ਮੋ ਕਹ ਯਹ ਭਾਯੋ । ਤਾ ਤੇ ਮੈ ਯਹ ਚਰਿਤ ਬਨਾਯੋ । ੨੦ ।
likhi patiya dori mahi dhari. mat pita tan ehe uchri.
nar sunder mo keh yeh bhayo. ta te mai yeh charit banayo. (20)

ਵਹ ਧ੍ਰਮਜਾ ਨਹਿ ਹੋਇ ਤਿਹਾਰੀ । ਜੋ ਮੈ ਪਕਰਿ ਪਾਲਕੀ ਡਾਰੀ ।
ਕਚਅਰਿ ਲਏ ਦੂਰਿ ਕਚ ਕਏ । ਭੂਖਨ ਬਸਤ੍ਰ ਬਾਲ ਕੇ ਦਏ । ੨੧ ।
veh dharamja nahi hoyi tihari. jo mai pakar palki dari.
kachyar laye doori kach kaye. bhukhan bastar bal ke daye. (21)

ਜੋ ਧਨ ਚਹਿਯੋ ਸੋਊ ਸਭ ਲੀਨੋ । ਤਾਤ ਮਾਤ ਕੋ ਦਰਸਨ ਕੀਨੋ ।
ਤੁਮ ਤੇ ਜਬ ਲੈ ਬਿਦਾ ਸਿਧਾਈ । ਯਾ ਕੇ ਸੰਘ ਤਬੈ ਉਠਿ ਆਈ । ੨੨ ।
jo dhan chahiyo soyu sabh leeno. tat mat ko darsan keeno.
tum te jab lai bidha sidhayi. ya ke sang tabai uthi ayi. (22)

ਦੋਹਰਾ

ਦੇਸ ਸੁਖੀ ਤੁਮਰੋ ਬਸੋ ਸੁਖੀ ਰਹੁ ਤੁਮ ਤਾਤ ।
ਸੁਖੀ ਦੋਊ ਹਮਹੂੰ ਬਸੈ ਚਿਰ ਜੀਵੋ ਤੁਮ ਮਾਤ । ੨੩ । ੧ ।

Dohra

des sukhi tumro baso sukhi rahu tum tat.
sukh doyu humhun basai cheer jeevo tum mat. (23) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਉਨੀਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੧੯ । ੨੩੩੨ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so unisavo charitar samapatam. Sat Subham sat. (119) (2332) aphjun.

As the planquin was moving the paramour was pulling her closer producing some sounds and with the hearing of these cracking sounds, the labourers were holding the supports to their shoulders tightly. (18)

They stopped in the jungle and placed the planquin on the ground and they enjoyed sensuous pleasure of many types. Whatever he wanted and took lot of wealth and making her as his wife, he took her to his land (country). (19)

Then the princess wrote a letter and kept it in the planquin and wrote to her mother and father, "Since I liked this person very much, so I played this magic trick (deceitful action). (20)

"That person was not your foster daughter whom I had placed (made to sit) in the planquin. With the hair remover I had removed his hair and dressed him like a woman giving lot of ornaments." (21)

"Whatever money we needed, we have taken from you and had taken a glance of the mother and father. Since the time, I bade your farewell, I came along with him." (22)

Couplet

"O dear father ! May you live happily in your country in great flourishing glory and we also may live happily ever after. O Mother dear ! May you live long !" (23)(1)

Here the hundred nineteenth episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.

(119-2332)(Contd)

ਦੋਹਰਾ

ਏਕ ਦਿਵਸ ਸ੍ਰੀ ਇੰਦ੍ ਜੂ ਹਰ ਘਰ ਕਿਯੋ ਪਿਯਾਨ ।
ਮਹਾ ਰੁਦ੍ ਕਉ ਰੁਦ੍ ਲਖਿ ਚਿੰਤ ਬਢੀ ਅਪ੍ਮਾਨ । ੧ ।

Dohra

ek divas Sri Inder ju har ghar kiyo piyan.
maha rudar kayu rudarlakhi chint badi aparman. (1)

ਚੌਪਈ

ਦੇਵਤੇਸ ਜਬ ਰੁਦ੍ ਨਿਹਾਰਿਯੋ । ਮਹਾ ਕੋਪ ਕਰਿ ਬਜ੍ ਪ੍ਹਾਰਿਯੋ ।
ਤਾ ਤੇ ਅਮਿਤ ਕੋਪ ਤਬ ਤਯੋ । ਛਾਡਤ ਜ੍ਵਾਲ ਬਕਤ੍ ਤੇ ਭਯੋ । ੨ ।

Chopaiee

devtes jab rudar nihariyo. maha kop kar bajar parhariyo.
ta te amit kop tab teyo. chadat jawal bakter te bheyo. (2)

ਪਸਰਿ ਜ੍ਵਾਲ ਸਭ ਜਗ ਮਹਿ ਗਈ । ਦਾਹਤ ਤੀਨਿ ਭਵਨ ਕਹ ਭਈ ।
ਦੇਵ ਦੈਤ ਸਭ ਹੀ ਡਰ ਪਾਏ । ਮਿਲਿ ਕਰਿ ਮਹਾ ਰੁਦ੍ ਪਹਿ ਆਏ । ੩ ।

pasar jawal sabh jag mahi gayi. dahat teeni tawan keh bhayi.
dev det sabh hi dar paye. mili kar maha ruder peh aye. (3)

ਮਹਾ ਰੁਦ੍ ਤਬ ਕੋਪ ਨਿਵਾਰਿਯੋ । ਬਾਰਿਧ ਮੈ ਪਾਵਕ ਕੋ ਡਾਰਿਯੋ ।
ਸਕਲ ਤੇਜ ਇਕਠੋ ਹ੍ਵੈ ਗਯੋ । ਤਾ ਤੇ ਦੈਤ੍ ਜਲੰਧਰ ਭਯੋ । ੪ ।

maha rudar tab kop nivariyo. baridh mi pawak ko dariyo.
sakal tej ikatho ho geyo. ta te det jalandhar bheyo. (4)

ਬ੍ਰਿੰਦਾ ਨਾਮ ਤ੍ਰਿਯਾਤਿਨ ਕੀਨੀ । ਅਤਿ ਪਤਿਬ੍ਰਤਾ ਜਗਤ ਮੈ ਚੀਨੀ ।
ਤਿਹ ਪ੍ਰਸਾਦਿ ਪਤਿ ਰਾਜ ਕਮਾਵੈ । ਤਾ ਕੌ ਦੁਸਟ ਨ ਦੇਖਨ ਪਾਵੈ । ੫ ।

bindra naam triyatin keeni. ati patibrata jagat mai cheeni.
teh parsad pati raj kamave. ta ko dusat na dekhan pave. (5)

ਦੇਵ ਅਦੇਵ ਜੀਤਿ ਤਿਨ ਲਏ । ਲੋਕ ਚਤੁਰ ਦਸ ਬਸਿ ਮਹਿ ਭਏ ।
ਸੇਸ ਅਲਿਕੇਸ ਸਭੈ ਬਿਲਖਾਏ । ਬਿਸਨ ਆਦਿ ਪੁਰ ਜੀਤਿ ਬਤਾਏ । ੬ ।

dev adev jeeti tin laye. lok chatur das basi mahi bhaye.
ses alikes sabhe bilkhaye. bisan adi pur jeet bataye. (6)

ਦੋਹਰਾ

ਸੇਸ ਜਲੇਸ ਸੁਰੇਸ ਸਭ ਪੁਰੀ ਬਸਾਏ ਆਨਿ ।
ਮਹਾ ਰੁਦ੍ ਕੀ ਬਾਲ ਲਖਿ ਰੀਝਿਯੋ ਅਸੁਰ ਨਿਦਾਨ । ੭ ।

Dohra

ses jales sures sabh puri basaye aan.
maha rudar ki bal lakhi reejhiyo asur nidan. (7)

Couplet :

One day Sri Indra went to the house of Sh iva. The great Rudra had assumed a horrible form, seeing whom there was lot of worry. (1)

Chopaiee :

When Indra saw Rudra (in that form), then he got furious with rage and attacked him with strength. This resulted in Rudra becoming more furious and a flame of fire was bursting out of his mouth. (2)

The fire spread throughout the whole world (was filled with fire), which was burning all the three worlds. All the gods and demons got frightened and came to the great Rudra all together. (3)

Then the great Shiva gave up his fury and threw the (flame of) fire in the ocean. All the strength (glory) collected together and then the demon Jalandhar got created (was born). (4)

He took the woman called Brinda as his spouse who was known throughout the world as the most faithful wife. Through her munificence her husband was controlling the kingdom and no devil could cast an evil eye on him. (5)

He had won over all the gods and demons and was controlling all the fourteen worlds. Sheshnag and Kuber were much distressed and took over Vishnu Puri even under his domain (control) by defeating him. (6)

Couplet :

He took over Sheshnag, Varuna, Indra etc. under his control and made them stay in his kingdom (Puri). But the fool on seeing Shiva's wife got enamoured by her (beauty). (7)

ਚੌਪਈ

ਤ੍ਰਿਯ ਕੋ ਰੂਪ ਨਿਰਖਿ ਲਲਚਾਯੋ । ਚਤੁਰ ਦੂਤ ਤਿਹ ਤੀਰ ਪਠਾਯੋ ।
ਮੋ ਕਹ ਰੁਦ੍ ਪਾਰਬਤੀ ਦੀਜੈ । ਨਾਤਰ ਮੀਚ ਮੁੰਡ ਪਰ ਲੀਜੈ । ੮ ।

Chopaiee

triye ko roop nirikh lalchayo. chatur doot the teer pathayo.
mo keh rudar parbati deeje. natar meech mund par leeje. (8)

ਮਹਾ ਰੁਦ੍ ਬਾਚ

ਦੋਹਰਾ

ਦੁਹਿਤਾ ਭਗਨੀ ਦੀਜਿਯਤ ਬੇਦ ਬਿਧਾਨ ਬਨਾਇ ।
ਅਬ ਲੌ ਕਿਸੂੰ ਨ ਤ੍ਰਿਯ ਦਈ ਸੁਨੁ ਅਸੁਰਨ ਕੇ ਰਾਇ । ੯ ।

Maha Rudar Baach

Dohra

duhita bhagni dijiyat bed bidhan banayi.a
ab lo kisun na triye dayi sunu asuran ke raye. (9)

ਚੌਪਈ

ਕੋਪਯੋ ਅਸੁਰੇਸਰ ਹੰਕਾਰੀ । ਸੈਨਾ ਜੋਰਿ ਦਾਨਵਨ ਭਾਰੀ ।
ਸੁੰਭ ਨਿਸੁੰਭ ਬੁਲਾਏ ਤਬ ਹੀ । ਰਕਮ ਬੀਜ ਜ੍ਵਾਲਾਛਨ ਸਭ ਹੀ । ੧੦ ।

Chopaiee

kopyo asuresar hankari. saina jori danwan bhari.
sumbh nisumbh bulaye tab hi. rakam beej jawalachan sab hi. (10)

ਭੁਜੰਗ ਛੰਦ

ਮਹਾ ਕੋਪ ਕੈ ਕੈ ਹਠੀ ਦੈਤ ਗਾਜੈ । ਉਠੇ ਬਾਧਿ ਬਾਨਾਨ ਬ"ਕੇ ਬਿਰਾਜੈ ।
ਲਏ ਸੂਲ ਸੈਥੀਨ ਆਛੇ ਸੁਹਾਵੈ । ਬਿਯੋ ਕੌਨ ਜੋਧਾ ਜੋ ਤਾ ਕੋ ਦਬਾਵੈ । ੧੧ ।

Bhujang Chhand

maha kop ke ke hathi det gaje. uthe badh banan banke biraje.
laye sool sethin ache suhave. biyo kaun jodha jo ta ko dabave. (11)

ਇਤੈ ਰੁਦ੍ ਕੋਪਿਯੋ ਸੁ ਡੌਰ ਬਜਾਯੋ । ਉਤੈ ਬਾਧ ਗਾੜੀ ਅਨੀ ਇੰਦਰ ਆਯੋ ।
ਲਏ ਸੂਰ ਸਾਥੀ ਘਨੀ ਚੰਦ੍ ਆਛੇ । ਸਭੈ ਸੂਲ ਸੈਥੀ ਲਏ ਕਾਛ ਕਾਛੇ । ੧੨ ।

iuai rudar kopiyo so dhor bajayo. uto badh garhi ani Inder ayo
laye soor sathi ghani chander ache. sabhe sool saethi laye kache kache. (12)

ਹਠੀ ਕੋਪ ਕੈ ਕੈ ਮਹਾ ਦੈਤ ਢੁਕੇ । ਚਲੇ ਭਾਤਿ ਐਸੀ ਸੁ ਮਾਨੌ ਭਭੁਕੇ ।
ਗੁਜੈ ਹਾਥ ਲੀਨੇ ਗ੍ਜੇ ਬੀਰ ਭਾਰੇ । ਟਰੈ ਨਾਹਿ ਟਾਰੇ ਨਹੀ ਜਾਤ ਮਾਰੇ । ੧੩ ।

hathi kop ke ke maha det dhuke. chali bhati aisi su mano babhuke.
gujai hath leene garjai beer bhare. tare nahi tarai nahi jat mare. (13)

Chopaiee :

Seeing the charming beauty of the woma n, the fool got allured by her and sent his clever emissary to him (giving this message). "O Rudra ! Either hand over Parbati to me or be prepared for your death." (8)

Then the Great Rudra replied

Couplet :

"The daughter and sister are given away as per Vedic principles but O Demon King ! Listen. No one had ever given away his wife." (9)

Chopaiee :

The proud Demon-King got furious with rage and collected a great army of demons. He called all the demons including Sumbh, Nisumbh, Rakatbeej, Jawalachh etc. at that time. (10)

Bhujang Chhand

The obstinate demons were enraged and roared loudly. They came in beautiful robes looking glorious. They were having tridents and spears in their hands and looking glorious. Was there any other warrior who could curb them ? (none could control them). (11)

On this side, Ṛudra was equally enraged and started beating his small drum and Indra along with a huge army also landed there. The (gods) sun and moon also gathered many companions who were armed witli tridents and spears fully. (12)

With great fury the obstinate demons had collected there we and were moving like a flame of fire. They were holding maces in their hands and the great warriors were roaring loudly. They could neither be removed from the battlefield nor could they be killed (in battle). (13)

ਹਠੇ ਦੇਵ ਬ"ਕੀ ਅਨੀ ਸਾਥ ਲੈ ਕੈ । ਮਹਾ ਰੁਦ੍ ਕੋ ਜੁਧ ਕੈ ਅਗ੍ ਕੈ ਕੈ ।
ਲਏ ਬਿਸਨ ਜੋਧਾ ਸੁ ਐਸ ਬਿਰਾਜੈ । ਲਖੇ ਦੇਵ ਕੰਨਯਾਨ ਕੋ ਦਰਪੁ ਭਾਜੈ । ੧੪ ।
hathai dev banki ani sath lai ke. maha rudar ko judh ke agar ke ke.
laye bisan jodha so ais biraje. lakhe dev kanyan ko darp baje. (14)

ਇਤੈ ਦੈਤ ਬ"ਕੇ ਉਤੇ ਦੇਵ ਸੋਹੈ । ਦਿਤਯਾਦਿਤ ਜੂ ਜਾਨ ਕੋ ਮਾਨ ਮੋਹੈ ।
ਬਜੈ ਸਾਰ ਗਾੜੋ ਨਹੀ ਭਾਜ ਜਾਵੈ । ਦੁਹੂੰ ਓਰ ਤੇ ਖਿੰਗ ਖੜੀ ਨਚਾਵੈ । ੧੫ ।
itaye det banke ute dev sohe. dijyadit ju jan ko man mohe.
bajai sar garho nahhi bhaj jave. dunun aur te khing khari nachave. (15)

ਪਰਿਯੋ ਲੋਹ ਗਾੜੋ ਤਹਾ ਭਾਤਿ ਐਸੀ । ਮਨੋ ਕ੍ਵਾਰ ਕੇ ਮੇਘ ਕੀ ਬ੍ਰਿਸਟਿ ਜੈਸੀ ।
ਹਠਿਯੋ ਹਾਥ ਮੈ ਸੂਲ ਕੋ ਸੂਲ ਲੈ ਕੈ । ਤਿਸੀ ਛੇਤ੍ ਛਤ੍ਰੀਨ ਕੋ ਛਿਪ੍ ਛੈ ਕੈ । ੧੬ ।
pariyo loh gado taha bhati aisi. mano kavar ke megh ki baristi jaisi.
hathiyo hath mai sool ke sool lai ke. tisi chetar chatrin ko chipar chaye ke. (16)

ਬਜਿਯੋ ਰਾਗ ਮਾਰੂ ਤਿਸੀ ਖੇਤ ਭਾਰੋ । ਕਿਸੀ ਕਾਜ ਜੋ ਥੋ ਨ ਸੋਊ ਪਧਾਰੋ ।
ਲਗੇ ਬਾਲ ਐ ਬ੍ਰਿਧ ਜੂ ਆ ਰਿਸੈ ਕੈ । ਗਏ ਪਾਕ ਸਾਹੀਦ ਯਾਕੀਨ ਹ੍ਵੈ ਕੈ । ੧੭ ।
bajiyo rag maru tisi khet bharo. kisi kaj jo tho na soyu padharo.
lagai baal ayo bridh jo aa risai ke. gaye pak saheed yakeen haiv ke. (17)

ਡਿਮਿ ਡਿਮਿ ਡਿਮਿ ਡਾਮਰੂ ਡਮਕਹਿੰ । ਅਸਿ ਅਨੇਕ ਹਾਥਨ ਮਹਿੰ ਦਮਕਹਿੰ ।
ਕਟਿ ਕਟਿ ਮਰੇ ਬਿਕਟ ਭਟ ਰਨ ਮੈ । ਰਿਝਿ ਰਿਝਿ ਬਰੈ ਬਰੰਗਨਨ ਮਨ ਮੈ । ੧੮ ।
dim dim dim damru damkihn. as anek hathan mahin damkihn.
kat kat mare bikat bhat ran mai. reejh reejh bare barganan man mai. (18)

ਲਹ ਲਹ ਕੋਟਿ ਧੁਜਾ ਫਹਰਾਵੈ । ਸੂਰਜ ਚੰਦ੍ ਨ ਦੇਖੇ ਜਾਵੈ ।
ਕਹਕ ਕਹਕ ਤਹ ਕਰੈ ਮਸਾਨਾ । ਨਾਚੈ ਬਾਜੇ ਜੁਝਊਆ ਜ੍ਵਾਨਾ । ੧੯ ।
leh leh koti dhuja phehrave. suraj chander na dekhe jave.
kehak kehak the kare masana. nache baje jujhuya javana. (19)

ਦੋਹਰਾ

ਪਰਸ ਪਾਸ ਅਸਿ ਬਜ੍ ਭੇ ਬਰਿਸੇ ਬਿਸਿਖ ਬਿਸੇਖ ।
ਘਾਯਲ ਸਭੁ ਸੂਰਾ ਭਏ ਜੂਝਤ ਭਏ ਅਸੇਖ । ੨੦ ।

Dohra

param pas as bajar bhaye barse bisikh bisekh.
ghayal sabhu sura bhaye jujhat bhaye asekh. (20)

The stubborn gods reached with huge armies to fight on the side of Mahadev (Rudra). Even Vishnu, along; with many warriors was looking glorious, seeing whom the godly women were losing their egoistic tendencies. (14)

On this side were smart demons while on the other side were gods looking glorious, as if they were alluring the minds of Diti and Aditi. Both sides were striking with heavy armour and none of them was running away from the battlefield. From both the sides the Kashatriyas were trotting their horses. (15)

There the swords were striking with great strength as if it were raining heavily in the month of Asuj (September). The stubborn Shiva having the trident in hand solidly was bent upon killing the warriors in that sector quickly. (16)

In that battle-front the Maru Raga (song of death) was being played and only those persons who were of no consequence, had fled from there. The young and old were furious with rage and fighting in the battlefield and surely had fallen martyrs. (17)

The battle drum was beating with thuds (of dum dum) while swords were shining brightly in various, hands. Many mighty warriors were dying in the battle field being cut into pieces. They were being wed by the fairies with great love and affection (were taken to heavens). (18)

Millions of banners were fluttering in the field (with the blowing winds). They were countless in numbers so that the sun and moon were not visible. The evil spirits were making fun there while the warriors were fighting and dancing with the tunes of musical instrument. (19)

Couplet :

There was a heavy shower of the (bajar) arrows along with swords, parsia and pasa. All the warriors were wounded while countless warriors had become martyrs. (20)

ਭੁਜੰਗ ਛੰਦ

ਮਹਾ ਜੁਧ ਕੈ ਕੈ ਸਭੈ ਦੇਵ ਹਾਰੇ । ਤ੍ਰਿਯਾ ਪਤਿਬ੍ਰਤਾ ਤੇ ਨ ਜਾਵੈ ਸੰਘਾਰੇ ।
ਗਏ ਜੂਝ ਜੋਧਾ ਮਹਾ ਅੈਠਿਯਾਰੇ । ਰਹੇ ਤੇ ਚਹੁੰ ਓਰ ਅਠ ਕੈ ਹਕਾਰੇ । ੨੧ ।

Bhujang Chhand

maha judh ke ke sabhe dev hare. triya patbrata te na jave sanghare.
gaye joojh jodha maha athiyare. rahe te chuhon aur ath ke hakare. (21)

ਕਹਾ ਜਾਤ ਦੇਵੇਸ ਜਾਨੇ ਨ ਦੈ ਹੈ । ਇਸੀ ਛੇਤ੍ਰ ਮੈ ਮਾਰਿ ਕੈ ਤੋਹਿ ਲੈ ਹੈ ।
ਮੰਡੇ ਬੀਰ ਬਾਨਾਨ ਬਾਜਾਨ ਲੈ ਕੈ । ਮਹਾ ਕੋਪ ਚਿਤ ਕੋ ਓਪ ਦੈ ਕੈ । ੨੨ ।

kaha jat deves jane na de hai. isi chetar mai mari ke tohi lai hai.
mande beer banan bajan lai ke. maha kop chit ko op dai ke. (22)

ਤਬੈ ਬਿਸਨ ਜੂ ਮੰਤ੍ਰ ਐਸੇ ਬਿਚਾਰਿਯੋ । ਸਭੈ ਦਾਨਵਾਨੇਸ ਕੋ ਭੇਸ ਧਾਰਿਯੋ ।
ਜਿਸੀ ਬਾਗ ਮੈ ਨਾਰ ਬ੍ਰਿੰਦਾ ਬਿਰਾਜੈ । ਲਖੇ ਜਾਹਿ ਕੰਦ੍ਰਪ ਕੋ ਦਰਪੁ ਭਾਜੈ । ੨੩ ।

tabai bisan jo mantar aise bichariyo. sabhai danavanes jo bhes dhariyo.
jis bag mai nar brinda biraje. lakhe jahi kandarp ko darpu bhaje. (23)

ਦੋਹਰਾ

ਜਾਲੰਧਰ ਕੇ ਭੇਸ ਧਰਿ ਤਹਾ ਪਹੁੰਚਯੋ ਜਾਇ ।
ਪਤਿ ਕੋ ਰੂਪ ਪਛਾਨਿ ਕੈ ਰੀਝਤ ਭਈ ਸੁ ਭਾਇ । ੨੪ ।

Dohra

jalandhar ke bhes dhari taha pahuchiyo jayi.
pati ko roop pachan ke reejhat bhasyi so bhayi. (24)

ਚੌਪਈ

ਭਾਤਿ ਭਾਤਿ ਤਿਹ ਸਾਥ ਬਿਹਾਰਿਯੋ । ਸਭ ਕੰਦ੍ਰਪ ਕੋ ਦਰਪੁ ਨਿਵਾਰਿਯੋ ।
ਉਤੈ ਜੁਧ ਜੋ ਭਯੋ ਸੁਨਾਊ । ਤਾ ਤੇ ਤੁਮਰੇ ਹ੍ਰਿਦੈ ਸਿਰਾਊ । ੨੫ ।

Chopaiee

bhati bhati teh sath bihariyo. sabh kandarp ko darp nivariyo.
utai judh jo bheyo sunayu. ta te tumre hirdai sirayu. (25)

ਭੁਜੰਗ ਛੰਦ

ਉਤੈ ਦੈਤ ਬ"ਕੈ ਇਤੈ ਦੇਵ ਆਛੈ । ਲਏ ਸੂਲ ਸੈਥੀ ਸਭੈ ਕਾਛ ਕਾਛੈ ।
ਮਹਾ ਨਾਦ ਮਾਰੂ ਤਿਸੀ ਖੇਤ ਬਾਜੇ । ਦਿਤਯਾਦਿਤ ਗਾੜੇ ਦੁਹੂੰ ਓਰ ਗਾਜੇ । ੨੬ ।

utai set banke itai dev acchai. laye sool saithi sabhe kachh kachhhe.
maha nad maru tisi khet baje. dityadit garhe duhun aur gaje. (26)

ਮਹਾ ਕੋਪ ਕੈ ਕੈ ਕਹੂੰ ਬੀਰ ਜੁਝੇ । ਪਰੇ ਭਾਤਿ ਐਸੀ ਨਹੀ ਜਾਤ ਬੂਝੇ ।
ਕਹੂੰ ਰਾਜ ਬਾਜੀ ਜਿਰਹ ਬੀਰ ਭਾਰੀ । ਕਹੂੰ ਤੇਗ ਔ ਤੀਰ ਕਾਤੀ ਕਟਾਰੀ । ੨੭ ।

maha kop ke ke kahun beer jujhe. parai bhati aise nahi jat bujhe.
kahun raj baji jirhai beer bhari. kahun teg ayo teer kati katari. (27)

Bhujang Chhand :

All the gods were defeated and Jalandhar (demon) having a faithful wife could not be killed. Many egoistic warriors had died fighting. Those who were left alive were shouting challenges from all the four sides. (21)

The demons were saying, "O Indra ! Where are you running away ? We will not allow you to escape and we shall kill you in this battlefront. The warriors were remaining steadfast in their positions with their horses and arrows. Being enraged they had made the scene more glamorous. (22)

Then Vishnu thought to himself and assumed the form of Jalandhar (demon) completely. Where the woman Brinda was sitting in the garden and even Kamdev was losing his pride on seeing her. (23)

Couplet :

Vishnu assuming the form of Jalandhar reached that place (where Brinda was sitting). Seeing the charm of the spouse, she got delighted with love and affection. (24)

Chopaiee :

Vishnu in the form of jalandhar played many games of love with her thus removing (destroying) the pride of Kamdev. "I will now relate the battle scene which will make you delighted." (25)

Bhujang Chhand :

On that side were young demons and on this side were noble gods. All of them were armed with tridents and spears. The song of death (Mam Raga) was being played in that battlefield. The sons of Diti and Aditi were thundering on both sides. (26)

Somewhere the warriors were fighting with great fury and were falling down being beyond recognition. At places the Rajas, horses, warriors and heavy coat ! of mail were lying fallen down and elsewhere swords, arrows and daggers were lying scattered. (27)

ਕਹੂੰ ਟੋਪ ਟੂਟੇ ਕਹੂੰ ਰਾਗ ਭਾਰੀ । ਕਹੂੰ ਜੁਆਨ ਜੇਬੇ ਸੁ ਕਾਤੀ ਕਟਾਰੀ ।
ਕਹੂੰ ਸੂਲ ਸੈਥੀ ਗਿਰੀ ਭੂਮਿ ਐਸੀ । ਦਿਪੈ ਚਾਰ ਸੋਭਾ ਮਹਾ ਜੁਆਲ ਜੈਸੀ । ੨੮ ।

kahun top tute kahun rag bhari. kahun jawan jebe so kati katari.
kubun sool sethi giri bhoomi aisi. dipai char sobha maha jawal jaisi. (28)

ਚੌਪਈ

ਬ੍ਰਿੰਦਾ ਕੋ ਪ੍ਰਥਮੈ ਸਤ ਟਾਰਿਯੋ । ਤਾ ਪਾਛੈ ਜਾਲੰਧਰ ਮਾਰਿਯੋ ।
ਬਹੁਰੋ ਰਾਜ ਆਪਨੋ ਲਿਯੋ । ਸੁਰ ਪੁਰ ਮਾਝ ਬਧਾਵੋ ਕਿਯੋ । ੨੯ ।

Chopaiee

barida ko prathme sat tariyo. ta pachhe jalandhar mariyo.
bahuro raj apno liyo. sur pur majh badhave kiyo. (29)

ਦੋਹਰਾ

ਇਹ ਚਰਿਤ੍ਰ ਸੌ ਬਿਸਨ ਜੂ ਬ੍ਰਿੰਦਾ ਕੋ ਸਤ ਟਾਰਿ ।
ਆਨਿ ਰਾਜ ਅਪਨੋ ਲਯੋ ਜਾਲੰਧਰ ਕਹ ਮਾਰਿ । ੩੦ । ੧ ।

Dohra

eh charitar so bisan jo barinda ko sat taari.
ani raj apno leyo jalandhar keh mari. (30) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਪੁਰਖ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਬੀਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੨੦ । ੨੩੬੨ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so beesvo charitar samapatam. Sat Subham sat. (120) (2362) aphjun

ਚੌਪਈ

ਜਹ"ਗੀਰ ਜਬ ਤਖਤ ਸੁਹਾਵੈ । ਬੁਰਕਾ ਪਹਿਰਿ ਨਾਰਿ ਇਕ ਆਵੈ ।
ਖੀਸੇ ਕਾਟਿ ਬਹੁਨ ਕੇ ਲੇਈ । ਨਿਜ ਮੁਖ ਕਿਸੂ ਨ ਦੇਖਨ ਦੇਈ । ੧ ।

Chopaiee

jahangeer jab takhat suhave. burks pehar nari ik avaye.
khise kat bahun ke leyi. nij mukh kisoo na dekhan deyi. (1)

ਤਾ ਕੋ ਭੇਦ ਏਕ ਨਰ ਪਾਯੋ । ਔਰ ਨ ਕਾਹੂ ਤੀਰ ਜਤਾਯੋ ।
ਪ੍ਰਾਤ ਭਏ ਆਈ ਤ੍ਰਿਯ ਜਾਨੀ । ਚਿਤ ਕੇ ਬਿਖੈ ਇਹੈ ਮਤਿ ਠਾਨੀ । ੨ ।

ta ko bhed ek nar payo. aur na kahu teer jatayo.
prat bhaye ayi triye jani. chit ke bikhe ehe mati thani. (2)

ਪਨਹੀ ਹਾਥ ਆਪਨੇ ਲਈ । ਅਧਿਕ ਮਾਰਿ ਤਾ ਤ੍ਰਿਯ ਕੈ ਦਈ ।
ਸਤਰ ਛੋਰਿ ਆਈ ਕਯੋ ਚਾਰੀ । ਜੂਤਿਨ ਸੌ ਕਮਰੀ ਕਰਿ ਡਾਰੀ । ੩ ।

panhi hath apne layi. adhik mari ta triye ke deyi.
satar chor ayi keyo chari. jutin so kamri kar dari. (3)

Somewhere the helmets were lying broken and somewhere heavy music was being played while elsewhere the warriors were looking glorious armed with bayonets and daggers etc. Somewhere the tridents and bayonets were lying fallen on the ground as if it were the beautiful glamour of a great fire flame. (28)

Chopaiee :

Vishnu had destroyed the chastity of Brinda first and than killed Jalandhar. Then he gained his kingdom and songs of victory and joy were played in the heavens. (29)

Couplet :

Thus Vishnu had destroyed the modesty of Brinda and after killing Jalandhar, grasped the control of his kingdom. (30)(1)

Here the hundred and twentieth episode of the King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well.

(120-2362)(Contd)

Chopaiee :

When King Jahangir used to be seated on the throne, then a woman in a veil would also come in the assimbly. She would pickpocket many people but her face could not be seen by anyone. (1)

Her secret was then revealed to a person but he never told anyone else. When he saw the woman coming there next morning, then he had resolved in his mind. (2)

He took up a shoe in his hand and beat the woman with shoe many times. He was saying, "Why have you come here discarding your veil ?" He made her half mad by beating her with shoes. (3)

ਦੋਹਰਾ

ਕਮਰੀ ਕੈ ਜੁਤਿਨ ਦਈ ਭੁਖਨ ਲਏ ਉਤਾਰਿ ।
ਕਿਹ ਨਿਮਿਤ ਆਈ ਇਹਾ ਐਸੇ ਬਚਨ ਉਚਾਰਿ । ੪ ।

Chopaiee

kamri ke jutin dayi bhukhan laye utari.
keh nimit ayi ehha aisi bachhan uchari. (4)

ਚੌਪਈ

ਸਭਹੂੰ ਇਹੈ ਚਿਤ ਮੈ ਜਾਨੀ । ਤਾ ਕੀ ਨਾਰਿ ਤ੍ਰਿਯਾ ਪਹਿਚਾਨੀ ।
ਬਿਨੁ ਪੂਛੇ ਪਤਿ ਕੇ ਕਯੋ ਆਈ । ਜਾ ਤੇ ਆਜੁ ਮਾਰਿ ਤੈ ਖਾਈ । ੫ ।

Chopaiee

sabhun ehai chit mai jani. ta ki nari triya pehhchani.
bin puchhe pati ke keyo ayi. ja te aaj mari te khhayi. (5)

ਜਬ ਲੌ ਤਾਹਿ ਤ੍ਰਿਯਹਿ ਸੁਧਿ ਆਈ । ਤਬ ਲੌ ਗਯੋ ਵਹ ਪੁਰਖ ਲੁਕਾਈ
ਤਾ ਤੇ ਤ੍ਰਸਤ ਨ ਤਹ ਪੁਨਿ ਗਈ । ਚੋਰੀ ਕਰਤ ਹੁਤੀ ਤਜਿ ਦਈ । ੬ । ੧ ।

jab lo tahi triyehi sudhi ayi. tab lo geyo veh purakh lukayi.
ta te trasat na teh puni gayi. chori karat huti taji dayi. (6) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਪੁਰਖ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਇਕੀਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੨੧ । ੨੩੬੮ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so ikisavo charitar samapatam. Sat Subham sat. (121) (2368) aphjun.

ਚੌਪਈ

ਅਭੈ ਸ"ਡ ਰਾਜਾ ਇਕ ਭਾਰੋ । ਕਹਲੂਰ ਕੇ ਦੇਸ ਉਜਿਯਾਰੋ ।
ਖਾਨ ਤਤਾਰ ਖੇਤ ਤਿਨ ਮਾਰਿਯੋ । ਨਾਕਨ ਕੋ ਕੂਆ ਭਰ ਡਾਰਿਯੋ । ੧ ।

Chopaiee

abhe mand raja ik bhare. kehloor ke des ujiyaro.
khan tatar khet tin mariyo. nakan ko kuya bhar dariyo. (1)

ਤਾ ਪੈ ਚੜੇ ਖਾਨ ਰਿਸਿ ਭਾਰੇ । ਭਾਤਿ ਭਾਤਿ ਤਿਨ ਨ੍ਰਿਪਤਿ ਸੰਘਾਰੇ ।
ਹਾਰੇ ਸਭੈ ਉਪਾਇ ਬਨਾਯੋ । ਛਜੁਆਹਿ ਗਜੁਆਹਿ ਖਾਨ ਬੁਲਾਯੋ । ੨ ।

ta pe chare khan risi bhare. bhat bhat tin nirpat sanghar.
hare sabhhe upayi banayo. chajuahi gajuahi khan bulayo. (2)

ਕ"ਖ ਬਿਖੈ ਕਬੂਤਰ ਇਕ ਰਾਖਿਯੋ । ਤਿਨ ਸੌ ਬਚਨ ਬਕਤ੍ ਤੇ ਭਾਖਿਯੋ ।
ਯਾ ਨ੍ਰਿਪ ਕੋ ਜੁ ਬੁਰਾ ਕੋਊ ਕਰਿ ਹੈ । ਤਾ ਕੋ ਪਾਪ ਮੂਡ ਇਹ ਪਰਿ ਹੈ । ੩ ।

kankh bikhe kabutar ik rakhiyo. tin so bachan baktar te bhakhiyo.
ya nrip ko ju bura koyu kar hai. ta ko pap mud eh par hai. (3)

Couplet :

He made her almost mad by beating her with shoes and removed her ornaments. He was asking her time and again, "Why had you come there ?" (4)

Chopaiee :

Everyone thought in his mind that she was the wife of this person and why had she come there without the husband's permission as such she had taken this beating? (5)

By the time the woman regained her consciousness the man had hid himself somewhere. Being afraid of him she did not go there again. She was stealing earlier, which she had left (stopped) now. (6)(10)

Here the hundred twenty-first episode of King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.

(121-2368)(Contd)

Chopaiee :

There was a king by the name of Abhai Sandh and he was very well known in Kehloor (land) area. He had killed Tatar Khan in the battle and then killing his soldiers, he had filled a well (with their corpses). (1)

Being enraged due to that, the Khans then launched an attack and killed the Raja in many ways (by various means). When all were defeated then they made an effort (a plan). The Khan then called two ministers by the name of Chhaju and Gajoo. (2)

He kept a pigeon in his armpit and said verbally, "If anyone did any harm to this Raja, then he would be considered a sinner." (3)

ਯਹ ਸੁਨਿ ਬਚਨ ਮਾਨਿ ਤੇ ਗਏ । ਭੇਦ ਅਭੇਦ ਨ ਚੀਨਤ ਭਏ ।
ਜਾਇ ਰਾਵ ਪ੍ਰਤਿ ਯਹੈ ਉਚਾਰੋ । ਤਵ ਦੇਖਨ ਕੌ ਹਿਯੋ ਹਮਾਰੋ । ੪ ।
yeh suni bachan mani te gaye. bhed abhed na cheenat bhaye.
jayi rav prati yahe ucharo. tav dekhan ko hiyo hamaro. (4)

ਯੌ ਸੁਨਿ ਬਚਨ ਰਾਵ ਤਿਹ ਆਯੋ । ਚਾਰਿ ਚਾਰਿ ਭੀਤਰ ਬੈਠਾਯੋ ।
ਤਿਨ ਆਯੁਧ ਦੇਖਨ ਕੌ ਲਏ । ਹਾਥੋ ਹਾਥ ਕਾਢਿ ਕੈ ਦਏ । ੫ ।
yo sun bachan rav teh ayo. char char bhetar bethayo.
tin ayudh dekhan ko laye. hatho hath kadi ke deye. (5)

ਆਯੁਧ ਕਾਢਿ ਐਸ ਬਿਧਿ ਦਏ । ਜੋਰੇ ਏਕ ਬਨਾਵਤ ਭਏ ।
ਜਾ ਕੀ ਬ"ਹ ਸੀਵਿ ਦੋਊ ਲੀਨੀ । ਬਿਨੁ ਬ"ਧੇ ਮੁਸਕੈ ਜਨ ਦੀਨੀ । ੬ ।
ayudh kadi ais bidhi deye. jore ek banavat bhaye.
ja ki bah seevi doyu lini. bin bandhe muske jan dini. (6)

ਏਕ ਭਾਟ ਕੌ ਭੇਦ ਬਤਾਯੋ । ਰਾਜਾ ਕੇ ਮੁਖ ਪੈ ਕਹਾਯੋ ।
ਜੋ ਸਭ ਸਸਤ੍ਰ ਦੈ ਮੁਝ ਡਾਰੇ । ਤੌ ਦਾਤਾ ਤੂ ਜਾਨ ਹਮਾਰੈ । ੭ ।
ek bhat ko bhed batayo. raja ke mukh pe kahayo.
jo sabh sastar de mujh dare. to data tu jan hamare. (7)

ਯਹ ਸੁਨਿ ਨ੍ਰਿਪਤਿ ਸਸਤ੍ਰ ਦੈ ਡਾਰੇ । ਹੋਰ ਰਹੇ ਮੰਤ੍ਰੀਨ ਨਿਵਾਰੇ ।
ਜਾਨਯੋ ਨ੍ਰਿਪਤਿ ਨਿਰਾਯੁਧ ਭਯੋ । ਬਾਗੋ ਆਨਿ ਤਾਹਿ ਪਹਿਰਯੋ । ੮ ।
yeh suni nirpat sastar de bhare. hor rahe mantrin nivare.
janyo nirpat nirayudh bhaye. bago aan tahi pehriyo. (8)

ਦੋਹਰਾ

ਸੋ ਬਾਗੋ ਪਹਿਰਿਯੋ ਨ੍ਰਿਪਤਿ ਬਾਹ ਕਢੀ ਨਹਿ ਜਾਹਿ ।
ਤੀਰ ਖਾਨ ਠਾਢੋ ਹੁਤੋ ਮੁਸਕੈ ਲਈ ਚਰਾਇ । ੯ ।

Dohra

so bage pehriyo nirpat bah kadi nahi jahi.
teer khan thado huto muske layi charayi. (9)

ਚੌਪਈ

ਸੁੰਦਰ ਰਾਜ ਪੁਤ੍ਰ ਤਹ ਭਾਰੋ । ਤੁਰਤ ਤੇਗ ਕਹ ਤਾਹਿ ਸੰਭਾਰੋ ।
ਤਮਕਿ ਵਾਰ ਤਾ ਤੁਰਕਹਿ ਕਿਯੋ । ਬਾਹਨ ਦੁਹੂੰ ਦੁਧਾ ਕਰਿ ਦਿਯੋ । ੧੦ ।

Chopaiee

sunder raj putar teh bharo. tyrat teg keh tahi sambhar.
tamki war ta turkahi kiyo. bahan dhun dudha kar diyo. (10)

On hearing this all accepted the proposal but no one could follow the secret behind it. "Go and tell the Raja from me that I would like to meet him." (4)

On hearing these words the Raja came there. He was made to sit between the enclosure of four each. They wanted to see his weapons which he promptly handed over. (5)

He gave the weapons in a manner that they could make pairs out of these. So both the arms were sewn, as if they were tied down. (6)

Giving the secret to a Bhatt it was arranged to be mentioned by him, "If you were to hand over all the weapons to me, then you may be considered as our benevolent giver." (our benefactor). (7)

On hearing this the Raja handed over all his weapons. The ministers were trying to tell him not to do so, but he did not listen (and handed them over). When the Raja was divested of weapons then he was made to wear some cloak (clothes) (8)

Couplet :

Having worn the cloak, the Raja could not take out his arms. The Khan was standing nearby and he tied him down. (9)

Chopaiee :

The Khan told the Raja, "You are the beautiful son of a Raja, so be prepared to take the strike of the sword. Then the Turk attacked him with fury and his arms were cut into two pieces. (10)

ਦੋਹਰਾ

ਏਕ ਰਾਵ ਅਗਨਿਤ ਤੁਰਕ ਕਹ ਲਗਿ ਲਰੈ ਰਸਾਇ ।
ਸੁੰਦਰ ਕੋ ਰਾਜਾ ਭਏ ਮਾਰਤ ਭਏ ਬਜਾਇ । ੧੧ ।

Dohra

ek rav agnit turak keh lag lare rasayi.
sunder ko raja marat bhaye bajayi. (11)

ਚੌਪਈ

ਜਲ ਕੇ ਅਸ੍ ਅਸ੍ ਇਕ ਜਾਯੋ । ਸੋ ਬਾਗਾ ਰਾਜੇ ਕੇ ਆਯੋ ।
ਚਰਵੇਦਾਰ ਤਾਹਿ ਲੈ ਗਯੋ । ਭੇਦ ਰਾਨਿਯਨ ਕੋ ਲੈ ਦਯੋ । ੧੨ ।

Chopaiee

jal ke sav asav ik jayo. so baga raje ke ayo.
charvedar tahi le geyo. bhed haniyan ko le deyo. (12)

ਦੋਹਰਾ

ਕੁੰਕਮ ਦੇ ਘਨਸਾਰ ਦੇ ਯੌ ਸ੍ਵਨਨ ਸੁਨਿ ਪਾਇ ।
ਮਤੋ ਬੈਠਿ ਦੁਹੂੰਅਨ ਕਿਯੋ ਜੂਝਿ ਮਰਨ ਕੇ ਭਾਇ । ੧੩ ।

Dohra

kimkim de ghansar de yo sarvanan. suni payo.
mato baith duhuyan kiyo jujhi maran ke bhayi. (13)

ਜੌ ਹਮਰੇ ਪਤਿ ਲਰਿ ਮਰੇ ਸਮੁਹ ਬਦਨ ਬ੍ਰਿਣ ਖਾਇ ।
ਤੌ ਹਮ ਹੂੰ ਸਭ ਲਰਿ ਮਰੈ ਨਰ ਕੋ ਭੇਖ ਬਨਾਇ । ੧੪ ।

jo hamre pati lar mare samuh badan barin khayi.
to hum hoon sabh lar mare nar ko bhekh banayi. (14)

ਚੌਪਈ

ਤਹੈ ਮੰਤ੍ ਸਭਹੂੰਨ ਬਿਚਾਰਿਯੋ । ਸਭ ਹੂੰ ਭੇਖ ਪੁਰਖ ਕੋ ਧਾਰਿਯੋ ।
ਏਕ ਦਿਸਾ ਕੁੰਕਮ ਦੇ ਗਈਂ । ਦੇ ਘਨਸਾਰ ਦੂਜ ਦਿਸਿ ਭਈ । ੧੫ ।

Dohra

tahe mantar sabhun bichariyo. sabh hoon bhekh purakh ko dhariyo.
ek disa kunkam de gayi. de ghansar dooj dis bhayi. (15)

ਦੋਹਰਾ

ਕੁੰਕਮ ਦੇ ਘਨਸਾਰ ਦੇ ਦੋਊ ਅਨੀ ਬਨਾਇ ।
ਦੁਹੂੰ ਓਰ ਠਾਢੀ ਭਈ ਜੁਧ ਕਰਨ ਕੇ ਭਾਇ । ੧੬ ।

Dohra

kunkam de ghansar de doyu ani banayi.
duhun aur thadi bhayi judh karan ke bhayi. (16)

Couplet :

The Raja was alone there while Turks were in great numbers so he could not fight for long even though he got enraged. So the smart Raja was killed by throwing challenges at him. (11)

Chopaiee :

There was a horse born out of a river horse who brought the Raja's cloak. The herdsmen took him to the King's palace, thus giving out the secret of the Raja's condition. (12)

Couplet :

Kukam Devi and Ghansar Devi had heard the news with their ears and both decided to die fighting in the battle. (13)

They said, "If our spouse had died fighting, we shall also dress up as males and die fighting." (14)

Chopaiee :

All of them planned like this and all of them dressed up as males. Kukam Devi moved on one side, while Ghansar Devi moved on the other side. (15)

Couplet :

Both Kukam Devi and Ghansar Devi got their armies organized and they proceeded to fight from both the sides. (16)

ਚੌਪਈ

ਦੁਹੂੰ ਓਰ ਤੇ ਸਸਤ੍ਰ ਚਲਾਏ । ਦੁਹੂੰ ਓਰ ਬਾਦਿਤ੍ਰ ਬਜਾਏ ।
ਐਸੀ ਮਾਰਿ ਕ੍ਰਿਪਾਨਨ ਡਾਰੀ । ਏਕ ਨ ਉਬਰੀ ਜੀਵਤ ਨਾਰੀ । ੧੭ ।

Chopaiee

duhun aur te sastar chalaye. duhun aur baditar bajaye.
aisa mari kirpanan dari. ek na ubri jeevat nari. (17)

ਦੋਹਰਾ

ਬਜ੍ਰ ਬਾਨ ਬਿਛੂਆ ਬਿਸਿਖ ਬਰਖਿਯੋ ਲੋਹ ਅਪਾਰ ।
ਸਭ ਅਬਲਾ ਜੂਝਤ ਭਈ ਏਕ ਨ ਉਬਰੀ ਨਾਰਿ । ੧੮ ।

Dohra

bazar ban bichuya bisikh barkhiyo loh apar.
sabh abla joojhat bhayi ek na ubri nari. (18)

ਚੌਪਈ

ਬਰਛੀ ਦੁਹੂੰ ਦੇਫਲੀ ਲੀਨੀ । ਦੁਹੂੰਅਨ ਵਹੈ ਉਦਰ ਮੈ ਦੀਨ ।
ਤਿਹ ਕੋ ਝਾਗਿ ਕਟਾਰਿਨ ਲਰੀ । ਦੋਊ ਜੂਝਿ ਖੇਤ ਮੈ ਪਰੀ । ੧੯ ।

Chopaiee

barchi duhun dephli leeni. duhuan vahe udar mai deen.
teh ko jhagi katarin lari. doyu jujhi khet mo pari. (19)

ਦੋਹਰਾ

ਸਤ੍ਰਨ ਸੌ ਬਾਲਾ ਲਰੀ ਪ੍ਰੀਤਿ ਪਿਯਾ ਕੀ ਮਾਨਿ ।
ਨਿਜੁ ਪਤਿ ਕੋ ਪਾਵਤ ਭਈ ਸੁਰਪੁਰ ਕਿਯੋ ਪਯਾਨ । ੨੦ ।

Dohra

satran so bala lari preet ki mani.
nij pati ko pavat bhayi surpur kiyo payan. (20)

ਪ੍ਰੀਤਿ ਪਿਯਾ ਕੀ ਜੇ ਲਰੀ ਧੰਨਿ ਧੰਨਿ ਤੇ ਨਾਰਿ ।
ਪੂਰਿ ਰਹਿਯੋ ਜਸੁ ਜਗਤ ਮੈ ਸੁਰ ਪੁਰ ਬਸੀ ਸੁਧਾਰਿ । ੨੧ ।

preet piya ki je lari dhan te nari.
puri rahiyo jas jagat mai sur pur basi sudhari. (21)

ਜੂਝਿ ਮਰੀ ਪਿਯ ਪੀਰ ਤ੍ਰਿਯ ਤਨਿਕ ਨ ਮੋਰਿਯੋ ਅੰਗ ।
ਸੁ ਕਬਿ ਸਯਾਮ ਪੂਰਨ ਭਯੋ ਤਬ ਹੀ ਕਥਾ ਪ੍ਰਸੰਗ । ੨੨ । ੧ ।

jujhi mari piye peer triye tanik na moriyo ang.
su kabi sayam pooran bheyo tab hi katha parsang. (22) (1)

Chopaiee :

The weapons were shot from both sides and the war drums were sounded from both sides. There was such an onslaught of swords that not even a single woman was left alive. (17)

Couplet :

Many Bajar arrows and scorpion arrows were shot. All the women were killed without leaving a single one as alive. (18)

Chopaiee :

Both of them took up double edged spears and struck at each other's stomach. After bearing that attack they fought with daggers and both died fighting in the battlefield. (19)

Couplet :

Both of them, keeping the love of their beloved at heart fought against the enemy and went to the heavens to meet the beloved there. (20)

The women who fought for the love of their beloved spouse were praise worthy. Their praises are being sung in the world and they had proceeded to heavens. (21)

Having realized the pain of their beloved, they fought to death and they never faltered or relented from the battlefield. The poet Siam has said, that this episode was completed then only. (22)(1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਬਾਈਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੨੨ । ੨੩੯੦ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so baisavo charitar samapatam. Sat Subham sat. (122) (2390) aphjun.

ਚੌਪਈ

ਦੇਵ ਅਦੇਵ ਮਿਲਤ ਸਭ ਭਏ । ਛੀਰ ਸਮੁੰਦ ਮਥਬੇ ਕਹ ਗਏ ।
ਚੌਦਹ ਰਤਨ ਨਿਕਾਰੇ ਜਬ ਹੀ । ਦਾਨੌ ਉਠੇ ਕੋਪ ਤਬ ਹੀ । ੧ ।

Chopaiee

dev adev milat sabh bhaye. cheer samund mathbe keh gaye.
chodeh ratan nikare jab hi. dano uthe kop tab hi. (1)

ਹਮ ਹੀ ਰਤਨ ਚੌਦਹੂੰ ਲੈ ਹੈ । ਨਾਤਰ ਜਿਯਨ ਨ ਦੇਵਨ ਦੈ ਹੈ ।
ਉਮਡੀ ਅਮਿਤ ਅਨਿਨ ਕੋ ਦਲਿ ਹੈ ਲਹੁ ਭੈਜਨ ਤੇ ਭਾਜਿ ਨ ਚਲਿ ਹੈ । ੨ ।
hum hi ratan chodhun lai hai. natar jiyan na devan dai hai.
undi amit anan ko dal hai lahu bhojan te bhaj na chali hai. (2)

ਦੋਹਰਾ

ਰਾਜ ਕਾਜ ਅਰ ਸਾਜ ਸਭ ਆਵਤ ਕਛੁ ਜੁ ਬਨਾਇ ।
ਜੋਸਟ ਭ੍ਰਾਤ ਕੋ ਦੀਜਿਯਤ ਲਹੁਰੇ ਲਈ ਨ ਜਾਇ । ੩ ।

Dohra

raj kaj ar saj sabh avat kachu ju banayi.
josat bharat ko deejiyat lahure layi na jayi. (3)

ਭੁਜੰਗ ਛੰਦ

ਚੜੇ ਰੋਸ ਕੈ ਕੈ ਤਹੀ ਦੈਤ ਭਾਰੇ । ਘੁਰੇ ਘੋਰ ਬਾਜੇ ਸੁ ਮਾਰੂ ਨਗਾਰੇ ।
ਉਤੈ ਕੋਪ ਕੈ ਕੈ ਹਠੀ ਦੇਵ ਢੂਕੇ । ਉਠੇ ਭਾਤਿ ਐਸੀ ਸੁ ਮਾਨੌ ਭਭੂਕੈ । ੪ ।

Bhujang Chhand

chare ros ke ke tahi det bhare. ghure gher baje su maru nagare.
ute kop ke ke hathi dev dhuke. uthe bhati aise su mano bhabhuke. (4)

ਮੰਡੇ ਕੋਪ ਕੈ ਕੈ ਮਹਾ ਰੋਸ ਬਾਢੈ । ਇਤੇ ਦੇਵ ਬ"ਕੈ ਉਤੈ ਦੈਤ ਗਾਢੈ ।
ਛਕੇ ਛੋਡ ਛਤ੍ਰੀ ਮਹਾ ਐਠ ਐਠੇ । ਚੜੇ ਜੁਧ ਕੈ ਕਾਜ ਹੈ ਕੈ ਇਕੈਠੇ । ੫ ।
mande kop ke ke maha ros bade. itai dev banke ute det gade.
chake chod chatri maha aith aithe. chade judh ko kaj haiv ke ikethe. (5)

ਕਹੂੰ ਟੀਕ ਟਾਕੈ ਕਹੂੰ ਟੋਪ ਟੂਕੇ । ਕਿਯੋ ਟੀਪੋ ਟਾਪੈ ਕਈ ਕੋਟਿ ਢੂਕੇ ।
ਕਹੂੰ ਟਾਕ ਟੂਕੈ ਭਏ ਬੀਰ ਭਾਰੇ । ਕਰੇਰੇ ਕਟੀਲੇ ਕਰੀ ਕੋਟਿ ਮਾਰੇ । ੬ ।
kahun teek take kuhun top tuke. kiyo teepo tape kayi koti duke.
kuhun tak tuke bhaye beer bhare. karere katile kari koti mare. (6)

Here the hundred and twenty second episode of King's & Minister's dialogue regarding woman characterization is completed from Charitar Pakhyan. All is well.

(122-2390)(Contd)

Chopaiee :

Both the gods and demons joined together to churn the Chheer ocean. When all the fourteen jewels were taken out, the demons got up being fully enraged. (1)

And said, "We shall take all the fourteen jewels else we will not allow the gods to live in pease. Then the armies gathered in countless numbers. The demons said, "We will not run away from the younger brothers." (gods). (2)

Couplet:

The whole glory of kingdom and its glamour belongs to the elder brother and the younger ones do not claim it. (3)

Bhujang Chhand :

Then the mighty demons, being infuriated launched an attack and drums of death were sounded and horrible music was played and from the other side, the gods also got furious and came there for a battle. It appeared as flames of fire had erupted. (4)

Being furious with rage,the warriors positioned themselves. On one side were charming gods while on the other side were horrible demons. Being enraged the warriors gathered together and proceeded for launching an attack with great pride. (5)

At places there were iron marks (for forehead) lying while at places, the broken helmets were lying around. Millions of warriors in their grandeur had gathered there while at places mighty warriors had been cut into pieces with weapons and millions of indestructible elephants had been killed. (6)

ਕਿਤੇ ਡੂਬ ਡੋਬੈ ਕਿਤੇ ਘਾਮ ਘੁਮੈ । ਕਿਤੇ ਆਨਿ ਜੋਧਾ ਪਰੇ ਝੂਮਿ ਝੂਮੈ ।
ਕਿਤੇ ਪਾਨਿ ਮ"ਗੇ ਕਿਤੇ ਮਾਰਿ ਕੂਕੈ । ਕਿਤੇ ਬਾਦਵਾਰੀਨ ਕੋ ਕਾਦ ਢੂਕੈ । ੭ ।
kite doob dobe kite gham ghume. kite aan jodha pare jhumi jhume.
kite pani mange kite mari kuke. kite badvarin ko kad dhukai. (7)

ਕਿਤੇ ਚੋਟ ਓਟੈ ਕਿਤੇ ਕੋਟਿ ਪੈਠੈ । ਕਿਤੇ ਰਾਗ ਮਾਰੂ ਸੁਨੇ ਆਨਿ ਐਠੈ ।
ਕਿਤੇ ਭੀਰ ਭਾਜੇ ਕਿਤੇ ਸੂਰ ਕੂਟੇ । ਕਿਤੇ ਬਾਜ ਮਾਰੇ ਰਖੀ ਕ੍ਰਿ ਲੂਟੇ । ੮ ।
kite chot utai kite koti pethai. kite rag maru suni aan aithe.
kite bheer bhaje kite soor kute. kite baj mare rakhi karar lute. (8)

ਕਹੂੰ ਜਾਨ ਜੇਬੇ ਕਹੂੰ ਬਾਜ ਮਾਰੇ । ਕਹੂੰ ਭੂਮਿ ਝੂਮੇ ਦਿਤਯਾਦਿਤ ਭਾਰੇ ।
ਕਿਤੇ ਬੀਰ ਘਾਯਨ ਘਾਏ ਪਧਾਰੇ । ਕਿਤੇ ਖੇਤ ਸੋਹੇ ਮਹਾਬੀਰ ਡਾਰੇ । ੯ ।
kahun jawan jebe kahun baj mare. kahun bhumi jhume dityadit bhare.
kite beer gahayan ghaye padhare. kite khet sohe mahabeer dare. (9)

ਇਤੈ ਸੂਰ ਕੋਪਿਯੋ ਉਤੈ ਚੰਦ੍ ਧਾਯੋ । ਇਤੈ ਜੋਰਿ ਗਾੜੀ ਅਨੀ ਇੰਦ੍ ਆਯੋ ।
ਉਤੈ ਬੁਧਿ ਬਾਧੀ ਧੁਜਾ ਬੀਰ ਬਾਕੋ । ਇਤੋ ਕਾਲ ਕੋਪਿਯੋ ਜਿਤੈ ਕੌਨ ਤਾਕੋ । ੧੦ ।
kite sur kopiyo ute chander dhayo. itai jor garhi ani Inder ayo.
ute budhi badhi ghuja beer bako. ito kal kopiyo jite kaun tako. (10)

ਇਤੈ ਕੋਪਿ ਕੈ ਐਸ ਬਾਚੇ ਸਿਧਾਯੋ । ਦੁਤਿਯ ਓਰ ਤੇ ਚਾਰਜ ਸੁਕਾ ਰਿਸਾਯੋ ।
ਕੋਊ ਤੀਰ ਛੋਰੈ ਕੋਊ ਮੰਤ੍ ਡਾਰੈ । ਲਿਖੈ ਜੰਤ੍ ਕੇਊ ਕੇਊ ਤੰਤ੍ ਸਾਰੈ । ੧੧ ।
itai kop ke ais bache sidhayo. dutiye ur te charaj suka risayo.
koyu teer chore koyu mantar dare. likhe jantar koyu koyu tantar sare. (11)

ਕਿਤੇ ਤੇਗ ਸੂਤੇ ਕਿਤੇ ਬਾਨ ਮਾਰੈ । ਕਿਤੇ ਗੋਫਨੈ ਗੁਰਜ ਗੋਲੇ ਉਭਾਰੈ ।
ਕਿਤੇ ਮੁਗਦ੍ ਠਾਵੈ ਕਿਤੇ ਤੀਰ ਛੋਰੈ । ਕਿਤੇ ਬੀਰ ਬੀਰਾਨ ਕੋ ਮੁੰਡ ਫੋਰੈ । ੧੨ ।
kite teg sute kite ban mare. kite gofane guraj gole ubhare.
kite mughdar thave kite teer chore. kite beer beran ko mund phore. (12)

ਕਹੂੰ ਛਤਰ ਜੂਝੇ ਕਹੂੰ ਛਤ੍ ਟੂਟੇ । ਕਹੂੰ ਬਾਜ ਤਾਜੀ ਜਿਰਹ ਰਾਜ ਲੂਟੈ ।
ਕਿਤੇ ਪਾਸ ਪਾਸੇ ਕਿਤੇ ਝੋਕ ਝੋਰੇ । ਕਿਤੇ ਛਿਪ੍ ਛੇਕੇ ਕਿਤ ਛੈਲੇ ਛੋਰੇ । ੧੩ ।
kahun chatar jujhe kahun chatar tute. kahun baj taji jirha raj lute.
kite pas pase kite jhok jhore. kite chipar cheke kite chele chore. (13)

ਕਿਤੇ ਸੂਰ ਸੋਨਾਨ ਕੇ ਰੰਗ ਰੰਗੇ । ਬਚੇ ਬੀਰ ਬ"ਕਾਨ ਬਾਜੀ ਉਮੰਗੇ ।
ਮਹਾ ਭੇਰ ਭਾਰੀ ਮਹਾ ਨਾਦ ਬਾਜੇ । ਇਤੈ ਦੇਵ ਬ"ਕੇ ਉਤੈ ਦੈਤ ਗਾਜੇ । ੧੪ ।
kite soor saronan ke rang range. bache beer bankan baji umange.
maha bher bhari maha nad baje. itai dev banke ute det gaje. (14)

Many warriors were draped in blood baths and many wounded warriors were reeling around and countless warriors had fallen down being swung around. Many were asking for water, while many were shouting, "Kill them, Kill the enemy." Many had proceeded there with unsheathed swords. (7)

Many were saving (taking) the enemy onslaughts on their shields, while many were joining the fighting in the battlefield. Many were getting egoistic on herting the tune of 'song of death', while many cowards were fleeing away, while many mighty warriors had been crushed. Many horses had been killed while millions of chariot masters had been deprived (of their chariots). (8)
Somewhere warriors were lying killed or mutilated and elsewhere horses had been killed. At places the mighty warrior sons of Diti and Aditi had fallen down reeling on the ground. Many warriore had died being wounded in battle, while some warriors were being glorified in the battlefield. (9)

On one side the Sun and on the other side the Moon were getting furious with rage. On this side, Indra organizing a huge army had arrived there, on the other side the great warrior (god) Budh had hoisted his flag and on this side the god of death in great fury had arrived. Who could win over him ? (10)

On one side Brahpati in great fury had advanced further while on the other side Shukracharya was in great wrathfulness. Someone was shooting arrows while someone else was chanting (mantras) magic spells, while someone else was writing talisman and another was managing with mystical formulas. (11)

Somewhere swords were being unsheathed and elsewhere arrows were being shot, while at places maces and bullets were in use. Somewhere mallets (clubs) were striking and somewhere else arrows were being showered, while at places warriors were striking horror at the enemy forces. (12)
Somewhere Rajas with canopies were fighting, while at places canopies were lying broken and at places great steeds or Coats of mail were lying scattered. At places people were caught in nooses and somewhere people were being pulled around. Somewhere warriors had been floored soon, while the young soldiers were let off (without harm). (13)
Somewhere the warriors were draped in blood baths, white elsewhere the safe youthful warriors were trotting their horses. Horrible kettle drums or large drums were being sounded. On one side were beautiful smart gods while on the other side demons were thundering loudly. (14)

ਉਠਿਯੋ ਮਾਰੂ ਮਹਾ ਨਾਦ ਡਾਰੋ । ਇਤੈ ਸੁੰਭ ਨੈਸੁੰਭ ਦਾਨੋ ਸੰਭਾਰੋ ।
ਬਿੜਾਲਾਛ ਜ੍ਵਾਲਾਛ ਧੂਮ੍ਰਾਛ ਜੋਧੇ । ਤਹੇ ਨ ਹਠੀਲੇ ਕਿਸੁ ਪ੍ਰਬੋਧੇ । ੧੫ ।
uthiyo maru maha nad bharo. itai sumbh nisumbh dano sambharo.
bidalach javalach dhumrach jodhe. tehe na hathile kisu parbodhe. (15)

ਪਰਿਯੋ ਲੋਹ ਗਾੜੋ ਮਹਾ ਖੇਤ ਭਾਰੀ । ਈਤੈ ਦੇਵ ਕੋਪੇ ਉਤੈ ਵੈ ਹਕਾਰੀ ।
ਜੁਰੇ ਆਨਿ ਦੋਊ ਭੈਯਾ ਕੌਨ ਭਾਜੈ । ਚਲੇ ਭਾਜਿ ਤਾ ਕੀ ਸੁ ਮਾਤਾਨ ਲਾਜੈ । ੧੬ ।
pariyo loh gade maha khet bhari. itai dev kope ute ve hakari.
jure aan doyu bhaiya kon bhaje. chale bhaj ta ki su matan laje. (16)

ਜੁਰੇ ਆਨਿ ਭਾਈ ਭੈਯਾ ਕੌਨ ਹਾਰੈ । ਮਰੈ ਸਾਚੁ ਪੈ ਪਾਵ ਪਾਛੇ ਨ ਡਾਰੈ ।
ਭਰੇ ਛੋਤ ਛਤ੍ਰੀ ਮਹਾ ਰੁਦ੍ ਨਾਚਿਯੋ । ਪਰਿਯੋ ਲੋਹ ਗਾੜੋ ਮਹਾ ਲੋਹ ਮਾਚਿਯੋ । ੧੭ ।
jure aan bhayi bhayia kon hare. mare sach pe pav pache na dare.
bhare chot chatri maha rudar nachiyo. pariyo loh gade maha loh machiyo. (17)

ਹਠੇ ਐਠਿਯਾਰੇ ਹਠੀ ਐਠਿ ਕੈ ਕੈ । ਮਹਾ ਜੁਧ ਸੌਡੀ ਮਹਾ ਹੀ ਰਿਸੈ ਕੈ ।
ਮਹਾ ਸੂਲ ਸੈਥੀਨ ਕੇ ਵਾਰ ਛੰਡੇ । ਇਤੇ ਦੈਤ ਬ"ਕੇ ਉਤੇ ਦੇਵ ਮੰਡੇ । ੧੮ ।
hathe athiyare hathi aethi ke ke. maha judh sodi maha hi risai ke.
maha sool sethim ke war chande. itai det banke ute dev mande. (18)

ਇਤੈ ਦੇਵ ਰੋਹੇ ਉਤੇ ਦੈਤ ਕੋਪੇ । ਭਜੈ ਨਾਹਿ ਗਾੜੇ ਪ੍ਰਿਥੀ ਪਾਇ ਰੋਪੇ ।
ਤਬੈ ਬਿਸਨ ਜੂ ਮੰਤ੍ ਬਿਚਾਰਿਯੋ । ਮਹਾ ਸੁੰਦਰੀ ਏਸ ਕੋ ਭੇਸ ਧਾਰਿਯੋ । ੧੯ ।
itai dev rohe utai dev kope. bhaje nahi gade prithi payi rope.
tabe bisan jo mantar bichariyo. maha sundri es ko bhes dhariyo. (19)

ਮਹਾ ਮੋਹਨੀ ਭੇਸ ਧਾਰਿਯੋ ਕਨ੍ਹਾਈ । ਜਿਨੈ ਨੈਕ ਹੇਰਿਯੋ ਰਹਿਯੋ ਸੋ ਲੁਭਾਈ ।
ਇਤੈ ਦੈਤ ਬ"ਕੇ ਉਤੇ ਦੇਵ ਸੋਹੈ । ਦੁਹੂ ਛੋਰਿ ਦੀਨੋ ਮਹਾ ਜੁਧ ਮੋਹੈ । ੨੦ ।
maha mohini bhes dhariyo kanayi. jinai nek heriyo rahiyo so lubhayi.
itai det banke utai dev sohe. duhu chor deeno maha judh mohe. (20)

ਦੋਹਰਾ

ਕਾਲਕੂਟ ਅਰੁ ਚੰਦ੍ਰਮਾ ਸਿਵ ਕੇ ਦਏ ਬਨਾਇ ।
ਐਰਾਵਤਿ ਤਰੁ ਉਚਸ੍ਰਵਿ ਹਰਹਿ ਦਏ ਸੁਖ ਪਾਇ । ੨੧ ।

Dohra

kalkut ar chandarma Siv ke daye banayi.
airavat tar uchsriv harhi daye sukh payi. (21)

Everywhere the horrible song of death was resounding. On one side the great demons Sumbh and Nisumbh were standing like pillars, while stubborn warriors like Biralachh, Jwalachh and Dhumrachh were not relenting on anyone's advice even. (15)

Many weapons were used in the fierce battle. On this side the gods were fighting furiously white on the other side the demons were hurling challenges (on the enemy). Both the brothers were fighting and out of the two who would run away ? Whosoever flees from the field, his mother would feel humiliated (ashamed). (16)

Both the brothers were fighting. Which one (brother) gets defeated ? They will fight to death for Truth but will not retrace their step. The Kashatriyas were filled with pride, white Rudra was dancing. A fierce battle was raging and many weapons were used there (struck there). (17)

The stubborn warriors were proud of their obstinacy and those engaged in the great battle were getting furious with rage. Great tridents and bayonets were being struck against each other. On this side were youthful demons and on the other side the gods were established in position. (18)

On this side the gods were getting enraged, white the demons were in great fury in opposing them. They were not running away, as they had dug in their feet on the ground. Then Vishnu thought to himself and assumed the form of a beautiful girl. (19)

Vishnu (Kahna) had assumed the form of a charming beauty and whosoever glanced at her was enamoured by her. On one side were youthful demons and the gods were looking glorious on the other side. Being enamoured by the charming, beauty both the sides stopped fighting. (20)

Couplet

On the distribution of fourteen jewels Shiva got Kalkul (poison) and moon, while Indra got airavat, Kalap tree, Uchsraw (horse) with great ease. (21)

ਕੌਸਤਕ ਮੀਨ ਅਰੁ ਲਛਿਮੀ ਆਪੁਨ ਲਈ ਮੰਗਾਇ ।
ਦੇਵ ਅੰਮ੍ਰਿਤ ਅਸੁਰਨ ਸੁਰਾ ਬਾਟਤ ਪਏ ਬਨਾਇ । ੨੨ ।
kostak meen ar lachmi apan layi mangayi.
dev amrit asuran sura batat paye banayi. (22)

ਚੌਪਈ

ਰੰਭਾ ਔਰ ਧਨੰਤਰ ਲਿਯੋ । ਸਭ ਜਗ ਕੇ ਸੁਖ ਕਾਰਨ ਦਿਯੋ ।
ਤੀਨਿ ਰਤਨ ਦਿਯ ਔਰੁ ਨਿਕਾਰੇ । ਤੁਮਹੂੰ ਤਿਨੋ ਲਖਤ ਹੋ ਪਯਾਰੇ । ੨੩ ।

Chopaiee

rambha aur dhantar liyo. sabh jug ke sukh karan diyo.
teen ratan diye aur nikare. tumhun tino lakhat ho payare. (23)

ਸਵੈਯਾ

ਰੀਝਿ ਰਹੇ ਛਬਿ ਹੇਰਿ ਸੁਰਾਸਰ ਸੋਕ ਨਿਵਾਰ ਅਸੋਕੁਪਜਾਯੋ ।
ਛੋਰਿ ਬਿਵਾਦ ਕੋ ਦੀਨ ਦੋਊ ਸੁਭ ਭਾਗ ਭਰਿਯੋ ਸਬਹੂੰ ਹਰਿ ਭਾਯੋ ।
ਕੁੰਜਰ ਕੀਰ ਕਲਾਨਿਧਿ ਕੇਹਰਿ ਮਾਨ ਮਨੋਜਵ ਹੇਰਿ ਹਿਰਾਯੋ ।
ਜੋ ਤਿਨ ਦੀਨ ਸੁ ਲੀਨ ਸਭੋ ਹਸਿ ਕਾਹੂੰ ਨ ਹਾਥ ਹਥਿਆਰ ਉਚਾਯੋ । ੨੪ ।

Swaiyya

reejh rahe chhabi heri surasar sok nivar asokpajayo.
chor bivad ko deen doyu subh bhag bhariyo sabhun hari bhayo.
kunjar kar kalanidhi kehar maan manojav her hirayo.
jo tin deen so leen sabho has kahun na hhath hathiyar uchayo. (24)

ਭੁਜੰਗ ਛੰਦ

ਇਨੈ ਅੰਮ੍ਰਿਤ ਬਾਟਯੋ ਉਨੈ ਮਦਯ ਦੀਨੋ । ਛਲੇ ਛਿਪ੍ ਛੈਲੀ ਛੈਲੀ ਭੇਸ ਕੀਨੋ ।
ਮਹਾ ਬਸਤ੍ ਧਾਰੇ ਇਤੈ ਆਪੁ ਸੋਹੈ । ਸਭੈ ਦੈਤ ਦੇਵਾਨ ਕੇ ਚਿਤ ਮੋਹੈ । ੨੫ ।

Bhujang Chhand

inai amrit batyo unai madye deeno. chale chipar chheli cheli bhes keeno.
maha bastar dhare itai aap sohe. sabhe det devan ke chit mohe. (25)

ਦੋਹਰਾ

ਧਰਿਯੋ ਰੂਪ ਤ੍ਰਿਯ ਕੋ ਤਹਾ ਆਪੁਨ ਤੁਰਤਿ ਮੁਰਾਰਿ ।
ਛਲੀ ਛਿਨਿਕ ਮੋ ਛਲਿ ਗਯੋ ਜਿਤੇ ਹੁਤੇ ਅਸੁਰਾਰਿ । ੨੬ । ੧ ।

Dohra

dhariyo roop triye ko taha apan turit murar.
chali chhinik mo chal geyo jite hute asurar. (26) (1)

Vishnu kept with himself Kaustuk, mani (gem) and Lachhmi. The gods got nectar (amrit) and the demons got wine. (22)

Chopaiee :

The (fairy) Rambha and Dhanatar (Vaid) were given for the peace and bliss of the world. Three more gems wee taken out by him. They were given to whom, just watch and see. (23)

Swaiyya :

On seeing her beauty both the gods and demons were feeling delighted, forgetful of their sufferings. Both gave up their fight and the great fortunate Vishnu (the beauty) was liked by all. The ego of elephant, parrot, moon, lion and Kamdev was also gone (on seeing her). Whatever that beauty gave them was accepted by both smilingly and no one picked up any weapon. (24)

Bhujang Chhand :

The gods then distributed the nectar (Armit) and the demons got wine. Vishnu assuming the form of a beauty had deceived all. On this side Vishnu was looking glamorous while on the other side all the gods and demons were allured by her. (25)

Couplet :

Vishnu had quickly assumed the form of a woman and the deceptive form had deceived all the demons and went away. (26)(1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਤੇਈਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੨੩ । ੨੪੧੬ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so taisavo charitar samapatam. Sat Subham sat. (123) (2416) aphjun.

ਦੋਹਰਾ

ਨਾਰਨੌਲ ਕੇ ਦੇਸ ਮੈ ਬਿਜੈ ਸਿੰਘ ਇਕ ਨਾਥ ।
ਰੈਨਿ ਦਿਵਸ ਡਾਰਿਯੋ ਰਹੈ ਫੂਲ ਮਤੀ ਕੇ ਸਾਥ ! ੧ ।

Dohra

narnol ke des mai bijaye singh ik nath.
raen divas dariyo rahe phool mati ke sath. (1)

ਬਿਜੈ ਸਿੰਘ ਜਾ ਕੋ ਸਦਾ ਜਪਤ ਆਠਹੂੰ ਜਾਮ ।
ਫੂਲਨ ਕੇ ਸੰਗ ਤੋਲਿਯੈ ਫੂਲ ਮਤੀ ਜਿਹ ਨਾਮ । ੨ ।
bijaye singh ja ko sada japat athhuu jam.
phoolan ke sung toliye phool mati jeh nam. (2)

ਬਿਜੈ ਸਿੰਘ ਇਕ ਦਿਨ ਗਏ ਆਖੇਟਕ ਕੇ ਕਾਜ ।
ਭ੍ਰਮਰ ਕਲਾ ਕੋ ਰੂਪ ਲਖਿ ਰੀਝ ਰਹੇ ਮਹਾਰਾਜ । ੩ ।
bijaye singh ik din gaye akhetak ke kaj.
bharamar kala ko roop lakhi reejh rahe maharaj. (3)

ਚੌਪਈ

ਤਹ ਹੀ ਬਯਾਹ ਧਾਮ ਤ੍ਰਿਯ ਆਨੀ । ਰਾਵ ਹੇਰਿ ਸੋਊ ਲਲਚਾਨੀ ।
ਫੂਲ ਮਤੀ ਸੁਨਿ ਅਧਿਕ ਰਿਸਾਈ । ਆਦਰ ਸੋ ਤਾ ਕੋ ਗ੍ਰਿਹ ਲਯਾਈ । ੪ ।

Chopaiee

teh hi bayah dham triye ani. rav her soyu lalchani.
phool mati suni adhik risayi. adar so ta ko greh leyayi. (4)

ਤਾ ਸੌ ਅਧਿਕ ਕੋਪ ਤ੍ਰਿਯ ਧਰਿਯੋ । ਧਰਮ ਭਗਨਿ ਕਰਿ ਤਾਹਿ ਬੁਲਾਯੋ ।
ਚਿਤ ਮੈ ਅਧਿਕ ਕੋਪ ਤ੍ਰਿਯ ਧਰਿਯੋ । ਤਾ ਕੀ ਨਾਮ ਘਾਤ ਅਟਕਰਿਯੋ । ੫ ।
ta so adhik kop triye dhariyo. dharam bhagin kar tahi bulayo.
chit mai adhik kop triye dhariyo. ta ki nam ghat atkariyo. (5)

ਜਾ ਕੀ ਤ੍ਰਿਯਾ ਉਪਾਸਿਕ ਜਾਨੀ । ਵਹੈ ਘਾਤ ਚੀਨਤ ਭੀ ਰਾਨੀ ।
ਰੁਦ੍ ਦੇਹਰੋ ਏਕ ਬਨਾਯੋ । ਜਾ ਪਰ ਅਗਨਿਤ ਦਰਬ ਲਜਾਯੋ । ੬ ।
ja ki triya upasik jani. vahe ghhat chanit bhi rani.
rudar dehro ek banayo. ja par agnit darab lajayo. (6)

Here the hundred and twenty third episode of King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.

(123-2416)(Contd)

Couplet:

There was a Raja by the name Bijai Singh in the land of Namaul. He was always attached to Phul Mati during day and night. (1)

The queen whose name Bijai Singh was reciting all the twenty-four hours was called Phul Mati since she was weighed against flowers (she was beautiful like flowers). (2)

One day Bijai Singh went out for hunting and seeing the beauty of Bharmar Kala, he was enamoured by her love. (3)

Chopaiee :

By marrying her there and then he brought her home Shi was also allured by seeing the Raja. Phul Mati on hearing the news of his new marriage was furious with rage but she brought her home with due regard. (4)

Phul Mati showed lot of affection for her and called her as her foster sister but that woman (Phul Mati) in her heart was greatly enraged. She was keenly looking for a chance to destroy Bharmar Kala (in her mind). (5)

The queen then thought of killing her rival wife through the deity who was her god. She got a temple constructed in the name of Rudra wherein lot of money' had been spent. (6)

ਦੋਊ ਸਵਤਿ ਤਹਾ ਚਲਿ ਜਾਵੈ । ਪੂਜਿ ਰੁਦ੍ ਕੌ ਪੁਨਿ ਘਰ ਆਵੈ ।
ਮਟ ਆਛੋ ਊਚੋ ਧੁਜ ਸੋਹੈ । ਸੁਰ ਨਰ ਨਾਗ ਅਸੁਰ ਮਨ ਮੋਹੈ । ੭ ।

doyu savat taha chali jave. pooj rudar ko pun ghar ave.
mut acho ucho dhuj sohe. sur nar nag asur man mohe. (7)

ਦੋਹਰਾ

ਪੁਰ ਬਾਸਨਿ ਸੁੰਦਰਿ ਸਭੈ ਤਿਹ ਠਾ ਕਰੈ ਪਯਾਨ ।
ਮਹਾ ਰੁਦ੍ ਕੌ ਪੂਜਿ ਕੈ ਬਹੁਰ ਬਸੈ ਗ੍ਰਿਹ ਆਨਿ । ੮ ।

Dohra

pur basin sundari sabhe the tha karai dhayan.
maha rudar ko pooj ke bahur basai greh aan. (8)

ਅੜਿਲ

ਏਕ ਦਿਵਸ ਰਾਨੀ ਲੈ ਤਾ ਕੌ ਤਹ ਗਈ ।ਨਿਜੁ ਕਰਿ ਅਸਿ ਗਹਿ ਵਾਹਿ ਮੁੰਡ ਕਾਟਤ ਭਈ ।
ਸੀਸ ਕਾਟਿ ਸਿਵ ਊਪਰ ਦਯੋ ਚਰਾਇ ਕੈ ।ਹੋ ਰੋਵਤ ਨ੍ਰਿਪ ਪ੍ਰਤਿ ਆਪੁ ਉਚਾਰਿਯੋ ਆਇ ਕੈ ।੯।

Aril

ek divas rani lai tai ko teh gayi .nij kar as geh vahi mund katat bhayi.
sees kat Siv upar deyo charayi ke.ho rovat nrip prati aap uchariyo ayi ke. (9)

ਦੋਹਰਾ

ਧਰਮ ਭਗਨਿ ਮੁਹਿ ਸੰਗ ਲੈ ਰੁਦ੍ ਦੇਹਰੇ ਜਾਇ ।
ਮੁੰਡ ਕਾਟਿ ਨਿਜੁ ਕਰ ਅਸਹਿ ਹਰ ਪਰ ਦਿਯੋ ਚਰਾਇ । ੧੦ ।

Dohra

dharam bhagin muhi sang lai rudar dehre jayi.
mund kat nij kar ashi har par diyo charayi. (10)

ਚੌਪਈ

ਯੌ ਸੁਨਿ ਬਾਤ ਨ੍ਰਿਪ ਆਯੋ । ਜਹ ਤ੍ਰਿਯ ਤੌਨ ਨਾਰਿ ਕੌ ਘਾਯੋ ।
ਤਾਹਿ ਨਿਹਾਰਿ ਚਕ੍ਰਿਤ ਚਿਤ ਹਰਿਯੋ । ਤ੍ਰਿਯ ਕੋ ਕਛੁਕ ਬੈਨ ਨ ਕਹਿਯੋ । ੧੧ ।

Chopaieę

yo sun bat nrip ayo. jeh triye ton nari ko ghayo.
tahi nihar chakrit chit hariyo. triye ko kachuk bain na kahiyo. (11)

ਦੋਹਰਾ

ਮੁੰਡ ਕਾਟਿ ਜਿਨ ਨਿਜੁ ਕਰਨ ਹਰ ਪਰ ਦਿਯੋ ਚਰਾਇ ।
ਧੰਨਯੋ ਤ੍ਰਿਯਾ ਧੰਨਿ ਦੇਸ ਤਿਹ ਧੰਨਯ ਪਿਤਾ ਧੰਨਿ ਮਾਇ । ੧੨ ।

Dohra

mund kat jin nij karan har par diyo charayi.
dhanyo triya dhan des teh dhanye pita dhani mayi. (12)

Both the Co-wives used to visit that temple and would come back after worshipping Rudra. The temple was very grand and a huge banner was fluttering atop and looking glorious, which would enamour the hearts of the gods, humans, snakes and demons. (7)

Couplet :

All the beautiful women of the town were visiting that temple and after the worship of Rudra, would come back to their homes. (8)

Aril

One day the queen took Bhannar Kala to that temple and taking a sword in hand she cut off her head and the beheaded head. She ! offered as an offering to the idol of Shiva and came back weeping and told the Raja herself. (9)

Couplet :

"My foster sister took me along with her to the temple of Rudra and cutting off her head with her own hands, she offered it to the idol of Shiva." (10)

Chopaiee :

On hearing this the Raja came to the place where Phool Mali had killed Bharmar Kala. On seeing this the Raja was shocked and surprised and did not say a word to the woman. (11)

Couplet:

The Raja then said, "The woman who had offered her cut off head to the deity (Shiva) was truly praiseworthy and the land was also worth saluting and her father was equally praiseworthy." (12)

ਦਾਹ ਦਿਯੋ ਤਿਹ ਨਾਰਿ ਕੌ ਚਿਤ ਅਤਿ ਸੋਕ ਬਢਾਇ ।
ਫੂਲ ਮਤੀ ਕੇ ਭਵਨ ਮੈ ਬਹੁਰਿ ਬਸਤ ਭਯੋ ਆਇ । ੧੩ ।
dah diyo teh nari ko chit ati sok badayi.
phool mati ke bhawan mai bahur basat bheyo ayi. (13)

ਸਵਤਿ ਮਾਰਿ ਨਿਜੁ ਕਰਨ ਸੌ ਔਰ ਨ੍ਰਿਪਹਿ ਦਿਖਰਾਇ ।
ਰਾਜਾ ਕੌ ਨਿਜੁ ਬਸ ਕਿਯੋ ਐਸੋ ਚਰਿਤ ਬਨਾਇ । ੧੪ ।
savti mar nij karan so aur nirpahi dikhrayi.
raja ko nij bas kiyo aiso charit banayi. (14)

ਬ੍ਰਹਮ ਬਿਸਨ ਸਰ ਅਸੁਰ ਸਭ ਰੈਨਾਧਿਪ ਦਿਨਰਾਇ ।
ਬੇਦ ਬਯਾਸ ਅਰੁ ਬੇਦ ਤ੍ਰਿਯ ਭੇਦ ਸਕੇ ਨਹਿ ਪਾਇ । ੧੫ । ੧ ।
braham bisan sar asur sabh rainadip dinraye.
bed bayas aru bed triye bhed sake nahi payi. (15) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਚੌਬੀਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੨੪ । ੨੪੩੧ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so chobisavo charitar samapatam. Sat Subham sat. (124) (2431) aphjun.

ਸਵੈਯਾ

ਲੰਕ ਮੈ ਬੰਕ ਨਿਸਾਚਰ ਥੋ ਰਘੁਨੰਦਨ ਕੌ ਸੁਨਿ ਏਕ ਕਹਾਨੀ ।
ਰਾਵਨ ਪੁਤ੍ਰ ਕਲਤ੍ਰ ਸਮੇਤ ਹਨੇ ਇਹ ਖੇਤ ਮਹਾ ਬਲਿਧਾਨੀ ।
ਰੋਸ ਭਰਿਯੋ ਤਤਕਾਲ ਗਦਾ ਕੌਚਕ ਸੇ ਮਦ ਮਤ ਕ੍ਰਿਪਾਨੀ ।
ਕੋਟ ਕੌ ਕੂਦਿ ਸਮੁੰਦ੍ ਕੌ ਫਾਪਿ ਫਿਰੰਗ ਮੋ ਆਨਿ ਪਰਿਯੋ ਅਭਿਮਾਨੀ । ੧ ।

Swaiyya

lank mai bunk nisachar tho raghunandan ko suni ek kahini.
ravan putar kaltar samet hane eh khet maha balidani.
ros bhariyo tatkal gada kochak so mad mat kirpani.
kot ke kudi samundar ko phadi phirang mo aan dhariyo abhimani. (1)

ਆਠਿਕ ਦਯੋਸ ਅੰਧੇਰ ਰਹਿਯੋ ਪੁਨਿ ਸੂਰ ਚੜਿਯੋ ਜਗ ਧੁੰਧ ਮਿਟਾਈ ।
ਦਾਨਵ ਕੌ ਲਖਿ ਲੋਕਨ ਕੈ ਅਤਿ ਹੀ ਚਿਤ ਮੈ ਉਪਜੀ ਦੁਚਿਤਾਈ ।
ਬਾਧਿ ਅਨੀ ਭਟ ਭੂਰਿ ਚੜੇ ਰਿਪੁ ਜੀਤਨ ਕੀ ਜਿਯ ਬਯੋਤ ਬਨਾਈ ।
ਬਾਨ ਕਮਾਨ ਗਦਾ ਬਰਛੀਨ ਕੀ ਆਨਿ ਕਰੀ ਤਿਹ ਸਾਥ ਲਗਾਈ । ੨ ।
athik deyos andher rahiyo pun soor chariyo jag dhund mitayi.
danav ko lakh lokan ko ati hi chit mai upji duchitayi.
badh ani bhat bhur chare ripu jetan ki jiye bayot banayi.
ban kaman gada barchin ki aan kari teh sath lagayi. (2)

After performing the last rites of the woman and being greatly distressed, the Raja came back to live in the palace of Phool Mati again. (13)

The queen after killing the rival wife with her own hands and showing it to the Raja through her deceitful action, made the Raja under her spell. (14)

None of the gods including Brahma, Vishnu, demons, moon, Sun, Ved Vyas and the Vedas could ever know the secrets of the woman (woman's mind). (15)(1)

Here the hundred and twenty-fourth episode of the King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (124-2431)(Contd)

Swaiyya :

One spoiled demon once heard the story of Raghunandan (Sri Ram) in Lanka that he had killed Ravana along with his son and wife in the battlefield. Getting enraged and taking up his mace, sword and coat of mail (iron protective cover) he drank some wine and became drunk. He jumped from the fort and crossing the ocean, the proud demon came to a foreign land. (1)

With his coming there it was total darkness for about eight days. Then the sun shone forth and the darkness disappeared. On seeing the demon, the people got dual-minded and worried. Many Rajas, collecting together large armies made out a plan to win over the enemy (in the mind) and launched an attack on the enemy and fought against him with arrows, bows, maces and spears. (2)

ਪਰੇ ਭਭਰਾਤ ਭਟੁਤਮ ਏਕ ਲਗੇ ਭਟ ਘਾਯਲ ਘੂੰਮੇ ।
ਏਕ ਚਲੈ ਭਜਿ ਕੈ ਰਨ ਤੇ ਇਕ ਆਨਿ ਪਰੇ ਮਰਿ ਕੈ ਗਿਰਿ ਭੂੰਮੇ ।
ਏਕ ਮਰੇ ਲਰਿ ਕੈ ਹਯ ਊਪਰ ਹਾਥਿਨ ਪੈ ਇਕ ਸਯੰਦਨ ਹੂੰ ਮੈ ।
ਮਾਨੌ ਤ੍ਰਿਬੇਨੀ ਕੇ ਤੀਰਥ ਪੈ ਮੁਨਿ ਨਾਯਕ ਧੂਮ ਅਧੋ ਮੁਖ ਧੂੰਮੈ । ੩ ।
ek pare bhabhrat bhatutam ek lage bhat ghayal ghume.
ek chhale bhaj ke ran te ik aan pare mar ke gir bhume.
ek mare lari ke haye uper hathin pe ik sayandan hoon mai.
mano tribeni ke teerath pe muni nayak dhoom adho mukh dhume. (3)

ਕੌਚ ਕਿਪਾਨ ਕਸੇ ਕਟਨੀ ਕਟਿ ਅੰਗ ਉਤੰਗ ਸੁਰੰਗ ਨਿਖੰਗੀ ।
ਚੌਪਿ ਚਲੇ ਚਹੁੰ ਓਰਨ ਤੇ ਘਨ ਸਾਵਨ ਕੀ ਘਟ ਜਾਨ ਉਮੰਗੀ ।
ਜੰਗ ਨਿਸੰਗ ਪਰਿਯੋ ਸੰਗ ਸੂਰਨ ਨਾਚਿਯੋ ਹੈ ਆਪੁ ਤਹਾ ਅਰਧੰਗੀ ।
ਰੋਸ ਭਰੈ ਨ ਫਿਰੇ ਤ੍ਰਿਸ ਕੈ ਰਨ ਰੰਗ ਪਚੇ ਰਵਿ ਰੰਗ ਫਿਰੰਗੀ । ੪ ।
kochh kipan kase katni kat ang utang surang nikhangi.
chopi chale chuhun uran te ghun sawan ki ghut jan umangi.
jung nisang pariyo sung sooran nachiyo hai aap taha ardhangi.
ros bhare na phire tras ke ran rang pache ravi rang phirangi. (4)

ਚੌਪਈ

ਭੇਰ ਪਰਿਯੋ ਭਾਰਥ ਤੇ ਭਾਰੀ । ਨਾਚੇ ਸੂਰਬੀਰ ਹੰਕਾਰੀ ।
ਬਹੁ ਬ੍ਰਿਣ ਕੀਏ ਨ ਇਕ ਤ੍ਰਿਹ ਲਾਗਿਯੋ । ਅਧਿਕ ਕੋਪ ਦਾਨਵ ਕੋ ਜਾਗਿਯੋ । ੫ ।

Chopaiee

bjer pariyo bharath te bhari. nache soorbeer hankari.
bahu brin kiye na ik teh lagiyo. adhik kop danav ko jagiyo. (5)

ਏਕ ਹਾਥ ਤਿਨ ਗਦਾ ਸੰਭਾਰੀ । ਦੂਜੋ ਕਰ ਤਰਵਾਰਿ ਨਿਕਾਰੀ ।
ਜਾ ਕੌ ਦੌਰਿ ਦੈਤ ਬ੍ਰਿਣ ਮਾਰੇ । ਏਕੇ ਚੋਟ ਚੌਥ ਹੀ ਡਾਰੈ । ੬ ।
ek hathh tin gada sambhari. dujo kar tarwar nikari.
ja ko dor det brin mare. eke chot choth hi darae. (6)

ਜੋ ਕੋਊ ਤਾ ਕਹ ਘਾਵ ਲਗਾਵੈ । ਟੂਟਿ ਕਿਰਪਾਨ ਹਾਥ ਰਹਿ ਜਾਵੈ ।
ਦਾਨਵ ਕੋਪ ਅਧਿਕ ਤਬ ਕਰੈ । ਪ੍ਰਾਨ ਫਿਰੰਗਨਿ ਬਹੁ ਕੇ ਹਰੈ । ੭ ।
jo koyu ta keh ghav lagave. tuti kirpan hath reh jave.
danav kop adhik tab kare. pran phirangan bahu ke hare. (7)

ਭੁਜੰਗ ਛੰਦ

ਮਹਾ ਨਾਦਿ ਕੈ ਕੈ ਜਬੈ ਦੈਤ ਧਾਵੈ । ਘਨੀ ਸੈਨ ਕੋ ਮਾਰਿ ਕੈ ਕੈ ਸੁ ਜਾਵੈ ।
ਬਿਯੋ ਕੌਨ ਜੋਧਾ ਲਰੈ ਰੋਸ ਕੈ ਕੈ । ਚਲੇ ਬਾਜ ਹੇਰੈ ਮਹਾ ਤਾਪ ਤੈ ਕੈ । ੮ ।
maha nad ke ke jabe det dhave. ghani sain ko mar ke ke so jave.
biyo kon jodha lare ros ke ke. chale baj here maha tap te ke. (8)

Many mighty warriors were getting confused and falling down and some warriors were reeling, getting wounded . Some had fled from the battlefield and some warriors had died and fallen on the ground. Some were killed while riding their horses and fighting, while some others died either on elephants or their chariots. It appeared as if Munis were facing downwards at Tribheni (Allahabad) holy place and smoking there. (3)

The tall warriors, tying their coats of mail, swords and quivers etc with their waists were looking glorious. They launched an attack with great eagerness from all the four sides as if the dark clouds of Savan (July) had gathered on the sky. There was a ferocious battle fought among the warriors and Shiva danced there himself. The brave men were filled with wrathfulness but did not retrace from there, being frightened and the foreigners were draped in red colour of the sun (blood- red). (4)

Chopaiee :

The battle was more fierce then Mahabharta even and the warriors were dancing. The warriors attacked the demon many times, but he was not hit, rather the demon became more ferocious with rage. (5)

He held the mace in one hand, with a sword drawn in the second hand. Whomsoever the demon would strike running down, would be crushed with one stroke. (6)

If anyone attempted to strike him, his sword would be broken with the handle remaining in his hand. Then the demon would get more furious and many foreigners would be killed. (7)

Bhujang Chhand :

When that demon would attack with the beating of drums then many troops would be killed before he returned. Was there any warrior who could fight with him getting enraged ? On the very sight of him, many warriors were running away quickly along with their horses. (8)

ਲਖੇ ਦੈਤ ਭਾਰੀ ਸਭੈ ਭੂਪ ਭਾਰੀ । ਮਹਾ ਤ੍ਰਾਸ ਕੇ ਤਾਪ ਸੌ ਅਨੁਰਾਗੀ ।
ਚਲੇ ਭਾਜਿ ਕੈ ਕੈ ਹਠੀ ਨਾਰਿ ਨਯਾਏ । ਕਰੀ ਬਾਜ ਰਾਜੇ ਪਿਯਾਦੇ ਪਰਾਏ । ੯ ।
lakhe det bhari sabhe bhoop bhari. maha tras ke tap so anuragi.
chale bhaj ke ke hathi nari nayaye. kari baj raje piyade paraye. (9)

ਚੌਪਈ

ਸੈਨ ਭਜਤ ਲਖਿ ਭਟਿ ਰਿਸਿ ਭਰੇ । ਪਲਟਿ ਕੋਪ ਕੈ ਕੈ ਫਿਰਿ ਪਰੈ ।
ਜੇਤੇ ਲਖੇ ਦੈਤ ਫਿਰਿ ਆਏ । ਘਾਇ ਘਾਇ ਜਮ ਲੋਕ ਪਠਾਏ । ੧੦ ।

Chopaiee

sain bhajat lakh bhat risi bhare. palat kop ke ke phiri dhare.
jete lakhe det phiri aye. ghayi ghayi jam lok pathaye. (10)

ਬੀਸ ਹਜਾਰ ਕਰੀ ਤਿਨ ਘਾਯੋ । ਤੀਸ ਹਜਾਰ ਸੁ ਬਾਜ ਖਪਾਯੋ ।
ਚਾਲਿਸ ਸਹਸ ਤਹਾ ਰਥ ਕਾਟੇ । ਅਭ੍ਰਨ ਜਯੋ ਜੋਧਾ ਚਲਿ ਫਾਟੇ । ੧੧ ।
bas hazar kari tin ghayo. tees hazar so baj khapayo.
chalis sehas taha rath kate. abhran jeyo jodha chal phate. (11)

ਦੋਹਰਾ

ਬਹੁਰਿ ਗਦਾ ਗਹਿ ਹਾਥ ਮੈ ਪ੍ਰਤਿਨਾ ਪਤਨ ਅਪਾਰ ।
ਭਾਤਿ ਭਾਤਿ ਸੰਘ੍ਰਤ ਭਯੋ ਕਛੂ ਨ ਸੰਕ ਬਿਚਾਰ । ੧੨ ।

Dohra

bahur gada gahi hath mai paritna patan apar.
bhati bhati sanghart bhheyo kachhu na sunk bichar. (12)

ਚੌਪਈ

ਤਾ ਸੌ ਜੁਧ ਸਭੈ ਕਰਿ ਹਾਰੇ । ਤਿਨ ਤੇ ਗਏ ਨ ਅਸੁਰ ਸੰਘਾਰੇ ।
ਉਗਿਯੋ ਚੰਦ੍ ਸੂਰ ਅਸਤਾਏ । ਸਭ ਹੀ ਸੁਭਟ ਗ੍ਰਿਹਨ ਹਟਿ ਆਏ । ੧੩ ।

Chopaiee

taso judh sabhe kar hare. tin te gaye na asur sanghare.
ugiyo chander soor astaye. sabh hi subhat grehan rat aye. (13)

ਭਯੋ ਪ੍ਰਾਤ ਜਬ ਤਮ ਮਿਟਿ ਗਯੋ । ਕੋਪ ਬਹੁਰਿ ਸੂਰਨ ਕੋ ਭਯੋ ।
ਫੌਜੈ ਜੋਰਿ ਤਹਾ ਚਲਿ ਆਏ । ਜਿਹ ਠਾ ਦੈਤ ਘਨੇ ਭਟ ਘਾਏ । ੧੪ ।
bheyo prat jab tam mit geyo. kop bahur sooran ko bheyo.
phoje jor taha chal aye. jeh tha det ghanai bhat ghaye. (14)

ਡਾਰਿ ਪਾਖਰੈ ਤੁਰੇ ਨਚਾਵੈ । ਕੇਤੇ ਚੰਦ੍ਹਾਸ ਚਮਕਾਵੈ ।
ਤਨਿ ਤਨਿ ਕੇਤਿਕ ਬਾਨਨ ਮਾਰੈ । ਅਮਿਤ ਘਾਵ ਦਾਨਵ ਪਰ ਡਾਰੈ । ੧੫ ।
dari pakhre ture nachave. kete chanderhas chamkave.
tan tan ketik banan mare. amit ghav danav par dare. (15)

On seeing this huge demon all the Rajas were running away and were distressed being afraid of him. All the stubborn Rajas with downcast necks (eyes) on their elephants, horses along with infantry men were fleeing away from the battlefield. (9)

Chopaiee :

On seeing their armies retracing, the warriors became furious with rage and being enraged again advanced and attacked. But the demon on seeing those returning again to the field, killed them all, sending them to hell. (10)

He had killed twenty thousand elephants and destroyed about thirty thousand horses and forty thousand chariots were cut into pieces and the warriors (groups) dispersed like the clouds. (11)

Couplet :

Then the demon taking up his mace destroyed many troops and killed many of them without hesitation in many ways. (12)

Chopaiee :

All the warriors after fighting against him got tired but no one could kill the demon. Tha sun had set and the moon shone forth. All the warriors came back to their places (tents). (13)

When the day dawned and the darkness had disappeared, the warriors became furious again with rage. They collected their forces and again came to the place where the demon had killed many warriors. (14)

They were trotting their horses after putting saddles on them and many were shining their swords. Many were shooting arrows by stretching their bows and many strikes were made on the demon. (15)

ਭੁਜੰਗ ਛੰਦ

ਹਠਯੋ ਆਪੁ ਦਾਨਵ ਗਦਾ ਹਾਥ ਲੈ ਕੈ । ਲਈ ਕਾਢਿ ਕਾਤੀ ਮਹਾ ਕੋਪ ਕੈ ਕੈ ।
ਜਿਤੇ ਆਨਿ ਢੂਕੇ ਤਿਤੇ ਖੇਤ ਮਾਰੇ । ਗਿਰੇ ਭਾਤਿ ਐਸੀ ਨ ਜਾਵੈ ਬਿਚਾਰੇ । ੧੬ .

Bhujang Chhand

hathyo aap danav gada hath le ke. layi kad kati maha kop ke ke.
jite aan dhuke tite khet mare. gire bhati aisi na jave bichare. (16)

ਕਿਤੇ ਹਾਕ ਮਾਰੈ ਕਿਤੇ ਘੂੰਮ ਘੂੰਮੈ । ਕਿਤੇ ਜੁਧ ਜੋਧਾ ਪਰਿ ਆਨਿ ਭੂਮੇ ।
ਕਿਤੇ ਪਾਨਿ ਮਾਗੈ ਕਿਤੇ ਹੁਹ ਛੋਰੈ । ਕਿਤੇ ਜੁਧ ਸੋਡੀਨ ਕੇ ਸੀਸ ਤੋਰੈ । ੧੭ ।

kite hak mare kite ghoom ghume. kite judh jodha par aan bhume.
kite pan mage kite huh chore. kite judh sodin ke sees tore. (17)

ਕਹੂੰ ਬਾਜ ਜੂਝੈ ਰਾਜ ਮਾਰੇ । ਕਹੂੰ ਛੇਤ ਛਤ੍ਰੀ ਕਰੀ ਤਾਜ ਡਾਰੇ ।
ਚਲੇ ਭਾਜਿ ਜੋਧਾ ਸਭੈ ਹਾਰਿ ਮਾਨੀ । ਕਛੂ ਲਾਜ ਕੀ ਬਾਤ ਕੈ ਨਾਹਿ ਜਾਨੀ । ੧੮ ।

kuhun baj jujhe raj mare. kuhun chet chatri kari taj dare.
chale bhaj jodha sabhe har mani. kachu laj ki baat ke nahi jani. (18)

ਹਠੀ ਜੇ ਫਿਰੰਗੀ ਮਹਾ ਕੋਪ ਵਾਰੈ । ਲਰੇ ਆਨਿ ਤਾ ਸੋ ਨ ਨੈਕੈ ਪਧਾਰੇ ।
ਛਕੈ ਛੋਭ ਛਤ੍ਰੀ ਮਹਾ ਕੋਪ ਢੂਕੇ । ਚਹੂੰ ਓਰ ਤੇ ਮਾਰ ਹੀ ਮਾਰਿ ਕੂਕੇ । ੧੯ ।

hathi je phirangi maha kop vare. lare aan ta so na neke padhre.
chhake chob chatri maha kop dhuke. chuhun aur te mar hi mari kuke. (19)

ਕਿਤੇ ਆਨਿ ਜੂਝੇ ਸਭੈ ਖੇਤ ਘਾਏ । ਬਚੇ ਜੀਤਿ ਤੇ ਛਾਦਿ ਖੇਤੈ ਪਰਾਏ ।
ਹਠੇ ਜੇ ਹਠੀਲੇ ਹਠੀ ਖਗ ਕੂਟੇ । ਮਹਾਰਾਜ ਬਾਜੀਨ ਕੇ ਮੁੰਡ ਫੂਟੇ । ੨੦ ।

kite aan jujhe sabhe khet ghaye. bache jeet te chad khete paraye.
hathe je hathile hathi khug kute. maharaj bajun ke mund phute. (20)

ਚੌਪਈ

ਬੀਸ ਹਜਾਰ ਕਰੀ ਕੁਪਿ ਮਾਰੇ । ਤੀਸ ਹਜਾਰ ਅਸ੍ਵ ਹਨਿ ਡਾਰੈ ।
ਚਾਲਿਸ ਸਹਸ ਰਥਿਨ ਰਥ ਟੂਟੈ । ਸਾਠਿ ਸਹਸ੍ਰ ਰਥੀ ਹੂੰ ਕੂਟੇ । ੨੧ ।

Chopaiee

bees hazar kari kupi mare. tees hazar asav han dare.
chalis sehas rathin rath tute. sath sehsar rathi hoon kute. (21)

ਦੋਹਰਾ

ਏਤੀ ਸੈਨ ਸੰਘਾਰਿ ਕੈ ਪੈਦਲ ਹਨਯੋ ਅਪਾਰ ।
ਜਨੁ ਕਰਿ ਜਏ ਨ ਕ"ਖਿ ਤੇ ਆਏ ਨਹਿ ਸੰਸਾਰ । ੨੨ ।

Dohra

eti sain sanghar ke paidal hanyo apar.
jan kar jaye na kankh te aye nahi. (22)

Bhujang Chhand :

By taking his mace in hand the demon also tackled them and getting furious with rage he unsheathed his sword. Whosoever tried to fight against him was killed on the battlefield and fell down in such a manner that it ; Is not worth mentioning even. (16)

Many were killed by challenging them and many were done to death while reeling around and many warriors had fallen down fighting in the battlefield. Many were asking for water, while many were raising a hue and cry, while many warriors had their bodies cut into pieces. (17)

At some places the horses were killed, while at places the Rajas were slain. At some places the elephants of the warriors or their crowns were lying down. All the warriors accepting their defeat were fleeing and no one took it to be a matter of shame (for them). (18)

The foreigners who were wrathful and stubborn advanced towards him for fighting against him and would not falter at all. All the Kashatriyas getting enraged came forward and were shouting 'Kill him' from all the four sides. (19)

Many warriors advanced forward to fight with him and were killed in the battlefield. Those warriors who escaped unhurt were running away from the battlefield saving their lives. The obstinate warriors were being crushed by the swords of the stubborn enemy, while the heads of the horses of great Rajas were also being cut off. (20)

Chopaiee :

The demon getting furious had killed twenty thousand elephants and thirty thousand horses. Forty thousand chariots of charioteers were broken and thousand charioteers were also slain. (21)

Couplet :

After killing all these troops many infantry troops were also done to death and it seemed as if they had not taken birth in the world from their mother's wombs. (22)

ਚੌਪਈ

ਸਭ ਹੀ ਬੀਰ ਜੁਧ ਕਰਿ ਹਾਰੇ । ਤਿਨ ਤੇ ਗਏ ਨ ਦਾਨੌ ਮਾਰੈ ।
ਖੇਤ ਛੋਰਿ ਸਭ ਹੀ ਘਰ ਗਏ । ਮਤੋ ਕਰਤ ਐਸੀ ਬਿਧਿ ਭਏ । ੨੩ ।

Chopaiee

sabh hi beer judh kar hare. tinte gaye na dano mare.
khet chori sabh hi ghar gaye. mato karat aisi bidhi bhaye. (23)

ਸਵੈਯਾ

ਕੈਸੇ ਹੂੰਮਾਰਿਯੋ ਮਰੈ ਨ ਨਿਸਾਚਰ ਜੁਧ ਸਭੈ ਕਰਿ ਕੈ ਭਟ ਹਾਰੇ ।
ਬਾਨ ਕ੍ਰਿਪਾਨ ਗਦਾ ਬਰਛੀਨ ਕੇ ਭਾਤਿ ਅਨੇਕਨ ਘਾਇ ਪ੍ਰਹਾਰੇ ।
ਸੋ ਨਹਿ ਭਾਜਤ ਗਾਜਤ ਹੈ ਰਨ ਹੇਤ ਨਿਵ੍ਰਤਨ ਕਯੋ ਹੂੰ ਨਿਵਾਰੇ ।
ਦੇਸ ਤਜੈ ਕਹੂੰ ਜਾਇ ਬਸੈ ਕਹ ਆਵਤ ਹੈ ਮਨ ਮੰਤ੍ ਤਿਹਾਰੇ । ੨੪ ।

Swaiyya

kaise humariyo mare na nisachar judh sabhe kar ke bhat hare.
ban kirpan gada barchin ke bhati anekan ghayi parhare.
so nahi bhajat gajat hai ran het nivratan keyo hoon nivare.
des tajai kah un jayi basai keh avat hai man mantar tihare. (24)

ਚੌਪਈ

ਇੰਦ੍ਰਮਤੀ ਬੈਸ੍ਵਾ ਤਹ ਰਹਈ । ਅਧਿਕ ਰੂਪ ਤਾ ਕੌ ਜਗ ਕਹਈ ।
ਸੂਰਜ ਚੰਦ੍ ਜੋਤਿ ਜੋ ਧਾਰੀ । ਜਨੁ ਯਾਹੀ ਤੇ ਲੈ ਉਜਿਯਾਰੀ । ੨੫ ।

Chopaiee

Indermati besva teh rehyi. adhik roop ta ko jug kahayi.
siiraj chander joti jo dhari. jan yahi te lai ujiyari. (25)

ਦੋਹਰਾ

ਤਿਨ ਬੀਰਾ ਤਹ ਤੇ ਲਯੋ ਚਲੀ ਤਹਾ ਕਹ ਧਾਇ ।
ਬਸਤ੍ ਪਹਿਰਿ ਤਿਤ ਕੌ ਚਲੀ ਜਿਤ ਅਸੁਰਨ ਕੋ ਰਾਇ । ੨੬ ।

Dohra

tin beera teh te leyo chali taha keh dhayi.
bastar pehri tit ko chali jit asuran ko rayi. (26)

ਚੌਪਈ

ਮੇਵਾ ਔਰ ਮਿਠਾਈ ਲਈ । ਮਾਟਨ ਮੋ ਧਰ ਪਰ ਭਰਿ ਦਈ ।
ਜਹ ਫਲ ਖਾਤ ਅਸੁਰ ਕੋ ਗਈ । ਤਿਨ ਲੈ ਬਨ ਸੌ ਸਕਲ ਲਗਾਈ । ੨੭ ।

Chopaiee

seva aur mithayi layi. matan mo dhar bhar deyi.
jeh phal khat asur ko gayi. tin lai ban so sakal lagayi. (27)

Chopaiee :

All the warriors were tired of fighting any more but the demon could not be killed by them. Leaving the battlefield, they returned to their homes and were deciding on a plan. (23)

Swaiyya :

All the troops were tired of fighting the battle but the demon could not be killed in any manner. Many attacks had been launched with arrows, swords, maces and spears, while he was not deterred at all and thundered with authority. He could not be eliminated in anyway from the battlefield. "Shall we go to some other land and settle there, what is your considered opinion ?" (24)

Chopaiee :

There was a prostitute by the name of Inder Mati, living, there and the whole world considered her as most beautiful. It seemed the brilliance of the sun and moon had been borrowed from her only (she was so beautiful). (25)

Couplet :

What others could not achieve, Indra Mati decided to undertake the task herself and she moved towards that place. She went towards the side where the king of demons was seated. (26)

Chopaiee :

The prostitute took some dry fruit and sweet meats and putting them in pitchers, she kept them on the ground. Where the demon king used to eat fruit she took all these things "to that place and established herself there, (27)

ਜਬ ਦਾਨੌ ਕੌ ਭੂਖਿ ਸੰਤਾਯੋ । ਤਬ ਬਨ ਕੇ ਭਛਨ ਫਲ ਆਯੋ ।
ਮਾਟ ਫੋਰਿ ਪਕਵਾਨ ਚਬਾਇਸ । ਮਦਰਾ ਪਿਯਤ ਅਧਿਕ ਮਨ ਭਾਇਸ । ੨੮ ।
jab dano ko bhukh santayo. tab ban ke bachan phal ayo.
mat phor pakwan chabayis. madra piyat adhik man bhayis. (28)

ਪੀ ਮਦਰਾ ਭਯੋ ਮਤ ਅਭਿਮਾਨੀ । ਯਹ ਜਬ ਬਾਤ ਬੇਸੁਵਨ ਜਾਨੀ ।
ਭਾਤਿ ਭਾਤਿ ਬਾਦਿਤ੍ਰ ਬਜਾਏ । ਗੀਤਿ ਅਨੇਕ ਤਾਨ ਕੈ ਗਾਏ । ੨੯ ।
pi madra bheyo mat abhimani. yeh jab bat besvan jani.
bhati bhati baditar bajaye. geet anek tan ke gaye. (29)

ਜਯੋ ਜਯੋ ਪ੍ਰਾਤ੍ ਨਾਚਤੀ ਆਵੈ । ਤਯੋ ਤਯੋ ਦਾਨੌ ਸੀਸ ਢੁਰਾਵੈ ।
ਕੋਪ ਕਥਾ ਜਿਯ ਤੇ ਜਬ ਗਈ । ਕਰ ਕੀ ਗਦਾ ਬਖੀਸ ਕਰ ਦਈ । ੩੦ ।
jeyo jeyo prat nachti ave. teyo teyo dano sees durave.
kop katha jiye te jab gayi. kar ki gada bakhas kar deyi. (30)

ਆਈ ਨਿਕਟ ਲਖੀ ਜਬ ਪਯਾਰੀ । ਹੁਤੀ ਕ੍ਰਿਪਾਨ ਸੋਊ ਦੈ ਡਾਰੀ ।
ਆਯੁਧ ਬਖੀਸ ਨਿਰਾਯੁਧ ਭਯੋ । ਯਹ ਸਭ ਭੇਦ ਤਿਨੈ ਲੀਖ ਲਯੋ । ੩੧ ।
ayi nikat lakhi jab payari. huti kirpan soyu de bhari.
ayudh bikhis nirayudh bheyo. yeh sabh bhed tine lakh leyo. (31)

ਨਾਚਤ ਨਿਕਟ ਦੈਤ ਕੇ ਆਈ । ਸ"ਕਰ ਕਰ ਸੌ ਗਈ ਛੁਆਈ ।
ਤਾ ਸੋ ਜੰਤ੍ ਮੰਤ੍ ਇਹ ਕੀਯੋ । ਭੇਟਯੋ ਤਨਿਕ ਕੈਦ ਕਰਿ ਲੀਯੋ । ੩੨ ।
nachat nikat det ke ayi. sankar kar so gayi chuayi.
ta so jantar mantar eh kiyo. bhotyo tanik ked kar liyo.32.

ਦੋਹਰਾ

ਤਨਿਕ ਛੁਅਰ ਤਾ ਕੇ ਤੁਰਤ ਬਾਧਿ ਗਯੋ ਤਤਕਾਲ ।
ਦਾਨਵ ਕੋ ਬਾਧਤ ਭਈ ਇਹ ਚਰਿਤ੍ ਕਰਿ ਬਾਲ । ੩੩ ।

Dohra

tanik chuar ta ke turat badhi geyo tatkal.
danav ko badhat bhayi eh charitar kar bal. (33)

ਭੁਜੰਗ ਛੰਦ

ਛਲਿਯੋ ਛੈਲ ਦਾਨੌ ਇਸੀ ਛਲੈ ਬਾਲਾ । ਲੀਯੋ ਬਸਯ ਕੈ ਕੈ ਮਹਾ ਰੂਪ ਆਲਾ ।
ਬੰਧਯੋ ਬੀਰ ਮੰਤ੍ਰਾਨ ਕੇ ਜੋਰ ਆਯੋ । ਸਭੈ ਗ੍ਰਾਮ ਬਾਸੀਨ ਕੈ ਲੈ ਦਿਖਾਯੇ । ੩੪

Bhujang Chhand

chaliyo chel dano isi chale bala. leyo basaye ke ke maha roop ala.
bandhye beer mantran ke jor ayo. sabhhai gram basin ke le dikhaye. (34)

When the demon felt hungry he came to the jungle tor taking fruit and breaking the pitchers he ate the food material and drank wine to his heart's satisfaction. (28)

After taking wine the proud demon became unconscious. When the prostitute became sure of this (his condition), then she played many musical instruments and sang songs in many tunes. (29)

As the pros was dancing forward the demon was moving his head accordingly. When the craze of the battle was completely removed from his mind then he handed over his mace to her. (pros). (30)

When he saw the (beautiful) beloved coming near him, he gave her his sword also. Having presented his weapons (to her) he was without weapons and the prostitute, Knew al this. (31)

She came dancing towards the demon and touched (tied) a chain to his hands. Having done this witchcraft (deceitful action) and with his slight movement she arranged to arrest him. (32)

Couplet :

With her slight touch he was tied down with chains. With this magic spell the woman had tied down the demon. (33)

Bhujang Chhand :

Thus the woman with this deceitful action had completely cast her spell and the most beautiful woman had taken him under her magic spell (control). With the strength of her magic spell the warrior was coming under her control and the prostitute showed it to all the residents of the town. **(34)**

ਪ੍ਰਥਮ ਗ੍ਰਾਮ ਬਾਸੀਨ ਕੌ ਲੈ ਦਿਖਾਰਿਯੋ । ਪੁਨਿਰ ਖੋਦਿ ਭੂਮੈ ਤਿਸੈ ਗਾਡਿ ਡਾਰਿਯੋ ।
ਜਿਨੈ ਲੈ ਗਦਾ ਕੌ ਖਨੌ ਬੀਰ ਮਾਰੇ । ਭਏ ਤੇਜ ਮੰਤ੍ਰਾਨ ਕੇਤੇ ਬਿਚਾਰੇ । ੩੫ ।
pratham gram basin ko le dikhariyo. punir khod bhume tise gad dariyo.
jibe lai gada ko khano beer mare. bhaye tej mantran kete bichare. (35)

ਦੋਹਰਾ

ਜਿਨ ਖੇਚਰ ਕਰ ਖਗ ਲੈ ਖਤ੍ਰੀ ਹਨੇ ਅਪਾਰ ।
ਤੇ ਛੈਲੀ ਇਹ ਛਲ ਛਲਿਯੋ ਐਸੋ ਚਰਿਤ੍ਰ ਬਿਚਾਰ । ੩੬ । ੧ ।

Dohra

jin khechar kar khug lai khatri hane apar.
te cheli eh chal chaliyo aiso charitar bichar. (36) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਪਚੀਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੨੫ । ੨੪੬੭ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so pachisavo charitar samapatam. Sat Subham sat. (125) (2467) aphjun.

ਦੋਹਰਾ

ਦੇਸ ਤਪੀਸਾ ਕੇ ਬਿਖੈ ਗੜੀ ਸਿਨਸਿਨੀ ਏਕ ।
ਜੀਤਿ ਨ ਕੋਊ ਤਿਹ ਸਕਿਯੋ ਭਿਰਿ ਭਿਰਿ ਗਏ ਅਨੇਕ । ੧ ।

Dohra

des tapisa ke bikhe garhi sinsini ek.
jeet na koyu teh sakiyo bhir bhir gaye anek. (1)

ਚੌਪਈ

ਅਬਦੁਲ ਨਬੀ ਤਹਾ ਕਹ ਪਾਯੋ । ਚਾਰਿ ਦਯੋਸ ਲਗਿ ਜੁਧ ਮਚਾਯੋ ।
ਅਧਿਕ ਨਾਰਿ ਗੋਲਿਨ ਕੀ ਭਈ । ਭ੍ਰਿਤਨ ਬਿਸਰ ਸਕਲ ਸੁਧਿ ਗਈ । ੨ ।

Chopaiee

abdul nabi tahha keh payo. char deyos lag judh machayo.
adhik nari golin ki bhayi. bhritan bisan sakal sudhi gayi. (2)

ਆਖਰ ਗਈ ਤਵਨ ਕੌ ਤੋਰਿਯੋ । ਯਾ ਕੌ ਕਿਨੀ ਨ ਮੁਹਰੇ ਮੋਰਿਯੋ ।
ਅਟਕਲ ਏਕ ਅਟਾਰੀ ਭਈ । ਅਧਿਕ ਮਾਰਿ ਗੋਲਿਨ ਕੀ ਦਈ । ੩ ।

akhar gayi tawan ko toriyo. ya ko kini na muhre moriyo.
atkal ek atari bhayi. adhik mari golin ki dayi. (3)

First she showed this scene to all the (town) residents and then digging a pit she buried him there. The demon, who had killed many warriors with his mace, was feeling helpless due to this magic spell. (35)

Couplet

The demon with a sword in hand had killed countless Kashatriyas but had been deceived by this woman through her deceitful action (witchcraft). (36)(1)

Here the hundred and twenty fifth episode of the King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (125-2467)(Contd)

Couplet :

In the land of Tapisa there was a fortress called Sinsini which could not be won over by anyone and many had failed in their battles against it. (1)

Chopaiee :

Abdul Nabi then attacked it. For four days a fierce battle was raging there with cannons being shot in abundance. The workers had lost all their sense of proportion. (2)

Finally they were able to break through the fortress and no one stopped them going further. One loft was left which was under great fire. (3)

ਭਰਿ ਭਰਿ ਤੁਪਕ ਤਵਨ ਤ੍ਰਿਯ ਲਯਾਵੈ । ਲੈ ਲੈ ਕਰ ਮੈ ਪੁਰਖ ਚਲਾਵੈ ।
ਤਕਿ ਤਕਿ ਤਨ ਜਾ ਕੇ ਮੈ ਮਾਰੈ । ਹੈ ਗੈ ਰਥ ਬੀਰਾਨ ਬਿਦਾਰੈ । ੪ ।
bhari bhari tupak tawan triye leyave. le le kar mai purakh chalave.
tak tak tan ja ke mai mare. hai ge rath biran bidare. (4)

ਭਰਿ ਬੰਦੂਕ ਤ੍ਰਿਯ ਸਿਮਤ ਬਨਾਈ । ਖਾਨ ਨਬੀ ਕੇ ਹ੍ਰਿਦੈ ਲਗਾਈ ।
ਲਾਗਤ ਘਾਇ ਹਾਰਿ ਨਹਿ ਭਾਖਿਯੋ । ਮਾਰਿ ਪਾਲਕੀ ਭੀਤਰਿ ਰਾਖਿਯੋ । ੫ ।
bhar bandook triye simat banayi. khan nabi ke hirdaye lagayi.
lagat ghhayi har nahi bhakhiyo. mar palki bhetar rakhiyo. (5)

ਦੋਹਰਾ

ਨਬੀ ਤੁਪਕ ਕੇ ਸੰਗ ਹਨਯੋ ਉਤੈ ਜੁਧ ਅਤਿ ਹੋਇ ।
ਇਤਿ ਭ੍ਰਿਤ ਪਤਿ ਲੈ ਘਰ ਗਏ ਉਤੈ ਨ ਜਾਨਤ ਕੋਇ । ੬ ।

Dohra

nabi tupak ke sung hanyo utai judh ati hoyi.
iti bhrit pati lai ghar geyo utai na janat koyi. (6)

ਏਕ ਤੋਪਚੀ ਤੁਪਕਲੈ ਬਾਧੀ ਸਿਸਤ ਬਨਾਈ ।
ਤਾ ਕੇ ਪਤਿ ਕੇ ਉਰ ਬਿਖੈ ਗੋਲੀ ਹਨੀ ਰਿਸਾਇ । ੭ ।
ek topchi tupkale badhi sisat banayi.
ta ke pati ke aur bikhe goli hani risayi. (7)

ਚੌਪਈ

ਲਗੇ ਤੁਪਕ ਕੇ ਬ੍ਰਿਣ ਭਟ ਜੂਝਿਯੋ । ਠਾਢੀ ਟਿਕਟ ਤਵਨ ਤ੍ਰਿਯ ਬੂਝਿਯੋ ।
ਚਕਮਕ ਝਾਰਿ ਕਢੀ ਚਿਨਗਾਰੀ । ਤਿਨ ਛਪਰਨ ਮੋ ਛਿਪ੍ ਪ੍ਰਜਾਰੀ । ੮ ।

Chopaiee

lagai tupak ke brin bhat jujhiyo. Thadi tikat tawan triye bujhiyo.
chakmak jhar kadhi chingari. tin chapran mo chipar parjari. (8)

ਮੁਗਲ ਸੇਖ ਸੈਯਦ ਤਹ ਆਏ । ਤਾ ਤ੍ਰਿਯ ਕੋ ਯੌ ਬਚਨ ਸੁਨਾਏ ।
ਅਬ ਤੂੰ ਇਸਤ੍ਰੀ ਹੋਹਿ ਹਮਾਰੀ । ਨਿਕਟ ਲਾਗਿ ਇਹ ਭਾਤਿ ਉਚਾਰੀ । ੯ ।
mughal sekh sayid theh ayo. ta triye ko yo bachan sunayo.
ab toon istri hohi hhamari. nikat lag eh bhati uchari. (9)

ਦੋਹਰਾ

ਸੁਤ ਬਾਲਕ ਭਰਤਾ ਮਤਿਯੋ ਇਨ ਕੌ ਪ੍ਰਥਮ ਜਰਾਇ ।
ਬਹੁਰਿ ਤਿਹਾਰੋ ਧਾਮ ਮੈ ਆਜੁ ਬਸੌਦੀ ਆਇ । ੧੦ ।

Chopaiee

sut balak bharta matiyo in ko pratham jariyo.
bahur tihare dham mai aajbasodi ayi. (10)

There the women were bringing and loading the guns, while the men were taking them in hand and firing them. They were pointing their guns on a particular object (body) and whomsoever they were aiming at, was destroyed be it a chariot, horse or elephant. (4)

One woman loading a gun aimed at Nabi Khan and hit him on the heart, with the striking of the bullet, he was thrown dead in the planquin without heaving a sigh.(5)

Couplet :

Nabi was killed with the gun and then followed a fierce battle. The attendants took away Nabi Khan to his house and no one knew about it on this side. (6)

Then a gunner aimed with his gun and shot a bullet at the husband of this woman with great fitry. (7)

Chopaiee :

With the gun wound, the brave man was killed. The wife, standing next to him realized this. Shi rubbed a firestone (chakmak stone) and produced a flame and burnt the hukment immediately. (8)

The Mughals, Sheikh, Sayyad (all) came there and said to the woman, "You become our wife now." The woman went closer and said to them. (9)

Couplet:

"My young son and spouse had been killed. First let me cremate them (by burning) and then I would come and live with you." (10)

ਚੌਪਈ

ਪ੍ਰਥਮ ਚਿਤਾ ਮੈ ਸੁਤ ਕੌ ਡਾਰਿਯੋ । ਮ੍ਰਿਤਕ ਖਸਮ ਕੌ ਬਹੁਤਿ ਪ੍ਰਜਾਰਿਯੋ ।
ਬਹੁਰੌ ਕ"ਖ ਮੁਗਲ ਕੌ ਭਰੀ । ਆਪਨ ਲੈ ਪਾਵਕ ਮੋ ਪਰੀ । ੧੧ ।

Chopaiee

pratham chita mai sut ko dariyo. mirtak khasam ko bahut parjariyo.
bahuro kankh mugal ko bhari. apan lai pawak mo pari. (11)

ਦੋਹਰਾ

ਸੁਤ ਜਰਾਇ ਪਤਿ ਜਾਰਿ ਕੈ ਬਹੁਰਿ ਮੁਗਲ ਗਹਿ ਲੀਨ ।
ਤਾ ਪਾਛੈ ਆਪਨ ਜਰੀ ਤ੍ਰਿਯ ਚਰਿਤ੍ਰ ਯੌ ਕੀਨ । ੧੨ । ੧ ।

Dohra

sut jagayi pati jar ke bahur mugal gahi leen.
ta pache apan jari triye charitar yo keen. (12) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਛਬੀਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੨੬ । ੨੪੭੯ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so chabisavo charitar samapatam. Sat Subham sat. (126) (2479) aphjun.

ਚੌਪਈ

ਬੀਰ ਦਤ ਚੰਡਾਲਿਕ ਰਹੈ । ਅਤਿ ਤਸਕਰ ਤਾ ਕੌ ਜਗ ਕਹੈ ।
ਖਾਨ ਖਵੀਨ ਤਹਾ ਜੋ ਆਵੈ । ਤਾ ਕੌ ਲੂਟਿ ਕੂਟਿ ਲੈ ਜਾਵੈ । ੧ ।

Chopaiee

beer dut chandalik rahe. ati taskar ta ko jug kahe.
khan khaveen taha jo ave. ta ko luti kuti le jave. (1)

ਜੋ ਆਵਤ ਕੋਊ ਰਾਹ ਨਿਹਾਰੈ । ਜਾਇ ਤਵਨ ਕੌ ਤੁਰਤ ਹਕਾਰੈ ।
ਜੋ ਤਨਿ ਧਨੁ ਰਿਪੁ ਤੀਰ ਚਲਾਵੈ । ਛੁਰਾ ਭਏ ਤਿਹ ਕਾਟਿ ਗਿਰਾਵੈ । ੨ ।

jo aavat koyu rah nihare. jayi tawan ko turat hakare.
jo tan dhan ripu teer chalave. chura bhaye teh kat girave. (2)

ਦੋਹਰਾ

ਲਹੈ ਨਿਸਾ ਇਕ ਜਬ ਭਯੋ ਤਬ ਵਹ ਕਰਤ ਪ੍ਰਹਾਰ ।
ਜੀਵਤ ਕਿਸੁ ਨ ਛੋਰਈ ਡਾਰਤ ਹੀ ਸੰਘਾਰ । ੩ ।

Dohra

lahe nisa ik jab bheyo tab veh karat parhar.a
jeevat kisu na choriyo darat hi sanghar. (3)

Chopaiee

First she put the child in the pyre and then burnt the dead spouse in the pyre, then embracing the Mughal she threw herself in the burning pyre along with him. (11)

Couplet

After burning (the bodies of) the son and husband, she caught hold of the Mughal and then burnt herself. She thus enacted this witchcraft (magic spell). (12)(1)

Here the one hundred and twenty-sixth episode of the dialogue between the King & the Minister regarding woman characterization from Charitar Pakhyan is completed. All is well. (126-2479)(Contd)

Chopaiee :

There was a devil by the name of Bir Dutt. The whole world was calling him a big thief The Khan or nobleman who would come there was looted and beaten by him. (1)

Whomsoever he would see as a passerby, he would soon go and challenge him. If any enemy tried to shoot an arrow he would cut him with his dagger and throw away. (2)

Couplet :

When he would realize that the night had fallen he would come out and attack leaving nobody alive and killing everyone. (3)

ਚੌਪਈ

ਰਤਨ ਸਿੰਘ ਤਿਹ ਮਗ ਹ੍ਵੈ ਆਯੋ । ਸੋ ਲਖਿ ਤਵਨ ਚੋਰ ਨੈ ਪਾਯੋ ।
ਤਾ ਕਹੁ ਕਹਿਯੋ ਬਸਤ੍ਰ ਤੁਮ ਡਾਰੋ । ਨਾਤਰ ਤੀਰ ਕਮਾਨ ਸੰਭਾਰੋ । ੪ ।

Chopaiee

ratan singh teh mug haiv ayo. so lakhi tawan chor na payo.
ta khu kahiyo bastar tum daro. natar teer kaman sambharo. (4)

ਰਤਨ ਸਿੰਘ ਜੋ ਤੀਰ ਚਲਾਵੈ । ਸੋਊ ਛੁਰਾ ਤੇ ਕਾਟਿ ਗਿਰਾਵੈ ।
ਉਨਸਠਿ ਤੀਰ ਛੋਰਿ ਤਿਨ ਕਹਿਯੋ । ਏਕ ਤੀਰ ਤਰਕਸ ਮਮ ਰਹਿਯੋ ! ੫ ।

ratan singh jo teer chalave. soyu chhura te kat girave.
unmath teer chor tin kahhiyo. ek teer tarkas mam rahiy. (5)

ਦੋਹਰਾ

ਸੁਨੁ ਤਸਕਰ ਮੈ ਬਿਸਿਖ ਕੋ ਜਾ ਕੌ ਕੀਯੋ ਪ੍ਰਹਾਰ ।
ਆਜੁ ਲਗੇ ਚੂਕਿਯੋ ਨਹੀ ਸੁਨਿ ਲੈ ਬਚਨ ਹਮਾਰ । ੬ ।

Dohra

sun taskar mai bisikhh ko ja ko kiyo parhar.
aaj lage chukiyo nahi suni lai bachan hamar. (6)

ਚੌਪਈ

ਮੈ ਜੇਤੇ ਤੁਹਿ ਚਲਾਏ । ਸੋ ਸਭ ਹੀ ਤੈ ਕਾਟਿ ਗਿਰਾਏ ।
ਅਬ ਚੇਰੌ ਚਿਤ ਭਯੋ ਹਮਾਰੋ । ਕਹੋ ਸੁ ਕਰਿਹੌ ਕਾਜ ਤਿਹਾਰੋ । ੭ ।

Chopaiee

mai jete tuhi chalaye. so sabh hi te kat giraye.
ab chero chit bheyo hhamaro. kaho so kariho kaaj tiharo. (7)

ਦੋਹਰਾ

ਏਕ ਹੌਸ ਮਨ ਮਹਿ ਰਹੀ ਸੋ ਤੁਹਿ ਕਹੌ ਸੁਨਾਇ ।
ਜਿਹ ਭਾਖੈ ਮਾਰੌ ਤਿਸੈ ਦੀਜੈ ਕਛੂ ਬਤਾਇ । ੮ ।

Dohra

ek ros man mahi rahi so tuhhi kaho sunayi.
jeh bhakhhe maro tise deejai kachu batayi. (8)

ਚੌਪਈ

ਯੌ ਸੁਨਿ ਚੋਰ ਅਧਿਕ ਸੁਖ ਪਾਯੋ । ਏਕ ਪਤ੍ਰ ਕਰਿ ਸਾਥ ਬਤਾਯੋ ।
ਜਬ ਤਾ ਕੀ ਤਿਨ ਦ੍ਰਿਸਟਿ ਚੁਰਾਈ । ਤਨਿ ਗਾਸੀ ਤਿਹ ਮਰਮ ਲਗਾਈ । ੯ ।

Chopaiee

yo sun chor adhik sukh payo. ek patar kar sath batayo.
jab ta ki tin dristi churayi. tin gasi teh maram lagayi. (9)

Chopaiee :

One day Rattan Singh happened to pass that way and this thief saw him and said to him, "Either you remove your clothes (and keep them here) or be prepared with your arrow and bow." (4)

Rattan Singh took up his arrow and bow. Whichever arrow was being shot by Rattan Singh, the thief would cut it into two with his dagger and throw it away. When he had shot fifty-nine arrows then he said (to himself), "There is only one arrow left in my quiver." (5)

Couplet :

"O Thief ! Whichever arrow I had shot so far had hit the target, so listen to my words." (6)

Chopaiee :

"Whatever arrows I had shot you had broken them and thrown away. Now I am your slave from my heart. So please tell me what can I do for you ?" (7)

Couplet :

"I have got one desire left in my mind, which I would tell you. You point out anything to me and I shall kill that object, so you give me some object" (8)

Chopaiee :

Hearing these words the thief was much delighted so he took up a leaf in his hand and showed it with a sign. Once the thief took off his eye (sight) from him, he shot an arrow at his chest by stretching his bow. (9)

ਦੋਹਰਾ

ਰਤਨ ਸਿੰਘ ਇਹ ਛਲ ਭਏ ਖਲ ਕੀ ਦ੍ਰਿਸੀਟ ਬਚਾਇ ।
ਮਰਮ ਸਥਲ ਮਾਰਿਯੋ ਬਿਸਿਖ ਦੀਨੋ ਤਾਹਿ ਗਿਰਾਇ । ੧੦ । ੧ ।

Dohra

ratan singh eh chal bhaye khal ki dristi bachayi.
maram sathal·mariyo bisikh deeno tahi girayi. (10) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਸਾਤਈਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੨੭ । ੨੪੮੯ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so sataisavo charitar samapatam. Sat Subham sat. (127) (2489) aphjun.

ਦੋਹਰਾ

ਮਾਰਵਾਰ ਕੇ ਦੇਸ ਮੈ ਉਗ੍ਰਦਤ ਇਕ ਰਾਵ ।
ਕੋਪ ਜਗੇ ਪਾਵਕ ਮਨੋ ਸੀਤਲ ਸਲਿਲ ਸੁਭਾਵ । ੧ ।

Dohra

mahavar ke des mai ugardat ik rav.
kop jage pawak mano setal salil subhav. (1)

ਚੌਪਈ

ਧਰਵਾਰਨ ਤਾ ਕੋ ਧਨ ਮਾਰਿਯੋ । ਪੁਰੀ ਆਇ ਪਾਲਕਨ ਪੁਕਾਰਿਯੋ ।
ਅਗਨਤ ਢੋਲ ਨਗਾਰੇ ਬਾਜੇ । ਕੌਚ ਪਹਿਰਿ ਸੂਰਮਾ ਬਿਰਾਜੇ । ੨ ।

Chopaiee

dharvaran ta ko dhan mariyo. puri ayi palkan pukariyo.
agnat dhol nagare baje. koch pehar soorma biraje. (2)

ਦੋਹਰਾ

ਬਜਿਯੋ ਜੂਝਊਆ ਦੁਹੂੰ ਦਿਸਿ ਸੂਰਾ ਭਯੋ ਸੁਰੰਗ ।
ਪਖਰਾਰੇ ਨਾਚਤ ਭਏ ਕਾਰਤ ਭਏ ਕੁਰੰਗ । ੩ ।

Dohra

bajiyo jujhuya duhun disi sura bheyo surang.
pakhrare nachat bhaye karat bhaye kurang. (3)

ਭੁਜੰਗ ਛੰਦ

ਮਹਾਬੀਰ ਗਾਜੇ ਮਹਾ ਕੋਪ ਕੈ ਕੈ । ਤਿਸੀ ਛੇਤ੍ਰ ਛਤ੍ਰੀਨ ਕੋ ਛਿਪ੍ ਛੈ ਕੈ ।
ਬ੍ਰਛੀ ਬਾਨ ਬਜ੍ਰਾਨ ਕੇ ਵਾਰ ਕੀਨੇ । ਕਿਤੇ ਖੇਤ ਮਾਰੇ ਕਿਤੇ ਛਾਡਿ ਦੀਨੋ । ੪ ।

Bhujang Chhand

mahabeer gaje maha kop ke ke. tisi chhetar chatrin ko chipar che ke.
barchi ban bajran ke war kenai. kite khhet mare kite chad deno. (4)

Copulet :

Rattan Singh by doing this deceitful action had shifted the devil's sight (eye) and killed him by shooting an arrow at his chest. (10)(1)

Here the one hundred and twenty-seventh episode of the dialogue between the King & the Minister regarding woman's characterization from Charitar Pakhyan is completed. All is well. (127-2489)(Contd)

Couplet :

There was a Raja in Marwar by the name of Ugar dutt, who would spit fire, when enraged and would be cool like water when he was normal (with good behaviour). (1)

Chopaiee :

Once the robbers had looted his money and the herdsmen complained to the authorities in the town. To take revenge, the drums and kettle drums were sounded and the warriors got ready with their coats of mail (protective covers). (2)

Couplet :

The war drums (of death) were sounded from all four sides and the warriors were red with wrathfulness. The horses were decorated with saddle gear and were trotting while the cowards became pale (with fear). (3)

Bhujang Chhand :

The mighty warriors being enraged were thundering. In that area the Kashatriyas had been destroyed quickly. They had attacked with spears, arrows and bajras. Many were killed in the battle and many others were let off free. (4)

ਕਿਤੇ ਖਿੰਗ ਖੰਗੇ ਕਿਤੇ ਖੇਤ ਮਾਰੇ । ਘੁਰੇ ਘੋਰ ਬਾਜੰਤ੍ਰ ਮਾਰੂ ਨਗਾਰੇ ।
ਬਚਿਯੋ ਬੀਰ ਏਕੈ ਨ ਬਾਜੰਤ੍ਰ ਬਾਜੀ । ਮਹਾ ਤ੍ਰਾਸ ਕੈ ਕੈ ਮਹਾ ਸੈਨ ਭਾਜੀ । ੫
kite khing khage kite khet mare. ghure ghure bajantar maru nagare.
bachiyo beer eke na bajantar baji. mahha tras ke ke maha sain bhaji. (5)

ਚੌਪਈ

ਜਬ ਹੀ ਭਾਜਿ ਸੈਨ ਸਭ ਗਯੋ । ਕੋਪ ਤਬੈ ਰਾਜਾ ਕੋ ਭਯੋ ।
ਸਾਮੁਹਿ ਹ੍ਵੈ ਕੈ ਜੁਧ ਮਚਾਯੋ । ਦੇਖਨ ਇੰਦ੍ਰ ਦੇਵ ਰਨ ਆਯੋ । ੬ ।

Chopaiee

jab hi bhaji sain sabh geyo. kop tabe raja ko bheyo.
samuhi haiv ke judh machayo. dekhan Inder dev ran ayo. (6)

ਬਿਸਨੁ ਦਤ ਅਤਿ ਹੀ ਸੁਭ ਕਾਰੀ । ਉਹਿ ਦਿਸਿ ਕੋ ਰਾਜਾ ਹੰਕਾਰੀ ।
ਸੋ ਆਪਨ ਲਰਬੇ ਕੋ ਧਾਯੋ । ਉਤ ਤੇ ਉਗ੍ਰ ਦਤ ਨ੍ਰਿਪ ਆਯੋ । ੭ ।
bisnu dat ati hi subh kari. uhi dis ko raja hankari.
so apan larbe ko dhayo. ut te tigar dat nrip ayo. (7)

ਦੋਊ ਸੈਨ ਰਾਵ ਦੋਊ ਲੈ ਕੈ । ਰਨ ਕੌ ਚਲੇ ਕੋਪ ਅਤਿ ਕੈ ਕੈ ।
ਖੜਗ ਸੂਲ ਸੈਥੀ ਚਮਕਾਵਤ । ਮਾਹੁ ਰਾਗ ਸਿਧਾਰੇ ਗਾਵਤ । ੮ ।
doyu sain rav doyu lai ke. ran ko chale ati ke ke.
kharag sool sethi chamkavat. mahu rag sidhare gavat. (8)

ਸਵੈਯਾ

ਤਾਜ ਪਰੇ ਕਹੂੰ ਸਾਜ ਜਿਰੇ ਕਹੂੰ ਬਾਜ ਮਰੇ ਗਜਰਾਜ ਸੰਘਾਰੇ ।
ਗਾਵਤ ਬੀਰ ਬਿਤਾਲ ਫਿਰੈ ਕਹੂੰ ਨਾਚਤ ਭੂਤ ਭਯਾਨਕ ਭਾਰੇ ।
ਭੀਤ ਭਜੇ ਲਖਿ ਭੀਰ ਪਰੀ ਅਤਿ ਤ੍ਰਾਸ ਭਰੇ ਸੁਨਿ ਨਾਦ ਨਗਾਰੇ ।
ਕ"ਪਤ ਹੈ ਇਹ ਭਾਤਿ ਮਨੌ ਗਨ ਗੌਰਨ ਕੇ ਜਨੁ ਓਰਨ ਮਾਰੇ । ੯ ।

Swaiyya

taj pare kahun saj jire kahun baj mare gajraj sanghare.
gavat beer bital phire kahun nachhat bhoot bhayanak bhare.
bheet bhaje lakh bheer pari ati tras bhare suni·nad nagare.
kampat hai eh bhati mano gaun goran ke janu uran mare. (9)

Many horses had been cut into pieces, while many had been killed in the battle. The war drums (of death) were sounded along with other musical instruments. No warrior was left alive nor those playing the music were saved. The enemy forces being under fear complex had fled away. (5)

Chopaiee :

When the whole army had fled away, the Raja became furious with rage and he launched an attack facing the enemy (from the front) and for seeing this battle the god king Indra himself came to the battlefield. (6)

On the other side there was a proud warrior king by the name of Bisan Dutt. He came to fight in the battle himself and from the opposite side Raja Ugar Dutt came himself. (7)

Both the Rajas along with their armies proceeded to the battlefield with great fury. They were brandishing their swords tridents and spears and were playing the Maru Raga and Sandhuria Raga (song of death). (8)

Swaiyya :

Somewhere the crowns of the Rajas were lying on the ground, somewhere their embellishments and ornaments along with coats of mail were lying; while somewhere else horses and grand elephants were lying dead. Somewhere evil spirits (Betal) were singing while somewhere else the ghosts were dancing around. The cowards hearing the drum beats and viewing it as a horrible period of suffering were running away. They were trembling as if the cannon shots were being hurled like the hailstorm. (9)

ਏਕ ਮਹਾ ਭਟ ਭੀਰ ਪਰੀ ਲਖਿ ਭੀਤ ਭਏ ਸੁ ਚਲੇ ਭਜਿ ਕੈ।
ਇਕ ਆਨਿ ਪਰੈ ਨ ਟਰੇ ਰਨ ਤੇ ਕਰਵਾਰ ਕਟਾਰਿਨ ਕੌ ਸਾਜਿ ਕੈ।
ਇਕ ਪਾਨਿਹਿ ਪਾਨਿ ਰਟੈ ਮੁਖ ਤੇ ਇਕ ਮਾਰਹਿ ਮਾਰਿ ਕਹੈ ਗ਼ਜਿ ਕੈ।
ਇਕ ਜੂਝਿ ਮਰੈ ਇਕ ਸ੍ਵਾਸਿ ਭਰੈ ਇਕ ਆਨਿ ਅਰੈ ਰਜਿਯਾ ਰਜਿ ਕੈ। ੧੦।

ek maha bhat bheer pari lakh bheet bhaye so chale bhaj ke.
ik aan pare na tare ran te karwar katarin ko saj ke.
ik panhhi pani ratai mukh te ik marhi mar kahe garaj ke.
ik jujh maai ik swas bhare ik aan arai rajiya jaji ke. (10)

ਦੋਹਰਾ

ਤਰਫਰਾਹਿ ਸੂਰਾ ਧਰਨਿ ਬਰਖਿਯੋ ਸਾਰ ਅਪਾਰ।
ਜੇ ਅਬ੍ਰਿਣੀ ਠਾਂਢੇ ਹੁਤੇ ਬ੍ਰਿਣੀ ਕਰੇ ਕਰਤਾਰ। ੧੧।

Dohra

tarphrahi sura dharin barkhiyo sar apar.
je abrini thade hute brini kare kartar. (11)

ਚੌਪਈ

ਐਸੋ ਬੀਰ ਖੇਤ ਤਹ ਪਰਿਯੋ। ਏਕ ਬੀਰ ਸਾਬਤ ਨ ਉਬਰਿਯੋ।
ਰਾਜਾ ਜੂ ਖੇਤ ਗਿਰਿ ਗਏ। ਜੀਵਤ ਰਹੇ ਮ੍ਰਿਤਕ ਨਹਿ ਭਏ। ੧੨।

Chopaiee

aiso beer khet teh pariyo. ek beer sabat na ubariyo.
raja ju khet gir gaye. jeevat rahe mirtak nahi bhaye. (12)

ਦੋਹਰਾ

ਖੇਤ ਪਰੇ ਨ੍ਰਿਪ ਕੌ ਨਿਰਖਿ ਭਾਜੇ ਸੁਭਟ ਅਨੇਕ।
ਸਯਾਮ ਭਨੈ ਰਨ ਭੂਮਿ ਮੈ ਰਹਿਯੋ ਨ ਸੂਰਾ ਏਕ। ੧੩।

Dohra

khet pare nrip ko nikrikh bhaje subhat anek.
sayam bhane ran bhumi mai rahiyo na sura ek. (13)

Many warriors being frightful of the terrible times were fleeing away, while many warriors with swords and bayonets had proceeded to the battlefield and were not relenting, while some were asking for water only, while some others were shouting "Kill them" loudly. Some had died fighting, while some were still breathing and some Rajputs were satisfied by fighting it out. (10)

Couplet :

Many weapons were in use, while the warriors were throbbing (in agony) on the ground. Those who had escaped injuries so far, got wounded with the Lord's Will. (11)

Chopaiee :

Thus the battlefield was littered with the warriors (lying down) and none of the warriors escaped unhurt completely. The Raja also fell down in the battlefield but was still alive (and not dead). (12)

Couplet :

On seeing the Raja lying down in the battlefield many warriors fled away. The poet Siam has said that not a single warrior was left safe in the battlefield. (13)

ਕਬਿਤੁ

ਭਾਰੇ ਭਾਰੇ ਸੂਰਮਾ ਪੁਕਾਰੈ ਕੈ ਕੈ ਮਹਾ ਨਾਦ
ਰਾਨੀ ਹਮ ਮਾਰੇ ਰਾਜਾ ਜਿਯਤੇ ਸੰਘਾਰ ਹੈ।
ਕੇਤੇ ਰਥ ਟੂਟੇ ਕੇਤੇ ਸੂਰਨ ਕੇ ਸੀਸ ਫੂਟੇ
ਕੇਤ ਹਯ ਛੂਟੇ ਕੇਤੇ ਹਯਹੂੰ ਪ੍ਰਹਾਰੇ ਹੈ।
ਕੇਤੇ ਕਰੀ ਮਾਰੇ ਕੇਤੇ ਕਰਿਹ ਬਿਦਾਰੇ
ਕੇਤੇ ਜੁਧ ਤੇ ਨਿਵਾਰੇ ਕੇਤੇ ਪੈਦਲ ਲਤਾਰੇ ਹੈ।
ਲੋਹ ਕੇ ਕਰਾਰੇ ਕੇਤੇ ਅਸ੍ ਹੂੰ ਉਤਾਰੇ
ਕੇਤੇ ਖੰਡੇ ਜਿਨਿ ਖੰਡ ਤੇ ਅਖੰਡ ਖੰਦ ਡਾਰੇ ਹੈ। ੧੪।

Kabit

bhare bhare surma pukare ke ke maha nad.
rani hum mare raja jiyat sanghar sanghar hai.
kete rath tute kete suran ke sees phute.
ket haye chute kete hayehun parhare hai.
kete kari mare kete kareh bidare.
kete judh te nivare kete paidal latare hai.
loh ke karere kete asav hoon utare.
kete khande jin khand te akhand khund dare hai. (14)

ਸਵੈਯਾ

ਜੋਰਿ ਸਭਾ ਸੁਭ ਬੋਲਿ ਬਡੇ ਭਟ ਔਰ ਉਪਾਇ ਕਹੌ ਸੁ ਕਰੈ।
ਉਨ ਸੂਰਨ ਤੇ ਨਹਿ ਏਕ ਬਚਿਯੋ ਦੁਖ ਹੈ ਛਤਿਯਾ ਕਿਹ ਭਾਤਿ ਭਰੈ।
ਕਯੋ ਨ ਦੇਹੁ ਬਨਾਇ ਬਡੇ ਦਲ ਕੌ ਸੰਗ ਜਾਇ ਤਹੀ ਫਿਰਿ ਜੂਝਿ ਮਰੈ।
ifਰਿ ਹੈ ਕਿਧੌ ਜੀਤਿ ਅਜੋਧਨ ਕੋ ਨਹਿ ਰਾਇ ਮਰੇ ਤਹੀ ਜਾਇ ਮਰੈ। ੧੫।

Swaiyya

jor sabha subh boli bade bhat aur upayi kaho su kare.
aun sooran te nahi ek bachiyo dukh hai chatiya keh bhati bhare.
keyo na dehu banayi bade dal ko sang jayi tahi phiri jujhi mare.
phiri hai kipo heet ayodhan ko nahi rayi mare tahi jayi mare. (15)

ਦੋਹਰਾ

ਭਾਤਿ ਭਾਤਿ ਮਾਰੂ ਮੰਡੇ ਕੰਤ ਜੁਝਿਯੋ ਰਨ ਮਾਹਿ।
ਸਾਜਿ ਸੈਨ ਚਤੁਰੰਗਨੀ ਚਲਹੁ ਤਹਾ ਕਹ ਜਾਇ। ੧੬।

Dohra

bhati bhati maru mande kant jujhiyo ran mahi.
saji sain chaturangni chalhu taha keh jayi. (16)

Kabit:

The mighty warriors were shouting aloud and said to the queen." We had been defeated and the Raja was also killed (alive), many chariots were cut into pieces and many heads of warriors were (broken) lying there, many horses had run away and many horses were killed. Many elephants had been killed or cut into pieces. Many infantry troops were crushed while many others had fled away from the battlefield. Many archers had been divested of their horses and many were slain along with their horses and many invincible warriors were cut into pieces. (14)

Swaiyya :

The queen called the meeting of the other warriors and discussed the means (plan) which should be adopted, as none of the warriors was left alive. "I am filled with grief completely, which should be alleviated. Why not die fighting by taking a huge army? Either I shall return after winning the battle or I shall die fighting where the Raja had been killed." (15)

Couplet :

Many war drums (of death) were sounded (indicating) that her spouse had died fighting in the battle, so let us take a huge multi-faceted army as it only behoves us now. (16)

ਸਵੈਯਾ

ਮਾਰਿ ਪਰੇ ਬਿਸੰਭਾਰ ਧਰਾ ਪਰ ਸੂਰ ਸਭੇ ਸੁਖ ਸੁਧ ਅਨੀਕੇ ।
ਤਾ ਪਰ ਕੰਤ ਸੁਨਿਯੋ ਜੁ ਜੁਝਿਯੋ ਦਿਨ ਰੈਨਿ ਬਸੈ ਜੋਊ ਅੰਤਰ ਜੀਕੇ ।
ਤਾ ਬਿਨੁ ਹਾਰ ਸਿੰਗਾਰ ਅਪਾਰ ਸਭੈ ਸਜਨੀ ਨੁਹਿ ਲਾਗਤ ਫੀਕੇ ।
ਕੈ ਰਿਪੁ ਮਾਰਿ ਮਿਲੌ ਮੈ ਪਿਯਾ ਸੰਗ ਨਾਤਰ ਪਯਾਨ ਕਰੋ ਸੰਗ ਪੀਕੈ । ੧੭ ।

Swaiyya

mar paraye biambhar dhara par soor sabhe sukh sudh anike.
ta par kant suniyo jo jujhiyo din rain base joyu antar jekai.
ta bin har singar apar sabhe sajni nahi lagat pheeke.
ke ripu mar milo mai piya sung natar payan karo sang peekai. (17)

ਜੋਰਿ ਮਹਾ ਦਲ ਕੋਰਿ ਕਈ ਭਟ ਭੂਖਨ ਅੰਗ ਸੁਰੰਗ ਸੁਹਾਏ ।
ਬਾਧਿ ਕ੍ਰਿਪਾਨ ਪ੍ਰਚੰਡ ਚੜ ਰਥ ਦੇਵ ਅਦੇਵ ਸਭੈ ਬਿਰਮਾਏ ।
ਬੀਰੀ ਚਬਾਤ ਕਛੂ ਮੁਸਕਾਤ ਸੁ ਮੋਤਿਨ ਹਾਰ ਹਿਯੇ ਉਰਝਾਏ ।
ਅੰਗ ਦੁਕੂਲ ਫਬੈ ਸਿਰ ਫੂਲ ਬਿਲੋਕਿ ਪ੍ਰਭਾ ਦਿਵ ਨਾਥ ਲਜਾਏ । ੧੮ ।

jor maha dal kor kayi bhat bhukhan ang surang suhaye.
badh kirpan parchand char rath dev adev sabhe birmaye.
beri dabat kachu muskat so motin hhar hiye urjhaye.
ang dukool phabe sir phool bilok prabha div nath lajaye. (18)

ਦੋਹਰਾ

ਜੋਰਿ ਅਨੀ ਗਾੜੇ ਸੁਭਟ ਤਹ ਤੇ ਕਿਯੋ ਪਯਾਨ ।
ਪਲਕ ਏਕ ਲਾਗੀ ਨਹੀ ਤਹਾ ਪਹੁਚੈ ਆਨਿ । ੧੯ ।

Dohra

jor ani gade subhat teh te kiyo payan.
palak ek lagi nahi taha pahuche aan. (19)

ਸਵੈਯਾ

ਆਵਤ ਹੀ ਅਤਿ ਜੁਧ ਕਰਿਯੋ ਤਿਨ ਬਾਜ ਕਰੀ ਰਥ ਕੋਰਿਨ ਕੂਟੇ ।
ਪਾਸਨ ਪਾਸਿ ਲਏ ਅਰਿ ਕੇਤਿਕ ਸੂਰਨ ਕੇ ਸਿਰ ਕੇਤਿਕ ਟੂਟੇ ।
ਹੇਰਿ ਟਰੇ ਕੋਊ ਆਨਿ ਅਰੇ ਇਕ ਜੂਝਿ ਪਰੇ ਰਨ ਪ੍ਰਾਨ ਨਿਖੂਟੇ ।
ਪੌਨ ਸਮਾਨ ਛੁਟੈ ਤ੍ਰਿਯ ਬਾਨ ਸਭੈ ਦਲ ਬਾਦਲ ਸੇ ਚਲਿ ਫੂਟੇ । ੨੦ ।

Swaiyya

avat hi ati judh kariyo tin baj kari rath karorin kute.
pasan pas laye ari ketik suran ke sir ketik tute.
her tare koyu aan arai ik jujhi pare ran pran nikhute.
pain saman chute triye ban sabhe dal badal se chal phute. (20)

Swaiyya :

"Many warriors had been killed and were lying unconscious on the battlefield in a state of calm and peace, later it was heard that my spouse (Raja) had also died fighting and he was always present in my heart, (I am always reminded of him) O friends ! Without him all my beautification seems of no use. Either I should kill the enemy and then meet my beloved or I should rest along with my beloved (after death). (17)

She took a huge army by collecting millions of warriors, who were embellished with many ornaments. With a mighty sword tied (to her waist) the queen rode a chariot on seeing which all the gods and demons were surprised. She was chewing a betel nut and was smiling while necklaces of pearls were fluttering on her breast and the head gear was looking glorious (on her head) and the sun's brilliance was feeling belittled (ashamed) before the ornament (flower) on her forehead. (18)

Couplet :

She started advancing with a huge army of stubborn warriors and within no time she reached the battlefront. (19)

Swaiyya :

On arrival she engaged the enemy in a fierce battle and crushed many horses, elephants and chariots. Many enemy troops were caught in the noose and many heads of warriors were cut apart (bashed up). Many had fled away on seeing that women and some started fighting while some warriors died fighting in the battle, whose life span had finished. The arrows of the woman were moving like wind, as a result of which the enemy forces were dispersed like the clouds. (20)

ਚੌਪਈ

ਮਾਨਵਤੀ ਜਿਹ ਓਰ ਸਿਧਾਰੇ । ਏਕ ਤੀਰ ਇਕ ਸ੍ਵਾਰ ਸੰਘਾਰੇ ।
ਪਖਰੇ ਕੇਤੇ ਪਦੁਮ ਬਿਦਾਰੇ । ਕੋਟਿਕ ਕਰੀ ਖੇਤ ਮੈ ਮਾਰੇ । ੨੧ ।

Chopaiee

manvati jeh aur sidhare. ek teer ik savar sanghare.
pakhre kete padam bidare. kotik kari khet mai mare. (21)

ਦੋਹਰਾ

ਸਭ ਸਖਿਯਾ ਹਰਖਤਿ ਭਈ ਕਾਤਰ ਭਈ ਨ ਕੋਇ ।
ਜੁਧ ਕਾਜ ਸਭ ਹੀ ਚਲੀ ਕਾਲ ਕਰੈ ਸੋ ਹੋਇ । ੨੨ ।

Dohra

sabh sakhiya harkhat bhayi katar bhayi na koye.
judh kaj sabh hi chali kal kare so hoyi. (22)

ਸ੍ਵੈਯਾ

ਚਾਬੁਕ ਮਾਰਿ ਤੁਰਗੀ ਧਸੀ ਰਨ ਕਾਢਿ ਕ੍ਰਿਪਾਨ ਬਡੇ ਭਟ ਘਾਏ ।
ਪਾਸਨ ਪਾਸਿ ਲਏ ਅਰਿ ਕੋਤਿਕ ਜੀਵਤ ਹੀ ਗਹਿ ਜੇਲ ਚਲਾਏ ।
ਚੁਰਨ ਕੀਨ ਗਦਾ ਗਹਿ ਕੈ ਇਕ ਬਾਨਨ ਸੌ ਜਮ ਲੋਕ ਪਠਾਏ ।
ਜੀਤਿ ਲਏ ਅਰਿ ਏਕ ਅਨੇਕ ਨਿਹਾਰਿ ਰਹੇ ਰਨ ਛਾਡਿ ਪਰਾਏ । ੨੩ ।

Swaiyya

chabuk mar turari dhasi ran kadi kirpan bade bhat ghaye.
pasan pas laye ar kotik jeevat hi gahhi jail chalaye.
churan keen gada gahhi ke ik banan so jam lok pathaye.
jeet laye ar ek anek nihar rahe ran chadi paraye. (23)

ਪਾਸਨ ਪਾਸਿ ਲਏ ਅਰਿ ਕੋਤਿਕ ਕਾਢਿ ਕ੍ਰਿਪਾਨ ਕਈ ਰਿਪੁ ਮਾਰੇ ।
ਕੇਤੇ ਹਨੇ ਗੁਰਜਾਨ ਭਏ ਭਟ ਕੇਸਨ ਤੇ ਗਹਿ ਏਕ ਪਛਾਰੇ ।
ਸੂਲਨ ਸ"ਗਨ ਸੈਥਿਨ ਕੇ ਸੰਗ ਬਾਨਨ ਸੌ ਕਈ ਕੋਟਿ ਬਿਦਾਰੇ ।
ਏਕ ਟਰੇ ਇਕ ਜੂਝਿ ਮਰੇ ਸੁਰ ਲੋਕ ਬਰੰਗਨਿ ਸਾਥ ਬਿਹਾਰੇ । ੨੪ ।

pasan pas laye ar ketik kadi kirpan kayi ripu mare.
kete hane gurjan bhaye bhat kesan te gahi ek pachare.
soolan sangan sethin ke sang banan so kayi koti bidare.
ek tare ik jujhi mare sur lok barangin sath bihare. (24)

ਚੌਪਈ

ਐਸੇ ਜਬ ਅਬਲਾ ਰਨ ਕੀਨੋ । ਠਾਢੇ ਇੰਦ੍ ਦਤ ਸਭ ਚੀਨੋ ।
ਪੁਨਿ ਸੈਨਾ ਕੋ ਆਯਸੁ ਦਯੋ । ਤਾ ਕੋ ਘੇਰਿ ਦਸੋ ਦਿਸਿ ਲਯੋ । ੨੫ ।

Chopaiee

aise jab abla ran keeno. thade Inder dat sabh cheeno.
puni saina ko ayesu deyo. ta ko gher daso dis leyo. (25)

Chopaiee :

Whichever way Manwati would go, she would kill one soldier with one arrow. Many horse riders were killed and millions of elephants had been killed. (21)

Couplet

All the women attendants (friends) were engaged in the fighting with great joy and none was a coward out of them. All were going to the battlefront for fighting and the rest would depend on Kaal (god of death). (22)

Swaiyya :

The queen by beating the horse with the whip, thrust herself in the (enemy lines) in the battlefield and killed many soldiers by unsheathing by her sword. Many enemy soldiers were caught with the noose and sent alive to the prison. Some were crushed with the strikes of the mace, while many were sent to hell with the shooting of arrows. That one woman alone had defeated many enemies and the rest who were on-lookers, also fled away from the battlefield. (23)

Many enemy troops were caught in the noose and with the sword, many enemy troops were done to death. Many were killed with the mace and some were thrown down by catching hold of their hair. Many millions were destroyed with the tridents, spears, bayonets and arrows. Some had run away while some others were killed (died fighting) and many had gone to heavens along with the fairies. (24)

Chopaiee :

When that woman fought such a fierce battle then Indra Dutt watched the whole battle standing there. Then he ordered his army and surrounded the enemy from both the sides. (25)

ਦੋਹਰਾ

ਚਹੁੰ ਓਰ ਘੇਰਤ ਭਏ ਸਭ ਸੂਰਾ ਰਿਸਿ ਖਾਇ ।
ਭਾਤਿ ਭਾਤਿ ਜੂਝਤ ਭਏ ਅਧਿਕ ਹਿਯੈ ਕਰਿ ਚਾਇ । ੨੬ ।

Dohra

chahun or great bhaye sabh sura risi khayi.
bhati bhati jujhat bhaye adhik hirdai kar chhayi. (26)

ਚੌਪਈ

ਮਾਰਿ ਮਾਰਿ ਕਹਿ ਬਾਨ ਚਲਾਏ । ਮਾਨਵਤੀ ਕੇ ਸਾਮੁਹਿ ਧਾਏ ।
ਤਬ ਅਬਲਾ ਸਭ ਸਸਤ੍ਰ ਸੰਭਾਰੇ । ਬੀਰ ਅਨੇਕ ਮਾਰ ਹੀ ਡਾਰੇ । ੨੭ ।

Chopaiee

mar mar kahi ban chalaye. manvati ke samuhi dhaye.
tab abla sabh sastar sambhare. beer anek mar hi dare. (27)

ਲਗੇ ਦੇਹ ਤੇ ਬਾਨ ਨਿਕਾਰੇ । ਤਨਿ ਤਨਿ ਵਹੈ ਬੈਰਿਯਨ ਮਾਰੇ ।
ਜਾ ਕੇ ਅੰਗ ਘਾਇ ਦ੍ਰਿੜ ਲਾਗੇ । ਗਿਰਿ ਪਰੇ ਬਹੁਰਿ ਨਹਿ ਜਾਗੇ । ੨੮ ।
lagai deh te ban nikare. tan tan vahe beriyan mare.
ja ke ghayi drir lage. giri pare bahur nahi jage. (28)

ਭਾਤਿ ਭਾਤਿ ਸਭ ਸੁਭਟ ਸੰਘਾਰੇ । ਜਿਯਤ ਬਚੇ ਰਨ ਤਯਾਗ ਪਧਾਰੇ ।
ਇੰਦ੍ ਦਤ ਕੋ ਪ੍ਰਿਥਮ ਸੰਘਾਰਿਯੋ । ਉਗ੍ ਦਤ ਕੇ ਬਹੁਰਿ ਨਿਹਾਰਿਯੋ । ੨੯ ।
bhati bhati sabh subhat sanghare. jiyat bache ran tayag padhhare.
Inder dut ko pritham sanghhariyo. ugar dut ke bahur nihariyo. (29)

ਦੋਹਰਾ

ਉਗ ਦਤ ਕੋ ਜੀਤਿ ਰਨ ਜਿਯਤ ਬਿਲੋਕਿਯੋ ਜਾਇ ।
ਅਤਿ ਰਾਨੀ ਹਰਖਤਿ ਭਈ ਰਾਜਾ ਲਿਯੋ ਉਘਾਇ । ੩੦ ।

Dohra

ug dut ko jeet ran jeet bilokiyo jayi.
ati rani harkhat bhayi raja liyo ughayi. (30)

ਅੜਿਲ

ਰਾਨੀ ਲਯੋ ਉਠਾਇ ਨ੍ਰਿਪਤਿ ਸੁਖ ਪਾਇ ਕੈ ।
ਅਮਿਤ ਦਏ ਤਿਨ ਦਾਨ ਸਦਨ ਮੈ ਆ'ਇ ਕੈ ।
ਘਨੇ ਘਰਨ ਕੌ ਘਾਇ ਸਤ੍ਰੁ ਪਤਿ ਘਾਇਯੋ ।
ਹੋ ਰਾਜ ਕਿਯੋ ਪੁਨਿ ਆਨਿ ਹਰਖ ਉਪਜਾਇਯੋ । ੩੧ ।

Aril

rani leyo uthayi nirpat sukh payi keamit daye tin dan sadan me ayi ke.
ghane gharan ko ghhayi pati ghaiyo.ho raj kiyo puni aan harakh upjayio. (31)

Couplet :

All the warriors got furious with rage and surrounded the enemy from all four sides. With greater eagerness, they were fighting more vigorously. (26)

Chopaiee :

They were shouting 'Kill them', 'Kill the enemy', while shooting arrows at them and confronted Manwati. Then the woman managed to take up all her weapons and she killed many warriors. (27)

She pulled out the striking arrows from her body and after pulling them out, those arrows were shot back. All those hit by the arrows strongly, fell down and never regained consciousness again. (28)

The enemy forces were killed in many ways. Those who were still alive, left the battlefield and fled away. First she killed Indra Dutt and then looked at Ugar Dutt. (29)

Couplet :

The queen had won the battle and then saw Ugar Dutt alive. The queen was thrilled and lifted the Raja. (30)

Aril :

The queen getting elated lifted the Raja and coming to her palace gave much wealth in offerings (alms). The enemy horses were destroyed in large numbers, and then killed the commander of the enemy forces and then ruled the land with great happiness. (31)

ਰਾਜਾ ਬਾਚ

ਦੋਹਰਾ

ਧੰਨਿ ਰਾਨੀ ਤੈ ਜੀਤਿ ਰਨ ਹਮ ਕੋ ਲਯੋ ਉਬਾਰਿ ।
ਆਜ ਲਗੇ ਚੌਦਰ ਭਵਨ ਜੋਇ ਨ ਤੋ ਸੀ ਨਾਰਿ । ੩੨ ।

Raja Baach

Dohra

dhani rani te jeet ran hum ko leyo ubar.
aaj lagaye chhodar bhhawan joyi na to si nar. (32)

ਧੰਨ ਰਾਨੀ ਤੈ ਮਾਰਿ ਅਰਿ ਮਾਰਿ ਸਤ੍ਰ ਪਤਿ ਲੀਨ ।
ਰਨ ਤੇ ਉਚਾਇ ਮੁਹਿ ਨਯੋ ਜਨਮ ਜਨੁ ਦੀਨ । ੩੩ ।

dhhan rani te mar ari mari satar pat leen.
ran te uchhayi muhi neyo janam jan deen. (33)

ਚੌਪਈ

ਸੁਨ ਰਾਨੀ ਤੈ ਮੋਹਿ ਜਿਯਾਰੋ । ਅਬ ਚੇਰੋ ਮੈ ਭਯੋ ਤਿਹਾਰੋ ।
ਅਬ ਯੌ ਬਸੀ ਮੋਰ ਮਨ ਮਾਹੀ । ਤੋ ਸਮ ਔਰ ਤ੍ਰਿਯਾ ਕਹੂੰ ਨਾਹੀ । ੩੪ । ੧ ।

Chopaiee

sun rani te mohi jiyaro. ab chero me bheyo tiharo.
ab yo basi mor man mahi. to sam aur triya kahun nahi. (34) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਅਠਾਈਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੨੮ । ੨੫੨੩ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so athayisavo charitar samapatam. Sat Subham sat. (128) (2523) aphjun.

ਦੋਹਰਾ

ਰਾਵੀ ਨਦਿ ਉਪਰ ਬਸੈ ਨਾਰਿ ਸਾਹਿਬਾ ਨਾਮ ।
ਮਿਰਜਾ ਕੇ ਸੰਗ ਦੋਸਤੀ ਕਰਤ ਆਠਹੂੰ ਜਾਮ । ੧ ।

Dohra

ravi nadi upar base nari sahiba nam.
mirja ke sang dosti karat athun jam. (1)

ਚੌਪਈ

ਤਾ ਕੋ ਦੂਲਹ ਬਯਾਹਨ ਆਯੋ । ਯਹ ਮਿਰਜਾ ਚਿਤ ਚਿੰਤ ਬਢਾਯੋ ।
ਯਾ ਕੋ ਜਤਨ ਕੌਨ ਸੋ ਕੀਜੈ । ਯਾ ਤੇ ਯਹ ਅਬਲਾ ਹਰਿ ਲੀਜੈ । ੨ ।

Chopaiee

ta ko dulha bayahan ayo. yeh mirja chit badayo.
ya ko jatan kaun so keejai. ya te yeh abla har leejai. (2)

The Raja then said,

Couplet :

"O Queen ! You are really praiseworthy, who had saved me after winning the battle. There had never been a woman like you in the fourteen countries (in the whole unive rse)." (32)

"O Queen ! You are really praiseworthy, and you had killed the enemy commander after killing the enemy forces. Having picked me up in the battlefield, you had given me a new lease of life (a new birth)." (33)

Chopaiee :

"O Queen ! Listen to me. You have saved my life, so I would now function like your slave. Now you are held with great esteem in my mind, as there is no other woman equal to you in the world." (34) (1)

Here the one hundred and twenty-eighth episode of the King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (128-2523)(Contd)

Couplet:

On the banks of Ravi there was a woman called Sahiban, who was in love with Mirza throughout day and night (eight pehar). (1)

Chopaiee :

The bridegroom of Sahiban came to wed her, as such Mirza was worried in his mind, so he was thinking of some plan to kidnap (abduct) the woman. (2)

ਤ੍ਰਿਯ ਹੂੰ ਕੇ ਜਿਯ ਮੈ ਯੋ ਆਈ । ਪਯਾਰੋ ਹਿਤ੍ ਨ ਛੋਰਿਯੋ ਜਾਈ ।
ਯਾ ਕੌ ਬਯਾਹਿ ਕਹਾ ਮੈ ਕਰਿਹੌ । ਯਾਹੀ ਸੋ ਜੀਹੌ ਕੈ ਮਰਿਹੌ । ੩ ।
triye hoon ke jiye mai yo ayo. payaro hitar na choriyo jayi.
ya ko beyah kaha mai kariyo. yahi se jeeho ke mariho. (3)

ਮੀਤ ਭੋਗ ਤੁਮਰੇ ਮੈ ਰਸੀ । ਪਤਿ ਤ੍ਰਿਯ ਭਾਵ ਜਾਨਿ ਗ੍ਰਿਹ ਬਸੀ ।
ਮੇਰੋ ਚਿਤ ਚੋਰਿ ਤੈ ਲੀਨੋ । ਤਾ ਤੇ ਜਾਤ ਬਯਾਹ ਨਹਿ ਕੀਨੋ । ੪ ।
meet bhog tumre mai rasi. pati triye bhav jaan grehh basi.
mero chit chori te leeno. ta te jat bayah nahi keeno. (4)

ਦੋਹਰਾ

ਸਾਚ ਕਹਤ ਜਿਯ ਕੀ ਤੁਮੈ ਸੁਨਿਹੌ ਮੀਤ ਬਨਾਇ ।
ਮੁਖ ਮ"ਗੇ ਬਰੁ ਦੇਤ ਨਹਿ ਘੋਲ ਘੁਮਾਈ ਮਾਇ । ੫ ।

Dohra

sach kehat jiye ki tumai sunho meet banayi.
mukhh mange bar det nahi ghol ghumayi mayi. (5)

ਚੌਪਈ

ਅਬ ਮੁਹਿ ਮੀਤ ਕਹੌ ਕਾ ਕਰੌ । ਤੌਹਿ ਛਾਡਿ ਵਾ ਕੌ ਨਹਿ ਬਰੌ
ਮੋ ਕਹੁ ਬਾਜ ਪ੍ਰਿਸਟਿ ਪਰ ਡਾਰੋ । ਆਪਨ ਲੈਕਰਿ ਸੰਗ ਸਿਧਾਰੋ । ੬ ।

Chopaiee

ab muh meet kaho ka karo. tohi chhad va ko nahi baro.
mo kahu baj prisat par daro. apan lekar sang padharo. (6)

ਦੋਹਰਾ

ਜਬ ਲੌ ਹਮਰੇ ਧਾਮ ਨਹਿ ਗਏ ਬਰਾਤੀ ਆਇ ।
ਤਬ ਲੌ ਮੁਹਿ ਤੈ ਬਾਜ ਪੈ ਡਾਰਿ ਲਿਜਾਇ ਤੁ ਜਾਇ । ੭ ।

Dohra

jab lo hamre dham nahi gaye brati ayi.
tab lo muhi te baj dari lijayi tu jaye. (7)

The woman also thought that she could not forsake her lover, "What shall I gain by marrying this man with whom I am engaged. I would live or die along with Mirza only." (3)

So Sahiban wrote a letter to Mirza. "O beloved ! I am fully involved in your love, though I am staying at home like a wife and husband but you (have stolen my heart) are always in my mind with your love at heart, so I cannot get married to someone else." (4)

Couplet :

"O my friend ! I am telling you my heart's desire, which you must listen carefully. Though I am indebted to my mother (with affection) but she is not willing to give me (marry me) my spouse of my own choice. (5)

Chopaiee :

"O friend ! Tell me, what should I do ? I shall not marry the other person ignoring your love. You come and take me on your horse and gallop away with me." (6)

Couplet :

"Till the time the marriage party arrives here you come and take me away along with you riding on your horse." (7)

ਸਵੈਯਾ

ਤੇਰੇ ਹੀ ਸੰਗ ਬਿਰਾਜ ਹੋ ਮੀਤ ਮੈ ਔਰ ਕਰੌਗੀ ਕਹਾ ਪਤਿ ਕੈ ਕੈ।
ਤੋਹੁ ਕੌ ਆਜੁ ਬਰੌ ਨ ਤਰੌ ਮਰਿਹੌ ਨਹਿ ਹਾਲ ਹਲਾਹਲ ਖੈ ਕੈ।
ਨੇਹੁ ਬਢਾਇ ਸੁ ਕੇਲ ਕਮਾਇ ਸੁ ਦੇਤ ਤਿਨੈ ਅਪਨੀ ਤ੍ਰਿਯ ਕੈ ਕੈ।
ਵੈ ਦਿਨ ਭੂਲਿ ਗਏ ਤੁਮ ਕੌ ਜਿਯ ਹੋ ਕੈਸੋ ਲਾਲਨ ਲਾਜ ਲਜੈ ਕੈ। ੮।

Swaiyya

tere hi sang biraj ho meet se aur karogi kaha pat ke ke.
tohu ko aaj baro na taro marho nahi hal halahal khaye ke
nehu badhayi so kel kamayi so det tine apni triye ke ke.
vai din bhool gaye tum ko jiye ho keso lalan laj laje ke. (8)

ਪੀਰੀ ਹੈ ਜਾਤ ਘਨੀ ਪਛੁਤਾਤ ਬਿਯਾਹ ਕੀ ਜੋ ਕੋਊ ਬਾਤ ਸੁਨਾਵੈ।
ਪਾਨ ਸੋ ਪਾਨ ਮਰੋਰਤ ਮਾਨਿਨਿ ਦ"ਤਨ ਸੋ ਅੰਗੁਰੀਨ ਚਬਾਵੈ।
ਨਾਰਿ ਨਵਾਇ ਖਨੈ ਪੁਹਮੀ ਨਖ ਰੇਖ ਲਖੈ ਮਨ ਮੈ ਪਛੁਤਾਵੈ।
ਪਯਾਰੀ ਕੋ ਪੀਯ ਰੁਚੈ ਪਰੁ ਬਯਾਹੁ ਕਿਧੋ ਮਨ ਮੈ ਨ ਸੁਹਾਵੈ। ੯।

peeri hai jat ghhani pachhtat biyah ki jo koyu bat sunave
pan so pan marorat manin dantan so angreen chabave.
nar navayi khane puhmi nakh rekh lakhhe man mai pachhtave.
payari ko piye ruche par bayah kidho man mai na suhave. (9)

ਦੋਹਰਾ

ਰੁਚਿਰ ਰਮਨ ਤੁਮਰੈ ਰਚੀ ਔਰ ਸੁਹਾਤ ਨ ਮੋਹਿ।
ਬਯਾਹਿ ਬਰਾਤੀ ਜਾਈ ਹੈ ਲਾਜ ਨ ਐਹੈ ਤੋਹਿ। ੧੦।

Dohra

ruchhar raman tumre rachi aur suhat na mohi.
bayahi barati jayi hai laj na aehe tohi. (10)

ਸਵੈਯਾ

ਨੈਸਿਕ ਮੋਰਿ ਗਏ ਅਨਤੈ ਨਹਿ ਜਾਨਤ ਪ੍ਰੀਤਮ ਜੀਤ ਰਹੈਗੋ।
ਪਯਾਰੀ ਹੀ ਪਯਾਰੀ ਪੁਕਾਰਤ ਆਰਤਿ ਬੀਖਨ ਮੈ ਬਹੁ ਬਾਰ ਕਹੈਗੋ।
ਤੋ ਹਮਰੈ ਇਨ ਕੇ ਦੁਹੂੰ ਬੀਚ ਕਹੌ ਕਿਹ ਭਾਤਿ ਸਨੇਹ ਰਹੈਗੋ।
ਕੌਨ ਹੀ ਕਾਜ ਸੁ ਜੀਬੇ ਸਖੀ ਜਬ ਪ੍ਰੀਤਿ ਬਧਯੋ ਨਿਜੁ ਮੀਤ ਦਹੈਗੋ। ੧੧।

Swaiyya

naisik mori gaye ante nahi janat pritam jeet rahego.
payari hi payari pukarat arit bheekhan mai bahu bar kahego.
to hanre in ke duhun beech kaho keh bhati sneh harego.
kaun hi kaj so jeebai sakhi jab preetbadhyo nij meet dahego. (11)

Swaiyya :

"O friend ! I shall be glorified after marrying you. What shall I do with another husband ? Either I shall marry you today, without going back on it or I shall consume poison and give up my life. Having developed love for me and after enjoying love-affair with me as your wife, you cannot hand me over to somebody else. How have you forgotten those days ? How shall I live with a shameful background ?" (8)

"If some one talks of my marriage (to somebody else) I become pale and feel penitent (to have loved you). I wriggle my hands in desperation and mince my fingers with teeth. With a downcast neck, I draw lines on the ground with my nails and then getting dejected (with line not perfecting) I feel repentant at heart. Your beloved only loves Mirza, and marrying someone else is not at all liked by my heart." (9)

Couplet:

"My heart only loves your presence and no one else is liked by me. If the marriage party takes me away in marriage, then will you not feel ashamed of yourself ?" (10)

Swaiyya :

"If few days of mine, married to someone else are gone, then who knows my beloved will remain alive after that. Being in pain, he will be roaming in streets, shouting for his beloved only. Then how the love between him and me will last any longer ? O friend! How could I live any longer in this world, when my beloved writhes in the pain of my separation ?" (11)

ਚੌਪਈ

ਯਹੈ ਮਾਨਨੀ ਮੰਤ੍ਰ ਬਿਚਾਰਿਯੋ । ਬੋਲਿ ਸਖੀ ਪ੍ਰਤਿ ਬਚਨ ਉਚਾਰਿਯੋ ।
ਮਿਰਜਾ ਸਾਥ ਜਾਇ ਤੁਮ ਕਹਿਯਹੁ । ਆਜੁ ਆਨਿ ਸਾਹਿਬਾ ਕੌ ਗਹਿਯਹੁ । ੧੨ ।

Chopaiee

yahe manani mantar bichariyo. boli sakhi prati bachan uchariyo.
mirja sath jayi tum kahiyo. aaj aan sahiba ko gahiyahu. (12)

ਜਬ ਵਹ ਆਈ ਬਯਾਹਿ ਕਰਿ ਲੈ ਹੈ । ਤੁਮਰੇ ਡਾਰਿ ਫੂਲ ਸਿਰ ਜੈ ਹੈ ।
ਮੋਰੇ ਗਏ ਕਹੇ ਕਾ ਕਰਿਹੌ । ਉਰ ਮੈ ਮਾਰਿ ਕਟਾਰੀ ਮਰਿਹੌ । ੧੩ ।

jab veh ayi bayahi kar lai hai. tumre dar phool je hai.
more gaye kahe ka kariho. aur mai mari katari mariho. (13)

ਦੋਹਰਾ

ਜੌ ਹਮ ਸੈ ਲਾਗੀ ਕਛੁ ਤੁਮਰੀ ਲਗਨਿ ਬਨਾਇ ।
ਤੌ ਮੋ ਕੌ ਲੈ ਜਾਇਯੋ ਆਜ ਨਿਸਾ ਕੌ ਆਇ । ੧੪ ।

Dohra

jo hum so lagi kachu tumri lagan banayi.
to mo ko lai jayio aaj nisa ko ayi. (14)

ਅੜਿਲ

ਰੰਗਵਤੀ ਇਹ ਭਾਤਿ ਜਬੈ ਸੁਨਿ ਪਾਇਯੋ ।
ਸਕਲ ਪੁਰਖ ਕੌ ਤਬ ਆਪੁ ਬਨਾਇਯੋ ।
ਹ੍ਵੈ ਕੈ ਬਾਜ ਅਰੂੜਿ ਤਬੈ ਤਹ ਕੌ ਚਲੀ ।
ਹੋ ਲੀਨੈ ਸਕਲ ਸੁਬੇਸ ਸਖੀ ਬੀਸਕ ਭਲੀ । ੧੫ ।

Aril

rangvati eh bhati jabe suni payio.
sakal purakh ko tab aap baniyo.
haiv ke baj arruri tabe teh ko chali.
ho leene sakal subes sakhi beesak bhali. (15)

ਚੌਪਈ

ਚਲੀ ਸਖੀ ਆਵਤ ਤਹ ਭਈ । ਜਹ ਕਛੁ ਸੁਧਿ ਮਿਰਜਾ ਕੀ ਲਈ ।
ਸਖੀ ਸਹਿਤ ਚਲਿ ਸੀਸ ਝੁਕਾਯੋ । ਤੋਹਿ ਸਾਹਿਬਾ ਬੇਗ ਬੁਲਾਯੋ । ੧੬ ।

Chopaiee

chali sakhi avat teh bhayi. jeh kachu sudhh mirja ki layi.
sakhi sahit chal sees jhukayo. tohi sahiba beg bulayo. (16)

Chopaiee :

Then the proud Sahiban thought to herself and told her friend, "Go and tell Mirza, that he should come to-day and take away Sahiban." (12)

"When they take me away after marrying me, then it will be (like throwing ash in your head) very disheartening and painful to you. What will you do after I am gone ? Will you stab yourself with a dagger to kill yourself ?" (13)

Couplet :

"If you have got any love and affection for me, then you should come to-night and kidnap (abduct) me from here. (14)

Aril :

Rangwati, her girl friend, after hearing all these words, dressed herself like a man, rode on a horse and taking about twenty other girl friends, started for that place.(15)

Chopaiee :

Then the friend came there and reprimanded Mirza slightly. She along with friends bowed to Mirza and told him that Sahiban had called him immediately. (16)

ਮਿਰਜਾ ਸੁਨਤ ਬਾਤ ਚੜਿ ਧਾਯੋ । ਪਲਕ ਨ ਭਈ ਗਾਵ ਤਹ ਆਯੋ ।
ਯਹ ਸੁਧਿ ਜਬ ਸਾਹਿਬਾ ਪਾਈ । ਤੁਰਤੁ ਏਕ ਤਹ ਸਖੀ ਪਠਾਈ । ੧੭ ।
mirja sunat bat char payo. palak na bhayi rav teh ayo.
yeh sudhi jab sahiba payi. turat ek teh sakhi pathayi. (17)

ਦੋਹਰਾ

ਸੁਨੋ ਮਿਤ੍ਰ ਬਿਨੁ ਨਿਸਿ ਭਈ ਹਯਾ ਨ ਪਹੁਚਹੁ ਆਇ ।
ਜਿਨ ਕੋਊ ਸੋਧਿ ਪਛਾਨਿ ਕੈ ਤਿਨ ਪ੍ਰਤਿ ਕਹੈ ਨ ਜਾਇ । ੧੮ ।

Dohra

suno mitar bin nisi bhayi haya na pahuchu ayi.
jin koyu sodhi pachan ke tin kaho na jayi. (18)

ਚੌਪਈ

ਬਹੁਰਿ ਸਖੀ ਤਿਹ ਆਨਿ ਜਤਾਯੋ । ਬੈਠਿ ਬਾਗ ਮੈ ਦਿਵਸ ਬਿਤਾਯੋ ।
ਸੂਰਜ ਛਪਿਯੋ ਰੈਨਿ ਜਬ ਭਈ । ਬਾਟ ਗਾਵ ਤਾ ਕੇ ਕੀ ਲਈ । ੧੯ ।

Chopaiee

bahur sakhi teh aan jatayo. baith bag mai divas bitatyo.
suraj chapiyo rain jab bhayi. bat gav ta ke ki layi. (19)

ਰੈਨਿ ਭਈ ਤਾ ਕੇ ਤਬ ਗਯੋ । ਡਾਰਤ ਬਾਜ ਪ੍ਰਿਸਟਿ ਤਿਹ ਭਯੋ ।
ਹਰਿ ਤਾ ਕੋ ਦੇਸੌਰ ਸਿਧਾਰਿਯੋ । ਜੋ ਪਹੁਚਿਯੋ ਤਾ ਕੋ ਸਰ ਮਾਰਿਯੋ । ੨੦ ।
rain bhayi ta ke tab geyo. darat baj prisat teh bheyo.
har ta ko desor sidhariyo. jo pahuchiyo ta ko sar mariyo. (20)

ਰੈਨਿ ਸਕਲ ਤਾ ਕੋ ਲੈ ਗਯੋ । ਉਤਰਤ ਚੜੇ ਦਿਵਸ ਕੇ ਭਯੋ ।
ਥੋ ਸੁ ਕੁਮਾਰ ਅਧਿਕ ਤਨ ਹਾਰਿਯੋ । ਔਰ ਸਾਹਿਬਾ ਸਾਥ ਬਿਹਾਰਿਯੋ । ੨੧ ।
rain sakal ta ko lai geyo. utrat char divas ke bheyo.
tho so kumar adhik tan hariyo. aur sahiba sath bihariyo. (21)

ਸ੍ਮਤ ਭਯੋ ਤਹ ਕਛੁ ਸੈ ਰਹਿਯੋ । ਤਬ ਲੌ ਸਬ ਸਮਧਿਨ ਸੁਨਿ ਲਯੋ ।
ਚੜੇ ਤੁਰੈ ਸਭ ਸੂਰ ਰਿਸਾਏ । ਬਾਧੇ ਗੋਲ ਤਹਾ ਕਹ ਧਾਏ । ੨੨ ।
sarmat bheyo teh kachu saiv rahiyo. tab lo sab samdhin sun leyo.
charai ture sabh sur risaye. badhe gol taha keh dhaye. (22)

ਤਬ ਸਾਹਿਬਾ ਦ੍ਰਿਗ ਛੋਰਿ ਨਿਹਾਰਾ । ਹੇਰੈ ਚਹੁੰ ਓਰ ਅਸਵਾਰਾ ।
ਸੰਗ ਭਾਈ ਦੋਊ ਤਾਹਿ ਨਿਹਾਰੇ । ਕਰੁਣਾ ਬਹੇ ਨੈਨ ਕਜਰਾਰੇ । ੨੩ ।
tab sahiba drig chor nihara. here chahun aur aswara.
sang bhayi doyu tahi nihare. karuna bahe nain kajrare. (23)

Mirza, on hearing these words, started immediately and in no time reached the village of Sahiban. When Sahiban heard this news, she sent another friend to him. (17)

Couplet :

"O friend ! Do not come here before nightfall, lest someone may recognize you and then inform the parents and the marriage party." (18)

Chopaiee

Then her girl friend went to him (Mirza) and explained the whole thing. He spent the day in a garden, when the sun set down and the night fell, then he proceeded towards Sahiban's village. (19)

With the nightfall, he went to Sahiban, and made her ride at the back of his horse and left for his village, having eloped with her. Whosoever followed him, was shot with an arrow. (20)

He kept her throughout the night on the horse back and with the day dawn, made her get down (from the horse). Though he was young and delicate, his body had got tired and started his love affair with Sahiban. (21)

Then being tired, he went to sleep. By that time, all the relatives of Sahiban had learnt about it, so all the warriors got astride their horses and like an army followed him. (22)

"When Sahiban opened her eyes, she saw riders all around along with her two brothers and due to love her eyes were filled with tears." (23)

ਜੌ ਹਮਰੇ ਪਤਿ ਇਨੇ ਨਿਹਾਰਿ ਹੈ। ਦੁਹੂੰ ਬਾਨ ਦੁਹੂਅਨ ਕਹ ਹਰਿ ਹੈ।
ਤਾ ਤੇ ਕਛੁ ਜਤਨ ਅਬ ਕੀਜੈ। ਜਾ ਤੇ ਰਾਖਿ ਭਾਇਯਨ ਲੀਜੈ। ੨੪।
jo hamre pati inai nihar ho. duhun baan duhuyan keh har hai.
ta te kachu jatan ab keejai. ja te rakh bhayian leejai. (24)

ਸੋਵਤ ਹੁਤੇ ਮੀਤ ਨ ਜਗਾਯੋ। ਜ"ਡ ਭਏ ਤਰਕਸ ਅਟਕਾਯੇ।
ਔਰ ਸਸਤ੍ਰ ਲੈ ਕਹੂੰ ਦੁਰਾਏ। ਖੋਜੇ ਹੁਤੇ ਜਾਤ ਨਹਿ ਪਾਏ। ੨੫।
sovat hute meet na jagayo. jand bhaye tarkas atkayo.
aur sastar lai kahun duraye. khoje hutai jat nahi paye. (25)

ਤਬ ਲੌ ਆਈ ਸੁਰ ਸਭ ਗਏ। ਮਾਰੋ ਮਾਰ ਪੁਕਾਰਤ ਭਏ।
ਤਬ ਮਿਰਜਾ ਜੂ ਨੈਨ ਉਘਾਰੇ। ਕਹਾ ਗਏ ਹਥਿਯਾਰ ਹਮਾਰੇ। ੨੬।
tab lai ayi sur sabh gaye. maro mar pukarat bhaye.
tab mirja jo nain ughare. kaha gaye hathiyar hamare. (26)

ਭੌਡੀ ਰ"ਡ ਕਹਿਯੋ ਕਯਾ ਕਰਿਯੋ। ਤਰਕਸ ਟ"ਗਿ ਜ"ਡ ਪੈ ਧਰਿਯੋ।
ਪਹੁਚੇ ਆਨਿ ਪਖਰਿਯਾ ਭਾਰੇ। ਕਹਾ ਧਰੇ ਤੇ ਸਸਤ੍ਰ ਹਮਾਰੇ। ੨੭।
bhodi rand kahiyo kaya kariyo. tarkas tang jand pe dhariyo
pahuche aan pakhriya bhare. kaha dhare te sastar hamare. (27)

ਸਸਤ੍ਰਨ ਬਿਨਾ ਕਹੋ ਕਿਹ ਮਾਰੋ। ਕਹੁ ਨਾਰੀ ਕਯਾ ਮੰਤ੍ਰ ਬਿਚਾਰੋ।
ਸਾਥੀ ਕੋਊ ਸੰਗ ਮੈ ਨਾਹੀ। ਚਿੰਤਾ ਅਧਿਕ ਇਹੈ ਚਿਤ ਮਾਹੀ। ੨੮।
sastran bina kaho keh maro. kahu nari kaya mantar bicharo.
sathi koyu sang mo nahi. chinta adhik ihai chit mahi. (28)

ਹੇਰ ਰਹਿਯੋ ਅਧਿਕ ਨਹਿ ਪਾਏ। ਤਬ ਲਗ ਘੇਰ ਦੁਬਹਿਯਾ ਆਏ।
ਤ੍ਰਿਯ ਕੇ ਬਾਜ ਪ੍ਰਿਸਟਿ ਪਰ ਡਾਰਿਯੋ। ਨਗਰ ਆਪਨੇ ਓਰ ਸਿਧਾਰਿਯੋ। ੨੯।
her rahiyo adhik nahi payo. tab lag gher dubhiya aye.
triye kee baj prisat par dariyo. nagar adhik aur sidhariyo. (29)

ਬਿਨੁ ਆਯੁਧ ਭਜਿ ਚਲਿਯੋ ਨਿਹਾਰਿਯੋ। ਨਿਰਭੈ ਹੈ ਸਭਹੂੰਨ ਬਿਚਾਰਿਯੋ।
ਇਨ ਦੁਹੂੰਅਨ ਕੌ ਜਾਨ ਨ ਦੈਹੌ। ਯਾ ਕੌ ਮਾਰਿ ਆਜੁ ਹੀ ਲੈਹੌ। ੩੦।
bin ayudh bhaj cilyo nihariyo. nirbhe haiv sabhran bichariyo.
in duhuan ko jan na deho. ya ko mar aaj hi lehe. (30)

ਕੋਊ ਪਕਰਿ ਸੈਹਥੀ ਧਾਯੋ। ਕਿਨੂੰ ਕਾਢਿ ਕਰ ਖੜਗ ਨਚਾਯੋ।
ਕਿਨੂੰ ਮਾਰਿ ਬਾਨਨ ਕੀ ਕਰੀ। ਪਾਗ ਉਤਰਿ ਮਿਰਜਾ ਕੀ ਪਰੀ। ੩੧।
koyu pakar sehthi payo. kinu kadh kar kharag nachayo.
kinun mari banan ki kari. pag utar mirja ki pari. (31)

"When my beloved will see them, he will kill them by shooting two arrows (my two brothers) so she thought of taking some action, so that the two brothers could be saved." (24)

She did not wake up the sleeping friend and tied his quiver with the tree and hid his other weapons also, which could not be traced even on trying. (25)

By that time all the fighters had reached there and were shouting 'kill him', 'kill him'. Then Mirza opened his eyes and asked for his weapons. (26)

He said, "O mean woman ! What have you done ? You have tied my quiver with the tree. Now mighty warriors had come. Where have you kept my weapons ?" (27)

"O woman ! Tell me, without the weapons, what can I do ? What should I plan? Moreover, there is no comrade with me and that is my greatest worry." (28)

I am tired of looking for my weapons, but they are not traceable. In the meantime, the riders had surrounded him. Her brother threw her on the back of his horse and started moving towards the village. (29)

Without the weapons, Mirza was seen by all running away. All thought about it fearlessly. We will not allow these two to slip away and shall kill both of them. (30)

Someone followed him with the bayonet, someone wielded the sword and someone shot the arrows. Then the Mirza's turban fell down. (31)

ਪਾਗ ਉਤਰਿ ਤਾ ਕੀ ਜਬ ਗਈ । ਮੁੰਡੀ ਹੋਤਿ ਨ"ਗ ਤਿਹ ਭਈ ।
ਸੁੰਦਰ ਅਧਿਕ ਕੇਸ ਤਿਹ ਛੂਟੇ । ਜਬ ਹੀ ਸੂਰ ਜੁਧ ਕਹ ਜੁਟੇ । ੩੨ ।
pag utar ta ki jab gayi. mundi hot nang teh bhayi.
sundar adhik kes teh chute. jab hi soor judh keh jute. (32)

ਕਿਨੀ ਬਿਸਿਖ ਕਸਿ ਤਾਹਿ ਪ੍ਰਹਾਰਿਯੋ । ਕਿਨਹੂੰ ਖੜਗ ਕਾਢਿ ਤਿਹ ਮਾਰਿਯੋ ।
ਕਿਨਹੂੰ ਵਾਰਿ ਗੁਰਜ ਕੋ ਕੀਨੋ । ਖੇਤ ਮਾਰਿ ਮਿਰਜਾ ਕੋ ਲੀਨੋ । ੩੩ ।
kini bisakh kas tahi parhariyo. kinhu kharag kad teh mariyo.
kinhu war guraj ke keeno. khet mar mirja ko leeno. (33)

ਪ੍ਰਿਥਮ ਨਾਮ ਮਿਰਜਾ ਕੋ ਕਰਿਯੋ । ਬਹੁਰੋ ਜਾਇ ਸਾਹਿਬਹਿ ਧਰਿਯੋ ।
ਬੈਠੇ ਤਿਸੀ ਬਿਰਛ ਤਰ ਆਈ । ਜਹ ਤਿਨ ਦੁਹੂੰਅਨ ਰੈਨਿ ਬਿਤਾਈ । ੩੪ ।
pritham nam mirja ko kariyo. bahuro jayi sahibeh dhhariyo.
bethe tisi birach tar ayi. jeh tin duhuan raini bitayi. (34)

ਦੋਹਰਾ

ਕਮਰ ਭਰਾਤ ਕੇ ਕੀ ਤੁਰਤੁ ਜਮਧਰ ਲਈ ਨਿਕਾਰਿ ।
ਕਿਯੋ ਪਯਾਨੌ ਮੀਤ ਪਹਿ ਉਦਰ ਕਟਾਰੀ ਮਾਰ । ੩੫ ।
Dohra
kamar bharat ke ki turat jamdhar layi nikar.
kiyo payani meet peh udar katari mar. (35)

ਚੌਪਈ

ਪ੍ਰਥਮ ਮੀਤ ਤਹ ਤੇ ਨਿਕਰਾਯੋ । ਬਹੁਰਿ ਬਿਰਛ ਤਰ ਆਨਿ ਸੁਵਾਯੋ ।
ਭ੍ਰਾਤਨ ਮੋਹ ਬਹੁਰਿ ਲਖਿ ਕਿਯੋ । ਸਸਤ੍ਰਨ ਟ"ਗਿ ਜ"ਡ ਪਰ ਦਿਯੋ । ੩੬ ।
Chopaiee
pratham meet teh te nikrayo. bahur birach tar aan suvayo.
bharatan moh bahur lakh kiyo. sastran tang jand par diyo. (36)

ਪ੍ਰਥਮੈ ਰੂਪ ਹੇਰਿ ਤਿਹ ਬਿਗਸੀ । ਨਿਜੁ ਪਤਿ ਕੋ ਤਾ ਲੈ ਨਿਕਸੀ ।
ਭਾਤਿਨ ਹੇਰਿ ਮੋਹ ਮਨ ਆਯੋ । ਨਿਜੁ ਪ੍ਰੀਤਮ ਕੋ ਨਾਸ ਕਰਾਯੋ । ੩੭ ।
prathme roop her teh bigsi. nij pati ko ta ta lai niksi.
bhatan her meh man ayo. nij pritam ko nam karayo. (37)

ਵਹ ਤ੍ਰਿਯ ਪੀਰ ਪਿਯਾ ਕੇ ਬਰੀ । ਆਪਹੁ ਮਾਰਿ ਕਟਾਰੀ ਮਰੀ ।
ਜੋ ਤ੍ਰਿਯ ਚਰਿਤ ਚਹੈ ਸੁ ਬਨਾਵੈ । ਦੇਵ ਅਦੇਵ ਭੇਵ ਨਹਿ ਪਾਵੈ । ੩੮ ।
veh triye peer piya ke bari. aphu mar katari mari.
jo triye charit chahe so banave. dev adev bhhev nahi pave. (38)

When his turban was thrown off and his head was seen uncovered. Then the fighters started fighting, Mirza's beautiful hair got scattered. (32)

Someone shot an arrow at him and someone struck him with the sword, while someone else struck him with his mace and Mirza was killed there only (in the battlefield). (33)

First Mirza was killed and then they attacked Sahiban. They sat under the tree where both of them had spent the night. (34)

Couplet

Then she took out the dagger from his brother's waistband and by piercing it through her stomach, she also joined her lover in death. (35)

Chopaiee :

First she arranged for the paramour to come out of that place and then made him sleep under the tree, then seeing her brothers, she got engrossed in their affection and removing friend's weapons, tied them up on the tree branch. (36)

First she saw the beauty of her lover and got enamoured by it and thinking (taking) him to be her spouse, she eloped with him and then got him killed. (37)

First she suffered in the pangs of separation of her beloved and then died by piercing the dagger in her stomach, the woman could enact her deceit as it suits her. Even the gods and demons could not get at their secrets. (38)

ਦੋਹਰਾ

ਪ੍ਰਥਮ ਤਹਾ ਤੇ ਕਾਢਿ ਕੈ ਪੁਨਿ ਨਿਜੁ ਮੀਤ ਹਨਾਇ ।
ਪੁਨਿ ਜਮਧਰ ਉਰ ਹਨਿ ਮਰੀ ਭ੍ਰਾਤ ਮੋਹ ਕੇ ਭਾਇ । ੩੯ ।

Dohra

pratham taha te kad ke pun nij meet hanayi.
pun jamdhar aur han mari bharat moh ke bhayi. (39)

ਭੂਤ ਭਵਿਖ ਭਵਾਨ ਮੈ ਸੁਨਿਯਤ ਸਦਾ ਬਨਾਇ ।
ਚਤੁਰਿ ਚਰਿਤ੍ਰਨ ਕੌ ਸਦਾ ਭੇਵ ਨ ਪਾਯੋ ਜਾਇ । ੪੦ । ੧ ।

Bhoot bhavikh bhavan mai suniyat sada banayi.
chatur charitran ko sada bhev na payo jayi. (40) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਉਨਤੀਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੨੯ । ੨੫੬੩ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so untisavo charitar samapatam. Sat Subham sat. (129) (2563) aphjun.

ਚੌਪਈ

ਸੁਮਿਤ ਕੁਅਰਿ ਰਾਨੀ ਇਕ ਸੁਨੀ । ਬੇਦ ਪੁਰਾਨ ਬਿਖੇ ਅਤ ਗੁਨੀ
ਸਿਵ ਕੀ ਅਧਿਕ ਉਪਾਸਕ ਰਹੈ । ਹਰ ਹਰ ਸਦਾ ਬਕਤ੍ਰ ਤੇ ਕਹੈ । ੧ ।

Chopaiee

sumat kuyar rani ik suni. bed puran bikhe at guni.
Siv ki adhik upasak rahe. har har sada baktar te kahe. (1)

ਬਿਸਨ ਸਿਖਯ ਰਾਜਾ ਜੂ ਰਹਈ । ਹਰਿ ਹਰਿ ਸਦਾ ਬਕਤ੍ਰ ਤੇ ਕਹਈ ।
ਸਿਵ ਕੌ ਨੈਕ ਨ ਮਨ ਮੈ ਲਯਾਵੈ । ਸਦਾ ਕ੍ਰਿਸਨ ਦੇ ਗੀਤਨ ਗਾਵੈ । ੨ ।

bisan sikhye raja jo rahayi. har har sada baktar te kahayi.
Siv ko nek na man mai layave. sada krisan de geetan gave. (2)

ਰਾਨੀ ਸੋ ਇਹ ਭਾਤਿ ਉਚਾਰੈ । ਤੈ ਸਿਵ ਸਿਵ ਕਾਹੇ ਕੌ ਬਿਚਾਰੈ ।
ਚਮਤਕਾਰ ਯਾ ਮੈ ਕਛੁ ਨਾਹੀ । ਯੌ ਆਵਤ ਮੋਰੇ ਮਨ ਮਾਹੀ । ੩ ।

rani so eh bhati uchare. te Siv Siv kahe ko bichare.
chamatkar ya mai kachu nahi. yo avat more man mahi. (3)

ਚਮਤਕਾਰ ਸਿਵ ਤੁਮੈ ਬਤਾਊ । ਤੌ ਤੁਮ ਕੌ ਇਹ ਮਾਰਗ ਲਯਾਊ ।
ਤੈ ਸਿਵ ਕੌ ਕਛੁ ਚਰਿਤ ਨ ਜਾਨੌ । ਪਨ ਪ੍ਰਸਾਦ ਤੇ ਭਯੋ ਦਿਵਾਨੌ । ੪ ।

chamtakar Siv tume batayu. to tum ko eh marg layayu.
. te Siv ko kachu charit na jano. dhan parsad te bhayo divano. (4)

Couplet :

First she took out her paramour and then got him killed and then due to the affection of the brothers, she struck the dagger in her chest and killed herself. (39)

These stories would be heard during the past, present and future that a clever woman's secrets cannot be gauged by anyone. (40)(1)

Here the hundred and twenty-ninth episode of the King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (129-2563)(Contd)

Chopaiee :

There was a queen, by the name of Somat Koer who was a great exponent of Vedas and Puranas and was a devout follower of Shiva. She was always reciting Lord's Name (Har Har). (1)

The Raja was a follower of Vishnu and was always reciting Lord's Name (Har Har). He would not even think of Shiva in his mind and was singing songs of Krishna (Vishnu) all the time. (2)

He was telling the queen as to why she was meditating on Shiva. "There was no special power in it, this is what I feel." (3)

Once the queen said, "If I were to show a wonder of Shiva, then I shall make you also his follower. In fact, you do not know Shiva's wonders. You are always mad after money and palace." (4)

ਛਪੈ ਛੰਦ

ਪ੍ਰਥਮ ਤ੍ਰਿਪੁਰ ਕੌ ਘਾਇ ਰੁਦ੍ ਤ੍ਰਿਪੁਰਾਰਿ ਕਹਾਯੋ ।
ਗੰਗ ਜਟਨ ਮੈ ਧਾਰਿ ਗੰਗਧਰ ਨਾਮ ਸੁਹਾਯੋ ।
ਜਟਾ ਜੂਟ ਕੌ ਧਾਰਿ ਜਟੀ ਨਾਮਾ ਸਦ ਮੋਹੈ ।
ਖਗ ਮ੍ਰਿਗ ਜੱਛ ਭੁਜੰਗ ਅਸੁਰ ਸੁਰ ਨਰ ਮੁਨਿ ਮੋਹੈ ।
ਕਰੀ ਪਾਰਬਤੀ ਨਾਰਿ ਪਾਰਬਤੀਸ੍ਵਰ ਸਭ ਜਾਨੈ ।
ਕਹਾ ਮੂੜ ਤੈ ਰਾਵ ਭੇਦ ਤਾ ਕੌ ਪਹਿਚਾਨੇ । ੫ ।

Chhapai Chhand

pratham tripur ko bhayi rudar triprari kahayo.
gang jatan mai dhar ganghdhar nam suhayo.
jata jut ko dhar jati nama sad mohe.
khag mrig juch bhujang asur sur nar muni mohe.
kari parbati nari parbatisavar sabh janai.
kaha murhh te rav bhhed ta ko pehhchane. (5)

ਦੋਹਰਾ

ਚਮਤਕਾਰ ਤੋ ਕੌ ਤੁਰਤੁ ਪ੍ਰਥਮੈ ਦੇਉ ਦਿਖਾਈ ।
ਬਹੁਰਿ ਸਿਖਯ ਸਿਵ ਕਰੌ ਯਾ ਮਾਰਗ ਮੈ ਲਯਾਇ । ੬ ।

Dohra

chamatkar to ko tueat pratme deyo dikhayi.
bahur sikhye Siv karo ya marg me layayi. (6)

ਚੌਪਈ

ਸੋਇ ਗਯੋ ਤਬ ਪਤਿਹਿ ਨਿਹਾਰਿਯੋ । ਤੁਰਤੁ ਖਾਟ ਤੇ ਪਕਰਿ ਪਛਾਰਿਯੋ ।
ਸਿਵ ਸਿਵ ਸਿਵ ਆਪਨ ਤਬ ਕੀਨੋ । ਕਛੁ ਰਾਵ ਯਹ ਭੇਦ ਨ ਚੀਨੋ । ੭ ।

Chopaiee

soyi geyo tab patihi nihariyo. turat khat te pakar pachariyo.
Siv Siv Siv apan tab keeno. kachu rav yeh bhed na cheeno. (7)

ਕਿਨ ਧੈ ਕੈ ਮੋ ਕੌ ਪਟਕਾਯੋ । ਰਾਨੀ ਮੈ ਯਹ ਕਛੁ ਨ ਪਾਯੋ ।
ਸਕਲ ਬ੍ਰਿਥਾ ਤੁਮ ਹਮੈ ਸੁਨਾਵੋ । ਹਮਰੇ ਚਿਤ ਕੌ ਤਾਪ ਮਿਟਾਵੋ । ੮ ।
kin dhai ke mo ko patkayo. rani mai yeh kachu na payo.
sakal brikhha tum hamai sunavo. hamre chit ko tap mitavo. (8)

ਕਛੁ ਰੁਦ੍ ਤੁਮ ਬਚਨ ਉਚਾਰੇ । ਤਬ ਊਪਰ ਸਿਵ ਕੁਪਿਯੋ ਤਿਹਾਰੇ ।
ਚਮਤਕਾਰ ਯਹ ਤੁਮੈ ਦਿਖਾਯੋ । ਪਟਕਿ ਖਾਟ ਤੇ ਭੂਮਿ ਗਿਰਾਯੋ । ੯ ।
kachu rudar tum bachan uchare. tab upar Siv kupiyo tihare.
chamatkar yeh tume dikhayo. patak khat te bhoomi girayo. (9)

Chhapai Chhand :

First he killed (the demon) Tripur and h. mself was called Tripurar, then he was looking glorious by absorbing Ganga in his tuft of matted hair and was called 'gangdhar'. With a tuft of hair on head he was called 'Jati', he always enamours the hearts of birds, animals, demi-gods, snakes, demons, gods, humans and Munis. Having married Parbati, he was known by the name of Parbatiswar. "O foolish Raja ! How could you know his secrets. ?" (5)

Couplet :

"I shall show you his wonderful act soon and then bring you on the path of following him. (6)

Chopaiee :

When she saw her husband sleeping, then she threw him down from the cot by holding him, and she started reciting Shiva, Shiva, but the Raja did not grasp the secret. (7)

"O Queen ! I could not follow as to who had thrown me down by pushing me. You please tell me all about it, thus alleviating my doubts. (8)

The queen replied, "You must have uttered some words against Rudra, thus Shiva had got annoyed with you and thus he had shown you this wonderful drama and thrown you down from the cot." (9)

ਸੁਨਤ ਬਚਨ ਮੂਰਖ ਅਤਿ ਡਰਿਯੋ । ਤਾ ਤ੍ਰਿਯ ਕੋ ਪਾਇਨ ਉਠਿ ਪਰਿਯੋ ।
ਬਿਸਨ ਜਾਪ ਅਬ ਤੇ ਮੈ ਤਯਾਗਿਯੋ । ਸਿਵ ਜੂ ਕੇ ਪਾਇਨ ਸੋ ਲਾਗਿਯੋ । ੧੦ ।
sunat bachan murakh at dariyo. ta triye ko payin uth pariyo.
bisan jap ab te mai tayagiyo. Siv ju ke payin so lagiyo. (10)

ਚਮਤਕਾਰ ਸਿਵ ਮੋਹਿ ਦਿਖਾਰਿਯੋ । ਤਾ ਤੇ ਚਰਨ ਆਪਨੇ ਡਾਰਿਯੇ ।
ਅਬ ਚੇਰੇ ਤਾ ਕੇ ਮੈ ਭਯੋ । ਬਿਸਨ ਜਾਪ ਤਬ ਤੇ ਤਜਿ ਦਯੋ । ੧੧ ।
chamatkar Siv mohi dikhariyo. ta te charan apne dariyo.
ab chere ta ke mai bheyo. bisan jap tab te taj deyo. (11)

ਦੋਹਰਾ

ਪਲਕਾ ਪਰ ਤੇ ਰਾਨਿਯਹਿ ਸੇਤ ਨ੍ਰਿਪਤਿ ਕੇ ਡਾਰਿ ।
ਸਿਖਯ ਤੁਰਤੁ ਸਿਵ ਕੋ ਕਿਯੋ ਐਸੋ ਚਰਿਤ ਸੁਧਰਿ । ੧੨ । ੧ ।

Dohra

palka par te raniyehi set nirpat ke dari.
sikhye turat Siv ko kiyo aiso charit sudhar. (12) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਤੀਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੩੦ । ੨੫੭੫ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so tisavo charitar samapatam. Sat Subham sat. (130) (2575) aphjun.

ਚੌਪਈ

ਪਰਬਤੇਸ ਰਾਜਾ ਇਕ ਭਾਰੇ । ਚੰਦ੍ ਬੀਸ ਚੰਦ੍ਤਜਿਯਾਰੋ ।
ਭਾਗਮਤੀ ਤਾ ਕੀ ਬਰਨਾਰੀ । ਚੰਦ੍ ਲਈ ਜਾ ਤੇ ਉਜਿਯਾਰੀ । ੧ ।

Chopaiee

parbtes raja ik bhare. chander bans chandertijyaro.
bhagmati ta ki barnari. chander layi ja te ujayri. (1)

ਦੋਹਰਾ

ਸੁਨਾ ਧਾਮ ਤਾ ਕੋ ਬਡੋ ਧੁਜਾ ਰਹੀ ਫਹਰਾਇ ।
ਸਾਚ ਸ੍ਵਰਗ ਸੋ ਜਾਨਿਯੋ ਧੌਲਰ ਲਖਯੋ ਨ ਜਾਇ । ੨ ।

Dohra

suna dham ta ko bado dhuja rahi phehrayi.
sach sawarg so janiyo dholar lakhyo na jayi. (2)

The fool got frightened by hearing these words and he bowed to the woman (wife) and said, "I have given up worship of Vi ihnu from to-day and have bowed to Shiva's lotus feet." (10)

"Shiva had shown me a miracle and he had found me at his lotus-feet and now I have become his follower. Since then I have given up worship of Vishnu." (11)

Couplet :

By throwing the sleeping Raja from his cot, the queen had made him Shiva's follower, thus enacting this deceitful act. (12)(1)

Here the one hundred and thirtieth episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well. (130-2575)(Contd)

Chopaiee :

There was a (Chander Bansi) Raja Parabtes, whose glory was greater than the moon even. He had a wife called Bhagmati, who was so beautiful that even moonlight had been borrowed from her (it seemed). (1)

Couplet :

His palace was a grand one, where a flag was always hoisted. It could be truly considered as heaven instead of a palace. (2)

ਚੌਪਈ

ਦੇਬਿਦਤ ਰਾਨਿਯਹਿ ਨਿਹਾਰਿਯੋ । ਜਨੁਕ ਰੂਪ ਕੀ ਰਾਸਿ ਬਿਚਾਰਿਯੋ ।
ਪਠੈ ਸਹਚਰੀ ਬੋਲਿ ਸੁ ਲੀਨੋ । ਕਾਮ ਕੇਲ ਤਾ ਸੋ ਅਤਿ ਕੀਨੋ । ੩ ।

Chopaiee

debidat raniyeh nihariyo. janak roop ki ras bihaariyo.
pathai sehchari boli so leeno. kam kel ta so ati keeno. (3)

ਬੀਰਦੇਵ ਰਾਜਾ ਸੁਨਿ ਪਾਵਾ । ਕੋਊ ਜਾਰ ਹਹਮਾਰੇ ਆਵਾ ।
ਅਧਿਕ ਕੋਪ ਨ੍ਰਿਪ ਖੜਗ ਉਚਾਯੋ । ਪਲਕ ਨ ਬੀਤੀ ਤਹ ਚਲਿ ਆਯੋ । ੪ ।

beerdev raja sun pava. koyu jar hamare ava.
adhik kop nrip kharag uchariyo. palak na beeti teh chal ayo. (4)

ਭਾਗਵਤੀ ਜਬ ਨ੍ਰਿਪ ਲਖਿ ਲੀਨੋ । ਤਾਹਿ ਚੜਾਇ ਮਹਹਲ ਪਰ ਦੀਨੋ ।
ਟਰਿ ਆਗੇ ਨਿਜੁ ਪਤਿ ਕੋ ਲਿਯੋ । ਬਹੁਤ ਪ੍ਰਕਾਰ ਸਮਾਗਮ ਕਿਯੋ । ੫ ।

bhagwati jab nrip lakh leeno. tahi charai mehal par deeno.
tar agai nij pat ko liyo. bahut parkar samagam kiyo. (5)

ਦੋਹਰਾ

ਰੂੰਈ ਸੋ ਸਾਰੋ ਸਦਨ ਏਕ ਤੁਰਤੁ ਭਰਿ ਲੀਨ ।
ਆਜ ਚੋਰ ਇਕ ਮੈ ਗਹਿਯੋ ਯੌ ਨ੍ਰਿਪ ਸੋ ਕਹਿ ਦੀਨ । ੬ ।

Dohra

runyi so saro sadan ek turat Bhar leen.
aaj chor ik mai gahiyo yo nrip so keh deen. (6)

ਚੌਪਈ

ਕਹੁ ਤੁ ਤੁਮ ਤਾ ਕੋ ਗਹਿ ਲਯਾਊ । ਆਨਿ ਰਾਵ ਜੂ ਤੁਮੈ ਦਿਖਾਊ ।
ਜੌ ਮੁਹਿ ਕਹੌ ਤਾਹਿ ਸੋਊ ਕੀਜੈ । ਡਾਰਿ ਮਹਲ ਉਪਰ ਤੇ ਦੀਜੈ । ੭ ।

Chopaiee

kahu tu tum ta ko gahi leyau. aan rav jo tume dikhayu.
jo muhi kaho tahi soyu kejai. dar mehal upar te dijai. (7)

ਪ੍ਰਥਮ ਨ੍ਰਿਪਹਿ ਇਹ ਭਾਤਿ ਜਤਾਈ । ਬਹੁਰੋ ਬਾਧਿ ਜਾਰ ਕੋ ਲਯਾਈ ।
ਆਪੁ ਭੋਗ ਜਿਹ ਸਾਥ ਕਮਾਯੋ । ਬਹੁਰਿ ਰਾਵ ਕੌ ਆਨ ਦਿਖਾਯੋ । ੮ ।

pratham nirpeh eh bhati jatayi. bahro badh jar ko leyayi.
aap bhog jeh sath kamayo. bahur rav ko aan dikhayo. (8)

ਰਾਨੀ ਹੇਰਿ ਤਾਹਿ ਰਿਸਿ ਭਰੀ । ਸਖਿਯਨ ਕੌ ਆਗਯਾ ਯੌ ਕਰੀ ।
ਧੋਲਰ ਤੇ ਯਾ ਕੌ ਤੁਮ ਡਾਰੋ । ਆਇਸੁ ਰਾਜਾ ਕੌ ਨ ਨਿਹਾਰੋ । ੯ ।

rani her tahi ris bhari. sakhiyan ko agya yo kari.
dholar te ya te tum daro. ayis raja ko na niharo. (9)

Chopaiee :

Once the queen saw Debdant and considered him as a fountain of beauty. He was sent for through a lady attendant and then she enjoyed sensuous pleasure with him. (3)

The Raja Birdev heard about it that a lover had visited his palace. Being greatly agitated, the Raja took up his sword and reached the palace in no time. (4)

When Bhagwati saw the Raja, then she arranged for him to climb up the palace. She went to welcome the husband and had sexual relations with him in many ways. (5)

Couplet :

Bhagwati had got one room filled with cotton immediately and told the Raja that she had caught a thief. (6)

Chopaiee :

"If you say then I will catch hold of him and produce him before you and show him to you, O Rao Ji (Raja) ! If you agree, then I shall throw him down from the top of the palace." (7)

First, she told the Raja like this and then brought the paramour in chains. She showed him to the Raja, with whom she had cohabitation. (8)

The queen looked at (glanced) him with ruthlessness and then ordered the lady attendants to throw him down from the top of the palace and do not wait for the Raja's orders (9)

ਵੈ ਸਖਿਯਾ ਤਾ ਕੌ ਲੈ ਗਈ । ਚੀਨਤ ਸਦਨ ਸੁ ਆਦੇ ਭਈ ।
ਸਕਲ ਰਾਵ ਕੋ ਸੋਕ ਨਿਵਾਰਿਯੋ । ਰੂੰਈ ਪੈ ਤਾ ਕੌ ਗਹਿ ਡਾਰਿਯੋ । ੧੦ ।
vai sakhiya ta ko lai gayi. chinat sadan so ade bhayi.
sakal rav ko sok nivariyo. runyi pe ta ko gahi dariyo. (10)

ਰਾਜੈ ਲਖੀ ਦੁਸਟ ਇਹ ਘਾਯੋ । ਤਿਨ ਤਨਿ ਤਨਿਕ ਖੇਦ ਨਹਿ ਪਾਯੋ ।
ਉਠਿ ਤਹ ਤੇ ਨਿਜੁ ਧਾਮ ਸਿਧਾਯੋ । ਇਹ ਚਰਿਤ੍ ਨਿਜੁ ਜਾਰ ਲੰਘਾਯੋ । ੧੧ ।
raje lakhi dusat eh ghayo. tin tan tanik khed nahi payo.
uthi teh te nij dham sidhayo. eh charitar nij jar langhayo. (11)

ਪੁਨਿ ਰਾਜੇ ਇਹ ਭਾਤਿ ਉਚਾਰਿਯੋ । ਇਹ ਜੋ ਚੋਰ ਧਾਮ ਤੇ ਡਾਰਿਯੋ ।
ਮੋਹਿ ਆਨ ਵਹੁ ਮ੍ਰਿਤਕ ਦਿਖੈਯੈ । ਆਗਯਾ ਮੋਹਿ ਮਾਨਿ ਯਹ ਲੈਯੈ । ੧੨ ।
puni raje eh bhati uchariyo. eh jo chor te dariyo.
mihi aan vahu mirtak dikhaye. agya mohi man yeh leye. (12)

ਜੋ ਨਰ ਹਯਾ ਤੇ ਮਿਲੈ ਬਗਾਈ । ਟੂਕ ਟੂਕ ਹ੍ਵੈ ਕੈ ਸੋ ਜਾਈ ।
ਤਿਲ ਤਿਲ ਭਯੋ ਦ੍ਰਿਸਟਿ ਨਹਿ ਆਵੈ । ਤਾ ਕੌ ਕੌਨ ਖੋਜ ਲਯਾਵੈ । ੧੩ ।
jo nar haya te mile bagayi. took took haiv ke so jayi.
til til bheyo drisat nahi ave. ta ko kaun khoj leyave. (13)

ਤਿਲ ਤਿਲ ਪਾਇ ਅੰਗ ਤਿਹ ਭਏ । ਗੀਧ ਕਾਕ ਆਮਿਖ ਭਖਿ ਗਏ ।
ਤਾ ਕੌ ਅੰਗ ਦ੍ਰਿਸਟਿ ਨਹਿ ਆਵੈ । ਕੌਨ ਬਿਯੋ ਤਾ ਕੌ ਲੈ ਆਵੈ । ੧੪ ।
til til payi ang teh bhaye. geedh kak amikh bhakh gaye.
ta ke and drisat nahi ave. kaun biyo ta ko lai ave. (14)

ਭੁਜੰਗ ਛੰਦ

ਦਿਯੋ ਡਾਰਿ ਜਾ ਕੋ ਮਹਾਰਾਜ ਐਸੇ । ਲਹਿਯੋ ਜਾਇ ਤਾ ਕੌ ਕਛੂ ਅੰਗ ਕੈਸੇ ।
ਕਈ ਟੂਕ ਹ੍ਵੈ ਕੈ ਪਰਿਯੋ ਕਹੂੰ ਜਾਈ । ਗਏ ਗੀਧ ਔ ਕਾਕ ਤਾ ਕੌ ਚਬਾਈ । ੧੫ ।

Bhujang Chhand

diyo dar ja ko maharaj aise. lahiyo jayi ta ko kachu ang kaise.
kyi took haiv ke pariyo kahu jayi. gaye geedh ayo kak ta ko chabayi. (15)

ਚੌਪਈ

ਯੌ ਸੁਨਿ ਮੋਨਿ ਨ੍ਰਿਪਤਿ ਮੁਖ ਧਰੀ । ਦ੍ਰਿਸਟਿ ਰਾਜ ਕਾਰਜ ਪਰ ਕਰੀ ।
ਰਾਨੀ ਅਪਨੋ ਮੀਤ ਬਚਾਯੋ । ਵਾ ਪਸੁ ਕੌ ਯੌ ਚਰਿਤ੍ ਦਿਖਾਯੋ । ੧੬ । ੧ ।

Chopaiee

yo suni mon nirpat mukh dhari. drisat raj karaj par kari.
rani apnoo meet bachayo. va pasu ko yo charitar dikhayo. (16) (1)

The attendants took him there and they had known about the room filled with cotton. They thus alleviated Raja's painful anguish and holding him up, threw him on the cotton. (10)

The Raja thought, she had killed the vagabond, but the man did not suffer any body injuries. He got up from there and went away home. Thus, she saved her lover through a deceitful action. (11)

Then the Raja said, "That they should show me the corpse of the thief, who was thrown from top of the palace. My order should be obeyed." (12)

The queen said, "The person, who was thrown from here, must have been broken (cut) into pieces and reduced to bits and pieces and could not be seen. Who will bring him to show ?" (13)

His limbs would have been broken to pieces and the vultures and crows would have eaten away his flesh. No limbs were visible there. So, who will bring his body ? (14)

Bhujang Chhand :

"O Raja ! If a person was thrown from top like this, how any limbs could be seen ? He must have been reduced to pieces and scattered all over and vultures or crows would have eaten him away." (15)

Chopaiee :

Hearing these words, the Raja kept quiet and got busy in his royal functions. Thus the queen had saved her paramour by showing to the foolish Raja this deceitful action. (16)(1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਇਕਤੀਹ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੩੧ । ੨੫੯੧ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so iktih charitar samapatam. Sat Subham sat. (131) (2591) aphjun.

ਚੌਪਈ

ਏਕ ਪਲਾਊ ਦੇਸ ਸੁਨੀਜੈ । ਮੰਗਲ ਦੇਵ ਸੁ ਰਾਵ ਭਨੀਜੈ ।
ਸੁਘਰਿ ਕੁਅਰਿ ਤਾ ਕੀ ਬਰ ਨਾਰੀ । ਜਨੁਕ ਜਗਤ ਕੀ ਜੋਤਿ ਸਵਾਰੀ । ੧ ।

Chopaiee

ek palayu des sunije. mangal dev so rav bhanije.
sughar kuyar ta ki bar nari. janak jagat ki jot savari. (1)

ਗਰਬੀ ਰਾਇ ਕੁਅਰਿ ਤਿਹ ਲਹਿਯੋ । ਤਾ ਕੀ ਮੈਨ ਦੇਹ ਕੌ ਦਹਿਯੋ ।
ਅਮਿਤ ਰੂਪ ਤਾ ਕੋ ਲਖਿ ਅਟਕੀ । ਬਿਸਰਿ ਗਈ ਸਭ ਹੀ ਸੁਧਿ ਘਟ ਕੀ । ੨ ।

garbi rayi kuyar teh lahiyo. ta ki main deh ko dahiyo.
amit roop ta ko lakh atki. bisar gayi sabh hi sudh ghat ki. (2)

ਸੋਰਠਾ

ਪਠੈ ਸਹਚਰੀ ਤਾਹਿ ਲੀਨੋ ਸਦਨ ਬੁਲਾਇ ਕੈ ।
ਅਧਿਕ ਹ੍ਰਿਦੈ ਹਰਖਾਇ ਕਾਮ ਕੇਲ ਤਾ ਸੌ ਕਿਯੋ । ੩ ।

Sortha

pathe sehchari tahi leeno sadan bulayi ke.
adhik hirdaye harkhayi kan kel ta so kiyo. (3)

ਦੋਹਰਾ

ਭਾਤਿ ਭਾਤਿ ਆਸਨ ਕਰੇ ਚੁੰਬਨ ਕਰੇ ਬਨਾਇ ।
ਚਿਮਟਿ ਚਿਮਟਿ ਤਾ ਸੌ ਰਮੈ ਛਿਨਿਕ ਨ ਛੋਰਿਯੋ ਜਾਇ । ੪ ।

Dohra

bhati bhati asan kare chumban kare banayi.
chimat chimat ta so ramaye chinak na choriyo jayi. (4)

ਚੌਪਈ

ਮੀਤ ਅਧਿਕ ਚਿਤ ਭੀਤਰ ਭਾਯੋ । ਰਾਜਾ ਕੌ ਮਨ ਤੇ ਬਿਸਰਾਯੋ ।
ਮਨ ਬਚ ਕ੍ਰਮ ਤਾਹੀ ਕੀ ਭਈ । ਪਰ ਤ੍ਰਿਯ ਤੇ ਨਿਜੁ ਤ੍ਰਿਯ ਹੈ ਗਈ । ੫ ।

Chopaiee

meet adhik chit bhetar bhayo. raja ko man te bisrayo.
man bach karam tahi ki bhayi. par triye te nij triye haiv gayi. (5)

Here the hundred and thirty-one episode of the King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well.

(131-2591)(Contd)

Chopaiee :

There was a place called Palaou, whose king was called Mangal Dev. He had a noble queen by the name of Sughar Koer and it appeared as if the world's glory was rampant in her beauty. (1)

That queen once saw Garbi Rai and she was in passionate love with him. She got enamoured by him on seeing his charming beauty. She lost all her body senses (being madly in love). (2)

Sortha :

She sent her lady attendant and called him at home and with great joy enjoyed sensuous pleasure with him. (3)

Couplet :

She had cohabitation with him in many styles, while embracing him nicely. She had love affair while kissing him closely. She was having relations with him without leaving him at all. (4)

Chopaiee :

She liked her paramour much and completely forgot about the Raja. She belonged to him through body, mind (speech) and action. Instead of being a stranger, she became like his wife. (5)

ਨਿਸੁ ਦਿਨ ਰਹਤ ਧਾਮ ਤਿਹ ਪਰੀ । ਜਨੁ ਤਿਹ ਜੀਤਿ ਸੁਯੰਬਰ ਬਰੀ ।
ਰਾਜਾ ਕੇ ਤ੍ਰਿਯ ਨਿਕਟ ਨ ਆਵੈ । ਤਾ ਕੇ ਸੰਗ ਅਤਿ ਕੇਲ ਕਮਾਵੈ । ੬ ।
nis din rehat dham teh pari. janu teh jeet suyambar bari.
raja ke triye nikat na ave. ta ke sung ati kel kamave. (6)

ਚੁੰਬਨ ਔਰ ਅਲਿੰਗਨ ਦੇਈ । ਭਾਤਿ ਭਾਤਿ ਕੈ ਆਸਨ ਲੇਈ ।
ਹਰਖ ਠਾਨਿ ਤ੍ਰਿਯ ਕੇਲ ਕਮਾਵੈ । ਕਾਮ ਰੀਤਿ ਕੀ ਪ੍ਰੀਤਿ ਜਤਾਵੈ । ੭ ।
chumban or alingan deyi. bhat bhat ke asan leyi.
harakh than triye kel kamave. kam reet ki preet jatave. (7)

ਕਿਨੀ ਰਾਵ ਸੋ ਭੇਦ ਜਤਾਵਾ । ਕੋਊ ਜਾਰ ਤਿਹਾਰੇ ਆਵਾ ।
ਰਾਜਾ ਤਵ ਤ੍ਰਿਯ ਦਯੋ ਭੁਲਾਈ । ਜਾਰ ਸਾਥ ਅਤਿ ਪ੍ਰੀਤਿ ਲਗਾਈ । ੮ ।
kini rav so bhed jatava. koyu jar tihare ava.
raja tav triye deyo bulayi. jar sath ati preet lagayi. (8)

ਦੋਹਰਾ

ਤੈ ਮੰਤ੍ਰਨ ਕੇ ਬਸਿ ਭਏ ਛੋਰੀ ਸਕਲ ਸਿਯਾਨ ।
ਉਤ ਰਾਨੀ ਇਕ ਜਾਰ ਸੌ ਰਸਤ ਰਹੈ ਰੁਚਿ ਮਾਨ । ੯ ।

Dohra

tai mantran ke bas bheye chhori sakal siyan.
ut rani ik jar so rasat rahe ruchi man. (9)

ਚੌਪਈ

ਸਕਲ ਕਥਾ ਸ੍ਵਨਨ ਨ੍ਰਿਪ ਕਰੀ । ਕਾਢਿ ਕ੍ਰਿਪਾਨ ਹਾਥ ਮੈ ਧਰੀ ।
ਰਾਜਾ ਗ੍ਰਿਹ ਰਾਨੀ ਕੋ ਆਏ । ਰਖਵਾਰੇ ਚਹੂੰ ਓਰ ਬੈਠਾਏ । ੧੦ ।

Chopaiee

sakal katha sarvnan nrip kari. kad kirpan hath mai dhari.
raja greh rani ko aye. rakhvare chahun aur bithaye. (10)

ਸਖੀ ਏਕ ਲਖਿ ਭੇਦ ਸੁ ਪਾਯੋ । ਸੁਘਰਿ ਕੁਅਰਿ ਸੌ ਜਾਇ ਜਤਾਯੋ ।
ਪੋਢੀ ਕਹਾ ਮੀਤ ਸੌ ਪਯਾਰੀ । ਤੋ ਪਰ ਕਰੀ ਰਾਵ ਰਖਵਾਰੀ । ੧੧ ।
sakhi ek lakh bhed so payo. sughar kuyar so jayi jatayo.
podhi kahha meet so payari. to par kari rav rakhvari. (11)

ਤਾ ਤੇ ਜਤਨ ਅਬੈ ਕਛੁ ਕੀਜੈ । ਪ੍ਰਾਨ ਰਾਖਿ ਪ੍ਰੀਤਮ ਕੋ ਲੀਜੈ ।
ਜੌ ਯਹ ਹਾਥ ਰਾਵ ਕੇ ਐ ਹੈ । ਤੋਹਿ ਸਹਿਤ ਜਮ ਧਾਮ ਪਠੈ ਹੈ । ੧੨ ।
ta te jatan ab kuch keejai. pran rakh pritam ko leejai.
jo yeh hath rav ko aye hai. tohi sahit jum dham pathe hai. (12)

She was staying with him day and night, as if he had married her through a Swambar. That woman was not going anywhere near the Raja, as she was enjoying sensuous pleasure with the paramour all the time. (6)

She was having sexual affair with lot of kisses and cohabitation enjoying various poses. She was having sexual relations with great joy and would show her love through sexual relationship. (7)

Someone informed the Raja about this secret, that some paramour was visiting his palace. "O Raja ! Your wife had totally forgotten you, as she was having great love affair with the paramour." (8)

Couplet :

"O Raja ! Being under the magic-spell, you had lost your wisdom even, while your queen was having a great love affair with her paramour." (9)

Chopaiee :

The Raja heard the details with his ears and unsheathed his sword. The Raja came to the queen's palace and placed his guards on all four sides. (10)

The queen's attendant got the clue of this and informed Sughar Koer. "O dear ! Why are you lying with your paramour ? The Raja had placed a guard (watch) on your activities." (11)

"So O queen ! You must think of some means and save the life of your lover. If he were caught by the Raja then both of you will be sent to the valley of death. (12)

ਦੋਹਰਾ

ਬਹੁਤ ਦੇਗ ਅਰੁ ਦੇਗਚੇ ਰਾਨੀ ਲਏ ਮੰਗਾਇ ।
ਦੁਗਧ ਡਾਰਿ ਪਾਵਕ ਬਿਖੈ ਸਭ ਹੀ ਦਏ ਚੜਾਇ । ੧੩ ।

Dohra

bahut deg aru degche rani laye mangaye.
dugadh dar pavak bikhe sabh hi daye charaye. (13)

ਏਕ ਦੇਗ ਮੈ ਤਿਹ ਬੈਠਾਰਿਯੋ । ਤਾ ਪਰ ਏਕ ਤਵ ਰੌ ਡਾਰਿਯੋ ।
ਮਖਨੀ ਲੈ ਘੋਇਯਾ ਤਿਹ ਕਰਿਯੋ । ਤਵਨ ਮਿਟਾਇ ਤਵਨ ਪਰ ਧਰਿਯੋ । ੧੪ ।

ek deg mai the bethariyo. ta par ek tav ko dariyo.
makhni lai gheiyi teh kariyo. tavan mitayi tavan par dhariyo. (14)

ਦੋਹਰਾ

ਤਵਾ ਸੁ ਜਰਿ ਕੈ ਤਾਸੁ ਪੈ ਘੋਇਯਾ ਧਰਿਯੋ ਬਨਾਇ ।
ਲੀਪਿ ਮ੍ਰਿਤਕਾ ਸੈ ਲਿਯੋ ਦੀਨੀ ਆਗਿ ਜਰਾਇ । ੧੫ ।

Chopaiee

tava so jar ke tas pe gheiya dhariyo banayi.
leep mritaka se leyo deeni aag jaraye. (15)

ਖੀਰ ਭਰੀ ਜਹ ਦੇਗ ਥੀ ਤਹੀ ਧਰੀ ਲੈ ਜਾਇ ।
ਦੁਗਧ ਫੇਨ ਸੇ ਜਾਨਿਯੈ ਜਾਰ ਨ ਚੀਨੈ ਕੋਇ । ੧੬ ।

kheer bhari jeh deg thi tahi dhari lai jayi.
dugadh phhen se janiyo jar na cheeai koyi. (16)

ਚੌਪਈ

ਟਰਿ ਆਵਤ ਰਾਜ ਗੈ ਲੀਨੋ । ਭਾਤਿ ਭਾਤਿ ਸੋ ਆਦਰੁ ਕੀਨੋ ।
ਨਏ ਮਹਲ ਜੋ ਹਮੈ ਸਵਾਰੇ । ਤੇ ਤੁਮ ਰਾਇ ਦ੍ਰਿਸਟਿ ਨਹਿ ਡਾਰੇ । ੧੭ ।

Chopaiee

tar avat raj gai leeno. bhat bhat so adar keeno.
naye mehal jo hame savare. te tum raye drisat nahi dare. (17)

ਦੋਹਰਾ

ਟਰਿ ਆਗੇ ਪਤਿ ਕੋ ਲਿਯੋ ਰਹੀ ਚਰਨ ਸੌ ਲਾਗਿ ।
ਬਹੁਤ ਦਿਨਨ ਆਏ ਨ੍ਰਿਪਤਿ ਧੰਨਯ ਹਮਾਰੇ ਭਾਗ । ੧੮ ।

Dohra

tar agye pati ko liyo rahi charan so lag.
bahut dinan aye nirpat dhanye hamare bhag. (18)

Couplet :

The queen sent for many utensils including huge kettles. By pouring milk in these utensils, they were placed on fire. (13)

In one huge kettle, the paramour was placed (kept) with a lid (of iron plate) with a round mass of butter, it was closed and with reduced heat, it was kept on top. (14)

Couplet :

With the iron plate covered with ghee, it was pasted on top. By putting a paste of mud on sides, fire was lit underneath. (15)

Another kettle full of rice and milk pudding was kept nearby and this kettle was also kept there. All were thinking it to be the foam over milk and no one thought it to be the paramour (itself) inside. (16)

Chopaiee :

She went forward to welcome the Raja and honoured him by all means. "O Raja ! I have got erected some new palaces, which you have not seen." (17)

Couplet :

She advanced forward to welcome the Raja and embraced his feet, saying "O Raja ! We are greatly honoured by your visit after so many days." (18)

ਚੌਪਈ

ਜੋ ਚਿਤ ਚਿੰਤ ਰਾਵ ਜੂ ਆਯੋ । ਸੋ ਆਗੇ ਤ੍ਰਿਯ ਭਾਖਿ ਸੁਨਾਯੋ ।
ਮੈ ਸਭ ਸਦਨ ਦ੍ਰਿਸਟਿ ਮੈ ਕੈ ਹੌ । ਜਾਰਿ ਪਕਰਿ ਜਮ ਧਾਮ ਪਠੈ ਹੌ । ੧੯ ।

Chopaiee

jo chit chint rav jo ayo. so agye triye bhakh sunayo.
mai sabh sadan drisat mai ke ho. jar pakar jum dham pathaye ho. (19)

ਸਕਲ ਸਦਨ ਫਿਰਿ ਨ੍ਰਿਪਹਿ ਦਿਖਾਏ । ਰਹਿਯੋ ਬਿਲੋਕਿ ਚੋਰ ਨਹਿ ਪਾਏ ।
ਜਹਾ ਦੇਗ ਮੈ ਜਾਰਹਿ ਡਾਰਿਯੋ । ਤਹੀ ਆਨਿ ਪਤਿ ਕੌ ਬੈਠਾਰਿਯੋ । ੨੦ ।

sakal sadan phir nirpeh dikhaye. rahiyo bilok chor nahi paye.
jaha deg mai jarhi dariyo. tahi aan pati ko bethariyo. (20)

ਜਬ ਰਾਜਾ ਆਵਤ ਸੁਨਿ ਪਾਏ । ਮੋਦ ਭਯੋ ਮਨ ਸੋਕ ਮਿਟਾਏ ।
ਯਹ ਸਭ ਖਾਨ ਪਕ੍ਵਾਏ ਤਬ ਹੀ । ਭੋਟਤ ਸੁਨੇ ਪਿਯਾਰੇ ਜਬ ਹੀ । ੨੧ ।

jab raja avat suni payo. mod bhheyo man sok mitaye.
yeh sabh khan pakvaye tab hi. bhotat sune piyare jab hi. (21)

ਤਵਨ ਦੇਗ ਕੋ ਢਾਪਨੁ ਤਾਰਿਯੋ । ਪ੍ਰਥਮ ਦੂਧ ਪਯਾਰੇ ਕੋ ਪਯਾਰਿਯੋ ।
ਬਹੁਰਿ ਬਾਟਿ ਲੋਗਨ ਕੌ ਦੀਨੋ । ਮੂਰਖ ਰਾਵ ਭੇਦ ਨਹਿ ਚੀਨੋ । ੨੨ ।

tawan deg ko dhapan tariyo. pratham doodh payare ko payariyo.
bahur batt logan ko deeno. murakh rav bhed nahi cheeno. (22)

ਏਕ ਦੇਗ ਅਤਿਥਾਨ ਪਠਾਈ । ਦੂਜੀ ਬੈਰਾਗਿਨ ਕੇ ਦਯਾਈ ।
ਤੀਜੀ ਦੇਗ ਸੰਨਯਾਸਨ ਦਈ । ਚੌਥੀ ਬ੍ਰਹਮਚਾਰਿਯਨ ਲਈ । ੨੩ ।

ek deg athithan pathayi. dooji baeragin ke dayayi.
teeji deg sanyasan deyi. chothi brahamcharan layi. (23)

ਪੰਚਈ ਦੇਗ ਚਾਕਰਨ ਦੀਨੀ । ਛਟਈ ਦੇਗ ਪਿਯਾਦਨ ਲੀਨੀ ।
ਦੇਗ ਸਪਤਈ ਤਾਹਿ ਡਰਾਯੋ । ਸਖੀ ਸੰਗ ਦੈ ਘਰੁ ਪਹੁਚਾਯੋ । ੨੪ ।

panchhayi deg chakran deeni. chatayi deg piyadin leeni.
deg saptayi tahi dariyo. sakhi sang de ghar pahuchayo. (24)

ਦੇਖਤ ਨ੍ਰਿਪ ਕੇ ਜਾਰ ਨਿਕਾਰਿਯੋ । ਮੂੜ ਰਾਵ ਕਛੁ ਸੋ ਨ ਬਿਚਾਰਿਯੋ ।
ਅਧਿਕ ਚਿਤ ਰਾਨੀ ਮੈ ਦੀਨੋ । ਮੋਹੈ ਹਿਤਨ ਬਧਾਵੈ ਕੀਨੋ । ੨੫ ।

dekhat nrip ke jar nikariyo. murh rav kachu na bichariyo.
adhik chit rani mai deeno. mohe hitan badhave keeno. (25)

Chopaiee :

The Raja had come with a certain doubt (worry), which he told the queen. "I will see the whole palace and catching hold of the paramour, I shall kill him." (19)

She showed the Raja around the whole palace. After going through the palace, the thief was not seen. Where the paramour was kept in the kettle, she brought him there and seated him (spouse) there. (20)

She said, "When I heard about the Raja's visit, then I got elated and my suffering ended. Then I got this food prepared, when I heard about your coming here." (21)

She removed the cover and gave milk to drink to the dear Raja and then distributed to others but the foolish Raja could not gauge the secret. (22)

One kettle was sent for Yogis and another for Bairagis (ascetics), third to Sanyasis and fourth for celibates. (23)

Fifth kettle was given to attendants and sixth to infantrymen. In the seventh was the paramour and it was sent away home along with a lady attendant. (24)

The queen sent away the paramour from there in no time (before the watching eyes) but the foolish Raja could not know the secret behind it. He was taking more interest in the queen then, thinking that she had done something useful for him (and he felt happy). (25)

ਦੋਹਰਾ

ਮੁਖੁ ਦਿਸਿ ਜੜ ਦੇਖਤ ਰਹਿਯੋ । ਤ੍ਰਿਯ ਸੋ ਨੇਹੁ ਪਜਾਇ ।
ਦੇਗ ਡਾਰਿ ਰਾਨੀ ਤੁਰਤ ਜਾਰਹਿ ਦਯੋ ਲੰਘਾਇ । ੨੬ ।

Dohra

mukh disi jarh dekhat rahiyo. triye so nehpajayi.
deg dar rani turat jarehi deyo langhayi. (26)

ਚੌਪਈ

ਮੂਰਖ ਰਾਵ ਬਾਇ ਮੁਖ ਰਹਿਯੋ । ਦੇਖਤ ਰਹਿਯੋ ਜਾਰ ਨਹਿੰ ਗਹਿਯੋ ।
ਪਾਹਰੂਨ ਜੋ ਖੀਰ ਪਠਾਈ । ਖਾਨ ਲਗੇ ਗ੍ਰੀਵਾ ਨਿਹੁਰਾਈ । ੨੭ ।

Chopaiee

murakh rav bayi mukh rahiyo. dekhhat rahiyo jar nahin gahiyo.
paharun jo kheer pathayi. khan lagai greeva nehurayi. (27)

ਜਿਵਤ ਜਾਰ ਤ੍ਰਿਯ ਘਰ ਪਹੁਚਾਯੋ । ਪਾਹਰੂ ਨ ਰਾਜਾ ਲਖ ਪਾਯੋ ।
ਤਿਹ ਪਹੁਚਾਇ ਸਖੀ ਜਬ ਆਈ । ਤਬ ਰਾਨੀ ਅਤਿ ਹੀ ਹਰਖਾਈ । ੨੮ ।

jivat jar triye ghar pahuchayo. pahhru na raja lakh payo.
teh pahuchayi sakhi jab ayi. tab rani ati hi harkhayi.

ਬਹੁਰਿ ਰਾਵ ਰਾਨੀ ਰਤਿ ਕੀਨੀ । ਚਿਤ ਕੀ ਬਾਤ ਤਾਹਿ ਕਹਿ ਦੀਨੀ ।
ਕਿਨਹੂੰ ਭ੍ਰਮ ਮੋਰੇ ਚਹਤਿ ਪਾਯੋ । ਤਾ ਤੇ ਮੈ ਦੇਖਨ ਗ੍ਰਿਹ ਆਯੋ । ੨੯ ।

bahur rav rani rat kini. chhit ki bat tahi keh deeni.
kinhun bharam morai chahit payo. ta te mai dekhan greh ayo. (29)

ਪੁਨਿ ਰਾਨੀ ਯਹ ਭਾਤਿ ਉਚਾਰੋ । ਸੁਨੋ ਨ੍ਰਿਪਤਿ ਤੁਮ ਬਚਨ ਹਮਾਰੋ ।
ਜਿਨ ਤੁਹਿ ਕਹਿਯੋ ਸੁ ਮੁਹਿ ਕਹਿ ਦੀਜੈ । ਨਾਤਰ ਆਸ ਨ ਹਮਰੀ ਕੀਜੈ । ੩੦ ।

pun rani yeh bhati ucharo. suno nirpat tum bachan hamaro.
jin tuhi kahiyo so muhi keh deeje. natar aas na hamri kejai.

ਜਬ ਰਾਨੀ ਇਹ ਭਾਤਿ ਸੁਨਾਈ । ਤਬ ਰਾਜੇ ਸੋ ਸਖੀ ਬਤਾਈ ।
ਜੋ ਤੁਮ ਕਹਿਯੋ ਸਾਚੀ ਪਹੁਚਾਵੋ । ਨਾਤਰ ਧਾਮ ਮ੍ਰਿਤੁ ਕੋ ਜਾਵੋ । ੩੧ ।

jab rani eh bhati sunayi. tab raje so sakhhi batayi.
jo tum kahiyo sachi pahuchavo. natar dham mritu ko javo. (31)

ਰਾਨਿਨ ਕੋ ਕੋਊ ਦੇਸ ਲਗਾਵੈ । ਜਿਨ ਕੋ ਜਗਤ ਸੀਸ ਨਿਹੁਰਾਵੈ ।
ਝੂਠੀ ਸਖੀ ਜਾਨਿ ਬਧ ਕੀਨੋ । ਮੁਰਖ ਰਾਵ ਭੇਦ ਨਹਿ ਚੀਨੋ । ੩੨ ।

ranin ko koyu des lagave. jin ko jagat sees nihurave.
jhuthi sakhi jan badh keeno. murakh rav bhed nahi cheeno. (32)

Couplet :

That foolish Raja, with increased love and affection, was watching the face of the queen. In the meantime, the queen managed to send away her paramour by placing him in big kettle. (26)

Chopaiee :

The foolish Raja was kept gazing with open mouth but the paramour was not caught. The guards with downcast eyes started eating the milk-rice pudding, which was sent to them. (27)

That woman had arranged to send the beloved alive to his house, whom neither the Raja nor the guards could see. When the friend (attendant) came back after safely leaving him at home, the queen got greatly delighted. (28)

Then the Raja enjoyed sensuous pleasure with the queen and told her his own thought (mind's secret) that someone had created a doubt in his mind that is why he had come home to see for himself. (29)

Then the queen said, "O Rajan ! You listen to me. You tell me about the person, who had given this news to you or else you should leave any hope of my love (I shall die)." (30)

When the queen said like this, then the Raja gave the name of the attendant. Then calling the attendant, the queen said, "Whatever you had told the Raja, either prove it right or face death." (31)

"Does anybody blame the queens, whom the whole world bows in reverence ?" The queen thus got the attendant, considering her a liar, killed. The foolish Raja could not get at the secret. (32)

ਦੋਹਰਾ

ਰਾਜਾ ਕੋ ਕਰਿ ਬਸਿ ਲਿਯੋ ਦੀਨੋ ਜਾਰ ਨਿਕਾਰਿ ।
ਸਖਿਯਨ ਮੈ ਸਾਚੀ ਭਈ ਤੌਨੈ ਸਖੀ ਸੰਘਾਰਿ । ੩੩ । ੧ ।

Dohra

raja ko kar bas liyo deeno jar nikar.
sakhiyan mai sachi bhayi sakhi sanghar. (33) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਬਤੀਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੩੨ । ੨੬੨੪ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so batisavo charitar samapatam. Sat Subham sat. (132) (2624) aphjun.

ਦੋਹਰਾ

ਹੁਗਲੀ ਬੰਦਰ ਕੋ ਹੁਤੋ ਹਿੰਮਤ ਸਿੰਘ ਨ੍ਰਿਪ ਏਕ ।
ਤਹਾ ਜਹਾਜ ਜਹਾਨ ਕੇ ਲਾਗਹਿ ਆਨਿ ਅਨਧਕ । ੧ ।

Dohra

hugli bandar ko huto hinmat singhh nrip ek.
taha jahaj jahan ke laghi aan andhak. (1)

ਚੌਪਈ

ਸੁਜਨਿ ਕੁਅਰਿ ਤਾ ਕੀ ਬਰ ਨਾਰੀ । ਜਨੁਕ ਚੰਦ੍ ਮੋ ਚੀਰਿ ਨਿਕਾਰੀ ।
ਜੋਬਨ ਜੋਬ ਅਧਿਕ ਤਿਹ ਸੋਹੈ । ਸੁਰ ਨਰ ਨਾਗ ਅਸੁਰ ਮਨ ਮੋਹੈ । ੨ ।

Chopaiee

sujin kuyar ta ki bar nari. janak chander mo cheer nikari.
joban job adhik teh sohe. sur nar nag asur man mohe. (2)

ਪਰਮ ਸਿੰਘ ਰਾਜਾ ਅਤਿ ਭਾਰੋ । ਪਰਮ ਪੁਰਖ ਜਗ ਮਹਿ ਉਜਿਯਾਰੋ ।
ਤਾ ਕੀ ਦੇਹ ਰੂਪ ਅਤਿ ਝਮਕੈ । ਮਾਨਹੁ ਦਿਯਤ ਦਾਮਨੀ ਦਮਕੈ । ੩ ।

param singh raja ati bharo. param purakh jag mahi ujiyaro.
ta ki deh roop ati jhamke. manhu diyat damni damke. (3)

ਦੋਹਰਾ

ਸੁਜਨਿ ਕੁਅਰਿ ਤਾ ਕੋ ਮਹਾ ਰੀਝੀ ਰੂਪ ਨਿਹਾਰਿ ।
ਗਿਰੀ ਮੂਰਛਨਾ ਹ੍ਵੈ ਧਰਨਿ ਮਾਰ ਕਰੀ ਬਿਸੰਭਾਰਿ । ੪ ।

Dohra

sujan kuyar ta ko maha reejhi roop nihari.
giri moorchana haiv dharan mar kari bisambhar. (4)

Couplet

She made the Raja under her spell (c ntrol) and turned out the paramour. By killing the attendant, she proved her truthfulness to other attendants. (33)(1)

Here the hundred thirty second episode of the King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well.

(132-2624)(Contd)

Couplet :

There was a Raja Himat Singh of the port of Hugli, where ships from all over the world would anchor. (1)

Chopaiee :

He had a beautiful wife, named Sujan Koer. It appears she had come out of the moon by piercing it (moon like beauty). She was looking glamorous in her youthful charm and embellishments. All the gods, human beings, snakes and demons were being enamoured on seeing her. (2)

There was another mighty Raja Param Singh, who was famous in the whole world as a grand man and his (body) beauty was shining all over (glittering personality). It appeared as if lightning was flashing. (3)

Couplet :

One day Sujan Koer, on seeing his beauty, got allured by him. She fell down unconscious on the ground and was madly in love with him (under the control of god of love). (4)

ਅੜਿਲ

ਪਠੇ ਸਹਚਾਰੀ ਲੀਨੌ ਤਾਹਿ ਬੁਲਾਇ ਕੈ ।
ਰਤਿ ਮਾਨੀ ਤਿਹ ਸੰਗ ਸੁ ਮੋਦ ਬਢਾਇ ਕੈ ।
ਬਹੁਰਿ ਬਿਦਾ ਕਰਿ ਦਿਯੋ ਅਧਿਕ ਸੁਖ ਪਾਇਯੋ ।
ਹੋ ਕਾਲ ਕ੍ਰਿਪਾ ਕਰਿ ਧਾਮ ਹਮਾਰੇ ਆਇਯੋ । ੫ ।

Aril

pathe sehchari leeno tahi bulayi ke.
rati mani teh sang su mod badhayi ke.
bahur bida kar diyo adhik sukh payo.
ho kal kripa kar dham hamare aiyo. (5)

ਭੋਗ ਮਾਨਿ ਨ੍ਰਿਪ ਗਯੋ ਪ੍ਰਾਤ ਆਇਯੋ ।
ਕਾਮ ਕੇਲ ਤ੍ਰਿਯ ਸਾਥ ਬਹੁਰਿ ਉਪਜਾਯੋ ।
ਪੁਨਿ ਰਾਨੀ ਜੂ ਬਚਨ ਮੀਤ ਸੋ ਯੋ ਕਿਯੋ ।
ਹੋ ਹਮਰੈ ਚਿਤ ਚੁਰਾਇ ਲਲਾ ਜੂ ਤੁਮ ਲਿਯੋ । ੬ ।

bhog maan nrip geyo prat aiyo.
kam kel triye sath bahur upjayo.
puni rani jo bachan meet so yo kiyo.
ho hamre chit churayi lala jo tum liyo. (6)

ਜਾ ਤੇ ਤੁਮ ਕੋ ਮੀਤ ਸੁ ਪਤਿ ਕਰਿ ਪਾਇਯੈ ।
ਤਾ ਤੇ ਸੋਊ ਆਜੁ ਚਰਿਤ੍ਰ ਬਨਾਇਯੈ ।
ਜੌ ਮੈ ਕਹੈ ਸੁ ਕਰਿਯਹੁ ਸਾਜਨ ਆਇ ਕੈ ।
ਹੋ ਮੋ ਕਹ ਹਰ ਲੈ ਜੈਯਹੁ ਹਰਖ ਬਢਾਇ ਕੈ । ੭ ।

ja te tum ko meet so pati kar payai.
ta te soyu aaj charitar banaiye.
jo mai kahe so kariyehu sajan ayi ke.
hho mo keh lai jeyhu harakh badayi ke. (7)

ਏਕ ਬਾਸ ਸੋ ਕੁਪਿਯਾ ਕਸੀ ਸੁਧਾਰਿ ਕੈ ।
ਗਾੜੀ ਰੇਤੀ ਮਾਝ ਸੁ ਸਭਨ ਦਿਖਾਰਿ ਕੈ ।
ਆਖੈ ਦੋਊ ਬੰਧਾਇ ਨਿਸਾ ਕੋ ਆਇ ਕੈ ।
ਹੋ ਮਾਰੈ ਯਾ ਕੋ ਬਾਨ ਤੁਰੰਗ ਧਵਾਇ ਕੈ । ੮ ।

ek bas jo kupiya kasi sudhar ke.
garhi reti majh su sabhan dikhar ke.
akhe doyu bandhayi nisa ko ghayi ke.
ho mare ya ko ban turang dhhavayi ke. (8)

By sending a girl attendant she called him and she enjoyed sensuous pleasure with him, being over-excited and then after enjoying his company, bade him farewell and said, "Please come to-morrow also to my place." (5)

After cohabitation, the Raja went away and came again next day. He enjoyed sexual relationship with the woman and the queen told the paramour, "O my dear beloved ! You have stolen my heart." (you have conquered my heart). (6)

O friend ! To-day I will enact a witch-craft so that I could attain you as my spouse. O beloved ! Whatever I Would say, you do accordingly and take me out (kidnap) with great joy. (7)

She tied a cup with a bamboo tightly and showing it to all, she (fixed) buried it in the sand. "With eyes closed (blind-folded) and racing his horse, the person who would shoot an arrow at it (cup) at night will enjoy the queens company." (8)

ਚੌਪਈ

ਪ੍ਰਥਮ ਜੁ ਨਰ ਦੋਊ ਆਖਿ ਮੁੰਦਾਵੈ । ਰਾਤਿ ਅੰਧੇਰੀ ਤੁਰੈ ਧਵਾਵੈ ।
ਬਾਦਗਸਤਿਯਾ ਇਹ ਸਰ ਮਾਰੈ । ਸੋ ਰਾਨੀ ਕੈ ਸਾਥ ਬਿਹਾਰੈ । ੯ ।

Chopaiee

pratham ju nar doyu akh mundave. rat andher ture dhavave.
badgastiya eh sar mare. so rani ke sath bihare. (9)

ਯਹ ਸੁਨਿ ਬਾਤ ਸਭਨ ਹੂੰ ਪਾਯੋ । ਬਿਸਿਖ ਚਲਾਤ ਤੁਰੰਗ ਧਵਾਯੋ ।
ਰਾਤ੍ਰਿ ਅਧੇਰੀ ਆਖਿ ਮੁੰਦਾਵੈ । ਚੋਟ ਚਲਾਤ ਕਹੂੰ ਕਹੂੰ ਜਾਵੈ । ੧੦ ।

yehh sun bat sabhan hoon payo. bisikh chalat turang dhavayo.
ratei adher akh mundave. chot chalat kahun kahun jave. (10)

ਦੇਸ ਦੇਸਏਸ੍ਵਰ ਚਲਿ ਆਵੈ । ਆਖਿ ਮੁੰਦ ਦੋਊ ਤੀਰ ਚਲਾਵੈ ।
ਅਰਧ ਰਾਤ੍ਰਿ ਕਛੁ ਦ੍ਰਿਸਟਿ ਨ ਆਵੈ । ਛੋਰੈ ਚੋਟ ਕਹੂੰ ਕਹੂੰ ਜਾਵੈ । ੧੧ ।

des desesvar chal avai. akh mund doyu teer chalave.
ardh ratri kachu dristi na ave. chore chot kahun kahun jave (11)

ਦੋਹਰਾ

ਅਰਧ ਰਾਤ੍ਰਿ ਮੁੰਦੇ ਦ੍ਰਿਗਨ ਸਭ ਕੋਊ ਤੀਰ ਚਲਾਇ ।
ਜੀਤਿ ਨ ਰਾਨੀ ਕੋ ਸਕੈ ਨਿਜੁ ਰਾਨਿਨ ਦੈ ਜਾਇ । ੧੨ ।

Dohra

ardh ratri munde drigan sabh koyu teer chalayi.
jeet na rani ko sakai niju ranin de jayi. (12)

ਚੌਪਈ

ਰਾਜਾ ਜੂ ਹਰਖਿਤ ਅਤਿ ਭਯੋ । ਰਾਨੀ ਭਲੋ ਭੇਦ ਕਹਿ ਦਯੋ ।
ਸੁਜਨਿ ਕੁਅਰਿ ਜੂ ਕੋ ਕੋ ਪੈ ਹੈ । ਨਿਜੁ ਰਾਨਿਨ ਮੋ ਕੋ ਦੈ ਜੈ ਹਹੈ । ੧੩ ।

Choiupaiee

raja jo harkhat ati bheyo. rani bhalo bhed kahi deyo.
sujan kuyari jo ko pai hai. nij ranin mo ko de je rahe. (13)

ਤਬ ਲੌ ਪਰਮ ਸਿੰਘ ਜੂ ਆਏ । ਜਿਹ ਰਾਨੀ ਸੋ ਕੇਲ ਕਮਾਏ ।
ਭਲੀ ਭਾਤਿ ਡੇਰਾ ਤਿਹ ਦੀਨੋ । ਭਾਤਿ ਭਾਤਿ ਸੋ ਆਦਰੁ ਕੀਨੋ । ੧੪ ।

tab lo dharam singh jo ayo. jeh rani so kel kamaye.
bhali bhati dera teh deeno. bhat bhat so adar keeno. (14)

ਰੈਨਿ ਭਈ ਰਾਨੀਯਹਿ ਬੁਲਾਯੋ । ਬਹਰਿ ਤਵਨ ਸੋ ਕੋਲ ਕਮਾਯੋ ।
ਅੰਧਕਾਰ ਭਏ ਬਾਸ ਉਤਾਰਿਯੋ । ਕੁਪਿਯਾ ਕੈ ਭੂ ਪਰ ਧਰਿ ਪਾਰਿਯੋ । ੧੫ ।

rain bhayi raniehi bulayo. bahar tawan so kol kamayo.
andhkar bhaye bas utariyo. kupiya ke bhu par dhari paryo. (15)

Chopaiee:

First, the person will get his eyes bandaged (blind-folded) during the dark night will race his horse, then shoot his arrow on the sound of a word that person will enjoy the company of the queen, after that. (9)

All heard this news. With racing their horses, they shot arrows, but in the dark night with closed eyes, they were aiming at one side and the arrow would fall on the other side. (10)

The Rajas from various lands would come there and would shoot arrows with closed eyes and nothing was visible during mid-night, so they would shoot the arrows in some other direction, but the arrows would fall somewhere else. (11)

Couplet :

During midnight, with closed eyes, they would shoot arrows but no one could win over the queen, rather they would hand over their queens. (12)

Chopaiee :

Raja Himat Singh was much delighted to see that the queen had told him the secret of this move. No one could gain the hand of Sujan Koer but they were handing over their queens to him. (13)

Then Param Singh came along, who had enjoyed cohabitation with the queen. He was received properly and given a proper place to stay with great honour. (14)

In the night, the queen called him and had sexual companionship with him. As the night approached with darkness, the bamboo was removed and the cup kept on the ground. (15)

ਦੋਹਰਾ

ਕੁਪਿਯਹਿ ਬਾਨ ਪ੍ਰਹਾਰ ਕਰਿ ਵੈਸਹਿ ਧਰੀ ਬਨਾਇ ।
ਬਿਦਾ ਕਿਯੋ ਰਤਿ ਮਾਨਿ ਕੈ ਐਸੋ ਮੰਤ੍ਰ ਸਿਖਾਇ । ੧੬ ।

Dohra

kupyehi ban parhar kar vaishi dhari banayi.
bida kiyo rat mani ke aiso mantar sikhayi. (16)

ਚੌਪਈ

ਤੁਮ ਅਬ ਹੀ ਰਾਜਾ ਪੈ ਜੈਯੋ । ਐਸੇ ਬਚਨ ਉਚਾਰਤ ਹ੍ਵੈਯੋ ।
ਹੋਹੂੰ ਬਿਸਿਖ ਬਗਾਵਨ ਆਯੋ । ਚਾਹਤ ਤੁਮੈ ਚਰਿਤ੍ਰ ਦਿਖਾਯੋ । ੧੭ ।

Chopaiee

tum ab hi raja pe jeyo. aese bachan ucharat hevyo.
hohun bisikh bagawan ayo. chahat tume charitar dikhayo. (17)

ਰਾਜਾ ਕੋ ਮਨ ਭਯੋ ਅਨੰਦ । ਬੋਲਤ ਬਚਨ ਕਹਾ ਮਤਿ ਮੰਦ ।
ਆਖਿ ਮੋਦਿ ਦੋਊ ਬਾਨ ਚਲੈਹੌ । ਯਾ ਕੀ ਦੋਊ ਤ੍ਰਿਯਾ ਗਹਿ ਲੈ ਹੌ । ੧੮ ।

raja ko man beyo anand. bolat bachan kaha mat mand.
akhi modi doyu ban chaleho. ya ki doyu triya gahi le ho. (18)

ਤਾ ਕੀ ਆਖਿ ਬਾਧਿ ਦੋਊ ਲਈ । ਤੀਰ ਕਮਾਨ ਹਾਥ ਮੈ ਦਈ ।
ਚਾਬੁਕ ਹੈ ਹਨਿ ਬਿਸਿਖ ਬਗਾਯੋ । ਉਹਾ ਠਾਢਿ ਤ੍ਰਿਯ ਤਾਲ ਬਜਾਯੋ । ੧੯ ।

ta ki akh badh doyu layi. teer kaman hath mai deyi.
chabuk hai hani bisikh bagayo. uha thadi triye tal bajayo. (19)

ਸਭਣ ਤਰਾਕ ਸਬਦ ਸੁਨਿ ਪਾਯੋ । ਜਾਨੁਕਿ ਇਨ ਤਿਹ ਤੀਰ ਲਗਾਯੋ ।
ਬਾਸ ਉਤਾਰਿ ਬਿਲੋਕਹਿ ਕਹਾ । ਬਾਕੋ ਬਾਨ ਬਿਰਾਜਤ ਉਹਾ । ੨੦ ।

sabhan tarak sabad suni payo. januk in teh teer lagayo.
bas utari biloku kaha. bako ban birajat uha. (20)

ਭੁਜੰਗ ਛੰਦ

ਭਯੋ ਫੂਕ ਰਾਜਾ ਤ੍ਰਿਯੋ ਪਿੰਡ ਹਾਰੀ । ਮਨੌ ਆਨਿ ਕੈ ਲਾਤ ਸੈਤਾਨ ਮਾਰੀ ।
ਰਹਿਯੋ ਮੂੰਡ ਕੋ ਨਯਾਇ ਬੈਨੇ ਨ ਬੋਲੈ । ਗਿਰਿਯੋ ਝੂੰਮਿ ਕੈ ਭੂੰਮਿ ਆਖੇ ਨ ਖੋਲੈ । ੨੧ ।

Bhujang Chhand

bheyo phook raja triyo pind hari. mano aan ke lat saetan mari.
rahiyo mund ko nayayi bene na bole. diriyo jhumi ke bhumi akhe na khole. (21)

ਘਰੀ ਚਾਰਿ ਬੀਤੇ ਪ੍ਰਭਾ ਨੈਕ ਪਾਈ । ਗਿਰਿਯੋ ਫੇਰਿ ਝੂਮੇ ਕਹੂੰ ਰਾਵ ਜਾਈ ।
ਜਹੂੰ ਪਾਗ ਛੂਟੀ ਕਹੂੰ ਹਾਰ ਟੂਟੇ । ਗਿਰੈ ਬੀਰ ਜਯੋ ਘੂੰਮਿ ਪ੍ਰਾਨੰ ਨਿਖੂਟੇ । ੨੨ ।

ghari char beetai prabha nek payi. giriyo pher bhume kahun rav jayi.
juhun pag chhuti kahun har tute. girai beer jeyo ghumi prane nikhute. (22)

Couplet :

With the arrow stuck in the cup, the queen had sensuous pleasure with him and then the whole secret was explained to him. (16)

Chopaiee :

He was told to go to the Raja now itself and tell him, that "I have also come for shooting the arrow and want to show my art of archery." (17)

On hearing the talk of Raja Param Singh, the Raja (Himmat Singh) was greatly pleased and thought to himself what this fool was saying, that "he would shoot arrows with eyes closed and on his failure to succeed. I will gain both of his queens." (18)

Both of his eyes were bandaged and the bow and arrow placed in his hand. Racing his horse by hitting him with the whip, he shot the arrow and the queen watching from the loft clapped (made a sound). (19)

All heard the sound of the clap, It appeared as if he had shot the arrow and hit the cup with the arrow. Then the bamboo was taken down to verify it and a beautiful arrow was found stuck there. (20)

Bhujang Chhand :

The Raja, having lost his beautiful queen, was disheartened; it appeared as if the devil had hit him with his leg. So he sat down with downcast eyes (with bent head) but did not utter a word. He fell on the ground reeling down and did not open his eyes. (21)

He regained consciousness after the lapse of four hours, but then fell down again at a distance, with his turban falling at one place and the necklaces scattered at another place. He was falling down like a warrior, who was about to die. (22)

ਸਭੈ ਲੋਕ ਧਾਏ ਲਯੋ ਠਾਇ ਤਾ ਕੌ । ਘਨੋ ਸੀ'ਚਿ ਕੈ ਬਾਰਿ ਗੁਲਾਬ ਵਾ ਕੌ ।
ਘਰੀ ਪਾਚ ਪਾਛੈ ਨ੍ਰਿਪਤਿ ਸੁਧਿ ਪਾਈ । ਕਰੀ ਭਾਤਿ ਭ੍ਰਿਤੰ ਅਨੇਕੈ ਬਦਾਈ । ੨੩ ।
sabhe lok dhaye leyo thayi ta ko. ghano seencho ke bar gulab va ko.
ghari pach pache nirpat sudhi payi. kari bhati bhati aneke badayi. (23)

ਡਰੇ ਕਾਜ ਕਾਹੇ ਮਹਾਰਾਜ ਮੇਰੇ । ਲਏ ਸੁਰ ਠਾਢੇ ਸਭੈ ਸਸਤ੍ਰ ਤੇਰੇ ।
ਕਹੋ ਮਾਰਿ ਡਾਰੈ ਕਹੋ ਬਧਿ ਲਯਾਵੈ । ਕਹੋ ਕਾਟਿ ਕੇ ਨਾਕ ਲੀਕੈ ਲਗਾਵੈ । ੨੪ ।
dare kaj kahe maharaj mere. laye sur thade sabh^ sastar tere.
kaho mar dare kahobadh leyave. kaho kat ke nak leeke lagave. (24)

ਸਵੈਯਾ

ਹਿੰਸਤ ਸਿੰਘ ਕਹੀ ਹਸਿ ਕੈ ਚਿਤ ਮੈ ਅਤਿ ਰੋਸ ਕੋ ਮਾਰਿ ਮਰੁਰੋ ।
ਏਕ ਧਨੀ ਨਵ ਜੋਬਨ ਦੁਸਰ ਤੀਸਰੇ ਹੋ ਪੁਰਸੋਤਮ ਪੂਰੋ ।
ਆਖਿਨ ਮੂੰਦਿ ਹਨਯੋ ਕੁਪਿਯਾ ਕਹ ਯਾ ਪਰ ਕੋਪ ਕਿਯੋ ਸਭ ਕੂਰੋ ।
ਕੈਸੇ ਕੈ ਆਜੁ ਹਨੋ ਇਹ ਕੋ ਜੁ ਹੈ ਰਾਵ ਬਡੋ ਅਰੁ ਸੁੰਦਰ ਸੂਰੋ । ੨੫ ।

Swaiyya

hinsat singh kahi has ke chit mai chit ros ko mar maruro.
ek dhani nav joban joban dusar teesre ho pursotam puro.
akhin mundi hanyo kupiya keh ya par kop kiyo sabh kuro.
kese ke aaj hano eh ko ju hai rav bado ar sunder suro. (25)

ਚੌਪਈ

ਕਹਿ ਐਸੀ ਨ੍ਰਿਪ ਸੀਸ ਢੁਰਾਯੋ । ਤਾ ਸੁੰਦਰਿ ਕਛੁ ਨ ਬਸਾਯੋ ।
ਗ੍ਰਿਹ ਤੇ ਕਾਢਿ ਤ੍ਰਿਯਹਿ ਪੁਨਿ ਦੀਨੀ । ਇਹ ਚਰਿਤ੍ਰ ਸੇਤੀ ਹਰਿ ਲੀਨੀ । ੨੬ ।

Chopaiee

keh aisi nrip sees dhurayo. ta sundri kachu na basayo.
greh te kadi triyeh pun deeni. eh charitar seti har leeni. (26)

ਦੋਹਰਾ

ਤਿਹ ਰਾਨੀ ਪਾਵਤ ਭਈ ਐਸੋ ਚਰਿਤ੍ਰ ਬਨਾਇ ।
ਲੈ ਤਾ ਕੋ ਗ੍ਰਿਹ ਕੋ ਗਯੋ ਅਧਿਕ ਹ੍ਰਿਦੈ ਸੁਖ ਪਾਇ । ੨੭ ।

Dohra

teh rani pawat bhayi aiso charitar banayi.
le ta ko greh ko geyo adhik hirdye sukh payi. (27)

All the people rushed to hold him and lot of rosewater was sprinkled on him. After five hours the Raja regained consciousness. The attendants praised him in many ways. (23)

"O my dear Raja ! What are you afraid of ? All your warriors are waiting here with their weapons. If you give orders, then either we shall kill him or bring him (tied) in chains. If you order, we shall cut off his nose and ask him to seek pardon (or to spite his nose to dishonour him). (24)

Swaiyya :

Himmat Singh, feeling enraged at heart, smiled and said, "This Raja Param Singh was wealthy and very young and thirdly he was a noble person in all respects and he had pierced the cup with eyes closed (bandaged) so it is futile to be angry/enraged with him. How could I kill him ; moreover he was very charming and a warrior prince ? (25)

Chopaiee :

Thus the Raja, saying this, shook his head. He had no control over that Raja. So he handed over his wife to him from his palace. Thus with this deceitful action, Param Singh had won over the queen. (26)

Couplet

The queen had played such a deceitful (action) game and gained his hand. He took her home with great joy.and satisfaction. (27)

ਸੋਰਠਾ

ਸਕਿਯੋ ਨ ਭੇਦ ਪਛਾਨਿ ਇਹ ਛਲ ਸੋ ਛੈਲੀ ਛਲਯੋ ।
ਰਹਿਯੋ ਮੋਨਿ ਮੁਖ ਠਾਨਿ ਰਹਿਯੋ ਨਿਹੁਰਾਇ ਕੈ । ੨੮ । ੧ ।

Sortha

sakiyo na bhed pachan eh chhal so chhali chhalyo.
rahiyo mon mukh thani rahiyo nihurayi ke. (28) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ। ਸੰਬਾਦੇ
ਇਕ ਸੌ ਤੇਤੀਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੩੩ । ੨੬੫੨ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so tetisavo charitar samapatam. Sat Subham sat. (133) (2652) aphjun.

ਚੌਪਈ

ਸਬਕ ਸਿੰਘ ਰਾਜਾ ਇਕ ਭਾਰੀ । ਬਾਜ ਮਤੀ ਤਾ ਕੀ ਬਰ ਨਾਰੀ ।
ਕਾਹੂ ਸੋ ਨਹਿ ਰਾਵ ਲਜਾਵੈ । ਸਭ ਇਸਤ੍ਰਿਨ ਸੋ ਕੇਲ ਕਮਾਵੈ । ੧ ।

Chopaiee

sabak singh raja ik bhari. baj mati ta ki bar nari.
kahu so nahi rav lajave. sabh istrin so kel kamave. (1)

ਜੋ ਇਸਤ੍ਰੀ ਤਿਹਹ ਕਹੋ ਨ ਆਵੈ । ਤਾ ਕੀ ਖਾਟ ਉਠਾਇ ਮੰਗਾਵੈ ।
ਅਧਿਕ ਭੋਗ ਤਾ ਸੋ ਨ੍ਰਿਪ ਕਰਈ । ਰਾਨੀ ਤੇ ਜਿਯ ਨ ਡਰਈ । ੨ ।

jo istri teh kaho na avai. ta ki khat uthayi mangave.
adhik bhog ta so nrip karyi. rani te jiye na darayi. (2)

ਬਾਜ ਮਤੀ ਜਿਯ ਅਧਿਕ ਰਿਸਾਵੈ । ਸਬਕ ਸਿੰਘ ਪਰ ਕਛੁ ਨ ਬਸਾਵੈ ।
ਤਬ ਤ੍ਰਿਯ ਏਕ ਚਰਿਤ੍ਰ ਬਿਚਾਰਿਯੋ । ਰਾਜਾ ਕੋ ਦੁਰਮਤਿ ਤੇ ਟਾਰਿਯੋ । ੩ ।

baj mati jiye adhik risave. sabak singh par kachu na basave.
tab triye ek charitar bichariyo. raja ko durmit te takiyo. (3)

ਰੂਪਵਤੀ ਜੋ ਤ੍ਰਿਯ ਲਖਿ ਪਾਵੈ । ਸਬਕ ਸਿੰਘ ਸੋ ਜਾਇ ਸੁਨਾਵੈ ।
ਤੁਮ ਰਾਜਾ ਤਿਹ ਤ੍ਰਿਯਾ ਬੁਲਾਵੇ । ਕਾਮ ਕੇਲ ਤਿਹ ਸਾਥ ਕਮਾਵੋ । ੪ ।

roopvati jo triye lakh pave. sabak singh so jayi sunave.
tum raja teh triya bulave. kam kel tehh sath kamave. (4)

ਜਬ ਯੌ ਬਚਨ ਰਾਵ ਸੁਨਿ ਪਾਵੈ । ਤੌਨ ਤ੍ਰਿਯਾ ਕੋ ਬੋਲਿ ਪਠਾਵੈ ।
ਜਾ ਕੀ ਰਾਨੀ ਪ੍ਰਭਾ ਉਚਾਰੈ । ਤਾ ਕੇ ਰਾਜਾ ਸੰਗ ਬਿਹਾਰੈ । ੫ ।

jab yo bachan rav sun pave. toun triya ko bol pathave.
ja ki rani prabha uchare. ta ke raja sang sang bihare. (5)

Sortha :

The Raja could not get at the secret of all this witchcraft and the woman thus deceived him with her tricks. He then, having lost his wife, with downcast eyes (head) kept quiet and accepted his fate (quietly). (28)(1)

Here the hundred and thirty-third episode of King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.

(133-2652)(Contd)

Chopaiee :

There was a grand Raja by the name of Sabak Singh and he had a charming wife by the name Baj Mati. The Raja never felt shy of any woman and would have sexual relationships with all of them. (1)

If some woman was not willing to agree, then he would forcibly get her cot lifted and brought to his place. Then he would have cohabitation with her and was not bothered about the queen (not afraid of her). (2)

Baj Mati would feel annoyed and enraged at heart, but she had no control over Sabak Singh. Then the queen played a trick, and dissuaded the King from his evil designs (wrong path). (3)

If the queen would happen to see a beautiful woman, she would inform Sabak Singh about it. "O Rajan ! You send for that woman and enjoy sensuous pleasure with her." (4)

When the Raja would hear about it, he would send for that woman and the Raja would enjoy love affair with that woman, about whose beauty the queen would tell. (5)

ਯਾ ਮੈ ਕਹੇ ਕਹਾ ਘਟ ਗਈ। ਜਾਨੁਕ ਹੋਹੁੰ ਭਿਟੋਅਨਿ ਭਈ।
ਜਾ ਤੇ ਸੋਰ ਰਾਵ ਸੁਖ ਪਾਵੈ। ਵਹੈ ਬਾਤ ਹਮਰੇ ਜਿਯ ਭਾਵੈ। ੬।
ya mai kahe kaha ghat gayi. januk hohun bhitoan bhhayi.
ja te sor rav sukh pave. vahe bat hamre jiye bhave. (6)

ਬਲੀ ਏਕ ਸੁੰਦਰ ਲਖਿ ਪਾਯੋ। ਪ੍ਰਥਮ ਤਵਨ ਕੀ ਤ੍ਰਿਯਹਿ ਭਿਟਾਯੋ।
ਜਬ ਵਹੁ ਪੁਰਖ ਅਧਿਕ ਰਿਸਿ ਭਰਿਯੋ। ਤਬ ਤਾ ਸੋ ਬਚਨ ਉਚਰਿਯੋ। ੭।
bali ek sunder lakh payo. pratham tawan ki triyehi bhitayo
jab vahu purakh adhik ris bhhariyo. tab ta so bachan uchriyo. (7)

ਦੋਹਰਾ

ਕਾਮ ਕੇਲ ਤਾ ਸੋ ਕਰਿਯੋ ਰਾਨੀ ਅਤਿ ਸੁਖ ਪਾਇ।
ਬਹਰਿ ਬਚਨ ਤਿਹ ਪੁਰਖ ਸੋ ਐਸੋ ਕਹਿਯੋ ਸੁਨਾਇ। ੮।

Dohra

kam kel ta so kariyo rani ati sukh payi.
bahir bachan teh purakh so aiso kahiyo sunayi. (8)

ਚੌਪਈ

ਤੁਮਰੀ ਪ੍ਰਭਾ ਕਹੋ ਕਾ ਰਹੀ। ਨਿਜ ਨਾਰੀ ਰਾਜੈ ਜੋ ਚਹੀ।
ਜਾ ਕੀ ਤ੍ਰਿਯ ਸੋ ਔਰ ਬਿਹਾਰੈ। ਧ੍ਰਿਗ ਤਾ ਕੋ ਸਭ ਜਗਤ ਉਚਾਰੈ। ੯।

Chopaiee

tumri prabha kaho ka rahi. nij nari raje jo chahi.
ja ki triye so aur bihare. dhrig ta ko sabh jagat uchare. (9)

ਦੋਹਰਾ

ਪ੍ਰਥਮ ਭੋਗ ਮਨ ਭਾਵਤੋ ਰਾਨੀ ਕਿਯੋ ਬਨਾਇ।
ਬਹੁਰਿ ਬਚਨ ਤਾ ਸੋ ਕਹਿਯੋ ਐਸੇ ਰਿਸ ਉਪਜਾਇ। ੧੦।

Dohra

pratham bhog man bhavto rani kiyo banayi.
bahur bachan ta so kahiyo aise ris upjayi. (10)

ਚੌਪਈ

ਤੁਮਰੀ ਤ੍ਰਿਯ ਕੌ ਰਾਵ ਬੁਲਾਵੈ। ਕਾਮ ਭੋਗ ਤਿਹ ਸਾਥ ਕਮਾਵੈ।
ਤੂ ਨਹਿ ਮਰਿਯੋ ਲਾਜ ਕੋ ਮਰਈ। ਪਾਵਕ ਬਿਖੈ ਜਾਇ ਨਹਿ ਜਰਈ। ੧੧।

Chopaiee

tumri triye ko rav bulave. kam bhog teh sath kamave.
tu nahi mariyo laj ko maryi. pawak bikhe jayi nahi jarayi. (11)

The queen would think, what was her loss in this thing, but it appeared to her that she was instrumental in these evil designs. "But my heart was satisfied (happy) with whatever the Raja was interested in doing." (She would pay). (6)

Then the queen saw a sturdy and hafty person and in the first place she arranged a meeting of the Raja with that woman (his wife). When the person was fully enraged, then the queen talked to him like this. (7)

Couplet :

The queen had a sexual relationship with him and felt greatly elated. Then she told him like this. (8)

Chopaiee :

"O friend ! Tell me. What is your worth (honour) when the Raja was enamoured (interested in) by your wife ? The person, whose wife had relationship with another man, was looked down upon by the whole world." (9)

Couplet :

At first the queen had cohabitation with that man and then made him furious with rage. (10)

Chopaiee :

And said, "The Raja was calling your wife (at his place) and then had sexual relationship with her. Why do you not feel ashamed of yourself or bum yourself in a fire pit?" (11)

ਦੋਹਰਾ

ਕੈ ਯਹ ਮੂਰਖ ਰਾਵ ਤੇ ਬਦਲੋ ਲੇਹਿ ਬਨਾਇ ।
ਨਾਤਰ ਬਦ੍ਰਿਕਾਸ੍ਰਮ ਬਿਖੈ ਗਰੋ ਹਿਮਾਚਲ ਜਾਇ । ੧੨ ।

Dohra

ke yeh murakh rav te badlo lehi banayi.
natar badrikasam bikhe garo himachal jayi. (12)

ਚੌਪਈ

ਜੋ ਤ੍ਰਿਯ ਕਹੋ ਮੋਹਿ ਸੋ ਕਰੈ । ਸਬਕ ਸਿੰਘ ਤੇ ਨੈਕ ਨ ਡਰੋ ।
ਇਨ ਕੀਨੋ ਗ੍ਰਿਹ ਖ੍ਵਾਰ ਹਮਾਰੋ । ਮੈਹੂੰ ਤਿਹ ਤ੍ਰਿਯ ਸੰਗ ਬਿਹਾਰੋ । ੧੩ ।

Chopaiee

jo triye kaho mohi so kare. sabak singh te nek na daro.
in keeno greh khavar hamaro. mehu teh triye sang bihare. (13)

ਰੋਮ"ਤਕ ਤੁਮ ਪ੍ਰਥਮ ਲਗਾਵੋ । ਸਕਲ ਤ੍ਰਿਯਾ ਕੋ ਭੇਸ ਛਕਾਵੋ ।
ਜਬ ਤੁਮ ਕੋ ਰਾਜਾ ਲਖਿ ਪੈਹੈ । ਤੁਰਤੁ ਮਦਨ ਕੇ ਬਸਿ ਹ੍ਵੈ ਜੈਹੈ । ੧੪ ।
romantak tum pratham lagavo. sakal triya ko bhes chakavo.
jab tum ko raja lakhi pehe. turat madan ke bas haiv jehe. (14)

ਜਾਰ ਕੇਸ ਸਭ ਦੂਰਿ ਕਰਾਏ । ਭੂਖਨ ਅੰਗ ਅਨੂਪ ਸੁਹਾਏ ।
ਜਾਇ ਦਰਸ ਰਾਜਾ ਕੋ ਦਿਯੋ । ਨ੍ਰਿਪ ਕੋ ਮੋਹਿ ਆਤਮਾ ਲਿਯੋ । ੧੫ ।
jar kes sabhh door karaye. bhukhan ang anoop suhaye.
jayi daras raja ko diyo. nrip ko mohi atma liyo. (15)

ਜਬ ਰਾਜੈ ਤਾ ਕੋ ਲਖਿ ਪਾਯੋ । ਦੌਰਿ ਸਦਨ ਰਾਨੀ ਕੇ ਆਯੋ ।
ਹੇ ਸੁੰਦਰਿ ਮੈ ਤ੍ਰਿਯਿਕ ਨਿਹਾਰੀ । ਜਾਨੁਕ ਮਹਾ ਰੁਦ੍ ਕੀ ਪਯਾਰੀ । ੧੬ ।
jab raje ta ko lakh payo. dori sadan rani ke ayo.
hai sundari mai triyak nihari. januk maha rudar ki payari. (16)

ਜੋ ਮੁਹਿ ਤਿਹ ਤੂ ਆਜ ਮਿਲਾਵੈ । ਜੋ ਮਾਗੋ ਮੁਖ ਤੇ ਸੋ ਪਾਵੈ ।
ਰਾਨੀ ਫੂਲਿ ਬਚਨ ਸੁਨਿ ਗਈ । ਜੋ ਮੈ ਚਾਹਤ ਥੀ ਸੋਊ ਭਈ । ੧੭ ।
jo muhi te tu aaj milave. jo mage mukh te so pave.
rani phooli bachan suni gayi. jo mai chahat thi soyu bhayi. (17)

ਸੁਨਤ ਬਚਨ ਰਾਨੀ ਗ੍ਰਿਹ ਆਈ । ਤੌਨ ਜਾਰ ਕੋ ਦਯੋ ਭਿਟਾਈ ।
ਜਬ ਤਾ ਕੋ ਨ੍ਰਿਪ ਹਾਥ ਚਲਾਯੋ । ਪਕਰਿ ਰਾਵ ਕੋ ਤਰੇ ਦਬਾਯੋ । ੧੮ ।
sunat bachan rani greh ayi. taun jar ko deyo bhitayi.
jab ta ko nrip hath chalayo. pakar rav ko tare dabayo. (18)

Couplet :

"Either you should take full revenge from this foolish Raja or go to Badrinath and melt yourself in the snows of Himalayas." (12)

Chopaiee :

That man said, "O queen ! Whatever you will say, I will do accordingly. I am not afraid of Sabak Singh at all. He had spoiled and destroyed my family life. I will also have cohabitation with his wife." (13)

The queen told him, "You should use first hair remover and assume the form of a woman. When the Raja would see you in a woman's form, then he would be under the spell of passionate love soon." (14)

The paramour then got his hair removed and embellished the body with ornaments and gave a glance to the Raja and enamoured the Raja to himself (allured the Raja to her love). (15)

When the Raja saw her, then he rushed to the queen's palace and said, "O beauty ! I have seen a woman here and it seems she was looking like Mahadev's wife, Parbati." (16)

"If you could arrange her meeting with me, then I will grant you whatever you would ask for." The queen was greatly delighted, as whatever she had wished for, was happening now. (17)

On hearing these words, the queen came home and arranged her paramour's meeting with him (Raja). When the Raja made some advances towards her, she caught hold of him and crushed him. (18)

ਨ੍ਰਿਪ ਕੋ ਪਕਰਿ ਭੁਜਨ ਤੇ ਲਿਯੋ । ਗੁਦਾ ਭੋਗ ਤਾ ਕੋ ਦ੍ਰਿੜ ਕਿਯੋ ।
ਤੋਰਿ ਤਾਰਿ ਤਨ ਰੁਧਿਰ ਚਲਾਯੋ । ਅਧਿਕ ਰਾਵ ਮਨ ਮਾਝ ਲਜਾਯੋ । ੧੯ ।

nrip ko pakar bhujan te liyo. guda bhog ta ko drrir kiyo.
tori tari tan rudhir chalayo. adhik rav man majh lajayo. (19)

ਦੋਹਰਾ

ਗੁਦਾ ਭੋਗ ਭੇ ਤੇ ਨ੍ਰਿਪਤਿ ਮਨ ਮਹਿ ਰਹਿਯੋ ਲਜਾਇ ।
ਤਾ ਦਿਨ ਤੇ ਕਾਹੂੰ ਤ੍ਰਿਯਹਿ ਲਯੋ ਨ ਨਿਕਟਿ ਬੁਲਾਇ । ੨੦ । ੧ ।

Dohra

guda bhog bhe te nirpat man mahi rahiyo lajayi.
ta din te khau triyehi leyo na nikat bulayi. (20) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਚੌਤੀਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੩੪ । ੨੬੭੨ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so chotisavo charitar samapatam. Sat Subham sat. (134) (2672) aphjun.

ਦੋਹਰਾ

ਦੁਹਿਤਾ ਸਾਹੁ ਫਿਰੰਗ ਕੀ ਜਾ ਕੋ ਰੂਪ ਅਪਾਰ ।
ਤੀਨਿ ਭਵਨ ਭੀਤਰ ਕਹੂੰ ਤਾ ਸਮ ਔਰ ਨ ਨਾਰਿ । ੧ ।

Dohra

duhit sahu phirang ki ja ko roop apar.
teen bhavan bhetar kahun ta sam aur na nari. (1)

ਚੌਪਈ

ਅਬਦੁਲ ਨਾਮ ਮੁਲਾਨਾ ਭਾਰੋ । ਸਹਿਰ ਜਹਾਨਾਬਾਦਿ ਉਜਿਯਾਰੋ ।
ਹਾਜਰਤਿ ਜਬ ਬੈਠਿ ਮੰਗਾਵੈ । ਦੇਵ ਭੂਤ ਜਿਨਾਨ ਬੁਲਾਵੈ । ੨ ।

Chopaiee

abdul nam mulana bharo. sehar jahhanabad ujiyaro.
hajrat jab beth mangave. dev bhoot jinan bulave. (2)

ਦੋਹਰਾ

ਦੇਵ ਭੂਤ ਜਿਨਾਤ ਕਹ ਲੇਵੈ ਨਿਕਟ ਬੁਲਾਇ ।
ਜੌਨ ਬਾਤ ਚਿਤ ਮੈ ਰੁਚੈ ਤਿਨ ਤੇ ਲੇਤ ਮੰਗਾਇ । ੩ ।

Dohra

dev bhoot jinat keh leve nikat bulayi.
joun baat chhit mai ruche tin te let mangayi. (3)

He caught hold of the Raja from his arms and had a cohabitation through his anus and blood started oozing out of his bo'y (Raja's). The Raja felt greatly ashamed in his heart. (19)

Couplet :

With his anus-cohabitation, the Raja felt greatly distressed. From that day onwards, the Raja never called another woman to his side. (20)(1)

Here the hundred thirty-fourth episode of Kings & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.

(134-2672)(Contd)

Couplet :

Firang Shah had one daughter, who was very beautiful, as their was no other woman as beautiful in all the three worlds. (1)

Chopaiee :

There was a great Mulana named Abdul, who was famous in the town of Jahanabad. When he used to perform the act he would call devils, ghosts and evil-spirits. (who were at his beck and call). (2)

Couplet :

He would call the devils (giants) ghosts and evil-spirits near him, and whatever he liked, he would send for that thing, through them. (3)

ਚੌਪਈ

ਤਾ ਪੈ ਪਰੀ ਬਹੁਤ ਚਲਿ ਆਵੈ । ਕੋਊ ਨਾਚਿ ਉਠ ਕੋਊ ਗਾਵੈ ।
ਭਾਤਿ ਭਾਤਿ ਕੇ ਭਾਵ ਦਿਖਾਵਹਿ । ਦੇਖਨਹਾਰ ਸਭੇ ਬਲਿ ਜਾਵਹਿ । ੪ ।

Chopaiee

ta pai pari bahut chal ave. koyu nach uth koyu gave.
bhati bhati ke bhav dlkhaveh. dekhanhar sabhe bal javhi. (4)

ਲਾਲ ਪਰੀ ਇਕ ਬਚਨ ਉਚਾਰੋ । ਸਾਹ ਪਰੀ ਸੁਨੁ ਬੈਨ ਹਮਾਰੋ ।
ਸੁੰਦਰਿ ਕਲਾ ਕੁਅਰਿ ਇਕ ਭਾਰੀ । ਜਨੁਕ ਰੂਪ ਕੀ ਰਾਸਿ ਸਵਾਰੀ । ੫ ।

lal pari ik bachan ucharo. sah pari sunu bain hamaro.
sunder kala kuyar ik bhhari. januk roop ki rasi sawari. (5)

ਦੋਹਰਾ

ਤਾਹੀ ਤੇ ਬਿਧਿ ਰੂਪ ਲੈ ਕੀਨੇ ਰੂਪ ਅਨੇਕ ।
ਰੀਝਿ ਰਹੀ ਮੈ ਨਿਰਖਿ ਛਬਿ ਮਨ ਕ੍ਮ ਸਹਿਤ ਬਿਬੇਕ । ੬ ।

Dohra

tahi te bidhi roop lai keene roop anek.
rrejhi rahi mai nirikh chabi man karam sahit bibėk. (6)

ਚੌਪਈ

ਤਾ ਕੀ ਪ੍ਭਾ ਜਾਤ ਨਹਿ ਕਹੀ । ਜਾਨੁਕ ਫੂਲਿ ਮਾਲਿਤੀ ਰਹੀ ।
ਕਵਨ ਸੁ ਕਵਿ ਤਿਹ ਪ੍ਭਾ ਉਚਾਰੈ । ਕੋਟਿ ਸੂਰ ਜਨੁ ਚੜੇ ਸਵਾਰੇ । ੭ ।

Chopaiee

ta ki prabha jat nahi kahi. januk phooli malti rahi.
kawan su kavi teh prabha uchare. koti sur jan chare savare. (7)

ਮੁਲਾ ਬਾਤ ਸ੍ਵਨ ਯਹ ਸੁਨੀ । ਬਿਹਰ ਬਿਕਲ ਹ੍ਵੈ ਮੁੰਡੀ ਧੁਨੀ ।
ਏਕ ਦੇਵ ਭੇਜਾ ਤਹ ਜਾਈ । ਤਾ ਕੀ ਖਾਟ ਉਠਾਇ ਮੰਗਾਈ । ੮ ।

mula bat sarvan yah suni. behar bikal haiv mundi dhuni.
ek dev bhoja teh jayi. ta ki khat uthayi mangayi. (8)

ਵਾ ਸਦੀਰਿ ਕੋ ਕਛੁ ਨ ਬਸਾਯੋ । ਮੁਲਾ ਕੇ ਸੰਗ ਭੋਗ ਕਮਾਯੋ ।
ਬੀਤੀ ਰੈਨਿ ਭੋਰ ਜਬ ਭਯੋ । ਤਿਹ ਪਹੁਚਾਇ ਤਹੀ ਤਿਨ ਦਯੋ । ੯ ।

va sudri ko kachu na basayo. mula ke sung bhog kamayo.
beeti rain bhor jab bheyo. teh pahuchayi tahi tin deyo. (9)

ਐਸੀ ਬਿਧਿ ਤਿਹ ਰੋਜ ਬੁਲਾਵੈ । ਹੋਤ ਉਦੋਤ ਫਿਰੰਗ ਪਠਾਵੈ ।
ਮਨ ਮਾਨਤ ਕੇ ਕੇਲਨ ਕਰੈ । ਭਾਤਿ ਭਾਤਿ ਕੇ ਭੋਗਨ ਭਰੈ । ੧੦ ।

aisi bidhi teh roj bulave. hot udot phirang pathave.
man manat ke kelan kare. bhati bhati ke bhogan bhare. (10)

Chopaiee :

Many fairies would thus come near to him, someone would dance, and someone would sing, and they would display many types of fun and frolic. All the viewers were delighted by it. (4)

Lal pari told Shah pari (fairies), "You listen to me. There is a charming beauty named Kala Koer, who was a fountain of beauty." (5)

Couplet :

From her beautiful form, the Creator had created many other forms (of beauty). I am fully allured with her by my mind, action and thoughts." (6)

Chopaiee :

Her beauty was beyond description, as if it was the flower of malti. Which poet could describe the glory of her beauty ? It appears as if millions of suns had risen with full brilliance. (7)

When the Mulla heard this with his own ears, then he was mad with separation and shook his head. Then he sent a demon to her and brought her by lifting her cot. (8)

The beautiful woman could not do anything and had cohabitation with the Mulla. When the night was over and the day dawned, then she was sent back to her house. (9)

Thus, the Mulla would call her daily and with the dawn of day she was sent back to the Shah (Firang). He would enjoy sensuous pleasure with her to his satisfaction and would satiate himself with cohabitation with her. (10)

ਦੋਹਰਾ

ਦੇਵ ਦੇਖਿ ਕਾਜੀ ਨਿਰਖਿ ਸੁੰਦਰਿ ਅਧਿਕ ਡਰਾਇ ।
ਨਾਕ ਚੜਾਏ ਰਤਿ ਕਰੈ ਤਾ ਪੈ ਕਛੁ ਨ ਬਸਾਇ । ੧੧ ।

Dohra

dev dekh kaji nirikh sudri adhik darayi.
nak charraye rat kare ta pai kachu na basayi. (11)

ਚੌਪਈ

ਤਬ ਤਿਨ ਏਕ ਉਪਾਇ ਬਿਚਾਰਿਯੋ । ਕਰ ਮੈ ਏਕ ਪਤ੍ਰ ਲਿਖਿ ਡਾਰਿਯੋ ।
ਕਾਜੀ ਸਾਖ ਬਾਤ ਯੌ ਕਹੀ । ਮੇਰੇ ਹੋਸ ਚਿਤ ਇਕ ਰਹੀ । ੧੨ ।

Chopaiee

tab tin ek upaye bichariyo. kar mai ek patar likh dariyo.
kaji sath bat yo kahi. mere hom chit ik rahi. (12)

ਦੋਹਰਾ

ਅਬ ਲੌ ਸਦਨ ਦਿਲੀਸ ਕੋ ਦ੍ਰਿਗਨ ਬਿਲੋਕੇ ਨਾਹਿ ।
ਯਹੈ ਹੋਸ ਮਨ ਮੈ ਚੁਭੀ ਸੁਨੁ ਕਾਜਿਨ ਕੇ ਨਾਹਿ । ੧੩ ।

Dohra

ab lo sadan dilis ko drigan biloke nahi.
yahe hos man mai chubhi sunu keejan ke nahi. (13)

ਦੇਵ ਸਾਥ ਕਾਜੀ ਕਹਿਯੋ ਯਾ ਕੋ ਭਵਨ ਦਿਖਾਇ ।
ਬਹੁਰੋ ਖਾਟ ਉਠਾਇ ਕੈ ਦੀਜਹੁ ਹਯਾ ਪਹੁਚਾਇ । ੧੪ ।

dev sath kaji kahiyo ya ko bhawan dikhayi.
bahuro khat uthayi ke deejhu haya pahuchayi. (14)

ਚੌਪਈ

ਤਾ ਕੌ ਦੇਵ ਤਹਾ ਲੈ ਗਯੋ । ਸਭ ਹੀ ਧਾਮ ਦਿਖਾਵਤ ਭਯੋ ।
ਸਾਹ ਸਾਹ ਕੋ ਪੂਤ ਦਿਖਾਰਿਯੋ । ਹਰ ਅਰਿ ਸਰ ਤਾ ਤ੍ਰਿਯ ਕੌ ਮਾਰਿਯੋ । ੧੫ ।

Chopaiee

ta ko dev taha lai geyo. sabh hi dham dikhavat bheyo.
sah sah ko poot dikhhariyo. har ari sar ta triye ko mariyo. (15)

ਚਿਤ੍ ਦੇਵ ਕੋ ਹੇਰਤ ਭਈ । ਪਤਿਯਾ ਡਾਰਿ ਹਾਥ ਤੇ ਦਈ ।
ਆਪੁ ਬਹੁਰਿ ਕਾਜੀ ਕੈ ਆਈ । ਉਤਿ ਪਤਿਯਾ ਤਿਨ ਛੌਰਿ ਬਚਾਈ । ੧੬ ।

chitar dev ko heart bhayi. patiya dari hath te deyi.
aap bahur kaji ke ko ayi. uti patiya tin chhor bachayi. (16)

Couplet :

The beautiful woman was frightened having seen the devil and Kazi. She was having sexual relationship with great disdain as it was beyond her control. (11)

Chopaiee :

Then she thought of a plan and wrote a letter in her own hand (writing). She told the Kazi that she had developed a desire in her heart. (12)

Couplet :

O leader (Master) of the Kazis! Listen. "I have not seen so far the palace of the King of Delhi. This desire has been pestering my mind (for sometime)." (13)

So the Kazi told the devil, "Go and show the palace of the King to her and then bring her back on the cot." (14)

Chopaiee :

The fairy was taken there by the devil and the whole palace was shown to her. The King and his son were shown to her. On seeing him the Kamdev (god of love) had hit her with an arrow (she developed love for him). (15)

She was watching Chitar Deo (King's son) and threw a letter in his hand and came back to the Kazi. On the other side, he got the letter opened and read. (16)

ਦੋਹਰਾ

ਫਿਰੰਗ ਰਾਵ ਕੀ ਮੈ ਸੁਤਾ ਲਯਾਵਤ ਦੇਵ ਉਠਾਇ ।
ਸੋ ਮੋ ਕਾਜੀ ਮਾਨਿ ਰਤਿ ਦੇਹ ਤਹਾ ਪਹੁਚਾਇ । ੧੭ ।

Dohra

phirang rav ki mai suta liyavat dev uthayi.
so so kaji mani rati deh taha pahuchayi. (17)

ਮੈ ਤੁਮ ਪਰ ਅਟਕਤਿ ਭਈ ਤਾ ਤੇ ਲਿਖਿਯੋ ਬਨਾਇ ।
ਨਿਜੁ ਨਾਰੀ ਮੁਹਿ ਕੀਜੀਯੈ ਦੇਵ ਕਾਜਿਯਹਿ ਘਾਇ । ੧੮ ।

mai tum par atkat bhayi ta te likhiyo banayi.
nij nari muhi keejiyo dev kajiyehi ghhayi. (18)

ਚੌਪਈ

ਤਬ ਤਿਨ ਜੰਤ੍ਰ ਮੰਤ੍ਰ ਬਹੁ ਕਰੇ । ਜਾ ਤੇ ਦੇਵ ਰਾਜੁ ਜੂ ਜਰੇ ।
ਬਹੁਰਿ ਕਾਜਿਯਹਿ ਪਕਰਿ ਮੰਗਾਯੋ । ਮੁਸਕ ਬਾਧਿ ਦਰਿਯਾਇ ਡੁਬਾਯੋ । ੧੯ ।

Chopaiee

tab tin jantar mantar bahu kare. ja te dev raj jo jare.
bahur kahiyehi pakar mangayo. musak badh dariyae dubayo. (19)

ਬਹੁਰੋ ਤੌਨ ਤ੍ਰਿਯਾ ਕੌ ਬਰਿਯੋ । ਭਾਤਿ ਭਾਤਿ ਕੇ ਭੋਗਨ ਕਰਿਯੋ ।
ਦੇਵਰਾਜ ਮੰਤ੍ਰਨ ਸੋ ਜਾਰਿਯੋ । ਤਾ ਪਾਛੇ ਕਾਜੀ ਕੌ ਮਾਰਿਯੋ । ੨੦ ।

bahure taun triya ko bariyo. bhati bhati ke bhogan kariyo.
devraj mantran so jariyo. ta pacche kaji ko mariyo. (20)

ਜੁ ਚਤੁਰਾ ਚਿਤ ਚਰਿਤ ਬਨਾਯੋ । ਮਨ ਮੋ ਚਹਿਯੋ ਵਹੈ ਪਤਿ ਪਾਯੋ ।
ਦੇਵ ਰਾਜ ਕੌ ਆਦਿ ਜਰਾਇਸ । ਤਾ ਪਾਛੈ ਕਾਜੀ ਕਹ ਘਾਇਸ । ੨੧ ।

jo chatura chit charit banayo. man mo chahiyo vahe pati payo.
dev raj ko adi jarais. ta pachhe kaji keh ghayis. (21)

ਦੋਹਰਾ

ਨ੍ਰਿਪ ਸੁਤ ਕੋ ਭਰਤਾ ਕਿਯੋ ਚਤੁਰਾ ਚਰਿਤ ਸੁ ਧਾਰਿ ।
ਮਨ ਮਾਨਤ ਕੋ ਬਰੁ ਬਰਿਯੋ ਦੇਵ ਕਾਜਿਯਹਿ ਮਾਰਿ । ੨੨ । ੧ ।

Dohra

nrip sut ko bharta kiyo chatura charit so dhari.
man manat ko baru bariyo dev kajiyehi mari. (22) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਪੈਤੀਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੩੫ । ੨੬੯੪ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so paetisavo charitar samapatam. Sat Subham sat. (135) (2694) aphjun.

Couplet :

It was written therein, "I am the daughter of Raja Firang but the demon picks me up (to hand over to Kazi). The Kazi then undergoes cohabitation with me and then sends me back." (17)

"On seeing you, I am enamoured by you, so I have written this letter to you. So make me your wife by killing the Kazi and the devil." (18)

Chopaiee :

Then the King's son performed many magic spells, which resulted in burning the devil. Then the Kazi was brought in chains and he was tied and thrown in the river. (19)

Then he married that woman and enjoyed various types of sensuous pleasures with her. First he burnt the devil with magic spells (witchcraft) and then killed the Kazi. (20)

That clever woman finally adopted a (magic) trick or deceitful action and got a spouse of her choice. First she got the devil burnt (in fire) and then got the Kazi killed. (21)

Couplet :

Thus with this witchcraft the clever woman got the King's son as her spouse and having obtained a husband of her choice, she got both the devil and Kazi killed. (22)(1)

Here the hundred thirty-fifth episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.

(135-2694)(Contd)

ਦੋਹਰਾ

ਧਰਮ ਛੇਤ੍ਰ ਕੁਰਛੇਤ੍ਰ ਕੋ ਰਥ ਬਚਿਤ੍ਰ ਨ੍ਰਿਪ ਏਕ ।
ਬਾਜ ਰਾਜ ਸੰਪਤਿ ਸਹਿਤ ਜੀਤੇ ਜੁਧ ਅਨੇਕ । ੧ ।

Dohra

dharam chetar kurchetar ko rath bachitar nrip ek.
baj raj sampati sahit jeetai judh anek. (1)

ਚੌਪਈ

ਭ੍ਰਮਰ ਮਤੀ ਤਾ ਕੀ ਬਰ ਨਾਰੀ । ਜਨੁਕ ਚੰਦ੍ਰ ਕੌ ਚੀਰਿ ਨਿਕਾਰੀ ।
ਜੋਬਨ ਜੇਬ ਅਧਿਕ ਤਿਹ ਸੋਹੈ । ਸੁਰ ਨਰ ਨਾਗ ਭੁਜੰਗਨ ਮੋਹੈ । ੨ ।

Chopaiee

bharamar mati ta ki bar nari. januk chander ko cheer nikari.
joban jeb adhik teh mohe. sur nar nag bhujangan mohe. (2)

ਭਦ੍ਰ ਭਵਾਨੀ ਇਕ ਸੰਨਯਾਸੀ । ਜਾਨੁਕ ਆਪੁ ਗੜਿਯੋ ਅਬਿਨਾਸੀ ।
ਰਾਨੀ ਲਖਿਯੋ ਜਬੈ ਅਭਿਮਾਨੀ । ਨਿਰਖਿ ਰੂਪ ਹ੍ਵੈ ਗਈ ਦਿਵਾਨੀ । ੩ ।

bhadar bhawani ik sanyasi. januk aap gadiyo abhinasi.
rani lakhiyo jabe abhimani. nirikh roop haiv gayi divani. (3)

ਦੋਹਰਾ

ਭਦ੍ਰ ਭਵਾਨੀ ਕੇ ਭਵਨ ਦੀਨੀ ਸਖੀ ਪਠਾਇ ।
ਭਵਨ ਬੁਲਾਯੋ ਭਦ੍ਰ ਕਰ ਭ੍ਰਮਰ ਕਲਾ ਸੁਖ ਪਾਇ । ੪ ।

Dohra

bhadar bhavani ke bhavan dini sakhi pathayi.
bhawan bulayo bhadar kar bharamar sukh payi. (4)

ਅੜਿਲ

ਸੁਨਤ ਭਵਾਨੀ ਭਦ੍ਰ ਬਚਨ ਤਹ ਆਇਯੋ ।ਭ੍ਰਮਰ ਕਲਾ ਕੋ ਰੂਪ ਨਿਰਖਿ ਸੁਖ ਪਾਇਯੋ ।
ਨਾਥ ਭਲੀ ਬਿਧਿ ਰਹੌ ਸਦਾ ਸੁਖ ਮੰਗਹੀ ।ਹੌ ਆਜੁ ਅਭੈ ਦੁਖ ਬਿਸਰੇ ਨਿਰਖਤ ਅੰਗ ਹੀ। ੫ ।

Aril

sunat bhavani bhadar bachan teh aiyo.bharamar kala ko roop nirikh sukh payio.
nath bhali bidhi raho sada sukh manghi.ho aan abhe dukh bisre nirkhat ang hi. (5)

ਦੋਹਰਾ

ਭ੍ਰਮਰ ਕਲਾ ਤਾ ਕੌ ਨਿਰਖਿ ਬਿਸਰੈ ਸੋਕ ਅਪਾਰ ।
ਮੋਦ ਬਢਿਯੋ ਤਨ ਮੈ ਘਨੌ ਸੁਖੀ ਕਰੇ ਕਰਤਾਰ । ੬ ।

Dohra

bharamar kala ta ko nirikh bisre sok apar.
mod badiyo tan mai ghano sukhi kare kartar. (6)

Couplet :

There was a Raja by the name of Bachittar Rath in the holy city of Kurukshetra. He had won great battles along with horses, Rajas and wealth. (1)

Chopaiee :

He had a beautiful queen by the name of Bharmar Mati, as if she had been brought out from the moon by piercing through it (moon-like beauty). Her youthful exuberance and glamour was known all over, which had enamoured all the gods, human beings, snakes and bhujangs (serpents). (2)

There was an ascetic called Bhadar Bhavani. It appeared that the Lord (indestructible) had created him (moulded) with his own hands. When the queen saw him (proud man) then she was mad after him seeing his charm. (3)

Couplet :

Bharmar Mati then sent her girl attendant (friend) to Bhadar Bhavani's house and called him at her house resulting in great delight and satisfaction to Bharmar Mati. (4)

Aril :

Bhadar Bhavani, on hearing her message, came there and was very happy to see the charm of Bharmar Kala. The woman said, "O Master ! I am always interested in your welfare, so that you lead a happy life. Having seen your body all my sufferings have been alleviated (removed). (5)

Couplet :

Having glanced at him, all the afflictions of Bharmar Kala were gone. The Lord gave her greater bliss and she felt very satisfied. (6)

ਡਾਰੇ ਸਾਰੀ ਨੀਲ ਕੀ ਓਟ ਅਚੂਕ ਚੁਕੈਨ ।
ਲਗੇ ਅਟਿਕ ਠਾਢੇ ਰਹੈ ਬਡੇ ਬਿਰਹਿਆ ਨੈਨ । ੭ ।
dare sari neel ki aut achook chuken.
lagai atik thade rahe bade birhiya nain. (7)

ਛੰਦ

ਪ੍ਰਥਮ ਬਿਰਹ ਹਮ ਬਰੇ ਮੁੰਡ ਮੁੰਡ ਅਪਨੋ ਮੁੰਡਾਯੋ ।
ਬਹੁਰਿ ਬਿਰਹਿ ਕੇ ਬਰੇ ਜਟਨ ਕੋ ਸੀਸ ਰਖਾਯੋ ।
ਧੁਰਿ ਸੀਸ ਮੈ ਡਾਰਿ ਅਧਿਕ ਜੋਗੀਸ ਕਹਾਏ ।
ਜਬ ਤੇ ਬਨ ਕੋ ਗਏ ਬਹੁਰਿ ਪੁਰ ਮਾਝ ਨ ਆਏ । ੮ ।

Chhand

pratham birh hum bare mund mund apno mundayo.
bahuri birha ke bare jattan ko sees rakhayo.
dhuri sees mai dari adhik jogis kahaye.
jab te ban ko gaye bahur pur majh na aye. (8)

ਪ੍ਰਥਮ ਅਤ੍ਰ ਰਿਖਿ ਭਏ ਬਰੀ ਅਨਸੂਆ ਜਿਨਹੂੰ ।
ਬਹਰਿ ਰਾਮ ਜੂ ਭਏ ਕਰਿ ਸੀਤਾ ਤ੍ਰਿਯ ਤਿਨਹੂੰ
ਕ੍ਰਿਸਨ ਬਿਸਨ ਅਵਤਾਰ ਕਰੀ ਸੋਲਹ ਸੈ ਨਾਰੀ ।
ਤ੍ਰਿਯਾ ਪੁਰਖ ਕੀ ਰੀਤਿ ਜਗਤ ਜਗਤੇਸ ਬਿਖਾਰੀ । ੯ ।
pratham atar rikhi bhaye bari ansuya jinhun.
bahri ram ju bhaye kar seeta triye tinhun.
krisan bisan avtar kari solha so nari.
triya purakh ki reet jagat jagtes bikhari. (9)

ਸੁਨਤ ਚਤੁਰਿ ਕੇ ਬਚਨ ਚਤੁਰ ਰੀਝਿਯੋ ਸੰਨਯਾਸੀ ।
ਹਾਵ ਭਾਵ ਕਰਿ ਬਹੁਤ ਬਿਹਸਿ ਇਕ ਗਾਥ ਪ੍ਰਕਾਸੀ ।
ਸੁਨੁ ਸੁੰਦਰਿ ਤਵ ਰੂਪ ਅਧਿਕ ਬਿਧਿ ਆਪੁ ਬਨਾਯੋ ।
ਹੌ ਤਾ ਤੇ ਹਮਰੋ ਚਿਤ ਤੁਮੈ ਲਖਿ ਅਧਿਕ ਲੁਭਾਯੋ । ੧੦ ।
sunat chatur ke bachan chatur rijhiyo sanyasi.
rav bhav kar bahut bihis ik gath parkasi.
sunu sudri bhav roop adhik bidhi aap banayo.
ho ta te hamro chit tume lakh adhik lubhayo. (10)

ਦੋਹਰਾ

ਭ੍ਰਮਰ ਕਲਾ ਏ ਬਚਨ ਕਹਿ ਤਾ ਕੇ ਸਤਹਿ ਟਰਾਇ ।
ਬਹੁਰਿ ਭੋਗਿ ਤਾ ਸੌ ਕਰਿਯੋ ਅਧਿਕ ਹਿਦੈ ਸੁਖ ਪਾਇ । ੧੧ ।

Dohra

bharamar kala aye bachan kahi ta ke sathi tarayi.
bahur bhogi ta so kariyo adhik hirdai sukh payi. (11)

Wearing a blue colour Sari (curtain), her eyes were waiting for his arrival without even a wink. Being allured in his love, the eyes were fixed in his wait, as the eyes were showing her distress of separation. (7)

Chhand :

The Sanyasi said, "First we got wedded to separation (from world) and got the head shaved off ; then getting wedded to love-sickness and kept a tuft of matted hair and putting ash in the head became great Jogisar (Yogi). Since I went to the jungle, I never came to the town." (8)

"First there was Attre Rishi, who got married to Ansua; then came Ram Chander who got married to Sita; then the Vishnu's incarnation, Krishna got married to 1600 women. Thus the system of man and woman had been spread out in the world by the Lord-Creator. (9)

The smart Sanyasi, on hearing the words of the clever woman, was delighted and with great fun, he related this episode. "O beautiful woman ! Your charming beauty had been created by the Lord Himself. So on seeing you my mind is allured by your charm." (10)

Couplet :

By saying these words, Bharmar Kala had destroyed his celibacy. Then she had cohabitation with him and felt greatly relieved at heart. (11)

ਭਾਤਿ ਭਾਤਿ ਚੁੰਬਨ ਕਰੇ ਆਸਨ ਕਰੇ ਅਨੇਕ ।
ਰਤਿ ਮਾਨੀ ਰੁਚਿ ਮਾਨਿ ਕੈ ਸੋਕਿ ਨ ਰਹਿਯੋ ਏਕ । ੧੨ ।
bhati bhhati chumban kare asan kare anek.
rat mani ruchi mani ke soki na rahiyo ek. (12)

ਰਥ ਬਚਿਤ੍ਰ ਰਾਜਾ ਤਹਾ ਤੁਰਤ ਪਹੁੰਚਯੋ ਆਇ ।
ਭੇਦ ਸੁਨਤ ਰਾਨੀ ਡਰੀ ਚਿਤ ਮੈ ਅਧਿਕ ਲਜਾਇ । ੧੩ ।
rath bachitar raja taha turat pahunchyo ayi.
bhed sunat rani dari chit mai adhik lajayi. (13)

Chopaiee

ਦੇਗ ਬਿਖੈ ਤਾ ਕੇ ਬੈਠਾਰਿਯੋ । ਸਭ ਹੀ ਮੁੰਦਿ ਰੋਜਨਹਿ ਡਾਰਿਯੋ ।
ਪੈਠਨ ਪਵਨ ਨ ਤਾ ਮੈ ਪਾਵੈ । ਬੂੰਦ ਬਾਰਿ ਤਿਹ ਬੀਚ ਨ ਜਾਵੈ । ੧੪ ।

Chopaiee

adeg bikhe ta ke bethariyo. sabh hi mundi rojnehi dariyo.
paithan khavan na ta mai pave. boond bari teh beech na jave. (14)

ਜਿਵਤਨ ਸੋ ਤਿਹ ਦ੍ਰਿੜ ਗਹਿ ਲਯੋ । ਬਹੁਰੋ ਰਾਖਿ ਨਦੀ ਮੈ ਦਯੋ ।
ਬਾਧਿ ਤੁੰਬਰੀ ਤਾ ਪਰ ਲੀਨੀ । ਜਾ ਤੇ ਜਾਇ ਦੇਗ ਸੋ ਚੀਨੀ । ੧੫ ।
jivtan so teh drirr gahi leyo. bahuro rakhi nadi mai deyo.
badhi tumbri ta par leeni. ja te jayi deg so cheeni. (15)

ਤਬ ਲੌ ਰਾਵ ਤਹਾ ਗਯੋ ਆਈ । ਉਠਿ ਰਾਨੀ ਅਤਿ ਕਰੀ ਬਡਾਈ ।
ਜੌ ਤੁਮ ਭੂਪ ਅਚੂਕ ਕਹਾਯੋ । ਯਾ ਤੁਮਰੀ ਕਹ ਬਿਸਿਖ ਲਗਾਵੋ । ੧੬ ।
tab lo rav taha geyo ayi. uthi rani ati kari badayi.
jo tum bhoop achuk kahayo. ya tumri keh bisikh lagave. (16)

ਤਬ ਰਾਜਾ ਤਿਹ ਤੀਰ ਲਗਾਯੋ । ਭਦਰ ਭਵਾਨੀ ਅਤਿ ਡਰ ਪਾਯੋ ।
ਮੋ ਕਹ ਆਜੁ ਰਾਵ ਯਹ ਲੈਹਿ ਹੈ । ਜਾਨੌ ਕਹਾ ਕੋਪ ਕਰਿ ਕਹਿਹੈ । ੧੭ ।
tab raja teh teer lagayo. bhadar bhavani ati dar payo.
mo keh aaj rav yeh lehi hai. jano kaha kop kar kahihai. (17)

ਦੋਹਰਾ

ਤਬ ਰਾਜਾ ਹਰਖਤ ਭਯੋ ਤੁਮਰੀ ਤੀਰ ਲਗਾਇ ।
ਧੰਨਯ ਧੰਨਯ ਰਾਨੀ ਕਹਿਯੋ ਮੁਖ ਤੇ ਮੋਦ ਬਢਾਇ । ੧੮ ।

Dohra

tab raja harkhat bheyo tumri teer lagayi.
dhanye dhanye rani kahiyo mukh te mod badayi. (18)

Then she kissed him in many ways and enjoyed sensuous pleasure in various styles. With great joy she had sexual companionship with him and all her sufferings (of separation) were gone. (12)

In the meantime, Raja Bachittar Rath reached there soon. On hearing this news, the queen was frightened and was feeling ashamed of herself. (13)

Chopaiee :

She made him sit in a big kettle (pot) closing all the holes therein; so that neither air nor water drop could enter it. (14)

Then it was tied with ropes and placed (it) in a river. A flake or hollowed gourd was tied on top, so that the pot could be identified. (15)

In the meantime, the Raja had arrived there. The queen got up and sang his praises. "O Raja ! If you call yourself a good shot, then you shoot an arrow at this flake." (16)

Then the Raja shot an arrow at it. Bhadar Bhavani was frightened. (She said), "To-day the Raja would see me and god knows being enraged, what will he do ?" (17)

Couplet :

The Raja became overjoyed by shooting an arrow at the hollowed gourd. The queen praised the Raja with increased delight. (18)

ਤਬ ਰਾਜਾ ਗ੍ਰਿਹ ਕੋ ਗਯੋ ਸਕਿਯੋ ਭੇਦ ਨਹਿ ਚੀਨ ।
ਇਹ ਛਲੈ ਸੋ ਛੈਲੀ ਛਲਯੋ ਰਾਨੀ ਅਧਿਕ ਪ੍ਰਬੀਨ । ੧੯ ।
tab raja greh ko geyo sakiyo bhed nahi cheen.
eh chhale so chheli chhalyo rani adhik parbeen. (19)

ਪ੍ਰਥਮ ਭੋਗ ਤਾ ਸੋ ਕਰਿਯੋ ਬਹੁਰਿ ਦੇਗ ਮੈ ਡਾਰਿ ।
ਪੁਨਿ ਬਚਿਤ੍ਰ ਰਥ ਕੋ ਛਰਿਯੋ ਐਸੋ ਚਰਿਤ ਸੁ ਧਾਰਿ । ੨੦ ।
pratham bhog ta so kariyo bahri deg mai dari.
puni bachitar rath ko chariyo aiso charit su dhari. (20)

ਚੌਪਈ

ਪ੍ਰਥਮ ਤੀਰ ਤੁਮਰਹਿ ਲਦਵਾਯੋ । ਬਹੁਰਿ ਭਵਾਨੀ ਭਦ੍ ਡਰਾਇਯੋ ।
ਬਹੁਰਿ ਦੇਗ ਤੇ ਕਾਢਿ ਮੰਗਾਯੋ । ਪੁਨਿ ਤ੍ਰਿਯ ਤਾ ਸੋ ਕੇਲ ਕਮਾਯੋ । ੨੧ ।
pratham teer tumrahi ladvayo. bahur bhawani bhadar daraiyo.
bahur deg te kadi mangayo. pun triye ta so kel kamayo. (21)

ਦੋਹਰਾ

ਇਹ ਛਲ ਸੋ ਛਲਿ ਰਾਵ ਕੋ ਤਾ ਸੋ ਕੇਲ ਕਮਾਇ ।
ਬਹੁਰਿ ਭਵਾਨੀ ਭਦ੍ ਕੋ ਦੀਨੋ ਧਾਮ ਪਠਾਇ । ੨੨ । ੧ ।
Dohra
eh chhal so chhali rav ko ta so kel kamayi.
bahur bhavani bhadar ko deeno dham pathayi. (22) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਛਤੀਸਵੋ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੩੬ । ੨੭੧੬ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so chatisavo charitar samapatam. Sat Subham sat. (136) (2716) aphjun.

ਦੋਹਰਾ

ਮਛਲੀ ਬੰਦਰ ਕੋ ਰਹੇ ਦ੍ਰਪਦ ਦੇਵ ਬਡਭਾਗ ।
ਸੂਰਬੀਰ ਜਾ ਕੇ ਸਦਾ ਰਹੈ ਚਰਨ ਸੋ ਲਾਗ । ੧ ।
Dohra
Machli Bandar ko rahe drapad dev badbhag.
soorbeer ja ke sada rahai charan so lag. (1)

ਚੌਪਈ

ਤਿਨਿਕ ਜਗਯ ਕੋ ਬਯੋਤ ਬਨਾਯੋ । ਸਭ ਬਿਪ੍ਰਨ ਕੋ ਧਾਮ ਬੁਲਾਯੋ ।
ਖਾਨ ਪਾਨ ਤਿਨ ਕੋ ਬਹੁ ਦੀਨੋ । ਤਿਨ ਕੋ ਮੋਹਿ ਚਿਤ ਕੋ ਲੀਨੋ । ੨ ।
Chopaiee
tinak bipran ko beyot banayo. sabhh bipran ko dham bulayo.
khan pan tin ko bahu deeno. tin ko mohi chit ko leeno. (2)

Then the Raja went back to the palace and did not know the secret. Thus, the clever Rani had deceived the Raja with her clever trick. (19)

First she had cohabitation with him (Sanyasi) and then put him in a kettle (huge), and then deceived Bachittar Rath with her witchcraft. (20)

Chopaiee :

First, she made him shoot an arrow at the flake, then frightened Bhadar Bhavani. Then she got him out of the kettle and then she had sexual relationship with him. (21)

Couplet :

First she deceived the Raja with her deceit, then had sensuous pleasure with Bhadar Bhavani, and then sent him back home. (22)(1)

Here the one hundred and thirty-sixth episode of the King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (136-2716)(Contd)

Couplet :

There was a noble Raja called Drupad Dev at the port of Machhli. All the warriors were at his feet. (at his service). (1)

Chopaiee :

He planned to have a Yagna and called all the Brahmins at home. He served them with good foodstuff and thus won their hearts. (2)

ਦੋਹਰਾ

ਤੌਨ ਅਨਲ ਕੀ ਅ"ਚ ਤੇ ਨਿਕਸੀ ਸੁਤਾ ਅਪਾਰ ।
ਨਾਮ ਦ੍ਰਪਤੀ ਤਵਨ ਕੋ ਬਿਪ੍ਰਨ ਧਰਿਯੋ ਬਿਚਾਰ । ੩ ।

Dohra

ton anal ki anch te niksi suta apar.
nam daropati tawan ko bipran dhariyo bichhar. (3)

ਤਾ ਪਾਛੇ ਬਿਧਨੈ ਦਯੋ ਧਿਰਸਟਦੁਮਨ ਸੁਤ ਏਕ ।
ਦ੍ਰਣਚਾਰਜ ਕੇ ਛੈ ਨਿਮਿਤ ਜੀਤਨ ਜੁਧ ਅਨੇਕ । ੪ ।

ta pache bighne deyo dhrisatduman sut ek.
dronacharaj ke chaye nikit jitan judh anek. (4)

ਚੌਪਈ

ਜੋਬਨ ਜਬੈ ਦ੍ਰੌਪਤੀ ਭਯੋ । ਨਿਜ ਜਿਯ ਮੈ ਅਸ ਠਾਟ ਠਟਯੋ ।
ਐਸੋ ਕਛੂ ਸੁਯੰਬਰ ਕਰੌ । ਜਾ ਤੇ ਸੂਰਬੀਰ ਪਤਿ ਬਰੌ । ੫ ।

Chopaiee

joban jabaī daropati bheyo. nij jiye mai as that thatyo.
aiso kachu suyambar karo. ja te soorbeer pati baro. (5)

ਅੜਿਲ

ਏਕ ਮਛ ਕੋ ਊਪਰ ਬਧਯੋ ਬਨਾਇ ਕੈ ।
ਤੇਲ ਡਾਰਿ ਤਰ ਦਿਯੋ ਕਰਾਹ ਚੜਾਇ ਕੈ ।
ਛਾਹ ਹੇਰ ਜੋ ਇਹ ਚਖ ਦਛਿਨ ਮਾਰਿ ਹੈ ।
ਹੌ ਸੋ ਨਰ ਹਮਰੇ ਸਾਥ ਸੁ ਆਇ ਬਿਹਾਰਿ ਹੈ । ੬ ।

Aril

ek machh ko upar badhyo banayi ke.
tel dar tar diyo karah chadayi ke.
chhah her jo eh chakh dachin mar hai.
ho so nar hamre sath so ayi bihar hai. (6)

ਦੇਸ ਦੇਸ ਕੇ ਏਸਨ ਲਯੋ ਬੁਲਾਇ ਕੈ ।
ਮਛ ਅਛ ਸਰ ਮਾਰੋ ਧਨੁਖ ਚੜਾਇ ਕੈ ।
ਡੀਮ ਡਾਮ ਕਰਿ ਤਾ ਕੋ ਬਿਸਿਖ ਬਗਾਵਹੀ ।
ਹੌ ਲਗੈ ਨ ਤਾ ਕੋ ਚੋਟ ਬਹੁਰਿ ਫਿਰਿ ਆਵਹੀ । ੭ ।

des des ke easan leyo bulayi ke.
machh machh sar maro dhanukh chadayi ke.
deem daam kari ta ko bisikh bagavahi.
ho lagai na ta ko chot bahur phir avahi. (7)

Couplet

From that Yagna, a beautiful girl child appeared and the Brahmins with due deliberations named her Dropadi. (3)

After that, the Lord gave him (Raja) a son, named Drisht Daman for killing Dronacharya and winning many battles. (4)

Chopaiee :

When Dropati became young of age, she thought to herself of a plan, that she should organize a Swambar (marriage ceremony) in such a manner as to attain a great warrior as her spouse. (5)

Aril :

One big fish was tied on top (of a pole) and down below a pot of oil was kept boiling and the condition (of marriage) was that anyone, who would shoot an arrow at the right eye of the fish, while seeing (looking) through the shade in the oil, would be her spouse (to marry her). (6)

All Kings from various lands were invited there and they were told to stretch the bow thoroughly and shoot an arrow in the eye of the fish. Many (Rajas) looking glamorous tried to shoot their arrows, which did not strike the fish and would fall down. (7)

ਭੁਜੰਗ ਛੰਦ

ਕਰੈ ਡੀਮ ਡਾਮੈ ਬਡੇ ਸੁਰ ਧਾਵੈ । ਲਗੈ ਬਾਨ ਤਾ ਕੌ ਨ ਰਾਜਾ ਲਜਾਵੈ ।
ਚਲੈ ਨੀਚ ਨਾਰੀਨ ਕੈ ਭਾਤਿ ਐਸੀ । ਮਨੌ ਸੀਲਵੰਤੀ ਸੁ ਨਾਰੀ ਨ ਵੈਸੀ । ੮ ।

Bhujang Chhand

karai deem damme bade sur pave. lagai baan ta ko na raja lajave.
chalai neech narin ko bhati aisi. mano seelvanti so nari na vaisi.(8)

ਦੋਹਰਾ

ਐ'ਡੇ ਬੈ'ਡੇ ਹ੍ਵੈ ਨ੍ਰਿਪਤਿ ਚੋਟ ਚਲਾਵੈ ਜਾਇ ।
ਤਾਹਿ ਬਿਸਿਖ ਲਾਗੇ ਨਹੀ ਸੀਸ ਰਹੈ ਨਿਹੁਰਾਇ । ੯ ।

Dohra

ainde bainde haiv nirpat chot chalave jayi.
tahi bisikh lage nahi sees rahe nihurayi. (9)

ਬਿਸਿਖ ਬਗਾਵੈ ਕੋਪ ਕਰਿ ਤਾਹਿ ਨ ਲਾਗੇ ਘਾਇ ।
ਖਿਸਲਿ ਕਰਾਹਾ ਤੇ ਪਰੈ ਜਰੇ ਤੇਲ ਮੈ ਜਾਇ । ੧੦ ।

bisikh lagave kop kar tahi na lage ghayi.
khisal karaha te paraye jare tel me jayi. (10)

ਭੁਜੰਗ ਛੰਦ

ਪਰੇ ਤੇਲ ਮੈ ਭੂਜਿ ਕੈ ਭਾਤਿ ਐਸੀ । ਬਰੇ ਜਯੋ ਪਕਾਵੈ ਮਹਾ ਨਾਰਿ ਜੈਸੀ ।
ਕੋਊ ਬਾਨ ਤਾ ਕੌ ਨਹੀ ਬੀਰ ਮਾਰੈ । ਮਰੇ ਲਾਜ ਤੇ ਰਾਜ ਧਾਮੈ ਸਿਧਾਰੈ । ੧੧ ।

Bhujang Chhand

parai tel mai bhuj ke bhat aisi. bare jeyo pakave maha nari jaisi.
koyu baan ta ko nahi beer marai. mare laj te raj dhame sidhare. (11)

ਦੋਹਰਾ

ਅਧਿਕ ਲਜਤ ਭੂਪਤਿ ਭਏ ਤਾ ਕੌ ਬਾਨ ਚਲਾਇ ।
ਚੋਟ ਨ ਕਾਹੂੰ ਕੀ ਲਗੀ ਸੀਸ ਰਹੇ ਨਿਹੁਰਾਇ । ੧੨ ।

Dohra

adhik lajat bhoopat bhaye ta ko baann chalayi.
chot na kahu ki lagi sees rahe nihurayi. (12)

ਪਰੀ ਨ ਪਯਾਰੀ ਹਾਥ ਮੈ ਮਛਹਿ ਲਗਿਯੋ ਨ ਬਾਨ ।
ਲਜਤਨ ਗ੍ਰਿਹ ਅਪਨੇ ਗਏ ਬਨ ਕੋ ਕਿਯੋ ਪਯਾਨ । ੧੩ ।

pari na payari hath mai machhi lagiyo na baan.
lajtan greh apne gaye bun ko kiyo payan. (13)

Bhujang Chhand :.

Many mighty Rajas came with great glamour and tried with great ego but would feel dejected and ashamed after the arrow did not strike the fish. They would walk back with downcast eyes like the women, just as a modest woman even would not look down with shyness. (8)

Couplet :

Many Rajas were going with tilted movements to shoot arrows, but the arrow would not hit the fish and they were left dejected (with downcast eyes). (9)

Many were shooting arrows with great arrogance (getting enraged) but could not aim at the fish to hit it; they would slip into the oil and get charred. (10)

Bhujang Chhand :

They would get charred in the oil just as the old women cook dal cakes (round cake of ground pulse). No warrior could hit the fish. Thus, they went back to their capitals, feeling ashamed. (11)

Couplet :

Many Rajas by shooting arrows (unsuccessfully) felt greatly belittled (ashamed) and would sit back dejected. (12)

The arrow would not hit the fish, so they could not gain the hand of dear (Daropati). Many would go back to their homes, while some others had gone to the jungle. (13)

ਚੌਪਈ

ਐਸੀ ਭਾਤਿ ਕਥਾ ਤਹ ਭਈ। ਉਤੈ ਕਥਾ ਪੰਡ੍ਰਨ ਪਰ ਗਈ।
ਜਹਾ ਦੁਖਿਤ ਵੈ ਬਨਹਿ ਬਿਹਾਰੈ। ਕੰਦ ਮੂਲ ਭਛੈ ਮ੍ਰਿਗ ਮਾਰੈ। ੧੪।

Chopaiee

aisi bhati katha teh bhayi. utai katha pandvan par gayi.
jaha dukhit vai banhi bihare. kand mool bhache mrig mare. (14)

ਦੋਹਰਾ

ਕੁੰਤੀ ਪੁਤ੍ਰ ਬਿਲੋਕਿ ਕੈ ਐਸੇ ਕਹਿਯੋ ਸੁਨਾਇ।
ਮਤਸ ਦੇਸ ਮੈ ਬਨ ਘਨੋ ਤਹੀ ਬਿਹਾਰੈ ਜਾਇ। ੧੫।

Dohra

kunti putar bilok ke aiso kahiyo sunayi.
matas des mai ban ghano tahhi bihare jayi. (15)

ਚੌਪਈ

ਪਡਵ ਬਚਨ ਸੁਨਤ ਜਬ ਭਏ। ਮਤਸ ਦੇਸ ਕੀ ਓਰ ਸਿਧਏ।
ਜਹਾ ਸੁਯੰਬਰ ਦ੍ਰੁਪਦ ਰਚਾਯੋ। ਸਭ ਭੂਪਨ ਕੋ ਬੋਲਿ ਪਠਾਯੋ। ੧੬।

Chopaiee

padav bachhan sunat jab bhaye. matas des ki aur sidhaye.
jaha sayambar darupad rachayo. dabh bhoopan ko bol pathayo. (16)

ਦੋਹਰਾ

ਜਹਾ ਸੁਯੰਬਰ ਦ੍ਰੁਪਦੀ ਰਚਿਯੋ ਕਰਾਹ ਤਪਾਇ।
ਤਹੀ ਜਾਇ ਠਾਢੋ ਭਯੋ ਧਨੀ ਧਨੰਜੈ ਰਾਇ। ੧੭।

Dohra

jaha sayambar daropdi rachiyo. karah tapayi.
tahi jayi thade bheyo dhani dhananjai rai. (17)

ਦੋਊ ਪਾਵ ਕਰਾਹ ਪਰ ਰਾਖਤ ਭਯੋ ਬਨਾਇ।
ਬਹਰਿ ਮਛ ਕੀ ਛਾਹ ਕਹ ਹੇਰਿਯੋ ਧਨੁਖ ਚੜਾਇ। ੧੮।

doyu pavkarah par rakhat bheyo banayi.
bahar machh ki chhah kar hariyo dhanukh charrayi. (18)

Chopaiee :

This episode was narrated there and the news reached Pandvas, who were roaming around the jungles in great distress, who were passing time by eating fruit and leaves or by killing deer. (14)

Couplet :

The sons of Kunti, on hearing this news said that they would go to the land of Matas, where there were great forests. (15)

Chopaiee :

When Pandvas heard this news, they left for the Matas land and reached the place where Daropad had organized this Swambar and the Rajas were invited. (16)

Couplet :

Where Daropati had arranged the Swambar with the oil boiling in the pot and there Raja Arjun, an expert in archery, stood up there. (17)

He stood alert with both feet on top of the pot (with burning oil) and seeing the shade of the fish therein, he stretched his bow. (18)

ਸਵੈਯਾ

ਕੋਪਿ ਕੁਵੰਡ ਚੜਾਇ ਕੈ ਪਾਰਥ ਮਛ ਕੋ ਦਛਿਨ ਪਛ ਨਿਹਾਰਿਯੋ ।
ਕਾਨ ਪ੍ਰਮਾਨ ਪ੍ਰਤੰਚਹਿ ਆਨ ਮਹਾ ਕਰਿ ਕੈ ਅਭਿਮਾਨ ਹਕਾਰਿਯੋ ।
ਖੰਡਨ ਕੈ ਰਨ ਮੰਡਨ ਜੇ ਬਲਵੰਡਨ ਕੋ ਸਭ ਪੋਰਖ ਹਾਰਿਯੋ ।
ਯੋ ਕਹਿ ਬਾਨ ਤਜਯੋ ਤਜਿ ਕਾਨਿ ਘਨੀ ਰਿਸਿ ਠਾਨਿ ਤਕਿਯੋ ਤਿਹ ਮਾਰਿਯੋ । ੧੯ ।

Swaiyya

kop kuwand charayi ke parakh machh ko dachin pachh nihariyo.
kan parman partanch aan maha kari ke abhiman hakariyo.
khandasn ke ran mandan je balwandan ko sabh porakh hariyo.
yo keh ban tajyo taj kan ghani risi thaan takiyo teh mariyo. (19)

ਦੋਹਰਾ

ਪਾਰਥ ਧਨੁ ਕਰਖਤ ਭਏ ਬਰਖੇ ਫੂਲ ਅਨੇਕ ।
ਦੇਵ ਸਭੈ ਹਰਖਤ ਭਏ ਹਰਖਿਯੋ ਹਠੀ ਨ ਏਕ । ੨੦ ।

Dohra

parakh dhanu karkhat bhaye barkhe phool anek.
dev sabhe harkhat bhaye harkhiyo hathi na ek. (20)

ਚੌਪਈ

ਯਹ ਗਤਿ ਦੇਖਿ ਬੀਰ ਰਿਸ ਭਰੇ । ਲੈ ਲੈ ਹਥਿ ਹਥਿਯਾਰਨ ਪਰੇ ।
ਯਾ ਜੁਗਿਯਹਿ ਜਮ ਲੋਕ ਪਠੈਹੈ । ਐਚਿ ਦ੍ਰੋਪਦੀ ਨਿਜੁ ਤ੍ਰਿਯ ਕੈਹੈ । ੨੧ ।

Chopaiee

yeh gat dekh beer ris bhare. le le hath hathiyaran pare.
ya jugyehi jam lok pathehe. aichi daropdi nij triye kehe. (21)

ਦੋਹਰਾ

ਤਬ ਪਾਰਥ ਕੇਤੇ ਕਟਕ ਕਾਟੇ ਕੋਪ ਬਢਾਇ ।
ਕੇਤੇ ਕਟਿ ਡਾਰੇ ਕਟਿਨ ਕਾਟੇ ਕਰੀ ਬਨਾਇ । ੨੨ ।

Dohra

tab parth kete katak kate kop badayi.
kete kat dare katin kate kari banayi. (22)

ਭੁਜੰਗ ਛੰਦ

ਕਿਤੇ ਛਤ੍ਰਿ ਛੇਕੇ ਕਿਤੇ ਛੈਲ ਛੋਰੇ । ਕਿਤੇ ਛਤ੍ਰ ਧਾਰਿਨ ਕੇ ਛਤ੍ਰ ਤੋਰੇ ।
ਕਿਤੇ ਹਾਕਿ ਮਾਰੇ ਕਿਤੇ ਮਾਰਿ ਡਾਰੈ । ਚੁਹੁੰ ਓਰ ਬਾਜੇ ਸੁ ਮਾਰੂ ਨਗਾਰੇ । ੨੩ ।

Bhujang Chhand

kite chhatar chheke kite chhel chhore. kite chhatar dharin ke chhatar tore.
kite haki mare kite mari dare. chuhun aur baje so maru nagare. (23)

Swaiyya :

With great fury, stretching his bow, he looked at the right eye of the fish and shouted a challenge loudly with egoism saying where the Rajas, winners of unconquerable battles, had failed with their prowess. Saying this with increased fury and stretching the bow to his ears, Arjun shot an arrow at the aim (of the fish). (19)

Couplet :

When Arjun stretched his bow, there was a shower of flowers and all the gods were pleased, but none of the other proud and obstinate Rajas felt delighted. (20)

Chopaiee :

On seeing this position, all the warriors were furious with rage and came (advanced) with their weapons, thinking that this Yogi should be dispatched to hell and make Daropati their queen (by pulling her aside). (21)

Couplet :

Then Arjun getting furious, killed many warriors, cutting many elephants along with them. (22)

Bhujang Chhand :

Many canopies overhead were pierced with holes and somewhere young warriors were let off and many canopies of the kings were cut into pieces. Some were killed by challenging them while some were killed otherwise. The Maru drums (drums of death) were sounded on all four sides. (23)

ਦੋਹਰਾ

ਅਨ ਵਰਤਯਨ ਨਿਰਵਰਤ ਕੈ ਅਬਲਾ ਲਈ ਉਠਾਇ ।
ਡਾਰਿ ਕਾਪਿ ਧ੍ਵਜ ਰਥ ਲਈ ਬਹੁ ਬੀਰਨ ਕੋ ਘਾਇ । ੨੪ ।

Dohra

an vartyan nirvarat ko abla layi uthayi.
dari kapi dhavaj rakh layi bahu beeran ko ghayi. (24)

ਭੁਜੰਗ ਛੰਦ

ਕਿਤੀ ਬਾਹ ਕਾਟੇ ਕਿਤੇ ਪਾਵ ਤੋਰੇ । ਮਹਾ ਜੁਧ ਸੋਡੀਨ ਕੇ ਛਤ੍ਰ ਛੋਰੇ ।
ਕਿਤੇ ਪੇਟ ਫਾਟੇ ਕਿਤੇ ਠੌਰ ਮਾਰੇ । ਗਿਰੇ ਭਾਤਿ ਐਸੀ ਸੁ ਮਾਨੌ ਮੁਨਾਰੇ । ੨੫ ।

Bhujang Chhand

kiti bah kate kite pav tore. maha judhh sodin ke chhatar chhore.
kite pet phate kite thor mare. gire bhati aisi so mano munare. (25)

ਚੌਪਈ

ਦਸ ਹਜਾਰ ਹੈਵਰ ਹਨਿ ਡਾਰਿਯੋ । ਬੀਸ ਹਜਾਰ ਹਾਥਯਹਿ ਮਾਰਿਯੋ ।
ਏਕ ਲਛ ਰਾਜਾ ਰਥ ਘਾਯੋ । ਬਹੁ ਪੈਦਲ ਜਮ ਧਾਮ ਪਠਾਯੋ । ੨੬ ।

Chopaiee

das hazar haivar ran dariyo. bees hazar hathyehi mariyo.
ek lachh raja rath ghayo. bahu paidal jam dham pathayo. (26)

ਦ੍ਰੋਣਜ ਦ੍ਰੋਣ ਕ੍ਰਿਪਾ ਕਰਨ ਭੂਰਸ੍ਵਾ ਕੁਰਰਾਇ ।
ਅਮਿਤ ਸੰਗ ਸੈਨਾ ਲਏ ਸਭੈ ਪਹੁੰਚੈ ਆਇ । ੨੭ ।

daronaj dron hirpa karan bhusarva kurrayi.
amit sang saini laye sabhe pahuncho ayi. (27)

ਸਵੈਯਾ

ਯਾ ਦ੍ਰੁਪਦਾ ਤੁਮਤੇ ਸੁਨੁ ਰੇ ਸਠ ਜੀਤਿ ਸੁਯੰਬਰ ਮੈ ਹਮ ਲੈਹੈ ।
ਸ"ਗਨ ਸੁਲਨ ਸੈਥਿਨ ਸੋ ਹਨਿ ਕੈ ਤੁਹਿ ਕੋ ਜਮ ਧਾਮ ਪਠੈਹੈ ।
ਡਾਰਿ ਰਥੋਤਮ ਮੈ ਤ੍ਰਿਯ ਕੋ ਕਤ ਭਾਜਤ ਹੈ ਜੜ ਜਾਨ ਨ ਦੈਹੈ ।
ਏਕ ਨਿਦਾਨ ਕਰੈ ਰਨ ਮੈ ਕਿਧੌ ਪਾਰਥ ਹੀ ਕਿ ਦੁਜੋਧਨ ਹੈਹੈ । ੨੮ ।

Swaiyya

ya darupda tumte sunu re math suyambar mai ham lehe.
sangan sulan saithin sohani ke tuhi ko jam dham pathehe.
dari rakhotam mai triye ko kat bhajat hai jarh jan na dehe.
ek nidan karo ran mai kidho parakh hi ki durjodhan haivhe. (28)

Couplet :

By eliminating the most unconquerable ones, Arjun lifted the woman and killing many more warriors, made her sit in his chariot. (24)

Bhujang Chhand :

Many had their arms cut off, many lost their feet, and the canopies of many mighty warriors were blown off. Many got their stomach opened up, while some died there itself. They had fallen down as if they were pillars. (25)

Chopaiee :

Ten thousand horses were killed alongwith twenty thousand elephants. About one lakh Rajas and chariots were destroyed, sending many infantry troops to hell. (26)

Then Daronacharya, with his son (Astho-thama) and Kirpacharya, Bhurshava and Darjodhan reached there along with huge armies. (27)

Swaiyya :

They said, "O despot ! We will win over this Daropati in the Swambar and send you to heel by killing you with spears, tridents and bayonets. "Where are you running away with the woman in that beautiful chariot ? O fool ! We will not allow you to escape. We will decide this issue right now; either Arjun or Daryodhan will be left alive." (28)

ਚੌਪਈ

ਤੇ ਕਹ ਜੀਤਿ ਜਾਨ ਨਹਿ ਦੈਹੈ । ਸੋਨ ਸੁਹਾਨੇ ਬਾਗਨ ਹ੍ਵੈਹੈ ।
ਏਕ ਨਿਦਾਨ ਕਰੈ ਰਨ ਮਾਹੀ । ਕੈ ਪਾਡਵ ਕੈ ਕੈਰਵ ਨਾਹੀ । ੨੯ ।

Chopaiee

te keh jeet jan nahi dehe. saron suhane bagan haivhe.
ek nidan karai ran mahi. ke padav ke kairav nahi. (29)

ਅੜਿਲ

ਪ੍ਰਥਮ ਪਾਰਖ ਭਾਨੁਜ ਕੈ ਬਿਸਿਖ ਪ੍ਰਹਾਰਿਯੋ ।
ਤਾ ਪਾਛੇ ਕੁਰਰਾਵਿ ਕ੍"ਡ ਭੇ ਮਾਰਿਯੋ ।
ਭੀਮ ਭੀਖਮਹਿ ਸਾਇਕ ਹਨੇ ਰਿਸਾਇ ਕੈ ।
ਹੋ ਦ੍ਰੋਣ ਦ੍ਰੋਣਜਾਨੁਜ ਕੇ ਘੋਰਨ ਘਾਇ ਕੈ । ੩੦ ।

Aril

pratham parakh bhanuj ko bisakh parhariyo.
ta pachhe kurravi kand bhe mariyo.
bheem bheekhmeh sayik hane risayi ke.
ho dron dronjanuj ko ghoran ghayi ke. (30)

ਭੂਰਸ੍ਵਾ ਕੌ ਬਹੁਰਿ ਬਾਣ ਸੋ ਬਸਿ ਕਿਯੋ ।
ਕ੍ਰਿਪਾਚਾਰਜਹਿ ਬਹੁਰਿ ਮੂਰਛਨਾ ਕਰਿ ਲਿਯੋ ।
ਹਠੀ ਕਰਣ ਤਬ ਧਾਯੋ ਕੋਪ ਬਢਾਇ ਕੈ ।
ਹੋ ਤੁਮਲ ਜੁਧ ਰਣ ਕਿਯੋ ਸਨੰਮੁਖ ਆਇ ਕੈ । ੩੧ ।

bhoorsarva ko bahur ban so bas kiyo.
kirpacharajhi bahur murchana kar liyo.
hathi karan tab dfayo kop badayi ke.
ho tumal judh rann kiyo sanmukh ayi ke. (31)

ਏਕ ਬਿਸਿਖ ਅਰਜੁਨ ਕੇ ਉਰ ਮੈ ਮਾਰਿਯੋ ।
ਗਿਰਿਯੋ ਮੂਰਛਨਾ ਧਰਨਿ ਨ ਨੈਕ ਸੰਭਾਰਿਯੋ ।
ਤਬੈ ਦ੍ਰੌਪਤੀ ਸਾਇਕ ਧਨੁਖ ਸੰਭਾਰਿ ਕੈ ।
ਹੋ ਬਹੁ ਬੀਰਨ ਕੌ ਦਿਯੋ ਛਿਨਿਕ ਮੈ ਮਾਰਿ ਕੈ । ੩੨ ।

ek bisikh arjun ke aur mai mariyo.
giriyo murchana dharan na nek sambhariyo.
tabe daropti sayik dhanukh sambhar ke.
ho bahu beeran ko diyo chinik mai mar ke. (32)

Chopaiee :

We will not let you go alive. Your white robes will look beautiful with blood stains. To-day this will be decided in the battle, (whether) Pandavas or Koravas will remain alive. (29)

Aril :

Arjun first shot an arrow at Karan and then stretching the bow with an arrow fixed therein, shot at Daryodhana. Bhim also became furious and shot an arrow at Bhisham (Pitama), which killed the horses of Daronacharya and his son (Ashthothama). (30)

Then by shooting an arrow at Bhursharva, brought him under control; and then Kirpacharya was rendered unconscious. Then stubborn Karan, getting furious with rage, advanced forward and fought a fierce battle from the front. (31)

Then he shot an arrow in Arjuna's chest. He could not balance himself and fell down unconscious on the ground. Then Dharopati took the bow and arrow and in no time killed many warriors. (32)

ਏਕ ਬਿਸਿਖ ਭਾਨੁਜ ਕੇ ਉਰ ਮੈ ਮਾਰਿਯੋ ।
ਦੁਤਿਯ ਬਾਨ ਸੋ ਦੁਰਜੋਧਨਹਿ ਪ੍ਰਹਾਰਿਯੋ ।
ਭੀਖਮ ਭੁਰਸ੍ਵਾਹਿ ਦ੍ਰੋਣ ਘਾਇਲ ਕਰਿਯੋ ।
ਹੋ ਦ੍ਰੋਣਜ ਕ੍ਰਿਪਾ ਦੁਸਾਸਨ ਕੋ ਸਯੰਦਨ ਹਰਿਯੋ । ੩੩ ।

ek bisikh bhanuj ke ur me mariyo.
dutiye ban so durjhodanhi parhariyo.
bheekham bhursarvahi dron ghayal kariyo.
ho dharonaj kirpa dusasan ko sayandan hariyo. (33)

ਦੋਹਰਾ

ਸਭੈ ਸੂਰ ਹਰਖਤ ਭਏ ਕਾਯਰ ਭਯੋ ਨ ਏਕ ।
ਮਾਚਿਯੋ ਪ੍ਰਬਲ ਪ੍ਰਚੰਡ ਰਣ ਨਾਚੇ ਸੁਭਟ ਅਨੇਕ । ੩੪ ।

Dohra

sabhai sur harkhat bhaye kayar bhaye na ek.
machiyo prabal parchand ran nache subhat anek. (34)

ਅੜਿਲ

ਰਾਜ ਬਾਜ ਤਾਜਿਯਨ ਸੁ ਦਯੋ ਗਿਰਾਇ ਕੈ ।ਸਾਜ ਬਾਜ ਸਾਜਿਯਨ ਸੁ ਗੈਨ ਫਿਰਾਇ ਕੈ ।
ਹੈ ਪਾਖਰੇ ਸੰਘਾਰੇ ਸਸਤ੍ਰ ਸੰਭਾਰਿ ਕੈ ।ਹੋ ਪੈਦਲ ਰਖੀ ਬਿਦਾਰੇ ਬਾਨ ਪ੍ਰਹਾਰਿ ਕੈ । ੩੫ ।

Aril

raj baj tajiyan so deyo girayi ke.saj baj sajiyan so reengaen phirayi ke.
he pakhre sanghare sastar sambhar ke.ho paidal rakhi bidare ban parhar ke. (35)

ਚੌਪਈ

ਪਹਰ ਏਕ ਰਾਖੇ ਅਟਕਾਈ । ਭਾਤਿ ਸੋ ਕਰੀ ਲਰਾਈ ।
ਗਹਿ ਧਨੁ ਪਾਨ ਧਨੰਜੈ ਗਾਜਿਯੋ । ਤਬ ਹੀ ਸੈਨ ਕੈਰਵਨ ਭਾਜਿਯੋ । ੩੬ ।

Chopaiee

pehar ek rakhe atkayi. bhat so kari larayi.
geh dhanu dhan dhananje gajiyo. tab hi sain kervan bhajiyo. (36)

ਦੋਹਰਾ

ਤ੍ਰਿਯ ਕੌ ਜੁਧ ਬਿਲੋਕਿ ਕੈ ਪਾਰਥ ਭਯੋ ਪ੍ਰਸੰਨਯ ।
ਕਹਿਯੋ ਆਜੁ ਤੈ ਦ੍ਰੋਪਤੀ ਧਰਨੀ ਤਲ ਮੈ ਧੰਨਯ । ੩੭ ।

Dohra

triye ko judh bilok ke parath bheyo parsanye.
kahiyo aaj te daropti dharni tal mai dhanye. (37)

She shot an arrow at Karan's chest and the second one at Daryodhana and then wounded Bhisham, Bhursharva and Daronacharya and then destroyed the chariots of Ashthothama, Kirpacharya and Dusasan. (33)

Couplet :

Having fought the battle, all the warriors were very happy and there was no coward among them. It was a fierce battle raging there and many warriors got engrossed in warfare. (34)

Aril :

Many royal horses or Arabic horses were killed and fallen down. The horses along with their ornamental belongings were thrown into the sky. (were killed and thrown on the ground). By taking hold of weapons, the horses with saddles were done away with. With the shooting of arrows, the infantrymen and those on chariots were destroyed. (35)

Chopaiee :

They were held on for three hours (one pehar) and the battle was fought in many ways. Taking the bow in hand, then Arjuna roared, and the Koravas army fled away. (36)

Couplet :

Arjun was delighted to see the way; the woman had fought and said, "O Daropati! You deserve all the praises and salutations on this Earth." (37)

ਚੌਪਈ

ਮੈ ਅਬ ਬਿਕਿ ਦਾਮਨ ਬਿਨੁ ਗਯੋ । ਜਨੁ ਤੈ ਦਾਸ ਮੋਲ ਕੋ ਲਯੋ ।
ਜੋ ਕਛੁ ਕਹੌ ਕਾਰਜ ਤਵ ਕਰਿਹੋ । ਪ੍ਰਾਨ ਜਾਨ ਤੇ ਨੇਕੁ ਨ ਡਰਿਹੋ । ੩੮ ।

Chopaiee

mai ab biki daman bin geyo. janu te das mol ko leyo.
jo kachu kaho karaj tav kariho. pran jan te nek na dariho. (38)

ਦੋਹਰਾ

ਤਰੁਨ ਬਿਧਾਤੈ ਤ੍ ਕਰਿਯੋ ਤਰਨੀ ਕੀਨੋ ਮੋਹਿ ।
ਕੇਲ ਕਰੇ ਬਿਨੁ ਜਾਤ ਲੈ ਲਾਜ ਲਾਗਤ ਤੋਹਿ । ੩੯ ।

Dohra

tarun bidhate tav kariyo tarni keeno mohi.
kel kare bin jat le laj lagat tohi. (39)

ਚੌਪਈ

ਬਾਨਾਵਲੀ ਧਨੰਜੈ ਧਾਰੀ । ਮੁਰਛਿਤ ਸਕਲ ਸੈਨ ਕਰਿ ਡਾਰੀ ।
ਦ੍ਰੁਪਤੀ ਸਾਥ ਬਿਹਾਰਿਯੋ ਸੋਊ । ਤਾ ਕੋ ਦੇਖਤ ਭਯੋ ਨ ਕੋਊ । ੪੦ ।

Chopaiee

banawali dhananje dhari. murchhit sakal sain kar dari.
daropti sath bihariyo soyu. ta ko dekhat bheyo na koyu. (40)

ਦੋਹਰਾ

ਚੁੰਬਨ ਆਸਨ ਲੈ ਘਨੇ ਰਤਿ ਮਾਨੀ ਦ੍ਰੁਪਤੀਸ ।
ਤਾ ਪਰ ਕੋਊ ਨ ਪਰ ਸਕੇ ਠਟੀਕ ਰਹੇ ਅਵਨੀਸ । ੪੧ ।

Dohra

chumban asan le ghane rat mani druptees.
ta par koyu na par sake thatik rahe avnees. (41)

ਜੀਤਿ ਕੈਰਵਨ ਕੇ ਦਲਹਿ ਦ੍ਰੁਪਤਿਹ ਲਯੋ ਛਿਨਾਇ ।
ਨ੍ਰਿਪ ਮਾਰੇ ਹਾਰੇ ਗਏ ਧੰਨਯ ਧੰਨਜੈ ਰਾਇ । ੪੨ ।

jeet kervan ke dalhi drupteh leyo chinayi.
nrip mare hare gaye dhanye dhanje raye. (42)

ਚੌਪਈ

ਪ੍ਰਥਮ ਸੂਰਮਾ ਸਕਲ ਨਿਵਾਰੇ । ਬਚੇ ਭਾਜੇ ਭਿਰੇ ਤੇ ਮਾਰੇ ।
ਜੀਤਿ ਦ੍ਰੌਪਤੀ ਅੰਤਿ ਸੁਖ ਪਾਯੋ । ਤਬ ਪਾਰਥ ਗ੍ਰਿਹ ਓਰ ਸਿਧਾਯੋ । ੪੩ । ੧ ।

Chopaiee

pratham surma sakal nivare. bache bhaje bhire te mare.
jeeti daropati ati sukh payo. tab parakh greh or sidhayo. (43) (1)

Chopaiee :

"Now I am all praise for you. (I have b en won over by your courage). It appears you have bought this slave on payment. I will act according to your dictates and shall not spare my life even at your service." (38)

Couplet :

Daropati then said, "The Lord had made you as man and myself as your spouse. You are taking me away without fulfilling the promise. Do you not feel ashamed of yourself." (39)

Chopaiee :

Then Arjuna shot a shower of arrows and made the whole army unconscious. Then he showed his love (by kissing her) for Daropati but no one could see them. (40)

Couplet :

With many kisses and in different styles (Arjuna) the spouse of Daropati continued with his love affair. No one could attack Arjuna and all the Rajas were wonder-struck and shocked (trembled). (41)

He had gained victory over Koravas army and had won over (snatched) Daropati from them. All the other Rajas were defeated and mauled. "Truly Arjuna deserves all approbation and salutation." (42)

Chopaiee :

First he dispersed all the warriors at a distance, those of them who tried to fight were killed and those who fled away were saved. Arjuna felt greatly relieved having won over Daropati and then left for his home. **(43)(1)**

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖ੍ਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਸੈਤੀਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੩੭ । ੨੭੫੯ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so setisavo charitar samapatam. Sat Subham sat. (137) (2759) aphjun.

ਚੌਪਈ

ਆਭਾਵਤੀ ਓਡਛੇ ਰਾਨੀ । ਸੁੰਦਰੀ ਭਵਨ ਚੌਦਹੂੰ ਜਾਨੀ ।
ਤਾ ਕੌ ਅਤਿ ਹੀ ਰੂਪ ਬਿਰਾਜੈ । ਸੁਰੀ ਆਸੁਰਿਨਿ ਕੌ ਮਨੁ ਲਾਜੈ । ੧ ।

Chopaiee

abhavati udche rani. sundri bhawan choudhun jani.
ta ko ati hi roop biraje. suri asurini ko manu laje. (1)

ਰੂਪਮਾਨ ਤਿਹ ਨੈਨ ਨਿਹਾਰਿਯੋ । ਤਾ ਕੌ ਚੀਤਿ ਮੀਤ ਕਰਿ ਡਾਰਿਯੋ ।
ਵਾ ਕੇ ਧਾਮ ਬੁਲਾਵਨ ਕੀ ਨੌ । ਭਾਤਿ ਭਾਤਿ ਸੌ ਆਸਨ ਦੀਨੌ । ੨ ।
roopman teh nain nihariyo. ta ko cheet meet kar dariyo.
va ke dham bulawan ki no. bhat bhat so asan deeno. (2)

ਤਾਹਿ ਕੇਸਅਰਿ ਬਕਤ੍ਰ ਲਗਾਯੋ । ਸਭ ਕੇਸਨ ਕੌ ਦੂਰਿ ਕਰਾਯੋ ।
ਪੁਰਖਹੁ ਤੇ ਇਸਤ੍ਰੀ ਕਰਿ ਡਾਰੀ । ਮਿਤ ਪਤਿ ਲੈ ਤੀਰਥਨ ਸਿਧਾਰੀ । ੩ ।
tahi kesari baktar lagayo. sabh kesan ko duri karayo.
purakhau te istri kar dari. mit pati lai teerthan sidhhari. (3)

ਪਤਿ ਕੌ ਕਹੀ ਬਾਤ ਸਮੁਝਾਈ । ਮੋਰੀ ਹਿਯਾ ਬਹਿਨ ਇਕ ਆਈ ।
ਤਾਹਿ ਸੰਗ ਲੈ ਤੀਰਥ ਲੈਹੌ । ਸਭ ਹੀ ਪਾਪ ਬਿਦਾ ਕਰ ਦੈਹੌ । ੪ ।
pati ko kahi bat samujhayi. mori hiya behan ik ayi.
tahi sang lai teerath leho. sabh hi pap bida kar deho. (4)

ਅੜਿਲ

ਪਤਿ ਮਿਤ ਲੈ ਕੇ ਸੰਗ ਸਿਧਾਈ ਤੀਰਥਨ ।ਐਸ ਸੋਹਹਨ ਬਨਾਈ ਅਪਨੇ ਯਾਰ ਤਨ ।
ਜਬ ਪਿਯ ਲੈ ਗੰਗਾ ਮਹਿ ਨੈਹੌ ਜਾਇ ਕੈ ।ਹੌ ਭਗਨੀ ਮੁਖ ਤੇ ਭਾਖਿ ਮਿਲੌਗੀ ਆਇ ਕੈ । ੫ ।

Aril

pati mit lai ke sang sidhayi teerthan.ais sohran banayi apne yar tan.
jab piye lai ganga mahi neho jayi ke.ho bhagni mukh te bhakh milogi ayi ke. (5)

ਦੋਹਰਾ

ਮੀਤ ਨਾਥ ਕੌ ਸੰਗ ਲੈ ਤਹ ਕੌ ਕਿਯੋ ਪਯਾਨ ।
ਕੇਤਿਕ ਦਿਨਨ ਬਿਤਾਇ ਕੈ ਗੰਗ ਕਿਯੋ ਇਸਨਾਨ । ੬ ।

Dohra

meet nath ko sang lai teh ko kiyo payan.
ketik dinan bitayi ke rang kiyo isnan. (6)

Here the hundred thirty-seventh episode of the King's & Minister's dialogue regarding woman characterization from Char tar Pakhyan is completed. All is well.

(137-2759)(Contd)

Chopaiee :

The queen of Orissa, called Abhawati, was famous throughout the world (fourteen lands) for her beauty. The women of the gods and demons were feeling belittled (ashamed) on seeing her charming beauty. (1)

Once she saw Roopman with her own eyes and made him her friend, having given her heart to him (having developed love for him). She called him at home and had love affair with him in various styles. (2)

She applied hair remover to his face, removed all his hair, and made him a female from male. Taking him and her spouse she went for the visit to all holy places of pilgrimage. (3)

She told her spouse that her sister had come there, "So we will go for visiting holy places and having bath there, thus washing off (giving up) all our sins." (4)

Aril :

So she proceeded on the visit to holy places along with her husband and the friend. She made such an arrangement to be in company with her paramour. When the husband will go for his bath in the Ganga she will meet him (the friend) calling her sister. (5)

Couplet :

So she proceeded for the holy places along with her husband and paramour. After many days they had a dip in Ganga. (6)

ਚੌਪਈ

ਪਤਿ ਕੋ ਸੰਗ ਰੰਗ ਲੈ ਨ੍ਯੀ । ਭਾਖਿ ਬਹਿਨਿ ਤਾ ਸੋ ਲਪਟਾਈ ।
ਮਨ ਮਾਨਤ ਤਿਨ ਕੇਲ ਕਮਾਯੋ । ਮੂਰਖ ਕੰਤ ਭੇਵ ਨਹਿ ਪਾਯੋ । ੭ ।

Chopaiee

pati ko sang rang lai navayi. bhakh bihin ta so laptayi.
man manat tin kel kamayo. murakh kant bhev nahi payo. (7)

ਚਿਮਟਿ ਚਿਮਟਿ ਤਾ ਸੋ ਲਪਟਾਈ । ਮਨ ਮਾਨਤ ਤ੍ਰਿਯ ਕੇਲ ਕਮਾਈ ।
ਦਿਨ ਦੇਖਤ ਤ੍ਰਿਯ ਕੇਲ ਕਮਾਯੋ । ਮੂਰਖ ਕੰਤ ਭੇਵ ਨਹਿ ਪਾਯੋ । ੮ ।

chimit chimit ta so laptayi. man manat triye kel kamayi.
din dekhat triye kel kamayo. murakh kant bhev nahi payo. (8)

ਦੋਹਰਾ

ਮਨ ਮਾਨਤ ਕੋ ਮਾਨਿ ਰਤਿ ਦੀਨੋ ਜਾਰ ਉਠਾਇ ।
ਮੁਖ ਬਾਏ ਮੂਰਖ ਰਹਿਯੋ ਭੇਦ ਨ ਸਕਿਯੋ ਪਾਇ । ੯ । ੧ ।

Dohra

man manat ko mani rat deeno jar uthayi.
mukh baye murakh rahiyo bhed na sakiyo payi. (9) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖ੍ਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਅਠਤੀਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੩੮ । ੨੭੬੯ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so athtisavo charitar samapatam. Sat Subham sat. (138) (2769) aphjun.

ਅੜਿਲ

ਮਾਨਣੇਸੁਰੀ ਰਾਨੀ ਅਤਿਹਿ ਸੁ ਸੋਹਨੀ ।
ਸਿੰਘ ਗਰੁਰ ਨ੍ਰਿਪਤਿ ਕੇ ਚਿਤ ਕੀ ਮੋਹਨੀ ।
ਬੈਰਮ ਸਿੰਘ ਬਿਲੋਕਿਯੋ ਜਬ ਤਿਨ ਜਾਇ ਕੈ ।
ਹੋ ਮਦਨ ਬਸਯ ਹ੍ਵੈ ਗਿਰੀ ਭੂਮਿ ਮੁਰਛਾਇ ਕੇ । ੧ ।

Aril

mannesuri rani atihi so sohni.
singh garur nirpat ke chit ki sohni.
beram singh bilokiyo jab tin jayi ke.
ho madan basye haiv giri bhumi murchayi ke. (1)

Chopaiee :

Along with the spouse, she had a bath in the 'Ganga' and embraced him, calling him her sister. She had great love affair with him to her satisfaction, but the foolish spouse could not see through the secret. (7)

She embraced him with great zeal and had love affair with him to her liking and satisfaction. Even during daytime, in the presence of her husband she would enjoy sensuous pleasure with him, but the foolish husband did not realize the secret. (8)

Couplet :

After enjoying sensuous pleasure with the paramour, she sent him away and the foolish spouse was kept watching aimlessly without knowing the secret. (9)(1)

Here the one hundred and thirty eighth episode of the King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (138-2768)(Contd)

Aril :

The queen Manesuri was very beautiful and had enamoured the heart of Raja Garoor Singh. But when the queen saw Bairam Singh once, she became passionate (with love for him) (under the control of lust) and fell down on the ground being unconscious (under force of lust). (1)

ਚੌਪਈ

ਉਠਤ ਪ੍ਰੀਤਿ ਪ੍ਰਿਯ ਅਧਿਕ ਲਗਾਈ । ਕਾਮ ਕੇਲ ਤਿਹ ਸਾਥ ਕਮਾਈ ।
ਬਹੁਰਿ ਜਾਰ ਇਹ ਭਾਤਿ ਉਚਾਰੋ । ਸੁਨੋ ਤ੍ਰਿਯਾ ਤੁਮ ਬਚਨ ਹਮਾਰੋ । ੨ ।

Chopaiee

uthat preet priye adhik lagayi. kam kel teh sath kamayi.
bahur jar eh bhat ucharo. suno triya tum bachan hamaro. (2)

ਤੌ ਲਖਿ ਹੌ ਮੈ ਤੁਮੈ ਪਯਾਰੋ । ਪਤਿ ਦੇਖਤ ਮੁਹਿ ਸਾਥ ਬਿਹਾਰੋ ।
ਤਬ ਤੈਸੀ ਤ੍ਰਿਯ ਘਾਤ ਬਨਾਈ । ਸੋ ਮੈ ਤੁਮ ਸੌ ਕਹਤ ਸੁਨਾਈ । ੩ ।

to lakh ho mai tumai payaro. pati dekhat muhi sath biharo.
tab tesi triye ghat banayi. so mai tum kehat sunayi. (3)

ਦੋਹਰਾ

ਤਿਨ ਘਰ ਭੀਤਰ ਪੀਰ ਕੋ ਰਾਖਿਯੋ ਥਾਨ ਬਨਾਇ ।
ਮਾਨਨੇਸ੍ਵਰੀ ਘਾਤ ਲਖਿ ਦੀਨੋ ਤਾਹਿ ਗਿਰਾਈ । ੪ ।

Dohra

tin ghar bhetar peer ko rakhiyo than banayi.
mannesvari ghhat lakhi dino tahi girayai. (4)

ਚੌਪਈ

ਢਾਹਿ ਥਾਨ ਨਿਜੁ ਪਤਿਹਿ ਦਿਖਾਯੋ । ਪੀਰ ਨਾਮ ਲੈ ਅਤਿ ਡਰ ਪਾਯੋ ।
ਰੋਸ ਅਬੈ ਸੁਰਤਨ ਬਢੈਹੈ । ਤੋ ਕੌ ਡਾਰਿ ਖਾਟ ਤੇ ਦੈਹੈ । ੫ ।

Chopaiee

dhahi than nij patihi dikhayo. peer nam lai ati Dar payo
ros abai surtan bathero. to ko dari khat te dehe. (5)

ਪ੍ਰਥਮ ਡਾਰਿ ਤਹ ਤੇ ਤੁਹਿ ਦੈ ਹੈ । ਬਹੁਰਿ ਖਾਟ ਕੇ ਤਰੇ ਦਬੈ ਹੈ ।
ਮੋ ਕਹ ਪਕਰਿ ਤਹਾ ਹੀ ਡਰਿ ਹੈ । ਦੁਹੂੰਅਨਿ ਕੌ ਗੌਡਨ ਸੌ ਮਰਿ ਹੈ । ੬ ।

pratham dari teh te tuhi de hai. bahuri khat ke tare dabai hai.
mo keh pakar taha hi dari hai. duhuyan ko godan so mari hai. (6)

ਰਸਰਨ ਸਾਥ ਬੰਧ ਕਰਿ ਲੈ ਹੈ । ਤਾ ਪਾਛੇ ਤੋ ਕੌ ਉਲਟੈ ਹੈ ।
ਔਧ ਖਾਟ ਤਵ ਉਪਰਿ ਡਰਿ ਹੈ । ਬਹੁਰਿ ਤੁਮੈ ਜਾਨਨ ਸੌ ਮਰਿ ਹੈ । ੭ ।

rasran sath bandh kar lai hai. ta pache to ko ulte hai.
aodh khat tav upri dari hai. bahuri tume janan so mari hai. (7)

ਪ੍ਰਥਮ ਕਥਾ ਤਾ ਸੋ ਯੌ ਕਹੀ । ਖਾਟ ਡਾਰਿ ਪਤਿ ਸੌ ਸੈ ਰਹੀ ।
ਜਬ ਸੋਯੋ ਤਾ ਕੌ ਲਖਿ ਪਾਯੋ । ਦ੍ਰਿੜ ਰਸਰਨ ਕੇ ਸਾਥ ਬੰਧਾਯੋ । ੮ ।

pratham katha ta so yo kahi. khat dari pati so maiv
jab soyo ta ko lakhi payo. drir rastan ke sath bandhayo. (8)

Chopaiee :

When she got up, the woman had love affair with him and had cohabitation with him. Then the paramour said, "O woman ! Listen to my words." (2)

"I would consider your love as genuine in case you show your love in the presence of your husband." Then the woman enacted this witchcraft, which I am going to relate right now. (3)

Couplet :

She got a place made for the pir (religious leader) in the house and finding a suitable chance, broke it down. (4)

Chopaiee :

After demolishing the construction, she showed it to the husband and frightened him by mentioning about the pir. Now (she said) the pir (Sultan, Sakhi, Sarovar) being enraged would throw you down from the cot. (5)

First he will throw you down from the cot and then bury you under the cot and catching hold of me will throw me down there only and hit both of us with his knees. (6)

"He will tie you with ropes and then turn you upside down and will throw a cot upturned on you and then kill you." (7)

Firstly, she related this episode and then spreading the cot, she slept with the husband. When she saw him asleep, she tied him with ropes. (8)

ਜਿਵਰਨ ਸਾਥ ਬਾਧਿ ਬਾਧਿ ਤਿਹ ਗਈ। ਸੋਇ ਰਹਿਯੋ ਜੜ ਸੁਧਿ ਨ ਲਈ।
ਖਾਟ ਤਰੇ ਇਹ ਭਾਤਿ ਕਰੋ ਹੈ। ਜਾਨੁਕ ਮ੍ਰਿਤਕ ਸਿਰੀ ਪੈ ਸੋਹੈ। ੯।
jivran sath badhi badhi teh gayi. soyi rahiyo jarh sudhi na layi.
khat tare eh bhati karo hai. januk mirtak siri pai sohe. (9)

ਦੋਹਰਾ

ਖਾਟ ਸਾਥ ਦ੍ਰਿੜ ਬਾਧਿ ਕੈ ਔਧ ਦਿਯੋ ਉਲਟਾਈ।
ਚੜਿ ਬੈਠੀ ਤਾ ਪਰ ਤੁਰਤੁ ਜਾਰ ਸੰਗਿ ਲਪਟਾਇ। ੧੦।

Dohra

khat sath drir badhi ke audh diyo ultayi.
char baithi ta par turat jar sang laptayi. (10)

ਅੜਿਲ

ਭਾਤਿ ਭਾਤਿ ਤਿਹ ਤ੍ਰਿਯ ਕੌ ਜਾਰ ਬਜਾਇ ਕੈ।
ਭਾਤਿ ਭਾਤਿ ਕੇ ਆਸਨ ਲਏ ਬਨਾਇ ਕੈ।
ਚੁੰਬਨ ਆਲਿੰਗਨ ਲੀਨੇ ਰੁਚਿ ਮਾਨਿ ਕੈ।
ਹੌ ਤਰ ਡਾਰਿਯੋ ਜੜ ਰਹਿਯੋ ਮੋਨ ਮੁਖਿ ਠਾਨਿ ਕੈ। ੧੧।

Aril

bhati bhhati teh triye ko jar bajayi ke.
bhati bhati ke asan laye banayi ke.
chumban alingan leeno ruchi man ke.
ho dar dariyo jarh rahiyo mon mukhi than ke. (11)

ਚੌਪਈ

ਹਾਰਿ ਹਾਇ ਤਰ ਪਰਿਯੋ ਉਚਾਰੈ। ਕਹਾ ਕਰਿਯੋ ਤੈ ਪੀਰ ਹਮਾਰੈ।
ਤੁਮੈ ਤਯਾਗ ਮੈ ਅਨਤ ਨ ਪਾਯੋ। ਜੈਸੋ ਕਿਯੋ ਤੈਸੋ ਫਲ ਪਾਯੋ। ੧੨।

Chopaiee

har ray tar pariyo uchare. kaha kariyo te peer hamare.
tume tayag mai anat na payo. jeso kiyo teso phal payo. (12)

ਅੜਿਲ

ਅਬ ਮੋਰੋ ਅਪਰਾਧ ਛਿਮਾਪਨ ਕੀਜਿਯੈ।ਕਛੂ ਚੁਕ ਜੋ ਭਈ ਛਿਮਾ ਕਰਿ ਲੀਜਿਯੈ।
ਤੋਹਿ ਤਯਾਗਿ ਕਰਿ ਅਨਤ ਨ ਕਿਤਹੂੰ ਜਾਇਹੌ।ਹੌ ਪੀਰ ਤੁਹਾਰੇ ਸਾਲ ਸਾਲ ਮੈ ਆਇਹੌ।੧੩।

Aril

ab moro apradh chimapan keejiye.kachu chook jo bhayi chama kar leejye
tohi tayag kar anat na kithun jaiyhe.ho peer tuhare sal sal mai aiyehe. (13)

She tied him with ropes, but the fool continued to sleep without getting awakened. The she threw him under the cot, as if a corpse was lying on the pyre. (9)

Couplet :

After tying him with the cot tightly, she turned it upside down and embracing the paramour, she climbed on the cot. (10)

Aril :

With many ways, the paramour had sexual affair with the woman in many styles (of poses). She embraced him to her liking along with enjoying sensuous pleasure. She had her husband thrown down and the fool kept quiet. (11)

Chopaiee :

Heaving a sigh of pain, under the cot, the fool said, "O my pir ! What are you doing ? Then the pir said, "I will not go anywhere else, leaving you alone. Whatever you had done, you will have to pay for it." (12)

Aril :

The Raja said, " Now pardon me for all my sins and excuse me for any shortcomings I had shown." The pir then said, "I will not go anywhere else leaving you alone." The Raja said, "O Pir ! I shall come to visit you every year". (13)

ਚੌਪਈ

ਜਾਰ ਭੋਗ ਦ੍ਰਿਤ ਜਬ ਕਰਿ ਲਯੋ । ਨ੍ਰਿਪ ਕੌ ਛੋਰਿ ਤਰੇ ਤੇ ਦਯੋ ।
ਪ੍ਰਥਮ ਮੀਤ ਨਿਜੁ ਤ੍ਰਿਯ ਨੈ ਟਾਰਿਯੋ । ਬਹੁਰਿ ਆਨਿ ਕੈ ਰਾਵ ਉਠਾਰਿਯੋ । ੧੪ ।

Chopaiee

jar bhog drit jab kar leyo. nrip ko chor tare te deyo.
pratham meet nij triye ne tariyo. bahuri aan ke rav uthariyo. (14)

ਮੂਰਖ ਕਛੂ ਭੇਵ ਨਹਿ ਪਾਯੋ । ਜਾਨਿਯੋ ਮੋਹਿ ਪੀਰ ਪਟਕਾਯੋ ।
ਬੰਧਨ ਛੂਟੇ ਸੁ ਥਾਨ ਸਵਾਰਿਯੋ । ਤ੍ਰਿਯ ਕੌ ਚਰਿਤ ਨ ਜਿਯ ਮੈ ਧਾਰਿਯੋ । ੧੫ । ੧ ।

murakh kachy bhev nahi payo. janiyo mohi peer patkayo.
bandhan chute so than savariyo. triye ko charit na jiye mae dhariyo. (15) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਉਨਤਾਲੀਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੩੯ । ੨੭੮੩ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so untalişavo charitar samapatam. Sat Subham sat. (139) (2783) aphjun.

ਦੋਹਰਾ

ਹਿਜਲੀ ਬੰਦਰ ਕੋ ਰਹੈ ਬਾਨੀ ਰਾਇ ਨਰੇਸ ।
ਮੇਘਮਤੀ ਰਾਨੀ ਤਹਾ ਰਤਿ ਕੇ ਰਹਤ ਸੁਬੇਸ । ੧ ।

Chopaiee

hijali bandar ko rahe bani rayi nares.
meghmati rani taha rat ke rehat subes. (1)

ਮੰਜਲਿਸਿ ਰਾਇ ਬਿਲੋਕਿ ਕੈ ਰੀਝਿ ਰਹੀ ਤ੍ਰਿਯ ਸੋਇ ।
ਬੋਲਿ ਭੋਗ ਤਾ ਸੌ ਕਿਯੋ ਰਘੁਪਤਿ ਕਰੈ ਸੁ ਹੋਇ । ੨ ।

majlis rayi biloki ke reejh rahi triye soyi.
boli bhog ta so kiyo taghupati kare so hoyi. (2)

ਚੌਪਈ

ਬਾਨੀ ਰਾਇ ਜਬ ਯੌ ਸੁਨਿ ਪਾਯੋ । ਕੋਊ ਜਾਰ ਹਮਾਰੇ ਆਯੋ ।
ਦੋਊ ਬਾਧਿ ਭੂਜਾ ਇਹ ਲੈਹੋ । ਗਹਰੀ ਨਦੀ ਬੀਚ ਬੁਰਵੈਹੋ । ੩ ।

Chopaiee

bani ray jab yo sun payo. koyu jar hamare ayo.
doyu badh bhooja eh leho. gehri nadi beech berveho. (3)

ਰਾਨੀ ਬਾਤ ਜਬੈ ਸੁਨ ਪਾਈ । ਏਕ ਗੋਹ ਕੌ ਲਯੋ ਮੰਗਾਈ ।
ਬਾਧਿ ਰਸਨ ਤਾ ਸੌ ਇਕ ਲਿਯੋ । ਤਾਹਿ ਚਰਾਇ ਦਿਵਾਰਹਿ ਦਿਯੋ । ੪ ।

rani bat jabe sun payi. ek goh ko leyo mangayi.
badh rasan ta so ik liyo. tahi charayi divarhi diyo. (4)

Chopaiee :

When the paramour had finished cohabitation fully, then he left the Raja from underneath. At first, the woman sent away her paramour and then lifted the Raja (from underneath). (14)

The foolish Raja did not know the secret of all this. He thought to himself that he had been thrashed by the Pir. After getting up from the bondage, he made the Pir's place up to date. But he could not follow (in his mind) the woman's deceit (witchcraft). (15)(1)

Here the one hundred and thirty-ninth episode of the King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (139-2783)(Contd)

Couplet:

There was a Raja, by the name of Bani Rai, in High Bander and his queen Meghmati was as beautiful as Rati. (1)

That woman saw Majlis Rai and got attracted towards him. She called him and had cohabitation with him. Further, whatever the Lord willed, will happen (she thought). (2)

Chopaiee :

When Bani Rai heard that some paramour had come to his palace then he thought he would tie up both his arms and then get him thrown and drowned in a deep river. (3)

When the queen learnt about it, then she sent for a locking arrangement (geh) and tied a rope to it and threw it on a wall. (4)

ਦੋਹਰਾ

ਤਾ ਸੋ ਰਸਨ ਬਨਾਇ ਕੈ ਜਾਰਹਿ ਦਯੋ ਲੰਘਾਇ ।
ਮੂੜ ਰਾਵ ਚਕ੍ਰਿਤ ਰਹਿਯੋ ਸਕਿਯੋ ਚਰਿਤ੍ ਨ ਪਾਇ । ੫ । ੧ ।

Dohra

ta so rasan banayi ke jarhi deyo langayi.
moorh rav chakrit rahiyo sakiyo charitar na payi. (5) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਚਾਲੀਸਵੋ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੪੦ । ੨੭੮੮ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so chalisavo charitar samapatam. Sat Subham sat. (140) (2788) aphjun.

ਦੋਹਰਾ

ਭਸਮ"ਗਦ ਦਾਨੋ ਬਡੋ ਭੀਮ ਪੁਰੀ ਕੋ ਮਾਹਿ ।
ਤਾਹਿ ਬਰਾਬਰਿ ਭਾਸਕਰਿ ਜੁਧ ਸਮੈ ਨਾਹਿ । ੧ ।

Dohra

bhasmangad dano bado bheem puri ko mahi.
tahi barabar bhaskar judh samai nahi. (1)

ਚੌਪਈ

ਤਿਨ ਬਹੁ ਬੈਠਿ ਤਪਸਯਾ ਕਿਯੋ । ਯੌ ਬਰਦਾਨ ਰੁਦ੍ ਤੇ ਲਿਯੋ ।
ਜਾ ਕੇ ਸਿਰ ਪਰ ਹਾਥ ਲਗਾਵੈ । ਜਰਿ ਬਰਿ ਭਸਮ ਸੁ ਨਰ ਹੋ ਜਾਵੈ । ੨ ।

Chopaiee

tin bahu baith tapasya kiyo. yo bardan rudar te liyo.
ja ke sir par hath lagave. jar bar bhasam so nar ho jave. (2)

ਤਿਨ ਗੌਰੀ ਕੋ ਰੂਪ ਨਿਹਾਰਿਯੋ । ਯਹੈ ਆਪਨੇ ਹਿਯੈ ਬਿਚਾਰਿਯੋ ।
ਸਿਵ ਕੇ ਸੀਸ ਹਾਥ ਮੈ ਧਰਿਹੌ । ਛਿਨ ਮੈ ਯਾਹਿ ਭਸਮ ਕਰਿ ਡਾਰਿਹੈ । ੩ ।

tin gori ko roop nihariyo. yahe apne hirdaye bichariyo.
Siv ke sees hath mai dhariho. chhin mai yahi bhasam kar darihe. (3)

ਚਿਤ ਮੈ ਇਹੈ ਚਿੰਤ ਕਰਿ ਧਾਯੋ । ਮਹਾ ਰੁਦ੍ ਕੇ ਬਧ ਹਿਤ ਆਯੋ ।
ਮਹਾ ਰੁਦ੍ ਜਬ ਨੈਨ ਨਿਹਾਰਿਯੋ । ਨਿਜੁ ਤ੍ਰਿਯ ਕੋ ਲੈ ਸੰਗ ਸਿਧਾਰਿਯੋ । ੪ ।

chit mai ehe chint kar dhayo. maha rudar ke badh hit ayo.
maha rudar jab nain nihariyo. nij triye ko lai sang sidhariyo. (4)

ਰੁਦ੍ ਭਜਤ ਦਾਨੋ ਹੁੰ ਧਾਯੋ । ਦਛਿਨ ਪੁਰਖ ਸਿਵਹਿ ਭ੍ਰਮਾਯੋ ।
ਪੁਨਿ ਪਛਿਮ ਕੋ ਹਰ ਜੂ ਧਯੋ । ਪਾਛੇ ਲਗਿਯੋ ਤਾਹਿ ਸੋ ਗਯੋ । ੫ ।

rudar bhajat dano hun dhayo. dachhin purakh siveh bharmayo
puni pachim ko har jo dheyo. pache lagiyo tahi so geyo. (5)

Couplet :

By tying a rope to the geh, she managed for the paramour to escape. The foolish Raja got shocked but could not grasp the witchcraft (deceit) of his wife. (5)(1)

Here the one hundred and fortieth episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well. (140-2788)(Contd)

Couplet :

There was a mighty demon by the name of Bhasmanagad in Bhimpari. In a battle, there was no match for him; even the sun could not equal him. (1)

Chopaiee :

That demon performed penance for a longtime and got a boon from Rudra. "Whichever person was touched by him on his head, would be burnt and reduced to ashes" (2)

He saw the beauty of Gori (Shiva's wife) and thought to himself. "I shall place my hand on Shiva's head and in no time shall reduce him to ashes." (3)

Pondering on this thought, he started off, and came for the killing of Rudra. When Maha Rudra saw with his eyes, then he took his wife along and fled from there. (4)

On seeing Rudra running away, the demon also followed and made Shiva run from the South to the East. Then Shiva went towards the West and the demon followed him. (5)

ਦੋਹਰਾ

ਤੀਨਿ ਦਿਸਨ ਮੈ ਭ੍ਰਮਿ ਰਹਿਯੋ ਠੌਰ ਨ ਪਾਯੋ ਕੋਇ ।
ਉਤਰ ਦਿਸਿ ਕੋ ਪੁਨਿ ਭਜਿਯੋ ਹਰਿ ਜੂ ਕਰੈ ਸੁ ਹੋਇ । ੬ ।

Dohra

teeni disan mai bhram rahiyo thor na payo koyi.
utar disi ko puni bhajiyo har ju kare so hoyi. (6)

ਚੌਪਈ

ਜਬ ਉਤਰ ਕੋ ਰੁਦ੍ ਸਿਧਾਯੋ । ਭਸਮ"ਗਦ ਪਾਛੇ ਤਿਹ ਧਾਯੋ ।
ਯਾ ਕੋ ਭਸਮ ਅਬੈ ਕਰਿ ਦੈਹੋ । ਛੀਨਿ ਪਾਰਬਤੀ ਕੋ ਤ੍ਰਿਯ ਕੈਹੋ । ੭ ।

Chopaiee

jab utar ko rudar sidhayoa. bhasmangad pachhe teh dhayo.
ya ko bhasam abai kar deho. cheen parbati ko triye keho. (7)

ਪਾਰਬਤੀ ਬਾਚ

ਦੋਹਰਾ

ਯਾ ਬੈਰਾ ਤੇ ਮੂੜ ਤੈ ਕਾ ਬਰੁ ਲਿਯੋ ਬਨਾਇ ।
ਸਭ ਝੂਠਾ ਸੋ ਜਾਨਿਯੈ ਲੀਨ ਅਬੈ ਪਤਿਯਾਇ । ੮ ।

Parbati baach

Dohra

ya bera te murh te ka bar liyo banayi.
sabh jhutha so janiye leen abai patiyai. (8)

ਚੌਪਈ

ਪ੍ਰਥਮ ਹਾਥ ਨਿਜੁ ਸਿਰ ਪਰ ਧਰੇ । ਲਹਿਹੋ ਏਕ ਕੇਸ ਜਬ ਜਰੋ ।
ਤਬ ਸਿਰ ਕਰ ਸਿਵ ਜੂ ਕੇ ਧਰਿਯੋ । ਮੋ ਕੋ ਨਿਜੁ ਨਾਰੀ ਲੈ ਕਰਿਯੋ । ੯ ।

pratham hath nij sir par dhare. lahiho ek kes jab jaro.
tab sir kar Siv ju ko dhariyo. mo ko nij nari lai kariyo. (9)

ਯੌ ਬਚ ਦੈਤ ਸ੍ਰਵਨ ਜਬ ਕਰਿਯੋ । ਹਾਥ ਅਪਨੇ ਸਿਰ ਪਰ ਧਰਿਯੋ ।
ਛਿਨਕ ਬਿਖੈ ਮੂਰਖ ਜਰਿ ਗਯੋ । ਸਿਵ ਕੋ ਸੋਕ ਦੂਰਿ ਕਰ ਦਯੋ । ੧੦ ।

yo bach det sarvan jab kariyo. hath apne sir par dhariyo.
chinak bikhe murakh jar geyo. Siv ko sok door kar deyo. (10)

ਦੋਹਰਾ

ਅਸ ਚਰਿਤ੍ ਕਰਿ ਪਾਰਬਤੀ ਦੀਨੌ ਅਸੁਰ ਜਰਾਇ ।
ਫਟਕਾਚਲ ਸਿਵ ਕੇ ਸਹਿਤ ਬਹੁਰਿ ਬਿਰਾਜੀ ਜਾਇ । ੧੧ । ੧ ।

Dohra

as charitar kar parbati deeno asur jarayi.
phatkachal Siv ke sahit bahur biraji jayi. (11) (1)

Couplet :

Shiva was running around in the three directions but could not find a suitable (safe) place. Then he fled towards the North. "Whatever the Lord willed shall happen." (6)

Chopaiee :

When Rudra went to the North, Bhasmangad followed him there. He said, "I will bum him and reduce him to ash right now and then taking away Parbati, make her my wife." (7)

Parbati then said,

Couplet

"O fool ! What sort of boon you have taken from this mad person ? It was all false and you could try it out now itself." (8)

Chopaiee :

"First place your hand on your head and when one or two hair gets burnit, then remove your hand. Then keep your hand on Shiva's head, and then make me your wife." (9)

When the demon heard these words, then he placed his hand on his head. In a moment the fool was burnt. Thus, Parbati saved Shiva from the predicament. (10)

Couplet :

Thus Parbati, with her witchcraft, had burnt the demon, and then went alongwith Shiva to Kailash Mountain to abide there. (11)(1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਇਕਤਾਲੀਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੪੧ । ੨੭੯੯ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so iktalisavo charitar samapatam. Sat Subham sat. (141) (2799) aphjun.

ਦੋਹਰਾ

ਸਹਿਰ ਬੇਸਹਰ ਕੇ ਬਿਖੈ ਬਾਣਾਸੁਰ ਨਰੇਸ ।
ਦੇਸ ਦੇਸ ਏਸ੍ਵਰ ਝੂਕੇ ਜਨੁਕ ਦੁਤਿਯ ਅਲਿਕੇਸ । ੧ ।

Dohra

sehar beshar ke bikhe banasur nares.
des des esvar jhuke janak dutiye alikes. (1)

ਚੌਪਈ

ਜੋਗ ਮਤੀ ਤਾ ਕੀ ਪਟਰਾਨੀ । ਸੁੰਦਰ ਭਵਨ ਤੀਨ ਹੂੰ ਜਾਨੀ ।
ਜੋਬਨ ਜੋਬ ਅਧਿਕ ਤਿਸ ਸੋਹੈ । ਸੁਰ ਨਰ ਜਛ ਭੁਜੰਗਨ ਮੋਹੈ । ੨ ।

Chopaiee

jog mati ta ki patrani. sunder bhavan teen hoon jani.
joban job adhik tis sohe. sur nar jach bhujangan mohe. (2)

ਦੋਹਰਾ

ਉਖਾ ਨਾਮਾ ਕੰਨਿਕਾ ਉਪਜਤ ਭਈ ਅਪਾਰ ।
ਲਾਜ ਸੀਲ ਸੁਭ ਸਕੁਚ ਬ੍ਰਤ ਨਿਜੁ ਕਰਿ ਕਿਯ ਕਰਤਾਰ । ੩ ।

Dohra

ukha nama kanika upjat bhayi apar.
laj seel subh sakuch barat nij kar kiye kartar. (3)

ਅੜਿਲ

ਤਾ ਕੋ ਰੂਪ ਅਨੂਪ ਸ੍ਰੂਪ ਬਿਰਾਜਈ ।
ਸੁਰ ਨਰ ਜਛ ਭੁਜੰਗਨ ਕੋ ਮਨੁ ਲਾਜਈ ।
ਤਾ ਕੋ ਕੋਰ ਕਟਾਛ ਬਿਲੋਕਨ ਪਾਇਯੈ ।
ਹੋ ਬਿਨ ਦੀਨੋ ਹੀ ਦਾਮਨ ਸਦਾ ਬਿਕਾਇਯੈ । ੪ ।

Aril

ta ko roop anoop saroop birajayi.
sur nar jachh bhujangan ko man lajayi.
ta ko kor katachh bilokan payiye.
ho bin deeno hi daman sada bikayeye. (4)

Here the one hundred and forty-one episode of the King's & Minister's dialogue regarding woman characterization fr m Charitar Pakhyan is completed. All is well.

(141-2799)(Contd)

Couplet :

There was a Raja of Bushehar town, called Banasur. All the Rajas of the land bowed to him thinking him to be another Kuber. (1)

Chopaiee :

He had a queen consort named Jogmati, who was known to be most beautiful in the three worlds. Her youthful exuberance and charm were well known and normal. All the gods, men, demi-gods and snakes were allured by her charm. (2)

Couplet :

They were blessed by a beautiful daughter, called Ukha. It seemed die Lord had created this woman with modesty, cool headedness and great shyness. (3)

Aril :

On seeing her in her glorious set up with a charming beauty, the gods, humans, demi-gods and snakes were feeling belittled in their hearts (ashamed of themselves). They were all praise for her tilted glances (without paying any compensation they had sold themselves off to her glance). (4)

ਨੈਨ ਹਰਨ ਸੋ ਸਯਾਮ ਬਿਸਿਖ ਜਾਨੁਕ ਬਢਿਯਾਰੇ ।
ਸੁਭ ਸੁਹਾਗ ਤਨ ਭਰੇ ਚਾਰੁ ਸੋਭਿਤ ਕਜਰਾਰੇ ।
ਕਮਲ ਹੇਰਿ ਛਬਿ ਲਜੈ ਦਿਪਤ ਦਾਮਨ ਕੁਕਰਾਵੈ ।
ਹੋ ਬਨ ਬਨ ਭਰਮੈ ਬਿਹੰਗ ਆਜੁ ਲਗਿ ਅੰਤ ਨ ਪਾਵੈ । ੫ ।
nain haran so sayam bisikh janak badiyare.
subh suhag tan bhare charu sobhit kajrare.
kamal her chhabi lajai dipat daman kukrave.
ho ban ban bharme bihang aaj lag ant na pave. (5)

ਜਨੁਕ ਪਖਰਿਆ ਤੁਰੈ ਜਨੁਕ ਜਮਧਰ ਸੀ ਸੋਹੈ ।
ਖੜਗ ਬਾਢਿ ਜਨੁ ਧਰੇ ਪੁਹਪ ਨਰਗਿਸਿ ਤਟ ਕੋ ਹੈ ।
ਜਨੁਕ ਰੈਨਿ ਕੇ ਜਗੇ ਹੇਰਿ ਨਿਜੁ ਛਬਿ ਹਾਰੇ ।
ਹੋ ਬਾਲਿ ਤਿਹਾਰੇ ਨੈਨ ਜਨੁਕ ਦੋਊ ਮਤਵਾਰੇ । ੬ ।
januk pakhriya turai januk jamdhar si sohe.
kharag badhi janu dhare puhap nargis tat ko hai.
januk raen ke jage hor nij chhab harai.
ho bali tihare nain januk doyu matvare. (6)

ਚੁੰਚਰੀਟ ਛਬਿ ਹੇਰਿ ਭਏ ਅਬ ਲਗੇ ਦਿਵਾਨੇ ।
ਮ੍ਰਿਗ ਅਬ ਲੈ ਬਨ ਬਸਤ ਬਹੁਰਿ ਗ੍ਰਿਹ ਕੌ ਨ ਸਿਧਾਨੇ ।
ਤਪਸੀਨ ਦੁਤਿ ਕੌ ਹੇਰਿ ਜਟਨ ਕੌ ਜੂਟ ਛਕਾਯੋ ।
ਹੋ ਭ੍ਰਮਤ ਪੰਖੇਰੂ ਗਗਨ ਪ੍ਰਭਾ ਕੌ ਪਾਰ ਨ ਪਾਯੋ । ੭ ।
chunchrit chabi her bhaye ab lage diwane.
mrig ab lai ban basat bahur greh ko na sidhane.
tapseen dut ko her jatan ko joot chakayo.
ho bharamat pankhehu gagan prabha ko par na payo. (7)

ਤਾ ਕੌ ਰੂਪ ਅਨੂਪ ਬਿਧਾਤੈ ਜੋ ਰਚਿਯੋ ।
ਰੂਪ ਚਤੁਰ ਦਸ ਲੌਗਨ ਕੈ ਯਾ ਮੈ ਗਚਿਯੋ ।
ਜੋ ਕੋਊ ਦੇਵ ਅਦੇਵ ਬਿਲੋਕੈ ਜਾਇ ਕੈ ।
ਹੋ ਗਿਰੈ ਮੂਰਛਨਾ ਖਾਇ ਧਰਨਿ ਪਰ ਆਇ ਕੈ । ੮ ।
ta ko roop anoop bidhate jo rachiyo.
roop chatur das logan ke ya mai gachiyo.
jo koyu dev adev bilokę jayi ke.
ho girai moorchhan khayi dharan par ayi ke. (8)

Her eyes were black like the deer's and as pointed as an arrow. They were looking glamorous with collyrium inside and were simply beautiful. The lotus flower was feeling shy before the charming beauty of her personality, while lightning was feeling jealous of it. In the various jungles, the birds were chirruping around, but even they were unable to gauge her beauty so far. (5)

It appeared, they were like horses fitted with saddles or were looking glorious like the dagger. They were piercing like the sword and were akin to the Narcissus (flower). It seemed the fire seeing the red eyes of an awakened person throughout the night, was feeling its own glitter as nominal. "O belle ! Both your eyes were allming. (6)

"The black bees, on seeing your charm, were madly in love with you, the deer were still roaming around the jungle, without going back to their hide-outs. The ascetics had on seeing your beauty, loosened their tufts of hair. The birds were flying in the skies but were unable to assess the extent of your beauty." (7)

The charming beauty, bestowed on her by the Lord Creator, was enough to engulf the beauty of the whole world (fourteen worlds). If any god or demon would go to see her beauty, he would fall down unconscious on the ground. (8)

ਦੋਹਰਾ

ਸਹਸ੍ਰਬਾਹੁ ਤਾ ਕੋ ਪਿਤਾ ਜਾ ਕੋ ਬੀਰਜ ਅਪਾਰ।
ਬਾਹੁ ਸਹਸ ਆਯੁਧ ਧਰੇ ਜਨੁ ਦੂਜੇ ਕਰਤਾਰ। ੯।

Dohra

sehsarbah ta ko pita ja ko biraj apar.
bahu sehas ayudh dhare jan duje kartar. (9)

ਛਿਤ ਕੇ ਜਿਤੇ ਛਿਤੇਸ ਸਭ ਬਡੇ ਅਤ੍ਰਿਯਨ ਘਾਇ।
ਬਿਪ੍ਰਨ ਕੋ ਦਛਿਨਾ ਦਈ ਭੂਰਿ ਗਾਇ ਸੋ ਦਾਇ। ੧੦।

chit ke jite chites sabh badai atriyan ghayi.
bipran ko dachina deyi bhoor gayi so dayi. (10)

ਚੌਪਈ

ਜਾ ਕੋ ਖੰਡ ਡੰਡ ਨਿਤਿ ਭਰੈ। ਤੇ ਸਿਵ ਕੀ ਪੂਜਾ ਨਿਤਿ ਕਰੈ।
ਏਕ ਦਿਵਸ ਪਸੁਰਾਟ ਰਿਝਾਯੋ। ਤੁਮਲ ਜੁਧ ਮਾਗਯੋ ਮੁਖ ਪਾਯੋ। ੧੧।

Chopaiee

ja ko khand dand nit bhare. te Siv ki pooja nit kare.
ek rat pasurat reejhayo. tumal judh magyo mukh payo. (11)

ਸਿਵ ਬਾਚ

ਦੋਹਰਾ

ਜਬ ਤੇਰੇ ਗ੍ਰਿਹ ਤੇ ਧਰਨਿ ਧੁਜਾ ਪਰੈਗੀ ਆਨ।
ਤੁਮਲ ਜੁਧ ਤਬ ਹੀ ਭਯੋ ਲੀਜੌ ਸਮਝਿ ਸੁਜਾਨਿ। ੧੨।

Shiv Baach

Dohra

jab tere greh te dharin dhuja paregi aan.
tumal judh tab hi bheyo leejo samajh sujan. (12)

ਚੌਪਈ

ਸੋਵਤ ਸੁਤਾ ਸੁਪਨ ਯੌ ਪਾਯੋ। ਜਾਨੁਕ ਮੈਨ ਰੂਪ ਧਰਿ ਆਯੋ।
ਤਾਹਿ ਛੋਰਿ ਤਾ ਕੋ ਸੁਤ ਬਰਿਯੋ। ਨਗਰ ਦ੍ਵਾਰਿਕਾ ਚਿਤ੍ਰਵਨ ਕਰਿਯੋ। ੧੩।

Chopaiee

sovat sut supan yo payo. januk main roop dhar ayo.
tahi chori ta ko sut bariyo. nagar dawarika chitran kariyo. (13)

Couplet :

Sehsarbah was her father, who was very powerful. He was armed with thousands of weapons within his arms, as if he were a second God Almighty. (9)

He had killed all the Kashatriya Rajas on Earth and then given offerings to the Brahmins, along with many hundreds of cows in alms. (10)

Chopaiee :

The person, whom all the Rajas were willing to pay second fiddle, was worshipping Shiva daily. One day he propitiated Shiva, making him extremely pleased with him he got the blessing of fighting out a ferocious battle. (11)

Shiva then said

Couplet :

"O wise man ! When the flag on top of your house falls down on the ground, then you should consider it as a symbol of the coming fierce battle." (12)

Chopaiee :

His daughter had a dream while lying asleep, that someone had come to her house in the form of god of love. Leaving that god of love, she had got wedded to his son and pondered over the town of Dwarka (as Anrudh was living there). (13)

ਦੋਹਰਾ

ਚਮਕ ਪਰੀ ਅਬਲਾ ਤਬੈ ਪ੍ਰੀਤਿ ਪਿਯਾ ਕੇ ਸੰਗ ।
ਪੁਲਿਕ ਪਸੀਜਤ ਤਨ ਭਯੋ ਬਿਰਹ ਬਿਕਲ ਭਯੋ ਅੰਗ । ੧੪ ।

Dohra

chamak pari abla tab preet piya ke sang.
pulik pasijat tan birha bikak bheyo ang. (14)

ਚੌਪਈ

ਪਿਯ ਪਿਯ ਉਠ ਅਬਲਾਹਿ ਉਚਰੀ । ਛਿਤ ਗਿਰਿ ਗਈ ਦ"ਤਨੀ ਪਰੀ ।
ਤਬ ਸਖਿਯਨ ਤਿਹ ਲਯੋ ਉਚਾਈ । ਰੇਖਾਚਿਤ੍ ਕਥਾ ਸੁਨਿ ਪਾਈ । ੧੫ ।

Chopaiee

pye piye uth ablahi uchri.chit gir gayi dantni pari.
tab sakhiyan teh liyo uchayi. rekhachitar katha suni payi. (15)

ਸਵੈਯਾ

ਘੂਮਤ ਨੈਨ ਖੁਮਾਰੀ ਸੀ ਮਾਨਹੁ ਗੂੜ ਅਗੂੜਨ ਭੇਦ ਬਤਾਵੈ ।
ਤਾਪ ਚੜੀ ਤਿਹ ਕੋ ਤਨ ਕੌ ਸਖੀ ਹਾਰ ਸਿੰਗਾਰ ਕਿਯੋ ਨ ਸੁਹਾਵੈ ।
ਬੇਗਿ ਚਲੋ ਸੁਨਿ ਬੈਨ ਬਲਾਇ ਲਿਉ ਤੇਰੀ ਦਸਾ ਕਹਿ ਮੁਹਿ ਨ ਆਵੈ ।
ਪੀਯ ਕੀ ਪੀਰ ਕਿ ਪੀਰ ਕਛੂ ਨਿਰਖੋ ਪਲ ਮੈ ਕਿ ਮਰਿਯੋ ਬਚਿ ਆਵੈ । ੧੬ ।

Swaiyya

ghumat nain khumari si manhu gurh aghuran bhed batave.
tap chari teh ko tan ko sakhi har singhar kiyo na suhave.
beg chalo sun bain bulayi liyo teri dasa keh muh na avye.
piye ki peer ki peer kachu nirkho pal mai ki mariyo bach ave. (16)

ਬੋਲਤ ਹੋ ਮਤਵਾਰੇ ਜਯੋ ਮਾਨਨਿ ਡਾਰਤ ਆਖਨ ਤੇ ਜਲ ਜੈਹੈ ।
ਘੋਰਿ ਹਲਾਹਲ ਆਜੁ ਪਿਯੈ ਨਹਿ ਕਾਸੀ ਬਿਖੈ ਕਰਵਤਰਹਿ ਲੈਹੈ ।
ਜਾਨਤ ਹੋ ਗ੍ਰਿਹ ਛਾਡਿ ਸਖੀ ਸਭ ਹੌ ਪਟ ਫਾਰਿ ਅਤੀਤਨਿ ਹ੍ਵੈਹੈ ।
ਲੇਹੁ ਬਿਲੋਕਿ ਪਿਯਾਰੀ ਕੋ ਆਨਨ ਊਖ ਕਲਾ ਮਰਿਗੇ ਦੁਖੁ ਪੈਹੈ । ੧੭ ।

bolat ho matvare jeyo manin darat akhin te jal jehe.
ghor halahal aaj piye nahi kasi bikhe karvatreh lehe.
janat ho greh chhad sakhi sabh ho pat phar atitan haivhe.
lehu bilok piyari ko anan ukh kala marige dukh paiho. (17)

ਦੋਹਰਾ

ਚਿਤ੍ਰੇਖਾ ਸੁਣਿ ਏ ਬਚਨ ਹਿਤੂ ਹੇਤ ਦੁਖ ਪਾਇ ।
ਪਵਨ ਡਾਰਿ ਪਾਛੇ ਚਲੀ ਤਹਾ ਪਹੁੰਚੀ ਜਾਇ । ੧੮ ।

Dohra

chitarekha suni ae bachan hit het dukh payi.
pavan dar pachhe chali taha pahunchi jayi. (18)

Couplet :

"Then the passionate love of the belle erupted for her beloved. Her whole body became engrossed in romance and due to her separation, she became almost mad." (14)

Chopaiee :

The belle got up shouting, "O dear, O dear". She fell down on the ground and her teeth got gnashed (clattering of teeth), Her attendants lofted her up, and Chitar Rekha, her attendant, heard her full story. (15)

Swaiyya

Her lustful eyes were searching around as if they were revealing a deep secret. She was suffering from the fever of separation. "O friend ! I do not like this embellishment of ornaments. I would take all your ailments on myself and hearing these words let us move fast, as I cannot afford to see your predicament. She was pining for her beloved, or some other affliction. Let us go quickly to examine her, whether she will survive or succumb to her pain (die)." (16)

That egoistic woman spoke like intoxicated persons, with tears in her eyes. She had consumed some poisonous liquid or she had got herself sawed into two with the saw at Kashi. "O friend ! I feel she will become a Yogan (ascetic woman) leaving her home with tattered clothes. So try to visit her and see her face, or else Ukh kala would die while pining (for you)." (17)

Couplet :

Chitar Rekha, on hearing these words, felt greatly aggrieved for her friend and proceeed with the speed of wind to the place (where Ukh kala was present). (18)

ਅੜਿਲ

ਤਾ ਕੋ ਰੂਪ ਬਿਲੋਕਿਯੋ ਜਬ ਹੀ ਜਾਇ ਕੈ ।
ਹਿਤੁ ਹੇਤੁ ਗਿਰਿ ਪਰੀ ਧਰਨਿ ਦੁਖੁ ਪਾਇ ਕੈ ।
ਯਾਹਿ ਸਖੀ ਜਿਹਿ ਬਿਧਿ ਸੌ ਪਿਯਹਿ ਮਿਲਾਇਯੈ ।
ਹੌ ਜੌਨ ਸੁਪਨਿਯੈ ਲਹਿਯੋ ਵਹੈ ਲੈ ਆਇਯੈ । ੧੯ ।

Aril

ta ko roop nilokiyo jab hi jayi ke.
hit hetu gir pari dharin dukh payi ke.
yahi sakhi jeh bidhi so piyehi milaiye.
ho jon supniyo lahiyo vahe lai aiyo. (19)

ਚੌਪਈ

ਚਿਤ੍ਰਕਲਾ ਧੌਲਹਰ ਉਸਾਰਿਸ । ਚੌਦਹ ਭਵਨ ਤਹਾ ਲਿਖਿ ਡਾਰਿਸ ।
ਦੇਵ ਦੈਤ ਤਿਹ ਠੌਰ ਬਨਾਏ । ਗੰਧ੍ਰਬ ਜਛ ਭੁਜੰਗ ਸੁਹਾਏ । ੨੦ ।

Chopaiee

chitarkala dholhar usaras. chodeh bhavan taha likh daris.
dev det teh thor banaye. gandharb jachh bhujang suhaye. (20)

ਦੋਹਰਾ

ਦੇਸ ਦੇਸ ਕੇ ਏਸ ਜੇ ਤਹ ਸਭ ਲਿਖੇ ਬਨਾਇ ।
ਰੋਹਣੇਹ ਪ੍ਰਦੁਮਨ ਸੁਤ ਹਰਿ ਆਦਿਕ ਜਦੁਰਾਇ । ੨੧ ।

Dohra

des des ke ais je teh sabh likhe banayi.
rohneh parduman sat har adhik jadurayi. (21)

ਚੌਦਹ ਪੁਰੀ ਬਨਾਇ ਕੈ ਤਾਹਿ ਕਹਿਯੋ ਸਮਝਾਹਿ ।
ਤੁਮਰੋ ਜਿਯਬ ਉਪਾਇ ਮੈ ਕੀਯੋ ਬਿਲੋਕਹੁ ਆਇ । ੨੨ ।

chodeh puri banayi ke tahi kahiyo samjahi.
tumro jiyab upayi mai kiyo bilokhu yi. (22)

ਚੌਪਈ

ਦੇਵ ਦਿਖਾਇ ਦੈਤ ਦਿਖਰਾਏ । ਗੰਧ੍ਰਬ ਜਛ ਭੁਜੰਗ ਹਿਰਾਏ ।
ਪੁਨਿ ਕੈਰਵ ਕੇ ਕੁਲਹਿ ਦਿਖਾਯੋ । ਤਿਨਹਿ ਬਿਲੋਕਿਨ ਤ੍ਰਿਯ ਸੁਖੁ ਪਾਯੋ । ੨੩ ।

Chopaiee

dev dikhayi det dikhraye. gandhrab jachh bhujang hiraye.
puni kerav ke kulhe dikhayo. tinhi bilokin triye sukh payo.

Aril :

When she reached there and saw the face of her dear friend she fell down on the ground. "O friend ! Let us arrange somehow for her to meet her beloved." Then Ukh kala said, "Whomsoevèr I had seen in the dream, please arrange for him to meet me." (19)

Chopaiee :

Chitarkala then erected a big palace there (painted) and painted all the paintings of the world (of fourteen worlds). She painted all types of gods, demons, musicians of Shiva, demi-gods and snakes, which looked glorious there. (20)

Couplet :

All the masters of various lands were painted, including Rohini's spouse (Balbhadar), son of Parduman, Anrodh and Krishna etc. Yadvas were all shown there. (21)

The fourteen worlds were also painted and then told her to see what she had prepared as a means of her keeping alive. (22)

Chopaiee :

She had shown her the gods, musicians, demi-gods and snakes. Then the Kaurvas family was shown. On seeing them Ukh kala felt greatly relieved. (23)

ਦੋਹਰਾ

ਚੌਦਹਿ ਪੁਰੀ ਬਿਲੋਕ ਕਰਿ ਤਹਾ ਪਹੁੰਚੀ ਆਇ ।
ਜਹ ਸਭ ਜਦੁ ਕੁਲ ਕੇ ਸਹਿਤ ਸੋਭਿਤ ਸ੍ਰੀ ਜਦੁਰਾਇ । ੨੪ ।

Dohra

chodeh puri bilok kar taha pahunchi ayi.
jeh sabh jadu kul ke sahit sobhir Sri Jadurayi. (24)

ਪ੍ਰਥਮ ਲਾਗਿਲੀ ਕੌ ਨਿਰਖਿ ਪੁਨਿ ਨਿਰਖੇ ਜਦੁਨਾਇ ।
ਹੈ ਪ੍ਰਸੰਨਯ ਪਾਇਨ ਪਰੀ ਜਗਤ ਗੁਰੂ ਠਹਰਾਇ । ੨੫ ।

pratham lagili ko nirikh puni nirkhe jadyrayi.
haiv parsanye payin pari jagat guru thehrayi. (25)

ਚੌਪਈ

ਬਹੁਰਿ ਪ੍ਰਦੁਮਨ ਨਿਹਾਰਿਯੋ ਜਾਈ । ਲਜਤ ਨਾਰਿ ਨਾਰੀ ਨਿਹੁਰਾਈ ।
ਤਾ ਕੌ ਪੂਤ ਬਿਲੋਕਿਯੋ ਜਬ ਹੀ । ਮਿਟਿ ਗਯੋ ਸੋਕ ਦੇਹ ਕੌ ਸਭ ਹੀ । ੨੬ ।

Chopaiee

bahur parduman nihariyo jayi. lajat nar nari nihurayi.
ta jo poot bilokiyo jab hi. mit geyo sok deh ko sabh hi. (26)

ਦੋਹਰਾ

ਧੰਨਯ ਧੰਨਯ ਮੁਖ ਕਹਿ ਉਠੀ ਸਖਿਯਹਿ ਸੀਸ ਝੁਕਾਇ ।
ਜੋ ਸੁਪਨੇ ਭੀਤਰ ਲਹਿਯੋ ਸੋਈ ਦਯੋ ਦਿਖਾਇ । ੨੭ ।

Dohra

dhanye dhanye mukh keh uthi sakhiya sees jhukayi.
jo supne bhetar lahiyo soyi deyo dikhayi. (27)

ਚੌਦਹ ਪੁਰੀ ਬਨਾਇ ਕੈ ਪਿਯ ਕੌ ਦਰਸ ਦਿਖਾਇ ।
ਚਿਤ੍ ਬਿਖੈ ਜਿਹ ਬਿਧਿ ਲਿਖਿਯੋ ਸੋ ਮੈ ਦੇਹੁ ਮਿਲਾਇ । ੨੮ ।

chodeh puri banayi ke piye ko daras dikhayi.
chitar bikhe jeh bidhi likhiyo mo mai dehu milayi. (28)

ਚੌਪਈ

ਚਿਤ੍ ਰੇਖ ਜਬ ਯੌ ਸੁਨਿ ਪਾਈ । ਪਵਨ ਰੂਪ ਹ੍ਵੈ ਕੈ ਤਿਤ ਧਾਈ ।
ਦ੍ਵਾਰਕਾਵਤੀ ਬਿਲੋਕਿਯੋ ਜਬ ਹੀ । ਚਿਤ ਕੌ ਸੋਕ ਦੂਰਿ ਭਯੋ ਸਭ ਹੀ । ੨੯ ।

Chopaiee

chitar rekh jab yo sun payi. pawan roop haiv ke tit dhayi
dawarkavati bilokiyo jab hi chit ko sok door bheyo sabh hi. (29)

Couplet :

After seeing the fourteen worlds she (Ukha) reached there, where the whole clan of Sri Krishna was shown. (24)

First Balbhadar was seen and then Krishna and bowed to him, being the world's Guru. (25)

Chopaiee :

Then she saw Parduman and bent her head with shyness (modesty) and on seeing his son, she got relieved of all her body pains. (26)

Couplet :

By bowing to him, she started praising and saluting him and said, "O friend ! Whatever I had seen in my dream, you have shown me now (in this painting). (27)

By painting the fourteen worlds you have shown me my dear beloved also. Whatever you have shown here, you arrange my meeting with him. (28)

Chopaiee :

When Chitar Rekha heard like this, then she transformed herself into wind and proceeded there. When she saw Dwarka land, she got rid of all her afflictions. (29)

ਦੋਹਰਾ

ਚਿਤ੍ ਕਲਾ ਤਹ ਜਾਇ ਕੈ ਕਹੇ ਕੁਅਰ ਸੋ ਬੈਨ ।
ਗਿਰਿ ਬਾਸਿਨ ਬਿਰਹਨਿ ਭਈ ਨਿਰਖਿ ਤਿਹਾਰੇ ਨੈਨ । ੩੦ ।

Dohra

chitar kala teh jayi ke kahe kuyar so bain.
giri basin birhan bhayi nirikh tihare nain. (30)

ਚੌਪਈ

ਲਾਲ ਕਰੇ ਤਿਹ ਠੌਰ ਪਯਾਨੋ । ਜੌਨ ਦੇਸ ਮੈ ਤੁਮੈ ਬਖਾਨੋ ।
ਚੜਿ ਬਿਵਾਨ ਮੈ ਤਹਾ ਸਿਧਰਿਯੈ । ਧਾਮ ਪਵਿਤ੍ ਹਮਾਰੋ ਕਰਿਯੈ । ੩੧ ।

Chopaiee

lal kare teh thor payano. jon des mai tumhe bakhano.
char bivan mai taha sidhariye. dham pavitar hamaro kariye. (31)

ਦੋਹਰਾ

ਅਨਰੁਪ ਸੁਨਿ ਐਸੇ ਬਚਨ ਤਹ ਤੇ ਕਿਯੋ ਪਯਾਨ ।
ਬਹਰ ਬੇਸਹਰ ਕੇ ਬਿਖੈ ਤਹਾ ਪਹੁੰਚਿਯੋ ਆਨਿ । ੩੨ ।

Dohra

anroop sun aise bachan the te kiyo payan.
bahar beshar ke bikhe taha pahunchiyo aan. (32)

ਜੋ ਪਯਾਰੋ ਚਿਤ ਮੈ ਬਸਯੋ ਤਾਹਿ ਮਿਲਾਵੈ ਕੋਇ ।
ਤਾ ਕੀ ਸੇਵਾ ਕੀਜਯੈ ਦਾਮਨ ਦਾਸੀ ਹੋਇ । ੩੩ ।

jo payaro chit mai basiyo tahi milave koyi.
ta ki seva kijiye daman dasi hoyi. (33)

ਅੜਿਲ

ਕਹੌ ਤ ਦਾਸੀ ਹੋਇ ਨੀਰ ਗਗਰੀ ਭਰਿ ਲਯਾਊ ।
ਕਹੌ ਤਾ ਬੀਚ ਬਜਾਰ ਦਾਮ ਬਿਨੁ ਦੇਹ ਬਿਕਾਊ ।
ਭ੍ਰਿਤਨ ਭ੍ਰਿਤਨੀ ਹੋਇ ਕਹੌ ਕਾਰਜ ਸੋਊ ਕੈਹੌ ।
ਹੌ ਤਵਪ੍ਰਸਾਦਿ ਮੈ ਸਖੀ ਆਜੁ ਸਾਜਨ ਕਹ ਪੈਹੌ । ੩੪ ।

Aril

kaho ta dasi hoyi neer gagri bhar leyayu.
kaho ta beech bajar dam bin deh bikayu.
bhritan bhritani hoyi kaho karaj soyu keho.
ho tavparsad mai sakhi aaj sajan keh paeho. (34)

Couplet :

Chitarkala went there and told the prince "That the lady residing in the mountain, on seeing your eyes, was madly in love with you." (30)

Chopaiee :

"So O dear prince ! Please proceed to the land, which I am going to describe to you. Come with me on a spacecraft and make our home sanctified by going there." (31)

Couplet :

Anuradh left for the place, on hearing these words, and reached the town of Besehar. (32)

"If a dear friend lives in the heart and then someone arranges a meeting with him, then one should serve such a friend like a perfect slave." (33)

Aril :

"O friend ! If you say so, I will fetch a container of water for you, or if you order I shall sell myself in the market at no price. I will function like your slave of slaves and act accordingly, since I have attained my beloved through your efforts." (34)

ਤਵਪ੍ਰਸਾਦਿ ਮੈ ਸਖੀ ਆਜੁ ਸਾਜਨ ਕੇ ਪਾਯੋ ।
ਤਵਪ੍ਰਸਾਦਿ ਸੁਨਿ ਹਿਤੂ ਸੋਕ ਸਭ ਹੀ ਬਿਸਰਾਯੋ ।
ਤਵਪ੍ਰਸਾਦਿ ਸੁਨਿ ਮਿਤ੍ਰ ਭੋਗ ਭਾਵਤ ਮਨ ਕਰਿਹੌ ।
ਹੋ ਪੁਰੀ ਚੌਦਹੂੰ ਮਾਝ ਚੀਨਿ ਸੁੰਦਰ ਪਤਿ ਬਰਿਹੌ । ੩੫ ।

tavparsad mai sakhi aaj sajan ko payo.
tavparsad suni hitu sok sabhh hi bisrayo.
tavparsad suni mitar bhog bhawat man kariho.
ho puri chodhun majh chini sunder pati bariho. (35)

ਦੋਹਰਾ

ਐਸੇ ਬਚਨ ਉਚਾਰਿ ਕਰਿ ਮਿਤਵਹਿ ਲਿਯੋ ਬੁਲਾਇ ।
ਭਾਤਿ ਭਾਤਿ ਕੇ ਭੋਗ ਕਿਯ ਮਨ ਭਾਵਤ ਲਪਟਾਇ । ੩੬ ।

Dohra

aise bachan uchar kar mitveh liyo bulayi.
bhat bhat kr bhog kiye man bhavat laptayi. (36)

ਚੌਪਈ

ਆਸਨ ਚੌਰਾਸੀ ਹੂੰ ਲਏ । ਚੁੰਬਨ ਭਾਤਿ ਭਾਤਿ ਸੋ ਦਏ ।
ਅਤਿ ਰਤਿ ਕਰਤ ਰੈਨਿ ਬੀਤਾਈ । ਊਖਾ ਕਾਲ ਪਹੁੰਚਿਯੋ ਆਈ । ੩੭ ।

Chopaiee

asan chorasi hun laye. chumban bhat bhat so deye.
ati rati karat rain bitayi. ukha kal pahunchiyo ayi. (37)

ਭੋਰ ਭਈ ਘਰ ਮੀਤਹਿ ਰਾਖਿਯੋ । ਬਾਣਾਸੁਰ ਸੋ ਪ੍ਰਗਟਿ ਭਾਖਿਯੋ ।
ਤਬ ਲੈ ਧੁਜਾ ਬਧੀ ਗਿਰਿ ਗਈ । ਤਾ ਕੇ ਚਿਤ ਚਿੰਤਾ ਅਤਿ ਭਈ । ੩੮ ।

bhor bhayi ghar mithi rakhiyo. banasur so pargat bhakhiyo.
tab lai dhuja gir gayi. ta ke chit chinta ati bhayi. (38)

ਦੋਹਰਾ

ਭਾਤਿ ਭਾਤਿ ਕੇ ਸਸਤ੍ਰ ਲੈ ਸੂਰਾ ਸਭੈ ਬੁਲਾਇ ।
ਸਿਵ ਕੋ ਬਚਨ ਸੰਭਾਰਿ ਕੈ ਤਹਾ ਪਹੁਚਿਯੋ ਆਇ । ੩੯ ।

Dohra

bhat bhat ke sastar lai sura sabh bulayi.
Siv ko bachan sambhar ke taha pahunchiyo ayi. (39)

"O friend ! Through your kindness I have gained my beloved. O darling ! Through your grace, all my sufferings have vanished. Through your kindness, I shall attain the bliss of life in the company of my beloved. I shall wed the most charming spouse in the whole world (fourteen worlds)." (35)

Couplet :

On saying these words, the friend was called in and then embracing him in many ways, she enjoyed sensuous pleasure with him. (36)

Chopaiee:

As per eighty-four poses, she enjoyed sexual companionship while embracing him lovingly. By enjoying sexual pleasure, the night was spent and the dawn had approached. (37)

On the advent of day the friend remained in the house and did not disclose it to Banasur frankly. In the meantime, the tied flag had fallen down as a result of which Banasur was greatly in anguish. (38)

Couplet :

Banasur called all the warriors, armed with various weapons and recalling the words of Shiva reached that place. (39)

ਚੌਪਈ

ਜੋਰ ਅਨੀ ਰਾਜਾ ਇਤਿ ਐਯੋ । ਉਤ ਇਨ ਮਿਲਿ ਕੈ ਕੇਲ ਮਚਾਯੋ ।
ਚੌਰਾਸਿਨ ਆਸਨ ਕਹ ਲੇਹੀ । ਹਸਿ ਹਸਿ ਦਪਊ ਅਲਿੰਗਨ ਦੇਹੀ । ੪੦ ।

Chopaiee

jor ani raja iti ayo. ut in mil ke kel machayo.
chorasin asan keh lehi. haas has doyu alingan dehi. (40)

ਕੇਲ ਕਰਤ ਦੁਹਿਤਾ ਲਖਿ ਪਾਈ । ਜਾਗਯੋ ਕ੍ਰੋਧ ਨ੍ਰਿਪਨ ਕੈ ਰਾਈ ।
ਅਬਹੀ ਇਨ ਦੁਹੂਅਨ ਗਹਿ ਲੈਹੈ । ਮਾਰਿ ਕੂਟਿ ਜਮ ਲੋਕ ਪਠੈ ਹੈ । ੪੧ ।

kel karat duhita lakh payi. jagyo krodh nirpan ke rayi
abhi in duhuan geh lehe. mari kuti jam lok pathai hai. (41)

ਦੋਹਰਾ

ਉਖਾ ਨਿਜੁ ਪਿਤੁ ਕੇ ਨਿਰਖਿ ਨੈਨ ਰਹੀ ਨਿਹੁਰਾਇ ।
ਕਰਿਯੈ ਕਛੂ ਉਪਾਇ ਅਬ ਲੀਜੈ ਮੀਤ ਬਚਾਇ । ੪੨ ।

Dohra

ukh nij pitu ke nirikhh nain rahi nihurayi.
kariyo kachu upayi ab leejai meet bachayi. (42)

ਉਠਿ ਅਨਰੁਧ ਠਾਢੋ ਭਯੋ ਧਨੁਖ ਬਾਨ ਲੈ ਹਾਥ ।
ਪ੍ਰਗਟ ਸੁਭਟ ਝਟਪਟ ਕਟੇ ਅਮਿਤ ਬਿਕਟ ਬਲ ਸਾਥ । ੪੩ ।

uthi anuroop thado bheyo dhanukh ban lai hath.
pargat subhat jhatpat kataye amit bikat bal sath. (43)

ਭੁਜੰਗ ਛੰਦ

ਪਰਿਯੋ ਲੋਹ ਗਾੜੋ ਮਹਾ ਜੁਧ ਮਚਿਯੋ ।ਲਏ ਪਾਰਬਤੀ ਪਾਰਬਤੀ ਨਾਥ ਨਚਿਯੋ ।
ਗਹੇ ਸੂਲ ਸੈਥੀ ਸਭੈ ਸੂਰ ਧਾਏ ।ਮਹਾਕੋਪ ਕੈ ਤੁੰਦ ਬਾਜੀ ਨਚਾਏ । ੪੪ ।

Bhujang Chhand

pariyo loh gado maha judh machiyo.lai parbati parbati nath nachiyo.
gahe sool saethi sabhye sur dhaye.mahakop ko tund baji nachaye. (44)

ਚੌਪਈ

ਕੇਤੇ ਪ੍ਰਬਲ ਨਿਬਲ ਤਹ ਕੀਨੋ । ਜੀਤਿ ਜੀਤਿ ਕੇਤੇ ਰਿਪੁ ਲੀਨੇ ।
ਕੇਤੇ ਬਿਨੁ ਪ੍ਰਾਨਨ ਭਟ ਭਏ । ਰਹਿ ਰਹਿ ਸਸਤ੍ਰ ਸਾਥ ਹੀ ਗਏ । ੪੫ ।

Chopaiee

kete prabal nibal te keeno. jeet jeet kete ripu linai.
kete bin pranan bhat bhaye. reh reh sastar sath hi gaye. (45)

Chopaiee :

On the other side, the Raja collected his troops and reached there. While both of them joined together in their sexual love affain,they were enjoying the eighty four poses of sexual love affair, and were embracing each other while laughing merrily. (40)

While in the act of sexual companionship, the king of kings had seen her daughter and became furious with rage. He thought to himself that he would catch hold of both of them and after killing them, shall dispatch them to hell (valley of death). (41)

Couplet :

Ukha, on seeing her father, had cast her eyes downwards and was thinking of some means so as to save her paramour. (42)

Anuradh also got up ready with his bow and arrow. He straightaway with great valour, killed many warriors in no time. (43)

Bhujang Chhand :

Many weapons were struck and a fierce battle raged there. Shiva along with Parbati started dancing. All the warriors rushed with their tridents and swords. Being enraged greatly they started trotting their fast steeds. (44)

Chopaiee :

`any mighty warriors were made helpless and defeated many other warriors. Many warriors had lost their lives and went to the valley of death, with their weapons held in hands. (45)

ਭੁਜੰਗ ਛੰਦ

ਕਰੀ ਕ੍ਰੋਰਿ ਮਾਰੇ ਰਖੀ ਕੋਟਿ ਕੂਟੇ । ਕਿਤੇ ਸ੍ਯਾਰ ਘਾਏ ਫਿਰੈ ਬਾਜ ਛੂਟੇ ।
ਕਿਤੇ ਛਤ੍ ਛੇਕੇ ਕਿਤੇ ਛਤ੍ ਤੋਰੇ । ਕਿਤੇ ਬਾਧਿ ਲੀਨੇ ਕਿਤੇ ਛੈਲ ਛੋਰੇ । ੪੬ ।

Bhujang Chhand

kari karori mare rakhi kot kute. kite savar ghaye phire baj chhute.
kite chatar cheke kite chatar tore. kite badh leeai kite chhel chore. (46)

ਕਿਤੇ ਭੀਰ ਭਾਜੇ ਕਿਤੇ ਕੋਪਿ ਢੂਕੇ । ਚਹੁੰ ਓਰ ਤੇ ਮਾਰ ਹੀ ਮਾਰਿ ਕੂਕੇ ।
ਲਏ ਬਾਹੁ ਸਾਹੰਸ੍ ਸੋ ਸਸਤ੍ ਭਾਰੇ । ਚਲਿਯੋ ਕੋਪਿ ਕੈ ਰਾਜ ਬਾਜੇ ਨਗਾਰੇ । ੪੭ ।

kite bheer bhaje kite kop dhuke. chahun auo te mar hi mari kuke.
lai bahu sahansar so sastar bhare. chaliyo kopi ke raj baje nagare. (47)

ਦੋਹਰਾ

ਜੁਧ ਭਯੋ ਕਹ ਲੌ ਗਨੌ ਇਤੀ ਨ ਆਵਤ ਸੁਧਿ ।
ਘਾਇਨ ਕੈ ਘਾਇਲ ਭਏ ਬਾਧਿ ਲਯੋ ਅਨਰੁਧ । ੪੮ ।

Dohra

judh bheyo keh lo gano iti avat sudh.
ghayin ke ghayal bhaye badhi leyo anrudh. (48)

ਚੌਪਈ

ਜਬ ਊਖਾ ਐਸੇ ਸੁਨਿ ਪਾਈ । ਲੀਨੇ ਮੋਰ ਬਾਧਿ ਸੁਖਦਾਈ ।
ਤਬ ਰੇਖਾ ਕਹ ਬੋਲਿ ਪਠਾਇਸ । ਨਗਰ ਦ੍ਵਾਰਿਕਾ ਬਹੁਰਿ ਪਠਾਇਸ । ੪੯ ।

Chopaiee

jab ukha aise suni payi. leene sor badhi sukhdayi.
tab rekha keh bol pathais. nagar davarika bahur pathayis. (49)

ਚਲੀ ਚਲੀ ਜੈਯਹੁ ਤੁਮ ਤਹਾ । ਬੈਠੇ ਕ੍ਰਿਸਨ ਸਯਾਮ ਘਨ ਜਹਾ ।
ਦੈ ਪਤਿਯਾ ਪਾਇਨ ਪਰਿ ਰਹਿਯਹੁ । ਹਮਰੀ ਕਥਾ ਛੋਰਿ ਤੇ ਕਹਿਯਹੁ । ੫੦ ।

chali chali jeyhu tum taha. bethe krisan sayam ghan jaha.
de patiya payin par rahiayhu. hamri katha chor te kahiayhu. (50)

ਅੜਿਲ

ਦੀਨਾ ਨਾਥ ਹਮਾਰੀ ਰਛਾ ਕੀਜਿਯੋ ।ਯਾ ਸੰਕਟ ਕੋ ਕਾਟਿ ਆਇ ਕਰਿ ਦੀਜਿਯੈ ।
ਪਰਿਯੋ ਬੰਦ ਤੇ ਪੋਤ੍ਰਹਿ ਅਬੈ ਛੁਰਾਇਯੈ ।ਹੋ ਅਬ ਆਪਨ ਕਹ ਦੀਨੁ ਧਰਨ ਕਹਾਇਯੈ । ੫੧ ।

Aril

deena nathh hamari racha kijiyo.ya sankat ko kat ayi kar dijiyo.
pariyo band te potreh abai churaiyae.ho ab apan keh deenu dharan kahayiye. (51)

Bhujang Chhand :

Millions of elephants were killed and many charioteers were crushed. Many horse riders were killed with their horses let loose. Many canopies were tom and many canopies were broken. Many warriors were taken prisoners, while many were let off. (46)

Many cowards had fled away, all many warriors getting furious with rage, joined the (battle) fray. From all sides cries of 'Kill them', were heard, Sehsarbahu had armed himself with many weapons and proceeded getting enraged, while the royal drums were beating loudly. (47)

Couplet :

The type of fierce battle fought there is beyond description and the wounded Anuradh was tied doen (in chains). (48)

Chopaiee :

When Ukha heard that her beloved was bound in chains, then she sent for Rekha and then dispatched her to Dwarka. (49)

She told her, "You go to the place where Sri Krishna was seated. Giving my letter, you bow at his feet, and explain my position thoroughly." (50)

Aril :

"You tell him, "O Master of helpless ! Pray, protect us and alleviate our sufferings. Your grandson was caught in chains. So come and save him and then only you would be called protector of helpless." (51)

ਪ੍ਰਥਮ ਬਕੀ ਕੋ ਮਾਰਿ ਬਹੁਰਿ ਬਗੁਲਾਸੁਰ ਮਾਰਿਯੋ ।
ਸਕਟਾਸੁਰ ਕੋਸਿਯਹਿ ਕੇਸ ਗਹਿ ਕੰਸ ਪਛਾਰਿਯੋ ।
ਆਘਾਸੁਰ ਤ੍ਰਿਣਵਰਤ ਮੁਸਟ ਚੰਡੂਰ ਬਿਦਾਰੇ ।
ਹੋ ਲੀਜੈ ਹਮੈ ਬਚਾਇ ਸਕਲ ਹਮ ਸਰਨਿ ਤਿਹਾਰੇ । ੫੨ ।
pratham baki ke mari bahur baglasur nariyo.
saktasur kosyehi ḳes gahi kans pachariyo.
aghasur trinvarat musat chandur bidare.ho leeje hame
bachayi sakal ham saran tihare. (52)

ਮਧੁ ਕੋ ਪ੍ਰਥਮ ਸਧਾਰਿ ਬਹੁਰਿ ਮੁਰ ਮਰਦਨ ਕੀਨੋ ।
ਦਾਵਾਨਲ ਤੇ ਰਾਖਿ ਸਕਲ ਗੋਪਨ ਕੋ ਲੀਨੋ ।
ਮਹਾ ਕੋਪਿ ਕਰਿ ਇਦ੍ਰ ਜਬ ਬਰਖਾ ਬਰਖਾਈ ।
ਹੋ ਤਿਸੀ ਠੌਰ ਤੁਮ ਆਨ ਭਏ ਬ੍ਰਿਜਨਾਥ ਸਹਾਈ । ੫੩ ।
madhu ko pratham sudhar bahur mur mardan keeno.
davanal te rakh sakal gopan ko leeno
maha kop kar Inder jab barkha barkhayi.
ho tisi thor tum aan bhaye barijnath sahayi. (53)

ਦੋਹਰਾ

ਜਹ ਸਾਧਨ ਸੰਕਟ ਬਨੈ ਤਹ ਲਏ ਬਚਾਇ ।
ਅਬ ਹਮਰੋ ਸੰਕਟ ਬਨਿਯੋ ਕੀਜੈ ਅਨਿ ਸਹਾਇ । ੫੪ ।

Dohra

jeh sadhan ṣankat banai teh laye bachayi.
ab hamro sankat baniyo kijai aan sahayi. (54)

ਅੜਿਲ

ਚਿਤ੍ ਕਲਾ ਇਹ ਭਾਤਿ ਦੀਨ ਹ੍ਵੈ ਜਬ ਕਹੀ ।
ਤਾ ਕੀ ਬ੍ਰਿਖਾ ਸਮਸਤ ਚਿਤ ਜਦੁਪਤਿ ਲਈ ।
ਹ੍ਵੈ ਕੈ ਗਰੁੜ ਅਰੁੜ ਪਹੁੰਚੈ ਆਇ ਕੈ ।
ਹੋ ਬਿਕਟ ਸੁਭਟ ਚਟਪਟ ਕਰਿ ਦਏ ਰਿਸਾਇ ਕੈ । ੫੫ ।

Aril

chitar kala eh bhat deen haiv jab kahi.
ta ki barikha samasat chit jadupati layi.
haiv ke garur arur pahunche ayi ke.
ho bikat subhat chatpat kar deye risayi ke. (55)

"You had killed earlier Baki and then Baglasure, then Saktasur and Kesi. Then he had held Kans by holding his hair and thrashed him and had killed Aghasur, Trinavart, Must and Chandoor. Now protect us. We are all at your protective refuge." (52)

"You had killed Madh and then Mur demon. All the milkmen were saved from Davanal. When Indra had made incessant rain to befall, then O Brijnath ! You had helped us all." (53)

Couplet :

"Wherever your bhaktas (saints) were in trouble, you had saved them. Now we are in trouble, so please come and help us." (54)

Aril :

Chitar Kala went there with great humility and narrated all that. Sri Krishna then realized the situation in his mind and riding his blue jay he reached there immediately and getting enraged killed many mighty warriors. (55)

ਚੌਪਈ

ਭੀਰਿ ਪਰੇ ਭਾਜੇ ਭਟ ਭਾਰੇ । ਜਾਇ ਰਾਵ ਪੈ ਬਹੁਰਿ ਪੁਕਾਰੇ ।
ਬੈਠਿਯੋ ਕਹਾ ਦੈਵ ਕੋ ਘਾਏ । ਚੜ੍ਹੇ ਗਰੁੜ ਗਰੁੜਧ੍ਵਜ ਆਏ । ੫੬ ।

Chopaiee

bheer pare bhaje bhat bhare. jayi rav pe bahur pukare.
bethiyo kaha dev ke ghaye. charai garur garurdhavaj aye. (56)

ਦੋਹਰਾ

ਯੌ ਸੁਨਿ ਕੈ ਰਾਜਾ ਤਬੈ ਰਨ ਚੜਿ ਚਲਿਯੋ ਰਿਸਾਤ ।
ਬਾਧਿ ਬਦਾਰੀ ਉਮਗਿਯੋ ਕੌਚ ਨ ਪਹਿਰਯੋ ਗਾਤ । ੫੭ ।

Dohra

yo sun ke raja tabe ran char chalyo risat.
badhh badari usgiyo koch na pehgeyo gat. (57)

ਚੌਪਈ

ਜੋਰੇ ਸੈਨ ਜਾਤ ਭਯੋ ਤਹਾ ਗਾਜਤ ਕ੍ਰਿਸਨ ਸਿੰਘ ਜੂ ਜਹਾ ।
ਅਸਤ੍ ਸਸਤ੍ ਕਰਿ ਕੋਪ ਚਲਾਯੋ । ਕਾਟਿ ਸਯਾਮ ਸਭ ਭੂਮਿ ਗਿਰਾਏ । ੫੮ ।

Chopaiee

jore sain jat bheyo taha gajat krisan singh jo jaha.
astar satar kar kop chalayo. kat sayam sabh bhumi girayo. (58)

ਨਰਾਜ ਛੰਦ

ਸਹਸ੍ ਹੀ ਭੁਜਾਨ ਮੈ ਸਹਸ੍ ਅਸਤ੍ ਸਸਤ੍ ਲੈ ।
ਹਠਿਯੋ ਰਿਸਾਇ ਕੈ ਹਠੀ ਕਮਾਨ ਬਾਨ ਪਾਨ ਲੈ ।
ਬਧੇ ਰਥੀ ਮਹਾਰਥੀ ਅਪ੍ਰਮਾਨ ਬਾਨ ਮਾਰਿ ਕੈ ।
ਦਏ ਪਠਾਇ ਸ੍ਵਰਗ ਸੂਰ ਕੋਪ ਕੌ ਸਭਾਰਿ ਕੈ । ੫੯ ।

Naraj Chhand

sehsar hi bhujan mai sastar astar lai.
hathiyo risayi ke hathi kaman ban pan lai.
badhe rathi maharathi aparman mar ke.
daye pathayi sawarg sur kop ko sambhar ke. (59)

ਚੌਪਈ

ਬਹੁ ਸਾਇਕ ਜਦੁਪਤਿ ਕੌ ਮਾਰੇ । ਬਹੁ ਬਾਨਨ ਸੌ ਗਰੁੜ ਪ੍ਰਹਾਰੇ ।
ਬਹੁ ਸੁਲਨ ਸੌ ਰਥੀ ਪਰੋਏ । ਲਗੇ ਸੁਭਟ ਸੈਹਥਿਯਨ ਸੋਏ । ੬੦ ।

Chopaiee

bahu sayak jadupati ko marai. bahu janan so garur parhare.
bahu sulan so rathi paroye. lage subhat sehthiyan soye. (60)

Chopaiee :

The warriors getting in panic, fled away and cried to the Raja with complaints. O godly person ! Why are you sitting here ? While Sri Krishna had come there on his blue jay. (56)

Couplet :

The Raja on hearing this was furious with rage and rushed to the battlefield. He tied his sword quickly and came with eagerness ? but forgot to wear his coat of mail (protective cover). (57)

Chopaiee :

With his army, he rushed to the place, where Krishna was roaring like a lion. Being enraged, the demon shot many arrows and other arms, which were cut asunder by Krishna and thrown on the ground. (58)

Naraj Chhand :

The Raja, carrying in his thousand arms various weapons, with great stubbornness and taking his bow and arrow came there. He killed many charioteers and other great charioteers with many arrows and sent many warriors to heavens with great fury. (59)

Chopaiee :

That demon shot many arrows at Sri Krishna and the blue jay also. Many warriors on chariots were slain with spears and many warriors died with the onslaught of bayonets. (60)

ਤਬ ਸ੍ਰੀ ਕੋਪ ਕ੍ਰਿਸਨ ਕਰਿ ਦੀਨੋ । ਖੰਡ ਖੰਡ ਸਤ੍ਰਾਸਤ੍ਰ ਕੀਨੋ ।
ਬਾਣਾਸੁਰਹਿ ਬਾਨ ਬਹੁ ਮਾਰੇ । ਬੇਧਿ ਬਰਮ ਧਨੁ ਚਰਮ ਸਿਧਾਰੇ । ੬੧ ।
tab Sri Kop Krisan kar deeno. khund khund satrastar keeno.
banasur hi ban bahu mare. bedh baram dhanu charam sidhare. (61)

ਅੜਿਲ

ਬਹੁਰਿ ਕ੍ਰਿਸਨ ਜੀ ਬਾਨ ਚਲਾਏ ਕੋਪ ਕਰਿ ।
ਬਾਣਾਸੁਰ ਕੇ ਚਰਮ ਬਰਮ ਸਰਬਾਸਤ੍ਰ ਹਰਿ ।
ਸੂਤ ਮਾਰਿ ਹੈ ਚਾਰੋ ਦਏ ਗਿਰਾਇ ਕੈ ।
ਹੋ ਰਥੀ ਮਹਾਰਥ ਅਤਿ ਰਥਿਯਨ ਕੋ ਘਾਇ ਕੈ । ੬੨ ।

Aril

bahur krisan ji ban chalaye kop kar.
banasur ke charam baram sarbastar har.
sut nar hai chharo deye girayi ke.
ho rathi maharath ati rathiyan ko ghayi ke. (62)

ਚਮਕਿ ਠਾਢ ਭ੍ਰਯ ਭਯੋ ਅਯੁਧਨ ਧਾਰਿ ਕੈ ।
ਗਰੁੜ ਗਰੁੜ ਨਾਯਕ ਕੋ ਬਿਸਿਖ ਪ੍ਰਹਾਰਿ ਕੈ ।
ਸਾਤ ਸਾਤਕਹਿ ਆਠ ਅਰੁਜਨਹਿ ਮਾਰਿ ਕਰਿ ।
ਹੋ ਕੋਟਿ ਕਰੀ ਕੁਰਰਾਇ ਹਨੇ ਰਿਸਿ ਧਾਰਿ ਕਰਿ । ੬੩ ।
chamak thad bhyue bheyo ayudhan dhar ke.
garur garur nayak ko bisikh parhar ke.
sat satkeh atth arjunhi mari kar.
ho koti kari karurayi hane risi dhari kari. (63)

ਕੋਪ ਕ੍ਰਿਸਨ ਕੇ ਜਗਯੋ ਧੁਜਾ ਕਾਟਤ ਭਯੋ ।
ਛਿਪ੍ਰਛਟਾ ਕਰ ਛਤ੍ ਚਿਤਹਿ ਡਾਹਤ ਭਯੋ ।
ਚਰਮ ਬਰਮ ਰਿਪੁ ਚਰਮ ਕੋਪ ਕਰਿ ਕਾਟਿਯੋ ।
ਹੋ ਰਥ ਰਥਿਯਨ ਰਨ ਭੀਤਰ ਤਿਲ ਤਿਲ ਬਾਟਿਯੋ । ੬੪ ।
kop krisan ke jagyo dhuja katat bheyo.
chirapchata kar chatar chithi darat bheyo.
charam baram ripu charam kop kar katiyo.
ho rath rakhiyan bhetar til til batiyo. (64)

Then Sri Krishna became furious with rage and shattered the enemy weapons and arms (fully) to pieces and shot many arrows at Banasur, which pierced through the shield, bow and protective cover. (61)

Aril :

Then Krishna, getting enraged, shot many arrows which pierced through the shield, coat of mail and other weapons of Banasur and his four charioteers were killed and thrown away and many other charioteers were also killed. (62)

Steadying himself, he got up holding his weapons and stood up on the ground and he shot many arrows at the blue jay and (Sri Krishna) his master. Seven arrows were shot at Satik and eight arrows at Arjuna. Being furious with rage, he killed millions of elephants and Kaurvas. (63)

Krishna then became furious with rage and tore away his flag and threw his canopy on the ground. He cut off the enemy's shields, protective covers and bodies even (flesh) with fury and then scattered the chariots and charioteers on the battlefield by cutting them into pieces. (64)

ਬਡੇ ਦੁਬਹਿਯਾ ਮਾਰੇ ਕ੍ਰਿਸਨ ਰਿਸਾਇ ਕੈ ।
ਤਿਲ ਤਿਲ ਪਾਇ ਪ੍ਰਹਾਰੇ ਰਖਿਯਨ ਘਾਇ ਕੈ ।
ਛੈਲ ਚਿਕਨਿਯਾ ਕਾਟੇ ਭੁਜਾ ਸਹਸ੍ਰ ਹਰਿ ।
ਹੋ ਤਵ ਸਿਵ ਪਹੁਚੇ ਆਇ ਸੁ ਭਗਤ ਬਿਚਾਰਿ ਕਰਿ । ੬੫ ।
bade dubhiya mare krisan risayi ke.
til til payi parhare rakhiyan ghayi ke.
ch̟hel chikniya kate bhuja sehsar hari.
ho tav Siv pahuche ayi so bhagat bichar kar. (65)

ਬੀਸ ਬਾਨ ਬਿਸੁਇਸ ਕਹ ਬ੍ਰਿਜ ਪਤਿ ਮਾਰਿਯੋ ।
ਬਹੁਰਿ ਬਾਨ ਬਤੀਸ ਸੁ ਵਾਹਿ ਪ੍ਰਹਾਰਿਯੋ ।
ਨਿਰਖਿ ਜੁਧ ਕੋ ਜਛ ਰਹੈ ਚਿਤ ਲਾਇ ਕੈ ।
ਹੋ ਦੇਵ ਅਦੇਵਨ ਦੇਵ ਰਹੇ ਉਰਝਾਇ ਕੈ । ੬੬ ।
bees ban bisuis keh brij pati mariyo.
bahuri ban batis so vahi parhariyo.
nirikh judh ko jach rahe chit layi ke.
ho dev adevan dev rahe urjhayi ke. (66)

ਰੁਦ੍ ਕ੍ਰਧ ਅਤਿ ਭਯੋ ਤਪਤ ਤਪ ਛੋਰਿਯੋ ।
ਸੀਤ ਤਾਪ ਤਜਿ ਕ੍ਰਿਸਨ ਬਕਤ੍ ਤਿਹ ਮੋਰਿਯੋ ।
ਐਸ ਗੌਰਿ ਸੌ ਗਾਹ ਗਗਨ ਸਰ ਲਾਇ ਕੈ ।
ਹੋ ਤੁਮਲ ਜੁਧ ਕਰਿ ਲੀਨੋ ਖੇਤ ਛਿਨਾਇ ਕੈ । ੬੭ ।
rudar kradh ati bheyo tapat tap choriyo.
seet tap taj krisan baktar teh moriyo.
ais gori so gah gagan sar layi ke.
ho tumal judh kar leeno khet chinayi ke. (67)

ਦੋਹਰਾ
ਜੀਤਿ ਸਤ੍ਰ ਨਿਜ ਪੋਤ੍ ਕੀ ਕੀਨੀ ਬੰਦਿ ਖਲਾਸ ।
ਭਾਤਿ ਭਾਤਿ ਬਾਜਨ ਬਜੇ ਹਰਖੇ ਸੁਨਿ ਸੁਰਿ ਬਯਾਸ । ੬੮ ।
Dohra
jeet satru nij potar ki kini bandi khalas.
bhat bhat bajan baje harkhe suni sur bayas. (68)

Krishna then killed with great fury all those fighting with both arms, all those on chariots were reduced to pieces; thousand arms of Sehsarbahu and other warriors were cut off and thrown by Sri Krishna. Then Shiva came to the help of Sehsarbahu being his devotee. (65)

Bajarpati Sri Krishna then shot twenty arrows on Shiva by calling him Vishwapati and then Shiva shot thirty-two arrows on Krishna. Even demi-gods got interested in watching the battle and both gods and demons were confused by watching the battle. (66)

Rudra, then getting enraged, shot heated arrows, which were turned back with Krishna's cold arrows. Thus, Krishna fought with great steadfastness the battle of skies with arrows against Shiva and then won the battle. (67)

Couplet :

Thus winning the battle, Krishna got his grandson out of bondage ; great music was played on hearing which the gods and Vyas Rishi got delighted. (68)

ਅੜਿਲ

ਆਨਰੁਧ ਕੋ ਊਖਾ ਦਈ ਬਿਵਾਹਿ ਕੈ ।
ਗਾੜੇ ਗੜਵਾਰਨ ਗੜ ਗਜਿਯਨ ਗਾਹਿ ਕੈ ।
ਹਠੇ ਹਠੀਲਨ ਜੀਤਿ ਚਲੇ ਸੁਖ ਪਾਇ ਕੈ ।
ਹੋ ਦੰਤ ਬਕਤ੍ਰ ਕੇ ਸੰਗ ਬਨਯੋ ਰਨ ਆਇ ਕੈ । ੬੯ ।

Aril

anrudh ko ukha deyi bivahh ke.gade gadvaran garh gajiyan gahi ke.
hathe hathilan jeet chale sukh payi ke.ho dunt baktar ke sang banyo ran ayi ke. (69)

ਭੁਜੰਗ ਛੰਦ

ਉਤੈ ਦੰਤ ਬਕਤ੍ਰਾ ਇਤੇ ਕ੍ਰਿਸਨ ਸੂਰੋ । ਤਹੇ ਨ ਹਠੀਲੋ ਮਹਾ ਜੁਧ ਪੂਰੋ ।
ਲਏ ਸੂਲ ਸੈਥੀ ਮਹਾਬੀਰ ਰਾਜੈ । ਲਖੇ ਦਿਤਯ ਅਦਿਤਯ ਕੋ ਦ੍ਰਪੁ ਭਾਜੈ । ੭੦ ।

Bhujang Chhand

utai dant baktra ite krisan suro. tahe na hathile maha judh puro.
laye sool sethi mahabeer raje. lakhe ditye aditye ko drupu bhaje. (70)

ਤਬੈ ਛਾਡਿ ਕੈ ਚਕ੍ਰ ਦੀਨੇ ਕਨ੍ਹਾਈ । ਬਹੀ ਦੈਤ ਕੀ ਨਾਰਿ ਮੈ ਧਾਰਿ ਜਾਈ ।
ਗਿਰਿਯੋ ਝੂਮਿ ਕੈ ਭੂਮਿ ਮੈ ਕੋਪਿ ਕੁਟਿਯੋ । ਮਨੋ ਮੇਰੁ ਕੋ ਸਾਤਵੋ ਸ੍ਰਿੰਗ ਟੂਟਿਯੋ । ੭੧ ।
tab chadi ke chakar deene kanayi. bahi det ki nari mai dhhari jayi.
giriyo jhum ke bhumi mai kop kutiyo. mano meru ko satvo sring tutiyo. (71)

ਚੌਪਈ

ਹਨਿ ਅਰਿ ਦ੍ਵਾਰਾਵਤੀ ਸਿਧਾਰੇ । ਭਾਤਿ ਭਾਤਿ ਕੇ ਬਜੇ ਨਗਾਰੇ ।
ਪਠੇ ਤਰੁਨਿ ਪਖਰਿਯਾ ਹਰਖੇ । ਸੁਰ ਸਭ ਪੁਹਪ ਗਗਨ ਤੇ ਬਰਖੇ । ੭੨ ।

Chopaiee

hani ari davarvati sidhare. bhati bhati ke baje nagare.
pathe taruni pakhriya harkhe. sur sabh puhap gagan te barkhe. (72)

ਦੋਹਰਾ

ਬਾਹੁ ਛੈ ਬਾਨਾਸ੍ ਕਰਿ ਦੰਤ ਬਕਤ੍ਰਹਿ ਘਾਇ ।
ਹਰੀ ਕ੍ਰਿਸੋਦਰਿ ਜੀਤਿ ਸਿਵ ਧੰਨਯ ਧੰਨਯ ਜਦੁਰਾਇ । ੭੩ । ੧ ।

Dohra

bahu chae banasar kar dunt baktarhi ghayi.
hari krisodar jeet Siv dhanye dhanye jadyraye. (73) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਬਿਆਲੀਸਵੋ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੪੨ । ੨੮੭੨ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so biyalisavo charitar samapatam. Sat Subham sat. (142) (2872) aphjun.

Aril :

Anuradh was then married to Ukha; by crushing great forts with warriors and elephants, it was made possible. The stubborn warriors having defeated the enemyjwent away with great satisfaction and then the battle started again with Dand Baktar. (69)

Bhujang Chhand :

On one side was Dand Baktar while on the other side was the warrior Krishna. The stubborn men do not falter and both were experts in battle. They were having spears and bayonets in hands and the warriors were looking glorious. On seeing them, the gods and demons got rid of their pride. (70)

Then Sri Krishna let go the revolving wheel and its edge struck the demon's neck and he fell down on the ground with fury reeling around. It appeared as if the seventh cliff of sumer mountain had fallen down. (71)

Chopaiee :

Sri Krishna went away to Dwarka after killing the enemy. Many types of music was played with beat of drums. The fairies had sent horses with great pleasure for their passage to heavens and all the gods showered flowers on them. (72)

Couplet :

Salutations (all praise) to Sri Krishna who had cut off the arms of Banasur, killed Dant Baktar and had kidnapped. Ukha with the delicate waist and who had gained victory over Shiva also. (73)(1)

Here the hundred forty-second episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.

(142-2872)(Contd)

ਦੋਹਰਾ

ਰਾਜ ਮਤੀ ਰਾਨੀ ਰਹੈ ਉਤਰ ਦੇਸ ਅਪਾਰ ।
ਗੜਿ ਬਿਧਨੈ ਤਾ ਸੀ ਬਧੂ ਔਰ ਨ ਸਕਿਯੋ ਸਵਾਰਿ । ੧ ।

Dohra

raj mati rani rahe utar des apar.
gad bidhne ta si badhu aur na sakiyo savari. (1)

ਬਿਭ੍ਰਮ ਦੇਵ ਬਡੋ ਬਲੀ ਤਾ ਕੋ ਰਹੈ ਨਰੇਸ ।
ਤਾ ਕੋ ਤ੍ਰਾਸ ਸਮੁੰਦ੍ ਲਗ ਮਨਿਯਤ ਚਾਰੋ ਦੇਸ । ੨ ।

bibhram dev bado bali ta ko rahe nares.
ta ko tras samundar lag maniyat charo des. (2)

ਕ੍ਰਿਪਾ ਨਾਥ ਜੋਗੀ ਤਹਾ ਜਾ ਸਮ ਰੂਪ ਨ ਔਰ ।
ਲਖਿ ਅਬਲਾ ਭੂ ਪਰ ਗਿਰੈ ਭਈ ਮੂਰਛਨਾ ਠੌਰ । ੩ ।

kripa nath jogi taha ja sam roop na aur.
lakh abla bhu par giraye bhayi murchana thor. (3)

ਚੌਪਈ

ਬੋਲਿ ਲਯੋ ਰਾਨੀ ਜੋਗਿਸ ਬਰ । ਕਾਮਕੇਲ ਤਾ ਸੋ ਬਹੁ ਬਿਧਿ ਕਰਿ ।
ਪੁਨਿ ਤਾਹੀ ਆਸਨ ਪਹੁਚਾਯੋ । ਰੈਨਿ ਭਈ ਤਬ ਬਹੁਰਿ ਮੰਗਾਯੋ । ੪ ।

Chopaiee

bol leyo rani jogis bar. kamkel ta so bahu bidhi kari.
pun tahi asan pahuchayo. rain bhayi tab bahuri mangayo. (4)

ਦੋਹਰਾ

ਭੂਧਰ ਸਿੰਘ ਤਹਾ ਹੁਤੇ ਅਤਿ ਸੁੰਦਰਿ ਇਕ ਰਾਜ ।
ਸਾਜ ਬਾਜ ਭੀਤਰ ਕਿਧੈ ਬਿਸਕਰਮਾ ਤੇ ਬਾਜ । ੫ ।

Dohra

bhudar singh taha ati sundar ik raj.
saj baj bhetar kidhe biskarma te baj. (5)

ਰਾਜ ਨਿਰਖਿ ਸੁੰਦਰ ਘਨੋ ਰਾਨੀ ਲਿਯੋ ਬੁਲਾਇ ।
ਪ੍ਰਥਮ ਭੋਗ ਤਾ ਸੋ ਕਰਿਯੋ ਪੁਨਿ ਯੌ ਕਹਿਯੋ ਬਨਾਇ । ੬ ।

raj nirikh sunder ghano rani liyo bulayi.
pratham bhog ta so kariyo pun yo kahiyo banayi. (6)

Couplet :

There was a very charming and beautiful queen by the name of Raj Mati in the North and the Lord Creator could not create another one as beautiful (like her), after that. (1)

The Raja of the land, Bikram Dev was very powerful and his might was known all over the world (throughout the four comers up to the oceans). (2)

There lived a Yogi, called Kirpa Nath in the area who had no other person to match his beauty (personality). On seeing him, the queen (got enamoured and) fell down unconscious on the ground. (3)

Chopaiee :

The queen called the Jogi (ascetic) to her place and enjoyed sensuous pleasure with him in many ways and then sent him away. In the night she called him again. (4)

Couplet :

There was another charming Raja by the name of Bhudhar Singh there, who was greater than Vishwakarma even in glory and charm. (5)

On seeing that most beautiful Raja, the queen called him. First, she had cohabitation with him and then said (to him). (6)

ਅੜਿਲ

ਸੁਨਹਿੋ ਪ੍ਰੀਤਮ ਰਾਜ ਕਾਜ ਮੁਰ ਕੀਜਿਯੈ ।
ਕਛੁ ਧਨ ਛੋਰਿ ਭੰਡਾਰ ਹਮਾਰੋ ਲੀਜਿਯੈ ।
ਖੋਦਿ ਭੂਮਿ ਤਰ ਮੰਡਪ ਏਕ ਬਨਾਇਯੈ ।
ਹੋ ਮੰਡਪ ਲਖਿਯੋ ਨ ਜਾਇ ਭੂਮਿ ਲਹਿ ਜਾਇਯੈ । ੭ ।

Aril

sunho pritam raj kaj mur keejiye.
kachu dhan chor bhandar hamaro leejiye.
khod bhumi tar mandap ek banaiye.
ho mandap lakhiyo na jayi bhumi leh jaiye. (7)

ਤਬ ਤਿਨ ਛੋਰਿ ਭੰਡਾਰ ਅਮਿਤ ਧਨ ਕੋ ਲਿਯੋ ।ਖੋਦਿ ਭੂਮਿ ਕੇ ਤਰੇ ਬਨਾਵਤ ਮਟ ਭਯੋ ।
ਕੈ ਸੋਈ ਸਯਾਨ ਲਖੈ ਨ ਦੇਵਲ ਪਾਇਯੈ ।ਹੋ ਔਰ ਭੂਮਿ ਸੀ ਮੋ ਭੂਅ ਚਿਤ ਮੈ ਲਯਾਇਯੈ । ੮ ।
tab tin chor bhandar amit dhan ko liyo.khodi bhumi ke tare banavat matt bheyo.
ke soyi sayan lakhe na deval payiye.ho aur bhumi si mo bhuye chit mai leyaye. (8)

ਚੌਪਈ

ਰਾਜਹਿ ਰਾਨੀ ਰੋਜ ਬੁਲਾਵੈ । ਭਾਤਿ ਭਾਤਿ ਕੇ ਕੇਲ ਕਮਾਵੈ ।
ਅਤਿ ਸਨੇਹ ਤਾ ਸੌ ਉਪਜਾਯੋ । ਜਨੁਕ ਸਾਤ ਫੇਰਨ ਕੋ ਪਾਯੋ । ੯ ।

Chopaiee

rajhi rani roj bulave. bhat bhat ke kel kamave.
ati saneh ta so upjayo. janak sat pheran ko payo. (9)

ਕੇਲ ਕਮਾਇ ਰਾਜ ਜਬ ਜਾਵੈ । ਤਬ ਰਾਨੀ ਜੋਗਿਯਹਿ ਬੁਲਾਵੈ ।
ਚਿਮਟਿ ਚਿਮਟਿ ਤਾ ਸੌ ਰਤਿ ਮਾਨੈ । ਮੂਰਖ ਰਾਵ ਭੇਦ ਨਹਿ ਜਾਨੈ । ੧੦ ।
kel kamayi raj jab jave. tab rani jogiyeh bulave.
chimat chimat ta so rat mane. murakh rav bhed nahi jane. (10)

ਕਾਮ ਅਧਿਕ ਦਿਨ ਰਾਜ ਸੰਤਾਯੋ । ਬਿਨੁ ਬੋਲੇ ਰਾਨੀ ਕੇ ਆਯੋ ।
ਕੇਲ ਕਰਤ ਸੋ ਤ੍ਰਿਯ ਲਖਿ ਪਾਈ । ਤਾ ਕੇ ਕੋਪ ਜਗਯੋ ਜਿਯ ਆਈ । ੧੧ ।
kam adhik din raj santayo. bin bole rani ke ayo.
kel karat so triye lakh payi. ta ke kop jagyo jiye ayi. (11)

Aril :

"O beloved Raja ! Listen and do something for me. Leaving some money, you take away all my wealth. By digging the Earth, make a mandap (hermitage) but it should not be visible from top and only normal ground should be seen." (7)

Then he took lot of money leaving aside some material. By digging the Earth a math (hermitage) was built underground. No clever person could see his hermitage, as it appeared from top like any normal ground. (8)

Chopaiee :

That Raja was called by the queen daily and she would enjoy fun and frolic in many ways. She had developed great love for him, as if she had gained him after proper marriage ceremony (with seven circumambulations). (9)

When the Raja would go away after having sexual companionship with her, she would send for the Yogi and would embrace him tightly, enjoying love affair with him. But the foolish Raja could not see through this secret. (10)

One day Raja (Bhudhar Singh) became lustful with passionate desire and came to her without her permission (invitation). He saw the woman having sexual relationship, and he became greatly agitated in mind. (11)

ਅੜਿਲ

ਕੇਲ ਕਰਤ ਰਾਨੀ ਤਿਹ ਲਖਿਯੋ ਬਨਾਇ ਕੈ ।
ਬਾਧਿ ਰਸਰਿਯਨ ਲਿਯੋ ਸੁ ਦਿਯੋ ਜਰਾਇ ਕੈ ।
ਕ੍ਰਿਪਾ ਨਾਥ ਕੇ ਸਾਥ ਕਹਿਯੋ ਯੋ ਜਾਇ ਕਰਿ ।
ਹੋ ਜੋ ਮੈ ਕਹੋ ਚਰਿਤ੍ਰ ਸੁ ਕਰਿਯੈ ਨਾਥ ਬਰ । ੧੨ ।

Aril

kel karat rani teh lakhiyo banayi ke.
badh rasriyan liyo so diyo jarayi ke.
kirpa nath ke sath kahiyo yo jayi kar.
ho jo mai kaho charitar so kariyo nath bar. (12)

ਚੌਪਈ

ਖਾਨ ਪਾਨ ਆਗੇ ਤਵ ਧਰਿਯੋ । ਮੁੰਦ੍ਰਿਤ ਮਨ ਕੋ ਦ੍ਵਾਰਨਿ ਕਰਿਹੌ ।
ਖੇਦਿ ਭੂਮਿ ਇਕ ਚਰਿਤ੍ਰ ਦਿਖੈਹੌ । ਤਵ ਚਰਨਨ ਤਰ ਰਾਵ ਝੁਕੈਹੌ । ੧੩ ।

Chopaiee

khan pan age tav dhariyo. mundrit man ko davarin karho.
khed bhumi ik charitar dikhehe. tav charnan tar rav jhukehe. (13)

ਯੌ ਕਹਿ ਮੁੰਦਿ ਦੁਆਰਨ ਲਿਯੋ । ਆਗੇ ਢੇਰ ਭਸਮ ਤਿਹ ਕਿਯੋ ।
ਆਪੁ ਰਾਵ ਸੌ ਜਾਇ ਜਤਾਯੋ । ਸੋਵਤ ਸਮੈ ਸੁਪਨ ਮੈ ਪਾਯੋ । ੧੪ ।
yo keh mundi duaran liyo. age dher bhasam teh kiyo.
aap rav so jayi jatayo. sovat same supan mo payo. (14)

ਇਕ ਜੋਗੀ ਸੁਪਨੇ ਮੈ ਲਹਿਯੋ । ਤਿਹ ਮੋ ਸੌ ਐਸੇ ਜਨੁ ਕਹਿਯੋ ।
ਕੌਦਿ ਭੂਮਿ ਤੁਮ ਮੋਹਿ ਨਿਕਾਰੋ । ਹੈ ਬਡੋ ਪ੍ਰਤਾਪ ਤਿਹਾਰੋ । ੧੫ ।
ik jogi supne mai lahiyo. teh mo so aiso jan kahiyo.
kod bhumi tum mohi nikaro. haiv bado partap tihare. (15)

ਭੂਪਰ ਰਾਜ ਖੋਦਬੋ ਲਾਯੋ । ਮੈ ਤੁਮ ਸੌ ਯੌ ਆਨਿ ਸੁਨਾਯੋ ।
ਤੁਮਹੂੰ ਚਲੇ ਸੰਗ ਹੈ ਤਹਾ । ਕਹਾ ਚਰਿਤ੍ਰ ਹੈ ਹੈ ਧੌ ਉਹਾ । ੧੬ ।
bhupar raj khodbo layo. mai tum so yo aan sunayo.
tumhu chale sang haiv taha. kaha charitar haiv hai dho uha. (16)

ਯੌ ਕਹਿ ਨ੍ਰਿਪਤਿ ਸੰਗ ਲੈ ਆਈ । ਭੂਅ ਖੋਦਨ ਤ੍ਰਿਯ ਦਯੋ ਲਗਾਈ ।
ਮੰਡਪ ਤਹਾ ਏਕ ਜਬ ਲਹਿਯੋ । ਧੰਨਯ ਧਨੰਯ ਪਤਿ ਤ੍ਰਿਯ ਸੌ ਕਹਿਯੋ । ੧੭ ।
yo keh nirpat sang le ayi. bhuya khodan triye deyo lagayi.
imandap taha ek jab lahiyo. dhanye dhanye pato triye so kahiyo. (17)

Aril :

On this side even the queen saw him (Raja) while having cohabitation. So she tied him with ropes and burnt him. Then she told Kirpanath Yogi, "Whatever deceitful action I would suggest, you please do accordingly." (12)

Chopaiee :

"I will keep some food material before you, while closing the doors of hermitage (openings). Then I would dig out the Earth and show you another witchcraft and would bring Raja Bikram Singh at your feet (in your obeisance)." (13)

After saying these words, she closed the door and kept a heap of ashes before him. Then she went to the Raja and told him that she (the cursed woman) had dreamt (had) a dream. (14)

"In the dream, I had seen a Yogi, who had told me like this, "By digging out the Earth, please take me out and this would result in great glory for you." (15)

The Raja Bhudar was also engaged in this job of digging. "Having seen this (in dream) I have come to inform you. So you come with me and see for yourself what was happening there." (16)

After saying this, she brought the Raja along with her and engaged the (women) attendants on digging Earth. When the Raja saw a Math (hermitage) there, then he praised the queen greatly. (17)

ਜੋਗੀ ਨਿਰਖਿ ਸਖੀ ਭਜਿ ਆਈ । ਦੌਰਿ ਨ੍ਰਿਪਤਿ ਚਰਨਨ ਲਪਟਾਈ ।
ਕਹਿਯੋ ਸੁ ਜਬ ਖੋਲਤ ਦ੍ਰਿਗ ਭਯੋ । ਤਬ ਹੀ ਰਾਜ ਭਸਮ ਹ੍ਵੈ ਗਯੋ । ੧੮ ।
jogi nirikh sakhi bhaj ayi. dor nirpat charnan laptayi.
kahiyo so jab kholat drig bheyo. tab hi raj bhasam haiv geyo. (18)

ਤਬ ਰਾਨੀ ਯੋ ਬਚਨ ਉਚਾਰੇ । ਸੁਨਹੌ ਰਾਵ ਪ੍ਰਾਨ ਤੇ ਪਯਾਰੇ ।
ਮੋ ਕੌ ਜਾਨ ਪ੍ਰਥਮ ਤਹ ਦੀਜੈ । ਬਹੁਰੌ ਆਪੁ ਪਯਾਨੌ ਕੀਜੈ । ੧੯ ।
tab rani yo bachan uchare. sunho rav pran te payare.
mo ko jan pratham teh deeje. bahuro apu dhayano keeje. (19)

ਯੌ ਕਹਿ ਕੈ ਅਬਲਾ ਤਹ ਗਈ । ਤਾ ਸੌ ਕੇਲ ਕਮਾਵਤ ਭਈ ।
ਤਾ ਪਾਛੈ ਨ੍ਰਿਪ ਕੌ ਤਹ ਲਯਾਈ । ਜੋਗੀ ਕੀ ਝਾਈ ਦਿਖਰਾਈ । ੨੦ ।
yo keh ke abla teh gayi. ta mai kel kamavat bhayi.
ta pachhe nrip ko teh leyayi. jogi ki jhayi dikhrayi. (20)

ਤਬ ਜੋਗੀ ਯੌ ਬਚਨ ਉਚਾਰੇ । ਬਹਤ ਜਾਨ੍ਹਵੀ ਅਬਿ ਲਗਿ ਥਾਰੇ ।
ਤਾ ਕੌ ਹਮ ਕੌ ਨੀਰ ਦਿਖਰਿਯੈ । ਹਮ ਕੌ ਸੋਕ ਨਿਵਾਰਨ ਕਰਿਯੈ । ੨੧ ।
tab jogi yo bachan uchare. behat janvi ab lag thare.
ta ko hum ko neer dikhraye. hum ko sok nivaran kariye. (21)

ਜਬ ਰਾਜੈ ਐਸੇ ਸੁਨਿ ਪਾਯੋ । ਭਰਿ ਗਾਗਰਿ ਗੰਗਾ ਜਲ ਲਯਾਯੋ ।
ਆਇ ਸੁ ਨੀਰ ਬਿਲੋਕਿਯੋ ਜਬ ਹੀ । ਐਸੇ ਬਚਨ ਉਚਾਰੇ ਤਬ ਹੀ । ੨੨ ।
jab raje aise sun payo. bhar gagri ganga jal leyayo.
ayi so neer bilokiyo jab hi. aise bachan uchare tab hi. (22)

ਨਿਜੁਤੁੰਬਾ ਤੇ ਦੂਧ ਦਿਖਾਯੋ । ਗੰਗੋਦਕ ਤਹਿ ਕੌ ਠਹਰਾਯੋ ।
ਕਹਿਯੋ ਜਾਨ੍ਹਵੀ ਕੌ ਕਾ ਭਯੋ । ਤਬ ਪੈ ਥੋ ਅਬ ਜਲ ਹ੍ਵੈ ਗਯੋ । ੨੩ ।
ṇijtumb te doodh dikhayo. gangodak tahi ko thehrayo.
kahiyo janvi ko ka bheyo. tab pai tho ab haiv geyo. (23)

ਦੋਹਰਾ

ਸਤਿਜੁਗ ਕੇ ਜੁਗ ਮੈ ਹਮੇ ਯਾ ਮੈ ਕਿਯੋ ਨਿਵਾਸ ।
ਅਬ ਬਰਤਤ ਜੁਗ ਕੌਨ ਸੋ ਸੋ ਤੁਮ ਕਰਹੁ ਪ੍ਰਕਾਸ । ੨੪ ।

Dohra

satjug ke jug mai hamai ya mai kiyo nivas.
ab bartat jug kaun so so tum karhu parkas. (24)

Seeing the Jogi, one attendant came running and bowed to the Raja, embracing his feet. "She said when the Yogi opened his eyes, Raja Bhudhar was reduced to ashes immediately." (18)

Then the queen said, " O dearest Raja ! First let me go there and then you follow me." (19)

Saying this, the queen went there and had sexual relationship with the Yogi. Then she brought the Raja there and showed him the image (shade) of the Yogi. (20)

Then the Yogi said, "The Ganga was flowing next to you, show me the water from Ganga, thus relieving me of my suffering." (21)

When the Raja heard this, he brought a pitcher full of water from Ganga. When the Yogi saw him bringing Ganga water, he said these words. (22)

The Yogi showed the milk in his flake, as Ganga's water and then added, "I do not know, what had happened to Ganga, first it was milk and now it has turned (changed) into water. (23)

Couplet :

"During Sat Yuga I was residing here, now please tell me which was the Yuga running now ? (going on ?)." (24)

ਚੌਪਈ

ਸਤਿਜੁਗ ਬੀਤੇ ਤ੍ਰੇਤਾ ਭਯੋ । ਤਾ ਪਾਛੇ ਦ੍ਵਾਪਰ ਬਰਤਯੋ ।
ਤਬ ਤੇ ਸੁਨੁ ਕਲਜੁਗ ਅਬ ਆਯੋ । ਸੁ ਤੁਹਿ ਕਹ ਹਮ ਪ੍ਰਗਤ ਸੁਨਾਯੋ । ੨੫ ।

Chopaiee

satjug beete treta bheyo. ta pachhe dawapar barty.o
tab te sunu kaljug ab ayo. so tuhi keh hum pargat sunayo. (25)

ਕਲਜੁਗ ਨਾਮ ਜਬੈ ਸੁਨਿ ਲਯੋ । ਹਾਹਾ ਸਬਦ ਉਚਾਰਤ ਭਯੋ ।
ਤਿਹਿ ਮੁਹਿ ਬਾਤ ਲਗਨ ਨਹਿ ਦੀਜੈ । ਬਹੁਰੋ ਮੂੰਦਿ ਸੁਆਰਨ ਲੀਜੈ । ੨੬ ।

kaljug nam jabe sun leyo. haha sabad ucharat bheyo.
tihi muhi bat lagan nahi deeje. bahure mund suyaran leejai. (26)

ਰਾਨੀ ਬਾਚ

ਮੈ ਸੇਵਾ ਤੁਮਰੀ ਪ੍ਰਭੁ ਕਰਿਹੌ । ਏਕ ਪਾਇ ਠਾਢੀ ਜਲ ਭਰਿਹੌ ।
ਮੂੰਦਿਨ ਦ੍ਵਾਰਨ ਕੌ ਕਯੋ ਲੀਜੈ । ਹਮਰ ਪਰ ਨਾਥ ਅਨੁਗ੍ਰਹੁ ਕੀਜੈ । ੨੭ ।

Rani Bach

mai seva tumri prabhu kariho. ek payi thadi jal bhariho
nundan davaran ko keyo leejai. hamre par nath anugreh keejai. (27)

ਪੁਨਿ ਰਾਜੈ ਯੌ ਬਚਨ ਉਚਾਰੋ । ਕ੍ਰਪਾ ਕ੍ਰਰਹੁ ਮੈ ਦਾਸ ਤਿਹਾਰੋ ।
ਯਹ ਰਾਨੀ ਸੇਵਾ ਕਹ ਲੀਜੈ । ਮੋ ਪਰ ਨਾਥ ਅਨੁਗ੍ਰਹ ਕੀਜੈ । ੨੮ ।

puni raje yo bachan ucharo. kirpa karhu mai des tiharo.
yeh rani seva keh leejai. mo par nath anugreh keejai. (28)

ਦੋਹਰਾ

ਸੇਵਾ ਕਹ ਰਾਨੀ ਦਈ ਯੌ ਰਾਜੈ ਸੁਖ ਪਾਇ ।
ਦ੍ਵਾਰਨ ਮੂੰਦਿਨ ਨ ਦਯੋ ਰਹਿਯੋ ਚਰਨ ਲਪਟਾਇ । ੨੯ ।

Dohra

seva krh rani deyi yo raje sukh payi.
dawaran mundin na deyo rahiyo charan laptayi. (29)

ਮੂੜ ਰਾਵ ਪ੍ਰਫੁਲਿਤ ਭਯੋ ਸਕਿਯੋ ਨ ਛਲ ਕਛੁ ਪਾਇ ।
ਸੇਵਾ ਕੌ ਰਾਨੀ ਦਈ ਤਾਹਿ ਸਿਧ ਠਹਰਾਇ । ੩੦

murh rav parfulit bheyo sakiyo na chhal kachu payi.
seva ko rani deyi tahi sidh therayi. (30)

ਰਾਜ ਮਾਰਿ ਰਾਜਾ ਛਲਿਯੋ ਰਤਿ ਜੋਗੀ ਸੋ ਕੀਨ ।
ਅਤਭੁਤ ਚਰਿਤ੍ਰ ਤ੍ਰਿਯਾਨ ਕੌ ਸਕਤ ਨ ਕੋਊ ਚੀਨ । ੩੧ । ੧ ।

raj mar raja chaliyo rati jogi so keen.
atbhut charitar triyan ko sakat na koyu cheen. (31) (1)

Chopaiee :

"He was told that after the lapse of Sat Yuga, Treta (Yuga) had started and gone and then Dwapar (Yuga) had also gone by. Now it is learnt that Kal-Yug had started (begun). This we have explained to you fully." (25)

When the yogi heard the name of Kal-Yuga,-he exclaimed ! "Alas ! Alas ! Please do not let the air of Kalyug come and touch me and closed the door again." (26)

The queen then said,

"O Master ! I will serve you and fetch water for you standing on one foot. But why are you closing the door ? O Nath (Master) Be kind to us." (27)

"Then the Raja said," O Master ! Have mercy ! I would be your slave. Accept my queen at your service. So please show your benign glance to me! (show your benevolence !)." (28)

Couplet :

The Raja handed over the queen at his service with great relief. Without allowing him to close the door, he embraced his feet tightly. (29)

The foolish Raja was greatly elated, but could not see through the deceitful action. Considering him a great Yogi, he handed over his queen even at his service. (30)

Having killed Raja Bhudhar Singh, the woman deceived Raja Bikram Dev and had sensuous pleasure with the Yogi. "The women show strange behaviour and no one could gauge their depth." (31)(1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਤੈਤਾਲੀਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੪੩ । ੨੯੦੩ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so tetalisavo charitar samapatam. Sat Subham sat. (143) (2903) aphjun.

ਚੌਪਈ

ਬੀਕਾਨੇਰ ਰਾਵ ਇਕ ਭਾਰੋ । ਤੀਨ ਭਵਨ ਭੀਤਰ ਉਜਿਯਾਰੋ ।
ਵਤੀ ਸਿੰਗਾਰ ਰਾਵ ਕੀ ਰਾਨੀ । ਸੁੰਦਰਿ ਭਵਨ ਚੈਦਹੂੰ ਜਾਨੀ । ੧ ।

Chopaiee

bikaner rav ik bharo. teen tawan bhetar ujiyaro.
vati singar rav ki rani. sunder bhawan chedhun jani. (1)

ਅੜਿਲ

ਤਹਾ ਰਾਇ ਮਹਤਾਬ ਸੁਦਾਗਰ ਆਇਯੋ ।
ਲਖਿ ਰਾਨੀ ਕੋ ਰੂਪ ਹਿਯੋ ਲਲਚਾਇਯੋ ।
ਭੇਜਿ ਸਹਚਰੀ ਤਿਹ ਰ੍ਰਿਹ ਲਯੋ ਬੁਲਾਇ ਕੈ ।
ਹੋ ਮਨ ਮਾਨਤ ਰਤਿ ਕਰੀ ਅਧਿਕ ਸੁਖ ਪਾਇ । ੨ ।

Aril

taha rayi mehtab saudagar aiyo.
lakh rani ke roop hiyo lalchaiyo.
bhej sehchari teh greh leyo bulayi ke.
ho man manat rati kari adhik sukh payi. (2)

ਚੌਪਈ

ਨਿਤਪ੍ਰਤਿ ਰਾਨੀ ਤਾਹਿ ਬੁਲਾਵੈ । ਭਾਤਿ ਭਾਤਿ ਸੋ ਭੋਗ ਕਮਾਵੈ ।
ਜਾਨਤ ਰੈਨਿ ਅੰਤ ਜਬ ਆਈ । ਤਾਹਿ ਦੇਤ ਨਿਜੁ ਧਾਮ ਪਠਾਈ । ੩ ।

Chopaiee

nitprat rani teh bulave. bhati bhati so bhog kamave.
janat rain ant jab ayi. tahi det nij dham pathayi. (3)

ਅੜਿਲ

ਚੁਨਿ ਚੁਨਿ ਭਲੀ ਮਤਾਹ ਸੁਦਾਗਰ ਲਯਾਵਈ ।
ਰਾਨੀ ਤਾ ਕੌ ਪਾਇ ਘਨੋ ਸੁਖ ਪਾਵਈ ।
ਅਤਿ ਧਨ ਛੋਰਿ ਭੰਡਾਰ ਦੇਤ ਤਹਿ ਨਿਤਯਪ੍ਰਤਿ ।
ਹੋ ਬਸਯੋ ਰਹਤ ਅਬਲਾ ਕੇ ਪ੍ਰੀਤਮ ਨਿਤਯ ਚਿਤ । ੪ ।

Aril

chun chun bhali matah sudagar leavayi.
rani ta ko payi bhano sukh pavyi.
ati dhan chor bhandar det tahhi nityeprati.
ho basyo rehat abla ke pretam nitye chit. (4)

Here the one hundred and forty-third episode of the King's & Minister's dialogue regarding women witchcraft from Charitar Pakhyan is completed. All is well.

(143-2903)(Contd)

Chopaiee :

There was a mighty Raja in Bikaner. Whose fame was spread throughout the three worlds. He had a queen, named Shingar Vati, who was known for her beauty throughout the whole world, (all the fourteen regions). (1)

Aril :

A merchant called Mehtab Rai came there once. Seeing his beautiful and charming personality, the queen got enamoured by him. The queen sent an attendant and called him at her place. Then she enjoyed sexual relationship with him to her heart's satisfaction. (2)

Chopaiee :

The queen would call him daily and would have different types of cohabitation with him. When she would feel, the night was about to finish, she would send him back to his place. (3)

Aril :

That merchant was bringing various materials of his selection and on getting them the queen was excited. The queen would also throw open her treasure to him, that beloved was always in her heart. (4)

ਚੌਪਈ

ਮੂਰਖ ਰਾਵ ਜਬੈ ਸੁਨਿ ਪਾਈ । ਭਾਤਿ ਭਾਤਿ ਰਾਨੀ ਡਰ ਪਾਈ ।
ਯਾ ਤ੍ਰਿਯ ਕੋ ਅਬ ਹੀ ਹਨਿ ਦੈਹੌ । ਖੋਦਿ ਭੂਮਿ ਕੇ ਬਿਖੈ ਗਡੈਹੌ । ੫ ।

Chopaiee

murakh rav jabai sun payi. bhati bhati rani dar payi.
ya triye ko ab hi han deho. khod bhumi ke bikhe gadeho. (5)

ਜਬ ਰਾਨੀ ਐਸੇ ਸੁਨਿ ਪਾਯੋ । ਤੌਨ ਜਾਰ ਕੋ ਬੋਲਿ ਪਠਾਯੋ ।
ਤਾ ਕੇ ਕਹਿਯੋ ਸੰਗ ਮੁਹਿ ਲੀਜੈ । ਅਪਨੇ ਦੇਸ ਪਯਾਨੋ ਕੀਜੈ । ੬ ।

jab rani aise sun payo. taun jar ko bol pathayo.
ta ke kahiyo sang muhi leejaye. apne des payano keejaye. (6)

ਮੰਦਿਰ ਏਕ ਉਜਾਰਿ ਬਨਾਯੋ । ਦੋ ਦ੍ਵਾਰਨ ਤਾ ਮੈ ਰਖਵਾਯੋ ।
ਹਮ ਖੋਜਤ ਇਹ ਮਗ ਜੋ ਐਹੈ । ਦੁਜੇ ਦ੍ਵਾਰ ਨਿਕਸਿ ਹਮ ਜੈਹੈ । ੭ ।

mandir ek ujar banayo. do dawaran ta mai rakhvayo.
ham khojat eh mag ji aehe. duje dawar nikas ham jehe. (7)

ਅੜਿਲ

ਏਕ ਸ"ਢਨੀ ਨ੍ਰਿਪ ਕੀ ਲਈ ਮੰਗਾਇ ਕੈ ।
ਤਾ ਪਰ ਭਏ ਸ੍ਵਾਰ ਦੋਊ ਸੁਖ ਪਾਇ ਕ ।
ਤੌਨ ਮਹਲ ਕੇ ਭੀਤਰ ਪਹੁਚੇ ਆਇ ਕਰਿ ।
ਹੌ ਭਾਤਿ ਭਾਤਿ ਕੇ ਕੇਲ ਕਰੇ ਸੁਖ ਪਾਇ ਕਰਿ । ੮ ।

Aril

ek sandhani nrip ki layi mangayi ke.
ta par bhaye savar doyu sath payi ke.
ton mehal ke bhetar pahuche ayi kar.
aho bhati bhati ke kel kare sukh payi kar. (8)

ਸੁਨਿ ਰਾਜਾ ਤ੍ਰਿਯ ਭਜੀ ਚੜਿਯੋ ਰਿਸਿ ਖਾਇ ਕੈ ।
ਸਾਥੀ ਲੀਨੋ ਸੰਗ ਨ ਕੋਊ ਬੁਲਾਇ ਕੈ ।
ਲੈ ਪਾਇਨ ਕੇ ਖੋਜ ਪਹੁਚਿਯੋ ਆਇ ਕਰਿ ।
ਹੌ ਵਾ ਮੰਦਿਰ ਕੇ ਮਾਝ ਧਸਯੋ ਕੁਰਰਾਇ ਕਰਿ । ੯ ।

sun raja triye bhaji chariyo ris khayi ke.
sathi lino sang na koyu bulayi ke.
lai payin ke khoj pahuchiyo ayi kar.
ho va mandir ke majh dhasyo kurrayi kar. (9)

Chopaiee

When the Raja came to know about this affair, then the queen got frightened in many ways. The Raja was thinking of killing the queen immediately and burying her under the ground. (5)

When the queen leamt about it, she sent for the paramour. She told him to take her away along with himself to his country. (6)

They got a house erected in the wilderness and kept two doors in it. "If the Raja happened to come through one door, we will escape through the second door." She said. (7)

Aril :

They got (sent for) a he-bull of the Raja and they rode it with great joy and came to that place (building) and started enjoying all sorts of fun and frolic. (8)

When the Raja heard the news of his wife (running away) eloping (with that merchant) he got greatly enraged and started for their pursuit, without taking any aides with him. Following their foot-steps he reached there and entered the palace muttering (something against her). (9)

ਦੋਹਰਾ

ਥਕਿ ਸ"ਢਿਨ ਤਿਨਕੀ ਦਈ ਤਹਾ ਜੁ ਪਹੁਚੇ ਜਾਇ ।
ਅਥਕ ਉਟਨੀ ਰਾਵ ਚੜਿ ਤਹਾ ਪਹੁੰਚਿਯੋ ਆਇ । ੧੦ ।

Dohra

thak sandhin tinki dayi taha ju pahuche jayi.
athak utni rav char taha pahunchiyo ayi. (10)

ਉਤਰ ਸ"ਡਿ ਤੇ ਰਾਵ ਤਬ ਤਹਾ ਚੜਿਯੋ ਰਿਸਿ ਖਾਇ ।
ਇਨ ਦੁਹੂੰਅਨ ਗਹਿ ਜਮ ਸਦਨ ਦੈਹੌ ਅਬੈ ਪਠਾਇ । ੧੧ ।

utar sandh te rav tab taha chariyo ris khayi.
in duhuyan geh jam sadan deho abe pathayi. (11)

ਚੌਪਈ

ਇਹ ਮਾਰਗ ਜਬ ਨ੍ਰਿਪ ਚੜਿ ਗਏ । ਦੁਤਿਯ ਮਾਰਗੁ ਉਤਰਤ ਤੇ ਭਏ ।
ਅਥਕ ਸ"ਢਨੀ ਪਰ ਚੜਿ ਬੈਠੈ । ਰਾਨੀ ਸਹਿਤ ਸੁ ਜਾਰ ਇਕੈਠੈ । ੧੨ ।

Chopaiee

eh marg jab nrip char gaye. dutye marg utrat te bhaye.
athak sandhani par char bethe. rani sahit so jar ikethe. (12)

ਅੜਿਲ

ਅਥਕ ਸ"ਢਿ ਚੜਿ ਬੈਠੈ ਦਈ ਧਵਾਇ ਕੈ ।
ਪਵਨ ਬੇਗਿ ਜਯੋ ਚਲੀ ਮਿਲੈ ਕੋ ਜਾਇ ਕੈ ।
ਉਤਰਿ ਰਾਵ ਕਾ ਦੇਖੈ ਦਿਸਟਿ ਪਸਾਰਿ ਕੈ ।
ਹੋ ਉਤਿਮ ਸ"ਢਿਨ ਹਰੀ ਮਤ ਨਹਿ ਮਾਰਿ ਕੈ । ੧੩ ।

Aril

athak sandh char bethe dhavayi ke.
pawan beg jeyo chali milai ko jayi ke.
utar rav ka dekhe disat pasar ke.
ho utam sandhin hri mat nahi mar ke. (13)

ਚੌਪਈ

ਤਬ ਰਾਜਾ ਪਯਾਦੋ ਰਹਿ ਗਯੋ । ਪਹੁਚਤ ਤਿਨੈ ਨ ਕਯੋਹੂੰ ਭਯੋ ।
ਛਲ ਬਲ ਸਭ ਅਪਨੇ ਕਰਿ ਹਾਰਿਯੋ । ਲੈ ਰਾਨੀ ਗ੍ਰਿਹ ਜਾਰ ਪਧਾਰਿਯੋ । ੧੪ ।

Chopaiee

tab raja payado reh geyo. pahuchat tine na keyohun bheyo.
chhal bal sabh apne kar hariyo. lai rani greh jar padhariyo. (14)

Couplet :

The he-bull (of the queen) had reached there completely fagged out, while the Raja reached there untired riding that bull. (10)

Getting down from the bull, the Raja was very furious and (thought to himself) that he would catch hold of both and kill them straightaway. (11)

Chopaiee :

When the Raja came up from one door, they got out from the other passage (and disappeared). They rode on the untiring bull (of the Raja) and both the queen and paramour rode away on it. (12)

Aril :

Riding on the untiring bull, they raced it and with the speed of wind it went away. Who could catch up with it ? The Raja came down from that building (palace) with eyes aghast and found that they had made a fool of him and taken away his bull also. (13)

Chopaiee :

The Raja had to walk down (without that bull) and could not catch hold of them (could not reach them). That paramour, along with the queen, reached his place.(14)

ਅੜਿਲ

ਦੁਹੂੰ ਹਾਥ ਨਿਜੁ ਮੁੰਡ ਛਾਰ ਡਾਰਤ ਭਯੋ ।
ਜਨੁਕ ਰਾਹ ਲੁਟਿ ਕਿਨੈ ਤਾ ਕੌ ਲਯੋ ।
ਗਿਰਿਯੋ ਝੂਮਿ ਕੈ ਭੂਮਿ ਅਧਿਕ ਮੁਰਝਾਇ ਕੈ ।
ਹੌ ਡੂਬਿ ਨਦੀ ਮੈਹਿ ਮਰਿਯੋ ਅਧਿਕ ਬਿਖ ਖਾਇ ਕੈ । ੧੫ ।

Aril

duhun hath nij mund chhar darat bheyo.
januk rah lut kinai ta ko leyo.
giriyo jhum ke bhumi adhik murjhayi ke.
ho dubi nadi meh mariyo adhik bikh khayi ke. (15)

ਲੈ ਰਾਨੀ ਕੌ ਜਾਰ ਜਬੈ ਗ੍ਰਿਹ ਆਇਯੋ ।
ਭਾਤਿ ਭਾਤਿ ਸੌ ਦਰਬੁ ਦਿਜਾਨੁ ਲੁਟਾਇਯੋ ।
ਜੌ ਐਸੀ ਅਬਲਾ ਕੌ ਛਲ ਸੌ ਪਾਇਯੈ ।
ਹੌ ਬਿਨੁ ਦਾਮਨ ਤਿਹ ਦਏ ਹਾਥ ਬਿਕਿ ਜਾਇਯੈ । ੧੬ ।

lai rani ko jar jabe greh aiyo.
bhat bhat so darbu dijanu lutayio.
jo aisi abla ko chhal mo paiyo.
ho bin daman teh deyoa hath bik jaiye. (16)

ਛਲ ਅਬਲਾ ਛੈਲਨ ਕੌ ਕਛੂ ਨ ਜਾਨਿਯੈ ।
ਲਹਿਯੋ ਨ ਜਾ ਕੌ ਜਾਇ ਸੁ ਕੈਸ ਬਖਾਇਨੈ ।
ਜੁ ਕਛੂ ਛਿਦ੍ ਇਨ ਕੇ ਛਲ ਕੌ ਲਖਿ ਪਾਇਯੈ ।
ਹੌ ਸਮੁਝਿ ਚਿਤ ਚੁਪ ਰਹੌ ਨ ਕਿਸੂ ਬਤਾਇਯੈ । ੧੭ । ੧ ।

chhal abla chhelan ko kachu na janiye.
lahiyo na ja ko jayi si kes bakhaniye.
jo kachu chidar in ke chhal ko lakh paiyo.
ho samajh chit chup rahe na kisu bataiye. (17) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਚੌਤਾਲੀਸਵੋ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੪੪ । ੨੯੨੦ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so chotalisavo charitar samapatam. Sat Subham sat. (144) (2920) aphjun.

ਦੋਹਰਾ

ਸਹਿਰ ਸਿਪਾਹਾ ਕੈ ਬਿਖੇ ਭਗਵਤੀ ਤ੍ਰਿਯ ਏਕ ।
ਤਾ ਕੇ ਪਤਿ ਕੇ ਧਾਮ ਮੈ ਘੋਰੀ ਰਹੈ ਅਨੇਕ । ੧ ।

Dohra

sehar sipaha ke bikhe bhagvati triye ek.
ta ke pati ke dham mai ghori rahe anek. (1)

Aril :

The Raja felt desperate (throwing dust on his head) as if someone had looted him enroute. He fell down on the ground reeling and consuming some poison, he drowned himself in the river. (15)

When the paramour reached his house along with the queen, he offered lot of money to the Brahmins in alms. If someone could gain such a woman with deceit, then one feels all praise for such a person. (16)

The witchcraft of clever women cannot be fully grasped and how could one explain such an inexplicable (position) situation ? But if at all one comes to know about it, then one should keep quiet about this weakness without telling anyone. (17)(1)

Here the hundred forty-fourth episode of the King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well.
(144-2920)(Contd)

Couplet :

There was a woman, called Bhagwati in the town of Sipaka. Her husband used to keep many mares. (1)

ਚੌਪਈ

ਘੋਰੀ ਏਕ ਨਦੀ ਤਟ ਗਈ । ਦਰਿਆਈ ਹੈ ਲਾਗਤ ਭਈ ।
ਤਾ ਤੇ ਏਕ ਬਛੇਰੋ ਭਯੋ । ਜਨੁ ਅਵਤਾਰ ਇੰਦ੍ ਹੈ ਲਯੋ । ੨ ।

Chopaiee

ghori ek nadi tat gayi. dariayi hai lagat bhayi.
ta te ek bachero bheyo. jan avtar Inder hai leyo. (2)

ਸਕ੍ ਬਰਨ ਅਤਿ ਤਾਹਿ ਬਿਰਾਜੈ । ਤਾ ਕੌ ਨਿਰਖਿ ਚੰਦ੍ਮਾ ਲਾਜੈ ।
ਚਮਕਿ ਚਲਿਯੋ ਇਹ ਭਾਤਿ ਸੁਹਾਵੈ । ਜਨੁ ਘਨ ਪ੍ਰਭਾ ਦਾਮਨੀ ਪਾਵੈ । ੩ ।

sakar baran at tahi biraje. ta ko nirikh chandarma laje.
chamak chaliyo eh bhati suhave. janu ghanprabhha damni pave. (3)

ਤਾ ਕੌ ਲੈ ਬੇਚਨ ਤ੍ਰਿਯ ਗਈ । ਸਹਿਰ ਸਾਹ ਕੇ ਆਵਤ ਭਈ ।
ਆਪੁਨ ਭੇਸ ਪੁਰਖ ਕੌ ਧਾਰੇ । ਕੋਟਿ ਸੂਰ ਜਨ ਚੜੇ ਸਵਾਰੇ । ੪ ।

ta ko lai bechan triye gayi. sehar sah ke avat bhayi.
apan bhes purakh ko dhare. koti sur jan chare savare. (4)

ਜਬੈ ਸਾਹ ਦੀਵਾਨ ਲਗਾਯੋ । ਤ੍ਰਿਯਾ ਤੁਰੈ ਲੈ ਤਾਹਿ ਦਿਖਾਯੋ ।
ਨਿਰਖਿ ਰੀਝਿ ਰਾਜਾ ਤਿਹ ਰਹਿਯੋ । ਲੀਜੈ ਮੋਲ ਤਿਸੈ ਚਿਤ ਚਹਿਯੋ । ੫ ।

jabai sah divan lagayo. triya ture lai tahi dikhayo.
nirikh reejh raja teh rahiyo. leeje mol tisa chit chahiyo. (5)

ਪ੍ਥਮ ਹੁਕਮ ਕਰਿ ਤੁਰੈ ਫਿਰਾਯੋ । ਬਹੁਰਿ ਭੇਜਿ ਭ੍ਰਿਤ ਮੋਲ ਕਰਾਯੋ ।
ਟਕਾ ਲਾਖ ਦਸ ਕੀਮਤਿ ਪਰੀ । ਮਿਲਿ ਗਿਲਿ ਮੋਲ ਦਲਾਲਨ ਕਰੀ । ੬ ।

pratham hukam kar ture phirayo. bahur bhej bhrit mol karayo.
taka lakh das kimat pari. mil gil mol dalalan kari. (6)

ਅੜਿਲ

ਤਬ ਅਬਲਾ ਤਿਨ ਬਚਨ ਉਚਾਰੇ ਬਿਹਸਿ ਕਰਿ ।ਲੀਜੈ ਹਮਰੋ ਬੈਨ ਸਾਹ ਤੁ ਸ੍ਰੋਨ ਧਰਿ ।
ਪਾਚ ਹਜਾਰ ਮੁਹਰ ਮੁਹਿ ਹਯਾ ਦੈ ਜਾਇਯੈ ।ਹੋ ਲੈ ਕੈ ਬਹੁਰਿ ਤਬੇਲੇ ਤੁਰੈ ਬੈਧਾਇਯੈ । ੭ ।

Aril

tab abla tin bachan uchare bihis kar.leejai hamro bain sah tu sron dhari.
pach hazar muhar muhi haya de jaiye.ho lai ke bahur tabele ture bandhaiye. (7)

Chopaiee :

One mare went to the bank of a river and she had an affair with a river horse, resulting in the birth of a colt, as if Indra's horse had been reborn. (2)

It was having a beautiful white coloured body, which would put even the moon to shame. When it would trot majestically, it seemed as if lightning was flashing (shining) through the clouds. (3)

That woman went to sell that horse and came to the Raja's town. She had assumed the form of a male (which was having) with a glory like that of millions of suns. (4)

When the Raja had his assembly the woman brought the horse and showed to him. The Raja was delighted to see the horse and thought of buying it on payment. (5)

First, the Raja ordered the parade of the horse and then sending his attendants, he evaluated the horse, through the brokers at Rupees Ten lakhs. (6)

Aril :

Then the woman laughed and said, "O King ! You listen to my words. Give me five thousand gold coins and take this horse away to your stable." (7)

ਸਾਹ ਅਸਰਵੀ ਪਾਚ ਹਜਾਰ ਮੰਗਾਇ ਕੈ ।
ਚਰੇ ਤੁਰੰਗ ਤਿਹ ਦੀਨੀ ਕਰ ਪਕਰਾਇ ਕੈ ।
ਕਹਿਯੋ ਮੁਹਰ ਪਹੁਚਾਇ ਬਹੁਰ ਮੈ ਆਇ ਹੌ ।
ਹੌ ਤਾ ਪਾਛੇ ਘੁਰਸਾਰਹਿ ਘੋਰ ਬੰਧਾਇ ਹੌ । ੮ ।

sah asravi pach hazar mangayi ke.
chare turang teh dini kar pakrayi ke.
kahiyo muhar pahuchayi bahur mai ayi hai.
ho ta pachhe gursarhi ghor bandhayi hai. (8)

ਯੌ ਕਹਿ ਤਿਨ ਸੌ ਬਚਨ ਧਵਾਯੋ ਤੁਰੈ ਤ੍ਰਿਯ ।
ਪਠੈ ਪਖਰਿਯਾ ਪਹੁਚੇ ਕਰਿ ਕੈ ਕੋਪ ਹਿਯ ।
ਕੋਸ ਭੇਦ ਸੈ ਲਗੇ ਤਹੇ ਸਭ ਹਾਰਿ ਕੈ ।
ਹੌ ਹਾਥ ਨ ਆਈ ਬਾਲ ਰਹੇ ਸਿਰ ਮਾਰਿ ਕੈ । ੯ ।

yo keh tin so bachan dhavayo ture triye.
pathe pakhriya pahuche kar ke kop hiye.
kes bhed se lagai tahe sabh har ke.
ho hath na ayi bal rahe sir mar ke. (9)

ਮੁਹਰੈ ਗ੍ਰਿਹ ਪਹੁਚਾਇ ਸੁ ਆਈ ਬਾਲ ਤਹ ।
ਬੈਠੋ ਚਾਰੁ ਬਨਾਇ ਸਾਹ ਜੁ ਸਭਾ ਜਹ ।
ਤੁਰਤੁ ਤਰੈ ਤੇ ਉਤਰ ਸਲਾਮੈ ਤੀਨਿ ਕਰ ।
ਜੋ ਲੀਜੈ ਅਪਨੋ ਤੁਰੈ ਲਯੋ ਮੈ ਮੋਲ ਭਰਿ । ੧੦ ।

amohre greh pahuchayi so ayi bal the.
betho charu banayi sah jo sabha jeh.
turat tare te utar salamr teen kar.
jo leeje apno ture leyo mai mol bhar. (10)

ਦੋਹਰਾ

ਮੁਹਰੈ ਘਰ ਪਹੁਚਾਇ ਕੈ ਤਿਨ ਕੌ ਚਰਿਤ ਦਿਖਾਇ ।
ਆਨਿ ਤੁਰੋ ਨ੍ਰਿਪ ਕੋ ਦਿਯੋ ਹ੍ਰਿਦੈ ਹਰਖ ਉਪਜਾਇ । ੧੧ । ੧ ।

Dohra

muhre ghar pahuchayi ke tin ko charit dikhayi.
aan turo nrip ko diyo hirdai harakh upjayi. (11) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਪੈਤਾਲੀਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੪੫ । ੨੯੩੧ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so paetalisavo charitar samapatam. Sat Subham sat. (145) (2931) aphjun.

The Shah sent for five thousand gold coins and handing them over to her hand he rode on the horse and she said, "I wil' go home to keep the coins away (at home) and then after that I shall tie the horse in the stable." (8)

After saying these words, the woman raced the horse away and the Raja getting enraged, sent some horse riders to chase her. After about hundred fifty kilometers, they got tired and stopped. The woman could not be caught and they were left (beating their heads) desperate. (9)

After keeping the coins at home, the woman came to the King's assembly, where the King was seated (on throne). After getting down from the horse, the woman saluted him (Raja) thrice and said, "I had taken my price so now you take your horse." (10)

Couplet :

After keeping the gold coins at home and showing him her witchcraft, she handed over the horse to the King with pleasure. (11)(1)

Here the hundred and forty-fifth episode of King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. (145-2931)(Contd)

ਦੋਹਰਾ

ਪ੍ਰਮੁਦ ਕੁਮਾਰਿ ਰਾਨੀ ਰਹੈ ਜਾ ਕੋ ਰੂਪ ਅਪਾਰ ।
ਬਿਜੈ ਰਾਜ ਰਾਜਾ ਨਿਰਖਿ ਕਿਯੋ ਆਪਨਾ ਯਾਰ । ੧ ।

Dohra

parmud kumar rani rahe ja ko roop apar.
bije raj raja nirikh kiyo apna yar. (1)

ਅੜਿਲ

ਬਿਜੈ ਰਾਜ ਕੋ ਲੀਨੋ ਧਾਮ ਬੁਲਾਇ ਕੈ ।
ਲਪਟਿ ਲਪਟਿ ਰਤਿ ਕਰੀ ਹਰਖ ਉਪਜਾਇ ਕੈ ।
ਪੁਨਿ ਤਾ ਸੋ ਯੋ ਬਚਨ ਉਚਾਰੇ ਪ੍ਰੀਤਿ ਕਰਿ ।
ਹੋ ਸੁਨਿ ਰਾਜਾ ਮੁਰਿ ਬੈਨ ਲੀਜਿਅਹਿ ਹਿ੍ਦੈ ਧਰਿ । ੨ ।

Aril

beeje raj ko leeno dham bulayi ke.
lapat lapat rati kari harakh upjayi ke.
pun ta so yo bachan uchare preet kar.
ho sun raja muri bain lijiahi hirdai dhar. (2)

ਜਬ ਮੁਰ ਕਿਯੋ ਸੁਯੰਬਰ ਪਿਤਾ ਬਨਾਇ ਕਰਿ ।
ਹੌ ਲਖਿ ਕੈ ਤੁਮਰੋ ਰੂਪ ਰਹੀ ਉਰਝਾਇ ਕਰ ।
ਅਵਰ ਰਾਵ ਮੁਹਿ ਲੈ ਗਯੋ ਜੁਧ ਮਚਾਇ ਕੈ ।
ਹੋ ਮੋਰ ਨ ਬਸ ਕਛੁ ਚਲਿਯੋ ਮਰੌ ਬਿਖ ਖਾਇ ਕੈ । ੩ ।

jab mur kiyo suyambar pita banayi kar.
ho lakh ke tumro roop rahi urjhayi kar.
avar rav muhi lai geyo judh machayi ke.
ho mor na bas kachu chaliyo maro bikh khayi ke. (3)

ਲਗਨ ਅਨੋਖੀ ਲਗੈ ਨ ਤੋਰੀ ਜਾਤ ਹੈ ।
ਨਿਰਖਿ ਤਿਹਾਰੋ ਰੂਪ ਨ ਹਿਯੋ ਸਿਰਾਤ ਹੈ ।
ਕੀਜੈ ਸੋਊ ਚਰਿਤ ਜੁ ਤੁਮ ਕਹ ਪਾਇਯੋ ।
ਹੋ ਨਿਜੁ ਨਾਰੀ ਮੁਹਿ ਕੀਜੈ ਸੁ ਬਿਧਿ ਬਤਾਇਯੋ । ੪ ।

lagan anokhi lage na tori jat hai.
nirikh tiharo roop na hiyo sirat hai.
keejai soyu charit jo tum keh paiyo.
ho nij nari muhi keejai so bidhi bataiye. (4)

Couplet :

There was a queen, by the name of Parmud Kumari, who was very beautiful. She saw Raja Bijai Raj and made him her paramour. (1)

Aril :

She called Bijai Raj at home and by embracing him closely, She enjoyed sensuous pleasure with him and then told him lovingly. "O Raj an! Please listen to my words and keep them in mind." (2)

"When my father had organized my Swambar, then seeing your charming beauty I got allured by you, but the other Raja took me away by fighting a battle and I was helpless, except taking poison to kill myself." (3)

"But the strange love I had (for you) could not be terminated (Subdued) and without seeing your charming face I cannot have peace of mind. So let us do some deceitful action so as to attain your hand. Tell me some plan so that I could become your wife." (4)

ਮਹਾ ਰੁਦ੍ ਕੇ ਭਵਨ ਜੁਗਿਨ ਹੈ ਆਇਹੋ ।
ਕਛੁਕ ਮਨੁਖ ਲੈ ਸੰਗ ਤਹਾ ਚਲਿ ਜਾਇਹੋ ।
ਮਹਾਰਾਜ ਜੂ ਤੁਮ ਤਹ ਦਲੁ ਲੈ ਆਇਯੋ ।
ਹੋ ਦੁਸਟਨ ਪ੍ਰਥਮ ਸੰਘਾਰਿ ਹਮੈ ਲੈ ਜਾਇਯੋ । ੫ ।
maha rudar ke bhawan jugin haiv aiyeho
kachuk maukh lai sang taha chal jayiho.
maharaj ju tum teh dal lai ayiho.
ho dustan pratham sanghar hame lai jaiyo. (5)

ਬਦਿ ਤਾ ਸੋ ਸੰਕੇਤ ਬਹੁਰਿ ਸੁਖ ਪਾਇ ਕੈ ।
ਨਿਜੁ ਮੁਖ ਤੇ ਕਹਿ ਲੋਗਨ ਦਈ ਸੁਨਾਇ ਕੈ ।
ਮਹ੍ਹਾ ਰੁਦ੍ ਕੇ ਭਵਨ ਕਾਲਿ ਮੈ ਜਾਇਹੋ ।
ਹੋ ਏਕ ਰੈਨਿ ਜਗਿ ਬਹੁਰਿ ਸਦਨ ਉਠਿ ਆਇਹੋ । ੬ ।
bad ta so sanket bahur sukh payi ke.
nij mukh te kahi logan dayi sunayi ke.
maha rudar ke bhavan kaal mai jayiho.
ho ek ren jag bahur sadan uth ayiho. (6)

ਕਛੁਕ ਮਨੁਛ ਲੈ ਸੰਗਿ ਜਾਤਿ ਤਿਤ ਕੋ ਭਈ ।
ਮਹਾ ਰੁਦ੍ ਕੇ ਭਵਨ ਜਗਤ ਰਜਨੀ ਗਈ ।
ਪਯਾਰੀ ਕੋ ਆਗਮ ਰਾਜੈ ਸੁਨਿ ਪਾਇਯੋ ।
ਹੋ ਭੋਰ ਹੋਨ ਨਹਿ ਦਈ ਜੋਰਿ ਦਲੁ ਆਇਯੋ । ੭ ।
kachuk manuch lai sang jat tit ko bhayi.
maha rudar ke bhawan jagat rajni gayi.
payari ko agam raje sun payiyo.
ho bhor hon nahi deyi jor dal aiyo. (7)

ਜੋ ਜਨ ਤ੍ਰਿਯ ਕੇ ਸੰਗ ਪ੍ਰਥਮ ਤਿਨ ਘਾਇਯੋ ।
ਜੀਯਤ ਬਚੇ ਜੋ ਜੋਧਾ ਤਿਨੈ ਭਜਾਇਯੋ ।
ਤਾ ਪਾਛੇ ਰਾਨੀ ਕੋ ਲਯੋ ਉਚਾਇ ਕੈ ।
ਹੋ ਗ੍ਰਿਹ ਅਪਨੇ ਕੋ ਗਯੋ ਹਰਖ ਉਪਜਾਇ ਕੈ । ੮ ।
jo jan triye ke sang pratham tin ghaiyo
jeyat bache jo jodha tine bhajaiyo.
ta pachhe rani ko leyo uchayi ke.
ho greh apne ko geyo harakh upjayi ke. (8)

"I shall come to the temple of Maha Rudra in the form of a Jogan (ascetic) and I will bring some companions with me. O Maharaj! You also come there along with your army, and after killing my attendants, you take me away." (5)

Having given these details she announced in the public with great joy, "I shall go to the Maha Rudra's temple to-morrow and after worshipping him during the night, I shall come back home." (6)

So with few attendants she came to that place and went to Maha Rudra's temple for a nightlong prayer meeting ; The Raja came to know about her (beloved) arrival and before the day dawned, he reached there with a huge army. (7)

He first killed all those persons, accompanying the queen and those who were saved, fled away. Then he took possession of the queen and went away in a joyous mood to his palace. (8)

ਰਾਨੀ ਕੋ ਲੀਨੋ ਸੁਖਪਾਲ ਚੜਾਇ ਕੈ ।
ਆਲਿੰਗਨ ਚੁੰਬਨ ਕੀਨੇ ਸੁਖ ਪਾਇ ਕੈ ।
ਸੁਨਤ ਲੋਗ ਕੇ ਤ੍ਰਿਯ ਬਹੁ ਕੂਕ ਪੁਕਾਰ ਕੀ ।
ਹੋ ਚਿਤ ਆਪਨੇ ਕੇ ਬੀਚ ਦੁਆਈ ਦੇਤ ਭੀ । ੯ । ੧ ।

rani ko leeno sukhpal charayi ke.
alingan chumban keene sukh payi ke.
sunat log ke triye bahu kook pukar ki.
ho chit ane ke beech duyae det bhi. (9) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਛਯਾਲੀਸੇਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੪੬ । ੨੯੪੦ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so chayalisavo charitar samapatam. Sat Subham sat. (146) (2940) aphjun.

ਚੌਪਈ

ਖੈਰੀ ਨਾਮ ਬਲੋਚਨਿ ਰਹੈ । ਦੁਤਿਯ ਸਵਤਿ ਸੀਮੀ ਜਗ ਕਹੈ ।
ਫਤਹ ਖਾਨ ਤਾ ਕੋ ਪਤਿ ਭਾਰੋ । ਤਿਹੂੰ ਭਵਨ ਭੀਤਰ ਉਜਿਯਾਰੋ । ੧ ।

Chopaiee

kheri nam bilochan rahe. dutiye savat sami jag kahai.
phateh khan ta ko pati bharo. tibun bhavan bhetar ujiyaro. (1)

ਰੋਸ ਕਿਯੋ ਤਾ ਪੈ ਹਜਰਤਿ ਅਤਿ । ਮੁਹਿਮ ਸੈਦ ਖ" ਕਰੀ ਬਿਕਟ ਮਤਿ ।
ਤਾਹਿ ਮਿਲਾਇ ਬਹੁਰਿ ਗਹਿ ਲੀਨੋ । ਮੁਲਤਾਨ ਓਰ ਪਯਾਨੋ ਕੀਨੋ । ੨ ।

ros kiyo ta pe hajrat ati. muhim said khan kari bikat mat.
tahi milayi bahur geh leeno. multan aur piyano keeno. (2)

ਬੰਧਯੋ ਰਾਵ ਬਾਲਨ ਸੁਨਿ ਪਾਯੋ । ਸਕਲ ਪੁਰਖ ਕੋ ਭੇਖ ਬਨਾਯੋ ।
ਬਾਲੋਚੀ ਸੈਨਾ ਸਭ ਜੋਰੀ । ਭਾਤਿ ਭਾਤਿ ਅਰਿ ਪ੍ਰਤਿਨਾ ਤੋਰੀ । ੩ ।

bandhyo rav balan sun payo. sakal purakh ko bhekh banayo.
balochi saini sabh jori. bhati bhati ar partna tori. (3)

ਦੋਹਰਾ

ਘੇਰਿ ਸੈਦ ਖ" ਕੋ ਤ੍ਰਿਯਨ ਐਸੇ ਕਹਿਯੋ ਸੁਨਾਇ ।
ਕੈ ਹਮਰੋ ਪਤਿ ਛੋਰਿਯੈ ਕੈ ਲਰਿਯੈ ਸਮੁਹਾਇ । ੪ ।

Dohra

gher said khan ko triyan aise kahiyo sunayi.a
ke hamro pat choriyo ke lariye samuhayi. (4)

He took the queen in his chariot and then embraced her along with sexual affairs. To show to the people the queen cried aloud but in her heart, she was praising her paramour. (9)(1)

Here the hundred and forty-sixth episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. (146-2940)(Contd)

Chopaiee

There was a bloach woman called Theiri and her rival wife was called by people Sami and the husband Fateh Khan was a great (noble) man, who was famous in all the three worlds. (1)

The King got annoyed with him, so he sent stubborn Said Khan to arrest him along with a force. So he was caught later on meeting him, and then started for Multan.(2)

The women heard the news that the Raja (Fateh Khan) was caught, so they dressed up as men and collected together the Baloch army and attacked the enemy forces in many ways. (3)

Couplet :

The women surrounded Said Khan and told him, "Either you let off our husband or you face us in a battle." (4)

ਅੜਿਲ

ਸੈਦ ਖਾਨ ਐਸੇ ਬਚਨਨ ਸੁਨਿ ਪਾਇ ਕੈ ।
ਚੜਿਯੋ ਜੋਰਿ ਦਲੁ ਪ੍ਰਬਲ ਸੁ ਕੋਪ ਬਢਾਇ ਕੈ ।
ਹੈ ਗੈ ਪੈਦਲ ਬਹੁ ਬਿਧਿ ਦਏ ਸੰਘਾਰਿ ਕੈ ।
ਹੋ ਸੂਰਬੀਰ ਬ"ਕਨ ਕੋ ਬਾਨ ਪ੍ਰਹਾਰਿ ਕੈ । ੫ ।

Aril

said khan aise bachnan sun payi ke.
chariyo jor dal prabal so kop badayi ke.
hai ge paidal bahu bidhi daye sanghar ke.
ho soorbeer bankan ko ban parhar ke. (5)

ਭੁਜੰਗ ਛੰਦ

ਬਜੀ ਭੇਰ ਭਾਰੀ ਮਹਾ ਸੂਰ ਗਾਜੈ । ਬੰਧੇ ਬੀਰ ਬਾਨਾਨ ਬ"ਕੇ ਬਿਰਾਜੇ ।
ਕਿਤੇ ਸੂਲ ਸੈਥੀਨ ਕੇ ਘਾਇ ਘਾਏ । ਮਰੇ ਜੂਛਿ ਜਾਹਾਨ ਮਾਨੋ ਨ ਆਏ । ੬ ।

Bhujang Chhand

baji bher bhari maha sur gaje. bandhe beer banan banke biraje.
kite sool sethin ke ghaye ghaye. mare juch jahan mano na aye. (6)

ਗਜੈਰਾਜ ਜੂਝੈ ਕਿਤੇ ਬਾਜ ਮਾਰੇ । ਕਹੂੰ ਰਾਜ ਘੂਮੈ ਕਹੂੰ ਤਾਜ ਡਾਰੇ ।
ਕਿਤੇ ਪਾਕ ਸਾਹੀਦ ਮੈਦਾਨ ਹੂਏ । ਬਸੇ ਸ੍ਵਰਗ ਮੋ ਜਾਇ ਮਾਨੋ ਨ ਮੂਏ । ੭ ।

gajoraj jujhe kite baj mare. kahu raj ghume kahu taj dare.
kite pak sahid maidan huye. base savarg mo jayi mano na muye. (7)

ਚੌਪਈ

ਖੇਰੀ ਜਾਹਿ ਖਗ ਗਹਿ ਮਾਰੈ । ਗਿਰੈ ਭੂਮਿ ਨ ਰਤੀਕ ਸੰਭਾਰੈ ।
ਸੰਮੀ ਨਿਰਖਿ ਜਾਹਿ ਸਰ ਛੋਰੈ । ਏਕੈ ਬਾਨ ਮੂੰਡ ਅਰਿ ਤੋਰੈ । ੮ ।

Chopaiee

kheri jahi khug gahi mare. gire bhumi na ratik sambhare.
sanmi nirikh jahi sar chore. eke ban mund ar tore. (8)

ਸਵੈਯਾ

ਖਗ ਪਰੇ ਕਹੂੰ ਖੇਲ ਝਰੇ ਕਹੂੰ ਟੂਕ ਗਿਰੇ ਛਿਤ ਤਾਜਨ ਕੇ ।
ਅਰੁ ਬਾਨ ਕਹੂੰ ਬਰਛੀ ਕਤਹੂੰ ਕਹੂੰ ਅੰਗ ਕਟੇ ਬਰ ਬਾਜਨ ਕੇ ।
ਕਹੂੰ ਬੀਰ ਪਰੈ ਕਹੂੰ ਚੀਰ ਦਿਪੈ ਕਹੂੰ ਸੁੰਡ ਗਿਰੇ ਗਜਾਰਾਜਨ ਕੇ ।
ਅਤਿ ਮਾਰਿ ਪਰੀ ਨ ਸੰਭਾਰਿ ਰਹੀ ਸਭ ਭਾਜਿ ਚਲੇ ਸੁਤ ਰਾਜਨ ਕੇ । ੯ ।

Swaiyya

khag pare kahun khel jhare kahun took gire chit bhajan ke.
ar baan kahun barchi kathun kahun ang kate bar bajan ke.
kahun mar pari kahun cheer dipe kahun sund gire gajrajan ke.
ati mar pari na sambhar rahi sabh bhaj chale sut rajan ke. (9)

Aril :

Said Khan, on hearing these words, became furious with rage, and advanced with a huge army. He killed many elephants, horses, infantry troops etc and shot many arrows at the warriors, thus engaging them in a fierce battle. (5)

Bhujang Chhand :

The drums were beating and the warriors were roaring loudly. With many arrows (in their quivers) the warriors came there. Many wounds were inflicted with tridents and bayonets. Those warriors, who were killed fighting in the battlefield, it seemed as if they were never born in this world. (6)

Somewhere elephants were killed and somewhere horses were killed. At places the Rajas were roaming around, while at places crowns were lying around. Many had attained martyrdom in the battle, thus purifying themselves and then proceeded to heavens, as if they were not killed. (7)

Chopaiee :

Whosoever were struck with the sword, had fallen on the ground without getting steady in position. Sami was shooting arrows and with one arrow would shatter the head off the enemy. (8)

Swaiyya :

Somewhere swords were lying and elsewhere sheaths were lying, while on the ground pieces of crowns were lying scattered. At places arrows, spears and limbs of horses in pieces were lying scattered; somewhere warriors were lying dead or their robes were lying or trunks of elephants were scattered around. Much damage was done, people had no safety of their lives and many princes were running away. (9)

ਚੌਪਈ

ਕੇਤੇ ਬਿਕਟ ਸੁਭਟ ਕਟਿ ਡਾਰੇ । ਕੇਤੇ ਕਰੀ ਹਨੇ ਮਤਵਾਰੇ ।
ਦਲ ਪੈਦਲ ਕੇਤੇ ਰਨ ਘਾਏ । ਜਿਯਤ ਬਚੇ ਲੈ ਪ੍ਰਾਨ ਪਰਾਏ । ੧੦ ।

Chopaiee

kete bikat subhat kat dare. kete kari hane matvare.
dal paidal kete ran ghaye. jiyat bache lai pran paraye. (10)

ਖੈਰੀ ਸੰਮੀ ਜਾਤ ਭਈ ਤਹਾ । ਠਾਢੋ ਸੈਦ ਖਾਨ ਥੋ ਜਹਾ ।
ਨਿਜੁ ਹਥਿਯਹਿ ਜੰਜੀਰਹਿ ਡਾਰੋ । ਤਹੀ ਜਾਇ ਝਾਰੀ ਤਰਵਾਰੈ । ੧੧ ।

kheri sami jat bhayi taha. thade said khan tho jaha.
nij hathiyar janjreh dare. tahi jayi jhari tarware. (11)

ਖੁਨਸਿ ਖਗ ਖਤ੍ਰਿਯਹਿ ਪ੍ਰਹਾਰਿਯੋ । ਪ੍ਰਥਮ ਕਰੀ ਕਰ ਕੋ ਕਟਿ ਡਾਰਿਯੋ ।
ਬਹੁਰਿ ਖਾਨ ਕੋ ਤੇਗ ਚਲਾਈ । ਗ੍ਰੀਵਾ ਬਚੀ ਨਾਕ ਪਰ ਆਈ । ੧੨ ।

khunas khag khatriyeh parhariyo. pratham kar kar ko kat dariyo.
bahur khan ko bhog chalayi. greeva bachi nak par ayi. (12)

ਦੋਹਰਾ

ਅਟਿਕ ਨਾਕ ਮੈ ਅਸਿ ਰਹਿਯੋ ਗਯੋ ਹਾਥ ਤੇ ਛੂਟਿ ।
ਭੁਜਾ ਅੰਬਾਰੀ ਸੋ ਬਜੀ ਰਹੀ ਬੰਗੁਰਿਯੈ ਟੂਟਿ । ੧੩ ।

Dohra

atak nak mai as hariyo geyo hath te chuti.
bhuja ambari se baji rahi banguriye tuti. (13)

ਚੌਪਈ

ਤਬ ਸੰਮੀ ਸੈਹਥੀ ਸੰਭਾਰੀ । ਮਹਾ ਸਤ੍ਰੁ ਕੇ ਉਰ ਮੈ ਮਾਰੀ ।
ਬਰਛੀ ਭਏ ਪਰੋਏ ਉਤਾਰਿਯੋ । ਸਭਨ ਦਿਖਾਇ ਭੂਮ ਪਰ ਮਾਰਿਯੋ । ੧੪ ।

Chopaiee

tab sami sehthi sambhari. maha satru ke aur mai mari.
barchi bhaye paroye utariyo. sabhan dikhayi bhoom par mariyo. (14)

ਬੰਗੁ ਨਿਹਾਰ ਤ੍ਰਿਯਾ ਪਹਿਚਾਨੀ । ਧੰਨ ਧੰਨ ਸੈਦ ਖ" ਬਖਾਨੀ ।
ਇਨ ਕੇ ਪੇਟ ਪੁਤ੍ਰ ਜੋ ਹ੍ਵੈ ਹੈ । ਬਾਤਨ ਜੀਤਿ ਲੰਕ ਗੜ ਲੈਹੈ । ੧੫ ।

bangu nihar triya pehchani. dhan dhan said kan bakhani.
in ke pet putar jo haiv hai. batan jeet lank garh lehe. (15)

Chopaiee :

Many terrible warriors had been cut into pieces and many elephants had been killed, along with many infantry troops. Those, who were left alive, had runaway while saving their lives. (10)

Then Thairi and Sami reached the spot, where Said Khan was standing. Throwing away the chains of the elephants (on the ground), they struck terror with the swords. (11)

With great annoyance they struck the powerful warrior with the sword, cutting the trunk of the elephant at first and then attacked the Khan with the sword. His neck was saved, but it struck on his nose. (12)

Coupiet :

The sword, being stuck in the nose, slipped from the hand but the arm of the woman struck the elephants top gear and her bangles were broken. (13)

Chopaiee :

Then Sami took up he bayonet and struck it at the enemy's chest and piercing him with it, she removed him from the elephant's gear and threw him down, showing it to everyone. (14)

Seeing the bangles, Said Khan recognized the woman and praised her many times. The child, born from the womb of this woman, would gain victory over the fort of Lanka with great ease (while engaged in talking). (15)

ਦੋਹਰਾ

ਚੀਰ ਫੋਜ ਗਜ ਫਾਧਿ ਕੈ ਆਨਿ ਕਿਯੋ ਮੁਹਿ ਘਾਇ ।
ਇਨ ਕੌ ਇਹੈ ਇਨਾਮੁ ਹੈ ਭਰਤਾ ਦੇਹੁ ਮਿਲਾਇ । ੧੬ ।

Dohra

cheer phoj gad phad ke aan kiyo muhi ghayi.
in ko ehe inam hai bharta dehu milayi. (16)

ਐਸ ਖਗ ਸਿਰ ਘਾਰਿ ਕੈ ਬਡੇ ਪਖਰਿਯਨ ਘਾਇ ।
ਸੈਨ ਸਕਲ ਅਵਗਾਹਿ ਕੈ ਨਿਜੁ ਪਤਿ ਲਯੋ ਛਨਾਇ । ੧੭ ।

ais khug sir ghar ke bade pakhriyan ghayi.
sain sakal avgahi ke nij pat leyo chanayi. (17)

ਚੌਪਾਈ

ਸੂਰਬੀਰ ਬਹੁ ਭਾਤਿ ਅੰਘਾਰੇ । ਖੇਦਿ ਖੇਤ ਤੇ ਖਾਨ ਨਿਕਾਰੇ ।
ਨਿਜੁ ਭਰਤੰਹਿ ਛੁਰਵਾਹਇ ਲਯਾਈ । ਭਾਤਿ ਭਾਤਿ ਸੋ ਬਜੀ ਬਧਾਈ । ੧੮ । ੧ ।

Chopaiee

soorbeer bahu bhat angare. khed khet te khan nikare.
nij bharteh churvayi leyayi. bhat bhat so baji badhayi. (18) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਸੈਤਾਲੀਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੪੭ । ੨੯੫੮ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so satalisavo charitar samapatam. Sat Subham sat. (147) (2958) aphjun.

ਚੌਪਾਈ

ਸਹਿਰ ਕਨੈਜ ਕੰਚਨੀ ਰਹੈ । ਅਧਿਕ ਰੂਪ ਤਾ ਕੌ ਜਗ ਕਹੈ ।
ਦੁਰਗ ਦਤ ਰਾਜਾ ਬਸਿ ਭਯੋ । ਰਾਨਿਨ ਡਾਰਿ ਹਿਦੈ ਤੇ ਦਯੋ । ੧ ।

Chopaiee

sehar kanej kanchni rahe. adhik roop ta ko jag kahe.
durag dat raja bas bheyo. ranin dari hirdaye te deyo. (1)

ਰਾਨਿਨ ਬੈਠ ਮੰਤ੍ਰਿ ਯੌ ਕਯੋ । ਰਾਜਾ ਕਰ ਹਮਰੇ ਤੇ ਗਯੋ ।
ਸੋਉ ਜਤਨ ਆਜੁ ਮਿਲਿ ਕਰਿਯੈ । ਜਾ ਤੇ ਯਾ ਬੈਸ੍ਯਾ ਕੌ ਮਰਿਯੈ । ੨ ।

ranin baith mantri yo keyo. raja kar hamre te geyo.
soyu jatan aaj mili kariye ja te ya besva ko mariye. (2)

Couplet :

"This woman, piercing through my army (troops) and jumping over the elephants had attacked me. Their reward should be in the form of giving them their husband." (16)

By striking the sword on the head, killing the horse riders, and crushing the whole army, they managed to get tneir spouse released from the enemy. (17)

Chopaiee :

They thrashed (mauled) the warriors badly and defeated the Khans in the battlefield and got their husband released. Many musical instruments started playing hailing their victory. (18)(1)

Here the hundred and forty-seventh episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well. (147-2958)(Contd)

Chopaiee :

There lived a prostitute in the town of Kanauj and she was known to be very beautiful by the whole world. The Raja, Durga Dutt, came under her spell, forgetting all about his own queens. (1)

The queens then decided among themselves that they had lost the Raja from their control. "So we should all join together and take some concerted action to kill this prostitute." (2)

ਅੜਿਲ

ਬਿਸਨ ਸਿੰਘ ਕੌ ਰਾਣੀ ਲਯੋ ਬੁਲਾਇ ਕੈ ।
ਕਾਮ ਕੇਲ ਤਾ ਸੌ ਕਿਯ ਪ੍ਰੀਤੁਪਜਾਇ ਕੈ ।
ਪੁਨਿ ਤਾ ਸੌ ਯੌ ਬੈਨ ਕਹੇ ਹਿਤ ਮਾਨਿ ਕੈ ।
ਹੌ ਮੋਰ ਕਾਰਜਹਿ ਕਰੋ ਹਿਤੁ ਮੁਹਿ ਜਾਨਿ ਕੈ । ੩ ।

Aril

bisan singh ko rani leyo bulayi ke
kam kel ta so kiye preetpajayi ke.
puni ta so yo bain kahe hit man ke.
ho mor karaj karo hit muhi jan ke. (3)

ਪ੍ਰਥਮ ਬਹੁਤ ਧਨ ਯਾ ਬੇਸ੍ਵਾ ਕੌ ਦੀਜਿਯੈ ।
ਬਹੁਰਿ ਰਾਵ ਦੇਖਤ ਹਿਤ ਯਾ ਸੌ ਕੀਜਿਯੈ ।
ਜਬ ਰਾਜਾ ਸੌ ਯਾ ਕੌ ਨੇਹੁ ਤੁਰਾਇਯੈ ।
ਹੌ ਬਹੁਰਿ ਆਪਨੇ ਧਾਮ ਬੋਲਿ ਇਹ ਘਾਇਯੈ । ੪ ।

pratham bahut dhan ya besva ko dijiye.
bahur rav dekhat hit ya so kijiye.
jab raja so ya ko nehu turayiye.
ho bahur apne dham bol eh ghaiyeye. (4)

ਪ੍ਰਥਮ ਦਰਬੁ ਬੇਸ੍ਵਾ ਕਹ ਦਯੋ ਬਨਾਇ ਕੈ ।
ਪੁਨਿ ਤਾ ਸੌ ਰਤਿ ਮਾਨੀ ਪ੍ਰੀਤਪਜਾਇ ਕੈ ।
ਜਬ ਤਾ ਕੌ ਨ੍ਰਿਪ ਲੀਨੌ ਸਦਨ ਬੁਲਾਇ ਕੈ ।
ਹੌ ਤੌਨ ਸਭਾ ਮੈ ਬੈਠਿਯੌ ਸੋਊ ਆਇ ਕੈ । ੫ ।

pratham darab besva keh deyo banayi ke.
puni ta so rat mani preetpajayi ke.
jab ta ko nrip leeno sadan bulayi ke.
ho taun sabha mai bethiyo soyu ayi ke. (5)

ਬਿਸਨ ਸਿੰਘ ਤਿਹ ਕਹਿਯੌ ਕਰੂ ਮੁਸਕਾਇ ਕੈ ।
ਬਹੁਰਿ ਸਾਰਤੈ ਕਰੀ ਨ੍ਰਿਪਹਿ ਦਿਖਰਾਇ ਕੈ ।
ਯਾ ਮੂਰਖ ਨ੍ਰਿਪ ਕੌ ਨਹਿ ਦੇਸੀ ਦੀਜਿਯੈ ।
ਹੌ ਯਾ ਸੌ ਨੇਹੁ ਬਢਾਇ ਨ ਯਾ ਕੌ ਕੀਜਿਯੈ । ੬ ।

bisan singh teh kahiyo kurh muskayi ke.
bahur marte kari nirpeh dikhrayi ke.
ya murakh nrip ko nahi desi deejye.
ho ya so nehu badayi na ya ko keejiye. (6)

Aril :

The queen called Bishan Singh. She developed love for him and had a sexual affair with him. "Then she talked to him with great love and affection, asking him to do something for her, considering her as his well- wisher." (3)

"First give lot of money to this prostitute and then in the presence of the Raja, show your love for her. When she would lose her affection for the Raja, then inviting her to your house, kill her." (4)

So first lot of money was given to the pros and then developing love for her, he had sexual relationship with her. When the Raja called her (pros) to his assembly, then that Bishan Singh also came to attend that assembly. (5)

Bishan Singh laughed and said something to her and then making it quite obvious (apparent) to the Raja, he made some signs to her saying that "She should not care for the Raja any more and not to develop greater love for him." (6)

ਚੌਪਈ

ਤਬ ਰਾਨੀ ਨ੍ਰਿਪ ਚਲਿ ਆਈ । ਸਕਲ ਭੇਦ ਤਿਹ ਦਿਯੋ ਬਡਾਈ ।
ਤੁਹਿ ਦੇਖਤ ਦੇਸੀ ਉਹਿ ਦਈ । ਤੋਰੀ ਪ੍ਰੀਤਿ ਕਹਾ ਇਹ ਭਈ । ੭ ।

Chopaiee

tab rani nrip chal ayi. sakal bhed teh diyo badayi.
tuhi dekhat desi uhi deyi. tori preet kaha eh bhayi. (7)

ਦੋਹਰਾ

ਤੁਹਿ ਦੇਖਤ ਇਨ ਉਹਿ ਦਈ ਦੇਸੀ ਸੁਨੁ ਮਹਾਰਾਜ ।
ਤਾ ਤੇ ਤੁਮਰੋ ਯਾ ਭਏ ਹਿਤ ਕੀਨੋ ਇਹ ਕਾਜ । ੮ ।

Dohra

tuhi dehat in uhi deyi desi sun maharaj.
ta te tumre ya bhaye hit keeno eh kaj. (8)

ਬੇਸ੍ਵਾ ਤੁਮ ਕੋ ਭਾਵਈ ਤਯਾਗ ਕਰਿਯੋ ਤੈ ਮੋਹਿ ।
ਔਰ ਪੁਰਖੁ ਤਾ ਕੋ ਰੁਚੈ ਲਾਜ ਨ ਲਾਗਤ ਤੋਹਿ । ੯ ।

besva tum ko bhavyai tayag kariyo te mohi.
aur purukh ta ko ruche laj na lagat tohi. (9)

ਚੌਪਈ

ਜੌ ਇਨ ਕੇ ਰਾਖੇ ਪਤਿ ਪੈਯੈ । ਤੌ ਬਰਾਗਿਨਿਨ ਕਯੋ ਗ੍ਰਿਹ ਲਯੈਯੈ ।
ਟਟੁਅਹਿ ਚੜਿ ਜੀਤੇ ਸੰਗ੍ਰਮਾ । ਕੋ ਖਰਚੈ ਤਾਜੀ ਪੈ ਦਾਮਾ । ੧੦ ।

Chopaiee

jo in ke rakhe pati peye. to baragnin keyo greh leyeye.
tatuahi char jeete sangrama. ko kharche taji pe dama. (10)

ਦੋਹਰਾ

ਇਨ ਬੇਸ੍ਵਨਿ ਕੋ ਲਾਜ ਨਹਿ ਨਹਿ ਜਾਨਤ ਰਸ ਰੀਤਿ ।
ਰਾਵ ਛੋਰਿ ਰੰਕਹਿ ਭਜਹਿ ਪੈਸਨ ਕੀ ਪਰਤੀਤ । ੧੧ ।

Dohra

in besvan ko nam nahi nahi janat ras reet.
rav chor hankhi bhajhi pesan ki parteet. (11)

ਅੜਿਲ

ਤੁਮ ਸੇਤੀ ਬਾਹਰ ਕੋ ਨੇਹ ਜਤਾਵਈ ।ਨਿਜੁ ਹਿਤ ਵਾ ਕੇ ਸੰਗ ਟਕਾ ਜੋ ਲਯਾਵਈ ।
ਔਰ ਸਦਨ ਮੋ ਜਾਤ ਜੁ ਯਾਹਿ ਬਤਾਇਯੈ । ਹੌ ਤਬ ਰਾਜਾ ਜੂ ਇਹ ਕਹ ਲੀਕ ਲਗਾਇਯੈ ।੧੨।

Aril

tum seti bahar ko neh jatavayi.nij hit va ke sang taka jo leyavayi.
aur sadan mai jat jo yahi batiyeye.ho tab raja ju keh leek lagayiye. (12)

Chopaiee :

Then the queen came to the Raja and told him the whole thing, saying, "that in the Raja's presence she was showing greater love and care for him (Bishan Singh). What sort of love you have for her ?" (7)

Couplet :

"O Raja ! Listen. In your very presence she had shown greater love and affection for him (Bishan Singh). Then what was the use of having love with her ?' (8)

"You had developed greater love for her and had completely forgotten me. She had greater liking for another man, so are you not feeling ashamed of yourself ?" (9)

Chopaiee :

"If you feel you are greatly honoured by keeping this pros in your house, then why bring other women a t all ? What is the use of spending more money for horses, when one could win a battle on ordinary ponies ?" (10)

Couplet :

"These prostitutes have neither any (shame) modesty of their own, nor they understand true love or its implications. These women can have love affair with ordinary penniless people, leaving aside even the Rajas." (11)

Aril :

"She was only showing outwardly love for you, but she prefers the person who brings more money for her. If you are told that she goes to somebody else's house, then O Rajan ! You should forget about her completely (and discontinue your love affair)." (12)

ਦੋਹਰਾ

ਇਤ ਰਾਨੀ ਰਾਜਾ ਭਏ ਔਸ ਕਹਿਯੋ ਸਮੁਝਾਇ ।
ਮਨੁਛ ਪਠੈ ਉਤ ਜਾਰ ਕੋ ਬੇਸ੍ਵਾ ਲਈ ਬੁਲਾਇ । ੧੩ ।

Dohra

it rani raja bhaye ais kahiyo samjhayi.
manuch pathe ut jar ko besva layi bulayi. (13)

ਚੌਪਈ

ਜਬ ਬੇਸ੍ਵਾ ਤਾ ਕੇ ਘਰ ਗਈ । ਰਨਿਯਹਿ ਆਨਿ ਸਖੀ ਸੁਧਿ ਦਈ ।
ਨਿਜੁ ਪਤਿ ਕੌ ਲੈ ਚਰਿਤ ਦਿਖਾਇਯੋ । ਨ੍ਰਿਪ ਧ੍ਰਿਗ ਚਿਤ ਆਪਨ ਠਹਰਾਯੋ । ੧੪ ।

Chopaiee

jab besva ta ke ghar gayi. raniyehi aan sakhi sudhi deyi.
nij pati ko le charit dlkhaiyo. nrip dhrig chit apan thehrayo. (14)

ਦੋਹਰਾ

ਮੈ ਜਾ ਕੈ ਧਨੁ ਅਮਿਤ ਦੈ ਕਰੀ ਆਪਨੀ ਧਾਰ
ਤਿਨ ਪੈਸਨ ਹਿਤ ਤ੍ਰਿਯਾਰਾ ਮੁਹਿ ਅਨਤੈ ਕਿਯੋ ਪੁਯਾਰ ੧੫

Dohra:

Mai ja kai dhan amit dai kari apni dhaar
tin paisan dit triyara meh antai kiou puryar.15.

ਅੜਿਲ

ਬੇਸ੍ਵਾ ਬਾਹਰ ਆਈ ਕੇਲ ਕਮਾਇ ਕੈ ।
ਰਾਵ ਲਰਿਕਵਾ ਦਏ ਬਹੁਤ ਚਿਮਟਾਇ ਕੈ ।
ਕੇਲ ਕਰਤ ਮਰਿ ਗਈ ਤਵਨ ਦੁਖ ਪਾਇਯੋ ।
ਹੋ ਕੈਸੁ ਪੇਸਨੀ ਰਾਨੀ ਚਰਿਤ ਬਨਾਇਯੋ । ੧੬ । ੧ ।

Aril

besva bahar ayi kel kamayi.
rav larkava deyi bahut chimtayi ke.
kel karat mar gayi tawan dukh paiyo.
ho kes pesni rani charit banaiyo. (16) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਅਠਤਾਲੀਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੪੮ । ੨੯੭੪ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so athtalisavo charitar samapatam. Sat Subham sat. (148) (2974) áphjun.

Couplet :

Thus the queen explaining like this, made the Raja understand (the truth) and on the other side by sending her paramour, she sent for the prostitute through her man. (13)

Chopaiee :

When the pros went to the friend's house, then the attendant told the queen and the queen showed her (pros) character to the husband and the Raja cursed himself for this. (14)

Couplet :

The Raja thought to himself that the woman, who had been made a friend by giving her so much money had deserted him for the sake of money and had developed love for another person. (15)

Aril :

When the pros came out after having sexual affair with the paramour, the Raja sent many boys to chase her. Then by having sexual relationship with them by force, she felt miserable and died. The queen had adopted a strange method (deceitful action) to get rid of the prostitute. (16)(1)

Here the hundred forty-eighth episode of the King's & Minister's dialogue regarding woman character from Charitar Pakhyan is completed. All is well.

(148-2974)(Contd)

ਚੌਪਈ

ਪਰਬਤ ਸਿੰਘ ਪੋਸਤੀ ਰਹੈ । ਪਾਚਿਸਤ੍ਰੀ ਜਾ ਕੇ ਜਗ ਕਹੈ ।
ਪੋਸਤ ਪਿਯਤ ਕਬਹੂੰ ਨ ਅਘਾਵੈ । ਤਾ ਕੈ ਕਵਨ ਮੋਲ ਲੈ ਪਯਾਵੈ । ੧ ।

Chopaiee

parbat singh posti rahe. pachstari ja ke jug kahe.
post piyat kabhun na aghave. ta ke kawan mol lai peyave. (1)

ਇਕ ਦਿਨ ਟੂਟਿ ਅਮਲ ਤਿਹ ਗਯੋ । ਅਧਿਕ ਦੁਖੀ ਤਬ ਹੀ ਸੋ ਭਯੋ ।
ਤਬ ਪਾਚੋ ਇਸਤ੍ਰਿਨ ਸੁਨਿ ਪਯੋ । ਖੋਜਿ ਰਹੀ ਗ੍ਰਿਹ ਕਛੂ ਨ ਲਹਿਯੋ । ੨ ।

ik din tuti amal the geyo. adhik dukhi rab hi so bheyo.
tab pacho istrin sun payo. khoj rahi greh kachu na lahiyo. (2)

ਤਬ ਪਾਚੋ ਮਿਲਿ ਬਿਚਾਰਿਯੋ । ਉਪਰ ਖਾਟ ਦੁਖਿਤ ਸੋ ਡਾਰਿਯੋ ।
ਇਨ ਗਾਡਨ ਲੈ ਚਲੈ ਉਚਾਰਿਯੋ । ਨਿਜੁ ਮਨ ਯਹੇ ਤ੍ਰਿਯਾਨ ਬਿਚਾਰਿਯੋ । ੩ ।

tab pacho mil bichariyo. upar khat dukhat so dariyo.
in gadan lai chale uchariyo. nij man yehe triyan bichariyo. (3)

ਅੜਿਲ

ਡੰਡਕਾਰ ਕੇ ਬੀਚ ਜਬੈ ਤ੍ਰਿਯ ਵੈ ਗਈ ।
ਮਾਰਗ ਮਹਿ ਗਡਢਾ ਗਹਿਰੋ ਨਿਰਖਤ ਭਈ ।
ਆਵਤ ਲਕੇ ਬਟਊਆ ਧਨ ਲੀਨੇ ਘਨੋ ।
ਹੋ ਕਹਿਯੋ ਹਮਾਰੇ ਸੌਦੋ ਅਬ ਆਛੇ ਬਨੋ । ੪ ।

Aril

dandkar ke beech jabe triye vai gayi.
marg keh gadcha gehro nirkhat bhayi.
avat lake batuya dhan leene ghano.
ho kahiyo hamare sode ab ache bano, (4)

ਸੁਨਹੋ ਬੀਰ ਬਟਾਊ ਬਾਤ ਬਲੋਚ ਸਭ ।
ਪਿਯ ਗਾਡਨ ਕੇ ਹੇਤ ਇਹਾ ਆਈ ਹਮ ਸਭ ਅਬ ।
ਯਾ ਸੈ ਆਨਿ ਜਨਾਜੋ ਅਬੈ ਸਵਾਰਿਯੈ ।
ਹੋ ਹਮਰੇ ਗੁਨ ਔਗੁਨ ਨ ਹ੍ਰਿਦੈ ਬਿਚਾਰਿਯੈ । ੫ ।

sunho beer batayu bat baloch sabh.
piye gadan ke het iha ayi hum sabh ab.
ya mai aan janajo abe savariye.
ho hamare gun avgun na hirdye bichariye. (5)

Chopaiee :

There was a drug-addict by the name of Parbat Singh and he had five wives. He was never satisfied with his dose of poppy husk. Who would give him poppy husk by paying money for it. ? (1)

One day, he lost (missed) his dose of drug and he became very restless. Then the five women learnt about it (that his addiction was disrupted). But they could not lay their hands on anything (drug) in the house, in spite of their efforts. (2)

Then all the five worked out a programme (decided on something) and made that wailing person lie down on a cot. They thought in their mind to take him out for burying him somewhere. (3)

Aril :

When these women reached some wilderness, they saw a deep pit somewhere on the way. Then nearby they saw some wayfarers with lot of money there. They thought that they would strike a good bargain now. (4)

"O our Baloch brothers! Listen to us. We all have come here to bury our dear husband here. So please decorate his burial pyre nicely without thinking about our good or bad qualities." (5)

ਉਸਟਨ ਤੇ ਸਭ ਉਤਰਿ ਬਲੋਚ ਤਹਾ ਗਏ ।
ਨੀਤ ਖੇਰ ਕੀ ਫਾਤਯਾ ਦੇਤ ਉਹਾ ਭਏ ।
ਤਾ ਕੋ ਪਰੇ ਸੁਮਾਰ ਮ੍ਰਿਤਕ ਕੀ ਜਯੋ ਨਿਰਖ ।
ਹੋ ਨਿਕਤ ਇਸਥਿਤਰ ਭਏ ਗੜਾ ਕੋ ਗੋਰ ਲਖਿ । ੬ ।
ústan te sabh utar baloch taha geye.
neet kher ki phatya det uha bhaye.a
ta ko pare sumar mirtak ki jeyo nirikh.
ho nikat isthitar bhaye gada ko gor lakh. (6)

ਲੀਨੀ ਖਾਟ ਉਠਾਇ ਮ੍ਰਿਤਕ ਤਿਹ ਜਾਨਿ ਕੈ ।
ਸਕਿਯੋ ਨ ਭੇਦ ਅਬੈਦ ਕਛੂ ਪਹਿਚਾਨਿ ਕੈ ।
ਜਬ ਤਾ ਪੈ ਸਭ ਹੀ ਇਸਥਿਤ ਭੇ ਆਇ ਕੈ ।
ਹੋ ਡਾਰਿ ਫਾਸਿਯਨ ਗਡਹੇ ਦਏ ਗਿਰਾਇ ਕੈ । ੭ ।
leeni khat uthayi mirtak te jaan ke.
sakiyo na bhed abhed kachu jaan ke.
jab ta pe sabh hi isthit bhe ayi ke.
ho dari phasiyan gadhe deye girayi ke. (7)

ਏਕ ਗਾਵ ਤੇ ਦੌਰਿ ਆਫੂ ਲਯਾਵਤਿ ਭਈ ।
ਏਕ ਪੁਕਾਰਤ ਊਚ ਚਲੀ ਕੋਸਕ ਗਈ ।
ਬਹੁ ਲੋਗਨ ਕੋ ਲਯਾਇ ਸੁ ਉਨ ਕੋ ਘਾਇ ਕੈ ।
ਹੋ ਕਹਿ ਫ"ਸਿਨ ਪਤਿ ਹਨੇ ਦਏ ਦਿਖਰਾਇ ਕੈ । ੮ ।
ek gav te dor aphu leyavat bhayi.
ek pukarat uch chali kosak gayi.
bahu logan ko leyayi so un ko ghayi ke.
ho keh phansin pati hane deyo dikhrayi ke. (8)

ਚੌਪਈ

ਪੰਚ ਇਸਤ੍ਰੀ ਤਿਨ ਜੁਤ ਆਈ । ਧਨਵੰਤੀ ਅਤਿ ਠਗਨ ਤਕਾਈ ।
ਪੰਚਨ ਕੇ ਫਾਸੀ ਗਹਿ ਡਾਰੀ । ਹਮ ਪ"ਚੋ ਰਹਿ ਗਈ ਬਿਚਾਰੀ । ੯ ।

Chopaiee

panch istri tin jut ayi. dhanvanti ati thagan takayi.
panchan ke phasi geh dari. hum pancho rahi gayi bichari. (9)

ਦੋਹਰਾ

ਪਤਿ ਮਾਰੇ ਫਾਸਿਨ ਠਗਨ ਸਾਥੀ ਰਹਿਯੋ ਨ ਕੋਇ ।
ਹਮ ਬਨ ਮੈ ਏਕਲ ਤ੍ਰਿਯਾ ਦੈਵ ਕਹਾ ਗਤਿ ਹੋਇ । ੧੦ ।

Dohra

pati mare phasin thagan sathi rahiyo na koyi.
hum ban mai ekal triya dev kaha gat hoyi. (10)

The Baloch people got down from their camels and went there. They came to read out the last rites as per Muslim law (last Fateh). Then seeing him like a corpse, they stood near the pit taking it for a grave. (6)

Taking him for a dead person, they lifted his cot and could not get at the secret behind it. When they all stood near the pit, then the woman spread a noose around their necks and threw them in the pit. (7)

One woman went quickly to the village and brought some opium; one of them went one kilometer away shouting aloud and brought many people after killing the travellers and showed them that their husbands had been killed with the help of a noose. (8)

Chopaiee :

(They said) "the five women came near the people and found these women very rich. The robbers had killed our husbands with the help of a noose and now we five are left alone (helpless)." (9)

Couplet :

"These cheats had killed our husbands with the help of noose, and we are left without any companion. We are left alone in the jungle (as helpless women) God alone knows, what will happen to us." (10)

ਚੌਪਈ

ਕਾਜੀ ਕੋਟਵਾਰ ਤਹ ਆਏ । ਰਨਸਿੰਗੇ ਰਨ ਨਾਦ ਬਜਾਏ ।
ਕੋਪ ਠਾਨ ਯੌ ਬਚਨ ਉਚਾਰੇ । ਹਮ ਸਾਥੀ ਇਹ ਠਾਉ ਤਿਹਾਰੇ । ੧੧ ।

Chopaiee

kaji kotwar teh ayo. ransinghe ran nad bajayo.
kop than yo bachan uchare. hum sathi eh thayu tihare. (11)

ਦੋਹਰਾ

ਚਾਰਿ ਊਟ ਮੁਹਰਨ ਭਰੇ ਆਠ ਰੁਪੈਯਨ ਸਾਥ ।
ਪਤਿ ਮੂਏ ਦੇਊ ਗਏ ਤੌ ਹਮ ਭਈ ਅਨਾਥ । ੧੨ ।

Dohra

char ut muhran bhare ath pupayin sath.
pati muye deyu gaye to hum bhayi anath. (12)

ਚੌਪਈ

ਤਬ ਕਾਜੀ ਇਹ ਭਾਤਿ ਉਚਾਰੋ । ਤ੍ਰਿਯਾ ਕਛੁ ਜਿਨਿ ਸੋਕ ਬਿਚਾਰੋ ।
ਹਮ ਕੌ ਫਾਰਖਤੀ ਲਿਖ ਦੀਜੈ । ਦ੍ਵਾਦਸ ਊਟ ਆਪਨੇ ਲੀਜੈ । ੧੩ ।

Chopaiee

tab kaji eh bhat uchare. triya kachu jin sok bicharo.
hum ko pharkhati likh deejai. davadas ut apne leeje. (13)

ਦੋਹਰਾ

ਦੀਨਨ ਕੀ ਰਛਾ ਕਤੀ ਕੌਡੀ ਗਨੀ ਕੁਪਾਇ ।
ਸਭ ਹੀ ਦਯੋ ਬਹੋਰਿ ਧੰਨ ਧੰਨ ਕਾਜਿਨ ਕੇ ਰਾਇ । ੧੪ ।

Dohra

denan ki racha kati koudi gani kupayi.
sabh hi deyo bahor dhan kajin ke rayi. (14)

ਦੁਸਟ ਅਰਿਸਟ ਨਿਵਾਰਿ ਕੈ ਲੀਨੋ ਪਤਹ ਬਚਾਇ ।
ਭਾਤਿ ਭਾਤਿ ਸੇਵਾ ਕਰੀ ਹੀਏ ਹਰਖ ਉਪਜਾਇ । ੧੫ । ੧ ।

dusat arsat nivar ke leeno pateh bachayi.
bhat bhat seva kari hiye harakh upjayi. (15) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਉਨਵਿੰਜਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੪੯ । ੨੯੮੯ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so unvijavo charitar samapatam. Sat Subham sat. (149) (2989) aphjun.

Chopaiee :

The Kazi and Kotwal (Inspector) came there and battle-drums along with kettledrums were played. They said in great fury "that here we are with you." (11)

Couplet :

They (women) said, "that four camels were loaded with gold coins and eight camels with rupees. Now the husbands have died like this and we have been rendered helpless." (12)

Chopaiee :

Then the Kazi said, "O Women ! You need not feel any anguish. You give us a letter of relinquishment and take away your twelve camels." (13)

Couplet :

The women then said, "You have helped us being helpless without taking a single penny in reward and have handed over all the wealth. O Lord of the Kazis! You are worthy of all honour." (14)

Thus getting rid of all enemies and sufferings, they saved their husband and then being overjoyed they served him by all means. (15) (1)

Here the hundred and forty-ninth episode of King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.

(149-2989)(Contd)

ਚੌਪਈ

ਰਾਨੀ ਏਕ ਨਗੌਰੇ ਰਹੈ । ਗਰਭਵਤੀ ਤਾ ਕੌ ਜਗ ਕਹੈ ।
ਪੂਤ ਰਾਵ ਕੇ ਗ੍ਰਿਹ ਕੋਊ ਨਾਹੀ । ਚਿੰਤਾ ਇਹੇ ਤਾਹਿ ਮਨ ਮਾਹੀ । ੧ ।

Chopaiee

rani ek nagore rahe. garabhvati ta ko jag kahe.
put rav ke greh koyu nahi. chinta ehe tahi man mahi.1.

ਗਰਭਵਤੀ ਆਪਹਿ ਠਹਿਰਾਯੋ । ਪੂਤ ਆਨ ਕੋ ਆਨ ਜਿਵਾਯੋ ।
ਸਭ ਕੋਊ ਪੂਤ ਰਾਵ ਕੋ ਮਾਨੈ । ਤਾ ਕੌ ਭੇਦ ਨ ਕੋਊ ਜਾਨੈ । ੨ ।

garabhvati aphi thehrayo. put aan ko aan jivayo.
sabh koyu put rav ko mane. ta ko bhed na koyu jane. (2)

ਅੜਿਲ

ਦੋਇ ਪੂਤ੍ ਜਬ ਤਾਹਿ ਬਿਧਾਤੈ ਪੁਨ ਦਏ ।
ਰੁਪਵੰਤ ਸੁਭ ਸੀਲ ਜਤ ਬ੍ਰਤ ਹੋਤ ਭੇ ।
ਤਬ ਉਨ ਦੁਹੂੰ ਪਾਲਕਨ ਲੈ ਕੈ ਬਿਖੁਦਈ ।
ਹੋ ਨਿਜੁ ਪੂਤਨ ਕਹ ਰਾਜ ਪਕਾਵਤ ਤਹ ਭਈ । ੩ ।

Aril

deyi putar jab tahi bidhate pun deye.
roopvant subh seel jat barat hot bhae.
tab un duhun palkan le ke bokhdayi.
ho nij putan keh raj pakawat teh bhayi. (3)

ਭਾਤਿ ਭਾਤਿ ਸੌ ਰੋਦਨ ਕਿਯੋ ਪੁਕਾਰਿ ਕੈ ।
ਨਿਰਖਾ ਤਿਨ ਕੀ ਓਰ ਸਿਰੋਕਚੁਪਾਰਿ ਕੈ ।
ਪ੍ਰਾਨਨਾਥ ਊ ਆਏ ਕਹਿਯੋ ਨ ਸੋਕ ਕਰਿ ।
ਹੋ ਅਕਥ ਕਥਾ ਕੀ ਕਥਾ ਜਾਨਿ ਜਿਯ ਧੀਰ ਧਰਿ । ੪ ।
ਬਹਅਤਾਂ ਬਹਅਤਾਂ ਸੋ ਰੋਦਅਨ ਕਯਿੋ ਪੁਕਅਰ ਕੇ।

nirkha tin ki aur sirokchupar ke.
prannath ou aye kahiyo na sok kar.
ho akath katha ki katha jan jiye dheer dhar. (4)

ਦੋਹਰਾ

ਜਿਯਤ ਤਿਹਾਰੇ ਪੂਤ ਦੋ ਸਦਾ ਰਹੈ ਜਗ ਮਾਹਿ ।
ਉਨ ਕੋ ਸ਼ੋਕ ਨ ਕੀਜਿਯੈ ਜਿਯਤ ਅਜੈ ਤਵ ਨਾਹ । ੫ ।

Dohra

jiyat tihare put do sada rahe jug mahi.
aun ko shonk na keejiye jiyat aje tav nah. (5)

Chopaiee :

There was a queen in the town of Nagour and was called by the people Garbhvati. The Raja had no son and this was his greatest worry in mind. (1)

Then she announced herself as pregnant and arranged for the birth of someone else's son at her place. All were thinking him to be Raja's son. No one else knew about this secret.

(2)

Aril :

Then she got two of her own sons through God's Grace. They were very beautiful, clever and celibate with a cool mind. Then these two sons gave poison to the other (brought-up) child and the queen started thinking of giving the kingdom to her sons. (3)

She started crying, wailing loudly in various ways and splitting her hair, she was looking at him (third son). The saviour Raja came and said, "Do not feel the pangs (of separation). This should be taken as God's Will and then have patience to bear this loss." (4)

Couplet :

May your two sons live forever in the world. You need not suffer on that account as your spouse is still alive. (5)

ਚੌਪਈ
ਜੋ ਕੋਊ ਤ੍ਰਿਯਾ ਤਹਾ ਚਲਿ ਆਵੈ । ਯਹੈ ਆਹਿ ਪਰਬੋਧ ਜਤਾਵੈ ।
ਜਿਯੋ ਚਾਰਿ ਜੁਗ ਪੂਤ ਤਿਹਾਰੇ । ਦੋਊਅਨ ਕੋ ਨਹਿ ਸੋਕ ਬਿਚਾਰੇ । ੬ ।

Choupaie :

jo koyu triya taha chal avyahe ahi parbodh jatave.
jiyo char jug poot tihare. dohuan ko nahi sok bichare. (6)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਪੰਜਾਹ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੫੦ । ੨੯੯੫ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so panjah charitar samapatam. Sat Subham sat. (150) (2995) aphjun.

ਦੋਹਰਾ
ਕੁਪਿਤ ਸਿੰਘ ਰਾਜਾ ਰਹੈ ਰਾਜੌਰੀ ਮਾਹਿ ।
ਸਦਾ ਸੀਲ ਸੁ ਤਾਹਿ ਅਤਿ ਰੋਹ ਤਵਨ ਨਾਹਿ । ੧ ।

Dohra

kupit singh raja rahai rajouria mahi.
sada seel sutahi ati roh tavan nahi. (1)

ਚੌਪਈ
ਤ੍ਰਿਯਾ ਗੁਮਾਨ ਮਤੀ ਤਿਹ ਜਨਿਯਤ । ਅਤਿ ਸੁੰਦਰਿ ਤਿਹੁ ਲੋਕ ਬਖਾਨਿਯਤ ।
ਪਤਿ ਕੇ ਸੰਗ ਨੇਹ ਤਿਹ ਭਾਰੋ । ਵਾ ਕੋ ਰਹਤ ਪ੍ਰਾਨ ਤੇ ਪਯਾਰੋ । ੨ ।

Chopaiee

triya guman mat tih janiat.ati sundari tihu lok baniat
pat ke sang neh tih bharai.va ko rahat pran tai payaro. (2)

ਜਬ ਰਾਜਾ ਰਨ ਕਾਜ ਸਿਧਾਰੈ । ਤਬ ਰਾਨੀ ਇਹ ਭਾਤਿ ਉਚਾਰੈ ।
ਹੌ ਨਹਿ ਤੁਮੈ ਛੌਰਿ ਗ੍ਰਿਹ ਰਹਿਹੌ । ਪ੍ਰਾਨਨਾਥ ਕੇ ਚਰਨਨ ਗਹਿਹੌ' । ੩ ।

jabai raja ran kaaj sidharai.tab rani eh bhat ucharai.
hou nahi tumai chor grih rahayiou.prannath ke charnan gahyiou. (3)

ਜਬ ਨ੍ਰਿਪ ਕੋ ਰਨ ਬਨਿ ਕਹੁੰ ਆਵੈ । ਤ੍ਰਿਯ ਆਗੈ ਹ੍ਵੈ ਖੜਗ ਬਜਾਵੈ ।
ਬੈਰਿਨ ਜੀਤਿ ਬਹੁਰਿ ਘਰ ਆਵੈ । ਭਾਤਿ ਭਾਤਿ ਕੇ ਭੋਗ ਕਮਾਵੈ । ੪ ।

jab nrip ko ran ban kahun avai. triya agai havai kharag bajavai.
bairan jeet bhurai ghar avai. bhat bhat kai bhog kmavo. (4)

Chopaiee :

If any lady would come there to console her, she would also suggest that these two sons will live for four Yugas (ages) and do not feel any harm would come to them.
(6)(1)

Here the hundred fiftieth episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.
(150-2995)(Contd)

Couplet :

There was a Raja, called Kopit Singh in Rajouri. He was always cool-headed and would never get agitated or furious. (1)

Chopaiee :

His queen was named Goman Mati, who was known as most beautiful in the three worlds. She had great adoration for her spouse and considered him dearer than her life even. (2)

When the Raja would go to the battlefield, she would say, "O my Master! I shall not go back home leaving your company and would continue holding your lotus feet."
(3)

When the Raja had to go for the battlefield, then the queen would wield the sword ahead of him. When the Raja would come back after winning (the war) against enemies, then she would have cohabitation with him in many ways. (4)

ਇਕ ਦਿਨ ਜੁਧ ਨ੍ਰਿਪਹਿ ਬਨਿ ਆਯੋ । ਚੜਿ ਗੈ ਪੈ ਤ੍ਰਿਯ ਸਹਿਤ ਸਿਧਾਯੋ ।
ਜਾਤਹਿ ਪਰਿਯੋ ਭੇਰ ਰਨ ਭਾਰੀ । ਨਾਚੇ ਸੂਰ ਭੀਰ ਹੰਕਾਰੀ । ੫ ।
ik din judh nripeh ban ayou.charr gai pai triya sahit sidhayiou.
jaateh paryiou bher ran bhari.nachai soor bheer hankari. (5)

ਅੜਿਲ

ਭਾਤਿ ਭਾਤਿ ਰਨ ਸੁਭਟ ਸੰਘਾਰੇ ਕੋਪ ਕਰਿ ।
ਭਾਤਿ ਭਾਤਿ ਰਥ ਬਾਜ ਬਿਦਾਰੇ ਸਰ ਪ੍ਰਹਰਿ ।
ਨਿਰਖਿ ਜੁਧ ਕੋ ਸੂਰ ਪਰੇ ਅਰਰਾਇ ਕੈ ।
ਹੋ ਮੰਦਲ ਤੂਰ ਮ੍ਰਿਦੰਗ ਮੁਚੰਗ ਬਜਾਇ ਕੈ । ੬ ।

Aril

bhat bhat ran subhat sanghare kop kari .
bhat bhat rath baj bidare sar parhari.
nirakh judh ko sur pare arraye kae.
ho mandal yur mirdang muchang bajaye kae. (6)

ਪਠੇ ਪਖਰਿਯਨ ਕੋਪ ਅਧਿਕ ਜਿਯ ਮੈ ਜਗਯੋ ।
ਸਜੇ ਸੰਜੋਅਨ ਸੈਨ ਦੁਹੂੰ ਦਿਸਿ ਉਮਗਯੋ ।
ਬਜੈ ਜੁਝਊਆ ਨਾਦ ਪਰੇ ਅਰਰਾਇ ਕੈ ।
ਹੋ ਟੂਕ ਟੂਕ ਹ੍ਵੈ ਜੁਝੇ ਸੁਭਟ ਸਮੁਹਾਇ ਕੈ । ੭ ।
pathe pakhrian kop adhik jiye mae jagyo.
saje sanjoan saen duhun disi umgayo.
baje jujhuya nad pare arraye kae.
ho tuk tuk haav jujhe subhat samuhaye kae. (7)

ਚਟਪਟ ਸੁਭਟ ਬਿਕਟਿ ਕਟਿ ਕਟਿ ਕੇ ਭੂ ਪਰੈ ।
ਖੰਡਿ ਖੰਡਿ ਕਿਤੇ ਅਖੰਡਿਯਨ ਖਹਿ ਖਗਨ ਮਰੈ ।
ਟੂਕ ਟੂਕ ਹ੍ਵੈ ਗਿਰੈ ਨ ਮੋਰੈ ਨੈਕ ਮਨ ।
ਹੋ ਪ੍ਰਲੈ ਕਾਲ ਸੋ ਕਿਯੋ ਬਿਧਾਤੈ ਬਹੁਰਿ ਜਨੁ । ੮ ।
chatpat subhat bikat kati kati ke bhu parae.
khandh khand kite akhandiyan kahi khagan marae.
tuk tuk haav gire na morae naek man.
ho parlae kal so kiyo bidhatae bahur janu. (8)

ਜਬ ਰਾਨੀ ਕੈ ਸਹਿਤ ਰਾਵ ਜੂ ਰਿਸਿ ਭਰੈ ।ਦੋਊ ਕੈਬਰ ਕਠਿਨ ਕਮਾਨਨ ਕਰ ਧਰੈ ।
ਦਛਿਨ ਬਿਸਿਖ ਦਿਖਾਇ ਬਾਮ ਅਰਿ ਮਾਰਹੀ ।ਹੋ ਏਕ ਘਾਇ ਕੈ ਸੰਗ ਚੁਰ ਕਰਿ ਡਾਰਹੀ । ੯ ।
jab rani kae sahit rav ju risi bharae.doyu kaedar kathin kamanan kar dharae.
dachin bisakh dikhaye ban ari marhi.ho ek ghaye kae sang chur kari darhi. (9)

One day the Raja had to go to the battlefield suddenly, then he rode on the elephant along with his queen and went. On his arrival, there was a fierce battle fought and the proud warriors danced around. (5)

Aril :

The Raja, getting enraged killed many warriors in the battlefield. With shooting many arrows, he killed many horses and cut off chariots. The warriors seeing the fury of battle, attacked by beating drums, toor and mirdang-muchang. (6)

Many horse riders with great wrathfulness advanced in the battlefield and the army armed with weapons and coats of mail advanced from both the sides. The war drums were beating and the warriors attacked by challenging the enemy and while fighting, were cut into pieces. (7)

Shortly many frightful warriors, being cut into pieces, were falling down on the ground. Many invincible warriors, being struck by swords, were cut down into pieces. Though they fell down cut into pieces, but they never relented at heart. It appeared as if dooms-day had come with God's Will. (8)

When the Raja, along with the queen became furious with rage then both of them took up their strong bows and arrows in hand. The woman shot an arrow in the south direction and with one arrow crushed the enemy. (9)

ਜਨੁਕ ਜੇਠ ਕੇ ਮਾਸ ਅਦਿਤ ਅਧ ਦਿਨ ਚੜਿਯੋ ।
ਜਨੁਕ ਕਰਾਰਨ ਛੋਰਿ ਨੀਰ ਨਾਯਕ ਹੜਿਯੋ ।
ਬਜ੍ਰ ਬਿਸਿਖ ਅਸ ਹਨਿਯੋ ਸੁ ਸੈਨ ਉਚਾਇਯੋ ।
ਹੋ ਜਬੈ ਬਿਸੁਨ ਲਛਮੀ ਕੇ ਸਹਤ ਰਿਸਾਇਯੋ । ੧੦ ।
januk jeth ke mas adit adhh din chadiyo.
januk karvan chor neer nayak hadiyo.
bajar bisakh asi hanyo su saen uchariyo.
ho jabae bison lachmi ke sahat risio. (10)

ਰਾਨੀ ਜਾ ਤਨ ਬਿਸਿਖ ਪ੍ਰਹਾਰੈ ਕੋਪ ਕਰਿ ।
ਤਛਿਨ ਮ੍ਰਿਤਕ ਹ੍ਵੈ ਪਰਈ ਸੂਰ ਸੁ ਭੂਮਿ ਪਰ ।
ਫੂਲ ਦਏ ਬਰਖਾਇ ਗਗਨ ਤੇ ਦੇਵਤਨ ।
ਹੋ ਰਾਨੀ ਕੌ ਰਨ ਹੇਰ ਉਚਾਰੋ ਧੰਨਯ ਧੰਨਿ । ੧੧ ।
rani ja tan bisakh parharae kop kari.
tachin mritak have paryi sur su bhumi par.
phul daye barkhaye gagan te devtan.
ho rani ko ran har ucharae dhanye dhani. (11)

ਤ੍ਰਿਯਾ ਸਹਿਤ ਨ੍ਰਿਪ ਲਰਿਯੋ ਅਧਿਕ ਰਿਸ ਖਾਇ ਕੈ ।
ਤਬ ਹੀ ਲਗੀ ਤੁਫੰਗ ਹ੍ਰਿਦੈ ਮੈ ਆਇ ਕੈ ।
ਗਿਰਿਯੋ ਅੰਬਾਰੀ ਸਧਯ ਮੂਰਛਨਾ ਹੋਇ ਕਰਿ ।
ਹੋ ਤਬ ਤ੍ਰਿਯ ਲਿਯੋ ਉਚਾਇ ਨਾਥ ਦੁਹੂੰ ਭੁਜਨਿ ਭਰਿ । ੧੨ ।
triya sahit nirap lario adhik ris khaye kae.
tab hi lagi tupang hirdai mae kae.
giriyo anbarimadhye murchana hoye kari.
ho tab triyo uchaye nath duhun bhujan bhari. (12)

ਤਵਨ ਅੰਬਾਰੀ ਸੰਗ ਨ੍ਰਿਪਹਿ ਬਾਧਤ ਭਈ ।
ਨਿਜੁ ਕਰ ਕਰਹਿ ਉਚਾਇ ਇਸਾਰਤਿ ਦਲ ਦਈ ।
ਜਿਯਤ ਨ੍ਰਿਪਤਿ ਲਖਿ ਸੁਭਟ ਸਭੇ ਧਾਵਤ ਭਏ ।
ਹੋ ਚਿਤ੍ ਬਚਿਤ੍ ਅਯੋਧਨ ਤਿਹ ਠਾ ਕਰਤ ਭੇ । ੧੩ ।
tavan ambari sang nireh badhat bhayi.
nij kar kareh uchaye isarati dal dayi.
jiyat nirapti lakhi subhat sabhe dhavat bhaye.
ho chitar bachiter ayodhan tehh tha karat bhe. (13)

It appeared as if in the month of Jeth (May-June) the sun had shone forth at noon, or due to flooding (high tide) the ocean (waters) was shirking away from the shores. The troops were killed by challenging them with Brij arrows and swords, just as Vishnu along with Lachhmi had become enraged. (10)

When the queen shot an arrow with fury at anybody, the warrior would fall down on the ground instantly. The gods showered flowers from the heavens and praised the queen for her fighting ability. (11)

The Raja along with the wife, being enraged fought bitterly. Then a bullet hit him on the heart and he fell down unconscious in the elephant's cradle. Then the queen took him in both her arms. (12)

She tied the Raja with the cradle and with raised hands, she started leading the army. Seeing the Raja still alive, the warriors launched a fierce attack and started fighting the battle in a wonderful manner. (13)

ਪੀਸਿ ਪੀਸਿ ਕਰਿ ਦ"ਤ ਸੁਰਮਾ ਰਿਸਿ ਭਰੇ ।
ਟੂਕ ਟੂਕ ਹੈ ਪਰੇ ਤਊ ਪਗੁ ਨ ਟਰੇ ।
ਤੈਨ ਸੈਨ ਸੰਗ ਰਾਜਾ ਲੀਨੇ ਘਾਇ ਕੈ ।
ਹੋ ਜੀਤ ਨਗਾਰੇ ਬਜੇ ਅਧਿਕ ਹਰਿਖਾਇ ਕੈ । ੧੪ ।
pisi pisi kari dant surma risi bhare.
tuk tuk haav pare tayu pagu na tare.
ton saen sang raja line ghaye kae.
ho jeet nagare baje adhik harikhaye kae. (14)

ਤਬ ਰਾਨੀ ਨਿਜੁ ਕਰਨ ਬੈਰਿਯਹਿ ਮਾਰਿ ਕੈ ।
ਨਿਜੁ ਸੁਤ ਦੀਨੌ ਰਾਜ ਸੁ ਘਰੀ ਬਿਚ'ਰਿ ਕੈ ।
ਕਰਿ ਕੈ ਬਡੋ ਅਡੰਬਰ ਆਪੁ ਜਰਨ ਚਲੀ ।
ਹੋ ਤਬੈ ਗਗਨ ਤੇ ਬਾਨੀ ਤਾਹਿ ਭਈ ਭਲੀ । ੧੫ ।
tab rani nij karan baeriyahi mari kae.
nij sut dino raj su ghari bichar kae.
kari kae bado adanbar aap jaran chali.
ho tabae gagan te bani bhyitahi bhayi bhali. (15)

ਕ੍ਰਿਪਾ ਸਿੰਧੁ ਜੂ ਕ੍ਰਿਪਾ ਅਧਿਕ ਤੁਮ ਪਰ ਕਰੀ ।
ਨਿਜੁ ਨਾਯਕ ਕੇ ਹੇਤੁ ਬਹੁਤ ਬਿਧਿ ਤੈ ਲਰੀ ।
ਤਾ ਤੇ ਅਪਨੌ ਭਰਤਾ ਲੇਹੁ ਜਿਯਾਇ ਕੈ ।
ਹੋ ਬਹੁਰਿ ਰਾਜ ਕੌ ਕਰੋ ਹਰਖ ਉਪਜਾਇ ਕੈ । ੧੬ ।
kirpa sindhu ju kirpa adhik tum par kari.
niju nayak ke hetu bahut bidhi tae lari.
ta te apno bharta lehu jiyaye kae.
ho bahur raj ko karo harakh upjaye kae. (16)

ਦੋਹਰਾ
ਸਤ੍ਰੁ ਨਾਥ ਹਨਿ ਜੁਧ ਕਰਿ ਲੀਨੌ ਪਤਿਹਿ ਜਿਯਾਇ ।
ਬਹੁਰਿ ਰਾਜ ਅਪਨੈ ਕਰਿਯੋ ਨਾਥ ਸਹਿਤ ਸੁਖ ਪਾਇ । ੧੭ । ੧ ।
Dohra
sataru nath hani judh kari lino pateh jiyaye.
bahur raj apno kario nath sahit sukh paye. (17.1.)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਇਕਯਾਵਨੌ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੫੧ । ੩੦੧੨ । ਅਫਜੂੰ ।
iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so ikyanvo charitar samapatam. Sat Subham sat. (151) (3012) aphjun.

Being furious with rage, the warriors were gnashing their teeth. They would not relent even if they were being cut into pieces. Having killed the enemy Raja and his army, the warriors felt greatly elated and sounded the drums of victory. (14)

Then the queen having defeated (killed) the enemy with her own hands and seeing an auspicious occasion, gave the reins of kingdom to her son. When she proceeded for her immolation with great pomp and show she heard a heavenly voice (verdict). (15)

"The benevolent Lord had been very kind to you, as you had fought well for your Master. So you may get back your spouse alive and go back with (your spouse) great joy and rule the country happily." (16)

Dohra

By fighting the battle bravely, she had killed the Raja's enemy and then made (got) her spouse alive back and ruled the country along with the Raja with great eclat. (17)(1)

Here the hundred fifty one episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.

(151-3012)(Contd)

ਚਿਤ੍ਰ ਸਿੰਘ ਬਾਚ

ਦੋਹਰਾ

ਜੈਸੇ ਤ੍ਰਿਯ ਇਨ ਰਨ ਕਿਯੋ ਤੋਸੋ ਕਰੈ ਨ ਕੋਇ ।
ਪਾਛੇ ਭਯੋ ਨ ਅਬ ਸੁਨਯੋ ਆਗੇ ਕਬਹੂੰ ਨ ਹੋਇ । ੧ ।

Chitar singh bach

Dohra

jaiso triye in ran kiyo toso karae na koye.
pache bhayo na ab sunyo age kabhun na hoye.(1)

ਚੌਪਈ

ਤਬ ਮੰਤ੍ਰੀ ਇਹ ਭਾਤਿ ਉਚਾਰੀ । ਸੁਨੋ ਰਾਜ ਤੁਮ ਬਾਤ ਹਮਾਰੀ ।
ਬਿਸੁਨ ਸਾਥ ਜੰਭਾਸੁਰ ਲਰਿਯੋ । ਤਾ ਕੌ ਪ੍ਰਾਨ ਲਛਿਮੀ ਹਰਿਯੋ । ੨ ।

Chopaiee

tab mantri eh bhat uchari.suno raj tum bat hamari.
bison sath janbhasur lariyo.ta kop ran lachmi hariyo. (2)

ਤ' ਤੇ ਹੋਤ ਇੰਦ੍ ਬੈ ਬੀਤਯੋ । ਚੌਦਹ ਭਵਨ ਨਰਹ ਤਨਿ ਜੀਤਯੋ ।
ਸੋਊ ਅਸੁਰ ਇਹ ਪਰ ਚੜਿ ਆਯੋ । ਤੁਮਲ ਜੁਧ ਹਰਿ ਸਾਥ ਮਚਾਯੋ । ੩ ।

ta te hot inder bhae bhitayo. chodeh bhavan nareh tani jitayo.
soyu asur eh par chadi ayo. tumil judh hari sath machayo. (3)

ਅੜਿਲ

ਭਾਤਿ ਭਾਤਿ ਤਾ ਸੋ ਰਨ ਇੰਦ੍ ਮਚਾਇਯੋ ।
ਸੁਰ ਚੰਦ੍ ਥਕਿ ਰਹੈ ਨ ਕਛੂ ਬਸਾਇਯੋ ।
ਦੈਵ ਦੈਤ ਹੈ ਮ੍ਰਿਤਕ ਬਿਰਾਜੈ ਤਾਹਿ ਰਨ ।
ਹੋ ਜਨੁ ਅਲਿਕਿਸ ਕੇ ਬਾਗ ਬਿਰਾਜੈ ਮਾਲਿ ਜਨ । ੪ ।

Aril

bhat bhat ta so ran inder machaiyo.
sur chander thaki rahe na kachu basaiyo.
dev daint haav pritak biraje tahi ran.
ho jan alikis ke bag birajae mali jan. (4)

ਭੁਜੰਗ ਛੰਦ

ਲਏ ਬੀਰ ਧੀਰੈ ਮਹਾ ਕੋਪਿ ਢੂਕੇ । ਚਹੂੰ ਓਰ ਗਾਜੇ ਹਠੀ ਇੰਦ੍ ਜੂਕੇ ।
ਉਤੇ ਦੈਤ ਬ"ਕੇ ਇਤੈ ਦੇਵ ਰੂਰੇ । ਤਹੇ ਨ ਹਠ੍ਹੀਲੇ ਮਹਾ ਰੋਸ ਪੂਰੇ । ੫ ।

Bhujang Chhand

laye beer dhirae maha kop dhuke.chahun or gaje hathi inder juke.
ute daint banke itae dev rure. hate na hathile maha ros pure. (5)

Chitar Singh said,

Couplet :

The way this woman had fought the battle, none else had done so far. Such a thing had never happened before neither we have heard before nor it will be seen in future. (1)

Chopaiee :

Then the Minister said, "O Raja ! Please listen to my words. Once Jambasur had fought against Vishnu, then Lachhmi had won over his life. (2)

Even Indra was frightened of that demon (Jambasur) and he had won over all the fourteen worlds (the whole world). That demon had launched an attack against Vishnu and a fierce battle raged there. (3)

Aril :

Indra had fought against him many times, even the sun and moon (gods) were tired of fighting against him, but no one could beat him (compete with him). In that battle, the gods and demons had died so badly, as if in the garden of Kuber wealthy persons were seated. (4)

Bhujang Chhand :

The patient warriors had stood firmly, being enraged, in the battlefield and the Indra's stubborn warriors were thundering. On one side were smart demons while on the other side were charming gods. Being furious with rage, the stubborn warriors were not relenting. (5)

ਦੁਹੂੰ ਓਰ ਬਾਜੰਤ੍ਰ ਅਨੇਕ ਬਾਜੇ । ਬਧੇ ਬੀਰ ਬਾਨੇ ਦੁਹੂੰ ਓਰ ਗਾਜੇ ।
ਮਚਿਯੋ ਜੁਧ ਗਾੜੋ ਪਰੀ ਮਾਰ ਭਾਰੀ । ਬਹੈ ਤੀਰ ਤਰਵਾਰਿ ਕਾਤੀ ਕਟਾਰੀ । ੬ ।
dunhun or bajantar anek baje. badhe beer bane duhun or gaje.
machiyo judh gado pari mar bhari. bahae teer tarvar kati katarai. (6)

ਮਹਾ ਕੋਪ ਕੈ ਕੈ ਬਲੀ ਦੈਤ ਧਾਏ । ਹਠਿਨ ਕੋਪ ਕੈ ਸਸਤ੍ਰ ਅਸਤ੍ਰੈ ਚਲਾਏ ।
ਬਧੈ ਕੋਚ ਕਾਤੀ ਜਚੈ ਜੰਭ ਗਜਿਯੋ । ਤਬ ਛਾਡਿ ਕੈ ਖੇਤ ਦੇਵੇਸ ਭਜਿਯੋ । ੭ ।
Maha kop kae kae bali daint dhaye. Hathin kop kae sastar astraete chalaye.
Badhe Koch kati jabae janbh gajiyo. Tabae chadh kae khet deves bhajiyo. (7)

ਚੌਪਈ

ਭਾਜਤ ਇੰਦ੍ਰ ਜਾਤ ਭਯੋ ਤਹਾ । ਲਏ ਲਛਮੀ ਹਰਿ ਥਿਰ ਜਹਾ
ਭਾਤਿ ਭਾਤਿ ਹੈ ਦੁਖਿਤ ਪੁਕਾਰੇ । ਤੁਮਰੇ ਜਿਯਤ ਨਾਥ ਹਮ ਹਾਰੇ । ੮ ।

Chopaiee

Bhajat indar jat bhayo taha. Laye lachmi had thir jaha.
Bhat bhat haav dukhat pukare. Tumre jiyat nath ham hare. (8)

ਜਗਪਤਿ ਸੂਲ ਕੋਪ ਤਬ ਆਯੋ । ਲਛਿਮੀ ਕੁਅਰਿ ਲੈ ਸੰਗ ਸਿਧਾਯੋ ।
ਬਾਧਿ ਸਨਧਿ ਬਿਰਾਜਿਯੋ ਤਹਾ । ਗਾਜਤ ਬੀਰ ਜੰਭ ਬਹੁ ਜਹਾ । ੯ ।
Jagpati sul kop tab ayo. Lachmi kuyari lae sang sidhayo.
Badh sandhi birajiyo taha. Gajat beer janbh bahu jaha. (9)

ਅੜਿਲ

ਬੀਸ ਬਾਨ ਬਿਸੁਨਾਥ ਚਲਾਏ ਕੋਪ ਕਰਿ ।
ਲਗੇ ਜੰਭ ਕੇ ਦੇਹ ਗਏ ਉਹਿ ਘਾਨਿ ਕਰਿ ।
ਭਏ ਸੁਨ ਬਿਸਿੱਤਮ ਅਧਿਕ ਬਿਰਜਾਹੀ ।
ਹੋ ਜਿਨ ਕੀ ਪ੍ਰਭਾ ਬਿਲੋਕਿ ਤਛਜਾ ਲਾਜਹੀ । ੧੦ ।

Aril

Bees ban bisunath chalaye kop kari.
Lage janbh ked eh gaye uhi ghani kari.
Bhaye sron bisikhotam adhik birajahi.
Ho jin ki prabha bilok tachja lajhi. (10)

ਦੋਹਰਾ

ਲਛਿਮ ਕੁਮਾਰਿ ਐਸੋ ਕਹਿਯੋ ਸੁਨਹੁ ਬਿਸਨ ਜੂ ਬੈਨ ।
ਯਾ ਕੋ ਹੋਹੂੰ ਜੀਤਿ ਕੈ ਪਠਊ ਜਮ ਕੈ ਅਠਨ । ੧੧ ।

Dohra

Lachim kumara also kahiyo sunhu bisan ju baen.
Ya ko hohun jiti kae pathyu jam kae aen. (11)

From both sides many musical instruments were being played and with glorious robes the warriors from both sides were roaring. A fierce battle then raged there and there were heavy casualties. The arrows, swords and daggers were in use. (6)

The demon's warriors getting enraged launched a bitter attack. The stubborn warriors used their arms and ammunition with great fury. When Jambasur armed with coats of mail and sword thundered in the battlefield, Indra fled away from the battlefield. (7)

Chopaiee :

Indra, fleeing from there, went to the place where Vishnu was sitting with Lachhmi. Indra, with great anguish cried aloud (and said), "O Master! We have been defeated in your lifetime even !" (8)

Then Vishnu on hearing Indra's story with anguish felt greatly excited and left the place along with Lachhmi and armed with weapons came to the place where Jambhasur was thundering in the battlefield. (9)

Aril:

Vishnu, getting furious with rage, shot about twenty arrows, which wounded Jambhasur on striking him. The great arrows, stained with blood, were looking glorious and seeing their glamour even the offspring of the snake tachhak was feeling ashamed (belittled). (10)

Couplet :

Then Lachhmi Kumari said, "O dear Vishnu ! Listen to me. I will defeat him and send to the hell (valley of death)." (11)

ਅੜਿਲ

ਬਿਸਨ ਠਾਢਿ ਕੈ ਲਛਮਿ ਕੁਅਰਿ ਕਰ ਧਨੁਖ ਲਿਧ ।
ਚਿਤ੍ ਬਚਿਤ੍ ਅਯੋਧਨ ਤਾ ਸੋ ਐਸ ਕਿਯ ।
ਅਮਿਤ ਰੂਪ ਦਿਖਾਰਾਇ ਮੋਹਿ ਅਰਿ ਕੌ ਲਿਯੋ ।
ਹੌ ਬਹੁ ਘਾਇਨ ਕੇ ਸੰਗ ਤਾਹਿ ਘਾਯਲ ਕਿਯੋ । ੧੨ ।

Aril

Bisan thadhi kae lachmi kuari kar dhanuk liye.
Chitar bachitar ayodhan ta so ais kiye.
Amit roop dikhraye mohe ari ko liyo.
Ho bahu ghain ke sang tahi ghayal kiyo. (12)

ਮਿਸਹੀ ਕਹਿਯੋ ਨ ਹਨ ਰੇ ਹਰਿ ਇਹ ਮਾਰ ਹੈ ।
ਬਹੁਤ ਜੁਧ ਕਰਿ ਯਾ ਸੌ ਬਹੁਰਿ ਸੰਘਾਰਿ ਹੈ ।
ਜਬ ਪਾਛੇ ਕੀ ਓਰ ਸੁ ਸਤ੍ ਨਿਹਾਰਿਯੋ ।
ਹੌ ਦਯੋ ਸੁਦਰਸਨਛਾਡ ਮੁੰਡਿ ਕਟ ਡਾਰਿਯੋ । ੧੩ ।

Mishi kahiyo na hanu re hari eh mar hae.
Bahut judh kari ya so bahur sanghari hae.
Jab pache ki or su satru nihariyo.
Ho dayo sudrasan chadh mundi kat dariyo. (13)

ਦੋਹਰਾ

ਲਛਿਮ ਕੁਅਰਿ ਜਬ ਜੰਬ ਸੋ ਐਸੋ ਕਿਯੋ ਚਰਿਤ੍ ।
ਮਾਰਿ ਸੁਦਰਸਨ ਸੋ ਲਯੋ ਸੁਖਿਤ ਕੀਏ ਹਰਿ ਮਿਤ੍ । ੧੪ । ੧ ।

Dohra

Lachmi kuari jab janbh so also kiyo charitar.
Mari sudrasan so layo sukhit kiye hari mitar. (14.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਬਾਵਨੋ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੫੨ । ੩੦੨੬ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so bavno charitar samapatam. Sat Subham sat. (152) (3026) aphjun.

ਚੌਪਈ

ਨਾਜ ਮਤੀ ਅਬਲਾ ਜਗ ਕਹੈ । ਅਟਕੀ ਏਕ ਨ੍ਰਿਪਤ ਪਰ ਰਹੈ ।
ਬਾਹੁ ਸਿੰਘ ਜਿਹ ਜਗਤ ਬਖਾਨੈ । ਚੌਦਹ ਲੋਕ ਆਨਿ ਕੌ ਮਾਨੈ । ੧ ।

Chopaiee

Naj mati abla jag kahae. Atki ek nirpat par rahae.
Bahu singh jeh jagat bakhane. Chodeh lok aan ko mane. (1)

Aril :

Lachhmi took up the bow in hand by stopping Vishnu and then fought a wonderful battle. Then with her beauty she enamoured him and wounded him badly. (12)

She said with an excuse ! "Do not kill him, Vishnu alone will kill him. After a great battle, he will kill him. When the enemy looked back, then Vishnu with his Sudarshan Wheel cut off his head. (13)

Couplet :

When Lachhmi had enacted this deceitful action with Jambhasur, then Vishnu made his friend Indra happy and relieved by killing him with his Sudarshan Wheel.

(14)(1)

Here the hundred and fifty-second episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.

(152-3016)(Contd)

Chopaiee :

There was a woman called Najmati, who was in love with a Raja, who was known in the world by the name of Bahu Singh. The whole world acknowledged his glory. (1)

ਨ੍ਰਿਪ ਕੀ ਪ੍ਰਭਾ ਹੇਰਿ ਛਕਿ ਰਹੀ । ਕੇਲ ਕਰੈ ਮੋ ਸੌ ਚਿਤ ਚਹੀ ।
ਭਾਤਿ ਭਾਤਿ ਉਪਚਾਰ ਬਨਾਏ । ਕੈਸਿਹੁ ਰਾਵ ਹਾਥ ਨਹਿ ਆਏ । ੨ ।
Nirap ki prabha heri chaki rahi. Kel karae mo so chit chahi.
Bhat bhat upchar hanaye. Kaesihu ray bath nahi aye. (2)

ਜਬ ਤ੍ਰਿਯ ਸੋਇ ਸਦਨ ਮੈ ਜਾਵੈ । ਨ੍ਰਿਪ ਕੀ ਪ੍ਰਭਾ ਚਿਤ ਮੈ ਆਵੈ ।
ਚਕਿ ਚਕਿ ਉਠੈ ਨੀਦ ਨਹਿ ਪਰੈ । ਮੀਤ ਮਿਲਨ ਕੀ ਚਿੰਤਾ ਕਰੈ । ੩ ।
Jab triye soye sadan mae javae. Nirap ki prabha chit mae avae.
Chaki chaki uthae need nahi parae. Meet Milan ki chinta karae. (3)

ਦੋਹਰਾ
ਵੈ ਸਮ੍ਰਥ ਅਸਮ੍ਰਥ ਮੈ ਵੈ ਸਨਾਥ ਮੈ ਅਨਾਥ ।
ਜਤਨ ਕਵਨ ਸੋ ਕੀਜਿਯੈ ਆਵੈ ਜਾ ਤੇ ਹਾਥ । ੪ ।
Dohra
Vae samrath asmarth mae vae sanath mae anath.
Jatan kavan so kijiyae avae ja to hath. (4)

ਚੌਪਈ
ਕਾਸੀ ਬਿਖੈ ਕਰਵਤਹਿ ਲੈਹੌ । ਪਿਯ ਕਾਰਨ ਅਪਨੌ ਜਿਯ ਦੈਹੌ ।
ਮਨ ਭਾਵਤ ਪ੍ਰੀਤਮ ਜੌ ਪਾਊ । ਬਾਰ ਅਨੇਕ ਬਜਾਰ ਬਿਕਾਊ । ੫ ।
Chopaiee
Kasi bikhae karvateh laeho. Piye karan apno jiye daeho.
Man bhavat pritam jo payu. Bar anek bajar bikayu. (5)

ਦੋਹਰਾ
ਕਹਾ ਕਰੋ ਕੈਸੇ ਬਚੌ ਲਗੀ ਬਿਰਹ ਕੀ ਭਾਹ ।
ਰੁਚਿ ਉਨ ਕੀ ਹਮ ਕੌ ਘਨੀ ਹਮਰੀ ਉਨੈ ਨ ਚਾਹ । ੬ ।
Dohra
Kaha karo kaise bacho lagi birch ki hhah.
Ruchi un ki ham ko ghani hamri untie na vah. (6)

ਨਾਜ ਮਤੀ ਤਬ ਆਪਨੀ ਲੀਨੀ ਸਖੀ ਬੁਲਾਇ ।
ਬਾਹੁ ਸਿੰਘ ਰਾਜਾ ਭਏ ਕਹੌ ਸੰਦੇਸੈ ਜਾਇ । ੭ ।
Naj mati tab apni lini sakhi bulaye.
Bahu singh raja bhaye kaho sandeso jaye. (7)

ਬਚਨ ਸੁਨਤ ਤਾ ਕਉ ਸਖੀ ਤਹਾ ਪਹੁੰਚੀ ਆਇ ।
ਨਾਜ ਮਤੀ ਜੈਸੇ ਕਹਿਯੋ ਤਯੇ ਦਿਨ ਕਹਿਯੋ ਸੁਨਾਇ । ੮ ।
Bachan sunat to kayu sakhi taha pahunchi aye.
Naj mati jaise kahiyo tayo tin kahiyo sunaye. (8)

By seing his charm, this woman got enamoured by him. She wanted that the Raja should have fun and frolic with her. So she tried all tricks, but did not succeed in getting his attention. (2)

When that woman would go to her bedroom for sleeping, she would recall in her mind his beauty. She would suddenly get awakened and could not get sound sleep. She was always worried about her beloved. (3)

Couplet :

She always felt that he was powerful whereas she was helpless. He was all mighty and she was quite helpless. "What means should I adopt to get hold of my beloved ?" (4)

Chopaiee :

"To get my beloved, I will bear the saw at Kasi even (to be sawed). I will immolate myself. If I could get my beloved of my choice, I shall sacrifice myself." (5)

Couplet :

"What shall I do ? How to save myself ? The fire of separation is burning within me. I am having great attraction for him, but he has no love for me." (6)

Then Naaj Mati called one of her lady friends, (attendants) and told her, "There was a Raja Bahu Singh, go and give him this message." (7)

On hearing her words, the lady attendant went there and gave him the message of Naaj Mati as she had suggested. (8)

ਅੜਿਲ

ਮੈ ਛਬਿ ਤੁਮਰੀ ਨਿਰਖ ਨਾਥ ਅਟਕਤਤ ਭਈ ।
ਬਿਰਹ ਸਮੁੰਦ੍ ਕੇ ਬੀਚ ਬੁਡਿ ਸਿਰ ਲੈ ਗਈ ।
ਏਤ ਬਾਰ ਕਰਿ ਕ੍ਰਿਪਾ ਹਮਾਰੇ ਆਇਯੈ ।
ਹੋ ਮਨ ਭਾਵਤ ਕੋ ਹਮ ਸੋ ਭੋਗ ਕਮਾਇਯੈ । ੯ ।

Aril

Mae chabi tumri nirakh nath atkat bhayi.
Bireh samund ke beech budi sir lo gayi.
Ek bar kari kirpa hamare aiyae.
Ho man bhavat ko ham so bhog kamaiyae. (9)

ਚੌਪਈ

ਜਬ ਚੇਰੀ ਅਸ ਜਾਇ ਉਚਾਰੀ । ਤਬ ਰਾਜੈ ਯੌ ਹਿਯੈ ਬਿਚਾਰੀ ।
ਸੋਊ ਬਾਤ ਇਹ ਤ੍ਰਿਯਹਿ ਕਹਿਜੈ । ਜਾ ਤੇ ਧਰਮ ਜੁਤ ਰਹਿਜੈ । ੧੦ ।

Chopaiee

Jab cheri as jaye uchari. Tab rajae yo hiyae bichari.
Soyu bat eh triyeh kahijae. Ja te aap dharma jut rahijae. (10)

ਅੜਿਲ

ਦੋਇ ਸਤ੍ ਹਮਰਿਨ ਤੇ ਏਕ ਸੰਘਾਰਿਯੈ ।
ਬਿਨਾ ਘਾਇ ਕੇ ਕਿਯੋ ਦੂਸਰੋ ਮਾਰਿਯੈ ।
ਤਬ ਮੈ ਤੁਮ ਕੋ ਅਪਨੇ ਸਦਨ ਬੁਲਾਇ ਹੋ ।
ਹੋ ਮਨ ਭਾਵਤ ਕੇ ਤੁਮ ਸੋ ਭੋਗ ਕਮਾਇ ਹੋ । ੧੧ ।

Aril

doye satru hamrin te ek sanghariyae.
bina ghaye ke kiyo dusro mariyae.
Tab mae turn ko apne sadan bulaye ho.
ho man bhavat ke turn so bhog kamaye ho. (11)

ਜਾਇ ਸਹਚਰੀ ਕਹਿਯੋ ਤ੍ਰਿਯਾ ਸੁਨਿ ਪਾਇ ਕੈ ।
ਪ੍ਰੀਤ ਰਾਵਿ ਕੀ ਬਧਿ ਉਠੀ ਮਰਰਾਇ ਕੈ ।
ਹ੍ਵੈ ਕੈ ਬਾਜ ਅਰੂੜ ਭੇਖ ਨਰਿ ਧਾਰਿ ਕੈ ।
ਹੋ ਨ੍ਰਿਪ ਕੇ ਅਰਿ ਪੈ ਗਈ ਚਰਿਤ੍ ਬਿਚਾਰ ਕੈ । ੧੨ ।

Jaye schchari kahiyo triya suni paye kae.
Prot rav ki badhi uthi marraye kae.
haav kae baj arud bhekh nar dhari kae.
ho nirap ke ari pae gayi charitar bichari kae. (12)

Aril :

"O Master ! On seeing your beauty, I have been enamoured by you and am in great love with you, having the pangs of separation from you. Kindly come to me once and have a cohabitation with me to your heart's satisfaction." (9)

Chopaiee :

When the attendant gave the message to him and the Raja heard it, hethought to himself. Let us meet this woman and do something, whichwould allow me to lead this life with moral dignity. (10)

Aril :

The Raja in reply gave this message, "I have two enemies, out of whom you must kill one of them and the second should be eliminated without a wound. Then I shall call you to my place and enjoy sensuous pleasure with you to your heart's satisfaction." (11)

Then the attendant went back and gave the woman his message. On hearing this, being bound in his love, she yawned and got up. She dressed up like a man and riding a horse, she went to the Raja's enemy having thought of a deceitful action. (12)

ਸੁਨੋ ਰਾਵ ਜੂ ਮੋ ਕੋ ਚਾਕਰ ਰਾਖਿਯੈ ।
ਤਹ ਕੋ ਕਰੋ ਮੁਹਿੰਮ ਜਹਾ ਕੋ ਭਾਖਿਯੈ ।
ਪ੍ਰਾਨ ਲੇਤ ਲੌ ਲਰੇ ਨ ਰਨ ਤੇ ਹਾਰਿਹੋ ।
ਹੌ ਬਿਨ ਅਰਿ ਮਾਰੈ ਖੇਤ ਨ ਬਾਜੀ ਟਾਰਿਹੋ । ੧੩ ।
Suno rav ju mo ko chakar rakhiyae.
tehh ko karo muhim jaha ko bhakiyae.
pran let to lace na ran te hariho.
ho binu ari marae khet na baji tariho. (13)

ਤਾ ਕੋ ਸੋਰ ਨਿਹਾਰਿ ਨ੍ਰਿਪਤਿ ਚਾਕਰ ਕਿਯੋ ।
ਗ੍ਰਿਹ ਤੇ ਕਾਢਿ ਖਜਾਨੋ ਤਾ ਕੋ ਬਹੁ ਦਿਯੋ ।
ਦੂਜੋ ਰਾਵਿ ਬੁਲਾਇ ਸੁ ਬੀਰ ਬੁਲਾਇ ਕੈ ।
ਹੌ ਬਾਹੁ ਸਿੰਘ ਪੈ ਚੜਿਯੋ ਮਹਾ ਰਿਸਿ ਖਾਇ ਕੈ । ੧੪ ।
ta ko sur nihar nirpat chakar kiyo.
greh te kadhi khajano to ko bahu diyo.
dujo ray bulaye su beer bulaye kae.
ho bahu singh pae chadiyo maha risi khaye kae.(14)

ਚੌਪਈ

ਨਾਜ ਮਤਿ ਇਹ ਭਾਤਿ ਉਚਾਰੀ । ਸੁਨੋ ਰਾਵ ਤੁਮ ਬਾਤ ਹਮਾਰੀ ।
ਸਭ ਬੀਰਨ ਬੋਲ ਪਠੈਯੈ । ਸਭ ਕੇ ਸਰ ਪਰ ਨਾਮ ਡਰੈਯੈ । ੧੫ ।

Chopaiee

naj mati eh bhat uchari. Suno ray turn bat hamari.
sabh biran boli pathaeyae. Sabh ke sar par nam dareyae. (15)

ਦੋਹਰਾ

ਜਬ ਗਾੜੋ ਰਨ ਪਰੈਗੋ ਬਹੈ ਤੀਰ ਤਰਵਾਰਿ।
ਬਿਨਾ ਨਾਮ ਸਰ ਪੈ ਲਿਖੈ ਸਕਿ ਹੈ ਕਵਨ ਬਿਚਾਰਿ । ੧੬ ।

Dohra

Jab gado ran parego bahae teer tarvar.
bina nam sar pae likhae saki hac kavan Haar . (16)

ਚੌਪਈ

ਨਾਜ ਮਤਿ ਜਬ ਐਸ ਬਖਾਨਯੋ । ਸਤਯ ਸਤਯ ਰਾਜੇ ਕਰਿ ਮਾਨਯੋ ।
ਸਕਲ ਸੂਰਮਾ ਬੋਲ ਪਠਾਏ । ਸਭਨ ਸਰਨ ਪਰ ਨਾਮ ਲਿਖਾਏ । ੧੭ ।

Chopaiee

naj mati jab ais bakhanayo. Satye satye raje kari manyo.
sakal surma bol pathaye. Sabhan saran par nam likhaye. (17)

She said, "O dear Raja ! Please keep me as your attendant. I will fight for you and attack wherever you will order. I will fight till my death and will never lose the battle and shall not leave the battlefield without killing the enemy in the battlefield." (13)

On seeing his might, the Raja accepted him as an attendant and gave him lot of money from his treasury. He called the other Raja by sending a messenger and launched an attack on Bahu Singh, with great fury. (14)

Chopaiee :

Then Naaj Mati told him, "O Raja ! You listen to me. Send for all the warriors and on their arrows engrave their names." (15)

Couplet:

"When a fierce battle would be raging and arrows and swords would be in use, then without the names engraved on the arrows, who will know as to who had killed whom." (16)

Chopaiee

When Naaj Mati told him like this, the Raja believed her to be true. He called all the warriors and got their names engraved on their arrows. (17)

ਦੋਹਰਾ

ਸਰ ਪਰ ਨਾਮ ਲਿਖਾਇ ਕੈ ਰਨ ਕਹਿ ਚੜੈ ਰਿਸਾਇ ।
ਜਾ ਕੋ ਸਰ ਜਿਹ ਲਾਗ ਹੈ ਸੋ ਭਟ ਚੀਨੋ ਜਾਇ । ੧੮ ।

Dohra

Sar par nam likhaye kae ran keh chade risaye.
Ja ko sar jeh lagi hae so bhat chino jaye. (18)

ਜੁਧ ਜਬੈ ਗਾੜੋ ਪਰਿਯੋ ਘਾਤ ਬਾਲ ਤਿਨ ਪਾਇ ।
ਉਹਿ ਰਾਜਾ ਕੋ ਬਾਨ ਲੈ ਇਹ ਨ੍ਰਿਪ ਹਨਿਯੋ ਰਿਸਾਇ । ੧੯ ।

Judh jabae gado pariyo ghat hal tin paye.
Uhi raja ko ban lae eh nirap hanyo risaye. (19)

ਚੌਪਈ

ਲਾਗਤ ਬਾਨ ਰਾਵਿ ਰਿਸਿ ਭਯੋ । ਸਰ ਪਰ ਨਾਮ ਲਿਖਿਯੋ ਲਖਿ ਲਯੋ ।
ਮੁਹਿ ਇਨ ਹਨਯੋ ਨ੍ਰਿਪਤਿ ਸੋਊ ਮਾਰਿਯੋ । ਬਹੁਰਿ ਅਪਹੂੰ ਸ੍ਵਰਗ ਸਿਧਾਰਿਯੋ । ੨੦ ।

Chopaiee

Lagat ban rav risi bhayo. Sar par nam Iikhiyo lakhi layo.
Muh in hanyo nirpati soyu mariyo. Bahur aphun savarg sidhariyo. (20)

ਦੋਹਰਾ

ਨਾਜ ਮਤੀ ਇਹ ਚਰਿਤ੍ਰ ਸੋ ਦੁਹੂੰ ਨ੍ਰਿਪਨ ਕੋ ਘਾਇ ।
ਬਹੁਰ ਰੈਬਾਰੀ ਰਾਵ ਸੋ ਅਨਿ ਦਈ ਸੁਖ ਪਾਇ । ੨੧ ।

Dohra

Naj mati eh charitar so duhun nirpan ko ghaye.
Bahur raebari rav so ani dayi sukh paye. (21)

ਚੌਪਈ

ਨ੍ਰਿਪ ਮੈ ਤੁਮਰੇ ਕਾਜ ਸਵਾਰੇ । ਦੋਨੋ ਸਤ੍ਰ ਤਿਹਾਰੇ ਮਾਰੇ ।
ਅਬ ਮੋ ਕੋ ਤੁਮ ਧਾਮ ਬੁਲਾਵੋ । ਕਾਮ ਭੋਗ ਮੁਹਿ ਸਾਥ ਕਮਾਵੋ । ੨੨ ।

Chopaiee

nirap mae tumre kaj savare. Dono saint tihare mare.
ab mo ko turn dham bulavo. Kam bhog muh sath kamavo. (22)

ਦੋਹਰਾ

ਤਬ ਰਾਜੈ ਤਾ ਕੋ ਤੁਰਤ ਲੀਨੋ ਸਦਨ ਬੁਲਾਇ ।
ਕਾਮ ਭੋਗ ਤਾਸੋ ਕੀਯੋ ਹਿ੍ਦੈ ਹਰਖ ਉਪਜਾਇ । ੨੩ ।

Dohra

tab rajae ta ko turat lino sadan bulaye.
kam bhog ta so kiyo hirdae harakh upjaye. (23)

Couplet :

After writing their names on the arrows, the warriors, with great fury, proceeded to the battlefield. Whosoever will be killed by an arrow, will be known as to who killed whom ? (and the warrior recognized). (18)

When the battle was raging fiercely, then finding an opportunity the woman took the bow of the Raja and killed the other Raja with great wrathfulness. (19)

Chopaiee :

Being struck with the arrow (with the name of friendly Raja) the Raja became furious with rage, and seeing that the Raja had shot this arrow, so he killed him and then went to heaven himself (faced death). (20)

Couplet :

Naaj Mati thus managed to kill both the Rajas and then came to meet Raja Bahu Singh with great joy. (21)

Chopaiee :

On reaching there, she said, "O dear Raja ! I had killed both your enemies and had done your job according to your wish. So now you call me to your place and then have sexual relationship with me." (22)

Couplet :

Then the Raja called her (up) in his palace (chamber) and then with great elation enjoyed sensuous pleasure with her. (23)

ਏਕ ਨ੍ਰਿਪਤਿ ਨਿਜੁ ਕਰ ਹਨਿਯੋ ਤਾ ਤੇ ਦੁਤਿਯ ਹਨਾਇ ।
ਰਤਿ ਮਾਨੀ ਇਹ ਨ੍ਰਿਪ ਭਏ ਨਾਜ਼ ਮਤੀ ਸੁਖ ਪਾਇ । ੨੪ ।

ek nirpat nij kar hanyo ta to dutiye hanaye.
rati mani eh nirap bhaye naj mati sukh paye. (24)

ਚੌਪਈ

ਨਾਜ ਮਤੀ ਨ੍ਰਿਪ ਲੈ ਘਰਿ ਰਾਖੀ । ਤ੍ਰਿਯ ਕੀਨੀ ਰਵਿ ਸਸਿ ਕਰਿ ਸਾਖੀ ।
ਰ"ਕ ਹੁਤੀ ਰਾਨੀ ਕਰਿ ਡਾਰਿਯੋ । ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰ ਨ ਜਾਤ ਬਿਚਾਰਿਯੋ । ੨੫ । ੧ ।

Chopaiee

naj mati nirap lae ghar rakhi. Triye kini ravi sasi kari sakhi.
rank huti rani kari dariyo. Triya charitar na jat bichariyo. (25) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਿਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਤ੍ਰਿਪਨੌ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੫੩ । ੩੦੫੧ । ਅਫਜੂੰ ।

iti Sri Charitra pakhyane triya Charitrai mantri bhoop sambadai
ik so trepanvo charitar samapatam. Sat Subham sat. (153) (3051) aphjun.

ਦੋਹਰਾ

ਸਯਾਲਕੋਟ ਕੇ ਦੇਸ ਮੈ ਦਰਪ ਕਲਾ ਇਕ ਬਾਮ ।
ਤਰੁਨ ਦੇਹ ਤਾ ਕੌ ਰਹੈ ਅਧਿਕ ਸਤਾਵਤ ਕਾਮ । ੧ ।

Dohra

Sayalkot ke des mae darap kala ik barn.
Tarun dehu ta ko rahae adhik satavat kam. (1)

ਦਾਨੀ ਰਾਇ ਤਹਾ ਹੁਤੋ ਏਕ ਸਾਹ ਕੇ ਪੂਤ ।
ਸੁਰਤਿ ਸੀਰਤ ਕੇ ਬਿਖੈ ਬਿਧਨੈ ਕਿਯੋ ਸਪੂਤ । ੨ ।

Dani raye taha huto ek sah ke put.
Surat sirat ke bikhae bidhnae kiyo saput. (2)

ਦਰਪ ਕਲਾ ਇਹ ਸਾਹ ਕੀ ਦੁਹਿਤ ਰਹੈ ਅਪਾਰ ।
ਹਿਯੈ ਬਿਚਾਰਿਯੋ ਸਾਹ ਕੇ ਸੁਤ ਸੌ ਰਮੌ ਸੁਧਾਰ । ੩ ।

Darap kala eh sah ki duhit rahae apar.
Hiyae bichariyo sah ke sut so ramo sudhar. (3)

One Raja was killed by her with her own hands, while the other one was killed by him (the Raja), Naaj Mati then carried out her sexual affairs with this Raja with great joy. (24)

Chopaiee :

The Raja then took Naaj Mati to his palace and kept her (with him). With the sun and moon as witnesses, the Raja wedded her. She was penniless and now she was made a queen. It is rather difficult to gauge the depth of character of a woman. (25)(1)

Here the hundred and fifty-third episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well. (153-3051)(Contd)

Couplet :

There was a woman by the name of Darap Kala in the town of Sialkot. She was very young and due to this she was very passionate (and was pestered by sexual desires). (1)

There was a Businessman's (Shah's) son named Dani Rai and he was created by the Lord as an obedient son by his figure and nature. (2)

The daughter of the King, Darap Kala was very beautiful. So, she thought to herself to have a good love affair with the Shah's son. (3)

ਚੌਪਈ

ਬੋਲਿ ਸਾਹੁ ਕੋ ਪੂਤ ਮੰਗਾਯੋ । ਕਾਮ ਕੇਲ ਤਿਹ ਸੰਗ ਕਮਾਯੋ ।
ਦਿਵਸ ਭਏ ਗ੍ਰਿਹ ਦੇਤ ਪਠਾਈ । ਰੈਨ ਭਯੇ ਪੁਨਿ ਲੇਤ ਬੁਲਾਇ । ੪ ।

Chopaiee

Boli sahu ko put mangayo. Kam kel tehh sang kamayo.
Divas bhaye greh det pathayi. Raen bhaye pun let bulayi. (4)

ਐਸੀ ਪ੍ਰੀਤ ਦਹੁਨਿ ਮੈ ਭਈ । ਲੋਕ ਲਾਜ ਸਭ ਹੀ ਤਜਿ ਦਈ ।
ਜਾਨੁਕ ਕਹੂੰ ਬਯਾਹ ਕਰਿ ਅਨੀ । ਤਿਨ ਪਰਨਾਰਿ ਐਸ ਪਹਿਚਾਨੀ ।੫।

Aisi priti dahun mac bhayi. Lok laj sabh hi taji dayi.
Januk kahun hayah kari ani. Tin parnari aes pahichani. (5)

ਅੜਿਲ

ਇਸਕ ਮੁਸਕ ਖਾਸੀ ਅਰੁ ਖੁਰਕ ਬਖੌਨਯੈ ।
ਖੂਨ ਖੈਰ ਮਦਪਾਨ ਸੁ ਬਹੁਰਿ ਪ੍ਰਮਾਨਿਯੈ ।
ਕਸ ਕੋਊ ਕਰਹਿ ਸਾਤ ਛਪਾਏ ਛਪਤ ਨਹੀ ।
ਹੋ ਹੋਬਤ ਪ੍ਰਗਟ ਨਿਦਾਨ ਸੁ ਸਾਰੀ ਸ੍ਰਿਸਟਿ ਮਹਿ । ੬ ।

Aril

Isak musak khasi aru khurak bakhaniaye.
Khun khaer madpan su bahur parmaniyae.
Kas koyu karyi sat chapaye chapat nahi.
Ho hovat pargat nidan su sari srisati meh. (6)

ਦੋਹਰਾ

ਦਰਪ ਕਲਾ ਸੁਤ ਸਾਹੁ ਕੇ ਉਪਰ ਰਹੀ ਬਿਕਾਇ ।
ਰੈਨਿ ਦਿਵਸ ਤਾ ਸੌ ਰਮੈ ਸਭਹਿਨ ਸੁਨਿ ਬਨਾਇ । ੭ ।

Dohra

Darap kala sut sahu ke upar rahi bikaye.
Raen divas to so ramae sabhin suni banaye. (7)

ਦਰਪ ਕਲਾ ਜਬ ਸਾਹੁ ਕੋ ਲੀਨੋ ਪੂਤ ਬੁਲਾਇ ।
ਅਨ ਪਿਯਾਦਨ ਗਹਿ ਲਿਯੋ ਰਹਿਯੋ ਨ ਕਛੂ ਉਪਾਇ । ੮ ।

Darap kala jab sahu ko lino put bulaye.
Aan piyadan gahi liyo rahiyo na kachu upaye. (8)

Chopaiee :

She called the Shah's son and had a sexual relationship with him. During day she would send him home and at night she would call him. (4)

There was so much love between the two, that she completely forgot about worldly shyness (modesty). It appeared as if they were married, though she was a stranger woman. (5)

Aril :

It has been stated that the seven functions (thing) like love, playing of fun, cough, itch, bloodshed (Murder), alms giving, (goodness or giving presents) and wine cannot be kept secret (hidden not with standing all the efforts). These are always known to the whole world in the end. (6)

Couplet :

Darap Kala had sold herself off to Shah's son (was almost madly in love) and was having a love affair with him during day and night and all had heard about it. (7)

When Darap Kala sent for the Shah's son, then the infantrymen caught hold of him and there was no possibility of saving him. (8)

ਚੌਪਈ

ਦਰਪ ਕਲਾ ਇਹ ਭਾਤ ਉਚਾਰੀ । ਸੁਨੋ ਮੀਤ ਤੁਮ ਬਾਤ ਹਮਾਰੀ ।
ਸੋਨੋ ਬੋਵਤ ਮੁਹਿ ਤੁਮ ਕਹਿਯਹੁ । ਯੌ ਕਹਿ ਨੈਨ ਨੀਚ ਕਰਿ ਰਹਿਯਹੁ । ੯ ।

Chopaiee

Darap kala eh bhat uchari. Suno meet turn bat hamari.
Sona bovat mull turn kahiyahu. Yo kaki naen neech kari rahiyahu. (9)

ਨ੍ਰਿਪ ਪਹਿ ਬਾਥ ਤਾਹਿ ਲੈ ਗਏ । ਤੇ ਵੈ ਬੈਨ ਬਖਾਨਤ ਭਏ ।
ਏਕ ਬਾਤ ਮੈ ਤੁਮੈ ਦਿਖਾਊ । ਤਬ ਮੈ ਕਹੋ ਕਹਾ ਤਬ ਪਾਊ । ੧੦ ।

Nirap pahi badh tahi lae gaye. Te vae baen bakhanat bhaye.
Ek bat mae tumae dikhayu. Turn to kaho kaha tab payu. (10)

ਜਾ ਪੈ ਬੈਠੇ ਮੁਹਿਹ ਗਹਿ ਆਨੋ । ਉਨ ਮੋ ਸੋ ਇਹ ਭਾਤ ਬਖਾਨੋ ।
ਜੌ ਮੈ ਕੰਚਨ ਬੀਜਿ ਦਿਖਾਊ । ਤੁਮ ਤੇ ਕਹੋ ਕਹਾ ਤਬ ਪਾਊ । ੧੧ ।

Ja pae baethe muh gahi ano. Un mo so eh bhat hakh
Jo mae kanchan hiji dikhayu. Tab mae kaho kaha bar payu. (11).

ਜਦ ਯੌ ਬਚਨ ਰਾਵ ਸੁਨਿ ਪਾਇਯੋ ਦਰਪ ਕਲਾ ਕੋ ਬੋਲ ਪਠਾਯੋ ।
ਤਾ ਕੋ ਏਕ ਧਾਮ ਮੈ ਰਾਖਿਯੋ । ਕੰਚਨ ਕੇ ਬੀਜਨ ਕਹ ਭਾਖਿਯੋ ।

Jad yo bachan rav suni payo. Darap kala ko boli pathayo.
Ta ko ek dham mae rakhiyo. Kanchan ke bijan keh bhakhiyo. (12)

ਮੋਹਿ ਇਹ ਏਕ ਸਦਨ ਮੈ ਰਾਖੋ । ਭਲੀ ਬੁਰੀ ਕਛੁ ਬਾਤ ਨ ਭਾਖੋ ।
ਜਬ ਮੈ ਮਾਸ ਇਕਾਦਸ ਲਹਿਹੌ । ਤੁਮ ਸੋ ਆਇ ਆਪ ਹੀ ਕਹਿਹੌ । ੧੩ ।

Mohe eh ek sadan mae rakho. Bhali burl kachu bat na bhakho.
Jab mae mas ikadas lahiho. Turn so aye ap hi kahiho. (13)

ਜਬ ਬੈ ਦੋਊ ਏਕ ਗ੍ਰਿਹ ਰਾਖੈ । ਤਬ ਤ੍ਰਿਯ ਯੌ ਤਾ ਸੌ ਬਚ ਭਾਖੈ ।
ਮੋ ਸੌ ਭੋਗ ਮੀਤ ਅਬ ਕਰਿਯੈ । ਯਾ ਚਿੰਤ ਤੇ ਨੈਕੁ ਨ ਡਰਿਯੈ । ੧੪ ।

Jab vae doyu ek greh rakhae. Tab triye yo to so bach bhakhae.
Mo so bhog meet ab kariyae. Ya chint to naeku na dariyae. (14)

ਦੋਹਰਾ

ਪਕਰਿ ਮੀਤ ਕੋ ਅਪਨੇ ਊਪਰ ਲਯੋ ਚਰਾਇ ।
ਤਾ ਸੌ ਰਤ ਮਾਨਤ ਭਈ ਲਪਟਿ ਲਪਟਿ ਸੁਖ ਪਾਇ । ੧੫ ।

Dohra

Pakri meet ko apne upar Jaye charaye.
Ta so rati manat bhayi lapat lapat sukh pai. (15)

Chopaiee :

Darap Kala then said to her paramour, "O friend ! Listen to me. When you will be produced before the King then you should say that you were showing to me how to sow the gold and then she cast her eyes downwards after saying this. (9)

They took him to the Raja after tying him in bondage and he said the same thing (before the Raja). "If I were to show you something, then what would you give me in reward ?" (10)

The place from where you had caught me and brought me here, she had told me like this. "If I were to show you how to sow gold, then what present could I get from you in return." (as reward). (11)

When the Raja heard these words, then he sent for Darap Kala as well. That man was kept in a palace and he asked him to sow the gold. (12)

"You keep me and this woman in a house without saying any good or bad things. After the elapse of eleven months, I will come personally and tell you (inform you)." (13)

When both of them were kept in a house, then the woman told her paramour, "O friend ! Now you have sensuous pleasure with me without having any fear in mind ?" (14)

Couplet :

The woman clasped him and lifted him up on top of herself and embracing him tightly carried out the sexual relationship with great satisfaction. (15)

ਕਾਲਿ ਕਿਨੀ ਜਾਨਿਯੋ ਨਹੀ ਅਜ ਰਮੋ ਤਵ ਸੰਗ ।
ਲਾਜ ਨ ਕਾਹੁ ਕੀ ਕਰੋ ਮੋ ਤਨ ਬਢਿਯੋ ਅਨੰਗ । ੧੬ ।
Kal kini janyo nahi aaj ramo tav sang.
Laj na kahu ki karo mo tan badhiyo anang. (16)

ਅੜਿਲ

ਦਸ ਮਾਸਨ ਰਤ ਕਰੀ ਹਰਖ ਉਪਜਾਇ ਕੈ ।
ਆਸਨ ਚੁੰਬਨ ਅਨਿਕ ਕਿਯੇ ਲਪਟਾਇ ਕੈ ।
ਜਬ ਗਿਯਾਰਬੋ ਮਾਸ ਪਹੁਚਯੋ ਆਇ ਕਰਿ ।
ਹੋ ਦਰਪ ਕਲਾ ਕਹਿਯੋ ਨ੍ਰਿਪਤਿ ਸੋ ਜਾਇ ਕਰਿ । ੧੭ ।

Aril

Das masan rati kari harakh upjayc kae.
Asan chunban anik kiyo laptaye kae.
Jab giyaravo mas pahuchayo aye kari.
Ho darap kala kahiyo nirpati so jaye kari. (17)

ਕੰਚਨ ਬੋਵਨ ਕੇ ਸਮੈ ਪਹੁਚਯੋ ਆਇ ਕੈ ।
ਸਭ ਰਾਨੀ ਜੁਤ ਨ੍ਰਿਪ ਕੌ ਲਿਯੋ ਬੁਲਾਇ ਕੈ ।
ਪੁਰ ਬਾਸੀ ਜਨ ਸਭੇ ਤਮਾਸਾ ਕੋ ਗਏ ।
ਜੋ ਜਹ ਅਸਥਿਤ ਵਹ ਤ੍ਰਿਯਾ ਤਹਾ ਹੀ ਜਾਤ ਭੇ । ੧੮ ।
Kanchan bovan samae pahuchayo aye kae.
Sabh rani jut nirap ko liyo bulaye kae.
Pur basi jan sabhe tamasa ko gaye.
Ho jeh asthit veh triya taha hi jat bhe. (18)

ਜੋ ਤ੍ਰਿਯ ਪੁਰਖ ਨ ਬਿਨਸਿਯੋ ਤਾਹਿ ਬੁਲਾਇਯੈ ।
ਵਾ ਕੈ ਕਰ ਦੈ ਹਯਾ ਕਲਧੌਤ ਬਿਜਾਇਯੈ ।
ਜੋ ਬਿਨਸਿਯੋ ਨਰ ਤ੍ਰਿਯ ਇਹ ਹਾਥ ਛੁਵਾਇ ਹੈ ।
ਹੋ ਉਗੇ ਨ ਕੰਚਨ ਨੈਕ ਦੋਸ ਮੁਹਿ ਆਇ ਹੈ । ੧੯ ।
Jo triye purakh na binsiyo tahe bulaiyae.
Va kae kar dae haya kaldhot bijaiyae.
Jo binsiyo nar triye eh hath chuvaye hae.
Ho ugae na kanchan naek dos muh aye hae. (19)

ਤਬ ਰਾਜੇ ਸਭਹਿਨ ਯੌ ਕਹਿਯੋ ਸੁਨਾਇ ਕੈ ।
ਜੋ ਬਿਨਸਯੋ ਨਹਿ ਹੋਇ ਸੋ ਬੀਜਹੁ ਜਾਇ ਕੈ ।
ਸੁਨਤ ਬਚਨ ਤ੍ਰਿਯ ਨਰ ਸਭ ਹੀ ਚਕ੍ਰਿਤ ਭਏ ।
ਹੋ ਸੋਨੋ ਬੀਜਨ ਕਾਜ ਨ ਤਿਤ ਕੋ ਜਾਤ ਭੇ । ੨੦ ।
Tab rajae sabhin yo kahiyo sunaye kae. Jo binsiyo nahi hoye su bijhu jaye kae.
Sunat bachan triye nar sabh hi chakrit bhaye. Ho sono bijan kaj na tit ko jat bhe.(20)

"No one knows about the future (about to-morrow) but today I will carry out love affair with you. Do not feel shy of anybody. I am possessed with great passionate love." (16)

Aril :

They carried on with their love affair and sexual relationship for ten months and embracing each other carried out cohabitation in various styles. When the eleventh month started then Darap Kala went to the Raja and said. (17)

"The time for sowing gold had come and she called all the queens along with the Raja. The whole lot of residents of the town also came for watching the fun and reached the place where the woman was seated." (18)

"

Now call the woman or man who had not been degraded from his moral values (religions duties). He should sow this gold. If any degraded man or woman were to touch the gold, then the gold will not grow and I will be held guilty (responsible)."(19)

Then the Raja said, addressing them all, "If someone had not lost his moral values (had not been degraded) he should go to sow the gold." On hearing these words all the men and women kept quiet, being shocked (surprised) and no one came forward for rowing the gold." (20)

ਚੌਪਈ

ਦਰਪ ਕਲਾ ਇਹ ਭਾਤਿ ਉਚਾਰੀ । ਜੋ ਰਾਜਾ ਸਭ ਤ੍ਰਿਯਾ ਤੁਹਾਰੀ ।
ਤਿਨ ਸਭਹਿਨ ਇਹ ਠੌਰ ਬੁਲਾਵਹੁ । ਕੰਚਨ ਦੇ ਕਰਿ ਹਾਥ ਬਿਜਾਬਹੁ । ੨੧ ।

Chopaiee

Darap kala eh bhat uchari. Jo raja sabh triya tuhari.
Tin sabhin eh thor bulavahu. Kanchan de kari hath bijavahu. (21)

ਦੋਹਰਾ

ਸਭ ਰਾਨੀ ਜੇਤਕ ਹੁਤੀ ਠਟਿਕ ਰਹੀ ਮਨ ਮਾਹਿ ।
ਕਛੁ ਚਰਿਤ੍ਰ ਇਹ ਠਾਨਿ ਰਖਿ ਕੰਚਨ ਬੋਯੋ ਨਾਹਿ । ੨੨ ।

Dohra

Sabh rani jetak huti thatki rahi man mahi.
Kachu charitar eh thani rakhi kanchan boyo nahi. (22)

ਚੌਪਾਈ

ਦਰਪ ਕਲਾ ਪੁਨ ਐਸ ਉਚਾਰੀ ।ਜੋ ਤਰੁਨ ਆਯੀ ਕੰਚਨਹਿ ਬੋਵਹੁ ।
ਤੌ ਤੁਮਿ ਅਇ ਕੰਚਨਹਿ ਬੋਵਹੁ । ਹਮਰੋ ਸਕਲ ਅਸੁਖ ਕਹ ਖੋਵਹੁ । ੨੩ ।

Chopaiee

Darap kala pun aes uchari. Jo turn ravhu na bibhchari.
To turn aye kanchneh bovhu. Hamro sakal asukh keh khovhu. (23)

ਅੜਿਲ

ਤ੍ਰਿਯਾ ਪੁਰਖ ਸੁਨਿ ਬੈਨ ਮੁੰਦਿ ਮੁਖ ਰਹਤ ਭੇ ।ਕੰਚਨ ਬੋਵਨ ਕਾਜ ਨ ਟਰਿ ਤਿਤ ਕੌ ਗਏ ।
ਦਰਪ ਕਲਾ ਤਬ ਬਚਨ ਕਹੇ ਮੁਸਕਾਇ ਕੈ ।ਹੌ ਸੁਨੌ ਰਾਵ ਜੂ ਬਚਨ ਹਮਾਰੋ ਅਇ ਕੈ । ੨੪ ।

Aril

Triya purakh suni baen mundi mukh rahat bhe.
Kanchan bovan kaj na tari tit ko gaye.
Darap kala tab bachan kaho muskaye kae.
Ho suno rav ju bachan hamaro aye kae. (24)

ਪੁਰਖ ਇਸਤ੍ਰਿਨ ਕੌ ਜੋ ਨ੍ਰਿਪ ਪ੍ਰਥਮ ਸੰਘਾਰਿਯੈ ।ਤੌ ਕਰ ਲੈ ਕੇ ਖੜਗ ਦੁਹੂਨ ਹੁਮ ਮਾਰਿਯੈ ।
ਬਿਨਸੈ ਬਿਨਾ ਨ ਰਹਿਯੋ ਕੋਊ ਜਗਤ ਮੈ ।ਹੌ ਛਮਾ ਕਰੌ ਅਪਰਾਧੁ ਜੁ ਕੀਨੌ ਅਜੁ ਮੈ । ੨੫ ।

Purakh istrin ko jo nirap pratham sanghariyae.
To kar laeke khadag duhun hum mariyae.
Binse bina na rahiyo koyu jagat mae.
Ho chama karo apradh ju kino aaj mae. (25)

Chopaiee :

Darap Kala then said like this ? "O Raja ! All the wives you have got, please call them all here and then get the gold sown by them. (21)

Couplet :

All the queens who were there started trembling in their hearts. There must be some deceit in this act and no one could sow the gold. (22)

Chopaiee :

Darap Kala then said, "If you do not possess evil (base) character, then you should sow this gold. So you may come forward and sow the gold, thus relieving me of all my afflictions." (23)

Aril :

All the men and women, on hearing these words become dumb founded, and no one went there for sowing the gold. Then Darap Kala laughed and said, "O Raja ! Come and listen to my words." (24)

If any Raja used to kill the woman (and spouse) before.then you may kill us with your sword. In this world there was none who was above impurities (being impure) so if I have committed some sin then pray pardon me also." (25)

ਦੋਹਰਾ

ਜਬ ਰਿਤੁ ਰਾਜ ਸਮੈ ਬਿਖੈ ਬੇਗ ਪਵਨ ਕੋ ਹੋਇ ।
ਊਚ ਨੀਚ ਕ"ਪੇ ਬਿਨਾ ਰਹਿਯੋ ਬਿਰਛ ਨ ਕੋਇ । ੨੬ ।

DOHRA

Jab ritu raj samae bikhae beg pavan ko hoye.
Uch neech kanpe bina rahiyo birach na koye. (26)

ਸੁਨਿ ਰਾਜਾ ਐਸੋ ਬਚਨ ਕੀਨੋ ਤਿਨੈ ਨਿਹਾਲ ।
ਸ਼ਾਹੁ ਸੁਤਾ ਸੁਤ ਸ਼ਾਹੁ ਕੋ ਦੇਤ ਭਯੋ ਤਤਕਾਲ । ੨੭ ।

Suni raja aiso bachan kino tinae nihal.
Shahu suta sut shahu ko det bhayo tatkal. (27)

ਅੜਿਲ

ਇਹ ਛਲ ਸੌ ਤ੍ਰਿਯ ਛੈਲ ਸਭਨ ਕੋ ਛਲਿ ਗਈ ।
ਕੇਲ ਨ੍ਰਿਪਤਿ ਕੇ ਧਾਮ ਮਾਸ ਦਸ ਕਰਤ ਭੀ ।
ਬਹੁਰ ਸਭਨ ਕੋ ਐਸੋ ਚਰਿਤ੍ਰ ਦਿਖਾਇ ਕਰਿ ।
ਹੌ ਮਨ ਭਾਵਤ ਕੋ ਮੀਤ ਬਰਿਯੋ ਸੁਖ ਪਾਇ ਕਰਿ । ੨੮ । ੧ ।

Aril

Eh chat so triye chael sabhan ko chali gayi.
Kel nirpati ke dham mas das karat bhi.
Bahur sabhan ko aiso charitar dikhaye kari.
Ho man bhavat ko meet bariyo sukh paye kari. (28) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਇਕ ਸੌ ਚੌਵਨੌ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੫੪ । ੩੦੭੯ । ਅਫਜੂੰ ।

Iti Sri Charitar pakhyane triya charitarte mantri bhoop sanhade ik so chovano charitar samapatam sat subham sat. 154. 3079. Aphjun.

ਚੌਪਈ

ਸਾਹਿਜਹ" ਕੀ ਏਕ ਬਰ ਨਾਰੀ । ਪ੍ਰਾਨਪਤੀ ਤ੍ਰਿ ਨਾਮ ਉਚਾਰੀ ।
ਤਿਨਕ ਸਾਹੁ ਕੋ ਪੂਤ ਬਿਲੋਕਿਯੋ । ਤਬ ਹੀ ਅਨਿ ਕਾਮੁ ਤਿਹ ਰੋਕਿਯੋ । ੧ ।

Chopaiee

Sahjahan ki ek bar nari. Pranmati tehh nam uchari.
Tinak sahu ko put bilkiyo. Tab hi ani kamu tehh rokiyo. (l)

Couplet :

When during the spring season (during Basant) the wind blows, then out of small or big trees none remains unaffected, of being shaken up. (26)

On hearing such (noble) words from her, the Raja pardoned her and complimented her. Then he arranged the marriage of the King's daughter to the Shah's son (gave away the King's daughter). (27)

Aril :

Thus with this deceitful action (witchcraft) the young woman deceived all of them. She was busy in sexual affairs in the Raja's palace for ten months and then playing such a trick she managed to get the spouse of her choice with great joy and relief. (28)(1)

Here the hundred and fifty-fourth episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well. (154-3079)(Contd)

Chopaiee :

Shahjahan had a charming wife, who was called Pran Mati. She saw a King's son and she developed a passionate love for him. (1)

ਅੜਿਲ

ਪਠੈ ਸਹਿਚਰੀ ਤਾ ਕੋ ਲਿਯੋ ਬੁਲਾਇ ਕੈ । ਲਪਟਿ ਲਪਟਿ ਰਤਿ ਕਰੀ ਹਰਖ ਉਪਜਾਇ ਕੈ ।
ਕੇਲ ਕਰਤ ਦੋਹੂੰ ਬਚਨ ਕਹੈ ਮੁਸਕਾਇ ਕੈ । ਹੋ ਚੋਰਾਸੀ ਆਸਨ ਲੀਨੇ ਸੁਖ ਪਾਇ ਕੈ । ੨ ।

Aril

Pathae sehchari to ko liyo bulaye kae. Lapat lapat rati kari harakh upjaye kae.
Kel karat duhun bachan kahe muskai kai. Ho chorasi asan line sukh paye kae. (2)

ਦੋਹਰਾ

ਬਹੁਤ ਦਿਵਸ ਤਾ ਸੋ ਰਮੀ ਪੁਨਿ ਯੋ ਕਹਿਯੋ ਬਨਾਇ ।
ਯਾਹਿ ਮਾਰਿ ਕਰਿ ਡਾਰਿਯੈ ਜਿਨਿ ਕੋਊ ਲਖਿ ਜਾਇ । ੩ ।

Dohra

Bahut divas ta so rami puni yo kahiyo banaye.
Yahi marl kari dariyae jin koyu lakhi jaye.(3)

ਚੌਪਈ

ਪ੍ਰਾਨਪਤੀ ਅਗਯਾ ਤਿਹ ਦਈ । ਮਾਰਨ ਸਖੀ ਤਾਹਿ ਲੈ ਗਈ ।
ਅਪੁ ਭੋਗ ਤਿਹ ਸਾਥ ਕਮਾਯੋ । ਪੁਨਿ ਤਾ ਸੋ ਇਹ ਭਾਤਿ ਸੁਨਾਯੋ । ੪ ।

Chopaiee

Pranmati agya tehh dayi. Maran sakhi tahe lae gayi.
Aap bhog tehhsath kamayo. Puni ta so eh bhat sunayo. (4)

ਮੋ ਸੋ ਭੋਗ ਲੋ ਤੈ ਦਿਯੋ ਮੋਹਿ ਚਿਤ ਹਮਰੋ ਕੋ ਲਿਯੋ ।
ਤੋ ਪਰਿ ਚੋਟ ਮੈ ਨਹੀ ਡਾਰੋ । ਏਕ ਚਰਿਤ੍ ਤਨ ਤੁਮੇ ਨਿਕਾਰੋ । ੫ ।

Mo so bhog bhalo tae diyo. Mohe chit hamro ko liyo.
To par chot mae nahi daro. Ek charit tan tumae nikaro. (5)

ਅੜਿਲ

ਅਰਧ ਸੁਰ ਜਬ ਚੜਿਯੋ ਸੁ ਦ੍ਰਿਗਨ ਨਿਹਾਰਿਹੌ ।ਤਬ ਤੋਰੋ ਗਹਿ ਹਾਥ ਨਦੀ ਮੈ ਡਾਰਿ ਹੌ ।
ਤਬੈ ਹਾਥ ਅਰ ਪਾਵਿ ਅਧਿਕ ਤੁਮ ਮਾਰਿਯੋ ।ਹੋ ਡੂਬਤ ਡੂਬਤ ਕਹਿ ਕੈ ਪੁਕਾਰਿਯੋ । ੬ ।

Aril

Aradh sur jab chadiyo su drigan nihariho. Tab toro gahi hath nadi mae dari ho.
Tabae hath ar pay adhik turn mariyo. Ho dubat dubat kahi kae pukariyo. (6)

ਤਬ ਸਰਤਾ ਕੇ ਬਿਖੇ ਤਾਹਿ ਗਹਿ ਡਾਰਿਯੋ ।ਹਾਥ ਪਾਵ ਬਹੁ ਮਾਰਿ ਸੁ ਜਾਰ ਪੁਕਾਰਿਯੋ ।
ਡੂਬਤ ਤਿਹ ਲਖ ਲੋਗ ਪਹੁਚੈ ਅਇ ਕੈ ।ਹੋ ਹਾਥੋ ਹਾਥ ਉਬਾਰਿਯੋ ਲਯੋ ਬਚਾਇ ਕੈ । ੭ । ੧ ।

Tab sarta ke bikhe tahe gahi dariyo.
Hath pay bahu marl su jar pukariyo.
Dubat tehh lakh log pahuchae aye kae.
Ho hatho hath ubariyo layo bachaye kae. (7) (1)

Aril :

She sent a lady attendant and called him and then embracing him closely, had sensuous pleasure with him with joy. Then both of them laughed and said, "We have enjoyed eighty-four poses (of sexual relationship). (2)

Couplet:

After enjoying love affair with him for many days, she thought to herself (in mind) that he should be killed, lest anyone may know about it. (3)

Chopaiee :

Pran Mati then ordered the lady attendant, who took him away for killing him. First the lady attendant had cohabitation with him and then said to him like this. (4)

"You have done cohabitation with me to my satisfaction and have enamoured me. So I shall not kill you and with a deceitful action, I will arrange for your escape." (5)

Aril :

When I shall see the sun rise half way through with my eyes, then I will push you in the river by holding your hand. Then you should try hard (to save yourself) by flapping your hands and then shout loudly, "I am drowning." (6)

Then she pushed him into the river, then the paramour made many efforts to save himself and shouted loudly. Then many people came rushing on seeing him drowning and giving him their hands saved him (from drowning). (7)(1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਪਚਪਨ ਚਰਿਤ੍ਰ ਸਮਾਪਤ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੫੫ । ੩੦੮੬ । ਅਗ੍ਜੁ
Iti Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
ik so pachpan charitar samapatam sat subham sat. 155. 3086. Aphjun.

ਚੌਪਈ

ਮਦ੍ ਦੇਸ ਚੌਧਰੀ ਭਣਿਜੈ । ਰੋਸਨ ਸਿੰਘ ਤਿਹ ਨਾਮ ਕਹਿਜੈ ।
ਕੰਦ੍ਰਪ ਕਲਾ ਬਾਲ ਤਿਹ ਸੋਹੈ । ਖਗ ਮ੍ਰਿਗ ਜਛ ਭੁਜੰਗਨ ਮੋਹੈ । ੧ ।

Chopaiee

Madar des chodhri bhanijae. Rosan singh tehh nam kahijae.
Kandrap kala bal tehh sohae. Khag mrig jach bhujangan mohae.(1)

ਤਾ ਕੋ ਧਾਮ ਅੰਨੁ ਧਨੁ ਭਾਰੀ । ਨਿਤਿ ਉਠੈ ਕਰੇ ਨਾਥ ਰਖਵਾਰੀ ।
ਜੋ ਅਥਿਤ ਮ"ਗਨ ਕਹਿ ਅਵੇ । ਮੁਖ ਮ"ਗਤ ਬਰੁ ਲੈ ਘਰੁ ਜਾਵੈ । ੨ ।
Ta ke dham anu dhanu bhari. Nit uthi karae nath rakhvari.
Jo atib magan keh avae. Mukh magat bare le gharu jayae. (2)

ਅੜਿਲ

ਤਿਹਾ ਠਾਹ ਇਕ ਅਤਿਥ ਪਹੁੰਚਯੋ ਅਇ ਕੈ । ਲਖਿ ਤਿਹ ਤ੍ਰਬਿ ਝਖ ਕੇਤੁ ਰਹੈ ਉਰਝਾਇ ਕੈ ।
ਅਪ੍ਰਮਾਨ ਅਪ੍ਰਤਿਮ ਸਰੂਪ ਬਿਧਨੈ ਦਯੋ । ਹੋ ਭੂਤ ਭਵਿਖ ਭਵਾਨ ਨ ਕੋ ਐਸੋ ਭਯੋ । ੩ ।

Aril

Tehh tha ik atith pahunchayo aye kae.
Lakh tehhchabi jhakh ketu rahae urjhaye kae.
Aparman apartim sarup bidhnae dayo.
Ho bhut bhavikh bhavan na ko aiso bhayo. (3)

ਕੰਦ੍ਰਪ ਕਲਾ ਹੇਰ ਤਾ ਕੀ ਛਬ ਬਸਿ ਭਈ ।
ਬਿਰਹ ਨਦੀ ਕੇ ਬੀਚ ਡ੍ਰੂਬਿ ਸਿਗਰੀ ਗਈ ।
ਪਠੈ ਸਹਚਰੀ ਤਿਹ ਗ੍ਰਿਹ ਲਿਯੋ ਬੁਲਾਇ ਕੈ ।
ਹੋ ਭ"ਤਿ ਭ"ਤਿ ਰਤਿ ਕਰੀ ਹਰਖ ਉਪਜਾਇ ਕੈ । ੪ ।
Kandrap kala heri to ki chab basi bhayi.
Birch nadi ke beech dubi sigri gayi.
Pathae sehchari tehh greh liyo bulaye kae.
Ho bhat bhat rail kari harakh upjaye kae. (4)

Here the hundred and fifty-fifth episode of the King's & Minister's dialogue regarding woman characterization from Charite · Pakhyan is completed. All is well.

(155-3086)(Contd)

Chopaiee :

"There was a Choudhary (landlord) of Madhya Pradesh, whose name was Roshan Singh according to people. His wife was Kandrap Kala, who had allured (with her beauty) all, including birds, deer, (wild animals), demi-gods and snakes. (1)

He had plenty of money and food material and the master would guard them every day. If any Yogi would come for alms, he was given lot of alms and sent away with full satisfaction. (2)

Aril :

Then a Yogi came there, on seeing whose charm, even Kamdev (god of love) would get allured. The Lord had bestowed him with great charm and none like him would be there even in the past, present or future. (3)

Kandrap Kala got enamoured by seeing his charming beauty and was suffering from the pangs of separation. By sending her lady attendant she called him at home and then enjoyed sensuous pleasure with him in many ways. (4)

ਪਾਚ ਚੌਤਰੋ ਛੋਰਿ ਚੌਧਰੀ ਅਇਯੋ ।
ਕੁਠਿਆ ਮੋ ਚੌਧ੍ਰਨੀ ਤਾਹਿ ਛਪਾਇਯੋ ।
ਬਹੁਰਿ ਉਚਾਰੇ ਬੈਨ ਮੂੜ ਸੋ ਕੋਪ ਕੈ ।
ਹੋ ਤਾ ਕੋ ਸਿਰ ਕੈ ਬਿਖੈ ਪਹਨਿਯ' ਸੋਕੁ ਦੈ । ੫ ।

Pach chotro chori chodhri aivo.
Kuthiya mo chodhrni tahe chapaiyo.
Bahur uchare baen mud so kopi kae.
Ho to ko sir kae bikhae panhiya sok dae. (5)

ਤੁਮਰੇ ਰਾਜ ਨ ਧਰੈ ਸੁਯੰਬਰ ਅੰਗ ਮੈ ।
ਅਛੋ ਸਦਨ ਸਵਾਰੇ ਦਯੋ ਨ ਦਰਬ ਤੈ ।
ਕਛੁ ਨ ਕੀਨੋ ਭੋਗ ਜਗਤ ਮੈ ਅਇ ਕੈ ।
ਬਿਪ੍ਰਨ ਦੀਯੋ ਸੋ ਕਛੁ ਨ ਦਾਨ ਬੁਲਾਇ ਕੈ । ੬ ।

Tumre raj na dharae suyanbar ang mae.
Acho sadan savaro dayo na darab tae.
Kachu na kino bhog jagat mae aye kae.
Bipran diyo su kachu na dan bulaye kae. (6)

ਚੌਪਈ

ਤਬ ਮੂਰਖ ਐਸੀ ਬਿਧਿ ਭਾਖਿਯੋ ।ਮੈ ਤੁਮ ਤੇ ਕਛੁ ਦਰਬੁ ਨ ਰਾਖਿਯੋ ।
ਜਾ ਕੋ ਰੁਚੈ ਤਿਸੀ ਕੋ ਦੀਜੈ ।ਮੋਰੀ ਕਛੁ ਕਾਨਿ ਨਹੀ ਕੀਜੈ । ੭ ।

Chopaiee

lab murakh aisi bidh bhakhiyo. Mae turn te kachu darab na rakhiyo.
la ko ruchae tisi ko dijae. Mori kachu kan neh kijae. (7)

ਅੜਿਲ

ਤ"ਬ੍ਰ ਦਾਨ ਤੇ ਦੁਗਨ ਰਕਮ ਕੋ ਜਾਨੀਯੈ । ਰੁਕਮ ਦਾਨ ਤੈ ਚੌਗੁਨ ਸ੍ਰਰਨਹਿੰ ਮਾਨੀਯੈ ।
ਬਡੋ ਧਾਨ ਕੋ ਧੰਨ ਤੈ ਦਾਨ ਪ੍ਰਮਾਨਹੀ । ਹੋ ਚਾਰ ਸੋ ਖਟ ਦਸ ਅਠ ਪੁਰਾਨ ਬੁਖਾਨਹੀ । ੮ ।

Aril

Tanbar dan te dugan rukam ko janiyae, Rukam dan tae chogun savarnahin maniyae.
Bado dhan ko dhan tae dan parmanhi. Ho char su khat das ath puran bakhanhi. (8)

ਦੋਹਰਾ

ਇਹ ਜੋ ਕੋਠੀ ਅੰਨ ਜੁਤ ਦੀਜੈ ਬਿਜਨ ਬੁਲਾਇ ।
ਇਹੈ ਕਹਿਯੋ ਮੁਰ ਮਾਨਿਯੈ ਸੁਨੁ ਚੌਧ੍ਰਨ ਕੇ ਰਾਇ । ੯ ।

Dohra

Eh jo kothi ann jut dijae dijan bulaye.
Ihae kahiyo muri maniyae sun chodhrin ke raye. (9)

When the landlord, leaving the citadel of elders, came home then the wife hid the Yogi in a store room. Then, getting enraged, she told the foolish landlord that you deserve to be beaten with shoes on the head hundred times. (5)

"In your rein of riches, I have never worn beautiful clothes nor had palatial house to live in or you had not given me enough money. Neither I have enjoyed the fun and frolic in this world, nor I have been able to give alms (presents) to Brahmins by inviting them at home." (6)

Chopaiee :

Then the fool replied that he had never kept any money hidden away from her. "You could give away any amount to anyone you like without asking me (without caring for me)." (7)

Aril :

The wife then said, "Instead of giving copper coins in alms, the alms given in silver have double the effect (reward), while the alms (presents) given in the form of gold was four times more effective (rewarding). Instead of giving alms in terms of money, it is always more rewarding to give alms in the form of food materials. This thing had been stated in the four Vedas, six Shastras or eighteen Puranas. (8)

Couplet :

This store-room full of food material, should be given away in alms to the Brahmins by inviting them sometimes. O great Landlord ! So you better agree to my demand, which I would like most ? (9)

ਵਹੈ ਭਿਟੌਅਨ ਬਾਮਨੀ ਲੀਨੀ ਨਿਕਟ ਬੁਲਾਇ ।
ਜਾਰ ਸਹਿਤ ਤਿਹ ਨਾਜ ਕੀ ਕੁਠਿਯਾ ਦਈ ਉਠਾਇ । ੧੦ ।
Vahe bhitoan bamni lini nikat bulaye.
Jar sahit tchhnaj ki kuthiya dayi tithave. (10)

ਚੌਪਈ

ਮੂਰਖ ਬਾਤ ਨ ਕਛੁ ਲਖਿ ਲਈ । ਕਿਹ ਬਿਧਿ ਨਾਰਿ ਤਾਹਿ ਛਲਿ ਗਈ ।
ਜਾਨਯੋ ਦਾਨ ਅਜੁ ਤ੍ਰਿਯ ਕੀਨੋ । ਤਾ ਕੋ ਕਛੂ ਚਰਿਤ੍ਰ ਨ ਚੀਨੋ । ੧੧ ।

Chopaiee

Murakh bat na kachu Iakhi layi. Kch bidh nari tahe chal gayi.
Janyo dan aaj triye kino. Ta ko kachu charitar na chino. (11)

ਦਾਨ ਭਿਟੌਅਨ ਕੋ ਜਬ ਦਿਯੋ । ਕਛੁ ਜਛ ਭੇਦ ਸਮਝਿ ਨਹਿ ਲਿਯੋ ।
ਤਹ ਕੇ ਕਾਢਿ ਅੰਨ ਤਿਨ ਖਾਯੋ । ਤਵਨ ਜਾਰ ਕੋ ਘਰ ਪਹੁਚਾਯੋ । ੧੨ । ੧ ।
Dan bhitoan ko jab diyo. Kachu jad bhed samjhi nahi liyo.
Tehh te kadhi ann tin khayo. Tavan jar ko ghar pahuchayo.(12) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਛਪਨੌ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੫੬ । ੩੦੯੮ । ਅਫਜੂੰ ।
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ik so chapno charitar samapatam sat subham sat.156. 3098. Aphjun.

ਦੋਹਰਾ

ਬਿਦ੍ਰਭ ਦੇਸ ਭੀਤਰ ਰਹੈ ਭੀਮਸੈਨ ਨ੍ਰਿਪ ਏਕ ।
ਹੈ ਗੈ ਰਥ ਹੀਰਨ ਜਰੇ ਝੂਲਹਿ ਦ੍ਵਾਰ ਅਨੇਕ । ੧ ।

Dohra

Bidrabh des bhitar rahae bimsaen nirap ek.
Hae gae rath hiran jare jhuleh davar anek. (1)

ਦਮਵੰਤੀ ਤਾ ਕੀ ਸੁਤਾ ਜਾ ਕੋ ਰੂਪ ਅਪਾਰ ।
ਦੇਵ ਅਦੇਵ ਗਿਰੈ ਧਰਨਿ ਤਿਸ ਕੀ ਪ੍ਰਭਾ ਨਿਹਾਰਿ । ੨ ।
Damvanti ta ki suta ja ko roop apar.
Dev adev girae dharani tis ki prabha nihari. (2)

Then she called the Brahmin lady attendant, who was arranging her meetings (with the Yogi) and gave away food material in the store, along with the (Yogi) paramour. (10)

Chopaiee :

The foolish landlord could not see through the secret (behind this move), as to how his wife had deceived him. He thought that the woman had given away alms that day, but could not gauge the depth of her secret move, (11)

When the lady attendant, who was arranging meetings-was given presents, the foolish landlord did not realize the secret. They took away the food material from the storeroom and the woman managed to send away the paramour safely home.(12)(1)

Here the hundred and fifty-sixth episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.
(156-3098)(Contd)

Couplet :

There was a Raja, named Bhim Sain, in the land of Vidharbha. There were elephants, horses, and chariots studded with jewels, standing at his gates. (1)

He had a daughter called Damvanti, who was extremely beautiful. On seeing her beauty, the gods and demons were falling down on the ground." (2)

ਅੜਿਲ

ਕਾਮ ਦੇਵ ਤਿਹ ਚਹੈ ਸੁ ਕਯੋਹੁੰ ਪਾਇਯੈ ।
ਇੰਦ੍ ਚੰਦ੍ ਕਹੈ ਤਾਹਿ ਬਿਯਾਹਿ ਲੈ ਆਇਯੈ ।
ਕਾਰਤਕੇਅ ਤਿਹ ਬਯਾਹਨ ਕਿਯੋ ਨਿਹਾਰਿ ਕਰਿ ।
ਹੋ ਮਹਾ ਰੁਦ੍ ਬਨ ਬਸੇ ਨ ਅਏ ਪਲਟਿ ਘਰਿ । ੩ ।

Aril

Kam dev tehh chahae su kayohun paiyae.
Indar chandar kahae tahe bayah lae aiyae.
Kartakeye tehh bayahan kiyo nihar kari.
Ho maha rudar ban base na aye palate ghar. (3)

ਨੈਨ ਹਰਨ ਕੇ ਹਰੇ ਬੈਨ ਪਿਕ ਕੇ ਹਰਿ ਲੀਨੇ ।
ਹਰਿ ਦਾਮਨਿ ਕੀ ਦਿਪਤਿ ਦਸਨ ਦਾਰਿਮ ਬਸ ਕੀਨੇ ।
ਕੀਰ ਨਾਸਿਕਾ ਹਰੀ ਕਦਲਿ ਜੰਘਨ ਤੇ ਹਾਰੇ ।
ਹੋ ਛਪੇ ਜਲਜ ਜਲ ਮ"ਹਿ ਅ"ਖਿ ਲਖਿ ਲਜਤ ਤਿਹਾਰੇ ।੪ ।

Naen haran ke hare baen pik ke hari line.
Hari damni ki dipat dasan daram bas kine.
Keer nasika hari kadil janghan te hare.
Ho chape jalaj jal mane ankh lakh lajat tihare.4.

ਦੋਹਰਾ

ਤਾ ਕੀ ਪ੍ਰਭਾ ਜਹਾਨ ਮੈ ਪ੍ਰਚੁਰ ਭਈ ਚਹੁੰ ਦੇਸ ।
ਸਭ ਬਯਾਹਨ ਤਾ ਕੋ ਚਹੈ ਸੇਸ ਸੁਰੇਸ ਲੁਕੇਸ । ੫ ।

Dohra

Ta ki prabha japan mae prachur bhayi chahun des.
Sabh bayahan ta ko chahe ses sures lukes.5.

ਸੁਨਿ ਪਛਨ ਕੇ ਬਕ੍ਤ ਤੇ ਤਿਯ ਕੀ ਸੁੰਦਰ ਹਾਲ ।
ਮਾਨ ਸਰੋਵਰ ਛੋਡਿ ਤਿਹ ਅਵਾਤ ਭਏ ਮਰਾਲ । ੬ ।

Suni pachin ke baktar te tiye ki sundar hal.
Man sarovar chodhi tehh avat bhaye maral.6.

ਚੌਪਈ

ਦਮਵੰਤੀ ਤੇ ਹੰਸ ਨਿਹਾਰੇ । ਰੂਪ ਮਾਨ ਚਿਤ ਮ"ਝ ਬਿਚਾਰੇ ।
ਸਖਿਯਨ ਸਹਿਤ ਅਪ ਉਠ ਧਾਈ । ਏਕ ਹੰਸ ਤਿਨ ਤੇ ਗਹਿ ਲਯਾਈ । ੭ ।

Chopaiee

Damvanti te hans nihare. Roop man chit manjh bichare.
Sakhiyan sahit aap uth dhayi. Ek hans tin te gahi layayi.7.

Aril :

Even Kamdev (god of love) was keen to acquire her and Indra or moon (gods) were wishing to marry her. Even Kartikya, on seeing her, wanted to wed her. Maha Rudra, on seeing her, decided to stay in the jungle and then never returned home. (3)

She was having beautiful eyes of the deer, (as if stolen from the deer) and her speech was sweet like the Koel (black Cuckoo). She had borrowed (snatched) the brilliance from lightning and her teeth were like the pomegranate beads (grains). She had taken away the nose of the parrot and her legs would put the banana tree to shame. On seeing her (beautiful) eyes, the lotus flowers, feeling ashamed of themselves had hidden themselves in water. (4)

Couplet :

Her beauty was known all over the (four corners of the) world. Sheshnag, Indra and Kuber all were keen to marry her. (5)

The Swans on hearing about her beauty from the birds, had come over to this place, leaving Mansarovar. (6)

Chopaiee :

Damvanti saw some swans and felt in her mind about their extreme beauty. Along with the lady attendant she got up and came there and caught hold of a swan. (7)

ਹੰਸ ਬਾਚ

ਸੁਨੁ ਰਾਨੀ ਇਕ ਕਥਾ ਪ੍ਰਕਾਸੌ । ਤੁਮਰੇ ਜਿਯ ਕੋ ਭਰਮ ਬਿਨਾਸੌ ।
ਨਲ ਰਾਜਾ ਦਛਨ ਇਕ ਰਹਈ । ਅਤਿ ਸੁੰਦਰਤਾ ਕੋ ਜਗ ਕਹਈ । ੮ ।

Hans bacch

Sunu rani ik katha parkaso. Tumre jiye ko bharam binaso.
Nal raja dachin ik rehyi. Ati sundar ta ko jag kehyi. (8)

ਦੋਹਰਾ

ਤੇਜਮਾਨ ਸੁੰਦਰ ਧਨੀ ਤਾਹਿ ਉਚਾਰਤ ਲੋਗ ।
ਤਾ ਕੋ ਬੋਲ ਬਿਵਾਹਿਯੈ ਵਹੁ ਬਰ ਤੁਮਰੋ ਜੋਗ । ੯ ।

Dohra

Tejman sundar dhani tahe ucharat log.
Ta ko boli bivahiyae vahu bar tumro jog. (9)

ਚੌਪਈ

ਹਮ ਹੈ ਮਾਨ ਸਰੋਬਰ ਬਾਸੀ । ਹੰਸ ਜੋਨ ਦੀਨੀ ਅਬਿਨਾਸੀ ।
ਦੇਸ ਦੇਸ ਕੇ ਚਰਿਤ ਬਿਚਾਰੈ । ਰਾਵ ਰੰਕ ਕੀ ਪ੍ਰਭ। ਨਿਹਾਰੈ । ੧੦ ।

Chopaiee

Ham hae man sarovar basi. Hans joni dini abinasi.
Des des ke charit bicharae. Rav rank ki prabha niharac.(10)

ਅੜਿਲ

ਧਨਦ ਧਨੀ ਹਮ ਲਹਿਯੋ ਤਪੀ ਇਕ ਰੁਦ੍ ਨਿਹਾਰਿਯੋ ।
ਇੰਦ੍ ਰਾਜ ਇਕ ਲਹਿਯੋ ਸੂਰ ਬਿਸੁਇਸਹਿ ਬਿਚਾਰਿਯੋ ।
ਲੋਕ ਚਤ੍ਦਸ ਬਿਖੈ ਤੁਹੀ ਸੁੰਦਰੀ ਨਿਹਾਰੀ ।
ਹੋ ਰੂਪਮਾਨ ਨਲ ਰਾਜ ਤਾਹਿ ਤੁਮ ਬਰੋ ਪਯਾਰੀ । ੧੧ ।

Aril

Dhand dhani ham lahiyo tapi ik rudar nihariyo.
Indar raj ik lahiyo sur bisuiseh bichariyo.
Lok chatardas bikhae tuhi sundri nihari.
Ho rupman nal raj tahe tum baro payari. (11)

ਦੋਹਰਾ

ਦਮਵੰਤੀ ਇਹ ਬਚਨ ਸੁਨਿ ਹੰਸਹਿ ਦਯੋ ਉਡਾਇ ।
ਲਿਖਿ ਪਤਿਯਾ ਕਰ ਮੈ ਦਈ ਕਹਿਯਹੁ ਨਲ ਪ੍ਰਤਿ ਜਾਇ । ੧੨ ।

DOHRA

Damvanti ae bachan suni hanseh dayo udaye.
Likh patiya kar mae dayi kahiyahu nal prati jaye.12.

The Swan said,

O princess ! Listen. "I am relating one episode to remove your doubts. There is a Raja Nal in the south, who was known in the world for his charm." (8)

Couplet :

"People consider him to be full of glory and is charming and very wealthy. You call him and wed him as he was most suitable for you." (9)

Chopaiee :

We are having our abode in Mansarovar, and God Almighty had given us the life of a swan. We watch the wonderful sights of various lands and see the glory of the rich or poor people. (10)

Aril :

We have seen a very rich person, called Kuber and another ascetic Rudra and another King (god) Indra, who was considered to be the Master (Lord) of the world. We have seen only one beautiful woman, like you."O dear ! Nal is also very charming, so you should marry him." (11)

Couplet :

Damvanti on hearing these words, made the swan fly off and gave a letter to him, to be delivered to Nal. (12)

ਅੜਿਲ

ਬੋਲਿ ਪਿਤਾ ਕੋ ਕਾਲਿ ਸੁਯੰਬ੍ਰ ਬਨਾਇ ਹੌ ।
ਬਡੇ ਬਡੇ ਰਾਜਨ ਕੋ ਬੋਲਿ ਪਠਾਇ ਹੌ ।
ਪਤਿਯਾ ਕੇ ਬ"ਚਤ ਤੁਮ ਹਯਾ ਉਠਿ ਅਇਯੈ ।
ਹੌ ਨਿਜ ਨਾਰੀ ਕਰਿ ਮੋਜਿ ਸੰਗ ਲੈ ਜਾਇਯੈ । ੧੩ ।

Aril

Boli pita ko kali suyanbar banaye ho.
Bade bade rajan ko boli pathaye hc.
Patiya ke banchat turn haya uthi aiyae.
ho nij nari kari moj sang Iae jaiyae.13.

ਹੰਸ ਉਹਾ ਤੇ ਉਡਿਯੋ ਤਹਾ ਅਵਤ ਭਯੋ ।
ਦਮਵੰਤ੍ਯਹਿ ਸੰਦੇਸ ਨ੍ਰਿਪਤਿ ਨੱ ਕੋ ਦਯੋ ।
ਨਲ ਪਤਿਯਾ ਕੋ ਰਹਿਯੋ ਹ੍ਰਿਦੈ ਸੋ ਲਾਇ ਕੈ ।
ਹੌ ਜੋਰਿ ਸੈਨ ਤਿਤ ਚਲਿਯੋ ਮ੍ਰਿਦੰਗ ਬਜਾਇ ਕੈ । ੧੪ ।

Hans uha to udiyo taha avat bhayo.
Damvanteyahi sandes nirpati nal ko dayo.
Nal patiya ko rahiyo hirdac so Iaye kae.
Ho jori sacn tit chaliyo mirdang bajyae kae.14.

ਦੋਹਰਾ

ਦੂਤ ਪਹੁੰਚਯੋ ਮੀਤ ਕੋ ਪਤਿਯਾ ਲੀਨੇ ਸੰਗ ।
ਅਖੇ ਅਤਿ ਨਿਮਲ ਭਈ ਨਿਰਖਤ ਹ ਕੇ ਅੰਗ । ੧੫ ।

Dohra

Dut pahuchayo meet ko patiya line sang.
Akhae ati firma! bhayi nirkhat va ke ang.15.

ਸੁਨਿ ਰਾਜਾ ਬਚ ਹੰਸ ਕੇ ਮਨ ਮੇ ਮੋਦ ਬਢਾਇ ।
ਬਿਦ੍ਰਭ ਦੇਸ ਕੋ ਉਠਿ ਚਲਿਯੋ ਢੋਲ ਮ੍ਰਿਦੰਗ ਬਜਾਇ । ੧੬ ।

Suni raja Bach bans ke man mae mod badhaye.
Bidrabh des ko uthi chaliyo dhol mirdang bajaye.16.

Aril :

"I will tell my father to arrange for my Swamjvar to-morrow only and call all the mighty Rajas there. On seeing this letter, you also come here and making me your wife, take me along with you." (13)

The swan flew off from there, and reached there and gave the message of Damvanti to Raja Nal. Nal placed the letter to his bosom and collecting an army with beating of drums, proceeded to that place. (14)

Couplet :

The messenger of the beloved with the letter reached there and seeing it, his eyes became purified (wet). (15)

Raja Nal felt very happy on hearing the words of the Swan. So he moved to the land of Vidarbha with the playing of drums and mirdang. (16)

ਅੜਿਲ

ਦੇਵਊ ਪਹੁੰਚੇ ਅਏ ਦੈਤ ਅਵਤ ਭਏ ।
ਗੰਧ੍ਰਬ ਜਛ ਭੁਜੰਗ ਸਭੈ ਚਲਿ ਤਹ ਗਏ ।
ਇੰਦ੍ ਚੰਦ੍ ਅਰ ਸੂਰਜ ਪਹੁਚੇ ਅਇ ਕਰਿ ।
ਹੋ ਧਨਧਿਈਸ ਜਲਿ ਰਾਵ ਬਦਿਤ੍ ਬਜਾਇ ਕਰਿ । ੧੭ ।

Aril

Devyu pahuche aye daint avat bhaye.
Gandhrab jack bhujang sabhae chali tehh gaye.
Indar chandar ar suraj pahuchae aye kari.
Ho dhandhies jali rav baditar bajaye kari.17.

ਨਲ ਹੀ ਕੋ ਧਰਿ ਰੂਪ ਸਕਲ ਚਲਿ ਤਹ ਗਏ ।
ਨਲ ਕੋ ਕਰਿ ਹਰਿ ਦੂਤ ਪਠਾਵਤ ਤਹ ਭਏ ।
ਸੁਨਿ ਨ੍ਰਿਪ ਬਰ ਏ ਬਚਨ ਚਲਿਯੋ ਤਹ ਧਾਇ ਕਰਿ ।
ਹੋ ਕਿਨੀ ਨ ਹਟਕਿਯੋ ਤਾਹਿ ਪਹੁਚਯੋ ਜਾਇ ਕਰਿ । ੧੮ ।

Nal hi ko dhari roop sakal chali tehh gaye.
Nal ko kari hari doot pathavat tehh bhaye.
Suni nirap bar ee bachan chaliyo tehh dhaye kari.
Ho kini na jatkiyo tahe pahuchayo jaye kari.18.

ਦਮਵੰਤੀ ਛਬਿ ਨਿਰਖਿ ਅਧਿਕ ਰੀਝਤ ਭਈ ।
ਜੁ ਕਛੁ ਹੰਸ ਕਹਿਯੋ ਸੁ ਸਭ ਸਾਚੀ ਭਈ ।
ਜਾ ਦਿਨ ਮੈ ਜਾ ਕੋ ਪਤਿ ਕਰਿ ਕਰਿ ਪਾਇ ਹੋ ।
ਹੋ ਤਦਿਨ ਘਰੀ ਕੇ ਸਖੀ ਸਹਿਤ ਬਲਿ ਜਾਇ ਹੋ । ੧੯ ।

Damvanti chahi nirakh adhik rijhat bhayi.
iu kachu hans kahiyo su sabh sachi bhayi.
Ja din mae yae ko pati kari kari paye ho.
Ho tadin ghari ke sakhi sahit hal jaye ho.19.

ਮਨ ਮੈ ਇਹੈ ਦਮਵੰਤੀ ਮੰਤ੍ ਬਿਚਾਰਿਯੋ ।
ਸਭਹਿਨ ਕੇ ਬੈਠੇ ਇਹ ਭਾਤਿ ਉਚਾਰਿਯੋ ।
ਸੁਨੋ ਸਕਲ ਜਨ ਇਹੈ ਭੀਮਜਾ ਪ੍ਰਨ ਕਰਿਯੋ ।
ਹੋ ਜੋ ਤੁਮ ਮੈ ਨਲ ਰਾਵ ਵਹੈ ਕਰਿ ਪਤਿ ਬਰਿਯੋ । ੨੦ ।

Man mae ihae damvanti mantar bichariyo.
Sabhin ke baethe eh bhat uchariyo.
Suno sakal jan ihae bhimja pran kariyo.
Ho jot urn mae nal rav vahae kari pati bariyo.20.

Aril :

The gods and demons both had reached there, along with musicians (Shiva's) demi-gods and snakes. The gods, sun, moon and Indra also came there. Kuber and Varuna also came with the playing of musical bands. (17)

All came there posing in the form of Nal. Indra had sent Nal as his emissary. Hearing the words of Indra, the mighty Raja came rushing there. No one stopped him and he reached there (18)

On seeing his charm Damvanti felt greatly elated. Whatever the swan had stated came out to be true. "The day I will attain him as my spouse, then from that moment of that day I will be all sacrifice to him along with my lady attendant" (19)

Damvanti had thought to herself in her mind) and in front of all said like this. "O People ! Listen to me. The daughter of Bhim Sain takes this vow that I will wed only Raja Nal amongst you." (20)

ਫੂਕ ਬਦਨ ਹੈ ਨਿਪਤਿ ਸਕਲ ਘਰ ਕੌ ਗਏ ।
ਕਲਿਜੁਗਾਦਿ ਜੇ ਹੁਤੇ ਦੁਖਿਤ ਚਿਤ ਮੈ ਭਏ ।
ਨਲਹਿ ਭੀਮਜਾ ਬਰੀ ਅਧਿਕ ਸੁਖ ਪਾਇ ਕੈ ।
ਹੋ ਭਾਤਿ ਭਾਤਿ ਬਾਦਿਤ੍ਰ ਅਨੇਕ ਬਜਾਇ ਕੈ । ੨੧ ।
Phuk badan haav nirpat sakal ghar ko gaye.
Kaljugad je hute dukhit chit mae bhaye.
Naleh bhimja bari adhik sukh paye kae.
Ho bhat bhat baditar anek bajaye kae.21.

ਧਰਿ ਪੁਹਕਰਿ ਕੋ ਰੂਪ ਤਹਾ ਕਲਿਯੁਗ ਗਯੋ ।
ਜਬ ਤਾ ਕੌ ਨਲ ਬਯਾਹਿ ਸਦਨ ਲਯਾਵਤ ਭਯੋ ।
ਖੇਲਿ ਜੂਪ ਬਹੁ ਭਾਤਿਨ ਤਾਹਿ ਹਰਾਇਯੋ ।
ਹੋ ਰਾਜ ਪਾਟ ਨਲ ਬਨ ਕੌ ਜੀਤਿ ਪਠਾਇਯੋ । ੨੨ ।
Dhari pahukari ko roop taha kaljug gayo.
Jab to ko nal bayah sadan layavat bhayo.
Kheli joop balm bhatin tahe haraiyo.
Ho raj pat nal ban ko jiti pathaiyo.22.

ਰਾਜ ਪਾਟ ਨਲ ਜਬ ਇਹ ਭਾਤ ਹਰਾਇਯੋ ।
ਬਨ ਮੈ ਅਤਿ ਦੁਖੁ ਪਾਇ ਅਜੁਧਿਆ ਆਇਯੋ ।
ਬਿਛਰੇ ਪਤਿ ਕੇ ਭੀਮਸੁਤਾ ਬਿਰਹਿਨ ਭਈ ।
ਜੋ ਜਿਹ ਮਾਰਗ ਗੇ ਨਾਥ ਤਿਸੀ ਮਾਰਗ ਗਈ । ੨੩ ।
Raj pat nal jab eh that haraiyo.
Ban mae ati dukh paye ajudhiya aiyo.
Bichre pati ke bhimsuta birhan bhayi.
Jo eh marag ge nath tisi marag gayi. (23)

ਭੀਮ ਸੁਤਾ ਬਿਨ ਨਾਥ ਅਧਿਕ ਦੁਖ ਪਾਇਯੋ ।
ਕਹ ਲਗ ਕਰੋ ਬਖਯਾਨ ਨ ਜਾਤ ਬਤਾਇਯੋ ।
ਨਲ ਰਾਜ ਕੇ ਬਿਰਹਿ ਬਾਲ ਬਿਰਹਿਨਿ ਭਈ ।
ਹੋ ਸਹਰਿ ਚੰਦੇਰੀ ਮਾਝ ਵਹੈ ਅਵਤ ਭਈ । ੨੪ ।
Bheem suta bin hath adhik dukh paiyo.
Keh lagi karo bakhyan na jat bataiyo.
Nal raj ke birehbal birhani bhayi.
Ho sehar chanderi majh vahae avat bhayi. (24)

All the Rajas became pale and dejected and they went back home. All those, including Kalyug etc, felt greatly pained at heart. Then Nal got married to the daughter of Bhim Sain with great eclat and playing of music, as per normal rites. (21)

Kalyug (Nal's brother) in the form of Pohkar had gone there, when Nal brought Damvanti along with him after marriage. By (playing chess), gambling he defeated Nal and after winning his kingdom and glamour, he sent Nal to the jungle. (22)

When Nal, having left his glory and kingdom came to the jungle and felt aggrieved, and then came to Ayudhya. Due to the separation of her spouse, Damvanti became a recluse and started on the path where her spouse had gone. (23)

Without her spouse, Damvanti also was in great suffering and her pangs of suffering cannot be described by me, as they are beyond description. That woman, in the form of a recluse in the separation of her spouse, came to the town of Chanderi. (24)

ਭੀਮਸੈਨ ਤਿਨ ਹਿਤ ਜਨ ਬਹੁ ਪਠਵਤ ਭਏ ।
ਦਮਵੰਤੀ ਕਹ ਖੋਜਿ ਬਹੁਰਿ ਗ੍ਰਿਹ ਲੈ ਗਏ ।
ਵਹੈ ਜੁ ਇਹ ਲੈ ਗਯੋ ਦਿਜ ਬਹੁਰਿ ਪਠਾਇਯੋ ।
ਹੌ ਖੋਜਤ ਖੋਜਤ ਦੇਸ ਅਜੁਧਯਾ ਅਇਯੋ । ੨੫ ।

Bhimsaen tin hit jan bahu pathvat bhaye.
Damvanti keh khoj bahur greh lae gaye.
Vahae ju eh lae gayo dih bahur pathaiyo.
Ho khojat khojat des ajudhaya aiyo.25.

ਹੇਰਿ ਹੇਰਿ ਬਹੁ ਲੋਗ ਸੁ ਯਾਹਿ ਨਿਹਾਰਿਯੋ ।
ਦਮਵੰਤੀ ਕੋ ਮੁਖ ਤੇ ਨਾਮ ਉਚਾਰਿਯੋ ।
ਕੁਸਲ ਤਾਹਿ ਇਹ ਪੂਛਿਯੋ ਨੈਨਨ ਨੀਰ ਭਰਿ ।
ਹੌ ਤਬ ਦਿਜ ਗਯੋ ਪਛਾਨਿ ਇਹੈ ਨਲ ਨ੍ਰਿਪਤਿ ਬਰ । ੨੬ ।

Her her bahu log su yahe nihariyo.
Damvanti ko mukh te nam uchariyo.
Kusal tahe eh puchiyo naenan neer bhari.
Ho tab dij gayo pachani ihae nal nirpati bar.26.

ਜਾਇ ਤਿਨੈ ਸੁਧੀ ਦਈ ਨ੍ਰਿਪਤਿ ਨਲ ਪਾਇਯੋ ।
ਤਬ ਦਮਵੰਤੀ ਬਹੁਰਿ ਸੁਯੰਬ੍ਰ ਬਨਾਇਯੋ ।
ਸੁਨਿ ਰਾਜਾ ਏ ਬੈਨ ਸਕਲ ਚਲਿ ਤਹ ਗਏ ।
ਹੌ ਰਥ ਪੈ ਚੜਿ ਨਲ ਰਾਜ ਤਹਾ ਅਵਤ ਭਏ । ੨੭ ।

Jaye tinae sudhi dayi nirpati nal paiyo.
Tab damvanti bahur suyanbar banaiyo.
Suni raja ae baen sakal chali tehh gaye.
Ho rath pae chadi nal raj taha avat bhaye.27.

ਦੋਹਰਾ

ਨ੍ਰਿਪ ਨਲ ਕੋ ਰਥ ਪੈ ਚੜੈ ਸਭ ਜਨ ਗਏ ਪਛਾਨਿ ।
ਦਮਵੰਤੀ ਪੁਨਿ ਤਿਹ ਬਰਿਯੋ ਇਹ ਚਰਿਤ੍ਰ ਕਹ ਠਾਨਿ । ੨੮ ।

Dohra

Nirap nal ko rath pae chade sabh jan gaye pachani.
Damvanti pun tehh bariyo eh charitar keh thani.28.

Bhim Sain sent many people to locate her and after tracing her they brought her home. Those Brahmins, who had trace ' Damvanti, were sent again to locate Nal and while on his search, they reached Ayudhya. (25)

After watching out many people they came across Nal and uttered the name of Damvanti (with their tongue). Then with tears in eyes, he asked about the welfare of Damvanti. Then the Brahmins were assured that this was Raja Nal only. (26)

When they conveyed the news of Raja Nal, having been found, then a second Swambar for Damvanti was organized. Hearing the words of Raja Bhim Sain all the Rajas came again and Raja Nal also came there riding a chariot. (27)

Couplet :

Seeing Raja Nal riding a chariot, all the people recognized him and Damvanti with this deceitful action married him again. (28)

ਚੌਪਈ

ਲੈ ਤੋ ਕੋ ਰਾਜਾ ਘਰ ਅਏ । ਖੇਲ ਜੂਪ ਪੁਨਿ ਸਤ੍ਰ ਹਰਾਏ ।
ਜੀਤਿ ਰਾਜ ਅਪਨੋ ਪੁਨਿ ਲੀਨੋ । ਭਾਤਿ ਭਾਤਿ ਦੁਹੂੰਅਨ ਸੁਖ ਕੀਨੋ । ੨੯ ।

Chopaiee

Lae to ke raja ghar aye. Khel jup pun satru haraye.
Jiti raj apno pun lino. Bhat bhat duhunan sukh kino.29.

ਦੋਹਰਾ

ਮੈ ਜੋ ਕਥਾ ਸੰਛੇਪਤੇ ਯਾ ਕੀ ਨਹੀ ਬਨਾਇ ।
ਯਾ ਤੇ ਕਿਯੇ ਬਿਸਥਾਰ ਨਹੀ ਮਤਿ ਪੁਸਤਕ ਬਢ ਜਾਇ । ੩੦ ।

Dohra

Mae ju katha sanchepate ya ki kahi banaye.
Ya te kiye bisathar nahi mati pustak badh jaye.30.

ਦਮਵੰਤੀ ਇਹ ਚਰਿਤ ਸੋ ਪੁਨਿ ਬਰਿਯੋ ਬਨਾਇ ।
ਸਭ ਤੇ ਜਗ ਜੂਆ ਬੁਰੋ ਕੋਊ ਨ ਖੇਲਹੁ ਰਾਇ । ੩੧ । ੧ ।

Damvanti eh charit so pun bariyo banaye.
Sabh te jag juya buro koyu na khelhu raye.31.1.

ਇਤ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਸਤਵੰਜਵੀ ਕਥਾ ਸਮਾਪਤਮਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੫੭ । ੩੧੨੯ । ਅਫਜੂੰ ।

In Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
ik so satvanjavi charitar samapatam sat subham sat.157. 3129. Aphjun.

ਚੌਪਈ

ਚੌੜ ਭਰਥ ਸੰਨਯਾਸ਼ੀ ਰਹੈ । ਰੰਡੀਗਿਰ ਦੁਤਿਯੈ ਜਗ ਕਹੈ ।
ਬਾਲਕ ਰਾਮ ਏਕ ਬੈਰਾਗੀ । ਤਿਨ ਸੋ ਰਹੈ ਸਪਰਧਾ ਲਾਗੀ । ੧ ।

Chopaiee

Chod bharath sanyasi rahae. Randigir dutiyae jag kahae.
Balak ram ek baeragi. Tin so rahae sapradha lagi.1

ਏਕ ਦਿਵਸ ਤਿਨ ਪਰੀ ਲਰਾਈ । ਕੁਤਕਨ ਸੇਤੀ ਮਾਰਿ ਮਚਾਈ ।
ਕੰਠੀ ਕਹੂੰ ਜਟਨ ਕੇ ਜੂਟੇ । ਖਪਰ ਸੋ ਖਪਰ ਬਹੁ ਫੂਟੇ । ੨ ।

Ek divas tin pari larayi. Kutran seti mari machayi.
Kanthi kahun jatan ke jute. Khapar so khapar bahu phute.2.

ਗਿਰਿ ਗਿਰਿ ਕਹੂੰ ਟੋਪਿਯੈ ਪਰੀ । ਢੇਰ ਜਟਨ ਹ੍ਵੈ ਗਏ ਉਪਰੀ ।
ਲਾਤ ਮੁਸਟ ਕੇ ਕਰੈ ਪ੍ਰਹਾਰਾ । ਜਨ ਕਰਿ ਚੋਟ ਪਰੈ ਘਰਿਯਾਰਾ । ੩ ।

Giri giri kahun topiyae pari. Dher jatan haav gaye upri.
Lat musat ke karae parhara. Jan kari shot parae ghariyara.3.

Chopaiee :

Raja Nal came home along with Damvanti and then gambling again defeated his rivals and gained back his kingdom also. Then both of them enjoyed all the bliss of life in many ways. (29)

Couplet :

I have related his episode briefly and to avoid a lengthy book I have not given details. (30)

Damvanti, playing this game trick, got married to Raja Nal again. This gambling is the worst thing in the world, so no one should gamble in life. (31)(1)

Here the hundred and fifty-seventh episode of the Minister's and King's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (157-3129)(Contd)

Chopaiee :

Chour Bharath was an ascetic, while the second one was called Randigir. There was a Bairagi (recluse) by the name of Balak Ram, and he was jealous of them. (1)

One day they had a quarrel and there was too much wrangling with the use of sticks. Somewhere the (ear-ringsS of the necklaces or tufts of hair got loosened and their (begging) bowls struck each other and got broken. (2)

Somewhere their caps (helmets) got broken and scattered, or somewhere tufts of matted hair got heaped up. They were fighting with fists and legs as if the gong was being struck each time. (3)

ਦੋਹਰਾ

ਸਭ ਕ"ਪੈ ਕੁਤਕਾ ਬਜੈ ਪਨਹੀ ਬਹੈ ਅਨੇਕ ।
ਸਭ ਹੀ ਕੇ ਫੂਟੇ ਬਦਨ ਸਾਬਤ ਰਹਿਯੋ ਨ ਏਕ । ੪ ।

Dohra

Sabh kanpae kutka bajae panhi bahae anek.
Sabh hi ke phute badan sabat rahiyo na ek,4.

ਚੌਪਈ

ਕੰਠਨ ਕੀ ਕੰਠਨ ਬਹੁ ਟੂਟੀ । ਮਾਰੀ ਜਟਾ ਲਾਠੀਅਨ ਛੂਟੀ ।
ਕਿਸੀ ਨਖਨ ਕੇ ਘਾਇ ਬਿਰਾਜੈ । ਜਨੁ ਕਰਿ ਚੜੈ ਚੰਦ੍ਰਮਾ ਰਾਜੈ । ੫ ।

Chopaiee

Kanthan ki kanthi bahu tuti. Mari jata lathiyan chuti.
Kisi nakhan ke ghaye birajae. Janu kari chade chandrama rajae.5.

ਕੇਸ ਅਕੇਸ ਹੋਤ ਨਹੀ ਭਏ । ਕਿਤੇ ਹਨੇ ਨਸਿ ਕਿਨ ਮਰ ਗਏ ।
ਕਾਟਿ ਕਾਟਿ ਦ"ਤਨ ਕੋਊ ਖਾਈ । ਐਸੋ ਕਹੂੰ ਜੁਧ ਭਯੋ ਨਾਹੀ । ੬ ।

Kes akes hot kahi bhaye. Kite !lane nasi kin mar gage.
Kat kat dantan koyu khahi. Aiso kahun judh bhayo nahi.6

ਐਸੀ ਮਾਰ ਜੁਤਿਯਨ ਪਰੀ । ਜਟਾ ਨ ਕਿਸਹੂੰ ਸੀਸ ਉਬਰੀ ।
ਕਿਸੂ ਕੰਠ ਕੰਠੀ ਨਹੀ ਰਹੀ । ਬਾਲਕ ਰਾਮ ਪਨੀ ਤਬ ਗਹੀ । ੭ ।

Aisi mar jutiyan pari. Jata na kishun sees ubri.
Kisu kanth kanthi nahi rahi. Balak ram Pani Tab gahi.7.

ਏਕ ਸੰਨਯਾਸੀ ਕੇ ਸਿਰ ਝਾਰੀ । ਦੂਜੇ ਕੇ ਮੁਖ ਊਪਰ ਮਾਰੀ ।
ਸ੍ਰੋਨਤ ਬਹਿਯੋ ਬਦਨ ਜਬ ਫੂਟਿਯੋ । ਸਾਵਨ ਜਾਨ ਪਨਾਰੋ ਛੂਟਿਯੋ । ੮ ।

Ek sanyasi ke sir jhari. Duje ke mukh upar marl.
Sronat bahiyo badan jab phutiyo. Sayan jan panaro chutiyo.8.

ਤਬ ਸਭ ਹੀ ਸੰਨਯਾਸੀ ਧਾਏ । ਗਹਿ ਗਹਿ ਹਾਥ ਜੁਤਿਯੈ ਆਏ ।
ਚੌੜ ਭਰਥ ਰੰਡੀਗਿਰ ਦੌਰੇ । ਲੈ ਲੈ ਢੋਵ ਚੇਲਕਾ ਔਰੇ । ੯ ।

Tab sabh hi sanyasi dhaye. Gahi gahi bath jutiyae aye.
Chod bharath randigir dore. Lae lae dhov chelka aore.9.

ਬਾਲਕ ਰਾਮ ਘੇਰ ਕੈ ਲਿਯੋ । ਜੂਤਨ ਸਾਥ ਦਿਵਾਨੋ ਕਿਯੋ ।
ਘੂਮਿ ਭੂਮਿ ਕੇ ਉਪਰ ਛਰਿਯੋ । ਜਨੁ ਕਰਿ ਬੀਜੁ ਮੁਨਾਰਾ ਪਰਿਯੋ । ੧੦ ।

Balak ram gheri kae liyo. Jutan sath divano kiyo.
Ghum ghum ke upar chariyo. Janu kari biju munara pariyo.10.

Couplet

With the use of clubs striking them they were trembling and many shoes were being hurled at each other. Their bodies were bleeding with scratches and no one was left unwounded/unhurt. (4)

Chopaiee :

The necklaces of many necks were broken and the tufts of matted hair had got loosened with the striking of clubs (sticks) some faces had wounds with the nails, as if moon had risen. (5)

Many persons, originally with tufts of hair had lost their tufts, many had been killed, and many had run away and many had died, some were biting others with their teeth, just as a type of battle had never been fought before. (6)

Mostly people were beaten with shoes, leaving no tufts of hair on heads, no one was left with any necklaces, then Balak Ram took up a shoe in hid hand. (7)

He struck a sanyasi's head (ascetic) with his shoe and struck another sanyasi on his face (with shoe), resulting in blood oozing out of the (defaced) face just like a drain flowing during the month of Savan (July). (8)

Then all the ascetics launched a combined attack and came rushing holding their shoes in hand. Chour Bharath and Randigir also rushed and came collecting many followers with them. (9)

They surrounded Balak Ram and beat him with shoes, making him unconscious. He fell down reeling on the ground, as if a pillar had fallen with the strike of lightning. (10)

ਦੋਹਰਾ

ਸਭ ਮੁੰਡਿਯਾ ਕ੍ਰੁਧਿਤ ਭਏ ਭਾਜਤ ਭਯੋ ਨ ਏਕ ।
ਚੌੜ ਭਰਥ ਗਿਰ ਰ"ਡ ਪੈ ਕੁਤਕਾ ਹਨੇ ਅਨੇਕ । ੧੧ ।

Dohra

Sabh mundiya krudhit bhaye bhajat bhayo na ek.
Chod bharath gir rand pae kutka bane anek.11.

ਸੰਨਯਾਸੀ ਕੋਪਤਿ ਭਯੇ ਲਗੇ ਮੁਤਹਰੀ ਘਾਇ ।
ਲਾਤ ਮੂਸਟ ਜੂਤਨ ਭਏ ਮੁੰਡਿਯਾ ਦਏ ਗਿਰਾਇ । ੧੨ ।

Sanyasi kopit bhaye lage muthari ghaye.
Lat musat jutin bhaye mundiya daye giraye.12.

ਅੜਿਲ

ਪਕਰਿ ਮੁਤਹਰਿ ਪੁਨਿ ਸਕੋਪ ਮੁੰਡਿਯਾ ਭਏ ।ਗਰੂਆ ਲਾਠੀ ਸਭੇ ਲਏ ਉਦਿਤ ਭਏ ।
ਕਾਟਿ ਕੈ ਅੰਗ ਸੰਨਯਾਸਿਨ ਖਾਵਹੀ ।ਹੋ ਦਸ ਨਾਮਨ ਕੋ ਲੈ ਲੈ ਨਾਮ ਗਿਰਾਵਹੀ । ੧੩ ।

Aril

Pakari muthari pun sakop mundiya bhaye. Pharuya lathi sabhe laye udit bhaye.
Kat kat kae nag sanyasin khavhi. Ho das naman ko lac lae nam giravahi.13.

ਤਬ ਸੰਨਯਾਸੀ ਧਾਇ ਧਾਇ ਤਿਨ ਕਾਟਹੀ ।ਤੋਰਿ ਤੋਰਿ ਕੰਠਿਨ ਤੇ ਕੰਠੀ ਸਾਟਹੀ ।
ਐਚ ਐਚ ਟ"ਗਨ ਤੇ ਗਹ ਗਹ ਡਾਰਹੀ ।ਦੋ ਦੁਹੂੰ ਹਾਧ ਭੇ ਖੈਚਿ ਮੁਤਹਰੀ ਮਾਰਹੀ । ੧੪ ।

Tab sanyasi dhaye dhaye tin kathi. Tor tor kanthin te kanthi sathi.
Aech aech tangan te geh darhi.Do duhun hath bhe khaech muthari marhi.14.

ਮੁੰਡਿਯਾ ਤ"ਬਰ ਕਲਾ ਪੈ ਅਏ । ਹਮ ਸਭ ਸੰਨਯਾਸੀਨ ਦੁਖਾਏ ।
ਜਬ ਰਾਨੀ ਐਸੇ ਸੁਨ ਲਈ । ਦਤਾਤ੍ਰੈਨ ਬੁਲਾਵਤ ਭਈ । ੧੫ ।

Mundiya tanbar kala pae aye. Ham sabh sanyasin dukhaye.
Jab rani aise sun layi. Datatraen bulavat bhayi.15.

ਸੰਨਯਾਸੀ ਦਤਾਤ੍ਰੈ ਮਾਨੈ । ਰਾਮਾਨੰਦ ਬੈਰਾਗ ਪ੍ਰਮਾਨੈ ।
ਤੇ ਤੁਮ ਕਹੈ ਬਹੈ ਚਿਤ ਧਰਯਹੁ । ਮੇਰੀ ਕਹੀ ਚਿਤ ਮੈ ਕਰਿਯਹੁ । ੧੬ ।

Sanyasi datatrete manae. Ramanand bacrag parmanae.
Te turn kahae vahae chit dhariyahu. Meri kahi chit mae kariyahu.16.

ਏਕ ਦਿਵਸ ਹਮੇ ਗ੍ਰਿਹ ਸੋਵਹੁ । ਸਗਰੀ ਨਿਸਾ ਜਾਗਤਹਿ ਖੋਵਹੁ ।
ਜੌ ਤੁਮ ਕਹੈ ਲਰੋ ਤੌ ਲਰਿਯਹੁ । ਨਾਤਰ ਵੈਰ ਭਾਵ ਨਹਿ ਕਰਿਯਹੁ । ੧੭ ।

Ek divas hame greh sovhu. Sagri nisa jagteh khovhu.
Jo turn kahae laro to lariyahu. Natar baer bhav nahi kariyahu.17.

Couplet :

All the bairagis (recluses) became furious with rage and none fled away. They struck Chour Bharth and Randigir with sticks. (11)

Having been beaten with clubs and being wounded, the sanyasis were enraged greatly and (beating) fighting with fists, legs and shoes, they laid(threw) down the bairagis on the ground. (12)

Aril

Holding clubs in hands, the bairagis became very furious with rage and stood up with their spades and clubs. They started cutting off the limbs of sanyasis (ascetics) and eating them and were throwing them down by naming some ten organizations. (13)

The sanyasis were also biting them with teeth, while attacking them and throwing their necklace (broken) from the necks and throwing them on the ground by pulling their legs and striking them with their maces with both hands. (14)

Then the bairagis came to the (queen) Tambar Kala and said, "The sanyasis had pestered them too much. Then on hearing this, the queen called Dautantrai." (15)

The sanyasis were listening to Dautantra while Bairagis were worshipping Ramanand. The queen told them, "You do as directed by them and listen to my words, keeping it in mind. (16)

"One day you come and sleep at my place and spend the night being fully awake. If your religious leaders order you to quarrel then only you should fight else you should not bother." (17)

ਜੁਦਾ ਜੁਦਾ ਘਰ ਦੋਊ ਸੁਵਾਏ । ਅਰਧ ਰਾਤ੍ਰਿ ਭੇ ਬੈਨ ਸੁਨਾਏ ।
ਦਤ ਰਾਮਾਨੰਦ ਕਹੇ ਸੁ ਕਰਿਯਹੁ । ਬਹੁਰੋ ਕੋਪ ਠਾਨਿ ਨਹੀ ਲਰਿਹੁ । ੧੮ ।
Juda juda ghar doyu suvaye. Aradh ratri bhe baen sunaye.
Dat ramanand kahae su kariyahu. Bahuro kop thani nahi lariyahu.18.

ਦੋਹਰਾ

ਛਲਿ ਛਲਿ ਇਜ ਬਿਧਿ ਗਈ ਐਸੋ ਚਰਿਤ ਸਵਾਰਿ ।
ਸਿਮਰਿ ਗੁਰਨ ਕੇ ਬਚਨ ਦੈ ਬਹੁਰਿ ਨ ਕੀਨੀ ਰਾਰਿ । ੧੯ । ੧ ।

Dohra

Chaff chacli eh bidh gayi aiso charit savar.
Simar guran ke bcahan daev bahur na kini rar. 19.1.

ਇਤ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਅਠਾਵਨੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੫੮ । ੩੧੪੮ । ਅਫਜੂੰ ।
Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
ik so athavano charitar samapatam sat subham sat.158. 3148. Aphjun.

ਚੌਪਈ

ਰਾਜ ਸਿੰਘ ਰਾਜਾ ਇਕ ਰਹਈ । ਬੀਰ ਕਲਾ ਰਾਨੀ ਜਗ ਕਹਈ ।
ਤਾ ਸੌ ਨੇਹ ਨ੍ਰਿਪਤਿ ਕੋ ਭਾਰੋ । ਜਾਨਤ ਭੇਦ ਦੇਸ ਇਹ ਸਾਰੇ । ੧ ।

Chopaiee

Raj singh raja ek rehyi. Beer kala rani jag kehyi.
Ta so neh nirpati ko bharo. Janat bhed des eh saro.1.

ਅੜਿਲ

ਔਰ ਰਾਨੀਯਨ ਕਬਹੂਣ ਨ ਨ੍ਰਿਪਤਿ ਬੁਲਾਵਈ ।ਭੂਲਿ ਨ ਕਬਹੂੰ ਤਿਨ ਕੋ ਸਦਨ ਸੁਹਾਵਈ ।
ਇਹ ਚਿੰਤਾ ਚਿਤ ਮਾਝ ਚੰਚਲਾ ਸਭ ਧਰੈ ।ਹੋ ਜੰਤ੍ਰ ਮੰਤ੍ਰ ਅਰੁ ਤੰਤ੍ਰ ਰਾਵ ਸੌ ਸਭ ਕਰੈ । ੨ ।

Aril

Aor raniyan kabhun na nirpat bulavayi.
Bhul na kabhun tin ko sadan suhavayi.
Eh chinta chit majh chanchala sabh dharae.
Ho jantar mantar aru tantar rav so sabh karae.2.

ਚੌਪਈ

ਜੰਤ੍ਰ ਮੰਤ੍ਰ ਸਭ ਹੀ ਕਰੇ ਹਾਰੇ । ਕੈਸੇ ਹੂੰ ਪਰੇ ਹਾਥ ਨਹੀ ਪਯਾਰੇ ।
ਏਕ ਸਖੀ ਇਹ ਭਾਤ ਉਚਾਰੋ । ਸੁਨੁ ਰਾਨੀ ਤੈ ਬਚਨ ਹਮ'ਰੋ । ੩ ।

Chopaiee

Jantar mantar sabh hi kari hare. Kaeshun pare hath nahi payare.
Ek sakhi eh bhat ucharo. Sunu rani tae bachan hamaro.3.

Both were made to sleep at different sites and at midnight she said that whatever Ramanand and Dautantar would order, you act accordingly, but do not get excited and quarrel. (18)

Couplet :

The woman thus deceived both of them with her magic spell and both of them remembering their Guru's words did not quarrel any more. (19)(1)

Here the hundred and fifty-eighth episode of King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.

(158-3148)(Contd)

Chopaiee:

There was a Raja called Raj Singh. His queen was called by all as Bir Kala. The Raja was having great love for her and the whole country knew about it. (1)

Aril :

The Raja would not meet other queens and would not visit their palaces by mistake even and all the queens were worried about it (in their hearts). So all of them were trying their tricks or witchcraft on him. (2)

Chopaiee :

They had tried all their tricks and magic spells but the beloved could not be attained. Then one lady attendant said, "Listen to my words." (3)

ਜੌ ਉਨ ਸੌ ਮੈ ਪ੍ਰੀਤਿ ਤੁਰਾਊ । ਤੌ ਤੁਮ ਤੇ ਕਹੁ ਮੈ ਕਾ ਪਾਊ ।
ਬੀਰ ਕਲਹਿ ਨ੍ਰਿਪ ਮੁਖ ਨ ਦਿਖਾਵੈ । ਤੁਮਰੇ ਪਾਸ ਰੈਨਿ ਦਿਨ ਆਵੈ । ੪ ।
Jo un so mae preti turayu. To turn te kahu mae ka payu.
Beer kaleh nirap mukh na dikhavae. Tumre pas raen din avae.4.

ਯੌ ਕਹਿ ਜਾਤ ਤਹਾ ਤੇ ਭਈ । ਨ੍ਰਿਪ ਬਰ ਕੇ ਮੰਦਿਰ ਮਹਿ ਗਈ ।
ਪਤਿ ਤ੍ਰਿਯ ਕੇ ਕਾਨਨ ਮਹਿ ਪਰੀ । ਮੁਖ ਤੇ ਕਛੂ ਨ ਬਾਤ ਉਚਰਢ । ੫ ।
Yo kahi jat taha te bhayi. Nirap bar ke mandir meh gayi.
Pati triye na kanan meh pari. Mukh te kachu na bat uchri.5.

ਨ੍ਰਿਪ ਤ੍ਰਿਯਾ ਕਹਿਯੋ । ਸੁਨਿ ਪਤਿ ਬਚਨ ਮੋਨ ਹ੍ਵੈ ਰਹਿਯੋ ।
ਪਤਿ ਪੂਛਯੋ ਤੁਹਿ ਇਹ ਕਾ ਕਹੀ । ਸੁਨ ਤ੍ਰਿਯ ਬਚਨ ਮੋਨ ਹ੍ਵੈ ਰਹੀ । ੬ ।
Nirap triye kahiyo tohe ka kahiyo. Sun pati bachan mon haav rahiyo.
Pati puchayo tuhe eh ka kahi. Sun triye bachan mon haav rahi.6.

ਪਤਿ ਜਾਨਯੋ ਤ੍ਰਿਯ ਬਾਤ ਦੁਰਾਈ । ਤ੍ਰਿਯ ਜਾਨਯੋ ਕਛੁ ਨ੍ਰਿਪਤਿ ਚੁਰਾਈ ।
ਕੋਪ ਕਰਾ ਦੁਹੂੰਅਨ ਕੈ ਪਈ । ਪ੍ਰੀਤਿ ਰੀਤ ਸਭ ਹੀ ਛੁਟਿ ਗਈ । ੭ ।
Pati janyo triye bat durayi. Triye janyo kachu nirpati churayi.
Kop kara duhunan kae payi. Preti reet sabh hi chuti gayi .7.

ਵਾ ਰਾਨੀ ਸੋ ਨੇਹ ਬਢਾਯੋ ।ਜਿਨ ਚਰਿਤ੍ਰ ਇਹ ਭਾਤ ਬਨਾਯੋ ।
ਵਾ ਸੋ ਪ੍ਰੀਤ ਰੀਤਿ ਉਪਜਾਈ । ਬੀਰ ਕਲਾ ਚਿਤ ਤੇ ਬਿਸਰਾਈ । ੮ । ੧ ।
Va rani so neh badhayo. Jin charitar eh bhat banayo.
Va so preti reet upjayi. Beer kala chit to bisrayi.8.1.

ਇਤ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਉਨਸਠਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੫੯ । ੩੧੫੬ । ਅਫਜੂੰ ।
;Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
ik so unsathavo charitar samapatam sat subham sat.159. 3156. Aphjun.

ਚੌਪਈ

ਬਲਵੰਡ ਸਿੰਘ ਤਿਰਹੁਤਿ ਕੋ ਨ੍ਰਿਪ ਬਰ । ਜਨੁ ਬਿਧਿ ਕਰਿਯੋ ਦੂਸਰੋ ਤਮ ਹਰ ।
ਅਮਿਤ ਰੂਪ ਤਾ ਕੋ ਅਤਿ ਸੋਹੈ । ਖਗ ਮ੍ਰਿਗ ਜਛ ਭੁਜੰਗਨ ਮੋਹੈ । ੧ ।

Chopaiee

Balvand singh tirhuti ko nirap bar. Janu bidh kariyo dusro tam bar.
Amit roop ta ko ati sohae. Khag mrig jach bhujangan mohae.1.

"If I manage to break the love affair of the Raja with that queen then what reward shall I get? If I shall manage to show you that the Raja would not even show his face to Bir Kala and would spend day and night with you." (4)

After saying these words, she went to the Raja's palace. She did not utter anything but both the spouses learnt about it. (5)

The Raja asked the queen what had she talked about, then he kept quiet after hearing the reply. The husband asked the queen what she had said, the queen kept quiet after listening to him. (6)

The husband thought that the wife had kept something hidden from him, while the queen thought that the Raja had kept something secret from her. Both got enraged within and there was no love lost between them. (7)

The Raja developed greater love for the queen, who had played this trick. Thus, the Raja increased his love for her, completely forgetting Bir kala from his mind. (8)(1)

Here the hundred and fifty-ninth episode of the King's & Minister's dialogue regarding woman character from Charitar Pakhyan is completed. All is well.

(159-3156)(Contd)

Chopaiee :

Balwant Singh was the mighty Raja of Tiruhat. His radiance was so much, as if a second sun had risen. His beauty was full of glamour with which the birds, deer (wild animals) demi-gods and snakes were allured. (1)

ਰਾਨੀ ਸਾਥ ਸਦਨ ਤਿਹ ਮਾਹੀ । ਰੂਪਵਤੀ ਤਿਨ ਸਮ ਕਹੋ ਨਾਹੀ ।
ਸਭਹਿਨ ਸੋ ਪਤਿ ਨੇਹ ਬਢਾਵਤ । ਬਾਰੀ ਬਾਰੀ ਕੇਲ ਕਮਾਵਤ । ੨ ।

Rani sath sadan tehh mahi. Rupvati tin sam kahun nahi.
Sabhin so pati neh badhavat. Bari bari kel kamavat.2.

ਰੁਕਮ ਕਲਾ ਰਾਨੀ ਰਸ ਭਰੀ । ਜੋਬਨ ਜੇਬ ਸਭਨ ਤਿਨ ਹਰੀ ।
ਅਨ ਸੈਨ ਜਬ ਤਾਹਿ ਸੰਤਾਵੈ । ਪਠੈ ਸਹਚਰੀ ਨਿਪ੍ਰਤਿ ਬੁਲਾਵੈ । ੩ ।

Rukam kala rani ras bhari. Joban jeb sabhan tin hari.
Aan saen jab tahe santavae. Pathae sehchari nirpati bulavae.3.

ਦੋਹਰਾ

ਕ੍ਰਿਸਨ ਕਲਾ ਇਕ ਸਹਚਰੀ ਪਠੈ ਦਈ ਨ੍ਰਿਪ ਤੀਰ ।
ਸੋ ਯਾ ਪਰ ਅਟਕਤ ਭਈ ਹਰਿਅਰਿ ਕਰੀ ਅਧੀਰ । ੪ ।

Dohra

Krisan kala ek sehchari pathae dayi nirap Leer.
So ya par atkat bhayi hariar kari adher.4.

ਚੌਪਈ

ਸੁਨੋ ਨ੍ਰਿਪਤਿ ਜੂ ਬਾਤ ਹਮਾਰੀ । ਮੈ ਰੀਝਿ ਲਖ ਪ੍ਰਭਾ ਤਿਹਾਰੀ ।
ਮੈ ਤਵਿ ਹੇਰਿ ਦਿਵਾਨੀ ਭਈ । ਮੋ ਕਹ ਬਿਰ ਸਕਲ ਸੁਧਿ ਗਈ । ੫ ।

Chopaiee

Suno nirapti ju bat hamari. Mae rijhi lakh prabha tihari.
Mae tav heri divani bhayi. Mo keh bisar sakal sudh gayi.5.

ਦੋਹਰਾ

ਸੁਧਿ ਭੂਲੀ ਮੋਰੀ ਸਭੈ ਬਿਰਹ ਬਿਕਲ ਭਯੋ ਅੰਗ ।
ਕਾਮ ਕੇਲ ਮੋ ਸੋ ਕਰੋ ਗਹਿ ਗਹਿ ਰੇ ਸਰਬੰਗ । ੬ ।

DOHRA

Sudh bhuli mori sabhae bireh bikal bhayo sang.
Kam kel mo so karo geh geh re sarbang.6

ਚੌਪਈ

ਜਬ ਰਾਜੈ ਐਸੇ ਸੁਨਿ ਪਾਯੋ । ਤਾ ਕੋ ਭੋਗ ਹੇਤ ਲਲਚਾਯੋ ।
ਲਪਟਿ ਲਪਟਿ ਤਾ ਸੋ ਰਤਿ ਕਰੀ । ਚਿਮਟਿ ਚਿਮਟਿ ਆਸਨ ਤਨ ਧਰੀ । ੭ ।

Chopaiee

Jab rajae aise sun payo. Ta ko bhog het lalchayo.
Lapat lapat ta so rati kari. Chimat chimat asan tan dhari.7.

There were sixty queens in his palace and there were no other women as beautiful. The husband was loving all of them and was having sensuous pleasure with each one in turn. (2)

Rukam Kala was very lovable and her youthful beauty was more glamorous than the others. When she was pestered with passionate love, she would call the Raja through some attendant. (3)

Couplet :

An attendant called Krishan Kala was sent to the Raja and she got enamoured by the Raja due to her extreme passionate desires. (4)

Chopaiee :

The attendant said, "O Raja ! Listen to me ! I have been allured by your beauty and am madly in love with you and I have lost all my senses." (5)

Couplet :

"I have lost all my senses and my body was madly suffering from the pangs of your separation. O Raja ! By holding all my limbs (one by one) you have sexual relationship with me." (6)

Chopaiee :

When the Raja heard like this, then he was allured to have cohabitation with her. So he enjoyed sensuous pleasure with her by embracing her closely and had many poses of relationship by embracing and kissing her. (7)

ਚਿਮਟਿ ਚਿਮਟਿ ਤਾ ਸੌ ਰਤਿ ਮਾਨੀ । ਕਾਮਾਤੁਰ ਹ੍ਵੈ ਤ੍ਰਿਯ ਲਪਟਾਨੀ ।
ਨ੍ਰਿਪ ਬਰ ਛਿਨਿਕ ਨ ਛੋਰਿਯੋ ਭਾਵੈ । ਗਹਿ ਗਹਿ ਤਾਹਿ ਗਰੇ ਸੌ ਲਾਵੈ । ੮ ।

Chimat chimat ta so rati mani. Kamatur haav triye laptani.
Nirap bar chinak na choriyo bhavae. Geh geh tahe gare so lavae.8.

ਦੋਹਰਾ

ਭਾਤਿ ਭਾਤਿ ਆਸਨ ਲਏ ਚੁੰਬਨ ਕਰੇ ਬਨਾਇ ।
ਚਿਮਟਿ ਚਿਮਟਿ ਭੋਗਤ ਭਯੋ ਗਨਨਾ ਗਨੀ ਨ ਜਾਇ । ੯ ।

Dohra

bhat bhat asav laye chumban kare banaya.
chimat chimat bhogat bhayo ganna gani na jaye.9.

ਸਵੈਯਾ

ਖਾਇ ਬੰਧੇਜਨ ਕੀ ਬਰਿਯੈ ਨ੍ਰਿਪ ਭ'''ਗ ਚਬਾਇ ਅਫੀਮ ਚੜਾਈ ।
ਪੀਤ ਸਰਾਬ ਬਿਰਾਰਜ ਸੁੰਦਰ ਕਾਮ ਕੀ ਰੀਤਿ ਸੌ ਪ੍ਰੀਤ ਮਚਾਈ ।
ਆਸਨ ਔਰ ਅਲਿੰਗਨ ਚੁੰਬਨ ਭਾਤਿ ਅਨੇਕ ਲੀਏ ਸੁਖਦਾਈ ।
ਯੌ ਤਿਹ ਤੋਰਿ ਕੁਚਾਨ ਮਰੋਰਿ ਸੁ ਭੋਰਿ ਲਗੇ ਝਕਝੋਰ ਬਜਾਈ । ੧੦ ।

Swaiyya

khayae bandhejan ki bariyae nirap bhang chabaye aphem chadayi.
peet sarab birajat sunder kam ki riti so preet machayi.
asan aor alingan chunban bhat anek liye sukhdayi.
yo tehh tor kuchan marori su bhor lage jhakjhori bajayi. 10 .

ਅੜਿਲ

ਰਤਿ ਮਾਨੀ ਤਿਹ ਸੰਗ ਨ੍ਰਿਪਤਿ ਹਰਖਾਇ ਕੈ ।
ਕਾਮਾਤੁਰ ਹ੍ਵੈ ਜਾਤ ਤ੍ਰਿਯਾ ਲਪਟਾਇ ਕੈ ।
ਭਾਤਿ ਭਾਤਿ ਕੇ ਆਸਨ ਲਏ ਬਨਾਇ ਕਰਿ ।
ਹੋ ਭੋਰ ਹੋਤ ਲੈ ਭਜੀ ਹਿਯੋ ਸੁਖ ਪਾਇ ਕਰਿ । ੧੧ ।

Aril

rati mani tehhsang nirpati hakhaye kae.
kamatur haav jat triya laptaye kae.
bhat bhat ke asan laye banaye kari.
ho bhor hot lo bhaji hiyo sukh paye kari. 11.

ਚੌਪਈ

ਬਿਤਈ ਰੈਨ ਭੌਰ ਜਬ ਪਈ । ਚੇਰੀ ਨ੍ਰਿਪਤਿ ਬਿਦਾ ਕਰ ਦਈ ।
ਬਿਹਬਲ ਭਈ ਬਿਸਰਿ ਸਭ ਗਯੋ । ਤਾ ਕਾ ਓੜਿ ਉਪਰਨਾ ਲਯੋ । ੧੨ ।

Chopaiee

bityi raen bhorr jab bhayi. cheri nirpati bida kar dayi.
bihabal bhayi bisri sabh gayo. ta ka odi uprana layo.12.

He had sexual companionship with her and the passionate woman continued holding him in her embrace. She would not leave the Raja even for a moment and would embrace him to her bosom by pulling him all the time. (8)

Couplet

She had many poses of her cohabitation along with kissing him. By embracing him tightly she had relations (sexual) with him, which cannot be described. (9)

Swaiyya :

The Raja had eaten some pills of stopping the flow of semen, then munched some hemp and poppy husk and then taking wine he showed his love of passions with greater zeal. Then he continued with many poses of cohabitation, embracing and kissing and then continued enjoying sensuous pleasure till morning by pressing and distorting her breasts. (10)

Aril :

The Raja had carried out sexual relationship with great joy with her and the woman was also clasping him with embraces and/had cohabitation with her in various styles till morning to his satisfaction. (11)

Chopaiee :

When the night was over and day had dawned then the Raja sent away the lady attendant and she forgot about everything else and wrapped the Raja's robe on herself. (12)

ਦੋਹਰਾ

ਕ੍ਰਿਸਨ ਕਲਾ ਰਤਿ ਮਾਨਿ ਕੈ ਤਹਾ ਪਹੁੰਚੀ ਜਾਏ ।
ਰੁਕਮ ਕਲਾ ਪੂਛਤ ਭਈ ਤਾ ਕਹਿ ਨਿਕਟ ਬੁਲਾਇ । ੧੩ ।

Dohra

krisan kala rati mani kae taha pahuchi jaye.
rukam kala puchit bhayi ta keh nikat bulaye.13.

ਪ੍ਰਤਿ ਉਤਰ

ਸਵੈਯਾ

ਕਾਹੇ ਕੋ ਲੇਤ ਹੈ ਅਤੁਰ ਸ੍ਵਾਸ ਗਈ ਹੀ ਉਤ'ਾਇਲ ਦੌਰੀ ਇਹਾਤੇ ।
ਕਾਹੇ ਕੌ ਕੇਸ ਖੁਲੇ ਲਟ ਛੂਟਿਯੇ ਪਾਇ ਪਰੀ ਤਵ ਨੇਹ ਕੇ ਨਾਤੇ ।
ਓਠਨ ਕੀ ਅਰੁਨਾਈ ਕਹਾ ਭਈ ਤੇਰੀ ਬਢਾਈ ਕਰੀ ਬਹੁ ਭਾਤੇ ।
ਕੌਨ ਕੋ ਅੰਬਰ ਓਡਿਯੋ ਅਲੀ ਪਰਤੀਤਿ ਕੌ ਲਾਈ ਹੌ ਲੇਹੁ ਉਹਾਤੇ । ੧੪ ।

Prati Utar

Swaiyya

kahe ko let hae atur savas gayi hi utail dori ihate.
kahe ko kes khule lat chutiye paye parri tav neh ke nate.
othan ki anunayi kaha bhayi teri badayi kari bahu bhate.
kon ko anbar odhiyo ali partet ko layi ho lehu uhate. 14.

ਦੋਹਰਾ

ਸੁਨਿ ਬਚ ਰਾਨੀ ਚੁਪ ਰਹੀ ਜਾ ਕੋ ਰੂਪ ਅਪਾਰ ।
ਛਲ ਕੋ ਛਿਦ੍ ਨ ਕਿਛੂ ਲਖਿਯੋ ਇਮ ਛਲਗੀ ਬਰ ਨਾਰਿ । ੧੫ । ੧ ।

ਡੋਹਰਅ

suni bach rani chup rahi ja ke roop apar.
chal ko chadar na kichu lakhiyo im chalgi bar nari.15.1.

ਇਤ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਸਠਵੋ ਚਰਿਤ੍ ਸਮਾਪਤਮਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੬੦ । ੩੧੭੧ । ਅਫਜੂੰ ।

itt sri charitar pakhyane triya chariterte mantri bhoop sanbade
ik so sathavo chartar samaptam sat subham sat.160.3171.aphjun.

ਦੋਹਰਾ

ਨਰਬਰ ਕੋ ਰਾਜਾ ਬਡੋ ਬੀਰ ਸੈਨ ਤਿਹ ਨਾਮ ।
ਦੇਸ ਦੇਸ ਕੇ ਏਸ ਜਿਹ ਜਪਤ ਅਠਹੂੰ ਜਾਮ । ੧ ।

Dohra

Narvar ko raja bado beer saen tehh nam.
Des des ke des jeh japat athhun jam.1 .

Couplet :

Krishna Kala after enjoying sensuous pleasure reached back, where Rukam Kala was waiting and Rukam Kala then asked her by calling her near. (13)

In reply

Swaiyya :

The queen said, "Why are you heaving with difficult sighs (breathing with difficulty). The girl friend said, "I had gone running to him for your sake in great-haste." The queen said, "Why your hair are dishevelled and the tresses of your hair are hanging loose ? The girl attendant said, "I had requested him on your behalf by bowing to him." The queen said, "Where is your redness of lips gone ?" The attendant said, "By praising you in many ways my redness is gone." The queen said, "O friend ! Whose is this robe you are wearing ?" The attendant said, "I have brought for you a symbol of confidence from there with love." (14)

Couplet :

The queen with her charming beauty on hearing her words kept quiet and could not gauge the depth of this secret. Thus, the woman (queen) was deceived. (15)(1)

Here the hundred and sixtieth episode of King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.

(160-3171)(Contd)

Couplet :

There was a great Raja of the land of Narwar, called Bir Sain, whose name was known all over and being repeated with respect by all other Rajas all the twenty-four hours. (1)

ਚੌਪਈ

ਸੁਰਨਮਤੀ ਤਾ ਕੀ ਬਰ ਨਾਰੀ । ਜਨ ਸਮੁੰਦ੍ ਮਥਿ ਸਾਤ ਨਿਕਾਰੀ ।
ਰੂਪ ਪ੍ਰਭਾ ਤਾ ਕੀ ਅਤਿ ਸੋ ਹੈ । ਜਾ ਸਮ ਰੂਪਵਤੀ ਨਹਿ ਕੋ ਹੈ । ੨ ।

Chopaiee

Savarnmati ta ki bar nari. Jan samundar mathi sat nikari.
Roop prabha ta ki ati so hae. Ja sam roopvati nahi ko hae.2.

ਸੁਨਿਯੋ ਜੋਤਕਿਨ ਗ੍ਰਹਨ ਲਗਾਯੋ । ਕੁਰੂਛੇਤ੍ ਨਾਵਨ ਨ੍ਰਿਪ ਆਯੋ ।
ਰਾਨੀ ਸਕਲ ਸੰਗ ਕਰਿ ਲੀਨੀ । ਬਹੁ ਦਛਿਨਾ ਬਿਪ੍ਰਨ ਕਹਿ ਦੀਨੀ । ੩ ।

Suniyo jotkin grehan lagayo. Kuruchetar navan nirap ayo.
Rani sakal sang kar lini. Bahu dachina bipran keh dini.3.

ਦੋਹਰਾ

ਸੁਰਨਮਤੀ ਗਰਭਿਤ ਹੁਤੀ ਸੋਊ ਸੰਗ ਕਰਿ ਲੀਨ ।
ਛੋਰਿ ਭੰਡਾਰ ਦਿਜਾਨ ਕੋ ਅਮਿਤ ਦਛਿਨਾ ਦੀਨ । ੪ ।

DOHRA

Savarnmati garabhit huti soyu sang kar leen.
Chor bhandar dijan ko amit dachna deen.4.

ਨਵਕੋਟੀ ਮਰਵਾਰ ਕੋ ਸੂਰ ਸੈਨ ਥੋ ਨਾਥ ।
ਸੋਊ ਤਹਾ ਅਵਤ ਭਯੋ ਸਭ ਰਨਿਯਨ ਲੈ ਸਾਥ । ੫ ।

Navkoti marvar ko sur saen tho nath.
Soyu taha avat bhayo sabh raniyan lae sath.5.

ਚੌਪਈ

ਬੀਰ ਕਲਾ ਤਾ ਕੀ ਬਰ ਨਾਰੀ । ਦੁਹੂੰ ਪਛ ਭਤਿਰ ਉਜਿਆਰੀ ।
ਤਾ ਕੀ ਪ੍ਰਭਾ ਜਾਤ ਨਹਿ ਕਹੀ । ਮਾਨਹੁ ਫੂਲਿ ਚੰਬੇਲੀ ਰਹੀ । ੬ ।

Chopaiee

Beer kala ta ki bar nari. Duhun pach bhitar ujiyari.
Ta ki prabha jat nahi kahi. Manhu phuli chanboli rahi.6.

ਰਾਜਾ ਦੋਊ ਅਨੰਦਿਤ ਭਏ । ਅੰਕ ਭੁਜਨ ਦੋਊ ਭੇਟਤ ਭਏ ।
ਰਨਿਯਨ ਦੁਹੂ ਮਿਲਾਵੇ ਭਯੋ । ਚਿਤ ਕੋ ਸੋਕ ਬਿਦਾ ਕਰਿ ਦਯੋ । ੭ ।

Raja doyu anandit bhaye. Ank bhujan doyu bhetat bhaye.
Raniyan duhu milavae bhayo. Chit ko sok bida kari dayo.7.

Chopaiee:

He had a beautiful queen by the name of Swammati. It appeared she had been brought out by churning seven seas, as her charm was radiant and glamorous and there was none else so beautiful. (2)

Hearing from the astrologers about the sun eclipse the Raja came to Kurukeshetra for taking bath. He had taken all the queens along with him and gave many presents (alms) to the Brahmins. (3)

Couplet :

Swam Mati was pregnant and he took her also along with him. He opened his treasure and gave many presents to Brahmins. (4)

There was a Raja Sur Sain of Navkati Marwar who also had come there with all the queens. (5)

Chopaiee :

Bir Kala was his beautiful queen, who was very popular and known in both her parents and in-laws families. Her beauty was beyond description, as if she was like a lily flower. (6)

Both the Rajas met each other with great honour and joy and embraced each other. Both the queens also met each other and all their worries were alleviated. (7)

ਅੜਿਲ

ਨਿਜ ਦੇਸਨ ਕੀ ਕਥਾ ਬਖਾਨਤ ਸਭ ਭਈ।
ਦੁਹੂੰ ਅਪ ਮੈ ਕੁਸਲ ਕਥਾ ਕੀ ਸੁਧਿ ਲਈ।
ਗਰਭ ਦੁਹੂੰਨ ਕੇ ਦੁਹੂੰਅਨ ਸੁਨੇ ਬਨਾਇ ਕੈ।
ਹੋ ਤਬ ਰਨਿਯਨ ਬਚ ਉਚਰੇ ਕਛੁ ਮੁਸਕਾਇ ਕੈ। ੮।

Aril

Nnij desan ki katha bakhanat sabh bhayi.
Duhun aap mae kusal katha ki sudhi layi.
Garabh duhun ke duhuan sune banaye kae.
Hotab raniyan bach uchre kachu muskaye kae.8.

ਜੌ ਦੁਹੂੰਅਨ ਹਰਿ ਦੈਹੈ ਪੂਤੁਪਜਾਇ ਕੈ।
ਤਬ ਹਮ ਤੁਮ ਮਿਲੈ ਹੈ ਹਯਾ ਬਹੁਰੈ ਅਇ ਕੈ।
ਪੂਤ ਏਕ ਕੇ ਸੁਤਾ ਬਿਧਾਤਾ ਦੇਇ ਜੌ।
ਹੋ ਅਪਸ ਬੀਚ ਸਗਾਈ ਤਿਨ ਕੀ ਕਰੈ ਤੌ। ੯।

Jo duhunan hari daehae putupajaye kae.
Tab ham turn mili hae haya bahuro aye kae.
Put ek ke suta bidhata deye jo.
Ho apas beech sagayi tin ki karae to.9.

ਦੋਹਰਾ

ਯੌ ਕਹਿ ਕੈ ਤ੍ਰਿਯ ਗ੍ਰਿਹ ਗਈ ਦੈਕਨ ਬੀਤੇ ਜਾਮ।
ਸੁਤਾ ਏਕ ਕੇ ਗ੍ਰਿਹ ਭਈ ਪੂਤ ਏਕ ਕੇ ਧਾਮ। ੧੦।

Dohra

Yo kahi kae triye greh gayi daevkan bite jam.
Suta ek ke greh bhayi put ek ke dham.10.

ਚੌਪਈ

ਸੀਮਸ ਨਾਮ ਸੁਤਾ ਕੋ ਧਰਿਯੋ। ਢੋਲਾ ਨਾਮ ਪੂਤ ਉਚਰਿਯੋ।
ਸੁਤਾ ਏਕ ਕੇ ਗ੍ਰਿਹ ਭਈ ਪੂਤ ਏਕ ਕੇ ਧਾਮ। ੧੧।

Chopaiee

Samas nam suta ko dhariyo. Dhola nam put uchariyo.
Kharan beech dari doyu bayahe. Bhat bhat so bhaye umahe.11.

ਦੋਹਰਾ

ਕੁਰੁਛੇਤ੍ਰ ਕੋ ਨ੍ਹਾਨ ਕਰਿ ਤਹ ਤੇ ਕਿਯੋ ਪਯਾਨ।
ਅਪਨੇ ਅਪਨੇ ਦੇਸ ਕੇ ਰਾਜ ਕਰਤ ਭੇ ਅਨਿ। ੧੨।

Dohra

Kuruchetar ko navan kari tehh to kiyo payan.
Apne apne des ke raj karat bhe ani.12.

Aril :

They were talking all about their lands and were finding out each other's welfare. When both learnt about each other's being pregnant then they laughed and said, (8)

"If both of us were bestowed by the Lord with sons, then we will again meet each other here only. But if one begets a son and the other a daughter, then we will betroth them." (9)

Couplet :

After saying these words, both the women went back home. After some hours (two pehars) one lady gave birth to a son and the other a daughter. (10)

Chopaiee :

The girl was named Shamas and the son was named Dhola. Then both were married by putting them in large baskets, and there was lot of jubilation all around. (11)

Couplet :

After baths at Kurukshetra, both the families left that place and became busy with their rule of kingdom. (12)

ਚੌਪਈ

ਐਸੀ ਭਾਤਿਨ ਬਰਖ ਬਿਤਏ ।ਬਾਲਕ ਹੁਤਰ ਤਰੁਨ ਦੋਊ ਭਏ ।
ਜਬ ਅਪਨੋ ਤਿਨ ਰਾਜ ਸੰਭਾਰਿਯੋ ।ਪੂਰਬ ਕਹਿਯੋ ਬਿਵਾਹ ਚਿਤਾਰਿਯੋ । ੧੩ ।

Chopaiee

Aisi bhatin barkah bitye. Balak hute tarun doyu bhaye.
Jab apno tin raj sanbhariyo. Purab kariyo bivah chitariyo.13.

ਲਰਿਕਾਅਪਨੋ ਦੂਰਿ ਜਬ ਭਯੋ । ਠੌਰਹਿ ਠੌਰ ਔਰ ਹ੍ਵੈ ਗਯੋ ।
ਬਾਲਾਈ ਕੀ ਤਗੀਰੀ ਅਈ । ਅੰਗ ਅੰਗ ਫਿਰੀ ਅਨੰਗ ਦੁਹਾਈ । ੧੪ ।

Larkapno duri jab bhayo. Thoreh thor aor haav gayo.
Balayi ki tagiri ayi. Ang sang phiri artang duhayi.14.

ਸਵੈਯਾ

ਏਕ ਦਿਨਾ ਮ੍ਰਿਗ ਮਾਰਿ ਕੈ ਢੋਲਨ ਯੋ ਅਪਨੇ ਮਨ ਬੀਰ ਬੀਚਾਰਿਯੋ ।
ਬੈਸ ਬਿਤੀ ਬਸਿ ਬਾਮਨ ਕੇ ਅਬਿਬੇਕ ਬਿਬੇਕ ਕਛੂ ਨ ਬਿਚਾਰਿਯੋ ।
ਬਯਾਹ ਕਿਯੋ ਲਰਿਕਾਪਨ ਮੈ ਹਮ ਜੋ ਤਿਹ ਕੋ ਕਬਹੂੰ ਨ ਸੰਭਾਰਿਯੋ ।
ਅਵਤ ਭਯੋ ਨਿਜ ਧਾਮ ਨਹੀ ਤਿਹ ਮਾਰਗ ਹੀ ਸਸੁਰਾਰਿ ਸਿਧਾਰਿਯੋ । ੧੫ ।

Swaiyya

Ek dina mrig mari kae dholan yo apne man beech bichariyo.
Baes biti basi baman ke abibek bibek kachu na bichariyo.
Bayah kiyo larkapan mae ham jo tehh ko kabhu na sanbhariyo.
Avat bhayo nij dham nahi tehh marag hi sasurari sidhariyo.15.

ਕੰਬਰ ਬਾਧਿ ਅਡੰਬਰ ਕੈ ਕਰਿ ਬੋਲਿ ਸੁ ਬੀਰ ਬਰਾਤ ਬਨਾਈ ।
ਭੂਖਨ ਚਾਰੁ ਦਿਪੈ ਸਭ ਅੰਗਨ ਅਨੰਦ ਅਜੁ ਹਿਯੇ ਨ ਸਮਾਈ ।
ਰੂਪ ਅਨੂਪ ਬਿਰਾਜਤ ਸੁੰਦਰ ਨੈਨਨ ਕੀ ਕਹਿ ਕ੍"ਤਿ ਨ ਜਾਈ ।
ਚਾਰੁ ਛਕੈ ਛਬਿ ਹੇਰਿ ਚਰਾਚਰ ਦੇਵ ਅਦੇਵ ਰਹੈ ਉਰਝਾਈ । ੧੬ ।

Kanbar badhi adanbar kae kari boli su beer barat banayi.
Bhukhan charu dipae sabh angan anand aju hiye na samayi.
Roop anup birajat sundar naenan ki kahi kranti na jayi.
Charu chake chabi heri charchar dev adev rahae urjhayi.16.

ਚੌਪਈ

ਸੁਰ ਸੈਨ ਰਾਜੇ ਸੁਨੀ ਪਾਯੋ । ਬੇਟਾ ਬੀਰ ਸੈਨ ਕੋ ਅਯੋ ।
ਲੋਕ ਅਗਮਨੈ ਅਧਿਕ ਪਠਾਏ । ਅਦਰ ਸੌ ਗ੍ਰਿਹ ਮੈ ਤਿਹਹ ਲਯਾਏ । ੧੭ ।

Chopaiee

Sur saen rajae suni payo. Beta beer saen ko ayo.
Lok agmanae adhik pathaye. Adar so greh mae tehhlayaye.17.

Chopaiee :

Then many years had elapsed, both the children had grown up now. When Dhola took charge of the reins of his kingdom, then he was reminded of his early marriage. (13)

When his childhood age was over, his form (appearance) changed by and by, and became different. There was change in adolescence and Kamdev (god of love) was ruling each of his limbs and he became very passionate. (14)

Swaiyya

One day he killed a deer in his hunting spree, he thought to himself that his life was being spent being in the chase (control) of women only and he had never thought of spiritual knowledge. "The marriage, which I had solemnised in childhood, I have never bothered about her. He was coming on his way, without thinking about it, but then he went to his in-laws place on route." (15)

With full preparation and glamour and calling some warriors, he made up a marriage party. Beautiful ornaments were glorifying his body, and he was besides himself in joy. His body was glorifying with beauty while the charm of his eyes was beyond description. All the animate and inanimate world (things) gods and demons were allured with his charm. (16)

Chopaiee :

When Raja Roor Sain heard about the arrival of Bir Sains's (Raja) son, then he sent many people for his welcome, who brought him with great honour and regard. (17)

ਤਬ ਰਾਨੀ ਸਮਸ ਸੁਨਿ ਪਾਯੋ । ਢੋਲਾ ਦੇਸ ਹਮਾਰੇ ਅਯੋ ।
ਫੂਲਤ ਅਧਿਕ ਹਿਦੈ ਮਹਿ ਭਈ । ਚਿਤ ਮੈ ਅਤਿ ਪ੍ਰਫੂਲਤ ਹੈ ਗਈ । ੧੮ ।
Tab rani sanmas suni payo. Dhola des hamare ayo.
Phulat adhik hirdae mahi bhayi. Durbal huti pusat haav gayi.18.

ਭੇਟਤ ਪੀਯ ਪਿਯਵਹਿ ਭਈ । ਚਿਤ ਮੈ ਅਤਿ ਪ੍ਰਫੂਲਤ ਹੈ ਗਈ ।
ਐਚਿ ਐਚਿ ਪਿਯ ਗਰੇ ਲਗਾਵੈ । ਛੈਲਹਿ ਛੈਲ ਨ ਛੋਰਿਯੋ ਜਾਵੈ । ੧੯ ।
Bhetat piye piyevahi bhayi. Chit mae ati parphulat haav gayi.
Aech aech piye gare lagavae. Chaeleh chael na choriyo javae.19.

ਦੋਹਰਾ

ਪਿਯ ਪਾਤਰ ਪਤਰੀ ਤ੍ਰਿਯਾ ਪਰਮ ਪ੍ਰੀਤਿ ਉਪਜਾਇ ।
ਗਹਿ ਗਹਿ ਪਰੈ ਪ੍ਰਜੰਕ ਪਰ ਪਲ ਪਲ ਬਲਿ ਬਲਿ ਜਾਇ । ੨੦ ।

Dohra

Piye patar patri triya param priti upjaye.
Geh geh parae pranjak par pal pal bal bal jaye.20.

ਚੌਪਈ

ਸੀਮਸ ਸੰਗ ਨ ਰਤਿ ਕਰੈ । ਚਿਤ ਇਹੈ ਬਿਚਾਰ ਬਿਚਰੈ ।
ਐਚਿ ਹਾਥ ਤਾ ਕੋ ਨ ਚਲਾਵੈ । ਜਿਨਿ ਕਟਿ ਟੂਟਿ ਪ੍ਰਿਯਾ ਕੌ ਜਾਵੈ । ੨੧ ।

Chopaiee

sanmas sang na rat karai. chit ehai bichar bichrai.
eich haath ta ko na chalavai . jini katai tutai priya kao javai. 21.

ਦੋਹਰਾ

ਤਬ ਸੀਮਸ ਐਸੇ ਕਹਿਯੋ ਸੁਨਿਯੋ ਢੋਲਨ ਮੀਤ ।
ਰਤਿ ਕਸਿ ਕਸਿ ਮੋ ਸੌ ਕਰੋ ਹੈ ਕੈ ਹਿਦੈ ਨਿਚੀਤ । ੨੨ ।

Dohra

Tab sanmas aise kahiyo suniho dholan meet.
Rati kasi kasi mo so karo haav kae hirdae nichet.22.

ਢੋਲਾ ਮਰਬਰ ਕੋਟ ਕੋ ਬਸੌ ਨੇਹ ਕੇ ਗਾਵੇ ।
ਤਾ ਤੇ ਸਭ ਤ੍ਰਿਯਾ ਪਿਯਨ ਕੋ ਢੋਲਾ ਉਚਰਤ ਨਾਵ । ੨੩ ।
Dhola narvar kot ko baso neh ke gay.
Ta to sabh triye piyan ko dhola ucharat nav.23.

ਨਿਡਰ ਹੋਇ ਤੁਮ ਮੋਹਿ ਭਜੋ ਸੰਕਾ ਕਰੋ ਨ ਏਕ ।
ਜਯੋ ਰੇਸਮ ਟੂਟੇ ਨਹੀ ਕਸਿਸੈ ਕਰੋ ਅਨੇਕ । ੨੪ ।
Nidar hoye turn muh bhaje sanka karo na ek.
Jayo resam tute nahi kasisae karo anek.24.

Then the queen Shamas heard about the arrival of Dhola in their territory. Then she felt elated in her mind and weakened by the separation of her spouse, got herself strengthened in mind (with the arrival of Dhola). (18)

She met her dear beloved and felt great joy. She was pulling him and embracing her beloved and could not get away from the charming prince. (19)

Couplet :

The lover was lean and the beloved also was very slim. With increased love she was pulling him towards the cot and was offering herself in sacrifice to him. (20)

Chopaiee :

He was not having any forced love affair with Shamas. He was thinking in his mind so he was not using any force to pull, lest her (weak) soft waist may not crack. (21)

Couplet :

Then Shamas said, " O friend Dholan ! Listen. Without any hesitation, you may carryout your love affair with me with great excitement." (22)

Dhola of Narwarkot was now living in the town of love. Thus all the women started calling their beloved(s) with the name of Dhola only. (23)

Then Shamas said, "You may carryout your sexual relationship without any hesitation or fear, just as silken thread does not break under strain or pull similarly my body can also bear any stress or strain." (24)

ਅੜਿਲ

ਸੁਨਤ ਪਿਯਰਵਾ ਬੈਨ ਤਾਹਿ ਭੋਗਤ ਭਯੋ ।
ਚੌਰਾਸੀ ਆਸਨ ਸੰਮਸ ਕੇ ਕਸਿ ਲਯੋ ।
ਚੁੰਬਨ ਲਏ ਅਨੇਕ ਅੰਗ ਲਪਟਾਇ ਕੈ ।
ਹੌ ਚਿਮਟਿ ਚਿਮਟਿ ਤਿਹ ਭਜਿਯੋ ਹਰਖ ਉਪਜਾਇ ਕੈ । ੨੫ ।

Aril

Sunat piyarva baen tahe bhogat bhayo.
Chorasi asan sanmas ke kasi layo.
Chunban laye anek ang laptaye kae.
Ho chimat chimat tehh bhajiyo harkh upjaye kae.25.

ਚਤੁਰੁ ਚਤੁਰਿਯਾ ਚਿਮਟਿ ਚਿਮਟਿ ਰਤਿ ਮਾਨਹਿ ।
ਬਿਹਸਿ ਬਿਹਸਿ ਬਹੁ ਭਾਤਿਨ ਬਚਨ ਬਖਾਨਹੀ ।
ਤ੍ਰਿਯਾ ਤਿਹਾਰੋ ਆਸਨ ਤਜਿਯੋ ਨ ਜਾਵਹੀ ।
ਹੌ ਕਹਿ ਕਹਿ ਐਸੀ ਭਾਤਿ ਗਲੋ ਲਪਟਾਵਈ । ੨੬ ।

Chatur chaturiya chimat chimat rati manhi.
Bihas bihas bahu bhatin bachan bakhanhi.
Triya tiharo asan tajiyo na javhi.
Ho keh keh aisi bhat gale laptavayi.26.

ਭਾਤਿ ਭਾਤਿ ਅਬਲਾ ਕੇ ਆਸਨ ਲੇਤ ਭਯੋ ।
ਲਪਟਿ ਲਪਟਿ ਕਰੇ ਗਰੇ ਤਾਹਿ ਸੁਖ ਦੇਤ ਭਯੋ ।
ਚਿਮਟਿ ਚਿਮਟਿ ਰਤਿ ਕਰੈ ਦੇਊ ਮੁਸਕਾਇ ਕੈ ।
ਹੌ ਸਕਲ ਕੋਕ ਕੋ ਮਤ ਕੌ ਕਹੈ ਬਨਾਇ ਕੈ । ੨੭ ।

Bhat bhat abla ke asan let bhayo.
Lapat lapat kari gare tahe sukh det bhayo.
Chimat chimat rati karae doyu muskaye kae.
Ho sakal kok ko mat ko kahae banaye kae.27.

ਚੌਪਈ

ਲੈ ਮੁਕਲਾਵੋ ਅਤਿ ਸੁਖ ਪਾਯੋ । ਨਰਵਰ ਗੜ ਕੀ ਓਰ ਸਿਧਾਯੋ ।
ਬਯਾਹਿਤ ਦੂਤ ਤ੍ਰਿਯਾ ਕੋ ਧਾਯੋ । ਸਕਲ ਜਾਇ ਤਿਹ ਭੇਦ ਜਤਾਯੋ । ੨੮ ।

Chopaiee

Lae muklavo ati sukh payo. Narvar sad ki or sidhayo.
Bayahit dut triya ko dhayo. Sakai jaye tehh bhed jatayo. 28.

Aril

"On hearing these words, the beloved had cohabitation with her and had eighty four poses with Shamas with excitement (great force). He kissed her by embracing her with all limbs and enjoyed sensuous pleasure with her with great joy. (25)

Both the smart (man and woman were having love affair by embracing each other and were) talking to each other by laughing merrily. The lover said, "O dear ! I cannot leave your (sexual) companionship and was embracing her closely." (26)

He was having various poses of sexual relationship with the woman and by clasping; her in his arms was giving her joy. Both were having fun and love affair by laughing and embracing each other and were experiencing all the styles of love as mentioned in Kok Shastra. (27)

Chopaiee :

Afterwards, by taking the bride he started off for the fort of Narwar with great joy and jubilation. Then the emissary of the other wedded woman (wife) rushed to her and gave all the details to her. (28)

ਦੋਹਰਾ

ਤਬ ਬਯਾਹਿਤ ਅਗਲੀ ਤ੍ਰਿਯਹਿ ਭੇਦ ਸਕਲ ਸੁਨਿ ਪਾਇ ।
ਕੋਪਿ ਅਧਿਕ ਚਿਤ ਮੈ ਕੀਯੋ ਸੁਨਿ ਸੰਮਸ ਕੋ ਨਾਇ । ੨੯ ।

Dohra

Tab bayahit agli triyeh bhed sakal suni paye.
Kop adhik chit mae kiyo suni sanmas ko naye.29.

ਸ੍ਰਰਨਮਤੀ ਬਯਾਹਿਤ ਅਗਲਿ ਚਿਤ ਅਤਿ ਕੋਪ ਬਢਾਇ ।
ਬੀਰ ਸੈਨ ਪਤਿ ਪਿਤੁ ਭਏ ਐਸ ਕਹਤ ਭੀ ਜਾਇ । ੩੦ ।

Savaranmati bayahit agli chit ati kop badhaye.
Beer saen pati pitu bhaye aes kehat bhi jaye.30.

ਕਹੋ ਬਚਨ ਚਿਤ ਦੈ ਸੁਨੋ ਬੈਨ ਏਸ ਕੇ ਏਸ ।
ਭਜਿ ਢੋਲਾ ਤੁਮ ਤੇ ਗਯੋ ਲੇਨ ਤਿਹਾਰੇ ਦੇਸ । ੩੧ ।

Kaho bachan chit dae suno baen es ke es.
Bhaj dhola turn te gayo len tiharo des.31.

ਚੌਪਈ

ਜੌ ਤੂ ਜਿਯ ਤੇ ਤਾਹਿ ਨ ਮਾਰਿ ਹੈ । ਤੌ ਤੇਰੇ ਸੋਊ ਬਧ ਕਰਿ ਹੈ ।
ਕੈ ਰਾਜਾ ਜਿਯ ਤੇ ਤਿਹ ਮਾਰੋ । ਨਾਤਰ ਅਬ ਹੀ ਦੇਸ ਨਿਕਾਰੋ । ੩੨ ।

Chopaiee

Jo to jiye te tahe na mari hae. To tero soyu badh kari hae.
Kae raja jiye te tehh maro. Natar ab hi des nikaro.32.

ਜਬ ਇਹ ਭਾਤ ਰਾਵ ਸੁਨੀ ਪਾਈ । ਚਿਤ ਕੈ ਬਿਖੈ ਸਤਿ ਠਹਰਾਈ ।
ਜੌ ਤ੍ਰਿਯ ਲਯਾਵਨ ਕਾਜ ਸਿਧਾਵਤ । ਮੇਰੇ ਕਹੇ ਬਿਨਾ ਨਹਿ ਜਾਵਤ । ੩੩ ।

Jab eh bhat rav suni payi. Chit ke bikhae sati thehrayi.
Jo triye layavan kaj sidhavat. Mere kahe bina nahi javat.33.

ਪੁਤ੍ ਬਧੂ ਮੁਹਿ ਸਾਚੁ ਉਚਾਰੋ । ਲਿਯੋ ਚਹਤ ਸੁਤ ਰਾਜ ਹਮਾਰੋ ।
ਯਾ ਕੋ ਕਹੇ ਨ ਸੁਖ ਦਿਖਰਾਵੈ । ਸ੍ਰਾਦਸ ਬਰਖ ਬਨਹਿ ਬਸਿ ਅਵੈ । ੩੪ ।

Putar badhu muh sachu ucharo. Liyo chahat sut raj hamaro.
Ya ko kaho na mukh dikhravae. Davadas barakh baneh bas avae.34.

ਦੋਹਰਾ

ਪਲਟਿ ਖਰਾਵਨ ਕੋ ਧਰਿਯੋ ਪਠੈ ਮਨੁਛ ਇਕ ਦੀਨ ।
ਮੋਹਿ ਮਿਲੈ ਬਿਨੁ ਬਨ ਬਸੈ ਰਾਵ ਬਚਨ ਇਹ ਕੀਨ । ੩੫ ।

Dohra

Palat kharavan ko dhariyo pathae manuch ik deen.
Mohe mile binu ban basae rav bachan eh keen.35.

Couplet :

When the previous wedded wife had learnt all these details and became furious with rage on hearing the name of Shamas. (29)

The previously wedded wife Swaran Mati was greatly agitated at heart and told the father of the husband Bir Sain like this. (30)

"O King of Kings ! Please listen to my talk carefully. To grab your country^Dhola had run away from your house." (31)

Chopaice :

"If you do not kill him, he will surely kill you. O Rajan ! Either you kill him or exile (banish) him from your country." (32)

When the Raja heard this thing, he took it to be true. "If he had really gone for bringing his wife, he would have surely not gone without my permission." (he thought). (33)

"The daughter-in-law had told me the truth. My son wants to grab power from me. So he gave him orders not to show his face to him, and he should spend twelve years in exile (in jungles) and then come here." (34)

Couplet :

He turned his wooden shoes upside down and sent one person saying, "The Raja had ordered that he should go away to the jungles without meeting him." (35)

ਸੁਨਤ ਭ੍ਰਿਤ ਨ੍ਰਿਪ ਕੇ ਬਚਨ ਤਾਹਿ ਕਹਿਯੋ ਸਮਝਾਇ ।
ਦੇਸ ਨਿਕਾਰੇ ਤੁਹਿ ਦਿਯੋ ਮਿਲਹੁ ਨ ਮੋ ਕੋ ਆਇ । ੩੬ ।

Sunat bhrit nirap ke bachan tahe kahiyo samjhaye.
Des nikaro tuhe diyo milhu na mo ko aye.36.

ਤਬ ਢੋਲਿਨ ਅਤਿ ਦੁਖਿਤ ਹ੍ਵੈ ਐਸੇ ਕਹਿਯੋ ਪੁਕਾਰਿ ।
ਜੀਵਹਿਗੇ ਤੌ ਮਿਲਹਿਗੇ ਨਰਬਰ ਕੋਟ ਜੁਹਾਰ । ੩੭ ।

Tab dholan ati dukhit haav aise kahiyo pukari.
Jevhige to milhige narvar kot juhar.37.

ਤਬ ਸੁੰਦਰ ਸੰਗਿ ਉਠਿ ਚਲੀ ਸੁਨਿ ਕਰਿ ਐਸੋ ਬੈਨ ।
ਹਿਯੋ ਫਟਤ ਅੰਤਰ ਘਟਤ ਬਾਰਿ ਦੁਅਵਤ ਨੈਨ । ੩੮ ।

Tab sundar sang uthi chali suni kari aiso baen.
Hiyo phatat antar ghatat ban chuavat naen.38.

ਅੜਿਲ

ਸੁਨਿ ਢੋਲਨ ਏ ਬੈਨ ਨਰਵਰਹਿ ਤਜਿ ਗਯੋ ।
ਦ੍ਵਦਸ ਬਰਖ ਪ੍ਰਮਾਨ ਬਸਤ ਬਨ ਮੈ ਭਯੋ ।
ਬਨ ਉਪਬਨ ਮੈ ਭ੍ਰਮਤ ਫਲਨ ਕੋ ਖਾਇ ਕੈ ।
ਹੋ ਤ੍ਰਿਯਾ ਸਹਿਤ ਤਹ ਬਸਯੋ ਮ੍ਰਿਗਨ ਕਹ ਘਾਇ ਕੈ । ੩੯ ।

Aril

Suni dholan ae baen naravrahi taj gayo.
Davadas barakh parman basat ban mae bhayo.
Ban upban mae bharamat phalan ko khaye kae.
Ho triya sahit tehh basyo mrigan keh ghaye kae.39.

ਬਰਖ ਤ੍ਰਿਦਸਏ ਬੀਰ ਸੈਨ ਤਜਿ ਦਯੋ ।
ਮਿਤ੍ਰਲੋਕ ਕਹ ਛੋਰਿ ਸ੍ਵਰਗਬਾਸੀ ਭਯੋ ।
ਤਬ ਢੋਲਨ ਫਿਰਿ ਅਨਿ ਰਾਜ ਅਪਨੋ ਲੀਯੋ ।
ਹੋ ਰਾਨੀ ਸੰਮਸ ਸਾਥ ਬਰਖ ਬਹੁ ਸੁਖ ਕਿਯੋ । ੪੦ । ੧ ।

Barakh tridsaye beer saen tan taji dayo.
Mritulok keh chori savaragbasi bhayo.
Tab dholan phiri aan raj apno liyo.
Ho rani sanmas sath barakh bahu sukh kiyo.40.1.

ਇਤ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਇਕਸਠਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੬੧ । ੩੨੧੧ । ਅਫਜੂੰ ।

It Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
ik so iksathavo charitarsamapatam sat subham sat.161. 3211. Aphjun.

The attendant after hearing the Raja's words, told him that the Raja had sent him away on exile from his county, and had orde. ed him not to meet him." (36)

Then Dholan felt greatly pained and cried out loudly, "O Narwarkot I salute thee. If I am alive, then we will meet again." (37)

The beautiful queen also accompanied him on hearing these words. Her heart was broken and she was feeling the pangs and tears were rolling down her eyes. (38)

Aril :

Dholan hearing the father's verdict remained in exile for twelve years. He was moving about in the jungles or surroundings, eating fruit only. By hunting the deer, he remained there along with his wife. (39)

In the thirteenth year Bir Sain had died and leaving this world (of death) proceeded to heavens. Then Dholan came back to acquire the reins of his kingdom and then spent many years in happiness along with his wife Shamas. (40)(1)

Here the hundred and sixty-one episode of the dialogue of Minister and the King regarding woman characterization from Charitar Pakhyan is completed. All is well.
(161-3211)(Contd)

ਦੋਹਰਾ

ਦੇਸ ਤਪੀਸਾ ਕੇ ਰਹੈ ਅਠ ਚੋਰਟੀ ਨਾਰਿ ।
ਰੈਨਿ ਦਿਵਸ ਚੌਰੀ ਕਰੈ ਸਕੈ ਨ ਕਊ ਬਿਚਾਰਿ । ੧ ।

Dohra

Des tapisa ke rahae ath chorti nari.
Raen divas chori karae sakae na koyu bichar.l.

ਚਿਤ੍ਰਮਤੀ ਤਸਕਰ ਕੁਅਰਿ ਦੈ ਤਿਨ ਕੀ ਸਿਰਦਾਰ ।
ਮਾਰਗ ਮੈ ਇਸਥਿਤ ਰਹੈ ਘਾਵਹਿ ਲੋਗ ਹਜਾਰ । ੨ ।
Chitarmati taskar kuari daev tin ki sirdar.
Marag mae isthit rahae ghaveh log hajar.2.

ਨਾਰਾਇਨ ਦਾਮੋਦ੍ਰ ਭਨਿ ਬਿੰਦ੍ਰਾਬਨਹਿ ਉਚਾਰਿ ।
ਸੁਨਿ ਸਰਤ ਐਸੇ ਤ੍ਰਿਯਾ ਸਭ ਹੀ ਜਾਇ ਬਿਚਾਰ । ੩ ।
Narain damodar bhani bindrabaneh uchari.
Suni sarat aise triya sabh hi jahe bichar.3.

ਨਾਰਾਇਨ ਨਰ ਅਇਯੋ ਦਾਮੋਦਰ ਦਾਮੰਗ ।
ਬਿੰਦ੍ਰਾਬਨ ਲੈ ਜਾਇ ਬਨ ਮਾਰਹੁ ਯਾਹਿ ਨਿਸੰਗ । ੪ ।
Narain nar aiyo damodar damang.
Bindraban lae Jaye ban marhu yahe nisang.4.

ਚੌਪਈ

ਜਬ ਅਬਲਾ ਐਸੇ ਸੁਨਿ ਪਾਵੈ । ਤਾ ਨਰ ਕੌ ਬਨ ਮੈ ਲੈ ਜਾਵੈ ।
ਫਾਸੀ ਡਾਰਿ ਪ੍ਰਥਮ ਤਿਹ ਘ'ਵੈ । ਤਾ ਪਾਛੈ ਤਿਹ ਦਰਬੁ ਚੁਰਾਵੈ । ੫ ।

Chopaiee

Jab abla aise suni pavae. Ta nar ko ban mae lae javae.
Phasi dari pratham tehhghavae. Ta pache tehh darab churavae.5.

ਅਵਤ ਏਕ ਨਾਰ ਤਹ ਭਈ । ਫਾਸੀ ਡਾਰ ਤਿਸੁ ਕੌ ਲਈ ।
ਤਬ ਅਬਲਾ ਤਿਨ ਬਚਨ ਉਚਾਰੇ । ਸੁ ਮੈ ਕਹਤ ਹੌ ਤੀਰ ਤਿਹਾਰੇ । ੬ ।
Avat ek nar tehh bhayi. Phasi dari tisu lo layi.
Tab abla tin bachan uchare. Su mae kehat ho teer tihare.6.

Couplet :

There were eight women thieves in the land of Tapisa. They were stealing day and night but no one could catch them doing so (or understand their behaviour). (1)

Chitar Mati and Taskar Koer were their leaders. They were always waiting on the route (to towns) and would loot people on the way. (2)

First, they would utter the words Naryan and Damodar, followed by die word Bindraban and with this phraseology, they would understand each other. (3)

'Narayan' would mean that a man was coming and damodar would mean that he had money tied with his waist and Bindraban would mean to kill him by taking him to the jungle without any hesitation. (4)

Chopaiee :

When the other women would hear these words, they would take him to the jungle, and kill him by using a noose and then steal all his wealth (money). (5)

Then a woman came there. They threw a noose around her neck. That woman then told them something, "O Rajan ! I am saying those words to you now." (6)

ਅੜਿਲ

ਕਹਿ ਨਿਮਤਿ ਮੁਹਿ ਮਾਰੋ ਅਤਿ ਧਨ ਦੇਤ ਹੌ।
ਤੁਮਰੋ ਕਛੁ ਨ ਦਰਬੁ ਚੁਰਾਏ ਲਰਤ ਹੌ।
ਸਰਖਤ ਅਬ ਹਮ ਹੀ ਤੇ ਲੇਹੁ ਲਿਖਾਏ ਕੈ।
ਹੌ ਸਦਨ ਸਹਿਤ ਸਭ ਜਾਇ ਖਜਾਨੌ ਜਾਇ ਕੈ। ੭।

Aril

Kahi nimat muh maro ati dhan det ho.
Tumor kachu na darab churaye let ho.
Sarkhat ab hi ham te lehu likhaye kae.
Hosadan sahit sabh lehu khajano Jaye kae.7.

ਜੌ ਤੁਮ ਫਾਸੀ ਡਾਰਿ ਅਬੈ ਮੁਹਿ ਘਾਇ ਹੌ।
ਜੌ ਧਨ ਹਮਰੇ ਪਾਸ ਵਹੈ ਤੁਮ ਪਾਇ ਹੌ।
ਸਰਖਤ ਕਯੋ ਨ ਲਿਖਾਇ ਮੰਗਾਇਨ ਲੀਜਿਯੈ।
ਹੌ ਧਾਮ ਸਹਿਤ ਸਭ ਜਾਇ ਖਜਾਨੌ ਲੀਜਿਯੈ। ੮।

Jo turn phasi dari abae muh ghaye ho.
Jo dhan hamre pas vahae turn paye ho.
Sarkhat kayo na likhaye mangain lijiyae.
Ho dham sahit sabh jaye khajano lijiyae.8.

ਦੋਹਰਾ

ਚਿੰਤ ਕਰੀ ਇਸਤ੍ਰਿਨ ਜੁ ਹਮ ਲੈਹੈ ਇਹ ਧਨ ਘਾਇ।
ਹਯਾ ਕੋ ਦਰਬੁ ਕਰਿ ਅਇ ਹੈ ਹੁਆ ਕੋ ਲਯੋ ਨ ਜਾਇ। ੯।

DOHRA

Chint kari istrin ju ham laehae eh dhan ghaye.
Haya ko darab kar aye hae huya ko laye na jaye.9.

ਤਾ ਤੇ ਅਬੈ ਮੰਗਾਇ ਕੈ ਸਰਖਤ ਲੇਹੁ ਲਿਖਾਇ।
ਧਾਮ ਸਹਿਤ ਯਾ ਕੋ ਦਰਰਬ ਲੇਹਿ ਸਹਿਰ ਮੈ ਜਾਇ। ੧੦।

Ta te abae mangaye kae sarkhat lehu likhaye.
Dham sahit ya ko darab lehe sehar mae jaye.10.

ਅੜਿਲ

ਸਰਖਤ ਲਿਯੋ ਲਿਖਾਇ ਸੁ ਤੁਰਤੁ ਮੰਗਾਇ ਕੈ।
ਇਹੈ ਤ੍ਰਿਯਾ ਤਿਨ ਤਾ ਮੈ ਲਿਖਿਯੋ ਰਿਸਾਇ ਕੈ।
ਮੋਹਿ ਏਕਲੋ ਜਾਨਿ ਫਾਸਿ ਗਰਰ ਡਾਰਿ ਕਰਿ।
ਹੌ ਸਰਖਤ ਲਿਯੋ ਲਿਖਾਇ ਬਸਤ੍ਰ ਧਨ ਮੋਹਿ ਹਰਿ। ੧੧।

Aril

Sarkhat liyo likhaye su turat mangaye kae. Ihae triya tin ta mae likhiyo risaye kae.
Mohe eklo jani phas gar dari kari. Ho sarkhat liyo likhaye bastar dhan mohe hari.11.

Aril :

"Why do you want to kill me ? I would give you lot of money. I have not stolen any of your money. "You may take it in writing from me and take away everything from my treasury along with my house." (7)

"If you will kill me then how will you manage to get all my money which is with me? Why not get everything in writing from me and then get all the money and take away everything from the treasury along with my building." (8)

Couplet :

The thieves then thought to themselves that "by taking her money we will get only this much, but whatever she had at home, will not be available to us." (9)

So it would be better to get a paper and get a certificate in Writing from her and then get all the money along with her house from the town. (10)

Aril :

They brought a paper and got in writing from her. That woman also wrote therein getting enraged."She wrote that being alone, they had put a noose around my neck and having looted my money and clothes they have got this certificate from me (by force)." (11)

ਚੌਪਈ

ਚੌਪਈ ਤਾ ਕੋ ਛੋਰਿ ਫਾਸ ਤੇ ਦਿਯੋ । ਆਪੁ ਨਗਰ ਕੋ ਮਾਰਗ ਲਿਯੋ ।
ਜਬ ਸਰਖਤ ਕੌਜਯਹਿ ਨਿਹਾਰਿਯੋ । ਤਿਨ ਕੌ ਚੌਕ ਚ"ਦਨੀ ਮਾਰਿਯੋ । ੧੨ ।

Chopaiee

Ta ko chori phas te diyo. Aap nagar ko marag liyo.
Jab sarkhat kajiyeh nihariyo. Tin ko chok chandni mariyo.12.

ਦੋਹਰਾ

ਤੁੰਦ ਕਲਾ ਤਬ ਬਨ ਬਿਖੈ ਐਸੋ ਚਤੁਰ ਬਨਾਇ ।
ਪ੍ਰਾਨ ਰਾਖਿ ਧਨ ਰਾਖਿਯੋ ਉਨ ਇਸਤ੍ਰਿਨਿ ਕੋ ਘਾਇ । ੧੩ । ੧ ।

Dohra

Tund kala tab ban bikhae aiso chatar banaye.
Pran rakhi dhan rakhiyo un istrin ko ghaye.13.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਬਾਸਠਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੬੨ । ੩੨੨੪ । ਅਫਜੂੰ ।

Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
ik so basathavo charitar samapatam sat subham sat.162. 3224. Aphjun.

ਦੋਹਰਾ

ਗ੍ਯਾਰਿਏਰ ਗੜ ਮੋ ਰਹੈ ਭਦ੍ਰ ਸੈਨ ਨ੍ਰਿਪ ਨਾਮ ।
ਜਾ ਕੋ ਜੀਵ ਜਗਤ੍ ਕੇ ਜਪਤ ਅਠਹੁ ਜਾਮ । ੧ ।

Dohra

Gayarier gad mo rahae bhadar saen nirap nam.
Ja ko jeev jagtar ke japat athhu jam.1 .

ਚੌਪਈ

ਬਿਜੈ ਕੁਅਰਿ ਤਾ ਕੀ ਬਰਨਾਰੀ । ਨਿਜੁ ਹਾਥਨ ਬਿਧਿ ਜਨੁਕ ਸਵਾਰੀ ।
ਅਪ੍ਰਮਾਨ ਤਿਹ ਪ੍ਰਭਾ ਬਿਰਾਜੈ । ਜਾ ਕੋ ਨਿਰਖਿ ਚੰਦ੍ਰਮਾ ਲਾਜੈ । ੨ ।

Chopaiee

Bijae kuari ta ki barnari. Niju hathan bidh januk savari.
Aparman tehh prabha birajae. Ja ko nirakh chandarma lajae.2.

ਦੋਹਰਾ

ਭਦ੍ਰ ਸੈਨ ਨ੍ਰਿਪਏਕ ਦਿਨ ਖੇਲਨ ਚੜਿਯੋ ਸਿਕਾਰ ।
ਜਾਨ ਬੈਰਿਯਨ ਘਾਤ ਤਿਹ ਤਾ ਕੋ ਦਿਯੋ ਸੰਘਾਰ । ੩ ।

DOHRA

Bhadar saen nirap ek din khelan chadiyo sikar.
Jan baerian ghat tehh ta ko diyo sanghar.3.

Chopaiee :

She was freed from the noose, and she proceeded to the town. When the Kazi read this certificate, he ordered them to be killed in Chandni Chowk. (12)

Couplet :

Thus, Tund Kala played this deceptive trick. She saved her life and property and got those women thieves killed. (13)(1)

Here the hundred and sixty second episode of King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.

(162-3224)(Contd)

Couplet :

There was a Raja Bhadar Sain in the fort of Gwalior. His name was famous throughout the world and people would recite his name throughout twenty-four hours. (1)

Chopaiee :

He had a beautiful wife by the name of Bijai Koer, who had been, it seems, moulded by the Lord Himself. She was so charming that the moon even felt belittled on seeing her. (2)

Couplet :

One day Raja Bhadar Sain went on a hunting spree and the enemies killed him by laying an ambush. (3)

ਚੌਪਈ

ਚਲੀ ਕਬਰਿ ਰਾਨੀ ਪਹਿ ਅਈ । ਰਾਜਾ ਹਨੇ ਬੈਰੀਯਨ ਜਾਈ ।
ਤਬ ਰਾਨੀ ਮਨ ਮੰਤ੍ਰ ਬਿਚਾਰਿਯੋ । ਸੁ ਮੈ ਚੌਪਈ ਮੋ ਕਹਿ ਡਾਰਿਯੋ । ੪ ।

Chopaiee

Chali khabar rani peh ayi. Raja hane baerian jayi.
Tab rani man mantar bichariyo. Su mae chopayi mo kahi dariyo.4.

ਸੁਤ ਬਾਲਕ ਹਮਰੇ ਬਿਧਿ ਕੀਨੌ । ਨਾਥ ਮਾਰਗ ਸੁਰ ਪੁਰ ਕੋ ਲੀਨੌ ।
ਤਾ ਤੇ ਇਹੈ ਚਰਿਤ੍ਰ ਬਿਚਾਰੋ । ਛਲਿ ਕਰਿ ਤਿਨ ਬੈਰਿਨ ਕੋ ਮਾਰੋ । ੫ ।

Sut balak hamro bidh kino. Nath marag sur pur ko lino.
Ta te ihae charitar bicharo. Chal kari tin baerin ko maro.5.

ਲਿਖ ਪਤ੍ਰੀ ਤਿਨ ਤੀਰ ਪਠਾਈ । ਨ੍ਰਿਪ ਜੋ ਕਰਿ ਤੈਸੀਯੈ ਪਾਈ ।
ਸੂਰਜ ਕਲਾ ਦੁਹਤਾ ਕੋ ਲੀਜੈ । ਹਮ ਸਭ ਕੀ ਪ੍ਰਤਿਪਾਰਾ ਕੀਜੈ । ੬ ।
Likh patri tin teer pathayi. Nirap jo kari taesiyae payi.
Suraj kala duhita ko lijae. Hams abh hi pratipara kijae.6.

ਪਤ੍ਰੀ ਬਾਚ ਫੂਲ ਜੜ ਗਏ । ਜੋਰਿ ਬਾਰਾਤਹਿ ਅਵਤ ਭਏ ।
ਜਬ ਹੀ ਭਦ੍ਰ ਸੈਨ ਪੁਰ ਅਏ । ਤਬ ਰਾਨੀ ਯੌ ਬਚਨ ਸੁਨਾਏ । ੭ ।
Patri bach phut jad gaye. Joni barateh avat bhaye.
Jab hi bhadar saen pur aye. Tab rani yo bachan sunaye.7.

ਏਕ ਏਕ ਸਾਹੁ ਹਯਾ ਅਵਿਹਹ । ਹਮ ਤੇ ਪਾਵ ਪੁਜਾਵਤ ਜਾਵਿਹ ।
ਤਾ ਪਾਛੇ ਅਵੁਨ ਨ੍ਰਿਪ ਅਵੈ । ਸੂਰਜ ਕਲਾ ਕੌ ਲੈ ਘਰ ਜਾਵੈ । ੮ ।
Ek ek sayu haya aveh. Ham te pay pujavat javeh.
Ta pache apun nirap avae. Suraj kala ko lae ghar javae.8.

ਹਮਰੇ ਧ'ਮ ਰੀਤਿ ਇਹ ਪਰੀ । ਤ੍ਰਾ ਤੇ ਜਾਤ ਦੂਰਿ ਨਹੀ ਕਰੀ ।
ਏਕ ਏਕ ਜੋਧਾ ਪ੍ਰਥਮਾਵਹਿ । ਤਾ ਪਾਛੈ ਰਾਜਾ ਕੌ ਲਯਾਵਹਿ । ੯ ।
Hamre dham riti eh pari. Ta te jat duri neh kari.
Ek ek jodha prathamaveh. Ta pache raja ko layavahi.9.

ਏਕ ਏਕ ਸਾਹੁ ਤਹ ਅਯੋ । ਡਾਰਿ ਡਾਰਿ ਫਾਸੀ ਤ੍ਰਿਯ ਘਾਯੋ ।
ਏਕ ਸੰਘਾਰਿ ਡਾਰਿ ਕਰਿ ਦੀਜੈ । ਦੂਸਰ ਕੌ ਯੌ ਹੀ ਬਧ ਕੀਜੈ । ੧੦ ।
Ek ek sayu tehh ayo. Dar dar phari triye ghayo.
Ek sanghar dar kari dijae. Dusar ko yo hi badh kijae.10.

Chopaiee :

This news reached the queen that his enemies had killed him. Then the queen thought in her mind. The poet has said that this has been explained in the Chopaiee. (4)

"My son is very young at this juncture, while the spouse had gone to heavens. So such a deceitful action should be taken so that the enemy could be killed with a trick." (5)

She wrote a letter and sent to the enemy saying that the Raja had been rewarded in his own coin. "So now take my daughter Suraj Kala (in marriage) and look after all of us." (6)

On reading the letter, all the fools felt puffed up and came there with a marriage party. When they reached the town of Bhadar Sain, then the queen said, (like this). (7)

"Please come one by one to me, so that I could worship his (everyone's) (wash) feet. Finally the Raja should come himself and take away Suraj Kala to his place. (8)

"This was the custom in our family, so this formal function could not be avoided. First each warrior should come one by one and then the Raja should follow in the end. (9)

So the young men came one by one, and the woman killed them all by using a noose. The first one would be killed followed by the next and each one was killed thus, with the help of the noose. (10)

ਚੌਪਈ

ਸਭ ਸੂਰਨ ਕੋ ਪ੍ਰਥਮ ਸਿੰਘਾਰਿਯੋ । ਮਾਰਿ ਭੋਹਰਨ ਭੀਰਰਿ ਡਾਰਿਯੋ ।
ਤਾ ਪਾਛੈ ਨ੍ਰਿਪ ਬੋਲ ਪਠ'ਯੋ । ਰਾਨੀ ਡਾਰਿ ਫਾਸ ਗਰ ਘਾਯੋ । ੧੧ ।

Sabh suran ko pratham sanghariyo. Mar bhoharan bhitar dariyo.
Ta pache nirap bol pathayo. Rani dar phas gar ghayo.11.

ਦੋਹਰਾ

ਸਭ ਸੂਰਾ ਪ੍ਰਥਮੈ ਹਨੇ ਬਹੁਰਿ ਨ੍ਰਿਪਤਿ ਕੌ ਕੂਟਿ ।
ਜੋ ਲਸਕਰ ਬਾਕੀ ਬਚਿਯੋ ਸੋ ਸਭ ਲੀਨੋ ਲੂਟਿ । ੧੨ ।

Dohra

Sabh sura prathmae hane bahur nirpati ko kuti.
Jo lascar baki bachiyo so sabh lino luti.12.

ਸਭ ਬੈਰਿਨ ਕੋ ਘਾਇ ਕੈ ਸੁਤ ਕੌ ਰਾਜ ਬਿਠਾਇ ।
ਪੁਨਿ ਪਤਿ ਕੇ ਫੈਟਾ ਭਏ ਜਰੀ ਮ੍ਰਿਦੰਗ ਬਜਾਇ । ੧੩ । ੧ ।

Sabh baerin ko ghaye kae sut ko raj baethaye.
Pun pati ke phaeta bhaye jari mirdang bajaye.13.1.

ਇਤ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਤ੍ਰਿਸਠਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੬੩ । ੩੨੩੭ । ਅਫਜੂੰ ।

It Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
ik so trisathavo charitar samapatam sat subham sat.163. 3237. Aphjun.

ਚੌਪਈ

ਉਦੈ ਪੁਰੀ ਖੁਰਰਮ ਕੀ ਨਾਰੀ । ਜਹਰਤਿ ਕੋ ਪ੍ਰਾਨਨ ਤੇ ਪਯਾਰੀ ।
ਮੁਖ ਸੁਖਤ ਜੀ ਕੀ ਤਿਹ ਕਰਤੇ । ਅਨਤ ਨ ਲਖੇ ਤਵਨ ਕੇ ਡਰਤੇ । ੧ ।

Chopaiee

Udae puri khurram ki nari. Hajarat ko pranan te payari.
Mukh sukhat ji ji tehhkarte. Anat na lkahe tavan ke darte.l.

ਬੇਗਮ ਬਾਗ ਏਕ ਦਿਨ ਚਲੀ । ਸੋਰਤ ਸਤ ਲੀਨੋ ਸੰਗ ਅਲੀ ।
ਸੁੰਦਰ ਨਰ ਇਕ ਪੈਖਤ ਭਈ । ਤ੍ਰਿਯ ਕੌ ਭੂਲਿ ਸਕਲ ਸੁਧਿ ਗਈ । ੨ ।

Begam bag ek din chali. Sereh sat lino sang ali.
Sundar nar ik pekhat bhayi. Triye ko bhul sakal sudh gayi.2.

ਦੋਹਰਾ

ਜੋਬਨ ਕੁਅਰਿ ਸਖੀ ਹੁਤੀ ਲੀਨੀ ਨਿਕਟ ਬੁਲਾਇ ।
ਉਦੈ ਪੁਰੀ ਤਾ ਸੌ ਸਕਲ ਭੇਦ ਕਹਿਯੋ ਸਮਝਾਇ । ੩ ।

Dohra

Joban kuari sakhi hiti lini nikat bulaye.
Udae puri to so sakal bhed kahiyo samjhaye.3.

Chopaiee

At first all the warriors were killed and then the Raja was crushed. The army was then looted of its belongings. (11)

Couplet :

After killing all the enemies, then her son was installed on the throne. Then with the beating of drums, she immolated herself by covering her body with the turban of her spouse. (12)

After killling all the enemies, the made the son to take change of (rains) of the kingdom. then she immolated herself with the help of her husband's headgear (the cloth covering her husband's head). (13)(1)

Here the hundred and sixty-third episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.

(163-3237)(Contd)

Chopaiee :

The wife of Khuram (Shahjahan) from Udaipuri was very dear to the King, more than his life even. He was very polite to her all the time, obeying her commands and being afraid of her, he would not look at another woman. (1)

One day the queen went to the garden along with her sixteen hundred attendants (friends). She saw a beautiful man there and the woman lost her consciousness (became madly in love with him). (2)

Couplet :

One lady attendant of the begum was called Joban Koer, so she called her. Udainpuri explained to her the whole affair. (3)

ਸਵੈਯਾ

ਕਾਨਿ ਕਰੋ ਨਹੀ ਸਾਹਿਜਹਾਨ ਕੀ ਧਾਮ ਜਿਤੋ ਧਨ ਹੈ ਸੁ ਲੁਟਾਊ ।
ਅੰਬਰ ਫਾਰਿ ਦਿਗੰਬਰ ਹੈ ਕਰਿ ਚੰਦੁਨੁਤਾਰਿ ਬਿਭੂਤਿ ਚੜਾਊ ।
ਕਾ ਸੋ ਕਹੌ ਨਹਿ ਤੂ ਹਮਰੋ ਕੋਊ ਜੀ ਕੀ ਬ੍ਰਿਥਾ ਕਹਿ ਤਾਹਿ ਸੁਨਾਊ ।
ਪੰਖ ਦਏ ਬਿਧਿ ਤੂ ਲਖਿ ਮੋ ਕਹ ਪ੍ਰੀਤਮ ਕੌ ਉਡਿ ਕੈ ਮਿਲਿ ਅਊ । ੪ ।

Swaiyya

Kani karo nahi sahjahan kid ham jito dhan hae su lutayu.
Anbar phari diganbar haav kari chandanutari bibhuti chadyu.
Ka so kaho nahi tu hamro koyu ji ki birtha kahi tahe sunayu.
Pankh daye bidh tu lakh mo keh pritam ko udi kae mil ayu.4.

ਪ੍ਰੀਤਿ ਕਰੀ ਤਿਹ ਸੋ ਕਿਹ ਕਾਜ ਸੁ ਮੀਤ ਕੇ ਕਾਜ ਜੁ ਮੀਤ ਨ ਆਵੈ ।
ਪੀਰ ਕਹੈ ਅਪਨੇ ਚਿਤ ਮੈ ਉਹਿ ਪੀਰ ਕੌ ਪੀਰ ਕੇ ਨੀਰ ਬੁਝਾਵੈ .
ਹੌ ਅਟਕੀ ਮਨ ਭਾਵਨ ਸੋ ਮੁਹਿ ਕੈਸਿਯੈ ਬਾਤ ਕੋਊ ਕਹਿ ਜਾਵੈ ।
ਹੌ ਹੋਊ ਦਾਸਨ ਦਾਸਿ ਦਾਸਿ ਸਖੀ ਮੁਹਿ ਜੌ ਕੋਊ ਪ੍ਰੀਤਮ ਅਨਿ ਮਿਲਾਵੈ । ੫ ।

Priti kari tehh so keh kaj su meet ke kaj ju meet na avae.
Peer kahae apne chit mae uhi peer ko peer ke neer bujhavae.
Ho atki man bhavan so muh kaesiyae bat koyu kahi javae.
I lo hoyu dasan dasi sakhi muh jo koyu pritam aan milavae.5.

ਜੌ ਸਖੀ ਕਾਜ ਕਰੈ ਹਮਰੇ ਤਿਹ ਭੂਖਨ ਕੀ ਕਛੁ ਭੂਖ ਨ ਹੈ ਹੈ ।
ਬਸਤ੍ਰ ਅਪਾਰ ਭਰੇ ਘਰ ਬਾਰ ਸੁ ਏਕਹਿ ਬਾਰ ਹਜਾਰਨ ਲੈਹੈ ।
ਮੋਰਿ ਦਸਾ ਅਵਲੋਕਿ ਕੈ ਸੁੰਦਰਿ ਜਾਨਤ ਹੀ ਹਿਯੋ ਮੈ ਪਛੁਤੈਹੈ ।
ਕੀਜੈ ਉਪਾਇ ਦੀਜੈ ਬਿਖੁ ਅਇ ਕਿ ਮੀਤ ਮਿਲਾਇ ਕਿ ਮੋਹੁ ਨ ਪੈਹੈ । ੬ ।

Jo sakhi kaj karae hamro tehh bhukhan ki kachu bhukh na haav hae.
Basatar apar bhare ghar bar su ekeh bar hajaran laehae.
Mori dasa avlok kae sundar janat hi hiyo mae pachutaehae.
Kijaempaye dijae bikhu aye ki meet milaye ki mohu na paehae.6.

ਐਸੇ ਉਦੈ ਪੁਰੀ ਕੈ ਮੁਖ ਤੇ ਬਚ ਜੋਬਨ ਕੁਅਰਿ ਜਬੈ ਸੁਨਿ ਪਾਯੋ ।
ਤਾਹਿ ਪਛਾਨ ਭਲੀ ਬਿਧਿ ਸੋ ਮਨ ਬੀਚ ਬਿਚਾਰ ਇਹੈ ਠਹਰ'ਯੋ ।
ਦੇਗ ਮੈ ਡਾਰਿ ਚਲੀ ਤਿਤ ਕੋ ਬਗਵਾਨਨ ਭਾਖਿ ਪਕਵਾਨ ਲਖਾਯੋ ।
ਸਾਇਤ ਏਕ ਬਿਹਾਨੀ ਨ ਬਾਗ ਮੈ ਅਨਿ ਪਿਅਰੀ ਕੌ ਮੀਤ ਮਿਲਾਯੋ । ੭ ।

Aise udae puri ke mukh te Bach joban kuari jabae suni payo.
Tahe pachan bhali bidh so man beech bichar ihae thehrayo.
Deg mae dar chali tit ko bagvanan bhakhi pakvan lakhayo.
Sait ek bihani na bag mae aan piyari ko meet milayo.7.

Swaiyya :

(She told her) "You need not worry about Shahjahan as I will give you all the wealth I have got. I will tear off all my clothes and with no clothes on, removing the paste of Chandan (sandal wood) I will rub ash on the body. Whom shall I talk to as no one belongs to me, whom I could relate my pining and hearts desires. If I had wings on, I would havd gone to my beloved before your very eyes." (4)

"What is the use of a friend, if a friend could not come to the rescue of one's friend. She explained to her, her state of mind, and said that the friend considering it her own suffering, should wipe it off with her own tears. I am allured by the beloved of my choice. So let anyone say anything to me. O friend! I will be his slave of slaves, if someone would arrange my meeting with my beloved." (5)

O friend ! If you were to do this job for me, I will give you all ornaments to satiate your desires. All the robes of mine at my place will belong to you and you may take thousands of them. O beautiful lady! On seeing my predicament, he would also lament. So make some arrangement for meeting my beloved or give me poison as without him I shall die. (I will be no more). (6)

When Joban Koer heard these words of Udaipuri begum, then considering all aspects, she thought to herself. She placed her in a big kettle, she moved towards that side, telling the gardeners that food was lying inside. Within no time, she arranged for her dear friend to meet her beloved. (7)

ਦੋਹਰਾ

ਉਦੈ ਪੁਰੀ ਪਿਯ ਪਾਇ ਤਿਹ ਚਰਨ ਰਹੀ ਲਪਟਾਇ ।
ਤਾ ਕੌ ਜੋ ਦਾਰਿਦ ਹੁਤੇ ਛਿਨ ਮੈ ਦਯੋ ਮਿਟਾਇ । ੮ ।

Dohra

Udae puri piye paye tehh charan rahi laptaye.
Ta ko jo darid hute chin mae dayo mitaye.8.

ਅੜਿਲ

ਗਹਿ ਗਹਿ ਤਾ ਕੌ ਬਾਲ ਗਰੇ ਚਿਮਟਤ ਭਈ ।ਲਪਟਿ ਲਪਟਿ ਤਾ ਕੇ ਆਸਨ ਕੇ ਤਰ ਗਈ ।
ਚੌਰਾਸੀ ਆਸਨ ਸਭ ਲਿਯੋ ਬਨਾਇ ਕੈ ।ਹੋ ਅਠ ਜਾਮ ਰਤਿ ਕਰੀ ਹਰਖ ਉਪਜਾਇ ਕੈ । ੯ ।

Aril

Geh geh ta ko bal gare chimtat bhayi . Lapat lapat ta kea san ke tar gayi.
Chorasi asan sabh liyo banai kai.Ho hath jam rati kari harakh upjaye kae.9.

ਦੋਹਰਾ

ਤਰੁਨ ਪੁਰਖ ਤਰੁਨੈ ਤ੍ਰਿਯਾ ਤ੍ਰਿਤਿਯ ਚੰਦ੍ ਕੀ ਜੋਨਿ ।
ਲਪਟਿ ਲਪਟਿ ਕਰਿ ਰਤਿ ਕਰੈ ਤਿਨ ਤੇ ਹਾਰੈ ਕੌਨ । ੧੦ ।

Dohra

Tarun purakh tarunae triya tritaye chandar ki joni.
Lapat lapat kari rat karae tin te harae kon.10.

ਅੜਿਲ

ਕੋਕਸਾਰ ਕੇ ਮੁਖ ਤੇ ਮਤਨ ਉਚਾਰਹੀ ।
ਭਾਤਿ ਭਾਤਿ ਉਪਬਨ ਕੀ ਪ੍ਰਭਾ ਨਿਹਾਰਹੀ ।
ਚੌਰਾਸੀ ਆਸਨ ਸਭ ਕਰੇ ਬਨਾਇ ਕਰਿ ।
ਹੋ ਭਾਤਿ ਭਾਤਿ ਰਤਿ ਕਰੇ ਗਰੇ ਲਪਟਾਇ ਕਰੇ । ੧੧ ।

Aril

Koksar ke mukh te matan ucharhi .
Bhat bhat upban ki prabha niharahi.
Chorasi asan sabh kare banaye kari .
Ho bhat bhat rat kari gare laptaye kar.11.

ਦੋਹਰਾ

ਚੌਰਾਸੀ ਆਸਨ ਲਏ ਭਾਤਿ ਭਾਤਿ ਲਪਟਾਇ ।
ਚਤੁਰ ਚਤੁਰਿਯਹਿ ਭਾਵਈ ਛਿਨਕ ਨ ਛੋਰਿਯੋ ਜਾਇ । ੧੨ ।

Dohra

Chorasi asan Jaye bhat bhat laptaye
Chatur chaturyahi bhavyi chinak na choriyo jaye.12.

Couplet :

On seeing the beloved, Udaipuri embraced his feet and the poverty of her attendant was alleviated within no time. (8)

Aril :

The woman was embracing her paramour very closely and came under his position. Then she had cohabitation with him in different eighty-four poses and for twenty-four hours enjoyed sensuous pleasure with him. (9)

Couplet :

A young woman, with a youthful man and the moonlit night, they were having sensuous pleasure embracing each other and who would feel tired. (10)

Aril :

They were repeating the sermons of Kok Shastra with their tongues watching the glory of the garden. They were engrossed in all the eighty-four styles of cohabitation, they enjoyed their sexual relationship in different ways. (11)

Couplet :

They were enjoying sensuous pleasure in eighty-four styles by embracing each other. The lover loved the beloved extremely as such he would not leave her for a moment even. (12)

ਚੌਪਈ

ਤਾ ਕੀ ਤ੍ਰਿਯਾ ਭੇਦ ਸੁਨੀ ਪਾਯੋ । ਉਦੈ ਪੁਰੀ ਮੋ ਪਤਿਹਿ ਬੁਲਾਯੋ ।
ਭਾਤਿ ਭਾਤਿ ਤਾ ਸੌ ਰਤਿ ਕਰੀ । ਮੋ ਤੇ ਜਾਤ ਬਾਤ ਨਹਿ ਜਰੀ । ੧੩

Chopaiee

Ta ki triya bhed sun payo. udae puri mae pateh bulayo.
Bhat bhat ta so rat kari. Mo te jat bat nahi jari.13.

ਸਾਹਿਜਹ" ਪੈ ਅਬੈ ਪੁਕਾਰੌ । ਛਿਨ ਮੈ ਤੁਮੈ ਖ੍ਵਾਰ ਕਰਿ ਡਾਰੌ ।
ਯੌ ਕਹਿ ਬੈਨ ਜਾਤ ਭੀ ਤਹਾ । ਹਜਰਤਿ ਰੰਗ ਮਹਲ ਮਹਿ ਜਹਾ । ੧੪ ।

Sahjahan pae abae pukaro. Chin mae tumae khavar kari daro.
Yo kahi baen jat bhi taha. Hajrat rang mahal meh jaha.14.

ਉਦੈਪੁਰੀ ਤਿਹ ਸੰਗ ਲਯਾਈ । ਤਬ ਲੌ ਨਾਰਿ ਪੁਕਾਰਿ ਸੁਨਾਈ ।
ਸਾਹਿਜਹ" ਤਬ ਬਚਨ ਉਚਾਰੇ । ਕਵਨ ਕਰਤ ਕਰਤ ਇਹ ਸੋਰ ਦੁਆਰੇ । ੧੫ ।

Udaepuri tehh sang layayi. Tab lo nari pukar sunayi.
Sahjahan tab bachan uchare. Kavan karat eh sor duyaro.15.

ਦੋਹਰਾ

ਉਦੈ ਪੁਰੀ ਤਬ ਯੌ ਕਹਿਯੋ ਸਮੁਝਿ ਚਿਤ ਕੈ ਮਾਹਿ ।
ਸਠੀ ਭਯੋ ਚਾਹਤ ਤ੍ਰਿਯਾ ਹੋਨ ਦੇਤ ਇਹ ਨਾਹਿ । ੧੬ ।

Dohra

Udae pur tab yo kahiyo samujhi chit kae make.
Sati bhayo chahat triya hon det eh nahi.16.

ਚੌਪਈ

ਤਬ ਹਜਰਤਿ ਇਹ ਭਾਤਿ ਉਚਾਰੋ । ਯਾ ਕੌ ਮਨੈ ਕਰੋ ਜਿਨਿ ਜਾਰੋ ।
ਤ੍ਰਿਯ ਜਨ ਸੰਗ ਅਮਿਤ ਕਰਿ ਦਏ । ਤਾ ਕਹ ਪਕਰਿ ਜਰਾਵਤ ਭਏ । ੧੭ ।

Chopaiee

Tab hajrat eh bhat ucharo. Ya ko manae karo jin jaro.
Triye jan sang amit kari daye. Ta keh pakar jaravat bhaye.17.

ਦੋਹਰਾ

ਅਤਿ ਰਤਿ ਤਾ ਸੋ ਮਾਨ ਕੈ ਸੰਗ ਪਿਅਰਵਹਿ ਲਯਾਇ ।
ਹਜਰਤ ਕੌ ਇਹ ਛਲ ਛਲਿਯੋ ਸਵਤਿਹਿ ਦਿਯੋ ਜਰਾਇ । ੧੮ । ੧।

Dohra

Ati rati ta so mani kae sang piyarvehi layaye.
Hajrat ko eh chal chaliyo savteh diyo jaraye.18.1.

Chopaiee :

"The wife of this man had known that the Udaipuri begum had called her spouse and had undergone cohabitation with him in many ways, but I cannot tolerate this thing any more." (13)

She thought to herself that a complaint should be lodged with Shahjahan soon and dishonour them both. After saying these words, she went straight to the place where Shahjahan was resting in his pleasure palace. (14)

Udaipuri also came there along with her paramour and by that time the woman had already related her complaint. Then the King said, "Who was making all this noise at my gates ?" (15)

Couplet :

Udaipuri begum then thought in her mind and said, "This woman wanted to perform immolation (Sati) but this (man would not allow her to do this act." (16)

Chopaiee :

The King then said, "Do not stop her, let her he burnt. The begum then sent many attendants with that woman and they forcibly pushed her into (the burning pyre) the fire and burnt her." (17)

Couplet :

By enjoying lot of fun with him, she brought her beloved safely. The King was thus deceived by her witchcraft and the rival wife was also burnt. (18)(1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਚੌਸਠਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੬੪ । ੩੨੫੫ । ਅਫਜੂੰ ।
Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
ik so chosathavo charitar samapatam sat subham sat.164. 3255. Aphjun.

ਦੋਹਰਾ

ਹਿੰਗੁਲਾਜ ਜਗਮਾਤ ਕੇ ਰਹੈ ਦੇਹਰੋ ਏਕ ।
ਜਾਹਿ ਜਗਤ ਕੇ ਜੀਵ ਸਭ ਬੰਦਤ ਅਨਿ ਅਨੇਕ । ੧ ।

Dohra

Hingulaj jagmat ke rahae dehro ek.
Jahe jagat ke jeev sabh bandat aan anek.l.

ਚੌਪਈ

ਸਿੰਘ ਬਚਿਤ੍ਰ ਤਹਾ ਕੋ ਨ੍ਰਿਪ ਬਰ । ਭਾਤਿ ਭਾਤਿ ਕੋ ਧਨੁ ਤਾ ਕੇ ਘਰ ।
ਭਾਨ ਕਲਾ ਤਿਹ ਤ੍ਰਿਯਾ ਭਣਿਜੈ । ਤਾ ਕੇ ਕੋ ਤ੍ਰਿਯ ਤੁਲਿ ਕਹਿਜੈ । ੨ ।

Chopaiee

Singh bachitar taha ko nirap bar. Bhat bhat ko dhanu ta ke ghar.
Bhan kala tehh triya bhanijae. Ta ke ko triye tuli kahijae.2.

ਦਿਜਬਰ ਸਿੰਘ ਏਕ ਦਿਜ ਤਾ ਕੇ । ਭਿਸਤ ਕਲਾ ਅਬਲਾ ਗ੍ਰਿਹ ਵਾ ਕੇ ।
ਸਾਤ ਪੂਤ ਸੁੰਦਰ ਤਿਹ ਘਰ ਨੈ । ਕੋਬਿਦ ਸਭ ਹੀ ਰਹਤ ਹੁਨਰ ਮੈ । ੩ ।
Dijbar singh ek dij ta ke. Bhisat kala abla greh va ke.
Sat put sundar tehh ghar mae. Kobid sabh hi rehat hunar mae.3.

ਦੋਹਰਾ

ਤਹਾ ਭਵਾਨੀ ਕੋ ਭਵਨ ਜਾਹਿਰ ਸਕਲ ਜਹਾਨ ।
ਦੇਸ ਦੇਸ ਕੇ ਏਸ ਜਿਹ ਸੀਸ ਝੁਕਾਵਤ ਅਨਿ । ੪ ।

Dohra

Taha bhavani ko bhavan jahir sakal jahan.
Des des ke es jeh sees jhukavat aan.4.

ਅੜਿਲ

ਅਤਿ ਸੁੰਦਰ ਮਤਿ ਊਚੀ ਧੁਜਾ ਬਿਰਾਜਹੀ ।ਨਿਰਖਿ ਦਿਪਤਤਾ ਤਾਹਿ ਸੁ ਦਾਮਨਿ ਲਾਜਹਿ ।
ਦੇਸ ਦੇਸ ਕੇ ਤਹਿ ਚਲਿ ਅਵਹੀ ।ਹੋ ਜਾਨ ਸਿਵਾ ਕੋ ਭਵਨ ਸਦਾ ਸਿਰ ਨਯਾਵਹੀ । ੫ ।

Aril

Ati sundar man uchi dhuja birahaji. Nirakh diptata tahe ju daman lajhi.
Des des ke es taha chali avhi. Ho jan siva ko bhavan sada sir nayavahi.5.

Here the hundred and sixty-fourth episode of the King's and Minister's dialogue regarding woman characterization fro1 1 Charitar Pakhyan is completed. All is well.
(164-3255)(Contd)

Couplet :

There was a temple of the goddess in Hinglaj, which was being worshipped by all the people of the world. (1)

Chopaiee :

Bachittar Singh was the mighty Raja of that place and he had all sorts of worldly wealth; while his wife was known by the name of Bhan Kala and there was no other woman on par with her (in beauty). (2)

He had a Brahmin called Dijbar Singh, who had a wife called Bhisat Kala. That Brahmin had seven beautiful sons, who were adept in every art. (3)

Couplet :

There was a world famous temple of (goddess) Bhawani, where Kings from all over (various lands) would come to pay their obeisance. (4)

Aril :

This was a very beautiful hermitage, with a high banner (flag) fluttering there on top. Its beauty (brilliance) would put even lightning to shame. The Kings from various lands would visit there and would bow to it, considering it as the temple of Shiva (Bhawani). (5)

ਦੋਹਰਾ

ਜੋ ਇਛਾ ਕੋਊ ਕਰੈ ਸੋ ਸਭ ਪੂਰਨ ਹੋਇ ।
ਪ੍ਰਗਟ ਬਾਤ ਸਭ ਜਗਤ ਇਹ ਜਾਨਤ ਹੈ ਸਭ ਕੋਇ । ੬ ।

Dohra

Jo icha koyu karae sod abh puran hoye.
Pragat bat sabh jagat eh janat hae sabh koye.6.

ਚੌਪਈ

ਏਕ ਦਿਵਸ ਐਸੋ ਤਹ ਭਯੋ । ਅਥਯੋ ਸੂਰ ਚੰਦ੍ ਪ੍ਰਗਟਯੋ ।
ਅਕਸਮਾਤ੍ ਬਾਨੀ ਤਿਹ ਭਈ । ਸੋ ਦਿਜਬਰ ਸ੍ਰਵਨਨ ਸੁਨਿ ਲਈ । ੭ ।

Chopaiee

Ek divas aiso tehh bhayo. Athyo sur chandar pragtayo.
Akasmatar bani tehh bhayi. Jo dijbar sravnan sun layi.7.

ਪ੍ਰਾਤ ਭਏ ਰਾਜਾ ਇਹ ਮਰਿ ਹੈ । ਕੋਟਿ ਉਪਾਵ ਕਿਸੈ ਨ ਉਬਰਿ ਹੈ ।
ਜੋ ਕੋਊ ਸਾਤ ਪੂਤ ਹਯਾ ਮਾਰੈ । ਤੌ ਅਪਨੌ ਯਹ ਰਾਵ ਉਬਾਰੇ । ੮ ।

Prat bhaye raja eh mari hae. Kot upav kisae na ubari hae.
Jo koyu sath put haya marae. To apno yeh rav ubare.8.

ਦਿਜਬਰ ਸੁਨ ਬਚਨਨ ਗ੍ਰਿਹ ਆਯੋ । ਨਿਜੁ ਰਾਨੀ ਤਨ ਭੇਦ ਜਤਾਯੋ ।
ਤਬ ਤ੍ਰਿਯਾ ਸਾਤ ਪੂਤ ਸੰਗ ਲੀਨੇ । ਸਰਬ ਮੰਗਲਾ ਕੀ ਬਲਿ ਦੀਨੇ । ੯ ।

Dijbar suni bachnan greh ayo. Niju rani tan bhed jatayo.
Tab triye sat put sang line. Sarab mangla ki bali dine.9.

ਸਾਤ ਪੂਤ ਪਿਤ ਹਨੇ ਨਿਹਾਰੇ । ਅਸਿ ਲੈ ਕੰਠ ਅਪਨੇ ਮਾਰੇ ।
ਸੁਰ ਪੁਰ ਬਾਟ ਜਬੈ ਤਿਨ ਲਈ । ਠਾਢੀ ਠਾਰਿ ਨਿਹਾਰਤ ਭਈ । ੧੦ ।

Sat put pit hane nihare. Asi lae kanth apne mare.
Sur pur bat jabae tin layi. Thadhi nari niharat bhayi.10.

ਵਹੈ ਹਾਥ ਅਪਨੇ ਅਸਿ ਲੀਨੌ । ਨਿਜ ਪ੍ਰਾਨਨ ਕੋ ਤ੍ਰਾਸ ਨ ਕੀਨੌ ।
ਰਾਵ ਬਚੇ ਕਹਿ ਤਾਹਿ ਸੰਭਾਰਿਯੋ । ਗਹਿ ਕਰਿ ਕੰਠ ਅਪਨੇ ਮਾਰਿਯੋ । ੧੧ ।

Vahae hath apne asi lino. Niju pranan ko tras na kino.
Rav bachae kahi tahe sanbhariyo. Gahi kari kanth apne mariyo.11.

ਸਾਤ ਪੂਤ ਹਨਿ ਪਤਹਿ ਸੰਘਾਰਿਯੋ । ਬਹੁਰਿ ਮੁੰਡ ਅਪਨੌ ਕਟਿ ਡਾਰਿਯੋ ।
ਰਾਵ ਚਕਯੋ ਕੌਤਕ ਜਬ ਲਹਿਯੋ । ਸੋਈ ਖੜਗ ਹਾਥ ਮੈ ਗਹਿਯੋ । ੧੨ ।

Sat put hani pateh sanghariyo. Bahur mund apno kati dariyo.
Rav chakyo kotak jab lahiyo. Soyi khadag hath mae gahiyo.12.

Couplet :

Whatever one would wish or desire there would get it fulfilled. This fact was famous all over the world and everyone knew about it." (6)

Chopaiee :

One day it so happened, that the sun had set and the moon had shone forth. Then suddenly there was a heavenly voice heard, (revelation of an oracle), which was heard by the Brahmin with his own ears. (7)

"That with the dawn of day, the Raja would die and he could not be saved with a million means. If someone could give the sacrificial offering of his seven sons, then only he could save this Raja." (8)

After hearing this revelation, the Brahmin came home and told his wife everything about it Then the woman took her seven sons and sacrificed them all at the altar of the goddess (Mangla). (9)

When the father saw all his sons were dead, then he took a sword and struck it at his head. When that man was proceeding to heavens (died), that woman saw all this, while standing there. (10)

She also took up a sword in her hand without having any fear of her life. She thought to herself that somehow the Raja could be saved. So she struck the sword on her head. (11)

First she gave the lives of seven sons, then killed her husband and then cut off her own head. When the Raja saw all this, he was nonplussed (shocked). He also took that sword in his hand. (12)

ਸਾਤ ਪੁਤ ਹਮਰੇ ਹਿਤ ਮਾਰੋ । ਬਹੁਰਿ ਅਪਨੇ ਨਾਥ ਸੰਘਾਰੋ ।
ਪੁਨਿ ਇਨ ਦੇਹ ਨੇਹ ਮਮ ਦਿਯੋ । ਧ੍ਰਿਗ ਇਹ ਰਾਜ ਹਮਾਰੋ ਕਿਯੋ । ੧੩ ।
Sat put hamre hit maro. Bahur apune nath sangharo.
Pun in deh neh mam diyo. Dhrig eh raj hamaro kiyo.13.

ਸੋਈ ਖੜਗ ਕੰਠੀ ਪਰ ਧਰਿਯੋ । ਮਾਰਨ ਅਪਨੋ ਆਪੁ ਬਿਚਰਿਯੋ ।
ਕ੍ਰਿਪਾ ਕਰੀ ਤਬ ਤਾਹਿ ਭਵਾਨੀ । ਐਸੀ ਭਾਤ ਬਖਾਨੀ ਬਾਨੀ । ੧੪ ।
Soyi khadag kanthi par dhariyo. Maran apno aapu bichariyo.
Kripa kari tab tahe bhavani. Aisi bhat bakhani bani.14.

ਅੜਿਲ

ਇਨ ਕੌ ਲੇਹੁ ਜਿਯਾਇ ਨ ਨਿਜੁ ਬਧ ਕੀਜਿਯੈ ।
ਰਾਜ ਬਰਿਸ ਬਹੁ ਕਰੌ ਬਹੁਤ ਦਿਨ ਜੀਜਿਯੈ ।
ਤਬ ਦੁਰਗਾ ਤੈ ਸਭ ਹੀ ਦਏ ਜਯਾਇ ਕੈ ।
ਹੌ ਨਿਖਿ ਨ੍ਰਿਪਤਿ ਕੀ ਪ੍ਰੀਤਿ ਹਰਖ ਉਪਜਾਇ ਕੈ । ੧੫ ।

Aril

In ko lehu jiyaye na niju badh kijiyae.
Raj baras bahu karo bahut din jijiyae.
Tab durga tae sabh hi daye jiyaye kae.
Ho nirakh nirpat ki priti harakh upjaye kae.15.

ਚੌਪਈ

ਐਸੋ ਢੀਠ ਤਵਨ ਤ੍ਰਿਯ ਕਰਿਯੁ । ਪਤਿ ਪੁਤਨ ਕੇ ਪ੍ਰਾਨਨ ਹਰਿਯੋ ।
ਬਹੁਰੋ ਬਧ ਅਪਨੋ ਕਹੁ ਕੀਨੋ । ਪ੍ਰਾਨ ਬਚਾਏ ਨ੍ਰਿਪਤਿ ਕੋ ਲੀਨੋ । ੧੬ ।

Chopaiee

Aiso dheth tavan triye kariyo. Pati putan ke pranan hariyo.
Bahuro badh apno kahun kino. Pran bachaye nirpat ko lino.16.

ਦੋਹਰਾ

ਨਿਰਖਿ ਸਤਤਾ ਸਭਨ ਕੀ ਜਗ ਜਨਨੀ ਹਰਖਾਇ ।
ਸਾਤ ਪੂਤ ਪਤਿ ਕੇ ਸਹਿਤ ਤੇ ਜੁਤ ਦਏ ਜਿਯਾਇ । ੧੭ ।

Dohra

Nirakh satta sabhan hi jag janni harkhaye.
Sat put pati ke sahit tehh jut daye jiyaye.17.

ਤ੍ਰਿਯ ਚਰਿਤ੍ਰ ਦੁਹਕਰਿ ਕਰਿਯੋ ਜੈਸੋ ਕਰੈ ਨ ਕੋਇ ।
ਪੁਰੀ ਚਤ੍ਰਦਸ ਕੇ ਬਿਖੈ ਧੰਨਯ ਧੰਨਯ ਤਿਹ ਹੋਇ । ੧੮ ।
Triye charitar duhkari kariyae jaiso karae na koye.
Puri chatardas ke bikhae dhanye dhanye tehh hoye.18.

The Raja then declared, "That this woman had killed her seven sons for my sake, and then her spouse and then she had sacrificed her own life for the sake of my love (regard) so such a rule for me would be a curse on me." (13)

He placed the sword on his head and thought of slaying himself. Then (goddess) Bhawani bestowed her benevolence on him and uttered these words. (14)

Aril :

"O Raja ! You may make all these people alive and do not kill yourself. May you live long and rule over this land for long! Then Durga, seeing the Raja's devotion, made all these (dead) people alive with great pleasure." (15)

Chopaiee :

That woman was so stubborn as to stick to this promise (action) with great courage, having killed her spouse and sons and finally gave up her own life, but saved the life of the Raja. (16)

Couplet :

Having seen the truthfulness (uprightness) of all, the world creator (goddess) with great pleasure, gave back to that woman her spouse and seven sons (making them alive). (17)

That woman had performed a very difficult witchcraft, which no one else could have done, and she won the praise of all the fourteen worlds (all over the world)." (18)

ਚੌਪਈ

ਸਾਤ ਪੂਤ ਮੂਏ ਜਿਯਰਾਏ । ਅਪਨੀ ਦੇਹ ਸਹਿਤ ਪਤਿ ਪਾਏ ।
ਨ੍ਰਿਪ ਕੀ ਬਡੀ ਅਚਬਲ ਹੋਈ । ਐਸੋ ਕਰਤ ਚਰਿਤ੍ਰ ਨ ਕੋਈ । ੧੯ । ੧ ।

Chopaiee

Sat put muye jiyeraye. Apni deh sahit pati paye.
Nirap ki bado arbal hoyi. Aiso karat charitar na koyi.19.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਪੈਸਠਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੬੫ । ੩੨੭੪ । ਅਫਜੂੰ ।

It Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
ik so paesathavo charitarsamapatam sat subham sat.165. 3275. Aphjun.

ਦੋਹਰਾ

ਸੁਕ੍ਰਿਤ ਸਿੰਘ ਸੁਰੋ ਬਡੋ ਸੁਰਤਿ ਕੋ ਨਰਪਾਲ ।
ਜੁਬਨ ਕਲਾ ਰਾਨੀ ਰਹੈ ਜਾ ਕੇ ਨੈਨ ਬਿਸਾਲ । ੧ ।

Dohra

Sukrit singh suro bado surti ko narpal.
Juban kala rani rahae ja ke naen bisal.l.

ਚੌਪਈ

ਤਾ ਕੇ ਏਕ ਪੂਤ ਗ੍ਰਿਹ ਭਯੋ । ਸਵਤਿਨ ਡਾਰਿ ਸਿੰਧੁ ਮੈ ਦਯੋ ।
ਕਹਿਯੋ ਇਹ ਭਿਰਟੀ ਲੈ ਗਈ । ਇਹੈ ਖਬਰਿ ਰਾਜਾ ਕਹ ਭਈ । ੨ ।

Chopaiee

Ta ke ek put greh bhayo. Savtin dar sindhu mae dayo.
Kahiyo ki eh bhirti lae gayi. Ihae khabar raja keh bhayi.2.

ਰਾਨੀ ਅਧਿਕ ਸੋਕ ਤਬ ਕੀਨੋ । ਮਾਥੋ ਫੋਰਿ ਭੂੰਮਿ ਤਨ ਦੀਨੋ ।
ਤਬ ਰਾਜਾ ਤਾ ਕੇ ਗ੍ਰਿਹ ਅਯੋ । ਭਾਤਿ ਭਾਤਿ ਤਿਹ ਤਾਪ ਮਿਟਾਯੋ । ੩ ।

Rani adhik sok tab kino. Matho phori bhunmi tan dino.
Tabraja to ke greh ayo. Bhat bhat tehh tap mitayo.3.

ਰੀਤਿ ਕਾਲ ਕੀ ਕਿਨੂੰ ਨ ਜਾਨੀ । ਊਚ ਨੀਚ ਕੇ ਸੀਸ ਬਿਹਾਨੀ ।
ਏਕੈ ਬਚਤ ਕਾਲ ਸੇ ਸੋਊ । ਰਾਵ ਰੰਕ ਅਰੁ ਬਚਤ ਨ ਕੋਊ । ੪ ।

Reet kal ki kinu na jani. Ooch neech ke sees bihani.
Ekae bachat kal se soyu. Ray rank aru bachat na koyu.4.

Chopaiee :

Seven dead sons were brought back to life and she got back her own life along with her spouse. The Raja got a longer span (lease) of life. But such a wonderful game (trick) none else could play. (19)(1)

Here the hundred and sixty-fifth episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.

(165-3274)(Contd)

Couplet :

There was a mighty Raja of Surat town called Sukrit Singh. His wife was Joban Kala, having large (beautiful) eyes. (1)

Chopaiee :

She gave birth to a son, but he was thrown in the sea by her Co¬wife (rival wife), saying that the she-wolf had taken him away. This news was conveyed to the Raja also. (2)

The queen felt greatly aggrieved and by striking her head against the ground, she broke her forehead. Then the Raja came to her palace and solaced her in many ways to dispel her suffering. (3)

The Raja said, "No one had realized or understood the death norms and it strikes equally all the high and low. The Lord alone was above the call of death. Neither a Raja nor a poor person or anyone else could escape its strikes (grasp). (4)

ਦੋਹਰਾ

ਜੋ ਉਪਜਿਯੋ ਸੋ ਬਿਨਸਿਯੋ ਜਿਯਤ ਨ ਰਹਸੀ ਕੋਇ ।
ਊਚ ਨੀਚ ਰਾਜਾ ਪ੍ਰਜਾ ਸੁਰ ਸੁਰਪਤਿ ਕੋਊ ਹੋਇ । ੫ ।

Dohra

Jo upjiyo so binsiyo jiyat na rehsi koye.
Ooch neech raja praja sur surpati koyu hoye.5.

ਚੌਪਈ

ਤੁਮ ਸੁੰਦਰ ਸਭ ਸੋਕ ਨਿਵਾਰਹੁ । ਸ੍ਰੀ ਜਦੁਪਤਿ ਕਹ ਹਿਯੈ ਸੰਭਾਰਹੁ ।
ਵਾ ਸੁਤ ਕੋ ਕਛੁ ਸੋਕ ਨ ਕੀਜੈ । ਔਰ ਮਾਗਿ ਪ੍ਰਭੂ ਤੇ ਸੁਤ ਲੀਜੈ । ੬ ।

Chopaiee

Turn sundar sabh sok nivarahu. Sri Jadupati keh hiyae sanbharhu.
Va sut ko kachu sok na kijae. Aor magi prabhu to sut lijae.6.

ਦੋਹਰਾ

ਅਵਰ ਤੁਮਹਾਰੇ ਧਾਮ ਮੈ ਹੈ ਹੈ ਪੂਤ ਅਪਾਰ ।
ਵਾ ਕੋ ਸੋਕ ਨ ਕੀਜਿਯੈ ਸੁਨ ਸੁੰਦਰਿ ਸੁਕੁਮਾਰਿ । ੭ ।

Dohra

Avar tumare dham mae haav hae put apar.
Va ko sok na kijiyae sun sundar sukumari.7.

ਚੌਪਈ

ਜਬ ਰਾਜੈ ਯੌ ਤਿਹ ਸਮਝਾਯੋ । ਤਬ ਰਾਨੀ ਸੁਤ ਸੋਕ ਮਿਟਾਯੋ ।
ਅਵਰ ਪੂਤ ਕੀ ਆਸਾ ਭਏ । ਚੌਬੀਸ ਬਰਿਸ ਬੀਤਿ ਕਰਿ ਗਏ । ੮ ।

Chopaiee

Jab rajae yo tehh samjhayo. Tab rani sut sok mitayo.
Avar put ki asa bhaye. Chobis baras beet kar gaye.8.

ਅੜਿਲ

ਸੁੰਦਰ ਨਰ ਇਕ ਪੇਖਤ ਤਬ ਅਵਲਾ ਭਈ ।
ਗ੍ਰਿਹ ਕੀ ਸਭ ਸੁਧਿ ਬਿਸਰਿ ਤਾਹਿ ਤਬ ਹੀ ਗਈ ।
ਪਠੈ ਸਹਚਰੀ ਤਾ ਕੌ ਲਿਯੋ ਮੰਗਾਇ ਕੈ ।
ਹੋ ਕਾਮ ਕੇਲ ਤਿਹ ਸੰਗ ਕਰਿਯੋ ਸੁਖ ਪਾਇ ਕੈ । ੯ ।

Aril

Sundar nar ik pekhat tab abla bhayi.
Greh ki sabh sudh bisari tahe tab hi gayi.
Pathae sehchari to ko liyo mangaye kae.
Ho kam kel tehh sang kariyo sukh paye kae.9.

Couplet :

Whosoever was bom, was bound to die and none will remain alive (all the time), let it be anyone, high or low, Raja or his subjects, gods even including Indra. (5)

Chopaiee

Then the Raja said, "O (dear) beautiful lady ! You forget about all your sufferings and recite the name of Sri Krishna in your heart. Do not suffer the pangs (of separation) of that son, rather you pray for another son from the Lord. (6)

Couplet :

"O charming beauty ! Listen. You shall have many more sons, so do not feel the suffering of one (gone by)." (7)

Chopaiee :

When the Raja tried to make her realize like this, then the queen forgot about the loss of the son and started hoping for another son. Twenty- four years passed in this hope only. (8)

Aril :

Then that woman saw a smart charming man and she had forgotten all about her home, being madly lost (in his love) and called him at home through her lady attendant. She had cohabitation with him with great joy. (9)

ਚੌਪਈ

ਤਬ ਰਾਨੀ ਯੌ ਹ੍ਰਿਦੈ ਬਿਚਾਰੀ । ਬੋਲਿ ਜਾਰ ਪ੍ਰਤਿ ਸਕਲ ਸਿਖਾਰੀ ।
ਲਰਿਕਾ ਹੁਤੋ ਜੋਗਯਹ ਹਰਿਯੋ । ਸੁੰਦਰ ਜਾਨਿ ਨ ਮੋ ਬਧਿ ਕਰਿਯੋ । ੧੦ ।

Chopaiee

Tab rani yo hirdae bichari. Boli jar prati sakal sikhari.
Larka huo jogyeh hariyo. Sundar jani na mo badh kariyo.10.

ਦੋਹਰਾ

ਥੋ ਬਾਲਕ ਜੋਗੀ ਹਰਿਯੋ ਹ੍ਵੈ ਭਿਰਟੀ ਕੇ ਭੇਸ ।
ਮੈ ਜਾਨਤ ਨਹੀ ਕਵਨ ਸੁਤ ਬਸਤ ਕਵਨ ਸੇ ਦੇਸ । ੧੧ ।

Dohra

Tho balak jogi hariyo haav bhirti ke bhes.
Mae janat nahi kavan sut basat kavan se des.11.

ਚੌਪਈ

ਜਾਰ ਸੰਗ ਇਹਹ ਭਾਤ ਸਿਖਾਈ । ਆਪ ਰਾਵ ਸੋ ਜਾਇ ਜਤਾਈ ।
ਜੋ ਬਾਲਕ ਮੈ ਪੂਤ ਗਵਾਯੋ । ਸੋ ਮੈ ਅਜੁ ਖੋਜ ਤੇ ਪਾਯੋ । ੧੨ ।

Chopaiee

Jar sang eh bhat sikhayi. Aap rav so jaye jatayi.
Jo balak mae put gavayo. So mae aaj khoj te payo.12.

ਸੁਨਿ ਨ੍ਰਿਪ ਬਚਨ ਅਨੰਦਿਤ ਭਯੋ । ਤਾ ਕੋ ਬੋਲਿ ਨਿਕਟਿ ਤਬ ਲਯੋ ।
ਤਬ ਰਾਨੀ ਇਹ ਭਾਤਿ ਉਚਾਰੋ । ਸੁਨੋ ਪੂਤ ਤੁਮ ਬਚਨ ਹਮਾਰੋ । ੧੩ ।

Suni nirap bachan anandit bhayo. Ta ko bol nikat tab layo.
Tab rani eh bhat ucharo. Suno put turn bachan hamaro.13.

ਸਕਲ ਬ੍ਰਿਥਾਅਪਨੀ ਤੁਮ ਕਹੋ । ਹਮਰੇ ਸਭ ਸੋਕਨ ਕਹ ਦਹੋ ।
ਰਾਜਾ ਸੋ ਕਹਿ ਪ੍ਰਗਟ ਸੁਨਾਯੋ । ਰਾਜਪੂਤ ਹ੍ਵੈ ਰਾਜ ਕਮਾਯੋ । ੧੪ ।

Sakal birtha apni tum kaho. Harare sabh sokan keh daho.
Raja so kahi pragat sunayo. Rajput haav raj kamayo.14.

ਸੁਨੁ ਰਾਨੀ ਮੈ ਕਹਾ ਬਖਾਨੋ । ਬਾਲਕ ਹੁਤੋ ਕਛੂ ਨਹੀ ਜਾਨੋ ।
ਜੋਗੀ ਕਹਿਯੋ ਸੁ ਤੁਮ ਤਨ ਕਹਿਹੌ । ਸੋਕ ਸੰਤਾਪ ਤਿਹਾਰੋ ਦਹਿਹੌ । ੧੫ ।

Sunu rani mae kaha bakhano. Balak huto kachu naehi jano.
Joi kahiyo su turn tan kahiho. Sok santap tihare dahiho.15.

ਇਕ ਦਿਨ ਯੌ ਜੋਗੀਸ ਉਚਾਰਿਯੋ । ਸੁਰਤਿ ਸਹਿਰ ਬਡੋ ਉਜਿਯਾਰਯੋ ।
ਹ੍ਵੈ ਭਿਰਟੀ ਮੈ ਤਹਾ ਸਿਧਾਯੋ । ਬਾਲਕ ਸੁਤ ਰਾਜਾ ਕੋ ਪਾਯੋ । ੧੬ ।

Ik din yo jogis uchariyo. Surat sehar bado ujiyariyo.
Haav bhirti mae taha sidhayo. Balak sut raja ko payo.16.

Chopaiee :

Then the queen thought in her mind about this thing. She told her paramour the whole story and made him learn it. She said, "When I was a child, one Yogi had kidnapped me but being beautiful he did not kill me." (10)

Couplet:

"Since I was a child, the Yogi in the form of a she-wolf had taken me away. I do not know, whose son I am and which country I belonged to." (11)

Chopaiee :

The queen had trained the paramour with this story. She herself went to the Raja and told him that the child (son), whom I had lost had now been traced and I have got him back again." (12)

The Raja on hearing these words, was very happy and sent for him. Then the queen said, "O son ! You listen to our talk." (13)

You relate your complete life history and thus alleviate our sufferings. Tell the Raja the whole truth and then being a prince, you should rule the land like a royal prince." (14)

"O queen ! What should I say ? I was a child and did not know anything. Whatever the Yogi had told me, I am relating that, thus relieving you of all your afflictions." (15)

One day the Yogi had told me like this. "There was a beautiful big town of Surat. I went like a she-wolf there and got the child (son) of the Raja from there." (16)

ਹੈ ਭਿਰਟੀ ਜਬ ਹੀ ਮੈ ਧਯੋ । ਭਾਜਿ ਲੋਗ ਆਗੈ ਤੇ ਗਯੋ ।
ਤੋਹਿ ਡਾਰਿ ਬਗਲੀ ਮਹਿ ਲੀਨੋ । ਔਰੈ ਦੇਸ ਪਯਾਨੋ ਕੀਨੋ । ੧੭ ।

Haav bhirti jab hi mae dhayo. Bhaji log age te gayo.
Tohe dar bagli meh lino. Aorae des payano kino.17.

ਚੇਲਾ ਅਵਰ ਭਛ ਤਬ ਲਯਾਏ । ਤਾਹਿ ਖਾਇ ਕਰਿ ਨਾਥ ਰਿਝਾਏ ।
ਭਜਨ ਕਾਜਿ ਔਰ ਕੋਊ ਧਰਿਯੋ । ਰਾਵ ਪੂਤ ਲਖ ਮੋਹਿ ਉਬਰਿਯੋ । ੧੮ ।

Chela avar bhach tab layae. Tahe khavaye kari nath rijaye.
Bhachan kaj aor koyu dhariyo. Rav put lakh mohe ubriyo.18.

ਦੋਹਰਾ

ਸੁਨੁ ਰਾਨੀ ਐਸੇ ਬਚਨ ਨੈਨਨ ਨੀਰੁ ਬਹਾਇ ।
ਨ੍ਰਿਪ ਦੇਖਤ ਸੁਤ ਜਾਰ ਕਹਿ ਲਯੋ ਗਰੇ ਸੋ ਲਾਇ । ੧੯ ।

Dohra

Sunu rani aise bachan naenan neer bahaye.
Nirap dekhat sut jar kahi layo gare so laye.19.

ਚੌਪਈ

ਬ'ਲਕ ਹੁਤੋ ਪੂਤ ਤਬ ਹਰਿਯੋ । ਮੋਰੇ ਭਾਗ ਸੁ ਜਿਯਤ ਉਬਰਿਯੋ ।
ਕੌਨਹੂ ਕਾਜ ਦੇਸ ਇਹ ਅਯੋ । ਸੋ ਹਮ ਅਜੁ ਖੋਜ ਤੇ ਪਾਯੋ । ੨੦ ।

Chopaiee

Balak huto put tab hariyo. Mero bhag su jiyat ubriyo.
Konhun kaj des eh ayo. So ham aaj khoj te payo.20.

ਗਹਿ ਗਹਿ ਤਾ ਕੋ ਗਰੇ ਲਗਾਵੈ । ਦੈਖਤ ਰਾਵ ਚੁੰਬਿ ਮੁਖ ਜਾਵੈ ।
ਅਪਨੇ ਧਾਮ ਸੇਜ ਡਸਵਾਈ । ਤਾ ਸੌ ਰੈਨਿ ਬਿਰਾਜਤ ਜਾਈ । ੨੧ ।

Geh geh ta ko gare lagave. Dekhat rav chunbi mulch javae,
Apne dham sej dasvayi. Ta so raen birajat jayi.21.

ਅਠੋ ਜਾਮ ਧਾਮ ਤਿਹ ਰਾਖੈ । ਪੂਤ ਪੂਤ ਮੁੰਖ ਤੇ ਤਿਹ ਭਾਖੈ ।
ਕਾਮ ਕੇਲ ਨਿਸਿ ਭਈ ਕਮਾਵੈ । ਮੂਰਖ ਰਾਵ ਭੇਦ ਨਹਿ ਪਾਵੈ । ੨੨ । ੧ ।

Atho jam dham tehh rakhae. Put put mukh te tehh bhakhae.
Kam kel nis bhayi kamavae. Murakh rav bhed nali i pavae.22.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਛਿਆਸਠਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੬੬ । ੩੨੯੬ । ਅਫਜੂੰ ।

Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
ik so chiyasathavo charitarsamapatam sat subham sat.166. 3296. Aphjun.

When I ran like a she-wolf, then the people ran away. I had put you in my armpit and went to another town. " (17)

"Then the other followers brought some food material and they gave it to their master to eat and made him happy. Then they kept some other material to eat and then left me, thinking me as a Raja's son." (18)

Couplet :

On hearing this, the queen dropped some tears from the eyes, and before the Raja himself, addressing the paramour as her son, she embraced him to her bosom. (19)

Chopaice :

When the son was a child, he had been kidnapped but due to my good luck he was saved to be alive now. He had come to this land for some purpose and I have got him through lot of effort and traced him. (20)

She was embracing him tightly by holding him closely and before the Raja she was kissing him. She made a bed spread for him in her house and then during the night she slept with him. (21)

She would keep him all the time in her house, calling him as her son and was having sensuous pleasure with him all the time (day and night). But the foolish Raja could not see through the secret of this affair. (22)(1)

Here the hundred and sixty-sixth episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.

(166-3296)(Contd)

ਦੋਹਰਾ

ਬ"ਸ ਬਰੇਲੀ ਕੇ ਬਿਖੈ ਬੀਰ ਬਡੋ ਧਨ ਰਾਵ ।
ਸਾਹ ਪਰੀ ਤਾ ਕੀ ਤ੍ਰਿਯਾ ਰਾਖਤ ਸਭ ਕੌ ਭਾਵ । ੧ ।

ڈੋਹਰਅ

Bans bareli ke bikhae beer bado dhan ray.
Sah pari ta ki triya rakhat sabh ko bhay.1.

ਚੌਪਈ

ਏਕ ਪਾਤਰ ਰਾਜਾ ਕੇ ਆਈ । ਭੂਖਨ ਬਸਤ੍ਰ ਅਨੂਪ ਸੁਹਾਈ ।
ਨ੍ਰਿਪ ਬਰ ਅਟਿਕ ਤਵਨ ਪਰ ਗਯੋ । ਰਾਨਿਨ ਡਾਰਿ ਹ੍ਰਿਦੈ ਤੇ ਦਯੋ । ੨ ।

Chopaiee

Ek patar raja ke ayi. Bhukhan bastar anup suhayi.
Nirap bar atak tavan par gayo. Ranin dar hirdae te dayo.2.

ਦੋਹਰਾ

ਏਕ ਭ੍ਰਾਤ ਨ੍ਰਿਪ ਕੋ ਹੁਤੋ ਜਾ ਕੋ ਰੂਪ ਅਪਾਰ ।
ਸਾਹ ਪਰੀ ਤਾ ਸੌ ਬਿਧੀ ਰਾਜਾ ਕੋ ਡਰ ਡਾਰਿ । ੩ ।

Dohra

Ek bhrat nirap ko huto ja ko roop apar.
Sah pari ta so bidhi raja ko dar dari.3.

ਚੌਪਈ

ਨਿਤਪ੍ਰਤਿ ਰਾਨੀ ਤਾਹਿ ਬੁਲਾਵੈ ।ਕਾਮ ਭੋਗ ਤਿਹ ਸੰਗ ਕਮਾਵੈ ।
ਰਾਜਾ ਕੌ ਹਿਯ ਤੇ ਬਿਸਰਾਯੋ । ਤਾ ਕੌ ਰਾਜ ਦੇਉ ਠਹਰਾਯੋ । ੪ ।

Chopaiee

Nitprati rani tahe bulavae. Kam bhog tehh sang kamavae.
Raja ko hiye te bisrayo. Ta ko raj deyu thehrayo.4.

ਅਬ ਮੈ ਰਾਜ ਦੇਤ ਹੌ ਤੋ ਕੌ । ਨਿਜੁ ਨਾਰੀ ਕਰਿਯਹੁ ਤੁਮ ਮੋ ਕੌ ।
ਜੋ ਮੈ ਤਰੁਮੈ ਕਹੌ ਸੋ ਕਰਿਯਹੁ । ਯਾ ਰਾਜਾ ਤੇ ਨੈਕ ਨ ਡਰਿਯਹੁ । ੫ ।

Ab mae raj det ho to ko. Niju rani kariyahu turn mo ko.
Jo mae tumae kaho so kariyahu. Ya raja te naek na dariyahu.5.

ਮਨ ਬੀਸਕ ਏਕ ਬਿਸਹਿ ਮੰਗਾਯੈ । ਸਭ ਭੋਜਨ ਕੇ ਬੀਚ ਡਰੈਯੈ ।
ਰਾਜਾ ਸਹਿਤ ਆਨ ਸਭ ਖੈਹੈ । ਛਿਨਕਿਕ ਬਿਖੈ ਮ੍ਰਿਤਕ ਹ੍ਵੈ ਜੈਹੈ । ੬

Man bisak ik biseh mangiyae. Sabh bhojan ke beech daraeyae.
Raja sahit aan sabh khaehae. Chinkik bikhae mritak haav jaehae.6.

Couplet

There was a great warrior in Bans Bareilley called Dhan Rai. He had a wife named Shah pari, who would look after all with great regard. (1)

Chopaiee :

A prostitute came to the Raja, who was looking glorious with beautiful clothes and ornaments. The Raja was enamoured by her and completely forgot about the queen. (2)

Couplet :

The Raja had a brother, who was looking very smart and charming. Shah Pari, having no fear of the Raja, got entangled in the love of that man. (3)

Chopaiee :

The queen would call him daily (at home) and was enjoying sensuous pleasure with him and forgot about the Raja from her mind totally and decided in her mind to get the kingdom for this person. (4)

(She said), "I would give you this kingdom, and you make me your wife. Whatever I shall tell you, you do accordingly without having any fear of this Raja." (5)

Get about twenty maunds (kilos) of poison and add it to the food for all. Everybody including the Raja would eat it and all will die in a moment. (6)

ਦੋਹਰਾ

ਤਿਨ ਕੌ ਪ੍ਰਥਮ ਸੰਘਾਰਿ ਕੈ ਲੀਜੈ ਰਾਜੁ ਛਿਨਾਇ ।
ਆਪ ਦੇਸ ਪਤਿ ਹ੍ਵੈਜਯੈ ਮੋਹਿ ਸਹਿਤ ਸੁਖ ਪਾਇ । ੭ ।

Dohra

Tin ko pratham sanghar kae lijae raj chinaye.
Aap des pati hujiyae mohe sahit saukh paye.7.

ਚੌਪਈ

ਤਬ ਤਿਨ ਜਾਰ ਕਾਜ ਸੋਊ ਕਿਯੋ । ਸੈਨ ਸਹਿਤ ਨਿਵਤੋ ਨ੍ਰਿਪ ਦਿਯੋ ।
ਸਭ ਭੋਜਨ ਭੀਤਰ ਬਿਸੁ ਡਾਰੀ । ਸਭਹਿਨ ਬੇਸ੍ਵਾ ਸਹਿਤ ਖਵਾਰੀ । ੮ ।

Chopaiee

Tab tin jar kaj soyu kiyo. Saen sahit nivto nirap diyo.
Sabh bhojan bhitar bisu dari. Sabhin besva sahit khavari.8.

ਸੈਨ ਸਹਿਤ ਭਛਤ ਨ੍ਰਿਪ ਭਏ । ਘਰਿਕਿਕ ਬਿਖੈ ਮੋਤ ਮਰਿ ਗਏ ।
ਜਿਯਤ ਬਚੇ ਤੌ ਤਿਨ ਗਹਿਹ ਘਾਏ । ਤਿਨ ਤੇ ਏਕ ਜਾਨ ਨਹਿ ਪਾਏ । ੯ ।

Saen sahit bhachat nirap bhaye. Gharikik bikhae mot mar gaye.
Jiyat bathe to tin geh ghaye. Tin te ke jan nahi paye.9.

ਤਿਨ ਕੌ ਮਾਰਿ ਰਾਜ ਤਿਨ ਲਿਯੋ । ਤਾ ਕੌ ਨਿਜੁ ਨਾਰੀ ਲੈ ਕਿਯੋ ।
ਹਾਥ ਠਾਢ ਕੀਨੋ ਤਿਹ ਘਾਯੋ । ਪਾਇ ਪਰਿਯੋ ਤਿਹ ਆਨਿ ਮਿਲਾਯੋ । ੧੦ ।

Tin ko mari raj tin liyo. Ta ko nuju rani lae kiyo.
Hath thadh kino tehh ghayo. Paye pariyo tehh aan milayo.10.

ਐਸੋ ਚਰਿਤ ਚੰਚਲਾ ਕੀਨੋ । ਨਿਜੁ ਨਾਯਕ ਕੌ ਬਧਿ ਕਰਿ ਦੀਨੋ ।
ਔਰ ਸੁਰਮਨ ਕੌ ਬਧ ਕਿਯੋ । ਰਾਜ ਜਾਰ ਅਪਨੈ ਕੌ ਦਿਯੋ । ੧੧ ।

Aiso charit chanchala kino. Niju nayak ko bath kari dino.
Aor surman ko badh kiyo. Raj jar apnea ko diyo.11.

ਦੋਹਰਾ

ਇਹ ਚਰਿਤ੍ ਸੋ ਚੰਚਲਾ ਨਿਜੁ ਨਾਯਕ ਕੌ ਮਾਰਿ ।
ਰਾਜ ਜਾਰ ਕੌ ਲੈ ਦਿਯੋ ਐਸੇ ਖੇਲਾ ਖਿਲਾਰਿ । ੧੨ । ੧ ।

DOHRA

Eh charitar so chanchala niju nayak ko mari.
Raj jar ko lae diyo aise khel khilar.12.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਸਤਸਠਵੋ ਚਰਿਤ੍ਰਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੬੭ । ੩੩੦੮ । ਅਫਜੂੰ ।

Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
ik so satasathavo charitar samapatam sat subham sat.167. 3308. Aphjun.

Couplet :

First kill them all and then grab the (p ›wer) rule of the land and then becoming the Master (Raja) of the land, have great prosperity and enjoy along with me. (7)

Chopaiee :

The paramour then did exactly like that and invited the Raja along with his troops. He added poison in the food for all and fed all of them including the prostitute. (8)

The Raja along with his men had that food and died in no time and those who escaped death were also killed. Not a single person was left alive among them. (9)

After killing them all, he usurped the kingdom and made her his queen. Whosoever tried to resist was killed instantly. Whosoever bowed to him was allowed to join his baud (of men). (10)

This is how the woman played a trick and arranged to kill her spouse and all other warriors were also killed and the kingdom was given to her paramour. (11)

Couplet :

With this deceitful action the woman killed her husband and gave the reins of kingdom to her lover, such a trick was played by her. (12)(1)

Here the hundred and sixty-seventh episode of the King's and Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well. (167-3308)(Contd)

ਦੋਹਰਾ

ਪਛਿਮ ਕੋ ਰਾਜਾ ਰਹੈ ਰਨ ਮੰਡਨ ਸਿੰਘ ਨਾਮ ।
ਦੇਸ ਦੇਸ ਕੇ ਏਸ ਜਿਹ ਪੂਜਤ ਅਠੋ ਜਾਮ । ੧ ।

Dohra

Pachim ko raja rahae ran mandla singh nam.
Des des ke es jeh pujat atho jam.l.

ਵਾ ਰਾਜਾ ਕੀ ਬਲਿਭਾ ਜੋਤਿ ਮਤੀ ਸੁਭ ਕਾਰਿ ।
ਤੀਨ ਤਵਨ ਭੀਤਰ ਨਹੀ ਜਾ ਸਮ ਰਾਜ ਕੁਮਾਰਿ । ੨ ।

Va raja ki balibha jot mati subh kar.
Teen bhavan bhitar nahi ja sam raj kumar.2.

ਚੌਪਈ

ਏਕ ਪਾਤ੍ ਰਾਜਾ ਪਹਿ ਅਈ । ਨਿਜੁ ਹਾਥਨ ਬਿਧਿ ਜਾਨੁ ਬਨਾਈ ।
ਤਾ ਪਰ ਅਟਕ ਰਾਵ ਕੀ ਭਈ । ਰਾਨੀ ਬਿਸਰਿ ਹਿ੍ਦੈ ਤੈ ਗਈ । ੩ ।

Chopaiee

Ek patar raja peh ayi. Niju hathann bidh janu banayi.
Ta par atak rav ki bhayi. Rani bisari hirdae tae gayi.3.

ਦੋਹਰਾ

ਤਬ ਰਾਨੀ ਚਿਤ ਕੇ ਬਿਖੈ ਰਹੀ ਅਧਿਕ ਹੀ ਖੀਝਿ ।
ਵਾ ਬੇਸ੍ਆ ਪਰਿ ਰਾਵ ਕੀ ਸੁਨਿ ਸਵਨਨ ਅਤਿ ਰੀਝਿ । ੪ ।

Dohra

Tab rani chit ke bikhae rahi adhik hi kejh.
Va besva pari rav ki suni sarvanan ati rejh.4.

ਚੌਪਈ

ਦੇਸ ਦੇਸ ਖਬਰੈ ਦੈ ਗਈ । ਬੈਸ੍ਨ ਰੀਝਿ ਰਾਵ ਕੀ ਭਈ ।
ਅਬਲਾ ਦੇਸ ਦੇਸ ਤੇ ਅਈ । ਅਨਿ ਰਾਵ ਕੀ ਪੁਰੀ ਸੁਹਾਈ । ੫ ।

Chopaiee

Des des khabrae dae gayi. Besvan rejh rav ki bhayi.
Abla des des te ayi. Aan rav ki puri suhayi.5.

ਦੋਹਰਾ

ਤਬ ਰਾਨੀ ਕੁਧਿਤ ਭਈ ਧਾਰਿ ਬਦਨ ਮੈ ਮੌਨ ।
ਨਿ੍ਪ ਅਟਕੇ ਬੇਸ੍ਨ ਭਏ ਹਮੇ ਸੰਭਰਿ ਹੈ ਕੌਨ । ੬ ।

Dohra

Tab rani krudhit bhayi dhari badan mae mon.
Nirap atke besvan bhaye hame sanbhari hae kon.6.

Couplet :

There was a Raja in the Western lands (area) by the name of Ram Mandan Singh, who was being worshipped by the Rajas of various lands all the time (twenty-four hours). (1)

The Raja had a noble and virtuous wife, by the name of Jot Mati. There was no other princess like her in the three worlds. (2)

Chopaiee :

Once a prostitute came to the Raja. She was extremely beautiful, as if the Lord Creator had moulded her with his own hands. He was lured into her love and forgot about his queen from the mind. (3)

Couplet :

The queen felt it too much, and got annoyed, when she heard about the Raja being enamoured by her. (4)

Chopaiee :

The news had spread all over the lands that the Raja was in love with the prostitute. Then women came from all over the various lands to make the Raja's land more glorified. (5)

Couplet :

The queen got furious with rage and started observing silence (no words being uttered). She thought to herself that the Raja was having love affair with prostitutes. "So who would look after our interests ?" (6)

ਚੌਪਈ

ਐਸੇ ਜਤਨ ਕਛੂ ਅਬ ਕਰਿਯੈ । ਜਾ ਤੇ ਇਨ ਬੇਸ੍ਵਨ ਕੌ ਮਰਿਯੈ ।
ਲਖਤ ਰਾਵ ਕੇ ਪ੍ਰੀਤਿ ਜਨਾਊ । ਛਲਿ ਸੌ ਬਡੋ ਕਲੇਸ ਮਿਟਾਊ । ੭ ।

Chopaiee

Aiso jatan kachu ab kariyae. Ja te in besan ko mariyae.
Lakhat rav ke priti janyu. Chal so bade kales mitayu.7.

ਅਧਿਕ ਪ੍ਰੀਤ ਬੇਸ੍ਵਨ ਸੌ ਕੀਨੀ । ਲਛਮੀ ਬਹੁਤ ਸਭਨ ਕਹ ਦੀਨੀ ।
ਪ੍ਰੀਤਿ ਕਰਤ ਜਿਹ ਨ੍ਰਿਪਤਿ ਹਮਾਰੋ । ਸੌ ਹਮ ਕੌ ਪ੍ਰਾਨਨ ਤੇ ਪਯਾਰੋ । ੮ ।

Adhik preet besvan so kini. Lachmi bahut sabhan keh dini.
Priti karat jeh nirapt jamaro. So ham ko pranan te payaro.8.

ਇਹ ਸੁਨਿ ਬੈਨ ਫੂਲ ਨ੍ਰਿਪ ਗਯੋ । ਭੇਦ ਅਭੇਦ ਨ ਪਾ੍ਤ ਭਯੋ ।
ਯਾ ਸੌ ਕਰਤ ਪ੍ਰੀਤਿ ਮੈ ਭਾਰੀ । ਰਾਨੀ ਕਰਤ ਤਾਹਿ ਰਖਵਾਰੀ । ੯ ।

Eh suni baen phul nirap gayo. Bhed bahed na pavat bhayo.
Ya so karat priti mae bhari. Rani karat tahe rakhvari.9.

ਦੋਹਰਾ

ਸਭ ਰਾਨੀ ਬੈਸ੍ਵਨ ਸਹਿਤ ਲੀਨੀ ਨਿਕਟਿ ਬੁਲਾਇ ।
ਭਾਤਿ ਭਾਤਿ ਕੇ ਸੁਖ ਕਿਯੇ ਤਿਨ ਤੇ ਗੀਤ ਗਵਾਇ । ੧੦ ।

Dohra

Sabh rani besvan sahit lini nikat bulaye.
Bhat bhat ke sukh kiye tin te geet gavaye.10.

ਚੌਪਈ

ਐਸੋ ਚਰਿਤ ਨਿਤ ਨ੍ਰਿਪ ਕਰਈ । ਕਛੁ ਰਾਨਨ ਤੇ ਸੰਕ ਨ ਧਰਈ ।
ਸਭ ਬੈਸ੍ਵਨ ਤੇ ਧਾਮ ਲੁਟਾਵੈ । ਜੋਤਿ ਮਤੀ ਜਿਯ ਮੈ ਪਛੁਤਾਵੈ । ੧੧ ।

Chopaiee

Aiso charit nit nirap karyi. Kachu ranin te sank na dharyi.
Sabh besvan te dham lutavae. Jot mati jiye mae paehutavae.1 1.

ਤਬ ਰਾਨੀ ਨ੍ਰਿਪ ਤੀਰ ਉਚਾਰੋ । ਸੁਨੋ ਨ੍ਰਿਪਤਿ ਜੂ ਬਚਨ ਹਮਾਰੋ ।
ਬੇਰੀ ਏਕ ਬੈਠਿ ਸੁਖ ਕੀਜੈ । ਦੂਜੀ ਨਾਵ ਬੇਸਵਨ ਦੀਜੈ । ੧੨ ।

Tab rani nirap teer ucharo. Suno nirpat ju bachan hamaro.
Bori ek baeth sukh kijae. Duji nav besvan dijae.12

ਹਮ ਤੁਮ ਬੈਠਿ ਨਾਵ ਸੁਖ ਕੈਹੈ । ਇਨ ਬੇਸ੍ਵਨ ਤੇ ਗੀਤਿ ਗਵੈਹੈ ।
ਜੋ ਸੁੰਦਰਿ ਇਨ ਤੇ ਲਖਿ ਲਿਜਿਯਹੁ । ਤਾ ਸੌ ਭੋਗ ਰਾਵ ਤੁਮ ਕਿਜਿਯਹੁ । ੧੩ ।

Ham turn baethi nav sukh kaehae. In besvan te geet gavaehae.
Jo sundar in te lakh lijiyahu. Ta so bhog rav tum kijiyahu.13.

Chopaiee :

(She thought to herself) "that some plan should be made to kill all these prostitutes. Outwardly I will show my love for these prostitutes in the presence of the Raja, but with some magic spell (deception) I should finish the curse of prostitutes some how." (7)

She showed great love for the prostitutes and gave lot of money to them. She was openly saying (with the tongue) that whomsoever our King would be showing respect and regard, would be dearer to us also more than our life even. " (8)

Hearing these words, the Raja got puffed up and did not realize the secret behind it, and thought to himself that whomsoever he was in love with, was being looked after by the queen nicely. (9)

Couplet :

The Raja called all the queens along with the prostitutes in his presence and enjoyed through the songs sung by them. (10)

Chopaiee :

This practice was followed by the Raja daily, having no hesitation from the queens even. The Raja was squandering his wealth on these prostitutes. Jot Mati was feeling very bad about it and was penitent. (11)

Then the queen told the Raja, "O Raja ! Listen to me. Let us take one boat for ourselves and enjoy therein, with the prostitutes in the other boat. (12)

"In one boat let us be seated both of us and enjoy the fun, while the prostitutes will sing songs for us. Out of them, whosoever you prefer as most beautiful, "O Rajan! You may have cohabitation with her." (13)

ਸੋ ਸੁਨਿ ਰਾਵ ਅਨੰਦਿਤ ਭਯੋ । ਤ੍ਰਿਯਨ ਸਹਿਤ ਬੇਸ੍ਵਨ ਲੈ ਗਯੋ ।
ਅਮੂੰ ਜਹਾ ਬਹਿਤ ਨਦ ਭਾਰੋ । ਜਨੁ ਬਿਧਿ ਅਸਟਮ ਸਿੰਧੁ ਸਵਾਰੋ । ੧੪ ।
So suni rav anandit bhayo. Triyan sahit besavan lae gayo.
Amun jaha bahit nad bharo. Janu bidh astam sindhu savaro.14.

ਨੀਕੀ ਨਾਵ ਰਾਨਿਯਨ ਲਈ । ਬੇਰੀ ਬੁਰੀ ਬੇਸ੍ਵਨ ਦਈ ।
ਅਪਨੇ ਰਾਵ ਤੀਰ ਬੈਠਾਰਿਯੋ । ਮੂਰਖ ਭੇਦ ਨ ਕਛੂ ਬਿਚਾਰਿਯੋ । ੧੫ ।
Niki nav raniyan layi. Bori buri besvan dayi.
Apne rav teer baethariyo. Murakh bhed na kachu bichariyo.15.

ਤਬ ਰਾਨਿ ਤਿਨ ਅਤਿ ਧਨੁ ਦੀਨੋ । ਬੇਰਿਯਾਰ ਅਪਨੇ ਬਸਿ ਕੀਨੋ ।
ਜਹਾ ਬਹਤ ਅਮੂੰ ਨਦ ਭਾਰੋ । ਬੇਸ੍ਵਨ ਤਹੀ ਬੇਰਿ ਤੁਮ ਡਾਰੋ । ੧੬ ।
Tab rani tin ati dhani dino. Beriyar apne basi kino.
Jaha bahat amun nad bharo. Besvan tahi bori turn daro.16.

ਅਰਧ ਨਦੀ ਨਵਕਾ ਜਬ ਗਈ । ਤਬ ਹੀ ਫੋਰਿ ਮਲਾਹਨ ਦਈ ।
ਸਭ ਬੇਸਵਾ ਡੂਬਵਨ ਤਬ ਲਾਗੀ । ਭਰੂਵਨਿ ਦਸੋ ਦਿਸਨ ਕਹ ਭਾਗੀ । ੧੭ ।
Aradh nadi navka jab gayi. Tab hi chori malahan dayi.
Sabh besva duban tab lagi. Bharuvani daso disan keh bhagi.17.

ਬੇਸ੍ਵਾ ਸਕਲ ਗੁਚਕਿਯਨ ਖਾਹੀ । ਠੌਰ ਨ ਰਹੀ ਭਾਜਿ ਜਿਤ ਜਾਹੀ ।
ਹਾਇ ਹਾਇ ਰਾਨੀ ਤਬ ਕਰਈ । ਇਨ ਮੂਏ ਰਾਜਾ ਇਹ ਮਰਰਈ । ੧੮ ।
Besva sakal guchkiyan khahi. Thor na rahi bhaj jit jahi.
Haye haye rani tab karyi. In muye raja eh maryi.18.

ਰਾਵ ਸੁਨਤ ਇਨ ਕਹੈ ਨਿਕਾਰਹੁ । ਸਖਿਯਨ ਕਹਿਯੋ ਬੋਰ ਗਹਿ ਡਾਰਹੁ ।
ਅਮਿਤ ਮ੍ਰਿਦੰਗ ਬਹਤ ਕਹੂੰ ਜਾਹੀ । ਬੇਸ੍ਵਾ ਕਹੀ ਗੁਚਕਿਯਨ ਖਾਹੀ । ੧੯ ।
Rav sunat in kahae nikarahu. Sakhiyan kahiyo bor geh darhu.
Amit mirdang bahat kahun jahi. Besva kahi guchkiyan khahi.19

ਮੁਰਲੀ ਮੁਰਜ ਤੰਬੂਰਾ ਬਹੈ । ਭਰੂਆ ਬਹੈ ਜਾਤ ਨਹੀ ਕਹੇ ।
ਭਰਰੂਅਨਿ ਕਹੂੰ ਪੁਕਾਰਰਤ ਜਾਹੀ । ਬੇਸ੍ਵਨ ਰਹੀ ਕਛੂ ਸੁਧਿ ਨਾਹੀ । ੨੦ ।
Murli muraj tanbura bahae. Bharuya bahe jati nahi kahe.
Bharuan kahun pukarat jahi. Besvan rahi kachu sudh nahi.20.

ਡੂਬਿ ਡੂਬਿ ਭਰੂਆ ਕਹੂੰ ਮਰੇ । ਭਰੂਅਨਿ ਉਦਰ ਨੀਰ ਸੋ ਭਰੇ ।
ਬੇਸ੍ਵਾ ਏਕ ਜੀਯਤ ਨਹਿ ਬਾਚੀ । ਐਸੀ ਮਾਰ ਕਿਰੀਚਕ ਮਾਚੀ । ੨੧ ।
Dubi dubi bharuya kahun mare. Bharuyan udar neer so bhare.
Besva ek jiyat nahi bachi. Aisi mar karichak machi.21.

On hearing this, the Raja felt overjoyed and took all the queens along with prostitutes to the place, where river Amu was flowing, it appeared as if this was created by the Lord as the eighth ocean. (14)

The perfect boat was taken by the queen, while the defective one was given to the prostitutes. She made the Raja to be seated along with her, but the fool did not see through the (secret) game. (15)

Then the queen gave lot of money to the boatmen and got them under her control and told them, "Wherever the flyer Amu was flowing in spate (with high waves) the prostitutes should be drowned there." (16)

When the boat reached the middle of the river, the boatmen broke it. Then all the prostitutes were drowning and the attendants were trying to run hither and thither. (17)

All the prostitutes were sinking and there was no place nearby to take shelter. 'The queen was lamenting raising sighs of sorrow and said that with these prostitutes the Raja would also die. (18)

She sounded to the Raja to save them somehow, while telling the attendants to let them drown. At places the small drums were sinking while at places the prostitutes were immersing downwards. (19)

Flutes, muraj and tambooras were being washed away and many procurers (living on earnings of pros) were drowning, which cannot be detailed and somewhere their womenfolk (of procurers) were shouting while the prostitutes had lost all consciousness. (20)

Somewhere these procurers were drowning and elsewhere their wives were having water filled in their stomachs. Not even a single prostitute. was left alive. There was such a death toll as Bhim had perpetrated on Krichaks. (21)

ਗੁਚਕਿ ਖਾਤ ਬੇਸ੍ਵਾ ਜੇ ਗਈ । ਟੰਗਰਿਨ ਪਕਰਿ ਬੌਰਿ ਸਊ ਦਈ ।
ਹਾਇ ਹਾਇ ਨ੍ਰਿਪ ਠਾਢ ਪੁਕਾਰੈ । ਕੌ ਪਹੁੰਚੈ ਤਿਨ ਖੈਚਿ ਨਿਕਾਰੈ । ੨੨ ।
Guchak khat besva je gayi. Tangrin pakar bori soyu dayi.
Haye haye nirap thadh pukarae. Ko pahuchae tin khaech nikare.22.

ਜੌ ਬੇਸ੍ਵਾ ਕਾਢਨ ਕਹ ਗਯੋ । ਡੂਬਤ ਵਹੁ ਨਦੀ ਮਹਿ ਭਯੋ ।
ਧਾਰ ਧਾਰ ਭਰੁਅਨਿ ਇਕ ਕਰਹੀ । ਡੂਬਿ ਡੂਬਿ ਸਰਿਤਾ ਮੌ ਮਰਹੀ । ੨੩ ।
Jo besva kadhan keh gayo. Dubat vahu nadi meh bhayo.
Dhar dhar bharuani ek karhi. Dubi dubi sarita mo rnarhi.23.

ਕੂਕਿ ਕੂਕਿ ਬੇਸ੍ਵਾ ਸਭ ਹਾਰੀ । ਕਿਨਹੀ ਪੁਰਰਖ ਨ ਐਚਿ ਨਿਕਾਰੀ ।
ਭਰੂਆ ਮਰਿ ਭਰੂਅਨਿ ਜੁਤ ਰਹੇ । ਇਕ ਸੌ ਸਾਠਿ ਤਾਇਫੇ ਬਹੇ । ੨੪ ।
Kuk kuk besva sabh hari. Kinhi purakh na aech nikari.
Bharuya mari bharuan jut rahe. Ik so thath taiphe bahe.24.

ਦੋਹਰਾ

ਦਸ ਦਸ ਮਨ ਤਿਲਕੈ ਭਈ ਖਟ ਮਨ ਭਈ ਇਜਾਰ ।
ਡੂਬਿ ਮਰੀ ਬੇਸ੍ਵਾ ਸਕਲ ਕੋਊ ਨ ਕਰਿਯੋ ਨਿਕਾਰਿ । ੨੫ ।

Dohra

Das das man tilkae bhayi khat man bhayi ijar.
Dubi mari besva sakal koyu na sakiyo nikari.25.

ਚੌਪਈ

ਤਬ ਰਾਨੀ ਨ੍ਰਿਪ ਪੈ ਚਲਿ ਗਈ । ਭਾਤਿ ਭਾਤਿ ਸਮੁਝਾਵਤ ਭਈ ।
ਪਤਿ ਤੁਮ ਕਛੂ ਸੋਕ ਨ ਬਿਚਾਰਿਯੋ । ਇਨ ਰਨਿਯਨ ਕੇ ਸੰਗ ਬਿਹਾਰਹੁ । ੨੬ ।

Chopaiee

Tab rani nirap pae chali gayi. Bhat bhat samujhavat bhayi.
Pati turn kachu sok na bicharhu. In raniyan ke sang biharahu.26.

ਔਰ ਬੇਸ੍ਵਾ ਬੋਲਿ ਪਠੈਯਹੁ । ਕਾਮ ਕੇਲ ਤਿਨ ਸੰਗ ਕਮੈਯਹੁ ।
ਜੌ ਤੁਮ ਕੌ ਰਾਖਿਯੋ ਕਰਤਾਰਾ । ਹੋਇ ਸਸੁੰਦਰੀ ਕਈ ਹਜਾਰਾ । ੨੭ ।
Aor besva boli paethyahu. Kam kel tin sang kameyahu.
Jo turn ko rkahiyo kartara. Hoye sundri kayi hajara.27.

ਦੋਹਰਾ

ਮੂੜ ਰਰਾਵ ਚੁਪ ਹ੍ਵੈ ਰਹਿਯੋ ਸਕਿਯੋ ਨ ਚਰਿਤ ਬਿਚਾਰਿਰ ।
ਪ੍ਰਗਟ ਅਖਾਰੇ ਸਾਠਿ ਸਤ ਰਾਨੀ ਦਏ ਸੰਘਾਰਿ । ੨੮ । ੧ ।

Dohra

Mud rav chug haav rahiyo sakiyo na charit bichar.
Pragat akhare sath sat rani daye sanghar.28.1.

If by chance any pros was saved, she was made to drown by pulling her legs downwards. Raja was standing there in great sorrow. He said, "Someone should reach out to them and save them." (22)

Whosoever went into the stream for saving them, got drowned himself. The wives of these procurers also were flowing with the river and died by drowning therein. (23)

All the prostitutes were shouting aloud for help and got tired of crying and no man tried to pull them out. Even the procurers along with their women were drowned. Finally one hundred sixty prostitutes were washed away (died). (24)

Couplet :

With the immersion in water, their clothes were heavy (ten maunds each) with their trousers weighing six maunds (filled with water) each, So all the prostitues were drowned and no one could save them. (25)

Chopaiee :

Then the queen went up to the Raja to console him by all means. "O dear spouse ! You need have no sorrow and manage with these queens only." (26)

"I will get you some more prostitutes, with whom you could enjoy sensuous pleasure. Since the Lord had saved you, then beautiful women in great numbers will come to you." (27)

Couplet :

The foolish Raja kept quiet, but could not see through the game (trick). The queen had arranged to kill 160 prostitutes during the light of the day, finishing them wholesale. (28)(1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਅਠਸਠਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੬੮ । ੩੩੩੬ । ਅਫਜੂੰ ।
Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
ik so athsathavocharitar samapatam sat subham sat.168. 3336. Aphjun.

ਚੌਪਈ

ਬ੍ਰਿਜ ਮਹਿ ਏਕ ਅਹੀਰਨਿ ਰਹੈ । ਸਾਹ ਪਰੀ ਤਾ ਕੌ ਜਗ ਕਹੈ ।
ਅਤਿ ਉਤਮ ਤਿਹ ਅੰਗ ਬਿਰਾਜੈ । ਜਾ ਕੌ ਨਿਰਖਿ ਚੰਦ੍ਰਮਾ ਲਾਜੈ । ੧ ।

Chopaiee

Brij meh ek ahirani rahae. Sah.pari to ko jag kahae.
Ati utam tehh ang birajae. Jo ko nirakh chandarma lajae.l.

ਰੰਗੀ ਰਾਮ ਅਹੀਰਿਕ ਤਹਾ । ਲਾਗੀ ਲਗਨ ਤ੍ਰਿਯਾ ਕੀ ਉਹਾ ।
ਜਬ ਸੋਯੋ ਅਪਨੋ ਪਤਿ ਜਾਨੈ । ਕਾਮ ਤਿਹ ਸੰਗ ਪ੍ਰਮਾਨੈ । ੨ ।
Rangi ram ahirik taha. Lagi lagan triya ki uha.
Jab soyo apno pati janae. Kam kel tehh sang parmanae.2.

ਏਕ ਦਿਵਸ ਤਾ ਸੋ ਪਤਿ ਸੋਯੋ । ਕਾਮ ਕੇਲ ਕਰਿ ਅਤਿ ਦੁਖ ਖੋਯੋ ।
ਰੰਗੀ ਰਾਮ ਤਹਾ ਚਲਿ ਆਯੋ । ਫਿਰਿ ਘਰਿ ਚਲਿਯੋ ਦਾਵ ਨਹਿ ਪਾਯੋ । ੩ ।
Ek divas ta so pati soyo. Kam kel kari ati dukh khoyo.
Rangi ram taha chali ayo. Phir ghar chaliyo day neh payo.3.

ਜਾਗਤ ਹੁਤੀ ਤ੍ਰਿਯਾ ਲਖਿ ਲੀਨੋ । ਨੈਨਨ ਸੈਨ ਮ੍ਰਿਤ ਕਹ ਦੀਨੋ ।
ਖਾਰੀ ਹੁਤੀ ਸੁ ਐਚਿ ਮੰਗਾਈ । ਨਿਜੁ ਪਲਘਾ ਕੇ ਨਿਕਟਿ ਬਿਛਾਈ । ੪ ।
Jagat huti triya lakh lino. Naenan saen mitar keh dino.
Khari huti su aech mangayi. Niju palgha ke nikat bichayi.4.

ਪਿਯ ਕੇ ਅੰਗ ਅਲਿੰਗਨ ਕਰਿਯੋ । ਆਸਨ ਤਿਹ ਖਾਰੀ ਪਰ ਧਰਿਯੋ ।
ਮਨ ਮਾਨਤ ਕੌ ਭੋਗ ਕਮਾਇਯੋ । ਮੂਰਖ ਨ ਭੇਦ ਨਹਿ ਪਾਯੋ । ੫ ।
Piye ke ang alingan kariyo. Asan tehh khari par dhariyo.
Man manat ko bhog kamayo. Murakh nah bhed nahi payo.5.

Here the hundred sixty-eighth episode of King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.

(168-3336)(Contd)

Chopaiee :

There was a milkmaid in Brij desh, who was called Shah Pari by all. Her body was very beautiful and even the moon felt shy of her beauty (felt belittled). (1)

There was a milkman by the name Rangi Ram living there and he got involved in love with that woman. When she would see her husband was asleep, she would enjoy sensuous pleasure with him. (2)

One day her husband was asleep and after lot of love affair they had got rid of their worries. Rangi Ram also happened to come there, but not getting a chance , went back home. (3)

The woman was awake and she also saw him. So with a sign of the eyes (she stopped him). She arranged to get a basket of reeds and placed it near her cot. (4)

She embraced the body of the lover and placed her pelvis on the basket and had cohabitation with him to her satisfaction. The foolish husband did not get at the secret. (5)

ਅੜਿਲ

ਚਿਮਟਿ ਚਿਮਟਿ ਕਰਿ ਭੋਗ ਅਧਿਕ ਤਾ ਸੌ ਕਿਯੋ ।
ਅਧਰ ਪਾਨਿ ਕਰਿ ਜਾਰਿ ਬਿਦਾ ਦਿਯੋ ।
ਸੋਤ ਰਹਿਯੋ ਮੂਰਖ ਕਛੁ ਭੇਦ ਨ ਪਾਇਯੋ ।
ਹੋ ਧਰ ਖਾਰੀ ਪਰ ਕਸ ਇਨ ਕਰਮ ਕਮਾਇਯੋ । ੬ ।

Aril

Chimat chimat kari bhog adhik ta so kiyo.Adhar pan kari kae kari jari bida diyo.
Sot rahiyo murakh kachu bhed na paiyo.Ho dhar khari par kas in karam kamaiyo.6.

ਦੋਹਰਾ

ਉਰ ਚਿਮਟਿਯੋ ਪਿਯ ਸੋ ਰਹਿਯੋ ਕੇਲ ਜਾਰ ਤਨ ਕੀਨ ।
ਖਾਰੀ ਦਈ ਉਠਾਇ ਪੁਨਿ ਜਾਰ ਬਿਦਾ ਕਰਿ ਦੀਨ । ੭ । ੧ ।

Dohra

Ur chimtayo piye so rahiyo kel jar tan keen.
Khari dayi utahye pun jar bida kari deen.7.1.

ਇਤ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਉਨਤਰਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੬੯ । ੩੩੪੩ । ਅਫਜੂੰ ।

Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
ik so auntaravo charitar samapatam sat subham sat.169. 3343. Aphjun.

ਦੋਹਰਾ

ਪਲਬਲ ਕੋ ਰਾਜਾ ਰਹੈ ਸਰਬ ਸਿੰਘ ਤੇ ਨਾਮ ।
ਦੇਸ ਦੇਸ ਕੇ ਏਸ ਜਿਹ ਭਜਤ ਅਠਹੂੰ ਜਾਮ । ੧ ।

Dohra

Palval ko raja rahae sarab singh tehh nam.
Des des ke es jeh bhajat athhun jam.l.

ਚੌਪਈ

ਕਲਾ ਸੁ ਬੀਰ ਤਾਹਿ ਬਰ ਨਾਰੀ । ਮਥਿ ਸਮੁੰਦ੍ ਜਨੁ ਸਾਤ ਨਿਕਾਰੀ ।
ਜੋਬਨ ਜੋਤਿ ਅਧਿਕ ਤਿਹ ਸੋਹੈ । ਦੇਵ ਅਦੇਵਨ ਕੋ ਮਨ ਮੋਹੈ । ੨ ।

Chopaiee

Kala su beer tahe bar nari. Mathi samundar janu sat nikari.
Joban joti adhik tehh sohae. Dev adevan ko man mohae.2.

ਰਾਵਸ ਸਿੰਘ ਬਿਲੋਕਤ ਭਈ । ਹਰਿ ਅਰਿ ਬਸਿ ਰਾਨੀ ਹ੍ਵੈ ਗਈ ।
ਸਹਚਰਿ ਪਠੈ ਬੁਲਾਯੋ ਜਬੈ । ਕਾਮ ਕੇਲ ਤਾਸੌ ਕਿਯ ਤਬੈ । ੩ ।

Ravat singh bilokat bhayi.hari ari basi rani haav gayi.
Sehchari pathae bulayo jabae. Kam kel ta so kiye tabae.3.

Aril :

She had sexual affair with him by pulling him to her bosom and then kissing his lips bade him farewell. The foolish spouse remained asleep and could not see through the game. She had enacted a worse type of function on the reeds. (6)

Couplet :

Her breast was linked along with her husband, while the pelvis was placed on the reeds basket. Then the basket was removed and the paramour went away. (7)(1)

Here the hundred sixty-ninth episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.

(169-3343)(Contd)

Couplet :

There was a Raja of Palwal by the name of Sarah Singh, who was being remembered by all the Rajas of various lands during day and night. (1)

Chopaiee :

Bir Kala was his charming wife, and it seems she had been produced (created) by churning the seven seas. She had a ruthless exuberance of youth and she had enamoured all the gods and demons both. (2)

One day the queen saw Rawat Singh and became under the spell of her passionate love for him (under the control of Kamdev, the enemy of Shiva) she sent her attendant and called him. Then she had sexual companionship with him. (3)

ਐਸੀ ਭਾਤ ਜਾਰ ਨਿਤ ਅਵੈ । ਵਾ ਰਾਨੀ ਸੌ ਭੋਗ ਕਮਾਵੈ ।
ਦਾਸੀ ਏਕ ਤਹਾ ਚਲਿ ਅਈ । ਨਿਰਖਿ ਮੀਤ ਤਿਹ ਰਹਯੋ ਲੁਭਾਈ । ੪ ।
Aisi bhat jar nit avae. Va rani so bhog kamavae.
Dasi ek taha chali ayi. Nirakh meet tehh rehyo lubhayi.4.

ਕੇਲ ਕਮਾਇ ਜਾਰ ਜਬ ਅਯੋ । ਚੇਰੀ ਕੋ ਲਖਿ ਰੂਪ ਲੁਭਾਯੋ ।
ਰਨਿਯਹਿ ਡਾਰਿ ਹਿ੍ਦੈ ਤੇ ਦਯੋ । ਤਾ ਕੀ ਸੇਜ ਸੁਹਾਵਤ ਭਯੋ । ੫ ।
Kel kamaye jar jab ayo. Cheri ko lakh roop lubhayo.
Raniyahi dari hirdae to dayo. Te ki sej suhavat bhayo.5.

ਕੇਲ ਬਿਨਾ ਰਾਨੀ ਅਕੁਲਾਈ । ਤਾ ਕੌ ਪੈ'ਡ ਬਿਲੋਕਨ ਅਈ ।
ਕਹਾ ਰਹੇ ਪ੍ਰੀਤਮ ਨਹਿ ਅਏ । ਕਾਹੂ ਬੈਰਿਨ ਸੌ ਉਰਝਾਏ । ੬ ।
Kel bina rani akulayi. Ra ko paend bilokan ayi.
Kaha rahe pritam nahi aye. Kahu baerin so urjhaye.6.

ਸੁਧਿ ਭੂਲੀ ਕਿਧੌ ਕਿਨੂੰ ਭੁਲਾਯੋ । ਖੋਜਤ ਰਹਿਯੋ ਪੈ'ਡ ਨਹਿ ਪਾਯੋ ।
ਤ੍ਰਾਸ ਦਿਯੋ ਕਿਨਹੂੰ ਤਿਹ ਅਈ । ਭੇਟ ਪਈ ਕੋਊ ਭਾਮਿਨੀ ਭਾਈ । ੭ ।
Sudh bhuli kidho kinu bhulayo. Khojat rahiyo paend nahi payo.
Tras diyo kinhun tehh ayi. Bhet bhayi koyu bhamin bhayi.7.

ਅਵਤ ਹੈ ਕਿ ਅਇ ਕਰ ਗਏ । ਅਵਹਿਗੇ ਕਿ ਰੂਠ ਕੋ ਗਏ ।
ਮਿਲਿ ਹੈ ਯਾਰ ਅਇ ਸੁਖਦਾਈ । ਬਡੀ ਬਾਰ ਲਗਿ ਬਾਰ ਲਗਾਈ । ੮ ।
Avat hae ki aye kar gaye. Avhige ki rooth keg aye.
Mili hae yar aye sukhdayi. Badi bar lagi bar lagayi.8.

ਯੌ ਚਿਤ ਚਿੰਤ ਤਹਾ ਪਗੁ ਧਾਰਿਯੋ । ਮੀਤ ਚੇਰਿਯਹਿ ਰਮਤ ਨਿਹਾਰਿਯੋ ।
ਸਿਰ ਪਗੁ ਲਗੇ ਕੋਪ ਤਬ ਭਈ । ਜਾਹਿ ਖਬਰਿ ਰਾਜ ਤਨ ਦਈ । ੯ ।
Yo chit chint taha pagu dhariyo. Meet cheriyahi ramat nihariyo.
Sir pag lage kop tab bhayi. Jahe khabari raj tan dayi.9.

ਦੋਹਰਾ
ਘਰ ਖੋਏ ਬੈਠਿਯੋ ਕਹਾ ਪਰੀ ਧਾਮ ਤਵ ਧਾਰ ।
ਖੜਗ ਹਾਥ ਗਹਿ ਦੇਖ ਚਲਿ ਅ''ਖੈ ਦੋਊ ਪਸਾਰਿ । ੧੦ ।
Dohra
Ghar khoye baethiyo kaha pari dham tav dhar.
Khadag hath gahi dekh chal ankhae doyu pasar.10

Thus the paramour would come daily and would have cohabitation with the queen daily. Then a lady attendant happened .o come there and seeing her the paramour got enamoured by her. (4)

When the paramour came after having love affair, then seeing the beauty of the lady attendant he got allured by her. Then forgetting the queen from his heart, he started having relationship with the attendant. (5)

The queen without having sexual companionship, became mad (in his separation) and came to watch his coming (path). "She was wondering in her mind why the lover had not come. Where had be gone ? Probably he may be involved with any rival of mine." (6)

"Either he had forgotten about it or someone else had made him forget me or he was searching for me, having lost his way. May be someone had frightened him (with serious consequences) or had he got some more beautiful woman ?" (7)

"Had he been on his way or had he gone back (after visiting someone) will he come or was he annoyed with me ? "I hope the pleasant looking paramour would surely come (she was thinking like this). She was watching her entrance for sometime." (8)

Thus thinking in mind, she went a little further and saw him having fun and love affair with the attendant. She became furious with rage and informed the Raja about it. (9)

Couplet :

She said, "O Raja ! Where were you waiting when your house was being burgled. Having a sword in hand, you come with open eyes to watch this." (10)

ਤਬ ਰਾਜਾ ਚੇਰੀ ਭਏ ਤਾ ਕੌ ਰਮਤ ਨਿਹਾਰਿ ।
ਦੁਹੂੰਅਨ ਕੋ ਮਾਰਤ ਭਯੋ ਸਕਿਯੋ ਨ ਮੂੜ ਬਿਚਾਰਿ । ੧੧ ।
Tab raja cheri bhaye to ko ramat nihar.
Duhuyan ko marat bhayi sakiyo na mud bichar.11.

ਇਹ ਚਰਿਤ੍ਰ ਕੈ ਚੰਚਲਾ ਰਾਜਾ ਸੌ ਛਲ ਕੀਨ ।
ਜਾਰ ਤਵਨ ਚੇਰੀ ਸਹਿਤ ਪਠੈ ਧਾਮ ਜਮ ਦੀਨ । ੧੨ । ੧ ।
Eh charitar kae chanchala raja so chal keen.
Jar tavan cheri sahit pathae dham jam deen.12.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਸਤਰਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੭੦ । ੩੩੫੫ । ਅਫਜੂੰ ।
Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
ik so satravo charitar samapatam sat subham sat.170. 3355. Aphjun.

ਦੋਹਰਾ

ਰੰਘਰਾਰੀ ਰੰਗਰੋ ਬਸੈ ਕੰਚਨ ਸਿੰਘ ਸੁ ਨਾਮ ।
ਸਾਹਿਬ ਦੇਈ ਤ੍ਰਿਯਾ ਰਹੈ ਜਾਹਿ ਸਤਾਵੈ ਕਾਮ । ੧ ।

Dohra

Ranghrari raghro basae kanchan singh su nam.
Sahib deyi triye rahae jahe satavae kam.1.

ਚੌਪਈ

ਤਾਹਿ ਜਾਰਨੀ ਨਾਥ ਬਿਚਾਰਿਯੋ । ਏਕ ਦਿਵਸ ਇਹ ਭਾਤਿ ਉਚਾਰਿਯੋ ।
ਦੇਸ ਛੋਰਿ ਪਰਦੇਸ ਸਿਧੈਹੌ । ਅਧਿਕ ਕਮਾਇ ਤੁਮੈ ਧਨ ਲਯੈਹੌ । ੨ ।

Chopaiee

Tahe jarni nath bichariyo. Ek divas eh bhat uchariyo.
Des chori pardes sidhaeho. Adhik kamaye tumae dhan layaeho.2.

ਜਾਤ ਭਯੋ ਐਸੋ ਬਚ ਕਹਿਯੋ । ਲਾਗਿ ਧਾਮ ਕੋਨੇ ਸੌ ਰਹਿਯੋ ।
ਸਾਹਿਬ ਦੇ ਤਬ ਜਾਰ ਬੁਲਾਯੋ । ਕਾਮ ਭੋਗ ਤਿਹ ਸਾਥ ਕਮਾਯੋ । ੩ ।
Jat bhayo aiso bach kahiyo. Lagi dham kone so rahiyo.
Sahib de tab jar bulayo. Kam bhog.tehh sath kamayo.3.

ਗ੍ਰਿਹ ਕੋਨਾ ਸੌ ਪਤਿਹ ਨਿਹਾਰਿਯੋ । ਇਹੈ ਚੰਚਲਾ ਚਰਿਤ ਬਿਚਾਰਿਯੋ ।
ਲਪਟਿ ਲਪਟਿ ਆਸਨ ਸੌ ਜਾਵੈ । ਕੂਕਿ ਕੂਕਿ ਇਹ ਭਾਤਿ ਸੁਨਾਵੈ । ੪ ।
Greh kona mae pateh nihariyo. Ihae chanchala charit bichariyo.
Lapat lapat asan so javae. Kuk kuk eh bhat sunavae.4.

Then the Raja saw the attendant and that person having a love affair and killed both of them, but the fool could not see through the secret behind it. (11)

Thus the woman deceived the Raja with her deceitful move and sent the paramour along with the attendant to the valley of death. (12)(1)

Here the hundred and seventieth episode of the King's and Minister's episode regarding woman characterization from Charitar Pakhan is completed. All is well. (170-3355)(Contd)

Couplet :

There lived a Rangar in the locality of Rangars, who was called Kanchan Singh. His wife, sahib Devi was much pestered by her sexual desire. (1)

Chopaiee:

One day, the spouse of this ill-famed woman, said thoughtfully, "I am leaving this land and going somewhere else so as to earn lot of money for you." (2)

Saying this, he went away but (actually) he hid himself at the comer of his house. Then Sahib Dei called her paramour and had a sexual affair with him. (3)

When the woman saw the husband standing in one comer of the house, then the woman played this trick. She was having sexual affair with the paramour by embracing him tightly but was crying aloud to make it heard by the husband. (4)

ਜੋ ਪਤਿ ਹਤਿ ਅਜੁ ਘਰ ਮਾਹੀ । ਕਯੋ ਹੋਰਤ ਤੈ ਮਮ ਪਰਛਾਹੀ ।
ਪ੍ਰੀਤਮ ਨਹੀ ਅਜੁ ਹਯਾ ਮੇਰੋ । ਅਬ ਹੀ ਸੀਸ ਫੋਰਤੋ ਤੇਰੋ । ੫ ।
Jo pati hot aaj ghar mahi. Kayo herat tae mam parchahi.
Pritam nahi aaj haya mero. Ab hi sees phorto tero.5.

ਦੋਹਰਾ

ਅਤਿ ਰਤਿ ਤਾ ਸੋ ਮਾਨਿ ਕੈ ਦੀਨੋ ਜਾਰ ਉਠਾਇ ।
ਅਪੁ ਅਧਿਕ ਪੀਟਤ ਭਈ ਹ੍ਰਿਦੈ ਸੋਕ ਉਪਜਾਇ । ੬ ।

Dohra

Ati rati to so mani kae dino jar uthaye.
Aap adhik pitat bhayi hirdae sok upjaye.6.

ਚੌਪਈ

ਮੇਰੋ ਅਜੁ ਧਰਮ ਇਨੁ ਖੋਯੋ । ਪ੍ਰਾਨਨਾਥ ਗ੍ਰਿਹ ਮਾਝ ਨ ਹੋਯੋ ।
ਅਬ ਹੋ ਟੂਟਿ ਮਹਲ ਤੇ ਪਰਿਹੌ । ਨਾਤਰ ਮਾਰਿ ਕਟਾਰੀ ਮਰਿਹੌ । ੭ ।

Chopaiee

Mero aaj dharma in khoyo. Pranantah greh majh na hoyo,
Ab ho tuti mahal te pariho. Natar mari katari mariho.7.

ਕੈਧੋ ਅੰਫ ਅਗਨਿ ਮੈ ਜਾਰੋ । ਕੈਧੇ ਪਿਯ ਪੈ ਜਾਇ ਪੁਕਾਰੋ ।
ਜੋਰਾਵਰੀ ਜਾਰ ਭਜ ਗਯੋ । ਮੋ ਰੋ ਧਰਮ ਲੋਪ ਸਭ ਭਯੋ । ੮ ।
Kaedho ang again mae faro. Kaedho piye pae Jaye pukaro.
Joravari jar bhaj gayo. Mo ro dharm lop sabh bhayo.8.

ਦੋਹਰਾ

ਯੌ ਕਹਿ ਕੈ ਮੁਖ ਤੇ ਬਚਨ ਜਮਧਰ ਲਈ ਉਠਾਇ ।
ਉਦਰ ਬਿਖੈ ਮਾਰਨ ਲਗੀ ਨਿਜੁ ਪਤਿ ਕੋ ਦਿਖਰਾਇ । ੯ ।

Dohra

Yo kahi kae mukh te bachan jamdhar layi uthaye.
Udar bikahe maran lagi niju pati ko dikhraye.9.

ਚੌਪਈ

ਐਸੇ ਨਿਰਖਿ ਤਵਨ ਪਤਿ ਧਯੋ । ਜਮਧਰ ਛੀਨ ਹਾਥ ਤੇ ਲਯੋ ।
ਪ੍ਰਥਮ ਘਾਇ ਤੁਮ ਹਮੈ ਪ੍ਰਹਾਰੋ । ਤਾ ਪਾਛੈ ਅਪਨੇ ਉਰ ਮਾਰੋ । ੧੦ ।

Chopaiee

Aise nirakh tavan pati dhayo. Jamdhar cheen bath te layo.
Pratham ghaye turn hamae parharo. "ta pache apne ur maro.10.

"If my husband were at home to-day you would not have got a chance to even touch me (my shadow). To-day my beloved spouse was not there, else he would have killed you (split your head). (5)

Couplet :

After having a sexual relationship with the paramour she made him get up but she herself started wailing and crying in pain (beating her head) outwardly. (6)

Chopaiee :

"To-day he had besmirched my (moral) chastity, since my master (husband) was not at home. Either I will kill myself by jumping down the house or kill myself with a dagger." (7)

"Either I will immolate myself (in fire), or I shall go to my beloved (spouse) and cry out (with this complaint). The paramour had assaulted me forcibly with sexual abuse, thus defaming my character (mortality)." (8)

Couplet :

Saying these words, she took up a dagger and making it known to her husband, she was about to stab herself. (9)

Chopaiee :

On seeing this, her husband came rushing and snatched the dagger from her hand. He said, "First you stab me and then thrust this dagger into your body (heart)." (10)

ਤੇਰੋ ਧਰਮ ਲੋਪ ਨਹਿੰ ਭਯੋ । ਜੋਰਾਵਰੀ ਜਾਰ ਭਜਿ ਗਯੋ ।
ਦਸਸਿਰ ਬਲ ਸੌ ਸਿਯ ਹਰਿਰ ਲੀਨੀ । ਸ੍ਰੀ ਰਘੁਨਾਥ ਤਯਾਗ ਨਹਿ ਦੀਨੀ । ੧੧ ।
Tero dharam lop nahin bhayo. Joravari jar bhaj gayo.
Dassir bal so siye hari lii. Sri Raghunath tayag nahi dini.11.

ਦੋਹਰਾ

ਸੁਨੁ ਅਬਲਾ ਮੈ ਅਪਨੇ ਕਰਤ ਨ ਹਿਯ ਮੈ ਰੋਸੁ ।
ਜਾਰ ਜੋਰ ਭਜਿ ਭਜ ਗਯੋ ਤੋਰੋ ਕਛੂ ਨ ਦੇਸ । ੧੨ । ੧ ।

Dohra

Sunu abla mae apne karat na hiye mae ros.
Jar jor bhaji bhaj gayo tero kachu na des. 12.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਇਕਹਤਰੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੭੧ । ੩੩੬੭ । ਅਫਜੂੰ ।
Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
ik so ikhatravo charitar samapatam sat subham sat.171. 3367. Aphjun.

ਚੌਪਈ

ਐ'ਡੇ ਰਾਇਕ ਭਾਟ ਭਣਿਜੈ । ਗੀਤ ਕਲਾ ਤਿਹ ਤ੍ਰਿਯਾ ਕਹਿਜੈ ।
ਬੀਰਮ ਦੇ ਤਿਨ ਬੀਰ ਨਿਹਾਰਿਯੋ । ਤਬੈ ਚਿਤ ਤੇ ਭਾਟ ਬਿਸਾਰਿਯੋ । ੧ ।

Chopaiee

Aende raik bhat bhanijae. Geet kala tehh triya kahijae.
Biram de tin beer nihariyo. Tabae chit te bhat boisariyo.l.

ਜਾਰ ਬਾਚ

ਦੋਹਰਾ

ਬਾਧਿ ਖਾਟੁ ਤਰ ਨਿਜੁ ਪਤਿਹਿ ਹਮ ਸੌ ਭੋਗ ਕਮਾਇ ।
ਤੌ ਮੈ ਜਾਨੌ ਸਾਚੁ ਤੂ ਹਿਤੂ ਹਮਾਰੀ ਅਇ । ੨ ।

JAR BACH

Dohra

Badh khatu tar niju pateh ham so bhog kamaye.
To mae jano sach to hitu hamari aye.2.

ਚੌਪਈ

ਐ'ਡੇ ਰਾਇ ਏਕ ਦਿਨ ਆਯੋ । ਦੁਖਿਤ ਨਾਰਿ ਹੈ ਬਚਨ ਸੁਨਾਯੋ ।
ਤੁਮ ਕੌ ਰੋਗ ਨਾਥ ਇਕ ਭਾਰੋ । ਤਾ ਤੇ ਖੀਝਤ ਚਿਤ ਹਮਾਰੋ । ੩ ।

Chopaiee

Aende ray eek din ayo. Dukhat nari haav bachan sunayo.
Turn ko rog nath ik bharo. Ta te khijhat chit hamaro.3.

"Your character had not been sullied since the paramour had forcibly assaulted you sexually. Even Ravana had kidnapped Sita by force, then Ragunath (Ram) had not deserted her." (11)

Couplet :

"O woman ! Listen to me. Do not feel saddened by any such thought in mind. The paramour had run away after having assaulted you sexually, so there was nothing wrong with your conduct (no fault of yours)." (12)(1)

Here the hundred seventy-one episode of the King's and Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.

(171-3367)(Contd)

Chopaiee :

There was a bard by the name of Aidai Rai, and his wife was named Geet Kala. When she saw Biram Dev, a warrior then she forgot all about the bard from her heart (mind). (1)

The paramour said,

Couplet :

"If you tie your husband and place him under the cot and then have love affair with me, then only I shall believe in your love for me." (2)

Chopaiee :

One day when Aidai Rai came home, then the wife told him with great painful words, "Master ! You are suffering from a great malady, which had made me very peevish and frustrated." (3)

ਦੋਹਰਾ

ਏਕ ਬੈਦ ਮੈ ਤਵ ਨਿਮਿਤ ਰਾਖਯੋ ਧਾਮ ਬੁਲਾਇ ।
ਤਾ ਤੇ ਤੁਰਤ ਕਰਾਇਯੈ ਅਪਨ ਇਲਾਜ ਬਨਾਇ । ੪ ।

Dohra

Ek baed mae tav nimat rakhyo dham bulaye.
Ta te turat kariayae apan ilaj banaye.4.

ਚੌਪਈ

ਐ'ਡੇ ਰਾਇ ਤਬੈ ਯੌ ਕਯੋ । ਬੀਰਮ ਦੇਵ ਬੋਲਿ ਕਰਿ ਲਯੋ ।
ਯਾ ਗਦ ਕੌ ਗਦਹਾ ਕਯਾ ਕਰਿਯੈ । ਜਾ ਤੇ ਰੋਗ ਬਡੋ ਪਰਹਰਿਯੈ । ੫ ।

Chopaiee

Aende rage tabae yo kayo. Beram dev hol kar layo.
Ya gad ko gadha kaya kariyae. Ja te rog bado parhriyae.5.

ਬੈਦ ਤਬੈ ਯੌ ਬਚਨ ਉਚਾਰੇ । ਬਡੋ ਰੋਗ ਇਹ ਭਯੋ ਤਿਹਾਰੇ ।
ਯਾ ਕੌ ਯੰਤ੍ਰ ਮੰਤ੍ਰ ਨਹਿ ਕੋਈ । ਏਕ ਤੰਤ੍ਰ ਹੋਵੈ ਤੌ ਹੋਈ । ੬ ।
Baed tabae yo bachan uchare. Bado rog eh bhayo tihare.
Ya ko jantar mantar nahi koyo. Ek tantar hovae to hoyi.6.

ਮਦਰਾ ਅਧਿਕ ਅਪੁ ਲੈ ਪੀਜੈ । ਔਰ ਅਪਨੀ ਤਿਯ ਕਹ ਦੀਜੈ ।
ਖਾਟ ਤਰੇ ਬਾਧ ਤੁਮ ਰਹੌ । ਮੁਖ ਤੇ ਪਰੇ ਕਬਿਤਨ ਕਹੌ । ੭ ।
Madra adhik aap lae pijae. Aor apni tiye keh dijae.
Khat tare badh tum ratio. Mukh te pare kabitan kaho.7.

ਏਕ ਬੀਰ ਏਕ ਠੌਰ ਬੁਲੈਹੌ । ਇਸੀ ਖਾਟ ਊਪਰ ਬਠੈਹੌ ।
ਮਲ ਜੁਧ ਤਬ ਤ੍ਰਿਯ ਤਨ ਕਰਿਹੈ । ਤੌ ਤਵ ਰੋਗ ਬਡੋ ਪਰਹਾਰਿ ਹੈ । ੮ ।
Ek beer ik thor bulaeho. Isi khat upar bathaeho.
Mal judh tav triye tan karihae. To tav rog bado parhari hae.8.

ਮੂੜ ਬਾਤ ਇਹ ਕਛੂ ਨ ਜਾਨੀ । ਦੇਹ ਅਰੋਗ ਸਰੋਗ ਪਛਾਨੀ ।
ਅਪੁ ਮੰਗਾਇ ਮਦਯ ਤਬ ਪਿਯੋ । ਜਾਰ ਸਹਿਤ ਅਬਲਾ ਕੌ ਦਿਯੋ । ੯ ।
Mud bat eh kachu na jani. Deh arog sarog pachani.
Aap mangaye madye tab piyo. Jar sahit abla ko diyo.9.

ਨਿਜੁ ਕਰਿ ਮੈ ਤਿਯ ਜਾਰ ਪਿਵਾਯੋ । ਬਪੁ ਔਧੋ ਤਰ ਖਾਟ ਬੰਧਾਯੋ ।
ਅਖੈ ਦੋਊ ਮੂੰਦਿ ਕਰ ਲਈ । ਜਾਰ ਤ੍ਰਿਯਾ ਅਰੁੜਿਤ ਭਈ । ੧੦ ।
Nij kar mae tiye jar pivayo. Bapu aodho tar khat bandhayo.
Akhae doyu mund kar layi. Jar triya arudit bhayi.10.

Couplet :

"I have called a Vaid (physician) at home for your treatment. So you better get treated by him soon." (4)

Chopaiee ;

Aidai Rai then did accordingly and called Biram Dev at home, "O Vaid! What should be the treatment of this malady ? So that this disease could be cured." (5)

The Vaid then replied, "You are suffering from a great malady. There was no remedy for this through witchcraft. But there was a magic spell, which might help." (6)

"First you take lot of wine and give it to your wife also. You keep yourself tied down under the cot and continue reciting a Kabit. (serman). (7)

"Then call a sturdy person and make him seated on this cot. He will have a sham quarrel (fight) with your wife, then this disease may be got rid of." (8)

That fool did not realize the secret behind it. He thought his healthy body to be afflicted with the disease. He brought some wine and took himself and along with the paramour gave it to his wife also. (9)

The woman gave the wine to the paramour with her own hands. The husband was tied down and put under the cot turned upside down. His eyes were also blind folded and both the paramour and woman sat on the cot. (10)

ਭਾਟ ਪਰਿਯੋ ਤਰ ਕਬਿਤ ਉਚਾਰੈ । ਭੇਦ ਅਭੇਦ ਕਛੂ ਨ ਬਿਚਾਰੈ ।
ਵਹੈ ਤੰਤ੍ਰ ਜੋ ਬੈਦ ਬਨਾਯੋ । ਤਾ ਤੇ ਬੈਦ ਬਨਾਯੋ । ਤਾ ਤੇ ਦੇਵ ਹਮਾਰੈ ਅਯੋ । ੧੧ ।
Bhat pariyo tar kabit ucharae. Bhed abhed kachu na bichare.
Vahae tantar jo baed banayo. Ta te dev hamarae ayo.11.

ਭੋਗੁ ਜਾਰ ਅਬਲਾ ਸੌ ਕਿਯੋ । ਭਾਤਿ ਭਾਤਿ ਤਾ ਕੌ ਸੁਖ ਦਿਯੋ ।
ਉਛਲ ਉਛਲ ਰਤਿ ਅਧਿਕ ਕਮਾਈ । ਮੂਰਖ ਭਾਟ ਬਾਤ ਨਹਿ ਪਾਈ । ੧੨ ।
Bhogu jar abla so kiyo. Bhat bhat ta ko sukh diyo.
Uchal uchal rati adhik kamayi. Murakh bhat bat nahi payi.12.

ਦੋਹਰਾ
ਉਤਰਿ ਖਾਟ ਤੇ ਖੋਲਿ ਦ੍ਰਿਗ ਦਿਯੋ ਨ ਕੀਨੋ ਸੋਗੁ ।
ਭਾਟ ਪਛਾਨਿਯੋ ਸਾਚੁ ਜਿਯ ਅਬ ਮੈ ਭਯੋ ਅਰੋਗ । ੧੩ ।
Dohra
Utar khat te kholi drig diye na kino sog.
Bhat pachanyo sach jiye ab mae bhayo arog.13.

ਬਾਧਿ ਖਾਟ ਤਰ ਭਾਟ ਕੌ ਤਾ ਕਰ ਤੇ ਮਦ ਪੀਯ ।
ਰਤ ਮਾਨੀ ਤ੍ਰਿਯ ਜਾਰ ਸੌ ਭੇਦ ਨ ਪਾਯੋ ਪੀਯ । ੧੪ । ੧ ।
Badh khat tar bhat ko ta kar te mad piye.
Rati mani triye jar so bhed na payo piye.14.1.

ਇਤ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਬਹਤਰਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੭੨ । ੩੩੮੧ । ਅਫਜੂੰ ।
Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
ik so bahataravo charitar samapatam sat subham sat.172. 3381. Aphjun.

ਦੋਹਰਾ
ਰਾਇ ਨਿਰੰਜਨ ਚੋਪਰੋ ਜਾ ਕੀ ਤ੍ਰਿਯਾ ਅਨੂਪ ।
ਲੋਕ ਸਕਲ ਨਿਰਖੈ ਤਿਸੈ ਰਤਿ ਕੌ ਜਾਨਿ ਸਰੂਪ । ੧ ।
Dohra
Raye niranjan chopro ja ki triya anup.
Lok sakal nirkhae tisae rati ko jani sarup.1 .

ਸਹਿਰ ਬਸੈ ਬਹਲੋਲ ਪੁਰ ਜਾ ਕੋ ਰੂਪ ਅਮੋਲ ।
ਸੂਰਾ ਸਕਲ ਸਰਾਹਹੀ ਨਾਮ ਖਾਨ ਬਹਲੋਲ । ੨ ।
Sehar basae behlol pur ja ko roop amol.
Sura sakal sarahahi nam khan behlo1.2.

The bard, lying down was reciting the Kabit and could not think of the secret behind it The magic spell of the Vaid had brought Dev (Bir) to his house. (11)

The paramour then carried out a cohabitation with the woman and gave her full satisfaction wit lot of jumping up and down, he had a sexual affair with the woman but the foolish bard could not gauge the depth of all this. (12)

Couplet :

After getting down from the cot, he opened his eyes, and the bard also did not feel any pangs. The bard took it to be true that now he was free from that malady. (13)

Having tied down her husband under the cot, the woman had enjoyed sensuous pleasure with the paramoui, having taken wine from his hands, but this secret was not revealed to the bard at all. (14)(1)

Here the hundred and seventy-second episode of the King's and Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well. (172-3381)(Contd)

Couplet :

The wife of Niranjan Rai Chopra was very beautiful. All the people would look at her as a form of Rati only. (1)

He was also very charming and was having his abode in Behlolpur, All the warriors would praise him and his name was Behlol Khan. (2)

ਜਬ ਸੰਗੀਤ ਕਲਾ ਤ੍ਰਿਯਹਿ ਗਯੋ ਬਹਲੋਲ ਨਿਹਾਰਿ ।
ਤਬ ਹੀ ਸਭ ਹੀ ਚਿਤ ਤੇ ਦਈ ਪਠਾਨੀ ਡਾਰਿ । ੩ ।
Jab sanget kala triyeh gayo behlol nihari.
Tab hi sabh hi chit to dayi pathani dari.3.

ਬਨਿਜ ਕਲਾ ਬਾਲਾ ਹੁਤੀ ਲੀਨੀ ਨਿਕਟ ਬੁਲਾਇ ।
ਅਮਿਤ ਦਰਬੁ ਤਾ ਕੌ ਦਿਯੋ ਵਾ ਪ੍ਰਤਿ ਦਈ ਪਠਾਇ । ੪ ।
Banaj kala bala huti lino nikat bulaye.
Amit darab to ko diyo va prati dayi pathaye.4.

ਚੌਪਈ

ਬਨਿਜ ਕਲਾ ਚਲਿ ਕੈ ਤਿਤ ਅਈ । ਜਹਾ ਕਲਾ ਸੰਗੀਤ ਸੁਹਾਈ ।
ਜਬੈ ਖਾਨ ਕੀ ਉਪਮਾ ਕਰੀ । ਏ ਸੁਨਿ ਬਾਤ ਨਾਰਿ ਵਹ ਢਰੀ । ੫ ।

Chopaiee

Banaj kala chali kae tit ayi. Jaha kala sanget suhayi.
Jabae khan ki upma kari. Ae suni bat nari veh dhari.5.

ਇਨ ਬਾਤਨ ਕੌ ਅਬਲਾ ਉਰਝਾਈ । ਇਹੈ ਬਾਤ ਪਿਯ ਸੁਨਤ ਸੁਹਾਈ ।
ਮੈ ਇਕ ਬਾਗ ਬਨਾਯੋ ਭਲੋ । ਮੁਹਿ ਲੈ ਸੰਗ ਤਹਾ ਤੁਮ ਚਲੋ । ੬
In batan abla urjhayi. Ihae bat piye sunat suhayi.
Mae ik bag banayo bhalo. Muhe lae san taha tum chalo.6.

ਅਬ ਲੌ ਮੈ ਕਤਹੂੰ ਨਹੀ ਗਈ । ਪੈ'ਡ ਅਪੈ'ਡ ਨ ਪਾਵਤ ਭਈ ।
ਰਵਿ ਸਸਿ ਕੌ ਮੁਖ ਮੈ ਨ ਦਿਖਾਯੋ । ਪਿਯ ਬਿਨੁ ਕਛੂ ਨ ਮੋ ਕਹ ਭਾਯੋ । ੭ ।
Ab lo mae kathun nahi gayi. Paend append na pavat bhayi.
Ravi sari ko mukh mae na dikhayo. Piye binu kachu na mo keh bhyao.7.

ਪਤਿ ਤਿਹ ਕਹਿਯੋ ਤਹਾ ਤੁਮ ਜੈਯਹੁ । ਯਾ ਕੌ ਬਾਗ ਦੇਖਿ ਫਿਰਿ ਐਯਹੁ ।
ਬੀਤੀ ਰੈਨਿ ਪ੍ਰਾਤ ਜਬ ਭਈ । ਤਿਸੀ ਖਾਨ ਕੇ ਘਰ ਮੈ ਗਈ । ੮ ।
Pati tehh kahiyo taha turn jaeyahu. Ya ko bag dekhi phiri aeyahu.
Biti raen prat jab bhayi. Tisi khan ke ghar mae gayi.8.

ਤਾ ਹੀ ਬਾਗ ਨਿਰੰਜਨ ਗਯੋ । ਪਾਵਤ ਤਹਾ ਨਾਰਿ ਨਹਿ ਭਯੋ ।
ਖੋਜਤ ਅਧਿਕ ਤਹਾ ਤ੍ਰਿਯ ਪਾਈ । ਜਹਾ ਹਵੇਲੀ ਖਾਨ ਬਨਾਈ । ੯ ।
Ta hi bag niranjan gayo. Pavat taha nari nahi bhayo.
Khojat adhik taha triye payi. Jaha haveli khan banayi.9.

When Behlol saw the woman, called Sangeet Kala, then he forgot all about other Pathan women (and was all praise for her). (3)

There was another woman, named Banij Kala, and he called her and giving her lot of money he sent her to that woman (Sangeet Kala). (4)

Chopaiee :

Banij Kala then came to the place, where Sangeet Kala was sitting in glorious form. When she praised the Khan before her, she also got interested in him on hearing all this. (5)

With her talk she had got the woman interested (in Khan). Then she described the same thing in a befitting manner to her beloved spouse, that she had built a beautiful garden. (Then the wife told the husband) "Please take me to that place." (6)

"So far I had not gone anywhere (outside). I had not put my foot on any outside area. Even the sun and moon had not seen my face so far and without the beloved, I had not liked anything else." (7)

Then the husband told her to go there and after seeing the garden, she should come back. When the night was over, and the day dawned then the woman went to the Khan's house. (8)

Niranjan Rai went to the garden, but did not find his wife there. After lot of searching, he found the wife where the Khan had built a palatial haveli (building). (9)

ਦੋਹਰਾ

ਤ੍ਰਿਯ ਨਿਕਸੀ ਤਿਹ ਖਾਨ ਸੋ ਅਤਿ ਹੀ ਭੋਗ ਕਮਾਇ ।
ਬਦਨ ਲਾਗਿ ਪਤਿ ਹੀ ਗਯੋ ਸੰਕਿ ਰਹੀ ਮੁਖ ਨਯਾਇ । ੧੦ ।

Dohra

Triye niksi tehh khan so ati hi bhog kamaye.
Badan lag pati hi gayo sanki rahi mukh nayaye.10.

ਚੌਪਈ

ਜਬ ਹੀ ਦ੍ਰਿਸਟਿ ਨਿਰੰਜਨ ਧਰੀ । ਬਨਿਜ ਕਲਾ ਕੀ ਨਿੰਦਯਾ ਕਰੀ ।
ਮੁਹਿ ਕਹਿ ਸੰਗ ਨ ਮੋਰੇ ਭਈ । ਪੈ'ਡ ਚੂਕਿ ਪਰ ਘਰ ਮੈ ਗਈ । ੧੧ ।

Chopaiee

Jab hi drisati niranjan dhari. Banij kala ki nindaya kari.
Muh kaki sang na more bhayi. Paend chuki par ghar mae gayi.11..

ਮੋ ਕੌ ਪਕਰਿ ਪਠਾਨਨ ਲੀਨੌ । ਕਾਮ ਕੇਲ ਬਹੁ ਮੋ ਸੌ ਕੀਨੌ ।
ਤਬ ਬਲ ਚਲੈ ਕੇ ਯਾ ਕੌ ਮਾਰੌ । ਨਹਿ ਕਾਜੀ ਪੈ ਜਾਇ ਪੁਕਾਰੌ । ੧੨ ।

Mo ko pakri pathanan lino. Kam kel bahu mo so kino.
Tab bal chalae ke ya ko maro. Nahi kaji pae Jaye pukaro.12.

ਯਾ ਮੈ ਚੂਕ ਨ ਤੇਰੀ ਭਈ । ਪੈਡਿ ਚੂਕਿ ਪਰ ਘਰ ਮੈ ਗਈ ।
ਪੈਠਾਨਨ ਤੋ ਕੌ ਗਹਿ ਲੀਨੌ । ਕਾਮ ਭੋਗ ਤੋਰੇ ਸੰਗ ਕੀਨੌ । ੧੩ ।

Ya mae chuk n ateri bhayi. Paed chuki par ghar mae gayi.
Paethanan to ko gahi lino. Kam bhog tore sang kino.13.

ਭਲੋ ਭਯੋ ਤੂ ਘਰਿ ਫਿਰਿ ਅਈ । ਪਕਰਿ ਤੁਰਕਨੀ ਕਰਿ ਨਹਿ ਲਈ ।
ਜੌ ਕੋਊ ਧਾਮ ਮਲੇਛਨ ਅਵੈ । ਧਰਮ ਸਹਿਤ ਫਿਰਿ ਜਾਨ ਨ ਪਾਵੈ । ੧੪ ।

Bhalo bhayo tu ghari phiri ayi. Pakri turkani kari nahi layi.
Jo koyu dham malechan avae. Dharm sahit phiri jan na pavae.14.

ਤੁਮ ਪਤਿ ਮਾਥ ਨ ਅਪਨੌ ਧੁਨੌ । ਮੇਰੀ ਸਕਲ ਬ੍ਰਿਥਾ ਕਹ ਸੁਨੌ ।
ਸਕਲ ਕਥਾ ਮੈ ਤੁਮੈ ਸੁਨਾਊ । ਤਾ ਤੇ ਤੁਮਰੋ ਭ੍ਰਮਹਿ ਮਿਟਾਊ । ੧੫ ।

Tum pati math na apno dhuno. Meri sakal birtha keh suno.
Sakai katha mae tumae sunayu. Tate tumre bhrameh mitayu.15.

ਜਬ ਮੈ ਭੂਲ ਧਾਮ ਤਿਹ ਗਈ ਤਬਰਿ ਪਕਰਿ ਤੁਰਕਨ ਮੁਹਿ ਲਈ ।
ਤਬ ਮੈ ਤਿਨ ਸੌ ਐਸ ਉਚਾਰੌ । ਤੁਮੈ ਨ ਸੂਝਤ ਨਾਥ ਹਮਾਰੌ । ੧੬ ।

Jab mae bhul dham tehh gayi. Tabeh pakri turkan muh layi.
Tab mae tin so ais ucharo. Tumae na sujhat nath hamaro.16.

Couplet :

The woman came out of the haveli after having cohabitation with the Khan to her satisfaction. She met her husband coming from the opposite side. The woman, due to hesitation had her eyes downcast. (10)

Chopaiee :

When Niranjan looked at his wife, then Sangeet Kala said some disparaging remarks about Banij Kala. "She did not accompany me after all that talk and I lost my way and went to somebody else's house." (11)

"I was caught hold by the Pathans and they had sexual relationships with me. Now whatever you decide and if you have the courage to beat them or make a complaint to the Kazi." (12)

The spouse said, "There is no mistake on your part as you had lost your way and had gone to someone else's house. Then the Pathans caught hold of you and had assaulted you sexually." (13)

"It is good that you have come back home. Thank God that they never converted you to become a Turkan (muslim) forcibly. If someone comes to the house of malechhas (muslims) then he cannot go back safely without losing his religion." (14)

Then Sangeet Kala said, " O dear husband ! You do not worry too much (do not scratch your brain) and listen to my whole story. I am going to relate the whole episode to you and thus dispel your doubts." (15)

When I went to their house by mistake, the Turks caught hold of me. Then I told them, "You do not know (the strength) of my husband !" (16)

ਐਸੇ ਕਹਹਿ ਹੋਹਿ ਤੂ ਤੁਰਕਨਿ । ਮੋ ਕੌ ਲਗੇ ਲੋਗ ਮਿਲਿ ਘੁਰਕਿਨ ।
ਕੈ ਤੂ ਹੋਹਿ ਹਮਾਰੀ ਨਾਰੀ । ਤਾਤਰ ਦੇਤਿ ਠੌਰਿ ਤੁਹਿ ਮਾਰੀ । ੧੭ ।
Aise kaheh hohe tu turkani. Mo ko lage log mil ghurkani.
Kae tu hohe hamari nari. Natar det thor tuhe mari.17.

ਅੜਿਲ

ਤਬ ਮੈ ਤਾ ਸੌ ਚਰਿਤ ਭਾਤ ਐਸੋ ਕਿਯੋ ।
ਨਿਜੁ ਭਗ ਤੇ ਨਖ ਸਾਥਿ ਕਾਢਿ ਸ੍ਰੋਨਤ ਦਯੋ ।
ਪ੍ਰਥਮ ਅਲਿੰਗਨ ਖਾਨ ਸਾਥ ਹਸਿ ਮੈ ਕਰਿਯੋ ।
ਹੋ ਬਹੁਰੋ ਮੁਖ ਤੇ ਬਚਨ ਤਾਹਿ ਮੈ ਉਚਰਿਯੋ । ੧੮ ।

Aril

Tab mae to so charit bhat aiso kiyo.
Niju bhag te nakh sathi kadhi sronat dayo.
Pratham alingaan khan sath hasi mae kariyo.
Ho bahuro mukh te bachan tahe mae uchriyo.18.

ਰਿਤੁ ਅਈ ਹੈ ਮੋਹਿ ਸੁ ਮੈ ਹੋ ਗ੍ਰਿਹ ਜਾਤ ਹੋ । ਤੁਮੈ ਸਾਥ ਬਹਲੋਲ ਨ ਭੋਗ ਕਮਾਤ ਹੋ ।
ਸੰਗ ਮਨੁਛ ਦੈ ਮੋਹਿ ਤਹਾ ਪਹੁਚਾਇਯੋ । ਹੋ ਦਿਵਸ ਤੀਸਰੇ ਮੋ ਕੌ ਬਹੁਰਿ ਬੁਲਾਇਯੈ । ੧੯ ।
Ritu ayi hae mohe su mae ho greh jat ho. Tumae sath behlol na bhog kamat ho.
Sang manuch dae mohe taha pahuchaiyae. Ho divas tisre mo kae bahur bulaiyae.19.

ਸੁਨਿ ਐਸੇ ਬਚ ਮੋਹਿ ਖਾਨ ਤਬ ਯਜਿ ਦਿਯੋ ।ਕਾਮ ਭੋਗ ਤਹ ਸੰਗ ਨ ਮੈ ਐਸੋ ਕਿਯੋ ।
ਤਬ ਤੁਮ ਕੌ ਮੈ ਮਿਲੀ ਤਹਾ ਤੇ ਅਇ ਕੈ ।ਹੋ ਅਬ ਤੁਮ ਕਯੋਹੂ ਮੋ ਕੌ ਲੇਹੁ ਬਚਾਇ ਕੈ । ੨੦ ।
Suni aise bach mohe khan tab taj diyo. Kam bhog tehh sang na mae aise kiyo.
Tab tum ko mae mili taha te aye kae. Ho ab tum kayohu mo ko lehu bachaye kae.20.

ਦੋਹਰਾ

ਸੁਨਿ ਐਸੋ ਬਚ ਮੂੜ ਤਬ ਫੂਲਿ ਗਯੋ ਮੁਸਕਾਇ ।
ਭੇਦ ਨ ਜਾਨਯੋ ਬਾਲ ਕੋ ਅਈ ਭਗਹਿ ਫੁਰਾਇ । ੨੧ । ੧ ।

Dohra

Suni aiso bach mud tab phuli gayo muskaye.
Bhed na janyo bal ko ayi bhareh phuraye.21.1.

ਇਤ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਤਿਹਤਰਵੋ' ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੭੩ । ੩੪੦੨ । ਅਫਜੂੰ ।
Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
ik so tehtaravo Charitar samapatam sat subham sat.173. 3402. Aphjun.

So they told me to become a Turkan (convert to Islam). All of them tried to reprimand me. Either you become our wife or we shall kill you." (17)

Aril :

"Then I played this trick with them. I scratched my private parts with my nails, so that blood came out. Then I embraced the Khan with a laughter and then I addressed him like this." (18)

"I am having my menses, so I am going home. O Behlol ! I cannot have cohabitation with you. So send someone with me to take me to my house. But you may call me again on the third day." (19)

"On hearing these words, the Khan let me off. So I had no sexual relationship with him. After that I came back and met you here. Now you may rescue me as it suits you. (20)

Couplet :

Thus that fool got puffed up and laughed. He could not follow the secret that she had come back after having sexual affair. (21)(1)

Here the hundred seventy-third episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.

(173-3402)(Contd)

ਚੌਪਈ

ਮੋਕਲ ਗੜ ਮੋਕਲ ਨ੍ਰਿਪ ਭਾਰੋ । ਪਿਤਰ ਮਾਤ ਪਛਮ ਉਜਿਯਾਰੋ ।
ਸੁਰਤਾ ਦੇ ਤਿਹ ਸੁਤਾ ਭਣਿਜੈ । ਜਾ ਸਮ ਰੂਪ ਕਵਨ ਤ੍ਰਿਯ ਦਿਜੈ । ੧ ।

Chopaiee

Mokal gad mokal nirap bharo. Pitar mat pacham ujiyaro.
Surta de tehh suta bhanijae. Jo sam roop kavan triye dijae.1 .

ਅਪਨੌ ਤਵਨ ਸੁਯੰਬਰ ਬਨਾਯੋ । ਸਭ ਭੂਪਨ ਕੋ ਬੋਲਿ ਪਠਾਯੋ ।
ਕਾਸਟ ਤੁਰੈ ਜੋ ਹਯਾ ਚੜਿ ਅਵੈ । । ਸੋਈ ਰਾਜ ਸੁਤਾ ਕਹ ਪਾਵੈ । ੨ ।

Apno tavan suyanbar banayo. Sabh bhupan ko boli pathayo.
Kasat turae jo haya chadi avae. Soyi raj suta keh pavae.2.

ਅੜਿਲ

ਸਤ ਗਾੜਨ ਕੋ ਬਲ ਜੋ ਨਰ ਕਰ ਮੈ ਧਰੈ ।ਕਾਸਟ ਤੁਰੈ ਹੈ. ਸ੍ਵਾਰ ਤੁਰਤ ਇਹ ਮਗੁ ਪਰੈ ।
ਲੀਕ ਬਡੂ ਲਹੁ ਬਿਨੁ ਕਰ ਛੂਏ ਜੋ ਕਰੈ ।ਹੋ ਸੋਈ ਨ੍ਰਿਪ ਬਰ ਅਜੁ ਅਨ ਹਮ ਕੋ ਬਰੈ । ੩ ।

Aril

Sat gadan ko bal jo nar kar mae dharae. Kasat turae haav savar turat eh magu parae.
Leek badi lahu binu kar chuye jo karae. Ho soyi nirapbar aaj aan ham ko barae.3.

ਜਹ ਪੇਰੋ ਸ਼ਾਹ ਹੁਤੋ ਤਹੀ ਖਬਰੈ ਗਈ ।ਅਚਰਜ ਕਥਾ ਸੁਨਿ ਮੋਨ ਸਭਾ ਸਭ ਹੀ ਭਈ ।
ਤਬ ਹਜਰਤ ਤ੍ਰਿਯ ਐਸੇ ਬਚਨ ਸੁਨਾਇਯੋ ।ਹੋ ਹਜਰਤ ਕੋ ਭ੍ਰਮੁ ਸਭ ਹੀ ਤਬੈ ਮਿਟਾਇਯੋ ।੪।

Jeh pero shah huto tahi khabare gayi. Achraj katha suni mon sabha sabh hi bhayi.
Tab hajrat triye aise bachan sunaiyo. ho hajrat ko bharamu sahh hi tabac mitaiyo.4.

ਦ੍ਰਭੁ ਹਰ ਲਈ ਮੰਗਾਇ ਬਰੋ ਤਾ ਕੋ ਸੁ ਕਿਯ ।
ਨਹਰਿ ਖੋਦਿ ਬੋਰਿਆ ਕੋ ਬੋਲਿ ਤੁਰੰਗ ਲਿਯ ।
ਲਹੁ ਦੀਰਘ ਤਟ ਲੀਕੈ ਕਾਢਿ ਬਨਾਇ ਕੈ ।
ਹੋ ਜੀਤਿ ਆਪੁ ਲੈ ਦਈ ਹਜਰਤਹਿ ਜਾਇ ਕੈ । ੫ । ੧ ।

Drabhu jar layi mangaye baro to ko su kiye. Nehar khodi ḳeriya ko boli turang liye.
Lahu diragh tat likae kadhi banaye kae. Ho jiti aap lae dayi hajartahi jaye kae.5.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਚੌਹਤਰਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੭੪ । ੩੪੦੭ । ਅਫਜੂੰ ।

Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
ik so chohataravo charitar samapatam sat subham sat.174. 3407. Aphjun.

Chopaiee :

There was a great Raja, called Mokal in Mokal garh and his parents (mother and father) were very famous in the West. He had a daughter named Surta Dei, and there was no other woman comparable to her in beauty. (1)

She organized a Swambar (for her marriage) and all the Rajas were invited there. The Raja, who would come there riding a wooden horse, would get the hand of this princess in marriage (was the condition laid down). (2)

Aril :

The person, who would be armed with a spear with hundred joints, in hand, and riding a wooden horse, would follow that path (rout); who could draw a longer line without touching with hand, that particular Raja could wed her. (3)

This news reached the place, where Pero Shah was residing. Hearing the whole strange news, the whole assembly was silent (dumb founded). Then the King's wife said these words, which dispelled all the doubts of the King. (4)

So he obtained the roots of spear Grass and made a spear out of it. He got a canal dug up upto that place and asked the boatman to make a wooden boat in the shape of a horse. On the banks, with a wooden stick, two lines, one long and one short, line were drawn. So after winning the hand of the princess, this woman was given to the King (by her). (5)(1)

Here the hundred and seventy-fourth episode of King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.

(174-3407)(Contd)

ਦੋਹਰਾ
ਗਜਨ ਦੇਵ ਰਾਜਾ ਬਡੋ ਗਜਨੀ ਕੋ ਨਰਪਾਲ ।
ਕਮਲ ਕੁਰੰਗ ਸਾਰਸ ਲਜੈ ਲਖਿ ਤਿਹ ਨੈਨ ਬਿਸਾਲ । ੧ ।

Dohra

Gajandev raja bado gajni ko narpal.
Kamal kurang saras lajae lakh tehh naen bisa1.1.

ਤਹਾ ਦੁਰਗ ਦੁਰਗਮ ਬਡੋ ਤਹ ਪਹੁਚੈ ਕਹ ਕੌਨ ।
ਜੋਨਿ ਚੰਦ੍ ਕੀ ਨ ਪਰੈ ਚੀਟੀ ਕਰੈ ਨ ਗੌਨ । ੨ ।

Taha durag durgam bado the pahuchae keh kon.
Joni chandar kin a parae chiti karae na gon.2.

ਚੌਪਈ
ਚਪਲ ਕਲਾ ਇਕ ਰਾਜ ਦੁਲਾਰੀ । ਸੂਰਜ ਲਖੀ ਚੰਦ੍ ਨ ਨਿਹਾਰੀ ।
ਜੋਬਨ ਜੇਬ ਅਧਿਕ ਤਿਹ ਸੋਹੈ । ਖਗ ਮ੍ਰਿਗ ਜਛ ਭੁਜੰਗਨ ਮੋਹੈ । ੩ ।

Chopaiee

Chapel kala ik raja dulari. Suraj lakhi chandar na nihari.
Joban jeb adhik tehh sohae. Khag mrig jach bhujangan mohae.3.

ਦੋਹਰਾ
ਜੋਬਨ ਖਾਨ ਤਿਹ ਦੁਰਗ ਕੋ ਘੋਰਾ ਕਿਯੋ ਬਨਾਇ।
ਕਯੋਹੂੰ ਨ ਸੋ ਟੂਟਤ ਭਯੋ ਸਭ ਕਰਿ ਰਹੇ ਉਪਾਇ ॥੪॥

Dohra

Joban khan tehh durag ko ghora kiyo banaye.
Kayohun na so tutat bhayo sabh kari rahe upaye.4.

ਚੌਪਈ
ਜੋਬਨ ਖਾਨ ਤਿਹ ਬੀਰ ਬੁਲਾਇ । ਬੈਠਿ ਬੈਠਿ ਕਰਿ ਮੰਤ੍ ਪਕਾਏ ।
ਕਵਨ ਉਪਾਇ ਅਜੁ ਹਯਾ ਕੀਜੈ । ਜਾ ਤੇ ਦੁਰਗ ਤੋਰਿ ਕਰਿ ਦੀਜੈ । ੫ ।

Chopaiee

Joban khan tehh beer bulaye. Baeth baeth kari mantar pakaye.
Kavan upaye aaj haya kijae. Jo te durag tori kari dijae.5.

ਬਲਵੰਡ ਖਾਨ ਸੈਨ ਸੰਗ ਲਿਯੋ । ਤ੍ਵਨ ਦੁਰਗ ਪਰ ਹਲਾ ਕਿਯੋ ।
ਗੜ ਕੇ ਲੋਗ ਤੀਰ ਤੇ ਜਾਈ । ਮਾਰਿ ਮਾਰਿ ਕਰਿ ਕੂਕਿ ਸੁਨਾਈ । ੬ ।

Balvand khan saen sang liyo. Tavan durag par hala kiyo.
Gad ke log teer te jayi. Mar mar kari kuk sunayi.6.

Couplet :

There was a great king of Ghazni, by the name of Gajan Dev. By watching his large eyes, even the lotus flower, deer and crane would feel ashamed of themselves. (1)

He had an impregnable fort and no one could approach it. Even the moonlight could not reach that place or even an ant could not enter it. (2)

Chopaiee :

Chapal Kala was a princess there, whom neither the sun nor moon had seen (her). She was looking glorious with youthful exuberance and great charm. She was enamouring everyone including the birds, deer, demigods and snakes equally. (3)

Couplet :

Joban Khan had surrounded the fort and made all his efforts but that fort could not be over run. (4)

Chopaiee :

Joban Khan called his warriors and had consultations with them regarding the means to be adopted for crash destruction (entrance) of the fort. (5)

Then Balwant gathered his force (troops) and launched an attack on the fort. Nearing the fort, people started shouting "Kill them, Kill them." (6)

ਗੋਲੀ ਅਧਿਕ ਦੁਰਗ ਤੇ ਛੂਟੀ । ਬਹੁਤ ਸੁਰਮਨਿ ਮੁੰਡੀ ਫੂਟੀ ।
ਗਿਰਿ ਗਿਰਿ ਗਏ ਬੀਰ ਰਨ ਮਾਹੀ । ਤਨ ਮੈ ਰਹੀ ਨੈਕ ਸੁਧਿ ਨਾਹੀ । ੭ ।
Goli adhik durag te chuti. Bahut surmani mundi phuti.
Gir gir gaye beer ran mahi. Tan mae rahi naek sudh nahi.7.

ਭੁਜੰਗ ਛੰਦ

ਕਹੂੰ ਬਾਜ ਜੂਝੇ ਕਹੂੰ ਰਾਜ ਮਾਰੇ । ਕਹੂੰ ਤਾਜ ਬਾਜੀਨ ਕੇ ਸਾਜ ਡਾਰਰੇ ।
ਕਿਤੈ ਛੋਰਿ ਛੈਕੇ ਕਿਤੇ ਛੈਲ ਮੋਰੇ । ਕਿਤੇ ਛਤ੍ਰ ਧਾਰੀਨ ਕੇ ਛਤ੍ਰ ਤੋਰੇ । ੮ ।

Bhujang Chhand

Kahun baj jujhac kahun raj mare. Kahun taj bajen ke saj dare.
Kite chor cheke kite chael more. Kite chatar dharen ke chatar tore.8.

ਲਗੇ ਜੁਾਨ ਗੋਲੀਨ ਕੇ ਖੇਤ ਜੂਝੇ । ਚਲੇ ਭਾਜਿ ਕੇਤੇ ਨਹੀ ਜਾਤ ਬੂਝੇ ।
ਭਰੇ ਲਾਜ ਕੇਤੇ ਹਠੀ ਕੋਪਿ ਢੂਕੈ । ਚਹੂੰ ਓਰ ਤੇ ਮਾਰ ਹੀ ਮਾਰ ਕੂਕੈ । ੯ ।
Lage javan golen ke khet jujhe. Chale bhaj kete nahi jat bujhe.
Bhare laj kete hathi kop dhuke. Chahun or te mar hi mar kuke.9.

ਚਹੂੰ ਓਰ ਗਾੜੇ ਗੜੈ ਘੇਰਿ ਆਏ । ਹਠੀ ਖਾਨ ਕੋਪੇ ਲੀਏ ਸੈਨ ਘਾਏ ।
ਇਤੇ ਸੂਰ ਸੋਹੈ ਉਤੇ ਵੈ ਬਿਰਾਜੈ । ਮੰਡੇ ਕ੍ਰੋਧ ਕੈ ਕੈ ਨਹੀ ਪੈਗ ਭਾਜੇ । ੧੦ ।
Chahun or gade gadae gheri aye. Hathi khan kope liye saen ghaye.
Ite sur sohae utae vae birajae. Mande krodh kae kae nahi paeg bhaje.10.

ਦੋਹਰਾ

ਛੋਰਿ ਖੇਤ ਪਗ ਨ ਟਰੇ ਭਿਰੇ ਸੂਰਮਾ ਚਾਇ ।
ਦਸੋ ਦਿਸਨ ਗਾਡੇ ਗੜਹਿ ਘੇਰਿ ਲਿਯੋ ਭਟ ਆਇ । ੧੧ ।

Dohra

Chori khet pag na tare bhire surma chaye.
Daso disan gade gadeh gher liyo bhat aye.11.

ਭੁਜੰਗ ਛੰਦ

ਕਿਤੇ ਗੋਲ ਗੋਲਾ ਮਹਾ ਬਾਨ ਛੋਰੇ । ਕਿਤੇ ਗਰਬ ਧਾਰੀਨ ਕੇ ਗਰਬ ਤੋਰੇ ।
ਪਰੀ ਮਾਰਿ ਭਾਰੀ ਕਹਾ ਲੌ ਬਖਾਨੌ । ਉਡੀ ਜਾਨ ਮਾਖੀਰੁ ਕੀ ਮਾਖਿ ਮਾਨੌ । ੧੨ ।

Bhujand Chhand

Kite goli gola maha khanchore. Kite garab dharen ke garab tore.
Pari mari bhari kaha lo bakhane. Udi jan makhiru ki makh mano.12.

Lot of bullets were fired and many warriors were killed (with heads crushed). The warriors had fallen down in the battlefield and there was no life left in them. (7)

Bhujang Chhand :

Somewhere horses had fallen down and at some places, the Rajas were lying killed. At some places, the crowns and horses fittings were lying scattered. Somewhere the warriors had been pierced through and left there and somewhere smart young men had been crushed and at places canopies of Kings were lying broken. (8)

Many warriors had been killed with the shooting of bullets in the battlefield and many had run away (from the battlefield), which cannot be counted. Many had come there being enraged due to their prestige and there were shouts of 'kill them, kill the enemy,' all around. (9)

From all the four sides, the fort had been surrounded fully and stubborn Khans had launched an attack with greater zeal and ruthlessness with their troops. On one, side the warriors were looking glamorous while on the other side they were striking with greater fury and were not retracing their steps at all. (10)

Couplet :

Leaving the battlefield, not a single warrior was retracting even one step and all were fighting with full vigour. The warriors had surrounded the fort from all the ten sides. (11)

Bhujang Chhand :

Somewhere the armourers were firing canons while the archers were shooting arrows. Somewhere the pride of egoistic warriors was being lowered. There was lot of bloodshed. How far could I relate the details? It appeared as if honey bees had flown in a swarm from the honeycomb. (12)

ਦੋਹਰਾ

ਬਜ੍ ਬਾਨ ਬਿਛੁਅਨ ਭਏ ਬੀਰ ਲਰੇ ਰਨ ਮੰਡ ।
ਲਗੀ ਤੁਪਕ ਕੀ ਉਰ ਬਿਖੈ ਜੂਝੋ ਖ" ਬਲਵੰਡ । ੧੩ ।

Dohra

Bajar ban bichuan bhaye beer lare ran mand.
Lagi tupak ki ur bikhae jujhae khan balvand.13.

ਚੌਪਈ

ਬਲਵੰਡ ਖਾਨ ਜਬਹੀ ਰਨ ਜੂਝੇ । ਔ ਭਟ ਮੂਏ ਜਾਤ ਨਹੀ ਬੂਝੇ ।
ਭਜੇ ਸੁਭਟ ਅਵਤ ਭਏ ਤਹਾ । ਜੋਬਨ ਖਾਨ ਖੇਤ ਮੈ ਜਹਾ । ੧੪ ।

Chopaiee

Balvand khan jabhi ran jujhe. Ao bhat muye jat nahi bujhe.
Bhaje subhat avat bhaye taha. Joban khan khet mae jaha.14.

ਚੌਪਈ

ਬਲਵੰਡ ਖ" ਕੋ ਸੁਨਿ ਮੁਏ ਸੰਕਿ ਰਹੇ ਸਭ ਸੂਰ ।
ਬਿਨ ਸਯਾਰੇ ਸੀਤਲ ਭਏ ਖਾਏ ਜਨਕ ਕਪੂਰ । ੧੫ ।

Chopaiee

Balvand khan ko suni muye sanki rahe sabh sur.
Bin sayare sital bhaye khaye janak kapur.15.

ਅੜਿਲ

ਚਪਲ ਕਲਾ ਜੋਬਨ ਖ" ਜਬੈ ਨਿਹਾਰਿਯੋ ।
ਗਿਰਿ ਧਰਨਿ ਮੁਰਛਾਇ ਕਾਮ ਸਰ ਮਾਰਿਯੋ ।
ਪੜ੍ਰੀ ਲਿਖੀ ਬਨਾਇ ਬਿਸਿਖ ਸੌ ਬਾਧਿ ਕਰਿ ।
ਹੋ ਦੀਨੋ ਧਨੁਜ ਚਲਾਇ ਧਨੁਖ ਦ੍ਰਿੜ ਸਾਧਿ ਕਰਿ । ੧੬ ।

Aril

Chapal kala joban khan jabae nihariyo.
Giri dharan murchaye kam sar mariyo.
Patri likhi banaye bisakh so badh kari.
Ho dino dhanuj chalaye dhanukh drid sadh kari.16.

ਸੁਨੁ ਕੁਅਰ ਜੂ ਅਬ ਜੌ ਤੁਮ ਮੋ ਕੌ ਬਰੌ ।
ਤੌ ਮੈ ਦੇਊ ਬਤਾਇ ਰਾਜ ਗੜ ਕੌ ਕਰੌ ।
ਪ੍ਰਥਮ ਬਯਾਹਿ ਮੋ ਸੌ ਕਰਿਬੋ ਠਹਰਾਇਯੈ ।
ਹੋ ਤੇਸਿਯਾ ਪਤਿਯਾ ਸਰ ਸੋ ਬਾਧਿ ਚਲਾਇਯੋ । ੧੭ ।

Sunu kuar ju ab jo turn mo ko karo.
To mae deyu bataye taj gad ko karo.
Pratham bayah mo so karibo thehraiyae.
Ho taesahi patiya sar so badh chalaiyae.17.

Couplet :

The warriors were fighting with Bajar-arrows and scorpions (arrows) in the battlefield. Balwant Khan had died with a bullet shot piercing his chest. (13)

Chopaiee :

When Balwant Khan got killed in the battlefield and many other warriors had also been killed (numbers not known). The warriors were coming rushing to the place (battlefield) where Joban Khan was was fighting the battle. (14)

Chopaiee :

With the news of Balwant Khan having been killed all the warriors became doubtful (of victory). All had become numbed without the cold weather, as if they had consumed camphor. (15)

Aril :

When Chapal Kala saw Joban Khan, she became passionate in love with him (got enamoured by him) and fell down on the ground, being unconscious. She wrote a letter with the arrow and holding the bow with strength, she shot the arrow. (16)

"O (Prince) Kanwar ! Listen. If you marry me, then I shall show you the secret (route) as how to win over the fort. First accept my marriage proposal and send a letter along with an arrow (as I did)." (17)

ਬਯਾਹ ਕੁਅਰ ਤਾ ਸੌ ਕਰਿਬੋ ਠਹਰਾਇਯੋ ।
ਵੈਸਹਿ ਪਤਿਯਾ ਸਰ ਸੌ ਬਾਧਿ ਬਗਾਇਯੋ ।
ਗੜ ਗਾੜੇ ਕੇ ਮਾਝ ਪਰਿਯੋ ਸਰ ਜਾਇ ਕਰਿ ।
ਹੋ ਨਿਰਖਿ ਅੰਕ ਤਿਹ ਨਾਰਿ ਲਿਯੋ ਉਰ ਲਾਇ ਕਰਿ । ੧੮ ।

Bayah patiya sar so bhadh bagaiyo.
vesih patiya sar so badh bagaiyo.
Gad gade ko majh pariyo sar jaye kari.
Ho nirakh ank tehh nari liyo ur laye kari.18.

ਦੋਹਰਾ

ਬਿਸਿਖ ਪਹੁਚਯੋ ਮੀਤ ਕੋ ਪਤਿਯਾ ਲੀਨੇ ਸੰਗ ।
ਅ"ਖੇ ਅਤਿ ਨਿਰਮਲ ਭਈ ਨਿਰਖਤ ਵਾ ਕੋ ਅੰਗ । ੧੯ ।

Dohra

Bisakh pahuchayo meet ko patiya line sang.
Ankhe ati nirma; bhayi nirkhat va ko sang.19.

ਚਪਲ ਕਲਾ ਸੋ ਜਬ ਕੁਅਰ ਬਯਾਹ ਬਦਯੋ ਸੁਖ ਪਾਇ ।
ਵੈਸਹਿ ਸਰ ਸੌ ਬਹੁਰਿ ਲਿਖਿ ਪਤਿਯਾ ਦਈ ਚਲਾਇ । ੨੦ ।

Chapal kala so jab kuar bayah badyo sukh paye.
Vaesah sar so bahur likh patiya dayi chalaye.20.

ਚੌਪਈ

ਪਤਿਯਾ ਬਿਖੈ ਇਹੈ ਲਿਖਿ ਡਾਰੋ । ਸੁਨੋ ਕੁਅਰ ਜੂ ਬਚਨ ਹਮਾਰੋ ।
ਪ੍ਰਥਮੈ ਬਾਰਿ ਬੰਦ ਇਹ ਕੀਜੈ । ਤਾ ਪਾਛੈ ਯਾ ਗੜ ਕੌ ਲੀਜੈ । ੨੧ ।

Chopaiee

Patiya bikhae ihae likh bharo. Suni kuar ju bachan hamaro.
Prathmae bari band eh kijae. Ta pache ya gad ko lijae.21.

ਅੜਿਲ

ਦਸੋ ਦਿਸਨ ਘੇਰੋ ਯਾ ਗੜ ਕੌ ਡਾਰਿਯੋ ।ਹਯਾ ਤੇ ਜੋ ਨਰ ਨਿਕਸੈ ਤਾਹਿ ਸੰਘਾਰਿਯੈ ।
ਅਵੈ ਜੋ ਜਨ ਪਾਸ ਬੰਦ ਤਿਹ ਕੀਜਿਯੈ ।ਹੋ ਬਹੁਰੇ ਦੁਰਗ ਛੁਰਾਇ ਛਿਨਕ ਮੋ ਲੀਜਿਯੈ । ੨੨ ।

Aril

Daso disanghero ya gad ko dariyae. Haya te jo nar niksae tahe sanghariyae.
Avae jo jan pas band tehhkijiyae. Ho bahuro durag chuaye chinak mo lijiyae.22.

The prince agreed for the marriage with that woman and sent a similar letter with the arrow. The arrow fell inside the strong fort. On seeing the contents of the letter the woman hugged it with her bosom. (18)

Couplet :

The letter of the friend along with the arrow reached there. While seeing the words of the letter, the eyes of the woman became very wet (purified). (19)

When the prince had agreed for the marriage with Chapal Kala with gaiety, then writing those words in the letter she shot an arrow (with the letter) similarly. (20)

Chopaiee :

She wrote in the letter, that "O Prince ! Listen to me. First close the entry of water to the fort. Then you could take control of the fort." (21)

Aril :

"From all the ten directions the fort should be surrounded and any one who comes out, should be killed and anyone who comes closer, should be caught in (chains) captivity and then you could take control of the fort in a moment. (22)

ਦਸੋ ਦਿਸਨ ਤਿਹ ਗੜ ਕੌ ਘੇਰਾ ਡਾਰਿਯੋ ।
ਜੌ ਜਨ ਤਹ ਤੇ ਨਿਕਸੈ ਤਾਹਿ ਸੰਘਾਰਿਯੋ ।
ਖਾਨ ਪਾਨ ਸਭ ਬੰਦ ਪ੍ਰਥਮ ਤਾ ਕੌ ਕਿਯੋ ।
ਹੌ ਬਹੁਰੌ ਦੁਰਗ ਛਿਨਾਇ ਛਿਨਕ ਭੀਤਰ ਲਿਯੋ । ੨੩ ।
Daso disan tehh gad ko ghera dariyo.
Jo tan tehh te niksae tahe sanghariyo.
Khan pan sabh band pratham to ko kiyo.
Ho bhauro durag chinaye chinka bhitar liyo.23.

ਲੀਨੋ ਦੁਰਗ ਛਿਨਾਇ ਗਜਨਿ ਸਹ ਘਾਇ ਕੈ ।
ਲਯੋ ਕੁਅਰਿਕਹ ਜੀਤਿ ਪਰਮ ਸੁਖ ਪਾਇ ਕੈ ।
ਭਾਤ ਭਾਤਿ ਰਤਿ ਕਰੀ ਪ੍ਰੇਮ ਉਪਜਾਇ ਕਰਿ ।
ਹੌ ਲਪਟਿ ਲਪਟਿ ਤ੍ਰਿਯ ਗਈ ਸੁ ਕੀਨੇ ਭੋਗ ਭਰਿ । ੨੪ ।
Lino durag chinaye gajni she ghaye kae.
Layokuari keh kiti param sukh paye kae.
Bhat bhat rati kari prem upjaye kari.
Ho lapat lapat triye gayi su kine bhog bhari.24.

ਚੌਪਈ
ਐਸੀ ਪ੍ਰੀਤ ਦੁਹਨ ਕੇ ਭਈ । ਅਬਲਾ ਔਰ ਬਿਸਰਿ ਸਭ ਗਈ ।
ਏਕ ਨਾਰਿ ਹਸਿ ਬਚਨਿ ਉਚਾਰੋ । ਬਡੋ ਮੂਰਖ ਇਹ ਰਾਵ ਹਮਾਰੋ । ੨੫ ।
Chopaiee
Aisi preet duhan ke bhayi. Abla aor bisri sabh gayi.
Ek nari hasi bachan ucharo. Bado murakh eh rav hamaro.25

ਜਿਨ ਤ੍ਰਿਯ ਪ੍ਰਿਥਮ ਪਿਤਾ ਕਹ ਘਾਯੋ । ਬਹੁਰਿ ਅਪਨੋ ਰਾਜ ਗਵਾਯੋ ।
ਤਾ ਸੌ ਮੂੜ ਪ੍ਰੀਤਿ ਉਪਜਾਈ । ਨ੍ਰਿਪ ਕੀ ਨਿਕਟ ਮ੍ਰਿਤੁ ਜਨ ਆਈ । ੨੬ ।
Jin triye pritham pita keh ghayo. Bahur apno raj gavayo.
Ta so mud priti upjayi. Nirap ki nikat mritu jan ayi.26.

ਪਿਤਾ ਹਨਤ ਜਿਹ ਲਗੀ ਨ ਬਾਰਾ । ਤਿਹ ਅਗੇ ਕਯਾ ਨਾਥ ਬਿਚਾਰਾ ।
ਜਿਨ ਤ੍ਰਿਯ ਅਪਨੋ ਰਾਜੁ ਗਵਾਯੋ । ਤਾ ਸੌ ਮੂਰਖ ਨੇਹ ਲਗਾਯੋ । ੨੭ ।
Pita hanta jeh lagi na bara. Tehh age kaya nath bichara.
Jin triye apno raj gavayo. Ta so murakh neh lagayo.27.

He had surrounded the fort from all sides. Whosoever came out of the fort, was killed. At first the entty of all the food materials was stopped then taking control of the fosl, he entered the fort in no time. (23)

Having killed Gajan Shah, the fort was seized, and felt great satisfaction in gaining victory over the princess. The he enjoyed sensuous pleasure with her in many ways and the woman also had cohabitation with him by embracing him closely." (24)

Chopaiee :

When both of them developed such a love, then he forgot about all other women. One woman said with laughter, "that our Raja was very foolish." (25)

The woman, who had got her father killed first, and they lost her kingdom-with that woman this Raja had developed love. It seems that his death haa approached near. (26)

The woman who took no time in getting her father killed before such a lady what is the value of our Raja ? The woman, who had lost her kingdom he had developed love with her. (27)

ਦੋਹਰਾ

ਜੋਬਨ ਖ" ਸੁਨਿ ਏ ਬਚਨ ਮਨ ਮੈ ਰੋਸ ਬਢਾਈ ।
ਬਡੋ ਮੁਨਾਰ ਉਸਾਰਿ ਤ੍ਰਿਯ ਤਾ ਮੈ ਦਈ ਚਿਨਾਇ । ੨੮ । ੧ ।

Dohra

Joban khan suni ae bachan man mae ros badhaye.
Bado munar usari triye to mae dayi chinaye.28.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਪਚਹਤਰਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੭੫ । ੩੪੩੫ । ਅਫਜੂੰ ।

Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
ik so pachhataravo charitar samapatam sat subham sat.175. 3435. Aphjun.

ਅੜਿਲ

ਜਗਬੰਦਨ ਇਕ ਸਾਹੁ ਬਡੋ ਸੁ ਬਖਾਨਿਯੈ ।ਅਪ੍ਰਮਾਨ ਧਨੁ ਜਾ ਕੇ ਧਾਮ ਪ੍ਰਮਾਨਿਯੈ ।
ਮਤੀ ਸੁ ਬੀਰ ਤ੍ਰਿਯਾ ਸੁਭ ਭਨਿਜਿਯੈ ।ਹੌ ਸਸਿ ਕੌ ਜਾ ਕੀ ਪ੍ਰਭਾ ਬਦਨ ਕੀ ਦਿਜਿਯੈ । ੧ ।

Aril

Jagabandan ik sahu bade su bakhaniyae. Aparman dhanu ja ke dham parmaniyae.
Mati su beer triya subh bhanijiyae. Ho sasi ko ja ki prbha badan ki dijiyae.l.

ਚੌਪਈ

ਚੌਪਈ ਤਾ ਕੋ ਨਾਤਹ ਵਿਲਾਇਤ ਹਯੋ । ਅਵਤ ਮਦ੍ ਦੇਸ ਨਹਿ ਭਯੋ ।
ਲਿਖਿ ਪਤਿਯਾ ਅਬਲਾ ਬਹੁ ਹਾਰੀ । ਨਿਜੁ ਪਤਿ ਕੀ ਨਹਿ ਪ੍ਰਭਾ ਨਿਹਾਰੀ । ੨ ।

Chopaiee

Ta ko nath vilait gayo. Avat madar des nahi bhayo.
Likh patiya abla bahur hari. Niju pati ki nahi prabha nihari.2.

ਤਿਨ ਤ੍ਰਿਯਾ ਅਧਿਕ੍ ਉਪਾਇ ਬਨਾਏ । ਤਹ ਹੀ ਰਹੇ ਨਾਥ ਨਹਿ ਆਏ ।
ਲਾਲ ਮਿਲੇ ਬਿਨੁ ਬਾਲ ਕੁਲਾਈ । ਸਭ ਧਨ ਲੈ ਸੰਗ ਤਹੀ ਸਿਧਾਈ । ੩ ।

Tin triye adhik upaye banaye. Tehh hi rahe nath nahi aye.
Lal mile binu lal kulayi. Sbah dhan lae sang tahi sidhayi.3.

ਚੰਦ੍ਰਭਾਨ ਜਾਟੁ ਬਟਿਯਾਢੋ । ਲੂਟਨ ਮਾਲ ਬਾਲ ਕੋ ਅਯੋ ।
ਜੋ ਕਰ ਚੜਿਯੋ ਛੀਨਿ ਸਭ ਲੀਨੋ । ਰੰਚ ਕੰਚ ਤਿਹ ਰਹਨ ਨ ਦੀਨੋ । ੪ ।

Chandarbhan jatu batihayo. Lutan mal bal ko ayo.
Jo kar chadiyo chini sabh lino. Ranch ranch tehh rehan na dino.4.

Couplet :

Joban Khan on hearing these words became furious and having got constructed a pillar, the woman was buried within it. (28)(1)

Here the one hundred and seventy-fifth episode of the King's & the Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well. (175-3435)(Cont)

Aril

There was a big landlord by the name of Jagbandhan, who was supposed to have lot of wealth with him. Bir Mati was known to be her good wife and her beauty was comparable to that of the moon. (1)

Chopaiee :

Her husband had gone to a foreign land and had not returned to Madhya Pradesh for a long time. The wife got tired of writing letters to him but she had not seen her husband's face. (2)

The woman made all efforts, but the spouse remained there (in foreign land) and did not return home. Without seeing her lover the beloved had gone mad, so she also started for that land along with all the wealth. (3)

There was a robber by the name of Chander Bhan Jatu, who came to loot her wealth. He snatched all her wealth and nothing was left with her. (4)

ਭੁਜੰਗ ਛੰਦ

ਜਬੈ ਮਾਲ ਜੋ ਲੂਟਿ ਕੈ ਕੈ ਸਿਧਾਏ । ਤਬੈ ਕੂਕਿ ਕੈ ਨਾਰਿ ਬੈਨਯੋ ਸੁਨਾਏ ।
ਸੁਨੋ ਬੈਨ ਭਾਈ ਇਹੈ ਕਾਜ ਕੀਜੋ । ਰਹੋ ਹਯਾ ਨਹੀ ਦੂਰ ਕੋ ਪੈਂਡ ਲੀਜੋ । ੫ ।

Bhujang Chhand

Jabae mal ko luti kae kae sidhaye. Tabae kuk kae nazi baenayo sunaye.
Suno baen bhayi ihae kaj kijo. Raho haya nahi duri ko paend lijae.5.

ਚੌਪਈ

ਜੌ ਇਹ ਬਾਤ ਨਾਥ ਸੁਨਿ ਲੈਹੈ । ਤੁਮ ਤੇ ਜਾਨ ਏਕ ਨਹੀ ਦੈਹੈ ।
ਲੈਹੈ ਝੀਨਿ ਤਰੇ ਕੇ ਘੋਰਾ । ਤੁਮਰੋ ਰਹਿਯੋ ਜਿਯਬ ਜਗ ਥੋਰਾ । ੬ ।

Chopaiee

jo eh bat nath laechae. tum te jan ek nahi daehae.
laehae cheeb tare ke ghora. tumor rahio jiyab jab thora.6.

ਇਹ ਇਹ ਬਾਤ ਚਿਤ ਨਹੀ ਅਨੀ । ਮੂੜ ਤ੍ਰਿਯਾ ਬਰਰਾਤ ਪਛਾਨੀ ।
ਯਾ ਕੋ ਨਾਥ ਹਮਰ ਕਾ ਕਰਿ ਹੈ । ਸਹਸ ਸ੍ਵਾਰ ਕੋ ਏਕ ਸੰਘਾਰਿ ਹੈ । ੭ ।

in eh bat chit nahi ani . mud triya barrat pachani.
ya ko nath hm;r ka kari hae. sehas·savar ko ek sanghari hae. 7 .

ਲੂਟਿ ਸਕਲ ਧਨੁ ਜਬੈ ਸਿਧਾਏ । ਤਬ ਅਬਲਾ ਨਰ ਬਸਤ੍ਰ ਬਨਾਏ ।
ਕਟਿ ਸੋ ਕਸਿ ਕ੍ਰਿਪਾਨ ਤਿਯ ਲੀਨੀ । ਕਸਿਸ ਕਮਾਨ ਕਰੈਰੀ ਕੀਨੀ । ੮ ।

luti sakal dhanu jabae sidhaye. tab abla nar bastar banaye.
kati si kasi kirpan tiye lini. kasis kaman karaegi kini.8.

ਅਰੁਨ ਤੁਰੰਗ ਅਰੂੜਿਤ ਭਈ । ਪਵਨ ਗਵਨ ਤੇ ਸੀਘ੍ਰ ਸਿਧਈ ।
ਜਾਇ ਸ੍ਵਾਰ ਤ੍ਰਿਯਾ ਸਹੀਸ੍ਰ ਹੰਕਾਰੋ । ਕੈ ਧਨੁ ਦੇਹੁ ਕਿ ਸਸਤ੍ਰ ਸੰਭਾਰੋ । ੯ ।

arun turang arudit bhayi. pavan gavan te sighar sidhyi.
jaye sanar triye sahensar hankaro. kae dhanu dehu ki sastar sanbharo.9.

ਸਭਹਿਨ ਕੋਪ ਬੈਨ ਸੁਨਿ ਕੀਨੋ । ਤਾ ਕੋ ਅਧਿਕ ਗਾਰਿਯਨ ਦੀਨੋ ।
ਤੋ ਤੇ ਮੂੜ ਕਹਾ ਹਮ ਡਰਿ ਹੈ । ਸਹਸ ਸ੍ਵਾਰ ਏਕਲ ਤੇ ਟਰਿ ਹੈ । ੧੦ ।

sabhin kop baen suni kino. ta ko adhik gariyan dino.
to te mud kaha ham dari hae. sehas savar ekal te tari hae. 10 .

ਗਹਿ ਧਨੁ ਹਾਥ ਕੋਪ ਤ੍ਰਿਯ ਭਰੀ । ਤੁਰੈ ਧਵਾਇ ਉਠਵਨੀ ਕਰੀ ।
ਏਕ ਬਿਸਿਖ ਕਰਿ ਕੋਪ ਚਲਯੋ । ਬੀਸ ਜ੍ਵਾਨ ਬਿਚ ਹੈ ਕਰਿ ਗਯੋ । ੧੧ ।

geh dhanu hath kop triye bhari. turae dhavaye uthani kari.
ek bisakh kari kop chalyo. bees javan bich haan kari gayo . 11.

Bhujang Chhand :

When they (robber and companions) left after looting her, then the woman cried aloud and said, "O Brothers ! Listen and do this act. Do not stay here and go far away." (5)

Chopaiee :

"If my husband came to know about it, he would not leave anyone of you alive; he would snatch away even your horse you are riding, j It seems to me that your life span is almost finished." (6)

They did not bother about it and thought it to be the outbursts of a foolish woman. What could her husband do to us ? Would he kill a thousand horse riders all alone ? (7)

When the robbers had gone after looting the money, the woman dressed herself as a man, and tied a sword with her waist, along with a sturdy bow also. (8)

She rode on a red horse and with the speed of wind moved ahead. She went and challenged the thousand riders, saying, "either you give back the money or take up your arms to fight." (9)

On hearing these words, they felt greatly enraged and abused him badly.O fool! Should we be afraid of you, and should we, one thousand strong, run away from you. (10)

Taking her bow in hand, the woman got furious and by racing the horse,she launched an attack.She shot an arrow getting enraged which pierced through twenty men.(11)

ਬਹੁਰਿ ਤ'ਨ ਧਨੁ ਬਾਨ ਚਲਾਯੋ । ਤਬ ਹੀ ਬੀਸ ਘੋਰਯਨ ਘਾਯੋ ।
ਏਕਹਿ ਬਾਰ ਪ੍ਰਾਨ ਬਿਨੁ ਬਿਨੁ ਭਏ । ਗਿਰਿ ਗਿਰਿ ਮਨੌ ਮੁਨਾਰਾ ਗਏ । ੧੨ ।
bahur tan dhanu ban chalayo. tab hi bees ghoryan ghayo.
ekeh bar pran binu bhaye . gir gir mano munara gaye. 12.

ਤੀਜੀ ਬਹੁਰਿ ਉਠਵਨੀ ਕਰੀ । ਛੁਡਿਯੋ ਬਾਨ ਨੈਕੁ ਨਹਿ ਡਰੀ ।
ਤੀਸ ਬੀਰ ਇਕ ਬਾਰ ਬਿਦਾਰੋ । ਮਾਨੌ ਪਵਨ ਪਤ੍ਰ ਸੇ ਝਰੇ । ੧੩ ।
tiji bahur uthvabi kari. chodiyo ban naeku nahi dari.
tees beer ik bar bidare. mano pavan patar so jhare. 13.

ਏਕ ਬਾਨ ਜਬ ਬਾਲ ਪ੍ਰਹਾਰੈ । ਬੀਸ ਤੀਸ ਥਿਤ ਪੈ ਭਟ ਡਾਰੈ ।
ਚਪਲ ਤੁਰੈ ਤ੍ਰਿਯ ਚਤੁਰਿ ਧਵਾਵੈ । ਏਕ ਘਾਇ ਤਨ ਲਗਨ ਨ ਪਾਵੈ । ੧੪ ।
ek ban jab bal parharae. bees tees chit pae bhat darae.
chapal turae triye chatur dhvaae. ek ghaye tan lagan na pavai.14.

ਜਲ ਮੌ ਜਨੁਕ ਗੀਗੇਰੀ ਝਮਕੈ । ਘਨ ਮੈ ਮਨੌ ਦਾਮਿਨੀ ਦਮਕੈ ।
ਏਕੈ ਬਾਨ ਬੀਸ ਭਟ ਗਿਰੈ । ਬਖਤਰ ਰਹੇ ਨ ਜੇਬ" ਜਿਰੇ । ੧੫ ।
jal mo januk gangeri jhamkae. ghan mae mano dam;ni damkae.
ekae ban bees bhat girae. bakhtar rahe na jeban jire.15.

ਅੜਿਲ

ਬਹੁਰਿ ਕ੍ਰੋਧ ਕਰਿ ਬਾਲ ਇਕ ਬਾਨ ਪ੍ਰਹਾਰਿਯੋ ।ਬੀਸ ਬਾਜ ਬਿਚ ਕਰਿ ਹ੍ਵੈ ਬਾਨ ਪਧਾਰਿਯੋ ।
ਤਰਫਰਾਇ ਛਿਤ ਮਾਝ ਸੁਭਟ ਬਿਨੁ ਸੁਧ ਭਏ ।ਹੋ ਅਏ ਜਗਤ ਨ ਮਾਝ ਨ ਨਿਜ ਜਨਨੀ ਜਏ । ੧੬ ।

Aril

bahur krodh kari bal ek ban parhariyo.
bees baj bichh kari haav ban padhariyo.
tarpharaye vhit majh subhat binu sudh bhaye.
ho aye jagat na majh na niju janni jaye.16.

ਸਹਸ ਸੂਰਮਾ ਜਬ ਤ੍ਰਿਯ ਦੀਏ ਸੰਘਾਰਿ ਕੈ ।
ਚੰਦ੍ ਭਾਨ ਰਿਸ ਭਰਿਯੋ ਸੋ ਤਿਨੈ ਨਿਹਾਰਿ ਕੈ ।
ਚਾਬੁਕ ਮਾਰਿ ਤੁਰੰਤ ਧਵਾਇਯੋ ।
ਹੋ ਤ੍ਰਿਯ ਤਿਹ ਹਨਯੋ ਨ ਬਾਨ ਤੁਰੰਗਹਿ ਘਾਇਯੋ । ੧੭ ।
sehas surma jab triya diye sanghar kae.
chandar bhan risi bhario su tinae nihar kae.
chabuk mari turang turant dhavaiyo.
ho triya tehh hanyo na ban turangeh ghaiyo.17.

Then she stretched her bow and shot another arrow and killed twenty horses and in one go they were all dead. It seemed as if pillars hadfallen. (12)

Then she shot the arrow third time, without any fear and killed thirty men in one go. It seemed as if the wind had thrown down some leaves. (13)

Whenever the woman was shooting an arrow, about twenty or thirty men were killed and thrown on the ground. The clever woman was racing her clever horse in such a manner, that she did not get wounded at all. (14)

It seemed as if Gangeri was moving in water with a high speed, or lightning was flashing among the clouds. Twenty warriors were falling with the striking of one arrow only. There were no coats of mail nor their grandeur. (15)

Aril

Then the woman, getting enraged, shot another arrow, which pierced through twenty horses. The warriors, throbbing in agony had fallen unconscious on the ground. It seemed, as if they had never been born on the Earth or their mothers had never given birth to them. (16)

When the woman had killed one thousand warriors, then Chander Bhan became furious with rage. He raced his horse with speed, by whipping him. But the woman did not kill him, rather she killed his horse with the arrow. (17)

ਜਤਿ ਜਤਿ ਕਰਿ ਬਾਲ ਸੁਰਮਾ ਬਸਿ ਕਏ ।
ਸਭ ਸੁਰਨ ਕੇ ਸੀਸ ਸਕਲ ਬੁਕਚਾ ਦਏ ।
ਜਹ ਤੇ ਧਨੁ ਲੈ ਗਏ ਤਹੇ ਤਹ ਅਇ ਕੈ ।
ਹੋ ਤੁਮਲ ਜੁਧ ਕਰਿ ਨਾਰਿ ਚਰਿਤ੍ਰ ਸਿਖਾਇ ਕੈ । ੧੮ ।

jeet jeet kari bal surma bas kaye.
sabh suran ke seess sakal bukcha daye.
jeh te dhanu lae gaye taje tehh aye kae.
ho tumal judh kari nari charitar dikhaye kae.18 .

ਏਕ ਸਦਨ ਤੇ ਛੋਰਿ ਤੁਰੈ ਤਾ ਕੋ ਦਿਯੋ ।
ਚੰਦ੍ ਭਾਨੁ ਜਾਟ ਕੋ ਕਰਿ ਅਪਨੋ ਲਿਯੋ ।
ਚੋਰ ਬ੍ਰਿਤਿ ਕੋ ਤੁਰਤ ਤਬੈ ਤਿਨ ਤਯਾਗਿਯੋ ।
ਸ੍ਰੀ ਜਦੁਪਤਿ ਕੇ ਜਾਪ ਬਿਖੈ ਅਨੁਰਾਗਿਯੋ । ੧੯ ।

ek sadan te chori turae ta ko diyo.
chandar bhan jatu ko kari apno liyo.
chor brit ko turut tabae tin tayagiyo.
sri jadupati ke jap bikhae anuragiyo.19.

ਦੋਹਰਾ

ਚੰਦ੍ ਭਾਨ ਕੋ ਜੀਤਿ ਕਰਿ ਤਹਹ ਤੇ ਕਿਯੋ ਪਯਾਨ ।
ਜਹਾ ਅਪਨੋ ਪਤਿ ਹੁਤੋ ਤਹਾ ਗਈ ਰੁਚਿ ਮਾਨ । ੨੦ ।

Dohra

chandar bhan ko jiti tehh te kiyo payan.
jaho apno pati huto taha gayi ruchi man.20.

ਚੌਪਈ

ਦੁਹਕਰਿ ਕਰਮ ਨਾਰਿ ਤਿਨ ਕੀਨੋ । ਸਭ ਹੀ ਜੀਤਿ ਬੈਰਿਯਨੁ ਲੀਨੋ ।
ਬਹੁਰੋ ਮਿਲੀ ਨਾਥ ਸੋ ਜਾਈ । ਪਿਯ ਕੋ ਮਦ੍ ਦੇਸ ਲੈ ਆਈ । ੨੧ । ੧ ।

Chopaiee

dhukhari karam nari tin kino. sabh hi jiti baeriyan kino.
bahuro mili nath so jayi. piye ko madar des lae ayi.21.1

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਆ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਛਿਹਤਰਵੋ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੭੬ । ੩੪੫੬ । ਅਫਜੂੰ ।

itt sri charitar pakhyane triya charitare mantri bhoop sanbade
ik so chihataravo charitar samaptam sat subham sat.176.3456.aphjun.

The woman had gained victory over all the warriors and having controlled them and placed the bundles on their heads. They brought back the money from where they had looted. This woman, through this wonderful game had raged a fierce battle. (18)

She gave a horse to him and Chander Bhan Jatoo was made her own (slave). He left the idea of theft and started worship of Sri Krishna with zeal. (19)

Couplet :

Having gained victory over Chander Bhan, she moved towards the place, where her spouse was living with great joy. (20)

Chopaiee

The woman had accomplished a very difficult task, having won over all the enemies. Then she met her beloved and brought him back to Madhya Pradesh. (21)(1)

Here the hundred and seventy sixth episode of the king's & minister's dialogue regarding woman characterization from charitar pakhyan's completed. All is well.

(176-3456)(Contd)

ਚੌਪਈ

ਮੈਨ ਲਤਾ ਅਬਲਾ ਇਕ ਸੁਨੀ । ਬੇਦ ਪੁਰਾਨ ਸਾਸਤ੍ਰ ਬਹੁ ਗੁਨੀ ।
ਬਡੇ ਸਾਹੁ ਕੀ ਸੁਤਾ ਭਨਿਜੈ । ਤਾ ਕੇ ਕੌ ਪਟਤਰ ਕਹਿ ਦਿਜੈ । ੧ ।

Chopaiee

maen lata abla ik suni. bed puran sastar bahu guni.
bade sahu ki suta bhanijae.ta ke pattar kahi dijae.1.

ਅੜਿਲ

ਮੈਨ ਲਤਾ ਇਕ ਬਡੋ ਜਹਾਜ ਮੰਗਾਇਯੋ ।ਖਾਨ ਪਾਨ ਬਹੁ ਦਿਨ ਕੋ ਬੀਚ ਡਰਾਇਯੋ ।
ਛੋਰਿ ਨਾਥ ਕੋ ਧਾਮੁ ਆਪੁ ਤਿਤ ਕੌ ਚਲੀ ।ਹੌ ਲੀਨੋ ਅਪੁਨੇ ਸੰਗ ਪਚਾਸਿਕ ਸੁਭ ਅਲੀ । ੨ ।

Aril

maen lata ik bado jahat mangaiyao.khan pan bahu din ko beech daraiyo.
chor nath ko bham aap tit ko chali.ho lino apune sang pachasik subh ali.2.

Aril

ਜਬ ਸਮੁੰਦ੍ ਮੈ ਗਈ ਤਬੈ ਤਿਨ ਯੌ ਕਿਯੋ । ਸਾਠਿ ਹਾਥਿ ਕੋ ਬ"ਸਿ ਮੰਗਾਇ ਤਬੈ ਲਿਯੋ ।
ਤਾ ਸੌ ਬੈਰਕ ਬਾਧੀ ਬਡੀ ਬਨਾਇ ਕੈ । ਹੌ ਵਾ ਅੰਚਰ ਕੇ ਸੰਗ ਗਈ ਅਗਿ ਜਰਾਇ ਕੈ । ੩ ।

Aril

jab samundar mae gayi tabae tin yo kiyo.sath hathi ko bansi mangaye tabe liyo.
ta so barek badhi banaye lae. ho va anchar ke sang gayi aag jaraye kae. 3.

ਹੇਰਿ ਅਗਿ ਕਹ ਜਿਯਨ ਅਚੰਭਵ ਅਤਿ ਭਯੋ ।ਜਨੁਕ ਸਮੁੰਦ੍ ਕੇ ਬੀਚ ਦੂਸਰੋ ਸਸਿ ਵਯੋ ।
ਜਯੋ ਜਯੋ ਤਾਕਹ ਬੈਠਿ ਮਲਾਹ ਚਲਾਵਹੀ । ਹੌ ਮਛ ਕਛ ਸੰਗਿ ਹੇਰਿ ਚਲੈ ਤਹ ਅਵਹੀ । ੪ ।
heri aag keh jiyan achanbhav ati bhayo.januk samundar ke beech dusro sasi vayo.
jayo jayo takeh baeth malah chlavahi.ho mach kach sang heri chale tehh avhhi. 4 .

ਚਾਲਿਸ ਕੋਸ ਪ੍ਰਮਾਨ ਜਹਾਜ ਜਬਾਹਿਯੋ ।
ਮਛ ਕਛ ਅਧਿਕ ਹਿਦੈ ਸੁਖ ਪਾਇਯੋ ।
ਯਾ ਫਲ ਕੋ ਅਬ ਹਮ ਹੀ ਪਕਰਿ ਚਬਾਇ ਹੈ ।
ਹੌ ਬਹੁਰਿ ਅਪਨੇ ਧਾਮ ਸਕਲ ਚਲਿ ਜਾਇ ਹੈ । ੫ ।
challis kos parman jahas jabaiyo.mach kach sabh adhik hirdae sukh paiyo.
ya phal ko ham ab hi pakri chabaye hae.ho bahur apune dham sakal chali jaye hae.5.

ਮਛ ਕਛ ਅਰੁ ਜੀਵ ਬਹੁਤ ਮਿਲਿ ਜੋ ਧਏ । ਤਿਨ ਕੇ ਬਲੁ ਸੌ ਅਧਿਕ ਰਤਨ ਅਵਤ ਭਏ ।
ਮੈਨ ਲਤਾ ਤਬ ਦੀਨੀ ਅਗਿ ਬੁਝਾਇ ਕੈ ।ਹੌ ਮਛ ਕਛਿ ਚਕ ਰਹੇ ਅਨਿਕ ਦੁਖ ਪਾਇ ਕੈ । ੬ ।
mach kach aru jeev bahut mil jo dhaye.tin ke bali so adhik ratan avat bhaye.
maen lata tab aag bujhaye lae.ho mach kach rahe anik dukh paye kae.6.

Chopaiee

There was a woman called Main Lata, who was proficient in the study of Vedas, Puranas and Shastras etc. She was known as the daughter of a great merchant (Shah). She was extremely praiseworthy (to be compared with whom). (1)

Aril

Main Lata brought a huge ship and placed food materials in it for manydays(to last). Leaving the house of her Master,she moved towards that side,taking along with herself about fifty girl friends. (2)

Aril

When she went into the ocean, then she did like this. She got a sixty feet long pole, and tied a big flag with it and set fire to the cloth tied therein. (3)

On seeing this fire, the set creatures got surprised, as if a second moon had shone forth in the sea. As the ship was moved ahead by the oarsman, all the fish etc. were moving along with it. (4)

When the ship had moved away about 40 kilometers, then the fish etc. felt greatly relieved at heart. They were thinking that they would munch this fruit after catching it soon and then go back home. (5)

With the movement of fish and tortoise or other creatures along with the ship, many jewels had come up with its force (on the sides). Then Main Lata got the fire extinguished and the fish etc. felt greatly pained being shocked. (6)

ਤਿਨ ਕੇ ਠਟਕਤ ਬਾਰਿ ਤਹਾ ਤੇ ਚਲਿ ਗਯੋ ।ਜੀਵਤ ਹੀ ਸਭ ਰਹੇ ਅਧਿਕ ਦੁਖਿਤ ਭਯੋ ।
ਮਨਿ ਮਾਨਿਕ ਤਬ ਲੀਨੇ ਬਾਲ ਉਠਾਇ ਕੈ ।ਹੋ ਜਲ ਜੀਵਨ ਕਹ ਐਸੇ ਚਰਿਤ੍ਰ ਦਿਖਾਇ ਕੈ ।੭।
tin ke thatkat bar taha te chali gayo.jivat hi sabh rehe adhik dukhat bhayo.
man manic tab lino bal uthaye lae.ho jal jivan keh aise charitar dikhaye kae.7.

ਦੋਹਰਾ

ਕੋਟ ਸ਼ਾਰਿ ਕਰਿ ਮਤਸ ਦ੍ਰਿਗ ਬੰਧਯੋ ਅਪਨੋ ਗਾਉ ।
ਤਾ ਦਿਨ ਤਾ ਕੋ ਪਰਿਯੋ ਮਛਲੀ ਬੰਦਰ ਨਾਉ । ੮ ।

Dohra

kot savar kari matas drig bandhiyo apno gayo.
ta din to ta ko pariyo machli bandar nayo.8.

ਖੋਜਿ ਖੋਜਿ ਤਿਹ ਭੂਮਿ ਤੇ ਕਾਢੇ ਰਤਨ ਅਨੇਕ ।
ਰੰਕ ਸਭੇ ਰਾਜਾ ਭਏ ਰਹਿਯੋ ਨ ਦੁਰਬਲ ਏਕ । ੯ । ੧ ।
khoj khoj tehh bhunmi te kadhe ratan anek.
rank sabhae raja bhaye rahiyo na durbal ek.9.1.

ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਆ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦ
ਇਕ ਸੌ ਸਤਹਰਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੭੭ । ੩੪੬੫ । ਅਫਜੂੰ ।
itt sri charitar pakhyane triya charitre mantri bhoopp sanbade
ik so satataravo charitar samaptam sat subham sat.177.3465.aphjun.

ਚੌਪਈ

ਏਕ ਸੁਮੇਰ ਦੇਵਿ ਬਰ ਨਾਰੀ । ਅਤਿ ਸੁੰਦਰ ਪ੍ਰਭੁ ਆਪੁ ਸਵਾਰੀ ।
ਜੋਤਿ ਮਤੀ ਦੁਹਿਤਾ ਤਿਹ ਸੋਹੈ । ਦੇਵ ਅਦੇਵਨ ਕੋ ਮਨੁ ਮੋਹੈ । ੧ ।

Chopaiee

ek sumer devi bar nari. ati sundar prabhu aap savari.
joti mati duhita tih sohai. dev adevan ko banu mohae.1.

ਕੋਰਿ ਕੁਅਰਿ ਤਿਹਹ ਸਵਤਿ ਸੁਨਿਜੈ । ਬੈਰ ਭਾਵ ਤਿਨ ਮਾਝ ਭਨਿਜੈ ।
ਸੋ ਰਾਨੀ ਕੋਊ ਘ'ਤ ਨ ਪਾਵੈ । ਜਿਹ ਛਲ ਸੋ ਤਿਹ ਸ੍ਵਰਗ ਪਠਾਵੈ । ੨ ।
kori kuar tehh savti sunijae. baer bhav tin majh bhanijae.
so rani koyu ghat na pavae. jeh chal so tehh savarag pathavai.2.

ਦੁਹਿਤਾ ਬੋਲਿ ਨਿਕਟ ਤਿਹ ਲਈ । ਸਿਛਾ ਇਹੈ ਸਿਖਾਵਤ ਭਈ ।
ਜਤਿਯਾ ਖੇਲਿ ਕੂਕ ਜਬ ਦੀਜੋ । ਨਾਮ ਸਵਤਿ ਹਮਰੀ ਕੋ ਲੀਜੋ । ੩ ।
duhita boli nikat tehhh layi. sicha ihae sikhavat bhayi.
jariya kheli kuk jab dijo.nam savti hamri ko lijo.3.

With their sudden stopping due to shock, the water flowed further. They all were all alive, but in great pain. The woman then picked up all the jewels and manis(rubies) Thus (showing) with her game trick to the water creatures, the woman had obtained jewels. (7)

Couplet

She then built a township and on the gates of the fort, the eyes of the fish were engraved (made). Since then the place was known as 'Machhli Bander' (fish port). (8)

Thus she extracted many jewels from the Earth with great research. All the penniless people became Rajas and there was no poor man left there. (9)(1)

Here the hundred and seventy-seventh episode of the King's & Minister's dialogue regarding the woman characterization from Charitar Pakhyan is completed. All is well. (177-3465)(Contd)

Chopaiee

There was a beautiful woman called Sumer Devi. She was very charming as if the creator had moulded her by himself. She had a daughter named Jot Mati, who was looking glamorous and had enamoured both the gods and demons both. (1)

There was a rival wife called Kor Koer, and there was too much rivalry between the two. That queen was not able to find a witchcraft so that the rival wife could be dispatched to heavens. (killed). (2)

"She called her daughter and taught her to shriek after playing the game of Dakini Devi and while shouting, mention the name of my rival wife." (3)

ਬੋਲਿ ਸਵਾਰੀ ਸੁਤਾ ਖਿਲਾਈ । ਕੋਰਿ ਕੁਅਰਿ ਪਰ ਕੂਕ ਦਿਰਾਈ ।
ਰਾਨੀ ਅਧਿਕ ਕੋਪ ਤਬ ਭਈ । ਚੜਿ ਜੰਪਾਨ ਮਾਰਨ ਤਿਨ ਗਈ । ੪ ।
boli savari suta khilayi. kori kuar par kuk dirayi.
rani adhik kop tab bhayi. chadi jhanpan maran tin gayi.4.

ਸਵਤਿਨ ਖਬਰਿ ਐਸ ਸੁਨਿ ਪਾਈ । ਚੜਿ ਰਾਨੀ ਹਮਰੇ ਪਰ ਅਈ ।
ਨਿਜੁ ਕਰ ਗ੍ਰਿਹਨ ਅਗਿ ਲੈ ਦੀਨੀ । ਜਰਿ ਬਰਿ ਬਾਟ ਸ੍ਵਰਗ ਕੀ ਲੀਨੀ । ੫ ।
savtin khabar ais suni payi. chadi rahi hamre par ayi.
niju kar grehan aag lae dini. jar bar bat savarg ki lini.5.

ਦੋਹਰਾ
ਇਹ ਚਰਿਤ੍ਰ ਇਨ ਰਾਨਿਯਹਿ ਸਵਤਨਿ ਦਈ ਸੰਘਾਰਿ ।
ਰਾਜ ਪਾਟ ਅਪਨੋ ਕਿਯੋ ਦੁਸਟ ਅਰਿਸਟ ਨਿਵਾਰਿ । ੬ । ੧ ।
Dohra
eh charitar in raniyeh savtin dayi sanghar.
raj khat apno kiyo dusat arisat nivar.6.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਅਠਤਰਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੭੮ । ੩੪੭੧ । ਅਫਜੂੰ ।
itt sri charitar pakhayne triya charitre mantri bhoop sanbade
ik so athtavo charitar samaptam sat subham sat.178.3471.afhjun.

ਚੌਪਈ
ਸਾਹ ਬਧੂ ਪਥਿਮ ਇਕ ਰਹੈ । ਕਾਮਵਤੀ ਤਾ ਕੌ ਜਗ ਕਹੈ ।
ਤ' ਕੌ ਪਤਿ ਪਰਦੇਸ ਸਿਧਾਰੋ । ਬਰਖ ਬੀਤ ਗੇ ਗ੍ਰਿਹ ਨ ਸੰਭਾਰੋ । ੧ ।
Chopaiee
sah badhu pachim ik rahae. kamavati ta ko jag kahae.
ta ko pati pardes sidhare. barakh beet ge greh na sanbharo.1.

ਸੁਧਿ ਪਤਿ ਕੀ ਅਬਲਾ ਤਜਿ ਦੀਨੀ । ਸਾਮਾਨਨਿ ਕੀ ਤਿਨ ਗਤਿ ਲੀਨੀ ।
ਊਚ ਨੀਚ ਨਹਿ ਠੌਰ ਬਿਚਾ੍ । ਜੌ ਚਾਹੈ ਤਿਹ ਸਾਥ ਬਿਹਾਰੈ । ੨ ।
sudh pati ki abla taji dini. samaananki itn gati lini.
ooch neech neh thor bicharae. jo chahae tehh sath biharae.2.

ਤਬ ਲੌ ਨਾਥ ਤਵਨ ਕੌ ਆਯੋ । ਏਕ ਦੂਤਿਯਹਿ ਬੋਲਿ ਪਠਾਯੋ ।
ਕੋਊ ਮਿਲਾਇ ਮੋਹਿ ਤ੍ਰਿਯ ਦੀਜੈ । ਜੋ ਚਾਹੈ ਚਿਤ ਮੈ ਸੋਊ ਲੀਜੈ । ੩ ।
tab lo nath tavan ko ayo. ek dutiyeh b;li pathayo.
koyu milaye mohe triye dijae. jo chahae chitmae soyu lijae.3.

She called the daughter and carried out the game (of removing her devil) and she cried out the name of 'Kor Koer Then the queen became furious and being seated in a Palki, she went to kill her. (4)

When the co-wife learnt about the arrival of queen for attacking her, she set fire to the house herself and immolated herself, thus proceeding to the valley of death (heavens). (5)

Couplet

With this game trick, she had killed her rival-wife and usurped the whole kingdom with its glamour and finished all the painful or despotic surroundings. (6)(1)

Here the hundred and seventy-eighth episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.
(178-3471)(Contd)

Chopaiee

There was a merchant's wife in the west, who was known by the name of Kamwati in the world. Her husband had gone out to a foreign land. Many years had passed by but he did not return. (1)

So the woman completely forgot about her husband and followed the path (life) of prostitutes. Without keeping any distinction of high and low, she was having fun and love affair with anyone she liked. (2)

In the meantime her husband came back and he called an emissary, and told her, "If someone were to arrange my meeting with my wife, he could take as much money as he wanted. (3)

ਵਾ ਕੀ ਨਾਰਿ ਦੂਤਿਯਹਿ ਭਾਈ । ਅਨਿ ਸਾਹੁ ਕੋ ਤੁਰਤ ਮਿਲਾਈ ।
ਸਾਹੁ ਜਬੈ ਤਿਨ ਬਾਲੁ ਪਛਾਨਿਯੋ । ਇਹ ਬਚਨ ਤਤਕਾਲ ਬਖਾਨਿਯੋ । ੪ ।
va ki nari dutiyeh bhayi. aan sahu ke turat milayi.
sahu jabae tin bal pachaniyo. eh bhachhan tatkal bakhaniyo.4.

ਕਯੋ ਨਹਿ ਚਲਿਤ ਧਾਮ ਪਤਿ ਮੋਰੇ । ਬਿਛੁਰੇ ਬਰਖ ਬਹੁ ਤੋਰੇ ।
ਅਬ ਹੀ ਹਮਰੇ ਧਾਮ ਸਿਧਾਰੋ । ਸਭ ਹੀ ਸੋਕ ਹਮਾਰੋ ਟਾਰੋ । ੫ ।
kayo nahi chalet dham pat more. bichure bite barakh bahu tore.
ab hi hamre dham sidharo. sabh hi sok hamaro taro.5.

ਜਬ ਅਬਲਾ ਯੌ ਬਚਨ ਉਚਾਰਿਯੋ । ਮੂਰਖ ਸਾਹੁ ਕਛੂ ਨ ਬਿਚਾਰਿਯੋ ।
ਭੇਦ ਅਭੇਦ ਕੀ ਬਾਤ ਨ ਪਾਈ । ਨਿਜੁ ਪਿਤ ਕੌ ਲੈ ਧਾਮ ਸਿਧਾਈ । ੬ ।
jab abla yo bachan uchariyo. murakh sahu kachu na bichariyo.
bhrd abhed ki bat na payi. niju pati ko lae dham sidhayi.6.

ਦੋਹਰਾ

ਕਾਜ ਕਵਨ ਅਈ ਹੁਤੀ ਕਹ ਚਰਿਤ੍ਰ ਇਨ ਕੀਨ ।
ਭੇਦ ਅਭੇਦ ਕਛੁ ਨ ਲਖਿਯੋ ਚਲਿ ਘਰ ਗਯੋ ਮਤਿਹੀਨ । ੭ । ੧ ।

Dohra

kaj kavan ayi huti keh charitar in keen.
bhed abhed kachu na lakhhiyo chali ghar gayo mathen.7.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਉਨਾਸੀਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੭੯ । ੩੪੭੯ । ਅਫਜੂੰ ।
itt sri charitar pakhyane tria charitare mantri bhoop sanbade
ik so unasivo charitar samaptam sat subham sat.179.3478. afhjun.

ਚੌਪਈ

ਨੈਨੋਤਮਾ ਨਾਰਿ ਇਕ ਸੁਨੀ । ਬੇਦ ਪੁਰਾਨ ਸਾਸਤ੍ਰ ਬਹੁ ਗੁਨੀ ।
ਜਾਨਯੋ ਜਬ ਪ੍ਰੀਤਮ ਢਿਗ ਅਯੋ । ਭੇਦ ਸਹਿਤ ਤ੍ਰਿਯ ਬਚਨ ਸੁਨਾਯੋ । ੧ ।

Chopaiee

naenotama nari ik suni. bed puransastar bahu guni.
janyo jab pretam dhig ayo. bhed sahit trie bachan sunayo.1.

His wife was liked by the emissary and he arranged her to meet the Shah (merchant). When the woman recognized the merchant (Shah) then she said these words immediately. (4)

"O my spouse! Why do you not come home? Many years had elapsed since I got separated from you. So come to my house immediately and relieve me of all my sufferings." (5)

When the woman said these words, then the foolish Shah did not think anything and did not follow the secret. Then the wife, taking her spouse came to her home. (6)

Couplet :

She had come for what purpose and she did this witchcraft. That fool did not realize this secret and went to her house. (7)(1)

Here the hundred and seventy-ninth episode of King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.

(179-3478)(Contd)

Chopaiee :

There was(heard)a woman by the name of Nainetama, who was having great knowledge of Vedas, Shastras and Puranas. When she knew that the beloved had come near her, she made him hear such words full of secrets in a decent manner. (1)

ਸਵੈਯਾ

ਪਿਯ ਕਿਯੋ ਪਰਦੇਸ ਪਯਾਨ ਗਏ ਕਤਹੂੰ ਉਠਿ ਬੰਧਵ ਦੋਊ ।
ਹੋ ਬਿਲਲਾਤ ਅਨਾਥ ਭਈ ਇਤ ਅੰਤਰ ਕੀ ਗਤਿ ਜਾਨਤ ਹੋ ਸੋਊ ।
ਪੁਤ ਰਹੇ ਸਿਸ ਮਾਤ ਪਿਤ ਕਬਹੂੰ ਨਹਿ ਅਵਤ ਹਯਾ ਘਰ ਖੋਊ ।
ਬੈਦ ਉਪਾਇ ਕਰੋ ਹਮਰੋ ਕਛੁ ਅ"ਧਰੀ ਸਾਸੁ ਨਿਵਾਸ ਨ ਕੋਊ । ੨ ।

Swaiyya

piye kiyo pardes payan gaye kathun uthi bandhav doyo.
ho billat anath bhayi it antar ki gati janat soyo.
put rahe sis mat pit kabhun nahi avat haya ghar khoyu.
baed upaye karo hamro kachu andheri sasu nivas na koyu.2.

ਭੇਸ ਮਲੀਨ ਰਹੋ ਤਬ ਤੈ ਸਿਰ ਕੇਸ ਜਟਾਨ ਕੇ ਜੂਟ ਭਏ ਹੈ ।
ਬਯੋਗਿਨ ਸੀ ਬਿਰਹੋ ਘਰ ਹੀ ਘਰ ਹਾਰ ਸਿੰਗਾਰ ਬਿਸਾਰ ਦਏ ਹੈ ।
ਪ੍ਰਾਚੀ ਦਿਸਾ ਪ੍ਰਗਟਿਯੋ ਸਸਿ ਦਾਰੁਨ ਸੂਰਜ ਪਸਚਮ ਅਸਤ ਭਏ ਹੈ ।
ਬੈਦ ਉਪਾਇ ਕਰੋ ਕਛੁ ਅਇ ਮਮੇਸ ਕਹੂੰ ਪਰਦੇਸ ਗਏ ਹੈ । ੩ ।

bhes malen raho tab tae sir kes jatan ke jut bhaye hae.
bayogani si birho ghar hi har singar bisar daye hae.
prachi disa pragtiyo sasi darun suraj pacham asat bhaye hae.
baed upaye karo kachu aye mames kahun pardes gaye hae.3.

ਪ੍ਰਾਸ ਸੋ ਪ੍ਰਾਤ ਪਟਾ ਸੇ ਪਟੰਬਰ ਪਿਯਰੀ ਪਰੀ ਪਰਸੇ ਪ੍ਰਤਿਪਾਰੇ ।
ਪਾਸ ਸੀ ਪ੍ਰੀਤ ਕੁਪਯੋਗ ਸੀ ਪ੍ਰਾਕ੍ਰਿਤ ਪ੍ਰੇਤ ਸੇ ਪਾਨਿ ਪਰੋਸਨਿਅਰੇ ।
ਪਾਸ ਪਰੋਸਨ ਪਾਰਧ ਸੀ ਪਕਵਾਨ ਪਿਸਾਚ ਸੋ ਪੀਰ ਸੇ ਪਯਾਰੇ ।
ਪਾਪ ਸੋ ਪੌਨ ਪ੍ਰਵੇਸ ਕਰੈ ਜਬ ਤੇ ਗਏ ਪੀਯ ਪ੍ਰਦੇਸ ਪਿਯਾਰੋ । ੪ ।

pras so prat pata se patanbar piyri pari parse parati pre.
pas si preet kupyog si prakrit pret se pan parosnihare.
pas parosan pardh si pakvan pisach so peer se payare.
pap so pon parves karae jab te gaye piye pardes piyare.4.

ਪ੍ਰੀਤਮ ਪਿਯ ਚਲੇ ਪਰਦੇਸ ਪ੍ਰਿਯਾ ਪ੍ਰਤਿ ਮੰਤ੍ਰ ਰਹਹੀ ਜਕਿ ਕੈ ।
ਪਲਕੈ ਨ ਲਗੈ ਪਲਕਾ ਪੈ ਪਰੈ ਪਛੁਤਾਤ ਉਤੈ ਪਤਿ ਕੋ ਤਕਿ ਕੈ ।
ਪ੍ਰਤਿ ਪ੍ਰਾਤ ਪਖਾਰਿ ਸਭੈ ਤਨੁ ਪਾਕ ਪਕਾਵਨ ਕਾਜ ਚਲੀ ਥਕਿ ਕੈ ।
ਪਤਿ ਪ੍ਰੇਮ ਪ੍ਰਵੇਸ ਕਿਯੋ ਤਨ ਮੈ ਬਿਨੁ ਪਾਵਕ ਪਾਕ ਗਯੋ ਪਕਿ ਕੈ । ੫ ।

pritam piye chale pardes priya prati mantar rahi jaki kae.
palkae na lagae palka pae parae pachutat utae pati ko taki kae.
prati prat pakhari sabhae tanu pak pakavan kaj chali thaki kae.
pati prem parves kiyo tan mae binu pavak pak gayo pak kae.5.

Swaiyya

"My beloved has gone to foreign lands and his two brothers had also gone somewhere. I am wailing being helpless. My inner state of mind is known only to the Lord. My sons are too young and are staying with my parents. There was nobody in the house and I am sick of my loneliness in the house. O (beloved) Vaid! Arrange for some treatment for me. My mother- in-law is blind and there was none else in the house." (2)

"My clothes are always dirty since then and my hair have become like matted hair. I am living in this house in separation (from the beloved) and have forgotten about my beautification. The sun had set in the west and in the east the troublesome moon had risen. "O Vaid! (O physician)! Come and make some arrangement for my treatment. My beloved has gone to foreign lands." (3)

The morning appears to me like a spear, the robes are like a sword, and I have become pale with the touch of my sustainers. Love is like a noose, the words (drama's language) are like a vicious magic-spell and the betel nut was like an evil-spirit in the form a neighbour. The lady neighbours were like a hunter, the rich foods were like an Imp and all the dear ones were like a suffering (painful). Since the day the beloved had gone, even the blowing wind seemed like a sin (painful). (4)

"My beloved had gone to foreign lands, and with great hesitation, I am always trying with some witchcraft to attain him. I do not get even sleep while lying on my cot and waiting for my spouse, I am feeling penitent. Every morning I take a bath and for cooking rich foods, I go to the kitchen, but feel tired. The separation of the spouse's love penetrates my body and without burning fire, the food gets cooked in the fire of separation. (5)

ਚੌਪਈ

ਜਬ ਇਹ ਭਾਤਿ ਜਾਰਿ ਸੁਨ ਪਾਯੋ । ਇਹ ਹਿਦ੍ਰੈ ਬੀਤਰ ਠਹਰਾਯੋ ।
ਮੋਹਿ ਬੁਲਾਵਤ ਹੈ ਬਡਭਾਗੀ । ਯਾ ਕੀ ਲਗਨਿ ਮੋਹਿ ਪਰ ਲਾਗੀ । ੬ ।

Chopaiee

jab ih bhat jar sun payo. ihhae hirdae bhitar thehrayo.
mohe bulavat hae badbhagi. ya ki lagan mohe par lagi.6.

ਤਾ ਕੇ ਪਾਸ ਤੁਰਤ ਚਲੇ ਗਯੋ । ਬਹੁ ਬਿਧਿ ਭੋਗ ਕਮਾਵਤ ਭਯੋ ।
ਕੇਲ ਕਮਾਇ ਪਲਟਿ ਗ੍ਰਿਹ ਅਯੋ । ਤਾਕੋ ਭੇਦ ਨ ਕਾਹੂ ਪਾਯੋ । ੭ । ੧ ।

ta ke pas turat chali gayo. bahu bidh bhog kamavat bhayo.
kel kamaye palat greh ayo. ta ke bhed na kahu payo.7.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਅਸੀਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੮੦ । ੩੪੮੫ । ਅਫਜੂੰ ।

itt sri charitar pakhyane triye charitare mantri bhoop sanbade
ik so asivo charitar smaptam sat subham sat.180.3485.afhjun.

ਦੋਹਰਾ

ਨਿਸਿਸ ਪ੍ਰਭਾ ਰਾਨੀ ਰਹੈ ਤਾ ਕੋ ਰੂਪ ਅਪਾਰ ।
ਸ੍ਵਰਗ ਸਿੰਘ ਸੁੰਦਰ ਭਏ ਤਾ ਕੀ ਰਹੈ ਜੁਹਾਰ । ੧ ।

Dohra

nisis prabha rani rahae ta ko bhoop apar.
savarg singh sundar bhaye ta ki rahae juhar.1.

ਅੜਿਲ

ਰਾਨੀ ਤਾ ਕੇ ਸਦਨ ਮਦਨ ਜੁਤ ਅਵ੍ਹੀ ।ਕਾਮ ਕਲੋਲ ਅਮੋਲ ਸੁ ਬੋਲ ਕਮਾਵਈ ।
ਤਾਸੋ ਤਾ ਸੋ ਭੇਵ ਨ ਕੋਊ ਸਕੇ ਪਛਾਨਿ ਕੈ ।ਹੋ ਨਿਜੁ ਰਾਜਾ ਕੇ ਤੀਰ ਬਖਾਨੈ ਆਨਿ ਕੈ । ੨ ।

Aril

rani ta ke sadan madan jut ávyi.kam kalol amol su bol kamayi.
ta so bhev na koyu sake pachan kae.ho nij raja ke teer bakhanae aan kae.2.

ਸਵਤਿ ਤਵਨ ਕੀ ਹੁਤੀ ਭੇਦ ਤਿਨ ਪਾਇਯੋ ।
ਨਿਜੁ ਰਾਜਾ ਪਹਿ ਤਬ ਹੀ ਜਾਇ ਜਤਾਇਯੋ ।
ਸੁਨਤ ਰਾਵ ਇਹ ਬਚਨ ਅਧਿਕ ਕ੍ਰੁਧਿਤ ਭਯੋ ।
ਹੋ ਅਸਿ ਤੀਖਨ ਗਹਿ ਪਾਨਿ ਜਾਤ ਤਿਤ ਕੋ ਭਯੋ । ੩ ।

savat tavan ki huti bhed tin paiyo.nij raja peh tab hi jaye jataiyo.
sunat rav ae bachan adhik krudhit bhayo.ho as tekhan geh pan jat tit ko bhayo.3.

Chopaiee

When the paramour heard all this, he thought that "she was (the fortunate lady) calling him only. She was in love with me." (6)

So he went to (meet) her immediately and had sensuous pleasure with her in many ways and after that came back home. No one could know this secret so far. (7)(1)

Here the hundred and eightieth episode of King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.

(180-3485)(Contd)

Couplet

There was a queen by the name of Nisis Prabha, who was having a charming personality. She was knowing Swarag Singh slightly. (1)

Aril

The queen would come to his house due to her passionate desires and showing her desire, she would have lot of fun and love affair with him. No one could know the secret of all this, so as to inform the Raja about it. (2)

She had a rival wife, who came to know about it. She told the Raja immediately. The Raja became very furious on hearing this and taking a sharp sword he left for her place. (3)

ਸੁਨ ਰਾਨੀ ਬਚ ਨ੍ਰਿਪ ਕਹ ਟਰਿ ਅਗੈ ਲਿਯੋ ।ਬਿਹਸ ਬਿਹਸ ਪਤਿ ਕੈ ਐਸੇ ਉਤਰ ਦਿਯੋ ।
ਮੁਖ ਬੋਲੋ ਭਈਆ ਕੇ ਜੌ ਮੈ ਘਰ ਗਈ ।ਹੋ ਕਹਾ ਘਟ ਤੀਯਾ ਮੈ ਤੁਮਰੀ ਭਈ । ੪ ।

sun rani bach nrip keh tari agae liyo.b;has bihas pati kae aiso utar diyo.
mukh bolo bhaiya ke jo mae ghar gayi.ho kaho kaha ghat tiya mae tumri bhayi.4.

ਧਰਮ ਭ੍ਰਾਤ ਜ' ਕੌ ਕਹਿ ਜੌ ਤ੍ਰਿਯਾ ਬਖਾਨਿ ਹੈ ।
ਤਾਸੌ ਕਾਮ ਕਲੋਲ ਨ ਕਬਹੂੰ ਠਾਨਿ ਹੈ ।
ਕਹੀ ਸਵਤਿ ਕੀ ਸਵਤਿ ਨ ਉਪਰ ਮਾਨੀਯੈ ।
ਹੋ ਇਨ ਮੈ ਰਹਿਤ ਸਿਪਰਧਾ ਹਿਯੋ ਪਛਾਨਿਯੈ । ੫ ।

dharam bharat ja ko kahi ju triye bakhani hae.ta so kam kalol na kabhun thani hae.
kahi savti ki na upar maniae.ho in meh rahat sipardha hiyo pachaniyae.5.

ਕੇਲ ਕਰਤ ਜਿਹ ਗਹੋ ਸੁ ਜਾਰ ਉਚਾਰਿਯੋ ।
ਸ"ਧਿ ਖਨਤ ਗਹਿ ਚੋਰ ਚੋਰ ਕਰਿ ਮਾਰਿਯੈ ।
ਬਿਨੁ ਨੈਨਨ ਕੇ ਲਹੇ ਕੋਪ ਨਹਿ ਠਾਨਿਯੈ ।
ਹੋ ਅਰਿ ਕੀ ਅਰਿ ਪਰਿ ਕਹੀ ਨ ਉਰ ਮੋ ਅਨਿਯੈ । ੬ ।

kel karat jeh gaho su jar uchariyae.sandhi khanat geh chor chor kari mariyae.
bin naenan ke lahe kop nahi thaniyae.ho ari ki ari par kahi na ur mo aniyae.6.

ਚੌਪਈ

ਯਾ ਮੈ ਕਹੋ ਕਹਾ ਹੈ ਗਈ । ਮੁਖ ਬੋਲੈ ਭਈਆ ਕੇ ਗਈ ।
ਤੋਰ ਸਵਿਤ ਮੈ ਕੁਛ ਨ ਬਿਗਾਰੀਯੋ । ਕਯੋ ਨ੍ਰਿਪ ਸੌ ਤੈ ਝੂਠ ਉਚ'ਰਿਯੋ । ੭ ।

Chopaiee

ya mae kaho kaha haav gayi. mukh bolae bhaiye ke gayi.
tor savit mae kachu na bigariyo. kayo nirap so tae jhooth uchhariyo.7.

ਅੜਿਲ

ਕਹਾ ਭਯੋ ਜੌ ਰਾਵ ਕ੍ਰਿਪਾ ਕਰਿ ਅਇਯੋ ।ਮੈ ਨ ਸੇਜ ਤੁਮਰੀ ਤੇ ਪਕਰਿ ਮੰਗਾਇਯੋ ।
ਇਤੋ ਕੋਪ ਸੁਨਿ ਸਵਤਿ ਨ ਚਿਤ ਮੋ ਧਾਰਿਯੈ ।ਹੋ ਬੈਰ ਕੈਸੋਈ ਹੋਇ ਨ ਬ੍ਰਿਥਾ ਉਚਾਰਿਯੇ । ੮ ।

Aril

kaha bhayo jo rav kirpa kari aiyo.mae na sej tumri te pakar mangaiyo.
ito kop suni savit na chit mo dhariyae.ho baer kaesoyi hoye na birtha ucharaiyae.8.

ਚੌਪਈ

ਮੂਰਖ ਰਨਿ ਭੇਦ ਕੇ ਜਾਨੈ । ਰਿਪੁ ਕੀ ਕਹੀ ਰਿਪੁ ਕਰਿ ਮਾਨਿਯੈ ।
ਸਚ ਰਾਵ ਕੇ ਮੁਖ ਪਰ ਕਹਿਯੋ । ਮੂਰਖ ਨਾਹ ਨਾਹਿ ਕਛੁ ਲਹਿਯੋ ।। ੯ ।

Chopaiee

murakh ran bhed ka janae. ripu ki kahi ripu kari manae.
sach rav ke mukh par kahiyo. murakh nah nahi kachu lahiyo.9.

The queen, also hearing about his arrival went to receive him (welcome him) ahead. She told him with lot of laughter "So what, if I had gone to meet my foster brother, does it mean that I was not your queen any more." (4)

"The woman, whom she called her foster brother, could not have any sexual relationship with him. The words of the Co-wife should not be taken without doubt. Since she always felt jealous so please keep this in mind always." (5)

The person, who is caught red-handed while in the process of cohabitation, is known as a paramour. If a person was caught while breaking into the house, then only he was called a thief. Without seeing with one's own eyes, one should not accept anything on hearsay. The words of an enemy against another enemy should never be kept in mind (as true). (6)

Chopaiee

"What was wrong in my visiting the house of my foster- brother? O my rival-wife! I have not done anything wrong to you. Then why have you told a lie to the Raja?" (7)

Aril

"So What, if the Raja, through his benevolence, had visited me; I have not called him from your company (bed) O rival wife! Listen. One should not get so much enraged. Even if there be some enmity, one should not talk trash (talk without purpose)." (8)

Chopaiee

The foolish Raja did not see through the secret behind it. He took the talk (words) of an enemy as exemitic, (jealousy). "I have told the truth in the presence of the Raja himself. But the foolish Raja did not understand it, (9)

ਕਹ ਭਯੋ ਮੈ ਇਹ ਸਾਥ ਬਿਹਾਰਿਯੋ । ਤੋਰੋ ਕਛੂ ਨ ਕਾਜ ਬਿਗਾਰਿਯੋ ।
ਕੈ ਤਹਕੀਕ ਤ੍ਰਿਯ' ਸਿਰ ਕੀਜੈ । ਨਾਤਰ ਮੀਚ ਮੂੰਡ ਪਰ ਲਜੈ । ੧੦ ।
keh bhayo mae eh sath bihariyo. tero kachu na kaj bigariyo.
kae tehkek triya sir kijae. natar mech mund par lijae.10.

ਸੁਨੁ ਰਾਜਾ ਇਹ ਕਛੂ ਨ ਕਹਿਯੈ । ਸਾਚ ਝੂਠ ਮੋਰੋ ਹੀ ਲਹਿਯੈ ।
ਲਹਿ ਸਾਚੀ ਮੁਹਿ ਸਾਥ ਬਿਹਾਰਿਯੋ । ਝੂਠੀ ਜਾਨ ਚੋਰ ਕਰਿ ਮਾਰਿਯੋ । ੧੧ ।
sun raja eh kachu na kahiyae. sach jhuth mero hi lahiyae.
leh sachi muhe sath bihariyo. jhuthi jani chor kari mariyo.11.

ਤਬ ਰਾਜੇ ਇਹ ਭਾਤਿ ਬਖਾਨੀ । ਰਾਨੀ ਤੂ ਸਾਚੀ ਮੈ ਜਾਨੀ ।
ਤੋ ਪਰ ਝੂਠ ਸਵਤਿ ਇਨ ਕਹਿਯੋ । ਸੋ ਮੈ ਆਜੁ ਸਾਚੁ ਕਰਿ ਲਹਿਯੋ । ੧੨ ।
tab raja eh bhat bakhani. rani tu sachi mae jani.
to par jhuth savti in kahiyo. so mae aaj sach kari lahiou..12.

ਦੋਹਰਾ

ਸੁਨਿ ਰਾਨੀ ਸਯਾਨੀ ਬਚਨ ਸੀਸ ਰਹੀ ਨਿਹੁਰਾਇ ।
ਸੁਘਰ ਹੋਇ ਸੋ ਜਾਨਈ ਜੜ ਕੋ ਕਹਾ ਉਪਾਇ । ੧੩ ।

Dohra

suni rani sayani bachan sees rahi nihuraye.
sughar hoye so janyi jad ko kaha upaye.13.

ਅੜਿਲ

ਜੋ ਚਤਰੋ ਨਰ ਹੋਇ ਸੁ ਭੇਵ ਪਛਾਨਈ ।ਮੂਰਖ ਭੇਦ ਅਭੇਦ ਕਹਾ ਜਿਯ ਜਾਨਈ ।
ਤਾ ਤੈ ਹੌਹੂੰ ਕਛੂ ਚਰਿਤ੍ਰ ਬਨਾੜਿ ਹੋ ।ਹੋ ਯਾ ਰਾਨੀ ਕੇ ਸਹਿਤ ਨ੍ਰਿਪਹਿਹ ਕੋ ਘਾਇ ਹੋ । ੧੪ ।

Aril

jo chatro nar hoye su bhev pachanyi.murakh bhed abhed kaha jiye janyi.
ta tae huhun kachu charitar banaye hho.ho ja rani ke sahit nirpehh ko ghaye ho.14.

ਚੌਪਈ

ਮੂਰਖ ਕਛੂ ਭੇਦ ਨਹਿ ਪਾਯੋ । ਸਾਚੀ ਕੋ ਝੂਠੀ ਠਹਰਾਯੋ ।
ਝੂਠੀ ਕੋ ਸਾਚੀ ਕਰਿ ਮਾਨਿਯੋ । ਭੇਦ ਅਭੇਦ ਕਛੂ ਨਹਿ ਜਾਨਯੋ । ੧੫ । ੧ ।

Chopaiee

murakh kachu bhed nahi payo. sachhi ko jhuthi thehrayo.
jhuthi ko sachi kari manyo. bhed abhed kachhu nahi janyo.15.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਆ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਇਕੀਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੮੧ । ੩੫੦੦ । ਅਫਜੂੰ ।
itt sri charitar pakhhyane triya charitare mantri bhhoop sanbade ik so ikasivo
charitar samaptam sat subham sat.181.3500.afhjun.

"What had happened even if I had done a love affair with him, I had not done anything wrong to you. You better get the words of that woman checked up, else consider the death approaching. (10)

"O Rajan! Listen! Do not say anything to her. You may take my truth even as a lie and take her words as correct, that he had a sexual affair with me and get me killed accepting me a liar like a thief." (11)

Then the Raja said, "O queen! I have taken you as truthful and this rival wife had complained against you falsely, lodging a wrong accusation and I had accepted it as true to-day." (12)

Couplet

The clever queen on hearing these words, kept quiet with downcast eyes. If he were intelligent, he should follow the situation. How could one make a fool understand correctly? (13)

Aril

The clever person always sifts the truth and follows the secret."How could a fool make a distinction between any true pft false position . So I shall also pay some trick and get the Raja along with the queen killed." (14)

Chopaiee

The fool did not follow the truth. The truthful queen was taken by him as a liar, and the liar as truthful, and he could not follow the secret behind all this. (15)(1)

Here the hundred and eighty-one episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.

(181-3500)(Contd)

ਦੋਹਰਾ

ਵਹੈ ਸਵਤਿ ਤਾ ਕੀ ਹੁਤੀ ਜਾ ਕੋ ਰੂਪ ਅਪਾਰ।
ਸੁਰਪਤਿ ਸੋ ਨਿਰਖਤ ਸਦਾ ਮੁਖ ਛਬਿ ਭਾਨ ਕੁਮਾਰਿ। ੧।

Dohra

vahae savti ta ki huti ja ko roop apar.
surpati so nirkhat sada mukh chabi bhan kumara.1.

ਅੜਿਲ

ਭਾਨ ਕਲਾ ਐਸੇ ਬਹੁ ਬਰਖ ਬਿਤਾਇ ਕੈ। ਨਿਸਿਸ ਪ੍ਰਭਾ ਕੀ ਬਾਤ ਗਈ ਜਿਯ ਅਇ ਘਰ ਕੈ।
ਸੋਤ ਰਾਵ ਤਿਹ ਸੰਗ ਬਿਲੋਕਯੋ ਜਾਇ ਕੈ ।ਹੋ ਫਿਰਿ ਅਈ ਘਰ ਮਾਝ ਦੁਹੁਨ ਕੋ ਘਾਇ ਕੈ। ੨।

Aril

bhan kala aise bahu barakh bitaye kae.nisas prabh ki baat gayi jiye ghaye kae.
sot rav tehh sang bilokayo jaye kae.ho phir ayi ghar majh duhun ko ghaye kae.2.

ਚੌਪਈ

ਅਧਿਕ ਕੋਪ ਕਰਿ ਖੜਗ ਪ੍ਰਹਾਰਿਯੋ। ਦੁਹੂਅਨ ਚਾਰੁ ਟੂਕ ਕਰਿ ਡਾਰਿਯੋ।
ਮੈ ਇਹ ਜੜ ਸੋ ਭੇਦ ਬਤਾਯੋ। ਇਹ ਮੋਹੁ ਝੂਠੀ ਠਹਰਾਯੋ। ੩।

Chopaiee

adhik kop kari khadag parhariyo. duhuan char tuk kari dariyo.
mae eh jad so bhed batayo. eh moh jhuthi thehrayo.3.

ਸਵਤਿ ਰਾਜਾ ਕੋ ਘਾਈ। ਪੌਛਿ ਖੜਗ ਬਹੁਰੋ ਘਰ ਅਈ।
ਸੋਇ ਰਹੀ ਮਨ ਮੈ ਸੁਖ ਪਾਯੋ। ਭਏ ਪ੍ਰਾਤ ਯੌ ਕੂਕਿ ਸੁਨਾਯੋ। ੪।
savti raja ko ghayi. pochi khadag bahuro ghar ayi.
soye rani man mae sukh payo. bhaye prat yo kuk sunayo.4.

ਰੋਇ ਪ੍ਰਾਤ ਭੇ ਬਚਨ ਉਚਾਰੇ। ਬੈਠੇ ਕਹਾ ਰਾਵ ਜੂ ਮਾਰੇ।
ਹਮਰੇ ਸੁਖ ਸਭ ਹੀ ਬਿਧਿ ਖੋਏ। ਯੌ ਸੁਨ ਬੈਨ ਸਕਲ ਭ੍ਰਿਤ ਰੋਇ। ੫।
roye prat bhe bachan ucharae. baethe kaha rav ju mare.
hamre sukh hi sabh bidh khoye. yo suni baen sakal bhrit roye.5.

ਮ੍ਰਿਤਕ ਰਾਵ ਤਿਰਯ ਸਹਿਤ ਨਿਹਾਰਿਯੋ। ਤਬ ਰਾਨੀ ਇਹਹ ਭਾਤਿ ਉਚਾਰਿਯੋ।
ਮੋ ਕਹ ਸਾਥ ਰਾਵ ਕੇ ਜਾਰਹੁ। ਮੋਰੇ ਛਤ੍ਰ ਪੁਤ੍ਰ ਕੇ ਸਿਰ ਢਾਰਹੁ। ੬।
mritak rav triya sahit niharriyo. tab rani eh bhat uchariyo.
mo ke sath rav ke jarhu. more chatar putar sir dharhu.6.

ਤਬ ਤਾ ਪੈ ਮੰਤ੍ਰੀ ਸਭ ਆਏ। ਰੋਇ ਰੋਇ ਯੌ ਬਚਨ ਸੁਨਾਏ।
ਛਤ੍ਰ ਪੁਤ੍ਰ ਕੇ ਸਿਰ ਪਰ ਢਾਰੋ। ਅਜ ਉਚਿਤ ਨਹਿ ਜਰਨ ਤਿਹਾਰੇ। ੭।
tab ta pae mantri sabh aye. roye roye yo bachan sunaye.
chatar putar ke sir par dharo. aj uchit nahi jaran tiharo.7.

Couplet:

Her Co-wife was very beautiful. Even gods like Indra were watching the glorious face always of the charming princess always (1)

Aril

Bhan Kala had spent many years like this. One day she thought about the words of Nisis Prabha in her mind. She saw the Raja sleeping with her and she killed both of them and came back to her home. (2)

Chopaiee

With great fury, she struck her sword, and cut both of them into four pieces and thought to herself. I had told the fool a secret, but he thought me a liar instead. " (3)

So she killed the rival-wife along with the Raja, and wiping the sword came back home. Having felt relieved in mind, she came and went to sleep and in the morning started shouting and crying aloud. (4)

In the morning she said weeping, " What are you people waiting for here, while the Raja had been killed. The Lord had taken away all our comforts. On hearing this all the attendants and courtiers started weeping. (5)

They saw the Raja dead along with the queen. Then the queen said, "Please bum me also along with the Raja (on the pyre) and make my son as the king with canopy over his head. (6)

Then all the ministers came there and said crying and wailing, "The son could be made a king, but it was not proper for you to immolate yourself." (7)

ਦੋਹਰਾ

ਨ੍ਰਿਪਤਿ ਮਰਿਯੋ ਸਿਸੁ ਸੁਤ ਰਹਿਯੋ ਤੈ ਜਰਿ ਹੈ ਸੁਖ ਪਾਇ ।
ਜਿਨਿ ਐਸੋ ਹਠ ਕੀਜਿਯੈ ਰਾਜ ਬੰਸ ਤੇ ਜਾਇ । ੮ ।

Dohra

nirpati mariyo sisu sut rahiyo tae jari hae dukh paye.
jin aiso hath kijiyae raj bans te jaye.8.

ਚੌਪਈ

ਸਭਨ ਸੁਨਤ ਇਹ ਭਾਤਿ ਉਚਾਰੀ । ਜਰਨ ਨਿਮਿਤ ਉਠਿ ਤਬੈ ਸਿਧਾਰੀ ।
ਤਬ ਮੰਤ੍ਰਿਨ ਰਾਨੀ ਗਹਿ ਲਈ । ਰਾਜ ਸਮਗ੍ਰੀ ਤਿਹ ਸੁਤ ਦਈ । ੯ ।

Chopaiee

sabhan sunt eh bhat uchari.jaran nimit uthi tabae sidhari.
tab mantrin rani geh layi.raj samgri tehh sut dayi.9.

ਦੋਹਰਾ

ਚਰਿਤ ਚੰਚਲਾ ਐਸ ਕਰਿ ਤ੍ਰਿਯ ਜੁਤ ਨ੍ਰਿਪਤਿ ਸੰਘਾਰਿ ।
ਮੰਤ੍ਰਿਨ ਕੀ ਰੱਾਖੀ ਰਹੀ ਛਤ੍ਰ ਪੁਤ੍ਰ ਸਿਰ ਢਾਰ । ੧੦ । ੧ ।

Dohra

charit chanchala ais kari triye jut nirpati sanhari.
mantrin ki rakhi rahi chhatar putar sir dhar.10.1

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਬਿਆਸੀਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੮੨ । ੩੫੧੦ । ਅਫਜੂੰ ।

itt sri charitar pakhyane triya charitare mantri bhoop sanbade
ik so biasivo charitar samaptam sat subham sat.182.3510.aphjun.

ਦੋਹਰਾ

ਸਹਿਰ ਬਟਾਲਾ ਮੋ ਬਸੈ ਮੋਗਲ ਖਾਨ ਪਠਾਨ ।
ਮਦ ਪੀਵਤ ਨਿਸੁ ਦਿਨ ਰਹੈ ਸਦਾ ਰਹਤ ਅਗਯਾਨ । ੧ ।

Dohra

sehar batala mo basae maegal khan pathan.
mad pivat nis din rahae sada rahat agyan.1.

ਚੌਪਈ

ਤਬ ਹੀ ਦਿਵਸ ਤਜਿ ਕੋ ਅਯੋ । ਸਭ ਅਬਲਨਿ ਅਨੰਦੁ ਬਢਾਯੋ ।
ਝੂਲਤਿ ਗੀਤਿ ਮਧੁਰ ਧੁਨਿ ਗਾਵਹਿ । ਸੁਨਤ ਨਾਦ ਕੋਕਿਲਾ ਲਜਾਵਹਿ । ੨ ।

Chopaiee

tab hi divas taji ko ayo. sabh ablani anad badhayo.
jhulati geet madhur dhuni gavae. sunat nad kokikla lajavae.2.

Couplet

The king was dead, and the son was yet a child and now you wanted to immolate yourself due to your sorrow. Pray, do not be so stubborn, else the kingdom will be lost from your dynasty. (8)

Chopaiee:

Hearing the words of all the queen started for her immolation and the ministers held her back and the kingdom was handed over to the son (9)

Couplet

The woman enacted such a deceitful game and had killed the Raja along with the woman. She gave up her call of immolation on the insistence of the ministers and anointed her son as the King. (10)(1)

Here the hundred and eighty-second episode of the King's and Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well. (182-3510)(Contd)

Couplet

There was a Pathan, called Maigal Khan in the town of Batala. He was always unconscious by consuming wine during day and night. (1)

Chopaiee

Then the festival of Teej approached and all the women were feeling elated. They were swinging on swings, and were singing songs in joyous mood. The black cuckoo was feeling shy on hearing their songs. (2)

ਉਘ ਘਨਘੋਰ ਘਟਾ ਘੁਹਰਾਵੈ । ਇਤਿ ਮਿਲ ਗੀਤ ਚੰਚਲਾ ਗਾਵੈ ।
ਉਤ ਤੇ ਦਿਪਤ ਦਾਮਿਨੀ ਦਮਕੈ । ਇਤ ਇਨ ਦਸਨ ਕਾਮਨਿਨ ਝਮਕੈ । ੩ ।
ugh ghanghor ghata ghuhravae. iti mil geet chanchala gavae.
ut te dipat damini damkae. it in dasan kamnin jhamkae.3.

ਰਿਤੁ ਰਾਜ ਪ੍ਰਭਾ ਇਕ ਰਾਜ ਦੁਲਾਰਨਿ । ਜਾਹਿ ਪ੍ਰਭਾ ਸਮ ਰਾਜ ਕੁਮਾਰਿਨ ।
ਅਪ੍ਰਮਾਨ ਤਾ ਕੀ ਛਬਿ ਸੋਹੈ । ਖਗ ਮ੍ਰਿਗ ਰਾਜ ਭੁਜੰਗਨ ਮੋਹੈ । ੪ ।
ritu raj prabha ik raj dularin. jahe prabha sam raj kumarin.
aparman ta ki chabi sohae. khag mrig raj bhujangan mohae.4.

ਸੋ ਝੂਲਤ ਤਿਨ ਖਾਨ ਨਿਹਾਰੀ । ਗਿਰਿਯੋ ਭੂੰਮਿ ਜਨੁ ਲਗੀ ਕਟਾਰੀ ।
ਕੁਟਨੀ ਏਕ ਬੁਲਾਇ ਮੰਗਾਈ । ਸਕਲ ਬ੍ਰਿਥਾ ਤਿਹ ਭਾਖ ਸੁਨਾਈ । ੫ ।
so jhulat tin khan nihari . giriyo bhumi janu lagi katari.
kutni ek bulaye mangayi. sakal birtha tehh bhakh sunayi.5.

ਕਬਿਤੁ

ਅਈ ਹੁਤੀ ਬਨਿ ਏਕ ਬ'ਲ' ਰਾਗ ਮਾਲਾ ਸਮ । ਮੇਰੇ ਗ੍ਰਿਹ ਨਾਝ ਦੀਪਮਾਲਾ ਜਨੁ ਵੈ ਗਈ ।
ਬਿਛੂਆ ਕੀ ਬਿਝਕ ਸੋ ਬਿਛੂ ਸੋ ਡਸਾਇ ਮਾਨੋ । ਚੇਟਕ ਚਲਾਇ ਨਿਜੁ ਚੇਰੋ ਮੋਹਿ ਕੈ ਗਈ ।
ਦਸਨ ਕੀ ਦਿਪਤ ਦਿਵਾਨੇ ਦੇਵ ਦਾਨੋ ਕੀਨੇ । ਨੈਨਨ ਕੀ ਕੋਰ ਸੋ ਮਰੋਰਿ ਮਨੁ ਲੈ ਗਈ ।
ਕੰਚਨ ਸੇ ਗਾਤ ਰਵਿ ਥੋਰਿਕ ਚਿਲਚਿਲਾਤ । ਦਾਮਨੀ ਸੀ ਕਾਮਨੀ ਦਿਖਾਈ ਅਨਿ ਦੈ ਗਈ ।੬ ।

Kabit

ayi huti bani ek bala rag mala sam.mere grehh majh depmala janu vae gayi.
bichuya ki bijhak so bichu so dasaya mano.chetak chalaye niju heero mohe kae gayi.
dasan ki dipat divane dev dano kine.naenan ki kor so marori manu lae gayi.
kanchan se gat ravi thorik chilchilat.damini si kamni dikhayi aan dae gayi.6.

ਚੌਪਈ

ਜੌ ਮੁਹਿ ਤਿਹ ਤੂ ਅਨਿ ਮਿਲਾਵੈ । ੦ਅਪੁਨੇ ਮੁਖ ਮਾਗੇ ਸੌ ਪਾਵੈ ।
ਰੁਤਿਸ ਪ੍ਰਭਾ ਤਨਿ ਕੈ ਰਤਿ ਕਰੌ । ਨਾਤਰ ਮਾਰਿ ਕਟਾਰੀ ਮਰੌ । ੭ ।

Chopaiee

jo muhe tehh tu aan milavae. apune mukh mage so pavae.
rutis prabhha tani kae rati karro. natar mari katarei maro.7.

ਦੋਹਰਾ

ਰੁਤਿਸ ਪ੍ਰਭਾ ਕੀ ਅਤਿ ਪ੍ਰਭਾ ਜਬ ਤੇ ਲਖੀ ਬਨਾਇ ।
ਚੁਭਿ ਚਿਤ ਕੇ ਭੀਤਰ ਰਹੀ ਮੁਖ ਤੇ ਕਹੀ ਨ ਜਾਇ । ੮ ।

Dohra

rutis prabha kio ati prabha jab te lakhi banaye.
chubi chit ke bhitar rahi mukh te kahi n jaye.8.

On the other hand, the dark clouds were thundering and on this side the women started singing songs. On one side the flashing of lightning was seen, while on the other side the white teeth of the women were shining like pearls. (3)

There was a princess by the name of Ritu Raj Prabha and there was no other princess comparable to her in beauty. Her beauty was glamorous, seeing which the birds, deer and king cobra were all enamoured by her charm. (4)

The Khan saw her swinging in a swing, and fell down on the ground, as if he had been struck by a dagger. So he sent for a witch, and told her the whole thing. (5)

Kabit:

"There was a woman, like a Rag-mala in the jungle, which had illumined the lamps of love within my heart. Her love had shing me like a scorpion. So, try some magic spell as she had made me her slave. Her whitening teeth had maddened both the gods and demons alike and her eyebrows had made me fully allured with her charm. Before her golden body, even the Sun's rays were rather dim and I had sighted a woman brilliant like the lightning." (6)

Chopaiee :

"I will give you enough wealth, as much as desired by you, provided you arrange her meeting with me. Either I shall have cohabitation with Rutis Prabha or else I will kill myself with a dagger." (7)

Couplet

"Since the time I had seen the beauty of Rutis Prabha, my heart has been pierced with her beauty and I cannot explain my feelings about her." (8)

ਮੋ ਤੋ ਛਬਿ ਨ ਕਹੀ ਪਰੈ ਸ੍ਰੀ ਰਿਤੁ ਰਾਜ ਕੁਮਾਰਿ ।
ਜੀਭਿ ਮਧੁਰ ਹਹੈ ਜਾਤ ਹੈ ਬਰਨਤ ਪ੍ਰਭਾ ਅਪਾਰ । ੯ ।
mo to chabi n kahi parae sri ritu raj kumara.
jebh madhur haav jat hae barrnat prabha apar.9.

ਕਬਿਤੁ

ਅ"ਖਿ ਰਸ ਗਿਰਿਯੋ ਤਾ ਤੇ ਅ"ਬ ਪ੍ਰਗਟਤ ਭਏ ।
ਜਿਹਵਾ ਰਸ ਹੂ ਤੇ ਜਰਦਾਲੂ ਲਹਿਯਤੁ ਹੈ ।
ਮੁਖ ਰਸ ਹੂ ਕੌ ਮਧੁ ਪਾਨ ਕੈ ਬਖਾਨਿਯਤ ਜਾ ਕੈ ।
ਚਾਖੈ ਸਦਾ ਜੀਯਤ ਰਹਿਯਤੁ ਹੈ ।
ਨਾਕ ਕੌ ਨਿਰਖਿ ਨਿਸਿਰਾਟ ਨਿਸਿ ਰਾਜਾ ਭਯੋ ।
ਜਾ ਕੀ ਸਭ ਜਗਤ ਕੋ ਜੌਨ ਚਹਿਯਤੁ ਹੈ ।
ਦ"ਤਨ ਤੇ ਭਯੋ ਦਾਖ ਦਾਰਿਮ ਬਖਾਨਿਯਤ ।
ਅਧਰ ਤੇ ਭਯੋ ਤਾਹਿ ਉਖ ਕਹਿਯਤ ਹੈ । ੧੦ ।

Kabit

ankh ras giriyo ta te amb pragtat bhaye.
jihava rash hu te jardalu lehyat hae.
mukh ras hu ko madhu pan kae bakhaniyat ja ke
naek chhakhae sada jiyat rahiyat hae.
nak so nirakh sisrat nis raja bhayo.
ja ki sabhh jagat ko jon chahiyat hae.
dantan te bhayo dakh darim bakhaniyat.
adharr te bhhayo tahe ukh kahiyat hae.10.

ਚੌਪਈ

ਕਟਨੀ ਬਚਨ ਸੁਨਤ ਏ ਧਾਈ । ਤਾਹਿ ਝੁਲਾਵਨ ਕੇ ਮਿਸੁ ਲਯਾਈ ।
ਤਬ ਤਿਹ ਆਨ ਖਾਨ ਗਹਿ ਲੀਨੋ । ਚਕਿਚਿਤ ਚਰਿਤ ਚੰਚਲਾ ਕੀਨੋ । ੧੧ ।

Chopaiee

katini bachan sunat ae dhayi. tahe jhulavan ke misu layayi.
tab eh aan khan gahi lino. chakchit charit chanchala kino.11.

ਤੁਮਰੇ ਇਹੀ ਨਿਮਿਤ ਮੈ ਆਈ । ਅਬ ਫੂਲਨ ਮੁਹਿ ਦਈ ਦਿਖਾਈ ।
ਅਬ ਮੁਹਿ ਜਾਨ ਧਾਮ ਕੌ ਦੀਜੈ । ਪਰਸੌ ਬੋਲਿ ਕਲੋਲ ਕਰੀਜੈ । ੧੨ ।
tumre ihi nimit mae ayi. ab phulan muh dayi dikhayi.
ab muh jan dham ko dijae. parso boli kalol karrijae.12.

ਅਤਿ ਮਦਪਾਨ ਖਾਨ ਤੁਮ ਕੀਜਹੁ । ਲਪਟਿ ਲਪਟਿ ਮੋ ਕਹੁ ਸੁਖ ਦੀਜਹੁ ।
ਪਰਸੌ ਅਰਧ ਰਾਤਿ ਮੈ ਐਹੌ । ਤੁਮਰੀ ਦੁਹਿਤਾ ਕੇ ਢਿਗ ਸੈਹੌ । ੧੩ ।
ati mad pan khan tum kijhu. lapat lapat mo kahu sukh dijhu.
parso aradh ratri mae aeho. tumri duhita ko dhig saevho.13.

"I cannot explain the charm of the princess Ritu. Even my tongue feels the sweetness of her charm, when I try to describe her beauty." (9)

Kabit

The charm (flavour) of her eyes, falling on the ground, produced a mango and the sweetness of her tongue had produced the apricots. The nectar came out of her face, which makes one immortal. Her nose had made the moon as the king of night whose moonlight was liked (wanted) by the whole world. Her teeth had given birth to grapes and pomegranates and her lips had produced sugar cane. (10)

Chopaiee :

The witch, hearing these words, started from there and took her along with the excuse of swinging her in a swing. Then the Khan came and caught hold of her. Then the woman played such a deceptive role, which was very surprising. (11)

She said, "I had come only for your sake, but my menses have started. You may call me day after and then have a sexual affair with me." (12)

"That day, O Khan! You should take wine and then enjoy with me by embracing me closely. Day after I will come at mid-night and shall sleep with your daughter." (13)

ਯੌ ਕਰਿ ਬੋਲ ਖਾਨ ਤਜਿ ਦੀਨੀ । ਪਰਸੌ ਕੀ ਚਿੰਤਾ ਚਿਤ ਕੀਨੀ ।
ਤਬ ਰਿਤੁ ਰਾਜ ਪ੍ਰਭਾ ਚਲਿ ਅਈ । ਵਾ ਦੁਹਿਤਾ ਢਿਗ ਸੇਜ ਬਿਛਾਈ । ੧੪ ।
yo kari bol khan taji dini. parso ki chinta chit kini.
tab ritu raj prabha chali ayi. va duhita dhig sej bichayi.14.

ਸੋਏ ਲੋਗ ਧਾਮ ਉਠੇ ਗਈ । ਸਿਮਰਤ ਖਾਨ ਘਰੀ ਸੋ ਭਈ ।
ਨਿਸੁ ਸਿਗਰੀ ਤਿਹ ਕਹ ਜਗਵਾਯੋ । ਖੋਜਤ ਤਾਹਿ ਸੁਤਾ ਢਿਗ ਅਯੋ । ੧੫ ।
soye log dham uthi gayi. simrat khan ghari so bhayi.
nisu sigri tehh keh jagvayo. khojat tahe suta dhig ayo.15.

ਰੁਤਿਸ ਪ੍ਰਭਾ ਦੁਹਿਤਾ ਲਖਿ ਧਰੀ । ਦ੍ਰਿੜ ਗਹਿ ਜ"ਘ ਦੋਊ ਰਤਿ ਕਰੀ ।
ਹਾਇ ਹਾਇ ਕਰਿ ਰਹੀ ਪਠਾਨੀ । ਮਦ ਪਾਏ ਜੜ ਕਛੂ ਨ ਜਾਨੀ । ੧੬ ।
rutis prabha duhita lakh dhari. drid geh jangh doyu rati kari.
haye haye kari rahi pathani. mad piye jad kachu na jani.16.

ਦੋਹਰਾ

ਲਪਟਿ ਲਪਟਿ ਤਾ ਸੋ ਰਮਿਯੋ ਰੁਤਿਸ ਪ੍ਰਭਾ ਤਿਹ ਜਾਨਿ ।
ਮਦ ਉਤਰੇ ਤਿਹ ਤਜਿ ਦਿਯੋ ਅਪਨੀ ਸੁਤਾ ਪਛਾਨਿ । ੧੭ ।

Dohra

lapat lapat ta so ramiyo rutis prabha tehh jani.
mad utre tih tij diyo apni suta pachani.17.

ਧੰਨਯ ਛਤ੍ਰਿ ਜਾ ਕੋ ਧਰਮ ਸ੍ਰੀ ਰਿਤੁ ਰਾਜਿ ਕੁਮਾਰਿ ।
ਸੰਗ ਸੁਤਾ ਕੇ ਕੈ ਮੁਝੈ ਗੀ ਪਤਿਬ੍ਰਤਾ ਉਬਾਰਿ । ੧੮ ।
dhanya chatri ja ko dharm sri ritu raj kumari.
sang suta ke kae mujhae gi patibrata ubari.18.

ਏਕ ਮਦੀ ਦੂਜੈ ਤਰੁਨਿ ਤੀਜੇ ਅਤਿ ਧਨ ਧਾਮ ।
ਪਾਪ ਕਰੇ ਬਿਨ ਕਯੋ ਬਚੈ ਬਚੈ ਬਚਾਵੈ ਰਾਮ । ੧੯ । ੧ ।
ek madi dujae tarun tije ati dhan dham.
pap kare bin kayo bachae bachae bachavae ram.19.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਆ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਤਿਰਾਸੀਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੮੩ । ੩੫ ੨੯ । ਅਫਜੂੰ ।
itt sri charitar pakhyane triya charitare mantri bhoop sanbade
ik so tirasivo charotar samaptam sat subham sat.183.3528.afhjun

When the woman talked like this the Khan let her go and started thinking of day after to-morrow in his mind. Then Ritu Raj Prabha came back and set up her bed near the Khan's daughter. (14)

When all the people had gone to sleep, she came back to her home, while the Khan spent about an hour in remembering (waiting) for her.He was kept awake throughout the night,and then searching for her.He came to the daughter. (15)

He thought the daughter to be Ratis Prabha and had cohabitation with her by catching her legs strongly. That Pathan woman was wailing and crying but the fool due to consumption of wine could not realize the truth. (16)

Couplet

Taking her (daughter) for Rutis Prabha, he carried out the sexual assault with embraces closely and with the drunkenness being over, he left her knowing that she was his daughter. (17)

"Princess Ritu Raj! Salutations to your Kashatriya religion, that you managed to save your chastity (faithfulness) by making me sleep with my daughter instead!" (18)

Firstly drunkard, secondly youthful and thirdly very wealthy, how could such a person escape from sinful action? He could escape only if Lord wished (Wills) it. (19)(1)

Here the hundred and eighty-third episode of the King's & Minister's dialogue regarding the woman characterization from charitar Pakhyan is completed. AH is well. (183-3528)(Contd)

ਚੌਪਈ

ਪ"ਡਵ ਕੇ ਪਾਚੋ ਸੁਤ ਸੂਰੇ । ਅਰਜੁਨ ਭੀਮ ਜੁਧਿਸਟਰ ਰੂਰੇ ।
ਨਕੁਲ ਅਵਰ ਸਹਦੇਵ ਭਨਿਜੈ । ਜਾ ਸਮ ਉਪਜਿਯੋ ਕੌਨ ਕਹਿਹਜੈ । ੧ ।

Chopaiee

pandav ke pacho sut sure. arjun bhem judhisatar rure.
nakul avar sehdev bhanijae. ja sam upjiyo kon kahijae.1.

ਬਾਰਹ ਬਰਖ ਬਨਬਾਸ ਬਿਤਾਯੋ । ਸੋਈ ਬਰਖ ਬਿਤਾਵਤ ਭਏ ।
ਦੇਸ ਬਿਰਾਟ ਰਾਜ ਕੋ ਗਏ । ਸੋਊ ਬਰਖ ਬਿਤਾਵਤ ਭਏ ।੨ ।

barah barakh banbas bitayo. soyi barakh taraedaso ayo.
des birat raj keg aye. soyo barakh bitavat bhaye.2.

ਦੋਹਰਾ

ਜਬੈ ਕ੍ਰਿਚਕਹਿ ਦ੍ਰੁਪਦਜਾ ਦੇਖੀ ਨੈਨ ਪਸਾਰਿ ।
ਗਿਰਿਯੋ ਮੂਰਛਨਾ ਹ੍ਵੈ ਧਰਨਿ ਮਾਰਿ ਕਰਿਯੋ ਬਿਸੰਭਾਰ । ੩ ।

Dohra

jabae krechkahi drupdaja dekhi naen pasari.
giriyo murchana haav dharani mari kariyo bisanbhar.3.

ਚੌਪਈ

ਪ੍ਰਗਟ ਭਗਨਿ ਤਨੁ ਭੇਦ ਜਤਾਯੋ । ਮਿਲਨ ਦਪਿਦਜਾ ਕੋ ਠਹਰਾਯੋ ।
ਰਾਠੀ ਪਠੈ ਸਦੇਸਨ ਦਈ । ਕਰ ਤੇ ਪਕਰਿ ਕਰੀਚਕ ਲਈ । ੪ ।

Chopaiee

pragat bhagan bhed jatayo. milan darupdaja ke thehrayo.
rani patahe sadesan dayi. kar te pakri karechak layi.4.

ਦੋਹਰਾ

ਕਰਿ ਕੈ ਕਰਿ ਕੋ ਅਧਿਕ ਬਲੁ ਅੰਚਰ ਗਈ ਛੁਰਾਇ ।
ਜਨੁ ਕਰਿ ਹੇਰੇ ਸ੍ਵਾਨ ਕੌ ਭਜਤ ਮ੍ਰਿਗੀ ਅਕੁਲਾਇ । ੫ ।

Dohra

kari kae ko adhik bal anchar gayi churaye.
jan kari here savan ko bhajat mrigi akulaye.5.

ਚੌਪਈ

ਤਬ ਅਤਿ ਕੋਪ ਕਰੀਚਕ ਕਯੋ । ਰਾਜਾ ਹੁਤੋ ਜਹਾ ਤਹ ਅਯੋ ।
ਪਾਦ ਪ੍ਰਹਾਰ ਦ੍ਰੁਪਦ ਯਹਿ ਕਿਯੋ । ਪ"ਚੋ ਨਿਰਖਿ ਪੰਡ ਜਨ ਲਿਯੋ । ੬ ।

Chopaiee

tab ati kop karechak kayo. raja huto jaha tehh ayo.
pad parhar darupad yahi kiyo. pancho nirakh pand jan liyo.6.

Chopaiee

The Raja Pandu's five sons were great warriors they were known as smart Arjun, Bhim, Yudishtra, Nakul and Sehdev. No other person was ever created like them. (1)

After their exile for twelve years with the beginning of thirteenth year, they went to Raja of Virat. They spent their thirteenth year there. (2)

Couplet

When Karichak saw Daropadi with open eyes he fell down unconscious on the ground, as Kamdev (god of love) had made him madly in love. (3)

Chopaiee

He (Karichak) told this secret to his sister and promised her to meet Daropadi soon. The queen sent a message to Daropadi and Karichak caught hold of her hand. (4)

Couplet

With a great force of hand, she went away removing her hand (from his grasp) just as on the sight of a dog, the deer runs away being mad with fear. (5)

Chopaiee

Then Karichak got greatly enraged and came where the Raja was seated. Then he attacked Daropadi with his feet and the five Pandvas saw him. (6)

ਅਤਿਹੀ ਕੋਪ ਭੀਮ ਤਬ ਭਰਿਯੋ । ਰਾਜੈ ਮਨੇ ਨੈਨ ਸੌ ਕਰਿਯੋ ।
ਬੋਲ ਦ੍ਰੁਪਦਜਾ ਨਿਕਟ ਸਿਖਾਈ । ਸੌ ਕ੍ਰੀਚਕ ਸੌ ਕਹੋ ਬਨਾਈ । ੭ ।
atihi kop bhem tab bhariyo. rajae mane naen so kariyo.
bol darupdaja nikat sikhayi. so krichak so kaho banayi.7.

ਦੋਹਰਾ

ਚਤੁਰਿ ਦ੍ਰੁਪਦਜਾ ਅਤਿ ਹੁਤੀ ਅਰੁ ਪਤਿ ਕਹਿਯੋ ਬਨਾਇ ।
ਏਕ ਬਚਨ ਭਾਖਿਯੋ ਹੁਤੋ ਬੀਸਕ ਕਹੀ ਸੁਨਾਇ । ੮ ।

Dohra

chatur darupdaja ati huti aru pati kahiyo banaye.
ek bachan bhakhiyo huto besak kahi sunaye.8.

ਚੌਪਈ

ਦ੍ਰੁਪਦੀ ਯੌ ਕ੍ਰੀਚਕ ਸੌ ਕਹੀ । ਤੁਮ ਪੈ ਅਨਿਕ ਰੀਝਿ ਮੈ ਰਹੀ ।
ਸੁੰਨਿਸਾਲ ਨਿਸਿ ਕੌ ਤੁਮ ਐਯਹੁ । ਕਾਮ ਭੋਗ ਮੁਹਿ ਸਾਥ ਕਮੈਯਹੁ । ੯ ।

Chopaiee

darupadi yo krechak so kahi. tum pae anik rejhh mae rahi.
sunisal nisi ko tum aeyahu.kam bhog muh sath kamaeyahu.9.

ਸੁੰਨਿਸਾਲ ਭੀਮਹਿ ਬੈਠਾਯੋ । ਕ੍ਰੀਚਕ ਅਰਧ ਰਾਤ੍ਰਿ ਗੈ ਆਯੋ ।
ਤਬ ਹੀ ਪਕਰਿ ਟ"ਗ ਤੇ ਲਿਯੋ । ਟੂਕ ਅਨੇਕ ਤਾਹਿ ਕਰਿ ਦਿਯੋ । ੧੦ ।
sunisal bhimeh baethayo. krechak aradh ratri gae ayo.
tab hi pakri tang te liyo. took anek tahe kari diyo.10.

ਪ੍ਰਾਤ ਸਮੈ ਕ੍ਰੀਚਕ ਰਿਸਿ ਭਰੇ । ਕੇਸ ਦ੍ਰੌਪਤੀ ਕੇ ਦ੍ਰਿਢ ਧਰੇ ।
ਯਾਹਿ ਅਗਨਿ ਕੇ ਬੀਚ ਜਰੈਹਹੈ । ਭ੍ਰਾਤ ਗਯੋ ਤਹ ਤੋਹਿ ਪਠੈਹੇ । ੧੧ ।
prat samae krechak risi bhare. kes dropadi ked rid dhare.
yahe agni ke beech jaraehae. bharat gayo tehh tohe pathae.11.

ਗਹਿ ਕੇ ਕੇਸ ਤਾਹਿ ਲੈ ਚਲੈ । ਕ੍ਰਿਚਕ ਬੀਰ ਸੁਰਮਾ ਭਲੇ ।
ਤਬ ਹੀ ਕੋਪ ਭੀਮ ਅਤਿ ਭਰਿਯੋ । ਗਹਿ ਕੈ ਤਾਰ ਬ੍ਰਿਛ ਕਰਿ ਧਰਿਯੋ । ੧੨ ।
geh ke kes tahe lae chale. krechak beer surma bhale.
tab hi kop bhem ati bhariyo. geh kae tar brich kari dhhariyo.12.

ਜਾ ਕੌ ਕੋਪਿ ਬ੍ਰਿਛ ਕੀ ਮਾਰੈ । ਤਾ ਕੋ ਮੁੰਡ ਚੌਥ ਹੀ ਡਾਰੈ ।
ਕਾਹੂੰ ਪਕਰਿ ਟ"ਗ ਤੇ ਅਵੈ । ਕਿਸੁ ਕੇਸ ਤੇ ਐ'ਚ ਬਿਗਾਵੈ । ੧੩ ।
j; ko kopi brich ki marae. ta ko mund choti hi darae.
kahun pakri tang te avae. kisu kes te aenchi bigavae.13.

Then Bhim became furious with rage but Raja Yudishtra stopped him with a sign of the eyes. He told Daropadi by calling h :r to speak to Karichak like this. (7)

Couplet :

Daropadi was very smart and told her husband the whole thing. The spouse had told her only one thing, while she told him about twenty things, (8)

Chopaiee :

Daropadi told Krichak, "I am greatly enamoured by you. You come at night to some secluded place or kitchen and have a sexual relationship with me. (9)

In that secluded place, Bhim was already seated there. At mid night Karichak came there and Bhim caught him from the legs and broke them into pieces. (10)

In the morning all the Karichaks became violent with rage and caught hold of Daropadi from her hair. They said, "We will bum her in fire and would dispatch her (to heaven) where our brother had gone." (11)

They were dragging her by holding her by the hair to the place, where other Karichak warriors were waiting. Then Bhim became furious with rage, and took a palm tree in his hands (12)

He was striking them with the tree and whosoever was hit with it, was crushed to death. Someone was caught by legs and someone by hair and then thrown down. (13)

ਕਨਿਯਾ ਬਿਖੈ ਕ੍ਰੀਚਨ ਧਾਰੈ । ਬਰਤ ਚਿਤਾ ਭੀਤਰ ਲੈ ਡਾਰੈ ।
ਸਹਸ ਪ"ਚ ਕ੍ਰਿਚਕ ਸੰਗ ਮਾਰਿਯੋ । ਨਿਜੁ ਨਾਰੀ ਕੋ ਪ੍ਰਾਨ ਉਬਾਰਿਯੋ । ੧੪ । ੧ ।
kaniya bikhae krechan dharae. barat chita bhitar lae darae.
sehas panch krechak sang mariyo. niju nari kop ran ubariyo.14.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਆ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਚੌਰਾਸੀਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੮੪ । ੩੫੪੩ । ਅਫਜੂੰ ।
itt sri charitar pakhyane triya charitare mantri bhoop sanbade
ik so chorasivo charitar samaptam sat subham sat.184.3543.afhjun.

ਦੋਹਰਾ

ਏਕ ਬਨਿਕ ਕੀ ਭਾਰਜਾ ਅਕਬਰ ਬਾਦ ਮੰਝਾਰ ।
ਦੇਵ ਦੈਤ ਰੀਝੈ ਨਿਰਖਿ ਸ੍ਰੀ ਰਨ ਰੰਗ ਕੁਮਾਰਿ । ੧ ।

Dohra

ek banik ki bharja akbar bad manjhar.
dev daint rijhae nirakh sri ran rang kumari.1.

ਚੌਪਈ

ਸ੍ਰੀ ਅਕਬਰ ਅਖੇਟ ਸਿਧਾਯੋ । ਤਾ ਕੋ ਰੂਪ ਨਿਰਖਿ ਬਿਰਮਾਯੋ ।
ਸਖੀ ਏਕ ਤਿਹ ਤੀਰ ਪਠਾਈ । ਤਾਹਿ ਅਨਿ ਮੁਹਿ ਦੇਹਿ ਮਿਲਾਈ । ੨ ।

Choupaie

sri akbar akhet sidhayo. ta ko roop nirakh birsayo.
sakhi ek tehh teer pathayi. yahe aan mud dehe milayi.2.

ਤਬ ਚਲ ਸਖੀ ਭਵਨ ਤਿਹ ਗਈ । ਵਾ ਕੋ ਭੇਦ ਜਤਾਵਤ ਭਈ ।
ਸੋ ਹਜਰਤਿ ਕੇ ਧਾਮ ਨ ਅਈ । ਹਜ਼ਰਤਿ ਜੂ ਗ੍ਰਿਹ ਲਏ ਬੁਲਾਈ । ੩ ।
tab chal sakhi bhavan tehh gayi. va ko bhed jatavat bhayi.
so hajrat ked ham na ayi. hajrat ju greh laye bulayi.3.

ਹਜਰਤਿ ਜਬੈ ਭਵਨ ਤਿਹ ਆਯੋ । ਤਾ ਅਬਲਾ ਕੀ ਸੇਜ ਸੁਹਾਊ ।
ਤਬ ਰਾਨੀ ਤਿਨ ਬਚਨ ਉਚਾਰੇ । ਸੁਨਹੁ ਸ'ਹ ਪ੍ਰਾਨਨ ਤੇ ਪਯਾਰੇ । ੪
hajrit jabae bhavan tehh ayo. ta abla ki sej suhayo.
tab rani tin bachan uchare.suhnu sah pranan te payare.4.

ਕਹੌ ਤੇ ਅਬੈ ਡਾਰਿ ਲਘੁ ਅਉ । ਬਹੁਰਿ ਤਿਹਾਰੀ ਸੇਜ ਸੁਹਾਊ ।
ਯੌ ਕਤਿ ਜਾਤ ਤਹਾ ਤੇ ਭਈ । ਗ੍ਰਿਹ ਕੀ ਔਚਿ ਕਿਵਰਿਯਾ ਦਈ । ੫ ।
kaho te abai dari laghu aaou . bohri tihari sej suhaou.
jou kati jaat taha te bhayi . girh ki aich kivriya dayi. 5 .

He lifted the Karichaks under his armpits and then threw them into the burning pyre. Along with one Karichak he killed about five thousand other Karichaks as well. Thus, he saved the life of his wife. (14)(1)

Here the hundred and eighty-fourth episode of King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.
(184-3543)(Contd)

Couplet :

There was a trader's wife living in Akbarabad. Seeing this Sri Ran Rang Kumari, the gods and demons both would get pleased. (1)

Chopaiee :

One day Akbar went on a hunting spree, and seeing her beauty, he got enamoured by her. One lady attendant was sent to her to call her for a meeting with him. (2)

Then the attendant went to her house and told her everything clearly. Instead of going to the King's house herself, she called the king at her place. (3)

When the king went to her house and sat on her bed, then the woman (Rani) said to him, "O dear King. Listen to me." (4)

If you permit me, then I would go for urination and then make your bed (company) more alluring. Having said this, she went away, locking the door from outside. (5)

ਕਹਿ ਜਾਇ ਸਕਲ ਸੁਧਿ ਦਈ । ਸੰਗ ਕਰਿ ਨਾਥੇ ਲਯਾਵਤ ਭਈ ।
ਅਤਿ ਤਬ ਕੋਪ ਬਨਿਕ ਕੋ ਭਯੋ । ਛਿਤ੍ਰ ਉਤਾਰਿ ਹਾਥ ਮੈ ਲਯੋ । ੬ ।
pati keh jaye sakal sudh dayi. sang kari nathe layavat bhayi.
ati tab kop banik ko bhayo. chritar uteri hath mae layo.6.

ਹਜਰਤਿ ਕੋ ਪਨਹੀ ਸਿਰ ਝਾਰੈ । ਲਜਤ ਸਾਹ ਨਹਿ ਬਚਨ ਉਚਾਰੈ ।
ਜੂਤਨਿ ਮਾਰਿ ਭੋਹਰੇ ਦਿਯੋ । ਵੈਸਹਿ ਦੈ ਦਰਵਾਜੋ ਲਿਯੋ । ੭ ।
hajrat ko panhi sir jharae. lajat sah nahi bachan ucharae.
jutan mari bhohre diyo. vaeseh dae darvajo liyo.7.

ਦੋਹਰਾ

ਪ੍ਰਾਤ ਭਏ ਕੁਟਵਾਰ ਕੇ ਭਈ ਪੁਕਾਰੁ ਜਾਇ ।
ਕਾਜਕੀ ਮੁਫਤੀ ਸੰਗ ਲੈ ਤਹਾ ਪਹੁਚੀ ਆਇ । ੮ ।

Dohra

prat bhaye kutvar ke bhayi pukaru jaye.
kaji muphti sang lae taha pahuchi aye.8.

ਚੌਪਈ

ਚੋਰ ਜਾਰ ਕੈ ਸਾਧ ਕਉ ਸਾਹਹੁ ਕਿਧੋ ਪਾਤਿਸਾਹ ।
ਅਪਨ ਹੀ ਚਲਿ ਦੇਖਿਯੈ ਏ ਕਾਜਿਨ ਕੋ ਨਾਹ । ੯ ।

Chopaiee

chor jar kae sadh kayu sahu kidho patsah.
apan hi chali dekhiyae ae kajin ko nah.9.

ਚੌਪਈ

ਪਤਿ ਤ੍ਰਿਯ ਬਚਨ ਭਾਖਿ ਭਜਿ ਗਏ । ਹੇਰਤ ਤੇ ਅਕਬਰ ਕਹ ਭਏ ।
ਹਜਰਿਤ ਲਜਤ ਬਚਨ ਨਹਿ ਬੋਲੈ । ਨਯਾਇ ਰਹਿਯੋ ਸਿਰ ਅ"ਖਿ ਨ ਖੋਲੈ । ੧੦ ।

Chopaiee

pati triya bachan bhakh bhaj gaye. heart te akbar keh bhaye.
hajrat lajat bachan neh bolae. nayaye rahiyio sir ankh na kholae.10.

ਜੇ ਕੋਈ ਧਾਮ ਕਿਸੀ ਕੇ ਜਾਵੈ । ਕਯੋ ਨਹੀ ਐਸ ਤੁਰਤ ਫਲੁ ਪਾਵੈ ।
ਜੇ ਕੋਊ ਪਰਨਾਰੀ ਸੋ ਪਾਗੈ । ਪਨਹੀ ਇਹਾ ਨਰਕ ਤਿਹ ਅਗੈ । ੧੧ ।
jo koyi dham kisi ke javae. kayo nahi aes turat phal pavae.
je koyu parnari so pagae. panhi iha narak tehh agae.11.

ਜਬ ਇਹ ਭਾਤਿ ਹਜਰਤਿਹਿ ਭਯੋ । ਬਹੁਰਿ ਕਿਸੁ ਕੇ ਧਾਮ ਨ ਗਯੋ ।
ਜੈਸਾ ਕਿਯ ਤੈਸਾ ਫਲ ਪਾਯੋ । ਦੁਰਾਚਾਰ ਚਿਤ ਤੇ ਬਿਸਰਾਯੋ । ੧੨ । ੧ ।
jab eh bhat hajrateh bhayo. bahur kisu ked ham na gayo.
jaisa kiya jaisa phal payo. durachar chit te bisarayo.12.1

She told her husband everything, and brought him along with her. The trader became enraged and took out his shoe in hands. (6)

He started beating the King's head with his shoes, but the king was feeling ashamed and could not say (speak) anything. Having beaten him with shoes, he threw him in the storeroom and locked the room from outside. (7)

Couplet:

In the morning itself he lodged a complaint with the Kotwal (Inspector). She came along with the Kazi and the Inspector to the place. She said, "Whether he was a thief, a paramour, a sadhu (mendicant) or a king was not known to her. O great Kazi! You come and examine for yourself." (8)

Chopaiee:

After saying this both the husband and wife ran away and were watching Akbar. The king being ashamed of himself, could not utter a word. With his head bent down he would not open his eyes even. (9)

Chopaiee

If anyone goes to someone else's house for such a wicked purpose, then why should he not be treated with such a reward? If someone was allured by another's wife, then he deserved to be beaten with shoes here and would be thrown into hell (in the next world). (10)

When the king underwent such a situation, then he never went again to someone's house. As he had sowed, so had he reaped the reward for his action and completely forgot about such evil deeds from his thoughts. (11)

When this sort of happening haffled the king , then he did not go to anyone's house. Whatever action he had undertaken,he had to face its consequences and completely forgot about the (in his mind) malicious act of his own. (12)(1)

.ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਆ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਪਚਾਸੀਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੮੫ । ੩੫੫੫ । ਅਫਜੂੰ ।

itt asri charitar pakhyane triya charitare mantri bhoop sanbade
ik so pachasivo charitar samaptam sat subham sat.185.3555.aphjun.

ਦੋਹਰਾ

ਮਦ੍ ਦੇਸ ਇਕ ਛਤ੍ਰਜਾ ਅਚਲ ਕਲਾ ਤਿਹ ਨਾਉ ।
ਅਧਿਕ ਦਰਬ ਤਾ ਕੇ ਰਹੈ ਬਸਤ ਦਯਾਲ ਪੁਰ ਗਾਉ । ੧ ।

Dohra

madar des ik chatraja achal kala tehhnayu.
adhik darab ta ke rahae basat dayal pur gayo.1.

ਚੌਪਈ

ਰਵਿ ਜਬ ਹੀ ਅਸਤਾਚਲ ਧਾਏ । ਪ੍ਰਾਚੀ ਦਿਸਾ ਚੰਦ੍ ਪ੍ਰਗਟਯੋ।
ਜਾਰ ਦਿਵਤੈ ਤਸਕਰ ਦਏ ।ਤਾ ਕੇ ਤਾਕਿ ਭਵਨ ਕਹ ਅਏ । ੨ ।

Chopaiee

ravi jab hi astachal gaye. prachi disa chandar pragtaye.
jar divtae taskar dhaye.ta ke taki bhavan keh aye.2.

ਦੋਹਰਾ

ਠਾਢਿ ਭਏ ਤਿਹ ਬਾਲਕੇ ਸਿਰ ਪਰ ਖੜਗ ਨਿਕਾਰਿ ।
ਕੈ ਧਨ ਦੇਹਿਹ ਬਤਾਇ ਕੈ ਨਹ ਤੁਹਿ ਦੇਹਿ ਸੰਘਾਰਿ । ੩ ।

Dohra

thadh bhaye tehh balke sir par khadag nikari.
kae dhan dehi bataye kae neh tuhi dehi sanghari.3.

ਚੌਪਈ

ਜਬ ਅਬਲਾ ਐਸੇ ਸੁਨਿ ਪਾਯੋ । ਕਛੂਕ ਧਾਮ ਕੋ ਦਰਬੁ ਦਿਖਾਯੋ ।
ਬਹੁਰਿ ਕਹਿਯੋ ਮੈ ਦਰਬੁ ਦਿਖਾਊ । ਜੌ ਮੈ ਦਾਨ ਜੀਵ ਕੋ ਪਾਊ । ੪ ।

Chopaiee

abla aise sun payo. kachuk dham ko darab dikhayo.
bahur kahiiyo mae darab dikhayeu. jo mae dan jeev ko payu.4.

Here the hundred and eighty-fifth episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.
(185-3555)(Contd)

Couplet

there was a Ksashatriya's daughter named achal kala in madhya pradesh. she possessed lot of wealth and was staying in the village of Dayalpur. (1)

Chopaiee

When the sun had set and the moon had shone forth from the East,then the thieves moved out with the lit (mashals) torches, and aftersearch reached her house. (2)

Couplet

They stood at the head of the woman with unsheathed sword and said"Either show your wealth else, we shall kill you. (3)

Chopaiee

When the woman heard these words, she showed them some of her wealth and said, " I shall show you more wealth if you promise to spare my life." (4)

ਸਵੈਯਾ

ਕਾਹੇ ਕੌ ਅਜੁ ਸੰਘਾਰਤ ਮੋ ਕਹ ਸੰਗ ਚਲੌ ਬਹੁ ਮਾਲ ਬਤਾਊ ।
ਰਾਖਿ ਮਹਾਬਤਿ ਖਾਨ ਗਏ ਸਭ ਹੀ ਇਕ ਬਾਰ ਸੁ ਤੇ ਹਰਿ ਲਯਾ'ਊ ।
ਪੂਤਨ ਪ੍ਰੋਤਨ ਲੌ ਸਭ ਕੋ ਛਿਨ ਭੀਤਰਿ ਅਜੁ ਦਰਦ੍ਰਿ ਬਹਾਊ ।
ਲੀਜਹੁ ਲੂਟਿ ਸਭੈ ਤੁਮ ਤਾ ਕਹ ਮੈ ਅਪਨੋ ਨਹਿ ਪਾਨ ਛੁਅਊ । ੫ ।

Swaiyya

kahe ko aaj sangharat mo keh sang chalo bahu mal batayu.
rakhi mahabat khan gaye sabh hi ik bar su te hari layau.
putan protan lo sabh ko chin bhitar aaj dardri bahayu.
lijhu luti sabhae tum ta keh mae apno nahi pan chuyau.5.

ਚੌਪਈ

ਸੁਨਤ ਬਚਨ ਤਸਕਰ ਤੇ ਭਏ । ਤ੍ਰਿਯ ਕੌ ਸੰਗ ਤਹਾ ਲੈ ਗਏ ।
ਜਹ ਕੋਠਾ ਦਾਰੂ ਕੋ ਭਰਿਯੋ । ਤਹੀ ਜਾਇ ਤਸ਼ਕਰਨ ਉਚਰਿਯੋ । ੬ ।

Chopaiee

sunat bachan taskar te bhaye. triya ko sang taha lae gaye.
jeh kotha daru ko bhariyo. tahi jaye taskaran uchriyo.6.

ਦੋਹਰਾ

ਅਗਨਿ ਬਾਨ ਸੋ ਬਾਧਿ ਤ੍ਰਿਯ ਤਹ ਕੌ ਦਈ ਚਲਾਇ ।
ਕਾਲ ਸਭਨ ਤਿਨ ਕੋ ਹੁਤੋ ਪਰਿਯੋ ਤਹੀ ਸਰ ਜਾਇ । ੭ ।

Dohra

agni ban so badh triye tehh ko dayi chalaye.
kal sabhan tih ko huto pariyo tahi sar jaye.7.

ਚੌਪਈ

ਤਸਕਰ ਜਾਰਿ ਮਸਾਲੈ ਪਰੇ । ਦਾਰੂ ਬਿਖੈ ਅੰਗਾਰੇ ਝਰੇ ।
ਸਭ ਤਸਕਰ ਤਬ ਹੀ ਉਡਿ ਗਏ । ਸਭ ਹੀ ਫਿਰਤ ਗਗਨ ਮੋ ਭਏ । ੮ ।

Chopaiee

taskar jari masalae pare. daru bikhae angare jhare.
sabh taskar tab hi ud gaye. bhuchar te khechar so bhaye.8.

ਦਾਰੂ ਉਡਤ ਚੋਰਿ ਉਡੀ ਗਏ । ਸਭ ਹੀ ਫਿਰਤ ਗਗਨ ਮੋ ਭਏ ।
ਦਸ ਦਸ ਕੋਸਿ ਜਾਇ ਕਰ ਪਰੇ । ਹਾਡ ਗੋਡ ਨਹਿ ਮੂੰਡ ਉਬਰੇ । ੯ ।

daru udat chori udhgaye.sabh hi phirat gagan mo bhaye.
das das kos jaye kar pare. had god nahi mund ubre.9.

Swaiyya

"Why do you want to kill me to-day. I shall show more of wealth, if you accompany me. All that money was kept by Mohabat Khan, which I shall win over soon and with that money I shall alleviate the poverty of your children and grand children in no time. You could loot all that money and I will not even touch that money." (5)

Chopaiee

on hearing the words of the woman the thieves agreed to it.took the woman there along with themselves. Where the room was filled with ammunition, she took them to that place and said. (6)

Couplet

The woman took out an arrow, tied to a lit fire and shot it towars the room. The death trap of all the thieves fell there (arrow) (7)

Chopaiee

The thieves reached there with lit torches. With the mashals, there were sparks coming out of ammunition. With the bursting of ammunition, all the thieves were killed. Those who used to walk on the ground were blown to the skies. (8)

The ammunition blew up the thieves and were roaming around the skies. They fell off at a distance of ten kilometers away and their bones, knees and heads were thrown all over. (9)

ੜੇਕੈ ਬਾਰ ਚੋਰ ਉਡ ਗਏ । ਜੀਵਤ ਏਕ ਨ ਬਾਚਤ ਭਏ ।
ਇਹ ਚਰਿਤ੍ਰ ਅਬਲਾ ਤਿਹ ਮਾਰਿਯੋ । ਛਲ ਕੇ ਅਪਨੇ ਧਾਮ ਉਬਾਰਿਯੋ । ੧੦ ।
ekae bar chor ud gaye. jevat ek na bachat bhaye.
eh charitar abla tehh mariyo. chal ke apno dham ubariyo.10.

ਇਹ ਛਲ ਸਭ ਚੋਰਨ ਕਹ ਘਾਈ । ਬਹੁਰੈ ਧਾਮ ਅਪਨੌ ਅਈ ।
ਇੰਦ੍ਰ ਬਿਸਨ ਬ੍ਰਹਮਾ ਸਿਵ ਹੋਈ । ਤ੍ਰਿਯ ਚਰਿਤ੍ਰ ਤੇ ਬਚਤ ਨ ਕੋਈ । ੧੧ । ੧ ।
eh chal sabh choran keh ghayi. bahurae dham apno ayi.
indar bisan brahma siv hoyi. triye charitar te bachat na koyi.11.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਆ ਚਰਿਤ੍ਰ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਛਿਆਸੀਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੮੬ । ੩੫੬੬ । ਅਫਜੁਨ ।
itt sri charitar pakhyane triya charitare mantri bhoop sanbade
ik so chiasivo charitar sapaptam sat subham sat.186.3566.afhjun.

ਚੌਪਈ

ਕਾਮ ਕਲਾ ਕਾਮਨਿ ਇਕ ਸੁਨੀ । ਬੇਦ ਸਾਸਤ੍ਰ ਭੀਤਰਰਿ ਅਤਿ ਗੁਨੀ ।
ਤਾ ਕੋ ਪੁਤ੍ਰ ਨ ਆਗਯਾ ਮਾਨੈ । ਯਾ ਤੇ ਮਾਤ ਕੋਪ ਚਿਤ ਠਾਨੈ । ੧ ।

Chopaiee

kam kal kamni ik suni. bed sastar bhitar ati guni.
ta ko putar na agya manae. ya te mat kop chit thanae.1.

ਕੁਬੁਧਿ ਬਿਖੈ ਦਿਨੁ ਰੈਨਿ ਗਵਾਵੈ । ਮਾਤ ਪਿਤਾ ਕੋ ਦਰਬੁ ਲੁਟਾਵੈ ।
ਗੁੰਡਨ ਸਾਥ ਕਰੈ ਗੁਜਰਾਨਾ । ਕਰਤ ਕੁਬਿਰਤਿ ਪਿਯਤ ਮਦ ਪਾਨਾ । ੨ ।
kubudh bikhae dinu raen gavavae.mat pita ko darab lutavae.
gundan sath karae gujrana. karat kubrati piyat mad pana.2.

ਤਾ ਕੋ ਭ੍ਰਾਤ ਦੁਤਿਯ ਸੁਭ ਕਾਰੀ । ਜੂਪ ਰਹਿਤ ਨ ਕਛੂ ਦਰਿਚਾਰੀ ।
ਤਾ ਸੌ ਨੇਹ ਮਾਤ ਕੋ ਰਹੈ । ਯਾ ਕੋ ਮਾਤ ਜਰਾਵਤ ਭਈ । ੩ ।

ta ko bharat dutriye subh kari. jup rahit na kachu durchari.
ta so neh mat ko rahae. ya ko beg sangharo chahae.3.

ਏਕ ਦਿਵਸ ਜਬ ਸੋ ਘਰ ਅਯੋ । ਸੋਤ ਛਾਪਰੀ ਮਾਝ ਤਕਾਯੋ।
ਟਟਿਆ ਦ੍ਵਾਰ ਅਗਿ ਦੈ ਦਈ । ਸੁਤ ਕੋ ਮਾਤ ਜਰਾਵਤ ਭਈ । ੪ ।
ek divas jab so ghar ayo. sot chapri majh takayeo.
tatia davar aag dae dayi. sut ko mat jaravat bhayi.4.

In one go, all the thieves were killed and not a single man was left alive. With this witchcraft the woman had killed them all and saved her own house with this deceitful action. (10)

With this deceptive action she came back home after killing all the thieves. Even gods like Indra, Vishnu, Brahma, or Shiva none could escape from the woman's deceitful action (witchcraft). (11)(1)

Here the hundred and eighty-sixth episode of the King's & the Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well. (186-3566)(Contd)

Chopaiee :

There was known to be a woman called Kam Kala who was very proficient in Vedas and Shastras. Her son was not very obedient, so the mother was always agitated at heart. (1)

That son was always engrossed in evil-minded acts day and night and Was squandering the money of his parents. He was spending his time in the company of vagabonds, was consuming wine, and engrossed in evil deeds. (2)

His brother was very virtuous. He was free from gambling and would not engage in any acts of vandalism. The mother had great affection for him and wanted to kill this (other son) evil-doer. (3)

One day, when he came home and was sleeping in his hut, she set fire to the window of the hutment. Thus the mother burnt away her son. (4)

ਮਾਤ ਪੂਤ ਕੌ ਪ੍ਰਥਮ ਜਰਾਯੋ । ਰੋਇ ਸਭ ਜਗਤ ਸੁਨਾਯੋ ।
ਅਗਿ ਲਗਾਇ ਪਾਨਿ ਕੌ ਧਾਈ । ਮੂਰਖ ਬਾਤ ਨ ਕਿਨਹੂੰ ਪਾਈ । ੫ । ੧ ।
mat poot ko pratham jarayo. roye roye sabh jagat sunayo.
aag lagaye pani ko dhayi. murakh bat n kinhun payi.5.1.

ਇਤਿ ਸ੍ਰੀ ਪਖਯਾਨੇ ਤ੍ਰਿਆ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਸਤਾਸੀਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੮੭ । ੩੫੭੧ । ਅਫਜੂੰ ।
itt sri charitar pakhane triya charitare mantri bhoop sanbade
ik so satasivo charitar samaptam sat subham sat.187.3571.aphjun.

ਚੌਪਈ
ਕੰਚਨ ਪ੍ਰਭਾ ਜਾਟਜਾ ਰਹੈ । ਅਤਿ ਦੁਤਿਵਾਨ ਤਾਹਿ ਜਗ ਕਹੈ ।
ਭਰਤਾ ਏਕ ਪ੍ਰਥਮ ਤਿਨ ਕਿਯੋ । ਰੁਚਿਯੋ ਨ ਡਾਰਿ ਫਾਸ ਹਨਿ ਦਿਯੋ । ੧ ।
Chopaiee
kanchan prabha jatja rahae. ati dutivan tahe jag kahae.
bharta ek pratham tin kiyo. ruchiyo na dari phas hani diyo.1.

ਕੋਤਿਕ ਦਿਨਨ ਔਰ ਪਤਿ ਕਰਿਯੋ । ਸੋਊ ਨ ਰੁਚਿਯੋ ਕਟਾਰੀ ਮਰਿਯੋ ।
ਮਾਸ ਬਿਖੈ ਔਰੈ ਪਤਿ ਪਾਯੋ । ਸੋਊ ਦੈ ਕੈ ਬਿਖੁ ਤ੍ਰਿਯ ਘਾਯੋ । ੨ ।
ketik dinan aor pati kariyo. soyu na ruchiyo katari mariyo.
mas bikhae ore pati payo. soyu dae kae bikhu triye ghayo.2.

ਚੌਥੇ ਨਾਥ ਨਾਇਕਾ ਕੀਨੋ । ਤਾ ਕਹਹ ਹਨਿ ਪੰਚਮ ਕਹ ਲੀਨੋ ।
ਛਠਵੇ ਮਾਰਿ ਸਪਤਮੋ ਘਾਯੋ । ਅਸਟਮ ਕੈ ਸੰਗ ਨੇਹ ਲਗਾਯੋ । ੩ ।
chothe nath naika kino. ta keh hani pancham keh lino.
chatve mari sapamo ghayo.astam kae sang neh lagayo.3.

ਕਰਮ ਕਾਲ ਸੋਊ ਨਹਿ ਭਾਯੋ । ਜਮਧਰ ਭਏ ਤਾਹਿ ਤਿਨ ਘਾਯੋ ।
ਧ੍ਰਿਗ ਧ੍ਰਿਗ ਜਾਨਿ ਜਗਤ ਤਿਹ ਕਰਿਯੋ । ਹਾਹਾਕਾਰ ਸਭਨ ਉਚਰਿਯੋ । ੪
karam kal soyu nahi bhayo. jamdhar bhaye tahe tin ghayo.
dhrig dhrig jani jagat tehhkariyo. hahakar sabhhan uchariyo.4.

ਜਬ ਇਹ ਭਾਤਿ ਸੁਨਤਿ ਤ੍ਰਿਯ ਭਈ । ਜਾਨੁਕ ਬਿਨ ਮਾਰੇ ਨਰ ਗਈ ।
ਅਬ ਹੌ ਜਰੋ ਨਾਥ ਤਨ ਜਾਈ । ਇਨ ਸਭਹੂਨ ਚਰਿਤ੍ਰ ਦਿਖਾਈ । ੫ ।
jab eh bhat sunat triye bhayi. januk bin mare mar gayi.
ab ho jaro nath tan jayi. in sabhun charitar dikhayi.5.

At first the mother burnt her son and then she was crying and wailing to let the world know about her loss. After setting fire to the hutments she ran for fetching water . no fool underrstood the secret of this moov. (5)(1)

Here the hundred and seventy-seventh episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. A11 is well . (187-3571)(Contd)

Chopaiee

There was a Jat's daughter, named Kanchan Prabha. The world knew her as most beautiful. She married a person at first, but she did not like him, so she killed him with a noose. (1)

After sometime she married a second time but did not like the spouse, so she killed him also by striking him with her dagger. After a month, she got another husband and the woman killed him also by poisoning him. (2)

That heroine then married a fourth husband. She killed him and got the fifth husband* After killing the sixth one, she married seventh time and killed him also. She then started her love affair with an eighth one. (3)

But look at the effect of time and she did not approve of him and stabbed him to death with her dagger. The world knew all this and cursed her and the whole lot of them raised a hue and cry. (4)

When the woman came to hear about it, she felt greatly aggrieved and ashamed (she died without facing death). She thought to herself that she would now immolate herself with the husband only and show the world my witchcraft. (5)

ਅਰੁਨ ਬਸਤ੍ਰ ਧਰ ਪਾਨ ਚਬਾਏ । ਲਾਗ ਸਭਨ ਕੋ ਕੂਕ ਸੁਨਾਏ ।
ਯੌ ਕਹਿ ਹਾਥਿ ਸਿਧੌਰੇ ਗਹਿਯੋ । ਜਰਿਬੋ ਸਾਥ ਨਾਥ ਕੈ ਚਹਿਯੋ । ੬ ।
arun bastar dhar pan chabaye. log sabhan ko kook sunaye.
yo kahi nath sidhore gahiyo. jaribo sath nath kae chahiyo.6.

ਦੋਹਰਾ

ਸਪਤ ਨਾਥ ਨਿਜ ਕਰਨ ਹਨਿ ਕਿਯੋ ਸਤੀ ਕੋ ਭੇਸ ।
ਊਚ ਨੀਚ ਦੇਖਤ ਤਰਨਿ ਪਾਵਕ ਕਿਯੋ ਪ੍ਰਵੇਸ । ੭ ।

Dohra

sapat nath nij karan hani kiyo sati ko bhes.
ooch neech dekhat taran pavak kiyo parves.7.

ਸਪਤ ਨਾਥ ਨਿਜੁ ਹਾਥ ਹਨਿ ਅਸਟਮ ਕੌ ਗਰ ਲਾਇ ।
ਸਭ ਲੋਗਨ ਦੇਖਤ ਜਰੀ ਢੋਲ ਮ੍ਰਿਦੰਗ ਬਜਾਇ । ੮ । ੧ ।
sapat nath niju hath hani astam ko gar laye.
sabh logan dekhat jari dhol mirdang bajaye.8.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਆ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਅਠਾਸੀਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੮੮ । ੩੫੭੯ । ਅਫਜੂੰ ।
itt sri charitar pakhyane triya charitare mantri bhoop sanbade
ik so athasivo charitarsamaptam sat subham sat.188.3579.aphjun.

ਦੋਹਰਾ

ਭੂਪ ਕਲਾ ਨਾਮਾ ਰਹੈ ਸੁਤਾ ਸਾਹ ਕੀ ਏਕ ।
ਅਧਿਕ ਦਰਬ ਤਾ ਕੇ ਰਹੈ ਦਾਸੀ ਰਹੈ ਅਨੇਕ । ੧ ।

Dohra

bhoop kala nama rahae suta sah ki ek.
adhik darab ta ke rahae dasi rahae anek.1.

ਚੌਪਈ

ਮਿਸਰੀ ਕੋ ਹੀਰਾ ਤਿਨ ਲਿਯੋ । ਡਬਿਯਾ ਬਿਖੈ ਡਾਰਿ ਕਰਿ ਦਿਯੋ ।
ਸਾਹਜਹ" ਜਹ ਸਭਾ ਬਨਾਈ । ਬਹਲ ਬੈਠਿ ਤਿਹ ਓਰ ਸਿਧਾਈ । ੨ ।

Chopaiee

misri ko hira tin liyo. dabiya bikhae dar kar diyo.
sahjahan jeh sabha banayi. bahal baeth tehh or sidhayi.2.

ਅਰਧ ਬਜਾਰ ਬਿਖੈ ਜਬ ਗਈ । ਸੁੰਦਰ ਨਰਿਕ ਬਿਲੋਕਤ ਭਈ ।
ਅਧਿਕ ਦਰਬੁ ਦੈ ਨਿਕਟਿ ਬੁਲਾਯੋ । ਨਿਜ ਗਾਡੀ ਕੇ ਸਾਥ ਲਗਾਯੋ । ੩ ।
aradh bajar bikhae jab gayi. sundar narik bilokat bhayi.
adhik darab dae nikat bulayo. nij gadi ke sath lagayo.3.

She wore a red coloured dress and munched a betel nut and told everyone at the top of her voice. After saying this she t ›ok some vermillion in hand, wanted to bum herself along with the husband. (6)

Couplet

After killing seven husbands with her own hands, she dressed herself for immolation (as a Sati). Before the very eyes of all high and low, she entered the fire pyre (pit). (7)

Having killed the seven husbands, and embracing the eighth one, before the (eyes of) watching of all people, with the beat of drums, she burnt herself. (8)(1)

Here the hundred and eighty-eighth episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well. (188-3579)(Contd)

Couplet

there lived a (Shah's) merchant's daughter by the name of Bhup Kala, who had lot of money and had many lady attendants. (1)

Chopaiee

She made a jewel of Sugar Candy and (closed) put it in small casket. She went on a bullock-cart to the place, where Shah Jahan was having his court (assembly) of noble men. (2)

When she reached the middle of the market (bazar), she saw a smart looking man. She called him near her by offering him lot of money and made him walk along with her cart. (3)

ਚਲਿਤ ਚਲਿਤ ਰਜਨੀ ਪਰਿ ਗਈ । ਸੂਰਜ ਛਪਿਯੋ ਚੰਦ੍ ਦੁਤੀ ਭਈ ।
ਬਹਲ ਬਿਖੈ ਗਹਿ ਬਾਹ ਚੜਾਯੋ । ਕਾਮ ਕੇਲ ਤਿਹ ਸੰਗ ਉਪਜਾਯੋ । ੪ ।
chalet chalet rajni pari gayi. duraj chapayo chandar duti bhayi.
bahal bikhae gahi bah chadayo. kam kel tehh sang upjayo.4.

ਜਯੋ ਜਯੋ ਬਹਲ ਹਿਲੋਰੋ ਖਾਵੈ । ਉਛਰੇ ਬਿਨਾ ਕਾਜ ਹੈ ਜਾਵੈ ।
ਲਖੈ ਲੋਗ ਗਾਡੀ ਕਰ ਮਾਰੈ । ਭੇਦ ਅਭੇਦ ਨ ਕੋਊ ਬਿਚਾਰੈ । ੫ ।
jayo jayo bahal hiloroe khavae.uchre bina kaj haav javae.
lakhae log gadi kar marae. bhed abhed na koyu bicharae.5

ਭਾਖਿ ਬੈਨ ਤੇ ਬਹਲ ਧਵਾਈ । ਕਾਮ ਰੀਤਿ ਕਰਿ ਪ੍ਰੀਤਿ ਉਪਜਾਈ ।
ਭਰਿ ਕਰਿ ਭੋਗ ਬਾਮ ਸੌ ਕੀਨੋ । ਬੀਚ ਬਜਾਰਨ ਕਿਨਹੂੰ ਚੀਨੋ । ੬ ।
bhakh baen te bahal dhavayi. kam reet kari preet upjayi.
bhar kar bhog bam so kino. beech bajaran kinhun chino.6.

ਦੋਹਰਾ
ਕੇਲ ਕਰਤ ਇਹ ਚੰਚਲਾ ਤਹਾ ਪਹੁੰਚੀ ਆਇ ।
ਸਾਹਜਹ" ਬੈਠੇ ਜਹਾ ਨੀਕੀ ਸਭਾ ਬਨਾਇ । ੭ ।
Dohra
kel karat eh chanchala taha pahuchi aye.
sahjahan baethe jaha niki sabha banaye. 7.

ਚੌਪਈ
ਮਿਸਰੀ ਕੇ ਹੀਰਾ ਕਰ ਲਿਯੋ । ਲੈ ਹਜਰਤਿ ਕੇ ਹਾਜਰ ਕਿਯੋ ।
ਸਾਹਜਹ" ਤਿਹ ਕਛੂ ਨ ਚੀਨੋ । ਤੀਸ ਹਜਾਰ ਰੁਪੈਯਾ ਦੀਨੋ । ੮ ।
Chopaiee
misri ke hira kar liyo. lae hajrat ke hajar kiyo.
sahjahan tehh kachu na chino. tees hajar rupaeya dino.8.

ਇਹ ਛਲ ਸੌ ਸਾਹਹਿ ਛਲਿ ਗਈ । ਉਠੀ ਸਭਾ ਅਵਤ ਸੋਊ ਭਈ ।
ਪੰਦ੍ਰਹ ਸਹਸ੍ ਅਪੁ ਤ੍ਰਿਯ ਲੀਨੋ । ਪੰਦ੍ਰਹ ਸਹਸ੍ ਮੀਤ ਕੋ ਦੀਨੋ । ੯ ।
eh chal so saheh chal gayi. uthi sabh avat soyu bhayi.
pandreh sehsar aap triye lino. pandreh sehsar meet ko dino.9.

ਦੋਹਰਾ
ਸਾਹਜਹ" ਛਲਿ ਮੀਤ ਸੌ ਕਾਮ ਕਲੋਲ ਕਮਾਇ ।
ਧਾਮ ਅਨਿ ਪਹੁਚਤ ਭਈ ਸਕਿਯੋ ਨ ਕੋਊ ਪਾਇ । ੧੦ । ੧ ।
Dohra
sahjahan chal meet so kam kalol kamaye.
dham aan pahuchat bhayi sakiyo na koyu paye.10.1.

While going along, night had fallen. The sun had set and the moonlight had surfaced. By pulling him with her hand, she m de him ride on the cart and had cohabitation with him. (4)

As the bullock cart was moving with thuds, they had their love affair without any jumping up making creaking noises, but no one could think of the secret behind it. (5)

She made the cart move faster with a shout and had her sexual affair, with great enjoyment and love. He also had his love affair to his satisfaction and no one in the bazar could know about it. (6)

Couplet

While having cohabitation with him she reached the place of the assembly of Shahjahan. (7)

Chopaiee

She took the sugar candy jewel in hand and offered it to the king. Shahjahan could not make out the (origin of) jewel and gave her thirty thousand rupees. (8)

With this game play, the woman had deceived the king and came out of the assembly. She kept fifteen thousand rupees with her and offered fifteen thousand rupees to her paramour. (9)

Couplet

Having deceived Shahjahan and having enjoyed sensuous pleasure with her paramour she came back home. No one could decipher (know) this secret. (10)(1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਆ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਉਨਾਨਵੈ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੮੯ । ੩੫੮੯ । ਅਫਜੂੰ ।
itt sri charitar pakhane triya charitare mantri bhoop sanbade
ik so unanavo charitar samaptam sat subham sat.189.3589.afhjun.

ਚੌਪਈ

ਇਕ ਦਿਨ ਬਾਗ ਚੰਚਲਾ ਗਈ । ਹਸਿ ਹਸਿ ਬਚਨ ਬਖਾਨਤ ਭਈ ।
ਸ੍ਰੀ ਨਿਸਿ ਰਾਜ ਪ੍ਰਭਾ ਤ੍ਰਿਯਾ ਤਹਾ । ਐਸੀ ਭਾਤਿ ਉਚਾਰਿਯੋ ਉਹਾ । ੧ ।

Chopaiee

ik din bag chanchala gayi. has has bachan bakhanat bhayi.
sri nisi raj prabha triya taha. aisi bhat uchariyo uha.1. .

ਜੌ ਰਾਜੇ ਤੇ ਬਾਰਿ ਭਿਰਾਊ । ਅਪਨੀ ਝ"ਟੈ ਸਭੈ ਮੁੰਡਾਊ ।
ਤਬ ਤ੍ਰਿਢ ਹੋਡ ਸਕਲ ਤੁਮ ਹਾਰਹੁ । ਨਿਜੁ ਨੈਨਨ ਇਹ ਚਰਿਤ ਨਿਹਾਰਹੁ । ੨ ।
jo rajae te bar bhirayu . apni jhantae sabhe mundayu.
tab triya hod sakal tum harhu. nij naenan eh charit niharahu.2.

ਯੌ ਕਹਿ ਕੈ ਸੁਭ ਭੇਸ ਬਨਾਯੋ । ਦੇਵ ਅਦੇਵਨ ਕੌ ਬਿਰਮਾਯੋ ।
ਚਰਿਤ੍ਰ ਸਿੰਘ ਰਾਜਾ ਜਬ ਅਯੋ । ਸੁਨਿ ਇਹ ਬਚਨ ਚੰਚਲਾ ਪਾਯੋ । ੩ ।
yo keh ke subh bhes banayo dev adevan ko birmayo.
charitar singh raja jab ayo.sun eh bachan chanchala payo.3.

ਬੈਠ ਝਰੇਖਾ ਦਈ ਦਿਖਾਈ । ਰਾਜਾ ਰਹੇ ਰੂਪ ਉਰਝਾਈ ।
ਏਕ ਬਾਰ ਇਹ ਕੌ ਜੌ ਪਾਊ । ਜਨਮ ਸਹਸ ਲਗੇ ਬਲਿ ਜਾਊ । ੪ ।
baeth jharokha dayi dikhayi. raja rahe roop urjhayi.
ek bar eh ko jo payu. janam sehsar lage bal jayu.4.

ਪਠੈ ਸਹਚਰੀ ਲਈ ਬੁਲਾਈ । ਪ੍ਰੀਤਿ ਸਹਿਤ ਰਸ ਰੀਤੁਪਜਾਈ ।
ਅਬਲਕਾ ਤਬ ਮੁਰਛਿਤ ਹ੍ਵੈ ਗਈ । ਪਾਨਿ ਪਾਨਿ ਉਚਰਤ ਮੁਖ ਭਈ । ੫ ।
pathae sehchari layi bulayi. preet sahit ras ritupajayi.
abla tab murchit haav gayi. pani pani uchrat mukh bhayi.5.

ਉਠਿ ਕਰਿ ਆਪੁ ਰਾਵ ਤਬ ਗਯੋ । ਤਾ ਕਹ ਪਾਨਿ ਪਿਅਵਤ ਭਯੋ ।
ਪਾਨ ਪਿਯੇ ਬਹੁਰੇ ਸੁਧਿ ਭਈ , ਰਾਜੈ ਫਿਰਿ ਚੁੰਬਨ ਤਿਹ ਲਈ । ੬ ।
uth kar aap rav tab gayo. ta keh pani payavat bhayo.
pani piye bahure sudh bhayi. rajae phir chunban tehh chali.6.

Here the hundred and eighty-ninth episode of the King's &Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.
(189-3589)(Contd)

Chopaiee

One day some women went to a garden and were talking merrily with laughter. There was a woman, named Nis Raj Prabha among them. She said there like this. (1)

O women! If I were to make the king fetch water for me and get my hair shaved off by him, then you will all lose the bet. You better watch this magic spell of mine with your own eyes.v (2)

After saying this, she dressed up beautifully and allured both the gods and demons with her charm. When Raja Charitar Singh came there, then the women heard about this (his coming there). (3)

She sat in a loft and made her face shown to the Raja in a glance, and the Raja got enamoured with her charm. The Raja thought to himself, "If I were to (get) obtain this woman, then I shall sacrifice my thousand lives on her. (I shall be rewarded fully). (4)

He sent his lady attendant and called her and with great affection he offered her his passionate love. The woman became unconscious and was asking for water (every moment). (5)

Then the Raja got up himself and went to fetch water and gave her water.She came to senses after having water and the Raja kissed her . (6)

ਜਬ ਸੁਧਿ ਮੈ ਅਬਲਾ ਕਛੁ ਅਈ । ਬਹੁਰਿ ਕਾਮ ਕੀ ਕੇਲ ਮਚਾਈ ।
ਦੋਊ ਤਰਨ ਨ ਕੋਊ ਹਾਰੇ । ਯੌ ਰਾਜਾ ਤਿਹ ਸਾਥ ਬਿਹਾਰੈ । ੭ ।
jab sudhi mae abla kachu ayi. bahur kam ki kel machayi.
doyu taran na koyu harae. yo raja tehh sath bihare.7.

ਬਹੁਰਿ ਬਾਲ ਇਹ ਭਾਤ ਉਚਾਰੀ । ਸੁਨੋ ਰਾਵ ਤੁਮ ਬਾਤ ਹਮਾਰੀ ।
ਤ੍ਰਿਯ ਕੀ ਝ"ਟ ਨ ਮੁੰਡੀ ਜਾਇ । ਬੇਦ ਪੁਰਾਨਨ ਮੈ ਸੁਨੀ ਪਾਈ । ੮ ।
bahur bal eh bhat uchari. suno rav tum bat hamari.
triya ki jhanti na mundi jae. bed puranan mae sun payi.8.

ਹਸਿ ਕਰਿ ਰਾਵ ਬਚਨ ਯੌ ਠਾਨਿਯੋ । ਮੈ ਅਪੁਨੌ ਜਿਯ ਸਾਚ ਨ ਜਾਨਿਯੋ ।
ਤੈ ਤ੍ਰਿਯ ਹਮ ਸੋ ਝੂਠ ਉਚਾਰੀ । ਹਮ ਮੁੰਡੈਗੇ ਝ"ਟਿ ਤਿਹਾਰੀ । ੯ ।
has kar rav bachan yo thanyo. mae apune jiye sach na janyo.
tae treye ham so jhuth uchari. ham mundaege jhanti tihari.9.

ਤੇਜ ਉਸਤਰਾ ਏਕ ਮੰਗਾਯੋ । ਨਿਜ ਕਰਿ ਕਹ ਕੈ ਰਾਵ ਚਲਾਯੋ ।
ਤਾ ਕੀ ਮੂੰਡਿ ਝ"ਟ ਸਭ ਡਾਰੀ । ਦੈ ਕੈ ਹਸਿ ਚੰਚਲਾ ਤਾਰੀ । ੧੦ ।
tej asura ek mangayo. nij kar geh kae rav chalayo.
ta ki mund jhanti sabh dari. dae kae hasi chanchala tari.10.

ਦੋਹਰਾ

ਪਾਨਿ ਭਰਾਯੋ ਰਾਵ ਤੇ ਨਿਜੁ ਕਰ ਝ"ਟਿ ਮੁੰਡਾਇ ।
ਹੋਡ ਜੀਤ ਲੇਤੀ ਭਈ ਤਿਨ ਅਬਲਾਨ ਦਿਖਾਇ । ੧੧ । ੧ ।

Dohra

pani bharayo rav te kar jhanti mundaye.
hod jeet leti bhayi tin ablan dikhaye.11.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖ੍ਯ'ਨੇ ਤ੍ਰਿਆ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਨਬਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੯੦ । ੩੬੦੦ । ਅਫਜੂੰ ।
itt sri charitare pakhyane triya charitare mantri bhoop sanbade
ik so nabano charitar samaptam sat subham sat.190.3600.afhjun.

ਚੌਪਈ

ਏਕ ਲਾਹੌਰ ਛਤ੍ਰਿਜਾ ਰਹੈ । ਰਾਇ ਪ੍ਰਬੀਨ ਤਾਹਿ ਜਗ ਕਹੈ ।
ਅਪ੍ਰਮਾਨ ਤਿਹ ਪ੍ਰਭਾ ਬਿਰਾਜੈ । ਦੇਵ ਜਨਨਿ ਕੋ ਲਖਿ ਮਨੁ ਲਾਜੈ । ੧ ।

Chopaiee

ek lahor chatrija rahae. raye parben tahe jag kahae.
aparman tehh praba birajae . dev janin ko lok manu rajae.1.

When the woman became fully conscious, he started his sexual relationship with her. Both were young, and no one was accepting defeat, and the Raja continued his love affair with her. (7)

Then the woman said, "O dear Raja! You better listen to me, I had read in the Vedas and Puranas that the woman's pelvic hair was never shaved." (8)

The Raja said that he did not believe it to be true. "O woman! You have told me a lie. I shall shave off your pelvic hair myself." (9)

The Raja sent for a sharp razor and using it with his own hands and shaved her hair fully. The woman clapped and laughed." (10)

Couplet

First she made the Raja fetch water for her and then with his hands got her pelvic hair shaved. By showing all this to the other women, she had won the bet. (11)(1)

Here the hundred and ninetieth episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.

(190-3600)(Contd)

Chopaiee

There was a Kashatriya woman in (the city of) Lahore. She was known to all as Prabin Rai. She was extremely beautiful and even the god's mothers were feeling jealous of her beauty (ashamed) in their mind. (1)

ਦੋਹਰਾ

ਏਕ ਮੁਗਲ ਤਿਹ ਨਾਤ ਕੈ ਰੀਝਯੋ ਅੰਗ ਨਿਹਾਰਿ ।
ਗਿਰਿਯੋ ਮੂਰਛਨਾ ਹ੍ਵੈ ਧਰਨਿ ਬਿਰਹਾ ਤਨ ਗਯੋ ਮਾਰਿ । ੨ ।

Dohra

ek mugal tehh navat kae rijihyo ang nihar.
giryio murchana haav dharan birha tan gayo mar.2.

ਚੌਪਈ

ਧਾਮ ਅਨਿ ਇਕ ਸਖੀ ਬੁਲਾਈ । ਬਾਤ ਸਭੈ ਤਿਹ ਤੀਰ ਜਤਾਈ ।
ਜੌ ਮੋ ਕੌ ਤੂ ਤਾਹਿ ਮਿਲਾਵੈ । ਅਪੁਨੇ ਮੁਖ ਮਾਗੈ ਸੋ ਪਾਵੈ । ੩ ।

Chopaiee

dham aan ik sakhi bulayi. bat sabhae tehh teer jatayi.
jo mo ko tu tahe milavae. apune mukh magae so pavae.3.

ਤਬ ਸੋ ਸਖੀ ਧਾਮ ਤੇ ਗਈ । ਐਸੇ ਬਚਨ ਬਖਾਨਤ ਭਈ ।
ਮਾਤਾ ਤੋਰਿ ਬੁਲਾਵਤ ਤੋ ਕੌ । ਤਾ ਤੇ ਪਠੈ ਦਯੋ ਹਯਾ ਮੋ ਕੌ । ੪ ।
tab so sakhi dham tehh gayi. aiṣo bachan bakhanat bhayi.
mata tori bulavat to ko. ta te pathae dayo haya mo ko .4.

ਯੌ ਬਚਨ ਤਾਹਿ ਤਿਹ ਕਹਿਯੋ । ਮਿਲਬ ਸੁਤਾ ਮਾਤਾ ਸੌ ਚਹਿਯੋ ।
ਡੋਰੀ ਬਿਖੈ ਤਾਹਿ ਬੈਠਾਰਿਯੋ । ਦਰ ਪਰਦਨ ਦ੍ਰਿੜ ਐਚਿ ਸਵਾਰਿਯੋ । ੫ ।
yo bachan tahe tehh kahiyo. milab suta mata so chahiyo.
dori bikhae tahe baethariyo. dar pardan drid aech savariyo.5.

ਤਾ ਕੌ ਦ੍ਰਿਸਟਿ ਕਛੂ ਨਹੀ ਅਵੈ । ਕੁਟਨੀ ਚਹੈ ਜਹਾ ਲੈ ਜਾਵੈ ।
ਮਾਤ ਨਾਮ ਲੈ ਤਾਹਿ ਸਿਧਾਈ । ਲੈ ਕੈ ਧਾਮ ਮੁਗਲ ਕੇ ਅਈ । ੬ ।
ta ko drist kachu nahi avae. kutni chahaejaha lae javae.
mat nam lae tahe sidhayi. lae kae dham mugal ke ayi.6.

ਪਰਦਾ ਤਹੀ ਉਘਾਰਾ ਜਾਈ । ਤਾਸ ਬੇਗ ਜਹ ਸੇਜ ਸੁਹਾਈ ।
ਬਹਿਯਾ ਅਨਿ ਮੁਗਲ ਤਬ ਗਹੀ । ਚਿਤ ਮੈ ਚਕ੍ਰਿਤ ਚੰਚਲਾ ਰਹੀ । ੭ ।
parda tahi ughara jayi. tas beg jeh sej suhayi.
bahiya aan mugal tab gah.i. chit mae chakrit chanchala rahi.7.

ਮੇਰੇ ਧਰਮ ਲੋਪ ਅਬ ਭਯੋ । ਤੁਰਕ ਅੰਗ ਸੌ ਅੰਗ ਭਿਟਾਯੋ ।
ਤਾ ਕੌ ਕਛੂ ਚਰਿਤ੍ਰ ਬਨਾਊ । ਜਾ ਤੇ ਛੂਟਿ ਮੁਗਲ ਤੇ ਜਾਊ । ੮ ।
mere bharam lop ab bhayo. turak ang so ang bhityo.
ta te kachu charitar banayu. ja te chut mugal te jayu.8.

Couplet

One Mughal got enamoured by her (naked) body when she was having a bath. He fell down unconscious on the ground (on seeing her charm). (2)

Chopaiee

On coming home, he called a lady attendant and told her everything. "If you could arrange her meeting with me, I will give you any (amount of) reward of your own choice." (3)

Then the lady attendant went to her house and said to her like this. "Your mother is calling you and she had sent me to inform (call) you." (4)

When she told her like this, the daughter also felt keen to meet her mother. So she made her seated in a planquin and (pulled) closed all the curtains fully. (5)

She could not see anything. The witch could take her anywhere she liked. She took her for meeting the mother and brought her to the house of the Mughal. (6)

On reaching there, she opened the curtains, where Taj Beg was seated on his bed. The Mughal came and held her hand and the woman got a shock (surprised). (7)

(She thought to herself) "That the Turk had touched her body with his hands (body) so my religion (chastity) had been spoiled. So she thought of playing some trick (witchcraft), so that she could get out of the grasp of the Mughal." (8)

ਅਬ ਅਇਸੁ ਤੁਮਰੋ ਜੌ ਪਾਊ । ਸਭ ਸੁੰਦਰ ਸਿੰਗਾਰ ਬਨਾਊ ।
ਬਹੁਰਿ ਅਇ ਤੁਮ ਸਾਥ ਬਿਹਾਰੋ । ਤੁਮਰੋ ਚਿਤ ਕੋ ਸੋਕ ਨਿਵਾਰੋ । ੯ ।
ab aaisu tumro jo payu.sabh sundar singar banayu.
bahur aye tum sath bihare. tumor chit ko sok nivaro.9.

ਦੋਹਰਾ

ਹਾਰ ਸਿੰਗਾਰ ਬਨਾਇ ਕੈ ਕੇਲ ਕਰੋ ਤਬ ਸੰਗ ।
ਬਹੁਰਿ ਤਿਹਾਰੇ ਗ੍ਰਿਹ ਬਸੌ ਹੈ ਤੁਮ ਤ੍ਰਿਯ ਅਰਧੰਗ । ੧੦ ।

Dohra

har singar banaye kae kel karo tav sang.
bhuir tihare greh baso haav tum triye ardhang.10.

ਚੌਪਈ

ਯੌ ਕਹਿ ਬਚਨ ਤਹਾ ਤੇ ਗਈ । ਗ੍ਰਿਹ ਕੌ ਅਗਿ ਲਗਾਵਤ ਭਈ ।
ਕੁਟਨੀ ਸਹਿਤ ਮੁਗਲ ਕੌ ਜਾਰਿਯੋ । ਬਾਲ ਅਪਨੌ ਧਰਮ ਉਬਾ੍ਰਿਯੋ । ੧੧ । ੧ ।

Chopaiee

yo kahi bachan taha te gayi. greh ko aag lagavat bhayi.
kutni sahit mugal ko jariyo. bal apno dharma ubariyo.11.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯ'ਨੇ ਤ੍ਰਿਆ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਇਕਯਾਨਵੇ ਚਰਿਤ੍ ਸਮਾਪ ਤਮ ਸਤੁ ਸ੍ਭਮ ਸਤੁ । ੧੯੧ । ੩੬੧੧ । ਅਫਜੂੰ ।
itt sri charitar pakhyane triya charitare mantri bhoop sanbade
ik so ikanavo charitar samaptam sat subham sat.191.3611.aphjun.

ਦੋਹਰਾ

ਤੇਜ ਸਿੰਘ ਰਾਜਾ ਬਡੋ ਅਪ੍ਮਾਨ ਜਿਹ ਰੂਪ ।
ਗਾਨ ਕਲਾ ਤਾ ਕੀ ਸਖੀ ਰਤਿ ਕੇ ਰਹੈ ਸਰੂਪ । ੧ ।

Dohra

tej singh raja bado aparman jeh roop.
gan kala ta ki sakhi rati ke rahae sarup.1.

ਚੌਪਈ

ਰਾਜਾ ਕੋ ਤਾ ਸੌ ਹਿਤ ਭਾਰੋ । ਦਾਸੀ ਤੇ ਰਾਨੀ ਕਰਿ ਡਾਰੋ ।
ਜੈਸੈ ਕਰੈ ਰਸਾਇਨ ਕੋਈ । ਤ"ਬੈ ਸੌ ਸੋਨਾ ਸੌ ਹੋਈ । ੨ ।

Chopaiee

raja ko ta so hit bharo. dasi te rani kari daro.
jaise karae rasain koyi. tanbae so sona so hoyu.2.

She said, addressing the Mughal, "If you permit me then I would like to embellish myself with ornaments (beauty aids) and then I will have a sexual affair with you, so as to remove all your pangs (of painful separation). (9)

Couplet

After my beautification, I shall carry out my sexual affair with you,and then remain in your house as your wife. (10)

Chopaiee

After saying this, she got up from there and set fire to the house (from outside). Thus, she managed to bum the Mughal along with that witch, thus saving her religious (moral) values (chastity). (11)(1)

Here the hundred and ninety-one episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.
(191-3611)(Contd)

Couplet

There was a mighty Raja, called Tej Singh, who was very beautiful and smart. He had a lady attendant, who was called Gan Kala and was as beautiful as Rati (Kamdev's wife). (1)

Chopaiee :

The Raja had great love for her and as such she was made a queen from the attendant, just as someone converts copper into gold with the use of some alchemy (mineral preparation) (2)

ਅੜਿਲ

ਰੈਨਿ ਦਿਨਾ ਤਿਹ ਧਾਮ ਰਾਵ ਜੂ ਅਵਈਕਾਮ ਕੇਲ ਨਿਸਿ ਦਿਨ ਤਿਸ ਸੰਗ ਕਮਾਵਈ।
ਦਾਸ ਏਕ ਪਰ ਸੋ ਦਾਸੀ ਅਟਕਤਿ ਭਈ।ਹੋ ਪਤਿ ਕੀ ਪ੍ਰੀਤਿ ਬਿਸਾਰਿ ਤਬੈ ਚਿਤ ਤੇ ਦਈ। ੩ .Aril

Aril

raen dina tehh dham rav ju avayi.kam kel nis tis ang kamavayi.
das ek par so dasi atkat bhayi.ho pati ki preti bisari tabae chit te dayi.3.

ਤਿਲ ਚੁਗਨਾ ਪਰ ਗਾਨ ਕਲਾ ਅਟਕਤ ਭਈ।ਨ੍ਰਿਪ ਕੀ ਪ੍ਰੀਤਿ ਬਿਸਾਰ ਤੁਰਤ ਚਿਤ ਤੇ ਦਈ।
ਜੋ ਦਾਸੀ ਸੋ ਪ੍ਰੇਮ ਪੁਰਖੁ ਕੋਊ ਠਾਨਈ।ਹੋ ਧ੍ਰਿਗ ਧ੍ਰਿਗ ਤਾ ਕੌ ਸਭ ਹੀ ਲੋਕ ਬਖਾਨਹੀ। ੪।

til chuguna par gan kal atkat bhayi.nirep lo preti bisri turat chit te dayi.
jo dasi so prem purakh koyo thanyi.ho dhrig ta ko sabh hi lok bakhanyi.4.

ਸੰਗ ਦਾਸੀ ਕੈ ਦਾਸ ਕਹਿਯੋ ਮੁਸਕਾਇ ਕੈ।ਸੰਗ ਹਮਾਰੇ ਚਲੋ ਪ੍ਰੀਤਿ ਉਪਜਾਇ ਕੈ।
ਕਾਮ ਕੇਲ ਕਰਿ ਜੀਹੈ ਕਛੂ ਨ ਲੀਜਯੈ।ਹੋ ਗਾਨ ਕਲਾ ਜੂ ਬਚਨ ਹਮਾਰੋ ਕੀਜਯੈ। ੫।

sang dasi kae das kahiyo muskaye kae.sang hamare chalo preti upjaye kae.
kam kel kari jihae kachu na lijiyae.ho gan kala ju bachan hamaro kijiyae.5.

ਉਠ ਦਾਸੀ ਸੰਗ ਚਲੀ ਪ੍ਰੀਤਿ ਉਪਜਾਇ ਕੈ ਨ੍ਰਿਪ ਕੀ ਓਰ ਨਿਹਾਰਿ ਨ ਨਹੀ ਲਜਾਇ ਕੈ।
ਜੋ ਦਾਸੀ ਸੋ ਪ੍ਰੇਮ ਪੁਰਖ ਉਪਜਾਵਹੀ।ਹੋ ਅੰਤ ਸਾਵਨ ਕੀ ਮ੍ਰਿਤੁ ਮਰੈ ਪਛੁਤਾਵਹੀ। ੬।

uth dasi sang chali preti upjaye kae.nirap ki or nihar na rahi lajaye kae.
jo dasi so prem purakh upjavyi.ho ant savan ki mritu pachutavyi.6.

ਚਾਰਿ ਪਹਰ ਮੈ ਚਾਰਿ ਕੋਸ ਮਾਰਗ ਚਲਿਯੋ। ਜੋ ਕੰਦ੍ਰਪ ਕੋ ਦ੍ਰਪ ਹੁਤੋ ਸਭੁ ਹੀ ਦਲਿਯੋ।
ਚਹੁੰ ਓਰ ਭ੍ਰਮੀ ਭ੍ਰਮੀ ਤੇ ਹੀ ਪੁਰ ਅਵਹੀ। ਹੋ ਗਾਨ ਕਲਾ ਤਿਲ ਚੁਗਨ ਨ ਪੈਡੋ ਪਾਵਹੀ। ੭।

char pehar mae char kos marag chaliyo. jo kandrap ko drap huto sabhu hi daliyo.
chahun or bhram bhram me hi pur avhi. ho gan kala til chugan na paedo pavhi.7.

ਅਧਿਕ ਸ੍ਰਮਿਤ ਤੇ ਭਏ ਹਾਰਿ ਗਿਰੈ ਕੈ ਪਰੈ।
ਜਨੁਕ ਘਾਵ ਬਿਨੁ ਕੀਏ ਆਪ ਹੀ ਤੇ ਮਰੈ।
ਅਧਿਕ ਛੁਧਾ ਜਬ ਲਗੀ ਦੁਹੁਨਿ ਕੌ ਆਇ ਕੈ।
ਹੋ ਤਬ ਦਾਸੀ ਸੋ ਦਾਸ ਕਹਿਯੋ ਦੁਖ ਪਾਇ ਕੈ।੮।

adik sarmit te bhaye har gir kae parae.januk ghav binu kiye aap hi te marae.
adhik chudha jab lagi duhun ko aye kae.ho tab dasi so das kahiyo dukh paye kae.8.

ਗਾਨ ਕਲਾ ਤੁਮ ਪਰੋ ਸੁ ਬੁਰੀ ਅਪਨੀ ਕਰੋ।ਖਰਿ ਕੋ ਟੁਕਰਾ ਹਾਥ ਹਮਾਰੇ ਪੈ ਧਰੋ।
ਦਾਸ ਜਬੈ ਖੈਬੈ ਕੌ ਕਛੂ ਨ ਪਾਇਯੋ।ਹੋ ਅਧਿਕ ਕੋਪ ਤਬ ਚਿਤ ਕੇ ਬਿਖੈ ਬਢਾਇਯੋ। ੯।

gan kala tum paro su buri apuni karo. khari ko tukra hath hamare pae dharo.
das jabe khaebae ko kachu na paiyo. ho adhik kop tab chit ke bikhae badhaiyo.9.

Aril:

The Raja would come to her house all the time (day and night) and was enjoying sensuous pleasure with her during day and night. Then suddenly the lady attendant got allured by an attendant (male) and forgot about her love for the husband (Raja). (3)

Thus Gan Kala got enamoured by the male attendant called 'Til Chugna'. She totally forgot about her love for the Raja from the heart. If some person develops love for an attendant (lady), then all the people curse her. (4)

The (male) attendant told the lady attendant, "You come with me showing love for me, we do not want anything else, and will live by having sensuous pleasure alone. O Gan Kala! You accept my proposal." (5)

Being under the spell of love, the lady attendant got up to accompany him and never even looked at the Raja due to her feeling ashamed. The person, who develops love with a lady attendant, finally repents and dies the death of a dog." (6)

During the next twelve hours (four pehars) they walked about four kilometers and the pride of sexual pleasure had been crushed. After moving through all the four sides again and again, they returned to their town again. Then Gan Kala and Til Chugan could not find their way. (7)

Being too tired, they finally fell down as if they had died of their own, without being wounded. When both of them felt hungry, then the male attendant told her like this. (8)

O Gan Kala! You keep away your Vagina and give me something to eat in my hand. When he could not get anything to eat, he felt greatly annoyed in mind. (9)

ਮਾਰ ਕੂਟੀ ਦਾਸੀ ਕੋ ਦਯੋ ਬਹਾਇ ਕੈ । ਅਪਨ ਗਯੋ ਫਲ ਚੁਗਨ ਮਹਾ ਬਨ ਜਾਇ ਕੈ ।
ਬੇਰ ਭਖਤ ਤਾ ਕੋ ਹਰਿਜਛ ਨਿਹਾਰਿਯੋ ।ਹੋ ਤਿਲ ਚੁਗਨਾ ਕੋ ਪਕਰ ਭਛ ਕਰਿ ਡਾਰਿਯੋ ।੧੦।
mar kut dasi ko dayo bahaye kae.apan gayo phal chugan maha ban jaye kae.
ber bhakhat ta ko harijach nihariyo.ho til chugna ko pakar bhach kari dariyo.10.

ਬਹਤ ਬਹਤ ਦਾਸੀ ਸਰਿਤਾ ਮਹਿ ਤਹਿ ਗਈ ।
ਜਹਾ ਅਇ ਸ੍ਵਾਰੀ ਨ੍ਰਿਪ ਕੀ ਨਿਕਸਤ ਭਈ ।
ਨਿਰਖਿ ਪ੍ਰਿਯਾ ਰਾਜਾ ਤਿਹ ਲਿਯੋ ਨਿਕਾਰਿ ਕੈ ।
ਹੋ ਭੇਦ ਅਭੇਦ ਨ ਮੂਰਖ ਸਕਿਯੋ ਬਿਚਾਰਿ ਕੈ । ੧੧ ।
bahat bahut dasi sarita meh the gayi.
jaha aye savari nirap ki nirsat bhayi.
nirakh priya raja tehh liyo nikar kae.
ho bhed abhed na murakh sakiyo bichhar kae.11.

ਚੌਪਈ

ਦਾਸੀ ਕਾਢ ਨਦੀ ਤੇ ਲਿਯੋ । ਬੈਠ ਤੀਰ ਐਸੇ ਬਚ ਕਿਯੋ ।
ਕਿਹ ਨਿਮਿਤ ਕੈ ਹਯਾ ਤੈ ਅਈ । ਸੋ ਕਹਿਯੋ ਮੁਹਿ ਪ੍ਰਗਟ ਜਤਾਈ । ੧੨ ।

Chopaiee

dasi kadh nadi te liyo. baeth tee raise bach kiyo.
keh nimat kae haya tae ayi. so kahiyae muh pragat jatayi.12.

ਜਬ ਤੁਮ ਅਖੇਟ ਕਹਿ ਸਿਧਾਏ । ਬਹੁ ਚਿਰ ਭਯੋ ਗ੍ਰਿਹ ਕੋ ਨਹਿ ਅਏ ।
ਤੁਮ ਬਿਨੁ ਮੈ ਅਤਿਹਿ ਅਕੁਲਾਈ । ਤਾ ਤੇ ਬਨ ਗਹਿਰੇ ਮੋ ਅਈ । ੧੩ ।
jab tum akheteh sidaye. bahu chit bhayo greh ko nahi aye.
tum binu mae ateh akulayi. ta ke ban gahire mo ayi.13.

ਜਬ ਮੈ ਅਧਿਕ ਤ੍ਰਿਖਾਤੁਰ ਭਈ । ਪਾਨਿ ਪਿਵਨ ਸਰਿਤਾ ਢਿਗ ਗਈ ।
ਫਿਸਲਿਯੋ ਪਾਵ ਨਦੀ ਮੋ ਪਰੀ । ਅਧਿਕ ਕ੍ਰਿਪਾ ਕਰ ਤੁਮਹਿ ਨਿਕਰੀ । ੧੪
jab mae adhik trikhatur bhayi. pani pivat sarita dhig gayi.
phisiliyo pav nadi mo pari. adhik kirpa kae tumeh nikri.14

ਦੋਹਰਾ

ਨੀਚ ਸੰਗ ਕੀਜੈ ਨਹੀ ਸੁਨਤੋ ਮੀਤ ਕੁਮਾਰ ।
ਭੇਡ ਪੂਛਿ ਭਾਦੌ ਨਦੀ ਕੋ ਗਹਿ ਉਤਰਿਯੋ ਪਾਰ । ੧੫ ।

Dohra

neech sang kijae nahi sunho meet kumar.
bhed puch bhado nadi ko geh utriyo par.15.

He threw the lady attendant in the river after beating her severely and himself went to the jungle for eating some fruits. The lion saw him eating Bers and ate Til Chugna himself. (10)

The lady attendant, being washed away reached the place, where Raja was moving in procession. On seeing his beloved, he got her removed from the river. The fool did not realize the seçret of all this. (11)

Chopaiee

The Raja got the lady attendant removed from the river and sitting on the banks he talked like this. The Raja asked, "What for have you come here? You give me full details of all this happening." (12)

The attendant replied,"0 dear Raja! When you had gone for hunting and did not return home for quite some time, then I became madly concerned about you in your absence, so I had come to this thick (dense) jungle." (13)

"When I was feeling thirsty and became restless, I came to the river side for drinking water. Then I slipped into the river and through your benevolence, you got me extracted. (14)

Couplet

"O dear friendly Prince! Listen. One should never seek the company of a lowly person, specially during the month of Bhadon (Aug/Sept.) could anyone cross the river by holding on to the tail of a lamb? (during flooding of the river), (15)

ਪਾਨੀ ਉਦਰ ਤਾ ਕੋ ਭਰਿਯੋ ਦਾਸ ਨਦੀ ਗਯੋ ਡਾਰਿ ।
ਬਿਨੁ ਪ੍ਰਾਨਨ ਅਬਲਾ ਭਈ ਸਕਿਯੋ ਨ ਨ੍ਰਿਪ ਬਿਚਾਰਿ । ੧੬ ।
pani udar ta ko bhariyo das nadi gayo dari.
binu pranan abla bhayi sakiyo na nirap bichar.16.

ਫਲ ਭਛਤ ਜਛਨ ਗਹਿਯੋ ਦਾਸ ਨਦੀ ਗਯੋ ਡਾਰਿ ।
ਦਾਸਨ ਕੈ ਸੰਗ ਦੋਸਤੀ ਮਤਿ ਕਰਿਯਹੁ ਮਤਿ ਹੀਨ । ੧੭ । ੧ ।
phal bhachat jachan gayio das nas ko keen.
dasan kae sang dosti mat kariyahu mat heen.17.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਆ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਬਾਨਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੯੨ । ੩੬੨੮ । ਅਫਜੂੰ ।
itt sri charitar pakhyane triya charitare mantri bhoop sanbade
ik so nanavo charitar samaptam sat subham sat. 192.3628.aphjun.

ਚੌਪਈ

ਤਿਰਦਸਿ ਕਲਾ ਏਕ ਬਰ ਨਾਰੀ । ਚੋਰਨ ਕੀ ਅਤਿ ਹੀ ਹਿਤਕਾਰੀ ।
ਜਹਾ ਕਿਸੁ ਕਾ ਦਰਬੁ ਤਕਾਵੈ । ਹੀ'ਗ ਲਗਾਇ ਤਹਾ ਉਠਿ ਆਵੈ । ੧ ।

Chopaiee

tirdas kala ek bar nari. choran ki ati hi hitkari.
jaha kisu ka darab takavae. heng lagaye taha uth avae.1.

ਹੀ'ਗ ਬਾਸ ਤਸਕਰ ਜਹ ਪਾਵੈ । ਤਿਸੀ ਠੌਰ ਕਹ ਸ"ਧਿ ਲਗਾਵੈ ।
ਤਿਹ ਨ ਰਹੈ ਸਾਹੁ ਇਕ ਭਾਰੀ । ਤ੍ਰਿਦਸਿ ਕਲਾ ਤਾਹੂ ਸੋ ਬਿਹਾਰੀ । ੨ ।

heng bas taskar jeh pavae. tisi thor keh sandhi lagavae.
tehh tha rahhae sahu ik bhari. tridas kala tahu so bihari.2.

ਹੀ'ਗ ਲਗਾਇ ਤ੍ਰਿਯ ਚੋਰ ਲਗਾਇ । ਕਰਤੇ ਕੇਲ ਸਾਹੁ ਚਿਤ ਅਏ ।
ਤਾ ਸੌ ਤੁਰਤ ਖਬਰਿ ਤ੍ਰਿਯ ਕਰੀ । ਮੀਤ ਤਿਹਾਰੀ ਮਾਤ੍ਰਾ ਹਰੀ । ੩ ।
heng lagaye triya chor lagaye. karrte kel sahu chit aye.
ta so turat khabar triye kari. meet tihari matra harri.3.

ਚੋਰ ਚੋਰ ਤਬ ਸਾਹੁ ਪੁਕਾਰਿਯੋ । ਅਰਧ ਅਪਨੋ ਦਰਬੁ ਉਚਾਰਿਯੋ ।
ਦੁਹੂੰਅਨ ਤਾਹਿ ਹਿਤੁ ਕਰਿ ਮਾਨਯੋ । ਮੂਰਖ ਭੇਦ ਨ ਕਾਹੂ ਜਾਨਯੋ । ੪ ।
chor chor tab sahu pukariyo. aradhh apno darab uchariyo.
duhunan tahe hitu kari manyo. murakh bhed na kahu janyo.4.

The male attendant had thrown the lady attendant in the river and her stomach was filled with water, so the woman had died. But the Raja could not realize all this.(16)

The lion had swallowed (destroyed) the male attendant, while having fruit in the jungle."So O thoughtless people! Never try to befriend the slaves (servants)." (17)(1)

Here the hundred and ninety-second episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed.all is well.
(192-3628)(Contd)

Chopaiee

There was a great woman by the name of Tirdas Kala, who was friendly with the thieves. 'Wherever she saw someone's wealth, she would come there by rubbing hing (asafoetida) (1)

Wherever the thieves would get the smell of hing, they would come there and break into the house for stealing. There was a big merchant living there and Tirdas Kala was having a love affair with him. (2)

So she rubbed hing on the body, she directed the thieves to the merchant's house (for breaking into his house) and while having sexual companionship, she thought of the merchant (about his theft). So she informed him quickly that 'O friend! Your house was being burgled." (3)

The merchant then started shouting for thieves and thus mentioned about saving half of his wealth. Both of them (Shah and thieves) thought about the woman as their well-wisher (friend) and none of the fools understood the real facts (truth). (4)

ਅਰਧ ਬਾਟਿ ਚੋਰਨ ਤਿਹ ਦੀਨੋ । ਅਧੋ ਦਰਬੁ ਸਾਹੁ ਤੇ ਲੀਨੋ ।
ਦੁਹੁੰਅਨ ਤ'ਹਿ ਲਖਿਯੋ ਹਿਤਕਾਰੀ । ਮੂਰਖ ਕਿੰਨੂ ਨ ਬਾਤ ਬਿਚਾਰੀ । ੫ ।
aradh bati choran tehh dino. adho darab sahu te lino.
duhun tahe lakhiyo hitkari. murakh kinu na bat bichari.5.

ਚੋਰ ਲਾਏ ਪਾਹਰੂ ਜਗਾਏ । ਇਹ ਚਰਿਤ੍ਰ ਤੇ ਦੋਊ ਭੁਲਾਏ ।
ਤਸਕਰ ਕਹੈ ਹਮਾਰੀ ਨਾਰੀ । ਸਾਹੁ ਲਖਯੋ ਮੋਰੀ ਹਿਤਕਾਰੀ । ੬ ।
chor laye pahuru jagaye. eh charitar te diyu bhulaye.
taskar kahae hamari nari. sahu lakhyo mori hitkari.6.

ਦੋਹਰਾ
ਚੰਚਲਾਨ ਕੇ ਚਰਿਤ ਕੌ ਸਕਤ ਨ ਕੋਊ ਪਾਇ ।
ਵਾਹ ਚਰਿਤ੍ਰ ਤਾ ਕੋ ਲਖੈ ਜਾ ਕੈ ਸਾਮ ਸਹਾਏ । ੭ । ੧ ।
Dohra
chanchlan ke charit ko sakat na koyu paye.
veh charitar t; ko lakhae ja ke sayam sahaye.7.1

ਇਤ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਤਿਰਾਨਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੯੩ । ੩੬੩੫ । ਅਫਜੂੰ ।
itt sri charitar pakhyane charitare mantri bhoop sanbade
ik so tiranavo charitare samaptam sat subham sat.193.3635.afhjun.

ਦੋਹਰਾ
ਦੇਵਰਾਨ ਹੰਡੂਰ ਕੋ ਰਾਜਾ ਏਕ ਰਹੈ ।
ਨਾਰਾ ਕੌ ਹੋਛਾ ਘਨੋ ਸਭ ਜਗ ਤਾਹਿ ਕਹੈ । ੧ ।
Dohra
devran handur ko raja ek rahae.
nara ko hocha ghano sabh jag tahe kahae.1.

ਏਕ ਦਿਸਾਰਿਨ ਸੌ ਰਹੈ ਤਾ ਕੀ ਪ੍ਰੀਤਿ ਅਪਾਰ ।
ਤਿਨ ਨ ਬੁਲਾਯੋ ਧਾਮ ਕੋ ਅਪੁ ਗਯੋ ਬਿਸੰਭਾਰ । ੨ ।
ek disaran so rahae ta ki preti apar.
tin na bulayo dham ko ap gayo bisanbhar.2.

ਅੜਿਲ
ਜਬ ਅਯੋ ਨ੍ਰਿਪ ਧਾਮ ਦਿਸਾਰਿਨ ਜਾਨਯੋ । ਨਿਜੁ ਪਤਿ ਸੌ ਸਭ ਹੀ ਤਿਨ ਭੇਦ ਬਖਾਨਿਯੋ ।
ਖਾਤ ਬਿਖੈ ਰਾਜਾ ਕੌ ਗਹਿ ਤਿਨ ਡਾਰਿਯੋ ।ਹੋ ਪਕਰਿ ਪਾਨਹੀ ਹਾਥ ਬਹੁਤ ਬਿਧਿ ਮਾਰਿਯੋ ।੩ ।
Aril
jab ayo nrip dham disaran janyo.niju pati sabh hi tin bhed bakhaniyo.
khat bikhae raja ko geh tin dariyo.ho pakar panhi hath bahut bidh mariyo.3.

So the thieves gave half of the (looted) money to her (as her share) and half money she took from the merchant. Both had taken her as their well-wisher. None of the fools realized (followed) the secret. (5)

First, she sent the thieves to the merchant's house and then awakened the guards. With this magic spell, she had deceived both of them. The thieves thought that the woman was on their side, while the merchant thought her to be his well-wisher. (6)

Couplet :

None of them could follow the secret of the woman's witchcraft. The person, whom God Almighty helps, could only follow the witchcraft of women. (7)(1)

Here the hundred and ninety-third episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.
(193-3635)(Contd)

Couplet

There was a Raja, called Dev ran, of Handoor. The whole world knew him to be of loose character. (1)

He had great friendship with a woman of distant land. He did not call her at his place, but went to her house instead like fools. (2)

Aril

When the woman (of foreign land) found that the Raja had come to her house, she informed her husband about it. He caught hold of the Raja and threw him in a pit, and beat him with his shoes, by holding him. (3)

ਪ੍ਰਥਮ ਕੇਲ ਕਰਿ ਨ੍ਰਿਪ ਕੌ ਧਾਮ ਬੁਲਾਇਯੋ ।
ਬਨੀ ਨ ਤਾ ਸੌ ਪਤਿ ਸੌ ਸੌ ਭੇਦ ਜਤਾਇਯੋ ।
ਪਨਿਨ ਮਾਰਿ ਖਤ ਡਾਰ ਉਪਰ ਕ"ਟਾ ਦਏ ।
ਹੌ ਚਿਤ ਮੋ ਤ੍ਰਾਸ ਬਿਚਾਰਿ ਪੁਰਖੁ ਤ੍ਰਿਯ ਭਜਿ ਗਏ । ੪ ।
pratham kel kari nirap ko dham bulaiyo.
bani na ta so pati narap dham bulaiyo.
panan mari khat dar upar kanta daye.
ho chit mo tras bichari purakh triye bhaj gaye.4.

ਚੌਪਈ

ਪ੍ਰਾਤ ਸਭੈ ਖੋਜਨ ਨ੍ਰਿਪ ਲਾਗੇ । ਰਾਨਿਨ ਸਹਿਤ ਸੋਕ ਅਨੁਰਾਗੇ ।
ਖਤਿਯਾ ਪਰੇ ਰਾਵ ਜੂ ਪਾਏ । ਤਹ ਤੇ ਕਾਢਿ ਧਾਮ ਲੈ ਆਏ । ੫ । ੧ ।

Chopaiee

prat sabhae khojan nirap lage. ranin sahit sok anurage.
khatiya pare rrav ju paye. tehh te kadh dham lae aye.5.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਆ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਚੁਰਾਨਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੯੪ । ੩੬੪੦ । ਅਫਜੂੰ ।
itt sri charitar pakhyane triya charitare mantri bhoop sanbade
ik so churanvo charitarsamaptam sat subham sat.194.3640.aphjun.

ਦੋਹਰਾ

ਨੌਕੋਟੀ ਮਰਵਾਰ ਕੇ ਜਸਵੰਤ ਸਿੰਘ ਨਰੇਸ ।
ਜਾ ਕੀ ਮਾਨਤ ਆਨ ਸਭ ਰਘੁਬੰਸੀਸ੍ਵਰ ਦੇਸ । ੧ ।

Dohra

nokoti marvar ke jasvant singh nares.
ja ki manat aan sabh raghubansivar nares.1.

ਚੌਪਈ

ਮਾਨਮਤੀ ਤਿਹ ਕੀ ਬਰ ਨਾਰੀ । ਜਨੁਕ ਚੀਰ ਚੰਦ੍ਰਮਾ ਨਿਕਾਰੀ ।
ਬਿਤਨ ਪ੍ਰਭਾ ਦੂਜੀ ਤਿਹ ਰਾਨੀ । ਜਾ ਸਮ ਲਖੀ ਨ ਕਿਨੂੰ ਬਖਾਨੀ । ੨ ।

Chopaiee

manmati tehh ki barnari. januk cher chandrama nikari.
bitan prabha duji tehh rani. ja sam lakhi na kinu bakhani.2.

ਕਾਬਲ ਦਰੋ ਬੰਦ ਜਬ ਭਯੋ । ਲਿਖ ਐਸੇ ਖ" ਮੀਰ ਪਥਯੋ ।
ਅਵਰੰਗ ਬੋਲਿ ਜਸਵੰਤਿਹ ਲੀਨੋ । ਤਵਨੈ ਠੌਰ ਭੇਜਿ ਕੈ ਦੀਨੋ । ੩ ।

kabal daro band jab bhayo. likh aise khan meer pathyo.
avrang bol jasavannteh lino. tavanae thor bhej kae dino.3.

First, she had sexual relationship with the Raja and when she got annoyed with him for some differences, she told her husband about his presence. Then getting him beaten with shoes and thrown in the pit, she placed some thorns on top. Then being terrified both the man and woman ran away (out of fear). (4)

Chopaiee

In the morning, all the courtiers were searching for the Raja. All the courtiers, including the queens, were in great sorrow and aggrieved. They saw the Raja inside the pit and taking him out, brought him home. (5)(1)

Here the hundred and ninety-fourth episode of the King's & Minister's dialogue regarding Woman's witchcraft from Charitar Pakhyan is completed. All is well.

(194)(3640)(Contd)

Couplet

There was a Raja Jaswant Singh of Marwar Nakoti, whose sovereignty was accepted by all the Raghuvansh Rajas. (1)

Chopaiee

He had a beautiful wife, called Manwati, who was supposed to be taken out of moon (who was as beautiful as the moon). He had a second queen, named Bitan Prabha, who had no other parallel in beauty. (2)

When the enemy had closed the pass leading to Kabul, then Mir Khan wrote to the King like this. Aurangzeb then sent for Jaswant Singh and sent him towards that side. (3)

ਅੜਿਲ

ਛੋਰਿ ਜਹਾਨਾਬਾਦ ਤਹਾ ਜਸਵੰਤ ਗਯੋ।ਜੋ ਕੋਊ ਯਾਕੀ ਭਯੋ ਸੰਘਾਰਤ ਤਿਹ ਭਯੋ।
ਅਇ ਮਿਲਿਯੋ ਤਾ ਕੋ ਸੋ ਲਿਯੋ ਉਬਾਰਿ ਕੈ।ਹੋ ਡੰਡਿਯਾ ਬੰਗਸਤਾਨ ਪਠਾਨ ਸੰਘਾਰਿ ਕੈ। ੪।

Aril

chor jahanabad taha jasvant gayo.jo koyu yaki bhayo sangharat tehh bhayo.
aye miliyo ta ko so liyo uber kae.ho dandiya bangastan pathan sanghhar kae.4.

ਜੀਵ ਅਨਮਨੇ ਕਿਤਕ ਦਿਨਨ ਤਾ ਕੋ ਭਯੋ।
ਤਾ ਤੇ ਜਸਵੰਤ ਸਿੰਘ ਨ੍ਰਿਪਤਿ ਸੁਰ ਪੁਰ ਗਯੋ।
ਦੁਮਤਿ ਦਹਨ ਅਧਤਮ ਪ੍ਰਭਾ ਤਹ ਅਇ ਕੈ।
ਹੋ ਤਰੁਨਿ ਇਤਯਾਦਿਕ ਤ੍ਰਿਯ ਸਭ ਜਰੀ ਬਨਾਇ ਕੈ। ੫।

jeev anmane kitak dinan ta ko bhayo.
ta te jasvant singh nirpat sur our gayo.
drumat dehan adham prabha tehh aye kae.
ho tarun ityadik triye sabh jari banaye kae.5.

ਡੀਕ ਅਗਨਿ ਕੀ ਉਠੀ ਰਾਨਿਯਨ ਯੌ ਕਿਯੋ। ਨਮਸਕਾਰ ਕਰਿ ਸਪਤ ਪ੍ਰਦਿਛਿਨ ਕੋ ਦਿਯੋ॥
ਕੁਦਿ ਕੁਦਿ ਕਰਿ ਪਰੀ ਨਰੇਰ ਨਚਾਇ ਕੈ। ਹੋ ਜਨੁਕ ਗੰਗ ਕੇ ਮਾਝ ਅਪਛਰਾ ਅਇ ਕੈ। ੬।

deeki agni ki uthi raniyan yo kiyo. namaskar kari sapat pradchin ki diyo .
kud kud kari pari narer nachaye kae. ho januk gang ke majh apchara aye kae.6.

ਦੋਹਰਾ

ਬਿਤਨ ਕਲਾ ਦੁਤਿਮਾਨ ਮਤਿ ਚਮੀ ਜਰਨ ਕੇ ਕਾਜ।
ਦੁਰਗ ਦਾਸ ਸੁਨਿ ਗਤਿ ਤਿਸੈ ਰਾਖਿਯੋ ਕੋਟਿ ਇਲਾਜ। ੭।

Dohra

bitan kala dutian mati chali jaran ke kaj.
durag das sun gati tisae rakhiyo kot ilaj.7.

ਮੇਡ਼ਤੇਸ ਧਾਰੇ ਉਦਰ ਸੁਨਿ ਰਾਨੀ ਮਮ ਬੈਨ।
ਮੈ ਨ ਮਿਲੌ ਹਜਰਿਤ ਤਨੈ ਜਾਸ" ਅਪਨੇ ਐਨ। ੮।

medtes thare udar sun ran imam baen.
mae na milo hajrat tanae jasan apne aen.8.

ਚੌਪਈ

ਤਬ ਹਾਡੀ ਪਤਿ ਸੌ ਨਹਿ ਹਰੀ। ਲਰਿਕਨ ਕੀ ਆਸਾ ਜਿਯ ਧਰੀ।
ਛੋਰਿ ਪਿਛੌਰ ਦਿਲੀ ਕੌ ਅੰਏ। ਸਹਿਰ ਲਹੌਰ ਪੂਤ ਦੌ ਜਾਏ। ੯।

Chopaiee

tab hadi pati so neh jari. larkan ki asa jiye dhari.
chori pichor dili ko aye.sihr lahore poot do jaye.9.

Aril

Leaving Jahanabad Jaswant Singh went towards that side. He killed all the mutineers. If anyone accepted his suzerainty, he was saved. He cleared the area, by defeating the Pathans of Dandian and Bangastan. (4)

Raja Jaswant Singh then fell ill and after many days of illness, he died (went to heavens). Durmat Dahan and Adhartam Prabha, along with other women came there and immolated themselves along with the Raja (performed Sati). (5)

When the flames reached high up, the queens did like this. Taking seven circumambulations, they saluted him and then having cocoanut in hand, they jumped in to the burning pyre. It appeared as if the fairies had jumped into Ganga. (6)

Couplet

Bitan Kala and Dutman mat also were going for immolation, but Durg Das, with great efforts on hearing about it, stopped them from burning. (7)

"O Queen! Listen to me! The next Raja of Marwar was in your womb." She said, "I will not meet the King, but would go back home." (8)

Chopaiee :

Then the Rajput queen did not bum herself with the spouse, and hoped for the birth of sons in the minds. Leaving Peshawar they left for Delhi. At Lahore, she gave birth to two sons. (9)

ਜਬ ਰਾਨੀ ਦਿਲੀ ਮੋ ਗਈ । ਹਜਰਤਿ ਕੋ ਐਸੀ ਸੁਧਿ ਭਈ ।
ਸੋਊਅਨ ਕਹਿਯੋ ਇਨੈ ਮੁਹਿ ਦੀਜੈ । ਤੁਮ ਮਨਸਬ ਜਸਵੰਤ ਕੋ ਲੀਜੈ । ੧੦ ।
jab rani dili mo gayi. harjrat ko aisi sudh bhayi.
soyan kahiyo inae muh dijae. tum mansab jasvant ko lijae.10.

ਰਨਿਯਨ ਕੋ ਸਉਅਨ ਨਹਿ ਦਯੋ । ਹਜਰਤਿ ਸੈਨ ਪਠਾਵਤ ਭਯੋ ।
ਰਨਛੋਰੈ ਇਹ ਭਾਂਤਿ ਉਚਾਰੋ । ਨਰ ਕੋ ਭੇਸ ਸਭੈ ਤੁਮ ਧਾਰਰੋ । ੧੧ ।
raniyan ko sayuan nahi dayo. hajrat saen pathavat bhayo.
ranchorae eh bhat ucharo. nar ko bhes sabhae tum dharo.11.

ਖਾਨ ਪੁਲਾਦ ਜਬੈ ਚੜਿ ਅਏ । ਤਬ ਰਨਿਯਨ ਯੌ ਬਚਨ ਸੁਨਾਏ ।
ਹਮੈ ਨਗਜ ਸੈਨਾ ਮੋ ਦੀਜੈ । ਹਿੰਦੂ ਧਰਰਮ ਰਰਾਖਿ ਕਰਿ ਲੀਜੈ । ੧੨ ।
khan pulad jabae chad aye. tab raniyan yo bachan sunaye.
hamae nagaj saena mo dijae. hindu dharma rakhi kari lijae.12.

ਨਾਵਨ ਕੋ ਸੁਭ ਵਾਰੋ ਦਿਯੋ । ਬਾਲਨ ਸਹਿਤ ਦੇਸ ਮਗੁ ਲਿਯੋ ।
ਰਜਪੁਤਨ ਰੁਮਾਲ ਫਿਰਰਾਏ । ਹਮ ਮਿਲਨੇ ਹਜਰਤਿ ਕੋ ਅਏ । ੧੩ ।
navan ko subh varo diyo.balan sahit des magu liyo.
rajputan rumal phiraye. ham milne hajrat ko aye.13.

ਤਿਨ ਕੋ ਕਿਨੀ ਨ ਚੋਟ ਚਲਾਈ । ਇਹ ਰਾਨੀ ਹਜਰਤਿ ਪਹ ਅਈ ।
ਤੁਪਕ ਤਲੋ ਤੈ ਹਬੈ ਉਬਰੇ । ਤਬ ਹੀ ਕਾਢਿ ਕ੍ਰਿਪਾਨੈ ਪਰੈ । ੧੪ ।
tin ko kini n chot chalayi. eh rani hajrat tehh ayi.
tupak talo tae jabae ubre.tab hi kabhi kirpanae pare.14

ਜੌਨੈ ਸੂਰ ਸਰੋਹੀ ਬਹੈ । ਜੈਬੋ ਟਿਕੈ ਨ ਬਖਤਰ ਰਹੈ ।
ਏਕੈ ਤੀਰ ਏਕ ਅਸਵਾਰਾ । ਏਕੈ ਘਾਇ ਏਕ ਗਜ ਭਾਰਾ । ੧੫ ।
jonae soor sarohi bahae. jaebo tikae na bakhtar rahae.
ekae teer ek asvara. ekae ghaye ek gaj bhara.15.

ਜਾ ਪਰ ਪਰੈ ਖੜਗ ਕੀ ਧਾਰਾ । ਜਨੁਕ ਬਹੈ ਬਿਰਛ ਪਰ ਅਰਾ ।
ਕਟਿ ਕਟਿ ਸੁਭਟ ਧਰਨਿ ਪਰ ਪਰਹੀ । ਚਟਪਟ ਅਨਿ ਅਪਛਰਰਾ ਬਰਹੀ । ੧੬ ।
ja par parae khadag ki dhara. januk bahe birch par ara.
kat kat subhat dharan par parhi. chatpat aan apchara barhi.16.

When the queen reached Delhi, the King got this news, then he told the warriors to hand over the queens to him and take charge of Jaswant Singh's role. (10)

The warriors did not hand over the queens, then the King sent his forces to attack them. Ranchhor said, "You all dress up like men." (11)

When Pulad Khan launched an attack on them,the queens said like this. "You hand us over to the hilly forces, so that we could preserve our Hindu religion. (12)

They made way for their own land along with children, under the pretext of having a bath. Then the Rajput women waved their handkerchiefs showing their willingness to meet the King. (13)

Then no one attacked them, feeling that this queen was coming to meet the king. When they came away from the area of their guns5"striking distance they unsheathed their swords and attacked (the enemy). (14)

Whichever warrior was stmck with their swords, then their protective cover (coats of mail) or iron cuffs were not safe, as for each rider one arrow was enough and for each grand elephant one strike of the sword with wound was considered enough to silence them. (15)

Whosoever was struck with the sword (he would be cut in two) as if a saw was being ploughed over them and the warriors were falling on the ground, being cut into pieces. They were soon (killed) being wedded by die fairies. (16)

ਦੋਹਰਾ

ਰਨਛੋਰੈ ਰਘੁਨਾਥ ਸਿੰਘ ਕੀਨੋ ਕੋਪ ਅਪਾਰ ।
ਸਾਹ ਝਰੋਖਾ ਕੇ ਤਰੇ ਬਾਹਤ ਭੇ ਹਥਿਯ'ਰ । ੧੭ ।

Dohra

ranchrae raghunath singh kino kop apar.
sah jharokha ke tare bahat bhhe hathiyar.17.

ਭੁਜੰਗ ਛੰਦ

ਕਹੂੰ ਧੋਪ ਬਨਕੈ ਕਹੂੰ ਬਾਨ ਛੂਟੈ । ਕਹੂੰ ਬੀਰ ਬਾਨੀਨ ਕੇ ਬਕਤ ਟੂਟੈ ।
ਕਹੂੰ ਬਾਜ ਮਾਰੇ ਗਜਰਾਜ ਜੂਝੈ । ਕਟੈ ਕੋਟਿ ਜੋਧਾ ਨਹੀ ਜਾਤ ਬੂਝੈ । ੧੮ ।

Bhujang Chhand

kahun dhop bankae kahun ban chutae. kahun beer banen ke baktar tutae.
kahun baj mare gajaraj jujhae. kate kot jodha nahi jat bujhe.18.

ਅੜਿਲ

ਖਾਇ ਟਾਕਿ ਅਛੂਐ ਰਾਜ ਸਭ ਰਿਸਿ ਭਰਰੇ ।ਪੋਸਤ ਭ"ਗ ਸਰਾਬ ਪਾਨ ਕਰਿਰ ਅਤਿ ਲਰੇ ।
ਸਾਹ ਝਰੋਖਾ ਤਰੈ ਚਰਿਤ੍ਰ ਦਿਖਾਇ ਕੈ ।ਹੋ ਰਨਛੋਰਾ ਸੁਰ ਲੋਕ ਗਏ ਸੁਖ ਪਾਇ ਕੈ । ੧੯ ।

Aril

khaye tak aphuyae raj sabh risi bhare.posat bhang sarab pan kari ati lare.
sah jharokha tarae charitar dikhaye kae.
ho ranchora sur lok gaye sukh paye kae.19.

ਰਨਛੋਰਹਿ ਰਘੁਨਾਥ ਨਿਰਖਿ ਕਰਿ ਰਿਸਿ ਭਰਿਯੋ ।
ਤਾ ਤੇ ਤੁਰਰੈ ਧਵਾਇ ਜਾਇ ਦਲ ਮੈ ਪਰਿਯੋ ।
ਜਾ ਕੌ ਬਹੈ ਸਰੋਹੀ ਰਹੈ ਨ ਬਾਜ ਪਰ ।
ਹੋ ਗਿਰੈ ਮੁਰਛਨਾ ਖਾਇ ਤੁਰਤ ਸੋ ਭੂਮਿ ਪਰ । ੨੦ ।

ranchoreh raghunath nirakh kar risi bharriyo.
ta te turae dhavaye jaye dal mae pariyo.
ja ko bhaye sarohi rahae na baj par.
ho girae murchana khaye turat so bhumi par.20.

ਧਨਿ ਧਨਿ ਔਰੰਗਸਾਹ ਤਿਨੈ ਭਾਖਤ ਭਯੋ ।
ਠੇਰਹੁ ਇਨ ਕੌ ਜਾਇ ਦਲਹਿ ਅਇਸ ਦਯੋ ।
ਜੋ ਐਸੇ ਦੋ ਚਾਰਰ ਔਰ ਭਟ ਧਾਵਹੀ ।
ਹੋ ਬੰਕ ਲੰਕ ਗੜ ਜੀਤਿ ਛਿਨਿਕ ਮੋ ਲਯਾਵਹੀ । ੨੧ ।

dhan dhan arongsah tinae bhakhat bhayo.
gherhu ko jaye daleh aais dayo.
jo aise do char aor bhat dhavhi.
ho bank lank gad jiti chinak mo layavahi.21.

Couplet

Ranchhor and Ragunath Singh were very furious with rage, they were using their weapons under the loft of the King itself. (17)

Bhujang Chhand :

Somewhere beautiful swords were flashing, while elsewhere the arrows were being shot, and somewhere the coats of mail of the warriors were lying broken. Somewhere horses were lying dead and somewhere huge elephants were lying dead. Countless warriors were lying cut into pieces* which could not be accounted for (counted).(18)

Aril:

All the Rajas, after consuming (some) four mashas (few grams) of opium, became enraged and with the consuming of poppy husk, hemp and wine, the warriors fought fiercely. Ranchhor, showing his valour under the loft of the King, went away to heavens (was killed) with peace. (19)

On seeing Ranchhor (being dead) Raghunath also got enraged and racing his horse, reached the battle front. Whosoever was struck with his sword could not remain alive (could not rest on the horse any more). He wouldTall on the ground being unconscious. (20)

Aurangzeb, seeing all this, was all praise for (their valour) them. He ordered his army to surround them. If there were few more warriors like this, they would win even the beautiful fort of Lanka. (21)

ਹਾਕਿ.ਹਾਕਿ ਕਰਿ ਮਹਾ ਬੀਰ ਸਰਾ ਧਏ ।ਠਿਲਾ ਠਿਲੀ ਬਰਛਿਨ ਸੌ ਕਰਤ ਤਹਾ ਭਏ ।
ਕੜਾਕੜੀ ਮੈਦਾਨ ਮਚਾਯੋ ਅਇ ਕਰ ।ਹੋ ਭਾਂ ਭਾਂ ਬਾਦਿਤ੍ਰ ਅਨੇਕ ਬਜਾਇ ਕਰ । ੨੨ ।
hak hak kari maha beer sura dhaye.thila thili barchin so karat taha bhaye.
kadakadi maedan machayo aye kar.ho bhat bhat baditar anek bajaaye kar.22.

ਚੌਪਈ

ਤੁਮਲ ਜੁਧ ਮਚਤ ਤਹ ਭਯੋ । ਲੈ ਰਘੁਨਾਥ ਸੈਨ ਸਮੁਹਯੋ ।
ਭਾਂਤਿ ਭਾਂਤਿ ਸੋ ਬਜੇ ਨਗਾਰੇ । ਖੇਤਿ ਮੰਡਿ ਸੂਰਮਾ ਹਕਾਰੇ । ੨੩ ।

Chopaiee

tumal judh machat tehh bhayo. lae raghunath saen samuhayo.
bhat bhat so baje nagarae. khet mundi surman hakre.23.

ਗਹਿ ਗਹਿ ਸਸਤ੍ਰ ਸੂਰਮਾ ਧਾਏ । ਦੇਵ ਅਦੇਵ ਬਿਲੋਕਨ ਆਏ ।
ਜਾ ਪਰ ਦੋਇ ਕਰੰਦਰ ਧਰੈ । ਏਕ ਸੁਭਟ ਤੇ ਦੋ ਦੋ ਕਰੈ । ੨੪ ।
geh geh sastar surma dhaye. dev adev bilokan aye.
ja par doye karandhar dharae. ek subhat te do do karae.24.

ਜਾ ਕੈ ਅੰਗ ਸਰੋਹੀ ਬਹੀ । ਤਾ ਕੀ ਗ੍ਰੀਵ ਸੰਗ ਨਹੀ ਰਹੀ ।
ਜਾ ਕੈ ਲਗਿਯੋ ਕੁਹਤਕੋ ਬਾਨਾ । ਪਲਕ ਏਕ ਮੈ ਤਹੇ ਪਰਾਨਾ । ੨੫ ।
ja kae ang sarohi bahi. ta ki grev sang nahi rahi.
ja ko lagiyo kuhtako bana. palak ek mae tajae parana.25.

ਜਾ ਕੈ ਘਾਇ ਗੁਰਜ ਕੋ ਲਾਗਿਯੋ । ਤਾ ਕੋ ਪ੍ਰਾਨ ਦੇਹ ਤਜਿ ਭਾਗਿਯੋ ।
ਹਾਹਾਕਾਰ ਪਖਰਿਯਾ ਕਰਿਹਿ । ਰਾਠੌਰਨ ਕੇ ਪਾਲੇ ਪਰਹੀ । ੨੬ ।
ja ko ghaye guraj ko lagio. ta kop ran deh taj bhagiyo.
hahakar pakhriya karhi. rathoran ke pale parhi.26.

ਸਵੈਯਾ

ਅਨਿ ਪਰੇ ਰਿਸਿ ਠਾਨਿ ਰਠੌਰ ਚਹੁੰ ਦਿਸ ਤੇ ਕਰ ਅਯੁਧ ਲੀਨੌ ।
ਬੀਰ ਕਰੌਰਿਨ ਕੇ ਸਿਰਰ ਤੌਰਿ ਸੁ ਹਾਥਨ ਕੌ ਹਲਕਾਹਿਨ ਦੀਨੌ ।
ਰੁੰਡ ਪਰੇ ਕਹੁੰ ਤੁੰਡ ਨਿਪਾਨ ਕੇ ਝੁੰਡ ਹਯਾਨ ਕੇ ਜਾਤ ਨ ਚੀਨੌ ।
ਕੰਬਰ ਕੇ ਬਹੁ ਟੰਬਰ ਅੰਬਰ ਅੰਬਰ ਝੀਨਿ ਦਿਗੰਬਰ ਕੀਨੈ । ੨੭ ।

Swaiyya

aan pare risi thani rathor chahun dis te karr ayudh line.
beer karorin ke sir tori hathan ko halkahan dine.
rund pare kahun tund nirpan ke jhund hayan ke jat na chine.
kanbar ke bhu tanbar tanbar chin diganbar kinae.27.

The warriors were advancing by challenging the enemy. They were creating chaos with their spears. They fought a ferocious battle and sounded many war drums or songs of victory. (22)

Chopaiee

There was raging a fierce battle,Raghunath faced with them a huge army. Various war drums were sounded,having launched an attack the warriors were challenging one another. (23)

The Warriors holding their weapons pushed to the battlefront Both the gods and demons came to watch the cattle. Whosever was struck by holding the sword in both hands, he was cut into two pieces. (24)

Whosoever was attacked by the sword wielding over him, his head would be cut off whosoever was struck by the zooming arrow; was killed in a moment. (25)

Whosoever was attacked (struck) by the mace, he was killed instantly. The horse riders were raising a hue and cry, as they were faced with stubborn Rathor Rajputs. (26)

Swaiyya

The Rathors holding weapons in their hands came from all the four sides, with great fury. They surrounded the elephants, having killed millions of warriors. At some places, the heads of Rajas were lying, somewhere the trunks and somewhere heaps of dead horses were scattered, which could not he Recognized even. The uniforms (robes) of warriors, made out of rich silky cloth, were being snatched and the warriors were lying naked (without clothes). (27)

ਚੌਪਈ

ਐਸੀ ਭਾਤਿ ਸੁ ਭਟ ਬਹੁ ਮਾਰੇ । ਰਘੁਨਾਥ ਸੁਰ ਲੋਕ ਸਿਧਾਰੇ ।
ਸ੍ਵਾਮਿ ਕਾਜ ਕੇ ਪ੍ਰਨਹਿ ਨਿਬਾਹਿਯੋ । ਹਡਿਯਹਿ ਪੁਰੇ ਜੋਧ ਪਹੁਚਾਯੋ । ੨੮ ।

Chopaiee

aisi bat su bhat bahu marae. raghunatho sur lok sidharae.
svami kaj ke praneh nibhiyo. hadeh pure jodh pahuchayo.28.

ਦੋਹਰਾ

ਅਤਿ ਬਰਿ ਕੈ ਭਾਰਰੀ ਜੂਝਯੋ ਤਨਕ ਨ ਮੋਰਿਰਯੋ ਅੰਗ ।
ਸੁ ਕਬਿ ਕਾਲ ਪੂਰਨ ਭਯੋ ਤਬ ਹੀ ਕਥਾ ਪ੍ਰਸੰਗ । ੨੯ । ੧ ।

Dohra

ati bar kae bhari jajhayo tanak na moriyo ang.
su kabhi puran bhayo tab hi katha parsang.29.1.

ਇਤਿ ਸ੍ਰੀ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਪਚਾਨਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੯੫ । ੩੬੬੯ । ਅਫਜੂੰ ।

itt sri charitar pakhyane triya charitare mantri bhoop sanbade
ik so pachanavo charitar samaptam sat subham sat.195.3669.aphjun.

ਚੌਪਈ

ਚਣਦ੍ਰਪੁਰੀ ਨਗਰੀ ਇਕ ਸੁਨੀ । ਅਪ੍ਰਿਤਮ ਕਲਾ ਰਾਨੀ ਬਹੁ ਗੁਨੀ ।
ਅੰਜਨ ਰਾਇ ਬਿਲੋਕਿਯੋ ਜਬ ਹੀ । ਹਰਅਰਿ ਸਰ ਮਾਰਿਯੋ ਤਿਹ ਤਬ ਹੀ । ੧ ।

Chopaiee

chandarpuri nagry ek suni. aparitam kala rani bhu guni.
anjan raye bilokayo jab hi. harari sar mariyo tehh tab hi.1.

ਤਾ ਕੌ ਧਾਮ ਬੋਲਿ ਕਰਿ ਲਿਯੋ । ਕਾਮ ਕੇਲ ਤਾ ਸੌ ਦ੍ਰਿੜ ਕਿਯੋ ।
ਬਹੁਰਿ ਜਾਰ ਇਹ ਭਾਤਿ ਉਚਾਰੋ । ਜਿਨਿ ਮਤਿ ਲਖਿ ਪਤਿ ਹਨੈ ਤੁਮਾਰੇ । ੨ ।

ta ko dham bol kar liyo. kam kel ta so drid kiyo.
bahur jar eh bhat ucharo. jin mat lakhh pati mamay tumare.2.

ਤ੍ਰਿਯੋ ਬਾਚ

ਤੁਮ ਚਿਤ ਮੈ ਨਹੀ ਤ੍ਰਾਸ ਬਢਾਵੈ । ਹਮ ਸੌ ਦ੍ਰਿੜ ਕਰਿ ਕੇਲ ਕਮਾਵੋ ।
ਮੈ ਤੁਹਿ ਏਕ ਚਰਿਤ੍ਰ ਦਿਖੈਹੌ । ਤਾ ਤੇ ਤੁਮਰੋ ਸੋਕ ਮਿਟੈਹੌ । ੩ ।

Triyo Bach

tum chit mae nahi tras badhavo. ham so drid kar kel kamavo.
mae tuhe ek charitar dikhaeho. ta te tumro sok mitaeho.3.

Chopaiee

Raghunath was also killed, after he had killed many warriors. The vow to serve the Master was fulfilled by him and arranged for the Rajput women to reach Jodhpur. (28)

Couplet

The great warrior, after waging a great battle had died fighting and never relented for a moment from the battlefield. Tne poet Kaal has said that the whole episode was over (completed) then. (29)(1)

Here the hundred and ninety-fifth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (195-3669) (Contd)

Chopaiee

There was known a town of Chanderpuri. The queen, Apritam Kala from there was very virtuous. Since when she had seen Aujan Rai, she was pierced with the arrow of passionate love (with the arrow of Shiva's enemy, Kamdev). (1)

She called him at her home and enjoyed sexual pleasure with him fully. Then the paramour said, "I am afraid, your spouse may not kill me by seeing me here." (2)

Triyo then said,

The woman said,"You need not worry about it at all (in your mind) and have sensuous pleasure with me nicely. I will show you my magic spell, which would dispel all your suffering." (3)

ਦੋਹਰਾ

ਪਤਿ ਦੇਖਤ ਤੌ ਸੋ ਰਰਮੋ ਗ੍ਰਹ ਕੋ ਦਰਬੁ ਲੁਟਾਇ ।
ਨ੍ਰਿਪ ਕੋ ਸੀਸਸ ਝੁਕਾਇ ਹੌ ਪਗਨ ਤਿਹਾਰੇ ਲਾਇ । ੪ ।

Dohra

pati dekhat to so ramo greh ko darab lutaye.
nirap ko sees jhukaye ho pagan tihre laye.4.

ਚੌਪਈ

ਤੁਮ ਸਭ ਜੋਗ ਭੇਸ ਕੌ ਕਰੋ । ਮੋਰੀ ਕਹੀ ਕਾਨ ਮੈ ਧਰੋ ।
ਮੂਕ ਮੰਤ੍ਰ ਕਧੁ ਯਾਹਿ ਸਿਖਾਵਹੁ । ਜਾ ਤੇ ਯਾ ਕੋ ਗੁਰੂ ਕਹਾਵਹੁ । ੫ ।

Chopaiee

tum sabh bhes ko karo. mori kahi kan mae dharo.
mook mantar kachu yahe sikhavahu. ja te ya ko guru kahavahu.5.

ਤਬ ਤਿਨ ਕਾਮ ਜਾਰ ਸੋਊ ਕਿਯੋ । ਮੂਕ ਮੰਤ੍ਰ ਰਾਜਾ ਕੌ ਦਿਯੋ ।
ਅਪਨ ਤਾ ਕੌ ਗੁਰੂ ਕਹਾਯੋ । ਭੇਦ ਅਭੇਦ ਰਾਵ ਨਹਿ ਪਾਯੋ । ੬ ।
tab tin kam jar soyu kiyo. mook mantarr raja ko diyo.
apana ta ko guru kahayo. bhed abhed rav nahi payo.6.

ਜਬ ਰਾਜਾ ਅੰਤਹ ਪੁਰ ਆਏ । ਤਬ ਰਾਨੀ ਯੌ ਬਚਨ ਸੁਨਾਏ ।
ਗੁਰ ਜੁ ਭ੍ਰਮਾਵੈ ਰਾਇ ਨ ਭ੍ਰਮਿਯੈ । ਭਲੀ ਬੁਰੀ ਗੁਰ ਕਰੈ ਸੁ ਛਮਿਯੈ । ੭ ।
jab raja anteh pur aye. tab rani yo bachan sunaye.
gur ju bharmavae raye na bharamiyae. bhali buri gir kare su chamiyae.7.

ਜੌ ਗੁਰ ਗ੍ਰਿਹ ਕੌ ਦਰਬੁ ਚੁਰਾਵੈ । ਸੌਕ ਤ੍ਰਿਯਾ ਤਨ ਕੇਲ ਕਮਾਵੈ ।
ਜੌ ਕੁਪਿ ਕਰੈ ਖੜਗ ਕੌ ਵਾਰਾ । ਜੌ ਸਿਖ ਭ੍ਰਮਤ ਲਹੈ ਸੌ ਮਾਰਾ । ੮ ।
jo gur greh ko darab churavae. sok triya tan kel kamavae.
jo kup karae khadag ko vara. jo sikh bharamat laye so mara.8.

ਜਿਨ ਮੈ ਮੰਤ੍ਰ ਕਛੂ ਦਿਜਿਹ ਦਿਯੋ । ਤਿਨ ਗੁਰ ਮੋਲ ਸਿਖ ਕੌ ਲਯੋ ।
ਭਗਨਿ ਮਾਤ ਜੌ ਰਮਤ ਨਿਹਰੀਯੈ । ਸੀਸ ਝੁਕਾਇ ਰੋਸ ਨਹਿ ਕਰੀਯੈ । ੯ ।
jin mae mantar kchu jeh dayo. tin gur mol sikh ko layo.
bhagani mat jo ramat nihaiye. sees jhukaye ros nahi kariyae.9.

ਦੋਹਰਾ

ਸਭਾ ਪਰਬ ਭੀਤਰ ਸੁਨੀ ਜਮ ਕੀ ਕਥਾ ਰਸਾਲ ।
ਬਯਾਸਾਸਿਨ ਸੁਕ ਬਕਤ੍ਰ ਤੇ ਸੋ ਤੁਹਿ ਕਹੌ ਉਤਾਲ । ੧੦ ।

Dohra

sabha parab bhitar suni jam ki katha rasal.
bayasasin suk baktar te so tuhe kaho utal.10.

Couplet :

"In the presence of my husband, I sha'l have love affair with you and squander all my wealth. I shall make the Raja bow to you." (4)

Chopaiee :

"You listen to my words carefully, and dress up fully like a Yogi and teach some secret (sermon) magic spell to the Raja, so that you may be called his Guru." (5)

The paramour then did accordingly and gave a secret sermon to the Raja and he was called Raja's Guru. The Raja could not follow the secret behind it. (6)

When the Raja came to the harem, the queen told him like this, "O dear Raja! "If the Guru wanted to distract you, you should not be led astray. If the Guru indulges in any good or bad (untoward) practice, then you should pardon him." (7)

"If the Guru were to steal our wealth, or indulges in some fun and frolic (love affair) with your wife, or strikes the sword in anger. Then if the follower gets distracted, then he is lost totally." (8)

The Guru had given a sermon to the follower so that he had owned him by payment (he controls him fully). If the Guru were to indulge in cohabitation with some homely woman (mother or sister), then one should not get enraged but keep one's eyes downcast. (9)

Couplet :

There is an interesting episode of a Yama in the Mahabharta august assembly. O dear R.aja! "You hear it from Sukdev seated on the seat of Byas, which I am going to relate now." (10)

ਜਮ ਰਾਜਾ ਰਿਖਿ ਏਕ ਕੋ ਘਰ ਮੈ ਕਿਯੋ ਪਯਾਨ ।
ਮਾਤ ਭਗਨਿ ਰਿਖਿ ਬਾਲ ਸੌ ਰਤਿ ਮਾਨੀ ਰੁਚਿ ਮਾਨ । ੧੧ ।
jam raja rikhi ek ghar mae kiyo payan.
mat bhagni rikhi bal rati mani ruchi man.11.

ਚੌਪਈ

ਜਬ ਰਿਖਿ ਚਲਿ ਅਪੁਨੇ ਗ੍ਰਿਹ ਅਯੋ । ਤ੍ਰਿਯ ਸੌ ਰਮਤ ਪੁਰਖ ਲਖਿ ਪਾਯੋ ।
ਧਰਮ ਬਿਚਾਰ ਨ ਤਿਹਹ ਕਛੁ ਕਹਿਯੋ । ਤਿਹ ਪਗ ਮਾਥ ਛੁਅਵਨ ਚਹਿਯੋ । ੧੨ ।

Chopaiee

jab rikhi chal apune greh ayo. triye so ramat purakh lakh payo.
dharma bichar na tehh pachu kahiyo. tehh pag math chuavan chahiyo.12.

ਸਿਰ ਮੋ ਚਰਨ ਛੁਅਤ ਪਰ ਰਹਿਯੋ । ਧੰਨਯ ਧੰਨਯ ਤਾ ਕੌ ਜਮ ਕਹਿਯੋ ।
ਮੈ ਹੌ ਕਾਲ ਜਗਤ ਜਿਹ ਘਾਯੋ । ਤੋਰੋ ਧਰਮ ਬਿਲੋਕਨ ਅਯੋ । ੧੩ ।
sir mo charan chuyat dhar rahiyo. dhanya dhanya ta ko jam kahiyo.
mae ho kal jagat jeh ghayo. tero dharma bilokan ayo.13.

ਸੁਨਤ ਹੁਤੋ ਤੈਸੋ ਤੁਹੀ ਦੇਖਿਯੋ । ਧਰਮ ਸਕਲ ਤੁਮਰੋ ਅਵਰੇਖਿਯੋ ।
ਤੇਰੇ ਬਿਖੈ ਕਪਟ ਕਛੁ ਨਾਹੀ । ਯੋ ਮੈ ਲਹਿਯੋ ਸਾਚੁ ਮਨ ਮਾਹੀ । ੧੪ ।
sunat huto taeiso tuhe dekhiyo. dharma sakal tumor avrekhiyo.
tore bikhae kapat kachu nahi. yo mae lahiyo sach man mahi.14.

ਦੋਹਰਾ

ਨਿਰਖ ਸਤਤਾ ਬ੍ਰਿਪ ਕੀ ਮਨ ਮੈ ਮੋਦ ਬਢਾਇ ।
ਜਿਯਨ ਮੁਕਤਿ ਤਾ ਕੌ ਦਿਯੋ ਕਾਲ ਦਾਨ ਬਰ ਦਾਇ । ੧੫ ।

Dohra

nirakh satta bipar ki man mae mod bandhaye.
jiyan mukti ta ko diyo kal dan bar jaye.15.

ਨ੍ਰਿਪ ਕੋ ਪ੍ਰਥਮ ਪ੍ਰਬੋਧ ਕਰਿ ਜਾਰਿਹਿ ਲਯੋ ਬੁਲਾਇ ।
ਪ੍ਰਗਟਿ ਖਾਟ ਡ੍ਰਸਵਾਇ ਕੈ ਭੋਗ ਕਿਯੋ ਸੁਖ ਪਾਇ । ੧੬ ।
nirap ko pratham parbodh kari jareh layo bulaye.
pragti khat dasvaye kae bhog kiyo paye.16.

ਚੌਪਈ

ਤਬ ਲੌ ਅਪ ਰਾਵ ਜੂ ਅਯੋ । ਤ੍ਰਿਯ ਸੌ ਰਮਤ ਜਾਰ ਲਖਿ ਪਾਯੋ ।
ਕਥਾ ਸੰਭਾਰਿ ਵਹੈ ਚੁਪ ਰਹਿਯੋ । ਤਿਨ ਕੌ ਕੋਪ ਬਚਨ ਨਹਿ ਕਹਿਯੋ । ੧੭ ।

Chopaiee

tab lo ap rav ju ayo. triye so ramat jar lakh payo.
katha sanbhar vahae chup rahiy. itn ko kop bachan nahi kahiyo.17.

The (god of death) Yama went to the house of a Rishi, and had cohabitation with his mother, sister and wife (of the Rishi) with great joy. (11)

Chopaiee :

When the Rishi came home and saw another man having cohabitation with his wife, he did not say anything to him as per religious norms (in the service of a guest), and wanted to bow to his feet instead. (12)

He kept his (Yama's) feet at his heads and the Yama praised him. "O Rishi! I am the god of death, who coulcf kill the whole world. I had come to sustain your religious duties." (13)

"Whatever I had heard about you, I have found you exactly like that. I have understood your religious principles and you have no malafide intentions at heart. I have accepted this thing as perfect truth." (14)

Couplet :

on seeing the Brahmin's (Rishi's) truthfulness and feeling elated at heart, the (god of death) Kaal bestowed on him the favour of 'salvation in life' itself. (15)

The queen, having explained everything to the Raja, called her paramour at home and before the watchful eyes of everyone, by setting up a cot, had cohabitation with her paramour, with great satisfaction. (16)

Chopaiee :

By that time the Raja also came there and saw his wife having a sexual affair with her paramour. On remembering the episode (of Mahabharta) he kept quiet and did not say anything full of anger, to him. (17)

ਚਰਨ ਛੁਅਨ ਤਾ ਕੇ ਚਿਤ ਚਹਿਯੋ । ਵੈਸਹਿ ਜਾਰ ਭਜਤ ਤ੍ਰਿਯ ਰਹਿਯੋ ।
ਤਬਯੋ ਜਾਰਿ ਕਾਢਿ ਕਰਿ ਦਿਯੋ । ਮੂਰਖ ਸੀਸ ਨਯਾਇ ਕਰਿ ਗਯੋ । ੧੮ ।
charan chuyan ta ke chit chahiy. vaseseh jar bhajat triye rahiyo.
tab yo yar kadh kar diyo. murakh sees nayaye kari gayo.18.

ਜਡ ਜਾਨਯੋ ਮੁਹਿ ਗੁਰੁ ਭ੍ਰਮਾਯੋ । ਭੇਦ ਅਭੇਦ ਕਛੂ ਨਹੀ ਪਾਯੋ ।
ਇਹ ਚਰਿਤ੍ਰ ਅਬਲਾ ਛਲਿ ਗਈ । ਰਤਿ ਕਰੇ ਮਾਥ ਟਿਕਾਵਤ ਭਈ । ੧੯ ।
jad janyo muh guru bharmayo. bhed abhed kachu nahi payo.
eh charitar abla chal gayi. rati kari math tikavat bhayi.19.

ਦੋਹਰਾ

ਪਤਿ ਦੇਖਤ ਰਤਿ ਮਾਨਿ ਕੈ ਨ੍ਰਿਪ ਕੋ ਮਾਥ ਟਿਕਾਇ ।
ਧਨ ਦੀਨੋ ਸਭ ਪ੍ਰੀਤਮਹਿ ਐਸੇ ਚਰਿਤ ਦਿਖਾਇ । ੨੦ । ੧ ।

Dohra

pati dekhat rati man kae nrip ko math tikaye .
dhan dino sabh pritmeh aise charit dikhaye.20.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਛਿਆਨਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੯੬ । ੩੬੮੯ । ਅਫਜੂੰ ।
itt sri charitar pakhyane triya charitare mantri bhoop sanbade
ik so chiyanavo charitar samaptam sat subham sat.196.3689.aphjun.

ਚੌਪਈ

ਤ੍ਰਿਯ ਰੰਨਰੰਗ ਮਤੀ ਇਕ ਕਹਿਯੈ । ਤਾ ਸਮ ਅਵਰ ਨ ਰਾਨੀ ਲਹਿਯੈ ।
ਅਪ੍ਰਮਾਨ ਤਿਹ ਪ੍ਰਭਾ ਬਿਰਾਜੈ । ਜਾ ਕੇ ਨਿਰਖ ਚੰਦ੍ਰਮਾ ਲਾਜੈ । ੧ ।

Chopaiee

triye ranrang mati ik kaihtae. ta sam avar na rahi lakhae.
aprman tehh prabha birajai. ja ko nirakh chandrama lajae.1.

ਏਕ ਦੁਰਗ ਤਿਨ ਬਡੋ ਤਕਾਯੋ । ਯਹੈ ਰਾਨਿਯਹਿ ਮੰਤ੍ਰਿ ਉਪਜਾਯੋ ।
ਡੋਰਾ ਪਾਚ ਸਹੰਸ੍ਰ ਸਵਾਰੇ । ਤਾ ਮੈ ਪੁਰਖ ਪਾਚ ਸੈ ਡਾਰੈ । ੨ ।
Ek durag tin bado takayo. Yahae raniyeh mantri upjayo.
Dora pach sehnsar savare. Ta mae purakh pach sae darae.2.

ਕਛੂ ਅਪ ਕੋ ਤ੍ਰਾਸ ਜਤਾਯੋ । ਏਕ ਦੂਤ ਦੁਰਗਸਾਹਿ ਪਠਾਯੋ ।
ਠਉਰ ਕਬੀਲਨ ਕੌ ਹਯਾ ਪਾਊ । ਮੈ ਤੁਰਕਨ ਸੌ ਖੜਗ ਬਜਾਊ । ੩ ।
Kachu aap ko tras jatayo. Ek dut drugsahe pathayo.
Tahur kabilan ko haya payu. Mae turkan so khadag bajayu.3.

He wanted to touch his feet, while the paramour continued having cohabitation with Raja's Wife. Then the paramour forced him to go out and the fool went away after bowing his head. (18)

The fool thought that the Guru had misguided him, but did not see through the secret of the move. With this witchcraft the woman (wife) had deceived the Raja and after having sexual (enjoyment) affair, made him (Raja) bow to the paramour. (19)

Couplet :

In the very presence of the husband.she had a sexual relationship with her paramour and then made the Raja bow to him. With this witchcraft enactment, the queen gave lot of money to the beloved. (20)(1)

Here the hundred and ninety-sixth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well.

(196-3689)(Contd)

Chopaiee :

There was a woman by the name of Ranrang Mati, and there was no other queen as beautiful. She had such a charming beauty that even the moon, on her sight, felt ashamed. (1)

She saw a huge fort and the queen thought in her mind to acquire this fort. She arranged to build five thousand planquins, and made five hundred soldiers seated in them. (2)

To show her fear, she sent an emissary to the master of the fort that if she were allowed to stay within the fort, along with her clan men, then she could fight against the Turks with dignity. (3)

ਤੇ ਸੁਨਿ ਬੈਨ ਭੁਲਿ ਏ ਗਏ । ਗੜ ਮੈ ਪੈਠਨ ਡੁਰਾ ਦਏ ।
ਕੋਟ ਦ੍ਵਾਰ ਕੇ ਜਬੈ ਉਤਰੇ । ਤਬ ਹੀ ਕਾਢਿ ਕ੍ਰਿਪਾਨੈ ਪਰੇ । ੪

Te sun baen bhuli ae gaye. Gad mae paethan dora daye.
Kot davar ke jabae utre. Tab hi kadh kirpanae paro.4.

ਸਮੁਹ ਭਯੋ ਤਿਨ ਸੈ ਸੌ ਮਾਰਿਯੋ । ਭਾਜਿ ਚਲਿਯੋ ਸੋ ਖੇਦਿ ਨਿਕਾਰਿਯੋ ।
ਇਹ ਚਰਿਤ੍ਰ ਦੁਰਗਤਿ ਦ੍ਰੁਗ ਲਿਯੋ । ਤਹ ਠਾ ਹੁਕਮ ਸੁ ਅਪਨੋ ਕਿਯੋ । ੫ । ੧ ।

Samuh bhyao tin sae so mariyo. Bhaj chaliyo so khed nikariyo.
Eh charitar durgati drugl iyo. Tehh tha hukam su apno kiyo.5.1

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਸਤਾਨਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੯੭ । ੩੬੯੪ । ਅਫਜੂੰ ।

Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
ik so satanavo charitar samapatam sat subham sat.197. 3694. Aphjun.

ਚੌਪਈ

ਸੰਖ ਕੁਅਰ ਸੁਣਦਰਿਕ ਭਨਿਜੈ । ਤ੍ਰੈਕ ਰਾਵ ਕੇ ਸਾਥ ਰਹਿਜੈ ।
ਏਕ ਬੋਲਿ ਤਬ ਸਖੀ ਪਠਾਈ । ਸੋਤ ਨਾਥ ਸੋ ਜੋਤ ਜਗਾਈ । ੧ ।

Chopaiee

Sankh kuyar sundrik bhanijae. Ek rav ke sath rahijae.
Ek bol tab sakhi pathayi. Sot nath so jat jagayi.l.

ਤਾਹਿ ਜਗਤ ਨਾਥ ਤਿਹ ਜਾਗਿਯੋ । ਪ੍ਰਛਨ ਤਵਨ ਦੁਤਿਯਹਿ ਲਾਗਿਯੋ ।
ਯਾਹਿ ਜਾਤ ਲੈ ਕਹਾ ਜਗਾਈ । ਤਬ ਤਿਨ ਯੋ ਤਿਹ ਸਾਥ ਜਤਾਈ । ੨ ।

Tahe jagat nath tehh jagiyo. Puchan tavan duiyeh lagiyo.
Yahe jat lae kaha jagayi. Tab tin yo tehh sath jatayi.2.

ਮੇਰੇ ਨਾਥ ਜਨਾਨੇ ਗਏ । ਚੌਕੀ ਹਿਤਿਹਿ ਬੁਲਾਵਤ ਭਏ ।
ਤਾ ਤੇ ਮੈ ਲੈਨੇ ਇਹ ਅਈ । ਸੌ ਤੁਮ ਸੌ ਮੈ ਭਾਖਿ ਸੁਨਾਈ । ੩ ।

More nath janane gaye. Choki hiteh bulavat bhaye.
Ta te mae laene eh ayi. So turn so mae bhakhi sunayi.3.

ਦੋਹਰਾ

ਸੋਤ ਜਗਾਯੋ ਨਾਥ ਤਿਹ ਭੁਜ ਤਾ ਕੀ ਗਹਿ ਲੀਨ ।
ਅਨਿ ਮਿਲਾਯੋ ਨ੍ਰਿਪਤਿ ਸੌ ਸਕਿਯੋ ਨ ਜੜੁ ਕਛੁ ਚੀਨ । ੪ । ੧ ।

Dohra

Sot jagayo nath tehh bhuj to ki geh leen.
Aan milayo nirpat so sakiyo na jad kachu chen.4.1.

They forgot about any secret move of the enemy in this plan after hearing the emissary. They allowed the planquins to enter the fort. As soon as they reached the gates of the fort, they attacked with their swords unsheathed. (4)

Whosoever confronted them was killed immediately. Whosoever tried to run away was caught. Thus with this witchcraft the fort was taken over with deceit, and there she gave her orders to be obeyed. (5)(1)

Here the hundred and ninety-seventh episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. AH is well.
(197-3694)(Contd)

Chopaiee :

There was a beautiful lady attendant by the name of Sankh Koer, and she was in love with one Raja. She sent for a lady attendant and woke her up while sleeping with her husband. (1)

By waking her up, the husband also got awakened. He asked the lady messenger (emissary) "Where was she taking her after waking her up?" Then she replied her like this. (2)

"My husband had gone to the women corner and he had been called for guarding it, so I had come to call her. I had told you everything.." (3)

Couplet :

The husband of the lady was woken up from his sleep and held his arm, and arranged for her meeting with the Raja. But the fool did not realize it al all. (4)(1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖ੍ਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਅਠਾਨਵੈ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੯੮ । ੩੬੯੮ ।
Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
ik so athanavo charitar samapatam sat subham sat.198. 3698. Aphjun.

ਦੋਹਰਾ

ਰਤਨ ਸੈਨ ਰਾਨਾ ਰਹੈ ਗੜਿ ਚਿਤੌਰ ਕੇ ਮਾਹੀ ।
ਰੂਪ ਸੀਲ ਸੁਚਿ ਬ੍ਰਤਨ ਮੈ ਜਾ ਸਮ ਕਹ ਜਗ ਨਾਹਿ । ੧ ।

Dohra

Ratan saen rana rahae gadi chitor ke mahe.
Roop seel suchi bartan mae ja sam keh jag nahi.1.

ਚੌਪਈ

ਅਧਿਕ ਸੁਆ ਤਿਨ ਏਕ ਪੜਾਯੋ । ਤਾਹਿ ਸਿੰਲਾਦੀਪ ਪਠਾਯੋ ।
ਤਹ ਤੇ ਏਕ ਪਦਮਿਨੀ ਆਨੀ । ਜਾ ਕੀ ਪ੍ਰਭਾ ਨ ਜਾਤ ਬਖਾਨੀ । ੨ ।

Chopaiee

Adhik suya tin ek padayo. Tahe singladep pathayo.
Tehh te ek padmini ani. Ja ki prabha na jat bakhani.2.

ਹਬ ਵਹਿ ਸੁੰਦਰ ਪਾਠ ਚਵਾਵੈ । ਦੇਖੀ ਪੀਕ ਕੰਠ ਮੈ ਜਾਵੈ ।
ਉਪਰ ਭਵਰ ਭ੍ਰਮਹਿ ਮਤਵਾਰੇ । ਨੈਨ ਜਾਨ ਦੋਊ ਬਨੇ ਕਟਾਰੇ । ੩ ।
Jab veh sundri pan chabavae. Dekhi peek kanth mae javae.
Upar bhavar bharmeh matvare. Naen jan doyu bane katare.3.

ਤਾ ਪਰ ਰਾਵ ਆਸਕਤਿ ਅਤਿ ਭਯੋ । ਰਾਜ ਕਜ ਸਭ ਹੀ ਤਜਿ ਦਯੋ ।
ਤਾ ਕੀ ਨਿਰਿਖਿ ਪ੍ਰਭਾ ਕੋ ਜੀਵੈ । ਬਿਨੁ ਹੇਰੇ ਤਿਹ ਪਾਨ ਨ ਪੀਵੈ । ੪ ।
Ta par rav askat ati bhyao. Raj kaj sabh hi taj dayo.
Ta ki nirakh prabha ko jivae. Bin here tehh pan na pivae.4.

ਦੋਹਰਾ

ਰਾਘੋ ਚੇਤਨ ਦੋ ਹੁਤੇ ਮੰਤ੍ਰੀ ਤਾਹਿ ਅਪਾਰ ।
ਨਿਰਖਿ ਰਾਵ ਤਿਹ ਬੀਸ ਭਯੋ ਐਸੇ ਕਿਯੋ ਬਿਚਾਰ । ੫ ।

Dohra

Ragho chetan do huto mantri tahe apar.
Nirakh rav tehh bas bhayo aiso kiyo bichar.5.

Here the hundred and ninety-eighth episode of King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well.

(198-3698)(Contd)

Couplet :

Rana Ratan Sain was living in Chitor Garh. There was none else like him in the world, in beauty, gentleness and purity (truthful) in business. (1)

Chopaiee :

He had trained a parrot fully and sent him to Sangladeep. He brought a (Padmini) most attractive woman from there whose beauty was indescribable. (2)

When that charming woman would munch betel nut, then the juice passing through her throat could be seen. Even black bees were allured by her charm and her eyes were piercing like the dagger. (3)

Then Raja Rattan Sain got enamoured by her beauty and he forgot all about his royal functions of the kingdom, as he was always engrossed in her beautiful appearance (face) and would not take even water without having a glance at her. (4)

Couplet :

He had two very wise ministers called Ragho and Chetan. On finding the Raja being under the spell of the beautiful woman, they thought (of a plan). (5)

ਚੌਪਈ

ਤਾ ਕੀ ਪ੍ਰਤਿਮਾ ਪ੍ਰਥਮ ਬਨਾਈ। ਜਾ ਸਮ ਦੇਵ ਅਦੇਵ ਨ ਜਾਈ।
ਜੰਘਹੁ ਤੇ ਤਿਲ ਬਿਲੋਕਿਯੋ ਜਬ ਹੀ। ਅਤਿਭੁਤ ਕਰਮ ਮੰਤ੍ਰਿਯਨ ਕਰਿਯੋ। ੬।

Chopaiee

Ta ki pratima pratham banayi. Ja sam dev adev na jayi.
Janghhu te til tehh likh dariyo. Atibhut karam mantriyan kariyo.6.

ਜਬ ਬਚਿਤ੍ਰ ਨ੍ਰਿਪ ਚਿਤ੍ਰ ਨਿਹਾਰੇ। ਬੈਠਿ ਸਭਾ ਕਛੁ ਕਾਜ ਸਵਾਰੈ।
ਤਾ ਕੇ ਤਿਲਹਿ ਬਿਲੋਕਯੋ ਜਬ ਹੀ। ਭਰਮ ਬਢਿਯੋ ਰਰਾਜਾ ਕੈ ਤਬ ਹੀ। ੭।

Jab bacharitar nirap chitar niharae. Baethi sabha kachu kaj savarae.
Ta ke tileh bilokiyo jab hi. Bharam badhiyo raja kae tab hi.7.

ਤਬ ਨ੍ਰਿਪ ਤਿਨ ਮੰਤ੍ਰਿਨ ਗਹਿ ਮਾਰਿਯੋ। ਇਨ ਰਾਨੀ ਸੌ ਕਾਜ ਬਿਗਾਰਿਯੋ।
ਦਿਬਯ ਦ੍ਰਿਸਟਿ ਇਨ ਕੇ ਕਤ ਹੋਈ। ਕੇਲ ਕਰੇ ਬਿਨੁ ਲਖੇ ਨ ਕੋਈ। ੮।

Tab nirap tin mantrin geh mariyo. In rani so kaj bigariyo.
Dibye drisat in ke kat hoyi. Kel kare binu lakhae na koyi.8.

ਜਬ ਮੰਤ੍ਰੀ ਦੋਊ ਨ੍ਰਿਪ ਮਾਰਿਯੋ। ਸਾਹ ਤਨੈ ਤਿਨ ਪੂਤ ਪੁਕਾਰਿਯੋ।
ਏਕ ਚਿਤਉਰ ਪਦਮਿਨਿ ਨਾਰੀ। ਜਾ ਸਮ ਕਾਨ ਸੁਨੀ ਨ ਨਿਹਾਰੀ। ੯।

Jab mantri doyu nirap mariyo. Sah tanae tin poot pukariyo.
Ek chitaur padumani nari. Ja sam kan suni na nihari.9.

ਅੜਿਲ

ਤਨਿਕ ਭਨਕ ਪਦੁਮਿਨੀ ਜਬ ਸਜ ਕਾਨਨ ਪਰੀ।
ਅਮਿਤ ਸੈਨ ਲੈ ਸੰਗ ਚੜਤ ਤਿਤ ਕੋ ਕਰੀ।
ਗੜਹਿ ਗਿਰਦ ਕਰਿ ਜੁਧ ਬਹੁ ਭਾਤਿਨ ਕਰਿਯੋ।
ਹੋ ਜੈਨ ਲਾਵਦੀ ਤਬੈ ਚਿਤ ਮੈ ਰਿਸਿ ਭਰਿਯੋ। ੧੦।

Aril

Tanik bhanak padumani jab seh kanan pari.
Amit saen lae sang chadat tit ko kari.
Gadeh girad kari judh bahut bhatin kariyo.
Ho jaen lavdi tabae chit mae risi bhariyo.10.

ਚੌਪਈ

ਨਿਜੁ ਕਰਿ ਲਾਇ ਅ"ਬ ਤਿਨ ਖਾਇ। ਗੜ ਚਿਤੌਰ ਹਾਥ ਨਹਿ ਅਏ।
ਤਬ ਤਿਨ ਸਾਹ ਦਗਾ ਯੌ ਕਿਯੋ। ਲਿਖਿ ਕੈ ਲਿਖੋ ਪਠੈ ਇਕ ਦਿਯੋ। ੧੧।

Chopaiee

Niju kari laye anb tin khaye. Gad chitor hath nahi aye.
Tab tin sah daga yo kiyo. Likh kae likho pathae ik diyo.11.

Chopaiee :

First they got her painting made, and even the daughter of a god or demon could not be compared with her. On her leg they made a small mole and the ministers did this wonderful job. (6)

At that time the Raja saw this wonderful painting, when he was seated in the royal assembly and was busy in some work. When he saw the mole then his curiosity (doubt) increased. (7)

The Raja got those ministers killed on the basis of doubt because they must have done something wrong to the queen (some evil doing), else how could they have foreseen this mole. Without having enjoyed sensuous pleasure with her, how could they notice this mole? (8)

When the Raja got the ministers killed, their sons complained to the King that in Chitor there was an extremely beautiful woman and no one had either seen or heard about such a charming beauty. (9)

Aril :

When the king got a small hint about this Padmini (beauty), he organized a huge army and launched an attack on that (Raja) land. He fought a fierce battle, having surrounded the fort. Allaudin was then furious with rage. (10)

Chopaiee :

The king kept the siege for a long time (having planted mango trees there and then eaten its fruits) but could not gain the control of the fort. Then the king played a fraud and sent a letter. (11)

ਸੁਨੁ ਰਾਨਾ ਜੀ ਮੈ ਅਤਿ ਹਾਰੇ । ਅਬ ਛੋਡਤ ਹੌ ਦੁਰਗ ਤਿਹਾਰੋ ।
ਏਕ ਸ੍ਵਾਰ ਸੌ ਮੈ ਹਯਾ ਅਊ । ਗੜਿਹ ਨਿਹਾਰਿ ਘਰਹਿ ਉਠਿ ਜਾਊ । ੧੨ ।
Sunu rana ji mae ati haro. Ab chodat ho durag tiharo.
Ek savar so mae haya ayu. Gadi nihari ghareh uthi jayu.12.

ਰਾਨਾ ਬਾਤ ਤਬੈ ਯਹ ਮਾਨੀ । ਭੇਦ ਅਭੇਦ ਕੀ ਰੀਤਿ ਜਾਨੀ ।
ਏਕ ਸ੍ਵਾਰ ਸੰਗ ਲੈ ਤਹ ਗਯੋ । ਤਾ ਕੌ ਸੰਗ ਅਪਨੇ ਕਰਿ ਲਯੋ । ੧੩ ।
Rana bat tabae yeh mani. Bhed abhed ki reet na jani.
Ek savar sang lae tehh gayo. Ta ko sang apne kari layo.13.

ਜੌ ਜੌ ਦ੍ਵਾਰ ਉਤਰਤ ਗੜ ਅਵੈ । ਤਹੀ ਤਹੀ ਸਿਰਪਾਉ ਬਧਾਵੈ ।
ਸਪਤ ਦ੍ਵਾਰ ਉਤਰਤ ਜਬ ਭਯੋ । ਤਬ ਹੀ ਪਕਰਿ ਨਰਾਧਿਪ ਲਯੋ । ੧੪ ।
Jo jo davar utarat gad avae. Tahi tahi sirpayu badhavae.
Sapat davar utarat jab avae. Tab hi pakri naradhip layo.14.

ਐਸੀ ਭਾਤਿ ਸਾਹਿ ਛਲ ਕੀਨੋ । ਮੂਰਖ ਭੇਦ ਅਭੇਦ ਨ ਚੀਨੋ ।
ਜਬ ਲੰਘਿ ਸਭ ਦੁਰਗ ਦ੍ਵਾਰਨ ਅਯੋ । ਤਬ ਹੀ ਬਾਧਿ ਤਵਨ ਕੌ ਲਯਾਯੋ । ੧੫ ।
Aisi bhaat sahe chal kino. Murakh bhed abhed na chine.
Jab langhi sabh drug davaran ayo. Tab hi badhi tavan ko layayo.15.

ਦੋਹਰਾ

ਜਬ ਰਾ'ਨਾ ਛਲ ਸੌ ਗਹਿਯੋ ਕਹਿਯੋ ਹਨਤ ਹੌ ਤੋਹਿ ।
ਨਾਤਰ ਅਪਨੀ ਪਦੁਮਿਨੀ ਅਨਿ ਦੀਜਿਯੋ ਮੋਹਿ । ੧੬ ।

Dohra

Jab rana chal so gahiyo kahiyo hanta hae tohe.
Natar apni padumani aan dijiyo mohe.16.

ਚੌਪਈ

ਤਬ ਪਦੁਮਿਨੀ ਤਿਹ ਚਰਿਤ੍ ਬਨਾਯੋ । ਗੌਰਾ ਬਾਦਿਲ ਨਿਕਟ ਬੁਲਾਯੋ ।
ਤਿਨ ਪ੍ਰਤਿ ਕਹਿਯੋ ਕਹਿਯੋ ਮੁਰਿ ਕੀਜੈ । ਹਜਰਿਤ ਸਾਥ ਜਵਾਬ ਯੌ ਦੀਜੈ । ੧੭ ।

Chopaiee

tab padmini eh charit banayo. gora badal nikat bulayo.
tin prati kahoyo kahiyo mur kijae.hajrat sath javab jo dijae.17.

ਅਸਟ ਸਹਿਸ ਪਾਲਕੀ ਸ੍ਵਾਰੋ । ਅਸਟ ਅਸਟ ਤਾ ਮੈ ਭਟ ਡਾਰੋ ।
ਗੜ ਲਗਿ ਲਿਅਇ ਸਭਨ ਤਿਨ ਧਰੋ । ਤੁਮ ਹਜਰਤਿ ਸੌ ਐਸ ਉਚਰੋ । ੧੮ ।
Asat sehas palki savaro. Asat asat to mae bhat daro.
Gad lagi liyaye sabhan tin dharo. Turn hajrat so ais charo.18.

In the letter he wrote, "O Raja! Listen. I am tired of this siege of the fort for so long and now I would vacate this siege. I shall come with one horse rider and after visiting (seeing) the fort, I will go back home." (12)

The Rana then agreed to this request and could not see through the motive of this move. He went with a rider and kept him along with himself. (13)

On visiting each gate of the fort, he was offered a robe of honour. When he got down at the seventh gate, he caught hold of the Raja. (14)

Thus the king played a fraud with the Raja, while the Raja did not follow the secret behind it. When he had visited all the gates of the fort, he took the Raja along with him as a prisoner. (15)

Couplet :

When the Rana was caught by deceit, then he told him, "I shall kill you or else give away your Padmini to me." (16)

Chopaiee :

Then Padmini played a witchcraft (trick) and sent for two warriors called Gora and Badal. She told them, "You do as I am telling you and give this reply to the king.'(17)

She said, "Get ready eight thousand planquins and place eight warriors in each of them. Keep them waiting near the fort and then go and tell the king. (18)

ਏਕ ਬਸਤ੍ਰ ਹਮਰੋ ਤੁਮ ਲੀਜੈ । ਪ੍ਰਥਮ ਪਾਲਕੀ ਮੈ ਧਰਿ ਦੀਜੈ ।
ਤਾ ਪਰ ਭਵਰ ਗੁੰਜਾਰਤ ਜੈ ਹੈ । ਭੇਦ ਅਭੇਦ ਲੋਕ ਨਹੀ ਪੈ ਹੈ । ੧੯ ।
Ek bastar hamro turn lihae. Pratham palki mae dhari dijae.
Ta par bhavar gunjarat jae hae. Bhed abhed lok nahi pae hae.19.

ਤਬ ਗੋਰੈ ਬਾਦਿਲ ਸੋਈ ਕਿਯੋ । ਜਿਹ ਬਿਧਿ ਮੰਤ੍ਰ ਪਦੁਮਿਨੀ ਦਿਯੋ ।
ਗੜ ਕੇ ਲਹਤ ਡੋਰਿਕਾ ਧਰੀ । ਪਦੁਮਿਨੀ ਅਗ੍ ਪਾਲਕੀ ਕਰੀ । ੨੦ ।
Tab gorae badal soyi kiyo. Jeh bidh mantar padumani diyo.
Gad ke lehat dorika dhari. Padumani agar palki kari.20.

ਦੋਹਰਾ

ਪਦੀਮਨੀ ਕੇ ਪਟ ਪਰ ਘਨੇ ਭਵਰ ਕਰੈ ਗੁੰਜਾਰ ।
ਲੋਕ ਸਭੈ ਪਦੁਮਿਨੀ ਲਖੈ ਬਸਤ੍ ਨ ਸਕੈ ਬਿਚਾਰੁ । ੨੧ ।

Dohra

Padmani ke pat par ghane bhavar karae gunjar.
Lok sabhae padumani lakhae bastar na sakae bichar.21.

ਚੌਪਈ

ਤਾ ਮੈ ਡਾਰਿ ਲੁਹਾਰਿਕ ਲਯੋ । ਤਾ ਕੌ ਬਸਤ੍ ਤਵਨ ਪਰ ਦਯੋ ।
ਛੈਨੀ ਔਰ ਹਥੌਰਾ ਲਏ । ਵਾ ਬਢਈ ਕੇ ਕਰ ਮੋ ਦਏ । ੨੨ ।

Chopaiee

Ta mae dar luharik layo. Ta ko bastar tavan par dayo.
Chaeni aor hathora laye. Va badhyi ke kar mo daye.22.

ਦੂਤ ਦਿਲੀਸਹਿ ਬਚਨ ਉਚਾਰੇ । ਗ੍ਰਿਹ ਅਵਤ ਪਦੁਮਿਨੀ ਤਿਹਾਰੇ ।
ਰਾਨਾ ਸਾਥ ਪ੍ਰਥਮ ਮਿਲਿ ਅਊ । ਬਹੁਰਿ ਤਿਹਾਰੀ ਸੇਜ ਸੁਹਾਊ । ੨੩ ।
Doot diliseh bachan uchare. Greh avat padumani tihare.
Rana sath pratham mil ayu. Bahur tihari sej suhayu.23.

ਯੌ ਕਹਿ ਬਦੀ ਤਹਾ ਚਲਿ ਅਯੋ । ਤਾ ਕੀ ਕਟਤ ਬੇਰਿਯੈ ਭਯੋ ।
ਤਿਹ ਪਾਲਕੀ ਪ੍ਰਥਮ ਬੈਠਾਯੋ । ਇਹ ਤੇ ਓਹਿ ਡੋਰੀ ਪਹੁਚਾਯੋ । ੨੪ ।
Yo keh badhi taha chal gayo. Ta ki katat beriyae bhayo.
Teh.h palki pratham baethayo. Eh te ohi dori pahuchayo.24.

ਇਕ ਤੇ ਨਿਕਰ ਅਵਰ ਮੋ ਗਯੋ । ਅਨਤ ਤਹਾ ਤੇ ਨਿਕਸਤ ਭਯੋ ।
ਇਹ ਛਲ ਤਹਾ ਪਹੁੰਚਯੋ ਜਾਈ । ਤਬੈ ਦੁਰਗ ਮੈ ਬਜੀ ਬਧਾਈ । ੨੫ ।
Ik te nikri avar mo gayo. Anat taha te niksat bhayo.
Eh chal taha pahunchayo jayi. Tabae durag mae baji badhayi.25.

You take my dress and keep it in the first planquin and black bees would be hovering around it. People will not follow the secret behind it. (19)

Then Gora and Badal arranged like that as directed by Padmini. Near the fort, the planquins were kept down and the (false) planquin of Padmini was kept in front. (20)

Couplet :

The black bees were hovering around the robes of Padmini in large numbers. All the people thought it to be Padmini's planquin and could not think about her robes even. (21)

Chopaiee :

In that planquin a blacksmith was seated, who was wearing the robes (clothes) of Padmini. He was given a hammer and chisel in his hand. (22)

The king of Delhi (Allaudin) was then told that Padmini had come to his palace. She had said, "that first I would like to meet the Rana and then I would come and give you company, making your bed enjoyable." (23)

After saying this the blacksmith went to meet Raja Ratan Sain and cut off his shackles and made him sit in the first planquin from where he was shifted to the second planquin. (24)

The Rana, shifting from one to the next planquin gave a slip from there. With this deceitful action, he reached his fort and the drums of victory and joy were sounded in the fort. (25)

ਗੜ ਪਰ ਜਬੈ ਬਧਾਈ ਭਈ । ਸਬੁਅਨ ਕਾਢਿ ਕ੍ਰਿਪਾਨੈ ਲਈ ।
ਜ' ਪਰ ਪਹੁਚਿ ਖੜਗ ਕਹ ਝਾਰਿਯੋ । ਏਕੈ ਘਾਇ ਮਾਰ ਹੀ ਡਾਰਿਯੋ । ੨੬ ।
Gad par jabae badhayi jayi. Sayuan kadh kirpanae layi.
Ja par pahuch khadag keh jhariyo. Ekae ghaye mar hi dariyo.26.

ਧੁਕਿ ਧੁਕਿ ਪਰੇ ਧਰਨਿ ਭਟ ਮਾਰੇ । ਜਨੁਕ ਕਰਵਤਨ ਬਿਰਛ ਬਿਦਾਰੇ ।
ਜੁਝਿ ਜੁਝਿ ਮਰੇ ਅਧਿਕ ਰਿਸਿ ਭਰੇ , ਬਹੁਰਿ ਨ ਦਿਖਯਤ ਤਾਜਿਯਨ ਚਰੇ । ੨੭ ।
Dhuk dhuk pare dharan bhat bhare. Januk karvatan birach bidare.
Jujh jhujh marae adhik risi bhare. Bahur na dikhyat tajiyan chare.27.

ਦੋਹਰਾ
ਜੈਨ ਲਾਵਦੀ ਸਾਹ ਕੌ ਤਬ ਹੀ ਦਯੋ ਭਜਾਇ ।
ਰਤਨ ਸੈਨ ਰਾਨਾ ਗਏ ਗੜ ਇਹ ਚਰਿਤ੍ ਦਿਖਾਇ । ੨੮ ।
Dohra
Jaen lavdi sah ko tab hi dayo bhaj aye.
Ratan saen rana gaye gad eh charit dikhaye.28.

ਗੋਰਾ ਬਾਦਿਲ ਕੌ ਦਿਯੋ ਅਤਿ ਧਨ ਛੋਰਿ ਭਭਡਾਰ ।
ਤਾ ਦਿਨ ਤੈ ਪਦੁਮਿਨੀ ਭਏ ਬਾਢੀ ਪ੍ਰੀਤਿ ਅਪਾਰ । ੨੯ । ੧ ।
Gora badal ko diyo ati dhan chor bhandar.
Ta din tae padumani bhaye badhi preti apar.29.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਇਕ ਸੌ ਨਿੰਨਾਨਵੇ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੯੯ । ੩੭੨੭ । ਅਫਜੂੰ ।
Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
ik so ninanavo charitar samapatani sat subham sat.199. 3727. Aphjun.

ਦੋਹਰਾ
ਤ੍ਰਿਗਤਿ ਦੇਸ ਏਸ਼੍ਰ ਬਡੋ ਦੁਰਗਤਿ ਸਿੰਘ ਇਕ ਭੂਪ ।
ਦੇਹ ਤੇਗ ਪੂਰੋ ਪੁਰਖ ਸੁੰਦਰ ਕਾਮ ਸਰੂਪ । ੧ ।
Dohra
Trigat des esvar bado drugati singh ik bhoop.
Deg teg puro purakh sundar kam sarup.1 .

ਤੋਟਕ ਛੰਦ
ਉਡਗਿੰਦ੍ ਪ੍ਰਭਾ ਇਕ ਤਾ ਕੀ ਤ੍ਰਿਯਾ । ਦਿਨ ਰੈਨਿ ਭਜੈ ਮੁਖ ਜਾਸੁ ਪਿਯਾ ।
ਬਿਸੁਨਾਥ ਪ੍ਰਭਾ ਤ੍ਰਿਯ ਔਰ ਰਹੈ । ਅਤਿ ਸੁੰਦਰ ਤਾ ਕਹ ਜਗਤ ਕਹੈ । ੨ ।
Totak Chhand
Udgindar prabha ik ta ki triya. Din raen bhajae mukh jasu piya.
Bisunath prabha triye aor rahae. Ati sundar ta keh jagat kahae.2.

When the drums of felicitations were sounded in the fort, the warriors unsheathed their swords, and killed everyone with one stroke only, whosoever came. (26)

With thuds great warriors were falling on the ground, as if trees were being cut with saws and thrown down. They were fighting with great fury and were dying fighting and they were not seen riding the horses again (being killed). (27)

Couplet :

The king Allaudin was made to flee and with this deceitful action, Rana Ratan Sain had reached the fort safely. (28)

Gora and Badal were given lot of money in reward (by opening the treasury) since that day the Rana had developed a greater love for Padmini. (29)(1)

Here the hundred and ninety-ninth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well.

(199-3727)(Contd)

Couplet :

There was a mighty Raja, named Durgat Singh of the land of Trigat, who was an exponent of both the sword and the kettle and was as beautiful as Kamdev (God of love). (1)

Totak Chhand :

He had a wife called Udginder Prabha, who was always reciting the name of her beloved. The Raja had another wife named Bisunath Prabha, who was known as most charming in the world. (2)

ਬਿਸੁਨਾਥ ਪ੍ਰਭਾ ਤਨ ਪ੍ਰੀਤਿ ਰਹੈ । ਉਡਗਿੰਦ੍ ਪ੍ਰਭਾ ਇਕ ਬੈਨ ਚਹੈ ।
ਦਿਨ ਰੈਨਿ ਬੀਤਤ ਕਰੈ ਇਹ ਕੇ । ਕਬਹੂੰ ਗ੍ਰਿਹ ਜਾਤ ਨਹੀ ਤਿਹ ਕੇ.। ੩ ।
Bisunath prabha tan preti rahae. Udgindar prabha ik baen chahae.
Din raen bitet karae eh ke. Kabhun greh jat nahi tehh ke.3.

ਚੌਪਈ

ਤਾ ਪਰ ਸਤੁ ਤਵਨ ਕੋ ਧਾਯੋ । ਦੁਗਤਿ ਸਿੰਘ ਦਲੁ ਲੈ ਸਮੁਹਾਯੋ ।
ਮਚਿਯੋ ਜੁਧ ਅਤਿ ਬਜੈ ਨਗਾਰੇ । ਦੇਵ ਅਦੇਵ ਬਿਲੋਕਤ ਸਾਰੇ । ੪ ।

Chopaiee

Ta par satar tavan ko dhayo. Drugati singh dal lae samuhayo.
Machiyo judh ati baje nagare: Dev adev bilokat sare.4.

ਓਮਡੇ ਸੂਰ ਸਿੰਘ ਜਿਮਿ ਗਾਜਹਿ । ਦੋਊ ਦਿਸਨ ਜੁਛਓਆ ਬਾਜਹਿ ।
ਗੋਮੁਖ ਸੰਖ ਨਿਸਾਨ ਅਪਾਰਾ । ਢੋਲ ਮ੍ਰਿਦੰਗ ਮੁਚੰਗ ਨਗਾਰਾ । ੫ ।
Umde soor singh jim gajeh. Doyu disan jujhuya bajeh.
Gomukh sankh nisan apara. Dhol mirdang muchang nagara.5.

ਤੁਰਹੀ ਨਾਦ ਨਫੀਰੀ ਬਾਜਹਿ । ਮੰਦਲ ਤੂਰ ਉਤੰਗ ਬਿਰਾਜਹਿ ।
ਮੁਰਲੀ ਝ"ਝ ਭੇਰ ਰਨ ਭਾਰੀ । ਸੁਨਤ ਨਾਦ ਧੁਨਿ ਹਏ ਹਕਾਰੀ । ੬ ।
Turhi nad naphiri bajeh. Mandal toor utang birajeh.
Murli jhanjh bher ran bhari. Sunat nad dhuni hathe hakari.6.

ਜੁਗਨਿ ਦੈਤ ਅਧਿਕ ਹਰਖਾਨੇ । ਗੀਧ ਸਿਵਾ ਫਿਕਰਹਿ ਅਭਿਮਾਨੈ ।
ਭੂਤ ਪ੍ਰੇਤ ਨਾਚਹਿ ਅਰੁ ਗਾਵਹਿ । ਕਹੂ ਰੁਦ੍ ਡਮਰੂ ਡਮਕਾਵਹਿ । ੭ ।
Jugni daint adhik harkhane. Gedh Siva phikreh abhimanae.
Bhut pret nacheh aru gaveh. Kahun rudar damru damkaveh.7.

ਅਚਿ ਅਚਿ ਰੁਧਰ ਡਾਕਨੀ ਡਹਕਿਹ । ਭਖਿ ਭਖਿ ਅਮਿਖ ਕਾਕ ਕਹੁੰ ਕਹਕਿਹ ।
ਜੰਬੁਕ ਗੀਧ ਮਾਸ ਲੈ ਜਾਹੀ । ਕਛੁ ਕਛੁ ਸਬਦ ਬਿਤਾਲ ਸੁਨਾਹੀ । ੮ ।
Ach ach rudar dakni dehkahi. Bhakh bhakh amikh kak kahun kehkahi.
Junbak gedh mas lae jahi. Kachu kachu sabad bital sunahi.8.

ਝਮਕੈ ਕਹੁੰ ਅਸਿਨ ਕੀ ਧਾਰਾ । ਭਬਕਹਿ ਰੁੰਡ ਮੁੰਡ ਬਿਕਰਾਰਾ ।
ਧੁਕਿ ਧੁਕਿ ਪਰੇ ਧਰਨਿ ਭਟ ਭਾਰੇ । ਝੁਕਿ ਝੁਕਿ ਬਡੇ ਪਖਰਿਯਾ ਮਾਰੇ । ੯ ।
Jhamkae kahun asin ki dhara. Bhabhkeh rund mund bikrara.
Dhuki dhuki pare dharni bhat bhare. Jhuk jhuk bade pakhriya mare.9.

The Raja had great love for Bisunath, while Udginder was only waiting for him to talk to her slightly. But the Raja was spending his days and nights with Bisunath and would not visit Udginder at all. (3)

Chopaiee :

The Raja was attacked by the enemy once and Durgat singh also confronted him with a huge army and a fierce battle ensued and war drums were sounded. All the gods and demons were watching the battle. (4)

The fighting warriors were roaring like lions and from both sides songs of death (Maru) were being played and various drums including gemukh, conch shells, large drums, mirdang and muchang were sounded. (5)

Many musical instruments like clarionets, naad, nafiri, mandal, tur, utang, flute, Jhanjh and bher etc were being played and with the hearing of their music the warriors were challenging one another loudly. (6)

The evil spirits and demons were very thrilled. The vultures and jackals were making loud noises with great pride. The ghosts and evil spirits were singing and dancing around. Somewhere Rudra was also beating his small drum. (7)

The evil spirits were sipping blood and belching, while the crows were eating the flesh and meat and crowing around. The jackals and vultures were also picking meat and (lying)moving around and at places the betals were also heard singing. (8)

At places the swords edges were flashing, while the dreadful heads and trunks were seen making faint (breathing) noises, while mighty warriors were falling on the ground with thuds. Many horse riders were being killed by bending slightly. (9)

ਠਿਲਾ ਠਿਲੀ ਬਰਛਨਿ ਸੋ ਮਾਚੀ । ਕਦਾ ਕਦੀ ਕਰਵਾਰਿਨ ਰਾਚੀ ।
ਕਟਾ ਕਟੀ ਕਹੁੰ ਭਈ ਕਟਾਰੀ । ਧਰਨੀ ਅਰੁਨ ਭੇਸ ਭਈ ਸਾਰੀ । ੧੦ ।

Thila thili barchani so machi. Kadha kadhi karvarin rachi.
Kata kati kahun bhayi kaṭari. Dharni arun bhes bhayi sari.10.

ਕਾਢੇ ਦੈਤ ਦ"ਤ ਕਹੁੰ ਫਿਰੈ । ਬਰਿ ਬਰਿ ਕਹੁੰ ਬਰੰਗਨ ਬਰੈ ।
ਭੀਖਨ ਭਏ ਨਾਦ ਕਹੁੰ ਭਾਰੇ । ਭੈਰਵਾਦਿ ਛਬਿ ਲਖਨ ਸਿਧਾਰੇ । ੧੧

Kadhe daint dant kahun phirae. Bar bar kahun barangan barae.
Bhekhan bhaye nad kahun bhare. Baervad chab lakhan sidhare.11.

ਦੋਹਰਾ

ਭਕਭਕਾਹਿ ਘਾਯਲ ਕਹੁੰ ਕਹਕੈ ਅਮਿਤ ਮਸਾਨ ।
ਬਿਕਟਿ ਸੁਭਟ ਚਟਪਟ ਕਤੇ ਤਨ ਬ੍ਰਿਨ ਬਹੈ ਕ੍ਰਿਪਾਨ । ੧੨ ।

Dohra

Bhakbhakahe ghayal kahun kehkae amit masan.
Bikat subhat chatopat kate tan brin bahae kirpan.12.

ਚੌਪਈ

ਭੈਰਵ ਕਹੁੰ ਅਧਿਕ ਭਵਕਾਰੈ । ਕਹੁੰ ਮਸਾਨ ਕਿਲਕਟੀ ਮਾਰੈ ।
ਭਾ ਭਾ ਬਜੇ ਕਹੁੰ ਭੀਖਨ । ਤਨਿ ਧਨੁ ਤਜਹਿ ਸੁਭਟ ਸਰ ਤੀਖਨ । ੧੩ ।

Chopaiee

Bhaerav kahun adhik bhavkarae. Kahun masan kilkati marae.
Bha bha baje bher kahun bhekhan. Tan dhanu tajeh subhat sar tekhan.13.

ਅੜਿਲ

ਚਾਬਿ ਚਾਬਿ ਕਰਿ ਓਸਠ ਦੁਬਹਿਯਾ ਧਾਵਹੀ ।
ਬਜ੍ਰ ਬਾਨ ਬਿਛੁਅਨ ਕੇ ਬ੍ਰਿਨਨ ਲਗਾਵਹੀ ।
ਟੂਕ ਟੂਕ ਹ੍ਵੈ ਗਿਰੈ ਨ ਮੋਰੈ ਨੇਕ ਮਨ ।
ਹੋ ਤਨਿਕ ਤਨਿਕ ਲਗਿ ਗਏ ਅਸਿਨ ਕੀ ਧਾਰ ਤਨ । ੧੪ ।

Aril

Chab chab kari osath dubhiya
Bajar ban bichuan ke brinan lagavali.
Took took haav girae na morae nek man.
Ho tanik tanik lag gaye asan ki dhar tan.14.

The spears were being pierced and the swords were being used by unsheathing them, while somewhere the daggers were in use, making the whole ground red coloured with blood being splashed all around. (10)

Somewhere the demons were moving around with their teeth showing out, while the fairies were wedding the great warriors. At places horrible songs were heard and elsewhere (deity) Bhairavas were coming to watch the great splendour of the battle. (11)

Couplet

The wounds of the wounded warriors at some places were spurting blood, while at other places the ghosts were laughing loudly. Thestubborn warriors were killing others with their swords, while blood was oozing out of the wounds. (12)

Chopaiee

The Bhairavas (deities) were making loud shouts, while the ghosts were chanting slogans of death, while at places, dreadful instruments were being played, while the warriors were shooting sharpened arrows by stretching their bows. (13)

Aril

The warriors with their lips tightened were running around with their weapons, while the Baja and scorpion arrows were being (fired) shot causing wounds and the warriors were falling down, being cut into pieces, but were not retracing their steps from the battle. With the striking of swords, their body limbs were being thrown around in pieces. (14)

ਮੋਰਿ ਬਾਗ ਬਾਜਨ ਕੀ ਨੈਕ ਨ ਭਾਜਹੀ ।
ਖਰੇ ਖੇਤ.ਕੇ ਮਾਝ ਸਿੰਘ ਜਯੋ ਗਾਜਹੀ ।
ਖੰਡ ਖੰਡ ਹ੍ਵੈ ਗਿਰੇ ਖੰਡਿਸਨ ਖੰਡ ਖੰਡ ਕਰਿ ।
ਹੋ ਖੰਡੇ ਖੜਗ ਕੀ ਧਾਰ ਗਏ ਭਵਿਸਿੰਧ ਤਰਿ । ੧੫ ।
Mori bag bajan ki naek na bhajhi.
Khare khet ke majh singh jayo gajhi.
Khand khand haav gire khandisan khand kari.
Ho khande khadag ki dhar gaye baysindh tari.15.

ਦੋਹਰਾ

ਭਕਭਕਾਹਿ ਘਾਯਲ ਕਹੂੰ ਰੁੰਡ ਮੁੰਡ ਬਿਕਰਾਰ ।
ਤਰਫਰਾਹਿ ਲਾਗੇ ਕਹੂੰ ਛਤ੍ਰੀ ਛਤ੍ਰਨ ਧਾਰਿ । ੧੬ ।

Dohra

Bhakbhakeh ghayal kahun rund mund bikrar.
Tarpharahe lage kahun chatri chatran dhari.16.

ਚੌਪਈ

ਹਾਕਿ ਹਾਕਿ ਭਟ ਤਰੈ ਧਵਾਵਹਿ । ਗਹਿ ਗਹਿ ਅਸਿਨ ਅਰਿਨ ਅਰਿਨ ਬ੍ਰਿਣ ਲਾਵਹਿ ।
ਚਟਪਟ ਸੁਭਟ ਬਿਕਟ ਕਟਿ ਮਰੈ । ਚੁਨਿ ਐਨ ਅਪਛਰਾ ਬਰੇ ।੧੭ ।

Chopaiee

Hak hak bhat tarae dhavaveh. Geh geh asan asran brin laveh.
Chatpat subhat bikat kati marae. Chun chun aen apchara bare.17.

ਅੜਿਲ

ਦੁਗਤਿ ਸਿੰਘ ਕੋ ਸੂਰ ਸਕਲ ਭਾਜਤ ਭਏ ।
ਨ੍ਰਿਪ ਜੂਝੇ ਰਨ ਮਾਹਿ ਸੰਦੇਸਾ ਅਸ ਦਏ ।
ਸੁਨਿ ਬਿਸੁਨਾਥ ਪ੍ਰਭਾ ਚਿਤ ਭੀਤਰ ਚਕਿ ਗਈ ।
ਹੋ ਸ੍ਰੀ ਉਡਗਿੰਦ੍ ਪ੍ਰਭਾ ਜਰਬੇ ਕਹ ਉਦਿਤ ਭਈ । ੧੮ ।

Aril

Drugati singh ke soor sakal bhajat bhaye.
Nirap juj he ran mahe sandesa as daye.
Sun bisunath prabha chit bhitar chak gayi.
Ho Sri Udgindar prabha jarbe keh udit bhayi.18.

ਜੌ ਧਨੁ ਤਾ ਕੋ ਹੁਤੋ ਸੁ ਦਿਯੋ ਲੁਟਾਇ ਕੈ । ਚਲੀ ਜਰਰਨ ਕੇ ਹੇਤ ਮ੍ਰਿਦੰਗ ਬਜਾਇ ਕੈ ।
ਪ੍ਰਾਨ ਨਾਥ ਜਿਤ ਗਏ ਤਹੀ ਮੈ ਜਾਇ ਹੌ ।ਹੌ ਜਿਯਤ ਨ ਅਵਤ ਧਾਮ ਮਰੇ ਤੇ ਪਾਇ ਹੌ ।੧੯।
jo dhan t; ko huto su diyo lutaye kae .chali jararan ke het mridung bajaye kae .
pran nath ijt gaye tehi mae jaye ho.hi jiyat n avat dham mare te paye ho.19

None of them was stepping back by moving their horses side ways or fleeing away. They were roaring like lions standing in the battlefield, while they were falling down being cut into pieces with the double-edged swords, and some others had gone to heavens (killed) being smitten with the swords. (15)

Couplet

At places, the mutilated heads and trunks were making sizzling sounds, while at places Kashatriyas with canopies (overhead) were writhing and fluttering in pain. (16)

Chopaiee

The warriors were attacking the enemy by racing. their horses and with their swords causing wounds to the enemy, while mighty warriors were being killed instantly being cut into pieces and the fairies were wedding them by selecting some of them. (17)

Aril

All the warriors of Durgat singh were on the run (fleeing), giving an indication that the Raja had been killed in battle. Bisunath Prabha on hearing this message got surprised (shocked) while Udginder Prabha got ready to immolate herself (for Sati function). (18)

Whatever money she had ,was distributed among poor and with beat of drums, she moved further for burning herself, saying she would follow her spouse to the heavens. While he was alive, he never visited me, but now I will join him after death. (19)

ਸ੍ਰੀ ਬਿਸੁਨਾਥ ਪ੍ਰਭਾ ਜਰਬੇ ਤੇ ਡਰਿ ਗਈ ।
ਮਰਿਯੋ ਨ੍ਰਿਪਤਿ ਸੁਨਿ ਕਾਨ ਅਧਿਕ ਪੀਟਤ ਭਈ ।
ਤਬ ਲੌ ਅਰਿਨ ਬਿਦਾਰਿ ਗਯੋ ਨ੍ਰਿਪ ਆਇ ਕੈ ।
ਹੌ ਹੇਰਿ ਸਤੀ ਕੀ ਮੀਚਿ ਰਹਿਯੋ ਬਿਸਮਾਇ ਕੈ । ੨੦ ।
Sri bisunath prabha jarbe te dari gayi.
Mariyo nirpati suni kan adhik pitat bhayi.
Tab to arin bidar gayo nirap aye kae.
Ho her sati ki meech rahiyo bismaye kae.20.

ਜਬ ਉਡਗਿੰਦ੍ ਪ੍ਰਭਾ ਕੀ ਸੁਧਿ ਕਾਨਨ ਪਰੀ ।
ਬਿਰਹ ਤਿਹਾਰੇ ਬਾਲ ਅਗਨਿ ਮੋ ਜਰਿ ਮਰੀ ।
ਤਬ ਪਿਯ ਤਬ ਹੀ ਤਹਾ ਪਹੂਚਯੋ ਆਇ ਕੈ ।
ਹੌ ਤਰਲ ਤੁਰੰਗਨ ਮਾਝ ਤੁਰੰਗ ਧਵਾਇ ਕੈ । ੨੧ ।
Jab udigindar prabha ki sudh kanan pari.
Bireh tihare bal agni mo jar mari.
Tab piye tab hi taha pahunchayo aye kae.
Ho taral turangan majh turang dhavaye kae.21.

ਦੋਹਰਾ

ਨ੍ਰਿਪ ਅਵਤ ਲੌ ਮੂਰਖਨ ਦੀਨੀ ਚਿਤਾ ਜਰਾਇ ।
ਜਿਯਤ ਮਰੇ ਪਤਿ ਕੀ ਕਛੂ ਸੁਧਿ ਨਹਿ ਲਈ ਬਨਾਇ । ੨੨ ।

Dohra

Nirap ava lo murkhan dini chita jaraye.
Jivat mare pati ki kachu sudh nahi layi banaye.22.

ਅੜਿਲ

ਤ੍ਰਿਯ ਕੋ ਲੈ ਲੈ ਨਾਮੁ ਨ੍ਰਿਪਤਿ ਪੀਟਤ ਭਯੋ।
ਮੁਹਿ ਕਾਰਨ ਇਹ ਬਾਲ ਅਗਨਿ ਮਹਿ ਜਿਯ ਦਯੋ ।
ਬਰਤ ਬਾਲ ਕੌ ਅਬ ਹੀ ਐਚਿ ਨਿਕਾਰਿ ਹੌ ।
ਹੌ ਨਾਤਰ ਯਾਹਿ ਸੰਗ ਸ੍ਵਰਗ ਸਿਧਾਰਿ ਹੌ । ੨੩ ।

Aril

Triye ko lae Jae nam nnpat petat bhayo. Muh karan eh bal agni meh jiye dayo.
Banat bal ko ab hi aech nikar ho. Ho natar jar yahi sang savarg sidhari ho.23.

ਚੌਪਈ

ਅਬ ਹੀ ਤੁਰੰਗ ਅਗਨਿ ਮੈ ਡਾਰੋ । ਜਰਤ ਪ੍ਰਿਯਾ ਕਹੁ ਐਚਿ ਨਿਕਾਰੋ ।
ਕੈ ਹਮਹੂੰ ਯਾਹੀ ਚਿਤ ਜਰਿ ਹੈ । ਸੁਰ ਪੁਰ ਦੋਊ ਪਯਾਨੋ ਕਰਿ ਹੈ । ੨੪ ।

Chopaiee

Ab hi turang agni mae daro. Jarat priya kaki aech nikaro.
Kae mhun yahi chit jari hae. Sur pur doyu payano kari hae.24.

Sri Bisunath Prabha was afraid of burning herself, though on hearing about his death, she started wailing and crying (beating her head). In the meantime the Raja came back, having killed the enemy and hearing about the immolation bid of Udginder Prabha, got surprised. (20)

When the news of the immolation of Udginder Prabha reached his ears, he took a fast steed and reached for the place of the beloved. (21)

Couplet

By the time Raja reached there, the fools had lit the pyre and without verifying about the Raja's death, they had done everything. (22)

Aril

By repeating the name of the wife, the Raja started wailing and beating his head, saying that for his sake the wife had given her life. 91 will pull out my burning wife, or else I shall also proceed to heavens by burning myself. (23)

Chopaiee

I shall throw the horse into the burning pyre and shall pull out my burning beloved or else I will also kill myself by burning and both will go to heaven together. (24)

ਦੋਹਰਾ

ਖੜਗ ਕਾਢ ਕਰ ਮੈ ਲਯੋ ਮੋਹਿ ਨ ਪਕਰਿਯੋ ਕੋਇ ।
ਕੈ ਕਾਢੋ ਇਹ ਕੈ ਜਰੈ ਕਰਤਾ ਕਰੈ ਸੋ ਹੋਇ । ੨੫ ।

Dohra

Khadag kadh kar mae layo mohe na pakriyo koye.
Kae kadho eh kae jarae karta karae so hoye.25.

ਅੜਿਲ

ਖੜਗ ਕਾਢਿ ਕਰ ਮਾਝ ਧਵਾਵਤ ਹੈ ਭਯੋ ।
ਜਰਤ ਜਹਾ ਤ੍ਰਿਯ ਹੁਤੀ ਚਿਤਾ ਮੈ ਪਤਿ ਗਯੋ ।
ਪਕਰ ਭੁਜਾ ਤੇ ਐਚਿ ਤਰੁਨ ਤਰੁਨੀ ਲਿਯੋ ।
ਹੋ ਰਾਜਸਿੰਘਸਨ ਪਾਵ ਬਹੁਰਿ ਅਪਨੋ ਦਿਯੋ । ੨੬ ।

Aril

Khadag kadh kar :najh dhavavat hae bhayo. Jarat jaha triye huti chita mae pati gayo.
Pakar bhuja te aech tarun taruni liyo. Ho rajsinghasan pay bahur apano diyo.26.

ਦੋਹਰਾ

ਨਿਰਖ ਰਾਵ ਤਨ ਕਹਿ ਉਠੇ ਧੰਨਯ ਧੰਨਯ ਸਭ ਸੂਰ ।
ਮਰੈ ਸ੍ਵਰਗ ਬਾਸਾ ਤਿਨੈ ਜੀਵਤ ਬਾਚਾ ਪੂਰ । ੨੭ ।

Dohra

nirakh re tan kahi uthae dhanye dhanye sab soor.
maraye savarg basa tinae jivat bacha poor.27.

ਚੌਪਈ

ਸਭ ਰਾਨਿਨ ਐਸੇ ਸੁਨਿ ਪਾਯੋ । ਤਾਹਿ ਜਰਤ ਨ੍ਰਿਪ ਆਪੁ ਬਚਾਯੋ ।
ਮਰਤ ਹੁਤੀ ਜੀਵਤ ਸੋ ਭਈ । ਜੀਵਤ ਹੁਤੀ ਮ੍ਰਿਤਕ ਹ੍ਵੈ ਗਈ । ੨੮ ।

Chopaiee

Sab ranin aise suni payo. Tahe jarat nirap aap bachayo.
Marat hiti jivat so bhayi. Jivat huti mritak haav gayi.28.

ਅਬ ਹਮ ਕੌ ਨ੍ਰਿਪ ਚਿਤ ਨ ਲਯੋ ਹੈ । ਵਾਹੀ ਕੇ ਹ੍ਵੈ ਕੈ ਬੀਸ ਜੋ ਹੈ ।
ਅਬ ਕਛੁ ਐਸ ਉਪਾਇ ਬਨਾਊ । ਯਾ ਸੋ ਪਤਿ ਕੀ ਪ੍ਰੀਤਿ ਮਿਟਾਊ । ੨੯ ।

Ab ham ko nirap chit na layae hae. Vahi ke haav kae basi jae hae.
Ab kachu aes upaye banayu. Ya so pati ki preet mitayu.29.

ਦੇਖਹੁ ਇ ਰਾਵਹਿ ਕਯਾ ਕਹਿਯੈ । ਮਨ ਮੈ ਸਮੁਝਿ ਮੌਨਿ ਹ੍ਵੈ ਰਹਿਯੈ ।
ਜੋ ਲੈ ਮੂਰਤਿ ਜਾਰ ਕੀ ਜਰੀ । ਤਾ ਕੇ ਹੇਤ ਇਤਿ ਇਨ ਕਰੀ । ੩੦ ।

Dekhu eh raveh kaya kahiyae. Man mae samujhi mon haav rahiyae.
Jo lae murti jar ki kari. Ta ke het iti in kari.30.

Couplet

The raja pulled out the sword in his hand and said, "No one should stop me from burning, or I shall pull her out or bum myself." Further as the Lord wills, shall happen. (25)

Aril

Holding his sword in hand and racing his horse, he reached the place, where the wife was burning and the husband also entered the pyre. The Raja, holding the wife by hand, pulled her out and then stepped on his throne. (26)

Couplet

Seeing the Raja, all the warriors started praising and saluting him. Such warriors proceed to heavens on their death and while alive, they stick to their words, fulfilling their promise. (27)

Chopaiee

When the other queens heard that the Raja had himself saved the burning queen (Udginder Prabha)? Look at the wonders of the Lord, the wife who was going to die, had been saved alive, while the other queen who was living earlier, was almost dead. (28)

The second queen thought to herself that "the Raja would not love her anymore and he would be under the control of the other queen. So I should make some arrangement to dissuade him from her attachment. Thus finishing his love for her." (29)

"So what should be told to the Raja? She was thinking, so it would be better to keep quiet at present. She was burning herself with the photo of the paramour though the Raja had done so much for her." (30)

ਯਹ ਲੈ ਮੂਰਤ ਜਾਰ ਕੀ ਜਰੀ । ਹੈ ਹੈ ਅਰਧ ਜਰੀ ਹੂੰ ਪਰੀ ।
ਜੌ ਤਾ ਕੌ ਇਹ ਰਾਵ ਨਿਹਾਰੈ । ਅਬ ਹੀ ਜ' ਕੌ ਜਿਯਤੇ ਮਾਰੈ । ੩੧ ।
Yeh lae murti jar ki kari. Haav hae aradh jari hun pari.
Jo ta ko eh rav niharae. Ab hi ya ko jiyte marae.31.

ਜੌ ਤਾ ਕੌ ਇਹ ਰਾਵ ਸੁਨਿ ਪਾਯੋ । ਹੋਰਨ ਤਵਨ ਚਿਤਾ ਕਹ ਆਯੋ ।
ਅਰਧ ਜਰੀ ਪ੍ਰਿਤਮਾ ਲਹਿ ਲੀਨੀ । ਪ੍ਰੀਤਿ ਜੁ ਬਢੀ ਹੁਤੀ ਤਜਿ ਦੀਨੀ । ੩੨ ।
Yo jab baen rav suni payo. Heran tavan Chita kehayo.
Aradh jari pretma leh lini. Priti ju badhi huti taj dini.32.

ਤਬ ਬਾਨੀ ਨਭ ਤੇ ਇਹ ਹੋਈ । ਉਡਗ ਪ੍ਰਭਾ ਮਹਿ ਦੋਸੁ ਨ ਕੋਈ ।
ਬਿਸੁਸ ਪ੍ਰਭਾ ਯਹਾ ਚਰਿਤ ਬਨਾਯੋ । ਤਾ ਤੇ ਚਿਤ ਤੁਮਰੋ ਡਹਿਕਾਯੋ । ੩੩ ।
Tab bani nabh te eh hoyi. Udag prabha meh dos na koyi.
Bisus prabha yaha charit banayo. Ta te chit tumor dehkayo.33.

ਜਿਹ ਤ੍ਰਿਯ ਤੁਮ ਤਨ ਜਰਿਯੋ ਨ ਹਯੋ । ਤਵਨਿ ਬਾਲ ਅਸਿ ਚਰਿਤ ਬਨਯੋ ।
ਜਿਨਿ ਨ੍ਰਿਪ ਕੀ ਯਾ ਚੌ ਰੁਚਿ ਬਾਢੈ । ਜੀਯਤ ਹਮੈ ਛੋਰਿ ਕਰਿ ਛਾਡੈ । ੩੪ ।
Jeh triye tum tan jariyo na gayo. Tavan bal as charit banayo.
Jin nirap ki ya so ruchi badhae. Jiyat hamae chor kari chadae.34.

ਤਬ ਰਾਜੇ ਐਸੇ ਸੁਨਿ ਪਾਈ । ਸਾਚੀ ਹੀ ਸਾਚੀ ਠਹਰਾਈ ।
ਉਡਗਿ ਪ੍ਰਭਾ ਤਨ ਅਤਿ ਹਿਤ ਕੀਨੋ । ਵਾ ਸੌ ਤਯਾਗਿ ਨੇਹ ਸਭ ਦੀਨੋ । ੩੫ ।
Tab rajae aise sun payi. Sachi hi sachi thehrayi.
Udag prabha tan ati hit kino. Va so tayagi neh sabh dino.35.

ਦੋਹਰਾ

ਸ੍ਰੀ ਉਡਗਿੰਦ੍ਰ ਪ੍ਰਭਾ ਭਏ ਰਾਜ ਕਰਿਯੋ ਸੁਖ ਮਾਨ ।
ਬਿਸੁਸਿ ਪ੍ਰਭਾ ਸੰਗ ਦੋਸਤੀ ਦੀਨੀ ਤਯਾਗ ਨਿਦਾਨ । ੩੬ । ੧ ।

Dohra

Sri Udgindar prabha bhaye raj kariyo sukh man.
Bisus prabha sang dosti dini tayag nidan.36.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯ'ਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਦੋਇ ਸੌ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੨੦੦ । ੩੭੬੩ । ਅਫਜੂੰ ।

Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
doye so charitar samapatam sat subham sat.200. 3763. Aphjun.

The paramour for whose sake, she was going to immolate, but was half burnt only. If the Raja were to glance her, then he would himself bum her alive. (31)

When the Raja heard this, he came to see the pyre. He took the half burnt photo and the increased love for that queen was negated (lost). (32)

Then a heavenly voice was heard that "there was no flaw (no defect) in Udginder Prabha, instead Bisunath Prabha had played this trick (witchcraft), which had created a doubt in your mind." (33)

The wife, who could not give up her life for your sake was making this deceitful effort, lest the Raja may not desert her and develop love for the other queen. (34)

Then the Raja, hearing this revelation, thought it to be true and showed his great love for Udag Prabha, leaving (discarding) his love for the other queen. (35)

Couplet

Then the Raja continued to rule along with Udginder Prabha with great joy and bliss. Finally he gave up his love and friendship for Bisun Prabha. (36)(1)

Here the two hundredth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (200-3763)(Contd)

ਦੋਹਰਾ

ਰੂਮ ਸਹਿਰ ਕੇ ਸਾਹ ਕੀ ਸੁਤਾ ਜਲੀਖਾ ਨਾਮ ।
ਕਿਧੌ ਨਾਮ ਕੀ ਕਾਮਨੀ ਕਿਧੌ ਅਪ ਹੀ ਕਾਮ । ੧ ।

Dohra

Room sehar ke sah ki suta jalikha nam.
Kidho kam ki kamni kidho aap hi kam.1 .

ਅਤਿ ਜੋਬਨ ਤਾ ਕੈ ਦਿਪੈ ਸਭ ਅੰਗਨ ਕੇ ਸਾਥ ।
ਦਿਨ ਅਸਿਕ ਦਿਨਪਤਿ ਰਹੈ ਨਿਸੁ ਅਸਿਕ ਨਿਸਨਾਥ । ੨ ।

Ati joban ta pae dipae sabh angan ke sath.
Din asik dinpati rahae nisu asik nisnath.2.

ਸਹਸਾਨਨ ਸੋਭਾ ਭਨੈ ਲਿਖਤ ਸਹਸ ਭੁਜ ਜਾਹਿ ।
ਤਦਿਪ ਜਲੀਖਾ ਕੀ ਪ੍ਰਭਾ ਬਰਨਿ ਨ ਅਵਤ ਤਾਹਿ । ੩ ।

Sehsanan sobha bhanae likhat sehas bhuj jahe.
Tadip jalikha ki prabha barn na avat tahe.3.

ਚੌਪਈ

ਮਿਸਰ ਸਾਹ ਕੋ ਪੂਤ ਭਣਿਜੈ । ਯੂਸਫ ਖ" ਤਿਹ ਨਾਮ ਕਹਿਜੈ ।
ਜੋ ਅਬਲਾ ਤਿਹ ਨੈਕੁ ਨਿਹਾਰੈ । ਚਟ ਦੈ ਲਾਜ ਬਸਤ੍ ਕੋ ਫਾਰੈ । ੪ ।

Chopaiee

Misar sah ko poot bhanijae. Yusaph khan tehh nam kahijae.
Jo abla tehh naek niharae. Chat dae laj bastar ko pharae.4.

ਦੋਹਰਾ

ਤਾ ਕੇ ਤਨ ਮੈ ਅਤਿ ਪ੍ਰਭਾ ਅਪਿ ਕਰੀ ਕਰਤਾਰ ।
ਪੈਗੰਬਰ ਅੰਬਰ ਤਿਸੈ ਕਹਤ ਸੁ ਬੁਧਿ ਬਿਚਾਰਿ । ੫ ।

Dohra

Ta ke tan mae ati prabha aap kari kartar.
Paeganbar anbar tisae kehat su budhi bichar.5.

ਚੌਪਈ

ਤਾ ਕੇ ਭਾਤ ਸਕਲ ਰਿਸਿ ਧਾਰੈ । ਹਮ ਕਯੋ ਹੂੰ ਯੂਸਫ ਕੋ ਮਾਰੈ ।
ਹਮਰੋ ਰੂਪ ਕਰਿਯੋ ਘਟ ਕਰਤਾ । ਯਾ ਕੋ ਰੂਪ ਦੁਖਨ ਕੋ ਹਰਤਾ । ੬ ।

Chopaiee

Ta ke bhrat sakal risi dharae. Ham kayo hun yusaph ko marae.
Hamro roop kariyo ghat karta. Ya ko roop dukhan ko harta.6.

Couplet :

Zulekha was the daughter of the king of Rome. Either she was the wife of Kamdev (god of love) or she was herself Kamdev (was extremely beautiful). (1)

Her youthful charm was evident from all her shining limbs. During daytime the sun was in love with her, while at night the moon would adore her. (2)

If Sheshnag were to describe her glorious beauty and Sehsarbah was to write it, even then they would be (unable) incapable of describing her beauty. (3)

Chopaiee :

The king of Egypt had one son, who was called Yusaf Khan. If any woman would glance him for a moment. She would tear off her clothes of modesty instantly (she would want his love). (4)

Couplet :

The Lord Almighty had created his beautiful body by himself. All wise and thoughtful people would call him to be having the form of a prophet (would accept him as a god). (5)

Chopaiee :

All his brothers were jealous of his beauty (inimical to him) and were always planning how to kill him. They were also thinking that God had created them as inferior to him in beauty. His charm was able to cast away one's afflictions (sufferings). (6)

ਚੌਪਈ

ਤਾ ਕੋ ਲੈ ਅਖੇਟ ਕਹਿ ਗਏ । ਬਹੁ ਬਿਧਿ ਮ੍ਰਿਗਨ ਸੰਘਾਰਤ ਭਏ ।
ਅਧਿਕ ਪਯਾਸ ਜਬ ਤਾਹਿ ਸਤਾਯੋ । ਏਕ ਕੂਪ ਭ੍ਰਾਤਾਨ ਤਕਾਯੋ । ੭ ।

Chopaiee

Ta ko lae akhet keh gaye. Bahu bidh mrigan sangharat bhaye.
Adhik payas jab tahe satayo. Ek koop bharatan takayo.7.

ਤਹ ਹਮ ਜਾਇ ਪਾਨਿ ਸਭ ਪੀਯੈ । ਸੋਕ ਨਿਵਾਰਿ ਸੁਖੀ ਹ੍ਵੈ ਜੀਯੈ ।
ਯੂਸਫ ਬਾਲਤ ਨ ਪਾਵਤ ਭਯੋ । ਜਹ ਵਹ ਕੂਪ ਹੁਤੋ ਤਹ ਗਯੋ । ੮ ।

Tehh ham jaye Pani Sabh piyae. Sok nivari sukhi haav jiyae.
Yusaph bat na pavat bhayo. Jeh veh koop huto tehh gayo.8.

ਚਲਿ ਬਨ ਮੈ ਕੂਪ ਨਿਹਾਰਿਯੋ । ਗਹਿ ਭਇਯਨ ਤਾ ਮੈ ਤਿਹ ਡਾਰਿਯੋ ।
ਘਰ ਯੌ ਅੰਨਿ ਸੰਦੇਸੋ ਦਯੋ ਯੂਸਫ ਅਜੁ ਸਿੰਘ ਭਖਿ ਲਯੋ । ੯ ।

Chal ban mae jab koop nihariyo. Geh bhaiyan ta ma.e tehh dariyo.
Ghar yo an sandeso dayo. Yusaph aaj singh bhakh layo.9.

ਖੋਜਿ ਸਕਲ ਯੂਸਫ ਕੋ ਹਾਰੇ । ਅਸੁਖ ਭਏ ਸੁਖ ਸਭੈ ਬਿਚਾਰੈ ।
ਤਹਾ ਏਕ ਸੌਦਾਗਰ ਆਯੋ । ਕੂਪ ਬਿਖੈ ਤੇ ਤਾ ਕਹ ਪਾਯੋ । ੧੦ ।

Khoj sakal yusaph ko hare. Sukh bhaye sukh sabhae bisare.
Taha ek sodagar ayo. Koop bikhae to ta keh payo.10.

ਤਾ ਕਹ ਅੰਗ ਅਪੁਨੇ ਕਰਿ ਲਯੋ । ਬੇਚਨ ਸਾਹ ਰੂਮ ਕੇ ਗਯੋ ।
ਅਧਿਕ ਮੋਲ ਕੋਊ ਨਹਿ ਲੇਵੈ । ਗ੍ਰਿਹ ਕੋ ਕਾਢਿ ਸਕਲ ਧਨੁ ਦੇਵੈ । ੧੧ ।

Ta keh sang apune kar layo. Bechan sah roop ke gayo.
Adhik mel koyu neh levae. Grehh ko kadh sakal dhanu devae.11.

ਦੋਹਰਾ

ਜਬੈ ਜਲੀਖਾ ਯੂਸਫਹਿ ਰੂਪ ਬਿਲੋਕਯੋ ਜਾਇ ।
ਬਸੁ ਅਸੁ ਦੈ ਤਾ ਕੋ ਤੁਰਤ ਲਿਯੋ ਸੁ ਮੋਲ ਬਨਾਇ । ੧੨ ।

DOHRA

Jabae jalikha yusapheh roop bilokayo jaye.
Basu asu dae ta ko turat liyo su mel banaye.12.

ਚੌਪਈ

ਮੁਖ ਮਾਗਯੋ ਤਾ ਕੋ ਧਨੁ ਦਿਯੋ । ਯੂਸਫ ਮੋਲ ਅਮੋਲਕ ਲਿਯੋ ।
ਭਾਤਿ ਭਾਤਿ ਸੇਤੀ ਤਿਹ ਪਾਰਿਯੋ । ਬਡੋ ਭਯੋ ਇਹ ਭਾਤਿ ਉਚਾਰਿਯੋ । ੧੩ ।

Chopaiee

Mukh magyo ta ko dhanu diyo. Yusaph mol amolat liyo.
Bhat bhat seti tehh pariyo. Bado bhayo eh bhat uchariyo.13.

Chopaiee :

Then they took him for hunting spree and were killing many deer (wild animals). When Yusaf was feeling very thirsty, (pestered by thirst), the brothers showed him (Yusaf) a well. (7)

They said, "We all will go there for drinking water and feel happy (relieved) (from the suffering) caused by thirst. Yusaf did not grasp their meaning (secret) and went to the well. (8)

When they saw the well in the jungle, the brothers caught hold of him and threw him into the well. They told on coming back home that a lion had devoured Yusaf to-day. (9)

All the people got tired of searching for Yusaf and felt greatly pained and their happiness had given way. One merchant came there and saw Yusaf in the well. (10)

He took him out of the well and brought him along with himself. Then he took him to the king of Rome for selling him (as slave). The merchant was asking for too much money in exchange of Yusaf (as price) so no one could buy him, even if someone were to give all the money he had (it was not enough to buy him). (11)

Couplet :

When Zulekha saw his charming beauty and after settling the price somehow, bought him and took him home immediately. (12)

Chopaiee :

She gave the price asked for by the merchant and bought Yusaf for the price. She brought him up with great affection and care. When he grew up, she then said like this. (13)

ਚਿਤ੍ਰਸਾਲ ਤਾ ਕੌ ਲੈ ਗਈ । ਨਾਨਾ ਚਿਤ੍ਰ ਦਿਖਾਵਤ ਭਈ ।
ਅਧਿਕ ਯੂਸਫ ਜਬੈ ਰਿਝਾਯੋ । ਤਬ ਤਾ ਸੋ ਯੌ ਬਚਨ ਸੁਨਾਯੋ । ੧੪ ।
chitarsal ko lae gayi. nana chitar dikhavat bhayi.
adhik yusapheh jabae rijhayo. tab ta so yo bachan sunayo.14.

ਹਮ ਤੁਮ ਅਜੁ ਕਰੈ ਰਤਿ ਦੋਊ । ਹੈ ਨ ਇਹਾ ਠਾਢੋ ਜਨ ਕੋਊ ।
ਕਵਨ ਲਖੇ ਕਾ ਸੋ ਕੋਊ ਕਹਿ ਹੈ । ਹਯਾ ਕੋ ਅਨਿ ਰਮਤ ਹਮ ਗ਼ਹਿ ਹੈ । ੧੫ ।
ham tum aaj karae rati doyu. hae na iha thadho jan koyu.
kavan lakhe ka so koyu keh hae. haye ko aan ramat ham geh hae.15.

ਦੋਹਰਾ

ਮੈ ਤਰੁਨੀ ਹਮ ਹੂੰ ਤਰੁਨ ਦੁਹੁਅਨ ਰੂਪ ਅਪਾਰ ।
ਸੰਕ ਤਯ'ਗਿ ਰਤਿ ਕੀਜਿਯੈ ਕਤ ਜਕਿ ਰਹੇ ਕੁਮਾਰ । ੧੬ ।

DOHRA

Mae taruni turn hun tarunn duhunan roop apar.
Sank tayag rati kijiaye kat jak rape kumar.16.

ਚੌਪਈ

ਤੈ ਜੁ ਕਹਤ ਨਹਿ ਕੋਊ ਨਿਹਾਰੈ ਅ"ਧਰ ਜਯੋ ਤੈ ਬਚਨ ਉਚਾਰੈ ।
ਸਾਖੀ ਸਾਤ ਸੰਗ ਕੇ ਲਹਿ ਹੈ । ਅਬ ਹੀ ਜਾਇ ਧਰਮ ਤਨ ਕਹਿ ਹੈ । ੧੭ ।

Chopaiee

Tae ju kehat nahi koyu niharae. Andhar jayo tae bachan ucharae.
Sakhi sat sang ke leh hae. Ab hi jaye dharma tan kahi hae.17.

ਅੜਿਲ

ਧਰਮਰਾਇ ਕੀ ਸਭਾ ਜਬੈ ਦੋਊ ਜਾਇ ਹੈ ।ਕਹਾ ਬਦਨ ਲੈ ਤਾਸੈ ਉਤ੍ਰ ਦਿਯ'ਇ ਹੈ ।
ਇਨ ਬਾਤਨ ਕੌ ਤੈ ਤ੍ਰਿਯ ਕਹਾ ਬਿਚਾਰਈ ।ਹੌ ਮਹਾ ਨਰਕ ਕੇ ਬੀਚ ਨ ਮੋ ਕੌ ਡਾਰਈ । ੧੮ ।

Aril

Dharamraye ki sabha jabae doyu jaye hae. Kaha badan lae tasae utar dikhaye hae.
In batan ko tae triye kaha bicharyi. Ho maha narak ke beech na mo ko daryi.18.

ਸਾਲਗ੍ਰਮ ਪਰਮੇਸ੍ ਇਹੀ ਬਾਤਨ ਗਏ । ਦਾਸ ਰਾਵਨ ਕੇ ਸੀਸ ਇਹ ਵਤਨ ਗਏ ।
ਸਹਸ ਭ੍ਗਨ ਬਾਸਵ ਯਾਹੀ ਤੇ ਪਾਇਯੋ । ਹੌ ਇਨ ਬਾਤਨ ਤੇ ਮਦਨ ਅਨੰਗ ਕਹਾਇਯੋ ।੧੯ ।
Salgram parmesar ihi gati te bhaye. Das ravan ke sees ihi batan gaye.
Sehas bhagan basav yahi te paiyo. Ho in batan te madan anang kahaiyo.19.

ਇਨ ਬਾਤਨ ਤੇ ਚੰਦ੍ ਕਲੰਕਿਤ ਤਨ ਭਏ । ਸੁੰਭ ਅਸੁੰਭ ਅਸੁਰਿੰਦ੍ ਸਦਨ ਜਮ ਕੇ ਗਏ ।
ਇਹੀ ਕਾਜ ਕ੍ਰਿਚਕ ਕ੍ਰਿਚਕਨ ਖਪਾਯੋ । ਹੌ ਧਰਮਰਾਟ ਦਾਸੀ ਸੁਤ ਬਿਦੁਰ ਕਹਾਇਯੋ । ੨੦ ।
In batan te chandar kalankit tan bhaye. Sunbh asunbh asurindar sadan jam ke gaye.
Ihi kaj krichak krichakn khapayo. Ho dharamrat dasi sut bidur kahaiyo.20.

She took him to a picture gallery and showed him all the paintings. When he was greatly enamoured by her, she talked to him like this. (14)

She said, "Let us both have cohabitation to-day, as there was nobody to be seen there (standing). Who will see us or inform others. No one will catch us having sensuous pleasure here." (15)

Couplet :

"I am young and you are also equally young and both are very beautiful. O Prince! Have a sexual companionship with me without any y hesitation. Why are you dilly dallying?" (16)

Chopaiee :

Then Yusaf replied, "You are saying that no one was watching us, this was saying something like a blind person. We have seven witnesses (water, fire, air, sky, earth, sun and moon) or companions with us and they will report to the (Dharam Raj) god of justice right now." (17)

Aril :

When both of us will go to the assembly of the god of justice (Dharm Raj) then with what face shall we reply him? O woman! Do not think about these things. Do not throw me into the abyss of hell. (18)

Due to this thing only, God was called Salig Ram. For this reason only Ravana lost his ten heads. For this very reason Indra got implanted on his body thousand signs of Vaginas. For these very things, Kamdev (god of love) wets called "without limbs", (Ang-heen). (19)

"For these reasons, the moon's face got defaced, and demons Shumbh and Ashumbh were sent to the Yama's house for such things. For this reason one Karichak got all other Karichaks killed. Even Dharam Raj became the son of an attendant (lady), called Bidar (for this reason only)." (20)

ਸੁਨਿ ਸੁੰਦਰਿ ਤਵ ਸੰਗ ਭੋਗ ਮੋ ਤੇ ਨਹੀ ਹੋਈ ।
ਸਿਵ ਸਨਕਾਦਿਕ ਕੋਟਿ ਕਹੈ ਮਿਲਿ ਕੈ ਸਭ ਕੋਈ ।
ਯੌ ਕਹਿ ਕੇ ਭਜਿ ਚਲਯੋ ਬਾਲ ਠਾਢੀ ਲਹਿਯੋ ।
ਹੌ ਗਹਿ ਕੈ ਕਰਿ ਸੌ ਐਚ ਤਾਹਿ ਦਾਮਨ ਗਹਿਯੋ । ੨੧ ।

Suni sundri tav sang bhog mo te nahi hoyi.
Siv sankadik koti kahae mil kae sabh koyi.
Yo keh kae bhaj chalyo bal thadhi lahiyo.
Ho geh kae kari so aech tahe daman gahiyo.21.

ਦੋਹਰਾ

ਕਰ ਦਾਮਨ ਪਕਰਿਯੋ ਰਹਿਯੋ ਗਯੋ ਸੁ ਯੂਸਫ ਭਾਜਿ ।
ਕਾਮ ਕੇਲ ਤਾ ਸੌ ਨ ਭਯੋ ਰਹੀ ਚੰਚਲਾ ਲਾਜਿ । ੨੨ ।

DOHRA

Kar daman pakriyo rahiyo gayo su yusaph bhaj.
Kam kel to so na bhayo rahi chanchala laj.22.

ਅੜਿਲ

ਅਵਰ ਕਥਾ ਜੋ ਭਈ ਕਹਾ ਲੌ ਭਾਖਿਯੈ ।
ਬਾਤ ਬਢਨ ਕੀ ਕਰਿ ਚਿਤ ਹੀ ਮੈ ਰਾਖਿਯੈ ।
ਤਰੁਨ ਭਯੋ ਯੂਸਫ ਅਬਲਾ ਬ੍ਰਿਧਿਤ ਭਈ ।
ਹੌ ਤਾ ਕੌ ਚਿਤ ਤੇ ਰੀਤਿ ਪ੍ਰੀਤਿ ਕੀ ਨਹੀ ਗਈ । ੨੩ ।

Aril

Avar katha jo bhayi kaha lo bhakhiae. Bat badhan ki kari chit hi mae rakhiyae.
Tarun bhayo yusaph abla bridhat bhyai.Ho ta ko chit te riti priti ki neh gayi.23.

ਮਾਰਿ ਮ੍ਰਿਗਨ ਯੂਸਫ ਤਹ ਇਕ ਦਿਨ ਆਇਯੋ ।
ਪੂਛਨ ਕੇ ਮਿਸੁ ਤਾ ਕੌ ਹਾਥ ਲਗਾਇਯੋ ।
ਬਾਜ ਤਾਜ ਜੁਤ ਬਸਤ੍ ਬਿਰਹ ਬਾਲਾ ਜਰਿਯੋ ।
ਹੌ ਸੋ ਅੰਤਰ ਬਸਿ ਰਹਿਯੋ ਜੁ ਯਾ ਤੇ ਉਬਰਿਯੋ । ੨੪ ।

Mari mrigan yusaph tehh ik din aiyo. Pucahn ko misu ta ko hath lagaiyo.
Baj taj jut bastar bireh bala jariyo. Ho si antar bas rahiyo ju ya te ubriyo 24.

ਹੇਰਿ ਬਾਲ ਕੌ ਰੂਪ ਚਕ੍ਰਿਤ ਯੂਸਫ ਭਯੋ ।
ਜੌ ਤਿਹ ਮਨੋਰਥ ਹੁਤੋ ਵਹੇ ਤਾ ਕੌ ਦਯੋ ।
ਬਸਤ੍ ਬਾਜ ਕੌ ਜਾਰਿ ਜਲੀਖਾ ਤਿਹ ਛਰਿਯੋ ।
ਹੌ ਮਿਤ੍ ਪੁਤ੍ ਜਯੋ ਪਾਇ ਤਬੈ ਤਾ ਕੌ ਬਰਿਯੋ । ੨੫ ।

Heri bal ko roop chakrit yusaph bhayo. Jo tehh manorath huto vahe ta ko dayo.
Bastar baj ko jar jalikha tehh chariyo. Ho mitar putar jayo paye tabae te jo bariyo.25.

"O beautiful lady! Listen. I cannot have cohabitation with you, even if all the gods like Shiva, or Sanak etc. were to ask me all together, it was not possible for me. Having said this, he tried to run away. The woman saw him standing and pulled him by holding his clothes with hand." (21)

Couplet :

Zulekha was left with holding only his clothes and Yusaf ran away. So she could not enjoy a sexual affair with him, and felt ashamed of herself. (22)

Aril

Whatever happened after that, how far could I explain? It is better to keep it in mind, instead of extending this episode further. Yusaf became young and the woman (Zulekha) became old, but she always had the passionate love within heart(for him). (23)

One day Yusaf came there while hunting for deer. Zulekha wanted to ask him and touched his horse with hand. Due to the fire of (pangs of) separation, the horse along with other fittings and the crown got burnt. However, Yusaf (who was living in her heart) was saved. (24)

Seeing the woman's face, Yusaf got surprised. Whatever she had desired, he gave her (by having a sexual companionship). By burning his clothes and the horse, Julekha had deceived him. So she got married to a person of her son's age. (25)

ਦੋਹਰਾ

ਜਿਹ ਪਾਛੇ ਬਾਲਾ ਪਰੈ ਬਚਨ ਨ ਤਾ ਕੋ ਕੋਇ ।
ਸਭ ਛਲ ਸੋ ਤਾ ਕੋ ਛਲੈ ਸਿਵ ਸੁਰਪਤਿ ਕੋਊ ਹੋਇ । ੨੬। ੧ ।

Dohra

Jeh pache bala parae bachan na ta ko koye.
Sabh chal so ta ko chalae siv surpato koyu hoye.26.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੌ
ਇਕ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੨੦੧ । ੩੭੮੯ । ਅਫਜੂੰ ।

Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbade doye so
ik samapatam sat subham sat.201. 3789. Aphjun.

ਦੋਹਰਾ

ਉਗ੍ਰ ਸਿੰਘ ਰਾਜਾ ਬਡੋ ਕਸਿਕਾਰ ਕੋ'ਨਾਥ ।
ਅਮਿਤ ਦਰਬੁ ਤਾ ਕੌ ਸਦਨ ਅਧਿਕ ਚੜਤ ਦਲ ਸਾਥ । ੧ ।

Dohra

Ugar singh raja bado kasikar ko
Amit darab ta ko sadan adhik chadat dal sath.l

ਚਪਲ ਕਲਾ ਤਾ ਕੀ ਸੁਤਾ ਸਭ ਸੁੰਦਰ ਤਿਹ ਅੰਗ ।
ਕੈ ਅਨੰਗ ਕੀ ਅਤਮਜਾ ਕੈ ਅਪੈ ਅਨੰਗ । ੨ ।

Chapal kala ta ki suta sabh sundar tehh ang.
Kae anang ki atamja kae apae anang2.

ਸੁੰਦਰ ਐਠੀ ਸਿੰਘ ਲਖਿ ਤਬ ਹੀ ਲਯੋ ਬੁਲਾਇ ।
ਕਾਮ ਕੇਲ ਚਿਰ ਲੌਕਿਯੋ ਹ੍ਰਿਦੈ ਹਰਖ ਉਪਜਾਇ । ੩ ।

- Sundar aethi singh lakh tab hi layo bulaye.
Kam kel chir lo kiyo hirdae harakh upjaye.3.

ਚੌਪਈ

ਨਿਤ ਪ੍ਰਤਿ ਤਾ ਸੋ ਕੇਲ ਕਮਾਵੈ । ਛੈਲਹਿ ਛੈਲ ਨ ਛੋਰਿਯੋ ਭਾਵੈ ।
ਏਕੈ ਸਦਨ ਮਾਇ ਤਿਹ ਰਾਖਯੋ । ਕਾਹੂ ਸਾਥ ਭੇਦ ਨਹੀ ਭਾਖਿਯੋ । ੪ ।

Chopaiee

Nit prati ta so kel kamavae. Chaeleh chael na choriyo bhavae.
Ekae sadan majh tehh rakhayo. Kahu sath bhed nahi bhakhayo.4.

ਕੇਤਿਕ ਦਿਨਨ ਬਯਾਹਿ ਤਿਹ ਭਯੋ । ਤਾ ਕੋ ਨਾਥ ਲੈਨ ਤਿਹ ਅਯੋ ।
ਕਾਮ ਕੇਲ ਤਾ ਸੋ ਉਪਜਿਯੋ । ਸੋਇ ਰਹਿਯੋ ਅਤਿ ਹੀ ਸੁਖ ਪਾਯੋ । ੫ ।

Ketik dinaan bayahe tehh bhayo. Ta ko nath laen tehh ayo.
Kam kel ta so upjayo. Soye rahiyo ati hi sukh payo.5.

Couplet :

If a woman chases some man, it is rather impossible for him to escape. She manages to deceive him somehow, with her witchcraft, even if it were Shiva or Indra (gods) (No one could escape from her magic spell). (26)(1)

Here the two hundred and one episode of the King's and Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well.

(201-3789)(Contd)

Couplet :

The master of Kaliskar, Ugar Sain was a mighty Raja, who possessed great wealth and would always launch an attack with a huge army. (1)

He had a daughter, named Chapal Kala whose (body) limbs were very beautiful. Either she was the daughter of Kamdev (god of love) or was herself Kamdev (full of love). (2)

She saw charming Aithee Singh and called him in her palace and with increased joy in her heart she had a sexual relationship with him for long. (3)

Chopaiee

She was enjoying sensuous pleasure with him daily. She could not (miss) leave the smart youth from her company, so she kept him in some place (house), but no one knew about this secret. (4)

Lot of time had elapsed since she was married so one day her husband came there to take her along with him. He had a sexual relationship with the wife and then feeling satisfied, he went to sleep. (5)

ਤ੍ਰਿਯੈ ਕੋ ਤ੍ਰਿਪਤਿ ਨ ਤੇ ਭਈ । ਛੋਰਿ ਸੰਦੂਕ ਜਾਰ ਪੈ ਗਈ ।
ਅਧਿਕ ਮਿਤ੍ ਤਬ ਤਾਹਿ ਰਿਝਾਯੋ । ਕਾਮ ਕੇਲ ਚਿਰ ਲਗੇ ਕਮਾਯੋ । ੬ ।

Triye ko **tripati na ta te bhayi. Chori sanduk jar pae gayi.**
Adhik mitar **tab tahe rijhayo. Kam kel chir lage kamayo.6.**

ਦੋਹਰਾ

ਕਹਾ ਭਯੋ ਬਲਵੰਤ ਭਯੋ ਭੋਗ ਨ ਚਿਰ ਲੈ ਕੀਨ ।
ਆਪ ਨ ਕਛੁ ਸੁਖ ਪਾਇਯੋ ਕਛੁ ਨ ਤਰੁਨਿ ਸੁਖ ਦੀਨ । ੭ ।

Dohra

Kaha **bhayo balvant bhayo bhog na chir lo keen.**
Aap na **kachu sukh paiyo kachu na tarun sukh deen.7.**

ਚੌਪਈ

ਸੋ ਤਰੁਨੀ ਕੋ ਪੁਰੁਖ ਰਿਝਾਵੈ । ਬਹੁਤ ਚਿਰ ਲਗੀ ਭੋਗ ਕਮਾਵੈ ।
ਤਾ ਕੋ ਐਚਿ ਆਪ ਸੁਖ ਲੇਵੈ । ਅਪਨੋ ਸੁਖ ਅਬਲਾ ਕੋ ਦੇਵੈ । ੮ ।

Chopaiee

So taruni ko **purakh rijhavae. Bahut chir lagae bhog kamavae.**
Ta ko aech **aap sukh levae. Apno sukh abla ko dovae.8.**

ਐਸੋ ਬਲੀ ਕੈਸ ਕੋਊ ਹੋਈ । ਤਾ ਪਰ ਤ੍ਰਿਯਾ ਨ ਰੀਝਤ ਕੋਈ ।
ਜੋ ਚਿਰ ਚਿਮਟਿ ਕਲੋਲ ਕਮਾਵੈ । ਵਹੈ ਤਰੁਨਿ ਕੋ ਚਿਤ ਚੁਰਾਵੈ । ੯ ।

Aise bali **kaes koyu hoyi. Ta par triya na rejhat koyi.**
Jo chir chimat kaol kamavae. Vahae tarun ko chit churavae.9.

ਦੋਹਰਾ

ਚਿਮਟਿ ਚਿਮਟਿ ਤਿਹ ਮੀਤ ਸੋ ਗਰੇ ਗਈ ਲਪਟਾਇ ।
ਸ੍ਵਨ ਚਟਾਕੋ ਨਾਥ ਸੁਨੀ ਜਾਗਯੋ ਨੀ'ਦ ਗਵਾਇ । ੧੦ ।

Dohra

Chimat chimat tehh meet so gare gayi laptaye.
Sarvan chatako nath suni jagyo neend gavaye.10.

ਲਪਟਿ ਲਪਟਿ ਅਤਿ ਰਤਿ ਕਰੀ ਜੈਸੀ ਕਰੈ ਨ ਕੋਈ ।
ਸ੍ਰਮਿਤ ਭਏ ਤਰੁਨੀ ਤਰੁਨ ਰਹੇ ਤਹਾ ਹੀ ਸੋਇ । ੧੧ ।

Lapat lapat ati rati kari jaesi karae na koye.
Sarmit bhaye taruni tarun rahe taha hi soye.11.

The woman did not feel satisfied with him, so she went to her paramour (hidden in a box) and having opened the box, she had cohabitation with her paramour. The paramour enjoyed sensuous pleasure with her to her satisfaction and had relationship with her for long. (6)

Couplet

So what, if someone had became very powerful (mighty). If one could not have cohabitation for a long time, then neither he gets satisfied nor the woman gets full enjoyment. (7)

Chopaiee :

The person, who could continue the process of cohabitation for a long time, could alone give full satisfaction to the woman. By embracing her, he enjoys himself and then passes on his pleasure to the woman also. (8)

Even if someone were a mighty person, no woman gets enamoured by him. It is the person, who continues cohabitation by embracing her for long, that the woman gets attracted towards him (he alone could win the heart of the woman). (9)

Couplet

She was embracing the paramour closely and was pressing him to her bosom. Hearing the sound of some noises of kissing etc. the husband of the woman lost his sleep and got up (woke up) (10)

They had enjoyed sensuous pleasure for a long time by embracing each other, which normally no one else does then both the paramour and the woman got tired and went to sleep there only. (l 1)

ਚੌਪਈ

ਜਬ ਤ੍ਰਿਯ ਜਾਰ ਸਹਿਤ ਸੈ ਗਈ । ਪਰੇ ਪਰੇ ਤਿਹ ਨਾਥ ਤਕਈ ।
ਪਕਰੇ ਕੇਸ ਛੁਟੇ ਲਹਲਹੇ । ਜਾਨੁਕ ਸਰਪ ਗਾਰਰੁ ਗਹੇ । ੧੨ ।

Chopaiee

Jab triye jar sahit saev gayi. Pare pare tehh nath takyi.
Pakre kes chute lehlahe. Januk sarap gararu gahe.12.

ਦੋਹਰਾ

ਅੰਗਰੇਜੀ ਗਹਿ ਕੈ ਛੁਰੀ ਤਾ ਕੀ ਗ੍ਰੀਵ ਤਕਾਇ ।
ਤਾਨਿਕ ਦਵਾਈ ਇਹ ਦਿਸਾ ਉਹਿ ਦਿਸਿ ਨਿਕਸੀ ਜਾਇ । ੧੩ ।

Dohra

Angreji geh kae churi to ki grey takaye.
Tanik dabayi eh disa uhi disi niksi jaye.13.

ਚੌਪਈ

ਛੁਰਕੀ ਭਰੇ ਜਾਰ ਕੌ ਘਾਯੋ । ਨਿਜੁ ਨਾਰੀ ਤਨ ਕਛੁ ਨ ਜਤਾਯੋ ।
ਤਾ ਕੌ ਤਪਤ ਰੁਧਿਰ ਜਬ ਲਾਗਿਯੋ । ਤਬ ਹੀ ਕੋਪ ਨਾਰਿ ਕੌ ਜਾਗਿਯੋ । ੧੪ ।

Chopaiee

Churki bhaye jar ko ghayo. Nij nari tan kachu na jatayo.
Ta ko tapat rudhir jab lagiyo. Tab hi kop nari ko jagiyo.14.

ਛੁਰਕੀ ਵਹੈ ਹਾਥ ਮੈ ਲਈ । ਪਤਿ ਕੇ ਪਕਰਿ ਕੰਘ ਮੋ ਦਈ ।
ਅਜ ਜਯੋ ਤਾਹਿ ਜਬੈ ਕਰਿ ਡਾਰਿਯੋ । ਬਾਰ ਦੁਹਨ ਇਹ ਭਾਤਿ ਪੁਕਾਰਿਯੋ । ੧੫ ।

Churki vahae hath mae layi. Pati ke pakri kanth mo dayi.
Aj jayo tahe jabae kari dariyo. Bar duhan eh bhat pukariyo.15.

ਦੋਹਰਾ

ਮੋਰੇ ਨਾਥ ਬਿਰਕਤ ਹ੍ਵੈ ਬਨ ਕੌ ਕਿਯੋ ਪਯਾਨ ।
ਬਾਰਿ ਸਕਲ ਘਰ ਉਠੈ ਗਏ ਸੰਕਾ ਛਾਡਿ ਨਿਦਾਨ । ੧੬ ।

Dohra

More nath birkat haav ban ko kiyo payan.
Bari sakal ghar uth gaye sanka chadi nidan.16.

ਚੌਪਈ

ਤਾ ਤੇ ਕਛੁ ਉਪਾਇ ਬਨੈਯੈ । ਖੋਜਿ ਨਾਥ ਬਨ ਤੇ ਗ੍ਰਿਹ ਲਯੈਯੈ ।
ਤਾ ਕੌ ਹੇਰਿ ਪਾਨਿ ਮੈ ਪੀਵੌ । ਬਿਨੁ ਦੇਖੇ ਨੈਨਾ ਦੋਊ ਸੀਵੌ । ੧੭ ।

Chopaiee

Ta te kachu upaye banaeyae. Khoji nath ban te greh layaeyae.
Ta ko heri pani mae pivo. Bin dekhae naenan doyu sivo.17.

Chopaiee

The spouse then saw both of them sleeping together there, when the woman along with the paramour had gone to sleep. He caught hold of the other man from his dishevelled (scattered) hair, just as a snake charmer (with his magic spell) catches a snake. (12)

Couplet

The husband kept a sharp knife, which cuts limbs, on his neck. He pressed it from one side and it pierced through (the body) to the other side. (13)

Chopaiee

So he killed the woman's paramour with the knife, but did not tell his wife anything about it. When the warm blood touched her (body) she got enraged greatly. (14)

She took up the same knife and struck her spouse with the same knife at his neck and killed him just like cutting (killing) a goat. She burnt both of them (cremated) and then raised such a hue and cry. (15)

Couplet

"my husband, becoming a recluse, had gone to the jungle for his abode there. leaving no trace of any doubt in his mind, he had burnt the house and gone away." (16)

Chopaiee

She said, (to herself), "So now something should be done. Let us trace out the spouse from the jungle and bring him back home. After having a glance at him only, I shall (drink) take water even and in the absence of that I shall sew both my eyes." (17)

ਅੜਿਲ

ਖੋਜਿ ਖੋਜਿ ਬਨ ਲੋਗ ਸਭੈ ਅਵਤ ਭਏ ।
ਕਹੈ ਤ੍ਰਿਯਾ ਤਵ ਨਾਥ ਨ ਹਾਥ ਕਹੂੰ ਅਏ ।
ਅਇ ਮਿਕਟਿ ਤਾ ਕੋ ਸਭ ਹੀ ਸਮੁਝਾਵਹੀ ।
ਹੋ ਭੂਲੇ ਲੋਕ ਅਜਾਨ ਮਰਮ ਨਹਿ ਪਾਵਹੀ । ੧੮ । ੧ ।

Aril

Khoj khoj ban log sabhae avat bhaye. Kahae triya tav nath na hath kahun aye.
Aye nikat to ko sabh hi samujhahi. Ho bhule lok ajan maram nahi pavhi.18.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਦੋਇ ਸੌ ਦੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮਸਤੁ ਸੁਭਮ ਸਤੁ । ੨੦੨ । ੩੮੦੭ ।

Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
doye so do samapatam sat subham sat.202. 3807. Aphjun.

ਦੋਹਰਾ

ਨਰਾਕਸੁਰ ਰਾਜਾ ਬਡੋ ਗੁਅਹਟੀ ਕੋ ਰਾਇ ।
ਜੀਤਿ ਜੀਤਿ ਰਾਜਾਨ ਕੀ ਦੁਹਿਤਾ ਲੇਤ ਛਿਨਾਇ । ੧ ।

Dohra

Naraksur raja bado guahati ko raye.
Jet jet rajan ki duhita let chinaye.l.

ਚੌਪਈ

ਤਿਨ ਇਕ ਬਿਵਤ ਜਗਯ ਕੋ ਕੀਨੋ । ਏਕ ਲਛ ਰਾਜਾ ਗਹਿ ਲੀਨੋ ।
ਜੋ ਇਕ ਔਰ ਬੰਦ ਨ੍ਰਿਪ ਪਰੈ । ਤਿਨ ਨ੍ਰਿਪ ਮੇਧ ਜਗਯ ਕਰਿ ਬਰੈ । ੨ ।

Chopaiee

Tin ik bivat jagye ko kino. Ek lach raja geh lino.
Jo ik aor band nirap parae. Tin nirap medh jagye kari barae.2.

ਪ੍ਰਥਮ ਕੋਟ ਲੋਹਾ ਕੋ ਰਾਜੈ । ਦੁਤਿਯ ਤ"ਬ੍ਰ ਕੇ ਦਰਿਗ ਬਿਰਰਾਜੈ ।
ਤੀਜੋ ਅਸਟ ਧਾਮ ਗੜ ਸੋਹੈ । ਚੌਥ ਸਿਕਾ ਕੋ ਕਿਲੋ ਕਰੋਹੈ । ੩ ।

Pratham kot loha ko rajae. Dutiye tanbar ke durag birajae.
Tijo asat dham gad sohae. Choth sika ko kilo kaohae.3.

ਬਹੁਰਿ ਫਟਕ ਕੋ ਕੋਟ ਬਨਾਯੋ । ਜਿਹ ਲਖਿ ਰੁਦ੍ਰਾਚਲ ਸਿਰ ਨਯਾਯੋ ।
ਖਸਟਮ ਦੁਰਗ ਰਕਿਮ ਕੋ ਸਹੈ । ਜਾ ਕੇ ਤੀਰ ਬ੍ਰਹਮਪੁਰ ਕੋਹੈ । ੪ ।

Bahur phatak ko kot banayo. Jeh lakh rudrachal sir nayayo.
Khastam durag rukam ko sohae. Ja ke teer brahampur kohae.4

Aril

After searching for him in the jungle, all the people came back (dejected) and told her, "O woman! Your Master (spouse) could not be found anywhere and all came near her to soothe her." The simple-minded people could not see through the secret of this incident. (18)(1)

Here the two hundred and second episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well. (202-3807)(Contd)

Couplet

There was a great Raja of Gohati called Narkasur. He would snatch (take) away the daughters of various Rajas after defeating them. (1)

Chopaiee

He planned to perform a Yagna. He arrested one lakh Rajas and on catching hold of one more Raja, he could perform a grand Nrip-medh Yagna. (2)

His first fort was built of iron, and the second gorge was of copper, and the third was built of eight metals, while the fourth fort was built of lead. (3)

Then he had built a fort of quartz, on seeing which even Kailash Parbat (mountain) would bow its head to it. The sixth fort was built of silver and even Brahmpuri was no match to it. (4)

ਸਪਤਮ ਗੜ ਸੋਨਾ ਅਪੁ ਨ੍ਰਿਪ ਰਹੈ । ਜਾ ਕੋ ਲੰਕ ਬੰਕ ਲਖਿ ਲਾਜੈ ।
ਤਾ ਕੋ ਮਧਯ ਅਪੁ ਨ੍ਰਿਪ ਰਹੈ । ਅਨਿ ਨ ਮਾਨੈ ਜੋ ਤਿਹ ਗਹੈ । ੫ ।
Saptam gad sona ko gajae. Ja ko lank bank lakh lajae.
Ta ke madhye aap nirap rahae. Aan na manae jo tehh gahae.5.

ਜੌ ਨ੍ਰਿਪ ਔਰ ਹਾਥ ਤਿਹ ਅਵੈ । ਵਹੁ ਸਭ ਰਾਜਾ ਕਹ ਘਾਵੈ ।
ਸੋਰਹ ਸਹਸ ਰਾਨਿਯਨ ਬਰੈ । ਨਰਾਮੇਧ ਨ੍ਰਿਪ ਪੂਤਨ ਕਰੈ । ੬ ।
Jo nirap aor hath tehh avae. Tab vahu sabh raja keh ghavae.
Soreh sehas raniyan barae. Naramedh nirap puran karae.6.

ਇਕ ਰਾਨੀ ਯੌ ਬਚਨ ਉਚਾਰਾ । ਦ੍ਵਾਰਾਵਤਿ ਉਗ੍ਰੇਸੁਜਿਆਰਾ ।
ਜੌ ਤੂ ਤਾਹਿ ਜੀਤਿ ਕੈ ਲਯਾਵੈ । ਤਬ ਯਹ ਹੋਮ ਜਗਯ ਨ੍ਰਿਪ ਪਾਵੈ । ੭ ।
1k rani yo bachan uchara. Davaravati ugaresujiara.
Jo to tahe jet kae layavae. Tab yeh horn jagye nirap pavae.7.

ਦੋਹਰਾ

ਯੌ ਕਹਿ ਕੈ ਰਰਾਜਾ ਭਏ ਪਤਿਯਾ ਲਿਖੀ ਬਨਾਇ ।
ਜਹਾ ਕ੍ਰਿਸਨ ਬੈਠੇ ਹੁਤੇ ਦੀਨੀ ਤਹਾ ਪਠਾਇ । ੮ ।

Dohra

Yo keh kae raja bhaye patiya likhi banaye.
Jaha krisan baethe hute dini taha pathaye.8.

ਚੌਪਈ

ਬੈਠੇ ਕਹਾ ਕ੍ਰਿਸਨ ਬਡਭਾਗੀ । ਤੁਮ ਸੌ ਡੀਠਿ ਹਮਾਰੀ ਲਾਗੀ ।
ਇਹ ਨ੍ਰਿਪ ਘਾਇ ਨ੍ਰਿਪਾਨ ਛੁਰੈਯੈ । ਹਮ ਸਭਹਿਨਿ ਬਰਿ ਘਰ ਲੈ ਜੈਯੈ । ੯ ।

Chopaiee

Baethe kaha nrissn badbhagi. Tum so dheth hamari lagi.
Eh nirap ghaye nirpan churaeyae. Ham sabhin bari ghar lae jaeyae.9.

ਜੌ ਜਬ ਬੈਨ ਕ੍ਰਿਸਨ ਸੁਨਿ ਪਾਯੋ । ਗਰੁੜ ਚੜੇ ਗਰੁੜਾਧ੍ਵਹ ਆਯੋ ।
ਪ੍ਰਥਮ ਕੋਟ ਲੋਹਾ ਕੈ ਤੋਰਿਯੋ । ਸਮੁਹਿ ਭਏ ਤਾ ਕੋ ਸਿਰ ਫੋਰਿਯੋ । ੧੦ ।
Jo jab baen kirsan suni payo. Garud chade garudadavaj ayo.
Pratham kot loha ke toriyo. Samuhe bhaye to ko sir phoriyo.10.

ਬਹੁਰੋ ਦੁਰਗ ਤ"ਬ੍ਰ ਕੋ ਲੀਨੋ । ਅਸਟ ਧਾਤਿ ਪੁਨਿ ਗੜ ਬਸਿ ਕੀਨੋ ।
ਬਹੁਰਿ ਸਿਕਾ ਕੇ ਕੋਟ ਛਿਨਾਯੋ । ਬਹੁਰਿ ਫਟਕ ਕੋ ਕਿਲੌ ਗਿਰਾਯੋ । ੧੧ ।
Bahuro durag tanbar ko lino. Asat dhat pun gud bas kino.
Bahur sika ko kot chinayo. Bahur chatak ko kilo girayo.11.

The seventh fort was built of gold and the magnificent fort of Lanka had no comparison to it. (would feel ashamed of itself) and the Raja was himself residing there. Whosoever would not accept his superiority, was arrested by him. (5)

If he were to get hold of one more Raja, then he could perform a Yagna by killing all the Rajas. Then he would marry sixteen thousand queens and perform Narmedh Yagna. (6)

One queen told him that there was a mighty Raja Ugarsain in Dwara Wati. If he were to win him over also, then only Nrip-yagna would be complete. (7)

Couplet :

After saying this, she wrote him a letter from the Raja and sent it to the place, where Krishna was seated. (8)

Chopaiee :

She wrote in the letter, "O great fortunate Krishna! Where were you relaxing (waiting), as our eyes are waiting anxiously for your arrival. After killing this Raja, get the other Rajas released and after marrying us take us all along with you." (9)

When Krishna heard the contents of the letter, then the Lord (of riding Garuda) riding on a Garuda, came there. First he broke the fort of iron and whosoever confronted him was also killed (with crushed head). (10)

Then he won over the copper fort, then the fort of eight metals was occupied, then the fort of lead and then plundered (ploughed) the fort of quartz. (11)

ਜਬ ਹੀ ਰੁਕਮ ਕੋਟ ਕੋ ਲਾਗਿਯੋ । ਤਬ ਨ੍ਰਿਪ ਸਕਲ ਸਸਤ੍ਰ ਗਹਿ ਜਾਗਿਯੋ ।
ਸਕਲ ਸੈਨ ਲੈਨੇ ਸੰਗ ਅਇਯੋ । ਮਹਾ ਕੋਪ ਕਰਿ ਨਾਦਿ ਬਜਾਯੋ । ੧੨ ।

Jab hi rukam kot ko lagiyo. Tab nirap sakal sastar geh jagiyo.
Sakal saen line sang ayo. Maha kop kari nad bajayo.12.

ਅੜਿਲ

ਕਾਢਿ ਕਾਢਿ ਕਰਿ ਖੜਗ ਪਖਰਿਯਾ ਧਾਵਹੀ । ਮਹਾ ਖੇਤ ਮੈ ਖਤ੍ਰੀ ਖਿੰਗ ਨਚਾਵਈ ।
ਖੰਡ ਖੰਡ ਹ੍ਵੈ ਗਿਰੇ ਖਗਿਸ ਕੇ ਸਰ ਲਗੇ । ਹੋ ਚਲੇ ਖੇਤ ਕੋ ਛਾਡਿ ਕ੍ਰੋਧ ਅਤਿ ਹੀ ਜਗੇ । ੧੩ ।

Aril

Kadh kadh kari khadag pakriya dhavhi.
Maha khet mae khatri khing nachavayi.
Khand khand haav gire khagis ke sar lage.
Ho chale khet ko chad krodh ati hi jage.13.

ਭੁਜੰਗ ਛੰਦ

ਮੰਡੇ ਅਨਿ ਮਾਨੀ ਮਹਾ ਕੋਪ ਹ੍ਵੈ ਕੈ । ਕਿਤੇ ਬਾਢਵਾਰੀਨ ਕੋ ਬਾਧਿ ਕੈ ਕੈ ।
ਕਿਤੇ ਪਾਨਿ ਮਾਗੈ ਕਿਤੇ ਮਾਰਿ ਕੂਕੈ । ਕਿਤੇ ਚਾਰਿ ਓਰਾਨ ਤੇ ਆਨ ਢੂਕੈ । ੧੪ ।

Bhujang Chhand

Mande aan mani maha kop haav kae. Kite badhvarin ko badh kae kae.
Kite Pani Magae kite mar kukae. Kite char oran to aan dhukae.14.

ਕਿਤੇ ਸਸਤ੍ਰ ਅਸਤ੍ਰਾਨ ਲੈ ਕੈ ਪਧਾਰੈ । ਕਿਤੇ ਬਾਢਵਾਰੀ ਕਿਤੇ ਬਾਮ ਮਾਰੈ ।
ਕਿਤੈ ਹਾਕ ਕੂਕੈ ਕਿਤੈ ਰੂਹ ਛੋਰੈ । ਕਿਤੇ ਛਿਪ੍ ਛਤ੍ਰੀਨ ਕੇ ਛਤ੍ ਤੋਰੈ । ੧੫ ।

Kite sastar astaran lae kae padharae. Kite badhvari kite ban marae.
Kite hak kukae kite ruh chorea. Kite chipar chatren ke chatar torae.15.

ਭਏ ਨਾਦ ਭਾਰੇਧ ਮਹਾ ਕੋਪ ਕੈ ਕੈ । ਕਿਤੇ ਬਾਢਵਾਰੀਨ ਕੋ ਬਾਢ ਦੈ ਕੈ ।
ਹਨਯੋ ਕ੍ਰਿਸਨ ਕ੍ਰੋਧੀ ਭਟੰ ਬ੍ਰਿਣਤ ਘਾਯੋ । ਭਜੈ ਸੂਰਮਾ ਰੁਕਮ ਕੋਟੈ ਗਿਰਾਯੋ । ੧੬ ।

Bhaye nad bhare maha kop kae kae. Kite badhvaren ko badh dae kae.
Hanyo krisan krodhi bhatan brinat ghayo. Bhajae surma rukam kotae girayo.16.

ਦੋਹਰਾ

ਰੁਕਮ ਕੋਟ ਕੋ ਜੀਤਿ ਕੈ ਤਹਾ ਪਹੁਚਯੋ ਜਾਇ ।
ਜਹਾ ਦੁਰਗਗ ਕਲਧੋਤ ਕੋ ਰਾਖਯੋ ਦ੍ਰਿਗਤ ਬਨਾਇ । ੧੭ ।

Dohra

Rukam kot ko jet kae taha pahuchiyo jaye.
Jaha durag kaldhot ko rakhayo drugat banaye.17.

When the silver fort was attacked, the Raja woke up and armed himself with all the weapons. He came with the whole army and sounded the war drums with great fury. (12)

Aril

With unsheathing of swords, the warriors started rushing around and the Kashatriyas started trotting their horses in the great battle. With the striking of arrows by Krishna, the warriors were falling down, being cut into pieces. With great wrathfulness, they were leaving the battlefield soon. (13)

Bhujang Chhand

Great many proud warriors being furious, stood up in their positions. Many had tied their swords (along waists). Somewhere someone was asking for water, while elsewhere someone was shouting, 'kill them, kill them', as the enemy was attacking from all the four sides. (14)

Many had arrived with arms and weapons, some were wielding swords, and many were shooting arrows. Many were shrieking and many were laying down their lives, and many were tearing off the canopies of Kashatriyas. (15)

Many warriors, getting furious with rage, were sounding heavy drums and many were killing (others) with their swords. Krishna getting enraged had killed many warriors after wounding then. With the fall of the silver fort, all the warriors had fled away. (16)

Couplet

After winning over the silver fort, they reached the place of the golden fort, which was considered invincible. (17)

ਭੁਜੰਗ ਛੰਦ

ਤਹੀ ਜਾਇ ਲਾਗੋ ਮਚਿਯੋ ਲੋਹ ਗਾਢੋ । ਮਹਾ ਛਤ੍ਰ ਧਾਰੀਨ ਕੋ ਛੋਭ ਬਾਢੋ ।
ਕਿਤੇ ਫਾਸ ਫਾਸੇ ਕਿਤੇ ਮਾਰਿ ਛੋਰੇ । ਫਿਰੈ ਮਤ ਦੰਤੀ ਕਹੂੰ ਛੂਛ ਘੋਰੇ । ੧੮ ।

Bhujang Chhand

Tahi jaye lago machiyo loh gado. Maha chatar dharen ko chobh bado.
Kite phas phase kite mar chore. Phirae mat danti kahun chuch ghore.18.

ਚੌਪਈ

ਜੂਝਿ ਜੂਝਿ ਸੁਭਟ ਸਾਮੁਹੇ ਮਰੈ । ਚੁਨਿ ਚੁਨਿ ਕਿਤੇ ਬਰੰਗਨਿਨ ਬਰੈ ।
ਬਰਤ ਬਰੰਗਨਿਨ ਜੁ ਨਰ ਨਿਹਾਰੈ । ਲਰਿ ਲਰਿ ਮਰੈ ਨ ਸਦਨ ਸਿਧਾਰੈ । ੧੯ ।

Chopaiee

Jujh jujh subaht samuhe marae. Chun chun kite barannin barae.
Barat barangnin ju nar niharae. Lar lar marae na sadan sidharae.19.

ਦੋਹਰਾ

ਕ੍ਰਿਸਨ ਜੀਤਿ ਸਭ ਸੂਰਮਾ ਰਾਜਾ ਦਏ ਛੁਰਾਇ ।
ਨਰਕਾਸੁਰ ਕੌ ਘਾਇਯੋ ਅਬਲਾ ਲਈ ਛਿਨਾਇ । ੨੦ ।

Dohra

Krisan jet sabh surma raja daye churaye.
Narkasur ko ghaiyo abla layi chinaye.20.

ਇਹ ਚਰਿਤ੍ਰ ਤਨ ਚੰਚਲਾ ਰਾਜਾ ਦਏ ਛੁਰਾਇ ।
ਕ੍ਰਿਸਨ ਨਾਥ ਸਭ ਹੂੰ ਕਰੇ ਨਰਕਾਸੁਰਹਿ ਹਨਾਇ । ੨੧ ।

Eh charitar to chanchala raja daye churaye.
Krisan nath sabh hu kare narkasureh hanaye.21.

ਚੌਪਈ

ਸੋਰਹ ਸਪਤ ਕ੍ਰਿਸਨ ਤਿਯ ਬਰੀ । ਭਾਤਿ ਭਾਤਿ ਕੇ ਭੋਗਨ ਭਰੀ ।
ਕੰਚਨ ਕੋ ਸਭ ਕੋਟ ਗਿਰਾਯੋ । ਅਨਿ ਦ੍ਵਾਰਿਕਾ ਦੁਰਗ ਬਨਾਯੋ । ੨੨ ।

Chopaiee

Soreh sapat krisan tiye bari. Bhat bhat ko bhogan bhari.
Kanchan ko sabh kot girayo. Aan davarika durag banayo.22.

Bhujang Chhand

When Sri Krishna arrived there a fie-ce battle ensued. The great Kashatriyas got furious with rage. Many were caught in the noose, and many were killed. Somewhere drunken elephants were roaming around, while at places horses were moving around without their riders. (18)

Chopaiee

The warriors were facing the enemy and were fighting to death. Many of them were being wedded to the fairies (being killed). Whosoever saw those, wedded to the fairies, were fighting and facing death, but were not retracing back to their homes. (19)

Couplet

After gaining victory Krishna, arranged for the release of all the Rajas. Killing Narkasur all his wives were taken away by him. (20)

By doing this witchcraft the woman got all the Rajas released and after killing Narkasur, Krishna became the spouse of all tne women. (21)

Chopaiee

Krishna then got married to 16000 women and then enjoyed sensuous pleasure with them in many ways. After the fort of gold was got demolished, he came to Dwarka and built a fort there. (22)

ਸਵੈਯਾ

ਗ੍ਰਿਹ ਕਾਹੂ ਕੇ ਚੌਪਰਿ ਮੰਡਿਤ ਹੈ ਤ੍ਰਿਯ ਕਾਹੂ ਸੌ ਫਾਗ ਮਚਾਵਤ ਹੈ।
ਕਹੂੰ ਗਾਵਤ ਗੀਤ ਬਜਾਵਤ ਹੈ ਤਾਲ ਸੁ ਬਾਲ ਕਹੂੰ ਦੁਲਰਾਵਤ ਹੈ।
ਗਨਿਕਾਨ ਕੇ ਖਯਾਲ ਸੁਨੈ ਕਤਹੂੰ ਕਹੂੰ ਬਸਤ੍ਰ ਅਨੂਪ ਬਨਾਵਤ ਹਹੈ।
ਸੁਭ ਚਿਤ੍ਰਨ ਚਿਤ ਸੁ ਬਿਤ ਹਰੇ ਕੋਊ ਤਾ ਕੋ ਚਰਿਤ੍ਰ ਨ ਪਾਵਤ ਹੈ। ੨੩। ੧।

SWAIYYA

Greh kahu ke chopar mandat hae triye kahu so phag machavat hae.
Kahun gavat geet bajavat tal su bal kahun dulravat hae.
Ganikan ko khayal sunae kathun kahun bastar anup banavat hae.
Subh chitran chit su bit hare koyu ta ko charitar na pavat hae.23.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰੈ ਪਖਯਾਨੇ ਤ੍ਰਿਯ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਦੋਇ ਸੌ ਤਿੰਨ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮਸਤੁ ਸੁਭਮ ਸਤੁ। ੨੦੩। ੩੮੩੦। ਅਫਜੂੰ।

Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
doye so teen samapatam sat subham sat.203. 3830. Aphjun.

ਦੋਹਰਾ

ਇਕ ਕੈਲਾਸ ਮਤੀ ਰਹੈ ਰਾਨੀ ਰੂਪ ਅਪਾਰ।
ਜਾ ਤੇ ਜਗਤ ਨਰੇਸ ਬਿਧਿ ਸੀਖੀ ਜੁਧ ਮਝਾਰ। ੧।

Dohra

Ik kaelas mati rahae rani roop apar.
Ja te jagat nares bidh sikhi judh majhar.l.

ਚੌਪਈ

ਸਿੰਘ ਸੁ ਬੀਰ ਨਾਥ ਇਕ ਤਾ ਕੋ। ਰੂਪ ਬੇਸ ਭਾਖਤ ਜਗ ਵਾ ਕੋ।
ਅਪ੍ਰਮਾਨ ਤਿਹ ਪ੍ਰਭਾ ਬਿਰਾਜੈ। ਨਿਸਿਸ ਦਿਨਿਸਸ ਨਿਰਖਤ ਮਨੁ ਲਾਜੈ। ੨।

Chopaiee

Singh su beer nath ik ta ko. Roop bes bhakhat jag va ko.
Aparman tehh prabha birajae. Nisias dinas nirkhat man lajae.2.

ਰੈਨਿ ਦਿਵਸ ਬੈਰਿਯਨ ਬਿਦਾਰੈ। ਸਾਹ ਕੇ ਰੋਜ ਪਰਗਨੇ ਮਾਰੈ।
ਏਕ ਜਹਾਨ ਜਾਨ ਨਹਿ ਦੇਵੈ। ਲੂਟਿ ਲੂਟਿ ਸਭਹਿਨ ਕੋ ਲੇਵੈ। ੩।

Raen divas baeriyan bidarae. Sah ke roj pargane marae.
Ek jahaj jan nahi devae. Lut lut sabhin ko levae.3.

Swaiyya

At some places chess was being played while the women were playing holi (festival), somewhere songs were being sung and somewhere dances were going on, and at places, children were being fondled. Somewhere songs by prostitutes were being heard and at places, beautiful clothes were being manufactured. At places nice paintings showing beautiful (faces) figures were being made, but no one was able to decipher these paintings. (23)(1)

Here the two hundred and third episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well.

(203-3830)(Contd)

Couplet

There was a beautiful queen by the name of Kailash Mati, from whom the worldly Rajas had learnt the art of warfare. (1)

Chopaiee

Her spouse was a person, named Bir Singh and the world was agog with the description (mention) of his beauty and disguise (dress). His glory was radiant, seeing which the sun and moon felt belittled. (2)

He was destroying the enemies during day and night and would usurp the king's lands (districts) daily. He would not allow any ship to pass through, and would loot hem. (3)

ਅੜਿਲ

ਲੂਟਿ ਫਿਰੰਗੀ ਲਏ ਸਕਲ ਇਕਠੇ ਭਏ । ਸਾਹਜਹ" ਜੂ ਜਹ" ਤਹੀ ਸਭ ਹੀ ਗਏ ।
ਸਭੈ ਲਗੇ ਦੀਵਾਨਿ ਪੁਕਾਰੇ ਅਇ ਕੈ । ਹੋ ਹਮਰੋ ਨਯਾਇ ਕਰੋ ਇਹ ਹਨੋ ਰਿਸਾਇ ਕੈ । ੪ ।

Aril

Lut phirangi laye sakal ikhathe bhaye. Sahjahan ju jaha tahi sabh hi gaye.
Sabhae lage divan pukare aye kae. Ho hamro nayaye karo eh hano risaye kae.4.

ਸ਼ਾਹ ਬਾਚ

ਕਹੋ ਲੂਟਿ ਕਿਨ ਲਏ ਤਿਸੀ ਕੋ ਮਾਰਿਯੈ । ਤਾਹਿ ਕੋ ਇਹ ਠੌਰ ਸੁ ਨਾਇ ਉਚਾਰਿਯੈ ।
ਤਾ ਪੈ ਅਬ ਹੀ ਅਪਨੀ ਫੌਜ ਪਠਾਇ ਹੈ । ਹੋ ਤਾ ਤੇ ਤੁਮਰੋ ਸਭ ਹੀ ਮਾਲ ਦਿਲਾਇ ਹੈ । ੫ ।

SHAH BACH

Kaho lut kin laye tisi ko mariyae. Tahi ko eh thor sun aye uchariyae.
Ta pae ab hi apni phoj pathaye hae. Ho ta te tumor sabh hi mat dilaye hae.5.

ਫਿਰੰਗੀ ਵਾਚ

ਦੋਹਰਾ

ਜਹਾ ਕਮਛਯਾ ਕੋ ਭਵਨ ਤਿਸੀ ਠੌਰ ਕੇ ਰਾਇ ।
ਅਧਿਕ ਫਿਰੰਗੀ ਮਾਰਿ ਕੈ ਲੀਨੋ ਮਾਲ ਛਿਨਾਇ । ੬ ।

PHIRANGI VACH

DOHRA

Jaha kamchaya ko bhavan tisi thor ke raye.
Adhik phirangi mar kae lino mai chinaye.6.

ਚੌਪਈ

ਐਸੇ ਜਬ ਹਜਰਤਿ ਸੁਨਿ ਪਾਈ । ਫੌਜੈ ਅਤਿ ਹੀ ਤਹਾ ਪਠਾਈ ।
ਉਮਡਿ ਅਨੀ ਚਲਿ ਅਵੈ ਤਹਾ । ਰਾਜਤ ਭਵਨ ਕਮਛਯਾ ਜਹਾ । ੭ ।

Chopaiee

Aise jab hajrat sun payi. Phojae ati hi taha pathayi.
Umdi ani chal avae taha. Raj at bhavan kamchaya jaha.7.

ਅੜਿਲ

ਤਬ ਲੌ ਸਿੰਘ ਸੁ ਬੀਰ ਲੋਕ ਦਿਵ ਕੇ ਗਯੋ ।
ਰਾਨੀ ਦਯੋ ਜਰਾਇ ਨ ਲੋਗਨ ਭਾਖਿਯੋ ।
ਕਹਿਯੋ ਅਨਮਨੋ ਰਾਵ ਕਛੁਕ ਦਿਨ ਦੈ ਰਹਿਯੋ ।
ਹੋ ਰਾਜ ਸਾਜ ਲੈ ਹਾਥ ਅਪੁ ਅਸਿ ਕੌ ਗਹਿਯੋ । ੮ ।

Aril

Tab lo singh su beer lok div ke gayo.
Rani dayo jaraye na logan bhakhiyo.
Kahiyo anmano rav kachuk din daev rahiyo.
Ho raj saj lae bath aap as ko gahiyo.8.

Aril.

All the plundered foreigners then went to the king Shahjahan and all complained to the king in the darbar (assembly) saying, "O king! Give us justice and kill all of them (enemies)." (4)

Shah Said

The King then said"Tell me, who had looted you. I will get them killed. You tell me his name here itself. I will send my troops (to suppress him) and get your goods back to you." (5)

Phirangi Said

Couplet

The foreigners then said,"He was the Raja of the place, where the temple of (goddess) Kamchharya was situated. He had killed many foreigners and looted their (our) goods. (6)

Chopaiee

When the king heard about it, he sent lot of his troops there.The army was proceeding to the place, where the Kamchharya temple was situated (in glory). (7)

Aril

By that time Bir singh had died (gone to heavens). The queen had consigned his body to the flames (cremated him), but the people were not informed about it. She had told the people that the Raja was not well since few days. The queen wearing the sword, had assumed the control of the kingdom. (8)

ਜਬ ਲਗਿ ਰਾਜਾ ਨਾਇ ਤਬ ਲਗਿ ਜਾਇ ਹੌ ।
ਇਨ ਬੈਰਿਨ ਕੇ ਸਿਰ ਪਰ ਖੜਗ ਮਚਾਇ ਹੌ ।
ਸਕਲ ਬੈਰਿਯਨ ਘਾਇ ਪਲਟਿ ਘਰ ਅਇ ਕੈ ।
ਹੋ ਕਰਿ ਹੌ ਜਾਇ ਪ੍ਰਨਾਮ ਪਤਿਹਿ ਮੁਸਕਾਇ ਕੈ । ੯ ।

Jab lag raja naye tab lage jaye ho. In baerin ke sir par khadag machaye ho.
Sakai baeriyan ghaye palat ghar aye kae. Ho kari ho jaye parnam pati muskaye kae.9.

ਸੁਨਿ ਐਸੇ ਬਚ ਸੂਰ ਸਭੇ ਹਰਖਤ ਭਏ ।
ਭਾਤਿ ਕੇ ਸਸਤ੍ਰ ਸਭਨ ਹਾਥਨ ਲਏ ।
ਕਛੁ ਭਟ ਦਲਿਹਿ ਦਿਖਾਇ ਲਯਾਏ ਲਾਇ ਕੈ ।
ਹੋ ਬਡੀ ਫੌਜ ਮਹਿ ਆਨਿ ਦਏ ਸਭ ਘਾਇ ਕੈ । ੧੦ ।

Suni aise bach sur sabhe harkhat bhaye.
Bhat bhat ke sastar sabhan hathan laye.
Kachu bhat daleh dikhaye layaye laye kae.
Ho badi phoj meh aan daye sabh ghaye kae.10.

ਦਸ ਸਹਰ੍ ਨਿਸਿ ਕੋ ਲਿਯ ਬੈਲ ਮੰਗਾਇ ਕੈ ।
ਦੈ ਦੈ ਸ"ਗਨ ਬਧੀ ਮਸਾਲ ਜਰਾਇ ਕੈ ।
ਇਹ ਦਿਸਿ ਦਲਹਿ ਦਿਖਾਇ ਅਇ ਓਹਿ ਦਿਸਿ ਪਰੀ ।
ਹੋ ਬਡੇ ਬਡੇ ਨ੍ਰਿਪ ਘਾਇ ਮਾਰ ਕ੍ਰੀਚਕ ਕਰੀ । ੧੧ ।

Das sehsar nis ko liye bael mangaye kae.
Daev daev sengan badhi masal jaraye kae.
Eh dis daleh dikhaye aye ohi dis pari.
Ho bade bade nirap ghaye mar krechak kari.11.

ਜਬ ਹੀ ਦੂਜੋ ਦਿਵਸ ਪਹੂਚਯੋ ਅਇ ਕੈ ।
ਭਰਿ ਗੋਨੈ ਪਨਿਯਨ ਕੀ ਦਈ ਚਲਾਇ ਕੈ ।
ਲੋਗ ਖਜਾਨੌ ਜਾਨਿ ਟੂਟਿ ਤਾ ਪੈ ਪਰੇ ।
ਹੋ ਉਹਿ ਦਿਸਿ ਤੇ ਉਨ ਬਾਲ ਨ੍ਰਿਪਤਿ ਧਨ ਜੁਤ ਹਰੇ । ੧੨ ।

jab hi dujo divat pahucae aye kare.bhar kone pan;an ki dayee chalaye kae.
log khajano jaan toot ta pai parae.ho uhi dis taiun bal nirpat dhan jut hare.12.

ਦਿਨ ਦੂਜੋ ਗਯੋ ਦਿਵਸ ਤੀਸਰੋ ਅਇਯੋ ।
ਤਬ ਰਾਨੀ ਦੁੰਦਭਿ ਇਕ ਠੌਰ ਬਜਾਇਯੋ ।
ਲੋਗ ਦਿਰਬੁ ਲੈ ਭਜੈ ਜੁ ਤਿਹ ਮਗੁ ਅਇਯੋ ।
ਹੋ ਲੂਟਿ ਧਨੀ ਸਭ ਲੀਏ ਨ ਜਾਨਿਕ ਪਾਇਯੋ । ੧੩ ।

Din dujo gayo divas tisro aiyo.
Tab rani dudanbhi ik thor bajaiyo.
Log dirab lae bhajae ju tehh magu aiyo.
Ho lut dhanï sabh liye na janak paiyo.13.

"Till such time the Raja comes, I shall fight it out and I shall wield my sword against these enemies (she said). After killing all the enemies, then only I shall come home and then salute my spouse with great joy (laughter)." (9)

Hearing these words, all the warriors felt greatly elated. All of them armed themselves with various weapons. Some warriors showed to the queen the army of the enemy. She made thrust into the enemy ranks and killed all of them. (10)

The queen sent for ten thousand bullocks in the night and tied two lit torches each to the horns of the bullocks. From one side she showed the presence of the bullocks to the enemy and herself attacked from the other side. She killed many mighty Rajas like the Karichaks. (11)

When the second day dawned, she sent few bags filled with shoes. The enemy took it to be her treasure (wealth) so they attacked it with vengeance. From the other side the woman looted the Rajas with all their wealth. (12)

When the second day had passed and the third day had dawned, the queen sounded the drums at one place. So people ran away along with their wealth and she attacked them on that route. She looted all the wealthy people without leaving anyone to escape. (13)

ਦਿਵਸ ਚਤੁਥੇ ਦੀਨੀ ਅਗਿ ਲਗਾਇ ਕੈ । ਅਪੁ ਏਕ ਨ ਥਿਰ ਭਈ ਦਲਹਿ ਦੁਰਾਇ ਕੈ ।
ਸਭ ਰਾਜਨ ਕੇ ਲੋਗ ਬੁਝਾਵਨ ਲਾਗਏ । ਹੋ ਜੋ ਪਾਏ ਨ੍ਰਿਪ ਰਹੈ ਮਾਰਿ ਅਬਲਾ ਦਏ । ੧੪ ।
Divas chatarthe dini aag lagaye kae. Aap ek tha thir bhayi daleh duraye kae.
Sabh rajan ke log bujhavan lagaye. Ho jo paye nirap rahe mari abla daye.14.

ਦਿਵਸ ਪ"ਚਵੇ ਅਪਨੀ ਅਨੀ ਸੁਧਾਰਿ ਕੈ ।
ਮਧਿ ਸੈਨ ਕੇ ਪਰੀ ਮਸਾਲੇ ਜਾਰਿਰ ਕੈ ।
ਮਾਰਿ ਕੁਟਿ ਨ੍ਰਿਪ ਸੈਨ ਨਿਕਸਿ ਅਪੁਨ ਗਈ ।
ਹੋ ਪਿਤਾ ਪੂਤ ਸਿਰ ਤੇਗ ਪੂਤ ਪਿਤੁ ਕੇ ਦਈ । ੧੫ ।
Divas pachve apni ani sudhar kae. Madh saen ke pari masale jar kae.
Mar kut nirap saen nikas paun gayi. Ho pita poot sir teg poot pitu ke dayi.15.

ਦੋਹਰਾ
ਰੈਨ ਸਮੇ ਤਿਨ ਹੀ ਬਿਖੈ ਮਾਚਿਯੋ ਲੋਹ ਅਪਾਰ ।
ਭਟ ਜੂਝੇ ਪਿਤੁ ਪੂਤ ਹਨਿ ਪੂਤ ਪਿਤਾ ਕੋ ਮਾਰਿ । ੧੬ ।
Dohra
Raen same tin hi bikhae machiyo loh apar.
Bhat jujhe pitu poot han poot pita ko mar.16.

ਰੈਨ ਸਮੈ ਤਵਨੈ ਕਟਕ ਲੋਹ ਪਰਿਯੋ ਬਿਕਰਾਰ ।
ਉਚ ਨੀਚ ਰਾਜਾ ਪ੍ਰਜਾ ਘਾਯਲ ਭਏ ਸੁਮਾਰ । ੧੭ ।
Raen samae tavnae katak loh pariyo bikrar.
Ooch neech raja praja ghayal bhaye sumar.17.

ਚੌਪਈ
ਪਿਤੁ ਲੈ ਖੜਹ ਪੂਤ ਕੌ ਮਾਰਿਯੋ । ਪੂਤ ਪਿਤਾ ਕੇ ਸਿਰ ਪਰ ਝਾਰਿਯੋ ।
ਐਸੇ ਲੋਹ ਪਰਿਯੋ ਬਿਕਰਾਰਾ । ਸਦਭ ਘਾਯਲ ਭੇ ਭੂਪ ਸਮਾਰਾ । ੧੮ ।
Chopaiee
Pitu lae khadag poot ko mariyo. Poot pita ke sir par jhariyo.
Aise loh pariyo bikrara. Sabh ghyal bhe bhup samara.18.

ਅੜਿਲ
ਦਿਵਸ ਖਸਟਮੋ ਜਬੈ ਪਹੁਚਯੋ ਅਇ ਕੈ ।ਦੋ ਦੋ ਮਰਦ ਲੈ ਖਾਈ ਗਈ ਖੁਦਾਇ ਕੈ ।
ਗਡਿ ਸੁਰੀ ਜਲ ਉਪਰ ਦਏ ਬਹਾਇ ਕੈ ।ਹੋ ਬਦਯੋ ਖਲਨ ਸੋ ਜੁਧ ਖਿਗ ਖੁਨਸਾਇ ਕੈ ।੧੯ ।
Aril
Divas khastame jabae pahuchayo aye kae.
Do do marad lo khaye gayi khudaye kae.
Gadi surf jal upar daye bahaye kae.
Ho badyo khalan so judh khing khunsaye kae.19.

On the fourth day, she lit a fire (set fire) and hid herself along with the army on one side. The Rajas then started extinguishing the fire, the remaining Rajas were then killed by the queen. (14)

On the fifth day, organizing her army and with torches lit, she attacked the enemy forces. Killing the Raja's army, she managed to escape.This created such a chaos in the enemy camp that the son attacked the father and the father hit the head of the son with sword (15)

Couplet

In the night, a fierce battle was fought and the warriors died fighting. The father killed the son, while the son killed the father. (16)

There was a ferocious battle fought among the troops in the night. Many people, including the Raja and subjects were wounded. (17)

Chopaiee

The father, with his sword, killed the son and the son hit the father with his sword. The battle was raging fiercely and all the Rajas, being wounded were killed. (18)

Aril

When the sixth day dawned then she got trenches dug up to a depth of twice the height of a man (12 feet) and iron rods were fixed in them and then water was made to flow on top of them. Then she organized a battle with the enemy and the horses were made restive knowingly. (19)

ਪਰਾ ਬੀਧਿ ਕਰਿ ਫੌਜ ਦੋਊ ਠ'ਢੀ ਭਈ । ਤੀਰ ਤੁਪਕ ਤਰਵਾਰਿ ਮਾਰਿ ਚਿਰ ਲੌ ਦਈ ।
ਭਾਜਿ ਚਲੀ ਤ੍ਰਿਯ ਪਾਛੇ ਕਟਕ ਲਗਾਇ ਕੈ । ਹੋ ਪਾਛੈ ਪਖਰਿਯਾ ਪਰੈ ਤੁਰੰਗ ਨਚਾਇ ਕੈ ।੨੦।

Para badhi kar phoj doyu thadhi bhayi.
Teer tupak tarvar mari chir lo dayi.
Bhaj chali triye pache katak lagaye kae.
Ho pache pakhriya parae turang nachaye kae.20.

ਦੋਹਰਾ

ਏਕ ਬਾਰ ਸੋਰਹ ਸਹਸ ਸ੍ਵਾਰੰ ਜੁਏ ਬਰਬੀਰ ।
ਬਹੁਰਿ ਅਨਿ ਅਬਲਾ ਪਰੀ ਹਨੇ ਤੁਪਕ ਕੈ ਤੀਰ । ੨੧ ।

DOHRA

Ek bar soreh sehas savar jujhe barber.
Bahur ani abla pari hane tupak kae teer.21.

ਅੜਿਲ

ਜਬੈ ਸਪਤਮੋ ਦਿਵਸ ਪਹੁਚਿਯੋ ਅਇ ਕਰਿ ।
ਸਭ ਪਕਵਾਨਨ ਮੌ ਦਈ ਜਹਰ ਡਰਾਇ ਕਰਿ ।
ਖਲਨ ਖੰਡ ਕਛੁ ਚਿਰ ਲੌ ਲੇਹ ਬਜਾਇ ਕੈ ।
ਹੋ ਔਰ ਠੌਰ ਚਲਿ ਗਈ । ਨਿਸਾਨੁ ਦਿਵਾਇ ਕੈ । ੨੨ ।

Aril

Jabae saptavo divas pahuchiyo aye kar.
Sabh pakvanan mo dayi jehar daraye kar.
Khalan khand kachu chir lo loh bajaye kae.
Ho aor thor chali gayi nisan divaye kae.22.

ਮਾਰਿ ਪਰਨਿ ਤੇ ਰਹੀ ਸਿਪਾਹਿਨ ਯੌ ਕਿਯੋ ।
ਸਰਕਿ ਸਰਕਿ ਕਰਿ ਸਕਤਿ ਨਿਕਰ ਤਿਹ ਕੋ ਲਿਯੋ ।
ਝੂਮਿ ਪਰੇ ਚਹੁੰ ਓਰ ਦੁਰਗ ਕੇ ਦੁਆਰ ਪਰ ।
ਹੋ ਲਈ ਮਿਠਾਈ ਛੀਨ ਗਠਰਿਯੋ ਬਾਧਿ ਕਰਿ । ੨੩ ।

Mari paran te rahi sipahin yo kiyo.
Sarak sarak kar sakat nikar tehh ko liyo.
Jhum pare chahun or durag ke duyar par.
Ho layi mitahyi chini gahthriyae badh kar.23.

ਦੋਹਰਾ

ਬੈਠਿ ਬੈਠਿ ਸੋ ਸੋ ਪੁਰਖ ਜੋ ਜੋ ਮਿਠਾਈ ਖਾਹਿ ।
ਮਦ ਬਿਖੁ ਕੇ ਤਿਨ ਤਿਨ ਚਰੈ ਤੁਰਤੁ ਤਰਫਿ ਮਰਿ ਜਾਹਿ । ੨੪ ।

Dohra

Baeth baeth so so purakh jo jo mithayi khahe.
Mad bikhu ke tin tan charae turat taraphi mari jahe.24.

The queen organized her army in two columns and arrows, guns and swords were being used for a long time against the enemy. Then the queen fled with the army following her, and the enemy troops chased them. Trotting their horses, the horse riders fell into the trenches and were pierced by the iron rods fixed therein. (20)

Couplet

In one action only, sixteen thousand warriors died fighting, while the queen also launched an attack and with guns or arrows, she killed the remaining troops. (21)

Aril

When the seventh day dawned, she mixed poison in the food. For some time she engaged the enemy in fighting and after crushing them completely, she sounded the drums of victory and proceeded to the other direction herself. (22)

When the fighting stopped, then the enemy troops did like this, that by crawling slowly, with spears in hands, all the fort gates were attacked. They snatched all the sweets and packed it in bundles. (23)

Couplet

Whosoever would eat those sweets by relaxing there, was affected with the effect of poison and then face death by throbbing in agony. (24)

ਚਾਰਿ ਪ"ਚ ਘਟਿਕਾ ਬਿਤੇ ਬਾਲ ਪਰੀ ਅਸਿ ਧਾਰ ।
ਜੋ ਬਿਖੁ ਤੇ ਠੁਮਤ ਹੁਤੇ ਸਭ ਹੀ ਦਏ ਸੰਘਾਰਿ । ੨੫ ।
Char pach ghatika bite bal pan asi dhar.
Jo bikhu te ghumat hute sabh hi daye sanghar.25.

ਅੜਿਲ

ਬਹੁਰਿ ਮਿਲਨ ਤ੍ਰਿਯ ਬਦਯੋ ਸੁ ਦੂਤ ਪਠਾਇ ਕੈ ।
ਚਲੀ ਅਪਨੀ ਅਛੀ ਅਨੀ ਬਨਾਇ ਕੈ ।
ਤੁਪਕ ਚੋਟ ਕੋ ਜਬੈ ਸੈਨ ਲ"ਘਤ ਭਈ ।
ਹੋ ਪਰੀ ਤੁਰੰਗ ਧਵਾਇ ਕ੍ਰਿਪਾਨੈ ਕਢਿ ਲਈ । ੨੬ ।

Aril

Bahur Milan triye badyo su dut pathaye kae.
Chali apni achi ani banaye kae.
Tupak chot ko jabae saen langhat bhayi.
Ho pari turang dhavaye kirpanae kadh layi.26.

ਦੋਹਰਾ

ਸਭ ਰਾਜਨ ਕੌ ਮਾਰਿ ਕੈ ਸੈਨਾ ਦਈ ਖਪਾਇ ।
ਜੀਤਿ ਜੁਤ ਗ੍ਰਿਹ ਕੋ ਗਈ ਜੈ ਦੁੰਦਭੀ ਬਜਾਇ । ੨੭ ।

Dohra

Sabh rajan ko mar kae saena dayi khapaye.
Jet jut greh ko gayi jae dundabhi bajaye.27.

ਤਾਹੀ ਤੇ ਜਗਤੇਸ ਨ੍ਰਿਪ ਸੀਖੇ ਚਰਿਤ ਅਨੇਕ ।
ਸਾਹਿਜਹ" ਕੇ ਬੀਰ ਸਭ ਚੁਨਿ ਚੁਨਿ ਮਾਰੇ ਏਕ । ੨੮ । ੧ ।
Tahi te jagtes nirap sikhe charit anek.
Sahjahan ke beer sabh chun chun mare ek.28.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਦੋਇ ਸੌ ਚਾਰ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮਸਤੁ ਸੁਭਮ ਸਤੁ । ੨੦੪ । ੩੮੫੮ । ਅਫਜੂੰ ।
Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
doye so char samapatam sat subham sat.204. 3858. Aphjun.

ਚੌਪਈ

ਭੂਪ ਬਡੀ ਗੁਜਰਾਤ ਬਖਨਿਯਤ । ਬਿਜੈ ਕੁਅਰਿ ਤਾ ਕੀ ਤ੍ਰਿਯ ਜਨਿਯਤ ।
ਛਤ੍ਰੀ ਏਕ ਤਹਾ ਬਡਭਾਗੀ । ਤਾ ਤਨ ਦ੍ਰਿਸਟਿ ਕੁਅਰਿ ਕੀ ਲਾਗੀ । ੧ ।

Chopaiee

Bhup badi gujrat bakhniyat. Bijae kuyari to ki triye janiyat.
Chatri ek taha badbhagi. Ta tan drisat kuyari ki lagi.l.

After four or five hours had passed, the queen launched another attack by holding her sword and killed all those affected by the poison and reeling around in the battlefield. (25)

Aril

Then the woman by sending an emissary offered the proposal of peace and herself moved ahead by organizing a huge army. When the troops had crossed away from the range of guns, her troops launched a fresh attack on the enemy with swords by racing their horses. (26)

Couplet

After killing all the Rajas and destroying their troops, she sounded the drums of victory and after winning the battle, she returned to her palace. (27)

From her the Rajas of the world learnt many witchcrafts. She had killed each warrior of Shahjahan by picking them out one by one. (28)(1)

Here the two hundred and fourth episode of the King's & the Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well.
(204-3858)(Contd)

Chopaiee

There was a Raja in the great Gujrat land and his wife was known by the name of Bijai Koer. There was a noble Kashatriya living there and tha queen got entangled in his love. (1)

ਅੜਿਲ

ਰੈਨਿ ਪਰੀ ਤਾ ਕੋ ਤ੍ਰਿਯ ਲਯੋ ਬੁਲਾਇ ਕੈ ।
ਰਤਿ ਮਾਨੀ ਚਿਰ ਲੌ ਅਤਿ ਰੁਚ ਉਪਜਾਇ ਕੈ ।
ਲਪਟਿ ਲਪਟਿ ਉਰ ਜਾਇ ਨ ਛੋਰਿਯੋ ਭਾਵਹੀ ।
ਹੋ ਭਾਤਿ ਭਾਤਿ ਕੇ ਆਸਨ ਕਰਤ ਸੁਹਾਵਈ । ੨ ।

Aril

Raen pari ta ko triye layo bulaye kae. Rati mani chir lo ati ruch upjaye kae.
Lapat lapat ur jaye na choriyo bhavyi. Ho bhat bhat ke asan karat suhavayi.2.

ਦੋਹਰਾ

ਰਾਨੀ ਮੀਤਹਿ ਸੰਗ ਲੈ ਬਾਗਹਿ ਗਈ ਲਵਾਇ ।
ਕਾਮ ਭੋਗ ਤਾ ਸੋ ਕਰਿਯੋ ਹ੍ਰਿਦੈ ਹਰਖ ਉਪਜਾਇ । ੩ ।

DOHRA

Rani miteh sang lae bageh gayi lavaye.
Kam bhog ta so kariyo hirdae harakh upjaye.3.

ਜਹਾ ਬਾਗ ਮੋ ਜਾਰ ਸੋ ਰਾਨੀ ਰਮਤ ਬਨਾਇ ।
ਤਾ ਕੋ ਨ੍ਰਿਪ ਕੌਤਕ ਨਮਿਤ ਤਹ ਹੀ ਨਿਕਸਿਯੋ ਆਇ । ੪ ।

Jaha bag mo jar so rani ramat banaye.
Ta ko nirap kotak nimat tehh hi niksiyo aye.4.

ਚੌਪਈ

ਲਖਿ ਰਾਜਾ ਰਾਨੀ ਡਰ ਪਾਨੀ । ਮਿਤ੍ਰ ਪਏ ਇਹ ਭਾਤਿ ਬਖਾਨੀ ।
ਮੇਰੀ ਕਹੀ ਚਿਤ ਮੈ ਧਰਿਯਹੁ । ਮੂੜ ਰਾਵ ਤੇ ਨੈਕੁ ਨ ਡਰਿਯਹੁ । ੫ ।

Chopaiee

Lakh raja rani dar pani. Mitar paye eh bhat bakhani.
Meri kahi chit mae dhariyahu. Mud rav te naek na dariyahu.5.

ਅੜਿਲ

ਇਕ ਗਡਹਾ ਮੈ ਦਯੋ ਜਾਰ ਕੋ ਡਾਰਿ ਕੈ ।
ਤਖਤਾ ਪਰ ਬਾਘੰਬਰ ਡਾਰਿ ਸੁਧਾਰਿ ਕੈ ।
ਆਪੁ ਜੋਗ ਕੋ ਭੇਸ ਬਹਿਠੀ ਤਹਾ ਧਰ ।
ਹੋ ਰਾਵ ਚਲਿਯੋ ਦਿਯ ਜਾਨ ਨ ਅਨਿਯੋ ਦ੍ਰਿਸ਼ਟਿ ਤਰ । ੬ ।

Aril

Ik gadha mae dayo jar ko dar kae. Takhta par baghanbar dar sudhar kae.
Aap jog ko bhes behthi tah adhar. Ho rav chaliyo diye jan na anyo drisat tar.6.

Aril

As the night fell, the woman called th ıt person and carried out a sexual affair with him to her satisfaction for quite some time. She was embracing him by closely pulling him to her bosom and would not like to leave him. She was looking gracious (glamorous) in her various poses of love affair. (2)

Couplet

The queen, along with her paramour then went to the garden and with full enjoyment at heart had cohabitation with him. (3)

In the garden, where the queen was enjoying sensuous pleasure with her paramour, the Raja also happened to pass that way under the spell of fun/love. (4)

Chopaiee

On seeing the Raja, the queen got frightened and told her paramour, "Listen andaccept my proposal and do not fear the foolish Raja at all." (5)

Aril

She threw the paramour in one pit, she covered him with a plank and spread a lion's skin on top of that. She assumed the form of a Yogi and sat on it. She did not look at the Raja and allowed him to pass. (6)

ਰਾਇ ਨਿਰਖਿ ਤਿਹ ਰੂਪ ਚਕ੍ਰਿਤ ਚਿਤ ਮੈ ਭਯੋ । ਕਵਨ ਦੇਸ ਕੋ ਏਸ ਭਯੋ ਜੋਗੀ ਕਹਿਯੋ ।
ਯਾ ਕੋ ਦੋਨੋ ਪਾਇਨ ਪਰਿਯੈ ਜਾਇ ਕੈ । ਹੋ ਅਇਸੁ ਕੌ ਲਈਐ ਚਿਤ ਬਿਰਮਾਇ ਕੈ । ੭ ।

Raye nirakh tehhroop chakrit chit mae bhayo.
Kavan des ko es bhayo joi kahiyo.
Ya ko dono pain pariyae jaye kae.
Ho ais ko laiyae chit birmaye kae.7.

ਚੌਪਈ

ਜਬ ਰਾਜਾ ਤਾ ਕੇ ਢਿਗ ਅਯੋ । ਜੋਗੀ ਉਠਿਯੋ ਨ ਬੈਨ ਸੁਨਾਯੋ ।
ਇਹ ਦਿਸਿ ਤੇ ਉਹਿ ਦਿਸਿ ਪ੍ਰਭ ਗਯੋ । ਤਬ ਰਾਜੇ ਸੁ ਜੋਰ ਕਰ ਲਯੋ । ੮ ।

Chopaiee

Jab raja ta ke dhig ayo. Jogi uthiyo na baen sunaiyo.
Eh dis te uh dis prabh dis prabh gayo. Tab rajae su jor kar layo.8.

ਨਮਸਕਾਰ ਜਬ ਤਿਹ ਨ੍ਰਿਪ ਕਿਯੋ । ਤਬ ਜੋਗੀ ਮੁਖ ਫੇਰਿ ਸੁ ਲਿਯੋ ।
ਜਿਹ ਜਿਹ ਦਿਸਿ ਰਾਜਾ ਚਲਿ ਅਵੈ । ਤਹ ਤਹ ਤੇ ਤ੍ਰਿਯ ਅਖਿ ਚੁਰਾਵੈ । ੯ ।

Namaskar jab tehh nirap kiyo. Tab jogi mukh phwe su liyo.
Jeh jeh dis raja chal avae. Tehh tehh te triye akh churavae.9.

ਯਹ ਗਤਿ ਦੇਖਿ ਨ੍ਰਿਪਤਿ ਚਕਿ ਰਹਿਯੋ । ਧੰਨਿ ਧੰਨਿ ਮਨ ਮੈ ਤਿਹ ਕਹਿਯੋ ।
ਯਹ ਮੋਰੀ ਪਰਵਾਹਿ ਨ ਰਾਖੈ । ਤਾ ਤੇ ਮੋਹਿ ਨ ਮੁਖ ਭਾਖੈ । ੧੦ ।

Yeh gati dekh nirpat chak rahiyo. Dhan dhan man mae tehh kahiyo.
Yeh mori parvah na rakhae. Ta te mob na mukh te bhakhe.10.

ਅਨਿਕ ਜਤਨ ਰਾਜਾ ਕਰਿ ਹਾਰਿਯੋ । ਕਯੋਹੂੰ ਨਹਿ ਰਾਨੀਯਹਿ ਨਿਹਾਰਿਯੋ ।
ਕਰਤ ਕਰੇਤ ਇਕ ਬਚਨ ਬਖਾਨੋ । ਮੂਰਖ ਰਾਵ ਨ ਬੋਲਿ ਪਛਾਨੋ । ੧੧ ।

anik jatan raja kar hariyo.kayohun nahi ranieh nihariyo.
karat karrat ik bachan bakhano. murakh rav na bol pachano.11.

ਬਾਤੈ ਸੌ ਨ੍ਰਿਪ ਸੋ ਕੋਊ ਕਰੈ । ਜੋ ਇਛਾ ਧੰਨ ਕੀ ਮਨ ਧਰੈ ।
ਰਾਵ ਰੰਕ ਹਮ ਕਛੂ ਨ ਜਾਨੈ । ਏਕੈ ਹਰਿ ਕੋ ਨਾਮ ਪਛਾਨੈ । ੧੨ ।

Batae so nirap so koyu karae. Jo icha dhan ki man dharae.
Rav rank ham kachu na janae. Ekae hari ko nam pachanae.12.

ਬਾਤੈ ਕਰਤ ਨਿਸਾ ਪਰਿ ਗਈ । ਨ੍ਰਿਪ ਸਭ ਸੈਨ ਬਿਦਾ ਕਰ ਦਈ ।
ਹੈ ਏਕਲ ਰਹਿਯੋ ਤਹ ਸੋਈ । ਚਿੰਤਾ ਕਰਤ ਅਰਧ ਨਿਸਿ ਖੋਈ । ੧੩ ।

Batae karat nisa par gayi. Nirap sabh saen bida kar dayi.
Haav ekal rahiyo tehh soyi. Chinta karat aradh nis khoyi.13.

The Raja got surprised on seeing her beautiful form in his heart and said, "Who was this Raja, turned into a Yogi? One should bow to this individual at his feet and by placating his mind, one should seek his blessings." (By paying obeisance to him). (7)

Chopaiee

When the Raja came near her, the Yogi neither got up nor spoke anything. The Raja crossed from one side to the other side and (when the Yogi did not speak) the Raja bowed to him with folded hands. (8)

When the Raja paid his obeisance to the Yogi, the Yogi turned his face away. Whichever direction the Raja was moving the Yogi (woman) , would face the other way (direction). (9)

On seeing this position, the Raja was rather wondering and was all praise for the Yogi in his heart. He thought, this Yogi was not caring for him, as such he was not saying anything. (10)

The Raja, after all efforts, got tired but could not recognize the queen. After all this (the queen) finally said one word but the Raja could not make out the queen's speech. (11)

She thought that the Raja should be told only that thing, which was haunting his mind. "We have no distinction between a rich or poor person and only seek the True Name of Hari (God)." (12)

While talking, the night had fallen. The Raja had sent away his troops, and he was left alone there and it was almost mid night in these musings (thoughts). (13)

ਅੜਿਲ

ਸੋਇ ਨ੍ਰਿਪਤਿ ਲਹਿ ਗਯੋ ਤ੍ਰਿਯ ਮੀਤਹਿ ਉਚਰਿਯੋ ।
ਕਰ ਭੇ ਟੁੰਭਿ ਜਗਾਇ ਭੋਗ ਬਹੁ ਬਿਧਿ ਕਰਿਯੋ ।
ਜਾਤ ਤਹਾ ਤੇ ਭਏ ਯਹੈ ਲਿਖਿ ਖਾਤ ਪਰ ।
ਹੋ ਸ੍ਵਰਗ ਦੇਖਿ ਭੂਅ ਦੇਖਿ ਸੁ ਗਏ ਪਤਾਰ ਤਰ । ੧੪ ।

Aril

Soye nirpat leh gayo triye miteh uchariyo.
Kar bhe tunbhi jaraye bhog bahu bidh kariyo.
Jat taha to bhaye yahae lijh khat par.
Ho savarg dekh bhuye dekh su gaye patar tar.14.

ਚੌਪਈ

ਭਈ ਪ੍ਰਾਤ ਰਾਜਾ ਸੁਧਿ ਲਿਯੋ । ਤਿਨੈ ਨ ਤਹਾ ਬਿਲੋਕਤ ਭਯੋ ।
ਗਡਹਾ ਪਰ ਕੋ ਲਿਖਯੋ ਨਿਹਾਰਿਯੋ । ਮੰਤ੍ਰਿਨ ਜੁਤਿ ਇਹ ਭਾਤਿ ਬਿਚਾਰਿਰਯੋ । ੧੫ ।

Chopaiee

Bhayi prat raja sudh layo. Tinae na taha bilokat bhayo.
Gadha par ko likhyo nihariyo. Mantrin jut eh bhat bichariyo.15.

ਦੋਹਰਾ

ਯਾ ਜੋਗੀਸ੍ਵਰ ਲੋਕ ਲਖਿ ਬਹੁਰਿ ਲਖਯੋ ਯਹ ਲੋਕ ।
ਅਬ ਪਤਾਰ ਦੇਖਨ ਗਯੋ ਹੈ ਕੈ ਹ੍ਰਿਦੈ ਨਿਸੋਕ । ੧੬ ।

Dohra

Ya jogisavar lok lakh bahur lakhyo yeh lok.
Ab patar dekhan gayo haav kae hirdae nisok.16.

ਚੌਪਈ

ਸਿਧ ਸਿਧ ਸਭ ਤਾਹਿ ਉਚਾਰੈ । ਭੇਦ ਅਭੇਦ ਨ ਮੂੜ ਬਿਚਾਰੈ ।
ਇਹ ਚਰਿਤ੍ ਤਿਯ ਜਾਰ ਬਚਾਯੋ । ਰਾਜਾ ਕੋ ਗਡਹਾ ਪੂਜਾਯੋ । ੧੭ ।

Chopaiee

Sidh sidh sabh tahe ucharae. Bhed abhed na mud bicharae.
Eh charitar triye jar bachayo. Raja to gadha puiayo.I 7.

ਗਡਹਾ ਕੀ ਪੂਜਾ ਨ੍ਰਿਪ ਕਰੈ । ਤਾ ਕੀ ਬਾਤ ਨ ਚਿਤ ਮੈ ਧਰੈ ।
ਸ੍ਵਰਗ ਛੋਰਿ ਜੋ ਪਯਾ ਸਿਧਾਰੋ । ਨਮਸਕਾਰ ਹੈ ਤਾਹਿ ਹਮਾਰੋ । ੧੮ । ੧ ।

Gadha ki puja nirap karae. Ta ki bat na chit mae dharae.
Savarg chor jo payar sidharo. Namaskar hae tahe hamaro.18.1.

Aril

When the queen saw the Raja asleep, she called out her paramour, and shook him up with her hand, and woke him up and carried out cohabitation with him in many ways. Both of them moved away from there by writing over the pit, "We are going to the nether lands, having seen both the heaven and the Earth." (14)

Chopaiee

With the dawn of the day, the Raja woke up and did not see the Yogi there, but saw something written on the pit and then had consultations with his ministers. (15)

Couplet

"This Yogi after seeing the heaven, had come to this world and now had gone to Netherlands, without having any other longing." (16)

Chopaiee

All were calling him a Sidha. No fool could realize the actual position. With this witchcrft the woman had saved her paramour and got the pit worshipped by the Raja. (17)

The Raja started worshipping the pit and did not think at all of her sayings. He said, "My salutations to the Yogi, who had gone to Netherlands forgetting even the paradise." (18)(1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਦੋਇ ਸੌ ਪ"ਚ ਚਰਿਰਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੨੦੫ । ੩੮੭੬ । ਅਫਜੂੰ ।
Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
doye so panch samapatam sat subham sat.205. 3876. Aphjun.

ਚੌਪਈ

ਸੁਘਰਾਵਤੀ ਨਗਰ ਇਕ ਸੁਨਾ । ਸਿੰਘ ਬਿਸਸ੍ਵਰ ਰਾਵ ਬਹੁ ਗੁਨਾ ।
ਇਸਕਮਤੀ ਤਾ ਕੀ ਬਰ ਨਾਰੀ । ਖੋਜਿ ਲੋਕ ਚੌਦਹੂੰ ਨਿਕਾਰੀ । ੧ ।

Chopaiee

Sughravati nagar ik suna. Singh bisesavar rav bahu guna.
Iksakmati ta ki bar nari. Khoj lok chodhun nikari.l.

ਦੋਹਰਾ

ਅਪ੍ਰਮਾਨ ਤਾ ਕੀ ਪ੍ਰਭਾ ਜਲ ਥਲ ਰਹੀ ਸਨਾਇ ।
ਸੁਰੀ ਅਸੁਰੀ ਕਿੰਨ੍ਰੀ ਹੇਰਿ ਰਹਤ ਸਿਰ ਨਯਾਇ । ੨ ।

DOHRA

Apraman ta ki prabha jal that rahi samaye.
Suri asuri kinarni her rahat sir nayaye.2.

ਅੜਿਲ

ਨੀਜੋਬਨ ਰਾਇਕ ਸੁਤ ਸਾਹੁ ਨਿਹਾਰਿਯੋ । ਰਮੌ ਤਵਨ ਕੇ ਸੰਗ ਇਹ ਭਾਤਿ ਬਿਚਾਰਿਯੋ ।
ਪਠੇ ਅਲੀ ਇਕ ਲੀਨੋ ਬਵਨ ਬੁਲਾਇ ਕੈ । ਹੌ ਰੀਤਿ ਪ੍ਰੀਤਿ ਕੀ ਕਰੀ ਹਰਖ ਉਪਜਾਇ ਕੈ ।੩।

Aril

Nojoban raik sut sahu nihariyo. Ramo tavan ke sang eh bhat bichariyo.
Pathe ali ik lino bhavan bulaye kae.Ho reet preet ki kari harakh upjaye kae.3.

ਭਾਤਿ ਭਾਤਿ ਮਿਤਵਾ ਕੌ ਗਰੇ ਲਗਾੜਿਯੋ ।
ਲਪਟਿ ਲਪਟਿ ਕਰਿ ਕਾਮ ਕੇਲ ਉਜਾਇਯੋ ।
ਆਸਨ ਚੁੰਬਨ ਬਹੁ ਬਿਧਿ ਕਰੇ ਬਨਾਇ ਕੈ ।
ਹੌ ਨਿਜੁ ਪ੍ਰੀਤਮ ਕੇ ਚਿਤ ਕੌ ਲਏ ਲੁਭਾਇ ਕੈ । ੪ ।

Bhat bhat mitva ko gare lagaiyo.
Lapat lapat kari kam kel upjaiyo.
Asan chunban bahu bidh kare banaye kae.
Ho niju pretam ke chit ko layo lubhaye kae.4.

Here the two hundred and fifth episode of the King's & the Minister's dialogue regarding the woman's witchcraft from Charitar Pakhyan is complted. All is well.

(205-3876)(Contd)

Chopaiee

There was a town called Sughravati where there was a Raja Bisheshvar Singh, who was very capable and learned. He had a beautiful queen Ishakmati, who had been found after a search of the whole world (fourteen worlds). (1)

Couple

Her magnificent charm was spread over the whole land (in the oceans and land). On seeing her, all the women folk of the gods, demons and other deities would bow their heads in reverence (to her charm). (2)

Aril

She saw Navjoban Rai, the son of the Shah and thought to herself that she should have a love affair with him. She called him to her palace through a girl friend and then enjoyed the role of love and sensuous pleasure with him to her satisfaction. (3)

She embraced him to her bosom in many ways and had a sexual companionship with him by clasping him closely in her embrace. She kissed him many times and had sexual relationship endeared to her. (4)

ਹਾਵ ਭਾਵ ਬਹੁਤ ਭਾਤਿ ਦਿਖਾਇ ਮੀਤ ਕੋ ।
ਛਿਨ ਭੀਤਰਿ ਬਸਿ ਕਿਯੋ ਤਵਨ ਕੇ ਚਿਤ ਕੋ ।
ਲਪਟਿ ਲਪਟਿ ਲਲਤਾ ਉਰ ਗਈ ਬਨਾਇ ਕੈ ।
ਹੋ ਸ੍ਰੀ ਨਵਜੋਬਨ ਰਾਇ ਲਯੋ ਲਲਚਾਇ ਕੈ । ੫ ।

Hay bhav bahut bhat dikhaye meet ko. Chin bhitar bas kiyo tavan ke cheet ko.
Lapat lapat lalta ur gayi banaye kae. Ho Sri Navjoban raye layo lalchaye kae.5.

ਦੋਹਰਾ

ਰਾਵਤ ਜੋਬਨਿ ਰੈਨ ਦਿਨ ਇਸਕਮਤੀ ਕੇ ਸੰਗ ।
ਰਤਿ ਮਾਨਤ ਰੁਚਿ ਮਾਨਿ ਕੈ ਹ੍ਵੈ ਪ੍ਰਮੁਦਿਤ ਸਰਬੰਗ । ੬ ।

DOHRA

Ravat joban raen din isakmati ke sang.
Rati manat ruchi mani kae haav pramudit sarbang.6.

ਸਵੈਯਾ

ਪੌਢਿ ਤ੍ਰਿਯ ਕੇ ਪਟਜੰਕ ਲਲਾ ਕੋ ਲੈ ਸੁੰਦਰਿ ਗੀਤ ਸੁਹਾਵਤ ਗਾਵੈ ।
ਚੁੰਬਨ ਔਰ ਅਲਿਖਗਨ ਆਸਨ ਭਾਤਿ ਅਨੇਕ ਰਮੈ ਲਪਟਾਵੈ ।
ਜੋ ਤ੍ਰਿਯ ਜੋਬਨਵੰਤ ਜੁਬਾ ਦੋਊ ਕਾਮ ਕੀ ਰੀਤਿ ਸੋ ਪ੍ਰੀਤੁਪਜਾਵੈ ।
ਛਾਡਿ ਕੈ ਸੋਕ ਤ੍ਰਿਲੋਕੀ ਕੇ ਲੋਕ ਬਿਲੋਕਿ ਪ੍ਰਭਾ ਸਭ ਹੀ ਬਲਿ ਜਾਵੈ । ੭ ।

SWAIYYA

Podhi triye ke prajank lala ko lae sundari geet suhavat gavae.
Chunban aor alingan asan bhat anek ramae laptavae.
Jo triye jobanvant juba doyu kam ki reet so pritupajave.
Chadh kae sok triloki ke lok bilok prabha sabh hi bal javae.7.

ਕੋਕ ਕੀ ਰੀਤਿ ਸੋ ਪ੍ਰੀਤਿ ਕਰੇ ਸੁਭ ਕਾਮ ਕਲੋਲ ਅਮੋਲ ਕਮਾਵੈ ।
ਬਾਰਹਿ ਬਾਰ ਰਮੈ ਰੁਚਿ ਸੋ ਦੋਊ ਹੇਰਿ ਪ੍ਰਭਾ ਤਨ ਕੀ ਬਲਿ ਜਾਵੈ ।
ਬੀਰੀ ਚਬਾਇ ਸਿੰਗਾਰ ਬਨਾਇ ਸੁ ਨੈਨ ਨਚਾਇ ਮਿਲੈ ਮੁਸਕਾਵੈ ।
ਮਾਨਹੁ ਬੀਰ ਜੁਟੇ ਰਨ ਮੈ ਸਿਤ ਤਾਨਿ ਕਮਾਨਨ ਬਾਨ ਚਲਾਵੈ । ੮ ।

Kok ki reet so preet karae subh kam kalol amol kamavae.
Bareh bar ramae ruchi so doyu her prabha tan ki nail javae.
Biri chabaye singar banaye su naen nachaye milae muskavae.
Manhu beer jute ran mae sit tan kamanan ban chalavae.8.

ਚੌਪਈ

ਐਸੀ ਪ੍ਰੀਤ ਦੁਹੁਨ ਮੈ ਭਈ । ਬਿਸਿਰਿ ਲੋਕ ਕੀ ਲਜਾ ਗਈ ।
ਨੌਖੋ ਨੇਹ ਨਿਗੋਡੋ ਲਾਗੋ । ਜਾ ਤੇ ਨੀ'ਦ ਭੂਖ ਦੋਊ ਭਾਗੇ । ੯ ।

Chopaiee

Aisi preti duhun mae bhayi. Bisar lok ki laja gayi.
Nokho neh nigodo lago. Ja te neend bhukh doyu bhago.9.

She showed many loving and affectionate attachment to him, thus bringing him under her spell, in no time. The woman was embracing him with lot of passion, so that Navjoban Rai was fully enamoured by her love. (5)

Couplet

That Navjoban Rai was having sexual relationship with Ishakmati throughout day and night. Having enjoyed sensuous pleasure with her, he was fully feeling the bliss of life. (6)

Swaiyya

The woman was lying down on her cot along with her beloved and singing songs of love and was enjoying his company with embraces, kisses and other love affairs and enjoying sensuous pleasure. If the woman was very youthful and charming then he was equally young. So in the affairs of love and sexual enjoyment both were equally passionate and lovable. The people of the three worlds forgetful of their worries were all praise for their beauty and charm. (7)

They were following the rules of Kok Shastra in their love affairs and were enjoying their sexual companionship in many ways. Both were having sensuous pleasure time and again to their satisfaction. People were all praise for their glorious charm. They were meeting each other by chewing betel nuts, with full embellishments and with the tilted eyes of passion and laughter. It appeared as if two warriors were engrossed (in fighting) in the battlefield, while shooting sharpened arrows from stretched bows (of love). (8)

Chopaice

They were so much enveloped in their love affair, that they forgot all about modesty or worldly restraint. They were so much engrossed in passionate love that they lost their sleep and hunger as well. (9)

ਏਕ ਦਿਵਸ ਤ੍ਰਿਯ ਮੀਤ ਬੁਲਾਯੋ । ਸੋਤ ਸੰਗਿ ਅਵਤਨਿਨ ਤਕਾਯੋ ।
ਭੇਵ ਰਛਪਾਲਨ ਕੋ ਦੀਨੋ । ਤਿਨ ਕੋ ਕੋਪ ਅਤਮਾ ਕੀਨੋ । ੧੦ ।
Ek divas triye meet bulayo. Sot sang savatnin takayo.
Bhev rachpalan ko dino. Tin ko kop atma kino.10.

ਰਛਪਾਲ ਕ੍ਰੁਧਿਤ ਅਤਿ ਭਏ । ਰਾਨੀ ਹੁਤੀ ਤਹੀ ਤੇ ਗਏ ।
ਜਾਰ ਸਹਿਤ ਤਾ ਕੋ ਲਹਿ ਲੀਨੋ । ਬਿਵਤ ਹਨਨ ਦੁਹੂੰਅਨ ਕੋ ਕੀਨੋ । ੧੧ ।
rachpal krudhit at bhaye. rani huti tahi gaye.
jar sahit ta ko leh lino . bivat hanan duhuan ko kino .11.

ਤਬ ਰਾਨੀ ਇਹ ਭਾਤਿ ਉਚਾਰੀ । ਸੁਨੋ ਰਛਕੋ ਬਾਤ ਹਮਾਰੀ ।
ਮੀਤ ਮਰੇ ਨ੍ਰਿਪ ਤ੍ਰਿਯ ਮਰਿ ਜੈ ਹੈ । ਤ੍ਰਿਯਾ ਮਰੈ ਰਾਜਾ ਕੋ ਛਠ ਹੈ । ੧੨ ।
Tab rani eh bhat uchari. Suno rachko bat hamari.
Meet mare nirap triye mar jae hae. Triye marae raja ko chae hae.12.

ਦੋ ਕੋਕਟ ਕੁਕਟੀ ਮੰਗਵਾਈ । ਸਖਿਯਹਿ ਬੋਲ ਤਿਨੈ ਬਿਖੁ ਖ੍ਵਾਈ ।
ਨਿਕਟ ਅਪਨੈ ਦੁਹੁਅਨ ਅਨੋ । ਮੂੜ ਰਛਕਨ ਚਰਿਤ ਨ ਜਾਨੋ । ੧੩ ।
Do kukat kukti mangvayi. Sakhiyeh bol tinae bikh khavayi.
Nikat apnea duhuan ano. Mud rachkan charit na jano.13.

ਪ੍ਰਥਮ ਮਾਰਿ ਕੁਕਟ ਕੋ ਦਯੋ । ਕੁਕਟੀ ਕੋ ਬਿਨੁ ਬਧ ਬਧ ਭਯੋ ।
ਬਹੁਰਿ ਨਾਸ ਕੁਕਟੀ ਕੋ ਭਯੋ । ਪਲਕ ਬਿਖੈ ਕੁਕਟੋ ਮਰਿ ਗਯੋ । ੧੪ ।
Pratham mar kukat ko dayo. Kukti ko bin badh badh bhayo.
Bahur nas kukti ko bhayo. Palak bikhae kukto mar gayo.14.

ਰਾਨੀ ਬਾਚ

ਸਨਹੁ ਲੋਗ ਮੈ ਤੁਮੈ ਸੁਨਾਊ । ਮਿਤ੍ ਮਰੇ ਮੈ ਪ੍ਰਾਨ ਗਵਾਊ ।
ਮੋਹਿ ਮਰੇ ਰਾਜਾ ਮਰਿ ਜੈ ਹੈ । ਤੁਮਰੇ ਕਹੋ ਹਾਥ ਕਾ ਐ ਹੈ । ੧੫ ।

RANI BACH

Sanhu log mae tumae sunayu. Mitar mare mae pran gavayu.
Mohe mare raja mar jae hae. Tumre kaho bath ka aae hae.15.

ਹੋ ਰਾਜਾ ਜੌ ਜਿਯਤ ਬਰਿ ਹੈ । ਤੁਮਰੀ ਸਦਾ ਪਾਲਨਾ ਕਰਿ ਹੈ ।
ਜੌ ਨ੍ਰਿਪ ਤ੍ਰਿਯਾ ਜੁਤ ਸ੍ਵਰਗ ਸਿਧੈ ਹੈ । ਤੁਮ ਧਨ ਤੇ ਵੈ ਜਿਯਤੇ ਜੈ ਹੈ । ੧੬ ।
Ho raja jo jiyat bar hae. Tumri sada palna kar hae.
Jo nirap triye jut savarag sidhae hae. Tum dhan to vae jiyte jae hae.16.

One day the woman called her paramour and the rival wives saw her sleeping withhim. They told this secret to the guards who were greatly enraged. (10)

The guards became furious with rage and went to the place, where the queen was seated. They caught hold of her along with the paramour and hatched a plan to kill both of them. (11)

The queen then said, "O guards! Listen to me. With the death of the beloved, the queen would also die and with the death of the queen the Raja would also lay down his life (would die). (12)

She arranged two cocks and two hens to be brought there and through the lady attendants gave them poison and then sent for them but the foolish guards could not follow the secret of this (move) trick. (13)

First, she killed the Cock and then the hen died of its own. Then the second hen died and in no time, the cock also died. (14)

Rani Said

The queen said,"O men! Listen to me what I am telling you. With the death of my paramour,I will also give up my life. After my death, the Raja would also die. So tell me, what would you gain? (Out of it)." (15)

If the Raja continued to live, then he would continue to sustain you all. If the Raja, along with his queen, were to die, then you will lose all the benefits of money etc. in your lifetime. (16)

ਤਾ ਤੇ ਕਯੋ ਨ ਦਰਬੁ ਅਤਿ ਲੀਜੈ । ਤਿਹੁੰ ਜਿਯਨ ਕੀ ਰਛਾ ਕੀਜੈ ।
ਜੜਨ ਕੁਕਟ ਕੋ ਚਰਿਤ ਨਿਹਾਰਿਯੋ । ਜਾਰ ਸਹਿਤ ਰਾਨੀਯਹਿ ਨ ਮਾਰਿਯੋ । ੧੭ ।
Ta to kayo na darab ati lijae. Tihun jiyan ki racha kijae.
Jadan kukat ko charit nihariyo. Jar sahit raniyeh na mariyo.17.

ਦੋਹਰਾ
ਇਸਕਮਤੀ ਇਹ ਛਲ ਭਏ ਕੁਕਟ ਕੁਕਟਿਯਹਿ ਘਾਇ ।
ਪ੍ਰਾਨ ਉਬਾਰਿਯੋ ਪ੍ਰਿਯ ਸਹਿਤ ਨ੍ਰਿਪ ਡਰ ਜੜਨ ਦਿਖਾਇ । ੧੮ ।
DOHRA
Isakmati eh chal bhaye kukat kuktiyahi ghaye.
Pran ubariyo priye sahit nirap dar jadan dikhaye.18.

ਚੌਪਈ
ਤਿਨ ਇਹ ਭਾਤਿ ਬਿਚਾਰ ਬਿਚਾਰੇ । ਰਾਨੀ ਮਰਤ ਮੀਤ ਕੇ ਮਾਰੇ ।
ਰਾਨੀ ਮਰੈ ਰਾਜਾ ਮਰਿ ਜੈ ਹੈ । ਹਮਰੇ ਕਹਾ ਹਾਥ ਧਨੁ ਐ ਹੈ । ੧੯ ।
Chopaiee
Tin eh bhat bicahr bichare. Rani marat meet ke mare.
Rani marae raja mar jae hae. Hamre kaha hath dhan aae hae.19.

ਅਤਿ ਹੀ ਲੋਭ ਰਛਕਨ ਕਿਯੋ । ਰਾਜਾ ਸੰਗ ਭੇਦ ਨਹਿ ਦਿਯੋ ।
ਸਹਿਤ ਜਾਰ ਰਾਨਿਯਹਿ ਨ ਮਾਰਿਯੋ । ਧਨ ਕੇ ਲੋਭ ਬਾਤ ਕੋ ਟਾਰਿਯੋ । ੨੦ । ੧ ।
Ati hi lobh rachkan kiyo. Raja sang bhed nahi diyo.
Sahit jar raniyaeh na rnariyo. Dhan ke lobh bat ko tariyo.20.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਦੋਇ ਸੌ ਛਠਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੨੦੬ । ੩੮੯੬ । ਅਫਜੂੰ ।
Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
doye so chatvo samapatam sat subham sat.206. 3896. Aphjun.

ਦੋਹਰਾ
ਰਾਜਾ ਕੋਚ ਬਿਹਾਰ ਕੋ ਬੀਰ ਦਤ ਤਿਹ ਨਾਮ ।
ਅਮਿਤ ਦਰਬੁ ਤਾ ਕੇ ਰਹੈ ਬਸਤੁ ਇੰਦ੍ਰ ਪੁਰ ਗ੍ਰਾਮ । ੧ ।
DOHRA
Raja Koch bichar ko beer dat tehh nam.
Amit darab ta ke rahae basat indar pur gram.l.

"So why do you not accept more money and spare the lives of all three (of us). Those fools first saw the witchcraft of the hens and cocks and then did not kill the queen and her paramour. (17)

Couplet

By killing the hens and cocks, Ishakmati had displayed her witchcraft and then with the thought of the fear of Raja's death, she managed to save her and the paramour's life. (18)

Chopaiee

The guards had thought like this, "that with the paramour's death, the queen will die, and with the queen's death the Raja will die, and we will not gain any money even." (19)

The guards were very greedy, and did not disclose this secret to the Raja. They did not kill the queen along with her paramour and with the greed of money; they did not proceed further (and closed the chapter). (20)(1)

Here the two hundred and sixth episode of the King's and Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (206-3896)(Contd)

Couplet

The Raja of Cooch Bihar was called Bir Dutt; he had lot of wealth and he was residing in the town of Indrapur. (1)

ਚੌਪਈ

ਮੁਸਕਮਤੀ ਤਾ ਕੀ ਬਰ ਨਾਰੀ । ਜਨੁ ਰਤਿ ਪਤਿ ਕੇ ਭਈ ਕੁਮਾਰੀ ।
ਕਾਮ ਕਲਾ ਦੁਹਿਤਾ ਤਿਹ ਸੋਹੈ । ਦੇਵ ਅਦੇਵਨ ਕੋ ਮਨ ਮੋਹੈ । ੨ ।

Chopaiee

Musakmati ta id bar nari. Jan rati pati ke bhayi kumara.
Kam kala duhita tehh sohae. Dev adevan ko man mohae.2.

ਜੋ ਪੁਰ ਚਹੈ ਤਿਸੀ ਕੋ ਮਾਰੈ । ਅਕਬਰ ਕੀ ਕਛੁ ਕਾਨਿ ਨ ਧਾਰੈ ।
ਦੇਸ ਤਲਟੀ ਬਸਨ ਨਹਿ ਦੇਵਹਿ । ਲੂਟਿ ਕੂਟਿ ਸੌਦਾਗ੍ਰਨ ਲੇਵਹਿ । ੩ ।
Jo pur chahae tisi ko marae. Akbar ki kachu kan na dharae.
Des talti basan nahi deveh. Lut lut kut sodagran leveh.3.

ਅਕਬਰ ਸਾਹਿ ਕੋਪ ਅਤਿ ਆਯੋ । ਤਿਨ ਪੈ ਬੈਰਿਨ ਓਘ ਪਠਾਯੋ ।
ਜੋਰਿ ਸੈਨਿ ਸੂਰਾ ਸਭ ਧਾਏ । ਪਹਿਰਿ ਕੋਚ ਦੁੰਦਭੀ ਬਜਾਏ । ੪ ।
Akbar sahe kop ati ayo. Tin pae baerin ogh pathayo.
Jor saen sura sabh dhaye. Pehar Koch dundabhi bajaye.4.

ਦੋਹਰਾ

ਜਬ ਹੀ ਕੌਚ ਬਿਹਾਰ ਕੇ ਨਿਕਟ ਪਹੁੰਚੇ ਆਇ ।
ਲਿਖਿ ਪਤਿਯਾ ਐਸੇ ਪਠੀ ਰਣ ਦੁਣਦਭੀ ਬਜਾਇ । ੫ ।

DOHRA

Jab hi Koch Bihar ke nikat pahunche aye.
Likh patiya aise pathi ran dundabhi bajaye.5.

ਕੈ ਹਮ ਕੌ ਮਿਲੁ ਆਇ ਕੈ ਪਤੀਆ ਲਿਖੀ ਸੁਧਾਰਿ ।
ਕੈ ਪਗੁ ਪੁਰ ਕੈ ਅਨਤ ਟਰੁ ਕੈ ਲਰੁ ਸਸਤ੍ਰ ਸੰਭਾਰਿ । ੬ ।
Kae ham ko mil ayae kae patiya likhi sudhar.
Kae pag par kae anat tar kae lar sastar sanbhar.6.

ਚੌਪਈ

ਜਬ ਨ੍ਰਿਪ ਕੇ ਸ੍ਰਵਨਨ ਸੋ ਪਰਿਯੋ । ਭਾਜਿ ਚਲਤ ਭਯੋ ਧੀਰ ਨ ਧਰਿਯੋ ।
ਮੁਸਕਮਤੀ ਜਬ ਹੀ ਸੁਨਿ ਪਾਈ । ਬਾਧਿ ਨ੍ਰਿਪਹਿ ਦੁੰਦਭੀ ਬਜਾਈ । ੭ ।

Chopaiee

Jab nirap ke sarvnan so pariyo. Bhaj chalet bhayo dher na dhariyo.
Musakmati jab hi sun payi. Badh nirpeh dundabhi bajayi.7.

ਭਾਤਿ ਭਾਤਿ ਕੇ ਸੈਨ ਸੰਭਾਰੀ । ਮਾਰੇ ਸੂਰਬੀਰ ਹਕਾਰੀ ।
ਰਾਜਾ ਕਿਤਯਯੋ ਬਾਧਿ ਕਰਿ ਲੀਨੇ । ਜਾਇ ਭਵਾਨੀ ਕੇ ਬਲਿ ਦੀਨੇ । ੮ ।
Bhat bhat te saen sanbhari. Mare surber hankari.
Raja kite badh kar line. Jaye bhavani ke bal dine.8.

Chopaiee

He had a beautiful wife, named Musakmati, as if she was the daughter of Rati's spouse (Kamdev) god of love. She had a daughter, called Kamkala who was enamouring the hearts of gods and demons equally. (2)

She could kill anybody in the town, whom she wanted to kill. She was not bothered about anybody, even up to Akbar. She would not allow anyone to settle down in the area of Talhati, and would loot all the merchants. (3)

Akbar, the king emperor, got furious with rage, and launched an attack with a huge army. All the warriors joined together in the attack armed with weapons and protective cover and sounded the war-drums. (4)

Couplet

When they reached near Cooch-Behar, they sounded the war drums and they sent a letter to the Raja. (5)

They wrote in the letter clearly, "Either you accept our superiority and bow to us, or go to some other place or get ready with weapons to fight." (6)

Chopaiee

When the Raja heard this thing, then he wanted to run away, without having any patience or perseverance. When Musakmati learnt about it, then she bound him (in chains) and sounded the war drums. (7)

She organized her army in many ways and killed all the proud (stubborn) warriors. She bound (tied) many Rajas and gave their sacrifice to (goddess) Bhavani. (8)

ਦੋਹਰਾ

ਦਲਦਲ ਏਕ ਤਕਾਇ ਕੈ ਦਯੋ ਦਮਾਮੋ ਜਾਇ ।
ਸੁਨਤ ਨਾਦ ਸੂਰਾ ਸਭੈ ਤਹੀ ਪਰੇ ਅਰਰਾਇ । ੯ ।

DOHRA

Daldal ek takaye kae dayo damamo jaye.
Sunat nad sura sabhae tahi pare arraye.9.

ਚੌਪਈ

ਜੋ ਧਾਇ ਫਾਸਿ ਫਾਸਿ ਤੇ ਗਏ । ਗਹਿ ਗਹਿ ਤਰੁਨਿ ਤੁਰਤ ਤੇ ਲਏ ।
ਸਕਲ ਕਾਲਿਕਾ ਕੀ ਬਲਿ ਦੀਨੋ । ਬਾਜ ਤਾਜ ਸਭਹਿਨ ਕੇ ਛੀਨੇ । ੧੦ ।

Chopaiee

Jo dhaye phas phas te gaye. Geh geh tarun turat te laye.
Sakal kalika ki bali dine. Baj taj sabhin ke chine.10.

ਅੜਿਲ

ਏਕ ਭ੍ਰਿਤ ਤਿਹ ਭੀਤਰ ਪਠਿਯੋ ਬਨਾਇ ਕੈ ।
ਤਾ ਸੌ ਚਿਤ ਕੀ ਬਾਤ ਕਹੇ ਸਮਝਾਇ ਕੈ ।
ਮਹਾ ਗਹਿਰ ਬਨ ਭੀਤਰ ਤਿਨ ਤੁਮ ਲਯਾਇਯੋ ।
ਹੌ ਧਸੇ ਨਿਰਖਿ ਪਰਬਤ ਮੋ ਮੋਹਿ ਜਤਾਇਯੋ । ੧੧ ।

Aril

Ek bhrit tehh bhitar pathiyo banaye kae.
Ta so chit ki bat kahi samujhaye kae.
Maha gehar ban bhitar tin turn layaiyo.
Ho dhase nirakh parbat mo mohe jataiyo.11.

ਸੁਨਤ ਮਨੁਖ ਇਹ ਬਾਤ ਤਹਾ ਤੇ ਤਹ ਗਯੋ ।
ਤੁਮੈ ਬਤਾਵਤ ਰਾਹ ਭਾਖਿ ਲਯਾਵਤ ਭਯੋ ।
ਸਕਲ ਸੂਰ ਚਿਤ ਮਾਝ ਅਧਿਕ ਹਰਖਤ ਭਏ ।
ਹੌ ਭੇਦ ਅਭੇਦ ਨ ਲਹਿਯੋ ਸਕਲ ਬਨ ਮੈ ਗਏ । ੧੨ ।

Sunat manukh eh bat taha te tehh gayo.
Tumae batavat rah bhakh layavat bhayo.
Sakal soor chit majh adhik harkhat bhaye.
Ho bhed abhed na lahiyo sakal ban mae gaye.12.

Couplet

Seeing a swampy area, she sounded the war drums. On hearing the sound of drums, the enemy troops got panicky and attacked. (9)

Chopaiee

All those warriors, who advanced towards that side, got trapped in the swamp (muddy). The woman caught hold of them and sacrificed them to Kalika. She snatched the crowns and horses of the warriors. (10)

Aril

She sent an attendant with full instructions, towards the enemy ranks. She had explained him her heart's desires and told him to bring them into a dense jungle."You tell them from me that being frightened shehad gone to, on seeing you, the mountains (and perished there)." (11)

On hearing these words that fellow went to that side and told them to guide them towards that side and brought them along with him. All the warriors got pleased within their hearts. No one realized the secret behind it and all of them went to the jungle. (12)

ਧਸਿਯੋ ਕਟਕ ਬਨ ਮਾਝ ਦੂਤ ਲਖਿ ਪਾਇ ਕੈ। ਭੇਦ ਦਯੋ ਰਾਨੀ ਕਹ ਤਬ ਤਿਨ ਆਇ ਕੈ।
ਬੰਦ ਦ੍ਵਾਰ ਪਰਬਤ ਕੇ ਕਰਿ ਦੋਊ ਲਏ। ਹੋ ਕਾਟਿ ਕਾਟਿ ਕੈ ਨਾਕ ਜਾਨ ਗ੍ਰਿਹ ਕੋ ਦਏ। ੧੩।

Dhasiyo katak ban majh doot lakh paye kae. Bhed dayo rani keh tab tin aye kae.
Band davar parbat ke kari doyu laye. Ho kat kat kae nak jan greh ko daye.13.

ਬ੍ਰਿਮਨ ਭਏ ਬਹੁ ਬੀਰ ਭਾਜਿ ਰਨ ਤੇ ਚਲੇ।
ਸੈਯਦ ਮੁਗਲ ਪਠਾਨ ਸੇਖ ਸੂਰਾ ਭਲੇ।
ਡਾਰਿ ਡਾਰਿ ਹਥਿਯਾਰ ਭੇਖ ਤ੍ਰਿਯ ਧਾਰ ਹੀ।
ਹੋ ਲੀਜੈ ਪ੍ਰਾਨ ਉਬਾਰਿ ਇਹ ਭਾਤਿ ਉਚਾਰ ਹੀ। ੧੪।

Biman bhaye bahu beer bhaj ran te chale. Saeyad mugal pathan sekh sura bhale.
Dar dar hathiyar bhekh triye dhar hi. Ho lijae pran ubar eh bhat uchar hi.14.

ਭਜੇ ਬੀਰ ਤਹ ਤੇ ਇਕ ਠਾ ਉਤਰਤ ਭਏ।
ਮੁਸਕਮਤੀ ਰਾਨਿਯਹਿ ਨਿਰਖਿ ਸਭ ਹੀ ਲਏ।
ਕਾਟਿ ਨਦੀ ਤਿਹ ਉਪਰ ਦਈ ਚਲਾਇ ਕੈ।
ਹੋ ਬਾਜ ਤਾਜ ਰਾਜਨ ਜੁਤ ਦਏ ਬਹਾਇ ਕੈ। ੧੫।

Bhaje beer tehh te ik tha utrat bhaye. Musakmati raniyeh nirakh sabh hi laye.
Kat nadi tehh upar dayi chalaye kae. Ho baj taj raj an jut daye bahaye kae.15.

ਮਾਰਿ ਫੌਜ ਇਕ ਦੀਨੋ ਦੂਤ ਸੁਤਾ ਕੋ ਆਇ ਕੈ।
ਜੈਨ ਖਾਨ ਜੂ ਬਰੋ ਸੁਤਾ ਕੋ ਆਇ ਕੈ।
ਹਮ ਹਜਰਿਤ ਕੇ ਸੰਗ ਨ ਰਨਿ ਕੀਨੋ ਬਨੈ।
ਹੋ ਸਭ ਮੰਤ੍ਰਿਨ ਅਰ ਮੋਰ ਰੁਚਿਤ ਯੌ ਹੀ ਮਨੈ। ੧੬।

Mari phoj ik dino doot pathaye kae.
Jaen khan ju baro suta ko aye kae.
Ham hajrat ke sang na ran kino banae.
Hosabh mantrin ar mor ruchit yo hi manae.16.

ਜੈਨ ਖਾਨ ਮੂਰਖ ਸੁਨਿ ਏ ਬਚ ਫੂਲਿ ਗਯੋ।
ਸੁਰਬੀਰ ਲੈ ਸੰਗ ਭਲੇ ਤਿਤ ਜਾਤ ਭਯੋ।
ਤਾ ਕੀ ਦੁਹਿਤਾ ਬਯਾਹਿ ਅਬੈ ਘਰ ਆਇ ਹੌ।
ਹੋ ਇਨੈ ਬ"ਹ ਅਪਨੀ ਹਜਰਤਿ ਮਿਲਾਇ ਹੌ। ੧੭।

Jaen khan murakh suni ae bach phul gayo. Surber lae sang bhale tit jat bhayo.
Ta ki duhita bayahe abae ghar aye ho. Ho inae banh apni hajarteh milaye ho.17.

When the emissary found that the whole army was caught in the swampy land, he came back and informed the queen about it. She had closed both the routes to the mountain and then cutting off their noses, sent tl.em back to their homes. (13)

Many warriors, getting fed up with their suffering, were about to flee from the battlefield. This included some Sayyads, Mughals, Pathans, Sheikhs or such warriors. They were surrendering their weapons and dressed as women they were requesting for their safety only. (14)

These warriors, after running away were resting at a place and the queen Musakmati noticed them. She dug up the river route and allowed the water to flow that side and the Rajas with their crowns and horses were washed away (by the river). (15)

She killed the troops and sent an emissary saying, "O Jain Khan! Come and get married to my daughter. We have no intention to fight against the king. This is the only feeling of mine and my ministers, which we would cherish." (16)

The foolish Jain Khan, on hearing this news, got puffed up and with some mighty warriors proceeded towards that side. He was thinking in mind, "After marrying the Raja's daughter I will come back soon and arrange for a compromise between the king and this Raja. (17)

ਚੌਪਈ

ਤਬ ਰਾਨੀ ਦਾਰੂ ਬਹੁ ਲਿਯੋ । ਤਰੈ ਬਿਛਾਇ ਭੂਮਿ ਕੇ ਦਿਯੋ ।
ਊਪਰ ਤਨਿਕ ਬਾਰੂਅਹਿ ਡਾਰਿਯੋ । ਸੋ ਜਰਿ ਜਾਤ ਨ ਨੈਕੁ ਨਿਹਾਰਿਯੋ । ੧੮ ।

Chopaiee

Tab rani daru bahu liyo. Tarae bichaye bhumi ke diyo.
Upar tanik baruahi dariyo. So jar jat na naek nihariyo.18.

ਏਕ ਲੌਡਿਯਾ ਬੋਲਿ ਪਠਾਈ । ਖਾਰਨ ਪਰ ਕਹਿ ਸੁਤਾ ਬਿਠਾਈ ।
ਪਠਯੋ ਮਨੁਜਖ ਖਾਨ ਅਬ ਅਵੈ । ਯਾਹਿ ਬਯਾਹਿ ਧਾਮ ਲੈ ਜਾਵੈ । ੧੯ ।

Ek lodiya bol pathayi. Kharan par kahi suta bithayi.
Pathyo manukh khan ab avae. Yahe bayah dham lae javae.19.

ਸੈਨ ਸਹਿਤ ਮੂਰਖ ਤਹ ਗਯੋ । ਭੇਦ ਅਭੇਦ ਨ ਪਾਵਤ ਭਯੋ ।
ਜਬ ਰਾਨੀ ਜਾਨਯੋ ਜੜ ਅਯੋ । ਦਾਰੂਅਹਿ ਤੁਰਤ ਪਲੀਤਰਾ ਦਯਾਯੋ । ੨੦ ।

Saen sahit murakh tehh gayo. Bhed abhed na pavat bhayo.
Jab rani janyo jad ayo. Daruahi turat palita dayayo.20.

ਦੋਹਰਾ

ਲਗੇ ਪਲੀਤਾ ਸੂਰ ਸਭ ਭ੍ਰਮੇ ਗਗਨ ਕੇ ਮਾਹਿ ।
ਉਡਿ ਉਡਿ ਪਰੈ ਸਮੁੰਦ ਮੈ ਬਚਯੋ ਏਕਊ ਨਾਹਿ । ੨੧ ।

DOHRA

Lage palita soor sabh bharme gagan ke mahe.
Ud ud parae samundar mae bachyo eku nahe.21.

ਇਹ ਚਰਿਤ੍ਰ ਇਨ ਚੰਚਲਾ ਲੀਨੋ ਦੇਸ ਬਚਾਇ ।
ਜੈਨ ਖਾਮ ਸੁਰਨ ਸਹਿਤ ਇਹ ਬਿਧਿ ਦਯੋ ਉਡਾਇ । ੨੨ । ੧ ।

Eh charitar in chanchala lino des bachaye.
Jaen khan suran sahit eh bidh dayo udaye.22.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਦੋਇ ਸੌ ਸਾਤ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੨੦੭ । ੩੯੧੮ । ਅਫਜੂੰ ।

Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
doye so sat samapatam sat subham sat.207. 3918. Aphjun.

ਦੋਹਰਾ

ਏਕ ਰਾਵ ਕੀ ਪੁਤ੍ਰਿਕਾ ਅਟਪਲ ਦੇਵੀ ਨਾਮ ।
ਬਯਾਹੀ ਏਕ ਨਰੇਸ਼ ਕੌ ਜਾ ਤੇ ਪੂਤ ਨ ਧਾਮ । ੧ ।

DOHRA

Ek rav ki putrika atpal devi nam.
Bayahi ek naresh ko ja te poot na dham.l.

Chopaiee

Then the queen arranged some explosives and spread it on the ground and covered it with a layer of sand, so that they could be burnt away, but without noticing it. (18)

The queen called a lady attendant and made her sit in pre-marriage formal dress as her daughter. Then she sent a man towards the Khan, to come, marry this girl, and take her away. (19)

The foolish Khan went there with his army, without knowing the secret of this move. When the queen saw the Khan coming, she set fire to the explosives immediately. (20)

Couplet

With the setting fire to the explosives, the warriors were blown into the air and fell into the ocean. Not even a single person was left alive. (21)

With this witchcraft, the woman saved her country and blew up Jain Khan along with his warriors with this action. (22)(1)

Here the two hundred and seventh episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well. (207-3918)(Contd)

Couplet

The name of a Raja's daughter was Atapal Devi, who was married to another Raja, but she was not having a son. (1)

ਚੌਪਈ

ਰਾਜਾ ਜਤਨ ਕਰਤ ਬਹੁ ਭਯੋ । ਪੂਤ ਨ ਧਾਮ ਬਿਤਾਤੈ ਦਯੋ ।
ਤਰੁਨ ਅਵਸਥਹਿ ਸਕਲ ਬਿਤਾਯੋ । ਬਿਰਧਾਪਨੋ ਅੰਤ ਗਤਿ ਆਯੋ । ੨ ।

Chopaiee

Raja jatan karat bahu bhayo. Poot na dham bidhatae dayo.
Tarun avastheh sakal bitayo. Birdhapano ant gati ayo.2.

ਤਬ ਤਰੁਨੀ ਰਾਨੀ ਸੋ ਭਈ । ਜਬ ਜ੍ਵਾਨੀ ਰਾਜਾ ਕੀ ਗਈ ।
ਤਾ ਸੋ ਭੋਗ ਰਾਵ ਨਹੀ ਕਰਈ । ਯਾ ਤੇ ਅਤਿ ਅਬਲਾ ਜਿਯ ਜਰਈ । ੩ ।

Tab taruni rani so bhayi. Jab javani raja ki gayi.
Ta so bhog rav nahi karyi. Ya te ati abla j iye jaryi.3.

ਦੋਹਰਾ

ਏਕ ਪੁਰਖ ਸੋ ਦੋਸਤੀ ਰਾਨੀ ਕਰੀ ਬਨਾਇ ।
ਕਾਮ ਭੋਗ ਤਾ ਸੋ ਕਰੈ ਨਿਤਿ ਪ੍ਰਤਿ ਧਾਮ ਬੁਲਾਇ । ੪ ।

DOHRA

Ek purakh so dosati rani kari banayc.
Kam bhog ta so karae nit prati dham bulaye.4.

ਚੌਪਈ

ਤਾ ਕੌ ਧਰਮ ਭ੍ਰਾਤ ਠਹਰਾਯੋ । ਸਭ ਜਗ ਮਹਿ ਇਹ ਭ'ਤਿ ਉਡਾਯੋ ।
ਭਾਇ ਭਾਇ ਕਹਿ ਰੋਜ ਬੁਲਾਵੈ । ਕਾਮ ਕੇਲ ਰੁਚਿ ਮਾਨ ਕਮਾਵੈ । ੫ ।

Chopaiee

Ta ko dharm bhrat thehrayo. Sabh jag meh eh bhat udayo.
Bhaye bhaye kahi roj bulvae. Kam kel ruchi man kamavae.5.

ਜੌ ਯਾ ਤੇ ਮੋ ਕੌ ਸੁਤ ਹੋਈ । ਨ੍ਰਿਪ ਕੌ ਪੂਤ ਲਖੈ ਸਭ ਕੋਈ ।
ਦੇਸ ਬਸੈ ਸਭ ਲੋਗ ਰਹੈ ਸੁਖ ਹਮਰੋ ਮਿਟੈ ਚਿਤ ਕੌ ਸਭ ਦੁਖ । ੬ ।

Jo ya te mo ko sut hoyi. Nirap ko poot lakhae sabh koyi.
Des basae sabh log rahae sukh. Hamro mitae chit ko sabh dulch.6.

Chopaiee

The Raja made all sorts of efforts, but he was not blessed by the Lord with a son. His youth was almost finished and finally he grew old. (2)

When the Raja's youth was over, the queen became young. The Raja could not have cohabitation with her, so she was always feeling frustrated at heart and sorrowful.(3)

Couplet

The queen developed friendship with another man. She would call him at home and would enjoy sensuous pleasure with him daily. (4)

Chopaiee

He was known all over the world as her foster brother and would always call him as her brother, and would carry out sexual companionship with him to her satisfaction. (5)

She was thinking that if a son was bom to her, everyone would think him to be the Raja's son. So that the land would continue flourishing and people would live in peace and comfort and her heart's pangs would be alleviated. (6)

ਅੜਿਲ

ਭਾਤਿ ਭਾਤਿ ਕੇ ਭੋਗ ਕਰਤ ਤਾ ਸੋ ਭਈ ।
ਨ੍ਰਿਪ ਕੀ ਬਾਤ ਬਿਸਾਰਿ ਸਭੈ ਚਿਤ ਤੈ ਦਈ ।
ਲਪਟਿ ਲਪਟਿ ਗਈ ਨੈਨਨ ਨੈਨ ਮਿਲਾਇ ਕੈ ।
ਹੋ ਫਸਤ ਹਿਰਨ ਜਯੋ ਹਿਰਿਨ ਬਿਲੋਕਿ ਬਨਾਇ ਕੈ । ੭ ।

Aril

Bhat bhat ke bhog karat ta so bhayi.
Nirap ki bat bisar sabhae chit te dayi.
Lapat lapat gayi naenan naen milaye kae.
Ho phasat hiran jayo hirani bilok banaye kae.7.

ਇਤਕ ਦਿਨਨ ਰਾਜਾ ਜੂ ਦਿਵ ਕੇ ਲੋਕ ਗੇ ।
ਨਸਟ ਰਾਜ ਲਖਿ ਲੋਗ ਅਤਿ ਅਕੁਲ ਹੋਤ ਭੈ ।
ਤਬ ਰਾਨੀ ਮਿਤਵਾ ਕੌ ਲਯੋ ਬੁਲਾਇ ਕੈ ।
ਹੋ ਦਯੋ ਰਾਜ ਕੌ ਸਾਜੁ ਜੁ ਛਤ੍ਰ ਫਿਰਾਇ ਕੈ । ੮ ।

itak dinan raja ju div ke lok ge.
nasat raj lakh log ati akul hot bhae.
tab rani mitva ko laye bulaye kae.
ho dayeo raj ko s;j ju chatar firaye kae.8.

ਚੌਪਈ

ਪੂਤ ਨ ਧਾਮ ਹਮਾਰੇ ਭਏ । ਰਾਜਾ ਦੇਵ ਲੋਕ ਕੌ ਗਏ ।
ਰਾਜ ਇਹ ਭ੍ਰਾਤ ਹਮਾਰੋ ਕਰੋ । ਯਾ ਕੈ ਸੀਸ ਛਤ੍ਰ ਸੁਭ ਧਰੋ । ੯ ।

Chopaiee

Poot na dham hamare bhaye. Raja dev lok ko gaye.
Raj eh bharat hamaro karo. Ya ko sees chatar subh dharo.9.

ਮੇਰੋ ਭ੍ਰਾਤ ਰਾਜ ਇਹ ਕਰੋ । ਅਤ੍ ਪਤ੍ ਯਾ ਕੇ ਸਿਰ ਧਰੋ ।
ਸੁਰਬੀਰ ਅਗਯਾ ਸਭ ਕੈ ਹੈ । ਜਹਾ ਪਠੈਯਾ ਤਹ ਤੇ ਜੈ ਹੈ । ੧੦ ।

Mero bharat raj eh kayo. Atar patar ya ke dir dharo.
Surber agya sabh kae hae. Jaha pathaeyae tehh jae hae.10.

ਦੋਹਰਾ

ਰਾਨੀ ਐਸੋ ਬਚਨ ਕਹਿ ਦਯੋ ਜਾਰ ਕੌ ਰਾਜ ।
ਮਿਤਵਾ ਕੌ ਰਾਜਾ ਕਿਯਾ ਫੇਰਿ ਛਤ੍ ਦੈ ਸਾਜ । ੧੧ ।

DOHRA

Rani aiso bachan keh dayo jar ko raj.
Mitva ko raja kiya pher chatar dae saj.11.

Aril

She would have sexual relationship with him in many ways. She completely forgot about the Raja from her mind. She would embrace him by glancing at him with love, just as a male-deer gets allured by a female deer. (7)

In the meantime, the Raja died and the people became madly disturbed in seeing the kingdom going to dogs. Then the queen called her paramour and crowned him as the king with a canopy-fluttering overhead. (8)

Chopaiee

"We did not beget a son, while the Raja had proceeded to heavens. Now this brother of mine will rule over the country and the canopy of kingdom will furl over his head." (She would say). (9)

"Now my brother will take charge of the kingdom with a canopy overhead and rule the country. All the warriors will carry out his orders and act according to his dictates." (She said). (10)

Couplet

By saying these words, the queen handed over the kingdom to her paramour. By handing over the kingdom along with pomp and show to him, he was declared the king of land. (11)

ਚੌਪਈ

ਸੁਰਬੀਰ ਸਭ ਪਾਇ ਲਗਾਏ । ਗਾਉ ਗਾਉ ਚੌਧਰੀ ਬੁਲਾਏ ।
ਦੈ ਸਿਰਪਾਉ ਬਿਦਾ ਕਰਿ ਦੀਨੇ ਅਪਨ ਭੋਗ ਜਾਰ ਸੌ ਕੀਨੈ । ੧੨ ।

Chopaiee

Surber sabh paye lagaye. Gayu gayu chodhari bulaye.
Dae sirpayu bida kari dine. Apan bhog jar so kinae.12.

ਮੇਰੋ ਰਾਜ ਸੁਫਲ ਸਭ ਭਯੋ । ਸਭ ਧਨ ਰਾਜ ਮਿਤ੍ਰ ਕੌ ਦਯੋ ।
ਮਿਤ੍ਰ ਅਰੁ ਮੋ ਮੈ ਭੇਦ ਨ ਹੋਈ । ਬਾਲ ਬ੍ਰਿਧ ਜਾਨਤ ਸਭ ਕੋਈ । ੧੩ ।

Mero raj suphal sabh bhayo. Sbah dhan raj mitar ko dayo.
Mitar aru mo mae bhed na noyi. Bal bridh janat sabh koyi.13.

ਸਕਲ ਪ੍ਰਜਾ ਇਹ ਭਾਤਿ ਉਚਾਰੈ । ਬੈਠਿ ਸਦਨ ਮੈ ਮੰਤ੍ਰ ਬਿਚਾਰੈ ।
ਨਸਟ ਰਾਜ ਰਾਨੀ ਲਖਿ ਲਯੋ । ਤਾ ਤੇ ਰਾਜ ਭ੍ਰਾਤ ਕੌ ਦਯੋ । ੧੪ ।

Sakal praja eh bhat ucharae. Baeth sadan mae mantar bicharae.
Nasat raj rani lakh layo ta te raj bharat ko dayo.14.

dohr;

ਕੇਲ ਕਰਤ ਰੀਝੀ ਅਧਿਕ ਹੇਰਿ ਤਰਨਿ ਤਰੁਨੰਗ ।
ਰਾਜ ਆਜ ਤਾ ਤੇ ਦਯੋ ਇਹ ਚਰਿਤ੍ਰ ਕੇ ਸੰਗ । ੧੫ ।

DOHRA

Kel karat rijhi adhik her taran tarunang.
Raj saj ta te dayo eh charitar ke sang.15.

ਨਸਟ ਹੋਤ ਤ੍ਰਿਯ ਰਾਜਿ ਲਖਿ ਕਿਯੋ ਭ੍ਰਾਤ ਕੌ ਦਾਨ ।
ਲੋਗ ਮੂੜ ਐਸੋ ਕਹੈ ਸਕੈ ਨ ਭੇਦ ਪਛਾਨ । ੧੬ । ੧ ।

Nasat hot triye raj lakh kiyo bharat ko dan.
Log mud aise kahae sakae na bhed pachan.16.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਦੋਇ ਸੌ ਅਠਵੋ' ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੨੦੮ । ੩੯੩੪ । ਅਫਜੂੰ ।

Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbke
doye so athavo samapatam sat subham sat.208. 3934. Aphjun.

Chopaiee

All the warriors were made to pay their obeisance to him and all the elders from villages were also called and giving them robes of honour, they were sent back (home) and herself started having sexual relationship with him. (12)

"Now my kingdom had become successful, thus she gave all the wealth along with the kingdom to her paramour. She would say, "There was no distinction between me and the paramour. Everyone knew about it including young and old people." (13)

"All the subjects were saying this and the assembly of noblemen were also thinking that the queen had realized the kingdom being destroyed, as such the rule of the land was handed over to her brother." (14)

Couplet

The queen was enjoying sensuous pleasure with the paramour, seeing his youthful exuberance and was greatly elated. With this witchcraft she had handed over the kingdom to him. (15)

The foolish people were also saying that she had handed over the kingdom to the brother on seeing that it was being destroyed. But they could not follow the secret behind it. (16)(1)

Here the two hundred and eighth episode of the King's & the Minister's dialogue regarding the woman's characterization from Charitar Pakhyan is completed. All is well. (208-3934)(Contd)

ਦੋਹਰਾ

ਧਾਰਾ ਨਗਰੀ ਕੋ ਰਹੈ ਭਰਥਰਿ ਰਾਵ ਸੁਜਾਨ ।
ਦੋ ਦਾਦਸ ਬਿਦਯਾ ਨਿਪੁਨ ਸੂਰਬੀਰ ਬਲਵਾਨ । ੧ ।

DOHRA

Dhara nagri ko rahae bharthari rav sujan.
Do davadas bidaya nipun surber baivan.1.

ਚੌਪਈ

ਭਾਨ ਮਤੀ ਤਾ ਕੇ ਬਰ ਨਾਰੀ । ਪਿੰਗੁਲ ਦੇਇ ਪ੍ਰਾਨਨਿ ਤੇ ਪਯਾਰੀ ।
ਅਪ੍ਰਮਾਨ ਭਾ ਰਾਨੀ ਸੋਹੈ । ਦੇਵ ਅਦੇਵ ਸੁਤਾ ਢਿਗ ਕੋ ਹੈ । ੨ ।

Chopaiee

Bhan mati ta ke bar nari. Pingul deye pranan te payari.
Aparaman bha rani sohae. Dev adev suta dhig ko hae.2.

ਦੋਹਰਾ

ਭ'ਨ ਮਤੀ ਕੀ ਅਧਿਕ ਛਬਿ ਜਲ ਥਲ ਰਹੀ ਸਮਾਇ ।
ਦੇਵ ਦਿਵਾਨੇ ਲਖਿ ਭਏ ਦਾਨਵ ਗਏ ਬਿਕਾਇ । ੩ ।

DOHRA

Bhan coati ki adhik chab jal thal rahi samyae.
Dev divane lakh bhaye danav gaye bikaye.3.

ਔਰ ਪਿੰਗੁਲਾਮਤੀ ਕੀ ਸੋਭਾ ਲਖੀ ਅਪਾਰ ।
ਗੜਿ ਚਤੁਰਾਨਨ ਤਵਨ ਸਮ ਔਰ ਨ ਸਕਿਯੋ ਸੁਧਾਰ । ੪ ।

Aor pingulamati ki sobha lakhi apar.
Gadi chaturanan tavan sam aor na sakiyo sudhar.4.

ਚੌਪਈ

ਏਕ ਦਿਵਸ ਨ੍ਰਿਪ ਗਯੋ ਸਿਕਾਰਾ । ਚਿਤ ਭੀਤਰੇ ਇਹ ਭਾਤਿ ਬਿਚਾਰਰਾ ।
ਬਸਤ੍ਰ ਬੋਰਿ ਸ੍ਰੋਨਤਹਿ ਪਠਾਏ । ਕਹਿਯੋ ਸਿੰਘ ਭਰਥਰ ਹਰਿ ਘਾਏ । ੫ ।

Chopaiee

Ek divas nirap gayo sikara. Chit bhitar eh bhat bichara.
Bastar bori srontahi pathaye. Kahiyo singh bharthar hari ghaye.5.

ਬਸਤ੍ਰ ਭ੍ਰਿਤ ਲੈ ਸਦਨ ਸਿਧਾਰਿਯੋ । ਉਚਰਿਯੋ ਅਜੁ ਸਿੰਘ ਨ੍ਰਿਪ ਮਾਰਿਯੋ ।
ਰਾਨੀ ਉਦਿਤ ਜਰਨ ਕੋ ਭਈ । ਹਾਇ ਉਚਰਿ ਪਿੰਗਲ ਮਰਿ ਗਈ । ੬ ।

Bastar bhrit lae sadan sidhariyo. Uchariyo aaj singh nirap mariyo.
Rani udit jaran ko bhayi. Haye uchari pingal mar gayi.6.

Couplet

There lived a Raja Bharthri in the town of Dhara, who was very wise. He was a scholar of all the fourteen sciences along with being a great warrior and powerful. (1)

Chopaiee

He had a charming wife called Bhan Mati and Pingal Devi was also very dear to him. The glorious charm of the queens was known all over. Before them, the daughters of the gods and demons had no comparison with them. (2)

Couplet

The beauty of Bhan Mati was famous all over the oceans and lands, seeing which the gods were getting mad while the demons were equally enamoured. (3)

While the charm of Pingalmati was equally famous, being full of glory. After creating her, Brahma also could not create another woman so beautiftil. (4)

Chopaiee

One day the Raja went out on hunting spree and thought in his mind. He drenched his clothes (robes) in blood and then sent then back (home) and the message was conveyed at home, that a lion had devoured Bharthar Hari. (5)

The attendant went back to the palace, and going there said, "A lion had killed the Raja to-day." The queen Bhan Mati got ready for immolating herself and Pingal Mai, heaving a sigh had died. (6)

ਦੋਹਰਾ

ਤ੍ਰਿਯਾ ਨ ਤਵਨ ਸਰਾਹੀਯਹਿ ਕਰਤ ਅਗਨਿ ਮੈ ਪਯਾਨ ।
ਧੰਨਯ ਧੰਨਯ ਅਬਲਾ ਤੇਈ ਬਧਤ ਬਿਰਹ ਕੇ ਬਾਨ । ੭ ।

DOHRA

Triya na tavan sarahiyahi karat agni mae payan.
Dhanye dhanye abla teyi badhat bireh ke ban.7.

ਅੜਿਲ

ਖੇਲਿ ਅਖੇਟਕ ਜਬ ਭਰਥਰਿ ਘਰਿ ਅਇਯੋ । ਹਾਇ ਕਰਤ ਪਿੰਗੁਲਾ ਮਰੀ ਸੁਨਿ ਪਾਇਯੋ ।
ਡਾਰਿ ਡਾਰਿ ਸਿਸਰ ਠੂਰਿ ਹਾਇ ਰਾਜਾ ਕਹੈ । ਹੌ ਪਠੈ ਬਸਤ੍ ਜਿਹ ਸਮੈ ਸਮੋ ਸੌ ਨ ਲਹੈ ।੮ ।

Aril

Khel akhetak jab bharthari ghar aiyo. Haye karat pingula mari suni paiyo.
Dar dar sir dhuri haye raja kahae. Ho pathae bastar jeh samae samo so na lahae.8.

ਚੌਪਈ

ਕੈ ਮੈ ਅਜੁ ਕਟਾਰੀ ਮਾਰੌ । ਹੈ ਜੋਗੀ ਸਭ ਹੀ ਘਰ ਜਾਰੌ ।
ਧ੍ਰਿਗ ਮੇਰੌ ਜਿਯਬੌ ਜਗ ਮਾਹੀ । ਜਾ ਕੇ ਨਾਰਿ ਪਿੰਗੁਲਾ ਨਾਹੀ । ੯ ।

Chopaiee

Kae mae aaj katari maro. Haav jogi sabh hi ghar karo.
Dhrig mero jiyabo jag mahi. Ja ke nazi pingula nahi.9.

ਦੋਹਰਾ

ਜੋ ਭੂਖਨ ਬਹੁ ਮੋਲ ਕੇ ਅੰਗਨ ਅਧਿਕ ਸੁਹਾਹਿ ।
ਤੇ ਅਬ ਨਾਗਿਨ ਸੇ ਭਏ ਕਾਟਿ ਕਾਟਿ ਤਨ ਖਾਹਿ । ੧੦ ।

DOHRA

Jo bhukhan bahu mol ke angan adhik suhahi.
Te ab nagin se bhaye kat kat tan kahe.10.

ਸਵੈਯਾ

ਬ"ਕ ਸੀ ਬੀਨ ਸਿੰਗਾਰ ਅੰਗਾਰ ਸੇ ਤਾਲ ਮ੍ਰਿਦੰਗ ਕ੍ਰਿਪਾਨ ਕਟਾਰੌ ।
ਜ੍ਵਾਲ ਸੀ ਜੌਨਿ ਜੁਡਾਈ ਸੀ ਜੇਬ ਸਖੀ ਘਨਸਾਰ ਕਿਸਾਰ ਕੇ ਆਰੇ ।
ਰੋਗ ਸੌ ਰਾਗ ਬਿਰਾਗ ਸੌ ਬੋਲ ਬਬਾਰਿਦ ਬੁੰਦਨ ਬਾਨ ਬਿਸਾਰੇ ।
ਬਾਨ ਸੇ ਬੈਨ ਭਾਲਾ ਜੈਸੇ ਭੂਖਨ ਹਾਰਨ ਹੋਹਿ ਭੁਜੰਗਨ ਕਾਰੇ । ੧੧ ।

Swaiyya

bank si been singar angar se taal mirdang kirpan kataro.
jval si jon judae si jeb sakhi ghansar kisar ke aare.
rog so rag birag so bol bibarad bundan ban bisare.
ban se baen bhala jasae bhukhan haran hoih bhujangan karae.11.

Couplet

"The woman, who burns herself in the (fire) burning pyre, does not deserve any credit. The woman, who gets penetrated with the arrows of separation (gives up life) due to separation, deserves all the praises." (7)

Aril

When Raja Bharthri came back home after hunting and he heard that Pingal Mati had died with a sigh of sorrow (in separation) only, the Raja was showing his sorrow by throwing ash in his head (and was greatly pained), saying "that the time could not be recalled back when he had sent his clothes at home." (8)

Chopaiee

He said, " Either I will kill myself by stabbing myself with a dagger, or becoming a yogi, I will bum the whole palace etc. cursed be my life, where my queen Pingla was no more there." (9)

Couplet

"All the valuable ornaments and embellishments adorning my body were like snakes now, which were biting (agonizing) my body now." (10)

Swaiyya

"O friend! The clarionet was like a sword, the beautification like embers, while the dance was appearing) like a mirdang, sword or dagger. The moonlight was like a flame (of fire), beauty was like hailstorm (separation) and the scent of camphor was like piercing teeth. The music was like a disease (malady) words were like separation, the down-pour of clouds was like the dead arrows. The words were like arrows, the ornaments like spears and the necklaces were like black cobras." (11)

ਬ"ਕ ਸੇ ਬੈਨ ਬ੍ਰਿਲਾਪ ਸੇ ਬਾਰਨ ਬਯਾਧ ਸੀ ਬਾਸ ਬਿਯਾਰ ਬਹੀ ਰੀ।
ਕਾਕ ਸੀ ਕੋਕਿਲ ਕੂਕ ਕਰਾਲ ਮ੍ਰਿਨਾਲ ਕਿ ਬਯਾਲ ਘਰੀ ਕਿ ਛੁਰੀ ਰੀ।
ਭਾਰ ਸੀ ਭੌਨ ਭਯਾਨਕ ਭੂਖਨ ਜੌਨ ਕੀ ਜ੍ਵਾਲ ਸੌ ਜਾਤ ਜਰੀ ਰੀ।
ਬਾਨ ਸੀ ਬੀਨ ਬਿਨਾ ਉਹੀ ਬਾਲ ਬਸੰਤ ਕੋ ਅੰਤਕਿ ਅੰਤ ਸਸਖੀ ਰੀ। ੧੨।

Bank se baen birlap se baran bayadh si bas biyar bahi ri.
Kak si kokil kuk karal mirnal ki bayal ghari ki churi ri.
Bhar si bhon bhayanak bhukhan jon ki javal so jat jari ri.
Ban si ben bina uhi bal basant ko antak ant sakhi ri.12.

ਬੈਰੀ ਸੀ ਬਯਾਰ ਬ੍ਰਿਲਾਪ ਸੌ ਬੋਲ ਬਬਾਨ ਸੀ ਬੀਨ ਬਜੰਤ ਬਿਥਾਰੇ।
ਜੰਗ ਸੇ ਜੰਗ ਮੁਚੰਗ ਦੁਖੰਗ ਅਨੰਗ ਕਿ ਅੰਕਸੁ ਅਖ ਕਿਅਰੇ।
ਚ"ਦਨੀ ਚੰਦ ਚਿਤਾ ਚਹੂੰ ਓਰ ਸੁ ਕੋਕਿਲਾ ਕੂਕ ਕਿ ਹੂਕ ਸੀ ਮਾਰੇ।
ਭਾਰ ਸੇ ਭੌਨ ਭਯਾਨਕ ਭੂਖਨ ਫੂਲੇ ਨ ਫੂਲ ਫਨੀ ਫਨਿਯਾਰੇ। ੧੩।

Baeri si bayar birlap so bol baban si ben bajant bithare.
Jang se jang muchang dukhang annag ki ankasu ak kiyare.
Chandani chand chita chahun or su kokila kuk ki huk si mare.
Bhar se bhon bahyanak bhukhan phule na phul phani phaniyare.13.

ਚੌਪਈ

ਹੌ ਹਠਿ ਹਾਥ ਸਿੰਧੌਰਾ ਧਰਿ ਹੌ। ਪਿਣ੍ਗੁਲ ਹੇਤ ਅਗਨਿ ਮਹਿ ਜਰਿ ਹੌ।
ਜੌ ਇਹ ਅਜੁ ਚੰਚਲਾ ਜੀਯੈ। ਤਬ ਭਰਥਰੀ ਪਾਨਿ ਕੌ ਪੀਯੈ। ੧੪।

Chopaiee

Ho hath hath sindhora dhari ho. Pingul het agnî meh jari ho.
Jo eh aaj chanchala jiyae. Tab bharthari pani ko piyae.14.

ਅੜਿਲ

ਤਬ ਤਹਿ ਗੋਰਖਨਾਥ ਪਹੁੰਚਯੋ ਅਇ ਕੈ।
ਨ੍ਰਿਪ ਪ੍ਰਤਿ ਕਹਿਯੋ ਅਦੇਸੁ ਸੁ ਨਾਦ ਬਜਾਇ ਕੈ।
ਰਾਨੀ ਦਈ ਜਿਵਾਇ ਸਰੂਪ ਅਨੇਕ ਧਰਿ।
ਹੌ ਸੁਨਹੌ ਭਰਥਰਿ ਰਾਵ ਲੇਹੁ ਗਹਿ ਏਕ ਕਰੁ। ੧੫।

Aril

Tab tehh gorakhnath pahunchayo aye kae.
Nirap prati kahiyo ades su nad bajaye kae.
Rani dayi jivaye sarup anek dhari.
Ho sunho bharthari rav lehu gahi ek karu.15.

O friend! The words appear like a sword, the music of instruments was like wailing, and the blowing wind (breeze) was like a great malady. The singing of black cuckoo (Koel) was like a cow's.crowing, the stem of lotus appeared like a snake and a moment (hour) was like a knife. The eyebrows appeared like a kiln, the ornaments were looking dreadful and the moonlight Was burning me within. The music of flute was like an arrow, and without the presence of that woman (queen) Basant (spring) appeared as if my end had come." (12)

The breeze was likea foe, the words like a wail, the flute like an arrow, being used in useless efforts.The conch shell was like the battle, muchang was painful to the body and the effect of god of love was like a useless Ak tree and painful. The moonlight pervading in all four directions appeared like a burning pyre and the songs of black cuckoo (Koel) were like the pangs of sorrow. Palaces were like a kiln,the ornaments looked dreadful, the budding flowers were like the fangs of snakes and not flowers." (13)

Chopaiee

"I will bum myself in the fire for the sake of Pingalmati, carrying a Sidhoura in hand like a stubborn Yogi. If she comes to life again, then only Bharthri will take (drink) water". (14)

Aril

In the meantime Gorakh Nath arrived there. With the sound of the hom (singhi) he saluted the Raja. He assumed many forms and brought the queen back to life. "O Raja Bharthari! Listen! With your hand, catch hold of only one." (15)

ਭਰਥਰਿ ਬਾਚ

ਦੋਹਰਾ

ਕਾਹ ਕਹੌ ਕੌਨੇ ਤਜੋ ਚਿਤ ਮੈ ਕਰੈ ਬਿਬੇਕ ।
ਸਭੈ ਪਿੰਗੁਲਾ ਕੀ ਪ੍ਰਭਾ ਰਾਨੀ ਭਈ ਅਨੇਕ । ੧੬ ।

BHARTHARI BACH

DOHRA

Kah gaho kone tajo chit mae karae bibek.
Sabhae pingula ki prabha rani bhayi anek.16.

ਅੜਿਲ

ਯੌ ਕਹਿ ਗੋਰਖ ਨਾਥ ਤਹਾ ਤੇ ਜਾਤ ਭਯੋ । ਭਾਨ ਮਤੀ ਕੋ ਚਿਤ ਚੰਡਾਰ ਇਕ ਹਰ ਲਿਯੋ ।
ਤਾ ਦਿਨ ਤੇ ਰਾਜਾ ਕੌ ਦਿਯੋ ਭੁਲਾਇ ਕੈ । ਹੋ ਰਾਨੀ ਨੀਚ ਕੇ ਰੂਪ ਰਹੀ ਉਰਝਾਇ ਕੈ । ੧੭ ।

Aril

Yo kahi gorakh nath taha te jat bhayo. Bhan mati ko chit bhandar ik har liyo.
Ta din te raja ko diyo bhulaye kae. Ho rani neech ke roop rahi urjhaye kae.17.

ਦੋਹਰਾ

ਦੁਤਮਤੀ ਦਾਸੀ ਹੁਤੀ ਤਬ ਹੀ ਲਈ ਬੁਲਾਇ ।
ਪਠੈ ਦੈਤ ਭੀ ਨੀਚ ਸੌ ਪਰਮ ਪ੍ਰੀਤਿ ਉਪਜਾਇ । ੧੮ ।

DOHRA

Dutmati dasi huti tab hi layi bulaye.
Pathae det bhi neech so param preti upjaye.18.

ਚੌਪਈ

ਜਬ ਦੁਤੀ ਤਹ ਤੇ ਫਿਰਿ ਅਈ । ਯੌ ਪੂਛੋ ਰਾਨੀ ਤਿਹ ਜਾਈ ।
ਕਹੁ ਅਲਿ ਮੀਤ ਕਬੈ ਹਯਾ ਐ ਹੈ । ਹਮਰੇ ਚਿਤ ਕੋ ਤਾਪ ਮਿਟੈ ਹੈ । ੧੯ ।

Chopaiee

jab duti the te firi aye . yo pucho rani the jaye.
kahu al mit kabe haya ae hae. hamre chit ko taap imtae hae.19.

ਅੜਿਲ

ਕਹੁ ਨ ਸਹਚਰੀ ਸਾਚੁ ਸਹਨੁ ਕਬ ਅਇ ਹੈ ।
ਜੋਰ ਨੈਨ ਸੌ ਨੈਨ ਕਬੈ ਮੁਸਕਾਇ ਹੈ ।
ਲਪਟਿ ਲਪਟਿ ਕਰੀ ਜਾਉ ਲਲਾ ਸੌ ਤੌਨ ਛਿਨ ।
ਹੋ ਕਹੌ ਸਖੀ ਮੁਹਿ ਮੀਤ ਕਬੈ ਹੈ ਕਵਨ ਦਿਨ । ੨੦ ।

Aril

Kahu na sehchari sach sajan kab aye hae.
Jor naen so naen kabae muskaye hae.
Lapat lapat kari jayu lala so ton chin.
Ho kaho sakhi muh meet kabae hae kavan din.20.

Bharthari said

Couplet

Bharthari then said"I am thinking in my mind, whom to catch and whom to leave." All of them look beautiful like Pingla, the queen, (all were queens like Pingla). (16)

Aril

After saying this, Gorakh Nath went away from there. On the other side, Bhan Mati's heart was won over by a devilish person and the queen forgot completely about the Raja and the queen got enamoured by the beauty of the lowly demon. (17)

Couplet

She had a maid, called Dutmati, and she called her immediately. By developing great love for the devilish person, she sent her to call him. (18)

Chopaiee

When the messenger came back from there, then the queen asked her, "O friend! Tell me, when my friend (paramour) would come and satisfy my heart's desire (my passionate love)." (19)

Aril

"O friend! Tell me frankly, when my paramour will come and when will he smile by meeting (giving) his glance with my eyes; then I shall get satiated by embracing him to my bosom. O friend! Tell me, when and which day my friend would drop in?" (20)

ਬਾਰ ਬਾਰ ਗਜ ਮੁਤਿਯਨ ਗੁਹੌ ਬਨਾਇ ਕੈ ।
ਅਪਨੇ ਲਾਲਾ ਕੌ ਛਿਨ ਮੈ ਲੇਉ ਰਿਝਾਇ ਕੈ ।
ਟੂਕ ਟੂਕ ਤਨਿ ਹੋਈ ਨ ਮੇਰੇ ਨੈਕ ਮਨ ।
ਹੌ ਕਾਸੀ ਕਰਵਤ ਲਿਯੋ ਪ੍ਰਿਯਾ ਕੀ ਪ੍ਰੀਤ ਤਨ । ੨੧ ।

Bar bar gaj mutiyan guho banaye kae.Apne lala ko chin mae leyu rijhaye kae.
Took took tan hoye na mero naen man.Ho kasi karvat liyo priya ki pret tan.21.

ਬਿਹਸਿ ਬਿਹਸਿ ਕਬ ਗਰੇ ਹਬਾਰੇ ਲਾਗਿ ਹੈ ।
ਤਬ ਹੀ ਸਭ ਹੀ ਸੋਕ ਹਮਾਰੇ ਭਾਗਿ ਹੈ ।
ਚਟਕ ਚਟਕ ਦੈ ਬਾਤੈ ਮਟਕਿ ਬਤਾਇ ਹੈ ।
ਹੌ ਤਾ ਦਿਨ ਸਖੀ ਸਹਿਤ ਹਮ ਬਲਿ ਬਲਿ ਜਾਇ ਹੈ । ੨੨ ।

Bihas bihas kab gare hamare lagi hae.
Tab hi sabh hi sok hamare bhag hae.
Chaṭak chatak dae batae matak bataye hae.
Ho to din sakhi sahit ham bal bal jaye hae.22.

ਜੌ ਐਸੇ ਝਰਿ ਮਿਲੈ ਸਜਨ ਸਖਿ ਅਇ ਕੈ ।
ਮੋ ਮਨ ਕੌ ਲੈ ਤਬ ਹੀ ਜਾਇ ਚਰਿਾਇ ਕੈ ।
ਭਾਤਿ ਭਾਤਿ ਰਤਿ ਕਰੌ ਨ ਛੋਰੇ ਏਕ ਛਿਨ ।
ਹੌ ਬੀਤੈ ਮਾਸ ਪਚਾਸਨ ਜਾਨੌ ਏਕ ਦਿਨ । ੨੩ ।

Jo asie jhari milae sajan sakhi aye kae. Mo man ko lae tab hi jaye churaye kae.
Bhat bhat rati karo na choro ek chin. Ho bitae mas pachasan jano ek din.23.

ਮਚਕਿ ਮਚਕਿ ਕਬ ਕਹਿ ਹੈ ਬਚਨ ਬਨਾਇ ਕੈ ।
ਲਚਕਿ ਲਚਕਿ ਉਰ ਸਾਥ ਚਿਮਟਿ ਅਇ ਕੈ ।
ਲਪਟਿ ਲਪਟਿ ਮੈ ਜਾਉ ਪ੍ਰਿਯ ਕੈ ਅੰਗ ਤਨ ।
ਹੌ ਮੇਲ ਮੇਲ ਕਰਿ ਰਾਖੋ ਭੀਤਰ ਤਾਹਿ ਮਨ । ੨੪ ।

Machak machak kab kahi hae bachan banaye kae.
Lachak lachak ur sath chimat hae aye kae.
Lapat lapat mae jayu priye kae ang tan.
Ho mel mel kari rakho bhitar tahe man.24.

"Then I will comb my hair with elephants pearls (extracted from the head of elephant) embedded therein and in a moment I will get my beloved enamoured by me. Even if my body were cut into pieces, even then I would not turn away from him. For his love's sake I would bear even being saved alive (with a saw) at Kanshi (Varanasi)." (21)

"O friend! When will he embrace me with a laughter? Then only all my pangs of suffering will end. I will sacrifice my self on that day, when he would talk to me with lot of delicate and loving words addressed affectionately. (22)

"O friend! When my beloved would come suddenly to meet me, then he would cast a spell on my mind enamouring me completely. Then I will enjoy sensuous pleasure with him in many ways and would not leave him for a moment even. After the passage of fifty months, I will consider it as equal to one day only." (23)

"When will he talk to me sweetly by cajoling me, and then would embrace me to his bosom with loving care. I will then get attracted to my beloved with embracing him closely and keep my mind attached to him lovingly." (24)

ਸਵੈਯਾ

ਖੰਜਨ ਹੂੰ ਨ ਬਦਯੋ ਕਛੁ ਕੈ ਕਰਿ ਕੰਜੁ ਕੁਰੰਗ ਕਹਾ ਕਰਿ ਡਾਰੇ ।
ਚਾਰੁ ਹੂੰ ਚਕੋਰ ਨ ਅਨੇ ਹਿ੍ਦੈ ਪਰ ਝੁੰਡ ਝਖੀਨਹੁ ਕੋ ਝਝਕਾਰੇ ।
ਮੈਨ ਰਹਿਯੋ ਮੁਰਛਾਇ ਪ੍ਰਭਾ ਲਖ ਸਾਰਸ ਭੈ ਸਭ ਦਾਸ ਬਿਚਾਰੇ ।
ਅੰਤਕ ਸੋਚਨ ਧੀਰਜ ਮੋਚਨ ਲਾਲਚੀ ਲੋਚਨ ਲਾਲ ਤਿਹਾਰੇ । ੨੫ ।

SWAIYYA

Khanjan hun na badayo kachu kae kari kanju kurang kurang kaha kari dare.
Charu chakor na ane hirdae par jhund jhakhinahu ko jhajhkare.
Maen rahiyo murchaye prabha lakh saras bhae sabh das bichare.
Antak sochan dheraj mochan lalchi lochan lal tihare.25.

ਅੜਿਲ

ਸੁਨਤ ਸਹਚਰੀ ਬਚਨ ਤਹਾ ਤੇ ਤਹਿ ਗਈ ।
ਚਾਤੁਰਤਾ ਭਹੁ ਭਾਤਿ ਸਿਖਾਵਤ ਇਹ ਭਈ ।
ਬਸਤ੍ ਮਲੀਨ ਉਤਾਰਿ ਭਲੇ ਪਹਿਰਾਇ ਕੈ ।
ਹੋ ਤਹ ਲਯਾਵਤ ਤਿਹ ਭਈ ਸੁ ਭੇਸ ਬਨਾਇ ਕੈ । ੨੬ ।

Aril

Sunat sehchari bachan taha to tehh gayi.
Chaturata bahu bhat sikhavat eh bhayi.
Basatar malen uteri bhale pehraye kae.
Ho tehh layavat tehh bhayi su bhes banaye kae.26.

ਮਨ ਭਾਵਤ ਜਬ ਮੀਤ ਤਰੁਨਿ ਤਿਨ ਪਾਇਯੋ ।
ਭਾਤਿ ਭਾਤਿ ਤਾ ਕੌ ਗਹਿ ਗਰੇ ਲਗਾਇਯੋ ।
ਆਸਨ ਚੁੰਬਨ ਕਰੇ ਹਰਖ ਉਪਜਾਇ ਕੈ ।
ਹੋ ਤਵਨ ਸਖੀ ਕੋ ਦਾਰਿਦ ਸਕਲ ਮਿਟਾਇ ਕੈ । ੨੭ ।

Man bhavat jab meet taruni tin paiyo.
Bhat bhat te ko geh gare lagaiyo.
Asan chunban kare harakh upjaye kae.
Ho tavan sakhi ko darid sakal mitaye kae.27.

ਦਿਜਿਕ ਦੁਗਾ ਕੀ ਪੂਜਾ ਕਰੀ ਰਿਝਾਇਯੋ ।
ਤਾ ਕੈ ਕਰ ਤੇ ਏਕ ਅਮਰ ਫਲ ਪਾਇਯੋ ।
ਤਿਨਿ ਲੈ ਕੇ ਭਰਥਰਿ ਰਾਜਾ ਜੂ ਕੋ ਦਿਯੋ ।
ਹੋ ਜਬ ਲੌ ਪ੍ਰਿਥੀ ਅਕਾਸ ਨ੍ਰਿਪਤ ਤਬ ਲੌ ਜਿਯੋ । ੨੮ ।

Dijik durga ki puja kari rijhaiyo. Ta kae kar te ek amar phal paiyo.
Tin lae kae bharthari raja ju ko diyo. Ho jab lo pirthi akas nirpat tab lo jiyo.28.

Swaiyya

Now I do not consider the beauty of spiritual bird, lotus flower or deer even worth anything, even the partridge has no value to me in my heart, and the swarm of fish even have not been considered by me as of any importance. The god of love (Kamdev) had become unconscious by seeing his beauty, and all the cranes had become their slaves. O beloved! Your craving glances would finish (alleviate) all my worries and spoil my peace of mind " (25)

Aril

The girl friend after listening to her words, went to that place. She taught her many tricks also. She dressed him with nice clothes, replacing his dirty clothes. By beautifying him she brought him in a smart position. (26)

When the woman got her beloved she embraced him closely by pressing him to her bosom. Then she kissed him and enjoyed his company with great elation. The queen then (alleviated) removed her poverty (by giving lot of money). (27)

One Brahmin had propitiated goddess Durga by worshipping her, so he gained an eternal fruit from her as a reward. He gave that fruit to Raja Bharthari, so that he may remain alive so long this Earth and sky existed. (28)

ਦੁਰੰਗ ਦਤ ਫਲ ਅਮਰ ਜਬੈ ਨ੍ਰਿਪ ਕਰ ਪਰਿਯੋ ।
ਭਾਨ ਮਤੀ ਕੋ ਦੇਊ ਇਹੈ ਚਿਤ ਮੈ ਕਰਿਯੋ ।
ਤ੍ਰਿਯ ਕਿਯ ਮਨਹਿ ਬਿਚਾਰ ਕਿ ਮਿਤ੍ਰਹਿ ਦੀਜੀਯੈ ।
ਹੋ ਸਦਾ ਤਰੁਨ ਸੋ ਰਹੈ ਕੇਲ ਅਤਿ ਕੀਜਿਯੈ । ੨੯ ।
Durag dat phal amar jabae nirap kar pariyo.
Bhan mati ko deyu ihae chit mae kariyo.
Triye kiye maneh bichar ki mirteh dijiyae.
Ho sada tarun so rahae ati kijiyae.29.

ਮਨ ਭਾਵੰਤ ਮੀਤ ਜਦਿਨ ਸਖਿ ਪਾਈਯੈ ।
ਤਨ ਮਨ ਧਨ ਸਭ ਵਾਰਿ ਬਹੁਰ ਬਲਿ ਜਾਈਯੈ ।
ਮੋ ਮਨ ਲਯੋ ਚੁਰਾਇ ਪ੍ਰੀਤਮਹਿ ਅਜੁ ਸਭ ।
ਹੋ ਰਹੈ ਤਰੁਨ ਚਿਰੁ ਜਿਯੈ ਦਿਯੋ ਫਲ ਤਾਹਿ ਲਭ । ੩੦ ।
Man bhavant meet jading sakhi paiyae.
Tan man dhan sabh van bahur bali jaiyae.
Mo man layo churaye pretmeh aaj sabh.
Ho rahae tarun chir diyo phal tahe labh.30.

ਚੌਪਈ

ਨ੍ਰਿਪ ਕੋ ਚਿਤ ਰਾਨੀ ਹਰ ਲਯੋ । ਅਬਲਾ ਮਨੁ ਤਾ ਕੈ ਕਰ ਦਯੋ ।
ਵਹੁ ਅਟਕਤ ਬੇਸ੍ਯਾ ਪਰ ਭਯੋ । ਫਲ ਲੈਕੈ ਤਾ ਕੇ ਕਰ ਦਯੋ । ੩੧ ।

Chopaiee

Nirap ko chit rani har layo. Abla man ta kae kar dayo.
Vahu atkat besva par bhayo. Phal lae kae ta ke kar dayo.31.

ਅੜਿਲ

ਰਹੀ ਤਰੁਨਿ ਸੋ ਰੀਝਿ ਅੰਗ ਨ੍ਰਿਪ ਕੇ ਨਿਰਖਿ ।
ਚਾਰੁ ਕੀਏ ਚਖ ਰਹੈ ਸਰੂਪ ਅਮੋਲ ਲਖਿ ।
ਫਲ ਸੋਈ ਲੈ ਹਾਥ ਰੁਚਿਤ ਰੁਚਿ ਸੌ ਦਿਯੋ ।
ਹੋ ਜਬ ਲੌ ਪ੍ਰਿਥੀ ਅਕਾਸ ਨ੍ਰਿਪਤਿ ਤਬ ਲੌ ਜਿਯੋ । ੩੨ ।

Aril

Rahi taruni so reejh ang nirap ke nirakh. Char kiye chakh rahae sarup amol
Phal soyi lae hath ruchit ruchi so diyo.Ho jab to pirthi akas nirpati tab lo jiyo.32.

ਲੈ ਬੇਸ੍ਯਾ ਫਲ ਦਿਯੋ ਨ੍ਰਿਪਤਿ ਕੌ ਆਨਿ ਕੈ ।
ਰੂਪ ਹੇਰਿ ਬਸਿ ਭਈ ਪ੍ਰੀਤਿ ਅਤਿ ਠਾਨਿ ਕੈ ।
ਲੈ ਰਾਜੈ ਤਿਹ ਹਾਥ ਚਿੰਤ ਚਿਤ ਮੈ ਕਿਯੋ ।
ਹੋ ਯਹ ਸੋਈ ਦ੍ਰੁਮ ਜਾਹਿ ਜੁ ਮੈ ਤ੍ਰਿਯ ਕੌ ਦਿਯੋ । ੩੩ ।
Lae besva phal diyo nirpat ko aan kae. Roop her bas bhayi preti ati than kae.
Lae rajae tehh hath chint mae kiyo. Ho yeh soya drum jahe ju mae triye ko diyo.33.

When the Raja got that fruit in his hand, he gave it to Bhanmati, thinking that she would serve him for a long time by living for long. The woman thought of giving that fruit to her paramour, so that he should remain young always and continue his sexual relationship with her for a long time. (29)

"O friend! Once you get a friend of your own choice, then one should sacrifice everything including body, mind and wealth on him and shower praises on him. "My beloved had allured my heart by all means. So he should remain young and continue living for a long time. So on getting this fruit, she gave it to him." (30)

Chopaiee

The Raja's heart had been won over by the queen, while the queen had given her heart to that devil, while he was attached to a prostitute, so he passed on that fruit to the pros. (31)

Aril

That woman (pros) on seeing the Raja's beauty was enamoured by him. Her beautiful eyes were watching his charming beauty, so she handed over the fruit to the Raja with great joy and satisfaction, so that he should remain alive so long the Earth and sky exist. (32)

So the prostitute gave the fruit to the Raja. She became under his spell, on seeing the Raja's charming personality. Then the Raja, taking the fruit in hand, realized that this was the same fruit which he had given to the queen. (33)

ਭਾਤਿ ਭਾਤਿ ਇਹ ਲੀਨੋ ਸੋਧ ਬਨਾਇ ਕੈ ।
ਤਿਹ ਬੇਸ੍ਵਾ ਕੇ ਪੂਥਯੋ ਨਿਕਟਿ ਬੁਲਾਇ ਕੈ ।
ਸਾਚ ਕਹੋ ਮੁਹਿ ਯਹ ਫਲ ਤੈ ਕਹ ਤੇ ਲਹਿਯੋ ।
ਹੋ ਹਾਧ ਜੋਰਿ ਤਿਨ ਬਚਨ ਨ੍ਰਿਪਤਿ ਸੋ ਯੌ ਕਹਿਯੋ । ੩੪ ।

Bhat bhat tehh lino sodh banaye kae.
Tehh besva ko puchayo nikat bulaye kae.
Sach kaho muh yeh phal tae keh te lahiyo.
Ho hath jori tin bachan nirpat so yo kahiyo.34.

ਤੁਮ ਅਪਨੇ ਤ੍ਰਿਤ ਯਹ ਰਾਨੀ ਕੇ ਕਰ ਦਿਯੋ ।
ਤਾ ਕੌ ਏਕ ਚੰਡਾਰ ਮੋਹਿ ਕਰਿ ਮਨੁ ਲਿਯੋ ।
ਤਵਨ ਨੀਚ ਮੋਹਿ ਊਪਰ ਰਹਿਯੋ ਬਿਕਾਇ ਕੈ ।
ਤਵ ਤ੍ਰਿਯ ਤਿਹ ਦਿਯ ਤਿਨ ਮੁਹਿ ਦਯੋ ਬਨਾਇ ਕੈ । ੩੫ ।

Turn apne chit jehr ani ke kar diyo.
Ta ko ek chandar mohe kari man liyo.
Tavan neech muh upar rahiyo bikaye kae.
Tav triye tehh diye tin muh dayo banaye kae.35.

ਮੈ ਲਖਿ ਤੁਮਰੋ ਰੂਪ ਰਹੀ ਉਰਝਾਇ ਕੈ ।
ਹਰਿਅਰਿ ਸਰ ਤਨ ਬਧੀ ਸੁ ਗਈ ਬਿਕਾਇ ਕੈ ।
ਸਦਾ ਤਰਨਿ ਤਾ ਕੌ ਫਲੁ ਹਮ ਤੇ ਲੀਜਿਯੈ ।
ਹੋ ਕਾਮ ਕੇਲ ਮੁਹਿ ਸਾਥ ਹਰਖ ਸੋ ਕੀਜਿਯੈ । ੩੬ ।

Mae lakh turnro roop rahi urjhaye kae. Harari sar tan badhi su gayi bikaye kae.
Sada taruni ta ko phal ham te lijiyae. Ho kam kel mih hath harakh so kijiyae.36.

ਤੁਮ ਤਹਿ ਤ੍ਰਿਯ ਜੋ ਦਯੋ ਫਲ ਅਤਿ ਰੁਚਿ ਮਾਨਿ ਕੈ ।
ਤਿਨ ਲੈ ਦਿਯੋ ਸੁ ਬਿਰਹਾ ਕੀ ਦਹੀ ।
ਉਨ ਮੁਹਿ ਮੈ ਤੁਹਿ ਦਿਯੋ ਸੁ ਬਿਰਹਾ ਕੀ ਦਹੀ ।
ਹੋ ਨਿਰਖਿ ਤਿਹਾਰੀ ਪ੍ਰਭਾ ਦਿਵਾਨੀ ਹ੍ਵੈ ਰਹੀ । ੩੭ ।

Turn tehh triye jo dayo phal ati ruchi mani kae.
Tin lae diyo chandarahi ati hit thani kae.
Un muh mae tuhi diyo su birha ki dahi.
Ho nirakh tihari prabha divani haav rahi.37.

So he tried to check it up in many ways, and asked the prostitute by calling her. "Tell me the truth as from whom you had got this fruit. She told the Raja with folded hands." (34)

"O Raja! Whichever fruit you had given to the queen with love, but the queen was enamoured by a devilish person and that devil was in love with me. Your wife had given him and he gave it to me." (35)

Because of your beauty, I am attached to you and due to the arrows of Shiva's enemy (kamdev) I am enamoured by you. So take this fruit, which would keep you young always, from me and then have sexual relations with me with great satisfaction."(36)

"You had given the fruit to your wife with great joy, while she had developed love for the (evil-minded) devil, and gave it to him. That devil gave the fruit to me and due to the pangs of your separation I gave it to you. On seeing your charm, I am madly in love with you." (37)

ਹੈ ਤਵ ਪ੍ਰਭਾ ਬਿਲੋਕ ਰਹੀ ਉਰਝਾਇ ਕੈ ।
ਗ੍ਰਿਹ ਸਿਗਰੇ ਕੀ ਸੰਗਯਾ ਦਈ ਭੁਲਾਇ ਕੈ ।
ਅਮਰ ਅਜਰ ਫਲ ਤੁਮ ਕੌ ਦੀਨੌ ਅਨਿ ਕਰਿ ।
ਹੌ ਤਾ ਤੇ ਮਦਨ ਸੰਤਾਪ ਨ੍ਰਿਪਤਿ ਹਮਰੌ ਪ੍ਰਹਰਿ । ੩੮ ।
Hae tav prabha bilok rahi urjhaye kae.
Greh sigre ki sangaya dayi bhulaye kae.
Amar ajar phal urn ko dino aan kari.
Ho ta te madan santap nirpat hamro parhari.38.

ਧੰਨਯ ਧੰਨਯ ਤਾ ਕੌ ਤਬ ਨ੍ਰਿਪਤਿ ਉਚਾਰਿਯੌ ।
ਭਾਤਿ ਭਾਤਿ ਸੌ ਤਾ ਕੇ ਸੰਗ ਬਿਹਾਰਿਯੌ ।
ਲਪਟਿ ਲਪਟਿ ਬੇਸ੍ਵਾ ਹੁੰ ਗਈ ਬਨਾਇ ਕੈ ।
ਹੌ ਅਪ੍ਮਾਨ ਦੁਤਿ ਹੇਰਿ ਰਹੀ ਉਰਝਾਇ ਕੈ । ੩੯ ।
Dhanye dhanye ta ko tab nirpat uchariyo.
Bhat bhat so ta ke sang bihariyo.
Lapat lapat besva hun gayi banaye kae.
Ho aparman duti heri rahi urjhaye kae.39.

ਮਨ ਭਾਵੰਤੌ ਮੀਤ ਜਵਨ ਦਿਨ ਪਾਈਯੈ ।
ਤਵਨ ਘਰੀ ਕੇ ਪਲ ਪਲ ਬਲਿ ਬਲਿ ਜਾਈਯੈ ।
ਲਪਟਿ ਲਪਟਿ ਕਰੀ ਤਾ ਸੌ ਅਧਿਕ ਬਿਹਾਰਿਯੈ ।
ਹੌ ਤਤਖਿਨ ਦ੍ਪ ਕੰਦ੍ਪ ਕੌ ਸਕਲ ਨਿਵਾਰੀਯੈ । ੪੦ ।
man bhavanto mit javan din payiae.
tavan ghari ke pal pal bal bal jaeyie.
lapat lapat kari ta so adhik bihariye.
ho takhin darp kandarp ko sakal nivariye.40.

ਸਵੈਯਾ

ਬਾਲ ਕੌ ਰੂਪ ਬਿਲੋਕਿ ਕੈ ਲਾਲ ਕਛੂ ਹਸਿ ਕੈ ਅਸ ਬੈਨ ਉਚਾਰੇ ।
ਤੇ ਅਟਕੀ ਸੁਨਿ ਸੁੰਦਰਿ ਮੋ ਪਰ ਐਸੇ ਨ ਸੁੰਦਰ ਅੰਗ ਹਮਾਰੇ ।
ਜੀਬੋ ਘਨੌ ਸਿਗਰੌ ਜਗ ਚਾਹਤ ਸੌ ਨ ਰੁਚਿਯੌ ਚਿਤ ਮਾਝਿ ਤਿਹਾਰੌ ।
ਅਨਿ ਜਰਾਰ ਦਿਯੌ ਹਮ ਕੌ ਫਲੁ ਦਾਸ ਭਏ ਹਮ ਅਜੁ ਤਿਹਾਰੇ । ੪੧ ।

SWAIYYA

Bal ko roop bilok kae lal kachu has kae as baen uchare.
Tae atki suni sundari mo par aise na sundar ang hamare.
Jibo ghano sigro jag chahat so na ruchiyo chit majh tihare.
Aan jarar dayo ham ko phal das bhaye ham aaj tihare.41.

"Having seen your glory, I have been allured by you, and have completely lost all sense of my home, so this eternal fruit has been offered to you. So "O Rajan! Please satisfy my passionate love for you." (38)

The Raja then thanked her and praising her, enjoyed sensuous pleasure with her in many ways. The pros was also embracing him closely and seeing his glorious figure was enchanted by him. (39)

Once you get a friend of your choice, you should be proud of that moment and every second and then enjoy his/her company fully, thus removing the pride of kamdev (god of love) fully. (40)

Swaiyya

The Raja on glancing at the beauty of the pros, said some words with a laugh, "O beauty! Listen. You are attached to me but my body is not so beautiful. The whole world longs to live long, but you did not like this fact and you have handed over this fruit, the enemy of old age to me. So I have become your slave now. (41)

ਬੇਸ੍ਵਾ ਵਾਚ

ਨੈਨ ਲਗੇ ਜਬ ਤੇ ਤੁਮ ਸੌ ਤਬ ਤੇ ਤਵ ਹੇਰਿ ਪ੍ਰਭਾ ਬਲਿ ਜਾਊ ।
ਭੌਨ ਭੰਡਾਰ ਸੁਹਾਤੁ ਨ ਮੋ ਕਹਿ ਸੋਵਤ ਹੂੰ ਬਿਝ ਕੈ ਬਰਰਾਊ ।
ਜੈਤਿਕ ਅਪਨੀ ਅਰਬਲਾ ਸਭ ਮੀਤ ਕੇ ਉਪਰ ਵਾਰਿ ਬਹਾਊ ।
ਕੇਤਿਕ ਬਾਰ ਜਰਾਰਿ ਸੁਨੌ ਫਲ ਪ੍ਰਾਨ ਦੈ ਮੋਲ ਪਿਯਾ ਕਹ ਲਯਾਊ । ੪੨ ।

BESVA BACH

Naen lage jab te turn so tab te tav heri prabha bal jayu.
Bhon bhandar suhat na mo keh sovat hun bijh kae barrayu.
Jaetak apni arbala sabh meet ke upar var bahayu.
Ketak bat jarar suno phal pran dae mol piya keh layayu.42.

ਤੈ ਜੁ ਦਿਯੋ ਤੀਯ ਕੋ ਫਲ ਥੋ ਦਿਜ ਤੇ ਕਰਿ ਕੋਟਿਕੁਪਾਇ ਲੀਯੋ ।
ਸੋਊ ਲੈ ਕਰਿ ਜਾਰ ਕੌ ਦੇਤ ਭਈ ਤਿਨ ਰੀਝਿ ਕੈ ਮੋ ਪਰ ਮੋਹਿ ਦੀਯੋ ।
ਨਿਓਰ ਹੋ ਅਟਕੀ ਤਵ ਹੇਰਿ ਪ੍ਰਭਾ ਤਨ ਕੋ ਤਨਿ ਕੈ ਨਹਿ ਤਾਪ ਕੀਯੋ ।
ਤਿਹ ਖਾਹੁ ਹਮੈ ਸੁਖ ਦੇਹ ਦਿਯੋ ਨ੍ਰਿਪ ਰਾਜ ਕਰੋ ਜੁਗ ਚਾਰ ਜੀਯੋ । ੪੩ ।

Tae ju diyo tiye ko phal tho dij te kari kotkupaye liyo.
Soyu lae kar jar ko det bhayi tin nreejh kae mo par mohe diyo.
Nirap ho atki tav heri prabha tan ko tan kae nahi tap kiyo.
Tehh khahu hamae sukh deh diyo nirap raj karo jug char jiyo.43.

ਭਰਥਰਿ ਬਾਚ

ਅੜਿਲ

ਧ੍ਰਿਗ ਮੁਹਿ ਕੌ ਮੈ ਜੁ ਫਲੁ ਤ੍ਰਿਯਹਿ ਦੈ ਡਾਰਿਯੌ ।
ਧ੍ਰਿਗ ਤੇ ਦਿਯੋ ਚੰਡਾਰ ਜੁ ਧ੍ਰਮ ਨ ਬਿਚਾਰਿਯੌ ।
ਧ੍ਰਿਗ ਤਾ ਕੋ ਤਿਨ ਤ੍ਰਿਯ ਰਾਨੀ ਸੀ ਪਾਇ ਕੈ ।
ਹੋ ਦਯੋ ਬੇਸ੍ਵਹਿ ਪਰਮ ਪ੍ਰੀਤਿ ਉਪਜਾਇ ਕੈ । ੪੪ ।

BARTHARI BACH

Aril

Dhring muh ko mae ju phal triyeh dae dariyo.
Dhrig tehh diyo chandar ju dharm na bichariyo.
Dhrig to ko tin triye rani si paye kae.
Ho dayo besvahi param preti upjaye kae.44.

Besva said

The prostitute then said,"O dear Raja! Listen. Since the time I got attracted towards you, I am fully endeared to you, seeing your charm. Palaces or material wealth is of no use to me and always getting up from sleep suddenly, I murmur this. I want to sacrifice my remaining life on my beloved friend. What to talk of this eternal fruit, I would give up my life even in exchange for my beloved, so as to gain him." (42)

"Whichever fruit you had given to your wife (queen) was obtained by the Brahmin through great penance and the queen passed it on to her paramour and that paramour being attracted towards me, gave it to me. O dear Raja! On seeing your charm, I got attracted towards you, so I am not feeling sorry for having passed it on to you. So you eat this fruit and give me the pleasure of your loving company and O Raja! May you continue to rule for four Yugas (all times). (43)

Bharthari said

Aril

Then Bharthari said, "I would be cursed since I had given the fruit to my wife (queen) and cursed be the woman (queen) who passed it on to the evil-minded person without a second thoughtthen cursed be that devil, who having got a woman like a queen, passed the fruit to the prostitute by developing greater love for her." (44)

ਸਵੈਯਾ

ਅਧਿਕ ਅਪੁ ਭਖਿਯੋ ਨ੍ਰਿਪ ਲੈ ਫਲ ਅਧਿਕ ਰੂਪਮਤੀ ਕਹ ਦੀਨੋ ।
ਯਾਰ ਕੈ ਤੂਕ ਹਜਾਰ ਕਰੇ ਗਹਿ ਨਾਰਿ ਭਿਟਯਾਰ ਤਿਨੈ ਬਧਿ ਕੀਨੋ ।
ਭੌਨ ਭੰਡਾਰ ਬਿਸਾਰ ਸਭੈ ਕਛੁ ਰਾਮ ਕੋ ਨਾਮੁ ਹਿਦੈ ਦ੍ਰਿੜ ਚੀਨੋ ।
ਜਾਇ ਬਸਯੋ ਤਬ ਹੀ ਬਨ ਮੈ ਨ੍ਰਿਪ ਭੇਸ ਕੋ ਤਯਾਗ ਜੁਗੇਸ ਕੋ ਲੀਨੋ । ੪੫ ।

SWAIYYA

Adhik aap bhakyo nirap lae phal adhik rupmati keh dino.
Yar kae took hajar kare gahi nari bhityar tinae badh kino.
Bhon bhandar bisar sabhae kachu ram ko nam hirdae drid chino.
Jaye basayo tab hi ban mae nirap bhes ko tayag juges ko lino.45.

ਦੋਹਰਾ

ਬਨ ਭੀਤਰ ਭੈਟਾ ਭਈ ਗੋਰਖ ਸੰਗ ਸੁ ਧਾਰ ।
ਰਾਜ ਤਯਾਗ ਅੰਮ੍ਰਿਤ ਲਯੋ ਭਰਥਿਰ ਰਾਜ ਕੁਮਾਰ । ੪੬ ।

DOHRA

Ban bhetar bheta bhayi gorakh sang su dhar.
Raj tayag amrit layo bharthir raj kumar.46.

ਸਵੈਯਾ

ਰੋਵਤ ਹੈ ਕਹੁੰ ਪੁਰ ਕੇ ਜਨ ਬੌਰੇ ਸੇ ਡੋਲਤ ਜਯੋ ਮਤਵਾਰੇ ।
ਫਾਰਤ ਚੀਰੁ ਸੁ ਬੀਰ ਗਿਰੇ ਕਹੁੰ ਜੂਝੈ ਹੈ ਖੇਤ ਮਨੌ ਜੁਝਿਅਚੇ ।
ਰੋਵਤ ਨਾਰਿ ਅਪਾਰ ਕਹੁੰ ਬਿਸੰਭਾਰਿ ਭਈ ਕਰਿ ਨ੍ਨਨ ਤਾਰੇ ।
ਤਯਾਗ ਕੈ ਰਾਜ ਸਮਾਜ ਸਭੈ ਮਹਾਰਾਜ ਸਖੀ ਬਨ ਅਜੁ ਪਧਾਰੇ । ੪੭ ।

SWAIYYA

Rovat nar apar kahun bisanbhar bhayi kari naenan tare.
Tayag kae raj samaj sabhae maharaj sakhi ban aaj padhare.47.

ਨਿਜੁ ਨਾਰਿ ਨਿਹਾਰਿ ਕੈ ਭਰਥ ਕੁਮਾਰਿ ਬਿਸਾਰਿ ਸੰਭਾਰਿ ਛਕੀ ਮਨ ਮੈ ।
ਕਹੁੰ ਹਾਰ ਗਿਰੈ ਕਹੁੰ ਬਾਰ ਲਸੈ ਕਛੁ ਨੈਕੁ ਪ੍ਰਭਾ ਨ ਰਹੀ ਤਨ ਮੈ ।
ਝਖ ਕੇਤੁਕ ਬਾਨਨ ਪੀੜਤ ਭੀ ਮਨ ਜਾਇ ਰਹਿਯੋ ਮਨ ਮੋਹਨ ਮੈ ।
ਮਨੌ ਦੀਪਕ ਭੇਦ ਸੁਨੌ ਸੁਰ ਨਾਦ ਮ੍ਰਿਗੀ ਗਨ ਜਾਨੁ ਬਿਧੀ ਮਨ ਮੈ । ੪੮ ।

Nij nari nihar kae bharath kumari bisari sanbhari chaki man mae.
Kahun har girae kahun bar lasae kachu naek prabha na rahi tan mae.
Jhakh ketuk banan pedat bhi man jaye rahiyo man mohan mae.
Mano depak bhed suno sur nad mrigi gan jan bidhi man mae.48.

Swaiyya

The Raja then ate half the fruit himself a: d passed the other half to Roopmati (pros). Her paramour was cut into thousand pieces, and the queen along with the lady attendant (who arranged her meeting with the devil) were also killed. Having given up all his wealth, palaces and other material goods, the Raja attained the True Name in his heart, Bharthari, then removing his royal robes, dressed himself as a Yogi, and went to the jungle (for penance). (45)

Couplet

Then the Raja met Gorakh Nath in the jungle and having left the glory of kingdom, the prince Bharthri attained the elixir of life (True Name). (46)

Swaiyya

The people of the town were crying and wailing and were moving around in madnes, somewhere the warriors had torn off their robes and lying down on the ground as if they were dying fighting in the battlefield. Somewhere countless women were crying and were unconscious saying, " O friend! The Raja had abdicated from the kingdom and gone to the jungle. (47)

On seeing the (Bharthri) prince, all the wives were feeling the anguish being unconscious, somewhere their necklaces were lying and their dishevelled hair were shining somewhere and their bodies had no charm left. Some were feeling his separation due to their passionate love (pierced by the arrows of kamdev) as their mind was thinking of the beloved Raja. It appeared the secret of the lamp was known to the moths, or the female deer hearing the sound of the special drum, were completely overtaken by the surrender (to the hunter). (48)

ਦੋਹਰਾ

ਅਨਿਕ ਜਤਨ ਕਰਿ ਕਰਿ ਤ੍ਰਿਯਾ ਹਾਰਤ ਭਈ ਅਨੇਕ ।
ਬਨ ਹੀ ਕੋ ਨ੍ਰਿਪ ਜਾਤ ਭਯੋ ਮਾਨਿਯੋ ਬਚਨ ਨ ਏਕ । ੪੯ ।

DOHRA

Anik jatan kar kar triya harat bhayi anek.
Ban hi ko nirap j at bhayo maniyo bachan na ek.49.

ਜਬ ਰਾਜਾ ਬਨ ਮੈ ਗਏ ਗੋਰਖ ਗੁਰਰੂ ਬੁਲਾਇ ।
ਬਹੁਰਿ ਭਾਤਿ ਸਿਛਯਾ ਦਈ ਤਾਹਿ ਸਿਖਯ ਠਹਰਾਇ । ੫੦ ।

Jab raja ban mae gaye gorakh guru bulaye.
Bahur bhat sichaya dayi tahe sikhaye thehraye.50.

ਭਰਥਰੀ ਬਾਚ

ਕਵਨ ਮਾਰੈ ਮਾਰੈ ਕਵਨ ਕਹਤ ਸੁਨਤ ਕਹਿ ਕੋਇ ।
ਕੋ ਰੋਵੈ ਕਵਨੈ ਹਸੈ ਕਵਨ ਜਰਾ ਜਿਤ ਹੋਇ । ੫੧ ।

BHARTHARI BACH

Kavan marae marae kavan kehat sunat keh koye.
Ko rovae kavnae hasae kavan jara jit hoye.51.

ਚੌਪਈ

ਹਸਿ ਗੋਰਖ ਇਮਿ ਬਚਨ ਉਚਾਰੇ । ਸੁਨਹੁ ਭਰਥ ਹਰਿ ਰਾਜ ਹਮਾਰੇ ।
ਅਤਿ ਝੂਘ ਮੁਓ ਹੰਕਾਰਾ । ਕਬਹੂੰ ਮਰਤ ਨ ਬੋਲਨਹਾਰਾ । ੫੨ ।

Chopaiee

Hasi gorakh imi bachan uchare. Sunhu bharath hari raj hamare.
Sati jhuth mayo hankara. Kabhu marat na bolanhara.52.

ਦੋਹਰਾ

ਕਾਲ ਮਰੈ ਕਾਯਾ ਮਰੈ ਕਾਲੈ ਕਰਤ ਉਚਾਰ ।
ਜੀਭੈ ਗੁਨ ਬਖਯਾਨ ਹੀ ਸ੍ਰਵਨਨ ਸੁਨਤ ਸੁਧਾਰ । ੫੩ ।

DOHRA

Kal marae kaya marae kalae karat uchar.
Jibhae gun bakhayan hi sarvnan sunat sudhar.53.

ਚੌਪਈ

ਕਾਲ ਨੈਨ ਹੈ ਸਭਨ ਨਿਹਰਾਈ । ਕਾਲ ਬਕ੍ਤ ਹੈ ਬਾਕ ਉਚਰਾਈ ।
ਕਾਲ ਮਰਤ ਕਾਲ ਹੀ ਮਾਰੈ । ਭੂਲਾ ਲੋਗ ਭਰਮ ਬਿਚਾਰੈ । ੫੪ ।

Chopaiee

Kal naen haav sabhan nihrayi. Kal baktar haav bak ucharyi.
Kal marat kal hi marae. Bhula log bharam bicharae.54.

Couplet

Many women had tried all their effort and failed but the Raja went away to the jungle, without caring for or listening to anyone. (49)

When the Raja went to the jungle he was called by Gorakh Nath and with all the teachings he gave him and made him his follower. (50)

Barthri said

Then Bharthri said"O guru Gorakh Nath! Pray tell me, who dies and who causes death? Who talks and who listens? Who laughs and who cries (wails)? Who wins over the old age?" (51)

Chopaiee

Gorakh Nath laughed and said, "O dear Bharthari Raja! Listen. Truth, falsehood and egoism dies(but the actual talker the soul does not face death." (52)

Couplet

"The Kaal dies,body dies, and kaal (Time) only talks. The tongue only describes (as its function) while the ears are meant to hear fully." (53)

Chopaiee

Kaal alone in the form of eyes sees all the people and Kaal 'being a mouth, utters words. Kaal dies and Kaal alone causes death. The people forgetting this Truth, are led astray." (54)

ਦੋਹਰਾ

ਕਾਲ ਹਸਤ ਕਾਲੈ ਰੋਵਤ ਕਰਤ ਜਰਾ ਜਿਤ ਹੋਇ ।
ਕਾਲ ਪਾਇ ਉਪਜਤ ਸਭੈ ਕਾਲ ਪਾਇ ਬਧ ਹੋਇ । ੫੫ ।

DOHRA

Kal hasat kalae rovat karat jara jit hoye.
Kal paye upjat sabhae kal paye badh hoye.55.

ਚੌਪਈ

ਕਾਲੈ ਮਰਤ ਕਾਲ ਹੀ ਮਾਰੈ । ਭ੍ਰਮਿ ਭ੍ਰਮਿ ਪਿੰਡ ਅਵਾਰਾ ਪਾਰੈ ।
ਕਾਮ ਕ੍ਰੋਧ ਮੁਓ ਹੰਕਾਰਾ । ਏਕ ਨ ਮਾਰਿਯੋ ਸੁ ਬੋਲੰਹਾਰਾ । ੫੬ ।

Chopaiee

Kalae marat kal hi marae. Bharam bharam pind avara parae.
Kam krodh muyo hankara. Ek na mariyo su bolanhara.56.

ਆਸਾ ਕਰਤ ਸਕਲ ਜਗ ਮਰਈ । ਕੌਨ ਪੁਰੁਖ ਆਸਾ ਪਰਹਰਈ ।
ਜੋ ਨਰ ਕੋਊ ਆਸ ਕੋ ਤਯਾਗੈ । ਸੋ ਹਰਿ ਕੈ ਪਾਇਨ ਸੋ ਲਾਗੈ । ੫੭ ।

Asa karat sakal jag maaryi. Kon purakh asa pehrayi.
Jo nar koyu aas ko tayagae. So hari ke pain so lagae.57.

ਦੋਹਰਾ

ਆਸਾ ਕੀ ਆਸ ਪੁਰੁਖ ਜੋ ਕੋਊ ਤਜਤ ਬਨਾਇ ।
ਪਾਪ ਪੁਨਯ ਸਰ ਤਰੀ ਤੁਰਤ ਪਰਮ ਪੁਰੀ ਕਹ ਜਾਇ । ੫੮ ।

DOHRA

Asa ki asa purakh jo koyu tajat banaye.
Pap punye sar taxi turat param puri keh jaye.58.

ਜਯੋ ਸਮੁੰਦਹਿ ਗੰਗਾ ਮਿਲਤ ਸਹੰਸ ਧਾਰ ਕੈ ਸਾਜ ।
ਤਯੋ ਗੋਰਖ ਰਿਖਿਰਾਜ ਸਿਯੋ ਅਜੁ ਮਿਲਯੋ ਨ੍ਰਿਪ ਰਾਜ । ੫੯ ।

Jayo samundeh Ganga milat sahans dhar kae saj.
Tayo gorakh rikhiraj siyo aaj milyo nirap raj.59.

ਚੌਪਈ

ਯਾਤੈ ਮੈ ਬਿਸਥਾਰ ਨ ਕਰੋ । ਗ੍ਰੰਥ ਬਢਨ ਤੇ ਅਤਿ ਚਿਤ ਡਰੋ ।
ਤਾ ਤੇ ਕਥਾ ਨ ਅਧਿਕ ਬਢਾਈ । ਭੂਲ ਪਰੀ ਤਹ ਲੇਹੁ ਬਨਾਈ । ੬੦ ।

Chopaiee

Yate mae bisthar na karo. Granth badhan te ati chit daro.
Ta te katha na adhik badhayi. Bhul pari tehh lehu banayi.60.

Couplet

"Kaal alone laughs, Kaal alone weeps, and Kaal alone gains victory over old age. People are bom through Kaal and due to Kaal alone. face death." (55)

Chopaiee

"Kaal alone dies and Kaal causes death. Kaal alone makes one pass through transmigration through various forms of life and takes the form of a body. Sex, anger, egoism all die, but the speaker (Lord) does not face death." (56)

"The whole world, pining for their hopes and desires faces death. Which is the person who gives up his hopes? The person, who gives up his desires (hopes) finds a place at the lotus feet of the Lord." (57)

Couplet

"If a person gives up his hopes or desires, he swims across the ocean of worldly sins (falsehood) and virtue's, reaching the heavenly abode." (58)

Just as the (Ganges) Ganga joins the ocean in thousand streams in the same manner tne Raja (Bharthri) had mingled with Gorakh Nath. (59)

Chopaiee

"I would not like to go into more details lest the Granth becomes more voluminous, so the episode is not further detailed. If there had been any flaw, it may be rectified." (60)

ਗੋਰਖ ਸੋ ਗੋਸਟਿ ਜਬ ਭਈ। ਰਾਜਾ ਕੀ ਦੁਰਮਤਿ ਸਭ ਗਈ।
ਸੀਖਤ ਗਯਾਨ ਭਲੀ ਬਿਧਿ ਭਯੋ। ਜਲ ਹ੍ਵੈ ਜਯੋ ਜਲ ਮੈ ਮਿਲਿ ਗਯੋ। ੬੧।
Gorakh so gosat jab bhayi. Raja ki durmati sabh gayi.
Sekhat gayan bhali bidh bhayo. Jal haav jayo jal mae mili gayo.61.

ਅੜਿਲ

ਏਕ ਮੁੰਡ ਭਰਥਰਿ ਘ੍ਰਿਤ ਚੁਅਤ ਨਿਹਾਰਿਯੋ।
ਹਸਿ ਹਸਿ ਤਾ ਸੌ ਬਚਨ ਇਹ ਭਾਂਤਿ ਉਚਾਰਿਯੋ।
ਜਿਨ ਕੈ ਲਗੈ ਕਟਾਛ ਰਾਜ ਤੇ ਖੋਵਹੀ।
ਹੌ ਤੁਹਿ ਕਰ ਲਾਗੈ ਤੈ ਮੂਢ ਨ ਰੋਵਹੀ। ੬੨।

Aril

Ek mund bharthari ghrit chuyat nihariyo. Has has to so bachan eh bhat uchariyo.
Jin ko lage katach raj te khovahi. Ho tuhi kar lage tae kayo mudh na rovhi.62.

ਚੌਪਈ

ਬੀਤਤ ਬਰਖ ਬਹੁਤ ਜਬ ਭਏ। ਭਰਥਰਿ ਦੇਸ ਆਪਨੇ ਗਏ।
ਚੀਨਤ ਏਕ ਚੰਚਲਾ ਭਈ। ਨਿਕਟ ਰਾਨਿਯਨ ਕੇ ਚਲਿ ਗਈ। ੬੩।

Chopaiee

Betat barakh bahut jab bhaye. Bharthari des apne gaye.
Chenat ek chanchala bhayi. Nikat raniyan ke chali gayi.63.

ਦੋਹਰਾ

ਸੁਨਿ ਰਾਨੀਯਨ ਐਸੋ ਬਚਨ ਰਾਜਾ ਲਿਯੋ ਬੁਲਾਇ।
ਭਾਤਿ ਭਾਤਿ ਰੋਦਨ ਕਰਤ ਰਹੀ ਚਰਨ ਲਪਟਾਇ। ੬੪।

DOHRA

Suni raniyan aiso bachan raja liyo bulaye.
Bhat bhat rodan karat rahi charan laptaye.64.

ਸੋਰਠਾ

ਮਾਸਾ ਰਹਿਯੋ ਨ ਮਾਸ ਰਕਤ ਰੰਚ ਤਨ ਨ ਰਹਿਯੋ।
ਸ੍ਵਾਸ ਨ ਉਡਯੋ ਉਸਾਸ ਆਸ ਤਿਹਾਰੈ ਮਿਲਨ ਕੀ। ੬੫

SORTHA

Masa rahiyo na mas rakat ranch tan na rahiyo.
Savas na udyo usas aas tiharae Milan ki.65.

When the Raja Bharthri Hari had a discussion with Gorakh Nath, then his mal-sense (evil-thoughts) was gone and the true knowledge had enlightened him thus merging with Gorakh Nath as water mingles with water. (61)

Aril

One day while begging for alms Bharthari saw the support (of spinning wheel) from which oil was dripping (due to heat), then Bharthri, with a laughter, made these remarks to the person who was spinning, "Whosoever gets attracted towards a woman, loses his kingdom. "O support of the spinning wheel! Since you have been touched by a woman so how could you avoid wailing? (62)

Chopaiee

After the lapse of many years, Bharthri went to his own country (land) and a woman recognized Bharthari (Raja) and went (to inform) to the queens. (63)

Couplet

On hearing this news, the queens called Bharthari and after crying and wailing they clasped his (Raja's) feet. (64)

Sortha

The queens said, "There was no flesh left in the body)nor any trace of blood even. With the hope of meeting you, our life span had not ended so far. (the breathing had not stopped)." (65)

ਚੌਪਈ

ਜੋਗ ਕਿਯੋ ਪੂਰਨ ਭਯੋ ਨ੍ਰਿਪ ਬਰ । ਅਬ ਤੁਮ ਰਾਜ ਸੁਖ ਸੌ ਘਰ ।
ਜੌ ਸਭਹਿਨ ਹਮ ਪ੍ਰਥਮ ਸੰਘਾਰੋ । ਤਾ ਪਾਛੈ ਬਨ ਓਰ ਸਿਧਾਰੋ । ੬੬ ।

Chopaiee

Jog kiyo puran bhayo nirap bar. Ab turn raj karo sukh so ghar.
Jo sabhin ham pratham sangharo. Ta pache ban or sidharo.66.

ਭਰਥਰਿ ਬਾਚ

ਦੋਹਰਾ

ਜੇ ਰਾਨੀ ਜੋਬਨ ਭਰੀ ਅਧਿਕ ਤਬੈ ਗਰਬਾਹਿ ।
ਤੇ ਅਬ ਰੂਪ ਰਹਿਤ ਭਈ ਰਹਿਯੋ ਗਰਬ ਕਛੁ ਨਾਹਿ । ੬੭ ।

Bharthari bach

dohra

je rani joban bhari adhik tabai garbahe.
te ab roop rehat bhai rahio garab kachu nahe. 67 .

ਚੌਪਈ

ਅਬਲਾ ਹੁਤੀ ਤਰੁਨਿ ਜੁ ਹੁਤਿ ਬ੍ਰਿਧ ਹ੍ਵੈ ਗਈ ।
ਬਿਰਧਨ ਤੇ ਕੋਊ ਲਹੀ ਨ ਜਾਵੈ । ਚਿਤ ਕੌ ਇਹੈ ਅਸਚਰਜ ਅਵੈ । ੬੮ ।

Chopaiee

Abla huti tarun te bhayi. Taruni ju huti bridh haav gayi.
Birdhani te koyu lahi na javae. Chit ko ihae ascharaj avae.68.

ਜੇ ਰਾਨੀ ਜੋਬਨ ਕੀ ਭਰੀ । ਤੇ ਅਬ ਭਈ ਜਰਾ ਕੀ ਧਰੀ ।
ਜੋ ਅਬਲਾ ਸੁੰਦਰ ਗਰਬਾਹੀ । ਤਿਨ ਕੌ ਰਹਿਯੋ ਗਰਬ ਕਛੁ ਨਾਹੀ । ੬੯ ।

Je rani joban ki b hari. Te ab bhayi jara ki dhari.
Je abla sundar garbahi. Tin ko rahiyo garab kachu nahi.69.

ਦੋਹਰਾ

ਜੇ ਮਨ ਮੈ ਗਰਬਤ ਤਬੈ ਅਧਿਕ ਚੰਚਲਾ ਨਾਰਿ ।
ਤੇ ਅਬ ਜੀਤਿ ਜਰਾ ਲਈ ਸਕਤ ਨ ਦੇਹ ਸੰਭਾਰਿ ।। ੭੦ ।

DOHRA

Je man mae garbat tabae adhik chanchala nari.
Te ab jeet jara layi sakat na deh sanbhar.70.

Chopaiee

"O Mighty Raja! With theYogic exercises, you had gained perfection, so now you should rule here with full peace of mind. Now you should first kill all of us, and then proceed to the jungle again." (66)

Bharthari said

Couplet

Then Bharthri said,"The queens who were then youthful and egoistic were now bereft of their beauty, so there was no pride (ego) left in them. (67)

Chopaiee

"Whosoever was a weakling had grown youthful and whosoever was young then had become old now. Who were old then, are not to be seen here. This is what surprises me." (68)

"The queens, who were youthful and beautiful were now wrapped in old age. Those who were proud of their charm had lost all their egoism." (69)

Couplet

"The most clever women, who were proud then, were now enveloped in old age, and cannot even look after their body now?" (70)

ਚੌਪਈ

ਜੇ ਜੇ ਤ੍ਰਿਯਾ ਤਬੈ ਗਰਬਾਹੀ । ਤਿਨ ਕੇ ਰਹਿਯੋ ਗਰਬ ਕਛੁ ਨਾਹੀ ।
ਤਰੁਨੀ ਹੁਤੀ ਬਿਰਧ ਤੇ ਭਈ । ਠੌਰੈ ਠੌਰ ਔਰ ਹ੍ਵੈ ਗਈ । ੭੧ ।

Chopaiee

Je je triya tabae garbahi. Tin ke rahiyo garab kachu nahi.
Taruni huti biradh te bhayi. Thorae thor aor haav gayi.71.

ਕੇਸਨ ਪ੍ਰਭਾ ਜਾਤ ਨਹਿ ਕਹੀ । ਜਾਨੁਕ ਜਟਨ ਜਾਨਵੀ ਬਹੀ .
ਕੈਧੋ ਸਕਲ ਦੁਗਧ ਸੌ ਧੋਏ । ਤਾ ਤੇ ਸੇਤ ਬਰਨ ਕਚ ਹੋਏ । ੭੨ ।

Kesan prabha jat nahi kahi. Januk jatan janvi bahi.
Kaedho sakal dugadh so dhoye. Ta te set baran kach hoye.72.

ਦੋਹਰਾ

ਮੁਕਤਨ ਹੀਰਨ ਕੇ ਬਹੁਤ ਇਨ ਪਰ ਕੀਏ ਸਿੰਗਾਰ ।
ਤਾ ਕੇ ਤਿਨ ਕੀ ਛਬਿ ਭਏ ਤਰੁਨਿ ਤਿਹਾਰੇ ਬਾਰ । ੭੩ ।

DOHRA

Muktan heran ke bahut in par kiye singar.
Ta te tin ki chab bhaye taruni tihare bar.73.

ਜੋ ਤਬ ਅਤਿ ਸੋਭਿਤ ਹੁਤੇ ਤਰੁਨਿ ਤਿਹਾਰੇ ਕੇਸ ।
ਨੀਲ ਮਨੀ ਕੀ ਛਬਿ ਹੁਤੇ ਭਏ ਰੁਕਮ ਕੇ ਭੇਸ । ੭੪ ।

Jo tab ati sobhit hute taruni tihare kes.
Neel mani ki chabi hute bhaye rukam ke bhes.74.

ਚੌਪਈ

ਕੈਧੋ ਸਕਲ ਪੁਹਪ ਗੁਹਿ ਡਾਰੇ । ਤਾ ਤੇ ਕਚ ਸਿਤ ਭਏ ਤਿਹਾਰੇ ।
ਸਸਿ ਕੀ ਜੋਨਿ ਅਧਿਕਧੌ ਪਰੀ । ਤਾ ਤੇ ਸਕਲ ਸਯਾਮਤਾ ਹਰੀ । ੭੫ ।

Chopaiee

Kaedho sakal puhap guhi dare. Ta te kach sit bhaye tihare.
Sasi ki joni adhikadho pad. Ta te sakal sayamata hari.75.

ਅੜਿਲ

ਇਕ ਰਾਨੀ ਤਬ ਕਹਿਯੋ ਨ੍ਰਿਪਹਿ ਸਮਝਾਇ ਕੈ ।
ਮੁਹਿ ਗੋਰਖ ਕਹਿ ਗਏ ਸੁਪਨ ਮੈ ਆਇ ਕੈ ।
ਜਬ ਲੌ ਤ੍ਰਿਯ ਏ ਜਿਯਤ ਰਾਜ ਤਬ ਲੌ ਕਰੌ ।
ਹੌ ਜਬ ਏ ਸਭ ਮਰਿ ਜੈ ਹੈ ਤਬ ਪਗ ਮਗ ਧਰੌ । ੭੬ ।

Aril

Ik rani tab kahiyo nirpeh samjhaye kae. Muh gorakh kahi gaye supan mae aye kae.
Jab lo triye ae jiyat raj tab lo karo. Ho jab ae sabh mad jae hae tab pag mar dharo.76.

Chopaiee

"The women, who were having egoistic tendencies then, had lost all their egoism. The young women had grown old now, and had changed slowly (in their behaviour)." (71)

"Their hair were so beautiful, beyond praise then, had become like Shiva's matted hair now as if Ganga was flowing there from, or their hair had been washed with milk, these were looking white in colour." (72)

Couplet

"O women! These hair which were loaded with pearls and other ornaments, now their glory had also become pale and white like them." (73)

"O women! The hair which were glamorous with the glory of Neelmani, were now looking like silver." (74)

Chopaiee

Or flowers had been woven in your hair, so that they had become white, or the moon light had increased thus the blackness had disappeared. (75)

Aril

Then one queen tried to explain to the Raja saying, "I had met Gorakh Nath in the dreams who had said that you will rule so long these women were living. When these women will die, then only you should follow yoga." (76)

ਸੁਨਿ ਰਨਿਯਨ ਕੇ ਬਚਨ ਨਿਓਹਿ ਕਰੁਣਾ ਭਈ ।ਤਿਨ ਕੈ ਭੀਤਰ ਬੁਧ ਕਛੁਕ ਅਪੁਨੀ ਦਈ ।
ਜੋ ਕਛੁ ਪਿੰਗਲ ਕਹਿਯੋ ਮਾਨ ਸੋਈ ਲਿਯੋ ।ਹੋ ਰਾਜ ਜੋਗ ਘਰ ਬੈਠ ਦੋਊ ਅਪਨੇ ਕਿਯੋ । ੭੭ ।
suni ranian ke bachan nirpeh karuna bhaye. tin kae bhiar budh kachuk aapni daye.
jo kachu pingal kahiyo maan soye liyo. ho raj yog ghar baeth doyo apne kiyo.77.

ਦੋਹਰਾ

ਮਾਨਿ ਰਨਿਯਨ ਕੋ ਬਚਨ ਰਾਜ ਕਰਿਯੋ ਸੁਖ ਮਾਨਿ ।
ਬਹੁਰਿ ਪਿੰਗਲਿ ਕੇ ਮਰੇ ਮਨ ਕੌ ਕਿਯੋ ਪਯਾਨ । ੭੮ । ੧ ।

DOHRA

Mani raniyan ko bachan raj kariyo sukh mani.
Bahur pingul ke mare ban ko kiyo payan.78.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਦੋਇ ਸੌ ਨੌ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੨੦੯ । ੪੦੧੨ ।
Itt Sri Charitar pakhyane triya charitarte mantri bhoop sanbade
doye so no samapatam sat subham sat.209. 4012. Aphjun.

ਦੋਹਰਾ

ਮਮਗਧ ਦੇਸ ਕੋ ਰਾਵ ਇਕ ਸਰਸ ਸਿੰਘ ਬਡਭਾਗ ।
ਜਾ ਕੈ ਤ੍ਰਾਸੈ ਸੂਰ ਸਭ ਰਹੈ ਚਰਨ ਸੌ ਲਾਗਿ । ੧ ।

DOHRA

Magadh des ko rav ik saras singh badbagh.
Ja kae trasae soor sabh rahae charan so lagi.1.

ਚੌਪਈ

ਚੰਚਲ ਕੁਅਰਿ ਤਵਨ ਕੀ ਨਾਰੀ । ਅਪ ਹਾਥ ਜਗਦੀਸ ਸਵਾਰੀ ।
ਅਪ੍ਰਮਾਨ ਤਿਹ ਪ੍ਰਭਾ ਬਿਰਾਜੈ । ਜਨੁ ਰਤਿ ਪਤਿ ਕੀ ਪ੍ਰਿਯਾ ਸੁ ਰਾਜੈ । ੨ ।

CHOPAIEE

Chanchal kuyari tavan ki nari. Aap hath jagdes savari.
Aparman tehh prabha birajae. Jan rati pati ki priya su rajae.2.

ਅੜਿਲ

ਏਕ ਰਾਵ ਕੋ ਭ੍ਰਿਤ ਅਧਿਕ ਸੁੰਦਰ ਹੁਤੋ ।
ਇਕ ਦਿਨ ਤਾਹਿ ਬਿਲੋਕ ਗਈ ਰਾਨੀ ਸੁਤੋ ।
ਤਾ ਦਿਨ ਤੇ ਸੁ ਕੁਮਾਰ ਰਹੀ ਉਰਝਾਇ ਕੈ ।
ਹੋ ਕ੍ਰੋਰਿ ਜਤਨ ਕਰਿ ਤਾ ਕੋ ਲਿਯੋ ਬੁਲਾਇ ਕੈ । ੩ ।

Aril

Ek rav ko bhrit adhik sundar huto. Ik din tahe bilok gayi rani suto.
Ta din te su kumar rahi urjhaye kae. Ho kror jatan kar to ko liyo bulaye kae.3.

On hearing the words of queens the Raja developed a desire in mind, and he passed a bit of his knowledge to them. What ever Pingla (queen) has to say, I am following that, "And residing at home, he followed the kingship and Yoga both." (77)

Couplet

After accepting the request of the queens, Bharthari then ruled the kingdom with full peace and tranquillity. After the death of Pingla he went again to the jungles. (78)(1)

Here the two hundred and ninth episode of the King's & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well.

(209-4012)(Contd)

Couplet

There was a fortunate, Raja named Saras Singh of the Magadh desh and all the warriors being afraid of him, were at his (feet) beck and call. (1)

Chopaiee

His queen Chanchal Koer was moulded by the Lord Himself and her beauty was always graceful as if the beloved of Rati's spouse, was resting there. (2)

Aril

The Raja's attendant was very beautiful and the queen saw him sleeping one day, and got entangled in his love from that day. Then with lot of efforts, she managed to call him. (3)

ਜਬੈ ਕੁਅਰਿ ਤਿਨ ਲਖਯੋ ਸਜਨ ਘਰ ਅਇਯੋ ।
ਚੰਚਲ ਕੁਅਰਿ ਬਚਨ ਇਹ ਭਾਤਿ ਸੁਨਾਇਯੋ ।
ਕਾਮ ਭੋਗ ਮੁਹਿ ਸਾਥ ਕਰੋ ਤੁਮ ਅਇ ਕਰਿ ।
ਹੋ ਚਿਤ ਕੋ ਸਭ ਹੀ ਦੀਜੈ ਸੋਕ ਮਿਟਾਇ ਕਰ । ੪ ।

Jabae kuyari tin lakhayo sajan ghar aiyo. Chanchal kuyari bachan eh bhat sunaiyo.
Kam bhog muh sath karo tum aye kari. Ho chit ko sabh hi dijae sok mitaye kar.4.

ਚੌਪਈ

ਤਵਨ ਪੁਰੁਖ ਇਹ ਭਾਤਿ ਬਿਚਾਰੀ । ਰਮਿਯੋ ਚਹਤ ਮੋ ਸੋ ਨ੍ਰਿਪ ਨਾਰੀ ।
ਕਾਮ ਭੋਗ ਯਾ ਸੋ ਮੈ ਕਰਿਹੌ । ਕੁੰਭੀ ਨਰਕ ਬੀਚ ਤਬ ਪਰਿਹੌ । ੫ ।

Chopaiee

Tavan purakh eh bhat bichari. Ramiyo chahat mo so nirap nari.
Kam bhog ya so mae kariho. Kunbhi narak beech tab pariho.5.

ਨਾਹਿ ਨਾਹਿ ਤਿਨ ਪੁਰੁਖ ਬਖਾਨੀ । ਤੌ ਸੋ ਰਮਤ ਮੈ ਨਹੀ ਰਾਨੀ ।
ਐਸੇ ਖਯਾਲ ਬਾਲ ਨਹੀ ਪਰਿਯੈ । ਬੇਗਿ ਬਿਦਾ ਹਯਾ ਤੇ ਮੁਹਿ ਕਰਿਯੈ । ੬ ।

Nah nah tin purakh bakhani. To so ramat mae nahi rani.
Aise khayal bal nahi pariyae. Beg bida haya te muh kariyae.6.

ਨਹੀ ਨਹੀ ਪਿਯਰਵਾ ਜਯੋ ਕਰੈ । ਤਯੋ ਤਯੋ ਚਰਨ ਚੰਚਲਾ ਪਰੈ ।
ਮੈ ਤੁਮਰੀ ਲਖਿ ਪ੍ਰਭਾ ਬਿਕਾਨੀ । ਮਦਨ ਤਾਪ ਤੇ ਭਈ ਦਿਵਾਨੀ । ੭ ।

Nahi nahi piyarva jayo karae. Tayo tayo charan chanchala parae.
Mae tumri lakh prabha bikini. Madan tap te bhayi divani.7.

ਦੋਹਰਾ

ਮੈ ਰਾਨੀ ਤੁਹਿ ਰੰਕ ਕੇ ਚਰਨ ਰਹੀ ਲਪਟਾਇ ।
ਕਾਮ ਕੇਲ ਮੋ ਸੋ ਤਰੁਨ ਕਯੋ ਨਹਿ ਕਰਤ ਬਨਾਇ । ੮ ।

DOHRA

Mae rani tuhe rank ke charan rahi laptaye.
Kam kel mo so tarun kayo nahi karat banaye.8.

ਅੜਿਲ

ਅਧਿਕ ਮੋਲ ਕੋ ਰਤਨੁ ਜੋ ਕਯੋਹੁੰ ਪਾਇਯੈ ।
ਅਨਿਕ ਜਤਨ ਭੇ ਰਾਖਿ ਨ ਬ੍ਰਿਥਾ ਗਵਾਈਯੈ ।
ਤਾਹਿ ਗਰੇ ਸੋ ਲਾਇ ਭਲੀ ਬਿਧਿ ਲੀਜਿਯੈ ।
ਹੋ ਗ੍ਰਿਹ ਅਵਤ ਨਿਧ ਨਵੋ ਕਿਵਾਰ ਨ ਦੀਜਿਯੈ । ੯ ।

Aril

Adhik mol ko ratan jo kayohun piayae. Anak jatan bhe rakhi na birtha gavaiyae.
Tahe gare so laye bhali bidh lijiyae. Ho greh avat nidh navo kivar na dijiyae.9.

When the princess saw the friend at home, then Chanchal Kumari addressed him like this, "Come and have some fun(sexual) with me and get away from all your worries." (4)

Chopaiee

That man thought to himself that the Raja's wife wanted to have sexual relations with me. "If I engage in any sexual relationship with her, then I shall be thrown into hell." (5)

That man replied in the negative and said, "O queen! I cannot have cohabitation with you. O woman! Do not think of such things, and let me go soon." (6)

As the beloved was replying in the negative, the queen was requesting him keenly and said, "I am allured by your beauty and with passionate love I am feeling madly in love with you." (7)

Couplet

The queen further said, "Being a queen, I am bowing to you and kissing your feet. So why do you not have sexual relationship with me?" (8)

Aril

"If one gets an invaluable jewel one should keep it safe with lot of efforts, and should not be lost or wasted. One should keep it near one's clasp (neck). If the nine treasures are entering your house, then do not interrupt their entry into the house (by closing the door)." (9)

ਤੁਮਰੀ ਪ੍ਰਭਾ ਬਿਲੋਕ ਦਿਵਾਨੀ ਮੈ ਭਈ ।
ਤਬ ਤੇ ਸਕਲ ਬਿਸਾਰਿ ਸਦਨ ਕੀ ਸੁਧਿ ਦਈ ।
ਜੋਰਿ ਹਾਥ ਸਿਰ ਨਯਾਇ ਰਹੀ ਤਵ ਪਾਇ ਪਰ ।
ਹੋ ਕਾਮ ਕੇਧਧਲ ਮੁਹਿ ਸਾਥ ਕਰੋ ਲਪਟਾਇ ਕਰਿ । ੧੦ ।

Tumri prabha bilok divani mae bhayi. Tab te sakal bisari sadan ki sudh dayi.
Joni hath sir nayaye rahi tav paye par. Ho kam kel muh sath karo laptaye kari.10.

ਚੌਪਈ

ਮੂਰਖ ਕਛੂ ਬਾਤ ਨਹਿ ਜਾਨੀ । ਪਾਇਨ ਸੋ ਰਾਨੀ ਲਪਟਾਨੀ ।
ਮਾਨ ਹੇਤ ਬਚ ਮਾਨਿ ਨ ਲਯੋ । ਅਧਿਕ ਕੋਪ ਅਬਲਾ ਕੇ ਭਯੋ । ੧੧ ।

Chopaiee

Murakh kachu bat nahi jani. Pain so rani laptani.
Man het bach mani na layo. Adhik kop abla ke bhayo.11.

ਅੜਿਲ

ਸੁਨੁ ਮੂਰਖ ਮੈ ਤੋ ਕੋ ਪ੍ਰਥਮ ਸੰਘਾਰਹੋ ।
ਤਾ ਪਾਛੇ ਨਿਜ ਪੇਟ ਕਟਾਰੀ ਮਾਰਿਹੋ ।
ਯਹੈ ਕੂਪ ਤਵ ਕਾਲ ਜਾਨਿ ਜਿਯ ਲੀਜਯੈ ।
ਹੋ ਨਾਤਰ ਹਮ ਸੋ ਅਨਿ ਅਬੈ ਰਤਿ ਕੀਜਯੈ । ੧੨ ।

Aril

Sun murakh mae to ko pratham sangharho. Ta pache nij pet katari mariho.
Yahae koop tav kal jani jiye lijiyae. Ho natar ham so ani abae rati kijiyae.12.

ਚੌਪਈ

ਤਾ ਕੀ ਕਹੀ ਨ ਮੂਰਖ ਮਾਨੀ । ਤਬ ਰਾਨੀ ਅਤਿ ਹ੍ਰਿਦੈ ਰਿਸਾਨੀ ।
ਫ਼ਾਸ ਡਾਰਿ ਤਾ ਕੌ ਬਧ ਕਿਯੋ । ਬਹੁਰਿ ਡਾਰਿ ਕੂਪ ਮਹਿ ਦਿਯੋ । ੧੩ ।

Chopaiee

Ta ki kahi na murakh mani. Tab rani ati hirdae risani.
Phans dar to ko badh kiyo. Bahuro dar koop meh diyo.13.

ਹਾਇ ਹਾਇ ਕਰਿ ਰਾਵ ਬੁਲਾਯੋ । ਪਰਿਯੋ ਕੂਪ ਤਿਹ ਤਾਹਿ ਦਿਖਾਯੋ ।
ਤਬੈ ਨ੍ਰਿਪਤਿ ਅਸ ਬਚਨ ਉਚਾਰੇ । ਸੋ ਮੈ ਕਹਤ ਹੌ ਸੁਨਹੁ ਪਯਾਰੇ । ੧੪ ।

Haye haye kari rav bulayo. Pariyo koop tehh tahe dikhayo.
Tabae nirpat as bachan uchare. So mae kehat ho sunhu payare.14.

"By seeing your charm, I am completely maddened (in love) with you, since then, having lost all sense of my home. I am requesting you with bowed head, that you take me in your embrace and enjoy sensuous pleasure with me." (10)

Chopaiee

That foolish person did not understand her request that the queen was lying at his feet (in love). For the sake of her word, he did not agree to her. So, the queen became furious with rage. (11)

Aril

The queen said, "O fool! Listen! First I will kill you, then stab my stomach with a dagger. This will be your death trap, which you should keep in mind, else you must have cohabitation with me." (12)

Chopaiee

The foolish person did not agree to the queen's request (desire) and the queen became furious with rage, and using a noose, killed him and then threw him into the well. (13)

The Rani was shouting 'Alas! Alas! And called the Raja also, and showed his body lying in the Well. Then the Raja said, "Whatever I am going to say, listen to it with attention O dear queen!" (14)

ਦੋਹਰਾ

ਯਾ ਕੀ ਇਤਨੀ ਅਚਬਲਾ ਬਿਧਨਾ ਲਿਖੀ ਬਨਾਇ ।
ਤਾ ਤੇ ਪਰਿ ਕੂਏ ਮਰਿਯੋ ਕਯਾ ਕੋਊ ਕਰੈ ਉਪਾਇ । ੧੫ । ੧ ।

DOHRA

Ya ki itni arbala bidhna likhi banaye.
Ta te pari kuye mariyo kaya koyu karae upaye.15.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਦੋਇ ਸੌ ਦਸ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੨੧੦ । ੪੦੨੭ । ਅਫਜੂੰ ।

itt sri charitar pakhyane triya mantri bhoop sanbade
doye so das charitar smaptam sat subham sat.210.4027. aphjun.

ਦੋਹਰਾ

ਨੈਪਾਲੀ ਕੇ ਦੇਸ ਮੈ ਰੁਦ੍ ਸਿੰਘ ਨ੍ਰਿਪ ਰਾਜ ।
ਸੁਰਬੀਰ ਜਾ ਕੇ ਘਨੇ ਸਦਨ ਭਰੇ ਸਭ ਸਾਜ । ੧ ।

Dohra

Naepali ke des mae rudar singh nirap raj.
Surber ja ke ghane sadan bhare sabh saj. 1 .

ਚੌਪਈ

ਤਿਹ ਅਰਿਕੁਤ੍ਮ ਪ੍ਰਭਾ ਤ੍ਰਿਯ ਰਹੈ । ਅਤਿ ਸੁੰਦਰਿ ਤਾ ਕੌ ਜਗ ਕਹੈ ।
ਸ੍ਰੀ ਤੜਿਕਾਕ੍ਰਿਤ ਪ੍ਰਭਾ ਦੁਹਿਤਾ ਤਿਹ । ਜੀਤਿ ਲਈ ਸਸਿ ਅੰਸ ਸਕਲ ਜਿਹ । ੨ ।

Chopaiee

Tehh arikutam prabha triye rahae. Ati sundari ta ko jag kahe.
Sri Taditakrit prabha duhita tehh. Jeet layi sasi ang sakal jeh.2.

ਲਰਿਕਾਪਨ ਤਾ ਕੌ ਜਬ ਗਯੋ । ਅੰਗ ਅੰਗ ਜੋਬਨ ਝਮਕਿਯੋ ।
ਅਨਿ ਮੈਨ ਤਿਹ ਜਬੈ ਸੰਤਾਵੈ । ਮੀਤ ਮਿਲਨ ਕੌ ਸਮੋ ਨ ਪਾਵੈ । ੩ ।

Larkapan ta ko jab gayo. Ang ang joban jhamkayo.
Aan maen tehhjabae santave. Meet Milan ko samo na pavae.3.

ਅੜਿਲ

ਕੰਜਮਤੀ ਇਕ ਸਹਚਰਿ ਲਈ ਬੁਲਾਇ ਕੈ । ਤਾ ਸੌ ਚਿਤ ਕੀ ਬਾਤ ਕਹੀ ਸਮੁਝਾਇ ਕੈ ।
ਛੈਲ ਕੁਅਰਿ ਕੋ ਤੈ ਮੁਹਿ ਅਨਿ ਮਿਲਾਇ ਦੈ । ਹੋ ਜਵਨ ਬਾਤ ਤੁਹਿ ਰੁਚੈ ਸੁ ਮੋਹੌ ਆਇ ਲੈ ।੪।

Aril

Kanjmati ik sehchcri layi bulaye kae. Ta so chit ki bat kahi samujhaye kae.
Chael kuyari ko tam uh aan milaye kae. Ho javan bat tuhe ruchae sum oho aye lae.4.

Couplet

"His age, according to the Lord, was only this much and thus has died by falling in the well. What could one do to avert it?" (15)(1)

Here the two hundred and tenth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well.

(210-4027)(Contd)

Couplet

There was a Raja Rudar Singh, ruling the kingdom of Nepal. He had lot of warriors and his palace was full of all sorts of valuable goods and materials. (1)

Chopaiee

He had a wife, called Arikutum Prabha, and she was famous in the world. Her daughter was named Tarita Kirat Prabha, who had it seems, won over all the rays of the moon (resembled moonlight in beauty). (2)

When her childhood was over, then her youthful exuberance was visible from her limbs clearly. When she would feel passionate in her love, then she could not get a chance to meet her beloved. (3)

Aril

She called her lady attendant named Kaujmati and told her the whole heart's desires. So she told her, "to call Chhail Kumar and arrange (her) a meeting with him and take any reward of your choice on return." (4)

ਦੋਹਰਾ

ਕੁੰਜਮਤੀ ਤਿਹ ਕੁਅਰਿ ਕੇ ਅਤਿ ਆਤੁਰ ਸੁਨਿ ਬੈਨ ।
ਛੈਲ ਕੁਅਰ ਕੇ ਗ੍ਰਿਹ ਗਈ ਤਯਾਗ ਤੁਰੁਤ ਨਿਜ ਐਨ । ੫ ।

DOHRA

Kunjmati tehh kuyari ke ati atur suni baen.
Chael kuyar ke greh gayi tayag turat nij aen.5.

ਅੜਿਲ

ਛੈਲ ਕੁਅਰਿ ਕੌ ਦਿਯੋ ਤੁਰਤ ਤਿਹ ਅਨਿ ਕੈ ।
ਰਮੀ ਕੁਅਰਿ ਤਿਹ ਸਾਥ ਅਧਿਕ ਰੁਚਿ ਮਾਨ ਕੈ ।
ਛੈਲ ਛਲਨੀ ਛਕੇ ਨ ਛੋਰਿਹਿ ਏਕ ਛਿਨ ।
ਹੌ ਜਨੁਕ ਨਵੈ ਨਿਧਿ ਰ"ਕ ਸੁ ਪਾਈ ਅਜੁ ਦਿਨ । ੬ ।

Aril

Chael kuyar ko diyo turat the ani kae. Rami kuyari tehh sath adhik ruchi man kae.
Chael chaelni chake na choreh ek chin. Ho januk navo nidh rank su payi aaj in.6.

ਗਹਿ ਗਹਿ ਤਾ ਕੇ ਗਰੇ ਗਈ ਲਪਟਾਇ ਕੈ ।
ਆਸਨ ਚੁੰਬਨ ਬਹੁ ਬਿਧਿ ਕੀਏ ਬਨਾਇ ਕੈ ।
ਟੂਟਿ ਖਾਟ ਬਹੁ ਗਈ ਨ ਛੋਰਿਯੋ ਮੀਤ ਕੌ ।
ਹੌ ਤਿਹ ਕਰਿ ਦਿਯੋ ਉਠਾਇ ਸੁ ਅਪਨੇ ਚੀਤ ਕੌ । ੭ ।

Geh geh ta ke gare gayi laptaye kae. Asan chunban bahu bidh kiye banaye kae.
Tut khat bahu gayi na choriyo meet ko. Ho tehh kar diyo uthaye su apne cheet ko.7.

ਚੌਪਈ

ਕੇਲ ਕਰਤ ਤਰੁਨੀ ਅਤਿ ਰਸੀ । ਜਨੁ ਕਰਿ ਪ੍ਰੇਮ ਫਾਸ ਜਯੋ ਫਸੀ ।
ਮਨ ਮੈ ਕਹਿਯੋ ਇਸੀ ਕੇ ਬਰਿਹੌ । ਨਾਤਰ ਮਾਰਿ ਕਟਾਰੀ ਮਰਿਹੌ । ੮ ।

.Chopaiee

Kel karat taruni ati rasi. Janu kari prem phas jayo phasi.
Man mae kahiyo isi ke bariho. Natar mari katari mariho.8.

ਅੜਿਲ

ਅਧਿਕ ਭੋਗ ਪ੍ਰੀਤਮ ਕਰ ਦਿਯੋ ਉਠਾਇ ਕੈ ।
ਅਪੁ ਸੋਇ ਅ"ਗਨ ਰਹੀ ਖਾਟ ਡਸਾਇ ਕੈ ।
ਚਮਕਿ ਠਾਢਿ ਉਠ ਭੀ ਪਿਤੁ ਅਯੋ ਜਾਨਿ ਕਰਿ ।
ਹੌ ਅਧਿਕ ਰੋਇ ਗਿਰਿ ਪਰੀ ਤੌਨ ਹੀ ਖਾਟ ਤਰਿ । ੯ ।

Aril

Adhik bhog pretam kar diyo uthaye kae. Aap soye angan rahi khat dasaye kae.
Chamak thadhi uth bhi pitu ayo jan kari. Ho adhik roye giri pari ton hi khat tari.9.

Couplet

Kaujmati, on hearing the princess's words (of request) went to call at Chhail Kumar's house after leaving her home. (5)

Aril

So she brought Chhail Kumar immediately, and the princess had a sexual companionship with him with great joy. Both Chhail and Chailini were satiated, and would not part company for a moment even (from their embrace). It appeared as if these poor people had gained the world's nine treasures. (6)

He had embraced her by holding her closely to his bosom and had many types of poses along with kisses. The cot also gave way, but she would not part with (leave) the paramour and lifted him (beloved) in her hands. (7)

Chopaiee

While engaged in sensuous pleasure the woman was so much absorbed in it as if she was caught by the noose of love."She thought to herself that she would either marry him or kill herself with a dagger." (8)

Aril

She had enough cohabitation with the beloved and then made him move away and herself went to sleep by spreading a cot. Knowing that her father had come, she woke up suddenly and fell down from the cot while crying and weeping. (9)

ਰਾਜਾ ਬਾਚ

ਚੌਪਈ

ਤਾਹਿ ਤਬੈ ਪੂਛਿਯੋ ਨ੍ਰਿਪ ਅਈ । ਕਯੋ ਰੋਵਤ ਦੁਹਿਤਾ ਸੁਖਦਾਈ ।
ਜੋ ਅਗਯਾ ਮੁਹਿ ਦੇਹੁ ਸੁ ਕਰਿਹੋ । ਤੈ ਕੋਪੀ ਜਿਹ ਪਰ ਤਿਹ ਹਰਿਯਹੋ । ੧੦ ।

RAJA BACH

Chopaiee

Tahe tabae puchiyo nirap ayi. Kayo rovat duhita sukhdayi.
Jo agya muh dehu su kariho. Tae kopi jeh par tehh hariho.10.

ਸੁਤਾ ਬਾਚ

ਚੌਪਈ

ਸੋਵਤ ਹੁਤੀ ਸੁਪਨ ਮੁਹਿ ਭਯੋ । ਜਾਨਕ ਰਾਵ ਰ"ਕ ਕੌ ਦਯੋ ।
ਹੌ ਨਹਿ ਜੋਗਤ ਹੁਤੀ ਪਿਤੁ ਤਾ ਕੇ । ਤੈ ਗ੍ਰਿਹ ਦਯੋ ਸੁਪਨ ਮੈ ਜਾ ਕੇ । ੧੧ ।

SUTA BACH

Chopaiee

Sovat huti supan muh bhayo. Janak rav rank ko dayo.
Ho nahi jogaye huti pitu to ke. Ta greh dayo supan mae ja ke.11.

ਦੋਹਰਾ

ਜਾਨੁਕ ਅਗਿ ਜਰਾਇ ਕੈ ਲਈ ਭਾਵਰੈ ਸਾਤ ।
ਬਾਹ ਪਕਰਿ ਪਿਤੁ ਤਿਹੁ ਦਈ ਸੁਤਾ ਦਾਨ ਕਰਿ ਮਾਤ । ੧੨ ।

DOHRA

Januk aag jaraye kae layi bhavrae sat.
Bah pakari pitu tehh dayi suta dan kari mata.12.

ਸੋਰਠਾ

ਮੈ ਤਿਹ ਹੁਤੀ ਨ ਜੋਗ ਜ' ਕੌ ਮੁਹਿ ਰਾਜੈ ਦਿਯੋ ।
ਤਾ ਤੇ ਭਈ ਸੁ ਸੋਗ ਰੋਵਤ ਹੌ ਭਰਿ ਜਲ ਚਖਨ । ੧੩ ।

SORTHA

Mae tehh huti na jog ja ko muh rajae diyo.
Ta to bhayi su sog rovat ho bhari jal chakhan.13.

ਚੌਪਈ

ਅਬ ਮੋਰੇ ਪਰਮੇਸਰ ਓਹੁ । ਭਲਾ ਬੁਰਾ ਭਾਖੈ ਜਨ ਕੋਊ ।
ਪ੍ਰਾਨਨ ਲਗਤ ਤਵਨ ਕੌ ਬਰਿ ਹੌ । ਨਾਤਰਿ ਮਾਰਿ ਕਟਾਰੀ ਮਰਿ ਹੌ । ੧੪ ।

Chopaiee

Ab more parmesvar ohu. Bhala bura bhakho jan koyu.
Pranan lagat tavan ko bari ho. Natar mari katari mari ho.14.

Raja said

Chopaiee :

"Then the Raja came and asked her, "O my loving benign daughter! Why are you crying? I will do whatever you ask for, and if you are annoyed with someone, I will kill him." (10)

Suta said

Chopaiee :

The daughter said,"had a dream while sleeping, as if the Raja had given me away (married to) to a poor man. Is it true my father ?Was I not suitable for the person, with whom you had married me in my dream.?" (11)

Couplet :

It seemed that around a lit fire, I had taken seven circumambulations and the parents had passed me on as a daughter offering to someone by holding my hand. (12)

Sortha :

Was I not suitable (deserving) for the man, whom the Raja had handed me over to so I was feeling sorrowful with tears in my eyes? (13)

Chopaiee :

"Now he is my (spouse) god (everything). No one should say anything against him. I will wed him only till the end of my life. Else I will stab my self with a dagger and face death." (14)

ਦੋਹਰਾ

ਸੁਪਨ ਬਿਖੈ ਮਾਤਾ ਪਿਤਾ ਜਿਹ ਮੁਹਿ ਦਿਯੋ ਸੁਧਾਰਿ ।
ਮਨ ਬਚ ਕ੍ਰਮ ਕਰਿ ਕੈ ਭਈ ਮੈ ਤਾਹੀ ਕੀ ਨਾਰਿ । ੧੫ ।

DOHRA

Supan bikhae mata pita jeh muh diyo sudhari.
Man bach kram kari kae bhayi mae tahi ki nari.15.

ਅੜਿਲ

ਕੈ ਮਰਿ ਹੌ ਬਿਖ ਖਾਇ ਕਿ ਵਾਹੀ ਕੌ ਬਰੌ । ਬਿਨੁ ਦੇਖੇ ਮੁਖ ਨਾਥ ਕਟਾਰੀ ਹਨਿ ਮਰੌ ।
ਕੈ ਮੋਕਪੁ ਵਹ ਦੀਜੈ ਅਬੈ ਬੁਲਾਇ ਕੈ । ਹੌ ਨਾਤਰ ਹਮਰੀ ਆਸਾ ਤਜਹੁ ਬਨਾਇ ਕੈ । ੧੬ ।

Aril

Kae mari ho bikh khaye ki vahi ko baro. Bin dekhe mukh nath katari hani maro.
Kae mokyu veh dijae abae bulaye kae.Ho natar hamri asa tajhu banaye kae.16.

ਕਹਿ ਕਹਿ ਐਸੇ ਬਚਨ ਮੂਰਛਨਾ ਹ੍ਵੈ ਗਿਰੀ ।
ਜਨੁ ਪ੍ਰਹਾਰ ਜਮਧਰ ਕੇ ਖੀਏ ਬਿਨਾ ਮਰੀ ।
ਅਨਿ ਪਿਤਾ ਤਿਹ ਲਿਯੋ ਗਰੇ ਸੌ ਲਾਇ ਕੈ ।
ਹੌ ਕੁਅਰਿ ਕੁਅਰਿ ਕਹਿ ਧਾਇ ਪਈ ਦੁਖ ਪਾਇ ਕੈ । ੧੭ ।

Keh keh aise bachan murchana Java giri.
Janu parhar jamdhar ke kiye bina mari.
Aan pita tehh liyo gare so laye kae.
Ho kuyari kuyari keh dhaye payi dukh paye kae.17.

ਜੋ ਸੁਪਨੈ ਤੈ ਬਰਿਯੋ ਸੁ ਹਮੈ ਬਤਾਇਯੈ ।
ਕਰਿਯੈ ਵਹੈ ਉਪਾਇ ਮਨੈ ਸੁਖੁ ਪਾਇਯੈ ।
ਬਹੁ ਚਿਰ ਦ੍ਰਿਗਨ ਪਸਾਰਿ ਪਿਤਾ ਕੀ ਓਰਿ ਚਹਿ ।
ਕਛੁ ਕਹਬੇ ਕੌ ਭਈ ਗਈ ਨ ਤਾਹਿ ਕਹਿ । ੧੮ ।

jo supne tae bariyo su hamae bataiye.
kariyae vahae upaye manar sukh paiyae.
bahu chir drigạn pasar pita ki or chahi.
kachu kehbe ko bhayi gayi na tahe kahi.18.

ਕਰਤ ਕਰਤ ਬਹੁ ਚਿਰ ਲੌ ਬਚਨ ਸੁਨਾਇਯੋ ।
ਛੈਲੁ ਕੁਅਰ ਕੋ ਸਭਹਿਨ ਨਾਮ ਸੁਨਾਇਯੋ ।
ਸੁਪਨ ਬਿਖੈ ਪਿਤੁ ਮਾਤੁ ਸੁ ਮੁਹਿ ਜਾ ਕੌ ਦਿਯੋ ।
ਹੌ ਵਹੈ ਅਪਨੌ ਨਾਥ ਮਾਨਿ ਕੈ ਮੈ ਲਿਯੋ । ੧੯ ।

karat karat bahu chir lo bachan sunaiyo.
chael kuyar ko sabhin nam sunaiyo.
supan bikhae pitu mat su muhe jako diyo.
ho vahae apne nath mani kae mae liyo.19.

Couplet :

"In my dream, the mother and father had married me off to a person as per rites, so now I am his wife, only by mind, word and action." (15)

Aril :

"Either I shall wed him only or I shall take poison and give up my life. Without seeing the face of my master (spouse) I shall stab myself to death with a dagger. Either you call him and marry me to him or give up all hopes about me." (16)

After saying all this, she fell down unconscious. It seemed as if without the strike of a sword she had been killed. The father took her in his embrace and the mother also came rushing, shouting dear 'Koer', (what is the matter). (17)

The father said, "The person, whom you got married to in your dream, please fell us all about him. We will arrange that marriage with great joy and peace. She was looking at her father with longing eyes for a long time. She wanted to say something but could not mention it. (18)

"After quite some time she uttered something giving his name as Chhail Koer. In my dream, my parents had handed me over to him and I had accepted him as my Master." (19)

ਚੌਪਈ

ਧੰਨਯ ਧੰਨਯ ਤਬ ਰਾਵ ਉਚਾਰਿਯੋ । ਇਹ ਪਤਿਬ੍ਰਤਾ ਸੁਤਾ ਬੀਚਾਰਿਯੋ ।
ਜੋ ਇਹ ਚਹੈ ਹੈ ਇਹ ਦੀਜੈ ।ਤਿਹ ਕਰਿ ਰਾਵ ਰ"ਕ ਤੇ ਲੀਜੈ । ੨੦ ।

Chopaiee

dhanye dhanye tab rav uchariyo. eh patibrata suta bichariyo.
jo eh chahe vahae eh dijae. tehh kari rav rank te lijae.20.

ਨ੍ਰਿਪ ਬਰ ਬੋਲ ਤਵਨ ਕਹਿ ਲਿਯੋ । ਛੋਰਿ ਭੰਡਾਰ ਅਮਿਤ ਧਨ ਦਿਯੋ ।
ਰੰਕ ਹੁਤੋ ਰਾਜਾ ਹੈ ਗਯੋ । ਲੇਤ ਸੁਤਾ ਰਾਜਾ ਕੀ ਭਯੋ । ੨੧ ।

nirap bar bol tavan keh liyo. chor bhandar amit dhan diyo.
rank huto raja haav gayo. let suta raja ki bhayo.21.

ਅੜਿਲ

ਛੈਲ ਕੁਅਰਿ ਕੌ ਨ੍ਰਿਪ ਬਰ ਲਿਯੋ ਬੁਲਾਇ ਕੈ ।
ਬੇਦ ਬਿਧਨ ਸੌ ਦੁਹਿਤਾ ਦਈ ਬਨਾਇ ਕੈ ।
ਛੈਲ ਛਲਨੀ ਇਹ ਛਲ ਛਲਿਯੋ ਸੁਧਾਰਿ ਕਰਿ ।
ਹੌ ਭੇਦ ਨ ਕਿਨਹੂੰ ਮੂਰਖ ਸਮਝਿਯੋ ਚਿਤ ਧਰਿ । ੨੨ ।

Aril

chael kuyar ko nirap bar liyo bulaye kae.
bed bidhan so duhita dayi banaye kae.
chael chaelni eh chal chaliyo sudhar kari.
ho bhed na kinhun murakh samjhiyo dhari.22.

ਦੋਹਰਾ

ਇਹ ਛਲ ਸੌ ਤਿਹ ਛੈਲਨੀ ਛੈਲ ਬਰਿਯੋ ਸੁਖ ਪਾਇ ।
ਮੁਖ ਬਾਏ ਸਭ ਕੋ ਰਹਿਯੋ ਲਹਿਯੋ ਨ ਭੇਦ ਬਨਾਇ । ੨੩ । ੧ ।

Dohra

eh chal so tehh chaelni chael bariyo sukh paye.
mukh baye sabh ko rahiyo lahiyo na bhed banaye.23.1.

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ
ਦੋਇ ਸੌ ਗਿਆਰਹ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੨੧੧ । ੪੦੪੮ । ਅਫਜੂੰ ।

Iti Sri Charitar pakhyane Triya Charitare mantri bhoop sambade
doye so giyarah samaptam sat subham sat. 211. 4048. aphjun.

Chopaiee :

The Raja praised and thanked her and accepted her as a faithful daughter (to her spouse). "Whatever she wanted, we will give her and then make him a Raja from a poor person." (20)

The great Raja then called him and opening his treasury, gave him lot of wealth. "That poor man became a Raja (rich person) and took away the Raja's daughter." (21)

Aril :

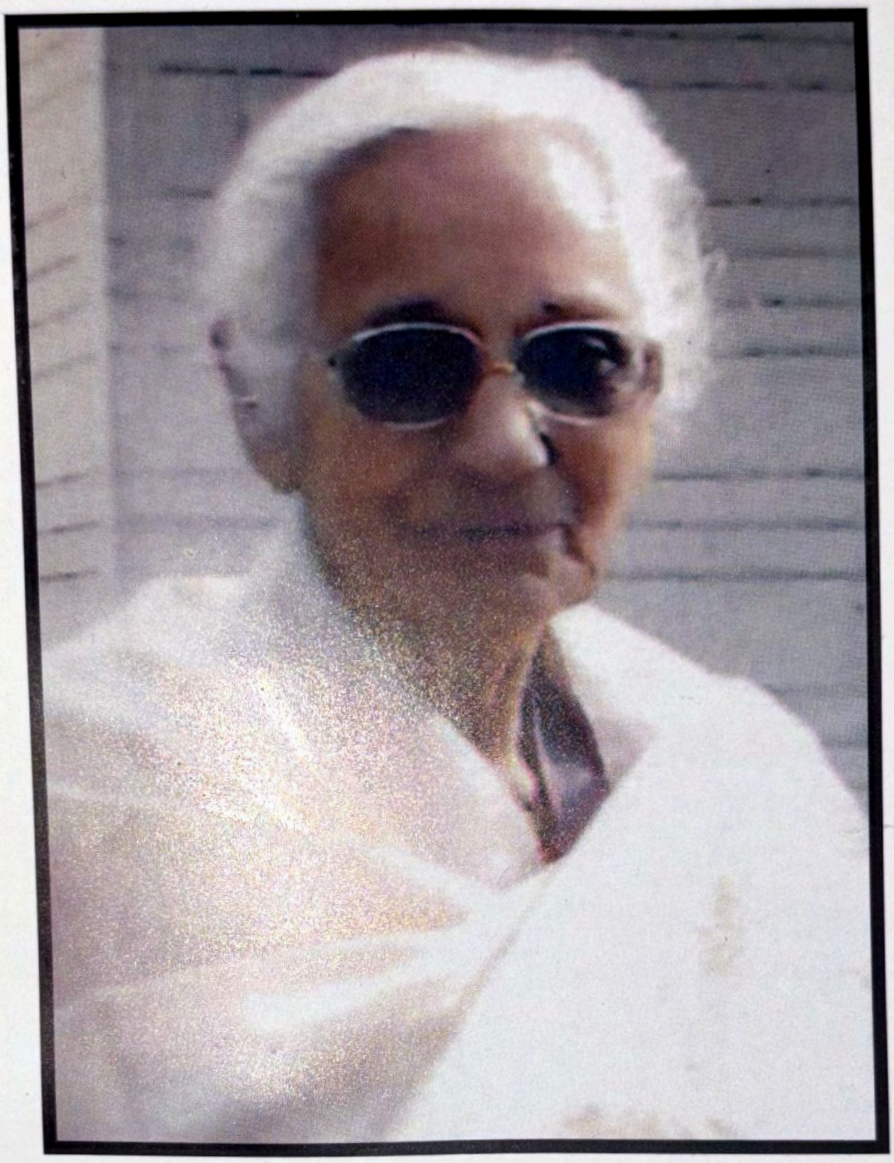
The grand Raja had sent for Chhail Koer and then married his daughter to him as per Vedic rites. The Chhalini thus had won over Chhail with this witchcraft. No fool could know the secret behind it. (22)

Couplet :

Thus with this magic play, the Chhailini got married to Chhail. All were left with their eyes opened (with mouths ajar) without knowing the secret. (23)(1)

Here the two hundred and eleventh episode of the King's and Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well.

(211-4048)(Contd)



In the Everlasting memory

of

my wife

Parshotam Kaur Makin

(1930-2015)

The Essence of Sri Guru Granth Sahib

This work involved me completely in the translation of Sri Guru Granth Sahib in English Prose and took me, to complete it, 10 years from 1990 to 2000. In fact this is the best part of my life, as the whole day was spent in studying and understanding each hymn and then writing its meaning first in Punjabi and then translating that Punjabi version into English Prose. The hymns of each page took two days to complete the job in English version, giving not the literal meanings, but the essence of each hymn, as understood by me. Of course, even a life time is not enough to deal with this subject, as Gurbani is too deep in its philosophy for any individual to really understandand then express it in a foreign language.

In fact, the Guru has clarified it by giving the final verdict by saying:

"ਆਪ ਆਪਨੀ ਬੁਧ ਹੈ ਜੇਤੀ। ਬ੍ਣਤ ਭਿੰਨ ਭਿੰਨ ਤੈਹੋ ਤੇਤੀ।"

as such human being has his limitations, but the effort is always rewarded.

II. a) Philosophy of Sikh Gurus

i) This deals with the *banis* of Nitname, namely Jap Ji, Jaap Sahib, Sukhmani Sahib and Swaiyyais etc.

ii) This book is in two parts, the first part dealing with the meaning of the Gurbani and the second one giving its philosophy under ten headings.

b) The Four Pillars of Sikhism

There are four main pillars of Sikhism, namely Guru, Lord's will (Hukam) Sadh Sangat and Naam.

True Name is to be attained through the help and benevolence of the Guru. The Guru helps us to understand the meaning and purpose of human life, and then understanding Gurbani with its simple version and guidance through four main-supports.

c) The Eternal Bliss - It deals with the philoshphy of Anand Sahib by Guru Amar Das Ji. It helps us to understand the purpose and meaning of human life and understanding Sikh Philosophy with simple version of Gurbani and its guidance.

d) The Universal Message of Guru Granth Sahib. It deals with a simple explanation of the the philosophy of Sikhism and explained briefly with its meaning and objectives . All the hymns are listed. It is meant for those, who feel they have no time to read the full version or scope of the philosophy of

Guru Granth Sahib. So in simple language, in few words it deals with the central idea of each hymn. in four volumes.

e) Zafarnama - Letter of Victory written by Guru Gobind Singh Ji to Aurangzeh at the end of hostilities. It poems a part of the present work (5 volumes).

f) Amrit Boond Suhavani (ਅੰਮ੍ਰਿਤ ਬੂੰਦ ਸੁਹਾਵਣੀ)

All the hymns of Guru Granth Sahib, with Rehaou (ਰਹਾਉ) are listed and explained fully in Punjabi language.

g) I am proud to be a Sikh - briefly explains the beauty of Sikh tenets and Sikh philosophy

SRI DASAM GRANTH SAHIB

(Original in Punjabi
&
Roman with English Translation)

Volume - Five

Gurbachan Singh Makin
Management Cousultant

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Acknowledgement

The job of translating Dasam Granth Sahib in English prose, with the original in Gurmukhi (Punjabi) alongwith the roman script for non-punjabi readers is not appreciated in some circles for certain reasons. But this job was entrusted to me by Baba Virsa Singh Ji of Gobind Sadan in 2002, and completed by me in 2005. Some how the work remained unpublished due to the sudden death of Baba Virsa Singh Ji. So I am totally indebted to Gobind Sadan for the work.

2. Since the work was lying incomplete for almost ten years, I thought of publishing this work based on an English version of the Punjabi version by Dr. Rattan Singh Jaggi & Mrs. Gursharan Kaur Jaggi with their blessings. Of course the Roman Script of the original was not in the original concept, which has been added now for obvious reasons.

3. Some people have reservations about the portions of the Granth dealing with "Pakhiyan Charitar", but Baba Vira Singh Ji always believed that this portion is completely dealt with by Guru Gobind Singh Ji and I am equally convinced with it. Different views have been expressed by different people. So I owe my gratitude to Dr. Rattan Singh Jaggi & Mrs. Gursharan Kaur Jaggi for this publication.

4. I am also indebted to Major Karnail Singh of Sector 34, Chandigarh who has been of great help to me and had always given me moral support in my efforts, as President of Gurdwara Sri Guru Tegh Bahadur, Sector 34, Chandigarh.

G.S. Makin

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Introduction

The original granth, called Vidya Sagar, weighing about nine maunds, including the poetry of Guru Gobind Singh Ji and other learned poets, seems to have been destroyed in the devastating currents of Sarsa Reviulet while the Guru abandoned the Fort of Anandpur Sahib in 1704 and headed for Chamkaur Sahib alongwith 40 Sikhs only.

Then the first attempt to collect and combine the various remnants of different poetic versions of the Guru remaining safe with certain Sikh followers was made by Bhai Mani Singh, the first Sikh Granthi of Darbar Sahib, Amritsar in the form of a Pothi. About 50 years later on Bhai Deep Singh, Bhai Sukha Singh and some others made similar attempts to publish a version of Dasam Granth. Out of all these versions the most important are Bhai Mani Singh Beer, Topkhana Patiala Wali Beer (Moti Bagh Gurdwara) and Sri Patna Sahib Wali Beer. All these versions differ briefy in their contents due to various reasons. In 1897 Gurmat Pracharak Sabha Amritsar collected about 32 versions of this Granth. The various Banis (Poetic versions) constitute the Dasam Granth as follows :-

i) Jaap, ii) Akal Ustat, iii) Bachittar Natak, iv) Chandi Charitar-I, v) Chandi Charitar-II, vi) Vaar Sri Bhagouti Ji Ki (Vaar Durga), vii) Gyan Prabodh, viii) Choubis Avtar, ix) Other Avtars (Brahma, Rudar), x) Shabad Hazarai, xi) Swaiyyas, xii) Khalsa Mehma, xiii) Shastra Naam Mala, xiv) Charitar Pakhiyan and xv) Zafar Nama & (Haqaitan). In this report Giani Sardul Singh had clarified all the doubts about its authenticity. Then in 1902 Bhai Bishan Singh (of Sangrur) confirmed its author as Guru Gobind Singh based on certain facts and reasoning. Then in 1950 Dr. Trilochan Singh also confirmed 'Dasam Granth' as authored by the Guru himself.

Now in 1999 on the inauguration of 300th Birth Anniversary of Khalsa, Dr. Rattan Singh Jaggi and Dr. Gursharan Kaur Jaggi, under the patronage of Baba Virsa Singh Ji (Gobind Sadan) have published a Punjabi version of the Granth in five volumes.

The present publication of 'Dasam Granth' including the roman version of the Original Text' is an attempt to present it in English for the beneft of English Readers. This version is based on an English version of the text given by Dr. R.S. Jaggi (with his blessings and goodwill).

No individual is capable of commenting on the greatness and life of Guru Gobind Singh Ji, (Sahib-e-Kamal) and personally I feel, this effort and attempt to publish a part of his literacy poetic writings in the form of Dasam Granth in English prose is to understand his greatness and mission in life. I have no ability or capacity to mention even about his various facets of life, like war-fare, creation of Khalsa, challenging the mighty Emperor Aurangzeb and fighting against Mughal oppression, sacrifce of the whole family (father, four sons and mother), what to talk of his literary achievements.

I could only give my opinion that the style of poetic versions in Dasam Granth in the form of various Chhands in 'Brij' alongwith Arabic and Persian vocabulary proves the point that the author of this Granth could be none other than Guru Gobind Singh himself.

Though Sri Guru Granth Sahib was annointed (appointed) as the living Guru of the Sikhs by Guru Gobind Singh Ji, after him, Dasam Granth deserves the same respect as a literary achievement of the great Guru.

G.S.Makin

1585/34D
Chandigarh
Ph.: 0172-2600244

Preface

This volume deals in the Episodes from 212 to 404 from Pakhiyan Charitar, depicting woman's characterisation as detailed by the ministers to the Raja. This is followed by "Zafarnama", a letter of victory written by Guru Gobind Singh ji to Aurangzeb in Persion poetry alongwith some Haquaitan (episodes). These episodes also bring out the women's character, through which Aurangzeb has been explained that his character is akin to these women, which is not trustworthy. Zafarnama brings out the hollowness of Aurangzeb's vows based on holy koran and the bravery of the forty famished Sikhs, who faced the onslaughts of 10 lakhs of his army. They attained martyrdom while upholding the prestige of the khalsa against such hordes and defeating the mughal oppression Further more it brings out in beautiful Persian poetry the empty claims of Aurangzeb's holy and pious life style. The Guru had asked the king (Aurangzeb) to come and meet him personally at Kangar and he would guarantee his safety, but the Guru would not take the risk of coming and meeting him as he could not be trusted.

An overall view of the Dasam Granth and its poetic beauty reveals the perfection of Guru Gobind Singh's life and excellence of the Guru's attitude towards leading this life with such calmness against such odds and extreme atrocities while obeying the dictates of the Lord Almighty. This resulted in displaying the sacrifices of the highest order by the Guru's Khalsa including his family members, while upholding the spirit and high ideals of the Khalsa Panth(nation) against oppresion, injustice

and tyranny of the mughal empire. This is equally brought out in following Couplet of the Guru.

"ਦੇਹ ਸ਼ਿਵਾ ਬਰਿ ਮੋਹੇ ਇਹੈ ਸ਼ੁਭ ਕਰਮਨ ਤੇ ਕਬਹੂੰ ਨ ਟਰੋਂ

ਨਾ ਡਰੋ ਅਹ ਸੋ ਜਬ ਜਾਇ ਲਰੋਂ ਨਿਸ਼ਚੇ ਕਰਿ ਅਪਨੀ ਜੀਤ ਕਰੋਂ।

ਅਰ ਸਿਖ ਹੋਂ ਅਪਨੇ ਹੀ ਮਨ ਕਉ ਇਹ ਲਾਲਚ ਹੂੰ ਗੁਨ ਤੋਂ ਉਚਰੋਂ

ਜਬ ਆਵ ਕੀ ਅਉਧ ਨਿਧਾਨ ਬਨੇ ਅਤ ਹੀਰਣ ਮੋਂ ਤਬ ਜੂਝਿ ਮਰੋ।"

Which means O Lord! Give me the strength so that I continue pursuing virtual deeds with full conviction of victory in my efforts and when the end of my life comes I may die fighting (against injustice & oppression) in the battle of life.

1585/34-D, Chandigarh
Dated : 30-10-2017

G.S. Makin

Foreword

Bhai Gurbachan Singh is a well known scholar who has written an exegesis of the entire Sri Guru Granth Sahib in Scholastic English with great dedication and devotion. He spent ten long years to accomplish this remarkable task. Besides, he has written a book in Punjabi. 'Amrit Boond Suhaavani' which contains meanings and explanation of all the 'Pause Verses' in the Sikh scripture (Rahao Cantos).

Three years ago, another idea came into his mind that he should prepare an English annotation of the 'Banis' of Sri Guru Gobind Singh Ji, which is not available in the market. In this series, the first volume prepared by him is in your hands. It contains the original text in Panjabi and Roman transliteration (on the left) page followed by their translation into English (on the right). It will prove to be very useful to the English knowing readers.

A Gursikh reads or recites five "Nitnem Banis' in the morning and two in the evening without fail. These include three 'Banis' (compositions) of the Tenth Guru Sahib: 1. Jaap Sahib, 2. Swaiyyas Patshahi Dasvin 3. Kabio Vach Benati Choupaiee (Patshahi Dasvin). In the present time, some misguided and mistaken scholars create misconceptions about these 'Banis' (compositions). While administering 'amrit', a sikh is instructed to read/recite these 'Banis' (compositions) regularly. The command of the 'Panj Piaras' (Five Beloved ones) is the Guru's command, which we must obey humbly; controversy about them is uncalled for. The entire 'Jaap Sahib' composition is uttersd in praise of the Timeless Lord. In the very first stanza Guru Sahib says:

That Lord is immovable or eternal Being. He has neither any mark nor sign, not form, nor complexion, nor caste, nor clan. He is self illumined and this glory is very intense and powerful. His name is indescribable.

Therefore, I am describing his attributive names.

'who can describe all thy Names? Only men of good sense mention Thy attributive Names.'

In 'Jaap Sahib', we find words exactly parallel and synonomous to those in the 'mool mantra' (fundamental chant) from 'Ek Onkar' to 'Gurprasaad' recorded at the beginning of Sri Guru Granth Sahib:

Similarity between Jap JI and Jaap Sahib is given below:-

Jap Ji	**Jaap Sahib**
Ek Onkar	ek hai anek hai
Satnaam	Sadavang saroopai
Karta Purkh	Kariang, Sarbung karta, Samstul, Nivarai
Nir Bhou	Nirbhai Abheet
Nir Vair	Namo rag roopai, Na Satrai, Namitrai
Akal Moorat	Namastang akalai Nirbhoot, Rooprung
Ajooni	Ajai, Ajanmai
Saibhung	Sarab bisar rachio Garan Bhanjanhar
Gur Prasad	Tav Prasad

It is therefore, clear that the tenth Guru's composition 'Jaap Sahib' conforms to the 'bani' (Guru's utterance) enshrined in Sri Guru Granth Sahib.

The 'Chaupai Patshahee Daswin' contains the following stanza : (Takoe kar pahan umnanat)

Rank fools contemplate the Lord by making His idol holy,

For they cannot fathom this mystery,
Shiva as Eternal Lord they call,
But recognize not his secret at all (16)

Guru Sahib openly rejects idol worship and the worshippers of Lord Shiva. People have no knowledge and understanding of the Transcendent Lord God. They worship stone idols. They worship Lord Shiva as if he were transcendent God Himself. Who else but the Tenth Guru could administer such a warning?

In the 'swaiyyas Patshahi Daswin' have been sung the laudations of the timeless one God. We have been cautioned about the so-called dera-heads, holy men and braham-gyanis. The hollowness of the various methods of practicing Divine Name (meditation) have been exposed. We have been for-bidden to do idol worship. Only the method of practicing God's loving devotion has been prescribed for meeting and attaining God.

In the light of the facts stated above, it is absolutely clear that any controversy about these 'Bani's (compositions) is uncalled for. By annotating these compositions in English, Bhai Sahib Gurbachan Singh Ji has made a commenable effort. English-knowing readers, who do not know Panjabi, will be immensely benefitted. Inspite of indifferent health and old age, with the Guru's grace, he is continuing to serve Gurmat literature even today. I pray to the Satguru to grant him good health and greater spiritual strength so that he may continue to render maximum service to Gurmat literature through his writings.

Sardara Singh
Editor, Gurbani Chanan
Monthly Magazine
S.A.S. Nagar (Mohali), Punjab.

ੴ

ਸਤਿਗੁਰ

ਪ੍ਰਸਾਦਿ

(ਚਰਿਤ੍ਰੋ ਪਾਖਿਆਨ – ਚਲਦਾ)

ਦੋਹਰਾ

ਸ਼ਹਿਰ ਬੁਖਾਰਾ ਮੈ ਰਹੋ ਏਕੇ ਰਾਵ ਮੁਦਕੰਦ।
ਸੂਰਤ ਕੇ ਭੀਤਰ ਗੜਯੋ ਜਨੁ ਦੂਜੇ ਬਿਧਿ ਚੰਦ।। ੧।।

Chritar Pakhiyan

Dohra

Sehar bukhara main rahai ek rav muchkand.
Surat kai bheetar garriou jan bidh chand. (1)

ਹੁਸਨ ਜਹਗਾ ਤਾ ਕੀ ਤ੍ਰਿਯਾ ਜਾ ਕੋ ਰੂਪ ਅਪਾਰ।।
ਸ੍ਰੀ ਸੁਕੁਮਾਰ ਮਤੀ ਰਹੇ ਦੁਹਿਤਾ ਤਿਹ ਸੁਭ ਕਾਰ।। ੨।।

Husan jaha ta ki triya ja ko roop apar.
Sri Sukumar mati rehai duhita the subh kaar. (2)

ਏਕ ਪੂਤ ਤਾ ਤੇ ਭਯੋ ਸ੍ਰੀ ਸੁਭ ਕਰਨ ਸੁਜਾਨੁ।।
ਸੂਰਬੀਰ ਸੁੰਦਰ ਸਰਸ ਜਾਨਤ ਸਕਲ ਜਹਾਨ।। ੩।।

Ek poot ta bhiou sri subh karan sujan.
Surbeer sunder saras janat sakal jahan. (3)

ਚਲਨ ਚਾਤੁਰੀ ਕੇ ਬਿਖੇ ਚੰਚਲ ਚਾਰ ਪ੍ਰਬੀਨ।।
ਜਨੁਕ ਚਿਤ੍ ਕੀ ਪੁਤ੍ਰਕਾ ਗੜਿ ਬਿਧਿ ਔਰ ਨ ਕੀਨ।। ੪।।

Chalan chaturi kai bikhai chanchal char parbeen.
Januk chitar ki putarka garr bidh aur na keen. (4)

ਚੌਪਈ

ਤਰੁਨ ਭ੍ਰਾਤ ਭਗਨੀ ਭੋ ਦੋਉ। ਰਾਜ ਕਰਤ ਨ੍ਰਿਪ ਮਰਿ ਗਯੋ ਸੋਊ।।
ਹੁਸਨ ਜਹਾ ਬਿਧਵਾ ਰਹਿ ਗਈ। ਪਤਿ ਬਿਨੁ ਅਧਿਕ ਦੁਖਾਤੁਰ ਭਈ।। ੫।।

Choupaiee

Tarun bhrat bhagni bhaie douoo. raj karat nrip mar geou souoo.
Husan jaha vidhwa rahe gaiee. Pati bin adhik dukhatur bhaiee. (5)

Charitar Pakhyan (Continued)

Couplet

There used to be a Raja, named Muchkhand in the town of Bukhana, from his features and personality it appeared as if Brahma had created Him as a replica of the moon. (1)

His wife was called Husan Jashan. who was very beautiful. She had a Noble daughter called Sukumar Mati. (2)

She had an intelligence son named Shubh Karan. who was known (famous) in the world as a smart, brave and sweet natured person. (3)

In his features and intelligence he was very charming. clever and dexterous (efficient). It seemed Brahma had moulded him as sculpture of great charm without any parallel. (4)

Choupaiee

Both the brother and sister had grown young. While the Raja died while ruling the land. Husan Jahan became a widow. She was in great suffering without her spouse. (5)

ਮਿਲਿ ਸਾਊਅਨ ਇਹ ਭਾਤਿ ਉਚਾਰੋ।। ਰਾਜ ਕਰੋ ਸੁਤ ਤਰਨੁ ਤਿਹਾਰੋ।।
ਮਨ ਕੋ ਸ਼ੋਕ ਨਿਵਾਰਨ ਕੀਜੈ।। ਹੇਰਿ ਹੇਰਿ ਸੁਤ ਕੀ ਛਬਿ ਜੀਜੈ।। ੬।।
Mil saouooun ch bhant ucharai. raj karo sut tarun tiharai.
Man ko sok nivaran kijai. haer haer sut ki chhab jijai. (6)

ਕੇਤਿਕ ਦਿਵਸ ਬੀਤਿ ਜਬ ਗਏ। ਰਾਜ ਕਰਤ ਸੁਖ ਸੋ ਤੇ ਭਏ।।
ਸੁਤ ਸੁੰਦਰ ਮਾਤਾ ਲਖਿ ਪਾਯੋ। ਰਾਜ ਕੇ ਚਿਤ ਤੇ ਬਿਸਾਰਯੋ।। ੭।।
Kaitik divas beet jab gaie. raj karat sukh so tai bhae.
Sut sunder mata lakh paiou. raja ko chit tai bisraou. (7)

ਦੋਹਰਾ

ਨਰੀ ਗੰਧ੍ਰਬੀ ਨਾਗਨੀ ਪ੍ਰਭਾ ਬਿਲੋਕਤ ਆਇ।।
ਸੁਰੀ ਆਸੁਰੀ ਕਿੰਨਨ੍ਹੀ ਹੇਰਿ ਰਹਤ ਉਰਝਾਇ।। ੮।।

Dohra

Nari gandhari nagini prabha bilokit aie.
Suri asuri kinurnani haer rahat urjhaie. (8)

ਹੇਰਿ ਕੁਅਰ ਕੀ ਛਬਿ ਸਭੇ ਧੰਨਿ ਧੰਨਿ ਕਹੈ ਪੁਕਾਰ।।
ਮਨਿ ਮੋਤੀ ਕੁੰਡਲ ਕਨਕ ਦੇਤ ਤਵਨ ਪਰ ਵਾਰਿ।। ੯।।
Haer kuar ki chhab sabhai dhan dhan kehai pukar.
Man moti kundal kanak deit tavan par vaar. (9)

ਅੜਿਲ

ਐਸੋ ਕੁਅਰ ਏਕ ਦਿਨ ਜੋ ਸਖਿ ਪਾਇਯੈ।।
ਜਨਮ ਜਨਮ ਇਹ ਉਪਰ ਬਲਿ ਬਲਿ ਜਾਇਯੈ।।
ਉਰ ਭਏ ਲੇਹਿ ਲਗਾਇ ਨ ਨਯਾਰੋ ਕੀਜਿਯੈ।।
ਹੋ ਨਿਰਖਿ ਨਿਰਖਿ ਛਬਿ ਅਮਿਤ ਸਜਨ ਕੀ ਜੀਜਿਯੈ।। ੧੦।।

Aril

Aiso kaur ek din jo sakh paieyai.
Janam janam ah oopar bal bal jaieeyai.
Owr bhaie leh lagaie na naiyaro keejiyai.
Ho nirakh nirakh chhab amrit sajan ki jijiyai. (10)

The ministers got together and advised the queen as such " your youthful son should rule the country now so you should get rid of your afflictions and enjoy life by watching your son`s beauty and rule. (6)

Many days had passed and they were ruling the country with great joy and enjoyment. Seeing the beautiful charm of the son, the mother forgot her husband (Raja) from the mind. (7)

Couplet

The women of human beings, Siva`s musicians and the snakes were keenly perceiving his beauty, while the women of (wives) the gods: demons and other deities were getting attracted towards him. (8)

All of them would praise the charm of the prince. They would sacrifice their jewels, pearls and golden ornaments on him. (9)

Aril

They were talking among themselves, "O friend ! If we were to get such a prince (as spouse) then we would be all praise for him for many years (spans of live to come).We would embrace him to our bosom and never get separated from him. We would enjoy life by watching the beauty and charm of the beloved only. (10)

ਕਿ ਕੋ ਤਰੁਨਿ ਪੁਰੀ ਨਾਰਿ ਕੁਆਰ ਕੀ ਛਬਿ ਲਹੈ।।
ਉਡ ਲਪਤੋ ਇਹ ਸੰਗ ਯਹੇ ਚਿਤ ਮੈ ਕਹੈ।।
ਏਕ ਬਾਰ ਇਹ ਛੈਲ ਚਿਕਨਿਯਹਿ ਪਾਇਯੈ।।
ਹੋ ਜਨਮ ਜਨਮ ਯੁਗ ਕ੍ਰੋਰਿ ਜੁ ਬਲਿ ਬਲਿ ਜਾਇਯੈ।। ੧੧।।
Ji ko turan pur naar koar ki chhab lehai.
Ud lapto eh sung yaho chit main kahai.
Ek bar eh chhail chikneyeh paieyo.
Ho janam janam jug karor so bal jaieyo. (11)

ਅਧਿਕ ਕੁਆਰ ਕੀ ਪ੍ਰਭਾ ਬਿਲੋਕਹਿ ਆਇ ਕੈ।।
ਜੋਰਿ ਜੋਰਿ ਦ੍ਰਿਗ ਰਹੈ ਕਛੁ ਮੁਸਕਾਇ ਕੈ।
ਪਰਮ ਪ੍ਰੀਤਿ ਤਨ ਬਿਧਿ ਦਿਵਾਈ ਤੇ ਭਈ।।
ਹੋ ਲੋਕ ਲਾਜ ਕੀ ਬਾਤ ਬਿਸਰਿ ਚਿਤ ਤੇ ਗਈ।। ੧੨।।
Adhik kuar ki prabha bilokeh aie kai.
Jore jore dig rahai kachhu muskaie kai.
Param preet tan bidhi divani te bhaiee.
Ho lok laaj ki baat bisat chit tai gaiee. (12)

ਨਰੀ ਸੁਰੀ ਕਿਨ ਮਾਹੀ ਆਸੁਰੀ ਗੰਧ੍ਰਬੀ।।
ਕਹਾ ਕਿੰਨਨੀ ਕੂਰ ਜਛਨੀ ਨਾਗਨੀ।।
ਲਛਮਿ ਅਦਿ ਦੂਤ ਹੇਰ ਰਹੇ ਉਰਝਾਇ ਕੈ।।
ਹੋ ਬਿਨੁ ਦਾਮਨਿ ਕੈ ਦੀਏ ਸੁ ਜਾਤ ਬਿਕਾਇ ਕੈ।। ੧੩।।
Nari suri kin mahai asuri gandharbi.
Kaha kinarni koor jachhani nagni.
Laccham aad but hore rahai urjhaie kai.
Ho bin daman kai deeai so jaat biakie kai. (13)

If any woman or belle of the town would glance the prince by chance, than she would like to embrace him instantly (in no time). "In case I could get hold of such a youth, then I would sacrifice myself on him (praise him) for millions of years (all times to come)." (11)

Many would come to watch the prince's beauty and would smile within, by trying to meet his eyes (glance). In fact, they would get madly in love with him, being pierced by the arrows of his love and They would forget all about modesty or people`s regard. (12)

Even the wives of humans, gods, demons, Shiva's musician's deities, demi-gods and snakes, including Lachhmi herself were getting enamored by seeing his charm and were all praise for him (had sold themselves without reward). (13)

ਰਹੀ ਚੰਚਲਾ ਰੀਝਯਤਿ ਪ੍ਰਭਾ ਨਿਹਾਰ ਕੈ।।
ਪ੍ਰਾਨਨ ਲੌ ਧਨ ਧਾਮ ਦੇਤ ਸਭ ਵਾਰਿ ਕੈ।।
ਹਸਿ ਹਸਿ ਕਹੈ ਕੁਅਰ ਜੋ ਇਕ ਦਿਨ ਪਾਇਯੈ।।
ਹੋ ਬਹੁਰਿ ਨ ਨਯਾਰੋ ਕਇਯੋ ਹਿਯੋ ਲਗਾਇਯੋ।। ੧੪।।

Rehi chanchala reejhyat prabha nihar kai.
Pranan kai dhan dham deit sabh vaar kai.
Hass hass kahai kuar jo ek paieyai.
Ho bohar na niaro kariou hiyai lagaieyo (14)

ਦੋਹਰਾ

ਸ੍ਰੀ ਸੁਕੁਮਾਰ ਮਤੀ ਬਹਨਿ ਤਾ ਕੀ ਰਾਜ ਕੁਮਾਰ।।
ਅਪ੍ਮਨ ਛਬਿ ਭ੍ਰਾਤ ਕੀ ਰੀਝਤ ਭਈ ਨਿਹਾਰ।। ੧੫।।

Dohra

Sri Sukumar mati be han ta ki raj kumur.
Aparman chhab bhrat ki reejhat bhaiee nihar. (I5)

ਚੌਪਈ

ਨਿਸੁ ਦਿਨੁ ਯੋ ਮਨ ਮਾਹਿ ਬਿਚਾਰੈ। ਕਿਹ ਬਿਧਿ ਮੋ ਸੋ ਕੁਆਰ ਬਿਹਾਰੈ।।
ਭ੍ਰਾਤ ਲਾਜ ਮਨ ਮੈ ਜਬ ਧਰੈ। ਲੋਕ ਲਾਜ ਕੀ ਚਿੰਤਾ ਕਰੈ।। ੧੬।।

Choupaiee

Nis din yo man mahai bicharai. Keh bidh mou sou kuar biharai.
Bhrat laaj man mein jab dharai. Lok laaj ki chinta karai. (16)

ਲਾਜ ਕਰੈ ਅਰੁ ਚਿਤ ਚਲਾਵੈ।। ਕਯੋ ਹੂੰ ਕੁਆਰ ਹਾਥ ਨਹੀ ਆਵੈ।।
ਇਕ ਚਰਿਤ੍ ਤਬ ਬਚਿਤ੍ ਬਿਦਾਰਿਯੋ। ਜਾ ਤੇ ਧਰਮ ਕੁਆਰ ਕੋ ਟਾਰਿਯੋ।। ੧੭।।

Laj karai ar chit chalavai. Kiou hun kuar hath nehi avai.
Ik charitar tab bachitar bichariou. Ja tai dharam kuar ko tariou. (17)

ਬੇਸ੍ਰਾ ਰੂਪ ਆਪਨੋ ਕਰਿਯੋ। ਬਾਰ ਬਾਰ ਗਜ ਮੋਤਿਨ ਜਰਿਯੋ।।
ਹਾਰ ਸਿੰਗਾਰ ਚਾਰੁ ਤਨ ਧਾਰੇ। ਜਨ ਸਸਿ ਤੀਰ ਬਿਰਾਜਤ ਤਾਰੇ।। ੧੮।।

Besava roop apno kariou. Bar bar guj motian jariou.
Haar singhar char tan dharai. Jan sai teer birajat tarai. (18)

He allured the women, by watching them. They were prepared to sacrifice their lives and wealth including buildings. They were laughing and saying. "If we were to get (hold) of the prince one day. then we would embrace him to the bosom and never get separated from him." (14)

Couplet

His Sister was called princess Sukamar Mati and she also get enamored by him by seeing his charming beauty. (15)

Choupaiee

She was always thinking in her mind day and night that the prince should have sensuous pleasure with her. But when it would come to the brother`s prestige then she would consider the people`s wishes (regards) as her diverting force. (16)

She was worried about her modesty (people`s reaction) but her heart was also wavering, and she could not get at the prince somehow even. Then she thought of a wonderful witchcraft in her mind. Which would not spoiled the (vilify the) prince`s honor. (17)

She dressed herself as a prostitute, decorating her hair, each one with pearls, with golden embellishments of the body and it appeared as if stars were looking glorious near the moon. (18)

ਪਾਤ ਚਬਾਤ ਸਭਾ ਮੈ ਅਈ। ਸਭ ਲੋਗਨ ਕੋ ਲਯੋ ਲੁਭਾਈ।।
ਨ੍ਰਿਪ ਕਹ ਅਧਿਕ ਕਟਾਛ ਸਿਖਾਏ। ਜਾਨੁਕ ਬਿਨਾ ਸਾਇਕਨ ਘਾਏ।। ੧੯।।
Paan chabat sabha mein aiee. Sabh logan ko liyo lubha..e.
Nrip keh adhik katachh dikhaie. Janak bina saiekan ghaie. (19)

ਹੇਰਤ ਨ੍ਰਿਪਤ ਰੀਝਿ ਛਬਿ ਗਯੋ। ਘਾਇਲ ਬਿਨਾ ਸਾਇਕਿਨ ਭਯੋ।।
ਆਜੁ ਨਿਸਾ ਇਹ ਬੋਲ ਪਠੈਹੋ। ਕਾਮ ਭੋਗ ਰੁਚਿ ਮਨਿ ਕਮੈਹੋ।। ੨੦।।
Heart nirpat reejh chhab geyo. Ghaiel bina saiekan bhiou.
Aaj nisa eh bol pathaiho. Kaam hog ruchi maan kamaiho. (20)

ਬੀਤਯੋ ਦਿਵਸ ਨਿਸਾ ਜਬ ਭਈ। ਨਿਕਟਿ ਬੁਲਾਇ ਕੁਅਰ ਵਹੁ ਲਈ।।
ਕਾਮ ਭੋਗ ਤਿਹ ਸਾਥ ਕਮਾਯੋ।। ਭੇਦ ਅਭੇਦ ਕਛੁ ਨਹੀ ਪਾਯੋ।। ੨੧।।
Beetiou divas nisa jab bhaiee. Nikat bulaie koar voh laiee.
Kam bhog the sath kamaiou. Bheid abhaid kachhu nahi paiyo. (21)

ਦੋਹਰਾ

ਲਪਟਿ ਲਪਟਿ ਤਾ ਸੋ ਕੁਅਰਿ ਰਤਿ ਮਨੀ ਰੁਚਿ ਮਾਨਿ।।
ਭ੍ਰਾਤ ਭਗਨਿ ਕੇ ਭੇਦ ਕੋ ਸਕਤ ਨ ਭਯੋ ਪਛਾਨ।। ੨੨।।

Dohra

Lapat lapat ta so koar rati man ruch maan.
Bhrat bhagan ke bheid ko sakal na bhiou pachhan. (22)

ਸੋਰਠਾ

ਰਮਤ ਭਯੋ ਰੁਚਿ ਮਾਨਿ ਭੇਦ ਅਭੇਦ ਪਾਯੋ ਨ ਕਛੁ।
ਛੈਲੀ ਛੁਲਯੋ ਨਿਦਾਨ ਛੈਲ ਚਿਕਨਿਯਾ ਰਾਵ ਕੋ।। ੨੩।।

Sortha

Ramat bhiou ruch maan bheid abheid payo nu kachhu
Chhaili chhaliou nidan chhail chikniya rav ko. (23)

She came to the King`s darbar (assembly) while chewing betel nuts and allured everyone. The Raja got attracted as she showed her delicate movements, as if he was wounded without the arrows striking him (got allured) (19)

The Raja , on seeing her charm, got enamored by her and got wounded being struck by the arrows of love. He thought to himself (in his mind), "To-night I will call her and would enjoy sexual relationship with her to my satisfaction." (20)

When the day had gone by and the night fell, the prince called her and had cohabitation with her, but could not get at the secret. (21)

Couplet

The princess had love affair with him by embracing him closely to her satisfaction. The brother could not get at the secret of her sister. (22)

Sortha

He enjoyed cohabitation with her to his satisfaction and could not get at the secret behind it. Thus the bewitching woman managed to deceive the young and delicate Raja. (23)

ਚੌਪਈ

ਬੇਸ੍ਵਾ ਕੈ ਭੁਖਨ ਜਬ ਧਰੈ।। ਨਿਸ ਦਿਨ ਕੁਅਰ ਕਲੋਲੀ ਕਰੈ।।
ਜਬ ਭਗਨੀ ਕੋ ਭੂਖਨ ਧਰਈ। ਲਹੋ ਨ ਕੋ ਰਾਜ ਕੋ ਕਰਈ।। ੨੪।। ੧।।

Choupaiee

Besava kai bhukhan jab dharai. N is din koar kalolai karai.
Jub bhagni kai bhookhan dharice. Lehai na ko raja ko karai. (24) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੋ ਮੰਤ੍ਰੀ ਸੰਬਾਦੇ ਦੋਇ ਸੌ ਬਾਰਹ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤ੍ ਸੁਭਮ ਸਤ੍।। ੨੧੨।। ੪੦੭੪।। ਅਫਜੂੰ।

Iti Sri Charitara pakhyane Tirya Charitarai mantri bhoop sambadai doe sou bareh charitar samapatam.
Sat Subham sat. 212 (4074) aphjun. (Contd.)

ਦੋਹਰਾ

ਰਾਜਾ ਖੰਡ ਬੁੰਦੇਲ ਕੋ ਰੁਦ੍ ਕੇਤ ਤਿਹ ਨਾਮ।
ਸੇਵ ਰੁਦ੍ ਕੀ ਰੈਨਿ ਦਿਨ ਕਰਤੇ ਅਠਹੁੰ ਜਾਮ।। ੧।।

Dohra

Raja khand bundel kou rudar ket the naam.
Save rudar ki raen din kartai athunhu jaam. (1)

ਚੌਪਈ

ਸ੍ਰੀ ਕ੍ਰਿਤ ਕ੍ਰਿਤ ਮਤੀ ਤ੍ਰਿਯ ਤਾ ਕੀ। ਔਰ ਨ ਬਾਲ ਰੂਪ ਸਮ ਵਾ ਕੀ।।
ਤਾ ਸੋ ਨੇਹ ਨ੍ਰਿਪਤਿ ਕੋ ਭਾਰੋ। ਨਿਜੁ ਮਨ ਕਰ ਤਾ ਕੋ ਦੈ ਡਾਰੋ।। ੨।।

Choupaiee

Sri kirat kirat mati triye ta ki. Aour na baal rup sum va ki.
Ta sou neh nirpati kou bharou. Nij man kar ta ko dei daro. (2)

Choupaiee

When she would dress us like a prostitute, she would have love affair with him day and night, but when she would dress like his sister, then no one could recognize her and follow what the Raja had been doing with her. (24)

Here the two hundred and twelfth eposide of the king`s & the Minister`s dialouge regarding woman`s witchcraft from Charitar Pahyan is completed. All is well. (212-4074)

Couplet

The Raja of Bundel khand was known by the name of Rudar Ket and he was always engaged in the worship of Rudra during day and night (her twenty-four hours). (1)

Choupaiee

His wife was called Kirat Mati, and there was no other woman like her (in beauty). The Raja had developed great love for her and his mind was completely under her control. (2)

ਦੋਹਰਾ

ਸਰੀ ਮ੍ਰਿਗ ਨੇਤ੍ ਸਰੂਪ ਅਤਿ ਦੁਹਿਤ ਤਾ ਕੀ ਏਕ।।
ਲਹਿ ਨ ਗਈ ਰਾਜਾ ਬਡੈ ਚਹਿ ਚਹਿ ਰਹੇ ਅਨੇਕ।। ੩।।

Dohra

Sri mrig netar saroop at dohit ta ki ek.
Leh na gaiee raja badai cheh cheh rehai anek. (3)

ਇੰਦ੍ ਕੇਤੁ ਛਤ੍ਰੀ ਹੁਤੋ ਚਛੁ ਮਤੀ ਨਹਿ ਲੀਨ।।
ਅਪਨੋ ਤੁਰਤ ਨਿਕਾਰਿ ਮਨੁ ਬੇਚਿ ਭਵਨ ਕਰ ਦੀਨ।। ੪।।

Inder ket chhatri hutai chachh mati leh leen.
Apnai turat nikar man baich tavan kar deen. (4)

ਚੌਪਈ

ਰੈਨਿ ਦਿਵਸ ਤਿਹ ਰੂਪ ਨਿਹਾਰੈ। ਚਿਤ ਮੈ ਇਹੈ ਬਿਚਾਰੁ ਬਿਚਾਰੈ।।
ਐਸੋ ਛੈਲ ਕੈਸਹੁੰ ਪਯਯੈ। ਕਾਮ ਭੋਗ ਕਰਿ ਕਰ ਲਗੋਯੈ।। ੫।।

Choupaiee

Raen divas teh roop niharai. Chit mein eho bichar bicharai.
Aisai chhail kaishun paiyai. Kaam bhog kr garai lagayai. (5)

ਏਕ ਸਖੀ ਕਹ ਨਿਕਟ ਬੁਲਾਯੋ। ਮਨ ਭਾਵਨ ਕੇ ਸਦਨ ਪਠਾਯੋ।।
ਸਹਿਚਰੀ ਤਾਹਿ ਤੁਰਤ ਲੈ ਆਈ। ਆਨਿ ਕੁਅਰ ਕਹਿ ਦਯੋ ਮਿਲਾਈ।। ੬।।

Ek sakhi keh nikat bulaiyo. Man bhawan kai sadan pathaiyo.
Sechar tahai turat lai aiee. Aan koar keh deyo milaiee. (6)

ਅੜਿਲ

ਮਨ ਭਾਵੰਤਿ ਮੀਤ ਕੁਅਰਿ ਜਬ ਪਾਇਯੋ।। ਦ੍ਰਿੜ ਗਹਿ ਗਹਿ ਕਰਿ ਤਾ ਕੋ ਗਰੇ ਲਗਾਇਯੋ।।
ਅਧਰਨ ਕੋ ਕਰਿ ਪਾਨ ਸੁ ਆਸਨ ਬਹੁ ਕੀਏ।। ਹੋ ਜਨਮ ਜਨਮ ਕੈ ਸੋਕ ਬਿਸਰ ਸਭੈ ਦੀਏ।। ੭।।

Aril

Man bhawan meet koar jab paiyo. Drirr geh geh kar ta ko garai laguiyo.
Aadharan ko kar paan so asan boh keeai.
Ho janam janam kai sok bisar sabhai deeai. (7)

Couplet

She had a daughter, who possessed a charming personality with deer like eyes. Many great and mighty Rajas had tried to woo her but could not win her hand so far. (3)

There was a Kashatriya by the name of Indra Ket, whom Chachh Mati (daughter) had seen once and had been enamored by his love at once (her heart was won over by him) (4)

Choupaiee

She was seeing his beauty day and night and was always thinking in her mind, that she should get him by some means and then have sensuous pleasure with him by closeting him to her bosom. (5)

So she sent for a girl-friend (lady attendant) and sent her to his house. The girl-friend brought him soon and arranged his meeting with the princess. (6)

When the princess got the paramour of her own liking. she embraced him closely to her satisfaction and by kissing his lips, she enjoyed sexual relationship with him in many ways, thus alleviating her pangs of separation of ages. (7)

ਸਿਵ ਮੰਦਿਰ ਮੈ ਜਾਇ ਭੋਗ ਤਾ ਸੋ ਕਰੈ।।
ਮਹਾ ਰੁਦ੍ ਕੀ ਕਾਨਿ ਨ ਕਛੂ ਚਿਤ ਮੈ ਧਰੈ।।
ਜਯੋ ਜਯੋ ਜੁਰਕੈ ਖਾਟ ਸੁ ਘੰਟਾ ਬਜਾਵਹੀ।।
ਹੋ ਪੁਰਿ ਤਵਨ ਧੁਨਿ ਰਹੈ ਨ ਜੜ ਕਛੂ ਪਾਵਹੀ।। ੮।।

Siv mandir main jaie bhog ta so karai.
Maha rudar ki kaan na kachhu chit mein dharai.
Jiou jiou jurai khaat so ghanta bajavhi.
Ho pur tavan dhun rehai na jarr kachh pavhi. (8)

ਏਕ ਦਿਵਸ ਪੁਜਤ ਸਿਵ ਨ੍ਰਿਪ ਗਯੋ ਕੈ।।
ਸੁਤਾ ਸਹਚਰੀ ਪਿਤੁ ਪਤਿ ਦਈ ਉਠਾਇ।।
ਜਾਇ ਰਾਵ ਕੇ ਤੀਰ ਸਖੀ ਤੁਮ ਯੋ ਕਹੋ।।
ਹੋ ਹਮ ਪੂਜਾ ਹਯਾ ਕਰਤ ਘਰੀ ਦੈ ਤੁਮ ਰਹੋ।। ੯।।

Ek divas pujat Siv nrip geyo aie kai.
Suta sehchari pit prati daiee uthaie kai.
Jaiee rav kai teer sakhi tum yo kaho.
Ho hum puja hua karat ghari daiv tum rehai. (9)

ਦੋਹਰਾ

ਸ੍ਰੀ ਸਿਵ ਕੀ ਪੂਜਾ ਕਰਤ ਹਮਾਰੀ ਸੁਤਾ ਬਨਾਇ।।
ਘਰੀ ਦੈਕ ਹਮ ਬੈਠਿ ਬਹੁਰਿ ਪੂਜ ਹੈ ਜਾਇ।। ੧੦।।

Dohra

Sri Siv ki puja karat hamri suta banaie.
Ghari davaik hum baith heya bohar puj hai jaie. (10)

ਚੌਪਈ

ਉਤੈ ਮੀਤ ਤਿਨ ਲਿਯੋ ਬੁਲਾਈ। ਕਾਮ ਰੀਤਿ ਕਰਿ ਪ੍ਰੀਤਿ ਪਜਾਈ।।
ਕਰਿ ਕਰਿ ਕੁਵਤਿ ਸੇਜ ਚਰਕਾਵੈ।। ਏਕ ਹਾਥ ਤਨ ਘੰਟ ਬਜਾਵੈ।। ੧੧।।

Choupaiee

Utai meet tin liou bulaiee. Kaam reet kar preet upjaiee.
Kar kar kuvat sej charkavai. ek hath tan ghant bajavai. (11)

She would take him to Shiva temple and carryout cohabitation with him without having any fear of Maha Rudra (Siva) in her mind at all. She would ring the temple gong with the creaking noise of the cot (in the process). With the sound of the gong no fool could ever realize the secret of her move. (8)

One day, during the worship of Shiva by those two , the Raja happened to come there. The daughter sent her attendant to the Raja. She told her to convey to the Raja like this, "That the princess was busy in worship here, so he (Raja) should wait for two hours (sometime). (9)

Couplet

The Raja said, "Our daughter was engaged in the worship of Shiva, so we will wait here for two hours and then go for our worship (for paying obeisance). (10)

Choupaiee

On the other hand the princess had called her paramour and with her sexual relationship the cot was making creaking noises, the princess with one hand started striking the gong, so that the noise of cot could not be heard by anyone else. (11)

ਭਾਂਤਿ ਭਾਂਤਿ ਤਾ ਕੋ ਰਤਿ ਕੀਨੀ।। ਨਿਪ ਜੜ ਧੁਨਿ ਘੰਟਾ ਕੀ ਚੀਨੀ।।
ਭੇਦ ਅਭੇਦ ਕਛੁ ਨਹੀ ਪਾਯੋ। ਇਹ ਦੁਹਿਤਾ ਕਸ ਕਰਮ ਕਮਾਯੋ।। ੧੨।।
Bhant bhant ta ko rat keeni. Nrip jarr dhun ghanta ki cheeni.
Bheid abheid kachhu nehi paiyo. Eh duhita kas karam kamaiyo. (12)

ਤਾ ਸੋ ਭੋਗ ਬਹੁਤ ਬਿਧਿ ਕੀਨੋ। ਲਪਟਿ ਲਪਟਿ ਆਸਨ ਕਹ ਦੀਨੋ।।
ਚੁੰਬਨ ਅਲਿੰਗਨ ਕੀਨੇ ਤਿਨ। ਭੇਦ ਨ ਲਹਿਯੋ ਮੂਡ ਰਾਜੈ ਇਨ।। ੧੩।।
Ta so bhog bohat bidh keeno. Lapat lapat asan keh deeno.
Chmban alingan keeno tin. Bheid na lehiou moor rajai in. (13)

ਕਾਮ ਕੇਲ ਤਾ ਸੋ ਬਹੁ ਕਿਯੋ। ਤੁਹਰੋ ਛੋਰ ਦ੍ਵਾਰ ਕਹ ਦਿਯੋ।।
ਪਠੈ ਸਹਚਰੀ ਪਿਤਾ ਬੁਲਾਇਯੈ। ਮਨ ਮੈ ਅਧਿਕ ਜਾਰ ਦੁਖ ਪਾਇਯੋ।। ੧੪।।
Kaam kel ta so boh keeyo. Boharo chhor davar keh diyo.
Pathai sehchari pita bulaieyo. Man main adhik jar dukh paiyo. (14)

ਯਾ ਕੋ ਪਿਤਾ ਮੋਹਿ ਗਹਿ ਲੈਹੋ। ਬਹੁਰਿ ਹਮੈ ਜਮ ਪੁਰੀ ਪਠੈਹੋ।।
ਚਿੰਤਾਤੁਰ ਥਰਹਰਿ ਕੰਪਾਵੈ।। ਜਯੋ ਕਦਲੀ ਕਹ ਬਾਤ ਡੁਲਾਵੈ।। ੧੫।।
Ya ko pita mohai geh laiho. Bohar hamai jam piuri pataiho.
Chintatur tharhar kampavai. Jeyo kadli keh baat dulavai. (15)

ਜਾਰ ਬਾਚ

ਚੌਪਈ

ਮੋਰੇ ਪ੍ਰਾਨ ਰਾਖਿ ਅਬ ਲੀਜੈ। ਨਾਹਕ ਮੁਹਿ ਨ ਅਜਾਏ ਕੀਜੈ।।
ਮੋਰੈ ਮੂੰਡਿ ਕਾਟ ਨ੍ਰਿਪ ਦੈਹੋ। ਕਾਪਰਦੀ ਕੋ ਕੰਠ ਚੜੈਹੈ।। ੧੬।।

Jar baach

Choupaiee

Morai pran raakh ab leejai. Nahak mohai na ajaie keejai.
Morai moond kaat nrip deho. Kapardi kai kanth charraiho. (16)

She had her sexual-companionship in many ways, and the foolish Raja took it to be the musical sound of the gong without realizing the secret behind it, that his daughter was engrossed in such aheinousetc. (12)

She had her cohabitation in many styles by embracing him closely to her bosom. They were kissing and having their love-affair, while the foolish Raja could not make out anything about the secret move. (13)

The prince carried out her sexual relationship with him to her satisfaction and then opened the door and through her attendant called the Raja, due to which the paramour felt greatly pained at heart.(14)

The paramour had thought to himself that the Raja would catch hold of him and then kill him (dispatch him to the valley of death). Due to his worry and fear he was trembling just like a banana tree moving with the gust of wind. (15)

The paramour said :-

Choupaiee

"(O Princess !). Now try to save my life and do not allow it to be lost in vain. The Raja would behead me (cut off my head) and put it (the sheleton) around the neck of Shiva." (16)

ਸੁਤਾ ਬਾਚ

ਚੌਪਈ

ਤਿਨ ਕਹਿਯੋ ਤਰੁਨ ਨ ਚਿੰਤਾ ਕਰੋ। ਧੀਰਜ ਚਿਤ ਆਪਨੇ ਧਰੋ॥
ਤੇਰੋ ਅਬ ਮੈ ਪ੍ਰਾਨ ਉਬਰਿਯਹੋ। ਪਿਤ ਹੇਰਤ ਤੋ ਕੋ ਪਤਿ ਕਰਿਹੋ॥ ੧੭॥

Suta baach

Choupaiee

Tin kehou tarun na chinta kari. Dheeraj chit apnai dharo.
Tero ab mein pran ubriho. Pit heart toi ko pali kariho. (17)

ਆਪ ਪਿਤਾ ਤਨ ਜਾਇ ਉਚਰੀ। ਮੋ ਪਰ ਕ੍ਰਿਪਾ ਅਧਿਕ ਸ਼ਿਵ ਕਰੀ॥
ਨਿਜੁ ਕਰਿ ਪਕਰਿ ਮੋਹਿ ਪਤਿ ਦੀਨੋ। ਹਮ ਪਰ ਅਧਿਕ ਅਨੁਗ੍ਰਹਿ ਕੀਨੋ॥ ੧੭॥

Aap pita tan jaie uchari. Mo par kirpa adhik Siv kari.
Nuj kar pukar mohai pati deeno. Hum par adhik anugreh keeno. (18)

ਚਲਹੁ ਪਿਤਾ ਤਹ ਤਾਹਿ ਦਿਖਾਊ। ਤਾ ਸੋ ਬਹੁਰਿ ਸੁ ਬਯਾਹ ਕਰਊ॥
ਬਾਹਿ ਪਕਰਿ ਰਾਜ ਕੋ ਲਯਾਈ॥ ਆਨਿ ਜਾਰ ਸੋ ਦਿਯੋ ਦਿਖਾਈ॥ ੧੯॥

Chaloh pita teh tahai dikhaouoo. Ta sou bohar so biyah karaou.
Bahi pakar raja ko leyaiee. Aan jaar sou deou dikhaiee. (19)

ਧੰਨਯ ਧੰਨਯ ਤਾ ਕੋ ਪਿਤੁ ਕਹਿਯੋ। ਕਰ ਸੋ ਕਰਿ ਦੁਹਿਤਾ ਕੋ ਗਹਿਯੋ॥
ਕ੍ਰਿਪਾ ਕਟਾਛ ਅਧਿਕ ਸਿਵ ਕੀਨੋ। ਤਾ ਤੇ ਬਰ ਉਤਮ ਤੁਹਿ ਦੀਨੋ॥ ੨੦॥

Dhanye dhanye ta ko pit kahiou. Kar sou kar dohita ko gehiou.
Kirpa katachh adhik Siv keeno. Ta tai bar uttam tohai deeno. (20)

ਤੁਮ ਪਰ ਕ੍ਰਿਪਾ ਜੁ ਸਿਵੈ ਕੀਨੀ॥ ਹਮਹੂੰ ਆਜੁ ਤਾਹਿ ਤੁਹਿ ਦੀਨੀ॥
ਬੋਲਿ ਦਿਜਨ ਕਹ ਬਯਾਹ ਕਰਾਯੋ। ਭੇਦ ਅਭੇਦ ਮੂੜ ਨਹਿ ਪਾਯੋ॥ ੨੧॥

Tum par kirpa ju Siv jai keeni. Humhun aaj tahai tuhai deeni.
Bol dijan keh bihah kariou. Bhed abheid moor neh paiyo. (21)

The daughter (princess) then said :-
Choupaiee

She said, "O Young man ! Do not have any worry and have patience and peace in mind. I will protect your life and in the very presence of my father. I will accept you as my spouse." (17)

The princess, going up to the father said, "Shiva had been very kind and benevolent to me and had with his own hands, handed over my spouse to me and had favored me with his benign blessings." (18)

"O dear father ! Come, I will show him to you and then get married to him. She caught hold of her father by the arm and showed her paramour to the Raja." (19)

The father thanked and praised him and taking hold of the hand of his daughter the Raja said, Shiva had been very kind and benevolent to us and had given you (princess) a noble person as your spouse." (20)

(O daughter) Lord Shiva had been very kind to you, so today I am handing you over to him. The Raja then, sent for the Brahmins, and solemnized the marriage (of the daughter). The foolish Raja could not see through the secret of all this (behavior). (21)

ਦੋਹਰਾ

ਇਹ ਚਰਿਤ੍ ਤਹ ਚੰਚਲਾ ਬਯਾਹ ਜਾਰ ਸੋ ਕੀਨ॥
ਪਿਤੁ ਹੂੰ ਲੈ ਤ ਕੋ ਦਈ ਸਕਯੋ ਨ ਛਲ ਜੁੜ ਚੀਨ॥ ੨੨॥ ੧॥

Dohra

Eh charitar theh chanchala bihah jar so keen.
Pit hun lai ta ko daiee sakyo na chhal jarr cheen. (22) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੋ ਤੋਰਹ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਅਤੁ ਸੁਭਮ ਸਤੁ॥ ੨੧੩॥ ੪੦੬੬॥ ਅਫਜੂੰ॥

Iti Sri Chaitar Pakhyane Triya Charitarai mantri bhoop sambadai doi sou tereh charitar sampatam.
Sat Subham sat. 2013 (4096) aphjun. (Contd.)

ਚੌਪਈ

ਚਾਂਦਾ ਸਹਰ ਬਸਤੀ ਜਹ ਭਾਰੋ। ਧਰਨੀ ਤਲ ਮਹਿ ਅਤਿ ਉਜਿਯਾਰੋ॥
ਬਿਸੁਨ ਕੇਤੁ ਰਾਜਾ ਤਹ ਰਹਈ। ਕਰਮ ਧਰਮ ਸੁਚਿ ਬਤ ਖਗ ਕਹਈ॥ ੧॥

Choupaiee

Chanda sehar basat jeh bharo. Dhari tel meh ati ujiyaro.
Bisan ket raja the rehiee. Karan dharanm such brat khag kehiee. (1)

ਸ੍ਰੀ ਬੁਦੇਲ ਮਤੀ ਤਾ ਕੀ ਤ੍ਰਿਯਾ॥ ਜਾ ਮਹਿ ਬਸਤ ਸਦਾ ਨ੍ਰਿਪ ਕੋ ਜਿਯ॥
ਸ੍ਰੀ ਗੁਲਜਾਰ ਮਤੀ ਦੁਹਿਤਾ ਤਿਹ॥ ਕਹੂੰ ਨ ਤਰੁਨਿ ਜਗਤ ਮੋ ਸਮ ਜਿਹ॥ ੨॥
Sri bundel mati ta ki triya. Ja meh basat sada nrip kai jiye.
Sri giljar mati dohita teh. Kahun na tarun jagat mein sum jeh. (2)

ਦੋਹਰਾ

ਕਿਨ ਇਕ ਤਰੁਨ ਬਿਲੋਕਿਯੋ ਅਮਿ ਰੂਪ ਕੀ ਖਾਨਿ॥
ਲੀਨੋ ਸਦਨ ਬੁਲਾਇ ਕੈ ਰਮਤ ਭਈ ਰੁਚਿ ਮਾਨਿ॥ ੩॥

Dohra

Tin ik tarun bilokaiou amit roop ki khan.
Leeno sadam bulaie kai ramat bhaiee ruchi maan. (3)

Couplet

Through this deceitful action (witchcraft) the woman got married to her paramour. The father only had handed her over to him and the fool did not follow secret behind it. (22)

Here the two hundred and thirteenth eposide of the King`s & Minister`s dialouge regarding woman`s witchcraft from Charitar Pakhyan is completed. All is well.(213-4096)

Couplet

There was a big city by the name of Chanda which was well known everywhere. There lived a Raja called Bisan Khet there, who was well known for his conduct. duty, purity and swordsmanship. (1)

He had a wife known as Bundel Mati and the Raja`s heart was always engrossed in her love. His daughter was named Gulzar Mati, who had no parallel in the world among the belles.(2)

Couplet

She saw a young man, who was extremely smart. She called him at home and enjoyed sensuous pleasure with him to her satisfaction. (3)

ਚੌਪਈ

ਤਾ ਸੋ ਲਪਟਿ ਕਰਤ ਰਸ ਭਈ। ਗ੍ਰਿਹ ਕੀ ਸੁਧਿ ਸਭਹੂੰ ਤਜਿ ਦਈ।।
ਨਿਸ ਦਿਨ ਤਾ ਸੋ ਭੋਗ ਕਮਾਵੈ। ਲਪਟਿ ਲਪਟਿ ਤਾ ਕੇ ਉਰ ਜਾਵੈ।। ੪।।

Choupaiee

Ta sou lapat karat ras bhaiee. Greh ki sudh sab hun taj daiee.
Nis din ta sou bhog kamavai. Lapat lapat ta ko owr java. (4)

ਦੋਹਰਾ

ਤਰੁਨ ਪੁਰਖ ਤਰੁਨੀ ਤਰਨ ਬਾਢੀ ਪ੍ਰੀਤਿ ਅਪਾਰ।।
ਲਪਟਿ ਲਪਟਿ ਆਸਨ ਕਰੈ ਹੇਰਿ ਹੇਰਿ ਮੁਖ ਯਾਰ।। ੫।।

Dohra

Tarun paurakh taruni tarun badhi preet apar.
Lapat lapat asan karai hore hore mukh yaar. (5)

ਚੌਪਈ

ਰੈਨ ਦਿਵਸ ਤਾ ਸੋ ਰਤਿ ਕਰੈ। ਮਾਤ ਪਿਤਾ ਤੈ ਚਿਤ ਮੈ ਡਰੈ।।
ਪਿਯ ਮੁਹਿ ਕਹਿਯੋ ਸੰਗਿ ਕਰ ਲੀਜੈ। ਅਵਰੈ ਦੇਸ ਪਯਾਨੋ ਕੀਜੈ।। ੬।।

Choupaiee

Rean divas ta so rati karai. Maat pita tai chit mein darai.
Pey mohai kehiou sung kar leejai. Avrai des peyano keejai. (6)

ਦ੍ਵੈ ਬਾਜਨ ਆਰੂੜਿਤ ਹ੍ਵੈ ਹੈ। ਪਿਤੁ ਕੋ ਸਕਲ ਖਜਾਨ ਲੈਹੈ।।
ਮਨ ਭਾਵਤ ਤੋ ਸੋ ਰਤਿ ਕਰਿ ਹੋ। ਸਕਲ ਦ੍ਰਪ ਕੰਦ੍ਰਪ ਕੇ ਹਰਿ ਹੋ।। ੭।।

Davai bajan arurrit haiv hain. Pit ko sakal khajan laihain.
Man bhavat tou sou rati kar ho. Sakal darap kandrap ke har ho. (7)

ਭਲੀ ਭਲੀ ਤਬ ਤਾਹਿ ਬਖਾਨਿਯੋ। ਤਾ ਕੋ ਬਚਨ ਸਤਯ ਕਰਿ ਮਾਨਯੋ।
ਪਿਤੁ ਕੋ ਲੇਤ ਖਜ਼ਾਨਾ ਭਈ। ਚਾਂਦ ਛੋਰਿ ਦਛਿਨਹਿ ਗਈ।। ੮।।

Bhali bhali tab tahai bakhaniou. Ta kai bachan satye kar mamiou.
Pit ko lait khjana bhaiee. Chanda chhor dachhaneh gaie. (8)

Choupaiee

She was enjoying his loving company by embracing him, having forgotten all about household affairs. She was having cohabitation with him by embracing him and clinging to him day and night. (4)

Couplet

Both were young man and woman, so they loved each other greatly and seeing the paramour`s face, she would enjoy sexual pleasure with him in great styles. (5)

Couplet

She was having sensuous pleasure with him day and night, but was always afraid of her mother and father. One day she asked her beloved to take her away to some other land. (6)

"We will tc riding tow horse and take away all the wealth of the father. She said, I will enjoy sexual pleasure with you and to my heart`s satisfaction, so that the pride of Kamdev (god of love) would be destroyed (thus having my passionate desires fully satisfied). (7)

Then the paramour, listening to the words of the beloved, agreed with her fully, thinking all her talk as truthful. She took possession of the father`s treasure and leaving Chanda Nagar, went away to the south. (8)

ਲੇਖਤ ਇਹੈ ਭਵਨ ਮੈ ਭਈ। ਹੋ ਤੀਰਥ ਨੈਬੇ ਕੋ ਗਈ।।
ਮਿਲਿਯੋ ਤੁਮੈ ਜਿਯਤ ਜੋ ਆਈ।। ਜੋ ਮਰ ਗਈ ਤ ਰਾਮ ਸਹਾਈ।।
Lekhat ehai bhavan mein bhaiee. Hou tirath navaibo ko gaiee.
Milho tumai jiyat jou aie. Jou mar gaiee ta ram sahaiee. (9)

ਗ੍ਰਿਹ ਕੋ ਸਕਲ ਦਰਬੁ ਸੰਗ ਲੈ ਕੈ। ਉਧਰਿ ਚਲੀ ਤਾ ਸੋ ਹਿਤ ਤੈ ਕੈ।।
ਲਪਟਿ ਲਪਟਿ ਤਾ ਸੋ ਰਤਿ ਕਰੈ। ਦ੍ਰਪ ਕੰਦ੍ਰਪ ਕੋ ਸਭ ਹੀ ਹਰੈ।। ੧੦।।
Greh ko sakal darab sung lai kai. Udhar chali ta sou hit tai kai.
Lapat lapat ta sou rati karai. Derap kandrap ko sabh hi harai. (10)

ਬੀਤਤ ਬਰਖ ਬਹੁਤ ਜਬ ਭਏ। ਸਭ ਹੀ ਖਾਏ ਖਜ਼ਾਨੇ ਗਏ।।
ਭੂਖੀ ਮਰਨ ਤਰੁਨੀ ਜਬ ਲਾਗੈ। ਤਬ ਹੀ ਛੋਰਿ ਪ੍ਰੀਤਮਹੀ ਭਾਗੀ।। ੧੧।।
Beetat barakh bohat jab bhae. Sabh hi khaie khajano gaie.
Bhuki maran taruni jab lagi. Tab hi chhor preetmehi bhagi. (11)

ਅੜਿਲ

ਬਹੁਰ ਸਹਰ ਚਾਂਦਾ ਮੈ ਪਹੁੰਚੀ ਆਇ ਕੈ।।
ਮਾਤ ਪਿਤਾ ਕੈ ਪਗਨ ਰਹੀ ਲਪਟਾਇ ਕੈ।।
ਮੈ ਜੋ ਤੀਰਥਨ ਧਰਮ ਕਰਿਯੋ ਸੋ ਲੀਜਿਯੋ।।
ਹੋ ਅਰਧ ਪੁੰਨਯ ਦੈ ਮੋਹਿ ਅਸੀਸਾਂ ਦੀਜਿਯੈ।। ੧੨।।

Aril

Bohar sehar chanda mein pohnchi aie kai.
Mat pita kai rehi lapatai kai.
Mein jo tirathan dharam kariou so leejiou.
Ho ardh puneu dai mohai asisan beejiou. (12)

At home, she left a note that, "She was going for visiting places of worship and having bath there. If left alive, then only I will come to meet you, but if I die, then it will depend on Lord`s will." (9)

So, by taking all the wealth from home with her, she eloped with him due to her love for him. She was having great love-affair by clinging to him and thus satisfying her passionate love (thus removing all the pride of kamdev). (10)

When many years had passed and the whole wealth had been exhausted, and when the woman was reduced to penury, she left him and went away. (11)

Aril

Then she came back to Chanda Nagar and embraced (the parent`s feet) both the mother and father. She said, " Whatever religious functions I had carried out at those places of pilgrimage. I would pass on that to you. Then you may pass on half the reward of that to me, along with your blessings." (12)

ਸੁਨਿ ਸੁਨਿ ਐਸੋ ਬਚਨ ਰੀਝਿ ਰਾਜਾ ਰਹਿਯੋ।।
ਧੰਨਯ ਧੰਨਯ ਦੁਹਿਤਾ ਕੋ ਨਾਰਿ ਸਹਿਤ ਕਹਿਯੋ।।
ਤੀਰਥ ਸ਼ਕਲ ਅਨਾਇ ਮਿਲੀ ਮੁਹਿ ਆਇ ਕੈ।।
ਹੋ ਜਨਮ ਜਨਮ ਕੈ ਪਾਪਨ ਦਯੋ ਮਿਟਾਇ ਕੈ।। ੧੩।।

Sunn sunn aisai bachan reejh raja rehiou.
Dhanya dhanye dohita ko naar sehat kehiou.
Tirath sakal anaie mili moh aie kai.
Ho janam kai papan diou mitaie kai. (13)

ਦੋਹਰਾ

ਭੋਗ ਪ੍ਰਥਮ ਕਰੀ ਜਾਰ ਤਜ ਤਹੀ ਪਹੁੰਚੀ ਆਇ।।
ਭੇਦ ਮੂੜ ਨ੍ਰਿਪ ਨ ਲਹਿਯੋ ਲਈ ਗਰੇ ਸੋ ਲਾਇ।। ੧੪।। ੧।।

Dohra

Bhog pratham kar jaar taj tahi pahunchi aie.
Bheid moor nrip na laihou laiee garai so laie. (14) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੋ ਚੌਦਹ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਅਤੁ ਸੁਭਾਮ ਸਤੁ।। ੨੧੪।। ੪੧੧੦।। ਅਫਜੂੰ।।

Iti Sri Charitar pakhyane triya Charitrai mantri bhoop sambadai doi sou chodas charitar samaptam.
Sat Subham sat. 214 (4110) aphjun. (Contd.)

ਦੋਹਰਾ

ਦੀਛਨ ਕੋ ਰਾਜ ਬਡੋ ਸੰਭਾ ਨਾਮ ਸੁ ਬੀਰ।।
ਔਰੰਗ ਸਾਹ ਜਾ ਸੋ ਸਦਾ ਲਰਤ ਰਹਤ ਰਨਧੀਰ।। ੧।।

Dohra

Dachhin ke raja bado sambha naam so beer.
Aourang sah ja so sada larat rahat randheer. (1)

On hearing these words, the Raja was greatly pleased and praised his daughter thanking holy places of worship, thus alleviating all my sins of life." (13)

Couplet

First she had enjoyed sensuous pleasure with her paramour and then she came back home, after deserting him. But the foolish Raja could not see through her secret move and embraced her lovingly. (14)

Here the two hundred and fourteenth eposide of the King`s & Minister`s dialouge regarding woman`s witchcraft from Charitar Pakhyan is completed. All is well. (214-4110)

Couplet

There was a mighty Raja in the south with the name of Sambha, who was always at logger-heads with Aurangzeb. (1)

ਚੌਪਈ

ਸੰਭਾ ਪੁਰ ਸੋ ਨਗਰ ਇਕ ਤਹਾ। ਰਾਜ ਕਰਤ ਸੰਭਾ ਜੁ ਜਹਾ।।
ਇਕ ਕਵਿ ਕਲਸ ਰਹਤ ਗ੍ਰਿਹ ਵਾ ਕੈ। ਪਰੀ ਸਮਾਨ ਸੁਤਾ ਗ੍ਰਿਹ ਤਾ ਕੈ।। ੨।।

Choupaiee

Sambha pur so nagar ik taha. Raj karat sambha ju jaha.
Ik kavi kalas rehatagreh va kai. Pari saman suta greh ta kai. (2)

ਜਬ ਸੰਭਾ ਤਿਹ ਰੂਪ ਨਿਹਾਰਿਯੋ। ਇਹੈ ਆਪਨੇ ਚਿਤ ਬਿਚਾਰਿਯੋ।।
ਯਾ ਕੋ ਭਲੀ ਭਾਂਤਿ ਗਹਿ ਤੋਰੋ। ਬ੍ਰਾਹਮਨੀ ਹਮ ਨ ਕਛ ਛੋਰੋ।। ੩।।

jab sambha teh roop nuhariou. Ehai apnai chit bichario.
Ya ko bhali bhanti geh toro. Brahmani hum na kachh chhoro. (3)

ਏਕ ਸਹਚਰੀ ਤਹਾ ਪਠਾਈ।। ਤਰੁਨਿ ਕੁਅਰਿ ਤਨ ਬਾਤ ਜਤਾਈ।।
ਆਜੁ ਨ੍ਰਿਪਤਿ ਕੇ ਸਦਨ ਸਿਧਾਰੋ। ਲਪਟਿ ਲਪਟਿ ਤਿਹ ਸੰਗ ਬਿਹਾਰੋ।। ੪।।

Aek sehchari taha taha pathaiee. Tarun kaur tan baat jataiee.
Aaj nirpat kai sadan sidhare. Lapat lapat the sung biharo. (4)

ਤਰੁਨਿ ਕੁਅਰਿ ਮਨ ਮੈ ਯੋ ਕਹੀ। ਹਮਰੀ ਬਾਤ ਧਰਮ ਕੀ ਰਹੀ।।
ਹਾ ਭਾਖੈ ਤੋ ਧਰਮ ਗਵਾਉ। ਨਾਹਿ ਕਰੇ ਬਾਧਿ ਘਰ ਜਾਉ।। ੫।।

Tarun kuar men mein yo kehi. Hamari baat dharam ki rehi.
Ha bhakhe tou dharam gavaouoo. Nahai karai badh ghar jauoo. (5)

ਤਾ ਤੇ ਜਤਨ ਐਸ ਕਛੁ ਕਰਿਯੋ। ਧਰਮ ਰਾਖਿ ਮੂਰਖ ਕਹ ਮਰਿਯੋ।।
ਨਾਹਿ ਨਾਮ ਪਾਪੀ ਸੁਨਿ ਲੈਹੋ। ਖਾਟਿ ਉਠਾਇ ਮੰਗਾਇ ਪਠੈਹੋ।। ੬।।

Ta tai jatan ais kachh kariou. Dharam rakh moorakh keh mario.
Nahai naam papi soon leho. Khat uthaie mangaie pathaih. (6)

ਤਬ ਤਿਨ ਕਹਿਯੋ ਬਚਨ ਸਹਚਰੀ ਸੁਨਿ। ਪੂਜਨ ਕਾਲਿ ਜਾਊਗੀ ਮੈ ਮੁਨਿ।।
ਤਹ ਹਹੀ ਆਪੁ ਨ੍ਰਿਪਤਿ ਤੁਮ ਔਯਹੁ। ਕਾਮ ਭੋਗ ਮੁਹਿ ਸਾਥ ਕਮੈਯਹੁ।। ੭।।

Tab tum kahiou bachan sehchari sunn. Pujan kaal jaugi mein muni.
Teg rehi ap nirap tum aeyhu. Kaam bhog muhi sath kamehu. (7)

Choupaiee

The was a town, called Sambhapur, where Raja Sambha was ruling. There was a great post, living with him, who had a fairy-like daughter. (2)

When Sambha saw her charm, he thought to himself. "I shall catch hold of her with great passion and carry out cohabitation with her (till I am tired) to my satisfaction. Even if my wife (Brahmin`s wife) were to come there, I shall not let her go." (3)

The Raja, then sent a lady-attendant and conveyed his heart`s desire, to that girl. The attendant explained to her that she should go to the Raja`s place and enjoy sensuous pleasure with him by embracing and clinging to him. (4)

The young belle thought to herself that :by so doing, her modesty (moral values) was being impaired (affected). By saying `Yes` to the proposal, my moral values will be lost but by saying `no` to the offer, she would be taken away in chains." (5)

So she thought of acting in such a manner as to protect her modesty (moral values) and then kill the foolish Raja. "When the sinful Raja would hear my negative reply then I would be taken away by lifting me along with the cot." (6)

Then she told the attendant, "Listen to me ! Tell the Raja that I shall be going for Shiva`s to-morrow, and there O Raja ! You also come there and then enjoy sexual pleasure pleasure with me there." (7)

ਭੋਰ ਭਯੋ ਪੂਜਨ ਸਿਵ ਗਈ। ਨਿਪਹੂੰ ਤਹਾ ਬੁਨਾਵਤ ਭਈ।।
ਉਤੈ ਦੁਸਮਨਨ ਦੂਤ ਪਠਾਯੋ। ਸੰਭਹਿ ਮ੍ਰਿਤੁ ਸਾਨ ਕੀ ਘਾਯੋ।। ੮।।

Bhor bhiou pujan siv gaiee. Nirphun taha bulavat bhaiee.
Utai dusmanan doot pathaiyo. Sambhe mirat savan ki ghayo. (8)

ਜਬ ਹੀ ਫੌਜ ਸਤਰ ਕੀ ਧਈ। ਅਬਲਾ ਸਾਹਿਤ ਨ੍ਰਿਪਤਿ ਗਹਿ ਲਈ।।
ਨਿਰਖਿ ਰੂਪ ਤਾ ਕੋ ਲਲਚਯੋ।। ਭੋਗ ਕਰਨ ਤਾ ਸੋ ਚਿਤ ਭਾਯੋ।। ੯।।

Jab hi fauj satar ki dhaiee. Abla sehat nirpat geh laiee.
Nirakh roop ta ko lalchaieou. Bhog karan ta chit bhayo. (9)

ਦੋਹਰਾ

ਤਰੁਨ ਕਲਾ ਤਰੁਨੀ ਤਰੈ ਅਧਿਕ ਕਟਾਛ ਦਿਖਾਇ।।
ਮੂੜ ਮੁਗਲ ਕੈ ਆਤਮਾ ਛਿਨ ਮ ਲਯੋ ਚੁਰਾਇ।। ੧੦।।

Dohra

Tarun kala taruni tabi adhik katachh dikhaie.
Moor mughal ko atma chhin main leyo churaie. (10)

ਚੌਪਈ

ਅਧਿਕ ਕੰਫ ਤਬ ਤਾਹਿ ਪਿਵਈ। ਬਹੁ ਬਿਧਿ ਤਾਹਿ ਗਰੇ ਲਪਟਾਈ।।
ਦੋਊ ਏਕ ਖਾੜ ਪਰ ਸੋਏ। ਮਨ ਕੇ ਮੁਗਲ ਸਗਲ ਦੁਖ ਖੋਏ।। ੧੧।।

Choupaiee

Adhik kaif tab tahai pivaiee. Boh bidh tahai garai laptaiee
Douoo ek khat par soiai. Man kai mughal sagal dukh khoiai. (11)

ਦੋਹਰਾ

ਨਿਰਖਿ ਮੁਗਲ ਸੋਯੋ ਪਰਿਯੋ ਕਾਢਿ ਲਈ ਕਰਵਾਰਿ।।
ਕਾਟਿ ਕੰਠ ਤਾ ਕੋ ਗਈ ਅਪਨੋ ਧਰਮ ਉਬਾਰਿ।। ੧੨।।

Dohra

Nirakh mughal soiyo kadh laiee karvari.
Kaat kanth ta ko gaiee apnai dharam udar. (12)

In the morning, she went for Shiva`s worship and called the Raja also there. then she sent an emissary to his enemy saying "that Sambha should be killed like a dog." (8)

When the enemy troops launched an attack then the Raja along with the wife were captured. On seeing the beauty of the girl the enemy also get allured and thought in his mind of having cohabitation with that woman. (9)

Couplet

When the woman, called Tarun kala, made all sorts of coquettish overtures she enamored the heart of the mughal in no time. (10)

Choupaiee

She gave him lot of wine and embraced him nicely by clinging to him. Both of them then slept on a cot, the mughal forgot all his pangs and afflictions. (11)

Couplet

When the girl saw the mughal asleep, she took out a sword , and cut his throat, thus saving her modesty, she went away. (12)

ਚੰਚਲਾਨ ਕੈ ਚਰਿਤ੍ ਕੋ ਚੀਨਿ ਸਕਤ ਨਹਿ ਕੋਇ॥
ਬ੍ਰਹਮ ਬਿਸਨ ਰੁਦ੍ਰਾਇ ਸਭ ਸੁਰ ਸੁਰਪਤਿ ਕੋਊ ਹੋਇ॥ ੧੩॥ ੧॥
Chanchalan kai charitar ko cheen sakal neh koiai.
Braham bisan rudarad sabh sur surpat kouoo hoiai. (13) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੌ ਪੰਦਰਹ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ॥ ੨੧੫॥ ੪੧੨੩॥ ਅਫਜੂੰ॥

Iti Sri Charitara pakhyane Tirya Charitarai mantri bhoop sambadai doi sou pandreh charitar samapatam. Sat Subham sat. 215 (4123) aphjun. (Contd.)

ਚੌਪਈ

ਜੋਗੀ ਇਕ ਗਹਬਰ ਬਨ ਰਹਈ। ਚੇਟਕ ਨਾਥ ਤਾਹਿ ਜਗ ਕਹਈ॥
ਏਕ ਪੁਰਖ ਪੁਰ ਤੇ ਨਿਤੀ ਖਾਵੈ। ਤਾ ਤੋ ਤ੍ਰਾਸ ਸਭਨ ਚਿਤ ਆਵੈ॥ ੧॥

Choupaiee

Jogi ik gehbar ban rehaiee. Chetak nath tahai jag kehaiee.
Ek purkh pur tai niti pavai. Ta tai tras sabham chit avai. (1)

ਤਹਾ ਕਟਾਛ ਕੁਅਰਿ ਇਕ ਰਾਨੀ। ਜਾ ਕੀ ਪ੍ਰਭਾ ਨ ਜਾਤ ਬਖਾਨੀ॥
ਸੁੰਦਰਿ ਸਕਲ ਜਗਤ ਤੇ ਰਹਈ। ਬੇਦ ਸਾਸਤ੍ ਸਿੰਮ੍ਰਿਤ ਸਭ ਕਹਈ॥ ੨॥
Taha katachh kuar ik rani. Ja ki prabha na jaat bakhani.
Sunder sakal jagart te rahaiee. Beid sastar simmrit sabh kehaiee. (2)

ਤਾ ਕੋ ਨਾਥ ਅਧਿਕ ਡਰ ਪਾਵੈ। ਏਕ ਪੁਰਖ ਤਿਹ ਨਿਤ ਖਵਾਵੈ॥
ਚਿਤ ਕੇ ਬਿਖੈ ਤ੍ਰਾਸ ਅਤਿ ਧਰੈ। ਮੇਰੋ ਭਛ ਜੁਗਿਸ ਮਤਿ ਕਰੈ॥ ੩
Ta ko nath adhik dar pavai. Ek purkh teh nit khavavai.
Chit ke bikhai tras at dharai. Merai bachh jugis mat karai. (3)

ਤਬ ਰਾਨੀਹਸਿ ਬਚਨ ਉਚਾਰੇ। ਸੁਨ ਰਾਜਾ ਪਾਨਨ ਤੇ ਪਯਾਰੇ॥
ਐਸੇ ਜਤਨ ਕਯੋ ਨਹੀਂ ਕਰੀਯੋ। ਪ੍ਰਜਾ ਉਬਾਰਿ ਜੋਗਿਯਹਿ ਮਰੀਯੋ॥ ੪॥
Tab rani hass bachan ucharai. Sunn raja pranan tai paryarai.
Aiso jatan kiyo nahi kariou. Parja ubar jogiyo mariou. (4)

No one had been able to grasp the secret of a woman`s mind and her game plan including the gods like Brahma, Vishnu and Shiva or even Indra. (13)

Here the two hundred and fifteenth eposide of the King`s & Minister`s dialouge regarding woman`s witchraft from Charitar Pakhyan is completed. All is well. (215-1423)

Choupaiee

There was a Yogi, living in a thick jungle, who was called Chetak Nath by all. He used to eat one man daily from the town. so all were afraid of him at heart. (1)

There used to be (live) a queen there by the name of Katachh Koer, whose beauty was beyond description. She was the most charming beauty of the world and possessed dite Knowledge of Vedas, Shatras and Smritis. (2)

Her spouse was afraid of the Yogi so he used to give him one man daily for his food. He was having great fear in heart lest he may eat him even one day. (3)

Then the queen said mockingly, "O dearest Raja ! Listen Why not make some effort (take some steps) to kill the yogi and thus save our subjects." (4)

ਰਾਜਾ ਤਨ ਇਹ ਭਾਂਤਿ ਉਚਾਰਿਯੋ। ਅਭਰਨ ਸਕਲ ਅੰਗ ਮੈ ਧਾਰਿਯੋ।।
ਬਲਿ ਕੀ ਬਹੁਤ ਸਮਗ੍ਰੀ ਲਈ। ਅਰਧ ਰਾਤੀ ਜੋਗੀ ਪਹਿ ਗਈ।। ਪ।।

Raja tan eh bhant uchariou. Abharan sakal ang mein dhariou.
Bal ki bohat samigri laiee. Ardh ratri jogi peh gaiee. (5)

ਭਛ ਭੋਜ ਤਿਹ ਪ੍ਰਥਮ ਖਵਾਯੋ। ਅਧਿਕ ਮਦਯ ਲੈ ਬਹੁਰਿ ਪਿਵਾਯੋ।।
ਬਹੁਰਿ ਆਪੁ ਹਸਿ ਬਚਨ ਉਚਾਰੈ।। ਹੇ ਆਈ ਹਿਤ ਭਜਨ ਤਿਹਾਰੇ।। ੬।।

Bachho bhog teh pratham khavaiyo. Adhik madriya lai bohar pivaiyo.
Bohar aap has bachan uchrai. Ho aiee hit bhajan tiharai. (6)

ਦੋਹਰਾ

ਜਿਹ ਬਿਧਿ ਤੁਮ ਤਛਤ ਪੁਰਖ ਸੋ ਮੁਹਿ ਪ੍ਰਥਮ ਬਤਾਇ।।
ਬਹੁਰਿ ਅਧਿਕ ਰੁਚਿ ਮਾਨਿ ਕਰਿ ਭੋਗ ਕਰੋ ਲਪਟਾਇ।। ੭।।

Dohra

Jeh bidh tum bhachhat purakh so mohai pratham pataie.
Bohar adhik ruchi maan kar bhog karo laptaiee. (7)

ਜਬ ਜੋਗੀ ਐਸੋ ਸੁਨਿਯੈ ਫੂਲ ਗਯੋ ਮਨ ਮਾਹਿ।।
ਆਜ ਬਰਾਬਰ ਸੁਖੁ ਕਹੂੰ ਪ੍ਰਿਥਵੀ ਤਲ ਮੈ ਨਾਹਿ।। ੮।।

Jab jogi aiso suniyo phul geyo man mahai.
Aaj brabar sukh kahun tal mein nahi. (8)

ਚੌਪਈ

ਭਰਭਰਾਇ ਨਾਢਾ ਉਠ ਭਯੋ। ਰਾਨਿਯਹਿ ਸੰਗ ਆਪੁਨੇ ਲਯੋ।।
ਗਹਿ ਬਹਿਯਾ ਮਨ ਹੈ ਹਰਖਾਯੋ।। ਭੇਦ ਅਭੇਦ ਕਛੁ ਨਹੀ ਪਾਯੋ।। ੯।।

Choupaiee

Bharbaraie thadha uth bhiou. Raniyeh sung aapnai leyo.
Geg behyo man mein harkaiyo. Bheid abheid kachh neh paiyo. (9)

So after saying all this to the Raja, she embellished herself with various ornaments on her person. She took all the material for the sacrificial offering and went to the Yogi at midnight. (5)

First she gave him food to eat and then gave him lot of wine to drink. Then she said with laughter. "I have come to have cohabitation with you." (6)

Couplet

First explain to me the way (details) you manage to eat a man and then enjoy sensuous pleasure with me to your satisfaction. (7)

When the Yogi heard these words, he felt puffed up in his mind and said, "There was no bliss greater than to-day`s bliss on the surface of Earth."(8)

Choupaiee

Then he suddenly got up and took the queen along with himself. Taking her arm in hand, he was greatly at heart but he did not grasp the secret of all this. (9)

ਬਡੋ ਕਰਾਹ ਬਿਲੋਕਤ ਭਯੋ। ਸਾਤ ਭਾਵਰਨਿ ਤਾ ਪਰ ਲਯੋ॥
ਰਾਨੀ ਪਕਰਿ ਤਾਹਿ ਤਹ ਡਾਰਿਯੋ। ਜੀਵਤ ਹੁਤੋ ਭੁੰਜਿ ਕਰਿ ਮਾਰਿਯੋ॥ ੧੦॥
Bado karah bilokat bhiou. Saat bhavran ta par leyo.
Rani pakar tahai teh dariou. Jivat huto bhunj kar mariou. (10)

ਦੋਹਰਾ

ਆਪਨੇ ਆਪ ਬਚਾਇ ਕੋ ਭੁੰਨਿ ਜੋਗਿਯਹਿ ਦੀਨ॥
ਲੀਨੀ ਪ੍ਰਜਾ ਉਬਾਰਿ ਕੈ ਚਰਿਤ ਚੰਚਲਾ ਕੀਨ॥ ੧੧॥ ੧॥

Dohra

apne ap bachaie kai bhun jogeyeh deen.
leeni parja ubar kai charit chanchala keen. (11) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਸੰਬਾਦੇ ਦੋਇ ਸੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ॥ ੨੧੬॥ ਅਫਜੂੰ॥

Iti Sri Charitar pakhyane Tirya Charitarai mantri bhoop sambadai doi sou solah charitar samapatam.
Sat Subham sat. 216 (4134) aphjun. (Contd.)

ਦੋਹਰਾ

ਫੈਲਕੂਸ ਪਾਤਿਸ਼ਾਹ ਕੈ ਸੁਰ ਸਿਕੰਦਰ ਪ੍ਰਭ।
ਸੰਬਰਾਇ ਲਾਜਤ ਨਿਰਖਿ ਸੀਰਤਿ ਸੁਰਤਿ ਸਪੂਤ॥ ੧॥

Dohra

Phailkoos patash kai sur sikander poot.
Sambrar lajat nirakh sirat surat sapoot. (1)

ਚੌਪਈ

ਰਾਜ ਸਾਜ ਜਬ ਹੀ ਤਿਨ ਧਰਿਯੋ। ਪ੍ਰਥਮ ਜੰਗ ਜੰਗਿਰ ਸੋ ਕਰਿਯੋ॥
ਤਾ ਕੋ ਦੇਸ ਛੀਨਿ ਕਰਿ ਲੀਨੋ। ਨਾਮੁ ਸਿਕੰਦਰ ਸਾਹ ਕੋ ਕੀਨੋ॥ ੨॥

Choupaiee

Raj saj jab hi tin dhariou. Pratham jung jangir sou kariou.
Ta ho des cheen kar leeno. Naam Sikandar sah ko keeno. (2)

There she saw a huge cauldron and he took seven circumambulations of that. Then the queen caught hold of him and threw him into the cauldron and burnt him alive in that boiling cauldron.(10)

Couplet

Saving herself, the woman arranged to burn the yogi. Thus with this magic spell, the woman managed to save the subjects. (11)

Here the two hundred and sixteenth eposide of the King & Minister`s dialouge regarding woman`s witchcraft from Charitar Pakhyan is completed. All is well. (216-4134)

Couplet

The King Phailkoos, had a son name Sikander (Alexander) who was a great warrior. Even Kamdev was feeling ashamed of himself on seeing his charming beauty. (1)

Choupaiee

When he took up the reins of kingdom, he fought his first battle against Jangir. He usurped his kingdom and then called himself (Sikandar Shah) Alexander king. (2)

ਬਹੁਰਿ ਸਾਹ ਦਾਰਾ ਕੋ ਮਾਰਿਯੋ। ਹਿੰਦੁਸਤਾ ਕੋ ਬਹੁਰਿ ਪਧਾਰਿਯੋ।।
ਕਨਕਬਜਾ ਏਸਰ ਕੋ ਜਿਨਿਯੋ। ਸਾਮੁਹਿ ਭਯੋ ਤਾਹਿ ਤਿਹ ਝਿਨਿਯੋ।। ੩।।

Bohar sah dara kou mariou. Hindusta ko bohar padhariou.
Kanak baja eisvar ko janiou. Samuhe bheyo tahai tehi jhiniou. (3)

ਦੋਹਰਾ

ਪ੍ਰਥਮ ਸੁਤਾ ਰੂਮੀਨ ਕੀ ਕੀਯੋ ਬਯਾਹ ਬਨਾਇ।।
ਬਹੁਰਿ ਕਰੋਜਿਸ ਕੀ ਸੁਤਾ ਬਰੀ ਮਿਰਦੰਗ ਬਜਾਇ।। ੪।।

Dohra

Pratham suta runeem ki kiou biah banaie.
Bohar kanojis ki suta bari mirdang bajaiye. (4)

ਅੜਿਲ

ਬਹੁਰਿ ਦੇਸ ਨੇਪਾਲ ਪਯਾਨੋ ਤਿਨ ਕਿਯੋ।।
ਕਸਤੂਰੀ ਕੋ ਮ੍ਰਿਗਨ ਬਹੁਤ ਬਿਧਿ ਗਹਿ ਲਿਯੋ।।
ਬਹੁਰਿ ਬੰਗਾਲਾ ਕੀ ਦਿਸਿ ਆਪੁ ਪਧਾਰਿਯੋ।।
ਹੋ ਆਨਿ ਮਿਲਯੋ ਸੋ ਬਚਯੋ ਅਰਯੋ ਤਿਹ ਮਾਰਿਯੋ।। ੫।।

Aril

Bohar desh nepal piyano tin kiou.
Kasturi kai mirgan bohar bidh geh liyo.
Buhar bangala ki dis aap padhariou.
Ho aan milio so bachiou ariou teh mariou. (5)

ਜੀਤ ਬੰਗਾਲਾ ਛਾਜ ਕਰਨ ਪਰ ਧਾਇਯੋ।।
ਤਿਨੋ ਜੀਤਿ ਨਾਗਰ ਪਰ ਅਧਿਕ ਰਿਸਾਇਯੋ।।
ਏਕਪਾਦ ਬਹੁ ਹਨੈ ਸੂਰ ਸਾਵਤ ਬਨੇ।।
ਹੋ ਜੀਤਿ ਪ੍ਰਭਹਿ ਕਿਯੋ ਪਯਾਨੋ ਦਛਿਨੇ।। ੬।।

Jeet bangala chhaj karan par dhariou.
Tino jeet nagar par adhik risaieou.
Ehpad boh henai soor savat banai.
Ho jeet proobeh kiou peyano bachhinai. (6)

Then he killed the king Dara and then advanced towards India (Hindustan). First he gained victory over the Raja of Kankubaj (Aishvarj) and defeated everyone who opposed him. (3)

Couplet

So he got married to the daughter of the Raja of Rome and then with the best of drums, he got married to the daughter of Raja of Kanauj. (4)

Aril

Then he went towards Nepal and caught hold of many deer with the aroma of Kasturi. Then he went towards Bengal. Whosoever joined him was saved, but whosoever joined him was saved, but whosoever opposed him, was killed. (5)

Having gained victory over Bengal, then he attacked 'Chhaj Karan', and after winning over him, he came towards Nagar with great fury Then he killed many great warriors in Kerala. he advanced towaeds the south having gained victories in the East. (6)

ਛਪੈ ਛੰਦ

ਝਾਰਿ ਖੰਡਿਯਨ ਝਾਰਿ ਚਮਕਿ ਚਾਂਦਿਯਨ ਸੰਘਾਰਿਯੋ।।
ਬਿਦ੍ਰਭ ਦੋਸਿਯਨ ਬਾਰਿ ਖੰਡ ਬੁੰਦੇਲ ਬਿਦਾਰਿਯੋ।।
ਖੜ੍ਗ ਪਾਨਿ ਗਹਿ ਖੇਹ ਖੁਨਿਸ ਖੰਡਿਸਨ ਬਿਹੰਡਿਯੋ।।
ਨ੍ਰਿਪ ਸੂਰਬੀਰ ਸੁੰਦਰ ਸਰਸ ਮਹੀ ਦਈ ਮਹਿ ਇਸਨ ਗਹਿ।।
ਦਛਨਹਿ ਜੀਤਿ ਪਟਨ ਉਪਟਿਸੁ ਕਿਯ ਪਯਾਨ ਪੁਨਿ ਪਸਚਮਹਿ।। ੭।।

Chhapai Chhand

Jhar khandieun jhar chamak chandiun saghariou.
Bidarab desiyan bar khand bundel bidariou.
Kharag pan geh khet khunis khandisan bahindiou.
Pun marasatar tilang darourh til kar khandiou.
Nrip surdip sunder saras mahi daiee meh isan geh.
Dachhneh jeet paan uptis kiou peyan puni pasachmeh. (7)

ਅੜਿਲ

ਬਰਬਰੀਨ ਕੋ ਜੀਤਿ ਬਾਹੁ ਸਾਲੀਨ ਬਿਹੋਡਿਯੋ।।
ਗਰਬ ਅਰਬ ਕੋ ਦਾਹਿ ਸਰਬ ਦਰਬਿਨ ਕੋ ਢੰਡਿਯੋ।।
ਅਰਬ ਖਰਬਿ ਰਿਪੁ ਚਰਬਿ ਜਰਬਿ ਛਿਨ ਇਕ ਮੈ ਮਾਰੇ।।
ਹੋ ਹਿੰਗੁਲਾਜ ਹਬਸੀ ਹਰੋਵ ਹਲਬੀ ਹੀਨ ਡਾਰੇ।। ੮।।

Barbreen ko jeet bah saleen bihandiou.
Garab arab ko dahai sarab darbeen ko dandiou.
Arab kharab rip charab jarab chhin ik meh merai.
Ho hinglaj habsi harev halbi han darai. (8)

ਮਗਰਬੀਨ ਕੋ ਜੀਤਿ ਸਰਬ ਗਰੀਬਨ ਕੋ ਮਾਰਿਯੋ।।
ਸਰਬ ਚਰਬਿਯਨ ਚਰਬਿ ਗਰਬਿ ਗਜਨੀ ਕੋ ਗਾਰਿਯੋ।।
ਮਾਲਨੇਰ ਮੁਲਤਾਨ ਮਾਲਵਾ ਬੀਸ ਕਿਯੋ।।
ਹੋ ਦੁੰਦਭਿ ਜੀਤ ਪ੍ਰਤੀਚੀ ਦਿਸਿ ਜੈ ਕੋ ਦਿਯੋ।। ੯।।

Magarbeen ko jeet sarab gaebin ko mariou.
Sarab charbiyan charab garab gajni kai gariou.
Malner multan malwa bas kiou.
Ho dundubhjeet parteechi disjai ho diou. (9)

Chhapai Chhand

Then he defeated the people of Jharkhand and then getting enraged he killed the people of Chand Nagar. Then burning the resident of Bidarbha land, he destroyed the warriors of Bundel Khad. Then Becoming furious with rage and wielding his sword, Then he cut into pieces people of Maharashtra, Tilang and Deavar Lands. Having won over lands of warrior kings he gave it back to them. Having won over the south and after destroying Paten (town) then he launched an attack on western side. (7)

Aril

Having won over Barbra land, he destroyed the people of Salivahan land. Then destroying completely the Arab land, he punished the rich people. Then he crushed countless enemies and killed them after giving many sufferings to them. Then he killed people of Hinglaj, Harbash, Haraiv and Halab lands in no time. (8)

Having gained victory in the west, he killed all arrogant people. He crushed many powerful kings and then suppressed the pride of Ghazin. Then he took over possession of Malner, Multan and Malwa lands. Thus he sounded the drums of victory having won the Western land. (9)

ਦੋਹਰਾ

ਤੀਨਿ ਦਿਸਾ ਕੋ ਜੀਤਿ ਕੈ ਉਤਰ ਕਿਯੋ ਪਯਾਨ।।
ਸਭ ਦੇਸੀ ਰਾਜਾਨ ਲੈ ਦੈ ਕੈ ਜੀਤ ਨਿਸਾਨ।। ੧੦।।

Dohra

Teen disa ko jeet kai utar kiyo piyan.
Sabh desi rajan lai dai kai jeet nisan. (10)

ਦੇਸ ਦੇਸ ਕੈ ਏਸ ਸਭ ਅਪਨੀ ਅਪਨੀ ਸੈਨ।।
ਜੋਰਿ ਸਿਕੰਦਰ ਸੋ ਚੜੇ ਸੁਰ ਸਰਸ ਸਭ ਅੰਨ।। ੧੧।।

Des des kai ais sabh apni apni sain.
Jori Sikander sw charrai sur sabh ain. (1I)

ਭੁਜੰਗ ਛੰਦ

ਚੜੇ ਉਤਰਾ ਪੰਥ ਕੇ ਬੀਰ ਭਾਰੇ। ਬਜੇ ਘੋਰ ਬਦ੍ਤ ਭੇਰੀ ਨਗਾਰੇ।।
ਪ੍ਰਿਥੀ ਚਾਲ ਕੀਨੋ ਦਸੋ ਨਾਗ ਭਾਗੇ। ਭਯੋ ਸੋਰ ਭਾਰੋ ਮਹਾ ਰੁਦ੍ ਜਾਗੇ।। ੧੨।।

Bhujang Chhand

Charrai utra panth kai beer bharai.
Baj ai ghor baditar bheri nagarai.
Prithi chal keeno daso naag bhagai.
Bheou sor bharo maha rudar jagai. (12)

ਚੌਪਈ

ਪ੍ਰਥਮਹਿ ਜਾਇ ਬਲਖ ਕੋ ਮਰਿਯੋ। ਸਹਿਰ ਬਖਾਰਾ ਬਹੁਰਿ ਉਜਰਿਯੋ।।
ਤਿਬਿਤ ਜਾਇ ਤਲਬ ਕੋ ਦੀਨੋ। ਜੀਤਿ ਦੇਸ ਅਪਨੇ ਬੀਸ ਕੀਨੋ।। ੧੩।।

Choupaiee

Prathmeh jaie balakh ko mariou. Sehar bukhara bohar ujariou.
Tibit jaie talab ko deeno. Jeet des apno bass keeno. (13)

Couplet

Having won over three sides, he moved towards the North. Having won over kings of all lands, he took them along with him (giving them victory treaties). (10)

Then all the warrior kings with great pomp and show joined Alexander in attacking further areas.(11)

Bhujang Chhand

All the great warrior kings of the North launched an attack and war drums were sounded. The Earth trembled and the elephants in all directions fled away. There were lot of noisy scenes , which disturbed the meditation of Rudra (Shiva). (12)

Choupaiee

First he took over the Balakh land and then destroyed Bukhara town. Then he entered Tibet and challenged them, then took charge of that land. (13)

ਅੜਿਲ

ਕਾਸ਼ਮੀਰ ਕਸਿਕਰ ਕਬੁਜ ਕਾਬਲ ਕੋ ਕੀਨੋ।।
ਕਸਟਵਾਰ ਕੁਲੂ ਕਲੂਰ ਕੋਠਲ ਕਹ ਲੀਨੋ।।
ਕਾਬੋਜ ਕਿਲਮਾਕ ਕਠਿਨ ਪਲ ਮੈ ਕਟਿ ਡਾਰੈ।।
ਹੋ ਕੋਟ ਚੀਨਿ ਕੇ ਕਟਕ ਹਨੇ ਕਰਿ ਕੋਪ ਕਰਾਰੇ।। ੧੪।।

Aril

Kashmir kasikar kabuj labul ko keeno.
Kasatwar kulukalur kaithal leeno.
Kamboj kilmak kathin pal mein kat darai.
Ho kot cheen kai katak hanai kar kop kararai. (14)

ਦੋਹਰਾ

ਬਹੁਰਿ ਚੀਨਿ ਮਾਚੀਨ ਕੋ ਦਿਸਿ ਕੋ ਕਿਯੋ ਪਯਾਨ।।
ਲੋ ਲੋਡੀ ਰਾਜਾ ਮਿਲਿਯੋ ਸਾਹ ਸਿਕੰਦਰਹਿ ਆਨਿ।। ੧੫।।

Dohra

Bohar cheen macheen ki dis ko kiou piyan.
Lai lodhi raja miliou sah Sikanclreh aan. (15)

ਜੀਤਿ ਚੀਨਿ ਮਾਚੀਨ ਕੋ ਬਸਿ ਕੀਨਿ ਦਿਸਿ ਚਾਰਿ।।
ਬਹੁਰਿ ਸਮੁੰਦ ਮਾਪਨ ਨਿਮਿਤ ਮਨ ਮੋ ਕੀਯੋ ਬਿਚਾਰਿ।। ੧੬।।

Jeet cheen macheen ko bas keeni dis chaar.
Bohar samund mapan nimit man mein kiou bichar. (16)

Aril

He had controlled Kashmir, Kashgar, Kamboj, Kabul. Kashatwar, Kulu, Kaloor, Kaithal, etc. and destroyed the warriors of Kamboj, Kilmak, etc in no time and getting enraged killed many troops of China as well. (14)

Couplet

Then he moved towards the direction of China Macheen and then the Raja met Alexander, along with his daughter. (15)

Having gained victory over China Macheen he had control over all the ten directions. Then he thought of gaining control of the oceans. (16)

ਅੜਿਲ

ਵੁਲੰਦੋਜਿਯਨ ਜੀਤਿ ਅੰਗਰੋਜਿਯਨ ਕੋ ਮਾਰਯੋ।।
ਮਛਲੀ ਬੰਦਰ ਮਾਰਿ ਬਹੁਰਿ ਹੁਗਲਿਯਹਿ ਉਜਾਰਿਯੋ।।
ਕੋਕ ਬੰਦਰ ਕੋ ਜੀਤਿ ਗੁਆ ਬੰਦਰ ਹੂੰ ਲੀਨੋ।।
ਹੋ ਹਿਜਲੀ ਬੰਦਰ ਜਾਇ ਬਿਜੈ ਦੁਦੰਭਿ ਕਹ ਦੀਨੋ।। ੧੭।।

Aril

Valundcjieun jeet angrejiyan ko mariou.
Machhli bunder maar bohar hugliyeh ujariou.
Kok bunder ko jeet gua bander hoon leeno.
Ho hijli bunder jaiee bijai clundabh keh deeno. (17)

ਸਾਤ ਸਮੁੰਦ੍ਰਨ ਮਾਪਿ ਪ੍ਰਿਥੀ ਤਲ ਕੋ ਗਯੋ।।
ਜੀਤਿ ਰਸਾਤਲ ਸਾਤ ਸ੍ਵਰਗ ਕੋ ਮਗ ਲਿਯੋ।।
ਇੰਦ੍ ਸਾਥ ਹੂੰ ਲਰਿਯੋ ਅਧਿਕ ਰਿਸਿ ਨਾਨਿ ਕੋ।।
ਹੋ ਬਹੁਰਿ ਪ੍ਰਿਥੀ ਕਲ ਮਾਤ ਪ੍ਰਗਟਿਯੋ ਆਨਿ ਕੋ।। ੧੮।।

Saat samundran maap prithi tal ko geyo.
Jeet rasatal saat swarag ko mag liou.
Inder sath hun lariou adhik ris thaan kai.
Ho bohar prithi talmajh pragtiou aan kai. (18)

ਦੋਹਰਾ

ਲੋਕ ਚੰਦਹੂੰ ਬਸ ਕਿਯੋ ਜੀਤਿ ਪ੍ਰਿਥੀ ਸਭ ਲੀਨ।।
ਬਹੁਰਿ ਰੁਸ ਕੇ ਦੇਸ ਕੀ ਓਰ ਪਯਾਨੋ ਕੀਨ।। ੧੯।।

Dohra

Lok chodhun bas keeai jeet prithi sabh leen.
Bohar roos kai des ki aur payano keen. (19)

Aril

After winning the French, he defeated the Britishers. After winning over the bombay harbor, he plumdered the Hugli barbour. After winning the kok harbour, he controlled the Goa harbor. Then he sounded the drums of victory in the High harbour. (17)

After gaining victory over seven seas, he went to the Netherlands. After winning all the Netherlands, he advanced towards the heavens and fought against Indra with great fury and then again appeared on the horizon of Earth. (18)

Couplet

After gaining victories on Earth, he was controlling all the fourteen words (the whole Universe) and then proceeded towards Russia. (19)

ਚੌਪਈ

ਬੀਰਜ ਸੈਨ ਰੂਸ ਕੋ ਰਾਜਾ। ਜਾ ਤੇ ਮਹਾ ਰੁਦ੍ ਸੋ ਭਾਜਾ।।
ਜਬ ਤਿਨ ਸੁਨਯੋ ਸਿਕੰਦਰ ਆਯੋ। ਆਨਿ ਅਗਮਨੋ ਜੁਧ ਮਚਾਯੋ।। ੨੦।।

Choupaiee

Beeraj sain roos ko raja. Ja tai maha rudar so bhaja.
Jab tin sunyo Sikander aiey. Aan agmanai judh machaiou. (20)

ਤਾਹਾ ਜੁਧ ਗਾੜੋ ਮਾਚਿਸੋ। ਬਿਨੁ ਬ੍ਰਿਣ ਏਕ ਸੁਭਟ ਨਹਿ ਬਚਿਯੋ।।
ਹਾਰਿ ਪਰੋ ਇਕ ਜਤਨ ਬਨਾਯੋ। ਦੇਤ ਹੁਤੋ ਇਕ ਤਾਹਿ ਬੁਲਾਯੋ।। ੨੧।।

Taha judh garrai at machiou. Bin brin ek subhat neh bachiou.
Haar parai ik jatan banaieyo. Dait huto ik tahsi bulaieyo. (21)

ਦੋਹਰਾ

ਕੁਹਨ ਪੋਸਤੀ ਤਨ ਧਰੇ ਆਵਤ ਕੁਯੋ ਬਜੰਗ।।
ਜਨੁਕ ਲਹਿਰ ਦਰਿਯਾਰ ਤੇ ਨਿਕਸਿਯੋ ਬਡੋ ਨਿਹੰਗ।। ੨੨।।

Dohra

Kohan posti tan dharai avat bhiou bajumg.
Janak lehar dariaye tai niksiou bado nihang. (22)

ਚੌਪਈ

ਜੋ ਕਬਹੂੰ ਕਰੋ ਕੋ ਬਲ ਕਰੈ।। ਹਾਥ ਭਏ ਹੀਰਾ ਮਲਿ ਡਰੈ।।
ਜਹਾ ਕੂਦਿ ਕਰਿ ਕੋਪ ਦਿਖਾਵੈ। ਤੋਨੰ ਠੋਰ ਕੂਪ ਪਰਿ ਜਾਵੈ।। ੨੩।।

Choupaiee

Jo kabhun kar ko bal karai. Haath bhaie heera mal darui.
Jaha kud kar kop dikhavai. Taunai thour koop par javai. (23)

Choupaiee

Biraj Sain was the king of Russia, who had routed even Maha Rudra (Shiva). when he heard about the advancement of Alexander, he came forward to meet him in the battlefield. (20)

A fierce battle was fought there and not even a single warrior was caped without being wounded. when they were about to be defeated they made another effort and called one demon, who was living there. (21)

Couplet

Wearing an old arm our on the body, the demon came to the battlefield. It seemed as if a large crocodile had emerged from the great waves of the river. (22)

Choupaiee

When he used to make use of the force of hands, then he would crush the diamond with his hands and wherever he jumped up with rage, a pit would be dug up. (A Crator was created). (23)

ਦੋਹਰਾ

ਏਕ ਗਦਾ ਕਰ ਮੈ ਧਰੋ ਔਰਨ ਫਾਂਸੀ ਪਾਸ॥
ਪਾਚ ਸਹਸ੍ ਸ੍ਵਾਰ ਤੇ ਮਾਰਤ ਤਾ ਕੋ ਤ੍ਰਾਸ॥ ੨੪॥

Dohra

Ek gada kar mein dharai aouran phasi pras.
Pach sehasar savar te marat ta kou tras. (24)

ਚੌਪਈ

ਜਾ ਕੋ ਐਚ ਗਦਾ ਕੀ ਮਾਰੋ। ਤਾ ਕੋ ਮੂੰਡ ਫੇਰਤ ਹੀ ਡਾਰੋ॥
ਰਿਸ ਭਰਿ ਪਵਨ ਬੇਗਿ ਜਯੋ ਧਾਵੋ। ਪਤਨੁ ਜਯੋ ਛਤ੍ਰਿਯਨ ਭਜਾਵੈ॥ ੨੫॥

Choupaiee

Ja ko aich gada ki marai. Ta ko moond pher hi darai.
Ris bhar pavan beigjiou dhavai. Patran jaiou chhatriyan bhajavai. (25)

ਭਾਂਤਿ ਭਾਂਤਿ ਤਿਨ ਬੀਰ ਖਪਾਏ। ਮੋ ਪਹਿ ਤੇ ਨਹਿ ਜਾਤ ਗਨਾਏ॥
ਜੋ ਤਿਨ ਕੇ ਨਾਮਨ ਹਯਾ ਧਰਿਯੋ। ਏਕ ਗ੍ਰੰਥ ਇਨਹੀ ਜੋ ਭਰਿਯੋ॥ ੨੬॥
Bhant bhant tin bar khapaie. Mo peh te neh jaat ganaie
Jo tin ke naman hoya dhariou. Ek granth inhi ko bhariou. (26)

ਮਤ ਕਰੀ ਤਾ ਕੋ ਪਰ ਡਾਰਿਯੋ। ਸੋ ਤਿਨ ਐਚ ਗਦਾ ਸੋ ਮਰਿਯੋ॥
ਜੋ ਕੋਊ ਸੁਭਟ ਤਵਨ ਪਰ ਧਾਵੈ। ਏਕ ਚੋਟ ਜਮ ਲੋਕ ਪਠਾਵੈ॥
Mat kari ta ko par dariou. So tin aiee gada so mariou.
Jo kouoo subhat tavan par dhavai. Ek chot jum lok pathavai. (27)

ਰਨ ਤੇ ਏਕ ਪੈਗ ਨਹੀ ਭਾਜੈ। ਠਾਢੈ ਬੀਰ ਖੇਤ ਮੈ ਗਾਜੈ॥
ਅਧਿਕ ਰਾਵ ਰਾਜਨ ਕੋ ਮਾਰਿਯੋ। ਕਾਪਿ ਸਿਕੰਦਰ ਮੰਤ੍ ਬਿਚਾਰਿਯੋ॥ ੨੮॥
Run tai ek paig neh bhajai. Thadai beer khet mein gajai.
Adhik rav rajan ko mariou. Kaap Sikander mantar bichariou. (28)

Couplet

He was armed with a mace in one hand, while in the other hand he had a noose and an axe. His fear alone would kill five thousand troops. (24)

Choupaiee

Whosoever was struck by him with his mace, his head would be torn apart. When he would move around with fury like the wind, then he would take away (fly off) all the Kashatriyas like the leaves. (25)

He had tired out (destroyed) all the various warriors, whose number is beyond me to enumerate. If their names repeated, then a huge Granth would be written with that. (26)

Then an intoxicated elephant was let loose on him (to fight against him) and he hit him with his mace with great force. If any warrior tried to attack him, he would send him to the valley of death with one stroke only. (27)

He was not retracing even one step backwards from the battlefield. He was roaring in the battlefield like a great warrior. He had killed many Rajas and princes., then Alexander (out of rear) trembled and thought to himself. (28)

ਦੋਹਰਾ

ਸ੍ਰੀ ਦਿਨਨਾਥ ਮਤੀ ਤਰੁਨਿ ਸਾਹ ਚੀਨ ਕੇ ਦੀਨ।।
ਸੋ ਤਾ ਪਰ ਧਾਵਤ ਭਈ ਭੇਸ ਪੁਰਖ ਕੋ ਕੀਨ।। ੨੯।।

Dohra

Sri dinnatth mati tarun sah cheen ke deen.
So ta par dhavat bhavee bhes purakh ko keen. (29)

ਚੌਪਈ

ਪਹਿਲੇ ਤੀਰ ਤਵਨ ਕੋ ਮਾਰੈ।। ਬਰਛਾ ਬਹੁਰਿ ਕੋਪ ਤਨ ਡਾਰੈ।।
ਤਮਕਿ ਤੇਗ ਕੋ ਘਾਇ ਪ੍ਰਹਰਯੋ। ਗਿਰਿਯੋ ਭੂਮਿ ਜਾਨੁ ਹਰਿ ਡਰਿਯੋ।। ੩੦।।

Choupaiee

Pehlai teer tavan ko marai. Barchha bohar kop tan jharai.
Tamak teg kai ghaie parhariou. Giriou bhoom jaan han dariou. (30)

ਭੂ ਪਰ ਗਿਰਿਯੋ ਨਾਚਿ ਉਠਿ ਭਯੋ। ਤਾ ਕੋ ਪਕਰਿ ਕੰਠ ਤੇ ਲਯੋ।।
ਸੁੰਦਰ ਬਚਨ ਅਧਿਕ ਤਿਹ ਚੀਨੋ। ਮਾਰਿ ਨ ਦਈ ਰਾਖਿ ਤਿਹ ਲੀਨੋ।। ੩੧।।

Bhu par giriou thadh uth bhiou.
Ta ko pakar kanth tai liou.
Sunder bachan adhik teh cheeno.
Maar na daiee rakh teh leeno. (31)

ਤਾ ਕਾ ਪਕਰਿ ਰੁਸਿਯਨ ਦਯੋ। ਆਪ ਉਦਿਤ ਰਨ ਕੋ ਪੁਨਿ ਭਯੋ।।
ਭਾਂਤਿ ਭਾਤਿ ਅਰਿ ਅਮਿਤ ਸੰਘਾਰੋ। ਜਨੁ ਦਮੁ ਪਵਨ ਪ੍ਰਚੰਡ ਉਖਾਰੈ।। ੩੨।।

Ta keh pakar roosiyan diou. Aap udit run ko pun bhiou.
Bhant bhant ari amit sangharai.
Jan drum pavan parchand ukharai. (32)

Couplet

A woman, named DinNath Mati, whom the king of China had presented to Alexander, in the guise of a man, launched an attack on him suddenly. (29)

Choupaiee

At first, she shot an arrow at him with great fury and then attacked him (his body) with a spear, followed by an attack with the sword the sword, with which he fell down on ground, as if he was almost dead. (30)

After falling down on the ground, he rose up (got up) again, and caught hold of the woman from the neck and seeing her beautiful body, did not kill her and let her off. (31)

He handed her over to the Russians and he himself got ready to fight again. He killed many warriors in varous ways. It appeared as if a gust of wind had uprooted the trees. (32)

ਸਵੈਯਾ

ਕਾਤੀ ਕ੍ਰਿਪਾਨ ਕਸੇ ਕਟਿ ਮੈ ਭਟ ਭਾਰੀ ਭੁਜਾਨ ਕੋ ਭਾਰ ਭਰੇ ਹੈ।।
ਭੂਤ ਭਵਿਖਯ ਭਵਾਨ ਸਦਾ ਕਬਹੂੰ ਰਨ ਮੰਡਨ ਤੇ ਨ ਟਰੇ ਹੋ।।
ਭਰਿ ਪਰੇ ਨਹਿ ਭੀਰ ਭੇ ਭੁਪਤਿ ਲੈ ਲੈ ਭਲਾ ਭਲੀ ਨਾਂਤਿ ਅਰੈ ਹੈ।।
ਤੇ ਇਨ ਬੀਰ ਮਹਾ ਰਨਧੀਰ ਸੁ ਹਾਰਿ ਹਜ਼ਾਰ ਅਨੇਕ ਹਰੇ ਹੈ।। ੩੩।।

Swaiyya

Kati kirpan kasai kut mein bhat bhari bhujan kou bhar bharai hai.
Bhoot bhavikheye bhavan sada kabhun run mandal tai na tarai hai.
Bheer parai neh bheer tal bhoopat lai lai bhala bhali bhant arai hai.
Tai in beer maha randhir so haak hajar anek harai hai. (33)

ਚੌਪਈ

ਤਬ ਹੀ ਸਾਹ ਸਿਕੰਦਰ ਡਰਿਯੋ। ਬੋਲਿ ਅਰਸਤੁ ਮੰਤ੍ਰ ਬਿਚਾਰਿਯੋ।।
ਬਲੀ ਨਾਲ ਕੋ ਬੋਲਿ ਪਠਾਯੋ। ਚਿਤ ਮੈ ਅਧਿਕ ਤ੍ਰਾਸ ਉਪਜਾਉ।। ੩੪।।

Choupaiee

Tab hi sah Sikander dariou. Bol arastu mantar bichariou.
Bali nas ko bol palhaiou. Ehit mein adhik tras upjaiou. (34)

ਅੜਿਲ

ਜੌ ਤੁਮ ਹਮ ਕੋ ਕਹੋ ਤੇ ਹਯਾ ਤੇ ਭਾਜਯੋ।
ਰੂਸ ਸ਼ਹਿਰ ਕੇ ਭੀਤਰਿ ਜਾਇ ਬਿਰਾਜਿਯੋ।।
ਗੋਲ ਬਯਾਬਾਨੀ ਮੈ ਸਭ ਹੀ ਕੋ ਮਾਰਿ ਹੈ।
ਹੋ ਕਾਟਿ ਕਾਟਿ ਮੁੰਡਲ ਕੋਟ ਉਸਾਰਿ ਹੈ।। ੩੫।।

Aril

Jo tum hum ko kaho to heya tai bhajiye.
Roos sehar kai bheetar jaie briajiyai.
Gol beyabani mein sabh hi ko maar hai.
Ho kaat kaat mundan kai kot usar hai. (35)

Swaiyya

With daggers, swords tied to their waists, the warriors were full of zeal and strength and they had never retraced their steps from the battlefield either in the past, present or future times, in times of distress these Rajas were never frightened, rather they would take up their positions with steadfastness, so this mighty warrior had killed many warriors by challenging them. (33)

Choupaiee

then Alexander got worried and frightened and sent for Aristokle for consultations. due to the great fear at heart, the demon Bali Naas was called. (34)

Aril

"If you agree, then I shall flee from her and abide in town in Russia. This mirage of maroosthali deception would take out our life (by running of maroosthali deception would take out our life(by running around) and will make a fort of the (beheaded) cut off heads. (35)

ਦੋਹਰਾ

ਬਲੀ ਨਾਸ ਜੋਤਕ ਬਿਖੈ ਅਧਿਕ ਹੁਤੋ ਪਰਬੀਨ।
ਧੀਰਜ ਦੀਯਾ ਸਕੀਦਾਰਹਿ ਬਿਜੈ ਆਪਨੀ ਚੀਨ।। ੩੬।।

Dohra

Bali nasjotak bikhai adhik huto purbeen.
Dheeraj diya Sakendreh bijai apni cheen. (36)

ਚੌਪਈ

ਬਲੀ ਨਸ ਹਜਰਤਿਹਿ ਉਚਾਰੋ।। ਤੁਮਹੂੰ ਆਪੁ ਕਮੰਦਹਿ ਡਾਰੋ।।
ਤੁਮਰੇ ਬਿਨਾ ਜੀਤਿ ਨਹਿ ਹੋਈ। ਅਮਿਤ ਸੁਭਟ ਧਾਵਹਿ ਮਿਲਿ ਕੋਈ।। ੩੭।।

Choupaiee

Bali naa hqiarteh ucharo. Tumhun aap kamandeh daro.
Tumrai bina jeet neh hoiee. Amit subhat dhaveh mil koiee. (37)

ਦੋਹਰਾ

ਸੁਨਤ ਸਿਕੰਦਰ ਇਹ ਬਚਨ ਕਰਿਯੋ ਤੈਸੋਈ ਕਾਮ।।
ਕਮੰਦ ਡਾਰਿ ਤਾ ਕੋ ਗਰੇ ਬਾਧ ਲਿਆਇਯੋ ਧਾਮ।। ੩੮।।

Dohra

Sunat Sikander eai bachan kariou tai soiee kaam.
Kamand daar ta kai garai bandh liaiou dham. (38)

ਅੜਿਲ

ਭੋਜਨ ਸਾਹਿ ਭਲੀ ਬਿਧਿ ਤਾਹਿ ਖਵਾਇਯੋ।।
ਬੰਧਨ ਤਾ ਕੈ ਕਾਟਿ ਭਲੇ ਬੈਠਾਇਯੋ।।
ਛੂਟਤ ਬੰਧਨ ਭਜਯੋ ਤਹਾ ਕੀ ਗਯੋ।।
ਹੋ ਆਨ ਲੋਡਿਯਾਹਿ ਬਹੁਰਿ ਸਿਕੰਦਰ ਕੋ ਦਯੋ।। ੩੯।।

Aril

Bhojan sahai bhali bidh tahai khavaiou.
Bandhan ta kai kaat bhalai baithaiyo.
Chootat badhan bhajiou taha hi ko geyo.
Ho aan lodiyeh bohar Sikander kou deyo. (39)

Couplet

Bali Nass was an expert in astrology, so predicting his success, he gave Alwxander great solace. (36)

Choupaiee

Bali Nass told the king to place a noose himself around his neck as in without this is carry could not gained, even though many warriors were to launch an attack. (37)

Couplet

So hearing these words, Alexander functioned accordingly and putting a noose around his neck, brought him in chains to his place. (38)

Aril

The king fed him nicely, and cutting off his chains, he was made to relax. After gaining freedom from bondage, he rushed to his place and brought the woman and handed her over to Alexander.(39)

ਦੋਹਰਾ

ਤਾ ਕੋ ਕੂਪ ਬਿਲੋਕ ਕੋ ਹਜ਼ਰਤਿ ਰਹਿਯੋ ਲੁਭਾਇ।।
ਲੈ ਅਪੁਨੀ ਇਸਤ੍ਰੀ ਕਰੀ ਢੋਲ ਮ੍ਰਿਦੰਗ ਬਜਾਇ।। ੪੦।।

Dohra

Ta ko roop bilok kai hajrat rehiou lubhaie.
Lai apni istri kari dhol mirdang bajaie. (40)

ਬਹੁਰਿ ਜਹਾ ਅੰਮ੍ਰਿਤ ਸੁਹਾਵੈ। ਦਿਵਸ ਬੇਰਿਯਨ ਖੜਗ ਬਜਾਵੈ।।
ਕਰ ਇਸਤ੍ਰੀ ਦੇਰੀ ਲਈ ਔਰ ਬੇਗਮਨ ਛੋਰਿ।। ੪੧।।

Bohar jaha amrit suniyo geou tavan ki aur.
Kar Istri cheri leyi aur begman chhor. (41)

ਚੌਪਈ

ਜੁ ਤ੍ਰਿਯ ਰੈਨਿ ਕੋ ਸੇਜ ਸੁਹਾਵੈ। ਦਿਵਸ ਬੋਰਿਯਨ ਖੜਗ ਬਜਾਵੈ।।
ਐਸੀ ਤਰੁਨਿ ਕਰਨ ਜੋ ਪਰਈ। ਤਿਹ ਤਜਿ ਔਰ ਕਵਨ ਚਿਤ ਕਰਈ।। ੪੨।।

Choupaiee

Jo triye raen kou saij suhavai. Divas bairiyan kharag bajavai.
Aisi tarun karan jo paraiee. Teh taj aour kavan chit kariee. (42)

ਭਾਂਤਿ ਭਾਂਤਿ ਤਾ ਸੋ ਰਤਿ ਠਾਨੀ। ਦੇਰੀ ਤੇ ਬੇਗਮ ਕਰਿ ਜਾਨੀ।।
ਤਾ ਕੋ ਸੰਗ ਆਪੁਨੇ ਲਯੋ। ਆਬਹਯਾਤ ਸੁਨਯੋ ਤਹ ਗਯੋ।। ੪੩।।

Bhant bhant ta so rati thaani. Cheri te begam karjani.
Ta ko sung apnai leiou. Abehayat suniyo teh geyo. (43)

ਦੋਹਰਾ

ਜਹ ਤਾ ਕੋ ਚਸਮਾ ਹੁਤੋ ਤਹੀ ਪਹੂਚੋ ਜਾਇ।।
ਮਕਰ ਕੁੰਟ ਜਹ ਡਾਰੀਯੋ ਮਛਲੀ ਹੋਇ ਬਨਾਇ।। ੪੪।।

Dohra

Jeh ta kou chasma huto tehi pohchai jaie.
Makar kuntjeh dariou machhli hoiai banaie. (44)

Couplet

On seeing the beauty of the woman. Alexander got enamored by her and made her his wife with the beating of drums and mirdang. (40)

Then he moved towards the direction of Amrit-Kund (Fountain of Nectar). So he made the attendant as his wife. leaving the other queens. (41)

Choupaiee

The woman who would glorify one`s bed at night while during daytime wield the sword. is really worthwhile and on having such a woman as one`s wife, why should one think of another woman ? (42)

He enjoyed sensuous pleasure with her in many ways and made her a queen from the (lady) attendant. He took her along with him and then reached the place having the nectar. (43)

Couplet

Where the fountain of elixir was sited, he reached that place. In this tank, if we were to throw a crocodile (in it), it would look like a fish. (44)

ਚੌਪਈ

ਇੰਦ੍ ਦੇਵ ਤਬ ਮੰਤ੍ ਬਤਾਯੋ। ਅੰਮ੍ਰਿਤ ਸਾਹ ਸਿਕੰਦਰ ਪਾਯੋ।।
ਅਜਰ ਅਮਰ ਮਨੁਖਯ ਜੋ ਹ੍ਵੈ ਹੈ। ਜੀਤਿ ਸੁ ਲੋਕ ਚੰਦਹੁੰ ਨੈਹੈ।। ੪੫।।

Choupaiee

Inder dev tab mantar bataiyo. Amrit sah Sikander paiyo.
Ajar amar manukheh jo havai hui. Jeet so lok chodhun laihai. (45)

ਦੋਹਰਾ

ਤਾ ਤੇ ਯਾ ਕੋ ਕੀਜਿਯੋ ਕਛੁ ਉਪਚਾਰ ਬਨਾਇ।।
ਜਿਤਯੋ ਜਰਾ ਤਨ ਜਜ਼ ਰਹੈ ਅੰਮ੍ਰਿਤ ਪਿਯੋ ਨ ਜਾਇ।। ੪੬।।

Dohra

Ta te yah keejiyeh kachhu upchar banaie.
Jitiou jara tanjarr rehai amrit piyo na jaie. (46)

ਅੜਿਲ

ਰਭਾ ਨਾਮ ਅਪਛਰਾ ਦਈ ਪਠਾਇ ਕੋ।।
ਬਿਰਧ ਰੂਪ ਖਗ ਕੋ ਧਰਿ ਬੈਠੀ ਅਇ ਕੋ।।
ਏਕ ਪੇਖ ਤਨ ਰਹਿਯੋ ਨ ਤਾ ਕੋ ਜਾਨੀਯੈ।।
ਹਾ ਜੋ ਤਨ ਲਹਿਯੋ ਨ ਜਾਇ ਘ੍ਰਿਣਾ ਜਿਯ ਠਾਨੀਯੈ।। ੪੭।।

Aril

Rambha naam apchhra daiee pathaie kai.
Biradh roop khag ko dhar baithi aie kai.
Ek pankh tan rehiou na ta ko janiou.
Ho ja tan lehiou na jaie ghrina jeh thaaniou. (47)

ਦੋਹਰਾ

ਜਬੋ ਸਿਕੰਦਰ ਅੰਮ੍ਰਿਤ ਕੋ ਪੀਵਨ ਲਗਯੋ ਬਨਾਇ।।
ਗਲਤ ਅੱਗ ਪੰਛੀ ਤਬੋ ਨਿਰਖਿ ਉਠਿਯੋ ਮੁਸਕਾਇ।। ੪੭।।

Dohra

Jabai Sikander amrit ko pivan lagiyo banaie.
Galat ang panchhi tabai nirakh uthiou muskaie. (48)

Choupaiee

Then the gods informed Indra Dev (god) that Alexander king had found the nectar (elixir). "If man became immortal, then he could gain victory over the whole Universe (over the fourteen words)." (45)

Couplet

So we must find out a solution to this problem, so that the body of this foolish man becomes old and he could not could not partake of this elixir (amrit) (46)

Aril

Then Indra sent the fairy, called Rambha, who came near the kind, assuming the form of an old bird without having any wings left. But one could not look at the body of this bird, as one`s mind gets repulsed on seeing it. (47)

Couplet

When Alxander was about to drink that nectar (amrit) , then the bird with rotten body laughed. (48)

ਚੌਪਈ

ਪੂਛਿਯੋ ਤਾਹਿ ਪੰਛਿਯਹਿ ਜਾਈ। ਕਯੋ ਤੇ ਹਸਯੋ ਹੇਰਿ ਮੁਹਿ ਭਾਈ।।
ਸਕਲ ਬ੍ਰਿਥਾ ਬਹੁ ਮੋਹਿ ਬਤੈਯੋ। ਹਮਰੋ ਦਿਤ ਕੋ ਤਾਪ ਮਿਟੈਯੋ।। ੪੯।।

Choupaiee

Puchhiou tahai panchhich jaiee.
Kiou tai hassiou hare mohai bhaiee.
Sakal birtha voh mohai bataiyai.
Hamrai chit ko taap mitaiyai. (49)

ਪੰਛੀ ਬਾਚ

ਦੋਹਰਾ

ਪਛ ਏਕ ਤਨ ਨ ਰਹਿਯੋ ਰਕਤ ਨ ਰਹਿਯੋ ਸਰੀਰ।।
ਤਨ ਨ ਛੂਟਤ ਦੁਖ ਸੋ ਜਿਯਤ ਜਥ ਤੇ ਪਿਯੋ ਕੁਨੀਰ।। ਪ੦।।

Panchhi baach

Dohra

Pachh ek tan na rehiou rakat na rehiou sarir.
Tan na chhutat dukh so jiyat jab tai piye kuneer. (50)

ਚੌਪਈ

ਭਲਾ ਭਯੋ ਅੰਮ੍ਰਿਤ ਯਹ ਪੀਹੋ। ਹਮਰੀ ਭਾਤਿ ਬਹੁਤ ਦਿਨ ਜੀਹੈ।।
ਸੁਨਿ ਏ ਬਚਨ ਸਿਕੰਦਰ ਡਰਿਯੋ। ਪਿਯਤ ਹੁਤੋ ਮਧੁ ਪਾਨ ਨ ਕਰਿਯੋ।। ਪ੧।।

Choupaiee

Bhala bhiou amrit yeh pihai. Hamri bhant bohat din jeehai.
Sunn aie bachan Sikander dariou. Piyat hutai madh paan na kariou. (51)

ਦੋਹਰਾ

ਅਛਲ ਛੈਲ ਛੈਲੀ ਛਲਯੋ ਇਹ ਚਰਿਤ੍ਰ ਕੋ ਸੰਗਿ।।
ਸੁ ਕਬਿ ਕਾਲ ਤਬ ਹੀ ਬਯੋ ਪੂਰਨ ਕਥਾ ਪ੍ਰਸੰਗ।। ਪ੨।। (੧)

Dohra

Achhal chhail chheli chhaliyo eh Charitar kai sung.
So kab kaal tab hi bhiou puran katha parsang. (52) (1)

Choupiee

Then alexander went to the bird and asked him, "Brother ! Why did you laugh on seeing me. Please tell me the whole story (truth) to alleviate my suffering of the mind. (49)

The bird then said
Couplet

"There are no wings left on my body, nor there is any blood circulating within me. Neither death envelops me as such I am leading a miserable life since the time I have taken this useless (water) elixir. (50)

Choupaiee

So it would be better, if you drink this nectar so that you may live longer like me. Alexander got frightened on hearing these words. So he did not drink it, whereas he was about to take it. (51)

Couplet

thus the woman deceived the person (Alexander) who could not be duped with her witchcraft. The poet Kaal has started that this aneedote come to an end after that (incident). (52)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੌ ਸਤਰਹ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ॥ ੨੧੭॥ ੪੧੭॥ ਅਫਜੂੰ॥

Iti Sri Charitara pakhyane Tirya Charitarai mantri bhoop sambadai doi sou satrah charitar samapatam. Sat Subham sat. 217 (4186) aphjun. (Contd.)

ਦੋਹਰਾ

ਮਸਹਦ ਕੋ ਰਾਜਾ ਬਡੋ ਚੰਦ੍ ਕੇਤੁ ਰਣਧੀਰ॥
ਦ੍ਵਾਰ ਪਰੇ ਜਾ ਕੈ ਰਹੈ ਦੇਸ ਦੇਸ ਕੇ ਬੀਰ॥ ੧॥

Dohra

Mashad ko raja bado chander keit randhir.
Dwar parai ja kai rehai des des kai beer. (1)

ਅੜਿਲ

ਸੀਸ ਧੁਜ ਅਰੁ ਰਵਿ ਕੇਤ ਪੂਤ ਤਾ ਕੇ ਭਏ॥
ਜਿਨ ਸਮ ਸੁੰਦਰ ਸੂਰ ਨ ਲੋਕ ਤਿਹੂੰ ਠਏ॥
ਰਹੀ ਪ੍ਰਭਾ ਤਿਨ ਅਧਿ ਜਗਤ ਮੈ ਛਾਇ ਕੈ॥
ਹੋ ਹਵੈ ਤਾ ਕੇ ਸੀਸ ਸੂਰ ਰਹੇ ਮਿਡਰਾਇ॥ ੨॥

Aril

Sas dhuj ar rav ket poot ta kai bhaie.
Jin sum sunder soor na lok tehun thaie.
Rehi prabha tin adhik jagat mein chhaie kai.
Ho havai ko sas sur rehai midraie kai. (2)

ਦੋਹਰਾ

ਸ੍ਰੀ ਦਿਨ ਕੇਤੁ ਮਤੀ ਰਹੈ ਨ੍ਰਿਪ ਕੀ ਬਾਲ ਅਪਾਰ॥
ਅਧਿਕ ਤੇਜ ਤਾ ਕੋ ਰਹੈ ਕੋਊ ਨ ਸਕਤਿ ਨਿਹਾਰਿ॥ ੨॥

Dohra

Sri din ket mati rehai nrip ki bal apar.
Adhik tej ta ko rehai kouoo na sakat nisar. (3)

Here the two hundred and seventeenth eposide of the King & Minister`s dialouge regarding woman`s witchcraft from Charitar Pakhyan is completed. All is well. (217-4186)

Couplet

There was a Raja of Mashad by the name of Chander Ket Randhir, at whose beck and call were many warriors waiting from all lands. (1)

Aril

He had two sons, called Sas dhuj and Ravi Ket and there was no other warrior in the three rcgions of the world to compete (compare) with them. their grandeur was rampant (known) throughout the world. Even the sun and moon were keenly waiting to have a glance of their beauty or charm. (2)

Couplet

The wife of the Raja, Din Ket Mati was also very charming and no one could dare to look at her due to her extreme glamour. (3)

ਸ੍ਰੀ ਰਸਰੰਗ ਮਤੀ ਹੁਤੀ ਕੀ ਔਰ ਕੁਮਾਰਿ।।
ਅਧਿਕ ਤੇਜ ਤਾ ਕੇ ਰਹੈ ਕੋਊ ਨ ਸਕਤਿ ਨਿਹਾਰਿ।। ੪।।

Sri rasrung mati huti ta ki aur kumar.
Bas raja ta ko bheyo nij triya daiee bisar. (4)

ਚੌਪਈ

ਅਧਿਕ ਰੇਖ ਰਾਨੀ ਤਬ ਭਈ। ਜਰਿ ਬਰਿ ਟ੍ਕ ਹੋ ਗਈ।।
ਇਹ ਨ੍ਰਿਪ ਕੋ ਛਲ ਸੋ ਗਹਿ ਲੀਜੈ। ਰਾਜਯ ਪੂਤ ਆਪੁਨੇ ਕੋ ਦੀਜੈ।। ੫।।

Choupaiee

Adhik rekh rani tab bhaiee. Jar bar aath took havai gaiee.
Eh nrip ko chhal so geh leejai. Rajeu poot apnai ko deejai. (5)

ਸੋਵਤ ਨਿਰਖਿ ਰਾਵ ਗਹਿ ਲਯੋ। ਗਹਿ ਕਰਿ ਏਕ ਧਾਮ ਮੈ ਦਯੋ।।
ਸ੍ਰੀ ਰਸਰੰਗ ਮਤੀ ਜਿਯ ਮਾਰੀ। ਸਹਭਨਿ ਲਹਤ ਰਾਵ ਕਹਿ ਜਾਰੀ।। ੬।।

Sovat nirakh rav geh liou.
Geh kar ek dham mein deiou.
Sri rasrung mati jiye mari.
Sabh hin lehat rav keh jari. (6)

ਭਯੋ ਸੂਰ ਰਾਜ ਜੂ ਮਰਿਯੋ। ਹਮ ਕੋ ਨਾਥ ਨਾਥ ਬਿਨੁ ਕਰਿਯੋ।।
ਯਾ ਕੋ ਪ੍ਥਮ ਦਾਹ ਦੈ ਲੀਜੈ। ਚੰਦ੍ ਕੇਤੁ ਕੋ ਰਾਜਾ ਕੀਜੈ।। ੭।।

Bhiou soor raja ji mariou.
Hum ko nath nath bin kehiou.
Ya ko pratham chah dai leejai.
Chander ket ko raja keejai. (7)

ਰਾਜਾ ਮਾਰਿਯੋ ਪ੍ਰਜਾ ਸਭ ਜਾਨਿਯੋ। ਭੇਦ ਅਭੇਦ ਕਿਨੂੰ ਨ ਪਛਾਨਿਯੋ।।
ਭਲੋ ਬੁਰੋ ਕਬਹੂੰ ਨ ਬਿਚਾਰਿਯੋ।। ਆਤਪਤ੍ ਸਸਿਧੁਜ ਪਰ ਦਾਰਿਯੋ।। ੮।।

Raja mariou parja sabh janiou. Bheid abheid kinun na pachhaniou.
Bhalo buro kabhun na bichariou. Atpatar sasdhuj par dhariou. (8)

The second wife was Ras Rang Mati. The Raja was under her spell, thus having forgotten the first wife. (4)

The first queen thus got enraged, and due to her jealousy of the co- wife she was frustrated. So she thought of controlling the Raja through some deceitful action, and the kingdom be handed over to her son. (5)

She saw the Raja while he was asleep and catching hold of him, locked him inside a room. She killed Ras Rang Mati and then calling her as the Raja, she consigned her to the flames before the very eyes of all. (6)

Then it was declared openly that the Raja had died of a colic pain and had made us helpless orphans. "First let us perform his cremation and then anoint Chander Ket as the new Raja." (7)

All the subjects believed that the Raja had died and no knew the canopy and fly-whisk over the head of Sas Dhuj. (8)

ਚੌਪਈ

ਇਹ ਚਰਿਤ੍ ਅਬਲਾ ਪਿਯ ਗਹਿਯੋ। ਦੂਜੋ ਕਾਨ ਭੇਦ ਨਹੀਂ ਲਹਿਯੋ।।
ਰਾਜਾ ਕਹਾ ਕਰਿ ਸਵਤੀ ਜਰਾਈ। ਨਿਜੁ ਸੁਤ ਕੋ ਦੀਨੀ ਠਕੁਰਾਈ।। ੯।। ੧।।

Choupaiee

Eh charitar abla piue gehiou. Dujai kaan bheid nehi lehiou.
Raja keh kar savat jaraie. Nij sut ko deeni thukraiee. (9) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੰ ਮੰਤਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੋ ਅਠਾਰਹ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ੨੧੮ (੪੧੯੫)

Iti Sri Charitam pakhyane triya charitarai mantri bhoop sambadai doi so athareh charitar samapatam. Sat subham sat. 218 (4195) aphujan. (Contd.)

ਦੋਹਰਾ

ਪੀਰ ਏਕ ਮੁਲਤਾਨ ਮੈ ਸਰਫ਼ ਦੀਨ ਤਿਹ ਨਾਉ।।
ਖੁੰਟਾਗੜ ਕੇ ਤਟ ਬਸੈ ਬਾਦ ਰਹੀਮਹਿ ਗਾਉ।। ੧।।

Dohra

Peer ek multan mein saraf deen tab naaw.
Khuntagarh kai tat basai baad rehimeh gao. (1)

ਅੜਿਲ

ਏਕ ਸਿਖਯਾ ਕੀ ਦੁਹਿਤਾ ਪੀਰ ਮੰਗਾਇ ਕੈ।।
ਆਨੀ ਅਪਨੇ ਧਾਮ ਅਧਿਕ ਸੁਖ ਪਾਇ ਕੈ।।
ਸ੍ਰੀ ਚਪਲਾਗ ਮਤੀ ਜਿਹ ਜਗਤ ਬਖਾਨਈ।।
ਹੋ ਤਾਹਿ ਰੂਪ ਕੀ ਰਾਸਿ ਸਭੇ ਪਹਿਚਾਨਈ।। ੨।।

Aril

Ek sikhai ki dohita peer mangaie kai.
Aani apne dham adhik sukh paie kai.
Sri Chaplang mati jeh Jagat bakhanaiee.
Ho tahai roop ki raas sabhal pehchaniee. (2)

With this deceitful action the woman had captured the beloved (Raja) and no one knew about this secret. The co-wife was consigned to flames declaring it as the body of the Raja and thus handed over the reins of kingdom to her son. (9)

Here the two hundred and eighteenth eposide of the King & Minister`s dialouge regarding woman`s witchcraft from Charitar Pakhyan is completed. All is well. (218-4195)

Couplet

There was a Pir in Multan, named Saraf Din, who was residing in the village of Rahimabad near Khuntagarh. (1)

Aril

The Per sent for the daughter of a follower and kept her at his home with great enjoyment. She was known in the world as Chaplang Mait, who was thought by all the people as a fountain of beauty. (2)

ਦੋਹਰਾ

ਕਿਤਕ ਦਿਨਨ ਭੀਤਰ ਭਵਨ ਤਯਾਗੋ ਪੀਰ ਪਰਾਨ।।
ਸ੍ਰੀ ਚਪਲਾਗ ਮਤੀ ਬਚੀ ਪਾਛੇ ਜਿਯਤ ਜਵਾਨ।। ੩।।

Dohra

Kitak dinan bheetar tavan tiugui peer pran.
Sri Chaplang mati bachi pachhai jiyat javan. (3)

ਰਾਇ ਖੁਸਾਲ ਭਏ ਕਬੀ ਬਿਨ ਤ੍ਰਿਯਾ ਪ੍ਰੀਤ ਬਨਾਇ।।
ਭਾਂਤਿ ਭਾਂਤਿ ਤਾ ਸੋ ਰਮੀ ਭਾਗ ਅਫੀਮ ਚੜ੍ਹਾਏ।। ੪।।

Raie khusal bhaie kari tin triya preet bulaie.
Bhant bhant ta sou rami hirdai harakh upjaie. (4)

ਨਿਤ ਪ੍ਰਤੀ ਰਾਇ ਖੁਸਾਲ ਤਿਹ ਨਿਜੁ ਗਹਿ ਨੇਤ ਬੁਲਾਇ।।
ਲਪਟਿ ਲਪਟਿ ਤਾ ਸੋ ਰਮੇ ਭਾਗ ਅਫੀਮ ਚੜ੍ਹਾਏ।। ਪ।।

Nit prati raie khusal teh nij greh lait bulaie.
Lapat lapat ta sou ramai bhang afeem charraie. (5)

ਰਮਤ ਰਮਤ ਤ੍ਰਿਯ ਤਵਨ ਕੋ ਰਹਿ ਗਯੋ ਉਦਰ ਅਧਾਨ।।
ਲੋਗਨ ਸਭਹਿਨ ਸੁਨਤ ਹੀ ਐਸੇ ਕਹਿਯੋ ਸੁਜਾਨ।। ਪ।।

Ramat ramat triya tavan koa reh geyo udar adhan.
logan sabhhan sunat hi aisai kahiou sujan. (6)

ਅੜਿਲ

ਰੈਨਿ ਸਮੇ ਗ੍ਰਿਹਿ ਪੀਰ ਹਮਾਰੇ ਆਵਈ।।
ਰੈਨਿ ਪ੍ਰੀਤਿ ਕੀ ਮੋ ਸੋ ਅਧਿਕੁਪਜਾਵਈ।।
ਏਕ ਪ੍ਰਭੁ ਮੈ ਮਾਂਗਿ ਤਬੈ ਤਾ ਤੇ ਲਿਯੋ।।
ਹੋ ਹਾਥ ਕ੍ਰਿਪਾ ਕਰਿ ਮੋ ਪਰ ਸੁਤ ਮੋ ਕੋ ਦਿਯੋ।। ੭।।

Raen samai greh peer hamarai avaiee.
Reet preet ko me sou dhikupjavaiee.
Ek poot main mang tabai ta tai liou.
Ho nath kirpa kar mo par sut mo ko diou. (7)

Couplet

After some days, the Per breathed his last. Chaplang Mati, a young woman, was left behind without any support. (3)

She had developed great love for Khushal Rai. She was having a great love affair with him thus enjoying the bliss of life. (4)

She would cal Khushal Rai at her house daily and giving him hemp and opium, she would enjoy sensuous pleasure with him by clasping him in her embrace. (5)

By having love affair with him the woman became pregnant and the clever woman announced to the people like this. (6)

Aril

The Pir was coming to my house at night and he was having great love for me, so I begged him for the blessing of a son, so the master had through his grace, given me the boon of a son. (7)

ਕੋਤਿਕ ਦਿਨਨ ਪ੍ਰਸੁਤ ਪੂਤ ਤਾ ਕੈ ਭਯੋ।।
ਸਤਿ ਪੀਰ ਕੋ ਬਚਨ ਮਨਿ ਸਭਹੂੰ ਲਯੋ।।
ਧੰਨਯ ਧੰਨਯ ਅਬਲਾਹਿ ਖਾਦਿਮਨੁਚਾਰਿਯੋ।। ੮।। ੧।।

Ketak dinan parsat poot ta kai bhiou.
Sat peer ko bachan maan sabhhun liou.
Dhanye dhanye ablahai khadimnuchariou.
Ho bhed abhed na keenhu moorakh bichariou. (8) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੋ ਉਨਈਸ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ।। ੨੧੯।। ੪੨੦੩।।

iti Sri Charitara pakhyane Tirya Charitarai mantri bhoop salnbadai doi so unees charitar samapatam.
Sat Subham sat. 219 (4203) aphjun. (Contd.)

ਦੋਹਰਾ

ਆਸਫ਼ ਖਾਂ ਉਮਰਾਵ ਕੇ ਰਹਤ ਆਠ ਸੈ ਤ੍ਰਿਯ।।
ਨਿਤਿਪ੍ਰਤਿ ਰੁਚਿ ਮਾਨੋ ਘਨੇ ਅਧਿਕ ਮਾਨ ਸੁਖ ਜੀਯ।। ੧।।

Dohra

Asaf khan umrav kai rehat aath sai triye.
Anitprati ruchi manai ghanai adhik maan sukh jiye. (1)

ਚੌਪਈ

ਰੋਸਨ ਜਹਾ ਤੰਵਨ ਕੀ ਨਾਰੀ। ਆਪੁ ਹਾਥ ਜਨੁਕੀਸ ਸਵਾਰੀ।।
ਆਸਫ਼ ਖਾਂ ਤਾ ਸੋ ਹਿਤ ਕਰੈ। ਵਹੁ ਤ੍ਰਿਯ ਰਾ ਤਾ ਕੈ ਨਹਿ ਚਰੈ।। ੨।।

Choupaiee

Rosan jahan tavan ki nari. Aap hath janukees savari.
Asif khan ta sun hit karai. Voh triya ras ta kai neh dharai. (2)

ਮੋਤੀ ਲਾਲ ਸਾਹੂ ਕੋ ਇਕ ਸੁਤ। ਤਾ ਕੋ ਰੂਪ ਦਿਯੋ ਬਿਧਨਾ ਅਤਿ।।
ਇਹ ਤ੍ਰਿਯ ਤਾਹਿ ਬਿਲੋਕਯੋ ਜਬ ਹੀ। ਲਾਗੀ ਲਗਨ ਨੇਹ ਕੀ ਤਬ ਹੀ।। ੩।।

Motu lal sahu ko ik sut. Ta kou roop diou bidhna ati.
Eh triya tabai bilokiou jab hi. Lagi lagan neh ki tab hi. (3)

After many days, a son was born to her, and all took the words of the Pir as truthful and even the attendants of the woman thanked the master for that, praising her also, but no fool could get as the secret of all this. (8)

Here the two hundred and nineteeenth eposide of the King & Minister`s dialouge regarding woman`s witchcraft from Charitar Pakhyan is completed. All is well. (219-4203)

Couplet

There were about eight hundred woman with Asif Khan Umaro. He would enjoy great satisfaction by having a great time with them in fun and frolic. (1)

Choupaiee

There was a woman, called Roshan Jahan, with him whom the Creator had moulded with his own hands. Asif Khan had developed great love for her, but she was not interested in him. (2)

There was a young man called Moti lal, the son of a merchant, who was bestowed by the lord with great charm. When the woman saw him, she developed great love and attraction for him. (3)

ਸਖੀ ਏਕ ਤਿਨ ਤੀਰ ਬੁਲਾਈ। ਜਾਨਿ ਹੇਤ ਕੀ ਕੋ ਸਮੁਦਾਈ।।
ਮੇਰੀ ਕਹੀ ਮੀਤ ਸੋ ਕਹਿਯਹੁ। ਹਮਰੀ ਓਰ ਨਿਹਾਰਤ ਰਹਿਯਹੁ।। ੪।।

Sakhi ek tin teer bulaiee. Jaan heit ki koi samujhiee.
Meri kahi meet sou kehiou. Hamri aour niharat rehiuo. (4)

ਸਵੈਯਾ

ਸੀਸੇ ਸਰਾਬ ਕੇ ਫੂਲ ਗੁਲਾਬ ਕੇ ਮਤ ਕਿਧੋ ਮਦਰਾਕਿ ਸੋ ਪਯਾਰੋ।।
ਬਾਨਨ ਸੇ ਮ੍ਰਿਗ ਬਾਰਨ ਸੇ ਤਰਵਾਨ ਸੇ ਕੇ ਬਿਖੀ ਬਿਖਿਯਾਰੇ।।
ਨਾਰਿਨ ਕੋ ਕਜਰਾਰਨ ਕੇ ਦੁਖ ਟਾਰਨ ਹੋ ਕਿਧੋ ਨੀਂਦ ਨਿੰਦਾਰੇ।।
ਨੇਹ ਜਗੇ ਕੇ ਰੰਗੇ ਰੰਗ ਕਾਹੂ ਕੋ ਮੀਤ ਕੇ ਨੈਨ ਸਖੀ ਰਸਿਯਾਰੇ।। ਪ।।

Swaiyya

Seesai sarab ke phool gulab ke mat kidhou madrak so payare.
Banan se mirag baran sai tarvan se ke bikhi bikhiyarai.
Narin kai kajranan kai dukh taran hai kidhou neend nindarai.
Neh jagai ke rangai rung kahu mai meet ko nain sakhri radyarai. (5)

ਅੜਿਲ

ਚੰਦ ਚਾਂਦਨੀ ਰਾਤਿ ਸਜ ਸੋ ਪਾਈਯੇ।।
ਗਹਿ ਗਹਿ ਤਾ ਕੇ ਅੰਗ ਗਰੇ ਲਪਟਾਇਯੋ।।
ਪਲ ਪਲ ਬਲਿ ਬਲਿ ਜਾਉ ਨ ਛੋਰੇ ਏਕ ਛਿਨ।।
ਹੋ ਬੀਤਹਿੰ ਬਰਸ ਪਚਾਸ ਨ ਜਾਨੋ ਇਕ ਦਿਨ।। ੬।।

Aril

Chand chanini rati sajan sou paiyeeyai.
Geh geh ta koai ang garai laptaiyat.
Pal pal bal jaou na chhor ek chhin.
Ho beetehun baras pachas na jano ek din. (6)

She called one of her lady attendants, and taking her as her friend she explained to her, telling her to go to the paramour, requesting him for being kind to her. (4)

Swaiyya

The woman sent this message to him, "O darling ! Your eyes were like the tumbler of glass filled with wine or the flowers of rose or completely alluring like the wine. Either they they were like arrows, or the off springs of a deer, or were sharp like the sword or like a snake, full of venom. They were good enough to dispel the sufferings of women having collyrium in their eyes, or were full of sheepish charm. Either (your eyes) they were awakened in the love of someone or were draped in the love of someone. O friend ! They eyes of my beloved were really enchanting." (5)

Aril

"If I were to get hold of my beloved in this moonlit night, then I would clasp him in my arms, thus embracing him to my bosom and then never gear separated from him even for a moment, thus enjoying in his embrace. the elapse of fifty years would be like a day only, in this enjoyment." (6)

ਪਲ ਪਲ ਬਲਿ ਬਲਿ ਜਾਉ ਪਿਯਾ ਕੋ ਪਾਇ ਕੈ।।
ਨਿਰਖਿ ਨਿਰਖਿ ਦੋਊ ਨੈਨ ਰਹੈ ਉਰਝਾਇ ਕੈ।।
ਕਰਿ ਅਰਧਨ ਕੋ ਪਾਨਿ ਅਜਰ ਹ੍ਵੈ ਜਗ ਰਹੋ।।
ਹੋ ਅਪਨੇ ਚਿਤ ਕੀ ਬਾਤ ਨ ਕਾਹੂ ਸੋ ਕਹੋ।। ੭।।

Pal pal bal bal jaou piya ko paie kai.
Nirakh nirakh douoo nain rahai urjhaiee kai.
Kar adharan ko paan ajar havai jug raho.
Ho apnai chit ki baat na kahu so kaho. (7)

ਮਰਿ ਕੋ ਹੋਇ ਚੁਰੈਲ ਲਲਾ ਕੋ ਲਾਗਿਹੋ।।
ਟੂਕ ਟੋਕਿ ਤਨ ਹੋਇ ਨ ਤਿਹ ਤਜਿ ਭਾਗਿਹੋ।।
ਬਿਰਹ ਸਜਨ ਕੇ ਬਧੀ ਦਿਵਾਨੀ ਹਵੈ ਮਰੇ।।
ਹੋ ਪਿਯ ਪਿਯ ਪਰੀ ਕਬਰ ਕੋ ਬੀਚ ਸਦਾ ਕਰੇ।। ੮।।

Mar kai hoiai churail lala kaia laagho.
Tuk kat tan hoiai na taj bhagioh.
Bireh sajan kai badh divani havai marai.
Ho piye piye pari kabar ko beech sada karai. (8)

ਕਾਜੀ ਜਹਾ ਅਲਹ ਹ੍ਵੈ ਨਯਾਇ ਚੁਕਾਇ ਹੈ।।
ਸਭ ਰੂਹਨਿ ਕੋ ਅਪੁਨੈ ਨਿਕਟ ਬੁਲਾਇ ਹੈ।।
ਤਹਾ ਠਾਢੀ ਹੈ ਜਵਾਬ ਨਿਡਰ ਹ੍ਵੈ ਮੈ ਕਰੋ।।
ਹੋ ਇਸਕ ਤਿਹਾਰੇ ਪਗੀ ਨ ਕਾਨਿ ਕਛੂ ਧਰੋ।। ੯।।

Kaji jaha alah havai niaya chukaie hai.
Sab ruhan ko apnai nikat bulaie hai.
Taha thandi havai jawab nidar hawai mein karai.
Ho isak tiharai pagi na kaan kachhu dharai. (9)

I would sacrifice myself every moment on attaining his company and would be involved in his love by glancing at his both eyes only and would like to remain young by kissing his lips. but would not divulge my heart`s desire to anyone." (7)

"Even after my death, I would be clasping him in the form of an evil-spirit (without leaving him) and would not leave his company even if my body was cut into countless pieces and would die in the love of his separation only countless pieces and would die in the love of his separation only and even in the grave would be repeating the name of the beloved only.(O darling !)." (8)

When the god of justice, like the Kazi, would be imparting his justice by calling all the souls to him, I would be standing there with steadfastness and reply to him saying, "O beloved ! Being fully immersed in your love, I would not care for anyone else." (9)

ਨਿਰਖਿ ਲਲਾ ਕੋ ਰੂਪ ਦਿਵਾਨੇ ਹਮ ਭਏ।।
ਬਿਨ ਦਾਮਨ ਕੇ ਦਏ ਸਖੀ ਇਕਿ ਕੋ ਗਏ।।
ਕਰਿਯੋ ਵਹੋ ਉਪਾਇ ਜੋ ਮਿਲਿਯੋ ਜਾਇ ਕੈ।।
ਹੈ ਸਭ ਸਖੀ ਤੇਰੋ ਦਾਰਿਦ ਦੇਊ ਬਹਾਇ ਕੈ।। ੧੦।।
Nirakh lala kai roop divanai hum bhaie.
Bin daman kai deiai sakh bik kai gaie.
Kariyo vhai upaiyo jo miliyo jayi ke.
Ho sabh sakhi tero darida deyo bahaie ke. (10)

ਲਖਿ ਆਤੁਰ ਤਾ ਕੋ ਸਖੀ ਚਲੀ ਤਹਾ ਤੇ ਧਾਇ।।
ਮਨ ਭਾਵੰਤਾ ਮਾਨਨੀ ਦੀਨੋ ਮੀਤ ਮਿਲਾਏ।। ੧੧।।
Lakh atur ta ko sakhi chai taha te dhaie.
Man bhavan manani deeno meet milayi. (11)

ਅੜਿਲ

ਮਨ ਭਾਵੰਤਾ ਮੀਤ ਕੁਅਰਿ ਜਬ ਪਾਇਓ।।
ਸਕਲ ਚਿਤ ਕੋ ਸੁੰਦਰ ਸੋਕ ਮਿਟਾਇਯੋ।।
ਤਾ ਕੋ ਭੋਗਨ ਭਰੀ ਤਰੁਨੀ ਤਾ ਕੀ ਭਈ।।
ਹੋ ਆਸਫ ਖਾਨ ਬਿਸਾਰਿ ਹਿ੍ਦੈ ਤੇ ਦੇਤ ਭੀ।। ੧੨।।
Man bahvanta meet koar jas paiyo.
Sakal chit ke sunder sok mitaiyo.
Ta ko bhogan bhari tarun ta ki bahiee.
Ho asif khan bisar hirdai ta det bhi. (12)

ਕਿਸ ਬਿਚਾਰ ਚਿਤ ਕਿਯ ਬਿਧਿ ਪਿਯ ਕਉ ਪਾਇਯੈ।।
ਅਸਫ ਖਾਂ ਕੇ ਘਰ ਤੈ ਕਿਹ ਬਿਧਿ ਜਾਇਯੈ।।
ਭਾਖਿ ਬੇਦ ਤਾ ਕੋ ਗਿ੍ਹ ਦਯੋ ਪਠਾਇ ਕੈ।।
ਹੋ ਸੂਰ ਸੂਰ ਕਹਿ ਭੂਮਿ ਗਿਰੀ ਮਰੁਛਾਇ ਕੈ।। ੧੩।।
Kiye bichar chit keh bidh kou paieyai.
Asaf khan kai ghar tai keh bidh jaiyeai.
Bhakh bheid ta ke greh deiou pathaie kai.
Ho sur soor keh bhoom giri murchhaie. (13)

"In fact, in the love of my beloved, I have become mad and O friend ! I have been sold in his love without any payment in exchange (I am madly intoxicated in his love). So please do something so that I could meet my darling beloved right now. O friend ! If I succeed in my efforts, I will alleviate all your suffering and poverty." (10)

Couplet

Seeing her friend`s helplessness and extreme involvement (in love), the friend left the place instantly and arranged for a meeting of the beloved with that woman in agony (in separation). (11)

Aril

When the woman got a friend of her own choice, then the beautiful lady got rid of all her privation. Having cohabitation with him to her satisfaction, the woman now belonged to him(became his salve).She completely forgot As if Khan from her mind. (12)

She had thought to herself as to how to gain access to the beloved and then slip away from the house of As if Khan. Having discussed the whole plan with her paramour, she sent him away and fell down unconscious on the ground, shouting. "Am having colic Pain." (13)

ਸੂਰ ਸੂਰ ਕਰਿ ਗਿਰਿ ਜਨਕੁ ਮਰਿ ਕੈ ਗਈ।।
ਡਾਰਿ ਸੰਦੂਕਿਕ ਮਾਂਝ ਗਾਡਿ ਭੂਅ ਮੈ ਦਈ।।
ਕਾਢਿ ਸਜਨ ਲੈ ਗਯੋ ਤਹਾ ਤੇ ਆਨਿ ਕੈ।।
ਹੋ ਲੈ ਆਪੁਨੀ ਤ੍ਰਿਯ ਕਰੀ ਅਧਿਕ ਰੁਚਿ ਮਾਨਿ ਕੈ।।

Soor soor kar giri januk mar kai gaiee.
Daar sandukak majh gaad bhuo mein deyi.
Kaadh sajan lai geyo tah tai aan kai.
Ho lai apni tariya kari adhik ruch maan kai. (14)

ਦੋਹਰਾ

ਭੇਦ ਅਭੇਦ ਨ ਮੁੜ ਕਛੁ ਤਾ ਕੋ ਸਕਯੋ ਪਛਾਨਿ।।
ਜਾਨਯੋ ਪ੍ਰਾਨਨ ਛਾਡਿ ਕੈ ਕਿਯੋ ਸੁ ਭਿਸਤ ਪਯਾਨ।। ੧੫।। ੧।।

Dohra

Bheid abheid na moor kachhu ta ko sakiou pachhan.
Janiou pranan chhasd kai kiou si bhisat piyan. (15)

ਇਤਿ ਸ੍ਰੀ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇਹ ਦੋਇ ਸੋ ਬੀਸ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ।। ੨੨੦।। ੪੨੧੮।।

**Iti Sri Charitara pakhyane Triya Charitarai mantri bhoop sambadai doi so bees charitar samaptam.
Sat subham sat. 220 (4218) aphujn. (Contd.)**

ਦੋਹਰਾ

ਈਸਫ ਜੈਯਨ ਮੋਰ ਹੈ ਸੰਮਨ ਖਾਨ ਪਠਾਨ।।
ਤੁਮਨ ਪਠਾਨਨ ਕੇ ਤਿਸੈ ਸੀਸ ਝੁਕਾਵਤ ਆਨਿ।। ੧।।

Dohra

Easaf jeayan more hai saman khan pathan.
Tuman pathanan kai tisai sees jhukawat aan. (1)

While shouting "Pain, Pain", she fell down as if she were dead. So the people of the house, packed her in a box and buried it in the ground. The paramour came and dug her up and took her home and then proclaimed her as his wife with great joy. (14)

Couplet

Thus the woman, through her deceitful action, which foolish As if Khan could not gauge and never got to know the secret, he thought that she had proceeded to heavens having died. (15)

Here the two hundred and twentieth eposide of the King & Minister`s dialouge regarding woman`s witchcraft from Charitar Pakhyan is completed. All is well. (220-4218)

Couplet

The Pathan, Sawan Khan was the head of the clan of Easaf-Jaiyan. "The pathans of various clans would pay their obeisance to him. (1)

ਸ੍ਰੀ ਮ੍ਰਿਗਰਾਜ ਮਤੀ ਤਾ ਕੀ ਤ੍ਰਿਯ। ਬਸੀ ਰਹੇ ਰਾਜਾ ਕੇ ਨਿਤਿ ਜਿਯ।।
ਪਰਮ ਰੂਪ ਤਨ ਤਾਹਿ ਬਿਰਾਜੋ। ਪਸੁਪਤਿ ਰਿਪੁ ਨਿਰਖਤ ਦੁਤਿ ਲਾਜੈ।। ੨।।
Sri mrigraj mati ta ki triye. Basi rehai raja kai nit jieu.
Param roop tan tahai birajai. Pasuoati rip nirkẖar duri lajai. (2)

ਦੋਹਰਾ

ਸਾਦੀ ਖਾਨ ਤਹਾ ਹੁਤੋ ਇਕ ਪਠਾਨ ਕੋ ਪੂਤ।।
ਅਧਿਕ ਪ੍ਰਭਾ ਤਾ ਕੀ ਦਿਪੈ ਨਿਰਖਿ ਰਹਿਤ ਪੁਰਹੂਤ।। ੩।।

Dohra

Sadi khan taha huto ik pathan ko poot.
Adhik prabha ta ki dipai nirakh rehat purhoot. (3)

ਅੜਿਲ

ਤਿਹ ਰਾਨੀ ਤਾ ਕੋ ਗ੍ਰਿਹ ਲਿਯੋ ਬੁਲਾਇਕ ਕੈ।।
ਲਪਟਿ ਲਪਟਿ ਤਿਹ ਸਾਥ ਹਮੀ ਸੁਖ ਪਾਇ ਕੈ।।
ਤਬ ਹੀ ਲੋਕਹਿ ਕਹਿਯੋ ਨ੍ਰਿਪਤਿ ਸੋ ਜਾਇ ਕਰਿ।।
ਹੋ ਕੜਗ ਹਾਥ ਗਹਿ ਰਾਵ ਪਹੂਚਯੋ ਆਇ ਕਰਿ।। ੪।।

Aril

Teh rani ta ko greh liou bulaie kai.
Lapat lapat teh sath rami sukh paie kai.
Tab hi lokeh kehiou nirpti sou jaie kar.
Ho karag hath geh rav pohchiou aie kar. (4)

ਨ੍ਰਿਪ ਕਰਿ ਖੜਗ ਬਿਲੋਕ ਅਧਿਕ ਅਬਲਾ ਡਰੀ।।
ਚਿਤ ਅਪਨੈ ਕੋ ਬੀਚ ਇਹੈ ਚਿੰਤਾ ਕਰੀ।।
ਗਹਿ ਕ੍ਰਿਪਾਨ ਤਤਕਾਲ ਮੀਤ ਕੋ ਮਾਰਿ ਕੈ।।
ਹੋ ਟੂਕ ਟੂਕ ਕਰਿ ਦਿਯੋ ਦੇਗ ਮੈ ਡਾਰਿ ਕੈ।। ੫।।
Nrip kar kharag bilok adhil abla dari.
Achlt apnai kai beech ehai chinta kari.
Geh kirpan tatkal meet ko mar kai.
Ho tuk tuk kar diou deg mein dar kai. (5)

Choupaiee

His wife was called Mrig Raj Mati, who was always present in the heart of the Raja and was having a beautiful personality. Even Kamdev (god of love) was feeling ashamed of himself on seeing her charm (being jealous). (2)

Couplet

There was a Pathan`s son called Shadi Khan, whose beauty and charm was being watched by Indra (god) even (in curiosity). (3)

Aril

The queen then called him one day at her place and was enjoying love affair with him by embracing and clasping him closely. Then the people complained to the Raja about it. The Raja took out his sword and came there immediately. (4)

The woman got frightened on seeing the Raja with a sword in hand and thought to herself (in her mi) and taking a sword in hand, killed the paramour herself, and cutting him into pieces, put them in a cauldron. (5)

ਡਾਰਿ ਦੇਗ ਡਰ ਆਗ ਦਈ ਐਟਾਇ ਕੋ।।
ਬਹੁਰਿ ਸਗਲ ਤਿਹ ਭਖਿ ਗਈ ਮਾਸੁ ਬਨਾਇਕ ਕੋ।।
ਸਗਰੋ ਸਦਨ ਨਿਹਾਰਿ ਚਕ੍ਰਿਤ ਰਾਜਾ ਰਹਿਯੋ।।
ਹੋ ਭੇਦ ਦਾਇਕਹ ਹਨਯੋ ਝੂਠ ਇਨ ਮੁਹਿ ਕਹਿਯੋ।। ੬।।

Dar deg tar aag daiee autaie kai.
Bohar sakal teh bhakh gaiee mas banaie lidi.
Sagro sadan nihar chajrrit rajas rehiou.
Ho bheid daiekar haniyo jhooth in maan kehiou. (6)

ਦੋਹਰਾ

ਪ੍ਰਥਮ ਭੋਗ ਕਰਿ ਭਖਿ ਗਈ ਭੇਦ ਦਾਇਕਹ ਘਾਇ।।
ਰਾਜਾ ਤੇ ਸਾਚੀ ਰਹੀ ਇਹ ਛਲ ਛਿਦ੍ ਬਨਾਇ।। ੭।। ੧।।

Dohra

pratham bhog kar bhakh gaiee bheid daikar gahaie.
raja tai sachi rehi ek chhal chhidar bunaie. (7) (1)

ਇਤਿ ਸ੍ਰੀ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇਦ ਦੋਇ ਸੋ ਇਕੀਸ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ।। ੨੨੧।। ੪੨੨੫।। ਅਫਜੂੰ।।

**Iti Sri Charitara pakhyane Tirya Charitarai mantri bhoop sambadai doi so ikees charitar samapatam.
Sat Subham sat. 221 (4225) aphjun. (Contd.)**

ਦੋਹਰਾ

ਕਾਬਲ ਮੈ ਅਕਬਰ ਗਏ ਏਕ ਬਿਲੋਕਸ ਬਾਗ।।
ਹਰੀ ਭਈ ਆਖੈ ਨਿਰਖਿ ਰੋਸਨ ਭਯੋ ਦਿਮਾਗ।। ੧।।

Dohra

Kabal mein akbar gaie ek bilokiou baag.
Hari bhaiee ankhai nirakh rosan bhiou dimag. (1)

Then she burnt a fire underneath the cauldron and after cooking it, ate his flesh. The Raja got surprised on seeing the whole palace without the presence of any stranger inside in side, and then he killed the informer (for a false report) as he had given him a wrong information. (6)

Couplet

At first she had cohabitation with the paramour and then ate up his flesh and got the informer also killed. Thus with her deceitful action, (the queen) she proved herself as truthful (virtuous) before the Raja. (7)

Here the two hundred and twenty-first eposide of the King & Minister`s dialouge regarding woman`s witchcraft from Charitar Pakhyan is completed. All is well. (221-4225)

Couplet

The King Akbar saw a garden on going to the land of Kabul ad he had his eyes downcast on seeing its grandeur and his mind was enlightened with it. (1)

ਭੋਗ ਮਤੀ ਇਕ ਭਾਮਨੀ ਅਕਬਰ ਕੈ ਗ੍ਰਿਹ ਮਾਹਿ।।
ਤਾ ਕੀ ਸਮ ਤਿਹੂੰ ਲੋਕ ਮੈ ਰੂਪਮਤੀ ਕਹੂੰ ਨਾਹਿ।। ੨।।
Bhog mati ik bamini akbar kai greh mahai.
Ta ki sum tihung lok mein roopvati kahun nahai. (2)

ਅੜਿਲ

ਏਕ ਸਾਹ ਕੋ ਪੂਤ ਗੁਲ ਮਿਹਰ ਭਾਖੀਯੈ।।
ਤਾ ਕੀ ਪ੍ਰਭਾ ਸਮਾਨ ਕਹੋ ਕਿਹ ਰਾਖੀਯੈ।।
ਅਪਮਾਨ ਤਿਹ ਪ੍ਰਭਾ ਜਗਤਤ ਮੈ ਜਾਨਿਯੋ।।
ਹੋ ਅਸੁਰੋਸ ਦਿਨ ਨਾਥ ਕਿ ਸੀਸ ਕਰਿ ਮਾਨਿਯੋ।। ੩।।

Aril

Ek sah ko poot gul mehar bhakhiyai.
Ta ki prabha saman kaho keh rukhiuai.
Aparman teh prabha jagat mein janiyai.
Ho asures din nath ke sas kar maniyai. (3)

ਚੌਪਈ

ਭੋਗ ਮਤੀ ਨਿਰਖਤ ਤਿਹ ਭਈ। ਮਨ ਬਚ ਕ੍ਰਮ ਬਸਿ ਹ੍ਵੈ ਗਈ।।
ਚਿਤ ਕੋ ਬਿਖੈ ਬਿਚਾਰਿਯੋ। ਏਕਹਿ ਦੁਤਨ ਪ੍ਰਗਟ ਉਚਾਰਿਯੋ।। ੪।।

Choupaiee

Bhog mati nirkhat teh bhaiee.
Man bach karam base havai gaiee.
Chit kai bikhai bichar bichariou.
Ekoh dutan pargat uchariou. (4)

ਦੋਹਰਾ

ਸੁਨਹੁ ਸਖੀ ਗੁਲ ਮਿਹਰ ਕੋ ਦੀਜੈ ਮੋਹਿ ਮਿਲਾਇ।।
ਜਨਮ ਜਨਮ ਦਾਰਿਦ੍ ਤਵ ਦੋਹੇ ਸਕਲ ਮਿਟਾਇ।। ੫।।

Dohra

Asunoh sabhi gul mehar kou deejai mohui milaie.
Janam janam daridar tav deho sakal mitaie. (5)

Bhog Mati, a woman, was living with Akbar in his place, who had no other match to her beauty, in the three worlds. (2)

Aril

There was Shah`s son by the name of Gul Mehar and there was none to match his charm or smartness The whole world had known about his grand personality and he may be considered as equal to the demonking, sun and moon in beauty. (3)

Choupaiee

When Bhog Mati saw him, then she came under his spell with body (mind), speech and action (became enamored with him). She thought to herself and calling a messenger girl, told her openly about her love for him. (4)

Couplet

(She said), "O girl-friend'! Listen to me ! Please arrange my meeting with Gul Mehar (in lieu). I will alleviate your poverty of all ages (for all times)." (5)

ਚੌਪਈ

ਐਸੇ ਬਚਨ ਸੁਨਤ ਸਖੀ ਭਈ। ਤਤ ਛਿਨ ਦੌਰਿ ਤਹਾ ਹੀ ਗਈ।।
ਭਾਂਤਿ ਭਾਂਤਿ ਤਾ ਕੌ ਸਮਝਾਯੋ। ਆਨ ਹਿਤੁ ਕਹ ਮੀਤ ਮਿਲਾਯੋ।। ੬।।

Choupaiee

Aisai bachan sunat sakhi bhaiee. Tat chhin dour taha hi gaiee.
Bhant bhant ta ko samjhaiou. Aan hitu kar meet milaiou. (6)

ਦੋਹਰਾ

ਮਨ ਭਾਵੰਤਾ ਮੀਤ ਸੁਭ ਤਰੁਨਿ ਤਰੁਨ ਕੌ ਪਾਇ।।
ਰਸ ਤਾ ਕੌ ਰਸਤੀ ਭਈ ਅਕਬਰ ਦਯੋ ਭੁਲਾਇ।। ੭।।

Dohra

Man bhavanta meet subh taruni tarun kou paie.
Tas ta ko rasti bhaiee akbar diou bhulaie. (7)

ਤ੍ਰਿਯ ਚਿੰਤਾ ਚਿਤ ਮੈ ਕਰੀ ਰਹੋ ਮੀਤ ਕੌ ਸਾਥ।।
ਅਕਬਰ ਘਰ ਤੇ ਨਿਕਸਯੋ ਕਛੁ ਚਰਿਤ੍ ਕੌ ਸਾਥ।। ੮।।

Triye chinta chit mein kari rehou meet kai sath.
Akbar ghar tai niksiou kachh charitar kai saath. (8)

ਅੜਿਲ

ਕਹਿਯੋ ਮੀਤ ਸੋ ਨਾਰਿ ਸਮਝਾਇ ਕਰਿ।।
ਪ੍ਰਗਟ ਕਹਿਯੋ ਪ੍ਰਿਯ ਸਾਥ ਚਰਿਤ੍ ਦਿਖਾਇ ਕਰਿ।।
ਆਪਨ ਮੈ ਸੈ ਇਕ ਦ੍ਮ ਮਾਰ ਗਡਾਇ ਹੈ।।
ਹੇ ਤਹ ਤੇ ਨਿਕਸਿ ਸਜਨ ਤੁਮਰੇ ਗ੍ਰਿਹ ਆਇ ਹੋ।। ੯।।

Aril

Kehou meet so naar samjhaie kar.
Pargat kahiou priu sath charitar dikhaie kar.
Apan mein sai ik dram mar gadaie hai.
Hai teh tai nikas sajan tumrai greh aie ho. (9)

Choupaiee

When the friend (attendant) heard this thing, she rushed towards him and explained to him by all means, thus arranging his meeting with the beloved. (6)

Couplet

The woman on getting the beloved of her choice, became totally immersed in his love and forgot totally about Akbar. (7)

The woman then explained to her paramour and said that, "I will get myself buried underneath a tree, O friend ! And said that, I will get myself buried underneath a tree, O friend ! And then getting out from there, I shall come to your place." (8)

Aril

The woman then explained to her paramour and said that, "I will get myself buried underneath a tree, O friend ! And then getting out from there, I shall come to your place." (9)

ਚੌਪਈ

ਮੀਤ ਬਿਹਸਿ ਯੋ ਬਚਨ ਉਚਾਰੋ। ਤੁਮ ਐਹੋ ਕਿਹ ਭਾਤਿ ਹਮਾਰੇ।।
ਤਨਿਕ ਭਨਕ ਅਕਬਰ ਸੁਨਿ ਲੈਹੈ। ਮੁਹਿ ਤੁਹਿ ਕੋ ਜਮ ਲੋਕ ਪਠੈਹੈ।। ੧੦।।

Choupaiee

Meet behas yo bachan ucharai. Tum aiho keh bhaat hamarai.
Tanak bhanak akbar sunn lehiou. Mohai tohai koi jam lok pathaiho. (10)

ਅੜਿਲ

ਅਕਬਰ ਬਪੁਰੋ ਕਹਾ ਛਲਹਿ ਛਲਿ ਡਾਰਿਹੋ।।
ਭੇਦ ਪਾਇ ਨਿਕਸੋਗੀ ਤੁਮੈ ਬਿਹਾਰਿਹੋ।।
ਯਾ ਮੂਰਖ ਕੋ ਸੀਸ ਜੁਤਿਯਨ ਝਾਰਿ ਕੈ।।
ਹੈ ਮਿਲਿਯੋ ਤੁਹਿ ਪਿਯ ਆਇ ਚਰਿਤ੍ ਦਿਖਾਰਿ ਕੋ।। ੧੧।।

Aril

Akbar bapurai kaha chhalch chhal ddarriho.
Bhed paie niksogi tumai bil1arailm.
Ya moorakh kai sees jutiyan jhar kai.
Ho miliho tuhi piye aie charitar dikhaie kai. (11)

ਜਾਨਿਕ ਬਡੇ ਚਿਨਾਰ ਤਰੇ ਸੋਵਤ ਭਈ।।
ਲਖਿ ਅਕਬਰ ਸੋ ਜਾਗਿ ਨ ਟਾਰਿ ਆਗੇ ਭਈ।।
ਯਾ ਦ੍ਮ ਕੀ ਮੁਹਿ ਛਾਹਿ ਅਧਿਕ ਨੀਕੀ ਲਗੀ।।
ਹੋ ਪੋਢਿ ਰਹੀ ਸੁਖ ਪਾਇ ਨ ਤਿਜਿ ਨਿੰਦ੍ ਜਗੀ।। ੧੨।।

Janik badasi chinal'tarai sovat bhaie.
Lakh akbar sou jaag tar agai gaiee.
Ya dram ki mohai chhahai adhik niki lagi.
Ho poudhi rehi sukh paie na taja nindra jagi. (I2)

Choupaiee

The paramour laughed (at it) and said, "How will you come to me ?" Even if Akbar got a small hint about this game play, then he will dispatch both of us to the valley of death." (kill us both).(10)

Aril

The woman said, What to talk of Akbar, I could deceive even the witchcraft itself. By taking a proper chance, I shall get out of the pit and then by joining you, have sensuous pleasure with you. By beating the head of the foolish person (Akbar) with shoes, and showing my witchcraft, O darling ! I shall come and meet you," (11)

She came knowingly and slept underneath a huge tree of chimer (high altitude trees) when Akbar came there, she did not wake up to welcome him by going in advance towards him. When Akbar reached there, the woman said, "The shade of this tree has appealed me too much, so I have been lying with great comfort and could not wake up from my slumber." (12)

ਦੋਹਰਾ

ਆਪੇ ਅਕਬਰ ਬਾਹ ਗਹਿ ਜੋ ਮੁਹਿ ਆਇ ਜਗਾਇ।।
ਹੋ ਇਹ ਹੀ ਸੋਈ ਰਹੋ ਪਨਹਿਨ ਤਾਹਿ ਲਗਾਇ।। ੧੩।।

Dohra

Apai akbar banh geh jo mohai ayi jagaie.
Ho eh hi soiee raho panhin tahai lagaie. (13)

ਚੌਪਈ

ਐਸੀ ਬਾਤ ਸਾਹ ਸੁਨਿ ਪਾਈ। ਲੈ ਪਨਹੀ ਤਿਹ ਓਰ ਚਲਾਈ।।
ਜੁਤੀ ਵਹੋ ਹਾਥ ਤਿਨ ਲਈ। ਬੀਸਕ ਡਾਰਿ ਅਕਬਰਹਿ ਗਈ।। ੧੪।।

Choupaiee

Aisi baat sah sunn paiee. Lai panhi teh aour chalaiee.
Juti vehai haath tin laiee. Beesak jhar akbareh gaiee. (14)

ਹਜਰਿਤ ਕੋਪ ਅਧਿਕ ਤਬ ਭਰਿਯੋ। ਵਹੈ ਬ੍ਰਿਛ ਮਹਿ ਗਡਹਾ ਭਰਿਯੋ।।
ਤਾ ਮੈ ਐਚਿ ਤਰੁਨ ਵਹ ਡਾਰੀ। ਮੂਰਖ ਬਾਤ ਨ ਕਛੂ ਬਿਚਾਰੀ।। ੧੫।।

Hajrat kop adhik tab bhariou.
Vehai brichh meh gadha kariou.
Ta mein aich tarun veh dari.
Moorakh baat na kachhu bichari. (I5)

ਅੜਿਲ

ਤਾਹਿ ਬ੍ਰਿਛ ਮਹਿ ਡਾਰਿ ਆਪੁ ਦਿਲੀ ਗਯੋ।।
ਆਨਿ ਉਕਰਿ ਦੂਮ ਮੀਤ ਕਾਢਿ ਤਾ ਕੋ ਲਯੋ।।
ਮਿਲੀ ਤਰੁਨ ਪਿਯ ਸਾਥ ਚਰਿਤ੍ ਬਨਾਇ ਬੀਰ।।
ਹੋ ਅਕਬਰ ਕੋ ਸਿਰ ਮਾਝ ਜੁਤਿਯਨ ਡਾਰਿ ਕਰਿ।। ੧੬।। ੧।।

Aril

Tahai brichh meh dar aap dili geiou.
Aan ukar dram meet kaadh ta ko liou.
Mili tarun piye saath charitar bunuie bar.
Ho akbar kai sir majh jutiyan jhaar kar. (16)(1)

Couplet

Even if Akbar were to wake me up my holding my arm, I will beat him with shoes and continue sleeping here." (13)

Choupaiee

"When Akbar heard about it, he took off his shoes and threw it to her She took up that shoe in her hand and beat Akbar with that shoe about twenty times." (14)

Then the king was (greatly) furious with rage, and he got a pit dug up under the tree and threw the woman into the pit by pulling the woman with his own hands. The fool did not grasp the secret behind it. (15)

Aril

After throwing her in the pit, Akbar went away to Delhi. The paramour then came there and got her extracted from the pit by getting it dug up. Thus the woman, thought her wonderful witchcraft, having beat Akbar with shoes, finally managed to meet her beloved." (16) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਚਰਿਤ੍ਰੋ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੋ ਬਾਈਸ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ॥ ੨੨੨॥ ੪੨੪੧॥ ਅਫਜੂੰ

Iti Sri Charitara pakhyane Tirya Charitarai mantri bhoop sambadai doi so baiees charitar samapatam. Sat Subham sat. 222 (4241) aphjun. (Contd.)

ਚੌਪਈ

ਰਾਧਾਵਤੀ ਨਗਰ ਇਕ ਭਾਰੋ। ਆਪ ਹਾਥ ਜਨੁਕੀਸ ਸਵਾਰੀ॥
ਕੁਰ ਕੇਤੁ ਰਾਜਾ ਤਹ ਰਹਈ। ਛੁਤ੍ ਮਤੀ ਰਾਨੀ ਜਗ ਕਹਈ॥ ੧॥

Choupaiee

Radhavati nagar ik bharo. Aaap hath janukees savarai.
Karoor ket raja teh rehiou. Chhatar mati rani jag kehiee. (1)

ਤਾ ਕੋ ਅਧਿਕ ਰੂਪ ਉਜਿਯਾਰੋ। ਆਪ ਬ੍ਰਹਮ ਜਨੁ ਕਰਨ ਸਵਾਰੋ॥
ਤਾ ਸਮ ਤੀਨਿ ਭਵਨ ਤ੍ਰਿਯ ਨਾਹੀ। ਦੇਵ ਅਦੇਵ ਕਹੈ ਮਨ ਮਾਹੀ॥ ੨॥

Ta ko adhik roop ujariou.
Aap braham jan karan savurai.
Ta sum teen bhavan triya nahi.
Dev adev kehai man mahi. (2)

ਦੋਹਰਾ

ਹੀਰਾ ਮੀਨ ਇਕ ਸਾਹ ਕੋ ਪੂਤ ਹੁਤੋ ਤਿਹ ਠੌਰ॥
ਤੀਨਿ ਭਵਨ ਭੀਤਰ ਬਿਖੈ ਤਾ ਸਮ ਹੁਤੋ ਨ ਔਰ॥ ੩॥

Dohra

Hera man ik sah ko poot huto teh thour.
Teen bhavan bheetar bikhai ta sum hutai nu aur. (3)

ਛਤ੍ ਮਤੀ ਤਿਹ ਲਖਿ ਛਕੀ ਛੈਲ ਛਰਹਰੋ ਜਾਨ॥
ਰੂਪ ਬਿਖੈ ਸਮ ਤਵਨ ਕੀ ਤੀਨਿ ਭਵਨ ਨਹਿ ਆਨਿ॥ ੪॥

Chhatar mati teh lakh chhaki chhail chharharai javan.
Roop bikhai sum tavan ki teen bhavan neh aan. (4)

Here the two hundred and twenty-second eposide of the King & Minister`s dialouge regarding woman`s witchcraft from Charitar Pakhyan is completed. All is well. (222-4241)

Choupaiee

There was a big town of Radha wati, which it seems was created by the Lord Himself and a Raja, by the name of Koor Ket, was living there and his queen was known by the name of Chhatar Mati. (1)

Her beauty was par excellence , as if Braham had bedecked her (created her) with his own hands and there was no other woman in the three worlds to compare with her. The fact was stated by the goda and demons equally in their minds. (2)

Couplet

There was a merchant`s son by the name of Hire Man and there was no other young man in the there worlds as smart as he was. (3)

Chhater Mati, seeing that youthful and smart person, got enamored by him, as there was none so smart in the three worlds. (4)

ਸੋਰਠਾ

ਤਾ ਕੈ ਲਿਯੋ ਬੁਲਾਇ ਰਾਨੀ ਸਖੀ ਪਠਾਇ ਕੋ।।
ਕਹਿਯੋ ਮੀਤ ਮੁਸਕਾਇ ਸੰਕ ਤਯਾਗਿ ਮੋ ਕੋ ਭਜਹੁ।। ੫।।

Sortha

Ta ko leiou bulaie rani sakhi palhaic kai.
Kehiou meet muskaie sunk tiag mo kou bhajoh. (5)

ਅੜਿਲ

ਜੋ ਰਾਨੀ ਤਿਹ ਕਹਿਯੋ ਨ ਤਿਨ ਬਚ ਮਾਨਿਯੋ।।
ਪਾਇ ਰਹੀ ਪਰ ਮੂੜ ਨ ਕਿਛੁ ਕਰਿ ਜਾਨਿਯੋ।।
ਹਾਇ ਭਾਇ ਬਹੁ ਭਾਤਿ ਰਹੀ ਦਿਖਰਾਇ ਕਰਿ।।
ਹੋ ਰਮਿਯੋ ਨ ਤਾ ਸੋ ਮੂਰਖ ਹਰਖੁ ਪਜਾਇ ਕਰਿ।। ੬।।

Aril

Jo rani teh kehio na tin bach maniou.
Paie rahi par moorr na kichhu kar janiou.
Haie bhaie boh bhant rehi dikhraie kar.
Ho amiou na ta so murakh harkhpajaie kar. (6)

ਕਰਮ ਕਾਲ ਜੋ ਲਾਖ ਮੁਹਰ ਕਹੁੰ ਪਾਇਯੋ।।
ਲੀਜੈ ਹਾਥ ਉਚਾਇ ਤਯਾਗਿ ਨਹ ਪਾਇਯੋ।।
ਜੋ ਰਾਨੀ ਸੋ ਨੇਹ ਭਯੋ ਲਹਿ ਲੀਜਿਯੋ।।
ਹੋ ਜੋ ਵਹੁ ਕਹੈ ਸੁ ਕਰਿਯੈ ਸੰਕ ਨ ਕੀਜਿਯੋ।। ੭।।

Karam kaal jo lakh mohar kahun paieyai.
Leejai haath uchaie tiag neh paieyai.
Jo rani so neh bhiou leh leejiyai.
Ho jo voh kehai so kaariyai sunjk na keejiyai. (7)

The queen sent her lady messenger and called him to her place and told him while smiling. "O dear friend ! please have cohabitation with me without having any hesitation whatsoever." (5)

Aril

Whatever the queen had suggested, he did not agree to her request. She fell at his feet, but the fool did not realize it. The woman was showing all sorts of loving attachment and movements, but the fool did not satisfy her sexual desires. (6)

If one gets hundred thousand gold coins in lieu of a sexual companionship, then one should accept the queen, one should reciprocate it and one should act according to her wishes without any hesitation. (7)

ਭਜੁ ਰਾਨੀ ਤਿਹ ਕਹਿਯੋ ਨ ਤਿਹ ਤਾ ਕੋ ਭਜਿਯੋ।।
ਕਾਮ ਕੇਯਲ ਹਿਤ ਮਾਨ ਨ ਤਿਹ ਤਾ ਸੋ ਸਜਯੋ।।
ਨਾਹਿ ਨਾਹਿ ਸੋ ਕਰਤ ਨਾਸਿਤਕੀ ਤਹ ਭਯੋ।।
ਹੋ ਤਬ ਅਕਲਾ ਕੋ ਕੋਪ ਅਧਿਕ ਚਿਤ ਮੈ ਛਯੋ।। ੮।।

Bhaj rani teh kehiou na teh ko bhajiou.
Kaam kel hit maan na teh ta so sujiou.
Nahai nahai so karat nasitaki teh bhiou.
Ho tab abla kai kop adhik chit mein chheeou. (8)

ਚੌਪਈ

ਤਰੁਨੀ ਤਬੇ ਅਧਿਕ ਰਿਸਿ ਭਰੀ। ਕਠਿਨ ਕ੍ਰਿਪਾਨ ਹਾਥ ਮੈ ਧਰੀ।।
ਤਾ ਕੋ ਤੁਮਹਿ ਤੋਰ ਸੋ ਮਾਰਿਯੋ।। ਕਾਟਿ ਮੁੰਡ ਛਿਤ ਉਪਰ ਡਾਰਿਯੋ।। ੯।।

Choupaiee

Taruni tabai adhik risi bhuri. Kathin kirpan haath mein dhari.
Ta ko tamak teg mein mariou. Kaat moond chhit ooper dariou. (9)

ਟੂਕ ਅਨੇਕ ਤਵਨ ਕੋ ਕੀਨੋ। ਡਾਰਿ ਦੇਗ ਕੇ ਭੀਤਰ ਦੀਨੋ।।
ਨਿਜੁ ਪਤਿ ਬੋਲਿ ਧਾਮ ਮੈ ਲਯੋ। ਭਛ ਭਾਖਿ ਧਰਿ ਦਯੋ।। ੧੦।।

Tuk anek tavan ko keano. Dar deg kai bheetar deeno.
Nij pati boil dham mein liou. Bhach bhakh agai dhar diou. (10)

ਦੋਹਰਾ

ਮਦਰਾ ਮਾਝ ਚੁਆਇ ਤਿਹ ਮਦ ਕਰਿ ਪਯਾਸੋ ਪੀਯ।।
ਲਹਿ ਬਾਰੂਨਿ ਮੂਰਖਿ ਪਿਯੋ ਭੇਦ ਨ ਸਮਝਯੋ ਜੀਯ।। ੧੧।।

Dohra

Madra majh chuaie teh mud kai piaou pieu.
Leh barun moorakh pieu bheid na samjhiou jiou. (11)

ਹਾਡੀ ਤੁਚਾ ਗਿਲੋਲ ਕੋ ਦੀਨੀ ਡਾਰਿ ਚਲਾਇ।।
ਰਹਤ ਮਾਸੁ ਦਾਨਾ ਭਏ ਅਸ੍ਵਨ ਦਯੋ ਖਵਾਇ।। ੧੨।।

Hadi tucha gilol ko deeni dar chalaie.
Rehat mas dana bhaie asvan diou khavaiee. (12)

The queen had requested him for having cohabitation with her, but he did not give her sexual companionship and did not enjoy sexual pleasure with her. The fool was always saying no (in the negative) to her requests. Then the woman became furious with rage. (8)

Choupaiee

The woman felt greatly enraged and took up a sword in her hand and killed him whit one strike of the sword, and threw his separated head on the ground. (9)

She cut his body into many pieces and put them in a cauldron. Then she called her spouse at her place and offered him the flesh for eating. (10)

Couplet

She added wine to his flesh and then gave that wine to the spouse. That fool partook it, thinking it simple (pure) wine without having known the secret. (11)

The bones and skin was converted into balls and the rest of the flesh was mixed with the grains and given to the horses. (12)

ਚੌਪਈ

ਦਾ ਸੋ ਰੀਤ ਜਿਨ ਜਾਨਿ ਨ ਕਰੀ। ਤਾ ਪਰ ਅਧਿਕ ਕੋਪ ਤ੍ਰਿਯ ਭਰੀ॥
ਹੋ ਨ੍ਰਿਪ ਕੋ ਤਿਹਾ ਮਾਸ ਖਵਾਯੋ। ਮੂਰਖ ਨਾਹਿ ਨਾਹਿ ਕਛੁ ਪਾਯੋ॥ ੧੩॥ ੧॥

Choupaiee

Ta so rati jin jaan na kari. Ta par adhik kop triya bhari.
Ho nrip ko teha mas khavaiyo. Moorakh nahai nahai kuchh paiyo. (13) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੋ ਤੇਈਸ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ॥ ੨੨੩॥ ੪੨੫੪॥ ਅਫਜੂੰ

**Iti Sri Charitara pakhyane Tirya Charitarai mantri bhoop sambadai doi so teiees charitar samapatam.
Sat Subham sat. 223 (4254) aphjun. (Contd.)**

ਦੋਹਰਾ

ਬਿਸਨ ਕੇਤੁ ਰਾਜਾ ਬਡੋ ਜੂਨਾਗੜ ਕੋ ਈਸ॥
ਇੰਦ੍ ਇੰਦ੍ ਸੋ ਰਾਜ ਧੋ ਅਲਕਿਸ ਕੋ ਜਗਦੀਸ॥ ੧॥

Dohra

Bisan ket raja bado junagarh ko eas.
Inder Chander sou raj dhou alkis kai jagdis. (I)

ਚੌਪਈ

ਸ੍ਰੀ ਤ੍ਰਿਪਰਾਰਿ ਕਲਾ ਕੀ ਤ੍ਰਿਯ॥ ਮਨ ਕ੍ਰਮ ਬਸਿ ਰਾਖਸੋ ਜਿਨ ਕਰਿ ਪਿਯ॥
ਅਧਿਕ ਤਰੁਨਿ ਕੋ ਰੂਪ ਬਿਰਾਜੈ। ਸ੍ਰੀ ਤ੍ਰਿਪਰਾਰਿ ਨਿਰਖਿ ਦੁਤਿ ਲਾਜੈ॥ ੨॥

Choupaiee

Sri triprar kala ta ki triya. Man karam bas rakhiou jin kar pieu.
Adhik tarun kai roop birajai. Sri Triprar nirakh dut lajai. (2)

Choupaiee

That person, knowingly did not have sexual relationship with her, so the woman behaved with him with such horrified manner. The Raja`s horses were given his flesh to eat, but the foolish Raja could not realize the fact. (13)

Here the two hundred and twenty-third eposide of the King & Minister`s dialouge regarding woman`s witchcraft from Charitar Pakhyan is completed. All is well. (223-4254)

Couplet

The master of junagarh was a great Raja Bisham Ket. Who was great like Indra (god) or the moon, or he was like kuber or the master of the whole world. (1)

Choupaiee

His wife was known as Tripur Mati, who had her husband under her spall (control) by mind and action (body and soul). That woman was very beautiful by seeing whose glamour, even Shiva was feeling ashamed (belittled). (2)

ਦੋਹਰਾ

ਨਵਲ ਕੁਅਰ ਇਕ ਸਾਹੁ ਕੋ ਪੂਤ ਰਹੈ ਸੁਕੁਮਾਰ।।
ਰੀਝਿ ਰਹੀ ਤ੍ਰਿਪਰਾਰੀ ਕਲਾ ਤਾ ਕੋ ਰੂਪ ਨਿਹਾਰ।। ੩।।

Dohra

Naval kuar ik saho ko pot rehai sukumar.
Reejh rehi triprari kala ta ko roop nihar. (3)

ਅੜਿਲ

ਨਵਲ ਕੁਅਰਹਿ ਬਿਲੋਕਿ ਹਿਯੋ ਨਨਚਾਇਯੋ।।
ਪਠੈ ਸਹਚਰੀ ਨਿਜ ਗ੍ਰਿਹ ਬੋਲ ਪਠਾਇਯੋ।।
ਅਧਿਕ ਮਾਨਿ ਰੁਚਿ ਰਮੀ ਹਰਖ ਉਪਜਾਇ ਕੈ।।
ਹੋ ਕਾਮ ਰੀਤਿ ਜੁਤ ਪ੍ਰੀਤਮ ਅਧਿਕ ਮਚਾਇ ਕੈ।। ੪।।

Aril

Naval kaureh biloke hiou lalchaieou.
Pathai sehchari nij greh bol pathaieyo.
Adhik maan ruchi rami harakh upjaie kai.
Ho kaam reet jut pritam adhik machaie kai. (4)

ਛੈਲ ਛੈਲਨੀ ਛਕੋ ਅਧਿਕ ਸੁਖ ਪਾਵਹੋ।।
ਜੋਰ ਜੋਰ ਚਖੁ ਚਾਰੁ ਦੋਊ ਮੁਸਕਾਵਹੀ।।
ਲਪਟਿ ਲਪਟਿ ਕਰਿ ਜਾਹਿ ਨ ਛਿਨ ਇਕ ਛੋਰਾਹੀ।।
ਹੋ ਕਰਿ ਅਧਰਨ ਕੋ ਪਾਨ ਕੁਚਾਨ ਮਰੋਰਹਿ।। ੫।।

Chhail chhalini chhakai adhik subh puvhi.
Jor jor chakh char douoo muskavhi.
Lapat lapat karjahai na chhin ik chhorhi.
Ho kar adharan ko paan kuchan marorhi. (5)

Couplet

There was a very delicate (tender) man. Naval Kumar, son of a business man (merchant). By seeing his charm. Tripur Kala got enamoured by him. (3)

Aril

She got allured by seeing the beauty and charm of Naval Kumar and sent for him through a lady attendant to come to her house. with great love, she enjoyed sensuous pleasure with him and had a great love affair with the beloved. (4)

Both the lover and the beloved, (having cohabitation) were feeling greatly satisfied and enjoyed the bliss of life. Whit beautiful eyes, they were glancing at each other and were smiling for a moment even. They were kissing each other and wriggling the breast nipples. (5)

ਚੋਰਾਸਿਯਨ ਆਸਨਨ ਕਰਤ ਬਨਾਇ ਕੈ।।
ਕਾਮ ਕਲੋਲ ਮਚਾਇ ਅਧਿਕ ਸੁਖ ਪਾਇ ਕੈ।।
ਕੋਕਸਾਰ ਕੋ ਭੇਦ ਉਚਰੈ ਬਨਾਇ ਕਰ।
ਹੋ ਨਿਰਖਿ ਪ੍ਰਭਾ ਬਲਿ ਜਾਹਿ ਦੋਊ ਮੁਸਕਾਇ ਕਰਿ।। ੬।।

Chorasiyan asain karat banai kai.
Kaam kalol machaie adhik sukh paie kai.
Koksar kai bheid ucharai banaie kar.
Ho nirakh prabha bal jahai douoo muskai kar. (6)

ਚੌਪਈ

ਏਕ ਦਿਵਸ ਇਮਿ ਜਾਰ ਉਚਾਰੋ। ਸੁਨੁ ਰਾਨੀ ਤੇ ਕਹਿਯੋ ਹਮਾਰੋ।।
ਜਿਨਿ ਤਵ ਨਾਥ ਬਿਲੋਕੋ ਆਈ। ਦੁਹੂੰਅਨ ਹਨੇ ਕੋਪ ਉਪਜਾਈ।। ੭।।

Choupaiee

Ek divas im jaar ucharai. Sunn rani tai kehiou hamarai.
Jin tav nath bilokai aiee. Duhuan hanai kop upjaiee. (7)

ਤ੍ਰਿਯੋ ਬਾਚ

ਪ੍ਰਥਮ ਰਾਵ ਤਨ ਭੇਦ ਜਤਾਉ। ਬਹੁਰਿ ਚਚੇਰੇ ਨਗਰ ਦਿਵਾਉ।।
ਦੋ ਦੁੰਦਭਿ ਪੁਨਿ ਤੋਹਿ ਬੁਲੈਹੋ। ਕਾਮ ਭੋਗ ਰੁਚਿ ਮਾਨਿ ਨਚੈਹੋ।। ੮।।

Triyo baach

Pratham rav tan bheid jataouoo.
Bohar dhandorai nagar divaouoo.
Dai dundabh pun tohai bulaiho.
Kaam bhog ruch maan machaiho. (8)

They were having all the eighty-four poses of sexual relationship and were enjoying their love affair. They were revealing the secrets of Kok Shastra and were greatly involved in their love by watching the beauty of one another (were a sacrifice to each). (6)

Choupaiee

The paramour told the queen one day, "O queen ! Listen to my world. In case your spouse happende to see us both together, he would kill both of us." (7)

The woman then said

"First I will tell the whole affair (thing) to the Raja myself, and then announce it to the whole world with beat of drum and then call you with sounding of a great drum and then enjoy sensuous with you". (8)

ਅੜਿਲ

ਅਧਿਕ ਭੋਗ ਕਰਿ ਮੰਤਹਿ ਦਯੋ ਉਠਾਇ ਕੈ।।
ਆਪ ਨ੍ਰਿਪਤਿ ਸੋ ਕਹੀ ਬਾਤ ਸਮੁਝਾਇ ਕੈ।।
ਸਿਵ ਮੋ ਕੈ ਇਹ ਭਾਤ ਕਹਿਯੋ ਹੋ ਆਇ ਕਰਿ।।
ਹੋ ਸੋ ਹਉ ਹਮਾਰੇ ਤੀਰ ਕਹੋ ਅਬ ਆਇ ਕਰਿ।। ੯।।

Aril

Adhik bhog kar meeteh diou uthaie kai.
Aap nirpati sou kehi baat samjhaie kai.
Siv mo ko eh baat bhat kehiou hai aie kar.
Ho so hoau tumrai teer kahou ah aie kar.(9)

ਚੌਪਈ

ਜਬ ਦਿਨ ਏਕ ਸਭਾਗਾ ਹ੍ਵੈਹੈ।। ਮਹਾਦੇਵ ਮੇਰੇ ਗ੍ਰਿਹ ਐਹੇ।।
ਨਿਜੁ ਹਾਥਵ ਦੁੰਦਭੀ ਬਜਾਵੈ। ਕੂਕਿ ਅਧਿਕ ਸਭ ਪੁਰਹਿ ਸੁਨਾਵੈ।। ੧੦।।

Choupaiee

Jab din ek sabhaga havaihai. Mahadev merai greh aiehai.
Nij hathan dundbhi baiavai. Kook adhik sabh pureh sunavai. *(10)*

ਜਬ ਤੁਮ ਐਸ ਸਬਦ ਸੁਨਿ ਲੈਯਹੁ। ਤਬ ਉਠ ਧਾਮ ਹਮਰੇ ਐਯਹੁ।।
ਭੇਦ ਕਿਸੁ ਔਰਹਿ ਨਹਿ ਕਹਿਯਹੁ। ਭੋਗ ਸਮੇ ਤ੍ਰਿਯ ਕੋ ਭਯੋ ਲਹਿਯਹੁ।। ੧੧।।

Jab tum ais sabad sunn laieuoh.
Tab uth dham hamarai aiyoh.
Bheid kis aoureh neh kehiou.
Bhog samai triya ko bhiou lehyeoh. (11)

ਦੋਹਰਾ

ਤੁਰਤ ਆਨਿ ਮੋ ਕੋ ਭਜਹੁ ਸੁਨ ਰਾਜਾ ਸੁਖਧਾਮ।।
ਪਲਯੋ ਪਰੋਸੇ ਹੋਇ ਸੁਤ ਮੋਹਨ ਰਖਿਯਹੁ ਨਾਮ।। ੧੨।।

Dohra

Turat aan mo ko bhajoh sunu Raja sukhdhan.
Paliou parosai hoiai sut mohan rakhioh naam. (12)

Aril

After having cohabitation with the paramour, she made him get up (sent him away). Then she told the Raja explaining the whole thing. That "Shiva had told her, which I am going to detail you, coming closer." (9)

Choupaiee

"One a great wonderful day, Mahadev (Shiva) would come to my house and would be beating his small drum with his own hands, the sound being heard the whole world. (10)

"On hearing the sound of the drum, you should come to my palace. Do not leak out this secret to anyone else and realize that the time of cohabitation of the wife had come." (11)

Couplet

"O Raja, harbinger of all comforts ! Listen. Then you come immediately and have sexual companionship with me and I would beget a grown up child and I will call him by the name of Mohan." (12)

ਯੋ ਕਹਿਗ ਕੋ ਨ੍ਰਿਪ ਸੋ ਬਚਨ ਗ੍ਰਿਹ ਤੇ ਦਯੋ ਉਠਾਇ।।
ਪਠੇ ਸਹਚਰੀ ਜਾਰ ਕੋ ਲੀਨੋ ਨਿਕਟ ਬੁਲਾਇ।। ੧੩।।

Yo kehag ke nrip se bachan greh tei diou uthaie.
Pathai sehchari jaar kei leenai nikat bulaie. (13)

ਚੌਪਈ

ਕਾਮ ਭੋਗ ਪ੍ਰੀਤਮ ਸੋ ਕਿਯੋ। ਦ੍ਰਿੜ ਕਰਿ ਬਹੁਤ ਦਮਾਮੇ ਦਿਯੋ।।
ਕੂਕਿ ਕੂਕਿ ਪੁਰ ਸਕਲ ਸੁਨਾਇਸਿ। ਭੋਗ ਸਮੇਂ ਰਾਨੀ ਕੋ ਆਇਸਿ।। ੧੪।।

Choupaiee

Kaam bhog pritam so kiou. Drirr kar bohat damamai diou.
Kuk kuk pur sakal sunaiesi. Bhog samai rani ko aiesi. (14)

ਬਚਨ ਸੁਨਤ ਰਾਜਾ ਉਠਿ ਧਯੋ। ਭੋਗ ਸਮੈ ਰਾਨੀ ਕੋ ਭਯੋ।।
ਜੋ ਸਿਵ ਬਚਨ ਕਹਿਯੋ ਸੋ ਹੈਹੈ।। ਪਰਿਯੋ ਪਰੋਸੇ ਸਤੁ ਗ੍ਰਿਹ ਦੈਹੈ।। ੧੫।।

Bachan sunat raja uth dhcyo.
Bhog samai rani ko hhiou.
Jo Siv bachan kehiou so havaihai.
Pariou prosai sut greh daihai. (I5)

ਆਵਤ ਨ੍ਰਿਪਤਿ ਜਾਰ ਡਰਪਾਨੋ। ਰਾਨੀ ਸੋ ਯੋ ਬਚਨ ਬਖਾਨੋ।।
ਨਿਰਾਪ੍ਰਾਧ ਮੋ ਕੋ ਤਹਾ ਮਾਰੀਯੋ। ਮੈ ਤ੍ਰਿਯਾ ਕਛੁ ਨ ਤੋਰਿ ਬਿਗਾਰਿਯੋ।। ੧੬।।

Avat nirpati jaar darpano.
Rani so yo bachan bakhanai.
Nirapradh mo ko taha mariou.
Main triya kachhu na torai bigariou. (16)

ਸਿਵ ਬਚ ਸਿਮਰਿ ਤਹਾ ਨ੍ਰਿਪ ਗਯੋ। ਭੋਗ ਕਾਰਤ ਨਿਜੁ ਤ੍ਰਿਯ ਸੋ ਭਯੋ।।
ਪੀਠਿ ਫੇਰਿ ਗ੍ਰਿਹ ਕੋ ਜਬ ਧਾਯੋ। ਤਬ ਤ੍ਰਿਯਾ ਆਪਨੋ ਜਾਰ ਬੁਲਾਯੋ।। ੧੭।।

Siv bach simar taha nrip geyo. Bhog karat nij triya se bheyo.
Peeth pher greh ko jab dhayo. Tab triya apnai jaar bulaiyo. (17)

After telling the Raja like this, she sent him away and through her lady attendant she then called her paramour. (13)

Choupaiee

Then she enjoyed sensuous pleasure with her paramour and sounded the great drum. By shouting at the top of her paramour and sounded the great drum. By shouting at the top of her voice, she announced that the time of the queen`s cohabitation had come." (14)

On hearing the sound, the Raja came rushing there instantly that the time of the queen`s sexual companionship had come. Whatever Shiva would say, was bound to happen and we would be blessed with a grown up child. (15)

On seeing the Raja coming, the paramour got frightened and told the queen, "You are getting me killed without purpose or any fault of mine, O woman ! I have not harmed you at all." (16)

Remembering the words of Shiva, the Raja reached there and had sexual companionship with his wife. When he went away, showing his back, the queen called her paramour. (17)

ਦੋਹਰਾ

ਕਹਾ ਜਾਤ ਰਾਜਾ ਕਹਿਯੋ ਸਿਵ ਸੁਤ ਦੀਨੋ ਧਾਮ॥
ਪਲੋ ਪਲੋਸੋ ਲੀਜਿਯੋ ਮੋਹਨਿ ਰਖਿਯੋ ਨਾਮ॥ ੧੮॥

Dohra

Kaha jaat raja kehiou Siv sut deno dham.
Palai palosai leejiou mohan rakhiou naam. (18)

ਚੌਪਈ

ਪ੍ਰਥਮ ਜਾਰ ਕੋ ਬੋਲ ਪਠਾਯੋ। ਦੋ ਦੁੰਦਭੀ ਪੁਨਿ ਰਾਵ ਬੁਲਾਯੋ॥
ਬਹੁਰਿ ਕੂਕਿ ਕੋ ਪੁਰਖ ਸੁਨਾਇਸਿ। ਮਿਤਵ ਕੋ ਸੁਤ ਕੋ ਠਹਰਾਇਸਿ॥ ੧੯॥

Choupaiee

Pratham jaar ko bol pathaiou. Dai dundbhi puni rav bulaiyo.
Bohar kuk kai purakh sunais. Mitwa ko sut kai thehraiesi. (19)

ਦੋਹਰਾ

ਨਿਸ ਦਿਨ ਰਾਖਤਰ ਜਾਰ ਕੋ ਸੁਤ ਸੁਤ ਕਹਿ ਕਹਿ ਧਾਮ॥
ਸਿਵ ਬਚ ਨੋ ਨ੍ਰਿਪ ਚੁਪ ਰਹਿਯੋ ਇਹ ਛਲ ਛਲਯੋ ਸੁ ਬਾਮ॥ ੨੦॥ ੧॥

Dohra

Nis din rakhat jaar ko sut sut keh keh dham.
Siv bach Iai nrip chup rehiou eh chhal chhaliou so dham. (20) (1)

ਇਤਿ ਸੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਮੰਤ੍ਰੀ ਰੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੋ ਚੋਬੀਸ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ॥ ੨੨੪॥ ੪੨੭੪॥ ਅਫਜੂੰ॥

**Iti Sri Charitara pakhyane Tirya Charitarai mantri bhoop sambadai doi so choubees charitar samapatam.
Sat Subham sat. 224 (4274)aphjun. (Contd.)**

Couplet

Then she shouted and called the Raja saying, "O dear Raja ! Where are you going ? Shiva had blessed us with a son, a grown up child. Take this son, and name him as Mohan." (18)

Choupaiee

First she sent for the paramour. Then with the sounding of a drum, called the Raja then she announced to the town and announced the paramour as her son and kept him alogn with her. (19)

Couplet

Now she was keeping her paramour openly in the house calling him as her son. Taking it as Siva`s world, the Raja kept quiet. Thus the woman had deceived the Raja with her witchcraft.(20)

Here the two hundred and twenty-fourth eposide of the King & Minister`s dialouge regarding woman`s witchcraft from Charitar Pakhyan is completed. All is well. (224-4274)

ਚੌਪਈ

ਬਾਰਾਣਸੀ ਨਾਗਰਿਕ ਬਿਰਾਜੈ। ਜਾ ਕੋ ਲਖੋ ਪਾਪ ਸਭ ਭਾਜੈ।।
ਬਿਮਲ ਸੈਨ ਰਾਜਾ ਤਹ ਰਹਈ। ਸਭ ਦੁਰਜਨ ਕੋ ਦਲ ਕੋ ਦਹਈ।। ੧।।

Choupaiee

Baranasi nagrik birajai. Ja kai lakhai paap sabh bhajai.
Bimal sain raja the rehiee. Sabh durjan kai dal ko dehiea. (1)

ਸੁਨਤ ਕੁਅਰ ਨ੍ਰਿਪ ਕੋ ਇਕ ਸੁਤ ਬਰ। ਅਮਿਤੁ ਦਰਬੁ ਤਾ ਕੋ ਭੀਤਰ ਘਰ।।
ਜੋ ਅਬਲਾ ਤਿਹ ਰੂਪ ਤਿਹਾਰੋ। ਸਭ ਹੀ ਦਰਬੁ ਆਪਨੋ ਵਾਰੈ।। ੨।।

Sunat kuar nrip kai ik sut bar.
Amrit darab ta kai bheetar ghur.
Jo abla teh roop niharai.
Sabh hi darab apnai varai. (2)

ਦੋਹਰਾ

ਸ੍ਰੀ ਚਖੁਚਾਰ ਮਤੀ ਰਹੋ ਨ੍ਰਿਪ ਕੀ ਸੁਤਾ ਅਪਾਰ।।
ਕੋ ਰਤਿ ਪਤਿ ਕੀ ਪੁਤ੍ਰਕ ਕੋ ਰਤਿ ਕੋ ਅਵਤਾਰ।। ੩।।

Dohra

Sri Chukhchar mati rehai nrip ki suta apar.
Kai rati pati ki patarika hai rati ko avtar. (3)

ਅੜਿਲ

ਜਬ ਚਖਚਿਹਾਰ ਮਤੀ ਤਿਹ ਰੂਪ ਨਿਹਾਰਿਯੋ।।
ਯਹੋ ਆਪਨੇ ਚਿਤ ਕੋ ਬਿਖੈ ਬਿਦਾਰਿਯੋ।।
ਕਯੋ ਹੂੰ ਐਸੋ ਛੋਲ ਜਬ ਇਕ ਛਿਨ ਪਾਇਯੈ।।
ਹੋ ਕਰੋ ਨ ਨਯਾਰੋ ਨੇਕ ਸਦਾ ਬਲਿ ਜਾਇਯੈ।। ੪।।

Aril

Jab chakhchar mati teh roop nihariou.
Yeh apane chit kai bikhai bichariou.
Kiou hoon aisai chhail jo ik chhin paiyai.
Ho karo na nayaro nek sada bal jaieyai. (4)

Choupaiee

There is a town of Varanasi, by visiting which all our sins are washed away. There was a Raja by the name of Bimal Sain residing there who would destroy all the hordes of sinners coming there. (1)

Sunat Kunwar was another Raja who had a beautiful son and he had lot of money. Any woman, who happened to see him, would give all her wealthy as an offering to his charm. (2)

Couplet

The Raja had a charming daughter by the name of Chakhchar Mati, who was either Rati`s daughter or a replica of Rati herself. (3)

Aril

When Chakhchar Mati saw his charming personality, she thought to herself that if she were to get such a handsome young man, then she would never get separated from him and would always sacrifice herself to him. (4)

ਦੋਹਰਾ

ਸਹਚਰਿ ਏਕ ਬੁਲਾਇ ਕੋ ਤਾ ਕੇ ਦਈ ਪਠਾਇ।।
ਮੋ ਕੋ ਮੀਤ ਮਿਲਾਇਯੈ ਕਰਿ ਕੋ ਕੋਟਿ ਉਪਾਇ।। ੫।।

Dohra

Sehchar ek bulaie kai ta ko daiee pathaiee.
Mo ko meet milaeyai kar kai kot upaie. (5)

ਅੜਿਲ

ਦੀਜੈ ਸਖੀ ਮਿਲਾਇ ਸਜਨ ਮੁਹਿ ਚਾਹਿਯੋ।।
ਜਾ ਕੇ ਬਿਰਹ ਬਿਸੇਖ ਭਏ ਹਿਯਾ ਦਾਹਿਯੈ।।
ਜਿਯ ਆਵਤ ਉਡ ਮਿਲੈ ਸੰਕ ਕੋ ਛੋਰਿ ਕੈ।।
ਹੋ ਲੋਕ ਲਾਜ ਕੁਲ ਕਾਨਿ ਕਰੋਰਿਕ ਓਰਿ ਕੋ।। ੬।।

Aril

Deejai sakhi milaie sajan mohai chahiyai.
Ja ko bireh bisekh bhaie hiye dahiyai.
Jeu avat ur milai sunk ko chhor kai.
Ho lok laj kul kaan karorik aur kai. (6)

ਸਯਾਨੀ ਸਖੀ ਬਿਸੇਖ ਭੇਦ ਤਿਹ ਪਾਇ ਕੈ।।
ਆਨਿ ਪ੍ਰਿਯਾ ਕਹ ਪ੍ਰੀਤਮ ਦਯੋ ਮਿਲਾਇ ਕੈ।।
ਰਿਖਿ ਕੁਅਰਿ ਤਿਹ ਅੰਗ ਦਿਵਾਨੀ ਸੀ ਭਈ।।
ਹੋ ਬਿਰਹ ਸਮੁੰਦ ਕੈ ਮਾੜ ਮਗਨ ਹ੍ਵੈਕੈ ਗਈ।। ੭।।

Sayani sakni bisekh bheid teh paie kai.
Aan priya keh pritam deyo milaie kai.
Nirakh koar teh ang diwani see bhaiee.
Ho birehai samund kai majh magan hoivkai gaiee. (7)

Couplet

She sent a lady attendant to him telling her to arrange for her meeting with him by any means whatsoever. (5)

Aril

"O dear friend ! Please arrange my meeting with the beloved, as I went him badly, as my heart was pining in his separation. I am thinking (in my mind) that I should meet him immediately forgetting all my hesitation and set aside all my modesty or code of conduct (as per worldly norms). (6)

The clever attendant could gauge her secret mind and she arranged for a meeting of the beloved with the lover. On seeing his body, the princess got madly in love with him as if she was engrossed in the ocean of separation. (7)

ਚੌਪਈ

ਪ੍ਰੀਤਮ ਸਯੋ ਯੋ ਪ੍ਰਿਯਾ ਸੁਨਾਯੋ। ਤੇ ਮੇਰੇ ਮਨ ਆਜੁ ਚੁਰਾਯੋ।।
ਹੋ ਹੂੰ ਐਸ ਜਤਨ ਕਛੁ ਕਰਿਯੋ। ਸਭਹਿਨ ਤੋਹਿ ਕੋ ਬਰਿਹੋ।। ੮।।

Choupaiee

Pritam siou yo priya sunayo. Tai mere man aaj churaiyo.
Ho hoon aisjatan kuch karihai. Sabhin chhor tohai ko barhai. (8)

ਜੋ ਤੁਹਿ ਕਹੋ ਮਿਤ੍ ਸੋ ਕਰਿਯਹੁ। ਮੋਰ ਪਿਤਾ ਤੇ ਨੈਕ ਨ ਡਰਿਯਹੁ।।
ਸੂਰਜ ਨਾਮ ਆਪਨੇ ਧਰਿਯਹੁ। ਮੋਹਿ ਬਿਯਾਹਿ ਲੈ ਧਾਮ ਸਿਧਰਿਸਹੁ।। ੯।।
Jo tohai kaho mitar so kariouh. Mor pita tai naik na dariouh.
Sooraj naam apnai dhariouh. Moh biyah lai dham sidharyho. (9)

ਤਬ ਅਬੁਲਾ ਨਿਜੁ ਪਿਤਾ ਬੁਲਾਯੋ। ਪਕਰਿ ਬਾਹ ਤੇ ਮਿਤ੍ ਦਿਖਾਯੋ।।
ਸੁਨੁ ਰਾਜਾ ਸੂਰਜ ਇਹ ਆਹੀ। ਚਾਹਤ ਹੈ ਤਵ ਸੁਤਾ ਬਿਯਾਹੀ।। ੧੦।।
Tab abla nij pita bulaiyo. Pakar bah tai mitar dikhaiyo.
Sunn raja suraj eh aihiee. Chahat hai tai suta biyahi. (10)

ਦੋਹਰਾ

ਪ੍ਰਥਮ ਪ੍ਰਤਿਗਯਾ ਲੀਜਿਯੋ ਯਾ ਕੀ ਅਬੈ ਬਨਾਇ।।
ਪੁਨਿ ਮੋ ਕੋ ਇਹ ਦੀਜਿਯੈ ਸੁਨੁ ਰਾਜਨ ਕੋ ਰਾਇ।। ੧੧।।

Dohra

Pratham pratigya leejiyai ya ki abai bnaie.
Pun ma ko eh deejiyai sunn rajan ke raie. (11)

ਜਬ ਲੌ ਇਹ ਘਰ ਰਹੈ ਚੜੈ ਨ ਸੂਰਜ ਅਕਾਸ।।
ਜਬ ਇਹ ਜਾਇ ਤਹਾ ਚੜੇ ਜਗ ਮੋ ਹੋਇ ਪ੍ਰਕਾਸ।। ੧੨।।
Jab lai eh eh ghar rehai charai na suraj akas.
Jab ehjaie taha charai jug mein hoiai prakash. (12)

Choupaiee

The beloved said to her like this "that he had endeared himself to her heart immensely (stolen her heart. I would make some arrangement so that I could get married to you leaving all others." (8)

"O dear friend ! You do according to whatever I would suggest, without getting afraid of my father at all. You may call yourself as sooraj (Sun) and take me away to your place, after marrying me." (9)

When the woman called her father and showed him the friend by holding his (father`s) hand and said, "O dear Raja ! Listen. This man was sooraj and he wanted to marry your daughter." (10)

Couplet

So take a promise from him right now and then O king of kings ! Listen. Then you may hand me over to him." (11)

So long he remains in this house, the sun in the sky does not shine (rise) at all. Whenever he goes away, then the sun rises, thus the world gets illumined. (12)

ਚੌਪਈ

ਸਤਯ ਬਾਤ ਰਾਜੈ ਇਹ ਜਾਨੀ। ਭੇਦ ਨ ਲਖਿਯੋ ਕਛੁ ਅਗਯਾਨੀ॥
ਰਾਜ ਕੁਮਾਰਿ ਮੰਤ੍ ਇਕ ਪੜਿਯੋ। ਦੋ ਦਿਨ ਲਗੇ ਸੂਰਜ ਨਹਿ ਚੜਿਯੋ॥ ੧੩॥

Choupaiee

Satye baat rajai eh jani. Bhed na lakhiou kachhu agyani.
Raj kumari mantar ik pariou. Daiv din lagasi suraj neh chariyo. (13)

ਦੋਹਰਾ

ਮੰਤ੍ਨ ਸੋ ਅਬਿਮੰਤ੍ ਕਰਿ ਬਿਰਯਾ ਦਈ ਉਡਾਇ॥
ਨਿਸੁ ਨਾਇਕ ਸੋ ਜਾਨਿਯੋ ਗਗਨ ਰਹਿਯੋ ਬਹਰਾਇ॥ ੧੪॥

Dohra

Mantran so abhimantar kar birya uduiee.
Nis naiek so janiyai gagan rehiou behraiee. (14)

ਚੌਪਈ

ਜਬ ਰਾਜੈ ਇਹ ਭਾਤਿ ਨਿਹਾਰਿਯੋ। ਸਤਯ ਸੂਰਜ ਕਰਿ ਤਾਹਿ ਬਿਚਾਰਿਯੋ॥
ਤੁਰਤ ਬਯਾਹਿ ਦੁਹਿਤਾ ਤਿਹ ਦੀਨੀ। ਭੇਦ ਅਭੇਦ ਕੀ ਬਾਤ ਨ ਚੀਨੀ॥ ੧੫॥ ੧॥

Choupaiee

Jab rajaie eh bhant nihariou.
Satye sooraj kar tahai bichariou.
Turat bihaie duhita teh deeni.
Bhed abhed ki baat na cheeni. (15) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੌ ਪਚੀਸ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ॥ ੨੨੫॥ ੪੨੮੯॥ ਅਫਜੂੰ॥

**Iti Sri Charitara pakhyane Tirya Charitarai mantri bhoop sambadai doi so pachees charitar samapatam.
Sat Subham sat. 225 (4289) aphjun. (Contd.)**

Choupaiee

The Raja took it to be perfectly true, but the ignorant person did not see thought the secret. The princess recited a mantra (magic spell) and the sun did not rise for two days. (13)

Couplet

By repeating such mantras she made it known all over that the moon was trembling in the sky. (14)

Choupaiee

When the Raja saw such a thing happening, he thought him to be truly sooraj (Sun) and immediately got his daughter married to him and did not realize the secret at all. (15)

Here the two hundred and twenty-fifth eposide of the King &Minister`s dialouge regarding woman`s witchcraft from Charitar Pakhyan is completed. All is well. (225-4289)

ਦੋਹਰਾ

ਮਾਲਠੋਰ ਕੇ ਦੇਸ ਮੈ ਮਾਨਕੋਸ ਪੁਰ ਗਾਉ।।
ਮਾਨ ਸਾਹ ਇਕ ਚੋਧਰੀ ਸੁ ਤਾਵਨੰ ਠਾਉ।। ੧।।

Dohra

Malner kecdes mein malkos pur gaon.
Maan sah ik chodhri basat so tavnai thaou. (1)

ਰੁਸਤਮ ਦੇਈ ਤਵਨ ਕੀ ਰਹਤ ਸੁੰਦਰੀ ਨਾਰਿ।।
ਰੂਪ ਸੀਲ ਸੁਚਿ ਕ੍ਰਿਆ ਸੁਭ ਪਤਿ ਕੀ ਅਤਿ ਹਿਤਕਾਰ।। ੨।।

Rustam daiee tavan ki rehat sundri naar.
Roop seel such kirya subh pati ki ati hikar. (2)

ਤਾ ਸੋ ਪਤੀ ਉਨਰਾਵ ਕੀ ਕਰਤ ਚਾਕਰੀ ਨਿਤਿ।।
ਸਾਹਜਹਾਂ ਕੇ ਧਾਮ ਕੋ ਰਾਖੈ ਦਰਬੁ ਅਮਿਤਿ।। ੩।।

Ta ko pati umarao ki karat chakri nit.
Sahjahan kai sham ko rakhat darab amit. (3)

ਭਾਗ ਪਿਯਤ ਬਹੁ ਚੋਧਰੀ ਔਰ ਅਫੀਮ ਚੜਾਇ।।
ਆਠ ਪਹਰ ਘੁਮਤ ਰਹੈ ਲੋਗ ਹਸੈ ਬਹੁ ਆਇ।। ੪।।

Bhag piyat boh chodhri aur afeem charaie.
Aath pehar ghoomat rahai log hassai boh aie. (4)

ਚੌਪਈ

ਲੋਕ ਸਕਲਿ ਮਿਲਿ ਤਾਹਿ ਬਖਾਨੈ। ਮੂਰਖ ਸਾਹ ਕਛੁ ਨਹਿ ਜਾਨੈ।।
ਜੋ ਨਰ ਭਾਗ ਅਫੀਮ ਚੜਾਵੈ। ਤਾ ਕਹ ਸੁਧਿ ਕਹੋ ਕਬ ਆਵੈ।। ੫।।

Chopaiee

Lok sakal mil tahai bakhani. Moorakh sah kachhu neh janai.
Jo nar bhaag afeem charravai. Ta keh sudh kaho kab avai. (5)

Couplet

There was a village named Malkous Pur in the land of Malner. There was a landlord, called Man Shah there. (1)

He had a beautiful wife, named Rustom Devi, who was virtuous woman by appearance, was gentle and pure of heart with virtuous deeds and was loved by her spouse. (2)

Her husband was an employee of Umrao and was guarding the wealth (treasurer) of ShahJahan (was a treasurer). (3)

The lanlord was consuming hemp along with opium, He was always roaming around (all the twenty-four hours) and people would laugh at him. (4)

Choupaiee

All the people would get together and talk ill about him, but the foolish landlord would not realize anything. The person who was consuming hemp and opium all the time, how could he be in senses any time. (5)

ਸਾਹ ਕਈ ਚਿਤ ਮਾਝ ਸੁ ਚਿੰਤ ਬਿਚਾਰਿ ਕੈ।।
ਸਭ ਧਨ ਇੰਨ ਕੋ ਹਰੋ ਚਰਿਤ੍ ਦਿਖਾਰਿ ਕੈ।।
ਹਜਰਤਿ ਹੂੰ ਕੋ ਦਰਬੁ ਸਦਨ ਹਰਿ ਨਿਯਾਇਹੋ।।
ਹੋ ਸਭ ਸੋਫਿਨ ਕੋ ਮੂੰਡ ਮੂੰਡ ਕੈ ਖਾਇਹੋ।। ੬।।

Sah kari chit majh so chint bichar kai.
Sabh dhan in kai harou charitar dikhar kai.
Hajrat hun ko darab sadan har leiouoho.
Ho sabh sofin ko moond moond kai khaieho. (6)

ਹਜਰਤਿ ਜੂ ਕੋ ਪ੍ਰਥਮ ਖਜਾਨਾ ਸਭ ਲਯੋ।।
ਪੁਨਿ ਸੋਫਿਨ ਕੋ ਦਰਬੁਂ ਧਰੋਹਰਿ ਧਰਤ ਭਯੋ।।
ਬਹੁਰਿ ਅਤਿਥ ਕੋ ਭੇਸ ਤ੍ਰਿਯਹਿ ਪਹਿਰਾਇ ਕੈ।।
ਹੋ ਬਨੀ ਕਚਹਿਰੀ ਭੀਤਰ ਦਇ ਪਠਾਇ ਕੈ।। ੭।।

Hajrat ju ko pratham khajana sabh liou.
Pun sofin ko sarab dharohar dharat bhiou.
Bohar atin ko bhes triyah pehraic kai.
Ho bani kachhiri bheetar dei pathai kai. (7)

ਦੋਹਰਾ

ਹਜਰਤਿ ਕੋ ਲੋਗਨ ਸਹਿਤ ਲੀਨੋ ਦਰਬੁ ਚੁਰਾਇ।।
ਭਰਿ ਥੈਲੀ ਠਿਕਰੀ ਧਰੀ ਮੁਹਰੈ ਕਰੀ ਬਨਾਇ।। ੮।।

Dohra

Hajrat ko logan sehat leeno darab churaie.
Bhar thaili thikri dhari maharai kari banaie. (8)

Aril

The Shah thought to himself somehow to usurp the wealth of all by enacting some witchcraft. "First take away the wealth of the king and then I should take away the money from others as well by deceiving them. (6)

So at first he took away all the treasure (wealth) from the king`s treasury and then kept the money of various employees as safe with him and then sent his wife, dressed as a Yogan (ascetic woman) to the court. (7)

Couplet

She stole the king`s wealth along with other people, and filled up bags with stones which were properly sealed. (8)

ਅੜਿਲ

ਮਾਨਿ ਸਾਹ ਬਹੁ ਭਾਗ ਅਫੀਮ ਚੜਾਇ ਕੈ।। ਘੁਮਤ ਘੁਮਤ ਤਹਾ ਪਹੁੰਚਯੋ ਜਾਇ ਕੈ।।
ਤਬ ਲੋ ਕਹਿਯੋ ਅਤਿਥ ਇਕ ਠੀਕਰੀ ਦੀਜਿਯੋ।। ਹੋ ਕਾਜੁ ਹਮਾਰੋ ਆਜੁ ਚੌਧਰੀ ਕੀਜਿਯੈ।। ੯।।

Aril

Maar. sab both bhag afteem charrie kai.
Ghumat ghumat taha pohunchiou jai kai.
Tab lou kehiou atith ik thikri deejiyai.
Ho kaaj hamaro aaj choudhary keejiyai. (9)

ਦਯੋ ਏਕ ਘਟਿ ਫੋਰਿ ਬਹੁਤ ਠੀਕਰੀ ਭਈ।।
ਤਿਨ ਤੇ ਏਕ ਉਠਾਇ ਅਤਿਥ ਕੋ ਕਰ ਦਈ।।
ਲੈ ਕੇ ਜਬੈ ਅਤੀਤ ਨਿਰਖ ਤਾ ਕੋ ਲਯੋ।।
ਹੀ ਏਕ ਕਚਹਿਰੀ ਮਾਝ ਸ੍ਰਾਪ ਤਰੁਨੀ ਦਯੋ।। ੧੦।।

Diou ek ghat phor bohat thikri bhaiee.
Tin' tai ek uthaie atith kai kar daiee.
Lai kai jab ateet nirakh ta ko liou.
Ho ek kachehri majh sarap turni diou. (10)

ਠੀਕਨ ਹੀ ਕੋ ਦਰਬੁ ਸਕਲ ਹ੍ਵੈ ਜਾਇ ਹੈ।।
ਹਜਰਤਿ ਲੋਗਨ ਸਹਿਤ ਨ ਕਛੁ ਧਨ ਪਾਇ ਹੈ।।
ਕਾਜਿ ਕ੍ਵੋਰਿ ਕੁਟੁਵਾਰ ਖਜਾਨੋ ਤਬ ਲਹਿਯੋ।।
ਹੋ ਸਤਿ ਸ੍ਰਾਪ ਭਯੋ ਕਹਿਯੋ ਅਤਿਥ ਜੈਸੋ ਦਸੋ।। ੧੧।।

Tikra hi ko darab sakal hevai jaie hai.
Hajrat logan sahit na kachhu dhan paie hai.
Kaaj karor kutvar khajano tab lehiou.
Ho sat sarap bhiou kehiou atith jaisai diou. (11)

Aril

Then Man Shah, having taken some hemp and opium came over there while roaming around, when the Yogi said, Pray give me one stone. O Landlord ! Please do this function (job) for me." (9)

He broke one pitcher, thus many earthen stones were made out of it and gave away one to the Yogi. saw this, then the woman turned into a Yogi, went to the court and gave one curse. (10)

All this wealth will (turn into) become of stone pieces only and the king, along with other people will not be left with any wealth. Then the Kazi, along with Kotwal checked up the treasury and the curse of the Yogi had come to be true (as there were all stone pieces only). (11)

ਸਭ ਸੋਫਿਨ ਕੋ ਮੂੰਡਿ ਮੂੰਡਿ ਅਮਲੀ ਗਯੋ।।
ਮੁਹਰੇ ਲਈ ਨਿਕਾਰਿ ਠੀਕਰੀ ਦੈ ਭਯੋ।।
ਆਜੁ ਲਗੋ ਓਹਿ ਦੇਸ ਅਤਿਥ ਕੋ ਮਾਨਿਯੋ।।
ਹੋ ਮਸਲਾ ਇਏ ਮਸਹੂਰ ਜਗਤ ਮੈ ਜਾਨਿਯੋ।। ੧੨।।

Sab sofin ko moond moond amli geyou.
Moharai laiee nikar thikari dai bhiou.
Aaj lagai oh des atith ko maniou.
Ho masla eh mashur jagat mein janiai. (12)

ਦੋਹਰਾ

ਵਾ ਕੋ ਖਾਨਾ ਨੈ ਲਿਖਿਯੋ ਹਜਰਤਿ ਜੂ ਕੋ ਬਨਾਇ।।
ਸ੍ਰਾਪ ਦਿਯੋ ਇਕ ਅਤਿਥ ਨੈ ਸਭ ਧਨ ਗਯੋ ਗਵਾਇ।। ੧੩।। ੧।।

Dohra

Va kai khana nai likhiou hajrat ju ko banaie.
Sarap diou ik atith nai sabh dhan geyo gavai. (13) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੋ ਛਬਸਿਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ।। ੨੨੬।। ੪੩੦੨।। ਅਫਜੂੰ।।

**Iti Sri Charitam pakhyane Tirya Charitarai mantri bhoop sambadai doi so chhabeesavai charitar sampatam.
Sat subham sat. 226 (4302) aphjun. (Contd.)**

ਦੋਹਰਾ

ਦੇਸ ਮਾਲਵਾ ਕੇ ਬਿਖੈ ਮਦਨ ਸੈਨ ਇਕ ਰਇ।।
ਗੜ ਤਾ ਸੋ ਰਾਜਾ ਬਿਧਹਿ ਔਰ ਨ ਸਕਿਯੋ ਬਨਾਇ।। ੧।।

Dohra

Des malwa kai bikhai madan sain ik raie.
Garh ta so raja bidheh aour na sakiou banaie. (1)

That drug addict had thus deceived everybody and taken away all the money. Having taken out gold coins, he had filled the treasury with some pieces. Till to-day the Yogi is being worshipped there. This problem should be given due importance in the world. (12)

Couplet

The clerk of the treasury then wrote to the king, that all the wealth had been destroyed due to the curse of a Yogi. (13)

Here the two hundred and twenty-sixth episode of the King`s & Minister`s dialouge regarding woman`s witchcraft from Charitar Pakhyan is completed. All is well. (226-4302)

Couplet

There wa a Raja, Madan Sain,in the land of Malwa, After creating him, the creator could not mould another one with the same beautiful body. (1)

ਨਾਮ ਰਹੈ ਤਿਹ ਤਰੁਨਿ ਕੋ ਸ੍ਰੀ ਮਨਿਮਾਲ ਮਤੀਯ।।
ਮਨਸਾ ਬਾਚਾ ਕਰਮਨਾ ਬੀਸ ਕਰਿ ਰਾਖਿਯੋ ਪੀਯ।। ੨।।
Naam rehai teh tarun ko sri manimal matieu.
Mansa bacha karmana basi kar rakhiou piye. (2)

ਪੂਤ ਤਹਾ ਇਕ ਸਾਹੁ ਕੋ ਨਾਮ ਰਾਇ ਮਹਬੂਬ।।
ਰੂਪ ਸੀਲ ਸੁਚਿ ਬ੍ਤਨ ਮੈ ਗੜਿਯੋ ਬਿਧਾਤੈ ਖੂਬ।। ੩।।
Poot taha ik sahu ko naam mehboob.
Roop seel suchi bartan mai gariyo bidhtai khub. (3)

ਚੌਪਈ

ਅਮਿਤ ਤਰੁਨ ਕੋ ਰੂਪ ਬਿਰਾਜੋ। ਜਿਹ ਮੁਖ ਨਿਰਖ ਚੰਦ੍ਮਾ ਲਾਜੈ।।
ਸੁੰਦਰ ਸਮ ਤਾ ਕੋ ਕੋਊ ਨਾਹੀ। ਰੂਪਵੰਤ ਪ੍ਰਗਟਿਯੋ ਜਗ ਮਾਹੀ।। ੪।।

Choupaiee

Amit tarun ko roop biraji. Jeh mukh nirakh chandrama lajai.
Sunder sam ta ko kouoo nahi. Roopvant pragtiou jug mahi. (4)

ਜਬ ਰਾਨੀ ਵਹ ਕੁਅਰ ਨਿਹਾਰਿਯੋ। ਇਹੋ ਆਪਨੋ ਹਿ੍ਦੈ ਬਿਚਾਰਿਯੋ।।
ਕੈ ਇਹ ਆਜੁ ਬੋਲਿ ਰਤਿ ਕਰਿਯੈ। ਕੋ ਉਰ ਮਾਰਿ ਕਟਾਰੀ ਮਾਰਿਯੈ।।
Jab rani veh koar nihariou. Ehai apnai hirdai biachariou.
Kai eh aaj bol rati kariou. Kai ur maar katari marieyai. (5)

ਲਹਿ ਸਰਚਰੀ ਇਕ ਹਿਤੁ ਬੁਲਾਈ। ਚਿਤ ਕੀ ਬਿ੍ਥਾ ਤਾਹਿ ਸਮਝਾਈ।।
ਮੇਰੀ ਕਹੀ ਮੀਤ ਸੋ ਕਹਿਯਹੁ। ਜੋ ਮੁਰਿ ਆਸ ਜਿਯਨ ਕੀ ਚਰਿਯਹੁ।। ੬।।
Leh sechari ik hitu bulaiee. Chit ji birtha tahi samjhaiee.
Mer kehi meet so kehiouh. Ji mur aas jayan ki chehouh. (6)

ਦੋਹਰਾ

ਸੁਨਿ ਆਤੁਰ ਬਦੁ ਕੁਅਰਿ ਕੋ ਸਖੀ ਗਈ ਤਹ ਧਾਇ।।
ਤਾਹਿ ਭਲੇ ਸਮੁਝਾਇ ਕੋ ਉਹਿ ਦਯੋ ਮਿਲਾਇ।। ੭।।
Sunn atur bach loar kai sakhi gaiee teh dhaie.
Tahui balaji samjhaie ke ehoh deuo molaie. (7)

His wife was known by the name of Manmati and she had a magical spell (control) over her beloved (spouse) in word, mind and action. (2)

There was a Shah`s son also, who was called Mehboob Rai, who was created as a great noble in beauty, good natured longer and celibacy by the Lord. (3)

Choupaiee

That young man was very handsome and on seeing him, even the moon would feel belittled (moon`s beauty was no match) and there was none else so beautiful and he proved to be the most impressive personality in the world. (4)

When the queen saw this handsome youth (prince), then she thought to herself either to call him today itself and have a love arrear with him or to kill herself by piercing a dagger in her body. (5)

So she called a trustworthy lady attendant and explained to her the secret of her mind and said, "If you want to see me alive anymore, then you pass my heart`s desire to the beloved friend. (6)

Couplet

On hearing such strong sentiments of the queen, the attendant went to him and after explaining him the whole position clearly, she managed to arrange his meeting with the queen. (7)

ਅੜਿਲ

ਮਨ ਭਾਵੰਤਾ ਮੀਤ ਕੁਅਰਿ ਜਬ ਪਾਇਯੋ।।
ਲਖਿ ਛਬਿ ਲੋਲ ਅਮੋਲ ਗਰੇ ਸੋ ਲਾਇਯੋ।।
ਲਪਟਿ ਲਪਟਿ ਦੋਊ ਜਾਹਿ ਤਰੁਨ ਮੁਸਕਾਇ ਕੈ।।
ਹੋ ਕਾਮ ਕੇਲ ਕੀ ਰੀਤਿ ਪ੍ਰੀਤਿ ਉਪਜਾਇ ਕੈ।। ੮।।

Man bhavanta meet kaur jab payeu.
Llakh chhab lol amol garav so laiou.
Lapat lapat douoo jahai tarun muskaie kai.
Ho kaam ki reet preet upjaie kai. (8)

ਤਬ ਲੈ ਰਾਜਾ ਗ੍ਰਿਹ ਰਾਨੀ ਕੋ ਆਇਯੈ।।
ਆਦਰ ਅਧਿਕ ਕੁਅਰਿ ਕਰਿ ਮਦਰਾ ਪਯਾਇਯੋ।।
ਗਿਰਿਯੋ ਮਤਿ ਹ੍ਵੈ ਨ੍ਰਿਪਤਿ ਖਾਟ ਪਰ ਜਾਇ ਕੈ।।
ਹੋ ਤਬ ਹੀ ਤੁਰਤਹਿ ਲਿਯ ਤ੍ਰਿਯ ਜਾਰ ਬੁਲਾਇ ਕੈ।। ੯।।

Tab lou raja greh rani kai aiyo.
Adar adhik kuar kar madra peuaiyo.
Giriou mat hevai nirpat khat par jaie kai.
Ho tab hi turteh lieu triya jar bulai kai. (9)

ਨ੍ਰਿਪ ਕੀ ਛਤਿਯਾ ਉਪਰ ਆਪਨੀ ਪੀਠਿ ਧਰਿ।।
ਕਾਮ ਕੋਲ ਦ੍ਰਿੜ ਕੀਯ ਨਿਜੁ ਮੀਤ ਬੁਲਾਇ ਕਰਿ।।
ਮਦਰਾ ਕੋ ਮਦ ਛਕੋ ਨ ਕਛੁ ਰਾਜੇ ਲਹਿਯੋ।।
ਹੋ ਲੇਤ ਪਸ੍ਯਾਰੇ ਭਯੋ ਨ ਕਛੁ ਮੁਖ ਤੇ ਕਹਿਯੋ।। ੧੦।।

Nrip ki chhaiya upar apnipeeth dhar.
Kam kel drir kieu nij meet bulaie kai.
Madra ke mud chhakai na kachhu rajai lehiou.
Ho lait pasavarai bheou na kachh mukh tai kehiou. (10)

Aril

When the queen got the beloved friend of her own choice, then seeing his charming personality she embraced him pressing him to her bosom. Both the young persons were laughing and clasping each other in their embraces and enjoying sensuous pleasure, were showing each other`s love for the beloved . (8)

In the meantime the Raja had arrived at the queen`s house. The queen welcomed him nicely and then made him drink, fell down on the cot. Then the queen sent for her (beloved) paramour immediately. (9)

Then lying down with her back on the chest of the Raja, the queen had cohabitation with her paramour. Being fully drunk with liquor, the king did not realize anything and continued shifting his sides (positions) but would not say anything. (10)

ਕਾਮ ਭੋਗ ਕਰਿ ਤ੍ਰਿਯ ਦਯੋ ਉਠਾਇ ਕੈ॥
ਮੁੜ ਰਾਵ ਕਛੁ ਭੇਦ ਨ ਸਕਿਯੋ ਪਾਇ ਕੈ॥!
ਇਹ ਛਲ ਛੋਲੀ ਛੋਲ ਸੁ ਛਲਿ ਪਤਿ ਕੋ ਗਈ॥
ਹੋ ਸੁ ਕਬਿ ਸਯਾਮ ਇਹ ਕਥਾ ਤਬੈ ਪੂਰਨ ਭਈ॥ ੧੧॥ ੧॥

Kaam bhog kar triya pieu diou uthaie kai.
Moor rav kaschh bheid na sakhiou paie kai.
Eh chhal chhaili chhail so chhal pati ko gaiee.
Ho so kab siam eh katha tabai puran bhaiee. (11) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਦੋਇ ਸੋ ਸਤਾਈਵੋਂ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ॥ ੨੨੭॥ ੪੩੧੩॥ ਅਫਜੂੰ॥

Iti Sri Charitam pakhyane triya Charitrai mantri bhoop sambadai doi so sataieevai charitar sampatam.
Sat subham sat. 227 (4313) aphjun. (Contd.)

ਚੌਪਈ

ਉਤਰ ਦੇਸ ਨ੍ਰਿਪਤਿ ਇਕ ਰਹਈ। ਬੀਰਜ ਸੇਨ ਜਾ ਕੋ ਜਗ ਕਹਈ॥
ਬੀਰਜ ਮਤ ਤਵਨ ਬਰ ਨਾਰੀ। ਜਾਨਕ ਰਾਮਚੰਦ੍ ਕੀ ਪਯਾਰੀ॥ ੧॥

Choupaiee

Uttar des nirpat ik rehiai. Beeraj sain ja ko jug kehaiei.
Beeraj mati tavan bar nari. Janak Ramchander ki piari. (1)

ਅਧਿਕ ਕੁਆਰ ਕੋ ਰੂਪ ਬਿਰਾਜੈ। ਰਤਿ ਪਤਿ ਕੀ ਰਤਿ ਕੀ ਛਬਿ ਲਾਜੈ॥
ਜੋ ਅਬਲਾ ਤਾ ਕੋ ਲਖਿ ਜਾਈ। ਲਾਜ ਸਾਜ ਤਜਿ ਰਹਤ ਬਿਕਾਈ॥ ੨॥

Adhik koar ko roop birajai. Rati pati ki rati chab lajai.
Jo abla ta ho lakh jaiee. Laaj saaj taj rehat bikaiee. (2)

Then after having sexual relationship, the queen made the paramour to get up from there and the foolish Raja could nor grasp the secret. Thus with this deceitful action, the clever and smart youths (Chhail and Chhaili) the woman had deceived the spouse. The poet Siam has stated that the episode then ended there. (11)

Here the two hundred and twenty-seventh episode of the dialogue between the king &the Minister regarding woman`s witchcraft from Charitar Pakhyan is completed.
All is well. (227-4313)

Choupaiee

There was a Raja in the North (area), who was called by the name of Biraj Sain by the people and Biraj Mati was his beautiful wife, and she appeared like Ramchander`s beloved Sita. (1)

The Prince was very handsome and seeing his charming personality, even the beauty of Rati, Kamdev`s wife, was feeling ashamed (belittled). When the woman would perceive his charm she would get fully enamored by his beauty and forget about her modesty even. (2)

ਦੋਹਰਾ

ਏਕ ਸਾਹ ਹੀ ਪੁਤ੍ਰਿਕਾ ਜਾ ਕੋ ਰੂਪ ਅਪਾਰ।।
ਨਿਰਖਿ ਮਦਨ ਜਾ ਕੋ ਰਹੈ ਨਯਾਇ ਚਲਤ ਸਿਰ ਝਾਰਿ।। ੩।।

Dohra

Ek sah ki putrika jako roop apar.
Nirakh madan ja ko rahai niyaie chalat sir jhar. (3)

ਅੜਿਲ

ਏਕ ਦਿਵਸ ਬਹੁ ਰਾਇ ਅਖੇਟ ਸਿਧਾਇਯੋ।।
ਉਚ ਧੋਲਹਰ ਠਾਢਿ ਕੁਅਰ ਲਖਿ ਪਾਇਯੈ।।
ਤਰੁਨਿ ਸਾਹੁ ਕੀ ਸੁਤਾ ਰਹੀ ਉਰਝਾਇ ਕੈ।।
ਹੋ ਹੋਰਿ ਨ੍ਰਿਪਤਿ ਕੀ ਪ੍ਰਭਾ ਸੁ ਗਈ ਬਿਕਾਇ ਕੈ।। ੪।।

Aril

Ek divas voh raie akhet sidhaiou.
Uch dholhar thadd koar lakh paiyo.
Tarun sahu ki suta rehi urjhai kai.
Ho hori nirpat jki prabha so gaiee bikaie kai. (4)

ਚੌਪਈ

ਤਾਹੀ ਠਾਢਿ ਇਕ ਚਰਿਤ ਬਨਾਇਸਿ। ਡੋਰਿ ਬਡੀ ਕੀ ਗੁਡੀ ਚੜਾਇਸਿ।।
ਤਾ ਮੈ ਇਹੈ ਸੰਦੇਸ ਪਠਾਵਾ।। ਭੇਤ ਚਿਤ ਕੋ ਨ੍ਰਿਪਹਿ ਜਤਾਵਾ।। ੫।।

Choupaiee

Tahi thadh ik charit banaies. Do badi ki gudi charis.
Tamein chai sandes pathava. Bheit chit ko nirpat jatava. (5)

Couplet

There was the daughter of a Shah, who was very beautiful. Seeing her beauty (charm) even Kamdev (god of love) would bow to her charm (would feel belittled). (3)

Aril

One day the Raja went on a hunting spree and getting atop a huge palace saw this beautiful belle. Even the young daughter of the Shah got entangled by his love on seeing him (got enamored by him) and was almost sold out to him. (4)

Choupaiee

While standing and watching there, she played a game (witchcraft) and she arranged to fly a kite a long thread sent a message thought this kite, thus clarifying her heart`s desire to the Raja. (5)

ਕਬਿਤ

ਤਾਜੀ ਤੂ ਤੁਰਾਇ ਕੈ ਅਸਾੜੀ ਓੜਿ ਰਾਹ ਪੌਣਾ
ਜਾਲਿਮ ਜਵਾਲ ਦੁਹਾ ਨੈਨਾ ਨੂੰ ਨਚਾਵਣਾ।।
ਅੰਜਨ ਦਿਵਾਇ ਬਾੜ ਬਿਸਿਖ ਚੜਾਇ ਕੈ
ਖੁਸਾਲੀ ਨੂੰ ਬੜਾਇ ਨਾਲੇ ਕੰਢਾ ਨੂੰ ਚੜਾਵਣਾ।।
ਬਦਲ ਦਿਖਾਉਣਾ ਸਾਨੂੰ ਛਾਤੀ ਨਾਲ ਲਾਣਾ ਅਤੇ ਨੈਣਾਂ
ਨਾਲਿ ਨੈਣ ਜੋੜਿ ਵੇਹਾ ਨੇਹੁ ਲਾਵਣਾ।।
ਬਾਢੇਂ ਪਤ੍ ਆਟਾ ਮੋਹੀ ਬਯਾ ਨ ਜਾਣਾ ਸਾਈ
ਯਾਰੋ ਜੀ ਅਸਾਡੇ ਪਾਸ ਆਵਣਾ ਹੀ ਆਵਣਾ।। ੬।।

Kabit

Taji kun turaie kai asari aurr rah ponna.
Jalim jawal duha naina nu nachavana.
Anajn divayi baar bisikh charaiee kai.
Khumail nu baraie nalal kanifa nu charwana.
Badan patar ana mohai milai biya na jana saiee.
Yaro ji asadai paas avna hi avna. (6)

ਦੋਹਰਾ

ਗੁਡੀਯਾ ਬਿਖੈ ਸੰਦੇਸ ਲਿਖਿ ਦੀਨੋ ਕੁਅਰਿ ਪਠਾਇ।।
ਤਨਿਕ ਬਾਰ ਲਾਗੀ ਨਹੀ ਨ੍ਰਿਪਹਿ ਪਹੁੰਚੀ ਜਾਇ।। ੭।।

Dohra

Gudia bikhai sandes likh deeno koar pathaiee.
Tanik bar lagi nhi nirpeh pohenchi jaie. (7)

ਚੌਪਈ

ਪਤੀਯਾ ਛੋਰਿ ਲਖੀ ਪ੍ਰਿਯ ਕਹਾ। ਇਹ ਪਠਿਯੋ ਲਿਖਿ ਉਹਾ।।
ਯਾ ਗੁਤੀਯਾ ਪਰ ਬੈਠਹੁ ਧਾਈ। ਚਿੰਤ ਨ ਕਰਹੁ ਚਿਤ ਮੈ ਰਾਈ।। ੮।।

Choupaiee

Patiya chhor lakhi priya kaha. Eh pathiou taruni likh uha.
Ya gudiya parbaithoh dhaiee. Chint na karoh chit mein raiee. (8)

"O dear Paramour ! By moving your horse, please arrange to come my way and try to satisfy these two eyes, burning in your separation. By putting collieries in your eyes, burning in your separation. By putting collieries in your eyes and with the arrows of your eyes fixed on the bow and then take enough wine to please me and then show me your charming beauty. Then take me in your true love. Come immediately on reading this letter ane do not go away without meeting me and must come and meet me positively. (6)

Couplet

Thus the princess sent this written message through the kite. As the kite flew with little wind, it reached the Raja instantly. (7)

Choupaiee

On opening the letter, the beloved saw this letter, wherein it was written by the woman. "Please sit on this kite and o dear Raja ! Without having any hesitation in mind, please come immediately." (8)

ਕੋ ਗੁਡਿਯਾ ਉਪਰ ਚੜਿ ਆਵਹੁ। ਨਾਤਰ ਤਾਗ ਤਰੇ ਕਰਿ ਜਾਵਹੁ।।
ਜੋ ਤੁਹਿ ਗਿਰਨ ਧਰਨਪਰ ਦੇਊ। ਸ੍ਵਰਗ ਸਾਚ ਕਰਿ ਬਾਸ ਨ ਲੇਉ।। ੯।।

Kai gudia upar charr avoh. Natar tang tarai kar javoh.
Jo tohai giran dharan par deiouoo. Swarag sach kar bas na leiouoo. (9)

ਦੋਹਰਾ

ਮਾਤ ਪਛ ਸਤ ਸਪਤ ਪਿਰੁ ਪਰੋ ਨਰਕ ਕੁਲ ਸੋਇ।।
ਜੋ ਗੁਡਿਯਾ ਤੇ ਭੂਮਿ ਪਰਿ ਪਤਨ ਤਿਹਾਰੋ ਹੋਇ।। ੧੦।।

Dohra

Matar pachh sat sapat pit parai narak kul soiai.
Jo gudia tai bhoom par patan tiharo hoiai. (10)

ਚੌਪਈ

ਤੁਮ ਯਾ ਕੋ ਪਿਯ ਡੋਰਿ ਨ ਜਾਨਹੁ। ਸਗੁਆ ਕੋ ਯਾ ਕੋ ਪਹਿਚਾਨਹੁ।।
ਤੁਮਰੋ ਬਾਲ ਬਿਘਨ ਨਹਿ ਹ੍ਵੈਹੈ।। ਯਾ ਮੈ ਦੇਖਿ ਪਾਵ ਧਰਿ ਲੈਹੈ।। ੧।।

Choupaiee

Tum ya ko prem dor na janoh. Sagua kai ya ko pehichano.
Tumrai baal bighan neh havai hai. Ya mein dekh pav dhar laihai. *(11)*

ਦੋਹਰਾ

ਮੰਤ੍ ਸਕਤਿ ਤੇ ਮੈ ਕਿਯਾ ਸਗੁਆ ਯਾਹਿ ਬਨਾਇ।।
ਸੋਕ ਤਯਾਗਿ ਕਰਿ ਆਈਯੈ ਸੁਨੁ ਰਾਜਨ ਕੇ ਰਾਇ।। ੧੨।।

Dohra

mantar sakat tai mein kiya sagua yahai banaie.
sunk tiyag kar aieyai sun rajan ke raie. (12)

Either come immediately with the kite itself or accept your defeat (by passing underneath the legs). If you were to fall on the ground, then do not make me proceed to heavens, (I would not let you down, thus facing death). (9)

Couplet

(O darling (beloved) !) My seven dynasties of mother`s side and seven dynasties of father`s side (maternal and paternal side) would befall in the helt, if you are let down by me anytime (if you were to fall to the ground from the kite)." (10)

Choupaiee

"O beloved ! Do not consider this thread only, consider it as a cradle, and by stepping on it, you could verify and no harm will come to you (this is my promise)." (11)

Couplet

"I have made it a cradle for you with my occult power (of magic spell) o king of kings ! Please come without hesitation". (12)

ਚੌਪਈ

ਜਬ ਰਾਜੇ ਐਸੀ ਸੁਨੀ ਪਾਈ। ਚਿਤ ਕੀ ਸੰਕ ਸਗਲ ਬਿਸਰਾਈ।।
ਹਯ ਤੇ ਉਤਰਿ ਡੋਰਿ ਪਰ ਚਢਿਯੋ। ਆਨੰਦ ਅਧਿਕ ਚਿਤ ਮੈ ਬਢਿਯੋ।। ੧੩।।

Choupaiee

Jab rajai aisi sunn paiee. Chit ki sunk sagal bisraiee.
Heu te utar dot par chadiyo. Anand adhik chit mein badhiyo. (13)

ਅੜਿਲ

ਕੁਅਰ ਕੁਅਰਿ ਤੇ ਤੀਰ ਪਹੁਚਯੋ ਆਇ ਕੈ।। ਕਾਮ ਭੋਗ ਕੋ ਕਿਯੋ ਹਰਖ ਉਪਜਾਇ ਕੈ।।
ਸਾਹ ਤਬ ਲਗੇ ਦ੍ਵਾਰ ਪਹੁਚਯੋ ਆਇ ਕਰਿ।।
ਹੋ ਤਬੈ ਤਰੁਨਿ ਸੋ ਬਾਤ ਕਹੀ ਪਿਯ ਨੈਨ ਭਰਿ।। ੧੪।।

Aril

Kuar kuari kai teer pohchiou aie kai. Kam bhog ko leeyo upj aie kai.
Sah tab lagai dwar pohichiou aie kar.
Ho tabai taruni so bat kahi piye nain bhar. (14)

ਅਬ ਤ੍ਰਿਯ ਤੁਮਰੋ ਸਾਹ ਮੈ ਗਹਿ ਮਾਰਿ ਹੈ।। ਇਹੀ ਧੋਲਹਰ ਉਪਰ ਤੇ ਮੁਹਿ ਡਾਰਿ ਹੈ।।
ਟੂਕ ਟੂਕ ਹ੍ਵੈ ਸਭੈ ਪਸੁਰਿਯਾ ਜਾਇ ਹੈ।। ਹੋ ਤੁਹਿ ਭੇਟੈ ਹਮ ਆਜੁ ਇਹੈ ਫਲ ਪਾਇ ਹੈ।। ੧੫।।
Ab triya tumro sah mein greh maar hai. Ehi dholhar upar tai mohai daar hai.
Tuk tuk haiv sabhaipasriya jaie hai.
Ho tuhi bhetai hum aaj ehai phal paie kai. (15)

ਨ੍ਰਿਪ ਚਿੰਤਾ ਚਿਤ ਭੀਤਰ ਕਛੂ ਨ ਕੀਜਿਯੋ।।
ਨਿਰਖਿ ਹਮਾਰੋ ਚਰਿਤ ਅਬੈ ਹੀ ਲੀਜਿਯੈ।।
ਬਾਰ ਤਿਹਾਰੈ ਏਕ ਨ ਬਾਕਨ ਪਾਇ ਹੈ।।
ਹੋ ਹਮ ਸੋ ਭੋਗ ਕਮਾਇ ਹਸਤ ਗ੍ਰਿਹ ਜਾਇ ਹੈ।। ੧੬।।
Nrip chinta chit bheetar kachhu na kaajiyai.
Nirakh hamarai charit abai hi leejiyai.
Bar tiharai ek na bakan paie hai.
Ho hum so bhog kamaie hasat greh jaie hai. (16)

Choupaiee

When the Raja heard (read) such a thing then he got rid of all his mind's hesitation or restrictions. Getting down (alighting) from the horse he rode on to the thread having lot of jou at heart. (13)

Aril

The prince then reached near the princess and they had a sexual affair with satisfaction, by that time the Shah had come near the gate. Then the princess, with tears in her eyes told the paramour. (14)

"O darling ! Your Shah will now kill me and would throw me down the place from the top. All my ribe would get broken. We will get this reward for meeting you." (15)

The queen said, "O King ! Do not have any worry in the mind, You will see my witchcraft just now, and no harm would be done to you. You will go home smiling after having cohabitation with me with full joy." (16)

ਮੰਤ੍ ਸਕਤਿ ਹੁੰਡੀਆ ਤਿਹ ਕਿਯੋ ਬਨਾਇ ਕੈ।।
ਪਕਰਿ ਕਾਨ ਤੇ ਪਤਿ ਕੋ ਦਿਯੋ ਦਿਖਾਇ ਕੈ।।
ਬਹੁਰਿ ਮੇਖ ਭੇ ਬਾਹਯੋ ਨਿਪਹਿ ਬਨਾਇਕ ਕਰਿ।।
ਹੋ ਬਹੁਰਿ ਤਵਨ ਕੋ ਕਿਯੋ ਸੁਦੇਸ ਉਠਾਇ ਕਰਿ।। ੧੭।।

Mantar sakat hunadai teh kiou banie kai.
Pakar kan tai pati ko diou dikhaie kai.
Bohar mekh bhai badhiou nripeh banaie kar.
Ho bohar tavan kai kiyo sudes uthaie kai. (17)

ਸਾਹ ਨਿਰਖ ਤੇ ਗੁਡੀਯਾ ਦਈ ਚੜਾਇ ਕੈ।।
ਕਰਿ ਕੈ ਸੰਗਿ ਸ੍ਵਾਰ ਦਯੋ ਨ੍ਰਿਪੋਡਾਇ ਕੈ।।
ਪਿਯਹਿ ਨਿਰਖਤੋ ਮੀਤ ਦਯੋ ਪਹੁੰਚਾਇ ਘਰ।।
ਹੋ ਭੇਦ ਅਭੇਦ ਨ ਕਛੂ ਜੜ ਸਕਿਯੋ ਬਿਚਾਰ ਕਰਿ।। ੧੮।।

Sah nirakh tai gudiya dauee charrie kai.
Kar kai sing svar diou nriohaie kai.
Pieheh nirakhitai meet diou pohchaie ghar.
Ho bheid abheid na kachh jarr sakiou bichar. (18)

ਦੋਹਰਾ

ਸਾਹੁ ਸੁਤਾ ਨਿਰਖਿਤਿ ਪਤਿਹ ਗੁਡੀਯਾ ਦਈ ਚੜਾਇ।।
ਤਾ ਪਰ ਬਧੋ ਬਜੰਤ੍ ਥੇ ਬਾਜਤ ਭਏ ਬਨਾਇ।। ੧੯।।

Dohra

Sah suta nirakhit pateh gudiya dei charraie.
Ta par badhai bajantar thai bajat bhai banaie. (19)

ਬਿਹਸਿ ਨਾਰਿ ਨਿਜ ਨਾਥ ਸੋ ਕਹਿਯੋ ਪਿਯਹਿ ਪਹੁਚਾਇ।।
ਮਿਤ੍ ਹਮਾਰੋ ਸਾਹ ਇਹ ਦਏ ਦਮਾਮੋ ਜਾਇ।। ੨੦।।

Bihis nar nij nath so kahiyo pieu pohchaie.
Mitar hamarai sah eh daiee damamai jaie. (20)

With the strength of her occult powers (magic spell) he was transformed into a lamb and holding his ear by hand she showed it to her husband. Then the Raja was hung up with the peg and then sent them away to their homes. (17)

In the presence of the Shah, the woman flew the kite with the Raja and the bwloved was sent home while the spouse was watching all this. But the fool could not realize the secret behind it. (18)

Dohra

The Shah`s daughter had flown the kite while her husband was watching and the musical instruments attached prodeuced musical sounds. (19)

After sending the beloved to his house, the queen said to the husband, while laughing. "Our friend is this Shah who was making all the musical sounds and going back." (20)

ਚੌਪਈ

ਇਹ ਛਲ ਮੀਤ ਸਦਨ ਪਹੁਚਾਯੋ। ਤ ਕੋ ਬਾਰ ਨ ਬਾਕਨ ਪਾਯੋ॥
ਨਿਜੁ ਪਤਿ ਭੇਦ ਅਭੇਦ ਨ ਚੀਨੋ। ਕਬਿ ਪ੍ਰਸੰਗ ਪੂਰਨ ਤਬ ਕੀਨੋ॥ ੨੧॥ ੧॥

Choupaiee

Eh chaal meet sadan pohchaiou. Ta ko bar na bakan paieyo.
Nij pati bheid abhed na cheeno. Kab parsang puran tab keeno. (21) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਦੋਇ ਸੋ ਅਠਾਈਸ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ॥ ੨੨੮॥ ੪੩੩੫॥

**Iti Sri Charitara pakhyane Tirya Charitarai mantri bhoop sambadai doi so athiees charitar samapatam.
Sat Subham sat. 228 (4335) aphjun. (Contd.)**

ਚੌਪਈ

ਪਲਵਨ ਦੇਸ ਛਤ੍ਰਿਨੀ ਰਹੈ। ਬੁਧਿ ਮਤੀ ਜਾ ਕੋ ਜਗ ਕਹੈ॥
ਜਬ ਤਨ ਤਾਹਿ ਬਿਰਧਤਾ ਆਇਸ। ਤਬ ਤਿਨ ਏਕ ਚਰਿਤ੍ਰ ਬਨਾਇਸ॥ ੧॥

Choupaiee

Palval des chhatrini rehai. Budh mati ja ko jug kehai.
Jab tan tahai birdhata aies. Tab tin ek charitar banaie. (1)

ਦ੍ਵੈ ਸੰਦੂਕ ਜੁਤਿਯਨ ਭਰੇ। ਮੁਹਰਨ ਕੇ ਕੁਲਿ ਸੁਨਤ ਉਚਰੇ॥
ਪੁਤ੍ਰ ਪਉਤ੍ਰ ਤਾ ਦਿਨ ਤੇ ਤਾ ਕੇ। ਉਦਿਤ ਭਏ ਸੇਵਾ ਕਹ ਵਾ ਕੇ॥ ੨॥

Davai sandook juleyan bharai. Mohran kai kul sunat uchrai.
Putar potar ta din tai ta kai. Udit bhaie sewa keh va kai. (2)

ਦੋਹਰਾ

ਜੁ ਕਛੁ ਕਹੋ ਪ੍ਰਿਯ ਮਾਨਹੀ ਸੇਵਾ ਕਰਹਿ ਬਨਾਇ॥
ਆਇਸੁ ਮੈ ਸਭ ਹੀ ਚਲੈ ਦਰਬੁ ਹੇਤ ਨਨਚਾਇ॥ ੩॥

Dohra

Jo kachh kehai pireu manhi seva karai banaie.
Aies mein sabh hi chalai darab heit lalchaiee. (3)

Choupaiee

With this deceitful action, she managed to send the paramour (safely) to his home, without causing any harm. While her husband could not gauge the secret behind it. Then the poet felt the episode as completed. (21)

Here the two hundred and twenty-eighth eposide of the king`s & Minister`s dialogue regarding woman`s characterzation from Charitar Pakhyan is copleted. All is well. (228-4334)

Choupaiee

There was a Khatri woman residing in Palwal land. She was called Budh Mati by the people. She had grown old then she played a game trick (witchcraft). (1)

She packed up shoes in two boxes and announced them to be full of gold coins. From that day onwards, her sons and grandsons stareted serving her nicely. (2)

Couplet

Whatever she would say, was accepted by them as suitable and they would serve her nicely. All were obeying her dictates due to the greed of money (which they could gain from her). (3)

ਚੌਪਈ

ਜੋ ਆਗਯਾ ਤ੍ਰਿਯਾ ਕਰੈ ਸੁ ਮਾਨੈ। ਜੂਤਿਨ ਕੋ ਮੁਹਰੋ ਪਹਿਚਾਨੈ।।
ਆਜੁ ਕਾਲਿ ਬੁਚਿ ਮਰਿ ਜੈਹੈ। ਸਭ ਹੀ ਦਰਬੁ ਹਮਾਰੋ ਹ੍ਵੈਹੈ।। ੪।।

Choupaiee

Jo agya triya karai so manai. Jutin ko moharai pehchanai.
Aaj kaal budhi mar jaihai. Sabh hi darab hamarai havaihai. (4)

ਜਬ ਤਿਹ ਨਿਕਟ ਕੁਟੰਬ ਸਭਾਵੈ। ਤਹ ਬੁਚਿਯਾ ਯੋ ਬਚਨ ਸੁਲਾਵੈ।।
ਜਿਯਤ ਲਗੋ ਇਹ ਦਰਬੁ ਹਮਾਰੋ। ਬਹੁਰਿ ਲੀਜਿਯਹੁ ਪੂਤ ਤਿਹਾਰੈ।। ੫।।

Jab tai nikat kutamb sambhavai. Teh budia yo bachan sunavai.
Jeyat Iago eh darab hamarai. Bohar leejioh pooty tiharai. (5)

ਜਬ ਵਹੁ ਤ੍ਰਿਯਾ ਰਗਿਨੀ ਭਈ। ਕਾਜੀ ਕੁਟਵਾਰਹਿ ਕਹਿ ਗਈ।।
ਕਰਮ ਧਰਮ ਜੋ ਪ੍ਰਥਮ ਕਰੈਹੈ। ਸੋ ਸੁਤ ਬਹੁਰਿ ਖਜਾਨੋ ਲੈਹੈ।। ੬।।

Jab voh triya rogani bhaiee. Kaji kutvareh keh gaiee.
karam dharam jo pratham karaiho. So sut bohar khajanai laiho. (6)

ਦੋਹਰਾ

ਕਰਮ ਧਰਮ ਸੁਤ ਜਬ ਨਰੀ ਕਰੋ ਨ ਪ੍ਰਥਮ ਬਨਾਇ।।
ਤਬ ਲੈ ਸੁਤਨ ਨ ਦੰਜਿਯਹੁ ਹਮਰੋ ਦਰਬੁ ਬੁਲਾਇ।। ੭।।

Dohra

Karam dharam sut jab lagai karai na preatham banaie.
Tab lai sutan na deejioh hamrai darab bulaie. (7)

ਚੌਪਈ

ਕਿਤਿਕ ਦਿਨਨ ਬੁਢਿਯਾ ਮਰਿ ਗਈ। ਤਿਨ ਕੋ ਹ੍ਰਿਦਨ ਖੁਸਾਲੀ ਭਈ।।
ਕਰਮ ਧਰਮ ਜੋ ਪ੍ਰਥਮ ਕਰੈਹੈ। ਪੁਨਿ ਇਹ ਬਾਇ ਖਜਾਨੋ ਲੈਹੇ।। ੮।।

Choupaiee

Kitak dinan budia mar gaiee. Tin ko hirdan khusali bhaiee.
Karaṃ dharam jo pratham karai hai. Pun eh bataie khajanai laihai. (8)

Choupaiee

Whatever the whoman was ordering, was obeyed by all of them and were considering the shoes as gold coins. They were thinking in their mind that sooner or later the old woman die and all the wealth (money) would belong to them. (4)

Whenever the wholw family would gather at her place then old lady would say to them. "So long I anm alive, this wealth belonged to me, but after me, O sons! It blong to you, so you may take it," (5)

When the woman became sick, she had informed the Kazi and Kotwal, that whosoever would perform her last rites, that son would deserve all my wealth. (6)

Couplet

"So long my sons would not perform my last rites, this money is not to be given to them by sending for them." (7)

Choupaiee

After few days the old woman died. The sons and grandsons got delighted a theart. Whosoever would perform the last rites, of the woman, would claim her money and distribute among them. (8)

ਦੋਹਰਾ

ਕਰਮ ਧਰਮ ਤਾ ਕੇ ਗਰੇ ਅਤਿ ਧਨਿ ਸੁਤਨ ਲਗਾਇ।।
ਬਹਰਿ ਸੰਦੂਕ ਪਨੀਨ ਕੇ ਛੋਰਤ ਤੇ ਮਲਿ ਆਇ।। ੯।।

Dohra

Karam dharam ta ke karai ati dhan sutan lagaiee.
Bohar sanduk panen kai chhorat te mil aie. (9)

ਚੌਪਈ

ਇਹ ਚਰਿਤ੍ ਤ੍ਰਿਸ ਸੇਵ ਕਰਾਈ। ਸੁਤਨ ਦਰਬੁ ਕੋ ਲੋਭ ਦਿਖਾਈ।।
ਤਿਨ ਕੇ ਅੰਤ ਨ ਕਛੁ ਕਰ ਆਯੋ। ਛਲ ਬਲ ਅਪਨੋ ਮੁੰਡ ਮੰਡਾਯੋ।। ੧੦।। ੧।।

Choupaiee

Eh charitar triya save karaiee. Sutan darab kou lobh dikhaiee.
Tin kai ant na kuchh kar aiyo. Chhal bal apnai mund mundaiyo. (10) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੀਤ੍ਰੀ ਭੂਪ ਸੀਬਾਦੇ ਦੋਇ ਸੋ ਉਨਤੀਸ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ।। ੨੨੯।। ੪੩੪੪।।

Iti Sri Charitara pakhyane Tirya Charitarai *mantri bhoop* sambadai doi so untees charitar samapatam.
Sat Subham sat. 229 (4344) aphjun. (Contd.)

ਦੋਹਰਾ

ਮਾਲਨੇਰ ਕੋ ਦੇਸ ਮੈ ਮਰਗਜ ਪੁਰ ਇਕ ਗਾਉ।।
ਸਾਹ ਏਕ ਤਿਹ ਨ ਬਸਤ ਮਦਨ ਸਾਹ ਤਿਹ ਠਾਉ।। ੧।।

Dohra

Malner kai des mein magraj pur ik gayo.
Sah ek teh tha basat madan sah teh nao. (1)

ਮਦਨ ਮਤੀ ਤਾ ਕੀ ਤ੍ਰਿਯਾ ਜਾ ਕੋ ਭੂਪ ਅਪਾਰ।।
ਆਪੁ ਮਦਨ ਨਠਕੇ ਰਹੈ ਤਿਹ ਰਤਿ ਰੂਪ·ਬਿਚਾਰ।। ੨।।

Madan mati teh te triya ja ko roop apar.
Aap madan thathkai rehai teh rati roop bichar. (2)

Couplet

The sons then performed her last rires by spending lot of money and then came toghther to open the boxes of shoes. (9)

Choupaiee

Thus the woman got herself served by her sons through this witchcraft (game play) and finally they did not gain anything and got themselves (shaved off) in loss due to this deceitful action. (10)

Here the two hundred and twenty-ninth episode of the King's & Minister's regarding woman's characterzation from Charitar Pakhyan is completed. All well. (229-4344)

Couplet

There was a village called Margajpur in the land of Malner and a Shah used to live there whose name was Madan Shah. (1)

He had a wife by the name of Madan Mati, who was very beautiful. Kamdev (the god of love) was getting surprised, thinking her to be in the from of Rati (his wife). (2)

ਚੇਲਾ ਰਾਮ ਤਹਾ ਹੁਤੋ ਏਕ ਸਾਹ ਕੋ ਪੂਤ।।
ਸਗਲ ਗਠਨ ਭੀਤਰ ਚਤੁਰ ਸੁੰਦਰ ਮਦਨ ਸਰੂਪ।। ੩।।
Chela Ram taha hutai ek sab ko poot.
Sagal gunan bheetar chatur sunder madan saroop. (3)

ਚੌਪਈ

ਚੇਲਾ ਰਾਮ ਸਭੋ ਤ੍ਰਿਯ ਲਜਿਯੋ। ਤਾ ਕੋ ਤਬੈ ਮਦਨ ਤਨ ਗਹਿਯੋ।।
ਤਰੁਨਿ ਤਦਿਨ ਤੇ ਰਹਤ ਲੁਭਾਈ। ਨਿਰਖਿਸਜਨ ਛਬਿ ਰਹੀ ਬਿਕਾਈ।। ੪।।

Choupaiee

Chela Ram jabai triya lejiou. Ta ko tabai madan tan gehiou.
Tarun tadin tai rehat lubhaiee. Nirakh saj an chhab rehi bikaiee. (4)

ਅੜਿਲ

ਦੂਤੀ ਪਠੈ ਤਾਹਿ ਗ੍ਰਿਹ ਬੋਲਿ ਪਠਾਇਯੋ।। ਕਾਮ ਭੋਗ ਤਾ ਸੋ ਬਹੁ ਭਾਤਿ ਕਮਾਇਯੋ।।
ਸੋਇ ਸਾਹ ਜਬ ਜਾਇ ਤੇ ਤਾਹਿ ਬੁਲਾਵਈ।।
ਹੋ ਤਾਹਿ ਭਏ ਰਸ ਰੀਤਿ ਪ੍ਰੀਤਿ ਉਪਜਾਵਹੀ।। ੫।।

Aril

Duti pathai tahsi greh bol pathaieou. Kam bhog ta sou boh bhant kamaieou.
Soiai sah jab jaie tai tahai bulaviee. Ho tahai bhaie ras reet preet upjaviee. (5)

ਚੌਪਈ

ਤਰੁਲੀ ਉਠਤ ਸਾਹ ਹੂ ਜਾਗਿਯੋ। ਪੁਛਨ ਤਾਹਿ ਆਪੁ ਯੋ ਲਾਗਿਯੋ।।
ਜਾਤ ਹੁਤੀ ਕਹ ਤਰੁਨਿ ਬਤਾਵਹੁ। ਹਮਰੋ ਚਿਤ ਕੋ ਭਰਮੁ ਮਿਟਾਵਹੁ।। ੬।।

Choupaiee

Taruni uthat sah hun jagiou. Puchan tahai aap yo lagiou.
Jaat huti keh tarun batavoh. Hamrai chit kai bharam mitavoh. (6)

ਸੁਨਹੁ ਸਾਹ ਮੈ ਬਚਨ ਉਚਾਰੋ। ਤੁਮਰੇ ਚਿਤ ਕੋ ਭਰਮ ਉਤਾਰੋ।।
ਮੋਹੁ ਟੂਟਿ ਕੈਫ ਜਬ ਗਈ। ਲੇਤ ਤਬੈ ਪਸਵਾਰਨ ਭਈ।। ੭।।
Sunoh sah mein bachan ucharai. Tumrai chit kai bharam utarai.
Moh tut kaifjb gaiee. Lait tabai pasvaran bhaiee. (7)

There was a son of a trader (Shah by the name of Chela Ram, who was adept in all the virtues and was charming like Kamdev himself (god of love). (3)

Choupaiee

When the woman saw Chela Ram, she was enamoured by his charming personality (she was under the control of Kamdev). Since possessed by his love due to the beloved`s smartness. (4)

Aril

By sending one lady messenger she called him at her place and them had carious types of cohabitations with him. When the Shah (her husband) would go to sleep, she would call him and would enjoy sensuous pleasure with him, thus showing her love for him. (5)

Choupaiee

One day, when the woman got up, then the husband (Shah) also got awakened and he asked her himself. "O dear (woman) ! Where are you going ? Thus dispel my minds doubt (about yourself)" (6)

"O Shah ! Listen to my words ! I would like to cast away any doubts in your mind. When my addiction gets affected, then I am rolling about in the bed." (7)

ਦੋਹਰਾ

ਐਸ ਨਿਸਾ ਕਰਿ ਸਾਹ ਕੀ ਦੀਨੋ ਬਹੁਰਿ ਸਵਾਇ।।
ਤੁਰਤ ਮੀਤ ਪੈ ਚਲਿ ਗਈ ਯਾਰ ਭਜੀ ਲਪਟਾਇ।। ੧।।

Dohra

Ais nisa kar sah ki deeno bohar savaie.
Turat meet pai chal gaiee yar bhaji laptaie. (8) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੋ ਤੀਸਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ।। ੨੩੦।। ਅਫਜੂੰ।।

**iti Sri Charitara pakhyane Tirya Charitarai mantri bhoop sambadai doi so teesvai charitar samapatam.
Sat Subham sat. 230 (4352) aphjun. (Contd.)**

ਦੋਹਰਾ

ਦੇਸ ਬਾਵਨੀ ਕੇ ਰਹੈ ਮਾਲਵ ਨਾਮ ਗਵਾਰ।।
ਮੈਲ ਕਲਾ ਤਾ ਕੀ ਤਰੁਨਿ ਜਾ ਕੋ ਰੂਪ ਅਪਾਰ।। ੧।।

Dohra

Des bavni kai rehai malav naarn gavar.
Main kala ta ki tarun ja ko roop apar. (1)

ਦੀਰਘ ਦੇਹ ਤਾ ਕੋ ਰਹੈ ਪੁਸਟ ਅੰਗ ਸਭ ਠੋਰ।।
ਦਿਰਘ ਪੁਸਟ ਤਾ ਸਮ ਤਰੁਨਿ ਦੁਤਿਯਾ ਨ ਜਗ ਮੈ ਔਰ।। ੨।।

Deeragh deh ta ko rehai pusat ang sabh thor.
Deeragh pusat ta sum tarun dutiya najug mein aur. (2)

Couplet

Thus removing the Shah`s doubt`s, she made him sleep again and she herself went to her paramour and a sexual relationship by clasping her in his embrace. (8)

Here the two hundred and thirtieth episode of the dialogue between the King & Minister regarding woman characterization from Charitar Pakhyan is completed. All well. (230-4352)

Couplet

There was a villager called Malav in the land of Bavni. His wife, Main Kala was very beautiful. (1)

Her body was very huge with very strong limbs. There was no other woman in the world with such large (huge) build up or huge body (with such strong body there was none else.) (2)

ਅੜਿਲ

ਫੌਜਦਾਰ ਇਕ ਗਾਉ ਤਵਨ ਕੋ ਆਇਯੋ।।
ਪਯਾਸ ਘਾਮ ਤੋ ਅਧਿਕ ਤਵਨ ਦੁਖ ਪਾਇਯੋ।।
ਪਾਨਿ ਚਾਹਿਯੋ ਜਟਿਯਾ ਤਿਨ ਦਯੋ ਉਠਾਇ ਕੈ।।
ਹੋ ਨਿਰਖਿ ਤਵਨ ਕੋ ਰੂਪ ਰਹਿਯੋ ਉਰਝਾਇ ਕੈ।। ੩।।

Aril

Faujdar ik gao tavan ke aiyo.
Paryas gham te adhik tavan dukh paieyo.
Paan chahiou jatiya tin diou utjaie kai.
Ho nirakh tavan ko roop rahiou urjhaie kai. (3)

ਚਿਤ ਮੈ ਕਿਯਾ ਬਿਚਾਰ ਜੁ ਯਾ ਕੋ ਪਾਇਯੋ।।
ਏਕ ਪੁਤ੍ ਯਾ ਤੋ ਭਰਿ ਕੈ ਉਪਜਾਇਯੋ।।
ਅਧਿਕ ਬਲੀ ਸੋ ਹ੍ਵੈ ਸਭ ਜਗ ਜਾਨਿਯੋ।।
ਹੋ ਤਾ ਕੋ ਡੀਲ ਸਮਾਨ ਨ ਔਰ ਬਖਾਨਿਯੋ।। ੪।।

Chit mein kiya bichar jo ya ko paieyai.
Ek putar ya tai bhaj kai upj aieyai.
Adhik bali so havai hai sabh jug janiyai.
Ho ta ko deel saman na aur bakhaniyai. (4)

ਦੋਹਰਾ

ਫੌਜਦਾਰ ਇਕ ਸਹਚਰੀ ਤਾ ਕੇ ਦਈ ਪਠਾਇ।।
ਨਿਸਾ ਕਰੀ ਧਨੁ ਦੇ ਘਨੋ ਭੇਦ ਸਕਲ ਸਮੁਦਾਇ।। ੫।।

Dohra

Faujdar ik sehchari ta ki deiee pathaie.
Nisa kari dhan dei ghano bhed sakal samjhaie. (5)

Aril

An army man (Faujdar) happened to come there in the village, and he was in great agony due to heat and thirst, and he wanted to drink water and that Jat woman gave him water by making him get up. Seeing her stout and beautiful body he (Foujdar) got allured by her. (3)

So he thought to himself that he should somehow get hold of this woman, and then beget a son by having a sexual companionship with her. He would be very powerful and would be known throughout man in the world (as a great warrior). There would be no other man in the world to compare with him in his shout build up (huge size). (4)

Couplet

The Foujdar, calling a lady attendant explained his mind`s secret and satisfied her by giving her lot of money and then sent to the jat woman (with his message of love). (5)

ਅੜਿਲ

ਸੁਨਤ ਸਹਚਰੀ ਬਚਨ ਤਹਾ ਕੋ ਜਾਤ ਭੀ।।
ਭਾਂਤਿ ਭਾਂਤਿ ਸੋ ਤਾਹਿ ਤਰੁਨਿ ਸਮੁਝਾਤ ਭੀ।।
ਪਲਟ ਪਿਯਾ ਹੀ ਇਹ ਭਾਤ ਕਹਿਯੋ ਸਮਝਾਇ ਕੈ।।
ਹੋ ਮਿਲਿ ਹੈ ਤੁਮ ਸੋ ਆਜੁ ਸੁ ਰਾਤੀ ਆਇ ਕੈ।। ੬।।

Aril

Sunat sehchari bachan taha kou jeet bhi.
Bhant bhant so thahai tarun samjhat bhi.
Palat piya hi rh bhat kehiou samjhaie kai.
Ho mil hai tum so aaj so rati aie kai. (6)

ਫੌਜਦਾਰ ਪਰ ਨਾਰਿ ਵਹੈ ਅਟਕਤ ਭਈ।।
ਅਰਧ ਰਾਤੀ ਤਿਹ ਤੀਰ ਮਿਲਨ ਕੇ ਹਿਤ ਗਈ।।
ਫੂਲ ਪਾਨ ਮਦ ਪਾਨ ਸੇਜ ਸੁਭ ਕੋ ਰਚਿਯੋ।।
ਹੋ ਭਜੀ ਸਿਗਰ ਨਿਸੁ ਤ੍ਰਿਯਾ ਸੁਰਤਿ ਐਸੀ ਮਚਿਯੋ।। ੭।।

Faujdar par nar vehai atkat bhaiee.
Ardh ratri teh teer milan ke hit gayi.
Phool paan mud paan sej sabh ko rachiou.
Ho bhaji sugar nis triya surat aisi machiou. (7)

ਨਿਸੁ ਸਿਗਰੀ ਕੋ ਕੇਲ ਤਰੁਨਿ ਦ੍ਰਿੜ ਪਾਇ ਕੈ।।
ਬਿਨੁ ਦਾਮਨ ਕੋ ਦਏ ਰਹੀ ਉਰਝਾਇ ਕੋ।।
ਕਹਿਯੋ ਬਿਹਸਿ ਪਿਯਮੈ ਇਕ ਚਰਿਤ ਦਿਖਾਇ ਹੋ।।
ਹੋ ਨਿਜੁ ਨਾਇਕ ਕੋ ਮਾਰਿ ਤਿਹਾਰੋ ਆਇ ਕੈਂ।। ੮।।

Nis daman ke tarun drirr paie ke.
bin daman kai deiai rehi urjhaie kai.
Kehiou bihas piye mein ik charit dikhai ho.
Ho nijj kou maar tiharai aie hai. (8)

So the attendant, hearing his worlds, went to the woman and was trying to make her agree by giving many reasons (with great reasoning). On coming back from there, she explained to the Foujdar jkj((army ((army man) that she would come in the night to meet him. (6)

That woman also got enamored by the Foujdar and came to meet him at midnight. She had embellished herself with flowers, betel nuts and took some wine also and had bedecked the bed also nicely. The sexual love affair was such that it continued throughout the whole night (with sexual relationship). (7)

Having got a man, who could continue with his cohabitation throughout the night, that woman became his save (was sold to him without any payment). She told the paramour with a laugh that "I will show you a witchcraft after killing my husband, I would come to you." (8)

ਦੁਹੂੰ ਹਾਥ ਦ੍ਰਿੜ ਬਦਨ ਧਰਤ ਭੀ ਜਾਇ ਕੈ।।
ਬਇ ਭਈ ਮੁਰਦਾਯੋ ਦਈ ਉਡਾਕਿ ਕੈ।।
ਮੂੰਦਿ ਮੂੰਦਿ ਮੁਖ ਰਖਤ ਕਹਾਊ ਕਰਤ ਹੈ।।
ਹੋ ਦੇਖਹੁ ਲੋਗ ਸਭਾਇ ਪਿਯਾ ਮੁਰ ਮਰਤ ਹੈ।। ੯।।

Douoonhun hath drir badan dharat bhi jaie kai.
Baie bhaiee murrarou daiee uraie kai.
Moond moond mukh rakhat kahaou karat hai.
Ho dekhoh log sabhaie piya mur marat hai. (9)

ਚੌਪਈ

ਜਯੋ ਉਹ ਚਹਤ ਕੈ ਪਾਇ ਪੁਕਾਰੈ। ਮੋਰਿ ਆਨਿ ਕੋਊ ਪ੍ਰਾਨ ਉਬਾਰੈ।।
ਤਬੋ ਤ੍ਰਿਯ ਮੂੰਦਿ ਮੂੰਦਿ ਮੁਖ ਲੇਈ। ਨਿਕਸ ਨ ਸ੍ਵਾਸਨ ਬਾਹਰ ਦੇਈ।। ੧੦।।

Choupaiee

Jiou oh chahat ke haie pukarai. Mor aan kouoo pran ubarai.
Bheyo triya mund mund mukh laiee. Nikas na savasan bahar daiee. (10)

ਅੜਿਲ

ਸੁਸਾਕੁਲ ਹ੍ਵੈ ਭੂਮਿ ਮੁਰਛਨ ਹ੍ਵੈ ਗਿਰਿਯੋ।।
ਗ੍ਰਾਮ ਬਸਿਯਨ ਆਨਿ ਧਰਿਯੋ ਆਖਿਨ ਹਿਰਿਯੋ।।
ਜਿਯਤ ਕਛੁ ਤ੍ਰਿਯ ਜਾਨਿ ਗਈ ਲਪਟਾਇ ਕੋ।।
ਹੋ ਮਨ ਦਲ ਚੁਟ੍ਰਨ ਸੋ ਪਿਯ ਦਯੋ ਖਪਾਇ ਕੋ।। ੧੧।।

Aril

Savasakul hevai bhoom murchhan havai giriou.
Gram basieyan aan dhariou akhin hiriou.
Jiyat kachh triya jaan gaiee laptai kai.
Ho mal dal chutran so pieu diou kapaiee kai. (11)

Going back home, she placed both her hands on the face of her spouse with great strength. She spread a a rumor that her husband was husband was suffering from dysentery due to some disease (malady). She would press his mouth (with hands) saying, "what was happening to him." (9)

Choupaiee

The more that man would try to raise a cry saving his life, the more strongly the woman would press her hands on his mouth, so that he could not breathe even freely. (10)

Aril

Due to the suffocation of his breath, the man fell down on the ground unconscious. The village folks came and saw his condition by holding his body and saw the whole thing with their own eyes. The woman seeing that still he was breathing slightly (feebly) embraced him, clasping him tightly and then crushing him tightly she managed to kill him finally. (11)

ਅਰਧ ਦੁਪਹਰੀ ਜਿਨ ਕਰਿ ਪਿਯਹਿ ਸੰਘਾਰਿਯੋ॥
ਗ੍ਰਾਮ ਬੀਸਯਨ ਨਾਢੇ ਚਰਿਤ ਨਿਹਾਰਿਯੋ॥
ਮੂੰਦਿ ਮੂੰਦਿ ਮੁਖ ਨਾਕ ਹਹਾ ਕਹਿ ਕੈ ਰਹੀ॥
ਹੋ ਬਾਤ ਰੋਗ ਪਪਤਿ ਮਰੇ ਨ ਬੈਦ ਮਿਲਯੋ ਦਈ॥ ੧੨॥

Ardh dupehri jin kar piyeh sanghariou.
Gram basiyan thadai charit nihariou.
Moond moond mukh nak kaha keh rehi.
Ho bat rog pati marai na baid miliou daiee. (12)

ਚੌਪਈ

ਸਭਹਿਨ ਦੇਖਤ ਪਤੀ ਕੋ ਮਾਰਿਯੋ। ਗ੍ਰਾਮ ਬਾਸਿਯਨ ਕਛੁ ਨ ਬਿਚਾਰਿਯੋ॥
ਪਤਿ ਕੇ ਬਯੋਗ ਸਦਨ ਤਜਿ ਗਈ। ਤਾ ਕੇ ਰਹਤ ਜਾਇ ਗ੍ਰਿਹ ਭਈ॥ ੧੩॥ ੧॥

Choupaiee

Sabhin dekhat pati ko mariyo.
Gram basiyan kachhu na bichariou.
Pati kai biyog sadan taj gaiee.
Ta ko rehat jaie greh bhaiee. (13) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੌ ਇਕਤੀਸ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ॥ ੨੩੧॥ ੪੩੬੫॥ ਅਫਜੂੰ॥

**Iti Sri Charitara pakhyane Tirya Charitarai mantri bhoop sambadai doi so iktees charitar samapatam.
Sat Subham sat. 231 (4365) aphjun. (Contd.)**

ਦੋਹਰਾ

ਇਕ ਰਾਜਾ ਮੁਲਤਾਨ ਕੋ ਬਿਰਧ ਛਤ੍ਰ ਤਿਹ ਨਾਮ॥
ਬਿਰਧ ਦੇਹ ਤਾਹ ਕੋ ਰਾਹ ਜਾਨਤ ਸਿਗਰੋ ਗ੍ਰਾਮ॥ ੧॥

Dohra

Ik raja multan ko biradh chhatar teh naam.
Biradh deh ta ko rehai janat sagro gram. (1)

At noon the woman had killed her husband, and the whole town had watched this deceitful action by pressing his nose and mouth, she was crying, saying `Alas` her husband had died of some disease (like baat malady) and she could not find any physician to trait him. (12)

Choupaiee

The woman had killed her husband before the very eyes of everyone, while the village residents could not gauge the secret behind it. She left the house in the separation of her spouse and started living in the house of Foujdar. (13)

Here the two hundred and thirty-one episode of the King`s & Minister`s dialogue regarding woman witchcraft from Charitar Pakhyan is completed. All is well. (231-4365)

Couplet

There was a Raja of Multan by the name of Birdh Chhatar. The whole village had known that he had grown old. (1)

ਚੌਪਈ

ਤਾ ਕੋ ਧਾਮ ਪੁਤ੍ ਨਹੀ ਭਯੋ। ਰਾਜਾ ਅਧਿਕ ਬਿਰਧ ਹ੍ਵੈ ਗਏ।।
ਏਕ ਨਾਰਿ ਤਬ ਔਰ ਬਯਾਹੀ। ਅਧਿਕ ਰੂਪ ਜਾ ਕੇ ਤਨ ਆਹੀ।। ੧।।

Choupaiee

Ta ko dham putar nehi bheyo. Raja adhik biradh hovai geyo.
Ek naar tab aur beyahi. Adhik roop ja ko tan ahi. (2)

ਸ੍ਰੀ ਬਡਡਯਾਛ ਮਤੀ ਜਗ ਕਹੋ। ਜਿਹ ਲਖਿ ਮਦਨ ਥਕਿਤ ਹ੍ਵੈ ਰਹੇ।।
ਸੋ ਰਾਨੀ ਤਰੁਨੀ ਜਬ ਭਈ।। ਮਦਨ ਕੁਮਾਰ ਨਿਰਖਿ ਕਰਿ ਲਈ।। ੩।।

Sri baddeyachh mati jug kehai. Jeh lakh madan thakit haiv rehai.
So rani taruni jab bhaiee. Madan kumar nirakh kar laiee. (3)

ਤਾ ਦਿਨ ਤੇ ਹਰ ਅਰਿ ਬਸ ਭਈ। ਗ੍ਰਿਹ ਕੀ ਭੂਲਿ ਸਕਲ ਸੁਧਿ ਗਈ।।
ਪਠੌ ਸਹਚਰੀ ਤਾਹਿ ਬੁਲਾਯੋ। ਕਾਮ ਭੋਗ ਰੁਚਿ ਮਾਨ ਕਮਾਯੋ।। ੪।।

Ta din te har ari bas bhaiee. Greh ki bhool sakal sudh gaiee.
Pathai sehchari tahai bulaiyo. Kam bhog ruch maan kamaiyo. (4)

ਅੜਿਲ

ਤਰੁਨ ਪੁਰਖ ਕੌ ਤਰੁਨਿ ਜਦਿਨ ਤ੍ਰਿਯ ਪਾਵਈ।।
ਤਨਿਕ ਨ ਛੋਰਿਯੋ ਚਹਤ ਗਰੇ ਲਪਟਾਵਈ।।
ਨਿਰਖਿ ਮਗਨ ਹ੍ਵੈ ਰਹਤ ਸਜਨ ਕੋ ਰੂਪ ਮੈ।।
ਹੋ ਜਨੁ ਧਨੁ ਚਲਿਯੋ ਹਰਾਇ ਜੁਆਰੀ ਜੂਪ ਮੈ।। ੫।।

Aril tarun purkh kou tarumi jadin triya paiee.
Tanik na chhoriou chahat greh laptaviee.
Nirakh magan havai rehat sajan kai roop mein.
Ho jan dhan chaliou haraie juari jup mein. (5)

Choupaiee

He had no son and he had grown old, then he got married to another woman, whose body was very beautiful. (2)

She was called by all as Badhdyachh Mati. Even Kamdev would feel Belittled (ashamed) watching her beautiful body. When that queen grew young, she sawome young person named Madan Kimar. (3)

Since that day she was under the control of (Kamdev) her sexual desires and forgot everything about the household chores. So she called him through a lady attendant and then enjoyed sexual relationship with him to her satisfaction. (4)

Aril

When a young woman gets a young man, then she does not want to leave him for a moment even and continues to hug him to her bosom. She remains engrossed in the company of her beloved by seeing him only as if a gambler had lost all the money in gamble. (5)

ਬਿਰਧ ਛਤ੍ਰ ਤਬ ਲਗੀ ਪਹੂਚਯੋ ਆਨਿ ਕਰਿ।।
ਰਾਨੀ ਲਯੋ ਦੁਰਾਇ ਮਿਤ੍ ਹਿਤ ਮਾਨਿ ਕਰਿ।।
ਤਰੇ ਖਾਟ ਕੇ ਬਾਧਿ ਤਾਹਿ ਦ੍ਰਿੜ ਰਾਖਿਯੋ।।
ਹੋ ਟਰਿ ਆਗੇ ਨਿਜੁ ਪਤਿ ਕੋ ਇਹ ਬਿਧਿ ਭਾਖਿਯੋ।। ੬।।

Biradh chhatar tab lagai pohenchiou aan kar.
Rani liou duraie mitar hit maan kar.
Tarai khat kai badh tahai drir rakhiou.
Ho tar aagai nij pati ko eh bidh bhakhiou. (6)

ਚੌਪਈ

ਜਨਿਯਤ ਰਾਵ ਬਿਰਧ ਤੁਮ ਭਏ।। ਖਿਲਤ ਅਖੋਟ ਹੁਤੇ ਰਹਿ ਗਏ।।
ਤੁਮ ਕੋ ਆਨ ਜਰਾ ਗਹਿ ਲੀਨੋ। ਤਾ ਤੇ ਤੁਮ ਸਭ ਕਛੁ ਤਜਿ ਦੀਨੋ।। ੭।।

Choupaiee

Janiyat rav biradh tum bhaie. Khilat akhot hutai reh gaie.
Tum ko aan jara geh leeno. Ta te tum sabh kuchh taj deeno. (7)

ਸੁਨਿ ਤ੍ਰਿਯ ਮੈ ਨ ਬਿਰਧ ਹ੍ਵੈ ਗਯੋ। ਜਰਾ ਨ ਆਨਿ ਬਯਾਪਕ ਭਯੋ।।
ਕਹੈ ਤੁ ਅਬ ਹੀ ਜਾਉ ਸਿਕਾਰਾ। ਮਾਰੋ ਰੋਝ ਰੀਛ ਝੰਖਾਰਾ।। ੮।।

Sunn triya mein na biradh havai geou. Jara na aan beyapak bhiou.
Kehai to abhi jaou shikara. Marai roj reechh jhankhara. (8)

ਯੋ ਕਹਿ ਬਚਨ ਅਖੇਟਕ ਗਯੋ। ਰਾਨੀ ਟਾਰ ਜਾਰ ਕੋ ਦਯੋ।।
ਨਿਸੁ ਭੇ ਖੇਲਿ ਅਖੇਟਕ ਆਯੋ। ਭੇਦ ਅਭੇਦ ਜੜ ਕਛੁ ਨ ਪਾਯੋ।। ੯।। ੧।।

Yo keh bachan akhetak geou. Rani tar jar ko deou.
Nis bhe khel akhetak aiyo. Bheid abhed jarr kachhu na paiyo. (9) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਰਾਨੇ ਤ੍ਰਿਯ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੋ ਬਤੀਸ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ।। ੨੩੨।। ੪੩੭੪।। ਅਫਜੂੰ

**iti Sri Charitara pakhyane Tirya Charitarai mantri bhoop sambadai doi so batees charitar samapatam.
Sat Subham sat. 232 (4374) aphjun. (Contd.)**

In the meantime, the Raja Biradh Chhatar had reached there, so the queen, while enjoying love with him hid him and tied him tightly underneath the cot advancing herself forward, said to the husband like this. (6)

Choupaiee

"O dear Raja ! It appears, you had grown very old and are not capable of going out for hunting even. The old age had overtaken you now, as such you have given up everything." (7)

The Raja then said. "O queen ! I have not grown old, nor old age had overtaken me. If you say so, I will go out on hunting spree right now and then bring the killings like a bear, stag and Rojh. (8)

After saying this, the Raja went away for hunting and the queen sent away her paramour. At night fall the Raja came back from hunting and the fool did not grasp the secret at all. (9)

Here the hundred and thirty-second episode of the King`s & Minister`s dialogue regarding woman`s witchcraft from Charitar Pakhyan is completed. All is well. (232-4374)

ਦੋਹਰਾ

ਸਹਰ ਬਿਚਛਨ ਪੁਰ ਬਿਖੈ ਸਿੰਘ ਬਿਚਛਨ ਰਾਇ॥
ਮਤੀ ਬਿਚਛਨ ਭਾਰਜਾ ਜਾਹਿ ਬਿਚਛਨ ਕਾਇ॥ ੧॥

Dohra

Sehar bichchhan pur bikhai Singh Bichchhan Rai.
Mati bichchhan bharja jahai bichchhan kaie. (1)

ਚੌਪਈ

ਸਰਵਰ ਕੂਪ ਜਹਾ ਫੁਲਵਾਰੀ। ਬਾਇ ਬਿਲਾਸ ਭਲੀ ਹਿਤਕਾਰੀ॥
ਸਰਿਤਾ ਨਿਕਟਿ ਨਬਰਦਾ ਬਹੈ। ਲਖਿ ਛਬਿ ਇੰਦ੍ ਥਕਿਤ ਹ੍ਵੈ ਰਹੈ॥ ੨॥

Choupaiee

Sarvar kup jaha phulvari. Biaie bilas bhali hitkari.
Srita nikat narbada bahai. Lakh chhab Inder thakit havai rehai. (2)

ਸਵੈਯਾ

ਬਾਲ ਹੁਤੀ ਬ੍ਰਿਖਬਾਨ ਕਲਾ ਇਕ ਰੂਪ ਨਸੈ ਜਿਹ ਕੋ ਜਗ ਭਾਰੀ॥
ਖੇਲ ਅਖੇਟਕ ਆਵਤ ਹੂੰ ਇਨ ਰਾਇ ਕਹੂੰ ਵਹੁ ਨਾਰਿ ਨਿਹਾਰੀ॥
ਐਚਿ ਬਰਿਯੋ ਗਹਿ ਕੋ ਬਹਿਯਾ ਤਿਨ ਬਾਤ ਸੁਨੀ ਇਨ ਰਾਜ ਦੁਲਾਰੀ॥
ਕੋਪ ਭਰੀ ਬਿਨੁ ਆਗਿ ਜਰੀ ਮੁਖ ਨਯਇ ਰਹੀ ਨ ਉਚਾਵਤ ਨਾਰੀ॥ ੩॥

Swaiyya

Bal huti brikhbhan kala ik roop lasai jeh ko jug bhari.
Khel akhetak avat hun in raie kahun voh naar nihari.
Aich bariou geh kai behiya tin bat sunni in raj dulari.
Kop bhari bin aag jari mukh neyaie rehi na uchavat nari. (3)

ਚੌਪਈ

ਤਾ ਸੋ ਬਯਾਹੁ ਨ੍ਰਿਪਤਿ ਜਬ ਕੀਯੋ। ਭਾਤਿ ਭਾਤਿ ਤਾ ਕੋ ਰਸੁ ਲੀਯੋ॥
ਰੈਨਿ ਦਿਵਸ ਤ੍ਰਿਯ ਧਾਮ ਬਿਹਾਰੈ। ਔਰ ਰਾਨਿਯਨ ਕੌ ਨ ਨਿਹਾਰੈ॥ ੪॥

Choupaiee

Ta sou biyahu nirpat jab kiou. Bhant bhant ta ko ras leeyo.
Raen divas triya dham biharai. Aur raniyan kou na niharai. (4)

Couplet

There was a Raja, called Bichchhan Singh, in the town of Bichchhanpur. He had a beautiful wife by the name of Bich Chhan Mati. (1)

Choupaiee

Here a tank and well existed and vegetation along with flowers were grown there and a breeze was blowing smoothly and Narbada river was flowing close by. Even Indra was feeling ashamed(belittle) of himself on seeing all this beauty. (2)

Swaiyya

There was a woman called Brikhban Kala, whose beauty was know all over the world. On coming back from the hunting spree, the Raja happened to see this woman. By putting her by the arm, he married her. The queen Raj Dulari heard about it. She was full of wrathfulness and was furious (beside herself) and it. She was full of wrathfulness and was furious (beside herself) and sat down with downcast face without having her neck upright. (3)

Choupaiee

When the Raja wedded her, then he enjoyed sensuous pleasure with her in many ways. He would spend days and nights with that queen without caring for other queens. (4)

ਦੋਹਰਾ

ਤਬ ਰਾਨੀ ਬਿਚਛਨ ਮਤੀ ਕੋਪ ਭਰੀ ਮਨ ਮਾਹਿ।।
ਪੀਤ ਬਰਨ ਤਨ ਕੋ ਭਯੋ ਪਾਨ ਚਬਾਬਤ ਨਾਹਿ।। ੫।।

Dohra

Tab rani bichchhan mati kop bhari man mahai.
Peet baran tan ko bhiou paan chabavat nahai. (5)

ਚੌਪਈ

ਰਾਜਾ ਸਹਿਤ ਆਜੁ ਹਨਿ ਡਰਿਹੋ। ਨਾਥ ਜਾਨਿ ਜਿਯ ਨੈਕ ਨ ਟਰਿਹੋ।।
ਇਨ ਦੁਹੂੰ ਮਾਰਿ ਪੂਤ ਨ੍ਰਿਪ ਕੋ ਹੋ। ਪਾਨੀ ਪਾਨ ਤਬੈ ਮੁਖ ਦੈ ਹੋ।। ੬।।

Choupaiee

Raja sehat aaj han dariho. Nath jaan naik na tariho.
In doucohun maar poot nrip kai hou. Pani pan tabai mukh dai hou. (6)

ਅੜਿਲ

ਦਾਬਿ ਘਾਟ ਤਰ ਗਈ ਗੁਡਾਨ ਬਨਾਇ ਕੈ।।
ਨਿਜੁ ਨਾਥਹਿ ਭੋਜਨ ਮੈ ਮਕਰੀ ਖ੍ਵਾਇ ਕੈ।।
ਰੀਝਿ ਰੀਝਿ ਵਹ ਮਰਿਯੋ ਤਬੈ ਤ੍ਰਿਯ ਕਿਯੋ।।
ਹੋ ਜਾਰਿ ਬਾਰਿ ਕਰਿ ਨਾਥ ਸਾਵਤ ਕਹ ਗਹਿ ਲਿਯੋ।। ੭।।

Aril

Dab ghat tar gaiee gudan banaie kai.
Nij natheh bhojan mein makri khavaie kai.
Reejh reejh veh mariou tabai triya kiyo.
Ho jaar baar kar nath savat keh geh liou. (7)

Couplet

Then the queen Bichchhan Mati was furious with gage and her face became pale and she left chewing the betel nut. (5)

Choupiee

She thought to herself that she would kill her along with the Raja the Raja in the night and would not hesitate even a bit from it, "considering him my spouse. After killing the Raja, she would make her son as the Raja. Then only I will take water and betel nut." (6)

Aril

The queen made some dolls and buried them under the cot. Then she made the husband eat a locust in the food and he died in agony. After performing his cremation, the woman caught hold of her rival wife. (7)

ਇਨ ਰਾਜਾ ਕੇ ਗੁਡਿਯਨ ਕੀਯਾ ਬਨਾਇ ਕੈ।।
ਤਾ ਤੇ ਮੁਰ ਮਰਿਯੋ ਅਧਿਕ ਦੁਖ ਪਾਇ ਕੈ।।
ਯਾ ਕੁਤਿਯਾ ਕੀ ਅਬ ਹੀ ਕ੍ਰਿਆ ਉਘਾਰਿਯੋ।।
ਹੋ ਪ੍ਰਥਮ ਮੂੰਡਿ ਕੋ ਮੂੰਡ ਬਹੁਰਿ ਇਹ ਮਾਰਿਹੋ।। ੮।।
In raja ke gudiyan keeya banaie kai.
Ta tai mur mariyo adhik dukh paie kai.
Ya kutiya ki ab hi kirya ughariou.
Ho pratham moond kai moond bohar eh mariho. (8)

ਲਏ ਪ੍ਰਜਾ ਸਭ ਸੰਗ ਤਹੀ ਆਵਤ ਭਈ।।
ਜਹਾ ਖਾਟ ਤਟ ਗਾਡਿ ਦੋਊ ਗੁਡਿਯਨ ਗਈ।।
ਸਭਨ ਲਹਿਤ ਖਨ ਭੁਮਿ ਲਏ ਤੇ ਕਾਡਿ ਕੈ।।
ਹੋ ਮੂੰਡਿ ਸਵਤਿ ਕੋ ਮੂੰਡ ਨਾਥ ਪੁਨਿ ਬਾਢਿ ਕੈ।। ੯।।
Laie parja sabh sung tehi avat bhaiee.
Jaha khat tat gadi douoo gudiyan gaiee.
Sabhan lehat khun bhoom laie te kadh kai.
Ho moond savat ko moond nak pun baad kai. (9)

ਮੂੰਡਿ ਮੂੰਡਿ ਕਟਿ ਨਾਕ ਬਹੁਰਿ ਤਿਹ ਮਾਰਿਯੋ।।
ਉਹਿ ਬਿਧਿ ਪਤਿ ਹੀਨ ਇਹ ਛਲ ਯਾ ਕਹ ਟਾਰਿਯੋ।।
ਚੰਚਲਾਨ ਕੇ ਭੇਦ ਨਾਹਿ ਕਿਨਹੂੰ ਲਹਿਯੋ।।
ਹੋ ਸਾਸਤ੍ ਸਿੰਮ੍ਰਿਤ ਰੁ ਬੇਦ ਪੁਰਾਨ ਮੈ ਕਹਿਯੋ।। ੧੦।। ੧।।
Moond moond kat nak bohar teh mariou.
Oh bidh pati han eh chhal ya keh tariou.
Chanchlan kai bheid nahai kinhun lehiou.
Ho sastar simrat re beid puranan mein kehou. (10) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੋ ਤੇਤੀਸ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ।। ੨੩੩।। ੪੩੮੪।।

**Iti Sri Charitara pakhyane Tirya Charitarai mantri bhoop sambadai doi so taitees charitar samapatam.
Sat Subham sat. 233 (4384) aphjun. (Contd.)**

She announced that rival wife had done a witchcraft on the Raja and that was why her husband had died in great agony. "So I will announce her doings to all around. First I will shave off her head and then kill her." (8)

She came there along with subject, and came to the site where two dolls were dolls were buried. By digging out the place, she brought out those dolls. Then she shaved off the rival wife`s head and cut off her nose. (9)

The she killed her after shaving her head and cutting off her nose. Thus with this method (deceitful action), having killed the hub and, she killed the rival wife also. No one has able to gauge the depth (secret) of a woman`s mind. This fact had been brought out in the Vedas, Shastra, Smrtitis and Puranas as well. (10)

Here the two hundred and thirty-third episode of the King`s & Minister`s dialogue regarding woman`s characterzaton from Charitar Pakhyan is completed. All is well. (233-4384)

ਦੋਹਰਾ

ਸਹਿਰ ਟੰਕ ਟੇਡਾ ਬਿਖੈ ਨ੍ਰਿਪਤਿ ਕਲਾ ਇਕ ਬਲ।
ਕਟਿ ਜਾ ਕੀ ਮ੍ਰਿਗਰਾਜ ਸੀ ਮ੍ਰਿਗ ਸੈ ਨੈਨ ਬਿਸਾਲ॥ ੧॥

Dohra

Sehar tank teda bikhai nirpat kala ik bal.
Kat ja ki mrigraj si mrig sai nain bisal. (1)

ਚੌਪਈ

ਨ੍ਰਿਪਬਰ ਸੰਨ ਤਹਾ ਕੋ ਨ੍ਰਿਪ ਬਰ। ਅਧਿਕ ਦਰਬੁ ਸੁਨਿਯਤ ਜਾ ਕੇ ਘਰ॥
ਭਾਤਿ ਭਾਤਿ ਕੇ ਭੋਗ ਕਮਾਵੈ। ਨਿਰਖਿ ਪ੍ਰਭਾ ਦੇਵੇਸ ਲਜਾਵੈ॥ ੨॥

Choupaiee

Nripbar sain taha ko nrip bar. Adhik darab suniyat ja kai ghar.
Bhant bhant kai bhog kamavai. Nirikh prabha devas lajavai. (2)

ਐਡੋ ਰਾਇ ਭਾਟ ਕੋ ਸੁਤ ਤਹ। ਤਾ ਕੈ ਰੂਪ ਨ ਸਮ ਕੋਊ ਮਨ ਮਹਿ॥
ਅਧਿਕ ਤਰੁਨਕੋ ਰੂਪ ਸੂਹਾਵੈ। ਨਿਰਖਿ ਕਾਇ ਕੰਚਨ ਸਿਰ ਨਯਾਵੈ॥ ੩॥
Aido raie bhat ko sut teh. Ta kai roop nasam kouoo mehi meh.
Adhik tarun ko roop suhavai. Nirakh kai kanchan sir *niauavai. (3)*

ਜਬ ਤ੍ਰਿਯ ਤਿਨ ਤਰੁਨੀ ਨਰ ਲਹਾ। ਮਨ ਕ੍ਰਮ ਬਚ ਮਨ ਮੈ ਯੋ ਕਹਾ॥
ਪਠੈ ਸਹਚਰੀ ਯਾਹਿ ਬੁਲਾਉ। ਕਾਮ ਭੋਗ ਤਿਹ ਸਾਥ ਕਮਾਉ॥ ੪॥
Jab teriya tin taruni nar laha. Man karam bach man mein yo kaha.
Pathai sehchari yehai bulayo. Kam bhog teh sath kamaouoo. (4)

ਅੜਿਲ

ਪਰਮ ਪਾਟ ਕੀ ਝੂਲਨਿ ਏਕ ਸਵਾਰ ਕੈ॥ ਤਾ ਪਰ ਝੂਲਤਿ ਭਈ ਬਿਚਾਰ ਬਿਚਾਰ ਕੈ॥
ਯਾਹੀ ਚੜਿ ਪੀਰੀ ਪਰ ਪਿਯਹਿ ਬੁਲਾਇ ਹੈ॥ ਹੌ ਅਰਧ ਰਾਤ੍ਰਿ ਗੇ ਘਰ ਕੋ ਤਾਹਿ ਬਹਾਇ ਹੈ॥ ੫॥

Aril

Param pat ki jhoolam ek savar kai. Ta par jhoolat bhaie bichar bichar kai.
Yahi charr piri par pieuh bilaie hou. Ho ardh ratri gei ghar ko tahai bahaie hai. (5)

Couplet

There used to reside a woman by the name of Nirpat Kala in the town of Tank Teda. Her waist was like a tiger while the eyes were large like that of a deer. (1)

Choupaiee

The Raja of that place was known as Nripbar Sain and he was known to possess lot of wealth. He would enjoy sensuous pleasure of various types. Even Indra would feel belittled before her beauty. (2)

There lived a son of the bard, called Audai Rai. There was no other person as smart as he was in the world. His beauty was truly glamorous even gold would bow before his charm. (3)

When the woman saw this youth, she thought to herself (in her mind) by mind, speech and action "that she would call him by sending a lady attendant and then enjoy sexual pleasure with him." (4)

Aril

She got a swing made out of silken thread, and then started swinging herself thinking in mind that she would call her beloved by climbing on this step (birth) and then send him back only after midnight." (5)

ਯਾ ਪੀਰੀ ਕਹ ਦੈਹੋ ਤਰੇ ਬਹਾਇ ਕੈ।।
ਰੇਸਮ ਕੀ ਦ੍ਰਿੜ ਡੋਰੈ ਚਾਰ ਲਗਾਇ ਕੈ।।
ਸੋ ਜਾ ਕੋ ਨ੍ਰਿਪ ਹੂੰ ਕਬਹੂੰ ਲਹਿ ਜਾਇ ਹੈ।।
ਹੋ ਜਾਨਿ ਪੀਂਘ ਚੁਪਿ ਰਹਿ ਹੈ ਕਹਾ ਰਿਸਾਇ ਹੈ।। ੬।।

Ya piri keh deho tarai bahaie kai.
Resam ki dirr dorai char lagaie kai.
So ja kai nrip hun kabhan leh jaie kai.
Ho jan peeng chup reh hai kaha raisaie kai. (6)

ਅਰਧ ਰਾਤ੍ਰਿ ਪੀਰੀ ਗ੍ਰਿਹ ਤਰੇ ਬਹਾਇ ਕੈ।।
ਡੋਰਹਿ ਖੈਚਿ ਪ੍ਰੀਤਮਹਿ ਲੇਤ ਚੜਾਇ ਕੈ।।
ਰਾਨੀ ਸੰਗ ਤਿਹ ਆਨਿ ਮਿਲਾਵਾ ਦੇਤ ਕਰਿ।।
ਹੋ ਜਾਨਿ ਕੇਲ ਕੀ ਸਮੇਂ ਸਖੀ ਸਭ ਜਾਹਿ ਟਰਿ।। ੭।।

Ardh ratri piri greh tarai bahaie kai.
Doreh khainch preetameh let charaie kai.
Rani sung teh aan milava deit kar.
Ho jaan kai samai sakhi sabh jahi tar. (7)

ਤਾਵਨ ਭਾਟ ਕੋ ਨਿਤ ਪ੍ਰਤਿ ਲੇਤ ਬੁਲਾਇ ਕੈ।।
ਏਕ ਦਿਵਸ ਗ੍ਰਿਹ ਰਹਨ ਨ ਦੇਹਿ ਬਹਾਇ ਕੈ।।
ਐਚਿ ਐਚਿ ਤਿਹ ਲੇਤ ਨ ਛੋਰਤ ਏਕ ਛਿਨ।।
ਹੋ ਆਨਿ ਤ੍ਰਿਯਾ ਕੇ ਧਾਮ ਸੋਯੋ ਨ੍ਰਿਪ ਏਕ ਦਿਨ।। ੮।।

Tavan bhat ko nit prati lait bulaie kai.
Ek divas greh rahan na deh bahaie kai.
Aich aich teh leit na chhorat ek chhin.
Ho aan triya kai dham soyo nrip ek din. (8)

"By placing (seating) him on this seat, I would suspend him downwards and then tie four strong silken ropes even if, the Raja happened to see these, then considering it as a swing, he would keep quiet and thus will not get annoyed." (6)

Thus she would suspend the seat at midnight downwards and by pulling up the ropes, she would manage to pull the beloved up. The attendants would thus arrange (queen`s) her meeting with the paramour by pulling up, the ropes, and then (considering) at their time of sexual companionship, the attendants would get away (aside) from there. (7)

So she would call that bard daily and would not keep him at home and would send him back through that swing daily, by suspending him downward. She would embrace him clasping him close to her and would not leave him even for a moment. One day the Raja came and slept at the woman`s house. (8)

ਰਾਵ ਨ ਲਹਿਯੋ ਚੋਰਿਯਨ ਭਾਟ ਬੁਲਾਇਯੋ।।
ਬਿਨ ਰਾਨੀ ਕੇ ਕਹੇ ਸੁ ਜਾਰ ਮੰਗਾਇਯੋ।।
ਨਿਰਖਿ ਰਾਇ ਤਿਹ ਕਹਿ ਤੁਸਕਰ ਜਾਗਤ ਭਯੋ।।
ਹੌ ਯਾਹਿ ਨ ਦੈ ਹੌ ਜਾਨਿ ਕਾਢਿ ਅਸਿ ਕਰ ਲਯੋ।। ੯।।

Rav na lehiou chorian bhat bulaiyo.
Bin rani ke kehai so jaar managaieyo.
Nirakh raie teh keh taskar bhiou.
Ho yahai na dai hou jaan kadh asi kai liou. (9)

ਨ੍ਰਿਪ ਜਾਗਤ ਸਭ ਜਗੇ ਪਕਰਿ ਤਾ ਕੌ ਲਿਯੋ।।
ਆਨਿ ਰਾਵ ਕੇ ਤੀਰ ਬਾਧਿ ਠਾਢੋ ਕਿਯੋ।।
ਸੁਨਤ ਸੋਰ ਤਿਰਯ ਉਠਿ ਨੀਂਦ ਤੇ ਜਾਗਿ ਕੈ।।
ਹੌ ਰਾਜਾ ਤੇ ਡਰ ਪਾਇ ਮਿਤ੍ ਹਿਤ ਤਯਾਗਿ ਕੈ।। ੧੦।।

Nrip jagat sabh jagai pakar ta kai liou.
Aan rav ke teer badh thandhai kiou.
Sunat sor triya uthi neend tai jaag kai.
Ho raja te paie mitar hit tiyag kai. (10)

ਰਾਨੀ ਬਾਚ

ਦੋਹਰਾ

ਸੁਨੁ ਰਾਜਾ ਆਯੋ ਹੁਤੋ ਤੋਹਿ ਹਨਨ ਇਹ ਚੋਰ।।
ਅਬ ਹੀ ਯਾ ਕੌ ਮਾਰਿਯੋ ਹੋਨ ਨ ਦੀਜੇ ਭੋਰ।। ੧੧।।

Rani baach

Dohra

Sunn raja aiyo hutai tohai hanan eh chor.
Ab ho ya ko mariou hon na deeraj bhor. (11)

The attendants had not noticed the Raja and had called that bard and without the queen`s permission, they brought the paramour there. The Raja took him to be a thief and woke up and said that he would not let him go. He took up his sword (on this pretext). (9)

With the awakening of the Raja, all others also got up and caught hold of him and then produced him before the Raja. On hearing this noise, the queen also got up from her slumber. Being afraid of the Raja, she did not show any love for the paramour (she discarded her love). (10)

The queen then said.

Couplet

O dear Raja ! Listen. This thief had come here to kill you, so he should be killed right now, without waiting for the morning. (11)

ਚੌਪਈ

ਤ੍ਰਿਯ ਕੇ ਬਚਨ ਚੋਰ ਸੁਨ ਪਾਇਯੋ। ਨ੍ਰਿਪਤਿ ਭਏ ਕਹਿ ਸਾਚ ਸੁਨਾਯੋ।।
ਯਹ ਰਾਨੀ ਮੋਰੇ ਸੰਗ ਰਹਈ। ਅਬ ਮੈ ਕੋ ਤਸਕਰ ਕਰਿ ਕਹਈ।। ੧੨।।

Choupaiee

Triya kai bachan chor sunn paiyo. Nirphaie keh sach sunaiyo.
Yeh rani morai sung rehiae. Ab mo ko taskar kar kehaiee. (12)

ਅੜਿਲ

ਜਾਰ ਚੋਰ ਕੇ ਬਚਨ ਨ ਸਾਚੁ ਪਛਾਨਿਯੈ।।
ਪ੍ਰਾਨ ਲੋਭ ਤੇ ਬਕਤ ਸਭਨ ਪਰ ਜਾਨਿਯੈ।।
ਇਨ ਕੇ ਕਹੇ ਨ ਕੋਪ ਕਿਸੁ ਪਰ ਕੀਜਿਯੈ।।
ਹੋ ਰਾਵ ਬਚਨ ਯਹ ਸਾਚੁ ਜਾਨਿ ਜਿਯ ਲੀਜਿਯੈ।। ੧੩।।

Aril

Triya ke bachan na sach pachhaniyai.
Pran lobh tei bakat sabhan par janiae.
En kai kehai na kop kisu par keejiyai.
Ho rav bachan yeh sach jaan jeyo leejiayai. (13)

ਸਾਚੁ ਸਾਚੁ ਸੁਨਿ ਰਾਵ ਬਚਨ ਭਾਖਤ ਭਯੋ।।
ਪ੍ਰਾਨ ਲੋਭ ਤੇ ਨਾਮ ਤ੍ਰਿਯਾ ਕੋ ਇਨ ਲਯੋ।।
ਤਾ ਤੇ ਯਾ ਤਸਕਰ ਕਹ ਅਬ ਹੀ ਮਾਰਿਯੋ।।
ਹੋ ਇਹੀ ਭੋਹਰਾ ਭੀਤਰ ਗੋਹ ਕੋ ਡਾਰਿਯੋ।। ੧੪।।

Sach sach sunn rav bachan bhakhat bhiou.
Pran lobh tai naam triya kai in leiyo.
Ta tai ya taskar keh ab hi mariyai.
Ho ehi bhohra bheetar geh kai darieyai. (14)

Choupaiee

The thief heard the woman`s words and told the Raja about the whole affair of his coming daily there truthful saying that "the queen was having a love affair with me and now she was declaring me a thief." (12)

Aril

"Do not take the words of this thief and paramour as truthful as he was telling all this useless talk to save his life, all were thinking. O Rajan !Do not have any writhfulner on his words and consider my words as correct." (13)

The Raja also thought that he was telling all these words, for the sake of saving his life, so this thief should be killed right now, and then his body thrown in this deep room. (14)

ਪ੍ਰਥਮਹਿ ਤ੍ਰਿਯਾ ਸੁ ਤਾ ਸੋ ਭੋਗ ਕਮਾਇਯੋ।।
ਭੂਲ ਜਬੈ ਵਹੁ ਧਾਮ ਨ੍ਰਿਪਤਿ ਕੇ ਆਇਯੋ।।
ਜਿਯ ਲਜਾ ਕੇ ਤ੍ਰਾਸ ਚੋਰ ਤਿਹ ਭਾਖਿਯੋ।।
ਹੋ ਪ੍ਰੀਤਿ ਪਛਾਨੀ ਚਿਤ ਨ ਮਾਰਿ ਤਿਹ ਰਾਖਿਯੈ।। ੧੫।। ੧।।

Prathmai triya so ta so bhog kamaiyo.
Bhool jabai voh dham nirpati kai aieyo.
Jiyee laja kai tras chor teh bhakhiou.
Ho preet pachhani chit na maar teh rakhiou. (15) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੋ ਚੌਤੀਸ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ।। ੨੩੪।। ੪੩੯੯।। ਅਫਜੂੰ।।

**Iti Sri Charitara pakhyane Tirya Charitarai mantri bhoop sambadai doi so chotees charitar samapatam.
Sat Subham sat. 234 (4399) aphjun. (Contd.)**

ਦੋਹਰਾ

ਕਰਮ ਸਿੰਘ ਰਾਜਾ ਹੁਤੋ ਕਸਟਵਾਰ ਕੋ ਦੇਸ।।
ਅਛਲ ਮਤੀ ਤਾ ਕੀ ਤਰੁਨਿ ਸੁੰਦਰਿ ਜਾ ਕੇ ਕੇਸ।। ੧।।

Dohra

Karam singh raja huto kastawar ke des.
Achhai mati ta ki taruni sundri ja kai kes. (1)

ਬਜ੍ਰ ਕੇਤੁ ਇਕ ਸਾਹੁ ਕੋ ਪੂਤ ਹੁਤੋ ਸੁਕੁਮਾਰ।।
ਨਵੋ ਬਯਾਕਰਨ ਸਾਸਤ੍ ਖਟ ਜਿਨ ਦ੍ਰਿੜ ਪੜੇ ਸੁਧਾਰ।। ੨।।

Bajar ket ik sah ko poot huto sukumar.
Navo biyakaran sastar khat jin drir parrai sudhar. (2)

ਏਕ ਦਿਵਸ ਸੁ ਤਾਵਨ ਕੋ ਨਿਖਰਿਯੋ ਅਛਲ ਕੁਮਾਰਿ।।
ਅਬ ਹੀ ਰਤਿ ਯਾ ਸੋ ਕਰੋ ਕਹਿ ਭਈ ਸੁ ਮਾਰਿ।। ੩।।

Ek divas so tavan ko nirkhiou achhai kumar.
Ab hi rati ya sou karo yo keh bhaiee so maar. (3)

Firstly the woman had cohabitation with him and then called him a thief to safeguard her honour, when he came there by mistake. Without having any regard for his love, she got him killed. (15)

Here the two hundred and thirty-fourth episode of the King`s & Minister`s dialogue regarding woman`s characterzation from Charitar Pakhyan is completed. All is well. (234-4399)

Couplet

There was a Raja Karam Singh in the land of Kashatwar. He had a wife by the name of Achhal Mati, who very long beautiful hair. (1)

The son of a Shah called Bajar Ket, was very delicate and beautiful, who had studied the nine grammars and six Shastras very thoroughly. (2)

He was seen one day by Achhal Mati and she thought to herself of having a sexual relationship with him immediately, saying this she was pining for his loving companionship (she was wounded with the love of the Shah`s son). (3)

ਅੜਿਲ

ਏਕ ਸਖੀ ਤਹ ਚਤੁਰਿ ਪਹੁਚੀ ਆਇ ਕੈ।।
ਅਛਲ ਮਤੀ ਕੋ ਲਯੋ ਗਰੇ ਸੇ ਲਾਇ ਕੈ।।
ਸੀਚਿ ਸੀਚਿ ਕੈ ਬਾਰਿ ਜਗਾਵਤ ਜਬ ਭਈ।।
ਹੋ ਸਕਲ ਚਿਤ ਕੀ ਬਾਤ ਕੁਅਰਿ ਕੀ ਲਹਿ ਗਈ।। ੪।।

Aril

Ek sakhi the chatur pohchi aie kai.
Achhal mati ko liou garai se laie kai.
Seech seech kai baar jagavat jab bhaiee.
Ho sakal chit ki baat koar ki teh gaiee. (4)

ਕੁਅਰਿ ਚਿਤ ਕੀ ਬਾਤ ਸਕਲ ਮੁਹਿ ਭਾਖਿਯੋ।।
ਪੀਰ ਪਿਯਾ ਕੀ ਗੂਡ ਨ ਮਨ ਮੈ ਰਾਖਿਯੋ।।
ਜੋ ਤੁਮਰੇ ਜਿਯ ਰੁਚੈ ਸੁ ਮੋਹਿ ਕਹੀਜਿਯੈ।।
ਹੈ ਬਿਰਹ ਬਿਕਲ ਹ੍ਵੈ ਪ੍ਰਾਨ ਹਿਤੁ ਜਿਨਿ ਦੀਜਿਯੈ।। ੫।।

Koar chit ki baat sakal nuhai bhakhiou.
Peer piya ki goor na man mein rakhiou.
Jo tamrai jieu ruchai so mahai kaheejiai.
Ho bieeh bikal havai pran chit jin deejiai. (5)

ਕਹਾ ਕੰਹੋ ਸਖਿ ਤੋਹਿ ਕਹਨ ਨਹਿ ਆਵਈ।।
ਹੋਰਿ ਮੀਤ ਕੋ ਰੂਪ ਹੀਯਾ ਲਲਚਾਵਈ।।
ਕੌ ਵਾ ਕੇ ਅਬ ਹੀ ਮੁਹਿ ਆਨਿ ਮਿਲਾਇਯੈ।।
ਹੋ ਨਾਤਰ ਮੋਰ ਜਿਯਨ ਕੀ ਆਸ ਚੁਕਾਇਯੈ।। ੬।।

Kaha kaho sakhi tohai kehan nah avaiee.
Hor meet kai roop heyo lalchavaiee.
Kai va ko ab hi mohai aan mlaiyai.
Ho natur mor jiyan ki aas chukaiye. (6)

Then a clever lady attendant reached there and embraced Achhal Mati and by sprinkling water on her face, she brought her to consciousness. Then the attendant followed the state of mind of the princess. (4)

Even then the attendant asked the princess, "O Princess ! Please tell me fully your inner feelings of the heart, and do not keep the pining of heart to yourself only. You tell me all about your liking and O dear ! Do not give up your life being made in your separation." (5)

"O friend ! How could I tell you, it is not possible to describe it to you, Having seen the beauty and charm of the beloved, my heart is pining for him. Either you make some arrangement to bring him to me, or you leave all hope of my being alive." (6)

ਜੋ ਕਛੁ ਕਹੋ ਸਖਿ ਮੋਹਿ ਵਹੈ ਕਾਰਜ ਕਰੋ।।
ਪ੍ਰਾਨ ਨੇਤ ਤਵ ਹੇਤ ਨ ਹਿਯ ਮੈ ਮੈ ਡਰੋ।।
ਜੋ ਤੁਮਰੇ ਚਿਤ ਚੁਭੈ ਸੁ ਹਮੈ ਬਤਾਇਯੋ।।
ਹੋ ਰੋਇ ਰੋਇ ਕਰਿ ਨੀਰ ਨ ਬ੍ਰਿਥਾ ਗਵਾਇਯੋ।। ੭।।

Jo kachh kaho sakhi mohai vehai karaj karo.
Pran leit tav hait na hieu mein mein darai.
Jo tumrai chit chubhai so hamai bataiyai.
Ho roie roie kar neer na birtha gavaiyai. (7)

ਸੁਨਹੁ ਮਿਤ੍ਰਨੀ ਆਜੁ ਜੁਗਨਿ ਮੈ ਹੋਇ ਹੈ।।
ਹੋਤ ਸਜਨ ਕੋ ਪ੍ਰਾਨ ਆਪਨੇ ਖੋਇ ਹੈ।।
ਪਿਯ ਦਰਸਨ ਕੀ ਭੀਖਿ ਮਾਗਿ ਕਰਿ ਲਯਾਇ ਹੈ।।
ਹੋ ਨਿਰਖਿ ਲਾਲ ਕੋ ਰੂਪ ਸਖੀ ਬਲਿ ਜਾਇ ਹੈ।। ੮।।

Sunnoh mirani aaj jugan nein hoiai hai.
Hote sajan kai pran apnai khoiai hai.
Pieu darsan ki bheekh mang kar liayai hou.
Hai nirakh lal kai roop sakhi bal jaie hai. (8)

ਬਸਤ੍ ਭਗੌਹੇ ਆਜੁ ਸੁਭੰਗਨ ਮੈ ਕਰੋ।।
ਆਖਿਨ ਕੀ ਚਿਪੀਯਾ ਅਪਨੇ ਕਰ ਮੈ ਧਰੋ।।
ਬਿਰਹ ਮੁਦ੍ਰਿਕਾ ਕਾਨਨ ਦਹੂੰ ਸੁਹਾਇ ਹੇ।।
ਹੇ ਪਿਯ ਦਰਸਨ ਕੀ ਭਿਛਯਾ ਮਾਗ ਅਘਾਇ ਕੈ।। ੯।।

Bastar bhagouhai aaj subhangan mein karai.
Akhin ki chipiya apnai kar mein dharai.
Bireh mudrika kanan douoohun suhaie hai.
Ho piye darsan mang aghaie hi. (9)

The friend then replied, "O dear friend ! whatever you will tell me. I will carry out your ordains. Even if someone takes away my life I will not get frightened so long it is in your interest (I will not hesitate to give my life even) whatever is pinching you at heart, you tell me openly and do not waste your tears in crying only, without any purpose. (7)

Then the princess said, "O girl friend ! Today I shall become an ascetic (Yogan) and give up my life for the sake of my beloved. I will beg for the glance of my beloved in alms. O friend ! I will offer myself as a sacrifice for the sake of my beloved." (8)

"Tosay I will cover all my beautiful limbs with scarlet colored clothes and keep my eyelids in my hands. I shall wear the earrings of separation in both my ears, and will get satiated by taking the alms of the beloved`s glance only (by seeking his sight only)." (9)

ਸੁਨਤ ਸਹਚਰੀ ਬਚਨ ਚਕਿਤ੍ ਮਨ ਮੈ ਭਈ।।
ਅਧਿਕ ਕੁਅਰਿ ਕੀ ਨੇਹ ਜਾਨਿ ਕਰਿ ਕੈ ਗਈ।।
ਚਲਤ ਕਹਾ ਤੇ ਭਈ ਤਵਨ ਪਹਿ ਆਇ ਕੈ।।
ਹੋ ਕਹਿਯੋ ਕੁਅਰਿ ਸੋ ਤਾਹਿ ਕਹਿਯੋ ਸਮਝਾਇ ਕੈ।। ੧੦।।

Sunat sehchari bachan chakit man mein bhaiee.
Adhik koar ki neh jaan kar kai gaiee.
Chalat taha tai bhaiee tavan peh aie kai.
Ho kehiou koar so tahai samjhaie kai. (10)

ਦੋਹਰਾ

ਤਾਹਿ ਭੇਦ ਸਮਝਾਇ ਕੈ ਲੈ ਗਈ ਤਹਾ ਲਿਵਾਇ।।
ਜਹਾ ਕੁਅਰਿ ਲਾਡੀ ਹੁਤੀ ਭੂਖਨ ਬਸਤ੍ ਬਨਾਇ।। ੧੧।।

Dohra

Tahai bheid samjhaie kai lai gaiee taha livaie.
Jaha koar thandhi huti bhukhan bastar banaiee. (11)

ਛੱਲ ਕੁਅਰ ਕੋ ਜਬੈ ਕੁਅਰਿ ਪਾਵਤ ਭਈ।।
ਜਨੁਕ ਨਵੈ ਨਿਧਿ ਮਹਾ ਨਿਧਨ ਕੇ ਘਰ ਗਈ।।
ਨਿਰਖ ਤਰੁਨਿ ਕੇ ਰਹੀ ਤਰੁਨਿ ਉਰਝਾਇ ਕੈ।।
ਹੋ ਭਾਤਿ ਭਾਤਿ ਤਿਹ ਸਾਥ ਰਮੀ ਲਪਟਾਇ ਕੈ।। ੧੨।।

Chhali koar ko jabal koar pavat bhaiee.
Januk navai nidh maha nidhan kai ghar gaiee.
Nirakh tarun kp rani tarun uejaie kai.
Hho bhant bhant teh sath rami laptaie kai. (12)

ਏਕ ਕੁਅਰਿ ਤਬ ਜਾਇ ਨ੍ਰਿਪਤਿ ਸੋ ਯੋ ਕਹੀ।।
ਲਪਟਿ ਤਿਹਾਰੀ ਨਾਰਿ ਏਕ ਨਰ ਸੋ ਰਹੀ।।
ਕਰਮ ਸਿੰਘ ਕਰਿ ਕੋਪ ਤਹਾ ਚਲਿ ਆਇਯੋ।।
ਹੋ ਅਛਲ ਮਤੀ ਯਹ ਭੇਦ ਸਕਲ ਸੁਨਿ ਪਾਇਯੋ।। ੧੩।।

Ek koar tab jaie nirpati so yo kahi.
Lapat tihari naar ek nar so rehi.
Karam singh kar kop taha chal aiyo.
Ho sakal mati yeh bheid sakal sunn paiyo. (13)

The friend got astonished at heart on hearing such words of the princess and went (to call hum) on seeing the utmost love of the princess (for the beloved). Then she reached the place of the prince from there and explained the message of the princess to the prince completely. (10)

Couplet

She brought the prince along with her, having explained to him the whole thing. She took him to the place, were the princess was waiting, fully dressed up along with ornaments. (11)

Aril

When the princess gained the company of the young prince, she felt as if all the nine treasures of the world had been gained by a penniless person. On seeing his young charm, the princess got enamored by him and then embracing him closely, she enjoyed sensuous pleasure with him. (12)

Then one woman informed the Raja that his wife was in the embrace of another man. Karam Singh (Raja) getting furious with rage, came rushing there. Achhal Mati also learnt about the whole thing. (13)

ਪਕਰਿ ਨ੍ਰਿਪਤਿ ਕੀ ਪਗਿਯਾ ਦਈ ਚਲਾਇ ਕੈ।।
ਕਹਿਯੋ ਸਖੀ ਬਵਰੀ ਭਈ ਗਈ ਵਹ ਧਾਇ ਕੈ।।
ਲਰਿਕਨ ਕੀ ਸੀ ਖੇਲ ਕਰਤ ਤ੍ਰਿਹ ਨਾ ਭਈ।।
ਹੋ ਦੁਤਿਯ ਸਖੀ ਲੈ ਪਾਗ ਚਲਾਇ ਬਹੁਰਿ ਦਈ।। ੧੪।।

Pakar nirapati ki pagiya daiee chalai kai.
Kehiou sakhi bavri bhaiee gaiee veh dhai kai.
Larkan k si khel karat teh na bhaiee.
Ho dutiya sakhi lai pug chalaie bohar daiee. (14)

ਜਬ ਵੁਹਿ ਦਿਸਿ ਨ੍ਰਿਪ ਜਾਇ ਤੋ ਵੁਹਿ ਦਿਸਿ ਡਾਰਹੀ।।
ਲਰਿਕਨ ਕੇ ਗਿੰਦੂਆ ਜਿਮਿ ਪਾਗ ਉਛਾਰਹੀ।।
ਧੁਰਿ ਆਪਨੇ ਸੀਸ ਨਾਥ ਕੇ ਡਾਰਿ ਕੈ।।
ਹੋ ਲਹਿ ਹਾਇਲ ਤਿਨ ਮਿਤ੍ਰਹਿ ਦਯੋ ਨਿਕਾਰਿ ਕੈ।। ੧੫।।

Jab voh dis nrip jaie tai voh dis dharhi.
Larikan ke gindua jimi jimi pag ucharhi.
Dhoor apnai sees nath ke daar kai.
Ho leh haiel tin mitreh diou nikar kai. (15)

ਜਬ ਲਗਿ ਪਗਿਯਾ ਲੇਨ ਰਾਇ ਚਲਿ ਆਇਯੋ।।
ਤਬ ਲਗਿ ਰਾਨੀ ਮਿਤ੍ਰ ਸਦਨ ਪਹੁਚਾਇਯੋ।।
ਮਤਵਾਰੀ ਉਠ ਭਾਖਿ ਅਧਿਕ ਮਾਰਤ ਭਈ।।
ਨ੍ਰਿਪ ਕੀ ਚਿੰਤਾ ਟਾਰਿ ਸਕਲ ਚਿਤ ਕੀ ਦਈ।। ੧੬।।

Jab lag pagiya lein raie chal aieyo.
Tab lag rani mitar sadam pohchaieyo.
Matvari un bhakh adhik marat bhaiee.
Nrip ki chinta taar sakal chit ki daiee. (16)

So the princess sent in advance a lady attendant to the Raja. She posed as a mad woman and taking off the Raja`s turban threw it away. The queen then rushed to the place and said, "O lady attendant ! Are you mad ? She started playing like a child and the second attendant (friend) threw the Turban away on picking it up. (14)

When the Raja would go to collect his turban from one side, then it was throw to the other side. Both were tossing the turban up and down like the children`s game of ball. They were throwing dust both in their heads and the Raja`s head . Having seen the friends coming in between, the queen made the paramour to flee away. (15)

So by the time, the Raja came to collect his turban, the queen had made the paramour run away to his home. Calling both of them as mad. The queen started beating them, thus removing worry from the Raja`s mind. (16)

ਤਬ ਰਾਜੇ ਗਹਿ ਕੈ ਤ੍ਰਿਯ ਕੋ ਕਰ ਰਾਖਿਯੋ॥
ਆਪੁ ਬਚਨ ਤਾ ਕੋ ਐਸੀ ਬਿਧਿ ਭਾਖਿਯੋ॥
ਮਤਵਾਰੇ ਮੂਰਵ ਮੂਰਖ ਸਿਸਿ ਕੋ ਨਹਿ ਮਾਰਿਯੈ॥
ਹੋ ਹੋਨਹਾਰ ਮੁਹਿ ਭੀ ਇਨ ਕਛੁ ਨ ਉਚਾਰਿਯੋ॥ ੧੭॥

Tab rajai geh kai triya ko kar rakhiou.
Aap bachan ta ko aisi bidh bhakhiou.
Matvaro moorakh sisi ko neh mariyo.
Ho honhar mohai bhi in kachhu na utariyo. (17)

ਦੋਹਰਾ

ਨ੍ਰਿਪ ਕੀ ਪਾਗ ਉਤਾਰਿ ਕੋ ਦੀਨੀ ਪ੍ਰਥਮ ਚਲਾਇ॥
ਜਾਰ ਉਬਾਰਿਯੋ ਜੜ ਛਾਲਿਯੋ ਚੋਰੀ ਲਈ ਬਚਾਇ॥ ੧੮॥ ੧॥

Dohra

Nrip ki pag utar kai deeni pratham chalaie.
Jhar urbaiou jarr chhaliou cheri laiee bachaiee. (18) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੌ ਪੈਤੀਸ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ॥ ੨੩੫॥ ੪੪੧੭॥ ਅਫਜੂੰ॥

**Iti Sri Charitara pakhyane Tirya Charitarai manrti bhoop sambadai doi so paitees charitar sampatam.
Sat subham sat. 235 (4417) aphjun. (Contd.)**

ਚੌਪਈ

ਤਿਬਤ ਕੋ ਇਕ ਰਾਇ ਸੁਲਛਨ। ਕਬਿਤ ਕਾਬਿ ਕੇ ਬਿਖੋ ਬਿਚਛਨ॥
ਸ੍ਰੀ ਨ੍ਰਿਪਰਾਜ ਕਲਾ ਤਿਹ ਨਾਰੀ। ਜਾਨੁਕ ਸ੍ਰੀ ਬਿਸਨ ਕੀ ਪਯਾਰੀ॥ ੧॥

Choupaiee

Tibat ko ik raie Sulachhan. Kabit kabi kai bikhai bichchhan.
Sri nrip raj kala teh nari. Januk sri bisan ki piyari. (1)

Then the Raja held the queen in his hands and told her like this. "It is not worthwhile to beat the mad children (attendants) whatever was to happen to me, had happened, so now do not say anything to them." (17)

Couplet

First she managed to remove the turban of the Raja and then threw it Thus she saved the paramour and deceived the foolish Raja and then saved the attendant also. (18)

Here the two hundred and thirty-fifth episode of the King`s & MInister`s dialogue regarding woman characterization from Charitar Palhyan is completed. All is well. (235-4417)

Choupaiee

There was a Raja of Tibet called Sulachhan, who was an expert in poetry and kabits. He had a queen by the name of Nripraj Kala who was akin to Lachhmi in beauty. (1)

ਮਤੀ ਬਿਚਛਨ ਪਾਤ੍ਰ ਤਹ ਤਵਨ ਸਹਿਰ ਕੋ ਮਾਹਿ।।
ਰੂਪ ਬਿਖੈ ਤਾ ਸੀ ਤਰੁਨਿ ਤੀਨਿ ਲੋਕ ਮੈ ਨਾਹਿ।। ੨।।

Dohar

Mati bichchhan patar te tavan sehar kai marai.
Roop bikhai ta si tarun teen lok mein mahai. (2)

ਚੌਪਈ

ਮੁਜਰਾ ਕੋ ਬੇਸ੍ਵਾ ਜਬ ਆਵੈ। ਹੇਰਿ ਰੂਪ ਨ੍ਰਿਪ ਕੋ ਲਲਚਾਵੈ।।
ਮਨ ਮੈ ਅਧਿਕ ਮੋਤ ਹ੍ਵੈ ਝੂਲੈ। ਨਿਜੁ ਤਨ ਕੀ ਤਾ ਕੋ ਸੁਧਿ ਭੂਲੈ।। ੩।।

Choupaiee

Mujra kou besava jab avai. Heir roop nrip ko lalchavai.
Man mein adhik masat havai jhoolai. Nij tan ta ko sudh bhulai. (3)

ਚਿਤ ਮੈ ਚਿੰਤ ਰੈਨਿ ਦਿਨ ਕਰੈ। ਨ੍ਰਿਪ ਕੀ ਆਸ ਸਦਾ ਮਨ ਧਰੈ।।
ਕਿਹ ਬਿਧਿ ਮੋ ਸੰਗ ਭੋਗ ਕਮਾਵੈ। ਸੋ ਦਿਨ ਮੋਹਿ ਕਹੈ ਕਬ ਆਵੈ।। ੪।।
Chit mein chit raen din karai. Nrip ki aas sada man dharai.
Keh bidhi mo sung bhog kamavai. So din mohai kehai kab avai. (4)

ਦੋਹਰਾ

ਰਾਵ ਨ ਤਾ ਕੋ ਹੇਰਈ ਤ੍ਰਿਯ ਮਨ ਮੈ ਲਲਚਾਇ।।
ਜਤਨ ਕਾ ਕਰੈ ਜੋ ਮੁਝੈ ਨ੍ਰਿਪ ਮਨ ਭਜੈ ਬਨਾਇ।। ੫।।

Dohra

Rav na ta ko heriee triya man mein lalchaie.
Jatan ka karai jo mujhai nrip man bhajai banaie. (5)

ਚੌਪਈ

ਜਬ ਰਾਜਾ ਦੀਵਾਨ ਲਗਾਵੈ। ਤਾਵਨ ਸਮੈ ਤਰੁਨੀ ਸੁਨਿ ਪਾਵੈ।।
ਹਾਥ ਜੋਰਿ ਠਾਢੀ ਹ੍ਵੈ ਰਹਈ। ਪ੍ਰੇਮ ਆਸਕੀ ਜਯੋ ਨਿਰਬਹਈ।। ੬।।

Choupaiee

Jab raja divan lagavi. Tavan samai taruni sunn pavai.
Hath jore thadhi havai rehiee. Prem aski jiou mirbehiee. (6)

Couplet

In that town there was a prostitute by the name of Bich Chhan Mati There was no other woman so beautiful in all the three worlds. (2)

Choupaiee

Where that prostitute would come for a singing session, then seeing the Raja`s charm, she would become allured by him, him, so she would get intoxicated and would dance around keenly, thus getting forgetful of her body even. (3)

She was always (day and night) thinking about the Raja only in her mind and was always hoping to attain his love. She was always planning how to have a sexual affair with him ? "Tell me, when will I gain him (in my arms)." (4)

Couplet

The Raja would not even look at her, while the woman was pining to have his company (and love).She was always thinking of some means so that the Raja would like to have her sexual companionship. (5)

Choupaiee

Whenever the Raja would call his royal assembly, then the woman (pros) would know about its exact timing. She would always keep standing with folded hands and would show her true love for him. (6)

ਦੋਹਰਾ

ਨ੍ਰਿਪ ਜਾਨਯੋ ਆਸਿਕ ਭਾਈ ਮੋ ਪਰ ਤਰੁਨਿ ਬਨਾਇ।।
ਕਵਨ ਪ੍ਰਭਾ ਯਾ ਕੈ ਲਗੀ ਚਿਤ ਬਿਚਾਰਿਯੋ ਰਾਇ।। ੭।।

Dohra

Nrip janiou asik bhaiee mo par tarun banaie.
Kavan prabha ya kou lagi chit bichariou raie. (7)

ਚੌਪਈ

ਕ੍ਯਾ ਭਯੋ ਆਸਿਕ ਤ੍ਰਿਯ ਭਈ। ਮੁਹਿ ਲਖਿ ਬਿਰਹ ਬਿਕਲ ਹ੍ਵੈ ਗਈ।।
ਮੈ ਯਾ ਕੋ ਕਬਹੂੰ ਨ ਬਿਹਾਰੋ। ਲੋਕਨ ਐ ਪਰਲੋਕ ਬਿਚਾਰੋ।। ੮।।

Choupaiee

Kaha bhiou asik triya bhaiee. Mohai lakh bireh bikal havai gaiee.
Mein ya ko kabhun na biharo. Lokan aou parlok bicharo. (8)

ਅਧਿਕ ਜਤਨ ਤਰੁਨੀ ਕਰਿ ਹਾਰੀ। ਰਾਜਾ ਸੋ ਕਯੋ ਹੂੰ ਨ ਬਿਹਾਰੀ।।
ਔਰ ਜਤਨ ਤਬ ਹੀ ਇਕ ਕਿਯੋ। ਸਾਤ ਗੁਲਨ ਦੇਹੀ ਪਰ ਦਿਯੋ।। ੯।।
Adhik jatan tarun kar kari. Raja so kiou hun na bihari.
Aour jatan tab hi ik kiou. Saat gulan dehi par diyo. (9)

ਸਾਤ ਗੁਲਨ ਦੋ ਮਾਸ ਜਲਾਯੋ। ਅਧਿਕ ਕੁਗਧਿ ਨ੍ਰਿਪਹਿ ਜਬ ਆਯੋ।।
ਹਾਇ ਹਾਇ ਕਰਿ ਗਹਿ ਤਿਹ ਲਿਯੋ। ਜੋ ਭਾਖਯੋ ਸੋਈ ਤਿਨ ਕਿਯੋ।। ੧੦।।
Saat gulan do mass jalaiyo. Adhik kugandh nirpeh jab aiyo.
Haie haie kar geh tehi liou. Jo bhakhiou soiee tin kiou. (10)

ਦੋਹਰਾ

ਜੋ ਤੁਮ ਕਹੋ ਸੋ ਮੈ ਕਰੋ ਨਿਜੁ ਤਨ ਗੁਲਨ ਨ ਖਾਹੁ।।
ਭਾਤਿ ਭਾਤਿ ਕੋ ਕਾਮਿਨੀ ਮੋ ਸੋ ਭੋਗ ਕਮਾਹੁ।। ੧੧।।

Dohra

Jo tum kaho so mein karo nij tan gulan na khaho.
Bhant bhant kai bamini mo sou bhog kamahu. (11)

Couplet

The Raja also became aware of the fact that the pros had developed love for him. The Raja thought to himself which of his quality she had liked and got attracted towards him. (7)

Choupaiee

So what, if this woman had got allured by him, on having a glance at him and had become mad in separation. But considering the requirements of this world and the next world, I will not have any sexual relationship with her. (8)

Then the woman got tired of her efforts, but she did not succeed in having any love affair with him. The she attempted another effort and made some stains on her body with Satgul (spots with hot iron) (9)

When she burnt her body with hot iron making some stains and the Raja felt the bad smell of burning flesh, then the Raja, caught hold of her by crying out `Alas` and did exactly what she had wanted. (10)

Couplet

The Raja said, "O Woman ! Whatever you will say, I will act accordingly but (for God`s sake) do not spoil your body with hot iron (gul) and enjoy sensuous pleasure with me in various ways." (11)

ਚੌਪਈ

ਗੁਲ ਖਾਏ ਰਾਜਾ ਢੁਰਿ ਆਯੋ। ਭਾਂਤਿ ਭਾਂਤਿ ਤਿਹ ਤਿਯਹਿ ਬਜਾਯੋ।।
ਲਪਟਿ ਲਪਟਿ ਤਾ ਸੋ ਰਤਿ ਕੀਨੀ। ਬੇਸਾਂ ਕੀ ਸੁਧਿ ਬੁਧਿ ਹਰਿ ਲੀਨੀ।। ੧੨।।

Choupaiee

Gul khaiee raja dhur aiyo. Bhant bhant teh triyeh bajaiyo.
Lapat lapat ta so rati keeni. Besava ki sudh budh har leeni. (12)

ਬੇਸ੍ਵਾ ਹੁੰ ਰਾਜਾ ਬਸਿ ਕੀਨੋ। ਭਾਂਤਿ ਭਾਂਤਿ ਕੇ ਆਸਨ ਦੀਨੋ।।
ਰਾਇ ਸਕਲ ਰਾਨਿਯੈ ਬਿਸਾਰੀ। ਤਾ ਹੀ ਕੋ ਰਾਖਿਯੋ ਕਰਿ ਨਾਰੀ।। ੧੩।।

Besava hun raja bas keeno. Bhant bhant kai asan deeno.
Raie sakal raniyai bisari. Ta hi ko rakhiyo kar nari. (13)

ਦੋਹਰਾ

ਸਭ ਰਨਿਯਨ ਰਾਇ ਕੇ ਚਿਤ ਤੋ ਦਯੋ ਬਿਸਾਰਿ।।
ਗੁਲ ਖਾਏ ਰਾਜਾ ਬਰਿਯੋ ਐਸੋ ਚਰਿਤ ਸੁ ਧਾਰਿ।। ੧੪।। ੧।।

Dohra

Sabh raniyan raie kai chit te diou bisar.
Gul khaie raja bariou aisai charit so dhar. (14) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਤ੍ਰਿਯ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੋ ਛਤੀਸ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ।। ੨੩੬।। ੪੪੩੧।।

**Iti Sri Charitara Pakhyane Tirya Charitarai Mantri bhoop sambadai doi so chhatis charitar samapatam.
Sat Subham sat. 236(4431) aphjun. (Contd.)**

ਦੋਹਰਾ

ਪ੍ਰਗਟ ਕਮਾਉ ਕੇ ਬਿਖੈ ਬਾਜੁ ਬਹਾਦੁਰ ਰਾਇ।।
ਸੂਰਨ ਕੀ ਸੇਵਾ ਕਰੈ ਸਤ੍ਰਨ ਦੇਤ ਖਪਾਇ।। ੧।।

Dohra

Pargat kamaouoo kai bikhai baj bahadur raie.
Suran ki seva karai satran dait khapaie. (1)

Choupaiee

The Raja got attracted towards her by her using hot iron (for making stains on the body) and then enjoyed sexual companionship with her in many ways. By embracing her almost mad in his love (she lost all her senses). (12)

The prostitute also managed to cast her magic spell on the Raja and had his love affair in many styles. The Raja had forgotten all the other queens and making this prostitute as his queen, he kept her in the palace. (13)

Couplet

Thus she made the Raja forget all the other queens and got wedded to the Raja by using hot iron (by having gul). The woman had played this game trick (witchcraft). (14)

Here the two hundred and thirty-sixth episode of the King`s & Minister`s dialogue regarding woman`s witchcraft from Charitar Pakhyan is completed. All is well. (236-4431) (Contd.)

Couplet

There used to be a Raja Bahadur Rai in the land of Kamaoun. He used to respect and serve the warriors but would destroy the enemies. (1)

ਅੜਿਲ

ਬਾਜ ਬਹਾਦੁਰ ਜੂ ਯੋ ਹਿ੍ਦੈ ਸੰਭਾਰਿਯੋ।।
ਬੋਲਿ ਬਡੇ ਸੁਭਟਨ ਕੋ ਪ੍ਰਗਟ ਉਚਾਰਿਯੋ।।
ਕਰਿਯੋ ਕਵਨ ਉਪਾਇ ਨਗਰ ਸ੍ਰੀ ਮਾਰਿਯੋ।।
ਹੋ ਤਾ ਤੇ ਸਭ ਹੀ ਬੈਠਿ ਬਿਚਾਰ ਬਿਦਾਰਿਯੋ।। ੨।।

Aril

Baj bahadur ju yo hirdai sambhariou.
Bol badai subhtan kai pargat uchariou.
Kariyai kavan upaie nagar sri mariyai.
Ho ta tai sabh hi baith bichar bichariyai. (2)

ਦੋਹਰਾ

ਪਾਤ੍ ਤਹਾ ਨਾਚਤ ਹੁਤੀ ਭੋਦ ਮਤੀ ਛਬਿ ਮਾਨ।।
ਪ੍ਥਮ ਰਾਇ ਸੋ ਰਤਿ ਕਰੀ ਬਹੁਰਿ ਕਹੀ ਯੋ ਆਨਿ।। ੩।।

Dohra

Patar taha nikat huti bhog mati chhab maan.
Pratham raie so tati kari bohar kehi yo aan. (3)

ਅੜਿਲ

ਜੋ ਤੁਮ ਕਹੋ ਮੁਹਿ ਜਾਇ ਤਾਹਿ ਬਿਰਮਾਇ ਹੋ।।
ਸਿਰੀ ਨਗਰ ਤੇ ਐਚਿ ਦੋਨ ਮੋ ਲਯਾਇਹੋ।।
ਜੋਰਿ ਕਠਿਨ ਤੁਮ ਕਟਕ ਤਹਾ ਚੜਿ ਆਇਯੈ।।
ਹੋ ਲੁਟਿ ਕੂਟਿ ਕੇ ਸਹਿਰ ਸਕਲ ਲੈ ਜਾਇਯੈ।। ੪।।

Aril

Jo tum kaho mohai jaie tahai birsai ho.
Sri nagar te aich don mo liaieho.
Jor kathin tum katak taha char aieyo.
Ho loot koot kai sehar sakal lai jaieyo. (4)

Aril

One day Raja Baj Bahadur thought in his mind and then calling all the warriors, discussed with them clearly as to the steps to be taken for gaining victory Sri Nagar. "so let us all sit together and ponder over the problem." (he said). (2)

Couplet

There was a beautiful prostitute by the name of Bhog Mati who used to dance there. She had first cohabitation with the Raja and then she suggested like this. (3)

Aril

She said, "If you permit me, I will go and allure the Raja there and then bring him to the doon valley (under my spell). Then you could muster a huge army and attack Srinagar and then you may plunder the whole town." (4)

ਯੋ ਕਹ ਬੇਸ੍ਵਾ ਬਚਨ ਨ੍ਰਿਪਹਿ ਤਹ ਕੋ ਗਈ।।
ਸਿਰੀ ਨਗਰ ਕੇ ਸਹਰ ਬਿਖੈ ਆਵਤ ਭਈ।।
ਹਾਵ ਭਾਵ ਬਹੁ ਭਾਤਿ ਦਿਖਾਏ ਆਨਿ ਕੈ।।
ਹੋ ਭਜਯੋ ਮੇਦਨੀ ਸਾਹ ਅਧਿਕ ਰੁਚਿ ਮਾਨ ਕੈ।।

Yo keh besava nripeh the ko gaiee.
Sri nagar ke sehar bikhai avat bhaiee.
Hav bhav boh bhant dikhaie aan kai.
Ho bhajioh medni sah adhik ruchi maan kai. (5)

ਨ੍ਰਿਪਤਿ ਮੇਦਨੀ ਸਾਹ ਆਪਨੇ ਬਸਿ ਕਿਯੋ।।
ਤਾ ਕੋ ਲੈ ਕਰ ਸਾਥ ਦੋਨ ਕੋ ਮਗੁ ਲਿਯੋ।।
ਬਾਜ ਬਹਾਦੁਰ ਜੋਰਿ ਕਾਟਕ ਆਵਤ ਭਯੋ।।
ਹੋ ਲੁਟਿ ਕੂਟਿ ਕਰਿ ਨਦਰ ਸਿਰੀ ਕੋ ਲੈ ਗਯੋ।। ੬।।

Nirpat medni sah apnai bas kiou.
Ta kai lai kar sath doun kai mag liou.
Baj bahadur jor katak avat bhiou.
Ho lut kut kar nagar siri ko lai geyo. (6)

ਮਤ ਪਰਿਯੋ ਨ੍ਰਿਪ ਰਹਿਯੋ ਨ ਕਛੁ ਜਾਨਤ ਭਯੋ।।
ਸਿਰੀ ਨਗਰ ਕੌ ਲੁਨਿ ਕੂਟਿ ਕੈ ਕੋ ਗਯੋ।।
ਉਤਰਿ ਗਯੋ ਮਦ ਜਬ ਕਛੁ ਸੁਧਿ ਆਵਤ ਭਈ।।
ਹੋ ਪੀਸ ਦਾਤਿ ਚੁਪ ਰਹਿਯੋ ਬਾਤ ਕਰ ਤੇ ਗਈ।। ੭।।

Mat pariou nrip rehou na kachhu janat bhiou.
Sri nagar kou lut kut kai kou geyo.
Uttar geyo mud jab kachh sudh avat bhaiee.
Ho pas dant chup rehiou baat kar te gaiee. (7)

After saying this, the prostitute proceeded there and finally reached Sri Nagar. She showed her delicate and alluring movements (dances etc). and then the Raja Medni Shah enjoyed sensuous pleasure with her with great joy. (5)

That prostitute then cast her magic spell on Raja Medni Shah and Controlled him completely and then taking him along with her, she came with a huge army and attacked Sri Nagar, thus plundering the whole town. (6)

The Raja (Medni Shah) was lying drunk there, without knowing that Sri Nagar had been plundered by somebody. When he gained his proper senses, then he realized what had happened. But he could not take any action now and remained a silent spectator (by gnashing his teeth) as the things were beyond control now (it was too late for any remedial action). (7)

ਦੋਹਰਾ

ਇਹ ਛਲ ਸੋ ਰਾਜਾ ਛਲਯੋ ਕਰੀ ਮਿਤ੍ ਕੀ ਜੀਤ।।
ਦੇਵ ਅਦੇਵ ਨ ਲਹਿ ਸਕਤਿ ਯਹ ਇਸ ਤ੍ਰਿਯਨ ਕੀ ਰੀਤ।। ੮।। ੧।।

Dohra

Eh chhal so raja chhaliou kari mitar ki jeet.
Dev adev na leh sakat yeh is trian ki reet. (8) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਤ੍ਰਿਯੋ ਚਰਿਤ੍ਰੇ ਮੰਤੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੋ ਸੈਤੀਸ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ।। ੨੩੭।। ੪੪੩੯।। ਅਫਜੂੰ।।

**Iti sri charitara pakhyane Tirya Charitarai mantri bhoop sambadai doi so saitees charitar samapatam.
Sat subham sat 237 (4439) aphjun. (Contd.)**

ਚੌਪਈ

ਬੀਰਜ ਕੇਤੁ ਰਾਜਾ ਇਕ ਨਗਰ।। ਸਗਲ ਜਗਤ ਕੇ ਬਿਖੈ ਉਜਾਗਰ।।
ਸ੍ਰੀ ਛਟ ਛੈਲ ਕੁਅਰਿ ਤਾ ਕੀ ਤ੍ਰਿਯ।। ਮਨ ਬਚ ਕ੍ਮ ਬਸਿ ਕਰਿ ਰਾਖਯੋ ਪਿਯ।। ੧।।

Choupaiee

Beeraj ketu raja ik nagar. Sagal jagat ke bikhai ujagar.
Sir chhat chhail ta ki triya. Man bach karam bas kar fakhiou piye. (1)

ਏਕ ਦਿਵਸ ਨ੍ਰਿਪ ਚੜਿਯੋ ਅਖਿਟ ਬਰ।। ਸੰਗ ਲਈ ਸਹਚਰੀ ਅਮਿਤ ਕਰਿ।।
ਜਬ ਬਨ ਗਹਿਰ ਬਿਖੈ ਆਯੋ।। ਸ੍ਵਾਨਨ ਤੇ ਬਹੁ ਮ੍ਰਿਗਨ ਗਹਾਯੋ।। ੨।।

Ek divas nrip chariou akhit bar. Sung laiee sehchari amit kar.
Jab ban gehar bikhai prabh aieyo. Swanan te boh mirgan gahaiyo. (2)

ਕਹਿਯੋ ਕਿ ਜਿਹ ਆਗੈ ਮ੍ਰਿਗ ਆਵੈ।। ਵਹੈ ਆਪਨੋ ਤੁਰੈ ਧਵਾਵੈ।।
ਪਹੁਚਿ ਸੁ ਤਨ ਤਿਹ ਕੋ ਬ੍ਰਿਣ ਕਰਹੀ।। ਗਿਰਨ ਪਰਨ ਤੇ ਕਛੁ ਨ ਡਰਾਹੀ।। ੩।।

Kehiou ke jeh agai mirag avai. Vahai apno turai dhavavai.
Pohach so tan teh kai brin karhi. Giran paran tai kachhu na darhi. (3)

Couplet

The woman had thus deceived the Raja with her witchcraft and helped her friendly Raja to gain victory over the other Raja. These traits of the woman could not be deciphered even by the gods or demons at all (being beyond their comprehension). (8)

Here the two hundred and thirty-seventh episode of the King`s & Minister`s dialogue regarding woman`s witchcraft from Charitar Pakhyan is completed. All is well. (237-4439)

Choupaiee

There was an intelligent Raja by the name of Biraj Ket, who was known all over the world. He had a wife, Called Chhat Chhail koer. She had controlled the Raja (completely) with mind, speech and action. (1)

One day the Raja went on a hunting spree and took his queen and other lady attendants along with him. When the Raja came to a thick jungle, then he got many deer caught through his dogs. (2)

The Raja said, whosoever was confronted by the deer, should race his horse after him and he alone should strike any wounds to the deer, without having any fear of falling from the horse. (3)

ਅੜਿਲ

ਨ੍ਰਿਪ ਤ੍ਰਿਯ ਆਗੈ ਮ੍ਰਿਗਿਕ ਨਿਕਸਿਯੋ ਆਇ ਕੈ।।
ਰਾਨੀ ਪਾਛੈ ਪਰੀ ਤੁਰੰਗ ਧਵਾਇ ਕੈ।।
ਭਜਤ ਭਜਤ ਹਰਿਨੀ ਪਤਿ ਬਹੁ ਕੋਸਨ ਗਯੋ।।
ਹੋ ਏਕ ਨ੍ਰਿਪਤਿ ਸੁਤ ਲਹਿ ਤਾ ਕੋ ਧਾਵਤ ਭਯੋ।। ੪।।

Aril

Nrip triya agai miragik niksiu aie kai.
Rani pachhai pari turang dwaie kai.
Bhajat bhajat harni pati boh kosan geyo.
Ho ek nirpati sut leh ta kai dhavat bheyo. (4)

ਤਾ ਜਿਹਿ ਤਾਜਨ ਮਾਰਿ ਪਹੁੰਚਯਾ ਜਾਇ ਕੈ।।
ਏਕ ਬਿਸਿਖ ਹੀ ਮਾਰਿਯੋ ਮ੍ਰਿਗਹਿ ਬਨਾਇ ਕੈ।।
ਨਿਰਖਿ ਤਰੁਨਿ ਇਹ ਚਰਿਤ ਰਹੀ ਉਰਝਾਇ ਕਰਿ।।
ਹੋ ਬਿਰਹ ਬਾਨ ਤਨ ਬਿਧੀ ਗਿਰਤ ਭਈ ਭੂਮ ਪਰ।। ੫।।

Ta jeh tajan mar pohchiya jaie kai.
Ek bisikh hi mariou mirgeh banaie kai.
Nirakh tarun eh chrit rehi urjhaie kar.
Ho birch baan tan bidhi girat bhaiee bhoom par. (5)

ਬਹੁਰਿ ਸੁਭਟ ਜਿਮਿ ਚੇਤਿ ਤਰੁਨਿ ਉਠ ਠਾਢਿ ਭਈ।।
ਘੁਮਤ ਘਾਇਨ ਨਯਾਇ ਸਜਨ ਤਟ ਚਲਿ ਗਈ।।
ਉਤਰਿ ਹਯਨ ਤੇ ਤਹ ਦੋਊ ਰਮੇ ਬਨਾਇ ਕੈ।।
ਹੋ ਤਬ ਲੈ ਤਿਹ ਨਾ ਸਿੰਘ ਨਿਕਸਿਯੋ ਆਇ ਕੈ।। ੬।।

Bohar subhat jim chit tarun uth thadh bhaiee.
Ghoomat ghaiel niyaie sajan tat chal gaiee.
Utar heyan te teh douoo ramai banaie kai.
Ho tab lou te na singh niksiou aie kai. (6)

A deer came running in front of the queen and the queen followed him by racing her horse. The deer ran many kilometers (followed by queen) away. Then another Raja`s son, seeing the deer, rushed after him. (4)

By whipping his horse, he reached there and shot an arrow, by taking aim at the deer. Seeing this game play, the queen got allured by him. She fell down from the horse (on the ground) being wounded by the arrows of separation (in his love). (5)

Then the woman got up like a warrior, after gaining consciousness and moving like a woun ded soldier she moved towards her beloved. On alighting from horses, both of them enjoyed sensuous pleasure there. By that time, a lion happened to come there. (6)

ਨਿਰਖਿ ਸਿੰਘ ਕੋ ਰੂਪ ਤਰੁਨਿ ਤ੍ਰਾਸਿਤ ਭਈ।।
ਲਪਟਿ ਲਲਾ ਕੋ ਕਠਿ ਭਏ ਅਬਲਾ ਗਈ।।
ਦੀਨ ਕੁਆਰ ਧਨੁ ਤਨਯੋ ਨ ਤਨਿਕ ਆਸਨ ਡਿਗਯੋ।।
ਹੋ ਹਨਯੋ ਸਿੰਘ ਤਿਹ ਠੋਰ ਬਿਸਖਿ ਬਾਕੋ ਲਗਯੋ।। ੭।।
Nirakh singh kai roop tarun trasit bhaiee.
Lapat lala kai kanth bhaie abla gaiee.
Dheeth koar dhan tanyo na tanak asan digiyo.
Ho haniyo singh teh thor bisikh bako lagiou. (7)

ਮਾਰਿ ਸਿੰਘ ਰਾਖਿਯੋ ਤਿਹ ਭਜਯੋ ਬਨਾਇ ਕੈ।।
ਆਸਨ ਚੁੰਬਨ ਕਰੇ ਤ੍ਰਿਯਹਿ ਲਪਟਾਇ ਕੈ।।
ਭਾਤਿ ਭਾਤਿ ਤਿਹ ਰਮਿਯੋ ਤਰੁਨਿ ਸੁਖ ਪਾਇ ਕਰ।।
ਹੋ ਬਿਨੁ ਦਾਮਨ ਅਬਲਾਹੂੰ ਰਹੀ ਬਿਕਾਇ ਕਰਿ।। ੮।।
Maar singh rakhiou teh bhajiou banaie kai.
Asan chumban karai triyeh laptaie kai.
Bhant bhant teh ramiou tarun sukh paie kar.
Ho bin daman ablahun rahi bikaie kar. (8)

ਚਿਤ ਚਿੰਤਾ ਤ੍ਰਿਯ ਕਰਹੀ ਇਸੀ ਸੰਗ ਜਾਇ ਕੈ।। ਨਿਜੁ ਨਾਇਕ ਕੋ ਦਰਸੁ ਨ ਬਹੁਰਿ ਦਿਖਾਇ ਕੈ॥
ਤਾ ਤੇ ਕਛੁ ਚਰਿਤ੍ ਸੋ ਐਸੇ ਕੀਜਿਯੋ।। ਹੋ ਜਾ ਤੇ ਜਸਉ ਰਹੈ ਅਪਜਸ ਨ ਸੁਨੀਜਿਯੈ।। ੯।।
Chit chinta triya karhi isi sung jaie hou.
Nij naiek ko daras na bohar dikhaie hou.
Ta te kachh charitar so aisai keejiou.
Ho ja tai jasou rehai apjas na sunijiyai. (9)

ਏਕ ਸਖੀ ਪ੍ਰਤਿ ਕਹਿਯੋ ਭੇਦ ਸਮਝਾਇ ਕੈ।।
ਰਹਿਨ ਹੇਤੁ ਤ੍ਰਿਯ ਡੁਬੀ ਕਹਿਯਹੁ ਜਾਇ ਕੈ।।
ਬੈਨ ਸੁਨਤ ਸਚਹਰੀ ਜਾਤਿ ਤਿਹ ਕੋ ਭਈ।।
ਹੋ ਜੁ ਕਛੁ ਕੁਅਰਿ ਤਿਹ ਕਹਿਯੋ ਖਬਰਿ ਸੋ ਨ੍ਰਿਪ ਦਈ।। ੧੦।।
Ek sakhi prati kehiou bheid samjhaie kai.
Rehan heit triya dubi kehiyo jaie kai.
Bain sunat sehchari jaat teh kou bhaiee.
Ho jo kachh koari teh kehiou khabar so nrip daiee. (10)

On seeing the lion, the woman got terrified and clasped her beloved strongly. Then steadying himself the prince picked up his bow and stretching the bow, shot an arrow without any fear. The youthful prince thus killed the lion with one shot, at the spot. (7)

Then after killing the lion, he had sexual relationship with the queen and embracing the queen closely and kissing her, he enjoyed sensuous pleasure with her and sexual companionship with her in many styles, so that the woman was completely won over by him (she was sold without any payment). (8)

The woman thought to herself that she should now accompany him only and would not show her face again to her spouse. So she thought of doing such a witchcraft so that she should not lose her honour and maintain her decorum as a queen also. (9)

So she called an attendant and explained to her the whole secret, saying that she should go back to the king and tell him that the queen had been drowned, in chasing the deer. So the attendant went back and informed the Raja (about the death of the queen), as suggested by the queen. (10)

ਆਪੁ ਕੁਅਰ ਕੇ ਸਾਥ ਗਈ ਸੁਖ ਪਾਇ ਕੈ।।
ਨ੍ਰਿਪ ਸੁਨਿ ਡੁਬੀ ਨਾਰਿ ਰਹਿਯੋ ਸਿਰੁ ਨਯਾਇ ਕੈ।।
ਚੰਚਲਾਨ ਕੋ ਚਰਿਤ ਨ ਨਰ ਕੋਊ ਲਹੈ।।
ਹੋ ਸਾਸਤ੍ ਸਿੰਮ੍ਰਿਤ ਅਰੁ ਬੇਦ ਭੇਦ ਐਸੇ ਕਹੈ।। ੧੧।।

Aap kuar kai saath gaiee sukh paie kai.
Nrip sunn dubi naar rehiou sir neyai kai.
Chanchlan ko charit na nar kouoo lehai.
Ho sastar simriti ar beid bhed aisai kehai. (11)

ਚੌਪਈ

ਤਾ ਕੋ ਤਰੁਨ ਸੰਗ ਲੈ ਗਯੋ। ਭਾਤਿ ਭਾਤਿ ਕੈ ਭੋਗਤ ਭਯੋ।।
ਇਨ ਜੜ ਕਛੁ ਨ ਬਾਤ ਲਹਿ ਲਈ। ਜਾਨੀ ਡੁਬਿ ਚੰਚਲਾ ਗਈ।। ੧੨।। ੧।।

Choupaiee

Ta kou tarun sung lai geyo. Bhant bhant kai bhogat bhiou.
In jar kachh na baat leh laiee. Jani dub chanchala gaiee. (12) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੋ ਤ੍ਰਿਯ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੋ ਠਨਤੀਸ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ।। ੨੩੮।। ੪੪੫੧।।

Iti Sri Charitara pakhyane Tirya Charitarai *Mantri bhoop* sambadai doi so athtees charitar samapatam. sat subham sat. 238 (4451) aphjun. (Contd.)

ਦੋਹਰਾ

ਸਹਿਰ ਸਿਰੋਜ ਬਿਖੈ ਹੁਤੋ ਰਾਜਾ ਸੁਭ੍ ਸਰੂਪ।।
ਕਾਮ ਕੇਲ ਮੈ ਅਤਿ ਚਤੁਰ ਨਰ ਸਿੰਘ ਰੂਪ ਅਨੂਪ।। ੧।।

Dohra

Sehar Siroj bikhai huto raja sukhar sarup.
Kam kel mwin ati chatur Nar Singh roop anup. (1)

The queen had gone with the prince in great joy, while the Raja on hearing the news of her drowning felt dejected with his head cast down. This secret has been mentioned in all the Shastras, Smritis and even the Vedas. (11)

Choupaiee

The prince took that woman along with him and enjoyed sensuous pleasure with her in many ways. That foolish Raja did not realize the truth and accepted the fact of her death by drowning . (12)

Here the two hundred and thirty-eightth episode of the King`s & Minister`s dialogue regarding woman`s witchcraft from Charitar Pakhyan is completed. All is well. (238-4451)

Couplet

There was a very smart Raja in the town of Siroj Nagar. He was an expert in sexual relationship being clever and a charming He-man. (1)

ਚੌਪਈ

ਤਾ ਕੋ ਚਾਰਿ ਪੁਤ੍ ਸੁਭ ਕਾਰੀ।। ਸੁਰਬੀਰ ਬਾਕੋ ਹੰਕਾਰੀ।।
ਰਾਨੀ ਔਰ ਬਯਾਹਿ ਜੋ ਆਨੀ। ਸੋਊ ਗਰਭਵਤੀ ਹ੍ਵੈ ਬਯਾਨੀ।। ੨।।

Choupaiee

Ta ko chaar putar subh kari. Surbeer banko hankari.
Rani aur beyahi jo ani. Souoo garbhvati havai beyani. (2)

ਏਕ ਪੁਤ੍ ਤਾਹੂ ਕੋ ਭਯੋ। ਰਾਨੀ ਬੀਰ ਮਤੀ ਤਿਹ ਜਯੋ।।
ਬਯਾਘ੍ਰ ਕੇਤੁ ਤਿਹ ਨਾਮ ਧਰਤ ਭੇ। ਦਿਜਨ ਦਰਿਦ੍ ਖੋਇ ਕੈ ਕੈ ਭੇ।। ੩।।

Ek putar tahu ko bhiou. Rani beer mati teh jiou.
Beyaghu ket teh naam dharat bhe. Dijan daridar khoiai kai kai bhe. (3)

ਚਾਰੋ ਪੁਤ੍ ਰਾਜ ਅਧਿਕਾਰੀ।। ਇਹੈ ਸੋਕ ਅਬਲਾ ਕੇ ਭਾਰੀ।।
ਜੋ ਕੋਊ ਉਠ ਚਾਰੋ ਕੋ ਘਾਵੈ। ਤਬ ਸੁਭ ਰਾਜ ਪਚਾਵੈ ਪਾਵੈ।। ੪।।

Charai putar raj adhikari. Ehai sok abla kai bhari.
Jo kouu un charo ko ghavai. Tab sut raj pachvou pavai. (4)

ਜੇਸਟ ਪੁਤ੍ ਤਨ ਮਨੁਖ ਪਠਾਯੋ।। ਯੋ ਕਹਿਯਹੁ ਤੁਹਿ ਰਾਇ ਬੁਲਾਯੋ।।
ਰਾਜ ਕੁਅਰ ਆਵਤ ਜਬ ਭਯੋ।। ਤਬ ਹੀ ਮਾਰਿ ਕੋਠਰੀ ਦਯੋ।। ੫।।

Jesat putar tan manukh pathaiyo. Yo kehyoh tuhai raie bulaiyo.
Raj koar avat jab bhiou. Tab hi maar k othri deou. (5)

ਇਹੀ ਭਾਤਿ ਤੇ ਦੁਤਿਯ ਬੁਲਾਯੋ। ਵਹੀ ਖੜਗ ਤੇ ਤਾ ਕਹ ਘਾਯੋ।।
ਇਹੀ ਭਾਤਿ ਤਿਨ ਦੁਹੂੰ ਬੁਲੈ ਕੈ।। ਡਾਰਤ ਭਈ ਡੋਹਰੇ ਘੈ ਕੈ।। ੬।।

Ehi bhant te dutiyai bulaiyo. Vahi kharag te ta keh ghaiyo.
Ehi bhant tin duhun bulai kai. Darat bhaiee boharai ghai kai. (6)

Choupaiee

He had four virtuous sons, who were great warriors and egoistic. When the Raja got wedded to another queen, she also became pregnant and got acclaimed. (2)

Then he got another son, born from the queen Bir Mati and he was named Viagh Ket. The Brahmins were given enough money to ward off their poverty in offerings. (3)

The first four sons were deserving heirs to the Kingdom and that woman was having this as her biggest calamity (suffering in mind). If all the four sons were killed by someone, then only the fifth son could be considered as heir to the throne. (4)

So she sent a messenger to the eldest son, saying that he was sent for by the Raja. When the prince came there, he was killed and thrown into a dingy cell. (5)

Then she called the second son, and killed him with the same sword. Similarly she killed the other two sons by calling them and then threw them in the cell. (6)

ਦੋਹਰਾ

ਚਾਰਿ ਪੁਤ੍ ਪ੍ਰਥਮੈ ਹਨੋ ਪੁਨਿ ਪਤਿ ਲਯੋ ਬੁਲਾਇ॥
ਇਹ ਬਿਧਿ ਸੋ ਬਿਨਤੀ ਕਰੀ ਨੈਨਨ ਨੀਰੁ ਬਹਾਇ॥ ੭॥

Dohra

Chaar putar prathmai hanai put pati liou bulaie.
Eh bidh so binti kari nainan neer bahaie. (7)

ਸੁਨ ਰਾਜਾ ਤਵ ਪੁਤ੍ ਦੋ ਲਰੇ ਰਾਜ ਕੋ ਹੇਤੁ॥
ਜੂਝਿ ਮਰੈ ਛਿਤ ਪਰ ਪਰੈ ਤਬ ਮੈ ਭਈ ਅਚੇਤੁ॥ ੮॥

Sun raja tav putar do larai raj kai heit.
Jujh marai chhit par parai tab mein bhaiee achet. (8)

ਅਸਿਨ ਭਏ ਅਤੇ ਜੁਧ ਕਰਿ ਜਬ ਜੂਝੈ ਦੋਊ ਬੀਰ॥
ਬਸਤ੍ ਫਾਰਿ ਦ੍ਵੈ ਪੁਤ੍ ਤਵ ਤਬ ਹੀ ਭਏ ਫਕੀਰ॥ ੯॥

Asin bhaie ati judh kar jab jujhai douoo beer.
Bastar phar davai putar tav tab hi bhaie faqir. (9)

ਚੌਪਈ

ਤਬ ਨ੍ਰਿਪ ਪੂਤ ਪੂਤ ਕਹਿ ਰੋਯੋ॥ ਸੁਧਿ ਸਭ ਛਾਡਿ ਭੂਮਿ ਪਰ ਸੋਯੋ॥
ਪਚਏ ਕਹ ਟੀਕਾ ਕਰਿ ਪਰਿਯੋ॥ ਭੇਦ ਅਭੇਦ ਜੜ ਕਛੁ ਨ ਬਿਚਰਿਯੋ॥ ੧੦॥ ੧॥

Choupaiee

Tab nrip poot poot keh royo. Sudh sabh chhad bhoom par soiyo.
Pachai keh teeka kar pariou. Bheid abheid jarr kachh na bichrou. (10) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯ ਚਰਿਤ੍ਰੈ ਮੰਤ੍ਰੀ। ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੋ ਉਨਤਾਲੀਸ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ॥ ੨੩੯॥ ੪੪੬੧॥

**Iti Sri Charitara pakhyane Tirya Charitarai mantri bhoop sambadai doi so untalees charitar samapatam.
sat subham sat. 239 (4461) aphjun. (Contd.)**

Couplet

First she killed all the four sons and then called her husband. She made a request to him, with tears flowing in her eyes. (7)

"O dear Raja ! Listen to me. Your two sons had died fighting among themselves for getting the throne and when they fell down fighting. I became unconscious." (8)

When those two sons died fighting with swords among themselves, then the other two became faqirs (mendicants) by tearing off their clothes. (9)

Choupaiee

Then the Raja cried for his sons and wept bitterly and fell down on the ground being unconscious. The fifth son was anointed as the next heir to the throne. But the foolish Raja could not see through the secret of all this move. (10)

Here the two hundred and thirty-ninth episode of the King`s & Minister`s dialogue regarding woman`s witchcraft from Charitar Pakhyan is completed. All is well. (239-4461)

ਦੋਹਰਾ

ਦੇਸ ਕਲਿੰਜਰ ਕੇ ਨਿਕਟ ਸੈਨ ਬਿਚਛਨ ਰਾਇ।।
ਸ੍ਰੀ ਰੁਚਿ ਰਾਜ ਕੁਅਰਿ ਤਰੁਨ ਜਾ ਕੀ ਅਤਿ ਸੁਭ ਕਾਇ।। ੧।।

Dohra

Des kalinjar ke nikat sain bichchhan raie.
Sri ruchi raj kuar tarun ja ki ati subh kaie. (1)

ਚੌਪਈ

ਸਪਤ ਔਰ ਰਾਨੀ ਤਿਹ ਰਹਈ। ਤਿਨਹੂੰ ਸੋ ਹਿਤ ਨ੍ਰਿਪ ਨਿਰਬਹਈ।।
ਬਾਰੀ ਬਾਰੀ ਤਿਨੈ ਬੁਲਾਵੈ।। ਲਪਟਿ ਲਪਟਿ ਕਰਿ ਭੋਗ ਕਮਾਵੈ।। ੨।।

Choupaiee

Sapat aur rani teh rehiee. Tinhun sou hit nrip nirbehiee.
Bari bari tinai bulavai. Lapat lapat kar bhog kamavai. (2)

ਸ੍ਰੀ ਰੁਚਿ ਰਾਜ ਕੁਅਰਿ ਜੋ ਰਾਨੀ।। ਸੋ ਮਨ ਭੀਤਰ ਅਧਿਕ ਰਿਸਾਨੀ।।
ਮਨ ਮਹਿ ਕਹਿਯੋ ਕਿਯਾ ਕਰਿਯੋ।। ਜਾ ਤ ਇਨ ਰਨਿਯਨ ਕੋ ਮਰਿਯੈ।। ੩।।
Sri ruch raj kuar jo rani. So man bheetar adhik risani.
Man meh kehiou jatan kiya kariyai. Ja tai in ranian kai mariyai. (3)

ਅੜਿਲ

ਪ੍ਰਥਮ ਰਾਨਿਯਨ ਸੋ ਅਤਿ ਨੇਹ ਬਚਾਇਯੋ।। ਐਸੀ ਕਰੀ ਪਰੀਤਿ ਜੁ ਪਤਿ ਸੁਨਿ ਪਾਇਯੋ।।
ਧਨੰਯ ਧਨੰ ਰੁਚਿ ਰਾਜ ਕੁਅਰਿ ਕਹਿ ਭਾਖਿਯੋ।।
ਹੋ ਜਿਨ ਕਲਿ ਮੈ ਸਵਤਿਨ ਸੋ ਅਤਿ ਹਿਤ ਰਾਖਿਯੋ।। ੪।।

Aril

Pratham raniyan so ati neh badhaieyo.
Aisi kari preet jo pati sunn paieyo.
Dhanye dhanye ruchi raj kuar keh bhakhiyo.
Ho jin kal mein savtin sou ati hit rakhiyo. (4)

Couplet

There was a Raja, called Bichchhan Sain near the Kalinjar land (country) and his wife, with a beautiful body, was known as Ruch Raj koer. (1)

Choupaiee

He had seven other queens and he was having love affair with all of them. He would call them in turn and would enjoy cohabitation with them by clasping them in his embrace. (2)

The queen Ruch Raj Koer, was very furious on seeing this sort of behavior of the Raja. She thought to herself that some means should be adopted so as to kill all these queens. (3)

Aril

First she developed great love for all these queens. She used to love them so much, that even the Raja, heard about it. So he congratulated and saluted the queen Ruch Raj Koer (for this), that in the age of Kalyug even the queen had given (shown) so much affection for her rival queens. (4)

ਨਦੀ ਤੀਰ ਇਕ ਰਚਿਯੋ ਤ੍ਰਿਨਾਲੈ ਜਾਇ ਕੈ।।
ਆਪ ਕਹਿਯੋ ਸਵਤਿਨ ਸੌ ਬਚਨ ਬਨਾਇ ਕੈ।।
ਸੁਨਹੁ ਸਖੀ ਹਮ ਤਹਾ ਸਕਲ ਮਿਲ ਜਾਇ ਹੈ।।
ਹੋ ਹਮ ਤੁਮ ਮਨ ਭਾਵਤ ਤਹ ਭੋਗ ਕਮਾਇ ਹੈ।। ੫।।

Nadi teer ik rachiou trinalai jai kai.
Aap kehiou savtin sou bachan banaie kai.
Sunoh sakhi hum taha sakal mil jai hai.
Ho hum tum man bhavat the bhog kamayi hai. (5)

ਲੈ ਸਵਤਿਨ ਕੋ ਸੰਗ ਤ੍ਰਿਨਾਲੈ ਮੌ ਗਈ।।
ਰਾਜ ਪੈ ਇਕ ਪਠੈ ਸਹਚਰੀ ਦੇਤ ਭੀ।।
ਨਾਥ ਕ੍ਰਿਪਾ ਕਰਿ ਅਧਿਕ ਤਹੀ ਤੁਮ ਆਇਯੋ।।
ਹੋ ਮਨ ਭਾਵਤ ਰਾਨਿਨ ਸੋ ਭੋਗ ਕਮਾਇਯੋ।। ੬।।

Lai savtin kou sung trinalai mou gaiee.
Raja pai ik pathai sehchari deit bhi.
Nath kirpa kari adhik tehi tum aieyo.
Ho eh chhal sabh ranin so bhog kamaiyo. (6)

ਸਵਤਿ ਸਖਿਨ ਕੇ ਸਹਿਤ ਤਹਾ ਸਭ ਲਯਾਇ ਕੈ।।
ਰੋਕਿ ਦ੍ਵਾਰਿ ਪਾਵਕ ਕੈ ਦਯੋ ਲਗਾਇ ਕੈ।।
ਕਿਸੁ ਕਾਜ ਕੇ ਹੇਤ ਗਈ ਤ੍ਰਿਯ ਆਪੁ ਟਰਿ।।
ਹੋ ਇਹ ਛਲ ਅਭ ਰਾਨਿਨ ਕੋ ਦਿਯਾ ਜਗਾਇ ਕਰਿ।। ੭।।

Savati sakhin kai sehat taha sabh liyai kai.
Roki davar pavah kou deyo lagaie kai.
Kisu kaj ke heit gaiee triya aap tari.
Ho eh chhal sabh ranin kou deyo lagaie kai. (7)

ਚੌਪਈ

ਦੌਰਤ ਆਪ ਨ੍ਰਿਪਤਿ ਪਹ ਆਈ।। ਰੋਇ ਰੋਇ ਬਹੁ ਬ੍ਰਿਥਾ ਜਤਾਈ।।
ਬੈਠੇ ਕਹਾ ਦੇਵ ਕੇ ਹਰੇ। ਤੋਰੇ ਹਰਮ ਆਜੁ ਸਭ ਜਰੇ।। ੮।।

Choupaiee

Dourat app nripati peh aiee. Roiai roiai baahu birtha jataie.
Baithe kaha dev kai harai. Tero haram aaj sabh jarai. (8)

She got a small hut made out of straw on the banks of a river and then told her co-wives as a friend, "O girl-friends ! Listen to me. We will all go together there and then we shall have sexual pleasure (with the Raja) there as desired by us. (5)

So she, along with co-wives went to the hut of straws and then sent a lady attendant to the Raja with this message. " O Master ! Please do us a favor and come there and then enjoy sexual pleasure with the queen to your satisfaction. (6)

Then, bringing all the co-wives along with their attendants to that place, she closed the door (of the hut) and set it, on fire. But that woman herself avoided going there due to some reason, and with this deceitful action, she Killed all of them. (7)

Choupaiee

She came rushing to the Raja and told him the story (of happening) by crying out (weeping) Bitterly. "O Raja with such a tragedy by god ! Why are you sitting here ? The whole of your harem (wives corner) has been burnt down." (8)

ਤੁਮ ਅਬ ਤਹਾ ਆਪੁ ਪਗੁ ਧਾਰਹੁ।। ਜਰਤ ਆਗਨਿ ਤੇ ਤ੍ਰਿਯਨ ਉਬਾਰਹੁ।।
ਬੈਠਨ ਸੋ ਕਛੁ ਹੇਤੁ ਨ ਕੀਜੈ।। ਮੇਰੀ ਕਹੀ ਕਾਨ ਧਰਿ ਲੀਜੈ।। ੯।।

Tum ab taha aap pag dharoh. Jarat agan tai triyan ubaroh.
Baithan sou kachh heit na keejai. Meri kehi kaan dhar leejai. (9)

ਵੈ ਉਤ ਜਰਤ ਤਿਹਾਰੀ ਨਾਰੀ। ਤੁਮ ਹੋ ਬੈਠ ਗਰਬ ਕਰਿ ਭਾਰੀ।।
ਰਇ ਉਠਹੁ ਤਿਨ ਐਚ ਨਿਕਾਰਹੁ। ਸਾਚ ਝੂਠ ਮਰ ਬਚ ਨ ਬਿਚਾਰਹੁ।। ੧੦।।

Vai ut jarat tihari nari. Tum ho baith garab kar bhari.
Raie uthoh tin aich niharoh. Sach jooth mur bach na bicharoh. (10)

ਬੈਨ ਸੁਨਤ ਮੁਰਖ ਉਠਿ ਧਯੋ। ਭੇਦ ਅਭੇਦ ਨ ਪਾਵਤ ਭਯੋ।।
ਤਜਿ ਬਿਲੰਬ ਅਬਿਲੰਬ ਸਿਧਾਰਿਯੋ। ਭਸਮ ਰਾਨਿਯਨ ਜਾਇ ਨਿਹਾਰਿਯੋ।। ੧੧।।

Bain sunat moorakh uth dhiou. Bheid abheid na pavat bhiou.
Taj bilambh abilambh sidhariou. Bhasam raniyan jaie nihariou. (11)

ਦੋਹਰਾ

ਸਖਿਨ ਸਹਿਤ ਸਵਤੈ ਜਰੀ ਜਿਯਤ ਨ ਉਬਰੀ ਕਾਇ।।
ਯਾ ਕੋ ਭੇਦ ਅਭੇਦ ਜੋ ਨ੍ਰਿਪਤਿ ਜਤਾਵੈ ਜਾਇ।। ੧੨।। ੧।।

Dohra

Sakhin sehat savtai jari jiyat na ubri kaie.
Ya kou bheid abheid jo nripati jatavai jaie. (12) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੋ ਚਾਲੀਸ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ।। ੨੪੦।। ੪੪੭੩।।

**Iti Sri Charitara pakhyane Tirya Charitarai mantri bhoop sambadai doi so chalees charitar samapatam.
Sat Subham sat. 240 (4473) aphjun. (Contd.)**

(O Raja) ! "You come there personally and remove the women from the burning fire. Listen to my words, and do not have any love by sitting here anymore." (9)

On that side your wives are burning there and you are sitting here tightly in your egoism. O Raja ! Come and remove them from burning fire by pulling them out. I am telling you the truth and do not consider it a lie." (10)

On hearing the words of the queen, the foolish Raja got up and rushed towards the place, without realizing the secret behind this move. without any delay and making haste, the Rajs reached there and saw the ashes of the queens. (11)

Couplet

All the queens, along with their attendants had got burnt (inside) and none escaped alive. Who could inform the Raja about the motive (behind this tragedy). (12)

Here the two hundred and fortieth episode of the King`s & Minister`s dialogue regarding woman`s decitful actions from Charitar Pakhyan is completed. All is well. (240-4437) (Contd.)

ਚੌਪਈ

ਕਿਲਮਾਖਨ ਇਕ ਦੇਸ ਨ੍ਰਿਪਤਿ ਬਰ।। ਬਿਰਹ ਮੰਜਰੀ ਨਾਰਿ ਤਵਨ ਘਰ।।
ਅਧਿਕ ਤਰੁਨਿ ਕੇ ਰੂਪ ਬਿਰਾਜੈ।। ਸੁਰੀ ਆਸੁਰਿਨ ਕੇ ਮਨ ਲਾਜੈ।।

Choupaiee

Kilmakhan ik des nripati bar. Bireh manjri naar tavan ghar.
Adhik tarun kai roop birahai. Suri asurin ko man lajai. (1)

ਸੁਭਟ ਕੇਤੁ ਇਕ ਸੁਭਟ ਬਿਚਛਨ।। ਜਾ ਕੌ ਬਨੇ ਬਤੀ ਸੋ ਲਛਨ।।
ਰੂਪ ਤਵਨ ਕੌ ਲਗਤ ਅਪਾਰਾ।। ਰਵਿਨ ਲਯੋ ਜਨੁ ਕੋਟਿ ਉਜਿਯਾਰਾ।। ੨।।

Subhat ket ik subhat bichchhan. Ja kai banai bati sou lachhan.
Roop tavan ko lagat apara. Ravin leyo jan kot ujiyara. (2)

ਅੜਿਲ

ਬਿਰਹ ਮੰਜਰੀ ਜਬ ਵਹੁ ਪੁਰਰਖ ਨਿਹਾਰਿਯੋ।। ਬਿਰਹ ਬਾਨ ਕੀਸ ਅੰਗ ਤਵਨ ਕੌ ਮਾਰਿਯੋ।।
ਬਿਰਹ ਬਿਕਲ ਹ੍ਵੈ ਬਾਲ ਗਿਰਤ ਭੀ ਭੂਮਿ ਪਰ।।
ਹੋ ਜਨੁਕ ਸੁਭਟ ਰਨ ਮਾਹਿ ਪ੍ਰਹਾਰਿਯੋ ਬਾਨ ਕਰਿ।। ੩।।

Aril

Bireh manjri jab voh purkh nihariyo. Bireh baan kas ang tavan ko mariou.
Bireh bikal hovai bal girat bhi bhoomi par.
Ho januk subhat runn mahai parhariou baan kar. (3)

ਪਾਚਿਕ ਬੀਤੀ ਘਰੀ ਬਹੁਰਿ ਜਾਗ੍ਰਤ ਭਈ।।
ਨੈਨਨ ਸੈਨ ਬੁਲਾਇ ਸਹਚਰੀ ਢਿਗ ਲਈ।।
ਤਾ ਕਹ ਚਿਤ ਕੀ ਬਾਤ ਕਹੀ ਸਮੁਝਾਇ ਕੈ।।
ਹੋ ਤਯਾਗਹੁ ਹਮਰੀ ਆਸ ਕਿ ਮੀਤ ਮਿਲਾਇ ਦੈ।। ੪।।

Panchik beeti ghari bohar jagrat bhaiee.
Nainan sain bulaie sehchari dhig laiee.
Ta keh chit ki baat kahi samjhaie kai.
Ho tayagoh hamri aas ki meey milaie dei. (4)

Chupaiee

There was a great Raja of (Tatar) Kilmakh land. He had a wife by the name of Birhai Manjri. She was very beautiful, on seeing whose charm, even the women of gods and demons were feeling ashamed (of themselves). (1)

There was an intelligent warrior by the name of Subhat Ket and he had all the qualities (virtues). His personality was grand, as if the sun had borrowed its glory from him. (2)

Aril

When Birhai Manjri saw that man, then it appeared as if the arrow of love had been shot at her body (she was fully enamored by his love) instantly. Due to the separation from the beloved, the woman became madly in love with him and fell down on the ground being unconscious. It seemed as if a warrior had fallen down in the battlefield being hit by an arrow. (3)

After about five hours ,she (regained) came to her consciousness and called the lady attendant with a sign of the eye and explained to her about her inner feelings (of the mind) saying either you arrange my meeting with the beloved or you forget about my life (being alive any more)." (4)

ਜੋ ਕਛੁ ਕੁਅਰਿ ਤਿਹ ਕਹਿਯੋ ਸਕ ਸਖਿ ਜਾਨਿਯੋ।।
ਤਿਹ ਕੋ ਕਿਯਾ ਪਯਾਨ ਤਹਾ ਪਗੁ ਠਾਨਿਯੋ।।
ਬੈਠਿਯੋ ਜਹਾ ਪਿਯਰਵਾ ਸੇਜ ਡਸਾਇ ਕੈ।।
ਹੋ ਇਸਕ ਮੰਜਰੀ ਤਹੀ ਪਹੁੰਚੀ ਜਾਇ ਕੈ।। ੫।।

Jo kooch koar teh kehiou sakal sakhi janiou.
The tai kiya piyan taha pug thaniou.
Baithio jaha piyarva sej dasaie kai.
Ho isak manjri tahi pohchi jaie kai. (5)

ਬੈਠਿਯੋ ਕਹਾ ਕੁਅਰ ਸੋ ਅਬੈ ਪਗੁ ਧਾਰਿਯੋ।।
ਲੁਟਿ ਤਰੁਨਿ ਮਨ ਲੀਨੋ ਕਹਾ ਨਿਹਾਰਿਯੋ।।
ਕਾਮ ਤਪਤ ਤਾ ਕੀ ਚਲਿ ਸਕਲ ਮਿਟਾਇਿਯੋ।।
ਹੋ ਕਹਿਯੋ ਮਾਨਿ ਜਿਨਿ ਜੋਬਨ ਬ੍ਰਿਥਾ ਬਿਤਾਇਿਯੋ।। ੬।।

Baithiou kaha koar so abai pug dhariou.
Loot tarun man leeno kaha nihariou.
Kam tripat ta ki chal sakal mitaieyai.
ho kehiou maan jini joban birtha bitiaiyai. (6)

ਬੇਗਿ ਚਲੋ ਉਠਿ ਤਹਾ ਨ ਰਹੇ ਲਜਾਇ ਕੈ।।
ਬਿਰਹ ਤਪਤ ਤਾ ਕੀ ਕਹ ਦੇਹੁ ਬੁਝਾਇ ਕੈ।।
ਰੂਪ ਲਯੋ ਤੋ ਕਹਾ ਐਠਨ ਪ੍ਰਮਾਨਿਯੋ।।
ਹੋ ਧਨ ਜੋਬਨ ਦਿਨ ਚਾਰਿ ਪਾਹੁਨੋ ਜਾਨਿਯੋ।। ੭।।

Beg chalo uth taha na a reho lajaie kai.
Bireh tapat ta ki keh deho bujhaie kai.
Roop bheyo tou kaha aith na parmaniye.
Ho dhan joban din char pahno janiyai. (7)

Whatever the princess said, the girl friend (attendant) understood thoroughly and reached the place, where her lover was seated on a special bed and in the meantime the beloved Ishaq Manjri also reached there. (5)

"O Prince ! What are you doing sitting here ? Now come to the place, where you have enamored the heart of a woman (where you have won over the love of a woman). What are you watching here? You should go there to satisfy the sexual desires of a woman (extinguish her fire of sexual love). If you care to listen to me, then do not waste your youth in fruitless efforts here." (6)

Do not hesitate and proceed instantly to that place and satiate the burning desires of that woman, pining in the love of your separation. If you have got a beautiful body, so what is the fun ? The wealth and youthful exuberance are only short-lived and one should not feel proud." (These are transitory guests). What is the fun ? (7)

ਯਾ ਜੋਬਨ ਕੋ ਪਾਇ ਅਧਿਕ ਅਬਲਨ ਕੋ ਭਜਿਯੋ।।
ਯਾ ਜੋਬਨ ਕੋ ਪਾਇ ਜਗਤ ਕੇ ਸੁਖਨ ਨ ਤਜਿਯੋ।।
ਜਬ ਪ੍ਰਿਯ ਹ੍ਵੈ ਹੋ ਬਿਰਧ ਕਹਾ ਤੁਮ ਲੇਹੁਗੋ।।
ਹੋ ਬਿਰਹ ਉਸਾਸਨ ਸਾਥ ਸਜਨ ਜਿਯ ਦੇਹੁਗੇ।। ੮।।

Ya joban ko paie adhik ablan ko bhajiou.
Ya joban ko paie jagat ke sukhan an tajiayai.
Jab piye havai hai birdh kaha tum lehogai.
Ho bireh usain sath sajan jeu dehogi. (8)

ਯਾ ਜੋਬਨ ਕੋ ਪਾਇ ਜਗਤ ਸੁਖ ਮਾਨਿਯੈ।।
ਯਾ ਜੋਬਨ ਕਹ ਪਾਇ ਪਰਮ ਰਸ ਠਾਨਿਯੈ।।
ਯਾ ਜੋਬਨ ਕਹ ਪਾਇ ਨੇਹ ਜਗ ਕੀਜਿਯੈ।।
ਹੋ ਨਾਹਕ ਜਗ ਕੇ ਮਾਝ ਨ ਜਿਯਰਾ ਦੀਜਿਯੈ।। ੯।।

Ya joban ko paie jagat sukh maniyai.
Ya joban keh paie param ras thaniyai.
Ya joban keh paie neho jug keejiyai.
Ho nahak jug ko majh na jeura deejiyai. (9)

ਨੈਹ ਬਿਨਾ ਨ੍ਰਿਪ ਹ੍ਵੈ ਹੈ ਗਏ ਬਖਾਨਿਯੋ।।
ਖੜਗ ਦਾਨ ਬਿਨ ਕੀਏ ਨ ਜਗ ਮੈ ਜਾਨਿਯੋ।।
ਨੇਹ ਕ੍ਰਿਸਨ ਜੂ ਕਿਯੋ ਆਜੁ ਲੌ ਗਇਯੋ।।
ਹੋ ਨਿਰਖਿ ਜਗਤ ਕੇ ਨਾਥ ਨਾਰਿ ਠਿਹੁਰਾਇਯੈ।। ੧੦।।

Neh bina nrip havai hai gaie bakhaniyai.
Kharag daan bin keeai na jug mein janieyai.
Neh krisan jo kiou aaj lou gaieyai.
Ho nirakh jagat ke nath nar nihariayai. (10)

ਦੋਹਰਾ

ਮਾਧੁਰੀ ਮੂਰਤਿ ਮਿਤ ਕੀ ਬਸੀ ਚਿਤ ਮੈ ਚੀਨ।।
ਬਹੁਰਿ ਨਿਕਾਸੇ ਜਾਇ ਨਹਿ ਨੈਨਾ ਭਏ ਰੰਗੀਨ।। ੧੧।।

Dohra

Madhuri moorat mit ki basi chit mein cheen.
Bohar nikasai jaia neh naian bhaie rabgeen. (11)

Having gained such blooming youth, you should enjoy cohabitation with many women. Having enjoyed this youthful luster, do not cast away worldly comforts and charm ! O dear friend ! When you will grow old, then what will you gain? O dear friend ! Will you spoil your life in the pining of separation and sigh of missed love ? (8)

Enjoy the worldly comforts and joy having gained this blooming youth. And enjoy the bliss of life, having gained such a beautiful youth. Develop and practice love in the world so long you are young and beautiful and do not waste away your life in the world fruitlessly. (9)

There have been many Rajas in the world without having enjoyed their love in this life. Without the display of the sword, one could not be known in the world (as a warrior). Krishan had practiced and enjoyed love affairs in the world (true love) which is known all over the world till to-day and all bow to him (in reverence) considering him as the Master of the world (Lord of Universe). (10)

Couplet

Once the love of the beloved is inculcated in the heart, one cannot get rid of it at all, so the eyes have become colored (mesmerized) or red colored. (11)

ਮਨ ਭਾਵਨ ਕੇ ਨੈਨ ਦੋਊ ਚੁਭੈ ਚਿਤ ਕੇ ਮਾਹਿ।।
ਸੋਲਨ ਜਯੋ ਸਰਕੈ ਪਰੈ ਨਾਹਿ ਨਿਕਾਰੇ ਜਾਇ।। ੧੨।।

Man bhavan kai nain douoo chubhai chit ke mahai.
Sailan jiou sarkar parai nahai nikarai jaye. (12)

ਨੈਨ ਪਿਯਹ ਕੇ ਪਾਰਧੀ ਮਨ ਮੈ ਕਿਯਾ ਨਿਵਾਸ।।
ਕਾਢਿ ਕਰੇਜਾ ਲੇਹਿ ਜਨੁ ਯਾ ਤੇ ਅਧਿਕ ਬਿਸ੍ਵਾਸ।। ੧੩।।

Nain piya kai pardhi man mein keera nivas.
Kadh kareja lehi jan ya tai adhik bisvas. (13)

ਨੈਨ ਪਿਯਹ ਕੇ ਪਾਲਨੇ ਕਰਿ ਰਾਖੇ ਕਰਤਾਰ।।
ਜਿਨ ਮਹਿ ਜਨੁ ਝੂਲਹਿ ਘਨੇ ਹਮ ਸੇ ਬੈਠਿ ਹਜਾਰ।। ੧੪।।

Nain piya kai palnai kar rakhai kartar.
Jin meh jan jhooleh ghanai hum se baith hajar. (14)

ਨੈਨ ਰਸੀਲੇ ਰਸ ਭਰੇ ਝਲਕ ਰਸਨ ਕੀ ਦੇਹਿ।।
ਚੰਚਲਾਨ ਕੇ ਚਿਤ ਕੌ ਚਮਕਿ ਚੁਰਾਇ ਲੇਹਿ।। ੧੫।।

Nain raseelai ras bharai jahalak rasan ki dehi.
Chanchlan kai chit kou chamak churai laihe. (15)

ਸੋਰਠਾ

ਬਯੋ ਸਕਲ ਤਨ ਪੀਰ ਰਹੀ ਸੰਭਾਰਿ ਨ ਚੀਰ ਕੀ।।
ਬਹਿਯੋ ਰਕਤ ਹ੍ਵੈ ਨੀਰ ਪ੍ਰੇਮ ਧਿਯ ਕੀ ਪੀਰ ਤੇ।। ੧੬।।

Sortha

Bhiou sakal tan peer rehi sambhar na cheer ki.
Behiou rakathavai neer prem piya ki peer tai. (16)

Both the eyes of the beloved who is liked by anyone have pierced the heart, and they have pierced the heart like spears, which cannot be cast away. (12)

The beloved`s eyes are like the hunter which have pierced the mind and stuck up there. it seems they have taken out the liver (heart) of the beloved, which I am fully convinced of. The eyes of the beloved have been created by the Lords Creator like a (swinging) cradle, in which thousands of people like us go on swinging. (13)

The eyes of the beloved are really charming full of the essence of love, with a glitter of all the worldly pleasures. They could win over (steal) the hearts of the women with their lusture. (14)

"The whole body was feeling the pangs of separation, without caring for the dress or robes even. Due to this pining of love, the eyes are shedding blood instead of tears." (15)

Sortha

The prince then told the woman, "No one should develop love for the foreigners (strangers), in fact one should not even talk to the strangers. How could one have any love for a stranger woman ? As it is likely to break off soon with a crackling noise and then one has to repent." (16)

ਅੜਿਲ

ਪਰਦੇਸਿਨ ਸੋ ਪ੍ਰੀਤਿ ਕਹੀ ਕਾਹੂੰ ਨਹਿ ਕਰਨੀ।।
ਪਰਦੇਸਿਨ ਕੋ ਸਾਥ ਕਹੀ ਨਹਿ ਬਾਤ ਉਚਰਨੀ।।
ਪਰਦੇਸਿਨ ਤ੍ਰਿਯ ਸਾਥ ਕਹੇ ਕਯਾ ਨੇਹ ਲਗੈਯੈ।।
ਹੋ ਟੂਟਿ ਤਰਕ ਦੈ ਜਾਤ ਬਹੁਰਿ ਆਪਨ ਪਛੁਤੈਯੈ।। ੧੭।।

Aril

Pardesan so preet kehi kahun nahi karni.
Pardesan kou sath kehi neh baat ucharni.
Pardesan triya sath kahai keya neh lagaiyai.
Ho tut tarak do jaat bahur apan pachhtaiyai. (17)

ਪਰਦੇਸੀ ਸੋ ਪ੍ਰੀਤਿ ਕਰੀ ਏਕੈ ਪਲ ਨੀਕੀ।।
ਪਰਦੇਸੀ ਸੋ ਬੈਨ ਭਲੀ ਭਾਖੀ ਹੰਸ ਹੀ ਕੀ।।
ਪਰਦੇਸੀ ਕੇ ਸਾਥ ਭਲੇ ਪਿਯ ਨੇਹ ਲਗਾਯੋ।।
ਹੋ ਪਰਮ ਪ੍ਰੀਤਿ ਉਪਜਾਇ ਬ੍ਰਿਥਾ ਜੋਬਨ ਨ ਬਿਤਾਯੋ।। ੧੮।।

Pardesi sou preet kari ekai pal niki.
Pardesi so bain bhali bhakhi hasse hi ki.
Pardesi ke sath bhalo piya neh lagaiou.
Ho param preet upjaie birtha joban na bitaiyo. (18)

ਹਮ ਸਾਹੁਨ ਕੇ ਪੂਤ ਦੇਸ ਪਰਦੇਸ ਬਿਹਾਰੈ।।
ਉਚ ਨੀਚ ਕੋਊ ਹੋਇ ਸਕਲ ਅਖਿਯਨਨ ਨਿਹਾਰੈ।।
ਕਹੋ ਕੁਅਰਿ ਹਮ ਸਾਥ ਨੇਹ ਕਰਿ ਕੈ ਕਸ ਕਰਿ ਹੈ।।
ਹੋ ਹਮ ਜੈਹੈ ਉਠਿ ਕਹੀ ਬਿਰਹ ਬਾਧੀ ਤੁਮ ਜਰਿ ਹੈ।। ੧੯।।

Hum sahun ke poot des pardes biharai.
Uch neech kou hoiai sakal akhiyanan niharai.
Kaho koar hum sath sath neho kar kai kas kari hai.
Ho hum jehe uth kahi biradh badhi tum jar hai. (19)

The woman then replied in turn, "The love shown with the stranger even for a moment (short while) is worhtwhile, and to talk to a stranger for a moment even is good (fruitful) with a smile. O dear beloved ! The love with a stranger is really good. (So inculcate greater love fot the stranger and do not waste your youth without purpose)." (17)

Then the man replied, "We are sons of merchants (Shah) so we have to roam around various lands (countries) and thus watch everyone, high and low with our eyes. O princess ! What will you gain by having developed love for me (love affair with me) ? We will go away to some foreign lands and you will be pining in separation." (18)

The the queen said, "O dear ! I will not leave you, even if you were to make millions of efforts (excuses) or Even if you were to engage me in laughter and in jargon of all types. Having seen your charm. I have been pleased at heart, being enchanted by you. In fact, I have become a female Yogi (ascetic) being engrossed in your love." (19)

ਰਾਨੀ ਬਾਚ

ਹਮ ਨ ਤਹੇ ਪਿਯ ਤੁਮੈ ਕੋਟਿ ਜਤਨਨ ਜੋ ਕਰਿ ਹੈ।।
ਹਸਿ ਹਸਿ ਬਾਤ ਅਨੇਕ ਕਛੁ ਕੀ ਕਛੁ ਉਚਰਿ ਹੈ।।
ਹਮ ਰਾਚੀ ਤਵ ਰੂਪ ਰੀਝਿ ਮਨ ਮੈ ਰਹੀ।।
ਹੋ ਇਸਕ ਤਿਹਾਰੇ ਜਰੀ ਜੁਗਿਨਿ ਹ੍ਵੈ ਹੈ ਕਹੀ।। ੨੦।।

Rani baach

Hum natahai piye tumai kot jatnan jou kar hou.
Hass hass baat anek kachhu ki kachhu uchar hou.
Hum rachi tav roop reejh man mein rehi.
Ho isak tiharai jari jogin havai hai kahi. (20)

ਕਮਿ ਕਰਿ ਰਹੇ ਗੁਮਾਨ ਬੇਗਿ ਉਠ ਕੈ ਚਲੋ।।
ਹਾਰ ਸਿੰਗਾਰ ਬਨਾਇ ਭੇਖ ਸਜਿ ਜੈ ਭਲੋ।।
ਜਾਨਤ ਹੈ ਸਖੀ ਆਜ ਜੁ ਪਿਯਹਿ ਨ ਪਾਇ ਹੈ।।
ਹੋ ਬੀਸ ਬਿਸ੍ਵੈ ਵਹੁ ਤਰੁਨਿ ਤਰਫਿ ਮਰਿ ਜਾਇ ਹੈ।। ੨੧।।

Kasi kar rahai guman beig uth kai chalo.
Haar singar banaie bhekh saj jo bhalai.
Janat hai sakhi aaj jo piyeh na paie hai.
Ho bees bisvai voh tarun taraf mar jaie hai. (21)

ਸੁਨਤ ਤਰੁਨਿ ਕੇ ਬਚਨ ਕੁਅਰ ਮੋਹਿਤ ਭਯੋ।।
ਸਖੀ ਜਿਤੈ ਲੈ ਗਈ ਚਲਯੋ ਤਿਤ ਕੋ ਗਯੋ।।
ਬਿਰਹ ਮੰਜਰੀ ਜਹ ਥੀ ਸਾਜ ਸੁਧਾਰਿ ਕੈ।
ਹੋ ਨਿਜ ਹਾਥਨ ਸੋਜਿਯਾ ਫੂਲਨ ਕਹ ਡਾਰਿ ਕੈ।। ੨੨।।

Sunat tarun ke bachan koar mohit bhiou.
Sakhi jitai lai gaiee chaliou tit ko geyo.
Bireh manjri jeh thi saj sudhar kai .
Ho nij hathan sejiya phulan keh dar kai. (22)

Ram Speaks

"So why are you being so proud and egoistic, better get up and come with me. Get yourself bedecked with (beauty aids embellishments and change into nice clothes. You know, If my friend is not able to get the company of her beloved, then the woman would die with pangs of separation." (20)

Hearing the words of the woman, the prince got enamored and went to the place, wherever the girl attendant (friend) took him, along with her i.e. where the Bireh Manjri was sitting on the bed of flowers, bedecked by herself, in a beautiful dress. (21)

The prince came there with a mace in hand and then enjoyed sexual pleasure with the queen in many ways. He enjoyed eighty-four poses of love affair and then performed the sexual companionship with great love and affection. (22)

ਲਏ ਗੁਰਜ ਕਹ ਹਾਥ ਕੁਅਰ ਆਵਤ ਭਯੋ।। ਭਾਂਤਿ ਭਾਂਤਿ ਰਾਨੀ ਸੋ ਭੋਗ ਕਮਾਤ ਭਯੋ।।
ਚੋਰਾਸੀ ਆਸਨ ਦ੍ਰਿੜ ਕਰੇ ਬਨਾਇ ਕਰਿ।। ਹੋ ਕਾਮਾ ਕਲਾ ਕੀ ਰੀਤ ਸੁ ਪ੍ਰੀਤ ਰਚਾਇ ਕਰ।। ੨੩।।

Laie guraj keh hath kuar avat bhiou.
Bhant bhant rani sou bhog kamat bhiou.
Chourasi asan drirr karai banaie kar.
Ho kam kala ki reet so preet rachai kar. (23)

ਤਰ ਲਗ ਤਾ ਕੋ ਨ੍ਰਿਪਤ ਨਿਕਸਿਯੋ ਆਇ ਕਰ।।
ਕਰਿਯੋ ਗਦਾ ਕੋ ਘਾਇ ਸੁ ਕੁਅਰ ਰਿਸਾਇ ਕਰਿ।।
ਏਕ ਚੋਟ ਭੇ ਮਾਰਿ ਜਬੈ ਰਾਜਾ ਲਿਯੋ।।
ਹੋ ਤਬ ਅਬਲਾ ਤਿਨ ਚਰਿਤ ਕਹੈ ਜਿਹ ਬਿਧ ਲਿਯੋ।। ੨੪।।

Tab lag ta ko nirpati niksiou aie kar.
Kariou gada ko ghaie so koar risaie kar.
Ek chot bhae maar jabai raja liou.
Ho tab abla tin charit kahou jeh bidh kiou. (24)

ਗਿਰੇ ਮਹਲ ਕੇ ਤਰੇ ਨ੍ਰਿਪਤ ਕਹ ਡਾਰਿ ਕੈ।।
ਉਠਿ ਉਚ ਸੁਰ ਭਏ ਕੁਕ ਕਹ ਮਾਰਿ ਕੈ।।
ਕਰ ਕਰ ਰੋਦਨ ਅਧਿਕ ਧਰਨ ਗਿਰ ਗਿਰ ਪਰੀ।।
ਹੋ ਮਰਿਯੋ ਰਾਜ ਦੈਵ ਗਤਿ ਕਾ ਕਰੀ।। ੨੫।।

Girai mehal kai tarai nirpat keh dar kai.
Uthi uch sur bhaie kuk keh mar kai.
Kar kar rodhan adhik dharan gir gir pari.
Ho mariou hamarai raj dev gati ki kari. (25)

ਮਰਿਯੋ ਨ੍ਰਿਪਤਿ ਸੁਨਿ ਲੋਗ ਪਹੁਚਯੋ ਆਇ ਕੈ।।
ਖੋਦਿ ਮਹਲ ਤੇ ਦੇਖੈ ਕਹਾ ਉਚਾਇ ਕੈ।।
ਟੂਟ ਟਾਟ ਸਿਰ ਗਯੋ ਨ ਇਕ ਅਸਤੁ ਉਬਰਿਯੋ।।
ਦੇਖਹੁ ਨਾਰਿ ਚਰਿਤ੍ਰ ਕਹਾ ਇਹ ਨਾ ਕਰਿਯੋ।। ੨੬।।

Mariou nirpati sunn log pohchiou aie kai.
Khod mahal tai dekhai kaha uchai kai.
Tut tat sir geyo na ik asat ubriou.
Dekheh naar charitar kaha eh na kariou. (26)

In the meantime. the Raja (of the woman) also arrived there. The prince attacked him with great fury with his mace and killed him. When he killed the Raja with one strike, then the woman also played a witchcraft, which I am going to detail." (23)

Having thrown the body of Raja down from a dilapidated palace, the queen started crying loudly and with lot of wailing and crying she was falling on the ground and said, "O god ! My Raja has died. What have you done ?" (24)

On hearing about the death of the Raja people gathered there, Having dug up the place thay saw the Raja and took out the Raja from there. His head had been broken into pieces and not a single bone was intact. Just look at the woman`s deceitful action and see what she had done there." (25)

All had thought that the Raja had died of having fallen down the palace and then getting buried there. Not a single fool could gauge the secret of the move. (26)

ਧਾਮ ਤਰੋ ਦਬਿ ਮਰਿਯੋ ਸਭਨ ਨ੍ਰਿਪ ਜਾਨਿਯੋ॥
ਭੇਦ ਅਭੇਦ ਨ ਕਿਨਹੂੰ ਮੂੜ ਪਛਾਨਿਯੋ॥
ਪਰਜਾ ਪਟ੍ਟਕਨ ਬਾਧਿ ਸਿਰਨ ਪਰ ਆਇ ਕੈ॥
ਹੋ ਰਾਨੀ ਨਿਤਪ੍ਰਤਿ ਭਜਯੋ ਮਿਤ੍ ਸੁਖ ਪਾਇ ਕੈ॥ ੨੭॥ ੧॥

Dham tarai dal mariou sabhai nrip janiou.
Bheid abheid na kinhun moorr pachhaniou.
Parja patkan badh siran par aie kai.
Ho rani nit prati bhajiou mitar sukh paie kai. (27) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੋ ਇਕਤਾਲੀਸ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭ ਸਤੁ॥ ੨੪੧॥ ੪੫੦੦॥ ਅਫਜੂੰ॥

**Iti Sri Charitara pakhyane Tirya Charitarai Mantri bhoop sambadai doi so iktalees charitar samapatam.
Sat subham sat. 241 (4500) aphjun. (Contd.)**

ਚੌਪਈ

ਸੁਭਟਾਵਤੀ ਨਗਰ ਇਕ ਦਛਿਨ॥ ਛਤ੍ ਕੇਤੁ ਨ੍ਰਿਪ ਰਾਜ ਬਿਚਛਨ॥
ਰੂਪ ਮੰਜਰੀ ਤਾ ਕੀ ਰਾਨੀ॥ ਸੁੰਦਰ ਸਕਲ ਭਵਨ ਮੈ ਜਾਨੀ॥ ੧॥

Choupaiee

Subhtavati nagar ik dachhin. Chhatar ket nrip raj bichchhan.
Roop manjri ta ki rani. Sunder sakal bhavan mein jani. (1)

ਅੜਿਲ

ਅਧਿਕ ਨ੍ਰਿਪਤਿ ਕੋ ਰੂਪ ਜਗਤ ਮੈ ਜਾਨਿਯੋ॥ ਇੰਦ੍ ਚੰਦ੍ ਸੂਰਜ ਕੋ ਮਦਨ ਪਛਾਨਿਯੋ॥
ਜੋ ਤਰੁਨੀ ਤਾ ਕਹ ਭਰਿ ਨੈਨ ਨਿਹਾਰਈ॥ ਹੋ ਲੋਗ ਲਾਜ ਕੁਲ ਕਾਠਿ ਸੁ ਸਕਲ ਬਿਸਾਰਈ॥ ੨॥

Aril

Adhik nirpati ko roop jagat mein janiou.
Inder Chander Suraj kai madan pachhaniyai.
Jo taruni ta keh bhari nain nihariee.
Ho log laaj kul kaan so sakal bisariee. (2)

The subject came there for showing their grief (and loss) by typing ribbons on their heads. Then the queen continued to enjoy cohabitation with her paramour to her satisfaction every day. (27)

Here the two hundred and forty-one episode of the King`s Minister`s dialogue regarding woman`s characterzation actions from Charitar Pakhyan is completed. All is well.(241-4500) Couplet

There was a town, called Subhtavati in the South. The Raja of that place, Chhatar ket, was very intelligent and knowledgeable. He had a queen by the name of Roof Manjri, who was considered by all the people as very beautiful. (1)

Aril

The charm of the Raja was also known all over the place, who was considered as a parallel of Indra, Moon, Sun and Kamdev (equal in beauty). Any woman, who would per chance look at his beauty would forget all about her modesty or other family considerations or pride. (2)

ਇਕ ਛਬਿ ਮਾਨ ਮੰਜਰੀ ਦੁਹਿਤਾ ਸਾਹੁ ਕੀ।।
ਜਾਨੁਕ ਜਗ ਕੇ ਮਾਝ ਪ੍ਰਗਟਿ ਛਬਿ ਮਾਹਿ ਕੀ।।
ਛਤ੍ਰ ਕੇਤੁ ਰਾਜਾ ਜਬ ਤ੍ਵਨਿ ਨਿਹਾਰਿਯੋ।।
ਹੋ ਜਾਨੁਕ ਤਾਨਿ ਕਮਾਨ ਮਦਨ ਸਰ ਮਾਰਿਯੋ।। ੩।।

Ik chhabi maan manjari duhita sahu ki.
Januk jug kai mahj pragat chhabi mah ki.
Chhatar ket raja jab tavan nihariou.
Ho januk tani kaman madan sar mariou. (3)

ਨਿਰਖਿ ਨ੍ਰਿਪਤਿ ਕੋ ਰੂਪ ਮਦਨ ਕੇ ਬਸਿ ਭਈ।।
ਲੋਕ ਲਾਜ ਕੁਲ ਕਨਿ ਬਿਸਰਿ ਸਭ ਹੀ ਗਈ।।
ਬਧੀ ਬਿਰਹ ਕੇ ਬਾਨ ਰਹੀ ਬਿਸਮਾਇ ਕੈ।।
ਹੋ ਜਨੁਕ ਫੂਲ ਪਰ ਭਵਰ ਰਹਿਯ ਉ�रਝਾਇ ਕੈ।। ੪।।

Nirikh nirpati ko roop madan ke bas bhaiee.
Lok laaj kul kaan bisar sabh hi gaiee.
Badhi bireh kai baan rehi bismaie kai .
Ho januk phul par bhavar rehiou urjhaie kai. (4)

ਪ੍ਰਥਮ ਨ੍ਰਿਪਤਿ ਕੋ ਹੇਰਿ ਪਾਨ ਬਹੁਰੇ ਕਰੈ।।
ਰਹੈ ਚਖਨ ਕਰਿ ਚਾਰਿ ਨ ਇਤਿ ਉਤ ਕੋ ਟਰੈ।।
ਆਸਿਕ ਕੀ ਜਯੋ ਠਾਢਿ ਬਹਤੁ ਹ੍ਵੈ ਚਿਰ ਰਹੈ।।
ਹੋ ਮੋਹ ਭਜੇ ਰਾਜ ਚਿਤ ਮੈ ਯੋ ਕਹੈ।। ੫।।

Pratham nirpati ko hour paan boharai karai.
Rehai chakhan kar char na it ut ko tarai.
Asik ki jeou thadi bohat havai chir rehai.
Ho moh bhajai raj chit mein yo kehai. (5)

There was a Shah`s daughter, by the name of Chhab Man Manjri. She was looking so graceful as if the beauty of moon had appeared (on the horizon). When she saw the Raja Chhatar Ket, she was completely won over by his love (as if kamdev had shot an arrow of love with a stretched bow). (3)

On seeing the Raja`s charm, she became full of sexual desires (under the spell of Kamdev) and forgot all about social restrictions, her modesty or the moral obligations. She was completely overtaken by surprise due to her allurement with his love (being wounded with arrows of separation of the beloved). It seemed as if the black bee was totally mesmerized by the flowers. (4)

"First she would glance at the Raja and then she would gulp something. Having her eyes directed at his eyes, she would not cast them away and would remain standing for long like a lover and was thinking in her mind how to make the Raja have a sexual companionship with her." (5)

ਏਕ ਦਿਵਸ ਨ੍ਰਿਪ ਰਾਜ ਤਵਨਿ ਤ੍ਰਿਯ ਕੋ ਲਹਿਯੋ।।
ਮੁਹਿ ਉਪਰ ਅਟਕੀ ਤ੍ਰਿਯ ਯੋ ਚਿਤ ਮੈ ਕਹਿਯੋ।।
ਜੋ ਇਛਾ ਇਹ ਕਰੈ ਸੁ ਪੁਰਨ ਕੀਜਿਯੈ।।
ਹੋ ਜੋ ਮਾਰੀ ਰਤਿ ਦਾਨ ਤੋ ਸੋਈ ਦੀਜਿਯੋ।। ੬।।

Ek divas nrip raj tavan triya kai lehiou.
Moh upar atik triya yo chit mein kehiou.
Jo ichha eh karai so puran keejiou.
Ho jo mari rani daan tai soiee deejiai. (6)

ਚੌਪਈ

ਇਹ ਸਬ ਬਾਤ ਨ੍ਰਿਪਤਿ ਪਹਿਚਾਨੀ।। ਵਾ ਤ੍ਰਿਯ ਸੋ ਨਹਿ ਪ੍ਰਗਟ ਬਖਾਨੀ।।
ਭੂਪਤਿ ਬਿਨੁ ਅਬਲਾ ਅਕੁਲਾਈ।। ਏਕ ਸਹਚਰੀ ਤਹਾ ਪਠਾਈ।। ੭।।!

Choupaiee

Eh sabh baat tripat pehchani. Va triya so neh pargat bakhani.
Bhoopat bin abla aklaiee. Ek sehchari taha pathaiee. (7)

ਹਨ ਬੋਧੇ ਤਵ ਬਿਰਹ ਨ੍ਰਿਪਤਿ ਬਰ।। ਮੋਰਿ ਬਿਨਤਿ ਸੁਨਿ ਲੇਹੁ ਸ੍ਰਵਨਿ ਧਰਿ।।
ਲਪਟਿ ਲਪਟਿ ਮੋ ਸੋ ਰਤਿ ਕਰਿਯੈ।। ਕਾਮ ਤਪਤਿ ਪਿਯ ਮੇਰ ਨਿਵਰਿਯੈ।। ੮।।

Hun bedhai tav bireh tripsat bar. Mor binti sunn leho sarvan dhari.
Lapat lapat mo sou rati kariyai. Kaam tapat pieu mor nivriyai. (8)

ਜਬ ਇਹ ਭਾਤਿ ਨ੍ਰਿਪਤਿ ਸੁਨਿ ਪਾਈ।। ਪਤ੍ਰੀ ਤ੍ਰਿਯ ਪ੍ਰਤਿ ਬਹੁਰਿ ਪਠਾਇ।।
ਜੋ ਤੁ ਪ੍ਰਥਮ ਨਾਥ ਕਹ ਮਾਰੈ।। ਤਿਹ ਪਾਛੈ ਹੁਹਿ ਸਾਥ ਬਿਹਾਰੈ।। ੯।।

Jab eh bhant nirpat sunn paiee. Patri triya prati bohar pathaiee.
Jo tu pratham nath keh marai. Teh pachhai rueh sath biharai. (9)

ਜੁ ਕਛੁ ਕਹਿਯੋ ਤਿਹ ਨ੍ਰਿਪ ਸਮਝਾਈ।। ਸੁ ਕਛੁ ਕੁਅਰਿ ਸੋ ਸਖੀ ਜਤਾਈ।।
ਜੋ ਤੁ ਪ੍ਰਥਮ ਸਾਹੁ ਕਹ ਮਾਰੈ।। ਤੋ ਰਾਜਾ ਕੇ ਸਾਥ ਬਿਹਾਰੈ।। ੧੦।।

Jo kachh kehiou teh nrip samjhaiee. So kachh koar se sakhi jataiee.
Jo tu pratham sahu keh marai. To raja ke sath biharai. (10)

One day the Raja also saw the woman and thought to himself that she was enamored of his love. So he should satisfy all her (sexual desires, whatever she desired from him). If she wanted his company day and night, that even should be given. (6)

Choupaiee

The Raja had understood the whole thing clearly, but did not say it openly to the woman. But without the Raja`s presence, the woman was almost mad and sent her lady attendant to him. (7)

She said. "O Raja ! I am pining for your love and suffering the pangs of your separation. please listen to my prayers with full attention. Come and have sexual relationship with me by embracing me closely and O dear ! Satisfy my sexual hunger fully (extinguish my burning desires)." (8)

When the Raja heard about it, then he wrote a letter to her (in which it was mentioned). "If you could kill your spouse first, then only you may have sensuous pleasure with me." (9)

When the Raja explained it fully to the lady attendant, she came back and told to the queen like that, "First you kill the Shah (husband) then you could get wedded to the Raja." (10)

ਦੋਹਰਾ

ਯੋ ਨ੍ਰਿਪ ਬਰ ਮੋ ਸੋ ਕਹਿਯੋ ਪ੍ਰਥਮ ਨਾਥ ਕੋ ਘਾਇ।।
ਬਹੁਰਿ ਹਮਾਰੀ ਨਾਰਿ ਹ੍ਵੈ ਧਾਮ ਬਸਹੁ ਤੁਮ ਆਇ।। ੧੧।।

Dohar

Yo nrip bar mein so kehiou pratham nath ko ghaie.
Bohar hamari naar havai dham basoh tum aie. (11)

ਚੌਪਈ

ਜਬ ਇਹ ਭਾਤਿ ਤਰੁਨਿ ਸੁਨਿ ਪਈ।। ਚਿਤ ਕੋ ਬਿਖੈ ਇਹੈ ਠਹਰਾਈ।।
ਮੈ ਇਹ ਪ੍ਰਥਮ ਸਾਹ ਕੋ ਮਾਰੋ। ਨ੍ਰਿਪ ਤ੍ਰਿਯ ਹ੍ਵੈ ਸਾਥ ਬਿਹਾਰੋ।। ੧੨।।

Choupaiee

Jab eh bhant tarun sun paiee. Chit ke bikhai ehai thethraiee.
Mein eh pratham sah ko maro. Nrip triya havai nrip saath biharo. (12)

ਵਾ ਰਾਜਾ ਕੋ ਧਾਮ ਬੁਲਾਇਸਿ।। ਅਧਿਕ ਮਾਨਿ ਹਿਤ ਭੋਗ ਕਮਾਇਸਿ।।
ਗਹਿ ਦ੍ਰਿੜ ਦੁਹੂੰ ਮਹਿ ਧਰੈ।। ਲਪਟਿ ਤਾ ਸੋ ਰਤਿ ਕਰੈ।। ੧੩।।

Va raja ko dham bulaies. Adhik maan hit bhog kamaies.
Geh drirr dohun jangh meh dharai. Lapat lapat ta sou rati karai. (13)

ਅੜਿਲ

ਰਮਤ ਨ੍ਰਿਪਤਿ ਕੋ ਦੇਖਿ ਸਾਹੁ ਕੁਧਿਤ ਬਯੋ।।
ਗਹਿ ਕਰਿ ਪਾਨ ਕ੍ਰਿਪਾਨ ਸਮੁਹਿ ਧਾਵਤ ਭਯੋ।।
ਨਾਗਰਿ ਕੁਅਰ ਅਧਿਕ ਮਨ ਕੋਪ ਬਿਦਾਰਿਯੋ।।
ਹੋ ਗਹਿਰ ਨਦੀ ਕੋ ਮਾਹਿ ਪਕਰਿ ਤਿਹ ਡਾਰਿਯੋ।। ੧੪।।

Aril

Ramat nirpati ko dekh sahu karodhit bhiou.
Geh kar paan kirpan sameh dhavat bhiou.
Nagari koar adhik man kop bichariou.
Ho gehar madi kai mahai pakar teh dariou. (14)

Couplet

She said.: The Raja has told me like this. first you kill the husband and then you could come to my (house) palace as my wedded wife." (11)

Choupaiee

When the woman heard this, she decided in her mind that she would first kill the Shah and then enjoy sensuous pleasure with the Raja, being his duly wedded wife. (12)

She then called the Raja at her house, and had sexual companionship with him to her heart`s satisfaction. She managed to hold him between her two legs and then had cohabitation with him by clasping him to her bosom. (13)

Aril

The Shah became furious with rage on seeing her having cohabitation with the Raja and taking out his sword stood in front in front of the Raja. The woman felt greatly enraged and holding the Shah strongly, she threw him into a deep river. (14)

ਚੌਪਈ

ਇਹ ਬਿਧਿ ਨਾਰਿ ਸਾਹੁ ਕਹ ਮਾਰਿਯੋ।। ਆਪੁ ਰੋਇ ਸੁਰ ਊਚ ਪੁਕਾਰਿਯੋ।।
ਦੋ ਦੈ ਮੁੰਡ ਭੂਮ ਪਰ ਮਾਰਿਯੋ। ਲੋਗਨ ਸੋ ਯੌ ਪ੍ਰਗਟ ਉਚਾਰਿਯੋ।। ੧੫।।

Choupaiee

Eh bidh nari sahu keh mariou. Aap roiai sur uch pukariou.
Dai dai mund bhoom par mariou. Logn sou yo pargat uchariou. (15)

ਫਿਸਲਯੋ ਪਾਵ ਨਦੀ ਪਤਿ ਪਰੇ।। ਹਾਹਾ ਦੇਵ ਨ ਕਿਨਹੂੰ ਧਰੇ।।
ਤਰੀਯਾ ਹੁਤੇ ਨ ਮਰਤੇ ਬੂਡਿ ਕਰਿ। ਕਹ ਗਤਿ ਕੀਨ ਬਿਲੋਕਹੁ ਮੁਰ ਹਰਿ।। ੧੬।।

Aphisliou pav nadi pati parai. Haha daiv na kinhun dharai.
Tariya hutai na martai bood kar. Keh gati keen bilokoh mur har. (16)

ਹੋ ਕਿਸਹੂੰ ਫਿਰਿ ਮੁਖ ਨ ਦਿਖੈ ਹੈ।। ਬੈਠਿ ਇਕਾਤ ਤਪਸਯਾ ਕੋ ਹੈ।।
ਯੌ ਕਹਿ ਜਾਤ ਸਦਨ ਇਕ ਭਈ।। ਰੈਨਿ ਪਰੇ ਨ੍ਰਿਪ ਕੇ ਗ੍ਰਿਹ ਗਈ।। ੧੭।।

Ho kishun phir mukh na dikhai hai. Baith ikant tapasiya kai ho.
Yo keh jaat sadan ik bhaiee. Rain parai nrip kai greh gaiee. (17)

ਦੋਹਰਾ

ਇਹ ਬਿਧਿ ਨ੍ਰਿਪ ਕੇ ਘਰ ਗਈ ਭਵਨ ਕਿਵਾਰ ਚੜਾਇ।।
ਲੋਗ ਲਹੈ ਤਪਸਾ ਕਰੈ ਸਦਨ ਨ ਬਦਨ ਦਿਖਾਇ।। ੧੮।।

Dohra

Eh bidh nrip kai ghar gaee bhavan kivar charaie.
Log lahai tapasiya karai sadan na badan dikhaie. (18)

ਅੜਿਲ

ਨਿਜ ਨਾਇਕ ਕਹ ਮਾਰਿ ਨ੍ਰਿਪ ਕੇ ਘਰ ਗਈ।। ਲੋਗ ਲਖੈ ਗ੍ਰਿਹ ਮਾਝ ਤਰੁਨਿ ਇਸਥਿਤ ਭਈ।।
ਕਿਸੁ ਨਾਥ ਕੇ ਸੋਕ ਨ ਬਦਲ ਦਿਖਾਵਈ।। ਹੋ ਬੈਠੀ ਗ੍ਰਿਹ ਕੇ ਮਾਝ ਗੁਬਿੰਦ ਗੁਨ ਗਾਵਈ।। ੧੯।। ੧।।

Aril

Nij naiek keh maar nrip kai ghar gaiee.
Log lakhai greh majh tarun isthit bhaiee.
Kisu nath kou sok na badan dikhaviee.
Ho baithi greh kai majh gobind gun gaviee. (19) (1)

Choupaiee

Thus the woman had killed the Shah and then she cried aloud by wailing and struck her head with the ground and told the people clearly. (15)

`My husband had slipped (into the river) and fallen into the river, "O god ! What? Should he swim, then he would not have drowned. See, what God had done to me." (16)

Now I will not show my face to anyone and would practice penance in a secluded place. Saying this, she went inside the house and at nightfall went to the Raja`s place. (17)

Couplet

Thus closing the doors of her house, she had gone to the Raja`s palace. people thought she was undergoing penance in her house and was not coming out to show her face. (18)

Aril

Having killed the husband, she had gone to the Raja`s palace, people thought. the woman was inside the house and due to the loss of her husband, she was not showing her face to anyone, as she was singing the praises of the Lord by sitting alone at home. (19) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯ ਚਰਿਤ੍ਰੈ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੋ ਬਯਾਲੀਸ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ॥ ੨੪੨॥ ੪੫੧੯॥ ਅਫਜੂੰ॥

Iti Sri Charitara pakhyane Tirya Charitarai mantri bhoop sambadai doi so bialees charitar samapatam. sat subham sat. 242 (4519) aphjun. (Contd.)

ਚੌਪਈ

ਸੁਘਰਵਤੀ ਨਗਰ ਇਕ ਸੋਹੈ॥ ਸੁਘਰ ਸੈਨ ਰਾਜਾ ਤਹ ਕੋ ਹੈ॥
ਚਿਤ੍ ਮੰਜਰੀ ਤਾ ਕੀ ਰਾਨੀ॥ ਜਾਨੁਕ ਛੁਰਿ ਸਿੰਧੁ ਮਖਿ ਆਨੀ॥ ੧॥

Chouppaiee

Sughravi nagar ik sohai. Sughar Sain raja the ko hai.
Chitar Manjri raja ta ki rani. Januk cheer Sindh mathe ani. (1)

ਦੋਹਰਾ

ਚਾਰਿ ਸਵਤਿ ਤਾ ਕੀ ਰਹੈ ਸੀਸ ਕੀ ਸੋਭ ਸਮਾਨ॥
ਇੰਦ੍ ਕੇਤ ਤਿਨ ਕੋ ਤਨੁਜ ਤਛਿ ਕੋ ਰੁਪ ਪ੍ਰਮਾਨ॥ ੨॥

Dohra

Chaar savanrh ta ki sobh saman.
Inder ket tin ko tanuj rai kai roop parman. (2)

ਚਿਤ੍ ਮੰਜਰੀ ਬਮ ਕੇ ਪੁਤ੍ ਏਕ ਗ੍ਰਿਹ ਨਾਹਿ॥
ਤਾਹਿ ਚਿਤੈ ਚੈਗੁਨ ਚਪੈ ਸੋਚਿ ਪਚੈ ਮਨ ਮਾਹਿ॥ ੩॥

Chitar manjri bam kai putar ek greh nahai.
Tehai chitai chougan chapar soch pachai man mahai. (3)

ਸੋਤਨੀਨ ਕੋ ਸਤ ਸਹਿਤ ਅਤਿ ਪ੍ਰਤਾਪ ਲਖਿ ਨੈਨ॥
ਬੁਡੀ ਸੋਚ ਸਰ ਮੈ ਰਹੈ ਪ੍ਰਗਟ ਨ ਭਾਖੈ ਬੈਨ॥ ੪॥

Sotnen kou sut Sehai ati partap lakh nain.
Badi soch mein rehai pargat na bhakhai bain. (4)

Here the two hundred and forty-second episode of the King`s & MInister`s regarding woman`s witchcraft from Charitar Pakhyan is completed. All is will. (242-4519)

Choupaiee

There was a town of Sughravati and its Raja was Sughar Sain, whose queen was known as Chitar Manjri. She was so beautiful, as if she was taken out by churning chheer ocean. (1)

Couplet

She had four other rival wives, who were equally beautiful like the moon. They had a son, called Indra Ket, who was as glamorous as the sun. (2)

But Chitar Manjri did not have a single son, she was always feeling jealous of the rival-wife`s son and was always feeling the anguish in her heart thinking about it. (3)

One seeing the co-wife along with the son, with her own eyes, she was always in a pensive mood, being engrossed in this worry, bout would not talk to anyone openly on this subject. (4)

ਚੌਪਈ

ਜਾ ਸੋ ਪ੍ਰੀਤਿ ਨ੍ਰਿਪਤਿ ਕੀ ਜਾਨੀ।। ਪੁਤ੍ ਰਹਤਸੋਉ ਪਹਿਚਾਨੀ।।
ਤਾ ਸੋ ਅਧਿਕ ਪ੍ਰੀਤਿ ਉਪਜਾਈ।। ਹਿਤੁ ਜਾਨਿ ਕਰਿ ਕਰੀ ਬਡਾਈ।। ੫।।

Choupaiee

Ja sou preet nirpati ki jani. Putar rehat souoo pehchani.
Ta sou adhik preet upjaiee. Hit jaan kar kari badaiee. (5)

ਜਬ ਵਹੁ ਰਾਜ ਕੁਅਰ ਗ੍ਰਿਹ ਆਵੈ।। ਬਿਖਿ ਭੋਜਨ ਲੈ ਤਾਹਿ ਖਵਾਵੈ।।
ਜਿਸ ਤੇ ਖੋਇ ਤਵਨ ਕੋ ਡਾਰਿਯੋ।। ਆਪੁ ਨ੍ਰਿਪਤਿ ਸੋ ਜਾਇ ਉਚਾਰਿਯੋ।। ੬।।

Jab voh raj koar greh avai. Bikh bhoj an lai tahai khavavai.
Jieu tai khoiai tavan kai dariou. Aap nirpati sou jaie uchariou. (6)

ਦੋਹਰਾ

ਗਾੜੇ ਅਮਲੀ ਨ ਹੁਤੋ ਗਾੜ ਰਹੈ ਹਠਵਾਨ।।
ਸੋਵੀ ਥੋ ਤ੍ਰਿਯ ਕਹਤ ਲੈ ਪਲ ਮੈ ਤਹੇ ਪਰਾਨ।। ੭।।

Dohra

Garro amli na huto garr rehai hathvan.
Sophi tho triya rehat lou pal mein tajai pran. (7)

ਚੌਪਈ

ਤਿਰਯ ਚਿਤ ਅਧਿਕ ਸੋਕ ਕਰਿ ਭਾਰੋ।। ਉਠਤ ਗਿਰਤ ਪਤਿ ਭਏ ਉਚਾਰੋ।।
ਥਰਥਰ ਕਰਤ ਕਹੈ ਨਹਿ ਆਵੈ।। ਤਉ ਬਚਨ ਤੁਤਰਾਤ ਸੁਨਾਵੈ।। ੮।।

Choupaiee

Triye chit adhik sok kar bharo. Uthat girat pati bhaie ucharo.
Tharthar karat kehai neh avai. Touoo bachan tutrat sunavai. (8)

ਕਹੋ ਤੁ ਨ੍ਰਿਪ ਇਕ ਬੈਨ ਸੁਨਾਊ।। ਰਾਜ ਨਸਟ ਤੇ ਅਧਿਕ ਡਰਾਊ।।
ਭਾਨ ਛਟਾ ਤਵ ਸੁਤ ਬਿਖਿ ਦਯਾਈ।। ਤਾ ਤੋ ਮੈ ਧਾਵਤ ਹਯਾ ਆਈ।। ੯।।

Kaho ta nrip ik bain sunaouoo. Raj nasat te adhik draouoo.
Bhan chhata tai sut bikho diyaiee. Ta te mein dhavat hua aiee. (9)

Choupaiee

The woman, with whom the Raja used to have greater love was seen without a son. So he showed greater affection for her and praised her considering himself as her well-wisher. (5)

When that prince came to the house, he was fed with a great feast (with poison) she killed that prince and then went to the Raja and said to him. (6)

Couplet

That prince was not a drug-addict, who could consume the drug and bear its effect. The woman said that he was tea-totlar, so he could not stand it and died in a moment. (7)

Choupaiee

The deceitful woman then told the Raja, feeling a great sorrow and grief on his death and rolling down she approached the spouse, saying, she was trembling (with shock) and could not even speak, so she was speaking with incoherent words. (8)

She told the Raja, "O dear Raja ! If you permit me, I will tell you something about one co-wife, as I am worried about the kingdom going to dogs. Bhan Chhata had given poison to your son as such I had come rushing to this place." (9)

ਮੇਰੇ ਨਮ ਨ ਤਿਹ ਕਹਿ ਦੀਜੈ।। ਨਿਜੁ ਸੁਤ ਕੀ ਰਛਾਊ ਕੀਜੈ।।
ਜੌ ਸੁਨਿ ਭਾਨ ਛਟਾ ਇਹ ਜਾਵੈ।। ਚਿਤ ਕੋ ਹਿਤ ਹਮ ਸੋ ਬਿਸਰਵੈ।। ੧੦।।
Mero naam na teh keh deejai. Nij sut ki rachhaouoo keejai.
Jou sun bhan chhata eh javai. Chit kou hit hum sou bisravai. (10)

ਸੁਨਤ ਬਚਨ ਉਠਿ ਨ੍ਰਿਪਤਿ ਸਿਧਰਾ।। ਮ੍ਰਿਤਕ ਪੂਤ ਛਿਤ ਪਰਿਯੋ ਨਿਹਾਰਾ।।
ਰੋਵੈ ਲਾਗ ਅਧਿਕ ਦੁਖ ਪਾਇਸਿ।। ਦੋ ਦੋ ਪਾਗ ਧਰਨਿ ਪਟਕਾਇਸਿ।। ੧੧।।
Sunat bachan uth nirpati sidhar. Mirtak poot chhit pariou nihara.
Rovai laag adhik dukh paiee. Dai dai pag dharan patkaiee. (11)

ਦੋਹਰਾ

ਸੂਰ ਨ ਥੋ ਕੈਫੀ ਥੋ ਜਿਯਤ ਰਹੈ ਐਨਾਇ।।
ਭਖਮ ਸੁਮ ਸੋਫੀ ਮਰਿਯੋ ਬਿਖਹਿ ਨ ਸਕਿਯੋ ਪਚਾਇ।। ੧੨।।

Dohra

Soor na tho kaif tho jiyat rehai aithaie.
Bhakhat soom sofi mariou bikheh na sakiou pachaie. (12)

ਤਬ ਰਾਜਾ ਗਹਿ ਕੋਸ ਤੇ ਰਾਨੀ ਲਈ ਮੰਗਾਇ।।
ਸਾਚੁ ਝੂਠ ਸਮਝਿਯੋ ਨ ਕਛੁ ਜਮ ਪੁਰ ਦਈ ਪਠਾਇ।। ੧੩।।
Tab raja geh kos tai rani laiee mangaie.
Sach jhooth samjhiou na kachh jan pur daiee pathaie. (13)

ਸੁਤ ਮਾਰਿਯੋ ਸਾਵਤਿਹ ਸਹਿਤ ਨ੍ਰਿਪ ਸੋ ਕਿਯਾ ਸੁਧਾਰ।।
ਬ੍ਰਹਮ ਬਿਸਨ ਲਹਿ ਨ ਸਕੈ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰ ਅਪਾਰ।। ੧੪।।
Sut mariou savteh sehat nrip so kiya sudhar.
Brahm bisan leh na sakai triya charitar apar. (14)

Do not mention my name to her and try to save your son. If Bhan chhata would hear these words, then she would not have any regard (love) for me in her mind. (10)

On hearing the queen`s words, the Raja left the place and saw his dead son lying on the ground. He started crying, being in great sorrowful mood and was throwing his turban on th ground with a sound. (11)

Couplet

Neither he was a warrior, nor a drug-addict so that he could stand it and live longer. The noble son died immediately on having the food and could not bear the poison of the drug. (12)

Then the Raja sent for the queen by holding her (with) from her hair. Without realizing or knowing the actual facts, he dispatched her to the heavens (killed her). (13)

The queen thus killed the son along with the co-wife and developed love of the Raja. Even (gods) Brahma and Vishnu had not been able to gauge the depth of woman`s mind. (14)

ਰਾਨੀ ਬਾਚ

ਰਾਜ ਨਸਟ ਤੇ ਮੈ ਡਰੀ ਸੁਨੁ ਮੋਰੈ ਪੁਰਹੂਤ।।
ਕਹਾ ਭਯੋ ਜੋ ਸਵਤਿ ਕੋ ਤਉ ਤਿਹਾਰੋ ਪੂਤ।। ੧੫।।

Rani baach

Raj nasat te mein dari sunn merai purhoot.
Kaha bhiou jou savtai ko touoo tiharo poot. (15)

ਚੌਪਈ

ਜਬ ਇਹ ਭਾਤਿ ਰਾਵ ਪਾਵਾ।। ਤਾ ਕੋ ਸਤਿਵੰਤੀ ਠਹਿਰਾਵਾ।।
ਤਾ ਸੋ ਅਧਿਕ ਪ੍ਰੀਤਿ ਉਪਜਾਇਸਿ।। ਔਰ ਤ੍ਰਿਯਹਿ ਸਭ ਕੋ ਬਿਸਰਾਇਸਿ।। ੧੬।। ੧।।

Choupaiee

Jab eh bhant rav sunn pava. Ta kou satvanti thehrava.
Ta sou adhik preet upjaies. Aur triya sabh ko bisraies. (16) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੋ ਤੇਤਾਲੀਸ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ।। ੨੪੩।। ੪੫੩੫।।

**Iti Sri Charitara pakhyane Tirya Charitarai mantri bhoop sambadai doi so taitalees charitar samapatam.
Sat Subham sat. 243 (4535) aphjun. (Contd.)**

ਚੌਪਈ

ਪਦਮ ਸਿੰਘ ਇਕ ਰਾਜਾ ਇਕ ਸੁਭ ਮੀਤ।। ਦੁਰਨਜਾਤ ਦੁਖ ਹਰਨ ਬਿਕਟ ਅਤਿ।।
ਬਿਕ੍ਰਮ ਕੁਅਰਿ ਤਵਨ ਕੀ ਨਾਰੀ। ਬਿਧਿ ਸੁਨਾਰ ਸਾਚੇ ਜਨੁ ਢਾਰੀ।। ੧।।

Choupaiee

Padam Singh Raja ik subh mati. Duranjant dukh haran bikat ati.
Bikram koar tavan ki nari. Bidh sunar sanchai jan dhari. (1)

ਸੁੰਭ ਕਰਨ ਤਾ ਕੋ ਸੁਤ ਅਤਿ ਬਲ।। ਅਰਿ ਅਨੇਕ ਜੀਤ ਜਿਹ ਦਲਿ ਮੀਲ।।
ਅਪਮਾਨ ਤਿਹ ਰੂਪ ਕਹਤ ਜਗ।। ਨਿਰਖਿ ਨਾਰਿ ਹ੍ਵੈ ਰਹਤ ਥਕਿਤ ਮਗ।। ੨।।

Sumbh karan ta ko sut ati bal. Ari anek jeetai jeh dal mal.
Aparman teh roop kehat jug. Nirakh nari havai rehat thakit mug. (2)

Rani baach

The queen said, "O my spouse like the god Indra, listen to me. I got worried about the loss (destruction) of the kingdom. So what if he were the son of the co-wife ; after all he was your son only. (15)

Choupaie

When the Raja heard these words, then he thought (took) her to be a virtuous woman of glory. He (Raja) developed greater love for her and forgot all other queens from the heart. (16) (1)

Here the two hundred and forty-third episode of the King`s & Minister`s dialogue regarding woman`s witchcraft from Charitar Pakhyan is completed. All is well. (243-4535)

Choupaiee

There was a great Raja Padam Singh of a virtuous nature, who was keen to finish all the devil minded persons, the friendly towards the subjects, with intention to help them removing their affections, and was (otherwise) terrible. His wife was called Bikram Koer. It seemed, the Lord-goldsmith had moulded her in a mould Himself. (1)

Shumbh Karan was a powerful son of the Raja, who had crushed many enemies and won them over with power. All the people had called him to be very charming. The women, on seeing him, would not get tired by watching him (for long hours). (2)

ਜਾਤ ਜਿਤੈ ਰਿਤੁ ਪਤਿ ਜਿਮਿ ਭਯੋ।। ਹ੍ਵੈ ਉਜਾਰਿ ਪਾਛੇ ਬਨ ਗਯੋ।।
ਪੁਰ ਜਨ ਚਲਹਿ ਸੰਗਿ ਉਠਿ ਸਬ ਹੀ।। ਜਾਨੁਕ ਬਸੇ ਨਾਹਿ ਪੁਰ ਕਬ ਹੀ।। ੩।।
Jat jitai rit pati jim bhiou. Havai ujar pachhai ban geyo.
Pur jan chaleh sung uthi sab hi Janak basai nahai pur kab hi. (3)

ਜਿਤ ਜਿਤ ਜਾਤ ਕੁਅਰ ਮਗ ਭਾਯੋ।। ਜਾਨੁਕ ਬਰਖਿ ਕ੍ਰਿਪਾਬੁਦ ਗਯੋ।।
ਲੋਗਨ ਨੈਨ ਲਗੋ ਤਿਹ ਬਾਟੈ। ਜਾਨੁਕ ਬਿਸਿਖ ਅੰਮ੍ਰਿਤ ਕਹਿ ਚਾਟੈ।। ੪।।
Jit jit jaat koer mug bhiou. Janak barakh kirpa budh geyo.
Logan nain lagai te batai. Janak bisikh amrit keh chatai. (4)

ਦੋਹਰਾ

ਜਿਹ ਜਿਹ ਮਾਰਗ ਕੇ ਬਿਖੈ ਜਾਤ ਕੁਅਰ ਚਲਿ ਸੋਇ।।
ਨੈਨ ਰੰਗੀਲੇ ਸਭਨ ਕੇ ਭੂਮ ਛਬੀਲੀ ਹੋਇ।। ੫।।

Dohra

Jeh jeh marag kai bikhai jaat koer chal soiai.
Nain rangile sabhan kai bhoom chhabili hoiai. (5)

ਚੌਪਈ

ਬ੍ਰਿਖ ਧੁਜ ਨਗਰ ਸਾਹ ਇਕ ਤਾ ਕੇ।। ਨਾਗਰਿ ਕੁਅਰਿ ਨਾਰਿ ਗ੍ਰਿਹ ਜਾ ਕੇ।।
ਨਾਗਰਿ ਮਤੀ ਸੁਤਾ ਤਿਹ ਸੋਹੈ।। ਨਗਰਨਿ ਕੇ ਨਗਰਕ ਕਹ ਮੋਹੈ।। ੬।।

Choupaiee

Brikh dhuj nagar sah ik ta kai. Nagar koer naar greh jai kai.
Nagar mati suta teh sohai. Nagran kai nagrak keh mohai. (6)

ਤਿਨ ਵਹੁ ਕੁਅਰ ਦਿਰਗਨ ਲਹਿ ਪਾਵਾ।। ਛੋਰਿ ਲਾਜ ਕਹ ਨੇਹੁ ਲਗਾਵਾ।।
ਮਨ ਮੈ ਅਧਿਕ ਮਤ ਹ੍ਵੈ ਝੂਲੀ।। ਮਾਤ ਪਿਤਾ ਕੀ ਸਭ ਸੁਧਿ ਭੂਲੀ।। ੭।।
Tin voh koar drigan leh pava Chhor laaj keh neho lagava.
Man mein adhik mat havai jhuli Maat pita ki saabh sudh bhuli. (7)

Wherever he would go it was Basant, the spring season and after he would leave the place, it would become desolate. All the residents of the town would accompany him. It would appear that they had never stayed in the town. (3)

Whichever path the prince would follow, it would seem was having a shower of his benevolence. The people`s eyes were glued on the route, where he was to pass. It seemed as if the arrow (of his eyes) were licking nectar of his glance. (4)

Couplet

whichever route was followed by the prince, all eyes (glancing at him) would get refreshed and the land would become beautiful with greenery. (5)

Choupaiee

There lived a Shah by the name of Brikh Dhan in that town, who had a wife called Nagar Koer. His daughter, Nagar Mati was also looking glamorous there, who had enamoured all the residents (youths) of the town. (6)

That girl happened to see that prince with her own eyes and got allured by his charm forgetting all her modesty of moral values. She started dancing around in her love for him and forgot about the presence of her mother or father even. (7)

ਜਵਨ ਮਾਰਗ ਨ੍ਰਿਪ ਸੁਤ ਚਲਿ ਆਵੈ।। ਤਹੀ ਕੁਅਰਿ ਸਖਿਯਨ ਜੁਤ ਗਾਵੈ।।
ਚਾਰੁ ਚਾਰੁ ਕਹਿ ਨੈਨ ਨਿਹਾਰੈ।। ਨੈਨ ਸੈਨ ਦੈ ਹਸੈ ਹਕਾਰੈ।। ੮।।

Javan marag nrip sut chal avai. Tehi koari sakhiyan jut gavai.
Char char keh nain niharai. Nain sain dai hassai hakarai. (8)

ਦੋਹਰਾ

ਇਸਕ ਮੁਸਕ ਖਾਸੀ ਖੁਰਕ ਛਿਪਤ ਛਪਾਏ ਨਾਹਿ।।
ਅੰਤ ਪ੍ਰਗਤ ਹ੍ਵੈ ਜਗ ਰਹਿਹ ਸ੍ਰਿਸਟਿ ਸਕਲ ਕੇ ਮਾਹਿ।। ੯।।

Dohra

Isak musak khasi khurak chhipat chhipaie nahai.
Ant pragat havai jug reheih srist sakal kai mahai. (9)

ਚੌਪਈ

ਪ੍ਰਚੁਰ ਬਾਤ ਇਕ ਭਈ ਨਗਰ ਮੈ। ਚਲਤ ਚਲਤ ਸੁ ਗਈ ਤਿਹ ਘਰ ਮੈ।।
ਤਹ ਤੇ ਹਟਕਿ ਮਾਤ ਪਿਤੁ ਰਾਖੀ। ਕਟੁ ਕਟੁ ਬਾਤ ਬਦਨ ਤੇ ਭਾਖੀ।। ੧੦।।

Choupaiee

Parchur baat eh bhaie nagar mein. Chalat chalat so gaiee teh ghar mein.
Teh tai hatak maat pit rakhi. Kat kat baat badan tai bhakhi. (10)

ਰਾਖਿਹ ਹਟਿਕ ਜਾਨਿ ਨਹਿ ਦੇਹੀ। ਭਾਂਤਿ ਭਾਂਤਿ ਸੋ ਰਛ ਕਰੇਹੀ।।
ਤਾ ਤੋ ਤਰੁਨਿ ਅਧਿਕ ਦੁਖ ਪਾਵੈ।। ਰੋਵਤ ਹੀ ਦਿਨ ਰੈਨਿ ਗਵਾਵੈ।। ੧੧।।

Rakheh hatak jaan neh dehi. Bhant bhant so rachh karaihi.
Ta ta tarun adhik dukh pavai. Rovat hi din raen gavavai. (11)

ਸੋਰਠਾ

ਅਰੀ ਬਰੀ ਯਹ ਪ੍ਰੀਤਿ ਨਿਸੁ ਦਿਨ ਹੋਤ ਖਰੀ ਖਰੀ।।
ਜਲ ਮਛਰੀ ਕੀ ਰੀਤਿ ਪੀਯਿ ਪਾਨਿ ਬਿਛੁ ਮਰਤ।। ੧੨।।

Sortha

Ari bari yeh preet nis din hot khari khari.
Jal machri ki reet piye pani bichhrai marat. (12)

Whichever route was followed by the prince, she would start singing along with her friends on glancing him. They were watching him with their beautiful eyes and with their glances without talk enjoyed with laughter among themselves. (8)

Couplet

Love, Scent, Cough and Itch cannot be hidden even if one tries to do so. These things are always known to the whole world. (9)

Choupaiee

This news spread over the whole town and finally it reached her house also. So the parents stopped her there and spoke some uncouth and bitter words to her. (10)

So they would not let her go out, and tried to stop her by various means. Thus the princess was feeling greatly pained and would spend the day and night in wailing and crying. (11)

Sortha

But this ruthless love goes on increasing in intensity, as it is like the love of fish and water and the fish dies, if separated from water. (12)

ਦੋਹਰਾ

ਜੋ ਬਨਿਤਾ ਬਿਰਹਿਨ ਭਈ ਪੰਥ ਬਿਰਹ ਕੋ ਲੋਹਿ।।
ਪਲਕ ਬਿਖੈ ਪਿਯ ਕੇ ਨਿਮਿਤ ਪ੍ਰਾਨ ਚਟਕ ਦੈ ਦੇਹਿ।। ੧੩।।

Dohra

Jo banita birhin bhaiee panth bireh kai lohai.
Palak bikhai piye ke nimit pran chatak dai dohi. (13)

ਭੁਜੰਗ ਛੰਦ

ਲਿਖੀ ਪ੍ਰੇਮ ਪਤ੍ਰੀ ਸਖੀ ਬੋਲ ਆਛੀ।। ਲਗੀ ਪ੍ਰੀਤਿ ਲਾਲਾ ਭਏ ਰਾਮ ਸਾਛੀ।।
ਕਹਿਯੋ ਆਜੁ ਸੋ ਮੈ ਨ ਤੋ ਕੈ ਨਿਹਾਰੈ।। ਘਰੀ ਏਕ ਮੈ ਵਾਰਿ ਪ੍ਰਾਨਾਨਿ ਡਾਰੈ।। ੧੪।।

Bhujang Chhand

Likhi prem patri sakhi bol achhi. Lagi preet lala bhaie ram sachhi.
Kahiou aaj jo mein na ta kou niharai.
Ghari ek mein vaar pranan darai. (14)

ਕਰੋ ਬਾਲ ਬੋਲੰਬ ਨ ਆਜੁ ਐਯੈ।। ਇਹਾ ਤੇ ਮੁਝੈ ਕਾਢਿ ਲੈ ਸੰਗ ਜੈਯੈ।।
ਕਬੋ ਮਾਨੁ ਮਾਨੀ ਕਹਾ ਮਾਨ ਕੀਜੈ।। ਮਹਾਰਾਜ ਪ੍ਰਾਨਾਨ ਕੋ ਦਾਨ ਦੀਜੈ।। ੧੫।।
kare bal bolumb na aaj aieyai. Eha tai mujhai kadh lasi sung jaiyai.
Kabai maan maani kaha maan keejai.
Maharaj pranan ko daan deejai. (15)

ਰਚੀ ਬਾਲ ਲਾਲਾ ਸਭੈ ਰੂਪ ਤੇਰੇ।। ਮਿਲੈ ਆਜੁ ਮੋ ਕੋ ਸੁਨੋ ਪ੍ਰਾਨ ਮੇਰੇ।।
ਕਹਾ ਮਾਨ ਮਾਤੇ ਫਿਰੋ ਐਠ ਐਠੇ।। ਲਯੋ ਚੋਰਿ ਮੇਰੋ ਕਹਾ ਚਿਤ ਬੈਠੇ।। ੧੬।।
Rachi lal lala sabhai roop terai. Miliou aaj mo kou surmo pran merai.
Kaha maan matai phiro aith aithai.
Leyo chori merai kaha chit baithai. (16)

ਕਰੋ ਹਾਰ ਸਿੰਗਾਰ ਬਾਗੋ ਬਨਾਵੈ।। ਕੀਏ ਚਿਤ ਮੈ ਚੋਪਿ ਬੀਰੀ ਚਬਾਵੈ।।
ਉਠੇ ਬੇਗਿ ਬੈਠੇ ਕਹਾ ਪ੍ਰਾਨ ਮੇਰੇ। ਚਲੋ ਕੁੰਜ ਮੇਰੇ ਲਗੈ ਨੈਨ ਤੇਰੇ।। ੧੭।।
Karo haar singar bagou banavou. Keeai chit mein chop beri chabavai.
Utho beig baithai kaha pran merai. Chalo kunj merai lagai nain terai. (17)

Couplet

When a woman being separated, follows the path of separation (from beloved) then she could give up her life in a moment for the love of her beloved. (13)

Bhujang Chhand

She called a clever girl friend (attendant) and wrote a love letter. "O dear ! The Lord is my witness, that I am attached to you with great love (I have developed love for you) Moreover, if I do not have a glance of your lovely face to-day, then I will sacrifice my life in a moment." (14)

"O Raja ! Come to-day and take me out from here to-day itself along with you O Proud darling ! Agree to my request at least sometime. O Master ! Save life to-day (by giving me lease of life) (15)

"O darling ! This woman has got enamoured by your charming beauty. O my beloved, dearer than my life ! Come and meet me to-day. O full of pride (Raja) ! Why do you move around in great egoism and pride ? Having (stolen my heart) kindled your love in my heart, where are you hiding now ?" (16)

"Get yourself bedecked with beauty aids, wearing nice clothes, and have a betel nut in your mouth with great joy. O dearest Love ! Get up soon. Where are you waiting ? My eyes are pining for your glance, come and show yourself up in the corners of my eyes (with your glance)." (17)

ਦੋਹਰਾ

ਬਚਨ ਬਿਕਾਨੇ ਕੁਅਰਿ ਕੇ ਕਹੈ ਕੁਅਰ ਕੇ ਸੰਗ।।
ਏਕ ਨ ਮਾਨੀ ਮੰਦ ਮਤੀ ਰਸ ਕੇ ਉਮਗਿ ਤਰੰਗ।। ੧੮।।

Dohra

Bachan bikanai koer kai kahai koer kai sung.
Ek na mani mand mati ras kai umag tarang. (18)

ਚੌਪਈ

ਨਾਹਿ ਨਾਹਿ ਮਤਿ ਮੰਦ ਉਚਰੀ। ਭਲੀ ਬੁਰੀ ਜੜ ਕਛੁ ਨ ਬਿਚਾਰੀ।।
ਬਚਨ ਮਾਨਿ ਗ੍ਰਿਹ ਤਾਹਿ ਨ ਗਯੋ। ਸਾਹੁ ਸੁਤਾ ਕਹੁ ਭਜਤ ਨ ਭਯੋ।। ੧੯।।

Choupaiee

Nahai nahai mati mand uchari. Bhali buri jarr kachh na bichari.
Bachan maan greh tahai na geyo. Sah suta koh bhajat na bhiou. (19)

ਕਬਿਯੋ ਬਾਚ

ਅਭਿਲ

ਕਾਮਾਤੁਰ ਹ੍ਵੈ ਜੁ ਤਾਹਿ ਨ ਰਾਵਈ।।
ਘੋਰ ਨਰਕ ਮਹਿ ਪਰੈ ਜੁ ਤਾਹਿ ਨ ਰਾਵਈ।।
ਜੋ ਪਰ ਤ੍ਰਿਯ ਪਰ ਸੋਜ ਭਜਤ ਹੋ ਜਾਇ ਕਰਿ।।
ਹੋ ਪਾਪ ਕੁੰਡ ਕੇ ਮਾਹਿ ਪਰਤ ਸੋ ਧਾਇ ਕਰਿ।। ੨੦।।

Kabiou baach

Aril

Kamatur havai jo triya purkh prati aviee.
Ghor narak meh parai jo tahai na raviee.
Jo par triya par sej bhajat hai jaie kari.
Ho paap kund kai mahai parat so dhaie kar. (20)

Couplet

These words of great love (of her sacrifice) from the princess were conveyed to the prince, but that fool did not agree to her request, though his love (for the princess) was also showing up like waves in his heart. (18)

Choupaiee

That fool continued to say `No` to her requests. That foolish person did not think of any good or bad results out of his negation. So he did not go to her house and no sexual relationship with her that day. (19)

The poet has said,

Aril

If a woman were to meet a man with sexual desires, and she is not (satisfied) given her sensuous pleasure, then that is thrown into a dreadful hell. If he were to go to another man`s wife in her house and then enjoys cohabitation with her, then also he suffers through the pangs of sin (and thrown into hell). (20)

ਨਾਹਿ ਨਾਹਿ ਪੁਨਿ ਕੁਅਰ ਐਸ ਉਚਰਤੋ ਭਯੋ।।
ਬਨਿ ਤਨਿ ਸਜਿਨ ਸਿੰਗਾਰ ਤਰੁਨਿ ਕਰ ਗ੍ਰਿਹ ਗਯੋ।।
ਬਾਲ ਅਧਿਕ ਰਿਸ ਭਰੀ ਚਰਿਤ੍ ਬਿਚਾਰਿਯੋ।।
ਹੋ ਮਾਤ ਪਿਤਾ ਕੋ ਸਹਿਤ ਮਿਤ੍ ਹਨਿ ਡਾਰਿਯੋ।। ੨੧।।

Nahai nahai pun koer ais uchrat bhiou.
Ban tan sajan singar tarun kar greh giyo.
Bal adhik ris bhari charitar bichariou.
Ho maat pita kai sehat mitar han dariou. (21)

ਕਬਿਯੋ ਬਾਚ

ਦੋਹਰਾ

ਕਾਮਾਤੁਰ ਹ੍ਵੈ ਜੋ ਤਰੁਨਿ ਮੁਹਿ ਭਜਿ ਕਹੈ ਬਨਾਇ।।
ਤਾਹਿ ਭਜੈ ਜੋ ਨਾਹਿ ਜਨ ਨਰਕ ਪਰੈ ਪੁਨਿ ਜਾਇ।। ੨੨।।

Kabiou Baach

Dohra

Kamatur hovai jo tarun mohai bhaj kahai banie.
Tahai bhaji jo nahai jan narak parai pun jaie. (22)

ਅੜਿਲ

ਕੁਅਰਿ ਕਟਾਰੀ ਕਾਢਿ ਸੁ ਕਰ ਭੀਤਰ ਲਈ।।
ਪਿਤੁ ਕੇ ਉਰ ਹਨਿ ਕਢਿ ਮਾਤ ਕੇ ਉਰ ਦਈ।।
ਖੰਡ ਖੰਡ ਨਿਜ ਪਾਨ ਪਿਤਾ ਕੇ ਕਟਿ ਕਰਿ।।
ਹੋ ਭੀਤਿ ਕੁਅਰ ਕੇ ਤੀਰ ਜਾਤ ਕੀ ਗਾਡ ਕਰਿ।। ੨੩।।

Aril

Koari katari kadh so bar bheetar laiee.
Pit kai aur han kadh maat kai ur daiee.
Khand khand nij paan pita kai kot kar.
Ho bheet koer kai teer jaat ko gaad kar. (23)

But that prince continued to reply in the negative (to her requests), but duly bedecked with ornamental dress he went to the woman`s house. Then the woman, full of rage, thought of a witchcraft, and killed her mother, father along with the paramour. (21)

The Poet further says
Couplet

" If a woman , full of sexual desires, were to say, "have cohabitation with me, then the person who does not satisfy her sexual desires also falls into the depths of hell." (22)

Aril

The princess took out a dagger in her hands and stabbed her father with it and taking it out from there, she pierced the dagger into mother`s chest and then cut herself her father`s body into many pieces. Burying them under a wall, then she went to the prince. (23)

ਪਹਿਰ ਭਗੋਹੇ ਬਸਤ੍ ਜਾਤ ਨ੍ਰਿਪ ਪੈ ਭਈ।।
ਸੁਤ ਕੀ ਇਹ ਬਿਧਿ ਭਾਖ ਤਿਹ ਤਿਤੁ ਦਈ।।
ਰਾਇ ਪੂਤ ਤਵ ਮੋਰਿ ਨਿਰਖਿ ਛਬਿ ਲੁਭਧਿਯੋ।।
ਹੋ ਤਾ ਤੇ ਮੋਰੋ ਤਾਤ ਬਾਧਿ ਕਿਯੋ।। ੨੪।।

Pehar bhagohai bastar jaat nrip pai bhaiee.
Sut ki eh bidh bhakh teh tit daiee.
Raie poot tav mor nirakh chhab.
Ho ta mero tat badh kar badh kiou. (24)

ਖੰਡ ਖੰਡ ਕਰਿ ਗਾਡਿ ਭੀਤਿ ਤਰ ਰਾਖਿਯੈ।।
ਬਚਨ ਅਚਾਨਕ ਇਹ ਬਿਧਿ ਨ੍ਰਿਪ ਸੌ ਭਾਖਿਯੈ।।
ਰਾਇ ਨਯਾਇ ਕਰਿ ਚਲਿ ਕੇ ਆਪਿ ਨਿਹਾਰਿਯੈ।।
ਹੋ ਨਿਕਸੇ ਹਨਿਯੈ ਯਾਹਿ ਨ ਮੋਹਿ ਸੰਘਾਰਿਯੈ।। ੨੫।।

Khand khand kar gaad bhat tar rakhiou.
Bachan achanak eh bidh nrip sou bhakhiou.
Raie niyaie kar chal kai aap nihariou.
Ho nikas haniyai yahai na mohai sanghariyai. (25)

ਦੋਹਰਾ

ਪਤਿ ਮਾਰੇ ਕੀ ਜਬ ਸੁਨੀ ਮੋਰਿ ਮਾਤ ਧੁੰਨਿ ਕਾਨ।।
ਮਾਰਿ ਮਰੀ ਜਮਧਰ ਤਬੈ ਸੁਰਪੁਰ ਕੀਅਸਿ ਪਯਾਨ।। ੨੬।।

Dohra

Pati marai ki jab suni mori maat dhun kaan.
Maar mari jamdhar tabai surpur kious piyan. (26)

ਸੁਨਿ ਰਾਜਾ ਐਸੇ ਬਚਨ ਬਯਾਕੁਲ ਉਠਿਯੋ ਰਿਸਾਇ।।
ਭੀਤ ਤਰੇ ਤੇ ਸਾਹੁ ਤੇ ਮ੍ਰਿਤਕ ਨਿਕਾਸਿਯੋ ਜਾਇ।। ੨੭।।

Sun raj aisai bachan bikul uthaou risaie.
Bheet tarai tai saho ko mirtak nikasiou jaie. (27)

Then she dressed herself in scarlet colored clothes and went to the Raja and told him his son`s story in this manner. O Raja ! seeing my beautiful body. your son has been allured, and thus he had killed my father by tying him up. (24)

Then he has Kept (buried) his body, after cutting it into pieces, underneath a wall, then she told the Raja in manner. "O Raja ! please give me justice. Come and see for yourself. If you find my father`s body there, then you should kill him (your son) else you may kill me instead." (25)

Couplet

When my mother heard about the death of my father with her own ears, she stabbed herself with a sword and has died. (26)

The Raja became mad on hearing all this and got up in rage and removed the body of the Shah from underneath the wall. (27)

ਚੌਪਈ

ਟੁਕ ਬਿਲੋਕਿ ਚਕਿਤ੍ ਹ੍ਵੈ ਰਹਿਯੋ।। ਸਾਚੁ ਭਯੋ ਜੋ ਮੁਹਿ ਇਨ ਕਹਿਯੋ।।
ਭੇਦ ਅਭੇਦ ਨ ਕਛੁ ਬਿਚਾਰਿਯੋ।। ਸੁਤ ਕੋ ਪਕਰਿ ਕਾਟਿ ਸਿਰ ਡਾਰਿਯੋ।। ੨੮।।

Choupaiee

Tuk bilok chakrit havai rehiou. Sach bhiou jo mohai in kehiou.
Bhed abhed na kachhu bichariou. Sut kou pakar kaat sir dariou. (28)

ਅੜਿਲ

ਪ੍ਰਥਮ ਮਾਤ ਪਿਤੁ ਮਾਰਿ ਬਹੁਰਿ ਨਿਜੁ ਮੀਤ ਸੰਘਾਰਿਯੋ।।
ਛਲਿਯੋ ਮੁੜ ਮਤਿ ਰਾਇ ਜਵਨ ਨਹਿ ਨਯਾਇ ਬਿਚਾਰਿਯੋ।।
ਸੁਨੀ ਨ ਐਸੀ ਕਾਨ ਕਹੂੰ ਆਗੇ ਨਹਿ ਹੋਈ।।
ਹੋ ਤ੍ਰਿਯ ਚਰਿਤ੍ ਕੀ ਬਾਤ ਜਗਤ ਜਾਨਤ ਨਹਿ ਕੋਈ।। ੨੯।। ੧।।

Aril

Pratham maat pit maar bohar nij meet sanghariou.
Chhaliou moor mat rai javan niyaie bichariou.
Suni na aisi kaan kahun agai neh hoiee.
Ho triya charitar baat jagat janat neh koiee. (29) (1)

Iti Sri Charitar pakhyane triya charitar mantri bhoop sambadai doi so choalees charitar samaptam.
Sat subham sat. 244 (4564) aphjun. (Contd.)

ਚੌਪਈ

ਪ੍ਰਾਚੀ ਦਿਸਾ ਪ੍ਰਗਟ ਇਕ ਨਗਰੀ।। ਖੰਭਾਵਿਤ ਸਭ ਜਗਤ ਉਜਗਰੀ।।
ਰੂਪ ਸੈਨ ਰਾਜਾ ਤਹ ਕੇਰਾ।। ਜਾ ਕੈ ਦੁਸਟ ਨ ਬਾਚਾ ਮੇਰਾ।।

Choupaiee

Prachi disa pargat ij nagri. Khambhavat sabh jagat ujagari.
Roop sain raja teh kera. Ja kai dusat na baacha mera. (1)

ਮਦਨ ਮੰਜਰੀ ਨਾਰੀ ਤਵਨ ਕੀ।। ਸਸਿ ਕੀ ਸੀ ਛਬਿ ਲਗਤਿ ਜਵਨ ਕੀ।।
ਮ੍ਰਿਗ ਕੇ ਨੈਨ ਦੋਊ ਹਰਿ ਲੀਨੈ।। ਸੁਕ ਨਾਸਾ ਕੋਕਿਲ ਬਚ ਦੀਨੈ।। ੨।।

Madan manjri naar tavan ki. Sas ki si chhab lagat javan ki.
Mrig kai nain douoo har leeno.Suk nasa kokil bach deeno. (2)

Choupaiee

"He got shocked on seeing the dead body of the Shah, being cut into pieces, whatever she had told me was perfectly true. He did not bother to get at the secret of all this happening and holding son, beheaded him immediately." (28)

Aril

So first she had killed mother and father and then got the paramour also killed and then deceived the foolish Raja also , who did not reason out correctly. This sort of happening has not been heard of before, nor it will happen again in future. No one knows the mind of the woman in the whole world. (29) (1)

Here the two hundred and forty-fourth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (244-4564) (Contd.)

Choupaiee

There was a world famous town called Kham Bhavat in the Eastern side. The Raja of the place was named Roop Sain, who would not spare the life of a despot. (1)

His wife was known as Madan Manjri, whose beauty was comparable to that of the moon. She had two beautiful eyes like the deer (as if borrowed from the deer). She had borrowed the nose of the parrot and the sweet tongue (speech) of a black cuckoo (koel). (2)

ਰਾਜਾ ਪਿਯਤ ਅਮਨ ਸਭ ਭਾਈ।। ਭਾਂਤਿ ਭਾਂਤਿ ਸੋ ਭੋਗਤ ਨਾਰੀ।।
ਪੋਸਤ ਭਾਗ ਅਫੀਮ ਚੜਾਵੈ।। ਪਯਾਲੇ ਪੀ ਪਚਾਸਇਕ ਜਾਵੈ।। ੩।।
Raja piyat amal sabh bhari. Bhant bhant sou bhogat nari.
Posat bhang afeem charravai. Piyalai pee pachasik jaivai. (3)

ਅੜਿਲ

ਭਾਂਤਿ ਭਾਂਤਿ ਰਨਯਨਿ ਸੋ ਭੋਗ ਕਮਾਵਈ।। ਆਸਨ ਚੁੰਬਲ ਕਰਤ ਨ ਗਨਨਾ ਆਵਈ।।
ਚਾਰਿ ਪਹਰ ਰਤਿ ਕਰੈ ਅਧਿਕ ਸੁਖ ਪਾਇ ਕੈ।। ਹੋ ਜੋ ਰਾਨੀ ਤਿਹ ਰਮੇ ਰਹੈ ਉਰਝਾਇ ਕੈ।। ੪।।

Aril

Bhant bhant raniyan sou bhig kamaviee.
Asan chumban karat na ganna aviee.
Chaar pehar rati karai adhik sukh paie kai.
Ho jo rani teh ramai rehai urjhaie kai. (4)

ਸ੍ਰੀ ਰਸ ਤਿਲਕ ਮੰਜਰੀ ਤ੍ਰਿਯਿਕ ਬਖਾਨਿਯੈ।।
ਅਧਿਕ ਜਗਤ ਕੋ ਮਾਝ ਧਨਵਤੀ ਜਾਨਿਯੈ।।
ਜਾਵਿਤ੍ਰੀ ਜਾਇਛਰ ਨ ਸਾਹੁ ਚਬਾਵਈ।।
ਹੋ ਸੋਫੀ ਸੂਮ ਨ ਭੂਲਿ ਭਾਗਿ ਕੋ ਖਾਵਈ।। ਪ।।
Sri ras tilak manjri triyak bakhaniou.
Adhik jagat kai majh dhanvati janiou.
Javitri jaieschar na sah chabavies.
Ho sofi soon na bhool bhag ko khaviee. (5)

ਸਾਹੁ ਆਪੁ ਕੋ ਸਯਾਨੇ ਅਧਿਕ ਕਹਾਵਈ।। ਭੂਲ ਭਾਗ ਸਪੁਨੋ ਹੂੰ ਨ ਘੋਟਿ ਚੜਾਵਈ।।
ਪਿਯੋ ਜੁ ਰਾਨੀ ਭਾਗ ਅਧਿਕ ਤਾ ਸੋ ਲਰੈ।। ਹੋ ਕੋਡੀ ਕਰ ਤੇ ਦਾਨ ਨ ਸੋਕਾਤੁਰ ਕਰੈ।। ੬।।
Sah aap ko siyano ahik kahaviee. Bhool bhang supanai hun na ghot charravie. Piyai jo rani bhag adhik ta sou larai.
Ho kodi kar tai dan na sankatur karai. (6)

The Raja was taking many drugs and then would carry on cohabitation with many women. He was consuming hemp and opium and would drink about fifty tumblers full of these drugs (3)

Aril

He would enjoy various type of sensuous pleasure with the queens. The number of poses and kisses he used to have, were beyond any count. He would continue sexual relationship for (four pehars) twelve hours of the night with great joy. If the queen was also enjoying sexual companionship, she would also get engrossed fully with him. (4)

There was another woman by the name of Ras Tilak Manjri, who was considered to be very rich in the world. That Shah was not consuming Jalvatri of Japhal etc. And being a wiser person and teetotaler he would not take hemp even by mistake. (5)

The Shah thought (called) himself to be too clever and would not take bhang (hemp) by pounding it either by mistake or in the dream even. He would quarrel with the queen, who used to consume hemp and would not give a penny in alms to any poor or suffering person. (6)

ਚੌਪਈ

ਪਿਯਤ ਭਾਗ ਕਾਹੂ ਜੋ ਰੇਰੈ।। ਠਾਢੇ ਹੋਤ ਨ ਤਾ ਕੇ ਨੇਰੈ।।
ਭਯੋ ਸਦਨ ਤਿਹ ਕਹੈ ਉਜਾਰਾ।। ਜਾ ਕੋ ਕੁੰਡਾ ਬਜੈ ਦੁਆਰਾ।। ੭।।

Choupaiee

Piyat bhang jo herai. Thadhai hot na ta ko nerai.
Bheou sadan teh kehai ujara. Ja kai kunda bajai duara. (7)

ਤਾ ਕੋ ਹੋਤ ਉਜਾਰ ਕਹੈ ਘਰ।। ਭਾਗ ਅਫੀਮ ਭਖਤ ਹੈ ਜੋ ਨਰ।।
ਸੋਫੀ ਸਕਲ ਬੁਧਿ ਬਲ ਰਹੈ।। ਅਮਲਿਨ ਕੋ ਕਛੁ ਕੋ ਨਹਿ ਕਹੈ।। ੮।।

Ta ko hote ujar kehai ghar. Bhang afeen bhakhat hoi jo nar.
Sofi sakal dudh bal rehai. Amin ko kachhu kai neh kahai. (8)

ਯਹ ਰਸ ਤਿਲਕ ਮੰਜਰੀ ਸੁਨੀ।। ਗਈ ਪਾਸ ਹਸਿ ਮੂੰਡੀ ਧੁਨੀ।।
ਕਹਾ ਬਕਤ ਹੈ ਪਰਿਯੋ ਮੰਦ ਮਤਿ।। ਬਾਹਨ ਸੋਫਿ ਸੀਤਲਾ ਕੀ ਗਤਿ।। ੯।।

Yeh ras tilak manjri sunni. Gaiee pas hasi moondi dhuni.
Kaha bakat hai parriou mand mati. Behan sof seetla ki gati. (9)

ਛੰਦ

ਅਮਲ ਪਿਯਹਿ ਨ੍ਰਿਪ ਰਾਜ ਅਧਿਕ ਇਸਤ੍ਰੀਯਨ ਬਿਹਾਰੈ।।
ਅਮਲ ਸੂਰਮਾ ਪਿਯਹਿ ਦੁਜਨ ਸਿਰ ਖੜਗ ਪਹਾਰੈ।।
ਅਮਲ ਭਖਹਿ ਜੋਦਿਸ ਹਯਾਨ ਜਦੁਪਤਿ ਕੋ ਧਰਹੀ।।
ਦਾਖਿ ਤਵਨ ਕੋ ਸ੍ਵਾਦ ਸੂਮ ਸੋਫੀ ਕਯਾ ਕਰਹੀ।। ੧੦।।

Chhand

Amal pieyeh raj adhik istriyan bicharai.
Amal surma peiyeh dujan Sir kharag parharai.
Amal bhakhoh jogees dhian jadupat ko dharhi.
Chak tavan ko savad soom sofi keye karhi. (10)

Choupaiee

He would not go anywhere near the person, whom he would see having hemp. If he hears any pounding of hemp in any house, he would pronounce complete destruction of that home (family). (7)

He would suggest complete destruction of the house, Where there was any use of hemp or opium by a person. All the teetotalers used to say because of their wisdom and they would not consider the drug addicts of any importance. (8)

When Tilak Manjri heard about all this, then she laughed and moving her head, went to him. She said, "O Man of less (bad) intelligence ! What nonsense are your talking ? The praises of a pious person are sung by Seetla or its followers. (9)

Chhand

The Raja was a drug addict and was having love affair with many women; a warrior also takes drugs and then wields his sword over the heads of despots ; the Yogi also consumes drugs and meditates on the Lord. So what will the pious persons gain by damning these drugs etc ? (10)

ਸਾਹੁ ਬਾਚ

ਅਮਲ ਪਿਯਤ ਜੋ ਪੁਰਖ ਪਰੇ ਦਿਨ ਰੈਨਿ ਉਘਾਵਤ।।
ਅਮਲ ਜੁ ਘਰੀ ਨ ਪਿਯਹਿ ਤਾਪ ਤਿਨ ਕਹ ਚੜਿ ਆਵਤ।।
ਅਮਲ ਪੁਰਖੁ ਜੋ ਪੀਯੈ ਕਿਸੁ ਕਾਰਜ ਕੇ ਨਾਹੀ।।
ਅਮਲ ਖਾਇ ਗੜ ਰਹੈ ਮ੍ਰਿਤਕ ਹ੍ਵੈ ਕੋ ਘਰ ਮਾਹੀ।। ੧੧।।

Sahu Baach

Amal piyat jo purkh parai din raen ughavat.
Amal jo ghari na pieh taap tin kai charr avai.
Amal purkh jo peyai kisu karaj kai nahi.
Amal khaie garr rehai mirtak havai kai ghar mahi. (11)

ਤ੍ਰਿਯੋ ਬਾਚ

ਸਯਾਨੋ ਸੋਚਿਤ ਰਹੈ ਰਾਜ ਕੈਫਿਯੋ ਕਮਾਵੈ।।
ਸੂਮ ਸੰਚਿ ਧਨ ਰਹੇ ਸੂਰ ਦਿਨ ਏਕ ਲੁਟਾਵੈ।।
ਅਮਲ ਪੀਏ ਜਸੁ ਹੋਇ ਦਾਨ ਖਾਂਡੇ ਨਹਿ ਹੀਨੋ।।
ਅੰਤ ਗੁਦਾ ਕੇ ਪੈਡ ਸੂਮ ਸੋਫੀ ਜਿਯ ਦੀਨੋ।। ੧੨।।

Triya Baach

Siyanai sochat rehai raj kaifiyai kamavai.
Soom sanch dhan rehai sur din ek lutavai.
Amal piai jas hoiai daan khandai neh heeno.
Ant guda kai paid soon sofi jieu deeno. (12)

ਭਾਗ ਪੁਰਖ ਵੈ ਪਿਯਹਿ ਭਗਤ ਹਰਿ ਕੀ ਜੋ ਕਰਹੀ।।
ਭਾਗੀ ਭਖਤ ਵੈ ਪੁਰਖ ਕਿਸੂ ਕੀ ਆਸ ਨ ਧਰਹੀ।।
ਅਮਲ ਪਿਯਤ ਤੋ ਬੀਰ ਬਰਤ ਜਿਨ ਤਿਨ ਮਸਤਕ ਪਰ।।
ਤੋ ਕਯਾ ਪੀਵਹਿ ਭਾਗ ਰਹੈ ਜਿਨ ਕੇ ਤਕਰੀ ਕਰ।। ੧੩।।

Bhang purukh vai peeyeh bhagat har ki jo karhi.
Bhang bhakhat vai purkh kis ki aas na dharhi.
Amal piyat te beer barat jin tin mastak par.
Te keya pivai bhang rehai jin kai takri kar. (13)

The Shah said

The person who consumes drugs, is always dosing during day and night, if in case they fail to get the drugs for an hour, they start feeling feverish (out of sorts). The persons who are drug addicts, are worthless, as they are lying down like a dead person after taking drugs, in their house. (11)

The woman then said

The wise people continue thinking only, whereas the drug addicts are ruling as Rajas. This wiser person is always hoarding money whereas the warrior spends (squanders) money in one day only .By taking drugs one gets praised and by giving alms and picking up a row one does not get dishonored (does not feel belittled). The pious person loses his life in pain and without purpose. (12)

The drug (hemp) is consumed by those persons, who are engaged in business of the meditation of the Lord, and those persons, who take drug are great warriors, and are bestowed with the benevolence of the Lord, while the persons (with a weighing balance in hand) who are engaged in business (warehousing) can hardly consume drugs (how could a trader have drugs ?). (13)

ਅੜਿਲ

ਸਦਾ ਸਰੋਹੀ ਉਪਰ ਕਰ ਜਿਨ ਕੋ ਰਹੈ।।
ਸਿਰ ਮੋ ਖਇ ਕ੍ਰਿਪਾਨ ਜੁ ਤਿਹ ਕਟੁ ਬਚ ਕਹੈ।।
ਨਿੰਬੂਆ ਟਿਕ ਕਹਿ ਰਹੈ ਮੁੰਛ ਐਸੇ ਕੀਏ।।
ਹੋ ਤੇ ਨਰ ਪੀਵਹਿ ਭਾਗ ਕਹਾ ਪਸੁ ਤੋ ਪੀਏ।। ੧੪।।

Aril

Sada sarohi oopar kar jin kai rehai.
Sir mein khaie kirpan jo teh kat bach kehai.
Nimbua tik keh rehai munch aisai keeai.
Ho te nar peeveh bhang kaha pasu te peeai. (14)

ਅਗੰਜਾਨ ਜੋ ਗੰਜਤ ਸਦਾ ਅਗੰਜ ਨਰ।।
ਤ੍ਰਸਤ ਤਾਪ ਤੁਟਿ ਜਾਇ ਨਿਰਖਿ ਜਿਹ ਖੜਗ ਕਰ।।
ਜੋ ਪੀਵਤ ਹੈ ਭਾਗ ਅਧਿਕ ਜਿਨ ਜਮ ਲਏ।।
ਹੋ ਦਾਨ ਖਾਡ ਕੋ ਪ੍ਰਥਮ ਬਹੁਰਿ ਜਗ ਤੇ ਗਏ।। ੧੫।।

Aganjaan jo gunjat sada aganj nar.
Trast taap tuti jaie nirakh jeh kharag kar.
Jo pivat hai bhang adhik jim jas laie.
Ho daan khand kai pratham bohar jug tai gaie. (15)

ਦੋਹਰਾ

ਤੋ ਨਰ ਕੈਫਨ ਕੋ ਪਿਯਤ ਤੋ ਕਯਾ ਪਿਯਹਿ ਅਜਾਨ।।
ਕਰ ਤਕਰੀ ਪਰਕਤ ਰਹਿਯੋ ਕਸੀ ਨ ਕਰਮ ਕ੍ਰਿਪਾਨ।। ੧੬।।

Dohra

Tai nar kaifan tai piyat tai kiya pieh ajan.
Kar takri pakrat rehiou kasi na kamar kirpan. (16)

Aril

The people, who are always wielding swords, only can take hemp. Whosoever is rude to them, always bears the onslaught and proud positions (having tilted moustaches, so that a lemon could be balanced on them). Such warriors only consume hemp, as animals like you cannot take drugs (hemp). (14)

To conquer unconquerable people are always those persons who dispel, the fear of the cowards, wielding a sword in their hands. Only those persons consume hemp, who expect praises in the world. At first they give away a sword in offerings (to the Brahmins) and then depart from the world. (15)

Couplet

"O Ignorant man ! Only those persons take to drugs and you will not appreciate such moves ? (how will you dare to take drugs) ? You have not carried a sword with your waist, holding a balance." (16)

ਚੌਪਈ

ਯੋ ਸੁਨਿ ਬੈਨ ਸਾਹੁ ਰਿਸਿ ਭਰਿਯੋ।। ਨਿਜੁ ਤ੍ਰਿਯ ਕਹ ਕਟੁ ਬਚਨ ਉਚਰਿਯੋ।।
ਲਾਤ ਮੁਸਟ ਤੇ ਕੀਏ ਪ੍ਰਹਾਰਾ।। ਤੋ ਕਯੋ ਐਸੀ ਭਾਤਿ ਉਚਾਰਾ।। ੧੭।।

Choupaiee

Yo sun bain saho ris bhariou. Nij triya keh kat bachan uchariou.
Laat musat te kiye parhara. Tai keeyo aisi bhant uchara. (17)

ਤ੍ਰਿਯੋ ਬਾਚ

ਕਹੋ ਸਾਹੁ ਤੋ ਸਾਚੁ ਉਚਰਊ।। ਤੁਮ ਤੇ ਤਉ ਅਧਿਕ ਜਿਯ ਡਰਉ।।
ਜੋ ਕੁਲ ਰੀਤਿ ਬਡਲ ਚਲਿ ਆਈ। ਸੋ ਮੈ ਤੁਹਿ ਪ੍ਰਤਿ ਕਹਤ ਸੁਨਾਈ।। ੧੮।।

Triya Baach

Kaho sah tai sach ucharouoo. Tum tai tauoo adhik jeh darouoo.
Jo kul reet badan chal aiee. So mein tohai prati kehat sunaie. (18)

ਛਪੈ ਛੰਦ

ਦਿਜਨ ਦਾਨ ਦੀਉ ਦੁਜਾਨ ਸਿਰ ਖੜਗ ਬਜੈਬੋ।।
ਮਹਾ ਦੁਸਟ ਕਹ ਦੰਡਿ ਦਾਰਿਦ ਦੀਨਾਨ ਗਵੈਬੋ।।
ਨਿਜੁ ਨਾਨਿ ਕੋ ਸਾਥ ਕੋਲ ਚਿਰ ਲੈ ਮਚਿ ਮੰਤਬ।।
ਖੰਡ ਖੰਡ ਰਨ ਖੇਤ ਖਲਨ ਸੋ ਖੰਡਬ।।
ਅਮਲ ਨ ਪੀ ਏਤੀ ਕਰੈ ਕਯੋ ਅਯੋ ਮਹਿ ਲੋਕ ਮਹਿ।।
ਸੁਰ ਅਸੁਰ ਜਛ ਗੰਧ੍ਰਬ ਸਭੈ ਤਿਹ ਨਰ ਕੋ ਹਸਿ ਹਸਿ ਕਹਹਿ।। ੧੯।।

Chhapai Chhand

Dijan daan deeai durjan sir kharag bajaibo.
Maha dusat keh dand darid deenan gavebo.
Nij nahan kai sath kel chir lai mach mantab.
Khand khand run khet khalan sou khandab.
Amal na pee aiti karai kiou aiyo meh lok meh.
Sur asur japh gandarbh sabhai teh nar ko hass hass kehaih. (19)

Choupaiee

Hearing these words, the Shah got furious with rage and spoke some rude and bitter words to the wife. He hit her with fists and legs saying how do you dare say all these things ?" (17)

The woman said -

"O dear Shah ! If you permit me, then I will tell you the truth, but I am rather feeling afraid (frightened) of you in my mind. whatever is the tradition of our elders I will relate those things now." (18)

Chhapai Chhand

"To give (alms) offerings to Brahmins, to wield sword over the heads of despots, to punish the guilty and oppressors and remove the poverty of poor and helpless people, giving the women sensuous pleasure for long and to cut off the enemies into pieces, are all noble acts (functions). Without having drugs, those who do not practice such acts, why have they been born in the world ? Such word are told to such a person by all the gods, demons, demy-gods and musicians (of Shiva with great fun)." (19)

ਛੰਦ

ਸੋ ਨਰ ਪਿਯਤ ਨ ਭਾਗ ਰਹੈ ਕੋਡੀ ਮਹਿ ਜਿਹ ਚਿਤ।।
ਸੋ ਨਰ ਅਮਲ ਨ ਪਿਯੋ ਦਾਨ ਭੇ ਨਹਿ ਜਾ ਕੋ ਹਿਤ।।
ਸਯਾਨੋ ਅਧਿਕ ਕਹਾਇ ਕਾਕ ਕੀ ਉਪਮਾ ਪਾਵਹਿ।।
ਅੰਤ ਸ੍ਵਾਨ ਜਯੋ ਮਰੈ ਦੀਨ ਦੁਨਿਯਾ ਪਛੁਤਾਵਹਿ।। ੨੦।।

Chhand

So nar piyat na bhang rehai koudi meh jeh chit.
So nar amal na piyo daan bhe neh ja ke hit.
Sayanai adhik kahai kak ki upma paveh.
Ant swan jayo marai deen duniya pachhtavai. (20)

ਦੋਹਰਾ

ਅੰਤ ਕਾਕ ਕੀ ਮ੍ਰਿਤ ਮਰੈ ਮਨ ਭੀਤਰ ਪਛੁਤਾਹਿ।।
ਖੰਡਾ ਗਹਿਯੋ ਨ ਜਸ ਲਿਯੋ ਕਛੈ ਜਗਤ ਕੋ ਮਾਹਿ।। ੨੧।।

Dohra

Ant kak ki mirta marai man bheetar pachhtahai.
Khanda gehiou na jas liou kachhu jagat ke mahai. (21)

ਸਾਹ ਬਾਚ

ਚੌਪਈ

ਸੁਨ ਸਾਹੁਨਿ ਤੈ ਕਛੁ ਨ ਜਾਨਤ।। ਸੋਫਿਨ ਸੋ ਅਮਲਿਨ ਕਹ ਠਾਠਤ।।
ਸੋਫੀ ਰੰਕ ਦੁਰਬੁ ਉਪਜਾਵੈ।। ਅਮਲ ਨ੍ਰਿਪਹੂੰ ਧਾਮ ਲੁਟਾਵੈ।। ੨੨।।

Saah Baach

Choupaiee

Sunn sahun tai kachhu na janat. Sofin so amlin keh thanat.
Sofi runk danab upjavai. Amli nirphun dham lutavai. (22)

Chhand

The person, who does not take bhang (hemp) but is engrossed in the love of Maya (worldly falsehood) ; If a person is not used to drug addiction and interested in alms-giving is not used to drug addiction and is not interested in alms-giving such people, getting the praises of a crow, are called clever, but in the end they die the death of a dog, being helpless and then they repent. (20)

Couplet

Then dying the death of a crow, he repents in the end. Neither he has wielded a sword (double- edged) not he has earned any honor in the world. (21)

The Shah then said,
Choupaiee

O Saini (respected lady) ! Listen, You do not know anything and are talking to pious men regarding drugs/ The penniless/ pious, man also earns some money, while the drug addict Raja squanders money. (22)

ਤ੍ਰਿਯ ਬਾਚ
ਛੰਦ

ਜੋ ਅਮਲਨ ਕਹ ਖਾਇ ਖਤਾ ਕਬਹੂੰ ਨਹਿ ਖਾਵੈ।।
ਮੂੰਡਿ ਅਵਰਨਹਿ ਜਾਹਿ ਆਪੁ ਕਬਹੂੰ ਨ ਮੁੰਡਾਵੈ।।
ਚੰਚਲਾਨ ਕੋ ਚਿਤ ਚੋਰ ਤਿਨ ਇਕ ਮਹਿ ਲੇਹੀ।।
ਭਾਂਤਿ ਭਾਂਤਿ ਭਾਮਿਨਨਿ ਭੋਗ ਭਾਵਤ ਮਨ ਦੇਹੀ।। ੨੩।।

Triya Baach
Chhand

Jo amlan keh khaie khata kabhun neh khavai.
Mund avarneh jahai aap kabhun na mundavai.
Chanchlan ko chit chor chhin ik mehi lehi.
Bhant bhant bhaminan bhog bhavat man dehi. (23)

ਅੜਿਲ

ਭਜਿਹ ਬਾਮ ਕੈਫਿਯੋ ਕੋਲ ਜੁਗਮ ਜਾਮ ਮਚਾਵਹਿ।।
ਹਰਿਣਾ ਜਿਮਿ ਉਛਲਹਿ ਨਾਰਿ ਨਾਗਰਿਨ ਰਿਝਾਵਹਿ।।
ਸੋਫੀ ਚੜ੍ਹਤਹਿ ਕਾਪਿ ਧਰਨਿ ਉਪਰ ਪਰੈ।।
ਹੋ ਰੀਰਿਜ ਖਲਤ ਹ੍ਵੈ ਜਾਹਿ ਕਹਾ ਜੜ ਰਤਿ ਕਰੈ।। ੨੪।।

Aril

Bhajeh bam kaifiou kel jug jam machaveh.
Harina jim uchhleh nar nadrin rijhaveh.
Sofi charrteh kamp dharan ooper parai.
Ho beeraj khalat hun jaie kaha jarr rati karai. (24)

ਬੀਰਜ ਭੂਮਿ ਗਿਰ ਪਰੈ ਤਕੇ ਮੁਖ ਬਾਇ ਕੈ।।
ਨਿਰਖਿ ਨਾਰ ਕੀ ਓਰ ਰਹੈ ਸਿਰੁ ਨਯਾਇ ਕੈ।।
ਸਰਮਨਾਕ ਹ੍ਵੈ ਹਿ੍ਦੈ ਬਚਨ ਹਸਿ ਹਸਿ ਕਹੈ।।
ਹੋ ਕਾਮ ਕੇਲ ਕੀ ਸਮੈ ਨ ਪਸੁ ਕੋਡੀ ਲਹੈ।। ੨੫।।

Beeraj bhoom gir parai takai mukh baie kai.
Nirakh narki aur rehai sir neyai kai.
Saramnak hoiai hirdai bachan hasi hasi kehai.
Ho kam kel ki samai na pasu kodi lehai. (25)

The woman then said,
Chhand

The persons, who are drug addicts, do not make any mistakes. They deceive all others, but do not get deceived themselves. They allure the heart of the woman in a moment. They give satisfaction to the women in their love affairs of their own choice. (23)

Aril

The drug addicts carry out cohabitation with the women and continue with their love affairs for two pehars (six hours) and amuse the clever women by jumping around like the deer, whereas the pious people, in the process of sexual relationship, get tired in the beginning only and fall down on the ground trembling (with exhaustion). They get their semen discharged soon, so they cannot carry on with sensuous pleasure for long. (24)

"Their semen gets discharged on the ground and they remain silent spectators and looking at the woman, they look down cast. They remain silent spectators and looking at the woman, they look down cast. They feel ashamed at heart, but continue talking with joyful laughter. But such fools cannot enjoy the pleasure of sexual companionship." (25)

ਤੁਮਤਿ ਸਾਗ ਸੰਗ੍ਰਹਿ ਤੁਰੈ ਪਰ ਦਲਹਿ ਨਚਾਵੈ।।
ਟੂਕ ਟਕ ਹ੍ਵੈ ਗਿਰਹਿ ਤਊ ਸਾਮੂਹਿ ਹਥਿ ਪਾਵੈ।।
ਅਸਿ ਧਾਰਨ ਲਗ ਜਾਹਿ ਨ ਚਿਤਹਿ ਭੁਲਾਵਹੀ।।
ਹੋ ਤੋ ਨਰ ਬਰਤ ਬਰੰਗਨਿ ਸੁਰਪੁਰ ਪਾਵਹੀ।। ੨੬।।

Tamak sang sangreheh turai par daleh nachavi.
Atuk tuk havai greh tou sameh hath pavai.
Asi dharan lag jahai na chitteh dulavihi.
Ho te nar barat baringan surpur pavhi. (26)

ਸੁਕ੍ਰਿਤ ਸੁਘਰ ਆਇ ਜਗਤ ਮੈ ਜਸ ਕੋ ਪਾਯੋ।।
ਬਹੁਰਿ ਖਲਨ ਕਹ ਖੰਡਿ ਖੇਤ ਜੋ ਸਬਦ ਕਹਾਯੋ।।
ਅਮਲ ਪਾਨ ਸੁਭ ਅੰਗ ਧਨੁਖ ਸਰ ਜਿਨ ਲਯੋ।।
ਹੋ ਸੋ ਨਰ ਜੀਵਤ ਮੁਕਤਿ ਜਗਤ ਭੀਤਰ ਭਯੋ।। ੨੭।।

Sukrit sughar jin aie jgat mein jas ko paiyo.
Bohar khalan keh khand khet jai sabad kahaiyo.
Amal paan subh ang dhanukh sar jin leyo.
Ho so nar jivat mukat jagat bheetar bhiou. (27)

ਕਬਹੂੰ ਨ ਖਾਏ ਪਾਨ ਅਮਲ ਕਬਹੂੰ ਨਹਿ ਪੀਯੈ।।
ਕਬਹੂੰ ਨ ਖੇਲ ਅਖੇਟਨ ਸੁਖ ਨਿਰਧਨ ਕਹ ਦੀਯੋ।।
ਕਬਹੂੰ ਨ ਸੋਧਾ ਲਾਇ ਰਾਗ ਮਨ ਭਾਇਯੋ।।
ਹੋ ਕਰਿਯੋ ਨ ਭਾਮਨਿ ਭੋਗ ਜਗਤ ਕਯੋ ਆਇਯੋ।। ੨੮।।

Kabhun na khaie paan amal kabhun neh peeiou.
Kabhun na khel akhetan sukh nirdhan keh deeiu.
Kabhun na saundha laie rag man bhaiyo.
Ho kariou na bhaman bhog jagat keyo aieyo. (28)

The drug addicts would catch hold of their spears out of jealousy and then trotting their horses attack the enemy forces, then they fall down being cut into pieces but still continue advancing towards the front. Even with a strike of the sword and getting wounded they do not feel dejected. Such persons then proceed to the heavens being wedded to the fairies." (26)

"The persons, who have won praises in the world, are very wise people with virtuous deeds to their credit. they win laurels in the battlefield by destroying the enemy and cutting them into two pieces. Such persons have attained salvation in life itself, who after taking drugs then wear the arms like bows and arrows on their body." (27)

"The person, who had never munched betel nuts, had never taken to any drug addiction, had never gone on hunting sprees, or never given comforts to poor people by offering them alms or never used any scents, or had never enjoyed music or had never enjoyed cohabitation with the woman with satisfaction, then tell me, why had he (such a person) come to this world ?" (28)

ਨਾਦ ਗੰਧ ਸੁਭ ਇਸਤ੍ਰਨ ਜਿਨ ਨਰ ਰਸ ਲੀਏ।।
ਅਮਲ ਪਾਨ ਆਖੇਟ ਦੁਜਨ ਦੁਖਿਤ ਕੀਏ।।
ਸਾਧੂ ਸੇਵਿ ਸੁਭ ਸੰਗ ਭਜਤ ਹਰਿ ਜੂ ਭਏ।।
ਹੋ ਤੇ ਦੈ ਜਸ ਦੁੰਦਭੀ ਜਗਤ ਯਾ ਤੇ ਗਏ।। ੨੯।।
Nad gandh subh istran jin nar ras leeiai.
Aamal paan akhat doojan dukhit keeai.
Sadhu save subh sung bhaj at kar ju bhaie.
Ho tei dai jas dundhabhi jagat ya te gaie. (29)

ਚਤੁਰਿ ਨਾਰਿ ਬਹੁ.ਭਾਤਿ ਰਹੀ ਸਮੁਝਾਇ ਕਰਿ।।
ਮੂਰਖ ਨਾਹ ਨ ਸਮੁਝਿਯੋ ਉਠਯੋ ਰਿਸਾਇ ਕਰਿ।।
ਗਹਿਯੋ ਤਰੁਨਿ ਤੁਰੰਤ ਤਰਲ ਤਾਜਨ ਮਰਿਯੋ।।
ਹੋ ਤਬ ਤ੍ਰਿਯ ਠਾਢ ਚਰਿਤ ਤਹੀ ਇਹ ਬਿਧਿ ਕਰਿਯੋ।। ੩੦।।
Chaturr nar boh bhant rehi samjhaie kar.
Moorakh nah na samjhiou uthiou risaie kar.
Gehkai taruni turant taral taj an mariou.
Ho tab triya thadh charit tehieh bidh kariou. (30)

ਛਿਤ ਪਰ ਖਾਇ ਪਛਾਰ ਪਰੀ ਮੁਰੋਛਾਇ ਕਰਿ।।
ਹਾਇ ਹਾਇ ਕਰਿ ਸਾਹੁ ਲਈ ਉਰ ਲਾਇ ਕਰਿ।।
ਲਾਖ ਲਹੇ ਤੁਮ ਬਚੇ ਕਹੋ ਕਯਾ ਕੀਜਿਯੈ।।
ਹੋ ਕਹਿਯੋ ਨ੍ਰਿਪ ਸਹਿਤ ਭੋਜਨ ਸਭ ਕਹ ਦੀਜਿਯੈ।। ੩੧।।
Chhit par khaie pachhar pari murchhaie kar.
Haie haie kar saho laiee ur laie kar.
Lakh lehai tum bachai kaho kiya keejiyai.
Ho kehiou nrip sahit bhojan sabh keh deejiyai. (31)

ਦੋਹਰਾ

ਸਾਹੁ ਤਬੈ ਭੋਜਨ ਕਰਾ ਨਾਨਾ ਬਿਧਨ ਬਨਾਇ।।
ਊਚ ਨੀਚ ਰਾਜਾ ਪ੍ਰਜਾ ਸਭ ਹੀ ਲਏ ਬੁਲਾਇ।। ੩੨।।

Dohra

Saho tabai bhojan kara nana bidhan banaie.
Uch neech raja praja sabh hi laie bulaie. (32)

"Those persons, who have enjoyed music (Rajas), nice aromatics, or wine's love, have taken drugs, gone on hunting expedition, or given punishment to despots, or meditated on Lord's Name in the company and service of holy people, or meditated on Lord's Name in the company and service of holy people, have really gone away from this world by beating drums of victory." (29)

That woman tried to make her spouse understand it but that foolish husband could not understand and got up in fury and beat the woman with an elastic whip, then the wife got up and played this witchcraft. (30)

She fell down reeling on the ground and the Shah embraced her to his bosom by feeling sorry, saying Alas ! "He said, I would have gained everything (millions) If you could be saved. Now tell me, what should I do ? The woman said, "You must feed everybody, including the Raja, with nice meals." (31)

Couplet

Then the Shah got various types of food (dishes) prepared and invited everyone (including) high and low, the Raja and the subjects. (32)

ਚੌਪਈ

ਪਾਤਿ ਪਾਤਿ ਲੋਗਨ ਬੈਠਾਯੋ। ਭਾਤੀ ਭਾਤਿ ਭੋਜਨਹਿ ਖਵਾਯੋ॥
ਇਤੈ ਨ੍ਰਿਪਤਿ ਸੋ ਨੇਹ ਲਗਾਇਸਿ। ਬਾਤਨ ਸੋ ਤਾ ਕੋ ਉਰਝਾਇਸਿ॥ ੩੩॥

Choupaiee

Pati pati logan baithaiyo. Bhati bhati bhoj aneh khavaiyo.
Itai nirpati so neh lagais. Baatan so ta ko urjhaies. (33)

ਦੋਹਰਾ

ਭੋਜਨ ਤਿਨੇ ਖਵਾਇਯੋ ਭਾਗ ਭੋਜ ਮੈ ਪਾਇ॥
ਰਾਜਾ ਕੋ ਪਤਿ ਕੋ ਸਹਿਤ ਛਲ ਸੋ ਗਈ ਸੁਵਾਇ॥ ੩੪॥

Dohra

Bhojan tinai khavaieyo bhang bhoj mein paiee.
Raja ko pati kai sehat chhal sou gaiee savaie. (34)

ਭਾਗਿ ਖਾਇ ਰਾਜਾ ਜਗਿਯੋ ਸੋਫੀ ਭਯੋ ਅਚੇਤ॥
ਮਿਤ੍ ਭਏ ਤਿਹ ਨਾਰਿ ਕੋ ਤਬ ਹੀ ਬਨਿਯੋ ਸੰਕੇਤ॥ ੩੫॥

Bhang khaie raja jagiou sofi bhiou achet.
Mitar bhaie teh nar kai tab hi baniou sanket. (35)

ਚੌਪਈ

ਲੋਗ ਜਿਵਾਇ ਬਚਨ ਇਸਿ ਭਾਖਾ॥ ਸਿਗਰੋ ਦਿਵਸ ਰਾਇ ਹਮ ਰਾਖਾ॥
ਸਾਝ ਪਰੇ ਰਾਜਾ ਘਰ ਐਹੋ॥ ਤੁਮਹੂੰ ਤਬੈ ਬੁਲਾਇ ਪਠੈਹੈ॥ ੩੬॥

Choupaiee

Log jivaie bachan isi bhakha. Sigro divas raie hum rakha.
Sanjh parai raja ghar aieho. Tum hun tabai bulaie pathaiho. (36)

Choupaiee

He arranged all to be seated in proper columns (rows) and gave them various types of food preparations to eat. Thus she developed great affection for the Raja, engaging him (the Raja) in talks. (33)

Couplet

The food was mixed with hemp and thus they were served with this food. Then she made the Raja and the husband to sleep together. (34)

Having taken hemp, the Raja became alert while the noble (pious) Shah went to sleep. The Raja became friendly towards the woman, and then the conditions were made conducive for having cohabitation with him. (35)

Choupaiee

Having fed the people with food, the woman said that she would keep the Raja with herself for the day and the Raja would go back home in the evening and then he would call all the ministers and other noble men. (36)

ਭੁਜੰਗ ਛੰਦ

ਮਿਲਿਯੋ ਜਾਨ ਪਯਾਰਾ ਲਗੇ ਨੈਨ ਐਸੇ।। ਮਨੋ ਫਾਧਿ ਫਾਧੈ ਮ੍ਰਿਗੀ ਰਾਟ ਜੈਸੇ।।
ਲਯੋ ਮੋਹਿ ਰਾਜਾ ਮਨੋ ਮੋਲ ਲੀਨੈ।। ਤਹੀ ਭਾਵਤੋ ਭਾਮਨੀ ਭੋਗ ਕੀਨੋ।। ੩੭।।

Bhujang Chhand

Miliou jan piara lagai nain aisai.
Mano pḥadh phadhai mirgi rant jaisai.
Liou mohai raja mano mol leeno.
Tehi bhavtai bhaman bhog keno. (37)

ਰਹਿਯੋ ਸਾਹੁ ਡਾਰਿਯੋ ਕਛੁ ਨ ਬਿਚਾਰਿਯੋ।। ਮਨੋ ਲਾਤ ਕੇ ਸਾਥ ਸੰਤਾਨ ਮਾਰਿਯੋ।।
ਪਸੂਰਾ ਨ ਭਾਖੈ ਊਠੈ ਨ ਊਘਾਵੈ।। ਇਤੈ ਨਾਰਿ ਕੋ ਰਾਜ ਬਾਕੇ ਬਜਾਵੈ।। ੩੮।।

Rehiou sahu dariou kachhu na bichariou.
Mano laat kai sath saitan mariou.
Pasura na bhakhai ythai na ughavai.
Etai nar kou raj banko baj avai. (38)

ਦੋਹਰਾ

ਸਾਹੁ ਪਾਲਕੀ ਕੈ ਤਰੇ ਬਾਧਿ ਡਾਰਿ ਕਰ ਦੀਨ।।
ਜੁ ਕਛੁ ਧਾਮ ਮਹਿ ਧਨ ਹੁਤੋ ਘਾਲਿ ਤਿਸੀ ਮਹਿ ਲੀਨ।। ੩੯।।

Dohra

Saho palki kai tarai badh dar kar deen.
Jo kachhu bham meh dhan huto ghaal tisi meh leen. (39)

ਅੜਿਲ

ਆਪੁ ਦੌਰਿ ਤਾਹੀ ਪਰ ਚੜਿ ਬਨਾਇ ਕੈ।। ਰਮੀ ਨ੍ਰਿਪਤਿ ਕੇ ਸਾਥ ਅਧਿਕ ਸੁਖ ਪਾਇ ਕੈ।।
ਲੈ ਨਾਰੀ ਕਹ ਰਾਇ ਅਪਨੇ ਘਰ ਗਯੋ।। ਹੋ ਸੂਮ ਸੋਫਿਯਹਿ ਬਾਧਿ ਪਾਲਕੀ ਤਰ ਲਯੋ।। ੪੦।।

Aril

Aap dour tahi par chari banaie kai.
Rami nirpati kai sath adhik sukh paie kai.
Lai nari keh raie apnai ghar geyo.
Ho soom sophiyeh badh palki tar leeyo. (40)

Bhujang Chhand

The woman thus got her beloved and their eyes were fixed with each other, just as a black deer had been caught in bondage (noose). She got the Raja enamoured like this, as if he were her slave, purchased with money. Then the woman enjoyed sensuous pleasure with him to her satisfaction. (37)

The Shah was lying unconscious and could not think (understand) about anything. It seemed as if the Satan had beat him with legs. That fool could neither speak nor get up nor was he dozing, while the Raja was enjoying sexual relationship with his wife. (38)

Couplet

The Shah was tied down in the palanquin and whatever money was available in the house, was also put in the palanquin. (39)

Aril

Then she, herself rushed to the palanquin and sat therein, and then had love affair with the Raja, to her satisfaction. The Raja went to his palace (home) along with the woman, with the miserly pious man tied down in the palanquin. (40)

ਜਬ ਪਹੁਚੋ ਦੋਊ ਜਾਇ ਸੁਖੀ ਗ੍ਰਿਹ ਨਾਰਿ ਨਰ।।
ਕਹਿਯੋ ਕਿ ਦੇਹੁ ਪਠਾਇ ਪਾਲਕੀ ਸਾਹੁ ਘਰ।।
ਬਧੇ ਸਾਹੁ ਤਿਹ ਤਰੇ ਤਹੀ ਆਵਤ ਭਏ।।
ਹੋ ਜਹ ਰਾਜਾ ਧਨ ਸਹਿਤ ਬਾਲ ਹਰਿ ਲੈ ਗਏ।। ੪੧।।

Jab pohchai donoo jaie sukhi greh nari nar.
Kehiou ke deho pathaie palki sahu ghar.
Badhai sahu teh tarai tehi avat bhaie.
Ho jeh raja dhan sehat baal har lai gaie. (41)

ਚੌਪਈ

ਬੀਤੀ ਰੈਯਨਿ ਭਯੋ ਉਜਿਆਰਾ।। ਤਬੈ ਸਾਹੁ ਦੁਹੂੰ ਦ੍ਰਿਗਨ ਉਘਾਰਾ।।
ਮੋਹ ਪਾਲਕੀ ਤਰ ਕਿਹ ਰਾਖਾ।। ਬਚਨ ਲਜਾਇ ਐਸ ਬਿਧਿ ਭਾਖਾ।। ੪੨।।

Choupaiee

Beeti raen bhiou ujhiara. Tabai saho douoo drigan ughara.
Mohai palki tar keh rakha. Bachan lajaie ais bidh bhakha. (42)

ਮੈ ਜੁ ਕੁਬੋਲ ਨਾਰਿ ਕਹ ਕਹੇ।। ਤੇ ਬਚ ਬਸਿ ਵਾ ਕੋ ਜਿਯ ਰਹੇ।।
ਲਛਮੀ ਸਕਲ ਨਾਰਿ ਜੁਤ ਹਰੀ।। ਮੋਰ ਬਿਧਿ ਐਸ ਗਤਿ ਕਰੀ।। ੪੩।।

Mein jo kabol nari keh kehai. Tai bach bese va ko jia rehai.
Lachhmi sakal nari jut hari. Mori bidh aisi gati kari. (43)

ਕਬਿਯੋ ਬਾਚ

ਦੋਹਰਾ

ਫਲਤ ਭਾਗ ਹੀ ਸਰਬਦਾ ਕਰੋ ਕੋਸਿਯੋ ਕੋਇ।।
ਜੋ ਬਿਧਨਾ ਮਸਤਕ ਲਿਖਾ ਅੰਤ ਤੋਸਿਯੋ ਹੋਇ।। ੪੪।।

Kabiou Baach

Dohra

Phalat bhag hi sarabda karo kaisiyo koiai.
Jo bidhna mastak likha ant taisiyo hoiai. (44)

When both the man and woman (Raja and Shahni) reached home safely, they said that the palanquin be sent back to the Shah`s house. The Shah, being tied down in the palanquin also came to his house from where the Raja had kidnapped the woman (wife) along with money from his (Shah`s) house. (41)

Choupaiee

When the night was over, and the day had dawned, then the Shah opened his eyes (both) and feeling ashamed said, "Who had tied him in the palanquin. ?" (42)

"Whatever uncouth words I had told my wife, were engraved in her heart(mind) and my wife along with all the money had been looted (taken away and the Lord had made my position so helpless." (43)

The poet has said,
Couplet

Whatever one my do, finally do, finally one`s fortune (luck) only comes to play its part. Whatever the Lord Almighty had written in one`s fate(on his forehead) finally it happens according to his fate. (44)

ਅੜਿਲ

ਸੁਧਿ ਪਾਈ ਜਬ ਸਾਹੁ ਨਯਾਇ ਮਸਤਕ ਰਹਿਯੋ॥
ਦੂਜੇ ਮਨੁਖਨ ਪਾਸ ਨ ਭੇਦ ਮੁਖ ਤੇ ਕਹਿਯੋ॥
ਭੇਦ ਅਭੇਦ ਕੀ ਬਾਤ ਚੀਨਿ ਪਸੁ ਨ ਲਈ॥
ਹੋ ਲਖਿਯੋ ਦਰਬੁ ਲੈ ਨ੍ਹਾਨ ਤੀਰਥਨ ਕੋ ਗਈ॥ ੪੫॥ ੧॥

Aril

Sudh paiee jab sah niyai mastak rehiou.
Dujai manukhan pas na bheid mukh tai kehiou.
Bheid abheid ki baat cheen pasu na laiee.
Ho lakhiou darab lai nahan ti?han kou gaiee. (45) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੋ ਪੈਤਾਲੀਸ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ॥ ੨੪੫॥ ੪੬੦੯॥

**Iti Sri Charitara pakhyane Tirya Charitarai mantri bhoop sambadai doi so paintalees charitar samapatam.
Sat Subham sat. 245 (4609) aphjun. (Contd.)**

ਚੌਪਈ

ਪੂਰਬ ਦਿਸਿ ਇਕ ਤਿਲਕ ਨ੍ਰਿਪਤ ਬਰ॥ ਭਾਨ ਮੰਜਰੀ ਨਾਰਿ ਤਵਨ ਘਰ॥
ਚਿਤ੍ਰ ਬਰਨ ਇਕ ਸੁਤ ਗ੍ਰਿਹ ਵਾ ਕੇ॥ ਇੰਦ੍ਰ ਚੰਦ੍ਰ ਛਬਿ ਤੁਲ ਨ ਤਾ ਕੈ॥ ੧॥

Choupaiee

Poorab des ik tilak nirpat bar. Bhan manjri nar tavan ghar.
Chitar baran ik sut greh va kai. Inder Chander chhab tul na ta kai. (1)

ਅੜਿਲ

ਜੋ ਤਰੁਨੀ ਨ੍ਰਿਪ ਸੁਤ ਕੀ ਪ੍ਰਭਾ ਨਿਹਰਾਈ॥ ਲੋਕ ਰਾਜ ਤ੍ਰਜਿ ਤਨ ਮਨ ਧਨ ਕਹ ਵਾਰਈ॥
ਬਿਰਹ ਬਾਨ ਤਨ ਬਿਧੀ ਸੁਗਧ ਹ੍ਵੈ ਝੂਲਹੀ॥
ਹੋ ਮਾਤ ਪਿਤਾ ਪਤਿ ਸੁਤ ਕੀ ਸਭ ਸੁਧ ਭੁਲਹੀ॥ ੨॥

Aril

Jo taruni nrip sut ki prabha nihariee. Lok laaj taj tan man dhan keh variee.
Bireh baan tan bidhi sugadh hevai jhulhi.
Ho mat pita sut ki sabh sudh bhuli. (2)

Aril

When the Shah came to senses, he felt ashamed, with downcast eyes and would not divulge the secret to other people. That fool did not realize the secret of all this. Then he thought that the woman (wife) had gone for visiting holy places of pilgrimage and had taken the money also. (45)

Here the two hundred and forty-fifth episode of the King's & Minister`s regarding woman`s witchcraft from Charitar Pakhyan is completed. All is well. (245-4609)

Choupaiee

There was a mighty Raja in the Eastern side (lands) called Tilak. He had a wife by the name of Bhan Manjri. She had a son by the name Chitar Baran whose beauty was superior to that of Indra or the moon even. (1)

Aril

Any woman, who would glance at the Raja`s son, would get enamored by him fully, so as to sacrifice all her modesty. All the women, being hit with the arrows of separation, would be swinging around forgetting the presence of their mother, father, spouse or son around them. (2)

ਦੋਹਰਾ

ਛੇਸ ਕਰਨ ਇਕ ਸਾਹੁ ਕੀ ਸੁਤਾ ਰਹੈ ਸੁਕੁਮਾਹਿ।।
ਉਰਝਿ ਰਹੀ ਮਨ ਮੈ ਘਨੀ ਨਿਰਖਤ ਰਾਜ ਦੁਲਾਰਿ।। ੩।।

Dohra

Chhem karan ik saho ki suta rehai sukumai.
Urjh rehi man mein ghani nirkhat raj dulari. (3)

ਅੜਿਲ

ਸ੍ਵਰਨਿ ਮੰਜਰੀ ਅਟਕੀ ਕੁਅਰ ਨਿਹਰਿ ਕਰਿ।।
ਰੁਕਮ ਮੰਜਰੀ ਸਹਚਰਿ ਲਈ ਹਕਰਿ ਕਰਿ।।
ਨਿਜੁ ਮਨ ਕੋ ਤਿਹ ਭੇਦ ਸਕਲ ਸਮਝਾਇ ਕੈ।।
ਹੋ ਚਿਤ੍ ਬਰਨ ਨ੍ਰਿਪ ਸੁਤ ਪਹਿ ਦਈ ਪਠਾਇ ਕੈ।। ੪।।

Aril

Swarn manjri atki koar nihar kar.
Rukam manjri sehchar laiee hakar kar.
Nij man ko teh bheid sakal samjhaie kai.
Ho chit baran nrip sut peh daiee pathaie kai. (4)

ਨਿਜ ਨਾਰੀ ਮੁਹਿ ਕਰਿਯੋ ਕੁਅਰ ਕਰੁ ਆਇ ਕਰਿ।।
ਭਾਂਤਿ ਭਾਂਤਿ ਸੋ ਭਜੇ ਪਰਮ ਸੁਖ ਪਾਇ ਕਰਿ।।
ਭੂਪ ਤਿਲਕ ਕੀ ਕਾਨਿ ਨ ਚਿਤ ਮਹਿ ਕੀਜਿਯੋ।।
ਹੋ ਮਨਸਾ ਪੂਰਨ ਮੋਰਿ ਸਜਨ ਕਰ ਦੀਜਿਯੈ।। ਪ।।

Nij nari mohai kariou koar kar aie kar.
Bhant bhant so bhajo param sukh paie kar.
Bhoop tilak ki kaan na chit meh keejiyai.
Ho mansa puran mori saj an kar deejiyai. (5)

Couplet

There lived a beautiful daughter of a Shah named Chhem Karan. On seeing the prince, she had got allured by his love (in her heart). (3)

Aril

On seeing the prince, Swaran Manjri had got enamored by him she called her lady attendant, called Rukam Manjri and giving out her heart`s secret, she sent her to the son of Raja Chitar Baran. (4)

The Shah`s daughter had sent this message, "O prince ! Come and make me your wife, thus enjoying all sorts of sexual pleasures with me and feel satisfied. DO not bother about the Raja Tinak at all in your mind. O dear ! Come and satisfy my heart`s desires." (5)

ਕੁਅਰ ਬਾਚ

ਚੌਪਈ

ਇਕ ਨ ਸੁਨੇ ਅਨੂਪਮ ਹਯ ਹੈ। ਸੋਰ ਸਾਹਿ ਲੀਨੋ ਦ੍ਵੈ ਹੈ ਹੈ।।
ਰਾਹੁ ਸੁਰਾਹੁ ਨਾਮ ਹੈ ਤਿਨ ਕੈ। ਅੰਗ ਸੁਰੰਗ ਬਨੈ ਹੈ ਜਿਨ ਕੈ।। ੬।।

Koar Baach

Choupaiee

Ik na sunnai anupam hey hai. Sher shah leno davai hai hai.
Raho suraho naam hai tin kai. Ang surang banai hai jin kai. (6)

ਜਾ ਤਾ ਤੇ ਦ੍ਵੈ ਹਰਿ ਲਯਾਵੈ।। ਬਹੁਰਿ ਆਹਿ ਮੁਰਿ ਨਾਰਿ ਕਹਾਵੈ।।
ਤਬ ਹਮ ਸੰਕ ਤਯਾਗ ਤੁਹਿ ਬਰਹੀ।। ਭੂਪ ਤਿਨਕ ਕੀ ਕਾਨਿ ਨ ਕਰਹੀ।। ੭।।

Jo ta tai davai hai har liayavai. Bohar aiehe mur nari kahavai.
Tab hum sunk tyag tuhi barhi. Bhoop tilak ki kaan na karhi. (7)

ਸਾਹੁ ਸੁਤਾ ਜਬ ਯੋ ਸੁਨਿ ਪਾਵਾ।। ਚੰਡਾਰਿਨਿ ਕੋ ਭੇਸ ਬਨਾਵਾ।।
ਕਜ ਮੋ ਧਰਤ ਬੁਹਾਰੀ ਭਈ।। ਸ਼ੋਰ ਸ਼ਾਹਿ ਕੇ ਮਹਲਨ ਗਈ।। ੮।।

Sah suta jab you sunn pava. Chandarin ko bhes banava.
Kar mo dharat buhari bhaiee. Sher shah kc mehlan gaiee. (8)

ਦੋਹਰਾ

ਹਜਰਤਿ ਕੇ ਘਰ ਮੋ ਧਸੀ ਐਸੋ ਭੇਸ ਬਨਾਇ।।
ਰਾਹੁ ਸੁਰਾਹੁ ਜਹਾ ਹੁਤੇ ਤਹੀ ਪਹੁਚੀ ਜਾਇ।। ੯।।

Dohra

Hajrat ke ghar mo dhasi aisai bhed banaie.
Raho Suraho jaha hutai tehi pohchi jaie. (9)

The prince replied

Choupaiee

"I have heard that there were two beautiful steeds (horses) at some place and Sher Shah had (forcibly) taken away horses. They were called Rah and Surah and their body was supposed to be looking glamorous." (6)

"If you could manage to bring back (steal) those two horses, then only I would accept you as my wife. Then I would marry you without hesitation and would not care for Raja Tikan even." (7)

When the Shah`s daughter heard about this message, then she dressed herself like a lady scavenger, holding a broom in her hand and went to the place of Shah. (8)

Couplet

Dressed up like this she came to the palace of Sher Shah and went to the place, where Rah and Surah (horses) were kept. (9)

ਅੜਿਲ

ਬੰਧੋ ਹੁਤੇ ਜਹ ਦ੍ਵੈ ਹੈ ਝਰੋਖਾ ਕੇ ਤਰੈ। ਜਹਾ ਨ ਚੀ ਟੀ ਪਹੁਚੈ ਪਵਨ ਨ ਸੰਚਰੈ॥
ਤਹੀ ਤਰੁਨਿ ਇਹ ਭੇਸ ਪਹੁਚੀ ਜਾਇ ਕਰਿ। ਹੋ ਅਰਧ ਰਾਤ੍ਰਿ ਭੇ ਛੇਰਾ ਬਾਜ ਬਨਾਇ ਕਰ॥ ੧੦॥

Aril

Bandhai hutai jeh davai hai jharokha kai tarai.
Jaha na cheeti pohchai pavan na sanchrai.
Tehi taruni eh bhes pahuchi jaie kar.
Ho ardh ratri te chhora baaj banaie kar. (10)

ਚੌਪਈ

ਛੋਰਿ ਅਗਾਰਿ ਪਛਾਰਿ ਉਤਾਰੀ॥ ਆਨਨ ਬਿਖੈ ਲਗਾਮੀ ਡਾਰੀ॥
ਹ੍ਵੈ ਅਸਵਾਰ ਚਾਬੁਕਿਕ ਮਾਰਿਸਿ॥ ਸਾਹੁ ਝਰੋਖਾ ਭਏ ਨਿਕਾਰਿਸਿ॥ ੧॥

Choupaiee

Chhor agari pachhari utari. Anan bikhai lagami dari.
Havai aswar chabukik maris. Saho jharokha bhaie nikaris. (11)

ਦੋਹਰਾ

ਸਾਹ ਝੋਰੋਖਾ ਕੇ ਭਏ ਪਰੀ ਤੁਰੰਗ ਕੁਦਾਇ॥
ਸੰਕਾ ਕਰੀ ਨ ਜਾਨ ਕੀ ਪਰੀ ਨਦੀ ਮੋ ਜਾਇ॥ ੧੨॥

Dohra

Sah jharokha kai bhaie pari turang kudaie.
Sanka kari na jaan ki pari nadi mo jaie. (12)

ਚੌਪਈ

ਝਰਨਾ ਮਹਿ ਤੇ ਬਾਜਿ ਨਿਕਾਰਿਸਿ॥ ਗਹਿਰੀ ਨਦੀ ਬਿਖੈ ਲੈ ਡਾਰਿਸਿ॥
ਜਿਯ ਅਪਨੇ ਕਾ ਲੋਭ ਨ ਕਰਾ॥ ਇਹ ਛਲ ਰਾਹੁ ਅਸ੍ਵ ਕਹ ਹਰਾ॥ ੧੩॥

Choupaiee

Jharna meh tai baaj nikaris. Gehri nadi bikhai lai darisi.
Jiye apnai ka lobh na kara. Eh chhal raho asav keh hara. (13)

Aril

The horses were tied down under the loft (where neither an ant nor any breeze could reach) where no one had any access, she reached that place in this dress, She let loose the horse at midnight. (10)

Choupaiee

She opened both the ropes from the front and the back (bind) and put the bridle in the mouth. She struck (gave) him a whip by riding on the horse and took him out of the Shah`s stable (loft). (11)

Couplet

She made the horse jump across the loft and without caring for her life, she jumped (with the horse) into the river. (12)

Choupaiee

So she had taken out the horse from that loft (latticed window) and made it swim across the river. Thus without caring for her own safety, she managed to (steal) bring the horse called Raho. (13)

ਜਬ ਬਾਜੀ ਹਜਰਤਿ ਕੋ ਗਯੋ।। ਸਭਹਨਿ ਕੋ ਬਿਸਮੈ ਜਿਯ ਭਯੋ।।
ਜਹਾ ਨ ਸਕਤ ਪ੍ਰਵੇਸ ਪਵਨ ਕਰਿ।। ਤਹ ਤੇ ਲਯੋ ਭੁਰੰਗਮ ਕਿਨ ਹਰਿ।। ੧੪।।
Jab baji hajrat ko geyo. Sabhin ko bismai jiye bheyo.
Jaha na sakal parves pavan kar. The tai liou turangan kin har. (14)

ਪ੍ਰਾਤ ਬਚਨ ਹਜਰਤਿ ਇਸ ਕਿਯੋ।। ਅਭੈ ਦਾਨ ਚੋਰਹਿ ਮੈ ਦਿਯੋ।।
ਜੋ ਵਹ ਮੋ ਕਹ ਬਦਨ ਦਿਖਾਵੈ।। ਬੀਸ ਸਹਸਰ ਅਸਰਵੀ ਪਾਵੈ।। ੧੫।।
Prat bachan hajrat is kiyo. Abhai daan choreh mein diou.
Jo veh mo keh badn dikhavai. Bees sehasar ashrafi pavai. (15)

ਅਭੈ ਦਾਲ ਤਾ ਕੋ ਮੈ ਦਯਾਯੋ।। ਖਾਈ ਸਪਤ ਕੁਰਾਨ ਉਚਾਯੋ।।
ਤਬ ਤ੍ਰਿਯ ਭੇਸ ਪੁਰਖ ਕੋ ਧਰਾ।। ਸੇਰ ਸਾਹ ਕਹ ਸਿਜਦਾ ਕਰਾ।। ੧੬।।
Abhai daan ta ko mein deyaiou. Khaiee sapat kuran uchaiyo.
Tab triya bhes purkh ko dhara. Sher Shah kar sijda kara. (16)

ਦੋਹਰਾ

ਪੁਰਖ ਭੇਖ ਕਹ ਪਹਿਰ ਤ੍ਰਿਯ ਭੂਖਨ ਸਜੇ ਸੁਰੰਗ।।
ਸੇਰ ਸਾਹ ਸੋ ਇਮਿ ਕਹਾ ਮੈ ਤਵ ਹਰਾ ਤੁਰੰਗ।। ੧੭।।

Dohra

Purkh bhekh keh pehir triya bhukhan saj ai surang.
Sher Shah sou imi kaha mein tav hara turang. (17)

ਚੌਪਈ

ਜਬ ਹਜਰਤਿ ਤਾ ਕੋ ਲਖਿ ਲਯੋ।। ਹਰਖਤ ਭਯੋ ਕੋਪ ਮਿਟਿ ਗਯੋ।।
ਨਿਰਖਿ ਪ੍ਰਭਾ ਉਪਮਾ ਬਹੁ ਕੀਨੀ।। ਬੀਸ ਸਹਸ੍ਰ ਅਸਰਵੀ ਦੀਨੀ।। ੧੮।।

Choupaiee

Jag hajrat ta kou lakh leyo. Harkhat bhiou kop mit geyo.
Nirakh prabha upma boh keeni. Bees sehsar ashrafi deeni. (18)

When the king`s horse was stolen then all of them got a shock (surprise) in their mind. "Who could have stolen the horse from a place, where even breeze (air) could not reach ?" (14)

In the morning, the Shah announced that "he had pardoned the life of the thief. If he were to come up to me to show his face, then I will give him twenty thousand gold coins in reward." (15)

The king swore on the Koran, and announced a pardon for the thief. That woman dressed up like a male and appeared before the king. (16)

Couplet

Then the woman, dressed up as a male, without ornaments on body, told Sher Shah like this that "I have taken away (stolen) your horse" (17)

Choupaiee

When the king saw him, he was pleased, and his wrathfulness was cast away. Seeing his beauty, the king praised him and gave him twenty-thousand gold coins as a reward. (18)

ਦੋਹਰਾ

ਹਸਿ ਹਜਰਤਿ ਐਸੇ ਕਹਾ ਸੁਨੁ ਤਸਕਰ ਸੁੰਦ੍ਰਗ ।।
ਸੋ ਬਿਧਿ ਕਹੈ ਬਨਾਇ ਮੁਹਿ ਕਿਹ ਬਿਧਿ ਹਰਾ ਤੁਰੰਗ ।। ।।

Dohra

Hass hajrat aisai kaha sunn taskar surdrang.
So bidh kaho banaie mohai keh bidh hara turang. (19)

ਚੌਪਈ

ਜਬ ਅਬਲਾ ਆਇਸ ਇਮਿ ਪਾਵਾ ।ਮੁਹਰ ਰਾਖਿ ਮੇਖਨ ਲੈ ਆਵਾ ।।
ਸਰਿਤਾ ਮੋ ਤ੍ਰਿਣ ਗੁਲ ਬਹਾਇਸਿ ।ਰਛਪਾਲ ਤਾ ਪਰ ਡਹਕਾਇਸਿ ।।ਉ0 ।।

Choupaiee

Jab abla aies im pava. Mohar rakh mekhan lai ava.
Sarita mo trin gul bahaies. Rachhpal ta par dehhaies. (20)

ਦੋਹਰਾ

ਬਹੁਰਿ ਨਦੀ ਭੀਤਰ ਪਈ ਜਾਤ ਭਈ ਭਰਿ ਪਾਰਿ ।।
ਸਾਹਿ ਝਰੋਖਾ ਕੋ ਤਾਰੇ ਲਾਗਤ ਭਈ ਸੁਧਾਰਿ ।।ਉਂ ।।

Dohra

Bohar nadi bheetar pari jaat bhaiee tar paar.
Sahe jarokha ko tarai lagat bhaiee sudhar. (21)

ਚੌਪਈ

ਜਬ ਘਰਿਯਾਰੀ ਘਰੀ ਬਜਾਵੈ ।।ਤਬ ਵਹ ਮੋਖਿਕ ਕਹਾ ਲਗਾਵੈ ।।
ਬੀਤਾ ਦਿਵਸ ਰਜਨਿ ਬਡਿ ਗਈ ।।ਤਬ ਤ੍ਰਿਯ ਤਹਾ ਪ੍ਰਚਲਤ ਭਈ ।।ਉਉ ।।

Choupaiee

Jab ghariyari ghari baj avai. Tab veh mekhik taha lagavai.
Beeta divas rajan badi gaiee. Tab triya taha pohchat bhaiee. (22)

Couplet

The king laughed and said, "O beautiful thief ! Listen Show me the way you had (stolen) taken away the horse." (19)

Choupaiee

When the woman got his (permission) order, then she kept away the gold coins and brought some nails, then she threw some straw-grass bundles in river thus making the guards unaware of their duty (by distracting their attention). (20)

Couplet

Then she entered the river and swam across to the loft of thinking "(underneath it)." (21)

Choupaiee

When the gong was struck, she would fix one nail. The day had gone by and night had fallen, then the woman reached the place. (22)

ਅੜਿਲ

ਤੈਸਹਿ ਛੋਰਿ ਤੁਰੰਗ ਝਰੋਖਾ ਬੀਚ ਕਰਿ ।।
ਜਲ ਮੋ ਪਰੀ ਕੁਦਾਇ ਜਾਤ ਭੀ ਪਾਰ ਤਾਰਿ ।।
ਸਭ ਲੋਕਨ ਕੌ ਕੌਤਕ ਅਧਿਕ ਦਿਖਾਇ ਕੈ ।।
ਹੌ □ੇ □ਹ ਸੋ ਬਚਨ ਕਹੇ ਮੁਸਕਾਇ ਕੈ ।।ਉਐ ।।

Aril

Taiseh chhor turang jharokha beech kar.
Jal mein pari kudaie jaat bhi paar tari.
Sabh lokan kou kotak adhik dikhaie kai.
Ho Sher Shah so bachan kehai muskaie kai. (23)

ਇਹੀ ਭਾਤਿ ਸੋ ਪ੍ਰਥਮ ਬਾਜ ਮੁਰਿ ਕਰ ਪਰਿਯੋ ।।
ਦੁਤਿਯ ਅਸੰ ਤਵ ਨਿਰੀਖਤ ਇਹ ਛਲ ਸੋ ਹਰਿਯੋ ।।
ਸੇਰ ਸਾਹਿ ਤਬ ਕਹਿਯੋ ਕਹਾ ਬੁਧਿ ਕੌ ਭਯੋ ।।
ਹੌ ਰਾਹਾ ਥੌ ਜਹਾ ਤਹੀ ਸੁਰਾਹਾ ਹੂੰ ਗਯੋ ।।ਉਕੇ ।।

Ehi bhant sou pratham baj nlur kar pariou.
Dutiya asav tai nirkhat eh chhal sai hariou.
Sher Shah tab kehou kaha budh ko bhiou.
Ho raha tho jha tuhi suraha havai geyo. (24)

ਸਾਹ ਸਹਿਤ ਸਭ ਲੋਗ ਚਰਿਤ੍ਰ ਬਿਲੋਕਿ ਬਰ ।।
ਦਾਤ ਦਾਤ ਸੋ ਕਾਟਿ ਕਹੈ ਹੈ ਦਯੋ ਕਰ ।।
ਕਹੋ ਹਮਾਰੀ ਮਤਿਹਿ ਕਵਨ ਕਾਰਨ ਭਯੋ ।।
ਹੌ ਰਾਹਾ ਤਸਕਰ ਹਰਿਯੋ ਸੁਰਾਹਾ ਹਮ ਦਯੋ ।।ਉਪ ।।

Sah sehat sabh log charitar bilok bar.
Dany dant so kaat kehai hai deyo kar.
Kehai hamari match kavan karan bhiou.
Ho raha taskar hariou suraha hum deyo. (25)

Then she let loose the ropes of the horse, and jumping from the latticed window along with the horse and came inside the river and swam across the river to the other side. Then showing this wonderful play to the people, told Sher Shah with a laugh. (23)

"In the same manner I had taken away your horse earlier, and the second one I have (stolen) taken away with this deceitful action with your approval. "Then Sher Shah said, "What has happened to my senses ? Now Surah had also gone away, where Rah had gone earlier." (24)

All the people including the king were shocked to see this witchcraft of the woman (they were benumbed-cutting the hands with teeth) saying that they had given away the horse themselves. They said what had happened to our intelligence that we gave away Surah also ourselves, while Rah had been stolen earlier. (25)

ਦੋਹਰਾ

ਸੰਰਨ ਮੰਜਰੀ ਬਾਜ ਹਰਿ ਮਿਤ੍ਰਹਿ ਦਏ ਬਨਾਇ ।।
ਚਿਤ੍ਰ ਬਰਨ ਸੁਤ ਨ੍ਰਿਪ ਬਰਾ ਹ੍ਰਿਦੈ ਹਰਖ ਉਪਜਾਇ ।।੨੬ ।।

Dohra

Swam manjri baj har mitreh dai banaie.
Chitar baran sut nrip bara hirdai harakh upjaie. (26)

ਭਾਂਤਿ ਭਾਂਤਿ ਤਾ ਕੌ ਭਜੈ ਹ੍ਰਿਦੈ ਹਰਖ ਉਪਜਾਇ ।।
ਸੇਰ ਸਾਹਿ ਦਿਲੀਸ ਕਹ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰ ਦਿਖਾਇ ।।੨੭ ।। ।।

Bhant bhant ta ko bhajai hirdai harakh upjaie.
Sher Shah dilees keh triya charitar dikhaie. (27) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੋ ਛਯਾਲੀਸ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ।। ੨੪੬।। ੪੬੩੬।।

Iti Sri Charitara pakhyane Tirya Charitarai mantri bhoop sambadai doi so chhehalees charitar samapatam. Sat Subham sat. 246 (4636) aphjun. (Contd.)

ਚੌਪਈ

ਬੀਰ ਤਿਲਕ ਇਕ ਨ੍ਰਿਪਤਿ ਬਿਚਛਨ ।ਪੁਹਪ ਮੰਜਰੀ ਨਾਰਿ ਸੁਲਛਨ ।।
ਤਿਨ ਕੀ ਹਮ ਤੇ ਕਹਿ ਨ ਪਰਤ ਛਬਿ ।।ਰਤਿ ਤਿਹ ਰਹਤ ਨਿਰਖਿ ਰਤਿ ਦਬਿ ।। ।।

Choupaiee

Beer tilak ik nirpati bichchhan. Pohap manjri nari sulachhan.
Tin ki ham tai keh na parat chhabi. Rati teh rehat nirakh rati pati dub. (1)

ਸ੍ਰੀ ਸੁਰਤਾਨ ਸਿੰਘ ਤਿਹ ਪੁਤਾ ।।ਜਨੁ ਬਿਧਿ ਦਤਾ ਦੁਤਿਯ ਪੁਰ ਹੂਤਾ ।।
ਜਬ ਵਹੁ ਤਰੁਨ ਭਯੋ ਲਖਿ ਪਾਯੋ ।।ਤਬ ਪਿਤ ਤਾ ਕੌ ਬਯਾਹ ਰਖਾਯੋ ।।੨।।

Sri surtan Singh teh puta. Jan bidh darra dutiye pur hota.
Jab voh tarun bhiou lakh paiyo. Tab pit ta ko bihah rakhaiyo. (2)

Couplet

Swaran Manjri then gave the stolen horses to her beloved (paramour) and the Raja Chitar Baran then performed the marriage of his son willingly with great joy. (26)

Then he enjoyed sensuous pleasure with the woman (wedded wife) in many ways, This witchcraft was exhibited to the king of Delhi, Sher Shah by the woman. (27)

Here the two hundred and forty-sixth episode of the King`s & Minister`s dialogue regarding woman`s witchcraft from Charitar Pakhyan is completed. All is well. (246-4636)

Choupaiee

There was a wise Raja by the name of Bir Tilak. He had an intelligent wife called pchap Manjri. "Her beauty is beyond description by me. Kamdev (god of love) was always (allured by her) watching her in the form of his wife Rati. (1)

They had a son by the name of Surtan Singh, whom the Lord Creator had moulded into the form of a second Indra (god). When the father saw him grown up, arranged for his wedding (2)

ਕਾ□ਮੀਰ ਇਕ ਨਿ੍ਪਤਿ ਰਹਤ ਬਲ ।।ਰੂਪਮਾਨ ਧਨਮਾਨ ਰਣਾਚਲ ।।
ਤਾ ਕੇ ਧਾਮ ਸੁਤਾ ਇਕ ਸੁਨੀ ।।ਸਕਲ ਗੁਨਨ ਕੇ ਭੀਤਰ ਸੁਨੀ ।।ਐ।।

Kashmir ik nirpat rehat bal. Roopman dhanman ranachal.
Ta ko dham suta ik suni. Sakal gunasn kai bheetar guni. (3)

ਬੋਲਿ ਦਿਜੰਬਰਨ ਘਰੀ ਸੁਧਾਈ ।।ਨਿ੍ਪ ਸੁਤ ਕੇ ਸੰਗ ਕਰੀ ਸਗਾਈ ।।
ਅਧਿਕ ਸੁ ਦਰਬੁ ਪਠੈ ਦਿਯ ਤਾ ਕੌ ।।ਬਯਾਹ ਬਿਚਾਰਿ ਬੁਲਾਯੋ ਵਾ ਕੌ ।।ਕੇ।।

Bol dijumbaran ghari sudhaiee. Nrip sut kai sung sagaiee.
Adhik so darab pathai dea ta kou. Biah bichar bulaiyo va kou. (4)

ਸੁਤਾ ਕੌ ਬਯਾਹ ਜਬੈ ਤਿਨ ਦਿਯਾਇਸਿ ।।ਹਾਟ ਪਾਟ ਬਸਤ੍ਰਨ ਸਭ ਛਾਇਸਿ ।।
ਘਰ ਘਰ ਗੀਤ ਚੰਚਲਾ ਗਾਵਤ ।।ਭਾਂਤਿ ਭਾਂਤਿ ਬਾਦ੍ਰਿਤ ਬਜਾਵਤ ।।ਪ।।

Suta ko beyah jabai tin diyasis. Haat paat bastrran sabh chhais.
Ghar ghar geet chanchala gavat. Bhant bhant badrit bajavat. (5)

ਸਕਲ ਬਯਾਹ ਕੀ ਰੀਤਿ ਕਰਹਿ ਤੇ ।।ਅਧਿਕ ਦਿਜਨ ਕਹ ਦਾਨ ਕਰਹਿ ਵੈ ।।
ਜਾਚਕ ਸਭੈ ਭੂਪ ਹੈ ਗਏ ।।ਜਾਚਤ ਬਹੁਰਿ ਨ ਕਾਹੁ ਭਏ ।।ਛ ।।

Sakal biash ki reet kareh tai. Adhik dijan keh daan kareh vai.
Jachak sabhai bhoop havai gaie. Jachat bohar na kahu bhaie. (6)

ਦੋਹਰਾ

ਸਕਲ ਰੀਤਿ ਬਯਾਹ ਕੀ ਚੜੇ ਜਨੇਤ ਬਨਾਇ ।।
ਭਾਂਤਿ ਭਾਂਤਿ ਸੋ ਕੁਅਰ ਬਨਿ ਪ੍ਭਾ ਨੈ ਬਰਨੀ ਜਾਇ ।।ੱ ।।

Dohra

Sakal reet kar biyah ki charai janet banaie.
Bhant bhant so koar bn prabha na barni jaie. (7)

There was a powerful king in Kashmir, who was very charming and wealthy also and was always keeping alert in battles. He was having a daughter, who was equipped with all the qualities. (3)

He called all the famous Brahmins and then fixed her marriage date and betrothed her with the son of Raja Bir Tilak. He sent him lot of money and then called him after thinking about the marriage date. (4)

The day he had planned to marry away his daughter, that day all the streets and markets (bazaars) were decorated with buntings. The women started singing songs in each and every house and many musical instruments were being played. (5)

They performed all the rites and customs of marriage and gave lot of things to the Brahmins in offering (alms). All the beggars became rich (like Rajas), who never went for begging again. (6)

Couplet

After performing various customs, the boy`s party came in the form of a Barat (marriage party). The prince was embellished with all ornamental robes, which are beyond description. (7)

ਚੌਪਈ

ਕਾਸ਼ਮੀਰ ਭੀਤਰ ਪਹੁਚੇ ਜਬ।। ਬਾਜਨ ਲਗੇ ਬਦਿਤ੍ ਅਮਿਤ ਤਬ।।
ਨਾਚਤ ਪਾਤ੍ ਅਪਾਰ ਅਨੂਪਾ।। ਕੰਚਨਿ ਹੁਰਕੁਨਿ ਰੂਪ ਸਰੂਪਾ।। ੮।।

Choupaiee

Kashmir bheetar pohchai jab. Bajan lagai baditar amit tab.
Nachat patar apar anupa. Kanchan hurkan roop sarupa. (8)

ਹਾਣ ਪਾਣ ਸਭ ਬਸਤ੍ਰਨ ਛਾਏ।। ਅਗਰ ਚੰਦਨ ਭੇ ਮਗੁ ਛਿਤਰਾਏ।।
ਸਭ ਘਰ ਬਾਧੀ ਬੰਧਨਵਾਰੇ।। ਗਾਵਤ ਗੀਤ ਸੁਹਾਵਤ ਨਾਰੈ।। ੯।।

Haan paan sabh bartan chhaie. Agar chandan bhe mug chhirkaie.
Sabh ghar badh bandhan varai. Gavat geet suhavat narai. (9)

ਆਗੂਆ ਲੇਨ ਅਗਾਊ ਘਾਏ।। ਆਦਰ ਸੋ ਕੁਅਰਹਿ ਗ੍ਰਿਹ ਲਯਾਏ।।
ਭਾਂਤਿ ਭਾਂਤਿ ਤੇ ਕਰੈ ਬਡਾਈ।। ਸਾਲੂਕ ਰਾਕਨਿ ਧਨਿ ਨਿਧਿ ਪਾਈ।। ੧੦।।

Agua lain agaouoo aie. Adar sou koareh greh leyaie.
Bhant bhant tai karai badaiee. Januk rankan dhan nidh paiee. (10)

ਅੜਿਲ

ਤਬ ਜਸ ਤਿਲਕ ਮੰਜਰੀ ਲਈ ਬੁਲਾਇ ਕੈ।।
ਬਯਾਹ ਦਈ ਨ੍ਰਿਪ ਸੁਤ ਕੇ ਸਾਥ ਬਨਾਇ ਕੈ।।
ਦਾਜ ਅਮਿਤ ਧਨ ਦੀਯੋ ਬਿਦਾ ਕਰਿ ਕੈ ਦਏ।।
ਹੋ ਬਿਰਜਾਵਤੀ ਨਗਰੀ ਪ੍ਰਤਿ ਤੇ ਆਵਤ ਭਏ।। ੧੧।।

Aril

Tab jas tilak manjri laiee bulaie kai.
Biyah daiee nrip sut ke sath banaie kai.
Daaj amit dhan deeou bida kar kai daie.
Ho birajvati nagri prati te avat bhaie. (11)

Choupaiee

When they reached Kashmir many musical instruments started playing, many beautiful prostitutes were dancing around, their beautiful bodies were like the shining gold or a flame of fire. (8)

All the streets and markets were bedecked with banners and the routes were sprinkled with incense and sandal wood. All the entrances of the house were having the buntings tied outside while the beautiful women singing, were looking gorgeous. (9)

To welcome them, people had come to receive them and brought the prince home with great honour. They all were praising him in many ways as if a penniless person had found a treasure. (10)

Aril

Then Jas Tilak Manjri was called and she was married to the Raja`s son with great pomp and show. They were given a farewell by presenting them with many articles of dowry and lot of money and they came back to the town of Birjwati. (11)

ਚੌਪਈ

ਏਕ ਸਾਹ ਕੇ ਸਦਨ ਉਤਾਰੇ।। ਗ੍ਰਿਹ ਜੈ ਹੈ ਜਬ ਤਾਰੇ।।
ਕੁਆਰਿ ਸਾਹ ਕੋ ਪੂਤ ਨਿਹਾਰਾ। ਤਿਹ ਤਨ ਤਾਨਿ ਮਦਨ ਸਰ ਮਾਰਾ।। ੧੨।।

Choupaiee

Ek sah kai sadan utarai. Greh jai hai lakh hai jab tarai.
Koar sah ko poot nihara. Teh tan taan madan sar mara. (12)

ਦੋਹਰਾ

ਨਿਰਖਿਤ ਰਹੀ ਲੁਭਾਇ ਛਬਿ ਮਨ ਮੈ ਕਿਯਾ ਬਿਚਾਰ।।
ਨ੍ਰਿਪ ਸੁਤ ਸੰਗ ਨ ਜਾਇ ਹੈ ਇਹੌ ਹਮਾਰੇ ਯਾਰ।। ੧੩।।

Dohra

Nirkhit rehi lubhayi chhabi man mein kiya bichar.
Nrip sut sung na jaie hai ehai humaro yaar. (13)

ਚੌਪਈ

ਬੋਲਿ ਲਿਯਾ ਤਾ ਕੋ ਅਪੁਨੇ ਘਰ।। ਰਤਿ ਮਾਨੀ ਤਾ ਸੋ ਹਸਿ ਹਸਿ ਕਰਿ।।
ਆਲਿੰਗਨ ਚੁੰਬਲ ਬਹੁ ਲਏ।। ਬਿਬਿਧ ਬਿਧਨ ਸੋ ਆਸਨ ਦਏ।। ੧੪।।

Choupaiee

Bol leeya ta ko apnai ghar. Rati mani ta sou hass hass kar.
Alingan chumban boh laie. Bibidh bidhan so asan daie. (14)

ਅੜਿਲ

ਬਿਹਸਿ ਬਿਹਸਿ ਦੋਊ ਕੁਅਰ ਕਲੋਲਨ ਕੀ ਕਰੈ।।
ਬਿਬਿਧ ਬਿਧਨ ਕੋਕਨ ਕੇ ਮਤ ਕੋ ਉਚਰੈ।।
ਭਾਂਤਿ ਭਾਂਤਿ ਕੇ ਆਸਨ ਕਰਹਿ ਬਨਾਇਕ ਕੈ।।
ਹੋ ਲਪਟਿ ਲਪਟਿ ਦੋਊ ਜਾਹਿ ਪਰਮ ਸੁਖ ਪਾਇ ਕੈ।। ੧੫।।

Aril

Bihas bihas douoo koar kalonanki karai.
Bibidh bidhan kokan kai mat kou ucharai.
Bhant bhant kai asan karhi banaie kai.
Ho lapat lapat douoojahai param sukh paie kai. (15)

Choupaiee

They were received at a (merchant`s) Shah`s house and they will be allowed to go home when the auspicious star would be shining (in the sky). When the princess saw the Shah`s son, she was filled with sexual (urge) desires (Kamdev had shot an arrow of love). (12)

Couplet

"She was enamored by seeing the Shah`s son and thought to herself that she would not accompany the Raja`s son anymore and this Shah`s son would be my paramour." (13)

Choupaiee

She called him at her house and enjoyed sensuous pleasure with him while laughing merrily. She had many poses of cohabitation along with kissing and embraces. (14)

Aril

The friends were having love affairs and sexual companionship with great joy following the modes given in kok Shastra. Both were embracing each other closely and having sexual relations in many styles. (15)

ਭਾਂਤਿ ਭਾਂਤਿ ਚਾਤੁਰਤਾ ਮੁਖ ਤੇ ਉਚਰੈ।।
ਕੇਲ ਕਰਤ ਸੈ ਜਾਹਿ ਬਹੁਰਿ ਉਠਿ ਰਤਿ ਕਰੈ।।
ਤਰੁਨ ਤਰੁਨਿ ਜਬ ਮਿਲੈ ਨ ਕੌਊ ਹਾਰਹੀ।।
ਹੋ ਬੇਦ ਸਾਸਤ੍ਰ ਸਿੰਮ੍ਰਿਤ ਇਹ ਭਾਂਤਿ ਉਚਾਰਹੀ।। ੧੬।।

Bhant bhant chaturata mukh tai uchrai.
Kel karat savai jahai bohar uth rati karai.
Tarun taruni jab milai na kouoo harhi.
Ho bed sastar eh bhant ucharhi. (16)

ਤ੍ਰਿਯਾ ਬਾਚ

. ਚੌਪਈ

ਮੈ ਨ ਨ੍ਰਿਪ ਸੁਤ ਕੇ ਸੰਗ ਜੈ ਹੋ।। ਬਿਨ ਦਮਨ ਇਹ ਹਾਥ ਬਿਕੈ ਹੋ।।
ਧਾਇ ਸੁਤੀ ਤਬ ਕੁਅਰਿ ਹਕਾਰੀ।। ਤਵਨ ਪਾਲਕੀ ਭੀਤਰ ਡਾਰੀ।। ੧੭।।

Triya Baach

Choupaiee

Mein na nrip sut kai sung jai hoie. Bin daman eh hath bikai houe.
Dhaie suta tab kour hakari. Tavan palki bheetar dari. (17)

ਦਿਵਸਰਾਜ ਅਸਤਾਚਲ ਗਯੋ।। ਪ੍ਰਾਚੀ ਦਿਸਿ ਤੇ ਸਸਿ ਪ੍ਰਗਟਯੋ।।
ਨ੍ਰਿਪ ਸੁਤ ਭੇਦ ਪਛਾਨਯੋ ਨਾਹੀ।। ਤਾਰਨ ਕੀ ਸਮਝੀ ਪਰਛਾਹੀ।। ੧੮।।

Divasraj astachal geyo. Prachi dis tai sas pragtiyo.
Nrip sut bhed pachhaniou nahi. Taran ki samjhi parchhahi. (18)

ਅਨਤ ਤ੍ਰਿਯਾ ਕੋ ਲੈ ਗ੍ਰਿਹ ਗਯੋ।। ਭੇਦ ਨ ਪਸੁ ਪਾਵਤ ਕਛੁ ਭਯੋ।।
ਧਾਇ ਭੇਦ ਸੁਨਿਅਤਿ ਹਰਖਾਨੀ।। ਮੇਰੀ ਸੁਤਾ ਕਰੀ ਬਿਧਿ ਰਾਨੀ।। ੧੯।।

Anat triya kou lai greh geyo. Bhed na pasu pavat kachu bhiuo.
Dhaie bhed suniyat harkhani. Mori suta kari bidh rani. (19)

They would go to sleep while having cohabitation and then start having their sexual companionship on getting up. They would be talking with great cleverness and wisdom. When a young woman and a man meet each other, then no one would like to show signs of weakness as is mentioned in vedas, Shastras and smritis. (16)

Then the woman said
Choupaiee

"I will not go with the Raja`s son, as I am fully enamored by this paramour. So she called the lady attendant`s and made her sit in the palanquin. (17)

The sun had gone down, while the moon had come up in the East. The Raja`s son did not realize the secret move and the glamour (light) was seen by him as the twinkling of stars (they were asked to move at night only. (18)

So he came home with another woman and could not see through the secret move. When the lady attendant came to know about it, she was feeling very happy and amused that her daughter had been made a princess by the Lord. (19)

ਦੋਹਰਾ

ਰਾਜ ਕੁਅਰ ਸੁਤ ਸਾਹ ਕੇ ਸਦਨ ਰਹੀ ਸੁਖ ਪਾਇ॥
ਘਾਲ ਪਾਲਕੀ ਧਾਇ ਕੀ ਦੁਹਿਤਾ ਦਈ ਪਠਾਇ॥ ੨੦॥ ੧॥

Dohra

Raj koar sut sah kai sadan rehi sukh paie.
Ghal palki dhaie ki dohita daiee pathaie. (20) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੋ ਸੈਤਾਲੀਸ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ॥ ੨੪੭॥ ੪੬੫੬॥ ਅਫਜੂੰ॥

**iti Sri Charitara pakhyane Tirya Charitarai mantri bhoop sambadai doi so santalees charitar samapatam.
Sat Subham sat. 247 (4656) aphjun. (Contd.)**

ਦੋਹਰਾ

ਨਦੀ ਨਰਬਦਾ ਕੋ ਰਹੈ ਨ੍ਰਿਪਤਿ ਚਿਤ੍ਰਥ ਨਾਮ॥
ਦੇਸ ਭੇਸ ਕੈ ਏਸ ਜਿਹਾ ਜਪਤ ਆਠਹੂੰ ਜਾਮ॥ ੧॥

Dohra

Nadi narbada ko rehai nripat chitrath naam.
Des des kai ais jiha japat athhun jaam. (1)

ਚੌਪਈ

ਚਿਤ੍ ਮੰਜਰੀ ਤਾ ਕੀ ਤ੍ਰਿਯ ਬਰ॥ ਜਾਨੁਕ ਪ੍ਰਭਾ ਦਿਪਤਿ ਕਿਰਣਾਧਰ॥
ਚਾਰ ਪੁਤ੍ ਤਾ ਕੋ ਸੁੰਦਰ ਅਤਿ॥ ਸੂਰਬੀਰ ਬਲਵਾਨ ਬਿਕਟ ਮਤਿ॥ ੨॥

Choupaiee

Chitar manjri ta ki triya bar. Januk prabha dipati karmadhar.
Chaar putar ta kai sunder ati. Surbeer balvan bikat mati. (2)

Couplet

The princess remained at the home of the Shah`s son with full joy having sent the attendant`s in the palanquin. (20)

Here the two hundred and forty-seventh episode of the King`s & Minister`s dialogue regarding woman`s witchcraft from Charitar Pakhyan is completed. All is well. (247-4656)

Couplet

There used to live a Raja called Chitrah near the river Narbada, who was worshipped by the Rajas of various lands all the time (for twenty four hours) (They accepted his suzerainty). (1)

Choupaiee

He had a beautiful queen, Chitar Manjri, whose beauty was comparable to the sun. He had four smart looking sons. who were very strong, warriors and with lot of intelligence. (2)

ਦੋਹਰਾ

ਚਿਤ ਕੇਤੁ ਬਚਿਤ੍ ਧੁਜ ਸੀਸ ਧੁਜ ਰਵਿ ਧੁਜ ਸੂਰ॥
ਜਿਨ ਕੇ ਧਨੁਖ ਟੰਕੋਰ ਧੁਨਿ ਰਹਤ ਜਗਤ ਮੈ ਪੂਰਾ॥ ੩॥

Dohra

Chitar ket bachitar dhuj sas dhuj rav dhuj soor.
Jin kai dhanukh tankor dhun rehat jagat mein pur. (3)

ਚੌਪਈ

ਨਵਲ ਸਾਹ ਇਕ ਰਹਤ ਨਗਰ ਤਿਹ॥ ਸਸਿ ਆਭਾ ਵਤ ਦੁਹਿਤਾ ਘਰ ਜਿਹ॥
ਅਮਿਤ ਪ੍ਰਭਾ ਜਾਨਿਯਤ ਜਾ ਕੀ ਜਗ॥ ਸੁਰ ਆਸੁਰ ਥਕਿ ਰਹਤ ਨਿਰਖ ਮਗ॥ ੪॥

Choupaiee

Naval sah ik rehat nagar teh. Sas abha vati duhita ghar jeh.
Amit prabha janiyat ja ki jug. Sur asur thak rehat nirakh mug. (4)

ਦੋਹਰਾ

ਚਾਰ ਪੁਤ ਜੇ ਨ੍ਰਿਪਤਿ ਕੇ ਤਾ ਕੀ ਪ੍ਰਭਾ ਨਿਹਾਰਿ॥
ਰੀਝਿ ਰਹਤ ਭੇ ਚਿਤ ਬਿਖੈ ਮਨ ਬਧ ਕ੍ਮ ਨਿਰਧਾਰ॥ ੫॥

Dohra

Chaar put jo nirpat kai ta ki prabha nihar.
Reejh rehat bhe chit bikhai man badh karam nirdhar. (5)

ਚੌਪਈ

ਨ੍ਰਿਪ ਸੁਤ ਦੁਤਿਕ ਤਹਾ ਪਠਾਇਸਿ॥ ਭਾਂਤਿ ਭਾਂਤਿ ਤ੍ਰਿਯਹਿ ਭੁਲਾਇਸਿ॥
ਇਹੀ ਭਾਤ ਚਾਰੋ ਉਠਿ ਧਾਏ॥ ਚਾਰੋ ਚਲਿ ਤਾ ਕੇ ਗ੍ਰਿਹ ਆਏ॥ ੬॥

Choupaiee

Nrip sut dutik taha pathaies. Bbhant bhant teh triyeh bhalaies.
Ehi bhant charai uth dhaie. Charo chal ta kai greh aie. (6)

Couplet

The piercing sound of the arrows of the four warriors namely Chiter Ket, Bachittar Dhuj and Rav being heard in the whole world. (3)

Choupaiee

There was a person, Nawal Shah, living in that town, who had a daughter beautiful like the moon. Her extreme beauty was known all over the world. while the gods and demons would be keenly waiting on the route for her glance. (4)

Couplet

All the four sons of the Raja were allured by her charm with mind, speech and action (they were in love with her at heart). (5)

Choupaiee

The Raja`s sons sent a female messenger to her, who tried to coax the Shah`s daughter in many ways. All the four then rushed towards her and reached her house. (6)

ਦੋਹਰਾ

ਸਾਹ ਸੁਤਾ ਅਤਿ ਪਤਿਬ੍ਰਤਾ ਅਧਿਕ ਚਤੁਰ ਮਤਿਬਾਨ।।
ਚਾਰਹੁ ਪਠਿਯੋ ਸੰਦੇਸ ਲਿਖਿ ਚਿਤ ਚਰਿਤ੍ ਇਕ ਆਨ।। ੭।।

Dohra

Sah suta ati patibarta adhik chatur matban.
Charo pathiou sandes likh chit charitar ik aan. (7)

ਚੌਪਈ

ਜੁਦੋ ਜੁਦੋ ਲਿਖਿ ਚਹੁੰਨਿ ਪਠਾਯੋ।। ਕਿਸ ਕੋ ਭੇਦ ਨ ਕਿਸੂ ਜਤਾਯੋ।।
ਸਖੀ ਭਏ ਇਹ ਭਾਤਿ ਸਿਖਾਇਸਿ।। ਰਾਜ ਕੁਮਾਰਨ ਬੋਲਿ ਪਠਾਇਸਿ।। ੮।।

Choupaiee

Judai judai likh chahun pathaiou. Kis ko bhed na kisu jataiyo.
Sakhi bhaie eh bhant sikhaies. Raj kumaran bol pathaies. (8)

ਸੁਤਾ ਬਾਚ

ਦੋਹਰਾ

ਜਿਮਿ ਜਿਮਿ ਨ੍ਰਿਪ ਸੁਤ ਆਇ ਹੈ ਉਤਮ ਭੇਖ ਸੁ ਧਾਰਿ।।
ਤਿਮਿ ਤਿਮਿ ਪਗਨ ਖਰਾਕ ਤੇ ਕਿਜਿਯੋ ਮੇਰੇ ਦ੍ਵਾਰ।। ੯।।

Suta baach

Dohra

Jim jim nrip aie kai utam bhekh so dhar.
Tim tim pagan kharak tai kijiou merai duar. (9)

ਪ੍ਰਥਮ ਪੁਤ੍ ਜਬ ਨ੍ਰਿਪਤਿ ਕੋ ਆਯੋ ਭੇਖ ਸੁ ਧਾਰਿ।।
ਪਾਇਨ ਕੋ ਖਟਕੋ ਕਿਯੋ ਆਨਿ ਸਖੀ ਤਿਹ ਦ੍ਵਾਰ।। ੧੦।।

Pratham putar jab nirpati kar aiyo bhekh so dhar.
Paien kai khatkai kiou aan sakhi teh duar. (10)

Couplet

The Shah`s daughter was very clever, chaste and intelligent. She thought of a witchcraft in her mind and sent a written message to all the four (brothers). (7)

Choupaiee

She wrote different massages to all the four brothers, without giving out any clue to the other three. She trained her attendant accordingly and called the princes. (8)

The Shah's daughter told the girl-attendant (hand maid)
Couplet

"As the Raja`s sons come here with a particular style, being bedecked nicely, you should give me a sound by tapping your foot on the ground." (9)

When the first son of the Raja came (fully) dressed nicely, then the hand-maid made a sound of the foot on her door. (10)

ਚੌਪਈ

ਹਾਹਾ ਪਦ ਤਬ ਤਰੁਨਿ ਉਚਾਰੋ।। ਹਾਥਨ ਕੋ ਛਤਿਯਾ ਪਰ ਮਾਰੋ।।
ਕੋਊ ਅਹਿ ਦ੍ਵਾਰ ਮੁਹਿ ਠਾਢਾ।। ਤਾ ਕੇ ਅਧਿਕ ਤ੍ਰਾਸ ਮੁਹਿ ਬਾਢਾ।। ੧੧।।

Choupaiee

Haha pad tab tarun acharo. Hathan ko chhatiya par maro.
Kouoo aihai duar muhi thada. Ta tai adhik tras mohai badha. (11)

ਨ੍ਰਿਪ ਸੁਤ ਕਹਿਯੋ ਜਤਨ ਇਕ ਕਰੋ।। ਚਾਰਿ ਸੰਦੂਕ ਹੈ ਇਕ ਮੈ ਪਰੋ।।
ਏਕ ਸੰਦੂਕ ਮਾਝ ਰਹਿਯੋ ਦੂਰਿ।। ਜੈ ਹੈ ਲੋਕ ਬਿਲੋਕ ਬਿਮੁਖ ਘਰ।। ੧੨।।

Nrip sut kehyo jatan ik karo. Char sanduk hai ik mehi paro.
Ek sanduk majh rehiou dur. Jai ho lok bilok bimukh ghar. (12)

ਇਮਿ ਸੰਦੂਕ ਭੀਤਰ ਤਿਹ ਡਾਰੋ।। ਦੁਤਿਸ ਨ੍ਰਿਪਤਿ ਕੋ ਪੁਤ੍ ਹਕਾਰੋ।।
ਪਗ ਖਟਕੋ ਸਹਚਰਿ ਤਬ ਕੀਨੋ।। ਦੂਤਿਯ ਸੰਦੂਕ ਡਾਰਿ ਤਿਹ ਦੀਨੋ।। ੧੩।।

Im sanduk bheetar teh daro. Dutiye nirpati kai putar hakaro.
Pug khatko sehchar tab keeno. Dutie sanduk dar teh deeno. (13)

ਦੋਹਰਾ

ਇਹ ਫਲ ਨ੍ਰਿਪ ਕੇ ਚਾਰਿ ਸੁਤ ਚਹੂੰ ਸੰਦੂਕਨ ਡਾਰਿ।।
ਤਿਨ ਪਿਤੁ ਗ੍ਰਿਹ ਪਯਾਨੋ ਕਿਯੋ ਉਤਿਮ ਭੇਖ ਸੁ ਧਾਰਿ।। ੧੪।।

Dohra

Eh chhal nrip kai char sut chahun sandukan dar.
Tin pit greh piano kiou utam bhekh so dhar. (14)

ਚੌਪਈ

ਚਾਰ ਸੰਦੂਕ ਸੰਗ ਲੀਨੇ ਕਰ।। ਪ੍ਰਹੁਚਤ ਭਈ ਨ੍ਰਿਪਤਿ ਕੇ ਦਰ ਪਰ।।
ਜਬ ਰਾਜਾ ਕੋ ਰੂਪ ਨਿਹਾਰਿਯੋ।। ਤਾ ਪਰ ਵਾਰ ਨਦੀ ਤਿਨ ਡਾਰਿਯੋ।। ੧੫।।

Choupaiee

Char sanduk sung leeno kar. Pohchat bhaiee nirpat kai dar par.
Jab raja ko roop nihariyo. Ta par var nadi tin dariou. (15)

Choupaiee

Then the princess started saying 'Alas', `Alas" and started beating her breast with her hands (she said). Someone was standing at my door and I am getting frightened by him." (11)

Then she told the Raja`s son to try one thing and get inside one box out of the four boxes lying there. You keep hiding in one box. The people will go back disappointed on seeing it, (12)

Thus he was placed in the box and then called the second son of the Raja. When reached the place, the handmaid made a sound with her foot and he was put in the second box. (13)

Couplet

Thus with this deceitful action, all the four sons were kept in the four boxes and herself changed into a grand disguise, she moved towards the Raja (father of these). (14)

Choupaiee

She took all the four boxes with her and reached the Raja`s place. When she saw the Raja`s face, then she threw all the four boxes in the river, after sacrificing them to the Raja. (15)

ਦੋਹਰਾ

ਵਾਰਿ ਸੰਦੂਕ ਨ੍ਰਿਪਾਲ ਪਰ ਦਏ ਨਦੀ ਮੈ ਡਾਰਿ।।
ਸਭ ਛਤ੍ਰਿਨ ਛਿਨ ਮੋ ਛਲਾ ਕੋਊ ਨ ਸਕਾ ਬਿਚਾਰ।। ੧੬।।

Dohra

Vaar sanduk nirpal par daie nadi meh dar.
Sabh chhatrin chhin mo chhala kouoo na saka bichar. (16)

ਚੌਪਈ

ਧੰਨਯ ਧੰਨਯ ਸਭ ਲੋਕ ਬਖਾਨੈ।। ਭੇਦ ਅਭੇਦ ਨ ਮੂਰਖ ਜਾਨੈ।।
ਭੂਪ ਭਗਤਿ ਤਿਹ ਅਧਿਕ ਬਿਚਾਰਿਯੋ।। ਨ੍ਰਿਪ ਪਰ ਦਰਬੁ ਇਤੋ ਜਿਨ ਵਾਰਿਯੋ।। ੧੭।।

Choupaiee

Dhanai dhanai sabh lok bakhanai. Bheid abheid na moorakh janai.
Bhoop bhagat teh adhik bichariyo. Nrip par darab ito jun variou. (17)

ਤਬ ਰਾਜੇ ਇਹ ਭਾਤਿ ਉਚਾਰਿਯੋ।। ਸਾਹ ਸੁਤਾ ਜੇਤੋ ਧਨ ਵਾਰਿਯੋ।।
ਛੋਰਿ ਭੰਡਾਰ ਤਿਤੋ ਤਿਹ ਦੀਜੈ।। ਮੰਤ੍ਰਨ ਕਹਾ ਬਿਲੰਬ ਨ ਕੀਜੈ।। ੧੮।।

Tab rajai eh bhant uchariyo. Sah Suta jetai dhan variyo.
Chhor bhandar titai teh deejai. Mantran kaha bilamb na keejai. *(18)*

ਚਾਰਿ ਸੰਦੂਕ ਅਸਰਫੀ ਦੀਨੀ।। ਸਾਹੁ ਸੁਤਾ ਸਭ ਹੀ ਸੋ ਲੀਨੀ।।
ਨ੍ਰਿਪ ਕੇ ਚਾਰੋ ਪੂਤ ਡੁਬਾਈ।। ਲੈ ਧਨੁ ਅਮਿਤ ਬਹੁਰਿ ਘਰ ਆਈ।। ੧੯।।

Char sanduk asrafi deeni. Sah suta sabh hi so leeni.
Nrip kai charou poot dirbaiee. Lai dhan amit bohar ghar aiee. (19)

Couplet

When she presented the boxes as an offering to the Raja and threw them in the river (as a sacrifice) she managed to deceive all the Kashatriyas in a moment and no one could gauge the depth of this secret. (16)

Choupaiee

All the people were praising her but the fools did not see through the secret. The Raja took her to be his great follower (bhakta) as she had sacrificed so much over the Raja`s head. (17)

Then the Raja announced that whatever money (Shah`s daughter) she had given as an offering to him, may be given back to her from my treasury. So the Raja told his ministers not to delay it any more. (18)

He gave her four boxes full of gold coins and the Shah`s daughter accepted and took away all the wealth. Having caused the death of Raja's sons, she came back to her house. (19)

ਚੌਪਈ

ਇਹ ਛਲਿ ਸੁ ਸੁਤ ਨ੍ਰਿਪਤਿ ਤੇ ਚਾਰੋ ਦਏ ਡਬਾਇ।।
ਆਨਿ ਧਾਮ ਬਹੁਰ ਬਸੀ ਹ੍ਰਿਦੈ ਹਰਖ ਉਪਜਾਇ।। ੨੦।। ੧।।

Dohra

Eh chhal so sat nirpati kai chaou daie dubaie.
Aan dham boharo basi hirdai harkh upjaie. (20) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੋ ਅਠਤਾਲੀਸ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ। ੨੪੮।। ੪੬੭੬।।

iti Sri Charitara pakhyane Tirya Charitarai mantri bhoop sambadai doi so athtalees charitar samapatam.
Sat Subham Sat. 248 (4676) aphjun. (Contd.)

ਚੌਪਈ

ਬਤਿਸ ਲਛਨ ਨਗਰ ਇਕ ਸੁਹੈ।। ਜਾ ਕੋ ਤਟ ਅਮਰਾਵਤਿ ਕੋ ਹੈ।।
ਸੈਨ ਸੁਲਛਨ ਨ੍ਰਿਪ ਤਹ ਸੁਭ ਮਿਤ।। ਸੂਰਬੀਰ ਬਲਵਾਨ ਬਿਕਤ ਅਤਿ।। ੧।।

Choupaiee

Batis lachhan nagar ik sohai. Ja kai tat amravati ko hai.
Sain sulachan nrip teh sabh mati. Surbeer balvan bikat mati. (1)

ਮੇਜਰਿ ਬਿਚਛਨਿ ਠਾਰਿ ਤਵਨ ਬਰ।। ਪੜੀ ਬਯਾਕਰਨ ਸਾਸਤ੍ਰ ਕੋਕ ਸਰ।।
ਸੋਭਾ ਅਧਿਥ ਤਵਨ ਕੀ ਸੋਹਤ।। ਸੁਰ ਨਰ ਨਾਗ ਅਸੁਰ ਮਨ ਮੋਹਰ।। ੨।।

Manjri bichhan naar tavan bar. Pari biyakaran sastar kok sar.
Sobha adhik tavan ki sohat. Sur nar nag asur man mohat. (2)

Choupaiee

With this deceit, she caused the death of all four sons of the Raja by drowning and having herself enjoyed the fun at heart, she came back home and lived happily. (20) (1)

Here the two hundred and forty-eighth episode of the King`s & Minister`s dialogue regarding woman`s witchcraft from Charitar Pakhyan is completed. All is well. (248-4676)

Choupaiee

There was a town famous for its grandeur and all sorts of worldly comforts/ pleasure and it had no parallel including Amarpur, which could not match its splendor. There was a Raja Sulachhan Sain of that place, who was very capable and intelligent and possessed great prowess, might and formidable strength (wisdom). (1)

He had a charming wife named Bishchhan Manjri, who had studied and gained an expertise in grammar and Kok Shastra. She had a glamorous personality which would enamour all the gods, demons, humans and snakes. (2)

ਅੜਿਲ

ਏਕ ਸਾਹ ਕੋ ਪੂਤ ਤਹਾ ਸੁੰਦਰ ਘਨੋ।। ਜਨੁ ਅੰਤਾਰਰ ਮਦਨ ਕੋ ਯਾ ਜਗ ਮੋ ਬਨੋ।।
ਬਿਤਨ ਕੇਤੁ ਤਿਹ ਨਾਮ ਕੁਅਰ ਕੋ ਜਾਨਿਯੋ।।
ਹੋ ਜਾ ਸਮ ਸੁੰਦਰ ਅਵਰ ਨ ਕਤਿਹੁ ਬਖਾਨਿਯੋ।। ੩।।

Aril

Ek sah ko poot taha sunder ghano. Jan avtar madan ko ya jug mein bano.
Bitan ketu teh naam kuar kai janiyai.
Ho ja sum sunder avar na kathun bakhaniyai. (3)

ਨੈਨ ਹਰਨ ਕੇ ਹਰੇ ਬੈਨ ਪਿਕ ਕੇ ਹਰੇ।।
ਜਨੁਕ ਸਾਨਿ ਪਰ ਬਿਸਿਖ ਦੋਊ ਬਾਢਿਨ ਧਰੇ।।
ਬਿਨਾ ਪ੍ਰਹਾਰੇ ਲਗਤ ਨ ਕਾਢੇ ਜਾਤ ਹੈ।।
ਹੋ ਖਟਕਤ ਹਿਯ ਕੇ ਮਾਝ ਸਦਾ ਪਿਯਾਰਤ ਹੈ।। ੪।।

Nain haran kai harai bain pik kai harai.
Januk sani par bisikh douoo badhin dharai.
Bina parharai lagat na kadhai jaat hai.
Ho khatkat hiye kai majh sada piyarat hai. (4)

ਨਿਰਖਿ ਤਵਨ ਕੋ ਰੂਪ ਤੀਰਨਿ ਮੋਹਿਤ ਭਈ।।
ਲੋਕ ਲਾਜ ਕੁਲ ਕਾਨਿ ਤਯਾਗਿ ਤਬ ਹੀ ਦਈ।।
ਆਸਿਕ ਕੀ ਤ੍ਰਿਯ ਭੀ ਰਹੀ ਉਰਝਾਇ ਕੈ।।
ਹੋ ਸਕਿਯੋ ਨ ਧੀਰਜ ਬਾਂਧਿ ਸੋ ਲਿਯੋ ਬੁਲਾਇ ਕੈ।। ੫।।

Nirakh tavan ko roop teeran mohit bhaiee.
Lok laj kul kaan tiyag tab hi daiee.
Asik ki triya bhant rehi urjhaie kai.
Ho sakiyo na dheraj badh so liou bulaie kai. (5)

Aril

There (lived) was a smart son of the Shah there and seemed to be an incarnation of Kamadev (god of love). He was called Kanwar Bishan Ket, and there was no other person comparable to him in beauty. (3)

He had borrowed the eyes of a deer and the sweet tongue of a black cuckoo (koel). It seemed as if two piercing arrows had been shot at a bull. These arrows strike without being shot even and cannot be removed later. Then they cause pain in the heart piercing there. (4)

One seeing his charm, the queen got enamored by him and she forgot about her modesty or family moral customs even at that very moment. That woman was behaving like his beloved straight away. She could not have any patience and sent for him immediately. (5)

ਚੌਪਈ

ਭੇਦਿ ਪਾਇ ਤ੍ਰਿਯ ਤਾਹਿ ਬੁਲਾਇਸਿ।। ਭਾਂਤਿ ਭਾਂਤਿ ਭੋਜਨਹਿ ਖਵਾਇਸਿ।।
ਕੇਲ ਕਰਨ ਤਾ ਸੋ ਚਿਤ ਚਹਾ।। ਲਾਜ ਬਿਸਾਰ ਪ੍ਰਗਟ ਤਿਹ ਕਹਾ।। ੬।।

Choupaiee

Bheid paie triya tahai bulais. Bhant bhant bhoj aneh khavais.
Kel karan ta so chit chaha. Laj bisar pargat teh kaha. (6)

ਬਿਤਨ ਕੇਤੁ ਜਬ ਯੋ ਸੁਨਿ ਪਾਯੋ।। ਭੋਗ ਨ ਕਿਯੋ ਠਾਕ ਐਠਾਯੋ।।
ਸੁਨਿਕ ਅਬਲ ਮੈ ਤੋਹਿ ਨ ਭਜਿਹੋ।। ਨਾਰਿ ਆਪਨੀ ਕੋ ਨਹਿ ਤਜਿਹੋ।। ੭।।

Bitan ket jab yo sunn paiyo. Bhog na kiou nak aithaiyo.
Sunn abla mein tohai na bhajiho. Naar apni ko neh tajhou. (7)

ਦੋਹਰਾ

ਜੋ ਉਪਾਇ ਕੋਟਿਕ ਕਰਹੁ ਲਛਿਕ ਕਰਹੁ ਇਲਾਜ।।
ਧਰਮ ਆਪਨੋ ਛਾਡ ਤੁਹਿ ਤਉ ਨ ਭਜਹੋ ਆਜ।। ੮।।

Dohra

Jou upaie kotik karoh lachhik karoh ilaj.
Dharam apnai chhad tohai touoo na bhajho aaj. (8)

ਚੌਪਈ

ਰਾਨੀ ਜਤਨ ਕੋਟਿ ਕਰਿ ਰਹੀ।। ਏਕੋ ਨਾਹਿ ਮੂੜ ਤਿਹ ਗਹੀ।।
ਕੋਪ ਭਯੋ ਤ੍ਰਿਯ ਕੋ ਜਿਯ ਭਾਰੋ। ਤਾ ਕੋ ਬਾਧਿ ਭੋਹਰੇ ਡਾਰੋ।।

Choupaiee

Rani jatan kot kar rehi. Ekai nahai moorr teh gehi.
Kop bhiou triya kai jia bharo. Ta kou badh bhohrai darai. (9)

ਤਾ ਕੋ ਬਾਧਿ ਭੋਹਰਾ ਡਾਰਾ। ਮੂਆ ਸਾਹੁ ਸੁਤ ਜਗਤ ਉਚਾਰਾ।।
ਸੌਦਾ ਕਾਜ ਕਹਿਯੋ ਕਹੂੰ ਗਯੋ। ਚੋਰਨ ਮਾਰ ਲੂਟਿ ਧਨ ਲਯੋ।। ੧੦।।

Ta kou badh bhohra dara. Mua sahu sut jagat uchara.
Souda kaj kehiou kahun geyo. Choran maar loot dhan liou. (10)

Choupaiee

Having realized the whole thing, she called him and gave him grand food of all types. Then she wanted to have a cohabitation with him and then without having any shame, she openly approached him (for a sexual relationship). (6)

Bishan Ket heard about it, but he did not have any relationship with her, rather he felt offended (and showed his resentment) and said, "O woman ! Listen., I will not have any sexual affair with you and will not desert my wife." (7)

Couplet

Even if you try millions of ways and try all your tricks, even then I shall not have any sexual relationship with you, casting away my moral duties. (8)

Choupaiee

The queen tried her best, but that fool was adamant with his negative reply. The woman got furious with rage and catching hold of him locked him inside a cellar. (9)

He was tied down and throw into a cellar and all were told that the Shah`s son had died. She said That he had gone out on a business trip when the thieves looted his money and then must have killed him. (10)

ਭੇਸ ਅਨੂਪ ਤਰੁੰਨਿ ਤਿਨ ਧਰਾ।। ਅਭਰਨ ਅੰਗ ਅੰਗ ਮੈ ਕਰਾ।।
ਬਿਤਨ ਕੇਤੁ ਕੇ ਢਿਗ ਚਲ ਗਈ।। ਭਾਤਿ ਅਨੇਕ ਨਿਹੋਰਤ ਭਈ।। ੧੧।।
Bhes anup tarun tai dhara. Abharan ang ang mein kara.
Bitan ket kai dhig chal gaiee. Bhant anek nihorat bhaiee. (11)

ਅੜਿਲ

ਗ੍ਰੀਵ ਅੰਚਰਾ ਡਾਰਿ ਰਹੀ ਸਿਰ ਠਯਾਇ ਕੈ।। ਪਕਰਿ ਕੁਅਰ ਕੇ ਪਾਇ ਰਹੀ ਲਪਟਾਇ ਕੈ।।
ਏਕ ਬਾਰ ਡੀਰ ਡਾਰਿ ਆਨਿ ਪਿਯ ਰਤਿ ਕਰੋ।।
ਹੋ ਸਕਲ ਕਾਮ ਕੋ ਤਾਪ ਹਮਾਰੋ ਅਬ ਹਰੋ।। ੧੨।।

Aril

Greev anchara dar rehi sir niyai kai. Pakar koar kai paie rehi laptie kai.
Ek bar dar daari aan pitya rati karo.
Ho sakal lam ko taap hamaro ab haro. (12)

ਚੌਪਈ

ਮਰਿ ਮਰਿ ਜਨਮ ਕੋਟਿ ਤੁਮ ਧਰੋ।। ਬਾਰ ਹਜ਼ਾਰ ਪਾਇ ਕੋ ਨ ਪਰੇ।।
ਤੋ ਕੋ ਤਉ ਨ ਭਜੋ ਨਿਲਜ ਤਬ। ਕਹਿ ਦੇ ਹੋ ਤਵ ਪਤਿ ਪ੍ਰਤਿ ਬਿਧਿ ਸਭ।। ੧੩।।

Choupaiee

Mar mar janam koy tum dharai. Bar hajar paie ke na parai.
Tai ko touoo na bhajo nilaj tab. Keh dai ho tav pati prati bidh sab. (13)

ਅਧਿਕ ਜਤਨ ਰਾਨੀ ਕਰ ਹਾਰੀ। ਪਾਇ ਪਰੀ ਲਾਤਨ ਜੜ ਮਾਰੀ।।
ਚਲੁ ਕੁਕਰੀ ਨਿਲਜ ਮੁੜ ਮਤਿ।। ਕਾਮ ਭੋਗ ਚਾਹਤ ਮੋ ਸੋ ਕਤ।। ੧੪।।
Adhik jatan rani kar hari. Paie pari latan jarr mari.
Chal kurr nilaj morr mati. Kaam bhog chahat mo so kat. (14)

ਕੁਬਚ ਸੁਨੋ ਤ੍ਰਿਯ ਭਈ ਬਿਮਨ ਮਨ।। ਅਮਿਤ ਕੋਪ ਜਾਗਾ ਤਾ ਕੋ ਤਨ।।
ਜਿਹ ਪਤਿ ਕੋ ਮੁਹਿ ਤ੍ਰਾਸ ਦਿਖਾਈ।। ਤੋ ਮੈ ਜੋ ਸੋਈ ਤੁਹਿ ਮਾਰੈ।। ੧੫।।
Kubach sunai triya bhaiee biman man. Amit kop jaga ta kai tan.
Jeh pati ko mohe tras dikharai. Tou mein jo soiee tohai marai. (15)

That woman then dressed up majestically and wore ornaments on each limb of the body and then went to meet Bishan Ket and then entreated him passionately. (11)

Aril

She was standfing there with downcast eyes and having a scarf around the neck and then holding the Kanwar`s feet (young man) she clasped them saying, "O dear beloved ! Please, forgetting all fear and hesitation, enjoy sensuous pleasure with me once and satisfy my sexual desires (satisfy the burning desire within me)." (12)

Choupaiee

The prince said, "Even if you were to be born again millions of times and beseech me thousand times, even, then O shameless woman ! I will not have cohabitation with you and would inform your husband about it fully. (13)

The queen felt disheartened after all her efforts failed. The fool even kicked her, when she was lying at his feet and said, "O shameless foolish lady ! Go away. Why do you want to have sexual relations with me ?" (14)

Listening to such uncouth language, the woman had got annoyed and she became furious with rage. "The spouse with whose fear and fright you are trying to frighten me, I wish that he should come and kill you. (15)

ਯੋ ਕਹਿ ਕੋ ਤਿਹ ਪਕਰਿ ਨਿਕਾਰਿਯੋ।। ਪਠੈ ਸਹਚਰੀ ਨਾਥ ਹਕਾਰਿਯੋ।।
ਭੂਤ ਭਾਖਿ ਤਿਹ ਦਿਯੋ ਦਿਖਾਈ।। ਨ੍ਰਿਪ ਕੋ ਅਤਿ ਚਿਤ ਚਿੰਤ ਉਪਜਾਈ।। ੧੬।।

Yo keh kai teh pakar nikariou. Pathai sehchari nath hakariou.
Bhoot bhakh teh diyo dikhaiee. Nrip kai ati chit chint upjaiee. (16)

ਦੋਹਰਾ

ਸੁਨ ਰਾਜਾ ਜੋ ਤਸਕਰਨ ਹਨਯੋ ਸਾਹ ਕੋ ਪੂਤ।।
ਸੋ ਮੇਰੇ ਗ੍ਰਿਹ ਪ੍ਰਗਟਿਯੋ ਹੇਰਹੁ ਹ੍ਵੈ ਕਰਿ ਭੂਤ।। ੧੭।।

Dohra

Sunn raja taskan hanyo sah ko poot.
Aso merai greh pragtiou havai kar bhoot. (17)

ਚੌਪਈ

ਨ੍ਰਿਪ ਤਬ ਕਹੀ ਗਾਡਿ ਇਹ ਡਾਰੋ।। ਯਾਹਿ ਨ ਰਾਖੋ ਤੁਰਤ ਸੰਘਾਰੋ।।
ਪਾਵਕ ਭਏ ਪਲੀਤਾ ਜੀਰਯਹਿ।। ਸਾਹੁ ਪੁਤ੍ ਕੇ ਸਿਰ ਪਰ ਡਰਿਯਹਿ।। ੧੮।।

Choupaiee

Nrip tab kehi gaad eh daro. Yahai na rakho turat sangharo.
Pavak bhaie pleeta jaryeh. Saho putar kai sir par dariyeh. (18)

ਹਾਜਾ ਸਬਦ ਬਹੁਤ ਕਹ ਕਹਿਯੋ।। ਭੇਦ ਅਭੇਦ ਨ੍ਰਿਪ ਮੁੜ ਨ ਲਹਿਯੋ।।
ਨਿਰਖਹੁ ਤਾ ਤ੍ਰਿਯ ਚਰਿਤ ਸੁਧਾਰਿਯੋ।। ਸਾਹ ਪੂਤ ਕਰਿ ਭੂਤ ਸੰਘਾਰਿਯੋ।। ੧੯।।

Raja sahad bohat kar kehiou. Bhed abhed nrip moor na lehiou.
Nirakhoh ka triya charit sudhariyo. Sah poot kar bhoot sanghariyo. (19)

Having remarked like this, she took him out from that cellar and called her husband through a handmaid who was sent rushing for the purpose. The woman then showed the spouse this man as a ghost and this created a great worry in the Raja`s mind. (16)

Couplet

Then she told the Raja, "O Rajan ! The thief who had killed the Shah`s son has appeared as a ghost in my house now." (17)

Choupaiee

The Raja ordered that he should be buried alive in the ground. "Do not delay it and bury him immediately. A burning torch (gun cotton) should be thrown on the head of the Shah`s son" (18)

He started making lot of hue and cry (wailing loudly) but the foolish Raja could not see through the secrete of all this. see, what a witchcraft had been shown by the woman that the Shah's son was shown as an evil spirit and got him killed. (19)

ਤਾਰੁਨਿ ਕਰ ਹਿਯਰੋ ਨਹਿ ਦੀਜੈ।। ਤਿਨ ਕੋ ਚੋਰਿ ਸਦਾ ਚਿਤ ਲੀਜੈ।।
ਤ੍ਰਿਯ ਤੇ ਕਛੁ ਬਿਸ੍ਵਾਸ ਨ ਕਰਿਯੋ।। ਤ੍ਰਿਯ ਚਰਿਤ੍ ਤੇ ਜਿਯ ਅਤੇ ਡਰਿਯੋ।। ੨੦।। ੧।।
Taruni kar heyro neh deejai. Tin kai chor sada chit leejai.
Triya ko kachh bisavas na kariou. Triya charitar tai jieu ati dariou. (20) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੋ ਉਠਚਾਸ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ।। ੨੪੯।। ੪੬੯੬।। ਅਫਜੂੰ।।

iti sri Charitar pakhyane Triya Charitarai mantri bhoop sambadai doi so unchhas charitar sampatam. Sat subham sat. 249 (4696) aphjun. (Contd.)

ਚੌਪਈ

ਅਜਿਤਾਵਤੀ ਨਗਰ ਇਕ ਸੋਹੈ। ਅਜਿਤ ਸਿੰਘ ਰਾਜਾ ਤਹ ਕੋ ਹੋ।।
ਅਜਿਤ ਮੰਜਰੀ ਗ੍ਰਿਹ ਜਾ ਕੋ ਤ੍ਰਿਯ। ਮਨ ਕ੍ਰਮ ਬਚ ਜਿਨ ਬਸਿ ਜਿਨ ਬਸਿ ਪਿਯ।। ੧।।

Choupaiee

Ajit vati nagar ik sohai. Ajit singh raja teh ko hai.
Ajit manjri greh ja kai triye. Man karam bach jain bas piye. (1)

ਭੁਜੰਗ ਮਤੀ ਤਾ ਕੀ ਦੁਹਿਤਾ ਇਕ।। ਪਤੀ ਕੋਕ ਬਯਾਕਰਨ ਸਾਸਤ੍ਰਨਿਕ।।
ਭਾਗਵਾਨ ਸੁੰਦਰੀ ਅਤਿ ਗੁਨੀ।। ਜਾ ਸਮ ਲਖੀ ਨ ਕਾਨਨ ਸੁਨੀ।। ੨।।
Bhujang mati taki duhita ik. Pari kok biyakaran sastarnik.
Bhagvan sundri ati guni. Ja sum lakh na kanan sunni. (2)

ਸਾਹ ਪੁਤ੍ ਬ੍ਰਿਖਤ ਧੁਜ ਇਕ ਤਹਿ। ਰੂਪ ਸੀਲ ਸੁਚਿ ਬ੍ਰਤਤਾ ਜਾ ਮਹਿ।।
ਤੇਜਮਾਨ ਬਲਵਾਨ ਬਿਕਟ ਮਤਿ। ਅਲਖ ਕਰਮ ਲਖਿ ਤਾਹਿ ਰਿਸੂਯੋ ਰਤਿ।। ੩।।
Sah putar birkhat dhuj ik tehi. Roop seel such bartata ja meh.
Tejman balwan bikat mati. Alakh karam lakh tahai risoyai ratt. (3)

ਵਹੈ ਕੁਅਰ ਨ੍ਰਿਪ ਸੁਤਾ ਨਿਹਾਰਾ।। ਸੂਰਬੀਰ ਬਲਵਾਨ ਬਿਚਾਰਾ।।
ਹਿਤੁ ਸਹਚਰਿ ਇਕ ਨਿਕਟਿ ਬੁਲਾਇਸਿ।। ਭੇਦ ਭਾਖਿ ਤਿਹ ਤੀਰ ਪਠਾਇਸਿ।। ੪।।
Vahai koar nrip suta nihara. Surbeer balwan bivhara.
Hitu sehchari ik nikat bulaie. Bheid bhakh teh teer pathaies. (4)

The woman should never be given one`s heart, rather (one should steal the woman`s heart) one should win over the love of the woman, and one should never trust a woman, rather one should always be worried about the woman`s witchcraft at heart (one should have Suspicions in the mind about her deceit any moment). (20)

Here the two hundred and forsty-ninth episode of the King`s Minister`s dialogue regarding woman`s characterzation from Charitar Pakhyan is completed. All is well. (249-4694)

Choupaiee

There was a famous town called Ajitawati, where the Raja Ajit Singh was ruling. He had a wife named Ajit Manjri, who had cast her complete spell on the Raja (by mind, speech and action). (1)

He had a daughter named Bhujang Mati, who had studied Kok (sex) literature, grammar, and shastras. She was very beautiful, noble and god-fearing. No one had either seen or heard about such a charming beauty. (2)

There was a Shah`s son called Brikhabh Dhuj, who was very smart, cool-headed, and a pious person. He was very glamorous, powerful and intelligent. Seeing his great many qualities, even Rati was feeling jealous as to why her spouse Kamdev (god of love) was not bestowed with all the qualities ? (Why was superior to Kamdev?) (3)

The Raja`s daughter once happened to have a glance at him and thought in her mind that he was a great warrior with great strength. So she called a clever girl-attendant (handmaid) and sent her towards him, giving out her heart`s secret to her. (4)

ਅੜਿਲ

ਪਵਨ ਭੇਸ ਕਰਿ ਸਖੀ ਤਹਾ ਤੁਮ ਜਾਇਯਹੁ।।
ਭਾਂਤਿ ਭਾਂਤਿ ਕਰਿ ਬਿਨਤੀ ਤਾਹਿ ਬਿਝਾਇਯਹੁ।।
ਕੋ ਅਬ ਹੀ ਤੇ ਹਮਰੀ ਆਸ ਨ ਕੀਜਿਯੈ।।
ਹੋ ਨਾਤਰ ਮੋਹਿ ਮਿਲਾਇ ਸਜਨ ਕੋ ਦੀਜਿਯੈ।। ੫।।

Aril

Pavan bhes kar sakhi taha tum jaieyoh.
Bhant bhant kar binti tahai rejhieyhu.
Kai ab hi tai humri aas na keejiyai.
Ho natur mohai milaie ko deejiyai. (5)

ਪਵਨ ਭੇਸ ਹ੍ਵੈ ਸਖੀ ਤਹਾ ਤੇ ਤਹ ਗਈ।।
ਭਾਂਤਿ ਅਨੇਕ ਪ੍ਰਬੰਧ ਕਰਤ ਤਾ ਕੋ ਭਈ।।
ਉਤਿਮ ਭੇਸ ਸੁ ਧਾਰ ਲਯਾਈ ਤਿਹ ਤਹਾ।।
ਹੋ ਭੁਜੰਗ ਮਤੀ ਨ੍ਰਿਪ ਸੁਤਾ ਬਹਿਨੀ ਥੀ ਜਹਾ।। ੬।।

Pawan bhes havai sakhi taha tai teh gaiee.
Bhant anek parbandh karat ta kou bhaiee.
Uttam bhes so dhar leyaiee teh taha.
Ho bhujang mati nrip suta beehini thi jaha. (6)

ਉਠੀ ਸੁ ਕੁਅਰਿ ਤਿਨ ਲੀਨ ਗਰੇ ਸੋ ਲਾਇ ਕਰਿ।।
ਅਲਿੰਗਨ ਕਰਿ ਚੁੰਬਨ ਹਰਖ ਉਪਜਾਇ ਕਰਿ।।
ਭਾਂਤਿ ਭਾਂਤਿ ਤਿਹ ਭਜਾ ਪਰਮ ਰੁਚਿ ਮਾਨਿ ਕੈ।।
ਹੋ ਪ੍ਰਾਨਨ ਤੇ ਪਯਾਰੇ ਸਜਨ ਪਹਿਚਾਨਿ ਕੈ।। ੭।।

Uthi so koar tin leen garai so laie kar.
Alingan kar chumban harkh upjaie kar.
Bhant bhant teh bhaja param ruchi maan kai.
Ho pranan te pyarai sajan pehchan kai. (7)

The princess said, "O friend ! Go with the speed of wind to him and request him by all means (on my behalf) thus placating him. Either you arrange my meeting with my paramour or just forget about my life even." (5)

The handmaid went there with the speed of wind and explained to him in many ways. She brought him there, Nicely dressed up, where the princess, Bhujang Mati was seated. (6)

The princess got up and hugged him and kissing him, had a love affair with him and had sexual relations with him in many ways to her satisfaction and thought him to be the dearest friend, dearer than her life even. (7)

ਦੋਹਰਾ

ਭਾਂਤਿ ਭਾਂਤਿ ਤਰੁਨੀ ਤਰਨ ਭਰਿਯੋ ਪਰਮ ਸੁਖ ਪਾਇ।।
ਇਹੀ ਬਿਧੈ ਤਾ ਕੋ ਪਿਤਾ ਤਾਹੀ ਨਿਕਸਿਯੋ ਆਈ।। ੮।।

Dohra

Bhant bhant taruni taran bhariou param sukh paie.
Ehi bikhaï ta ke pita tahi niksiyai aie. (8)

ਚੌਪਈ

ਪਿਤੁ ਆਵਤ ਅੰਚਰ ਮੁਖ ਡਰਾ।। ਲਾਗਿ ਗਰੇ ਰੋਦਨ ਬਹੁ ਕਰਾ।।
ਕਹਿਯੋ ਦਰਸੁ ਬਹੁ ਦਿਨ ਮੋ ਪਾਯੋ।। ਤਾ ਤੇ ਮੋਰ ਉਮਗਿ ਹਿਯ ਆਯੋ।। ੯।।

Choupaiee

Pitu avat anchar mukh dara. Lag garai rodan boh kara.
Kahiou daras boh din mo payo. Ta te mor umag hiye aiye. (9)

ਜਬ ਤੋ ਮੈ ਸਸੁਰਾਰ ਸਿਧਾਈ।। ਤਹ ਤੇ ਜਾਇ ਬਹੁਰਿ ਘਰ ਆਈ।।
ਤਬ ਕੇ ਅਬ ਮੈ ਭਾਂਤਿ ਨਿਹਾਰਾ।। ਤੇ ਤੇ ਉਪਜਾ ਮੋਹ ਅਪਾਰਾ।। ੧੦।।
Jab tai mein sasurar sidhaiee. Teh tai jaie bohar ghar aiee.
Tab kai ab mein bhat nihara. Ta tai upja moh apara. (10)

ਅਜਿਤ ਸਿੰਘ ਜਬ ਯੋ ਸੁਨਿ ਲਯੋ।। ਰੋਦਨ ਕਰਤ ਗਰੇ ਮਿਲਿ ਭਯੋ।।
ਤਬ ਤਿਹ ਘਾਤ ਭਲੀ ਕਰ ਆਈ।। ਸਖੀ ਦਯੋ ਗ੍ਰਿਹ ਮੀਤ ਪਠਾਈ।। ੧੧।।
Ajit singh jab yo sunn liou. Rodan karat garai mil bheyo.
Tab teh ghat bhali kar aiee. Sakhi deiou greh meet pathaiee. (11)

Couplet

That youth and the young woman were looking glamorous in their love affair enjoying all sorts of fun and frolic when the father (of the girl) happened to come there. (8)

Choupaiee

With the (sudden) arrival of the father, she covered her face with a cloth and started crying and wailing while hugging him. She said "that she had seen him (father) after a very long time, so my heart has gone out for your love (burst into joy) resulting in my tears. (of joy)." (9)

"Since the day I had gone to my in-laws place and had returned home from there. I have seen the father`s face only to-day so the love (for my father) had overtaken me strongly." (10)

When the Raja Ajit Singh heard these words, then he also hugged her, with tears in his eyes. Thus the handmaid got a great chance to send back the paramour to his place (safely). (11)

ਦੋਹਰਾ

ਪਿਤੁ ਕੇ ਅੰਦਰ ਡਾਰਿ ਸਿਰ ਆਖੇ ਲਈ ਦੁਰਾਇ।।
ਮੋਹਿਤ ਭਯੋ ਰੋਵਤ ਰਹਿਯੋ ਮੀਤ ਦਿਯਾ ਪਹੁਚਾਇ।। ੧੨।। ੧।।

Dohra

Pit kai anchar dar sir ankhai laiee duraie.
mohit bhiyo rovat rehiou meet diya pohchaie. (12) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਤ੍ਰਿਯਾ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੋ ਪਚਾਸ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ।। ੨੫੦।। ੪੭੦੮।। ਅਫਜੂੰ।।

Iti Sri Charitara pakhyane Tirya Chatarai mantri bhoop sambadai doi so pachas charitar samapatam.
Sat subham sat. 250 (4708) aphjun. (Contd.)

ਚੌਪਈ

ਬਿਕਟਕਰਨ ਇਕ ਹੁਤੋ ਨ੍ਰਿਪਤਿ ਬਰ।। ਜਨੁਕ ਪ੍ਰਿਥੀ ਤਲ ਦੁਤੀਯ ਦਿਵਾਕਰ।।
ਸ੍ਰੀ ਮਕਬਾਫ ਕੁਅਰਿ ਬਨਿਤਾ ਤਿਹ।। ਪ੍ਰਗਟ ਚੰਦ੍ ਸੀ ਪ੍ਰਭਾ ਲਗਤ ਜਿਹ।। ੧।।

Choupaiee

Bikatkaran ik huto nirpat baar. Janak prithi tal duniya divakar.
Sri makraach koar banita teh. Pargat Chander Sri prabha lagat jeh. (1)

ਦੋਹਰਾ

ਸ੍ਰੀ ਜਲਸਾਫ ਸੁਤਾ ਤਵਨਿ ਜਾ ਕੋ ਰੂਪ ਅਪਾਰ।।
ਗੜਿ ਤਾ ਸੀ ਤਰੁਨੀ ਬਹੁਰਿ ਗੜਿ ਨ ਸਕਾ ਕਰਤਾਰ।। ੨।।

Dohra

Sri jaalmaach suta tavan ja roop apaar.
Gadhi ta taruni bahur gadh na saka kartar. (2)

Couplet

By covering the father`s head with that cloth piece, she covered his eyes fully, while the father continued crying being overtaken by her love, thus getting a good chance to send back the paramour safely. (12)

Here the two hundred and fiftieth episode of the King`s & Minister`s dialogue regarding woman`s witchcraft from Charitar Pakhyan is completed. All is well. (250-4708)

Choupaiee

There was a mighty Raja by the name of Bikat Karan and he was looking like a second sun (risen) on the Earth. He had a wife by the name of Makrachh Koer. who was looking as majestic as the moon. (1)

Cuoplet

They had a daughter named Jaljachh, who was very charming and beautiful. After moulding her beautiful appearance, the Lord-Creator could nod mould another one like her (in beauty). (2)

ਚੌਪਈ

ਕਲਪ ਬ੍ਰਿਛ ਧੁਜ ਤਰ ਇਕ ਨ੍ਰਿਪ ਬਰ। ਪ੍ਰਗਟ ਭਯੋ ਜਨ ਦੁਤੀਯ ਕਿਰਨਧਰ॥
ਅਧਿਕ ਰੂਪ ਜਨਿਯਤ ਜਾ ਕੋ ਜਗ। ਥਕਿਤ ਰਹਤ ਜਿਹ ਨਿਰਖ ਤਰੁਨਿ ਮਗ॥ ੩॥

Choupaiee

Kalap brichh bhooj teh ik nrip baar. Pargat bheyo jaanu dutiya kirandhar.
Adhik roop janiyat ja ko jug. Thakhit rehat jeh nirakh taruni magh. (3)

ਅੜਿਲ

ਰਾਜ ਕੁਅਰ ਨਿਰਖਨ ਉਪਬਨ ਇਕ ਦਿਨ ਚਲੀ॥
ਲੀਨੋ ਬੀਸ ਪਚਾਸ ਸਹਚਰੀ ਸੰਗ ਭਲੀ॥
ਉਠਤ ਕਨੂਕਾ ਧੁਰਿ ਉਠਾਏ ਪਾਇ ਤਨ॥ ਹੋ
ਜਨੁਕ ਚਲੋ ਹਵੈ ਸੰਗ ਪ੍ਰਜਾ ਕੇਸਕਲ ਮਨ॥ ੪॥

Aril

Raj koasr nirkhan apbaan ik din chali.
Leeno bees pachass sehchari sung bhali.
Uthat kanuka bhuri uthaye payi taan.
Ho januk chalai ravai sung praza kai sakal man. (4)

ਦੋਹਰਾ

ਕਲਪ ਬ੍ਰਿਛ ਧੁਜ ਕੁਅਰ ਕੋ ਨਿਰਖਿ ਗਈ ਲਲਚਇ॥
ਠਗ ਨਾਇਕ ਸੇ ਨੈਨ ਦ੍ਵੈ ਠਗ ਜਿਉ ਰਹੀ ਲਗਾਇ॥ ੫॥

Dohra

Kalap brichh dhuj koar ko nirikh gayi lalchaie.
Thug nayik so nain thug jiou rehai lagaie. (5)

Choupaiee

There was a Raja by the name of Kalap Brichh Dhuj, who was also as glamours as the sun (as if a second sun had risen). He was known for his beauty and smartness in the world. The women, having his glance once, would get enamoured by him. (The women would get tired of seeing him, but would not lose sight of him). (3)

Aril

One day the princess went to see the garden, along with she took about 20 to 50 handmaids (good friends) when they would raise their feet from the ground then a ray of dust would rise. It appeared as if (the minds of) all the people (subjects) were following them. (4)

Couplet

On seeing the prince kalap Brichh Dhuj, she got allured by him and she used her both eyes to dupe him like a big cheat (to attract him towards her). (5)

ਅੜਿਲ

ਰਾਜ ਸੁਤਾ ਤੇ ਰੂਪ ਅਲੋਕ ਬਿਲੋਕ ਬਰ।।
ਅੰਗ ਅਨੰਗ ਤਬ ਹੀ ਗਯੋ ਬਿਸਿਖ ਪ੍ਰਹਾਰ ਕਰਿ।।
ਕਾਟਿ ਕਾਟਿ ਕਰ ਖਾਇ ਬਸਾਇ ਨ ਕਛੁ ਤਿਹ।।
ਹੋ ਪੰਖਿਨ ਬਿਧਨਾ ਦਏ ਮਿਲੈ ਉਡਿ ਜਾਇ ਜਿਹ।। ੬।।

Aril

Raj suta te roop alok bilok bar.
Ang anang tab hi geyo bisikh parhar kar.
Kaat kaat kar khayi basayi na kachh teh.
Ho pankhin bidhnaa daie milai udi jayi jeh. (6)

ਯੋ ਲਿਖਿ ਏਕ ਸੰਦੇਸਾ ਤਾਹਿ ਪਠਾਯੋ।।
ਭਾਤਿ ਭਾਤਿ ਕਹੇ ਭੇਦ ਤਿਸੈ ਲਲਚਾਯੋ।।
ਡਾਰਿ ਲਯੋ ਡੋਰਾ ਮਹਿ ਕਿੰਨੂ ਨ ਕਿਛੂ ਲਹਿਯੋ।।
ਹੋ ਪਰੀ ਲੈ ਗਈ ਤਾਹਿ ਸੁ ਤਹ ਪਿਤ ਤ੍ਰਿਯ ਗਯੋ।। ੭।।

Yo likh eik sandesa tahi pathaye.
Bhati bhati kahai nheid tisai laalchayo.
Daar leyo dora mahi kinhu na kachhu lahiyo.
Ho pari lai gayi tahai su tar pit triya keyo. (7)

ਚੌਪਈ

ਰੋਇ ਪੀਟਿ ਤਾ ਕੋ ਪਿਤੁ ਹਾਰਾ।। ਕਿੰਨੁ ਨ ਤਾ ਕੋ ਸੋਧ ਉਚਾਰਾ।।
ਤਾ ਕੀ ਬਧੁ ਨ੍ਰਿਪਤਿ ਪਹਿ ਗਈ।। ਪਰੀ ਹਰਤ ਪਤਿ ਮੁਹਿ ਕਹ ਭਈ।। ੮।।

Choupaiee

Royi paat ta ko pitu tara. Kinhu na ta ko sodh uchara.
Ta ki budh nirpat peh gayi. Pari rehat pati mohai keh bhayi. (8)

ਨ੍ਰਿਪ ਭਾਖੀ ਤਿਹ ਸੋਧ ਕਰੀਜੈ।। ਸਾਹ ਪੂਤ ਕਹ ਜਾਨ ਨ ਦੀਜੈ।।
ਖੋਜ ਥਕੇ ਨਰ ਨਗਰ ਨਦੀ ਮੈ।। ਦੁਹਿਤਾ ਭੇਦ ਨ ਜਾਨਾ ਜੀ ਮੈ।। ੯।।

Nrip bhakhi teh sodh kareejai. Sah poot teh jaan na deejai.
Khoj thakai nar nagar nadi mein. Dohita bheid na jana ji mein. (9)

Aril

With the first glance of the prince, the princess had been enamoured by him towards her sexual urges (the arrows of Kamdev had wounded her at the first sight only). She was madly in love with him (she was crushing her hands with her mouth) but nothing was under her control. If she were provided with wings by the Lord-Creator, then she would go flying to meet him (without any delay). (6)

So she wrote a written message to him and sent it to him. By saying many versions (of secret nature) she tried to allure him towards herself. He was taken in a palanquin (sukhpal) and no one saw the secret behind it. The friends (of princess)told the father (Raja) that some fairy had taken him away. (7)

Choupaiee

The father (of princess) had got tired of wailing and crying and no one gave him any news about her. His wife went to the Raja and complained to him, that some fairy had taken away her husband. (8)

The Raja then replied, "Let us rectify this person and do not allow him (Shah`s son) to go away anywhere. All the people got tired of searching for her everywhere and no one could get at the secret of this girl. (9)

ਏਕ ਬਰਖ ਰਾਖਾ ਤਾ ਕੋ ਘਰ।। ਦੁਤਿਯ ਕਾਨ ਕਿਨਹੂੰ ਨ ਸੁਨਾ ਨਰ।।
ਭਾਂਤਿ ਭਾਂਤਿ ਕੈ ਭੰਗਨ ਭਰੀ।। ਬਿਬਧਿ ਬਿਧਨ ਤਨ ਕੀੜਾ ਕਰੀ।। ੧੦।।

Ek darkh rakho ta ko ghar. Dutiya kaan kinhun na suna nar.
Bhant bhant kai bhogan bhari. Bibidh bidhan tan kareera kari. (10)

ਅੜਿਲ

ਨਟ ਆਸਨ ਕਰਿਰ ਪ੍ਰਥਮ ਬਹੁਰਿ ਲਲਿਤਾਸਨ ਲੇਈ।।
ਬਹੁਰਿ ਗੀਤਿ ਬਿਪਰੀਤਿ ਕਰੈ ਬਹੁ ਬਿਧਿ ਸੁਖ ਦੇਈ।।
ਲਲਿਤਾਸਨ ਕੋ ਕਰਤ ਮਦਨ ਕੋ ਮਦ ਹਰਿਹਿ।।
ਹੋ ਰਮਿਯੋ ਕਰਤ ਦਿਨ ਰੈਨਿ ਤ੍ਰਾਸ ਨ ਰੰਚ ਕਰਹਿ।। ੧੧।।

Aril

Nut asan kar pratham bohar lalistan laiee.
Bboh reet bipreet karai boh bidhi sukh daiee.
Lalitasan kou karat madan ko mud hareh.
Ho raiou karat din raen tras na runch kareh. (11)

ਦੋਹਰਾ

ਭਾਤਿ ਅਨਿਕ ਭਾਮਾ ਭਜਤ ਪਾਯੋ ਅਧਿਕ ਅਰਾਮੁ।।
ਛਿਨ ਛਿਨ ਛਤਿਯਾ ਸੋ ਲਗੈ ਤਜਤ ਨਾ ਆਠੋ ਜਾਮ।। ੧੨।।

Dohra

Bhant anik dhama bhagat paiyo adhik aram.
Chhin chhin chhatiya so lagai bhajat na aatho jaam. (12)

ਅੜਿਲ

ਬਿਕਟ ਕਰਨ ਇਕ ਦਿਵਸ ਤਹਾ ਚਲਿ ਆਇਯੋ।।
ਗਹਿ ਬਹਿਯੋ ਤਿਹ ਪੀਯ ਪਿਤਹਿ ਦਿਖਰਾਇਯੋ।।
ਜੋਰਿ ਹਾਥ ਸਿਰੁ ਨਿਯਾਇ ਕਹਿਯੋ ਮੁਸਕਾਇ ਕਰਿ।।
ਹੋ ਪਰੀ ਡਾਰਿ ਇਹ ਗਈ ਹਮਾਰੋ ਆਜੁ ਘਰ।। ੧੩।।

Bikat karan ik divas taha chal aieyo.
|Geh behiyo teh peoupiteh dikhraieyo.
Jor hath sir niyaie kehiou muskaie kar.
Ho pari dari eh gaiee hamari aaj ghar. (13)

For one year the girl kept that person at home and no one heard anything about it with his ears. She had cohabitation with him to her satisfaction (in many ways) and had enjoyed sexual relations with him (in many ways). (10)

Aril

First they carried out (Nat Asan) cohabitation on Nat style, then Lait style, and then against the common practice style, they had various poses of sexual relations to her great satisfaction. Having done Lalit style, they humbled the pride of Kamdev (god of love) even. She was enjoying sexual affairs with him day and night without any fear. (11)

Couplet

Having sexual companionship with the woman in many ways, he felt great enjoyment and satisfaction. She would keep him clasped to her breast every moment and would not part with him throughout eight pears (twenty four hours). (12)

Aril

On day Raja Bikat Karan happened to come there. "She showed the beloved to the father by holding his hand and told him (father) with folded hands and downcast eyes, that a fairy had thrown him (beloved) in the house to-day." (13)

ਚੌਪਈ

ਸਤਿ ਸਤਿ ਤਹਿ ਤਾਤ ਉਚਾਰਾ॥ ਸ੍ਰੋਨ ਸੁਨਾ ਸੋ ਨੈਨ ਨਿਹਾਰਾ॥
ਮਨੁਖ ਸੰਗ ਦੈ ਗ੍ਰਿਹ ਪਹੁਚਾਯੋ॥ ਭੇਦ ਅਭੇਦ ਨ ਕਛੁ ਜੜ ਪਾਯੋ॥ ੧੪॥ ੧॥

Choupaiee

Sat sat teh taat uchara. Sarovam suna so nain nihara.
Manukh sung dai greh pohchaito.
Bhed abheid na kachhu jarr paiyo. (14) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੋ ਇਕਯਾਵਨ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ॥ ੨੫੧॥ ੪੭੨੨॥ ਅਫਜੂੰ॥

**iti Sri Charitara pakhyane Tirya Charitarai mantri bhoop sambadai doi so ikyavan charitar sampatam.
Sat subham. 251 (4722) aphjun. (Contd.)**

ਚੌਪਈ

ਹੰਸ ਧੁਜਾ ਰਾਜਾ ਇਕ ਅਤਿ ਬਲ॥ ਅਰਿ ਅਨੇਕ ਜੀਤੇ ਜਿਨ ਦਲਿ ਮਲਿ॥
ਸੁਖਦ ਮਤੀ ਤਾ ਕੀ ਰਾਨੀ ਇਕ॥ ਜਾ ਕੀ ਪ੍ਰਭਾ ਕਹਤ ਬਨਿਤਾ ਨਿਕ॥ ੧॥

Choupaiee

Hanas dhuja raja ik ati bal. Ar anek jeetai jin dal mal.
Subad mati ta ki rani ik. Ja ki prrabha kehat banita nik. (1)

ਤਾ ਕੀਸੁਤਾ ਸੁਖ ਮਤੀ ਸੁਨੀ॥ ਜਿਹ ਸਮ ਔਰ ਨ ਅਬਲਾ ਗੁਨੀ॥
ਜੋਬਨ ਅਧਿਕ ਤਵਨ ਕੋ ਰਾਜਤ॥ ਜਿਹ ਮੁਖੀ ਨਿਰਖਿ ਚੰਦ੍ਰਮਾ ਲਾਜਤਾ॥ ੨॥
Ta ki suta sukh mati suni. Jja sum aur na abla guni.
Joban adhik tavan ko rajat. Jeh mukh nirakh Chanderma lajat. (2)

ਨਾਗਰ ਕੁਅਰ ਨਗਰ ਕੋ ਰਾਜਾ॥ ਜਾ ਸਮ ਦੁਤੀਯ ਨ ਬਿਧਨਾ ਸਾਜਾ॥
ਕਰਤ ਸਿਕਾਰ ਕੋਸਹੂੰ ਆਯੋ॥ ਨ੍ਰਿਪ ਦੁਹਿਤਾ ਗ੍ਰਿਹ ਤਰ ਹ੍ਵੈ ਧਾਯੋ॥ ੩
Nagar koer nagar ko raja. Ja sum dutiya na bidhna saja.
Karat sikar kaishum aveyo. Nrip dohita greh tar havai dhaiyo. (3)

Choupaiee

The father said, 'it must be true', as previously we had only heard about such things, but now we have seen with our own eyes. Then he sent him to the house along with another person, but the fool did not realize the secret behind it. (14) (1)

Here the two hundred and fifty -one episode of King`s & Minister`s episode regarding woman characterzition from Charitar Pakhyan is completed. All is will. (251-4722)

Choupaiee

There was a mighty Raja called Hans Dhuja, who had won over many enemies by crushing them. He had a queen by the name of Sukhad Mati, whose glamour was being described by many women. (1)

He had a daughter called Sukh Mati, and there was no parallel to her in good qualities (virtues) and her beauty and youthful exuberance was of the highest order; even the moon would feel (ashamed) belittled on seeing her beauty. (2)

There was a Raja of the town called Nagar Kunwar and the Lord-Creator had not created another person like him. He came there while on a hunting spree and passed beneath the palace to the Raja`s daughter. (3)

ਰਾਜਾ ਕੁਅਰਿ ਨਿਰਖਤਿ ਤਾ ਕੀ ਛਬਿ।। ਮਦ ਕਰ ਮਤ ਰਹੀ ਛਬਿ ਤਰ ਦਬਿ।।
ਪਾਨ ਪੀਕ ਤਾ ਕੇ ਪਰ ਡਾਰੀ।। ਮੋ ਸੋ ਕਰੈ ਕੈਸਹੂੰ ਯਾਰੀ।। ੪।।

Raja koer nirpat ta ki chhabi. Mud kar mat rehi chhab tar dab.
Pan peek ta kai par dari. Mud sou karai kais hun yari. (4)

ਨਾਗਰ ਕੁਅਰ ਪਲਟਿ ਤਿਹ ਲਹਾ।। ਤਾਹਿ ਬਿਲੋਕ ਉਰਝਿ ਕਰਿ ਰਹਾ।।
ਨੈਨਨ ਨੈਨ ਮਿਲੈ ਦੁਹੂੰਅਨ ਕੇ।। ਸੋਕ ਸੰਤਾਪ ਮਿਟੈ ਸਭ ਮਨ ਕੇ।। ੫।।

Nagar koar lapat the laha. Tahai blok urjh kar raha.
Nainan nain milai dahunan kai. Sok santap mitai sabh man kai. (5)

ਰੇਸਮ ਰਸੀ ਡਾਰਿ ਤਰ ਦੀਨੀ।। ਪੀਰੀ ਬਾਧਿ ਤਵਨ ਸੋ ਲੀਨੀ।।
ਐਚਿ ਤਾ ਹੀ ਨਿਜ ਧਾਮ ਚੜਾਯੋ।। ਮਨ ਬਾਛਤ ਪ੍ਰੀਤਮ ਕਹ ਪਾਯੋ।। ੬।।

Rosan rasi daar tar deeni. Piri badh tavan sou leeni.
Aich tahai nij dham chariyo. Man bachat pritam keh payo. (6)

ਤੋਟਕ ਛੰਦ

ਪਿਯ ਧਾਮ ਚੜਾਇ ਲਯੋ ਜਹੀ।। ਮਨ ਭਾਵਤ ਭੋਗ ਕਿਯਾ ਤਬ ਹੀ।।
ਦੂਤਿ ਰੀਝਿ ਰਹੀ ਅਲਵੋਕਿਤ ਯੋ।। ਤ੍ਰਿਯ ਜੋਰਿ ਰਹੀ ਠਗ ਕੀ ਠਗ ਜਾਯੋ।। ੭।।

Totak Chhand

Pieu dham charriae liyo jab hi. Man bhavat bhog kiyo tab hi.
Duti reejh rehi avlohat yo. Triya jor rehi thug ki thug jeyo. (7)

ਪੁਨਿ ਪੋਢਿ ਰਹੈ ਉਠਿ ਕੇਲ ਕਰੈ।। ਬਹੁ ਭਾਤਿ ਅਲੱਗ ਕੇ ਤਾਪ ਹਰੈ।।
ਉਰ ਲਾਇ ਰਹੀ ਪਿਯ ਕੋ ਤ੍ਰਯ ਯੋ।। ਜਨੁ ਹਾਥ ਲਹੋ ਲਗੈ ਨਿਧ ਨੀਧਨ ਜਯੋ।। ੮।।

Pun paid rehai uth kel karai. Boh bhant anang ke taap harai.
Ur laie rehi pieu ko triya yo. Jan hath lagai nidh nidhan jeyo. (8)

ਮਦਨੋਦਿਤ ਆਸਨ ਕੋ ਕਰਿ ਕੈ।। ਸਭ ਪਾਪ ਅਨੰਗਹਿ ਕੋ ਹਰਿ ਕੈ।।
ਨੀਲਤਾਸਨ ਬਾਰ ਅਨੇਕ ਧਰੈ।। ਦੋਊ ਕੋਕ ਕੀ ਰੀਤਿ ਸੋ ਪ੍ਰੀਤਿ ਕਰੈ।। ੯।।

Madanodit asan kou kar kai. Sabh taap anungeh kou har kai.
Lalitasan bar anek dharai. Douoo kok ki reet so preet karai. (9)

When the princess saw his charming beauty, though very proud of her own charm, she became rather depressed as she compared her beauty to his charm. So she threw her betel nut sputum on him, so that he may get allured by her (may get friendly to her). (4)

Nagar Kunwar turned back and looked at her and on seeing her beauty, got enamored by her (love). Both the eyes met each other`s glance and all their heart`s worries and afflictions were cast away. (They felt attracted towards each other). (5)

The princess tied a small cot (cradle) with a silken rope and hung it downwards. She pulled him up and took him to her palace, thus she had attained her lover, of her choice. (6)

Totak Chhand

When she managed to pull up the paramour is her palace she enjoyed sensuous pleasure is with him to her satisfaction she was so much allured by him on seeing his charm, as if a cheat had duped a woman with force. (By meeting his glance, she was attracted towards him). (7)

They were having sexual companionship by lying down sometime and then getting up also and they satisfied their sexual desires in many ways. The woman was clasping the beloved to her breasts in such a manner as if a penniless person had got hold of a treasure (8)

They were having sexual Madanochit Asan (pose) in sexual relationship, thus satisfying their sexual urge (the fire of Kamdev). Then they had Lalit Asan many times thus having sexual relationship as per Kok Shastra`s love affairs. (9)

ਦੋਹਰਾ

ਭਾਤਿ ਭਾਤਿ ਆਸਨ ਕਰੈ ਚੁੰਬਨ ਕਰਤ ਅਪਾਰ॥
ਛੈਂਲਾ ਛੈਲਨੀ ਰਸ ਪਗੇ ਰਹੀ ਨ ਕਛੁ ਸੰਭਾਰ॥ ੧੦॥

Dohra

Bhant bhant asan karai chumban karat apar.
Chhail chhalini ras pagai rehi na kachh sambhar. (10)

ਚੌਪਈ

ਹਸਿ ਹਸਿ ਕੋਲ ਦੋਊ ਮਿਲ ਕਰੈ॥ ਪਲਟਿ ਪ੍ਰਿਯ ਕੋ ਤ੍ਰਿਯ ਧਰੈ॥
ਹੇਰਿ ਰੂਪ ਤਾ ਕੋ ਬਲਿ ਜਾਇ॥ ਛੈਲਨਿ ਛੈਲ ਨ ਤਜਯੋ ਸੁਹਾਈ॥ ੧੧॥

Choupaiee

Has has kel douoo mil karai. Palat palat priye ko triya dharai.
Hor roop ta kou bal jaiee. Chhailan chhail na tajiou suhaiee. (11)

ਤਬ ਤਹ ਤਾਹਿ ਪਿਤਾਬਤ ਭਯੋ॥ ਰਾਜ ਸੁਤਾ ਜਿਯ ਮੈ ਦੁਖ ਪਯੋ॥
ਚਿਤ ਮੈ ਕਹੀ ਕਵਨ ਬਿਧਿ ਕੀਜੈ॥ ਜਾ ਤੈ ਪਤਿ ਪਿਤੁ ਤੇ ਇਹ ਲੀਜੈ॥ ੧੨॥

Tab the tahai pitavat bhiou. Raj suta jieu mein dukh peyo.
Chit mein kehi kavan bidh keej ai. Ja tai path pit tai eh leejai. (12)

ਆਪਿ ਪਿਤਾ ਕੇ ਆਗੂ ਗਈ॥ ਇਹ ਬਿਧਿ ਬਚਨ ਬਖਾਨਤ ਭਈ॥
ਬਿਜਿਯਾ ਏਕ ਨ੍ਰਿਪਤਿ ਬਹੁ ਖਾਈ॥ ਤਾ ਤੇ ਬੁਧਿ ਤਾ ਸਭ ਗਈ॥ ੧੩॥

Aap pita kai agu gaiee. Eh bidh bachan bakhanat bhaiee.
Bijiya ek nirpat boh khaiee. Ta tai budh ta ki sabh gaiee. (13)

ਦੋਹਰਾ

ਬਿਜਿਯਾ ਖਾਏ ਤੇ ਤਿਸੈ ਰਹੀ ਨ ਕਛੁ ਸੰਭਾਰ॥
ਆਨਿ ਹਮਾਰੇ ਗ੍ਰਿਹ ਧਸਾ ਅਪਨੋ ਧਾਮ ਬਿਚਾਰਿ॥ ੧੪॥

Dohra

Bijiya khaie tai tisai rehi na kachh sambhar.
Aan hamarai greh dhasa apno dham bichar. (14)

Couplet

They were having various modes of sexual affair with kissing each other a number of times. Both the young man and the belle were engaged in their love affairs, without having any sense of surroundings (being unaware of everything around). (10)

Choupaiee

When they were engaged in their companionship, they were laughing merrily and the lover was pulling the beloved every time. The princess was beyond herself with joy on seeing his beauty and she would not leave him from her grasp. (11)

In the meantime her father came there and the princess felt greatly aggrieved. "She was thinking in her mind as to what means should be adopted so as to gain this person as my spouse by making the father (to accept this proposal) to agree to my request." (12)

So she went herself to meet the father and said to him, "This Raja had taken too much hemp (bhang), so that he had lost all his senses." (13)

Couplet

"Having taken hemp he had lost his sense, as such he had come here thinking this house as his own." (14)

ਚੌਪਈ

ਤਬ ਮੈ ਹੋਰਿ ਤਿਸੈ ਗਹਿ ਲੀਨਾ।। ਕਛੁ ਭੋਜਨ ਖੈਬੈ ਕਹ ਦੀਨਾ।।
ਅਬ ਸੋ ਕਰੋ ਤੁਮ ਸੁ ਮੁਹਿ ਉਚਾਰੋ।। ਜਿਯਤ ਤਜੈ ਕੈ ਜਿਸ ਤੇ ਮਾਰੋ।। ੧੫।।

Choupaiee

Tab mein hor tisai geh leena. Kachh bhojan khaibai keh deena.
Ab so karai to mohai ucharo. Jiyat tajai kai jiye tai maro. (15)

ਜੋ ਚਲਿ ਗ੍ਰਿਹ ਦੁਸਮਨ ਹੂ ਆਵੈ। ਜੋ ਤਾ ਕੋ ਗ੍ਰਿਹ ਕੋ ਨ੍ਰਿਪ ਘਾਵੈ।।
ਨਰਕ ਬਿਖੈ ਤਾ ਕੈ ਜਮ ਡਾਰੈ। ਭਲਾ ਨ ਤਾ ਕਹ ਜਗਤ ਉਚਾਰੈ।। ੧੬।।

Jo chal greh dusman hi avai. Je ta ko greh kai nrip ghavai.
Narak bikhai ta kai jam darai. Bhala na ta keh jagat ucharai. (16)

ਦੋਹਰਾ

ਜੋ ਆਵੈ ਨਿਜੁ ਧਾਮ ਚਲਿ ਧਰਮ ਭ੍ਰਾਤ ਤਿਹ ਜਾਨਿ।।
ਜੋ ਕਛੁ ਕਹੈ ਸੁ ਕੀਜਿਯੋ ਭੁਲਿ ਨ ਕਰਿਯੋ ਹਾਨਿ।। ੧੭।।

Dohra

Jo avai nij dham chal dharam bhrat tehjaan.
Jo kachh kehai so keejiyai bhool na kariou haan. (17)

ਚੌਪਈ

ਤਬ ਨ੍ਰਿਪ ਤਾ ਕੋ ਬੋਲ ਪਠਾਯੋ।। ਨਿਕਟਿ ਆਪਨੇ ਤਿਹ ਬੈਠਾਯੋ।।
ਦੁਹਿਤਾ ਵਹੈ ਤਵਨ ਕਹ ਦੀਨੀ।। ਜਾ ਸੋ ਰਤਿ ਆਗੈ ਜਿਨ ਕੀਨੀ।। ੧੮।।

Choupaiee

Tab nrip ta ko bol pathaiyo. Nikat apnai teh baithaiyo.
Duhita vahai tavan keh deeni. Ja sou rat agai jin keeni. (18)

Choupaiee

"Then I happened to see him and gave him some food to eat. Now whatever you would say, I will do accordingly. Shall I leave him alone or (kill him) take away his life?" (15)

"Even if an enemy were to come to one`s place and then the Raja catching hold of him were to kill him, then the Raja would be thrown by (god of death) Yam raj into hell and the world would not approve of his action," (16)

Couplet

"Whosoever comes to one's house, should be considered a foster brother. Whatever he would say, should be done according to that and no harm should be done to him." (17)

Choupaiee

Then the Raja sent for him and made him seated next to him and gave away his daughter to him(in marriage) with whom he already had enjoyed sensuous pleasure. (18)

ਦੋਹਰਾ

ਲੈ ਦੁਹਿਤਾ ਤਾ ਕੋ ਦਈ ਚਿਤ ਮੈ ਭਯੋ ਅਸੋਗ।।
ਦੁਹਿਤਾ ਕੋ ਕਛੁ ਨ ਲਹਾ ਗੂੜ ਅਗੂੜ ਪ੍ਰਯੋਗ।। ੧੯।।

Dohra

Lai duhita ta ho daiee chit mein bhiou asog.
Duhita ko kachh na laha goor agoor paryg. (19)

ਚੌਪਈ

ਮਨ ਭਾਵਤ ਪਾਵਤ ਪਤਿ ਭਈ।। ਇਹ ਛਲ ਸੋ ਪਿਤੁ ਕਰ ਛਲਿ ਗਈ।।
ਭਰਦ ਅਭੇਦ ਕਿਨਹੂੰ ਨਹਿ ਪਾਯੋ।। ਲੈ ਨਾਗਰ ਤ੍ਰਿਯ ਧਾਮ ਸਿਧਾਯੋ।। ੨੦।। ੧।।

Choupaiee

Man bhavat pavat pati bhaiee. Eh chhal so pit keh chhal gaiee.
Bheid abheid kinhun neh paiyo. Lai nagar triya dham sidhaiyo. (20) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੋ ਬਾਵਨੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ।। ੨੫੨।। ੪੭੪੨।। ਅਫਜੂੰ।।

**iti Sri Charitara pakhyane Tirya Charitarai mantri bhoop sambadai doi so bavano charitar samapatam.
Sat Subham sat. 252 (4742) aphjun. (Contd.)**

ਚੌਪਈ

ਛਤ੍ਰਾਨੀ ਇਸਤਰੀ ਇਕ ਰਹੈ।। ਜੀਯੋ ਨਾਮ ਤਾਹਿ ਜਗ ਕਹੈ।।
ਮਾਨਿਕ ਚੰਦ ਤਵਨ ਕਹ ਬਰਾ।। ਭਾਂਤਿ ਭਾਂਤਿ ਕੇ ਭੋਗਨ ਭਰਾ।। ੧।।

Choupaiee

Chhatrani istri ik rehai. Jeyo naam tahai jug kehai.
Manik chand tavan keh bara. Bhant bhant kai bhogan bhara. (1)

ਵਹ ਜੜ ਏਕ ਜਾਟਨੀ ਸੋ ਰਤਿ।। ਕਛੁ ਨ ਜਾਨਤ ਮੂੜ ਮਹਾ ਮੀਤ।।
ਲੰਬੋਦਰ ਪਸੁ ਕੋ ਅਵਤਾਰਾ।। ਗਰਧਭ ਜੋਨਿ ਡਰਾ ਕਰਤਾਰਾ।। ੨।।

Veh jarr ekjatni so rati. Kachoo na janat moor maha mati.
Lambodar pasu ko avtara. Gardhab jone dara kartara. (2)

Couplet

He took hold of his daughter and handed her over to him and felt happy and satisfied at heart but he could not follow the profound or shallow witch craft of the daughter at all. (19)

Choupaiee

She got the spouse of her own choice and with this deceitful action she had deceived (cheated) the father also. The Raja never knew the secret behind her move and he (prince) went away with the Nagar woman. (20)

Here the two hunderd and fifty-third episode of the King`s and Minister`s dialogue regarding woman`s witchcraft from Charitar Pakhyan is completed. All is well. (252-4742)

Choupaiee

There lived a Kashatriya woman, who was called by the people as Jiou (Mati). Manik Chand then got married to her and enjoyed sensuous pleasure with her in many ways. (1)

That fool was already entangled with a Jat woman and that fool did not know anything and was a form of donkey (like an ass) ; in fact the Lord had given him the class (category) of a donkey. (2)

ਲੋਗਨ ਤੇ ਅਤਿ ਤਵਨ ਲਜਾਵੈ। ਤਾ ਤੇ ਧਾਮ ਨ ਤਾ ਕੋ ਲਗਾਵੈ॥
ਤਾ ਤੇ ਔਰ ਗਾਵ ਤ੍ਰਿਯ ਰਾਖੀ॥ ਸੀਸ ਸੂਰਜ ਤਾ ਕੋ ਸਭ ਸਾਖੀ॥ ੩॥
Logan te tavan ati lajave. Ta te dham na ta ko leiavai.
Ta te aur gav triya rakhi. Sas suraj ta kai sabh sakhi. (3)

ਬਾਜ ਅਰੂੜਿ ਤਹਾ ਹ੍ਵੈ ਜਾਵੈ॥ ਕਾਹੂ ਕੀ ਲਾਜੈ ਨ ਲਜਾਵੈ॥
ਜੀਯੋ ਜਿਯ ਭੀਤਰ ਅਤਿ ਜਰੈ॥ ਬਾਚੀ ਏਕ ਸਾਧ ਰਤਿ ਕਰੈ॥ ੪॥
Baaj aroorr taha haiv javai. Kahu ki lajai na lajavai.
Jeyo jieu bheetar ati jarai. Badhi ek sath rati karai. (4)

ਦੋਹਰਾ

ਜਬ ਬਹੁ ਅਸ੍ਵ ਅਰੂੜ ਹ੍ਵੈ ਗਾਵ ਤਵਨ ਮੋ ਜਾਤ॥
ਜੀਯੋ ਮਤੀ ਤਿਹ ਬਾਢੀਅਹਿ ਅਪਨੋ ਧਾਮ ਬੁਲਾਤ॥ ੫॥

Dohra

Jab voh asav aroor hovai gav tavan mein jaat.
Jeyo mati teh badhieh apnai dham bulat. (5)

ਚੌਪਈ

ਤਿਹ ਤ੍ਰਿਯ ਹੋਡ ਨਨਦ ਸੋ ਪਾਰੀ॥ ਬਿਹਸਿਤ ਇਹ ਭਾਤਿਨ ਉਚਾਰੀ॥
ਸੁ ਮੈ ਕਹਤ ਹੋ ਤੀਰ ਤਿਹਾਰੇ॥ ਸੁਨਹੁ ਸ੍ਰਵਨ ਧਰਿ ਕਥਾ ਪਧਾਰੈ ॥ ੬॥

Choupaiee

Teh triya hod nanad sou pari. Behsit eh bhatin uchari.
So mein kehat hou teer tuharai. Sunoh sarvan dhar katha peyare. (6)

ਪਤਿ ਦੇਖਤ ਕਹਿਯੋ ਭੋਹ ਕਮੈ ਹੋ॥ ਬ੍ਰਹਮ ਭੋਜ ਤਾ ਕੇ ਕਰਬੈ ਹੋ॥
ਜੀਯੋ ਮਤੀ ਕਬਹੂੰ ਤੁਮ ਜਨਿਯਹੁ॥ ਮੋਰੀ ਸਾਚ ਕਹੀ ਤਬ ਮਨਿਯਹੁ॥ ੭॥
Pati dekhat kehiou bhog kamai hai. Braham bhoj ta tai kervai hai.
Jeyo mati tabhun tum janeyoh. Mori sach kahi tab maniyo. (7)

He was always feeling shy of the people and would not bring her home as such he had kept the woman in another village, the sun and moon were a witness to it. (3)

He would go there riding a horse and was not feeling ashamed of any one. His wife Jiu was always feeling desperate at heart and would have cohabitation with a carpenter. (4)

Couplet

When he used to come to her village riding a horse, Jiu Mati would call the carpenter also at her house. (5)

Choupaiee

She had a bet with her sister-in-law. She said while laughing merrily. "O dear (Rajan) ! I am going to tell you something, you listen to this episode with attention. (6)

(The Sister-in-law said), "Before the very eyes of the husband, if one has a cohabitation (With someone else) and then a feast be arranged by him. I shall consider you as true 'Jiu Mati' then only, if you would prove it practically (in reality). (7)

ਯੋ ਕਹਿ ਬਚਨਨ ਬਹੁਰਿ ਉਚਾਰਾ।। ਪਤਿ ਗਯੋ ਜਬ ਹੀ ਅਨਤ ਨਿਹਾਰਾ।।
ਤਬ ਬਾਢੀ ਤਿਹ ਬੋਲ ਪਠਾਯੋ।। ਕਾਮ ਭੋਹ ਤਿਹ ਸੰਗ ਕਮਾਯੋ।। ੮।।
Yo keh bacnan bohar uchara. Pati geyo jab hi anat nihara.
Tab badhi teh bol pathaiyo. Kam bhog teh sung kamaiyo. (8)

ਜਾਟਨੀ ਭੋਗ ਜਬੈ ਜੜ ਆਯੋ।। ਆਨ ਰਮਤ ਲਖਿ ਤ੍ਰਿਯਹਿ ਰਿਸਾਯੋ।।
ਕਾਟਿ ਕ੍ਰਿਪਾਨਿ ਮਹਾ ਪਸੁ ਧਯੋ।। ਕਰ ਤੇ ਪਕਰਿ ਸਹਚਰੀ ਲਯੋ।। ੯।।
Jatin bhog jabai jarr aiyo. Aan ramat lakh triyeh risaiyo.
Kadh kirpan maha pasu dheyo. Kar tai pakar sehchari leyo. (9)

ਜਾਰ ਏਕ ਉਠਿ ਲਾਤ ਪ੍ਰਹਾਰੀ।। ਗਿਰਤ ਭਯੋ ਪਸੁ ਪ੍ਰਿਥੀ ਮੰਝਾਰੀ।।
ਦੇਹਿ ਛੀਨਿ ਤੈ ਉਠਿ ਨ ਸਕਤ ਭਯੋ।। ਜਾਰ ਪਤਰਿ ਭਾਜਿ ਜਾਤ ਭਯੋ।। ੧੦।।
Jar ek uth laat parhari. Girat bhiou pasu prithi manjhari.
Deh chhaan tai uth na sakat bhiou. Jar patar bhaj jaat bhiou. (10)

ਉਠਤ ਭਯੋ ਮੂਰਖ ਬਹੁ ਕਾਲਾ।। ਪਾਇਲ ਆਇ ਲਗੀ ਤਬ ਬਾਲਾ।।
ਜੌ ਪ੍ਰਿਯ ਮੁਰ ਅਪਰਾਧ ਬਿਚਾਰੋ।। ਕਾਰਿ ਕ੍ਰਿਪਾਨ ਮਾਰ ਹੀ ਡਾਰੋ।। ੧।।
Uthat bhiou moorakh boh kala. Paien aie lagi tab bala.
Jou pieu mur upradh bicharo. Kadh kirpan maar hi daro. (11)

ਜਿਨ ਨਿਰਭੈ ਤੁਹਿ ਲਾਤ ਪੁਰਾਰੀ।। ਵਹਿ ਆਗੈ ਮੈ ਤਵਨ ਬਿਚਾਰੀ।।
ਤੁਮ ਭੂਅ ਗਿਰੈ ਜਵਨ ਕੈ ਮਾਰੈ।। ਖਾਇ ਲੋਟਨੀ ਕਛੁ ਨ ਸੰਭਾਰੇ।। ੧੨।।
Jin nirbhai tohai laat parhari. Aaveh agai mein kavan bichari.
Tum bhua girai javan kai marai. Khaie lotni kachh na sambharai. (12)

ਦੋਹਰਾ

ਜੌ ਨਰਮ ਤੁਮ ਤੇ ਨ ਡਰਾ ਲਾਤਨ ਕਿਯਾ ਪ੍ਰਹਾਰ।।
ਤਾ ਕੇ ਆਗੇ ਹੇਰੁ ਮੈ ਕਹਾ ਬਿਚਾਰੀ ਨਾਰਿ।। ੧੩।।

Dohra

Jo nar tum tai na dara lotan kiya parhar.
Ta kai agai heir mein kaha bichari naar. (13)

After saying this, she stated further. "When she would see the husband going elsewhere, she would call the carpenter and have cohabitation with him." (8)

After having cohabitation with the Jat woman, when that fool returned home then seeing his wife having sexual relations with someone else, he got enraged and the fool leapt at him with an unsheathed sword, but the woman held him back (with her hand). (9)

In the meantime the paramour got up and hit with his leg, so that fool (donkey) fell down on the ground. He was having a frail body, so he could not get up and the paramour being all, ran away. (10)

That fool got up after a long time and that woman bowed to him (fell at his feet) and said," o dear ! If you find any fault with me, then you may kill me with the sword." (11)

"The person who had hit you with his feet fearlessly, what could I do against him (being helpless). By his hitting you with the leg, you had fallen down reeling on the ground and could not resist him." (12)

Couplet

"What could a helpless woman (like me), do before such a person, who had hit you with his leg, without being frightened by you." (13)

ਚੌਪਈ

ਜਬ ਮੋਰੋ ਤਿਨ ਰੂਪ ਨਿਹਾਰਾ।। ਸਰ ਅਨਿੰਗ ਤਬ ਹੀ ਤਿਹ ਮਾਰਾ।।
ਜੋਰਾਵਰੀ ਮੋਹਿ ਗਹਿ ਲੀਨਾ।। ਬਲ ਸੋ ਦਾਬਿ ਰਾਨ ਤਰ ਦੀਨਾ।। ੧੪।।

Choupaiee

Jab mero tin roop nihara.Sar anang tab hi teh mara.
Joravari mohai gehg leena. Bal sou daar raan tar deena. (14)

ਮੋਰ ਧਰਮ ਪ੍ਰਭੁ ਆਪ ਬਚਾਯੋ।। ਜਾ ਤੇ ਦਰਸੁ ਤਿਹਾਰੋ ਪਯੋ।।
ਜੋ ਅਬ ਇਹ ਠੋਰ ਨ ਆਤੇ।। ਜੋਰਾਵਰੀ ਜਾਤ ਭਜਿ ਜਾਤੇ।। ੧੫।।

Mor dharam prabh aap bachaiyo. Ja tai daras tiharo paieyo.
Jo ab eh thor na atai. Joravari jaatbhaj jaatai. (15)

ਅਬ ਮੁਰਿ ਏਕ ਪਰੀਛਾ ਲੀਜੈ।। ਜਾ ਤੇ ਦੂਰਿ ਚਿਤ ਭ੍ਰਮੁ ਕੀਜੈ।।
ਮੂਤ੍ ਜਰਤ ਜੋ ਦਿਯਾ ਨਿਹਾਰੋ।। ਤਬ ਹਸਿ ਹਸਿ ਮੁਹਿ ਸਾਥ ਬਿਹਾਰੋ।। ੧੬।।

Ab mur ek pareechha leejai. Ja tai dur chit bhram keejai.
Mootar jarat ko diya niharo. Tab hass hass mohai saath biharo. (16)

ਪਾਤ੍ ਏਕ ਤਟ ਮੂਤ੍ਰਿਯੋ ਜਾਈ।। ਜਾ ਮੈ ਰਾਖ ਤੇਲ ਕੋ ਆਈ।।
ਪਿਯ ਮੁਰ ਚਿਤ ਤੋ ਸੋ ਅਤਿ ਡਰਾ।। ਤਾ ਤੇ ਲਘੁ ਅਤਿ ਹੀ ਮੈ ਕਰਾ।। ੧੭।।

Patar ek tat mootriou jaiee. Ja mein rakh tel ko aiee.
Piye mur chit tai sou ati dara. Ta tai lagh ati hi main kara. (17)

ਲਘ ਕੋ ਕਰੈ ਪਾਤ੍ ਸਭ ਭਰਾ।। ਬਾਕੀ ਬਚਤ ਮੂਤ੍ ਭੂਅ ਪਰਾ।।
ਤੁਮਰੋ ਤ੍ਰਾਸ ਅਧਿਕ ਬਲਵਾਲਾ।। ਜਾ ਤੇ ਡਰਮ ਹਮਾਰੋ ਪ੍ਰਾਨਾ।। ੧੮।।

Lag kai patar sabh bhara. Baki bachat mootar bhua para.
Tumro tras adhik balvana. Ja tai darat hamrai prana. (18)

ਵਹੀ ਤੇਲ ਤੇ ਦੀਧ ਜਗਾਯੋ।। ਪਤਿ ਦੇਖਤ ਜਿਹ ਲਘੁ ਠਹਰਾਯੋ।।
ਭੇਦ ਅਭੇਦ ਜੜ ਕਛੁ ਨ ਜਾਨਾ।। ਸੀਲਵਤੀ ਇਸਤ੍ਰੀ ਕਰ ਮਾਨਾ।। ੧੯।।

Vahi tel tai deep jagaiyo. Pati dekhat jeh lagh thehraiyo.
Bheid abheid jarr kachhu na jana. Seelvati istri kar maara. (19)

Choupaiee

"When he saw my beauty, he could not control his sexual urge (being hit by Kamdev`s arrow) and he forcibly held me in his hands and placed me under his legs with force." (14)

My moral chastity was saved, as such I had a glance at you (you had reached in time). If you had not arrived in time, then this paramour would have done cohabitation with force. (15)

Now you may take a (moral) test so as to alleviate your doubts, if any. In case, a lamp is lit with my urine, then you may enjoy sensuous pleasure with me with full satisfaction and joy (with pleasure). (16)

She went to urinate in a vessel, and she put some oil in it, then she told the spouse, "o darling ! I am now frightened of you (at heart) as such I have urinated excessively." (17)

With urination, the whole vessel was filled up and the rest of urine had fallen on the ground. I am so much afraid of you that I feel like losing my life even. (I am scared of you)." (18)

So she lit the lamp with the oil whereas it was shown to the spouse as urine passed in his presence. The fool did not gauge the depth of her secret as urine passed in his presence and accepted the wife as a chaste woman (of pure character). (19)

ਰੀਝਿ ਬਚਨ ਇਹ ਭਾਤਿ ਉਚਾਰੋ।। ਮੈ ਤੇਰੇ ਸਤ ਸਾਚੁ ਨਿਹਾਰੈ।।
ਭੇਦ ਚੋਰਾ ਮੈ ਭਯੋ ਤਿਹਾਰਾ।। ਕਹੋ ਸੁ ਕਰੈ ਕਾਜ ਬਹੁ ਹਾਰਾ।। ੨੦।।

Reejh bachan eh bhant ucharai. Mein tere sat saach niharai.
Bheid chera mein bhiou tihara. Kaho so karou kaaj boh hara. (20)

ਮੂਤ੍ ਭਏ ਤੋ ਦੀਪ ਜਗਾਯੋ।। ਚਮਤਕਾਰ ਇਹ ਹਮੈ ਦਿਖਾਯੋ।।
ਪਟੁਕਾ ਡਾਰਿ ਗ੍ਰੀਵ ਪਗ ਪਰਾ।। ਘਰੀ ਚਾਰਿ ਲਗਿ ਠਾਕ ਰਗਰਾ।। ੨੧।।

Mootar bhaie tai deep jagaiyo. Chamatkar eh hamai dikhaiyo.
Patika daar greev pug para. Ghari chaar lag nak ragra. (21)

ਦੋਹਰਾ

ਏਕ ਰਿਸਾਲੂ ਨਿਰਖਯੋ ਆਖਿਨ ਐਸ ਚਰਿਤ੍।।
ਕੈ ਹਮ ਆਜੁ ਬਿਲੋਕਿਯੋ ਸਾਚ ਕਹਤ ਤ੍ਰਿਯ ਮਿਤ੍।। ੨੨।।

Dohra

Ek risalu nirkhiou ankhan ais charitar.
Kai hum aaj bilkiou sach kehat triya mitar. (22)

ਚੌਪਈ

ਅਬ ਤੂ ਕਹੈ ਜੁ ਮੁਹਿ ਸੋਇ ਕਰੈ।। ਹ੍ਵੈ ਕਰ ਦਾਸ ਨੀਰ ਤਵ ਭਰੋ।।
ਹਸਿ ਹਸਿ ਤ੍ਰਿਯ ਕੋ ਗਰੇ ਲਗਾਵੈ।। ਭੇਦ ਕਛੁ ਮੂਰਖ ਨਹਿ ਪਾਵੈ।। ੨੩।।

Choupaiee

Ab tu kehai jo mohai soiee karai. Havai kar das neer tav bhare.
Hass hass triya kou garai lagavai.
Bhed kaachhu moorakh neh pavai. (23)

ਬਿਹਸਿ ਨਾਰਿ ਇਹ ਭਾਤਿ ਉਚਾਰਾ।। ਬ੍ਰਹਮ ਭੋਜ ਕਰੁ ਨਾਥ ਸਭਾਰਾ।।
ਭਲੀ ਭਾਂਤਿ ਦਿਜ ਪ੍ਰਿਥਮ ਜਿਵਾਵੈ।। ਬਹੁਰੋ ਸੇਜ ਹਮਾਰੀ ਆਵੈ।। ੨੪।।

Bihas naar ek bhant uchara. Braham bhoj kar nath sabhara.
Bhali bhant dij pritham jivavai. Boharo sej hamari avai. (24)

Then the spouse got excited and said, I have seen your chastity as very true and now I accept your servility. (I am your slave). and I will function according to your wishes, whatever you wanted." (20)

"You have lit the lamp with the ui .ne, and have shown me this wonderful play (miracle). By having a cloth around his neck, he fell (down) at her feet and was paying obeisance to her for four hours (begged humbly)." (21)

Couplet

"Such a miracle, only Raja Risalu had seen with his own eyes before and now I have seen myself. O dear (woman) ! I am telling you the truth." (22)

Choupaiee

Now I will do according to your advice (dictates) and will even fetch water for you as your slave. He was embracing the woman with great joy (laughter) and the fool was not realizing the secret behind it. (23)

Then the woman laughed and said, "O Master ! Let us have a grand feast (Braham Bhoj) First feed the Brahmins nicely and then have my company (on the bed). (24)

ਕਛੂ ਨ ਲਖਾ ਦੈਵ ਕੇ ਮਾਰੇ।। ਬ੍ਰਹਮ ਭੋਜ ਕਹਾ ਕਿਯਾ ਸਵਾਰੇ।।
ਭਲੀ ਭਾਂਤਿ ਦਿਜ ਪ੍ਰਿਥਮ ਜਿਵਾਵੈ।। ਬਹੁਰੋ ਨਾਰੀ ਕੀ ਸੇਜ ਸਿਧਾਏ।। ੨੫।।
Kachhu na lakha dev kai marai. Braham bhoj keh kiya savarai.
Bhali bhant dij pritham jivavai. Bohro nari ki sej sidhaie. (25)

ਜੋ ਤ੍ਰਿਯ ਕਹੀ ਵਹੈ ਗਤਿ ਕੀਨੀ।। ਜੀਤਿ ਹੋਡ ਨਨਦੀ ਤੇ ਲੀਨੀ।।
ਤੇਲ ਮੂਤ੍ ਕਹਿ ਦੀਪ ਜਗਾਯੋ।। ਬ੍ਰਹਮ ਦੰਡ ਪਤਿ ਤੇ ਕਰਵਾਯੋ।। ੨੬।।
Jo triya kehi vahai gati keeni. Jeet hod nandi te leeni.
Tel mootar kar deep jagaieyo. Brahm dand pati tai karvayo. (26)

ਅਧਿਕ ਹਰੀਫ ਕਹਾਵਤ ਹੁਤੋ।। ਭੂਲਿ ਨ ਭਾਗਹਿ ਪੀਵਤ ਸੁਤੋ।।
ਇਹ ਚਰਿਤ੍ ਕਰਿ ਦ੍ਰਿਗਨ ਦਿਖਾਯੋ।। ਇਹ ਛਲ ਸੋ ਵਹਿ ਤ੍ਰਿਯ ਡਹਕਾਯੋ।। ੨੭।।
Adhik harif kahavat hutai. Bhool na bhangaih peevat sutai.
Eh charitar kar drigan dikhaiou. Eh chhal sou veh tria dehkaiyo. (27)

ਪ੍ਰਥਮ ਭੋਗ ਪਿਯ ਲਖਤ ਕਮਾਯੋ।। ਜਾਰਿ ਮੂਤ੍ ਭੋ ਦੀਪ ਦਖਾਯੋ।।
ਬ੍ਰਹਮਭੋਜ ਉਲਟੋ ਤਾ ਪਰ ਕਰਿ।। ਪਤਿ ਜਾਨੀ ਪਤਿਬ੍ਰਤ ਤ੍ਰਿਯਾ ਘਰ।। ੨੮।। ੧।।
Pratham bhog peou Iakhat kamaiyo. Jaar mootar bhai deep dakhaiyo.
Bbrahm bhoj ulto ta par kare. Pati jani patibarat triya ghar. (28) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੋ ਤਿਰਪਨ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭ ਸਤੁ।। ੨੫੩।। ੪੭੭੦।।

**iti Sri Charitara pakhyane Tirya Charitarai mantri bhoop sambadai doi so tripan charitar samapatam.
Sat Subham sat. 253 (4770) aphjun. (Contd.)**

ਚੌਪਈ

ਬੇਸ੍ਵਾ ਏਕ ਠੌਰ ਇਕ ਸੁਨੀ।। ਪ੍ਰਾਤ ਕਲਾ ਨਾਮਾ ਬਹੁ ਗੁਨੀ।।
ਅਧਿਕ ਤਰੁਨਿ ਕੀ ਦਿਪਤਿ ਬਿਰਜੈ।। ਰੰਭਾ ਕੋ ਨਿਰਖਤ ਮਨ ਲਾਜੈ।। ੧।।

Choupaiee

Besva ek thour ik sunni. Patar kala nama boh guni.
Adhik tarun ki dipati birajai. Rambha kai nirkhat man lajai. (1)

That ignorant fool could not follow at all and arranged a grand feast and fed the Brahmins first to their satisfaction and then went to join the company of the wife (on the bed). (25)

Whatever the woman had said, he did accordingly. Thus the woman won the bet against her sister-in-low. Terming the urine as oil, she had lit the lamp (with it) and made the spouse to atone for sins in grand style (Brahm-punishment). (26)

The person, who called himself a great villain, never again went to sleep having taken hemp (bhang). Whit this witchcraft the woman had deceived the spouse by showing him everything with (before) his eyes. (27)

First she had cohabitation (with someone) in the presence of her spouse, then showed the lighting of a lamp with her urine, and then arranged for a feast by the husband instead and the spouse accepted the fact that he possessed a Chaste wife (faithful to her husband). (28) (1)

Here the two hundred and fifty third episode of the Kings & Minister`s dialogue regarding the witchcraft of woman from Charitar Pakhyan is completed. All is well. (253-4770) (Contd.)

Choupaiee

There was known to be living a prostitute at a place, who was called Patar Kala, who Possessed many qualities, She was very beautiful, seeing whom even Rambha (fairy) was feeling ashamed of herself (belittled).(1)

ਬਿਸਨੁ ਕੇਤੁ ਇਕ ਰਾਇ ਤਹਾ ਕੋ।। ਪਾਤਿਸਾਹ ਜਾਨਿਯਤ ਜਹਾ ਕੋ।।
ਬਿਸਨ ਮਤੀ ਰਾਨੀ ਤਾ ਕੇ ਘਰ।। ਪ੍ਰਗਟ ਕਲਾ ਜਨੁ ਭਈ ਨਿਸਾ ਕਰ।। ੨।।
Bisan ket ik raie taha ko. Patsah janiyat j aha ko.
Bisan mati rani ta kai ghar. Pragat kalajan bhaiee nisa kar. (2)

ਦੋਹਰਾ

ਬਿਸਨ ਕੇਤੁ ਬੈਸਾ ਭਏ ਨਿਸ ਦਿਨ ਭੰਗ ਕਮਾਇ।।
ਬਿਸਨ ਮਤੀ ਤ੍ਰਿਯ ਕੇ ਸਦਨ ਭੁਲਿ ਨ ਕਬਹੂੰ ਜਾਇ।। ੩।।

Dohra

Bisan ket besia bhaie nis din bhog kamaie.
Bisan mati triya kai sadan bhul na kabhun jaie. (3)

ਚੌਪਈ

ਰਾਨੀ ਸਖੀ ਪਠੀ ਬੇਸ੍ਵਾ ਪਹਿ।। ਦੈ ਧਨੁ ਅਧਿਕ ਭਾਂਤਿ ਐਸੀ ਕਹਿ।।
ਬਿਸਨ ਕੇਤੁ ਕੋ ਜੋ ਤੁ ਮਰੈ।। ਬਿਸਨ ਮਤੀ ਦਾਰਦਿ ਤਵ ਟਾਰੈ।। ੪।।

Choupaiee

Rani sakhi pathi beswa peh. Dai dhan adhik bhant aisi kehi.
Bisan ket ko jo tum marai. Bisan mati dared tav tarai. (4)

ਸਹਚਰਿ ਜਬ ਐਸੀ ਬਿਧਿ ਕਹੀ।। ਬੈਸ੍ਵਾ ਬੈਨ ਸੁਨਤ ਚੁਪ ਰਹੀ।।
ਧਨ ਸਰਾਫ ਕੇ ਘਰ ਮੈ ਰਾਖੋ।। ਕਾਮ ਭਏ ਦੀਜੈ ਮੁਹਿ ਭਾਖੈ।। ੫।।
Sehchar jab aisi bidh kehi. Beswa bain sunat chup rehi.
Dhan saraf kai ghar mein rakhai. Kam bhaie deejai mohai bhakhai. (5)

ਸੂਰਜ ਛਪਾ ਰੈਨਿ ਹ੍ਵੈ ਆਈ।। ਤਬ ਬੇਸ੍ਵਾ ਬੋਲਿ ਪਠਾਈ।।
ਬਸਤ੍ ਅਨੂਪ ਪਹਿਰਿ ਤਹ ਗਈ।। ਬਹੁ ਬਿਧਿ ਤਾਹਿ ਰਿਝਾਵਤ ਭਈ।। ੬।।
Suraj chhapa raen havai aiee. Tab beswa nrip bol pathaiee.
Bastar anup pehar teh gaiee. Boh bidh tabai rijhavat bhaiee. (6)

The Raja of the place was Bishan Ket who was Known to be the king of that place (of the world) He had a queen by the name of Bisha Mati and it seemed as if the beauty and glamour of the moon had appeared. (2)

Couplet

Bishan Ket had come under the spell of the prostitute and was busy in having cohabitation with her (day and night) all the time, but would not go to Bishan Mati`s place even once,(or by mistake).(3)

Choupaiee

The queen then sent her handmaid (lady attendant) to the prostitute with lot of wealth and gave her the message that if she were to kill Raja Bishan Ket then Bishan Mati would help her to alleviate her poverty completely. (4)

When the attendant gave this message (to the pros). then the prostitute kept quiet hearing this message. "She replied that the money be kept with a jeweler and handed over to her when the job would be completed and inform me accordingly." (5)

When the sun had set and the night had fallen, then the Raja sent for the prostitute. She went there dressed up with glamour and tried to please him in many ways. (6)

ਅੜਿਲ

ਭਾਂਤਿ ਅਨਿਕ ਨ੍ਰਿਪ ਸੰਗ ਸੁ ਕੇਲ ਕਮਾਇ ਕੈ।।
ਸੋਇ ਰਹੀ ਤਿਹ ਸਾਥ ਤਰੁਨਿ ਲਪਟਾਇ ਕੈ।।
ਅਰਧ ਰਾਤ੍ਰਿ ਜਬ ਗਈ ਉਠੀ ਤਬ ਜਾਗਿ ਕਰਿ।।
ਹੋ ਪ੍ਰੀਤਿ ਰੀਤਿ ਰਾਜਾ ਕੀ ਚਿਤ ਤੇ ਤਯਾਗਿ ਕਰਿ।। ੭।।

Aril

Bhant anik nrip sung so kel kamaie kai.
Soiai rehi teh sath tarun laptaie kai.
Ardh raatri jab gaiee utho tab jagg kar.
Ho preet reet raja ki chit te tyag kar. (7)

ਲੈ ਜਮਧਰ ਤਾਹੀ ਕੋ ਤਾਹਿ ਪ੍ਰਹਾਰ ਕੈ।।
ਉਠਿ ਰੁਦਿਨ ਕਿਯ ਆਪਿ ਕਿਲਕਟੀ ਮਾਰਿ ਕੈ।।
ਨਿਰਖਹੁ ਸਭ ਜਨ ਆਇ ਕਹਾ ਕਾਰਨ ਭਯੋ।।
ਹੋ ਤਸਕਰ ਕੋਊ ਸੰਘਾਰਿ ਅਬੈ ਨ੍ਰਿਪ ਗਯੋ।। ੮।।

Lai jamdhar tahi kai tahai parhar kai.
Uth rudar kiou aap kilkati maar kai.
Nirkhoh sabh jan aie kaha karan bhiou.
Ho taskar kouoo sanghar abai nrip ko geyo. (8)

ਧੂਮ ਨਗਰ ਮੈ ਪਰੀ ਸਕਲ ਉਠਿ ਜਨ ਧਏ।।
ਮ੍ਰਿਤਕ ਨ੍ਰਿਪਤ ਕਹ ਆਨਿ ਸਕਲ ਨਿਰਖਤ ਭਏ।।
ਹਾਇ ਹਾਇ ਕਰ ਗ੍ਰਿਹ ਧਰਨਿ ਮੁਰਛਾਇ ਕਰਿ।।
ਹੋ ਧੂਰਿ ਡਾਰਿ ਸਿਰ ਗਿਰਹਿ ਧਰਨਿ ਸੁਖ ਪਾਇ ਕਰਿ।। ੯।।

Dhum nagar mein pari sakal uth jan dhaie.
Mirtak nirpat koh aan sakal nirkhat bhaie.
Haie haie kar greh dharin murchhaie kar.
Ho dhoor dar sir gireh dharam dukh paie kar. (9)

After having sexual relations with the Raja in many styles, the prostitute went to sleep, embracing the Raja closely. At midnight, she got up, being completely forgetful of the Raja`s love for her. (7)

Taking out his dagger, she killed the Raja and started wailing and crying loudly (with arms raised up). All the people gathered there and asked her what had happened. The prostitute replied that some thief had killed the Raja just now. (8)

The whole town was agog with the news and all the people rushed to that place and all were looking at the corpse of the Raja and were falling down unconscious on the ground. Having thrown dust in their head, they were very morose and fell down (unconscious) on the ground. (9)

ਬਿਸਨ ਮਤੀ ਹੂੰ ਤਹਾ ਤਬੈ ਆਵਤ ਭਈ।।
ਨਿਰਖਿ ਰਾਇ ਕਹ ਮ੍ਰਿਤਕ ਦੁਖਾਕੁਨਿ ਅਧਿਕ ਭੀ।।
ਲੂਟਿ ਧਾਮ ਬੇਸ੍ਵਾ ਕੋ ਲਿਯਾ ਸੁਧਾਰਿ ਕੈ।।
ਹੋ ਤਿਸੀ ਕਟਾਰੀ ਸਾਥ ਉਦਰ ਤਿਹ ਫਾਰਿ ਕੈ।। ੧੦।।

Bisan mati hun taha tabai avat bhaiee.
Nirakh raie keh mirtak dukhkul adhik bhi.
Loot dham beswa ko liya sudhar kai.
Ho tisi katari sath udar teh phar kai. (10)

ਦੋਹਰਾ

ਬਹੁਰਿ ਕਟਾਰੀ ਕਾਢਿ ਸੋ ਹਨਨ ਲਗੀ ਉਰ ਮਾਹਿ।।
ਸਹਚਰੀ ਗਾਹਿ ਲਈ ਲਗਨ ਦਈ ਤਿਹ ਨਾਹਿ।। ੧੧।।

Dohra

Bohar katari kadh se hanan lagi ur mahai.
Sehchari geh laiee lagan daiee teh nahai. (11)

ਚੌਪਈ

ਪ੍ਰਥਮ ਮਾਰਿ ਪਤਿ ਪੁਨਿ ਤਿਹ ਮਾਰਾ।। ਭੇਦ ਅਭੇਦ ਕਿਨੂੰ ਨ ਬਿਚਾਰਾ।।
ਰਾਜ ਪੁਤ੍ ਅਪਨੇ ਕੋ ਦੀਨਾ।। ਐਸੋ ਚਰਿਤ ਚੰਚਲਾ ਕੀਨਾ।। ੧੨।। ੧।।

Choupaiee

Pratham maar pati pun teh mara. Bheid abheid kinu na bichara.
Raj putar apnai kou deena. Aisai charitarr chanchala keena. (12) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੋ ਚੌਅਨ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ।। ੨੫੪।। ੪੭੮੨।। ਅਫਜੂੰ।।

**Iti Sri Charitara pakhyane Tirya Charitarai mantri bhoop sambadai doi so chouvan charitar samapatam.
Sat Subham sat. 254 (4782) aphjun. (Contd.)**

Bishan Mati also reached there by that time. On seeing the corpse of the Raja, she felt very gloomy (became mad). She killed the prostitute with the same dagger by piercing it in her stomach and looted her place fully. (10)

Couplet

Then she pulled up the dagger from her body and wanted to kill herself, but the handmaid held her back and did not allow her to stab herself. (11)

Choupaiee

First (the queen) she got the husband (Raja) killed and then killed the prostitute also. But no one could gauge the depth of this secret. Then the kingdom was handed over to her son (then the son was made the Raja). Such a witchcraft was played by the woman. (12) (1)

Here the two-hundred and fifty-fourth episode of the King`s & Minister`s dialogue regarding woman`s witchcraft from Charitar Pakhyan is completed. All is well. (254-4782) (Contd.)

ਦੋਹਰਾ

ਦੌਲਾ ਕੀ ਗੁਜਰਾਤ ਮੈ ਬਸਤ ਸੁ ਲੋਕ ਅਪਾਰ।।
ਚਾਰਿ ਬਰਨ ਤਿਹ ਠਾ ਰਹੈ ਊਚ ਨੀਚ ਸਰਦਾਰ।। ੧।।

Dohra

Doula ki gujrat mein basat so lok apar.
Chaar baran teh tha rehai uchneech Sardar. (1)

ਚੌਪਈ

ਮਤੀ ਲਹਿਰ ਤਹਾ ਤ੍ਰਿਯ ਸੁਨੀ।। ਛਤ੍ਰਾਨੀ ਬੁਧਿ ਬਹੁ ਬਿਧਿ ਗੁਨੀ।।
ਏਕ ਪੁਰਖ ਤਬ ਤਾਹਿ ਬਰਤ ਭਯੋ।। ਅਨਿਕ ਭਾਤ ਕੈ ਭੋਗ ਕਰਤ ਭਯੋ।। ੨।।

Choupaiee

Mati lahore taha triya sunni. Chhatrani budh boh bidh gunni.
Ek purkh tab tahai barat bhiou. Anik bhaant kai bhog karat bhiou. (2)

ਤਿਹੁ ਵਹੁ ਛਾਡਿ ਪਿਤਾ ਗ੍ਰਿਹ ਆਯੋ।। ਔਰ ਠੌਰ ਕਹ ਆਪ ਸਿਧਾਯੋ।।
ਮਲਕ ਨਾਮ ਤਿਹ ਕੈ ਘਰ ਰਹਾ।। ਕੇਲ ਕਰਨ ਤਾ ਸੋ ਤ੍ਰਿਯ ਚਹਾ।। ੩।।
Teh voh chhad pita greh aieyo. Aur thor keh aap sidhaiyo.
Malak nam teh kai ghar raha. Kel karan ta sou triya chaha. (3)

ਅੜਿਲ

ਭਾਤਿ ਭਾਤਿ ਤਾ ਸੋ ਤ੍ਰਿਯ ਭੋਗ ਕਮਾਇਯੈ।।
ਲਪਟਿ ਲਪਟਿ ਤਿਹ ਸਾਥ ਅਧਿਕ ਸੁਖ ਪਾਇਯੈ।।
ਜਬ ਤਿਹ ਰਹਾ ਅਧਾਨ ਤਰੈ ਤ੍ਰਿਯ ਯੋ ਕਿਯੋ।।
ਹੌ ਜਹਾ ਹੁਤੋ ਤਿਹ ਨਾਥ ਤਹੀ ਕੌ ਮਗੁ ਲਿਯੋ।। ੪।।

Aril

Bhant bhant ta sou triya bhog kamaiyo.
Lapat lapat teh sath adhik sukh paieyo.
Jab teh raha adhan tabaai triya yo kiou.
Ho jaha huto teh nath tehi ko mug liou. (4)

Couplet

There were many people living in the town of Daula di Gujrat. They comprised four castes of high and low (rich and poor) people along with landlords as well. (1)

Choupaiee

There was a Kashatriya woman by the name of Lahore Mati living there, who was very knowledgeable and possessed many qualities. One person got married to her and had cohabitation with here in many ways. (2)

He sent his wife to his father`s place and he himself went to another place. There used to live a person called Mulak in that house and the woman wanted to enjoy sensuous pleasure with him. (3)

Aril

The woman then managed to have cohabitation with that person in many ways and enjoyed herself by embracing him closely . When the woman became pregnant then she did like this. She started for the place, where her husband was staying. (4)

ਚੌਪਈ

ਬਿਨੁ ਪਿਯ ਮੈ ਅਤਿ ਹੀ ਦੁਖ ਪਾਯੋ।। ਤਾ ਤੇ ਮੁਰ ਤਨ ਅਧਿਕ ਅਕੁਲਾਯੋ।।
ਬਿਨ ਪਬਛੇ ਤਾ ਤੇ ਮੈ ਆਈ।। ਤੁਮ ਬਿਨੁ ਮੈ ਤੇ ਰਹਿਯੋ ਨ ਜਾਈ।। ੫।।

Choupaiee

Bin pieu mein ati hi dukh paiyo. Ta tai mur tan adhik aklaiyo.
Bin puchhai ta tai mein aiee. Tum bin mein te rehiou najaiee. (5)

ਤ੍ਰਿਯ ਆਏ ਪਤਿ ਅਧਿਕ ਸੁਖ ਪਾਯੋ।। ਭਾਂਤਿ ਭਾਂਤਿ ਤਾ ਸੋ ਲਪਟਾਯੋ।।
ਤਬ ਤਾ ਸੋ ਐਸੇ ਤਿਨ ਕਹਾ। ਤੁਮ ਬਿਨੁ ਮੈ ਤੇ ਰਹਿਯੋ ਨ ਜਾਈ।। ੬।।

Triya aie pati adhik sukh paieyo. Bbhant bhant ta so laptaieyo.
Tab ta sou aisai tin kaha. Tuhai tai garbh nath mohai raha. (6)

ਤੁਮਰੇ ਪੀਯ ਪ੍ਰੇਮ ਪੈ ਪਾਗੀ।। ਇਸਕ ਤਿਹਾਰੇ ਸੋ ਅਨੁਰਾਗੀ।।
ਤਿਹ ਨਾ ਸੋ ਤੇ ਰਹਾ ਨ ਗਯੋ।। ਤਾ ਤੇ ਤੋਰ ਮਿਲਨ ਪਥ ਲਯੋ।। ੭।।

Tumrai peou prem pai pagi. Isak tiharai sou anuragi.
The tha mo tai raha na geyo. Ta tai tor milan path leyo. (7)

ਅਬ ਜੋ ਕਹੋ ਕਰੈ ਮੋ ਸੋਈ।। ਮਹਾਰਾਜ ਤਹ ਜਿਯ ਸੁਖ ਹੋਈ।।
ਕਾਢਿ ਕ੍ਰਿਪਾਨ ਚਹੋ ਤੋ ਮਾਰੋ।। ਆਪਨ ਤੇ ਮੁਹਿ ਜੁਦਾ ਨ ਡਾਰੇ।। ੮।।

Ab jo kaho karou mein soiee. Maharaj keh jeu sukh hoiee.
Kadh kirpan chaho tou maro. Apan tai mohai juda na daro. (8)

ਯਹ ਜੜ ਬਚਨ ਸੁਨਤ ਰਖਸੋ।। ਭੇਦ ਅਭੇਦ ਨ ਪਾਵਤ ਭਯੋ।।
ਯਾ ਕਹ ਹਮ ਤੇ ਰਹਾ ਅਧਾਨਾ।। ਮਨ ਮਰਿ ਐਸੇ ਕਿਯਾ ਪ੍ਰਮਾਨਾ।। ੯।।

Yeh jarr bachan sunat harklaiou. Bheid abheid na pavat bhiou.
Ya keh hum te raha adhana. Man mari aisai kiya parmana. (9)

Choupaiee

On meeting the spouse, she said, "O dear beloved ! I have been feeling miserable in your separation and my body was feeling impatient (I was mad) without you, so I have come here without your permission. I could not have peace of mind without your permission. I could not have peace of mind without your presence. (5)

With the presence of the wife, the spouse felt greatly relieved and clasped her closely with embraces. Then the woman told the husband "That she had become pregnant (from his company)." (6)

"O dear beloved ! I am completely engrossed in your love and am wholly involved in your affection, as such I could not stay alone any longer. So I decided to come here to meet you." (7)

"Now I shall do whatever you would say, so that you may feel peace and comfort at heart. If you like you may kill me with your sword, but do not keep me separated from yourself." (8)

This foolish person got pleased to hear all these words (all this talk) and could not see through the secret. He said "That she had become pregnant from my companionship and he accepted this fact." (9)

ਦੋਹਰਾ

ਨਵ ਮਾਸਨ ਬੀਤੇ ਸੁਤਾ ਜਨਤ ਭਈ ਤ੍ਰਿਯ ਸੋਇ।।
ਜਬ ਅਪਨੀ ਦੁਹਿਤਾ ਲਖੀ ਭੇਦੁ ਨ ਪਾਯੋ ਕੋਇ।। ੧੦।। ੧।।

Dohra

Nav masan beetai suta janat bhaiee triya soiai.
Jar apni duhita lakhi bhed na paieyo koiai. (10) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੋ ਪਚਪਨ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ।। ੨੫੫।। ੪੭੯੨।। ਅਫਜੂੰ।।

iti Sri Charitara pakhyane Tirya Charitarai mantri bhoop sambadai doi so pachpan charitar samapatam. Sat Subham sat. 255 (4792) aphjun. (Contd.)

ਚੌਪਈ

ਭਨਿਯਤ ਏਕ ਨ੍ਰਿਪਿਤ ਕੀ ਦਾਰਾ।। ਚਿਤ੍ ਮੰਜਰੀ ਰੂਪ ਅਪਾਰਾ।।
ਕਾਨ ਨ ਸੁਨੀ ਨ ਆਖਿਲ ਹੋਈ।। ਜੈਸੀ ਪ੍ਰਭਾ ਕੁਅਰਿ ਤਿਹ ਕੇਰੀ।। ੧।।

Choupaiee

Bhaniyat ek nirpati ki dara. Chitar manjri roop apara.
Kaan na sunni na akhin heri. Jaisi prabha koer teh keri. (1)

ਅਘਟ ਸਿੰਘ ਤਿਹ ਠਾ ਕੇ ਰਾਜਾ।। ਜਾ ਸਮ ਔਰ ਨ ਬਿਧਨ ਸਾਜਾ।।
ਵਾ ਕੀ ਪ੍ਰਭਾ ਵਹੀ ਕਹ ਸੋਹੀ।। ਲਖਿ ਦੁਤਿ ਸੁਰੀ ਆਸੁਰੀ ਮੋਹੀ।। ੨।।
Aghat singh teh tha kai raja. Jasum aur na bidhna saja.
Va ki prabha vehi keh sohi. Lakh dut suri asuri mohi. (2)

ਦੋਹਰਾ

ਨਰੀ ਨਾਗਲੀ ਕਿੰਨ੍ਨੀ ਸੁਰੀ ਅਸੁਰੀ ਬਾਰਿ।।
ਅਧਿਕ ਰੂਪ ਤਿਹ ਰਾਇ ਕੋ ਅਟਕਤ ਭਈ ਨਿਹਾਰ।। ੩।।

Dohra

Nari naganani kinarni suri asuri bar.
Adhik roop teh raie ko atkat bhaiee nihar. (3)

Couplet

After nine months the woman gave birth to a daughter and he felt her to be his own daughter, without realizing the secret of her move. (10)

Here the tow hundred and fifty-fifth episode of the King`s & the Minister's dialogue regarding woman`s characterization from Charitar Pakhyan is completed. All is well. (255-4792)

Choupaiee

There was a beautiful and charming queen of a Raja, called Chittar Manjri. Her beauty was so well known, that nobody had heard about such a beauty with ears earlier nor seen with the eyes such a charming woman. (1)

The Raja there was Aghat Singh and no other parallel to him (like him) had been created by the Lord and he was looking gorgeous in his glory. All the women of the gods and the demons were enamored by her beauty. (2)

Couplet

The females of human beings, snakes, kinars, gods and demons, on seeing the beauty of the Raja, were getting entangled in his love. (3)

ਚੌਪਈ

ਆਖੋਟਕ ਸੋ ਤਾ ਕੇ ਅਤਿ ਹਿਤ।। ਰਾਜ ਸਾਜ ਮਹਿ ਰਾਖਤ ਨਹਿ ਚਿਤ।।
ਜਾਤ ਹੁਤੋ ਬਲ ਮ੍ਰਿਗ ਧਾਵਾ।। ਤਾ ਪਾਛੇ ਤਿਨ ਤੁਰੈ ਧਵਾਵਾ।। ੪।।

Choupaiee

Akhetak sou ta kai ati hit. Raj saj meh rakhat neh chit.
Jaat hutai ban mirag uth dhava. Ta pachhai tin turai dhavava. (4)

ਜਾਤ ਜਾਤ ਜੋਜਨ ਬਹੁ ਗਯੋ।। ਪਾਛਾ ਤਜਤ ਨ ਮ੍ਰਿਗ ਨ੍ਰਿਪ ਭਯੋ।।
ਮਹਾ ਗਹਿਰ ਬਨ ਤਹ ਇਕ ਲਹਾ।। ਘੋਰ ਭਯਾਨਕ ਜਾਤ ਨ ਕਹਾ।। ੫।।

Jaat jaat bhojan boh geyo. Pachha taj at na mrig nrip bhiou.
Maha gehar ban teh ik laha. Ghor bhiyanak jaat na kaha. (5)

ਸਾਲ ਤਮਾਲ ਜਹਾ ਦੁਮ ਭਾਰੇ।। ਨਿੰਬੂ ਕਦਮ ਸੁ ਬਟ ਜਟਿਯਾਰੇ।।
ਨਾਰੰਜੀ ਮੀਠਾ ਬਹ ਲਗੇ। ਬਿਬਿਧ ਪ੍ਰਕਾਰ ਰਸਨ ਸੋ ਪਗੀ।। ੬।।

Sal tamal jaha dram bharai. Nimbu kadam so bat jatyarai.
Naranji meetha boh lago. Bibidh parkar rasan sou pago. (6)

ਪੀਪਰ ਤਾਰ ਖਜੂਰੈ ਜਹਾ।। ਸ੍ਰੀਫਲ ਸਲ ਸਿਰਾਰੀ ਤਹਾ।।
ਜੁਗਲ ਜਾਮਨੂੰ ਜਹਾ ਬਿਰਾਜੈ।। ਨਰਿਯਰ ਨਾਰ ਨਾਰਗੀ ਰਾਜੈ।। ੭।।

Peepar tar khajurai jaha. Sriphal sal sirari taha.
Jugal jamun jaha birajai. Naryar nar narangi rajai. (7)

ਦੋਹਰਾ

ਨਰਗਿਸ ਔਰ ਗੁਲਾਬ ਕੋ ਫੂਲ ਫੂਲੇ ਜਿਹ ਠੋਰ।।
ਨੰਦਨ ਬਨ ਸੋ ਨਿਰਖਿਯੈ ਜਾ ਸਮ ਕਹੂੰ ਨ ਔਰ।। ੮।।

Dohra

Nargis aur gulab kai phool phulai jah thor.
Nandan ban sou nirkhiyai ja sum kahun na aur. (8)

Choupaiee

The Raja was very fond of hunting and was not taking much interest in his royal functions (of the kingdom), While he was going in the jungle, a deer passed him suddenly. He raced his horse after that deer. (4)

The deer while running (like this) went always very far and the Raja followed him and there was a thick jungle, whose dreadful appearance cannot be described. (5)

There were many huge trees comprising saal Jamal, lemons, Kadums, the banyan tree with roots, and were full of juicy fruits. (6)

There were papal trees, along with date trees and there were fields of tow types or Jaman (black plum) trees apart from cocoanuts, pomegranate and Narangi. (7)

Couplet

There were narcissus (Nargis) and rose flowers blooming, there, it was looking like the Nandan jungle, which had no other comparison (parallel). (8)

ਚੌਪਈ

ਸਰਿਤਾ ਬਹੁਤ ਬਹੁਤ ਜਿਹ ਬਨ ਮੈ।। ਝਰਨਾ ਚਲਤ ਲਗਤ ਸੁਖ ਮਨ ਮੈ।।
ਸੋਭਾ ਅਧਿਕ ਨ ਬਰਨੀ ਜਾਵੈ।। ਨਿਰਖੇ ਹੀ ਆਭਾ ਬਨਿ ਆਵੈ।। ੯।।

Choupaiee

Sarita bohat bohat jeh ban mein. Jharna chalat lagat sukh man mein.
Sadha adhik na barni javai. Nirkhai hi abha ban avai. (9)

ਤਹ ਹੀ ਜਾਤ ਭਯਾ ਸੋ ਰਾਈ।। ਜਾ ਕੀ ਪ੍ਰਭਾ ਨ ਬਰਨੀ ਜਾਈ।।
ਮਰਤ ਭਯੋ ਮ੍ਰਿਗਹਿ ਲੈ ਤਹਾ।। ਦੇਵ ਦੈਤ ਨ ਨਿਰਖਤ ਜਹਾ।। ੧੦।।

Teh hi jaat bhiyo so raiee. Ja ki prabha na barni jaiee.
Marat bhiou mirgeh lai taha. Dev daint ja nirkhat jaha. (10)

ਦੋਹਰਾ

ਦੇਵ ਦਾਨਵਨ ਕੀ ਸੁਤਾ ਜਿਹ ਬਨ ਸੇਵਤ ਨਿਤਯ।।
ਸਦਾ ਬਸਾਯੋ ਰਾਖ ਹੀ ਤਾਹਿ ਚਿਤ ਜਯੋ ਮਿਤ੍ਰਯ।। ੧੧।।

Dohra

Dev davan ki suta jeh ban sevat niyru.
Sada basaiyo rakh hi tahai chit jeyo mitreu. (11)

ਚੌਪਈ

ਜਛ ਗੰਧਬੀ ਅਤਿ ਉਨਮਦਾ।। ਸੋਵਤ ਹੋ ਤਿਹ ਬਨ ਕੌ ਸਦਾ।।
ਨਰੀ ਨਾਗਨੀ ਕੋ ਚਿਤ ਲਗਾਯੋ।। ਨਟੀ ਨ੍ਰਿਤਕਾ ਕੌਨ ਗਨਾਵੈ।। ੧੨।।

Choupaiee

Jachh gandharbhi ati unmada. Sovat hai teh ban kou sada.
Nari nagani kou chot layaivai. Nati nirtaka kaun ganavai. (12)

Choupaiee

There were many rivulets flowing in that forest: There were many fountains there, which were giving joy and pleasure to the mind. It is rather impossible to describe the glamour of all these, as it is worth perceiving and enjoying all this grandeur. (9)

The Raja also happened to come there and its grandeur was beyond description. By taking the deer, there he killed it which was being watched by the gods and demons. (10)

Couplet

The daughters of the gods and demons were going to that forest always and were always considering him in their hearts as their friend. (11)

Choupaiee

The woman of demi-gods and celestial singers (mythological), being greatly intoxicated (excited) were always visiting this forest, and were keeping an eye on him. He would always allure the hearts of the women and snake girls, whereas the dancing girls were beyond count (who were interested). (12)

ਦੋਹਰਾ

ਤਿਨ ਕੀ ਦੁਤਿ ਤਿਨਹੀ ਬਨੀ ਕੋ ਕਬਿ ਸਕਤ ਬਤਾਇ।।
ਲਖੇ ਲਗਨ ਲਾਗੀ ਰਹੈ ਪਲਕ ਨ ਜੋਰੀ ਜਾਈ।। ੧੩।।

Dohra

Tin ki duti tinhi bani ko kab sakat bataiye.
Lakhai lagan lagi rahai palak na jori jaie. (13)

ਚੌਪਈ

ਰਾਜ ਕੁਅਰ ਤਿਨ ਕੋ ਜਬ ਲਹਾ।। ਮਨ ਮਹਿ ਅਤਿਹਿ ਬਿਸਮ ਹੈ ਰਹਾ।।
ਚਿਤ ਭਰਿ ਲੋਪ ਡੀਠ ਜੋਰੀ।। ਜਨੁਕ ਚੰਦ੍ ਕੇ ਸਾਥ ਚਕੋਰੀ।। ੧੪।।

Choupaiee

Raj koer tin kou jab laha. Man meh ateh bisan havai raha.
Chit bhar choup deeth imi jori. Januk chander kai sath chakori. (14)

ਦੋਹਰਾ

ਯਾ ਰਾਜਾ ਕੋ ਰੂਪ ਅਟਿਕ ਰਹੀ ਵੈ ਬਾਲ।।
ਲਲਨਾ ਕੇ ਲੋਇਨ ਨਿਰਖਿ ਸਭ ਹੀ ਭਈ ਗੁਲਾਲ।। ੧੫।।

Dohra

Yaa raja kai roop atik rehi vai bal.
Lalna ko loein nirikh sabh hi bhaiee gulal. (15)

ਚੌਪਈ

ਅਟਕਤ ਭਈ ਲਾਲ ਬਖਿ ਬਾਲਾ।। ਜੈਸੇ ਮਨਿ ਲਾਲਨ ਕੀ ਮਾਲਾ।।
ਕਹਿਯੋ ਚਹਤ ਕਛੁ ਤਉ ਲਜਾਵੈ।। ਚਲਿ ਚਲਿ ਤੀਰ ਕੁਅਰ ਕੇ ਆਵੈ।। ੧੬।।

Choupaiee

Atkat bhaiee lal lakh bala. Jaisai man lalan ki mala.
Kahiou chahat kachh touoo lajavai. Chal teer koer kai avai. (16)

Their beauty was indescribable, as their beauty was to their own liking and no poet could describe it. On seeing them, their attraction was contiguously involved with their eyes wide open due to their charm. (13)

Choupaiee

When the prince saw them, he got surprised and then, being involved in his mind towards them his glance met their eyes as if the Chakori (Partridge) gets attracted towards the moon. (14)

Couplet

On perceiving the charm of the Raja, the women were greatly allured by him and on watching the eyes of the beloved, all the faces became red-coloured (cheerful). (15)

Choupaiee

On seeing the beloved all were so much enamored by him, as if they were the necklaces of diamonds and pearls. They wanted to say something, but out of modesty they were hesitant, even then they walked towards the prince to be close to him. (16)

ਕੈ ਕੁਰਬਾਨ ਲਲਾ ਮਨ ਡਾਰੈ।। ਭੁਖਨ ਚੀਰ ਪਟੰਬਰ ਵਾਰੈ।।
ਫੁਲ ਪਾਨ ਕੋਊ ਲੈ ਆਵੈ।। ਭਾਤਿ ਭਾਤਿ ਸੋ ਬੀਤਨ ਗਾਵੈ।। ੧੭।।

Kai kurban lala man darai. Bhookhan Cheer patumber varai.
Phul paan kouoo lai avai. Bhant bhant so geetan gavai. (17)

ਦੋਹਰਾ

ਨਿਰਖਿ ਨ੍ਰਿਪਤ ਕੀ ਅਤਿ ਪ੍ਰਭਾ ਰੀਝ ਰਹੀ ਸਭ ਨਾਰਿ।।
ਭੁਖਨ ਚੀਰ ਪਟੰਬ੍ ਸਭ ਦੇਇ ਛਿਨਿਕ ਮਹਿ ਵਾਰ।। ੧੮।।

Dohra

Nirakh niroat ki ati prabha reejh rehi sabh nari.
Bhookhan cheer patambar sabh daie chhinik meh vaar. (18)

ਜਨੁ ਕੁਰੰਗਨ ਨਾਦ ਧੁਨਿ ਰੀਝਿ ਰਹੀ ਸੁਨਿ ਕਾਨ।।
ਤ੍ਰੀਯੋ ਅਬਲਾ ਬੋਧੀ ਸਕਲ ਬਧੀ ਬਿਰਹ ਕੇ ਬਾਨ।। ੧੯।।

Jan karangan nad dhun reejh rehi sunn kaan.
Triyo abla bedhi sakal bireh kai baan. (19)

ਸਭ ਰੀਝੀ ਲਖਿ ਰਾਇ ਛਾਬਿ ਦਿਤਯਾਦਿਤਿ ਕੁਮਾਰਿ।।
ਕਿੰਨ੍ਰਨਿ ਜਛ ਭੁਜੰਗਜਾ ਮੋਹਿ ਰਹੀ ਸਭ ਨਾਰਿ।। ੨੦।।

Sabh rejhi lakh chhabi ditiyadit kumari.
Kinarni jachh bhujangja mohai rehi sabh naar. (20)

ਚੌਪਈ

ਸਭ ਅਬਲਾ ਇਹ ਭਾਂਤਿ ਬਿਚਾਰੋ।। ਜੋਰ ਡੀਠ ਨ੍ਰਿਪ ਓਰ ਨਿਹਾਰੈ।।
ਕੋਹਮ ਆਜੁ ਇਹੀ ਕਰ ਬਰਿਹੈ।। ਨਾਤਰ ਇਹੀ ਛੇਤ੍ ਪਰ ਮਰਿਹੋ।। ੨੧।।

Choupaiee

Sab abla ek bhant bicharai. Jor deeth nrip aur niharai.
Kai hum aaj ehi kar barihai. Natar ehi chhatar par marihai. (21)

They were all offering their hearts as a sacrifice to him, but then offered their ornaments, robes and silken head covers as a sacrifice. Someone was offering flowers or betel nuts and were singing songs in various tunes. (17)

Couplet

All the women were getting enamored on seeing the grandeur of the prince and had offered their ornaments, dresses and silken head covers as a sacrifice. (18)

It appeared as if the female deer, on hearing the music with the ears, was getting enchanted. In the same manner all the women were completely spell bound in the love and separation of the dear beloved (being wounded by the arrows of separation). (19)

On seeing the glory and charm of the Raja all the women of gods, demons were spell bound. The daughters of Kinars (mythological horse with human head), demi-gods and snakes were all allured by him. (20)

Choupaiee

All the women were thinking like this and were perceiving the Raja with fixed glances, "either we will wed him to-day or give away our lives even here itself." (21)

ਕਹਤ ਦੈਤਜਾ ਹਮ ਹੀ ਬਰਿ ਹੈ।। ਦੇਵ ਸੁਤਾ ਭਾਖੈ ਹਮ ਕਰਿ ਹੈ।।
ਜਛ ਕਿੰਨ੍ਜਾ ਕਹਿ ਹਮ ਲੈਹੇ।। ਨਾਤਰ ਪਿਯ ਕਾਰਨ ਜਿਯ ਦੈਹੈ।। ੨੨।।

Kehat baitja hum hi bar hai. Dev suta bhakhai hurn kar hai.
Jachh kinarja kehe hum laihai. Natar pieu karan jeu daihai. (22)

ਦੋਹਰਾ

ਜਛ ਗੰਧ੍ਬੀ ਕਿੰਨ੍ਨੀ ਲਖਿ ਛਬਿ ਗਈ ਬਿਕਾਇ।।
ਸੁਰੀ ਅਸੁਰੀ ਨਾਗਨੀ ਨੈਨਨ ਰਹੀ ਲਗਾਇ।। ੨੩।।

Dohra

Jachh gandhari kinarni lakh chhab gaiee bikaie.
Suri asuri nagani rehi lagaiee. (23)

ਚੌਪਈ

ਇਕ ਤ੍ਰਿਯ ਰੂਪ ਬਿਸਨ ਕੋ ਧਰਾ।। ਏਕਨ ਰੂਪ ਬ੍ਰਹਮਾ ਕੋ ਕਰਾ।।
ਇਕ ਤ੍ਰਿਯ ਭੇਸ ਰੁਦ੍ ਕੋ ਧਾਰਿਯੋ।। ਇਕਨ ਧਰਮ ਕੋ ਰੂਪ ਸੁਧਾਰਿਯੋ।। ੨੪।।

Choupaiee

Ik triya roop bisan ko dhara. Ekan roop brahma ko kara.
Ik triya bhes rudar ko dhariou. Ikan dharam ko roop sudhariou. (24)

ਚੌਪਈ

ਏਕੇ ਭੇਸ ਇੰਦ੍ ਕੋ ਕਿਯਾ।। ਏਕਨ ਰੂਪ ਸੂਰਜ ਕੋ ਲਿਯਾ।।
ਏਕਨ ਭੇਸ ਚੰਦ੍ ਕੋ ਧਾਰਿਯੋ।। ਮਨਹੁ ਮਦਨ ਕੋ ਮਾਨ ਉਤਾਰਿਯੋ।। ੨੫।।

Choupaiee

Ekai bhes Inder ko kiya. Ekan roop Suraj ko liya.
Akam bhes Cander ko dhariou. Manoh madan ko man dhariou. (25)

"The daughters of demons were saying that we will get married to him, while the daughters of the gods were saying that they will get wedded to him, while the daughters born of kinars and demi-gods felt that they will get wedded to him in marriage or else we will give our lives for the sake of the beloved." (22)

Couplet

The women of demi-gods, musicians and Kinars were all sold out to him on seeing him (they were all allured). The women of the gods, demons and snakes were glancing him with fixed eyes, being fully enamored. (23)

Choupaiee

One woman transformed herself in the form of Vishnu and another took the form of Brahma. Another woman took the form of Rudra (shiva) while another woman took the form of Dharam Raj (god of justice). (24)

Choupaiee

One woman took the form of Indra while another disguised as the sun, another as moon, as if the egoism of Kamdev (god of love) was shattered. (25)

ਅੜਿਲ

ਸਾਤ ਕੁਮਾਰੀ ਚਲੀ ਭੇਸ ਇਹ ਧਾਰਿ ਕੈ।। ਵਾ ਰਾਜਾ ਕਹ ਦਰਸਨ ਦੀਯਾ ਸੁਧਾਰਿ ਕੈ।।
ਸਾਤ ਸੁਤਾ ਰਾਜਾ ਹਮਰੀ ਏ ਬਰੁ ਅਬੈ।। ਹੋ ਰਾਜ ਪਾਟ ਪੁਨਿ ਕਰਹੁ ਜੀਤਿ ਖਲ ਦਲ ਸਭੈ।। ੨੬।।

Aril

Saat kumari chali bhes ek dhar kai.
Va raja keh darsan diya sudhar kai.
Sat suta raja humri eh bar abai.
Ho raj paat pun karoj jeet khal dal sabhai. (26)

ਚੌਪਈ

ਜਬ ਰਾਜੈ ਉਨ ਰੂਪ ਨਿਹਾਰਾ।। ਸਟਪਟਾਟਿ ਪਾਇਨ ਪਰ ਪਰਾ।।
ਧਕ ਧਕ ਅਧਿਕ ਹਿਦ੍ਰੈ ਤਿਹ ਪਈ।। ਚਟਪਟ ਸਕਲ ਬਿਸਰ ਸੁਧਿ ਗਈ।। ੨੭।।

Choupaiee

Jab rajai unn roop nihara. Satpataie paien par para.
Dhak dhak adhik hiradai teh bhaiee. Chatpat sakal bisar sudh gaiee. (27)

ਧੀਰਜ ਧਰਾ ਜਬੈ ਸੁਧਿ ਆਈ।। ਪੁਨਿ ਪਾਇਨ ਲਪਟਾਨਾ ਧਾਈ।।
ਧੰਨਿ ਧੰਨਿ ਭਾਗ ਹਮਾਰੇ ਭਏ।। ਸਭ ਦੇਵਨ ਦਰਸਨ ਮੁਹਿ ਦਏ।। ੨੮।।
Dheeraj dhara jabai sudh aiee. Pun pean laptana dhaiee.
Dhan dhan bhag hamarai bhaie. Sabh devan darasan mohai daie. (28)

ਦੋਹਰਾ

ਪਾਪੀ ਤੇ ਧਰਮੀ ਭਯੋ ਚਰਨ ਤਿਹਾਰੇ ਲਾਗ।।
ਰੰਕ ਹੁਤੋ ਰਾਜਾ ਭਯੋ ਧੰਨਯ ਹਮਾਰੇ ਭਾਗ।। ੨੯।।

Dohra

Papi tai dharmi bhiou charan tiharai laag.
Rank huto raja bhiou dhaneu hamarai bhaag. (29)

Aril

So seven virgins disguised as above, went to the Raja, giving him a glance of their vision, and said, "O Rajan ! You must marry our seven daughters right now and then after crushing all the enemies, you may rule the country happily. (26)

Choupaiee

When the Raja saw their glamour, he paid his obeisance to them instantly. His heart was beating very fast and he lost all his sense (became unconscious). (27)

When he regained consciousness, he advanced towards them to (hold their feet) bow to them and more over said, "I am really fortunate that all the gods have appeared before me to give me a glimpse of them all. "(I had a glimpse of all the gods). (28)

Couplet

"Having paid my obeisance to you, all my sins have been washed (cast) away and from a sinner I have become virtuous. So I am truly fortunate." (29)

ਚੌਪਈ

ਮੈ ਸੁਈ ਕਰੋ ਜੁ ਤੁਮ ਮੁਹਿ ਭਾਖੈ।। ਚਰਰਨ ਧਯਾਨ ਤਿਹਾਰੈ ਰਾਖੈ।।
ਨਾਥ ਅਨਾਥ ਅਨਾਥਹਿ ਕਿਯਾ।। ਕ੍ਰਿਪਾ ਕਰੀ ਦਰਸਨ ਮੁਹਿ ਦਿਯਾ।। ੩੦।।

Choupaiee

Mein soiee karou jo tum mohai bhakhou. Charnan dhiyan tiharai rakhou.
Nath sanath anatheh kiya. Kirpa kari darsan mohan diya. (30)

ਯੋ ਬਚ ਸੁਨਿ ਲੋਪਿਤ ਤੇ ਭਈ।। ਹ੍ਵੈ ਕਰ ਸਾਤ ਕੁਮਾਰੀ ਗਈ।।
ਚਲਿ ਕਰਿ ਤੀਰ ਨ੍ਰਿਪਤਿ ਕੇ ਆਈ।। ਕਹਿਯੋ ਆਜੁ ਮੁਹਿ ਬਰੋ ਇਹਾਈ।। ੩੧।।

Yo bach sunn lopat tai bhaiee. Havai kar saat kumari gaiee.
Chal kar teer nirpati kai aiee. Kehiou aaj mohai baro ehaiee. (31)

ਦੋਹਰਾ

ਯੋ ਜਬ ਤਿਨ ਉਚਰੈ ਬਚਨ ਕਛੁ ਨ ਲਹਾ ਅਗਯਾਨ।।
ਤਿਹ ਕਹ ਬਹੁਤ ਬਰਤ ਭਯੋ ਬਚ ਕਰਿ ਸੁਰਨ ਪ੍ਰਮਾਨ।। ੩੨।।

Dohra

Yo jab tin uchrai bachan kachh na laha agyan.
Teh keh bahut barat bhiou bach kari suran parman. (32)

ਚੌਪਈ

ਤਬ ਤਿਹ ਠੌਰ ਬਧਾਈ ਬਾਜੀ।। ਸੁਰੀ ਆਸੁਰੀ ਜਹਾ ਬਿਰਾਜੀ।।
ਜਛ ਕਿੰਨ੍ਰਜਾ ਜਹਾ ਸੁਹਾਵੈ।। ਉਰਗਿ ਗੰਧ੍ਰਬੀ ਗੀਤਨ ਗਾਵੈ।। ੩੩।।

Choupaiee

Tab e thour badhaiee baji. Suri asuri jaha biraji.
Jachh kinarja jaha suhavai. Urag gandharbi geetan gavai. (33)

Choupaiee

Now I will act (function) according to your wishes (dictates) and will always meditate on you (think of you only). o Lord ! You have made this helpless (poor) person into one having a protector now. You have shown your glimpse through your benevolence." (30)

On hearing these words of the Raja they disappeared suddenly and appeared as seven virgins (princesses) again. They came to the Raja and said, "You must marry us here itself to-day." (31)

Couplet

When those maidens uttered these words, that fool could not grasp the secret and considering their words as dictates of the gods, he got married to them instantly. (32)

Choupaiee

Then drums of merriment were sounded there, where the (wives) women of gods and demons were seated and even the women of demi-gods and kinars were looking glorious there and the women of celestial musicians and snakes were singing songs. (33)

ਦੋਹਰਾ

ਇਹ ਫਲੁ ਸੋ ਰਾਜਾ ਛਲਾ ਸਪਤਿ ਕੁਅਰਿ ਤਿਹ ਠੌਰ।।
ਯਹ ਪ੍ਰਸੰਗ ਪੁਰਨ ਭਯੋ ਚਲੀ ਕਥਾ ਤਬ ਔਰ।। ੩੪।।

Dohra

Eh chhal sou raja chhala sapat koer teh thour.
Yeh parsung puran bhiou chali katha tab aur. (34)

ਭਾਂਤਿ ਭਾਂਤਿ ਤਿਹ ਸੁੰਦਰੀ ਨ੍ਰਿਪ ਤਹ ਭਜਯੋ ਸੁਧਾਰ।।
ਭਾਂਤਿ ਭਾਂਤਿ ਕੀੜਤ ਭਈ ਕੋਕ ਬਿਚਾਰ ਬਿਚਾਰ।। ੩੫।। ੧।।

Bhant bhant teh sundri nrip krh bhajiou sudhar.
Bhant bhant kareerat bhaie kok bidhar bichar. (35) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੋ ਛਪਨ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ।। ੨੫੬।। ੪੪੨੭।। ਅਫਜੂੰ।।

**Iti Sri Charitam pakhyane Tirya Charitarai mantri bhoop sambadai doi so chhapan charitar samaptam.
Sat Subham sat. 256 (4827) aphjun. (Contd.)**

ਚੌਪਈ

ਨੀਲ ਕੇਤੁ ਰਾਜਾ ਇਕ ਭਾਰੋ।। ਪੁਹਪਵਤੀ ਜਿਹ ਨਗਰੁਜਿਯਾਰੋ।।
ਮੰਜਿ ਬਚਿਤ੍ ਤਵਨ ਕੀ ਦਾਰਾ।। ਰਤਿ ਪਤਿ ਕੀ ਤ੍ਰਿਯਾ ਕੋ ਅਵਤਾਰਾ।। ੧।।

Choupaiee

Neel ket raja ik bharo. Pohapvati jeh nagarujeyaro.
Manjar bachitar tavan ki dara. Rati pati ki triya ko avtara. (1)

ਸ੍ਰੀ ਅਲਿਗੁੰਜ ਮਤੀ ਦੁਹਿਤਾ ਤਿਹ।। ਛਬਿ ਜੀਤੀ ਸੀਸ ਪੁੰਜਨ ਕੀ ਜਿਹ।।
ਤੇਜ ਅਪਾਰ ਕਹਾ ਨਹਿ ਜਾਈ।। ਆਪੁ ਹਾਥ ਜਗਦੀਸ ਬਨਾਈ।। ੨।।

Sri aligunj mati duhita teh. Chhab jeeti sasi punjan ki jeh.
Tej apar kaha neh jaiee. Aap hath jagdees banaiee. (2)

Couplet

Thus the seven maidens had deceived the Raja. This episode was completed. Then another anecdote was related. (34)

Those beautiful women then enjoyed sensuous pleasure with the Raja in Many ways and taking hints from Kok Shastra they had sexual affairs with him in various styles. (35)

Here the two hundred and fifty-sixth episode of the King`s & the Minister`s dialogue regarding woman`s witchcraft from Charitar Pakhyan is completed. All is well. (256-4827)

Choupaiee

There was a mighty Raja named Neel Kant in the famous town of Pohapwati. He had a wife (queen) called Bachittar Manjri and she appeared to be an incarnation of Kamdev`s spouse, Rati. (1)

His daughter was named Alingunj Mati, who had the beauty (glamour) of the halo of the moon (she was looking glamorous like moonlight). It seemed the Lord-Sublime had moulded her with His own hands. (2)

ਸ੍ਰੀ ਮਨਿ ਤਿਲਕ ਕੁਅਰ ਇਕ ਰਾਜਾ।। ਰਾਜ ਪਾਟ ਵਾਹੀ ਕਹ ਰਾਜਾ।।
ਅਪ੍ਮਾਨ ਦੁਤਿ ਕਹੀ ਨ ਜਾਈ।। ਲਖਿ ਲਖਿ ਭਾਨ ਰਹ਼ਤ ਉਰਝ਼ਾਈ।। ੩।।

Ik man tilak ik raja. Raj paat vahi keh chhaja.
Aparman duti kehi na jaiee. Lakh chhabi bhan rehat urjhaiee. (3)

ਬਿਜੈ ਛੰਦ

ਸ੍ਰੀ ਅਲਿਗੁਜਿ ਮਤੀ ਸਖਿ ਪੰਜ ਲੀਏ ਇਕ ਕੁੰਜ ਬਿਹਾਰਨ ਆਈ।।
ਰੂਪ ਅਨਿਕ ਬਿਲੋਕਿ ਮਹੀਪ ਕੋ ਸੋਕ ਨਿਵਾਰਿ ਰਹੀ ਉਰਝ਼ਾਈ।।
ਦੇਖਿ ਪ੍ਭਾ ਸਕੁਚੈ ਜਿਯ ਮੈ ਤਉ ਜੋਰਿ ਰਹੀ ਦ੍ਰਿਗ ਬਾਧਿ ਢਿਠਾਈ।।
ਧਾਮ ਗਈ ਮਨਹੁ ਆਹੀ ਰਹਿਯੋ ਜਨ ਜ਼ੂਪ ਹਰਾਇ ਜੁਆਰੀ ਕੀ ਨਯਾਈ।। ੪।।

Bijai Chhand

Sri aligunj mati sakhi punj likai ik kunj biharan aiee.
Roop aok bilok maheep ko sok nivar rehi urjhaiee.
Dekh prabha sakuchai jiye mein touoo jor rehi drig badh dhithaiee.
Dham gaiee manoh aihi rehiou jan roop haraie juari ki niyaiee. (4)

ਧਾਮਨ ਜਾਇ ਸਖੀ ਇਕ ਸੁੰਦਰੀ ਨੈਨ ਕੀ ਸੈਨਨ ਤੀਰ ਬੁਲਾਈ।।
ਕਾਢ ਦਯੋ ਅਤਿ ਹੀ ਧਨ ਵਾ ਕਹ ਭਾਤਿ ਅਨੇਕਨ ਸੋ ਸਮੁਝਾਈ।।
ਪਾਇ ਪਰੀ ਮਨੁਹਾਰਿ ਕਰੀ ਭੁਜ ਹਾਥ ਧਰੀ ਬਹੁਤੈ ਘਿਘਿਆਈ।।
ਮੀਤ ਮਿਲਾਇ ਕਿ ਮੋਹੁ ਨ ਪਾਇ ਹੈ ਜਿਯ ਜੁ ਹੁਤੀ ਕਹਿ ਤੋਹਿ ਸੁਨਾਈ।। ੫।।

Dhaman jaie sakhi ik sundri nain ki sainan teer bulaiee.
Kaadh diou ati hi dhan va keh bhant anekan so samjhaiee.
Pai pari manohar kari bhuj hath dhari botai ghighaiee.
Meet milai ki moh na paie hai jieu jo huti keh suaiee. (5)

ਜੋਗਿਨ ਹੈ ਬਸਿ ਹੈ ਬਨ ਮੈ ਸਖਿ ਭੁਖਨ ਛੋਰਿ ਬਿਭੂਤਿ ਚੜੈ ਹੈ।।
ਅੰਗਨ ਮੈ ਸਜਿਹੋ ਭਗਵੇ ਪਟ ਹਾਥ ਬਿਖੈ ਗਡੂਆ ਗਹਿ ਲੈਹੋ।।
ਨੈਨਨ ਕੀ ਪੁਰਤੀਨ ਕੇ ਪਤ੍ਰਨ ਬਾਕੀ ਬਿਲੋਕਨਿ ਮਾਗਿ ਅਘੈ ਹੈ।।
ਦੇਹਿ ਛੁਟੈ ਕਯੋ ਨ ਆਯੁ ਘਟੋ ਪਿਯ ਐਸੀ ਘਟਾਨ ਮੈ ਜਾਨ ਨ ਦੋ ਹੋ।। ੬।।

Jogin hai bas hou ban ban mein sakhi bukhan chhor bibhoot charai hai.
Angan mein sajiho bhagvai pat hath bikhai gaduaa geh leihou.
Nainan ki putreen kai patran baki bilokan magh aghai hai.
Deh chhuto kiou na aiyo ghato piye aisi ghatan mein jaan na dai hai. (6)

There was another Raja by the name of Kanwar Tilak Man and he was truly deserving of having the rule of a kingdom. His charming beauty is rather indescribable. Even the sun, on seeing his glamour was feeling belittled. (3)

Bijai Chhand

Alingunj Mati, along with a troupe of her girl friends (bedecked with many colorful designs) came there for a sojourn. On seeing the charming beauty of the Raja, she got enamored by hem, thus alleviating her heart`s pining. She was feeling shy within herself on perceiving his smart bearing but was joining (meeting) his glances with her eyes being very obstinate (she was looking at him unabashed, meeting his glance). She went back home, but her heart was still thinking of that place, just as a losing gambler leaves his mind, body and wealth at the gambling den. (4)

Then with a sign of the eye, the beautiful princess going back home called maid and gave her lot of money and explained to her in many ways (by placing her hands on her arms) and requested her earnestly, to arrange her meeting with the beloved (friend) else she would not be found alive. "I have told you all about my heart`s desires. "(she said to her). (5)

"O girl-friend (handmaid)! "I will become a jogan (ascetic) and go to the jungles, changing my robes with saffron coloured clothes, removing all my ornaments I will rub ashes on the body and will hold a mendicant`s pot in hand, making my eye pupil as a begging bowl and his glances would be my alms, thus getting attained with it only. Even if I have to give up my life with my age dwindling, but I will not let go this chance, (of getting him). (6)

ਏਕਤ ਬੋਲਤ ਮੋਰ ਕਰੋਰਿਨ ਦੂਮਰੇ ਕੋਕਿਲ ਕਾਕੁ ਹਕਾਰੈ।।
ਦਾਦਰ ਦਾਹਤ ਹੈ ਹਿਯ ਕੋ ਅਰੁ ਪਾਨੀ ਪਰੈ ਛਿਤ ਮੇਘ ਫੁਹਾਰੈ।।
ਝਿੰਗਨ ਕਰੈ ਝਰਨਾ ਉਰ ਮਾਝ ਕ੍ਰਿਪਾਨ ਕਿ ਬਿਦਲਤਾ ਚਮਕਾਰੈ।।
ਪਾਨ ਬਚੇ ਇਹ ਕਾਰਨ ਤੇ ਪਿਯ ਆਸ ਲਗੈ ਨਹਿ ਆਜ ਪਧਾਰੈ।। ੭।।
Eiekt bolat mor karoan dusarai kokil kak hakarai.
Dadar dahat hai hieu ko ar pani parai chhit megh phuharai.
Jhingan karai jharna aur majh kirpan ki bidalta chamkare.
Pran bachan eh karen te pieu aas lagai neh aaj padharai. (7)

ਅੜਿਲ

ਅਤਿ ਬਯਾਕੁਲ ਜਬ ਕੁਅਰਿ ਸੁਘਰਿ ਸਹਚਰਿ ਲਹੀ।।
ਕਾਨ ਲਾਗਿ ਕੋ ਬਾਤ ਬਿਹਸਿ ਅਠਸਧ ਕਹੀ।।
ਚਤੁਰਿ ਦੂਤਿਕਾ ਤਹ ਇਕ ਅਬੈ ਪਠਾਇਯੈ।।
ਹੋ ਸ੍ਰੀ ਮਨਿ ਤਿਲਕ ਕੁਅਰ ਕੋ ਭੇਦ ਮੰਗਾਇਯੈ।। ੮।।
Ati biyakul jab koer sughar sehchar lehi.
Kaan laag kai baat bihosi aisai kehi.
Chatur dutika teh ik abai pathaieyai.
Ho Sri man tilak kou bhed mangaieyai. (8)

ਸੁਨਤ ਮਨੋਹਰ ਬਾਤ ਅਧਿਕ ਮੀਠੀ ਲਗੀ।।
ਬਿਰਹਿ ਅਗਨਿ ਕੀ ਜ੍ਵਾਲ ਕੁਅਰਿ ਕੋ ਜਿਯ ਜਗੀ।।
ਚਤੁਰਿ ਸਖੀ ਇਕ ਬੋਲਿ ਪਠਾਈ ਮੀਤ ਤਨ।।
ਹੈ ਜਿਯ ਜਾਨੀ ਮੁਹਿ ਰਾਖਿ ਜਾਨਿ ਪਿਯ ਪ੍ਰਾਨ ਧਨ।। ੯।।
Sunat manohar baat adhik meethi lagi.
Birch agan kijawal koer kai jieu jagi.
Chatur sakhi ik bol pathaiee meet tan.
Ho jiye jani mohai raakh jaani piya pran dhan. (9)

Millions of pea-cocks are producing musical notes while the black cuckoo (koels) and crows are also making their sounds and the frogs are producing their noisy sounds which are burning my heart. (Pining of heart). The shower of rain from the clouds is falling on the Earth. The waterfalls are piercing the heart while the lightning splashes like a sword. But my life is still intact within with the hope of meeting the beloved, whereas the dear beloved has not turned up yet." (7)

Aril

When the clever handmaid saw the maddening plight of the princess, then she whispered into her ears with a laugh that she should now send a clever handmaid to him and send for (prince) Kanwar Tilak man, giving out her (explaining) secret desire. (8)

Hearing these pleasant words of her choice , she got pleased and her sexual desires (urge) got more excited in his separation. So she sent a cunning handmaid to the paramour, saying, "o my beloved knowing my heart`s desires! Pray save my invaluable life, dearer than wealth ! (9)

ਦੋਹਰਾ

ਸੁਨਤ ਬਚਨ ਸਹਚਰਿ ਚਤੁਰਿ ਤਹ ਪਹੂਚੀ ਜਾਇ।।
ਜਹ ਮਨਿ ਤਿਲਕ ਨ੍ਰਿਪਤਿ ਚੜਾ ਆਖੇਟ ਕਹਿ ਬਨਾਇ।। ੧੦।।

Dohra

Sunat bachan sehchar chatur tahai pahuchi jaie.
Jeh man tilak nirpat charra akhetkeh banaie. (10)

ਚੌਪਈ

ਸਹਚਰਿ ਤਹਾ ਪਹੁੰਚਿਤ ਭਈ।। ਨ੍ਰਿਪ ਆਗਮਨ ਜਹਾ ਸੁਨਿ ਲਈ।।
ਅੰਗ ਅੰਗ ਸੁਭ ਸਜੇ ਸਿੰਗਾਰਾ।। ਜਨੁ ਨਿਸਪਤਿ ਸੋਭਿਤ ਜੁਰ ਤਾਰਾ।। ੧੧।।

Choupaiee

Suhchar taha pahunchat bhaiee. Nrip agmanjaha sunn laiee.
Ang ang subh sajai singara. Jan nispati sobhitjur tara. (11)

ਸੀਸ ਫੂਲ ਸਿਰ ਪਰ ਤ੍ਰਿਯ ਤਾਰਾ।। ਕਰਨ ਫੂਲ ਦਹੂੰ ਕਰਨ ਸੁ ਧਾਰਾ।।
ਮੋਤਿਨ ਕੀ ਮਾਲਾ ਕੋ ਧਰਾ।। ਮੋਤਿਨ ਹੀ ਸੋ ਮਾਗਹਿ ਭਰਾ।। ੧੨।।
Sees phul sir par triya jhara. Karan phool dohun karan so dhara.
Motin ki mala ko dhara. Amotin hi so mageh bhara. (12)

ਸਭ ਭੂਖਨ ਮੋਤਿਨ ਕੇ ਧਾਰੇ।। ਜਿਨ ਮਹਿ ਬਜ੍ ਲਾਲ ਗੁਹਿ ਡਾਰੇ।।
ਨੀਲ ਹਰਿਤ ਮਨਿ ਪਈ ਭਲੀ।। ਜਨੁ ਤੇ ਹਸਿ ਉਡਗਨ ਕਹ ਚਲੀ।। ੧੩।।
Sabh bhookhan motin kai dharai. Jin meh bajar lal gohe darai.
Neel harit man proiee bhali. Jan tai hasi udgan keh chali. (13)

ਜਬ ਰਾਜੈ ਵਾ ਤ੍ਰਿਯ ਕੋ ਲਹਾ।। ਮਨ ਮਹਿ ਅਧਿਕ ਚਕਿਤ੍ ਹ੍ਵੈ ਰਹਾ।।
ਦੇਵ ਅਦੇਵ ਗੰਧ੍ਬਜਾ।। ਨਰੀ ਨਾਗਨੀ ਸੁਰੀ ਪਰੀਜਾ।। ੧੪।।
Jab rajai va triya ko laha. Man meh adhik shakrit havai raha.
Dev adev jachh gandharbaja. Nari nagini suri preeja. (14)

Couplet

Listening to the words of the princess, the clever handmaid reached the place, where the Raja Tilak Man had gone on a hunting spree. (10)

Choupaiee

The handmaid reached the spot, where the Raja was known to come there. The limbs of the handmaid was bedecked with ornaments, and it appeared as if she was looking glamorous like a moon among the stars. (11)

The woman (handmaid) had fixed an head-ornament (chouk), along with two ear rings like flowers (Karan-phool) and was wearing a necklace of pearls. The head tresses were covered with pearls (parting of her hair were having pearls attached). (12)

All her ornaments consisted of pearls, along with red coloured jewels attached in between them. Then beads of green and blue colour were also interwoven therein as if they were proceeding towards the stars with a smile. (They were looking beautiful). (13)

When the Raja saw the woman, he was wonder struck (in his mind) and was thinking whether she was a daughter of the gods, demons, demigods or celestial musicians, or born of a beautiful woman, she snake, fairy or godly woman. (14)

ਦੋਹਰਾ

ਨ੍ਰਿਪ ਚਿਤ੍ਰਯੋ ਇਹ ਪੂਛੀਯੋ ਕਯੋ ਆਈ ਇਹ ਦੇਸ।।
ਸੂਰਸੁਤਾ ਕੈ ਚੰਦ੍ਰਜਾ ਕੈ ਦੁਹਿਤਾ ਅਲਿਕੇਸ।। ੧੫।।

Dohra

Nnrip chitriyo eh poochhiyai kiou aiee eh des.
Sursuta kai chanderja kai dohita alikes. (15)

ਚੌਪਈ

ਚਲਿਯੋ ਚਲਿਯੋ ਤਾ ਕੇ ਤਟ ਗਯੋ।। ਲਖਿ ਦੁਤਿ ਤਿਹ ਅਤਿ ਰੀਝਤ ਭਯੋ।।
ਰੂਪ ਨਿਰਖਿ ਰਹਿਯੋ ਉਰਝਾਈ।। ਕਵਨ ਦੇਵ ਦਾਨੇ ਇਹ ਜਾਈ।। ੧੬।।

Choupaiee

Chaliou chaliou ta kai tat geyo. Lakh dut teh ati reej hat bhiou.
Roop nirakh rehiou urjhaiee. Kavan dev danai eh jaiee. (16)

ਮੋਤਿਨ ਮਾਲ ਬਾਲ ਤਿਨ ਲਈ।। ਜਿਹ ਭੀਤਰ ਪਤਿਯਾ ਗੁਹਿ ਗਈ।।
ਕਹਿਯੋ ਕਿ ਜੈਸੀ ਮੁਝਹਿ ਨਿਹਾਰਹੁ।। ਤੈਸਿਯੋ ਤਿਹ ਨ੍ਰਿਪ ਸਹਸ ਬਿਚਾਰਹੁ।। ੧੭।।

Motin mal bal tin laiee. Jeh bheetar patiya gohi gaiee.
Kehiou ki jaisi mujheh niharoh. Taisiyo teh nrip sehas bicharoh. (17)

ਦੋਹਰਾ

ਨ੍ਰਿਪ ਬਰ ਬਾਲ ਬਿਲੋਕਿ ਛਬਿ ਮੋਹਿ ਰਹਾ ਸਰਬੰਗ।।
ਸੁਧਿ ਗ੍ਰਿਹ ਕੀ ਬਿਸਰੀ ਸਭੈ ਚਲਤ ਭਯੋ ਤਿਹ ਸੰਗ।। ੧੮।।

Dohra

Nrip bar bal bilok chhabi mohai reha sarbung.
Sudh greh ki bisri sabai chalat bhiou teh sung. (18)

Couplet

The Raja thought to himself that "She should be asked the reason for her coming in this land. Was she the daughter of sun or moon or kuber ?" (15)

Choupaiee

The Raja walked up to her and got enamoured by her beauty and got allured by her love, seeing her charm and was thinking as to which god or demon had (created) produced her ? (16)

She was having a necklace of pearls, with the letter attached (sewn) to it. She said, " Rajan ! Whatever beautiful form you are seeing in me, (the sender of this letter) should be known to be thousand times more beautiful." (The queen was extremely charming). (17)

Couplet

The Raja got fully enamoured by the charming beauty of this woman. He forgot about his home (family life) and proceeded along with her. (18)

ਚੌਪਈ

ਲਾਲ ਮਾਲ ਕੋ ਬਹੁਰਿ ਨਿਕਾਰਾ।। ਪਤਿਯਾ ਛੋਰਿ ਬਾਚਿ ਸਿਰ ਝਾਰਾ।।
ਜੋ ਸਰੂਪ ਦੀਯੋ ਬਿਧਿ ਸਾ ਕੋ।। ਤੈਸੀ ਸੁਨੀ ਸਾਤਸਤ ਵਾ ਕੋ।। ੧੯।।

Choupaiee

Lal maal kai bohar nikara. Patiya chhor bacch sir jhara.
Jo sarup diyo bidh ya ko. Taisi sunni saat sabh va ko. (19)

ਕਿਹ ਬਿਧਿ ਵਾ ਕੋ ਰੂਪ ਨਿਹਾਰੈ।। ਸਫਲ ਜਨਮ ਕਰਿ ਤ੍ਵਦਿਨ ਬਿਚਾਰੈ।।
ਜੋ ਐਸੀ ਭੇਟਨ ਕਹ ਪਾਉ।। ਇਹ ਰਾਨਿਨ ਫਿਰਿ ਮੁਖ ਨ ਦਿਖਾਊ।। ੨੦।।

Keh bidh va ko roop niharou. Saphal janam kar tadin bicharou.
Jo aisi bhetan keh pauoo. In raninin phir mukh na dikhauoo. (20)

ਵਹੀ ਬਾਟ ਤੇ ਉਹੀ ਸਿਧਾਯੋ।। ਤਵਨਿ ਤਰੁਨਿ ਕਹ ਰਥਹਿ ਚੜਾਯੋ।।
ਚਲਤ ਚਲਤ ਆਵਤ ਭਯੋ ਤਹਾ।। ਅਬਲਾ ਮਗਹਿ ਨਿਹਾਰਤ ਜਹਾ।। ੨੧।।

Vahi baat tai ohihi sidhaiou. Tavan tarun keh ratheh charriou.
Chalat chalat avat bhiou taha. Abla mageh niharat jaha. (21)

ਦੋਹਰਾ

ਰਾਜ ਸਾਜ ਸਭ ਤਯਾਗਿ ਕਰਿ ਭੇਖ ਅਤਿਥ ਬਨਾਇ।।
ਤਾਵਨਿ ਝਰੋਖਾ ਕੇ ਤਰੇ ਬੈਠਿਯੋ ਧੁੰਆਂ ਲਾਇ।। ੨੨।।

Dohra

Raj saj sabh tiyag kar bhekh athit banai.
Tavan jharokha kai tarai baithiou dhuan laie. (22)

ਚੌਪਈ

ਰਾਜ ਸੁਤਾ ਤਿਛਾ ਲੈ ਆਵੈ।। ਤਾ ਕਹ ਅਪਨੇ ਹਾਥ ਜਿਵਾਵੈ।।
ਨਿਸਿ ਕਹ ਲੋਗ ਜਬੈ ਸੈ ਜਾਹੀ।। ਲਪਟਿ ਲਪਟਿ ਦੋਊ ਭੋਗ ਕਮਾਹੀ।। ੨੩।।

Choupaiee

Raj suta bhichha lai avai. Ta kai apnai hath jivavai.
Nisi keh log jabai savai jahi. Lapat lapatdouoo bhog kamahi. (23)

Choupaiee

The Raja took the necklace of rubies (pearls) and read the read the letter attached therein after opening it and shook his head. He thought to himself, That the beauty bestowed on this woman by the Lord, it is learnt that He had seven hundred women more beautiful than this one." (19)

"How should I see her charming beauty, thus making my life worthwhile ? If I were to gain such a beautiful wife, then I would not show my face even to the (present) queens." (20)

He left for that place, picking up this woman (handmaid) on his chariot. Finally moving quickly, he reached the place, where the queen was waiting for him. (21)

Couplet

The Raja, leaving all his pomp and show of kingdom, and dressed himself as a Yogi (mendicant) and under her loft he lit a ritual fire and sat there. (22)

Choupaiee

The royal-daughter (princess) would come with some offering (alms) and would feed him with her own hands. Then at night when the people would be asleep, then both would have cohabitation by embracing each other closely. (23)

ਇਹ ਬਿਧਿ ਕੁਅਰਿ ਅਧਿਕ ਸੁਖ ਲੀਏ।। ਸਭ ਹੀ ਲੋਗ ਬਿਸ੍ਵਾਸਿਤ ਕੀਏ।।
ਅੰਤਥ ਲੋਗ ਕਹਿ ਤਾਹਿ ਬਖਾਨੈ।। ਰਾਜਾ ਕਰਿ ਕੋਊ ਨ ਪਛਾਨੈ।। ੨੪।।
Eh bidh koer adhik sukh leeai. Sabh hi log bisvasit keeai.
Atith log keh tahai bakhanai. Raja kar kouoo na pachhanai. (24)

ਇਕ ਦਿਨ ਕੁਅਰਿ ਪਿਤਾ ਪਹਿ ਗਈ।। ਬਚਨ ਕਠੋਰ ਬਖਾਨਤ ਭਈ।।
ਕੋਪ ਬਹੁਤ ਰਾਜ ਤਬ ਭਯੋ।। ਬਨ ਬਾਸਾ ਦੁਹਿਤਾ ਕਹ ਦਿਯੋ।। ੨੫।।
Ik din koeri pita peh gaiee. Bachan kathor bakhanat bhaiee.
Kop bahut raja tab bheyo. Ban basa dohita keh deiyo. (25)

ਸੁਨ ਬਨਬਾਸ ਪ੍ਰਗਟਿ ਅਤਿ ਰੋਵੈ।। ਚਿਤ ਕੇ ਬਿਖੈ ਸਕਲ ਦੁਖ ਖੋਵੈ।।
ਸਿਧਿ ਕਾਜ ਮੇਰਾ ਪ੍ਰਭੁ ਕੀਨਾ।। ਤਾਤ ਹਮੈ ਬਨ ਬਾਸ ਦੀਨਾ।। ੨੬।।
Sun banbas pragat ati rovai. Chit kai bikhai sakal dukh khovai.
Sidh kaaj mora prabhu keena. Tat hamai ban basa deena. (26)

ਸਿਵਕਨ ਸੰਗ ਇਮਿ ਰਾਜ ਉਚਾਰੋ।। ਏਹ ਕੰਨਯਾ ਕਹ ਬੇਗਿ ਨਿਕਾਰੇ।।
ਜਹ ਬਨ ਹੋਇ ਘੋਰ ਬਿਕਰਾਨਾ।। ਤਿਹ ਇਹ ਛਡ ਆਵਹੁ ਤਤਕਾਲਾ।। ੨੭।।
Sivkan sung im raj ucharo. Eh kanya keh bei g nikaro.
Jeh ban hoiai ghor bikrala. Teh eh chhad avoh tarkala. (27)

ਲੈ ਸੇਵਕ ਤਿਤ ਸੰਗ ਸਿਧਾਏ।। ਤਾ ਕੋ ਬਨ ਭੀਤਰ ਤਜਿ ਆਏ।।
ਵਹ ਰਾਜਾ ਆਵਤ ਤਹ ਭਯੋ।। ਤਹੀ ਤਵਨ ਤੇ ਆਸਨ ਲਯੋ।। ੨੮।।
Lai sevak tit sung sidhaie. Ta ko ban bheetar taji aie.
Veh raja avat teh bhiou. Tahi tavan tai asan liyo. (28)

Thus the princess enjoyed the great fun of sensuous pleasure and thus kept the people in wrong belief (deceived the people) while they took him to be a Yogi and no one knew about his being a Raja. (24)

One day the princess went to her father and told him in some curt language (rude language). The Raja was greatly annoyed and exiled her (to jungles). (25)

On hearing the orders of exile, she was crying and wailing openly but inwardly she was feeling relieved of all her pain and sorrow (she was feeling happy), thinking that the Lord had accepted her desires and the father had ordered her exile (which suited her). (26)

The Raja ordered his attendants to send this girl away immediately, and leave her somewhere in the thick jungles. (27)

The attendants took her with them and left her in the woods (jungle).

That Raja (her lover) also reached there and he established his Yogic position there. (28)

ਦ੍ਰਿੜ ਰਤਿ ਪ੍ਰਥਮ ਤਵਨ ਸੋ ਕਰੀ।। ਭਾਤਿ ਭਾਤਿ ਕੋ ਭੋਗਨ ਭਰੀ।।
ਹੈ ਆਰੂੜਤ ਪੁਨਿ ਤਿਹ ਕੀਨਾ।। ਨਗਰ ਅਪਨ ਕੋ ਮਾਰਗ ਲੀਨਾ।। ੨੯।। ੧।।

Drirr rati pratham tavan sou kari. Bhant bhant kai bhogan bhari.
Ho arorrat pun teh keena. Nagar apan ko marag leena. (29) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੋ ਸਤਾਵਨ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ।। ੨੫੭।। ੪੮੫੬।।

iti Sri Charitara pakhyane Tirya Charitarai mantri bhoop sambadai doi so satavan charitar samapatam. Sat Subham sat. 257 (4856) aphjun. (Contd.)

ਚੌਪਈ

ਹੰਸਾ ਧੁਜ ਰਾਜਾ ਇਕ ਸੁਨਿਯਤ।। ਬਲ ਪ੍ਰਤਾਪ ਜਿਹ ਅਤਿ ਜਗ ਗੁਨਿਯਤ।।
ਕੋਸੋਤਮਾ ਧਾਮ ਤਿਹ ਨਾਰੀ।। ਜਾ ਸਮ ਸੁਨੀ ਨ ਨੈਨ ਨਿਹਾਰੀ।। ੧।।

Choupaiee

Hansa dhuj raja ik suniyat. Bal partap jeh ati jug guniyat.
Kaisotama dham the nari. Ja sam sunni na nain nihari. (1)

ਹੰਮ ਮਤੀ ਤਿਹ ਗ੍ਰਿਹ ਦੁਹਿਤਾ ਇਕ। ਪੜੀ ਬਯਾਕਰਨ ਕੋਕ ਸਾਸਤ੍ਰ ਨਿਕ।।
ਤਾ ਸਮ ਅਵਰ ਨ ਕੋਊ ਜਗ ਮੈ।। ਥਕਿਤ ਰਹਿਤ ਨਿਰਖਤ ਰਵਿ ਮਗ ਮੈ।। ੨।।

Ham mati teh greh dohita ik. Parri biyakaran kok shastar nik.
Ta sam avar na kouoo jug mein. Thakit rehat nirkhat rav mag mein. (2)

ਅੜਿਲ

ਅਤਿ ਸੁੰਦਰ ਵਹ ਬਾਲ ਜਗਤ ਮਹਿ ਜਾਨਿਯੋ।।
ਜਿਹ ਸਮ ਅਵਰ ਸੁੰਦਰੀ ਕਹੂੰ ਨ ਬਖਾਨਿਯੋ।।
ਜੋਬਨ ਜੋਬ ਅਧਿਕ ਤਾ ਕੋ ਤਨ ਰਾਜਈ।।
ਹੋ ਨਿਰਖਿ ਚੰਦ੍ ਅਰ ਸੂਰ ਮਦਨ ਛਬਿ ਲਾਜਈ।। ੩।।

Aril

Ati sunder veh bal jagat meh janiou.
Jeh sam avar sundri kahun na bakhaniou.
Joban jeb adhik ta kai tan rajiee.
Ho nirakh chander at sur madan chhab laj aiee. (3)

First he enjoyed sensuous pleasure with her and having sexual relations of various types he satisfied himself. Then he took her on his horse and went away to his town. (29)

Here the two hundred and fifty-seventh episode of the King`s & Minister`s dialogue regarding woman`s witchcraft from Charitar Pakhyan is completed. All is will. (257-4856) (Contd.)

Choupaiee

There was known to be a Raja by the name of Hansa Dhuj, whose valour and glory was famous throughout the world . He had a wife (queen) called Kaiso tama. Such a beautiful woman was never heard of or seen before. (1)

They had a daughter by the name of Hans Mati, who was well-read in grammar, Kok and other Shastras. There was none else comparable to her in the world (in beauty). On seeing her beauty the sun would stop its journey onwards (would feel belittled). (2)

Aril

That woman was known in the world to be the most beautiful woman, as there was none else in the world to compete with her (in beauty). She was looking glamorous with her charm and youthful exuberance. Even gods like the sun, moon and Kamdev (god of love) were feeling ashamed of themselves (belittled) on seeing her beauty. (3)

ਰੂਪ ਕੁਅਰ ਸੁਕੁਮਾਰ ਜਬੈ ਅਬਲਾ ਲਹਾ।।
ਜਾ ਸਮ ਨਿਰਖਾ ਕਹੂੰ ਨ ਕਹੂੰ ਕਿਨ ਹੂੰ ਕਹਾ।।
ਜਬ ਵਹ ਰਾਜ ਸਭਾ ਮਹਿ ਬੈਠਤ ਆਇ ਕੈ।।
ਹੋ ਸਭ ਇਸਤ੍ਰਿਨ ਕੇ ਚਿਤ ਕਹ ਲੇਤ ਚੁਰਾਇ ਕੈ।। ੪।।

Roop koer sukumar jabai abla laha.
Ja sam nirkha kahun na kahun kin hun kaha.
Jab veh raj sabha mein bethat aie kai.
Ho sabh istrian kai chit keh lait churai kai. (4)

ਚੌਪਈ

ਰਾਜ ਸੁਤਾ ਇਕ ਸਖੀ ਬੁਲਾਈ। ਸਿਖੈ ਕੁਆਰ ਕੇ ਪਾਸ ਪਠਾਈ।।
ਕੋਟਿ ਜਤਨ ਕਰਿ ਤਿਹ ਹਯਾ ਲਯਾਵਹੁ।। ਮੁਖ ਮਾਗਹੁ ਜੋਈ ਸੋਈ ਪਾਵਹੋ।। ਪ।।

Choupaiee

Raj suta ik sakhi bulaiee. Sikhai koer kai pas pathaiee.
Kot jatan kar teh hiya liyavoho. Mukh mangoh joiee soiee pavho. (5)

ਅੜਿਲ

ਬਯਾਕੁਲ ਰਾਜ ਕੁਅਰਿ ਜਬੈ ਸਹਚਰੀ ਨਿਹਾਰੀ।।
ਮੀਤ ਨ ਕੁਅਰਿ ਮਰਿ ਜਾਇ ਇਹੈ ਜਿਯ ਮਾਹਿ ਬਿਚਾਰੀ।।
ਚਲੀ ਸਕਲ ਡਰ ਡਾਰਿ ਪਹੂਚੀ ਜਾਇ ਤਹ।।
ਹੋ ਬੈਠੋ ਸੇਜ ਸਵਾਰਿ ਤਵਨ ਕੇ ਮਿਤ੍ ਜਹ।। ੬।।

Aril

Biyakulraj koer jabai sehchari nihari.
Mati na koer mar jaie ehai jieu meh bichari.
Chali sakal dar daar pahuchi jaie teh.
Ho baitho sej savar tavan kai mitarjah. (6)

When that woman saw the beauty of a delicate prince, (then she thought) that there was none else like him in the world, either seen or heard of when he would attend the royal assembly (court), then he would enamour all the women (he would steal the hearts of all women). (4)

Choupaiee

The princess called a handmaid and explaining her all details, she sent her to the prince saying, "Bring him here with lot of efforts and then offer him any reward, he would ask for !" (5)

Aril

When the handmaid saw the queen so madly involved in his love, then she thought in her mind, that the princess may not die (in her love affair). So she reached there, casting away all her fear, where her paramour was seated on a nice stage. (6)

ਚੌਪਈ

ਜਯੋ ਤਯੋ ਕਰ ਤਾ ਕੋ ਤਹ ਲਯਾਈ।। ਬਾਤ ਮਿਲਨ ਕੀ ਤਿਹ ਨ ਜਤਾਈ।।
ਤਬ ਵਹੁ ਧਾਮ ਕੁਅਰਿ ਕੇ ਆਯੋ।। ਰਾਜ ਸੁਤਾ ਨਿਰਖਤ ਸੁਖ ਪਾਯੋ।। ੭।।

Choupaiee

Jiou tiou kar ta kou teh liyaiee. Baat milan ki teh najataiee.
Tab voh dham koer kai aieyo. Raj suta nirkhat sukh paieyo. (7)

ਤਾ ਕੌ ਕਹੀ ਆਨਿ ਮੋ ਕੋ ਭਜੁ।। ਲਾਜ ਸਾਜ ਸਭ ਹੀ ਅਬ ਹੀ ਤਜੁ।।
ਮਿਥਨ ਭੇਦ ਜਬ ਮੀਤ ਪਛਾਨਾ।। ਧਰਮ ਛੂਟਨ ਤੇ ਅਧਿਕ ਡਰਾਨਾ।। ੮।।
Ta kau kehi aan mo ko bhaj. Laaj saaj sabh hi ab hi taj.
Mithan bheid jab meet pachhana. Dharam chhutan tai adhik darana. (8)

ਦੋਹਰਾ

ਸੁੰਦਰਿ ਅਧਿਕ ਕਹਾਇ ਜਗ ਜਨਮ ਰਾਜ ਗ੍ਰਿਹ ਪਾਇ।।
ਚੀਨ ਰਮਿਯੋ ਮੋ ਸੋ ਚਹੈ ਅਜਹੂੰ ਨ ਨਿਲਜ ਲਜਾਇ।। ੯।।

Dohra

Sunder adhik kahaie jug janam raj greh paie.
Dheeth ramiyo mo so chahai ajhun na nilaj lajaiee. (9)

ਚੌਪਈ

ਜਬ ਤੁਹਿ ਮੈ ਨਿਰਖਤ ਛਬਿ ਭਈ।। ਲੋਕ ਰਾਜ ਤਬ ਹੀ ਤਜ ਦਈ।।
ਧਰਮ ਕਰਮ ਮੈ ਕਛੂ ਨ ਜਾਨਾ।। ਤਵ ਦੁਤਿ ਲਖਿ ਮੁਰ ਜੀਯ ਬਿਕਾਨਾ।। ੧੦।।

Choupaiee

Jab tohai mein nirkhat chhab bhaiee. Lok laaj tab hi taj daiee.
Dharam karam mein kachhu na jana.Tav duti lakh mur jiye bikana. (10)

ਸੁਨ ਤਰਨੀ ਮੈ ਤੋਹਿ ਨ ਭਜੈ।। ਧਰਮ ਆਪਨੋ ਕਬਹੂੰ ਨ ਤਜੈ।।
ਜਬ ਤੇ ਕ੍ਰਿਪਾਨੰਦ ਮੁਹਿ ਜਾਯੋ।। ਇਹੈ ਮਿਸ੍ ਉਪਦੇਸ ਬਤਾਯੋ।। ੧੧।।
Sunn taruni mein tohai na bhajiou. Dharam apnai kabhun na tajou.
Jab tai kirpanand mohai jaiyo. Ehai misar updes bataiyo. (11)

Choupaiee

Somehow the handmaid managed to bring the prince there but did not tell him anything about his meeting the princess. Then he came to the princess`s house and got pleased and relieved to see the princess. (7)

Then the princess told him, "Leave aside all your modesty or social moral order and have sexual companionship with me. When the friend heard about having a love affair, then he got worried about the loss of his moral duties.?" (8)

Couplet

The prince thought to himself that this woman, "calling herself the most beautiful in the whole world and having been born in a royal family, O obstinate woman ! "You want to have sexual affair with me. O shameless Creature ! You still do not have any shame or moral duty !" (9)

Choupaiee

The princess replied, "When I saw your glorious form, then I had cast away all the social obligations (moral duties). I did not appreciate anything about religious functions or duties, except that on seeing your charm I got fully enamoured by you (I was sold out to you). (10)

"O young woman ! Listen, I will not have any sexual relationship with you, as I cannot deviate from my moral (religious) duties (conduct)since the time I was brought to this world by the Lord, the Brahmin had given me this teaching." (11)

ਦੋਹਰਾ

ਪਰ ਨਾਰੀ ਕੀ ਸੇਜ ਪਰ ਭੂਲਿ ਨ ਦੀਜਹੁ ਪਾਇ।।
ਕਾਮ ਭੋਗ ਨਹਿ ਕੀਜਿਯਹੁ ਤਾ ਸੋ ਰੁਚਿ ਉਪਜਾਇ।। ੧੨।।

Dohra

Par nari ki sej par bhool na deejoh paie.
Kam bhog na keejiyoh ta sou ruch upjaie. (12)

ਚੌਪਈ

ਅਬ ਤੁਮਰੇ ਮੈ ਕਰਮ ਨਿਹਾਰੇ।। ਕਹਿ ਜੈ ਰਾਜਾ ਪਾਸ ਸਵਾਰੈ।।
ਤੋਹਿ ਸਦਨ ਤੇ ਪਕਰਿ ਮੰਗੈ ਹੋ।। ਅਨਿਕ ਭਾਂਤਿ ਸਾਸਨਾ ਦਿਵੈ ਹੋ।। ੧੩।।

Choupaiee

Ab tumrai mein karam niharai. Keh hun raja paas savarai.
Tohai sadan ta pakar mangai hou. Anik bhant sasna divai hou. (13)

ਦੋਹਰਾ

ਪਰਦਾ ਤੁਮਰੈ ਫਾਰਿਹੋ ਤੁਮਰੇ ਪਿਤਾ ਹਜੂਰਿ।।
ਤੋ ਕਹ ਦੇਸ ਨਿਕਾਰਿ ਹੋ ਕੂਕ੍ਰਿਨ ਕੀ ਜਯੋ ਕੂਰ।। ੧੪।।

Dohra

Parda tumro phariouh tumrai pita hajoor.
To keh des nikar hou kukrin ki jeyo koor. (14)

ਚੌਪਈ

ਜਰਿ ਬਰਿ ਗਈ ਨਾਮੁ ਕੁਤਿਯਾ ਸੁਨਿ।। ਕੋਪ ਕਿਯਾ ਅਤਿ ਹੀ ਮਾਥੋ ਧੁਨਿ।।
ਪ੍ਰਥਮ ਇਸੀ ਕਹ ਅਬੈ ਸੰਘਾਰੋ।। ਬਹੁਰਿ ਮਿਸ੍ ਯਾ ਕੋ ਕਹੁ ਮਾਰੇ।। ੧੫।।

Choupaiee

Jar bar gaiee naam kutiya sunn. Kop kiya ati hi mathai dhun.
Pratham isi keh abai sangharo. Bohar rnisar ya lko koh marai. (15)

Couplet

"That I am not even by mistake supposed to step on to another woman's bed, and as such not to have any sexual companionship with another woman." (12)

Choupaiee

"Now I have seen your actions and "I will inform the Raja (your father) fully and will send for you from the house through him and then get you punished and reprimanded accordingly." (13)

Couplet

"I will make your secrets known openly (to your father) and O devilish woman! I will get you exiled from the country like a dog." (Bitch). (14)

Choupaiee

On hearing the word 'Bitch' she became furious with anger and beating her head became greatly enraged. She thought to kill Brahmin as well." (15)

ਜਿਨ ਤਹਿ ਯਹ ਉਪਦੇਸ ਦ੍ਰਿੜਾਯੋ।। ਤਾ ਤੇ ਮੋ ਸੋ ਨ ਭੋਗ ਕਮਾਯੋ।।
ਕੋ ਜੜ ਆਨਿ ਅਬੈ ਮੁਹਿ ਭਜੋ।। ਨਾਤਰ ਆਸ ਪ੍ਰਾਨ ਕੀ ਤਜੋ।। ੧੬।।
Jeh teh yeh updes driraiyo. Ta tai mo sou na bhog kamaiyo.
Kai jarr aan abai mohai bhajo. Natar aas pran ki tajai. (16)

ਮੂਰਖ ਤਿਹ ਰਤਿ ਦਾਨ ਨ ਦੀਯਾ।। ਗ੍ਰਿਹ ਅਪਨੇ ਕਾ ਮਾਰਗ ਲੀਯਾ।।
ਅਨਿਕ ਭਾਂਤਿ ਤਿਨ ਕੀਯਾ ਧਿਕਾਰਾ।। ਪਾਇਨ ਪਰੀ ਲਾਤ ਸੋ ਮਾਰਾ।। ੧੭।।
Moorakh te rati daan na diya. Greh apnai ka marag leeiya.
Anik bhant tin kiya dhikara. Paien pari laat sou mara. (17)

ਰਾਜ ਸੁਤਾ ਕੁਧਿਤ ਅਤਿ ਭਈ।। ਇਹ ਜੜ ਮੁਹਿ ਰਤਿ ਦਾਨ ਨ ਦਈ।।
ਪ੍ਰਥਮ ਪਕਰਿ ਕਰਿ ਯਾਹਿ ਸੰਘਾਰੋ।। ਬਹੁਰਿ ਮਿਸ੍ ਯਾ ਕੈ ਕਹ ਮਾਰੋ।। ੧੮।।
Raj suta karodhit ati bhaiee. Eh jarr mohai rati daan na daiee.
Pratham pakar kar yahai sangharo. Bohar misar ya kai keh maro. (18)

ਅੜਿਲ

ਤਮਕਿ ਤੇਗ ਕੋ ਤਬ ਤਿਹ ਘਾਇ ਪਹਾਰਿਯੋ।।
ਤਾਹਿ ਪੁਰਖ ਕਹ ਮਾਰਿ ਠੌਰ ਹੀ ਡਾਰਿਯੋ।।
ਐਚ ਤਵਨ ਕੀ ਲੋਥਿ ਦਈ ਡਰ ਡਾਰਿ ਕੈ।।
ਹੋ ਤਾ ਪਰ ਰਹੀ ਬੈਠਿ ਕਰਿ ਆਸਨ ਮਾਰਿ ਕੈ।। ੧੯।।

Aril

Tamak teg ko tab teh ghaie parhariyo.
Tahai purkh keh maar thour hi dariou.
Aich tavan ki 1oth daiee dar claar kai.
Ho ta par rehi baith kar asan mar kai. (19)

The Brahmin who had given such teaching, So that he had refused to have cohabitation with me, deserves punishment She said further, "O fool! Either come and have sexual relationship with me or leave all hopes of your life (or you will not be left alive)." (16)

That fool did not give her any sexual satisfaction and went away home. He had cursed the princess in many ways and while she was bowing at his feet, he struck her with his legs." (17)

The princess was furious with rage and said, "This fool had not enjoyed sensuous pleasure with me. First I shall kill him by catching hold of him and then kill his Brahmin also!" (18)

Aril

Then she attacked him with the sword with great anguish and killed him on the spot. She put his corpse underneath her and then seated herself on top of him. (19)

ਦੋਹਰਾ

ਜਮਪਾਲਾ ਕਰ ਮਹਿ ਗਹੀ ਬੈਠੀ ਆਸਨ ਮਾਰਿ।।
ਪਠੈ ਸਹਚਰੀ ਪਿਤਾ ਪ੍ਰਤਿ ਲੀਨਾ ਨਿਕਟ ਹਕਾਰਿ।। ੨੦।।

Dohra

Jampala kar meh gehi baithi asan maar.
Pathai sehchari pita prati leena nikat hakar. (20)

ਚੌਪਈ

ਹੰਸ ਕੇਤੁ ਤਬ ਮਾਹਿ ਸਿਧਾਲਾ।। ਨਿਰਖਿ ਸੁਤਾ ਤਰ ਮ੍ਰਿਤਕ ਡਰਾਲਾ।।
ਕਹਸਿ ਕੁਅਰਿ ਇਹ ਕਸਿ ਤੁਹਿ ਕਰਾ।। ਬਿਨੁਪਰਾਧ ਯਾ ਕੋ ਜਿਯ ਹਰਾ।। ੨੧।।

Choupaiee

Hans ket tab tahai sidhana. Nirakh suta taar'mirtak darana.
Kehas koer eh kasi tohai kara. Binpradh ya kai jiou hara. (21)

ਚਿੰਤਾਮਨਿ ਮੁਹਿ ਮੰਤ੍ਰ ਸਿਖਾਯੋ।। ਬਹੁ ਬਿਧਿ ਮਿਸ੍ ਉਦੇਸ ਦ੍ਰਿੜਾਯੋ।।
ਜੋ ਇਹ ਰੂਪ ਕੁਅਰ ਹੈ ਮਰਿ ਹੈ।। ਤਬ ਸਬ ਕਾਜ ਤਿਹਾਰੋ ਸਰਿ ਹੈ।। ੨੨।।

Chintaman mohai mantar sikhaiyo. Boh bidh misar updes driraieyo.
Jou eh roop koer tai mar hai. Tsab kaaj tiharai sir hai.(22)

ਤਾ ਤੈ ਮੈ ਯਾ ਕੋ ਗਹਿ ਮਾਰਾ।। ਸੁਨਹੁ ਪਿਤਾ ਤੁਮ ਬਚਨ ਹਮਾਰਾ।।
ਸਾਧੋ ਮੰਤ੍ ਬੈਠ ਯਾ ਪਰ ਮੈ।। ਜੋ ਜਾਨਿਹਿ ਸੋ ਕਰਹੁ ਅਬੈ ਤੈ।। ੨੩।।

Ta tai mein ya ko geh mara. Sunoh pita tum bachan hamara.
Sadho mantar baith ya par mein. Jojanieh so karoh abai tai. (23)

ਹੰਸ ਕਿਤੁ ਨ੍ਰਿਪ ਕੋਪ ਭਰਾ ਤਬ।। ਬਚਨ ਸੁਤਾ ਕੈ ਸ੍ਰਵਨ ਸੁਨਾ ਜਬ।।
ਹਯਾ ਲਯਾਵਹੁ ਤਿਹ ਮਿਸ੍ ਪਕਰਿ ਕੈ।। ਜੋ ਐਸੇ ਗਿਯੋ ਮੰਤ੍ ਸਿਖਰਿ ਕੈ।। ੨੪।।

Hans ket nrip kop dara tab. Bachan suta kou sarvan sunnajab.
Heya liyavoh te misar pakar kai. Jo aisai geyo mantar sikhar kai. (24)

Couplet

Taking a rosary in hand, she sat on top of his body and through her handmaid sent for her father. (20)

Choupaiee

Then Raja Hans Ket started for that place and seeing the corpse beneath his daughter, He got frightened. He asked the princess, "Why have you done like this and killed him without any reason?" (21)

The princess said, "The Brahmin had taught me the Chintamani Mantra (magic spell) and had taught me with great stress that if I kill a beautiful prince, then all my jobs (functions) would be successful," (22)

Thus I had caught hold of him and killed him, O dear father! Listen to my words! On top of this corpse, I have recited and meditated on this mantra now you may do as you consider right. (23)

When Hans ket heard the words of the daughter with his own ears, he got furious with rage and ordered the Brahmin to be brought before him, who had taught such a mantra (incantation). (24)

ਸੁਨਿ ਕ੍ਰਿਤ ਬਚਨ ਉਤਾਇਨਿ ਧਾਏ।। ਤਿਹ ਮ੍ਰਿਸਹਿ ਨ੍ਰਿਪ ਪਹਿ ਗਹਿ ਲਯਾਏ।।
ਤਾ ਕਹਾ ਅਧਿਕ ਜਾਤਨਾ ਦਿਯਾ।। ਕਰਮ ਚੰਡਾਰ ਬਿਪ੍ ਹੈ ਕਿਯਾ।। ੨੫।।

Sunn kirat bachan utaiel dhaie. Teh misreh nrip peh geh liyai.
Ta keh adhik jatna deeiya. Karam chandar bipar kai kiya. (25)

ਸੁਨਿ ਬਚ ਮਿਸ੍ ਅਚੰਭੈ ਰਹਾ।। ਤ੍ਰਾਹਿ ਤ੍ਰਾਹਿ ਰਾਜਾ ਤਨ ਕਾਹਾ।।
ਮੈ ਪ੍ਰਭੁ ਕਰਮ ਨ ਐਸਾ ਕਿਯਾ।। ਤਵ ਦੁਹਿਤਾ ਕਹ ਮੰਤ੍ ਨ ਦਿਯਾ।। ੨੬।।

Siinn bach misar achambhai raha. Trahai trahai raja tan kaha.
Mein prabh karam na aisa kiya. Tav dohita keh mantar na diya. (26)

ਤਬ ਲਗੀ ਰਾਜ ਕੁਅਰਿ ਤਹ ਆਈ।। ਦਿਜਬਰ ਕੌ ਪਾਇਨ ਲਪਟਾਈ।।
ਤੁਮ ਸੁ ਮੰਤ੍ ਜੋ ਹਮਹਿ ਸਿਖਾਯੋ।। ਤਾਹੀ ਬਿਧਿ ਮੈ ਜਾਪ ਕਮਾਯੋ।। ੨੭।।

Tab lag raj koeri teh aiee. Dijbar kai paien laptaiee.
Tum so mantar jo hameh sikhaiyo. Tahi bidh mein jaap kamaiyo. (27)

ਅੜਿਲ

ਤਵ ਆਇ ਹਮ ਮਾਨਿ ਮਨੁਖ ਕਹ ਮਾਰਿਯੋ।।
ਤਾ ਪਾਛੇ ਚਿੰਤਾਮਨਿ ਮੰਤ੍ ਉਚਾਰਿਯੋ।।
ਚਾਰਿ ਪਹਰ ਨਿਸਿ ਜਪਾ ਸੁ ਸਿਧਿ ਨ ਕਛੁ ਭਯੋ।।
ਹੌ ਤਾ ਤੇ ਰਿਸਿ ਠਾਨਿ ਸੁ ਕਹਿ ਨ੍ਰਿਪ ਪ੍ਰਤਿ ਦਯੋ।। ੨੮।।

Aril

Tav aies hum maan manuchh keh mariou.
Ta pachhai chintaman mantar uchariou.
Char pehar nis japa so sidh na kachhu bhiou.
Ho ta tai hum risi thaan so keh nrip prati deyo. (28)

ਚੌਪਈ

ਅਬ ਕਿਹ ਕਾਜ ਮੁਕਰਿ ਤੇ ਗਯੋ।। ਤਬ ਚਿੰਤਾਮਨ ਹਮਹਿ ਦ੍ਰਿੜਬੋ।।
ਅਬ ਕਯੋ ਨ ਕਹਤ ਨ੍ਰਿਪਤਿ ਕੇ ਤੀਰਾ।। ਸਾਚ ਕਹਤ ਕਸ ਲਾਗਤ ਪੀਰਾ।। ੨੯।।

Choupaiee

Ab keh kaaj mukar tai geyo. Tab chintaman hameh driraiyo.
Ab kiou na kehat nirpati kai teera. Sach kehat kas lagat peera. (29)

The attendants went rushing on hearing the master's words and brought the Brahmin before the raja by holding him. He punished him severely and cursed him for doing such a devilish act, being a Brahmin. (25)

Hearing such words, the Brahmin got shocked and was asking for mercy from the Raja (that he had not done any such act) saying, "O Rajan! I have not given any such advice, as I have not given any such magic spell to your daughter." (26)

In the meantime the princess also reached there and bowed at the Brahmin's feet, holding his feet closely and said, "Whatever incantation you had taught me, I had meditated on that incantation." (27)

Aril

On your permission (ordains) only I had killed the man then I had recited the "Chintamani magic spell," I had been reciting this incantation for almost twelve hours (four pehars) but could not gain any occult powers, So I had told the Raja, getting enraged myself," (28)

Choupaiee

"Why are you going back on your words now, as you had taught me the Chintamani incantation yourself? Why do you not tell the truth to the Raja? Does it pinch you to tell the truth? (29)

ਮਿਸਰ ਚਕ੍ਰਿਤ ਚਹੂੰ ਓਰ ਨਿਹਾਰੋ।। ਕਹਾ ਭਯੋ ਜਗਦੀਸ ਸੰਭਾਰੋ।।
ਕਰਿ ਉਪਦੇਸ ਬਹੁਤ ਬਿਧਿ ਹਾਰਾ।। ਭੇਦ ਅਭੇਦ ਨ੍ਰਿਪ ਕਛੁ ਨ ਬਿਚਾਰਾ।। ੩੦।।
Misar chakrit chahun aur niharai. Kaha bhiou jagdees sambharai.
Kar updes bahut bidh hara. Bhed abhed nrip kachh na bichara. (30)

ਦੋਹਰਾ

ਫਾਸੀ ਤਿਹ ਮਿਸ੍ਰਹਿ ਦਿਯਾ ਹੰਸ ਕੇਤੁ ਰਿਸਿ ਮਾਨਿ।।
ਹੰਸ ਮਤੀ ਕਹ ਜਿਹ ਸਿਖਯੋ ਐਸੋ ਮੰਤ੍ਰ ਬਿਧਾਨ।। ੩੧।।

Dohra

Phansi teh misreh diya hans ket ris maan.
Hans mati keh jeh sikhyo aisai mantar bidhan. (31)

ਜਿਹ ਨ ਭਜੀ ਤਿਹ ਘੈ ਹਨਾ ਇਹ ਛਲ ਮਿਸ੍ਰਹਿ ਮਾਰਿ।।
ਇਹ ਬਿਧਿ ਨ੍ਰਿਪ ਕ੍ਰੁਧਿਤ ਕੀਯਾ ਹੰਸ ਮਤੀ ਬਰ ਨਾਰਿ।। ੩੨।। ੧।।
Jeh na bhaji te ghai hana eh chhal misreh maar.
Eh bidh nrip karodhit kiya hans mati bar nari. (32) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੋ ਅਠਾਵਨ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ।। ੨੫੮।। 4888।। ਅਫਜੂੰ।।

**iti Sri Charitara pakhyane Tirya Charitarai mantri bhoop sambadai doi so athavan charitar samapatam.
Sat Subham sat. 258 (4888) aphjun. (Contd.)**

ਦੋਹਰਾ

ਰੁਦ੍ ਕੇਤੁ ਰਾਜਾ ਹੁਤੇ ਰਾਸਟ੍ ਦੇਸ ਕੋ ਨਾਹਿ।।
ਜਾ ਸਮ ਔਰ ਨਰੇਸ ਨਹਿ ਦੁਤਿਯ ਪ੍ਰਿਥੀ ਤਲ ਮਾਹਿ।। ੧।।

Dohra

Rudar ket raja hutai rastar des ko nahai.
Ja sum aur naares neh dutieu prithi tal mahai. (1)

The Brahmin, Getting a shock (surprised) looked all around and was thinking as to what had happened and recited the Lord's Name. He got frustrated after beseeching the Raja earnestly (that he had not given any such training to her). But he Raja could not follow the secret of all this, (30)

Hans Ket. Then getting enraged ordered the hanging of the Brahmin, who had taught the princess such a magic spell. (31)

The person, who did not agree for a sexual relationship, was killed after wounding him and with this deceit (of the princess) he killed the Brahmin also. Hans Mati had made the raja furious with rage in this manner. (32)

Here the two hundred and fifty-eight episode of the king's &Minister's dialogue the regarding the woman's witchcraft from Charitar Pakhyan is completed. All is well. (258-4888)

Couplet

The Raja Rudar Ket was ruling over land of over the land of Rashtra and there was no other Raja in the world, comparable to him. (1)

ਚੌਪਈ

ਸ੍ਰੀ ਮ੍ਰਿਗਰਾਜ ਕਲਾ ਤਾ ਕੀ ਤ੍ਰਿਯਾ।। ਬਸਤ ਨ੍ਰਿਪਤਿ ਕੇ ਜਿਹ ਅੰਤਰ ਜਿਯ।।
ਜਾ ਕੇ ਰੂਪ ਤੁਲਿ ਨਹਿ ਕੋਊ।। ਏਕੈ ਘੜੀ ਬਿਧਾਤਾ ਸੋਊ।। ੨।।

Choupaiee

Sri mrigraj kala ta ki triya. Basat nirpati ke jeh avtar jieu.
Ja kai roop tul neh kouoo. Ek ghari bidhata souoo. (2)

ਦੋਹਰਾ

ਦੋਇ ਪੁਤ੍ ਤਾ ਤੇ ਭਏ ਅਤਿ ਰੂਪ ਕੀ ਰਾਸਿ।।
ਤੀਨਿ ਤਵਨ ਮਹਿ ਜਾਨਿਯਤ ਜਾ ਕੋ ਤੇਜ ਰੁ ਤ੍ਰਾਸ।। ੩।।

Dohra

Doie putar ta kai bhaie ati roop ki ras.
Teen bhavan mehjaniyat ja ko tej ru tras. (3)

ਅੜਿਲ

ਬ੍ਰਿਖਭ ਕੇਤੁ ਸੁਭ ਨਾਮੁ ਪ੍ਰਥਮ ਕੋ ਜਾਨਿਯੈ।।
ਬਯਾਘ੍ ਕੇਤੁ ਦੂਸਰ ਕੇ ਨਾਮ ਪ੍ਰਮਾਨਿਯੈ।।
ਰੂਪਵਾਨ ਬਲਵਾਨ ਬਿਦਿਤ ਜਗ ਮੈ ਭਏ।।
ਹੋ ਜਨੁਕ ਸੂਰ ਸਸਿ ਪ੍ਰਗਟ ਦੁਤਿਯ ਤਿਹ ਪੁਰ ਵਏ।। ੪।।

Aril

Birkhabh ketu subh naam pratham ko janieyai.
Beyaghar ket dusar ko naam parmaniyo.
Roopvan balwan bidhitjug mein bhaie.
Ho januk sur sas pragat dutiya teh pur veiai. (4)

ਚੌਪਈ

ਜਬ ਜੋਬਨ ਝਮਕਾ ਤਿਨ ਕੇ ਤਨ।। ਜਾਤ ਭਯੋ ਜਬ ਹੀ ਲਰਿਕਾਪਨ।।
ਅਰਿ ਅਨੇਕ ਬਹੁ ਬਿਧਨ ਸੰਘਾਰੇ।। ਚਾਕਰ ਪ੍ਰਜਾ ਅਪਨੇ ਪਾਰੇ।। ੫।।

Choupaiee

Jáb joban jhamka tin kai tan. Jat bhiou jab hi larkapan.
Ari anek boh bidhan sangharai. Chakar praja apnai parai. (5)

Choupaiee

He had a wife Mrigraj Kala, who was very dear to the Raja's heart. There was no other woman as beautiful. The Lord had created none else so beautiful, except this one. (2)

Couplet

Two sons were born to her, who were very charming, being the fountain of beauty. Their might and fear was felt in all the three worlds. (3)

Aril

The first one was named Brikhabh Ket, the second one was called Biag Ket and both of them were known in the world as most beautiful and powerful. It appeared as if second sun and moon had appeared in that town. (4)

Choupaiee

When their childhood was over, and they had become youthful. They had defeated and killed many enemies in various ways and attained their subjects and attendants. (5)

ਦੋਹਰਾ

ਭਾਂਤਿ ਭਾਂਤਿ ਕੇ ਦੇਸ ਲੈ ਬਹੁ ਜੀਤੇ ਅਰਿ ਰਾਜ।।
ਸਭਨਹਿ ਸਿਰ ਸੋਭਿਤ ਭਏ ਦਿਨਮਨਿ ਜਯੋ ਨਰ ਰਾਜ।। ੬।।

Dohra

Bhant bhant ke des lai bohjeetai ari raj.
Sabhin sir sobhit bhaie dinmanjiou nar raj. (6)

ਰੂਪ ਕੁਅਰ ਘਟਿ ਪ੍ਰਥਮ ਮੈ ਦੂਸਰ ਰੂਪ ਅਪਾਰ।।
ਦੇਸ ਦੇਸ ਤੇ ਆਨਿ ਤ੍ਰਿਯ ਸੇਵਤ ਜਾਹਿ ਹਜਾਰ।। ੭।।

Roop koer ghat pratham mein dusar roop apar.
Des des tai aan triya sevat jahai hajar. (7)

ਸੋਰਠਾ

ਐਸੋ ਕਿਸੀ ਨ ਦੇਸ ਜੈਸੋ ਲਹੁ ਸੁੰਦਰ ਕੁਅਰ।।
ਕੈ ਦੂਸਰੋ ਦਿਨੇਸ ਕੋ ਨਿਸੇਸ ਅਲਿਕੇਸ ਯਹਿ।। ੮।।

Sortha

Aisai kisi na des jaisai loh sunder koer.
Kai dusarai dines kai nises alikes yahi. (8)

ਚੌਪਈ

ਤਾ ਕੀ ਮਾਤ ਪੁਤ੍ ਕੀ ਲਖਿ ਛਬਿ।। ਜਾਤ ਭਈ ਸੁਧਿ ਸਾਤ ਤਵਨ ਸਬ।।
ਹਮਯੋ ਚਹਤ ਲਹੁ ਸੁਤ ਕੇ ਸੰਗਾ।। ਰਾਨੀ ਸਯਾਪੀ ਅਧਿਕ ਅਨੰਗਾ।। ੯।।

Choupaiee

Ta ki maat putar ki lakh chhabi. Jaat bhaiee sudh sat tavan sabh.
Hamiou chehat loh sut kai sunga. Rani biyapi adhik anuga. (9)

ਤਿਹ ਤਬ ਚਹਾ ਨਾਥ ਕਹ ਮਰਿਯੋ।। ਪੁਨਿ ਟੀਕਾ ਕੋ ਪੁਤ੍ ਸੰਘਰਿਯੋ।।
ਕਵਨ ਚਰਿਤ੍ ਕਹ ਕਹਾ ਬਿਚਾਰੋ।। ਲਹੁ ਸਿਰ ਪੁਤ੍ ਛਤ੍ ਕਹ ਢਾਰੋ।। ੧੦।।

Te tab chaha nath keh mariou. Pun teeka kai putar sunghriou.
Kavan charitar keh kaha bicharo. Loh sir putar chhatar keh dharo. (10)

Couplet

They had gained victories against many lands, thus bringing all (enemy) Rajas under their subjugation. These two manly Raja (princes) were glorious like the sun on their heads (control). (6)

The elder was slightly less smart, while the second one was most charming and thousands of women from various lands were at his service. (7)

Sortha

There was no other person in the lands as beautiful as the second sun, moon or Kuber (in beauty). (8)

Choupaiee

Their mother, on seeing the beauty of her son, was completely spell bound (forgetting all her senses). She wanted to have cohabitation with the younger son, as the queen was having a great sexual urge (desire). (9)

She thought of killing the husband first and then the elder son should be killed for getting control of kingdom. She was thinking of some deceitful action so as to place the canopy of kingdom over the head of the younger son. (10)

ਏਕ ਦਿਵਸ ਸਿਵ ਧੁਜਹਿ ਬੁਲਾਯੋ।। ਮਦਰਾ ਸੋ ਕਰਿ ਮਤ ਸੁਵਾਯੋ।।
ਪੁਨਿ ਟੀਕਾ ਕੋ ਪੂਤ ਹਕਾਰਾ।। ਅਧਿਕ ਮਤ ਤਾਹੂ ਕਹ ਪਯਾਰਾ।। ੧੧।।
Ek divas Siv dhujeh bulaiyo. Madra so kar mat savaiyo.
Pun teeka ko poot hakara. Adhik mat tahu keh piyara. (11)

ਦੋਹਰਾ

ਪਤਿ ਸੁਤ ਪ੍ਰਥਮ ਸੁਵਾਇ ਕਰਿ ਕਾਢਿ ਲਿਯਾ ਅਸਿ ਹਾਥ।।
ਪੂਤ ਹੇਤ ਮਹਾ ਤਿਨੈ ਹਾਥ ਆਪਨੇ ਸਾਥ।। ੧੨।।

Dohra

Pati sut pratham suvaiee kar kadh liye asi hath.
Poot heit mara apnai sath. (12)

ਚੌਪਈ

ਮਾਰਿ ਪੂਤ ਪਤਿ ਹੋਇ ਪੁਕਾਰਾ।। ਪਤਿ ਸੁਤ ਸੁਰ ਮਾਰਿ ਸੰਘਾਰਾ।।
ਮਦ ਕੋ ਮਹਾ ਮਤ ਏ ਭਏ।। ਆਪੁਸ ਮੈ ਕੋਪਿਤ ਤਨ ਭਏ।। ੧੩।।

Chuopaiee

Mar poot pati roiai pukara. Pati sut pati mar sanghara.
Mad ke maha mat eai bhaie. Apas mein kopit tan bhaiee. (13)

ਉਦਿਤ ਦੋਊ ਆਹਵ ਕਹ ਭਏ।। ਕਾਢਿ ਕ੍ਰਿਪਾਨ ਕੋਪ ਤਨ ਭਏ।।
ਅਸਿ ਲੈ ਪਿਤੁ ਸੁਤ ਕੇ ਸਿਰ ਝਾਰਾ।। ਪੂਤਿ ਕਾਢਿ ਪਿਤੁ ਸੀਸ ਪ੍ਰਹਾਰਾ।। ੧੪।।
Udit douoo abhav keh bhaie. Kadh kirpan kop tan bhaie.
Asi lai pit sut kai sir jhara. Poot kadh pit sees parhara. (14)

ਮੈ ਠਾਢੀ ਇਹ ਚਰਿਤ ਨਿਹਾਰਾ।। ਫੂਟਿ ਨ ਗਏ ਨੈਨ ਕਰਤਾਰਾ।।
ਦਾਵ ਬਚਾਇ ਨ ਇਨ ਤੇ ਆਯੋ।। ਤਾ ਕੇ ਕਾਨ ਦੁਹੁਨਿ ਕੇ ਭਯੋ।। ੧੪।।
Mein thadi eh charit nihara. Phoot na gaiee nain kartara.
Dav bachaie na in tai aiyo. Ta tai kaal dohun ke bhiyo. (15)

She called Raja Shiv Dhuj (Raja Rudra Ket) one day and made him sleep, by making him drunk with some wine and then called the elder son and made him also drunk by giving him some wine with love. (11)

Couplet

After making the husband and the elder son both a sleep she drew out the sword, and killed both of them with her hands due to the love for the younger son. (12)

Choupaiee

After killing both the spouse and the son she started wailing and crying loudly, saying both had killed each other. (the husband had killed the son, while the son had killed the father), as both had got drunk with wine, as such both got agitated with rage. (13)

"So both become furious and got engaged in a fight (quarrel) and had become wild with unsheathed swords. While taking out his sword, the son killed the father." (14)

"I was standing there, and watched this game play. O God! Why my eye were not bursting out? They did not know of any means of saving themselves against the other's onslaught, so both had died." (15)

ਅਬ ਮਹੋ ਦੇਵ ਕਹੈ ਕਾ ਕਰੋ।। ਉਰ ਮਹਿ ਮਾਰਿ ਕਟਾਰੀ ਮਰੈ।।
ਬਾਨ ਪ੍ਰਸਥ ਹ੍ਵੈ ਬਨਹਿ ਸਿਧੈ ਹੈ।। ਲਹੁ ਸੁਤ ਕੇ ਸਿਰ ਛਤ੍ ਢਰੈ ਹੈ।। ੧੬।।
Ab hou dev kohou ka karou. Ur meh maar katari marai.
Baan parsath havai baneh sidhai hou.
Lahu sut kai sir chhatar dhuri hai. (16)

ਪ੍ਰਥਮ ਪੂਤ ਪਤਿ ਕੋ ਬਧ ਕੀਨਾ।। ਬਹੁਰਿ ਰਾਜ ਲਹੁ ਸੁਤ ਕਹ ਦੀਨਾ।।
ਬਹੁਰੋ ਭੇਖ ਅਤਿਥ ਕੋ ਧਾਰੀ।। ਪੰਖ ਉਤਰਾ ਓਰ ਸਿਧਾਰੀ।। ੧੭।।
Pratham poot pati ko badh keena. Bohar raj loh sut keh deena.
Boharou bhekh aththh ko dhari. Pankh utra aur sidhari. (17)

ਦੋਹਰਾ

ਤਹਾ ਜਾਇ ਤਪਸਾ ਕਰੀ ਸਿਵ ਕੀ ਬਿਬਿਧ ਪ੍ਰਕਾਰ।।
ਭੂਤ ਰਾਟ ਰੀਝਤ ਭਏ ਨਿਰਖਿ ਨਿਠੁਰਤਾ ਠਾਰਿ।। ੧੮।।

Dohra

Ttaha jaie tapasa kari Siv ki bibidha parkar.
Bhoot ratt reejhat bhaie nirakh nithuarta naar. (18)

ਚੌਪਈ

ਬਰੰਬਯੁਹ ਪੁਤ੍ਰੀ ਹੈ ਕਹਾ।। ਜੋ ਤਵ ਬਯਾਪਿ ਹ੍ਰਿਦੈ ਮਹਿ ਰਹਾ।।
ਦੇਹੁ ਤ ਪਿਤਾ ਇਹੈ ਬਰ ਪਾਉ।। ਬਿਰਧਾ ਤੇ ਤਰੁਨੀ ਹ੍ਵੈ ਜਾਉ।। ੧੯।।

Choupaiee

Barambeyeh putri hai kaha. Jo tav biyapai hirdai meh raha.
Deho ta pita eho bar paou. Birdha tai taruni havai jaou. (19)

ਦੋਹਰਾ

ਬਿਰਧਾ ਤੇ ਤਰੁਨੀ ਭਈ ਬਰੁ ਦੀਨਾ ਤ੍ਰਿਪਰਾਰਿ।।
ਤੁਚਾ ਪੁਰਾਤਨ ਛਾਡਿ ਕਰਿ ਜਯੋ ਅਹਿ ਕੁੰਚਰ ਡਾਰਿ।। ੨੦।।

Dohra

Birdha tai taruni bhaiee bar deena triprar.
Tucha purtan chhad kar jiou aih kunchan daar. (20)

"O Son! Now tell me, what should I do? Shall I kill myself by stabbing myself with a dagger, or shall I go to the jungle becoming a Yogan (mendicant) giving the rein of kingdom to the younger son." (16)

First she killed her husband and the son and then handed over the kingdom to the younger son. Then she dressed up as a Yogan (female mendicant) and then left for the north direction. (17)

Couplet

She then served Shiva in many ways and seeing her great worship, Rudra was greatly pleased. (18)

Choupaiee

Shiva had said, "O daughter! You may ask for the boon which was uppermost in your mind. "The queen said, "O father! If you are pleased with me, then I would seek this blessing that I may become young again (from this old age). (19)

Couplet

Shiva then gave this blessing, and she became young (from old age), like the snake, ridding itself of its skin, She had cast off her old skin (and got new young skin). (20)

ਚੌਪਈ

ਬਿਰਧਾ ਤੇ ਤਰੁਨੀ ਭਈ।। ਤਬ ਚਲਿ ਨਗਰ ਕਹ ਗਈ।।
ਜਹ ਖੇਲਤ ਸੁਤ ਚੜਾ ਸਿਕਾਰਾ।। ਮਾਰੇ ਰਛਿ ਰੋਝ ਝੰਖਰਾ।। ੨੧।।

Choupaiee

Birna te taruni jab bhaiee. Tab chali tissai nagar keh gaiee.
Jeh khelat sut chara sikara. Maro reech rojh jhankhara. (21)

ਏਕ ਮ੍ਰਿਗੀ ਤਾ ਭੇਸ ਧਰਾ ਤਬ।। ਤਨ ਕੇ ਬਸਤ੍ ਛੋਡ ਸੁੰਦਰ ਸਬ।।
ਖੇਲਤ ਹੁਤੋ ਅਖਿਟ ਸੁਤ ਜਹਾ।। ਹਰਨੀ ਹ੍ਵੈ ਨਿਕਸਤ ਭੀ ਤਹਾ।। ੨੨।।

Ek marigi ka bhes dhara tab. Tan kai bastar chhod sundar sab.
Khelat hutai akhit sut jaha. Harni havai niksat bhi taha. (22)

ਤਾ ਪਾਛੇ ਤਿਹ ਸੁਤ ਹੈ ਡਾਰਾ।। ਸੰਗੀ ਕਿਸੂ ਨ ਓਰਿ ਨਿਹਾਰਾ।।
ਏਕਲ ਜਾਤ ਦੂਰਿ ਭਯੋ ਤਹਾ।। ਥੋ ਬਨ ਘੋਰ ਭਯਾਨਕ ਜਹਾ।। ੨੩।।

Ta pachhai teh sut hai dara. Sungi kisu na aur nihara.
Ekal jaat dur bhiou taha. Tho ban ghor bhianak jaha. (23)

ਸਾਲ ਬਸਾਲ ਜਹਾ ਦੁਮ ਭਾਰੇ।। ਨਿੰਬੂ ਕਰਮ ਸੁ ਬਣ ਜਟਿਯਾਰੇ।
ਸੀਥ੍ਰ ਤਾਰ ਖਜੂਰੇ ਭਾਰੀ।। ਨਿਜ ਹਾਥਨ ਜਨੁ ਈਸ ਸੁਧਾਰੀ।। ੨੪।।

Saal basal jaha drum bharai. Nimbu kadam so bat jatiyarai.
Sethar tar khajurai bhari. Nij hathan eas sundhari. (24)

ਮ੍ਰਿਗੀ ਜਾਇ ਤਹ ਗਈ ਭੁਲਾਈ।। ਉਤਮਾਗਨਾ ਭੇਜ ਬਨਾਈ।।
ਆਨਿ ਅਪਨ ਤਿਹ ਰੂਪ ਦਿਖਾਰਾ।। ਰਾਜ ਕੁਅਰ ਮੋਹਿਤ ਕਰਿ ਡਾਰਾ।। ੨੫।।

Migri jaie the gaiee bhulaiee. Utmangna bhes bnaiee.
Aan apan teh roop dikhara. Raj koer mohit bhara. (25)

Choupaiee

When she became youthful from an old woman, then she went towards the town, where her son had gone on a hunting spree and had killed many bears, stags some other animals. (21)

Then that woman took the form of a deer and removed all her beautiful clothes, and came there in the form of a deer, where the son was hunting. (22)

The son raced his horse after (chasing) the deer (the queen in deer form) and went far ahead all alone, where there was thick jungle. (23)

He came to the place where there were huge trees of Saal, Tamal, along with lemon, Kadam and banayan trees with long outgrowths and there were huge trees of palm, dates and Sriphal. It seemed as if the Lord Almighty had created them with his own hands. (24)

The deer, on reaching there, disappeared and transformed itself into a beautiful woman and then showered her charming beauty to him, thus enamoring the prince towards her. (25)

ਅੜਿਲ

ਸੁਰੀ ਆਸੁਰੀ ਕਿੰਨਿਲ ਕਵਨ ਬਿਚਾਰਿਯੋ।।
ਨਰੀ ਨਾਗਨਗੀ ਨਗਨੀ ਕੋ ਜਿਯ ਧਾਰਿਯੈ।।
ਗੰਧਰਬੀ ਅਪਸਰਾ ਕਵਨ ਨ ਜਾਨਿਯੈ।।
ਹੋ ਰਵੀ ਸਸੀ ਬਾਸਵੀਂ ਪਰਬਤੀ ਮਾਨਿਯੈ।। ੨੬।।

Aril

Suri asuri kinana kavan bichariou.
Nari nagni nugni ko jiou dhariou.
Gandharbi apsara kavan eh janiyo.
Ho ravi sasi basvi parbati maniyo. (26)

ਰਾਜ ਕੁਮਾਰ ਨਿਰਖ ਤਹਾ ਰਹਾ ਲੁਭਾਇ ਕੈ।।
ਪੂਛਤ ਭਯੋ ਚਲਿ ਤਾਹਿ ਤੀਰ ਤਿਹ ਜਾਇ ਕੈ।।
ਨਰੀ ਨਾਗਨੀ ਨਗਲੀ ਇਨ ਤੇ ਕਵਨਿ ਤੁਯ।।
ਹੋ ਕਵਨ ਸਾਚੁ ਕਹਿ ਕਹਿਯੋ ਸੁ ਤਾ ਤੈ ਏਸ ਭੂਅ।। ੨੭।।

Raj kumar nirakh teh raha lubhaie kai.
Poochat bhiou chal tahai teer teh jaie kai.
Nari nagni nugni in tai kavan touai.
Ho kavan sach keh kehiyo su ta tai ais bhua. (27)

ਮਨ ਬਚ ਕ੍ਰਮ ਮੈ ਤੋਰਿ ਛਬਿ ਨਿਰਖਤ ਗਯੋ ਲੁਭਾਇ।।
ਅਬ ਹੀ ਹ੍ਵੈ ਅਪਨੀ ਬਸਹੁ ਧਾਮ ਹਮਾਰੇ ਆਇ।। ੨੮।।

Man bach karam mein tori chhab nirkat geyo lubhaie.
Ab hi havai apni basoh dham hamaro aie. (28)

Aril

The prince asked, "Who are you, a woman the gods demons or Kinars? Or are you a snake woman or a hilly girl or what have in mind? Shall we take you as Sun, Moon, Indra or Shiva's Parbati? (26)

The prince got enamoured by her beauty and went towards her and asked her. "Out of three, a woman, a she-snake, or a hilly girl, which one are you? Tell me the truth, who you are? Tell the truth to the Raja of the land, whether you are a daughter of the lands? (27)

Couplet

On seeing your charm I am fully enamoured by you with (body) mind, speech and action. So now come with me as my wife? (28)

ਅੜਿਲ

ਏਕ ਆਧ ਬਿਰ ਨਾਹਿ ਨਾਹਿ ਤਿਨ ਭਾਖਿਯੋ।।
ਲਗੀ ਨਿਗੋਡੀ ਲਗਨ ਜਾਤ ਨਹਿ ਆਖਿਯੋ।।
ਅੰਤ ਕੁਅਰ ਜੋ ਕਹਾ ਮਨਿ ਸੋਈ ਲਿਯੋ।।
ਹੋ ਪਤਿ ਸੁਤ ਪ੍ਰਥਮ ਸੰਘਾਰਿ ਲਹੁ ਸੁਤ ਪਿਯ ਕੀਯੋ।। ੨੯।। ੧।।

Aril

Ek aadh bir nahai tin bhakhiyo. Lagi nigodi lagan jaat neh akhiou.
Ant koer jo kaha maan soiai liou.
Ho pati sut pratham sanghar loh sut chhal piya kiou. (29) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੋ ਉਠਾਸਠਿ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ।। ੨੫੯।। ੪੯੧੭।। ਅਫਜੂੰ।।

**Iti Sri Charitara Pakhayane Triya Charitarai Mantri Bhoop Sambudai doi so unasath chritar samapatam.
Sat Subham sat. 259 (4917) aphjun. (Contd.)**

ਚੌਪਈ

ਮਸਤ ਕਰਨ ਇਕ ਨ੍ਰਿਪਤਿ ਜਗਿਸ੍ਰੀ।। ਤੇਜ ਭਾਨ ਬਲਵਾਨ ਤਪਸ੍ਰੀ।।
ਸ੍ਰੀ ਕਜਰਛ ਮਤੀ ਤਿਹ ਦਾਰਾ।। ਪਾਰਬਤੀ ਕੋ ਜਨੁ ਅਵਤਾਰਾ।। ੧।।

Choupaiee

Masat karan ik nirpat jagisavi. Tej bhaan balwan tapasavi.
Sri kajrachh mati teh dara. Parbati ko jan avtara. (1)

ਅੜਿਲ

ਮਸਤ ਕਰਨ ਨ੍ਰਿਪ ਸਿਵ ਪੂਜਾ ਨਿਤਪ੍ਰਤਿ ਕਰੈ।।
ਭਾਂਤਿ ਅਨਿਕ ਕੇ ਧਯਾਨ ਜਾਨਿ ਗੁਰ ਪਗੁ ਪਰੈ।।
ਰੈਨਿ ਦਿਵਸ ਤਪਸਾ ਕੇ ਬਿਖੈ ਬਿਤਾਵਈ।।
ਹੋ ਰਾਨੀ ਕੇ ਗ੍ਰਿਹ ਭੁਲਿ ਨ ਕਬ ਹੀ ਆਵਈ।। ੨।।

Masat karan nrip Siv puja nirpat karai.
Bhant anik kai dhiyan jaan gur pagu parai.
Raen divas tapasa kai bikhai bitavaiee.
Ho rani kai greh bhul na hi kab kai avaiee. (2)

Aril

That woman replied in the negative once or so, but due to the evil design, it could not be explained, so finally she agreed to the prince's request. First she killed the husband and elder son and then made the younger son as her beloved. (29)

Here the two hundred and fifty-ninth episode of the King's &Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is complete. All is well. (259-4917)

Choupaiee

There was a great Raja by the name of Masat Karan, who was glamorous like the sun, very powerful and an ascetic (in nature). He had a wife called Kajrachh Mati, who was almost an incarnation of Parbati. (1)

Aril

The Raja Masat Karan used to worship Shiva everyday and would meditate on the Guru in many ways and then bow at the lotus-feet of the Guru. He would spend day and night in penance and would not visit house of the queen even by mistake. (2)

ਰਾਨੀ ਏਕ ਪੁਰਖ ਸੋ ਅਤਿ ਹਿਤ ਠਾਨਿ ਕੈ।।
ਰਮਤ ਭਈ ਤਿਹ ਸੰਗ ਅਧਿਕ ਰੁਚਿ ਮਾਨਿ ਕੈ।।
ਸੋਤ ਹੁਨੀ ਸੁਪਨ ਮਹਿ ਸਿਵ ਦਰਸਨ ਦਿਯੋ।।
ਹੋ ਬਚਨ ਆਪਨੋ ਮੁਖ ਤੇ ਹਸਿ ਮੁਹਿ ਯੋ ਕਿਯੋ।। ੩।।

Rani ek purkh sou ati hit thaan maan kai.
Ramat bhaiee teh sung adhik ruch maan kai.
Sot huti supna meh Siv darsan doiu.
Ho bachan apno mukh mahai yo kiyo. (3)

ਸਿਵ ਬਾਚ

ਇਕ ਗਹਿਰੇ ਬਨ ਬਿਚ ਤੁਮ ਏਕਲ ਆਇਯੋ।।
ਕਰ ਕੈ ਪੂਜਾ ਮੇਰੀ ਮੋਹਿ ਰਿਝਾਇਯੋ।।
ਜੋਤਿ ਆਪਨੇ ਸੋ ਤਵ ਜੋਤਿ ਮਿਲਾਇ ਹੋ।।
ਹੋ ਤੁਹਿ ਕਹ ਜੀਵਤ ਮੁਕਤਿ ਸੁ ਜਗਤਿ ਦਿਖਾਇ ਹੋ।। ੪।।

Siv Baach

Ik gehro ban bich tum akal aieyo.
Kar kai puja meri mohai reejhaieyo.
Joat apnai sou tav joat milaie ho.
Ho tahi keh jivat mukati so jagat dikhaie hou. (4)

ਤਾ ਤੇ ਤਵ ਆਗਯਾ ਲੈ ਪਤਿ ਤਾਹਿ ਜਾਇ ਹੋ।।
ਕਰਿ ਕੈ ਸਿਵ ਕੀ ਪੂਜਾ ਅਧਿਕ ਰਿਝਾਇ ਹੋ।।
ਮੋ ਕਹ ਜੀਵਤ ਮੁਕਤਿ ਸਦਾ ਸਿਵ ਕਰਹਿਗੇ।।
ਹੋ ਸਪਤ ਮਾਤ੍ ਕੁਲ ਸਪਤ ਪਿਤਰ ਕੁਲ ਤਰਹਿਗੋ।। ੫।।

Ta tai tav agya lai pati teh jaie hou.
Kar kai Siv ki pooja adhik reejhaiee hou.
Moh keh jivat mukat sada siv karehgai.
Ho sapat matar kul sapat pitar kul tarehgai. (5)

The queen was involved in the love of another man and enjoying sensuous please with him to her satisfaction. Then she told her spouse (Raja). "I was sleeping when Shiva appeared in my dream and spoke to me like this with a smiling face." (3)

Shiva Said

"You come to a thick jungle alone and then worship me there and placate me. I will mingle my. Light with your soul and will bestow on you "Salvation in life itself," and show this to the world. (4)

Taking the name of Shiva, she got permission of the husband (Raja) and went away. The spouse thought that she had gained Salvation, where as she had gone to the house of her paramour and settled. (5)

ਦੋਹਰਾ

ਭੇ ਨ੍ਰਿਪ ਕੀ ਆਗਯਾ ਗਈ ਲੈ ਸਿਵ ਜੂ ਕੋ ਨਾਮ।।
ਜਿਯਤ ਮੁਕਿਤ ਭੀ ਪਤਿ ਲਹਾ ਬਸੀ ਜਾਰ ਦੋ ਧਾਮ।। ੬।। ੧।।

Dohra

Bhe nrip ki agya gaiee lai siv ju kai naam.
Jiyat mukat bhai pati laha basi jar dai dham. (6) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੋ ਸਾਠ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ।। ੨੬੦।। ੪੯੨੩।। ਅਫਜੂੰ।।

iti Sri Charitam pakhyane Tirya Charitarai mantri bhoop sambadai doi so sath charitar sampatam.
Sat Subham sat. (260) (4923) aphjun. (Contd.)

ਅਹਿ ਧੁਜ ਏਕ ਰਹੈ ਰਾਜਾ ਬਰ।। ਜਨੁਕ ਦੁਤਿਯ ਜਗ ਵਯੋ ਪ੍ਰਭਾਕਰ।।
ਸ੍ਰੀ ਮਸੂਕ ਮਤੀ ਤਿਹ ਰਾਨੀ।। ਰਵੀ ਚਣਦ੍ਰਵੀ ਕੋ ਇੰਦ੍ਰਾਨੀ।। ੧।।

Choupaiee

Eh dhuj ek rehai raja ba. Januk dutieu jug veyo prabhakar.
Sri Masook mati inderani. Ravi chandervi kai inderani. (1)

ਤਾ ਕੋ ਪੁਤ੍ ਗ੍ਰਿਹ ਨਾਰੀ।। ਇਹ ਚਿੰਤਾ ਤ੍ਰਿਯ ਕੋ ਜਿਯ ਮਾਹੀ।।
ਰਾਜਾ ਤੇ ਜਿਯ ਮਹਿ ਡਰ ਪਾਵੈ।। ਬਹੁ ਪੁਰਖਨ ਸੰਗ ਕੋਲ ਕਮਾਵੈ।। ੨।।

Ta kai putar heit greh nari. Eh chinta triya kai jieu mahi .
Raja te jieu meh dar pavai. Boh purkhan sung kel kamavai. (2)

ਅੜਿਲ

ਏਕ ਦਿਵਸ ਸੁੰਦਰੀ ਝਰੋਖਾ ਬੋਲਿ ਬਰ।। ਮਹਿਖਨ ਕੋ ਪਾਲਕ ਤਹ ਨਿਕਸਿਯੋ ਆਇ ਕਰਿ।।
ਮੋਹੀਵਾਲ ਸੋਹਨੀ ਮੁਖ ਤੋ ਗਾਵਤੇ।। ਹੋ ਸਭ ਨਾਰਿਨ ਕੇ ਚਿਤ ਕੋ ਚਲਾ ਚੁਰਾਵਤੇ।। ੩।।

Aril

Ek divas sundri jharokha baith bar. Mehkan ko palak teh niksiou aie kar.
Mehival sohani mukh tai gavtai.
Ho sabh marin kai chit kou chala churavtai. (3)

Dohra

"So O my dear Spouse! I will go with your permission and then propitiate Shiva and placate him, with my worship. Then Shiva will bestow Salvation (n life) on me which would help all the seven generations of my parent and in law's families towards salvation, as a result of my worship." (6) (1)

Here the two hundred and sixtieth episode of the ling's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (260-4923)

Choupaiee

There lived a great Raja by the name of Aih Dhuj and it seemed as if a second sun had risen in the world. His queen Mashuk Mati, Who was equally beautiful like the wives of the Sun, Moon or Indra (gods). (1)

She was not begetting a son and this was a constant worry in her mind and she was always afraid of the Raja, and was having sexual relationships with many other men. (2)

Aril

One day that beautiful Woman was seated in her loft a buffalo caretaker happened to come there and was singing the songs of Sohni Mahiwal anecdote and was alluring the hearts of all woman (winning their hearts). (3)

ਸੁਨਿ ਰਾਨੀ ਸੁਤ ਨਾਦ ਧੁਨਿ ਮਾਰ ਕਰੀ ਬਿਸੋਭਾਰ।।
ਰਮੋ ਮਹਿਖ ਪਾਲਕ ਭਏ ਇਹ ਬਿਧ ਕਿਯਾ ਬਿਦਾਰ।। ੪।।
Sun rani surat nad dhun mar kari bisambhar.
Ramo mehak palak bhayo eh bidh kiya bichar. (4)

ਚੌਪਈ

ਮਹਿਖ ਚਰਾਵਤ ਥੋ ਵਹੁ ਜਹਾ।। ਰਾਨੀ ਗਈ ਰਾਤ੍ਰਿ ਕਹ ਤਹਾ।।
ਦ੍ਵੈਕ ਘਰੀ ਪਾਛੇ ਪਤਿ ਜਾਗਾ।। ਅਸਿ ਰਹਿ ਕਰ ਪਾਛੇ ਤ੍ਰਿਯ ਲਾਗਾ।। ੫।।

Choupaiee

Mohakh charvat tho vahu jaha. Rani gaiee ratri keh taha.
Davaik ghari pachhai pati jaga. As geh kar pachhai triya laga. (5)

ਸਖੀ ਹੁਤੀ ਇਕ ਤਹਾ ਸਯਾਨੀ।। ਤਿਨ ਇਹ ਬਾਤ ਸਕਲ ਜਿਯ ਜਾਨੀ।।
ਜੋ ਤਾ ਕੋ ਪਤਿ ਐਸ ਲਹੈ ਹੈ।। ਤੋ ਗ੍ਰਿਹ ਜਮ ਕੋ ਦੁਹੂੰ ਪਠੈ ਹੈ।। ੬।।
Sakhi huti ik taha seyani. Tin eh baat sakal jiye jani.
Jo ta ko pati ais lehai hai. Tou greh jam dohun pathai hai. (6)

ਅਗੂ ਆਪਿ ਤਹਾ ਉਠਿ ਗਈ।। ਰਨੀ ਜਹਾ ਮਿਲਤ ਤਿਹ ਭਈ।।
ਐਚਿ ਅੰਗ ਤਿਹ ਤਬੈ ਜਗਾਯਾ।। ਸਭ ਬ੍ਰਿਤਾਤ ਕਹਿ ਤਾਹਿ ਸੁਨਾਯਾ।। ੭।।
Agu aap taha uth gaiee. Rani jaha milat teh bhaie.
Aich ang teh tabai jagaya. Sabh birtat keh tehai sunaiya. (7)

ਅੜਿਲ

ਤ੍ਰਾਸ ਸਮੁੰਦ ਕੇ ਬਿਖੈ ਬੂਡਿ ਤਰੁਨੀ ਗਈ।। ਗਰੇ ਪਰਾਇਯਾ ਡਾਰਿ ਤਿਸੈ ਮਾਰਤ ਭਈ।।
ਏਕ ਬਡੇ ਦ੍ਰੁਮ ਸੰਗ ਦਯੋ ਲਟਕਾਇ ਕੈ।।
ਹੋ ਬਸਤ੍ ਉਤਾਰਿ ਤਰ ਨਾਤ ਭਈ ਤਹ ਜਾਇ ਕੈ।। ੮।।

Aril

Tras samund kai bikhai boodi taruni gaiee.
Garai pagriya dar tisai marat bhaiee.
Ek badai drum sung diyo latkaie kai.
Ho bastar utar tar bhaiee the jaie kai. (8)

Couplet

When the queen heard the beautiful tune of his music with her ears, She also got enamoured and became madly excited with sexual urge and thought to herself to have sensuous pleasure with the buffalo caretaker. (4)

Choupaiee

Where the man was gazing the buffalo, the queen went in the night to that place. After about two hours her husband got up (woke up) and holding a sword in hand went in search of the queen (to chase her). (5)

There was an intelligent handmaid with her, who understood the whole affair (in her heart). So she thought to herself. If her husband would see her having sexual relations with another man, them he would dispatch both of them to the valley of death (kill them both). (6)

So she got up and reached there before him (her husband), where the queen was enjoying sexual relationship with the herdsman. She woke her up by touching her body and told her the whole detail (story) (about her husband). (7)

Aril

Hearing this the queen got frightened and drowned herself in the sea of thoughts. She killed the caretaker by making a noose around his neck with his turban and hanged his body with a huge tree and started bathing underneath the tree, having undressed herself. (8)

ਚੌਪਈ

ਅਹਿ ਧੁਜ ਰਾਜ ਤਹਾ ਤਬ ਆਗੈ।। ਨਾਤ ਮ੍ਰਿਤਕ ਤਰ ਤ੍ਰਿਯ ਲਖਿ ਪਾਯੋ।।
ਪੂਛਤ ਪਕਰਿ ਤਬੈ ਤਿਹ ਭਯੋ।। ਜਰਿ ਬਰਿ ਆਠ ਤੂਕ ਹ੍ਵੈ ਗਯੋ।। ੯।।

Choupaiee

Aih dhuj raj taha aiyo. Nahat mirtak tar triya lakh paiyo.
Puchhat pakar tabai teh bhiou. Sabh bar aath tuk havai geyo. (9)

ਦੋਹਰਾ

ਨਿਜੁ ਧਾਮਨ ਕਹ ਛੋਰਿ ਕੈ ਕਯੋ ਆਈ ਤਿਹ ਠੌਰ।।
ਸਾਚੇ ਕਹੈ ਤੋ ਛਾਡਿ ਹੌ ਹਮੋ ਕਹੈ ਕਛੁ ਔਰ।। ੧੦।।

Dohra

nij dhaman kao chhor kai kiou aiee eh thor.
sach kehai tou chhad tou chhad hou hamai kehai kachh aur. (10)

ਚੌਪਈ

ਤਬ ਤ੍ਰਿਯ ਜੋਰਿ ਦੁਹੂੰ ਕਰ ਲਿਆ।। ਪਤਿ ਪਾਇਨਿ ਤਰ ਮਸਤਕਿ ਦਿਯਾ।।
ਪ੍ਰਥਮ ਸੁਨਹੁ ਪਿਯ ਬੈਠ ਹਮਾਰੇ।। ਬਹੁਰਿ ਕਰਹੁ ਜੋ ਹ੍ਰਿਦੈ ਤਿਹਾਰੇ।। ੧੧।।

Choupaiee

tab triya jore dohun kar liya. pati paien tar mastak diya.
pratham sunoh pieu baith hamarai. bohar karoh jo dirdai tiharai. (11)

ਮੋਰੇ ਬਢੀ ਅਧਿਕ ਚਿੰਤਾ ਚਿਤ।। ਧਯਾਨ ਧਰੇ ਸ੍ਰੀ ਪਤਿ ਕੋ ਨਿਤਿ ਪ੍ਰਤਿ।।
ਪੁਤ ਦੇਹੁ ਪ੍ਰਭੁ ਧਾਮ ਹਮਾਰੇ।। ਪਲ ਪਲ ਬਲਿ ਬਲਿ ਜਾਉ ਤਿਹਾਰੇ।। ੧੨।।
Merai badhi adhik chinta chit. dhian dhari Sr pati kou nit prati.
poot deho prabhu dham hamarai. pat pal bal bal jaou tiharai. (12)

Choupaiee

By that time the Raja Aih Dhuj reached there and saw the woman having a bath beneath dead body. So he caught hold of the wife and asked her and became red hot with anger (became furious with rage). (9)

Couplet

He said, "Why had you come there, leaving your house? If you will tell me the truth. Then I will leave you scot-free, but if you tell me something different, then I shall kill you." (10)

Choupaiee

Then the woman with folded hands, placed her hand at the feet of her spouse, and said, "O dear beloved! Listen to my words first, then you may take any action, as desired by you." (11)

I was worried too much my mind, so I was meditating on the god Vishnu everyday saying, "O Lord! Pray bless us with a son, so that I could offer myself in sacrifice to you every moment." (12)

ਅੜਿਲ

ਪੁਤ੍ ਹੇਤ ਮੈ ਹਯਾ ਤਸਕਰ ਤਰ ਆਇ ਕੈ।।
ਮਜਨ ਕਿਯਾ ਬਨਾਇ ਅਧਿਕ ਸੁਖ ਪਾਇ ਕੈ।।
ਸਾਚ ਕਹਾ ਪਿਯ ਤਪਹਿ ਜਾਨ ਜਿਯ ਲੀਜਿਯੋ।।
ਹੋ ਅਵਰ ਨ ਯਾ ਤੇ ਬਾਤ ਜੁ ਜਾਨ ਸੁ ਕੀਜਿਯੈ।। ੧੩।।

Aril

Pootar het mein haya taskar tar aie kai.
majan kiya banaie adhik sukh paie kal.
sach kaha piya tohai jaan jiye leejiyai.
ho avar na ya te baat jo baat jaan so keejiyai. (13)

ਦੋਹਰਾ

ਸੁਨਿ ਰਾਜਾ ਐਸੋ ਬਚਨ ਜਿਯ ਭਯੋ ਪ੍ਰਸੋਨਯ।।
ਜੋ ਤ੍ਰਿਯ ਹ੍ਵੈ ਅਸ ਹਠ ਕਿਯਾ ਧਰਨੀ ਤਨ ਮਹਿ ਧੰਨਯ।। ੧੪।।

Dohra

Sunn raja aisai bachan jiyemeh bheyo parsan.
jo triya havai as hath kiya dharni tal mahi dhanai. (14)

ਚੌਪਈ

ਜੋ ਤ੍ਰਿਯਾ ਮੋ ਪੈ ਕਹਾ ਬਿਚਾਰੀ।। ਸਾਚ ਵਹੈ ਮੈ ਨੈਨ ਨਿਹਾਰੀ।।
ਅਸ ਚਰਿਤ੍ ਸਤ ਹਿਤ੍ ਜਿਨ ਕਿਯਾ।। ਧੰਨਿ ਧੰਨਿ ਕੁਅਰਿ ਤਿਹਾਰੇ ਹਿਯਾ।। ੧੫।।

Choupaiee

jo triya mo pai kaha bichari. sach vahai mein nain niharai.
us charitar sut hit jin kiya. dhan dhan koeri tiharo hiya. (15)

ਦੋਹਰਾ

ਨਿਰਸੰਦੇਹ ਤੁਮਰੇ ਸਦਨ ਹ੍ਵੈਹੈ ਪੂਤ ਅਪਾਰ।।
ਹਲੀ ਜਪੀ ਤਪਸੀ ਸਤੀ ਸੂਰਬੀਰ ਸੁ ਕੁਮਾਰ।।

Dohra

nisandeh tumrai sadan hovihai poot apar.
hathi japi tapsi sati surbeer so kumar. (16)

Aril

For the sake of a son, had taken a bath underneath this thief with peace. O darling! You must accept my words as perfect truth, and there is nothing else different from it. Now you may do as you like." (13)

Couplet

The Raja, on hearing these words, got pleased that such a woman on the earth, deserved our greeting, who had preserved with such an action, being a woman, (14)

Choupaiee

Whatever the woman said thoughtfully was correct (true) and I have seen it with my own eyes. "O Princess! You have done such a witchcraft for the sake of a son, so your heart really deserves all credit and honour." (15)

Couplet

Raja said Further, "O dear! You will definitely beget a son with great many qualities, who will be a prince of qualities like perseverance, meditative, an ascetic type, truth-loving and very brave. (16)

ਅੜਿਲ

ਤਾਹਿ ਭੋਗਿ ਫਾਸੀ ਸੋ ਬਹੁਰਿ ਸੰਘਾਰਿਯੋ।।
ਕਰਿ ਕੇ ਨ੍ਰਿਪਹਿ ਚਰਿਤ੍ ਇਹ ਭਾਤਿ ਦਿਖਾਰਿਯੋ।।
ਮੁੜ ਪ੍ਰਫੁਲਿਤ ਭਯੋ ਨ ਕਛੁ ਤਾ ਕੋ ਕਹਾ।।
ਹੋ ਧੰਨਿ ਧੰਨਿ ਕਹਿ ਨਾਰਿ ਮਗਨ ਹ੍ਵੈ ਮਨ ਰਹਾ।। ੧੭।। ੧।।

Aril

tahai bhog phansi se bohar sanghariou.
kar kai nripeh charitar eh bhant dikhariou.
moorr parphulat bhiou na kachu ta ko kaha.
ho dhan dhan keh naar magan havai man raha. (17) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੋ ਇਕਸਠਿ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ।। ੨੬੧।। ੪੯੪੦।। ਅਫਜੂੰ।।

iti Sri Charitar pakhayaneTriya Charitarai mantri bhoop sambadai doi so iksath charitar sampatam sat. Sat Subham sat. 261 (4940) aphjun. (Contd.)

ਅੜਿਲ

ਕਿਲਨਮਨ ਕੇ ਦੇਸ ਇੰਦ੍ ਧੁਜ ਨ੍ਰਿਪਤਿ ਬਰ।।
ਸ੍ਰੀ ਕਿਲਮਾਕ ਮਤੀ ਰਾਨੀ ਜਿਹ ਬਸਤ ਘਰ।।
ਪੁਨ ਮਾਸ਼ੂਕ ਮਤੀ ਦੁਹਿਤਾ ਤਾ ਕੋ ਭਈ।।
ਹੋ ਜਨੁਕ ਚੰਦ੍ ਕੀ ਕਲਾ ਦੁਤਿਯ ਜਗ ਮੈ ਵਈ।। ੧।।

Aril

Kilanman ke des Inderdhuj nirpati bar.
Sir Kilmak mati rani jeh basat ghar.
Pun masuk mati dohita ta kai bhaiee.
Ho janak chander ki kala dutiya jug mein vaiee. (1)

Aril

First she had cohabitation with that caretaker (herdsman) and then killed him with a noose and deceived the Raja with such a witchcraft. The foolish Raja got pleased with her and did not say anything to her and then woman and became satisfied within his heart fully. (17) (1)

Here the two hundred and sixty-one episode of the king's & Minister's dialogue regarding the woman's witchcraft from Charitar Pakhyan in complete. All is well. (261-4940) (Contd.)

There was a mighty Raja in the land of Kilmakan (Tatar) by the name of Inder Dhuj who had a queen named Kilmak Mati (at his house). She had a daughter called Mashook Mati and it seemed a second Chander Kala had been born in the world. (1)

ਸੌਦਾ ਹਿਤ ਸੋਦਾਗਰ ਤਹ ਇਕ ਆਇਯੋ।।
ਜਨੁ ਸਸਿ ਕੋ ਅਵਿਤਾਰ ਮਦਨ ਉਪਜਾਇਯੋ।।
ਅਧਿਕ ਜੁਬਨ ਕੀ ਜੇਬ ਬਿਧਾਤੇ ਦਈ ਤਿਹ।।
ਹੋ ਸੁਖ ਪਾਵਤ ਸੁਰ ਅਸੁਰ ਨਿਹਾਰੇ ਕ੍ਰਾਂਤਿ ਜਿਹ।। ੨।।
Souda hit soudagar teh ik aieyo.
Jan sas ko avtar madan upjaiou.
Adhik juban ki jeb bidhatai daiee teh.
Ho sukh pavat sur asur niharai karant jeh. (2)

ਏਕ ਦਿਵਸ ਨ੍ਰਿਪ ਸੁਤਾ ਝਰੋਖੇ ਆਇ ਕੈ।।
ਬੈਠਤ ਭੀ ਚਿਤ ਲਗੇ ਸੁ ਬੈਸ ਬਨਾਇ ਕੈ।।
ਸਾਹੁ ਪੁਤ੍ ਆਇ ਦਿਖਾਈ ਦੈ ਗਯੋ।।
ਹੋ ਯਾ ਮਨਿ ਕੇ ਮਨਹਿ ਮਨੋ ਹਰਿ ਲੈ ਗਯੋ।। ੩।।
Ek divas nrip suta jharokai aie kai.
Baithat bhai chit lago so bais banaie kai.
Sahu putar teh aie dikhaiee dai geyo.
Ho ya manin kai maneh maro har lai geyo. (3)

ਰਾਜ ਕੁਅਰਿ ਲਖਿ ਰੂਪ ਰਹੀ ਉਰਝਾਇ ਕਰਿ।।
ਪਠੈ ਸਹਚਰੀ ਤਹਾ ਬਹੁਤ ਧਨ ਦਯਾਇ ਕਰਿ।।
ਸਾਹੁ ਸੁਤਹਿ ਕਯੋ ਹੂੰ ਬਿਧਿ ਜੋ ਹਯਾ ਲਯਾਇ ਹੈ।।
ਹੋ ਜੋ ਮਾਗੇ ਮੁਹਿ ਤੂ ਸੋ ਅਬ ਪੀ ਪਾਇ ਹੈ।। ੪।।
Raj koeri lakh roop rehi urjhaie kar.
Pathai sehchari taha bohat dhan deaye kar.
Sahu suteh keyo hun bidh jo hiya liaya hai.
Ho jo mangai moh tai so ab hi paie hai. (4)

A merchant came there on a business trip, who was very beautiful, and appeared as an incarnation (parallel) of the moon or Kamdev (god of love) himself. He had been bestowed with a youthful charm of the highest order by the Lord. The gods and demons were both allured by his charm and felt great joy. (2)

One day the Raja's daughter with great embellishment of her choice was sitting in her loft and she happened to have a glance of the Merchant's son, and the proud woman got enamoured by him (he had stolen her heart). (3)

The princess was fully allured by his beauty, so she sent a handmaid giving her lot of money towards him. The princess had explained to the attendant that she should bring him there by some means and then she could gain from her all that she desired. (4)

ਸੁਨਤ ਕੁਅਰਿ ਕੋ ਬਚਨ ਸਖੀ ਤਹ ਜਾਇ ਕੈ।।
ਮਨ ਭਾਵਤ ਪਿਯ ਯਾ ਕਹ ਦਿਯਾ ਮਿਲਾਇ ਕੈ।।
ਚੌਰਾਸੀ ਆਸਨ ਸੁ ਬਿਬਿਧ ਬਿਧਿ ਕੈ ਲੀਏ।।
ਹੋ ਚਿਤ ਕੈ ਸੋਕ ਸੰਤਾਪ ਬਿਦਾ ਸਭ ਕਰਿ ਦੀਯੋ।। ੫।।

Sunat koer ke bachan sakhi teh jaie kai.
Man bhavat pieu ya keh diya milai kai.
Chourasi asan so bibidh bidh kai liai.
Ho chit kai sok santap bida sabh kar diai. (5)

ਛੈਲ ਛੈਲਨੀ ਛਕੇ ਨ ਛੋਰਤ ਏਕ ਦਿਨ।।
ਜਨੁਕ ਨਵੈ ਨਿਧਿ ਰਾਕ ਸੁ ਪਾਈ ਆਜੁ ਤਿਨ।।
ਚਿੰਤਾਤੁਰ ਚਿਤ ਭਈ ਬਿਚਾਰ ਬਿਚਾਰਿ ਕੈ।।
ਹੋ ਸਦਾ ਬਸ ਸੁਖ ਸਾਥ ਪਿਯਰਵਾ ਯਾਰਿ ਕੈ।। ੬।।

Chhail chhailini chhakai na chhorat ek din.
Janak navai nidh raank so paiee aaj tin.
Chintatur chit bhaie bichar bichar bichar kai
Ho sada basai sukh sath piyarava yaar kai. (6)

ਭੇਖ ਪੁਰਖ ਸਹਚਰਿ ਕਰਿ ਦਈ ਪਠਾਇ ਕੈ।।
ਤਾ ਕੇ ਪਿਤੁ ਕੇ ਪਾਸ ਯੋ ਕਹਿਯਹੁ ਜਾਇ ਕੈ।।
ਬੂਡਿ ਮਰਾ ਤਯ ਸੁਤ ਹਮ ਆਖਿਨ ਸੋ ਲਹਾ।।
ਹੋ ਬਹਤ ਨਦੀ ਮਹਿ ਗਯੋ ਨ ਕਰ ਕਿਨ ਹੂੰ ਗਹਾ।। ੭।।

Bekh purkh sehchsr kar daiee pathaiee kai
Ta kai pitu kai pass yo kehiou jai kai.
Bud mara the sut hum ankhin so laha.
Ho behat nadi meh geyo na kar kin hun gaha. (7)

After listening to the words of the princess, the lady attendant went there and arranged for her meeting with the beloved. They had all the eighty four types of sexual companionships, thus dispelling all heart's pining. (5)

The woman and man were so excited with joy that they would not leave each other even for a moment. It seemed as if a poor person had gained all the nine treasures of the world. The princess was thinking in her mind how to live for ever with the paramour? (6)

The princess sent a handmaid, disguised as a man, to his father and explained her to inform him that his son had died having been drowned and she had seen this with her own eyes. No one came to his rescue while he was being washed away. (7)

ਸਾਹੁ ਸੁਨਤ ਇਹ ਭਾਤਿ ਉਠਾ ਅਕੁਲਾਇ ਕੈ॥
ਸਰਿਤਾ ਤੀਰ ਪੁਕਾਰਤ ਆਤੁਰ ਜਾਇ ਕੈ॥
ਲੋਟਤ ਲੋਟਤ ਭੂ ਪਰ ਇਤ ਤੈ ਉਤ ਗਯੋ॥
ਹੋ ਮਾਲ ਮਤਾਹ ਲੁਟਾਇ ਅਥਿਤ ਹ੍ਵੈ ਜਾਤ ਭਯੋ॥ ੮॥

Sahu sunat eh bhant utha aklaie kai.
Sarita teer pukarat atur jaie kai.
Lotat lotat bhu par it tai ut geyo.
Ho maal matah lutaie athit haiv jaat bhiou. (8)

ਵਹੀ ਸਖੀ ਯਾ ਪਹਿ ਇਹ ਭਾਂਤਿ ਉਚਾਰਿਯੋ॥
ਤਵ ਪਿਤੁ ਹ੍ਵੈ ਕਰਿ ਅਤਿਥ ਸੁ ਬਨਹਿ ਪਧਾਰਿਯੋ॥
ਮਾਲ ਮਤਾਹਿ ਲੁਟਾਇ ਜਾਤ ਬਨ ਕੋ ਭਯੋ॥
ਹੈ ਰਾਜ ਕੁਅਰਿ ਕੇ ਧਾਮ ਸੋਧਿ ਤੁਮ ਕਹ ਗਯੋ॥ ੯॥

Vahi sakhi ya peh eh bhant uchariou.
Tav pit havai kar athit so baneh pathariou.
Maal mateh lutaie jaat ban ko bhiou.
Ho raj korei ke dham soudh tum keh geyo. (9)

ਪਿਤੁ ਤੇ ਭਯੋ ਨਿਰਾਸ ਰਹਤ ਤਿਹ ਗ੍ਰਿਹ ਭਯੋ॥
ਦੇਸ ਮਾਲ ਸੁਖ ਪਾਇ ਬਿਸਰਿ ਸੁਭ ਹੀ ਗਯੋ॥
ਕਾਜ ਕਰਤ ਸੋਈ ਭਯੋ ਕਅਰਿ ਜੋ ਤਿਹ ਕਹਿਯੋ॥
ਹੋ ਇਹ ਛਲੁ ਸੇਤੀ ਛਲਾ ਸਦਾ ਤਾ ਕੇ ਰਹਿਯੋ॥ ੧੦॥

Pit tai bhiou niras rehat the greh bhiou.
Des maal sukh paie bisar sabh hi geyo.
Kaj karat soiee bhiou koeri jo the kehiou.
Ho eh chhal seti chhala sada ta kai rehiou. (10)

The merchant, getting confounded came towards the river and was shouting for his son loudly being important. He was lying on the ground, rolling from one side to the other and became a mendicant having given away all his wealth. (8)

Then the same maid informed the Shah's son that his father had become a mendicant and gone to the jungle. He had given away all his wealth and had handed him over to the princess only. (9)

So the Shah's son became disappointed from his father's plight and stayed on at house. Being fully involved in her company he forgot all about his country or wealth. He was acting as per the princess's wishes only. Thus with this witchcraft the princess had deceived the merchant's wishes only. Thus with this witchcraft the princess had deceived the merchant's son, who continued to live with her permanently. (10)

ਅਪਨੋ ਧਾਮ ਬਿਸਾਰਿ ਕੁਅਰਿ ਚਿਤ ਤੇ ਦਯੋ॥
ਬਹੁਤ ਕਾਲ ਸੁਖ ਰਹਤ ਤਿਹ ਗ੍ਰਿਹ ਭਯੋ॥
ਭੇਦ ਨ ਦੂਜੇ ਕਾਨ ਕਿਨੂੰ ਨਰ ਜਾਨਿਯੋ॥
ਹੋ ਸਾਹ ਪੁਤ੍ ਸੈ ਅਧਿਕ ਕੁਅਰਿ ਰਸ ਨਾਠਿਯੋ॥ ੧੧॥ ੧॥

Apnai dham bisar koer chit tai deyo.
Bohat kaal sukh paie rehat teh greh bhiou.
Bheid na dujai kaan kinu nar janiou.
Ho sah putar so adhik koeri ras thaniou. (11) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੋ ਬਾਸਠ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ॥ ੨੬੨॥ ੪੯੫੧॥

Iti Sir Charitara Pakhyane Tirya Charitarai mantri bhoop sambadai doi so basath charitar samaptam.
Sat Subham sat. 262 (4951) aphjun. (Contd.)

ਚੌਪਈ

ਅਜੈ ਚੰਦ ਪੂਰਬ ਕੀ ਦਿਸਿ ਨ੍ਰਿਪ॥ ਅਨਿਕ ਭਾਂਤਿ ਜੀਤੇ ਜਿਨ ਬਹੁ ਰਿਪ॥
ਨਾਗਰ ਮਤੀ ਨਾਰੀ ਤਾ ਕੇ ਘਰ॥ ਰੂਪਵਾਨ ਦੁਤਿਮਾਨ ਛਟਾ ਬਰ॥ ੧॥

Choupaiee

Ajai Chand putar ki dise nrip. Anik bhant jeetai jin boh rip.
Nagar mati rani ta kai ghar. Roopvan dutiman chhata bar. (1)

ਜੁਧ ਕਰਨ ਰਾਜਾ ਕੇ ਭ੍ਰਾਤਾ॥ ਕੁੰਟ ਚਾਰਹੂੰ ਬਿਚ ਬਿਖਯਾਤਾ॥
ਅਤਿ ਹੀ ਰੂਪ ਤਵਨ ਕੋ ਰਾਜਤ॥ ਜਾਨੁ ਦਿਵਾਕਰਿ ਦੁਤਿਯ ਬਿਰਾਜਤ॥ ੨॥

Judh karan raja kai bharat. Kunt charohun bich bharata.
Ati hi roop tavan ko rajat. Jaan divakar dutiya birajat. (2)

Having forgotten all about his own household affairs, he had given away his heart to the princess (he was under her spell). He stayed with the princess for a long period and none else got even a clue about the whole affairs. The princess thus enjoyed the company of the Shah's son for a long time. (11)

Here the two hundred and sixty-second episode of the king's & the Minister's dialogue woman's characterization from Charitar Pakhyan is completed. All is well. (262-4951)

Choupaiee

There was a Raja called Ajai Chand in the Eastern side, Who had gained victory over many enemies in many ways. He had a wife by the name of Nagar Mati who was looking glorious with charm, glamour and beautiful form. (1)

The Raja had a brother, Judh Karan, Who was famous in all the four corners. He was looking glamorous with great charm. He appeared like a second sun. (2)

ਦੋਹਰਾ

ਅਬਲਾ ਤਾ ਕੋ ਰੂਪ ਲਖਿ ਅਟਿਕ ਰਹੀ ਮਨ ਮਾਹਿ।।
ਪਤਿ ਕਰਿ ਦਿਯਾ ਬਿਸਾਰਿ ਕਰਿ ਕਛੁ ਰਹੀ ਸੁਧਿ ਨਾਹਿ।। ੩।।

Dohra

Abla ta kai roop lakh atik rehi man mahai.
Pati kar diya bisar kar kachh rehi sudhi nahai. (3)

ਚੌਪਈ

ਸਖੀ ਹੁਤੀ ਇਕ ਤਹਾ ਸਯਾਨੀ।। ਤਿਨ ਯਹ ਬਾਤ ਸਕਲ ਪਹਿਚਾਨੀ।।
ਰਨਿਯਹਿ ਭਾਖਿ ਤਹਾ ਚਲਿ ਗਈ।। ਸਭ ਤਿਹ ਬਾਤ ਬਤਾਵਤ ਭਈ।। ੪।।

Choupaiee

Sakhi huti ik taha siyani. Ti yeh baat sakal pehchani.
Ranyeh bhakh taha chal gaiee. Sab teh baat batavat bhaiee. (4)

ਜੁਧ ਕਰਨ ਇਹ ਬਾਤ ਨ ਮਾਨੀ।। ਨਾਗ ਮਤੀ ਤਬ ਭਈ ਖਿਸਾਨੀ।।
ਜਾ ਮਹਿ ਮੈ ਅਪਨਾ ਮਨ ਦਿਯਾ।। ਉਹ ਜੜ ਹਮ ਮੈ ਚਿਤ ਨ ਕਿਯਾ।। ਪ।।

Judh karan eh baat na mani. Nag mati tab bhaiee khisani.
Jah meh mein apna man diya.Uh jarr hum mein chit na keeya. *(5)*

ਦੋਹਰਾ

ਜੋ ਇਹ ਹਮਰੀ ਸਭ ਬ੍ਰਿਥਾ ਕਹਿ ਹੈ ਕਾਹੁ ਪਾਸ।।
ਅਜੈ ਚੰਦ ਰਾਜਾ ਅਬੈ ਹਮ ਤੈ ਹੋਇ ਉਦਾਸ।। ੬।।

Dohra

Jo eh hamri sabh birtha kehai hai kahun paas.
Ajai Chand raja abai hum tai hoiai udas. (6)

Couplet

On seeing his beauty, the queen became involved in his love. She forgot about her spouse and lost all her sense of proportion. (3)

Choupaiee

She had a clever handmaid and she had followed all this affair. She went there with the permission of the queen and explained to him the whole thing. (4)

But Judh Karan did not agree to the queen's request, so Nag Mati got frustrated and annoyed thinking that the foolish person, whom she had loved was not at all interested in her. (5)

Couplet

"If Judh Karan Would give out my secret to some one else, then Raja Ajai Chand would get disappointed (disinterested) with me." (she thought). (6)

ਚੌਪਈ

ਤਬ ਪਤਿ ਔਰ ਤ੍ਰਿਯਨ ਹਿਤ ਕੈ ਹੈ॥ ਭੂਲ ਨ ਧਾਮ ਹਮਰੇ ਐ ਹੈ॥
ਤਬ ਹੋ ਕਾਜ ਕਹੋ ਕਾ ਕਰਿ ਹੋ॥ ਬਿਰਹਾ ਕੀ ਪਾਵਕ ਮਹਿ ਬਰਿ ਹੋ॥ ੭॥

Choupaiee

Tav pati aur triyan hit kai hai Bhool na dham hamaeai aie hai.
Tab kou kaj kahou ka kar hai. Bihra ki pavak meh bar hai. (7)

ਦੋਹਰਾ

ਤਾ ਤਸ ਕੋ ਕਰੋ ਚਰਿਤ੍ ਕਛੁ ਹਨਿਯੋ ਯਾ ਕਹੁ ਆਜ॥
ਸਾਮ ਡਾਰ ਜਾ ਕੇ ਇਸੈ ਹਨੋ ਨ ਜਾਨਹਿ ਰਾਜ॥ ੮॥

Dohra

Ta tai karo charitar kachh haniou ya kahu aaj.
Sam dar ja kai isai hanai na janieh raj. (8)

ਚੌਪਈ

ਏਕ ਸਖੀ ਕਹਿ ਕਹਿ ਸਮਝਾਯੋ॥ ਅਧਿਕ ਦਰਬੁ ਦੈ ਤਹਾ ਪਠਾਯੋ॥
ਜਬ ਆਵਤ ਨ੍ਰਿਪ ਕਹ ਲਖਿ ਲੀਜੋ॥ ਤਬ ਮਦ ਪੀ ਗਾਰੀ ਤਿਹ ਦੀਜੋ॥ ੯॥

Choupaiee

Ek sakhi keh kehi samjhaiou. Adhik darab dai taha pathaiou.
Jab avat nrip keh lakh leejai. Tab mad pi gari the deejai. (9)

ਅਜੈ ਚੰਦ ਤਿਹ ਨ ਜਬ ਆਯੋ॥ ਆਪਹਿ ਤ੍ਰਿਯ ਬੋਰੀ ਠਹਰਾਯੋ॥
ਭਾਂਤਿ ਅਨਿਕ ਗਾਰਿਨ ਤਿਹ ਦੀਯੋ॥ ਕੋਪਮਾਨ ਰਾਜਾ ਕਹਾ ਕੀਯੋ॥ ੧੦॥

Ajai Chand teh ne jab aieyo. Apieh tuiya bori thehriou.
Bhant anik garin teh deeiou. Kopman raja keh keeyo. (10)

ਨ੍ਰਿਪ ਇਹ ਕਹਾ ਅਬੈ ਗਹਿ ਲੇਹੂ॥ ਡਾਰਿ ਇਸੀ ਧੌਲਰ ਤੇ ਦੇਹੂ॥
ਤਬ ਸਖਿ ਭਾਜ ਜਾਤ ਭੀ ਤਹਾ॥ ਜੁਧ ਕਰਨ ਕੋ ਗ੍ਰਿਹ ਥੋ ਜਹਾ॥ ੧੧॥

Nrip eh kaha abai greh lehu. Daar ishi dholar te dehu.
Tab sakhi bhaj jaat bhi taha. Judh karan kai greh thai jaha. (11)

Choupaiee

"Then my husband would develop love for someone else may not visit my house at all." Then what shall I do? She was burning within herself in this fire of separation. (7)

Couplet

"By some deceitful action, he should be killed." (She thought herself). He should be killed by using some sweet language, so that the Raja should not come to know about it." (8)

Choupaiee

So she called a handmaid and explained her the whole thing. She sent her there by giving her lot of money. She reminded her to abuse the Raja when he would be seen passing by that side, (by consuming some wine). (9)

When Raja Ajai Chand happened to come that side, she showed herself as a lunatic and abused him badly and made him furious with rage. (10)

The Raja ordered her to be caught and thrown down from the palace then the handmaid ran from there and went to the house of Judh Karan. (11)

ਅਧਿਕ ਕੋਪ ਰਾਨੀ ਤਬ ਭਾਈ।। ਸੈਨਾ ਕੋ ਆਗਯਾ ਇਮ ਦਈ।।
ਜਿਨ ਨ੍ਰਿਪ ਚਰ ਡਾਰਿ ਗ੍ਰਿਹ ਰਾਖੀ।। ਤਾ ਕੋ ਹਨੋ ਆਜ ਯੌ ਭਖੀ।। ੧੨।।
Adhik kop rani tab bhaiee. Saina kou agya im daiee.
Jin nrip chor dar greh rakhi. Ta ko hano aaj bhakhi. (12)

ਦੋਹਰਾ

ਯੋ ਨ੍ਰਿਪ ਹੁੰ ਆਗਯਾ ਦਈ ਅਤਿ ਚਿਤ ਕੋਪ ਬਢਾਇ।।
ਸਖੀ ਸਹਿਤ ਵਹਿ ਮੂੜ ਕੌ ਅਬ ਹੀ ਦੇਹੁ ਉਡਾਇ।। ੧੩।।

Dohra

Yo nrip hun agya daiee ati chit kop badhaie.
Sakhi sehat veh moor kou ab hi deou udaie. (13)

ਚੌਪਈ

ਆਇਸੁ ਦਿਯਾ ਤੋਪਖਾਨਾ ਕੌ।। ਇਹ ਘਰ ਪਰ ਛਾਡਹੁ ਬਾਨਾ ਕੌ।।
ਅਬ ਹੀ ਯਹ ਕਹ ਦੇਹੁ ਉਡਾਈ।। ਪੁਨਿ ਮੁਖਿ ਹਮਹਿ ਦਿਖਾਵਹੁ ਆਈ।।

Choupaiee

Aies daiya topkhana kou. Eh ghar par chhadoh bana kou.
Ab hi yeh keh deho udaiee. Pun mukh hameh dikhavoh aiee. (14)

ਦੋਹਰਾ

ਸੁਨਿ ਨ੍ਰਿਪ ਕੇ ਚਾਕੁਰ ਬਚਨ ਤਹਾ ਪਹੁੰਚੇ ਜਾਇ।।
ਤ੍ਰਿਯਾ ਚਰਿਤ੍ ਨ ਬੂਝਿਯੋ ਭ੍ਰਾਤਾ ਦਿਯੋ ਉਡਾਇ।। ੧੫।।

Dohra

Sunn nrip kai chakar bachan taha pohanch jaie.
Triya charitar na bhujiou bhrata diou udaie. (15)

On this side the queen became enraged and ordered the army like this, She said, "The person who had given asylum to the Raja's thief, should be punished with death immediately." (12)

Couplet

The Raja also passed a similar order, that the foolish person along with the maid should be killed. (13)

Choupaiee

The artillery was ordered to shell the building and destroy and it should be done soon then only (show me your face) inform" (14)

Couplet

On hearing the words of the Raja, the attendant reached there. But the Raja did not see thought the game and the brother was thus blown away (killed). (15)

ਚੌਪਈ

ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰ ਕਿਨਹੂੰ ਨਹਿ ਜਾਨਾ।। ਬਿਧਨਾ ਸਿਰਜਿ ਬਹੁਰਿ ਪਛੁਤਾਨਾ।।
ਸਿਵ ਘਰਿ ਤਜਿ ਕਾਨਨਹਿ ਸਿਧਾਯੋ।। ਤਊ ਤਰੁਨਿ ਕੋ ਅੰਤ ਨ ਪਾਯੋ।। ੧੬।।

Choupaiee

Triya charitar kinhun nahi jana. Abidhan sirij bohar pachhtana.
Siv ghar taji kanneh sidhaiou. Touoo taruni ko ant na paiyo. (16)

ਦੋਹਰਾ

ਇਹ ਛਲ ਸੌ ਰਾਜਾ ਛਲਾ ਯੁਧ ਕਰਨ ਕੌ ਘਾਇ।।
ਤ੍ਰਿਯ ਚਰਿਤ੍ਰ ਕੋ ਮੂੜ ਕਛੁ ਭੇਵ ਸਕਾ ਨਹਿ ਪਾਇ।। ੧੭।। ੧।।

Dohra

Eh chhal sou raja yudh karan ko ghaie.
Triya charitar ko moor kachh bhev saka neh paiee. (17)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਟ੍ਰੇ ਮੰਤਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੋ ਤਿਰਸਠਿ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ।। ੨੬੩।।

Iti Sri charitara pakhyane Tirya Charitarai mantri bhoop sambadai doi so tirsath charitar samapatam.
Sat subham sat. 263 (4968) aphjun. (Contd.)

ਦੋਹਰਾ

ਨ੍ਰਿਪਤਿ ਬਿਚਛਨ ਸੈਨ ਕੇ ਮਤੀ ਸੁਲਛਨਿ ਨਾਰਿ।।
ਦਛਨਿ ਕੋ ਰਾਜਾ ਰਹੈ ਧਨ ਕਰਿ ਭਰੇ ਭੰਡਾਰ।। ੧।।

Dohra

Nirpati bich chhan sain ko mat sulchhan nar.
Dachhan ko raja rahai dhan kar bharai bhandhar. (1)

Choupaiee

No one ever understood the witchcraft of a woman. The Lord even was repenting having created this woman. Even she had gone to the jungle, leaving the house, but could never gauge the depth of a woman. (16)

Couplet

Thus the queen, with this act, had deceived the Raja and had killed Judh Karan, But the foolish Raja could not grasp the secret behind it. (17)

Here the two-hundred and sixty-third episode of the king's $ Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is complete. All is well. (263-4968)

Couplet

There was a Raja, by the name of Bichchhan Sain in the south and his wife was called Sulachhan Mati and his treasury was full of wealth. (1)

ਚੌਪਈ

ਬਿਰਹ ਕੁਅਰਿ ਤਾ ਕੇ ਦੁਹਿਤਾ ਇਕ॥ ਪਤੀ ਬਯਾਕਰਨ ਕੋਕ ਸਾਸਤ੍ ਨਿਕ॥
ਨਾਨਾ ਬਿਧਿ ਕੀ ਬਿਦਯਾ ਧਰੈ॥ ਬਹੁ ਪੰਡਿਤ ਉਸਤਤਿ ਜਿਹ ਕਰੈ॥ ੨॥

Choupaiee

Bireh koer ta kou dohita ik.
Parri biyakaran kok shastar nik. (2)

ਦੋਹਰਾ

ਅਧਿਕ ਰੂਪ ਤਿਹ ਕੁਅਰਿ ਕੋ ਬ੍ਰਹਮ ਬਨਾਯੋ ਆਪੁ॥
ਤਾ ਸਮ ਸੁੰਦਰਿ ਥਾਪਿ ਕਰਿ ਸਕਾ ਨ ਦੂਸਰਿ ਥਾਪੁ॥ ੩॥

Dohra

Adhik roop the koer ko braham bnaiyo app.
Ta sam sunder thaap kar saka na dusar thaap. (3)

ਪਰੀ ਪਦਮਨੀ ਪੰਨਗੀ ਤਾ ਸਮ ਔਰ ਨ ਕੋਇ॥
ਨਰੀ ਨ੍ਰਿਤਕਰੀ ਨਟੀ ਦੁਤਿਯ ਨ ਵੈਸੀ ਹੋਇ॥ ੪॥
Pari padmani pungi ta sum aour na koi.
Nari niratkari nati dutia n vaisi hoiai. (4)

ਹਿੰਦੁਨਿ ਤੁਕਰਾਨੀ ਜਿਤੀ ਸੁਰੀ ਆਸੁਰੀ ਬਾਰਿ॥
ਖੋਜਤ ਜਗਤ ਨ ਪਾਇਯਤ ਦੂਸਰ ਵੈਸੀ ਨਾਰਿ॥ ੫॥
Hindun turkani jiti suri asuri baar.
Khojat jagat na paieyat dusar vaisi naar. (5)

ਇੰਦ੍ ਲੋਕ ਹੀ ਅਪਛਰਾ ਤਾਹਿ ਬਿਲੋਕਨ ਜਾਤਿ॥
ਨਿਰਖਤ ਰੂਪ ਅਘਾਤ ਨਹੀ ਪਲਕ ਨ ਭੂਲਿ ਲਗਾਤ॥ ੬॥
Inder lok ki apachhra tahai bilokan jaat.
Nirkhar roop aghat neh palak na bhool lagat. (6)

Choupaiee

He had a daughter named Bireh koer, who had studied grammar, Kok and many other Shastras and had gained knowledge of many other fields. The Pandits used to praise her immensely. (2)

Couplet

In fact, Brahma (god) had moulded the beautiful form of the princess with his own hands. After creating her, Brahma could not create another one like her. (3)

There was no other woman among the fairies, Padmani and snake woman as beautiful as she was. There was no other dancer, juggler or beautiful woman like her. (4)

Other Hindu, Mughal, Godly or demon women were there, None could match her beauty among them. (5)

The fairies of Inder Puri would go to have a look at her beauty and were never satiated with her glance and would not remove their (eyes) sight from her face. (they were much impressed by her beauty) (6)

ਚੌਪਈ

ਹੇਰਿ ਅਪਛਰਾ ਤਿਹ ਮੁਸਕਾਨੀ। ਸਖਿਨ ਮਾਝ ਇਹ ਭਾਤਿ ਬਖਾਨੀ।।
ਜੈਸੀ ਯਹ ਸੁੰਦਰ ਜਗਿ ਮਾਹੀ। ਐਸੀ ਅਵਰ ਕੁਅਰਿ ਕਹੂੰ ਨਾਹੀ।। ੭।।

Choupaiee

Hare apachhra the muskani. sakhin majh eh bhat bakhani.
Jaisi yeh sunder jug mahi. aisi avar koeri kahun nahi. (7)

ਸਾਹ ਪਰੀ ਬਾਚ

ਅੜਿਲ

ਜੈਸੀ ਯਹ ਸੁੰਦਰੀ ਨ ਸੁੰਦਰਿ ਕਹੂੰ ਜਗ।।
ਥਕਤਿ ਰਹਤ ਜਿਹ ਰੂਪ ਚਰਾਚਰ ਹੇਰਿ ਮਗ।।
ਯਾ ਸਮ ਰੂਪ ਕੁਅਰ ਜੋ ਕਤਹੂੰ ਪਾਇਯੋ।।
ਹੋ ਕਰਿ ਕੈ ਕ੍ਰੋਰਿ ਉਪਾਇ ਸੋ ਯਾਹਿ ਰਿਝਇਐ।। ੮।।

Sah pari vaach

Aril

Jaisi yeh sundari na sundar kahun jug.
Thakat rehat yeh roop charachar heir mug.
Ya sum koer yo kathun paieeaio.
Eai kar kai kror upai so so yahai rijhaieeai. (8)

ਪਰੀ ਸੁਨਤ ਐਸੇ ਬਚਨ ਸਭਨ ਕਹਾ ਸਿਰ ਨਯਾਇ।।
ਯਾ ਸਮ ਸੁੰਦਰ ਪੁਰਖ ਇਹ ਦੈ ਹੈ ਖੋਜਿ ਮਿਲਾਇ।। ੯।।

Dohra

Pari sunat aisai bachan sabhan kaha sir niyaie.
Ya sum sunder purakh eh dai hai khoj milaie. (9)

Choupaiee

The fairies would laugh on her charm and among their friends they would say that in the world there was no other princess so beautiful. (7)

Then the (main) fairy queen said
Aril

"There was no other woman in the world so beautiful, on seeing whose beauty all the animate and inanimate world would keep watching till they get tired. If we could get some other prince like him, Then with some efforts we try to bring him here. (8)

Couplet

On hearing the words of the (royal) fairy queen, all had downcast eyes with bent head and said, "we will find some beautiful man, like her and arrange their meeting. (9)

ਦੋਹਰਾ

ਪਰੀ ਰਾਜ ਕੀ ਪਰੀ ਸਭਾਗਯਾ ਪਾਇ ਕੈ।। ਚਲਤ ਭਈ ਸਖੀ ਸਹਸ ਸਿੰਗਾਰ ਬਨਾਇ ਕੈ।।
ਖੋਜ ਫਿਰੀ ਸਭ ਦੇਸ ਨ ਸੁੰਦਰ ਪਾਇਯੋ।। ਹੋ ਏਕ ਹੁਤੋ ਰਿਖਿ ਤਿਹ ਭੇਦ ਬਤਾਇਯੋ।। ੧੦।।

Dohra

Pari raj ki pari sabhageya paie kai.
Chalat bhaiee sakhi sehas singar banaie hai.
Khoj phiri sabh des na sunder paieye.
Ho ek hutai rikhi the bheid bataeyo. (10)

ਚੌਪਈ

ਇਕ ਰਿਖਿ ਥੋ ਕਾਨਨ ਇਕ ਭੀਤਰ। ਤਾ ਸਮ ਤਪੀ ਨ ਥੋ ਅਵਨੀ ਪਰ।।
ਤਿਨਿਕ ਅਪਛਰਾ ਤਹਾ ਨਿਹਾਰੀ। ਕ੍ਰਿਪਾ ਜਾਨਿ ਇਹ ਭਾਤਿ ਉਚਾਰੀ।। ੧੧।।

Choupaiee

Ik rikhi kai kananik bheetar. ta sum tapi na tho avni par.
Tinik apachhra taha nihari. kirpa jaan eh bhat uchari. (11)

ਦੋਹਰਾ

ਕੌ ਹੈ ਤੂ ਕਹ ਚਲ ਕਯੋ ਆਈ ਇਹ ਦੇਸ।।
ਕੈ ਤੂ ਇਸਤ੍ਰੀ ਇੰਦ੍ ਕੀ ਕੈ ਅਬਲਾ ਅਲਿਕੇਸ।। ੧੨।।

Dohra

Koi hai ri tu keh chali kou aiee eh des.
Kai tu istari inder ki kai abla alikes. (12)

ਚੌਪਈ

ਕਿਹ ਕਾਰਨ ਤੇ ਹਯਾ ਆਈ। ਕਹੁ ਕਵਨੈ ਕਿਹ ਕਾਜ ਪਠਾਈ।।
ਸਾਚ ਕਹੇ ਬਿਨੁ ਜਾਨ ਨ ਦੈ ਹੌ। ਨਾਤਰ ਸ੍ਰਾਪ ਅਬੈ ਤੁਹੀ ਕੈ ਹੌ।। ੧੩।।

Choupaiee

c Keh karan te tai heye aiee. Koh kavan keh kaaj pathaiee.
Sach kahai bin jaan na dei hai. Natar sarap abai to kai hou. (13)

Couplet

On taking the permission of the fairy queen, all the fairies, with countries (thought of) embellishment started off. They searched all over the land but failed to find a suitable beautiful prince (like her) of her stature. There was a Rishi (holy person) who gave them the secret of this affair (matter). (10)

Choupaiee

There was a Rishi living in the jungle, and there was no ascetic equal to him on the Earth. He saw a fairy there, and said with kindness. (11)

Couplet

"O lady! Who are you, where are you going and why have you come here?" Are you the wife of Indra (god) or Kuber's wife?" (12)

Choupaiee

"Why have you come here? Tell us who has sent you here and for what purpose? Without telling me the truth, I will not allow you to go away from here. Or else I will proclaim acurse on you." (13)

ਅੜਿਲ

ਏਕ ਦਿਵਸ ਮੁਨਿ ਚਲੀ ਅਪਛਰਾ ਧਾਇ ਕੈ।।
ਨਿਰਖਿ ਕੁਅਰਿ ਕੋ ਰੂਪ ਰਹੀ ਉਰਝਾਇ ਕੈ।।
ਚਿਤ ਮਹਿ ਕਿਯਾ ਬਿਚਾਰ ਕੁਅਰ ਹੂੰ ਪਾਇਯੋ।।
ਹੋ ਐਸੋ ਸੁੰਦਰ ਖੋਜਿ ਸੁ ਯਾਹਿ ਮਿਲਾਇਯੈ।। ੧੪।।

Aril

Ek divas man chali apavhhara dhaie kai.
Nirak kuar ko roop rahi urjhaie kai.
Chit mai kiya bichaar koer hun paieyai.
Ho aise sunder khoj su yahai milaieyai. (14)

ਚੌਪਈ

ਹਮ ਸੀ ਸਖੀ ਸਹਸ੍ਰਨ ਸੁੰਦਰਿ। ਪਠੈ ਦਈ ਦੁਸਹੂੰ ਦਿਸਿ ਮੁਨਿ ਬਰ।।
ਖੋਜਿ ਥਕੀ ਪ੍ਰੀਤਮ ਨਹਿ ਪਾਯੋ। ਦੇਸ ਦੇਸ ਸਭ ਹੇਰਿ ਗਵਾਯੋ।। ੧੫।।

Choupaiee

Hum si sakhi sehasran sunder. pathai dayee dashun mun bar.
Khoj thaki nahi pritam payou. des des sabh gavaeyo. (15)

ਦੋਹਰਾ

ਖੋਜਿ ਦੇਸ ਬਯਾਕੁਲ ਭਈ ਆਈ ਤੁਮਰੇ ਪਾਸ।।
ਦੀਜੈ ਸੁਘਰ ਬਤਾਇ ਕਹੂੰ ਕਾਰਜ ਆਵਹਿ ਰਾਸ।। ੧੬।।

Dohra

Khoj des byakul bhaiyee aiee tumrew pas.
Dijai sughar bataiye kahun karj aveh raas. (16)

ਚੌਪਈ

ਬ੍ਰਹਮਾ ਏਕ ਪੁਰਖ ਉਪਜਯੋ। ਨ੍ਰਿਪ ਕੇ ਧਾਮ ਜਨਮ ਤਿਨ ਪਾਯੋ।।
ਸਤਿ ਸਮੁੰਦ੍ਰਨ ਪਾਰ ਬਸਤ ਸੋ। ਕੋ ਪਹੁਚੈ ਤਿਨ ਲਯਾਇ ਸਕਤ ਸੋ।। ੧੭।।

Choupaiee

Brahma ek purakh upjayeio. Nrip ke daham janam tin payo.
Saat samundar paar basat so. Ko pahuchai the layaei sakat so. (17)

Aril

Then the fairy replied "O Muni! One day the fairy queen came here and seeing the beauty of a princess, she got enamoured by her. Then she thought in her mind that this princess should be arranged to meet a similar prince. (An equally beautiful prince should be arranged for her). (14)

Choupaiee

"O holy Muni! (O mendicant)! Many thousands handmaids like me had been sent around to various lands (in all directions). We have been tired of searching for such a prince, but we have failed to find a suitable beloved for her. We have waisted our time in moving around various lands (without any success)." (15)

Couplet

"O Wise Mini! Having become mad (desperate) after the search, I have come to you! Now you are requested to give me some clue so that the job could be complete successfully." (16)

Choupaiee

The Muni said, "The god Brahma had created a man, who has been born in a Raja's house and he lives (away from here) across the seven seas. Who could go there and bring him here?" (17)

ਦੋਹਰਾ

ਰਿਖਿ ਕੇ ਇਹ ਬਿਧਿ ਬਚਨ ਸੁਨਿ ਚਲਤ ਭਈ ਸੁ ਕੁਮਾਰਿ।।
ਸਪਤ ਸਿੰਧ ਕੇ ਛਿਨਿਕ ਮਹਿ ਜਾਤ ਭਈ ਉਹਿ ਪਾਰ।। ੧੮।।

Dohra

Rikhi ke eh bidh bachan sun chalat bhaie so kumari.
Sapat sidsh ke chhinik meh jaat bhaie ohi paar. (18)

ਚੌਪਈ

ਸੁੰਦਰ ਸਦਨ ਹੁਤੋ ਜਹ ਨ੍ਰਿਪ ਬਰ। ਜਾਤ ਭਈ ਸੁੰਦਰਿ ਤਾਹਿ ਘਰ।।
ਜਹ ਨ੍ਰਿਪ ਸੁਤ ਆਸ੍ਰਮ ਸੁਨਿ ਲੀਯਾ। ਗਈ ਤਹਾ ਤਿਨ ਬਿਲਮ ਨ ਕੀਯਾ।।

Choupaiee

Sunder sadan hutai jeh nrip bar. jaat bhaiee sundar the ghar.
Jeh nrip sut ashram sun liya. gayee taha tin bilam n kiya. (19)

ਲੋਕਰੰਜਨ ਭਾਰਤ ਦਖ ਭਈ।। ਪਰਗਟ ਹੁਤੀ ਲੋਪ ਹ੍ਵੈ ਗਈ।।
ਯਹ ਸਭ ਹੀ ਕੋ ਰੂਪ ਨਿਹਾਰੈ।। ਯਾ ਕੋ ਕੋਊ ਨ ਪੁਰਖ ਬਿਚਾਰੈ।। ੨੦।।

Lokranjan darat chakh bhaiee. Pargat huti lop havai gayeiee.
Yeh sabh hi ko roop niharai. Ya ko kouoo n purakh bicharai. *(20)*

ਅੜਿਲ

ਸਿੰਘ ਦਿਲੀਸ ਧਾਰਿ ਬਸਤ੍ ਬੈਠੇ ਜਹਾ।।
ਲੋਕੰਜਨ ਦ੍ਰਿਗ ਡਾਰਿ ਜਾਤ ਭੀ ਤ੍ਰਿਯ ਤਹਾ।।
ਹੇਰਿ ਤਵਨ ਕੀ ਪ੍ਰਭਾ ਰਹੀ ਉਰਝਾਇ ਕਰਿ।।
ਹੋ ਸੁਧਿ ਯਾ ਕੀ ਗੀ ਭੂਲਿ ਰਹੀ ਲਲਚਾਇ ਕਰੀ।। ੨੧।।

Aril

Singh dilees dhan bastar baithai jaha.
Lokranjan drig daar jaat bhi triya taha.
Her tavan ki prabha rahai urjhaie kar.
Ho sudh ya ki gi bhul rahai lalchai kar. (21)

Couplet

The fairy, on hearing these words of the Muni, started off from there and in a moment, she had crossed the seven seas. (18)

Choupaiee

The beautiful fairy reached the place where the Raja's beautiful palace was situated and reached the place without any delay where the Raja's son was supposed to live. (19)

She put in her eyes a magical collyrium and now from a visible form, she disappeared into an unseen form (with the collyrium). Now she could see everyone, but no one could see her body. (20)

Aril

The fairy reached the place, by putting the magical collyrium in her eyes, where Dileesh Singh was seated, dressed up nicely. She got allured by seeing his charm and she lost her balance of mind and got herself interested in the love of the Raja's son. (21)

ਚੌਪਈ

ਯਹਿ ਸੁਧਿ ਤਾਹਿ ਬਿਸਾਰਿ ਕਰ ਗਈ।। ਤਿਹ ਪੁਰ ਬਸਤ ਬਰਖ ਬਹੁ ਭਈ।।
ਕਿਤਕ ਦਿਨਨ ਵਾ ਕੀ ਸੁਧਿ ਆਈ।। ਮਨ ਮਹਿ ਤਰੁਨੀ ਅਧਿਕ ਲਜਾਈ।। ੨੨।।

Choupaiee

Yeh sudh teh bisar kar gayee. Teh purakh basat barakh bhu bhaiee.
Kitak dinan va ki ki sudh aiee. Man meh tarun adhik lajaiee. (22)

ਜੋ ਯਹ ਬਾਤ ਪਰੀ ਸੁਨਿ ਪੈ ਹੈ।। ਮੋ ਕਹ ਕਾਢਿ ਸ੍ਵਰਗ ਤੇ ਦੈ ਹੈ।।
ਯਾ ਤੇ ਯਾ ਕੋ ਕਰੋ ਉਪਾਈ।। ਜਾ ਤੇ ਇਹ ਉਹੀ ਦੇਉ ਮਿਲਾਈ।। ੨੩।।

Yo baat pari sun pai hai. Mo keh kaadh sawarg tai dai hai.
Ta te ya ko karo upaiee. Ja te eh ohi deou milai. (23)

ਆਲਯ ਹੁਤੋ ਕੁਅਰ ਕੋ ਜਹਾ।। ਵਾ ਕੇ ਚਿਤ੍ ਲਿਖਤ ਭਈ ਤਹਾ।।
ਚਿਤ੍ ਜਬੈ ਤਿਨ ਕੁਅਰ ਨਿਹਾਰਾ।। ਰਾਜ ਪਾਟ ਸਭ ਹੀ ਤਾਜਿ ਡਰਾ।। ੨੪।।

Aleo hutai koer ko jaha. Va ko chitar likhai bhaiee taha.
Chitar jabai tin koer nihara. raj pat sabh hi taji dara. (24)

ਅੜਿਲ

ਮਨ ਮੈ ਭਯੋ ਉਦਾਸ ਰਾਜ ਕੋ ਤਯਾਗਿ ਕੈ।।
ਰੈਨਿ ਦਿਵਸ ਤਹ ਬੈਠਿ ਰਹਤ ਅਨੁਰਾਗ ਕੈ।।
ਰੋਇ ਰੋਇ ਦ੍ਰਿਗ ਨੈਨਨ ਰੁਹਰ ਵਹਾਵਈ।।
ਹੋ ਕੋਟਿਨ ਕਰੈ ਬਿਚਾਰ ਨ ਤਾ ਕੋ ਪਾਵਹੀ।। ੨੫।।

Aril

Man mai bhiou udas raj tiyag kai.
Raen divas the baith rehat anurag kai.
Roie roie drig nainan rohar bahaiee.
Ho kotin karai bichar na ta kou paviee. (25)

Coupaiee

She forgot about the motive of her coming there, so she stayed on there for many years. When she regained her senses after many years, then she felt ashamed of herself in her heart (22)

She felt worried that if fairy queen learnt about, it then she would be turned out of the heavens. So she thought of some means, so that he could be united with her (a meeting be arranged). (23)

So she made a painting of the princess, where the prince was residing (in his residence). When the prince saw that painting, then he left his kingdom (he forgot about his royal duty). (24)

Aril

He became very pensive, having left the kingdom (the royal duties) and was sitting in the love of that woman (of the painting) and was wailing and crying tears of blood. In spite of all his efforts, he could not gain access to her. (25)

ਨਟੀ ਨਾਟਕੀ ਨ੍ਰਿਪਨੀ ਨ੍ਰਿਤਣਿ ਬਖਾਨਿਯੈ।।
ਨਰੀ ਨਾਗਨੀ ਨਗਨੀ ਨਿਜੁ ਤ੍ਰਿਯ ਜਾਨਿਯੈ।।
ਸਿਵੀ ਬਾਸਵੀ ਸਸੀ ਕਿ ਰਵਿ ਤਨ ਜਈ।।
ਹੋ ਚੋਟਕ ਚਿਤ੍ ਦਿਖਾਇ ਚਤੁਰਿ ਚਿਤ ਲੈ ਗਈ।। ੨੬।।
Nati natki nripani nirtan bakhaniyai.
Nari naagni nagni nij triya janiyai.
Sivi basvi sasi ke ravi tan jaiee.
Ho chetak dikhai chatar chit lai gaiee. (26)

ਲਿਖਯੋ ਚਿਤ੍ ਇਹ ਠੌਰ ਬਹੁਰਿ ਤਿਹ ਨ ਗਈ।।
ਚਿਤ੍ ਚਤੁਰਿ ਕੇ ਭਵਨ ਬਿਖੈ ਲਿਖਤੀ ਭਈ।।
ਪ੍ਰਾਤ ਕੁਅਰ ਕੋ ਜਬ ਤਿਨ ਚਿਤ੍ ਨਿਹਾਰਿਯੋ।।
ਹੋ ਰਾਜ ਪਾਟ ਸਭ ਸਾਜ ਤਬੈ ਤਜਿ ਡਾਰਿਯੋ।। ੨੭।।
Likhiou chitar eh thour bohar the n gaiee.
Chitar chatur ke bhawan bikhai likhti bhaiee.
Part koer ke jab tin chitar nihariou.
Ho raaj paat sabh saaj tabai taj dariou. (27)

ਨਿਰਖਿ ਕੁਅਰ ਕੋ ਚਿਤ੍ ਕੁਅਰਿ ਅਟਕਤ ਭਈ।।
ਰਾਜ ਪਾਟ ਧਨ ਕੀ ਸੁਧੀ ਸਭ ਜਿਯ ਤੇ ਗਈ।।
ਬਢੀ ਪ੍ਰੇਮ ਕੀ ਪੀਰ ਬਤਾਵੈ ਕਹੋ ਕਿਹ।।
ਹੋ ਜੋ ਤਿਹ ਸੋਕ ਨਿਵਾਰਿ ਮਿਲਾਵੈ ਆਨਿ ਤਿਹ।। ੨੮।।
Nirakh koer ko chitar koer atkat bhaiee.
Raaj paat dhan ki sudh sabh jiea tai gaiee.
Badhi prem ki pir batavai kaho kih.
Ho jo the sok nivar milavai aan the. (28)

He was wondering whether she was a juggler, magician, a queen or a woman! What should she be addressed as? Was she a woman, a snake woman, a hilly girl, or his own wife? Was she the daughter of (gods) Shiva, Indra, Moon or Sun? Having shown this painting, the clever woman had enamoured his heart. (26)

Having painted her form here, she had gone back (beyond the seven seas) to her place. In the house of the princes, another painting of the princess was also made, (by the maid) and on seeing this picture, the princess also left her royal surroundings along with her embellishments. (27)

On seeing the prince's painting, the princess was also allured and she lost all her senses along with the attachment (attraction) for wealth or royal settings. Whom should she tell her state of mind and her growing pain (for the prince) so that she could be united with her belovėd? (28)

ਮਤਵਾਰੇ ਕੀ ਭਾਤਿ ਕੁਅਰਿ ਬਵਰੀ ਭਈ।
ਖਾਨ ਪਾਨ ਕੀ ਸੁਧਿ ਤਬ ਹੀ ਤਜਿ ਕਰਿ ਦਈ।।
ਹਸਿ ਹਸਿ ਕਬਹੂੰ ਉਠੈ ਕਬੈ ਗੁਨ ਗਾਵਈ।।
ਹੋ ਕਬਹੂੰ ਰੋਵਤ ਦਿਨ ਅਰੁ ਰੈਨਿ ਬਿਤਾਵਈ।। ੨੯।।
Matvare ki bhat koer bavri bhaiee.
Khan paan ki sudh tab hi taj kar daiee.
Has has kabhun uthaie kabaie gun gaviee.
Ho kabhun robat din ar raen bitaviee. (29)

ਦਿਨ ਦਿਨ ਪਿਯਰੀ ਹੋਤ ਕੁਅਰਿ ਤਨ ਜਾਵਈ।।
ਅੰਤਰ ਪਿਯ ਕੀ ਪੀਰ ਨ ਪ੍ਰਗਟ ਜਤਾਵਈ।।
ਸਾਤ ਸਮੁੰਦਰ ਪਾਰ ਪਿਯਾ ਤਾ ਕੋ ਰਹੈ।।
ਹੋ ਆਨਿ ਮਿਲਾਵੈ ਤਾਹਿ ਇਤੋ ਦੁਖ ਕਿਹ ਕਹੈ।। ੩੦।।
Din din piyari hot koer tan javiee.
Antar piya ki peer na pragat jtaviee.
Saat samundar paar piya t;ko rahai.
Ho aan milavai tahe ito dukh keh kahai. (30)

ਅਬ ਕਹੋ ਬ੍ਰਿਥਾ ਕੁਅਰ ਕੀ ਕਛੁ ਸੁਨਿ ਲੀਜਿਯੈ।।
ਸੁਨਹੁ ਸੁਘਰ ਚਿਤ ਲਾਏ ਸ੍ਵਨ ਇਤ ਦੀਜੀਯੈ।।
ਰੋਤ ਰੋਤੁ ਨਿਸੁ ਦਿਨ ਸਭ ਸਜਨ ਬਿਤਾਵਈ।
ਹੋ ਪਰੈ ਨ ਤਾ ਕੋ ਹਾਥ ਚਿਤ੍ ਉਰ ਲਾਵਈ।। ੩੧।।
Ab kaho britha koer ki kachhu sun lijiai.
Sunhu sughar chit laie sarvan it dijiye.
Rote rote nis din sabh sajan bitaviee.
Ho parai na ta ko hath chitar ur laviee. (31)

The princess became mad like a drunken person (in her craving) and she gave up all desire for food or drink. At times she would start laughing (like a crack) or sometime she would sing his praise or at times she would spend her day and night in crying and wailing. (29)

The body of the princess was becoming feeble (with a pale face). She was pining for meeting the beloved, but this pain she could not divulge to any one. Her beloved was living across the seven seas. She could give out her state of mind to someone, who could arrange to bring her beloved and unite with him. (30)

The poet has stated, "Now I am going to depict the condition of the prince, which also you may care to listen O wise men! Listen to me carefully! Give your attention to me now. (On the other hand) the prince was also spending his day and night in wailing and crying for her. The woman (of the painting) was not to be seen anywhere and her painting was being kissed and placed close to his heart. (31)

ਦੋਹਰਾ

ਇਤੈ ਚਾਹ ਉਨ ਕੀ ਲਗੀ ਉਨ ਕੋ ਇਨ ਕੀ ਚਾਹ।।
ਕਹੁ ਕੋਨੇ ਛਲ ਪਾਇਯੈ ਕਰਤਾ ਕਰੈ ਨਿਬਾਹ।। ੩੨।।

Dohra

Itai chah un ki lagi un ko in ki chah.
Kaho konai chhal payiee karta karai n;bah. (32)

ਅੜਿਲ

ਅਤਿਥ ਭੇਸ ਧਰਿ ਪਰੀ ਕੁਅਰਿ ਕੋ ਢਿਗ ਗਈ।।
ਰਾਜ ਸੁਤਾ ਕੀ ਬਾਤ ਬਤਾਵਤ ਤਿਹ ਭਈ।।
ਤੁਮ ਕੌ ਉਨ ਕੀ ਚਾਹ ਉਨੈ ਤੁਮਰੀ ਲਗੀ।।
ਹੋ ਨਿਸੁ ਦਿਨ ਜਪਤ ਬਿਹੰਗ ਜਯੋ ਪ੍ਰੀਤਿ ਤੈਸੀ ਲਗੀ।। ੩੩।।

Aril

Atith bhes dharai pari koer ke dhig gayiee.
Raaj suta ki baat btavat the bhaiee.
Tum ko un ki chah unai tumri lagi.
Ho nis din japat ibhung jeyo preet taisi jagi. (33)

ਸਾਤ ਸਮੁੰਦ੍ਰਨ ਪਾਰ ਕੁਅਰਿ ਵਹ ਜਾਨਿਯੈ।।
ਨੇਹ ਲਗਯੋ ਤੁਮ ਸੋ ਤਿਹ ਅਧਿਕ ਪ੍ਰਮਾਨਿਯੈ।।
ਕਰਿ ਕਰਿ ਕੋਨ ਉਪਾਇ ਕਹੋ ਤਿਹ ਲਬਾਇਯੈ।।
ਹੋ ਰਾਜ ਕੁਅਰ ਸੁਕੁਮਾਰਿ ਸੁ ਕਿਹ ਬਿਧਿ ਪਾਇਯੈ।। ੩੪।।

Saat samundran paar koer veh janiye.
Neh lageyo tum so the adhik parmaniye.
Kar kar koun upaie kaho the liaieyai.
Ho raaj koer sukumar so keh bidhi paiyee. (34)

Couplet

On one side, the prince was craving for her and on the other side the princess was being reminded of him. Both were keen to get each other's company by some deceitful action, but how? The Lord alone could help them to unite. (32)

Aril

The fairy taking the form of a Yogi (ascetic) went to the prince and inform him about the plight of the princess saying that "you are pining for her, while she was craving to meet you. She was reciting your name like a bird (like a toad) day and night as she had also developed an extreme love for him. (33)

"That princess was staying across the seven seas, and she had developed an extreme love for him. Tell me, how to bring her to meet you, what means should I adopt? O (delicate) beautiful prince! How to gain access to that princess?" (34)

ਮੁਹਿ ਸਰਦਾਰ ਪਰੀ ਕੀ ਸੁਰਿਦ ਬਖਾਨਿਯੈ।।
ਰਵਿ ਸੀਸ ਕੀ ਸਮ ਜਾ ਕੋ ਰੂਪ ਪ੍ਰਮਾਨਿਯੈ।।
ਜਬ ਵਹੁ ਰਾਜ ਕੁਅਰਿ ਕੀ ਚਿਤ ਨਿਰਖਤ ਭਈ।।
ਹੋ ਤਬ ਹੋ ਤੁਮਰੇ ਤੀਰ ਪਠਾਇ ਤੁਰਿਤ ਦਈ।। ੩੫।।

Mohai sardar pari ki surid bakhaniyai.
Ravi sas ki sum j;ko roop parmaniyai.
Jab bahu raaj koer ki chit nirkhat bhaiee.
Ho tab ho tumer teer pathaie turit dayiee. (35)

ਦੋਹਰਾ

ਤੀਨਿ ਭਵਨ ਮੈ ਭ੍ਰਮਿ ਫਿਰ ਤਾ ਸਮ ਕਹੂੰ ਨ ਨਾਰਿ।।
ਤਾ ਕੋ ਬਰਬੈ ਜੋਗ ਹੌ ਤੁਮ ਹੀ ਰਾਜ ਕੁਮਾਰ।। ੬੩।।

Dohra

Tin bhavan mai bhram phiri ta sum kahun na naar.
Ta ko barbo jog ho tum hi raaj koer. (36)

ਅੜਿਲ

ਹੋ ਸਰਦਾਰ ਪਰੀ ਪਹਿ ਅਬ ਉਠ ਜਾਇ ਹੋ।।
ਕੁਅਰਿ ਜੋਗ ਬਰ ਲਹਿ ਤੁਹਿ ਬਤਾਇ ਹੋ।।
ਜਬ ਤੁਮ ਤਾ ਕਹ ਜਾਇ ਸਜਨ ਬਰਿ ਲੇਹੁਗੋ।।
ਹੋ ਕਹਾ ਬਤਾਵਹੁ ਮੁਹਿ ਤਬੈ ਜਸੁ ਦੇਹੁਗੇ।। ੩੭।।

Aril

Ho sardar pari peh ab uth jaie ho.
Koer jog bar leh tuhi tahi bataiee ho.
Jab tum ta keh jaiee sajan bar lehugai.
Ko kaha btavhu mohi tabai jas dehugai. (37)

"I am supposed to be a well-wisher of the fairy-queen. One may consider the form of the princess like the sun or the moon. When the fairy queen saw the state of prince's mind' she sent me immediately to you (O prince!)." (35)

Couplet

"I have roamed across the whole Universe (the three worlds) but have not seen the like of her (so beautiful) anywhere else (as the princess) you are the only prince worthy of wedding her." (36)

Aril

"If I were to go to my fairy-queen now, then I will tell her about you, as the only worthy spouse (for the prince)." So O friend! When you will go to wed her, then what reward (praise) would you give me?" (37)

ਚੌਪਈ

ਯੋ ਕਹਿ ਤਾ ਕੌ ਪਰੀ ਉਡਾਨੀ। ਸਿਵੀ ਬਾਸਵੀ ਰਵੀ ਪਛਾਨੀ।।
ਚਲਿ ਸਰਦਾਰ ਪਰੀ ਪਹਿ ਆਈ। ਸਕਲ ਬ੍ਰਿਥਾ ਕਹਿ ਤਾਹਿ ਸੁਨਾਈ।। ੩੮।।

Choupaiee

Yo keh ta ko pari udai . Sivi basvi ravi pachhani.
Chal sardar pari peh aiee. Sakal britha keh tahai sunaiee. (38)

ਦੋਹਰਾ

ਤੀਨਿ ਲੋਕ ਮੈ ਖੋਜਿ ਕਰਿ ਸੁਘਰ ਲਖਾ ਇਕ ਠੌਰ।।
ਚਲਿ ਕਰਿ ਆਪੁ ਨਿਹਾਰਿਯੈ ਜਾ ਸਮ ਸੁੰਦ੍ ਨ ਔਰ।। ੩੯।।

Dohra

Tin lok mai khoj kari sughar lakha ik thour.
Chal kar aap nihariai ja sum sundar n aour. (39)

ਚੌਪਈ

ਸੁਨਤ ਬਚਨ ਸਭ ਪਰੀ ਉਡਾਨੀ। ਸਾਤ ਸਮੁੰਦ੍ ਪਾਰ ਨਿਜਕਾਨੀ।।
ਜਬ ਦਿਲੀਪ ਸਿੰਘ ਨੈਨ ਨਿਹਾਰਾ। ਚਿਤ ਕੌ ਸੋਕ ਦੂਰ ਕਰਿ ਡਾਰਾ।। ੪੦।।

Choupaiee

Sunat bachan sabh pari udani. saat samundarr paar nijkani.
Jab dilip Singh nain nihara. chit ko sok door kar dara. (40)

ਦੋਹਰਾ

ਅਪ੍ਮਾਨ ਦੁਤਿ ਕੁਅਰ ਕੀ ਅਟਕੀ ਪਰੀ ਨਿਹਾਰਿ।।
ਯਹਿ ਸੁੰਦਰਿ ਹਮ ਹੀ ਬਰੈ ਡਾਰੀ ਕੁਅਰੀ ਬਿਸਾਰਿ।। ੪੧।।

Dohra

Aparman duti koer ki atki pari nihar.
Yeh sundar hum hi barai daari koer bisar. (41)

Choupaiee

After saying these words, she left that place (flew off from there). She appeared like the spouse of Shiva, Indra or Sun. Then she came to fairy queen and told her the whole story." (38)

Couplet

She said, "Having searched the whole Universe (the three worlds) I had (seen) found only one worthy person (to be her spouse). You may come and see personally that there was none else so beautiful (as this prince)." (39)

Choupaiee

On hearing these words, all the fairies took to their wings (flew off) and came to that prince across the seven seas. When the fairy-queen saw (Dalip Singh) him herself. she got fully satisfied in her heart (all her doubts were cleared). (40)

Couplet

"The fairy-queen on seeing the beauty of the prince, got herself allured by him and thought to herself, why she should not wed him herself? Thus she forgot about the princess completely." (41)

ਚੌਪਈ

ਹਾਇ ਹਾਇ ਵਹੁ ਪਰੀ ਉਚਾਰੈ। ਦੈਦੈ ਮੂੰਡਿ ਧਰਨਿ ਸੋ ਮਾਰੈ।।
ਜਿਹ ਨਿਮਿਤ ਹਮ ਅਸ ਸ੍ਰਮ ਕੀਯਾ। ਸੋ ਬਿਧਿ ਤਾਹਿ ਨ ਭੇਟਨ ਦੀਯਾ।। ੪੨।।

Choupaiee

Haie haie voh pari ucharai. dai dai moondi dharan so marai.
Jeh nimit hum as sram kiya. so bidh the n bhetan diya. (42)

ਦੋਹਰਾ

ਅਬ ਸਰਦਾਰਾ ਪਰੀ ਕਹੈ ਹੋ ਹੀ ਬਰਿਹੋ ਜਾਹਿ।।
ਪੀਰ ਕੁਅਰ ਕੀ ਨ ਕਰੈ ਲਾਜ ਨ ਆਵਤ ਤਾਹਿ।। ੪੩।।

Dohra

Ab sardar pari kahai ho hi bariho jaiee.
Pir koer ki na karai laaj n avat the. (43)

ਸੁਨ ਸਰਦਾਰ ਪਰੀ ਜੋ ਹਮ ਜਿਹ ਹਿਤ ਅਤਿ ਸ੍ਰਮ ਕੀਨ।।
ਅਬ ਤੈ ਯਾਹਿ ਬਹਿਯੋ ਚਹਤ ਮਿਲਨ ਨਾ ਤਾ ਕਹ ਦੀਨ।। ੪੪।।

Sun sardar pari jo hum jeh hit at saram kin.
Ab tai yahe barioyo chahat milan na ta keh deen. (44)

ਚੌਪਈ

ਸਖਿ ਸਰਦਾਰ ਪਰੀ ਕਯਾ ਕਰੈ। ਬਿਰਹ ਤਾਪ ਤਨ ਛਤਿਯਾ ਜਰੈ।।
ਜਬ ਮੈ ਯਾ ਕੋ ਰੂਪ ਨਿਹਾਰਿਯੋ। ਸੁਰਗ ਬਿਖੈ ਕੋ ਬਾਸ ਬਿਸਾਰਿਯੋ।। ੪੫।।

Choupaiee

Sakhi sardar pari kya karai. birah taap tan chhatia jarai.
Jab mai ja ko roop nihariou. sawarg ibkhai ko baas bisariou. (45)

ਦੋਹਰਾ

ਕਹਾ ਕਰੋ ਮੈ ਜਾਊ ਕਤ ਲਗੈ ਨਿਗੋਡੇ ਨੈਨ।।
ਬਿਨੁ ਹੇਰੇ ਕਲ ਨ ਪਰੈ ਨਿਰਖਤ ਲਾਗਤ ਚੈਨ।। ੪੬।।

Dohra

Kaha karo mai jaou kat lagai nigode nain.
Bin her na kal n parai nirkhat lagat chain. (46)

Choupaiee

That fairy got disappointed and was crying loudly 'Alas', Alas! She started striking her head with the ground, saying that "She had taken so much trouble for that princess, but she did not permit her union with the prince." (42)

Couplet

Now the fairy queen said, "I will go and wed him, "She did not have any regard for the pining of the princess, nor she had any sense of shame for her thinking (in this manner)." (43)

The other fairy told the Fairy-queen, "O fairy-queen! Listen. The person, for whom I had taken so much pain, now you want to marry him, without giving him a chance to meet the prince." (This is not fair). (44)

Choupaiee

"O friend! What should I the fairy queen do? My body and breasts are burning (pining) in his separation. Since the time I had seen him, I have given up all desire for staying in the world any more." (45)

Couplet

"What should I do? Where should I go? My eyes are now attracted towards him. (I have developed love for him) Without having a glance at him, I cannot have peace of mind and by seeing him I feel satisfied." (46)

ਬਿਨ ਦੇਖੋ ਮਹਬੂਬ ਕੋ ਪਲਕ ਲਗਤ ਹੈ ਜਾਮ।।
ਤਬ ਸਰਦਾਰ ਪਰੀ ਹੁਤੀ ਅਬ ਇਹ ਭਈ ਗੁਲਾਮ।। ੪੭।।
Bin dekhai mehboob ko palak lagat hai jaam.
Tab sardar pari huti ab eh bhaiee gulam. (47)

ਕਹਾ ਕਰੋ ਕਾ ਸੋ ਕਹੈ ਨ ਆਵਤ ਬੈਨ।।
ਬਿਨੁ ਦੇਖੈ ਮਹਬੂਬ ਕੇ ਭਏ ਜਹਮਤੀ ਨੈਨ।। ੪੮।।
Kaha karo ka so kahai keh na avat bain.
Bin dekhai mehboob kr bhaie jehmati nain. (48)

ਅੜਿਲ

ਪਲਕ ਨ ਇਤ ਉਤ ਜਾਇ ਨੈਨ ਐਸੇ ਲਗੈ।।
ਪਿਯਾ ਦੇਖਨ ਕੇ ਪ੍ਰੇਮ ਦੋਊ ਇਹ ਬਿਧਿ ਪਗੈ।।
ਲਗਨ ਲਾਗਿ ਮੁਰਿ ਗਈ ਨਿਗੋਡਿ ਨ ਛੂਟਈ।।
ਹੋ ਨੈਕੁ ਨਿਹਾਰੈ ਬਿਨੁ ਸੁਖਿ ਪ੍ਰਾਨ ਨਿਖੁਟਈ।। ੪੯।।

Aril

Palak na it ut jaye nain aise lagai.
Piya dekhan ke prem dou eh bidhi pagai.
Lagan laag mur gaiee nigod na chhutiee.
Ho naik niharai bin sakhi pran nikhutiee. (49)

ਛੂਟਤ ਛੂਟਾਏ ਨਾਹਿ ਨਿਗੋਡੇ ਜਹ ਲਗੇ।।
ਪਲਕ ਨ ਇਤ ਉਤ ਹੋਇ ਪ੍ਰੇਮ ਪਿਯ ਕੇ ਪਗੇ।।
ਜਹਾ ਲਗੇ ਇਹ ਨੈਨ ਤਹੀ ਕੈ ਹ੍ਵੈ ਰਹੈ।।
ਹੋ ਫਿਰਿ ਆਵਨ ਕੇ ਨਾਹਿ ਕਬਿਨ ਐਸੇ ਕਹੈ।। ਪ੦।।
Chhutat chhutaie nahi nigodai jeh lagai.
Palak na it ut hoiai prem piya ke paghai.
Jha lagai eh nain tahi kai havai rahai.
Ho fir avan ke nahi kabin aise kahai. (50)

Without seeing the prince, even one moment even appears like a pehar (three hours). Previously I was fairy-queen, but now I have become (reduced to) his slave only." (47)

"What should I do? Whom sho..ld I complain? I am unable to speak even. Without perceiving the beloved, the eyes have become sickly (un attached). (48)

Aril

"The eyes are so much attached to his looks, that nothing else is to be seen. Both the eyes are glued to the sight of the beloved only. I am so much enamoured by his love, that I cannot get rid of it now. O dear handmaid! Without having a glance at him (beloved) I feel, my lie is ceasing to exist. (I am dying for him). (49)

"The eyes are so much attached towards him, that they do not like to lose sight of him even. Being attracted towards the beloved due to my extreme love for a moment. Now the eyes are so much attached to his looks, that they cannot be moved away from him. The poets have said, "Once the eyes are attracted toward someone, then these (eyes) cannot be castaway." (shifted elsewhere). (50)

ਦੋਹਰਾ

ਥਰਹਰਾਇ ਥਿਰ ਨ ਰਹਿਹ ਪਲਕ ਨਹੀ ਠਹਿਰਾਇ।।
ਜਹ ਲਾਗੇ ਇਹ ਲੋਇਨਾ ਫਿਰਿ ਆਵਨ ਕੇ ਨਾਹਿ।। ੫੧।।

Dohra

Thraharaie thir na rehai palak nahi thahraie.
Yeh lagai eh loina fir avan ke bahi. (51)

ਨਿਰੰਖਿ ਨੈਨ ਮਹਬੂਬ ਕੇ ਨੈਨ ਗਡੇ ਤਿਨ ਮਾਹਿ।।
ਉਡੇ ਅਘਾਨੇ ਬਾਜ ਜਯੋ ਫਿਰ ਆਵਨ ਕੇ ਨਾਹਿ।। ੫੨।।

Nirkh nain mehboob ke nain gadai tin mahi.
Udai aghanai baaaj jiyo fir avan ke nahi. (52)

ਜਹਾ ਲਗੇ ਇਹ ਲੋਇਨਾ ਤਹ ਹੀ ਕੇ ਸੁ ਭਏ।।
ਬਹਰੀ ਜਯੋ ਕਹਰੀ ਦੋਊ ਗਏ ਸੁ ਗਏ ।। ੫੩।।

Jaha lagai eh loina the hi ke su bhaie.
Behri jiou kehri douoo gaie su gaie. (53)

ਅੜਿਲ

ਜਿਤ ਲਾਗੇ ਇਹ ਨੈਨ ਸੁ ਤਿਤਹੀ ਕੇ ਭਏ।।
ਕਰਿ ਹਾਰੀ ਹੌ ਜਤਨ ਨ ਭੂਲਿ ਇਤੈ ਆਏ।।
ਛੁਟੀ ਬਾਤ ਮੁਰੀ ਕਰ ਤੇ ਕਹੌ ਹੌ ਕਯਾ ਕਰੋ।।
ਹੌ ਮਦਨ ਤਾਪ ਤਨ ਤਈ ਸਦਾ ਜਿਯ ਮੈ ਜਰੋ।। ੫੪।।

Aril

Jit lagai eh nain su tithi kai bhaie.
Kar hari ho jatan na bhul itai aie.
Chhuti baat muri kar te kaho ho kya karo.
Ho madan tap tan taiee sada jiyo mai jaro. (54)

Couplet

"The eyes are shivering and cannot be steady (stabilize) themselves and do not stick to one place for a moment even. Once these (eyes) are set on something, then they cannot be diverted from there. (51)

My eyes area glued to the beloved only, on seeing the eyes of the beloved and have flown off like a fully fed hawk, and would not come back." (52)

Once the eyes are set on some place, then they remain stuck to that place only. Like a hunting bird, both these eyes are devastating, and once they are attracted towards someone, then they are forever fixed there. (53)

Aril

Once these eyes are fixed on something. Then they remain attached to that only. I have tried my best but they could not be diverted from there. Now things are beyond my control. (nothing is under my check). Tell me what should I do? Due to my sexual urge, I am burning within (my heart) myself.' (54)

ਚੌਪਈ

ਕੋਟਿ ਜਤਨ ਕਰਿ ਰਹੀ ਸਖੀ ਸਭ। ਲਗਨ ਨਿਗੋਡੀ ਲਾਗਿ ਗਈ ਜਬ॥
ਤਬ ਤਿਨ ਪਰੀ ਉਪਾਇ ਬਿਚਾਰੇ। ਰਾਜ ਪੁਤ੍ ਸੋ ਜਾਇ ਉਚਾਰੇ॥ ੫੫॥

Choupaiee

Kot jatan kar rahi sakhi sabh. lagan nigodi laag gaiee jab.
Tab tin pari upaie bicharai. raaj putar so jaiee ucharai. (55)

ਰਾਜ ਕੁਅਰ ਤੈ ਜਿਹ ਬਰ ਲਾਇਕ। ਜਾ ਕੀ ਪਰੀ ਲਗਹਿ ਸਭ ਪਾਇਕ॥
ਅਬ ਤੁਹਿ ਬਰਿਯੋ ਚਹਤ ਹਮਰੀ ਪਤਿ। ਕਹਾ ਤਿਹਾਰੇ ਆਵਤ ਹੈ ਮਤਿ॥ ੫੬॥

Raaj koer tai jeh bar liaek. ja ki pari laghe sabh paiek.
Ab tuhi bariou chahat hamri pat. kaha tiharai aavat hai mat. (56)

ਰਾਜ ਕੁਅਰ ਇਹ ਭਾਤਿ ਸੁਨਾ ਅਬ। ਬਚਨ ਪਰੀ ਸੋ ਕਹੇ ਬਿਹੀਸ ਤਬ॥
ਮੈ ਸਰਦਾਰ ਪੀਰਹਿ ਨਹੀ ਬਰ ਹੋ। ਲਾਗਿ ਬਿਰਹ ਸੁ ਕੁਅਰਿ ਕੇ ਮਰਿ ਹੋ॥ ੫੭॥

Raaj koer eh bhat suna jab. bachan pari so kahai bihees tab.
Mai sardar parihe nahi bar ho. lag birah su koer kai mar ho.(57)

ਦੋਹਰਾ

ਲਾਗ ਕੁਅਰਿ ਕੇ ਬਿਰਹ ਤਨ ਬਰ ਹੋ ਦਿਨ ਅਰੁ ਰੈਨਿ॥
ਕਹਾ ਭਯੋ ਇਹ ਜੋ ਪਰੀ ਨੈਕੁ ਨ ਲਗਿਹੈ ਨੈਨ॥ ੫੮॥

Dohra

Laag koeri ke birah tan bar ho din or rain.
Kaha bhiou eh pari naik na lagiou nain. (58)

ਚੌਪਈ

ਕਹਾ ਪਰੀ ਇਕ ਮੋਰ ਕਹਾ ਕਰੁ। ਰਾਜ ਕੁਅਰ ਤੇ ਰਾਜ ਪਰੀ ਬਰੁ॥
ਰਾਜ ਕੁਅਰਿ ਕਹੁ ਬਰਿ ਕਸ ਕਰਿ ਹੈ। ਪਦਮਿਨੀ ਛਾਡਿ ਹਸਤਿਨੀ ਬਰਹਿ ਹੈ॥ ੫੯॥

Choupaiee

Kaha pari ik mor kaha kar. raj koer tai raj pari bar.
Raj koer keh bar kas kar hai. padmini chhad hastini barhai. (59)

Choupaiee

All the handmaids (friends) got tired of trying, but once this vily attraction takes place, (it cannot be checked). Then the other fairies thought of a plan and went to the prince and said. (55)

"O Prince! We all fairies bow to the (woman) person, for whom you are most worthy companion. But now our fairy-queen wants to wed you. So tell us, what do you think about it?" (56)

When the prince heard these words, then he told the fairy with a laughter, "I will not marry the fairy-queen, but would prefer to die in the separation of the princess." (57)

Couplet

"Being separated from the princess, I am burning within and my whole body is pining for her day night. So what, If she was a fairy-queen as I have no love lost for her. (I have not developed any love). (58)

Choupaiee

The fairy then told the prince. "You accepted my advice, O Prince and you get married to the fairy-queen. What will you gain by wedding the princess? You will b marrying an (she) elephant leaving aside Padmini." (59)

ਦੋਹਰਾ

ਜਾ ਸੋ ਮੇਰੋ ਹਿਤ ਲਗਾ ਵਹੈ ਹਮਾਰੀ ਨਾਰਿ।।
ਸੁਰੀ ਆਸੁਰਿ ਪਦਮਿਨੀ ਪਰੀ ਨ ਬਰੋ ਹਜਾਰ।। ੬੦।।

Dohra

Ja so mero hit laga vahai hamari naar.
Suri asuri padmini pari n baro hajar. (60)

ਚੌਪਈ

ਪਰੀ ਜਤਨ ਕਰਿ ਕਰਿ ਬਹੁ ਹਾਰੀ। ਏਕ ਬਾਤ ਤਬ ਔਰ ਬਿਚਾਰੀ।।
ਜੋ ਇਹ ਕਹਤ ਵਹੈ ਹੌ ਕਰੋ। ਬਹੁਰੋ ਛਲ ਯਾਹੀ ਕਹ ਬਰੌ।। ੬੧।।

Choupaiee

Pari jatan kar kar bhu haari. ek baat tab aour bichari.
Jo eh kahat vahaie hai karo.bhurai chhal yahi keh baro. (61)

ਪ੍ਰਥਮ ਬਰੀ ਜੋ ਤਹਾ ਪਠਾਈ। ਵਹੈ ਅਪਨੇ ਤੀਰ ਬੁਲਾਈ।।
ਤਾਹਿ ਕਹਾ ਜੋ ਕਹਾ ਮੁਰ ਕਰਿ ਹੈ। ਤਬ ਤਵ ਦੈਵ ਧਾਮ ਧਨ ਭਰਿ ਹੈ।। ੬੨।।
Partham bari jo taha pathai. vahai aapne teer bulaie.
Tahi kaha jo kaha mur hai. tab tav dev dham dhan bhar hai. (62)

ਯਾਹਿ ਕੁਅਰਿ ਮੁਹਿ ਦੇਹੁ ਮਿਲਾਈ। ਹੋ ਯਾ ਪਰ ਜਿਸ ਤੇ ਉਰਝਾਈ।।
ਕਹਾ ਹਮਾਰਾ ਕਹੈ ਪਯਾਰੀ। ਤੂ ਸਾਹਿਬ ਮੈ ਦਾਸ ਤਿਹਾਰੀ।। ੬੩।।
Yehi koer muih dehu milaie. ho par jiye te urjhaie.
Kaha hmara kahaie pyari. tu sahib mai das tihari. (63)

ਅੜਿਲ

ਸੁਨਤ ਬਚਨ ਇਹ ਪਰੀ ਫੂਲਿ ਮਨ ਮੈ ਗਈ।। ਸੁਘਰ ਕੁਅਰ ਕੇ ਪਾਸ ਜਾਤ ਤਬ ਹੀ ਭਈ।।
ਪਰ ਪਾਇਨ ਕਰਿ ਜੋਰ ਕਹਾ ਮੁਸਕਾਇ ਕੈ।। ਹੋ ਕਰੋ ਬਿਨਤਿ ਜੋ ਕਹੋ ਕਛੁ ਸਕੁਚਾਇ ਕੈ।। ੬੪।।

Aril

Sunat bachan eh pari ful man mai gayi.
Sughar koer ke pas jaat tab hi bhaiee.
Par paien kar jor kahas muskaie kai.
Ho karo binti jo kaho kachhu sakuchai kai. (64)

Couplet

Whomsoever I have loved, she alone would be my wife. Let there be thousand of godly, devilish women, (demons) Padminis and fairies, but I shall not marry any of them. (60)

Choupaiee

When the fairy-queen got tired of her efforts, then she thought of something else. Whatever he is saying, I will act accordingly and a magic spell (deceptive action) I will wed him. (61)

The fairy, Who had been sent to the prince, was called by her, and told her, "If you act according to my wishes, then I will offer you enough money to alleviate you poverty." (62)

"First you arrange my meeting with the prince, as I am fully enamoured by him O darling! If you act according to my desire, then I will be your slave and you will be my Master." (63)

Aril

On hearing these words, the fairy got puffed up, and she went to the prince immediately. She bowed to him with folded hands and said with a laugh, "If you permit me then I would request you with slight hesitation." (64)

ਪ੍ਰਥਮ ਪਰੀ ਸੋ ਕੁਅਰ ਤੁਮੋਸ ਉਚਾਰਿਯਹੁ।।
ਗਹਿ ਬਹਿਯਾ ਸਿਹਜਾ ਪਰ ਤਿਹ ਬੈਠਾਰਿਯਹੁ।।
ਰਮਿਯੋ ਚਹੈ ਤੁਮ ਸੋ ਤਬ ਤੁਮ ਯੋ ਭਾਖਿਯਹੁ।।
ਹੋ ਘਰੀ ਚਾਰ ਪਾਂਚਕ ਨਗਿ ਦ੍ਰਿੜ ਚਿਤ ਰਾਖਿਯਹੁ।। ੬੫।।

Pratham pari so koer tumais uchariouh.
Geh bhiya sehja par the baithaiouh.
Ramiou chahai tum sou tab tum yo bhakhiouh.
Ho ghaari chaar pachak lag drirr chik rakhiouh. (65)

ਪ੍ਰਥਮ ਬਯਾਹ ਤਾ ਸੌਂ ਜੋ ਮੋਰ ਕਰਾਇਹੋ।।
ਬਰਿਯੋ ਚਹਹੁ ਜੋ ਮੋਹਿ ਤੂ ਤਬਹੀ ਪਾਇਹੋ।।
ਤਾਹਿ ਬਰੇ ਬਿਨ ਮੈ ਨ ਤੋਹਿ ਕਯੋ ਹੂੰ ਬਰੋ।।
ਹੋ ਨਾਤਰ ਮਾਰਿ ਕਟਾਰੀ ਉਰ ਅਬ ਹੀ ਮਰੋ।। ੬੬।।

Pratham biyah ta sou jo mor karaheou.
Bariou chahu jou mohe tu tabhi paieo.
Tahi barai bin mai na tohe kyo hun baro.
Ho natar mari katari ur ab hi marai. (66)

ਇਹ ਬਿਧਿ ਭੇਦ ਕੁਅਰ ਦੈ ਤਾ ਕੇ ਢਿਗ ਗਈ।।
ਜਿਹ ਤਿਹ ਸਹਚਰਿ ਜਾਨਿ ਪਠੈ ਇਹ ਪੈ ਦਈ।।
ਮੈ ਕਰਿ ਜਤਨ ਅਨਿਕ ਕੁਅਰਹਿ ਰਿਝਾਇਯੋ।।
ਹੋ ਤੁਮ ਸੋ ਕਰਨ ਕਲੋਲ ਕਬੂਲ ਕਰਾਇਯੋ।। ੬੭।।

Eh bidh bhed koer dai ta ke dhig gayiee.
Jeh teh sahchari jaan pathaie eh pai daiee.
Mai kar jatan anek koerhi rijhaiou.
Ho tum so karan kalol kabool karaeio. (67)

ਚੌਪਈ

ਸਾਹ ਪਰੀ ਕਹ ਲੈ ਤਹ ਆਈ। ਜਹ ਕੁਅਰ ਕੀ ਸੇਜ ਸੁਹਾਈ।।
ਤਹਾ ਕਪੂਰ ਅਰਗਜਾ ਮਹਿਕੈ। ਬਾਧੀ ਧੁਜਾ ਧਾਮ ਪਰ ਲਹਿਯੈ।। ੬੮।।

Choupaiee

Sah pari keh lai the aiee. jaha koer ki sej sohaie.
Taha kapoor agarja mehaki. badhi dhuja dham par lahaikai. (68)

"O Prince! First you talk to the fairy queen like this, and make her seated on the bed by holding her hand. When she would like to have a love affair with you tell her like this and keep yourself firm (stabilized) for four or five hours." (65)

"If you want to marry me, then you should first arrange my marriage with the princess. Without wedding her, I cannot get married to you or else I will stab myself to death with a dagger. (66)

After giving this secret message to the prince, the fairy went back to the fairy-queen, who had sent her to the prince as her own girlfriend. So she said to the fairy queen! "With lot of efforts, I have managed to allure the prince, and he had agreed to have sensuous pleasure with you," (67)

Choupaiee

That fairy, taking the fairy queen along with her, reached that place where the prince had his bed set up for himself. The aroma of camphor and agarbati had spread around there and a flag (tied there) was fluttering on that house. (68)

ਇਹ ਬਿਧਿ ਦੀਨਾ ਕੁਅਰ ਮਿਲਾਈ। ਬੈਠੇ ਦੋਊ ਸੇਜ ਪਰ ਜਾਈ।।
ਤਬ ਤੇ ਜਬੈ ਸਖੀ ਤਰਿ ਗਈ। ਕਾਮ ਕਰਾ ਤੇ ਤਨ ਭਈ।। ੬੯।।
Eh bidh dina koer milaie. bathaie dou sej par jaye.
Tab tai jabai sakhi tar gayiee. kaam kar ta kai tan bhaiee. (69)

ਕਾਮ ਪਰੀ ਕਹ ਜਬੈ ਸੰਤਾਯੋ। ਹਾਥ ਕੁਅਰ ਕੀ ਉਰ ਚਲਾਯੋ।।
ਬਿਹਸੀ ਕੁਅਰ ਇਹ ਭਾਤਿ ਉਚਾਰੀ। ਕਹੋ ਬਾਤ ਤੁਹਿ ਸੁਨਹੁ ਪਯਾਰੀ।। ੭੦।।
Kaam pari keh jabai santaeio. haath koer ki ur chaleio.
Bihsi koer eh bhat uchari. kaho baat tuhi sunhu puari. (70)

ਪ੍ਰਥਮ ਮੋਹਿ ਤੁਮ ਤਾਹਿ ਮਿਲਾਵਹੁ। ਬਹੁਰਿ ਭੋਗ ਮੁਰਿ ਸੰਗ ਕਮਾਵਹੁ।।
ਪਹਿਲੇ ਬਰੋ ਵਹੈ ਬਰ ਨਾਰੀ। ਵਹ ਇਸਤ੍ਰੀ ਤੈ ਯਾਰ ਹਮਾਰੀ।। ੭੧।।
Pratham mohi tum tahi milaeyo. bohri bhog mur sung kamavhu.
Pahilai baro vahaie bar nari. veh istary tai yaar hamari. (71)

ਅੜਿਲ

ਕਰਿ ਹਾਰੀ ਬਹੁ ਯਤਨ ਨ ਤਿਹ ਰਤਿ ਵਹਿ ਦਈ।।
ਜੋ ਕਛੁ ਬਖਾਨੀ ਕੁਅਰ ਵਹੈ ਮਾਨਤ ਭਈ।।
ਪਛਨ ਪਰ ਬੈਠਾਇ ਤਾਹਿ ਲੈਗੀ ਤਹਾ।।
ਹੋ ਪਿਯ ਪਿਯ ਰਟਤ ਬਿਹੰਗ ਜਯੋ ਕੁਅਰਿ ਪਰੀ ਜਹਾ।। ੭੨।।

Aril

Kar hari bahu jatan na the rat veh dayiee.
Jo kachh bakhani koer vahaie manat bhaiee.
Pachhan par bathaiee tahi lagi taha.
Ho piya piya ratat bihung jiyo koeri pari jaha. (72)

Thus she arranged for a meeting of the fairy queen with the prince, and both were seated on the bed. When the friendly fairy had gone from there, the fairy queen had her sexual desires aroused within her. (69)

When the queen was excited with the sexual urge, then she extended her hand towards the prince. The prince said with a laugh, "O dear! Listen to me. I am telling you one thing (somethine). (70)

"First you arrange my meeting with that princess and then you have a sexual companionship with me. At first I shall wed that beautiful woman, she will be my wife and you will be my friend (paramour)." (71)

Aril

The fairy-queen finally failed in her efforts and did not give her sexual companionship. So she agreed to the prince's proposal. The fairy queen took him on her wings and flew to the place where the princess was pining for her beloved like the bird toad (papiha). (72)

ਚਿਤ੍ ਜਵਨ ਕੋ ਹੇਰਿ ਮੁਹਬਤਿ ਲਗਤ ਭੀ।।
ਤਾ ਕੋ ਦਰਸ ਪ੍ਰਤਛਿ ਜਬੈ ਪਾਵਤ ਭਈ।।
ਕੁਅਰ ਚਹਤ ਜੋ ਹੁਤੀ ਬਿਧਾਤੈ ਸੋ ਕਰੀ।।
ਹੋ ਬਨ ਬਸੰਤ ਕੀ ਭਾਤਿ ਸੁ ਝਰਿ ਝਰਿ ਭੀ ਹਰੀ।। ੭੩।।

Chitar javan ko her muhbat lagat bhi.
Ta ke daras partachh jabai pavar bhaie.
Koer chahat jo huti bidhatai so kari.
Ho ban basant ki bhat su jhar jhar bhi bhi hari. (73)

ਚੌਪਈ

ਜਬ ਦਰਸਨ ਤ੍ਰਿਯਾ ਕਾ ਪਿਯ ਕਰਾ। ਖਾਨ ਪਾਨ ਆਗੈ ਲੈ ਧਰਾ।।
ਬਿਬਿਧਿ ਬਿਧਨ ਕੇ ਅਮਲ ਮੰਗਾਏ। ਬੈਠਿ ਕੁਅਰਿ ਕੇ ਤੀਰ ਚੜਾਏ।। ੭੪।।

Choupaiee

Jab darsan triya ka piya kara. khan paan agaie lai dhara.
Bibidh bidhan ke amal mangai. baith koer ke teer chadaie. (74)

ਤਾਹੂ ਕੇ ਬਹੁ ਰੰਗ ਪਿਵਾਈ। ਬਹੁਰੋ ਲਯੋ ਗਰੇ ਸੋ ਲਾਈ।।
ਆਸਨ ਚੁੰਬਨ ਬਹੁ ਬਿਧਿ ਕੀਏ। ਚਿਤ ਕੇ ਤਾਪ ਬਿਦਾ ਕਰਿ ਦੀਏ।। ੭੫।।

Tahu ke bhu kaif pivaiee. Bhurai leyo gare so laiee.
Asan chunban bhu kiye. Chit ko taap bidha kar diye. (75)

ਦੋਹਰਾ

ਕੁਅਰਿ ਸਜਨ ਸੋ ਰਤਿ ਕਰਤ ਰੀਝ ਰਹੀ ਮਨ ਮਾਹਿ।।
ਵਹਿ ਦਿਨ ਪੂਜਾ ਰੁਦ੍ ਕੀ ਭੂਲਿ ਕਰਿ ਤਿਨ ਨਾਹਿ।। ੭੬।।

Dohra

Koer sajan so rat karat rat karat rijh rahi man mahi.
Veh din puja rudar ki bhul kar tin nahi. (76)

When the princess saw the prince whose painting had aroused her love for him, She was blooming with freshness like the Jungle with green leaves in Basant (spring). (73)

Choupaiee

When the princess had a glance of the beloved, she placed many eatables before him. She sent for many drugs of intoxication, which the prince took in presence of the princess. (74)

She gave him lot of wine and then embraced him. She had many forms of sexual relationships with him along with kisses, thus casting off all her affection (of ages). (75)

Couplet

The princess was overjoyed having enjoyed sensuous pleasure with him (beloved). She did not worship Rudra that day by default (by mistake). (76)

ਚੌਪਈ

ਕੁਅਰਿ ਕੁਅਰ ਕੈ ਸੰਗ ਸਿਧਾਈ। ਏਕ ਬਿਵਤ ਮਨ ਮਾਹਿ ਪਕਾਈ।।
ਇਕ ਦੂਰਬਲ ਤ੍ਰਿਯ ਨਿਕਟ ਬੁਲਾਇਸਿ। ਕਾਨ ਲਾਗੀ ਤਿਹ ਮੰਤ੍ਰ ਸਿਖਾਇਸਿ।। ੭੭।।

Choupaiee

Koeri koer kai sang sidhaiee.ek bivat man mahe pakaiee.
Ik durbal tryal nikat balais. kaan lagai the mantar sikhais. (77)

ਅਪਨੀ ਠੌਰ ਤਾਹਿ ਬੈਠਾਯੋ। ਤਾਹਿ ਭਲੀ ਬਿਧਿ ਚਰਿਤ ਸਿਖਾਯੋ।।
ਸਭ ਸਖਿਯਨ ਜਬ ਤਾਹਿ ਨਿਹਾਰਾ। ਤਿਨ ਤ੍ਰਿਯ ਰਬ ਇਹ ਭਾਤਿ ਉਚਾਰਾ।। ੭੮।।

Apni thour tahai baithaiyo. tahe bhali bidh charit sikhaiyo.
Sabh sakhian jab tahe nihara. tin triye rab eh bhat rchara. (78)

ਮੈ ਸਿਵ ਪੂਜਨ ਕਾਲਿ ਨ ਗਈ। ਤਾ ਤੇ ਸ੍ਰਾਪ ਰੁਦ੍ ਮੁਹਿ ਦਈ।।
ਯਾ ਤੇ ਅਵਰ ਬਰਨ ਹ੍ਵੈ ਗਯੋ। ਗੌਰ ਬਰਨ ਤੇ ਸਾਵਰ ਭਯੋ।। ੭੯।।

Mai siv pujan kaal na gaiee.·ta te srap rudar muhe daiee.
Ya te avar baran havai gayo. gor baran te sanvar bhiyo. (79)

ਸਬ ਸਖਿਯਨ ਇਹ ਭਾਤ ਸੁਨਾ ਜਬ। ਮਿਲਿ ਪਹਿ ਜਾਤ ਭਈ ਸਬ।।
ਸਭ ਬ੍ਰਿਤਾਤ ਕਹਿ ਤਾਹਿ ਸੁਨਾਯੋ। ਦੁਹੀ ਤਹਿ ਤਾਤ ਬਿਲੋਕਨ ਆਯੋ।। ੮੦।।

Sabh sakhian eh bhat suna jab. mili raja peh jaat bhaiee sabh.
Sabh britat keh tahe sunaeyo. duhi the taat bilokan aieyo. (80)

ਅਨਤ ਬਰਨ ਰਾਜੈ ਤਬ ਲਹਾ। ਇਹ ਬਿਧਿ ਸੋ ਰਾਨੀ ਤਨ ਕਹਾ।।
ਕਹਾ ਭਯੋ ਇਹ ਰਾਜ ਦੁਲਾਰੀ। ਗੋਰੀ ਹੁਤੀ ਹ੍ਵੈ ਗਈ ਕਾਰੀ।। ੮੧।।

Anat naran rajai jab lahai. eh bidh so rani tan kaha.
Kaha bhiyo eh raaj dulari. gori huti havai gayiee kaari. (81)

Choupaiee

The princess went away with the prince and had thought of a plan in her mind. She called a feeble (dark coloured) woman near her and explained her something in the ears. (77)

She made her sit in her place and taught her some witchcraft fully. When all her friends saw her then the woman (in place of the princess) said like this. (78)

"Yesterday I had not gone for Shiva's worship, so he had cursed me, so that my complexion had changed, from fair to dark colour. (79)

When all the girl-friends heard this, then all went to Raja and told him the whole story. The Raja came to meet the daughter on hearing this. (80)

When the Raja saw her different complexion, he told his queen, "What had happened to the princess? From a fair complexion, she had turned black. (81)

ਦੋਹਰਾ

ਬਿਰਧ ਤਰੁਨੀ ਤੇ ਹ੍ਵੈ ਗਈ ਭਈ ਗੋਰਿ ਤੇ ਸਯਾਮ।।
ਸਤਿ ਸ੍ਰਾਪ ਸਿਵ ਐਸਈ ਜਪੋ ਸਕਲ ਸਭ ਜਾਮ।। ੮੨।।

Dohra

Birdh truni te havai gayiee bhaiee gori te syam.
Sati srap siv aisee japo sakal sabh jaam. (82)

ਚੌਪਈ

ਮੂਰਖ ਰਾਜ ਬਾਤ ਨਹੀ ਜਾਨੀ। ਔਰ ਨਾਰੀ ਦੁਹਿਤਾ ਪਹਿਚਾਨੀ।।
ਬਿਰਹ ਮਤੀ ਮਿਤਵਾ ਸੰਗ ਗਈ। ਬਹੁ ਬਿਧਿ ਭੋਗ ਕਮਾਵਤ ਭਈ।। ੮੩।।

Choupaiee

Murakh raaj baat nahi jaani. aou nari duhita pehchani.
Birh mati mitva sung gaaiee. bhu bidh bhog kamavat bhaiee. (83)

ਅੜਿਲ

ਇਕ ਦਿਨ ਧਾਮ ਪਰੀ ਕੇ ਦੇਤ ਪਠਾਇ ਕੈ।।
ਇਕ ਦਿਨ ਆਪ ਕਲੋਲ ਕਰਤ ਸੁਖ ਪਾਇ ਕੈ।।
ਅਰਧਾਰਤ ਬਜਾਵੈ ਤਾ ਸੋ ਰੈਨਿ ਦਿਨ।।
ਹੈ ਮੂਰਖ ਬਾਤ ਨ ਪਾਈ ਰਾਜੈ ਕਛੂ ਇਨ। ੮੪।। ੧।।

Aril

Ik din dham pari ke det pathaie ko.
Ik din aap kalol karat sukh paie kai.
Ardharat bajavai ta so rain din.
Ho murakh baat n paiee rajai kachh in. (84) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੌ ਚੌਸਠਿ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ।। ੨੬੪।। ੫੦੫੨।।

Itt sri charitar pakhyanai triya charitarai mantri bhoop Sambadai duo sou chousath charitar samaptam sat subham sat. 264. (5052) apfjun. (Contd.)

Couplet

From a young girl, she had grown old and turned from fair complexion to dark coloured. Shiva's curse had turned out to be true. So all should meditate on Shiva all the twenty-four hours. (82)

Choupaiee

The foolish Raja did not appreciate the secret behind it took some other girl as his own daughter. Bireh Mati had gone with her beloved and was enjoying cohabitation with him. (83)

Aril

One day the princess would send prince to the house of the fairy-queen and one day she would enjoy love affair with him. Both of them were having sexual relationships with him day and night, for half the time each but the foolish Raja did mot grasp their deceitful action. (84)

Here the two hundred and sixty-fourth episode of the king's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (264-5052) (Contd.)

ਚੌਪਈ

ਪੂਰਬ ਦਿਸਿ ਰਥ ਨਰਾਧਿਪ। ਸਕਲ ਪ੍ਰਿਥੀ ਹੁਤੋ ਨ੍ਰਿਪਾਧਿਪ॥
ਪ੍ਰਕ੍ਰਿਤ ਮਤੀ ਤਾ ਕੀ ਪਟਰਾਨੀ। ਨਰੀ ਸੁਰੀ ਜਿਹ ਨ੍ਰਿਪਾਧਿਪ॥ ੧॥

Choupaiee

Purab disa rath naradhit. sakal pirthi tak huto nirpadhit.
Parkrit mat ta ki patrani. nari suri jeh nirkh lajani. (1)

ਦੋਹਰਾ

ਚਿਤ੍ਰ ਕੋਚ ਇਕ ਨ੍ਰਿਪ ਹੁਤੋ ਢਾਕਾ ਸਹਿਰ ਮੰਝਾਰ॥
ਜਾ ਸਮ ਸੁੰਦਰ ਨ ਹੋਇਗੋ ਭਯੋ ਨ ਰਾਜ ਕੁਮਾਰ॥ ੨॥

Dohra

Chitar koch ik nrip huto dhaka sehar manjhar.
Ja sum sumdar na hoieogo bhayio na raj kumar. (2)

ਜਾਤ੍ਰਾ ਤੀਰਥਨ ਕੀ ਨਿਮਿਤ ਗਯੋ ਤਹ ਰਾਜ ਕੁਮਾਰ॥
ਜਾਨੁਕ ਚਲਾ ਸਿੰਗਾਰ ਯਹ ਨੌ ਸਤ ਸਾਜ ਸਿੰਗਾਰ॥ ੩॥

Jatra tirthan ki nimit geyo the raj kumar.
Januk chala singar yeh nou sat saaj singar. (3)

ਅੜਿਲ

ਜਹਾ ਝਰੋਖਾ ਰਾਖਾ ਨ੍ਰਿਪਤਿ ਸੁਧਾਰਿ ਹੈ॥
ਤਿਹ ਮਗ ਨਿਕਸਾ ਨ੍ਰਿਪ ਸੋ ਸਤ ਸਿੰਗਾਰਿ ਕੈ॥
ਨਿਰਖਿ ਪ੍ਰਭਾ ਤਿਹ ਤਰੁਨਿ ਅਧਿਕ ਬੋਰੀ ਭਈ॥
ਹੋ ਘਰ ਬਾਹਰ ਕੀ ਸੁਧਿ ਛੁਟਿ ਕਰਿ ਸਿਗਰੀ ਗਈ॥ ੪॥

Aril

Jaha jharokha rakha nirpat sudhar kai.
The mug nlksa nrip sou sat singare kai.
Nirakh prabha the truni adhik bouri bhaiee.
Hou ghar baharki sudh chhuti kar sigri gaiee. (4)

Choupaiee

There was a Raja by the name of Charitar Rath in the Eastern side (land) who was the Master of the whole Earth. He had a queen consort called Parkirat Mati, seeing whom all the women including wives of the gods were feeling belittled. (1)

Couplet

There was Raja Chitar Kauch of the town of Dhaka, Whose beauty had no parallel whether in the past or in the future even (There was no other person so beautiful as the Raja). (2)

The prince once went on a pilgrimage of the holy places and it seemed he had embellished himself with all type of beauty aids (of sixteen types). (3)

Aril

This Raja with all ornaments passed through the route of the loft which the other Raja had built for his (pleasure) queen. On seeing his beauty, the woman got excited like a mad woman, so that she forgot all about her whereabouts (lost all sense of proportion). (4)

ਨਿਕਸਿ ਠਾਢਿ ਭੀ ਨੌ ਸਭ ਕੁਆਰਿ ਸਿੰਗਾਰ ਕਰਿ।।
ਜ਼ੋਰਿ ਰਹੀ ਚਖੁ ਸੁ ਲਾਜ ਬਿਸਾਰਿ ਕਰਿ।।
ਨਿਰਖਿ ਨ੍ਰਿਪਤਿ ਚਕਿ ਰਹਾ ਤਰੁਨਿ ਕੇਤੇ ਜਤਨ।।
ਹੋ ਨਰੀ ਨਾਗਨੀ ਨਗੀ ਬਿਚਾਰੀ ਕੌਨ ਮਨ।। ੫।।

Nikas thadh bhi nou sat koeri singar kar.
Joir rahi chakh chaar su laaj ibsar kar.
Nirakh nirpat chakraha truni kete jatan.
Ho nri nagni bichari kaun man. (5)

ਚਾਰੁ ਚਿਤ੍ਰਨੀ ਚਿਤ੍ ਕੀ ਪ੍ਰਤਿਮਾ ਜਾਨਿਯੋ।।
ਪਰੀ ਪਦਮਿਨੀ ਪ੍ਰਕ੍ਰਿਤੀ ਪਾਰਬਤੀ ਮਾਨਿਯੋ।
ਏਕ ਬਾਰ ਜੋ ਐਸੀ ਭੇਟਨ ਪਾਇਯੋ।।
ਹੌ ਆਠ ਜਨਮ ਲਗਿ ਪਲ ਪਲ ਬਲਿ ਬਲਿ ਜਾਇਯੈ।। ੬।।

Char chitrani chitar ki pratima janiyai.
Pari padmini parkirti parbati maniyai.
Ek baar jo aisi bhetan paieyai.
Hou aath janam lag pal pal bal bal jaiyai. (6)

ਚੌਪਈ

ਉਤੈ ਕੁਅਰਿ ਕਹ ਚਾਹਿ ਭਈ ਇਹ। ਇਹ ਕੋ ਬਾਛਾ ਭਈ ਅਧਿਕ ਤਿਹ।।
ਪ੍ਰਗਟ ਠਾਢ ਹ੍ਵੈ ਹੋਰਤ ਦੋਊ। ਇਤ ਉਤ ਪਲ ਨ ਟਰਤ ਭਯੋ ਕੋਊ।। ੭।।

Choupaiee

Utai koeri keh chah bhaie eh. eh kou bachha bhaie adhik the.
Pargat thadh havai heart douu. it ut pal n tarat bhieo kouu. (7)

ਦੋਹਰਾ

ਇਤ ਉਤ ਠਾਢੇ ਹੇਰ ਦ੍ਵੈ ਪ੍ਰੇਮਾਤੁਰ ਹ੍ਵੈ ਤੌਨ।।
ਜਨੁ ਸਨਮੁਖ ਰਨ ਭਟ ਭਏ ਭਾਜਿ ਚਲੇ ਕਹੁ ਕੌਨ।। ੮।।

Dohra

It ut thadai heir davai prematar havai toun
Jan sanmukh run bhat bhaie bhaj chalai koh kaun (8)

That princess also getting embellished with all sorts of beauty-aids and ornaments, stood outside the loft and being forgetful of all her modesty, was trying to glance at the eyes of the prince. (so as to get all the four eyes mingle with each other). The Raja, on seeing the princess busy with many efforts, got surprised. He was thinking in his mind whether this woman was either a human snake or hilly type of beauty? (5)

Was she a female painting, or a statue, fairy, Padmini or Parbati type of woman? If he were to gain a woman of this type, then for eight lives to come, he would offer himself as a sacrifice to every moment of his life. (He was fully allured by her beauty for all times to come). (6)

Choupaiee

On one side prince had aroused this desire in his heart, while on the other side the queen also got enamoured by him and excited with a similar desire. Both of then started glancing at each other and neither would shift away from this posture for a moment even. (7)

Couplet

Both of them were looking at each other with loving attraction and it appeared as if two warriors were facing each other in the battlefield and finally who would give in (run away) from there. (8)

ਚੌਪਈ

ਲਾਗਤਿ ਪ੍ਰੀਤ ਦੁਹਨ ਕੀ ਭਈ।। ਅਬਿਯੋ ਸੂਰ ਰੈਨਿ ਹ੍ਵੈ ਗਈ।।
ਰਾਨੀ ਦੁਤਿਕ ਤਹਾ ਪਠਾਯੋ।। ਅਧਿਕ ਸਜਨ ਸੋ ਨੇਹ ਜਤਾਯੋ।। ੯।।

Choupaiee

Lagat preet duhun ki bhaiee. Athiyo sur rain havai gaiee.
Rani duutik taha pathaiyo. Adhik sajan so neh jataieyo. (9)

ਤਿਹ ਰਾਨੀ ਸੋ ਪਤਿ ਕੋ ਅਤਿ ਹਿਤ।। ਨਿਸਿ ਕਹ ਤਾਹਿ ਨ ਛਾਡਤ ਇਤ ਉਤ।।
ਸੋਤ ਸਦਾ ਤਿਹ ਗਰੇ ਲਗਾਏ।। ਭਾਤਿ ਅਨਿਕ ਸੌ ਹਰਖ ਬਢਾਏ।। ੧੦।।

The rani sou pat ko ati hit. Nisi keh tahe n chhadat it ut.
Sot sada the garai lagaie. Bhai anik sou harakh badhaie. (10)

ਰਾਨੀ ਘਾਤ ਕੋਊ ਨਹੀ ਪਾਵੈ।। ਜਿਹ ਛਲ ਤਾ ਸੋ ਭੋਗ ਕਮਾਵੈ।।
ਰਾਜਾ ਸਦਾ ਸੋਤ ਸੰਗ ਤਾ ਕੇ।। ਕਿਹ ਬਿਧਿ ਸੰਗ ਮਿਲੈ ਇਹ ਵਾ ਕੈ।। ੧੧।।

Rani ghat kouoo neh pavai. Jeh chhal ta sou bhog kmavai.
Raja sada sot sung ta ke. Keh bidh sung milai eh va kai. (11)

ਬਿਨਾ ਮਿਲੈ ਤਿਹ ਕਲ ਨਹੀ ਪਰਈ।। ਰਾਜਾ ਸੇਤ ਸੰਗ ਤੇ ਡਰਈ।।
ਜਬ ਸੈ ਗਯੋ ਪੀਤਹਿ ਲਖ ਪਾਯੋ।। ਵਹੈ ਘਾਤ ਲਖਿ ਤਾਹਿ ਬੁਲਾਯੋ।। ੧੨।।

Bina milai the kal nahi pariee. Raja sot sung te dariee.
Jab sabai geyo patihe lakh payo. Bahai ghat lakh tahe bulayeo. (12)

ਪਠੈ ਸਹਚਰੀ ਲਯੋ ਬੁਲਾਈ।। ਬਹੁ ਬਿਧਿ ਤਾਹਿ ਕਹਾ ਸਮੁਝਾਈ।।
ਰਾਨੀ ਕਹਾ ਰਾਵ ਸੋ ਹੋਈ।। ਯੋ ਭਜਿਯਹੁ ਜਯੋ ਜਗੈ ਨ ਕੋਈ।। ੧੩।।

Pathai sehchari liyo bulayeo. Bahu bidh tahe kaha samujhaie.
Rani kaha raav so soiee. Yo bhajihu jeyo jagai na koi. (13)

ਚਿਤ੍ ਕੋਚ ਤਿਹ ਨ ਤਬ ਆਯੋ।। ਰਾਜਾ ਰਾਨੀ ਜਾਨਿ ਨ ਪਾਯੋ।।
ਰਾਜਾ ਕੀ ਜਾਗੈ ਗਹਿ ਲੀਨੀ। ਬਲ ਸੋ ਐਚਿ ਆਪੁ ਤਰ ਕੀਨੀ।। ੧੪।।

Chitar coch the na tab aeyo. raja rani jan na paeyo.
Raja ki jagai gehlini. bal jo aeich aap tar kini. (14)

Choupaiee

Both were aroused with love of cach other and in the meantime the sun had set and night had befallen. Then the queen sent her lady messenger (handmaid) and expressed great love and liking for the friend (prince). (9)

That queen was loved greatly by her husband (Raja) ad he would not let her go here and there at night. He would sleep at night by taking her in his embrace clasping her and would enjoy sensuous pleasure in many ways (10)

The queen was not getting a chance as to how she could manage to have cohabitation with the other prince through some witchcraft. The Raja would always sleep along with her, so (she was thinking) how to go and meet him (the other Raja). (11)

She was getting very restive without meeting him (not having peace of mind) she was afraid of the Raja, being in his company while sleeping. When she saw, the spouse had gone to sleep, then taking a chance, she called the other prince (paramour). (12)

She sent her handmaid and sent for him through her and explained to him by all means. The queen told the paramour to have sexual companionship in such a manner so that other person should not be awakened. (13)

Then Chitar Kauch (Raja) came there and due to darkness. He could not make out as to who was the Raja and who was the queen? (where each one was). By mistake he caught hold of the legs of the Raja and pulling them, placed them underneath himself. (14)

ਤਬ ਨ੍ਰਿਪ ਜਗਾ ਕੋਪ ਕਰਿ ਭਾਰਾ।। ਚੋਰ ਚੋਰ ਕਹਿ ਖੜਗ ਸੰਭਾਰਾ।।
ਰਾਨੀ ਜਗੀ ਹਾਥ ਗਹਿ ਲੀਨਾ।। ਯੋ ਜੜ ਕੋ ਪ੍ਰਤਿ ਉਤਰ ਦੀਨਾ।। ੧੫।।

Tab nrip jaga kop kir bhara. chor chor keh kharag sambara.
Rani jagi haath geh lina. yo jarr ko prat utar dina. (15)

ਦੋਹਰਾ

ਤੀਰਥ ਨਿਮਿਤ ਆਯੋ ਹੁਤੋ ਯਹ ਢਾਕਾ ਕੋ ਰਾਇ।।
ਕਹਾ ਪ੍ਰਥਮ ਨ੍ਰਿਪ ਪਦ ਪਰੀਸ ਬਹੁਰਿ ਅਨੈਹੋ ਜਾਇ।। ੧੬।।

Dohra

Tirath nimit aiyeo hutai yeh dhakas ko raie.
Kaha partham nrip pad paras bohri anaiho jaie. (16)

ਚੌਪਈ

ਤੁਮਰੇ ਪਗ ਪਰਸਨ ਕੇ ਕਾਜਾ।। ਇਹ ਕਾਰਨ ਆਯੋ ਇਹ ਰਾਜਾ।।
ਤਿਹ ਨ ਹਨੋ ਇਹ ਬਹੁ ਧਨੁ ਦੀਜੈ।। ਚਰਨ ਲਗਾ ਪਤਿ ਬਿਦਾ ਕਰੀਜੈ।। ੧੭।।

Choupaiee

Tumre pug parsan ke kaja. eh karan aeyio eh raja.
Teh n hano eh bhu dhan dijai. charan laga pat bida krijai. (17)

ਦੋਹਰਾ

ਬਿਦਾ ਕਿਯਾ ਨ੍ਰਿਪ ਦਰਬੁ ਦੈ ਤਾ ਕੈ ਚਰਨ ਲਗਾਏ।।
ਇਹ ਛਲ ਸੋ ਮੂਰਖ ਛਲਾ ਸਕਾ ਨ ਛਲ ਕੋ ਪਾਇ।। ੧੮।। ੧।।

Dohra

Bida kiya nirp darb dai ta kai charan lagaie.
Eh chhal so murakh chhala saka na chhal ko paie. (18) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੋ ਪੈਸਠਿ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ।। ੨੬੫।। ੫੦੭੦।। ਅਫਜੂੰ।।

It sri charitar pakhyanai triya charitarai mantri bhoop sambadai dou sou pasath charitar samaptamsat subham sat. 265. 5070. afhjun. (Contd.)

Thus the Raja got up with great fury and took out his sword, shouting "Thief, Thief". The queen also got awakened and held the hand of the Raja and told the foolish Raja like this. (15)

Couplet

This was a Raja of Dhaka, who had come here for a pilgrimage of holy places and was saying that before going for bath, he would bow to the Raja himself. (16)

Choupaiee

"O Rajan! He had come here to touch your feet only, so please do not kill him instead give him lot of wealth and O dear O spouse! Let him touch your feet and then let him go." (17)

Couplet

Then the Raja bade him farewell, by giving him lot of money and allowing him to pay his obeisance to him (after touching his feet). Thus the queen had deceived the Raja with this witchcraft, but he could not grasp the deceitful action. (18)

Here the two hundred and sixty-fifth episode of the King's and Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well. (265-5070) (Contd.)

ਚੌਪਈ

ਸੁਮਤਿ ਸੈਨ ਇਕ ਨ੍ਰਿਪਤਿ ਸੁਨਾ ਬਰ। ਦੁਤਿਯ ਦਿਵਾਕਰ ਕਿਧੌਂ ਕਿਰਨਿਧਰ।।
ਸਮਰ ਮਤੀ ਰਾਨੀ ਗ੍ਰਿਹ ਤਾ ਕੇ। ਸੁਰੀ ਆਸੁਰੀ ਸਮ ਨਹਿ ਜਾ ਕੇ ।। ੧।।

Choupaiee

Sumati sain ik nirpati sunna bar. dutiya divakar kidhou kiranidhar.
Sumar mati rani greh ta kai. suri asuri sun neh ja kai. (1)

ਸ੍ਰੀ ਰਨਖੰਭ ਕਲਾ ਦੁਹਿਤਾ ਤਿਹ। ਜੀਤ ਲਈ ਸਸਿ ਅੰਸ ਕਲਾ ਜਿਹ।।
ਨਿਰਖਿ ਭਾਨ ਜਿਹਾ ਪ੍ਰਭਾ ਰਹਤ ਦਬਿ। ਸੁਰੀ ਆਸੁਰਿਨ ਕੀ ਨਹਿ ਸਮ ਛਬਿ।। ੨।।

Sri rankhambh kala duhita teh. jeet lai sasi ans kala jeh.
nirakh bhaan jeha prabha rehat dabi. suri asurin ki neh sum chhabi. (2)

ਦੋਹਰਾ

ਤਰੁਨਿ ਭਈ ਤਰੁਨੀ ਜਬੈ ਅਧਿਕ ਸੁਖਨ ਕੇ ਸੰਗ।।
ਲਰਿਕਾਪਨ ਮਿਟਿ ਜਾਤ ਭਯੋ ਦੁੰਦਭਿ ਦਿਯੋ ਅਨੰਗ।। ੩।।

Dohra

Tarun bhaiee taruni jabai adhik sukhan ke sung.
Larikapan miti jaat bhiou dudabh diou anag. (3)

ਚੌਪਈ

ਚਾਰਿ ਭ੍ਰਾਤ ਤਾ ਕੇ ਬਲਵਾਨਾ। ਸੂਰਬੀਰ ਸਭ ਸਸਤ੍ਰ ਨਿਧਾਨਾ।।
ਤੇਜਵਾਨ ਦੁਤਿਮਾਨ ਅਤੁਲ ਬਲ। ਅਰਿ ਅਨੇਕ ਜੀਤੇ ਜਿਹ ਦਲਿ ਮਲਿ।। ੪।।

Choupaiee

Char bhrat ta kai balawana. surbeer sabh sastar nidhana.
tejvan dutiman atul bal. ari anek jeetai jeh dal mal. (4)

ਸਾਰੂਦਲ ਧੁਜ ਨਾਹਰ ਧੁਜ ਭਨ। ਸਿੰਘ ਕੇਤੁ ਹਰਿ ਕੇਤੁ ਮਹਾ ਮਨ।।
ਚਾਰੌ ਸੂਰਬੀਰ ਬਲਵਾਨਾ। ਮਾਨਤ ਸਤ੍ ਸਕਲ ਜਿਹ ਆਨਾ।। ੫।।

Sardul dhuj nahar dhuj bhan. singh ket hari ket maha man.
charou surbeer balwana. manat satar sakal jeh ana. (5)

Choupaiee

There lived a mighty Raja by the name of Sumat Sain and it seemed as if he were a second Sun or moon (in grandeur). He had a queen called Samar Mati, who had no parallel among the human or godly women (in beauty). (1)

They had a daughter, named Rankhambh Kala and had won over the beautiful skills of the moon (she was having the beauty of the moon). Even the Sun felt belittled on seeing her beauty. Even the beauty of the woman of gods and demons had no comparison to her beauty. (2)

Couplet

When the princess grew up under very comfortable and rich surroundings. And her childhood period was over and (the sexual desires were aroused) youth had descended on her. (3)

Choupaiee

She had four warrior like brothers and all were proficient in bravery and weaponry (in arms training). They were looking very glorious, beautiful, and had great prowess (strength). They had won over many enemies by crushing them. (4)

They were Sardul Dhuj, Singh Ket and Har Ket and were great warriors. All the enemies would accept their superiority over them. (5)

ਚਾਰੌ ਕੁਅਰਿ ਪੜਨ ਕੇ ਕਾਜਾ। ਦਿਜ ਇਕ ਬੋਲਿ ਪਠਾਯੋ ਰਾਜਾ।।
ਭਾਖਯਦਿਕ ਬਯਾਕਰਨ ਪੜੇ ਜਿਨ। ਔਗਾਹਨ ਸਭ ਕਿਯ ਪੁਰਾਨ ਤਿਨ।। ੬।।

Chariou koer paran ke kaja. dij ik bol pathiyo raja.
bhakhiyadik bayakaran parrai jin. augahan sabh kiou puran tin. (6)

ਅਧਿਕ ਦਰਬ ਨ੍ਰਿਪ ਬਰ ਤਿਹ ਦੀਯਾ। ਬਿਬਿਧਿ ਬਿਧਨ ਕਰਿ ਆਦਰ ਕੀਯਾ।।
ਸੁਤਾ ਸਹਿਤ ਸੌਪੇ ਸੁਤ ਤਿਹ ਘਰ। ਕਛੁ ਬਿਦਯਾ ਦਿਜਿ ਦੇਹੁ ਕ੍ਰਿਪਾ ਕਰਿ।। ੭।।

Adhik darab nrip bar teh deeya. bibidh bidhan diji deho kirpa kar.
Suta sehat soupai sut teh ghar. kachh bidiya diji deho kirpa kar. (7)

ਜਬ ਤੇ ਤਹ ਪੜਬੇ ਕਹ ਆਵੈ।। ਅਪਨੋ ਬਿਪ ਕਹ ਸੀਸ ਝੁਕਾਵੈ।।
ਜੋ ਸਿਖਯਾ ਦਿਜ ਦੇਤ ਸੁ ਲੇਹੀ। ਅਮਿਤ ਦਰਬ ਪੰਡਿਤ ਕਹ ਦੇਹੀ।। ੮।।

jab tai teh parabai keh avai. apna bip keh sees jhukavai.
Jo sikhya dij deit so lehi. amit darab pandit keh dehi. (8)

ਇਕ ਦਿਨ ਕੁਅਰਿ ਅਗਮਨੋ ਗਈ।। ਦਿਜ ਕਹ ਸੀਸ ਝੁਕਾਵਤ ਭਈ।।
ਸਾਲਿਗ੍ਰਾਮ ਪੂਜਤ ਥਾ ਦਿਜਬਰ।। ਭਾਤਿ ਭਾਤਿ ਤਿਹ ਸੀਸ ਨਯਾਇਕ ਕਰ।। ੯।।

Ik din koeri agmano gaiee. dij khe sees jkkavat bhaiee.
Saligram pujat tha dijbar. bhant bhant teh sees niyaie kar. (9)

ਤਾ ਕੌ ਨਿਰਖਿ ਕੁਅਰਿ ਮੁਸਕਾਨੀ।। ਸੋ ਪ੍ਰਤਿਮਾ ਪਾਹਨ ਪਹਿਚਾਨੀ।।
ਤਾਹਿ ਕਹਾ ਪੂਜਤ ਕਿਹ ਨਮਿਤਿਹ।। ਸਿਰ ਨਾਵਤ ਕਰ ਜੋਰਿ ਕਾਜ ਜਿਹਾ।। ੧੦।।

Ta kou nirakh koeri muskani. so partima pahan pehchani.
tahai kaha pujat keh nimiteh. sir navat kar jori kaaj jeh. (10)

ਦਿਜ ਬਾਚ

ਸਾਲਗ੍ਰਾਮ ਠਾਕੁਰ ਏ ਬਾਲਾ। ਪੂਜਤ ਜਿਨੇ ਬਡੇ ਨਰਪਾਲਾ।।
ਤੈ ਅਗਯਾਨ ਇਹ ਕਹਾ ਪਾਛਾਨੈ। ਪਰਮੇਸ੍ਵਰ ਕਹ ਪਾਨ ਜਾਨੈ।। ੧੧।।

Dij baach

Salagram thakur eia bala. pujat jinai badai narpala.
tai agyian kaha pachhanai.parmeshvar keh param janai. (11)

One Brahmin was arranged for training and teaching the four princes, who had studied grammar and language and had studied all the Puranas. (6)

The great Raja gave the Brahmin lot of wealth and honoured him greatly. He had sent his daughter along with the four sons to his house and said, "O great Pandit! Kindly give them the boon of some knowledge of various subjects. (7)

When they would come to the Brahmin for studies, they would bow to him and whatever teaching the Brahmin imparted to them they would gain that and were giving lot of money to the Brahmin. (8)

One day the princess went ahead of other's and bowed to the Brahmin The Brahmin was bowing to 'Salig Ram' in many ways and worshipping him. The Brahmin was worshipping Salig Ram by bowing his head to it many ways. (9)

On seeing this the princess laughed and considered the statute as a stone. So she asked the Brahmin as to why was he worshipping it and why was he bowing to it with folded hands. (10)

The Brahmin replied

"O Princess! This Salig Ram was a Thakur (god), who was worshipped by many great Rajas. How could you, a fool, realize this or appreciate it? You were considering in as a stone." (11)

ਰਾਜਾ ਸੁਤ ਬਾਚ

ਸਵੈਯਾ

ਤਾਹਿ ਪਛਾਨਤ ਹੈ ਨ ਮਹਾ ਜੜ ਜਾ ਕੋ ਪ੍ਰਤਾਪ ਤਿਹੂੰ ਪੁਰ ਮਾਹੀ।।
ਪੂਜਤ ਹੈ ਪ੍ਰਭੁ ਕੈ ਤਿਸ ਕੌ ਜਿਨ ਕੇ ਪਰਸੇ ਪਰਲੋਕ ਪਰਾਹੀ।।
ਪਾਪ ਕਰੇ ਪਰਮਾਰਥ ਕੈ ਜਿਹ ਪਾਪਨ ਤੇ ਅਤਿ ਪਾਪ ਡਰਾਹੀ।।
ਪਾਇ ਪਰੇ ਪਰਮੇਸ੍ਵਰ ਕੇ ਪਸੁ ਪਾਹਨ ਮੈ ਪਰਮੇਸ੍ਵਰ ਨਾਹੀ।। ੧੨।।

Raja Sut Baach

Swaiyya

Tahai pachanat hai na maha jarr ja para ja ko pratap tihun por mahi.
pujat hai prabh kai tis kou jin kai parsai parlok parahi.
paap karo parmarath kai jeh papan tai ati paap drahi.
paie parai parmesvar kai para pahan mein parmesavar nahi (12)

ਬਿਜੈ ਛੰਦ

ਜੀਵਨ ਮੈ ਜਲ ਮੈ ਥਲ ਮੈ ਸਭ ਰੂਪਨ ਮੈ ਸਭ ਭੂਪਨ ਮਾਹੀ।।
ਸੂਰਜ ਮੈ ਸਸਿ ਮੈ ਨਭ ਮੈ ਜਹ ਹੇਰੋ ਤਹਾ ਚਿਤ ਲਾਇ ਤਹਾ ਹੀ।।
ਪਾਵਕ ਮੈ ਅਰੁ ਪੌਨ ਹੂੰ ਮੈਂ ਪ੍ਰਿਥਵੀ ਤਲ ਮੈ ਸੁ ਕਹਾ ਨਹਿ ਜਾਹੀ।।
ਬਯਾਪਕ ਹੈ ਸਭ ਹੀ ਕੋ ਬਿਖੈ ਕਛੁ ਪਾਹਨ ਮੈ ਪਰਮੇਸ੍ਵਰ ਨਾਹੀ।। ੧੩।।

Jivan mein jal mein thal mein sabh rupan mein sabh bhupan mahi.
suraj mein sas mein nabh mein jeh kariou taha chit laie taha hi.
pavak mein ar paur hun mein prothavi tal mein so kaha neh jahi.
biyapak hai sabh hi kai bikhai kachh pahan mein parmesvar nahi. (13)

ਕਾਗਜ ਦੀਪ ਸਭੈ ਕਰਿ ਕੈ ਅਰੁ ਸਾਤ ਸਮੁੰਦ੍ਰਨ ਕੀ ਮਸੁ ਕੈਯੈ।।
ਕਾਟਿ ਬਨਾਸਪਤੀ ਸਿਗਰੀ ਲਿਖਬੇ ਹੂੰ ਕੌ ਲੇਖਨਿ ਕਾਜ ਬਨੈਯੈ।।
ਸਾਰਸ੍ਵੀ ਬਕਤਾ ਕਰਿ ਕੈ ਸਭ ਜੀਵਨ ਤੇ ਜੁਗ ਸਾਠਿ ਲਿਖੈਯੈ।।
ਜੌ ਪ੍ਰਭੁ ਪਾਯੁਤ ਹੈ ਨਹਿ ਕੈਸੇ ਹੂੰ ਸੌ ਜੜ ਪਾਹਨ ਮੌ ਠਹਰੈਯੈ।। ੧੪।।

Kagaj dap sabhai ar saat samundran ki masu kaiyai.
kaat banaspati sigri likhbai hun kou lekhan kaaj banaiyai.
sarsavati bakta har kai sabh jivan tai jug sath likhiyai.
jo prabh paiyat hai noh kaisai hun so jarr pahan mou thehrioya. (14)

Then the prince said

Swaiyya

"O great fool! You do not realize (understand) the great Master, who was pervading all the three worlds, you are worshiping the stone and by doing so, the next world (the heavens) will be further removed from you. You are committing sins for the sake of Salvation and even the sins are afraid of the sins on seeing such activities. O fool! You should bow to the Lord and there was no god in the stones. (12)

Bijai Chhand

The Lord was pervading all over in the beings, in the waters (oceans) on the lands, in all forms including all Rajas, in the Sun, moon, and the skies, wherever you look around, by meditating with concentration of mind the Lord could be attained, always present in fire, winds and all lands, which is the place devoid of Him? (there was no place without His presence). He was not present in stone." (13)

If all the islands were made into paper with all the oceans into ink and all the vegetation be cut and converted into pens for writing and making Saraswati as the speaker, all the beings were made to write for sixty Yugas (ages) even then that Lord could not be attained, them O fool! You are trying to limit His existence in stone, How was this possible?" (14)

ਚੌਪਈ

ਏ ਜਨ ਭੇਵ ਨ ਹਰਿ ਕੋ ਪਾਵੈ। ਪਾਹਨ ਮੈ ਹਰਿ ਕੋ ਠਹਰਾਵੈ॥
ਜਿਹ ਕਿਹ ਬਿਧਿ ਲੋਗਨ ਭਰਮਾਹੀ। ਗ੍ਰਿਹ ਕੋ ਦਰਬੁ ਲੂਟਿ ਲੈ ਜਾਹੀ॥ ੧੫॥
Eai jan bhav na harko pavai. pahan mein kari kou thehravai.
jeh keh bidh logan bharmahi. greh ko derab loot lai jahi. (15)

ਦੋਹਰਾ

ਜਗ ਮੈ ਆਪੁ ਕਹਾਵਈ ਪੰਡਿਤ ਸੁਘਰ ਸੁਚੇਤ॥
ਪਾਹਨ ਕੀ ਪੂਜਾ ਕਰੈ ਯਾ ਤੇ ਲਗਤ ਅਚੇਤ॥ ੧੬॥

Dohra

Jug mein aap kahaviee pandit sughar sacheit.
pahan ki puja kerai ya tai lagat achet. (16)

ਚੌਪਈ

ਚਿਤ ਭੀਤਰ ਆਸਾ ਧਨ ਧਾਰੈ। ਸਿਵ ਸਿਵ ਸਿਵ ਮੁਖ ਤੇ ਉਚਾਰੈ॥
ਅਧਿਕ ਡਿੰਭ ਕਰਿ ਜਗਿ ਦਿਖਾਵੈ। ਦ੍ਵਾਰ ਦ੍ਵਾਰ ਮਾਗਤ ਨ ਲਜਾਵੈ॥ ੧੭॥

Choupaiee

Chit bheetar asa dhan dharai. Siv siv siv mukh tai nacharai.
adhik dimbh kar jug dikhavai. davar davar mantat na lajavai. (17)

ਅੜਿਲ

ਨਾਕ ਮੂੰਦਿ ਕਰਿ ਚਾਰਿ ਘਰੀ ਠਾਢੇ ਰਹੈ।
ਸਿਵ ਸਿਵ ਸਿਵ ਹ੍ਵੈ ਏਕ ਚਰਨ ਇਸਥਿਤ ਕਹੈ।
ਜੋ ਕੋਊ ਪੈਸਾ ਏਕ ਦੇਤ ਕਰਿ ਆਇ ਕੈ।
ਹੋ ਦਾਤਨ ਲੇਤ ਉਠਾਇ ਸਿਵਹਿ ਬਿਸਰਾਇ ਕੈ॥ ੧੮॥
Nak moond kar char gharee thadai rehai.
Siv siv siv havai ek charan isthit kehai.
jo kouoo paisa ek dait kar aie kai.
ho datan lait uthaie siveh bisraie kai. (18)

Choupaiee

"If someone were to consider the Lord restricted to a stone, then he could not gauge the depth (secret) of the Lord. He only deceives the public and then loots (takes) away the wealth of the house." (15)

Couplet

"You call yourself a very thoughtful, wise and clever person in the world, but by worshipping the stones, you appear to me as a foolish person." (16)

Choupaiee

In fact, at heart you are having a greed for money, while with the tongue; you are reciting "Shiva, Shiva". You are showing great hypocrisy to the world, but are not ashamed of begging alms from door to door." (17)

Aril

By holding your nose, you are standing alert for four hours and standing on one leg, you are reciting Shiva's name. In case someone offers you one penny even, you take it with your teeth, being forgetful of Shiva' at all times. (18)

ਕਬਿਤੁ

ਔਰਨੁਪਦੇਸ ਕਰੈ ਆਪ ਧਯਾਨ ਕੌ ਨ ਧਰੈ ਲੋਗਨ ਕੌ ਸਦਾ ਤਯਾਗ ਧਨ ਕੇ ਦ੍ਰਿੜਾਤ ਹੈ॥
ਤੇਹੀ ਧਨ ਲੋਭ ਉਚ ਨੀਚਨ ਕੇ ਦ੍ਵਾਰ ਦ੍ਵਾਰ ਲਾਜ ਕੌ ਤਿਯਾਗ ਜੇਹੀ ਤੇਹੀ ਪੈ ਘਿਘਾਤ ਹੈ॥
ਕਾਹਤ ਪਵਿਤ੍ਰ ਹਮ ਰਹਤ ਅਪਵਿਤ੍ਰ ਖਰੇ ਚਾਕਰੀ ਮਲੇਛਨ ਕੀ ਕੈਕੈ ਟੂਕ ਖਾਤ ਹੈ॥
ਬਡੇ ਅਸੰਤੋਖੀ ਹੈ ਕਹਾਵਤ ਸੰਤੋਖੀ ਮਹਾ ਏਕ ਦ੍ਵਾਰ ਛਾਡਿ ਮਾਗਿ ਦ੍ਵਾਰ ਦ੍ਵਾਰ ਜਾਤ ਹੈ॥ ੧੯॥

Kabit

Auranpades karai aap dhyan ko na dharai
logan ko sada tyag dhan ko drirrat hai.
tehi dhan lobh uch neechan kai dvar dvar
laaj ko tiyag jehi tehi pai ghighat hai.
kehat paitar hum rehat apavitar kharai
chakri malechan ki kaikai tuk khat hai.
badai asantokhi hai kahavat santokhi maha
ek dvar chhad manngi dvarai dvar jaat hai. (19)

ਮਾਟੀ ਕੈ ਸਿਵ ਬਨਾਏ ਪੂਜਿ ਕੈ ਬਹਾਇ ਆਏ ਆਇ ਕੈ ਬਨਾਏ ਫੇਰਿ ਮਾਟੀ ਕੇ ਸੁਧਾਰਿ ਕੈ॥
ਤਾ ਕੇ ਪਾਇ ਪਰਿਯੋ ਮਾਰਥੋ ਘਰੀ ਦ੍ਵੈ ਰਗਰਿਯੋ ਐ ਰੇ ਤਾ ਮੈ ਕਹਾ ਹੈ ਰੇ ਦੈ ਹੈ
ਤੋਹਿ ਕੌ ਬਿਚਾਰਿ ਕੈ।
ਲਿੰਗ ਕੀ ਤੂ ਪੂਜਾ ਕਰੈ ਸੰਭੁ ਜਾਨਿ ਪਾਇ ਪਰੈ ਸੋਈ ਅੰਤ ਦੈਹੈ ਤੇਰੇ
ਕਰ ਮੈ ਨਿਕਾਰਿ ਕੈ॥
ਦੁਹਿਤਾ ਕੌ ਦੈਹੈ ਕੀ ਤੂ ਆਪਨ ਖਬੈ ਹੈ ਤਾ ਕੌ ਯੌ ਹੀ ਤੋਹਿ ਮਾਰਿ ਹੈ ਰੇ
ਸਦਾ ਸਿਵ ਖ੍ਵਾਰਿ ਕੈ॥ ੨੦॥

Mati kai Siv banie pooja kai bahaie aie
aie kai banaie pher mati ke sudhar kai.
ta kai paie pariou mathai ghari davai ragariou
aie re ta mein kaha ai re dai hai tohai hou bichar kai.
ling ki tu puja karai sambh jaan paie parai
soiee ant daihai terai kar mein nikar kai.
duhita kou dai hai ki tu apan khabai hai ta kou
yo hi tohai maar kai ne sada Siv khavar kai. (20)

Kabit

You are giving sermons to others, but yourself you do not meditate on the Lord and always tell the people repeatedly to rid themselves of money. Being greedy for money, you are going to the house of high and low, without having any (shame) hesitation. Then you proclaim to be pure (of heart), while actually you are extremely impure (of heart), as you are serving the malechhas (low castes) and pick up their crumbs (alms). You are greatly discontented, while you announce yourself as 'contented', and leaving the' one door of the Lord, you are begging from door to door. (19)

You make 'Shiva' out of them worship it and allow it to be washed away (in river) and them again make another Shiva out of mud by kneading it. You bow to that idol and rub (place) your forehead before it for two hours, O fool! Think over it, what power have they got, so that they could bless you something? You are worshipping the genitive organ of 'Shiva' (the idol) and bow to it, considering it Shiva, and he would give you the same thing in your hands. Will you give that ling (organ) to your daughter or will you gulp it yourself? In the same manner, this Shiva will treat you with great disgrace, in the end. (20)

ਬਿਜੈ ਛੰਦ

ਪਾਹਨ ਕੌ ਸਿਵ ਤੂ ਜੋ ਕਹੈ ਪਸੁ ਯਾ ਤੇ ਕਛੁ ਤੁਹਿ ਹਾਥ ਨ ਐ ਹੈ।।
ਤ੍ਰੈਯਕ ਜੋਨਿ ਜੁ ਆਪੁ ਪਰਾ ਹਸਿ ਕੈ ਤੁਹਿ ਕੌ ਕਹੁ ਕਾ ਬਰੁ ਦੈ ਹੈ।।
ਆਪਨ ਸੋ ਕਰਿ ਹੈ ਕਬਹੂੰ ਤੁਹਿ ਪਾਹਨ ਕੀ ਪਦਵੀ ਤਬ ਪੈ ਹੈ।।
ਜਾਨੁ ਰੇ ਜਾਨੁ ਅਜਾਨ ਮਹਾ ਫਿਰਿ ਜਨ ਗਈ ਕਛੁ ਜਾਨਿ ਨ ਜੈ ਹੈ।। ੨੧।।

Bijai Chhand

Pahan kou Siv tu jo kehai pasu ya tai kachh tohai hath na aie hai.
traiyak jone jo aap para hass kai tohai ko koh ka bar dai hai.
apan so kar hai kabhun tohai pahan ki padvi tab pai hai.
jaan ro jaan ajan maha phir jaan gaiee kachh jaan na jai hai. (21)

ਬੈਸ ਗਈ ਲਰਿਕਾਪਨ ਮੋ ਤਰੁਨਾਪਨ ਮੈ ਨਹਿ ਨਾਮ ਲਯੋ ਰੇ।।
ਔਰਨ ਦਾਤ ਕਰਾਤ ਰਹਾ ਕਰ ਆਪ ਉਠਾਇ ਨ ਦਾਨ ਦਯੋ ਰੇ।।
ਪਾਹਨ ਕੌ ਸਿਰ ਨਯਾਤਨ ਤੈ ਪਰਮੇਸ੍ਵਰ ਕੌ ਸਿਰ ਨਯਾਤ ਭਯੋ ਰੇ।।
ਕਾਮਹਿ ਕਾਮ ਫਸਾ ਘਰ ਕੇ ਜੜ ਕਾਲਹਿ ਕਾਲ ਕੈ ਕਾਲ ਗਯੋ ਰੇ।। ੨੨।।

Ban's gaiee larikapan mo tarunapan mein neh naam leou ho.
auran dat karat reha har aap uthaie na daan deou re.
pahan ko sir niyatan tai parmesavar kou sir niyat bhoiu hai.
kameh kam phasa ghar kai jarr kaleh kaal ke kal geyo ho. (22)

ਦ੍ਰੈਕ ਪੁਰਾਨਨ ਕੌ ਪੜਿ ਕੈ ਤੁਮ ਫੂਲਿ ਗਏ ਦਿਜ ਜੂ ਜਿਯ ਮਾਹੀ।।
ਸੋ ਨ ਪੁਰਾਨ ਪੜਾ ਜਿਹ ਕੇ ਇਹ ਠੌਰ ਪੜੇ ਸਭ ਪਾਪ ਪਰਾਹੀ।।
ਡਿੰਭ ਦਿਖਾਇ ਕਰੋ ਤਪਸਾ ਦਿਨ ਰੈਨਿ ਬਸੈ ਜਿਯਰਾ ਧਨ ਮਾਹੀ।।
ਮੂਰਖ ਲੋਗ ਪ੍ਰਮਾਨ ਕਰੈ ਇਨ ਬਾਤਨ ਕੌ ਹਮ ਮਾਨਤ ਨਾਹੀ।। ੨੩।।

darek puranan kou parr kai tum phool gaie dij jo jiou mahi.
so na puran parra jeh koh eh thore pharai sabh paap prahi.
dimbh dikhaie karai tapasa din raen beasai jeera dhan mahi.
moorakh log parman karai in batan kou hum manat nahi. (23)

"O fool if you think all this stone as Shiva, but you will not gain anything from him. If you are passing the life in a tilted (misled) manner, then what could he offer you on being pleased? He would make you like himself, then you will attain the status of a stone only. O great fool! If this life is lost, then you would not gain any knowledge." (21)

"O fool! Firstly you wasted your life in childhood and during youth you did not recite His name and you were making others to give away offerings (in alms) but you never gave anything with your own hands, by bowing to stone (idols), you had lowered the Lord's heart even. O fool! You were always engrossed in your household chores and putting off till to-morrow every time, you have wasted your whole life." (22)

"O Brahmin! Having read few Puranas you feel puffed up (egoistic), but you never studied the Puranas by reading which all your worldly sins are washed away." You are doing your penance by being a hypocrite whereas your heart was always engrossed in wealth (in grabbing more money) day and night. The foolish people may take your words as absolute truth, but we do not subscribe to your words or saying." (23)

ਕਾਹੇ ਕੋ ਕਾਜ ਕਰੋ ਇਤਨੀ ਤੁਮ ਪਾਹਨ ਕੋ ਕਿਹ ਕਾਜ ਪੁਜਾਵੋ॥
ਕਾਹੇ ਕੋ ਡਿੰਭ ਕਰੋ ਜਗ ਮੈ ਇਹ ਲੋਕ ਗਯੋ ਪਰਲੋਕ ਗਵਾਵੋ॥
ਝੂਠੇ ਨ ਮੰਤ੍ ਉਪਦੇਸ ਕਰੋ ਜੋਊ ਚਾਹਤ ਹੋ ਧਨ ਲੌ ਹਰਖਾਵੋ॥
ਰਾਜ ਕੁਮਾਰਨ ਮੰਤ੍ ਦਿਯੋ ਸੁ ਦਿਯੋ ਬਹੁਰੌ ਹਮ ਕੌ ਨ ਸਿਖਾਵੋ॥ ੨੪॥

kahai ko kaaj harai itni pahan ko keh kaaj pujavai.
kahai ko chint karo jug mein eh lok geyo parlik gavavai.
jhothai na mantran updesh karo jouoo chahat ho dhan lau harkhavai.
raaj kumaran mantrai diou so diou boharau hum ko na sakhavo. (24)

ਦਿਜ ਬਾਤ

ਚੌਪਈ

ਕਹਾ ਬਿਪ੍ ਸੁਨੁ ਰਾਜ ਦੁਲਾਰੀ॥ ਤੈ ਸਿਵ ਕੀ ਮਹਿਮਾ ਨ ਬਿਚਾਰੀ॥
ਬ੍ਰਹਮਾ ਬਿਸਨ ਰੁਦ੍ ਜੂ ਦੇਵਾ॥ ਇਨ ਕੀ ਸਦਾ ਕੀਜਿਯੈ ਸੇਵਾ॥ ੨੫॥

Dij Baach

Choupaiee

kaha bipar sunn raj dulari. tai sir ki mehma na bichari.
brahma bisou rudar jo deva. in ki sada keejiyai seva. (25)

ਤੈ ਯਾ ਕੋ ਭੇਵਹਿ ਨ ਪਛਾਨੈ॥ ਮਹਾ ਮੂੜ ਇਹ ਭਾਤਿ ਬਖਾਨੈ॥
ਇਨ ਕੋ ਪਰਮ ਪੁਰਾਤਨ ਜਾਨਹੁ॥ ਪਰਮ ਪੁਰਖ ਮਨ ਮਹਿ ਪਹਿਚਾਨਹੁ॥ ੨੬॥

Tai ya kou bhevah na pachhanai. maha moor eh bhat bakhanai.
in ko param puratan janoh. param purakh man meh pehchanoh. (26)

ਹਮ ਕੈ ਕੁਅਰਿ ਬਿਪ੍ ਬ੍ਰਤ ਧਾਰੀ॥ ਊਚ ਨੀਚ ਸਭ ਕੇ ਹਿਤਕਾਰੀ॥
ਜਿਸੀ ਕਿਸੀ ਕਹ ਮੰਤ੍ ਸਿਖਾਵੈ॥ ਮਹਾ ਕ੍ਰਿਪਾਨ ਤੇ ਦਾਨ ਕਰਾਵੈ॥ ੨੭॥

Hum kai koeri brip brat dhari. uch neech sabh kai hitkari.
jisi kisi keh mantar sikhavai. maha kirpan tai daan karavai. (27)

"What for are you doing so much worship? Why are you worshipping a stone? What for are you doing this hypocrisy in the world? You have spoiled your present world, (this life) but you will spoil your world here after as well. Do not try to give me false (mantras) sermons. Take as much money as you want and be satisfied. Whatever you have taught to the princes is enough but do not teach us any more mantras. (24)

The Brahmin then said
Choupaiee

The Brahmin said, "O princess! Listen. You have not thought over the strength (power) of Shiva. All the gods like Brahma, Vishnu and Shiva, Should always be served." (25)

"You have not realized the secret of these gods and are giving a discourse like a great fool. These gods should be understood as very old (ever lasting) and they should be considered in the mind as the Supreme beings." (26)

"O Princess! I am a Brahmin, who always keeps fasts, and am well-wisher of all including high and low. Everyone is being taught these (mantras) sermons by me, and many miserly person also give away offerings (alms to needy). (27)

ਕੁਅਰਿ ਬਾਚ

ਮੰਤ੍ ਦੇਤ ਸਿਖ ਆਪਨ ਕਰਤ ਹਿਤ।। ਜਯੋ ਤਯੋ ਭੇਟ ਲੈਤ ਤਾ ਤੇ ਥਿਤ।।
ਸਤਿ ਬਾਤ ਤਾ ਕਹ ਨ ਸਿਖਾਵਹੁ।। ਤਾਹਿ ਲੋਕ ਪਰਲੋਕ ਗਵਾਵਹੁ।। ੨੮।।

Koeri Bacch

mantar deit sikh apan karat hit. joeyo teyo bhet lait ta tai thit.
sati baat ta keh na sikhavoh. tahai lok parlok gavavoh. (28)

ਸੁਨਹੁ ਬਿਪ ਤੁਮ ਮੰਤ੍ ਦੇਤ ਜਿਹ।। ਲੂਟਿ ਲੇਤ ਤਿਹ ਘਰ ਬਿਧਿ ਜਿਹ ਕਿਹ।।
ਤਾ ਕਹ ਕਛੂ ਗਯਾਨ ਨਹਿ ਆਵੈ।। ਮੂਰਖ ਅਪਨਾ ਮੂੰਡ ਮੁੰਡਾਵੈ।। ੨੯।।

Sunoh bip tum mantar diet jeh. loot leit teh ghar bidh jeh keh.
ta keh kachhu gyan neh avai. moorakh moond mundarai. (29)

ਤਿਹ ਤੁਮ ਕਹੁ ਮੰਤ੍ ਸਿਧਿ ਹ੍ਵੈ ਹੈ।। ਮਹਾਦੇਵ ਤੋ ਕੌ ਬਰ ਦੈ ਹੈ।।
ਜਬ ਤਾ ਤੇ ਨਹਿ ਹੋਤ ਮੰਤ੍ ਸਿਧਿ।। ਤਬ ਤੁਮ ਬਚਨ ਕਹਤ ਹੌ ਇਹ ਬਿਧਿ।। ੩੦।।

teh tum keh mantar sidh hevai hai. mahadev tai ko bar dai hai.
jab ta tai neh hote mantar sidhi. tab tum bachan kehat ho eh bidh. (30)

ਕਛੂ ਕੁਕ੍ਰਿਯਾ ਤੁਮਤੇ ਭਯੋ।। ਤਾ ਤੇ ਦਰਸ ਨ ਸਿਵ ਜੂ ਦਯੋ।।
ਅਬ ਤੈ ਪੁੰਨਯ ਦਾਨ ਦਿਜਾ ਕਰ ਰੇ।। ਪੁਨਿ ਸਿਵ ਕੇ ਮੰਤ੍ਰਹਿ ਅਨੁਸਰੁ ਰੇ।। ੩੧।।

Kachh kuhirya tum tai bhiou. ta te daras siv jo deyo.
ab tai puneu daan daj kar kai. punn siv kai mantreh anusar hai. (31)

ਉਲਟੇ ਡੰਡ ਤਿਸੀ ਤੇ ਲੇਹੀ।। ਪੁਨਿ ਤਿਹ ਮੰਤ੍ ਰੁਦ੍ ਕੌ ਦੇਹੀ।।
ਭਾਤਿ ਭਾਤਿ ਤਾ ਕੌ ਭਟਕਾਵੈ।। ਅੰਤ ਬਾਰ ਇਮਿ ਭਾਖ ਸੁਨਾਵੈ।। ੩੨।।

Ulte dand tisi tav lehi. punne teh mantar rudar ko dehi.
bhant bhant ta ko bhatkavai. ant bar im bhakh sunavai. (32)

ਤੋ ਤੇ ਕਛੁ ਅਛਰ ਰਹਿ ਗਯੋ।। ਤੈ ਕਛੁ ਭੰਗ ਕ੍ਰਿਯਾ ਤੇ ਭਯੋ।।
ਤਾ ਤੇ ਤੁਹਿ ਥਰੁ ਰੁਦ੍ ਨ ਦੀਨਾ।। ਪੁੰਨਯ ਦਾਨ ਚਹਿਯਤ ਪੁਨਿ ਕੀਨਾ।। ੩੩।।

To tai kachh achhar reh geyo. tai kachh bhang kirya tai bhiou.
ta tai tohai bar rudar na deena. penue daan cheyat pun keena. (33)

Princess said

Then the princess said, "You are giving mantras to make your own pupils (slaves) and take some offering, (alms) in some manner or other. You do not teach them the right thing, thus spoiling this world and the world hereafter for them." (28)

"O Brahmin! Listen! Whosoever is taught some mantras by you, you loot their material things somehow or the other. They do not gain any knowledge from you and the fools get cheated by you. (29)

You tell the people, "When your incantation (mantra) will be accepted by the Lord, then Mahadev (Shiva) would bless you with some favour. When they cannot approve of your mantra (Sermon) then you are telling them such words." (30)

You have committed some mistake (forgotten something), as such Shiva had not appeared to give you his glance. O fool! Now you give alms (offerings) to the Brahmins and then meditate on Shiva's mantra (incantation). (31)

"Instead, you are asking him to pay some fine and then give them the Shiva's mantra (sermon). You make him run around many times and then say something finally like this." (32)

"You must have forgotten something while meditating (on the Lord) or you must not have completed your promised service. That is why Rudra had not blessed you with some benediction (favour's) so you must offer something in alms." (33)

ਇਹ ਬਿਧਿ ਮੰਤ੍ ਸ਼ਿਖਾਵਤ ਤਾ ਕੇ।। ਲੂਟਾ ਚਾਹਤ ਬਿਪ੍ ਘਰ ਜਾ ਕੇ।।
ਜਬ ਵਹੁ ਦਰਬ ਰਾਹਤ ਹ੍ਵੈ ਜਾਈ।। ਔਰ ਧਾਮ ਤਬ ਚਲਤ ਤਕਾਈ।। ੩੪।।

eg vudg nabtar sikhavat ta kai. luta chahat nrip ghar ja ko.
jab voh dareh rehat havai jaiee. aur dhan tab chalat takaiee. (34)

ਦੋਹਰਾ

ਮੰਤ੍ ਜੰਤ੍ ਅਰੁ ਤੰਤ੍ ਸਿਧਿ ਜੌ ਇਨਿ ਮਹਿ ਕਛੁ ਹੋਇ।।
ਹਜਰਤਿ ਹ੍ਵੈ ਆਪਹਿ ਰਹਹਿ ਮਾਗਤ ਫਿਰਤ ਨ ਕੋਇ।। ੩੫।।

Dohra

Mantar jantar tantar sidh ji in meh kachh hoiai.
hajrat havai apeh rehaieh mangat phirat na koiai. (35)

ਦਿਜ ਬਾਚ

ਚੌਪਈ

ਸੁਨਿ ਏ ਬਚਨ ਮਿਸਰ ਰਿਸਿ ਭਰਾ।। ਧਿਕ ਧਿਕ ਤਾਕਹਿ ਬਚਨ ਉਚਰਾ।।
ਤੈ ਹਮਰੀ ਬਾਤ ਕਹ ਜਾਨੈ।। ਭਾਂਗ ਖਾਇ ਕੈ ਬੈਨ ਪ੍ਰਮਾਨੈ।। ੩੬।।

Dij Baach

Choupaiee

Sunn eai bachan misar ris bhara. dhik dhik takeh bachan uchra.
tai humri baat keh janai. bhang khaie kai baith parmanai. (36)

ਕੁਅਰਿ ਬਾਚ

ਸੁਨੋ ਮਿਸਰ ਤੁਮ ਬਾਤ ਨ ਜਾਨਤ।। ਅਹੰਕਾਰ ਕੈ ਬਚਨ ਪ੍ਰਮਾਨਤ।।
ਭਾਂਗ ਪੀਏ ਬੁਧਿ ਜਾਤ ਨ ਹਰੀ।। ਬਿਨੁ ਪੀਏ ਤਵ ਬੁਧਿ ਕਹ ਪਰੀ।। ੩੭।।

Koeri baach

Sunno misar tum baat na janat. ahenkar kai bachan parmant.
bhang peeai budhi jaat na hari. bin peeai tav budh keh pari. (37)

"O Brahmin! Similarly you are teaching your sermons to someone whose house is to be looted. When he becomes penniless, then you move toward other wealthy people. (34)

Couplet

"If there was any occult power due to these magic spells then you would have become a king yourself and no beggar should be seen anywhere." (35)

Dij Baach
Choupaiee

The Brahmin said, "Hearing these words, the Brahmin became furious with rage, and cursed her severely with strong words. How could you appreciate my words, since you are saying all this after consuming (bhang) hemp. (36)

The princess said

"O Brahmin! Listen to me. You do not understand my words, and are saying all these words due to your egoistic tendencies, with the use of bhang (hemp) one does not lose sense of proportion. Without its use, how much you have gained in your wisdom? (37)

ਤੁਮ ਆਪਨ ਸਯਾਨੇ ਕਹਲਾਵਤ।। ਕਬ ਹੀ ਭੂਲਿ ਨ ਭਾਂਗ ਚੜ੍ਹਾਵਤ।।
ਜਬ ਪੁਨ ਜਾਹੁ ਕਾਜ ਭਿਛਾ ਕੇ।। ਕਰਹੋ ਖ੍ਵਾਰ ਰਹਤ ਗ੍ਰਿਹ ਜਾ ਕੇ।। ੩੮।।
Tum apan syanai kehlavat. kab hi bhool na bhang charravat.
jab pun jaho kaaj bhichha kai. kerho khavar rehat greh ja kai. (38)

ਜਿਹ ਧਨ ਕੋ ਤੁਮ ਤਯਾਗ ਦਿਖਾਵਤ।। ਦਰ ਦਰ ਤਿਹ ਮਾਂਗਨ ਕਸ ਜਾਵਤ।।
ਮਹਾ ਮੂੜ ਰਾਜਨ ਕੇ ਪਾਸਨ।। ਲੇਤ ਫਿਰਤ ਹੋ ਮਿਸ੍ ਜੂ ਕਨ ਤਨ।। ੩੯।।
Jeh dhan ko tum tiyag dikhavat. dar dar teh mangan kas javat.
maha moorr rajan kai pasan. lait phirat ho misar ju kan kan. (39)

ਤੁਮ ਜਗ ਮਹਿ ਤਯਾਗੀ ਕਹਲਾਵਤ।। ਸਭ ਲੋਕਨ ਕਹ ਤਯਾਗ ਦ੍ਰਿੜਾਵਤ।।
ਜਾ ਕਹ ਮਨ ਬਚ ਕ੍ਰਮ ਤਜਿ ਦੀਜੈ।। ਤਾ ਕਹ ਹਾਥ ਉਠਾਇ ਕਸ ਲੀਜੈ।। ੪੦।।
Tum jug mein tiyagi kahlavat. sabh lokan keh tiyag drirravat.
ja keh man back karam taj deejai. ta kehhath uthaie kas leejai. (40)

ਕਾਹੂ ਧਨ ਤਯਾਗ ਦ੍ਰਿੜਾਵਹਿ।। ਕਾਹੂ ਕੋ ਕੋਊ ਗ੍ਰਹਿ ਲਾਵਹਿ।।
ਮਨ ਮਹਿ ਦਰਬ ਨਗਨ ਕੀ ਆਸਾ।। ਦ੍ਵਾਰ ਦ੍ਵਾਰ ਡੋਲਤ ਇਹ ਪਯਾਸਾ।। ੪੧।।
Kahu dhan tiyag drirraveh. kahu ko kouoo greh laveh.
man meh darat thagan ki asa. duar duar dolat eh paryasa. (41)

ਅੜਿਲ

ਬੇਦ ਬਯਾਕਰਨ ਸਾਸਤ੍ ਸਿੰਮ੍ਰਿਤ ਇਮ ਉਚਰੈ।।
ਜਿਨਿ ਕਿਸਹੂ ਤੇ ਏਕ ਟਕਾ ਮੋ ਕੌ ਝਰੈ।।
ਜੋ ਤਿਨ ਕੋ ਕਛੁ ਦੇਤ ਉਸਤਤਿ ਤਾ ਕੀ ਕਰੈ।।
ਹੋ ਜੋ ਧਨ ਦੇਤ ਨ ਤਿਨੈ ਨਿੰਦ ਤਾ ਕੀ ਰਰੈ।। ੪੨।।

Aril

beid biyakaran sastar simrit im uchrai.
jin kishu tai ek taka mo ko jharai.
jo tin kai kachh deit ustat ta ki karai.
ho jo dhan deit na tinai nind ta ki rerai. (42)

"You call yourself very intelligent and clever and do not consume hemp even by mistake. Now when you will go for (begging) alms, then wherever you will go, you will make them miserable. (38)

When you declare yourself devoid of any desire for money, then why do you visit door to door for begging alms? O Pandit! You are going to extremely foolish Rajas for collecting material things (grains etc). (39)

"You call yourself in the world as abstaining from material things and remind all the people to rid themselves of worldly materials if you have discarded these things by mind, speech or action, them why do you accept them raising your hands." (40)

"You try to imbibe some people with the advice of getting rid of worldly attachments (requirements), while some people are made to suffer under various stars. In fact, you are always involved in the greed of grabbing money from people, and to satiate this you are moving from house to house." (41)

Aril

You are giving discourses on Vedas, grammar, shastras and smritis in such a manner that some money could be collected from those listeners. Whosoever gives you money, receives praises from you while you use slander against those people, who do not pay you some money." (42)

ਦੋਹਰਾ

ਨਿੰਦਿਆ ਅਰੁ ਉਸਤਤਿ ਦੋਊ ਜੀਵਤ ਹੀ ਜਗ ਮਾਹਿ।।
ਜਬ ਮਾਟੀ ਮਾਟੀ ਮਿਲੀ ਨਿੰਦੁਸਤਤਿ ਕਛੁ ਨਾਹਿ।। ੪੩।।

Dohra

Nindia ar ustati douoo jivat hi jug mahai.
jab mati mati mili industat kachh nehai. (43)

ਅੜਿਲ

ਦੇਨਹਾਰ ਦਾਇਕਹਿ ਮੁਕਤਿ ਨਹਿ ਕਰਿ ਦਿਯੋ।।
ਅਨਦਾਇਕ ਤਿਹ ਪੁਤ੍ ਨ ਪਿਤ ਕੋ ਬਧ ਕਿਯੋ।।
ਜਾ ਤੇ ਧਨ ਕਰ ਪਰੈ ਸੁ ਜਸ ਤਾ ਕੋ ਕਰੈ।।
ਹੋ ਜਾ ਤੇ ਕਛੁ ਨ ਲਹੈ ਨਿੰਦ ਤਿਹ ਉਚਰੈ।। ੪੪।।

Denhardaiekeh mukat neh kar diou.
andeik teh putar na pit ko badh kiou.
ja tai dhan kar parai so jas ta kao karai.
ho ja te bachh na lehai nind teh uchrai. (44)

ਚੌਪਈ

ਦੁਹੂੰਅਨ ਸਮ ਜੋਊ ਕਰਿ ਜਾਨੈ। ਨਿੰਦਯਾ ਉਸਤਤਿ ਸਮ ਕਰਿ ਮਾਨੈ।।
ਹਮ ਤਾਹੀ ਕਹ ਬ੍ਰਹਮ ਪਛਾਨਹਿ। ਵਾਹੀ ਕਹਿ ਦਿਜ ਕੈ ਅਨੁਮਾਨਹਿ।। ੪੫।।

Choupaie

Dohunan sum jouoo kar janai. nindiya ustati sum kar manai.
hum tahi keh braham pachhaneh. vahi keh dij kai anmaneh. (45)

ਅੜਿਲ

ਏ ਜਿਦ ਜਾ ਤੇ ਜਤਨ ਪਾਇ ਧਨ ਲੇਵਹੀ।। ਤਾ ਨਰ ਕਹ ਬਹੁਤ ਭਾਤਿ ਬਡਾਈ ਦੇਵਹੀ।।
ਪਿਥਯਾ ਉਪਮਾ ਥਕਿ ਕਰਿ ਤਹਿ ਪ੍ਸੰਨ ਕਰੈ।। ਹੋ ਘੋਰ ਨਰਕ ਕੇ ਬੀਚ ਅੰਤ ਦੋਊ ਪਰੈ।। ੪੬।।

Aril

Eai dij ja tai ta jatan paie dhan levhi.
ta nar keh bohar bhant badaiee devhi.
mithiya upma thak kar teh prasan karai.
ho ghor narak kai beech ant deuoo parai. (46)

Couplet

Praise and slander of anyone lasts only once is the world, but when dust returns to dust on one's death, then nothing out of praise or slander lasts (remains) in the world. (43)

Aril

The Lord, who bestows salvation to human, had not given authority to anyone else for passing on this Salvation. In that case, the father, who does not part with something, could kill his son even. Whosoever gives you money (in alms), gets praised by you, while the person gets your slanderous attack, who does not hand some money. (44)

Choupaiee

Whosoever considers praise and slander on par, is listed by us as a personification of the Lord Himself (Brahm), and he is considered to be a true Brahmin. (45)

Aril

These Bahmins receiving money from individuals (with effort) always shower lot of praises on them and with false praise they try to please such people, but in the end both are thrown in the abyss of hell. (46)

ਚੌਪਈ

ਧਨ ਕੇ ਕਾਜ ਕਰਤ ਸਭ ਕਾਜਾ।। ਊਚ ਨੀਚ ਰਾਨਾ ਅਰੁ ਰਾਜਾ।।
ਖਯਾਲ ਕਾਲ ਕੋ ਕਿਨੂੰ ਨ ਪਾਯੋ।। ਜਿਨ ਇਹ ਚੌਦਹ ਲੋਕ ਬਨਾਯੋ।। ੪੭।।

Choupaiee

Dhan kai kaaj karat sabh kaja. uch neech rana or raja.
khiyal kal kai kinu na paiyo. jin eh choudeh lok banaiyo. (47)

ਅੜਿਲ

ਇਹੀ ਦਰਬ ਕੇ ਲੋਭ ਬੇਦ ਬਯਾਕਰਨ ਪੜਤ ਨਰ।।
ਇਹੀ ਦਰਬ ਕੇ ਲੋਭ ਮੰਤ੍ ਜੰਤ੍ਰਨ ਉਪਦਿਸ ਕਰ।।
ਇਹੀ ਦਰਥ ਕੇ ਲੋਭ ਦੇਸ ਪਰਦੇਸ ਸਿਧਾਏ।।
ਹੋ ਪਰੇ ਦੂਰਿ ਕਹ ਜਾਇ ਬਹੁਰਿ ਨਿਜ਼ ਦੇਸਨ ਆਏ।। ੪੮।।

Aril

Ehi darab kai lobh beid biyakaran parat nar.
ehi darab kai lobh mantar jantran updis kar.
ehi darab kai lobh des pardes sidhaie.
ho parai dur kai jaie bohar nij desam aie. (48)

ਕਬਿਤ੍ਤ

ਏਹੀ ਧਨ ਲੋਭ ਤੇ ਪੜਤ ਬਯਾਕਰਨ ਸਭੈ ਏਹੀ ਧਨ ਲੋਭ ਤੇ ਪੁਰਾਨ ਹਾਥ ਧਰੇ ਹੈਂ।
ਧਨ ਹੀ ਕੇ ਲੋਭ ਦੇਸ ਛਾਡਿ ਪਰਦੇਸ ਬਸੇ ਤਾਤ ਅਰੁ ਮਾਤ ਕੇ ਦਰਸਹੁ ਨ ਕਰੇ ਹੈਂ।।
ਊਚੇ ਦ੍ਮ ਸਾਲ ਤਹ ਲਾਂਬੇ ਬਟ ਤਾਲ ਜਹਾ ਤਿਨ ਮੈ ਸਿਧਾਤ ਹੈ ਨ ਜੀ ਮੈ ਨੈਕੁ ਡਰੇ ਹੈਂ।
ਧਨ ਕੈ ਨੁਰਾਗੀ ਹੈਂ ਕਹਾਵਤ ਤਿਆਗੀ ਆਪੁ ਕਾਸੀ ਬੀਚ ਜਏ
ਤੇ ਕਮਾਊ ਜਾਇ ਮਰੇ ਹੈਂ।। ੪੯।।

Kabit

Ehi dhan lobh tai parrat biyakaran sabhai ehi dan lobh tai puran hath dharai hain.
dhan hi kai lobh des chhad pardes basai taat or maat kai darsoh na kerai hain.
uchai drum sal taha lambai bat taal jaha tin maein sidhant hai na
ji mein naik darai hain.
dhan kai naragi hai kahavat tiyagi aap kasi beech jaie te
kamauoo jaie marai hain. (49)

Choupaiee

The whole world including high and low, Rana and, all work towards gaining more wealth. No one has ever thought of the Lord (god of death), who had created (these fourteen regions) the whole Universe. (47)

Aril

For the greed of money only, people study Vedas or grammar and visit foreign lands for the same purpose and after roaming distant lands, return home. (48)

Kabit

For the avarice of money alone, people study grammar, and take Puranas in hand for the same greed of wealth. For the same purpose they visit distant lands leaving there own country, without having a glance at their parents. They go to the jungle having large trees of palm, tall trees of Saal and Banayan trees, without having at fear any heart. All are interested in amassing wealth though they call themselves recluses. They are born in Kanshi but die in Kamaon. (49)

ਬਿਜੈ ਛੰਦ

ਲਾਲਚ ਏਕ ਲਗੈ ਧਨ ਕੇ ਸਿਰ ਮਧਿ ਜਟਾਨ ਕੋ ਜੂਟ ਸਵਾਰੈ।।
ਕਾਠ ਕੀ ਕੰਠਿਨ ਕੌ ਧਰਿ ਕੈ ਇਕ ਕਾਨਨ ਮੈ ਬਿਨੁ ਕਾਨਿ ਪਧਾਰੈ।।
ਮੋਚਨ ਕੌ ਗਹਿ ਕੈ ਇਕ ਹਾਥਨ ਸੀਸ ਹੂ ਕੇ ਸਭ ਕੇਸ ਉਪਾਰੈ।।
ਡਿੰਭੁ ਕਰੈ ਜਗ ਡੰਡਨ ਕੌ ਇਹ ਲੋਕ ਗਯੋ ਪਰਲੋਕ ਬਿਗਾਰੈ।। ਪ੦।।

Bijai Chhand

Lalach ek lagai dhan kai sir madh jatan ke jut savarai.
kath ki kathin ko dhar kai ik kanan mein bin kan padharai.
mochan kou geh kai ik hathan sees hu ko sabh kes uparai.
dimbh karai jug dandan kou eh lok geyo parlok bigarai. (50)

ਮਾਟੀ ਕੇ ਲਿੰਗ ਬਨਾਇ ਕੈ ਪੂਜਤ ਤਾ ਮੈ ਕਹੋ ਇਨ ਕਾ ਸਿਧਿ ਪਾਈ।।
ਜੋ ਨਿਰਜੋਤਿ ਭਯੋ ਜਗ ਜਾਨਤ ਤਾਹਿ ਕੋ ਆਗੈ ਲੈ ਜੋਤਿ ਜਗਾਈ।।
ਪਾਇ ਪਰ ਪਰਮੇਸ੍ਵਰ ਜਾਨਿ ਅਜਾਨ ਬਡੈ ਕਰਿ ਕੈ ਹਠਤਾਈ।।
ਚੇਤ ਅਚੇਤ ਸੁਚੇਤਨ ਕੋ ਚਿਤ ਕੀ ਤਜਿ ਕੈ ਚਟ ਦੈ ਦੁਚਿਤਾਈ।। ਪ੧।।

mati kai li: banaie kai pujat ta mein kahoin ka sidh paiee.
jo nirjoti bhiou jug janat tahai kai agai lai joat jagaiee.
paie parai parmesar jaar ajan badai kar kai hathtaiee.
chct achet suchetan chit ki taj kai chat dai chaturaiee. (51)

ਕਾਸੀ ਕੇ ਬੀਚ ਪੜੈ ਬਹੁ ਕਾਲੁ ਬੁਟੰਤ ਮੈ ਅੰਤ ਮਰੈ ਪੁਨਿ ਜਾਈ।।
ਤਾਤ ਰਹਾ ਅਰੁ ਮਾਤ ਕਹੂੰ ਬਨਿਤਾ ਸੁਤ ਪੁਤ੍ ਕਲਤ੍ਰਨ ਭਾਈ।।
ਦੇਸ ਬਿਦੇਸ ਫਿਰੈ ਤਜਿ ਕੈ ਘਰ ਥੋਰੀ ਸੀ ਸੀਖਿ ਕੈ ਚਾਤੁਰਤਾਈ।।
ਲੋਭ ਕੀ ਲੀਕ ਨ ਲਾਂਘੀ ਕਿਸੂ ਨਰ ਲੋਭ ਰਹਾ ਸਭ ਲੋਗ ਲੁਭਾਈ।। ਪ੨।।

kasi ke beech parrai boh kaal butant mein ant marai pun jaiee.
taat raha ar maat kahun banita sabh putar kaltaran bhaiee.
des bides phirai taj kai ghar thori see seekh kai chaturtaiee.
lobh ki leek na laughi kisu nar lobh raha sabh log lubhaiee. (52)

Bijai Chhand

Many persons, in the pursuit of amassing wealth, adorn their heads with tufts of hair, while some others, wearing a necklace of wooden pearls roam around the jungles without having any sense of self-respect and some others with a tweezers pull out their hair of the head. They show to the world with hypocrisy that they are punishing themselves (for sins committed). They spoil both the worlds, here and here after. (50)

"They worship the genitive organs of mud. Tell me, what occult power have they gained through such practices? The world knows that the idols of the stone is considered as God an then they bow to it during their worship and become ignorant due to stubbornness. O fool! Try to understand and wake up and (leave) give up your dual-mindedness." (51)

Many people study at Kansi for a long period, and then face death in Bhutan. The father lives elsewhere, While the mother somewhere else, the wife and son, or the daughter-in-law and brother have lived at other places. By getting some training in cleverness (shrewdness) they roam around foreign lands, leaving their homes (and hearths). No one had crossed the line (extent) of greed is alluring (all the people) the whole world. (52)

ਕਬਿਤੁ

ਏਕਨ ਕੋ ਮੂੰਡਿ ਮਾਂਡਿ ਏਕਨ ਸੌ ਲੇਹਿ ਡਾਂਡ
ਏਕਨ ਕੈ ਕੰਠੀ ਕਾਠ ਕੰਠ ਮੈ ਡਰਤ ਹੈਂ।।
ਏਕਨ ਦ੍ਰਿੜਾਵੈ ਮੰਤ੍ ਏਕਨ ਲਿਖਾਵੈ ਜੰਤ੍
ਏਕਨ ਕੌ ਤੰਤ੍ਰਨ ਪ੍ਰਬੋਧਯੋ ਈ ਕਰਤ ਹੈਂ।।
ਏਕਨ ਕੇ ਬਿਦਯਾ ਕੋ ਬਿਵਾਦਨ ਬਤਾਵੈ ਡਿੰਭ
ਜਗ ਕੋ ਦਿਖਾਇ ਜਯੋ ਕਯੋ ਮਾਤ੍ਰਾ ਕੌ ਹਰਤ ਹੈ।।
ਮੈਯਾ ਕੌ ਨ ਮਾਨੈ ਮਹਾ ਕਾਲੈ ਨ ਮਨਾਵੈ
ਮੂੜ ਮਾਟੀ ਕੋ ਮਾਨਤ ਤਾ ਤੇ ਮਾਂਗਤ ਮਰਤ ਹੈ।। ਪ੩।।

Kabit

Ekan kai moond mand ekan so leh dand
ekan kai kanhi kath kanthi mein darat hain.
ekan drirravai mantar ekan likhavaio jantar
ekan ko tantaran parbadhiou hi karat hain.
ekan kai bidhiya ko bivadan batavai dimbh
jag ko dikhavai jiou kiou matra ko harat hai.
maiya ko na manai maha kalai na manavai
moorr mati ko manat ta tai mangat marat hai. (53)

ਸਵੈਯਾ

ਚੇਤ ਅਚੇਤੁ ਕੀਏ ਜਿਨ ਚੇਤਨ ਤਾਹਿ ਅਚੇਤ ਨ ਕੋ ਠਹਰਾਵੈ।।
ਤਾਹਿ ਕਹੈ ਪਰਮੇਸ੍ਵਰ ਕੈ ਮਨ ਮਾਹਿ ਕਹੋ ਘਟਿ ਮੇਲ ਬਿਕਾਵੈ।।
ਜਾਨਤ ਹੈ ਨ ਅਜਾਨ ਬਡੈ ਸੁ ਇਤੇ ਪਰ ਪੰਡਿਤ ਆਪੁ ਕਹਾਵੈ।।
ਲਾਜ ਕੇ ਮਾਰੇ ਮਰੈ ਨ ਮਹਾ ਲਟ ਐਠਹਿ ਐਠ ਅਮੈਠਿ ਗਵਾਵੈ।। ਪ੪।।

Swaiyya

Chet achet kiai jin chetan tahai achet na ko thehravai.
tahai kahai permesvar kai man mahai kehai ghat mail bikavai.
janat kai na anjan badai so itai par pandit aap kahavai.
laaj kai marai marai na maha lat aitheh aith amaith gavavai. (54)

Kabit

Some people (shave off others heads) loot others, while some accept money as a gesturc of punishment (as a fine) and some others are given wooden n ecklace around their necks. They give the training to some on mantras, Sorcery and magic spells (mystical formulas), some are given (education) training in discussions (disputes) and with their hypocritical means loot their wealth. They do not worship the mother (goddess), nor they worship the Lord-destroyer (Maha kaal), but the fools worship the mud (in the form of idols) and face death in their pursuit for their desires (demands). (53)

Swaiyya

The conscious soul (Prime-soul) which had created the animate and inanimate world, is not realized (understood) by this fool. They call it the god, which is being sold at a cheap rate. They are truly ignorant people, knowing nothing, but call themselves as Pandit's. These stubborn people do not die of shame even, but waste their lives in egoism and pride. (54)

ਬਿਜੈ ਛੰਦ

ਗਤਮਾਨ ਕਹਾਵਤ ਗਾਤ ਸਭੈ ਕਛੂ ਜਾਨੈ ਨ ਬਾਤ ਗਤਾਗਤ ਹੈ।।
ਦੁਤਿਮਾਨ ਘਨੋ ਬਲਵਾਨ ਬਡੇ ਹਮ ਜਾਨਤ ਜੋਗ ਮਧੇ ਜਤ ਹੈ।।
ਪਾਹਨ ਕੈ ਕਹੈ ਬੀਚ ਸਹੀ ਸਿਵ ਜਾਨੈ ਨ ਮੂਡ ਮਹਾ ਮਤ ਹੈ।।
ਤੁਮਹੂੰ ਨ ਬਿਚਾਰਿ ਸੁ ਜਾਨ ਕਹੋ ਇਨ ਮੈ ਕਹਾ ਪਾਰਬਤੀ ਪਤਿ ਹੈ।। ਪਪ।।

Bijai Chhand

Gatman kahavat gaat sabhai kachhu janav na baat gatagat hai.
dutiman ghanai balwan badai hum janat jog madhai jat hai.
pahan kai kehai beech sehi siv janai na moorr maha mat kai.
tum hun na bichar so jaan kehai in mein kaha parbati pati hai. (55)

ਮਾਟੀ ਕੌ ਸੀਸ ਨਿਵਾਵਤ ਹੈ ਜੜ ਯਾ ਤੇ ਕਹੋ ਤੁਹਿ ਕਾ ਸਿਧਿ ਐਹੈ।।
ਜੋਨ ਰਿਝਾਇ ਲਯੋ ਜਗ ਕੌ ਤਵ ਚਾਵਰ ਡਾਰਤ ਰੀਝਿ ਨ ਜੈ ਹੈ।।
ਧੂਪ ਜਗਾਇ ਕੈ ਸੰਖ ਬਜਾਇ ਸੁ ਫੂਲਨ ਕੀ ਬਰਖਾ ਬਰਖੈ ਹੈ।।
ਅੰਤ ਉਪਾਇ ਕੈ ਹਾਰਿ ਹੈਂ ਰੇ ਪਸੁ ਪਾਹਨ ਮੈ ਪਰਮੇਸ੍ ਨ ਪੈ ਹੈ।। ਪਫ।।

Mati ko sees nivavat kai jarr ya tai kahai tohai ka sidh aihai.
joun reejhaie liou kou tav chavar darat reejh na jai hai.
dhoop jagaie kai sunkh bajaie so phulan ki barkha barkhai hai.
ant upaie kai haar hain re pasu pahan mein parmesar na pai hai (56)

ਏਕਨ ਜੰਤ੍ ਸਿਖਾਵਤ ਹੈ ਦਿਜ ਏਕਨ ਮੰਤ੍ ਪ੍ਰਯੋਗ ਬਤਾਵੈ।।
ਜੋ ਨ ਭਿਜੈ ਇਨ ਬਾਤਨ ਤੇ ਤਿਹ ਗੀਤਿ ਕਬਿਤ ਸਲੋਕ ਸੁਨਾਵੈ।।
ਦਯੋਸ ਹਿਰੈ ਧਨ ਲੋਗਨ ਕੇ ਗ੍ਰਿਹ ਚੋਰੁ ਚਕੈ ਠਗ ਦੇਖਿ ਲਜਾਵੈ।।
ਕਾਨਿ ਕਰੈ ਨਹਿ ਕਾਜੀ ਕੁਟਵਾਰ ਕੀ ਮੂੰਡਿ ਕੈ ਮੂੰਡਿ ਮੁਰਦਿਨ ਖਾਵੈ।। ਪਤ।।

Ekan jantar sikhavat hai dij ekan mantar paryog batavai.
jo na bhijai in batan te teh geet kathit salok sunavai.
daryos hirai dhan logan kai grab chor chakai thug dekh lajavai.
kaan karai neh kaji katvar ki moond kai munidan khavai. (57)

Bijai Chhand

"All these beings consider themselves having attained Salvation, but they do not understand the cycle of births and deaths. We know fully that many powerful and glorious persons are caught in the bondage of Yoga (asceticism), they consider the stone only as Shiva, without knowing anything about the real Shiva, Why do you not think and (tell) accept the fact that Shiva, the spouse of Parbati, was not present in these stones?" (55)

"The foolish people bow before the mud (idols). Tell me what powers could you gain from such practice? The Prime-Soul which had sustained the whole Universe (kept in joyful position), how could it be pleased with your offering of some rice? You burn incense, blow the conch shells, and shower some flowers before these idols. "O fools! you will get tired of all these practices in the end, but will not be able to attain the Lord through these stones (idols) at all." (56)

These brabmins teach some people about such mantras (incantations) and some others are taught magic spells. The power which is not propitiated with things, they read slokes, songs or Kabits before him (the idols). These Brahmins take away (steal) wealth from the homes of householders during day times. Even thieves are startled to see such robbery and the cheats feel ashamed of themselves before these Brahmins. They do not care for the Kazi or Kotwal (police Inspector) and loot away their followers (wholesale)." (57)

ਦੋਹਰਾ

ਪਾਹਨ ਕੀ ਪੂਜ ਕਰੇ ਜੋ ਹੈ ਅਧਿਕ ਅਚੇਤ।।
ਭਾਂਗ ਨ ਏਤੇ ਪਰ ਭਖੈ ਜਾਨਤ ਆਪ ਸੁਚੇਤ।। ੫੮।।

Dohra

Pahan ki puja karai jo hai adhik achet.
bhang na eitai par bhakhai janat aap (58)

ਤੋਟਕ ਛੰਦ

ਧਨ ਕੇ ਲਗਿ ਲੋਭ ਗਏ ਅਨਤੈ।। ਤਜਿ ਮਾਤ ਪਿਤਾ ਸੁਤ ਬਾਲ ਕਿਤੈ।।
ਬਸਿ ਕੈ ਬਹੁ ਮਾਸ ਤਹਾ ਹੀ ਮਰੈ।। ਫਿਰਿ ਕੈ ਗ੍ਰਿਹਿ ਕੌ ਨਹਿ ਪੰਥ ਪਰੈ।। ੫੯।

Totak Chhand

Dhan kai lag lobh gai antai. taje maat pita sut bal kitai.
basi kai boh mas taha hi marai. phir kai greh kai neh panh parai. (59)

ਦੋਹਰਾ

ਧਨੀ ਲੋਗ ਹੈ ਪੁਹਪ ਸਮ ਗੁਨਿ ਜਨ ਭੌਰ ਬਿਚਾਰ।।
ਗੂੰਜ ਰਹਤ ਤਿਹ ਪਰ ਸਦਾ ਸਭ ਧਨ ਧਾਮ ਬਿਸਾਰ।। ੬੦।।

Dohra

Dhani log hai puhap sun gunn jan bhor bichar.
goonj rehat teh par sada sabh dhan dhaam bisar. (66)

ਚੌਪਈ

ਸਭ ਕੋਊ ਅੰਤ ਕਾਲ ਬਸਿ ਭਯਾ।। ਧਨ ਕੀ ਆਸ ਨਿਕਰਿ ਤਜਿ ਗਯਾ।।
ਆਸਾ ਕਰਤ ਗਯਾ ਸੰਸਾਰਾ।। ਇਹ ਆਸਾ ਕੌ ਵਾਰ ਨ ਪਾਰਾ।। ੬੧।।

Dohra

Sabh kouoo ant kaal bas bhiya. dhan ki aas nikar taj geya.
asa karat geya sansara. eh asa ko var na para. (61)

Couplet

"The greater fools worship the stones (idols), but they do not consume bhang (hemp) in spite of all this ignorance, they consider themselves very alert or clever." (58)

Totak Chhand

Leaving their father, mother son and wife somewhere else, they (Brahmins) visit other places for long periods (many months) and die there only, but do not return home. (59)

Couplet

The wealthy people are like the flowers, while the knowledgeable (Brahmins) are like the black bees, who being forgetful of their homes move around the wealthy persons, buzzing around (for grabbing money from them) like the bees. *(60)*

Choupaiee

"All are finally under the control of Kaal (god of death) and in the pursuits of amassing wealth, they move about leaving everything else (their homes). The whole world is lost in the pursuit of money, but there is no end to this greed (of men). (61)

ਏਕ ਨਿਰਾਸ ਵਹੈ ਕਰਤਾਰਾ।। ਜਿਨ ਕੀਨਾ ਇਹ ਸਕਲ ਪਸਾਰਾ।।
ਆਸਾ ਰਹਿਤ ਔਰ ਕੋਊ ਨਾਹੀ।। ਜਾਨੁ ਲੇਹੇ ਦਿਜਬਰ ਮਨ ਮਾਹੀ।। ੬੨।।
Ek niras vehai kartara. jin kena eh sakal pasara.
asa rehat aur kouoo nahi. jaan leho dijbar man mahi. (62)

ਲੋਭ ਲਗੇ ਧਨ ਕੇ ਏ ਦਿਜਬਰ।। ਮਾਂਗਤ ਫਿਰਤ ਸਭਨ ਕੇ ਘਰ ਘਰ।।
ਯਾ ਜਗ ਮਹਿ ਕਰ ਡਿੰਭ ਦਿਖਾਵਤ।। ਤੇ ਠਗਿ ਠਗਿ ਸਭ ਕਹ ਧਨ ਖਾਵਤ।। ੬੩।।
Lobh lagai dhan kai eai dikhavar. mangat phirat sabhan ke ghar ghar.
ya jug meh meh kar dimbh dikhavat.
tai thug thug sabh keh dhan khavat. (63)

ਦੋਹਰਾ

ਆਸਾ ਕੀ ਆਸਾ ਲਗੇ ਸਭ ਹੀ ਗਯਾ ਜਹਾਨ।।
ਆਸਾ ਜਗ ਜੀਵਤ ਬਚੀ ਲੀਜੈ ਸਮਝਿ ਸੁਜਾਨ।। ੬੪।।

Dohra

asa ki asa lagai sabh hi giya jahan.
asa jug jivat bachi leejai samajh sujan. (64)

ਚੌਪਈ

ਆਸਾ ਕਰਤ ਸਗਲ ਜਗ ਜਯਾ।। ਆਸਹਿ ਉਪਜਯਾ ਆਸਹਿ ਭਯਾ।।
ਆਸਾ ਕਰਤ ਤਰੁਨ ਬ੍ਰਿਧ ਹੁਆ।। ਆਸਾ ਕਰਤ ਲੋਗ ਸਭ ਮੁਆ।। ੬੫।।

Choupaiee

Asa karat sagal jug jeya. aseh upjaya asab bheya.
asa karat tarun birdh hua. asa karat log sabh mua. (65)

ਆਸਾ ਕਰਤ ਲੋਗ ਸਭ ਭਏ।। ਬਾਲਕ ਹੁਤੇ ਬ੍ਰਿਧ ਹ੍ਵੈ ਗਏ।।
ਜਿਤਿ ਕਿਤ ਧਨ ਆਸਾ ਕਰਿ ਡੋਲਹਿ।। ਦੇਸ ਬਿਦੇਸ ਧਨਾਸ ਕਲੋਲਹਿ।। ੬੬।।
Asa karat log sabh bhaie. balak hote birdh hovai gaie.
jati kit dhan asa kar doleh. des bides dhanas kaloleh. (66)

The Lord alone is above this desire, who had created this Universe, none else was free from worldly desires. O great Brahmin! You must realize this in your mind." (62)

"These Brahmin were engrossed in the greed for collecting money, and go around begging (for alms) from house to house, they show their hypocrisy to the world and grab away their wealth by their cheating practices (jugglery). (63)

Couplet

The whole world is lost in its worldly desires. All the wise men must realize that only hope remains active (alive) in the world. (64)

Choupaiee

The whole world was born in the pursuit of its desires (hopes). The youth grows old in his hopes (desires). (65)

In the pursuit of their hopes (desires) the human being grows old from a child. All are moving (lost) in their pursuits of hopes all over the world, and roam around distant places in pursuits of hopes all over the world. (66)

ਪਾਹਨ ਕਹੁ ਧਨਾਸ ਸਿਰ ਨਯਾਵੈ।। ਚੇਤਅਚੇਤਨ ਕੋ ਠਹਰਾਵੈ।।
ਕਰਤ ਪ੍ਰਪੰਚ ਪੇਟ ਕੇ ਕਾਜਾ।। ਊਚ ਨੀਚ ਰਾਨਾ ਅਰੁ ਰਾਜਾ।। ੬੭।।
Pahan koh dhanas sir nayavai. chet achetan kou thehravai.
karat parpanch pet kai kaja.uch neech rana or raja. (67)

ਕਾਹੂ ਕੇ ਸਿਛਾ ਸੁ ਦ੍ਰਿੜਾਵੈ। ਕਾਹੂੰ ਕੌ ਲੈ ਮੂੰਡ ਮੁੰਡਾਵੈ।।
ਕਾਹੂੰ ਪਠੈ ਤੀਰਥਨ ਦੇਹੀ। ਗ੍ਰਿਹ ਕੋ ਦਰਬੁ ਮਾਂਗ ਸਭ ਦੇਹੀ।। ੬੮।।
Kahoo ko sichha su drirravai. Kahoo kou lai moond mindavai.
Kahuu pathai tirathan dehi. Girh ko darb mang sabh lehi. (68)

ਜਿਹ ਨਰ ਕੋ ਧਨਵਾਨ ਤਕਾਵੈ।। ਜੋਨਿ ਸਿਲਾ ਮਹਿ ਤਾਹਿ ਫਸਾਵੈ।।
ਬਹੁਰਿ ਡੰਡ ਤਿਹ ਮੂੰਡਿ ਚੁਕਾਹੀ।। ਕਾਢਿ ਦੇਤ ਤਾ ਕੇ ਪੁਨਿ ਮਾਹੀ।। ੬੯।।
Jeh nar ko dhanwan takavai. Jon sila meh tih fhasavai.
Bohri dand tih moond chukai hi. Kaadh det ta kai pun mahi. (69)

ਇਨ ਲੋਗਨ ਧਨ ਹੀ ਕੀ ਆਸਾ।। ਸ੍ਰੀ ਹਰਿ ਜੀ ਕੀ ਨਾਹਿ ਪਯਾਸਾ।।
ਡਿੰਭਿ ਜਗਤ ਕਹ ਕਰੀ ਪਰਚਾਵੈ।। ਲਛਿਮੀ ਹਰ ਜਯੋਂ ਤਯੋ ਲੈ ਆਵੈ।। ੭੦।।
In logan dhan hi ki aasa. Sri har ji ki neh payasa.
Dimb jagat keh kari parchavai. Lachhmi harjeyo teyo lai avai. (70)

ਦਿਜ ਬਾਚ

ਸੁਨੁ ਪੁਤ੍ਰੀ ਤੈ ਬਾਤ ਨ ਜਾਨੈ।। ਸਿਵ ਕਹਿ ਕਰਿਪਾਹਨ ਪਹਿਚਾਨੈ।।
ਬਿਪ੍ਰਨ ਕੋ ਸਭ ਹੀ ਸਿਰ ਨਚਾਵੈ।। ਚਰਨੋਦਕ ਲੈ ਮਾਥ ਚੜਾਵੈ।। ੭੧।।

Dij Baach

Sun putri tai baat najanai. Siv keh karpahan pehchanai.
Bipran ko sabh hi sir nayavai. Charnodak lai maath charravai. (71)

ਪੂਜਾ ਕਰਤ ਸਗਲ ਇਨ ਕੀ।। ਨਿੰਦਯਾ ਕਰਤ ਮੁੜ ਤੇ ਜਿਨ ਹੀ।।
ਏ ਹੈ ਪਰਮ ਪੁਰਾਤਨ ਦਿਜਬਰ।। ਸਦਾ ਸਰਾਹਤ ਜਿਨ ਕਹਾ ਨ੍ਰਿਪ ਬਰ।। ੭੨।।
Puja karat sagal in ki. Nindia karat moorr tai jin ki.
Eia hai param puratan dijbar. Sada sarahat jin keh nrip bar. (72)

In the hope of getting more money, they bow to stones and call the inanimate as animate (conscious). All the people including high and low, Rana and Raja are engaged in filling their bellies while doing all these activities (efforts are directed for money). (67)

Some people are trained with knowledge, while some others get their heads shaved off, while they send some people on the pilgrimage of holy places and grab all their wealth themselves. (68)

When these Brahmins see some wealthy persons they make them confused in the theory of the cycle of Rebirths and impose fines on them (as punishment for sins) then collect all the money themselves. (69)

They the Brahmins are only grabing money and there is no craving for the Lord, they satisfy the world with hypocritical moves and through some means manage to take away their wealth. (70)

The Brahmin then said:

O daughter! Listen, You do not realize the truth (real fact) and are considered Shiva as stone only all the people have to low to the Brahmins and then taking their ambrosia of feet (washing their feet with water) they rub foreheads (considering it pure or holy). (71)

"The whole world worships them (the Brahmins) against whom you are trying to use slander, O foolish girl! These Brahmins are there from (old) ages, whom the mighty Rajas have been praising always." (72)

ਕੁਅਰਿ ਬਾਚ

ਸੁਨ ਮੂਰਖ ਦਿਜ ਤੈ ਨਹਿ ਜਾਨੀ।। ਪਰਮ ਜੋਤ ਪਾਹਨ ਪਹਿਚਾਨੀ।।
ਇਨ ਮਹਿ ਪਰਮ ਪੁਰਖ ਤੈ ਜਾਨਾ।। ਤਜਿ ਸਯਾਨਪ ਹ੍ਵੈ ਗਯੋ ਅਸਾਨਾ।। ੭੩।।

Koeri baach

Sun murakh dij tai neh jaani. Param jot pahan pehchani
In meh param purakh tai jaana. Taj sayanap havai geyo ayana (73)

ਅੜਿਲ

ਲੈਨੋ ਹੋਇ ਸੁ ਲੈ ਦਿਜ ਮੁਹਿ ਨ ਝੁਨਾਇਯੈ।।
ਪਾਹਨ ਮੈ ਪਰਮੇਸ੍ਵਰ ਨ ਭਾਖਿ ਸੁਨਾਇਯੈ।।
ਇਨ ਲੋਗਨ ਪਾਹਨ ਮਹਿ ਸਿਵ ਠਹਰਾਇ ਕੈ।।
ਹੋ ਮੂੜਨ ਲੀਜਹੁ ਲੂਟ ਹਰਖ ਉਪਜਾਇ ਕੈ।। ੭੪।।

Aril

Laine hoie su lai dij mohe na jhuthaieyo.
Pahan mein parmesvar na bhakh sunaieyo.
In logan pahan mein siv thahraie kai.
Hou mooran lijhu loot harakh upjaie kai. (74)

ਕਾਹੂ ਕਹ ਪਾਹਨ ਮਹਿ ਬ੍ਰਹਮ ਬਤਾਤ ਹੈ।।
ਜਲ ਡੂਬਨ ਹਿਤ ਕਿਸਹੂੰ ਤੀਰਥ ਪਠਾਤ ਹੈ।।
ਜਯੋ ਤਯੋ ਧਨ ਹਰ ਲੇਤ ਜਤਨ ਅਨਗਿਨਤ ਕਰ।।
ਹੋ ਟਕਾ ਗਾਠਿ ਮਹਿ ਲਏ ਨ ਦੇਹੀ ਜਾਨ ਘਰ।। ੭੫।।

Kahu keh pahan meh braham bataat hai.
Jal duban hit kishun tirath pathat hai.
Jeyo teyo dhan har leit jatan anginat kar.
Ho taka gaath meh laye na dehi jaan ghar (75)

The princess then said

"O foolish Brahmin! Listen to me. You do not know the truth and are considering the stone as Prime-soul and you are seeking the Lord in these stones. Leaving aside all reasoning, you (have become) are behaving like an ignorant person." (73)

Aril

"O Brahmin! Whatever you want to take, you may take (money) but do not tell me something false and unreal and do not try to show me the presence of the Lord in stones. You may loot all these foolish people by telling them (showing them) the presence of Shiva in these stones, and satisfy your desire for money. (74)

"You are telling some people about the presence of God in the stones, and some people are sent by you on pilgrimage to have (a dip) bath in waters, so your effort is to collect money by some means. If you find someone having money in his pocket, then you won't allow him to go without dishing out that money (to you)." (75)

ਧਨੀ ਪੁਰਖ ਕਹ ਲਖਿ ਦਿਜ ਦੇਖ ਲਗਾਵਹੀ।।
ਹੋਮ ਜਗਯ ਤਾ ਤੇ ਬਹੁ ਭਾਤ ਕਰਾਵਹੀ।।
ਧਨਿਯਹਿ ਕਰਿ ਨਿਰਧਨੀ ਜਾਤ ਧਨ ਖਾਇ ਕੈ।।
ਹੋ ਬਹੁਰਿ ਨ ਤਾ ਕੋ ਬਦਨ ਦਿਖਾਵਤ ਆਇ ਕੈ।। ੭੬।।

Dhani purakh keh lakh dij dukh lagavhi.
Hom jugya ta te bahu bhat karavhi.
Dhaniyeh kar nirdhani jaat dhan khaie kai .
Ho bohri na ta ko badan dikhavat aie kai. (76)

ਚੌਪਈ

ਕਾਹੂ ਲੌ ਤੀਰਥਨ ਸਿਧਾਵੈ।। ਕਾਹੂ ਅਫਲ ਪ੍ਰਯੋਗ ਬਤਾਵੈ।।
ਕਾਕਨ ਜਯੋ ਮੰਡਰਾਤ ਧਨੂਪਰ।। ਜਯੋ ਕਿਲਕਾ ਮਛਰੀਯੈ ਦੂਪਰ।। ੭੭।।

Choupaiee

Kahu lou tirthan sidavai. Kahu afal paryog batavai.
Kakan jiyo mandrat dhanupar. Jiyo kilka machhariei doopar. (77)

ਜਯੋ ਦ੍ਵੈ ਸ੍ਵਾਨ ਏਕ ਹਡਿਯਾ ਪਰ।। ਭੂਸਤ ਮਨੋ ਬਾਦਿ ਬਿਦਯਾਧਰ।।
ਬਾਹਰ ਕਰਤ ਬੇਦ ਕੀ ਚਰਚਾ।। ਤਨ ਅਰੁ ਮਨ ਧਨ ਹੀ ਕੀ ਅਰਚਾ।। ੭੮।।

Jeyo davai sawan ek hadia par. Bhusat mano baad bidyadhar.
Bahar karat beid ki characha. Tan or man dhan hi ki charcha. (78)

ਦੋਹਰਾ

ਧਨ ਕੀ ਆਸਾ ਮਨ ਰਹੇ ਬਾਹਰ ਪੂਜਤ ਦੇਵ।।
ਨ ਹਰਿ ਮਿਲਾ ਨ ਧਨ ਭਯੋ ਬ੍ਰਿਥਾ ਭਈ ਸਭ ਸੇਵ।। ੭੯।।

Dohra

Dhan ki aasa man rahai bahar pujat dev.
Na har mila na dhan beyo birtha bhaei sabh sev. (79)

Seeing a rich person, the Brahmin finds out some fault with him and manage to get him perform some Yagna or Home Yag (worship of fire). By taking his money, you make a rich man poor, and then you would not show face to him. (76)

Choupaiee

"Some people are sent by them on (pilgrimage to holy places, and in some cases you do not approve of their efforts at worship or penance You are hovering around money like a crow or just as a crane moves around the fish)." (77)

"Just as two dogs fight over a piece of bone, similarly two scholars shout at each other, while having a controversy over some topic. From outside, you talk about Vedas, but in he mind you are involved in the worship of money or personal ego." (78)

Couplet

You are always having a desire for money at heart, while from outer appearance you are worshipping the god. So neither you attain the Lord nor you become rich. All the efforts go to waste. (79)

ਅੜਿਲ

ਏ ਬਿਦਿਯਾ ਬਲ ਕਰਿਹ ਜੋਗ ਕੀ ਬਾਤ ਨ ਜਾਨੈ।।
ਏ ਸੁਚੇਤ ਕਰਿ ਰਹਿ ਹਮਨਿ ਆਚੇਤ ਪ੍ਰਮਾਨੈ।।
ਕਹਾ ਭਯੋ ਜੋ ਭਾਗ ਭੂਲਿ ਭੌਦੂ ਨਹਿ ਖਾਈ।।
ਹੋ ਨਿਜ ਤਨ ਤੇ ਬਿਸੰਭਾਰ ਰਹਤ ਸਭ ਲਖਤ ਲੁਕਾਈ।। ੮੦।।

Aril

Eia bidya bal kar he jog ki baat najanai.
Eia suchet kar reh hi hum ne aachet parmanai.
Kaha bheyo jo bhang bhool bhoudu neh khaiee.
Ho nij tan tai bisanbhar rehat sabh lakhat lukaiee. (80)

ਭਾਂਗ ਖਾਇ ਭਟ ਭਿੜਹਿ ਗਜਨ ਕੇ ਦਾਂਤ ਉਪਾਰਹਿ।।
ਸਿਮਟਿ ਸਾਗ ਸੰਗ੍ਰਹਿ ਸਾਰ ਸਨਮੁਖ ਹ੍ਵੈ ਝਾਰਹਿ।।
ਤੈ ਮੂਜੀ ਪੀ ਭਾਗ ਕਹੋ ਕਾ ਕਾਜ ਸਵਰਿ ਹੈ।।
ਹੋ ਹ੍ਵੈ ਕੈ ਮ੍ਰਿਤਕ ਸਮਾਨ ਜਾਇ ਔਧੇ ਮੁਖ ਪਰਿ ਹੈ।। ੮੧।।

Bhang khaie bhat bhirhi gajan kai daant uparhe.
Simit saang sangreh he saar sanmukh havai jhaarhe.
Tai mooji pi bhang kaho ka kaaj sawar hai.
Ho havai kai mirtakjaie aoudai mukh por hai . (81)

ਭੁਜੰਗ ਛੰਦ

ਸੁਨੋ ਮਿਸ੍ਰ ਸਿਛਾਂ ਇਨੀ ਕੋ ਸੁ ਦੀਜੈ।। ਮਹਾ ਝੂਠ ਤੇ ਰਾਖਿ ਕੈ ਮੋਹਿ ਲੀਜੈ।।
ਇਤੋ ਝੂਠ ਕੋ ਔਰ ਨੀਕੋ ਦ੍ਰਿੜਾਵੈ।। ਕਹਾ ਚਾਮ ਕੋ ਦਾਮ ਕੈ ਕੈ ਚਲਾਵੈ।। ੮੨।।

Bhujang Chhand

Suno misar ini ko jo dijai. Mahajhoolh tai rakh kai mohi lijai.
Ito jhooth kai aour neeko diranavai.
Kaha chaam ko daam kai kai cllalavai. (82)

Aril

They talk on the basis of their knowledge (studies) but do not appreciate the basic philosophy of Yoga (spiritualism). They call themselves very learned and think others as fools. So what if a fool has not always remained unmindful of their body (they are bothered about their body). (80)

The warriors go to fight in battle after consuming bhang (hemp) and are capable of taming the elephant even (extracting their tusks). They hold their spears tightly and wield their weapons before the enemy. O fool! Tell me, what could you accomplish after taking hemp? You will fall down on your face like a corpse. (81)

Bhujang Chhand

"O Brahmin! Listen. You may teach only these fools. I may be kept away from this falsehood. You should make people learn this falsehood by some other means and circulate coins of leather only." (82)

ਮਹਾ ਘੋਰ ਈ ਨਰਕ ਕੇ ਬੀਚ ਜੈ ਹੋ।। ਕਿ ਚੰਡਾਲ ਕੀ ਜੋਨਿ ਮੈ ਔਤਰੇ ਹੋ।।
ਕਿ ਟਾਂਗੇ ਮਰੋਗੇ ਬਧੋ ਮ੍ਰਿਤਸ਼ਾਲਾ।। ਸਨੈ ਬੰਧੁ ਪੁਤ੍ਰ ਕਲਤ੍ਰਾਨ ਬਾਲਾ।। ੮੩।।
Maha ghor ei nrk ke beech jai ho. Ke chandaal ki joni mai aoutarai ho.
Ki tangai marogai badhai mirtshala. Sanai bandh putra kaltran baala. (83)

ਕਹੋ ਮਿਸ੍ ਆਗੇ ਕਹਾ ਜ੍ਹਾਬ ਦੈਹੋ।। ਜਬੈ ਕਾਲ ਕੋ ਜਾਲ ਮੈ ਫਾਸਿ ਜੈ ਹੋ।।
ਕਹੋ ਕੋਨ ਸੋ ਪਾਠ ਕੈਹੋ ਤਹਾ ਹੀ।। ਤਊ ਲਿੰਗ ਪੂਜਾ ਕਰੋਗੇ ਉਹਾ ਹੀ।। ੮੪।।
Kaho misar agai kaha javab deyo he. Jabai kaal kai jaal mein faas jai hai.
Kahai kon so paath kaiho tahaa hi. Tauoo ling puuja karogai uha hi. (84)

ਤਹਾ ਰੁਦ੍ ਏ ਹੈ ਕਿ ਸ੍ਰੀ ਕ੍ਰਿਸ਼ਨ ਐ ਹੈ।। ਜਹਾ ਬਾਧਿ ਸ੍ਰੀ ਕਾਲ ਤੋ ਕੌ ਚਲੇ ਹੈ।।
ਕਿਧੌ ਆਨ ਕੈ ਰਾਮ ਹ੍ਵੈ ਹੈ ਸਹਾਈ।। ਜਹਾ ਪੁਤ੍ ਮਾਤਾ ਨ ਤਾਤਾ ਨ ਭਾਈ।। ੮੫।।
Taha rudar aie hai ki sri krishan eia hai. Jaha badh sri kaal to kou chalai hai.
Kidhou aan kai ram havai hai sahaiee. Jaha putar mata na tata na bhai. (85)

ਮਹਾ ਕਾਲ ਜੂ ਕੋ ਸਦਾ ਸੀਸ ਨਯੋਯੈ।। ਪੁਰੀ ਚੌਦਹੂੰ ਤ੍ਰਾਸ ਜਾ ਕੋ ਤ੍ਰੈਸੈਯੋ।।
ਸਦਾ ਆਨਿ ਜਾ ਕੀ ਸਭੈ ਜੀਵ ਮਾਨੈ।। ਸਭੈ ਲੋਕ ਖਯਾਤਾ ਬਿਧਾਤਾ ਪਛਾਨੈ।। ੮੬।।
Maha kaal ju ko Sada sees nayae. Puri choudhun tras ja ko taisaea.
Sada aan ja ki sabai jeev manai. Sabai lok khayatai bidhata pachhanai.
(86)

ਨਹੀ ਜਾਨਿ ਸਾਈ ਕਛੂ ਰੂਪ ਰੇਖਾ।। ਕਹਾ ਬਾਸ ਤਾ ਕੋ ਫਿਰੈ ਕੋਨ ਭੇਖਾ।।
ਕਹਾ ਨਾਮ ਤਾ ਕੋ ਕਹਾ ਕੋ ਕਹਾਵੈ।। ਕਹਾ ਕੋ ਬਖਾਨੈ ਕਾਹੋ ਮੋ ਨ ਆਵੈ।। ੮੭।।
Neh jaan jaiee kachh roop rekha. Kaha baas ta ko phirai koun bheikha.
Kaha naam ta ko kaha kai kahavai. Kaha kai bakhanai kaho mo na avai.
(87)

ਨ ਤਾ ਕੋ ਕੋਊ ਤਾਤ ਮਾਤਾ ਨ ਭਾਈ।। ਨ ਪੁਤ੍ਰਾ ਨ ਪੋਤ੍ਰਾ ਨ ਦਾਯਾ ਨ ਦਾਈ।।
ਕਛੂ ਸੰਗ ਸੂਨਾ ਨਾ ਤਾ ਕੋ ਸੁਹਾਵੈ।। ਕਹੈ ਸਤਿ ਸੋਈ ਕਰੈ ਸੋ ਬਨਯਾਵੈ।। ੮੮।।
Na ta ko kuoo taat mata na bhai. Na putra na potra na saya na daiee
Kachh sang soona na ta kou suhavai. Kahai sat soiee karai so banayavai
(88)

You will be thrown in the depth of hell or you will take the form of an evil-spirit or you will die being tied upside down in a cremation ground along with your brother, wife and daughter. (83)

"O Brahmin! Tell me, what will be your reasoning for all this in the Lord's court, when you will be caught in the noose of Kaal (god of death)? Tell me, what sermons will you utter there? Will you be worshipping the ling (the male organ) there? (84)

When the god of death will take you from here in bondage. Then who will come to your rescue, Sri Krishna or Rudra? There your son, mother, father or brother will not be of any help to you. Will (Lord) Rama come to your rescue there?" (85)

So one should always bow to the Maha Kaal (the Lord), From whom all the fourteen worlds are afraid of and the people recognize as Lord-creator. (86)

"Who has no form, sign or symbol and whose abode is not known and in what disguise He moves around is not known. What is His name and which place he belongs to? How far could I describe Him as He is indescribable? (87)

He has no father, mother, brother, son or grandson; neither there is any caretaker or nurse (attendant) nor any army to accompany Him. He speaks Truth only and does whatever suits Him or is possible. (88)

ਕਈਓ ਸਵਾਰੈ ਕਈ ਖਪਾਵੈ।। ਉਸਾਰੇ ਗੜੇ ਫੇਰਿ ਮੇਟੈ ਬਨਾਵੈ।।
ਘਨੀ ਬਾਰ ਲੌ ਪੰਥ ਚਾਰੋ ਭਰਮਾਨਾ।। ਮਹਾ ਕਾਲ ਹੀ ਕੋ ਗੁਰੂ ਕੈ ਪਛਾਨਾ।। ੮੯।।

Kaieeo savarai khapavai. Usarai garrai pher meitai banavai.
Ghani baar lo panth charo bharmana.
Maha kaal hi ko guru kai pachhanai. (89)

ਮੁਰੀਦ ਹੈ ਉਸੀ ਕਾ ਵਹੈ ਮੇਰੋ।। ਉਸੀ ਕਾ ਕਿਯਾ ਆਪਨਾ ਜੀਵ ਚੇਰੋ।।
ਤਿਸੀ ਕਾ ਕੀਆ ਬਾਲਕਾ ਮੈ ਕਹਾਵੈ।। ਉਹੀ ਮੋਹਿ ਰਾਖਾ ਉਸੀ ਕੋ ਧਿਆਵੋ।। ੯੦।।

Mrid hai usi ka vahai peer mero. Usi ka kiya apnajeev cherrai.
Tisi ka kiya balaka mai kahavai. Uho mohi rakha usi ko dhaiavo. (90)

ਚੌਪਈ

ਦਿਜ ਹਮ ਮਹਾ ਕਾਲ ਕੋ ਮਾਨੈ।। ਪਾਹਨ ਮੈ ਮਨ ਕੋ ਨਹੀ ਆਨੈ।।
ਪਾਹਨ ਕੋ ਪਾਹਨ ਕਰਿ ਜਾਨਤ।। ਤਾ ਤੇ ਬੁਰੇ ਲੋਗ ਏ ਮਾਨਤ।। ੯੧।।

Choupaiee

Dij hum maha kaal koi ko manai. Pahan mai man ko neh aanai.
Pahan ko pahan karjanat. Ta tai burei log eia manat. (91)

ਝੂਠਾ ਕਹਿ ਝੂਠਾ ਹਮ ਕੈ ਹੈ।। ਜੋ ਸਭ ਲੋਗ ਮਨੈ ਕੁਰਰੈ ਹੈ।।
ਹਮ ਕਾਹੂ ਕੀ ਕਾਨਿ ਨ ਰਾਖੈ।। ਸਤਿ ਬਚਨ ਮੁਖ ਉਪਰ ਭਾਖੈ।। ੯੨।।

Jhutha keh jhutha hum kai hai. Jo sabh log manai kurrai hai.
Hum kahuu ki kaan na rakhai. Sat bahan mukh upar bhakhai. (92)

ਸੁਨੁ ਦਿਜ ਤੁਮ ਧਨ ਕੇ ਲਬ ਲਾਗੇ।। ਮਾਂਗਤ ਫਿਰਤ ਸਭ ਕੇ ਆਗੇ।।
ਆਪਨੇ ਮਨ ਭੀਤਰਿ ਨ ਲਜਾਵਹੁ।। ਇਕ ਟਕ ਹ੍ਵੈ ਹਰ ਧਯਾਨ ਨ ਲਾਵਹੁ।। ੯੩।।

Sun dij tum dhan kai lab lagai. Mangat phirat sabhan kai aagai.
Apnai man bheetar na lajavhu. Ik tak havai har dyan na lavhu. (93)

"He had made some people comfortable (amended some) and some had been made desperate (spoiled); some had been created, moulded and then destroyed and again created. He moves around many times in all the four directions. Maha Kaal (Lord) could be seen (realized) in the form of the Guru." (89)

"I am His follower and He is my Master (Pir) and I have made Him protector and I always worship Him only." (90)

Choupaiee

"O Brahmin! I only believe in Maha Kaal and do not put my mind in the worship of stones as I consider the stones as stones only, that is why people take it ill (mind it)." (91)

"I will call falsehood as false, even though people may feel annoyed as I do not care for any body and say the right thing at the face only (openly)." (92)

"O Brahmin! Listen! In the greed for money, you are seeking alms from everyone and do not feel ashamed of yourself and do not meditate on the Lord with full concentration of mind. (93)

ਦਿਜ ਬਾਚ

ਤਬ ਦਿਜ ਬੋਲਾ ਤੈ ਕਯਾ ਮਾਨੈ।। ਸੰਭੂ ਕੋ ਪਾਹਨ ਕਰਿ ਮਾਨੈ।।
ਜੋ ਇਨ ਕੋ ਕਰਿ ਆਨ ਬਖਾਨੈ।। ਤਾ ਕੋ ਬ੍ਰਹਮ ਪਾਤਕੀ ਜਾਨੈ।। ੯੪।।

Dij baach

Tab dij bola tai kaya manai. Sambhu ko pahan kar manai.
Jo in ko kar aan bakhanai. Ta ko braham paataki janai. (94)

ਜੋ ਇਨ ਕਹਿ ਕਟੁ ਬਚਨ ਉਚਾਰੈ।। ਤਾ ਕੋ ਮਹਾ ਨਰਕ ਬਿਧਿ ਡਾਰੈ।।
ਇਨ ਕੀ ਸਦਾ ਕੀਜਿਯੈ ਸੇਵਾ।। ਏ ਹੈ ਧਰਮ ਪੁਰਾਤਨ ਦੇਵਾ।। ੯੫।।

Jo in keh katu bachan ucharai. Ta ko maha narak bidh darai.
In ki sada kijiea seva. Eh hai dharam puratan seva. (95)

ਕੁਅਰਿ ਬਾਚ

ਏਕੈ ਮਹਾਕਾਲ ਹਮ ਜਾਨੈ।। ਮਹਾ ਰੁਦ੍ ਕਹ ਕਛੂ ਨ ਜਾਨੈ।।
ਬ੍ਰਹਮ ਬਿਸਨ ਕੀ ਸੇਵ ਨ ਕਰਹੀ।। ਤਿਨ ਤੇ ਹਮ ਕਬਹੂੰ ਨਹੀ ਡਰਹੀ।। ੯੬।।

Koeri baach

Ekai mahakaal hum manai. Maharudar keh kachh na janai.
Braham bisan ki sev na karhi. Tin tai hum kabhun neh darhi. (96)

ਕੁਅਰਿ ਬਾਚ

ਬ੍ਰਹਮ ਬਿਸਨ ਕੀ ਜਿਨ ਪੁਰਖ ਉਚਾਰਿਯੋ।। ਤਾ ਕੋ ਮਿਤ੍ ਜਾਨਿਯੈ ਮਾਰਿਯੋ।।
ਜਿਨ ਨਰ ਕਾਲ ਪੁਰਖ ਕੋ ਧਯਾਯੋ।। ਤਾ ਕੇ ਨਿਕਟ ਕਾਲ ਨਹਿ ਆਯੋ।। ੯੭।।

Koeri baach

Braham bisan ki jin purakh uchario. Ta ko mitar janiea maryio.
Jin nar kaal purakh ko dhayaeo. Take nikat kaal neh ayeo. (97)

ਜੇ ਨਰ ਕਾਲ ਪੁਰਖ ਕੋ ਧਯਾਵੈ।। ਤੇ ਨਰ ਕਾਲ ਫਾਸ ਨਹੀ ਜਾਵੈ।।
ਤਿਨ ਕੇ ਰਿਧ ਸਿਧ ਘਰ ਮੌ।। ਕੌਬਿੰਦ ਸਭ ਹੀ ਰਹਤ ਹੁਨਰ ਮੌ।। ੯੮।।

Je nar kaal purakh ko dhayavai. Tai nar kaal phas neh javai.
Tin kai ridh sidh sabh ghar mou. Kobid dabh hi rehat hunar mou (98)

The Brahmin said

The Brahmin told her, "How could you believe in anything when you consider Shiva as stone only? If someone accept him (Shiva) as something different, the Lord would punish him as a great sinner." (94)

Whosoever uses crude language against him (Shiva), will be thrown by the Lord in the abyss of hell. One should serve these gods with heart (love), as they are our great ancient gods." (95)

Princess said

The princess said, "I only believe in one Maha Kaal (Lord). I do not accept Maha Rudra as anything and I do not serve even Brahma or Vishnu even, and am not afraid of them at all." (96)

Princess said

The person, who meditates on Brahma Vishnu, must be considered as destroyed by death. The person who meditates on the Lord almighty, is not pestered by the (god of) death at all. (97)

The Person, who worships the Lord-sublime, is not caught in the noose of death. He attains all the occult powers, and he becomes an expert in all arts. (98)

ਕਾਲ ਪੁਰਖ ਇਕ ਦਾ ਜਿਨ ਕਹਾ।। ਤਾ ਕੇ ਰਿਧਿ ਸਿਧ ਹ੍ਵੈ ਰਹਾ।।
ਭਾਤਿ ਭਾਤਿ ਧਨ ਭਰੇ ਭੰਡਾਰੂ।। ਜਿਨ ਕਾ ਆਵਤ ਵਾਰ ਨ ਪਾਰੂ।। ੯੯।।
I kaal purakh ik dajin kaaha. Ta ko ridh sidh havai raha.
Bhat bhat dhan bharai bhandaroo. Jin ka aavat vaar na paroo. (99)

ਜਿਨ ਨਰ ਕਾਲ ਪੁਰਖ ਕਹ ਧਯਾਯੋ।। ਸੋ ਨਰ ਕਲਿ ਮੈ ਕਬਹੂ ਨ ਆਯੋ।।
ਯਾ ਜਗ ਮੈ ਤੇ ਅਤਿ ਸੁਖ ਪਾਵੈ।। ਭੋਗ ਕਰੈ ਬੈਰਨਿ ਕਹ ਘਾਵੈ।। ੧੦੦।।
Jin nar kaal purakh keh dhayaeo. So nar kal mo kabhun na aeyo.
Ya jagat mein mai tai at sukh pavai. Bhog karai bairin keh ghavai. (100)

ਜਬ ਤੋ ਕੋ ਦਿਜ ਕਾਲ ਸਤੈ ਹੈ।। ਤਬ ਤੂ ਕੋ ਪੁਸਤਕ ਕਰਿ ਲੈ ਹੈ।।
ਭਾਗਵਤ ਪੜੈ ਕਿ ਗੀਤਾ ਕਹਿ ਹੋ।। ਰਾਮਹਿ ਪਕਰਿ ਕਿ ਸਿਵ ਕਹ ਗਹਿ ਹੋ।। ੧੦੧।।
Jab to ko dij kaal satai hai. Tab tu ko pustak kar lai hai.
Bhagbat parrai kai geeta keh ho. Ram he pakrrai ki siv keh geh ho.(101)

ਜੇ ਤੁਮ ਪਰਮ ਪੁਰਖ ਠਹਰਾਏ।। ਤੇ ਸਭ ਡੰਡ ਕਾਲ ਕੋ ਘਾਏ।।
ਕਾਲ ਡੰਡ ਬਿਨ ਸਦਾ ਨਾ ਕੋਈ।। ਸਿਵ ਬਿਰੰਚ ਬਿਸਨਿੰਦ੍ ਨ ਸੋਈ।। ੧੦੨।।
Je tum param purakh thahraie. Te sabh dand kaal kai ghaie.
Kaal dand bin bachai na koiee. Siv biranch bisnindar na soiee. (102)

ਜੈਸਿ ਜੂਨ ਇਕ ਦੈਤ ਬਖਨਿਯਤ।। ਤਯੋ ਇਕ ਜੂਨਿ ਦੇਵਤਾ ਜਨਿਯਤ।।
ਜੈਸੇ ਹਿੰਦੂਆਨੋ ਤੁਰਕਾਨਾ।। ਸਭ ਹਿੰਨ ਸੀਸ ਕਾਲ ਜਰਵਾਨਾ।। ੧੦੩।।
Jaisi june ik dait bakhniyat. Teyo ikjune devlajaniat.
Jaise hinduano turkaana. Sabh hin sees kaal jarwana. (103)

ਕਬਹੂੰ ਦੈਤ ਦੇਵਤਨ ਮਾਰੈ।। ਕਬਹੂੰ ਦੈਤਨ ਦੇਵ ਸੰਘਾਰੈ।।
ਦੇਵ ਦੈਤ ਜਿਨ ਦੋਊ ਸੰਘਾਰਾ।। ਵਹੈ ਪੁਰਖ ਪ੍ਰਤਿਪਾਲ ਹਮਾਰਾ।। ੧੦੪।।
Kabhun dait devtan marai. Kabhun daitan dev sangharai.
Dev dait jin duoo sanghara. Vahai purakh pratipaal hamara. (104)

"If someone recites Lord's Name once even, he attains all the occult powers and he gets his treasures full of wealth, which have no limits." (99)

"The person, who has meditated on the Lord Almighty, never comes again in the age of Kalyug. He attains all the worldly comforts and destroying his enemies, he enjoys the bliss of life." (100)

"O Brahmin! When you will be pastered by death, then which religious book would you take in hand? Will you read Bhagwat purana or Bhagvad Gita? Will you take the support of Ram or Shiva?" (101)

"All the gods (idols) established by you as the supreme Lord are subject to the punishment of (god of death). None of the gods like Shiva tirahma, Vishnu or Indra escaped from the clutches of death." (102)

"Just as the demon is known as one form of life, similarly the gods are another form of life, just as someone is Hindu Musalmaan, but all are subject to the strike of death." (103)

Sometimes the gods have vanquished the demons and some other time the demons had the upper hand, But the Lord-Sublime, who has destroyed both the god and demons, is my lord-Creator and sustainer (protector)." (104)

ਅੜਿਲ

ਇੰਦ੍ ਉਪਿੰਦ੍ ਦਿਨਿੰਦ੍ਹਿ ਜੌਨ ਸੰਘਾਰਿਯੈ।।
ਚੰਦ੍ ਕੁਬੇਰ ਜਲਿੰਦ੍ ਅਹਿੰਦ੍ਹਿ ਮਾਰਿਯੋ।।
ਪੁਰੀ ਚੌਦਹੂੰ ਚਕ੍ ਜਵਨ ਸੁਨਿ ਲੀਜਿਯੈ।।
ਹੋ ਨਮਸਕਾਰ ਤਾਹੀ ਕੋ ਗਰ ਕਰਿ ਲੀਜਿਯੈ।। ੧੦੫।।

Aril

Inclar upinclar dinidar he joun sanghareo.
Chandar kuber jalindar ahindar he mariou.
Puri choudhun chakar javan sun lijiai.
Ho namaskar tahe ko gar kar lijiai. (105)

ਦਿਜ ਬਾਚ

ਬਹੁ ਬਿਧਿ ਬਿਪਰ ਕੋ ਸਮਝਾਯੋ।। ਪੁਨਿ ਮਿਸ੍ਹਿ ਅਸ ਭਾਖਿ ਸੁਨਾਯੋ।।
ਜੋ ਪਾਹਨ ਕੀ ਪੂਜਾ ਕਰਿ ਹੈ।। ਤਾ ਕੇ ਪਾਪ ਸਕਲ ਸਿਵ ਹਰਿ ਹੈ।। ੧੦੬।।

Dij baach

Bahu bidh bipar ko samjhaeo. Pun misar he as bhaakh sunaieo.
Je pahan ki puja kar hai. Ta kai paap sakal siv har hai.(106)

ਜੇ ਨਰ ਸਾਲਿਗ੍ਰਾਮ ਕਹਿ ਧਯੋ ਹੈ।। ਤਾ ਕੇ ਸਕਲ ਪਾਪ ਕੋ ਛੈ ਹੈ।।
ਜੋ ਇਹ ਛਾਡਿ ਅਵਰ ਕਹ ਧਯੋ ਹੈ।। ਤੇ ਨਰ ਮਹਾ ਨਰਕ ਮਹਿ ਜੈ ਹੈ।। ੧੦੭।।
Je nar saligram keh dhayaie hai. Ta ke sakal paap ko chhai hai.
Jo eh chhad avar keh dhayai hai. Tai nar maha narak mai jai hai. (107)

ਜੇ ਨਰ ਕਛੁ ਧਨ ਬਿਪ੍ਰਹਿ ਦੈ ਹੈ।। ਆਗੈ ਮਾਗ ਦਸ ਗੁਨੋ ਲੈਹੈ।।
ਜੋ ਬ੍ਰਿਪਨ ਬਿਨੁ ਅਨਤੈ ਦੇਹੀ।। ਤਾ ਕੋ ਕਛੂ ਸੁ ਫਲੈ ਨਹੀ ਸੋਈ।। ੧੦੮।।
Je nar kachh dhan biparhe dai hai. Agai maag dus gunai lai he.
Jou bipran bin aantai dehi. Ta kou kachh su falai neh soiee. (108)

Aril

"The Lord, who had destroyed (killed) Indra, Sun, Moon, Kuber, Varuna and Sheshnag and controls all the fourteen worlds (the Universe), should be worshipped by paying obeisance through the Guru's guidance." (105)

The Brahmin said
Choupaiee

The princess tried to explain to the Brahmin in many ways, then the Brahmin said, "The person, who worships the stone, gets all his sins cast away by Shiva himself." (106)

The person, who worships (Thakur) Saligram, will get all his sins, washed away. If someone, leaving him, meditated on someone else, he will be thrown into hell. (107)

The person who gives some money to the Brahmin, will get ten times more in the next life. But if someone gives to someone else instead of the Brahmin, then he will not be rewarded for that." (108)

ਅੜਿਲ

ਤਬੈ ਕੁਅਰਿ ਪ੍ਰਤਿਮਾ ਸਿਵ ਕੀ ਕਰਿ ਮੈ ਲਈ।।
ਹਸਿ ਹਸਿ ਕਰਿ ਦਿਜ ਕੋ ਮੁਖ ਕਸਿ ਕਸਿ ਕੈ ਦਈ।।
ਸਾਲਿਗ੍ਰਾਮ ਭੇ ਦਾਂਤਿ ਫੋਰਿ ਸਭ ਹੀ ਦੀਏ।।
ਹੋ ਛੀਨਿ ਛਾਨਿ ਕਰਿ ਬਸਤ੍ ਮਿਸ੍ ਕੇ ਸਭ ਲੀਏ।। ੧੦੯।।

Aril

Tabai koer pratima siv ki kar mai laiee.
Has has kar dij kai mukh kas kas kai daiee.
Saligram bhe daant fore sabh hi diye.
Hou chhin chhaan kar bastar nisar ke sabh liye. (109)

ਕਹੋ ਮਿਸ੍ ਅਰ ਰੁਦ੍ ਤਿਹਾਰੋ ਕਹ ਗਯੋ।।
ਜਿਹ ਸੇਵਤ ਥੋ ਸਦਾ ਦਾਂਤਿ ਛੈ ਤਿਨ ਕਿਯੋ।।
ਜਿਹ ਲਿੰਗਹਿ ਕੋ ਜਪਤੇ ਕਾਲ ਬਤਾਇਯੋ।।
ਹੋ ਅੰਤ ਕਾਲ ਸੋ ਤੁਮਰੇ ਮੁਖ ਮਹਿ ਆਇਯੋ।। ੧੧੦।।

Kaho misar ab rudar tiharo keh geyo.
Jeh sevat tho sada daant chhai tin kiyo.
Jeh lingah kojaptai kaal bataieo.
Ho ant kaal so tumrai mukh meh aieo. (110)

ਚੌਪਈ

ਤਾ ਕੋ ਦਰਬ ਛੀਨਿ ਨੋ ਲਿਯੋ।। ਸੋ ਸਭ ਦਾਨ ਦਿਜਨ ਕਰਿ ਦਿਯੋ।।
ਕਹਿਯੋ ਮਿਸ੍ ਕਛੂ ਚਿੰਤ ਨ ਕਰਹੁੰ।। ਦਾਨ ਦਸ ਗੁਨੋ ਅਗੈ ਫਰਹੁੰ।। ੧੧੧।।

Choupaiee

Ta ko darb chhini jo liyo. Jo sabh daan dijan kar diyo.
Kahio misar kachh chint na karhun. Daan dus guno agai pharhun. (111)

Aril

Then the princess idol the slave of Shiva in hand and with a great laugh threw (struck) at the Brahmin face, with the Saligram she broke open all the teeth of the Brahmin and took away all his clothes etc. (and wealth) (109)

Then she said! O Brahmin! Now tell me where is your Shiva now? Whom you used to worship, he has broken all your teeth. The king (male organ) whom you used to worship for all these years, has finally thrown in your mouth (has strunk you on the mouth). (110)

Choupaiee

The wealth of the Brahmin which she had tahrn away was returned to him as alms and said "O Brahmin! Do not worry about money, as in the next world you will get it ten times more. (111)

ਕਬਿਤੁ

ਔਰਨ ਕੋ ਕਹਤ ਲੁਟਾਵੋ ਤੁਮ ਖਾਹੁ ਧਨ ਆਪ ਪਹਿਤੀ ਮੈ ਡਾਰਿ ਖਾਤ ਨ ਬਿਸਾਰ ਹੈ॥
ਬਡੋ ਹੀ ਪ੍ਰਪੰਚੀ ਪਰਪੰਚਨ ਕੋ ਲੀਏ ਫਿਰੈ, ਦਿਨ ਹੀ ਮੈ ਲੋਗਨ ਕੋ ਲੂਟਤ ਬਜ਼ਾਰ ਹੈਂ॥
ਹਾਥ ਤੇ ਨ ਕੌਡੀ ਦੇਤ ਕੌਡੀ ਕੌਡੀ ਮਾਂਗ ਲੇਤ, ਪੁਤ੍ਰੀ ਕਹਤ ਤਾ ਸੋ ਕਰੋ ਬਿਭਚਾਰ ਹੈ॥
ਲੋਭਤਾ ਕੈ ਜਏ ਹੈਂ ਕਿ ਮਮਤਾ ਕੇ ਭਏ ਹੈਂ, ਏ ਸੂਮਤਾ ਕੇ ਪੁਤ੍ ਕੈਧੋ ਕਰਿਦ੍ਾਵਤਾਰ ਹੈਂ॥ ੧੧੨॥

Kabit

Aouran ko kehat lutavai tum khauoo dhan aap.
Pehti mai daar khaat na bisar hai.
Badai hi parpanchi parpachan ko liye phirrai,
Din hi mai logan ko lootat bazar hain.
Haath se na koudi deit koudi koudi mang leit,
Putri kehat ta so karai bibhchaar hai.
Lobhata kai jaye hai ki mamta kai bhaei hain,
Eia soomata ke putar kaidou daridaravtaar hain . (112)

ਚੌਪਈ

ਪਹਤੀ ਬਿਖੈ ਬਿਸਾਰ ਨ ਡਾਰਹਿ॥ ਔਰਨ ਪਾਸਾ ਗਾਲ ਕੋ ਮਾਰਹਿ॥
ਜਨਿਯਤ ਕਿਸੀ ਦੇਸ ਕੇ ਰਾਜਾ॥ ਕੌਡੀ ਕੋ ਆਵਤ ਨਹਿ ਕਾਜਾ॥ ੧੧੩॥

Choupaiee

Pehti bikhai bisar n darhe. Aouran paas gaal ko marhe.
Janiyat kisi des kc raja. Koudi ko avat neh kaaja. (113)

ਜੌ ਇਨ ਮੰਤ੍ ਜੰਤ੍ ਸਿਧਿ ਹੋਈ॥ ਦਰ ਦਰ ਭੀਖਿ ਨ ਮਾਂਗੈ ਕੋਈ॥
ਏਕੈ ਮੁਖ ਤੇ ਮੰਤ੍ ਉਚਾਰੈ॥ ਧਨ ਸੌ ਸਕਲ ਧਾਮ ਭਰਿ ਡਾਰੈ॥ ੧੧੪॥

Jou in mantar jantar sidhh hoiee.
Dar dar bheekh bheekh na mangai koiee.
Ekai mukh te mantar ucharai.
Dhan sou sakal dhaam bhar claarai. (114)

Kabit

They tell others to let their wealth be distributed among others, but they themselves accept that money (spend money miserly), and are so miserly that they hardly add any tumeric in frying pulses. They are great hypocrites and they demonstrate their ability as hypocrites and they demonstrate their ability in hyprocricy. They are able to loot people during any time even in the bazaar (market). They do not spend a few from their pockets, but collect even small coins (amounts) from other people. They misbehave with the girls, whom they address as a daughter. Such are these selfish people in fact they are sons of misers or they are incarnation of ugliness (awkwardness) (112)

Choupaiee

They do not use turmeric even while cooking pulses, but show their large heartedness to other. They appear as Rajas of some state (land), but are worthless in helping others. (113)

If one could gain some occult power from these talisman or magical powers (sorcery) then they would not be begging from door to door, then one would be able to amess wealth in the house with one talisman only. (114)

ਰਾਮ ਕ੍ਰਿਸਨ ਏ ਜਿਨੈ ਬਖਾਨੈ।। ਸਿਵ ਬ੍ਰਹਮ ਇਹ ਜਾਹਿ ਪ੍ਰਮਾਨੈ।।
ਤੇ ਸਭ ਹੀਂ ਸ੍ਰੀ ਕਾਲ ਸੰਘਾਰੇ।। ਕਾਲ ਪਾਇ ਕੈ ਬਹੁਰਿ ਸਵਾਰੇ।। ੧੧੫।।

Ram krishan eh jinai bkhanai. Shiv brahma eh jahe parmanai.
Te sabh hi sri kaal sangarai. Kaal paie kai bahur savarai. (115)

ਕੇਤੋ ਰਾਮਚੰਦ ਅਰੁ ਕ੍ਰਿਸਨਾ।। ਕੇਤੇ ਚਤੁਰਾਨਨ ਸਿਵ ਬਿਸਨਾ।।
ਚੰਦ ਸੂਰਜ ਏ ਕਵਨ ਬਿਚਾਰੇ।। ਪਾਨੀ ਭਰਤ ਕਾਲ ਕੇ ਦ੍ਵਾਰੇ।। ੧੧੬।।

Kaito ramchand or krisna. Ketai chaturanan siv bisana.
Chand suraj eh kavan bicharai. Pani bharat kaal ke duare.(116)

ਕਾਲ ਪਾਇ ਸਭ ਹੀ ਤੇ ਭਏ।। ਕਾਲੋ ਪਾਇ ਕਾਲ ਹ੍ਵੈ ਗਏ।।
ਕਾਲਹਿ ਪਾਇ ਬਹੁਰਿ ਅਵਤਰਿ ਹੈ।। ਕਾਲਹਿ ਕਾਲ ਪਾਇ ਸੰਘਰਿ ਹੈ।। ੧੧੭।।

Kaal bhaie sabh hi eia bhaie. Kaalo paie kaal havai gaie.
Kaal hi paie bohri avtar hai. Kalhe kaal paie sanghar hai. (117)

ਦੋਹਰਾ

ਸ੍ਰਾਪ ਰਾਛਸੀ ਕੇ ਦਏ ਜੋ ਭਯੋ ਪਾਹਨ ਜਾਇ।।
ਤਾਹਿ ਕਹਤ ਪਰਮੇਸ੍ਰ ਤੈ ਮਨ ਮਹਿ ਨਹੀ ਲਜਾਇ।। ੧੧੮।।

Dohra

Srap rachhsi kai daiejo baieo pahanjaie.
Tahe kehat parmesar tai man meh neh lajaie. (118)

ਦਿਜ ਬਾਚ

ਚੌਪਈ

ਤਬ ਦਿਜ ਅਧਿਕ ਕੋਪ ਹ੍ਵੈ ਗਯੋ।। ਭਰਭਰਾਇ ਠਾਢਾ ਉਇ ਭਯੋ।।
ਅਬ ਮੈ ਇਹ ਰਾਜਾ ਪੈ ਜੈਹੌ।। ਤਾਹੀ ਬਾਧਿ ਕਰਿ ਤੋਹਿ ਮੰਗੈ ਹੌ।। ੧੧੯।।

Dij baach

Choupaiee

Tab dij adhik kop havai geyo. Bharbharaie thatha uaie bheyo.
Ab mein eh raja pai jaiho. Tehi bandh kari tohi mangai hou (119)

Ram, Krishan, Shiva, Brahma etc, all these (gods) who are mentioned, have been killed by the God of death and time only has revived them again in position. (115)

There have been many (untold) Ram Chander, Krishana, Brahma, Shiva and Vishnu. What are poorly Moon and Sun (God) before them. All these gods, are serving (working as water harbingers) at the doors of Kaal (time). (the great Lord) (116)

They all came into being (existence) because of Kaal and then they came under the control of Kaal (Time). They have appeared again on the advent of Kaal (Time), and they all face death again on the advent of Kaal by the god of death. (117)

Couplet

On the curse of a demon woman, if someone becomes a stone, then do you not feel ashamed of yourself to call it a god. (118)

The Brahmin said
Choupaiee

The Brahmin became very furious with rage and got up being upset, and said, "Now I will go to the Raja and then summon you there, being taken in bondage (in chains)." (119)

ਕੁਅਰਿ ਬਾਚ

ਤਬ ਦਿਨ ਕੁਅਰਿ ਦਿਜਹਿ ਗਹਿ ਲਿਆ।। ਡਾਰ ਨਦੀ ਕੇ ਭੀਤਰ ਦਿਯਾ।।
ਗੋਤਾ ਪਕਰਿ ਆਠ ਸੈ ਦੀਨਾ।। ਤਾਹਿ ਪਵਿਤ੍ ਭਲੀ ਬਿਧਿ ਕੀਨਾ।। ੧੨੦।।

Koeri baach

Tab din koeri dijhi geh liya. Daar nadi ke bheetar diya.
Gota pakri aath sai deena. Tahe pavitar bhali bidh keena. (120)

ਕਹੀ ਕੁਅਰਿ ਪਿਤੁ ਪਹਿ ਮੈ ਜੈ ਹੌ।। ਤੈ ਮੁਹਿ ਡਾਰਾ ਹਾਥ ਬਤੈ ਹੌ।।
ਤੇਰੇ ਦੋਨੋ ਹਾਥ ਕਟਾਊ।। ਤੌ ਰਾਜ ਕੀ ਸੁਤਾ ਕਹਾਊ।। ੧੨੧।।

Kahi koeri iptu peh mai jai hou. Tai muhi daara hath batai hou.
Teai dono haath kataou. Tou rraaj ki suta kahaou (121)

ਦਿਜ ਬਾਚ

ਇਹ ਸੁਨੀ ਬਾਤ ਮਿਸ੍ ਡਰ ਪਯੋ।। ਲਾਗਤ ਪਾਇ ਕੁਅਰਿ ਕੋ ਭਯੋ।।
ਸੋਊ ਕਰੋ ਜੁ ਮੋਹਿ ਉਚਾਰੋ।। ਤੁਮ ਨਿਜ ਜਿਯ ਤੇ ਕੋਪ ਨਿਵਾਰੋ।। ੧੨੨।।

Dij baach

Eh sunai baat misar dar payo. Lagat paie koeri ke bhaie.
Sou karo ju mohe ucharo. Tum niju ijy tai kop nivaro. (122)

ਕੁਅਰਿ ਬਾਚ

ਤੁਮ ਕਹਿਯਹੁ ਮੈ ਪ੍ਥਮ ਅਨਾਯੋ।। ਧਨ ਨਿਮਿਤ ਮੈ ਦਰਬੁ ਲੁਟਾਯੋ।।
ਪਾਹਨ ਕੀ ਪੂਜਾ ਨਹਿ ਕਰਿਯੈ।। ਮਹਾਂ ਕਾਲ ਕੋ ਪਾਇਨ ਪਰਿਯੈ।। ੧੨੩।।

Koeri Baach

Tum kahiyeh mai paratham anayeo. Dhan nimit mein darb lutaeo.
Pahan ki puja neh kariye . Mallakaal kai paien pariye. (123)

The princess said

The princess then caught hold of the Brahmin and threw him in the river, and then made him dive inside the water eight hundred times, thus making him purified thoroughly. (120)

The princess said, "I will go to my father and tell him that you wanted to handle me physically and will get both of your hands cut off and then I will call myself a Raja's daughter. (I will be worth calling myself princess). (121)

The Brahmin said
(Dij baach)

The Brahmin said, "On hearing these words, the Brahmin got frightened and bowed to the princess (at her feet) and said, "I will do according to your dictate only and you give up your wrathfulness from the mind." (122)

Princess said
(Koeri Baach)`

The princess said, "You should say that you took a bath at first, and to get more money in the next life, you have given away lot of wealth. You shall not worship the stone anymore, and would bow to Maha Kaal only (Lord-sublime). (123)

ਕਬਿਯੋ ਬਾਚ

ਤਬ ਦਿਜ ਮਹਾ ਕਾਲ ਕੋ ਧਯਾਯੋ।। ਸਰਿਤਾ ਮਹਿ ਪਾਹਨਨ ਬਹਾਯੋ।।
ਦੂਜੈ ਕਾਨ ਨ ਕਿਨਹੂੰ ਜਾਨਾ।। ਕਹਾ ਮਿਸ੍ ਪਰ ਹਾਲ ਬਿਹਾਨਾ।। ੧੨੪।।

Kabiyo baach

Tab dij mahakaal ko dhayaeo. Sarita peh pahanan bahaeo.
Duj ai kaan na kinhun jaana. Kaha misar par haal bihana. (124)

ਦੋਹਰਾ

ਇਹ ਛਲ ਸੋ ਮਿਸਰਹਿ ਛਲਾ ਪਾਹਨ ਦਏ ਬਹਾਇ।।
ਮਹਾ ਕਾਲ ਕੋ ਸਿਖਯ ਕਰਿ ਮਦਰਾ ਭਾਪ ਪਿਵਾਇ।। ੧੨੫।। ੧।।

Dohra

Eh chhal sou misarhe chhala pahan daiye bahaie.
Maha kaal 140 sikhia kar madara bhang pivaie. (125) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੋ ਛਿਆਸਠਿ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ।। ੨੬੬।। ਪ੧੯੫।। ਅਫਜੂੰ।।

iti sri charitar pakhyanai triya charitarai manri bhoop sanbamdai doi sou chhiasath charitar samaptam sat subham sat. (266) (5195) aphjun. (Contd.)

ਚੌਪਈ

ਰੂਪ ਸੈਨ ਇਕ ਨ੍ਰਿਪਤਿ ਸੁਲਛਨ।। ਤੇਜਵਾਨ ਬਲਵਾਨ ਬਿਚਛਨ।।
ਸਕਲ ਮਤੀ ਤਾ ਕੋ ਘਰ ਦਾਰਾ।। ਜਾ ਸਮ ਕਹੂੰ ਨ ਰਾਜ ਕੁਮਾਰਾ।। ੧।।

Choupaiee

Roop sai ik nirpat sulchhan. Tejwan balwan bichchhan.
Sakal mati ta ko ghar daara. Ja sum kahun na raaj kumara. (1)

ਤਹਿ ਇਕ ਬਸੈ ਤੁਰਕਨੀ ਨਾਰੀ।। ਤਿਹ ਸਮ ਰੂਪ ਨ ਮੈਨ ਦੁਲਾਰੀ।।
ਤਿਨ ਰਾਜਾ ਕੀ ਛਬਿ ਨਿਰਖੀ।। ਮੋਹਿ ਰਹੀ ਤਰੁਨਿ ਤਾ ਪਰ ਤਬ।। ੨।।

The ik basai turkani nari. The sum roop n main dulari.
Tin raja ki chhab nirkhi. Mohe rahi taruni ta par tab. (2)

The poet had said

Then the Brahmin worshipped 'Maha Kaal' (Lord Almighty) and threw the (idol) stone in the river. No one knew exactly what had happened to this Brahmin. (124)

Couplet

Thus with her witchcraft the princess had deceived the Brahmin and the stone was thrown in the river. After giving him hemp and wine made him a slave (worshiper) of Maha Kaal. (125)

Here the two hundred and sixty-sixth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (266-5195)

Choupaiee

There was a Raja, by the name of Roop Sain, who was very wise virtuous and powerful. He had a wife called Sakal Mati, who had no other princess (so beautiful) to compare with her. (1)

There was a Turkish woman there, who was so beautiful that Kamdev's daughter even could not match her in beauty. When she saw the Raja's beauty, then that young woman got enamoured by his love. (2)

ਰੂਪ ਸੇਨ ਪਹਿ ਸਖੀ ਪਠਾਈ।। ਲਗੀ ਲਗਨ ਤੁਹਿ ਸਾਥ ਜਤਾਈ।।
ਇਕ ਦਿਨ ਮੁਰਿ ਕਹਿਯੋ ਸੇਜ ਸੁਹੈਯੈ।। ਨਾਥ ਅਨਾਥ ਅਨਾਥਹਿ ਕੈਯੈ।। ੩।।

Roop sain peh sakhi pathaiee. Lagi lagan tuhi saath jataiee.
Ik din muri kajiou sej suhaeo. Naath sunaath anaathhi kaieo. (3)

ਇਮਿ ਦੁਤੀ ਪ੍ਰਤਿ ਨ੍ਰਿਪਤਿ ਉਚਾਰਾ।। ਤ੍ਰਿਯ ਆਗੇ ਪਤਿ ਜਿਯਤ ਤਿਹਾਰਾ।।
ਜੌ ਤੌ ਪ੍ਰਥਮ ਕਾਜਿਯਹਿ ਮਾਰੈ।। ਤਿਹ ਪਾਛੇ ਮੁਹਿ ਸੰਗਿ ਬਿਹਾਰੈ।। ੪।।

Im duti prati nirpat uchara. Triya aagai pat jiyat tihara.
Jou tou partham kajiyeh marai. The pachhai muhe sang biharai. (4)

ਸੁਨਿ ਸਹਚਰਿ ਤਿਹ ਜਾਇ ਜਤਾਈ।। ਨ੍ਰਿਪ ਹਮ ਕੋ ਇਮਿ ਭਾਖ ਸੁਨਾਈ।।
ਜੌ ਤੈ ਪ੍ਰਥਮ ਕਾਜਿਯਹਿ ਘਾਵੈ।। ਤਿਹ ਉਪਰਾਂਤ ਬਹੁਰਿ ਮੁਹਿ ਪਾਵੈ।। ੫।।

Sun sehchar the jaie jataiee. Nrip hum ko imi bhaakh sunaiee.
Jou tou pratham kajiyeh ghavai. The uprant bohri meh pavaie. (5)

ਸੁਨਿ ਤ੍ਰਿਯ ਬਾਤ ਚਿਤ ਮਹਿ ਰਾਖੀ।। ਔਰ ਨ ਕਿਸੀ ਔਰਤਹਿ ਭਾਖੀ।।
ਰੈਨਿ ਸਮੈ ਕਾਜੀ ਅਬ ਆਯੋ।। ਕਾਢਿ ਕ੍ਰਿਪਾਨ ਸੋਵਤਹਿ ਘਾਯੋ।। ੬।।

Sun triye baat chit meh raakhi. Aour na kisi aourathe bhaakli.
Rain samaie kaaji jab aieo. Kad kirpan sove teh ghaieo. (6)

ਤਾ ਕੋ ਕਾਟਿ ਮੁੰਡ ਕਰਿ ਲਿਯੋ।। ਲੈ ਰਾਜਾ ਕੇ ਹਾਜਰ ਕਿਯੋ।।
ਤਵ ਨਮਿਤਿ ਕਾਜੀ ਮੈ ਘਾਯੋ।। ਅਬ ਮੁਹਿ ਸੰਗ ਕਰੋ ਮਨ ਭਾਯੋ।। ੭।।

Ta ko katt muund kar liyo. Lai raja kai hajar kiyo.
Tv nimit kaaji mein ghaieo. Ab mohi sang karo man bhaieo. (7)

ਜਬ ਸਿਰ ਨਿਰਖਿ ਨ੍ਰਿਪਤਿ ਤਿਹ ਲਯੋ।। ਮਨ ਕੇ ਬਿਖੈ ਅਧਿਕ ਡਰ ਪ੍ਰਯੋ।।
ਪਤਿ ਮਾਰਤ ਜਿਹ ਲਗੀ ਨ ਬਾਰਾ।। ਕਾ ਉਪਪਤਿ ਤਿਹ ਅਗੁ ਬਿਚਾਰਾ।। ੮।।

Jab sir nirakh nirpat the laieo. Man kai bikhai adhik darr payeo.
Pat marat jeh lagi na baara. Ka uppat the agar bichara. (8)

So she (Turkish woman) sent her lady attendant to him (Roop Sain) and informed him about her love and told him to honour her bed with his company. "O master! I am helpless, so make me satiated with your presence." (3)

The Raja told the emissary (attendant), "O woman! Your previous spouse is alive. If you kill the Kazi first, then only you could contact me (for some arrangement)." (4)

The messenger (attendant) came back and informed her accordingly that the Raja had given this message, "That you should kill the Kazi first and then you could gain my company." (5)

The woman kept this message with herself on hearing these words, and did not share it with any other woman. When the Kazi came at night, then she took out her sword, and killed him while he was asleep. (6)

She cut off his head presented it to the Raja and said, "For your sake, I have killed the Kazi, so now you could have sexual companionship with me to your satisfaction. (7)

When the Raja saw his (Kazi's) head, he was greatly frightened. He thought to himself that the woman, who could kill her husband in no time, then what is the value of second, (paramour) before her. (8)

ਧਿਕ ਧਿਕ ਬਚ ਤਿਹ ਤ੍ਰਿਯਹ ਉਚਾਰਾ।। ਭੋਗ ਕਰਬ ਮੈ ਤਜਾ ਤਿਹਾਰਾ।।
ਤ੍ਰਿਯ ਪਾਪਨਿ ਤੇ ਭਰਤਾ ਘਾਯੋ।। ਤਾ ਤੇ ਮੋਹਿ ਅਧਿਕ ਡਰ ਆਯੋ।। ੯।।

Dhik dhik bach the triya uchara. Bhog karab mein tuja tihara.
Triya papin tai bharta ghaieo. Ta te mohi adhik dart aieo. (9)

ਅਬ ਤੈ ਜਾਹਿ ਪਾਪਨੀ ਤਹੀ।। ਨਿਜ ਕਰ ਨਾਥ ਸੰਘਾਰਾ ਜਹੀ।।
ਅਬ ਤੇਰੋ ਸਭ ਹੀ ਧ੍ਰਿਗ ਸਾਜਾ।। ਅਬ ਹੀ ਲਗ ਜੀਵਤ ਨਿਰਲਾਜਾ।। ੧੦।।

Ab tai jahe papni tehi. Nij kar nadh sanghara jehi.
Ab tero sabh hi dhrig saaja. Ab hi lag jivat nirlaja. (10)

ਦੋਹਰਾ

ਹਿਤ ਮੇਰੇ ਜਿਨ ਪਤਿ ਹਨਾ ਕੀਨਾ ਬਡਾ ਕੁਕਾਜ।।
ਜਮਧਰ ਮਾਰਿ ਨ ਮਰਤ ਹੈ ਅਬ ਲੌ ਜਿਯਤ ਨਿਲਾਜ।। ੧੧।।

Dohra

Hit marai jin pat hanai keena badai kukaaj.
Jamdhar maar na marat hai ab 1o jiyat nilaaj. (11)

ਚੌਪਈ

ਸੁਨਤ ਬਚਨ ਇਹ ਨਰਿ ਰਿਸਾਈ।। ਲਜਿਤ ਭਈ ਘਰ ਕੋ ਫਿਰੀ ਆਈ।।
ਪਤਿ ਕੋ ਮੂੰਡ ਤਿਸੀ ਘਰ ਡਾਰਾ।। ਆਇ ਧਾਮ ਇਸ ਭਾਤਿ ਪੁਕਾਰਾ।। ੧੨।।

Choupaiee

Sunat bachan eh naar risaiee. Lajit bhaiee ghar ko phiri aeiee.
Pat ko muund tisi ghar daara. Aie dhaam is bhat pukaara. (12)

ਪ੍ਰਾਤ ਭਏ ਸਭ ਲੋਗ ਬੁਲਾਏ।। ਸਭਹਨਿ ਕਾਜੀ ਮ੍ਰਿਤਕ ਦਿਖਾਏ।।
ਸੋ੍ਨਤ ਧਾਰ ਪਰਤ ਇਹ ਗਈ।। ਸੋ ਮਗੁ ਹ੍ਵੈ ਕਰਿ ਖੋਜਤ ਭਈ।। ੧੩।।

Prat bhaie sabh log bulaie. Sabh hin kaaji mirtak dikhaie.
Saronat dhaar parat jeh gaiee. So mag havai kar khojat bhaiee. (13)

So he used very despicable (language) words for her and cursed her and then added, "I have given up the idea of having sensuous pleasure with you. "O sinful woman! You have killed your own spouse, so I am feeling frightened." (9)

"O Sinner! Now you go to the place, where you had killed your spouse, Now all your beautification (embellishment) deserves discredit and curse. O shameless Woman! How are you alive till today?" (10)

Couplet

For my sake the woman, who had a very ignoble act in killing her spouse, why does not she kill herself with a daggers how is the shameless woman alive till to-date?" (11)

Choupaiee

On hearing these words, the woman got furious with rage, and being ashamed (dishonoured) she went back home. She took the head of the spouse in the Raja's place and coming back home, she started crying loudly. (12)

In the morning itself she called all the people and showed them the dead Kazi. With the traces of blood stains, she started off to locate the place of killer. (13)

ਜਹ ਜਹ ਜਾਇ ਸ੍ਰੋਨ ਕੀ ਧਾਰਾ।। ਤਿਹ ਹੇਰਤ ਜਨ ਚਲੇ ਅਪਾਰਾ।।
ਤਹ ਸਭਹੂੰ ਲੈ ਠਾਢੋ ਕੀਨਾ।। ਤਿਹ ਨਿਜੁ ਹਾਥ ਡਾਰਿ ਸਿਰ ਦੀਨਾ।। ੧੪।।
Jeh jeh jaie saron ki dhara. The heirat jan chalai apara.
The sabhun lai thathai keena. The niju haath daar sir deena. (14)

ਮੂੰਡ ਕਟਯੋ ਸਭਹਿਨ ਲਖਿ ਪਾਯੋ।। ਇਹ ਕਾਜੀ ਰਾਜੈ ਯਾਹੀ ਨ੍ਰਿਪ ਘਾਯੋ।।
ਤਾ ਕਹ ਬਾਧਿ ਲੈ ਗਏ ਤਹਾ।। ਜਹਾਂਗੀਰ ਬੈਠਾ ਥੋ ਜਹਾ।। ੧੫।।
Muund katio sabh hin lakh paiyeo. Eh kaaji rajai yahi nrip ghaiyeo.
ta keh badh bai gaie taha. Jahangir baitha tho jaha. (15)

ਸਭ ਬ੍ਰਿਤਾਤ ਕਹਿ ਪ੍ਰਥਮ ਸੁਨਾਯੋ।। ਇਹ ਕਾਜੀ ਰਾਜੈ ਇਨ ਘਾਯੋ।।
ਹਜਰਿਤ ਬਾਧਿ ਤ੍ਰਿਯਹਿ ਕਹ ਦੀਨਾ।। ਭੇਦ ਕਛੂ ਜਿਯ ਮਾਝ ਨ ਚੀਨਾ।। ੧੬।।
Sabh birtaat keh pratham sunaiyeo. Eh kaaji rqjai in ghaiyeo.
Hajrat baadh tria he keh deena. Bheid kachh jiy maajh na cheena. (16)

ਮਾਰਨ ਕੋ ਲੈ ਤਾਹਿ ਸਿਧਾਈ।। ਆਂਖਿਨ ਹੀ ਮਹਿ ਨ੍ਰਿਪਹਿ ਜਤਾਈ।।
ਮੁਰ ਜਿਯ ਰਾਖੁ ਕਹੈ ਸੋ ਕਰਿ ਹੌ।। ਲੈ ਘਟ ਸੀਸ ਪਾਨਿ ਕੌ ਭਰਿ ਹੌ।। ੧੭।।
Maaran kou lai tahe sidhaiee. Aankhin hi meh nirpeh jataiee.
Murjiya raakh kahai sou kar hou. Lai ghaat sees paan kou bhar hai. (17)

ਤਬ ਸੁੰਦਰਿ ਇਹ ਭਾਤਿ ਬਿਚਾਰੋ।। ਅਬ ਮਾਨਾ ਨ੍ਰਿਪ ਕਹਾ ਹਮਾਰੋ।।
ਤਾ ਤੇ ਛਾਡਿ ਹਾਥ ਤੇ ਦੀਨਾ।। ਖੂਨ ਬਖਸਯੋ ਮੈ ਇਹ ਕੀਨਾ।। ੧੮।।
Tab sundar eh bhat bicharo. Ab maana nrip kaha hamaro.
Ta ko chhad haath tai deena. Khoon bakhseyo mein eh keena. (18)

ਪ੍ਰਥਮਹਿ ਛਾਡਿ ਮਿਤ੍ਰ ਕਹ ਦੀਨਾ।। ਪੁਨ ਇਹ ਭਾਤਿ ਉਚਾਰਨ ਕੀਨਾ।।
ਅਬ ਮੈ ਸੈਰ ਮਕਾ ਕੇ ਜੈ ਹੋ।। ਮਰੀ ਤ ਗਈ ਜਿਯਤ ਫਿਰਿ ਐ ਹੋ।। ੧੯।।
Pratham he chhad mitar keh deena. Punai eh bhat ucharan keena.
Ab mein sair makka kai j ai hou. Mari te gaiee jiyat phiri aie hou. (19)

Following the traces of blood stains, the people moved ahead, and all were made to (stop) stand at that place, where she had thrown the head of the Kazi with her own hands. (14)

All saw the cut off head and thought that this Raja had killed the Kazi. So they took him in chains to the place, where Jahangir was having his (royal assembly). (15)

All of then related the whole story to the king and said, "This Raja had killed the Kazi. But no one realized the actual fact (secret) behind. (16)

The Turkish woman took him for killing him and the (Raja) explained to her with the signs of his eyes that "he will do whatever she wanted and will fetch water for her." (17)

Then the beautiful woman thought that he had accepted her demand. So she let him off (from her hands), and said, "I have pardoned his act of murder." (18)

First she let the paramour off, and then said, "Now I will go for a pilgrimage to Mecca. If I die, then it is good enough but if I will remain alive then I shall come back." (19)

ਲੋਗਨ ਸੈਰ ਭਵਾਰੋ ਦਿਯੋ।। ਆਪੁ ਪੈਡ ਤਿਹ ਗ੍ਰਿਹ ਕੋ ਲਿਯੋ।।
ਤਾਹਿ ਨਿਰਖਿ ਰਾਜਾ ਡਰਾਪਨਾ।। ਕਾਮ ਭੋਗ ਤਿਹ ਸੰਗ ਕਮਾਨਾ।। ੨੦।।

Logan sair bhavarai diyo. Aap peind the grih kou liyo.
Tahe nirakh raja darpaana. Kaam bhog the sang kamana. (20)

ਲੋਗ ਕਹੈ ਮਕਾ ਕਹਿ ਗਈ।। ਹੁਆ ਕੀ ਸੁਧਿ ਕਿਨਹੂੰ ਨਹਿ ਲਈ।।
ਕਹਾ ਬਾਲ ਇਨ ਚਰਿਤ ਦਿਖਾਯੋ।। ਕਿਹ ਛਲਾ ਸੋ ਕਾਜੀ ਕਹ ਘਾਯੋ।। ੨੧।।

Log kahai makka keh gaiee. Hua ki sudh kinhun neh laiee.
Kaha baal in charit dikhaieo. Kih chhala so kaaji keh ghaieo. (21)

ਇਹ ਛਲ ਸਾਥ ਕਾਜਿਯਹਿ ਮਾਰਾ।। ਬਹੁਰਿ ਮਿਤ੍ਰ ਕਹ ਚਰਿਤ ਦਿਖਾਰਾ।।
ਇਨ ਕੀ ਅਗਮ ਅਗਾਧਿ ਕਹਾਨੀ।। ਦਾਨਵ ਦੇਵ ਨ ਕਿਨਹੂੰ ਜਾਨੀ।। ੨੨।। ੧।।

Eh chhal saath kaji yeh maara. Bohri mitar keh charit dikhara.
In ki agam aghadh kahani. Danav dev n kinhun jaani. (22) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੋ ਸਤਸਠਿ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ।। ੨੬੭।। ਪ੨੧੭।। ਅਫਜੂੰ।।

**iti sri charitar pakhyanai ttriya charitari mantri bhoop sambadai doi so satsath charitar samaptam.
sat subham sat. (267) (5217) aphjun. (Contd.)**

ਚੌਪਈ

ਚੰਪਾਵਤੀ ਨਗਰ ਦਿਸਿ ਦਛਿਨ।। ਚੰਪਤ ਰਾਇ ਨ੍ਰਿਪਤਿ ਸੁਭ ਲਛਨ।।
ਚੰਪਾਵਤੀ ਧਾਮ ਤਿਹ ਦਾਰਾ।। ਜਾ ਸਮ ਕਹੂੰ ਨ ਰਾਜ ਦੁਲਾਰਾ।। ੧।।

Choupaiee

Champavati nagar disi dachhin. champat rai nirpat subh lachhan.
champavati dhaam ith daara. ja sum kahun raj dulara. (1)

ਚੰਪਕਲਾ ਦੁਹਿਤਾ ਤਾ ਕੇ ਗ੍ਰਿਹ।। ਰੂਪਮਾਨ ਦੁਤਿਮਾਨ ਅਧਿਕ ਵਹ।।
ਜਬ ਤਿਹ ਅੰਗ ਮੈਨਤਾ ਵਈ।। ਲਰਿਕਾਪਨ ਕੀ ਸੁਧਿ ਬੁਧਿ ਗਈ।। ੨।।

Champkala duhita ta kai greh. roopman dutiman adhik veh.
jab the ang mainta veiee. larikapan ki sudh budh gaiee. (2)

The people were given to understand that she was going on pilgrimage and she herself headed towards the Raja's place. On seeing her the Raja got frightened, so he had cohabitation with her. (20)

People were, saying, she had gone to Mecca, but no one knew about her where abouts. Thus the woman had shown her deceitful action and with her witchcraft had killed the Kazi. (21)

So she had killed the Kazi with deceit and then showed her deceit to the paramour. The story of these women is too deep to know and beyond comprehension. Neither the gods nor the demons have ever understood her fully. (22) (1)

Here the two hundred and sixty seventh episode of the King's and minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well (267-5217) (Contd.)

Choupaiee

There was a town of Champavati in the south, and there was a Raja by the name of Champat Rai, with great virtues, ruling there. He had a wife called Champavati, and there was no other princess like her (in beauty). (1)

They had a daughter by the name of Champkala, who was very charming and praiseworthy. When she was aroused with sexual desires, she lost her sense of proportion of childhood. (2)

ਹੁਤੋ ਬਾਗ ਇਕ ਤਹਾ ਅਪਾਰਾ।। ਜਿਹ ਸਰ ਨੰਦਨ ਕਹਾ ਬਿਚਾਰਾ।।
ਤਹਾ ਗਈ ਵਹੁ ਕੁਅਰਿ ਮੁਦਿਤ ਮਨ।। ਲਏ ਸੁੰਦਰੀ ਸੰਗ ਕਰਿ ਅਨਗਨ।। ੩।।
Huto bag ik taha apara. jih sar nandan kaha bichara.
taha gaiee bahu koeri mudit man. laie sundari sang kar angan. (3)

ਤਹ ਨਿਰਖਾ ਇਕ ਸਾਹ ਸਰੂਪਾ।। ਸੂਰਤਿ ਸੀਰਤਿ ਮਾਝਿ ਅਨੂਪਾ।।
ਰੀਝੀ ਕੁਅਰਿ ਅਟਕਿ ਗੀ ਤਬ ਹੀ।। ਸੁੰਦਰ ਸੁਘਰ ਨਿਹਾਰਿਯੋ ਜਬ ਹੀ।। ੪।।
Teh nirkha ik sah saroopa. surat sirat maajh anupa.
reejhi koeri atak gi tab hi. sundar sughar nihariou jab hi. (4)

ਸਭ ਸੁਧਿ ਭੂੰਲਿ ਸਦਨ ਕੀ ਗਈ।। ਆਠ ਟੂਕ ਤਿਹ ਉਪਰ ਭਈ।।
ਗ੍ਰਿਹ ਅੰਬੇ ਕੀ ਬੁਧਿ ਨ ਆਈ।। ਤਹੀ ਉਧਰਿ ਤਿਹ ਸੰਗ ਸਿਧਾਈ।। ੫।।
Sabh sudh bhool sadan ki gaiee. aath took the upar bhaiee.
greh aibaie ki budh na aiee. tehi upar the sang sidhaiee. (5)

ਸਹਚਰਿ ਭੇਦ ਚਰਿਤ ਇਕ ਜਾਨਾ।। ਇਹ ਬਿਧਿ ਸਾਥ ਚਰਿਤ੍ ਪ੍ਰਮਾਨਾ।।
ਰੋਇ ਰੋਇ ਧੁਨਿ ਊਚ ਪੁਕਾਰੈ।। ਦੈ ਦੈ ਮੂੰਡ ਧਰਨਿ ਸੌ ਮਾਰੈ।। ੬।।
Sehchar bheid charit ik jana. eh bidh saath charit parmana.
roie roie dhun uch pukarai. dai dai moond dharan sou marai. (6)

ਚੰਪਕਲਾ ਰਾਜਾ ਕੀ ਜਾਈ।। ਰਾਛਸ ਗਹੀ ਆਨਿ ਦੁਖਦਾਈ।।
ਤਾਹਿ ਛੁਰੈਯੈ ਜਾਨ ਨ ਦੀਜੈ।। ਬੇਗਹਿ ਬਧ ਦਾਨਵ ਕੋ ਕੀਜੈ।। ੭।।
Champkala raja ki jaiee. rachhas kahi aan dukhdaiee.
tahe chhuraiee jaan na dijaie. beghe badh danav ko kijai. (7)

ਏ ਸੁਨਿ ਬੈਨ ਲੋਗ ਸਭ ਧਾਏ।। ਕਾਢੇ ਖੜਗ ਬਾਗ ਮੈ ਆਏ।।
ਦੈਤ ਵੈਤ ਤਹ ਕਛੁ ਨ ਨਿਹਾਰਾ।। ਚਕ੍ਰਿਤ ਭੇ ਜਿਯ ਮਾਝ ਬਿਚਾਰਾ।। ੮।।
Eai sun bain log sabh dhaie. kadhai kharrag baag mein aie.
dait vait the kachh na nihara. chakrit bhe jiye majh bichara. (8)

There was a huge garden, and Nandan was nothing in comparison to it. The princess went there along with many beauties in a light-hearted manner. (3)

There she saw a handsome Shah there, who was extremely beautiful with good nature. As soon as the beautiful princess saw this smart and clever person, she got entangled with him (in love) with joy. (4)

She forgot all about her home and got enamoured by him totally. So she forgot about coming back home and went away along with him. (5)

One attendant (handmaid) followed her clever move (deceit), thus playing her witchcraft. She started crying aloud and shouted at top of her voice while striking her head on the ground." (6)

(Handmaid) she said, "The princess Champkala had been carried away by a horrible demon. Try to get her released and do not allow him to go away and kill the immediately!) (7)

Hearing these words, all people with their drawn swords reached the garden, but they did not see any demon there and were wondering and thinking in mind. (8)

ਹਰਿ ਦਾਨਵ ਕਿਹ ਗਯੋ ਆਕਾਸਾ।। ਰਾਜ ਕਅਰਿ ਤੇ ਭਏ ਨਿਰਾਸਾ।।
ਰੋਇ ਪੀਟ ਦੁਹਿਤਾ ਕਹ ਹਾਰੇ।। ਰਾਜਾ ਭਏ ਅਧਿਕ ਦੁਖਿਯਾਰੇ।। ੯।।

Har daanav the geyo akasa. raj koeri tai bhaie nirasa.
roie peetai duhita kai harai. raja bhaie adhik dukhiarai. (9)

ਕੋਤਿਕ ਦਿਨਨ ਧਨ ਖਾਯੋ।। ਦੇਸ ਬਿਦੇਸ ਫਿਰਤ ਦੁਖ ਪਾਯੋ।।
ਰਾਜ ਕੁਅਰਿ ਮਿਤ੍ਰਹਿ ਕੋ ਤਯਾਗੀ।। ਆਧੀ ਰਤਿ ਦੇਸ ਕੌ ਭਾਗੀ।। ੧੦।।

Ketik dinan sakal dhan khaiyo. des bides phirat dukh paiyo.
raj koer mitreh kou tayagi. adhi raat des ko bhagai. (10)

ਲਿਖਿ ਪਤ੍ਰੀ ਪਿਤ ਪਾਸ ਪਠਾਈ।। ਦਾਨਵ ਤੇ ਮੈ ਦੇਵ ਛੁਰਾਈ।।
ਪਠੈ ਮਨੁਛ ਅਬ ਬੋਲਿ ਪਠਾਵਹੁ।। ਮੋਹਿ ਮਿਲਾਇ ਅਧਿਕ ਸੁਖ ਪਾਵਹੁ।। ੧੧।।

Likh patri pit paas pathaiee. danav tai mein dev chhuraiee.
pathai manuchh ab bol pathavhu. mohe milaie adhik sukh paavhu. (11)

ਪੜਿ ਪਤ੍ਰੀ ਪਿਤ ਕੰਠ ਲਗਾਈ।। ਅਧਿਕ ਪਾਲਕੀ ਤਹਾ ਪਠਾਈ।।
ਚੰਪਕਲਾ ਕਹਾ ਗ੍ਰਿਹ ਲੈ ਆਯੋ।। ਮੂਰਖ ਭੇਦ ਅਭੇਦ ਨ ਪਾਯੋ।। ੧੨।। ੧।।

Likh patri pit kanth lagaiee. adhik palaki taha pathaiee.
champkala keh greh lai aieyo. murakh bheid abheid na paeyo. (12) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੌ ਅਠਸਠ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ।। ੨੬੮।। ਪ੨੨੯।। ਅਫਜੂੰ।।

Iti sir charitar pakhyanai triy charitarai mantri bhoop sambadai doe sou athsath charitar sampatam sat. sabham sat. 268. 5229. aphjun. (Contd.)

ਚੌਪਈ

ਗੂਆ ਬੰਦਰ ਇਕ ਰਹਤ ਨ੍ਰਿਪਾਲਾ ।। ਜਾ ਕੋ ਡੰਡ ਭਰਤ ਭੂਆਲਾ ।।
ਅਪ੍ਰਮਾਨ ਤਾ ਕੋ ਘਰ ਮੈ ਧਨ ।। ਸੰਦ੍ ਸੂਰ ਕੈ ਇੰਦ੍ ਦੁਤਿਯ ਜਨੁ ।। ੧ ।।

Choupaiee

Gooa bandar ik rehat nirpala. ja ko dand bharat bhuala.
aparman ta ko ghar mein dhan. chandar soor indar dutia jan. (1)

That the demon had carried her towards the sky and they became disappointed about the princess. The Raja, Having lost his princess was very sad and gloomy and kept quiet after wailing and crying. (9)

For few days they had spent all the money and roaming around various land, including foreign lands, they suffered quite a lot. The princess, leaving aside her paramour, came back at midnight to her country. (10)

She wrote a letter to her father, that the Lord have saved her from the clutches of the demon. "Now send somebody to take me back and then enjoy peace and joy on meeting me." (11)

The father kissed the letter, clasping it to his heart and sent many palanquins to escort her back, and brought Champkala back home. But the foolish Raja could not grasp the secret behind all this. (12)

Here the two hundred and sixty eighth episode of the King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed' All is well. (268-5229) (contd.)

Choupaiee

There was a Raja at the port of Goa, and his suzerainty was accepted by the other Rajas. He had lot of wealth in his treasury, as if he were asecond sun, moon or Indra. (1)

ਮਿਤ੍ ਮਤੀ ਤਾ ਕੀ ਅਰਧੰਗਾ।। ਪੁੰਨਯਮਾਨ ਦੂਸਰ ਜਨੁ ਗੰਗਾ।।
ਮੀਨ ਕੇਤੁ ਰਾਜਾ ਤਹ ਰਾਜੈ।। ਜਾ ਕੋ ਨਿਰਖਿ ਮੀਨ ਧੁਜ ਲਾਜੈ ।। ੨।।

Mitar mati ta ki ardhanga. punyaman dusar jan ganga.
meen ketu raja the rajai. ja ko nirakh meen dhuj lajaie. (2)

ਅੜਿਲ

ਸ੍ਰੀ ਝਖਕੇਤੁ ਮਤੀ ਦੁਹਿਤਾ ਤਿਹ ਜਾਨਿਯੈ ।।
ਅਪ੍ਰਮਾਨ ਅਬਲਾ ਕੀ ਪ੍ਰਭਾ ਪ੍ਰਮਾਨਿਯੈ ।।
ਜਾ ਸਮ ਸੁੰਦਰਿ ਕਹੂੰ ਨ ਜਗ ਮਹਿ ਜਾਨਿਯਤ ।।
ਹੋ ਰੂਪਮਾਨ ਉਹਿ ਕੀ ਸੀ ਵਹੀ ਬਖਾਨਿਯਤ ।। ੩।।

Aril

Sri jhakhket mati duhita the janiye.
aparman abala ki parabha parmaniyai.
Ja sam sundar kahun na jug meh janiat.
ho roopman uhi ki si vehi bakhaniat. (3)

ਚੌਪਈ

ਪ੍ਰਾਤ ਭਏ ਨ੍ਰਿਪ ਸਭਾ ਲਗਾਈ ।। ਊਚ ਨੀਚ ਸਭ ਲਿਯਾ ਬੁਲਾਈ ।।
ਤਹ ਇਕ ਪੁਤ੍ ਸਾਹੁ ਕੋ ਆਯੋ ।। ਜਿਹ ਸਮ ਦਿਤਿ ਆਦਿਤਿ ਨ ਜਾਯੋ ।। ੪।।

Choupaiee

Prat bhaie nrip sabha lagaiee. uch neech sabh liya bulaiee.
the ik putar sahu ko aieyo. jeh sam dit aditi na jaiyo. (4)

He had a queen by the name of Mittar Mati, who was like a second Ganga, the pure. There was another Raja called Meen Ket, who was very handsome and seeing him even Kamdev was feeling (ashamed) belittled.(2)

Aril

He had a daughter by the name of Jhakh Ket Mati and that young belle was extremely beautiful, who had no parallel in the world (inbeauty) and she was her own equal in beauty in the world. (3)

Choupaiee

One fine morning the Raja called his assembly (court), where he invited all the people including high and low. There came a Shah's son also and he had no parallel in beauty among the gods or demons. (4)

ਅੜਿਲ

ਰਾਂਜ ਕੁਅਰਿ ਰਹੀ ਥਕਿਤ ਸੁ ਤਾਹਿ ਨਿਹਾਰਿ ਕਰਿ ॥
ਚਕ੍ਰਿ ਚਿਤ ਮਹਿ ਰਹੀ ਚਰਿਤ੍ ਬਿਚਾਰਿ ਕਰਿ ॥
ਸਖੀ ਤਿਹ ਧਾਮ ਮਿਲਨ ਕੀ ਆਸ ਕੈ ॥
ਹੋ ਚਾਹ ਰਹੀ ਜਸ ਮੇਘ ਪਪਿਹਰਾ ਪਯਾਸ ਕੈ ॥ ੫॥

Aril

Raj koeri rahi thakit su tahe nihar kar.
chakrit chit meh rahi charit bichar kar.
Sakhi the dhaam milan ki aas kai.
ho chah rahi jas megh papehara peyas kai. (5)

ਦੋਹਰਾ

ਅਤਿ ਪ੍ਰਸੰਨਯ ਚਿਤ ਮਹਿ ਭਈ ਮਨ ਭਾਵਨ ਕਹ ਪਾਇ ॥
ਸਹਚਰਿ ਕੋ ਜੁ ਦਰਦ੍ਰਿ ਥੋ ਤਤ ਛਿਨ ਦਿਯਾ ਨਿਟਾਇ ॥ ੬ ॥

Dohra

At parsan chit meh bhaiee man bhavan keh paie.
sehchar ko jo daridar tho tat chhin diya mitaie. (6)

ਚੌਪਈ

ਜਬ ਹੀ ਤਰੁਨਿ ਤਰੁਨ ਕੋ ਪਾਯੋ ॥ ਭਾਤਿ ਭਾਤਿ ਤਿਨ ਗਰੇ ਲਗਾਯੋ ॥
ਰੈਨਿ ਸਗਰ ਰਤਿ ਕਰਤ ਬਿਹਾਨੀ ॥ ਚਾਰਿ ਪਹਰ ਪਲ ਚਾਰ ਪਛਾਨੀ ॥ ੭ ॥

Choupaiee

Jab hi taruni tarun ko paieyo. bhat bhat tin garai lagaieyo.
rain sagar rat karat bihani. chaar pehar pal chaar pachhanai. (7)

ਪਿਛਲੀ ਪਹਰ ਰਾਤ੍ਰੀ ਜਬ ਰਹੀ ॥ ਰਾਜ ਕੁਅਰਿ ਐਸੇ ਤਿਹ ਕਹੀ ॥
ਹਮ ਤੁਮ ਆਵ ਨਿਕਸਿ ਦੋਊ ਜਾਵੈ ॥ ਔਰ ਦੇਸ ਦੋਊ ਕਹੁੰ ਸੁਹਾਵੈ ॥ ੮॥

Pichhali pehar ratri jab rahai. raj koeri aesi the kahi.
hum tum aav nikas douoo javai. aour des douoo kahun suhavai. (8)

Aril

The princess on seeing him, became desperate (in love) and thinking of a witchcraft in mind she felt surprised. She sent her handmaid to his house to arrange for a meeting with him (Shah's son). She was so much enamoured by him in her heart just as a toad (papiha) aspires anxiously for the rain water (for the clouds). (5)

Couplet

On gaining access to him, she felt very happy at heart, and helped that attendant with lot of wealth, thus relieving her of her poverty. (6)

Choupaiee

When the princess had gained the company of the Shah's son, then she embraced him in many ways, and spent the whole night in enjoying sensuous pleasure with him, and the four pehars (twelve hours) of the night were spent like four moments only (it slipped like four minutes) (7)

When the last leg of the night was remaining, then the princess told him (shah's son), "Come, let us both elope from here and settle somewhere else in a foreign land.(8)

(8)

ਤੁਹਿ ਮੁਹਿ ਕਹਿ ਧਨ ਕੀ ਥੁਰ ਨਾਹੀ ।। ਤੁਮਰੀ ਚਹਤ ਕੁਸਲ ਮਨ ਮਾਹੀ ।।
ਯੌ ਕਹਿ ਦਹੂੰ ਅਧਿਕ ਧਨੁ ਲੀਨਾ ।। ਔਰੇ ਦੇਸ ਪਯਾਨਾ ਕੀਨਾ ।। ੯।।
Tuhe muhe dhan ki thur neh. tumari chehat kusal man mahi.
yo keh dahun adhik dhan leena. aoure des pyana keena. (9)

ਚਤੁਰਿ ਭੇਦ ਸਹਚਰਿ ਇਕ ਪਾਈ ।। ਤਿਹ ਗ੍ਰਿਹ ਕੋ ਦਈ ਆਗਿ ਲਗਾਈ ।।
ਰਨਿਯਨਿ ਰਾਨੀ ਜਰੀ ਸੁਨਾਈ ।। ਰੋਵਤ ਆਪੁ ਨ੍ਰਿਪਹਿ ਪਹਿ ਧਾਈ ।। ੧੦।।
Chatur bheid sehchar ik paiee. the greh ko daiee aag lagaiee.
raniyan rani jari sunaiee. rovat aap nirpeh peh dhaiee. (10)

ਰਾਨੀ ਕਹਾ ਨ੍ਰਿਪਹਿ ਜਰਿ ਮਰੀ ।। ਤੁਮ ਤਾ ਕੀ ਕਛੁ ਸੁਧਿ ਨ ਕਰੀ ।।
ਅਬ ਤਿਨ ਕੇ ਚਲਿ ਅਸਤ ਉਠਾਵੈ ।। ਮਾਨੁਖ ਦੈ ਗੰਗਾ ਪਹੁੰਚਾਵੈ ।। ੧੧।।
Rani kaha nirapeh jar maari. tum ta ki kachh sudh na kari.
ab tin kai chal asat uthavai. manukh dai ganga pohchavai. (11)

ਨ੍ਰਿਪ ਸੁਨਿ ਬਚਨ ਉਤਾਇਲ ਧਾਯੋ।। ਜਹ ਗ੍ਰਿਹ ਜਰਤ ਹੁਤੋ ਤਹ ਆਯੋ।।
ਹਾਂ ਹਾਂ ਕਰਤ ਰਾਨੀਯਹਿ ਨਿਕਾਰਹੁ।। ਜਰਤਿ ਅਗਨਿ ਤੇ ਯਾਹਿ ਉਬਾਰਹੁ।। ੧੨।।
Nrip sunn bachan utaiel dhaiyo. jeh greh jarat hutai the aiyo.
ha ha karat raniyeh nikaroh. jarat agan tai yaihe ubaroh (12)

ਜਾਨੀ ਜਰੀ ਅਗਨਿ ਮਹਿ ਰਾਨੀ ।। ਉਧਲਿ ਗਈ ਮਨ ਬਿਖੈ ਨ ਆਨੀ ।।
ਅਧਿਕ ਸੋਕ ਮਨ ਮਾਹਿ ਬਢਾਯੋ ।। ਪ੍ਰਜਾ ਸਹਿਤ ਕਛੁ ਭੇਦ ਨ ਪਾਯੋ ।। ੧੩।।
Jani jari agan meh rani.
udhal gaiee mann bikhai na aani.
adhik sok man mahai badhaiyo.
parja sehat kachh bheid na paieyo. (13)

We both have no dearth of money, and I only look for your safety at heart. So by saying so, they gathered lot of money and went away to some other land. (9)

That clever handmaid thought of a secret plan, and set her house on fire and gave the news of the burning (immolation) of the princess to the queen and she herself went crying to the Raja.(10)

She told the Raja "that the princess had been burnt (in the house) and you have not bothered about her whereabouts. (walfar) Now come to collect her physical remains (ashes) and through someonethese ashes may be placed (thrown) in Ganga." (11)

On hearing these words, the Raja rushed to the spot and came to the burning house and started wailing and crying loudly, saying "that the princess may be pulled out and save her from the burning fire." (12)

All of them thought that the princess was burnt inside, but no one thought in mind that she had gone away (eloped). The Raja felt sorrowful at heart, and along with his subjects no one could grasp the true story (the secret behind it). (13)

ਧਨਿ ਧਨਿ ਇਹ ਰਾਨੀ ਕੋ ਧਰਮਾ ॥ ਜਿਨ ਅਸਿ ਕੀਨਾ ਦੁਹਕਰਿ ਕਰਮਾ ॥
ਲਜਾ ਨਿਮਿਤ ਪ੍ਰਾਨ ਦੈ ਡਾਰਾ ॥ ਜਰਿ ਕਰਿ ਮਰੀ ਨ ਰੋਰਨ ਪਾਰਾ ॥ ੧੪॥ ੧॥

Dhan dhan eh rani ko dharma. jin asi keena duhkir karma.
laja nimit pran dai daara. jar kar mari na roran paaara. (14) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੌ ਉਨਹਤਰਿ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੨੬੯ ॥ ਪ੨੪੩ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya charitarai manrti bhoop duo sou unatar charitar samaptam sat subham sat. 269. 5243. aphjun. (Contd.)

ਚੌਪਈ

ਮੋਰੰਗ ਦਿਸਿ ਇਕ ਰਹਤ ਨ੍ਰਿਪਾਲਾ ॥ ਜਾ ਕੇ ਦਿਪਤ ਤੇਜ ਕੀ ਜ੍ਵਾਲਾ ॥
ਪੂਰਬ ਦੇ ਤਿਹ ਨਾਰਿ ਭਨਿਜੈ ॥ ਕੋ ਅਬਲਾ ਪਟਤਰ ਤਿਹ ਦਿਜੈ ॥ ੧॥

Choupaiee

Mourang dis ik rehat nirpala. ja ke dipat tej ki jawala.
purab dai the naar bhanijai. kai abla patatar the dijai. (1)

ਪੂਰਬ ਸੈਨ ਨ੍ਰਿਪਤਿ ਕੋ ਨਾਮਾ ॥ ਜਿਨ ਜੀਤੇ ਅਨਗਨ ਸੰਗ੍ਰਾਮਾ ॥
ਜਾ ਕੇ ਚੜਤ ਅਮਿਤ ਦਲ ਸੰਗਾ ॥ ਹੈ ਗੈ ਰਥ ਪੈਦਲ ਚਤੁਰੰਗਾ ॥ ੨॥

Purab sain nirpat ko nama. jin jitai angan sangrama.
ja kai charrat amit dal sanga. hai gai rath paidal chatranga. (2)

ਤਹ ਇਕ ਆਯੋ ਸਾਹ ਅਪਾਰਾ॥ ਜਾ ਕੇ ਸੰਗ ਇਕ ਪੁਤ੍ ਪਯਾਰਾ ॥
ਜਾ ਕੋ ਰੂਪ ਕਹੈ ਨਹੀ ਆਵੈ॥ ਊਖ ਲਿਖਤ ਲੇਖਨ ਹ੍ਵੈ ਜਾਵੈ ॥ ੩॥

The ik aieyo saah apara. ja kai sung ik putar payara.
ja ko roop keh neh avaie. uokh likhat lrkhan hai javai. (3)

ਪੂਰਬ ਦੇ ਤਿਹ ਊਪਰ ਅਟਕੀ ॥ ਭੂਲਿ ਗਈ ਸਭ ਹੀ ਸੁਧਿ ਘਟਿ ਕੀ ॥
ਲੱਗਿਯੋ ਕੁਅਰਿ ਸੋ ਨੇਹ ਅਪਾਰਾ ॥ ਜਿਹ ਬਿਨੁ ਰੁਚੈ ਨ ਭੌਜਨ ਬਾਰਾ ॥ ੪॥

Purab dai the upar atki. bhul gaiee sabh hi sudh ghat ki.
lagiou koeri so neh apara. jeh bin ruchai n bhojan baara. (4)

All were saying that the princess had lived a praiseworthy moral life, who had done such an act of bravery and gave her life for the sake of her modesty (honour). She died in the fire but did not raise a cry even. (14)

Here the two hundred and sixty-ninth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (269-5243)

Choupaiee

There was a Raja in (the eastern part of Nepal) Werang and his glamour was known (spread) like the flame of fire. His wife was named Poorab Dei. There was no other woman to match her beauty. (1)

The Raja was called Poorab Sain, who had won great many battles. He was always accompanied by a multi-coloured (four faceted) army consisting of elephants, horses, chariots and infantry men. (2)

A great Shah (merchant) came there, who had a lovable son, whose charm is beyond description, so much so that while writing (about his beauty) the pen loses its strength (it is indescribable). (3)

When Poorab Dei saw him, she got allured by him and lost her sense of proportion. She developed great love for the Shah's son. Now she would not like food or water without seeing him (without his presence). (4)

ਏਕ ਦਿਵਸ ਤਿਹ ਬੋਲਿ ਪਠਾਯੋ ॥ ਕਾਮ ਕੇਲ ਰੁਚਿ ਮਾਨਿ ਕਮਾਯੋ ॥
ਦੁਹੂੰਅਨ ਐਸੇ ਬਧਾ ਸੁਨੇਹਾ ॥ ਜਿਨ ਕੋ ਭਾਖਿ ਨ ਆਵਤ ਨੇਹਾ ॥ ੫॥

Ek divas tih bol pathaieo. kam kel ruch man kamayeo.
duhuan aise badhaa suneha. jin ko bhakh n aavat neha.(5)

ਸਾਹੁ ਪੁਤਰ ਤਬ ਸਾਹੁ ਬਿਸਾਰਿਯੋ ॥ ਤਾ ਕੇ ਸਦਾ ਰਹਿਤ ਜਿਯ ਧਾਰਿਯੋ ॥
ਪਿਤਾ ਸੰਗ ਕਛੁ ਕਲਹ ਬਢਾਯੋ ॥ ਚੜਿ ਘੋਰਾ ਪਰਦੇਸ ਸਿਧਾਯੋ ॥ ੬॥

Sah putar tab sah bisario. ta kai sada rehat jiy dhario.
pita sung kachh kalah badhaeyo. charr ghora pardes sidheyo. (6)

ਅੜਿਲ

ਤ੍ਰਿਯ ਨਿਮਿਤ ਨਿਜੁ ਪਿਤੁ ਸੌ ਕਲਹ ਬਢਾਇ ਕੈ ॥
ਚੜਿ ਬਾਜੀ ਪਰ ਚਲਾ ਦੇਸ ਕਹ ਧਾਇ ਕੈ ॥
ਪਿਤੁ ਜਾਨਿਯੋ ਸੁਤ ਮੇਰੋ ਦੇਸ ਅਪਨੇ ਗਯੋ ॥
ਹੌ ਅਰਧ ਰਾਤ੍ਰਿ ਗੇ ਗ੍ਰਿਹ ਰਾਨੀ ਆਵਤ ਭਯੋ ॥ ੭ ॥

Aril

Triya nimit nij ipt sou kalah badhae kai.
charr baaji par chala des keh dhae kai.
pit janyo sut mero des apnai gaeyo.
hou aradh ratri gai greh rani aavat bheyo. (7)

ਚੌਪਈ

ਤਹ ਤੇ ਸਾਹੂ ਜਬੈ ਉਠਿ ਗਯੋ ॥ ਤਬ ਰਾਨੀ ਅਸ ਚਰਿਤ ਬਨਯੋ ॥
ਤਾਹਿ ਨਿਪੁੰਸਕ ਕਰਿ ਠਹਰਾਯੋ ॥ ਰਾਜਾ ਸੌ ਇਤ ਭਾਤਿ ਜਤਾਯੋ ॥ ੮॥

Choupaiee

The tai sahu jabai uth geyo. tab rani as charit banyo.
taho nipunsak kar thehraeo. raja sou it bhat jataeo. (8)

One day, the queen sent for him and had sexual relationship with him to her satisfaction. Now the love between the two developed to an extent, which is beyond description. (5)

The Shah's son then forgot about his father as the queen was his only attachment. He had a quarrel with his father and riding a horse he went away to some other land. (6)

Aril

Having developed a quarrel with the father, for the sake of the woman, he rode his horse and went back to his own land. The father thought he had gone back home but at midnight he came to the queen's place. (7)

Choupaiee

When the Shah had gone, the queen played a trick. She told the Raja about Shah's son as a slave. (8)

ਮੈ ਇਕ ਮੋਲ ਨਿਪੁੰਸਕ ਆਨਾ ॥ ਜਾ ਕੋ ਰੂਪ ਨ ਜਾਤ ਬਖਾਨਾ ॥
ਤਾ ਤੇ ਅਪਨੇ ਕਾਜ ਕਰੈ ਹੌ ॥ ਮਨ ਭਾਵਤ ਕੇ ਭੋਗ ਕਮੈ ਹੌ ॥ ੯ ॥

Mein ik mol nipunsak aana. ja ko roop na jaat bakhanai
ta tai apnai kaaj karai hou. man bhavat kai bhog kamai hou. (9)

ਦੋਹਰਾ

ਭਲੀ ਭਲੀ ਰਾਜਾ ਕਹੀ ਭੇਦ ਨ ਸਕਾ ਬਿਚਾਰ ॥
ਪੁਰਖ ਨਿਪੁੰਸਕ ਭਾਖਿ ਤ੍ਰਿਯ ਰਾਖਾ ਧਾਮ ਸੁਧਾਰਿ ॥ ੧੦॥

Dohra

Bhali bhali raja kahi bheid n saka bichar.
purakh nipunsak bhakh triya rakha dhaam sudhar. (10)

ਰਮਯੋ ਕਰਤ ਰਾਨੀ ਭਏ ਤਵਨ ਪੁਰਖ ਦਿਨ ਰੈਨਿ ॥
ਨ੍ਰਿਪਤਿ ਨਿਪੁੰਸਕ ਤਿਹ ਲਖੈ ਕਛੂ ਨ ਭਾਖੈ ਬੈਨ ॥ ੧੧॥ ੧॥

Ramyo karat rani bhaie tavan purakh din rain .
nirpat nipunsak tih lakhai kachh na bhakhai bain. (11) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੌ ਸਤਰ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੨੭੦ ॥ ਪ੨੫੪ ॥

**iti sri charitar pakhyanai triya charitrai mantri bhoop sambadai
doe sou sattar charitar samaptam sat subham sat.
270. 5254. aphjun. (Contd.)**

ਚੌਪਈ

ਤੇਲੰਗਾ ਜਹ ਦੇਸ ਅਪਾਰਾ ॥ ਸਮਰ ਸੈਨ ਤਹ ਕੋ ਸਰਦਾਰਾ ॥
ਤਾਹਿ ਬਿਲਾਸ ਦੇਇ ਘਰ ਰਾਨੀ ॥ ਜਾ ਕੀ ਜਾਤ ਨ ਪ੍ਰਭਾ ਬਖਾਨੀ ॥ ੧॥

Choupaiee

Telunga jeh des apara. samar sain the ko sardara
the bilas daiee ghar rani. ja ki jaat n prabhaa bakhani (1)

"I have bought a slave who was very handsome. I will ask him to work for me and will have cohabitation with him to my satisfaction (enjoy sensuous pleasure with him)." (9)

Couplet

The Raja said, "It is all right but did not grasp the secret. "So the woman kept him at home as a slave. (10)

The queen was having sexual companionship with that man day and night and the Raja, thinking him as a slave, would not say anything. (11)

Here the two hundred and seventieth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (270-5254) (Contd.)

Choupaiee

In the great land of Telanga there was a Raja named Samar Sain. He had a queen called Libas Dei, whose beauty was beyond description. (1)

ਤਿਹ ਇਕ ਛੈਲ ਪੁਰੀ ਸੰਨਯਾਸੀ ।। ਤਿਹ ਪੁਰ ਮਦ੍ ਦੇਸ ਕੌ ਬਾਸੀ ।।
ਰਾਨੀ ਨਿਰਖਿ ਲਗਨਿ ਤਿਹ ਲਾਗੀ ।। ਜਾ ਤੇ ਨੀਦ ਭੂਖ ਸਭ ਭਾਗੀ ।। ੨।।
Tih ek chhail puri sanyasi. tih pur madar des kou bassi.
raani nirakh lagan tih lagi. ja tai neend bhookh sabh bhaagi. (2)

ਰਾਨੀ ਕੀ ਤਾਹੁ ਸੋ ਲਾਗੀ ।। ਛੂਟੈ ਕਹਾ ਅਨੋਖੀ ਜਾਗੀ ।।
ਇਕ ਦਿਨ ਤਿਹ ਸੌ ਭੋਗ ਕਮਾਯੋ ।। ਭੋਗ ਕਿਯਾ ਤਿਮ ਦ੍ਰਿੜ ਤ੍ਰਿਯ ਭਾਯੋ।। ੩।।
Rani ki tahu so lagi. chhutai kaha anokhi jagi.
ik din tih sou bhog kamaeyo. bhog kiya tim drirr triy bhaeyo. (3)

ਬਹੁ ਦਿਨ ਭੋਗ ਤਵਨ ਸੰਗ ਕਿਯਾ ।। ਐਸੁਪਦੇਸ ਤਵਨ ਕਹ ਦਿਯਾ ।।
ਜੌ ਮੈ ਕਹੌ ਮਿਤ੍ ਸੋ ਕੀਜਹੁ ।। ਮੇਰੋ ਕਹਿਯੋ ਮਾਨਿ ਕਰਿ ਲੀਜਹੁ ।। ੪।।
Bahu din bhog tavan sang kiya. aisopades tavan keh diya.
jou mei kaho mitare so kijhu. mero kahiou maan kar lijhu. (4)

ਕਹੂੰ ਜੁ ਮ੍ਰਿਤਕ ਪਰਿਯੋ ਲਖਿ ਪੈਯੌ ।। ਤਾ ਕੌ ਕਾਟਿ ਲਿੰਗ ਲੈ ਐਯੌ ।।
ਤਾਹਿ ਕੁਪੀਨ ਬਿਖੈ ਦ੍ਰਿੜ ਰਖਿਯਹੁ ।। ਭੇਦ ਦੂਸਰੇ ਨਰਹਿ ਨ ਭਾਖਿਯਹੁ ।। ੫।।
Kahun ju mirtak pariou lakh paieyo. ta ko katai ling lai aieyo.
ta he kupin bikhai drirr rakhiou. bheid dusarai narhe na bhakhyeh. (5)

ਅੜਿਲ

ਜਬ ਮੈ ਦੋਹੌ ਤੁਮੈ ਉਰਾਂਭੇ ਲਾਇ ਕੈ ।।
ਤਬ ਤੁਮ ਹਮ ਪਰ ਉਠਿਯਹੁ ਅਧਿਕ ਰਿਸਾਇ ਕੈ ।।
ਕਾਢਿ ਕੁਪੀਨ ਤੇ ਹਮ ਪਰ ਲਿੰਗ ਚਲਾਇਯੋ ।।
ਹੌ ਊਚ ਨੀਚ ਰਾਜਾ ਕਹ ਚਰਿਤ ਦਿਖਾਇਯੋ ।। ੬।।

Aril

Jab mei deho tumai urambai laie kai.
tab tum hum par uthyeh adhik risaie kai.
Kaadh kupin tai hum par ling chalaieyo.
ho uch neech raja keh charit dikhaieo. (6)

There was a Sanyasi (ascetic) living there, by the name of Chhail Puri (of Puri cult) who was a resident of some town in Madhar land (area). On perceiving him, the queen get allured by him and developed love for him, so that she lost her sleep and appetite. (2)

The queen had got enamoured by his love, now how could she rid herself of this strange love. One day the queen had cohabitation with him. He had sexual companionship with good resolve so that the queen felt happy and satisfied. (3)

So the queen continued to have cohabitation with him for many days, and then explained to him like this. "O friend! Whatever I would say, you accept that and do accordingly." (4)

"If you see a dead body, then remove his male organ and keep it intact in your loin cloth and do not disclose this secret to any other man." (5)

Aril

"When I would blame you for any misbehaviour (of any sort of misconduct) with me, then you get enraged with me, and then taking out that male organ from your loin cloth, throw it at me, and show this deceitful action to all the high and low people including the Raja." (6)

ਚੌਪਈ

ਸੋਈ ਕਾਮ ਮਿਤ੍ਰ ਤਿਹ ਕੀਨਾ ॥ ਜਿਹ ਬਿਧਿ ਸੌ ਤਵਨੈ ਸਿਖ ਦੀਨਾ ॥
ਰਾਨੀ ਪ੍ਰਾਤ ਪਤਿਹਿ ਦਿਖਰਾਈ ॥ ਸੰਨਯਾਸੀ ਪਹਿ ਸਖੀ ਪਠਾਈ ॥ ੭॥

Choupaiee

Soiee kam mitar tih keena. jih bidh sou tavnai sikh dina.
rani prat pateh dikhraiee. sanyasi peh sakhi pathaiee. (7)

ਸੰਨਯਾਸੀ ਜੁਤ ਸਖੀ ਗਹਾਈ ॥ ਰਾਜਾ ਦੇਖਤ ਨਿਕਟ ਬੁਲਾਈ ॥
ਛੈਲ ਗਿਰਹਿ ਬਹੁਤ ਭਾਂਤਿ ਦੁਖਾਯੋ ॥ ਤੈ ਚੈਰੀ ਸੰਗ ਭੋਗ ਕਮਾਯੋ ॥ ੮ ॥
Sanyasi jut sakhi gahaiee. raja dekhat nikat bulaiee.
chhail gireh bahut bhat dukhaeyo. tai chery sung bhog kamaeyo. (8)

ਯੌ ਸੁਨਿ ਬਚਨ ਤੇਜ ਮਨ ਤਯੋ ॥ ਕਰ ਮਹਿ ਕਾਢਿ ਛੁਰਾ ਕਹ ਲਯੋ ॥
ਕਟਿਯੋ ਲਿੰਗ ਬਸਤ੍ਰ ਤੇ ਨਿਕਾਰਾ ॥ ਰਾਜ ਤਰੁਨਿ ਕੇ ਮੁਖ ਪਰ ਮਾਰਾ ॥ ੯॥
Sun bachan tej man teyo. kar meh kaadh chhura keh leyo.
katio ling bastar tai nikara. raj tarun kai mukh par maara. (9)

ਹਾਇ ਹਾਇ ਰਾਨੀ ਕਹਿ ਭਾਗੀ ॥ ਤਾ ਕੋ ਉਠਿ ਚਰਨਨ ਸੰਗ ਲਾਗੀ ॥
ਹਮ ਰਿਖਿ ਤੁਮਰੋ ਚਰਿਤ ਨ ਜਾਨਾ ॥ ਬਿਨੁ ਸਮੁਝੇ ਤੁਹਿ ਝੂਠ ਬਖਾਨਾ ॥ ੧੦॥
Haie haie rani keh bhagi. ta ko uthai charnan sang lagi.
hum rikh tumro charit na jana. bin sdamjhai tueh jhooth bakhanai. (10)

ਤਬ ਰਾਜੇ ਇਹ ਭਾਂਤਿ ਬਿਚਾਰੀ ॥ ਇੰਦ੍ਰੀ ਕਾਟਿ ਸੰਨਯਾਸੀ ਡਾਰੀ ॥
ਧ੍ਰਿਗ ਧ੍ਰਿਗ ਕੁਪਿ ਰਾਨਿਯਹਿ ਉਚਾਰਾ ॥ ਤੈ ਤ੍ਰਿਯ ਕਿਯਾ ਦੇਖ ਯਹ ਭਾਰਾ ॥ ੧੧ ॥
Tab rajai eh bhat bichari. indari kaat sanyasi daari.
dharig dharig kup raniyan ucharaa. tai triya kiya dekh yeh bhara. (11)

ਅਬ ਇਹ ਰਾਖੁ ਆਪਨੇ ਧਾਮਾ ॥ ਸੇਵਾ ਕਰਹੁ ਸਕਲ ਮਿਲਿ ਬਾਮਾ ॥
ਜਬ ਲਗਿ ਜਿਯੈ ਜਾਨ ਨਹਿ ਦੀਜੈ ॥ ਸਦਾ ਜਤੀ ਕੀ ਪੂਜਾ ਕੀਜੈ ॥ ੧੨ ॥
Ab eh rakh apnai dhama. seva karhu sakal mil bama.
jab lag jiye jaan neh dijai. sada jati ki puja kijai. (12)

Choupaiee

That paramour then did it accordingly. as he was taught. In the morning, the queen showed the Raja (her spouse) to the Sanyasi and at the same time, sent her handmaid to the Sanyasi. (7)

Then she caught hold of the maid (attendant) along with the Sanyasi, and seeing the Raja called the Sanyasi near her. She abused Chhail Giri which pained him immensely, saying "that you had a cohabitation with my handmaid (attendant)." (8)

Hearing this the Sanyasi became furious with rage (in his mind) and he took out a dagger in his hand and taking out the already cut` male organ' from the loin-cloth (hidden there) threw it at the queen's face." (9)

The queen ran away shouting 'Alas, Alas' and then embraced the feet of the Sanyasi. She said, "O Rishil I had not understood your character and without proper realization had falsely blamed you." (10)

Then the Raja thought to himself that the Sanyasi had cut off his organ and thrown it away. So he got furious with the queen, cursing her badly saying, "0 queen! You have committed a great blunder." (11)

"Now keep this Sanyasi at your home and all the women should serve him collectively. So long he is alive, do not allow him to leave this place, and worship this celibate." (12)

ਰਾਨੀ ਬਚਨ ਨ੍ਰਿਪਤਿ ਕੋ ਮਾਨਾ ॥ ਬਹੁ ਬਿਧਿ ਸਾਥ ਤਾਹਿ ਗ੍ਰਿਹ ਆਨਾ ॥
ਭੋਗ ਕਰੈ ਬਹੁ ਹਰਖ ਬਢਾਈ ॥ ਮੂਰਖ ਬਾਤ ਨ ਰਾਜੈ ਪਾਈ ॥ ੧੩ ॥

Rani bachan nirpat ko mana. bahu bidh saath tahe greh aana.
bhog karai bahu harakh badhaiee. murakh baat na rajai paiee. (13)

ਦੋਹਰਾ

ਇਹ ਬਿਧਿ ਚਰਿਤ ਬਨਾਇ ਕੈ ਤਾਹਿ ਭਜਾ ਰੁਚਿ ਮਾਨ ॥
ਜੀਵਤ ਲਗਿ ਰਾਖਾ ਸਦਨ ਸਕਾ ਨ ਨ੍ਰਿਪਤਿ ਪਛਾਨ ॥ ੧੪॥ ੧॥

Dohra

Eh bidh charit banaie kai tahe bhaja ruch maan.
jivat lag rakha sadan saka na nripat pachhan. (14) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੌ ਇਕਹਤਰਿ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੨੭੧ ॥ ਪ੍ਰ੨੬੭੮ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya charitari mantri bhoop sambadi doe sou ikhatar charitar samaptam sat subham sat. 271. 52678. aphjun. (Contd.)

ਚੌਪਈ

ਏਕ ਸੁਗੰਧ ਸੈਨ ਨ੍ਰਿਪ ਨਾਮਾ ॥ ਗੰਧਾਗਿਰ ਪਰਬਤ ਜਿਹ ਧਾਮਾ ॥
ਸੁਗੰਧ ਮਤੀ ਤਾ ਕੀ ਚੰਚਲਾ ॥ ਹੀਨ ਕਰੀ ਸਸਿ ਕੀ ਜਿਨ ਕਲਾ ॥ ੧॥

Choupaiee

Ek sugandh sain nrip naama. gangagir parbat jeh dhama.
sugandh mati ta ki chanchala. heen kar sas ki jin kala. (1)

ਬੀਰ ਕਰਨ ਇਕ ਸਾਹੁ ਬਿਖਯਾਤਾ ॥ ਜਿਹ ਸਮ ਦੁਤੀਯ ਨ ਰਚਾ ਬਿਧਾਤਾ ॥
ਧਨ ਕਰਿ ਸਕਲ ਭਰੇ ਜਿਹ ਧਾਮਾ ॥ ਰੀਝਿ ਰਹਤ ਦੁਤਿ ਲਖਿ ਸਭ ਬਾਮਾ ॥ ੨ ॥

Beer karan ik sahu bikhyata. jeh sum dutia n racha bidhata.
dhan karai sakal bharai jeh dhama. reejh rehat duti lakh sabh baama. (2)

The queen agreed to the Raja's proposal, and brought him to her house with great honour and regard. Now she used to have sensuous pleasure with him with great joy, while the foolish Raja could not grasp the true facts. (13)

The queen played this deceitful trick, and hence forth used to enjoy sexual companionship with him to her satisfaction. He was kept in the palace throughout his life, but the Raja could not get to know the secret. (14) (1)

Here the two hundred and seventy-one episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (271-5268) (Contd.)

Choupaiee

There was a Raja called Sugandh Sain, whose house (palace) was situated in Mountain Gandhagir. His wife was called Sugandh Mati, whose beauty had put even the moon to shame. (1)

There was a famous merchant named Sir Karan (Shah) and there was none else like him, created by the Lord-Creator. All his treasures were full of wealth (money) and seeing his charm, all the women would get enamoured by him. (2)

ਸੌਦਾ ਨਮਿਤਿ ਤਹਾ ਵਹ ਆਯੋ ।। ਜਾ ਕਹ ਨਿਰਖਿ ਰੂਪ ਸਿਰ ਨਯਾਯੋ ।।
ਜਾ ਸਮ ਸੁੰਦਰ ਸੁਨਾ ਨ ਸੂਰਾ ।। ਦੇਹ ਤੇਗ ਸਾਚੋ ਭਰਪੂਰਾ ।। ੩ ।।
Souda namit taha veh aieyo. ja keh nirakh roop sir nyaieyo.
ja sum sundar suna na sura. deh teg sacho bharpura. (3)

ਦੋਹਰਾ

ਰਾਨੀ ਤਾ ਕੋ ਰੂਪ ਲਖਿ ਮਨ ਮਹਿ ਰਹੀ ਲੁਭਾਇ ।।
ਮਿਲਿਬੇ ਕੇ ਜਤਨਨ ਕਰੈ ਮਿਲਯੋ ਨ ਤਾ ਸੋ ਜਾਇ ।। ੪ ।।

Dohra

Rani ta ko roop lakh man meh rahi lubhaie.
milibai ke jatanan karai milyo na ta so jaie. (4)

ਚੌਪਈ

ਰਾਨੀ ਬਹੁ ਉਪਚਾਰ ਬਨਾਇ ।। ਬਹੁਤ ਮਨੁਖ ਤਿਹ ਠੌਰ ਪਠਾਏ ।।
ਬਹੁ ਕਰਿ ਜਤਨ ਏਕ ਦਿਨ ਆਨਾ ।। ਕਾਮ ਭੋਗ ਤਿਹ ਸੰਗ ਕਮਾਨਾ ।। ੫।।

Choupaiee

Rani bahu upchar banaie. bahutr manukh the thour pathaie.
bahu kar jatan ek din aana. kam bhog tih sang kamana. (5)

ਬਹੁਤ ਦਰਬ ਤਾ ਕਹ ਤਿਨ ਦੀਨਾ ।। ਤਾ ਕੋ ਮੋਹਿ ਚਿਤ ਕਹ ਲੀਨਾ ।।
ਇਹ ਬਿਧਿ ਸੋ ਤਿਹ ਭੇਵ ਦ੍ਰਿੜਾਯੋ ।। ਬ੍ਰਾਹਮਨ ਕੋ ਤਿਹ ਭੇਸ ਧਰਾਯੋ ।। ੬।।
Bahut darab ta keh tih deena.ta ko mohe chit keh leena.
eh bidh so tih bhev drirraeo. brahman ko tij bhes dharai. (6)

ਆਪ ਨ੍ਰਿਪਤਿ ਸੰਗ ਕੀਯਾ ਗਿਆਨਾ ।। ਕਿਆ ਉਪਦੇਸ ਪਤਿਹਿ ਬਿਧਿ ਨਾਨਾ ।।
ਜੈਸੋ ਪੁਰਖ ਦਾਨ ਜਗ ਦਯਾਵੈ ।। ਤੈਸੇ ਹੀ ਆਗੇ ਬਰੁ ਪਾਵੈ ।। ੭।।
Aap nripat sang kiya giana. kiya updes pateh bidh nana.
jaiso murakh daan jug dayavai. taise hi aagai bar pavai. (7)

He came there for some business and seeing his charm, the queen bowed to him (accepted his superiority). No one had heard about any warrior or more handsome person in the world. He was truly full of the qualities of sword or kettle (bravery and a good host). (3)

Couplet

The queen on seeing his charm, got enamoured by him. So -she was trying means of meeting him, but had not succeeded so far. (4)

Choupaiee

The queen made many attempts and sent many messengers to him. Finally with lot of effort he was called in and then had sexual relationship with him. (5)

The queen gave him lot of money and allured him fully. The queen then made this secret confirmed and made him dress up like a Brahmin. (6)

"She had a discourse with the Raja (spouse) on religious themes and gave lot of advice to the spouse. The way a person gives alms to the others in the world, gets rewarded by the Lord accordingly in the next world." (7)

ਮੈ ਤੁਹਿ ਬਾਰ ਦਾਨ ਬਹੁ ਕੀਨਾ ॥ ਤਾ ਤੇ ਪਤਿ ਤੋ ਸੋ ਨ੍ਰਿਪ ਲੀਨਾ ॥
ਤੁਮਹੋ ਪੁਨਿ ਬਾਰ ਬਹੁ ਕੀਨੀ ॥ ਤਬ ਮੋ ਸੀ ਸੁੰਦਰਿ ਤਿਯ ਲੀਨੀ ॥ ੮॥
Mein tuhe bar daan bahu kina. ta tai pat tai so nrip lina.
tumho punn baar bahu kini. tab mo si sundar tiya lini. (8)

ਅਬ ਜੌ ਪੁੰਨਯ ਬਹੁਰਿ ਮੁਹਿ ਕਰਿ ਹੋ ॥ ਮੋ ਸੀ ਤ੍ਰਿਯ ਆਗੇ ਪੁਨਿ ਬਰਿ ਹੋ ॥
ਧਰਮ ਕਰਤ ਕਛੁ ਢੀਲ ਨ ਕੀਜੈ ॥ ਦਿਜ ਕੌ ਦੈ ਜਗ ਮੌ ਜਸੁ ਲੀਜੈ ॥ ੯ ॥
Ab jou punya bohri muhe kaar ho. mo si triya aagai punn bar ho.
dharam karat kachh dheel n kijai. dij kou dai jug mou jass lijai. (9)

ਇਹ ਸੁਨਿਯੌ ਨ੍ਰਿਪ ਕੌ ਮਨ ਆਈ ॥ ਪੁੰਨਯ ਕਰਨ ਇਸਤ੍ਰੀ ਠਹਰਾਈ ॥
ਜੋ ਰਾਨੀ ਕੇ ਮਨ ਮਹਿ ਭਾਯੋ ॥ ਵਹੈ ਜਾਨਿ ਦਿਜ ਬੋਲਿ ਪਠਾਯੋ ॥ ੧੦ ॥
Eh suniou nrip ko man aiee. punya karan istary thahraiee.
jo rani kai man mai bhaieo. vahai jaani dij bol pathaieo. (10)

ਤਾ ਕੇਹ ਨਾਰਿ ਦਾਨ ਕਰਿ ਦੀਨੀ ॥ ਮੂੜ ਭੇਦ ਕੀ ਕ੍ਰਿਯਾ ਨ ਚੀਨੀ ॥
ਸੋ ਲੈ ਜਾਤ ਤਰੁਨਿ ਕਹ ਭਯੋ ॥ ਮੂੰਡਿ ਮੂੰਡਿ ਮੂਰਖ ਕੌ ਗਯੋ ॥ ੧੧ ॥ ੧॥
Ta keh naar daan kar deeni. murr bheid ki kriya n chini.
so lai jaat taruni keh bhaieo. moond moond murakh ko geyo. (11) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੌ ਬਹਤਰਿ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੨੭੨ ॥ ਪ੨੭੯ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya charitari mantri bhoop sambadai doe sou behtar charitar samaptam sat subham sat. (Contd.) 272. 52789. aphjun.

ਚੌਪਈ

ਸੁਕ੍ਰਿਤ ਸੈਨ ਇਕ ਸੁਨਾ ਨਰੇਸਾ ॥ ਜਿਹ ਕੋ ਡੰਡ ਭਰਤ ਸਭ ਦੇਸਾ ॥
ਸੁਕ੍ਰਿਤ ਮੰਜਰੀ ਤਿਹ ਕੀ ਦਾਰਾ ॥ ਜਾ ਸਮ ਦੇਵ ਨ ਦੇਵ ਕੁਮਾਰਾ ॥ ੧ ॥

Choupaiee

Sukrit sain ik suna naresa. jeh ko dand bharat sabh desa.
sukrit manjri tih ki dara. ja sum dev na dev kumara. (1)

"I had given offerings many times in the previous life, as such I have got a Raja like you as spouse, and you had also given alms many times as such you have got a beautiful wife like me." (8)

Now if you give me away in offerings (alms), then you will gain a wife like me in the next world. For such religious functions, one should not delay at all and by giving alms to the Brahmin, one should win worldly praises. (9)

So hearing this, the Raja made up his mind to give away his wife in offerings (alms) and he called the same Brahmin, who was liked by the queen. (10)

He gave away his wife to him in alms, and the fool did not realize the secret behind this move. The Brahmin went away along with the woman and deceived the Raja in a big way. (11) (1)

Here the two hundred and seventy-second episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (272-52789) (Contd.)

Choupaiee

There was known to be a Raja by the name of Sukrit Sain, who had control over various lands (accepted his suzerainty). He had a wife called Sukrit Manjri. There was no other woman like her with the gods or demons. (1)

ਅਤਿਭੁਤ ਸੈਨ ਸਾਹੁ ਸੁਤ ਇਕ ਤਹ ॥ ਸਮ ਦੁਤਿਯ ਨ ਉਪਜਯੋ ਮਹਿ ਮਹ ॥
ਜਗਮਗਾਤ ਤਿਹ ਰੂਪ ਅਪਾਰਾ ॥ ਜਿਹ ਸਮ ਇੰਦ੍ ਨ ਚੰਦ੍ ਕੁਮਾਰਾ ॥ ੨॥
Atbhut sain sah sut ik tih. sum dutiaa na upjaieo meh mah.
jagmagat tih roop apara. jeh sum indar n chandar kumara. (2)

ਰਾਨੀ ਅਟਕਿ ਤਵਨ ਪਰ ਗਈ ॥ ਤਿਹ ਗ੍ਰਿਹ ਜਾਤਿ ਆਪਿ ਚਲਿ ਭਈ ॥
ਤਾ ਸੋ ਪ੍ਰੀਤਿ ਕਪਟ ਤਜਿ ਲਾਗੀ ॥ ਛੂਟੈ ਕਹਾ ਅਨੋਖੀ ਜਾਗੀ ॥ ੩॥
Rani atak tavan par gaiee. tih greh jaat aap chal bhaiee.
ta so preet kapat taj lagi. chhutai kaha anokhi jaagi. (3)

ਬਹੁ ਬਿਧਿ ਤਿਨ ਸੰਗ ਭੋਗ ਕਮਾਨਾ ॥ ਕੇਲ ਕਰਤ ਬਹੁ ਕਾਲ ਬਿਹਾਨਾ ॥
ਸੁੰਦਰ ਔਰ ਤਹਾ ਇਕ ਆਯੋ ॥ ਵਹੈ ਪੁਰਖ ਰਾਨੀ ਕਹਲਾਯੋ ॥ ੪॥
Bahu bidh tin sang bhog kamana. kel karat bahu kaal buhana.
sundar aour taha ik aieo. vahai purakh rani kehlaieo. (4)

ਵਹੈ ਪੁਰਖ ਰਾਨੀ ਕਹ ਭਾਇਸਿ ॥ ਕਾਮ ਕੇਲ ਗ੍ਰਿਹ ਬੋਲਿ ਕਮਾਇਸਿ ॥
ਪ੍ਰਥਮ ਮਿਤ੍ ਤਹੇ ਨ ਤਬ ਆਯੋ ॥ ਰਮਤ ਨਿਰਿਖ ਰਾਨੀ ਕੁਰਰਾਯੋ ॥ ੫॥
Vahai purakh rahi keh bhaies. kam kel greh bole kamaies.
pratham mitar the na tab aieyo. ramat nirakh rani kurraiyo. (5)

ਅਧਿਕ ਕੋਪ ਕਰਿ ਖੜਗੁ ਨਿਕਾਰਿਯੋ ॥ ਰਾਨੀ ਰਾਖਿ ਜਾਰ ਕਹ ਮਾਰਿਯੋ ॥
ਆਪੁ ਭਾਜਿ ਪੁਨਿ ਤਹ ਤੇ ਗਯੋ ॥ ਤੇਜ ਭਏ ਤ੍ਰਿਯ ਕੋ ਤਨ ਤਯੋ ॥ ੬॥
Adhik kop kar karrag nikariou. rani rakh jaar keh mariou.
aap bhaj punn tah tai geyo. tej bhaie triya ko tan teyo. (6)

ਲਿਖਿ ਪਤਿਯਾ ਅਸਿ ਤਾਹਿ ਪਠਾਈ ॥ ਤੋਹਿ ਮਿਤ੍ ਮੁਹਿ ਤਜਾ ਨਾ ਜਾਈ ॥
ਛਿਮਾ ਕਰਹੁ ਇਹ ਭੂਲਿ ਹਮਾਰੀ ॥ ਅਬ ਦਾਸੀ ਮੈ ਭਈ ਤਿਹਾਰੀ ॥ ੭॥
Likh patia as tahai pathaiee. tohai mitar mohai taja na jaiee.
chhima karhu eh bhool hamari. ab dasi mein bhaie tihari. (7)

There was a merchant's son (Shah's son) called Atbhut Sain and there was no other person so beautiful on the Earth. His charming personality was looking glamorous and neither Indra nor the moon could match the beauty of this prince (young man). (2)

The queen got enamoured by seeing his handsome appearance, and walked to his house herself and developed true love with him. Now this new aroused love could not be curbed. (3)

The queen had sexual relationship with him in many ways and in their love affair lot of time was gone by. In the meantime another handsome person came there. The queen called him also. (4)

That man was also liked by the queen and she had sexual companionship with him by calling him at home and in the meantime the previous paramour also happened to come there. Seeing the queen having cohabitation with him, he got furious with rage and murmured something. (5)

Being enraged, he took out his sword, and saving the queen, he struck the other paramour and he himself. ran away from there. The queen got red with rage (her body got warmed up). (6)

She wrote a letter and sent to/him, saying "O friend! I cannot afford to forget you. Please pardon me for this mistake. Now I will be your slave only." (7)

ਜੌ ਆਗੇ ਫਿਰਿ ਐਸ ਨਿਕਾਰਿਯੋ ॥ ਮੋਹੂ ਸਹਿਤ ਮਾਰਿ ਤਿਹ ਡਰਿਯਹੁ ॥
ਭਲਾ ਕਿਯਾ ਤੁਮ ਤਾਹਿ ਸੰਘਾਰਾ ॥ ਆਗੇ ਰਾਹ ਮਿਤ੍ ਮੁਹਿ ਡਾਰਾ ॥ ੮॥
Jo agai phir ais nikariyoh. mohai sehat mar tih dariouh.
bhala kiya tum tohai sanghara. agai rah mitar mohai dara. (8)

ਦੋਹਰਾ

ਪਤਿਯਾ ਬਾਚਤ ਮੂੜ ਮਤਿ ਫੂਲ ਗਯੋ ਮਨ ਮਾਹਿ ॥
ਬਹੁਰਿ ਤਹਾ ਆਵਤ ਭਯੋ ਭੇਦ ਪਛਾਨਿਯੋ ਨਾਹਿ ॥ ੯॥

Dohra

Patiya bachat moorr mat fool geyo man mohai.
bohri taha aavat bheyo bheid pachhaniou nchai. (9)

ਚੌਪਈ

ਪ੍ਥਮ ਮਿਤ੍ ਤਿਹ ਠਾ ਜਬ ਆਯੋ ॥ ਦੁਤਿਯ ਮਿਤ੍ ਸੌ ਬਾਧਿ ਜਰਾਯੋ ॥
ਜਿਨ ਮੋਰੇ ਮਿਤਵਾ ਕਹ ਮਾਰਿਯੋ ॥ ਵਹੈ ਚਾਹਿਯਤ ਪਕਰਿ ਸੰਘਾਰਿਯੋ ॥ ੧੦॥

Choupaiee

Pratham mitar tih jab aieo. dutiya mitar so badh jaraiyo.
jin marai mitva kehh mariou.vahai chahiat pakar sanghariou. (10)

ਅਸ ਤ੍ਰਿਯ ਪ੍ਥਮ ਭਜਤ ਭੀ ਜਾ ਕੋ ॥ ਇਹ ਚਰਿਤ੍ ਪੁਨਿ ਮਾਰਿਯੋ ਤਾ ਕੋ ॥
ਇਨ ਅਬਲਨ ਕੀ ਰੀਤਿ ਅਪਾਰਾ ॥ ਜਿਨ ਕੋ ਆਵਤ ਵਾਰ ਨ ਪਾਰਾ ॥ ੧੧॥ ੧॥
As triya pratham bhajat bhi ja ko. eh charitar punn mariyou ta ko .
in ablan ki reet apara. jin ko aavat vaar na para. (11) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੌ ਤਿਹਤਰ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੨੭੩ ॥ ਪ੍ਰ੨੯੦ ॥ ਅਫਜੂੰ ॥

**iti sri charitar pakhyanai triya charitarai mantri bhoop sambadai dou sou tehatar charitar sapamtam sat subham sat.
273. 5290. aphjun. (Contd.)**

"In case you see me again with someone else, like this, then you may kill me, along with him.O dear! You did the right thing in killing him, and put me on the right path in future." (8)

Couplet

That foolish person got puffed up on reading the letter and went to her without realizing the secret behind it. (9)

Choupaiee

When the first paramour came there, then she burnt him also along with the other paamour's corpse by tying him along with him. She thought to herself that she should kill him also, who had killed her beloved. (10)

Thus the person, with whom the woman was enjoying sensuous pleasure, was killed by her in this deceitful manner. The ways of these women are limitless, beyond the comprehension of man. (11)

Here the two hundred and seventy-third episode of the King's & Minister's dialogue regarding the woman's witchcraft from Charitar Pakhyan is completed. All is well. (273-5290) (Contd.)

ਚੌਪਈ

ਇਕ ਅੰਬਸਟ ਕੋ ਦੇਸ ਨ੍ਰਿਪਾਲਾ ॥ ਪਦੁਮਿਨਿ ਦੇ ਜਾ ਕੇ ਗ੍ਰਿਹ ਬਾਲਾ ॥
ਅਪ੍ਰਮਾਨ ਤਿਹ ਪ੍ਰਭਾ ਭਨਿਜੈ ॥ ਜਿਹ ਕੋ ਕੋ ਪਤਟਰ ਤ੍ਰਿਯ ਦਿਜੈ ॥ ੧॥

Choupaiee

Ik ambasath kai des nirpala. padmini dai ja kai greh bala.
aparman tih prabha bhanijai. jeh ko ko pattar triya dijai. (1)

ਤਾ ਕੇ ਏਕ ਦਾਸ ਘਰ ਮਾਹੀ ॥ ਜਿਹ ਸਮ ਸਯਾਮ ਬਰਨ ਕਹੁੰ ਨਾਹੀ ॥
ਨਾਮਾਫਿਕ ਸੰਖਯਾ ਤਿਹ ਰਹੈ ॥ ਮਾਨੁਖ ਜੋਨਿ ਕਵਨ ਤਿਹ ਕਹੈ ॥ ੨॥
Ta kai ek das ghar mahi. jeh sum sayam baran kahun nahai.
namaphik sankhya tih rahai. manukh joan kavan tih kahai. (2)

ਤਾ ਕੇ ਏਕ ਹੁਤੀ ਤਾ ਸੌ ਰਤਿ ॥ ਜਾ ਕੇ ਹੁਤੀ ਨ ਕਛੂ ਘਟ ਮਹਿ ਮਤਿ ॥
ਨਾਮਾਫਿਕ ਤਿਨ ਨਾਰਿ ਬੁਲਾਯੋ ॥ ਕਾਮ ਭੋਗ ਮਨ ਖੋਲਿ ਮਚਾਯੋ ॥ ੩॥
Ta kai ek huti ta so rati. ja kai huti na kachh ghat meh mat.
namaphik tin naar bulaieyo. kam bhog man khol machaiyo. (3)

ਤਬ ਲਗਿ ਆਇ ਨ੍ਰਿਪਤਿ ਗਯੋ ਤਹਾ ॥ ਚੇਰੀ ਰਮਤ ਦਾਸਿ ਸੰਗ ਜਹਾ ॥
ਲਟਪਟਾਇ ਦਾਸੀ ਤਬ ਗਈ ॥ ਚਟਪਟ ਜਾਤ ਸਕਲ ਸੁਧਿ ਭਈ ॥ ੪ ॥
Tab lag aie nirpat geyo taha. chery ramat das sang jaha.
latpataie dasi tab gaiee. chatpat jat sakal sudh bhaiee. (4)

ਜਤਨ ਅਵਰ ਕਛੁ ਹਾਥ ਨ ਆਯੋ ॥ ਮਾਰਿ ਦਾਸ ਉਲਟੇ ਲਟਕਾਯੋ ॥
ਹਰੇ ਹਰੇ ਤਰ ਆਗਿ ਜਰਾਈ ॥ ਕਾਢਤ ਹੈ ਜਨੁ ਕਰਿ ਮਿਮਿਯਾਈ ॥ ੫॥
Jatan avar kachh haath na aeiyo. mar das ultai latkaieyo.
harai harai tar aag jaraiee. kadhat hai jan kar mimiayee. (5)

ਨ੍ਰਿਪਤਿ ਮ੍ਰਿਤਕ ਜਬ ਦਾਸ ਨਿਹਾਰਾ ॥ ਅਦਭੁਦ ਹ੍ਵੈ ਇਹ ਭਾਤਿ ਉਚਾਰਾ ॥
ਕਯੋ ਇਹ ਹਨਿ ਤੈ ਦਿਯ ਲਟਕਾਈ ॥ ਕਿਹ ਕਾਰਨ ਤਰ ਆਗਿ ਜਰਾਈ ॥ ੬॥
Nripat mirtak jab das nihara. adbhud hai eh bhat uchara.
keto eh hanni tai latkaiee. keh karan tar aag jaraiee. (6)

Choupaiee

There was a Raja of the land of Ambast. He had a wife called Padmini Dei. She was very beautiful, who had no other parallel in her beauty. (1)

He had a slave in the house and there was none else comparable to this dark complexioned person. His name was Namafik. He could not be called a human being. (How could anyone call him a human)? (2)

There was a lady attendant (maid) who was in love with him and there was no other greater fool than her on the whole Earth (in the world). That woman called Namafik and had cohabitation with him to her hearts satisfaction. (3)

Then the Raja happened to come there where the lady attendant was having-sexual companionship with the slave. The handmaid got confused and lost her senses instantly. (4)

She could not think of any other solution. So she killed the slave and hanged him upside down and burnt a slow fire underneath him, as if she was going to remove his fat. (5)

When the Raja saw the dead body of the slave, then he asked her being shocked (surprised). "Why have you hanged him upside down after killing him and why have you lit this fire underneath? (6)

ਚੇਰੀ ਬਾਚ

ਮਿਲਯੋ ਬੈਦ ਮੁਹਿ ਏਕ ਨ੍ਰਿਪਾਰਾ ॥ ਕ੍ਰਿਯਾ ਦਈ ਤਿਨ ਮੋਹਿ ਸੁਧਾਰਾ ॥
ਮੈ ਇਹ ਕਰੀ ਚਕਿਤਸਾ ਤਾ ਤੇ ॥ ਲੀਜੈ ਸਕਲ ਬ੍ਰਿਥਾ ਸੁਨਿ ਯਾ ਤੇ ॥ ੭॥

Cheri baach

Milyo baid mohai ik nirpara. kriya daiee tin mohai sudhara.
mein ih kari chakitsa ta tai. lijai sakal britha sunn ya tai. (7)

ਖਈ ਰੋਗ ਇਹ ਕਹਿਯੋ ਰਾਜ ਮਹਿ ॥ ਤਾ ਤੇ ਮਾਰਿ ਦਾਸ ਤੂ ਇਹ ਕਹਿ ॥
ਕਰਿ ਮਿਮਿਯਾਈ ਨ੍ਰਿਪਹਿ ਖਵਾਵੈ ॥ ਤਬ ਤਿਹ ਦੋਖ ਦੂਰ ਹ੍ਵੈ ਜਾਵੈ ॥ ੮॥

Khaiee rog eh kahiyo rah meh. ta tai mar das tu eh keh.
kar mimiayee nripeh khavavai tab the dokh door hai javai. (8)

ਤਿਹ ਨਿਮਿਤ ਯਾ ਕੋ ਮੈ ਘਾਯੋ ॥ ਮਿਮਿਯਾਈ ਕੋ ਬਿਵਤ ਬਨਾਯੋ ॥
ਜੌ ਤੁਮ ਭਛਨ ਕਰਹੁ ਤੇ ਕੀਜੈ ॥ ਨਾਤਰ ਛਾਡਿ ਆਜੁ ਹੀ ਦੀਜੈ ॥ ੯ ॥

Tih nimit ya ko mein ghaieyo. mimiayee ko bivat banaieyo.
jou tum bhachhan karhu tai keejai. natar chhad aaj hi dijai. (9)

ਜਬ ਇਹ ਭਾਤਿ ਨ੍ਰਿਪਤਿ ਸੁਨਿ ਪਾਯੋ ॥ ਤਾਹਿ ਬੈਦਨੀ ਕਰਿ ਠਹਰਾਯੋ ॥
ਮਨ ਮੈ ਕਹਿਯੋ ਭਲੀ ਬਿਧਿ ਕੀਨੀ ॥ ਘਰ ਮਹਿ ਨਾਰਿ ਰੋਗਿਹਾ ਦੀਨੀ ॥ ੧੦॥

Jab eh bhat nripat sunn paieyo. tahe baidani kar thehraieyo.
man mein kahiou bhali bidh kini. ghar mein naar rohiga dini. (10)

ਧੰਨਿ ਧੰਨਿ ਕਹਿ ਤਾਹਿ ਬਖਾਨਾ ॥ ਤੇਰੋ ਗੁਨ ਹਮ ਆਜੁ ਪਛਾਨਾ ॥
ਪਛਮ ਦਿਸਿ ਹਮ ਸੁਨੀ ਬਨੈਯਤ ॥ ਹਮਰੇ ਦੇਸ ਨ ਢੂੰਡੀ ਪੈਯਤ ॥ ੧੧॥

Dhan dhan keh tahai bakhanai. terai gunn hum aaj pachhanai.
pachham disa hum sunai banaiet. hamrai des na dhundai paiyat. (11)

The handmaid said

"O Rajan! I have met a physician and he has told me nicely about a medicine preparation. So I have done according to his advice, thus performing this act. You may hear the full story from me about it. (7)

That Vaid (physician) told me, that the Raja was suffering from T.B. So you kill this attendant. Take out the (brain) fat and give it to the Raja. Then he will be cured." (8)

"That is why I have killed him and have made arrangements for taking out fat. I will take out this fat only if you are prepared to eat it, otherwise I could leave him now itself" (9)

When the Raja heard like this, then he accepted her as a lady Vaid (physician). He thought in his mind that the Lord had helped us by providing a woman in the house, who could cure this disease. (10)

The Raja then thanked her and said, "That he had realized her qualities to-day only. In the western world we have heard about this medicine being (manufactured) prepared, but it was not to be found anywhere in our land." (11)

ਤੁਹਿ ਜਾਨਤ ਮੁਹਿ ਕਹਤ ਬਤਾਈ ॥ ਮਿਮਿਆਈ ਇਹ ਦੇਸ ਬਨਾਈ ॥
ਕਹਾ ਭਯੋ ਇਕ ਦਾਸ ਸੰਘਾਰਾ ॥ ਹਮਰੇ ਰੋਪਗ ਬਡੋ ਤੈ ਟਾਰਾ ॥ ੧੨॥ ੧॥

Tohai janat mohai kehat bataiee. mimiayee eh des banaiee.
kaha bheyo ik das sanghara. hamrai rog badai tai taara. (12) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੌ ਚੌਹਤਰ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੨੭੪ ॥ ਪੜ੦੨॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya charitarai mantri bhoop sambadai doe sou chohatar charitar samaptam sat subham sat.
274. 5302. aphjun. (Contd.)

ਚੌਪਈ

ਬੰਦਰ ਬਸ ਤਹ ਬਾਸੀ ਜਹਾ ॥ ਹਬਸੀ ਰਾਇ ਨਰਾਧਿਪ ਤਹਾ ॥
ਹਬਸ ਮਤੀ ਕਾ ਕੈ ਘਰ ਰਾਨੀ ॥ ਜਨੁ ਪੁਰ ਖੋਜਿ ਚੌਦਹੂੰ ਆਨੀ ॥ ੧॥

Choupaiee

Bandar bus tai basi jaha. habsi raie naradhip taha.
habas mati ka kai ghar rani. jann pur khoj chouhun aani. (1)

ਹਾਸਿਮ ਖਾਨ ਪਠਾਨ ਇਕ ਤਹਾ ॥ ਜਾ ਸਮ ਸੁੰਦਰ ਕੋਊ ਨ ਕਹਾ ॥
ਰਾਨੀ ਤਾਹਿ ਨਿਰਖਿ ਉਰਝਾਨੀ ॥ ਬਿਰਹ ਬਿਕਲ ਹ੍ਵੈ ਗਈ ਦਿਵਾਨੀ ॥ ੨॥

Hasim khan pathan ik taha. ja sum sundar kouoo na kaha.
rani tohai nirakh urjhanai. bireh bikal hai gaiee diwani. (2)

ਰਾਨੀ ਜਤਨ ਅਨੇਕ ਬਨਾਏ ॥ ਛਲਬਲ ਸੌ ਗ੍ਰਿਹ ਮਿਤ੍ਰ ਬੁਲਾਏ ॥
ਕਾਮ ਭੋਗ ਤਿਹ ਸੰਗ ਕਮਾਨਾ ॥ ਆਸਨ ਚੁੰਬਨ ਕੀਏ ਪ੍ਰਮਾਨਾ ॥ ੩॥

Rani jatan anek banaie. chhalbal sou greh mitar bulaie.
kam bhog tih sung kamana. asan chumban keeye parmana. (3)

You only knew, which you are telling me now, that it is being manufactured in our country even. So what if one attendant had been killed, as you have cured me of my main malady. (12)

Here the two hundred and seventy-fourth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (274-5302) (Contd.)

Choupaiee

There was a Raja called Habshi Rai at a locality known as Bunder Bus. He had a wife by the name of Habash Mati, it seemed she had been found after a search of the fourteen worlds (she had no parallel in the Universe). (1)

There was a Pathan, called Hishim Khan and there was no other person as handsome anywhere else. The queen got allured (by him) on seeing him and became mad in his separation. (2)

The queen made many efforts, and with great deceit she managed to call him (friend) at home. She had cohabitation with him along with kisses and many styles of poses. (3)

ਦੋਹਰਾ

ਅਨਿਕ ਭਾਂਤਿ ਭਜਿ ਮਿਤ੍ ਕਹ ਗਰੇ ਰਹੀ ਲਪਟਾਇ ॥
ਜਾਨੁ ਨਿਰਧਨੀ ਪਾਇ ਧਨ ਰਹਿਯੋ ਹੀਯ ਸੌ ਲਾਇ ॥ ੪॥

Dohra

Anik bhat bhaj mitar keh garai rahai laptai.
jaan nirdhani paie dhan rahiou hieo so laie. (4)

ਚੌਪਈ

ਤਬ ਰਾਜਾ ਤਾ ਕੇ ਗ੍ਰਿਹ ਆਯੋ ॥ ਨਿਰਖਿ ਸੇਜ ਪਰ ਤਾਹਿ ਰਿਸਾਯੋ ॥
ਅਸਿ ਗਹਿ ਧਯੋ ਹਾਥ ਗਹਿ ਨਾਰੀ ॥ ਇਹ ਬਿਧਿ ਸੌ ਹਸਿ ਬਾਤ ਉਚਾਰੀ ॥ ੫॥

Choupaiee

Tab raja ta kai greh aeiyo. nirakh sej par tahai risaiyo.
as geh dhaieyo haath geh nari. eh bidh so has baat uchari. (5)

ਤੈ ਰਾਜਾ ਇਹ ਭੇਦ ਨ ਜਾਨਾ ॥ ਬਿਨੁ ਬੂਝੇ ਅਸਿ ਕੋਪ ਪ੍ਰਮਾਨਾ ॥
ਪ੍ਰਥਮਹਿ ਬਾਤ ਜਾਨਿਯੈ ਯਾ ਕੀ ॥ ਬਹੁਰੋ ਸੁਧਿ ਲੀਜੈ ਕਛੁ ਤਾ ਕੀ ॥ ੬॥

Tai raja eh bheid na jana. bin bujhai as kop parmana.
prathameh baat janiai ya ki. bahurai sudh lijai kachh ta ki. (6)

ਇਹ ਹੈ ਮਿਤ੍ ਮਛਿੰਦਰ ਰਾਜਾ ॥ ਆਯੋ ਨਯਾਇ ਲਹਨ ਤਵ ਕਾਜਾ ॥
ਤਪਸਯਾ ਬਲ ਆਯੋ ਇਹ ਠੌਰਾ ॥ ਹੈ ਸਭ ਤਪਸਿਨ ਕਾ ਸਿਰਮੌਰਾ ॥ ੭ ॥

Eh hai mitar machhindar raja. aieyo nayaie lehan tav kaja.
tapysa bal aieyo eh thoura. hai sabh tapsin ka sirmoura. (7)

ਯਾ ਸੰਗ ਮਿਤ੍ਰਾਚਾਰ ਕਰੀਜੈ ॥ ਭੁਗਤਿ ਜੁਗਤਿ ਬਹੁ ਬਿਧਿ ਤਿਹ ਦੀਜੈ ॥
ਭਲੀ ਭਲੀ ਤੁਹਿ ਕ੍ਰਿਯਾ ਸਿਖਾਹੈ ॥ ਰਾਜ ਯੋਗ ਬੈਠੋ ਗ੍ਰਿਹ ਪੈਹੈ ॥ ੮॥

Ya sang mitarchaar karijai. bhugat jugat bahu bidh dijai.
bhali bhali tueh kriya sikhai hai. raj yog bathai greh pai hai. (8)

Couplet

After having sensuous pleasure with the paramour in many ways, she then embraced him closely. It seemed as if a poor person, on gaining some money was keeping it close to his heart. (4)

Choupaiee

Then the Raja came to her house. He became greatly enraged on seeing him on the bed. He took out his sword and leapt at him, but the woman caught hold of his hand and said with laugh. (5)

"O Rajan! You have not understood the secret and pulled out your sword without any thought being enraged). first you should listen to his words (talk) and then take action." (6)

"O Rajan! He is our friend Machhindar Nath and had come here to see your justice. He had come here with the help of his penance, and was the head of all ascetics. (7)

"So treat him as your friend and give him nice things (food) to eat. He would teach you many new techniques of Yoga and you will gain "Yoga in Kingdom" itself at home." (8)

ਨ੍ਰਿਪ ਏ ਬਚਨ ਸੁਨਤ ਪਗ ਪਰਾ ॥ ਮਿਤ੍ਰਾਚਾਰ ਤਵਨ ਸੰਗ ਕਰਾ ॥
ਤਾਹਿ ਮਛਿੰਦ੍ਰਾ ਨਾਥ ਪਛਾਨਯੋ ॥ ਮੂਰਖ ਭੇਵ ਅਭੇਵ ਨ ਜਾਨਯੋ ॥ ੯॥
Nirp eia bachan sunat pag para. mitrachaar tavan sang karai.
tahai machhindara nath pachhanai. murakh bhev abhev na janyou. (9)

ਬਹੁ ਬਿਧਿ ਤਨ ਪੂਜਾ ਤਿਹ ਕਰੈ ॥ ਬਾਰੰਬਾਰ ਪਾਇ ਪਸੁ ਪਰੈ ॥
ਤਾਹਿ ਸਹੀ ਰਿਖਿਰਾਜ ਪਛਾਨਾ ॥ ਸਤਿ ਬਚਨ ਤ੍ਰਿਯ ਕੌ ਕਰਿ ਜਾਨਾ ॥ ੧੦ ॥
Bahu bidh tan puja tih karai. barambar paie pas parai.
tohai sahi rikhraj pachhanai. sat bachan triya ko kar jana. (10)

ਤਾਹਿ ਮਛਿੰਦ੍ ਕਰਿ ਠਹਰਾਯੋ ॥ ਤ੍ਰਿਯ ਕਹ ਸੌਪਿ ਤਾਹਿ ਊਠਿ ਆਯੋ ॥
ਵਹ ਤਾ ਸੌ ਨਿਤਿ ਭੋਗ ਕਮਾਵੈ ॥ ਮੂਰਖ ਬਾਤ ਨ ਰਾਜਾ ਪਾਵੈ ॥ ੧੧॥
Tahai machhindar kar thehraiyo. triya kai soap tahai uth aieyo.
veh ta so nit bhog kamavai. murakh baat na raja pavaie. (11)

ਇਹ ਛਲ ਸਾਥ ਜਾਰ ਭਜੋ ਗਯੋ ॥ ਅਤਿ ਬਿਸਮੈ ਰਾਜਾ ਕੌ ਭਯੋ ॥
ਤਬ ਰਾਨੀ ਰਾਜਾ ਢਿਗ ਆਈ ॥ ਜੋਰਿ ਹਾਥ ਅਸ ਬਿਨੈ ਸੁਨਾਈ ॥ ੧੨ ॥
Eh chhal saath jar bhajo geyo. at bismai raja ko bhaieyo.
tab raani raja dhig aiee. jor haath as binai sunaiee. (12)

ਜਿਨ ਨ੍ਰਿਪ ਰਾਜ ਆਪਨਾ ਤਯਾਗਾ ॥ ਜੋਗ ਕਰਨ ਕੇ ਰਸ ਅਨੁਰਾਗਾ ॥
ਸੋ ਤੇਰੀ ਪਰਵਾਹਿ ਨ ਰਾਖੈ ॥ ਇਮਿ ਰਾਨੀ ਰਾਜਾ ਤਨ ਭਾਖੈ ॥ ੧੩ ॥
Jin nrip raj aapna tayaga. jog karan kai ras anuraga.
so teri parvah na rakhai. imi rani raja tan bhakhai. (13)

The Raja then bowed to him, on haring these words, and treated him as a friend, thinking him to be Machhinder Nath. That fool did not appreciate the secret. (9)

He worshipped him in many ways, and was bowing (touching) at his feet many times, considering him the real Rishi Raj (Machhindar) and accepted the queen's words as truthful. (10)

The Raja took him to be Machhindar and came back, having handed over his wife to him. He was having sexual relations with the queen daily, but the foolish Raja did not follow the secret. (11)

After doing this deceitful action, the paramour ran away. The Raja was surprised greatly. Then the queen came to the Raja and told him with folded hands. (12)

The queen told the Raja, "The Raja, who had given up his kingdom for the sake of getting absorbed in Toga was not caring for you." (13)

ਸਤਿ ਸਤਿ ਤਬ ਰਾਜ ਬਖਾਨਾ ॥ ਤਾ ਕੋ ਦਰਸ ਸਫਲ ਕਰਿ ਮਾਨਾ ॥
ਭੇਦ ਅਭੇਦ ਜੜ ਕਛੂ ਨ ਪਾਯੋ ॥ ਤ੍ਰਿਯ ਸੰਗ ਚੌਗੁਨ ਨੇਹ ਬਢਾਯੋ ॥ ੧੪ ॥ ੧ ॥

Sat sat tab raj bakhana. ta ko daras safal kar manaa.
bheid abheid jarr kachh na paieyo.
triya sung chougan neh badhaieyo. (14) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੌ ਪਚਹਤਰਿ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੨੭੫ ॥ ਪੜ੍ਹ੧੬ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya charitarai mantri bhoop sambadai duo so pachatar charitar samaptam sat subham sat.
274. 5316. aphjun. (Contd.)

ਚੌਪਈ

ਸੰਕ੍ਰਾਵਤੀ ਨਗਰ ਇਕ ਰਾਜਤ ॥ ਜਨੁ ਸੰਕਰ ਕੇ ਲੋਕ ਬਿਰਾਜਤ ॥
ਸੰਕਰ ਦੈਨ ਤਹਾ ਕੋ ਰਾਜਾ ॥ ਜਾ ਸਮ ਦੁਤਿਯ ਨ ਬਿਧਨਾ ਸਾਜਾ ॥ ੧॥

Choupaiee

Sankravati nagar ik rajat. jan sankar kai lok birajat.
sankar dain taha ko raja. ja sum dutia na bidhna saja. (1)

ਸੰਕਰ ਦੇ ਤਾ ਕੀ ਬਰ ਨਾਰੀ ॥ ਜਨੁਕ ਆਪੁ ਜਗਦੀਸ਼ ਸਵਾਰੀ ॥
ਰੁਦ੍ ਮਤੀ ਦੁਹਿਤਾ ਤਿਹ ਸੋਹੈ ॥ ਸੁਰ ਨਰ ਨਾਗ ਅਸੁਰ ਮਨ ਮੋਹੈ ॥ ੨॥

Sankar dai ta ki bar nari. janak aap jagdees savari.
rudar mati duhita tih sohai. sur nar naag asur man mohai. (2)

ਤਹਾ ਛਬੀਲ ਦਾਸ ਥੋ ਛਤ੍ਰੀ ॥ ਰੂਪਵਾਨ ਛਬਿ ਮਾਨ ਅਤਿ ਅਤ੍ਰੀ ॥
ਤਾ ਪਰ ਅਟਕ ਕੁਅਰਿ ਕੀ ਭਈ ॥ ਆਠ ਟੂਕ ਵਾ ਪਰ ਹ੍ਵੈ ਗਈ ॥ ੩॥

Taha chhabeel daas thai chhatri. roopvan chhhab man at atri.
ta par atak koeri ki bhaiee. aath took va par hai gaiee. (3)

The Raja then said, "It was true", and thought that his (Raja's) meeting with him had been fruitful. The fool did not grasp the secret behind all this, and started loving the queen four times more than before. (14)

Here the two hundred and seventy-fifth episode of the King's & the Minister's dialogue regarding the woman's witchcraft from Charitar Pakhyan is completed. All is well. (275-5316) (Contd.)

Choupaiee

There was1a own called Sankrawati, it seemed as if this was Shankar's place, being in glory. Shankar Sain was the Raja of the place and a second one like him had not been created by the Lord. (1)

He had a charming wife by the name of Shankar Dei, whom the Lord had moulded with His own hands, it seemed. They had a daughter named Rudar Mati, who was enamouring the hearts of all the gods, demons, men and snakes equally. (2)

There was a Kashatriya, called Chhabil Das, who was very handsome and a great warrior. The princess got enamoured by him and was all sacrifice to him (fully in love with him). (3)

ਦੋਹਰਾ

ਲਗਨ ਨਿਗੋਡੀ ਲਗਿ ਗਈ ਛੁਟਿਤ ਛੁਟਾਈ ਨਾਹਿ ॥
ਮਤ ਭਈ ਮਨੁ ਪੀਆ ਮੋਹਿ ਰਹੀ ਮਨ ਮਾਹਿ ॥ ੪॥

Dohra

Lagan nigodi lag gaiee chhutit chhutaie nahai.
mat bhaiee man piya mohai rahi man mahai. (4)

ਚੌਪਈ

ਏਕ ਸਹਚਰੀ ਤਹਾ ਪਠਾਈ ॥ ਚਿਤ ਜੁ ਹੁਤੀ ਕਹਿ ਤਾਹਿ ਸੁਨਾਈ ॥
ਸੋ ਚਲੀ ਸਖੀ ਸਜਨ ਪਹਿ ਗਈ ॥ ਬਹੁ ਬਿਧਿ ਤਾਹਿ ਪ੍ਰਬੋਧਤ ਭਈ ॥ ੫॥

Choupaiee

Ek sehchar taha pathaiee. chit ju huti keh tahai sunaiee.
so chali saakhi sajan peh gaiee. bahu bidh tahai parbodhat bhaiee. (5)

ਅੜਿਲ

ਤਬੈ ਛਬੀਲੋ ਛੈਲ ਤਹਾ ਚਲਿ ਆਇਯੋ ॥
ਰਮਿਯੋ ਤਰੁਨ ਬਹੁ ਭਾਤਿ ਕੁਅਰਿ ਸੁਖ ਪਾਇਯੋ ॥
ਲਪਟਿ ਲਪਟਿ ਤਰ ਜਾਇ ਪਿਯਰਵਹਿ ਭੁਜਨ ਭਰਿ ॥
ਹੋ ਦ੍ਰਿੜ ਆਸਨ ਦੈ ਰਹਿਯੋ ਨ ਇਤ ਉਤ ਜਾਤਿ ਟਰਿ ॥ ੬ ॥

Aril

Tabai chhabilo chhail taha chal aieyo.
ramiyo tarun bahu bhat koeri sukh paieyo.
Lapat lapat tar jaie piyarveh bhujan bhaar.
ho drirr asan dai rahito na it ut jaat tar. (6)

Couplet

Once this ugly love takes its control of one then one cannot rid oneself of it. She became intoxicated with love, as if she had taken some wine, and she was in love at heart completely. (4)

Choupaiee

She sent a handmaid to the paramour and she explained to him her heart's desire. The maid came to the paramour and was trying in many ways to explain her wish. (5)

Aril

Then that youth, Chhabil Das came there and the princess enjoyed sensuous pleasure with him in many ways. She was clasping the beloved in her arms and embracing him, while Chhabil Das also had her fixed in his position, so that she could not move away. (6)

ਦੋਹਰਾ

ਏਕ ਸੁਘਰ ਦੂਜੇ ਤਰੁਨਿ ਤ੍ਰਿਤਿਏ ਸੁੰਦਰ ਮੀਤ ॥
ਬਸਿਯੋ ਰਹਤ ਨਿਸ ਦਿਨ ਸਦਾ ਪਲ ਪਲ ਚਿਤ ਜਿਮਿ ਚੀਤਿ ॥ ੭॥

Dohra

Ek sughar dujai tarun tritiai sundar meet.
basiyo rehat nis din sada pal pal chit jimi cheet. (7)

ਚੌਪਈ

ਇਕ ਦਿਨ ਮਿਤਿ ਇਮਿ ਬਚਨ ਬਖਾਨਾ ॥ ਤਵ ਪਿਤ ਕੇ ਹੌ ਤ੍ਰਾਸ ਤ੍ਰਸਾਨਾ ॥
ਜੌ ਤੁਹਿ ਭਜਤ ਨ੍ਰਿਪਹਿ ਮੁਹਿ ਪਾਵੈ ॥ ਪਕਰਿ ਕਾਲ ਕੇ ਧਾਮ ਪਠਾਵੈ ॥ ੮॥

Choupaiee

Ik din miti imi bachan bakhana. tav pit kai ho tras tarsana.
jo tohai bhajat nripeh mohai pavai. pakar kaal kai dhaam pathavai. (8)

ਬਿਹਸਿ ਕੁਅਰਿ ਅਸ ਤਾਹਿ ਬਖਾਨਾ ॥ ਤੈ ਇਸਤ੍ਰਿਨ ਕੇ ਚਰਿਤ ਨ ਜਾਨਾ ॥
ਪੁਰਖ ਭੇਖ ਤੁਹਿ ਸੇਜ ਬੁਲਾਊ ॥ ਤੌ ਮੈ ਤੁਮਰੀ ਯਾਰ ਕਹਾਊ ॥ ੯॥
Bihas koeri as tahai bakhana. tai istrin ke charit na jana.
purakh bheikh tohai sej bulaou. to mein tumri yaar kahaou. (9)

ਰੋਮਨਾਸਨੀ ਤਾਹਿ ਲਗਾਈ ॥ ਸਕਲ ਸਮਸ ਤਿਹ ਦੂਰਿ ਕਰਾਈ ॥
ਕਰ ਮਹਿ ਤਾਹਿ ਤੰਬੂਰਾ ਦੀਯਾ ॥ ਗਾਇਨ ਭੇਸ ਸਜਨ ਕੋ ਕੀਯਾ ॥ ੧੦ ॥
Romnasni tahai lagaiee. sakal samas tih door karaiee.
kar meh tahai tamboora diya. gayan bhes sajan ko kiya. (10)

ਪਿਤਿ ਬੈਠੇ ਤਿਹ ਬੋਲਿ ਪਠਾਯੋ ॥ ਭਲੇ ਭਲੇ ਗੀਤਾਨ ਗਵਾਯੋ ॥
ਸੁਨਿ ਸੁਨਿ ਨਾਦ ਰੀਝਿ ਨ੍ਰਿਪ ਰਹਿਯੋ ॥ ਭਲੀ ਭਲੀ ਗਾਇਨ ਇਹ ਕਹਿਯੋ ॥ ੧੧ ॥
Pit baithai tih bol pathaieyo. bhale bhale geetan gavaieyo.
sunn sunn nad rijhi nrip rahiyo. bhali bhali gayan eh kahiyo. (11)

Couplet

The paramour was very clever, secondly youthful and thirdly was very handsome. He was always being remembered by her day and night as she was fully attached to him. (7)

Choupaiee

One day the paramour said like this, "I am always worried (afraid) of the fear of your father. If the Raja would see me having cohabitation with you, then catching hold of me, he would dispatch me to the valley of death (kill me). (8)

The princess laughed and said, "You do not know the witchcraft of women. I would dress up like a man and then call you on my bed and then only be worthy of being called your paramour. (9)

She arranged for a hair remover oil and removed his hair of beard and moustaches and gave a small musical instrument (tumbi) in his hand and made his appearance like a singing girl. (10)

Then she sent for him there, where her father was seated and then made that singing girl to sing songs for them. The Raja was pleased much on hearing her songs and showered hiss praises on her. (11)

ਸੰਕਰ ਦੇ ਇਹ ਭਾਤਿ ਉਚਾਰੀ ।। ਸੁਨ ਗਾਇਨ ਤੈ ਬਾਤ ਹਮਾਰੀ ।।
ਪੁਰਖ ਭੇਸ ਧਰਿ ਤੁਮ ਨਿਤਿ ਐਯਹੁ ।। ਇਹ ਠਾ ਗੀਤਿ ਮਧੁਰਿ ਧੁਨਿ ਗੈਯਹੁ ।। ੧੨।।
Sankar dai eh bhat uchari. sunn gayan tai baat hamari.
purakh bhes dhar tum nit aeiyo. eh tha geet madhur dhun gaiyoh. (12)

ਯੌ ਸੁਨਿ ਪੁਰਖ ਭੇਸ ਤਿਨ ਧਰਾ।। ਪ੍ਰਾਚੀ ਦਿਸਾ ਚੰਦ ਜਨ ਚਰਾ ।।
ਸਕਲ ਲੋਗ ਇਸਤ੍ਰੀ ਤਿਹ ਜਾਨੈ ।। ਤ੍ਰਿਯਾ ਚਰਿਤ੍ ਨ ਮੂੜ ਪਛਾਨੈ ।। ੧੩।।
Yo sunn purakh bhes tin dhara. prachi disa chand jan chara.
sakal rog istary tih janai. triya charitar na murr pachhanai. (13)

ਅੜਿਲ

ਮਿਤ੍ ਪੁਰਖੰ ਕੌ ਭੇਸ ਧਰੇ ਨਿਤ ਆਵਹੀ ।।
ਆਨ ਕੁਅਰਿ ਸੌ ਕਾਮ ਕਲੋਲ ਕਮਾਵਈ ।।
ਕੌਊ ਨ ਤਕਹ ਰੋਕਤ ਗਾਇਨ ਜਾਨਿ ਕੈ ।।
ਹੋ ਤ੍ਰਿਯ ਚਰਿਤ੍ ਕਹ ਮੂੜ ਨ ਸਕਹਿ ਪਛਾਨਿ ਕੈ ।। ੧੪।।

Aril

Mitarr purakh ko bhes dharai nit avhi.
aan koeri so kam kalol kamavaiee.
kouoo na takah rokat gayan jaan kai.
ho triya charitar keh moorr na sakeh pachhan kai. (14)

ਦੋਹਰਾ

ਇਹ ਛਲ ਸੌ ਤਾ ਸੌ ਸਦਾ ਨਿਸੁ ਦਿਨ ਕਰਤ ਬਿਹਾਰ ।।
ਦਿਨ ਦੇਖਤ ਸਭ ਕੌ ਛਲੈ ਕੌਊ ਨ ਸਕੈ ਬਿਚਾਰ ।। ੧੫।।

Dohra

Eh chhal ta so sada nls din karat bihar.
din dekhat sabh ko chhalai kouoo na sakai bichar. (15)

Shankar Dei said,"O singing girl! You listen to my words. You should dress up like a male and come here for singing songs in a sweet tune. (12)

So on hearing this, he took up the form of a male and it seemed the moon had shone forth from the East. All the people were thinking him to be a woman but the fools did not know the woman's witchcraft. (13)

Aril

That paramour was now coming in the form of a male and having sexual companionship with the princess. Thinking him to be a singing girl, no one would stop him. No fool was grasping the depth of this secret move. (14)

Couplet

With this deceitful action, he was enjoying sensuous pleasure with the princess day and night. He was deceiving everyone during the day time and no one could think even about this secret move. (15)

ਚੌਪਈ

ਸੰਕਰ ਦੇਵ ਨ ਤਾਹਿ ਪਛਾਨੈ ॥ ਦੁਹਿਤਾ ਕੀ ਗਾਇਨ ਤਿਹ ਮਾਨੈ ॥
ਅਤਿ ਸਯਾਨਪ ਤੇ ਕੈਫਨ ਖਾਵੈ ॥ ਮਹਾ ਮੂੜ ਨਿਤਿ ਮੂੰਡ ਮੁੰਡਾਵੈ ॥ ੧੬॥

Choupaiee

Sankar dev na tahai pachhanai. duhita ki gayan tih manai.
at sayanap tai kaifan khavai. maha moorr nit moond mundavai. (16)

ਕਹਾ ਭਯੋ ਜੋ ਚਤੁਰ ਕਹਾਇਸਿ ॥ ਭੂਲਿ ਭਾਂਗ ਭੌਦੂ ਨ ਚੜ੍ਹਾਇਸਿ ॥
ਅਮਲੀ ਭਲੋ ਖਤਾ ਜੁ ਨ ਖਾਵੈ ॥ ਮੂੰਡ ਮੂੰਡ ਸੋਫਿਨ ਕੋ ਜਾਵੈ ॥ ੧੭॥
Kaha bhaieyo jo chatur kahaies. bhool bhang bhoud na charraies.
amli bhalo khata ju na khavai. moond moond sofin ko javai. (17)

ਸੰਕਰ ਸੈਨ ਨ੍ਰਿਪਹਿ ਅਸ ਛਲਾ ॥ ਕਹ ਕਿਯ ਚਰਿਤ ਸੰਕਰਾ ਕਲਾ ॥
ਤਿਹ ਗਾਇਨ ਕੀ ਦੁਹਿਤਾ ਗਨਿਯੋ ॥ ਮੂਰਖ ਭੇਦ ਅਭੇਦ ਨ ਜਨਿਯੋ ॥ ੧੮॥ ੧॥
Sankar sain nripeh as chhala. keh kiya charit sankara kala.
tih gayan ki duhita ganiyo. murakh bheid abheid na janiyo. (18) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੌ ਛਿਹਤਰਿ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੨੭੬ ॥ ਪ੩੩੪ ॥ ਅਫਜੂੰ ॥

**iti sri charitar pakhyanai triya charitarai mantri bhoop sambadai duo so chhihatar charitar samaptam sat subham sat.
276. 5334. aphjun. (Contd.)**

ਅੜਿਲ

ਸਹਿਰ ਮੁਰਾਦਾਬਾਦ ਮੁਗਲ ਕੀ ਚੰਚਲਾ॥ ਹੀਨ ਕਰੀ ਜਿਹ ਰੂਪ ਚੰਦ੍ਰਮਾ ਕੀ ਕਲਾ॥
ਰੂਪ ਮਤੀ ਤਾ ਕੇ ਸਮ ਸੋਈ ਜਾਨਿਯੈ॥ ਹੋ ਤਿਹ ਸਮਾਨ ਤਿਹੁ ਲੋਕ ਨ ਔਰ ਪ੍ਰਮਾਨਿਯੈ ॥ ੧॥

Aril

Sehar muradabad mugal ki chanchala.
heen kari jeh roop chandrama ki kala.
Roop mati ta kai sum soiee janieyaai.
ho tih saman tih lok na aou parmaniyai. (1)

Choupaiee

The Raja Shankar Dev also did not recognize him and thought him to be his daughter's singing girl. He was having drugs with great cleverness and the foolish Raja was being deceived always. (16)

So what, if he (Raja) was known to be very clever and he was not taking hemp even by mistake. In fact, a drug addict was better than him, who does not commit any sin, but cheats all the puritans. (17)

That is how the Raja Shankar Sain was being cheated, and this is how Shankra Kala had performed her witchcraft. The Raja always thought him to be his daughter's singing girl (female bard) that foolish Raja never realized the secret behind it. (18)

Here the two hundred and seventy sixth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Palihyan is completed. All is well. (276-5334) (Contd.)

Aril

There was a Mughal's wife in the town of Muradabad, who had humbled even the moon's beauty (more beautiful than the moon) she was comparable to herself only in beauty and there was no one else so beautiful in all the three worlds. (1)

ਚੌਪਈ

ਦੂਸਰਿ ਏਕ ਤਿਸੀ ਕੀ ਨਾਰੀ ।। ਤਿਹ ਸਮ ਹੋਤ ਨ ਤਾਹਿ ਪਿਯਾਰੀ ।।
ਤਿਨ ਇਹ ਜਾਨਿ ਰੋਸ ਜਿਯ ਠਾਨੋ ।। ਔਰ ਪੁਰਖ ਸੰਗ ਕੀਯਾ ਯਰਾਨੋ ।। ੨।।

Choupaiee

Dusar ek tisi ki nari. tih sum hot na tahai piyari.
tin eh jaan ros jiya thano. aour purakh sung kiya yarano. (2)

ਦੋਹਰਾ

ਜੈਸੇ ਵਾ ਤ੍ਰਿਯਾ ਕੀ ਹੁਤੀ ਸਵਤਿਨ ਕੀ ਅਨੁਹਾਰਿ।।
ਤੈਸੋ ਈ ਤਿਨ ਖੋਜਿ ਨਰ ਤਿਹ ਸੰਗ ਕੀਯਾ ਪਯਾਰ ।। ੩ ।।

Dohra

Jaise va triya ki huti savtin ki anuhaar.
taiso hi tin khoj nar tih sung kiya payar. (3)

ਚੌਪਈ

ਤ੍ਰਿਯ ਇਕ ਦਿਨ ਤਿਹ ਧਾਮ ਬੁਲਾਇਸਿ ।। ਕਾਮ ਕੇਲ ਤਿਹ ਸੰਗ ਕਮਾਇਸਿ।।
ਸਵਤਿਹ ਫਾਸਿ ਡਾਰਿ ਗਰ ਮਾਰਿਯੋ ।। ਜਾਇ ਮੁਗਲ ਤਨ ਐਸ ਉਚਾਰਿਯੋ ।। ੪।।

Choupaiee

Triya ik din tih dham bulaies. kam kel tih sung kamaies.
savtih faas daar gar mariou. jaie mugal tan ais uchariou. (4)

ਅਦਭੁਤ ਬਾਤ ਨਾਥ ਇਕ ਭਈ ।। ਤੁਮਰੀ ਨਾਰ ਪੁਰਖ ਹ੍ਵੈ ਗਈ ।।
ਐਸੀ ਬਾਤ ਸੁਨੀ ਨਹਿ ਹੇਰੀ ।। ਜੋ ਗਤਿ ਭਈ ਨਾਰਿ ਕੀ ਤੇਰੀ ।। ੫।।
Adbhut baat nath ik bhaiee. tumari nar purakh hai gaiee.
aisi baat sunn neh herai. jo gat bhaiee nar ki teri. (5)

ਸੁਨਿ ਏ ਬਚਨ ਚਕ੍ਰਿਤ ਜੜ ਭਯੋ ।। ਉਠਿ ਤਿਹ ਆਪੁ ਬਿਲੋਕਨ ਗਯੋ ।।
ਤਾ ਕੇ ਲਿੰਗ ਛੋਰਿ ਜੌ ਲਹਾ ।। ਕਹਿਯੋ ਭਯੋ ਜੋ ਮੁਹਿ ਤ੍ਰਿਯਾ ਕਹਾ ।। ੬।।
Sunn eh bachan chakrit jarr bhaieyo. uthai tih aap bilokan gaieyo.
ta kai ling chhor jo laha. kahiou bhaieyo jo mohai triya kaha. (6)

Choupaiee

That Mughal had another wife, but she was not ov by him so much. She felt very bad about it, as such she developed friendship with another man. (2)

Couplet

She found another man, having a similar personality as her co-wife and started her love affair with him. (3)

Choupaiee

That woman called her paramour at home and had (enjoyed) sensuous pleasure with him and killed her rival wife by putting a noose around her neck and then went to the Mughal and said like this. (4)

"O my Master! A strange thing had happened. Your wife had become a male now. Such a thing happening to your wife has never been heard of nor seen with eyes before." (5)

The foolish Mughal got surprised on hearing this and went to see her personally. "When he got her dress removed to see her male organ, then he remarked that whatever his wife had said was really true." (6)

ਅਤਿ ਚਿੰਤਾਤੁਰ ਚਿਤ ਮਹਿ ਭਯੋ ॥ ਬੁਡਿ ਸੋਕ ਸਾਗਰ ਮਹਿ ਗਯੋ ॥
ਐ ਇਲਾਹ ਤੈ ਇਹ ਕਸ ਕੀਨਾ ॥ ਇਸਤ੍ਰੀ ਕੌ ਮਾਨਸ ਕਰ ਦੀਨਾ ॥ ੭॥
At chintatur chit meh bhaiyo. boodh sok sagar meh geyo.
aie ilah tai eh kas keena. istary ko manas kar deena. (7)

ਯਹ ਮੋ ਕੀ ਥੀ ਅਧਿਕ ਪਿਯਾਰੀ ॥ ਅਬ ਇਹ ਦੈਵ ਪੁਰਖ ਕਰਿ ਡਾਰੀ॥
ਦੂਸਰ ਨਾਰਿ ਇਸੈ ਦੇ ਡਾਰੂੰ ॥ ਭੇਦ ਨ ਦੂਸਰ ਪਾਸ ਉਚਾਰੂੰ ॥ ੮॥
Yeh mo ki thee adhik payari. ab eh daiv purakh kar dari.
dusar nar eisai dai daroon. bheid na dusar pas ucharun. (8)

ਨਿਸਚੈ ਬਾਤ ਇਹੈ ਠਹਰਾਈ ॥ ਪਹਿਲੀ ਨਾਰਿ ਤਿਸੈ ਲੈ ਦਈ ॥
ਭੇਦ ਅਭੇਦ ਜੜ ਕਛੂ ਨ ਪਾਯੋ ॥ ਇਹ ਛਲ ਅਪਨੋ ਮੂੰਡ ਮੁੰਡਾਯੋ ॥ ੯॥
Nischai baaat eihai thahraiee. pehli nari tisaai lai daiee.
bheid abheid jarr kachh na paieyo.
eh chhal aapno moond mundaieyo. (9)

ਦੋਹਰਾ

ਪੁਰਖ ਭਈ ਨਿਜੁ ਨਾਰਿ ਲਹਿ ਤਾਹਿ ਦਈ ਨਿਜੁ ਨਾਰਿ ॥
ਭੇਦ ਅਭੇਦ ਕੀ ਬਾਤ ਕੌ ਸਕਾ ਨ ਮੂੜ ਬਿਚਾਰਿ ॥ ੧੦॥

Dohra

Purakh bhaiee nij nar leh tih daiee nij nar.
bheid abheid ki baat ko saka na moorr bichar. (10)

He was worried much in his mind and felt very sad (got drowned in the sea of sorrow) and said, "O God! What have you done, converting a woman into a man?" (7)

"She was very dear to me. 0 God! Now you have converted her into a male. I think I should handover my second wife to him, without anyone else knowing this secret." (8)

So he decided on this action and handed over his second wife to him. That fool did not realize the actual fact (secret). Thus he got himself deceived (cheated) like this. (9)

Couplet

Considering his wife, being transformed into a male, he gave his second wife also to him. That fool could not gauge the depth of this secret move. (10)

ਚੌਪਈ

ਇਸਤ੍ਰੀ ਪੁਰਖ ਭਈ ਠਹਿਰਾਈ ॥ ਇਸਤ੍ਰੀ ਤਾ ਕਹ ਦਈ ਬਨਾਈ ॥
ਦੁਤਿਯ ਨ ਪੁਰਖਹਿ ਭੇਦ ਜਤਾਯੋ ॥ ਇਹ ਛਲ ਅਪਨੋ ਮੂੰਡ ਮੁੰਡਾਯੋ ॥ ੧੧॥ ੧॥

Choupaiee

Istary purakh bhaiee thehraiee. istary ta keh daiee banaiee.
dutia na purakh bheid jataieyo. eh chhal aapno moond mundaieyo. (11) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੌ ਸਤਹਤਰਿ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੨੭੭ ॥ ਪੜ੪ਪ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya charitarai mantri bhoop sambadai duo so satarteh charit samaptam sat subham sat.
277. 5345. aphjun. (Contd.)

ਚੌਪਈ

ਸਹਰ ਜਹਾਨਾਬਾਦ ਬਸਤ ਜਹ ॥ ਸਾਹਿਜਹਾਂ ਜੂ ਰਾਜ ਕਰਤ ਤਹ ॥
ਦੁਹਿਤ ਰਾਇ ਰੌਸਨਾਂ ਤਾ ਕੇ ॥ ਔਰ ਨਾਰਿ ਸਮ ਰੂਪ ਨ ਵਾ ਕੇ ॥ ੧॥

Choupaiee

Sehar jahanabad basat jeh. sahjahan ju raj karat tih.
duhit raie rousana ta kai. aor nar sum roop na va kai. (1)

ਸਾਹਿਜਹਾਂ ਜਬ ਹੀ ਮਰਿ ਗਏ ॥ ਔਰੰਗ ਸਾਹ ਪਾਤਿਸ਼ਹਿ ਭਏ ॥
ਸੈਫਦੀਨ ਸੰਗ ਯਾ ਕੋ ਪਯਾਰਾ ॥ ਪੀਰ ਅਪਨ ਕਰਿ ਤਾਹਿ ਬਿਚਾਰਾ ॥ ੨॥

Saijahan jab hi mar gaie. aourang sah patsah bhaie.
saifdeen sung ya ko payara. peer apan kar tahai bichara. (2)

ਤਾ ਕੇ ਸੰਗ ਰੌਸਨਾ ਰਾਈ ॥ ਬਿਬਿਧ ਬਿਧਨ ਤਨ ਪ੍ਰੀਤੁਪਜਾਈ ॥
ਕਾਮ ਭੋਗ ਤਿਹ ਸੰਗ ਕਮਾਯੋ ॥ ਤਾਹਿ ਪੀਰ ਅਪਨੋ ਠਹਿਰਾਯੋ ॥ ੩॥

Ta kai sung rosana raiee. bibidh bidhan tan preet pajaiee.
kam bhog tih sung kamaieo. tahai peer aapno thahraieyo. (3)

Choupaiee

He accepted the fact of his wife being transformed into a man and gave away his second wife fully embellished and never informed about it to anyone else. Thus he got cheated himself. (11)

Here the two hundred and seventy-seventh episode of the King's & Minister's dialogue regarding a woman's witchcraft from Charitar Pakhyan is completed. All is well. (277-5345) (Contd.)

Choupaiee

The King Shahjahan was ruling the land, where Jahanabad town was situated. His daughter was named Roshana Rai, and no other woman was so beautiful (as this princess). (1)

When Shahjahan died, and Aurangzeb became the king, she developed love for (the pir) Saifdin, but told the people about him as her (Pir) Guru. (2)

Roohana Rai had a great love affair with him and enjoyed sensuous pleasure with him but always projected him as her (teacher) Pir. (3)

ਔਰੰਗ ਸਾਹ ਭੇਦ ਨਹਿ ਜਾਨੈ ॥ ਵਹੈ ਮੁਰੀਦ ਭਈ ਤਿਹ ਮਾਨੈ ॥
ਪੀਯ ਸਮੁਝਿ ਤਿਹ ਭੋਗ ਕਮਾਵੈ ॥ ਪੀਰ ਭਾਖਿ ਸਭਹੂਣ ਸੁਨਾਵੈ ॥ ੪॥
Aourang sah bheid nahi janai. vahaie murid bhaiee tih manai.
piya samajh tih bhog kamavai. peer bhakh sabh hun sunavai. (4)

ਇਕ ਦਿਨ ਪੀਰ ਗਯੋ ਅਪਨੇ ਘਰ ॥ ਤਾਹਿ ਬਿਨਾ ਤਿਹ ਪਰਤ ਨ ਛਿਨਕਰ ॥
ਰੋਗਨਿ ਤਨ ਅਪਨੇ ਠਹਰਾਈ ॥ ਵਾ ਪਹਿ ਬੈਠਿ ਸ"ਢਨੀ ਆਈ ॥ ੫॥
Ik din peer geyo apnai ghar. tahai bina tih parat na chhinkar.
rogan tan aapnai thehraiee. va peh baith sandhani aiee. (5)

ਤਾ ਤੇ ਰਹਤ ਬਹੁਤ ਦਿਨ ਭਈ ॥ ਬਹੁਰੌ ਸਹਿਰ ਦਿਲੀ ਮਹਿ ਗਈ ॥
ਭਈ ਅਰੋਗਨਿ ਭਾਖਿ ਅਨਾਈ ॥ ਬਾਤ ਭੇਦ ਕੀ ਕਿਨੂੰ ਨ ਪਾਈ ॥ ੬॥
Ta tai rehat bahut din bhaiee. bahurai sehar dili meh gaiee.
bhaice arogin bhakh anaiee. baat bheid ki iknhun na paiee. (6)

ਭ੍ਰਾਤ ਭਏ ਇਹ ਭਾਤਿ ਉਚਾਰੀ ॥ ਰੋਗ ਬਡਾ ਪ੍ਰਭੁ ਹਰੀ ਹਮਾਰੀ ॥
ਬੈਦਨ ਅਧਿਕ ਇਨਾਮ ਦਿਲਾਯੋ ॥ ਭੇਦ ਅਭੇਦ ਨ ਔਰੰਗ ਪਾਯੋ ॥ ੭॥ ੧॥
Bhrat bhaie eh bhat uchaari. rog badai prabhu hari hamari.
baidaan adhik inam dilaeio. bheid abheid na aourang paieyo. (7) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੌ ਅਠਹਤਰਿ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੨੭੮ ॥ ਪੜਪਰ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya charitarai mantri bhoop sambaadai duo so athahtar charitar samaptam sat subham sat.

278. 5352. aphjun. (Contd.)

ਚੌਪਈ

ਪ੍ਰੇਮਾਵਤੀ ਨਗਰ ਇਕ ਰਾਜਤ ॥ ਪ੍ਰੇਮ ਸੈਨ ਜਹ ਨ੍ਰਿਪਤਿ ਬਿਰਾਜਤ ॥
ਪ੍ਰੇਮ ਮੰਜਰੀ ਤਿਹ ਗ੍ਰਿਹ ਦਾਰਾ ॥ ਜਾ ਸਹਮ ਦਿਤਿ ਨ ਅਦਿਤਿ ਕੁਮਾਰਾ ॥ ੧॥

Choupaiee

Premavati nagar ik rajat. prem sain jeh nirpat birajat.
prem manjiri tih greh dara. ja seham diti na aditi kumara. (1)

Aurangzeb did not know about this secret, and always thought that Roshanarai was his follower (pupil). Roshanarai was taking him as her beloved and used to have cohabitation with him, but always announced him as her Guru (Pir). (4)

One day, the Pir had gone home, but without his presence, she was not having any peace of mind for a moment even. She announced herself as a patient (sick person) and seated in a planquin, went to his house. (5)

She stayed with him for many days and then came back to Delhi. On coming back she said she was now healthy and all right but no one could get at the secret. (6)

Then she told her brother (Aurangzeb), "I was having a serious malady, but God Almighty had cured me. She got the Vaid (Pir) rewarded greatly but Aurangzeb could not gauge the depth of this secret. (7)

Here the two hundred and seventy-eighth episode of the Kings & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well . (278-5352) (Contd.)

Choupaiee

There was a town called Premavati, where Raja Prem Sain was ruling. He had a wife by the name of Prem Manjri who had no parallel in beauty among the women of gods and demons. (1)

ਤਹਾ ਸਾਹੁ ਕੇ ਪੂਤ ਸੁਘਰ ਅਤਿ ॥ ਜਾ ਸਮ ਰਾਜ ਕੁਅਰ ਨ ਕਹੂੰ ਕਤ ॥
ਜਾ ਕੀ ਪ੍ਰਭਾ ਕਹਨ ਨਹਿ ਆਵੈ ॥ ਹੇਰੈ ਪਲਕ ਨ ਜੋਰੀ ਜਾਵੈ ॥ ੨॥
Taha sah kai poot sughar at. ja sum raj koeri na kahun kat.
ja ki prabha kehan neh aavai. herai palak na jori javai. (2)

ਜਬ ਰਾਨੀ ਤਿਹ ਕੀ ਦੁਤਿ ਲਹੀ ॥ ਐਸੀ ਭਾਤਿ ਚਿਤ ਮਹਿ ਕਹੀ ॥
ਕੈ ਇਹ ਕੇ ਸੰਗ ਭੋਗ ਕਮਾਊ ॥ ਨਾਤਰ ਹ੍ਵੈ ਜੋਗਨਿ ਬਨ ਜਾਊ ॥ ੩॥
Jab raani tih ki duti lahi. aisi bhat chit meh kahi.
kai eh kai sung bhog kamaou. natar hai jogani ban jaouoo. (3)

ਏਕ ਸਹਚਰੀ ਤਹਾ ਪਠਾਈ ॥ ਤਾਹਿ ਪ੍ਰਬੋਧਿ ਤਹਾ ਲੈ ਆਈ ॥
ਬਨਿਠਨਿ ਬੈਠ ਚੰਚਲਾ ਜਹਾ ॥ ਲੈ ਆਈ ਸਹਚਰਿ ਤਿਹ ਜਹਾ ॥ ੪॥
Ek sehchar taha pathaiee. tahai parbodh taha laai aiee.
banthan baith chanchala jaha. lai aiee sehchar tih jaha. (4)

ਆਤੁਰ ਕੁਅਰਿ ਤਾਹਿ ਲਪਟਾਈ ॥ ਬਹੁ ਬਿਧਿ ਭਜਯੋ ਮਿਤ੍ ਸੁਖਦਾਈ ॥
ਚਤੁਰ ਪਹਰ ਰਜਨੀ ਰਤਿ ਮਾਨੀ ॥ ਕਰੇਤ ਕਾਮ ਕੀ ਕੇਲ ਕਹਾਨੀ ॥ ੫॥
Atur koeri tahai laptaiee. bahu bidh bhajio mitar sukhdaiee.
chatur pehar rajni rat mani. karet kam ki kel kahani. (5)

ਅਟਕਿ ਗਈ ਅਬਲਾ ਤਿਹ ਸੰਗਾ ॥ ਰੰਗਿਤ ਭਈ ਉਹੀ ਕੇ ਰੰਗਾ ॥
ਤਾ ਕਹ ਐਸ ਪ੍ਰਬੋਧ ਦ੍ਰਿੜਾਯੋ ॥ ਆਪੁ ਨ੍ਰਿਪਹਿ ਚਲਿ ਸੀਸ ਝੁਕਾਯੋ ॥ ੬॥
Atak gaiee abla tih sanga. rangit bhaiee uhi kai rranga.
ta keh ais parbodh drirraiyo. aap nirpeh chal sees jhukaiyo. (6)

ਜੌ ਮੁਹਿ ਭਯੋ ਸੁਪਨ ਸੁਨੁ ਰਾਈ ॥ ਸੋਵਤ ਰੁਦ੍ ਜਗਾਇ ਪਠਾਈ ॥
ਆਠ ਬਰਸਿ ਹਮ ਸੌ ਤੁਮ ਸੋਵੌ ॥ ਰੈਨਿ ਦਿਵਸ ਮੋਰੇ ਗ੍ਰਿਹ ਖੋਵੌ ॥ ੭॥
Jo mohai bheyo supan sun raiee. sovat rudar jagaie pathaiee.
aath baras hum so tum sovai. rain divas morai greh khovai. (7)

There was a very clever son of the Shah (merchant) and there was no prince even to compare with him. It is rather impossible to describe his beauty. On seeing him one could not afford to wink one's eyes even (one would continue watching his beauty). (2)

When the queen saw his beauty, then she thought to herself. "Either I should have cohabitation with him or I should become an (female) ascetic (Jogan) and proceed to the jungle. (3)

She sent one handmaid to him and she brought him there after explaining everything. The handmaid brought him there, where the woman was seated being fully embellished. (4)

The queen embraced him, being under the spell of her sexual desires and then had cohabitation with the paramour in many ways to her satisfaction. She enjoyed sensuous pleasure for four pehars of the night (twelve hours) with him and were busy in their love affair throughout the night. (5)

That young woman got entangled with him and continued to develop love for him. She had explained to him first and then came to the Raja herself and made her obeisance to him. (6)

She said, "O Rajan! I had a dream, which you may listen to. Shiva had woken me up and sent me to you, saying, "That you should sleep with me for eight years, and spend the days and nights with me." (7)

ਪਟੀ ਬਾਧਿ ਦ੍ਰਿਗਨ ਦੁਹੁੰ ਸੋਵੌ ॥ ਆਠ ਬਰਸ ਲਗਿ ਜਗਹਿ ਨ ਜੋਵੌ ॥
ਉਪਜੋ ਪੂਤ ਧਾਮ ਬਿਨ ਸਾਸਾ ॥ ਸਕਲ ਖਲਨ ਕੌ ਹੈਹੈ ਨਾਸਾ ॥ ੮॥
Pati badh drigan duhun sovai. aath baras lag jageh na jovo.
upjo poot dham bin sasa. sakal khalan ko hai hai nasa. (8)

ਕਿਲਬਿਖ ਏਕ ਨ ਤਵ ਤਨ ਰਹੈ ॥ ਮੁਹਿ ਸਿਵ ਸੁਪਨ ਬਿਖੈ ਇਮਿ ਕਹੈ ॥
ਅਪ੍ਰਮਾਨ ਧਨ ਭਰੇ ਭੰਡਾਰਾ ॥ ਸਕਲ ਕਾਜ ਸਭ ਹੋਇ ਤਿਹਾਰਾ ॥ ੯॥
Kilbikh ek na tav tan rahai. mohai siv supan bikhai imi kahai.
aparman dhan bharaie bhandara. sakal kaj sabh hoie tihara. (9)

ਰਾਨੈ ਸਤਿ ਇਹੀ ਦ੍ਰਿੜ ਕੀਨੀ ॥ ਪਟੀ ਬਾਧਿ ਦੁਹੂੰ ਦ੍ਰਿਗ ਲੀਨੀ ॥
ਆਠ ਬਰਸ ਰਾਨੀ ਸੰਗ ਸੋਯੋ ॥ ਚਿਤ ਜੁ ਹੁਤੋ ਸਕਲ ਦੁਖੁ ਖੋਯੋ ॥ ੧੦॥
Rajai sat ihi drirr kini. pati badh duhun drig lini.
aath baras rani sung soyo. chit hutai sakal dukh khoyo. (10)

ਆਖੈ ਬਾਧਿ ਤਹਾ ਨ੍ਰਿਪ ਸੋਵੈ ॥ ਆਵਤ ਜਾਤ ਨ ਕਾਹੂ ਜੋਵੈ ॥
ਉਤ ਰਾਨੀ ਕਹ ਜੋ ਨਰ ਭਾਵੈ ॥ ਤਾਹਿ ਤੁਰਤ ਗ੍ਰਿਹ ਬੋਲਿ ਪਠਾਵੈ ॥ ੧੧॥
Aakhai badh taha nrip sovai. aavat jaat na kahoo jovai.
ut rani keh jo nar bhavai. tahaai turat greh bole pathavai. (11)

ਬਹੁ ਬਿਧਿ ਕਰੈ ਕੇਲ ਸੰਗ ਤਾ ਕੇ ॥ ਜੋ ਨਰ ਰੁਚੈ ਚਿਤ ਤ੍ਰਿਯ ਵਾ ਕੇ ॥
ਬਾਤ ਕਰਤ ਪਤਿ ਸੌ ਇਤ ਜਾਵੈ ॥ ਉਤੈ ਜਾਰ ਤਰ ਪਰੀ ਠੁਕਾਵੈ ॥ ੧੨॥
Bahu bidh karai kel sung ta kai. jo nar ruchai chit triya va kai.
baat karat pat so it javai. utai jar tar pari thukavai. (12)

ਜੋ ਤ੍ਰਿਯਾ ਚਹੈ ਵਹੈ ਤਹ ਆਵੈ ॥ ਖੈਚਿ ਤਰੁਨਿ ਤਰ ਐਚਿ ਬਜਾਵੈ ॥
ਬਹੁ ਨਰ ਜਾ ਸੌ ਭੋਗ ਕਮਾਹੀ ॥ ਏਕੈ ਪੂਤ ਹੋਇ ਗ੍ਰਿਹ ਨਾਹੀ ॥ ੧੩॥
Je triya chahai vahai tih aavai. khich taruni tar aich bajavai.
bahu nar ja so bhog kamahi. ekai poot hoiae greh nahai. (13)

"You should sleep with both the eyes blind folded, and do not see the world for eight years. "You will get a son without any doubt, who would destroy all the enemies (despots)." (8)

"Your body will not have any more sins left. Shiva had told me like this. Your treasures will get filled up with money and all your functions will be successful." (9)

The Raja took it to be true and blind folded both his eyes. lie slept with the queen for eight years and cast away all his afflictions of mind."(10)

The Raja was sleeping with eyes blind folded, so he could not see anybody coming there or going out, while the queen would call any man, whom she liked. (11)

Whichever person, the queen liked was called and she would have cohabitation with him, while she would be talking to the spouse also, while she was enjoying sensuous pleasure with the paramour lying underneath him. (12)

Whichever person she wanted would come there and he would have sexual pleasure with the queen by pulling her underneath. But whosoever has cohabitation with too many men, does not beget a child. (13)

ਕਿਤਕ ਦਿਨਨ ਮੈ ਸੁਤ ਇਕ ਜਾਯੋ ॥ ਨ੍ਰਿਪ ਕੋ ਸਾਚ ਹਿਯੋ ਮਹਿ ਆਯੋ ॥
ਆਗੈ ਜੋ ਤ੍ਰਿਯ ਕਹੈ ਸੁ ਮਾਨੈ ॥ ਭੇਦ ਅਭੇਦ ਨ ਮੂੜ ਪਛਾਨੈ ॥ ੧੪॥ ੧॥
Kitak dinan mein sut ik jaieyo. nrip ko sach hiyo meh aieyo.
agai jo triya kahai su manai. bheid abheid na murr pachhanai. (14) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੌ ਉਨਾਸੀ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੨੭੯ ॥ ਪੜੇ੬੬ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya charitarai mantri bhoop sambaadai doe so unasi charitar samaptam sat sdubham sat.
279. 5366. afjun. (Contd.)

ਚੌਪਈ

ਬਿਸਨ ਚੰਦ ਇਕ ਨ੍ਰਿਪਤ ਫਿਰੰਗਾ ॥ ਜਾ ਕੇ ਦਿਪਤ ਅਧਿਕ ਛਬਿ ਅੰਗਾ ॥
ਸ੍ਰੀ ਜੁਗਰਾਜ ਮੰਜਰੀ ਰਾਨੀ ॥ ਸੁੰਦਰਿ ਭਵਨ ਚਤੁਰ ਦਸ ਜਾਨੀ ॥ ੧॥

Choupaiee

Bisan chand ik nripat firanga. ja kai dipat adhik chhab anga.
sri jugraj manjiri rani. sundar bhavan chatar das jaani. (1)

ਸੁਕ੍ਰਿਤ ਨਾਥ ਜੋਗੀ ਤਹਾ ॥ ਸ੍ਰੀ ਜੁਗਰਾਜ ਮਤੀ ਤ੍ਰਿਯ ਜਹਾ ॥
ਜੋਗੀ ਦ੍ਰਿਸਟੀ ਜਬੈ ਤਿਹ ਆਯੋ ॥ ਸਦਨ ਚੰਚਲੇ ਬੋਲਿ ਪਠਾਯੋ ॥ ੨॥

Sukrit nath jogi taha. sri jugraj mati triya jaha.
jogi jabai tih aaeyo. sadan chanchalai bol pathaieyo. (2)

ਦੋਹਰਾ

ਕਾਮ ਭੋਗ ਤਾ ਸੋ ਕਿਯੋ ਹ੍ਰਿਦੈ ਹਰਖ ਉਪਜਾਇ ॥
ਪਕਰਿ ਭੁਜਨ ਆਸਨ ਤਰੇ ਜਾਤ ਭਈ ਪਲਟਾਇ ॥ ੩॥

Dohra

Kam bhog ta so kiyo hirdai harakh upjaie.
pakri bhujan aasan tarai jaat bhaiee paltaie. (3)

After many days, the queen gave birth to a son, so now the Raja fully believed whatever the queen had said. Now he would agree to whatever she would tell him. That fool did not realize the secret behind it. (14)

Here the two hundred and seventy-ninth episode of the King's and Miniter's dialogue regarding woman's wichcraft, from charitar pakhyan is completed. All is well. (279-5366) (Contd.)

Choupaiee

Bishan Chand was the Raia of a foreign land and his body was looking glamorous. He had a queen called Jugraj Manjri, who was considered beautiful in the whole Universe (fourteen worlds). (1)

There used to live a Jogi called Sukrit Nath, where Jagraj Manjri, the queen, was living. When the queen saw the Jogi, then Chanchala (the sexy queen) called him at home. (2)

Couplet

With great joy at heart, she had sexual relationship with him and holding his arms, she hugged him lying under his body. (3)

ਚੌਪਈ

ਬਹੁ ਬਿਧਿ ਭੋਗ ਤਾਹਿ ਤਿਨ ਕੀਯਾ ॥ ਮੋਹਿ ਹ੍ਰਿਦੈ ਰਾਨੀ ਕੋ ਲਿਯਾ ॥
ਤ੍ਰਿਯ ਤਾ ਸੌ ਅਤਿ ਹਿਤ ਉਪਜਾਯੋ ॥ ਰਾਜਾ ਕਹ ਚਿਤ ਤੇ ਬਿਸਰਾਯੋ ॥ ੪॥

Choupaiee

Bahu bidh bhog tahai tin kiya. mohai hirdai rani ko liya.
triya ta so at hit upjaieo. raja keh chit tai bisraieyo. (4)

ਤ੍ਰਿਯ ਐਸੀ ਬਿਧਿ ਚਿਤਹਿ ਬਿਚਾਰਾ ॥ ਇਹ ਰਾਜਾ ਕਹ ਚਹਿਯਤ ਮਾਰਾ ॥
ਲੈ ਤਿਹ ਰਾਜ ਜੋਗਿਯਹਿ ਦੀਜੈ ॥ ਕਛੂ ਚਰਿਤ੍ ਐਸਿ ਬਿਧਿ ਕੀਜੈ ॥ ੫॥
Triya aisi bidh chiteh bichara. eh raja keh chahiat mara.
lai tih raj jogiyeh dijai. kachh charitar aisi bidh kijai. (5)

ਸੋਵਤ ਸਮੈ ਨ੍ਰਿਪਤਿ ਕਹ ਮਾਰਿਯੋ ॥ ਗਾਡਿ ਤਾਹਿ ਇਹ ਭਾਤਿ ਉਚਾਰਿਯੋ ॥
ਰਾਜੈ ਰਾਜ ਜੋਗਿਯਹਿ ਦੀਨਾ ॥ ਆਪਨ ਭੇਸ ਜੋਗ ਕੋ ਲੀਨਾ ॥ ੬॥
Sovat samai nripat keh mariyo. gaad tahai eh bhat uchario.
rajai raj jogoyeh dina. apan bhes jog ko lina. (6)

ਜੋਗ ਭੇਸ ਧਾਰਤ ਨ੍ਰਿਪ ਭਏ ॥ ਦੈ ਇਹ ਰਾਜ ਬਨਹਿ ਉਠ ਗਏ ॥
ਹਮਹੂੰ ਰਾਜ ਜੋਗਿਯਹਿ ਦੈ ਹੈ ॥ ਨਾਥ ਗਏ ਜਿਤ ਤਹੀ ਸਿਧੈ ਹੈ ॥ ੭॥
Jog bhes dharat nrip bhaie. dai eh raj baneh uth gaie.
humhun raj jogiyeh dai hai. nath gaie jit tahi sidai hai. (7)

ਸਤਿ ਸਤਿ ਸਭ ਪੂਜਾ ਬਖਾਨਿਯੈ ॥ ਜੋ ਨ੍ਰਿਪ ਕਹਿਯੋ ਵਹੈ ਹਮ ਮਾਨਿਯੈ ॥
ਸਭਹਿਨ ਰਾਜ ਜੋਗਿਯਹਿ ਦੀਨਾ ॥ ਭੇਦ ਅਭੇਦ ਮੂੜ ਨਹੀ ਚੀਨਾ ॥ ੮॥
Sat sat sabh puja bakhaniyo. jo nrip kahiyo vahai hum maniye.
sabh hin raj jogiyeh dina. bheid abheid moorr nahi cheena. (8)

He had cohabitation with the queen in many ways and enamoued the queen's heart. So the woman developed great love for him and forgot about the Raja completely. (4)

Then the queen thought in her mind, that this Raja should be killed and taking away his kingdom, it should be handed over to the Yogi. So some game play (witchcraft) of this nature should be (played) arranged. (5)

So she killed the Raja, while (he was) asleep. Burying him in the ground, she said, "The Raja had handed over the rein (kingdom) of the land to the Yogi and he himself had dressed himself as a Yogi." (6)

The Raja, having taken the guise of a Yogi and after handing over the kingdom to the Yogi, had gone to the Jungle. So I am also giving this rule to the Yogi (kingdom) and will go following the Raja. (7)

On hearing the words of the queen, the people said, it is true and accepted whatever the Raja had said and handed over the kingdom to the Yogi. The fools did not see through the game. (8)

ਦੋਹਰਾ

ਮਾਰਿ ਨ੍ਰਿਪਤਿ ਕਹ ਚੰਚਲੇ ਕਿਯੋ ਆਪਨੇ ਕਾਜ ॥
ਸਕਲ ਪ੍ਰਜਾ ਡਾਰੀ ਪਗਨ ਦੈ ਜੋਗੀ ਕਹ ਰਾਜ ॥ ੯॥

Dohra

Mar nripat keh chanchali kiyo aapanai kaaj.
sakal parja daari pagan dai jogi keh raj. (9)

ਚੌਪਈ

ਇਹ ਬਿਧਿ ਰਾਜ ਜੋਗਿਯਹਿ ਦਿਯਾ ॥ ਇਹ ਛਲ ਸੌ ਪਤਿ ਕੋ ਬਧਿ ਕੀਯਾ ॥
ਮੂਰਖ ਅਬ ਲਗ ਭੇਦ ਨ ਪਾਵੈ ॥ ਅਬ ਤਕ ਆਇ ਸੁ ਰਾਜ ਕਮਾਵੈ ॥ ੧੦॥ ੧॥

Choupaiee

Eh bidh raj jogoyeh diya. eh chhal so pat badh kiya.
Murakh ab lag bheid na pavai. aab tak aie so raj kamavai. (10) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੌ ਅਸੀ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੨੮੦ ॥ ਪੜ੍ਹ੭੬ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya charitarai mantri bhoop sambadai due sou asi charitar samaptam sat subham sat.
280. 5376. afjun. (Contd.)

ਚੌਪਈ

ਬਿਜੈ ਨਗਰ ਇਕ ਰਾਇ ਬਖਨਿਯਤ ॥ ਜਾ ਕੋ ਤ੍ਰਾਸ ਦੇਸ ਸਭ ਮਨਿਯਤ ॥
ਬਿਜੈ ਸੈਨ ਜਿਹ ਨਾਮ ਨ੍ਰਿਪਤਿ ਬਰ ॥ ਬਿਜੈ ਮਤੀ ਰਾਨੀ ਜਿਹ ਕੇ ਘਰ ॥ ੧॥

Choupaiee

Bijai nagar ik raie bakhniyat. ja ko tras des sabh maniat.
bijai sain jih nam nirpat bar. bijai mati rani jih kai ghar. (1)

ਅਜੈ ਮਤੀ ਦੂਸਰ ਤਿਹ ਰਾਨੀ ॥ ਜਾ ਕੇ ਕਰਿ ਨ੍ਰਿਪ ਦੇਹਿ ਬਿਕਾਨੀ ॥
ਬਿਜੈ ਮਤੀ ਕੇ ਸੁਤ ਇਕ ਧਾਮਾ ॥ ਸ੍ਰੀ ਸੁਲਤਾਨ ਸੈਨ ਤਿਹ ਨਾਮਾ ॥ ੨॥

Ajai mati dusar tih rani. ja kai kar nrip dehai bikani.
bijai mati ke sut ik dhama. sri sultan sain tih nama. (2)

Couplet

The queen after killing the Raja, had her say and giving the reins of the land to the Yogi, all bowed to him. (9)

Choupaiee

Thus she handed over kingdom to the Yogi and with this deceit, killed the spouse also. The fools have not followed the secret, and he is ruling the land till to-date. (10)

Here the two hundred and eightieth episode of the King's dialogue with the Minister regarding woman's characterization from Charitar Pakhyan is completed. All is well. (280-5376) (Contd.)

Choupaiee

There was known a Raja of Bijai Nagar and all the lands accepted his superiority over them (due to fear). The Raja was called Bijai Sain and he had a queen by th name of Bijai Mati. (1)

Ajai Mati was the second queen who had cast a spell over the Raja. Bijai Mati had a son and he was known as Sultan Sain. (2)

ਬਿਜੈ ਮਤੀ ਕੋ ਰੂਪ ਅਪਾਰਾ ॥ ਜਾ ਸੰਗ ਨਹੀ ਨ੍ਰਿਪਤਿ ਕੋ ਪਯਾਰਾ ॥
ਅਜੈ ਮਤੀ ਕੀ ਸੁੰਦਰਿ ਕਾਯਾ ॥ ਜਿਨ ਰਾਜਾ ਕੋ ਚਿਤ ਲੁਭਾਯਾ ॥ ੩॥
Bijai mat ko roop apara. ja sung neh nripat ko payara.
ajai mati ki sundar kaya. jin raja ko chit lubhaya. (3)

ਤਾ ਕੇ ਰਹਤ ਰੈਨਿ ਦਿਨ ਪਰਾ ॥ ਜੈਸੀ ਭਾਤਿ ਗੌਰ ਮਹਿ ਮਰਾ ॥
ਦੁਤਿਯ ਨਾਰਿ ਕੇ ਧਾਮ ਨ ਜਾਵੈ ॥ ਤਾ ਤੇ ਤਰੁਨਿ ਅਧਿਕ ਕੁਰਰਾਵੈ ॥ ੪॥
Ta kai rehat rain din para. jaisi bhat gor meh mara.
dutia nar kai dham na javai. ta tai truni adhik kurravai. (4)

ਆਗਯਾ ਚਲਤ ਤਵਨ ਕੀ ਦੇਸਾ ॥ ਰਾਨੀ ਭਈ ਨ੍ਰਿਪਤਿ ਕੇ ਭੇਸਾ ॥
ਯਹਿ ਰਿਸਿ ਨਾਰਿ ਦੁਤਿਯ ਜਿਯ ਰਾਖੀ ॥ ਬੋਲਿਕ ਬੈਦ ਪ੍ਰਗਟ ਅਸਿ ਭਾਖੀ ॥ ੫॥
Agya chalat tavan ki desa rani bhaiee nirpat kai bhesa.
yeh risi nar dutia jiy rakhi. bolik baid pargat as bhakhi. (5)

ਯਾ ਰਾਜਾ ਕਹ ਜੂ ਤੇ ਖਪਾਵੈ ॥ ਮੁਖ ਮਾਗੈ ਮੋ ਤੇ ਸੋ ਪਾਵੈ ॥
ਤਬ ਚਲਿ ਬੈਦ ਨ੍ਰਿਪਤਿ ਪਹਿ ਗਯੋ ॥ ਰੋਗੀ ਬਪੁ ਤਿਹ ਕੌ ਠਹਰਯੋ ॥ ੬॥
Ya raja keh ju tai khapavai. mukh magai mo tai so pavai.
tab chal baid nirpat peh geyo. rogo bahu tih ko thehraiyo. (6)

ਜੋ ਤੁਮ ਕਹੋ ਤੁ ਕਰੌ ਉਪਾਈ ॥ ਜਯੋ ਤਯੋ ਕਹਿ ਤਿਹ ਬਰੀ ਖਵਾਈ ॥
ਰੋਗੀ ਭਯੋ ਅਰੋਗੀ ਤਨ ਸੌ ॥ ਭੇਦ ਅਭੇਦ ਨ ਪਾਵਤ ਜੜ ਸੌ ॥ ੭॥
Jo tum kaho tu karo upaie. jeyo teyo keh tih bari khavaiee.
rogi bheyo arogi tan so. bheid abheid na pavat jarr so. (7)

ਭਛਤ ਬਰੀ ਪੋਟ ਤਿਹ ਛੂਟਾ ॥ ਸਾਵਨ ਜਾਨ ਪਨਾਰਾ ਫੂਟਾ ॥
ਦੂਸਰਿ ਬਰੀ ਥੰਭ ਕੇ ਕਾਜੈ ॥ ਜੋਰਾਵਰੀ ਖਵਾਈ ਰਾਜੈ ॥ ੮॥
Bhachhat bari pot tih chhutai. savan jaan panara footai.
dusar bari thambh kai kajai. jorabari khavaiee rajai. (8)

Bijai Mati was very charming, but the Raja did not love her. Ajai Mati had a beautiful body and she had enamoured the Raja's heart (3)

The Raja was always lying at her place, just as a person was lying dead in the grave. He would not go to the other queen's house, as such she was feeling very jealous and annoyed. (4)

The second queen had her sway over the whole land and the queen, in the guise of the Raja, used to rule over the land. So the other queen (due to jealousy) felt enraged in her mind. She called a Vaid and "told him openly." (5)

"If you could finish off this Raja, then you may take money of your choice from me (as reward). Then the -Vaid went to the Raja and declared his body as suffering from some disease." (6)

Then he said, "If you agree, then I shall treat you (I will make some arrangement to cure you) and somehow gave him one dose. With that the healthy body of Raja became sick (unhealthy) but the fool could not follow the secret. (7)

With that dose (bati) his stomach was upset and he had motions like the rainwater in Monsoon and to treat this malady, the Raja was given the second dose by force only. (8)

ਜਾ ਤੇ ਅਧਿਕ ਪੇਟ ਛੂਟਿ ਗਯੋ ॥ ਜਾ ਤੇ ਬਹੁ ਬਿਹਬਲ ਨ੍ਰਿਪ ਭਯੋ ॥
ਸੰਨ ਭਯੋ ਇਹ ਬੈਦ ਉਚਾਰਾ ॥ ਇਹ ਬਿਧਿ ਕਿਯ ਉਪਚਾਰ ਬਿਚਾਰਾ ॥ ੯॥
Ja tai adhik pet chhut geyo. ja tai bahu bihbal nrip bheyo.
sun bheyo eh bheid uchara. eh bidh kiya upchar bichara. (9)

ਦਸ ਤੋਲੇ ਅਹਿਫੇਨ ਮੰਗਾਈ ॥ ਬਹੁ ਬਿਖਿ ਵਾ ਕੇ ਸੰਗ ਮਿਲਾਈ ॥
ਧੂਰਾ ਕਿਯਾ ਤਵਨ ਕੇ ਅੰਗਾ ॥ ਚਾਮ ਗਯੋ ਤਾ ਕੇ ਤਿਹ ਸੰਗਾ ॥ ੧੦॥
Das tolai ahfan mangaiee. bahu bikh va kai sung milaiee.
dhura kiya tavan kai anga. chaam geyo ta kai tih sanga. (10)

ਹਾਇ ਹਾਇ ਰਾਜਾ ਜਬ ਕਰੈ ॥ ਤਿਮਿ ਬੈਦ ਇਹ ਭਾਤਿ ਉਚਰੈ ॥
ਯਾ ਕਹੁ ਅਧਿਕ ਨ ਬੋਲਨ ਦੇਹੁ ॥ ਮੂੰਦਿ ਬਦਨ ਰਾਜਾ ਕੋ ਲੇਹੁ ॥ ੧੧॥
Haie haie raja jab karai. timi baid eh bhat ucharai.
ya kahu adhik na bolan dehu. moond badan raja ko lehu. (11)

ਜਿਮਿ ਜਿਮਿ ਧੂਰੋ ਤਿਹ ਤਨ ਪਰੈ ॥ ਹਾਇ ਹਾਇ ਤਿਮ ਨ੍ਰਿਪਤਿ ਉਚਰੈ ॥
ਭੇਦ ਅਭੇਦ ਨ ਕਿਨਹੂੰ ਚੀਨੋ ॥ ਇਹ ਛਲਿ ਪ੍ਰਾਨ ਤਵਨ ਕੋ ਲੀਨੋ ॥ ੧੨॥
Jimi jimi dhurai tih tan paraie. haie haie tim nirpat ucharaai.
bheid abheid na kinhun chhino. eh chhal pran tavan ko lino. (12)

ਇਹ ਛਲ ਸਾਥ ਨ੍ਰਿਪਤਿ ਕਹਿ ਮਾਰਾ ॥ ਅਪਨੇ ਛਤ੍ਰ ਪੁਤ੍ਰ ਸਿਰ ਢਾਰਾ ॥
ਸਭ ਸੌਅਨ ਕਹ ਦੇਤ ਨਿਕਾਰਿਯੋ ॥ ਭੇਦ ਅਭੇਦ ਨ ਕਿਨੂੰ ਬਿਚਾਰਿਯੋ ॥ ੧੩॥ ੧॥
Eh chhal saath nirpat keh mara. apnai chhatar putar sir dhara.
sabh souan keh deit nikario. bheid abheid naa kinhun bichario. (13) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੌ ਇਕਾਸੀ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੨੮੧ ॥ ਪੜ੍ਹੇ ੫੩੮੯ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya charitarai mantri bhoop sambadai dou sou ikasi charitar samaptam sat subham sat.
281. 5389. (Contd.)

With that medicine, he had more motions. So the Raja became very weak and feeble. The Vaid said, "The Raja was suffering from `Sanpat' (some disease), so 1 have treated him like this with full deliberation. (9)

Then the Vaid got about ten tolas (10 gms) of opium and mixed some poison to it. Then this medicine was sprinkled over his body, so that he lost some of his skin even. (10)

When the Raja would utter a note of sorrow of groaning, the Vaid would say, "Let him not talk too much, and close (shut) his mouth.(I1)

The more this powder was sprinkled on the Raja's body, the more he would groan (Alas!) but no one got a clue to this secret and finally he died. (12)

Thus the queen had killed the Raja with this deceitful action (deceit) and her son was declared the Raja. All the rival wives were turned out, but no one could get at the secret of this move. (13)

Here the two hundred and eighty one episode of King's & Minister's dialogue regarding woman witchcraft from Charitar Pakhyan is completed. All is well. (281-5389) (Contd.)

ਚੌਪਈ

ਅਮੀ ਕਰਨ ਸੁਨਾ ਇਕ ਨ੍ਰਿਪਾਲਾ ॥ ਅਮਰ ਕਲਾ ਜਾ ਕੇ ਗ੍ਰਿਹ ਬਾਲਾ ॥
ਗੜ ਸਿਰਾਜ ਕੋ ਰਾਜ ਕਮਾਵੈ ॥ ਸੀਰਾਜੀ ਜਗ ਨਾਮ ਕਹਾਵੈ ॥ ੧॥

Choupaiee

Ami karan suna ik nirpala. amar kala ja kai greh bala.
garr siraj ko raj kamavai. seeraaji jug naam kahavai. (1)

ਅਸੁਰ ਕਲਾ ਦੂਸਰਿ ਤਾ ਕੀ ਤ੍ਰਿਯ ॥ ਨਿਸਿ ਦਿਨ ਰਹਤ ਨ੍ਰਿਪਤਿ ਜਾਮੈ ਜਿਯ ॥
ਅਮਰ ਕਲਾ ਜਿਯ ਮਾਝ ਰਿਸਾਵੈ ॥ ਅਸੁਰ ਕਲਹਿ ਪਿਯ ਰੋਜ ਬੁਲਾਵੈ ॥ ੨॥

Asur kala dusar ta ki triya. nisi din rehat nirpat jamai jiy.
amar kala jiya majh risavai. asur kaleh piya roj bulavai. (2)

ਏਕ ਬਨਿਕ ਕੌ ਲਯੋ ਬੁਲਾਈ ॥ ਮਦਨ ਕੀ੍ਰ ਤਿਹ ਸਾਥ ਕਮਾਈ ॥
ਅਨਦ ਕੁਅਰ ਤਿਹ ਨਰ ਕੋ ਨਾਮਾ ॥ ਜਾ ਕੋ ਭਜਾ ਨ੍ਰਿਪਤਿ ਕੀ ਬਾਮਾ ॥ ੩॥

Ek banik kou leyo bulaiee. madan kareer tih sath kamaiee.
anad koer tih nar ko nama. ja ko bhaja nirpat ki bama. (3)

ਅਸੁਰ ਕਲਾ ਕੋ ਨਿਜੁ ਕਰ ਘਾਯੋ ॥ ਮਰੀ ਨਾਰਿ ਤਵ ਪਤਿਹਿ ਸੁਨਾਯੋ ॥
ਤਰ ਤਖਤਾ ਕੇ ਮਿਤ੍ਰਹਿ ਧਰਾ ॥ ਤਾ ਪਰ ਬਡੋ ਅਡੰਬਰ ਕਰਾ ॥ ੪॥

Asur kala ko nij kar ghaiyo. mari nar tav patieh sunaiyo.
tar taakhta kai mitareh dhara. ta par badai adumbar kara. (4)

ਤਰ ਤਖਤਾ ਕੇ ਮਿਤ੍ ਦੁਰਾਯੋ ॥ ਤਾ ਪਰ ਸਵਤਿ ਲੋਥ ਕਹਿ ਪਾਯੋ ॥
ਭੇਦ ਅਭੇਦ ਨ ਕਿਨਹੂੰ ਬਿਚਾਰਾ ॥ ਇਹ ਛਲ ਅਪਨੋ ਯਾਰ ਨਿਕਾਰਾ ॥ ੫॥

Tar takhta kai mitar duraeyo. ta par savat loth keh paiyo.
bheid abheid na kinhun bichara. eh chhal aapno yaar nikara. (5)

Choupaiee

There was a Raja called Ami Kazan , who had a queen by the name of Amarkala. He was ruling over Siraj garh, and was known as such by the name of Siraj in the world. (1)

Another queen was called Astir Kala and she was always remembered by the Raja day and night so Amarkala was always feeling enraged at heart. The Raja was always calling Asurkala to his side. (2)

Amar Kala then called a trader and she had sexual relationship with him. He was called Anand Kumar, with whom the Raja's queen had a cohabitation.(3)

She killed Asurkala with her own hands, and then informed the spouse about her death. She then covered her paramour under the wooden plank (of the hearse) and then embellished it nicely. (4)

The paramour was hidden under the wooden plank and on top she placed the corpse of the rival-wife but no one knew about this secret. Thus she managed to help the paramour to escape with this deceit.(5)

ਦੋਹਰਾ

ਸਵਤਿ ਸੰਘਾਰੀ ਪਤਿ ਛਲਾ ਮਿ੍ਤਹਿ ਲਯੋ ਉਬਾਰਿ ॥
ਭੇਦ ਕਿਸੂ ਪਾਯੋ ਨਹੀ ਧੰਨ ਸੁ ਅਮਰ ਕੁਮਾਰਿ ॥ ੬॥ ੫॥

Dohra

Savat sanghari pat chhala mitareh leyo ubar.
bheid kisu paiyo neh dhan su amar kumar. (6) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੌ ਬਿਆਸੀ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੨੮੨ ॥ ਪੜ੍ਯੰਪ ॥ ਅਫਜੂੰ॥

iti sri charitar pakhyanai triya charitari mantri bhoop sambadai dou sou biasi charitar samaptam sat subham sat.
282. 5395. afjun. (Contd.)

ਚੌਪਈ

ਸਹਿਰ ਪਲਾਊ ਏਕ ਨਿ੍ਪਾਰਾ ॥ ਜਿਹ ਧਨ ਭਰੇ ਸਕਲ ਭੰਡਾਰਾ ॥
ਕਿਨ੍ ਮਤੀ ਤਿਹਾ ਰਾਜ ਦੁਲਾਰੀ ॥ ਜਾਨੁਕ ਚੰਦ੍ ਲਈ ਉਜਿਯਾਰੀ ॥ ੧॥

Choupaiee

Sehar palaouoo ek nripara. jih dhan bharai sakaal bhandara.
kinar mati teha raj dulari. janak chandar laiee ujiyari. (1)

ਬਿਕ੍ਮ ਸਿੰਘ ਸਾਹੁ ਸੁਤ ਇਕ ਤਹ ॥ ਜਾ ਸਮ ਸੁੰਦਰ ਦੁਤਿਯ ਨ ਮਹਿ ਮਹ ॥
ਅਪ੍ਮਾਨ ਤਿਹ ਪ੍ਭਾ ਬਿਰਾਜੈ ॥ ਸੁਰ ਨਰ ਅਸੁਰ ਨਿਰਖਿ ਮਨ ਲਾਜੈ ॥ ੨॥

Bikram singh sah sut ik tih. ja sum sundar dutia na mehai meh.
aparman tih prabha birajai. sur nar asur nirakh man lajai. (2)

ਕਿੰਨ੍ ਮਤੀ ਵਾ ਸੌ ਹਿਤ ਕੀਯੋ ॥ ਤਾਹਿ ਬੋਲਿ ਗਿ੍ਹ ਅਪਨੇ ਲਿਯੋ॥
ਕਾਮ ਭੋਗ ਤਾ ਸੌ ਦਿ੍ੜ ਕਿਯਾ ॥ ਚਿਤ ਕੋ ਸੋਕ ਦੂਰਿ ਕਰ ਦਿਯਾ ॥ ੩॥

Kinar mati va va sou hit kiyo. tahai bol greh apnai liyo.
kam bhog ta sou drirr kiya. chit ko sok door kar diya. (3)

Couplet

Having killedi the rival wife, and then having deceived the spouse, she managed to save her paramour also. No one knew about this secret move Truly Amar Kumari deserves all the praise. (6)

Here the two hundred and eighty-second episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (282-5395) (Contd.)

Choupaiee

There was a Raja in the town of Palaon, whose treasures were full of wealth. His queen was called Kinar Mati and it seemed, the moon had borrowed its glamour from her. (1)

There was a Shah's son by the name of Bikram Singh, whose beauty had no other parallel on the surface of Earth. He was looking glamorous, seeing which the gods, demons and human beings were feeling belittled (ashamed). (2)

Kinar Mati had developed love with him and called him at her place. She enjoyed sexual companionship with him, thus alleviating her heart's suffering. (3)

ਰਾਨੀ ਭੁਗ ਮਿਤ੍ ਕੋ ਰਸਿ ਕੈ ॥ ਇਹ ਬਿਧਿ ਬਚਨ ਬਖਾਨਯੋ ਹਸਿ ਕੈ ॥
ਤੁਮ ਹਮ ਕਹਿ ਲੈ ਸੰਗ ਸਿਧਾਵਹੁ ॥ ਪਿਯ ਚਰਿਤ੍ ਕਛੁ ਐਸ ਬਨਾਵਹੁ ॥ ੪॥
Rani bhog mitar ko ras kai. eh bidh bachan bakhanio has kai.
tum hum keh lai sang sidhavoh. piya charitar kachh ais banavoh. (4)

ਮਿਤ੍ ਕਹਿਯੋ ਮੈ ਕਹੌਂ ਸੁ ਕਰਿਯਹੁ ॥ ਭੇਦ ਪੁਰਖ ਦੂਸਰ ਨ ਉਚਰਿਯਹੁ ॥
ਰੁਦ੍ ਭਵਨ ਪੁਜਨ ਤੁਮ ਜੈ ਹੌ ॥ ਤਬ ਹੀ ਹਿਤੂ ਹਿਤੂ ਕਹ ਪੈ ਹੌ ॥ ੫॥
Mitar kahio mein kaho so karioh. bheid purakh dusar na ucharioh.
rudar bhavan pujan tum ho jai ho. tab hi hitu hitu keh pai ho. (5)

ਪਤਿ ਤਨ ਭਾਖਿ ਦੇਹਰੇ ਗਈ ॥ ਤਹ ਤੇ ਜਾਤ ਮਿਤ੍ ਸੰਗ ਭਈ ॥
ਕਿਨਹੂੰ ਪੁਰਖ ਭੇਦ ਨਹੀ ਜਾਨਾ ॥ ਅਸ ਰਾਜਾ ਤਨ ਬਚਨ ਬਖਾਨਾ ॥ ੬॥
Pat tan bhakh deharai gaiee. tih tai jaat mitar sang bhaiee.
kinhun purakh bheid neh jana. as raja tan bachan bakhana. (6)

ਰਾਨੀ ਰੁਦ੍ ਭਵਨ ਜਬ ਗਈ ॥ ਸਿਵ ਜੂ ਬਿਖੈ ਲੀਨ ਸੋ ਭਈ ॥
ਤਿਨ ਸਾਜੁਜ ਮੁਕਤਿ ਕਹ ਪਾਯੋ ॥ ਜਨਮ ਮਰਨ ਕੋ ਤਾਪ ਮਿਟਾਯੋ ॥ ੭॥
Rani rudar bhavan jab gaiee. siv ju bikhai leen so bhaiee.
tin ssjuj mukat keh paieyo. janam maran ko taap mitaiyo. (7)

ਨ੍ਰਿਪ ਸੁਨਿ ਰੁਦ੍ ਭਗਤਿ ਅਨੁਰਾਗਾ ॥ ਧਨਿ ਧਨਿ ਤ੍ਰਿਯਹਿ ਬਖਾਨਨ ਲਾਗਾ ॥
ਦੁਹਕਰਮ ਕਰਮ ਕਿਯਾ ਜਿਨ ਦਾਰਾ ॥ ਪਲਿ ਪਲਿ ਪ੍ਰਤਿ ਤਾ ਕੋ ਬਲਿਹਾਰਾ ॥ ੮॥ ੧॥
Nrip sunn rudar bhagaat anuraga. dhan dhan triyaeh bakhanan laga.
dukaram karam kiya jin dara. pal pal prat ta ko balihara. (8) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੌ ਤਰਾਸੀ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੨੮੩ ॥ ੫੪੦੩ ॥ ਚਲਦਾ॥

iti sri charitar pakhyanai triya charitarai mantri bhoop sambadai duo sou trasi charitar samaptam sat subham sat.
283. 5403. aphjun. (Contd.)

The queen, being absorbed in the cohabitation with the paramour, laughed and said, "You take me away from here somewhere else O beloved, plan some witchcraft like this. (4)

The paramour said, "You do according to my desires, and do not leak it out to anyone else. When you will go to Rudra's temple for worship, then only you will gain your paramour. (5)

So she went to the temple after informing the spouse, and from there she went away with her paramour. No one could follow this secret, and told the Raja like this. (6)

When the queen went to Rudra's temple, she became absorbed in the love of Shiva. She had attained the secret Salvation there, thus ridding herself of the afflictions of births and deaths (cycle). (7)

The Raja, on hearing such words, became a devout follower of Shiva, and was praising his queen. "This woman had done such a difficult act and we should sacrifice ourselves on her (we should praise her worship). (8) (1)

Here the two hundred and eighty-third episode of the King's & Minister's dialogue regarding woman'switchcraft from Charitar Pakhyan is completed. All is well. (283-5403) (Contd.)

ਚੌਪਈ

ਦਛਨਿ ਸੈਨ ਦਛਨੀ ਰਾਜਾ ॥ ਦਛਨਿ ਦੇ ਰਾਨੀ ਸਿਰਤਾਜਾ ॥
ਜਾ ਸਮ ਔਰ ਨ ਦੂਜੀ ਰਾਨੀ ॥ ਦਛਿਨ ਵਤੀ ਬਸਤ ਰਜਧਾਨੀ ॥ ੧॥

Choupaiee

Dachhan sain dachhani raja. dachhani dai rani sirtaja.
ja sum aour na dujai rani. dachhin vati basat rajdhani. (1)

ਦਛਿਨੀ ਰਾਇ ਏਕ ਤਹ ਚਾਕਰ ॥ ਰੂਪਮਾਨ ਜਨੁ ਦੁਤੀਯ ਦਿਵਾਕਰ ॥
ਤਾ ਕੀ ਜਾਤ ਪ੍ਰਭਾ ਨਹੀ ਕਹੀ ॥ ਜਾਨੁਕ ਫੂਲਿ ਚੰਬੇਲੀ ਰਹੀ ॥ ੨॥
Dachhini raie ek tih chakar. roopman jan dutia divakar.
ta ki jaat prabha neh kahi. janak fuul chambeli rahi. (2)

ਰੂਪ ਤਵ ਕੋ ਦਿਪਤ ਅਪਾਰਾ ॥ ਤਿਹ ਆਗੇ ਕਯਾ ਸੂਰ ਬਿਚਾਰਾ ॥
ਸੋਭਾ ਕਹੀ ਨ ਹਮਤੇ ਜਾਈ ॥ ਸਕਲ ਤ੍ਰਿਯਾ ਲਖਿ ਰਹਤ ਬਿਕਾਈ ॥ ੩॥
Roop tav ko dipat apara. tih agai kaya soor bichara.
sobha kahi na humtai jaiee. sakal triya lakh rehat bikaiee. (3)

ਰਾਨੀ ਦਰਸ ਤਵਨ ਕੋ ਪਾਯੋ ॥ ਪਠੈ ਸਹਚਰੀ ਧਾਮ ਬੁਲਾਯੋ ॥
ਕਾਮ ਕੇਲ ਤਾ ਸੌ ਹਸਿ ਮਾਨੀ ॥ ਰਮਤ ਰਮਤ ਸਭ ਨਿਸਾ ਬਿਹਾਨੀ ॥ ੪॥
Rani daras tavan ko paiyo. pathai sehchar dham bulaiyo.
kam kel ta sou has mani. ramat ramat sabh nisa bihani. (4)

ਜੈਸੇ ਹੁਤੋ ਨ੍ਰਿਪਤਿ ਕੇ ਰੂਪਾ ॥ ਤੈਸੋ ਤਾ ਕੋ ਹੁਤੋ ਸਰੂਪਾ ॥
ਜਾ ਸੋ ਅਟਕ ਕੁਅਰਿ ਕੀ ਭਈ ॥ ਨ੍ਰਿਪ ਕੀ ਬਾਤ ਬਿਸਰਿ ਕਰਿ ਗਈ ॥ ੫॥
Jaise hoto nirpat kai roopa. taiso ta ko hutai saroopa.
ja so atak koeri ki bhaiee. nrip ki baat bisar kar gaiee. (5)

ਤਾ ਸੌ ਹਿਤ ਰਾਨੀ ਕੋ ਭਯੋ ॥ ਰਾਜਾ ਸਾਥ ਹੇਤੁ ਤਜਿ ਗਯੋ ॥
ਮਦਰਾ ਅਧਿਕ ਨ੍ਰਿਪਤਿ ਕਹ ਪਯਾਯੋ ॥ ਰਾਜ ਸਿੰਘਾਸਨ ਜਾਰ ਬੈਠਾਯੋ ॥ ੬॥
Ta sou hit rani ko bheyo. raja saath hetu taj geyo.
madara adhik nirpat keh payaoyo. raj singhasan jaar bithaieyo. (6)

Choupaiee

There was a Raja, called Dachhan Sain, in the South and had a queen by the name of Dachhan Dei. There was no other queen so beautiful. She was living in the capital called Dachhan Wati. (1)

There was a servant called Dachhni Rai, who was very handsome like a second sun. His charm is beyond description, and appeared like the Jasmine flower. (2)

What was the worth of the sun before his glamour? I cannot explain his glamour. All the women would get allured by seeing his charm. (3)

When the queen saw him, she called him at home through a handmaid. She had sexual relationship with him smilingly and spent the whole night in his love affair. (4)

He had a similar personality as the Raja. When the queen developed love for him, she totally forgot about the Raja. (5)

She developed great love for him and completely forgot about the Raja's love. She made the Raja drink lot of wine and placed the paramour on the road. (6)

ਮਤ ਭਏ ਨ੍ਰਿਪ ਸੋ ਧਨ ਪਾਯੋ ॥ ਬਾਧਿ ਮਿਤ੍ ਕੇ ਧਾਮ ਪਠਾਯੋ ॥
ਤਾ ਕੋ ਪੂਜਾ ਨ੍ਰਿਪਤਿ ਕਰਿ ਮਾਨਾ ॥ ਰਾਜਾ ਕਹ ਚਾਕਰ ਪਹਿਚਾਨਾ ॥ ੭॥
Mat bhaie nrip so dhan paiyo. baadh mitar kai dhaam pathaieyo.
ta ko puja nirpat kar mana. raja keh chakar pehchana. (7)

ਦੁਹੂੰਅਨ ਕੀ ਏਕੈ ਅਨੁਹਾਰਾ ॥ ਰਾਵ ਰੰਕ ਨਹਿ ਜਾਤ ਬਿਚਾਰਾ ॥
ਤਾ ਕੌ ਲੋਗ ਨ੍ਰਿਪਤਿ ਕਰਿ ਮਾਨੈ ॥ ਲਜਤ ਬਚਨ ਨ ਨ੍ਰਿਪਤਿ ਬਖਾਨੈ ॥ ੮॥
Duhuan ki ekai anuhara. rav rank neh jat bichara.
ta kou log nirpat kar manai. lajaat bachan na nirpat bakhanai. (8)

ਦੋਹਰਾ

ਰੰਕ ਰਾਜ ਐਸੇ ਕਰਾ ਦਿਯਾ ਰੰਕ ਕੌ ਰਾਜ ॥
ਹ੍ਵੈ ਅਤੀਤ ਪਤਿ ਬਨ ਗਯੋ ਤਜਿ ਗਯੋ ਸਕਲ ਸਮਾਜ ॥ ੯॥ ੧॥

Dohra

Runk raj aise kara diya rank kou raj.
hai atit pat ban geyo taj geyo sakal samaj. (9) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੌ ਚੌਰਾਸੀ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੨੮੪ ॥ ੫੪੧੨ ॥ ਅਫਜੂੰ ॥

**iti sri charitar pakhyanai triya charitarai mantri bhoop sambadai duo sou chourasi chaaritar samaptam sat subham sat.
284. 5412. aphjun. (Contd.)**

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਹੁਤੋ ਏਕ ਰਾਜਾ ਪ੍ਰਜਾ ਸੈਨ ਨਾਮਾ ॥ ਪ੍ਰਜਾ ਪਾਲਨੀ ਧਾਮ ਤਾ ਕੋ ਸੁ ਬਾਮਾ ॥
ਪ੍ਰਜਾ ਲੋਗ ਜਾ ਕੌ ਸਭੈ ਆਨਿ ਮਾਨੈ ॥ ਤਿਸੈ ਦੂਸਰੋ ਜਾਨ ਰਾਜਾ ਪ੍ਰਮਾਨੈ ॥ ੧॥

Bhujang Prayat Chhand

Hutai ek raja parja sain nama. Parja palni dham ta ko su bama.
Parja lok ja ko sabhai aan manai. Itsai dusarai jaan raja parmanai. (1)

She usurped all the wealth from the unconscious Raja and by putting him in chains (bondage) sent him to the paramour's house. The subjects took this servant as the Raja, while the Raja was considered by them as a servant. (7)

Both possessed similar personality and no one could decipher any distinction between(the two), the Raja and servant. He was taken by the public as a servant, as such the Raja could not say anything out of shame. (8)

Couplet

thus a poor man was made a rich Raja and gave the poor man all the kingbom. The spouse (Raja) then left the kingdom, and becoming an ascetic, the Raja went away to the jungle. (9)

Here the two hundred and eighty- fourth of the King's and Minister's dialogue regarding woman witchcraft from Charitar Pakhyan is completed. All is well. (284-5412)

Bhujang Prayat Chhand (Contd.)

There was a Raja by the name of Parja Sain, and he had a queen called Parja Palni'. All the subjects were accepting her sovereignty over them,taking her as the second Raja. (1)

ਸੁਧਾ ਸੈਨ ਨਾਮਾ ਰਹੈ ਭ੍ਰਿਤ ਤਾ ਕੇ ॥ ਰਹੈ ਰੀਝਿ ਬਾਲਾ ਲਖੈ ਨੈਨ ਵਾ ਕੇ ॥
ਨ ਹ੍ਵੈਹੈ ਨ ਹੈ ਨ ਬਿਧਾਤਾ ਬਨਾਯੋ ॥ ਨਰੀ ਨਾਗਨੀ ਗੰਧ੍ਰਵੀ ਕੋ ਨ ਜਾਯੋ ॥ ੨॥
Sudhaa sain nama rahai bhrit ta kai. Rahai reejh bala lakhai nain va ke.
Na havai na hai na bidhata banaeo. nari nagni gandharvi ko na jayo. (2)

ਚੌਪਈ

ਬਨਿਕ ਏਕ ਧਨਵਾਨ ਰਹਿਤ ਤਹ ॥ ਪ੍ਰਜਾ ਸੈਨ ਨ੍ਰਿਪ ਰਾਜ ਕਰਤ ਜਹ ॥
ਸੁਮਤਿ ਮਤੀ ਤਾ ਕੀ ਇਕ ਕੰਨਯਾ ॥ ਧਰਨੀ ਤਲ ਕੇ ਭਤਿਰ ਧੰਨਯਾ ॥ ੩॥

Choupaiee

Banik ek dhanwan rehat the. Parja sain nrip raaj karat jeh.
Sumit mati ta ki ik kanya. Dharni tal kai bhitar dhanya. (3)

ਸੁਧਾ ਸੈਨ ਤਿਨ ਜਬੈ ਨਿਹਾਰਾ ॥ ਹਰਿ ਅਰਿ ਸਰ ਤਾ ਕੇ ਤਨ ਮਾਰਾ ॥
ਪਠੌ ਸਹਚਰੀ ਤਾਹਿ ਬੁਲਾਯੋ ॥ ਸੋ ਨਰ ਧਾਮ ਨ ਵਾ ਕੇ ਆਯੋ ॥ ੪॥
Sudha sain tin jabai nihara. Har ar sar ta kai tan mara.
Pathai sehchar tahai bulaeyo. So nar dhaam na va ke aeyo. (4)

ਨਾਹਿ ਨਾਹਿ ਜਿਮਿ ਜਿਮਿ ਵਹ ਕਹੈ ॥ ਤਿਮਿ ਹਠਿ ਇਸਤ੍ਰੀ ਕਰ ਗਹੈ ॥
ਅਧਿਕ ਦੂਤਕਾ ਤਹਾ ਪਠਾਵੈ ॥ ਕਯੋਹੂੰ ਧਾਮ ਮਿਤ੍ ਨਹਿ ਆਵੈ ॥ ੫॥
Neh neh jimi jimi veh kahai. Timi hath istary kar gahai.
Adhik dutka taha pathavai. Keyohun dham mitar neh avai. (5)

ਜਯੋ ਜਯੋ ਮਿਤ੍ ਨ ਆਵੈ ਧਾਮਾ ॥ ਤਯੋ ਤਯੋ ਅਤਿ ਬਯਾਕੁਲ ਹ੍ਵੈ ਬਾਮਾ ॥
ਬਹੁ ਦੂਤਿਨ ਤੇ ਧਾਮ ਲੁਟਾਵੈ ॥੪ ਪਲ ਪਲ ਪ੍ਰਤਿ ਤਿਹ ਧਾਮ ਪਠਾਵੈ ॥ ੬॥
Jeyo jeyo mitar na avai dhama. Teyo teyo at bayakul havai bama.
Bahu dutin tai dham lutavai. Pal pal prat the dham pathavai. (6)

ਸਾਹ ਸੁਤਾ ਬਹੁ ਬਿਧਿ ਕਰਿ ਹਾਰੀ ॥ ਸੁਧਾ ਸੈਨ ਸੌ ਭਈ ਨ ਯਾਰੀ ॥
ਤਬ ਅਬਲਾ ਇਹ ਮੰਤ੍ ਪਕਾਯੋ ॥ ਇਕ ਦੂਤੀ ਕਹ ਤਹਾ ਪਠਾਯੋ ॥ ੭॥
Sah suta bhu bidh kar hari. Sudha sain so bhaiee na yaari.
Tab abla eh mantar pakaeo. Ik duti keh taha pathaeo. (7)

She had a servant by the name of Sudha Sain. The queen got enamoured by seeing his eyes. There was no other person comparable to him, neither the Lord had created earlier, nor in the -present nor, in the future there would be anyone like him. No woman she - snake or gandharbani (lady musician) had given birth to such a beautiful child. (2)

Choupaiee

Where Raja Praja Sain was ruling, there was a wealthy trader also there. He had a daughter called Sumit Mati, who was praiseworthy on 'Earth'. (3)

When she saw Sudha Sain, then she became aroused by his love (Kamdev had shot an arrow of love). So she called him through a handmaid. But that man did not come to her house. (4)

The more he was saying in the negative the woman was becoming all the more obstinate. So she sent many maids to him, but he never came to her place notwithstanding all her efforts. (5)

The woman was getting More madly in love with him, with his denial of accepting her offer all the time. She was giving away all her wealth to the maids and was sending them to his house every moment. (6)

Finally the Shah's daughter got tired of her efforts, but she could not develop friendship with Sudha then she thought to herself and sent another lady messenger to him. (7)

ਚਲੀ ਚਲੀ ਸਹਚਰਿ ਤਹ ਗਈ ॥ ਜਿਹ ਗ੍ਰਿਹ ਸੁਧਿ ਮਿਤਵਾ ਕੀ ਭਈ ॥
ਪਕਰਿ ਭੁਜਾ ਤੇ ਸੋਤ ਜਗਾਯੋ ॥ ਚਲਹੁ ਅਬੈ ਨ੍ਰਿਪ ਤ੍ਰਿਯਹਿ ਬੁਲਾਯੋ ॥ ੮॥
Chali chali sehchar the gaiee. Jeh greh sudhi mitva ki bhaiee.
Pakar bhuja te sot jagaeyo. Chalhu sabai nrip triyeh bulaeyo. (8)

ਮੂਰਖ ਕਛੂ ਬਾਤ ਨਹੀ ਪਾਈ ॥ ਸਹਚਰਿ ਤਹਾ ਸੰਗ ਕਰਿ ਲਯਾਈ ॥
ਬੈਠੀ ਸੁਤਾ ਸਾਹੁ ਕੀ ਜਹਾ ॥ ਲੈ ਆਈ ਮਿਤਵਾ ਕਹ ਤਹਾ ॥ ੯॥
Murakh kachh baat neh paiee. Sehchar taha sung kar layaiee.
Baithi suta sahu ki jaha. lai aiee mitva keh taha. (9)

ਵਹਿ ਮੂਰਖ ਐਸੇ ਜਿਯ ਜਾਨਾ ॥ ਸਾਹੁ ਸੁਤਾ ਕੋ ਛਲ ਨ ਪਛਾਨਾ ॥
ਰਾਨੀ ਅਟਕਿ ਸੁ ਮੁਹਿ ਪਰ ਗਈ ॥ ਤਾ ਤੇ ਹਮੈ ਬੁਲਾਵਤ ਭਈ ॥ ੧੦॥
Veh murakh aise ijya jana. sahu suta ko chhal na pachhana.
Rani atki su muih par gaiee. Ta tai hamai bulavat bhaiee. (10)

ਤਾ ਕੇ ਸਾਥ ਭੋਗ ਮੈ ਕਰਿ ਹੌ ॥ ਭਾਤ ਭਾਤ ਕੇ ਆਸਨ ਧਰ ਹੌ ॥
ਨ੍ਰਿਪ ਨਾਰੀ ਕਹਿ ਅਧਿਕ ਰਿਝੈ ਹੌ ॥ ਜੋ ਮੁਖਿ ਮੰਗਿ ਹੌ ਸੋਈ ਪੈ ਹੌ ॥ ੧੧॥
Ta kai saath bhog mai kar ho. Bhat bhat kai asan dhar ho.
Nrip nari keh adhik rijhai ho.
Jo mukh mung ho soiee pai ho. (11)

ਸਾਹ ਸੁਤਾ ਸੌ ਕੀਨਾ ਸੰਗਾ ॥ ਲਖਤ ਭਯੋ ਨ੍ਰਿਪ ਕੀ ਅਰਧੰਗਾ ॥
ਮੂਰਖ ਭੇਦ ਅਭੇਦ ਨ ਪਾਯੋ ॥ ਇਹ ਛਲ ਅਪੁਨੋ ਮੂੰਡ ਮੂਡਾਯੋ ॥ ੧੨॥
Sah suta sou keena sanga. Lakhat bhaie nrip ki ardhanga.
Murakh bheid abdeid na paiyo.
Eh chhal apnai muund mundaeyo. (12)

That maid went to the house, where that paramour was supposed to be living and she woke him up from his sleep, by holding his arm and said, "Come, the Raja's queen had sent for you." (8)

The fool did not realize anything and the maid brought him along with her. (9)

That fool did not see through the secret move and thought in his mind that the queen was enamoured by him, as such she had called him. (10)

I will have sexual relationship with the queen in many styles, thus pleasing the Raja's queen, and then ask for anything I wanted from her. (11)

So he had cohabitation with the Shah's daughter, thinking her as the queen. The fool did not see through the secret, thus being cheated by her. (12)

ਦੋਹਰਾ

ਸਾਹੁ ਸੁਤਾ ਕੋ ਨ੍ਰਿਪ ਤ੍ਰਿਯਾ ਜਾਨਤ ਭਯੋ ਮਨ ਮਾਹਿ ॥
ਹਰਖ ਮਾਨ ਤਾ ਕੋ ਭਜਾ ਦੇਵ ਪਛਾਨਾ ਨਾਹਿ ॥ ੧੩॥ ੧॥

Dohra

Sahu suta ko nrip triya janat bhaie man mahe.
Harakh maan ta ko bhaja dev pachhana neh. (13) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੌ ਪਚਾਸੀ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੨੮੫ ॥ ੫੪੨੫ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya charitarai mantri bhoop sanbadai dou sou pachasi charitar samaptam sat subham sat.
285. 5425. aphjun. (Contd.)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਦਿਸਾ ਬਾਰੁਣੀ ਮੈ ਰਹੈ ਏਕ ਰਾਜਾ ॥ ਸੁ ਵਾ ਤੁਲਿ ਦੂਜੋ ਬਿਧਾਤੈ ਨ ਸਾਜਾ ॥
ਬਿਖਯਾ ਨਾਮ ਕੀ ਸੁਤਾ ਏਕ ਸੁਤਾ ਏਕ ਸੋਹੈ ॥ ਸੁਰੀ ਆਸੁਰੀ ਨਾਗਿਨੀ ਤੁਲੋ ਕੋ ਹੈ ॥ ੧॥

Bhujang Paryat Chhand

Disa baruni mai rahai ek raja. Su va tuli dujai bidhatai na saaja.
Bikhya naam ki suta ek suta eek sohai. Suri asuri nagani tulai ko hai. (1)

ਪ੍ਰਭਾ ਸੈਨ ਨਾਮਾ ਰਹੈ ਤਾਹਿ ਤਾਤਾ ॥ ਤਿੰਹੂ ਲੋਕ ਮੈ ਬੀਰ ਬਾਕੋ ਬਿਖਯਾਤਾ ॥
ਤਹਾ ਏਕ ਆਯੋ ਬਡੋ ਛਤ੍ਰਧਾਰੀ ॥ ਸਭੇ ਸਸਤ੍ਰ ਬੇਤਾ ਸੁ ਬਿਦਯਾਧਿਕਾਰੀ ॥ ੨॥

Prabha sain nama rahai tahe tata. Tinhun lok mai beer banko bikhyata.
Taha ek aeyo bado chhatardhari. Sabhai sastar beta su bidyadhikari. (2)

ਪ੍ਰਭਾ ਸੈਨ ਆਯੋ ਜਹਾ ਬਾਗ ਨੀਕੋ ॥ ਪ੍ਰਭਾ ਹੇਰਿ ਜਾ ਕੀ ਬਢਯੋ ਨੰਦ ਜੀਕੋ ॥
ਤਹਾ ਖੋਲਿ ਸੂਰਹਿ ਰਥਹਿ ਠਾਢ ਕੀਨੋ ॥ ਪਿਯਾਦੇ ਭਯੇ ਪੈਡ ਤਾ ਕੋ ਸੁ ਲੀਨੋ ॥ ੩॥

Prabha sain aeyo jaha baag niko. Prabha her ja ki badeyo nand jiko.
Taha bol surhe ratheh thath kino. Piadai bhaie pand ta ko su leeno. (3)

Couplet

The Shah's daughter was considered by him as the Raja's queen and was enjoying sensuous pleasure with her, without knowing the secret behind it. (13)

Here the two hundred and eighty-fifth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (285-5425) (Contd.)

Bhujang Prayat Chhand

There was a Raja in the western side, and the Lord-Creator had not created another one like him. There was a daughter of his, named Bikhia who was very glamorous and there was no other woman among the gods, demons and snakes as beautiful. (1)

She had her father, Prabha Sain, who was famous in all the three worlds as a smart warrior. Once a great Raja, with canopy overhead, came there who was an expert in the use of weapons and was a deserving student. (2)

Once Prabha Sain came there, where there was a beautiful garden. On seeing the garden beauty, the Raja had felt overjoyed. By telling the warriors he stopped the chariot there, and then walked on foot inside the garden. (3)

ਜਬੈ ਨਾਕ ਨੀਕੋ ਸੁ ਤੌਨੋ ਨਿਹਾਰਿਯੋ ॥ ਇਹੈ ਆਪਨੇ ਚਿਤ ਮਾਹੀ ਬਿਚਾਰਿਯੋ॥
ਕਛੂ ਕਾਲ ਏਹਿ ਅਬੈ ਸੈਨ ਕੀਜੈ ॥ ਘਰੀ ਦ੍ਵੈਕ ਕੋ ਗ੍ਰਾਮ ਕੋ ਪੰਥ ਲੀਜੈ ॥ ੪॥
Jabai nak niko su tono inhariyo. Eh apnai chit mahe bichariyo.
Kachh kaal eeha abai sain kijai.
Ghari dwiak gram ko gram ko panth lijai. (4)

ਖਰੇ ਬਾਜ ਕੀਨੇ ਘਰੀ ਦ੍ਵੈਕ ਸੋਯੋ ॥ ਸਭੈ ਆਪਨੇ ਚਿਤ ਕੋ ਸੋਕ ਖੋਯੋ॥
ਤਹਾ ਰਾਜ ਕੰਨਯਾ ਬਿਖਯਾ ਨਾਮ ਆਈ ॥ ਬਿਲੋਕਯੋ ਤਿਸੈ ਸੁਧਿ ਤੌਨੇ ਨ ਪਾਈ॥ ੫॥
Kharai baaj kinai ghari dvaik soyo. Sabhai apnai chit ko sok koyo.
Taha raj kanya bikhya naam aiee. Bilokeyo tisai sudg tounai na paiee. (5)

ਤਬੈ ਰਾਜ ਕੰਨਯਾ ਹ੍ਰਿਦੈ ਸੋ ਬਿਚਾਰਿਯੋ ॥ ਪ੍ਰਭਾ ਸੈਨ ਕੌ ਸੋਵਤੇ ਜੌ ਨਿਹਾਰਿਯੋ ॥
ਤ੍ਰਿਯਾ ਮੈ ਇਸੀ ਕੀ ਇਹੈ ਨਾਥ ਮੇਰੋ ॥ ਬਰੌਗੀ ਇਸੈ ਮੈ ਭਈ ਆਜੁ ਚੇਰੋ ॥ ੬ ॥
Tabai raja kanya hirdai so bichariae. Prabha sain ko sovtai jo nihariyo.
Triya mai isi ki ehai naath maro. Barogi isai mai bhaiee aaj cherai. (6)

ਨ੍ਰਿਸੰਸੈ ਇਹੈ ਚਿਤ ਮੈ ਬਾਲ ਆਨੀ ॥ ਇਸੀ ਕੌ ਬਰੌ ਕੈ ਤਜੌ ਰਾਜਧਾਨੀ ॥
ਤਹਾ ਏਕ ਪਤ੍ਰੀ ਸੁ ਡਾਰੀ ਨਿਹਾਰੀ ॥ ਇਹੈ ਚੰਚਲਾ ਚਿਤ ਮਾਹੀ ਬਿਚਾਰੀ ॥ ੭॥
Nrisansai ehai chit mai bal aaani. Isi ko barai kai tajai rajdhani.
Taha ek patri su dari nihari. Ehai chanchala chit mahi bichari. (7)

ਚਹਿਯੋ ਪਤ੍ਰਕਾ ਕੌ ਸੁ ਬਾਚੌ ਉਘਾਰੈ ॥ ਡਰੋ ਬੇਦ ਕੀ ਸਾਸਨਾ ਕੌ ਬਿਚਾਰੌ ॥
ਪਰੀ ਪਤ੍ਰਿਕਾ ਕੋ ਜੋ ਕੌਊ ਉਘਾਰੇ ॥ ਬਿਧਾਤਾ ਉਸੈ ਨਰਕ ਕੈ ਮਾਝ ਡਾਰੈ ॥ ੮॥
Chahiyo patrika ko su bacho ugharai. Darai beid ki sasna kou bicharo.
Pari patrika ko jo kouo ugharai. Bidhata usai narak kai maajh darai. (8)

ਰਹੀ ਸੰਕ ਲੀਨੀ ਤਊ ਹਾਥ ਪਾਤੀ ॥ ਲਈ ਲਾਇ ਕੈ ਮਿਤ੍ ਕੀ ਜਾਨਿ ਛਾਤੀ ॥
ਕਬੰ ਹਾਥ ਮਾਹੀ ਛਿਪਾਵੈ ਉਘਾਰੈ ॥ ਮਨੋ ਨਿਰਧਨੀ ਦ੍ਰਬ ਪਾਯੋ ਨਿਹਾਰੈ ॥ ੯॥
Rahi sunk lini taou haath pati. Laiee lai kai mitar ki jani chhati.
Kaabai haath mahi chhipavai ugharai.
Mano nirdhani darb payo niharai. (9)

When he saw the beautiful garden, he thought to himself "that now we should rest here for sometime, and after two hours, we should move towards the town." (4)

Stopping the horses there he went to sleep for sometime (two hours) and got rid of his worries (afflictions) and then the princess Bikhi came there, and seeing that Raja, lost her sense of proportion (became mad). (5)

She saw Prabha Sain sleeping there, and the princess thought to herself that she was the wife of a canopied Raja, and he was her spouse. "Now I will marry this person only as I have become his slave only." (6)

The young girl had thought of it without any doubt, in her mind that she will marry him only, else she will vacate the kingdom. She saw a letter lying there, so the woman thought to herself. (7)

She wanted to open and read the letter, but due to the punishment of Vedas, she was afraid of it, as it was stated in Vedas that a person, who opens a letter (of someone) is thrown by the Lord in the hell. (8)

Being engrossed in doubt, she took up the letter in her hands, and thinking it to be of her paramour, she embraced it to her breast. At times she was hiding it and at times was showing it off. It seemed as if a poor person had gained lot of wealth, and was watching it. (9)

ਤਬੈ ਚੰਚਲਾ ਚਿਤ ਮੈ ਯੋ ਬਿਚਾਰੀ ॥ ਤਿਸੈ ਜਾਨਿ ਕੈ ਨਾਥ ਪਾਤੀ ਉਘਾਰੀ ॥
ਜੋਊ ਨਾਥ ਕੀ ਜਾਨਿ ਪਾਤੀ ਉਘਾਰੈ ॥ ਨ ਤਾ ਕੋ ਬਿਧਾਤਾ ਮਹਾ ਨਰਕ ਡਾਰੈ ॥ ੧੦॥
Tabai chanchala chit mai yo bichari. Tisai jaan kai naath pati oghari.
Jou naath ki jaan pati ogharai. Na ta ko bidhata maha narak darai. (10)

ਹੁਤੋ ਏਕ ਰਾਜਾ ਤਹਾ ਛਤ੍ਰਧਾਰੀ ॥ ਪ੍ਰਭਾ ਸੈਨ ਕੇ ਪ੍ਰਾਨ ਕੋ ਹੰਤਕਾਰੀ ॥
ਤਿਨਿਥਿਆ ਇਹੈ ਚਿਤ ਕੇ ਮਾਝ ਕੀਨੀ ॥ ਸੋਈ ਲਿਖਿਯਾ ਕੈ ਪਤ੍ ਕੇ ਮਧਿ ਦੀਨੀ ॥ ੧੧॥
Huto ek raja taha chhardhari. Prabha sain ke pran ko huntkari.
Tinithya ewhai chit kai maajh kini.
Soice likhya kai patar kai madh dini. (11)

ਬਿਖਯਾ ਨਾਮ ਜਾ ਕੀ ਸਪੁਤ੍ਰੀ ਅਪਾਰਾ ॥ ਤਿਸੀ ਓਰ ਲਿਖਿ ਪਤ੍ਰਿਕੈ ਮਾਝ ਡਾਰਾ ॥
ਪ੍ਰਭਾ ਸੈਨ ਆਯੋ ਜਬੈ ਜਾਨਿ ਲੀਜੋ ॥ ਬਿਖੇ ਲੈ ਤਿਸੀ ਕਾਲ ਮੈ ਤਾਸੁ ਦੀਜੋ ॥ ੧੨॥
Bikhya nam ja ki saputri apara. Tisi or likhi patrikai majh daraa.
Prabha sain aieyo jabai jan lijo. Bikhai lai tisi kaal maai taso dijo. (12)

ਰਹੀ ਪਤ੍ ਕੋ ਬਾਚ ਕੈ ਚੌਕਿ ਚਿਤੈ ॥ ਕਿਯੋ ਮੰਤ੍ ਇਕ ਮਿਤ੍ ਕੀ ਰਛ ਹਿਤੈ ॥
ਲਿਯੋ ਆਜ ਕੈ ਅੰਜਨੈ ਹਾਥ ਪਯਾਰੀ ॥ ਬਿਖਯਾ ਬਿਖਿ ਕੈ ਦੈਨ ਤਾ ਕੌ ਸੁ ਡਾਰੀ ॥ ੧੩॥
Rahi patar ko baach kai chok chitai. Kiyo mantar ik mitar ki rachh hitai.
Liyo aaj kai anjnai haath payari. Bikhya bikhgi kai dain ta ko su dari. (13)

ਰਹੀ ਜਾਤ ਬਾਲਾ ਤਬੈ ਰਾਜ ਜਾਗੈ ॥ ਵਹੈ ਪਤ੍ਰਿਕਾ ਹਾਥ ਲੈ ਕੈ ਨੁਰਾਗੇ ॥
ਪਿਤਾ ਤੌਨ ਕੇ ਹਾਥ ਲੈ ਕੇ ਸੁ ਦੀਨੀ ॥ ਸੁਨਯੋ ਮਿਤ੍ ਕੋ ਨਾਮੁ ਲੈ ਭੂਪ ਚੀਨੀ ॥ ੧੪॥
Raahi jaat balaa tabai raj jagai.
Vahai patrika haath lai kai nuragai.
Pita toun kai haath lai kai su dini.
Sunai mitar ko naam lai bhoop chini. (14)

ਜਬੈ ਪ੍ਰਤਿਕਾ ਛੋਰਿ ਕੈ ਭੂਪ ਬਾਚੀ॥ ਇਹੈ ਬਾਤ ਬਾਜੈ ਲਿਖੀ ਮਿਤ੍ ਸਾਚੀ॥
ਬਿਖਯਾ ਬਾਚ ਪਤ੍ਰੀ ਉਸੀ ਕਾਲ ਦੀਜੋ॥ ਘਰੀ ਏਕ ਬੇਲੰਬ ਰਾਜਾ ਨ ਕੀਜੋ॥ ੧੫॥
Jabai paatrika chhor kai bhoop bachi. Ehai baat rajai likhi mitar sachi.
Bikhya bach patri usi kaal dijai. Ghari ek belumb raja na kijo. (15)

Then the woman, thinking the letter from her beloved, opened it and felt that if someone opened the letter of the beloved, then she would not be thrown into hell. (10)

There was a Raja with canopy overhead, who wanted to kill Prabha Sain and thinking of it, he had mentioned in this letter. (11)

This letter was addressed to the Raja,whose daughter was the beautiful Bikhia. "When Prabha Sain would come there, then he should be poisoned at that time." (12)

So on reading this letter, the princess got shocked, so she thought of some plan to protect the paramour. She put some collyrium with her hand to the eyes, and made the poison into `Bikhia', (made it from Bikh to Bikhia). (13)

When the girl had gone from there, then the Raja woke up and took up the letter in his hands with great affection and gave the letter to the father of Bikhia. On hearing the name of the paramour, the Raja recognized him. (14)

When the Raja read the letter, then he thought that this letter was written by the friendly Raja and was true which said, on reading this letter, "Bikhia" should be handed over to him "O Rajan! And there should be no delay in it." (15)

ਬਿਖਯਾ ਰਾਜ ਕੰਨਯਾ ਮਹਾਰਾਜ ਦੀਨੀ ॥ ਕਹਾ ਚੰਚਲਾ ਚੇਸਟਾ ਚਾਰ ਕੀਨੀ ॥
ਕਛੂ ਭੇਦ ਤਾ ਕੋ ਸੁ ਰਾਜੈ ਨ ਪਾਯੋ ॥ ਪ੍ਰਭਾ ਸੈਨ ਰਾਜਾ ਤਿਸੈ ਬਯਾਹਿ ਲਯਾਯੋ ॥ ੧੬॥ ੧॥

Bikhya raj kanya maharaj dini.
Kaha chanchala chesta chaar kini.
Kachh bheid ta ko su rajai na payo.
Prabha sain raja tisai byayeh leayo. (16) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੌ ਛਿਆਸੀ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੨੮੬ ॥ ੫੪੪੧ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya charitari mantri bhoop sanbadai dou so chhiasi charitar samaptam sat subham sat.
286. 5441. Aphjun. (Contd.)

ਦੋਹਰਾ

ਘਾਟਮ ਪੁਰ ਕੁਰੰਰੇ ਬਿਖੈ ਏਕ ਮੁਗਲ ਕੀ ਬਾਲ ॥
ਭ੍ਰਾਤਾ ਸਾਥ ਚਰਿਤ੍ਰ ਤਿਨ ਕੀਯੋ ਸੁ ਸੁਨਹੁ ਨ੍ਰਿਪਾਲ ॥ ੧॥

Dohra

Ghatam pur kuraai bikhai ek mugal ki bal.
Bharata saath charitar tin kiyo su sunhu nripal. (1)

ਚੌਪਈ

ਸੌਦਾ ਨਿਮਿਤ ਭ੍ਰਾਤ ਤਿਹ ਗਯੋ ॥ ਖਾਟਿ ਕਮਾਇ ਅਧਿਕ ਧਨ ਲਯੋ ॥
ਨਿਸਿ ਕਹ ਧਾਮ ਭਗਨਿ ਕੋ ਆਯੋ ॥ ਕੰਠ ਲਾਗਿ ਤਿਨ ਮੋਹ ਜਤਾਯੋ ॥ ੨॥

Choupaiee

Souda nimit bhrat the geyo. Khat kmaie adhik dhaan leyo.
Nis keh dham bhagan ko aieyo. Kanth laag tin moh jataeyo. (2)

ਅਪਨੀ ਸਕਲ ਬ੍ਰਿਥਾ ਤਿਨ ਭਾਖੀ ॥ ਜੋ ਜੋ ਬਿਤਈ ਸੋ ਸੋ ਆਖੀ ॥
ਜੁ ਧਨ ਹੁਤੋ ਸੰਗ ਖਾਟਿ ਕਮਾਯੋ ॥ ਸੋ ਭਗਨਿ ਕਹ ਸਕਲ ਦਿਖਾਯੋ ॥ ੩॥

Apni sakal britha tin bhakhi. Jo jo bitaiee so so akhiee.
Jo dhan huto sang khat kameyo. So bhagan keh sakal dikheyo. (3)

So the Raja handed over the daughter, Bikhia to him. See what clever move had been made by Chanchla. The Raja did not see through the secret behind it, and Prabha Sain took her away after marrying her. (16) (1)

Here the two hundred and eighty sixth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (286-5441) (Contd.)

Couplet

In the garden of Ghatimpur, a Mughal girl played a trick with her brother, O Raja! Listen to it." (I)

Choupaiee

The girl's brother went to foreign lands on a business trip, and after earning lot of money came back home. At night he came to his sister's house. The girl embraced him to show her (affection) love for him. (2)

The brother then gave details of his business trip. Whatever had happened he related to her and showed the sister all the money he had earned. (3)

ਮਰਿਯਮ ਬੇਗਮ ਤਾ ਕੋ ਨਾਮਾ ॥ ਭਾਈ ਕੋ ਮਾਰਾ ਜਿਨ ਬਾਮਾ ॥
ਸਭ ਹੀ ਦਰਬ ਛੀਨਿ ਕਰਿ ਲੀਨਾ ॥ ਆਪੁ ਚਰਿਤ੍ਰ ਸੁ ਐਸੇ ਕੀਨਾ ॥ ੪॥

Mariam begam ta ko nama. Bhaiee ko mara jin bama.
Sabh hi darb chheen kaar leena. Aap charitar su aise keena. (4)

ਦੋਹਰਾ

ਭਗਨੀ ਦਰਬੁ ਬਿਲੋਕਿ ਕੈ ਲੋਭ ਸਿੰਧ ਕੈ ਮਾਹਿ ॥
ਨਖ ਸਿਖ ਲੌ ਬੁਢਤ ਭਈ ਸੁਧਿ ਨ ਰਹੀ ਜਿਯ ਮਾਹਿ ॥ ੫॥

Dohra

Bhagan darb bilok kai lodh sindh kai mahe.
Nakh silh lo budat bhaiee sudh na rahi jiye mahe. (5)

ਚੌਪਈ

ਭ੍ਰਾਤ ਬਾਤ ਭਗਨੀ ਨ ਬਿਚਾਰਾ ॥ ਫਾਸੀ ਡਾਰਿ ਕੰਠਿ ਮਹਿ ਮਾਰਾ ॥
ਲੀਨਾ ਲੂਟਿ ਸਕਲ ਤਿਹ ਧਨ ਕੋ ॥ ਕਰਿਯੋ ਅਮੋਹ ਆਪਨੇ ਮਨ ਕੋ ॥ ੬॥

Choupaiee

Bbrat baaat bhagani na bichara. Fansi daar kanth meh maara.
Leena loot sakal the dhan ko. Kariyo amoh apnai man ko. (6)

ਪ੍ਰਾਤ ਭਏ ਰੋਵੇ ਤਬ ਲਾਗੀ ॥ ਜਬ ਸਭ ਪ੍ਰਜਾ ਗਾਵ ਕੀ ਜਾਗੀ ॥
ਮ੍ਰਿਤਕ ਬੰਧੁ ਤਬ ਸਭਨ ਦਿਖਾਯੋ ॥ ਮਰਿਯੋ ਆਜੁ ਇਹ ਸਾਪ ਚਬਾਯੋ ॥ ੭॥

Prat bhaie rovai tab lagi. Jab sabh parjaa gaav ki jaagi.
Mritak bandhu tab sabhan dikhaeyo. Mario aj eh saap chabaeyo. (7)

ਭਲੀ ਭਾਤ ਤਨ ਤਾਹਿ ਗਡਾਯੋ ॥ ਯੌ ਕਾਜੀ ਤਨ ਆਪੁ ਜਤਾਯੋ ॥
ਸ਼ਾਜ ਬਾਜ ਇਕ ਜਾ ਕੋ ਘੇਰੋ ॥ ਔਰ ਜੁ ਕਛੁ ਯਾ ਕੋ ਧਨੁ ਥੋਰੋ ॥ ੮॥

Bhali bhant tan tahe gadaeyo. Yo kaji tan aap jataeyo.
Saz baaaz ik ja kai gherai. Or jo kachh ya ko dhan thoro. (8)

Mughal girl was called Mariam begum. That woman killed the brother and snatched (took away)all his money and she did this witchcraft. (4)

Couplet

On seeing the money, the sister felt very avaricious (greedy) and was engrossed from head to foot in greed only and she lost all her consciousness even. (5)

Choupaiee

That sister did not think of him as her brother, and putting a noose around his neck, killed him. She looted all his money and made her mind very thick skinned (having no love). (6)

In the morning when all the villagers had woken up, she started crying and showed the dead brother to all. She told them that a snake had bitten him to death. (7)

His body was then buried nicely and then she told the Kazi, "His merchandise, a horse and some money was with me." (8)

ਸੋ ਇਹ ਤ੍ਰਿਯਹਿ ਪਠਾਵਨ ਕੀਜੈ ॥ ਫਾਰਖਤੀ ਹਮ ਕੋ ਲਿਖਿ ਦੀਜੈ ॥
ਕਬੁਜ ਲਿਖਾ ਕਾਜੀ ਤੇ ਲਈ ॥ ਕਛੁ ਧਨ ਮ੍ਰਿਤਕ ਤ੍ਰਿਯਾ ਕਹ ਦਈ ॥ ੯॥
So eh triyeh pathavan kijai. Farkhati hum ko likh dijai.
Kabuj likha kaji tai laiee. Kachh dhan mritak triya keh daiee. (9)

ਦੋਹਰਾ

ਇਹ ਛਲ ਅਪਨੋ ਭ੍ਰਾਤ ਹਤਿ ਲੀਨੀ ਕਬੁਜਿ ਲਿਖਾਇ ॥
ਨਿਸਾ ਕਰੀ ਤਿਹ ਨਾਰਿ ਕੀ ਸਭ ਧਨ ਗਈ ਪਚਾਇ ॥ ੧੦॥ ੧॥

Dohra

Eh chhal apno bhrat hat lini kabuj likhaie.
Nisa kari the naar ki sabh dhan gaiee pachaie. (10) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੌ ਸਤਾਸੀ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੨੮੭ ॥ ਪ੪ਪ੧ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya charitaar mantri bhoop sanbadai dou so satasi charitar samaptam sat subham sat.
287. 5451. Aphjun. (Contd.)

ਚੌਪਈ

ਯੂਨਾ ਸਹਿਰ ਰੂਮ ਮਹਿ ਜਹਾ ॥ ਦੇਵ ਛਤ੍ ਰਾਜਾ ਇਕ ਤਹਾ ॥
ਛੈਲ ਦੇਇ ਦੁਹਿਤਾ ਤਾ ਕੇ ਇਕ ॥ ਪੜੀ ਬਯਾਕਰਨ ਕੋਕ ਸਾਸਤ੍ ਨਿਕ ॥ ੧॥

Choupaiee

Yoona sehar room meh jaha. Dev chhatar raja ik taha.
Chhal daie duhita ta ke ik. Parri bayakaran koko sasatar nik. (1)

ਅਜਿਤ ਸੈਨ ਤਿਹ ਨ ਇਕ ਛਤ੍ਰੀ ॥ ਤੇਜਵਾਨ ਬਲਵਾਨ ਧਰਤ੍ਰੀ ॥
ਰੂਪਵਾਨ ਬਲਬਾਨ ਅਪਾਰਾ ॥ ਉਰੋ ਪੁਰਖ ਜਗਤ ਉਜਿਆਰਾ ॥ ੨॥
Ajit sain tih na ik chhatri. tejvan balwan dharti dhartari.
Roopwan balwan apara. Oro purakh jagat ujiara. (2)

"That should be sent to his wife, and give me freedom from his belongings. She got a receipt written by the Kazi and gave some money to the deceased-wife. (9)

With this deceitful action she killed her brother and got a receipt from the Kazi and then she managed to usurp all his money, having satisfied his wife also. (10) (1)

Here the two hundred and eighty-seventh episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (287-5451) (Contd.)

Choupaiee

In the land of Rome, there was a town called Yuna and a Raja by the name of Chhatar Dev lived there. He had a daughter called Chhail Dei, who was well read in grammar and Kok Shastra. (1)

There lived a Kashatriya person, named Ajit Sain, who was handsome, powerful and armed with weapons. He was very smart and brave and was known in the world as a perfect man. (2)

ਤੇਜਵਾਨ ਦੁਤਿਵਾਨ ਅਤੁਲ ਬਲ ॥ ਅਰਿ ਅਨੇਕ ਜੀਤੇ ਜਿਨ ਦਲਿ ਮਲਿ ॥
ਆਵਤ ਤਾਹਿ ਬਿਲੋਕਯੋ ਰਾਨੀ ॥ ਦੁਹਿਤਾ ਸੋ ਇਹ ਭਾਤਿ ਬਖਾਨੀ ॥ ੩॥

Tejwan dutiwan atul bal. or anek jitai jin dal mal.
Avat tahe bilokeyo rani. Duhita so eh bhat bhakhani. (3)

ਜੌ ਇਹ ਧਾਮ ਨ੍ਰਿਪਤਿ ਕੇ ਹੋਤੋ ॥ ਤੌ ਤੁਮਰੇ ਲਾਇਕ ਬਰ ਕੌ ਥੋ ॥
ਅਬ ਮੈ ਅਸ ਕਹ ਕਰੌ ਉਪਾਊ ॥ ਐਸੋ ਬਰ ਤੁਹਿ ਆਨ ਮਿਲਾਊ ॥ ੪॥

Jo eh dhaam nripat kai hoto. To tumre laeik bar ko tho.
Ab mai as keh karo upaye. Aiso bar tuhe aan milaoo. (4)

ਅੜਿਲ

ਤਨਿਕ ਕੁਅਰਿ ਕੇ ਧੁਨਿ ਜਬ ਅਸਿ ਕਾਨਨ ਪਰੀ ॥
ਦੇਖ ਰਹੀ ਤਹੀ ਓਰ ਮੈਨ ਅਰੁ ਮਦ ਭਰੀ ॥
ਮੋਹਿ ਰਹੀ ਮਨ ਮਾਹਿ ਨ ਪ੍ਰਗਟ ਜਤਾਇਯੋ ॥
ਹੋ ਪਲ ਪਲ ਬਲਿ ਬਲਿ ਜਾਤੀ ਦਿਵਸ ਗਵਾਇਯੋ ॥ ੫॥

Aril

Tanik koer kai dhun jab as kanan pari.
Dekh rahi tahi or main or madh bhari.
Mohe rahi man mahe na pragat jataeyo.
Ho pal pal bal jati divas gavaeyo. (5)

ਚੌਪਈ

ਰੈਨਿ ਭਏ ਸਹਚਰਿ ਬੁਲਾਈ ॥ ਚਿਤ ਬ੍ਰਿਥਾ ਤਿਹ ਸਕਲ ਸੁਨਾਈ ॥
ਜੌ ਤਿਹ ਦੈ ਮਿਲਾਇ ਮੁਹਿ ਪਯਾਰੀ॥ ਤੌ ਜਾਨੌ ਤੂ ਹਿਤੂ ਹਮਾਰੀ ॥ ੬॥

Choupaiee

Rain bhaie sechar bulaiee. Chit britha tih sakal sunaiee.
Jou tih dai milaie mohe payari. To jano tu hitu hamari. (6)

He was glamorous. handsome and a great warrior, who had gained victory against many enemies by crushing them. When the queen saw him coming, she said to the daughter. (3)

"If this man had been born in a Γaja's house, then he would have been the right spouse for you." Now I will make arrangements to get you a similar spouse." (4)

Aril

When the princess got a hint about it, then she started glancing at him with sexual desires aroused in her heart. She got enamoured by him in her heart, but would not disclose to anyone. She was a sacrifice to him and in his loving thoughts spent the whole day. (5)

Choupaiee

At nightfall, she called a handmaid and told her heart's desire (she said), "0 darling! If you could arrange my meeting with him, then I will call you my true well-wisher." (6)

ਕਹਿਯੋ ਕੁਅਰਿ ਸਹਚਰਿ ਸੋ ਜਾਨਾ ॥ ਭੇਦ ਨ ਦੂਸਰ ਕਾਨ ਬਖਾਨਾ ॥
ਤਤ ਛਿਨ ਦੌਰ ਤਵਨ ਪਹਿ ਗਈ ॥ ਬਹੁ ਬਿਧਿ ਤਾਹਿ ਪ੍ਰਬੋਧਤ ਭਈ ॥ ੭॥
kahiyo koer sehchar so jana. Bheid na dusar kaan bhakhana.
Tatr chhin dour tavan peh gaiee. Bahu bidh tahe parbodat bhaiee. (7)

ਬਹੁ ਬਿਧਿ ਤਾਹਿ ਪ੍ਰਬੋਧਤ ਜਤਾਈ ॥ ਜਯੋ ਤਯੋ ਤਾਹਿ ਤਹਾ ਲੈ ਆਈ ॥
ਮਾਰਗ ਕੁਅਰਿ ਬਿਲੋਕ ਜਹਾ ॥ ਲੈ ਪਹੁਚੀ ਮਿਤਵਾ ਕਹ ਤਹਾ ॥ ੮॥
Bahu bidh tahe parbodat jataiee. Jeyo teyo tahe taha lai aiee.
Marg koer bilok jaha. Lai pahuchi mitva keh taha. (8)

ਲਖਿ ਤਿਹ ਕੁਅਰਿ ਪ੍ਰਫੁਲਿਤ ਭਈ ॥ ਜਨੁਕ ਰਾਕ ਨਵੇ ਨਿਧ ਪਈ ॥
ਬਿਹਸਿ ਬਿਹਸਿ ਤਿਹ ਕੰਠ ਲਗਾਯੋ ॥ ਮਨ ਮਾਨਤ ਕੋ ਭੋਗ ਕਮਾਯੋ ॥ ੯ ॥
Lakh tih koer parfulat bhaiee. Januk rank navo nidh paiee.
Bihas bihas tihkanth lagaeyo. Man manat ko bhog kamaeyo. (9)

ਤਾ ਕੋ ਦੂਰ ਦਰਿਦ੍ ਦਿਯਾ ਕਰਿ ॥ ਸੀਸ ਰਹੀ ਧਰ ਸਖੀ ਪਗਨ ਪਰ ॥
ਤਵਪ੍ਰਸਾਦ ਮੈ ਮਿ੍ਹ ਲਹਿਯੋ ॥ ਕਹਾ ਕਹੌ ਤੁਹਿ ਜਾਤ ਨ ਕਹਿਯੋ ॥ ੧੦॥
Ta ko door daridar diya kar. Sees rahi dhar sakhi pagan par.
Tav parsad mai mitareh lahiyo. Kaho kaho tuhe jaat na kahiyo. (10)

ਅਬ ਕਛੁ ਐਸ ਚਰਿਤ੍ ਬਨੈਯੇ ॥ ਜਾ ਤੇ ਸਦਾ ਮਿਤ੍ ਕਹ ਪੈਯੇ ॥
ਸੋਵੈ ਸਦਾ ਸੰਗ ਲੈ ਤਾ ਕੌ ॥ ਚੀਨਿ ਸਕੈ ਕੋਊ ਨਹਿ ਵਾ ਕੌ ॥ ੧੧॥
Ab kachh ais charitar banaie. Ja tai sada mitar keh paie.
Sovai sada sung lai ta ko. Cheen sakai kouoo neh va ko. (11)

ਤ੍ਰਿਯ ਚਰਿਤ੍ ਅਸ ਚਿਤ ਬਿਚਾਰੇ ॥ ਸੁ ਮੈ ਕਹਤ ਹੌ ਸੁਨਹੁ ਪਯਾਰੇ ॥
ਤਾਹਿ ਛਪਾਇ ਸਦਨ ਮਹਿ ਰਾਖਾ ॥ ਰਾਨੀ ਸੋ ਐਸੀ ਬਿਧਿ ਭਾਖਾ ॥ ੧੨॥
Triya charitar as chit bicharai. Su mai kehat ho sunhu payaro.
Tahe chhapaie sadan sadan meh rakha. Rani so aisi bidh bhakha. (12)

Whatever the princess said, the maid had followed fully, but did not reveal this secret to anyone. The handmaid went to that person instantly and tried to convince him in many ways. (7)

The handmaid explained to him in many ways and then brought him along with her somehow. She brought the friend to the place, where the princess was waiting for him. (8)

On seeing him, the princess blossomed forth, as if a poor person had gained all the nine treasures of the world. The princess then hugged him smilingly and had a sexual companionship with him to her satisfaction. (9)

The princess then removed her poverty and was thankful to her saying that through her kindness she had gained her paramour. What should I say to you, it is beyond words? (10)

Now she thought of some witchcraft, so as to gain his friendship permanently, "I should sleep with him always, without anyone knowing about it." (11)

That woman thought of a deceitful action, which I will describe now. "O dear Rajan! Listen!" She hid him in the house, and told the queen like this. (12)

ਰਾਨੀ ਜੋ ਤੁਮ ਪੁਰਖ ਸਰਾਹਾ।। ਤਾ ਕਹ ਸ੍ਰੀ ਬਿਸੁਨਾਥਨ ਚਾਹਾ।।
ਵਾ ਕੋ ਕਾਲੀ ਕਾਲ ਹ੍ਵੈ ਗਯੋ ।। ਯਾ ਸਖਿ ਕੇ ਸੁਖ ਤੇ ਸੁਨਿ ਲਯੋ ।। ੧੩।।
Rani jo tum purakh saraha. Ta keeh sri bisunathan chaha.
Va ko kali kaal havai geyo. Ya sakh kai sukh tai sun leyo. (13)

ਹਮ ਸਭਹਿਨ ਜੋ ਤਾਹਿ ਸਰਾਹਾ ।। ਤਾ ਤੇ ਤਿਸੁ ਬਿਸੁਨਾਥਨ ਚਾਹਾ ।।
ਜਨਿਯਤ ਦ੍ਰਿਸਟਿ ਤ੍ਰਿਯਨ ਕੀ ਲਾਗੀ ।। ਤਾ ਤੇ ਤਾਹਿ ਮਿਤ੍ ਲੈ ਭਾਗੀ ।। ੧੪।।
Hum sabhin jo tahe saraha. Ta tai tisu bisunathan chaha.
Janiat dristi triyan ki lagi. Ta tai tahe mitar lai bhagi. (14)

ਰਾਨੀ ਸੋਕ ਤਵਨ ਕੋ ਕਿਯੋ ।। ਤਾ ਦਿਨ ਅਮਨ ਨ ਪਾਨੀ ਪਿਯੋ ।।
ਸਾਚ ਮਰਿਯੋ ਜਾਨਯੋ ਜਿਯ ਤਾ ਕੋ ।। ਭੇਦ ਅਭੇਦ ਨ ਪਾਯੋ ਯਾ ਕੌ ।। ੧੫।।
Rani sok tavan ko kiyo.ta din aman na pani piyo.
Sach mariyo janyo jiya ta ko. Bheid abheid na payo ya ko. (15)

ਜਸ ਤੁਮ ਸੁੰਦਰ ਯਾਹਿ ਨਿਹਾਰਿਯੋ ।। ਭਯੋ ਨ ਹੈ ਹ੍ਵੈਹੈ ਨ ਬਿਚਾਰਿਯੋ ।।
ਯਾ ਕੀ ਬਹਿਨਿ ਏਕ ਤਿਹ ਘਰ ਮੈ।। ਛਾਡਿ ਅਯੋ ਜਿਹ ਭ੍ਰਾਤ ਨਗਰ ਮੈ ।। ੧੬।।
Jas tum sundar yahe nihario. Bheyo na hai havai hai na bichario.
Ya ki bahini ek tih ghar mai. Chhad aieyo jeh bhrat nagar mai. (16)

ਮੁਹਿ ਤੁਮ ਕਹੋ ਤੁ ਤਹ ਮੈ ਜਾਊ ।। ਵਾ ਕੀ ਖੋਜਿ ਬਹਿਨਿ ਮੈ ਲਯਾਊ ।।
ਸੋ ਅਤਿ ਚਤੁਰਿ ਸਭਨ ਗੁਨ ਆਗਰਿ ।। ਆਣਿ ਦਿਖਾਊ ਤੁਹਿ ਨ੍ਰਿਪ ਨਾਗਰਿ ।। ੧੭।।
Mohe tum kaho tu tih mai jaou. Va ki khoj bahini mai layaoo.
So at chatur sabhan gun agari. Aan dikhaou tuhe nrip nagar. (17)

ਭਲੀ ਭਲੀ ਸਭ ਤ੍ਰਿਯ ਬਖਾਨੀ ।। ਭੇਦ ਅਭੇਦ ਗਤਿ ਕਿਨੂੰ ਨ ਜਾਨੀ ।।
ਖਰਚੀ ਅਧਿਕ ਤਵਨ ਕਹਿ ਦਈ ।। ਤਤ ਛਿਨ ਕਰਿ ਮੈ ਬਿਦਾ ਪਠਂਈ ।। ੧੮।।
Bhali bhali sabh triya bakhani. Bheid abheid gat kinu na jani.
Kharchi adhik tavan keh daiee. Tat chhin kar mai bida pathaiee. (18)

"O Mother (Queen)! The person, whom you were praising, has been taken away by the Lord. He had died yesterday only. This news, you may hear it from the handmaid." (13)

"Since we all had praised him, so the Lord had liked him also and called him. It seemed the women had cast an evil eye on him, so he had died." (14)

The queen felt very sad and did not have food or water from that day, as she thought him to be dead, 'as truthful' but she could not follow the secret. (15)

The smart person you had seen, had no parallel or will not be there in future also. He had a sister at home, whom the brother had left behind in town. (16)

"O queen! If you agree, I will go and bring his sister, who was very clever and full of qualities. I will bring her and show her to you and the Raja. (17)

The mother said, "It is all right but no one could get at the secret behind it. The handmaid was given lot of money and sent for the purpose. (18)

ਦੋਹਰਾ

ਬਿਦਾ ਭਈ ਬਹੁ ਦਰਬ ਲੈ ਗਈ ਕੁਅਰਿ ਕੇ ਧਾਮ ॥
ਆਠ ਮਾਸ ਦੁਰੀ ਤਹ ਰਹੀ ਲਖੀ ਨ ਦੂਸਰ ਬਾਮ ॥ ੧੯॥

Dohra

Bida bhaiee bahu darb lai gaiee koer kai dhaam.
Aath maas doori tah rahi lakhi na dusar baam. (19)

ਚੌਪਈ

ਨਵਮੋ ਮਾਸ ਚੜਤ ਜਬ ਭਯੋ ॥ ਤਾ ਕਹ ਭੇਸ ਨਾਰਿ ਕੋ ਕਯੋ ॥
ਲੈ ਰਾਨੀ ਕਹ ਤਾਹਿ ਦਿਖਾਯੋ ॥ ਸਭਹਿਨ ਹੇਰਿ ਹਿਯੋ ਹੁਲਸਾਯੋ ॥ ੨੦॥

Choupaiee

Navmo mas chadat jaab bhaeo. Ta keh bhes nar ko keyo.
Lai rani keh tahe dikhaeyo. Sabhin her hiyo hulsaeyo. (20)

ਜੋ ਮੈ ਕਹੁ ਸੁਨਹੁ ਨ੍ਰਿਪ ਨਾਰੀ ॥ ਇਹ ਸੋਪਹੁ ਤੁਮ ਅਸਪਨਿ ਦੁਲਾਰੀ ॥
ਰਾਜਾ ਸਾਥ ਨ ਭੇਦ ਬਖਾਨੋ ॥ ਮੇਰੋ ਬਚਨ ਸਤਿ ਕਰਿ ਮਾਨੋ ॥ ੨੧॥
Jo mai kahu sunhu nrip nari. Eh sophu tum aspan dulari.
Raja sath na bheid bakhano. Mero bachan sat kar mano. (21)

ਜੋ ਇਸ ਕੌ ਰਾਜਾ ਲਹਿ ਲੈ ਹੈ ॥ ਭੁਲਿ ਤਿਹਾਰੋ ਧਾਮ ਨ ਐ ਹੈ ॥
ਲੈ ਯਾ ਕੌ ਕਰਿ ਹੈ ਨਿਜੁ ਨਾਰੀ ॥ ਮੁਖ ਬਾਏ ਰਹਿ ਹੋ ਤੁਮ ਪਯਾਰੀ ॥ ੨੨॥
Jo is kou raja leh hai. Bhool tiharai dhaam na aie hai.
Lai ya ko kar hai nij nari. Mukh baie reh ho tum payari. (22)

ਭਲੀ ਕਹੀ ਤੁਹਿ ਬਖਾਨੀ ॥ ਤ੍ਰਿਯ ਚਰਿਤ੍ਰ ਗਤਿ ਕਿਨੂੰ ਨ ਜਾਨੀ ॥
ਤਿਹ ਕੋ ਭਵਨ ਸੁਤਾ ਕੇ ਰਾਖਾ ॥ ਭੇਦ ਨ ਮੂਲ ਨ੍ਰਿਪਤਿ ਤਨ ਭਾਖਾ ॥ ੨੩॥
Bhali kahi tuhi bakhani. Triya charitar gat kinu na jani.
Tih ko bhhavan suta kai rakha. Bheid na mool nripat tan bhakha. (23)

Couplet

With lot of money, the handmaid went away and went to the house of the prince. She remained hidden there for eight months, and no other woman saw her there. (19)

Choupaiee

When the ninth month started, then that prince was dressed as a woman and then brought him and showed to the queen. All the women were pleased to see her. (20)

The handmaid said, "O queen! Listen to what I am going to say. Hand over this girl to the princess and do not disclose it to the Raja. Take my words as true. (21)

If the Raja would see her, then he would not come to your house and will make her as his wife and O dear! You will feel desperate (helpless). (22)

The queen said, "You have done well to inform me about it. The witchcraft of the woman has not been understood by anyone. So she was kept in the daughter's palace and the Raja was not told about it. (23)

ਚਹਤ ਹੁਤੀ ਨ੍ਰਿਪ ਸੁਤਾ ਸੁ ਭਈ ॥ ਇਹ ਛਲ ਸੋ ਸਹਚਰਿ ਛਲਿ ਗਈ ॥
ਤਾ ਕਹ ਪ੍ਰਗਟ ਧਾਮ ਮਹਿ ਰਾਖਾ ॥ ਨ੍ਰਿਪਹਿ ਭੇਦ ਤ੍ਰਿਯਹਿ ਨ ਭਾਖਾ ॥ ੨੪॥
Chchat huti nrip suta su bhaiee. Eh chhal so sehchar chhal gaiee.
Ta keh pragat dhaam meh rakha. Nripeh bheid triyeh na bhakha. (24)

ਦੋਹਰਾ

ਇਹ ਚਰਿਤ੍ ਤਿਹ ਚੰਚਲਾ ਲਹਿਯੋ ਅਪਨੋ ਯਾਰ ॥
ਸਭ ਤ੍ਰਿਯ ਮੁਖ ਬਾਏ ਰਹੀ ਸਕਾ ਨ ਕੋਊ ਬਿਚਾਰ ॥ ੨੫॥

Dohra

Eh charitar tih chanchala lahiyo apno yaar.
Sabh triyee mukh baie rahi saka na kouoo bichar. (25)

ਸੁਰ ਮੁਨਿ ਨਾਗ ਭੁਜੰਗ ਸਭ ਨਰ ਬਪੁਰੇ ਕਿਨ ਮਾਹਿ ॥
ਦੇਵ ਅਦੇਵ ਤ੍ਰਿਯਾਨ ਕੇ ਭੇਦ ਪਛਾਨਤ ਨਾਹਿ ॥ ੨੬॥ ੧॥
Sur muni nag bhujang sabh nar bapure kin mahe.
Dev adev triyan kai bheid pachhanat neh. (26) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੌ ਅਠਾਸੀ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੨੮੮ ॥ ਪ੪੭੭ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya charitai mantra bhoop sanbadai dou so athasi charitar samaptam sat subham sat.
288.5477. aphjun. (Contd.)

ਦੋਹਰਾ

ਸੁਨਾ ਸਹਿਰ ਬਗਦਾਦ ਕੇ ਦਛਿਨ ਸੈਨ ਨਰੇਸ ॥
ਦਛਿਨ ਦੇ ਤਾ ਕੇ ਤਰੁਨਿ ਰਹਤ ਸੁ ਰਤਿ ਕੇ ਭੇਸ ॥ ੧॥

Dohra

Suna sehar bagdad ke dachhin sain nares.
Dachhin dai ta kai tarun rehat su rat kai bhes. (1)

Whatever the princess had desired was done. The handmaid had cheated the queen with this deceit. He (she) was kept openly in the house of the princess) and the Raja was not informed about it. (24)

Couplet

With this witchcraft the princess had gained her paramour and all the women were left helpless and no one could grasp the secret behind it. (25)

What is the value of gods, Munis, snakes or human beings, as the secrets of the woman have not been grasped by the gods or demons. (26) (1)

Here the two hundred and eighty-eighth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (288-5477) (Contd.)

Couplet

There was a Raja of Baghdad by the name of Dachhin Sain and his wife (queen) was known as Dachin Dei, who was having the beauty of Rati. (1)

ਚੌਪਈ

ਕਮਲ ਕੇਤੁ ਇਕ ਸਾਹੁ ਬਸਤ ਤਹ ॥ ਜਾ ਸਮ ਦੂਸਰ ਭਯੋ ਨ ਮਹਿ ਮਹ ॥
ਤੇਜਵਾਨ ਬਲਵਾਨ ਧਰਤ੍ਰੀ ॥ ਜਾਹਿਰ ਚਹੂੰ ਓਰ ਮਹਿ ਛਤ੍ਰੀ ॥ ੨॥

Choupaiee

Kamal ket ik sahu basat tih. Ja sum dusar bheyo na meh mah.
Tcjwan balwan dharti. Jahir chahun or meh chhatri. (2)

ਦੋਹਰਾ

ਜਬ ਰਾਨੀ ਤਿਹ ਕੁਅਰਿ ਕੋ ਰੂਪ ਬਿਲੋਕਾ ਨੈਨ ॥
ਰਹੀ ਮਗਨ ਹ੍ਵੈ ਮੈਨ ਮਦ ਬਿਸਰ ਗਈ ਸੁਧਿ ਐਨ ॥ ੩॥

Dohra

Jab rani tih koer ko roop biloka nain.
Rahi magan havai man mad bisar gaiee sudh ain. (3)

ਚੌਪਈ

ਚਤੁਰ ਸਹਚਰਿ ਕੁਅਰਿ ਹਕਾਰੀ ॥ ਆਨਿ ਕੁਅਰਿ ਤਨ ਕੀਅਸ ਜੁਹਾਰੀ ॥
ਚਿਤ ਕੋ ਭੇਦ ਸਕਲ ਤਿਹ ਦੀਯੋ ॥ ਵਾ ਕੇ ਤੀਰ ਪਠਾਵਨ ਕੀਯੋ ॥ ੪॥

Choupaiee

Chatur sehchar koer hakari. Aan koer tan kias juhari.
Chit ko bheid sakal tih diyo. Va kai teer pathavan kiyo. (4)

ਬਾਰ ਨ ਲਗੀ ਸਖੀ ਤਹ ਆਈ ॥ ਆਨ ਕੁਅਰਿ ਤਨ ਬ੍ਰਿਥਾ ਜਤਾਈ ॥
ਕੋ ਪਰ ਅਟਕਤ ਨ੍ਰਿਪ ਤ੍ਰਿਯ ਭਈ ॥ ਛੁਟਹ ਕਸਬ ਲਗਨ ਲਗਿ ਗਈ ॥ ੫॥

Bar na lagi sakhi tih aiee. Aan koer tan britha jataiee.
Ko par atkat nrip triya bhaiee. Chhutah kasab lagan lag gaiee. (5)

ਅਬ ਵਹ ਧਾਮ ਕ੍ਰਿਤਾਰਥ ਕੀਜੈ ॥ ਹਯਾ ਤੇ ਚਲਿ ਵਹਿ ਗ੍ਰਿਹ ਪਗੁ ਦੀਜੈ ॥
ਉਠਹੁ ਕੁਅਰ ਜੂ ਬਿਲਮ ਨ ਲੈਯੇ ॥ ਰਾਜ ਤਰੁਨਿ ਕੇ ਸੇਜ ਸੁਹੈਯੇ ॥ ੬॥

Ab veh kritharath kijai. Haya tai chal veh greh pag dijai.
Uthhu koer ju bilam na laeye. Raj tarun kai sej suhaie. (6)

Choupaiee

There lived a Shah there by the name of Kamal Ket, who had no parallel (in beauty) on the face of the Earth. He was very glamorous, powerful and armed with weapons and was famous in all the four directions as a Kashatriya. (2)

Couplet

When the queen saw his beauty with her own eyes, then with sexual desires aroused in her, she forgot about her household chores. (3)

Choupaiee

The queen then called a clever maid, who bowed to her on arrival. She (queen) told her heart's desires, and sent her to the prince. (4)

In no time, the maid reached there and explained the whole story to the prince, that the queen (Raja's wife) was enamoured by your love. She had left everything and was engaged in only one thing (your love).(5)

Now please come to her house and satisfy her wishes (desires). Please leave this place and come to her place (thus purifying it). O Kumar! Please get up quickly, without any delay, and make the queen's bed glorious (praiseworthy). (6)

ਜਿਹ ਤਿਹ ਬਿਧ ਤਾ ਕੋ ਮਨ ਲੀਨਾ ॥ ਆਨਿ ਮਿਲਾਇ ਕੁਅਰਿ ਕਹ ਦੀਨਾ ॥
ਭਾਤਿ ਭਾਤਿ ਤਿਹ ਤਾਹਿ ਰਿਝਾਇਯੋ ॥ ਚਾਰਿ ਪਹਿਰ ਨਿਸਿ ਭੋਗ ਕਮਾਯੋ ॥ ੭॥
Jih tih bidh ta ko man lina. Aan milaie koer keh dina.
Bhat bhat tih tahe rijhieyo. Char pehar nis bhog kamaeyo. (7)

ਖੇਲ ਕਰਤ ਨਿਸਿ ਸਕਲ ਬਿਹਾਨੀ ॥ ਕਰਤ ਕਾਮ ਕੀ ਕੋਟਿ ਕਹਾਨੀ ॥
ਭਾਤਿ ਭਾਤਿ ਕੇ ਆਸਨ ਕਰਿ ਕੈ ॥ ਕਾਮ ਤੁਪਤ ਸਭ ਹੀ ਕਹਿ ਹਰਿ ਕੈ ॥ ੮॥
Khel karat nis sakal bihani. Karat kam ki kot kahani.
Bhat bhat kai asan kar kai. Kam tapat sabh hi keh har kai. (8)

ਭੋਰ ਭਯੋ ਰਜਨੀ ਜਬ ਗਈ ॥ ਭਾਤਿ ਭਾਤਿ ਚਿਰਈ ਚੁਹਚਈ ॥
ਸ੍ਰਮਿਤ ਭਏ ਦੋਊ ਕੇਲ ਕਮਾਤੇ ॥ ਏਕਹਿ ਸੇਜ ਸੋਏ ਰਸ ਮਾਤੇ ॥ ੯॥
Bhor bheiyo rajni jab gaiee. Bhat bhat chirarai chuhchai.
Sarmit bhaie douoo kel kamatai. Ekeh sej soie ras matai. (9)

ਸੋਵਤ ਤਯਾਗ ਨੀਦਿ ਜਬ ਜਾਗੇ ॥ ਮਿਲਿ ਕਰਿ ਕੇਲ ਕਰਨ ਤਬ ਲਗੇ॥
ਆਸਨ ਕਰਤ ਅਨੇਕ ਪ੍ਰਕਾਰਾ ॥ ਕੋਕਹੂੰ ਤੇ ਦਸ ਗੁਨ ਬਿਸਤਾਰਾ ॥ ੧੦॥
Sovat tyag neend jab jagai. Mil kar kel karan tab lagai.
Asan karat anek parkara. Kokhun te das gun bistara. (10)

ਖੇਲ ਕਮਾਤ ਅਧਿਕ ਰਸ ਮਾਤੈ ॥ ਭੁਲਿ ਗਈ ਠਰ ਕੀ ਸੁਧਿ ਸਾਤੈ ॥
ਚਿਤ ਅਪਨੋ ਅਸ ਕੀਯਾ ਬਿਚਾਰਾ ॥ ਪ੍ਰਗਟ ਮਿਤ੍ ਕੇ ਸਾਥ ਉਚਾਰਾ ॥ ੧੧॥
Khel kamat adhik ras matai. Bhul gaiee thar ki sudh satai.
Chit apno as kiya bichara. Pargat mitar kai saath uchara. (11)

ਸ਼ੁਨਹੁ ਬਾਤ ਪਯਾਰੇ ਤੁਮ ਮੇਰੀ ॥ ਦਾਸੀ ਭਈ ਆਜ ਮੈ ਤੇਰੀ ॥
ਮੇਰੇ ਤੋਟ ਦਰਬ ਕੀ ਨਾਹੀ ॥ ਹਮ ਤੁਮ ਆਵਹੁ ਕਹੂੰ ਸਿਪਾਹੀ ॥ ੧੨॥
Sunhu baat payarai tum meri. dasi bhaiee aj mai teri.
Mere tot darb ki neh. Hum tum avhu kahun sipahi. (12)

The way the maid explained to him, she had satisfied him fully (had won his heart) and along with him came back, thus arranging his meeting with the queen. So he satisfied the queen with sensuous pleasure in many ways and had sexual companionship with her for (four pehars) twelve hours. (7)

The whole night was spent in their love affair and were talking about sex for long hours. With many poses of cohabitation, the sexual desires were fully satisfied (the sexual fever was over). (8)

After the passage of night, the day had dawned and many types of sparrows started chirruping. With sexual company, both of them got tired and being engrossed in sexual play, they slept on one bed. (9)

When they woke up from the slumber, then again they had sexual relationship. They were busy in many sexual poses, which were ten times more than the ones given in Kok Shastra. (10)

They were totally engrossed in their sexual relationships so that they forgot about their household affairs. The queen then thought in her mind and made it clear to her paramour. (11)

"O dear! Listen to my words! From to-day I am your slave, and I have no dearth of money. So let us both get away from here and go to some other place." (12)

ਐਸੇ ਜਤਨ ਮਿਤ੍ ਕਛੂ ਕਰਿਯੈ ।। ਅਪਨੈ ਲੈ ਮੁਹਿ ਸੰਗ ਸਿਧਾਰਿਯੈ ।।
ਅਤਿਥ ਭੇਸ ਦੋਊ ਧਰਿ ਲੈ ਹੈ ।। ਇਕ ਨ ਬੈਠ ਖਜਾਨਾ ਖਹਿ ਹੈ ।। ੧੩।।
Aise jatan mitar kachh kariae. Apnai lai muhe sung sidhariae.
Atith bhes douoo dhar lai hai. Ik na baith khajana kheh hai. (13)

ਜਾਰ ਕਹਿਯੋ ਅਬਲਾ ਸੋ ਐਸੇ ।। ਤੁਹਿ ਨਿਕਸੈ ਲਹਿ ਕਰਿ ਸੰਗਿ ਕੈਸੇ ।।
ਠਾਢੇ ਈਹਾ ਅਨਿਕ ਰਖਵਾਰੇ ।। ਨਭ ਕੇ ਜਾਤ ਪਖੇਰੂ ਮਾਰੈ ।। ੧੪।।
Jar kahio abla so aise. Tuhe niksai leh kar sang kaise.
Thadhe eeha anik rakhvarai. Nabh kai jaat pakheru marai. (14)

ਜੌ ਤੁਹਿ ਮੁਹਿ ਕੌ ਨ੍ਰਿਪਤਿ ਨਿਹਾਰੈ ।। ਦੁਹੂੰਅਨ ਠੌਰ ਮਾਰਿ ਕਰਿ ਡਾਰੈ ।।
ਤਾ ਤੇ ਤੁਮ ਅਸ ਕਰਹੁ ਉਪਾਵੈ ।। ਮੁਰ ਤੁਰ ਭੇਦ ਨ ਦੂਸਰ ਪਾਵੈ ।। ੧੫।।
Jo tuhe mohe ko nripat niharai. Duhuan thour maar kar darai.
Ta tai tum as karhu upavai. Mur tur bheid na dusar pavai. (15)

ਸੂਰ ਸੂਰ ਕਰਿ ਗਿਰੀ ਤਰੁਨਿ ਧਰਿ ।। ਜਾਨੁਕ ਗਈ ਸਾਚੁ ਦੈਕੈ ਮਰਿ ।।
ਹਾਇ ਹਾਇ ਕਹ ਨਾਥ ਉਚਾਈ ।। ਬੈਦ ਲਏ ਸਭ ਨਿਕਟਿ ਬੁਲਾਈ ।। ੧੬।।
Soor soor kar giri truni dhar. Januk gaiee sach daikai mar.
Haie haie keh nath uchaiee. Baid laie sabh nikat bulaiee. (16)

ਸਭ ਬੈਦਨ ਸੋ ਨ੍ਰਿਪਤਿ ਉਚਾਰਾ ।। ਯਾ ਕੋ ਕਰਹੁ ਕਛੂ ਉਪਚਾਰਾ ।।
ਜਾ ਤੇ ਰਾਨੀ ਮਰੈ ਨ ਪਾਵੈ ।। ਬਹੁਰਿ ਹਮਾਰੀ ਸੇਜ ਸੁਹਾਵੈ ।। ੧੭।।
Sabh baidan so nirpat uchara. Ya ko karhu kachh upchara.
Ja tai rani marai na pavai. Bahuri hamari sej suhavai. (17)

ਬੋਲਤ ਭੀ ਇਕ ਸਖੀ ਸਿਯਾਨੀ ।। ਜਿਨ ਤ੍ਰਿਯ ਕੀ ਰਤਿ ਕ੍ਰਿਯਾ ਪਛਾਨੀ ।।
ਏਕ ਨਾਰਿ ਬੈਦਨੀ ਹਮਾਰੇ ।। ਜਿਹ ਆਗੇ ਕਿਯਾ ਬੈਦ ਬਿਚਾਰੇ ।। ੧੮।।
Bolat bhi ik sakhi syani. Jin triya ki rat kirya pachhani.
Ek nari baidani hamarai. Jih agaie kiya baid bicharai. (18)

"O friend! Make some arrangement to take me away with you. Both of us will dress up (disguise into) like Sadhus (mendicants) and then settle at someplace and enjoy life with this money." (13)

The paramour then told the woman, "How could I go along with you? There were so many guards, who could kill even the birds flying in the sky (they were very strict and vigilant). (14)

"If the Raja would see both of us, then he would kill us on the spot. So you make some other arrangement, which no one else should come to know." (15)

The queen then played a trick. She fell down on the ground, shouting she was suffering from "severe pain". It appeared as if she were actually dead. She started shouting, for the husband by saying 'Alas', `Alas' (wailing a-loud). She called (collected) all the Vaids (physicians) near her. (16)

The Raja then told all the Vaids that they should do some treatment for her recovery, "So that she may not die, and keep my company in glamour." (17)

Then one wise maid who had seen the sexual desires and love affair of the queen, said, "We have got a lady physician (Vaid) and all these Vaids are nothing before her." (18)

ਜੌ ਰਾਜਾ ਤੁਮ ਤਾਹਿ ਬੁਲਾਵੌ ॥ ਤਾਹੀ ਤੇ ਉਪਚਾਰ ਕਰਾਵੋ ॥
ਰਾਨੀ ਬਚੈ ਬਿਲੰਬ ਨ ਲਾਵੈ ॥ ਬਹੁਰਿ ਤਿਹਾਰੀ ਸੇਜ ਸੁਹਾਵੈ ॥ ੧੯॥
Jo raja tum tahe bulavo. Tahe tai upchar karavo.
Rani bachai bilumb na pavai. Bahuri tihari sej suhavai. (19)

ਸੋਈ ਬਾਤ ਰਾਜੇ ਜਬ ਮਾਨੀ ॥ ਬੋਲ ਪਠਾਈ ਵਹੈ ਸਿਯਾਨੀ ॥
ਜੋ ਤਿਨ ਪੁਰਖ ਨਾਰਿ ਕਰਿ ਭਾਖਾ ॥ ਤਾਹੀ ਕਹ ਬੈਦਨਿ ਕਰਿ ਰਾਖਾ ॥ ੨੦॥
Soiee baat rajai jab mani. Bol pathaiee vahai sayani.
Jo tin purakh nar kar bhakha. Tahe keh baidan kar rakha. (20)

ਸਖੀ ਤਬੈ ਰਾਜਾ ਪਹਿ ਗਈ ॥ ਤਾਹਿ ਤਰੁਨਿ ਕਰੀ ਲਯਾਵਤ ਭਈ ॥
ਜਬ ਤਿਨ ਤ੍ਰਿਯਾ ਕੀ ਨਾਤਿ ਨਿਹਾਰੀ ॥ ਰਾਜਾ ਸੋ ਇਹ ਭਾਤਿ ਉਚਾਰੀ ॥ ੨੧॥
Sakhi tavai raja peh gaiee. Tahe taruni kar layavat bhaiee.
Jab tin triya ki naat nihari. Raja so eh bhat uchari. (21)

ਰਾਜ ਰੋਗ ਰਾਨੀ ਕਹਿ ਧਰਿਯੋ ॥ ਜਾਤਿ ਸਿਤਾਬੀ ਦੂਰਿ ਨ ਕਰਿਯੋ ॥
ਆਠ ਬਰਸ ਲਗਿ ਰਹੈ ਜੋ ਕੋਈ ॥ ਯਾ ਕੋ ਦੂਰਿ ਦੂਖ ਤਬ ਹੋਈ ॥ ੨੨॥
Raj rog rani keh dhariou. Jaat sitabi door na kariou.
Aath baras lag rahai jo koiee. Ya ko door dookh tab hoiee. (22)

ਸੋਈ ਸਤਿ ਨ੍ਰਿਪਤਿ ਕਰਿ ਮਾਨੀ ॥ ਜਿਹ ਬਿਧਿ ਤਾ ਸੋ ਜਾਰ ਬਖਾਨੀ ॥
ਤਾ ਕੇ ਧਾਮ ਬੈਦਨੀ ਰਾਖੀ ॥ ਜੋ ਨਰ ਤੇ ਇਸਤ੍ਰੀ ਕਰਿ ਭਾਖੀ ॥ ੨੩॥
Soiee sat nirpat kar mani. Jeh bidh ta so jar bakhani.
Ta kai dhaam baidani rakhi. Jo nar tai istari kar bhakhi. (23)

ਰੈਨਿ ਦਿਵਸ ਤਾ ਕੇ ਸੋ ਰਹੈ ॥ ਭੋਗ ਕਰੈ ਤਰੁਨਿ ਜਬ ਚਹੈ ॥
ਮੂਰਖ ਰਾਵ ਭੇਦ ਨਹੀ ਪਾਯੋ ॥ ਆਠ ਬਰਸ ਲਗਿ ਮੂੰਡ ਮੁੰਡਾਯੋ ॥ ੨੪॥
Rain divas ta kai so rahai. Bhog karai taruni jab chahai.
Murakh raav bheid neh payo. Aath baraas lag moond mundaeyo. (24)

"O Rajan! If you call her and get the queen treated by her (she would be cured). She will be able to cure the queen without any delay and she (queen) will keep your bed always in glory." (19)

When the Raja agreed to this proposal, then the wise Vaid (female) was called in. The same man, whom they had declared earlier as a woman was kept as a female Vaid. (20)

Then the maid went to the Raja and brought that man in the form of a female physician (Vaid). When she checked up the queen's pulse, she told the Raja like this. (21)

"The queen `was suffering from T.B (royal malady), which cannot be cured soon. If someone were to get it treated for eight years continuously, then only this suffering could end." (22)

The Raja took it to be true and accepted what the queen's paramour had said about her. So the female Vaid was kept in the queen's place, who was shown as a woman, though actually a male. (23)

That (female) Vaid was staying there day and night and whenever the queen wanted, she would enjoy sensuous pleasure (with him). The foolish Raja never realized this secret and for eight years, he was being deceived. (24)

ਦੋਹਰਾ

ਇਹ ਚਰਿਤ੍ਰ ਤਿਨ ਚੰਚਲਾ ਨ੍ਰਿਪ ਕਹ ਛਲਾ ਸੁਧਾਰਿ ॥
ਆਠਿ ਬਰਸ ਮਿਤ੍ਰਹਿ ਭਜਿਯੋ ਸਕਿਯੋ ਨ ਮੂੜ ਬਿਚਾਰਿ ॥ ੨੫॥ ੧॥

Dohra

Eh charitar tin chanchala nrip keh chhala sudhar.
Aath baras mitareh bhajio sakiou na murr bichar. (25) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੌ ਉਨਾਨਵੇ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੨੮੯ ॥ ਪਪ੦੨ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya mantri bhoop sanbadai dou so unanvo charitar samaptam sat subham sat.
289. 5502. aphjun. (Contd.)

ਚੌਪਈ

ਪੂਰਬ ਦੇਸ ਏਕ ਨ੍ਰਿਪ ਰਹੈ ॥ ਪੂਰਬ ਸੈਨ ਨਾਮ ਜਗ ਕਹੈ ॥
ਪੂਰਬ ਦੇ ਤਾ ਕੇ ਘਰ ਨਾਰੀ ॥ ਜਾ ਸਮ ਲਗਤ ਨ ਦੇਵ ਕੁਮਾਰੀ ॥ ੧॥

Choupaiee

Purab des ik nrip rahai. Purab sain naam jag kahai.
Purab dai ta kai ghar nari. Ja sam lagat na dev kumari. (1)

ਰੂਪ ਸੈਨ ਛਤ੍ਰੀ ਇਕ ਤਹਾ ॥ ਤਾ ਸਮ ਸੁੰਦਰ ਕਹੂੰ ਨ ਕਹਾ ॥
ਅਪ੍ਰਮਾਨ ਤਿਹ ਤੇਜ ਬਿਰਾਜੈ ॥ ਨਰੀ ਨਾਗਨਿਨ ਕੋ ਮਨੁ ਲਾਜੈ ॥ ੨॥

Roop sain chhatri ik taha. Ta sam sundar kahun na kaha.
Aparman tih tej birajai. Nari nagnin ko man lajai. (2)

ਰਾਜ ਤਰੁਨਿ ਜਬ ਤਾਹਿ ਨਿਹਾਰਾ ॥ ਮਨ ਬਚ ਕ੍ਰਮ ਇਹ ਭਾਤਿ ਬਿਚਾਰਾ ॥
ਕੈਸੇ ਕੇਲ ਸੁ ਯਾ ਸੰਗ ਕਰੌ ॥ ਨਾਤਰ ਮਾਰਿ ਕਟਾਰੀ ਮਰੌ ॥ ੩॥

Raj taruni jab tahe nihara. Man bach karm eh bhat bichara.
Kaise kel su ya sung karo. Natar mar katari maro. (3)

Couplet

With this deceit, the queen Chanchla had deceived the Raja fully and enjoyed sexual companionship with the paramour for eight years, whereas the foolish Raja could never grasp this secret. (25) (1)

Here the two hundred and eighty-ninth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Palkhyan is completed. All is well. (289-5502) (Contd.)

Choupaiee

There was a Raja in the Eastern land, who was known by the name of Poorab Sain in the world. He had a wife by the name of Poorab Dei. Even a godly princess would not be (beautiful) like her. (1)

There lived a Kashatriya, called Roop Sain also, and there was no other person to match him in beauty. He was looking glamorous and by seeing him all the women of snakes or humans were enchanted. (2)

When the queen saw him, then she thought to herself by mind, speech and action, as how to enjoy his sexual companionship? Else she would die by piercing a dagger (in her body). (3)

ਮਿਤ੍ ਜਾਨਿ ਇਕ ਹਿਤੂ ਹਕਾਰੀ ।। ਤਾ ਪ੍ਰਤਿ ਚਿਤ ਕੀ ਬਾਤ ਉਚਾਰੀ ।।
ਕੈ ਇਹ ਮੁਹਿ ਤੈ ਦੇਹਿ ਮਿਲਾਈ ।। ਨਾਤਰ ਮੁਹਿ ਨ ਨਿਰਖਿ ਹੈ ਆਂਈ ।। ੪।।

Mitar jaan ik hitu hakari. Ta prat chit ki baat uchari.
Kai eh mohe tai dehi milaiee. Natar mohe na nirakh hai aiee. (4)

ਦੋਹਰਾ

ਕੇ ਸਜਨੀ ਮੁਹਿ ਮਿਤ੍ ਕਹ ਅਬ ਹੀ ਦੇਹੁ ਮਿਲਾਇ ।।
ਨਾਤਰ ਰਾਨੀ ਮਿਤ੍ ਕੋ ਬਹੁਰਿ ਨਿਰਖਿਯਹੁ ਆਅਇ ।। ੫।।

Dohra

Kai sajni mohe mitar keh ab hi dehu millaie.
Natar rani mitar ko bahuri nirakhyehu aie. (5)

ਚੌਪਈ

ਜਬ ਇਹ ਭਾਤਿ ਉਚਾਰੋ ਰਾਨੀ ।। ਜਾਨਿ ਗਈ ਤਬ ਸਖੀ ਸਯਾਨੀ ।।
ਯਾ ਕੀ ਲਗਨ ਮਿਤ੍ ਸੌ ਲਾਗੀ ।। ਤਾ ਤੇ ਨੀਦ ਭੂਖ ਸਭ ਭਾਗੀ ।। ੬।।

Choupaiee

Jab eh bhat ucharo rani. Jan gaiee tab sakhi sayani.
Ya ki lagan mitar so lagi. Ta tai neend bhookh sabh bhagi. (6)

ਅੜਿਲ

ਤਨਿਕ ਨ ਲਗੀ ਅਵਾਰ ਸਜਨ ਕੈ ਘਰ ਗਈ ।।
ਬਹੁ ਬਿਧਿ ਤਾਹਿ ਪ੍ਰਬੋਧਤ ਤਹ ਲਯਾਵਤ ਭਈ ।।
ਜਹ ਆਗੇ ਤ੍ਰਿਯ ਬੈਠੀ ਸੇਜ ਡਸਾਇ ਕੈ ।।
ਹੋ ਰਹੀ ਤਵਨ ਕਹਿ ਹਿਤੂ ਨਿਕਾਸਿਯੋ ਲਯਾਇ ਕੈ ।। ੭।।

Aril

Tanik na lagi avar sajan kaai ghar gaiee.
Bahu bidh tahe parbodat tih layavat bhaiee.
Jeh agaie triya baithi sej dasaie kaai.
Ho rahi tavan keh hitu nikasiou layaie kai. (7)

Then she called a friendly maid and told her the heart's desire, saying "either you arrange my meeting with him or you will not find me alive on return." (4)

Couplet

"O friend! Either you arrange my meeting with the beloved or you will see the queen dead, when you come back." (5)

Choupaiee

When the queen said like this, the clever maid followed her inner feelings that she was in love with the paramour; so that she had lost all her hunger and sleep as well. (6)

Aril

Within no time the handmaid reached the house of the paramour and brought him along with her after explaining the whole affair, to the place, where the queen was seated on a decorated bed and she reached there along with the paramour. (7)

ਚੌਪਈ

ਉਠਿ ਕਰਿ ਕੁਅਰਿ ਅਲਿੰਗਨ ਕਿਯੋ ॥ ਭਾਤਿ ਭਾਤਿ ਚੁੰਬਨ ਤਿਹ ਲਿਯੋ ॥
ਕਾਮ ਕੇਲ ਰੁਚਿ ਮਾਨ ਕਮਾਯੋ ॥ ਭਾਗ ਅਫੀਮ ਸ਼ਰਾਬ ਚੜਾਯੋ ॥ ੮ ॥

Choupaiee

Uth kar koer alingan kiyo. Bhat bhat chunban tih liyo.
Kam kel ruchi man kamaeyo. Bhang afim sharab charraeyo. (8)

ਜ਼ਬ ਮਦ ਕਰਿ ਮਤਵਾਰਾ ਕਿਯੋ ॥ ਭੁਜ ਤੇ ਪਕਰਿ ਸੇਜ ਪਰ ਦਿਯੋ॥
ਆਧਿਕ ਮਾਨਿ ਰੁਚਿ ਗਰੇ ਲਗਾਯੋ॥ ਉਛਰਿ ਉਛਰਿ ਕਰਿ ਭੋਗ ਕਮਾਯੋ ॥ ੯॥
Jab mad kar matwara kiyo. Bhuj tai pakar sej par diyo.
Adhik man ruche garai lageyo. Uchhar uchhar kar bhog kamaeyo. (9)

ਏਕ ਤਰੁਨ ਦੂਸਰ ਮਦ ਮਾਤੋ ॥ ਤੀਸਰ ਭੋਗ ਤਰੁਨਿ ਕੋ ਰਾਤੋ ॥
ਦੁਹੂੰਅਨ ਮਧ ਹਾਰ ਕੋ ਮਾਨੈ ॥ ਚਾਰਹੁ ਬੇਦ ਭੇਦ ਇਹ ਜਾਨੈ ॥ ੧੦॥
Ek tarun dusar mad mato. Teesar bhog tarun ko rato.
Duhuan madh haar ko manai. Charhu beid bheid eeh janai. (10)

ਜਬ ਤ੍ਰਿਯ ਤਰੁਨਿ ਤਰੁਨ ਕਹ ਪਾਵੈ ॥ ਛਿਨ ਛਤਿਯਾ ਤੇ ਛੋਰਿ ਨ ਭਾਵੈ ॥
ਗਹਿ ਗਹਿ ਤਾ ਕਹ ਗਰੇ ਲਗਾਵੈ ॥ ਚਾਰਿ ਪਹਿਰ ਨਿਸਿ ਭੋਗ ਕਮਾਵੈ ॥ ੧੧॥
Jab triya taruni tarun keh pavai. Chhin chhatia tai chhor na bhavai.
Geh geh ta keh garai lagavai. Chaar pehar nis bhog kamavai. (11)

ਭੋਗ ਕਰਤ ਤਰੁਨੀ ਬਸ ਭਈ ॥ ਪਰ ਕੀ ਤੇ ਵਾ ਕੀ ਹ੍ਵੈ ਗਈ ॥
ਛਿਨ ਇਕ ਛੈਲ ਨ ਛੋਰਿਯੋ ਜਾਵੈ ॥ ਛੈਲਿਯਹਿ ਯਾਰ ਛਬੀਲੋ ਭਾਵੈ ॥ ੧੨॥
Bhog karat taruni bas bhaiee. Par ki tai va ki hai gaiee.
Chin ik chhail na chhoriou javai. Chhailyeh yaar chhabilo bhavaai. (12)

ਕੋਕਸਾਰ ਕੇ ਮਤਨ ਉਚਾਰੇ ॥ ਅਮਲ ਪਾਨ ਕਰਿ ਦ੍ਰਿੜ ਰਤਿ ਧਾਰੈ ॥
ਆਨ ਪੁਰਖ ਕੀ ਕਾਨ ਨ ਕਰਹੀ ॥ ਭਾਤਿ ਭਾਤਿ ਕੇ ਭੋਗਨ ਭਰਹੀ ॥ ੧੩॥
Koksar kai matan ucharaai. Amal paan kar drirr rat dharai.
Aan purakh ki kaan na karhi. Bhat bhat kai bhogan bharhi. (13)

The queen got up and took the paramour in her embrace and kissed him in many ways, then she had a sexual companionship with him to her satisfaction after having hemp, opium and wine. (8)

When the beloved was drunk with wine, then she made him lie on the bed, and hugged him with great joy and he had cohabitation with her by jumping up and down. (9)

Firstly he was young, secondly drunken with wine and thirdly busy in the company of a young woman, so who will accept (frustration) defeat out of the two? All the four Vedas know this secret fully. (10)

When young woman gets the company of a young man, then she does not want to separate her breast from him (in embrace), so the queen was hugging him closely and continued to have cohabitation throughout the night (for twelve hours). (11)

While in his sexual company, the queen became under his spell, and the strange woman became his own (wife). She would not leave the man even for a moment as the young paramour was being liked by the queen. (12)

They were repeating the cantos of Kok Shastra, while having drugs and then were enjoying sexual companionship. They were not bothered about anyone else and were having many types of relation ships to satiate themselves. (13)

ਪੋਸਤ ਭਾਗ ਅਫੀਮ ਮੰਗਾਵੈ ॥ ਏਕ ਖਾਟ ਪਰ ਬੈਠਿ ਚੜਾਵੈ ॥
ਹਸਿ ਹਸਿ ਕਰਿ ਦੋਊ ਜਾਘਨ ਲੇਹੀ ॥ ਰਾਜ ਤਰੁਨਿ ਕੌ ਬਹੁ ਸੁਖ ਦੇਹੀ ॥ ੧੪॥
Posat bhang afim mangavai. Ek khat par baith charravai.
Has has kar douoo jaghan lehi. Raj tarun ko baahu sukh dehi. (14)

ਭੋਗ ਕਰਤ ਨਿਸਿ ਸਕਲ ਬਿਤਾਵੈ ॥ ਸੋਇ ਰਹੈ ਉਠਿ ਕੇਲਿ ਕਮਾਵੈ ॥
ਫਿਰਿ ਫਿਰਿ ਤ੍ਰਿਯ ਆਸਨ ਕਹ ਲੈ ਕੈ ॥ ਭਾਤਿ ਭਾਤਿ ਕੈ ਚੁੰਬਨ ਕੈ ਕੈ ॥ ੧੫॥
Bhog karat nis sakal bitavai. Soie rahaie uth kel kamavai.
Fir fir triya asan keh lai kai. Bhat bhat kai chunman kai kai. (15)

ਭੋਗ ਕਰਤ ਤਰੁਨਿਯਹਿ ਰਿਝਾਯੋ ॥ ਭਾਤਿ ਅਨਿਕ ਤਿਨ ਕੇਲ ਮਚਾਯੋ ॥
ਇਹ ਬਿਧਿ ਹੌ ਹਸਿ ਤਾਹਿ ਉਚਾਰੋ ॥ ਕਹੌ ਜੁ ਤੁਮ ਸੌ ਸੁਨਹੋ ਪਯਾਰੋ ॥ ੧੬॥
Bhog karat taruneh rijhaeyo. Bhat anik tin kel machaeyo.
Ef bidh ho has tahe ucharo. Kaho jo tum so sunho payaro. (16)

ਜਬ ਤਰੁਨਿ ਸੰਗ ਦ੍ਰਿੜ ਰਤਿ ਕਰੀ ॥ ਭਾਤਿ ਭਾਤਿ ਕੇ ਭੋਗਨ ਭਰੀ ॥
ਰੀਝਿ ਤਰੁਨਿ ਇਹ ਭਾਤਿ ਉਚਾਰੀ ॥ ਮਿਤ੍ ਭਈ ਮੈ ਦਾਸ ਤਿਹਾਰੀ ॥ ੧੭॥
Jab tarun saang drirr rat kari. Bhat bhat kai bhogan bhari.
Rijh tarun eh bhat uchari. Mitar bhaiee mai das tihari. (17)

ਅਬ ਜੌ ਕਹੋ ਨੀਰ ਭਰਿ ਲਯਾਊ ॥ ਬਾਰ ਅਨੇਕ ਬਜਾਰ ਬਿਕਾਊ ॥
ਜੋ ਤੁਮ ਕਹੋ ਬਹੈ ਮੈ ਕਰਿਹੌ ॥ ਔਰ ਕਿਸੂ ਤੇ ਨੈਕੁ ਨ ਡਰਿਹੌ ॥ ੧੮॥
Ab jou kaho neer bhar layaouo. Bar anek bajar bikaouo.
Jo tum kaho bahai mai kar ho. Aour kisu tai naik na darhu. (18)

ਮਿਤ੍ ਬਿਹਸਿ ਇਹ ਭਾਤਿ ਉਚਾਰਾ ॥ ਅਬ ਮੈ ਭਯੋ ਗੁਲਾਮ ਤਿਹਾਰਾ ॥
ਤੋ ਸੀ ਤਰੁਨਿ ਭੋਗ ਕਹਿ ਪਾਈ ॥ ਪੂਰਨ ਭਈ ਮੋਰਿ ਭਗਤਾਈ ॥ ੧੯॥
Mitar bihas eh bhat uchara. Ab mai bheyo gulaam tihara.
To si tarun bhog keh payee. Puran bhaiee more bhagtaiee. (19)

They got some hemp, poppy husk and opium and were consuming it seated on bed. The man was pulling the legs of the queen while laughing and was giving her lot of joy and solace. (14)

In having cohabitation, they would spend the night and then getting up again they would enjoy sensuous pleasure. He would take the woman in many poses and would kiss her many times. (15)

Having sexual relationship he pleased and satisfied her fully, having done cohabitation in many ways. The queen then laughed and said, "O darling! Listen to what I am going to say!" (16)

When he had fully satisfied the woman with many types of relationships, then the woman, in a joyful mood said, "O dear friend! Now I am your slave." (17)

"If you say, then I will fetch water for you, or for your sake I will get sold (auctioned) in the market. I will do whatever you would say and will not feel afraid of anyone else." (18)

The paramour laughed and said, "I have also become your slave. I have never got the company of another woman like you, so my worship is now complete." (19)

ਅਬ ਇਹ ਬਾਤ ਚਿਤ ਮੈ ਮੇਰੇ ॥ ਸੋ ਮੈ ਕਹਤ ਯਾਰ ਸੰਗ ਤੇਰੇ ॥
ਅਬ ਕਛੂ ਐਸ ਉਪਾਵ ਬਨੈਯੈ ॥ ਜਾ ਤੇ ਤੋ ਕਹ ਸਦਾ ਹੰਢੈਯੈ ॥ ੨੦॥
Ab eh bat chit mai mere. So mai kehat yaar sang tere.
Ab kachh ais upav bnaie. Ja tai to keh sada handaie. (20)

ਅਬ ਤੁਮ ਐਸ ਚਰਿਤ੍ ਬਨਾਵਹੁ ॥ ਜਾ ਤੇ ਮੋਹਿ ਸਦਾ ਤੁਮ ਪਾਵਹੁ ॥
ਭੇਦ ਦੂਸਰੋ ਪੁਰਖ ਨ ਪਾਵੈ ॥ ਲਹੈ ਨ ਸ੍ਨਾਨ ਨ ਭੁਸਨ ਆਵੈ ॥ ੨੧॥
Aab tum ais charitar banavhu. Ja tai mohe sada tum pavhu.
Bheid dusro purakh na pavaai. Laahai na savan na bhusan avaie. (21)

ਰਾਨੀ ਸੁਨੀ ਬਾਤ ਐਸੀ ਜਬ ॥ ਬਚਨ ਕਹਾ ਹਸਿ ਕਰਿ ਪਿਯ ਸੋ ਤਬ ॥
ਰੋਮ ਨਾਸ ਤੁਮ ਬਦਨ ਲਗਾਵਹੁ ॥ ਸਕਲ ਨਾਰਿ ਕੋ ਭੇਸ ਬਨਾਵਹੁ ॥ ੨੨॥
Raani suni baat jab aisi. Bachan kaha has kar piya so tab.
Rom nas tum badan lagavhu. Sakaal nark o bhes banavhu. (22)

ਰੋਮਾਤਕ ਰਾਨੀਯਹਿ ਮੰਗਾਯੋ ॥ ਤਾ ਕੇ ਬਦਨ ਸਾਥ ਲੈ ਲਾਯੋ ॥
ਸਭ ਹੀ ਕੇਸ ਦੂਰਿ ਜਬ ਭਏ ॥ ਤਾ ਕਹ ਬਸਤ੍ ਨਾਰਿ ਕੇ ਦਏ ॥ ੨੩॥
Romantak raniyeh mangaeyo.Ta kai badan saath lai laeyo.
Sabh hi kes door jab bhaie. Ta keh bastar nar kai daie. (23)

ਬੀਨਾ ਦਈ ਕੰਧ ਤਾ ਕੇ ਪਰ ॥ ਸੁਨਨ ਨਮਿਤ ਰਾਖਿਯੋ ਤਾ ਕੋ ਘਰ ॥
ਜਬ ਰਾਜਾ ਜਾ ਕੇ ਗ੍ਰਿਹ ਆਵੈ ॥ ਤਬ ਤੰਤ੍ਰੀ ਸੌ ਬੈਠਿ ਬਜਾਵੈ ॥ ੨੪॥
Beena daiee kandh ta kai par. Sunan namit rakhio ta ko ghaar.
Jab raja ja kai greh avaie. Tab tantari so baith bajavai. (24)

ਰਾਜ ਬੀਨ ਸੁਨੀ ਤ੍ਰਿਯ ਤਿਹ ਮਾਨੈ ॥ ਪੁਰਖ ਵਾਹਿ ਇਸਤ੍ਰੀ ਪਹਿਚਾਨੈ ॥
ਤਾ ਕੋ ਹੇਰਿ ਰੂਪ ਲਲਚਾਨਾ ॥ ਘਰ ਬਾਹਰ ਤਜਿ ਭਯੋ ਦਿਵਾਨਾ ॥ ੨੫॥
Raj been sun triya tih mania. Purakh vahe istari pehchanai.
Ta ko her roop lalchana. Ghar bahar taj bheyo diwaana. (25)

"O dear! Now there is one thing in my mind, which I would share with you. Now let us do something so that I gain your company permanently." (20)

"Now you play some deceptive game, so as to gain my company forever and no one else should know this secret. Neither the dog should see nor come (near) for barking." (21)

When the queen heard these words, then she laughed and told the beloved, "You should apply hair remover to your face, and take the form of a woman fully." (22)

The Queen got some hair remover and applied to his whole face. When all the hair were removed from the face, then she dressed him like a woman. (23)

She placed a lyre on his shoulders and kept her in the house for hearing her songs. When the Raja would come there, then she (he) was playing the music on lyre. (24)

The Raja, on hearing the lyre from her, would always accept (consider) him as a woman. He got allured by her on seeing her beauty and became like an insane person after her leaving his household. (25)

ਇਕ ਦੂਤੀ ਤਬ ਰਾਇ ਬੁਲਾਇਸਿ ।। ਅਧਿਕ ਦਰਬ ਦੈ ਤਹਾ ਪਠਾਇਸਿ ।।
ਜਬ ਰਾਨੀ ਐਸੇ ਸੁਨੀ ਪਾਈ ।। ਬਚਨ ਕਹਾ ਤਾ ਸੌ ਮੁਸਕਾਈ ।। ੨੬।।
Ik duti tab raie bulais. Adhik darb dai taha pathais.
Jab rani aise sun payee. Bachan kaha ta so muskaiee. (26)

ਜਿਨਿ ਤੋ ਕੌ ਰਾਜਾ ਯਹ ਬਰੈ ।। ਹਮ ਸੌ ਨੇਹੁ ਸਕਲ ਤਜਿ ਡਰੇ ।।
ਮੈ ਅਪਨੇ ਸੰਗ ਲੈ ਤੁਹਿ ਸ੍ਵੈਹੌ ।। ਚਿਤ ਕੇ ਸਕਲ ਸੋਕ ਕਹ ਖ੍ਵੈਹੌ ।। ੨੭।।
Jin to ko raja yeh barai. Hum so neh sakal taj darai.
Mai apnai sang tuhe svaho. Chit kai sakal sok keh khaiho. (27)

ਜੌ ਤਾ ਪਹਿ ਨ੍ਰਿਪ ਸਖੀ ਪਠਾਵੈ ।। ਸੌ ਚਲਿ ਤੀਰ ਤਵਨ ਕੈ ਆਵੈ ।।
ਰਾਨੀ ਕੇ ਸੰਗ ਸੋਤ ਨਿਹਾਰੈ ।। ਇਹ ਬਿਧਿ ਨ੍ਰਿਪ ਸੌ ਜਾਇ ਉਚਾਰੈ ।। ੨੮।।
Jot a peh nrip sakhi pathavai. So chal teer taavan kai avaie.
Rani kai saang sot niharai. Eh bidh nrip so jaie ucharai. (28)

ਰਾਨੀ ਨ੍ਰਿਪਤਿ ਭੇਦ ਲਖਿ ਗਈ ।। ਤਾ ਤੇ ਵਹ ਛੋਰਤ ਨਹਿ ਭਈ ।।
ਅਪਨੇ ਸੰਗ ਤਾਹਿ ਲੈ ਸੋਈ ।। ਹਮਰੋ ਦਾਵ ਨ ਲਾਗਤ ਕੋਈ ।। ੨੯।।
Rani nripat bheid lakh gaiee. Ta tai veh chhorat neh bhaiee.
Apnai sang tahe Iai soiee. Hamro dav na lagat koiee. (29)

ਜਬ ਇਹ ਭਾਤਿ ਨ੍ਰਿਪਤਿ ਸੁਨਿ ਪਾਵੈ ।। ਤਹ ਤਿਹ ਆਪੁ ਬਿਲੋਕਨ ਆਵੈ ।।
ਤ੍ਰਿਯ ਸੌ ਸੋਤ ਜਾਰ ਕੋ ਹੇਰੇ ।। ਨਿਹਫਲ ਜਾਇ ਤਿਨੈ ਨਾਹਿ ਛੇਰੈ ।। ੩੦।।
Jab eh bhat nripat sun pavaie.Tih tih aap bilokan avaie.
Triya so sot jar ko here. Nehfal jaie tinai neh chhere. (30)

ਮਾਥੋ ਧਨਯੋ ਨ੍ਰਿਪਤਿ ਸੌ ਕਹਿਯੋ ।। ਹਮਰੋ ਭੇਦ ਰਾਨਿਯਹਿ ਲਹਿਯੋ ।।
ਤਾ ਤੇ ਯਾਹਿ ਸੰਗ ਲੈ ਸੋਈ ।। ਮੇਰੀ ਘਾਤ ਨ ਲਾਗਤ ਕੋਈ ।। ੩੧।।
Matho dhanyo nripat si kahio. Hamro bheid raniyeh lahio.
Ta tai yahi sang lai soiee. Meri ghat na laagat koiee. (31)

Then the Raja called a lady emissary (messenger) and giving her lot of money, sent her to him. When the queen heard about it, then she said to him. (26)

"Lest the Raja get wedded to you and forgot all about me and my love, so I will sleep with you, thus alleviating all my afflictions. (27)

When that maid would come to her on the orders of the Raja, she would always find her sleeping with the queen and then going back would inform the Raja accordingly. (28)

The Raja thought, that the queen had known his secret, so she was not leaving her and was sleeping with her, thus avoiding my tricks not to succeed. (29)

On hearing this information, the Raja would come personally to see it. When he would see the paramour sleeping with the queen, he would not disturb them, thus his efforts would be unsuccessful. (30)

The Raja shook his head and thought to himself "that the queen had understood his intentions, hence she was sleeping with her and my trick does not work." (31)

ਉਠ ਰਾਨੀ ਐਸੇ ਤਬ ਕੀਯੋ।। ਭੇਦ ਭਾਖਿ ਸਖਯਿਨ ਸਭ ਦਿਯੋ।।
ਜੋ ਇਹ ਸੋਤ ਅਨਕ ਨ੍ਰਿਪ ਪਾਵੈ।। ਪਕਰਿ ਭੋਗਵੈ ਕਾਜ ਮੰਗਾਵੈ ।। ੩੨।।
Un rani aaise tab kiyo. Bheid bhakh sakhyen sabh diyo.
Jo eh sot anat nrip pavaie. Pakar bhovai kaaj mangavai. (32)

ਮੈ ਸੋਵਤ ਤਾ ਤੇ ਇਹ ਸੰਗਾ ।। ਅਪਨੇ ਜੋਰ ਅੰਗ ਸੋ ਅੰਗਾ ।।
ਭਲੀ ਭਲੀ ਇਸਤ੍ਰਿਨ ਸਭ ਭਾਖੀ ।। ਜਯੋ ਤਯੋ ਨਾਰਿ ਨਾਹ ਤੇ ਰਾਖੀ ।। ੩੩।।
Mai saovat ta tai eh sanga. Apnai jor aang so anga.
Bhali bhali istran sabh bhakhi. Jeyo teyo naar nah tai rakhi. (33)

ਦਿਨ ਦੇਖਤ ਰਾਨੀ ਤਿਹ ਸੰਗਾ ।। ਸੋਵਤ ਜੋਰ ਅੰਗ ਸੋ ਅੰਗਾ ।।
ਮੂਰਖ ਰਾਵ ਭੇਦ ਨਹੀ ਪਾਵੈ ।। ਕੋਰੋ ਅਪਨੋ ਮੂੰਡ ਮੁੰਡਾਵੈ ।। ੩੪।। ੧।।
Din dekhat rani tih sanga. Sovaat jor ang so anga.
Murakh raav bheid neh pavaie. Koro apno moond mundavai. (34) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੌ ਨਬੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ।। ੨੯੦ ।। ਪਪ੩੬ ।। ਅਫਜੂੰ ।।

iti sri charitar paakhyanai triya charitarai manrti bhoop sanbadai dou so nabbe charitar samaptam sat subham sat.
290. 5536. aphjun. (Contd.)

ਚੌਪਈ

ਪਛਿਮਾਵਤੀ ਨਗਰ ਇਕ ਸੋਹੇ ।। ਪਸਚਿਮ ਸੈਨ ਨ੍ਰਿਪਤਿ ਤਹ ਕੋ ਹੈ ।।
ਪਸਚਿਮ ਦੇ ਰਾਨੀ ਤਾ ਕੇ ਘਰ ।। ਰਹਤ ਪੰਡਿਤਾ ਸਕਲ ਲੋਭਿ ਕਰਿ ।। ੧।।

Choupaiee

Pachhimavaati nagar ik sohai. Paschim sain nripat the ko hai.
Paschim dai rani ta kai ghar. Rehat pandita sakal lobh kar. (1)

ਅਧਿਕ ਰੂਪ ਰਾਨੀ ਕੋ ਰਹੈ ।। ਜਗਤ ਤਿਹ ਦੁਤੀਯ ਚੰਦ੍ਰਮਾ ਕਹੈ ।।
ਤਾ ਪਰ ਰੀਝਿ ਨ੍ਰਿਪਤਿ ਕੀ ਭਾਰੀ ।। ਜਾਨਤ ਊਚ ਨੀਚਿ ਪਨਿਹਾਰੀ ।। ੨।।
Adhik roop rani ko rahai. Jagat tih dutia chandrama kahai.
Ta par reejh nripat ki bhari. Janat uch neech panihari. (2)

The queen then made the secret known to all the handmaids and told them "that if the Raja would see her sleeping elsewhere, he would call her for cohabitation with her." (32)

"That is why, I am always sleeping along with her by joining my limbs with his limbs. All the maids, on hearing this, thought it to be correct and saved her from the Raja's effort. (the person disguised as woman). (33)

The queen even during daytime, would sleep with her, by joining her limb to limb. The foolish Raja was not grasping the secret and was being deceived outright. (34) (1)

Here the two hundred and ninetieth episode of the King's & the Minister's dialogue regarding the woman's witchcraft from Charitar Pakhyan is completed. All is well. (290-5536) (Contd.)

Choupaiee

There was a town called Pachhmavti. Paschim Sain was the Raja of the place and he had a queen, by the name of Paschim Dei, on seeing whom even the Pandits would get allured by her. (1)

The queen was looking glamorous and the world knew her as a second moon and the Raja was attached to her greatly. This secret was known to all the rich and poor or even the (water carriers) various maids. (2)

ਤਹ ਹੁਤੋ ਰਾਇ ਦਿਲਵਾਲੀ ॥ ਜਾਨਕ ਦੁਸਰਾਸੁ ਹੈ ਮਾਲੀ ॥
ਸੋ ਪਹਿ ਜਾਤ ਨ ਪ੍ਰਭਾ ਬਖਾਨੀ ॥ ਉਰਝਿ ਰਹੀ ਦੁਤਿ ਹੇਰਤ ਰਾਨੀ ॥ ੩॥
Tih huto raie dilvali. Janak dusrans hai mali.
So peh jaat na prabha bakhani. Urjh rahi duti heraat rani. (3)

ਤਾ ਸੌ ਅਧਿਕ ਸਨੇਹ ਬਢਾਯੋ ॥ ਏਕ ਦਿਵਸ ਗ੍ਰਿਹ ਬੋਲਿ ਪਠਾਯੋ ॥
ਸੋ ਤਬ ਹੀ ਸੁਨੀ ਬਚ ਪਹ ਗਯੋ ॥ ਭੇਟਤ ਰਾਜ ਕੁਅਰਿ ਕਹ ਭਯੋ ॥ ੪॥
Ta so adhik sneh badhaeyo. Ek divas greh bol pathaeyo.
So tab hi sun bach peh geyo. Bhetat raj koer keh bheyo. (4)

ਪੋਸਤ ਭਾਗ ਅਫੀਮ ਮੰਗਾਈ ॥ ਏਕ ਸੇਜ ਪਰ ਬੈਠਿ ਚੜਾਈ ॥
ਜਬ ਮਦ ਸੋ ਮਤਵਾਰੇ ਭਏ ॥ ਤਬ ਹੀ ਸੋਕ ਬਿਸਰਿ ਸਭ ਗਏ ॥ ੫॥
Posat bhang afim mangaiee. Ek sej par baith chadaiee.
Jab mad so matvarai bhaie. Tab hi sok bisar sabh gaie. (5)

ਏਕ ਸੇਜ ਪਰ ਬੈਠਿ ਕਲੋਲਹਿ ॥ ਰਸ ਕੀ ਕਥਾ ਰਸਿਕ ਮਿਲਿ ਬੋਲਹਿ ॥
ਚੁੰਬਨ ਔਰ ਅਲਿੰਗਨ ਕਰਹਿ ॥ ਭਾਂਤਿ ਭਾਂਤਿ ਕੇ ਭੋਗਨ ਭਰਹੀ ॥ ੬॥
Ek sej par baith kalolhe. Ras ki kaatha rasik mil bolhe.
Chunbaan or alingan karhe. Bhat bhat kai bhogan bharhe. (6)

ਰਾਨੀ ਰਮਤ ਅਧਿਕ ਉਰਝਾਈ ॥ ਭੋਗ ਗਏ ਦਿਲਵਾਲੀ ਰਾਈ ॥
ਚਿਤ ਅਪਨੇ ਇਹ ਭਾਤ ਬਿਚਾਰੋ ॥ ਮੈ ਯਾਹੀ ਕੇ ਸੰਗ ਸਿਧਾਰੋ ॥ ੭॥
Rani ramat adhik urjhaiee. Bhog gaie dilwali raiee.
Chit apnai eh bhat bicharo. Mai yahe kai sang sidharo. (7)

ਰਾਜ ਪਾਟ ਮੇਰੇ ਕਿੰਹ ਕਾਜਾ ॥ ਮੋਕਹ ਨਹੀ ਸੁਹਾਵਤ ਰਾਜਾ ॥
ਮੈ ਸਾਜਨ ਕੇ ਸਾਥ ਸਿਧੈਹੋ ॥ ਭਲੀ ਬੁਰੀ ਸਿਰ ਮਾਝ ਸਹੈਹੋ ॥ ੮॥
Raj pat mere kinh raja. Mokah neh suhavat raja.
Maai sajan ke saath sidaho. Bhali buri sir manjh sahaiho. (8)

There was a person there called Dilwali Rai, who was looking like a second Sun. I cannot describe his glory, and the queen got enamoured by him (on seeing him). (3)

The queen had developed great love for him and called him at home one day. He immediately went there and met the queen. (4)

The queen had arranged for some poppy husk, hemp and opium and seated on a single bed they consumed it. When both had got intoxicated, then all their sufferings ended (pining came to an end).(5)

Seated on a single bed, they were having lot of fun and frolic and both started talking of sexual love affair. They were kissing each other and then were enjoying sensuous pleasure in great many ways. (6)

The queen, while having love affair with him, got too much attached to him. Dilwali Rai had gone away after the sexual companionship. "The queen thought in her mind that she should also go with him." (7)

What was the value of this kingdom to me? (she thought). I do not like the Raja even. I shall go away with my paramour and thus spend my days somehow on my own. (8)

ਜਹਾ ਸਿੰਘ ਮਾਰਤ ਬਨ ਮਾਹੀ ॥ ਸੁਨਾ ਦੋਹਰਾ ਏਕ ਤਹਾ ਹੀ ॥
ਚੜਿ ਝੰਪਾਨ ਤਿਹ ਠੌਰ ਸਿਧਾਈ ॥ ਮਿਤ੍ਰਹਿ ਤਹੀ ਸਹੇਟ ਬਤਾਈ ॥ (੯)
Jaha Singh marat ban mahi. Suna dohra ek taha hi.
Charr jhanpan tih thour sidhaiee. Mitrahe tahi sahet bataie. (9)

ਮਹਾ ਗਹਿਰ ਬਨ ਮੈ ਜਬ ਗਈ ॥ ਲਘੁ ਇੱਛਾ ਕਹ ਉਤਰਤ ਭਈ ॥
ਤਹ ਤੇ ਗਈ ਮਿਤ੍ਰ ਕੇ ਸੰਗਾ ॥ ਛਿਤ ਮੈ ਡਾਰਿ ਸ੍ਰੋਣ ਕੇ ਰੰਗਾ ॥ ੧੦॥
Maha gehar ban mai jab gaiee. Laghu ichha keh utrat bhaiee.
Tih tai gaiee mitar kai sanga. Chhit mai daar srone kai ranga. (10)

ਜਬ ਤ੍ਰਿਯਾ ਸਾਥ ਸਜਨ ਕੇ ਗਈ ॥ ਤਬ ਅਸ ਸਖੀ ਪੁਕਾਰਤ ਭਈ ॥
ਲਏ ਸਿੰਘ ਰਾਨੀ ਕਹ ਜਾਈ ॥ ਕੋਊ ਆਨਿ ਲੇਹੁ ਛੁਟਕਾਈ ॥ ੧੧॥
Jab triya saath sajan kai gaiee. Tab as sakhi pukarat bhaiee.
Laiee singh rani keh jaiee. Kouoo aan lehu chhutkaiee. (11)

ਸੂਰਨ ਸਿੰਘ ਨਾਮ ਸੁਨੀ ਪਾਯੋ ॥ ਤ੍ਰਸਤ ਭਏ ਅਸ ਕਰਨ ਉਚਾਯੋ ॥
ਜਾਇ ਭੇਦ ਰਾਜਾ ਤਨ ਦਯੋ ॥ ਲੈ ਕਰਿ ਸਿੰਘ ਰਾਨਿਯਹਿ ਗਯੋ ॥ ੧੨ ॥
Suran singh nam sunn payo. Trasat bhaie as karan uchaeyo.
Jaie bheid raja tan deyo. Lai kar singh raniyeh geyo. (12)

ਨ੍ਰਿਪ ਸੁਨਿ ਸੀਸ ਬਾਇ ਮੁਖ ਰਹਾ ॥ ਹੋਨਹਾਰ ਭਯੋ ਹੋਤ ਸੁ ਕਹਾ ॥
ਭੇਦ ਅਭੇਦ ਕਛੂ ਨਹਿ ਪਾਯੋ ॥ ਲੈ ਰਾਨੀ ਕਹ ਜਾਰ ਸਿਧਾਯੋ ॥ ੧੩॥ ੧॥
Nrip suni sees baie much raha. Honhaar bheyo hot su kaha.
Bheid abheid kachh neh payo. Lai rani keh jar sidhayo. (13) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੌ ਇਕਯਾਨਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੨੯੧ ॥ ਪਪ੪੯ ॥ ਅਫਜੂੰ ॥

**iti sri charitar pakhyanai triya charitarai mantra bhoop sambadai dou so ikanvo charitar samaptam sat subham sat.
291. 5549. aphjun. (Contd.)**

There was known to be a temple in a thick jungle, where the lion would kill a person. The queen, in a planquin, went there and had told the paramour also about their meeting point. (9)

When she reached the thick forest, she got out of the planquin for urinating (showing it only) and from there went away with the paramour, throwing some red colour (like blood) on the ground. (10)

When the queen had gone with the paramour, then the maid started shouting "that a lion had taken the queen and someone should save her from the lion." (11)

When the warriors heard about the lion, they all got frightened and drew out their swords. They went back to inform the Raja that a lion had taken away the queen. (12)

The Raja felt frustrated with shaking of his head. He said, "whatever was destined, had happened, now what could be done ? No one knew the secret behind all this and the paramour took away the queen. (13) (1)

Here the two hundred and ninety-one episode of the King's & the Minister's dialogue regarding the woman's witchcraft from Charitar Pakhyan is completed. All is well. (291-5549) (Contd.)

ਚੌਪਈ

ਉਤਰ ਸਿੰਘ ਨ੍ਰਿਪਤਿ ਇਕ ਭਾਰੋ॥ ਉਤਰ ਦਿਸਿ ਕੋ ਰਹਤ ਨ੍ਰਿਪਾਰੇ॥
ਉਤਰ ਮਤੀ ਧਾਮ ਤਿਹ ਠਾਰੀ॥ ਜਾ ਸਮ ਕਾਠ ਸੁਨੀ ਨ ਨਿਹਾਰੀ ॥ ੧ ॥

Choupaiee

Utar singh nirpat ik bharo. Utar disk o rehat nirparo.
Utar mati dham tih nari. Ja sum kaan suni na nihari. (1)

ਤਹਾ ਲਹੌਰੀ ਰਾਇਕ ਆਯੋ ॥ ਰੂਪਵਾਨ ਸਭ ਗੁਨਨ ਸਵਾਯੋ ॥
ਜ਼ਬ ਅਬਲਾ ਤਹਿ ਹੇਰਤ ਭਈ ॥ ਤਤ ਛਿਨ ਸਭ ਸੁਧਿ ਬੁਧਿ ਤਜਿ ਦਈ ॥ ੨॥
Taha lahori raiek aeyo. Roopwan sabh gunan savaeyo.
Jab abla tih heart bhaiee. Tat chin sabh sudh budh taj daiee. (2)

ਉਰ ਅੰਚਰਾ ਅੰਗਿਯਾ ਨ ਸੰਭਾਰੈ ॥ ਕਹਬ ਕਛੂ ਹ੍ਵੈ ਕਛੂ ਉਚਾਰੈ ॥
ਪਿਯ ਪਿਯ ਰਟਤ ਸਦਾ ਮੁਖ ਰਹੈ ॥ ਨਿਸ ਦਿਨ ਜਲ ਅਖਿਯਾ ਤੇ ਬਹੈ ॥ ੩॥
Ur anchara angia na sanbharai. Kehab kachh hai kachh ucharai.
Piya piya ratat sada much rahai. Nis din jal akhia tai bahai. (3)

ਪੂਛਨ ਤਾਹਿ ਰਾਇ ਜਬ ਆਵੈ ॥ ਮੁਹੌ ਨ੍ ਭਾਖਿ ਉਤਰਹਿ ਦਯਾਵੈ ॥
ਝੁਮਿ ਝੁਮਿ ਝਟ ਦੈ ਛਿਤ ਝਰੈ ॥ ਬਾਰ ਬਾਰ ਪਿਯਾ ਸਬਦ ਉਚਰੈ ॥ ੪॥
Puchhan tahe raie jab avai. Muho na bhakh utareh dayavai.
Jhoom jhoom jhat dai chhit jharai. Bar bar piya sabad ucharai. (4)

ਅਦਭੁਤ ਹੇਰਿ ਰਾਇ ਹ੍ਵੈ ਰਹੈ॥ ਸਖਿਯਨ ਸੌ ਐਸੀ ਬਿਧਿ ਕਹੈ ॥
ਯਾ ਅਬਲਾ ਕੋ ਕਸ ਹ੍ਵੈ ਗਯੋ ॥ ਜਾ ਤੇ ਹਾਲ ਐਸ ਇਹ ਭਯੋ ॥ ੫॥
Sadbut her raie hai rahai. Sakhian so aisi bidh kahai.
Ya abla ko kas hai geyo. Ja tai haal ais eh bheyo. (5)

ਯਾ ਕੌ ਕੌਨ ਯਤਨ ਯਬ ਕਰੈ ॥ ਜਾ ਤੇ ਯਹ ਰਾਨੀ ਨਹਿ ਮਰੈ ॥
ਜੋ ਵਹ ਮਾਗੈ ਸੋ ਮੈ ਦੈ ਹੌ ॥ ਰਾਨੀ ਨਿਮਿਤਿ ਕਰਵਤਹਿ ਲੈ ਹੌ ॥ ੬॥
Yak o koun yatan yab karai. Ja tai yeh rani neh marai.
Jo veh mangai so mai dai ho. Rani nimit karvathe lai ho. (6)

Choupaiee

There was a great (mighty) Raja by the name of Utter Singh in the north direction. He had a wife, called Uttar Mati and the like of her was never heard off (with ears) nor seen anywhere. (1)

A person, by the name of Lahori Rai, came there, who was very handsome, having all the virtues. When the woman saw him, she was completely enamoured by his love in a moment (losing her senses).(2)

She could not keep her breast covered as the dress was not being kept in check. She wanted to say something, but would utter something else (being out of senses). She was always repeating the word, 'O dear' ! all the time and water was flowing from her eyes. (3)

When the Raja would ask her about it, she would not say anything. She would fall down on the ground reeling and would repeat the word, 'O beloved'! (4)

The Raja, on seeing this, was getting shocked, and surprised and would say to the maids, "What had happened to this woman, so that she was behaving like this?" (5)

"What should be done (to reduce her misery) and avoid her death? Whatever the person, treating her, would demand, I will give that. I am prepared to be sawed alive for her sake (safety)." (6)

ਸਿਰ ਕਰਿ ਤਿਹ ਆਗੈ ਜਲ ਭਰੌ ।। ।। ਬਾਰ ਬਾਰ ਤਾ ਕੈ ਪਗ ਪਰੌ ।।
ਜੌ ਰਾਨੀ ਕਾ ਰੋਗ ਮਿਟਾਵੈ ।। ਰਾਨੀ ਸਹਿਤ ਰਾਜ ਕਹ ਪਾਵੈ ।। ੭।।
Sir kar tih agai jal bharo. Baar baar ta kai pag paro.
Jo rani ka rog mitavai. Rani seehat raj keh pavai. (7)

ਜੋ ਰਾਨੀ ਕਾ ਰੋਗ ਮਿਟਾਵੈ ।। ਸੋ ਨਰ ਹਮ ਕਹ ਬਹੁਰਿ ਜਿਯਾਵੈ ।।
ਅਰਧ ਰਾਜ ਰਾਨੀ ਜੁਤ ਲੇਈ ।। ਏਕ ਰਾਤ੍ਰੀ ਹਮ ਕਹ ਤ੍ਰਿਯ ਦੇਈ ।। ੮।।
Jo rani ka rog mitavai. So nar hum keh bahur jiavai.
Aaradh raj rani jut leyee. Ek ratri hum keh triya deyee. (8)

ਏਕ ਦਿਵਸ ਬਹੁ ਕਾਜ ਕਰਾਵੈ. ।। ਰਾਨੀ ਕੇ ਸੰਗ ਭੋਗ ਕਮਾਵੈ ।।
ਦੂਸਰ ਦਿਨ ਹਮ ਰਾਜ ਕਮਾਵਹਿ ।। ਲੈ ਅਪਨੀ ਇਸਤ੍ਰਿਯਹਿ ਬਜਾਵਹਿ ।। ੯।।
Ek divas bahu kaaj karavai. Rani kai sang bhog kamavai.
Dusar din hum raj kamavhe. Lai apni istaryeh bajavhe. (9)

ਜਬ ਬਹੁ ਬਿਧਿ ਨ੍ਰਿਪ ਐਸ ਉਚਰਾ ।। ਸਹਚਰਿ ਏਕ ਜੋਰ ਦੋਊ ਕਰਾ ।।
ਯੌ ਰਾਜਾ ਸੌ ਬਚਨ ਉਚਾਰੇ ।। ਸੁ ਮੈ ਕਹਤ ਹੌ ਸੁਨਹੌ ਪਯਾਰੇ ।। ੧੦।।
Jab bahu bidh nrip ais uchara. Sehchar ek jor douoo kara.
Yo raja so bachan ucharai. Su mai kehat ho sunho payare. (10)

ਏਕ ਬੈਦ ਤੁਮ ਤਾਹਿ ਬੁਲਾਵੋ ।। ਤਾ ਤੇ ਇਹ ਉਪਚਾਰ ਕਰਾਵੋ ।।
ਸੋ ਛਿਨ ਮੈ ਯਾ ਕੋ ਦੁਖ ਹਰਿ ਹੈ ।। ਰੋਗਨਿ ਤੇ ਸੁ ਅਰੋਗਿਨ ਕਰਿ ਹੈ ।। ੧੧।।
Ek baid tum tahe bulavo. Ta tai eh upchaar karavo.
So chin mai ja kai dukh har hai. Rogan tai su arogin kar hai. (11)

ਜ਼ਬ ਰਾਜੇ ਐਸ ਸੁਨਿ ਪਾਵਾ ।। ਤਤ ਛਿਨ ਤਾ ਕਹ ਬੋਲਿ ਪਠਾਵਾ ।।
ਰਾਨੀ ਕੀ ਨਾਟਿਕਾ ਦਿਖਾਈ ।। ਬੋਲਾ ਬੈਦ ਦੇਖਿ ਸੁਖਦਾਈ ।। ੧੨।।
Jab rajai ais sun paava. Tat chin ta keeh bol pathava.
Rani kio natika dikhaiee. Bola baid dekh sukhdaiee. (12)

"I will carry water on my head for his sake and would bow to him all the time (time and again). If someone could cure the queen, he could take away my kingdom along with the queen." (7)

If someone could treat the queen of her malady, he would bestow me my life once again. He could take away half the kingdom along with the queen. He should give me back my wife for one night only." (8)

If someone could cure the queen, he would rule the country for one day and could enjoy the sexual company of queen also. Next day I will get my queen back and enjoy her sexual company. (9)

When the Raja said many times like this, then one hand_ maid with folded hands, told the Raja, "O dear Raja! Listen to me about this thing, what I am saying." (10)

There was one Vaid (physician) whom you may call and he should treat her. He could cure her of her malady in a moment and she would be normal again (from a sick person)." (11)

When the Raja heard about it, then he sent for that person immediately. "He (felt) saw the queen's pulse, and then the Vaid said like this." (12)

ਦੁਖ ਜੌਨੇ ਇਹ ਤਰੁਨਿ ਦਿਖਾਈ ॥ ਸੋ ਦੁਖ ਤੁਮ ਸੌਂ ਕਹਿਯੋ ਨ ਜਾਈ ॥
ਜਾਨ ਮਾਫ ਹਮਰੀ ਜੋ ਕੀਜੈ ॥ ਪਾਛੇ ਬਾਤ ਸਕਲ ਸੁਨੀ ਲੀਜੈ ॥ ੧੩॥
Dukh jounai eh tarun dikhaiee. So dukh tum so kaiiio na jaiee.
Jaan maf hamri jo kijai. Pachhai bat sakal sun lijai. (13)

ਯਾ ਰਾਨੀ ਕਹ ਕਾਮ ਸੰਤਾਯੋ ॥ ਤੁਮ ਨਹੀ ਇਹ ਸੰਗ ਭੋਗ ਕਮਾਯੋ ॥
ਤਾ ਤੇ ਯਹਿ ਰੋਗ ਗਹਿ ਲੀਨਾ ॥ ਹਮ ਤੇ ਜਾਤ ਉਪਾ ਨ ਕੀਨਾ ॥ ੧੪॥
Ya rani keh kam santaeyo. Tum nahi eh sang bhog kamaeyo.
Ta te yeh rog geh leena. Hum tai jaat upa na keena. (14)

ਯਹ ਮਦ ਮਤ ਮੈਨ ਤ੍ਰਿਯ ਭਰੀ ॥ ਤੁਮ ਕ੍ਰੀੜਾ ਇਹ ਸਾਥ ਨ ਕਰੀ ॥
ਅਬ ਯਹ ਅਧਿਕ ਭੋਗ ਜਬ ਪਾਵੈ ॥ ਯਾ ਕੋ ਰੋਗ ਦੂਰ ਹ੍ਵੈ ਜਾਵੈ ॥ ੧੫॥
Yeh mad mat main triya bhari. Tum krida eh saath na kari.
Ab yeh adhik bhog jab pavai. Ya ko rog door hai javai. (15)

ਇਹ ਤਬ ਤੁਮ ਉਪਚਾਰ ਕਰਾਵੋ ॥ ਬਚਨ ਹਾਥ ਮੋਰੋ ਪਰ ਦਯਾਵੋ ॥
ਜਬ ਇਹ ਦੁਖ ਮੈ ਦੂਰ ਕਰਾਊ ॥ ਅਰਧ ਰਾਜ ਰਾਨੀ ਜੁਤ ਪਾਊ ॥ ੧੬॥
Eh tab tum upchar karavo. Bachan hath moro par dayavo.
Jab eh dukh mai door karaouoo. Aradh raj rani jut payo. (16)

ਭਲੀ ਭਲੀ ਰਾਜੇ ਤਬ ਭਾਖੀ ॥ ਹਮਹੂੰ ਇਹ ਹ੍ਰਿਦੈ ਮਥਿ ਰਾਖੀ ॥
ਪ੍ਰਥਮ ਰੋਗ ਤੁਮ ਯਾਹਿ ਮਿਟਾਵੋ ॥ ਅਰਧ ਰਾਜ ਰਾਨੀ ਜੁਤ ਪਾਵੋ ॥ ੧੭॥
Bhali bhali rajai tab bhakhi. humhu ih hirdai math rakhi.
Pratham rog tum yahi mitavo. Aradh raj rani jut pavo. (17)

ਪ੍ਰਥਮਹਿ ਬਚਨ ਨ੍ਰਿਪਤਿ ਤੇ ਲਿਯਾ ॥ ਪੁਨਿ ਉਪਚਾਰ ਤਰੁਨਿ ਕੋ ਕਿਯਾ ॥
ਭੋਗ ਕਿਯੋ ਤ੍ਰਿਯ ਰੋਗ ਮਿਟਾਯੋ ॥ ਅਰਧ ਰਾਜ ਰਾਨੀ ਜੁਤ ਪਾਯੋ ॥ ੧੮॥
Pratham bachan nripat tai liya. Punn upchar tarun ko kiya.
Bhog ko kiyo triya rog mitayo. Aradh raj rani jut payo. (18)

O Raja! The malady of the queen cannot be revealed to you. First you promise me to pardon my life and then listen to me carefully." (13)

This queen was suffering from sexual desires and you are not having any sexual relationship with her. So she was suffering from this disease. I cannot treat her anymore." (14)

This woman was completely under the spell of sexual desires and intoxicated with that craving. You have not taken her in sexual companionship. When she will enjoy sexual relationship, she will be all right." (15)

I could treat her fully, provided you promise me first. If I could cure her of her malady, then I will be given half of your kingdom along with the queen." (16)

"The Raja agreed to his proposal and made it clear that he had already thought of it only. First you cure her of her malady and then take away half the kingdom and the queen also." (17)

The Vaid first took the promise of the Raja and then treated the queen. He had cohabitation with her and (alleviated) cast away her suffering and got half the kingdom, along with the queen." (18)

ਆਰਧ ਰਾਜ ਇਹ ਛਲ ਤਿਹ ਦਿਯੋ ॥ ਰਾਨੀ ਭੋਗ ਮਿਤ੍ ਸੰਗ ਕਿਯੋ ॥
ਮੂਰਖ ਨਾਹ ਨਾਹਿ ਛਲ ਪਾਯੋ ॥ ਪ੍ਰਗਟ ਆਪਨੋ ਮੂੰਡ ਮੁੰਡਾਯੋ ॥ ੧੯॥
Aradh raj ih chhal tih diyo. Rani bhog mitar sung kiyo.
Muraakh nah neh chhal payo. Pragat apno moond mundayo. (19)

ਦੋਹਰਾ

ਇਹ ਛਲ ਰਾਨੀ ਨ੍ਰਿਪ ਛਲਾ ਰਮੀ ਮਿਤ੍ ਕੇ ਸਾਥ ॥
ਅਰਧ ਰਾਜ ਤਾ ਕੋ ਦਿਯਾ ਭੇਦ ਨ ਪਾਯੋ ਨਾਥ ॥ ੨੦॥

Dohra

Eh chhal rani nrip chhhala rami mitar kai saath.
Aradh raj ta ko diya bheid naa payo naath. (20)

ਚੌਪਈ

ਇਹ ਬਿਧਿ ਅਰਧ ਰਾਜ ਤਿਹ ਦੀਯੋ ॥ ਮੂਰਖ ਪਤਿ ਕਹ ਅਸਿ ਛਲਿ ਲੀਯੋ ॥
ਇਕ ਦਿਨ ਰਾਨੀਯਹਿ ਜਾਰ ਬਜਾਵੈ ॥ ਅਰਧ ਰਾਜ ਤਿਹ ਆਪ ਕਮਾਵੈ ॥ ੨੧॥

Choupaiee

Eh bidh aradh raj tih diyo. Murakh pat keh as chhal liyo.
Ik din raniyeh jar bajavai. Aradh raj tih ap kamavai. (21)

ਇਕ ਦਿਨ ਆਵੈ ਨ੍ਰਿਪ ਕੈ ਧਾਮਾ ॥ ਇਕ ਦਿਨ ਭਜੈ ਜਾਰ ਕੌ ਬਾਮਾ ॥
ਇਕ ਦਿਨ ਰਾਜਾ ਰਾਜ ਕਮਾਵੈ ॥ ਜਾਰ ਛਤ੍ ਦਿਨ ਦੁਤਿਯ ਧਰਾਵੈ ॥ ੨੨॥ ੧॥
Iki din avai nrip kai dhama. Ik din bhajai jar ko bama.
Ik din raja raj kamavai. Jar chhatar din dutia dharavai. (22) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੌ ਬਾਨਵੋ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੨੯੨ ॥ ੫੫੭੧ ॥ ਅਫਜੂੰ ॥

**iti sri charitar pakhyanai triya charitarai mantra bhoop sanbadai dou so banvo charitar samaptam sat subham sat.
292. 5571. Aphjun. (Contd.)**

The woman, with this deceit, got half the kingdom for the paramour and the queen enjoyed sensuous pleasure with the paramour. The foolish Raja could not grasp the secret and got openly cheated (deceived). (19)

Couplet

Thus the queen had deceived the Raja and enjoyed the company of her paramour. He got half the kingdom, but this secret was not known to the Raja. (20)

Choupaiee

Thus she got half the kingdom given to the paramour, having cheated the husband like this. One day the paramour would have the sexual companionship of the queen, along with half the kingdom. (21)

The queen would go to the Raja's place one day and the next day the paramour would enjoy her company. One day the Raja would rule the land while the next day, the paramour would have canopy fluttering over his head. (22) (1)

Here the two hundred and ninety-second episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (292-5571) (Contd.)

ਚੌਪਈ

ਰਾਜਪੁਰੀ ਨਗਰੀ ਹੈ ਜਹਾ ॥ ਰਾਜ ਸੈਨ ਰਾਜਾ ਇਕ ਤਹਾ ॥
ਰਾਜ ਦੇਈ ਤਾ ਕੇ ਗ੍ਰਿਹ ਨਾਰੀ ॥ ਚੰਦ੍ ਲਈ ਜਾ ਤੇ ਉਜਿਯਾਰੀ ॥ ੧॥

Choupaiee

Rajpuri nagri hai jaha. raj sain raja ik taha.
Raj deyiee ta kai greh nari. Chandar laiee ja tai ujiari. (1)

ਨ੍ਰਿਪ ਸੋ ਅਤਿ ਤ੍ਰਿਯ ਕੋ ਹਿਤ ਰਹੈ ॥ ਸੋਈ ਕਰਤ ਜੁ ਰਾਨੀ ਕਹੈ ॥
ਔਰ ਨਾਰੀ ਕੇ ਧਾਮ ਨ ਜਾਵੈ ॥ ਅਧਿਕ ਨਾਰ ਕੇ ਤ੍ਰਾਸ ਤ੍ਰਸਾਵੈ ॥ ੨॥
Nrip so at triya ko hit rahai. Soiee karat ju rani kahai.
Aour nari kai dham na javai. Adhik nar kai tras trasavai. (2)

ਰਾਨੀ ਕੀ ਆਗਯਾ ਸਭ ਮਾਨੈ ॥ ਰਾਜਾ ਕੋ ਕਰਿ ਕਛੂ ਨ ਜਾਨੈ ॥
ਮਾਰਿਯੋ ਚਹਤ ਨਾਂਰਿ ਤਿਹ ਮਾਰੈ ॥ ਜਿਹ ਜਾਨੈ ਤਿਹ ਪ੍ਰਾਨ ਉਬਾਰੈ ॥ ੩॥
Rani ki agya sabh mania. Raja ko karu kachh na janai.
Mario chehat nari tih marai. Jih jaṇai tih pran ubarai. (3)

ਬੇਸ੍ਵਾ ਏਕ ਠੌਰ ਤਿਹ ਆਈ ॥ ਤਿਹ ਪਰ ਰਹੇ ਨ੍ਰਿਪਤਿ ਉਰਝਾਈ ॥
ਚਹਤ ਚਿਤ ਮਹਿ ਤਾਹਿ ਬੁਲਾਵੈ ॥ ਨਿਜੁ ਨਾਰੀ ਕੈ ਤ੍ਰਾਸ ਤ੍ਰਸਾਵੈ ॥ ੪॥
Besva ek thour tih aiee. Tih par rahai nripat urjhaiee.
Chehat chit meh tahe bulavai. Nij nari kai tras trasavai. (4)

ਜਬ ਰਾਨੀ ਐਸੇ ਸੁਨੀ ਪਾਈ ॥ ਇਹੈ ਚਿਤ ਆਪਨੇ ਠਹਰਾਈ ॥
ਜੋ ਮੈ ਧਾਮ ਜਾਰ ਕੇ ਜਾਊ ॥ ਨ੍ਰਿਪਨ ਕਹੈ ਕਛੂ ਮਾਫ ਕਰਾਊ ॥ ੫॥
Jab rani aise suni payee. Ehai chit apnai thehraiee.
Jo mai dhaam jar kai jaouoo. Nripan kahai kuchh maaf karao. (5)

ਰੈਨਿ ਸਮੈ ਜਬ ਤਹ ਨ੍ਰਿਪ ਆਏ ॥ ਇਹ ਬਿਧਿ ਰਾਨੀ ਬਚਨ ਸੁਨਾਏ ॥
ਮੋ ਤੇ ਤਾਹਿ ਸੁੰਦਰਿ ਤਿਹ ਜਾਨੌ ॥ ਜਾ ਸੋ ਪ੍ਰੀਤਿ ਰਾਇ ਤੁਮ ਠਾਨੌ ॥ ੬॥
Rain samai jab tih nrip aie.Ih bidh rani bachan sunaie.
Mo te tahe sundar jih jano. Ja so preet raie tum thano. (6)

Choupaiee

There was a Raja Raj Sain in the land of Rajpuri town, and he had a wife named Raj Dei, from whom even Moon had borrowed its light (beauty). (1)

The Raja loved the woman too much and would function according to her wishes and he would not visit any other woman, as he was afraid of her and was frightened due to her fear. (2)

All were following the queen's dictates without giving any importance to the Raja. Whosoever the queen wanted to kill, she would do so and could save the life of one whom she wanted (liked). (3)

Then a prostitute came there and the Raja got enamoured by her. He wanted to call her, but was rather afraid of (the queen) his wife and was too much worried. (4)

When the queen learnt about it, she made a resolve in her mind, that if she were to go to the house of her paramour, then she would tell the Raja first (thus getting her mistake pardoned before hand). (5)

When the Raja came there at night, then the queen shared this news with him, saying, "O Rajan! You are considering the prostitute as more charming & beautiful than me, as such you were in love with her." (6)

ਤਾ ਤੇ ਅਧਿਕ ਰੋਖ ਮੁਹਿ ਭਯੋ ॥ ਬੇਸ੍ਵਾ ਕੇ ਰਾਜਾ ਗ੍ਰਿਹ ਗਯੋ ॥
ਇਹ ਅਪਨੀ ਭਗਨਿਯਹਿ ਨ ਭਜੋ ॥ ਮੋ ਸੋ ਪ੍ਰੀਤਿ ਨਤਰ ਤੁਮ ਤਜੋ ॥ ੭॥
Ta tai adhik rokh mohe bhheyo. Besva kai raja greh geyo.
Eh apni bhaganyeh na bhajo. Mo so preet natar tum tajo. (7)

ਜੌ ਤੁਮ ਬੇਸ੍ਵਾ ਕੇ ਗ੍ਰਿਹ ਜੈ ਹੋ ॥ ਕਾਮ ਭੋਗ ਤਿਹ ਸਾਥ ਕਮੈ ਹੈ ॥
ਤਬ ਮੈ ਧਾਮ ਜਾਰ ਕੇ ਜੈ ਹੋ ॥ ਤੇਰੇ ਫੂਲਿ ਡਾਰਿ ਸਿਰ ਐ ਹੋ ॥ ੮॥
Jot um besva ke greh jai ho. Kam bhog tih sath kamaie ho.
Tab maid ham jar kai jai ho. Tere fool dar sir aie ho. (8)

ਪ੍ਰਥਮ ਬਾਤ ਮੁਹਿ ਯਹ ਲਿਖਿ ਦਯਾਵਹੁ ॥ ਜਿਹ ਜਾਨਹੁ ਤਿਹ ਬਹੁਰਿ ਬੁਲਾਵਹੁ ॥
ਜਿਹ ਚਾਹੌ ਤਿਹ ਹੌਹੂੰ ਬੁਲਾਵੌ ॥ ਕਾਮ ਕੇਲ ਤਿਹ ਸਾਥ ਕਮਾਵੋ ॥ ੯॥
Pratham bat mohe yeh likh dayaveh. Jih janhu tih bahur bulavhu.
Jih chaaho tij hohun bulavo. Kam kel tih sath kamavo. (9)

ਜਬ ਇਹ ਭਾਤਿ ਸੁਨੇ ਨ੍ਰਿਪ ਬੈਨਾ ॥ ਜੋਰਿ ਰਹਾ ਨੈਨਨ ਸੋ ਨੈਨਾ ॥
ਚੁਪ ਹ੍ਵੈ ਰਹਾ ਕਛੁ ਨਹੀ ਕਹਿਯੋ ॥ ਤਵਨ ਭੇਦ ਇਸਤ੍ਰੀ ਇਨ ਲਹਿਯੋ ॥ ੧੦॥
Jab eh bhat sunai nrip baina. Jor raha nainen so naina.
Chup hai havai raha kachh nehh kahio. Tavan bheid istary in lahiou. (10)

ਮੋਰੀ ਲਗਨ ਉਤੈ ਲਗਿ ਗਈ ॥ ਤਬ ਰਾਨੀ ਅਸਿ ਬਾਤ ਠਟਈ ॥
ਤਾ ਕੋ ਕਰਿਯੈ ਕਵਨ ਉਪਾਈ ॥ ਮੁਹਿ ਤੇ ਤਜੀ ਨ ਬੇਸ੍ਵਾ ਜਾਈ ॥ ੧੧॥
Mori lagan utai lag gaiee. Tab rani as baat thatiee.
Ta ko kario kavan upaiee. Mohe tai taji na besva jaiee. (11)

ਅਬ ਯਹ ਬਾਤ ਰਾਨੀਯਹਿਹ ਗਹੀ ॥ ਮੋਰਿ ਪ੍ਰੀਤਿ ਬੇਸ੍ਵਾ ਸੰਗ ਲਹੀ ॥
ਵਾ ਬਿਨ ਮੋ ਸੌ ਰਹਿਯੋ ਨ ਜਾਈ ॥ ਤਾਹਿ ਭਜੇ ਕਰ ਤੇ ਤ੍ਰਿਯ ਜਾਈ ॥ ੧੨॥
Ab yeh bat raniyeh gahi. Mor preet besva sang lahi.
Va bin mo so rahio na jaiee. Tahe bhajai kar te triya jaiee. (12)

"So I am in great rage that a Raja was going to a prostitute's house. Either you should stop having cohabitation with her or forget about my love (loving me)." (7)

"If you would go to the house of the prostitutes and then have sexual relationship with her, then I shall also go to my paramour's house and then dishonour you (by throwing ash in your head) by having love-affair with him." (8)

"First you give me this thing in writing, then you may call anyone you like. Whomsoever you like, you may call her at home for cohabitation, as you like." (9)

"When the Raja heard such words, and his eyes met with her eyes, then he kept quiet, and could not say anything. He followed that the queen had gained the news of his secret move." (10)

The Raja then thought to himself that "he had developed love for the prostitute, hence the queen had said these words. Something should be done about it, as I cannot forget (leave) the prostitute also." (11)

Now the queen had got hold of this news that she had seen my loving care for the prostitute. But I cannot live without the prostitute's love, but if 1 had sexual relationship with her, then I will lose the queen also. (12)

ਜਬ ਨ੍ਰਿਪ ਫਿਰਿ ਰਾਨੀ ਕੇ ਆਯੋ ॥ ਤਬ ਰਾਨੀ ਇਹ ਭਾਂਤਿ ਸੁਨਾਯੋ ॥
ਤੁਹਿ ਬੇਸ੍ਵਾ ਕੇ ਗਯੋ ਸੁਨੀ ਪੈ ਹੋ ॥ ਤਬ ਮੈ ਭੋਗ ਜਾਰ ਸੌ ਕੈ ਹੌ ॥ ੧੩॥
Jab triya fir rani ke aeyo. Tab rani ih bhat sunaeyo.
Tih besva ke geyo suni pai ho. Tab mai bhog jar so kai ho. (13)

ਅਬ ਤੁਮ ਹ੍ਵੈ ਨ੍ਰਿਧਾਤ ਪਿਯ ਗਏ ॥ ਤਾ ਤੇ ਸੁਤ ਗ੍ਰਿਹ ਹੋਤ ਨ ਭਏ ॥
ਜਬ ਭਜਿ ਹੈ ਜੁ ਲੋਗ ਇਹ ਥਾਮਾ ॥ ਹ੍ਵੈ ਹੈ ਪੂਤ ਤਿਹਾਰੋ ਧਾਮਾ ॥ ੧੪॥
Ab tum havai nridhat piya gaie. Ta te sut greh hot na bhaie.
Jab bhaj ju log eh bama. Havai hai poot tiharo dhama. (14)

ਤਬ ਰਾਜੇ ਯੌ ਹ੍ਰਿਦੈ ਬਿਚਾਰੀ ॥ ਭਲੀ ਭਾਤ ਰਾਨੀਯਹਿ ਉਚਾਰੀ ॥
ਤਾ ਕੌ ਭੋਗ ਮਾਫ ਲਿਖਿ ਦੀਯੋ ॥ ਆਪ ਗਵਨ ਬੇਸ੍ਵਾ ਕੇ ਕੀਯੋ ॥ ੧੫॥
Tab rajai yo hirdai bichari. Bhaali bhant raniyeh uchari.
Ta ko bhog maaf likh diyo. Aap gavan besva ke kiyo. (15)

ਜਬ ਰਾਜਾ ਬੇਸ੍ਵਾ ਕੇ ਜਾਵੈ ॥ ਜਿਹ ਚਾਹੈ ਤਿਹ ਨਾਰਿ ਬੁਲਾਵੈ ॥
ਕਾਮ ਭੋਗ ਤੌ ਸੋ ਦ੍ਰਿੜ ਕਰਹੀ ॥ ਹ੍ਰਿਦੈ ਨ੍ਰਿਪਤਿ ਕੀ ਸੰਕ ਨ ਧਰਈ ॥ ੧੬॥
Jab raja besva kai javai. Jih chahai te nar bulave.
Kaam bhog to so drirr karhi. Hirdai nrip ki sank na dharhi. (16)

ਰਾਨੀ ਬੇਸ੍ਵਾਹਿ ਆਪ ਬੁਲਾਯੋ ॥ ਇਹ ਛਲਿ ਰਾਜਾ ਤੇ ਲਿਖਿਵਾਯੋ ॥
ਜਿਹ ਚਾਹੈ ਤਿਹ ਬੋਲਿ ਪਠਾਵੈ ॥ ਕਾਮ ਭੋਗ ਰੁਚਿ ਮਾਨ ਕਮਾਵੈ ॥ ੧੭॥
Rani besvahe aap bulayo. Eh chhal raja tai likhivayo.
Jih chahai tih bol pathavai. Kam bhog ruch man kamavai. (17)

When the Raja came to the queen again, then the queen told him like this. "If I hear about your going to the prostitute's house, then I shall have cohabitation with my paramour also." (13)

"O dear! Now you are not having any manliness (any semen left in you) so you have not got any son so far. So if someone else were to have sexual relationship with your queen, then only you may have a son." (14)

Then the Raja thought to himself, that the queen had remarked correctly. "So he gave her permission to have sexual relationship with someone else and he himself went to the prostitute's house." (15)

When the Raja would go to the prostitute, the queen would call any man she liked. She would enjoy sensuous pleasure with him without having any hesitation about the Raja. (16)

The queen had invited the prostitute herself, and through her deceit, she had got permission from the Raja (for having extra marital relationship). Now the queen would call any man she wanted and then have cohabitation with him to her satisfaction. (17)

ਮੂਰਖ ਭੇਦ ਨ ਰਾਜੇ ਪਾਯੋ ।। ਇਹ ਛਲ ਅਪਨੋ ਮੂੰਡ ਮੁੰਡਾਯੋ ।।
ਅਬਲਾ ਐਸੋ ਚਰਿਤ੍ ਬਨਯੋ ।। ਪਤਿ ਤੇ ਭੋਗ ਮਾਫ ਕਰਿ ਲਯੋ ।। ੧੮।। ੧।।
Murakh bheid na raje payo .Ih chhal apno moond mundayo.
Abla aeiso charitar banyo. Pat tye bhog maaf kar leyo. (18) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੌ ਤਰਾਨਵੋ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ।। ੨੯੩ ।। ਪਪ੮੯ ।। ਅਫਜੂੰ ।।

Iti sri charitar pakhyanai triya charitarai mantra bhoop sanbadai dou so tranvo charitar samaptam sat subham sat.
293. 5589. aphjun. (Contd.)

ਚੌਪਈ

ਅਨਦਾਵਤੀ ਨਗਰ ਇਕ ਸੁਨਾ ।। ਆਨਦ ਸੈਨ ਨ੍ਰਿਪਤਿ ਬਹੁ ਗੁਨਾ ।।
ਅਨਦਾਵਤੀ ਸਦਨ ਤਿਹ ਬਾਲਾ ।। ਜਗਤ ਭਯੋ ਤਾ ਤੇ ਉਜਿਯਾਲਾ ।। ੧।।

Choupaaiee

Andavati nagar ik suna. Aanad sain nripat bahu guna.
Andavati sadan tih bala. Jagat bheyo ta te ujiala. (1)

ਅਧਿਕ ਰੂਪ ਬਿਧਨਾ ਤਿਹ ਕੀਨਾ ।। ਜਾ ਸਮ ਰੂਪ ਨ ਦੂਸਰ ਦੀਨਾ ।।
ਆਯੋ ਪੁਰਖ ਏਕ ਤਬ ਬਨੋ ।। ਰਾਨੀ ਤੇ ਸੁੰਦਰਿ ਥੋ ਘਨੋ ।। ੨।।
Adhik roop bidhna tih kina. Ja sum roop na dusar dina.
Aeyo purakh ek tab bano. Rani te sundar tho gano. (2)

ਜ਼ਬ ਅਬਲਾ ਤਿਹ ਰੂਪ ਨਿਹਾਰਾ ।। ਮਦਨ ਬਾਨ ਤਾ ਕੋ ਤਨ ਮਾਰਾ ।।
ਰੀਝਿ ਰਹੀ ਸੁੰਦਰਿ ਮਨ ਮਾਹਿ ।। ਘਰ ਬਾਹਰ ਕੀ ਕਛੁ ਸੁਧਿ ਨਾਹੀ ।। ੩।।
Jab abla tih roop nihara. Madan ban ta ko tan mara.
Reejh rahi sundar man mahi. Ghar bahar ki kachh sudh nahi. (3)

ਪਠੈ ਹਿਤੂ ਇਕ ਤਾਹਿ ਬੁਲਾਵਾ ।। ਕਾਮ ਭੋਗ ਤਿਹ ਸਾਥ ਕਮਾਵਾ ।।
ਮਨ ਮਾਨਤ ਆਸਨ ਤਿਹ ਦਏ ।। ਚੁੰਬਨ ਔਰ ਆਲਿੰਗਨ ਲਏ ।। ੪।।
Pathai hitu ik tahe bulava.Kam bhog tihgg saath kamava.
Man manat aasan tih daie. Chumban or alingan laie. (4)

The foolish Raja did not grasp the secret of her move and thus got himself cheated by her. The queen had played such a trick and got the permission of the spouse to have extra-marital relations with others even. (18) (1)

Here the two-hundred and ninety-third episode of the King's & Minister's dialogue regarding woman'switchcraft from Charitar Palihyan is completed. All is well. (293-5589) (Contd.)

Choupaiee

There was a town of Audawati, where Raja Anand sain was ruling, who was very capable. He had a wife by the name of "Audavati", whose glamour had made the world radiant. (1)

The creator had made her very beautiful and no other woman was given so much beauty. Then a trader (man) came there, (a well embellished man) who was more handsome than the queen even. (2)

When the queen saw his beauty, then she was struck by the arrows of love (Kamdev). That woman was enamoured by him, and she forgot all about her household affairs. (3)

She sent an affectionate handmaid and called him there. She had cohabitation with him. She had many types of poses of love along with kisses and cohabitation. (4)

ਅਧਿਕ ਮਿਤ੍ ਰਾਨੀ ਕਹ ਭਾਯੋ ।। ਇਹ ਬਿਧਿ ਤਾਹਿ ਪ੍ਰਬੋਧ ਜਨਾਯੋ ।।
ਕਹਾ ਉਜਾਰਿ ਜਹਾ ਬਡ ਅਹੀ ।। ਆਸਨ ਲਾਇ ਬੈਠਿਯੋ ਤਹੀ ।। ੫।।
Adhik mitar rani keh bhayo.Ih bidh tahe parbodh janaeyo.
Kaha ujar jahaa bad ahi.Asan laie baithio tahi. (5)

ਸਭ ਹੀ ਅੰਗ ਬਿਭੂਤਿ ਚੜੈ ਯਹੁ ।। ਦ੍ਰੁਮ ਤਰ ਬੈਠੇ ਧਯਾਨ ਲਗੈਯਹੁ ।।
ਰਾਜਾ ਸਹਿਤ ਤਹਾ ਹਮ ਐਹੈ ।। ਤੁਮੈ ਧਾਮ ਜਯੋ ਤਯੋ ਲੈ ਜੈਹੈ ।। ੬।।
Sabh hi ang bibhuti charraiyeh. Drum tar baithai dhayan lagayeh.
Raja sehat taha hum aihai. Tumai dham jeyo teyo lai jaihai. (6)

ਮਾਨਿ ਜਾਰ ਸੋਈ ਬਚ ਲਯੋ ।। ਭੇਖ ਅਤਿਥ ਕੋ ਧਾਰਤ ਭਯੋ ।।
ਆਸਨ ਏਕ ਬ੍ਰਿਛ ਤਰ ਮਾਰਾ ।। ਯੌ ਰਾਜਾ ਸੌ ਨਾਰਿ ਉਚਾਰਾ ।। ੭।।
Man jar soiee bach leyo. Bheikh atith ko dharat beyo.
Asan ek brichh tar mara. Yo raja so nar uchara. (7)

ਸ਼ੋਵਤ ਹੁਤੀ ਸੁਪਨ ਮੈ ਪਾਯੋ ।। ਮਹਾ ਰੁਦ੍ ਮੇਰੇ ਗ੍ਰਿਹ ਆਯੋ ।।
ਪਾਵ ਸਾਥ ਤਿਨ ਮੋਹਿ ਜਗਾਯੋ ।। ਅਧਿਕ ਕ੍ਰਿਪਾ ਕਰਿ ਬਚਨ ਸੁਨਾਯੋ ।। ੮।।
Sovat huti supan mai payo. Maha rudar mere greh aeyo.
Pav sath tin mohe jagaeyo. Adhik kripa kar bachan sunaeyo. (8)

ਤੁਮ ਰਾਜਾਜੂ ਸਾਥ ਉਚਰਿਯਹੁ ।। ਏਕ ਬਾਤ ਚਿਤ ਭੀਤਰ ਧਰਿਯਹੁ ।।
ਏਕ ਰਖੀਸੁਰ ਮਨ ਮੁਹਿ ਸੁਨਾ ।। ਤਾ ਸਮ ਭਯੋ ਨ ਹੈ ਕਹੁੰ ਮੁਨਾ ।। ੯।।
Tum raja ju sath uchariyeh.Ek bat chit bhitar dharyeh.
Ek rakhisur man mohe suna. Ta sam bheyo na hai kahun muna. (9)

ਰਾਜਾ ਸਹਿਤ ਜਾਇ ਤਿਹ ਲਯੈਯਹੁ ।। ਦ੍ਵਾਦਸ ਬਰਖ ਸੰਗ ਲੈ ਸ੍ਵੈਯਹੁ ।।
ਨਿਹਸੰਸੈ ਘਰ ਮੈ ਸੁਤ ਹੋਈ ।। ਯਾ ਮੈ ਬਾਤ ਨ ਦੂਜੀ ਕੋਈ ।। ੧੦।।
Raja sehat jaie tih layayeh. Dradas barakh sang lai savaiyeh.
Nihsansai ghar mai sut hoiee. Ya mai bat na duji koiee. (10)

The queen was pleased with the paramour and explained to him like this. She told him to go to a wilderness and then establish himself-there (be seated). (5)

He should should rub ash on his whole body and seated underneath a tree, he should be in a meditation posture. (She said), "I will come there along with the Raja and then take you home by some means." (6)

The paramour accepted the queen's proposal and dressed himself as a mendicant (Sadhu). Then he sat under a tree. Then the queen told the Raja, like this. (7)

"I had a dream, while I was asleep, that Maha Rudra had come to my house, who woke me up with his foot and then through his kindness he had addressed me like this." (8)

"O Raja! I am telling you one thing, which you should keep in mind. A great Rishi had come to the jungle, and there was no parallel to him (in the town)." (9)

You go there along with the Raja and bring him home. Then sleep with him for twelve years, and without any doubt, a son will be born to you. There is no other doubt about it." (she said). (10)

ਮਹਾ ਜਤੀ ਤਿਹ ਮੁਨੀ ਕੋ ਜਾਨਹੁ ॥ ਕਹੂੰ ਨ ਬਿਨਸਾ ਤਾਹਿ ਪਛਾਨਹੁ ॥
ਰੰਭਾਦਿਕ ਇਸਤ੍ਰੀ ਪਚਿ ਹਾਰੀ ॥ ਬ੍ਰਤ ਤੇ ਟਰਾ ਨ ਰਿਖਿ ਬ੍ਰਤ ਧਾਰੀ ॥ ੧੧॥
Maha jati tih muni ko janhu. Kahun na binsa tahe pachhanhu.
Rambhadik istary pach hari. Barat tai tara na rich brat dhari. (11)

ਹਮ ਤੁਮ ਸਾਥ ਤਹਾ ਦੋਊ ਜਾਵੈ ॥ ਜਯੋ ਤਯੋ ਮੁਨਹੀ ਪਾਇ ਪਰ ਲਯਾਵੈ ॥
ਬਾਰਹ ਬਰਿਸ ਮੋਰਿ ਸੰਗ ਸ੍ਰਾਵਹੁ ॥ ਨਿਹਸੰਸੈ ਘਰ ਮੈ ਸੁਤ ਪਾਵਹੁ ॥ ੧੨॥
Hum tum saath taha douoo javai. Jeyo teyo munhi paie par layavai.
Barah baras more sang savavhu. Nihsansai ghar mai sut pavhu. (12)

ਸੁਨ ਬਚ ਨ੍ਰਿਪ ਉਠਿ ਠਾਢੇ ਭਯੋ ॥ ਰਾਨੀ ਸਹਿਤ ਤਵਨ ਬਨ ਗਯੋ ॥
ਜਹ ਛੈ ਬ੍ਰਿਛ ਗਗਨ ਤਨ ਰਹੇ ॥ ਘੋਰ ਭਯਾਨਕ ਜਾਤ ਨ ਕਹੇ ॥ ੧੩॥
Sun bach nrip uthai thathi bheyo. Rani sehat tavan ban geyo.
Jeh chhai brichh gagan tan rahai. Ghor bhayanak jaat na kahai. (13)

ਰਾਨੀ ਸਹਿਤ ਰਾਵ ਤਹ ਗਯੋ ॥ ਹੇਰਤ ਤਵਨ ਮੁਨੀਸਹਿ ਭਯੋ ॥
ਨਾਰਿ ਸਹਿਤ ਪਾਇਨ ਤਿਹ ਪਰਿਯੋ ॥ ਚਿਤ ਮੈ ਇਹੈ ਬਿਚਾਰ ਬਿਚਾਰਿਯੋ ॥ ੧੪॥
Rani sehat rav tab geyo. Heart tavan miniseh bheyo.
Nar sehat paien tih pario. Chit mai ihai bichar bichario. (14)

ਜੋ ਸਿਵ ਸੁਪਨ ਸਮੈ ਕਹ ਗਯੋ ॥ ਸੋ ਹਮ ਸਾਚੁ ਦ੍ਰਿਗਨ ਲਹਿ ਲਯੋ ॥
ਜਯੋ ਤਯੋ ਕਰਿ ਇਹ ਗ੍ਰਿਹ ਲੈ ਜਾਊ ॥ ਲੈ ਰਾਨੀ ਕੇ ਸਾਥ ਸੁਵਾਊ ॥ ੧੫॥
Jo siv supan samai keh geyo. So hum sach drigan leh leyo.
Jeyo teyo kar ih greh lai jaoo. Lai rani kai sath suvaoo. (15)

ਜਯੋ ਤਯੋ ਨ੍ਰਿਪ ਪਾਇਨ ਪਰ ਪਰੈ ॥ ਤਯੋ ਤਯੋ ਮੁਨਿ ਆਖੈ ਨ ਉਘਰੈ ॥
ਤਯੋ ਰਾਜਾ ਸੀਸਹਿ ਨਿਹੁਰਾਵੈ ॥ ਤਾ ਕਹ ਮਹਾ ਮੁਨੀ ਠਹਰਾਵੈ ॥ ੧੬॥
Jeyo teyo nrip paien par paraie. Teyo teyo mun akhai na ugharai.
Teyo raja sees hi nihuravai. Ta keh maha munni thehravai. (16)

"That Muni was a great celibate and do not consider him as likely to perish. Even women like Rambha (fairies) had tried their best, but that Muni never faltered from his celibacy. (11)

"(O Raja!) so let us both go there and by some means arrange to bring that Muni home by requesting him and bowing at his feet,let him sleep with me for twelve years and then without any doubt you will get a son born to us." (12)

On hearing these words, the Raja stood up and went to the Jungle, along with the queen, where the trees were reaching upto the sky. The jungle was very dreadful, which is beyond description." (13)

The Raja came there, along with the queen and saw the Muni there. He made his obeisance to him, along with the queen and had thought in his mind. (14)

"Whatever Shiva had told her in the dream has been seen by me as true. So let us take him home by some means and then make him sleep with the queen." (15)

The more the Raja was bowing to him, the more he was keeping his eyes closed (without opening) then he asked him, "What for have you come here and why have you brought your wife along with you?" (16)

ਜਬ ਨ੍ਰਿਪ ਅਨਿਕ ਬਾਰ ਪਗ ਪਰਾ ॥ ਤਬ ਆਖੈ ਮੁਨਿ ਦੁਹੂੰ ਉਘਰਾ ॥
ਤਾ ਸੌ ਕਹਾ ਕਿਹ ਨਮਿਤਿ ਆਯੋ ॥ ਕਿਹ ਕਾਰਨ ਇਸਤ੍ਰੀ ਸੰਗ ਲਯਾਯੋ ॥ ੧੭॥
Jab nrip anik bar pag para. Tab akhai munni duhun ugharaa.
Ta so kaha kih nimit aeyo. Kih karan istary sang layayo. (17)

ਹਮ ਹੈ ਮੁਨਿ ਕਾਨਨ ਕੇ ਬਾਸੀ ॥ ਏਕ ਨਾਮ ਜਾਨਤ ਅਬਿਨਾਸੀ ॥
ਰਾਜਾ ਪ੍ਰਜਾ ਬਸਤ ਕਿਹ ਠੌਰਾ ॥ ਹਮ ਪ੍ਰਭ ਕੇ ਰਾਚੇ ਰਸ ਬੌਰਾ ॥ ੧੮॥
Hum hai munni kanan kai basi. Ek nam janat aabinasi.
Raja parjaa basat kih thouraa. Hum prabh kai rachai ras boura. (18)

ਯਹ ਸੰਪਤੀ ਹਮਰੇ ਕਿਹ ਰਾਜਾ ॥ ਜੋ ਲੈ ਹਮੇ ਦਿਖਾਵਤ ਰਾਜਾ ॥
ਹਮ ਨਹੀ ਧਾਮ ਕਿਸੂ ਕੇ ਯਾਹੀ ॥ ਬਨ ਹੀ ਮਹਿ ਹਰਿ ਧਯਾਨ ਲਗਾਹੀ ॥ ੧੯॥
Yeh sampati humrai kih raja. Jo lai hamai dikhavat raja.
Hum neh dham kisi kai jahi. Bn hi meh har dhayan lagahi. (19)

ਕ੍ਰਿਪਾ ਕਰਹੁ ਨ੍ਰਿਪ ਧਾਮ ਪਧਾਰੋ ॥ ਹਮਰੇ ਬਡੇ ਅਘਨ ਕਹ ਟਾਰੋ ॥
ਬਾਰਹ ਬਰਸ ਕ੍ਰਿਪਾ ਕਰਿ ਰਹਿਯੈ ॥ ਬਹੁਰੋ ਮਗ ਬਨ ਹੀ ਕੋ ਗਹਿਯੈ ॥ ੨੦॥
Kirpa kario nrip dham padharo. Humrai badai aghan keh taro.
Barah baras kirpa kar rahiye. Bahuro maag ban hi ko gahiye. (20)

ਜਬ ਨ੍ਰਿਪ ਅਧਿਕ ਨਿਹੋਰਾ ਕਿਯੋ ॥ ਤਬ ਇਹ ਬਿਧਿ ਉਤਰਿ ਰਿਖਿ ਦਿਯੋ ॥
ਹਮਰੋ ਕਹਾ ਧਾਮ ਤਵ ਕਾਜਾ ॥ ਬਾਰ ਬਾਰ ਪਕਰਤ ਪਗ ਰਾਜਾ ॥ ੨੧॥
Jab nrip adhik nihora kiyo. Tab ih bidh utar rich diyo.
Humor kaha dham tav kaja. Bar bar pakrat pag raja. (21)

ਹਮ ਕਹ ਸਿਵ ਤੁਹਿ ਆਪੁ ਬਤਾਯੋ ॥ ਸੋਵਤ ਇਹਾ ਜਗਾਇ ਪਠਾਯੋ ॥
ਤਾ ਤੇ ਮਾਨ ਸੰਭੂ ਕੋ ਕਹੌ ॥ ਬਾਰਹ ਬਰਖ ਹਮਾਰੋ ਰਹੌ ॥ ੨੨॥
Hum keh siv tuhi aap bataeyo. Sovat iha jagaie pathaeyo.
Ta te maan sambhu ko kho. Barah barakh hamaro raho. (22)

"We, Munis, are residents of the jungle, and know only the indestructible Lord. We do not know where the Raja and his subjects are residing. We are only engaged in the love of the Lord-Supreme." (17)

"O Raja! What is the use of this wealth, which you are showing us? We do not visit any homes and only meditate on the Lord in the Jungle." (18)

The Raja replied to the Muni, "Kindly visit the Raja's house, and cast away our great sins. Stay there for twelve years, with us, through your kindness and then come back to the jungle again." (19)

When the Raja requested him time and again, then the Muni said to him, "O Raja! What is the use of our presence in your palace? Why are you touching my feet time and again?" (20)

The Raja then replied," Shiva had told us personally aboutyou and sent us here by awakening us from our sleep. So, accepting the Shiva's orders, you stay at our place for twelve years." (21)

When the Muni heard about Shiva's heavenly voice, thenthe Muni accepted the proposal to go home with them. He came with the Raja and then entered the palace along with the queen. (22)

ਸਿਵ ਕੀ ਸੁਨਤ ਭਯੋ ਜਬ ਬਾਨੀ ॥ ਤਬ ਮੁਨੀ ਸਾਥ ਚਲਨ ਕੀ ਮਾਨੀ ॥
ਰਾਜਾ ਕੇ ਹ੍ਵੈ ਸੰਗ ਸਿਧਾਰਾ ॥ ਰਾਨੀ ਸਹਿਤ ਸਦਨ ਪਗ ਧਾਰਾ ॥ ੨੩॥
Siv ki sunat bheyo jab bani. Tab munni sath chalan ki mani.
Raja kai havai sang sidhara. Rani sehat sadan pag dhara. (23)

ਖਾਨ ਪਾਨ ਆਗੇ ਨ੍ਰਿਪ ਧਰਾ ॥ ਤਾਹਿ ਨਿਰਖਿ ਰਿਖਿ ਐਸ ਉਚਰਾ ॥
ਇਹ ਭੋਜਨ ਹਮਰੇ ਕਿਹ ਕਾਜਾ ॥ ਏ ਹੈ ਇਨ ਗ੍ਰਿਹਸਤਨ ਕੇ ਸਾਜਾ ॥ ੨੪॥
Khan pan again rip dhara.Tahe nirakh rich ais uchara.
Ih bhojan humrai kih kaja. Eia hai in grehsatan ke saja. (24)

ਹਮ ਇਸਤ੍ਰਿਨ ਤਨ ਨੈਨ ਨ ਲਾਵਹਿ ॥ ਇਨ ਰਸ ਕਸਨ ਭੁਲ ਨਹੀ ਖਾਵਹਿ ॥
ਬਿਨ ਹਰਿ ਨਾਮ ਕਾਮ ਨਹਿ ਆਵੈ ॥ ਬੇਦ ਕਤੇਬ ਯੌ ਭੇਦ ਬਤਾਵੈ ॥ ੨੫॥
Hum istrin tan nain na lavhi. In ras kasan bhul nahi khavhi.
Bin har nam kam nahi avai. Beid kateib yo bheid batavai. (25)

ਤਬ ਨ੍ਰਿਪ ਤਾ ਹੀ ਸਹੀ ਮੁਨਿ ਮਾਨਾ ॥ ਭੇਦ ਅਭੇਦ ਨ ਮੂੜ ਪਛਾਨਾ ॥
ਨਿਜੁ ਰਾਨੀ ਤਨ ਤਾਹਿ ਸੁਵਾਯੋ ॥ ਮੂਰਖ ਅਪਨੋ ਮੂੰਡ ਮੁੰਡਾਯੋ ॥ ੨੬॥
Tab nrip ta hi sahi munn mana. Bheid abhied na murr pachhana.
Nij rani tan tahe suvaeyo. Murakh apnai moond mundaeyo. (26)

ਨਿਜੁ ਕਰਿ ਮੂਰਖ ਸੇਜ ਬਿਛਾਵੈ ॥ ਤਾਹਿ ਤ੍ਰਿਯਾ ਕੇ ਸਾਥ ਸੁਵਾਵੈ ॥
ਅਧਿਕ ਜਤੀ ਤਾਕਹ ਪਹਿਚਾਨੈ ॥ ਭੇਦ ਅਭੇਦ ਨ ਮੂਰਖ ਜਾਨੈ ॥ ੨੭॥
Nij kar murakh sej bichhavai. Tahe triya ke sath suvavai.
Adhik jati takhh pehchanai. Bheid abheid na murakh janai. (27)

ਜਬ ਪਤਿ ਨਹੀ ਹੇਰਤ ਤ੍ਰਿਯ ਜਾਨੈ ॥ ਕਾਮ ਭੋਗ ਤਾ ਸੋ ਦ੍ਰਿੜ ਨਾਨੈ ॥
ਭਾਗ ਅਫੀਮ ਅਧਿਕ ਤਿਹ ਕ੍ਵਾਰੀ ॥ ਚਾਰਿ ਪਹਿਰ ਰਤਿ ਕਰੀ ਪਯਾਰੀ ॥ ੨੮॥
Jab pat nahi heart triya janai. Kam bhog ta so drirr nanai.
Bhang afim adhik tih kavari. Char pehar rat kari payari. (28)

The Raja placed before him many eatables (food material)and seeing them, the Rishi said, "What is the use of this food to us? These are things meant for the householders only." (23)

"We do not look at the women and do not eat such richFoods by mistake even. Except the Lord's true Name ,nothing else is of any avail. The Vedas and Katebs tell us only these secrets." (24)

Then the Raja accepted him as a True Muni. That fool didnot gauge the depth of the secret move. He made him sleep with the queen, thus got himself cheated outright (got himself shaved off). (25)

The foolish Raja would spread the bed sheets personally adoring the bed and then make him sleep with the queen; thinking him a great celibate, but the fool did not realize the secret motive. (26)

When the queen saw that the spouse was not watching them, then she would enjoy sensuous pleasure with him to her satisfaction. He was given a lot of hemp and opium and the woman would have cohabitation with him for twelve hours.(four pehars). (27)

That woman then thought in her mind and covered herself with a quilt. The Raja was serving him, while the Muni, under cover of quilt was having sexual relations with her. (28)

ਭੋਗ ਕਰਤ ਇਕ ਕ੍ਰਿਯਾ ਬਿਚਾਰੀ ॥ ਉਪਰ ਏਕ ਤੁਲਾਈ ਡਾਲੀ॥
ਨ੍ਰਿਪ ਬੈਠੋ ਮੂਕਿਯੋ ਲਗਾਵੈ ॥ ਸੋ ਅੰਤਰ ਰਾਨਿਯਹਿ ਬਜਾਵੈ ॥ ੨੯॥
Bhog karat ik kriya bichari. Upar ek tulaie dali.
Nrip biathio mukio lagavai. so antar raniyeh bajavai. (29)

ਇਹ ਛਲ ਸੋ ਮਿਤ੍ਰਹਿ ਤਨ ਪਾਵਾ ॥ ਮੂਰਖ ਭੂਪ ਨ ਭੇਵ ਜਤਾਵਾ ॥
ਪਾਵਦ ਬੈਠਿ ਮੂਕਿਯਨ ਮਾਰੈ ॥ ਉਤ ਰਾਨੀ ਸੰਗ ਜਾਰ ਬਿਹਾਰੈ ॥ ੩੦॥
Ih chhal so mitarhe tan pava. Murakh bhoop na bhev jatava.
Paved baith mukian marai. Ut rani sang jar biharai. (30)

ਇਹ ਛਲ ਸੌ ਰਾਨੀ ਪਤਿ ਛਰਿਯੋ ॥ ਜਾਰ ਗਵਨ ਤ੍ਰਿਯ ਦੇਖਤ ਕਰਿਯੋ ॥
ਮੂਰਖੀ ਭੇਦ ਅਭੇਦ ਨ ਪਾਯੋ ॥ ਸੋ ਇਸਤ੍ਰੀ ਤੇ ਮੂੰਡ ਮੁਡਾਯੋ ॥ ੩੧॥ ੧॥
Eh chhal so rani pat chhario. Jar gavan triya dekhat kario.
Murakhi bheid abheid na payo. So istary tai moond mundayo. (31) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੌ ਚੌਰਾਨਵੇ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ॥ ੨੯੪ ॥੫੬੨੦॥

iti sri charitar pakhyanai triya charitari mantra bhoop sambadai do so chouranvo charitar samaptam sat subham sat.

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ਚੌਪਈ

ਚੰਚਲ ਸੈਨ ਨ੍ਰਿਪਤਿ ਇਕ ਨਰਬਰ ॥ ਅਵਰ ਨ੍ਰਿਪਤਿ ਤਾ ਕੀ ਨਹਿ ਸਰਬਰ॥
ਚੰਚਲ ਦੇ ਤਾ ਕੇ ਠਰ ਦਾਰਾ ॥ ਤਾ ਸਮ ਦੇਵ ਨੇ ਦੇਵ ਕੁਮਾਰਾ ॥ ੧॥

Choupaiee

Chanchal sain nirpat ik narbar. Avar nirpat ta ki nahi sarbar.
Chanchal dai ta kai thar dara. Ta sam dev ne dev kumara. (1)

ਸੁੰਦਰਿਤਾ ਇਹ ਕਹੀ ਨ ਆਵੈ ॥ ਜਾ ਕੋ ਮਦਨ ਹੇਰਿ ਲਲਚਾਵੈ ॥
ਜੋਬਨ ਜੇਬ ਅਧਿਕ ਤਹੇ ਧਰੀ ॥ ਮੈਨ ਸੁ ਨਾਰ ਭਰਤ ਜਨੁ ਭਰੀ ॥ ੨॥
Sunderita ih kahi na avaie. Ja ko madan her laalchavai.
Joban jeb adhik tahai dhari. Main su nar bharat jan bhari. (2)

Through this deceit the queen had gained her paramour and the foolish Raja did not know the secret. The Raja, sitting on the other side of cot would try to serve him, while the paramour was enjoying sensuous pleasure with the queen. (29)

Thus the queen had deceived the spouse with this trick and the paramour was having sexual relations with the queen in his presence. The foolish Raja could not gauge the secret and was deceived by the woman. (30)

With this deceit the queen had deceived the husband, and the paramour was enjoying sensuous pleasure in the Raja's presence. The Raja never understood the secret of this move, and was thus cheated by the woman. (31)

Here the two hundred and ninety-fourth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (294-5620) (Contd.)

Choupaiee

There was a mighty Raja, by the name of Chanchal Sain, who had no parallel to him (in beauty). He had a wife called Chanchal Dei and neither a godly woman nor a godly princess was there to compare with her. (1)

Her beauty was indescribable and even Kamdev (god of love) was allured by her beauty. She was very youthful and glorious and it seemed as if she was full to the brim with love (sexual attraction). (2)

ਤਾ ਕੇ ਏਕ ਧਾਮ ਸੁਤ ਭਯੋ ॥ ਬੀਸ ਬਰਸ ਕੋ ਹੈ ਮਰਿ ਗਯੋ ॥
ਰਨਿਯਹਿ ਬਾਢਾ ਸੋਕ ਅਪਾਰਾ ॥ ਜਾ ਤੇ ਸਭ ਬਿਸਰਾ ਘਰ ਬਾਰਾ ॥ ੩॥
Ta kai ek dham sutbheyo. Bees baraas ko hai mar geyo.
Ranyeh badha sok apara. Jaa tai sabh bisra ghar bara. (3)

ਤਹ ਇਕ ਪੂਤ ਸਾਹ ਕੋ ਆਯੋ ॥ ਤੇਜਵਾਨ ਦੁਤੀ ਕੋ ਜਨੁ ਜਾਯੋ ॥
ਜੈਸੋ ਤਿਹ ਸੁਤ ਕੋ ਥੋ ਰੂਪਾ ॥ ਤੈਸੋ ਈ ਤਿਹ ਲਗਤ ਸਰੂਪਾ ॥ ੪॥
Tih ik poot sah ko aeyo. Tejvan duti ko jan jayo.
Jaiso tih sut ko tho roopa. taiso ei tih lagat saroopa. (4)

ਜਬ ਰਾਨੀ ਸੋ ਪੁਰਖ ਨਿਹਾਰਾ ॥ ਲਾਜ ਸਾਜ ਤਜ ਹ੍ਰਿਦੈ ਬਿਚਾਰਾ ॥
ਯਾ ਕੌ ਕਾਮ ਭੋਗ ਅਬ ਕਰਿਯੈ ॥ ਨਾਤਰ ਮਾਰ ਛੁਰਕਿਆ ਮਰਿਯੈ ॥ ੫॥
Jab rani so purakh nihara. Laj saj taj hiradai bichara.
Ya ko kaam bhog ab kariye. Natar mar chhurkiya mariye. (5)

ਜਬ ਬਹੁ ਕੁਅਰ ਰਾਹ ਤਿਹ ਆਵੈ ॥ ਚੰਚਲ ਦੇਖਨ ਕੋ ਤਿਹ ਜਾਵੈ ॥
ਇਕ ਦਿਨ ਤਾ ਕੌ ਨਾਥ ਨਿਹਾਰੀ ॥ ਇਹ ਬਿਧ ਸੋ ਤਿਹ ਬਾਤ ਉਚਾਰੀ ॥ ੬॥
Jab bahu koer rah tih avaie. Chanchal dekhan ko tih javaie.
Ik din ta ko nath nihari. Ih bidh so tih baat uchari. (6)

ਕਿਹ ਨਿਮਿਤ ਇਹ ਭਾਂਤਿ ਉਚਾਰੋ ॥ ਹੇਰਿ ਰਹੀ ਕਹਿ ਕੇਹ ਦ੍ਰਿਗ ਲਈ॥
ਤਬ ਰਾਨੀ ਇਹ ਬਾਤ ਉਚਾਰੋ ॥ ਸੁਨਹੁ ਨ੍ਰਿਪਤਿ ਤੁਮ ਬਚਨ ਹਮਾਰੋ ॥ ੭॥
Kih nimit ih bhat ucharo. Her rahi kih keh drig laiee.
Tab rani ih bhat uchaaro. Sunhu nirpat tum bachan hamaro. (7)

ਜਸ ਤਵ ਸੁਤ ਸੁਰ ਲੋਕ ਸਿਧਾਯੋ ॥ ਸੋ ਧਰਿ ਰੂਪ ਦੁਤਿਯ ਜਾਨ ਐਯੋ ॥
ਤਿਹ ਤੁਮ ਮੁਰਿ ਢਿਗ ਸੇਜ ਸੁਵਾਵੋ ॥ ਹਮਰੇ ਚਿਤ ਕੋ ਤਾਪ ਮਿਟਾਯੋ ॥ ੮॥
Jas tav sut sur lok sidheyo. So dhaar roop dutia jan aeyo.
Tih tum mur dhig sej suvavo. Hamre chit ko taap mitaeyo. (8)

They begot a son, who died at the age of twenty, and the queen was very sad and gloomy, so that she lost all her sense of proportion. (3)

A Shah's son came there and he was so glamorous as if he was a personification of glory or glamour. He was having a similar personality as the queen's son, and be looked alike him. (4)

When the queen saw that man, then being forgetful of her modesty she thought to herself that either she should have a love affair with him or she should die by stabbing herself with a dagger. (5)

When that youth would pass that way, the queen would go to watch him. One day the Raja saw her (watching him) and told her like this. (6)

"What for have you come here and whom are you watching? "Then the queen said, "O Rajan! You listen to my words." (7)

Just as your son who had gone to heavens, it seems this youth was an exact copy of him (having similar form) you make him sleep on my bed, so that my gloom and sadness could be satisfied. (8)

ਮੂਰਖ ਭੇਦ ਅਭੇਦ ਨ ਪਾਯੋ ॥ ਤਾਹਿ ਬੁਲਾਇ ਆਪੁ ਲੈ ਆਯੋ ॥
ਨ੍ਰਿਪ ਪੁਨਿ ਤਿਹ ਬਰੁਆਪਨ ਕਰਿਯੋ ॥ ਭਲੋ ਬੁਰੋ ਨ ਬਿਚਾਰਿ ਬਿਚਰਿਯੋ ॥ ੯॥
Murakh bheid abheid na payo. Tahe bulaie aap laai aeyo.
Nrip pun tih baaruapan kario. Bhalo buro na bichar bichrio. (9)

ਭਰੂਆ ਕੀ ਕ੍ਰਿਆ ਕਹ ਕਰਿਯੋ ॥ ਚਾਰਿ ਬਿਚਾਰਿ ਕਛੂ ਨ ਬਿਚਰਿਯੋ ॥
ਦੂਤੀ ਪਠਵਨ ਤੇ ਤ੍ਰਿਯ ਬਚੀ ॥ ਭੂਪਤਿ ਕੀ ਦੂਤੀ ਕਰਿ ਰਚੀ ॥ ੧੦॥
Bharua ki kriya keh kario. Char bichar kachh na bichrio.
Duti pathavan tai triya bachi. Bhupati ki duti kar rachi. (10)

ਤਾਹਿ ਸੇਜ ਕੇ ਨਿਕਟ ਸੁਵਾਵੈ ॥ ਭਲੋ ਭਲੋ ਭੋਜਨ ਤਿਹ ਖੁਵਾਵੈ ॥
ਕਹੈ ਸੁ ਸੁਤ ਕੀ ਅਨੁਹਾਰਾ ॥ ਤਾ ਤੇ ਯਾ ਸੰਗ ਹਮਰੋ ਪਯਾਰਾ ॥ ੧੧॥
Tahe sej ke nikat suvavai. Bhalo bhalo bhojan tih khuvavai.
Kahaie so sut ki anuhara. Ta tai ya sang hamro payara. (11)

ਜੋ ਤ੍ਰਿਯਾ ਤਾ ਕੌ ਭੋਜ ਖੁਵਾਰੈ ॥ ਰਾਨੀ ਝਝਕਿ ਤਾਹਿ ਤ੍ਰਿਯ ਡਾਰੈ ॥
ਇਹ ਮੇਰੋ ਸੁਤ ਕੀ ਅਨੁਹਾਰਾ ॥ ਭਲੋ ਭਲੋ ਚਹਿਯਤ ਤਿਹ ਖ੍ਵਾਰਾ ॥ ੧੨॥
Jo triya ta so bhoj kavaraai. Rani jhijhak tahai triya darai.
Ih mero sut ki anuhara. Bhalo bhalo chahiat tih khavara. (12)

ਨਿਕਟਿ ਆਪਨੇ ਤਾਹਿ ਸੁਵਾਵੈ ॥ ਤਿਹ ਢਿਗ ਅਪਨੀ ਸੇਜ ਬਿਛਾਵੈ ॥
ਜਬ ਤਾ ਸੰਗ ਨ੍ਰਿਪਤਿ ਸੈ ਜਾਵੈ ॥ ਤਬ ਤ੍ਰਿਯਾ ਤਾ ਸੰਗ ਭੋਗ ਕਮਾਵੈ ॥ ੧੩॥
Nikat apnai tahe suvavai. Tih dhig apni sej bichhavai.
Jab ta sang nirpat sai javaie. Tab triya taa sang bhog kamavai. (13)

ਕਸਿ ਕਸਿ ਰਮੈ ਜਾਰ ਕੈ ਸੰਗਾ ॥ ਦਲਿ ਮਲਿ ਤਾਹਿ ਕਰੈ ਸਰਬੰਗਾ ॥
ਭਾਤਿ ਭਾਤਿ ਤਨ ਭੋਗ ਕਮਾਈ ॥ ਸੋਇ ਰਹੈ ਤਯੋ ਹੀ ਲਪਟਾਈ ॥ ੧੪॥
Kas kas ramai jar kai sanga. Dal mal tahe karai sarbanga.
Bhat bhat tan bhog kamaiee. Soye rahaie teyo hi laptaiee. (14)

The foolish Raja did not grasp the secret behind it and he himself sent for that youth. He himself became a middle man (mediator) and did not bother about good or bad (things). (9)

He acted like a middle man without having any thought of good or evil action. The queen was saved of sending a messenger as the Raja himself acted as an emissary. (10)

She would make him sleep near her bed and would give him nice food to eat, saying "that he was resembling her son in form and beauty, so she liked his company." (11)

If any other woman would feed him, then the queen would get annoyed with her. "He had a similar personality as my son, so he should be fed with nice food." (12)

She would make him sleep close to her and spread her bed near him. When the Raja would go to sleep (along with her), she would have a sexual relationship with him. (13)

She would clasp him closely and have cohabitation with him by crushing his limbs and would enjoy sensuous pleasure with him in many ways and would go to sleep embracing him closely. (14)

ਇਕ ਦਿਨ ਗਈ ਜਾਰ ਪਹਿ ਰਾਨੀ ।। ਸੋਵਤ ਜਗਾ ਨ੍ਰਿਪਤਿ ਅਭਿਮਾਨੀ ।।
ਮੁਖ ਚੁੰਬਨ ਤਿਹ ਤਾਹਿ ਨਿਹਾਰਾ ।। ਧ੍ਰਿਗ ਧ੍ਰਿਗ ਬਚ ਹ੍ਵੈ ਕੋਪ ਉਚਾਰਾ ।। ੧੫।।

Ik din gaiee jar peh rani. sovat jaga nirpat abhimani.
Much chumban tih tahe nihara. Dhrig dhrig bach hai kop uchara. (15)

ਦੋਹਰਾ

ਮੈ ਇਹ ਬੋਲੀ ਪੂਤ ਕਹਿ ਯਾ ਸੰਗ ਅਤਿ ਮੁਰ ਪਯਾਰ ।।
ਤਾ ਤੇ ਮੁਖ ਚੁੰਬਤ ਹੁਤੀ ਸੁਤ ਕੀ ਜਨੁ ਅਨੁਸਾਰ ।। ੧੬।।

Dohra

Mai boli poot keh ya sang at mur payar.
Ta te much chumbat huti sut ki jan anusar. (16)

ਚੌਪਈ

ਨ੍ਰਿਪ ਕੇ ਸਾਚ ਇਹੈ ਜਿਯ ਆਈ ।। ਪੂਤ ਜਾਨਿ ਚੁੰਬਨ ਮੁਖ ਧਾਈ ।।
ਕੋਪ ਜੁ ਬਢਾ ਹੁਤਾ ਤਜਿ ਦੀਨਾ ।। ਭੇਦ ਅਭੇਦ ਕਛੂ ਨਹੀ ਚੀਨਾ ।। ੧੭।।

Choupaiee

Nrip kais ach ihai jiy aiee. Poot jan chumban much dhaiee.
Kop ju badha huta taj deena. Bheid abheid kachh nahi cheena. (17)

ਦੋਹਰਾ

ਇਹ ਛਲ ਬੰਗਸ ਰਾਇ ਕਹ ਰਾਖਾ ਅਪਨੇ ਧਾਮ ।।
ਦਿਨ ਕਹ ਪੂਤ ਉਚਾਰਈ ਨਿਸਿ ਕਹ ਭੋਗੈ ਬਾਮ ।। ੧੮।। ੧ ।।

Dohra

Ih chhal bangas raie keh rakha apnai dham.
Din keh poot ucharei nis keh bhogai bam. (18) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੌ ਪਚਾਨਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ।। ੨੯੫ ।। ੫੬੩੮ ।। ਅਫਜੂੰ।।

iti sri charitar pakhyanai triya charitaraai mantra bhoop sambadai do so pachanvo charitar samaptam sat subham sat. 295. 5638. aphjun. (Contd.)

One day the queen went to her paramour and the proud Raja also woke up from his slumber and he saw her kissing his face. He became furious with rage and cursed her. (15)

Couplet

The queen said, "I have called him my son, so I have great affection (love) for him, as such I had kissed him as my son. (16)

Choupaiee

The Raja also thought to himself that she might have gone to kiss him (his face) thinking him as her son, so the Raja got rid of his rage. The fool did not see through the secret behind it. (17)

Couplet

With this deceit, she kept Bangam Rai at her place,the woman would call him her son during day time and would have cohabitation with him at night. (18)

Here the two hundred and ninety-fifth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (295-5638) (Contd.)

ਚੌਪਈ

ਬੰਗਸ ਸੈਨ ਬੰਗਸੀ ਰਾਜਾ ।। ਸਦਨੁ ਭਰੇ ਜਾ ਕੇ ਸਭ ਸਾਜਾ ।।
ਬੰਗਸ ਦੇ ਤਾ ਕੇ ਘਰ ਰਾਨੀ ।। ਜਿਹ ਲਖਿ ਨਾਰਿ ਤ੍ਰਿਲੋਕ ਰਿਸਾਨੀ ।। ੧ ।।

Choupaiee

Bangas sain bangasi raja. sadan bharai ja ke sabh saja.
Bangas dai ta ko ghar rani. Jih lakh nar trilok risani. (1)

ਤਹਾ ਬਸਤ ਇਕ ਸਾਹ ਦੁਲਾਰੀ ।। ਰੂਪਮਾਨ ਗਤਿਮਾਨ ਉਜਿਯਾਰੀ ।।
ਤਾਹਿ ਮੰਗਲਾ ਦੇਈ ਨਾਮਾ ।। ਜਾ ਸਮ ਨਹੀ ਕਾਮ ਕੀ ਕਾਮਾ ।। ੨।।

Taha basat ik sah dulari. Roopman gatman ujiari.
Tahe mangala dei nama. Ja sum nahi kam ki kama. (2)

ਤਹ ਇਕ ਆਇ ਗਯੋ ਬਨਿਜਾਰਾ ।। ਮੋਤਿਨ ਲਾਦੇ ਉਸਟ ਹਜਾਰਾ ।।
ਔਰ ਦਰੁਬ ਕੀ ਤੋਟਿ ਨ ਕੋਈ ।। ਲਖੈ ਸੁ ਹਰਤ ਰੀਝਿ ਕਰਿ ਸੋਈ ।। ੩ ।।

Tih ik aie geyo banijara. motin ladai usat hajara.
Or darb ki tot na koiee. Lakhai so harat reejh kar soiee. (3)

ਅੜਿਲ

ਜਬੈ ਮੰਗਲਾ ਦੇਵੀ ਸੁ ਸਾਹੁ ਨਿਹਾਰਿਯੋ ।। ਇਹੈ ਅਪਨੈ ਚਿਤ ਮਹਿ ਚਤੁਰਿ ਬਿਚਾਰਿਯੋ ।।
ਕਰਤ ਭਈ ਮਿਜਮਾਨੀ ਸਦਨ ਬੁਲਾਇ ਕੈ।। ਹੋ ਭ੍ਰਾਤ ਤਵਨ ਕੇ ਆਯੋ ਦਿਯੋ ਉਡਾਇ ਕੈ ।। ੪।।

Aril

Jabai mangala devi su sahu nihario. Ihai apnai chit meh chatur bichario.
Karat bhaiee mijbani sadan bulaie kai.
Ho bhrat tavan ke aeyo deyo udaie kai. (4)

ਭਾਤਿ ਭਾਤਿ ਕੇ ਭੋਜਨ ਕਰੇ ਬਨਾਇ ਕੈ ।। ਤਰਹ ਤਰਹ ਕੇ ਆਨੇ ਅਮਲ ਛਿਨਾਇ ਕੈ ।।
ਆਨਿ ਤਵਨ ਢਿਗ ਰਾਖੈ ਕੰਚਨ ਥਾਰ ਭਰਿ।।
ਹੋ ਸਾਤ ਬਾਰ ਮਦਿਯਨ ਤੇ ਮਦਹਿ ਚੁਆਇ ਕਰਿ ।। ੫।।

Bhat bhat kai bhojan karai banaie kai.
Tarah tarah kai anaie amal chhinaie kai.
Aan tavan dhig rakhaie kanchan thar bhar.
Ho sat bar madian tai madhe chuaie kar. (5)

Choupaiee

There was a Raja by the name of Bangas Sain of (the town of) Bangas, who had all sorts of materials at home. He had a queen called Bangas Dei. On seeing her all the women of the three worlds would feel jealous (of her beauty). (1)

There lived a Shah's daughter also, who was very beautiful, clever and having a fair complexion. Her name was Mangla Dei and even Kamdev's wife (Rati) was no match to her in beauty. (2)

A merchant happened to come there, who had thousands of camels loaded with pearls and he had no dearth of other wealth also. Who-so-ever (woman) would glance at him, would get enamoured by him . (3)

Aril

When Mangla Dei saw the merchant, then the clever woman thought to herself. She called him at home and played a host to him and a news was spread around that her brother had come there. (4)

She got lot of food preparations made, and got many types of drugs and kept before him in a plate of gold, she got wine extracted by the wine dealers seven times. (5)

ਪ੍ਰਥਮ ਕਰਿਯੋ ਤਿਨ ਭੋਜਨ ਬਿਜਿਯਾ ਪਾਨ ਕਰਿ ॥
ਬਹੁਰਿ ਪਿਯੋ ਮਦ ਬਡੋ ਬਡੇ ਪਯਾਲਾਨ ਭਰਿ ॥
ਜਬ ਰਸ ਮਸ ਭੇ ਤਰੁਨਿ ਤਬੈ ਐਸੇ ਕਿਯੋ ॥
ਹੋ ਪਕਰਿ ਭੁਜਾ ਤੇ ਸਾਹੁ ਸੇਜ ਊਪਰਿ ਲੀਯੋ ॥ ੬॥
Pratham kario tin bhojan bijia pan kar.
Bahuri piyo mad badho badaie payalan bhar.
Jab ras nas bhe tarun tabaaie aisee kiyo.
Ho pakar bhuja tai sah upar liyo. (6)

ਤਾ ਸੌ ਕਹਾ ਕਿ ਆਉ ਕਾਮ ਕ੍ਰੀੜਾ ਕਰੈ ॥
ਭਾਂਤਿ ਭਾਂਤਿ ਤਨ ਤਾਪ ਮਦਨ ਕੋ ਹਮ ਹਰੈ ॥
ਮੈ ਤਰੁਨਿ ਤੈ ਤਰੁਨ ਤਬੈ ਐਸੋ ਕੀਯੋ ॥
ਹੋ ਪਕਰਿ ਭੁਜਾ ਤੇ ਸਾਹੁ ਸੇਜ ਉਪਰਿ ਲੀਯੋ ॥ ੭॥
Ta so kaha ki aeyo kam krirra karai.
Bhat bhat tan tap madan ko hum haraie.
Mai taruni tai tarun tabaie aiso kiyo.
Ho pakar bhuja tai sahu sej upar liyo. (7)

ਚੌਪਈ

ਸਾਹੁ ਤਵਨ ਕੀ ਬਾਤ ਨ ਮਾਨੀ ॥ ਅਧਿਕ ਮੰਗਲਾ ਭਈ ਖਿਸਾਨੀ ॥
ਅਧਿਕ ਕੋਪ ਕਰਿ ਹੇਤੁ ਬਿਚਾਰਾ ॥ ਅਰਧਾ ਅਰਧ ਚੀਰ ਤਹਿ ਡਾਰਾ ॥ ੮॥

Choupaiee

Saahu tavan ki bat na mani. Adhik mangala bhaiee khisani.
Adhik kop kar het bichara. Aradha ardh cheer tih dara. (8)

ਲੂਟਿ ਲਯੋ ਤਾ ਕੋ ਸਭ ਹੀ ਧਨ ॥ ਘੋਰ ਅਪ੍ਰਾਧ ਕਿਯੋ ਪਾਪੀ ਇਨ ॥
ਯਾ ਕਹ ਚੀਰਿ ਮਤ ਗਜ ਡਾਰਾ ॥ ਕਿਨਹੂੰ ਪੁਰਖ ਨ ਕਰੀ ਨਿਵਾਰਾ ॥ ੯॥
Lute liyo ta ko sabh hi dhan. ghor apradh kiyo papi in
Ya keh cheer mat gaj dara. Kinhu purakh na kari nivara. (9)

First he had hemp (bhang) and then he had his food and then took wine in large tumblers. When he got drunk with both the drugs, then the woman did like this. She pulled him up and placed him on her bed. (6)

Then she told him, "Let us have a sexual relationship and get rid of the sexual fever by enjoying sensuous pleasure in many ways." Then woman said, "I am young and you are equally young, then why are you surprised? Let us enjoy sensuous pleasure today. (7)

Choupaiee

The Shah did not agree to the woman's proposal. As such Mangla got annoyed too much. She became furious with rage, forgetting her love (for him) and tore him into two pieces. (8)

She looted all his wealth and remarked, "This sinner had committed a great sin and then added, "he had been torn into two pieces by a drunken elephant and no person came forward to save him from the elephant." (by pushing him away). (9)

ਵਾਰਸ ਭਈ ਆਪੁ ਤਾ ਕੀ ਤਿਯ ॥ ਮਾਤ੍ਰਾ ਲਈ ਮਾਰਿ ਤਾ ਕ ਜਿਯ ॥
ਭੇਦ ਅਭੇਦ ਨ ਕਿਨੂੰ ਬਿਚਾਰਾ ॥ ਭੋਗ ਨ ਕਿਯਾ ਤਿਸੈ ਕੋ ਮਾਰਾ ॥ ੧੦॥
Varas bhaaiee aap ta ki triya. Matra laiee maar ta ko jiya.
Bheid abheid na kinu bichara. Bhog na kiya tisaie ko mara. (10)

ਦੋਹਰਾ

ਇਹ ਛਲ ਮਾਰਾ ਤਾਹਿ ਕੋ ਜੋ ਨ ਰਮਾ ਤਿਹ ਸੰਗ ॥
ਸੁ ਕਬਿ ਸਯਾਮ ਪੂਰਨ ਭਯੋ ਤਬ ਹੀ ਕਥਾ ਪ੍ਰਸੰਗ ॥ ੧੧॥ ੧॥

Dohra

Ih chhal mara tih ko jo na rama tih sang.
Su kab sayam puran bheyo tab hi katha parsang. (11) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋਇ ਸੌ ਛਯਾਨਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੨੯੬ ॥ ੫੬੪੯ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya charitarai mantra bhoop sambadai do so chhianvo charitar samaptam sat subham sat.
296. 5649. aphjun. (Contd.)

ਚੌਪਈ

ਬਿਜੈ ਸੂਰ ਖਤ੍ਰੀ ਇਕ ਰਹੈ ॥ ਸਿਧ ਪਾਲ ਤਾ ਕਹ ਜਗ ਕਹੈ ॥
ਸਮਸਦੀਨ ਦਿਲੀਸ ਦਿਵਾਨਾ ॥ ਜਾਨਤ ਸਕਲ ਰਾਵ ਅਰੁ ਰਾਨਾ ॥ ੧॥

Choupaiee

Bijay soor khatri ik rahaie. Sidh pal ta keh jag kahaie.
Samasdeen dilis diwana. Janat sakal rav or rana. (1)

ਲਛਿਮਨ ਸੈਨ ਧਾਮ ਸੁਤ ਸੁਭ ਮਤਿ ॥ ਬਜ੍ ਸੈਨ ਦੂਸਰੋ ਬਿਕਟ ਮਤਿ ॥
ਸਕੁਚ ਮਤੀ ਦੁਹਿਤਾ ਇਕ ਤਾ ਕੋ ॥ ਨਰੀ ਨਾਗਨੀ ਸਮ ਨਹਿ ਜਾ ਕੇ ॥ ੨॥
Lachhman sain dham sut subh mat. Bajar saain dusro bikat mat.
Sakuch mati duhita ik ta ko. Nari nagni sum neh ja kai. (2).

That woman herself became his heir, and after killing him, took away all his wealth. No body could guess about the secret of it. The Shah had refused to have cohabitation, so he was killed. (10)

Couplet

By this deceit she killed him, as he refused to have cohabitation with her. According to poet Siam "the episode was completed then only." (11) (1)

Here the two hundred and ninety sixth episode of the Kings & Minister's dialogue regarding woman characterization from Charitar Pakhyan is completed. All is well. (296-5649) (Contd.)

Choupaiée

There was a Kashatriya, by the name of Bijai Sur and the whole world knew him as a (Sidhpal) very wise person. He was a Minister of the Delhi king Shamas Din. He was known to all the Rajas and landlords. (1)

He had a virtuous son by the name of Lachhman Sain, while another son called Bajar Sain, was having a villainous character. He had a daughter, called Sakuch Mati and there was no other human or snake woman like her. (2)

ਸਮਸਦੀਨ ਦਿਲਿਸ ਜੁਵਾਨਾ ॥ ਮਾਨਤ ਆਨਿ ਦੇਸ ਜਿਹ ਨਾਨਾ ॥
ਏਕ ਦਿਵਸ ਬਹੁ ਗਯੋ ਸਿਕਾਰਾ ॥ ਜਾ ਦਿਸ ਹੁਤੀ ਕੇਹਰੀ ਬਾਰਾ ॥ ੩॥
Samasdeen dilis juwana. Manat aan des jih nana.
Ek divas bahu geyo sikara. Ja dis huti kehri bara. (3)

ਤਹੀ ਦਿਲੀਸ ਆਪੁ ਚਲੇ ਗਯੋ ॥ ਜਹਾ ਸਿੰਘਨੀ ਚਿਤਵਤ ਭਯੋ ॥
ਸਿਧ ਪਾਲ ਲੀਏ ਅਪਨੇ ਸੰਗਾ ॥ ਅਉਰ ਲੀਏ ਅਨਗਨ ਚਤੁਰੰਗਾ ॥ ੪॥
Tahi dilis aap chalaie geyo. Jaha singhni chitvat bheyo.
Sidh pal liye apnai saanga. Aeor liye angan chaturanga. (4)

ਤਾ ਪਰ ਕਰੀ ਝੁਕਾਵਤ ਭਯੋ ॥ ਕੇਹਰਿ ਸਮੈ ਜਨਮ ਤਬ ਲੇਯੋ ॥
ਅਰਧ ਰਹਾ ਤਨ ਮਾਤ ਕੁਖੂਤਰ ॥ ਅਰਧਹ ਨਾਕਰ ਗਜ ਮਸਤਕ ਪਰ ॥ ੫॥
Ta par kari jhukavat bheyo. Kehar samaie janam tab leyo.
Ardha raha tan mat kukhutar. Ardhah nakar gaj mastak par. (5)

ਤਹ ਇਕ ਭਾਟ ਕੌਤਕ ਅਸ ਲਹਾ ॥ ਹਜਰਤਿ ਸੁਨਤ ਦੋਹਰਾ ਕਹਾ ॥
ਸੁ ਮੈ ਕਹਤ ਹੌ ਸੁਨਹੁ ਪਯਾਰੇ ॥ ਜੋ ਤਿਨ ਸਾਹ ਨ ਤਿ ਤੇ ਟਾਰੇ ॥ ੬॥
Tih ik bhaat koutak as laha. Hajrat sunat dohra kaha.
Su mai kehat ho sunhi payarai. Jo tin sah na chit tai taraie. (6)

ਦੋਹਰਾ

ਸਿੰਘ ਸਾਪੁਰਸ ਪਦਮਿਨੀ ਇਨ ਕਾ ਇਹੈ ਸੁਭਾਉ ॥
ਜਯੋ ਤਯੋ ਦੁਖ ਗਾੜੋ ਪਰੈ ਤਯੋ ਤਯੋ ਆਗੇ ਪਾਉ ॥ ੭॥

Dohra

Singh sapuras padmini in ka ihai subhao.
Jeyo teyo dukh garro paraie teyo teyo agaie pao. (7)

The king of Delhi Shamas Din was very young and many countries accepted his suzerainty. One day he went on a hunting spree towards a jungle, the den of lions. He saw a lioness there. (3)

The king went himself to the place where he had seen the lioness. He took Sidhpal along with him and took many soldiers with him. (4)

He directed his elephant towards the lioness. She had given birth to a male cub. Infact, the cub was half in the womb and he pierced his nails into the body (forehead) of the elephant. (5)

A bard saw this wonderous drama and recited a couplet for the king to hear. "O dear! I am saying something which the king never forgot in his life." (6)

Couplet

"The lion, virtuous person and Padmini all have the same character. The more stress they are put under the more they become aggressive." (7)

ਚੌਪਈ

ਭਾਟ ਜਬੈ ਇਹ ਭਾਤਿ ਉਚਾਰਾ ॥ ਹਜਰਤਿ ਬਚਨ ਸ੍ਰਵਨ ਇਹ ਧਾਰਾ ॥
ਜਬ ਅਪਨੇ ਮਹਲਨ ਮਹਿ ਆਯੋ ॥ ਸਿਧ ਪਾਲ ਕਹ ਬੋਲ ਪਠਾਯ ॥ ੮॥

Choupaiee

Bhat jabaie ih bhat uchara. hajrat bachan sarvan ih dhara.
Jab apnai mehlan meh aeyo. Sidh pal keh bol patheyo. (8)

ਤਾ ਸੋ ਇਹ ਬਿਧਿ ਨਾਥ ਬਖਾਨਾ ॥ ਤੈ ਹੈ ਮੋਰ ਵਜੀਰ ਸਯਾਨਾ ॥
ਆਬ ਕਛੂ ਅਸ ਤੁਮ ਕਰਹੁ ਉਪਾਈ ॥ ਜਾ ਤੇ ਮਿਲੈ ਪਦੁਮਿਨੀ ਆਈ ॥ ੯॥

Ta so ih bidh nath bakhana. Tai hai mor vajir sayana.
Ab kachhu as tum karhu upaie. Ja tai milaie padmini aiee. (9)

ਸਿਧ ਪਾਲ ਇਹ ਭਾਤਿ ਉਚਾਰਾ ॥ ਸੁਨ ਹਜਰਤਿ ਜੂ ਬਚਜ਼ਨ ਹਮਾਰਾ ॥
ਸਭ ਅਪਨੀ ਤੁਮ ਸੈਨ ਬੁਲਾਵੋ ॥ ਮੋਹਿੰ ਸਿੰਗਲਾਦੀਪ ਪਠਾਵੋ ॥ ੧੦॥

Sidh pal ih bhat uchara. Sunn hajrat juu bachrran hamara.
Sabh apni tum sain bulavo. Mohe singladeep pathavo. (10)

ਜੋ ਤੁਮਰੀ ਆਗਯਾ ਕਹ ਪਾਊ ॥ ਅਮਿਤ ਸੈਨ ਲੈ ਤਹਾ ਸਿਧਾਊ ॥
ਖੜਗ ਸਿੰਗਲਾਦੀਪ ਮਚੈਹੌ ॥ ਜਯੋ ਤਯੋ ਕੈ ਪਦੁਮਿਨੀ ਲੈ ਐਹੌ ॥ ੧੧॥

Jo tumri ageya keh pao. Amit sain lai taha sidhao.
Kharrag singlaseep machaiho. Jeyo teyo kai padmini lai ho. (11)

ਯੌ ਕਹਿ ਗਯੋ ਧਾਮ ਜਬ ਰਾਜਾ ॥ ਬਾਜਤ ਭਾਤ ਅਨੇਕਨ ਬਾਜਾ ॥
ਬੈਰੀ ਹੁਤੋ ਤਹਾ ਇਕ ਤਾ ਕੋ ॥ ਭੇਦ ਕਹਾ ਹਜਰਤਿ ਪੈ ਵਾ ਕੋ ॥ ੧੨॥

Yo keh geyo dhaam jab raja. Bajat bhat anekan baja.
Bairi huto taha ik ta ko. Bheid kaha hajrat pai va ko. (12)

ਏਕ ਧਾਮ ਦੁਹਿਤਾ ਹੈ ਯਾ ਕੇ ॥ ਪਰੀ ਪਦਮਿਨੀ ਤੁਲਿ ਨ ਤਾ ਕੋ ॥
ਪਠੈ ਮਨੁਛ ਤਿਹ ਹੇਰ ਮੰਗਵਾਹੁ ॥ ਤਿਹ ਪਾਛੈ ਪਦੁਮਿਨੀ ਖੁਜਾਵਹੁ ॥ ੧੩॥

Ek dham duhita hai yake. pari padmini tuli na ta ko.
Pathaie manuchh tih her mangvahu.
Tih pachhaie padmini khujavahu. (13)

Choupaiee

When the bard recited this rhyme, which was heard by the king. When he came back to his palace, he sent for Sidh Pal. (8)

The king then told him, "You are my able minister, so you should make some arrangement (think of some means) so that I could get my Padmini (woman). (9)

Sidh pal then replied, "O king! Listen to my words! You call your army and send me to Singladeep. (10)

If you permit me, then I will go there with a huge army and then wage a war in Singla deep, thus managing to bring Padmini along with me somehow. (11)

When the Raja went home after saying like this, then many trumpets were sounded. There was an enemy of Sidh Pal there and he told the king about the secret of Sidh Pal. (12)

"That Sidh Pal had a daughter and even a fairy or Padmini was no match to her in beauty. So you call her here through someone and see (for yourself). After that only you should try to find out from Singladeep." (13)

ਹਜਰਤਿ ਸੁਨਤ ਜਬੈ ਸੋ ਭਯੋ ॥ ਤਤ ਛਿਨ ਦੂਤੀ ਤਹਾ ਪਠਯੋ ॥
ਚਤੁਰੀ ਚਤੇਰੀ ਰੂਪ ਉਜਿਯਾਰੀ ॥ ਬਿਸੁਕਰਮਾ ਕੀ ਜਾਨ ਕੁਮਾਰੀ ॥ ੧੪॥
Hajrat sunat jabaie so bheyo. Tat chin duti taha patheyo.
Chaturi chitery roop ujiari. Bisukarma ki jan kumara. (14)

ਇਕ ਚਤੁਰਾ ਅਰੁ ਦੁਤਿਯ ਚਿਤੇਰੀ ॥ ਪ੍ਰਤਿਮਾ ਦੁਤਿਯ ਮਦਨ ਜਨ ਕੇਰੀ ॥
ਗੌਰ ਬਰਨ ਅਰੁ ਖਾਏ ਪਾਨਾ ॥ ਜਾਨੁਕ ਚੜਾ ਚੰਦ ਅਸਮਾਨਾ ॥ ੧੫॥
Ik chatura or dutia chitery. Pratima dutia madan jan keri.
Gor baran or khaie pana. Januk charra chand asmana. (15)

ਤਾ ਕੇ ਧਾਮ ਚਿਤੇਰਨਿ ਗਈ ॥ ਲਿਖਿ ਲਯਾਵਤ ਪ੍ਰਤਿਮਾ ਤਿਹ ਭਈ ॥
ਜਬ ਲੈ ਕਰਿ ਕਰ ਸਾਹ ਨਿਹਾਰੀ ॥ ਜਾਨੁਕ ਤਾਨਿ ਕਟਾਰੀ ਮਾਰੀ ॥ ੧੬॥
Ta kai dham chitaran gaiee. Likh layavat pratima tih bhaiee.
Jab lai kar sah nihari. Januk tan katari mari. (16)

ਸਭ ਸੁਧਿ ਗਈ ਮਤ ਹ੍ਵੈ ਝੂੰਮਾ ॥ ਘਾਇ ਲਗੇ ਘਾਯਲ ਜਨੁ ਘੂੰਮਾ ॥
ਤਨ ਕੀ ਰਹੀ ਨ ਤਨਿਕ ਸੰਭਾਰਾ ॥ ਜਨੁ ਡਸਿ ਗਯੋ ਨਾਗ ਕੌਡਿਯਾਰਾ ॥ ੧੭॥
sabh sudh gaiee mat hai jhuma. Ghaie lagaie ghayal jan ghuma.
Tan ki rahi na tanik sambhara. Jan das geyo nag koudiara. (17)

ਇਕ ਦਿਨ ਕਰੀ ਸਾਹ ਮਿਜਬਾਨੀ ॥ ਸਭ ਪੁਰ ਨਾਰਿ ਧਾਮ ਮਹਿ ਆਨੀ ॥
ਸਿਧ ਪਾਲ ਕੀ ਸੁਤਾ ਜਬਾਈ ॥ ਸਕਲ ਦੀਪ ਜਯੋ ਸਭਾ ਸੁਹਾਈ ॥ ੧੮॥
Ik din kari sah mijbani. Sabh purnar dham meh ani.
Sidh pal ki suta jabaiee. Sakal deep jeyo sabha suhaiee. (18)

ਛਿਦ੍ ਬੀਚ ਕਰਿ ਤਾਹਿ ਨਿਹਾਰਾ ॥ ਹਜਰਤਿ ਭਯੋ ਤਬੈ ਮਤਵਾਰਾ ॥
ਮਨ ਤਰੁਨਿ ਕੇ ਰੂਪ ਬਿਕਾਨਯੋ ॥ ਮ੍ਰਿਤਕ ਸੋ ਤਨੁ ਰਹਿਯੋ ਪਛਾਨਯੋ ॥ ੧੯॥
Chhidar beech kart tahe nihara. Hajrat bheyo tabaie matwara.
Man tarun ke roop bikanyo. Mirtak so tan rahio pachhganeyo. (19)

When the king (hazrat) heard this, then he sent a female messenger there. The messenger) emissary was very clever and a beautiful painter, like the daughter of Vishwakarma. (14)

Firstly she was clever, secondly a painter, as if she was another form (copy) of Kamdev. She was fair complexioned and was munching betel nut. It seemed as if the moon had appeared in the sky. (15)

That messenger went to her house and came back with a painting made of her. When the king saw that painting by taking it in his hand, it appeared as if he was hit by kamdev with a dagger. (he was aroused with sexual desires). (16)

He lost his senses and started dancing around in a drunken state. It seemed as if he was wounded, and a hurt person was moving around. He had no sense of his body even, as if he was stung by a cobra. (poisonous snake). (17)

One day the king arranged for a feast and all the women from the town were invited. When Sidh Pal's daughter came, then it appeared as if lamps had been lit in the whole assembly (it was illumined with her presence). (18)

The king saw her through an aperture (hole) and the king (hazrat) was enamoured by her. He was completely sold out on her beauty (he was under her spell) and it seemed his body was like a corpse. (19)

ਹਜਰਤਿ ਸਕਲ ਪਠਾਨ ਬੁਲਾਏ ॥ ਸਿਧ ਪਾਲ ਕੈ ਧਾਮ ਪਠਾਏ ॥
ਕੈ ਅਪਨੀ ਦੁਹਿਤਾ ਮੁਹਿ ਦੀਜੈ ॥ ਨਾਤਰ ਮੀਚ ਮੂੰਡ ਪਰ ਲੀਜੈ ॥ ੨੦॥
Hajrat sakal pathan bulaie. Sidh pal kai dham pathaie.
Kai apni duhita mohe dijaie. Natar meech moond par lijaie. (20)

ਸਕਲ ਪਠਾਨ ਤਵਨ ਕੋ ਗਏ ॥ ਹਜਰਤਿ ਕਹੀ ਸੁ ਭਾਖਤ ਭਏ ॥
ਸਿਧ ਪਾਲ ਧੰਨ ਭਾਗ ਤਿਹਾਰੇ ॥ ਗ੍ਰਿਹ ਆਵਹਿਗੇ ਸਾਹ ਸਵਾਰੇ ॥ ੨੧॥
Sakal pathan tavan ko gaie. Hajrat kahi su bhakhat bhaie.
Sidh pal dhan bhag tihare. Greh avhigai sah savarai. (21)

ਸਿਧ ਪਾਲ ਧੰਨ ਐਸੋ ਜਬ ਸੁਨਾ ॥ ਅਧਿਕ ਦੁਖਿਤ ਹ੍ਵੈ ਮਸਤਕ ਧੁਨਾ ॥
ਦੈਵ ਕਵਨ ਗਤਿ ਕਰੀ ਹਮਾਰੀ ॥ ਗ੍ਰਿਹ ਅਸਿ ਉਪਜੀ ਸੁਤਾ ਦੁਖਾਰੀ ॥ ੨੨॥
Sidh pal dhan aiso jab suna. Ashik dukhit hai mastak dhuna.
Daiv kavan gat kari hamari. Greh upaji suta dukhari. (22)

ਜੌ ਨਹਿ ਦੇਤ ਤੁ ਬਿਗਰਤ ਕਾਜਾ ॥ ਜਾਤ ਦਏ ਛਤ੍ਰਿਨ ਕੀ ਲਾਜਾ ॥
ਮੁਗਲ ਪਠਾਨ ਤੁਰਕ ਘਰ ਮਾਹੀ ॥ ਅਬ ਲਗਿ ਗੀ ਛਤ੍ਰਾਨੀ ਨਾਹੀ ॥ ੨੩॥
Jo nahi deit tu bigrat kaja. Jat daie chhatrin ki laja.
Mughal pathan turak ghar mahi. Ab lag gi chhatrani nahi. (23)

ਛਤ੍ਰਿਨ ਕੇ ਅਬ ਲਗੇ ਨ ਭਈ ॥ ਦੁਹਿਤਾ ਕਾਢਿ ਤੁਰਕ ਕਹ ਦਈ ॥
ਰਾਜਪੂਤਨ ਕੇ ਹੋਤਹ ਆਈ ॥ ਪੁਤ੍ਰੀ ਧਾਮ ਮਲੇਛ ਪਠਾਈ ॥ ੨੪॥
Chhatrin kai ab lagai na bhaiee. Duhita kadh tirak keh daiee.
Rajputan kee hoth aiee. Putri dham malechh pathaiee. (24)

ਹਾਡਨ ਏਕ ਦੂਸਰਨ ਖਤ੍ਰੀ ॥ ਤੁਰਕਨ ਕਹ ਇਨ ਦਈ ਨ ਪੁਤ੍ਰੀ ॥
ਜੋ ਛਤ੍ਰੀ ਅਸ ਕਰਮ ਕਮਾਵੈ ॥ ਕੁੰਭੀ ਨਰਕ ਦੇਹ ਜੁਤ ਜਾਵੈ ॥ ੨੫॥
Hadan ek dusran khatri. Turkan keh in daieee na putri.
Jo chhatri as karam kamavai. Kumbhi narak deh jut javaie. (25)

The king called all Pathans and sent them to Sidh Pal's house. A message was delivered to him (Sidh Pal), "either give away your daughter to me or be prepared to face death." (20)

All the Pathans went to his house and gave the message of the king, saying, "0 Sidh Pal! You are very fortunate that the king would be coming to your house." (21)

When Sidh Pal heard this, then being distressed he struck his forehead (with the hand) and thought to himself, "what had the Lord done to him?" I have got such a trouble-some daughter. (22)

"If I do not hand over the daughter, then there will be trouble. (The king will be annoyed) and if I give her away, then it will be shameful for the Kashatriyas, as no Kashatriya woman had gone to a Mughal's Pathan's)Turk's house (in marriage) so far. (23)

It had not happened so far that a Kashatriya woman (daughter) had been given over to the Turks. The Rajputs had (of course) been doing it, that they had given their daughters to Malechhas (muslims). (24)

But either Indians or Kashatriyas had never given away their daughters to the Turks. If any Kashatriya were to do such an act, then he would be thrown into the abyss of hell. (25)

ਜੋ ਨਰ ਤੁਰਕਹਿ ਦੇਤ ਦੁਲਾਰੀ ॥ ਧ੍ਰਿਗ ਧ੍ਰਿਗ ਜਗ ਤਿਹ ਕਰਤ ਉਚਾਰੀ ॥
ਲੋਕ ਪ੍ਰਲੋਕ ਤਾਹਿ ਕੋ ਜੈਹੈ ॥ ਛਤ੍ਰੀ ਸੁਤਾ ਤੁਰਕ ਕਹ ਦੈਹੈ ॥ ੨੬॥
Jo nar turakhe det dulari. Dhrig dhrig jag tih karat uchari.
Lok parlok tahe ko jaihai. Chhatri suta turak keh daihai. (26)

ਹਾਡਿਯਨ ਸੁਤਾ ਤੁਰਕਿ ਨਹਿ ਦਈ ॥ ਛਤ੍ਰਾਨੀ ਤੁਰਕਨੀ ਨ ਭਈ ॥
ਕਛ ਰਜਪੂਤਨ ਲਾਜ ਗਵਾਈ ॥ ਰਾਨੀ ਤੇ ਬੇਗਮਾ ਕਹਾਈ ॥ ੨੭॥
Hadian suta turk nahi daiee. Chhatrani turkani na bhaiee.
Kachh rajputan laj gavaiee. Rani tai beghama kahaiee. (27)

ਅਬ ਮੈ ਧਰੈ ਇਹੌ ਨਿਜੁ ਬੁਧਾ ॥ ਮੰਡੋ ਬੀਰ ਖੇਤ ਮਹਿ ਕ੍ਰੁਧਾ ॥
ਪਹਿਰਿ ਕੌਚ ਕਰਿ ਸੰਭਾਰੈ ॥ ਚੁਨਿ ਚੁਨਿ ਆਜੁ ਪਖਰਿਯਾ ਮਾਰੌ ॥ ੨੮॥
Ab mai dhrai iho nij budha. Mando bir khet meh krudha.
Pehar koach kar sambharai. Chunn chunn aj pakhriya marai. (28)

ਤਬ ਕੰਨਯਾ ਨਿਜੁ ਪਿਤਾ ਹਕਾਰਾ ॥ ਇਹ ਬਿਧਿ ਤਾ ਸੋ ਮੰਤ੍ ਉਚਾਰਾ ॥
ਤਾਤ ਤਨਿਕ ਚਿੰਤਾ ਨਹਿ ਕਰੀਯੈ ॥ ਸਨਮੁਖ ਪਾਤਿਸਾਹ ਸੌ ਲਰੀਯੈ ॥ ੨੯॥
Tab kanya nij pita hakara. Ih bidh ta so mantar uchara.
Tatr tanik chinta neh kariye. Sanmukh patsah so lariae. (29)

ਅੜਿਲ

ਬੋਲ ਸਦਾ ਥਿਰ ਰਹੈ ਦਿਵਸਰੇ ਜਾਇ ਹੈ ॥
ਕਰੇ ਕਰਮ ਛਤ੍ਰਿਨ ਕੇ ਚਾਰਣ ਗਾਇ ਹੈ ॥
ਤਾਤ ਨ ਮੋ ਕੋ ਦੀਜੈ ਆਹਵ ਕੀਜਿਯੈ॥
ਹੋ ਦਾਨ ਕ੍ਰਿਪਾਨ ਦੁਹੂੰ ਜਗ ਮੈ ਜਸ ਲੀਜਿਯੈ ॥ ੩੦॥

Aril

Bol sada thir rahae duvsarai jaie hai.
Karai karam chhatrin kai charan gaie hai.
Tat na mo ko dijo ahav kijiae.
Ho dan kirpan duhun jag mai jas lijiae. (30)

If any man gave his daughter to the Turks, the whole world would curse him. If any Kashatriya gave away his daughter to the Turks, he would be a loser both here and hereafter (in this world and the next). (26)

The Indians a had never given away their daughter to Turks, neither a Kashadiya woman had become a Turkish wife. Some Rajputs had lost their honour and their women had become begums or queens (of Turks) (have decided). (27)

Now I feel in my mind that being enraged "I should wage a war like a warrior. Let me, arm myself with coats of mail and taking a sword in hand, I should kill those horsemen by picking them out one by one. (28)

Then the father called his daughter and discussed it with her.The daughter said, "O dear father! Do not worry at all and fight it out with the king." (29)

Aril

Days will pass by, but the words remain fresh all the time. The bards always sing the praises of the Kashatriyas (for their valour). "O dear father! You need not hand me over to the Turks and wage a war. Even the praises of the world by giving alms and by wielding a sword (by doing both functions)are showered on them. (30)

ਖੜਗ ਹਾਥ ਜਿਨਿ ਤਜਹੁ ਖੜਗਧਾਰਾ ਸਹੋ ॥
ਭਾਜਿ ਨ ਚਲਿਯਹੁ ਤਾਤ ਮੰਡਿ ਰਨ ਕੌ ਰਹੋ॥
ਪਠੇ ਪਖਰਿਯਾ ਹਨਿਯੋਹ ਬਸਿਖਿ ਪਰਹਾਰ ਕਰਿ ॥
ਹੋ ਮਾਰਿ ਅਰਿਨ ਕੌ ਮਰਿਯਹੁ ਹਮਹਿ ਸੰਘਾਰਿ ਕਰਿ ॥ ੩੧॥
Kharrag hath jin kharragdhara saho.
Bhaj na chaliyehu tat mand run ko raho.
Pathai pakhriya hanyeh bisikh parhar kar.
Ho mar arin ko maryeh hamhe sanghar kar. (31)

ਚੌਪਈ

ਸੁਨਹੁ ਪਿਤਾ ਇਕ ਕਰਹੁ ਉਪਾਈ ॥ ਸਮਸਦੀਨ ਕਹ ਲੇਹੁ ਬੁਲਾਈ ॥
ਜਬ ਆਵੈ ਤਬ ਪਕਰਿ ਸੰਘਾਰਿਯਹੁ ॥ ਬਹੁਰੌ ਨਿਕਸਿ ਜੁਧ ਕੌ ਕਰਿਯਹੁ ॥ ੩੨॥

Choupaiee

Sunhu pita ik karhu upaiee. Samasdin keh lehu bulaie.
Jab avai tab pakar sangareyo. Bahuro nikas judh ko kariyehu. (32)

ਸਿਧ ਪਾਲ ਤਬ ਐਸ ਬਿਚਾਰੀ ॥ ਭਲੀ ਬਾਤ ਇਨ ਸੁਤਾ ਉਚਾਰੀ ॥
ਅੰਤਹਪੁਰ ਤੇ ਬਾਹਿਰ ਆਯੋ ॥ ਬੋਲਿ ਪਠਾਵਨ ਐਸ ਜਤਾਯੋ ॥ ੩੩॥
Sidh pal tab ais bichari. bhali bhat in suta uchari.
Antahpur tai bahar aeyo. Bol pathavan ais jataeyo. (33)

ਏ ਹੈ ਪ੍ਰਭੂ ਕੇ ਬਡੇ ਬਨਾਏ ॥ ਹਮ ਤੁਮ ਸੇ ਇਨ ਕੇ ਪਗ ਲਾਏ ॥
ਜੋ ਇਨ ਕਹਾ ਵਹੈ ਮਨ ਮਾਨਾ ॥ ਸਿਰ ਪਰ ਹੁਕਮ ਸਾਹ ਕੋ ਆਨਾ ॥ ੩੪॥
Sia hai prabhu kai badai banaie. Hum tum se inkai pag laie.
Jo in kaha vahai man mana. Sir par hukam sah ko ana. (34)

ਤਬ ਮਿਲਿ ਖਾਨ ਸਾਹ ਕੇ ਗਏ ॥ ਅਤਿ ਹੀ ਹਿਰਦੈ ਅਨੰਦਿਤ ਭਏ ॥
ਤੁਰਕਹਿ ਛਤ੍ਰਿਨ ਸੁਤਾ ਨ ਦਈ ॥ ਹਸਿ ਹੈ ਇਨੈ ਭਲੀ ਇਹ ਭਈ ॥ ੩੫॥
Tab mil khan sah ko gaie. At hi hirdai anadit bhaie.
Turkeh chhatrin suta na daiee. Has hai inai bhali ih bhaiee. (35)

"Do not leave the sword from your hand and be brave to take the strike of a sword. O dear father! Start the war and keep steady in fighting it out and never run away (give in). With the shooting of arrows, kill these horsemen. First kill the enemies, then kill me also and then die fighting yourself also." (31)

Choupaiee

"O dear father! Listen. I will make an effort, and will call Shamas Din at home. When he would come, kill him then." Then you may wage a war with the enemy. (32)

Then Sidh Pal also thought that the daughter had given a good advice. He came out of his palace and explained to the Pathans accordingly. (33)

"These kings are made by the Lord, and people like us are made their slaves (at their beck and call). Whatever the king has said, is acceptable to me and (accept) take his orders with great honour? (34)

Then all the Pathans went back to the king, and were overjoyed at heart. The Kashatriyas had never given their daughters to the Turks, but these people have accepted our offer, so it is a welcome sign. (This is a good thing, now we will make fun of them). (35)

ਦੁਹਿਤਾ ਇਤੈ ਪਿਤਹਿ ਸਮਝਾਵੈ ॥ ਛਤ੍ਰੀ ਜਨਮੁ ਫੇਰਿ ਨਹਿ ਆਵੈ ॥
ਅਬ ਲੌ ਐਸੀ ਬਾਤ ਨ ਪਈ ॥ ਤੁਰਕਨ ਕੇ ਛਤ੍ਰਾਨੀ ਗਈ ॥ ੩੬॥
Duhita itaio pithe samjhavai. Chhatri janam fer nahi avaie.
Ab lo aissi bat na payee. Turkan kai chhatrani gaiee. (36)

ਤਾ ਤੇ ਮੋਹਿਨ ਦੀਜੈ ਤਾਤਾ ॥ ਮੰਡਹੁ ਜੁਧ ਹੋਤ ਹੀ ਪ੍ਰਾਤਾ ॥
ਚਲਿ ਹੈ ਕਥਾ ਸਦਾ ਜਗ ਮਾਹੀ ॥ ਪ੍ਰਾਤ ਪਠਾਨ ਕਿ ਛਤ੍ਰੀ ਨਾਹੀ ॥ ੩੭॥
Ta tao mohin dijaie tata. Mandhu judh hot hi prata.
Chal hai katha sada jag mahi. Prat pathaan ki chhatri nahi. (37)

ਪਹਿਰਹੁ ਕੌਚ ਬਜਾਇ ਨਗਾਰੇ ॥ ਪੀ ਪੀ ਅਮਲ ਹੋਹੁ ਮਤਵਾਰੇ ॥
ਪ੍ਰਾਤ ਮਚਤ ਹੈ ਜੁਧ ਅਪਾਰਾ ॥ ਹੈ ਹੈ ਅੰਧ ਧੁੰਧ ਬਿਕਰਾਰਾ ॥ ੩੮॥
Peharhu koach bajaie nagare. Pi pi amal hoho matvarai.
Prat machat hai judh apara. hai hai andh dundh bikrara. (38)

ਪਾਤਿਸਾਹ ਸੰਗ ਹੈ ਸੰਗ੍ਰਮਾ ॥ ਸਭ ਹੀ ਕਰਹੁ ਕੇਸਰੀ ਜਾਮਾ ॥
ਟਾਕਿ ਆਢੁਐ ਤੁਰੈ ਨਚਾਵੋ ॥ ਸਾਗ ਝਲਕਤੀ ਹਾਥ ਫਿਰਾਵੋ ॥ ੩੯॥
Patsah sang hai samgrama. Sabh hi karhu kesri jama.
Tak afuai turai nachavaai. Sang jhalkati hath firavo. (39)

ਪ੍ਰਥਮ ਤਯਾਗਿ ਪ੍ਰਾਨਨ ਕੀ ਆਸਾ ॥ ਬਾਹਹੁ ਖੜਗ ਸਕਲ ਤਜਿ ਤ੍ਰਾਸਾ ॥
ਪੋਸਤ ਭਾਗ ਅਫੀਮ ਚੜ੍ਹਾਵੋ ॥ ਰੇਤੀ ਮਾਝ ਚਰਿਤ੍ਰ ਦਿਖਾਵੋ ॥ ੪੦॥
Pratham tyag pranan ki asa. bahuh kharrag sakal taj trasa.
Posat bhang afim charrayo. Reti manjh charitar dikhavo. (40)

ਹਜਰਤਿ ਜੋਰਿ ਤਹਾ ਦਲ ਆਯੋ ॥ ਸਕਲ ਬਯਾਹ ਕੋ ਸਾਜ ਬਨਾਯੋ ॥
ਸਿਧ ਪਾਲ ਕੇ ਜਬ ਘਰਿ ਆੜੇ ॥ ਪੁਨਿ ਕੰਨਯਾ ਅਸ ਬਚਨ ਸੁਨਾਏ ॥ ੪੧॥
Hajrat jor taha dal acyo. Sakal batah ko saj banaeyo.
Sidh pal ke jab ghar array. Pun kanya as bachan sunaie. (41)

On this side, the daughter explained to the father, "That we will not be born again as a Kashatriya, and so far no woman from Kashatriya's, house had gone to the Turks." (36)

So "O dear father! You do not hand me over to the king, and start waging a war in the morning itself. This anecdote will be remembered by the world forever. By the next morning either Pathans will lose or Kashatriyas will not be alive." (37)

"Wear your protective Coats of mail and sound the battle drums, then get drunk with the drugs (like hemp and wine). A great battle will be fought in the morning, which will be a dreadful war." (38)

"The war will surely be waged against the king, so all should wear yellow coloured dresses (clothes). Take opium and start trotting your horses and brandish your shining spears." (39)

"First forget about your own safety, and then wield the sword fearlessly. Take some poppy husk, hemp and opium and showyour warrior skills on this sandy tract." (40)

The king came there with his army, and came prepared for the marriage ceremony. When they reached Sidh Pal's house, Then the woman spoke like this. (41)

ਅੜਿਲ

ਗ੍ਰਿਹ ਆਵੈ ਜੋ ਸਤ ਨ ਤਾਹਿ ਸੰਘਾਰਿਯੈ ॥
ਧਾਮ ਗਏ ਇਹੁ ਮਾਰਹੁ ਮੰਤ੍ ਬਿਚਾਰਿਯੈ ॥
ਲਛਿਮਨ ਪੁਤ੍ਰਹਿ ਡਾਰਿ ਡੋਰਿ ਦਿਯ ਤ੍ਰਿਯ ਉਚਰਿ ॥
ਹੋ ਸੰਗ ਸਤ ਸੈ ਖਤਿਰੇਟਾ ਗਯੋ ਤ੍ਰਿਯ ਭੇਸ ਧਰਿ ॥ ੪੨॥

Aril

Greh avai jo sat na tahe sangareyo.
Dham gaie ihu marhu mantar bichario.
Lachhman putarhi dar dore diya triya uchar.
Ho sang sat sai khatreta geyo triya bhes dhar. (42)

ਚੌਪਈ

ਜਬ ਤੇ ਜਾਤ ਧਾਮ ਤੇ ਭਏ ॥ ਤਬ ਤੇ ਕੇ ਮੰਦਰ ਮੋ ਆਏ ॥
ਲੁਬਧਮਾਨ ਹ੍ਵੈ ਹਾਥ ਚਲਾਯੋ ॥ ਲਛਿਮਨ ਕਾਢਿ ਕਟਾਰੀ ਘਾਯੋ ॥ ੪੩॥

Choupaiee

Jab tai jat dham tai bhaie. Tab tai kai mandir mo aie.
Lubhadman hai hath chaleyo. Lachhman kadh katari gheyo. (43)

ਤਾਕਹ ਐਸ ਕਟਾਰੀ ਮਾਰਾ ॥ ਬਹੁਰਿ ਨ ਹਜਰਿਤ ਬੈਨ ਉਚਾਰਾ ॥
ਤਾਕਹ ਮਾਰੋ ਭੇਸ ਨਰ ਧਾਰੋ ॥ ਲੋਗਨ ਮਹਿ ਇਹ ਭਾਤਿ ਉਚਾਰੋ ॥ ੪੪॥
Takah aais katari mara. Bahur na hajrat bain uchara.
Takah maro bhes nar dharo. Logan meh ih bhat ucharo. (44)

ਮੋਹਿ ਅਮਲ ਕੇ ਕਾਜ ਪਠਾਵਾ ॥ ਤੁਮ ਤਨ ਇਹ ਬਿਧਿ ਆਪੁ ਕਹਾਵਾ ॥
ਧਾਮ ਆਵਨੇ ਕੋਈ ਨ ਪਾਵੈ ॥ ਜੋ ਆਵੈ ਸੋ ਜਾਨ ਗਵਾਵੈ ॥ ੪੫॥
Mohe amal ke kaj pathava. Tum tan ih bidh aap kahava.
Dham avnai koiee na pavaie. jo avaie so jan gavaie. (45)

Aril

If an enemy were to come in the house, he should not be killed, then she advised them that he should be killed while leaving." Lachhman (his son) was made to sit in the planquin (dressed as a woman), and seven hundred Kashatriya warriors (dressed as women) were sent along with him.(42)

Choupaiee

When they had left the house, then they reached his palace, then the king placed his hand forward in great love, and Lachhman, with his dagger, killed him. (43)

He was stabbed with the dagger in such a manner, that he could not utter a word. After killing him, he took up the form of a man, and told the people like this. (44)

"The king has sent me to bring some drug and has ordered you not to enter the palace. If anyone would enter, he will lose his life." (45)

ਇਹ ਛਲ ਲਾਘਿ ਡਵਢੀਯਨ ਆਯੋ ॥ ਚੋਬਦਾਰ ਨਹਿ ਕਿਨੀ ਹਟਾਯੋ ॥
ਜਬ ਹੀ ਕੁਨਕ ਆਪਨੀ ਗਯੋ ॥ ਤਬ ਹੀ ਅਮਿਤ ਕੁਲਾਹਲ ਭਯੋ ॥ ੪੬॥
Ih chhaal lagh davdhiyan aeyo. Chobdar neh kini hataeyo.
Jab hi kunak apni geyo. Tab hi amit kolahal bheyo. (46)

ਬਾਜੈ ਲਗੈ ਤਹਾ ਸਦਿਯਾਨੇ ॥ ਬਾਜਤ ਤਿੰਹੁ ਭਵਨ ਮਹਿ ਜਾਨੈ ॥
ਢੋਲ ਮ੍ਰਿਦੰਗ ਮੁਚੰਗ ਨਗਾਰੇ ॥ ਮੰਦਲ ਤੂਰ ਉਪੰਗ ਅਪਾਰੇ ॥ ੪੭॥
Bajaie lagaie sadianai. Bajat tinhu bhavan meh janai.
Dhol mridung muchang nagarai. Mandal toor upang aparai. (47)

ਦੋਹਰਾ

ਬਜੈ ਦਮਾਮਾ ਜਬ ਲਗੇ ਸੁਨਿ ਮਾਰੂ ਧੁਨਿ ਕਾਨ ॥
ਖਾਨ ਕਵੀਨ ਜਿਤੇ ਟੂਟਿ ਪਰੇ ਤਹ ਆਨਿ ॥ ੪੮॥

Dohra

Bajai damama jab lagaie sunn maru dhunn kan.
Khan kaaveen jitaie toot paraie tiha aan. (48)

ਐਸੋ ਕਵਨ ਦੈਖਨੀ ਜਾਯੋ॥ ਜਿਨੈ ਜੁਝਊਆ ਇਹਾ ਬਜਾਯੋ ॥
ਐਸਾ ਭਯੋ ਕਵਨ ਮਤਵਾਲਾ ॥ ਜਹ ਮੂਰਖ ਨਹਿ ਸੂਝਤ ਚਾਲਾ ॥ ੪੯॥
Aiso kavan daikhni jayo. Jinai jujhoa iha bajayo.
Aisa bheyo kavan matwala. Jeh murakh nahi sujhat chala. (49)

ਇਹ ਬਿਧਿ ਭਾਖਿ ਖਾਨ ਸਭ ਧਾਏ ॥ ਬਾਧੇ ਚੁੰਗ ਚੌਪ ਤਨ ਆਏ ॥
ਸਮਸਦੀਨ ਲਛਿਮਨ ਜਹ ਘਾਯੋ ॥ ਤਿਹ ਨ ਸਕਲ ਸੈਨ ਮਿਲਿ ਆਯੋ ॥ ੫੦॥
Ih bidh bhakh khan sabh dhaie. Badhai chung choup tan aie.
Samasdin lachhman jeeh gheyo. Tih na sakal sain mil aeyo. (50)

ਲੋਦੀ ਸੂਰ ਨਯਾਜੀ ਚਲੇ ॥ ਲੀਨੇ ਸੰਗ ਸੂਰਮਾ ਭਲੇ ॥
ਦਾਓਜਈ ਰੁਹੇਲੇ ਆਏ ॥ ਆਫਰੀਦਿਯਨ ਤੁਰੈ ਨਚਾਏ ॥ ੫੧॥
Lodi soor nayaji chalaie. Linai sang surama bhalae.
Daojaiee ruhele aie. Afridian turaie nachaie. (51)

So with this deceit, he came out of the entrance, and no guard stopped him. Once he reached near his own forces, then there was lot of turmoil." (46)

Bugles of joy (merriment) were sounded, and their sound reached all the three worlds. Many musical instruments like drums, mirdang, muchang, kettle drums, lyres and clarionets started playing their musical tunes. (47)

Couplet

Bugles of triumph and joy were sounded, and the Maru tune (death like tune) was heard, then all the Khans launched an attach. (48)

"Who is this warrior son of a woman, who has sounded the war drums? Who is this mad fool, who does not realize the situation?" (49)

Thus all the Pathans came for launching the attack and came in groups with great joy. They all came to the place, where Shamasdin had been killed by Lachhman. (50)

Many warriors, including Lodhis, Sur, Niazis, came running there, then Drodajee (Pathans tribe) Ruhailas, Afridis came trotting their horses. (51)

ਦੋਹਰਾ

ਬਾਵਨ ਖੇਲ ਪਠਾਨ ਤਹ ਸਭੈ ਪਰੇ ਅਰਿਰਾਇ ॥
ਭਾਂਤਿ ਭਾਂਤਿ ਬਾਨਾ ਬਧੇ ਗਨਨਾ ਗਨੀ ਨ ਜਾਇ ॥ ੫੨॥

Dohra

Bavan khel pathan the sabhai paraie arraie.
Bhat bhat baana ganna ganni na jaie. (52)

ਚੌਪਈ

ਪਖਰਿਯਾਰੇ ਦ੍ਵਾਰਨ ਨਹਿ ਮਾਵੈ ॥ ਜਹਾ ਤਹਾ ਭਟ ਤੁਰੰਗ ਨਚਾਵੈ॥
ਬਾਨਨ ਕੀ ਆਧੀ ਤਹ ਆਈ ॥ ਹਾਥ ਪਸਾਰਾ ਲਖਾ ਨ ਜਾਈ ॥ ੫੩॥

Choupaiee

Pkhriyare daaran nahi maavaie. Jaha taha bhat turang nachavai.
Banan ki adhi the aiee. Hath pasara lakha na jaiee. (53)

ਇਹ ਬਿਧਿ ਸੋਰ ਨਗਰ ਮੈ ਪਯੋ ॥ ਜਨੁ ਰਵਿ ਉਲਟਿ ਪਲਟ ਹ੍ਵੈ ਗਯੋ ॥
ਜੈਸੇ ਜਲਧਿ ਬਾਰਿ ਪਰਹਰੈ ॥ ਉਛਰਿ ਉਛਰਿ ਮਛਰੀ ਜਯੋ ਮਰੈ ॥ ੫੪॥
Ih bidh sor nagar mai peyo. Jan rav ulat palat hai geyo.
Jaise jaldi bar parharie. Uchhar uchhar machhri jeyo maraie. (54)

ਜਿਹ ਬਿਧਿ ਨਾਵ ਨਦੀ ਕੀ ਧਾਰਾ ॥ ਬਹੀ ਜਾਤ ਕੋਊ ਨਹਿ ਰਖਵਾਰਾ ॥
ਤੈਸੀ ਦ੍ਸਾ ਨਗਰ ਕੀ ਭਈ ॥ ਜਨੁ ਬਿਕੁ ਸਕ੍ ਸਚੀ ਹ੍ਵੈ ਗਈ ॥ ੫੫॥
Jih bidh nav nadi ki dhara. Bahi bat kouoo nahi rakhwara.
Taisi dasa nagar ki bhaiee. Jan bik sakar sachi hai gaiee. (55)

ਦੋਹਰਾ

ਇਹਿ ਦਿਸਿ ਸਭ ਛਤ੍ਰੀ ਚੜੇ ਉਹਿ ਦਿਸਿ ਚੜੇ ਪਠਾਨ ॥
ਸੁਨਹੁ ਸੰਤ ਚਿਤ ਦੈ ਸਭੈ ਜਿਹ ਬਿਧਿ ਭਯੋ ਨਿਦਾਨ ॥ ੫੬॥

Dohra

Ih dis sabh chhatri charrai uhi dis charrai pathan.
Sunhu sant chit dai sabhai jih bidh bheyo nidan. (56)

Couplet

Fifty-two tribes of Pathans, came for the attack they were dressed in different robes, which were countless. (52)

Choupaiee

The horse riders could not be accommodated there, and the warriors were trotting their horses, and the arrows were being shot in a stream (like a storm), so that one could not see clearly.(53)

So there was great turmoil and noise in the town. It appeared the sun had gone topsy turvy or there was a tide (high and low) in the ocean or the fish were dying coming out of the ocean. (54)

Just as a boat were being washed away in a river without a boatman to protect it, the town had become like that without a saviour. It seemed as if Sachi had no one like Indra to protect her. (55)

Couplet

From one side, the Kashatriyas were launching the attack while from the other side Pathans were attacking. 0 Saints! Let all of you listen with concentration of mind (attention) how the whole holocast ended. (56)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਜਬੈ ਜੋਰਿ ਬਾਨਾ ਅਨੀ ਖਾਨ ਆਏ ॥ ਇਤੈ ਛੋਭਿ ਛਤ੍ਰੀ ਸਭੈ ਬੀਰ ਧਾਏ ॥
ਚਲੇ ਬਾਨ ਐਸੇ ਦੁਹੂੰ ਓਰ ਭਾਰੇ ॥ ਲਗੈ ਅੰਗ ਜਾ ਕੇ ਨ ਜਾਹੀ ਨਿਕਾਰੇ ॥ ੫੭ ॥

Bhujang Prayat Chhand

Jabai jor bana ani khan aie. Itaie chhob chhatri sabhaie beer dhaie.
Chale ban aise duhun or bharai. Lagaie ang ja kai na jahi nikarai. (57)

ਤਬੈ ਲਛਿਮਨ ਕੁਮਾਰ ਜੂ ਕੋਪ ਕੈ ਕੈ ॥ ਹਨੇ ਖਾਨ ਬਾਨੀ ਸਭੈ ਸਸਤ੍ ਲੈ ਕੈ ॥
ਕਿਤੇ ਖੇਤ ਮਾਰੇ ਪਰੇ ਬੀਰ ਐਸੇ ॥ ਬਿਰਾ ਜੈ ਕਟੇ ਇੰਦ੍ ਕੇ ਕੇਤ ਜੈਸੇ ॥ ੫੮॥

Tabai lachhman kumar ju kop kai kai.
Hanaie khan bani sabhaie sastar lai kai.
Kitaie khet maraie paraie beer aise.
Bira jai kataie inder kai ket jaise. (58)

ਪੀਏ ਜਾਨੁ ਭੰਗੈ ਮਲੰਗੈ ਪਰੇ ਹੈ ॥ ਕਹੂੰ ਕੋਟਿ ਸੌਡੀਨ ਸੀਸੈ ਝਰੈ ਹੈ ॥
ਕਹੂੰ ਉਸਟ ਮਾਰੇ ਸੁ ਲੈ ਭੂਮਿ ਤੋਪੈ ॥ ਕਹੂੰ ਖੇਤ ਖਾਡੋ ਲਸੈ ਨਗਨ ਧੋਪੈ ॥ ੫੯॥

Piye jan bhangai malangai parai hai.
Kahun kot soudin seesai jharai hai.
Kahun usat marai su lai bhoom topai.
Kahun khet kadhai lasai nagan dhopai. (59)

ਕਹੂੰ ਬਾਨ ਕਾਟੈ ਪਰੇ ਭੂਮਿ ਐਸੇ ॥ ਬਯੋ ਕੋ ਕ੍ਰਿਸਾਨੈ ਕਢੇ ਈਖ ਜੈਸੇ ॥
ਕਹੂੰ ਲਹਿਲਹੈ ਪੇਟ ਮੈ ਯੋ ਕਟਾਰੀ ॥ ਮਨੋ ਮਛ ਸੋਹੈ ਬਧੇ ਬੀਚ ਜਾਰੀ ॥ ੬੦॥

Kahun ban katai parai bhoom aise. Byo ko kirsanai kadhai eikh jaise.
Kahun lehlahai pet mai yo katari. Mano mach sohai badhai beech jari. (60)

ਕਿਤੈ ਪੇਟ ਪਾਤੈ ਪਰੇ ਖੇਤ ਬਾਜੀ ॥ ਕਹੂੰ ਮਤ ਦੰਤੀ ਫਿਰੈ ਛੂਛ ਤਾਜੀ ॥
ਕਹੂੰ ਮੂੰਡ ਮਾਲੀ ਪੁਐ ਮੂੰਡ ਮਾਲਾ ॥ ਕਹੂੰ ਭੂਤ ਔ ਪ੍ਰੇਤ ਨਾਚੈ ਬਿਤਾਲਾ ॥ ੬੧॥

Kitaie pet patai parai khet baji.
Kahun mat danti firai chhuchh taji.
Kahun mund mali puae mund malaa.
Kahun bhoot o prêt nachaie bitala. (61)

Bhujang Prayat Chhand

When the Pathans came rushing with arrows fixed on stretched bows, the Kashatriyas also attacked with fury. From both the sides, the arrows were being shot with such a force that once those arrows pierced a human body, then these could not be pulled out. (57)

Then Lachhman, getting furious with rage, killed most of the leading Pathans with his weapons. At some places the warriors were lying being cut into pieces just as Indra's flags were lying around broken into pieces in the battlefield. (58)

The warriors lying dead in the battlefield appeared like the drunken men lying down having consumed hemp (bhang); at places the heads of elephants were scattered around in pieces, while at some other places the camels were seen crushed into pieces in the battlefield. While at places the naked swords and double-edged swords were seen flashing around. (59)

At some places the warriors, cut into pieces with the piercing of arrows, were lying around just as a farmer had taken out pieces of sugarcane for sowing in his field. At places, a dagger fixed into a stomach was shining just like a fish fluttering being caught in a net. (60)

In the battlefield somewhere the horses with bellies cut open) were lying around while elsewhere drunken elephants or horses without riders were moving around. Somewhere Shiva was seen making a necklace of skulls, while elsewhere ghosts, evil spirits and betals were dancing around. (61)

ਕਹੂੰ ਦੈਤ ਕਾਢੇ ਫਿਰੈ ਦਾਤ ਭਾਰੇ ॥ ਬਮੈ ਸ੍ਰੋਨ ਕੇਤੇ ਪਰੇ ਖੇਤ ਮਾਰੇ ॥
ਕਹੂੰ ਤਾਜਿ ਡਾਰੇ ਜਿਰਹ ਖੋਲ ਐਸੇ ॥ ਬਗੇ ਬਯੋਤ ਭਾਰੇ ਸਮੈ ਸੀਤ ਜੈਸੇ ॥ ੬੨॥

Kahun dait kadho firaie dat bharai.
Bamaie srone ketaai paraie khet maraie.
Kahun taj darai jirah khol aise.
Bagai biyot bharaai samaie seet jaise. (62)

ਤਹਾ ਬਾਜ ਹਾਥੀਨ ਕੀ ਸ੍ਰੋਨ ਧਾਰੈ ॥ ਪਰੈ ਜਯੋ ਫੁਹਾਰਾਨਹੂੰ ਕੀ ਫੁਹਾਰੈ ॥
ਪ੍ਰਲੈ ਕਾਲ ਸੋ ਜਾਨ ਦੂਜੋ ਭਯੋ ਹੈ ॥ ਜਹਾ ਕੋਟਿ ਸੂਰਾਨ ਸੂਰਾ ਖਯੋ ਹੈ ॥ ੬੩॥

Taha baj hatheen ki srone dharaie. Paraie jeyo fuharaneh ki fuharai.
Pralai kaal so jan dujo bheyo hai. Jaha kot suran soora kheyo hai. (63)

ਤਹਾ ਕੋਟਿ ਸੌਡੀਨ ਕੇ ਸੁੰਡ ਕਾਟੇ ॥ ਕਹੂੰ ਬੀਰ ਮਾਰੇ ਗਿਰੇ ਕੇਤੁ ਫਾਟੇ ॥
ਕਹੂੰ ਖੇਤ ਨਾਚੈ ਪਠੇ ਪਖਰਿਯਾਰੇ ॥ ਕਹੂੰ ਮਾਰੂ ਬਾਜੈ ਉਠੈ ਨਾਦ ਭਾਰੇ ॥ ੬੪॥

Tahaa baj hatheen ki sorne dharaie.
Kajun beer maarai girai ket fatai.
Kahun khet nachai pathai pakhriyarai.
Kahun maroo bajai uthai nad bharai. (64)

ਕਹੂੰ ਸੰਖ ਭੇਰੀ ਨਾਦ ਬਾਜੈ ॥ ਹਸੈ ਗਰਜਿ ਠੋਕੋ ਭੁਜਾ ਭੁਪ ਗਾਜੈ ॥
ਨਗਾਰੇ ਨਫੀਰੀ ਬਜੈ ਝਾਝ ਭਾਰੀ ॥ ਹਠੇ ਰੋਸ ਕੈ ਕੈ ਤਹਾ ਛਤ੍ਰਧਾਰੀ ॥ ੬੫॥

Kaahun sankh bheri nad bajai. Hasai garaj thoko bhuja bhup gajai.
Nagarai nafeeri bajai jhajh bhari. Hathai ros kai kai taha chhatardhari. (65)

ਕਹੂੰ ਭੀਮ ਭੇਰੀ ਬਜੈ ਰਾਗ ਮਾਰੂ ॥ ਨਫੀਰੀ ਕਹੂੰ ਨਾਇ ਨਾਦੈ ਨਗਾਰੂ ॥
ਕਹੂੰ ਬੇਨ ਔ ਬੀਨ ਬਾਜੈ ਸੁਰੰਗਾ ॥ ਰੁਚੰਗਾ ਮ੍ਰਿਦੰਗਾ ਉਪੰਗਾ ਮੁਚੰਗਾ ॥ ੬੬॥

Kahun bheem bheri bajaie rag maroo.
Nafeeri kahun naie nadai nagaru.
Kahun ben o been bajaie suranga.
Ruchanga mirdanga upanga muchanga. (66)

Somewhere the demons with large teeth showing out of mouths, were moving around, while at places warriors were lying dead in the battlefield with blood spurting out of their wounds. At places crowns were scattered or coats of mail or scabbards were lying around just as a tailor had spread around him cut pieces of cloth for sewing in the winter season. (62)

The blood was oozing out of wounded horses and elephants in streams just as water sprinkles out of fountains. It seemed as if a second doomsday had come when millions of warriors were lying dead all around. (63)

Millions of cut trunks of elephants were lying around, along with many dead warriors and flags cut into pieces were scattered all around. At places, young horse-riders were frothing their horses, with melodies of songs of death (Maru Rag) being heard, with a loud music produced all around. (64)

At places, the sound of conch-shells or clarionets was being heard, while at places the Rajas (warriors) were patting their huge arms while laughing and roaring all around. At places huge drums were being sounded and at places Rajas with canopies overhead were established firmly in the battlefield. (65)

At places the Maru Rag of huge kettle drums, clarionets and other musical instruments was being produced, while at places lyres and flutes were playing in a beautiful manner. At places (musical instruments) like Kuchang, mirdang, upang and muchang were being played. (66)

ਝਰੋਖਾ ਤਰੇ ਜੋ ਮਚੀ ਮਾਰਿ ਐਸੀ ॥ ਭਈ ਦੇਵ ਦਾਨਵਾਨ ਕੀ ਹੈ ਨ ਤੈਸੀ ॥
ਨ ਸ੍ਰੀ ਰਾਮ ਔ ਰਾਵਨੈ ਜੁਧ ਐਸੋ ॥ ਕਿਯੋ ਭੀ ਮਹਾਭਾਰਥੇ ਮੈ ਸੁ ਤੈਸੋ ॥ ੬੭॥
Jhrokha tarai jo machi mar aesi. Bhaiee dev danvan ki hai na taisi.
Na sri ram o ravanai judh aiso. Kiyo bhi mahabharthe mai su taiso. (67)

ਤਹਾ ਬੀਰ ਕੇਤੇ ਖਰੇ ਗਾਲ੍ਹ ਮਾਰੈ ॥ ਕਿਤੇ ਬਾਨ ਛੋਡੈ ਕਿਤੈ ਸਸਤ੍ਰ ਧਾਰੈ ॥
ਕਿਤੇ ਨਾਰ ਕੇ ਭੇਸ ਕੌ ਸਾਜ ਲੈਕੈ ॥ ਚਲੈ ਛੋਰਿ ਬਾਜੀ ਹਠੀ ਭਾਜ ਕੈਕੈ ॥ ੬੮॥
Taha beer ketai kharai gal marai. kitaie ban chhodai kitai sastar dharai.
Kitaie nark e bhes ko saj laikai. Chalai chhor baji hathi bhaj kai kai. (68)

ਕਿਤੇ ਖਾਨ ਖੇਦੇ ਕਿਤੇ ਖੇਤ ਮਾਰੇ ॥ ਕਿਤੇ ਖੇਤ ਮੈ ਖਿੰਗ ਖੜ੍ਹੀ ਲਤਾਰੇ ॥
ਜਹਾ ਬੀਰ ਬਾਕੇ ਹਠੀ ਪੂਤ ਘਾਏ ॥ ਤਹੀ ਗੋਲ ਬਾਧੇ ਚਲੇ ਸਿਧ ਆਏ ॥ ੬੯॥
Kitai khan khaide kitaie khet marai. Kitaie khet mai khing khatri latarai.
Jaha beer bankaai hathi poot ghaie. Tahi gol badhaie chaile sidh aie. (69)

ਜਬੈ ਸਿਧ ਪਾਲੈ ਪਠਾਨੌ ਨਿਹਾਰਾ ॥ ਕਿਨੀ ਹਾਥ ਲੈ ਨ ਹਥਯਾਰੈ ਸੰਭਾਰਾ ॥
ਕਿਤੇ ਭਾਜਿ ਚਾਲੇ ਕਿਤੇ ਖੇਤ ਮਾਰੇ ॥ ਪੁਰਾਨੇ ਪਲਾਸੀ ਮਨੋ ਬਾਇ ਡਾਰੇ ॥ ੭੦॥
Jabai sidh palai pathano nihara. Kini hath lain a hayhyarai sambhara.
Kitaie bhaj chalai kiitaie khet marai. Puranai palasi mano baie darai. (70)

ਹਠੇ ਜੇ ਜੁਝੇ ਸੇ ਸਭੈ ਖੇਤ ਮਾਰੇ ॥ ਕਿਤੇ ਖੇਦਿ ਕੈ ਕੋਟ ਕੇ ਮਧਿ ਡਾਰੇ ॥
ਕਿਤੇ ਬਾਧਿ ਲੈ ਕੈ ਕਿਤੇ ਛੋਰਿ ਦੀਨੋ ॥ ਕਿਤੇ ਜਾਨ ਮਾਰੇ ਕਿਤੇ ਰਾਖਿ ਲੀਨੇ ॥ ੭੧॥
Hathai je jujhai se sabhai khet marai. Kitaie kheid kai kot kai madh daraie.
Kitaie badh lai kai kitaie chhor dino. Kitaie jan marai kitaie rakh linai. (71)

ਤਿਸੀ ਕੋ ਹਨਾ ਖਗ ਜੌਨੇ ਉਚਾਯੋ ॥ ਸੋਈ ਜੀਵ ਬਾਚਾ ਜੁਈ ਭਾਜ ਆਯੋ ॥
ਕਹਾ ਲੌ ਗਨਾਊ ਭਯੋ ਜੁਧ ਭਾਰੀ ॥ ਲਖੇ ਲੋਹ ਮਾਚਾ ਕੁਪੇ ਛਤ੍ਰ ਧਾਰੀ ॥ ੭੨॥
Tisi ko haana khag jounai uchayo. Soiee jeev bacha juiee bhaj aeyo.
Kaha ganaoo bheyo judh bhari. Lakhai loh mac; kupai chhatar dhari. (72)

The battle fought underneath the loft was so furious which was not seen before among the gods and demons even. Even the battle fought between Ram and Ravana was not so furious nor such a furious battle took place in Mahabharta earlier (by Bhim). (67)

Many warriors were standing there shouting aloud and bragging while elsewhere arrows were being shot, while at places people were arming themselves with weapons. At places, warriors dressed as women were fleeing, leaving their houses behind. (68)

Many Pathans had been routed, and many were killed in the battlefield. Many Kashatriyas had been trampled by the horses in the battlefield. Where smart warriors had been killed there Sidh Pal came himself making (protective) circles around them. (69)

When the Pathans saw Sidh Pal, then none of them could keep hold of his weapons (out of fear). Many had fled away and many had been killed in the battlefield. It appeared as a strong gust of wind had uprooted many old trees of plas. (70)

All the stubborn warriors, engaged in fighting in the battlefield, had been killed, and many had been defeated and thrown into the fort. Many had been rounded up (tied down), while many were let off. Many were killed and many had been saved even. (71)

Whosoever had drawn out his sword, was killed instantly, and whosoever ran away from there, got saved. How far could I give details, the battle was very horrible and frightful. On the clattering of (iron) swords, the Kashatriyas became furious with rage. (72)

ਕਿਤੇ ਨਾਦ ਨਾਦੈ ਕਿਤੇ ਨਾਦ ਪੁਰੇ ॥ ਕਿਤੇ ਜ੍ਵਾਨ ਜੂਝੇ ਬਰੈ ਹੇਰਿ ਸੂਰੇ ॥
ਕਿਤੇ ਆਨਿ ਕੈ ਕੈ ਕ੍ਰਿਪਾਨੈ ਚਲਾਵੈ ॥ ਕਿਤੇ ਆਨਿ ਗਾਜੈ ਕਿਤੇ ਭਾਜਿ ਜਾਵੈ ॥ ੭੩॥
Kitaie nad nadai kitai nad purai. Kitai jvan jujhai barai her soorai.
Kitai aaan kai kai kirpanai chalavai. Kitai aan gajai kitai bhaaj jaavai. (73)

ਜਬੈ ਸਿਧ ਪਾਲੈ ਸਭੈ ਖਾਨ ਮਾਰੇ ॥ ਲਏ ਛੀਨ ਕੈ ਤਾਜ ਬਾਜੀ ਨਗਾਰੇ ॥
ਹੁਤੇ ਦੂਰਿ ਬਾਸੀ ਕਿਤੇ ਖਾਨ ਘਾਏ ॥ ਘਿਰਿਯੌ ਸਿਧ ਪਾਲੈ ਕਰੀ ਮਤ ਨਯਾਏ ॥ ੭੪॥
Jabai sidh palai sabhai khan maraai: Laie chhen kai taj baji naagarai.
Hutai duri basi kitai khan ghaie. Ghirio sidh palai kari mat nayaye. (74)

ਜਿਤੇ ਖਾਨ ਭਾਜੇ ਤਿਤੇ ਫੇਰਿ ਢੁਕੇ ॥ ਚਹੁਮ ਓਰ ਗਾਜੈ ਹਠੀ ਸਿਧ ਜੂ ਕੇ ॥
ਕਹਾ ਜਾਇਗੋ ਛਤ੍ਰਿ ਜਾਨੇ ਨ ਦੈਹੈ ॥ ਇਹੀ ਛੇਤ੍ਰ ਮੈ ਛਿਪ੍ ਤੁਹਿ ਅਜੁ ਛੈਹੈ ॥ ੭੫॥
Jitai khan bhaajai titai fer dhukai.
Chahum or gajai hathi sidh ju kai.
Kaaha jaego chhatri janai na daihai.
Ihi chhetar mai chhipar tohe aj chhahai. (75)

ਸੁਨੇ ਬੈਨ ਐਸੇ ਭਰਿਯੋ ਕੋਪ ਸੂਰੋ ॥ ਸਭੇ ਸਸਤ੍ਰ ਸੌਂਡੀ ਮਹਾ ਲੋਹ ਪੂਰੇ ॥
ਦਯੋ ਸੈਨ ਕੋ ਆਇਸਸੈ ਆਪੁ ਹੀ ਯੌ ॥ ਕਪੀ ਬਾਹਨੀ ਕੌ ਕਹਿਯੌ ਰਾਮ ਜੀ ਯੌ ॥ ੭੬॥
Sunai bain aise bhario kop sooro. Sabhai sastar soudi mahaloh purai.
Deyo sain ko aiesasai aap hi yo. Kapi bahni ko kihyo ram jiyo. (76)

ਸੁਨੇ ਬੈਨ ਸੈਨਾ ਚਲੀ ਕੋਪ ਕੈ ਕੈ ॥ ਸਭੇ ਸਸਤ੍ਰ ਅਸਤ੍ਰਾਨ ਕੌ ਹਾਥ ਲੈ ਕੈ ॥
ਜਿਤੇ ਖਾਨ ਆਏ ਤਿਤੇ ਖੇਤ ਮਾਰੇ ॥ ਕਿਤੇ ਖੇਦਿ ਕੈ ਕੋਟਿ ਕੀ ਓਟ ਡਾਰੇ ॥ ੭੭॥
Sunai bain saina chali kop kai kai. Sabhai saastar aastraan ko haath lai kai.
Jitaaie khan aie titai khet marai. Kitaai khed kai kot ki ott darai. (77)

ਕਿਤੇ ਬੀਰ ਬਾਨੈਤ ਬਾਜੀ ਪਲਟੈ ॥ ਕਿਤੇ ਬੀਰ ਬਾਨੀਨ ਸੋ ਆਨਿ ਜੁਟੈ ॥
ਕਿਤੇ ਖਗ ਲੈ ਖਿੰਗ ਖਤ੍ਰੀ ਉਮੰਗੈ ॥ ਜਹਾ ਜੰਗ ਜੋਧਾ ਜਗੇ ਜੋਰ ਜੰਗੈ ॥ ੭੮॥
kitaie beer banait baji paltai. Kitai beer baneeen so aan jutai.
Kitai khag lai khing khatri umangai.
Jaha jang jodha jagaai jor jangaai. (78)

At places, (Narsinghe) drums were sounded, and somewhere conch shells were being blown: somewhere youths had died fighting and the fairies were wedding the warriors (being killed). Somewhere warriors were wielding their swords. Somewhere warriors were roaring while elsewhere they were fleeing. (73)

When Sidh Pal had killed all the Pathans having snatched away their crown, horses and war drums, then many from distant lands came there, and Sidh Pal was surrounded from all the four sides. (74)

The number of Pathans, who had run away, were replaced by these (new) Pathans, and were thundering on all four sides of Sidh Pal and said, "O Kashatriya! Where will you run now? We will not allow you to escape, and will kill you soon in this battlefield. (75)

On hearing these words, the warrior became furious with rage, and was fully armed with all weapons and was adept in wielding them. Then he ordered the whole army just as Ram had ordered the army of monkeys. (76)

On hearing Sidh Pal's words, the whole army, with arms and coats of mail, advanced forward and killed all the Pathans, who opposed them in the battlefield, and many were thrown in the moat of the fort, after being killed. (77)

Somewhere those warriors, who were shooting arrows, were lying upside down along with their horses, while somewhere warriors were engrossed in shooting arrows, while elsewhere Kashatriyas with drawn swords were trotting their horses at the place where mighty warriors were engaged in fighting. (78)

ਘੁਰੇ ਘੋਰ ਬਾਦ੍ਰਿਤ ਮਾਰੂ ਨਗਾਰੇ ॥ ਮਚੇ ਆਨਿ ਕੈ ਕੈ ਮਹਾ ਭੂਪ ਭਾਰੇ ॥
ਖੁਲੇ ਖਗ ਖਤ੍ਰੀ ਉਠੇ ਭਾਤਿ ਐਸੀ ॥ ਮਨੋ ਬਹਨਿ ਜ੍ਵਾਲਾ ਪ੍ਰਲੈ ਕਾਲ ਜੈਸੀ ॥ ੭੯॥
Ghurai ghor badrit maaroo nagaraai.
Machai aan kai kai maha bhoop bharai.
Khulai khag khatri uthai bhat aisi.
Mano behan javala pralai kaal jaisi. (79)

ਕਹੂੰ ਟੀਕ ਕਾਟੇ ਗਿਰੇ ਟੋਪ ਟੂਤੇ ॥ ਕਹੂੰ ਤਾਜ ਧਾਰੀ ਪਰੇ ਬਰਮ ਛੂਟੇ ॥
ਕਹੂੰ ਚਰਮ ਕਾਟੇ ਪਰੇ ਖੇਤ ਐਸੇ ॥ ਕਹੂੰ ਚੌਰ ਸੋਹੈ ਮਨੋ ਹੰਸ ਜੈਸੋ ॥ ੮੦॥
Kahun teek katai girai top tutai.
Kahun taj dhari parai baram chhutai.
Kahun charaam katai parai khet aise.
Kahun chor sohai mano hans jaiso. (80)

ਕਹੂੰ ਕੇਤੁ ਕਾਟੇ ਲਸੇ ਭੂਮ ਐਸੇ ॥ ਮਨੋ ਬਾਯ ਤੋਰੇ ਮਹਾ ਬ੍ਰਿਛ ਜੈਸੇ ॥
ਕਹੂੰ ਅਰਧ ਕਾਟ੍ਯੈ ਤੁਰੰਗੇ ਝਰੇ ਹੈ ॥ ਕਹੂੰ ਟੂਕ ਟੂਕ ਹ੍ਵੈ ਮਤੰਗੇ ਪਰੇ ਹੈ ॥ ੮੧ ॥
Kahun ket katai lasai bhoom aise.
Mano baye tore maha brichh jaise.
Kahun aradh katai turangai jharai hai.
Kahun took took hai mataangai parai hai. (81)

ਕਿਤੇ ਡੋਬ ਡੂਬੇ ਗਿਰੇ ਘੂੰਮ ਘੂੰਮੈ ॥ ਗਜੈ ਰਾਜ ਬਾਜੀ ਹਨੈ ਭੂਮਿ ਝੂੰਮੈ ॥
ਕਿਤੇ ਉਠਿ ਭਾਜੇ ਦੁਰੇ ਬੂਟ ਮਾਹੀ ॥ ਲਗੈ ਘਾਵ ਪੀਠੇ ਕਢੇ ਮੂੰਡ ਨਾਹੀ ॥ ੮੨॥
Kitai dob dubai girai ghoom ghumai.
Gaajai raj baaji hanai bhoom jhoomai.
Kitai uth bhajai durai boot mahi.
Lagai ghav pithai kadhai moond nahi. (82)

ਕਿਤਯੋ ਕੇਸੁ ਫਾਸੇ ਦ੍ਰਮੋ ਜਾਤ ਜੋਰੈ ॥ ਹਹਾ ਮੋਹਿ ਛਾਡੈ ਕਹੈ ਸਤ੍ਰੁ ਭੋਰੈ ॥
ਨਿਕਾਰੈ ਕ੍ਰਿਪਾਨੈ ਨ ਪਾਛੇ ਨਿਹਾਰੈ ॥ ਭਜੇ ਜਾਹਿ ਕਾਜੀ ਨ ਬਾਜੀ ਸੰਭਾਰੈ ॥ ੮੩॥
Kitai kes fasai drumo jat jorai. Haha mohe chhadai kahai satar bhorai.
Nikarai kirpanai na pachhaai niharai.
Bhajai jahe kaji na baji sambarai. (83)

Somewhere large drums were sounding Maru Rag (music of death), while somewhere mighty Rajas were engaged in fighting, while the naked swords of Kashatriyas were being wielded, as if the fire (flames) of doomsday was blowing. (79)

Somewhere the iron rings to be fixed on forehead were lying scattered broken (cut) along with broken helmets at places. Somewhere the iron coats of mail of kings were lying scattered, while at places broken shields of warriors were lying (scattered) down in the battlefield and at places fly whisks were lying down on the ground as if swans were looking glorious. (80)

At places, broken flags, were shining on the ground as if large trees were lying broken due to a storm, while elsewhere horses cut into two pieces were lying along with elephants cut into pieces. (81)

Many were lying in the pools of blood, or warriors lying reeling on the ground. Somewhere elephants and royal horses were lying killed on the ground. Many warriors had fled away and were hiding in plants. Their backs had signs of wounds, and were not taking out their heads (in the open). (82)

Some warriors, while fleeing, had their hair caught in trees and were crying out with the fear of being caught by the enemy and to be saved. With their drawn swords, they were not looking back, while the Kazis were running away; without caring for their horses'safety. (83)

ਕਿਤੇ ਖਾਨ ਤੋਰੇ ਨ ਘੋਰੇ ਸੰਬਾਰੈ ॥ ਕਿਤੇ ਛੋਰਿ ਜੋਰੇ ਤ੍ਰਿਯਾ ਭੇਸ ਧਾਰੈ ॥
ਕਿਤੈ ਦੈ ਅਕੋਰੈ ਨਿਹੋਰੈ ਤਿਸੀ ਕੌ ॥ ਲਏ ਹਾਥ ਮੈ ਤੇਗ ਦੇਖੈ ਜਿਸੀ ਕੌ ॥ ੮੪ ॥
Kitai khan torai na ghorai sambharai. Kitai chhor jorai tiya bhes dharai.
Kitai dai akorai niharai tisi ko. Laie hath mai teg dekhai jisi ko. (84)

ਕਿਤੇ ਜੀਵ ਲੈ ਕੇ ਸਿਪਾਹੀ ਸਿਧਾਏ ॥ ਕਿਤੇ ਚੁੰਗ ਬਾਧੈ ਚਲੈ ਖੇਤ ਆਏ ॥
ਕਿਤਯੋ ਪ੍ਰਾਨ ਹੋਮੇ ਰਨਹਿ ਜ੍ਵਾਲ ਮਾਹੀ ॥ ਮਰੈ ਟੂਕ ਟੂਕ ਹ੍ਵੈ ਭਜੈ ਪੈ ਗੁਨਾ ਹੀ ॥ ੮੫॥
Kitai jeev lai kai sipahi sidhaye.
Kitai chung badhaie chalai khet aeye.
Kiteyo pran homai ranhi javal mahi.
Marai took took hai bhajai pai guna. (85)

ਤਹਾ ਲੈ ਅਪ੍ਛਾਨ ਕੇਤੇ ਬਰੇ ਹੈ ॥ ਜਿਤੇ ਸਾਮੁਹੇ ਜੁਧ ਕੈ ਕੈ ਮਰੇ ਹੈ ॥
ਕਿਤੇ ਨਰਕ ਬਾਸੀ ਤਿਸੀ ਕਾਲ ਹੂਏ ॥ ਜਿਤੇ ਸੂਮ ਸੋਫੀ ਭਜੋ ਜਾਤ ਮੂਏ ॥ ੮੬॥
Taha lai aparchhan ketai barai hai. Jitai samuhai judh kai kai marai hai.
Kitai narak basi tisi kaal hoye. Jitai soom sofi bhajo jat moye. (86)

ਕਿਤੇ ਭੀਰੂ ਜੋਧਾ ਮਰੇ ਬਾਜ ਮਾਰੇ ॥ ਗਿਰੇ ਤ੍ਰਾਸ ਕੈ ਕੈ ਬਿਨਾ ਬਾਨ ਡਾਰੇ ॥
ਕਿਤਯੋ ਅਗਮਨੈ ਆਨਿ ਕੈ ਪ੍ਰਾਨ ਦੀਨੇ ॥ ਕਿਤਯੋ ਦੇਵ ਕੇ ਲੋਕ ਕੌ ਪੰਥ ਲੀਨੇ ॥ ੮੭॥
Kitai bheeru jodha marai baj mare. Girai tras kai kai bina ban darai.
Kityo agmanai aan kai pran dinai. Kiteyo dev ke lok ko panth linai. (87)

ਜਿਤੇ ਸੂਮ ਸੋਫੀ ਭਜੇ ਜਾਤ ਮਾਰੇ ॥ ਤਿਤੇ ਭੂਮਿ ਭੋਰੀ ਨਹੀ ਬੰਨਿ ਜਾਰੇ ॥
ਭਈ ਭੀਰ ਗਾਢੀ ਮਚਿਯੋ ਜੁਧ ਭਾਰੀ ॥ ਲਖੀ ਬੀਰ ਠਾਢੇ ਕਪੈ ਦੇਹ ਸਾਰੀ ॥ ੮੮॥
Jitai soom sofi bhajai jat marai.
Titai bhoom bhogai nahi bann jarai.
Bhaiee bheer gadhi machio judh bhari.
Lakhi beer thathai kapai deh sari. (88)

ਜ਼ਹਾ ਸਿਧ ਪਾਲੈ ਘਨੇ ਸਤ੍ ਕੂਟੇ ॥ ਤਹਾ ਦੇਖਿ ਜੋਧਾਨ ਤੈ ਕੂਟਿ ਛੂਟੈ ॥
ਲੈ ਭਾਜਿ ਕੈ ਨ ਹਥਯਾਰੈ ਸੰਭਾਰਿਯੋ ॥ ਲਖੈ ਸਮਸਦੀਨ ਪਰਿਯੋ ਭੂੰਮਿ ਮਾਰਿਯੋ ॥ ੮੯॥
Jaha sidh palai ghanai satar kutai. Taha dekh jodhan tai koot chhutai.
Lai bhaj kai na hathyarai sambhario. Lakhai samasdin pario bhoom Mario. (89)

At places, the Pathans were crushed badly, and they were not caring for their horses even. Some were changing into female dresses (discarding their dress) and some were requesting for their safety by offering money in lieu to him, who was carrying a sword. (84)

Many soldiers, saving their skin, were running away while many had joined in groups in the battlefield. Some warriors had offered their bodies for sacrifice in the fire of battlefield while some were thinking it as a great sin, to be fleeing away from there, thus they had died fighting, being cut into pieces. (85)

Those warriors, who had died facing the enemy in the battlefield, were wedded by the fairies of heaven, and a similar number had been dispatched to hell and those virtuous types without the use of drugs, (like opium, hemp etc.) were killed while fleeing from there. (86)

Many coward warriors were found dead without being killed (struck) and fell down due to fear without being struck by the arrows. Many had given up their lives by advancing forward or many had followed the path to heavens. (87)

Many miserly and virtuous types were running away and were killed and were eaten away by vultures etc and were not consigned to flames (by tying up). There was a great holocast and a fierce battle was fought, and seeing the mighty warriors (standing against them) the cowards were trembling. (88)

Where Sidh Pal had killed many enemies, other warriors were seen vacating the fort, and running away without holding on to their weapons. They had seen Shamas Din lying dead on the ground. (89)

ਤਹਾ ਭਾਟ ਢਾਢੀ ਖਰੇ ਗੀਤ ਗਾਵੈ ॥ ਸੁਨਾਵੈ ਪ੍ਰਭੈ ਬੈਰ ਬ੍ਰਿੰਦੈ ਤ੍ਰਸਾਵੈ ॥
ਕਹੂੰ ਨਾਦ ਬਾਜੈ ਨਫੀਰੀ ਨਗਾਰੇ ॥ ਹਸੈ ਗਰਜਿ ਠੋਕੈ ਭੁਜਾ ਭੂਪ ਭਾਰੇ ॥ ੯੦॥

Taha bhat dhadhi kharai geet gavaie.
Sunavai prabhai bair brindai trasavai.
Kahun nad bajai nafeeri nagarai.
Hasai garaj thokai bhuja bhoop bharai. (90)

ਜਬੈ ਖਾਨ ਜੂਝੈ ਸਭੈ ਖੇਤ ਮਾਹੀ ॥ ਬਡੇ ਐਠਿਯਾਰੇ ਬਚਿਯੋ ਏਕ ਨਾਹੀ ॥
ਲਈ ਛੀਨਿ ਦਿਲੀ ਦਿਲੀਸੈ ਸੰਘਾਰਿਯੋ ॥ ਤਬੈ ਆਪਨੇ ਸੀਸ ਪੈ ਛਤ੍ ਢਾਰਿਯੋ ॥ ੯੧॥

Jabai khan jujhai sabhai khet mahi. Badai aithayarai bachio ek nahi.
Laiee chin dili dilisai sangario. Tabai apnai sees pai chhatar dhario. (91)

ਜਬੈ ਸਿਧ ਪਾਲੈ ਘਨੀ ਸੈਨ ਕੂਟੀ ॥ ਬਚੈ ਪ੍ਰਾਨ ਲੈ ਕੈ ਚਹੁਮ ਓਰ ਫੂਟੀ ॥
ਲਈ ਪਾਤਿਸ਼ਾਹੀ ਸਿਰੈ ਛਤ੍ ਢਾਰਿਯੋ ॥ ਪਰਿਯੋ ਪਾਸੁ ਬਾਚਯੋ ਅਰਿਯੋ ਸੋ ਸੰਘਾਰਿਯੋ ॥ ੯੨॥

Jabai sidh palai ghani sain kooti.
Bachai pran lai kai chahum or footi.
Laiee patshahi sirai chhatar dhario.
Pario pass bacheyo ario so sangario. (92)

ਲਈ ਪਾਤਿਸਾਹੀ ਹ੍ਰਿਦੈ ਯੌ ਬਿਚਾਰਾ ॥ ਕਰਿਯੋ ਕਾਜ ਨੀਕੋ ਨ ਸਾਹੈ ਸੰਘਾਰਾ ॥
ਜਗਯੋ ਰੈਨਿ ਸਾਰੀ ਧਰਿਯੋ ਧਯਾਨ ਤਾ ਕੋ ॥ ਦਿਯੋ ਪਾਤਿਸ਼ਾਹੀ ਮਿਲੈ ਪ੍ਰਾਤ ਵਾ ਕੋ ॥ ੯੩॥

Laiee patsah hirdai yo bichara. Kario kaj niko na sahai sangara.
Jageyo rain sari dhario dayan ta ko. Diyo patshah milai prat va ko. (93)

ਕਸਾਈਨ ਕੌ ਦਾਸ ਤਹ ਏਕ ਆਯੋ ॥ ਨਦੀ ਡਾਰਬੇ ਓਝਰੀ ਲੈ ਸਿਧਾਯੋ ॥
ਗਹਿਯੋ ਜਾਹਿ ਤਾ ਕੋ ਦਈ ਪਾਤਿਸ਼ਾਹੀ ॥ ਧਰਿਯੋ ਜੈਨ ਆਲਾਵਦੀ ਨਾਮ ਤਾਹੀ ॥ ੯੪॥

Kasaein ko das tih ek aeyo. Nadi darvai ojhri lai sidayo.
Gahio jahe ta ko daiee patshahi. Dhario jain alavadi nam tahe. (94)

The bards were singing songs, standing there and were trying to frighten away the enemy or making it heard to the Master. At places drums were being sounded and clarionets or lyres being played, including ransinghe while the mighty Rajas were thundering and laughing while showing their prowess. (90)

When all the Pathans were killed in the battlefield and not a single warrior out of those proud ones was left alive and having killed the king of Delhi he (Sidh Pal) usurped the kingdom of Delhi, and a canopy was fluttering over his head. (91)

When Sidh Pal had crushed most of the enemy forces, the remnants got scattered here and there. Thus Diwan Sidh Pal took over control of the kingdom and a canopy started fluttering over his head. Whosoever accepted his superiority got saved, but others who opposed him, were killed. (92)

Then taking control of the kingdom and having killed the king, he thought to himself that he had not performed a virtuous deed. He lay awoke throughout the night and was thinking about himself. He thought of handing over the control of the kingdom to anyone whom he would meet in the morning. (93)

In the morning, a servant of a butcher happened to come there, who was going to the river for throwing the waste material. He caught hold of him and handed over the kingdom to him. He was named as Jain-alavadi. (94)

ਚੌਪਈ

ਜਬ ਹੀ ਰਾਜ ਤਵਨ ਕਹ ਦਯੋ ॥ ਸੁਤਾ ਸਹਿਤ ਬਨ ਮਾਰਗ ਲਯੋ॥
ਬਦ੍ਰਕਾਸਿ ਮਹਿ ਕਿਯਾ ਪ੍ਰਵੇਸਾ ॥ ਦੁਹਿਤਾ ਸਹਿਤ ਅਤਿਥ ਕੇ ਭੇਸਾ ॥ ੯੫॥

Choupaiee

Jab hi raj tavan keh deyo. Ṣuta sehat ban marg leyo.
Badarkas meh kiya parvesa. duhita sehat atith ke bhesa. (95)

ਦੋਹਰਾ

ਜਬ ਬਹੁ ਤਹ ਤਪਸਾ ਕਰੀ ਪ੍ਰਗਟ ਭਈ ਜਗ ਮਾਇ॥
ਬਰੰਬ੍ਰਹ ਤਾ ਸੌ ਕਹਿਯੋ ਜੋ ਤੁਹਿ ਸੁਤਾ ਸੁਹਾਇ ॥ ੯੬॥

Dohra

Jab bahu tih tapsa kari pragat bhaiee jag maie.
Barmbreh ta so kahio jo tohe suta suhaie. (96)

ਚੌਪਈ

ਮੈਯਾ ਇਹੈ ਦਾਨੁ ਮੁਹਿ ਦੀਜੈ ॥ ਰਛਾ ਆਪੁ ਹਮਾਰੀ ਕੀਜੈ ॥
ਛਤ੍ਰਾਨੀ ਗ੍ਰਿਹ ਤੁਰਕ ਨ ਜਾਇ ॥ ਮੁਹਿ ਬਰ ਦੇਹੁ ਇਹੈ ਜਗ ਮਾਇ ॥ ੯੭॥

Choupaiee

Maiya ihai dan mohe dijai. Rachha aap hamari kijai.
Chhatrani greh turak na jaie. Mohe bar dehu ihai jag maie. (97)

ਚਰਨਨ ਰਹੈ ਤਿਹਾਰੈ ਚਿਤਾ ॥ ਗ੍ਰਿਹ ਮਹਿ ਹੋਇ ਅਨਗਨਤ ਬਿਤਾ ॥
ਸਤ੍ਰੁ ਨ ਜੀਤਿ ਹਮੈ ਕੋਈ ਜਾਇ ॥ ਤੁਮ ਮਹਿ ਰਹੈ ਮੋਰ ਮਨ ਮਾਇ ॥ ੯੮॥
Charnan rahai tiharai chita. Greh meh hoie anganat bita.
Satar na jeet hamai koiee jaie. Tum meh rahaie more man maie. (98)

ਜਗ ਮਾਤੈ ਐਸੋ ਬਰੁ ਦੀਯੋ ॥ ਤਿਨ ਕਹ ਰਾਜ ਅਸਾਮ ਕੋ ਕੀਯੋ ॥
ਅਬ ਲਗਿ ਰਾਜ ਤਹਾ ਤੈ ਕਰੈ ॥ ਦਿਲੀਪਤਿ ਕੀ ਕਾਨਿ ਨ ਧਰੈ ॥ ੯੯ ॥
Jag matai aiso bar diyo. Tin keh raj asam ko kiyo.
Ab lag raj taha tai karai. Dilipat ki kann na dharai. (99)

Choupaiee

Having handed over the kingdom to him, then Sidh Pal along with his daughter proceeded to the Jungle, and clad as a mendicant along with the daughter he went to Badri Nath. (95)

Couplet

After performing great penance there, then the(mother) goddess appeared before her, and said, "O daughter! Whichever person you prefer, you could ask for him as your spouse." (96)

Choupaiee

(She said), "O Mother! Give, me this boon only that a Kashatriya woman should never go to a Turk's house (never become their wife) and protect me in future also. O world's Mother! Bestow me with this benediction." (97)

"I should always be meditating on you, bowing at your lotus-feet and there should be enough wealth at home." (He begged)! No enemy should have an upper hand over us, and O Mother! I should always be worshipping you by meditating on you." (98)

The goddess mother bestowed these boons on him and made him the Raja of Assam, where he was ruling till to date without caring for the Delhi king." (99)

ਜਿਹ ਕਹ ਰਾਜ ਭਵਾਨੀ ਦੀਯੋ ॥ ਤਿਨ ਤੈ ਛੀਨਿ ਨ ਕਿਨਹੂ ਲੀਯੋ ॥
ਅਬ ਲੌ ਕਰਤ ਤਹਾ ਕੋ ਰਾਜਾ ॥ ਰਿਧਿ ਸਿਧਿ ਸਭ ਹੀ ਘਰ ਸਾਜਾ ॥ ੧੦੦॥
Jih keh raj bhavani diyo. Tin tai chin na kinhu liyo.
Ab lo karat taha ko raja. Ridhi sidhi sabh hi ghar saja. (100)

ਪ੍ਰਥਮ ਦਿਲਿਸ ਸੌ ਪਿਤਾ ਜੁਝਾਯੋ ॥ ਪੁਨਿ ਦੇਬੀ ਤੇ ਅਸ ਬਰ ਪਾਯੋ ॥
ਅੰਗ ਦੇਸ ਕੇ ਭਏ ਨ੍ਰਿਪਾਰਾ ॥ ਇਹ ਛਲ ਅਬਲਾ ਧਰਮ ਉਬਾਰਾ ॥ ੧੦੧॥ ੧॥
Pratham dilis so pita jujhayo. Punn devi te as bar payo.
Ang des kai bhaie nripara. Ih chhal abla dharma ubara. (101) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋ ਸੌ ਸਤਾਨਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੨੯੭ ॥ ੫੭੫੦ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya charitari mantry bhoop sanbadai dou so satanvo charitar samaptam sat subham sat.
297. 5750. aphjun. (Contd.)

ਚੌਪਈ

ਸੁਨਿਯਤ ਏਕ ਸਾਹ ਕੀ ਦਾਰਾ ॥ ਰੂਪਵਾਨ ਗੁਨਵਾਨ ਅਪਾਰਾ ॥
ਝਿਲਮਿਲ ਦੇ ਤਿਹ ਨਾਮ ਭਨਿਜੈ ॥ ਕੋ ਦੂਸਰ ਪਟਤਰ ਤਿਹ ਦਿਜੈ ॥ ੧॥

Choupaiee

Suniat ek sah ki dara. Roopwan gunwan apara.
Jhilmil dai tih nam bhanijai. Ko dusar pattar tih dijai. (1)

ਰੂਪ ਕੇਤੁ ਰਾਜਾ ਇਕ ਤਹਾ ॥ ਰੂਪਮਾਨ ਅਰੁ ਸੂਰਾ ਮਹਾ ॥
ਥਰਹਰ ਕੰਪੈ ਸਤ੍ ਜਾ ਕੇ ਡਰ ॥ ਪ੍ਰਗਟ ਭਯੋ ਜਨੁ ਦੁਤਿਯ ਨਿਸਾਕਰ ॥ ੨॥
Roop ket raja ik taha. roopman or soora maha.
Tharhar kampai satar ja kai dar. Pragat bheyo jan dutia nisakar. (2)

ਏਕ ਸਪੂਤ ਪੂਤ ਤਿਨ ਜਯੋ ॥ ਜਾ ਸੌ ਔਰ ਨ ਜੁਗ ਮਹਿ ਭਯੋ ॥
ਝਿਲਮਿਲ ਦੇ ਤਾਕੌ ਲਖਿ ਗਈ ॥ ਤਬ ਹੀ ਤੇ ਬਵਰੀ ਸੀ ਭਈ ॥ ੩॥
Ek sapoot poot tin jeyo. ja so aour na jug meh bheyo.
Jhilmil dai tako lakh gaiee. Tab hi tai bavri si bhaiee. (3)

Whosoever was bestowed with a kingdom by goddess Bhawani herself, no one could usurp that kingdom from him. Her father became the king of Assam, where he is ruling till to-date and all the occult powers were given to him. (100)

First she made her father to fight against the king of Delhi, and then got a boon from the goddess, so that her father became the king of Assam. Thus the young girl had managed to safeguard her modesty and religions faith." (101) (1)

Here the two hundred and ninety seventh episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (297-5750) (Contd.)

Choupaiee

There was a Shah's wife, who was very beautiful and virtuous. She was called Jhilmil Dei, she could not be compared with any other woman (she was extremely beautiful). (1)

There was a Raja by the name of Roopket, who was very handsome and a great warrior. The enemy was always afraid of him and trembling with fear. It seemed as if a second Moon had risen. (2)

He got a son, who had no other match in the whole world. Ihilmil then saw him and was madly in love with him. (3)

ਵਾ ਸੋ ਬਾਧਾ ਅਧਿਕ ਸਨੇਹਾ ॥ ਦੈ ਤੇ ਕਰੀ ਏਕ ਜਨੁ ਦੇਹਾ ॥
ਔਰ ਉਪਾਊ ਨ ਚਲਿਯੋ ਚਲਾਯੋ ॥ ਤਬ ਅਬਲਾ ਨਰ ਭੇਸ ਬਨਾਯੋ ॥ ੪॥
Va so badha adhik saneha. Dai te kari ek jan deha.
Aour upauoo na chaliae chalayo. Tab abla nar bhes banayo. (4)

ਦੋਹਰਾ

ਧਰਿ ਕਰਿ ਭੇਸ ਕਰੌਲ ਕੌ ਗਈ ਤਵਨ ਕੇ ਧਾਮ ॥
ਸਭ ਕੋ ਨਰ ਜਾਨੈ ਤਿਸੈ ਕੋਈ ਨ ਜਾਨੈ ਬਾਮ ॥ ੫॥

Dohra

Dohradhar kar bhees karol ko gaiee tavan ke dham.
Sabh ko nar janai tisai koiee na janai bam. (5)

ਚੌਪਈ

ਕੁਅਰਹਿ ਰੋਜ ਸਿਕਾਰ ਖਿਲਾਵੈ ॥ ਭਾਤਿ ਭਾਤਿ ਤਨ ਮ੍ਰਿਗਹਿ ਹਨਾਵੈ ॥
ਇਕਲੀ ਫਿਰੈ ਸਜਨ ਕੇ ਸੰਗਾ ॥ ਪਹਿਰੇ ਪੁਰਖ ਭੇਸ ਕਹ ਅੰਗਾ ॥ ੬॥

Choupaiee

Koerhe roj sikar khilavai. Bhat bhaat tan mrighe hanaavai.
Ikalli firai sajan kai sanga. Peharai purakh bhes keh anga. (6)

ਇਕ ਦਿਨ ਸਦਨ ਨ ਜਾਤ ਸੁ ਭਈ ॥ ਪਿਤ ਤਨ ਕਹੀ ਸੁਤਾ ਮਰਿ ਗਈ ॥
ਅਪਨੀ ਠਵਰ ਬਕਰਿਯਹੀ ਜਾਰਾ ॥ ਦੂਸਰ ਪੁਰਖ ਨ ਭੇਦ ਬਿਚਾਰਾ ॥ ੭॥
Ik din sadan na jat su bhaiee. Pit taan kahi suta mar gaiee.
Apni thavar bakaryeh jara. Dusaar purakh na bdeis bichara. (7)

ਸਾਜ ਲਹਿਯੋ ਦੁਹਿਤਾ ਮਰ ਗਈ ॥ ਯੋ ਨਹੀ ਲਖਿਯੋ ਕਰੌਲਨ ਭਈ ॥
ਸੰਗ ਨਿਤ ਲੈ ਨ੍ਰਿਪ ਸੁਤ ਕੌ ਜਾਵੈ ॥ ਬਨ ਉਪਬਨ ਭਤਿਰ ਭਰਮਿ ਆਵੈ ॥ ੮॥
Saaj lahiyo duhita mar gaiee. Yo nahi lakhio karolan bhaiee.
Sang nit lain rip sut ko javai. Ban upban bhitar bharam avai. (8)

She developed great love for him and had become one (body) with him (completely enamoured by him) when she could not meet him, she dressed up like a man. (4)

Couplet

She dressed up like a hunter, and went to his house. All were considering her a male, and no one thought her to be a female. (5)

Choupaiee

She used to take out the prince for hunting spree and would ask him to kill many types of deer (wild animals). Having dressed up like a man, she would be roaming alone along with him. (6)

One day she did riot return home and sent the message to the father that his daughter had died. She consigned to flames one goat in place of herself and no one else could gauge the secret. (7)

The Shah thought that the daughter had died, but did not realize that she had become a huntress, she would accompany the Raja's son daily to the jungle and after roaming around she would come back. (8)

ਬਹੁਤ ਕਾਲ ਇਹ ਭਾਤਿ ਬਿਤਾਯੋ ।। ਰਾਜ ਕੁਅਰ ਕਹ ਬਹੁ ਥਿਰਮਾਯੋ ।।
ਸੋ ਤਹ ਕਹ ਨਹਿ ਨਾਰਿ ਪਛਾਨੈ ।। ਭਲੋ ਕਰੌਲ ਤਾਹਿ ਕਰਿ ਮਾਨੈ ।। ੯।।
Bahut kaal ih bhat bitaeyo. Raj koer keh bahu thirmayo.
So the keh neh nar pachhanai. Bhali karol tohai kar manai. (9)

ਇਕ ਦਿਨ ਗਏ ਗਹਿਰ ਬਨ ਦੋਊ ।। ਸਾਥੀ ਦੁਤੀਯ ਨ ਪਹੁਚਾ ਕੋਊ ।।
ਅਥਯੋ ਦਿਵਸ ਰਜਨੀ ਹ੍ਵੈ ਆਈ ।। ਏਕ ਬ੍ਰਿਛ ਤਰ ਬਸੇ ਬਨਾਈ ।। ੧੦।।
Ik din gaie gehar ban douoo. Sathi dutia na pahucha kouoo.
Atheyo divas rajni hai aiee. Ek brichh tar basaai banaiee. (10)

ਤਹ ਇਕ ਅਯੋ ਸਿੰਘ ਅਪਾਰਾ ।। ਕਾਢੇ ਦਾਤ ਬਡੇ ਬਿਕਰਾਰਾ ।।
ਤਾਹਿ ਨਿਰਖਿ ਨ੍ਰਿਪ ਸੁਤ ਡਰ ਪਾਯੋ ।। ਸਾਹ ਸੁਤਾ ਤਿਹ ਧੀਰ ਬੰਧਾਯੋ ।। ੧੧।।
Tih ik aeyo singh apara. Kadhai dat badai bikrara.
Tohai nirakh nrip sut dar payo. Sah suta tih dheer bandaayo. (11)

ਤਬ ਤਿਹ ਤਾਕਿ ਤੁਪਕ ਸੋ ਮਾਰਿਯੋ ।। ਨ੍ਰਿਪ ਸੁਤ ਦੇਖਤ ਸਿੰਘ ਪ੍ਰਹਾਰਿਯੋ ।।
ਰਾਜ ਕੁਅਰ ਅਸ ਬਚਨ ਉਚਾਰੇ।। ਮਾਗਹੁ ਜੋ ਜਿਯ ਰੁਚਤ ਤਿਹਾਰੇ ।। ੧੨।।
Tab tih tak tupak so Mario. Nrip sut dekhat singh parhario.
Raj koer as bachan ucharai. Maghu jo jiya ruchat tiharai. (12)

ਤਬ ਤਿਨ ਤਾ ਸੌ ਬ੍ਰਿਥਾ ਉਚਾਰੀ ।। ਰਾਜ ਕੁਅਰ ਮੈ ਸਾਹ ਦੁਲਾਰੀ ।।
ਤੁ ਸੌ ਮੋਰਿ ਲਗਨਿ ਲਗ ਗਈ ।। ਤਾ ਤੇ ਭੇਸ ਧਰਤ ਇਹ ਭਈ ।। ੧੩।।
Tab tin ta so britha uchari. Raj koer mai sah dulari.
To so more lagan lag gaiee. Ta tai bhes dharat ih bhaiee. (13)

ਅਬ ਤੁਮ ਹਮਰੇ ਸਾਥ ਬਿਹਾਰੋ ।। ਇਸਤ੍ਰੀ ਕਰਿ ਗ੍ਰਿਹ ਮਹਿ ਮੁਹਿ ਬਾਰੋ ।।
ਜਸ ਮੁਰਿ ਲਗਨ ਤੁਮੂ ਪਰ ਲਾਗੀ ।। ਤਸ ਤੁਮ ਹੋਹੁ ਮੋਰ ਅਨੁਰਾਗੀ ।। ੧੪।।
Ab tum hamre sath biharo. Istary kar greh meh mohair baro.
Jas mur lagan tumu par lagi. Tas tum hohu mor anuragi. (14)

Thus she spent lot of time in this activity and made the prince very happy. Ile did not realize that she was a woman. He thought him (her) to be a good hunter only. (9)

One day they went inside a thick jungle and there was no other companion with them. The day had passed and night had fallen. So they stayed underneath a tree by making some arrangement. (10)

A huge lion came there and his horrible teeth were to be seen. On seeing him the Raja's son got frightened. But the Shah' daughter consoled him with patience (to be patient). (11)

The huntress then killed him with her gun and before the very eyes of the prince she had shot him dead. Then the prince remarked, "O hunter! Whatever you want you could demand from me." (12)

Then the girl, turned into a male hunter, told him the whole story, saying, "0 Prince! I am the daughter of Shah and I have developed love for you and I have dressed up like this." (13)

"Now you have sensuous pleasure with me and take me home as your wife. Just as I have loved you, you also take me as your beloved." (14)

ਆਨੰਦ ਭਯੋ ਕੁਅਰ ਕੇ ਚੀਤਾ ॥ ਜਨੁ ਕਰਿ ਮਿਲੀ ਰਾਮ ਕਹ ਸੀਤਾ ॥
ਭੋਜਨ ਜਾਨੁ ਛੁਧਾਤਰੁ ਪਾਈ ॥ ਜਨੁ ਨਲ ਮਿਲੀ ਦਮਾਵਤਿ ਆਈ ॥ ੧੫॥
Anand bheyo koer kai chita. Jan kar mil damavat aiee.
Bhojan jan chhudhatar payee. Jaan nal mili damavat aiee. (15)

ਉਹੀ ਬ੍ਰਿਛ ਤਰ ਤਾ ਕੌ ਭਜਾ ॥ ਭਾਂਤਿ ਭਾਂਤਿ ਆਸਨ ਕਹ ਸਜਾ ॥
ਤਾਹਿ ਸਿੰਘ ਕੋ ਚਰਮ ਨਿਕਾਰੀ ॥ ਭੋਗ ਕਰੇ ਤਾ ਪਰ ਨਾਰੀ ॥ ੧੬॥
Ohi brichh tar ta ko bhaja. Bhat bhat asan keh saja.
Tahe singh ko charam nikari. Bhog karai ta par nari. (16)

ਤਾ ਕੋ ਨਾਮ ਅਪਛਰਾ ਧਰਾ ॥ ਕਹੀ ਕਿ ਰੀਝਿ ਮੋਹਿ ਇਹ ਬਰਾ ॥
ਇਹ ਛਲ ਤਾਹਿ ਨਾਰਿ ਕਰਿ ਲਯਾਯੋ ॥ ਰੂਪ ਕੇਤੁ ਪਿਤੁ ਭੇਦ ਨ ਪਾਯੋ ॥ ੧੭॥
Ta ko nam apachhra dhara. Kahi ki reejh mohe ih bara.
Ih chhal tahe nar kar layao. Roop ket pitu bheid na payo. (17)

ਦੋਹਰਾ

ਇਹ ਛਲ ਤਾ ਕੋ ਬਯਾਹਿ ਕੈ ਲੈ ਆਯੋ ਨਿਜੁ ਧਾਮ ॥
ਲੋਕ ਅਪਛਰਾ ਤਿਹ ਲਖੈ ਕੋਊ ਨ ਜਾਨੈ ਬਾਮ ॥ ੧੮॥

Dohra

Ih chhal ta ko bayahe kai lai aeyo nij dham.
Lok apachhra tih lakhai kouoo na janai bam. (18)

ਨ੍ਰਿਪ ਸੁਤ ਬਰਾ ਕਰੌਲ ਹ੍ਵੈ ਭਈ ਅਨਾਥ ਸਨਾਥ ॥
ਸਭਹੂੰ ਸਿਰ ਰਾਨੀ ਭਈ ਇਹ ਬਿਧਿ ਛਲ ਕੇ ਸਾਥ ॥ ੧੯॥ ੧॥
Nrip suta bara karol hai bhaiee anath sanath.
Sabh hun sir rani bhaiee ih bidh chhal kai sath. (19) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋ ਸੌ ਅਠਾਨਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੨੯੮॥ ੪੭੬੮॥ ਅਫਜੂੰ ॥

iti sri charitar paskhyanai triya charitrai mantra bhoop sanbadai do so athanvo charitar samaptam sat subham sat. 298.4768. aphjun. (Contd.)

The prince was pleased with her, and It seemed as if Ram had gained his Sita, or a hungry man had got food or Demayanti had met Nal. (15)

So he had a sexual companionship with her under the tree and had cohabitation in many ways. The tiger's skin was removed and placed it underneath themselves, making it as their bedspread, where they had cohabitation. (16)

The prince named her as fairy and made it known that she had been pleased to wed him. With this deceit, he brought her home as his wife. The father Roopket could not see through the secret. (17)

Couplet

With this trick he brought her home as his wife. All were thinking her as a fairy and not a woman. (18)

By becoming a hunter, she managed to marry the prince, and became a queen from a helpless person. So she was established as a queen on top of everyone. (19) (1)

Here the two hundred and ninety-eights episode of the King's & Minister's dialogue regarding woman's itchcraft from Charitar Pakhyan is completed. All is well. (298-5769) (Contd.)

ਚੌਪਈ

ਚੰਦ੍ ਚੂੜ ਇਕ ਰਹਤ ਭੂਪਾਲਾ ॥ ਅਮਿਤ ਪ੍ਭਾ ਜ਼ਾ ਕੇ ਗ੍ਰਿਹ ਬਾਲਾ ॥
ਤਾ ਸੀ ਦੂਸਰਿ ਜਗ ਮਹਿ ਨਾਹੀ ॥ ਨਰੀ ਨਾਗਨੀ ਨਿਰਖਿ ਲਜਾਹੀ ॥ ੧॥

Choupaiee

Chandar churr ik rehat bhupala. Amit prabha ja kai greh bala.
Ta si dusar jag meh nahi. Nari nagni nirakh lajahi. (1)

ਸਾਹਿਕ ਹੁਤੋ ਅਧਿਕ ਧਨਵਾਨਾ ॥ ਜਾ ਸੌ ਧਨੀ ਨ ਜਗ ਮੈ ਆਨਾ ॥
ਅਛਲ ਦੇਇ ਦੁਹਿਤ ਤਾ ਕੋ ਘਰ ॥ ਰਹਤ ਪੰਡਿਤਾ ਸਭ ਮਤਿ ਹਰਿ ਕਰਿ ॥ ੨॥

sahik huto adhik dhanwana. Ja so dhani na jag mai ana.
Achhal daie duhit ta ko ghar. Rehat pandita sabh mat har kar. (2)

ਚੰਦ੍ ਚੂੜ ਕੋ ਹੁਤੋ ਪੁਤ੍ ਇਕ ॥ ਪੜਾ ਬਯਾਕਰਨ ਅਰੁ ਸਸਤ੍ ਨਿਕ ॥
ਤਾ ਕੋ ਨਾਮ ਨ ਕਹਬੇ ਆਵੈ ॥ ਲਿਖਤ ਊਖ ਲਿਖਨੀ ਹ੍ਵੈ ਜਾਵੈ ॥ ੩॥

Chandar churr ko huto putar ik. Parra bayakaran or sastar nik.
Ta ko nam na kehvai avai. likhat ukh likhni hai javai. (3)

ਇਕ ਦਿਨ ਕੁਅਰ ਅਖੇਟਕ ਗਯੋ ॥ ਸਾਹੁ ਸੁਤਾ ਕੋ ਨਿਰਖਤ ਭਯੋ ॥
ਵਾ ਕੀ ਲਗੀ ਲਗਨ ਇਹ ਸੰਗਾ ॥ ਮਗਨ ਭਈ ਤਰੁਨੀ ਸਰਬੰਗਾ ॥ ੪॥

Ik din koer akhetak geyo. Sahu suta ko nirkhat bheyo.
Va ki lagi lagan ih sanga. Magan bhaiee taruni sarbanga. (4)

ਚਤੁਰਿ ਦੁਤੀ ਇਕ ਤਹਾ ਪਠਾਈ ॥ ਕਹਿਯਹੁ ਐਸ ਕੁਅਰ ਕਹ ਜਾਈ ॥
ਏਕ ਦਿਵਸ ਮੇਰੇ ਘਰ ਆਵਹੁ ॥ ਸਾਥ ਹਮਾਰੇ ਭੋਗ ਮਚਾਵਹੁ ॥ ੫॥

Chatur duti ik taha pathaiee. kehyeh ais koer keh jaiee.
Ek divas mere ghar avhu. Saath hamare bhog machavhu. (5)

ਤਬ ਵਹੁ ਸਖੀ ਕੁਅਰ ਪਹਿ ਆਈ ॥ ਕਹੀ ਕੁਅਰਿ ਸੋ ਤਾਹਿ ਸੁਨਾਈ ॥
ਬਿਹਸਿ ਸਾਜਨ ਇਹ ਭਾਤਿ ਉਚਾਰੀ ॥ ਕਹਿਯਹੁ ਜਾਇ ਐਸ ਤੁਮ ਪਯਾਰੀ ॥ ੬॥

Tab bahu sukhi koer peh gaiee. Kahi koer so tohai sunaiee.
Bihas sajan ih bhat uchari. Kehyeh jaie ais tum payari. (6)

Choupaiee

There was a Raja named Chander Choor, who had a wife, called Amit Prabha. She had no other parallel to her (in beauty)in the world. On seeing her even the women or snake (females) were feeling ashamed. (1)

There was a rich Shah and there was no other wealthy person like him in the world. He had a daughter named Achhal Dei and she was very intelligent, having knowledge like Pandits (had stolen the knowledge of Brahmins). (2)

Chander Choor had a son, who was expert in grammar and various Shastras. His name is beyond description and if we were to write with a pen having length of sugarcane, it would be reduced in size while writing his name. (3)

One day the prince went on a hunting spree and he saw the Shah's daughter. He also got enamoured by her, while the girl was fully engaged in his love only. (4)

She sent a clever handmaid to him so as to call the prince, by saying, "Please come to my house one day and have sensuous pleasure with me." (5)

Then the maid came to the prince and told him whatever the Shah's daughter had said. The paramour laughed and said, "You go and tell the beloved like this." (6)

ਇਕ ਅਵਧੂਤ ਸੁ ਛਤ੍ ਨ੍ਰਿਪਾਰਾ ॥ ਸੁਨਿਯਤ ਬਸਤ ਸਮੁਧ ਕੇ ਪਾਰਾ ॥
ਹੈ ਅਵਧੂਤ ਮਤੀ ਦੁਹਿਤਾ ਤਿਹ ॥ ਅਵਰ ਨ ਘੜੀ ਬਿਧਾਤਾ ਸਮ ਜਿਹ ॥ ੭॥
Ik avdhut su chhatar nripara. suniat basat samudh 'kai para.
Hai avdhut mati duhita tih. Avar na gharry bidhata sam jih. (7)

ਪ੍ਰਥਮ ਤੂ ਤਿਸੈ ਮੋਹਿ ਮਿਲਾਵੈ ॥ ਤਾ ਪਾਛੈ ਮੋ ਸੌ ਪਤਿ ਪਾਵੈ ॥
ਯੌ ਜੋ ਕੋਟਿ ਉਪਾਵ ਬਨੈ ਹੈ ॥ ਤੌ ਮੋ ਸੋ ਨਹਿ ਭੋਗਨ ਪੈਹੈ ॥ ੮॥
Pratham tu tisai mohe milavai.ta pachhai mo so pat pavai.
Yo jo kot upav banai hai. To mo so neh bhogan paihai. (8)

ਯੌ ਹੀ ਸਖੀ ਜਾਇ ਤਿਹ ਕਹੀ ॥ ਮਨ ਬਚ ਕੁਅਰਿ ਚਕ੍ਰਿਤ ਹ੍ਵੈ ਰਹੀ ॥
ਚਿਤ ਮੋਂ ਅਨਿਕ ਚਟਪਟੀ ਲਾਗੀ ॥ ਤਾ ਤੇ ਨੀਦ ਭੂਖ ਸਭ ਭਾਗੀ ॥ ੯॥
Yo hi sakhi jaie tih kahi. Man bach koer chakrit hai rahi.
Chit mo anik chatpati lagi. Ta tai neend bhukh saabh bhagi. (9)

ਸਮੁੰਦਰ ਪਾਰ ਜਾਯੋ ਨਹੀ ਜਾਵੈ ॥ ਤਉ ਕੁਅਰਿ ਕੋ ਸਾਂਤਿ ਨ ਆਵੈ ॥
ਸਾਜ ਤਹਾ ਚਲਿਬੇ ਕੋ ਕਰਾ ॥ ਤੀਰਥ ਜਾਤ ਹੋ ਪਿਤਹਿ ਉਚਰਾ ॥ ੧੦॥
Samundar par jayo nahi javai. Tao koer ko sat na avai.
Saj taha chalibe ko kara. Tirath jat ho pithe uchra. (10)

ਸਾਜ ਬਾਜ ਸਭ ਕੀਯਾ ਤਯਾਰਾ ॥ ਤਹ ਹ੍ਵੈ ਚਲੀ ਬਾਜ ਅਸਵਾਰਾ ॥
ਸੇਤਬੰਧ ਰਾਮੇਸ੍ਵਰ ਗਈ ॥ ਇਹ ਬਿਧਿ ਹ੍ਰਿਦੈ ਬਿਚਾਰਤ ਭਈ ॥ ੧੧॥
Saj baj sabh kiya tayara. Tih hai chali baj asvara.
Setvand ramesvar gaiee. Ih bidh hirdai bicharat bhaiee. (11)

ਤਾ ਤੇ ਹਵੈ ਜਹਾਜ ਅਸਵਾਰਾ ॥ ਗਈ ਸਿੰਗਲਾਦੀਪ ਮਝਾਰਾ ॥
ਜਹ ਤਿਹ ਸੁਨਾ ਰਾਜ ਕੋ ਧਾਮਾ ॥ ਜਾਤ ਭਈ ਤਹ ਹੀ ਕੋ ਬਾਮਾ ॥ ੧੨॥
Ta tai havai jahaj asvara. Gaiee singladeep majhara.
Jeh tih suna rajj ko dhama. Jat bhaieee tih hi ko bama. (12)

'there was an ascetic Raja (with a canopy) who was living beyond the seas, that is what we learn. He had a daughter named Audhoot Mati and the Lord had not created another one like her." (7)

"First you arrange my meeting with her and then you could get a spouse like me. Otherwise you may try all other tricks and you will never enjoy sensuous pleasure with me." (8)

So the handmaid came back and informed her accordingly; which surprised the young woman (Shah's daughter) on hearing this by mind and speech. She was feeling restless and she lost her hunger and sleep even." (9)

So long she did not go across the seas, she would not feel peace of mind. So the Kumari arranged to leave for that place and told the father about going on a pilgrimage." (10)

She made all the arrangements with pomp and show, and started off riding a horse. She reached Rameshwar soon and was thinking in her mind. (11)

She embarked a ship and then reached Singladeep. Where the Raja's palace was situated, she moved towards that side. (12)

ਤਹ ਗੀ ਪੁਰਖ ਭੇਸ ਕੋ ਕਰਿ ਕੈ ॥ ਭਾਤਿ ਭਾਤਿ ਕੇ ਭੂਖਨ ਧਰਿ ਕੈ ॥
ਜਬ ਅਵਧੂਤ ਮਤੀ ਤਿਹ ਹੇਰਾ ॥ ਰਾਜ ਕੁਅਰ ਜਾਨਯੋ ਕਹੁੰ ਕੇਰਾ ॥ ੧੩॥
Tih gi purakh bhes ko kar hai. Bhat bhat kai bhukhan dhar kai.
Jab avdhut mati tih hera. Raj koer janyo kahun kera. (13)

ਨਿਰਖਤ ਕੁਅਰਿ ਮਦਨ ਬਸਿ ਭਈ ॥ ਅੰਗ ਅੰਗ ਬਿਹਬਲ ਹ੍ਵੈ ਗਈ ॥
ਚਿਤ ਮੈ ਕਹਾ ਇਸੀ ਕਹ ਬਰ ਹੋ ॥ ਨਾਤਰ ਘਾਇ ਕਟਾਰੀ ਮਰਿ ਹੌ ॥ ੧੪॥
Nirkhat koer madan bas bhaiee. Ang ang bihbal hai gaiee.
Chit mai kaha isi keh bar ho. Natar ghaie katari mar ho. (14)

ਦੇਖੈ ਲਗੀ ਸੀਸ ਨਿਹੁਰਾਈ ॥ ਤਿਹ ਤ੍ਰਿਯ ਘਾਤ ਇਹੈ ਕਰ ਆਈ ॥
ਤੁਰੰਗ ਧਵਾਇ ਜਾਤ ਤਹ ਭਈ ॥ ਸਿੰਘਨਿ ਜਾਨ ਮ੍ਰਿਗੀ ਗਹਿ ਲਈ ॥ ੧੫॥
Dekhai lagi sees nihuraie. Tih triya ghat ihai kar aiee.
Turang dhavai jaat tih bhaiee. Singhan jan marigi geh laiee. (15)

ਝਟਕਿ ਝਰੋਖਾ ਤੇ ਗਹਿ ਲਈ ॥ ਬਾਧਤ ਸਾਥ ਪ੍ਰਿਸਟ ਕੇ ਭਈ ॥
ਹਾਹਾ ਭਾਖਿ ਲੋਗ ਪਚਿ ਸਹਾਰੇ ॥ ਰਾਖਿ ਨ ਸਕੇ ਤਾਹਿ ਰਖਵਾਰੇ ॥ ੧੬॥
Jhatak jharokha tai geh laiee. Badhat sath prisat kai bhaiee.
Haha bhakh log pach saharai. Rakh na sakai tahe rakhvarai. (16)

ਬਾਧਿ ਪ੍ਰਿਸਟ ਤਿਹ ਤੁਰੰਗ ਧਵਾਯੋ ॥ ਏਕੈ ਬਾਨ ਮਿਲਾ ਸੋ ਘਾਯੋ ॥
ਤਾਕਹ ਜੀਤਿ ਧਾਮ ਲੈ ਆਈ ॥ ਸਖੀ ਕੁਅਰ ਕੇ ਧਾਮ ਪਠਾਈ ॥ ੧੭॥
Badh prisat tih turang dhavayo. Ekai ban mila so ghayo.
Takah jit dham lai aiee. Saakhi koer ke dham pathaiee. (17)

ਜੋ ਤੁਮ ਕਹਾ ਕਾਜ ਮੈ ਕਿਯਾ ॥ ਅਪਨੋ ਬੋਲ ਨਿਬਾਬਹੁ ਪਿਯਾ ॥
ਪ੍ਰਥਮ ਬਯਾਹਿ ਤਾਹਿ ਲੈ ਗਯੋ ॥ ਤਾ ਪਾਛੇ ਯਾ ਕਹ ਤੁਮ ਪਾਵੋ ॥ ੧੮॥
Jot um kaha kaj maiu kiya. Apno bol keh tum pavo.
Pratham bayahe tahee lai geyo. ta pachhai yak eh tum pavo. (18)

She wore many types of ornaments and went there dressed as a man. When Avdhoot Mati saw her (him) then she took him to be a prince of some land. (13)

On seeing him the princess became under spell of sexual desires and her limbs were afire with love. She thought to herself of wedding him only else she would stab herself to death. (14)

She was looking at him with bowed head, then the woman, taking a chance, came there itself. By racing the horse, she reached there just as a tigress catches hold of a deer. (15)

By giving a jerk from the loft, she caught hold of her and tied him to the back. All the people got tired of lamenting, but no protest could save her. (16)

By tying her on the back, the woman raced her horse, and whosoever opposed her, was struck down with an arrow. So she brought her home having won her over. Then she sent the handmaid to the prince. (17)

And sent a message to him, " Whatever you had asked for, I have completed that job. O (dear) beloved! Now you fulfil your promise. First you take me away after wedding me and then you will gain her possession. (18)

ਰਾਜ ਕੁਅਰ ਤਬ ਹੀ ਤਹ ਆਯੋ ॥ ਤਾ ਸੌ ਪ੍ਰਥਮੈ ਬਯਾਹ ਕਰਾਯੋ॥
ਬਹੁਰੋ ਬਯਾਹਿ ਤਾਹਿ ਲੈ ਗਯੋ ॥ ਅਸਿ ਚਰਿਤ੍ਰ ਚੰਚਲਾ ਦਿਖਯੋ ॥ ੧੯॥
Raj koer tab hi tih aeyo. Ta so pratham bayah karayo.
Bahuro bayahe tohai lai geyo. As charitar chanchala dikhayo. (19)

ਪ੍ਰਥਮਹਿ ਪਾਰ ਸਮੁੰਦ ਕੈ ਗਈ ॥ ਰਾਜ ਸੁਤਹਿ ਹਰਿ ਲਯਾਵਤ ਭਈ ॥
ਬਹੁਰੋ ਮਨ ਭਾਵਤ ਪਤਿ ਕਰਿਯੋ ॥ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰ ਨਾ ਜਾਤ ਬਿਚਰਿਯੋ ॥ ੨੦॥ ੧॥
Prathamhe par samund kai gaiee. Raj suthe har layavat bhaiee.
Bahuro man bhavat pat kario.triya charitar na jat bichario. (20) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਦੋ ਸੌ ਨੰਨਯਾਨਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੨੯੯ ॥ ਪ੭੮੯ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya charitari mantra bhoop sambadai do so nanianvo charitar samaptam sat subham sat.
299. 5789. Aphjun. (Contd.)

ਚੌਪਈ

ਸੀਸਸਾਰੁ ਕੇਤ ਇਕ ਰਾਜਾ ॥ ਜਾ ਸੋ ਬਿਧਿ ਦੂਸਰ ਨ ਸਾਜਾ ॥
ਸੀਸੈ ਸਾਰ ਦੋਇ ਤਿਹ ਰਾਨੀ ॥ ਜਾ ਸਮ ਦੂਸਰ ਹੈ ਨ ਬਖਾਨੀ ॥ ੧॥

Choupaiee

Seessar ket ik raja. Ja si bidh dusar na saja.
Sisai sar doe tih raani. Ja sum dusar hai na bakhani. (1)

ਤਾ ਸੌ ਅਧਿਕ ਨ੍ਰਿਪਤਿ ਕੀ ਪ੍ਰੀਤਾ ॥ ਨਿਸ ਦਿਨ ਰਹੈ ਤਰੁਨਿ ਮੈ ਚੀਤਾ ॥
ਕਿਤਕ ਦਿਨਨ ਰਾਨੀ ਮਰਿ ਗਈ ॥ ਰਾਜਾ ਕੀ ਉਦਾਸ ਮਤਿ ਭਈ ॥ ੨॥
Ta so adhik nirpat ki prita. Nis din rahai taruni mai chita.
Kitak dinan rani mar gaiee. Raja ki udas mat bhaiee. (2)

ਅਵਰ ਨਾਰਿ ਕੀ ਓਰ ਨ ਹੇਰੈ ॥ ਭੁਲ ਨ ਜਾਤ ਕਿਸੀ ਕੇ ਡੇਰੈ ॥
ਨਾਰੀ ਓਰ ਅਧਿਕ ਦੁਖ ਪਾਵੈ ॥ ਨਾਥ ਮਿਲੈ ਬਿਨੁ ਮੈਨ ਸਤਾਵੈ ॥ ੩॥
Aavar nar ki or na herai. Bhul na jat kisi kai derai.
Nari or adhik dukh pavai. Nath milai bin main satavai. (3)

The prince then came there and got married to her and then took away the avdhoot girl after wedding her. This type of trick was played by the woman. (19)

First she went across the seas and abducted the princess and then gained the spouse of her choice. The woman's witchcraft cannot be comprehended. (20) (1)

Here the two hundred and ninety-nine episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (299-5789) (Contd.)

Choupaiee

There was a Raja by the name of Seessar Ket, who had no parallel in the world (in beauty), created by the Lord. He had a wife called Seeṣai Sar Dei, and she was extremely beautiful, with no parallel in beauty. (1)

The Raja loved her much and she was always abiding in his heart day and night.After sometime the queen died and the Raja was very gloomy (having no sense of proportion). (2)

He would not glance at another woman's face and would not go to anyone's house, even by mistake. Other women were much distressed being tormented by sexual desires, without meeting him. (3)

ਮਿਲਿ ਬੈਠੀ ਇਕ ਦਿਨ ਸਭ ਰਾਨੀ ॥ ਆਪੁ ਬਿਖੈ ਮਿਲਿ ਕਰਤ ਕਹਾਨੀ ॥
ਇਹ ਜੜ ਪਤਿ ਮਤਿ ਕਿਨ ਹਰਿ ਲਈ ॥ ਕਹਾ ਭਯੋ ਰਾਨੀ ਮਰਿ ਗਈ ॥ ੪॥
Mil baithi ik din sabh rani. Aap bikhai mil karat kahani.
Ih jar pat mat kin har laiee. Kaha bheyo rani mar gaiee. (4)

ਏਤੋ ਸੋਕ ਕਿਯੋ ਜਾ ਕੋ ਇਹ ॥ ਮਤਿ ਹਰਿ ਲਈ ਕਹਾ ਯਾ ਕੀ ਤਿਹ ॥
ਹੈ ਹੈ ਤ੍ਰਿਯਾ ਨ੍ਰਿਪਨ ਕੇ ਘਨੀ ॥ ਸਦਾ ਸਲਾਮਿਤ ਚਹਿਯਤ ਧਨੀ ॥ ੫॥
Eito sok kiyo ja ko ih. Mat har laiee kaha ja ki tih.
Hai hai triya nripan ke ghani. Sada salami chahiat dhani. (5)

ਸਖੀ ਏਕ ਸਯਾਨੀ ਤਹ ਅਹੀ ॥ ਤਿਹ ਇਹ ਭਾਤਿ ਬਿਹਸਿ ਕਰਿ ਕਹੀ ॥
ਮੈ ਨ੍ਰਿਪ ਤੇ ਤ੍ਰਿਯ ਸੋਕ ਮਿਟੈ ਹੋ ॥ ਬਹੁਰਿ ਤਿਹਾਰੈ ਸਾਥ ਮਿਲੈ ਹੌ ॥ ੬॥
Sakhi ek sayani tih ahi. Tih ih bhat bihis kar kahi.
Mai nrip te triya sok mitai ho. Bahuri tiharai sath milai ho. (6)

ਜਾਰਿਕ ਪਕਰਿ ਕੋਠਰੀ ਰਾਖਾ ॥ ਨ੍ਰਿਪ ਕੇ ਸੁਨਤ ਐਸ ਬਿਧਿ ਭਾਖਾ ॥
ਧ੍ਰਿਗ ਇਹ ਮੂੜ ਨ੍ਰਿਪ ਕੋ ਜੀਆ ॥ ਜਿਹ ਅਬਿਬੇਕ ਬਿਬੇਕ ਨ ਕੀਆ ॥ ੭॥
Jarik pakar kothri rakha. Nrip kai sunat ais bidh bhakha.
Dhrig ih murr nrip ko jiya. Jih abibek bibek na kiya. (7)

ਜੁ ਤ੍ਰਿਯਾ ਔਰ ਭੋਗ ਕਮਾਵੈ ॥ ਬਾਤਨ ਸਾਥ ਪਤਿਹਿ ਉਰਝਾਵੈ ॥
ਨ੍ਰਿਪ ਜੁ ਕੋਠਰੀ ਛੋਰਿ ਨਿਹਾਰੈ ॥ ਸਾਚ ਝੂਠ ਤਬ ਆਪੁ ਬਿਚਾਰੈ ॥ ੮॥
Jo triya or bhog kamavai. Batan sath patihe urjhavai.
Nrip ju kothri chhor niharai. Sach jhooth tab aap bicharai. (8)

ਨ੍ਰਿਪ ਕੇ ਸ੍ਰਵਨਨ ਧੁਨਿ ਇਹ ਪਰੀ ॥ ਤੁਰਤੁ ਕੁਠਰੀਯਾ ਜਾਇ ਉਘਰੀ ॥
ਹੇਰਾ ਜਬ ਬਹੁ ਮਨੁਛ ਬਨਾਈ ॥ ਤਬ ਐਸੇ ਤਿਹ ਕਹਾ ਰਿਸਾਈ ॥ ੯॥
Nrip kai sravnan dhunn ih pari. Turut kuthriya jaie ughari.
Hera jab bahu manuchh banaiee. Tab aise tih kaha risaiee. (9)

One day all the queens got together and were talking among themselves. The foolish spouse had lost his senses. He said, "so what, if the queen has died." (what does it matter). (4)

The Raja was grieved over her loss so much that he lost all his sense of proportion. "The Rajas have normally many wives (women) but the spouse should live long enough." (5)

There was a wise handmaid, who said with a laugh, "I will help the Raja to get over his grief for the queen and shall arrange his meeting with you." (6)

She caught hold of a paramour and locked him in a small (store) room and said like this (so that Raja could hear). "This Raja's life be cursed, who does not distinguish between discretion and non- discretion."(7)

If a woman does cohabitation with some other man, and pleases her spouse with talk only; but if the Raja were to open her storeroom and see for himself then he would follow what is truth and falsehood. (8)

When the Raja heard this, then he unlocked the storeroom (cell) instantly; when the Raja saw that person inside, then he told him with great fury. (9)

ਇਤੇ ਸੋਕ ਹਮ ਕੀਯ ਨਿਕਾਜਾ ॥ ਇਹ ਨ ਲਹਤ ਥੋ ਐਸ ਨਿਲਾਜਾ ॥
ਅਬ ਮੈ ਰਨਿਯਨ ਅਵਰ ਬਿਹਾਰੋ ॥ ਰਾਨੀ ਮਰੀ ਨ ਫੇਰਿ ਚਿਤਾਰੋ ॥ ੧੦॥
Itai sok hum kiyo nikaja. Ih na lehat qo ais nilaja.
Ab mai ranian avar biharo. Rani mari na fer chitaro. (10)

ਔਰ ਤ੍ਰਿਯਨ ਕੇ ਸਾਥ ਬਿਹਾਰਾ ॥ ਵਾ ਰਾਨੀ ਕਹ ਨ੍ਰਿਪਤਿ ਬਿਸਾਰਾ ॥
ਇਹ ਛਲ ਤ੍ਰਿਯਨ ਨਰਿੰਦ੍ਰਹਿ ਛਰਾ ॥ ਤ੍ਰਿਯ ਚਰਿਤ੍ਰ ਅਤਿਭੁਤ ਇਹ ਕਰਾ ॥ ੧੧॥ ੧॥
Or triyan ke sath bihara. Va rani keh nirpat bisara.
Ih chhal triyan naridarhe chhra. Triya charitar atbhut ih kara. (11) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੦੦ ॥ ੫੮੦੦ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyaanai triya charitarai mantra bhoop sanbadai teen so charitar samaptam sat subham sat. 300. 5800. Aphjun. (Contd.)

ਚੌਪਈ

ਇਛਾਵਤੀ ਨਗਰ ਇਕ ਸੁਨਾ ॥ ਇਛ ਸੈਨ ਰਾਜਾ ਬਹੁ ਗੁਨਾ ॥
ਇਸਟ ਮਤੀ ਤਾ ਕੇ ਘਰ ਨਾਰੀ ॥ ਇਸਟ ਦੇਵਕਾ ਰਹਤ ਦੁਲਾਰੀ ॥ ੧॥

Choupaiee

Ichhavati nagar ik suna. Ichh sain raja bahu gunaa.
Isat mati ta kai ghar nari. Isat deevka rehat dulari. (1)

ਅਜੈ ਸੈਨ ਖਤਰੇਟਾ ਤਹਾ ॥ ਆਵਤ ਭਯੋ ਧਾਮ ਤ੍ਰਿਯ ਜਹਾ ॥
ਰਾਣੀ ਤਾ ਕੋ ਰੋਪ ਨਿਹਾਰਾ ॥ ਗਿਰੀ ਧਰਨਿ ਜਨੁ ਲਗਿਯੋ ਕਟਾਰਾ ॥ ੨॥
Ajai sain khatreta taha. Avat bheyo dham triya jaha.
Rani ta ko rop nihara. Giri dharan jan lagio katara. (2)

ਉੜਦਾ ਬੇਗ ਨਿਪੁੰਸਕ ਬਨੇ ॥ ਪਠੇ ਦਏ ਰਾਨੀ ਤਹ ਘਨੇ ॥
ਗਹਿ ਕਰਿ ਤਾਹਿ ਲੈ ਗਏ ਤਹਾ ॥ ਤਰਨੀ ਪੰਥ ਬਿਲੋਕਤ ਜਹਾ ॥ ੩॥
Urrada beg nipunsak banai. Pathai daie rani tih ghanai.
Geh kar tahe lai gaie taha. Tarni panth bilokat jaha. (3)

"I have felt so much grief unnecessarily and did not know, she was so shameless. Now I will have sexual relations with other queens and would not be reminded of the dead queen." (10)

The Raja started enjoying sensuous pleasure with other queens and forgot about this princess. Thus with this trick the woman had deceived the Raja which was a strange witchcraft. (11) (1)

Here the (300th) three hundredth episode of the King's & Minister's dialogue regarding woman witchcraft from Charitar Pakhyan is completed. (300-5800) (Contd.)

Choupaiee

There was known to be a town of Ichhawati, with a Raja Ishh Sain ruling over it, who was full of good qualities. He had a queen Ishat Mati at home with a daughter called "Ishat Devka". (1)

There was a Khatri by the name of Ajai Sain and he came there, where the queen's palace was situated. When the queen saw his handsome face, she fell down on the ground, as if she were hit with a dagger. (2)

Then the queen sent many eunuchs including Urda Beg to him, who caught hold of him and brought him there where the queen was waiting for him. (3)

ਖਾਮ ਭੋਗ ਤਾ ਸੌ ਰਾਨੀ ਕਰਿ ॥ ਪੌਢੇ ਦੋਊ ਜਾਇ ਪਲਘਾ ਪਰ ॥
ਤਬ ਲਗਿ ਆਇ ਨ੍ਰਿਪਤਿ ਤਹ ਗਏ ॥ ਸੋਵਤ ਦੁਹੂੰ ਬਿਲੋਕਤ ਭਏ ॥ ੪॥
Kham bhog ta so rani kar. Poudai douoo jaie palgha par.
Tab lag aie nirpat tih gaie. Sovat duhun bilokat bhaie. (4)

ਭਰਭਰਾਇ ਤ੍ਰਿਯ ਜਗੀ ਦੁਖਾਤੁਰ ॥ ਡਾਰਿ ਦਯੋ ਦੁਪੱਟਾ ਪਤਿ ਮੁਖ ਪਰ ॥
ਜਬ ਲੌ ਕਰਤ ਦੂਰਿ ਨ੍ਰਿਪ ਭਯੋ ॥ ਤਬ ਲੌ ਜਾਰਿ ਭਾਜਿ ਕਰਿ ਗਯੋ ॥ ੫॥
Bharbharai triya jagi dukhatar. Dar deyo dupatta pat much par.
Jab lo karat door nrip bheyo. Tab lo jar bhaj kar geyo. (5)

ਦੁਪੱਟਾ ਦੂਰਿ ਕਰਾ ਨ੍ਰਿਪ ਜਬੈ ॥ ਪਕਰ ਲਿਯੋ ਰਾਨੀ ਕਹ ਤਬੈ ॥
ਕਹਾ ਗਯਾ ਬਹੁ ਜੁ ਮੈ ਨਿਹਾਰਾ ॥ ਬਿਨੁ ਨ ਕਹੈ ਭ੍ਰਮ ਮਿਟੈ ਹਮਾਰਾ ॥ ੬॥
Dupatta door kara nrip jabai. Pakar liyo rani keh tabai.
Kaha gaya bahu ju mai nihara. Bin na kahai bharam mitai hamara. (6)

ਪ੍ਰਥਮੈ ਜਾਨ ਮਾਫ ਮੁਰ ਕੀਜੈ ॥ ਬਹੁਰੋ ਬਾਤ ਸਾਚ ਸੁਨਿ ਲੀਜੈ ॥
ਬਚਨੁ ਦੇਹੁ ਮੇਰੇ ਜੌ ਹਾਥਾ ॥ ਬਹੁਰਿ ਲੇਹੁ ਬਿਨਤੀ ਸੁਨਿ ਨਾਥਾ ॥ ੭॥
Prathamai jan maf mur kijai. Bahuro bat sach sunn lijai.
Bachan dehu mere jo hatha. Bahuri lehu binti sunn natha. (7)

ਭੈਗੋ ਨੇਤ੍ਰ ਤੋਰਿ ਬਿਧਿ ਕਰੇ ॥ ਇਕ ਤੈ ਜਾਤ ਦੋਇ ਲਖ ਪਰੇ ॥
ਤੁਮ ਕਹ ਕਛੂ ਝਾਵਰੋ ਆਯੋ ॥ ਮੁਹਿ ਕੋ ਦਿਖਿ ਲਖਿ ਕਰਿ ਦੈ ਪਾਯੋ ॥ ੮॥
Bhainge netar tor bidh karai. Ik tai jaat doe lakh parai.
Tum keh kachh jhavro aeyo. Mohe ko dikh lakh kar dai payo. (8)

ਨ੍ਰਿਪ ਸੁਨਿ ਬਚਨ ਚਕ੍ਰਿਤ ਹਵੈ ਰੀਸ ॥ ਤ੍ਰਿਯ ਸੋ ਬਹੁਰਿ ਬਚਨ ਨਹੀ ਕਹਾ ॥
ਮੁਖ ਮੂੰਦੇ ਘਰਿ ਕੋ ਫਿਰਿ ਆਯੋ ॥ ਕਰਮ ਰੇਖ ਕਹ ਦੋਸ ਲਗਾਯੋ ॥ ੯॥ ੧॥
Nrip sunn bachan chakrit havai raha. Triya so bahur bachan nahi kaha.
Much moondai ghar ko fir aeyo. Karam rekh keh dos lagayo. (9) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਇਕ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੦੧ ॥ ਪ੮੦੯ ॥

iti sri charitar pakhyanai triya charitarai mantra bhoop sambadai teen so ik charitar samaptam sat subham sat. 301.5809. aphjun. (Contd.)

The Queen had sexual relationship with him and both slept on the same cot and the Raja also came there in the meantime and saw both of them sleeping together. (4)

The woman woke up being distressed and threw her head cover (cloth) on the face of the husband and by the time, the Raja removed that piece of cloth, the paramour had fled away. (5)

When the Raja had removed the head-cover from his face, he caught hold of the queen and asked her, "Where had be gone, whom I had seen with you? Without your telling me the truth, I will not get rid of my doubt. (6)

"First you promise the safety of my life (pardoning me) and then you could hear the truth. O Master! "First you give me your word with holding my hand, then you hear my request (prayer)." (7)

The Lord had made you (defective eyes) squint-eyed, so that instead of one person, you were seeing double (two persons), so you must have seen some disturbed scene) (doubtful sight) and on seeing me, you took it to be two persons. (8)

The Raja got surprised on hearing the words of the queen and did not say anything to her and went back home tight-lipped and blamed his fate lines, so that his eyes had become blurred (defective). (9) (1)

Here the three hundred and one episode of the King's & the Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well.
(301-5809) (Contd.)

ਚੌਪਈ

ਸੋਰਠ ਸੈਨ ਏਕ ਭੂਪਾਲਾ ॥ ਤੇਜਵਾਨ ਬਲਵਾਨ ਛਿਤਾਲਾ ॥
ਸੋਰਠ ਦੇ ਤਾ ਕੈ ਠਰ ਰਾਨੀ ॥ ਸੁੰਦਰ ਸਕਲ ਭਵਨ ਮਹਿ ਜਾਨੀ ॥ ੧॥

Choupaiee

Sorath sain ek bhupala. Tejwan balwan chhitala.
Sorath dai ta kai thar rani. Sundar sakal bhavan meh jani. (1)

ਛਤ੍ਰ ਸੈਨ ਤਹ ਸਾਹ ਭਨਿਜੈ ॥ ਛਤ੍ਰ ਦੋਇ ਇਕ ਸੁਤਾ ਕਹਿਜੈ ॥
ਭੂਤ ਭਵਾਨ ਭ੍ਰਿਖ ਮਝਾਰੀ ॥ ਭਈ ਨ ਹੈ ਹੈ ਨ ਕੁਮਾਰੀ ॥ ੨॥
Chhatar sain tih sah bhanijai. Chhatar doe ik suta kahijai.
Bhut bhavaan bhavikhya majhari. Bhaiee na hai havai hai na kumari. (2)

ਜ਼ਬ ਵਹੁ ਤਰੁਨਿ ਚੰਚਲਾ ਭਈ ॥ ਲਰਿਕਾਪਨ ਕੀ ਸੁਧਿ ਬੁਧਿ ਗਈ ॥
ਛਤਿਆ ਕੁਚਨ ਤਬੈ ਉਠਿ ਆਏ ॥ ਮਦਨ ਭਰਤਿਆ ਭਰਤ ਭਰਾਏ ॥ ੩॥
Jab bahu taruni chanchala bhaiee. Larikapan ki sudh budh gaiee.
Chhatia kuchan tabai uth aie. Madan bhartia bharat bharaie. (3)

ਅਭਰਨ ਸੈਨ ਕੁਅਰ ਤਿਨ ਲਹਾ ॥ ਤੇਜਵਾਨ ਕਛੁ ਜਾਤ ਨ ਕਹਾ ॥
ਲਾਗੀ ਲਗਨ ਛੂਟਿ ਨਹਿ ਗਈ ॥ ਸੁਕ ਨਲਨੀ ਕੀ ਸੀ ਗਤਿ ਭਈ ॥ ੪॥
Abhran sain koer tin laha. Tejwan kachh jat na kaha.
Lagi lagan chhut neh gaiee. suk nalni ki si gat bhaiee. (4)

ਤਾ ਸੌ ਲਗੀ ਲਗਨ ਬਹੁ ਭਾਤਾ ॥ ਕਿਹ ਬਿਧਿ ਬਰਨ ਸੁਨਾਊ ਬਾਤਾ ॥
ਨਿਤਿ ਪ੍ਰਤਿ ਤਾ ਕਹ ਬੋਲਿ ਪਠਾਵੈ ॥ ਕਾਮ ਭੋਗ ਰੁਚਿ ਮਾਨ ਕਮਾਵੈ ॥ ੫॥
Ta so lagi lagan bahu bhata. Kih bidh baran sunao bata.
Nit prat ta keh bol pathavai. Kam bhog ruch man kamavai (5)

ਤਾ ਕੈ ਲੀਏ ਨਾਥ ਕਹ ਮਾਰਾ ॥ ਤਨ ਮੈ ਰਾਡ ਭੇਸ ਕੋ ਧਾਰਾ ॥
ਜਬ ਗ੍ਰਿਹ ਅਪਨੇ ਜਾਰ ਬੁਲਾਯੋ ॥ ਸਭ ਪ੍ਰਸੰਗ ਕਹਿ ਤਾਹਿ ਸੁਨਾਯੋ ॥ ੬॥
Ta kai laie nath keh mara. Tan mai rad bhes ko dhara.
Jab greh apnai jar bulayo. Sabh parsang keh tohai sunayo. (6)

Choupaiee

There was a Raja by the name of Sorath Sain, who was very glamorous, powerful and clever and he had a queen (wife) called Sorath Dei, who was known for her beauty in the whole Universe (in the fourteen worlds). (1)

There was a Shah (merchant) called Chhatar Sain, who had a daughter named Chhatar Dei, and there could be no match for her beauty whether in the present, past or future even. (2)

When she reached adolescent stage and her childhood prattle was over, she developed her breasts and it appeared, as if the artisan (Kamdev) had filled up his moulds (she developed her sexual desires). (3)

She then saw the prince named Abharu Sain, who looked so glamorous, which is beyond description and she developed love for him, which could not be lessened and her condition became like the parrot and the tube (which the parrot cannot leave for safety). (4)

She developed affection and liking for him in many ways, but how could I detail all those things? That woman would call him every day and would have sexual companionship with him to her satisfaction. (5)

For his sake, she killed her husband even and she dressed up like a widow. When she called the paramour at home, she explained to him the whole story. (6)

ਸੁਨਿ ਕੈ ਜਾਰ ਬਚਨ ਅਸ ਡਰਾ ॥ ਧ੍ਰਿਗ ਧ੍ਰਿਗ ਬਚ ਤਿਹ ਤ੍ਰਿਯਹਿ ਉਚਰਾ ॥
ਜਿਨ ਅਪਨੋ ਪਤਿ ਆਪੁ ਸੰਘਰਿਯੋ ॥ ਮੁਹਿ ਕਸ ਚਹਤ ਭਲਾਈ ਕਰਿਯੋ ॥ ੭॥
Sunn kai jar bachan as dara. Dhrig dhrig bach tih triyahee uchara.
Jin apno pat aap sangario . mohe kas chehat bhalaiee kario. (7)

ਪਤਿ ਮਾਰਿਯੋ ਜਾ ਕੇ ਹਿਤ ਗਯੋ ॥ ਸੋ ਭੀ ਅੰਤ ਨ ਤਾ ਕੋ ਭਯੋ ॥
ਐਸੋ ਮਿਤ੍ ਕਛੂ ਨਹੀ ਕਰਿਯੋ ॥ ਮੁਹਿ ਕਸ ਚਹਿਤ ਭਲਾਈ ਕਰਿਯੋ ॥ ੮॥
Pat Mario ja kai hit geyo. So bhi ant na ta ko bheyo.
Aiso mitar kachh neh kario. Mohai kas chehat bhalaiee kario. (8)

ਕਰ ਮਹਿ ਕਾਢਿ ਭਗੌਤੀ ਲਈ ॥ ਦੁਹੂੰ ਹਾਥ ਤਾ ਕੋ ਸਿਰ ਦਈ ॥
ਹਾਇ ਹਾਇ ਜਿਮਿ ਭੂਪ ਪੁਕਾਰੈ ॥ ਇਹ ਰਾਖੇ ਤੇ ਭਲੋ ਸੰਘਰਿਯੋ ॥ ੯॥
Kar mai kadh bhagoti laiee. Duhun hath ta ko sir daiee.
Haie haie jim bhoop pukarai. Ih rakhaie te bhalo sangariyo. (9)

ਦੈ ਦਿਨ ਭਏ ਨ ਪਤਿ ਕੇ ਮਰੈ ॥ ਐਸੀ ਲਗੇ ਅਬੈ ਏ ਕਰੈ ॥
ਧ੍ਰਿਗ ਜਿਯਬੋ ਪਿਯ ਬਿਨੁ ਜਗ ਮਾਹੀ ॥ ਜਾਰ ਚੋਰ ਜਿਹ ਹਾਥ ਚਲਾਹੀ ॥ ੧੦॥
Dai din bhaie na pat kai marai. Aisi lagaie abai ei karai.
Dhrig jiybo piye bin jag mahi. Jar chor jih hath chalahi. (10)

ਮਰਿਯੋ ਨਿਰਖਿ ਤਿਹ ਸਭਨ ਉਚਾਰਾ ॥ ਭਲਾ ਕਰਾ ਤੈ ਜਾਰ ਸੰਘਾਰਾ ॥
ਚਾਦਰ ਕੀ ਲਜਾ ਤੈ ਰਾਖੀ ॥ ਧੰਨਯ ਧੰਨਯ ਪੁਤ੍ਰੀ ਤੂ ਭਾਖੀ ॥ ੧੧॥ ੧॥
Mario nirakh tih sabhan uchara. Bhala karai tai jar sangara.
Chadar ki laja tai rakhi. Dhanya dhanya putri tu bhakhi. (11) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਦੋ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੦੨ ॥ ਪ੮੨੦ ॥ ਅਫਜੂੰ ॥

**iti sri charitar pakhyanai triya charitarai mantra bhoop sambadai teen so do charitar samaptam sat subham sat.
302. 5820. aphjun. (Contd.)**

The paramour on hearing her words, became so terrified that he started cursing the woman. He thought to himself, that the woman, who had killed her spouse, could not care the least for him (and would not have his welfare at heart). (7)

Now the person, for whose sake she had killed the spouse, was also gone and could not become her own (friend). She thought to herself that such a friend was of no use and it would be better to kill him also. (8)

So she took out her sword in hand and struck his head with it with both the hands. The more the Raja was shouting and wailing, the more forcefully she struck him with the sword. (9)

"Sbe told the people that hardly two days had passed after the death of her spouse and people had started behaving like this. Without the presence of the spouse, it was a curse (for the woman)to in this world, where such vagabonds were trying their tricks." (10)

On seeing him dead, the people said, "You have done a good thing in killing this paramour and you have saved your honour (and modesty). All were saying, "O daughter! You deserve all praise." (11)

Here the three hundred and second episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (302-5820) (Contd.)z

ਚੌਪਈ

ਅਭਰਨ ਸਿੰਘ ਸੁਨਾ ਇਕ ਨ੍ਰਿਪ ਬਰ ॥ ਲਜਤ ਹੋਤ ਜਿਹ ਨਿਰਖਿ ਦਿਵਾਕਰ ॥
ਅਭਰਨ ਦੋਇ ਸਦਨ ਮਹਿ ਨਾਰੀ ॥ ਮਥਿ ਅਭਰਨ ਜਣੁ ਸਕਲ ਨਿਕਾਰੀ ॥ ੧॥

Choupaiee

Abhran singh suna ik nrip bar. Lajat hot jih nirakh divakar.
Abhran doe sadan meh nari. Math abhran jan sakal nikari. (1)

ਰਾਨੀ ਹੁਤੀ ਮਿਤ੍ ਸੋਤੀ ਰਤਿ ॥ ਭੋਗਤ ਹੁਤੀ ਤਵਨ ਕਹ ਨਿਤਿ ਪ੍ਰਤਿ ॥
ਇਕ ਦਿਨ ਭੇਦ ਰਾਵ ਲਖਿ ਪਾਯੋ ॥ ਤ੍ਰਿਯ ਕੇ ਧਾਮ ਬਿਲੋਕਨ ਆਯੋ ॥ ੨॥

Rani huti mitar soti rat. Bhogat huti tavan keh nit prat.
Ik din bheid rav lakh payo. Triya kai dham bilokan aeyo. (2)

ਤਹ ਤੇ ਲਯੋ ਪਕਰਿ ਇਕ ਜਾਰਾ ॥ ਤੌਨੇ ਠੌਰਿ ਮਾਰਿ ਕਰਿ ਡਾਰਾ ॥
ਇਸਤ੍ਰੀ ਜਾਨਿ ਨ ਇਸਤ੍ਰੀ ਮਾਰੀ ॥ ਚਿਤ ਅਪਨੇ ਤੇ ਦਈ ਬਿਸਾਰੀ ॥ ੩॥

Tih tai liyo pakar ik jara.tounai thour mar kar dara.
Istary jan na istary mari. Chit apnai tai daiee bisari. (3)

ਬੀਤਤ ਬਰਖ ਅਧਿਕ ਜਬ ਭਏ ॥ ਰਾਨੀ ਬਹੁ ਉਪਚਾਰ ਬਨਏ ॥
ਰਾਜਾ ਤਾ ਕੇ ਧਾਮ ਨ ਆਯੋ ॥ ਤਬ ਇਕ ਔਰੁਪਚਾਰ ਬਨਾਯੋ ॥ ੪॥

Bitat barakh adhik jab bhaie.rani bahu upchar banaie.
Raja ta ked ham na aeyo. Tab ik orpachar banayo. (4)

ਰਾਨੀ ਭੇਸ ਸੰਨਯਾਸਿਨਿ ਕੋ ਧਰਿ ॥ ਜਾਤ ਭਈ ਤਜਿ ਧਾਮ ਨਿਕਰਿ ਕਰਿ ॥
ਖੇਲਤ ਨ੍ਰਿਪਤਿ ਅਖਿਟ ਜਥ ਆਯੋ ॥ ਏਕ ਹਰਿਨ ਲਖਿ ਤੁਰੰਗ ਧਵਾਯੋ ॥ ੫॥

Rani bhes sanyasan ko dhar. Jat bhaiee taj dham nikar kar.
Khelat nirpat akhit jab aeyo. Ek harin lakh turang dhavayo. (5)

ਜੋਜਨ ਕਿਤਕ ਨਗਰ ਤੇ ਗਯੋ ॥ ਪਹੁਚਤ ਜਹ ਨ ਮਨੁਛ ਇਕ ਭਯੋ ॥
ਉਤਰਿਯੋ ਬਿਕਲ ਬਾਗ ਮੈ ਜਾਈ ॥ ਰਾਨੀ ਇਕਲ ਪਹੁਚੀ ਆਈ ॥ ੬॥

zijan kitak nagar tai geyo. pahuchat yeh na manuchh ik bheyo.
Utriyo bikal bag mai jaiee. Raani ikal pahuchi aiee. (6)

Choupaiee

There was a mighty Raja by the name of Abharan Singh, by seeing whom even the sun would feel belittled (ashamed). He had a wife called Abharan Dei, who had been moulded out of various ornaments (she was very glamorous). (1)

The queen was entangled (in love) with a paramour and would have sexual relationship with him daily. One day the Raja also came to know about it, so he came to the woman's place to see it for himself. (2)

He caught hold of the queen's paramour there and killed him on the spot. He did not kill the wife considering her a woman, but forgot about her totally (he lost all love for her). (3)

After many years had gone by and the queen had also tried many tricks, but the Raja never came to her house. Then she tried another method. (4)

The queen dressed up like an ascetic woman and left her house also (for the jungle). When the Raja came there for his hunting spree, then seeing a deer, he raced his horse chasing him. (5)

He had gone out of town for many kilometers, and reached a place, where there was no human being to be seen. Being madly tired, he got down in a garden and the queen (in the garb of an ascetic) also reached there. (6)

ਸੰਨਯਾਸਿਨਿ ਕੋ ਭੇਸ ਬਨਾਏ ॥ ਸੀਸ ਜਟਨ ਕੌ ਜੂਟ ਛਕਾਏ ॥
ਜੋ ਨਰੁ ਤਾ ਕੋ ਰੂਪ ਨਿਹਾਰੈ ॥ ਉਰਝਿ ਰਹੈ ਨਹਿ ਸੰਕ ਬਿਚਾਰੈ ॥ ੭॥
Sanyasin ko bhes banaie. Sees jatan ko juut chhakaie.
Jo nar ta ko roop niharai. Urajh rahaie neh sank bicharai. (7)

ਉਤਰਤ ਬਾਗ ਤਿਹੀ ਤ੍ਰਿਯ ਭਈ ॥ ਉਹੀ ਰਾਜਾ ਤਨ ਭੇਟ ਹੁਈ ॥
ਨਿਰਖਤ ਰੂਪ ਉਰਝਿ ਨ੍ਰਿਪ ਰਹਿਯੋ ॥ ਨਰੀ ਨਾਗਨੀ ਕੋ ਇਹ ਕਹਿਯੋ ॥ ੮॥
Utrat bag tihi triya bhaiee. Uhi raja tan bhet huiee.
Nirkhat roop urajh nrip rahio. Nari nagni ko ih kahio. (8)

ਕਵਨ ਰੂਪ ਰਾਨੀ ਤੁਮ ਹੋਜੂ ॥ ਕਿਧੋ ਅਪਛਰਾ ਸਾਚ ਕਹੈ ਜੂ ॥
ਕੈ ਤੁਮ ਹੋ ਰਤਿ ਪਤਿ ਕੀ ਨਾਰੀ ॥ ਕੈ ਨਿਸਿ ਪਤੀ ਕੀ ਅਹਹੁ ਕੁਮਾਰੀ ॥ ੯॥
Kavan roop rani tum hoju. Kidho apachhra sach kahai ju.
Kai tum ho rat pat ki nari. Kai nis pati ki ahhu kumari. (9)

ਭਾਤਿ ਭਾਤਿ ਤਨ ਚਰਚਾ ਕਰੀ ॥ ਬੇਦ ਬਯਾਕਰਨ ਕੋਕ ਉਚਰੀ ॥
ਜ਼ਯੋ ਚਿਤ ਤਾ ਕੋ ਹਰਿ ਲੀਨਾ ॥ ਬਿਨਾ ਘਾਇ ਘਾਯਲ ਪਤਿ ਕੀਨਾ ॥ ੧੦॥
Bhat bhaat tan charcha kari. Bheid bayakaran kok uchari.
Jeyo chit ta ko har lina. Bina ghaie ghayal pat kina. (10)

ਮਗਨ ਭਯੋ ਚਿਤ ਭਤਿਰ ਭੂਪਾ ॥ ਨਿਰਖਿ ਨਾਰਿ ਕੋ ਰੂਪ ਅਨੂਪਾ ॥
ਏਕ ਬਾਰ ਕਹ ਜੌ ਇਹ ਪਾਊ ॥ ਜਨਮ ਅਨੇਕ ਲਗੇ ਬਲਿ ਜਾਊ ॥ ੧੧॥
Magan bheyo chit bitar bhoopa. Nirakh nark o anoopa.
Ek bar keeh jo ih paoo. Janam anek lagai bal jaoo. (11)

ਨ੍ਰਿਪਹੂ ਨਾਰਿ ਕਹ ਅਧਿਕ ਰਿਝਾਯੋ ॥ ਭਾਤਿ ਅਨੇਕ ਸੇਤੀ ਉਰਝਾਯੋ ॥
ਭਜੋ ਯਾਹਿ ਮਨ ਮਾਹਿ ਬਿਚਾਰਿਯੋ ॥ ਇਹ ਬਿਧਿ ਤਾ ਸੋ ਬਚਨ ਉਚਾਰਿਯੋ ॥ ੧੨॥
Nriphu nark eh adhik rijhayo. Bhat anek seti urjhayo.
Bhajo yahe man mohair bichario. Ih bidh ta so bachan uchario. (12)

She was dressed up like an ascetic woman, with matted hair tuft on the head and seeing her beauty, anybody would get allured by her, without having any hesitation (doubt) in mind. (7)

This woman also reached there and she met the Raja. On seeing her beauty, the Raja got allured by her and was thinking whether she was a human being or a snake woman. (8)

He asked her, "O queen! Who are you and whose form are you depicting? Tell me the truth, are you a fairy? Or are you the wife of Kamdev? Or are you the moon's princess?" (9)

He had a long discourse with her, discussing Vedas, grammar and Kok Shastra, and somehow the queen had won the heart of the Raja (won his love) and had wounded the spouse with the arrows of love (had brought him under her spell). (10)

The Raja was fully enamoured by her love on seeing her charming beauty. "He was thinking in his mind, if ever I could gain her possession (hand) then I would sacrifice myself on her for many ages (many lives to come). (11)

The Raja thus tried to placate the woman and kept her amused in many ways. He thought to himself that he should enjoy sensuous pleasure with her, so he told the queen like this. (12)

ਹਮ ਤੁਮ ਆਪੁ ਰਮੈ ਮਿਲਿ ਦੋਊ ॥ ਔਰ ਨ ਲਖਤ ਹਮੈ ਹਯਾ ਕੋਊ ॥
ਖਯੋ ਤਰੁਨਾਪਨ ਬ੍ਰਿਥਾ ਗਵਾਵਤ ॥ ਰਾਨੀ ਹ੍ਵੈ ਕਯੋ ਨ ਸੇਜ ਸੁਹਾਵਤ ॥ ੧੩॥
Hum tum aap ramai mili douoo. or na lakhat hamai haya kouoo.
Kheyo tarunapan britha gavavat. Rani hai keyo na sej suhavat. (13)

ਅਸ ਤਨ ਸੁੰਦਰਿ ਠੁਰਿ ਨ ਲਾਵਹੋ ॥ ਜੋਬਨ ਜਾਲ ਨ ਬ੍ਰਿਥਾ ਗਵਾਵਹੁ ॥
ਬਿਰਧਾਪਨੋ ਆਇ ਜਬ ਜੈ ਹੈ ॥ ਇਹ ਜ੍ਵਾਨੀ ਕਹ ਤਬ ਪਛਤੈ ਹੈ ॥ ੧੪॥
As tan sundar thour na lavho. Joban jal na britha gavahu.
Birdhapano aie jab jai hai. Ih javani keeh tab pachhtai hai. (14)

ਇਹ ਜੋਬਨ ਕੇ ਕਹਾ ਗੁਮਾਨਾ ॥ ਜੋ ਕਾਹੂ ਪਰ ਥਿਰ ਨ ਰਹਾਨਾ ॥
ਆਪੁ ਕਰੈ ਦੋਊ ਭੋਗ ਬਿਲਾਸਾ ॥ ਕਹਾ ਕਰਤ ਯਾ ਕੋ ਭਰਵਾਸਾ ॥ ੧੫॥
Ih joban kai kaha gumana. Jo kahu par thir na rahana.
Aap karai douoo bhog bilasa. Kaha karat ya ko bharvasa. (15)

ਆੜਿਲ

ਧਨ ਜੋਬਨ ਕੋ ਕਹਾ ਗੁਮਾਨ ਨ ਕੀਜਿਯੈ ॥
ਸੁਖ ਹਮ ਕੌ ਦੈ ਤਰੁਨਿ ਆਪਿ ਸੁਖੁ ਲੀਜਿਯੈ ॥
ਬਿਰਧਾਪਨੁ ਐਹੈ ਤਰਨਾਪਨ ਜਾਇ ਹੈ॥
ਹੋ ਤਬ ਇਹ ਸਮੈ ਸੰਭਾਰਿ ਅਧਿਕ ਪਛੁਤਾਇ ਹੈ ॥ ੧੬॥

Aril

Dhan joban ko kaha guman na kijiaie.
Such hum ko dai tarun aap sukhu lojiai.
Biradhpan aiehai tarnapan jaie hai.
Ho tab ih samaie sambhar adhik pachhtaie hai. (16)

ਚੌਪਈ

ਪ੍ਰਥਮ ਕਹੀ ਮੇਰੀ ਜੋ ਕਰੈ ॥ ਤਿਹ ਪਾਛੈ ਮੁਹਿ ਸਾਥ ਬਿਹਰੈ ॥
ਬਚਨ ਦੀਜਯੈ ਮੋਰੋ ਹਾਥਾ ॥ ਤੌ ਮੈ ਮਾਨੌ ਬਚ ਤੌ ਨਾਥਾ ॥ ੧੭॥

Choupaiee

Pratham kahi meri jo karai. Tih pachhai mohair sath biarai.
Bachan dijiaie mero hatha. To mai mano bach to natha. (17)

"Come, let us both have sexual companionship! No one else was watching us here. Why are you wasting your youth (without any purpose)? Why do you not become my queen and make my bed glorious with your presence?" (13)

Do not waste this beautiful body (in useless functions) in the dust and do not waste your youthful exuberance without purpose. When you will grow old, then you will repent for your youth. (14)

What is the use of being haughty about this youthful beauty, which never lasts forever (for anyone)? Come, and let us enjoy cohabitation, as this youth will not last and is not trustworthy.(15)

Aril

"One should never feel proud of one's youth or wealth. O young woman! "You give me some enjoyment, and you also enjoy this life. This youth period will be over soon and you will grow old and will repent for it after this period is gone by." (16)

Choupaiee

The queen said, "First you agree to my request and then you may have sensuous pleasure with me. First give me your hand to confirm your words. O Master! Then only I will (trust) have faith on your words." (17)

ਅੜਿਲ

ਪ੍ਰਿਥਮ ਤ੍ਰਿਯਾ ਕੋ ਦੇਖਿ ਛਿਮਾਮਨ ਕੀਜਿਯੈ ॥
ਤਿਹ ਪਾਛੈ ਮੋਰਾ ਮਨ ਨ੍ਰਿਪਬਰ ਲੀਜਿਯੈ ॥
ਦੇਖ ਛਿਮਾਮਨ ਕੀਨ ਬਚਨ ਤ੍ਰਿਯ ਕੋ ਤਬੈ ॥
ਹੋ ਸੁਨੇ ਸੰਨਯਾਸਿਨ ਬੈਨ ਸ੍ਵਨ ਭਤਿਰ ਜਬੈ ॥ ੧੮॥

Aril

Pritham triya ko dekh chhimaman kijiai.
Tih pachhai mora man nirpabar lijiai.
Dikh chhimaman kin bachan triya ko tabai.
Ho sunai sanyasin bain sarvan bhitar jabai. (18)

ਚੌਪਈ

ਏਕ ਦਿਵਸ ਤ੍ਰਿਯ ਕੇ ਗ੍ਰਿਹ ਆਵੈ ॥ ਦੁਤਿਯਾ ਦਿਵਸ ਤਾ ਕੇ ਘਰ ਜਾਵੈ ॥
ਰਾਨੀ ਭੇਸ ਸੰਨਯਾਸਿਨ ਧਰੈ ॥ ਕਾਮ ਭੋਗ ਰਾਜਾ ਤਨ ਕਰੈ ॥ ੧੯॥

Choupaiee

Ek divas triya kaai greh avai. Dutia divas ta ke ghar javai.
Rani bhes sanyasin dharai. Kam bhog raja tan karai. (19)

ਤਿਹ ਨ੍ਰਿਪ ਦੁਤਿਯ ਨਾਰਿ ਕਰਿ ਜਾਨੈ ॥ ਭੇਦ ਅਭੇਦ ਨ ਮੂੜ ਪਛਾਨੈ ॥
ਇਸਤ੍ਰੀ ਚਰਤ੍ਰਿ ਨਹੀ ਲਖਿ ਪਾਵੈ ॥ ਨਿਤਪ੍ਰਤਿ ਅਪਨੋ ਮੂੰਡ ਮੁੰਡਾਵੈ ॥ ੨੦॥ ੧॥
Tih nrip dutia nar kar janai. Bheid abheid na murr pachhanai.
Istary charitar neh lakh pavai. Nitprat apnai moond mundavai. (20) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਤੀਨ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੦੩ ॥ ੫੮੪੦ ॥ ਅਫਜੂੰ ॥

**iti sri charitar pakhyanai triya charitarai mantra bhoop teen so teen charitar samaptam sat subham sat.
303. 5840. Aphjun. (Contd.)**

Aril

"First pardon the sin of your wife.O mighty Raja! Then you shall have full control of my heart." The Raja then promised her to pardon her which she heard with her own ears. (18)

Choupaiee

Now the Raja would go to the house of the (previous) queen one day and next day he would visit the house of this (ascetic woman) queen. The queen was having sexual relationship with the Raja as an ascetic woman. (19)

The Raja always took her as a second wife. The fool never grasped the secret and never realized the witchcraft of the woman and was being deceived daily. (20) (1)

Here the three hundred and third episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (303-5840) (Contd.)

Choupaiee

ਬਿਧਿ ਸੈਨ ਰਾਜਾ ਇਕ ਸੂਰੋ ॥ ਤੇਗ ਦੇਗ ਦੁਹੂੰਅਨ ਕਰਿ ਪੂਰੋ ॥
ਤੇਜਵਾਨ ਦੁਤੀਵਾਨ ਅਤੁਲ ਬਲ ॥ ਅਰਿ ਅਨੇਕ ਜੀਤੇ ਜਿਨ ਦਲਿ ਮਲਿ ॥ ੧॥
Bidhi sain raja ik sooro. Teg deg duhuan kar puro.
Tejvan dutivan atul bal. ar anek jitai jin dal mal. (1)

ਬਿਧਯਾ ਮਤੀ ਦੁਹਿਤਾ ਇਕ ਤਾ ਕੇ ॥ ਨਰੀ ਨਾਗਨੀ ਸਮ ਨਹਿ ਜਾ ਕੇ ॥
ਅਪ੍ਰਮਾਨ ਤਿਹ ਸੇਜ ਸੁਹਾਵੈ ॥ ਰਵਿ ਸਸਿ ਰੋਜ ਬਿਲੋਕਨ ਆਵੈ ॥ ੨॥
Bidhya mati duhita ik ta kai. Nari nagni sam neh ja kai.
Aparman mati tih sej suhavai. Raav sas roj bilokan avaie. (2)

ਤਾ ਕੋ ਲਗਿਯੋ ਏਕ ਸੰਗ ਨੇਹਾ ॥ ਜਯੋ ਸਾਵਨ ਕੋ ਬਰਿਸਤ ਮੇਹਾ ॥
ਚਤੁਰ ਕੁਅਰ ਤਿਹ ਨਾਮ ਭਨਿਜੈ ॥ ਕਵਨ ਪੁਰਖ ਪਟਤਰ ਤਿਹ ਦਿਜੈ ॥ ੩॥
Ta ko lagio ek sang neha. Jeyo savan ko barista meha.
Chatur koer tih nam bhanijai. Kavan purakh pattar tih dijai. (3)

ਬਿਧਯਾ ਦੇਈ ਇਕ ਦਿਨ ਰਸਿ ਕੈ ॥ ਬੋਲਿ ਲਿਯਾ ਪ੍ਰੀਤਮ ਕਹ ਕਸਿ ਕੈ ॥
ਕਾਮ ਭੋਗ ਤਿਹ ਸਾਥ ਕਮਾਯੋ ॥ ਤਰੁਨੀ ਤਰੁਨ ਅਧਿਕ ਸੁਖ ਪਾਯੋ ॥ ੪॥
Bidhya dei ik din rasi kai. bol liya pritam keh kas kai.
Kam bhog tih sath kamayo. Taruni tarun adhik sukh payo. (4)

ਬਿਧਿ ਸੈਨ ਸੌ ਕਿਨਹਿ ਜਤਾਈ ॥ ਤੋਰਿ ਸੁਤਾ ਗ੍ਰਿਹ ਜਾਰ ਬੁਲਾਈ ॥
ਕਾਮ ਭੋਗ ਤਿਹ ਸਾਥ ਕਰਤ ਹੈ ॥ ਤੋ ਤੇ ਨ੍ਰਿਪ ਨਹਿ ਨੈਕੁ ਡਰਤ ਹੈ ॥ ੫॥
Bidhi sain so minhi jataiee. Tor suta greh jar bulaiee.
Kam bhog tih sath karat hai. To tai nrip neh naik darat hai. (5)

ਤਬ ਨ੍ਰਿਪ ਸਾਥ ਤਿਸੀ ਕੋ ਲੈ ਕੈ ॥ ਜਾਤ ਭਯੋ ਤਹ ਅਧਿਕ ਰਿਸੈ ਕੈ ॥
ਬਿਧਯਾਮਤੀ ਜਬੈ ਸੁਨਿ ਪਾਈ ॥ ਮੀਤ ਸਹਿਤ ਜਿਯ ਮੈ ਡਰ ਪਾਈ ॥ ੬॥
Tab nrip saath tisi ko lai kai. Jat bheyo tih adhik risai kai.
Bidhyamati jabai sunn payee. Meet sehat jiy mai dar paycc. (6)

Choupaiee

There was a warrior Raja, called Bidhi Sain, who was expert both in Deg and Teg (service and sword-wielding). He was looking handsome, glamorous and had unlimited power, who had won great many enemies by defeating them. (1)

He had a daughter by the name of Bipriai Mati, who had no parallel among human beings or snake women. Her bed was beautifully decorated, which was visited by the moon and the sun daily (because of its beauty). (2)

She got involved in love with someone, just as the rain falls in the month of Sawan (July), and his name was Chatur Kumar. He could not be compared with any other man, being incomparable.(3)

Bidhya Dei, due to her joy, called him at home forcefully and had a sexual relationship with him and both the man and woman enjoyed it. (4)

Somebody informed Bidhi Sain about it, that your daughter had called her paramour at her place. She had cohabitation with him and was not afraid of you even, O Rajan! (5)

Then the Raja, taking him along with, came there in great fury. When Bidhya Mati heard about it, then she got frightened along with her paramour. (6)

ਖੋਦਿ ਛਾਤ ਦੈ ਛੇਦ ਸਵਾਰੇ ॥ ਜਿਹ ਆਵਤ ਵੈ ਰਾਹ ਬਿਚਾਰੇ ॥
ਤਿਹ ਮਗ ਹੈ ਬਿਸਟਾ ਦੁਹੂੰ ਕਰਾ ॥ ਦੂਤ ਸਹਿਤ ਨ੍ਰਿਪ ਕੇ ਸਿਰ ਪਰਾ ॥ ੭॥
Khod chat dai chhed savarai. Jih avat vai rah bicharai.
Tih mag hai bista duhun kara. Doot sehat nrip kai sir para. (7)

ਅੰਧ ਗਏ ਹੈ ਸੂਝ ਨ ਆਯੋ ॥ ਤਿਸੀ ਪੈਡ ਗ੍ਰਿਹਿ ਜਾਰ ਪਠਾਯੋ ॥
ਰਾਜਾ ਭੇਦ ਅਭੇਦ ਨ ਲਹਾ ॥ ਦੁਹਿਤਾ ਕਾਮ ਕੈ ਗਈ ਕਹਾ ॥ ੮॥
Andh gaie hai sujh na aeyo. Tisi paid greh greh jar patjayo.
Raja bheid abheid na laha. Duhita kam kai gaiee kaha. (8)

ਬਿਸਟਾ ਰਹੀ ਦੁਹੂੰ ਕੇ ਲਗਿ ਕੇ ॥ ਸੁ ਘਰਿ ਗਯੋ ਤਿਹ ਕੇ ਸਿਰ ਹਗਿ ਕੈ ॥
ਘਰੀਕ ਲਗੀ ਧੋਵਤੇ ਬਦਨਨ ॥ ਬਹੁਰਿ ਗਏ ਦੁਹਿਤਾ ਕੈ ਸਦਨਨ ॥ ੯॥
Bista rahi duhun kai lag kai. Su ghar geyo tih kai sir hag kai.
Ghareek lagi dhovtai badnan. Bahur gaie duhita kai sadnan. (9)

ਤਹਾ ਜਾਇ ਸੌ ਨ੍ਰਿਪਤਿ ਨਿਹਰਾ ॥ ਜਾਰ ਵਾਰ ਕਛੁ ਦਿਸਟੀ ਨ ਪਰਾ ॥
ਤਬ ਨ੍ਰਿਪ ਉਲਟਿ ਤਿਸੀ ਕੋ ਮਾਰਿਯੋ ॥ ਬਿਸਟਾ ਪ੍ਰਥਮ ਜਾਹਿ ਸਿਰ ਪਰਿਯੋ ॥ ੧੦॥
Taha jaie so nirpat nihra. Jar var kachh disti na paara.
Tab nrip ulat tisi ko Mario. Bista pratham jahai sir pario. (10)

ਇਹ ਛਲ ਸੌ ਤ੍ਰਿਯ ਪਿਯਹਿ ਉਬਾਰਿਯੋ ॥ ਤਿਨ ਕੇ ਮੁਖ ਬਿਸਟਾ ਕੌ ਡਾਰਿਯੋ ॥
ਭਲਾ ਬੁਰਾ ਭੂਪਤਿ ਨ ਬਿਚਾਰਾ ॥ ਭੇਦ ਦਾਹਿਕਹਿ ਪਕਰਿ ਪਛਾਰਾ ॥ ੧੧॥ ੧॥
Eh chhal so triya piyeh ubario. Tin kai much bista ko Dario.
Bhala buraa bhupat na bichara. Bheid daikeh pakar pachhara. (11) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਚਾਰ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੦੪ ॥ ੫੮੫੧ ॥ ਅਫਜੂੰ ॥

**iti sri charitar pakhyanai triya charitarai mantra bhoop sambadai teen so char charitar samaaptam sat subham sat.
304. 5851. aphjun. (Contd.)**

She got two holes made in the roof, in the side from where she expected them to come (were seen coming) both of them then passed their excreta, which fell on the Raja along with his messenger. (7)

Both of them became blind and could not see anything. From the same route, she sent away the paramour home. The Raja could not see through the secret of this. He thought that the daughter had gone out somewhere for some job (where had she gone after cohabitation)? (8)

The excreta was placed on both their heads and that man had gone by throwing this filth on their heads. In washing themselves they spent sometime (about half an hour) then they went to the daughter's house. (9)

On reaching there, the Raja did not see any paramour etc., so the Raja killed that man instead, on whose head the filth was thrown earlier. (10)

Thus with this deceit the woman had saved the beloved and threw filth on their faces. The Raja could not think about the good or bad points, and had killed the informer instead. (11)

Thus the three hundred and fourth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (304-5851) (Contd.)

ਚੌਪਈ

ਤ੍ਰਿਪੁਰਾ ਸਹਿਰ ਬਸਤ ਹੈ ਜਹਾ ॥ ਤ੍ਰਿਪੁਰ ਪਾਲ ਰਾਜਾ ਥੋ ਤਹਾ ॥
ਤ੍ਰਿਪੁਰ ਮਤੀ ਤਾ ਕੀ ਬਰ ਨਾਰੀ ॥ ਕਨਕ ਅਵਟਿ ਸਾਚੇ ਜਨੁ ਢਾਰੀ ॥ ੧॥

Choupaiee

Tripura sehar basat hai jaha. Tripur pal raja tho taha.
Tripur mati ta ki bar nari. kanaka vat sachai jan dhari. (1)

ਫੂਲ ਮਤੀ ਦੂਸਰਿ ਤਿਹ ਸਵਤਿਨਿ ॥ ਜਨੁ ਤਿਹ ਹੁਤਾ ਆਖਿ ਮੈ ਸੌ ਕੀਨ ॥
ਤਾ ਸੌ ਤਾਹਿ ਸਿਪਰਧਾ ਰਹੈ ॥ ਚਿਤ ਭੀਤਰ ਮੁਖ ਤੇ ਨਹਿ ਕਹੈ ॥ ੨॥
Fool mati dusar tih savtan. Jan tih hutai aakh mai so keen.
Ta so tahe siparda rahai. chit bhitaar much tai neh kahai. (2)

ਤ੍ਰਿਪੁਰਾ ਮਤੀ ਇਕ ਦਿਜ ਊਪਰ ॥ ਅਟਕੀ ਰਹੈ ਅਧਿਕ ਹੀ ਚਿਤ ਕਰਿ ॥
ਰੈਨਿ ਦਿਵਸ ਗ੍ਰਿਹ ਤਾਹਿ ਬੁਲਾਵੈ ॥ ਕਾਮ ਕੇਲ ਰੁਚਿ ਮਾਨ ਮਚਾਵੈ ॥ ੩॥
Tripura mati ik dij upar. atki rahaai adhik hi chit kar.
Rain divas greh tahaai bulavai. Kam kel ruch man machavai. (3)

ਏਕ ਨਾਰਿ ਤਿਨ ਬੋਲਿ ਪਠਾਈ ॥ ਅਧਿਕ ਦਰੁਬ ਦੈ ਐਸੀ ਸਿਖਾਈ ॥
ਜ਼ਬ ਹੀ ਜਾਇ ਪ੍ਰਜਾ ਸਭ ਸੋਈ ॥ ਊਚ ਸਬਦ ਉਠਿਯਹੁ ਤਬ ਰੋਈ ॥ ੪॥
Ek nar tin bol pathaiee. Adhik darb dai aisi sikhaiee.
Jab hi jaie paarja sabh soiee. Ooch sabad uthiyeh tah roiee. (4)

ਯੌ ਕਹਿ ਜਾਇ ਨ੍ਰਿਪਤਿ ਤਨ ਸੋਈ ॥ ਆਧੀ ਰਾਤਿ ਅੰਧੇਰੀ ਹੋਈ ॥
ਅਧਿਕ ਦੁਖਿਤ ਹ੍ਵੈ ਨਾਰਿ ਪੁਕਾਰੀ ॥ ਨ੍ਰਿਪ ਕੇ ਪਰੀ ਕਾਨ ਧੁਨਿ ਭਾਰੀ ॥ ੫॥
Yo keh jaie nirpat tan soiee. Adhi rat andhery hoiee.
Adhik dukhit hai nar pukari. Nrip kai pari kan dhunn bhari. (5)

ਰਾਣੀ ਲਈ ਸੰਗ ਅਪਨੇ ਕਰਿ ॥ ਹਾਥ ਬਿਖੈ ਅਪਨੈ ਅਸ ਕੌ ਧਰਿ ॥
ਦੋਊ ਚਲਿ ਤੀਰ ਤਵਨ ਕੇ ਗਏ ॥ ਇਹ ਬਿਧਿ ਸੌ ਪੂਛਤ ਤਿਹ ਭਏ ॥ ੬॥
Rani laiee saang apnai kar. Hath bikhai apnai as ko dhar.
Douoo chal teer tavan kai gaie. Ih bidh so puchhat tih bhaie. (6)

Choupaiee

There was a Raja by the name of Tripur Pal at a place where the town of Tripura existed. He had a beautiful queen by the name of Tripur Mati, who had been moulded out of gold after melting it. (1)

She had a rival queen called Phut Mati and this was like a thorn in her eyes. She was always feeling jealous of her, but would not say anything against her openly. (2)

Tripura Mati was enamoured by a Brahmin with body and mind and would call him at home during day and night and would have sexual relationship with him to her satisfaction. (3)

She called another woman, whom she gave lot of money and trained her (told her) to start crying loudly when all the subjects had gone to sleep. (4)

After saying this, the queen went to sleep with the Raja. When it was dark midnight, then that woman started crying and wailing loudly. The Raja also heard this noise. (5)

The Raja took his sword in hand and went there along with the queen. Both went there and asked her, like this. (6)

ਦੋਹਰਾ

ਕੋ ਹੈ ਰੀ ਤੂ ਰੇਤ ਕਯੋ ਕਹਾ ਲਗਿਯੋ ਦੁਖ ਤੋ ਹੀ ॥
ਮਾਰਤ ਹੌ ਨਹੀ ਠੌਰ ਤੁਹਿ ਸਾਚ ਬਤਾਵਹੁ ਮੋਹੇ ॥ ੭॥

Dohra

Ko hai ri tu ret keyo kaha lagio dukh to hi.
Marat ho nahi thour tohai sach batavhu mohair. (7)

Choupaiee

ਮੁਹਿ ਅਰਬਲਾ ਨ੍ਰਿਪਤਿ ਕੀ ਜਾਨਹੁ ॥ ਭੂਪਤਿ ਭੋਰ ਕਾਲ ਪਹਿਚਾਨਹੁ ॥
ਤਾ ਤੇ ਮੈ ਰੋਵਤ ਦੁਖਿਯਾਰੀ ॥ ਸਭੈ ਬਿਛੁਰੀ ਹੈ ਨਿਸੁਪਤਿ ਪਯਾਰੀ ॥ ੮॥

Mohair arbala nirpat nirpat ki janhu. Bhupati bhor kaal pehchanhu.
Ta te mai rovat dukhiari. Sabhai bichhuri hai nisupat payari. (8)

ਕਿਹ ਬਿਧਿ ਬਚੈ ਨ੍ਰਿਪਤਿ ਕੇ ਪ੍ਰਾਨਾ ॥ ਪ੍ਰਾਤ ਕੀਜਿਯੈ ਸੋਈ ਬਿਧਾਨਾ ॥
ਤਹ ਤ੍ਰਿਯ ਕਹਿਯੋ ਕ੍ਰਿਯਾ ਇਕ ਕਰੈ ॥ ਤਬ ਮਰਬੇ ਤੇ ਨ੍ਰਿਪਤਿ ਉਬਰੈ ॥ ੯॥

Keh bidh bachai nirpat kai prana. Prat kijiai soiee bidhana.
Tih triya kahiyo kriya ik karai. Tab marba tai nirpat ubrai. (9)

ਤ੍ਰਿਪੁਰ ਮਤੀ ਦਿਜਬਰ ਕਹ ਦੇਹੁ ॥ ਡੋਰੀ ਨਿਜੁ ਕਾਧੇ ਕਰਿ ਲੇਹੁ ॥
ਦਰਬ ਸਹਿਤ ਤਿਹ ਗ੍ਰਿਹਿ ਪਹੁਚਾਵੈ ॥ ਤਬ ਨ੍ਰਿਪ ਨਿਕਟ ਕਾਲ ਨਹੀ ਆਵੈ ॥ ੧੦॥

Tripur mati dijbar keeh dehu. Dori niju kadhai kar lehu.
Darab sehat tih greh pahuchavai. Tab nrip nikaat kaal neh avai. (10)

ਫੂਲਿ ਦੇਇ ਜੁ ਦੁਤਿਯਾ ਤ੍ਰਿਯ ਘਰ ਮੈ ॥ ਤਿਹ ਦੇਵੈ ਚੰਡਾਰਹਿ ਕਰ ਮੈ ॥
ਤ੍ਰਿਪੁਰ ਮਤੀ ਕਹ ਗ੍ਰਿਹ ਨ ਬੁਲਾਵੈ ॥ ਤਾ ਕੌ ਫੇਰਿ ਨ ਬਦਨ ਦਿਖਾਵੈ ॥ ੧੧॥

Fool deo ju dutia triya ghar mai. Tih devai chandarhe kar mai.
Tripur mati keh greh na bulavai. Ta ko fer na badan dikhavai. (11)

Couplet

"O Woman! Who are you and why are you crying? What is your suffering? You tell me the truth or I will kill you here itself. (7)

Choupaiee

The woman then said, "You may take me about Raja's age. The morning will bring death for the Raja, so I am crying for this sad happening (to come). All the queens will be separated from the moon- like Raja." (8)

I wish somehow the Raja's life should be protected (saved) so we should do something in the morning. Then the woman suggested that you could save the Raja by doing one thing. (9)

(O Raja!) "Tripat Mati may be handed over to the Brahmin and take the planquin on your shoulders and then take her to the Brahmin's house, by giving her lot of money. Then the death will not bother the Raja." (10)

Phool Mati, the second queen, may be given to a devil and then Tripat Mati should not be brought back, and she should not show the face again. (11)

ਦੋਹਰਾ

ਪ੍ਰਾਤ ਆਏ ਅਪਨੇ ਸਦਨ ਵਹੈ ਕ੍ਰਿਯਾ ਨ੍ਰਿਪ ਕੀਨ ॥
ਇਕ ਰਾਨੀ ਦਿਜਬਰ ਦੇਈ ਦੁਤਿਯ ਚੰਡਾਰਹਿ ਦੀਨ ॥ ੧੨॥

Dohra

Prat aie apnai sadan vahai kriya nrip keen.
Ik rani dijbar dei dutia chandarhe deen. (12)

ਭੇਦ ਅਭੇਦ ਤ੍ਰਿਯਾਨ ਕੇ ਮੂਢ ਨ ਸਕਿਯੋ ਬਿਚਾਰਿ ॥
ਦਈ ਦੋਊ ਤ੍ਰਿਯ ਪੁਨਯ ਕਰਿ ਜਿਯ ਕੋ ਤ੍ਰਾਸ ਨਿਵਾਰ ॥ ੧੩॥ ੧॥

Bheid abheid triyan kai mudh na sakio bichar.
Daiee douoo triya puneya kar jiy ko tras nivar. (13) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਪਾਚ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੦੫ ॥ ਪਟ੬੪ ॥ ਅਫਜੂੰ ॥

**iti sri charitar pakhyanai triya charitarai mantra bhoop sambadai teen so panch charitar saamaptam sat subham sat.
305. 5864. Aphjun. (Contd.)**

ਚੌਪਈ

ਬਹੜਾਇਚਿ ਕੋ ਦੇਸ ਬਸਤ ਜਹ ॥ ਧੁੰਧ ਪਾਲ ਨ੍ਰਿਪ ਬਸਤ ਹੋਤ ਤਹ ॥
ਦੁੰਦਬ ਦੇ ਤਾ ਕੇ ਘਰ ਰਾਨੀ ॥ ਜਾ ਕੀ ਸਮ ਸੁੰਦਰ ਨ ਸਕ੍ਰਾਨੀ ॥ ੧॥

Choupaiee

Behrraichi ko des basat jeh. Dhundh pal nrip basat hot tih.
Dundhav dai ta kai ghar rani. Ja ki sum sundar na sakrani. (1)

ਤਹਿਕ ਸੁਲਛਨ ਰਾਇ ਬਖਨਿਯਤ ॥ ਛਤ੍ਰੀ ਕੋ ਤਿਹ ਪੂਤ ਪ੍ਰਮਨਿਯਤ ॥
ਤਾ ਕੇ ਤਨ ਸੁੰਦਰਤਾ ਘਨੀ ॥ ਮੋਰ ਬਦਨ ਤੇ ਜਾਤਿ ਨ ਭਨੀ ॥ ੨॥

Tahik sulchhan raie bakhniat. Chhatri ko tih poot parmaniat.
Ta ke sundarta ghani . mor badan tai jat na bhani. (2)

Couplet

In the morning the Raja came to his palace and acted accordingly. One queen was given to the Brahmin and the other was given away to the devil. (12)

The foolish Raja could not see through the game play and she gave away both the queens as offerings (in alms). (13)

Here the three hundred and fifth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (305-5864) (Contd.)

Choupaiee

There was a Raja Dhundpal ruling over the land of Bahraich. He had a beautiful wife named Dundab Dei and even Indra's wife was no match to her in beauty). (1)

There was a Kashatriya's son called Sulachhan Rai, who was having a very handsome body, which cannot be depicted by me. (2)

ਤਾ ਸੌ ਬਧੀ ਕੁਅਰ ਕੀ ਪ੍ਰੀਤਾ ॥ ਜੈਸੀ ਭਾਤਿ ਰਾਮ ਸੋ ਸੀਤਾ ॥
ਰੈਨਿ ਦਿਵਸ ਤਿਹ ਬੋਲਿ ਪਠਾਵੈ ॥ ਸੰਕ ਤਯਾਗ ਤ੍ਰਿਯ ਭੋਗ ਮਚਾਵੈ ॥ ੩॥
Ta so badhi koer ki prita. Jaisi bhat ram so sita.
Rain divas tih bol pathavai. sank tayag triya bhog machavai. (3)

ਇਕ ਦਿਨ ਖਬਰਿ ਨ੍ਰਿਪਤਿ ਕਹ ਭਈ ॥ ਭੇਦੀ ਕਿਨਹਿ ਬ੍ਰਿਥਾ ਕਹਿ ਦਈ॥
ਅਧਿਕ ਕੋਪ ਕਰਿ ਗਯੋ ਨ੍ਰਿਪਤਿ ਤਹ ॥ ਭੋਗਤ ਹੁਤੀ ਜਾਰ ਕਹ ਤ੍ਰਿਯ ਜਹਿ॥ (੪)
Ik din khabar nirpat keh bhaiee. Bhedi kinhi britha keh daiee.
Adhik kop kar geyo nirpat tih. Bhogat tih. Bhogat huti jar keh triya jih. (4)

ਰਾਨੀ ਭੇਦ ਪਾਇ ਅਸ ਕਯਿਅ॥ ਭਾਧਿ ਔਧ ਸਿਹਜਾ ਤਰ ਲਯਿਾ ॥
ਰਾਵ ਸਹਿਤ ਉਪਰਹਿ ਬਹਿਠੀ ॥ ਭਾਤਿ ਭਾਤਿ ਕਅਿ ਅਸਅਨ ਸਜਿ ਕੈ॥ ਪ॥
Rani bheid paie as kiya. badh aoudh sihja tar liya.
Rav sehat upreh behthi. Bhat bhat tan hoie ikathi. (5)

ਰਤਿ ਮਾਨੀ ਨ੍ਰਿਪ ਸਾਥ ਬਨਾਈ ॥ ਮੂਰਖ ਕੰਤ ਬਾਤ ਨੇਹ ਪਾਈ ॥
ਰੀਝਿ ਰਹਾ ਅਬਲਾ ਕਹ ਭਜਿ ਕੈ ॥ ਭਾਤਿ ਭਾਤਿ ਕੇ ਆਸਨ ਸਜਿ ਕੈ ॥ ੬॥
Rat mani nrip sath baanaiee. Murakh kant bat neh payee.
Reejh raha abla keh bhaj kai. Bhat bhat kai asan saj kai. (6)

ਭੋਗ ਕਮਾਤ ਅਧਿਕ ਥਕਿ ਗਯੋ ॥ ਸੋਵਤ ਸੇਜ ਤਿਸੀ ਪਰ ਭਯੋ ॥
ਜੌ ਨ੍ਰਿਚੇਸਟ ਤ੍ਰਿਯ ਪਿਯ ਲਖਿ ਪਾਯੋ ॥ ਜਾਰਿ ਕਾਢਿ ਕਰਿ ਧਾਮ ਪਅਤਹਅਯੋ ॥ ੭॥
Bhog kamat adhik thak geyo. Sovat sej tisi par bheyo.
Jo nrichest triya piya likh payo. Jar kadh kar dham pathayo. (7)

The queen developed love for him, just as Sita had developed love for Ram. She would call him during day and night and would enjoy sensuous pleasure with him, without any hesitation. (3)

One day the Raja got information about it, and some informer gave him all the details. The Raja went there in great wrathfulness, where the queen was having cohabitation with her paramour. (4)

The queen, on getting the news about it, did like this. She tied down the paramour in an upside down position under the cot. She sat on the cot along with the Raja and started embracing him in many ways. (5)

Then she had a sexual relationship with the Raja to her satisfaction. The foolish Raja could not grasp the secret. He had cohabitation with the queen in different poses and was overjoyed. (6)

When he got tired, then he went to sleep on the same bed. When the queen saw him fully asleep (without any consciousness) she took out the paramour (from underneath) and sent him away. (7)

ਦੋਹਰਾ

ਜਾਗਿ ਖੋਜ ਨ੍ਰਿਪ ਘਰ ਥਕਾ ਜਾਰ ਨ ਲਹਿਯੋ ਨਿਕਾਰਿ ॥
ਭੇਦ ਦਿਯੋ ਜਿਹ ਜਾਨ ਝੂਠੋ ਹਨਯੋ ਗਵਾਰ ॥ ੮॥ ੧॥

Dohra

Jag khoj nrip ghar thaka jar na lahio nikar.
Bheid diyo jih jan tih jhuthai hanyo gavar. (8) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਛੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੦੬ ॥ ੫੮੭੨ ॥ ਅਫਜੂੰ ॥

**Iti sri charitar pakhyanai triya charitari mantra bhoop sambadai teen so chhai Charitar samaptam sat subham sat.
306. 5872. aphjun. (Contd.)**

ਚੌਪਈ

ਭੈਰੋ ਪਾਲ ਸੁਨਾ ਇਕ ਰਾਜਾ ॥ ਰਾਜ ਪਾਟ ਤਾ ਕੀ ਕਹ ਛਾਜਾ ॥
ਚਪਲਾਵਤੀ ਸੁਨੀ ਤਿਹ ਤ੍ਰਿਯਾ ਬਰ ॥ ਹੁਤੀ ਪੰਡਿਤਾ ਸਕਲ ਹੁਨਰ ਕਰਿ॥ ੧॥

Choupaiee

Bhairo pal suna ik raja. Raj pat ta ki keh chhaja.
Chapla vati sunn tih triyaa bar. huti pandita sakal hunar kar. (1)

ਅਦ੍ਰਪਾਲ ਇਕ ਨ੍ਰਿਪਤਿ ਪਰੋਸਾ ॥ ਦੇਗ ਤੇਗ ਕੋ ਜਾਹਿ ਭਰੋਸਾ ॥
ਸੁਘਨਾ ਵਤੀ ਸੁਤਾ ਇਕ ਤਅ ਕੀ ॥ ਰੋਸਨ ਭਯੋ ਜੋਤਿ ਸਸਿ ਵਾ ਕੀ ॥ ੨॥
Adarpal ik nirpat parosa. Deg teg ko jahe bharosa.
Sughana vaati suta ik ta ki. Rosan bheyo jot sas va ki. (2)

ਇਕ ਦਿਨ ਨਿਕਸਾ ਨ੍ਰਿਪਤਿ ਸਿਕਾਰਾ ॥ ਲਏ ਸ੍ਯਾਨ ਸੀਚਾਨ ਹਜਾਰਾ ॥
ਚੀਤਾ ਔਰ ਜਾਰਿਯਨ ਲੀਨੇ ॥ ਸਯਾਹ ਗੋਸ ਨਹਿ ਜਾਹਿ ਸੁ ਚੀਨੇ ॥ ੩॥
Ik din niksa nirpat sikara. laie divan sichan hajara.
Chita aour jarian linai. Sayah gose neh jahesu chinai. (3)

Couplet

On getting awake, the Raja was searching for the paramour but could not find him out and got tired of it. Then he killed the informer, considering him a liar. (8)

Here the three hundred and sixth episode of the King's & the Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (306-5872) (Contd.)

Choupaiee

There was a Raja called Bhairo Pal and he was a deserving Raja of the Kingdom. He had a wife by the name of Chapla Wati, who was very capable in all arts (of life). (1)

There was another Raja Adarpal in the neighbourhood , who was confident of his prowess and generosity. He had a daughter named Sughna Wati from whose glamour, the moon was borrowing its moonlight (as glamorous as the moon). (2)

One day the Raja went on a hunting spree and he took thousands of dogs, hawks, leopards, black cats, and torch bearers along with him and there was no count of them. (3)

ਲਗਰ ਝਗਰ ਜੁਰਰਾ ਅਰੁ ਬਾਜਾ ॥ ਬਹਰੀ ਕੁਹੀ ਸਿਚਾਨ ਸਮਾਜਾ ॥
ਭਾਸੇ ਔਰ ਬਸੀਨੈ ਘਨੀ ॥ ਚਿਪਕ ਧੂਤੀਯੈ ਜਾਹਿ ਨ ਗਨੀ ॥ ੪॥
Lagar jhaagar jurra or baja. Behri kuhi sichan samaja.
Bhasai or bhasinai ghani. chipak dhutiaie jahe na gani. (4)

ਭਾਤਿ ਭਾਤਿ ਤਨ ਖੇਲ ਸਿਕਾਰਾ ॥ ਅਧਿਕ ਮ੍ਰਿਗਨ ਕਹ ਖੇਦਿ ਪਛਾਰਾ ॥
ਟਬ ਲਗਿ ਦ੍ਰਿਸਟਿ ਬਰਾਹਿਕ ਆਯੋ ॥ ਤਹਿ ਪਾਛੇ ਤਹਿ ਤੁਰੰਗ ਧਵਾਯੋ ॥ ੫॥
Bhat bhat tan khel sikara. Adhik mirgan keh khed paachharaa.
Tab lag drisat barahik aeyo. Tehe pachhai tih turang dhavaeyo. (5)

ਜ਼ਾਤ ਭਯੋ ਤਾਹਿ ਕੇ ਦੇਸਾ ॥ ਹਾਕਿ ਤੁਰੰਗ ਪਵਨ ਕੇ ਭੇਸਾ ॥
ਸੁਘਨਾ ਵਤੀ ਲਖਾ ਜਬ ਤਾ ਕੌ ॥ ਲਯੋ ਬੁਲਾਇ ਤਹੀ ਤੇ ਵਾ ਕੌ ॥ ੬॥
Jat bheyo tahe kai desa. Hak turang pavan kai bhesa.
Sughana vati lakha jab ta ko. leyo bulaie tahi tai va ko. (6)

ਧੌਲਰ ਤਰ ਕਮੰਦ ਲਰਕਾਈ ॥ ਲਯੋ ਤਿਸੈਂ ਤਿਹ ਪੈਡ ਚੜਾਈ ॥
ਕਾਮ ਭੋਗ ਅਤਿ ਰੁਚ ਕਰਿ ਮਾਨਾ ॥ ਭੇਦ ਦੂਸਰੇ ਮਨੁਖ ਨ ਜਾਨਾ ॥ ੭॥
Dhoular tar kamand larkaiee. liyo tisai tihpaid charraie.
K;m bhog at ruch kar mana. Bheid dusro manukh na jana . (7)

ਤਬ ਤਹਿ ਪਿਤ ਯੌ ਹ੍ਰਿਦੈ ਬਿਚਾਰਾ ॥ ਨਜ਼ਿ ਰਾਨੀ ਕੇ ਸਾਥ ਉਚਾਰਾ ॥
ਹਮ ਤੁਮ ਆਉ ਸੁਤਾ ਕੇ ਜਾਹੀ ॥ ਦੁਹਤਿਾ ਹੋਇ ਖੁਸੀ ਮਨ ਮਾਹੀ ॥ ੮॥
Tab tih pit yo hirdai bichara. Nij rani kai sath uchara.
Hum tum ayo suta kai jahi. duhita hoie khusi man mahi. (8)

ਤਬ ਵੈ ਦੋਊ ਸੁਤਾ ਕੇ ਗਏ ॥ ਤਾ ਕੇ ਪ੍ਰਾਪਤਿ ਦ੍ਵਾਰ ਪਰ ਭਏ ॥
ਸੁਘਨਾ ਵਤੀ ਤਹਿ ਲਖਿ ਦੁਖ ਪਾਯੋ ॥ ਅਧਿਕ ਅਸਰਫੀ ਕਾਢਿ ਮੰਗਾਯੋ ॥ ੯॥
Tab vai dou suta kai gaie. ta kai parapet davar par gaie.
Sughana vati tih lakh payo. Adhik asarfi kadh mangayo. (9)

He took many hunter birds like lagar, jhagar, jurra, hawks, behri, kubri etc. along with many other bashe, basins, chipak and dhutiai etc., which were countless. (4)

He took part in many hunting expeditions having killed many deer, then he sighted a pig and he raced his horse, chasing him. (5)

By racing his horse with the speed of wind, he reached the land of Sughna wati and when she saw him, she called the Raja to her place. (6)

She threw (hung) a rope ladder from the palace and pulled him up with the rope ladder. Then she had a cohabitation with him to her satisfaction and nobody got to know this secret. (7)

Then the father (of the princess) thought to himself that they both (Raja and queen) should visit their daughter's place and she will be very happy to meet us suddenly. (8)

When both of them reached the gates of her palace and seeing them Sughna Wati became very sad (gloomy), so she sent for many gold coins. (9)

ਔਰ ਅਧਿਕ ਤਿਨ ਅਤਿਥ ਬੁਲਾਏ ॥ ਏਕ ਏਕ ਦੈ ਮੁਹਰ ਪਠਾਏ ॥
ਤਿਨ ਕੇ ਮਾਹੀ ਨ੍ਰਿਪਤਿ ਕਰ ਮੰਗਨਾ ॥ ਦੈ ਸੁਤ ਮੋਹਰ ਨਿਕਾਰਿਯੋ ਅੰਗਨਾ ॥ ੧੦॥
Or adhik tin atith bulaie. eke k dai muhar pathaie.
Tin kai mah: nirpat kar mangana. Dai sut mohar nikariyo angina. (10)

ਮੁਰ ਪਰਵਾਰ ਲਖਯੋ ਇਨ ਰਾਜਾ ॥ ਏਤੋ ਦਯੋ ਦਰਬ ਬਿਨੁ ਕਾਜਾ ॥
ਤਾ ਤੇ ਦੁਗੁਨ ਤਵਨ ਕਹ ਦਯੋ ॥ ਭੇਦ ਅਭੇਦ ਨ ਜਾਨਤ ਭਯੋ ॥ ੧੧॥
Mur parvar lakhio in raja. etai deyo darb bin kaja.
Ta te dugan tavan keh deyo. bheid abheid na janat bheyo. (11)

ਦੋਹਰਾ

ਰਾਜ ਸੁਤਾ ਪਿਯਾ ਮਿਤ੍ਰ ਕੋ ਇਹ ਛਲ ਅਤਿਥ ਬਨਾਇ ॥
ਦੈ ਅਸਰਫੀ ਨਿਕਾਰਿਯੋ ਭੇਦ ਨ ਜਾਨਾ ਰਾਇ ॥ ੧੨॥

Dohra

Raj suta piya mitar ko eh chhal atith banaie.
Dai asarfi nikario bheid na jana raie. (12)

ਮਨ ਮਾਨਤ ਕੋ ਭੋਗ ਕਰਿ ਪਿਤ ਅਰੁ ਮਾਤ ਦਿਖਾਇ ॥
ਇਹ ਛਲ ਸਸੋ ਕਾਢਾ ਤਿਸੈ ਕਿਨਹੂੰ ਨ ਗਹਿਯੋ ਬਨਾਇ ॥ ੧੩॥ ੧॥
Man manat ko bhog kar pit or mat dikhaie.
Eh chhal sao kadha kinhum na gahio banaie. (13) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਸਾਤ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੦੭ ॥ ੫੮੮੫ ॥ ਅਫਜੂੰ ॥

**iti sri charitar pakhaynai triya charitarai mantriu bhoop sanbadai teen so saat charitar samaptam sat subham sat.
307. 5885. aphjun. (Contd.)**

She called many Sadhus and gave them each one gold coin and sent them away; and then disguising the Raja as a Sadhu, sent him away by giving him seven gold coins. (10)

The father thought that she belonged to his family and had wasted so much money in alms without any purpose (she had sacrificed so much money over his visit). So he gave her double the amount and could not follow the secret behind her action. (11)

Couplet

The princess had made her paramour, through a deceitful action, a mendicant (Sadhu) and had sent him away giving some gold coins. The Raja could not realize the secret. (12)

Having enjoyed cohabitation with the paramour of her choice, she had shown him to the parents. With this trick, she managed to send him away safely and no one could catch him. (13) (1)

Here three hundred and seventh episode of the King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (307-5885) (Contd.)

ਚੌਪਈ

ਕੋਚ ਬਿਹਾਰ ਸਹਿਰ ਜਹ ਬਸੈ ॥ ਅਮਰਾਵਤੀ ਪੁਰੀ ਕਹ ਹਸੈ ॥
ਬ੍ਰਿਧ ਕੇਤੁ ਤਿਹ ਭੂਪ ਭਨਿਜੈ ॥ ਕੋ ਰਾਜਾ ਪਟਤਰ ਤਿਹ ਦਿਜੈ ॥ ੧॥

Choupaiee

Koach bihar sehar jah basaie. Amravari puri keh hasaie.
Bridh ket tih bhoop bhanijai. Ko raja pattar tih dijaie. (1)

ਸ੍ਰੀ ਫੁਟ ਬੇਸਰਿ ਦੇ ਤਹ ਦਾਰਾ ॥ ਜਿਹ ਸਮ ਦੇਵ ਨ ਦੇਵ ਕੁਮਾਰਾ ॥
ਤਾ ਕੋ ਜਾਤ ਨ ਰੂਪ ਉਚਾਰਾ ॥ ਦਿਵਸ ਭਯੋ ਤਾ ਤੇ ਉਜਿਯਾਰਾ ॥ ੨॥
Sri fut besar dai tih dara. Jih sam dev na dev kumara.
Ta ko jat na roop uchara. Divas bheyo ta tai ujiara. (2)

ਹਾਜੀ ਰਾਇ ਤਹਾ ਖਤਿਰੇਟਾ ॥ ਇਸਕ ਮੁਸਕ ਕੇ ਸਾਥ ਲਪੇਟਾ ॥
ਤਾ ਕੀ ਜਾਤ ਨ ਪ੍ਰਭਾ ਉਚਾਰੀ ॥ ਫੂਲਿ ਰਹੀ ਜਾਨੁਕ ਫੁਲਵਾਰੀ ॥ ੩॥
Haji raie taha khatreta. isak musak kai sath lapeta.
Ta ki jat na prabha uchari. Phool rahi januk fulvari. (3)

ਸ੍ਰੀ ਫੁਟ ਬੇਸਰਿ ਦੇ ਤਿਹ ਲਹਾ ॥ ਇਹ ਬਿਧਿ ਚਿਤ ਅਪਨੇ ਮਹਿ ਕਹਾ ॥
ਕੈ ਅਬਿ ਮਰੋ ਕਟਾਰੀ ਹਨਿ ਕੈ ॥ ਕੈ ਇਹ ਭਜੌ ਆਜੁ ਬਨਿ ਠਨਿ ਕੈ ॥ ੪॥
Sri phut besar dai tih laha. Ih bidh chit apnai meh kaha.
Kai ab marai katari han kai. Kai eh bhajo aaj ban than kai. (4)

ਦੋਹਰਾ

ਮਸਿ ਭੀਜਤ ਤਿਹ ਬਦਨ ਪਰ ਅਤਿ ਸੁੰਦਰ ਸਰਬੰਗ ॥
ਕਨਕ ਅਵਟਿ ਸਾਚੇ ਢਰਿਯੋ ਲੂਟੀ ਪ੍ਰਭਾ ਅਨੰਗ ॥ ੫॥

Dohra

Mas bhijat tih badan par at sundar sarbang.
Kanak avtai sanchai luti prabha anang. (5)

Choupaiee

Bridh Ket was the Raja of the town of Kooch Bihar, which was considering itself more lively than Indrapuri (was laughing at seeing Indra Puri). With which Raja, could we compare him? (He was incomparable in beauty and power). There was no other Raja comparable to him. (1)

His wife was named Sriphut baser Dei and there was no other godly woman or princess so beautiful. Her beauty was indescribable. (2)

There was a Khatri by the name of Haji Rai. He was an expert in love affairs. His charm is beyond description and it seemed as if a flower garden was flourishing. (3)

Sri Phut Baser Dei saw him and thought to herself that either she would stab herself (with a dagger) to death or she will enjoy sensuous pleasure with him with all her embellishments and beautification. (4)

Couplet

Moustaches were just appearing (spurting) from his face, and his whole body was very charming. It seemed as if gold had been melted to mould his body out of it and he was as beautiful as Kamdev himself. (5)

ਚੌਪਈ

ਸੁਘਰਿ ਸਹਚਰਿ ਤਹਾ ਪਠਾਈ ॥ ਛਲ ਸੌ ਤਾਹਿ ਤਹਾ ਲੈ ਆਈ ॥
ਜਬ ਤਿਹ ਹਾਥ ਚਲਾਯੋ ਰਾਨੀ ॥ ਹਾਜੀ ਰਾਇ ਬਾਤ ਨਹਿ ਮਾਨੀ ॥ ੬॥

Choupaiee

Sughar sehchar taha pathaiee. Chhal so tahe taha lai aiee.
Jab tih haath chalayo rani. Haji raie baat neh mani. (6)

ਅਬਲਾ ਕੋਟਿ ਜਤਨ ਕਰਿ ਹਾਰੀ ॥ ਕਯੋਹੂੰ ਨ ਭਜੀ ਤਾਹਿ ਨ੍ਰਿਪ ਨਾਰੀ ॥
ਹਾਇ ਹਾਇ ਗਿਰਿ ਭੂਮਿ ਉਚਾਰਾ ॥ ਮੁਰ ਕਰੇਜ ਡਾਇਨੀ ਨਿਹਾਰਾ ॥ ੭॥

Abla kot jatan kar hari. Keyhun na bhaji tahe nrip nari.
Haie haie gir bhoom uchara. Mur karej dainy nihara. (7)

ਤਿਹ ਤ੍ਰਿਯ ਬਸਤ੍ਰ ਹੁਤੇ ਪਹਿਰਾਏ ॥ ਡਾਇਨ ਸੁਨਤ ਲੋਗ ਉਠਿ ਧਾਏ ॥
ਜਬ ਗਹਿ ਤਾਹਿ ਬਹੁਤ ਬਿਧਿ ਮਾਰਾ ॥ ਤਬ ਤਿਨ ਮਨਾ ਜੁ ਤ੍ਰਿਯਾ ਉਚਾਰਾ ॥ ੮॥

Tih triya bastar hutai pehraie. Daein sunat log uth dhaie.
Jab geh tahe bahut bidh mara. Tab tin mana ju triya uchara. (8)

ਤਬ ਲਗਿ ਤਹਾ ਨ੍ਰਿਪਤਿ ਹੂੰ ਆਯੋ ॥ ਸੁਨਿ ਕਰੇਜ ਤ੍ਰਿਯ ਹਰਿਯੋ ਰਿਸਾਯੋ ॥
ਇਹ ਡਾਇਨ ਕਹ ਕਹਾ ਸੰਘਾਰੋ ॥ ਕੈ ਅਬ ਹੀ ਰਾਨੀਯਹਿ ਜਿਯਾਰੋ ॥ ੯॥

Tab lag taha nirpat hun aeyo. Sunn karej triya hario risayo.
Eh dain keh kaha sangarai. Kai ab hi raniyeh jiaro. (9)

ਤਬ ਤਿਨ ਦੂਰਿ ਠਾਢ ਨ੍ਰਿਪ ਕੀਯੇ ॥ ਰਾਨੀ ਕੇ ਚੁੰਬਨ ਤਿਨ ਲੀਏ ॥
ਰਾਜਾ ਲਖੇ ਕਰੇਜੋ ਡਾਰੈ ॥ ਭੇਦ ਅਭੇਦ ਨਹਿ ਮੂੜ ਬਿਚਾਰੇ ॥ ੧੦॥

Tab tin door thath nrip kijaie. Rani kai chumban tin liae.
Raja lakhaie karejo darai. Bheid abheid neh moor bicharai. (10)

ਸਭ ਤਬ ਹੀ ਲੋਗਾਨ ਹਟਾਯੋ ॥ ਅਧਿਕ ਨਾਰਿ ਸੋ ਭੋਗ ਮਚਾਯੋ ॥
ਰਾਖੇ ਜੋ ਮੁਰਿ ਕਹਿ ਪ੍ਰਿਯ ਪ੍ਰਾਨਾ ॥ ਤੁਮ ਸੌ ਰਮੌ ਸਦਾ ਬਿਧਿ ਨਾਨਾ ॥ ੧੧॥

Sabh tab hi logan hataeyo. Adhik nar so bhog macheyo.
Rakhaaie jo murk eh priya prana. Tum sou ramo saada bidh nana. (11)

The queen sent a clever handmaid to him, who brought him along with her through some deceit. When the queen advanced her hand towards him, then Haj Rai did not accept her proposal. (6)

The young belle tried her best but failed to win over his love and he did not have any love affair with the queen. Then the queen, being unsuccessful played another trick. She fell down on the ground and started shouting 'Alas', 'Alas' saying that her heart was sinking, being taken away by the evil spirit. (7)

The queen had dressed him in a female robe and hearing the word (name) of a beldame (hag) all the people got up from there. When he was beaten up by catching hold of him, he agreed to (accepted) the proposal of the queen. (8)

In the meantime, the Raja also had reached there. "The woman lover had stolen the heart of the queen, on hearing these words, the Raja got furious with rage and said, "Kill this hag, or she should make the queen alive (should give her heart back)." (9)

Then Hazi Rai made the Raja stand at a distance and he kissed the queen. The Raja felt that by doing so, he was giving the queen back her heart and the fool was not following the secret behind it. (10)

Then he removed all the people from there and had cohabitation with the queen. She said, " O beloved! You have saved my life, so I shall always enjoy sensuous pleasure with you in many ways. (11)

ਅਧਿਕ ਭੋਗ ਤਾ ਸੋ ਤ੍ਰਿਯ ਕਰਿ ਕੈ ॥ ਧਾਇ ਭੇਸ ਦੈ ਦਯੋ ਨਿਕਰਿ ਕੈ ॥
ਭਾਖਤ ਜਾਇ ਪਤਿਹਿ ਅਸ ਭਈ ॥ ਦੇਈ ਕਰਿਜਵਾ ਡਾਇਨੀ ਗਈ ॥ ੧੨॥
Adhik bhog ta so triya kar kai. Dhaie bhes dai diyo nikar kai.
Bhakhat jaie pathe as bhaie. Daiee karijva daini gaiee. (12)

ਦਿਤ ਮੁਹਿ ਪ੍ਰਥਮ ਕਰਿਜਵਾ ਭਈ ॥ ਪੁਨਿ ਵਹ ਅੰਤ੍ਰਧਯਾਨ ਹ੍ਵੈ ਗਈ ॥
ਨ੍ਰਿਪ ਬਰ ਦ੍ਰਿਸਟਿ ਨ ਹਮਰੀ ਆਈ ॥ ਕਯਾ ਜਨਿਯੈ ਕਿਹ ਦੇਸ ਸਿਧਾਈ ॥ ੧੩॥
Dit mohe pratham karijva bhaie. pun veh antardayan hai gaie.
Nrip bar drisat na haamri aiee. Kya janiaie kih des sidhaiee. (13)

ਮਤਿ ਸਤਿ ਤਬ ਨ੍ਰਿਪਤਿ ਉਚਾਰਾ ॥ ਭੇਦ ਅਭੇਦ ਨ ਮੂੜ ਬਿਚਾਰਾ ॥
ਨਿਰਖਤ ਥੋ ਤ੍ਰਿਯਾ ਜਾਰ ਬਜਾਈ ॥ ਇਹ ਚਰਿਤ੍ਰ ਗਯੋ ਆਖਿ ਚੁਰਾਈ ॥ ੧੪॥
Sat sat tab nirpat uchara. Bheid abheid naa murr bicharra.
Nirkhat tho triya j;r bajaiee. Ih charitar geyo aakh churaiee. (14)

ਪ੍ਰਥਮ ਮਿਤ੍ ਤ੍ਰਿਯਾ ਬੋਲਿ ਪਠਾਯੋ ॥ ਕਹਿਯੋ ਨ ਕਿਯਾ ਤ੍ਰਿਯ ਤ੍ਰਾਸ ਦਿਖਾਯੋ ॥
ਬਹੁਰਿ ਭਜਾ ਇਹ ਚਰਿਤ ਲਖਾਯਾ ॥ ਠਾਢ ਨ੍ਰਿਪਤਿ ਜੜ ਮੂੰਡ ਮੁੰਡਾਯਾ ॥ ੧੫॥ ੧॥
Pratham mitar triya bolle patheyo. Kahio na kiya triya tras dikhaeyo.
Bahur bhaja ih charit lakhaya. Thath nirrpat jar moond mundaya. (15) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਆਠ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੦੮ ॥ ਪ੍ਰ੯੦੦॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya charitarai mantra bhoop sambadaai teen so aath charitar samaptam sat subham sat. 308. 5900. aphjun. (Contd.)

ਚੌਪਈ

ਕਰਨਾਟਕ ਦੇ ਦੇਸ ਬਸਤ ਜਹ ॥ ਸ੍ਰੀ ਕਰਨਾਟਕ ਸੈਨ ਨ੍ਰਿਪਤਿ ਤਹ ॥
ਕਰਨਾਟਕ ਦੇਈ ਗ੍ਰਿਹ ਨਾਰੀ ॥ ਜਾ ਤੇ ਲਿਯ ਰਵਿ ਸਸਿ ਉਜਿਯਾਰੀ ॥ ੧॥

Choupaiee

Karnatak dee des basat jeh. Sar karnatak sain nirpat tih.
Karnatak daie greh nari. Ja te liya rav sas ujiari. (1)

Having sexual relationship with him, the queen then dressed him as a midwife and sent him away. The queen went to the spouse and said, "The hag had given back her heart." (12)

At first she gave back my heart and then she went into meditation trance, "O mighty Raja! Then I did not see her. Who knows where she had gone?" (13)

The Raja then remarked 'True, True', but the fool did not grasp the secret behind it. In the presence of all the people, the paramour carried out cohabitation with her and with this game play, he managed to escape unnoticed. (14)

At first the woman called the paramour, when he did not agree, then he was frightened (and beaten) and then had sexual relationship with him and the Raja, standing there, got himself deceived openly. (15) (1)

Here the three hundred and eighth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (308-5900) (Contd.)

Choupaiee

There was a Raja called Karnatak Sain, ruling over the country of Karnataka. He had a wife named Karnatak Dei and from her only the sun and moon were taking (borrowing) their light. (1)

ਤਹ ਇਕ ਸਾਹ ਬਸਤ ਥੋ ਨੀਕੋ ॥ ਜਾਹਿ ਨਿਰਖਿ ਸੁਖ ਉਪਜਤ ਜੀ ਕੌ ॥
ਤਾ ਤੇ ਸੁਤਾ ਹੁਤੀ ਇਕ ਧਾਮਾ ॥ ਥਕਿਤ ਰਹਤ ਨਿਰਖਤ ਜਿਹਾ ਬਾਮਾ ॥ ੨॥
Tih ik sah basat tho niko. Jahe nirakh such upjat ji ko.
Ta tai suta huti ik dhama. Thakit rehat nirkhat jiha bama. (2)

ਸੁਤਾ ਅਪੂਰਬ ਦੇ ਤਿਹ ਨਾਮਾ ॥ ਜਿਹ ਸੀ ਕਹੂੰ ਕੌਊ ਨਹੀ ਬਾਮਾ ॥
ਏਕ ਸਾਹ ਕੇ ਸੁਤ ਕਹ ਬਯਾਹੀ ॥ ਬੀਰਜ ਕੇਤੁ ਨਾਮ ਤਿਹ ਆਹੀ ॥ ੩॥
Suta apurav dai tih nama. Jih si kahun kouoo neh bama.
Ek sah kai suit keh bayahi. Biraj ket naam tih aihi. (3)

ਜ਼ਬ ਬਹੁ ਬਯਾਹਿ ਤਾਹਿ ਲੈ ਗਯੋ ॥ ਨਿਜੁ ਸਦਨਨ ਲੈ ਪ੍ਰਪਿਤਿ ਭਯੋ ॥
ਏਕ ਪੁਰਖ ਤਿਨ ਨਾਰਿ ਨਿਹਾਰਾ ॥ ਜਾ ਕੀ ਸਮ ਨਹਿ ਰਾਜ ਕੁਮਾਰਾ ॥ ੪॥
Jab bahu bayah tahe lai geyo. Nij sadnan lai prapat bheyo.
Ek purakh tin nar nihara. Ja ki sam neh raj kumara. (4)

ਨਿਰਖਤ ਤਾਹਿ ਲਗਨ ਤਿਹ ਲਗੀ ॥ ਨੀਦ ਭੂਖਿ ਤਬ ਹਿ ਤੇ ਭਗੀ ॥
ਪਠੇ ਸਹਚਰਿ ਤਾਹਿ ਬੁਲਾਵੈ ॥ ਕਾਮ ਭੋਗ ਰੁਚਿ ਮਾਨ ਕਮਾਵੈ ॥ ੫॥
Nirkhat tahe lagan tih lagi. Neend bhookh tab hi tai bhagi.
Pathai sehchar tahe bulavai. Kam bhog ruch man kamavai. (5)

ਸੰਗ ਤਾ ਕੇ ਬਹੁ ਬਧਾ ਸਨੇਹਾ ॥ ਰਾਝਨ ਔਰ ਹੀਰ ਕੋ ਜੇਹਾ ॥
ਬੀਰਜ ਕੇਤੁਹ ਯਾਦਿ ਨ ਲਯਾਵੈ ॥ ਧਰਮ ਭ੍ਰਾਤ ਕੇਹ ਤਾਹੀ ਬੁਲਾਵੈ ॥ ੬॥
Sang ta kai bahu badha saaneha. ranjhan or heer ko jeha.
Biraj kethu yaaad na layavai. dharma prat keh tahe bulavai. (6)

ਭੇਦ ਸਸੁਰ ਕੇ ਲੋਗ ਨ ਜਾਨੈ ॥ ਧਰਮ ਭ੍ਰਾਤ ਤਹਿ ਤ੍ਰਿਯ ਪਹਿਚਾਨੈ ॥
ਭੇਦ ਅਭੇਦ ਨ ਮੂਰਖ ਲਹਹੀ ॥ ਭ੍ਰਾਤਾ ਜਾਨ ਕਛੂ ਨਹਿ ਕਹਹੀ ॥ ੭॥
Bheid sasur ke log na janai. Dharma bhrat tih triya pehchanai.
Bheid abeid na murakh lehhi. bhrata jan kachhu neh kehhi. (7)

There was a smart Shah living there, by seeing whom one would feel pleased. He had a daughter, (who was so beautiful) that women were always watching her. (2)

His daughter was named Apurab Dei, who had noparallel among the women. She was married to a Shah's son, who was called Beeraj Ket. (3)

When he took her to his home after getting married to her, there she saw another man, who was more beautiful than the princess even.(4)

On seeing him, she got allured by him and she lost all her hunger and sleep. She would call him through a handmaid and then have cohabitation with him to her satisfaction. (5)

She developed too much love for him just as Heer and Ranjha loved each other. She would not talk about (her spouse) Dheeraj Ket and would call the second person as her foster brother. (6)

The people at her in-law's place did not realize the secret involved and were taking him as her co-brother. The fools would not grasp the secret of it, and would not say him anything, being (considering him) her foster-brother. (7)

ਇਕ ਦਿਨ ਤ੍ਰਿਯ ਇਹ ਭਾਤਿ ਉਚਾਰਾ ॥ ਨਿਜੁ ਪਤਿ ਕੌ ਦੈ ਕੈ ਬਿਖੁ ਮਾਰਾ ॥
ਭਾਤਿ ਭਾਤਿ ਸੌ ਰੌਦਨ ਕਰੈ ॥ ਲੋਗ ਲਖਤ ਸਿਰ ਕੇਸ ਉਪਰੈ ॥ ੮॥

Ik din triya ih bhat uchara. Nij pat ko dai kai bikh mara.
Bhat bhat so rodan karai. log lakhat osr kes uprai. (8)

ਅਬ ਮੈ ਧਾਮ ਕਵਨ ਕੇ ਰਹੋ ॥ ਮੈ ਪਿਯ ਸਬਦ ਕਵਨ ਸੌ ਕਹੋ ॥
ਨਯਾਇ ਨਹੀ ਹਰਿ ਕੇ ਘਰਿ ਭੀਤਰਿ ॥ ਇਹ ਗਤਿ ਕਰੀ ਮੋਰਿ ਅਵਨੀ ਤਰ ॥ ੯॥

Ab mai dhaam kavan kai rahai. Mai piya sabad kavan ko kaho.
Nayaye neh har kai ghar bhitar. Ih gat kari more avni tar. (9)

ਗ੍ਰਿਹ ਕੌ ਦਰਬ ਸੰਗ ਕਰਿ ਲੀਨਾ ॥ ਮਿਤ੍ਰਹਿ ਸੰਗ ਪਯਾਨਾ ਕੀਨਾ ॥
ਧਰਮ ਭਾਇ ਜਾ ਕੌ ਕਰਿ ਭਾਖਾ ॥ ਇਹ ਛਲ ਨਾਥ ਧਾਮ ਕਰਿ ਰਾਖਾ ॥ ੧੦॥

Greh ko darb sang kar lina. Mitarhi sang payana kina.
Dharma bhaie ja ko kar bhakha. Ih chhal nath dham kar rakha. (10)

ਲੋਗ ਸਭੈ ਇਹ ਭਾਤਿ ਉਚਾਰਾ ॥ ਆਪੁ ਬਿਖੈ ਮਿਲ ਕਰਤ ਬਿਚਾਰਾ ॥
ਕਹਾ ਕਰੈ ਇਹ ਨਾਰਿ ਬਿਚਾਰੀ ॥ ਜਾ ਕੀ ਦੈਵ ਐਸ ਗਤਿ ਧਾਰੀ ॥ ੧੧॥

Log dabhaie ih bhat uchara. Aap bikhai iml karat bichara.
Kaha karai ih nar bichari. ja ki dev ais gat dhari. (11)

ਤਾ ਤੇ ਲੈ ਸਭ ਹੀ ਧਨ ਧਾਮਾ ॥ ਅਪੁਨੇ ਗਈ ਭਾਇ ਕੇ ਬਾਮਾ ॥
ਭੇਦ ਅਭੇਦ ਨ ਸਕਤ ਬਿਚਰਿ ਕੈ ॥ ਗਈ ਜਾਰ ਕੇ ਨਾਥ ਸੰਘਾਰਿ ਕੈ ॥ ੧੨॥ ੧॥

Ta te lai sabh hi dhan dhama. Apunai gaaiee bhaie ke bama.
Bheid abheid na sakat bichar kai. gaiee jar kai nath sanghar kai. (12) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਨੌ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੦੯ ॥ ੫੯੧੨ ॥ ਅਫਜੂੰ ॥

**iti sri charitar pakhyanai triya charitai mantri bhoop sambadai teen so nou charitar samaptam sat subham sat.
309. 5912. aphjun. (Contd.)**

One day the woman said, like this. She killed her husband by giving him poison and started wailing and crying loudly and before other people she started plucking her hair. (8)

She said, "Where should I stay now and whom shall 1 call my beloved. There was no justice in God's domain and had reduced me to such a terrible plight." (9)

She took away all the money and (went) lived with the paramour. The person, whom she used to call co-brother, was kept in the house as her Master by this deceitful action. (10)

All the people were talking like this and thinking about her saying that "What will this poor woman do, who had been reduced to this state by the Lord Almighty." (11)

So she had taken all the money and went to her brother's wife. No one could appreciate the real secret behind it. The woman, having killed the spouse, went to live with the paramour. (12) (1)

Here the three hundred and ninth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (309-5912) (Contd.)

ਚੌਪਈ

ਪੁਨਿ ਮੰਤ੍ਰੀ ਇਹ ਭਾਤਿ ਉਚਾਰਾ ॥ ਸੁਨਹੁ ਨ੍ਰਿਪਤਿ ਜੂ ਬਚਨ ਹਮਾਰਾ ॥
ਗਾਰਵ ਦੇਸ ਬਸਤ ਹੈ ਜਹਾ ॥ ਗੌਰ ਸੈਨ ਰਾਜਾ ਥੋ ਤਹਾ ॥ ੧॥

Choupaiee

Pun mantra ih bhat uchara. Sunhu nirpat ju bachan hamara.
Garav des basat hai jaha. gour sain raja tho taha. (1)

ਸ੍ਰੀ ਰਸ ਤਿਲਕ ਦੇਇ ਤਿਹ ਦਾਰਾ ॥ ਚੰਦ੍ ਲਿਯੋ ਜਾ ਤੇ ਉਜਿਯਾਰਾ ॥
ਸਾਮੁੰਦ੍ਰਕ ਲਛਨ ਤਾ ਮੈ ਸਬਿ ॥ ਛਬਿ ਉਚਾਰ ਤਿਹ ਸਕੈ ਕਵਨ ਕਬਿ ॥ ੨॥
Sri ras tilak deie tih dara. Chandar liyo ja te ujiara.
Samundrak lachhan ta mai sab. Chhab uchar tih sakai kavan kab. (2)

ਤਹ ਇਹ ਹੁਤੋ ਸਾਹ ਕੋ ਪੂਤਾ ॥ ਭੂਤਲ ਕੋ ਜਾਨੁਕ ਪੁਰਹੂਤਾ ॥
ਅਧਿਕ ਤਰੁਨ ਕੋ ਤੇਜ ਬਿਰਾਜੈ ॥ ਨਰੀ ਨਾਗਨੀ ਕੋ ਮਨ ਲਾਜੈ ॥ ੩॥
Tih ih huto sah ko poota. bhutal ko januk purhoota.
Adhik tarun ko tej birajai. Nari nagni ko mn lajai. (3)

ਜਬ ਰਾਨੀ ਤਿਹ ਪ੍ਰਭਾ ਨਿਹਾਰੀ ॥ ਤਬ ਤੇ ਭਈ ਅਧਿਕ ਮਤਵਾਰੀ ॥
ਨਿਰਖਿ ਮਿਤ੍ ਕੇ ਨੈਨ ਬਿਕਾਨੀ ॥ ਤਬ ਹੀ ਤਯੇ ਹ੍ਵੈ ਗਈ ਦਿਵਾਨੀ ॥ ੪॥
Jab rani tih prabha nihari. Tab te bhaiee adhik matwari.
Nirakh mitar kai nain bikini. Tab hi tai hai diwani. (4)

ਤਬ ਤਿਹ ਬੋਲਿ ਲੀਯੋ ਅਪਨੇ ਘਰ ॥ ਕਾਮ ਕੇਲ ਕੀਨਾ ਅਤਿ ਰੁਚਿ ਕਰਿ ॥
ਭਾਤਿ ਭਾਤਿ ਤਿਹ ਗਰੇ ਲਗਾਯੋ ॥ ਅਬਲਾ ਅਧਿਕ ਹ੍ਰਿਦੈ ਸੁਖ ਪਾਯੋ ॥ ੫॥
Tab tih bole liyo apnai ghar. kam kel kina at ruch kar.
Bhat bhat tih garai lagayo. Abla adhik hirdai such payo. (5)

ਤਬ ਲਗ ਆਇ ਨ੍ਰਿਪਤਿ ਤਹ ਗਯੋ ॥ ਤਤ ਛਿਨ ਡਾਰਿ ਮਹਲ ਤੇ ਦਯੋ ॥
ਮਰਿ ਗਯੀ ਨ੍ਰਿਪਤਿ ਨ ਭੇਦ ਬਿਚਾਰਾ ॥ ਜੋ ਜਨੁ ਅਰਧ ਉਰਧ ਤੇ ਪਾਰਾ ॥ ੬॥
Tab lag aie nirpat tih geyo. Tat chin daar mehal te deyo.
Mar gaiee nirpat na bheid bichara. Jo jan ardh uradh tai para. (6)

Choupaiee

The Minister then said, "O Rajan! You listen to my further talk. There was a Raja named Gore Sain, ruling over the land of Goran. (1)

His wife was called Ras Tilak Dei., from whom even the moon had borrowed its light (she was extremely beautiful). (All the qualities of a woman given in the Astrology Granth he had all the qualities of a woman, but no poet could ever describe the beauty of her glory. (2)

There was a Shah's son living there and appeared like Indra on the Earth and he looked glamorous by seeing whom all the human females and snake women were getting allured. (3)

When the queen saw his beauty, she was madly in love with him and had come under his spell on seeing his eyes. Since then she was almost insane in his love. (4)

Then she called him to her house and enjoyed sensuous pleasure with him to her satisfaction. She hugged him in many ways and got great mental satisfaction. (5)

By that time the Raja also came there and in a moment she threw him (Raja) down from the palace and he died. But no one got a clue to this secret, that the person thrown from the top to the ground had actually died. (6)

ਆਪ ਰੋਤ ਇਹ ਭਾਤਿ ਉਚਾਰਾ ॥ ਦੇਵ ਪਕਰਿ ਕਰਿ ਨ੍ਰਿਪਤਿ ਪਛਾਰਾ ॥
ਮੋਰੋ ਸਾਥ ਕਿਯੋ ਥੋ ਸੰਗਾ ॥ ਤਾ ਤੇ ਭਯੋ ਅਪਵਿਤ੍ ਸ੍ਬੰਗਾ ॥ ੭॥
Aap rot ih bhat uchara. Dev pakar kar nirpat pachhara.
Morai sath kiyo qo sanga. Ta te bheyo apvitar sarbanga. (7)

ਦੋਹਰਾ

ਇਹ ਛਲ ਜਾਰ ਨਿਕਾਰਿਯੋ ਨਿਜੁ ਨਾਇਕਹਿ ਸੰਘਾਰਿ ॥
ਭੇਦ ਅਭੇਦ ਮੂਰਖ ਕਿਛੁ ਸਕਾ ਨ ਨੈਕ ਬਿਚਾਰਿ ॥ ੮॥

Dohra

Ih chhal jar nikario nij naiekeh sanghar.
Bheid abheid murakh kichhu saka na naik bichar. (8)

ਨਿਜੁ ਨਾਇਕ ਕੋ ਮਹਲ ਤੇ ਤਿਹ ਹਿਤ ਦਿਯੋ ਗਿਰਾਇ ॥
ਢਾਰ ਬਚਾਯੋ ਆਪਨੋ ਨੈਕ ਨ ਰਹੀ ਲਜਾਇ ॥ ੯॥
Nij naieek ko mehal te tih hit deyo giraie.
Dhar bachayo apno naik na rahi laijai. (9)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਦਸ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੧੦ ॥ ਪ੯੨੧॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya charitai mantra bhoop sambadai teen so das charitar samaptam sat subham sat. 310. 5921. aphjun. (Contd.)

ਚੌਪਈ

ਬਿਰਹ ਸੈਨ ਇਕ ਨ੍ਰਿਪਤਿ ਸੁਜਾਨਾ ॥ ਮਾਨਤ ਆਨਿ ਦੇਸ ਜਿਹ ਨਾਨਾ ॥
ਬਿਰਹ ਮੰਜਰੀ ਤਾ ਕੀ ਰਾਨੀ ॥ ਸੁੰਦਰਿ ਭਵਨ ਚਤ੍ਦਸ ਜਾਨੀ ॥ ੧॥

Choupaiee

Birah sain ik nirpat sujana. Manat aan des jih nana.
Birah manjri ta ki rani. Sundar bhavan chatardas jani. (1)

The woman started crying and said that, "A demon had thrown the Raja from the building by catching hold of him. The Raja had a cohabitation with me as such his body had become impure sullified. (7)

Couplet

With this deceit, she managed to send away the paramour and had killed her spouse. The fool did not realize the secret behind it. (8)

For the sake of the paramour, she had thrown her spouse from the palace to the ground, thus she had saved her paramour, without feeling ashamed of herself. (9) (1)

Here the three hundred and tenth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (310-5921)

Choupaiee

There was a wise Raja by the name of Bireh Sain, and many other countries had accepted his suzerainty over them. He had a wife called Bireh Manjri, who was known as most beautiful in the Universe (fourteen worlds). (1)

ਤਾ ਕੈ ਧਾਮ ਏਕ ਸੁਤ ਭਯੋ ॥ ਜਾਨਕ ਰਵਿ ਦੁਤਿਯੋ ਪ੍ਰਗਟਯੋ ॥
ਸੁੰਦਰਿਤਾ ਤਿਹ ਕਹੀ ਨ ਆਵੈ ॥ ਨਿਰਖਤ ਪਲਕ ਨ ਜੋਰੀ ਜਾਵੈ ॥ ੨॥
Ta kai dham ek sut bheyo. Janak rav dutio pragteyo.
Sundarita tih kahi na avaie. Nirkhat palak na jori javai. (2)

ਤਿਹ ਇਕ ਤਰਨਿ ਸਾਹ ਕੀ ਜਾਈ ॥ ਜਾ ਕੀ ਛਬਿ ਨਹਿ ਜਾਤ ਬਤਾਈ ॥
ਕੈ ਸਸਿ ਤੇ ਰੋਹਨਿ ਇਹ ਜਈ ॥ ਆਗੇ ਹ੍ਵੈ ਹੈ ਨ ਪਾਛੇ ਭਈ ॥ ੩॥
Tih ik taran sah ki jaiee. Ja ki chhab neh jat bataiee.
Kai sa tai rohan ih jaiee. Agai hai hai na pachhai bhaiee. (3)

ਰਾਜ ਕੁਅਰ ਜਬ ਤਵਨ ਨਿਹਾਰਿਯੋ ॥ ਮਦਨ ਬਾਨ ਤਨ ਤਾਹਿ ਪ੍ਰਹਾਰਿਯੋ ॥
ਲਗੀ ਅਟਕਿ ਸੁਧਿ ਬੁਧਿ ਛੁਟ ਗਈ ॥ ਤਬਹਿ ਤਰੁਨਿ ਮਤਵਾਰੀ ਭਈ ॥ ੪॥
Raj koer jab tavan nihario. Madan ban tan tahe parhario.
Lagi atak sufh budh chhut gaiee. Tabhi taruni matwari bhaiee. (4)

ਭਾਤਿ ਭਾਤਿ ਤਨ ਦਰੁਬ ਲੁਟਾਈ ॥ ਅਧਿਕ ਸਖਿਨ ਕਹ ਰਹੀ ਪਠਾਈ ॥
ਰਾਜ ਕੁਅਰ ਕਯੋਹੂੰ ਨਹਿ ਆਏ ॥ ਤਾ ਸੌ ਕਰੇ ਨ ਮਨ ਕੇ ਭਾਏ ॥ ੫॥
Bhat bhat tan darb lutaiee. Adhik sakbin keh raahi pathaiee.
Raaj koer keyohun neh aie. Ta so karai na man kai bhaie. (5)

ਕਰਿ ਕਰਿ ਜਤਨ ਕੁਅਰਿ ਬਹੁ ਹਾਰੀ ॥ ਕਸੌਹੂੰ ਭਜੀ ਮਿਤ੍ ਨਹਿ ਪਯਾਰੀ ॥
ਘਾਯਲ ਫਿਰੈ ਕੁਅਰਿ ਮਤਵਾਰੀ ॥ ਜਾਨੁਕ ਮ੍ਰਿਗੀ ਬਿਸਿਖ ਤਨ ਮਾਰੀ ॥ ੬॥
Kar kar jatan koer bahu hari. Kaishun bhaji mitar neh payari.
Ghayal firai koer matwari. Januk mirgi bisikh tan mari. (6)

ਰੋਵਤ ਕੁਅਰਿ ਕਬੂੰ ਉਠਿ ਗਾਵੈ ॥ ਨਾਚਤ ਕਬਹੂੰ ਬਚਨ ਸੁਨਾਵੈ ॥
ਮਿਤ੍ ਮਿਲਾਇ ਦੇਇ ਮੁਹਿ ਕੋਈ ॥ ਜੋ ਮੁਖ ਮਾਗੈ ਦਯੋ ਤਿਹ ਸੋਈ ॥ ੭॥
Rovat koer kabhun uth gavai. Nachat kabhun bachan sunavai.
Mitar molaie daie mohe koiee. Jo much mangai deyo tih soiee. (7)

They got a son, who appeared like a second sun on the horizon. His beauty is beyond description. On perceiving him, the eyes would continue to gaze at him. (2)

There was a Shah's daughter, whose beauty was indescribable and it seemed she had been born out of Rohini and the Moon. No other woman could match her in beauty either born earlier or later. (3)

When she saw the prince, then she got her sexual desires aroused within her(she was struck by the arrow of kamdev).She lost all her sense of proportion due to her love for him and the woman developed immense love for him.(4)

She sent many handmaids to him, thus squandering lot of money for the purpose, but the prince never came, as he had no love for her in his heart. (5)

The princess' made all sorts of efforts and got tired of it, but the beloved did not have any sexual relationship with her. She was thus moving around like a mad person being overpowered by his love, reeling just like an injured deer, being hit by the arrows (of love). (6)

The princess would start crying at times, or at times she would start singing songs, while at times she would dance around while singing. She was saying, "Let someone arrange my meeting with the beloved and I would give him, whatever he would ask for." (7)

ਏਕ ਸਖੀ ਇਹ ਭਾਤਿ ਉਚਾਰੋ ॥ ਸੁਨਹੁ ਮਿਤ੍ਰਨੀ ਬਚਨ ਹਮਾਰੋ ॥
ਜੋ ਤੁਹਿ ਕੌ ਤਵ ਮਿਤ੍ ਮਿਲਾਊ ॥ ਤਉ ਕਹਾ ਤੁਮ ਤੇ ਬਰ ਪਾਊ ॥ ੮॥
Ek sakhi ih bhat ucharo. Sunhun mitrani bachan hamaro.
Jo tohe ko tav mitar milao. Taou kaha tum tai bar pauoo. (8)

ਸਾਹ ਸੁਤਾ ਜਬ ਯੌ ਸੁਨਿ ਪਾਵਾ ॥ ਜਨੁਕ ਬਹੁਰਿ ਬਪੁ ਮੈ ਜਿਯ ਆਵਾ ॥
ਨਿਧਨੀ ਅਧਿਕ ਮਨਹੁ ਧਨ ਪਾਯੋ ॥ ਜਨੁ ਕਰ ਅੰਮ੍ਰਿਤ ਮਿਤ੍ ਕੇ ਆਯੋ ॥ ੯॥
Sah suta jab yo sunn pava. januk bahur bapu mai jiya ava.
Nidhani adhik manhu dhan payo. Jan kar amrit mitar kai aeyo. (9)

ਜਾ ਸੌ ਲਗਨ ਕੁਅਰ ਕੀ ਹੁਤੀ ॥ ਤਾ ਸੋ ਭੇਸਸ ਧਾਰਿ ਕੈ ਸੁਤੀ ॥
ਰਾਜ ਗ੍ਰਿਹਨ ਮੈ ਕਿਯਾ ਪਿਯਾਨਾ ॥ ਭਾਖਤ ਭਈ ਬਚਨ ਬਿਧਿ ਨਾਨਾ ॥ ੧੦॥
Ja so lagan koer ki huti. ta so bhesas dhar kai suti.
Raj gehan mai kiya piyana. Bhakhat bhaiee bachan bidh nana. (10)

ਨ੍ਰਿਪ ਸੁਤ ਤ੍ਰਿਯ ਜੁ ਤਿਹਾਰੇ ਭਈ ॥ ਮੈ ਤਿਨ ਤੁਮਰੇ ਧਾਮ ਪਠਈ ॥
ਤੁਮ ਤਿਹ ਤ੍ਰਿਯ ਕੌ ਚਿਤ ਚੁਰਾਯੋ ॥ ਅਬ ਚਲਿ ਕੁਅਰ ਕਰੋ ਮਨ ਭਾਯੋ ॥ ੧੧॥
Nrip sut triya jo tihartai bhaiee. Mai tin tumarai dham pathaiee.
Tum kih triya ko chit churayo. Ab chal koer karo man bhayo. (11)

ਜਬ ਨ੍ਰਿਪ ਸੁਤ ਐਸੇ ਸੁਨਿ ਪਾਈ ॥ ਚਲਿਯੋ ਨ ਪਨਹਿ ਪਾਇ ਚੜਾਈ ॥
ਭੇਦ ਅਭੇਦ ਜੜ ਕਛੁ ਨ ਬਿਚਾਰਾ ॥ ਆਯੋ ਸਾਹ ਸੁਤਾ ਕੈ ਦ੍ਵਾਰਾ ॥ ੧੨॥
Jab nrip sut aise sunn payee. Chalio na panhi paie charraiee.
Bheid abheid jar kachh na bicharas. Aeyo sah suta kai davara. (12)

ਦਿਯਾ ਬੁਝਾਇ ਦਯੋ ਆਗੇ ਤ੍ਰਿਯ ॥ ਆਵਤ ਭਯੋ ਅੰਧੇਰੇ ਘਰ ਪਿਯ ॥
ਚਿਤ ਅਟਕਾ ਜਾ ਸੌ ਸੋ ਜਾਨੀ ॥ ਕਾਮ ਕ੍ਰਿਯਾ ਤਾ ਸੌ ਕਸਿ ਠਾਨੀ ॥ ੧੩॥
Diya bujhaie deyo agaie triya. Avat bheyo andhere ghar piya.
Chit atka ja sou so jani. Kam kriya ta so kas thani. (13)

One day one handmaid said, "O friend! Listen to my words. If 1 arrange a meeting of your beloved with you, then what boon shall I get from you?" (8)

When the Shah's daughter heard like this, it seemed that a ray of hope had been kindled in her whole body (life again started percolating her whole body) or a poor person had gained lot of wealth suddenly, or a dying person had been given the nectar of life. (9)

She dressed up like a woman, whom the prince loved and then went to sleep (with those clothes). That handmaid went to the palace, and started talking all sorts of things. (10)

(She said), "O Prince! The woman, who had become your own, I have sent that woman to you. You have enamoured her fully (won her heart) 0 Prince! Now come and show your love to her, as it suits you." (11)

When the prince heard like this, then he rushed out, without even wearing his shoes. He did not grasp the secret and came to the house of the Shah's daughter. (12)

The woman then put off the light and the beloved entered a darkened house. She had sexual companionship with the beloved with great joy for whom she had developed so much love. (13)

ਕਾਮ ਭੋਗ ਕਰਿ ਧਾਮ ਸਿਧਾਰਿਯੋ ॥ ਮੂਰਖ ਕਛੁ ਨ ਬਿਚਾਰ ਬਿਚਾਰਿਯੋ ॥
ਦਿਯਾ ਬੁਝਾਇ ਤ੍ਰਿਯ ਰੋਜ ਬੁਲਾਵੈ ॥ ਕਾਮ ਕੇਲ ਕਰਿ ਕੁਵਤਿ ਕਮਾਵੈ ॥ ੧੪॥
Kam bhog kar dham sidhariou. Murakh kachh na bichar bichario.
Diya bujhaie triya roj bulavai. Kam kel kar kuvat kamavai. (14)

ਦੇਨ ਕਹਾ ਸੁ ਦੂਤਿਯਹਿ ਦੀਨਾ ॥ ਕਾਮ ਭੋਗ ਨ੍ਰਿਪ ਸੁਤ ਤਨ ਕੀਨਾ ॥
ਤਿਨ ਜੜ ਭੇਦ ਅਭੇਦ ਨ ਪਾਯੋ ॥ ਇਹ ਛਲ ਅਪਨੋ ਮੂੰਡ ਮੁੰਡਾਯੋ ॥ ੧੫॥ ੧॥
Den kaha su dutiyeh dinaa. Kam bhog nrip sut tan kina.
Tin jar bheid abheid na payo. Ih chhal apno moond mundayo. (15) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਗਯਾਰਹ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੧੧ ॥ ਪ੍ਰ੍ਰ੩੬ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya charitarai mantra bhoop sambadai teen so gayarah charitar samaptam sat subham sat.
311.5936. aphjun. (Contd.)

ਚੌਪਈ

ਜੋਗ ਸੈਨ ਰਾਜਾ ਇਕ ਅਤਿ ਬਲ ॥ ਅਰਿ ਅਨੇਕ ਜੀਤੇ ਜਿਨ ਦਲ ਮਲਿ ॥
ਸ੍ਰੀ ਸੰਨਯਾਸ ਮਤੀ ਦਾਰਾ ਘਰ ॥ ਅਧਿਕ ਚਤੁਰਿ ਤ੍ਰਿਯ ਹੁਤੀ ਗੁਨਨ ਕਰਿ ॥ ੧॥

Choupaiee

Jog sai rja ik at bal. ar anek jitai jin dal mal.
Sri sanyas mati dara ghar. Sdhik chatur triya huti gunan kar. (1)

ਕੇਤਿਕ ਦਿਨਨ ਜਨਤ ਸੁਤ ਭਈ ॥ ਸਿਖਯਾ ਰਾਇ ਬਿਰਾਗੀ ਦਈ ॥
ਬਢਤ ਬਢਤ ਸੋ ਭਯੋ ਤਰੁਨ ਜਬ ॥ ਅਤ ਹੀ ਸੁੰਦਰਿ ਹੋਤ ਭਯੋ ਤਬ ॥ ੨॥
Ketik dinan janat sut bhaie. Sikhya raie biragi daiee.
Badhat badhat so bheyo tarun jab. At hi sundar hot bheyo tab. (2)

ਤਹ ਇਕ ਹੁਤੀ ਜਾਟ ਕੀ ਦਾਰਾ ॥ ਅਟਕਿ ਰਹੀ ਲਖਿ ਰਾਜ ਕੁਮਾਰਾ ॥
ਨਿਸੁ ਦਿਨ ਸਦਨ ਤਵਨ ਕੇ ਜਾਵੈ ॥ ਨ੍ਰਿਪ ਸੁਤ ਤਾਹਿ ਚਿਤ ਨਹਿ ਲਯਾਵੈ ॥ ੩॥
Tih ik huti jaat ki dara. Atak rahi lakh raj kumara.
Nis din sadan tavan kai javai. Nrip sut tahai chit neh layavai. (3)

After having cohabitation with her, he went back home and the fool never realized the truth. With lights off, the woman would call him daily and would enjoy sensuous pleasure with him to her full satisfaction. (14)

She gave to the handmaid, whatever she had promised and had cohabitation with the prince. The fool never grasped the secren behind it and thus got deceived with this trick. (15) (1)

Here the three hundred and eleventh episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All well. (311-5936) (Contd.)

Choupaiee

There was a mighty Raja by the name of Jog Sain, who had crushed many enemies and won over their countries (kingdoms). He had a wife called Sanyas Mati who was very clever (wise) being full of many qualities. (1)

After sometime she gave birth to a son, who was named Rairagi Rai. When he grew up to a young man, he became very smart and charming. (2)

There was a Jat woman (wife of Jat), who got enamoured on seeing the prince. She would visit the prince's palace during day and night but he would not develop any closeness. (3)

ਤਾ ਤੇ ਤਰੁਨਿ ਦੁਖਿਤ ਅਤਿ ਭਈ ।। ਚਿਤ ਮੈ ਚਰਿਤ ਬਿਚਾਰੇ ਕਈ ।।
ਤਬ ਤਨ ਇਹੈ ਬਿਚਾਰ ਬਿਚਾਰਾ ।। ਨਿਜੁ ਤਨ ਭੇਸ ਜੋਗ ਕੋ ਧਾਰਾ ।। ੪।।
Ta tai tarun dukhit at bhaiee. Chit mai charit bicharai kaiee.
Tab tan ihai bichar bichara. Nij tan bhes jog ko dhara. (4)

ਜੋਗ ਭੇਸ ਧਰਿ ਤਿਹ ਗ੍ਰਿਹ ਗਈ ।। ਜੰਤ੍ ਮੰਤ੍ ਸਿਖਵਤ ਬਹੁ ਭਈ ।।
ਤਾ ਕੋ ਲਯੋ ਚੋਰ ਕਰਿ ਚਿਤਾ ।। ਔਰ ਹਰਾ ਗ੍ਰਿਹਿ ਕੋ ਸਭ ਬਿਤਾ ।। ੫।।
Jog bhes dhar tih greh gaiee. Jantar mantar sikhvat bahu bhaiee.
Ta ko leyo chor kar chita. Aour hara greh ko sabh bita. (5)

ਇਕ ਦਿਨ ਯੌ ਤਿਹ ਸਾਥ ਉਚਾਰੇ ।। ਜਾਨਤ ਜੋਗੀ ਸਵਹਿ ਉਠਾਰੋ ।।
ਇਕ ਦਿਨ ਇਕਲ ਜੁ ਮੋ ਸੌ ਚਲੈ ।। ਕੌਤਕ ਲਖਹੁ ਸਕਲ ਤੁਮ ਭਲੈ ।। ੬।।
Ik din yo tih sath ucharai. Janat jogi savhi utharo.
Ik din ikal ju mo souy chalaie. Koutak lakhhu tum bhalaai. (6)

ਦੋਹਰਾ

ਅਬ ਲਗਿ ਜਗਤ ਮਸਾਨ ਕੋ ਨਾਹਿ ਨਿਹਾਰਾ ਨੈਨ ।।
ਅਬ ਜੁਗਿਯਾ ਕੇ ਹੇਤ ਤੇ ਦਿਖਿਯੈ ਭਾਖੈ ਬੈਨ ।। ੭।।

Dohra

Ab lag jagat masan ko neh nihara nain.
Ab jugia ke het te idikhihai bhakhai bain. (7)

ਚੌਪਈ

ਜਬ ਨਿਸੁ ਭਈ ਅਰਧ ਅੰਧਯਾਰੀ ।। ਤਬ ਨ੍ਰਿਪ ਸੁਤ ਇਹ ਭਾਤਿ ਬਿਚਾਰੀ ।।
ਇਕਲੋ ਜੋਗੀ ਸਾਥ ਸਿਧੈ ਹੈ ।। ਉਠਤ ਮਸਾਨ ਨਿਰਖਿ ਘਰ ਐ ਹੈ ।। ੮।।

Choupaiee

Jab nis bhaiee aradh andhyari. Tab nrip sut ih bhat bichari.
Ikalo jogi sath sidhai hai. Uthat masan nirakh ghar aie hai. (8)

So the woman became greatly depressed and thought of many witchcrafts in her mind, then she thought of (another method) and dressed herself in a Yogi's robe (an ascetic woman). (4)

She went to his house in the dress of a Yogi and started teaching him many magical spells or cantos (mantras). Thus winning over the heart of the prince: moreover she took away all the money as well. (5)

One day she told the prince, "that the Yogis could make even the dead persons alive. One day you come with me alone and watch all the miracles." (6)

Couplet

The prince thought to himself that so far he had not seen a dead person coming out alive, with his own eyes. He said, "Now due to the love of this Yogi. 1 shall see that wonder also."(7)

Choupaiee

When it was pitch dark at mid night. then the prince thought like this."I will go alone with the Yogi and after seeing the dead becoming alive, I shall come back home." (8)

ਚਲਤ ਭਯੋ ਜੋਗੀ ਕੇ ਸੰਗਾ ॥ ਤ੍ਰਿਯ ਚਰਿਤ੍ਰ ਕੋ ਲਖਯੋ ਨ ਢੰਗਾ ॥
ਹ੍ਵੈ ਏਕਲੋ ਗਯੋ ਤਿਹ ਸਾਥਾ ॥ ਸਸਤ੍ ਅਸਤ੍ ਗਹਿ ਲਯੋ ਨ ਹਾਥਾ ॥ ੯॥

Chalet bheyo jogi kai sangaga. Triya charitar ko lakheyo na dhanga.
Hai ekalo geyo tih satha. Sastar asstar geh leyo na hatha. (9)

ਜਬ ਦੋਊ ਗਏ ਗਹਰ ਬਨ ਮਾਹੀ ॥ ਜਹ ਕੋਊ ਮਨੁਖ ਤੀਸਰੋ ਨਾਹੀ ॥
ਤਬ ਅਬਲਾ ਇਹ ਭਾਤਿ ਉਚਾਰਾ ॥ ਸੁਨਹੁ ਕੁਅਰ ਜੂ ਬਚਨ ਹਮਾਰਾ ॥ ੧੦॥

Jab douoo gaie gehar ban mahi. Jih kouoo manukh teesro nahi.
Tab abla ih bhat uchara. Sunhu koer juu bachan hamara. (10)

ਤ੍ਰਿਯ ਬਾਚ

ਕੈ ਜੜ ਪ੍ਰਾਨਨ ਕੀ ਆਸਾ ਤਜੁ ॥ ਕੈ ਰੁਚਿ ਮਾਨਿ ਆਉ ਮੁਹਿ ਕੌ ਭਜਿ ॥
ਕੈ ਤੁਹਿ ਕਾਟਿ ਕਰੈ ਸਤ ਖੰਡਾ ॥ ਕੈ ਦੈ ਮੋਰਿ ਭਗ ਬਿਖੈ ਲੰਡਾ ॥ ੧੧॥

Triya bach

Kai jar pranan ki asa taj. Kai ruch maan aeyo mohair ko bhaj.
Kai tohai kat karai sat khanda. Kai dai mor bhag bikhai landa. (11)

ਰਾਜ ਕੁਅਰ ਅਤ ਹੀ ਤਬ ਡਰਾ ॥ ਕਾਮ ਭੋਗ ਤਿਹ ਤ੍ਰਿਯ ਸੰਗ ਕਰਾ ॥
ਇਹ ਛਲ ਸੈ ਵਾ ਕੋ ਛਲਿ ਗਈ ॥ ਰਾਇ ਬਿਰਾਗਿਯਹਿ ਭੋਗਤ ਭਈ ॥ ੧੨॥

Raj koer at hi tab dara. Kam bhog tih triya sang kara.
Ih chhal sai va ko chhal gaiee. Raie biragyeh bhogat bhaiee. (12)

ਅੰਤ ਤ੍ਰਿਯਨ ਕੇ ਕਿੰਨੂ ਨ ਪਾਯੋ ॥ ਬਿਧਨਾ ਸਿਰਜਿ ਬਹੁਰਿ ਪਛਤਾਯੋ ॥
ਜਿਨ ਇਹ ਕਿਯੋ ਸਕਲ ਸੰਸਾਰੋ ॥ ਵਹੈ ਪਛਾਨਿ ਭੇਦ ਤ੍ਰਿਯ ਹਾਰੋ ॥ ੧੩॥ ੧॥

Ant triyan ke kinu na payo. Bidhana siraj bahur pachhtayo.
Ijn ih kiyo sakal sansaro. Vahaie pachhan bheid triya haro. (13) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਬਾਰਹ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੧੨ ॥ ਪ੍ਰ੪੯ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya charitarai mantra bhoop sambadai teen so barah charitar samaptam sat subham sat. 312. 5949. aphjun. (Contd.)

So he went with the Yogi and could not see through the woman's witchcraft. He went alone with her, without taking any weapons or coats of mail. (9)

When both of them reached a thick jungle, where there was no third person around, then the young girl said, "O Prince, Listen to me."(10)

The woman said,

(Triya bach)

The woman said, "O fool! Either you forget about your safety of life or you have cohabitation with me with full satisfaction. Either I will cut you into (seven) pieces or you behave like a man towards me." (11)

The Prince got frightened and he had sexual companionship with the woman. Thus she deceived him and had sexual relationship with Bairagi Rai. (12)

No one had known the mind of the women so far. The creator also was repenting after creating them. The Lord, who had created the whole Universe, could not see through (failed to grasp) the secrets of woman's mind. (13)

Here the three hundred and twelfth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (312-5949) (Contd.)

ਚੌਪਈ

ਸ੍ਰਵਨ ਸੈਨ ਇਕ ਸੁਨਾ ਨ੍ਰਿਪਾਲਾ ॥ ਜਾ ਕੇ ਸਦਨ ਆਠ ਸੈ ਬਾਲਾ ॥
ਬਿਸ੍ਵਮਤੀ ਤਾ ਕੇ ਇਕ ਨਾਰੀ ॥ ਜਾਤ ਨ ਜਿਨ ਕੀ ਪ੍ਰਭਾ ਉਚਾਰੀ ॥ ੧॥

Choupaiee

Savaran sain ik suna nirpala. Ja kai sadan aath sai bala.
Bisavmati ta kai ik nari. Jat n jin ki prabha uchari. (1)

ਨਾਇਨੇਕ ਤਿਨ ਤ੍ਰਿਪਤਿ ਨਿਹਾਰੀ ॥ ਰੂਪਮਾਨ ਗੁਨਗਾਨ ਬਿਚਾਰੀ ॥
ਤਾ ਕਹ ਪਕਰਿ ਸਦਨ ਲੈ ਅਯੋ ॥ ਕਾਮ ਭੋਗ ਤਿਹ ਸਾਥ ਕਮਾਯੋ ॥ ੨॥

Naienek tin nirpat nihari. roopman gunman bichari.
Taa kch pakar sadan lai aeyo. Kam bhog tih sath kamaeyo. (2)

ਤਾ ਕੋ ਲੈ ਇਸਤ੍ਰੀ ਨ੍ਰਿਪ ਕਰੋ ॥ ਭਾਤਿ ਭਾਤਿ ਤਿਹ ਸਾਥ ਬਿਹਰੋ ॥
ਤਾ ਤ੍ਰਿਯ ਕੀ ਕੁਟੇਵ ਨਹੀ ਜਾਈ ॥ ਅਵਰਨ ਸਾਥ ਰਮੈ ਲਪਟਾਈ ॥ ੩॥

Ta ko lai istary nrip karai. Bhat bhat tih sath bihro.
Ta triya ki kutaiv neh jaiee. Avran sath ramaie laptaiee. (3)

ਇਕ ਦਿਨ ਅਰਧ ਨਿਸਾ ਜਬ ਭਈ ॥ ਜਾਰ ਧਾਮ ਨਾਇਨ ਵਹ ਗਈ ॥
ਚੌਕੀਦਾਰਨ ਗਹਿ ਤਾ ਕੌ ਲਿਯ ॥ ਨਾਕ ਕਾਟਿ ਕਰ ਬਹੁਰਿ ਛਾਡਿ ਦਿਯ ॥ ੪॥

Ik din aradh nisa jab bhaiee. Jar dham naien veh gaie.
Choukidaran geh ta ko liyo. Nak kat kar bahur chhad diya. (4)

ਨਾਇਨਿ ਕਟੀ ਨਾਕ ਲੈ ਕੈ ਕਰਿ ॥ ਫਿਰਿ ਆਈ ਨ੍ਰਿਪ ਕੇ ਭੀਤਰ ਘਰ ॥
ਤਬ ਨ੍ਰਿਪ ਰੋਮ ਮੁੰਡਵੇ ਕਾਜਾ ॥ ਮਾਗਯੋ ਤੁਰਤ ਉਸਤਰਾ ਰਾਜਾ ॥ ੫॥

Naien kati nak lai kai kar. Fir aiee nrip kai bhitar ghar.
Tab nrip rome moondvai kaja. Angeyo turt usrara raja. (5)

ਤਬ ਤਿਨ ਵਹੈ ਉਸਤਰਾ ਦੀਯੋ ॥ ਜਾ ਪਰ ਬਾਢ ਨ ਕਬਹੂੰ ਕੀਯੋ ॥
ਨਿਰਖਿ ਨ੍ਰਿਪਤਿ ਤਿਹ ਅਧਿਕ ਰਿਸਾਯੋ ॥ ਗਹਿ ਤਾ ਤ੍ਰਿਯ ਕੀ ਓਰ ਚਲਾਯੋ ॥ ੬॥

Tab tin vahaie ustara diyo. Ja par badh na kabhun kiyo.
Nirakh nirpat tih adhik risayo. Geh ta triy ki or chalaayo. (6)

Choupaiee

There was a Raja named Swaran Sain, who had eight hundred wives (in his palace). He had one wife called Bisavmati, whose beauty was beyond description. (1)

That Raja saw a barber's wife and (took) thought her to be very beautiful and wise. Ile brought her to his palace by force and had cohabitation with her. (2)

The Raja made her his wife, and enjoyed sensuous pleasure with her in many ways. But that woman could not give up her evil ways, and was having cohabitation with other men also. (3)

One day at midnight, the barber's wife went to her paramour's house. The watchmen caught hold of her and left her after chopping off her nose. (4)

With the nose cut off, she came to the Raja's house, then the Raja asked for a razor from her for cutting off the hair. (5)

Then she gave him a razor, with which hair had not been removed (cut) earlier. The Raja got annoyed and threw it back at the woman. (6)

ਤਬ ਤ੍ਰਿਯ ਹਾਇ ਹਾਇ ਕਹਿ ਉਠੀ ॥ ਕਾਟਿ ਨਾਕ ਰਾਜਾ ਜੂ ਸੁਟੀ ॥
ਤਬ ਰਾਜਾ ਹੇਰਨ ਤਿਹ ਧਾਯੋ ॥ ਸ੍ਰੋਨ ਪੁਲਤ ਲਖਿ ਮੁਖ ਬਿਸਮਾਯੋ ॥ ੭॥

Tab triye haie haie keh uthai. Kat nak raja ju suti.
Tab raja heran tih dhayo. Sron pulat lakh much bismayo. (7)

ਹਾਹਾ ਪਦ ਤਬ ਨ੍ਰਿਪਤਿ ਉਚਾਰਾ ॥ ਮੈ ਨਹੀ ਐਸੇ ਭੇਦ ਬਿਚਾਰਾ ॥
ਨਿਰਖਹੁ ਤਾ ਤ੍ਰਿਯ ਕੀ ਚਤੁਰਾਈ ॥ ਰਾਜਾ ਮੂੰਡ ਬੁਰਾਈ ਦਈ ॥ ੮॥

Haha pad tab nirpat uchara. Mai neh aise bheid bichara.
Nirkhahu ta ki triy ki chauraiee. Raja moond buraie daiee. (8)

ਦੋਹਰਾ

ਭੇਦ ਅਭੇਦ ਤਿਨ ਨ੍ਰਿਪਤਿ ਕਿਯਾ ਨ ਹ੍ਰਿਦੈ ਬਿਚਾਰ ॥
ਤਾਹਿ ਬੁਰਾਈ ਸਿਰ ਦਈ ਨਾਕ ਕਟਾਈ ਨਾਰਿ ॥ ੯॥ ੧॥

Dohra

Bheid abheid ko tin nirpat kiya na hirdai bichar.
Tahai buraiee sir daiee nak kataiee nar. (9) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਤੇਰਹ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੧੩ ॥ 5੯੫੮ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya charitarai mantra bhoop sambadai teen so terah charitar samaptam sat subham sat.
313. 5958. Aphjun. (Contd.)

ਚੌਪਈ

ਦਛਿਨ ਸੈਨ ਸੁ ਦਛਿਨ ਨ੍ਰਿਪ ਇਕ ॥ ਸਾਸਤ੍ਰ ਸਿਮ੍ਰਿਤ ਜਾਨਤ ਥੋ ਨਿਕ ॥
ਸਦਨ ਸੁ ਦਛਿਨ ਦੇ ਤਿਹ ਦਾਰਾ ॥ ਜਨੁ ਸਸਿ ਚੜ੍ਰਿਯੋ ਗਗਨ ਮੰਝਾਰਾ ॥ ੧॥

Choupaiee

Dachhin sain su dachhin nrip ik. Sastar simirat janat qo nik.
Sadan su dachhin dai tih dara. Jan sas charrio gagan manjhara. (1)

The woman was howling and crying saying, -O Raja! You have cut my nose even. The Raja advanced forward to see her and was shocked to see her bleeding face. (7)

Then the Raja felt very sad, saying `Alas'! and said, "I never thought of it. See the woman's deceit which had thrown all the blame on the Raja's head (made him culprit for chopping off her nose). (8)

Couplet

The Raja never thought of the secret behind this move, as the woman had her nose chopped off somewhere else, but put the blame on the Raja. (9) (1)

Here the three hundred and thirteenth episode of the Kings & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (313-5958) (Contd.)

Choupaiee

There was a Raja named Dachhin Sain in the south, who was having the knowledge of various Shastras and Smritis. He had a wife called Dachhin Dei, and (she was so beautiful) it seemed the moon had risen in the sky. (1)

ਅਪ੍ਮਾਨ ਰਾਨੀ ਕੀ ਥੀ ਛਬਿ ॥ ਨਿਰਖਿ ਪ੍ਭਾ ਜਿਹ ਰਹਤ ਭਾਨ ਦਬਿ ॥
ਰਾਜਾ ਅਧਿਕ ਆਸਕ੍ਤ ਤਾ ਪਰਿ ॥ ਜਹ ਬਿਧਿ ਅਲਿ ਪੰਖੁਰੀ ਕਮਲ ਕਰਿ ॥ ੨॥
Aparman rani ki thi chhab. Nirakh prabha jih rehat bhan dab.
Raja adhik asakat ta par. Jih bidh al pankhuri kamal kar. (2)

ਤਹਾ ਸਾਹ ਕੀ ਹੁਤੀ ਦੁਲਾਰੀ ॥ ਤਿਨ ਰਾਜਾ ਕੌ ਪ੍ਭਾ ਨਿਹਾਰੀ ॥
ਸ੍ਰੀ ਸੁਕੁਮਾਰ ਦੇਇ ਤਿਹ ਨਾਮਾ ॥ ਜਿਹ ਸੀ ਭਈ ਨ ਮਹਿ ਮਹਿ ਬਾਮਾ ॥ ੩॥
Tha sah ki huti dulari. tin raja ko prabha nihari.
Sri sukumar daie tih nama. Jih si bhaiee na meh meh bama. (3)

ਚਿਤ ਮੈ ਸਾਹ ਸੁਤਾ ਯੋ ਕਹਿਯੋ ॥ ਜਬ ਤਹੇ ਹੇਰਿ ਅਟਕ ਮਨ ਰਹਿਯੋ ॥
ਕੌਨ ਜਤਨ ਜਾ ਤੇ ਨ੍ਰਿਪ ਪਾਊ ॥ ਚਿਤ ਤੇ ਤ੍ਰਿਯ ਪਹਿਲੀ ਬਿਸਰਾਊ ॥ ੪॥
Bastrat utam sakal utarai. Mekhlad tan mo pat dharai.
Ta kai dhoom dvar par dariyo. Istary purakh na kinu bichario. (4)

ਬਸਤ੍ਰਤਿ ਪੁਤਮ ਸਕਲ ਉਤਾਰੇ ॥ ਮੇਖਲਾਦਿ ਤਨ ਮੋ ਪਟ ਧਾਰੇ ॥
ਤਾ ਕੇ ਧੂਮ ਦ੍ਵਾਰ ਪਰ ਡਾਰਿਯੋ ॥ ਇਸਤ੍ਰੀ ਪੁਰਖ ਨ ਕਿਨੂ ਬਚਿਾਰਿਯੋ ॥ ੫॥
Bastrat utam sakal utarai. mekhlad tan mo pat dharai.
Ta kai dhoom davar par Dario. Istary purakh na kinu bichariai. (5)

ਕੇਤਿਕ ਦਿਵਸ ਬੀਤ ਜਬ ਗਏ ॥ ਲਖਨ ਨਗਰ ਨਿਕਸਤ ਪ੍ਰਭ ਭਏ ॥
ਭਾਖਾ ਸੁਨਨ ਸਭਨ ਕੀ ਕਾਜਾ ॥ ਅਤਿਥ ਭੇਸ ਧਰਿ ਨਿਕਸਿਯੋ ਰਾਜਾ ॥ ੬॥
Ketik divad beet jab gaie. Lakhan nagar niksat prabh bhaie.
Bhakha sunan sabhan ki kaja. Atith bhes dhar nikisyo raja. (6)

ਤਿਨ ਤ੍ਰਿਯ ਭੇਸ ਅਤਿਥ ਕੋ ਧਰਿ ਕੈ ॥ ਬਚਨ ਉਚਾਰਿਯੋ ਨ੍ਰਿਪਹਿ ਨਿਹਰਿ ਕੈ ॥
ਖਹ ਭਯੋ ਰਾਜਾ ਮੂਰਖ ਮਤਿ ਕੌ ॥ ਭਲੀ ਬੁਰੀ ਜਾਨਤ ਨਹਿ ਗਤਿ ਕੌ ॥ ੭॥
Tin triya bhes atith ko dhar kai. Bachan uchario nriphe nihar kai.
Kheh bheyo raja murakh mat ko. Bhali buri janat neh gat ko. (7)

The queen was extremely charming, on seeing her beauty even the sun would feel belittled. The Raja was fully enamoured by her just as the black bee is attached to the lotus-flower petals.(2)

There used to live a Shah's daughter, who happened to glance the Raja's beauty one day. She was called Sukumar Dei and there was no other woman to match her in beauty. (3)

She thought in her mind that since the time she had seen him, her heart was fully attached to him (she had developed love for him). "But how to gain the company of the Raja? And then how to make him forget about his previous wife?" (4)

She removed all her beautiful robes and dressed herself in a Sadhu's robes (as an ascetic) and lit up a fire (with smoke emanating) out side Raja's place (door). No man or woman noticed or thought about it. (5)

After the lapse of few days, the Raja came out of his palace to go round the town and he came out in a Sadhu's guise (like an ascetic) so as to hear the people (talking about him). (6)

That woman, seeing the Raja in a Sadhu's dress, said, "What had gone wrong with this Raja, that he does not appreciate the good or bad situation?" (7)

ਦੁਰਾਚਾਰ ਰਾਨੀ ਜੁ ਕਮਾਵੈ ॥ ਤ੍ਰਾ ਕੇ ਧਾਮ ਨਿਤਯ ਨ੍ਰਿਪ ਜਾਵੈ ॥
ਜ਼ੜ ਇਹ ਲਖਤ ਮੋਰਿ ਹਿਤਕਾਰੀਨ ॥ ਸੋ ਨਿਤ ਸੋਤ ਸੰਗ ਲੈ ਯਾਰਿਨ ॥ ੮॥
Durachar rani ju kamavai. Ta kai dham niteya nrip javai.
Jx ih lakhat more hitkarin. So nit sot sang lai yarin. (8)

ਨ੍ਰਿਪ ਯਹਿ ਧੁਨਿ ਸ੍ਵਨਨ ਸੁਨਿ ਪਾਈ ॥ ਪੂਛਤ ਭਯੋ ਤਿਸੀ ਕਹ ਜਾਈ ॥
ਅਥਿਤ ਨ੍ਰਿਪਤਿ ਹਯਾ ਦੋ ਕਯਾ ਕਰੈ ॥ ਜੋ ਤੁਮ ਕਹਹੁ ਸੋ ਬਿਧਿ ਪਰਹਰੈ ॥ ੯॥
Nrip yeh dhuni savaran sunn payee. Poochhat bheyo tisi keh jaiee.
Atith nirpat haya do kaya karai. Jo tum kehhu so bidh parharai. (9)

ਇਹ ਨ੍ਰਿਪ ਜੋਗ ਨ ਐਸੀ ਨਾਰੀ ॥ ਚਹਿਯਤ ਹਨੀ ਕਿ ਤੁਰਤ ਨਿਕਾਰੀ ॥
ਭਲੋ ਨ ਗਵਨ ਕਰੋ ਤਾ ਕੇ ਛਿਨ ॥ ਦੁਰਾਚਾਰ ਤ੍ਰਿਯ ਕਰਤ ਜੁ ਨਿਸ ਦਿਨ ॥ ੧੦॥
Ih nrip jog na aisi nari. Chahiat hani ki turat nikari.
Bhalo na gavan karo ta kai chin. Durachar triya karat ju nis din. (10)

ਇਨ ਕੋ ਜੋਗ ਏਕ ਤ੍ਰਿਯ ਅਹੀ ॥ ਏਕ ਸਾਹ ਕੇ ਜਾਈ ਕਹੀ ॥
ਜਯੋ ਇਹ ਨ੍ਰਿਪ ਪੁਰਖਨ ਕੋ ਰਾਜਾ ॥ ਤਯੋ ਵਹੁ ਨਾਰਿ ਤ੍ਰਿਯਨ ਸਿਰਤਾਜਾ ॥ ੧੧॥
In ke jog ek triya ahi. eek sah kai jaiee kahi.
Jeyo ih nrip purkhan ko raja. Teyo vahu nar triyan sirtaja. (11)

ਜੌ ਵਾ ਕੌ ਰਾਜਾ ਗ੍ਰਿਹ ਲਯਾਵੈ ॥ ਰਾਜ ਪਾਟ ਤਬ ਸਕਲ ਸੁਹਾਵਬੈ ॥
ਤਾਹਿ ਲਖੇ ਤ੍ਰਿਯ ਸਭ ਦੂਰੀ ਜਾਹਿ ॥ ਜਿਮਿ ਉਡਗਨ ਰਵਿ ਕੀ ਪਰਛਾਹੀ ॥ ੧੨॥
Jo va ko raja greh layvai. Raj pat tab sakal suhavbai.
Tahe lakhai triya sabh door jahe. Jim udgan rav ki parchhahi. (12)

ਜਬ ਰਾਜੈ ਇਹ ਬਿਧਿ ਸੁਨ ਪਾਯੋ ॥ ਇਹੈ ਮਤੋ ਜਿਯ ਮਾਝ ਪਕਾਯੋ ॥
ਦੁਰਾਚਾਰਿ ਇਸਤ੍ਰੀ ਪਰਹਰੌ ॥ ਨਿਜੁ ਤ੍ਰਿਯ ਸਾਹ ਸੁਤਾ ਲੈ ਕਰੋ ॥ ੧੩॥
Jab rajai ih bidh sunn payo. Ihai mato jiy majh pakayo.
Durachar istary parharo. Nij triya sah suta lai karo. (13)

(She said), "He goes to the queen daily, who was having a loose character, while the foolish Raja feels that she loved him only, whereas she sleeps with different paramours always." (8)

When the Raja heard these words with his own ears then he went to ask her, "O Sadhu! What should the Raja do? How could he get rid of her, as you have said (about her)?" (9)

The Sadhu then replied, "This type of woman was not worthy of the Raja. The right course (position) would be either to kill her immediately or she should be turned out of his palace. The best course would be not to visit the woman even for a moment, who was involved in such an ill-famed conduct." (10)

"There was another woman, worthy of him, who was supposed to have been born in a Shah's house. Just as this Raja was a king of kings, similarly among women she was a sublime woman." (11)

"If the Raja would bring her home, then his kingdom would be worth all the glory. On seeing her all other women would feel ashamed (belittled), just as the stars disappear on the (rise of the sun) sunrise." (12)

When the Raja heard all this, he made up his mind to get rid of this queen, with loose character and bring the Shah's daughter as his wife. (13)

ਪ੍ਰਾਤੈ ਕਾਲ ਧਾਮ ਜਬ ਆਯੋ ॥ ਨੇਗੀ ਮਹਤਨ ਬੋਲਿ ਪਠਾਯੋ ॥
ਸ਼ਾਹ ਸੁਤਾ ਜਿਹ ਤਿਹ ਬਿਧਿ ਲਈ ॥ ਰਾਨੀ ਡਾਰਿ ਹ੍ਰਿਦੈ ਤੇ ਦਈ ॥ ੧੪॥

Pratai kal dham jab aeyo. Negi mehtan bole patheyo.
Sah suta jih tih bidh laiee. Rani daar hirdai tai daiee. (14)

ਦੋਹਰਾ

ਇਹ ਚਰਿਤ੍ ਚੰਚਲਾ ਤਅ ਕੋ ਚਰਿਤ ਦਿਖਾਏ ॥
ਨਜ਼ਿ ਤ੍ਰਿਯਅ ਸਾਥ ਤੁਰਾਇ ਤਿਹ ਆਪਨ ਭਜਯੋ ਬਨਾਇ ॥ ੧੫॥ ੧॥

Dohra

Ih charitar tih chanchala ta ko charit dikhaie.
Nij triya sath turaie tih aapan bhajeyo banaie. (15) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਚੌਦਹ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੧੪ ॥ ਪ੮੭੩ ॥ ਅਫਜੂੰ ॥

**iti sri charitar pakhyanai triya charitarai mantra bhoop sambadai teen so choudah charitar samaptam sat subham sat.
314. 5873. Aphjun. (Contd.)**

ਚੌਪਈ

ਸਹਿਰ ਇਟਾਵਾ ਗੰਗ ਤੀਰ ਜਹ ॥ ਪਾਲ ਸੁ ਪਛਿਮ ਹੁਤੇ ਨ੍ਰਿਪਤਿ ਤਹ ॥
ਨਾਰਿ ਸੁ ਪਛਿਮ ਦੇ ਤਾ ਕੇ ਘਰ ॥ ਸੁਰੀ ਨਾਗਨੀ ਨਰੀ ਨ ਸਰਬਰ ॥ ੧॥

Choupaiee

Schar itava gang teer jeh. Pal su pachhim hutai nirpat tih.
Nar su pachhim dai ta kai ghar. Suri nagni nari na sarbar. (1)

ਬਾਢੀ ਏਕ ਰਾਨਿਯਹਿ ਹੇਰਾ ॥ ਮਦਨ ਦੇਹ ਤਬ ਹੀ ਤਿਹ ਘੇਰਾ ॥
ਅਧਿਕ ਨੇਹ ਤਿਹ ਸਾਥ ਬਢਾਯੋ ॥ ਰਾਜਾ ਕੇ ਚਿਤ ਤੇ ਬਿਸਰਾਯੋ ॥ ੨॥

Badhi ek raniyeh hera. Madan deh tab hi tih ghera.
Adhik neh tih saath badhaeyo. Raja kai chit tai bisrayo. (2)

When the Raja came home in the morning, he sent for all his noble men and the Brahmins and managed to get the Shah's daughter somehow and forgot about his queen altogether. (14)

Couplet

By showing this witchcraft, this woman arranged to make the Raja break off with his queen, thus she managed to enjoy sensuous pleasure with him now. (15) (1)

Here the three hundred and fourteenth episode of the King's and Minister's dialogue regarding woman's characterization from Charitar Palihyan is completed. All is well. (314-5973) (Contd.)

Choupaiee

There was a Raja Pachhim Pal in the town of hawa on the banks of river Ganga. He had a wife by the name of Pachhim Dei. There was no other woman equal to her (in beauty) among the women of gods snakes, or human beings. (1)

The queen saw a carpenter once, and her body became under the spell of sexual desires. The queen developed great love for him,thus forgetting the Raja completely from her mind. (2)

ਐਸੀ ਰਸਿਗੀ ਤਾ ਸੋ ਨਾਰੀ ॥ ਜਾ ਤੇ ਪਤਿ ਤਨ ਪ੍ਰੀਤਿ ਬਿਸਾਰੀ ॥
ਗੇਰੂ ਘੋਰਿ ਪਾਨ ਕਰਿ ਲੀਯੋ ॥ ਮੁਖ ਤੇ ਡਾਰਿ ਲਖਤ ਨ੍ਰਿਪ ਦੀਯੋ ॥ ੩॥
Aisi rasigi ta so nari. Ja tai pat tan prit bisari.
Geru ghor pan kar liyo. Much tai dar lakhat nrip diyo. (3)

ਜਾਨਾ ਸ੍ਰੋਣ ਬਦਨ ਤੇ ਬਮਾ ॥ ਨ੍ਰਿਪ ਮਨ ਮੈ ਇਹ ਛੂਲ ਨ ਛਮਾ ॥
ਅਤਿ ਆਤੁਰ ਹ੍ਵੈ ਬੈਦ ਬੁਲਾਏ ॥ ਚਿਹਨ ਰੋਗੁ ਤਹ ਨਾਰਿ ਸੁਨਾਏ ॥ ੪॥
Jana srone badan tai bama. Nrip man mai ihchhul na chhama.
At atur hai baid bulaie. Chihan rog tih nar sunaie. (4)

ਤਬ ਤਿਨ ਪੀ ਗੇਰੂ ਪੁਨਿ ਡਾਰਾ ॥ ਸ੍ਰੋਣ ਬਮਾ ਸਭਹੂਨ ਬਿਚਾਰਾ ॥
ਤਬ ਪਤਿ ਸੋ ਇਮ ਨਾਰਿ ਉਚਾਰੋ ॥ ਅਬ ਰਾਨੀ ਕਹ ਮਰੀ ਬਿਚਾਰੋ ॥ ੫॥
Tab tin pi geru pun dara. Saron bama sabhhun bichara.
Tab pat so im nar ucharo. Ab rani keh mari bicharo. (5)

ਰਾਨੀ ਕਹਤ ਨ੍ਰਿਪਤਿ ਸੋ ਕਰਿਯਹੁ ॥ ਮੇਰੋ ਬਹੁਰਿ ਨ ਬਦਨ ਨਿਹਰਿਯਹੁ ॥
ਔਰ ਸਖੀ ਕਾਹੂ ਨ ਦਿਖੈਯੋ ॥ ਰਾਨੀ ਜਾਇ ਜਾਰ ਘਰਿ ਐਯੋ ॥ ੬॥
Rani kehat nirpat so kariyeh. Mero bahur na badan nihriyeh.
Or sakhi kahu na dikhaie. Rani jaie jar ghar aiyo. (6)

ਸਾਚ ਬਚਨ ਜੜ ਸੁਨਤ ਉਚਰ ਕੈ ॥ ਦਮ ਕੇਹ ਰੋਕਿ ਗਈ ਜਨੁ ਮਰਿ ਕੈ ॥
ਆਸੂ ਪੁਲਿਤ ਅਖੀਆ ਪਤਿ ਭਈ ॥ ਤਬ ਹੀ ਜਾਰ ਸਾਥ ਉਠਿ ਗਈ ॥ ੭॥
Sach bachan jar sunat uchar kai. Dam keh roke gaiee jan mar kai.
Aasu pulit akhia pat bhaiee. Tab hi jar sath uth gaiee. (7)

ਆਖਿ ਪੂੰਛਿ ਨ੍ਰਿਪ ਹੇਰੇ ਕਹਾ ॥ ਉਹਾ ਨ ਅੰਗ ਤਵਨ ਕੇ ਰਹਾ ॥
ਤਬ ਸਖਿਯਨ ਇਹ ਭਾਤਿ ਉਚਾਰਿਯੋ ॥ ਭੇਦ ਅਭੇਦ ਪਸੁ ਨ੍ਰਿਪ ਨ ਬਿਚਾਰਿਯੋ ॥ ੮॥
Ankh poonsh nrip herai kaha. Uoha na ang tavan kai raha.
Tab sakhian ih bhat uchario. bheid abheid pas nrip na bichareio. (8)

She was so much engrossed in his love that she completely forgot the love of her spouse. One day she drank red ochre (mixed in water) and in the presence of the Raja vomited it out. (3)

The Raja thought she had vomited blood so he could not bear her suffering and being worried called the Vaid (physician) and gave him the details of her malady. (4)

Then the woman drank red ochre again and all thought it to be a vomit of blood. Then the woman told the spouse that the queen should be considered as almost dead (was almost near death). (5)

The queen told the Raja, "You should act according to what I will suggest. Do not see my face and nor show my face to any handmaid. You should cremate (burn) the queen and then come home." (6)

The Raja took the words of the queen as true. She stopped her breath (breathing) intentionally and it seemed she were dead. Tears came into the Raja's eyes and the queen escaped along with the paramour by taking a chance (at opportune time). (7)

After wiping his eyes, the Raja was looking for her, as to where she had gone, as her body was not there. Then the handmaid said, "The maids told the Raja like this, but the foolish Raja could not follow the secret. (8)

ਰਾਨੀ ਗਈ ਸਦੇਹ ਸ੍ਵਰਗ ਕਹ ॥ ਛੋਰਿ ਗਈ ਹਮ ਕੋ ਕਤਿ ਮਹਿ ਮਹ ॥
ਮੂੜਖ ਸਾਚੁ ਇਹੈ ਲਹਿ ਲਈ ॥ ਦੇਹ ਸਹਿਤ ਸੁਰਪੁਰ ਤ੍ਰਿਯ ਗਈ ॥ ੯॥

Rani gaiee sudeh savarag keh. Chhor gaiee hum ko kat meh meh.
Murakh sach ihai leh laiee. Deh sehat surpur triya gaiee. (9)

ਜੇ ਜੇ ਪੁਨਯਵਾਨ ਹੈ ਲੋਗਾ ॥ ਤੇ ਤੇ ਹੈ ਇਹ ਗਤਿ ਕੇ ਜੋਗਾ ॥
ਜਿਨ ਇਕ ਚਿਤ ਹ੍ਵੈ ਕੈ ਹਰਿ ਧਯਾਯੋ ॥ ਤਾ ਕੇ ਕਾਲ ਨਿਕਟ ਨਹਿ ਆਯੋ ॥ ੧੦॥

Je je puneyavan hai log. te te hai ih gat kai joga.
Jin ik chit hai kai har dhayayo. Ta kai kal nikat neh aeyo. (10)

ਇਕ ਚਿਤ ਜੋ ਧਯਾਵਤ ਹਰਿ ਭਏ ॥ ਦੇਹ ਸਹਿਤ ਸੁਰਪੁਰ ਤੇ ਗਏ ॥
ਭੇਦ ਅਭੇਦ ਕੀ ਕ੍ਰਿਯਾ ਨ ਪਾਈ ॥ ਮੂੜਖ ਸਤਿ ਇਹੈ ਠਹਰਾਈ ॥ ੧੧॥ ੧॥

Ik chit jo dhayavat har bhaie. Deh sehat surpur tai gaie.
Bheid abheid ki kirya na payee. Murakh sat ihai thehraiee. (11) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਪੰਦ੍ਰਹ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੧੫ ॥ ੫੯੫੮ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya charitari mantra bhoop sambadai teen so pandrah charitar samaptam sat subham sat.
315. 5958. aphjun. (Contd.)

ਚੌਪਈ

ਸਹਿਰ ਸੁਨਾਰ ਗਾਵ ਸਧੁਨਿਯਤ ਯਹ ॥ ਰਾਇ ਬੰਗਾਲੀ ਸੈਨ ਬਸਤ ਤਹ ॥
ਸ੍ਰੀ ਬੰਗਾਲੀ ਮਤੀ ਤਿਹ ਰਾਨੀ ॥ ਸੁੰਦਰ ਭਵਨ ਚਤ੍ਰਦਸ ਜਾਨੀ ॥ ੧॥

Choupaiee

Sehar sunar gav suniat jeh. Raie bangali sain basat tih.
Sri bangal mati tih rani. sundar bhavan chatardas jani. (1)

ਬੰਗ ਦੇਈ ਦੁਹਿਤਾ ਇਕ ਤਾ ਕੇ ॥ ਔਰ ਸੁੰਦਰੀ ਸਮ ਨਹਿ ਜਾ ਕੇ ॥
ਤਿਨ ਇਕ ਪੁਰਖ ਨਿਹਾਰੋ ਜਬ ਹੀ ॥ ਕਾਮ ਦੇਵ ਕੇ ਬਸਿ ਭੀ ਤਬ ਹੀ ॥ ੨॥

Bang dei duhita ik ta kai. aour sundari sam neh ja kai.
Tin ik purakh niharo jab hi. Kam dev kai bas bhi tab hi. (2)

The maids said, "The queen had gone to heavens along with her body. "Why has she left us behind on this Earth? The foolish Raja took it to be true that the queen had gone to the heaven (with her body)." (9)

"All those, who are virtuous, are worthy of this position. Whosoever had meditated with concentration (with mind) on the Lord,were not confronted by (god of) death." (10)

All those people, who meditate on the Lord with devotion, proceed to heavens along with the body. The foolish Raja did not get to know the secret behind it. and took this all as true. (11) (1)

Here the three hundred and fifteenth episode of the King's Minister's dialogue regarding woman's witchcraft from Pakhyan is completed. All is well. (315-5984) (Contd.)

Choupaiee

There was a Raja called Bengali Sain, living at the town of Sunar gay. He had a wife called Bengal Mati, who was considered most beautiful in all the Universe (in all the fourteen regions). (1)

He had a daughter by the name of Bung Dei and there was no other woman equal to her in beauty. When she saw a man, she got her sexual desires aroused. (2)

ਸੂਰ ਸੂਰ ਕਹਿ ਭੂ ਪਰ ਪਰੀ ॥ ਜਨੁ ਗਜ ਬੋਲਿ ਬਾਵ ਕੀ ਹਰੀ ॥
ਸੁ ਛਬਿ ਰਾਇ ਸੁਧਿ ਪਾਇ ਬੁਲਾਇਸਿ ॥ ਕਾਮ ਭੋਗ ਰੁਚਿ ਮਾਨ ਮਚਾਇਸਿ ॥ ੩॥
Soor soor keh bhoo par pari. Jan gaj bole bav ki hari.
Su chhab raie sudh paie bulaisi. Kam bhog ruch man machaesis. (3)

ਬਧਿ ਗੀ ਕੁਅਰਿ ਸਜਨ ਕੇ ਨੇਹਾ ॥ ਜਿਮਿ ਲਾਗਤ ਸਾਵਨ ਕੋ ਮੋਹਾ ॥
ਸੂਰ ਸੂਰ ਕਹਿ ਗਿਰੀ ਪ੍ਰਿਥੀ ਪਰ ॥ ਤਾਤ ਮਾਤ ਆਈ ਸਖਿ ਸਭ ਘਰ ॥ ੪॥
Badh gi koer sajan kai neha. Jimi lagat savan ko meha.
Soor soor keh giri prithi par. tata mat aiee sakhi sabhy ghar. (4)

ਮਾਤ ਪਰੀ ਦੁਹਿਤਾ ਕਹਿ ਜਨਿਯਹੁ ॥ ਤਾ ਤਨ ਜੀਏ ਕੁਅਰਿ ਪ੍ਰਮਾਨਿਯਹੁ ॥
ਜੌ ਮੈ ਕਹਤ ਤੁਮੈ ਸੋ ਕਰਿਯਹੁ ॥ ਛੋਰਿ ਕਫਨ ਮੁਖਿ ਨਹਿਨ ਨਿਹਰਿਯਹੁ ॥ ੫॥
Mat pari duhita keh janiyehu. Ta tan jiye koer parmanhi.
Jo mai kehat tumai kariyeh. Chhor kafan much nehan nihiryehu. (5)

ਤੁਮ ਕੋ ਤਾਤ ਮਾਤ ਦੁਖ ਹਵੈ ਹੈ ॥ ਤੁਮਰੀ ਸੁਤਾ ਅਧੋਗਤ ਜੈ ਹੈ ॥
ਹਮਰੋ ਕਛੂ ਨ ਸੋਕਹਿ ਧਰਿਯਹੁ ॥ ਛਮਾਪਰਾਧ ਹਮਾਰੋ ਕਰਿਯਹੁ ॥ ੬॥
Tum ko tat mat dukh havai hai. Tumri suta adhogat jai hai.
Hamro kachhu na sokhi dharhu. Chhamapradh hmaro karyehu. (6)

ਰਵਿ ਸਸਿ ਕੌ ਮੈ ਮੁਖ ਨ ਦਿਖਾਰਾ ॥ ਅਬ ਹੈਰੇ ਕਸਿ ਅੰਗਨ ਹਮਾਰਾ ॥
ਸਾਸ ਘੂਟ ਜਨੁ ਮਰਿ ਗਈ ॥ ਸਖਿਯਨ ਲਪਿਟਿ ਬਸਤ੍ਰ ਮਹਿ ਲਈ ॥ ੭॥
Rav sas ko mai much na dikhara. Ab haire kas angan hamara.
Saas ghoot jan kar mar gaiee. Sakhian lapat bastar meh laiee. (7)

ਬਕਰੀ ਬਾਧਿ ਸਿਰੀ ਮਧਿ ਦੀਨੀ ॥ ਛੋਰ ਬਸਤ੍ਰ ਪਿਤੁ ਮਾਤ ਨ ਚੀਨੀ ॥
ਦੁਹੂੰ ਸੁਤਾ ਕੋ ਬਚਨ ਸੰਭਾਰਾ ॥ ਸਲ ਕੇ ਮਾਝ ਬਕਰਿਯਹਿ ਜਾਰਾ ॥ ੮॥
Bakri badh siri madh dini. Chhor bastar pitu mat na chini.
Duhun suta ko bachan sambhara. sal kai majh bakriyeh jara. (8)

She fell down on the ground, shouting, 'Pain, 'Pain', just as a snake creeper had fallen on the ground with the gust of wind. On gaining consciousness she called Chhab Rai, and had cohabitation with him to her satisfaction. (3)

The princess was so much engrossed in his love, just as the clouds burst in Sawan with heavy showers. She fell down on the ground shouting `Pain', 'Pain'. Her mother and father along with the maids came back home. (4)

The handmaid said, "O Mother! You must consider your daughter as a fairy, and the princess was alive in the body of this fairy. You must act according to what I would advise, and do not see her face by removing her shroud (coffin)." (5)

"O Mother & Father! You may feel perturbed but this would help her to attain Salvation. She had said, "You should not feel sorrowful for her, and pardon her sins." (6)

"I had not shown my face to the sun or moon even, so why should anyone see my body now?" It appeared as if she had choked to death. The handmaids then wrapped her in sheets (clothes). (7)

They tied a goat on the bier planks and the parents also did not remove the (cloth) sheet to see her face, as both had remembered her words, They thus burnt the goat at the cremation ground. (8)

ਗਈ ਜਾਰ ਸੰਗ ਰਾਜਕੁਮਾਰੀ ॥ ਭੇਦ ਅਭੇਦ ਕਿਨੀ ਨ ਬਿਚਾਰੀ ॥
ਦੁਹਿਤਾ ਮਰੀ ਜਾਰ ਜਨੁ ਦੀਨੀ ॥ ਤ੍ਰਿਯ ਚਰਿਤ੍ਰ ਕੀ ਕ੍ਰਿਯਾ ਨ ਚੀਨੀ ॥ ੯॥ ੧॥
Gaiee jar sang rajkumari. Bheid abheid kini na bichari.
Duhita mari jar jan dini. Triya charitar ki kirya na chini. (9) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਸੋਲਹ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ॥ ੩੧੬ ॥ ਪ੯੯੩ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya charitari mantra bhoop sambadai teen so solah charitar samaptam sat subham sat.
316.5993. aphjun. (Contd.)

ਚੌਪਈ

ਮੰਤ੍ਰੀ ਕਥਾ ਉਚਾਰੀ ਔਰੈ ॥ ਰਾਜਾ ਦੇਸ ਬੰਗਲਾ ਗੌਰੈ ॥
ਸਮਨ ਪ੍ਰਭਾ ਤਾ ਕੀ ਪਟਰਾਨੀ ॥ ਜਿਹ ਸਮ ਸੁਨੀ ਨ ਕਿਨੀ ਬਖਾਨੀ ॥ ੧॥

Choupaiee

Mantra katha uchari aourai. raja des bangala gourai.
Saman prabha ta ki patrani. jih sam suni na kini bakhani. (1)

ਪੁਹਪ ਪ੍ਰਭਾ ਇਕ ਰਾਜਦੁਲਾਰੀ ॥ ਬਹੁਰਿ ਬਿਧਾਤਾ ਤਸਿ ਨ ਸਵਾਰੀ ॥
ਤਾ ਕੀ ਆਭਾ ਜਾਤ ਨ ਕਹੀ ॥ ਜਨੁ ਕਰਿ ਫੂਲਿ ਅਬਾਸੀ ਰਹੀ ॥ ੨॥
Puhap prabha ik rajdulari. bahur bidhata tas na savari.
Ta ki abha jat na kahi. Jan kar fool abasi rahi. (2)

ਭੂਮਿ ਗਿਰੀ ਤਾ ਕੀ ਸੁੰਦ੍ਰਾਈ ॥ ਤਾ ਤੇ ਅਬਾਸੀ ਲਈ ਲਲਾਈ ॥
ਗਾਲਨ ਤੇ ਜੋ ਰਸ ਚੁਇ ਪਰਾ ॥ ਭਯੋ ਗੁਲਾਬ ਤਿਸੀ ਤੇ ਹਰਾ ॥ ੩॥
Bhoom giri ta ki sundarie. Ta te abasi laie lalaie.
Galan te jo ras choie para. Bheyo gulab tisi tai hara. (3)

ਜੋਬਨ ਜਬ ਆਯੋ ਅੰਗ ਤਾ ਕੇ ॥ ਸਾਹ ਏਕ ਆਯੋ ਤਬ ਵਾ ਕੇ ॥
ਏਕ ਪੁਤ੍ ਸੁੰਦਰਿ ਤਿਹ ਸੰਗਾ ॥ ਜਨ ਮੰਨਸਾ ਦ੍ਵੈ ਜਏ ਅਨੰਗਾ ॥ ੪॥
Joban jab aeyo ang ta kai. sah ek aeyo tab va kai.
Ek putar sundar tih sanga. Jan mansa dai jaie ananga. (4)

The princess had gone with her paramour, No one could grasp the secret behind it. They had cremated the daughter, thinking her to be dead. but could not follow the woman's clever move. (9)

Here the three hundred and sixteenth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (316-5993) (Contd.)

Choupaiee

The minister then related another anecdote. There was a Raja of Bangla Desh (land) and his consort queen was Saman Prabha and there was never any other woman to match her beauty either told or heard before. (1)

They had a daughter called Pohap Prabha and the Lord had not created the like of her again (in beauty). Her beauty was beyond description. It seemed as if a flower (bed) garden had blossomed forth. (2)

Her beauty was spread out over the land and it seemed as if the flowers had borrowed its red colour. Her cheeks were spreading glamour all around which had made the roses bloom. (3)

When she attained puberty, then a Shah came to her, who had a smart son along with him. It seemed as if desires and hopes had given rise to two (gods of love) Kamdevs. (4)

ਗਾਜੀ ਰਾਇਂ ਨਾਮ ਤਿਹ ਨਰ ਕੋ ॥ ਕੰਕਨ ਜਾਨ ਕਾਮ ਕੇ ਕਰ ਕੋ ॥
ਭੂਖਨ ਕੋ ਭੂਖਨ ਤਿਹ ਮਾਨੋ ॥ ਦੂਖਨ ਕੋ ਦੂਖਨ ਪਹਿਚਾਨੋ ॥ ੫॥
Gaji raie nam tih nark o. Kankan jan kam kai kar ko.
Bhukhan ko bhukhan tih mano. Dukhan dukhan pehchano. (5)

ਪੁਹਪ ਪ੍ਰਭਾ ਤਾ ਕੋ ਜਬ ਲਹਾ ॥ ਮਨ ਬਚ ਕ੍ਰਮ ਐਸੋ ਕਰ ਕਹਾ ॥
ਐਸਿ ਕਰੌ ਮੈ ਕਵਨ ਉਪਾਈ ॥ ਮੋਰਿ ਇਹੀ ਸੰਗ ਹੋਇ ਸਗਾਈ ॥ ੬॥
Puhap prabha ta ko jab laha. Man bach kram aiso kar kaha.
Aise karo mai kavan upaiee. Mor ihi sang hoie sagaiee. (6)

ਪ੍ਰਾਤਹਿ ਕਾਲ ਸੁਯੰਬਰ ਕਿਯਾ ॥ ਕੁੰਕਮ ਡਾਰਿ ਤਿਸੀ ਪਰ ਦਿਯਾ ॥
ਅਰੁ ਪੁਹਪਨ ਤੇ ਡਾਰਿਸਿ ਹਾਰਾ ॥ ਹੇਰਿ ਰਹੇ ਮੁਖ ਭੂ ਅਪਾਰਾ ॥ ੭॥
Prateh kal suyambar kiya. Kukam dar tisi par diya.
Aru puhpan te darisi hara. Her rahai much bhoo apara. (7)

ਤਿਹ ਨ੍ਰਿਪ ਸੁਤ ਸਭਹੂੰ ਕਰਿ ਜਾਨਾ ॥ ਸਾਹ ਪੁਤ੍ ਕਿਨਹੂੰ ਨ ਪਹਿਚਾਨਾ ॥
ਮਾਤ ਪਿਤਾ ਨਹੀ ਭੇਦ ਬਿਚਰਾ ॥ ਇਹ ਛਲ ਕੁਅਰ ਸਭਨ ਕਹਿ ਛਰਾ ॥ ੮॥ ੧ ॥
Tih nrip sut sabhhun kar jana. Sah putar kinhun na pehchana.
Maat pita neh bheid bichra. Ih chhal koer sabhan keh chhara. (8) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਸਤ੍ਰਹ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੧੭ ॥ ੬੦੦੧ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya charitrai mantra bhoop sambadai teen so satrah charitar samaptam sat subham sat.
317. 6001. aphjun. (Contd.)

ਚੌਪਈ

ਮਰਗਜ ਸੈਨ ਹੁਤੋ ਇਕ ਨ੍ਰਿਪਬਰ ॥ ਮਰਗਜ ਦੇਇ ਨਾਰਿ ਜਾ ਕੇ ਘਰਿ ॥
ਰੂਪਵਾਨ ਧਨਵਾਨ ਬਿਸਾਲਾ ॥ ਭਿਛਕ ਕਲਪਤ੍ ਦ੍ਰੁਜਨਨ ਕਾਲਾ ॥ ੧॥

Choupaiee

Margaj sain huto ik nripbar. Margaj dei nar ja kai ghar.
Roopwan dhanwan bisala. Bhichhak kalpatar drujnan kala. (1)

The man was called Gazi Rai, who seemed to be the bangle of Kamdev's hand. You may consider him like one embellishing ornaments or the tormentor of those suffering. (5)

When Pohap Prabha saw him, then she said by body(mind) speech and action, "I should do something so that he gets betrothed with me. (6)

In the morning she organized a Swambar (marriage ceremony) and sprinkled the saffron on him, along with a garland of flowers around his neck, while many other Rajas were watching helplessly. (7)

All thought him to be a prince, and no one knew him to be a Shah's son. The mother and father even did not realize the secret. Thus the princess had (created) deceived everyone. (8) (1)

Here the three hundred and seventeenth episode of King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (317-6001) (Contd.)

Choupaiee

There was a good Raja named Margaj Sain who had a wife called Margaj Dei. The Raja was very handsome and healthy. For the beggars he was like a benevolent god and for the evil beings he was like the god of death. (1)

ਮੂੰਗੀ ਪਟਨਾ ਦੇਸ ਤਵਨ ਕੋ ॥ ਜੀਤਿ ਕਵਨ ਰਿਪੁ ਸਕਤ ਜਵਨ ਕੋ ॥
ਅਪ੍ਮਾਨ ਤਿਹ ਪ੍ਭਾ ਬਿਰਾਜੈ ॥ ਸੁਰ ਨਰ ਨਾਗ ਅਸੁਰ ਮਨ ਲਾਜੈ ॥ ੨॥
moongi patna des tavan ko. jeet kavan ripu sakat javan ko.
Aparman tih prabha birajai. Sur nar nag asur man lajaie. (2)

ਏਕ ਪੁਰਖ ਰਾਨੀ ਲਖਿ ਪਾਯੋ ॥ ਤੇਜਮਾਨ ਗੁਨਮਾਨ ਸਵਾਯੋ ॥
ਪੁਹਪ ਰਾਜ ਜਨੁ ਮਧਿ ਪੁਹਪਨ ਕੈ ॥ ਚੋਰਿ ਲੇਤਿ ਜਨੁ ਚਿਤ ਇਸਤ੍ਰਿਨ ਕੈ ॥ ੩॥
Ek purakh rani lakh payo. Tejman gunvan savayo.
Puhap raj jan madh puhpan kai. Chor let jan chit istrin kai. (3)

ਸੋਰਠਾ

ਰਾਨੀ ਲਯੋ ਬੁਲਾਇ ਤਵਨ ਪੁਰਖ ਅਪਨੇ ਸਦਨ ॥
ਅਤਿ ਰੁਚਿ ਅਧਿਕ ਬਢਾਇ ਤਾ ਸੌ ਰਤਿ ਮਾਨਤ ਭਈ ॥ ੪॥

Sortha

Rani leyo bulaie tavan purakh apnai sadan.
At ruche adhik badhaie ta so rat manat bhaiee. (4)

ਚੌਪਈ

ਤਬ ਲਗਿ ਨਾਥ ਧਾਮ ਤਿਹ ਆਯੋ ॥ ਮਨਹਾਤਰ ਤ੍ਰਿਯ ਜਾਰ ਛਪਾਯੋ ॥
ਬਹੁ ਬੁਗਚਾ ਆਗੈ ਦੈ ਡਾਰੈ ॥ ਤਾ ਕੇ ਜਾਤ ਨ ਅੰਗ ਨਿਹਾਰੈ ॥ ੫॥

Choupaiee

Tab lag nath dham tih aeyo. Manhatar triye jar chhapayo.
Bahu bugcha agai dai darai. Ta ke jat na ang niharai. (5)

His country was called Moongi Patan, which no enemy could win over and his glamour was great. Before him all the gods, humans, snakes, and demons were feeling belittled in their mind. (2)

The queen once saw a man. who was more glamorous with more qualities than the Raja. It seemed among flowers he was the sublime flower and would enamour the hearts of women instantly. (3)

Sortha

The queen called him at home and with great joy had sexual companionship with him. (4)

Choupaiee

In the meantime, her spouse had come home. The woman then hid the paramour under the loft and kept many packages in front of him, so that his body could not be seen. (5)

ਬਹੁ ਚਿਰ ਤੇ ਬੈਠਾ ਨ੍ਰਿਪ ਰਹਾ ॥ ਭਲਾ ਬੁਰਾ ਕਛੁ ਭੇਦ ਨ ਲਹਾ ॥
ਜਬ ਹੀ ਉਠਿ ਅਪਨੋ ਘਰ ਆਯੋ ॥ ਤਬ ਹੀ ਤ੍ਰਿਯ ਘਰ ਮੀਤ ਪਠਾਯੋ ॥ ੬॥ ੧॥
Bahu chir tai baitha nrip raha. Bhala bura kachh bheid na laha.
Jab hi uthai apno ghar aeyo. tab hi triya ghar meet pathaeyo. (6) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਅਠਾਰਹ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੧੮ ॥ ੬੦੦੭ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya charitarai mantra bhoop sambadai teen so atharah charitar samaptam sat subham sat. 318. 6007. (Contd.)

ਚੌਪਈ

ਸੁਨੋ ਨ੍ਰਿਪਤਿ ਮੈ ਭਾਖਤ ਕਥਾ ॥ ਜਹ ਮਿਲਿ ਦੇਵ ਸਮੁਦ ਕਹ ਮਥਾ ॥
ਤਹਾ ਸਬ੍ਰੁਤ ਨਾਮਾ ਮੁਨਿ ਰਹੈ ॥ ਅਧਿਕ ਬ੍ਰਤੀ ਜਾ ਕਹ ਜਗ ਕਹੈ ॥ ੧॥
Suno nirpat mai bhakhat katha. Jeh mil dev samudh keh matha.
Taha sabrut nama muni rahai. adhik brati ja keh jag kahai. (1)

ਤ੍ਰਿਯ ਮੁਨਿ ਰਾਜ ਮਤੀ ਤਿਹ ਰਹੈ ॥ ਰੂਪ ਅਧਿਕ ਜਾ ਕੋ ਸਭ ਕਹੈ ॥
ਅਸਿ ਸੁੰਦਰਿ ਨਹਿ ਔਰ ਉਤਰੀ ॥ ਹੈ ਹ੍ਵੈ ਹੈ ਨ ਬਿਧਾਤਾ ਕਰੀ ॥ ੨॥
Triya munn raj mati tih rahai. roop adhik ja ko sabh kahai.
As sundari neh aour uteri. Hai havai hai na bidhata kari. (2)

ਸਾਗਰ ਮੰਥਨ ਦੇਵ ਜਬ ਲਾਗੈ ॥ ਮਥਯੋ ਨ ਜਾਇ ਸਗਲ ਦੁਖ ਪਾਗੇ ॥
ਤਬ ਤਿਨ ਤ੍ਰਿਯ ਇਹ ਭਾਤਿ ਉਚਾਰੋ ॥ ਸੁਨੋ ਦੇਵਤਿਯੋ ਬਚਨ ਹਮਾਰੋ ॥ ੩॥
Sagar manthan dev jab lagaie. Matheyo na jaie sagal dukh pagai.
Tab tin triya ih bhat ucharo. Suno devtiyo bachan hamaro. (3)

ਜੋ ਬਿਧਿ ਧਰੈ ਸੀਸ ਪਰ ਝਾਰੀ ॥ ਪਾਨਿ ਭਰੈ ਜਲ ਰਾਸਿ ਮੰਝਾਰੀ ॥
ਮੇਰੋ ਧੂਰਿ ਪਗਨ ਕੌ ਧੋਵੈ ॥ ਤਬ ਯਹ ਸਫਲ ਮਨੋਰਥ ਹੋਵੈ ॥ ੪॥
Jo bidh dharaie sees par jhari. Pan bharai jal ras manjhari.
Mero dhoor pagan ko dhovai. Tab yeh safal manorath hovai. (4)

The Raja was sitting there for quite sometime, but did not realize the secret of good or bad deeds. When he went away, then the woman brought him out and sent him home. (6)

Here the three hundred and eighteenth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. (318-6007) (Contd.)

Choupaiee

"O Rajan! Listen. I am going to relate another episode. There lived a Muni called Subarat at the place, where the gods and demons had churned the ocean together. The whole world called him great ascetic (of pledge). (1)

The Muni's wile, Raj Mati was also living with him, and she was known to be very beautiful by all, and there was no other woman to match her in beauty in the world. The Lord had not created another one like her earlier or later. (2)

When the gods were trying to churn the ocean, they could not succeed. Then that woman said, "O gods! Listen to me!" (3)

If Brahma were to carry a pitcher on head and then fill it with the water from the ocean and then wash the dust of my feet with this water, then only you may succeed. (4)

ਬ੍ਰਹਮ ਅਤਿ ਆਤੁਰ ਕਛੁ ਨ ਬਿਚਰਾ ॥ ਝਾਰੀ ਰਾਖਿ ਸੀਸ ਜਲ ਭਰਾ ॥
ਦੇਖਹੁ ਇਹ ਇਸ੍ਤਿਨ ਕੇ ਚਰਿਤਾ ॥ ਇਹ ਬਿਧਿ ਚਰਿਤ ਦਿਖਾਯੋ ਕਰਤਾ॥ ੫॥ ੧॥
Braham ati atur kachh na bichra. Jhari rakh sees jal bhara.
Dekhhu ih istrin kai charita. Ih bidh charit dikheyo karta. (5) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਉਨੀਸ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸ੍ਭ ਸਤੁ ॥ ੩੧੯ ॥ ੬੦੧੨ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya charitari mantra bhoop sambadai teen so unees charitar samaptam sat subham sat.
319. 6012. Aphjun. (Contd.)

ਚੌਪਈ

ਭੂਮਿ ਭਾਰ ਤੇ ਅਤਿ ਦੁਖ ਪਾਯੋ ॥ ਬ੍ਰਹਮਾ ਪੈ ਦੁਖ ਰੋਇ ਸੁਨਾਯੋ ॥
ਬ੍ਰਹਮਾ ਕਰੀ ਬਿਸਨ ਕੀ ਸੇਵਾ ॥ ਤਾ ਤੇ ਭਏ ਕ੍ਰਿਸਨ ਜਗ ਦੇਵਾ ॥ ੧॥

Choupaiee

Bhoom bhar te at dukh payo. Brahma pai dukh roie sunayo.
Brahma kaari bisan ki seva. Ta tai bhaie krisan jag deva. (1)

ਮੁਰ ਦਾਨਵ ਕੋ ਕੰਸ ਵਤਾਰਾ ॥ ਕਰਤ ਪੂਰਬ ਲੌ ਦ੍ਰੋਹ ਸੰਭਾਰਾ ॥
ਵਾ ਕੇ ਕਰਤ ਹਨਨ ਕੇ ਦਾਵੈ ॥ ਨਿਤ ਪ੍ਰਤਿ ਅਸੁਰਨ ਤਹਾ ਪਠਾਵੈ ॥ ੨॥
Mur danav ko kans vatara. karat purab lo droh sambhara.
Va kaai karat hanan kai davai. Nit prat asuran taha pathavai. (2)

ਪ੍ਰਥਮ ਪੂਤਨਾ ਕ੍ਰਿਸਨ ਸੰਘਾਰੀ ॥ ਪੁਨਿ ਸਕਟਾਸੁਰ ਦੇਹ ਉਧਾਰੀ ॥
ਬਹੁਰਿ ਬਕਾਸੁਰ ਅਸੁਰ ਸੰਘਾਰਿਯੋ ॥ ਬ੍ਰਿਖਭਾਸੁਰ ਕੇ ਬ੍ਰਿਖਨ ਉਪਾਰਿਯੋ ॥ ੩॥
Pratham putana krisan sanghari. pun saktasur deh udhari.
Bahur bakasaur asur samgario. brikhbhasur kai brikhan upario. (3)

ਆਘਾਸੁਰ ਕੋ ਅਘ ਨਿਵਰਤਿ ਕਰਿ ॥ ਪੁਨਿ ਕੇਸੀ ਮਾਰਿਯੋ ਚਰਨਨ ਧਰਿ ॥
ਬਹੁਰਿ ਬ੍ਰਹਮ ਕਹ ਚਰਿਤ ਦਿਖਾਯੋ ॥ ਧਰਿ ਕਰਿ ਪਰ ਗਿਰ ਇੰਦ੍ ਹਰਾਯੋ ॥ ੪॥
Aghasur ko agh nivrat kar. pun kesi Mario charnan dhar.
Bahur braham keh charit dikhayo. Dhar kar par gir indar harayo. (4)

The desperate Brahma did not think of anything and filled the pitcher with water. Just watch the woman's witchcraft. So even Brahma was shown their game play (witchcraft). (5) (1)

Here the three hundred and nineteenth episode of the King's & Minister's dialogue regarding woman's witchcraft fromCharitar Pakhyan is completed. All is well. (319-6012) (Contd.)

Choupaiee

When the Earth, due to the (load of) countless sins being perpetrated on it, felt over burdened and tormented, then it went to Brahma and cried before him. Then Brahma prayed to Vishnu, serving him with devotion and Sri Krishna, the worldly god, appeared on the scene. (1)

Kansa was an incarnation of demon Mur and he kept in mind the enmity of his previous birth. So he was determined to kill Krishna, as such he sent many demons for the purpose. (2)

At first Pootana was killed by Krishna, then the demon Suktasur (demon) was dispatched to the valley of death (killed), followed by the killing of Bakasur (demon) and then (Krishna) uprooted the horns of Brikhbhasur. (3)

Then he terminated the sins of Aghasur and killed (the demon) Kaisi by holding him from his feet and showed his miracle to Brahma and defeated Indra by carrying the mountain on his palm (hand). (4)

ਨੰਦ੍ਰਹਿ ਛੀਨ ਬਰਨ ਤੇ ਲਯਾਯੋ ॥ ਸੰਦੀਪਨ ਕੇ ਸੁਤਹਿ ਮਿਲਾਯੋ ॥
ਦਾਵਾਨਲ ਤੇ ਗੋਪ ਉਬਾਰੇ ॥ ਗੋਪਨ ਸੋ ਬ੍ਰਿਜ ਕਰੇ ਅਖਾਰੇ ॥ ੫॥
Nandhi chin baran tai layayo. Sandipan kai suthe milayo.
Davanal tai gop ubarai. Gopan so brij karai akharai. (5)

ਕੁਬਲਯਾ ਗਜ ਕੋ ਦਾਤ ਲਯੋ ਹਰਿ ॥ ਚਾਡ੍ਹੂਰਹਿ ਮੁਸਟਕਹਿ ਪ੍ਰਹਰਿ ਕਰਿ ॥
ਪਕਰਿ ਕੇਸ ਤੇ ਕੰਸ ਪਛਾਰਾ ॥ ਉਪ੍ਸੈਨ ਸਿਰ ਛਤ੍ਰਹਿ ਢਾਰਾ ॥ ੬॥
Kublaya gaj ko dat leyo har. Chadureh mustkih parhar kar.
Pakar kes tai kans pachhara, uparsain sir chhatarhe dhara. (6)

ਜਰਾਸਿੰਧੁ ਕੀ ਚਮੂੰ ਸੰਘਾਰੀ ॥ ਸਖ਼ ਲਯੋ ਸੰਖਾਸੁਰ ਮਾਰੀ ॥
ਨਗਰ ਦ੍ਵਾਰਿਕਾ ਕੀਯਾ ਪ੍ਵੇਸਾ ॥ ਦੇਸ ਦੇਸ ਕੇ ਜੀਤਿ ਨਰੇਸਾ ॥ ੭॥
Jarasindhu ki chamu sangari. sakh liyo sankhasur mari.
Nagar davarika kiya parvesa. des des ke jit naresa. (7)

ਦੰਦਬਕ੍ ਨਰਕਾਸੁਰ ਘਾਯੋ ॥ ਸੋਰਹ ਸਹਸ ਬਧੂ ਬਰਿ ਲਯਾਯੋ ॥
ਪਾਤਜਾਤ ਸੁਰ ਪੁਰ ਤੇ ਲਯਾਯਾ ॥ ਬਿੰਦ੍ਬਨ ਮਹਿ ਖੇਲ ਦਿਖਾਯਾ ॥ ੮॥
Dandbakar narkasur ghayo. Sorah sehass badhu bar layayo.
Parjat sur pur tai layaya. brindavan meh khel dikhaya. (8)

ਪੰਡ੍ਰਨ ਕੀ ਕਜਨ ਕਰੀ ਜਿਤਾਰੀ ॥ ਦ੍ਰਿਪਦ ਸੁਤਾ ਕੀ ਲਾਜ ਉਬਾਰੀ ॥
ਸਭ ਕੌਰਵ ਕੇ ਦਲਹਿ ਖਪਾਈ ॥ ਸਤਹਿ ਆਚ ਨ ਲਾਗਨ ਪਾਈ ॥ ੯॥
Pandran ki kajan jitari. Dripad sutaa ki laj ubari.
Sabh kourav kai dalhi khapaiee. Sathe aach na lagan payee. (9)

ਸਭ ਸੂਚਨਤਾ ਜੋ ਕਰਿ ਜੈਯੇ ॥ ਗ੍ਰੰਥ ਬਢਨ ਤੇ ਅਧਿਕ ਡਰੈਯੇ ॥
ਤਾ ਥੋਰੀ ਕਥਾ ਉਚਾਰੀ ॥ ਚੂਕ ਹੋਇ ਕਬਿ ਲੇਹੁ ਸੁਧਾਰੀ ॥ ੧੦॥
Sabh suchnata jo kar jaiye. Granth badhan taai adhik daraei.
Ta thori katrha uchari. chook hoie kab lehu sudhari. (10)

Then he brought Nand back (to life) by snatching., him from Varuna and arranged for the meeting of Sandipan with his children and saved the milkmen from the clutches of Davanal and then arranged for many wrestling arenas (miracles) with milkmen on the land of Brij. (5)

Then he (Krishna) uprooted the tusks of the elephant Kuvalia and attacked Chandoor with fists and threw down Kans on the ground by pulling him from the hair and handed over the kingdom to Ugarsain (with canopy fluttering over his head).(6)

Furthermore he destroyed the army of Jarasandh and snatched the conch shell from Sankhasur by killing him and finally he established himself in the town of Dwarka having won over many kings of various lands. (7)

Then he killed Dantbakar and Narkasur and got married to sixteen thousand women. Then he brought the tree called "Parjaat" from the heavens and played his games of love at Bindraban. (8)

He was instrumental in the victory of Pandvas (in Mahabharta) and saved the honour of Daropadi and destroyed the armies of Kaurvas. Thus he managed to save the Saints from any suffering or hardships. (9)

"If all the details (of his activities) were to be depicted, then the Granth would become too voluminous (1 am afraid of it) as such it has been stated briefly. The poets may amend it accordingly, if there is any (mistake) omission or commission. (10)

ਅਬ ਮੈ ਕਹਤ ਕਥਾ ਰੁਕਮਨੀ ॥ ਜਿਹ ਛਲ ਬਰਿਯੋ ਕ੍ਰਿਸਨ ਸੋ ਧਨੀ ॥
ਲਿਖਿ ਪਤਿਯਾ ਦਿਜ ਹਾਥ ਪਠਾਈ ॥ ਕਹਿਯਹੁ ਮਹਾਰਾਜ ਤਨ ਜਾਈ ॥ ੧੧॥
Ab mai kehat katha rukmani. Jih chhal barrio krisan so dhani.
Likh patia dij hath pathaiee. Kehyeh maharaj tan jaiee. (11)

ਸਵੈਯਾ

ਬਯਾਹ ਬਦਯੋ ਸਿਸਪਾਲ ਭਏ ਸੁਈ ਜੋਰਿ ਬਰਾਤ ਬਿਯਾਹਨ ਆਏ॥
ਹੌ ਅਟਕੀ ਮਧਸੂਧਨ ਸੌ ਜਿਨ ਕੀ ਛਬਿ ਹਾਟਕ ਹੇਰਿ ਹਿਰਾਏ ॥
ਚਾਤ੍ਰਿਕ ਕੀ ਜਿਮਿ ਪਯਾਸ ਘਟੈ ਨ ਬਿਨਾ ਘਨ ਸੇ ਘਨ ਸਯਾਮ ਸੁਹਾਏ ॥
ਹਾਰੀ ਗਿਰੀ ਨੇ ਹਿਰਿਯੋ ਹਿਯ ਕੋ ਦੁਖ ਹੇਰਿ ਰਹੀ ਨ ਹਹਾ ਹਰਿ ਆਏ ॥ ੧੨॥

Sawaiyya

Bayah badyo sispal bhaie soie jor barat bayahan aie.
Ho atki madsudan so jin ki chhab hatak her hiraie.
Chatrik ki jimi pyas ghatai na bina ghan se ghan sayam suhaie.
Hari giri ne hiriyo hiy ko dukh her rahi nah ha har aie. (12)

ਚੌਪਈ

ਪਤਿਯਾ ਬਾਚਿ ਚੜੇ ਹਰਿ ਰਥੈ ॥ ਮਾਨਹੁ ਲੂਟ ਲਯੋ ਮਨਮਥੈ ॥
ਉਤ ਸਿਸੂਪਾਲ ਜੋਰਿ ਦਲ ਆਯੋ ॥ ਕੁੰਦਨ ਪੁਰੀ ਨਗਰ ਨਿਯਰਾਯੋ ॥ ੧੩॥

Choupaiee

Patia bach chaarraie har rayhai. Manhu loot leyo manmathai.
Ut sisupal jor dal aeyo. Kundan puri nagar niyarayo. (13)

ਭੇਦ ਕਹਾ ਰੁਕਮਨੀ ਬਿਪ੍ ਸਯੋ ॥ ਪ੍ਰਾਨ ਨਾਥ ਸੇਤੀ ਕਹਿਯਹੁ ਯੌ ॥
ਜ਼ਬ ਮੈ ਗੌਰ ਪੂਜਬੈ ਐਸੋ ॥ ਤਬ ਤਵ ਦਰਸਸ ਚੰਦ੍ ਸੋ ਪੈਹੌ ॥ ੧੪॥
Bheid kaha rukmani bipar seyo. Pran sety kehyeh yo.
Jab mai gout pujbai aiso. Tab tav darsas chandar so paiho. (14)

"Now 1 am going to describe the episode of Rukmani, who had got married to a person like Krishna through her witchcraft (deceit). She had sent a letter through a Brahmin and told him to deliver her message to Lord Krishna." (11)

Swaiyya

(She wrote) "My marriage has been fixed with Shishupal and he had already reached here for marrying me. But 1 have been enamoured by the beauty of Madhusudan (Krishna), seeing whose charm even (the) gold feels belittled. Just as the thirst of Chatrik (toad) is not satiated without rain drops, similarly my thirst could be satiated only by the glorious appearance of Ghansham (Krishna). I feel desperate now and have fallen (at your lotus feet) but my heart's pining is not alleviated. 1 am waiting for Krishna but he had not reached so far." (12)

Choupaiee

"The letter had been received by Sri Krishna and on reading it he rode his chariot, as if Kamdev (god of love) had (looted) possessed his body (with sexual instinct) and from the other side Shishupal had reached near the town of kundan Puri along with a huge army." (13)

Rukmani had explained the secret of her heart's desire and told him to inform Sri Krishna as such. "When I will come to the temple for the worship of Gori, then 1 would like to see your moon like face only (a glance of your charming face)." (14)

ਦੋਹਰਾ

ਤਬ ਤੁਮ ਹਮ ਕੋ ਭੁਜਾ ਭਰਿ ਲੀਜਹੁ ਰਥਹਿ ਚੜਾਇ ॥
ਨਿਜੁ ਨਾਰੀ ਲੈ ਕੀਜਿਯਹੁ ਦੁਸਤ ਸਭਨ ਕੋ ਘਾਇ ॥ ੧੫॥

Dohra

Tab tum hamko bhuja lijhu rathhi charraie.
Nij nari lai kijiyehu dusat sabhan ko ghaie. (15)

ਚੌਪਈ

ਰੁਕਮ ਬਯਾਹ ਕੀ ਸੌਜ ਬਨਾਈ ॥ ਭਾਤਿ ਭਾਤਿ ਪਕਵਾਨ ਮਿਠਾਈ ॥
ਫੂਲਿਯੋ ਲੋਗ ਮੁਖ ਬਾਇ ਰਹਤ ਭੇ ॥ ਹਾਇ ਹਾਇ ਇਹ ਭਾਤਿ ਕਹਤ ਭੇ ॥ ੧੬॥

Choupaiee

Rukam bayah ki sej banaiee. Bhat bhat pakwan mithaiee.
Folio log much baie rehat bhe. Haie haie ih bhat kehat bhe. (16)

ਗੌਰਿ ਪੂਜਨੈ ਬਹਿਨੀ ਪਠਾਈ ॥ ਤਹ ਤੇ ਹਰੀ ਕ੍ਰਿਸਨ ਸੁਖਦਾਈ ॥
ਦੁਸਟ ਲੋਗ ਮੁਖ ਬਾਇ ਰਹਿਤ ਭੇ ॥ ਹਾਇ ਹਾਇ ਇਹ ਭਾਂਤਿ ਭਾਂਤਿ ਕਹਤ ਭੇ ॥ ੧੭॥
Gour pujnai behni pathaiee. Tih tai hari krisan sukhdaiee.
Dusat log much baaie rehat bhe. Haie haie ih bhat bhat kehat bhe. (17)

ਭੁਜੰਗ ਛੰਦ

ਚੱਲਿਯੋ ਕ੍ਰਿਸਨ ਤਾ ਕੌ ਰਥੈ ਡਾਰਿ ਲੈ ਕੈ ॥ ਤਬੈ ਬੀਰ ਧਾਏ ਸਭੈ ਕੋਪ ਹ੍ਵੈ ਕੈ ॥
ਜ਼ਰਾਸਿੰਧੁ ਤੇ ਆਦਿ ਲੈ ਬੀਰ ਜੇਤੇ ॥ ਹਥੇ ਲੈ ਪਟੈਲੈ ਚਲੇ ਡਾਰਿ ਤੇਤੇ ॥ ੧੮॥

Bhujang chhand

Chalio krisan ta ko rathai dar laio kai. Tabai beer dhaiee sabhaie kop hai kai.
Jarasindhu tea ad lai beer jete. Hathai lai pataile chalaie dar tetai. (18)

ਕਿਤੇ ਪਾਖਰੈ ਡਾਰਿ ਕੈ ਬਾਜਿਯੋ ਪੈ ॥ ਕਿਤੇ ਚਾਰ ਜਾਮੇ ਚੜੇ ਤਾਜਿਯੋ ਪੈ ॥
ਮਘੇਲੇ ਧਧੇਲੇ ਬੁੰਦੇਲੇ ਚੰਦੇਲੇ ॥ ਕਛ੍ਵਹੇ ਰਠੌਰੇ ਬਘੇਲੇ ਖੰਡੇਲੇ ॥ ੧੯॥
Kitai pakhrai dari kai bajio pai. Kitai char jamai charrai tajio pai.
Maghelai dhadhelai bundhelai chandelai.
Kachhvahai rathourai baghelai khandelai. (19)

Couplet

(O Krishna!) "Then you may hold me by my arm and push me onto your chariot, and make (accept) me your wife by killing the whole lot of enemies. (15)

Choupaiee

The prince Rukam had made all the preparations for marriage along with all materials and got prepared many types of foods and sweet-meats and was moving around the gathering of women with pride (puffed up). He had no inkling of any deceitful action (game play) being perpetrated to outsmart hint. (16)

So he sent his sister (Rukmani) for the worship of Gori (at the temple) and there Sri Krishna kidnapped her, while the despotic people were watching with awe and shock and were lamenting like this, saying 'Alas!'. (17)

Bhujang Chhand

Sri Krishna was taking her (Rukmani) away on his chariot and all the (Enemy) warriors got furious with rage and launched an attack against him. All the warriors including Jarasindh took up their arms (weapons) in hands and covering their faces with iron(sieves) mesh proceeded for the attack.(18)

Many warriors rode their horses, fixing the saddles over them or with full embellishments moved forward. All of them, comprising Maghols, Dhandol, Bundels, Chandols, Kachhvahe, Rathors, Baghels, Khandels etc. launched the attack. (19)

ਤਬੈ ਰੁਕਮ ਰੁਕਮੀ ਸਭੈ ਭਾਇ ਲੈ ਕੈ ॥ ਚਲਿਯੋ ਸੈਨ ਬਾਕੀ ਹਠੀ ਗੋਲ ਕੈ ਕੈ ॥
ਤਹਾ ਬਾਨ ਤੀਖੇ ਛੁਟੇ ਓਰ ਚਾਰੂ ॥ ਮੰਡੇ ਆਨਿ ਜੋਧਾ ਬਜਯੋ ਰਾਗ ਮਾਰੂ ॥ ੨੦॥
Tabai rukam rukmi sabhai bhaie lai kai. Chalio sain hathi gol kai kai.
Taha baan tikhai chhutai or charu. Mandai aan jodha bajyo rag maroo. (20)

ਕਹੀ ਭੀਮ ਭੇਰੀ ਬਜੈ ਸੰਖ ਭਾਰੇ ॥ ਕਹੂੰ ਨਾਦ ਨਾਫਰੀਯਿ ਔ ਨਗਾਰੇ ॥
ਪਰੀ ਮਾਰਿ ਬਾਨਾਨ ਕੀ ਭਾਤਿ ਐਸੀ ॥ ਉਠੀ ਅਗਨਿ ਜ੍ਵਾਲਾ ਪ੍ਰਲੈ ਕਾਲ ਜੈਸੀ ॥ ੨੧॥
Kahi bheem bheri bajai shankh bharai. Kahun nad nafariai aou nagarai.
Pari mar banan ki bhat aisi. uthi aagan javala parlay kaal; jaisi. (21)

ਚਲੈ ਸੀਘ੍ਰਤਾ ਸੋ ਖਹੈ ਬਾਨ ਬਾਨੇ ॥ ਉਠੈ ਅਗਨ ਜ੍ਵਾਲਾ ਲਸੈ ਜਯੋ ਟਨਾਨੇ ॥
ਕਹੂੰ ਚਰਮ ਬਰਮੈ ਪਰੇ ਮਰਮ ਭੇਦੇ ॥ ਕਹੂੰ ਮਾਸ ਕੇ ਗੀਧ ਲੈ ਗੇ ਲਬੇਦੇ ॥ ੨੨॥
Chalai sigharta so khahai ban banai. Uthai agan javala lasai jryo tananai.
Kahun charam barmai parai maram bhedai.
Kahun mas kai geedh lai ge labede. (22)

ਅੰਗੁਲਿਤ੍ਰਾਣ ਕਾਟੇ ਪਰੇ ਹੈ ॥ ਕਹੂੰ ਅੰਗੁਲੀ ਕਾਟਿ ਰਤਨੈ ਝਰੇ ਹੈ ॥
ਰਹੀ ਹਾਥ ਹੀ ਮੈ ਕ੍ਰਿਪਾਨੇ ਕਟਾਰੇ ॥ ਗਿਰੈ ਜੂਝਿ ਕੈ ਕੈ ਪਰੇ ਭੂਮ ਮਾਰੇ ॥ ੨੩॥
Kahun angulitran katai hai. Kahun anguli kat ratnai jharai hai.
Rahi hath hi mai kirpanai katarai. Girai juujh kai kai parai bhoom marai. (23)

ਤਬੈ ਕੋਪ ਕੈ ਕੈ ਚੰਦੇਲੇ ਸਿਧਾਏ ॥ ਬਧੇ ਚੁੰਗ ਚੁੰਗੀ ਚਲੇ ਖੇਤ ਆਏ ॥
ਚਹੁਮ ਓਰ ਘੇਰਿਯੋ ਹਰੀ ਕਿਸਨ ਕੋ ਯੋ ॥ ਗੜੈਦਾਰ ਮਾਨੋ ਕਰੀ ਮਤ ਕੀ ਜਯੋ ॥ ੨੪॥
Tabai kop kai kai chandelai sidhaye. Badhai chung chungi chalaie khet aie.
Chahum or gherio hari kisan ko yo. Garraidar mano kari mat ki jeyo. (24)

ਤਬੈ ਕੋਪ ਕੈ ਕ੍ਰਿਸਨ ਮਾਰੇ ਚੰਦੇਲੇ ॥ ਮਘੇਲੇ ਧਧੇਲੇ ਬਘੇਲੇ ਬੁੰਦੇਲੇ ॥
ਚੰਦੇਰੀਸ ਹੂੰ ਕੌ ਤਬੈ ਬਾਨ ਮਾਰਾ ॥ ਗਿਰਿਯੋ ਭੂਮਿ ਪੈ ਨ ਹਥਯਾਰੈ ਸੰਭਾਰਾ ॥ ੨੫॥
Tabai kop kai krisan marai chandelai.
Maghelai dhadhelai baghelai bundelai.
Chanderis hunk o tabaiee ban mara.
Giriou bhoom pain a hathyaraai sambharaa. (25)

Then Rukam and Rukmi along with all other brothers, along with a huge force, advanced forward. The arrows were being shot from all the four directions. With the tunes of Maru Raga, the warriors sounded the battle cries.(20)

At some places lyres and conch shells were being played while at places drums were sounded and flutes were playing music. The arrows were being shot in continuous streams just as on doomsday the flames of fire were emanating everywhere. (21)

The fast moving arrows were striking against enemy's arrows which resulted in flashes similar to the glow-worms producing lighting. At places shields and coats of iron werelytn.g., broken and somewhere the vultures were taking away flesh pieces. (22)

Somewhere gloves were lying cut into pieces, somewhere the cut off fingers along with rings, with their pearls missing,were lying. Some hands were lying with daggers or swords while their dead bodies were lying on the ground in the battlefield (having fought in the battle). (23)

Then with wrathfulness the warriors like Chandels moved ahead and came to the battlefield jumping around in groups and they surrounded Sri Krishna from all four sides and it seemed as if a drunken elephant had been surrounded by lancers. (24)

Then Sri Krishna, getting furious with rage, killed many Chandels, Maghels, dandhols, Baghels and Bundels. Then he shot an arrow at Raja of Chanderi, Shishupal and he fell down on the ground and could not hold on to his weapons. (25)

ਚੌਪਈ

ਜਰਾਸਿੰਧ ਕਹਿ ਪੁਨਿ ਸਰ ਮਾਰਾ ॥ ਭਾਗਿ ਚਲਿਯੋ ਨ ਹਥਯਾਰ ਸੰਭਾਰਾ ॥
ਭਿਰੇ ਸੋ ਮਰੇ ਬਚੇ ਤੌ ਹਾਰੇ ॥ ਚੈਦੇਰਿਯਹਿ ਚੈਦੇਲ ਸਿਧਾਰੇ ॥ ੨੬॥

Choupaiee

Jarasindh keh pun sar mara. Bhag chalio na hathiar sambhara.
Bhirai so maraie bachaie to harai. Chanderyeh chandel sidharai. (26)

ਤਬ ਰੁਕਮੀ ਪਹੁਚਤ ਭਯੋ ਜਾਈ ॥ ਅਧਿਕ ਕ੍ਰਿਸਨ ਸੌ ਕਰੀ ਲਰਾਈ ॥
ਭਾਤਿ ਭਾਤਿ ਤਨ ਬਿਸਿਖ ਪ੍ਰਹਾਰੇ ॥ ਹਾਰਿਯੋ ਵਹੈ ਕ੍ਰਿਸਨ ਨਹਿ ਹਾਰੇ ॥ ੨੭॥
Tab rukmi pahuchat bheyo jaiee. Adhik krrisan so kari laraiee.
Bhat bhat tan bisikh parharai. Hario vahai krisan neh harai. (27)

ਚਿਤ ਮੈ ਅਧਿਕ ਠਾਨਿ ਕੈ ਕ੍ਰੁਧਾ ॥ ਮਾਡਤ ਭਯੋ ਕ੍ਰਿਸਨ ਸੌ ਜੁਧਾ ॥
ਏਕ ਬਾਨ ਤਬ ਸਯਾਮ ਪ੍ਰਹਾਰਾ ॥ ਗਿਰਿਯੋ ਪ੍ਰਿਥੀ ਪਰ ਜਾਨੁ ਸੰਘਾਰਾ ॥ ੨੮॥
Chit mai adhik than kai krudha. Madat bheyo krisan so judha.
Ek ban tab sayam parhara. Giriou prithi par jan sanghara. (28)

ਸਰ ਸੌ ਮੂੰਡਿ ਪ੍ਰਥਮ ਤਿਹ ਸੀਸਾ ॥ ਬਾਧਿ ਲਯੋ ਰਥ ਸੌ ਜਦੁਈਸਾ ॥
ਭ੍ਰਾਤ ਜਾਨਿ ਰੁਕਮਨਿ ਛਡਾਯੋ ॥ ਲਜਤ ਧਾਮ ਸਿਸਪਾਲ ਸਿਧਾਯੋ ॥ ੨੯॥
Sar jo moond pratham tih seesa. Badh leyo rath so jadueesa.
Bhrat jani rukmini chhadayo. Lajat dham sispal sidhayo. (29)

ਕਿਨੂੰ ਚੰਦੇਲਨ ਕੇ ਸਿਰ ਟੂਟੇ ॥ ਕਈਕ ਗਏ ਮੂੰਡ ਘਰ ਟੂਟੇ ॥
ਸਕਲ ਚੰਦੇਲੇ ਲਾਜ ਲਜਾਏ ॥ ਨਾਰਿ ਗਵਾਇ ਚੰਦੇਰੀ ਆਏ ॥ ੩੦॥
Kinu chandelan kai sir tutaie. Kaiek gaie moond ghar tutai.
Sakal chandelaai laj lajaie. Nar gavaie chanderri aie. (30)

Then he shot an arrow at Jara Sandh, who was trying to flee without holding his weapons. All those warriors, who fought in the battle field, were killed and those left alive were defeated, while Chandels ran away towards Chanderi. (26)

Then Rukami reached there, who fought against Krishna with fury. He shot many arrows in different ways, but finally he got defeated and Krishna was victorious. (27)

Being enraged and increased wrathfulness he fought against Krishna, and one arrow was shot by Shiam (Krishna) and he (Rukami) fell down on the ground and it seemed, he had died. (28)

First his head was shaved off (cut off) with the arrow and then Sri Krishna tied him with his chariot. Considering him as her brother, Rukmani managed to get him released and Shishupal also went back home, being defeated and dishonoured. (29)

Many heads of Chandels were cut off and some returned home with wounded heads. All the Chandels were ashamed of themselves being dishonoured, as they had returned having lost the woman. (30)

ਦੋਹਰਾ

ਗਏ ਚੰਦੇਲ ਚੰਦੇਰਿਯਹਿ ਕ ਰਤੇ ਨਾਰਿ ਗਵਾਇ ॥
ਇਹ ਚਰਿਤ੍ ਤਨ ਰੁਕਮਨੀ ਬਰਤ ਭਈ ਜਦੁਰਾਇ ॥ ੩੧॥ ੧॥

Dohra

Gaie chandel chanderyeh kar kai nar gavaie.
Ih charitar tan rukmani barat bhaiee jaduraie. (31) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਬੀਸ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੨੦ ॥ ੬੦੪੩ ॥ ਅਫਜੂੰ ॥

Iti sri charitar pakhyanai triya chaaritarai mantra bhoop sambadai teen so bees charitar samatam sat subham sat. 320. 6043. aphjun. (Contd.)

ਚੌਪਈ

ਸੁਕ੍ਰਾਚਾਰਜ ਦਾਨ੍ਹਨ ਕੇ ਗੁਰ ॥ ਸੁਕ੍ਰਵਤੀ ਬਸਤ ਜਾ ਕੋ ਪੁਰ ॥
ਮਾਰਿ ਦੇਵ ਜਾ ਕੋ ਰਨ ਜਾਵੈ ॥ ਪੜ ਸੰਜੀਵਨਿ ਤਾਹਿ ਜਿਯਾਵੈ ॥ ੧॥

Choupaiee

Choupaieesukraacharaj danan ko gur. Sukravati basat ja ko pur.
Mar dev ja ko ran javai. Parr sanjivani tahe jiavai. (1)

ਦੇਵਜਾਨਿ ਇਕ ਸੁਤਾ ਤਵਨ ਕੀ ॥ ਅਪ੍ਮਾਨ ਛਬਿ ਹੁਤੀ ਜਵਨ ਕੀ ॥
ਕਚ ਨਾਮਾ ਦੇਵਨ ਕੋ ਦਿਜਬਰ ॥ ਆਵਤ ਭਯੋ ਸੁਕ੍ ਕੇ ਤਬ ਘਰ ॥ ੨॥
Devjan ik suta tavan ki. aparman chhab huti javan ki.
Kc nama devan ko dijbar. Avat bheyo sikar kai tab ghar. (2)

ਦੇਵਜਾਨਿ ਸੰਗਿ ਕਿਯਾ ਅਧਿਕ ਹਿਤ ॥ ਹਰਿ ਲਨੋ ਜਯੋ ਤਯੋ ਤਿਯ ਕੋ ਚਿਤ॥
ਮੰਤ੍ਰਹਿ ਲੇਨ ਸੰਜੀਵਨ ਕਾਜਾ ॥ ਇਹ ਛਲ ਪਠਿਯੋ ਦੇਵਤਨ ਰਾਜਾ ॥ ੩ ॥
Devjan sang kiya adhik hit. Har leno jeyo teyo ko chit.
Manrtieh len sanjivan kaja. Ih chhaal paathio devtan raja. (3)

Couplet

The Chandels, having lost the woman, returned to the town of Chanderi. Thus Rukmani managed to wed Sri Krishna with this deceitful action. (31) (1)

Here the three hundred and twentieth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (320-6043) (Contd.)

Choupaiee

Shukracharya was the Guru of demons. The Shukrawati town was established after his name. The persons, killed by the gods in the battle were again given their life back with the knowledge of Sanjeevani studies. (1)

His daughter was named Devyani, who was very beautiful. There was a god's prohit (Brahmin) by the name of Kash. One day he came to the house of Shukaracharya. (2)

He made love with Devyani and somehow had won her heart. He had been sent there by the Raja of gods for learning the Sanjeevani Mantra. (3)

ਦੈਤ ਭੇਦ ਪਾਵਤ ਜਬ ਭਏ ॥ ਤਾ ਕੇ ਡਾਰਿ ਨਦੀ ਹਨਿ ਗਏ ॥
ਬਿਲਮ ਲਗੀ ਵਹ ਧਾਮ ਨ ਆਯੋ ॥ ਦੇਵਜਾਨਿ ਅਤਿ ਹੀ ਦੁਖ ਪਾਯੋ ॥ ੪॥
Daait bheid pavat jab bheyo. Ta kai dar nadi han gaie.
Bilam lagi veh dham na aeyo. Devjan at hi dukh payo. (4)

ਭਾਖਿ ਪਿਤਾ ਤਨ ਬਹੁਰਿ ਜਿਯਾਯੋ ॥ ਦੈਤਨ ਦੇਖ ਅਧਿਕ ਦੁਖ ਪਾਯੋ ॥
ਨਿਤਿਪ੍ਰਤਿ ਮਾਰਿ ਤਾਹਿ ਉਠਿ ਜਾਵੈ ॥ ਪੁਨਿ ਪੁਨਿ ਤਾ ਕੋ ਸੁਕ੍ ਜਿਯਾਵੈ ॥ ੫॥
Bhakh pita tan bahur jiyaeyo. Daitan dekh dukh payo.
Nitprat mar tahe uthi javaie. Pun pun ta ko sukar jiyavai. (5)

ਤਬ ਤਿਹ ਮਾਰਿ ਮਦਯ ਮਹਿ ਡਾਰਿਯੋ ॥ ਬਚਤ ਭੂੰਜਿ ਨਿਜੁ ਗੁਰਹਿ ਖਵਾਰਿਯੋ ॥
ਦੇਵਜਾਨਿ ਜਬ ਤਾਹਿ ਨ ਲਹਾ ॥ ਅਧਿਕ ਦੁਖਿਤ ਹ੍ਵੈ ਪਿਤ ਪ੍ਰਤਿ ਕਹਾ ॥ ੬॥
Tab tih mar madya meh Dario. Bachat bhoonj nij gurih khavario.
Devjan jab tahe na laha. Adhik dukhit hai pit prat kaha. (6)

ਅਬ ਲੌ ਕਚ ਜੁ ਧਾਮ ਨਹਿ ਆਯੋ ॥ ਜੌਨਿਯਤ ਕਿਨਹੂੰ ਅਸੁਰ ਚਬਾਯੋ ॥
ਤਾ ਤੇ ਪਿਤੁ ਤਿਹ ਬਹੁਰਿ ਜਿਯਾਵੌ ॥ ਹਮਰੇ ਮਨ ਕੋ ਸੋਕ ਮਿਟਾਵੌ ॥ ੭॥
Ab lo kach ju dham neh aeyo. Janiat kinhu asur chabaeyo.
Ta tai pitu tih bahur jiyabo. Hamre man ko sok mitavai. (7)

ਤਬ ਹੀ ਸੁਕ੍ ਧਯਾਨ ਮਹਿ ਗਏ ॥ ਤਿਹ ਨਿਜੁ ਪੇਟ ਬਿਲੋਕਤ ਭਏ ॥
ਮੰਤ੍ ਸੰਜੀਵਨ ਕੋ ਕਿਹ ਦੈ ਕਰਿ ॥ ਕਾਢਤ ਭਯੋ ਉਦਰ ਅਪਨੋ ਫਰਿ ॥ ੮॥
Tab hi sukar dhayan meh gaie. Tih nij pet bilokat bhaie.
Mantar sanjivan ko keh dai kar. Kadhaat bheyo udhar apno far. (8)

ਕਾਢਤ ਤਾਹਿ ਸੁਕ੍ ਮਰਿ ਗਯੋ ॥ ਬਹੁਰਿ ਮੰਤ੍ ਬਲ ਕਚਹਿ ਜਿਯਯੋ ॥
ਸ੍ਰਾਪ ਦਿਯੋ ਮਦਾ ਕੋ ਤਿਹ ਤਹ ॥ ਤਾ ਤੇ ਪਿਯਤ ਨ ਯਾਕਹ ਕੋਊ ਕਹ ॥ ੯॥
Kadhat tahe sukar mar geyo. Bahur mantar bal kachhi jiyo.
Srap deyo mada ko tih the. ta tai piyat na yakah kou keh. (9)

When the demons came to know about this secret, they killed him and threw him in the river. After lot of time had elapsed and he did not return home, then Devyani felt greatly aggrieved. (4)

She told her father and got him alive again (through his efforts). The demons, on seeing this were greatly pained. They would kill him every day and Shukaracharya would bring him back to life again every day. (5)

Then they killed him and threw him inside wine and whatever remained was roasted and (given to the Guru to eat. When Deviyani did not see him again, she felt greatly perturbed and she said to her father. (6)

Kach had not returned home by then, so she said. "It seems some demon had eaten him up so, "O dear father! Pray get him revived again to life, thus alleviating my suffering of mind.)" (7)

The Shukaracharya sat in meditation, and found him in his own stomach. He then tore open his stomach by giving him Sanjeevani mantra and took him out. (8)

After taking him out, Shukaracharya was found dead, but Kach, with the help of Sanjeevani mantra made him alive again. Then he cursed the wine like this. So that no one now takes it as a wine (by calling it wine). (9)

ਦੇਵਿਜਾਨ ਪੁਨਿ ਐਸ ਬਿਚਾਰਾ ॥ ਯੌ ਕਚ ਤਨ ਤਜਿ ਲਾਜ ਉਚਾਰਾ ॥
ਕਾਮ ਭੋਗ ਮੋ ਸੋ ਤੈ ਕਰਿ ਰੇ ॥ ਹਮਰੇ ਮਦਨ ਤਾਪ ਕਹ ਹਰਿ ਰੇ ॥ ੧੦॥
Devjan pun ais bichara. Yo kach tan taj laj uchara.
Kam bhog mo so tai kar re. hamre madan tap keh har re. (10)

ਤਿਨ ਰਤਿ ਕਰੀ ਨ ਤਾ ਤੇ ਸੰਗਾ ॥ ਬਯਾਪਿ ਰਹਿਯੋ ਤਿਹ ਜਦਿਪ ਅਨੰਗਾ ॥
ਦੇਵਜਾਨਿ ਤਬ ਅਧਿਕ ਰਿਸਾਈ ॥ ਮੋਹਿ ਨ ਭਜਯੋ ਯਾਹਿ ਦੁਖਦਾਈ ॥ ੧੧ ॥
Tin rat kari na ta kai sanga. Bayapi rahio tih jadip ananga.
Devjan tab adhik risaie. Mohe na bhajio yahai dukhdaie. (11)

ਪਾਪੀ ਬਿਧਿ ਸ੍ਰਾਪ ਦੇਤ ਤਿਹ ਭਈ ॥ ਕਥਾ ਚਉਪਈ ਸੁ ਮੈ ਬਨਈ ॥
ਪਾਪੀ ਫਿਰੈ ਮੰਤ੍ ਤਵ ਨਾਹੀ ॥ ਤੋ ਤੇ ਸੁਰ ਨ ਜਿਵਾਏ ਜਾਹੀ ॥ ੧੨ ॥
Papi bidh srap deit tih bhaie. Katha chaopai su mai banaie.
Papi firai mantar tav nahi. To tai sur na jivaie jahi. (12)

ਪ੍ਰਥਮ ਜਿਯਾਯੋ ਤਾਹਿ ਕਸਟ ਕਰਿ ॥ ਰਮਯੋ ਨ ਸੋ ਸ੍ਰਾਪਯੋ ਤਬ ਰਿਸਿ ਭਰਿ ॥
ਪਿਤਾ ਬਏ ਇਹ ਭਾਤਿ ਸੁਨਾਯੋ ॥ ਦੇਵਰਾਜ ਇਹ ਕਚਹਿ ਪਠਾਯੋ ॥ ੧੩॥
Pratham jiao tahe kasat kar. Ramio na so srapyo tab ris bhar.
Fita bhaie ih bhat sunayo. devraj ih kachhi pathayo. (13)

ਤਾਤ ਬਾਤ ਕਹੋ ਮੈ ਸੋ ਕਰੋ ॥ ਮੰਤ੍ ਸਜੀਵਨ ਇਹ ਨੁਸਰੋ ॥
ਜਬ ਇਹ ਸੀਖਿ ਮੰਤ੍ ਕਹ ਜੈਹੈ ॥ ਦੇਵਰਾਜ ਫਿਰੈ ਹਾਥ ਨ ਐਹੈ ॥ ੧੪॥
Tat bat kaho mai so karo. Mantar sajivan ih nusro.
Jab ih seekh mantar keh jaihai. Devraj firai hath na aihai. (14)

ਮੰਤ੍ ਨ ਫੁਰੈ ਸ੍ਰਾਪ ਇਹ ਦੀਜੈ ॥ ਮੇਰੋ ਬਚਨ ਮਾਨਿ ਪਿਤੁ ਲੀਜੈ ॥
ਭੇਦ ਅਭੇਦ ਕਛੁ ਸੁਕ੍ ਨ ਪਾਯੋ ॥ ਮੰਤ੍ ਨਿਫਲ ਕੋ ਸ੍ਰਾਪ ਦਿਵਾਯੋ ॥ ੧੫॥
Mantar na furaai srap ih dijai. Mero bachan man pitu lijai.
Bheid abheid kachh sukar na payo. mantar nihfal ko srap divaeyo. (15)

Deviyani then said like this and giving up her modesty. she told Kach O dear! Have cohabitation with me and thus satisfy my sexual desires (fire of love). (10)

Though Deviyani was having her sexual desires aroused. but he did not have any sexual relationship with her. Then Deviyani became very furious with rage, as he had not satisfied her sexual desires. (11)

She cursed him, "I have written that episode in Choupaiee Chhand" O Sinner! You will not remember the Mantra in time and: thus you will not be able to bring back the gods to life. (12)

In the beginning Deviyani, though suffering within, was bringing him back to life, but when he refused to have cohabitation then due to her wrathfulness, she cursed him and then she told her father like this. "This Kach had been sent by the king of gods (Indra)." (13)

"O dear father! You should do as I am telling you and do not make him a partner (an authority) on Sanjeevani. When he will go back after learning the Sanjeevani Mantra then Devraj (Indra) would not come under our control. (14)

So pray bestow a curse on him so that he may not be able to recollect the Mantra at the right time. 0 dear father! Please accept my words. Shukarachaiya did not grasp the secret behind it and gave him a curse, "not to have his mantra as effective." (his mantra may not have any effectiveness). (15)

ਤਾਹਿ ਮਰੇ ਬਹੁ ਬਾਰ ਜਿਯਾਯੋ ॥ ਤਬ ਸ੍ਰਾਪਯੋ ਜਬ ਭੋਗ ਨ ਪਾਯੋ ॥
ਤ੍ਰਿਯ ਚਰਿਤ੍ਰ ਗਤਿ ਕਿਨੂੰ ਨ ਪਾਈ ॥ ਜਿਨਿ ਬਿਧਨੈ ਇਹ ਨਾਰਿ ਬਨਾਈ ॥ ੧੬॥ ੧॥
Tahai maraie bahu bar jiyayo. Tab sarapeyo jab bhog na payo.
Triya charitar gat kinu na payee. Jinni bidhanai ih nar banaiee. (16) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਇਕਸਿ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੨੧ ॥ ੬੦੫੯ ॥ ਅਫਜੂੰ ॥

Iti sri charitar pakhyanai triya charitarai mantra bhoop sambadai teen so ikees charitar samaptam sat subham sat.
321. 6059. Aphjun. (Contd.)

ਚੌਪਈ

ਸੁਨੁ ਪ੍ਰਭੂ ਔਰ ਬਖਾਨੋ ਕਥਾ ਐਹੈ ਚਿਤ ਹਮਾਰੇ ਜਥਾ ॥
ਛਜਕਰਨਨ ਕੋ ਦੇਸ ਬਸਤ ਜਹ ॥ ਸੁਛਬਿ ਕੇਤੋ ਇਕ ਹੁਤੋ ਨ੍ਰਿਪਤਿ ਤਹ ॥ ੧॥

Choupaiee

Sunn prabhu or bakhano katha. Aihai chit hamarai jatha.
Chhajkarnan ko des basat jeh. Suchhbi ketai ik hotai nirpat tih. (1)

ਅਚਰਜ ਦੇ ਤਾ ਕੇ ਇਕ ਨਾਰੀ ॥ ਕਨਕ ਅਵਟਿ ਸਾਚੇ ਜਨੁ ਢਾਰੀ ॥
ਸ੍ਰੀ ਮਕਰਾਛ ਮਤੀ ਦੁਹਤਿਤਾ ਤਿਹ ॥ ਛੀਨਿ ਕਰੀ ਸਸਿ ਅੰਸ ਸਕਲ ਜਿਹ ॥ ੨॥
Acharaj dai ta kai ik nari. Kanak avat saachai jan dhari.
Sri makrachh mati duhita tih. Chin kari sas ans sakal jih. (2)

ਜਬ ਬਰ ਜੋਗ ਭਈ ਬਹੁ ਦਾਰਾ ॥ ਸਾਹੁ ਪੂਤ ਤਨ ਕਿਯਾ ਪਯਾਰਾ ॥
ਕਾਮ ਕੇਲ ਤਿਹ ਸਾਥ ਕਮਾਵੈ ॥ ਭਾਤਿ ਅਨਿਕ ਤਨ ਤਾਹਿ ਰਿਝਾਵੈ ॥ ੩॥
Jab bar jog bhaiee bahu dara. Sahu poot tan kiya payara.
Kam kel tih sath kamavai. Bhat anik tan tahe rijhavai. (3)

ਨਿਪ੍ ਤਨ ਭੇਦ ਕਿਸੂ ਨਰ ਭਾਖਾ ॥ ਤਬ ਤੇ ਤਾਹਿ ਧਾਮ ਅਸਿ ਰਾਖਾ ॥
ਜਹਾ ਨ ਪੰਛੀ ਕਰੈ ਪ੍ਰਵੇਸਾ ॥ ਜਾਇ ਨ ਜਹਾ ਪਵਨ ਕੋ ਵੇਸਾ ॥ ੪॥
Nrip tan bheid kisu nar bhakha. Tab tai tahe dham as rakha.
Jaha na panshi karai parvesa. Jaie na jaha pavan ko vesa. (4)

In the beginning she got Kach brought back to life after death many times, but when he did not have sexual relationship, she slapped a curse on him. No one has understood the mind of a woman so far and her deceitful behaviour. Even the Lord-Creator, who had created this woman had not understood her. (16)

Here the three hundred and twenty-one episode of the King's & the Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (321-6059) (Contd.)

Choupaiee

O Rajan! Listen to me, I am going to relate another episode, as I am reminded of it in my mind."There was a Raja named Suchhab Ket ruling on the land of Chhajkarna. (1)

He had a wife by the name of Acharaj Dei. It seemed as if she had been moulded out of molten gold. She had a daughter by the name of Makrachh Mati, who was as beautifill as the moon (had stolen the rays of moon). (2)

When the princess grew up to the marriageable age, she developed love for a Shah's son. She used to enjoy sensuous pleasure with him and would make him happy in many ways. (3)

Somebody leaked this secret to the Raja. Then the Raja shifted her to such a house, where even a bird could not enter, nor even wind could creep in. (4)

ਕੁਅਰਿ ਮਿਤ੍ਰ ਬਨੁ ਬਹੁ ਦੁਖ ਪਾਯੋ ॥ ਬੀਰ ਹਾਕਿ ਇਕ ਨਿਕਟ ਬੁਲਾਯੋ ॥
ਤਾ ਸੋ ਕਹਾ ਤਹਾ ਤੁਮ ਜਾਈ ॥ ਲਯਾਹੁ ਸਜਨ ਕੀ ਖਾਟਿ ਉਚਾਈ ॥ ੫॥
Koer mitar baan bahu dukh payo. Beer hak ik nikat bulayo.
Ta so kaha tum jaiee. Layahu sajan ki khat uchaiee. (5)

ਸੁਨਤ ਬਚਨ ਤਹ ਬੀਰ ਸਿਧਯੋ ॥ ਖਾਟ ਉਚਾਇ ਲਯਾਵਤ ਭਯੋ ॥
ਕਾਮ ਭੋਗ ਕਰਿ ਕੁਅਰਿ ਕੁਅਰ ਸੰਗ ॥ ਪਹੁਚਾਯੋ ਗ੍ਰਿਹ ਤਾਹਿ ਤਿਸੀ ਢੰਗ ॥ ੬॥
Sunat bachan tih beer sidheyo. Khat uchaie layavat bheyo.
Kam bhog kar koeri koer sang. Pahucheyo greh tahe tisi dhang. (6)

ਦੋਹਰਾ

ਏਕ ਦਿਵਸ ਤਾ ਕੌ ਪਿਤਾ ਗਯੋ ਸੁਤਾ ਕੇ ਗ੍ਰਿਹ ॥
ਸ਼ੇਜ ਦੇਖਿ ਕਰਿ ਦਲਮਲੀ ਚਿਤ ਮਹਿ ਬਢਾ ਸੰਦੇਹ ॥ ੭॥

Dohra

Ek divas ta ko pita geyo suta kai greh.
Sej dekh kar daalmali chit meh badha sandeh. (7)

ਚੌਪਈ

ਚਿੰਤਾਤੁਰ ਘਰਿ ਕੋ ਫਿਰਿ ਆਯੋ ॥ ਸਹਿਰ ਢੰਢੋਰਾ ਐਸ ਦਿਲਾਯੋ ॥
ਜੋ ਕੋਈ ਪੁਹਪ ਖਰੀਦਨ ਆਵੈ ॥ ਮੁਹਿ ਨਿਰਖੇ ਬਿਨੁ ਲੇਨ ਨ ਪਾਵੈ ॥ ੮॥

Choupaiee

Chintatur ghar ko fir aeyo. sehar dhandhora ais dilayo.
Je koiee puhap kharidan avai. Mohair bin len na pavai. (8)

ਪੁਹਪਨ ਸਮੈ ਬਿਕਨ ਜਬ ਭਯੋ ॥ ਤਬ ਤਿਹ ਨ੍ਰਿਪਤਿ ਬਿਲੋਕਨ ਅਯੋ ॥
ਜੋਗੀ ਏਕ ਤਹਾ ਤਬ ਆਯੋ ॥ ਪੁਹਪ ਪਾਚ ਮਨ ਮੋਲ ਚੁਕਾਯੋ ॥ ੯॥
Puhpan samai bikan jab bheyo. Tab tih nirpat bilokan aeyo.
Jogi ek taha ab aeyo. Puhap pach maan mol chukayo. (9)

The princess felt very much pained in the absence of her beloved, -She shouted for one person out of fifty two warriors. She told him to go and bring back the cot of my beloved. (5)

On hearing the words of the princess, that warrior went and brought back the cot along with the paramour. The princess had sexual relationship with the prince and then sent him back in the same manner. (6)

Couplet

One day the princess's father came to her house. Seeing her bed in a dishevelled shape, he got suspicious in his mind. (7)

Choupaiee

Being worried (disturbed) he came back home and proclaimed with the beat of drum in the town that no one could buy flowers without first being checked (seen)by him. (8)

When the time of sale of flowers came, the Raja went there to see for himself, then a Yogi came there, who paid for five mounds of flowers. (9)

ਆਇ ਸੁ ਫੂਲ ਮੋਲ ਲੈ ਗਯੋ ।। ਪਾਛੋ ਗਹਤ ਨ੍ਰਿਪਤਿ ਤਿਹ ਭਯੋ ।।
ਜ਼ਾਤ ਜਾਤ ਦੋਊ ਗਏ ਗਹਿਰ ਬਨ ।। ਯਹ ਲਖਿ ਜਾਤ ਤੀਸਰੋ ਮਨੁਖ ਨ ।। ੧੦।।
Aie su phool mol lai geyo. Pachho gehat nirpat tih bheyo.
Jaaat pat douu gaie gehar ban. Jeh lakh jat teesro manukh na. (10)

ਤਬ ਜੋਗੀ ਸਰ ਜਟਾ ਉਘਾਰੀ ।। ਤਿਨ ਭੀਤਰ ਤੇ ਨਾਰਿ ਨਿਕਾਰੀ ।।
ਭਾਤਿ ਭਾਤਿ ਤਾ ਸੋ ਰਤਿ ਕਰਿ ਕੈ ।। ਸੋਯੋ ਤਾਪ ਮਦਨ ਕੋ ਹਰਿ ਕੈ ।। ੧੧।।
Tab jogi sar jata ughari. Tin bhitar tai nar nikari.
Bhat bhat ta so rat kar kai. Soyo tap madan ko har kai. (11)

ਜ਼ਬ ਹੀ ਸੋਏ ਸਨੰਯਾਸੀ ਗਯੋ ।। ਜੂਤ ਜਟਨ ਤਿਹ ਨਾਰਿ ਛੁਰਯੋ ।।
ਤਹ ਤੇ ਪੁਰਖ ਏਕ ਤਿਹ ਕਾਢਾ ।। ਕਾਮ ਭੋਗ ਤਾ ਸੋ ਕਰਿ ਗਾਢਾ ।। ੧੨।।
Jab hi soie sanyasi geyo. Joot jaatan tih nar chhurro.
Tih tai purakh ewk tih kadha. Kam bhog ta so kaar gadha. (12)

ਨ੍ਰਿਪ ਠਾਢੋ ਤਿਹ ਚਰਿਤ ਨਿਹਾਰਾ ।। ਜੋਰਿ ਹਾਥ ਜੋਗਿਯਹਿ ਉਚਾਰਾ ।।
ਮੋ ਗ੍ਰਿਹ ਕਾਲ ਕ੍ਰਿਪਾ ਕਰਿ ਐਯੋ ।। ਜਥਾ ਸਕਤਿ ਭੋਜਨ ਕਰਿ ਜੈਯੋ ।। ੧੩।।
Nrip thadho tih charit nihara. Jor hath jogiyeh uchara.
Mo greh kal kirpa kar aieyo. Jatha sakti bhojan kar jaiyo. (13)

ਪ੍ਰਾਤ ਗਯੋ ਸੰਨਯਾਸੀ ਤ੍ਰਿਹ ਘਰ ।। ਭਗਵਾ ਭੇਸ ਸਕਲ ਤਨ ਮੈ ਧਰਿ ।।
ਭਾਤਿ ਭਾਤਿ ਤਨ ਪ੍ਰਭਾ ਬਨਾਈ ।। ਮਹਾ ਧਰਮ ਸੋ ਜਨਿਯੋ ਜਾਈ ।। ੧੪।।
Prat geyo sanyasi tih ghar. Bhagva bhes sakal tan maid dhar.
Bhat bhat tan prabha banaiee. Maha dharma so janio jaiee. (14)

ਸੰਨਯਾਸੀ ਕਹ ਨ੍ਰਿਪ ਆਗੇ ਧਰਿ ।। ਦੁਹਿਤਾ ਕੇ ਰਾਜਾ ਆਯੋ ਘਰ ।।
ਤੀਨ ਥਾਲ ਭੋਜਨ ਕੇ ਭਰਿ ਕੈ ।। ਆਗੇ ਰਾਖੇ ਬਚਨ ਉਚਰਿ ਕੈ ।। ੧੫।।
Sanyasi keh nrip agai dhar. Duhita kai raja aeyo ghar.
Teen thal bhojan kai bhar kai. Agai rakhai bachan uchar kai. (15)

That Yogi bought the flowers and took them away. The Raja chased him and finally both of them reached the thick of a jungle, where there was no third person to be seen. (10)

Then the Yogi opened his tuft of hair and took out a woman from there. He had cohabitation with her in many ways and after satisfying his sexual desires lie went to sleep. (11)

When the Sanyasi (ascetic) had gone to sleep, then the woman opened her tuft of hair and took out a man out of it and she had sensuous pleasure with him to her satisfaction. (12)

The Raja was watching the whole drama and told the Yogi with folded hands, 'Please come to my house tomorrow and have food at my place to your satisfaction." (13)

The next day, the mendicant, wearing saffron coloured robes, went to the Raja's place. He had embellished his body in such a manner that he should appear like a very religious (virtuous) person (from his personality). (14)

With the Sanyasi ahead of him, the Raja came to his daughter's place and placed three trays of food before the Sanyasi and requested him to eat (partake) the food. (15)

ਇਹ ਬਿਧਿ ਬਚਨ ਕਹੇ ਸੰਨਯਾਸੀ ।। ਕਹਾ ਕਰਤ ਹੈ ਮਹਿ ਤਨ ਹਾਸੀ ।।
ਏਕ ਮਨੁਛ ਹੌ ਇਤਨੋ ਭੋਜਨ ।। ਖਾਯੋ ਜਾਇ ਕਵਨ ਬਿਧਿ ਮੋ ਤਨ ।। ੧੬।।
Ih bidh bachan kahai sanyasi. Kaha karat hai meh tan hasi.
Ek manuchh ho itnai bhojan. Khayo jaie kavan bidh mo tan. (16)

ਏਕ ਥਾਰ ਭੋਜਨ ਤੁਮ ਕਰੋ ।। ਦੁਤਿਯਾ ਜਟਨ ਮੈ ਤਿਹ ਅਨਸਰੋ ।।
ਜਿਹ ਤਿਹ ਭਾਤਿ ਜਟਾ ਛੁਰਵਾਇ ।। ਤਹ ਤੇ ਨਾਰਿ ਨਿਕਾਸੀ ਰਾਇ ।। ੧੭।।
Ek thar bhojan tum karo. Dutia jatan mai ansaro.
Jih tih bhat jata chhurvaie. Tih tai nar nikasi raie. (17)

ਤ੍ਰਿਤਿਯਾ ਥਾਰ ਆਗੈ ਤਿਹ ਰਾਖਾ ।। ਬਿਹਿਸ ਬਚਨ ਤਾ ਸੋ ਨ੍ਰਿਪ ਭਾਖਾ ।।
ਕੇਸ ਫਾਸ ਤੇ ਪੁਰਖ ਨਿਕਾਰਹੁ ।। ਯਹ ਭੋਜਨ ਤੁਮ ਤਾ ਕਹੁ ਖ੍ਵਾਰਹੁ ।। ੧੮।।
Tritia thar agaie tih rakha. Bihas bachan ta so nrip bhakha.
Kes phas taai purakh nikarhu. Yeh bhojan tum ta keh khavarhu. (18)

ਜਿਹ ਤਿਹ ਬਿਧਿ ਤਾ ਕੋ ਸੁ ਨਿਕਾਰਿਯੋ ।। ਬਹੁਰਿ ਸੁਤਾ ਸੌ ਬਚਨ ਉਚਾਰਿਯੋ ।।
ਤੀਨ ਥਾਰ ਆਗੈ ਤਿਹ ਰਾਖੈ ।। ਤੀਨੌ ਭਖਹੁ ਯਾਹਿ ਯਾਹਿ ਬਿਧਿ ਭਾਖੋ ।। ੧੯।।
Jih tih bidh ta ko su nikario. Bahur suta so bachan uchario.
Teen thar agai tih rakhai. Teeno bhakhhu yahi bidh bhakho. (19)

ਦੁਹਕਰ ਕਰਮ ਲਖਿਯੋ ਪਿਤ ਕੋ ਜਬ ।। ਚਕ੍ਰਿ ਭਈ ਚਿਤ ਮਾਝ ਕੁਅਰਿ ਤਬ ।।
ਜਾਰ ਸਹਿਤ ਵਹ ਵੀਰ ਬੁਲਾਯੋ ।। ਆਪਨ ਸਹਿਤ ਭੋਜ ਵਹ ਖਾਯੋ ।। ੨੦।।
Duhkar karam lakhiopit ko jab. Chakrit bhaiee chit majh koeri tab.
Jar sehat veh veer bulaeyo. Apan sehat bhoj veh khayo. (20)

ਤ੍ਰਾਸ ਚਿਤ ਮੈ ਅਧਿਕ ਬਿਚਾਰਾ ।। ਇਨ ਰਾਜੈ ਸਭ ਚਰਿਤ ਨਿਹਾਰਾ ।।
ਕਵਨ ਉਪਾਏ ਆਜੁ ਹਯਾ ਕਰਿਯੈ ।। ਕਛੁਕ ਖੇਲਿ ਕਰਿ ਚਰਿਤ ਨਿਕਰਿਯੈ ।। ੨੧।।
Tras chit mai adhik bichara. In rajai sabh charit nihara.
Kavan upaie aaj haya kariai. Kachhuk khel kar charit nikriai. (21)

Sanyasi then replied, "Why are you making fun of me? I am only one person. how could I have (eat) so much food? (16)

The Raja then said, "One tray was for you and the second one for the person in your tuft of hair. So the Raja, making his tuft loose, took out the woman from there somehow. (17)

The Raja placed the third tray before her and told her -With a laugh, to take out the man from her tuft of hair and give this food to him." (18)

The Raja then managed to take out the person from her tuft and told his daughter, "Keep these three trays before them and said, "Let all the three partake of this food." (19)

When the princes saw her father's difficult task she got surprised. Then she took that food, along with her paramour and the warrior. (20)

She felt terrified in her heart, thinking that the Raja had seen this witchcraft, so what should be done now? She thought of some deceitful action so as to get out of this predicament unscathed. (21)

ਬੀਰ ਹਾਕ ਅਸ ਮੰਤ੍ ਉਚਾਰਾ ॥ ਪਿਤ ਜੁਤ ਅੰਧ ਤਿਨੈ ਕਰਿ ਡਾਰਾ ॥
ਗਈ ਮਿਤ੍ ਕੇ ਸਾਥ ਨਿਕਰਿ ਕਰਿ ॥ ਬੇਦ ਸਕਾ ਨਹਿ ਕਿਨੂੰ ਬਿਚਰਿ ਕਰਿ ॥ ੨੨॥
Beer hak as mantar uchaara. Pit jut andh tinai kar dara.
Gaiee mitar kai sath nikar kar. Bheid saka neh kinu bichar kar. (22)

ਅੰਧ ਭਏ ਤੇ ਲੋਗ ਸਭੇ ਜਬ ॥ ਇਹ ਬਿਧਿ ਬਚਨ ਬਖਾਨਾ ਨ੍ਰਿਪ ਤਬ ॥
ਆਛਿ ਬੈਦ ਕੋਊ ਲੇਹੁ ਬੁਲਾਇ ॥ ਜੋ ਆਖਿਨ ਕੋ ਕਰੇ ਉਪਾਇ ॥ ੨੩॥
Andh bhaie tai log sabhaie jab. Ih bidh bachan bakhana nrip tab.
Achh baid kouoo lehu bulaie. Jo akhin ko karai upaie. (23)

ਦੁਹਿਤਾ ਬੈਦ ਭੇਸ ਤਹ ਧਰਿ ਕੈ ॥ ਰੋਗ ਨ੍ਰਿਪਤਿ ਅਖਿਅਨ ਕੌ ਹਰਿ ਹਰਿ ਕੈ ॥
ਮਾਗਿ ਲਯੋ ਪਿਤ ਤੇ ਸੋਈ ਪਤਿ ॥ ਖਚਿਤ ਹੁਤੀ ਜਾ ਕੇ ਭੀਤਰ ਮਤਿ ॥ ੨੪॥
Duhita baid bhes tih dhar kai. Rog nirpat akhian ko har kai.
M;ig leyo pit tai soiee pat. Khachit huti ja kai bhitar mat. (24)

ਇਹ ਛਲ ਬਰਿਯੋ ਬਾਲ ਪਤਿ ਤੌਨੇ ॥ ਮਨ ਮੈ ਚੁਭਿਯੋ ਚਤੁਰਿ ਕੈ ਜੌਨੈ ॥
ਇਨ ਇਸਤ੍ਰਿਨ ਕੇ ਚਰਿਤ ਅਪਾਰਾ ॥ ਸਜਿ ਪਛਤਾਨਯੋ ਇਨ ਕਰਤਾਰਾ ॥ ੨੫॥ ੧॥
Ih chhal barrio bal pat tounai. Man mai chubhio chatur kai jopunai.
In istran ke charit apara. Saj pachanyo in kartara. (25) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਬਾਈਸ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੨੨ ॥ ੬੦੭੪ ॥ ਅਫਜੂੰ ॥

Iti sri charitar pakhyanai triya charitarai mantra bhoop sambadai teen so baees charitar samaptam sat subhaam sat.
322. 6074. Aphjun. (Contd.)

ਚੌਪਈ

ਭਦ੍ ਸੈਨ ਰਾਜਾ ਇਕ ਅਤਿ ਬਲ ॥ ਅਰਿ ਅਨੇਕ ਜੀਤੇ ਜਿਤੇ ਜਿਨ ਦਲਮਲਿ ॥
ਸ਼ਹਿਰ ਭੇਹਰਾ ਮੈ ਅਸਥਾਨਾ ॥ ਜਿਨ ਕੌ ਭਰਤ ਸੈਂਡ ਨ੍ਰਿਪ ਨਾਨਾ ॥ ੧॥

Choupaiee

Bhadar sain raja ik at bal. ar anek jitai jitai jin daalmall.
Sehar bhehra mai asthana. Jin kou bharat sand nrip nana. (1)

She called the warrior and decided in consultation with him and made him blind along with her father. She went away along with her paramour. No one could know about this secret. (22)

When all of them had become blind, then the Raja said, "Call some qualified Vaid, who could treat our eyes." (23)

Then the princess herself dressed as a Vaid and treated the father's eyes. When the father was pleased with her, she requested him for the same person to be chosen for her spouse, whom she had loved. (24)

Thus the princess, with this witchcraft gained the person of her choice as her spouse. who was already selected by her (in her heart). The game plays of women are beyond count. Even the Lord-creator was repenting having created them. (25)

Here the three hundred and twenty-second episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Palihyan is completed. All is well. (322-6084) (Contd.)

Choupaiee

There was a mighty Raja by the name of Bhadar Sain, who had gained victories against many foes by crushing them. He was living in the town of Bhohra and many Rajas were paying him tax. (1)

ਕੁਮਦਨਿ ਦੇ ਤਾ ਕੇ ਘਰ ਨਾਰੀ ॥ ਆਪੁ ਜਨਕ ਜਗਦੀਸ ਸਵਾਰੀ ॥
ਤਾ ਕੀ ਜਾਤ ਨ ਪ੍ਰਭਾ ਬਖਾਨੀ ॥ ਫੂਲ ਰਹੀ ਜਅਨੁ ਕਰਿ ਫੁਲਵਾਰੀ ॥ ੨॥
Kumdan dai ta kai ghar nari. aap janak jagdis savari.
Ta ki jat na prabha uchari. Phool rahi jan kar fulwari. (2)

ਪ੍ਰਮੁਦ ਸੈਨ ਸੁਤ ਗ੍ਰਿਹ ਅਵਤਰਿਯੋ ॥ ਮਦਨ ਰੂਪ ਦੂਸਰ ਜਨੁ ਧਰਿਯੋ ॥
ਜਾ ਕੀ ਜਾਤ ਨ ਪ੍ਰਭਾ ਬਖਾਨੀ ॥ ਅਟਿਕ ਰਹਿਤ ਲਖਿ ਰੰਕ ਸੁ ਰਾਨੀ ॥ ੩॥
Parmud sain sut greh avtario. Madan roop dusar jan dhario.
Ja ki jat na prabha bakhani. Atak rehat lakh rank su rani. (3)

ਜਬ ਵਹ ਤਰੁਨ ਕੁਅਰ ਅਤਿ ਭਯੋ ॥ ਠੌਰਹਿ ਠੌਰ ਅਵਰ ਹ੍ਵੈ ਗਯੋ ॥
ਬਾਲਪਨੇ ਕੇ ਤਗੀਰੀ ਆਈ ॥ ਅੰਗ ਅੰਗ ਫਿਰੀ ਅਨੰਗ ਦੁਹਾਈ ॥ ੪॥
Jab bahu tarun koer at bheyo. Thourhi thour aavar hai geyo.
Balpanai kai tagiri aiee. Ang ang firi anaang duhaiee. (4)

ਤਹ ਇਕ ਸੁਤਾ ਸਾਹ ਕੀ ਅਹੀ ॥ ਕੁਅਰ ਬਿਲੋਕ ਥਕਿਤ ਹ੍ਵੈ ਰਹੀ ॥
ਹੌਸ ਮਿਲਨ ਕੀ ਹਿ੍ਦੈ ਬਢਾਈ ॥ ਏਕ ਸਹਚਰਿ ਤਹਾ ਪਠਾਈ ॥ ੫॥
Tih ik suta sah ki ahi. Koer bilok thakit hai rahi.
Hous Milan ki hirdaai badhaiee. Ek sehchar taha pathaiee. (5)

ਸਖੀ ਕੁਅਰ ਤਨ ਬ੍ਰਿਥਾ ਜਨਾਈ ॥ ਸਾਹ ਸੁਤਾ ਤਵ ਹੇਰ ਲੁਭਾਈ ॥
ਕਰਹੁ ਸਜਨ ਤਿਹ ਧਾਮ ਪਿਯਾਨਾ ॥ ਭੋਗ ਕਰੋ ਵਾ ਸੌ ਬਿਧਿ ਨਾਨਾ ॥ ੬॥
Sakhi koer tan britha jaanaiee. Sah suta tav her lubhaiee.
Karhu sajaan tih dham piana. Bhog karai vaa so bidh nana. (6)

ਦ੍ਵੈ ਹੈਗੇ ਇਹ ਨਗਰ ਖੁਦਾਈ ॥ ਤਿਨ ਦੁਹੁਅਨ ਮੋ ਰਾਰਿ ਬਢਾਈ ॥
ਜੋ ਤੂ ਦੁਹੁ ਜਿਯਨ ਤੈ ਮਾਰੈ ॥ ਬਹੁਰਿ ਹਮਾਰੋ ਸਾਥ ਬਿਹਾਰੈ ॥ ੭॥
Dai haigai ih nagar khudaiee. Tin duhuan mo rar baadhaiee.
Jo tu duhun jian tai marai. Bahuri hamaro sath bihaarai. (7)

He had a wife at home called Kumdan Dei, who was very beautiful (being moulded by the Lord Himself). Her charm was beyond description. It seemed as if a flower bed was blossoming. (2)

They got a son, named Parmud Sai.i and it seemed the god of love (Kamdev) had taken birth a second time. His charm was beyond description. On seeing him all the women, rich or poor, would get enamoured by him. (3)

When that prince grew up into a young man, he became almost a changed person, and there was lot of change from his childhood. His body, rather each limb was full of sexual attraction. (4)

There was a Shah's daughter, who got allured by him on seeing him and she had a great urge to meet him. So she sent her handmaid to the prince. (5)

The handmaid told the prince that the Shah's daughter was enamoured by him on having a glance at him. "O dear friend! Please come to her house and enjoy sensuous pleasure with her in many ways." (6)

The Prince sent back his message that "there were two muslim leaders (Maulanas) and they are at logger heads with me. If you could kill those two men, then you could have sexual relationship with me." (7)

ਸੁਨਿ ਬਚ ਭੇਸ ਤੁਰਕ ਤ੍ਰਿਯ ਧਰਾ ॥ ਬਾਨਾ ਵਹੈ ਆਪਨੋ ਕਰਾ ॥
ਗਹਿ ਕ੍ਰਿਪਾਨ ਤਿਹ ਕਿਯੋ ਪਯਾਨਾ ॥ ਜਹਾ ਨਿਮਾਜੀ ਪੜਤ ਦੁਗਾਨਾ ॥ ੮॥
Sunn bach bhes turak triya dhjaara. Bana vahai apno kara.
Geh kirpan tih kiyo payana. jaha nimaji parrat dugana. (8)

ਜਬ ਹੀ ਪੜੀ ਨਿਮਾਜ਼ ਤਿਨੋ ਸਬ ॥ ਸਿਜਦਾ ਬਿਖੈ ਸੁ ਗਏ ਤੁਰਕ ਜਬ ॥
ਤਬ ਇਹ ਘਾਤ ਭਲੀ ਕਰਿ ਪਾਈ ॥ ਕਾਟਿ ਮੂੰਡ ਦੁਹੁੰਅਨ ਕੇ ਆਈ ॥ ੯॥
Jab hi parri nimaj tino sab. Sijda bikhai su gaie turak jab.
Tab ih ghat bhali kar payee. Kat moond duhuan kai aiee. (9)

ਇਹ ਬਿਧਿ ਦੋਊ ਖੁਦਾਈ ਮਾਰੈ ॥ ਰਮੀ ਆਨਿ ਕਰਿ ਸਾਥ ਪਯਾਰੇ ॥
ਭੇਦ ਅਭੇਦ ਨ ਕਿਨੀ ਬਿਚਾਰਾ ॥ ਕਿਨਹੀ ਦੁਸਤ ਕਹਿਯੋ ਇਨ ਮਾਰਾ ॥ ੧੦॥
Ih bidh douoo khudaaie marai. Rami aan kar sath payarai.
Bheid abheid na kini bichara. Kinhi dust kahio in mara. (10)

ਦੋਹਰਾ

ਮਾਰਿ ਖੁਦਾਇਨ ਦੁਹੂੰ ਕਹ ਬਰਿਯੋ ਆਨਿ ਕਰ ਮਿਤ ॥
ਦੇਵ ਅਦੇਵ ਨ ਪਾਵਹੀ ਅਬਲਾਨ ਕੇ ਚਰਿਤ ॥ ੧੧॥ ੧॥

Dohra

Mar khudain duhun keh aan kar mit.
Dev adev na pavhi aplan kai charit. (11) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਤੇਈਸ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੨੩ ॥ ੬੦੯੫ ॥ ਅਫਜੂੰ ॥

Iti sri charitar pakhyanai triya vharitaarai mantra bhoop sambadai teen so teiees charitar samaptam sat subham sat. 323. 6095. Aphjun. (Contd.)

On hearing this, the Young girl dressed up like a Turk and having dressed up like a Turk,she went to the place where Muslims were saying their prayers. (8)

When they had finished their prayers and the Turks were bowing, then taking a chance, she cut off the heads of both and came back. (9)

Thus she killed both the Maulanas and then enjoyed sensuous pleasure with him with great love. No one knew about the secret and all were saying some devil had killed both. (10)

Couplet

She killed both the Maulanas and then married her beloved. The gods and demons even cannot gauge the depth of the women's secrets (minds). (11)

Here the three hundred and twenty-third episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (323-6095) (Contd.)

ਚੌਪਈ

ਮੰਤ੍ਰੀ ਕਥਾ ਉਚਾਰਨ ਲਾਗਾ ॥ ਜਾ ਕੇ ਰਸ ਰਾਜਾ ਅਨੁਰਾਗਾ ॥
ਸੂਰਤਿ ਸੈਨ ਨ੍ਰਿਪਤਿ ਇਕ ਸ਼ੂਰਤਿ ॥ ਜਾਨੁਕ ਦੁਤੀਯ ਮੈਨ ਕੀ ਮੂਰਤਿ ॥ ੧॥

Choupaiee

Mantrikatha ucharan lagaa. Ja kaai ras raja anuraga.
Surti sain nirpat ik surit januk dutia main ki murat. (1)

ਅਛ੍ਰਾ ਦੇਈ ਸਦਨ ਤਿਹ ਨਾਰੀ ॥ ਕਨਕ ਅਵਟਿ ਸਾਚੈ ਜਨ ਢਾਰੀ ॥
ਅਪਸਰ ਮਤੀ ਸੁਤਾ ਤਿਹ ਸੋਹੈ ॥ ਸੁਰ ਨਰ ਨਾਗ ਅਸੁਰ ਮਨ ਮੋਹੈ ॥ ੨॥
Achhara dei sadan tih nari. Kanak aavat sachai jan dhari.
Apsar mati suta tih sohai. Sur nar nag asur man mohair. (2)

ਸੁਰਿਦ ਸੈਨ ਇਕ ਸਾਹ ਪੁਤ੍ ਤਹ ॥ ਜਿਹ ਸਮ ਦੂਸਰ ਭਯੋ ਨ ਮਹਿ ਮਹ ॥
ਰਾਜ ਸੁਤਾ ਤਿਹ ਊਪਰ ਅਟਕੀ ॥ ਬਿਸਰਿ ਗਈ ਸਭ ਹੀ ਸੁਧਿ ਘਟ ਕੀ ॥ ੩॥
Surid sain ik sah putar tih. Jih sam dusar bheyo na meh mah.
Raj suta tih upar atki. Bisar gaiee sabh hi sudh ghat ki. (3)

ਚਤੁਰਿ ਸਹਚਰਿ ਤਹਾ ਪਠਾਈ ॥ ਨਾਰਿ ਭੇਸ ਕਰਿ ਤਿਹ ਲੈ ਆਈ ॥
ਜਬ ਵਹੁ ਤਰੁਨ ਤਰੁਨਿਯਹਿ ਪਾਯੋ ॥ ਭਾਂਤਿ ਭਾਂਤਿ ਭਾਂਜਿ ਗਰੇ ਲਗਾਯੋ ॥ ੪॥
Chatur sehchar taha pathaiee. Nar bhes kar tih lai aiee.
Jab bahu tarun tarunyehgi payo. Bhat bhat bhaj garai lagayo. (4)

ਭਾਂਤਿ ਭਾਂਤਿ ਕੇ ਆਸਨ ਲੈ ਕੇ ॥ ਭਾਂਤਿ ਭਾਂਤਿ ਤਨ ਚੁੰਬਨ ਕੈ ਕੈ ॥
ਤਿਹ ਤਿਹ ਬਿਧਿ ਤਾ ਕੋ ਬਿਰਮਾਯੋ ॥ ਗ੍ਰਿਹ ਜੈਬੋ ਤਿਨਹੂੰ ਸੁ ਭੁਲਾਯੋ ॥ ੫॥
Bhat bhat ke asaan lai kai. Bhat bhat tan chumban kai kai.
Tih tih bidh ta ko birmayo. Greh jaibo tinhu su bhulayo. (5)

ਸਖੀ ਭੇਸ ਕਹਿ ਧਾਰੇ ਰਹੈ ॥ ਸੋਈ ਕਰੈ ਜੁ ਅਬਲਾ ਕਹੈ ॥
ਰੋਜ ਭਜੇ ਆਸਨ ਤਿਹ ਲੈ ਕੈ ॥ ਭਾਂਤਿ ਭਾਂਤਿ ਤਾ ਕਹੁ ਸੁਖ ਦੈ ਕੈ ॥ ੬॥
Sakhi bhes keh dharai rahaie. Soiee karai ju abla kahai.
Roj bhajai asan tih lai kai. Bhat bhat ta aabla kahaie. (6)

Choupaiee

The minister started relating another episode. in which the Raja was keenly interested. There was a Raja by the name of Surat Sain in the town of Surat and he was a replica of the god of love (Kamdev). (1)

He had a wife called Achhra Dei, and she seemed to be moulded out of molten gold. They had a daughter called Apsar Mati and on seeing her ail the gods, humans. snakes and demons were getting enamoured by her. (2)

There was a Shah's son, named Surid Sain, who had no parallel in beauty on the whole Earth (in the world). The princess got enamoured by him and she lost all her sense of proportion (about the body). (3)

The princess sent a clever handmaid to him, and she brought him there in the guise of a woman. When the princess gained the company of that young man, then she had a sexual companionship with him in many ways and then hugged him closely. (4)

She made him completely under her magic spell by giving many poses of sexual relationships and kisses, so that he forgot about going back home. (5)

He was always dressed up as a woman and would do as the princess wished. He would always enjoy sensuous pleasure with her and would give him enjoyment (satisfaction) in all ways. (6)

ਪਿਤ ਤਿਹ ਨਿਰਖੈ ਭੇਦ ਨ ਜਾਨੈ ॥ ਦੁਹਿਤਾ ਕੀ ਤਿਹ ਸਖੀ ਪ੍ਰਮਾਨੈ ॥
ਭੇਦ ਅਭੇਦ ਜੜ ਕੋਈ ਨ ਲਹਹੀ ॥ ਵਾ ਕੀ ਤਾਹਿ ਖਵਾਸਿਨਿ ਕਰਹੀ ॥ ੭॥
Pit tih nirkhai bheid na janaai. Duhita ko tih sakhi parmanai.
Bheid abheid jaarrr koie na lehahi. Va ki tahe khavasan karhi. (7)

ਇਕ ਦਿਨ ਦੁਹਿਤਾ ਪਿਤਾ ਨਿਹਾਰਤ ॥ ਭਈ ਖੇਲ ਕੇ ਬੀਚ ਮਹਾ ਰਤ ॥
ਤਵਨ ਪੁਰਖ ਕਹ ਪੁਰਖ ਉਚਾਰਿ ਕੈ ॥ ਭਰਤਾ ਕਰਾ ਸੁਯੰਬਰ ਕਰਿ ਕੈ ॥ ੮॥
Ik din duhita pita niharat. Bhaie khel kai beech maharat.
Tavan purakh keh purakh uchar kaai. Bharata kara suyembar kar kai. (8)

ਬੈਠੀ ਬਹੁਰਿ ਸੋਕ ਮਨ ਧਰਿ ਕੈ ॥ ਸੁਨਤ ਮਾਤ ਪਿਤ ਬਚਨ ਉਚਰਿ ਕੈ ॥
ਕਹ ਇਹ ਕਰੀ ਲਖਹੁ ਹਮਰੀ ਗਤਿ ॥ ਮੁਹਿ ਇਨ ਦੀਨ ਸਹਚਰੀ ਕਰਿ ਪਤਿ ॥ ੯॥
Baaithi bahur sok man dhaar kai. Sunat mat pita bachan uchar kai.
Keh ih kari lakhhu hamri gat. Mohair in deen sehchar kar pat. (9)

ਅਬ ਮੁਹਿ ਭਈ ਇਹੈ ਸਹਚਰਿ ਪਤਿ ॥ ਖੇਲਤ ਦਈ ਲਰਿਕਵਨ ਸੁਭ ਮਤਿ ॥
ਅਬ ਜੌ ਹੈ ਮੋਰੇ ਸਤ ਮਾਹੀ ॥ ਤੌ ਇਹ ਨਾਰਿ ਪੁਰਖ ਹਵੈ ਜਾਹਿ ॥ ੧੦॥
Ab mohair bhaiee ihai sehchar pat. khelat daiee larikavan sibh mat.
Ab jo hai more sat mahi. Tou ih nar purukh havaie jahe. (10)

ਤ੍ਰਿਯ ਤੇ ਇਹੈ ਪੁਰਖ ਹ੍ਵੈ ਜਾਹੀ ॥ ਜੌ ਕਛੂ ਸਤ ਮੇਰੇ ਮਹਿ ਆਹੀ ॥
ਯਹ ਅਬ ਜੂਨਿ ਪੁਰਖ ਕੀ ਪਾਵੈ ॥ ਮਦਨ ਭੋਗ ਮੁਰਿ ਸੰਗ ਕਮਾਵੈ ॥ ੧੧॥
Triya tai ihaie purakh hai jahi. Jou kachh sat mere meh aahi.
Yeeh ab june purakh ki pavaie. Madan bhog mur sang kamavai. (11)

ਚਕ੍ਰਿਤ ਭਯੋ ਰਾਜਾ ਇਨ ਬਚਨਨ ॥ ਰਾਨੀ ਸਹਿਤ ਬਿਚਾਰ ਕਿਯੋ ਮਨ ॥
ਦੁਹਿਤਾ ਕਹਾ ਕਹਤ ਬੈਨਨ ਕਹ ॥ ਅਚਰਜ ਸੋ ਆਵਤ ਹੈ ਜਿਯ ਮਹ ॥ ੧੨॥
Ckakrit bheyo raja in bachnan. Rani sehat bichar kiyo man.
Duhita kaha kehat bainan keh. achraj so avat hai jiya meh. (12)

The father could not see through the secret of this move and thought her to be his daughter's girl friend only. The fool could not gauge the depth of this secret and took her to be a bosom friend of the daughter. (7)

One day, the daughter, in the presence of the father, got engrossed in some game play. She declared (her) him as a man and arranging a Swambar, she made him her husband (in the game only). (8)

Then she sat down in a sorrowful mood and said something (to be heard by the mother and father), "See what have they done to me? They have given me my girl friend as my spouse." (9)

"Now this girl friend has become my spouse. O god! This friend has been playing with me since my childhood. Now if I possess any chastity (truth) then may this girl be transformed into a man!" (10)

(O god!), "If I do possess some morality (truth) she may be transformed into a male. She may become a man and then enjoy sensuous pleasure with me. (11)

On hearing these words, the Raja got surprised. He discussed with his queen, saying what sort of things was the daughter talking? It appears all very strange to us." (12)

ਜਬ ਤਿਹ ਬਸਤ੍ ਛੋਰਿ ਨ੍ਰਿਪ ਲਹਾ ॥ ਨਿਕਸਯੋ ਵਹੈ ਜੁ ਦੁਹਿਤਾ ਕਹਾ ॥
ਅਧਿਕ ਸਤੀ ਤਾਕਹਿ ਕਰਿ ਜਾਨਾ ॥ ਭਲਾ ਬੁਰਾ ਨਹਿ ਮੂੜ ਪਛਾਨਾ ॥ ੧੩॥ ੧॥

Jab tih bastar chhor nrip laha. Nikseyo vahaie ju duhita kaha.
Adhik sati takhi kar jana. Bhala burai neh mud pachana. (13) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਚੌਬੀਸ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੨੪ ॥ ੬੧੦ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanaai triya charitari mantra bhoop sambadai teen so choubis charitar saamaptam sat subham sat.
324. 6108. Aphjun. (Contd.)

ਚੌਪਈ

ਸ੍ਰੀ ਸੁਲਤਾਨ ਸੈਨ ਇਕ ਰਾਜਾ ॥ ਜਾ ਸਮ ਦੁਤੀਯ ਨ ਬਿਧਨਾ ਸਾਜਾ ॥
ਸ੍ਰੀ ਸੁਲਤਾਨ ਦੇਇ ਤਿਹ ਨਾਰੀ ॥ ਰੂਪੋਵਾਨ ਗੁਨਵਾਨ ਉਜਿਯਾਰੀ ॥ ੧॥

Choupaiee

Sri sultan sain ik raja. Ja sam dutia na bidhna sajaa.
Sri sultan daie tih nari. Roopwan gunwan ujiari. (1)

ਤਾ ਕੇ ਭਵਨ ਭਈ ਇਕ ਬਾਲਾ ॥ ਜਾਨੁਕ ਸਿਥਰ ਅਗਨਿ ਕੀ ਜ੍ਵਾਲਾ ॥
ਸ੍ਰੀ ਸੁਲਤਾਨ ਕੁਅਰਿ ਉਜਿਯਾਰੀ ॥ ਕਨਕ ਅਵਟਿ ਸਾਚੇ ਜਨ ਢਾਰੀ ॥ ੨॥

Ta kai bhavan bhaiee ik bala. Januk isthar agni ki javala.
Sri sultan koer ujiari. Kanak aavat sachai jan dhari. (2)

ਜੋਬਨੰਗ ਤਾ ਕੇ ਜਬ ਭਯੋ ॥ ਬਾਲਾਪਨ ਤਬ ਹੀ ਸਭ ਗਯੋ ॥
ਅੰਗ ਅੰਗ ਦਯੋ ਅਨੰਗ ਦਮਾਮਾ ॥ ਜਾਹਿਰ ਭਈ ਜਗਤ ਮਹਿ ਬਾਮਾ ॥ ੩॥

Jobnang ta kai jab bheyo. Balpan tab hi agni ki jwala.
Ang ang deyo anang damama. jahir bhaiee jagat meh bama. (3)

When the Raja undressed her, she appeared as a man what the daughter had declared. The Raja then accepted her (princess) as a person of virtuous deeds (truthful) and the fool did not appreciate the secret. (13)

Here the three hundred and twenty-fourth episode of the King's & Minister's dialogue regarding woman's witchcraft from Tha Pakhyan is completed. All is well. (324-6108) (Contd.)

Choupaiee

There was a Raja Sultan Sain and the Lord had not created another one like him. He had a wife by the name of Sultan Dei. who was very beautiful, virtuous (full of qualities) and having a pure character. (1)

They got a daughter, who was like a flash of fire, called Sultan Koer and was very charming. It seemed as if she had been moulded out of molten gold. (2)

When she became young and her childhood stage was over. Then her body developed into a youthful beauty as if Kamdev (god of love) had sounded its presence in each of her limbs, and the woman became famous in the world. (3)

ਸੁਨਿ ਸੁਨਿ ਪ੍ਰਭਾ ਕੁਅਰਿ ਤਿਹ ਆਵੈ ॥ ਦ੍ਵਾਰੇ ਭੀਰ ਵਾਰ ਨਹਿ ਪਾਵੈ ॥
ਏਕ ਤਰੁਨ ਤਰੁਨੀ ਕੌ ਭਾਯੋ ॥ ਜਾਨੁਕ ਮਦਨ ਰੂਪ ਧਰਿ ਆਯੋ ॥ ੪॥
Sunn sunn prabha koer tih aavaai. Davarai bheer var neh pavai.
Ek tarun taruni ko bhayo. Januk madaan roop dhar aeyo. (4)

ਸੋਇ ਕੁਅਰ ਤਰੁਨੀ ਕੌ ਭਾਯੋ ॥ ਪਠੈ ਸਹਚਰਿ ਬੋਲਿ ਪਠਾਯੋ ॥
ਕ੍ਰੀੜਾ ਕਰੀ ਬਹੁਤ ਬਿਧਿ ਵਾ ਸੋ ॥ ਕੀਨੋ ਪ੍ਰਾਤ ਸੁਯੰਬਰ ਤਾ ਸੋ ॥ ੫॥
Soie koer taruni ko bhayo. Pathai sehchar bole pathaeyo.
Krida kari bahut bidh va so. Kino prat suambar ta so. (5)

ਜਬ ਹੀ ਬਯਾਹ ਤਵਨ ਸੌ ਕਿਯੋ ॥ ਬਹੁਤਿਕ ਬਰਿਸ ਨ ਜਾਨੋ ਦੀਯੋ ॥
ਕ੍ਰੀੜਾ ਕਰੈ ਭਾਤਿ ਭਾਤਿਨ ਤਨ ॥ ਹਰਖ ਬਢਾਇ ਬਢਾਇ ਅਧਿਕ ਮਨ ॥ ੬॥
Jab hi byah tavan so kikyo. Bahutik baris na jano diyo.
Krida karai bhat bhatin tan. Harakh badhaie bhadaie adhik man. (6)

ਭੋਗ ਬਹੁਤ ਦਿਨ ਤਾ ਸੰਗ ਕਿਯੋ ॥ ਤਾ ਕੋ ਬਲ ਸਭ ਹੀ ਹਰਿ ਲਿਯੋ ॥
ਜਬੈ ਨ੍ਰਿਧਾਤ ਕੁਅਰ ਵਹ ਭਯੋ ॥ ਤਬ ਹੀ ਡਾਰਿ ਹ੍ਰਿਦੈ ਤੇ ਦਯੋ ॥ ੭॥
Bhog bahut din ta sang kiyo. Ta ko bal sabh hi harr liyo.
Jabai nirdhat koer veh bheyo. Tab hi dar hirdai tai deyo. (7)

ਔਰਨ ਸਾਥ ਕਰੈ ਤਬ ਪ੍ਰੀਤਾ ॥ ਨਿਸੁ ਦਿਨ ਕਰੈ ਕਾਮ ਕੀ ਰੀਤਾ ॥
ਪਤਿਹਿ ਤੋਰਿ ਖੋਜਾ ਕਰਿ ਡਾਰਾ ॥ ਆਪੁ ਅਵਰ ਸੋ ਕੇਲ ਮਚਾਰਾ ॥ ੮॥
Aouran saath karai tab preeta. Nis din karai kam ki rita.
Patihi tor khojaa kar dara. Aap avar so kel machara. (8)

ਬਿਰਹ ਰਾਇ ਤਾ ਕੋ ਥੋ ਜਾਰਾ ॥ ਜਾ ਸੋ ਬਧਿਯੋ ਕੁਅਰਿ ਕੇ ਪਯਾਰਾ ॥
ਤਾ ਪਰ ਰਹੀ ਹੋਇ ਸੋ ਲਟਕਨ ॥ ਤਿਹ ਹਿਤ ਮਰਤ ਪਯਾਸ ਅਰੁ ਭੂਖਨ ॥ ੯॥
Birah raie ta ko tho jara. Ja so badhio koer kai payara.
Ta par rahi hoie so latkan. tih hit marat pyas aru bhukhan. (9)

Hearing about her beauty and charm, the princes would come there from all over the place, thus a crowd would gather at the gates and it became impossible to have a glance at her. The princess liked one of the princes, as if he was having the same charm as Kamdev (god of love). (4)

That prince was approved by the princess, and by sending her handmaid she called him. She had tot of love affair with him, enjoying sensuous pleasure. In the morning a swambar was organized to wed him. (5)

When she got married to the prince, she would not allow him to go back for many years. With increased love, she was having his sexual companionship in many ways. (6)

She had sexual relationship with him excessively, thus finishing his manliness. When the prince became very weak, having no strength then the princess forgot about him totally. (7)

Then she developed love for others and was having cohabitation with them during day and night. The spouse was made into an ounch by finishing his manliness and was enjoying sexual relationship with other men. (8)

She had a paramour named Birch Rai, with whom the princess had developed great love. She was almost bewitched by his attraction so that she became famished due to hunger and thirst (being forgetful about herself). (9)

ਇਕ ਦਿਨ ਭਾਗ ਮਿਤ੍ ਤਿਹ ਲਈ ॥ ਪੋਸਤ ਸਹਿਤ ਅਫੀਮ ਚੜਾਈ ॥
ਬਹੁ ਰਤਿ ਕਰੀ ਨ ਬੀਰਜ ਗਿਰਾਈ ॥ ਆਠ ਪਹਿਰ ਲਗਿ ਕੁਅਰਿ ਬਜਾਈ ॥ ੧੦॥
Ik din bhag mitar tih laiee. posat sehat afeem charraie.
Bahu rat kari na biraj giraie. Aath pehar lag koer bajaiee. (10)

ਸਭ ਨਿਸਿ ਨਾਰਿ ਭੋਗ ਜਬ ਪਾਯੋ ॥ ਬਹੁ ਆਸਨ ਕਰਿ ਹਰਖ ਬਢਾਯੋ ॥
ਤਾ ਪਰ ਤਰੁਨਿ ਚਿਤ ਤੇ ਅਟਕੀ ॥ ਭੂਲਿ ਗਈ ਸਭ ਹੀ ਸੁਧਿ ਘਟ ਕੀ ॥ ੧੧॥
Sabh niss nar bhog jab payo. Bahu asan kar haraakh baadhayo.
Ta par tarun chit tai atki. Bhool gaieee sabh hi sudh ghaat ki. (11)

ਦੈ ਘਟਿਕਾ ਜੌ ਭੋਗ ਕਰਤ ਨਰ ॥ ਤਾ ਪਰ ਰੀਝਤ ਨਾਰਿ ਬਹੁਤ ਕਰਿ ॥
ਚਾਰਿ ਪਹਰ ਜੇ ਕੇਲ ਕਮਾਵੈ ॥ ਸੋ ਕਿਯੋ ਨ ਤ੍ਰਿਯ ਕੌ ਚਿਤ ਚੁਰਾਵੈ ॥ ੧੨॥
Davai ghatika job hog karat nar. Ta par rijhat naar bahut kar.
Char pehar je kel kamavai. So kiya na triya ko chit curavai. (12)

ਰੈਨਿ ਸਕਲ ਤਿਨ ਤਰੁਨਿ ਬਜਾਈ ॥ ਭਾਤਿ ਭਾਤਿ ਕੇ ਸਾਥ ਹੰਡਾਈ ॥
ਆਸਨ ਕਰੈ ਤਰੁਨਿ ਬਹੁ ਬਾਰਾ ॥ ਚੁੰਬਨਾਦਿ ਨਖ ਘਾਤ ਅਪਾਰਾ ॥ ੧੩॥
Rain sakal tin tarun bajaiee. Bhat bhat kai sath handaiee.
Asan karai taruni bahu bara. Chumbanadi nakh ghat apara. (13)

ਭਾਤਿ ਭਾਤਿ ਕੇ ਚਤੁਰਾਸਨ ਕਰਿ ॥ ਭਜਯੋ ਤਾਹਿ ਤਰ ਦਾਬਿ ਭੁਜਨ ਭਰਿ ॥
ਚੁੰਬਨ ਆਸਨ ਕਰਤਰ ਬਿਚਛਨ ॥ ਕੋਕ ਕਲਾ ਕੋਬਿਦ ਸਭ ਲਛਨ ॥ ੧੪॥
Bhat bhat kai chaturasan kar. Bhajio tahai tar dab bhujan bhar.
Chumban asan kartar bichchhan. Koko kala kobid sabh lachhan. (14)

ਦੋਹਰਾ

ਪੋਸਤ ਭਾਗ ਅਫੀਮ ਬਹੁ ਘੋਟਿ ਚੜਾਵਤ ਭੰਗ ॥
ਚਾਰਿ ਪਹਰ ਭਾਮਹਿ ਭਜਾ ਤਊ ਨ ਮੁਚਾ ਅਨੰਗ ॥ ੧॥

Dohra

Posat afeem bahu ghot charravat bhang.
Char pehar bhamhe bhaja taouoo na mucha anang. (15)

One day the paramour took some hemp (bhang) along with poppy husk and opium so that he had sexual relationship with the princess for about twenty-four hours without having any discharge. (10)

When the woman enjoyed sensuous pleasure in many poses with him, she became almost madly in love with him, losing all her sense about her own self. (11)

If a man has cohabitation for about two hours with a woman then she gets fully enamoured by him, so if a person continued for about twelve hours then why should not the woman be allured by him? (12)

This paramour had sexual relationship throughout the night, using her in many ways in different poses, along with kisses and caused some wounds with nails even. (13)

He had many poses of cohabitation with cleverness and taking her in his arms he had sexual companionship according to Kok Shastra with kisses and many poses. (14)

Couplet

Having consumed poppy husk, wine, opium and well grounded hemp he carried on with his sexual relationship for almost twelve hours, but his sexual urge was not satisfied. (15)

ਚੌਪਈ

ਭੋਗ ਕਰਤ ਸਭ ਰੈਨਿ ਬਿਤਾਵਤ ॥ ਦਲਿਮਲਿ ਸੇਜ ਮਿਲਿਨ ਹ੍ਵੈ ਜਾਵਤ ॥
ਹੋਤ ਦਿਵਾਕਰ ਕੀ ਅਨੁਰਾਈ ॥ ਛੈਲ ਸੇਜ ਮਿਲਿ ਬਹੁਰਿ ਬਿਛਾਈ ॥ ੧੬॥

Choupaiee

Bhog karat saabh rain bitavat. Dalmal sej milin hai javat.
Hot divakar ki anuaiee. Chhail sej mil bahuri bichhaiee. (16)

ਪੌਢਿ ਪ੍ਰਜੰਕ ਅੰਕ ਭਰਿ ਸੋਊ ॥ ਭਾਗ ਅਫੀਮ ਪਿਯਤ ਮਿਲਿ ਦੋਊ ॥
ਬਹੁਰਿ ਕਾਮ ਕੀ ਕੇਲ ਮਚਾਵੈ ॥ ਕੋਕ ਸਾਰ ਮਤ ਪ੍ਰਗਟ ਦਿਖਾਵੈ ॥ ੧੭॥

Poudh parjank ank bhar souoo. Bhang afim piyat mil duoo.
Bahur kam ki kel machavai. Kok sar mat pragat dikhavai. (17)

ਕੈਫਨ ਸਾਥ ਰਸ ਮਸੇ ਹ੍ਵੈ ਕਰਿ ॥ ਪ੍ਰੌਢਿ ਪ੍ਰਜੰਕ ਰਹਤ ਦੋਊ ਸ੍ਵੈ ਕਰਿ ॥
ਬਹੁਰਿ ਜਗੈ ਰਸ ਰੀਤਿ ਮਚਾਵੈ ॥ ਕਵਿਤ ਉਚਾਰਹਿ ਧੁਰਪਦ ਗਾਵੈ ॥ ੧੮॥

Kaifan sath ras masai hai kar. Prodh parjank rehat duoo savai kar.
Bahuri jagai ras reet machavai. Kavit ucharhi dhrupad gavai. (18)

ਤਬ ਲਗਿ ਬਿਰਹ ਨਟਾ ਤਾ ਕੋ ਪਤਿ ॥ ਨਿਕਸਿਯੋ ਆਇ ਤਹਾ ਮੂਰਖ ਮਤਿ ॥
ਤਬ ਤ੍ਰਿਯ ਚਤੁਰ ਚਰਿਤ੍ਰ ਬਿਚਰਿ ਕੈ ॥ ਹਨਯੋ ਤਾਹਿ ਫਾਸੀ ਗਰ ਡਰਿ ਕੈ ॥ ੧੯॥

Tab lag birah nata ta ko pat. Niksiyo aie taha murakh mat.
Tab triya chatur charitar bichar kai. Haneyo tahe fasi gar dar kai. (19)

ਏਕ ਕੋਠਰੀ ਮਿਤ੍ ਛਿਪਾਯੋ ॥ ਪਤਿਹਿ ਮਾਰਿ ਸੁਰ ਉਚ ਉਘਾਯੋ ॥
ਰਾਜਾ ਪ੍ਰਜਾ ਸਬਦ ਸੁਨਿ ਧਾਏ ॥ ਦੁਹਿਤਿਤਾ ਕੇ ਮੰਦਿਰ ਚਲਿ ਆਏ ॥ ੨੦॥

Ek Kothari mitar chhupayo. pathi mar sur ooch ughayo.
Raja parja sabad sunn dhaie. Duhita kai mandir chal aie. (20)

ਮ੍ਰਿਤਕ ਪਰਿਯੋ ਤਾ ਕੌ ਭਰਥਰਾ ॥ ਰਾਵ ਰੰਕ ਸਭਹੂੰਨ ਨਿਹਾਰਾ ॥
ਪੂਛਤ ਬਯੋ ਤਿਸੀ ਕਹ ਰਾਜਨ ॥ ਕਹਾ ਬਈ ਯਾ ਕੀ ਗਤਿ ਕਾਮਨਿ ॥ ੨੧॥

Mirtak pario ta ko bharthara. Rav rank sabhhun nihara.
Puchhat beyo tisi keh rajan. Kaha bhaie ya ki gat kamni. (21)

They were spending the whole night in their cohabitation, so that the bed would get dishevelled In the morning with sunrise, she would make the bed properly spread out along with her beloved. (16)

They would sleep on the cot embracing each other and would take opium and hemp together. Then they would start their love affair and would practice all the poses given in Kok Shastra. (17)

Being completely drunken with the drugs they would continue sleeping on the cot. As soon as they would wake up, they would have sexual companionship while singing poetry and using vulgar language. (18)

In the meantime her foolish spouse, also separation strisken happened to come there, she killed him with a noose around his neck. (19)

The paramour was hidden in a cellar by her and having killed the spouse, she started crying, and wailing loudly. The Raja along with the subjects came running on hearing, the wails of the daughter. (20)

All the people (rich and poor) along with the Raja saw her dead spouse. Then the Raja asked her. "O dear daughter! What had happened to him and how he came in this state? (how he died)? (21)

ਸੁਨਹੁ ਪਿਤਾ ਮੈ ਕਛੂ ਨ ਜਾਨੋ ॥ ਰੋਗ ਯਾਹਿ ਜੋ ਤੁਮੈ ਬਖਾਨੋ ॥
ਅਕਸਮਾਤ੍ ਯਾ ਕਹ ਕਛੁ ਭਯੋ ॥ ਜੀਵਤ ਹੁਤੋ ਮ੍ਰਿਤਕ ਹ੍ਵੈ ਗਯੋ ॥ ੨੨॥
Sunhu pita mai kachhu na jano. rog yahe jo tumaie bakhano.
Akasmatar yak eh kachh bheyo. Jivat huto mirtak havai geyo. (22)

ਅਰੁ ਜੌ ਅਬ ਮੋ ਮੈ ਕਛੂ ਸਤ ਹੈ ॥ ਅਰੁ ਜੋ ਸਤਯ ਬੇਦ ਕੌ ਮਤ ਹੈ ॥
ਅਬ ਮੈ ਰੁਦ੍ ਤਪਸਯਾ ਕਰਿ ਹੌ ॥ ਯਾਹਿ ਜਿਯਾਊ ਕੈ ਜਰਿ ਮਰਿ ਹੌ ॥ ੨੩॥
Or jo ab mo mai kachh sat hai. Or jo satya beid ko mat hai.
Ab mai rudar tapasya kar ho. Yahe jiyauoo kai jar mar ho. (23)

ਤੁਮਹੂੰ ਬੈਠ ਯਾਹਿ ਅੰਗਨਾ ਅਬ ॥ ਪੂਜਾ ਕਰਹੁ ਸਦਾ ਸਿਵ ਕੀ ਸਬ ॥
ਮੈ ਯਾ ਕੌ ਇਹ ਘਰ ਲੈ ਜੈ ਹੈ ॥ ਪੂਜਿ ਸਦਾ ਸਿਵ ਬਹੁਰਿ ਜਿਵੈ ਹੌ ॥ ੨੪॥
Tumhu baith yaahe angina ab. Puja karhu sada siv ki sab.
Mai yak o ih ghar lai jai hai. Puj sada siv bahur jivai ho. (24)

ਮਾਤ ਪਿਤਾ ਅੰਗਨਾ ਬੈਠਾਏ ॥ ਨੈਬੀ ਮਹਤਾ ਸਗਲ ਬੁਲਾਏ ॥
ਲੈ ਸੰਗ ਗਈ ਮ੍ਰਿਤਕ ਕਹ ਤਿਹ ਘਰ ॥ ਰਾਖਿਯੋ ਥੋ ਜਹਾ ਜਾਰ ਛਪਾ ਕਰਿ ॥ ੨੫॥
Tumhu baith yahe angina baithaie. Naibi Mehta sagal bulaie.
Lai sang gaie mirtak keh tih ghar. Rakhio tho jaha jar chhapa kar. (25)

ਤਿਹ ਘਰਿ ਜਾਇ ਪਾਟ ਦ੍ਰਿੜ ਦੈ ਕਰਿ ॥ ਰਮੀ ਜਾਰ ਕੇ ਸਾਥ ਬਿਹਸਿਸ ਕਰਿ ॥
ਨ੍ਰਿਪ ਜੁਤ ਬੈਠ ਲੋਗ ਦ੍ਵਾਰਾ ਪਰਿ ॥ ਭੇਦ ਅਭੇਦ ਨ ਸਕਤ ਬਿਚਰਿ ਕਰਿ ॥ ੨੬॥
Tih ghaar jaie pat drirr dai kar. Rami jar kai sath bihass kar.
Nrip jut baith log davara par. Bheid abheid na sakat bichar kar. (26)

ਤੇ ਸਬ ਜਿਯੇ ਮੈ ਅਸ ਜਾਨੈ ॥ ਸੁਤਾ ਸਿਵਹਿ ਪੂਜਤ ਅਨੁਮਾਨੈ ॥
ਯਾ ਕੀ ਆਜੁ ਸਤਤਾ ਲਹਿ ਹੈ ॥ ਭਲਾ ਬੁਰੀ ਬਤਿਯਾ ਤਬ ਕਹਿ ਹੈ ॥ ੨੭॥
Te sabh jiye mai as janai. Suta sivhi pujat anumanai.
Ya ki aj satta leh hai. Bhala buri batia tab keh hai. (27)

The princess answered, "O dear father! Listen to me. I do not know anything about it. If he were suffering from some malady, then I would have told you. He got up suddenly with some problem and a moment before this he was alive, then suddenly he collapsed and died." (22)

"If now I have any chastity and 'f the Vedas have got some truth in their versions, then I will worship Rudra right now and I will make him either alive or I will also immolate myself along, with him." (23)

"You also join me in this courtyard in worshipping Shiva. I will take the corpse inside the room and with my worship will try to make him alive again. (24)

She made the mother and father sit in the courtyard and called all the noblemen and guards also. She took the corpse inside the room, where the paramour was kept hidden. (25)

She closed the door from inside tightly and started having sensuous pleasure with the paramour with great joy. All the people along with the Raja were seated at the gates (courtyard) but no one could grasp the secret behind it. (26)

All of them were thinking and feeling that the daughter was busy in the worship of Shiva and were keen to watch her chastity (virtues) then only they could utter something. (27)

ਜੋਯ ਯਹ ਕੁਅਰਿ ਰੁਦ੍ ਸੋ ਰਤਿ ਹੈ ॥ ਜੌ ਯਹ ਤਿਹ ਚਰਨਨ ਮੈ ਮਤ ਹੈ ॥
ਤੌ ਪਤਿ ਜੀਵਤ ਬਾਰ ਨ ਲਗਿ ਹੈ ॥ ਸਿਵ ਸਿਵ ਭਾਖਿ ਮ੍ਰਿਤਕ ਪੁਨਿ ਜਗਿ ਹੈ ॥ ੨੮॥
Joy yeh koer rudar so rat hai. Jo yeh tih charnan mai mat hai.
To pat jivat bar na lag hai. Siv siv bhakh mirtak pun jag hai. (28)

ਇਤ ਤੇ ਦ੍ਵਾਰ ਬਿਚਾਰ ਬਿਚਾਰਤ ॥ ਉਤ ਤ੍ਰਿਯ ਸੰਗ ਭੀ ਜਾਰ ਮਹਾ ਰਤ ॥
ਜਯੋ ਜਯੋ ਪਲਟਿ ਚੋਟ ਚਟਕਾਵੈ ॥ ਤੇ ਜਾਨੇ ਵਹ ਗਾਲ ਬਜਾਵੈ ॥ ੨੯॥
It tai davar bichar bicharat. Ut triya sang bhi jar maha rat.
Jeyo jeyo palat chot chatkavai. Te janai veh gal bajavai. (29)

ਤਹਾ ਖੋਦਿ ਭੂ ਤਾ ਕੋ ਗਾਡਾ ॥ ਬਾਹਰ ਹਾਡ ਗੋਡ ਨਹਿ ਛਾਡਾ ॥
ਅਪਨੇ ਸਾਥ ਜਾਰ ਕਹ ਧਰਿ ਕੈ ॥ ਲੈ ਆਈ ਇਹ ਭਾਤਿ ਉਚਰਿ ਕੈ ॥ ੩੦॥
Taha khod bhoo ta ko gada. Bahar had god neh chhada.
Apnai sath jar keh dhar kai. Lai aiee ih bhat uchar kai. (30)

ਜਬ ਮੈ ਧਯਾਨ ਰੁਦ੍ ਕੋ ਧਰਿਯੋ ॥ ਤਬ ਸਿਵ ਅਸ ਮੁਰ ਸਾਥ ਉਚਾਰਿਯੋ ॥
ਬਰੰਬ੍ਹ ਪੁਤ੍ਰੀ ਮਨ ਭਾਵਤ ॥ ਜੌ ਇਹ ਸਮੈ ਹ੍ਰਿਦੈ ਮਹਿ ਆਵਤ ॥ ੩੧॥
Jab mai dhayan rudar ko dhariyo. Tab siv as mur sath uchariou.
Baramb putri man bhavat. Jo ih samaai hirdai meh avat. (31)

ਤਬ ਮੈ ਕਹਿਯੋ ਜਿਯਾਇ ਦੇਹੁ ਪਤਿ ॥ ਜੌ ਤੁਮੋਰ ਚਰਨਨ ਮਹਿ ਮੁਰ ਮਤਿ ॥
ਤਬ ਇਹ ਭਾਤਿ ਬਖਾਨਿਯੋ ਸਿਵ ਬਚ ॥ ਸੋ ਤੁਮ ਸਮਝਿ ਲੇਹੁ ਭੂਪਤਿ ਸਚੁ ॥ ੩੨॥
Tab mai kahou jiaye dehu pat. jo tumrai charnan meh mur mat.
Tab ih bhat bakhanio siv bach. So tum samajh lehu bhupat sach. (32)

ਦੋਹਰਾ

ਤਾ ਤੇ ਅਤਿ ਸੁੰਦਰ ਕਰੋ ਵਾ ਤੇ ਬੈਸ ਕਿਸੋਰ ॥
ਨਾਥ ਜੀਯੋ ਸ੍ਰੀ ਸੰਭੂ ਕੀ ਕ੍ਰਿਪਾ ਦ੍ਰਿਸਟਿ ਕੀ ਕੋਰ ॥ ੩੩॥

Dohra

Ta tai at sundar karo va tai bais kisor.
Nath jiyo sri samboo ki kirpa drisat ki kor. (33)

(They thought), If the princess was really engrossed in Shiva's worship and she was engaged in worshippintt the lotus feet of Shiva, then it will not take long to make her spouse alive again and the dead body would become alive, uttering "Shiva, Shiva". (28)

Outside all the people were thinki..g about this (miracle) while inside the princess was busy enjoying sensuous pleasure with her paramour. By closely hugging each other they were making some sounds inside, then the outsiders thought that she was trying to propitiate Shiva and was making some sounds. (29)

They dug a pit in the (ground) room and buried the dead body, without leaving anything (any sign) out side. Then taking the paramour along with her she came outside saying like this. (30)

When I meditated on Shiva, then Shiva told me, "O daughter! You may ask for your spouse, whatever type comes to your mind at this moment." (31)

Then I said, "If my mind is truly attached to your lotus-feet then pray make my spouse alive. "Then Shiva told mes You must take it as absolute truth, O dear Rajan!" (32)

Couplet

"I have made your spouse more beautiful and young than before, so with the benevolence of Sri Shiva, my spouse had become alive." (33)

ਚੌਪਈ

ਸਭਹਿਨ ਬਚਨ ਸਤ ਕਰਿ ਜਾਨਾ ॥ ਸਿਵ ਕੋ ਸਤ ਬਚਨ ਅਨੁਮਾਨਾ ॥
ਤਬ ਤਯੇ ਤਜਿ ਸੁੰਦਰ ਜਿਯ ਤ੍ਰਾਸਾ ॥ ਨਿਤ ਪ੍ਰਤਿ ਤਾ ਸੌ ਕਰਤ ਬਿਲਾਸਾ ॥ ੩੪॥ ੧॥

Choupaiee

Sabhhin bachan sat kar jana. Siv ko sat bachan anumana.
Tab taie taj sundar jiy trasa. Nit prat ta so karat bilaasa. (34) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਪਚੀਸ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੨੫ ॥ ੬੧੪੨ ॥ ਅਫਜੂੰ ॥

Iti sri charitar pakhyanai triya charitai mantra bhoop sambadai teen so paachees charitar samaptam sat subham sat. 325. 6142. Aphjun. (Contd.)

ਚੌਪਈ

ਗਹਰਵਾਰ ਰਾਜਾ ਇਕ ਅਤਿ ਬਲ ॥ ਕਬੈ ਨ ਚਲਿਯਾ ਪੀਰ ਹਲਾਚਲ ॥
ਗੂਡ ਮਤੀ ਨਾਰੀ ਤਾ ਕੇ ਘਰ ॥ ਪ੍ਰਗਟ ਭਈ ਜਨੁ ਕਲਾ ਕਿਰਣਿਧਰ ॥ ੧ ॥

Choupaiee

Geharwar raja ik at bal. kabai na chalia pir halahal.
Good mati nari ta ke ghar. Kahi na parat prabha ta ki bar. (1)

ਤਹ ਇਕ ਹੁਤੋ ਸਾਹ ਬਡਭਾਗੀ ॥ ਰੂਪਵਾਨ ਗੁਨਵਾਨ ਨੁਰਾਗੀ ॥
ਸੁਕਚ ਮਤੀ ਦੁਹਤਿਾ ਤਾ ਕੋ ਘਰ ॥ ਪ੍ਰਗਟ ਭਈ ਜਨੁ ਕਲਾ ਕਿਰਣਿਧਰ ॥ ੨॥

Tih ik huto sah badbhagi. roopvan gunvan niragi.
Sukach mati duhita ta ko ghar. Pragat bhaiee jan kala kirnadhar. (2)

ਏਕ ਤਹਾ ਬੈਪਾਰੀ ਆਯੋ ॥ ਅਮਿਤ ਦਰਬ ਨਹਿ ਜਾਤ ਗਨਾਯੋ ॥
ਜਵ੍ਰਿਤ ਜਾਇਫਰ ਉਸਟੈ ਭਰੇ ॥ ਲੋਗ ਲਾਯਚੀ ਕਵਨ ਉਚਰੇ ॥ ੩॥

Ek taha baipari aaeyo. Amit darb neh jat ganaeyo.
Javrit jaiefar ustai bharai. Log lalchi kavan ucharai. (3)

Choupaiee

All of them took her words as true and thought Shiva's words also equally true. Then the beautiful princess, leaving aside her fear, started enjoying sensuous pleasur with him always. (34)

Here the three hundred and twenty-fifth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (325-6142) (Contd.)

Choupaiee

There was a Rajput Raja, who was very powerful and he was never upset by any hardship or suffering. He had a wife by the name of Gurlimati, and her glorious beauty was beyond description. (1)

There lived a praiseworthy Shah, who was very smart, virtuous and friendly. He had a daughter, named Sukach Mati and she was so charming as if the moon's beauty had appeared in her form. (2)

A trader came there one day, who was very wealthy and his wealth was beyond any count. He had brought camels loaded with mace (bark of myristica fragrana), cloves, cardamom and Jawal. But who could describe all these details? (3)

ਉਤਰਤ ਧਾਮ ਤਵਨ ਕੋ ਭਯੋ ॥ ਮਿਲਬੋ ਕਾਜ ਸਾਹ ਸੰਗ ਗਯੋ॥
ਦੁਹਿਤ ਘਾਤ ਤਵਨ ਕੀ ਪਾਈ ॥ ਸਕਲ ਦਰੁਬ ਤਿਹ ਲਿਯੋ ਚੁਰਾਈ ॥ ੪॥
Utrat dham tavan ko bheyo. Milbo kaj sah sang liyo.
duhit ghat tavan ki payee. Sakal darb tih liyo churaie. (4)

ਮਾਤ੍ਰਾ ਗ੍ਰਿਹ ਕੀ ਸਕਲ ਨਿਕਾਰਿ ॥ ਦਈ ਬਹੁਰਿ ਤਹ ਆਗਿ ਪ੍ਰਜਾਰ ॥
ਰੋਵਤ ਸੁਤਾ ਪਿਤਾ ਪਹਿ ਆਈ ॥ ਜਰਿਯੋ ਧਾਮ ਕਹਿ ਤਾਹਿ ਸੁਨਾਈ ॥ ੫॥
Matra greh ki sakal nikar. Daiee bahur tih aag parjar.
Rovat suta pita peh aiee. Jario dham keh tahe sunaiee. (5)

ਸੁਨ ਤ੍ਰਿਯ ਬਚਨ ਸਾਹ ਦ੍ਵੈ ਧਾਏ ॥ ਘਰ ਕੋ ਮਾਲ ਨਿਕਾਸਨ ਆਏ ॥
ਆਗੇ ਆਇ ਨਿਹਾਰੈ ਕਹਾ ॥ ਨਿਰਖਾ ਢੇਰ ਭਸਮ ਕਾ ਤਹਾ ॥ ੬॥
Sun triya bachan sah dai dhaie. Ghar ko mal nikasan aie.
Agai aie niharai kaha. Nirkha dher bhasam ka taha. (6)

ਬਹੁਰਿ ਸੁਤਾ ਕੌ ਅਸ ਸਾਹ ਉਚਾਰੇ ॥ ਯਹੈ ਪਿਤਾ ਦੁਖ ਹ੍ਰਿਦੈ ਹਮਾਰੇ ॥
ਆਪਨਿ ਗਏ ਕਾ ਸੋਕ ਨ ਆਵਾ ॥ ਯਾ ਕੌ ਲਗਤ ਹਮੈ ਪਛਤਾਵਾ ॥ ੭॥
Bahur suta ko as sah ucharai. Yahai pita dukh hirdai hamarai.
apan gaie ka sok na ka sok na ava. Ya ko lagat hamaie pachhtaba. (7)

ਪੁਨਿ ਸੁਤਾ ਕੌ ਅਸ ਸਾਹ ਉਚਾਰੇ ॥ ਸੋਈ ਭਯੋ ਜੌ ਲਿਖਿਯੋ ਹਮਾਰੇ ॥
ਤੁਮ ਯਾ ਕੌ ਕਛੁ ਸੋਕ ਕਰਹੁ ਜਿਨ ॥ ਦੈ ਹੌ ਦਰੁਬ ਜਰਿਯੋ ਜਿਤਨੋ ਇਨ ॥ ੮॥
Pun suta ko aas sah ucharai. Soiee bheyo jo likhio hamarai.
Tum yak o kachh sok karhu jin. Dai ho darb jario jitno in. (8)

ਭੇਦ ਅਭੇਦ ਨ ਕਛੁ ਜੜ ਪਾਯੋ ॥ ਮੂੰਡ ਮੁੰਡਾਇ ਬਹੁਰਿ ਘਰ ਆਯੋ ॥
ਕਰਮ ਰੇਖ ਅਪਨੀ ਪਹਿਚਾਨੀ ॥ ਤ੍ਰਿਯ ਚਰਿਤ੍ਰ ਕੀ ਰੀਤਿ ਨ ਜਾਨੀ ॥ ੯॥
Bheid abheid na kachh jar payo. Moond mundaie bahur ghar aeyo.
Karam rekh apni pehchani. Triya charitar ki rit na jani. (9)

He stopped at his house and went to meet the Shah. Sukaen Mati, taking a chance stole all his money. (4)

Then she removed all the wealth from the house and set fire to the house then she came crying to the father and told him that the house had got burnt down. (5)

On hearing the girl's words both the Shahs rushed to the site and reached there to take out movable articles from the house. But they found on arrival that everything was reduced to ashes. (6)

Then the daughter said, "O dear father! My heart is feeling the pangs of the loss of this trader and am feeling sorry though 1 am not worried about our own loss. (7)

Then the daughter told the Shah that "What ever was in our fate, had happened now. You need not be disturbed about it. The Lord will automatically give back his loss of wealth due to the fire." (8)

The fool did not see through the secret of her move and went back home, being cheated. He took it to be as per his destiny and could not follow the secret of her witchcraft. (9)

ਸ਼ਾਹੁ ਸੁਤਾ ਇਹ ਛਲ ਧਨ ਹਰਾ ॥ ਭੇਦ ਨ ਤਾ ਕੇ ਪਿਤੈ ਬਿਚਰਾ ॥
ਸ਼ਯਾਨਾ ਹੁਤੋ ਭੇਦ ਨਹਿ ਪਾਯੋ ॥ ਬਿਨੁ ਲਾਗੇ ਜਲ ਮੂੰਡ ਮੁੰਡਾਯੋ ॥ ੧੦॥ ੧॥
Sahu suta ih chhal dhan hara. Bheid na ta kai pitai bichra.
Sayana huto bheid neh payo. Bin lagai jal moond mundayo. (10) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਛਬੀਸ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੨੬ ॥ ੬੧੫੨ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya charitarai mantra bhoop sambadi teen so chhabis charitar samaptam sat subham sat.
326. 6152. Aphjun. (Contd.)

ਚੌਪਈ

ਅਚਲਾਵਤੀ ਨਗਰ ਇਕ ਸੋਹੈ ॥ ਅਚਲਸੈਨ ਰਾਜਾ ਤਹ ਕੋਹੈ॥
ਅਚਲਦੇਈ ਤਾ ਕੇ ਘਰ ਰਾਨੀ ॥ ਸੁੰਦਰਿ ਭਵਨ ਚਤ੍ਦਸ ਜਾਨੀ ॥ ੧॥

Choupaiee

Achlavati nagar ik sohai. aachalsain raja tih kohai.
Achaldei ta ke ghar rani. sundar bhavan chatardas jani. (1)

ਅਅਚਲਮਤੀ ਦੂਸਰ ਤਿਹ ਦਾਰਾ ॥ ਤਾ ਤੇ ਸੁੰਦਰਿ ਹੁਤੀ ਅਪਾਰਾ ॥
ਤਾ ਸੋ ਨ੍ਰਿਪ ਕੋ ਨੇ ਅਪਾਰਾ ॥ ਜਾਨਤ ਊਚ ਨੀਚ ਤਿਹ ਪਯਾਰਾ ॥ ੨॥
Achal mati dusar tih dara. Ta tai sundar huti apara.
Ta so nrip ko neh apara. Janat ouch neech tih payara. (2)

ਦੁਤਿਯ ਨਾਰਿ ਅਸ ਚਰਿਤ ਬਿਚਾਰਿਯੋ ॥ ਏਕ ਨਾਰਿ ਕੇ ਸਾਥ ਸਿਖਾਰਿਯੋ ॥
ਤਾ ਕੋ ਭਰਿਯੋ ਦਰਬ ਸੌ ਧਾਮਾ ॥ ਜਾਨਤ ਅਵਰ ਨ ਦੂਜੀ ਬਾਮਾ ॥ ੩॥
Dutia nar as charit bichario. Ek naar kai sath sikhario.
Ta ko bhario darb so dhama. Janat avar na duji bama. (3)

ਜਬ ਸਭ ਅਰਧ ਰਾਤ੍ਰਿ ਸ੍ਯੈ ਜਾਹਿ ॥ ਜਾਗਤ ਰਹੈ ਏਕ ਜਨ ਨਾਹਿ ॥
ਦੀਪ ਜਰਿਯੋ ਧੌਲਰ ਜਬ ਲਹਿਯਹੁ ॥ ਤਬ ਤੁਮ ਅਸ ਰਾਜਾ ਸੌ ਕਹਿਯਹੁ ॥ ੪॥
Jab sab aradh ratri sai jahe. Jagat rahai ek jaan neh.
Deep jario dholar jab lehyeh. Tab tum as raja so kehyeh. (4)

Thus the Shah's daughter had usurped the wealth of the trader with the help of a deceitful action. (10)

Here the three hundred and twenty-sixth episode of the King's & Ministers dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (326-6152) (Contd.)

Choupaiee

There was a town of Achlavati, where Raja Achal Sairi was ruling and he had a queen by the name of Achal Dei. She was known to be very beautiful in the whole Universe (fourteen regions). (1)

Achal Mati was his second queen and she was more beautiful than the previous queen. The Raja had greater love for this queen and all the people, rich and poor realized this love. (2)

The first queen thought of some game play (witchcraft), so she got hold of another woman and taught her like this and gave her lot of money, which the second queen did not know. (3)

The queen had trained this woman that at midnight when all the people had gone to sleep without a single person being awake. "When you see a lamp being lit on top of the palace, then she should go to the Raja with this message." (4)

ਮਾਯਾ ਗਡੀ ਮੋਹਿ ਨ੍ਰਿਪ ਜਾਨੋ ॥ ਏਕ ਬਾਤ ਮੈ ਤੁਮੈ ਬਖਾਨੋ ॥
ਅਛਲਾ ਦੇ ਤ੍ਰਿਯ ਕੌ ਬਲਿ ਦੈ ਕੈ ॥ ਗ੍ਰਿਹ ਲੈ ਜਾਹਿ ਕਾਢਿ ਮੁਹਿ ਲੈ ਕੈ ॥ ੫॥
Maya gadi mohe nrip jano. Ek bat mai tumai bakhano.
Achhla dai triya ko bal dai kai. Greh lai jahe kadh mohair lai kai. (5)

ਅਛਲਾ ਦੇ ਜਬ ਹੀ ਸੁਨਿ ਪਾਯੋ ॥ ਉਲਟਿ ਭੇਦ ਤਿਹ ਤ੍ਰਿਯਹਿ ਸਿਖਾਯੋ ॥
ਏਕ ਬਾਤ ਮਾਗੋ ਮੁਹਿ ਦੇਹੁ ॥ ਨ੍ਰਿਪ ਪਹਿ ਨਾਮ ਤਿਸੀ ਕਾ ਲੇਹੁ ॥ ੬॥
Achhla dai jab hi sunn payo. Ulat bheid tih triyahe sikhayo.
Ek bat magai mohair dehu. Nrip peh nam tisi ka lehu. (6)

ਪ੍ਰਥਮੈ ਅਧਿਕ ਦਰੁਬ ਤਿਹ ਦਿਯਾ ॥ ਦੁਗਨੋ ਦਰੁਬ ਤਿਹ ਕਿਯਾ ॥
ਤਿਨ ਸਹੇਟ ਉਤ ਦੀਪ ਜਗਾਯੋ ॥ ਇਤਿ ਇਸਤ੍ਰੀ ਇਮਿ ਭਾਖਿ ਸੁਨਾਯੋ ॥ ੭॥
Prathamai adhik darb tih diya. Dugno darb tih kiya.
Tin sahet ut deep jagayo. Iti istary imi bhakh sunayo. (7)

ਹੇ ਨ੍ਰਿਪ ਮੁਹਿ ਮਾਯਾ ਤੁਮ ਜਾਨੋ ॥ ਬਿਕਟ ਕੇਂਤ ਕੀ ਗਡੀ ਪਛਾਨੋ ॥
ਅਪਨੀ ਇਸਤ੍ਰੀ ਕਹ ਬਲਿ ਦੈ ਕੈ ॥ ਯਾ ਤੇ ਭਖਹੁ ਕਾਢਿ ਧਨ ਲੈ ਕੈ ॥ ੮॥
He nrip mohair maya tum jano. bikat ket ki gadi pachhano .
apni istary keh bal dai kai. ya tei bhakhhu kadh dhan lai kai. (8)

ਰਾਨੀ ਸਾਥ ਜਹਾ ਨ੍ਰਿਪ ਸੋਯੋ ॥ ਅਰਧਿਕ ਰਾਤ੍ਰਿ ਬਚਨ ਤਹ ਹੋਯੋ ॥
ਮੁਹਿ ਮਾਯਾ ਕੌ ਘਰ ਹੀ ਰਾਖਹੁ ॥ ਇਸਤ੍ਰੀ ਦੈ ਅਪਨੀ ਬਲਿ ਭਾਖਹੁ ॥ ੯॥
Rani sath jaha nrip soyo. Ardhik ratri bachan tih hoyo.
Mohair maya ko ghar hi rakhhu. istary dai apni bal bhakhhu. (9)

ਜਿਨ ਇਸਤ੍ਰੀ ਇਹ ਚਰਿਤ ਬਨਾਯੋ ॥ ਤਾ ਹੀ ਕੋ ਨ੍ਰਿਪ ਨਾਮ ਸੁਨਾਯੋ ॥
ਰਾਜਾ ਲੋਭ ਦਰੁਬ ਕੇ ਮਾਰੇ ॥ ਤਿਸੀ ਨਾਰਿ ਕਹ ਬਲਿ ਦੈ ਡਾਰੇ ॥ ੧੦॥
Jin istary ih charit banayo. Ta hi ko nrip nam sunayo.
Raja lobh darb kai marai. Tisi nark eh bal dai darai. (10)

"O Rajan? You may consider me as a sort of Maya (wealth) buried on the Earth. I would tell you one thing that by offering the sacrifice of Achla Dei, then you may take me home (the buried wealth)." (5)

When Achhla Dei heard these words, then she called that woman and taught her exactly the opposite thing. You give your word (promise) and instead of my name you mention to the Raja the other queen's name. (6)

The first queen had given her lot of money, but the second queen offered her double the amount. So she lit a lamp at the appointed place and the woman said (on this side) with a loud voice. (7)

"O Rajanl You consider me Maya (wealth), which may be considered as buried by Raja Bikat Ket. By giving the sacrifice of your wife, you may take this wealth (me) out to your home and use it. (8)

When the Raja was sleeping along with his queen, he heard a loud voice at midnight. Keep me (this Maya) in your house and by giving, your wife's sacrifice you may use me." (9)

The queen, who had thought of and initiated this witchcraft, she gave out to the Raja the name of that queen. So the Raja due to his greed for money, offered the sacrifice of that queen only. (10)

ਜਿਨਹੁ ਨਾਰਿ ਕੋ ਮਤੇ ਸਿਖਾਯੋ ॥ ਪਲਟਿ ਕਾਮ ਤਾਹਿ ਕੇ ਆਯੋ ॥
ਉਨ ਤ੍ਰਿਯ ਦਰਬ ਤਾਹਿ ਬਹੁ ਦਯਾਇ ॥ ਨਾਰਿ ਤਿਸੀ ਕੌ ਹਨਯੋ ਬਨਾਇ ॥ ੧੧॥

Jinhu nark o matai sikhayo. palat kam tih kai aeyo.
Un triya darb tahe bahu diyaie. Nar tisi ko hanyo banaie. (11)

ਬੁਰੀ ਬਾਤ ਜੋ ਕੋਈ ਬਨਾਵੈ ॥ ਉਲਟਿ ਕਾਮ ਤਾਹੀ ਕੇ ਆਵੈ ॥
ਜੈਸਾ ਕਿਯੋ ਤੈਸ ਫਲਿ ਪਾਯੋ ॥ ਤਾਹਿ ਹਨਤ ਥੀ ਆਪੁ ਹਨਾਯੋ ॥ ੧੨॥ ੧॥

Buri baat jo koiee banavai. ulat kam tahi kai avaai.
Jaisa kiyo tais fal payo. Tahe hanta thi aap hanaeyo. (12) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਸਤਾਈਸ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੨੭ ॥ ੬੧੬੪ ॥ ਅਫਜੂੰ ॥

Iti sri charitar pakhyanai triya charitar mantrei bhoop sambadai teen so sataies charitar samaptam sat subham sat.
327. 6164. Aphjun. (Contd.)

ਚੌਪਈ

ਥੰਭਕਰਨ ਇਕ ਥੰਭ੍ ਦੇਸ ਨ੍ਰਿਪ ॥ ਸਿਖਯ ਸਾਧੁ ਕੋ ਦੁਸਟਨ ਕੋ ਰਿਪੁ ॥
ਤਾ ਕੇ ਸ੍ਵਾਨ ਏਕ ਥੋ ਆਛਾ ॥ ਸੁੰਦਰ ਘਨੋ ਸਿੰਘ ਸੋ ਕਾਛਾ ॥ ੧॥

Choupaiee

Thambkaran ik thambar des nrip. Sikhya sadh ko dustan ko ripu.
Ta kai savan ek tho achha. Sundar ghano singh so kachha. (1)

ਇਕ ਦਿਨ ਧਾਮ ਨ੍ਰਿਪਤਿ ਕੇ ਆਯੋ ॥ ਪਾਹਨ ਹਨਿ ਤਿਹ ਤਾਹਿ ਹਟਾਯੋ ॥
ਤ੍ਰਿਯ ਕੀ ਹੁਤੀ ਸ੍ਵਾਨ ਸੋ ਪ੍ਰੀਤਾ॥ ਪਾਹਨ ਲਗੈ ਭਯੋ ਦੁਖ ਚੀਤਾ ॥ ੨॥

Ik din dham nirpat kai aeyo. pahan han tih tahe hatayo.
Triya ki huti savan so prita. Pahan lagai bheyo dukh chita. (2)

ਪਾਹਨ ਲਗੇ ਸ੍ਵਾਨ ਮਰਿ ਗਯੋ ॥ ਰਾਨੀ ਦੇਸ ਨ੍ਰਿਪਤਿ ਕਹ ਦਯੋ ॥
ਮਰਿਯੋ ਸ੍ਵਾਨ ਭਯੋ ਕਹਾ ਉਚਾਰਾ ॥ ਐਸੇ ਹਮਰੇ ਪਰੈ ਹਜਾਰਾ ॥ ੩॥

Pahan lagai dvan mar geyo. rani des nirpat keh deyo.
Mario savan bheyo kaha uchara. Aiso hmre parai hjara. (3)

The queen, who had taught this thing to the handmaid, finally the game play went in her favour. That queen had given more money to the handmaid, but she managed to kill that queen only. (11)

If someone tries to perform some evil design (job), then it reflects back against him only. Whatever the queen had said, was awarded the result in the similar manner. She wanted to kill the second queen, but finally got killed herself-. (12)

Here the three hundred and twenty-seventh episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (327 6164) (Contd.)

Choupaiee

There was a Raja of Thambar called Thambkaran. He was a friend of saintly persons and a foe of the despotic men. He had a very fine dog. He was very beautiful and his body was like that of a lion. (1)

One day, the dog came to the Raja's place and he stoned him away from his place. The queen was very much attached to the dog. On being stoned, the queen felt greatly pained. (2)

The dog died due to stoning and the queen blamed the Raja for it. The Raja said, "So what, if the dog had died. There are thousands of dogs like this with us." (3)

ਅਬ ਤੈ ਯਾ ਕੌ ਪੀਰ ਪਛਾਨਾ ।। ਤਾ ਕੋ ਭਾਂਤਿ ਪੂਜਿ ਹੈ ਨਾਨਾ ।।
ਕਹਿਯੋ ਸਹੀ ਤਬ ਯਾਹਿ ਪੁਜਾਊ ।। ਭਲੇ ਭਲੇ ਤੇ ਨੀਰ ਭਰਾਊ ।। ੪।।
Ab tai yak o pir pachhaana. ta ko bhat puje hai nana.
Kahio sahi tab yahe pujaoo. Bhalai bhalai te neer bharaoo. (4)

ਕੁਤਬ ਸਾਹ ਰਾਖਾ ਤਿਹ ਨਾਮਾ ।। ਤਹੀ ਖੋਦਿ ਭੂਅ ਗਾਡਿਯੋ ਬਾਮਾ ।।
ਤਾ ਕੀ ਗੌਰ ਬਣਾਈ ਐਸੀ ।। ਕਿਸੀ ਪੀਰ ਕੀ ਹੋਇ ਨ ਜੈਸੀ ।। ੫।।
Kutab saah rakha tih nama. Tahi khod bhoo gadio bama.
Ta ki gour banaiee aeisi. kisi pirr ki hoie na jaisi. (5)

ਇਕ ਦਿਨ ਆਪੁ ਤਹਾ ਤ੍ਰਿਯ ਗਈ ।। ਸਿਰਨੀ ਕਛੁ ਚੜ੍ਹਾਵਤ ਭਈ ।।
ਮੰਨਤਿ ਮੋਰਿ ਕਹੀ ਬਰ ਆਈ ।। ਸੁਪਨਾ ਦਿਯੋ ਪੀਰ ਸੁਖਦਾਈ ।। ੬।।
Ik din aap taha triya gaiee. Sirni kachh charravat bhaiee.
Manat moir kahi bar aiee. supna diyo pirr sukhdaice. (6)

ਮੋਹਿ ਸੋਵਤੇ ਪੀਰ ਜਗਾਯੋ ।। ਆਪੁ ਆਪਨੀ ਕਬੁਰ ਬਤਾਯੋ ।।
ਤਾ ਤੇ ਮੈ ਇਹ ਠੌਰ ਪਛਾਨੀ ।। ਜਬ ਹਮਰੀ ਮਨਸਾ ਬਰ ਆਨੀ ।। ੭।।
Mohair sovatai pir jagayo. aap aapni kabur batayo.
Ta tai mai ih thour pachhani. Jab hamri mansa bar aani. (7)

ਇਹ ਬਿਧਿ ਜਬ ਪੁਰ ਮੈ ਸੁਨਿ ਪਾਯੋ ।। ਜਯਾਰਤਿ ਸਕਲ ਲੋਗ ਮਿਲਿ ਆਯੋ ।।
ਭਾਂਤਿ ਭਾਂਤਿ ਸੀਰਨੀ ਚੜ੍ਹਾਵੈ ।। ਚੁੰਬਿ ਕਬੁਰ ਕੂਕਰ ਕੀ ਜਾਵੈ ।। ੮।।
Ih bidh jab pur mai sunn payo. Jayarat sakal log aeyo.
Bhat bhat sirni charravai. chumb kaabur kukar ki javai. (8)

ਕਾਜੀ ਸੇਖ ਸੈਯਦ ਤਹ ਆਵੈ ।। ਪੜਿ ਫਾਤਯਾ ਸੀਰਨੀ ਬਟਾਵੈ ।।
ਧੂਰਿ ਸਮਸਸ ਝਾਰੂਅਨ ਉਡਾਹੀ ।। ਚੁੰਮਿ ਕਬੁਰ ਕੂਕਰ ਕੀ ਜਾਹੀ ।। ੯।।
Kaji seikh seyad tih avai. Parr fatya sirni batavai.
Dhoor samas jharooan udahi. Choom sabur kukar ki jahi. (9)

-Now you have taken this dog as your pir (leader) and will worship it in many ways." The queen said. "You are right in saying this. Now 1 will get him worshipped by everyone and will get everyone to serve it (to fetch water)." (4)

The queen named it Kutab Shah and buried him by digging a pit there. Then a grave was built for him, which had no comparison anywhere else. (5)

One day the queen went there herself and offered some sweets there (at the grave). She said, "The kindly Pir had appeared to me in my dream and then fulfilled my desires. (6)

"The Pir woke me up when I was asleep and then himself showed me his grave. When I got my desire fulfilled, then 1 came here and recognized the place. (7)

When the town residents heard about it, then all of them came there for pilgrimage. They were bringing offerings of sweetmeats and they would kiss the grave of the dog. (8)

Some Kazis, Sheikhs and Sayyads would come there and after rendering the last prayers (Fatch) they would distribute (sugar) sweet juice and they would dust the place with their beards (as broom) and would go after kissing the grave of the dog. (9)

ਦੋਹਰਾ

ਇਹ ਛਾ ਅਪਨੇ ਸ੍ਰਾਨ ਕੋ ਚਰਿਤ ਦਿਖਾਯੋ ਬਾਮ ॥
ਅਬ ਲਗਿ ਕਹ ਜਯਾਰਤਿ ਕਰੈ ਸਾਹੁ ਕੁਤਬ ਦੀ ਨਾਮ ॥ ੧੦॥ ੧॥

Dohra

Ih chha apnai savan ko charit dikhao bam.
Ab lag keh jayarat karai sahu kutab di nam. (10) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਅਠਾਈਸ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੨੮ ॥ ੬੧੭੪॥ ਅਫਜੂੰ ॥

Iti sri charitar pakhyanai triya charitarai mantra bhoop sambadai teen so athaees charitar samaptam sat subham sat.
328. 6174. Aphjun. (Contd.)

ਚੌਪਈ

ਬਿਜਿਯਾਵਤੀ ਨਗਰ ਇਕ ਸੋਹੈ ॥ ਬ੍ਰਿਭ੍ਰਮ ਸੈਨ ਨ੍ਰਿਪਤਿ ਤਹ ਕੋਹੈ ॥
ਬਯਾਘ੍ਰ ਮਤੀ ਤਾ ਕੇ ਘਰ ਦਾਰਾ ॥ ਚੰਦ੍ ਲਯੋ ਤਾ ਤੇ ਉਜਿਯਾਰਾ ॥ ੧॥

Choupaiee

Bijyavati nagar ik sohai. Bribharam sain nirpat tih kohai.
Bayaghar mati ta kai ghar dara. Chandar leyo ta te ujiara. (1)

ਤਿਹ ਠਾ ਹੁਤੀ ਏਕ ਪਨਿਹਾਰੀ ॥ ਨ੍ਰਿਪ ਕੇ ਬਾਰ ਭਰਤ ਥੀ ਦ੍ਵਾਰੀ ॥
ਤਿਹ ਕੰਚਨ ਕੇ ਭੂਖਨ ਲਹਿ ਕੇ ॥ ਡਾਰਿ ਦਏ ਘਟ ਮੌ ਕਰ ਗਹਿ ਕੈ ॥ ੨॥

Tih tha huti ek panihari. Nrip kai bar bharat thi davari.
Tih kanchan kai bhukhan leh kai. Daar daie ghat mo kar geh kai. (2)

ਉਪਰ ਜਲ ਤਾ ਕੇ ਤਰ ਭੂਖਨ ॥ ਕਿਨੂੰ ਨ ਨਰ ਸਮਝਿਯੋ ਤਿਹ ਦੂਖਨ ॥
ਬਹੁ ਪੁਰਖਨ ਤਾ ਕੋ ਜਲਾ ਪਿਯਾ ॥ ਕਿਨਹੂੰ ਜਾਨਿ ਭੇਦ ਨਹਿ ਲੀਯਾ ॥ ੩॥

Upar jal ta kai tar bhukhan. Kinu na nar samjhiyo tih dukhan.
Bahu purkhan ta ko jala piya. Kinhu jan bheid neh liya. (3)

Couplet

Thus the woman played such a drama for her dog and till to day people go to the grave of Kutab Shah as a pilgrimage. (10)

Here the three hundred and twenty-eighth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (328-6174) (Contd.)

Choupaiee

There was a town of Bijyawati and Bribhram Sain was the Raja of the place. Biagarwati was his queen at home and she was as beautiful as the moon (as if the moon had borrowed its light from her). (1)

There was a low caste woman, who was fetching water for the Raja's palace. One day she saw some golden ornaments, so she took them by hand and put them in her pitcher. (2)

There was water on top, while the ornaments were lying underneath the water. But no one could follow the secret of this theft. Many people drank water from her, but no one could gauge the depth of this secret. (3)

ਰਾਨੀਹੂੰ ਤਿਹ ਘਟਹਿ ਨਿਹਾਰਾ ॥ ਦ੍ਰਿਸਟਿ ਨ੍ਰਿਪਤਿ ਕੀ ਤਰ ਸੁ ਨਿਕਾਰਾ ॥
ਕਾਹੂੰ ਬਾਤ ਲਖੀ ਨਹਿ ਗਈ ॥ ਭੂਖਨ ਜਾਤ ਨਾਰਿ ਹਰਿ ਭਈ ॥ ੪॥ ੧॥

Rani hun tih ghathi nihaara. Drisat nirpat ki tar su nikara.
Kahun bat lakhi neh gaaiee. Bhukhan jat nar har bhaiee. (4) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਉਨਤੀਸ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੨੯ ॥ ੬੧੭੮ ॥ ਅਫਜੂੰ ॥

Iti sri charitar pakhyanai triya charitarai mantra bhoop sambadai teen so untees charitar samaptaam sat subhaim sat.
329. 6178. Aphjun. (Contd.)

ਚੌਪਈ

ਬਿਰਹਾਵਤੀ ਨਗਰ ਇਕ ਦਛਿਨ ॥ ਬਿਰਹ ਸੈਨ ਤਿਹ ਨ੍ਰਿਪਤਿ ਬਿਚਛਨ ॥
ਬਿਰਹਾ ਦੇਈ ਸਦਨ ਮਹਿ ਬਾਲਾ ॥ ਜਨੁ ਕਰਿ ਸਿਖਰ ਅਗਨਿ ਕੀ ਜ੍ਵਾਲਾ ॥ ੧॥

Choupaiee

Birhavati nagar ik sadan. Birah sain tih nirpat bichchhan.
Birha dei sadan meh bala. Jnu kar sikhar agni ki javala. (1)

ਇਸਕਾ ਦੇ ਤਿਹ ਸੁਤਾ ਭਨਿਜੈ ॥ ਸਮਦ ਸੂਰ ਜਿਹੇ ਸਮ ਛਬਿ ਦਿਜੈ ॥
ਅਵਰ ਨਾਰਿ ਤਿਹ ਸਮ ਨਹੀ ਕੋਇ ॥ ਤ੍ਰਿਯ ਕੌ ਉਪਮਾ ਕਹ ਤ੍ਰਿਯ ਸੋਈ ॥ ੨॥

Iska dai tih suta bhanijai. Samad soor ijhai sam chhab dijai.
Avar nar tih sam neh koiee.Triya ko upma keh triya soiee. (2)

ਸੁੰਦਰਤਾ ਤਾ ਕੇ ਤਨ ਐਸੀ ॥ ਸਚੀ ਪਾਰਬਤੀ ਹੋਇ ਨ ਤੈਸੀ ॥
ਮਾਲਮ ਸਕਲ ਜਗਤ ਉਜਿਯਾਰੀ ॥ ਜਛ ਗਾਧ੍ਰਬੀ ਭੀਤਰ ਪਯਾਰੀ ॥ ੩॥

Sundarta ta ke tan aisi. Sachi parvati hoie na taisi.
Malam sakal jagat ujiari. Jachh gandharbi bhitar payari. (3)

ਕੰਚਨ ਸੈਨ ਦੈਤ ਤਿਹ ਭਾਰੋ ॥ ਭਰਿਜਮਾਨ ਦੁਤਿਮਾਨ ਕਰਾਰੋ ॥
ਨਿਹਕੰਟਕ ਅਸੁਰਾਨ ਕਰਿਯੋ ਜਿਨ ॥ ਸਮੁਹਿ ਭਯੋ ਸੋ ਬਲਿ ਹਨਯੋ ਤਿਨ ॥ ੪॥

Kanchan sain dait tih bharo. bharijman dutiman kararo.
Nihkantak sasuran kario ijn. Samuhe bheyo so bal haneyo tin. (4)

The queen also saw that pitcher and even the Raja had glanced it, but no one could know the secret. Thus that woman could manage to steal the ornaments. (4)

Here the three hundred and twenty-ninth episode of the King's & Minister's dialogue regarding woman's witchcraft fromCharitar Pakhyan is completed. All is well. (329-6178) (Contd.)

Choupaiee

There was a town of Birhavati in the south, and a wise Raja Birch Sain was ruling there. He had a wife named Birch Dei and she was like a flash of fire. (1)

They had a daughter by the name of Iska Dei, whose beauty was comparable to the sun and the moon and there was no other woman to match her in beauty and her praise could only be (of its own kind) called matchless. (2)

Her charming beauty of the body was such that even Sachi or Parbati could not match it, so she was known all over the world for her beauty. She was being loved by the demi-gods and Shiva's musicians also. (3)

There was a mighty demon Raja by the name of Kanchan Sain, who was very powerful, charming and sharp-witted. He had made all the demons free from all afflictions. If any strong person opposed him, he was instantly killed. (4)

ਤਿਹ ਪੁਰ ਅਰਧਿ ਤਾਤਿ ਕਹ ਆਵੈ ਏਕ ਪੁਰਖ ਨਿਤਪ੍ਰਤਿ ਭਖਿ ਜਾਵੈ ॥
ਸਭਹਿਨ ਸੋਚ ਬਾਡਿਯੋ ਜਿਯ ਮੈ ਅਤਿ ॥ ਬੈਠਿ ਬਿਚਾਰ ਕਰਤ ਭੇ ਸੁਭ ਮਤਿ ॥ ੫॥
Tih pur aradh tat keh avaie ek purakh nitprat bhakh javai.
Sabhhin soch badio jiy mai at. Baith bichar karat bhe sabh mat. (5)

ਇਹ ਰਾਛਸ ਅਤਿ ਹੀ ਬਲਵਾਨਾ ॥ ਮਾਨੂਖ ਭਖਤ ਰੈਨਿ ਦਿਨ ਨਾਨਾ ॥
ਤ੍ਰਾਸ ਕਰਤ ਕਾਹੂ ਨਹਿ ਜਨ ਕੌ ॥ ਨਿਰਭੈ ਫਿਰਤ ਹੋਤ ਕਰਿ ਮਨ ਕੌ ॥ ੬॥
Ih rachchhas at hi balvana. Manukh bhagat rain din nana.
Tras karat kahu neh jan ko . nirbhai firat hot kar man ko. (6)

ਬੇਸਾ ਹੁਤੀ ਏਕ ਪੁਰ ਤਵਨੈ ॥ ਦਾਨਵ ਖਾਤ ਮਨੁਖ ਭੂਅ ਜਵਨੈ ॥
ਸੋ ਅਬਲਾ ਰਾਜਾ ਪਹ ਆਈ ॥ ਨਿਰਖ ਰਾਵ ਕੀ ਪ੍ਰਭਾ ਲੁਭਾਈ ॥ ੭॥
Besa huti ek pur tavnai. Danav khat manukh buoo javanai.
So abla raja peh aiee. Nirakh rav ki prabha bulaiee. (7)

ਇਹ ਬਿਧਿ ਕਹਿਯੋ ਨ੍ਰਿਪਤਿ ਤਨ ਬੈਨਾ ॥ ਜੌ ਤੁਮ ਮੁਹਿ ਰਾਖਹੁ ਨਿਜੁ ਐਨਾ ॥
ਤੌ ਹੌ ਮਾਰਿ ਅਸੁਰ ਕਹ ਆਵੌਂ ॥ ਯਾ ਪੁਰ ਕੌ ਸਭ ਸੋਕ ਮਿਟਾਵੌਂ ॥ ੮॥
Ih bidh kahio nirpat tan baitha. Jo tum mohair rakhhu nuj aina.
To ho mar asur keh avo. Ya pur ko sabh sok mitavo. (8)

ਤਬ ਮੈ ਬਰੋ ਤੋਹਿ ਕੋ ਧਾਮਾ ॥ ਜਬ ਤੈ ਹਨ ਅਸੁਰ ਕਹ ਬਾਮਾ ॥
ਦੇਸ ਸਭੇ ਅਰੁ ਲੋਗ ਬਸੈ ਸੁਖ ॥ ਮਿਟੈ ਪ੍ਰਜਾ ਕੇ ਚਿਤ ਕੋ ਸਭ ਦੁਖ ॥ ੯॥
Tab mai baro tohai ko dhama . jab tai han asur keh bama.
Des sabhai or log basai such. Mitai parja kai chit ko sabh. (9)

ਬਲੀ ਆਠ ਮੈ ਮਹਿਖ ਮੰਗਾਯੋ ॥ ਭਛ ਭੋਜ ਪਕਵਾਨ ਪਕਾਯੋ ॥
ਅਦਰਾ ਅਧਿਕ ਤਹਗਾ ਲੈ ਧਰਾ ॥ ਸਾਤ ਬਾਰ ਜੁ ਚੁਆਇਨਿ ਕਰਾ ॥ ੧੦॥
Bali aath mai mehak mangayo. Bachh bhoj pakvan pakayo.
Adara adhik tehga lai dhara. Sat bar ju chuaini kara. (10)

He would visit the town at midnight and would devour (eat) one person daily. So all got worried (about their safety) and all elders got together to think over it. (5)

"This demon was very strong, who was devouring many persons during day and night. He was not afraid of anyone and was moving around fearlessly. (6)

There used to be a prostitute in the town, where this demon was gulping human beings daily. So that woman came to the Raja and got enamoured by him on seeing him. (7)

She told the Raja like this, "that if you were to keep me in your palace, then I will kill this demon, thus alleviating the great suffering of the town." (8)

The Raja replied, "O Woman! Then I shall marry you and bring you home, if you could kill the demon. Then all the people and the land will be in peace and all the sufferings of the subjects will be alleviated. (9)

That woman sent for eight hundred sturdy he-buffalos and made many preparations of food and arranged lot of wine also, which had been distilled seven times (so it was strong wine). (10)

ਭਲੀ ਭਾਤ ਸਭ ਅੰਨ ਬਨਾਏ ॥ ਭਾਤਿ ਭਾਤਿਰ ਬਿਖੁ ਸਾਥ ਮਿਲਾਏ ॥
ਗਰਧਭਾਨ ਬਹੁ ਦਈ ਅਫੀਮੈ ॥ ਬਾਧੇ ਆਨਿ ਅਸੁਰ ਕੀ ਸੀਮੈ ॥ ੧੧॥
Bhali bhat sabh an banaie. bhat bhitar bikh sath milaie.
Gardhaavan bahu daiee afimai. Badhaai aan asur ki simai. (11)

ਆਧੀ ਰਾਤ ਦੈਤ ਤਹ ਆਯੋ ॥ ਗਰਧਭਾਨ ਮਹਿਖਾਨ ਚਬਾਯੋ ॥
ਭਛ ਭੋਜ ਬਹੁਤੇ ਤਬ ਖਾਏ ॥ ਭਰਿ ਭਰਿ ਪਯਾਲੇ ਮਦਹਿ ਚੜਾਏ ॥ ੧੨॥
Adhi rat dait the aeyo. gardhavan mehkhan chabaeyo.
Bhachh bhoj bahutai tab khaie. bhar bhar payale madhe tab charraie. (12)

ਮਦ ਕੀ ਪੀਏ ਬਿਸੁਧ ਹ੍ਵੈ ਰਹਾ ॥ ਆਨਿ ਅਫੀਮ ਗਰੌ ਤਿਹ ਗਹਾ ॥
ਸੋਇ ਰਹਾ ਸੁਧਿ ਕਛੂ ਨ ਪਾਈ ॥ ਨਾਰਿ ਪਛਾਨ ਘਾਤ ਕਹ ਧਾਈ ॥ ੧੩॥
Mad ki paie bisudh hair aha. Aan afim garo tih gaha.
Soie raha sudh kachhu na payee. Nar pachhan ghat keh dhaiee. (13)

ਅਠ ਹਜ਼ਾਰ ਮਨ ਸਿਕਾ ਲਯੋ ॥ ਤਾ ਪਰ ਅਵਟਿ ਢਾਰਿ ਕਰਿ ਦਯੋ ॥
ਭਸਮੀ ਭੂਤ ਦੈਤ ਵਹੁ ਕਿਯੋ ॥ ਬਿਰਹਵਤੀ ਪੁਰ ਕੌ ਸੁਖ ਦਿਯੋ ॥ ੧੪॥
Aathhajar man sika leyo. Ta par avat dhar kar deyo.
Bhasmi bhoot dait bahu kiyo. birahvati pur ko such diyo. (14)

ਦੋਹਰਾ

ਇਹ ਛਲ ਅਬਲਾ ਅਸੁਰ ਹਨਿ ਨ੍ਰਿਪਤਿ ਬਰਿਯੋ ਸੁਖ ਪਾਇ ॥
ਸਕਲ ਪ੍ਰਜਾ ਸੁਖ ਸੌ ਬਸੀ ਹ੍ਰਿਦੈ ਹਰਖ ਉਪਜਾਇ ॥ ੧੫॥ ੧॥

Dohra

Ih chhal abla asur han nirpat barrio such paie.
Sakal parja such so basi hirdai harakh upjaie. (15) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਤੀਸ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੩੦ ॥ ੬੧੭੩ ॥ ਅਫਜੂੰ ॥

Iti sri charitar pakhyanai triya charitarai mantra bhoop sambadai teen so tees charitar samapatam sat subham sat. 330. 6173. aphjun. (Contd.)

So she had got many dishes prepared along with other food material and mixed many types of poison in them. The donkeys were also given lot of opium and placed (tied) them in the zone of the demon. (11)

At midnight the demon came there and gulped the he-buffalos and the donkeys. He had eaten various foods then and took wine in large tumblers. (12)

After consuming wine, he became unconscious and the opium had choked his throat. He went to sleep, losing all his senses. Then taking an opportune moment, the woman came there to kill him. (13)

She took about eight thousand maunds (quintals) of lead and poured on him after melting it, and burnt the demon reducing him to ashes, and brought relief and peace to the town of Birehvati. (14)

Couplet

With this deceitful action, the woman (prostitute) had killed the demon and after wedding the Raja, she lived in comfort, while the subjects also lived happily in the town afterwards. (15)

Here the three hundred and thirtieth episode of King's and Minister's dialogue regarding the woman's witchcraft from Charitar Pakhyan is completed. All is well. (330-6193) (Contd.)

ਚੌਪਈ

ਵਲੰਦੇਜ ਕੋ ਏਕ ਨ੍ਰਿਪਾਲਾ ॥ ਵਲੰਦੇਜ ਦੇਈ ਘਰ ਬਾਲਾ ॥
ਤਾ ਪੁਰ ਕੁਪਯੋ ਫਿਰੰਗ ਰਾਇ ਮਨ ॥ ਸੈਨ ਚੜ੍ਹਾ ਲੈ ਸੰਗਿ ਕਰਿ ਅਨ ਗਨ ॥ ੧॥

Choupaiee

Valandej ko ek nirpala. valandej deai ghar bala.
Ta pur kupeyo firang raie man. Sain charra lai sang kar an gan. (1)

ਨਾਮ ਫਿਰੰਗੀ ਰਾਇ ਨ੍ਰਿਪਤਿ ਤਿਹ ॥ ਅੰਗਰੇਜਨ ਪਰ ਚੜਤ ਕਰੀ ਜਿਹ ॥
ਅਨਗਨ ਲਏ ਚਮੂੰ ਚਤੁਰੰਗਾ ॥ ਜਨੁ ਕਰਿ ਉਮਡਿ ਚਲਿਯੋ ਜਲ ਗੰਗਾ ॥ ੨॥
Nam firangi raie nirpat tih. anrejan pr charrtat kar jih.
Abgan laie chamu chatutanga. Jan kar umad chalio jal ganga. (2)

ਵਲੰਦੇਜ ਦੇਈ ਕੇ ਨਾਥ ਹੀ ॥ ਪ੍ਰਾਨ ਤਹੇ ਡਰ ਹੀ ਕੇ ਸਾਥਹਿ ॥
ਰਾਨੀ ਭੇਦ ਨ ਕਾਹੂ ਦਯੋ ॥ ਤ੍ਰਾਸ ਤ੍ਰਸਤ ਰਾਜਾ ਮਰਿ ਗਯੋ ॥ ੩ ॥
Valandej daie kai nathhi. Pran tajai dar hi kai sathhi.
Rani bheid na kahuu deyo. Tras trasat raja mar geyo. (3)

ਮ੍ਰਿਤਕ ਨਾਥ ਤਿਹ ਸਮੈ ਨਿਹਾਰਾ ॥ ਔਰ ਸੰਗ ਬਹੁ ਸੈਨ ਬਿਚਾਰਾ ॥
ਇਹੈ ਘਾਤ ਜਿਯ ਮਾਹਿ ਬਿਚਾਰਾ ॥ ਕਾਸਟ ਪੁਤ੍ਰਿਕਾ ਲਛ ਸਵਾਰੀ ॥ ੪॥
Mirtak nath tih samae nihara. Aour sang bahu sain bichara.
Ihai ghat ijy mahe bichari. Kast purika lachh savari. (4)

ਲਛ ਹੀ ਹਾਥ ਬੰਦੂਕ ਸਵਾਰੀ ॥ ਦਾਰੋ ਗੋਲਿਨ ਭਰੀ ਸੁਧਾਰੀ ॥
ਡਿਵਡਾ ਚੁਨਤ ਭਈ ਤੁਪਖਾਨਾ ॥ ਤੀਰ ਬੰਦੂਕ ਕਮਾਨ ਅਰੁ ਬਾਨਾ ॥ ੫॥
Lachh hi hath bandook saavari. Daroo golin bhari savari.
Divda chunat bhaiee tupkhana. Teer bandook Kaman ar bana. (5)

ਜ਼ਬ ਅਰਿ ਸੈਨ ਨਿਕਟ ਤਿਹ ਆਈ ॥ ਸਭਹਿਨ ਗਈ ਪਲੀਤਾ ਲਾਈ ॥
ਬੀਸ ਹਜਾਰ ਤੁਪਕ ਇਕ ਬਾਰ ॥ ਛੁਟਕੀ ਕਛੁ ਨ ਰਹੀ ਸੰਭਾਰਾ ॥ ੬॥
Jab ar sain nikat tih aiee. Sabhhin gaiee palita laiee.
Bees hajar tupak ik bar. Chhutgi kachh na rahi sambhara. (6)

Choupaiee

There was a Raja of the land of Valundej. He had a wife named Valundej Dei, and Firang Rai became agitated in his mind against her. So he launched an attack against him, along with a huge army.(1)

The Raja was called Firangi Rai, who had attacked the British even. He took along with him a huge army of multi-coloured types. It seemed as if Ganga waters were in floods. (2)

The spouse of Valundej Dei gave up his life due to the fear only. But the queen did not disclose this secret to anyone else, that the Raja had died out of sheer fear only. (3)

She saw her dead spouse, and then consulted her army men. She made a plan and got made one lakh idols of wood. (4)

She placed one lakh guns in their hands, which were loaded with bullets and gunpowder. This artillery was placed in the entrance of the building and collected many arrows, guns, bows and arrows. (5)

When the enemy forces came near them, then he set fire to all the torches. Twenty thousand guns had fired at once and there was confusion all over. (6)

ਜਿਮਿ ਮਖੀਰ ਕੀ ਉਡਤ ਸੁ ਮਾਖੀ ॥ ਤਿਮਿ ਹੀ ਚਲੀ ਬੰਦੂਕੈ ਬਾਖੀ ॥
ਜਾ ਕੇ ਲਗੇ ਅੰਗ ਮੋ ਬਾਨਾ ॥ ਤਤਛਿਨ ਤਿਨ ਭਟ ਤਹੇ ਪਰਾਨਾ ॥ ੭॥

Jimi mkhir ki udat su makhi. Timi hi chali bandukai bakhi.
Ja ke lagai ang mo bana. Tatichhn tin bhat tajaie parana. (7)

ਤਰਫਰਾਹਿ ਗੌਰਿਨ ਕੇ ਮਾਰੇ ॥ ਪਛ੍ਹ ਸੁਤ ਓਰਨ ਜਨੁਕ ਬਿਦਾਰੇ ॥
ਰਛੀ ਸੁ ਨਾਗਮਤੀ ਅਰੁ ਬਾਜਾ ॥ ਜਮ ਪੁਰ ਗਏ ਸਹਿਤ ਨਿਜੁ ਰਾਜਾ॥ ੮॥

Tarfarahe gourin ke mare. pachh oran januk bidare.
Rathi su nagmati ar baja. Jam pur gaie sehat nij raja. (8)

ਦੋਹਰਾ

ਇਹ ਚਰਿਤ੍ਰ ਤਨ ਚੰਚਲਾ ਕੂਟੈ ਕਟਕ ਹਜਾਰ ॥
ਅਰਿ ਮਾਰੇ ਰਾਜ ਸਹਿਤ ਗਏ ਗ੍ਰਿਹਨ ਕੌ ਹਾਰਿ ॥ ੯॥ ੧॥

Dohra

Ih charitar tan chanchala kutai katak hajar.
Ar maraai raj sehat gaie grehan ko har. (9) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੈ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਇਕਤੀਸ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੩੧ ॥ ੬੨੦੨ ॥ ਅਫਜੂੰ ॥

Iti sri charitar pakhayanai triya charitarai mantra bhoop sambadai teen so iktees charitar samaptam sat subham sat. 331. 6202. Aphjun. (Contd.)

ਚੌਪਈ

ਸਹਿਰ ਭੇਹਰੇ ਏਕ ਨ੍ਰਿਪਤਿ ਬਰ ॥ ਕਾਮ ਸੈਨ ਤਿਹ ਨਾਮ ਕਹਤ ਨਰ ॥
ਕਾਮਾਵਤੀ ਤਵਨ ਕੀ ਨਾਰੀ ॥ ਰੂਪਵਾਨ ਦੁਤੀਵਾਨ ਉਜਿਯਾਰੀ ॥ ੧॥

Choupaiee

Sehar bhehre ek nirpat bar. Kam sain tih nam kehat nar.
Kamavati tavan ki nari. Roopvan dutivan ujiari. (1)

Just as the bees leave the bee-comb at once similarly all others guns had fired at once. All those who were hit by the arrows faced the death immediately. (7)

Many were fluttering for life, being hit by the bullets, and it seemed as if due to a hail storm the bird's off-springs were being killed. All the charioteers, the elephant riders and horses along with their Rajas were sent to the valley of death (killed). (8)

Couplet

With that deceitful action the woman had destroyed thousands of troops and killed all the enemies along with the Raja and the remnants (who were alive) went away to their homes. (9)

Here the three hundred and thirty one episode of theKing's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (331-6202) (Contd.)

Choupaiee

There was a kind Raja of the town of Bhaihra, who wascalled by the people as Kam Sain. His wife was Kamavati who was very beautiful, charming and pure of heart. (1)

ਤਾ ਕੇ ਬਹੁਤ ਰਹੈ ਗ੍ਰਿਹ ਬਾਜਿਨ ॥ ਜਯੋ ਕਰਤ ਤਾਜੀ ਅਰੁ ਤਾਜਿਨ ॥
ਤਹ ਕਵ ਏਕ ਬਛੇਰਾ ਲਯੋ ॥ ਭੂਤ ਭਵਿਖਯ ਨ ਵੈਸੇ ਭਯ ॥ ੨॥
Ta kai bahut rahaie grch b:ijn. jeyo karat ar tajin.
Tih bhav ek bachhera leyo. Bhoot bhaivkheya na vaise bheyo. (2)

ਤਹ ਇਕ ਹੋਤ ਸਾਹ ਬਡਭਾਗੀ ॥ ਰੂਪ ਕੁਅਰ ਨਾਮਾ ਅਨੁਰਾਗੀ ॥
ਪ੍ਰੀਤਿ ਕਲਾ' ਤਿਹ ਸੁਤਾ ਭਨਿਜੈ ॥ ਕੋ ਦੂਸਰ ਪਟਤਰ ਤਿਹ ਦੀਜੈ ॥ ੩॥
Tih ik hot sah badbhagi. Roop koer nama anuragi.
Preet kala tih suta bhanijai. Ko dusar patatar tih dijai. (3)

ਸੋ ਤ੍ਰਿਯ ਇਕ ਚੌਧਰੀ ਸੁਤ ਪਰ ॥ ਅਟਕਿ ਗਈ ਤਰੁਨੀ ਅਤਿ ਰੁਚਿ ਕਰਿ ॥
ਮਿਜਮਾਨੀ ਛਲ ਤਾਹਿ ਬੁਲਾਯੋ ॥ ਭਾਤਿ ਭਾਤਿ ਭੋਜਨਹਿ ਭੁਜਾਯੋ ॥ ੪॥
So triya ik choudhary sut par. Aatak gaice taruni at ruch kar.
Mijmani chhal tahe bulayo. bhaat bhaat bhojanhi bhujayo. (4)

ਕੀਨਾ ਕੈਫ ਰਸਮਸੋ ਜਬ ਹੀ ॥ ਤਰੁਨੀ ਇਹ ਬਿਧਿ ਉਚਰੀ ਤਬ ਹੀ ॥
ਅਬ ਤੈ ਗਵਨ ਆਇ ਮੇਰੋ ਕਰਿ ॥ ਕਾਮ ਤਪਤ ਅਬ ਹੀ ਹਮਰੋ ਹਰਿ ॥ ੫॥
Kina kaif rasmaso jab hi. Tarun ih bidh uchari tab hi.
Ab tai gavan aie mero kar. Kam tapat ab hi hamro har. (5)

ਤਬ ਇਹ ਬਿਧਿ ਤਿਨ ਪੁਰਖ ਉਚਾਰੀ ॥ ਯੌ ਭਜ ਤੁਹਿ ਸੁਨਹੁ ਪਯਾਰੀ ॥
ਜੋ ਰਾਜਾ ਕੇ ਉਪਜਯੋ ਬਾਜੀ ॥ ਸੋ ਦੈ ਪ੍ਰਥਮ ਆਨਿ ਮੁਹਿ ਤਾਜੀ ॥ ੬॥
Tab ih bidh tin purakh uchari. Yo bhaj tuhi sunhu payari.
Jo raja ke upjeyo baji. so dai pratham aan mohair taji. (6)

ਤਬ ਤਿਨ ਤ੍ਰਿਯ ਬਿਚਾਰ ਅਸ ਕਿਯੋ ॥ ਕਿਹ ਬਿਧਿ ਜਾਇ ਤੁਰੰਗਨ ਲਿਯੋ ॥
ਐਸੇ ਕਰਿਯੈ ਕਵਨੁਪਚਾਰਾ ॥ ਜਾ ਤੇ ਪਰੇ ਹਾਥ ਮੋ ਪਯਾਰਾ ॥ ੭॥
Tab tin triya bichar as kiyo. kih bidh jaie turangan liyo.
Aise karaie kavanpuchara. ja tai parai hath mo payara. (7)

They had many mares in the house, which were giving birth to many horses and mares. So one colt was born there, which was very beautiful and such a colt had not been born earlier nor was possible in future. (2)

There lived a lucky Shah there, who was named Roop Kumar. His daughter was called Preet Kala and there was none else so beautiful deserving our praise. (3)

That woman got enamoured by one Chaudhary's son with great attraction. She called him as a guest, and gave him many types of food (dishes). (4)

After giving him some wine, he was made drunk, then the woman told him, "Since you have come to my house, so why not satisfy my sexual desires as well." (5)

The man replied like this, "O dear! Listen. I cannot have any sexual relationship with you. First you get me the beautiful colt born in the Raja's stable and hand it over to me. (6)

Then the woman thought to herself, "how to bring that colt from there? What means should be adopted to gain possession of that beautiful horse?" (7)

ਅਰਧ ਰਾਤ੍ਰਿ ਬੀਤਤ ਭੀ ਜਬੈ ॥ ਸ੍ਵਾਨ ਭੇਖ ਧਾਰਾ ਤ੍ਰਿਯ ਤਬੈ ॥
ਕਰ ਮਹਿ ਗਹਿ ਕ੍ਰਿਪਾਨ ਇਕ ਲਈ ॥ ਬਾਜੀ ਹੁਤੋ ਜਹਾ ਤਹ ਗਈ ॥ ੮॥
Ardh ratri bitat bhi jabai. Savan bheikh dhara triya tabai.
Kar meh geh kirpan ik laiee. Baji hotai jaha the gaiee. (8)

ਸਾਤ ਕੋਟ ਤਹ ਕੂਦਿ ਪਹੁੰਚੀ ॥ ਦਾਨ ਕ੍ਰਿਪਾਨ ਮਾਨ ਕੀ ਸੂਚੀ ॥
ਜਿਹ ਜਾਗਤ ਪਹਰੂਅਰਿ ਨਿਹਾਰੈ ॥ ਤਾ ਕੋ ਮੂੰਡ ਕਾਟਿ ਕਰਿ ਡਾਰੈ ॥ ੯॥
Sat kot the kood pahuchi. dan kirpan man ki suchi.
Jih jagat pehruar nihaarai. Ta ko moond kat kar darai. (9)

ਆੜਿਲ

ਏਕ ਪਹਰੂਅਹਿ ਮਾਰਿ ਦੁਤਿਯ ਕਹ ਮਾਰਿਯੋ ॥
ਤ੍ਰਿਤਿਯ ਮਾਰਿ ਚਤਰਥ ਕੋ ਸੀਸ ਉਤਾਰਿਯੋ ॥
ਪੰਚਮ ਖਸਟਮ ਮਾਰਿ ਸਪਤਵੇਂ ਹਤਿ ਕਿਯੋ ॥
ਹੌ ਅਸਟਮ ਪੁਰਖ ਸੰਘਾਰਿ ਛੋਰਿ ਬਾਜੀ ਲਿਯੋ ॥ ੧੦॥

Aril

Ek pehrueh mar dutia keh Mario.
Tritia mar chatrath ko sees utario.
Pancham khastam mar saptavo hat kiyo.
Ho astam purakh sanghar chhor baji liyo. (10)

ਪਰੀ ਨਗਰ ਮੈ ਰੋਰਿ ਜਬੈ ਤ੍ਰਿਯ ਹੈ ਹਰਿਯੋ ॥
ਪਠੈ ਪਖਰਿਯਾ ਕਛਿ ਕਛਿ ਕਹੈ ਕਹਾ ਪਰਿਯੋ ॥
ਬਾਟ ਘਾਟ ਸਭ ਰੋਕਿ ਗਹੋ ਇਹ ਚੋਰਿ ਕੌ ॥
ਹੌ ਧਰਿ ਲੀਜੈ ਇਹ ਹੋਨਿ ਨ ਦੀਜੈ ਭੋਰ ਕੌ ॥ ੧੧॥
Pari nagar mai rore jabai triya hai hario.
Pathai pakhriya kachh kachh kahai kaha pario.
Bat ghat sabh roik gaho ih chore ko.
Ho dhar lijai ih hone na dijaie bhor ko. (11)

At midnight, the woman dressed up like a dog, taking a sword in hand and went to the stable, where the horse was kept. (8)

The woman, expert in giving alms or praises and wielding a sword, jumped over the walls of the fort and reached the spot. Whichever guard noticed her being awake was killed by her. (9)

First she killed one guard and then the second one, then the third one, and then killed the fourth guard. After that she killed the fifth, sixth and seventh guard and then killing the eighth guard, let loose (untied) the required horse. (10)

When the woman had taken away the horse, there was lot of hue and cry in the town. The Raja ordered his horsemen to get ready and trace out the horse, where it had gone. You should block all the roads and paths, thus catching hold of the thief, and catch the thief before the morning. (11)

ਜਿਤ ਜਿਤ ਧਾਵਹਿ ਲੋਗ ਹਰਿਯੋ ਹੈ ਕਹੇ ਕਿਸ ॥
ਕਢੈ ਕ੍ਰਿਪਾਨੈ ਸਿਖਿਯਤ ਧਾਵਤ ਦਸੌ ਦਿਸਿ ॥
ਅਸ ਕਾਰਜ ਜਿਹ ਕਿਯ ਨ ਜਾਨ ਤਿਹ ਦੀਜਯੈ ॥
ਹੋ ਜਯੋ ਤਯੋ ਜੀਤਿ ਤੁਰੰਗ ਨ੍ਰਿਪਤਿ ਕੋ ਲੀਜਿਯੈ ॥ ੧੨॥

Jii jit dhavhi log hiryo hai kahai kis.
kadhai kirpanai sikhiat dhavat dasai dis.
As karaj jih kiya na jaan tih dijiae.
Ho jeyo teyo jeet turang nirpat ko lijiaie. (12)

ਬਹੁਤ ਪਹੁੰਚੈ ਨਿਕਟਿ ਤਰੁਨਿ ਕੇ ਜਾਇ ਕੈ ॥
ਫਿਰਿ ਮਾਰੇ ਤਿਨ ਵਹੈ ਤੁਰੰਗ ਨਚਾਇ ਕੈ ॥
ਕਰਿ ਕਰਿ ਜਾਹਿ ਚਲਾਕੀ ਬਾਹੀ ਬੇਗ ਤਨ ॥
ਹੋ ਤਿਨ ਕੀ ਹੌਸ ਨ ਰਾਖੀ ਰਾਖੇ ਏਕ ਬ੍ਰਨ ॥ ੧੩ ॥

Bahut pahuchai nikat tarun kai jaie.
Fir marai tin vahaie terang nachaie kai.
Kar kar jahe chalaki bahi beg tan.
Ho tin ki hous naa rakhi rakhai ek bran. (13)

ਚੌਪਈ

ਕੌਦ ਕੀਆ ਜਾ ਕੇ ਪਰ ਵਾਰਾ ॥ ਇਕ ਤੇ ਤਾਹਿ ਦੋਇ ਕਰਿ ਡਾਰਾ ॥
ਚੁਨਿ ਚੁਨਿ ਹਨੇ ਪਖਰਿਯਾ ਮਨ ਤੈ ॥ ਦੈ ਦੈ ਗੇ ਹੈ ਇਕ ਤਨ ਤੈ ॥ ੧੪॥

Choupaiee

Koud kiya ja ke bar para. Ik tai tahe doaie kar dara.
Chunn chunn hanaie pakhriya man tai. Dai dai gai hai ik tan tai. (14)

ਭਹੁ ਬਿਧਿ ਬੀਰ ਪਖਰਿਯਾ ਮਾਰੈ ॥ ਇਕ ਇਕ ਤੇ ਕਰ ਦੈ ਦੈ ਡਾਰੇ ॥
ਘੋਰਾ ਸਹਿਤ ਘਾਇ ਜੌ ਘਏ ॥ ਦੈ ਤੇ ਚਾਰਿ ਟੂਕ ਤੇ ਭਏ ॥ ੧੫॥

Bahu bidh beer5 pakhriya marai. Ik ik tai kar dai dai darai.
Ghora sehat ghaie jo ghaie. Dai tai chaar took tai bhaie. (15)

All over people were running around, asking everyone, who could have stolen the horse?they were seen running around in all the ten directions with their swords. They said, "Whosoever had attempted this, should not be allowed to go scot-free. By some means we have to get back the horse of the Raja." (12)

Many had reached near that girl. She managed to kill them also by trotting that horse. On whomsoever she struck her sword with a clever move, with one strike only they were rid of their desire to fight (they were killed)." (13)

Coupaiee

"Whosoever tried to jump and strike her, was cut into two pieces. She selected her enemies and killed the horse men one by one, cutting each of them into two pieces." (14)

She killed the warriors in many ways and each one was cut into two pieces. Those of them7who were killed with their horses, were reduced into four pieces. (15)

Couplet

ਬਹੁ ਬਿਧਿ ਬੀਰ ਬਿਦਾਰ ਬਹੁ ਨਦੀ ਤੁਰੰਗ ਤਰਾਇ ॥
ਜਹਾ ਮਿਤ੍ ਕੋ ਗ੍ਰਿਹ ਹੁਤੋ ਤਹੀ ਨਿਕਾਸਯੋ ਆਇ ॥ ੧੬॥

Bahu bidh beer bidar bahu nadi turang taraie.
Jaha mitar ko greh hutai tahi nakasyo aie. (16)

ਚੌਪਈ

ਜਬ ਤਿਹ ਆਨਿ ਤੁਰੰਗਮ ਦੀਯੋ ॥ ਕਾਮ ਭੋਗ ਤਾਸੈ ਦ੍ਰਿੜ ਕੀਯੋ ॥
ਜੌ ਪਾਛੈ ਤਿਨ ਫੌਜ ਨਿਹਾਰੀ ॥ ਇਹ ਬਿਧਿ ਸੌ ਤਿਹ ਤ੍ਰਿਯਹਿ ਉਚਾਰੀ ॥ ੧੭॥

Choupaiee

Jab tin aan turangam diyo. Kam bhog tasai drirr kiyo.
Jou pachhai tin fouj tihari. ih bidh so tih triyeh uchari. (17)

ਅੜਿਲ

ਬੁਰੋ ਕਰਮ ਹਮ ਕਰਿਯੋ ਤੁਰੰਗ ਨ੍ਰਿਪ ਕੋ ਹਰਿਯੋ ॥ ਆਪੁ ਆਪੁਨੇ ਪਗਨ ਕੁਹਾਰਾ ਕੌ ਮਰਿਯੋ ॥
ਆਬ ਏ ਤੁਰੰਗ ਸਮੇਤ ਪਕਰਿ ਲੈ ਜਾਇ ਹੈ ॥ ਹੋ ਫਾਸਿ ਦੈਹੈ ਦੁਹੂੰ ਕਿ ਸੂਰੀ ਦਯਾਇ ਹੈ ॥ ੧੮॥

Aril

Buro karam ham kario turang nrip ko hariou.
Aap apnai pagan kuhara ko Mario.
Ab aei turang samet pakar lai jaie hai.
Ho fas dai hai duhun ki soori dayayai hai. (18)

ਚੌਪਈ

ਤ੍ਰਿਯ ਭਾਖਯੋ ਪਿਯ ਸੋਕ ਨ ਕਰੋ ॥ ਬਾਜ ਸਹਿਤ ਦੌਊ ਬਚੇ ਬਿਚਰੋ ॥
ਐਸੋ ਚਰਿਤ ਅਬੈ ਮੈ ਕਰਿ ਹੌ ॥ ਦੁਸਟਨ ਡਾਰਿ ਸਿਰ ਛਾਰਿ ਉਬਰਿ ਹੌ ॥ ੧੯॥

Choupaiee

Triya bhakhyo piya sok na karo. baj sehat douoo bachai bichro.
Aiso charit abaie mai kar ho. Dustan dar sir char ubar ho. (19)

Couplet

After killing many of the warriors, she swam across the river along with the horse, she reached the place, where her paramour was residing. (16)

Choupaiee

When she gave him the horse, he enjoyed sensuous pleasure with her to her satisfaction. When the paramour saw the troops chasing her, then the woman told him like this. (17)

Aril

"We have done a wrong thing by stealing the Raja's horse. We have endangered our lives by ourselves (we have struck our own feet with our axe). Now they will take us away along with the horse. They will hang the thieves or put noose around our necks." (18)

Choupaiee

The woman said, "O dear beloved! Do not get disturbed. You feel as if both are safe along with the horse. I will play some trick so that we will be saved (by throwing ash in their heads) by destroying them or dishonouring them." (19)

ਤਹਾ ਪੁਰਖ ਕੋ ਭੇਸ ਬਨਾਇ ॥ ਦਲ ਕਹਿ ਮਿਲੀ ਅਗਮਨੇ ਜਾਇ ॥
ਕਹੀ ਹਮਾਰੋ ਸਤਰ ਉਬਾਰੋ ॥ ਔਰ ਗਾਵ ਤੇ ਸਕਲ ਨਿਹਾਰੋ ॥ ੨੦॥
Taha purakh ko bhes banaie. Dal keh mili agmanai jaie.
Kahi hamaro satar ubaro. Or gav te sakal niharo. (20)

ਮਿਲਿ ਦਲਿ ਧਾਮ ਅਗਮਨੇ ਜਾਇ ॥ ਬਾਜ ਪਾਇ ਝਾਝਰ ਪਹਿਰਾਇ ॥
ਸਕਲ ਗਾਵ ਤਿਨ ਕਹ ਦਿਖਰਾਈ ॥ ਫਿਰਿ ਤਿਹ ਟੋਰ ਤਿਨੈ ਲੈ ਆਈ ॥ ੨੧॥
Mil dal dham agmanai jaie. Baj paie jhanjhar pehraie.
Sakal gav itn kh dikhraiee. fit ith tour tinai lai aiee. (21)

ਪਰਦਾ ਲੇਤ ਤਾਨਿ ਆਗੇ ਤਿਨ ॥ ਦੇਖਹੁ ਜਾਇ ਜਨਾਨਾ ਕਹਿ ਜਿਨ ॥
ਆਗੇ ਕਰਿ ਸਭਹਿਨ ਕੇ ਬਾਜਾ ॥ ਇਹ ਛਲ ਬਾਮ ਨਿਕਾਰਿਯੋ ਰਾਜਾ ॥ ੨੨॥
Parda let tan agaie tin. Dekhhu jaie janana keh jin.
Agaie kar sabhhin ke baja. Ih chhal bam nikario raja. (22)

ਸੋ ਆਗਨ ਲੈ ਤਿਨੈ ਦਿਖਾਵੈ ॥ ਆਗੇ ਬਹੁਰਿ ਕਨਾਤ ਤਨਾਵੈ ॥
ਆਗੇ ਕਰਿ ਕਰਿ ਬਾਜ ਨਿਕਾਰੈ ॥ ਨੇਵਰ ਕੇ ਬਾਜਤ ਝਨਕਾਰੈ ॥ ੨੩॥
So agan lai tinaie dikhavai. agaie bahur kanat tanavai.
Agaie kar kaar baj nikarai. Nevar ke bajat jhankarai. (23)

ਬਹੁ ਬਿਧਿ ਤਿਨ ਕੀ ਵਹੁ ਜਾਨੈ ॥ ਬਾਜੀ ਕਹ ਮੂਰਖ ਨ ਪਛਾਨੈ ॥
ਨੇਵਰ ਕੇ ਬਾਜਤ ਝਨਕਾਰਾ ॥ ਭੇਦ ਅਭੇਦ ਨ ਜਾਤ ਬਿਚਾਰਾ ॥ ੨੪॥
Bahu bidh itn ki bahu janai. baji keh murakh na pachhanai.
Nevar ke bajat jhankara. Bheid abhied na jat bichara. (24)

ਦੁਹਿਤਾ ਬਹੁ ਤਿਨੈ ਕਰਿ ਜਾਨੈ ॥ ਸੁਨਿ ਸੁਨਿ ਧੁਨਿ ਨੇਵਰ ਕੀ ਕਾਨੈ ॥
ਭੇਦ ਅਭੇਦ ਕਛੂ ਨ ਬਿਚਾਰੀ ॥ ਇਹ ਛਲ ਛਲੈ ਪੁਰਖ ਸਭ ਨਾਰੀ ॥ ੨੫॥
Duihta bahu tinai kar janai. Sunn sunn dhunn nevar ki kanai.
Bheid abheid kachh na bichari. Ih chhal chhalai purakh sabh nari. (25)

She dressed herself as a man and met the troops going ahead, on the way. She said, "please save my privacy and you could check our village, she brought them back to the same place. (20)

Meeting the troops, she reached the house ahead.of them and put anklets to the horse's legs. After showing the whole village, she brought them back to the same place. (21)

She put a curtain before them, so that they may not glance at the women. Then by bringing her horse before them the woman, with this deceit, sent away the Raja from there. (22)

She would show them a courtyard and then place a curtain before it, and then would move her horse to the next place. His anklet was making its sound. (23)

They were thinking this horse as the mare of that horse, or its daughter-in-law. The anklet was making tinkling noise, and they could not follow the secret behind it. (24)

By hearing the sound of the anklet, they were thinking her as his daughter or daughter-in-law, but they could not make out the real secret. So that woman deceived all the people there. (25)

ਜ਼ਵਨ ਰੁਚਾ ਜਯੋ ਤਯੋ ਤਿਹ ਭਜਾ ॥ ਜਿਯ ਜੁ ਨ ਭਾਯੋ ਯਿਹ ਕੌ ਤਜਾ ॥
ਇਨ ਇਸਤ੍ਰਿ ਕੇ ਚਰਿ ਅਪਾਰਾ ॥ ਜਿਨੈ ਨ ਬਿਧਨਾ ਸਕਤ ਬਿਚਾਰਾ ॥ ੨੬॥ ੧॥
Javan ruche jeyo teyo tih bhaja. jiy ju n bhaeyo yeh ko taja.
In isatrin ke char apara. Jinai na bidhna sakat bichara. (26) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਬਤੀਸ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੩੨ ॥ ੬੨੨੮ ॥ ਅਫਜੂੰ ॥

Iti sri charitar pakhyanai triya charitarai mantra bhoop sambadai teen so bates charitar samaptam sat subham sat.
332. 6228. aphjun. (Contd.)

ਚੌਪਈ

ਸੁਨਹੋ ਰਾਜ ਕੁਅਰਿ ਇਕ ਬਾਤਾ ॥ ਤ੍ਰਿਯ ਚਰਿਤ੍ ਜੋ ਕਿਯੇ ਬਿਖਯਾਤਾ ॥
ਪਸਚਿਮ ਦਿਸਾ ਹੁਤੀ ਇਕ ਨਗਰੀ ॥ ਹੰਸ ਮਾਲਨੀ ਨਾਮ ਉਜਗਰੀ ॥ ੧॥

Choupaiee

Sunho raj koer ik bata. Triya charitar jo kiye bikhyata.
Paschim disa huti ik nagri. Hans malni nam ujgari. (1)

ਹੰਸ ਸੈਨ ਜਿਹ ਰਾਜ ਬਿਰਾਜੈ ॥ ਹੰਸ ਪ੍ਰਭਾ ਜਾ ਕੀ ਤ੍ਰਿਯ ਰਾਜੈ ॥
ਰੂਪਵਾਨ ਗੁਨਵਾਨੁਜਿਯਾਰੀ ॥ ਜਾਹਿਰ ਲੋਕ ਚੌਦਹੂੰ ਪਯਾਰੀ ॥ ੨॥
Hans sain jih raj birajai. Hans prabha j ki triya rajai.
Roopvan gunvan jiari. Jahir log choudhun payari. (2)

ਤਹ ਇਕ ਸਾਹੁ ਸੁਤਾ ਦੁਤੀਮਾਨਾ ॥ ਬਹੁਰਿ ਜਿਯਤ ਜਿਹ ਨਿਰਖਿ ਸਸਾਨਾ ॥
ਜੋਬਨ ਭਯੋ ਅਧਿਕ ਤਿਹ ਜਬ ਹੀ ॥ ਬਹੁਤਨ ਸਾਥ ਬਿਹਾਰਤ ਤਬ ਹੀ ॥ ੩॥
Tih ik sahu suta dutimana. Bahur jiyat jih nirakh sasana.
Joban bheyo adhik tih jab hi. Bahutan sath biharat tab hi. (3)

ਇਕ ਦਿਨ ਭੇਸ ਪੁਰਖ ਕੋ ਧਾਰਿ ॥ ਨਿਜੁ ਪਤਿ ਸਾਥ ਕਰੀ ਬਹੁ ਰਾਰਿ ॥
ਲਾਤ ਮੁਸਤ ਕੇ ਕਰਤ ਪ੍ਰਹਾਰ ॥ ਸੋ ਤਿਹ ਨਾਰਿ ਨ ਸਕੈ ਬਿਚਾਰ ॥ ੪॥
Ik din bhes purakh ko dhar. Nij pat sath kari bahu rar.
Lat musat kr karat parha. So tih nar na sakai bichar. (4)

The woman could attain, whatever she likes or desires, by some means or the other and leaves whatever she does not like. These women have many game plays (witchcrafts) which even the Lord-creator has not understood. (26)

Here the three hundred and thirty-second episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (332-6278) (Contd.)

Choupaiee

O Rajan! I am going to relate the story of a princess, who played great witchcraft.'" There was a small town in the west and she was called Hans Malini. (1)

There was a Raja by the name of Hans Sain ruling there and his wife was named Hans Prabha. She was beautiful, having many qualities and charming. That dear woman was known all over the Universe (in all the fourteen regions). (2)

There was a Shah's beautiful daughter, on seeing whom even a dying person would become alive again. When she gained youthful exuberance, then she started moving around with many men. (3)

One day she dressed up like a male and started quarrelling with her husband and was beating him with fists and legs and he was not recognizing her as his wife. (4)

ਤਾ ਸੋ ਲਰਿ ਕਾਜੀ ਪਹਿ ਗਈ ।। ਲੈ ਇਲਾਮ ਪਯਾਦਨ ਸੰਗ ਅਈ ।।
ਐਚ ਪਤਿਹਿ ਲੈ ਤਹਾ ਸਿਧਾਈ ।। ਕੋਤਵਾਰ ਕਾਜੀ ਜਿਹ ਠਾਈ ।। ੫।।
Ta so lar kaji peh gaiee. lai elam payadan sang aiee.
Aich patihe lai tahaa sidhaiee. Kotvar kaji jih thaiee. (5)

ਪਯਾਦਨ ਸਾਥ ਦ੍ਵਾਰ ਪਤਿ ਥਿਰ ਕਰਿ ।। ਦਿਨ ਕਹ ਗਈ ਮਿਤ੍ ਅਪਨੈ ਘਰ ।।
ਤਾ ਸੰਗ ਕਰਿ ਕੀ੍ੜਾ ਕੀ ਗਾਥਾ ।। ਲੈ ਆਈ ਸਾਹਿਦ ਕਹਿ ਸਾਥਾ ।। ੬।।
Payadan sath davar pat thir kar. Din keh gaiee mitar aapnai ghar.
Ta sang kar krirra ki gatha. Lai aiee sahid keh satha. (6)

ਅੜਿਲ

ਜਾਰ ਪਯਾਦਨ ਪਤਿ ਜੁਤਿ ਦ੍ਵਾਰੇ ਠਾਢਿ ਕਰ ।।
ਦੁਤਿਯ ਮਿਤ੍ ਕੇਗ ਈ ਦਿਵਸ ਕਹ ਨਾਰਿ ਘਰ ।।
ਕਾਮ ਭੋਗ ਤਿਹ ਸਾਥਿ ਕੀਯਾ ਰੁਚਿ ਮਾਨਿ ਕਰਿ ।।
ਹੋ ਸਾਹਿਦ ਕੈ ਲਯਾਈ ਅਪਨੇ ਤਿਹ ਸਾਥ ਧਰਿ ।। ੭।।

Aril

Jar payadan pat juti davarai thathh kar.
Dutiaa mitar kai gaiee divas keh nar ghar.
Kam bhog tih sath kiya ruche man kar.
Ho sahid kai layaiee apnai tih sath dhar. (7)

ਚੌਪਈ

ਕ੍ਹਾ ਲਗੇ ਮੈ ਕਹੋ ਉਚਰਿ ਕਰਿ ।। ਇਹ ਬਿਧਿ ਗਈ ਬਹੁਤਨ ਕੇ ਘਰ ।।
ਸੰਗ ਸਾਹਿਦ ਸਭ ਹੀ ਕਰਿ ਲੀਨੇ ।। ਸਕਲ ਰੁਜੁ ਕਾਜੀ ਕੇ ਕੀਨੇ ।। ੮।।

Choupaiee

Kaha lagai mai kaho uchar kar . ih bidh gaaiee bahutan ke ghar.
Sang sahid sabh hi kar linai. Sakal ruju kaji kai kinai. (8)

ਤਿਹ ਅਪਨੀ ਅਪਨੀ ਤੇ ਮਾਨੈ ।। ਏਕ ਏਕ ਕੋ ਭੇਦ ਨ ਜਾਨੈ ।।
ਜੁ ਤ੍ਰਿਯ ਕਹਤ ਸੋ ਪੁਰਖ ਬਖਾਨਤ ।। ਆਪੁ ਆਪੁ ਕੀ ਬਾਤ ਨ ਜਾਨਤ ।। ੯।।
Tih apni apni te manai. Ek ek ko bheid na janai.
Ju triya kehat so purakh bakhanat. Aap aap ki bat na janat. (9)

After quarreling with him, she went to the Kazi and cameback with some armed men and took her husband by pulling him to the place where the Kazi and Kotwal (Inspector) were seated. (5)

After making the husband along with the armed men stand at the gates, she went away to her paramour in the daytime. After having love affair with him, she brought him along as a witness. (6)

Aril

After making the paramour stand along with the husband and armed men, she went to the second paramour during daytime. She enjoyed sensuous pleasure with him and brought him along as another witness. (7)

Choupaiee

How far could I describe? She went to the place of many paramours and brought all of them as witnesses and showed all of them to the Kazi. (8)

All of them were thinking her to be their beloved only, without knowing the secret (behind it) about one another. Whatever the woman was saying, they were giving the same witness, without knowing one another's words. (9)

ਸਭ ਸਾਹਿਦ ਜਬ ਨਜਰਿ ਗੁਜਰੇ ।। ਏਕ ਬਚਨ ਵਹ ਤ੍ਰਿਯ ਉਚਰੈ ।।
ਤਬ ਕਾਜੀ ਸਾਚੀ ਇਹ ਕੀਨੋ ।। ਦਰਬ ਬਟਾਇ ਅਰਧ ਤਿਹ ਦੀਨੋ ।। ੧੦।।
Sabh sahid jab najar gujre. Ek bachan veh triya ucharai.
Tab kaji sachi ih kino. Darb bataie ardh tih dinai. (10)

ਕਿਨੂੰ ਨ ਤਾ ਕੋ ਭੇਦ ਬਿਚਾਰਾ ।। ਕਸ ਚਰਿਤ੍ ਇਹ ਨਾਰਿ ਦਿਖਾਰਾ ।।
ਔਰਨ ਕੀ ਕੌਊ ਕਹਾ ਬਖਾਨੇ ।। ਆਪੁ ਆਪ ਮਹਿ ਤੇਊ ਨ ਜਾਨੈ ।। ੧੧।।
Kinu n ta ko bheid bichara. Kas charitar ih nar dikhara.
Aouran ki kouoo kaha bakhanai. Aap aap meh touoo naa janai. (11)

ਦੋਹਰਾ

ਕਹਾ ਲਖਾ ਤ੍ਰਿਯ ਕਰਮ ਕਰਿ ਕੈਸੇ ਕਰਮ ਕਮਾਇ ।।
ਭੇਦ ਅਭੇਦ ਸਭ ਆਪੁ ਮਹਿ ਸਕਾ ਨ ਕੌਊ ਪਾਇ ।। ੧੨।। ੧।।

Dohra

Kaha lakha triya karam kar kaise karam kamaie.
Bheid abheid sabh aap meh saka n kouoo paie. (12) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਤੇਤੀਸ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ।। ੩੩੩।। ੬੨੪੦ ।। ਅਫਜੂੰ ।।

iti sri chaaritar pakhyanai triya charitaar mantra bhoop sambadai teen so tetis samaptam sat subham sat.
333. 6240. afjun. (Contd.)

ਚੌਪਈ

ਰਾਜ ਸੈਨ ਇਕ ਰਾਜਾ ਦਛਿਨ।। ਤ੍ਰਿਯ ਤਿਹ ਰਾਜ ਮਤੀ ਸੁਭ ਲਛਨ ।।
ਅਮਿਤ ਦਰਬ ਤਨ ਭਰੇ ਭੰਡਾਰਾ ।। ਜਿਨ ਕੋ ਆਵਤ ਵਾਰ ਨ ਪਾਰਾ ।। ੧।।

Choupaiee

Raj sain ik raja dachhin. Triya tih raj mati subh lachhan.
Amit darb tan bharai bhandara. Jin ko avat var na para. (1)

When all the witnesses had been examined, the woman said one thing. Then the Kazi took her words as truthful and gave half the wealth to her. (10)

No one could appreciate her secret, as to what was the gameplay of the woman. So what could one say about others? They did not know one another even. (11)

Couplet

No one could realize what the woman was doing and what she wanted. None of them, could follow the secret of the woman's action or one another's views. (12)

Here the three hundred and thirty-third episode of the King's and Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (333-6240) (Contd.)

Choupaiee

There was a Raja called Raj Sain in the south, who had a virtuous wife by the name of Rajmati. He had countless wealth, which had no limits. (1)

ਪਿੰਗਲ ਦੇ ਤਹ ਸਾਹ ਦੁਲਾਰੀ ॥ ਜਾ ਕਿ ਸਮ ਨਹਿ ਦੁਤੀਯ ਕੁਮਾਰੀ ॥
ਨਿਰਖ ਨ੍ਰਿਪਤਿ ਤ੍ਰਿਯ ਭਈ ਦਿਵਾਨੀ ॥ ਤਬ ਤੇ ਰੁਚਤ ਖਾਨ ਨਹਿ ਪਾਨੀ ॥ ੨॥
Pingal dai tih sah dulari. Ja ke sam neh dutia kumara.
Nirakh nirpat triya bhaiee divani. Tab taai ruchat khan neh maani. (2)

ਤਾ ਕੀ ਲਗਨਿ ਨ੍ਰਿਪਤਿ ਤਨ ਲਾਗੀ ॥ ਛੂਤੈ ਕਹਾ ਅਨੋਖੀ ਜਾਗੀ ॥
ਸਖੀ ਚੀਨਿ ਇਕ ਹਿਤੂ ਸਯਾਨੀ ॥ ਪਠੈ ਦਈ ਨ੍ਰਿਪ ਕੀ ਰਾਜਧਾਨੀ ॥ ੩॥
Ta ki lagan nirpat tan lagi. Chhutai kaha anokhi jagi.
Sakhi cheen ik hitu sayani. Pathai daiee nrip ki rajdhani. (3)

ਜਿਮਿ ਤਿਮਿ ਬਦਾ ਮਿਲਨ ਤਿਹ ਸੰਗਾ ॥ ਤਿਹ ਤਨ ਬਯਾਪਿਯੋ ਅਧਿਕ ਅਨੰਗਾ ॥
ਤਿਹ ਭੇਟਨ ਕੋ ਚਿਤ ਲਲਚਾਵੈ ॥ ਘਾਤ ਨ ਨਿਕਸਨ ਕੀ ਤ੍ਰਿਯਾ ਪਾਵੈ ॥ ੪॥
Jim tim bada Milan tih sanga. Tih Tan bayapiyo adhik anaga.
Tih bhetan ko chit lalchavai. Ghat na niksan ki triya pavaie. (4)

ਕਹਿਯੋ ਸਾਹੂ ਇਕ ਭੂਪ ਬੁਲਾਵਤ ॥ ਸਭ ਅੰਨਨ ਕੋ ਨਿਰਖ ਲਿਖਾਵਤ ॥
ਬਚਨ ਸੁਨਤ ਤਹ ਸਾਹੂ ਸੁਧਾਰਾ ॥ ਭਲੋ ਬੁਰੋ ਨਹਿ ਮੂੜ ਬਿਚਾਰਾ ॥ ੫॥
Kahio sahu ik bulavat. sabh anan ko ko nirakh likhavat.
Bachan sunat tih sahu sudhara. Bhalo buro neh moor bichara. (5)

ਨਿਕਸਤ ਭਈ ਘਾਤ ਤ੍ਰਿਯ ਪਾਇ ॥ ਭੋਗ ਕੀਆ ਰਾਜਾ ਸੋ ਜਾਇ ॥
ਰਹਿਯੋ ਮੂੜ ਪਰ ਦ੍ਵਾਰ ਬਹਿਠੋ ॥ ਭਲਾ ਬੁਰਾ ਕਛੂ ਲਗਿਯੋ ਨ ਡਿਠੋ ॥ ੬॥
Niksat bhaiee ghat triya paie. Bhog kiyaa raja so jaie.
Rahio moor par davar baitho. Bhala bura kaachh lagio na ditho. (6)

ਤ੍ਰਿਯ ਕਰਿ ਕੇਲ ਭੂਪ ਸੌ ਆਈ ॥ ਲਯੋ ਸਾਹੂ ਘਰ ਬਹੁਰਿ ਬੁਲਾਈ ॥
ਕਹਿਯੋ ਪ੍ਰਾਤ ਹਮ ਤੁਮ ਦੌਊ ਜੈਹੈ ॥ ਰਾਜਾ ਕਹਤ ਵਹੈ ਕਰਿ ਐਹੈ ॥ ੭॥
Triya kar kel bhoop so aiee. Leyo sahu ghar bahuri bulaiee.
Kahio prat hum tum douoo jaihai. Raja kehat vahaie kar aihai. (7)

There was a Shah's daughter named Pingal Dei, and there was no other young beauty like her. On seeing the Raja, that woman became madly in love with him. Hence onwards she did not like to have any food even (she lost her appetite even). (2)

She was fully attached to the Raja's love, now this strange love could not be alleviated. She called a clever handmaid and after verifying her antecedents, she sent her to the capital of the Raja. (3)

She told her to meet the Raja somehow, she was having her sexual desires aroused within her body. She was longing to meet the Raja, but she was not getting a chance to get out. (4)

That woman told the Shah that one Raja was calling and he was writing the rates of various cereals. So the Shah went there on hearing these words. That fool did not appreciate the good or bad points about it. (5)

Then the woman, taking a chance, went out and then going to the Raja, had sexual relationship with him, while that fool was waiting at the gates. He did not realize any good or evil thing. (6)

The woman after enjoying sensuous pleasure with the Raja came back and then called back (her spouse) the Shah. She told him "that in the morning we both will go to the Raja and would do, as the Raja would say." (7)

ਦੋਹਰਾ

ਇਹ ਛਲ ਮੂਰਖ ਤਿਹ ਛਲਾ ਸਕਿਯੋ ਨ ਭੇਦ ਬਿਚਾਰ ॥
ਕਹਾ ਚਰਿਤ ਇਨ ਤ੍ਰਿਯ ਕਿਯਾ ਨ੍ਰਿਪ ਸੰਗ ਰਮੀ ਸੁਧਾਰਿ ॥ ੮॥ ੧॥

Dohra

Ih chhal murakh tih chhala saakio na bhied bichar.
Kaha charit in triya kiya nrip sang rami sudhar. (8) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਚੌਤੀਸ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ੩੩੪ ॥ ੬੨੪੮ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya charitarai mantra bhoop sambadai teen so choutis charitar samaptam sat subham saat.

334. 6248. Aphjun. (Contd.)

ਦੋਹਰਾ

ਸਹਿਰ ਸਰੋਹੀ ਕੇ ਬਿਖੈ ਬਿਕ੍ਤ ਕਰਨ ਇਕ ਰਾਇ ॥
ਬੀਰ ਬਡੋ ਬਾਕੋ ਰਥੀ ਰਾਖਤ ਸਭ ਕੋ ਭਾਇ ॥ ੧॥

Dohra

Sehar sarohi ke bikhai bikrat karan ik raie.
Beeer badai bako rathi rakhat sabh ko bhaie. (1)

ਚੌਪਈ

ਅਬਲਾ ਦੇ ਰਾਨੀ ਤਾ ਕੇ ਘਰ ॥ ਅਧਿਕ ਪੰਡਿਤਾ ਅਕਲ ਹੁਨਰ ਕਰਿ ॥
ਬੀਰਮ ਦੇਵ ਪੁਤ੍ ਤਿਹ ਜਾਯੋ ॥ ਤੇਜਵਾਨ ਬਲਵਾਨ ਸੁਹਾਯੋ ॥ ੨॥

Choupaiee

Abla de rani ta kai ghar. Adhik pandita akal hunar kar.
Biram dev putar tih jayo. Tejvan balvan suhayo. (2)

ਤਾ ਕੀ ਜਾਤ ਨ ਪ੍ਰਭਾ ਬਖਾਨੀ ॥ ਰੂਪ ਅਨੰਗ ਧਰਿਯੋ ਹੈ ਜਾਨੀ ॥
ਕਹ ਲਗਿ ਪ੍ਰਭਾ ਕਰੈ ਕਵਨੈ ਕਬਿ ॥ ਨਿਰਖਿ ਸੂਰ ਸਸਿ ਰਹਤ ਇੰਦ੍ ਦਬਿ ॥ ੩॥

Ta ki jat na prabha bakhani. roop anang dhario hai jani.
Keh lag prabha karai kavanaai kab. Nirakh soor sas rehat inder dab. (3)

Couplet

With this deceit she cheated her spouse, but he could not follow the real secret. That woman had played the trick and enjoyed sensuous pleasure with the Raja. (8) (1)

Here the three hundred and thirty-fourth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (334-6248) (Contd.)

Couplet

There was a Raja by the name of Bikrat Karan in the town of Sirohi. He was a great warrior, a smart charioteer and very affectionate to all. (1)

Choupaiee

He had a queen called Abla Dei, who was an expert in various arts. She gave birth to a son named Biram Dev, who was looking glorious in beauty and prowess. (2)

His glory was indescribable ,as if he was a replica of Kamdev (the god of love). How far could a poet describe his charming beauty? On seeing him, even the sun, moon and Indra (gods) were feeling depressed (belittled). (3)

ਛੈਲ ਛਬੀਲੋ ਕੁਅਰ ਅਪਾਰਾ ॥ ਆਪੁ ਘੜਾ ਜਾਨੁਕ ਕਰਤਾਰਾ ॥
ਅਨਕ ਅਵਟਿ ਸਾਚੇ ਜਨ ਢਾਰਿਯੋ ॥ ਰੀਝਿ ਰਹਤ ਜਿਨ ਬ੍ਰਹਮ ਸਵਾਰਿਯੋ ॥ ੪॥
Chhail chhabilo koer apara. aap garra januk kartara.
Anak avat sanchai jan dhario. reejh rehat jin braham savario. (4)

ਨੈਨ ਫਬਤ ਮ੍ਰਿਗ ਸੇ ਕਜਰਾਰੇ ॥ ਕੇਸ ਜਾਲ ਜਨੁ ਫਾਸ ਸਵਾਰੇ ॥
ਜਾ ਕੇ ਪਰੇ ਗਰੈ ਸੋਈ ਜਾਨੈ ॥ ਬਿਨੁ ਬੂਝੇ ਕੋਈ ਕਹਾ ਪਛਾਨੈ ॥ ੫॥
Nain fabat mrig se kajrarai. Kes jal jan fas savarai.
Ja kai parai garai soiee janai. Bin bujhai koiee kaha pachhanai. (5)

ਜੇਤਿਕ ਦੇਤ ਪ੍ਰਭਾ ਸਭ ਹੀ ਕਬਿ ॥ ਕੇਤਿਕ ਹੁਤੀ ਤਵਨ ਭੀਤਰਿ ਛਬਿ ॥
ਪੁਰਖ ਨਾਰਿ ਚਿਤਵਹ ਜੌ ਤਾਹਿ ॥ ਕਛੁ ਨ ਸੰਭਾਰ ਰਹਤ ਤਬ ਵਾਹਿ ॥ ੬॥
Jetik det prabha sabh hi kab. ketik huti tavan bhitar chhab.
Purakh nar chitveh jo tahai. Kachh na sambhar rehat tab vahai. (6)

ਚੰਚਰੀਟ ਦੁਤਿ ਦੇਖਿ ਬਿਕਾਨੇ ॥ ਭਵਰ ਆਜੁ ਲਗਿ ਗਿਰਤਿ ਦਿਵਾਨੇ ॥
ਮਹਾਦੇਵ ਤੇ ਨੈਕ ਨਿਹਾਰੇ ॥ ਅਬ ਲਗਿ ਬਨ ਮੈ ਬਸਤ ਉਘਾਰੇ ॥ ੭॥
Chanchrit duti dekh bikanai. Bhavar aaj lag girat diwanai.
Mahadev te naik niharai. Ab lag ban mai basat ugharai. (7)

ਅੜਿਲ

ਚਤਰਾਨਨ ਮੁਖ ਚਤੁਰ ਲਖਿ ਯਾਹੀ ਤੇ ਕਰੈ ॥
ਸਿਖਿ ਬਾਹਨ ਖਟ ਬਦਨ ਸੁ ਯਾਹੀ ਤੇ ਧਰੈ ॥
ਪੰਚਾਨਨ ਯਾ ਤੇ ਸਿਵ ਭਏ ਬਚਾਰਿ ਕਰਿ ॥
ਹੌ ਸਹਸਾਨਨ ਨਹੁ ਸਕਾ ਪ੍ਰਭਾ ਕੋ ਸਿੰਧੁ ਤਰਿ ॥ ੮॥

Aril

Chatranan much chatur lakh yahi te karai.
Sikh bahan khat badan su yahi te dharai.
Panchanan y ate siv bhaie bichar kar.
Ho sehsanan neh saaka prabha ko sindhu tar. (8)

It seemed as if the Lord-creator had himself moulded such a beautiful and youthful prince and was moulded out of molten gold in a special mould. Even Brahma his creator, felt enamoured by him, on seeing him. (4)

His warrior-like eyes were looking glorious like the deer's eyes, as if a noose was set for hanging someone. The noose of hair around someone's neck would make him feel its effect, as without knowing it how could one realize? (5)

All the poets sing praises of his beauty but they cannot do full justice to it. If any man or woman sees his beauty then he or she loses all sense of proportion. (6)

The birds wagtails, on seeing his beauty, were all praise for while the black bees were also madly in love. Mahadev even, having a glance of him was moving around naked in the jungle. (7)

Aril

For perceiving him only, Brahma had got four faces, while Kartikya (rider of the peacock) had got six faces (for the purpose) and Shiva, with this purpose only, had five faces and Sheshnag with thousand fangs also could not bear the beauty of his form (could not swim the ocean of his beauty). (8)

ਚੌਪਈ

ਜੋ ਅਬਲਾ ਤਿਹ ਰੂਪ ਨਿਹਾਰਤ ॥ ਲਾਜ ਸਾਜ ਧਨ ਧਾਮ ਬਿਸਾਰਤ ॥
ਮਨ ਮੈ ਰਹਤ ਨਗਨ ਹ੍ਵੈ ਨਾਰੀ ॥ ਜਾਨੁ ਬਿਸਿਖ ਤਨ ਮ੍ਰਿਗੀ ਪ੍ਰਹਾਰੀ ॥ ੯॥

Choupaiee

Je abla tih roop niharat. laj saj dhan dham bisarat.
Man mai rehat nagan hai nari. Jan bisikh tan mirgi parhari. (9)

ਸਾਹ ਜੈਨ ਅਲਾਵਦੀਨ ਜਹ ॥ ਆਯੋ ਕੁਅਰ ਰਹਨ ਚਾਕਰ ਤਹ ॥
ਫੂਲਮਤੀ ਜਹਰਤਿ ਕੀ ਨਾਰੀ ॥ ਤਾ ਕੇ ਗ੍ਰਿਹ ਇਕ ਭਈ ਕੁਮਾਰੀ ॥ ੧੦॥
Sah jain alavdin jeh. Aeyo koer rehan chakar tih.
Foolmati jehrat ki nari. Ta kai greh ik bhaiee kumara. (10)

ਸ੍ਰੀ ਦਿਮਾਗ ਰੋਸਨ ਵਹ ਬਾਰੀ ॥ ਜਨੁ ਰਤਿ ਪਤਿ ਤੇ ਭਈ ਕੁਮਾਰੀ ॥
ਜਨੁਕ ਚੀਰਿ ਚੰਦ੍ਰਮਾ ਬਨਾਈ ॥ ਤਾਹੀ ਤੇ ਤਾ ਮੈ ਅਤਿਤਾਈ ॥ ੧੧॥
Sri dimag rosan veh bari. Jan rat pat tai bhaiee kumara.
Januk cheer chandrama banaiee. Tahai te ta mai attaiee. (11)

ਬੀਰਮ ਦੇ ਮੁਜਰਾ ਕਹ ਆਯੋ ॥ ਸਾਹੁ ਸੁਤਾ ਕੋ ਹਿ੍ਦੈ ਚੁਰਾਯੋ ॥
ਅਨਿਕ ਜਤਨ ਅਬਲਾ ਕਰਿ ਹਾਰੀ ॥ ਕੈਸਿਹੁ ਮਿਲਾ ਨ ਪੀ੍ਤਮ ਪਯਾਰੀ ॥ ੧੨॥
Biram dai mujrra keh aeyo. sah suta ko hirdai churayo.
Anik jatan abla kar hari. kaishu mila na pritam payari. (12)

ਕਾਮਾਤੁਰ ਭੀ ਅਧਿਕ ਬਿਗਮ ਜਬ ॥ ਪਿਤਾ ਪਾਸ ਤਜਿ ਲਾਜ ਕਹੀ ਤਬ ॥
ਕੈ ਬਾਬੁਲ ਗ੍ਰਿਹ ਗੋਰਿ ਖੁਦਾਓ ॥ ਕੈ ਬੀਰਮ ਦੇ ਮੁਹਿ ਬਰ ਦਯਾਓ ॥ ੧੩ ॥
Kamatur bhi bigam jab. Pita paas taj laaj kahi tab.
Kai babul greh gore khudaeyo. Kai biram dai mohair bar dayao. (13)

ਭਲੀ ਭਲੀ ਤਬ ਸਾਹ ਉਚਾਰੀ ॥ ਮੁਸਲਮਾਨ ਬੀਰਮ ਕਰ ਪਯਾਰੀ ॥
ਬਹੁਰਿ ਤਾਹਿ ਤੁਮ ਕਰੌ ਨਿਕਾਹਾ ॥ ਜਿਹ ਸੌ ਤੁਮਰੀ ਲਗੀ ਨਿਗਾਹਾ ॥ ੧੪॥
Bhali bhali sah uchari. Musalman biram kar payari.
Bahur tohai tum karo nikaha. Jih so tumri lagi nigaha. (14)

Choupaiee

Whichever woman would perceive his charm, would completely forget about her modesty, glory, wealth or home and all the women were so much enamoured by his beauty, as if a deer, wounded by an arrow, had become unconscious. (9)

This prince had come to serve with the king Allah-ud-din Khilji. The king had a queen (wife) named Phool mati, who had given birth to a princess. (10)

The child was named Roshan Dimagh. She was so beautiful, as if she was the daughter of Kamdev (god of love), and it seemed she had been created out of moon by piercing it, so she was very haughty about it (she was extremely beautiful). (11)

One day Biram Dev came for attending professional singing and dancing session, then the King's daughter got allured by his beauty. That young belle tried her utmost but she could not meet her beloved. (12)

When that princess became overpowered by her sexual desires, then forgetting her modesty, she told her father, "O dear father! Either; you marry me to Biram Dev or bury me in a grave dug up in the house." (13)

When the king replied, "0 dear daughter! Your words are very (nice) pleasant, but first you arrange to convert Biram Dev into a musalman. Then you could get married to him by Muslim rites (Nikah) as you are interested in his love. (14)

ਬੀਰਮ ਤੀਰ ਵਜੀਰ ਪਠਾਯੋ ॥ ਸਾਹ ਕਹਿਯੋ ਤਿਹ ਤਾਹਿ ਸੁਨਾਯੋ ॥
ਹਮਰੇ ਦੀਨ ਪ੍ਰਥਮ ਤੁਮ ਆਵਹੁ ॥ ਬਹੁਰਿ ਦਿਲਿਸ ਕੀ ਸੁਤਾ ਬਿਯਾਵਹੁ ॥ ੧੫॥
Biram teer vajir pathaeyo. Sah kahio tih tohai sunayo.
Hamre din pratham tum avhu. bahur dilis ki suta biyavhu. (15)

ਬੀਰਮ ਦੇਵ ਕਹਾ ਨਹਿ ਮਾਨਾ ॥ ਕਰਿਯੋ ਆਪਨੇ ਦੇਸ ਪਯਾਨਾ ॥
ਪ੍ਰਾਤੇ ਖਬਰਿ ਦਿਲਿਸ ਜਬ ਪਾਈ ॥ ਅਮਿਤਿ ਸੈਨ ਅਰਿ ਗਹਨ ਪਠਾਈ ॥ ੧੬॥
Biram dev kaha neh mana. Kario apnai dees payana.
Pratai khabar dilis jab payee. Amity sain ar gehan pathaiee. (16)

ਬੀਰਮ ਦੇਵ ਖਬਰਿ ਜਬ ਪਾਈ ॥ ਪਲਟਿ ਕਰੀ ਤਿਨ ਸਾਥ ਲਰਾਈ ॥
ਭਾਤਿ ਭਾਤਿ ਭਾਰੀ ਭਟ ਘਾਇ ॥ ਤਹਾ ਨ ਟਿਕੇ ਤਵਨ ਕੇ ਪਾਏ ॥ ੧੭॥
Biram dev khabar jab payee. Palat kari tin sath laraiee.
Bhat bhat bhari bhat ghaie. Taha na tikaie tavan kai paie. (17)

ਕਾਧਲ ਵਤ ਰਾਜਾ ਥੋ ਜਹਾ ॥ ਬੀਰਮ ਦੇਵ ਜਾਤ ਭਯੋ ਤਹਾ ॥
ਕਾਧਲ ਦੇ ਆਗੇ ਜਹਾ ਰਾਨੀ ॥ ਰੂਪਵਾਨ ਗੁਨਵਾਨ ਸਯਾਨੀ ॥ ੧੮॥
Kandhal vat raja thgo jaha. Biram dev jat bheyo taha.
Kandhal dai agaie jaha rani. Roopwan gunwan sayani. (18)

ਅੜਿਲ

ਕਾਧਲ ਦੇ ਰਾਨੀ ਤਿਹ ਰੂਪ ਨਿਹਾਰ ਕੈ ॥
ਗਿਰੀ ਧਰਨਿ ਕੇ ਭੀਤਰ ਹਿਯੋ ਬਿਚਾਰ ਕੈ ॥
ਐਸੋ ਇਕ ਪਲ ਕੁਅਰ ਜੁ ਭੇਟਨ ਪਾਈਯੈ ॥
ਹੌ ਜਨਮ ਪਚਾਸਿਕ ਲੌ ਸਖੀ ਬਲਿ ਬਲਿ ਜਾਈਯੈ ॥ ੧੯॥

Aril

Kandhal dai rani tih roop nihar kai.
Giri dharan kai bhitar hiyo bichar kai.
Aiso ik pal koer ju bhetan paieai.
Ho janam pasachik lo sakhi bal bal jaieai. (19)

The King sent his minister to Biram Dev and gave him the message of the king First you have to be initiated into our religion and then you could marry the king's (of Delhi) daughter. (15)

Biram Dev did not accept his offer and went back to his own land. In the morning when the king learnt about it, he sent his troops (in strength) to catch hold of him. (16)

When Biram Dev learnt about it, then he fought with them. He killed many (enemy) warriors of various types and they could not stand against him. (17)

Then Biram Dev went to the place where Kandhal Vat Raja was ruling the land. There the Raja had a wife named Kandhal Dei, who was very charming, full of qualities and a wise woman. (18)

Aril

Kandhal Dei , on seeing his beauty, fell down on the ground (got allured by him). She thought in her mind that if such a prince could be gained for a moment even, then "O handmaid ! I will sacrifice my fifty births (lives) on him." (19)

ਚੌਪਈ

ਜਾਇ ਸਖੀ ਬੀਰਮ ਦੇ ਪਾਸਾ ॥ ਇਹ ਬਿਧਿ ਸਾਥ ਕਰੀ ਅਰਦਾਸਾ ॥
ਕੈ ਤੁਮ ਕਾਧਲ ਦੇ ਕੋ ਭਜੋ ॥ ਕੈ ਇਹ ਦੇਸ ਹਮਾਰੋ ਤਜੋ ॥ ੨੦॥

Choupaiee

Jaie sakhi biram dai pasaa. ih bidh sath kari ardasa.
Kai tum kandhal dee ko bhajai. Kai ih des hamaro tajo. (20)

ਪਾਛੇ ਲਗੀ ਫੌਜ ਤਿਨ ਮਾਨੀ ॥ ਦੁਤੀਆ ਰਹਨ ਕੀ ਠੌਰ ਨ ਜਾਨੀ ॥
ਤਾ ਕੋ ਦੇਸ ਤਰੁਨਿ ਨਹੀ ਤਜੋ ॥ ਕਾਧਲ ਦੇ ਰਾਨੀ ਕਹ ਭਜੋ ॥ ੨੧॥
Pachhai lagi fouj tin mani. dutia rehan kit hour na jani.
Ta ko des truni neh tajo. kandhal dai rani keh bhajo. (21)

ਰਾਨੀ ਰਮੀ ਮਿਤ੍ ਕੇ ਭੋਗਾ ॥ ਚਿਤ ਕੇ ਦਏ ਤਯਾਗਿ ਸਭ ਸੋਗਾ ॥
ਤਬ ਲਗਿ ਲਿਖੋ ਸਾਹ ਕੇ ਆਯੋ ॥ ਬਾਚਿ ਮੰਤ੍ਰਿਯਨ ਭਾਖਿ ਸੁਨਾਯੋ ॥ ੨੨॥
Rani raini mitar kai bhoga. Chit kai daie tayag sabh soga.
Tab lag kikho sah kai aeyo. Bach mantran bhakh sunayo. (22)

ਲਿਖਿ ਸੁ ਲਿਖਾ ਮਹਿ ਯਹੈ ਪਠਾਈ ॥ ਔਰ ਬਾਤ ਦੂਜੀ ਨ ਜਨਾਈ ॥
ਕੈ ਬੀਰਮ ਕਹ ਬਾਧਿ ਪਠਾਵਹੁ ॥ ਕੈ ਮੇਰੇ ਸੰਗ ਜੁਧ ਮਚਾਵਹੁ ॥ ੨੩॥
Likh su likha meh yahai pathaiee. Our bat duji na janaiee.
Kai biram keh badh pathavhu. Kai mere sang judh machavhu. (23)

ਰਾਨੀ ਬਾਧਿ ਨ ਬੀਰਮ ਦੇਯੋ ॥ ਪਹਿਰ ਕੋਚ ਦੁੰਦਭੀ ਬਜਯੋ ॥
ਨਿਰਭੈ ਚਲੀ ਜੁਧ ਕੇ ਕਾਜਾ ॥ ਹੈ ਗੈ ਰਥ ਸਾਜਤ ਸਰ ਸਾਜਾ ॥ ੨੪॥
Rani badh na biram deyo. Pehar Koch dundhvi bajyo.
Nirbhai chali judh ke kaja. hai gai rath sajat sar saja. (24)

That handmaid went to Bikram Dev and requested him like this,"either you have cohabitation with Kandhal Dei or you leave our Land and go elsewhere. (20)

He thought to himself that the king's troops were chasing him and he had no other place for refuge so he sent back this message through the handmaid that "I will not leave that woman's land and I will have sensuous pleasure with the queen." (21)

The queen had cohabitation with the paramour and satisfied herself by alleviating her mental suffering. By that time, the king's message had come, which was read out by the ministers. (22)

He had sent a written message without mentioning anyother thing, saying "Either Biram Dev should be sent back bound in chains, or be prepared to fight against me." (23)

The queen did not send back Biram Dev and sounded the battle drum by wearing her coat of arms. She went to the battlefield armed with horses, elephants, chariots, arrows and other weapons along with coats of mail, without any fear. (24)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਭਜਯੋ ਰਾਗ ਮਾਰੂ ਮੰਡੇ ਛਤ੍ਰਧਾਰੀ ॥ ਬਹੈ ਤੀਰ ਤਰਵਾਰ ਕਾਤੀ ਕਟਾਰੀ ॥
ਕਹੂੰ ਕੇਤ ਫਾਟੇ ਗਿਰੇ ਛਤ੍ ਟੂਟੇ ॥ ਕਹੂੰ ਮਤ ਦੰਤੀ ਗਿਰੈ ਬਾਜ ਛੂਟੈ ॥ ੨੫॥

Bhujang prayat chhand

Bhajeyo rag maru mandai chhatardhari. Bahai teer tarvar kati katari.
Kahun ket fatai girai chhatar tutai. Kahun mat danti girai baj chhutai. (25)

ਕਹੂੰ ਬਾਜ ਜੂਝੇ ਪਰੇ ਹੈ ਮਤੰਗੈ ॥ ਕਹੂੰ ਨਾਗ ਮਾਰੈ ਬਿਰਾਜੇ ਉਤੰਗੈ ॥
ਕਹੂੰ ਬੀਰ ਡਾਰੇ ਪਰੇ ਬਰਮ ਫਾਟੇ ॥ ਕਹੂੰ ਖੇਤ ਖਾਡੇ ਲਸੈ ਚਰਮ ਕਾਟੇ ॥ ੨੬॥

kahun baj jujhai paraie hai matangai. Kahun nag marai birajai utangai.
Kahun beer darai parai param fatai.
Kahun khet khandai lasai charam kataie. (26)

ਗਿਰੇ ਬੀਰ ਮਾਰੇ ਕਾ ਲੌ ਗਨਾਊ ॥ ਕਹੌ ਜੋ ਸਭੈ ਏਕ ਗ੍ਰੰਥੈ ਬਨਾਊ ॥
ਜਥਾ ਸਕਤਿ ਕੈ ਅਲਪ ਤਾ ਤੇ ਉਚਾਰੌ ॥ ਸੁਨੋ ਕਾਨ ਦੈ ਕੈ ਸਭੈ ਹੀ ਪਿਆਰੋ ॥ ੨੭॥

Girai beer marai ka lo ganao. Kaho jo sabhaie ek granthai banao.
Jatha sakati kai alap ta tai ucharo. Sunai kan dai kai sabhai hi piaro. (27)

ਇਤੈ ਖਾਨ ਚੂਕੈ ਉਤੈ ਰਾਜ ਨੀਕੋ ॥ ਹਠੀ ਰੋਸ ਬਾਢੈ ਸੁ ਗਾਢੇ ਅਨੀਕੇ ॥
ਲਰੇ ਕੋਪ ਕੈ ਕੈ ਸੁ ਸ਼ੇਕੈ ਨ ਭਾਜਿਯੋ ॥ ਘਰੀ ਚਾਰ ਲੌ ਸਾਰ ਸੋ ਸਾਰ ਬਾਜਯੋ ॥ ੨੮॥

Itaiee khan dhukai utai raj niko. Hathi ros badhaai su gadai anikai.
Larai kop kais u saikai na bhajio. Ghari chaar lo sar so saar bajeyo. (28)

ਤਹਾ ਸੰਖ ਭੇਰੀ ਘਨੇ ਨਾਦ ਬਾਜੇ ॥ ਮ੍ਰਿਦੰਗੈ ਮੁਚੰਗੈ ਉਪੰਗੈ ਬਿਰਾਜੇ ॥
ਕਹੂੰ ਨਾਇ ਨਾਫੀਰਿਯੈ ਔ ਨਗਾਰੇ ॥ ਕਹੂੰ ਝਾਝ ਬੀਨਾ ਬਜੈ ਘੰਟ ਭਾਰੇ ॥ ੨੯॥

Taha sankh bheri ghanai nad bajai. Mridanghai muchangai upangai birajai.
Kahun naie nafriyae o nagarai. Kahun jhajh beena bajaie ghant bharai. (29)

ਕਹੂੰ ਟੂਕ ਟੂਕ ਗਿਰੈ ਹੈ ਸਿਪਾਹੀ ॥ ਮਰੇ ਸ੍ਵਾਮ ਕੇ ਕਾਜਹੂੰ ਕੀ ਨਿਬਾਹੀ ॥
ਤਹਾ ਕੋਚ ਧਾਰੇ ਚੜੇ ਛਤ੍ਰਧਾਰੀ ॥ ਮਿਲੈ ਮੇਲ ਮਾਨੋ ਮਦਾਰੈ ਮਦਾਰੀ ॥ ੩੦॥

Kahun took took hai girai hai sipahi. Marai savam kai kajhun ko nibahi.
Taha Koch dharaiu charrai chhatardhari.
Milai mel mano madarai madari. (30)

Bhujang prayat Chhand

The song of death (Maru Rag) was played and the warriors with canopies overhead were in position and arrows, swords, daggers or spears were in action. Somewhere flags were lying torn and elsewhere broken canopies were scattered around, while at places drunken elephants or horses were let loose and moving around unattended. (25)

Somewhere horses and elephants were lying. dead, while at places huge bulky elephants were lying dead. At places warriors with broken coats of iron were lying around, while elsewhere broken shields and swords were scattered around and shining brightly. (26)

"Having been killed, the varriors were lying, around, but how far could I detail them? A new Granth will be required for all these details to be listed. So as required, I have described them briefly. O dear Ones! Listen to me with due attention." (27)

From one side the Khans had attacked, while on the other side many Rajas had joined together to fight it out and a huge army of warriors was in great fury. They fought with great wrathfulness and noneof them tried to flee from the battlefield. For about twelve hours the battle was raging with great fury (swords clashed with swords). (28)

Many musical instruments like conch shells, clarionets, mirdang, muchang, upang etc were playing. At places clarionets, nafiri and drums were sounded, while at other places Jhang, flutes and kettle drums were being sounded. (29)

Many troops (soldiers) were lying, cut into pieces on the ground and had died fighting for the cause of their Master. On this side warriors with coats of iron and canopies overhead were attacking. It seemed as if a juggler had met another juggler. (30)

ਕਿਤੇ ਭੁਮਿ ਲੋਟੈ ਸੁ ਹਾਥੇ ਉਚਾਏ ॥ ਡਰੇ ਸੇਖ ਜੈਸੇ ਸਮਾਈ ਸਮਾਏ ॥
ਜੂਝੈ ਜਵਾਨ ਜੋਧਾ ਜਗੇ ਜੋਰ ਜੰਗੇ ॥ ਮਨੋ ਪਾਨ ਕੈ ਭੰਗ ਸੋਏ ਮਲੰਗੇ ॥ ੩੧॥
Kitai bhoom lotaie so hathai uchaie. Daraie sekh jaise samaiee samaie.
Jujhai javan jojha jagai jor jangai. Mano pan kai bhang soie malangai. (31)

ਬਹੈ ਆਨਿ ਐਸੇ ਬਚੈ ਬੀਰ ਕੋਨੇ ॥ ਲਰਿਯੋ ਆਨਿ ਜੋ ਪੈ ਗਯੋ ਜੂਝਿ ਤੋਨੈ ॥
ਤਹਾ ਜੋਜਨੰ ਪਾਚ ਭਯੋ ਬੀਰ ਖੇਤੰ ॥ ਬਿਦਾਰੇ ਪਰੇ ਬੀਰ ਬ੍ਰਿੰਦੇ ਬ੍ਰਿੰਦੇ ਬਿਚੇਤੰ ॥ ੩੨॥
Bahai aan aise aise bachai beer konai. Lario aan jo pai geyo joojh tonai.
Taha jojnang panch bheyo beer khetang.
Bidarai paraie beer brindai bichintang. (32)

ਕਹੂੰ ਬੀਰ ਬੈਤਾਲ ਬੀਨਾ ਬਜਾਵੈ ॥ ਕਹੂੰ ਜੋਗਨੀਯੈ ਖਰੀ ਗੀਤ ਗਾਵੈ ॥
ਕਹੂੰ ਲੈ ਬਰੰਗਨਿ ਬਰੈ ਵੈ ਤਿਸੀ ਕੋ ॥ ਲਹੈ ਸਾਮੁਹੇ ਜੁਧ ਜੁਝੋ ਜਿਸੀ ਕੋ ॥ ੩੩॥
Kahun beer baital bina bajavai. Kahun jogniai khari geet gavai.
Kahun lai barangan barai vai tisi ko. Lahai samuhai judh jujho jisi ko. (33)

ਚੌਪਈ

ਜਬ ਹੀ ਸੈਨ ਜੂਝਿ ਸਭ ਗਈ ॥ ਤਬ ਤ੍ਰਿਯ ਸੁਤਹਿ ਪਠਾਵਤ ਭਈ ॥
ਸੋਊ ਜੂਝਿ ਜਬ ਸੁਰਗ ਸਿਧਾਯੋ ॥ ਦੁਤੀਯ ਪੁਤ੍ ਤਹ ਔਰ ਪਠਾਯੋ ॥ ੩੪॥

Choupaiee

Jab hi sain jujhi sabh gaiee. Tab triya suthi pathavat bhaiee.
Souoo jujh jab savarag sidhayo. Dutia putar tih aou pathayo. (34)

ਸੋਊ ਗਿਰਿਯੋ ਜੂਝਿ ਰਨ ਜਬ ਹੀ ॥ ਤੀਜੇ ਸੁਤਹਿ ਪਠਾਯੋ ਤਬ ਹੀ ॥
ਸੋਊ ਜੂਝਿ ਜਬ ਗਯੋ ਦਿਵਾਲੈ ॥ ਚੌਥੇ ਪੂਤ ਪਠਾਯੋ ਬਾਲੈ ॥ ੩੫॥
Souoo girio jujh jab ran hi. Taj suthi patheyo tab hi.
Souoo jujh jab geyo divalai. Chouthai poot pathaeyo balaie. (35)

ਚਾਰੋਂ ਗਿਰੇ ਜੂਝਿ ਸੁਤ ਜਬ ਹੀ ॥ ਅਬਲਾ ਚਲੀ ਜੁਧ ਕੋ ਤਬ ਹੀ ॥
ਸੂਰ ਬਚੇ ਤੇ ਸਕਲ ਬੁਲਾਇਸਿ ॥ ਲਰਨ ਚਲੀ ਦੁੰਦਭੀ ਬਜਾਇਸਿ ॥ ੩੬॥
Charo girai juujh sut jab hi. abla chali judh ko tab hi.
Soor bachai tai sakal bulaisi. Laran chali dundhbhi bajaisi. (36)

At places warriors, with raised hands, were rolling around just as Sheikhs (faqirs) being engrossed in music were afraid of going against the religious norms and mighty young warriors were engaged in a great battle. It appeared as if drunken men having consumed hemp (bhang) were lying asleep. (31)

With the shooting of arrows with such a fury how could anyone escape unhurt? Whosoever came forward to fight, was killed. In an area of twenty kilometers (miles) the battle was raging and clusters of dead bodies were scattered all around. (32)

Somewhere betals were playing the flutes and elsewhere, The evil spirits were singing songs of death. Somewhere the fairies were wedding them (taking them to heavens) who were dying while fighting opposing one another. (33)

Choupaiee

When the whole army was killed, the woman sent her son. When he got killed, then she sent her second son to the battlefield. (34)

When he also died fighting, then she sent her third son. When he also proceeded to heavens (was killed) then the queen sent her fourth son. (35)

When all the four sons had died fighting then the woman herself went for the battlefield to fight and calling the remaining warriors the battle drums were sounded. (36)

ਐਸਾ ਕਰਾ ਬਾਲ ਤਹ ਜੁਧਾ ।। ਰਹੀ ਨ ਭਟ ਕਾਹੂ ਮਹਿ ਸੁਧਾ ।।
ਮਾਰੇ ਪਰੇ ਬੀਰ ਬਿਕਰਾਰਾ ਗੋਮੁਖ ਝਾਝਰ ਬਸਤ ਨਗਾਰਾ ।। ੩੭।।
Aisa kara bal tih judha. rahi nab hat kahoo meh sudha.
Marai parai beer bikrara gomukh jhajhar basat nagara. (37)

ਜਾ ਪਰ ਸਿਮਿਟ ਸਰੋਹੀ ਮਾਰਤਿ ।। ਤਾ ਕੋ ਕਾਟਿ ਭੁਮ ਸਿਰ ਡਾਰਤਿ ।।
ਜਾ ਕੈ ਹਨੈ ਤਰੁਨਿ ਤਨ ਬਾਨਾ ।। ਕਰੈ ਸੁਭਟ ਮ੍ਰਿਤ ਲੋਕ ਪਯਾਨਾ ।। ੩੮।।
Ja par simit sarohi marat. Ta ko kaat bhum sir darat.
Ja kai hanai taruni tan bana. karai subhat mkitar lok payana. (38)

ਚੁਨਿ ਚੁਨਿ ਜੁਆਨ ਪਖਰਿਯਾ ਮਾਰੇ ।। ਇਕ ਇਕ ਤੇ ਦ੍ਵੈ ਦ੍ਵੈ ਕਰਿ ਡਾਰੈ ।।
ਉਠੀ ਧੁਰੀ ਲਾਗੀ ਅਸਮਾਨਾ ।। ਅਸਿ ਚਮਕੈ ਬਿਜੁਰੀ ਪਰਮਾਨਾ ।। ੩੯।।
Chunn chunn javan pakhriya marai. Ik ik tai davai davai kar darai.
Uthi dhuri lagi asmana. As chamkai bijuri parmana. (39)

ਖਾਟੇ ਸੁਭਟ ਸਰੋਹਿਨ ਪਰੇ ।। ਜਨ ਮਾਰੁਤ ਬਰ ਬਿਰਛ ਉਪਰੇ ।।
ਗਜ ਜੂਝੋ ਮਾਰੇ ਬਾਜੀ ਰਨ ।। ਜਨੁ ਕ੍ਰੀੜਾ ਸਿਵ ਕੋ ਯਹ ਹੈ ਬਨ ।। ੪੦।।
Khatai subhat sarohim parai. Jan marat bar birachh uparai.
Gaj jujho marai baji ran. Jan krirra siv ko yeh hai ban. (40)

ਰਨ ਐਸੇ ਅਬਲਾ ਤਿਨ ਕੀਯਾ ।। ਪਾਛੇ ਭਯੋ ਨ ਆਗੇ ਹੁਆ ।।
ਖੰਡ ਖੰਡ ਹੈ ਗਿਰੀ ਧਰਨਿ ਧਰਨਿ ਪਰ ।। ਰਨ ਜੂਝੀ ਭਵਸਿੰਧੁ ਗਈ ਤਰਿ।। ੪੧।।
Ran aise abla tin kiya. Pachhai bheyo na agaie hua.
Khand khand hai giri dharan par. Ran jujhi bhaav sindhu gaiee taaar. (41)

ਖੰਡ ਖੰਡ ਬਾਜੀ ਪਰ ਭਈ ।। ਤਊ ਨ ਛੋਰਿ ਅਯੋਧਨ ਗਈ ।।
ਭੂਤ ਪਿਸਾਚ ਗਏ ਭਖਿ ਤਾਮਾ ।। ਬਾਗਿ ਮੋਰਿ ਤਊ ਭਜੀ ਨ ਬਾਮਾ ।। ੪੨।।
Khand khand baji par bhaiee. Tauoo na chhor ayodhan gaiee.
Bhoot pichhach gaie bhakh tama. Bag morai tauoo bhaaji na baama. (42)

That woman fought with such a fury that the warriors had lost their consciousness (senses). Many dreaded warriors were lying dead and war drums along with gomukh (ran singhe) and Jhanjar drums were sounded. (37)

Whosoever was struck by the queen with her sirohi sword with great strength, his head would be cut off and thrown on the ground and whichever warrior was struck by her arrows was killed instantly. (38)

Many horse riders were killed by picking them one by one and each one was smitten into two pieces. The dust from the battlefield was rising to the sky and the swords were shining like the flash of lightning. (39)

The warriors, cut off with the Sirohi sword were lying dead as if huge trees, O whrere being uprooted. Horses and elephants were also killed in great numbers, which appeared like the Shiva's dance drama (of death). (40)

The queen fought an unparalleled battle, which had never been fought earlier or in future even (would not happen). She also died fighting, being cut into pieces and left the world for heavens. (41)

She was cut into pieces riding on the horse itself, but never deserted the battlefield. Her flesh was eaten away by the ghosts and evil spirits, but she never fled away from the battlefield, by diverting the bridle. (42)

ਪ੍ਥਮ ਚਾਰਊ ਪੁਤ੍ ਜੁਝਾਏ ।। ਬਹੁਰਿ ਆਪ ਬੈਰੀ ਬਹੁ ਘਾਏ ।।
ਪ੍ਥਮ ਬਾਲ ਕੋ ਜਬੈ ਸੰਘਾਰਿਯੋ ।। ਤਿਹ ਪਾਛੇ ਬੀਰਮ ਦੇ ਮਾਰਿਯੋ ।। ੪੩ ।।
Pratham charuoo putar jujhaie. Bahur aap bairi bahu ghaie.
Pratham bal ko jabaie saangario. Tih pachhaaie biraam dai Mario. (43)

ਤਾ ਕੋ ਮਾਰਿ ਕਾਟਿ ਸਿਰ ਲਿਯੋ ।। ਲੈ ਹਾਜਿਰ ਹਜਰਿਤ ਕੇ ਕਿਯੋ ।।
ਤਬ ਪਿਤ ਪ੍ਠੈ ਸੁਤਾ ਪਹਿ ਦੀਨਾ ।। ਅਧਿਕ ਦੁਖਿਤ ਹ੍ਵੈ ਦਹੁਤਾ ਚੀਨਾ ।। ੪੪।।
Ta ko mar kaat sir liyo. lai hajir jahrat kai kiyo.
Tab pit pathaie suta peh deena. Adhik dukhit hai dahuta cheena. (44)

ਦੋਹਰਾ

ਜਬ ਬੇਗਮ ਤਿਹ ਸ੍ਯਾਰ ਕੌ ਦੇਖਾ ਸੀਸ ਉਘਾਰਿ ।।
ਪਲਟਿ ਮਿਤ੍ ਕੇ ਲੀਨੇ ਦੀਨਾ ।। ਧ੍ਰਿਗ ਮੋ ਕੋ ਜਿਨ ਅਸ ਕ੍ਮ ਕੀਨਾ ।। ੪੫।।

Dohra

Jab begam tih savaar ko dekha sees ughar.
Palat mitar kai linai deena. Dhrig mo ko jin as kram kina. (45)

ਚੌਪਈ

ਬੇਗਮ ਸੋਕਮਾਨ ਡਬ ਹ੍ਵੈ ਕੈ।। ਜਮਧਰ ਹਨਾ ਉਦਰ ਕਰ ਲੈ ਕੇ।।
ਪ੍ਰਾਨ ਮਿਤ੍ ਕੇ ਲੀਨੇ ਦੀਨਾ।। ਧ੍ਰਿਗ ਮੋ ਕੋ ਜਿਨ ਅਸ ਕ੍ਮ ਕੀਨਾ।। ੪੬।।

Choupaiee

Begam sokman tab havai kai. Jamdhar hana udar kar lai kai.
Pran mitar ke leenai deena. Dhrig mo ko jin as karam keena. (46)

At first she got the four sons killed and then killed many enemies. After killing the queen, they killed Biram Dev. (43)

After killing Biram Dev, his head was cut off and was placed before the king. Then the king sent that head to his daughter. The daughter, after recognizing him, felt greatly distressed. (44)

Couplet

When the princess (King's daughter) saw the head after removing the covering cloth then the Raja's head fell down at the back and even in such a condition, he did not accept a muslim wife. (45)

Choupaiee

Then the king's daughter, being depressed, taking a dagger in hand, struck into her stomach and she said, "The life of my paramour had been taken away by the Muslim faith. So I would be cursed for having (taken) committed such a sinful action. (46)

ਦੋਹਰਾ

ਬੀਰਮ ਦੇ ਰਾਜਾ ਨਿਮਿਤ ਬੇਗਮ ਤਹੇ ਪਰਾਨ ॥
ਸੁ ਕਬਿ ਸਯਾਮ ਯਾ ਕਥਾ ਕੋ ਤਬਹੀ ਭਯੋ ਨਿਦਾਨ ॥ ੪੭॥ ੧॥

Dohra

Biram dai raja nimit begm tajai pran.
Su kab sayam ya katha ko tabhi bheyo nidan. (47) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਪੈਤੀਸ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ॥ ੩੩੫ ॥ ੬੨੯੫ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya charitai mantri bhoop sambadai teen so pantees charitaar samaaptam sat subham sat.
335. 6295. Afhjun. (Contd.)

ਚੌਪਈ

ਰਾਜ ਸੈਨ ਇਕ ਸੁਨਾ ਨ੍ਰਿਪਤਿ ਬਰ ॥ ਰਾਜ ਦੇਈ ਰਾਨੀ ਤਾ ਕੇ ਘਰ ॥
ਰੰਗਝੜ ਦੇ ਦੁਹਤਿਤਾ ਤਹ ਸੋਹੈ ॥ ਸੁਨ ਨਰ ਨਾਗ ਅਸੁਰ ਮਨ ਮੋਹੈ ॥ ੧॥

Choupaiee

Raj sain ik suna nirpat bar. Raj dei rani ta kai ghar.
Rangjharr dai duhita tih sohai. Sunn nar nag asur manb mohair. (1)

ਬਢਤ ਬਢਤ ਅਬਲਾ ਜਬ ਬਢੀ ॥ ਮਦਨ ਸੁ ਨਾਰ ਆਪੁ ਜਨੁ ਗਢੀ ॥
ਜਬ ਅਬਲਾ ਜਬ ਜੋਈ ॥ ਪ੍ਰਚੁਰ ਭਈ ਜਗ ਭੀਤਰਿ ਸੋਈ ॥ ੨॥

Badhat badhat abla jab badhi. Madan su nar aap jan gadhi.
Jab abla jab joiee. Parchur bhaiee jag bhitar soiee. (2)

ਮਾਤੈ ਕਹੀ ਸੁਤਾ ਕੇ ਸੰਗਾ ॥ ਚੰਚਲਤਾ ਜਿਨ ਕਰੁ ਸੁੰਦ੍ਰੰਗਾ ॥
ਕਹਾ ਬਿਸੇਸ ਧੁਜਹਿ ਤੂ ਬਰਿ ਹੈ ॥ ਤਾ ਕੋ ਜੀਤਿ ਦਾਸ ਲੈ ਕਰਿ ਹੈ ॥ ੩॥

Matai kahi suta kai sanga. Chanchalta jin kar sudranga.
Kaha bises dhujhi tu bara hai. Ta ko jit daas lai kar hai. (3)

Couplet

The king's daughter had given up her life for the sake of Raja Biram Dev. The poet Siam has stated, that this episode then ended here. (47)

Here the three hundred and thirty-fifth episode of the king's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (335-6285) (Contd.)

Choupaiee

There was a Raja Raj Sain, who had a wife named Raj Dei. They had a beautiful daughter called Rangjhar Dei, who was enamouring the hearts of gods, men, snakes, and demons. (l)

When the child grew up into a youthful beauty, then it appeared as if Kamdev had himself moulded that woman. When she became a matter of concern for the mother and father, then she became famous (for her beauty) throughout the world. (2)

The mother told the daughter one day, "O beautiful girl! Do not be impatient. Then she said further, "Would you like to marry Bises Dhuj and after winning him over, make him your slave. (3)

ਸੁਨਤ ਬਾਤ ਤਾ ਕਹਿ ਲਗਿ ਗਈ ॥ ਰਾਖੀ ਗੂੜ ਨ ਭਾਖਤ ਭਈ ॥
ਜਬ ਅਬਲਾ ਨਿਸਿ ਕੋ ਘਰਿ ਆਈ ॥ ਚਲੀ ਤਹਾ ਨਰ ਭੇਸ ਬਨਾਈ ॥ ੪॥
Sunat bat ta keh lag gaiee. Rakhi goorr na bhakhat bhaiee.
Jab abla nis ko ghar aiee. Chali taha nar bhes banaiee. (4)

ਚਲਤ ਚਲਤ ਬਹੁ ਚਿਰ ਤਹ ਗਈ ॥ ਜਹਾ ਬਿਲਾਸਵਤੀ ਨਗਰਾਈ ॥
ਤਵਨ ਨਗਰ ਚਲਿ ਜੂਪ ਮਚਾਯੋ ॥ ਊਚ ਨੀਚ ਸਭ ਹੀ ਨਹਰਾਯੋ ॥ ੫॥
Chalet chalet bahu chir tih gaiee. Jaha bilasvati nagraiee.
Tavan nagar chal joop machayo. uch nich sabh hi thehrayo. (5)

ਬਡੇ ਬਡੇ ਜੂਪੀ ਜਬ ਹਾਰੇ ॥ ਮਿਲਿ ਰਾਜਾ ਕੇ ਤੀਰ ਪੁਕਾਰੇ ॥
ਇਕ ਹਯਾ ਐਸ ਜੁਆਰੀ ਆਯੋ ॥ ਕਿਸੂ ਪਾਸ ਨਹਿ ਜਾਤ ਹਰਾਯੋ ॥ ੬॥
Badai badai joopi jab harai. Mil raja kai teer pukarai.
Ik haya ais juari aeyo . kisu pass neh jaat harayo. (6)

ਇਹ ਬਿਧਿ ਸੁਨੇ ਬਚਨ ਜਬ ਰਾਜਾ ॥ ਆਪਨ ਸਜਿਯੋ ਜੂਪ ਕੋ ਸਾਜਾ ॥
ਕਹਿਯੋ ਤਾਹਿ ਹਯਾ ਲੇਹੁ ਬੁਲਾਇ ॥ ਜਿਨ ਜੂਪੀ ਸਭ ਲਏ ਹਰਾਇ ॥ ੭॥
Ih bidh sunai bachan jab raja. Apan sajio joop ko saja.
Kahio tohai haya lehu bulaie. Jin roopi sabh laie haraie. (7)

ਭ੍ਰਿਤ ਸੁਨਿ ਬਚਨ ਪਹੁੰਚੇ ਤਹਾ ॥ ਜੂਪਿਨ ਕੁਅਰਿ ਹਰਾਵਤ ਜਹਾ ॥
ਕਹਿਯੋ ਤਾਹਿ ਤੁਹਿ ਰਾਇ ਬੁਲਾਯੋ ॥ ਚਾਹਤ ਤੁਮ ਸੌ ਜੂਪ ਮਚਾਯੋ ॥ ੮॥
Bhrit sunn bachan pahuchai taha. Joopin koer haravat jaha.
Kahio tohai tohai raie bulayo. Chahat tum so joop machayo. (8)

ਨ੍ਰਿਪ ਕੇ ਤੀਰ ਤਰੁਨਿ ਤਬ ਗਈ ॥ ਬਹੁ ਬਿਧਿ ਜੂਪ ਮਚਾਵਤ ਭਈ ॥
ਅਧਿਕ ਦਰਬ ਤਿਨ ਭੂਪ ਹਰਾਯੋ ॥ ਬ੍ਰਹਮਾ ਤੇ ਨਹੀ ਜਾਤ ਗਨਾਯੋ ॥ ੯॥
Nrip kai teer tarrun tab gaiee. Bahu bidh joop machavat bhaiee.
Adhik darab tin bhoop harayo. Brahma tai neh jat ganayo. (9)

The mother's words were considered very acceptable to her heart but kept it a close secret, without telling anybody else. When the belle came home at night, then she dressed up like a male and left the place. (4)

After walking a long distance, she reached the town of Bilaswati. On reaching the place, she created an uproar about a gambling game and defeated (high and low) all of them (in the gamble). (5)

When the great gamblers got defeated then all of them made a request to the Raja., that a gambler had come there who had defeated all the gamblers. (6)

When the Raja heard this news, then he decided to gamble himself The Raja said, "Call him here, who had defeated all others (gamblers). (7)

The Raja's attendants, after hearing his words, reached the place where the princess was gambling and winning. They told him (her) that the Raja was calling him and wanted to gamble with you.' (8)

Then the princess went to the Raja and started gambling with him in many ways. The Raja had lost lot of wealth in the gambling, which could be accounted for by Brahma only. (9)

ਜਬ ਨ੍ਰਿਪ ਦਰਬ ਬਹੁਤ ਬਿਧਿ ਹਾਰਾ ॥ ਸੁਤ ਊਪਰ ਪਾਸਾ ਤਬ ਢਾਰਾ ॥
ਵਹੈ ਹਰਾਯੋ ਦੇਸ ਲਗਾਯੋ ॥ ਜੀਤਾ ਕੁਅਰ ਭਜਯੋ ਮਨ ਭਾਯੋ ॥ ੧੦॥
Jab nrip darab bahut bidh hara. Sut upar pasa tab dhara.
Vahai haraeyo des lagaeyo. Jita koer bhajeyo man bhayo. (10)

ਦੋਹਰਾ

ਜੀਤਿ ਸਕਲ ਧਨ ਤਵਨ ਕੋ ਦੀਨਾ ਦੇਸ ਨਿਕਾਰ ॥
ਕੁਅਰਿ ਜੀਤਿ ਕਰਿ ਪਤਿ ਕਰਾ ਬਸੀ ਧਾਮ ਹ੍ਵੈ ਨਾਰ ॥ ੧੧॥

Dohra

Jeet sakal dhan tavan ko dina des nikar.
Koer jeet kar pat kara basi dham hai nar. (11)

ਚੰਚਲਾਨ ਕੇ ਚਰਿਤ ਕੋ ਸਕਤ ਨ ਕੋਈ ਬਿਚਾਰ ॥
ਬ੍ਰਹਮ ਬਿਸਨ ਸਿਵ ਖਟ ਬਦਨ ਜਿਨ ਸਿਰਜੀ ਕਰਤਾਰ ॥ ੧੨॥ ੧॥
Chanchal kai charit ko sakaat na koiee bichar.
Braham bisan siv khat badan jin sirji kartar. (12) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਛਤੀਸ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੩੬ ॥ ੬੩੦੭ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya charitari mantra bhoop sambadfai teen so chhatis charitar samaptam sat subham sat.
336. 6307. aphjun. (Contd.)

ਚੌਪਈ

ਜਮਲ ਸੈਨ ਰਾਜਾ ਬਲਵਾਨਾ ॥ ਤੀਨ ਲੋਕ ਮਾਨਤ ਜਿਹ ਆਨਾ ॥
ਜਮਲਾ ਟੋਡੀ ਕੋ ਨਰਪਾਲਾ ॥ ਸੂਰਬੀਰ ਅਰੁ ਬੁਧਿ ਬਿਸਾਲਾ ॥ ੧॥

Choupaiee

Jamal sain raja balvana. Teen lok manat jih aana.
Jamala todi ko narpala. Surbir ar budhi bisala. (1)

When the Raja had lost lot of money, then he put his son even on the gamble and he Lost his son also, then he put the 'country' even as a stake. Then she had won the prince and enjoyed sensuous pleasure with him to her satisfaction. (10)

Couplet

The Raja was turned out of the land, having won all his wealth. She made the prince as a spouse, having won him over and she became his wife and lived her life as such. (11)

No one has been able to grasp the (tricks) witchcrafts of women; even Brahma, Vishnu, Shiva and Kartikya and the Lord-Creator (even) himself, who had created her by Himself only could not understand her. (12) (1)

Here the three hundred and thirty-sixth episode of theKing's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (336-6307) (Contd.)

Choupaiee

There was a mighty Raja by the name of Jamal Sain and he had suzerainty over all the three worlds (the whole Universe). He was ruling over Jamla Todi and was a great warrior with lot of wisdom. (1)

ਸੋਰਠ ਦੇ ਰਾਨੀ ਤਿਹ ਸੁਨੀਯਤ ॥ ਦਾਨ ਸੀਲ ਜਾ ਕੋ ਜਗ ਗੁਨਿਯਤ ॥
ਪਰਜ ਮਤੀ ਦੁਹਿਤਾ ਇਕ ਤਾ ਕੀ ॥ ਨਰੀ ਨਾਗਨੀ ਸਮ ਨਹੀ ਜਾ ਕੀ ॥ ੨॥
Sorath dai rani tih suniat. Dan seel ja ko jag guniat.
Paraj mati duhita ik ta ki. Nari nagni sam neh ja ki. (2)

ਬਿਸਹਰ ਕੋ ਇਕ ਹੁਤੋ ਨਿ੍ਪਾਲਾ ॥ ਆਯੋ ਗੜ ਜਮਲਾ ਕਿਹ ਕਾਲਾ ॥
ਛਾਛ ਕਾਮਨੀ ਕੀ ਪੂਜਾ ਹਿਤ ॥ ਮਨ ਕ੍ਮ ਬਚਨ ਇਹੈ ਕਰਿ ਕਰਿ ਬ੍ਤ ॥ ੩॥
Bishar ko ik hutai nirpala. Aeyo garr jamla kih kala.
Chhachh kamni ki puja hit. Man kram bachan ihai kar kar brat. (3)

ਠਾਢਿ ਪਰਜ ਦੇ ਨੀਕ ਨਿਵਾਸਨ ॥ ਰਾਜ ਕੁਅਰਿ ਨਿਰਖਾ ਦੁੇਖ ਨਾਸਨ ॥
ਇਹੈ ਚਿਤ ਮੈ ਕੀਅਸਿ ਬਿਚਾਰਾ ॥ ਬਰੋ ਯਾਹਿ ਕਰਿ ਕਵਨ ਪ੍ਕਾਰਾ ॥ ੪॥
Thadh paraj dai neek nivasan. Rraj koer nirkha dekh nasan.
Ihaie chit mai kias bichara. Baro yahai kar kavan parkara. (4)

ਸਖੀ ਭੇਜ ਤਿਹ ਧਾਮ ਬੁਲਾਯੋ ॥ ਭਾਤਿ ਭਾਤਿ ਕੋ ਭੋਗ ਕਮਾਯੋ ॥
ਇਹ ਉਪਦੇਸ ਤਵਨ ਕਹਿ ਦੇਯੋ ॥ ਗੌਰਿ ਪੁਜਾਏ ਬਿਦਾ ਕਰਿ ਗਯੋ ॥ ੫॥
Sakhi bhej tih dham bulayo. Bhat bhat ko bhog kamayo.
Ih updes tavan keh deyo. Gor pujaie bida kar geyo. (5)

ਬਿਦਾ ਕੀਆ ਤਿਹ ਐਸ ਸਿਖਾਇ ॥ ਆਪੁ ਨਿ੍ਪਤਿ ਸੋ ਕਹੀ ਜਤਾਇ ॥
ਮਨੀਕਰਨ ਤੀਰਥ ਮੈ ਜੈ ਹੋ ॥ ਨਾਇ ਧੋਇ ਜਮਲਾ ਫਿਰਿ ਐ ਹੌ ॥ ੬॥
Bida kIya tih ais sikhgaie. aap nirapt so kahi jataie.
Manikaran tirath mai jai ho. Naie dhoie jamla fir ai ho. (6)

ਜਾਤ ਤੀਰਥ ਜਾਤ੍ਰਾ ਕਹ ਭਈ ॥ ਸਹਿਰ ਬੇਸਹਿਰ ਮੋ ਚਲਿ ਗਈ ॥
ਹੋਤ ਤਵਨ ਸੋ ਭੇਦ ਜਤਾਯੋ ॥ ਮਨ ਮਾਨਤ ਕੇ ਭੋਗ ਕਮਾਯੋ ॥ ੭॥
Jaat tirath jatra keh bhaiee. Sehar besehar mo chal gaiee.
Hot tavan so bheid jatayo. Man manat kasi bhog kamayo. (7)

He had a wife called Sorath Dei, who was known in the world for her benevolence and gentleness. She had a daughter named Paraj Dei, who had no parallel among women or snakes (in beauty). (2)

There was another Raja of the town of Bishar and he happened to come to Jamla garh once and he was there for the worship of Chhachh Kamni (seetla goddess) with (body) mind, speech and action as a pledge. (3)

Praj Dei was standing in her beautiful mansion and she saw the prince having a pleasant personality (which could cast away one's suffering). So she thought to herself that she must wed him somehow or the other. (4)

She called him at home through a handmaid and then enjoyed sensuous pleasure with him in many ways and explained to him the secret of her (message) intentions and after the worship of Gori, she sent him back home. (5)

She taught (trained) him like this and bade him farewell and told the Raja indirectly. that she was going on a pilgrimage to Mani Karan, and after taking bath there, shall come back to Jamlagarh. (6)

She went on pilgrimage but reached Besehar Nagar instead. She told him (the prince) the whole secret and had cohabitation with him to her satisfaction. (7)

ਕਾਮ ਭੋਗ ਕਰਿ ਕੈ ਘਰਿ ਰਾਖੀ ॥ ਰਛਪਾਲਕਨ ਸੋ ਅਸ ਭਾਖੀ ॥
ਬੇਗਿ ਨਗਰ ਤੇ ਇਨੈ ਨਿਕਾਰਹੁ ॥ ਹਾਥ ਉਠਾਵੈ ਤਿਹ ਹਨਿ ਮਾਰਹੁ ॥ ੮॥
Kam bhog kar kai ghar rakhi. Rachhpalkan so as bhakhi.
Beg nagar tai inaie nikarhu. Hath uthavai tih han marhu. (8)

ਸੋ ਤਰੁਨਿ ਤੇ ਰਸ ਰਸਿ ਗਈ ॥ ਕਾਢਿ ਸਮਿਗ੍ਰੀ ਸਿਗਰੀ ਦਈ ॥
ਇਹ ਛਲ ਸਾਥ ਲਹਾ ਮਨ ਭਾਵਨ ॥ ਸਕਾ ਚੀਨਿ ਕੋਊ ਪੁਰਖ ਉਪਾਵਨ ॥ ੯॥
So tarun tai ras ris gaiee. Kadh samigri sigri daiee.
Ih chhal saath laha man bhavan. Saka cheen kouoo purakh upavan. (9)

ਕਾਢਿ ਦਈ ਸਭ ਹੀ ਰਖਵਾਰੇ ॥ ਲੋਹ ਕਰਾ ਜਿਨ ਤੇ ਹਨਿ ਡਾਰੇ ॥
ਜਮਲੇਸ੍ਵਰ ਨ੍ਰਿਪ ਸੋ ਯੌ ਭਾਖੀ ॥ ਤੁਮਰੀ ਛੀਨਿ ਸੁਤਾ ਨ੍ਰਿਪ ਰਾਖੀ ॥ ੧੦॥
Kadh daie sabh hi rakhwarai. Loh kara jin tai han darai.
Jamleswar nrip so yo bhakhi. Tumri chin suta nrip rakhi. (10)

ਬੇਸਹਾਰਾ ਪਰ ਕਛੂ ਨ ਬਸਾਯੋ ॥ ਸੁਨਤ ਬਾਤ ਨ੍ਰਿਪ ਮੂੰਡ ਮੁੰਡਾਯੋ ॥
ਇਹ ਛਲ ਬਰਾ ਕੁਅਰਿ ਵਹੁ ਰਾਜਾ ॥ ਬਾਇ ਰਹਾ ਮੁਖ ਸਕਲ ਸਮਾਜਾ ॥ ੧੧॥ ੧॥
Besahara par kachh na basayo. Sunat bat nrip moond mundayo.
Ih chhal bara koer bahu raja. Baiee raha much sakal samaja. *(11) (1)*

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਸੈਤੀਸ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੩੭ ॥ ੬੩੧੮ ॥ ਅਫਜੂੰ ॥

Iti sri charitar pakhyanai triya charitarai mantra bhoop sambadai teen so saintees charitar samaptam sat subham sat.
337. 6318. Aphjun. (Contd.)

ਦੋਹਰਾ

ਨਗਰ ਬਿਭਾਸਾਵਤੀ ਮੈ ਕਰਨ ਬਿਭਾਸ ਨਰੇਸ ॥
ਜਾ ਕੇ ਤੇਜ ਰੁ ਤ੍ਰਾਸ ਕੌ ਜਾਨਤ ਸਗਰੋ ਦੇਸ ॥ ੧॥

Dohra

Nagar bibhasavati mai karan bibhas nares.
Ja kai tej ru tras ko janat sagro des. (1)

The Raja, after having sensuous pleasure with her, kept her at his place only and told his guards that all her attendants should be turned out of the town immediately and anyone who tried to oppose should be killed. (8)

That princess was completely engrossed in his love and gave him (the Raja) all her wealth (material) brought by her. Thus with this deceitful action she got the spouse of her own choice. No person could gauge the secret of her tricks. (9)

All her attendants were turned out and whosoever took up arms against them were killed. The Raja ofJamla garb was informed that his daughter had been taken away by the Raja of Besehar forcibly and kept back with him. (10)

The Raja of Jamlagarh had no say over the Raja of Besehar, so on hearing this news, The Raja kept quiet (having shaken his head). Thus the princess got married to the Raja by this deceit. All the society was kept aghast (but nothing could be done). (11) (1)

Here the three hundred and thirty seventh episode of the King's & Ministers dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (337-6318) (Contd.)

Couplet

There was a Raja Bibhas Karan in the town of Bibhasavati whose glory and fear had spread all over the place. (1)

ਚੌਪਈ

ਮਤੀ ਬਿਵਾਸ ਤਵਨ ਕੀ ਰਾਨੀ ॥ ਸੁੰਦਰਿ ਭਵਨ ਚਤ੍ ਦਸ ਜਾਨੀ ॥
ਸਾਤ ਸਵਤਿ ਤਾ ਕੀ ਛਬਿਮਾਨ ॥ ਜਾਨੁਕ ਸਾਤ ਰੂਪ ਕੀ ਖਾਨ ॥ ੨॥

Choupaiee

Mati bivaas tavan ki rani. Sundar bhavan chatardas jani.
Sat saavat ta ki chhabman. Januk sat roop ki khan. (2)

ਆਯੋ ਤਹਾ ਏਕ ਬੈਰਾਗੀ ॥ ਰੂਪਵਾਨ ਗੁਨਵਾਨ ਤਿਆਗੀ ॥
ਸ਼ਯਾਮ ਦਾਸ ਤਾ ਕੋ ਭਨਿ ਨਾਮਾ ॥ ਨਿਸ ਦਿਨ ਨਿਰਖਿ ਰਹਤ ਤਿਹ ਬਾਮਾ ॥ ੩॥
Aeyo taha ik bairagi. Roopwan gunvan tayagi.
Sayam das ta ko bhan naama. nis din nirakh rehat tih bama. (3)

ਮਤੀ ਬਿਭਾਸ ਤਵਨ ਰਸ ਰਾਚੀ ॥ ਕਾਮ ਭੋਗ ਮਿਤਵਾ ਕੇ ਮਾਚੀ ॥
ਗਵਨ ਕਰੌ ਤਾ ਸੌ ਮਨ ਭਾਵੈ ॥ ਸਵਤਿਨ ਸੋਕ ਹਿ੍ਦੈ ਮਹਿ ਆਵੈ ॥ ੪॥
Mati bibhas tavan ras rachi. Kam bhog mitva kai machi.
Gavan karo ta so man bhavaai. Savtin sok hirdaai meh aivai. (4)

ਅਹਿਧੁਜ ਦੇ ਝਖਕੇਤੁ ਮਤੀ ਭਨਿ ॥ ਪੁਹਪ ਮੰਜਰੀ ਫੂਲ ਮਤੀ ਗਨਿ ॥
ਨਾਗਰਿ ਦੇ ਨਾਗਨਿ ਦੇ ਰਾਨੀ ॥ ਨਿ੍ਤ ਮਤੀ ਸਭ ਹੀ ਜਗ ਜਾਨੀ ॥ ੫॥
Ahidhuj dai jhakhket mati bhan. Puhap manjari foolmati gan.
Nagir dai nagan dai rani. Nrit mati sabh hi jag jani. (5)

ਤਿਨ ਦਿਨ ਏਕ ਕਰੀ ਮਿਜਮਾਨੀ ॥ ਨਿਵਤਿ ਪਠੀ ਸਭ ਹੀ ਘਰ ਰਾਨੀ ॥
ਬਿਖੁ ਕੋ ਭੋਜਨ ਸਭਨ ਖਵਾਇ ॥ ਸਕਲ ਦਈ ਮਿਤ੍ ਲੋਕ ਪਠਾਇ ॥ ੬॥
Tin din ik kari mijmani. Nivat pathi sabh hi jag jani.
Bikhu ko bhojan sabhi khavaie. saakaal daiee mitar lok pathaie. (6)

ਬਿਖੁ ਕਹਿ ਖਾਏ ਮਰੀ ਸਵਤੈ ਸਬ ॥ ਰੋਵਤ ਭਈ ਬਿਭਾਸਸ ਮਤੀ ਤਬ ॥
ਪਾਪ ਕਰਮ ਕੀਨਾ ਮੈ ਭਾਰੋ ॥ ਧੌਖੇ ਲਵਨ ਇਨੈ ਬਿਖੁ ਖ੍ਵਾਰੋ ॥ ੭॥
Bikhu keh khaaie mari savtaai saab. rovat bhaiee bibhas mati tab.
Paap karam keena mai bharo. Dhokhai lavan inai bikhu khavaro. (7)

He had a queen named Bibhas Mati who was known for her beauty in all the fourteen regions (in the whole Universe). he had seven beautiful rival wives and all of them were a (mine) source of charming beauty. (2)

A bairagi (recluse) happened to come there, who was very smart, full of qualities and a hermit (recluse) too. He was called Siam Das. The women were glancing at him day and night. (3)

Bibhas Mati was also engrossed in his love and she was enjoying sensuous pleasure with the paramour fully to her full satisfaction. The co-wives were feeling jealous of her and were distressed in their hearts. (4)

One rival wife, Ahdhuj Dei said to the second rival wife, Jhakh Ket Mati and Pohap Mati told Phulmati. Apart from them; there were two other queens named Nagar Dei and Nagan Dei, while the seventh queen, Nirat Mati was known throughout the world. (5)

One day Bibhas Mati had organized a feast and invited all other queens. Then she served them all food mixed with poison and sent all of them to the valley of death (killed all of them). (6)

When all the wives had died by consuming poison, then Bikhas Mati started wailing that she had committed a great sin and had given them poison instead of salt. (7)

ਅਬ ਮੈ ਗਰੋ ਹਿਮਾਚਲ ਜਾਇ ॥ ਕੈ ਪਾਵਕ ਮਹਿ ਬਰੌ ਬਨਾਇ ॥
ਸਹਚਰਿ ਸਹਸ ਹਟਕਿ ਤਿਹ ਰਹੀ ॥ ਮਾਨਤ ਭਈ ਨ ਤਿਨ ਕੀ ਕਹੀ ॥ ੮॥
Ab mai garo himachal jaaie. Kai pavak mai baro banaie.
Sehchar sehas hatak tih rahi. Manat bhaiee na tin ki kahi. (8)

ਵਹੈ ਸੰਗ ਬੈਰਾਗੀ ਲੀਨਾ ॥ ਜਾ ਸੌ ਕਾਮ ਭੋਗ ਕਹਿ ਕੀਨਾ ॥
ਲੋਗ ਲਖੈ ਤ੍ਰਿਯ ਗਰਬੇ ਗਈ ॥ ਕਿਨਹੂੰ ਬਾਤ ਜਾਨਿ ਨਹੀ ਲਈ ॥ ੯॥
Vahaie sang bairagi lina. Ja so kam bhog keh kina.
Log lakhai triya garbai gaieee. Kinhu bat jan nahi laiee. (9)

ਮੂਰਖ ਰਾਇ ਬਾਇ ਮੁਖ ਰਹਾ ॥ ਭਲਾ ਬੁਰਾ ਕਛੂ ਤਾਹਿ ਨ ਕਹਾ ॥
ਨਾਰਿ ਜਾਰਿ ਕੇ ਸਾਥ ਸਿਧਾਈ ॥ ਬਾਤ ਭੇਦ ਕੀ ਕਿਨਹੂ ਨ ਪਾਈ ॥ ੧੦॥
Mrakh raie baie much raha. Bhala buraa kachh tohai na kaha.
Nar jar kai sath sidhaiee. Baat bheid ki kinhu na paye. (10)

ਮੂਰਖ ਰਾਇ ਬਾਇ ਮੁਖ ਰਹਾ ॥ ਭਲਾ ਬੁਰਾ ਕਛੂ ਨ ਪਛਾਨੈ ॥
ਇਨ ਕੀ ਬਾਤ ਏਕ ਹੀ ਪਾਈ ॥ ਜਿਨ ਇਸਤ੍ਰੀ ਜਗਦੀਸ ਬਨਾਈ ॥ ੧੧॥ ੧॥
Murakh raie baie much raha. Bhala bura kachh na pachhanai.
In ki baat ek hi payee. Jin istary jagdees banaiee. (11) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਅਠਤੀਸ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੩੮ ॥ ੬੩੨੯ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya charitarai mantri bhoop sambadai teen so athatees chaaritar saamaptaam sat subham sat.
338. 6329. aphjun. (Contd.)

ਚੌਪਈ

ਸੁਨਿਯਤ ਇਕ ਨਗਰੀ ਉਜਿਯਾਰੀ ॥ ਬਿਸੁਕਰਮਾ ਨਿਜੁ ਹਾਥ ਸਵਾਰੀ ॥
ਨਾਮੁ ਅਲੂਰਾ ਤਾ ਕੋ ਸੋਹੈ ॥ ਤੀਨੌ ਲੋਕ ਰਚਿਤ ਤਿਨ ਮੋਹੈ ॥ ੧॥

Choupaiee

Suniyat ik nagri ujiari. Bisukara niju hath savaari.
Nam aloora ta ko sohai. tIno lok rachit tin mohai. (1)

"Now I shall go to Himalayas and will get frozen there or I will immolate myself by burning in fire. Thousands of her friends were trying to dissuade her, but she was adamant (and did not agree to them). (8)

She took that bairagi (recluse) along with her, with whom she had cohabitation and people thought the woman had gone to Himalayas for being frozen (to death), but no one knew about the real fact of her secret. (9)

The foolish Raja was left aghast and did not say anything to that wife, either good or bad. The woman had gone with her paramour. The secret behind her move was not realized by anyone. (10)

The women's witchcrafts (deceits) are not appreciated by the Lord-Creator even. Even Maha Rudra does not realize it only one person knows their (tricks) deceitful behaviour? The Lord-Sublime, who had created her. (11)

Here the three hundred and thirty eighth episode of the King's & Minister's dialogue regarding woman's characterizationfrom Charitar Pakhyan is completed. All is well. (338-329) (Contd.)

Choupaiee

There was a beautiful township, which had been created and maintained by Vishwa Karma himself (with his own hands). It was called Allora. This was attracting all the three worlds (being created bythe Lord). (1)

ਭੂਪ ਭਦ੍ ਤਿਹ ਗੜ ਕੋ ਰਾਜਾ ॥ ਰਾਜ ਪਾਟ ਤਾਹੀ ਕਹ ਛਾਜਾ ॥
ਰਤਨ ਮਤੀ ਤਿਹ ਨ੍ਰਿਪ ਕੀ ਰਾਨੀ ॥ ਅਧਿਕ ਕੁਰੂਪ ਜਗਤ ਮਹਿ ਜਾਨੀ ॥ ੨॥
Bhoop bhadar tih garr ko raja. Raj pat tahi keh chhaja.
Rattan mati tih nrip ki rani. Adhik kuroop jagat meh jani. (2)

ਤਾ ਕੇ ਨਿਕਟ ਨ ਰਾਜਾ ਜਾਵੈ ॥ ਨਿਰਖਿ ਨਾਰਿ ਕੋ ਰੂਪ ਡਰਾਵੈ ॥
ਅਵਰ ਰਾਨਿਯਨ ਕੇ ਘਰ ਰਹੈ ॥ ਤਾ ਸੋ ਬੈਨ ਨ ਬੋਲਾ ਚਹੈ ॥ ੩॥
Ta kai nikat na raja javai. Nirakh nark o roop daravai.
Avar raniyan kai ghar rahai. Ta so bain na bola chahai. (3)

ਯਹ ਦੁਖ ਅਧਿਕ ਨਾਰਿ ਕੇ ਮਨੈ ॥ ਚਾਹਤ ਪ੍ਰੀਤ ਨ੍ਰਿਪਤਿ ਸੋ ਬਨੈ ॥
ਏਕ ਜਤਨ ਤਬ ਕੀਯਾ ਪਿਆਰੀ ॥ ਸੁਨਹੁ ਕਹਤ ਹੌ ਕਥਾ ਬਿਚਾਰੀ ॥ ੪॥
Yeh dukh adhik nar kai manai. chahat preet nirpat so banai.
Ek jatan tab kiya payari. Sunhu kehat ho katha bichari. (4)

ਪੂਜਾ ਕਰਤ ਲਖਿਯੋ ਜਬ ਰਾਜਾ ॥ ਤਬ ਤਨ ਸਜਾ ਸਕਲ ਤ੍ਰਿਯਾ ਸਾਜਾ ॥
ਮਹਾ ਰੁਦ੍ ਕੋ ਭੇਸ ਬਨਾਇ ॥ ਅਪਨੈ ਅੰਗ ਬਿਭੂਤਿ ਚੜਾਇ ॥ ੫॥
Puja karat lakhio jab raja. Tab tan saja sakal triya saja.
Maha rudar ko bhes banaie. Apnai ang bibhuti charraie. (5)

ਕਰਤ ਹੁਤੋ ਰਾਜਾ ਜਪੁ ਜਿਹਾ ॥ ਸਿਵ ਥਨਿ ਆਨਿ ਠਾਢਿ ਭੀ ਤਹਾ ॥
ਜਬ ਰਾਜੇ ਤਿਹ ਰੂਪ ਨਿਹਾਰਾ ॥ ਮਨ ਕ੍ਮ ਈਸ ਜਾਨਿ ਪਗ ਪਰਾ ॥ ੬॥
Karat huto raja japu jiha. Siv ban aan thath bhi taha.
Jab rajai tih roop nihara. Man kram eeis jan pag para. (6)

ਸੁਫਲ ਭਯੋ ਅਬ ਜਨਮ ਹਮਾਰਾ ॥ ਮਹਾਦੇਵ ਕੋ ਦਰਸ ਨਿਹਾਰਾ ॥
ਕਹਿਯੋ ਕਰੀ ਮੈ ਬਡੀ ਕਮਾਈ ॥ ਜਾ ਤੇ ਦੀਨੀ ਰੁਦ੍ ਦਿਖਾਈ ॥ ੭॥
Sufal bhaiyo aab janam hamara. Mahadev ko daras nihara.
Kahio kari mai badi kamaiee. Ja taai deeni rudar dikhaiee. (7)

Bhup Bhadra was the Raja of the town and he alone was the deserving Raja of the place. Ratan Mati was the wife of the Raja, who was known as most ugly in the whole Universe. (2)

The Raja was not visiting her. Infact, he was afraid of seeing her ugly face. He was staying with his other queens and he never wanted to talk to her even. (3)

The queen was feeling greatly afflicted with this in her mind. She wanted to have loving relationship with the Raja. So the dear queen tried (made) one effort. 'Listen to that. I am relating that episode now." (4)

When she saw the Raja engaged in his worship, she embellished her body nicely. She dressed herself as Maha Rudra and she(applied) rubbed ash on her body. (5)

Where the Raja was worshipping, she stood there (as) in the form of Shiva there. When the Raja saw her in that form, he took her to be Shiva by mind, speech and action,so he fell at her feet (in obeisance). (6)

The Raja said, "Now my life has become worthwhile, as I had a glance of the Maha Dev. He said, he had (done) achieved something wonderful, that is why Rudra had appeared before me. (7)

ਬਰੰਬ੍ਰਹ ਤਿਹ ਕਹਾ ਨਾਰ ਤਬ ॥ ਜੌ ਜੜ ਰੁਦ੍ ਲਖਿਯੋ ਜਾਨਾ ਜਬ ॥
ਤੈ ਮੁਰਿ ਕਰੀ ਸੇਵ ਭਾਖਾ ਅਤਿ ॥ ਤਬ ਤਹਿ ਦਰਸੁ ਦਿਯੋ ਮੈ ਸੁਭ ਮਤਿ ॥ ੮॥
Barambrah tih kara nar tab. Jo jar rudar lakhio jana jab.
Tai mur kari sev at bhakha at. Tab tohai darsu diyo mai subh mat. (8)

ਸੁਨਿ ਬਚ ਨਾਰਿ ਰਾਇ ਹਰਖਾਨਾ ॥ ਭੇਦ ਅਭੇਦ ਜੜ ਕਛੂ ਨ ਜਾਨਾ ॥
ਤ੍ਰਿਯ ਕੇ ਚਰਨ ਰਹਾ ਲਪਟਾਈ ॥ ਨਾਰਿ ਚਰਿਤ ਕੀ ਬਾਤ ਨ ਪਾਈ ॥ ੯॥
Sunn bach nar raie harkhana. Bhied abheid jar kachh na jana.
Triya ke charan raha paltaie. Nar charit ki baat naa payee. (9)

ਤਬ ਐਸਾ ਤ੍ਰਿਯਾ ਕਿਯਾ ਉਚਾਰਾ ॥ ਸੁਨਹੁ ਬਾਤ ਤੁਮ ਰਾਜ ਕੁਮਾਰਾ ॥
ਰਤਨ ਮਤੀ ਤੁਮਰੀ ਜੋ ਰਾਨੀ ॥ ਯਹ ਮੁਰਿ ਅਤਿ ਸੇਵਕੀ ਪ੍ਰਮਾਨੀ ॥ ੧੦॥
Tab aisa triya kiya uchara. sunhu bat tum raj kumara.
Rattan mati tumri jo rani. Yeh murr at sevki parmani. (10)

ਜੌ ਯਾ ਸੌ ਤੁਮ ਕਰਹੁ ਪਯਾਰਾ ॥ ਹ੍ਵੈ ਹੈ ਤੁਮਰੋ ਤਬੈ ਉਧਾਰਾ ॥
ਸਤ੍ ਹੋਇਗੋ ਨਾਸ ਤਿਹਾਰੋ ॥ ਤਬ ਜਾਨੌ ਤੂ ਭਗਤ ਹਮਾਰੋ ॥ ੧੧॥
Jo ya so tum karhu payara. Hai hai tumro tabai udhara.
Satar hoiego nas tiharo. Tab jano tu bhagat hamaro. (11)

ਯੌ ਕਹਿ ਲੋਕੰਜਨ ਦ੍ਰਿਗ ਡਾਰੀ ॥ ਭੇਦ ਪਈ ਲੋਪ ਨਹੀ ਜਾਇ ਨਿਹਾਰੀ ॥
ਮੂੜ ਰਾਵ ਤਿਹ ਰੁਦ੍ ਪ੍ਰਮਾਨਾ ॥ ਭੇਦ ਅਭੇਦ ਕਛੂ ਪਸੂ ਨ ਜਾਨਾ ॥ ੧੨॥
Yo keh lokaanjan drig dari. Bheid payee lop nahi jaie nihari.
Murr raav tih rudar paarmana. Bheid abheid kachh pasu na jana. (12)

When the foolish Raja took that woman as Rudra, then the woman said, "Ask for some favour!" She said,. "O good sensible man! You have served me well, so I have appeared before you personally." (8)

The Raja was pleased greatly on h(aring the woman's words. The fool did not realize the secret behind it. He was clasping her feet with devotion and did not follow the secret of woman's witchcraft (deceit). (9)

Then the woman said, "O Raja! Listen to me. Your queen, Ratan Mati, is a great worshipper of mine, and you should treat her as my great disciple." (10)

If you will develop love for her, then only you will get Salvation. All your enemies will be destroyed. Then only I shall consider you as my true worshipper (disciple). (11)

After saying this, she applied (put) some collyrium in his eyes and then disappeared suddenly in a secret manner and could not be seen any more. The foolish Raja thought her to be Rudra and the fool could not appreciate the secret behind it. (12)

ਤਬ ਤੇ ਤਾ ਸੋ ਕਿਯਾ ਪਯਾਰਾ ॥ ਤਜਿ ਕਰਿ ਸਕਲ ਸੁੰਦਰੀ ਨਾਰਾ ॥
ਇਹ ਛਲ ਛਲਾ ਚੰਚਲਾ ਰਾਜਾ ॥ ਆਲੂਰੇ ਗੜ ਕੋ ਸਿਰਤਾਜਾ ॥ ੧੩॥ ੧॥

Tab tai ta so kiya payara. taj kar sakal sundari nara.
Ih chhal chhala chanchalaa raja. Alurae garr ko sirtaja. (13) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਉਨਤਾਲੀਸ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ॥ ੩੩੯ ॥ ੬੩੪੨ ॥ਅਫਜੂੰ ॥

iti sri charitar pakhyaanai mantra bhoop sambadai teen so untalis charitar samaptam sat subham sat. 339. 6342. Aphjun. (Contd.)

ਚੌਪਈ

ਮਥੁਰਾ ਨਾਮ ਹਮਾਰੇ ਰਹੈ ॥ ਜਗ ਤਿਹ ਤ੍ਰਿਯਹਿ ਗੁਲਾਬੇ ਕਹੈ ॥
ਰਾਮ ਦਾਸ ਨਾਮਾ ਤਹ ਆਯੋ ॥ ਨਿਰਖਿ ਨਾਰਿ ਤਿਹ ਮਦਨ ਸਤਾਯੋ ॥ ੧॥

Choupaiee

Mathura nam hamarai rahai. Jag tih triyeh gulabai kahai.
Ram das nama tih aeyo. Nirakh nar tih madan satayo. (1)

ਬਹੁਤ ਬਰਸ ਤਾ ਸੋ ਵਹੁ ਨਾਰੀ ॥ ਪੁਨਿ ਐਸੇ ਤਿਹ ਤ੍ਰਿਯਾ ਸੋ ਕਹਾ ॥
ਆਯੋ ਹੋਹਿ ਹਮਰੀ ਤੈ ਨਾਰੀ ॥ ਕਸਿ ਦੈ ਹੈ ਤੁਹਿ ਯਹ ਮੁਰਦਾਰੀ ॥ ੨॥

Bahut baras ta so bahu nari. Pun aise tih triya so kaha.
Aeyo hohai hamri tai nari. Kas dai hai tohai yeh murdari. (2)

ਭਲੀ ਭਲੀ ਅਬਲਾ ਤਿਨ ਭਾਖੀ ॥ ਚਿਤ ਮੈ ਰਾਖ ਨ ਕਾਹੂ ਆਖੀ ॥
ਜ਼ਬ ਮਥੁਰਾ ਆਯੋ ਤਿਹ ਧਾਮਾ ॥ ਤਬ ਅਸਿ ਬਚਨ ਬਖਾਨਯੋ ਬਾਮਾ ॥ ੩॥

Bhali bhali abla tin bhakhi. Chit mai rakh na kahu aakhi.
Jab Mathura aeyo tih dhaama. Tab as bachan bakhaneyo bama. (3)

ਹਰੀ ਚੰਦ ਰਾਜਾ ਜਗ ਭਯੋ ॥ ਅੰਤ ਕਾਲ ਸੋ ਭੀ ਮਰਿ ਹਯੋ ॥
ਮਾਨਧਾਤ ਪ੍ਰਭ ਭੂਪ ਬਢਾਯੋ ॥ ਅੰਤ ਕਾਲ ਸੋਊ ਕਾਲ ਖਪਾਯੋ ॥ ੪॥

Hari chand raja jag bheyo. Ant kal so bhi mar heyo.
Mandhat prabh bhoop badhaeyo. Ant kal souoo kaal khapaeyo. (4)

From that time onwards, the Raja having discarded the other beautiful queens, started loving her only. With this deceitful action, the clever queen (Chanchla) had deceived (cheated) the Raja, who was master of Alora. (13)

Here the three hundred and thirty-ninth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. (339-6342) (Contd.)

Choupaiee

There used to be a person named Mathura in our village and his wife was called Gulabo by the world. Then another person by the name of Ram Das came there. On seeing this woman, he was perturbed by his sexual desires (by Kamdev). (1)

He lived with that woman for many years and then he told the woman, "You become my wife now. This useless Mathura is not giving you any facilities (what could he give you?) (2)

The woman said, "All right", and kept this thing in her mind without revealing it to anyone else. When Mathura came to her house, she told him like this. (3)

Once there was Raja Hari Chand in the world and finally he also died. There was .a Raja Mandhata, who was a mighty Raja and finally he was also destroyed by the god of death. (4)

ਜੋ ਨਰ ਨਾਰੀ ਭਯੋ ਸੋ ਮਰਾ ॥ ਯਾ ਜਗ ਮਹਿ ਕੋਊ ਨ ਉਬਰਾ ॥
ਇਹ ਜਗ ਥਿਰ ਏਕੈ ਕਰਤਾਰਾ ॥ ਔਰ ਮ੍ਰਿਤਕ ਇਹ ਸਗਲ ਸੰਸਾਰਾ ॥ ੫॥
Jo nar nari bheyo so mara. Ya jag mai kouoo na ubra.
Ih jag thir ekai kartara. Our mirtak ih sagal sansara. (5)

ਦੋਹਰਾ

ਯਾ ਜਗ ਮੈ ਸੋਈ ਜਿਯਤ ਪੁੰਨਯ ਦਾਨ ਜਿਨ ਕੀਨ ॥
ਸਿਖਿਯਨ ਕੀ ਸੇਵਾ ਕਰੀ ਜੋ ਮਾਗੇ ਸੋ ਦੀਨ ॥ ੬॥

Dohra

Ya jag mai soiee jiyat punya dan jin keen.
Sikhian ki seva kari jo mangai so deen. (6)

ਚੌਪਈ

ਯਹ ਉਪਦੇਸ ਸੁਨਤ ਜੜ ਢਰਿਯੋ ॥ ਬਹੁਰਿ ਨਾਰਿ ਸੌ ਬਚਨ ਉਚਰਿਯੋ ॥
ਜੋ ਉਪਜੈ ਜਿਯ ਭਲੀ ਤਿਹਾਰੈ ॥ ਵਹੈ ਕਾਮ ਮੈ ਕਰੌ ਸਵਾਰੈ ॥ ੭॥
Yeh updes sunat jar dhario. Bahur nar so bachan uchario.
Jo upjai jiye bhali tiharai. Vahai kam mai karo savarai. (7)

ਤ੍ਰਿਯ ਬਾਚ

ਫਟਾ ਬਸਤ੍ਰ ਜਾ ਕਾ ਲਖਿ ਲੀਜੈ ॥ ਬਸਤ੍ਰ ਨਵੀਨ ਤੁਰਤ ਤਿਹ ਦੀਜੈ ॥
ਜਾ ਕੈ ਘਰਿ ਮਹਿ ਹੋਇ ਨ ਦਾਰਾ ॥ ਤਾ ਕਹ ਦੀਜੈ ਅਪਨੀ ਨਾਰਾ ॥ ੮॥

Triya bach

Fata bastar ja ka lakh lijai. Bastar naveen turat tih dijai.
Ja kai ghar meh hoie na dara. Ta keh dijai apni nara. (8)

ਰਾਮ ਦਾਸ ਤਬ ਤਾਹਿ ਨਿਹਾਰਿਯੋ ॥ ਧਨ ਬਿਹੀਨ ਬਿਨੁ ਨਾਰਿ ਬਿਚਾਰਿਯੋ ॥
ਧਨ ਹੂੰ ਦੀਯਾ ਨਾਰਿ ਹੂੰ ਦੀਨੀ ॥ ਭਲੀ ਬੁਰੀ ਜੜ ਕਛੂ ਨ ਚੀਨੀ ॥ ੯॥
Raam das tab tohai nihario. Dhan bihin bin nar bichario.
Dhan hun diya nar hun dini. Bhali buri jar kachh na cheeni. (9)

Any man or woman born in this world had finally to die. No one had ever escaped death. The Lord alone was ever-existing in the world and the rest all are perishable. (5)

Couplet

The person, who had done some virtuous deeds like alms giving, was only immortal. Whatever the true disciple had asked for was given to him by the Lord. (6)

Choupaiee

The foolish Mathura, on hearing these words, got impressed by her and told the wife, "Whatever you have thought in mind was correct. I shall now do that function fully as you have suggested." (7)

The woman spoke
Triya bach

The woman then said, "If you see someone with torn clothes, then give him new clothes. If someone did not possess a wife, you should give away your wife to him." (8)

Ram Das then Looked at her. He was poor without money and had no wife. So Mathura gave away lot of money along with his wife even to him. That fool did not think of any good or bad deeds. (9)

ਇਹ ਛਲ ਗਈ ਜਾਰ ਕੇ ਨਾਰਾ ॥ ਬਸਤ੍ ਦਰਬ ਲੈ ਸਾਥ ਅਪਾਰਾ ॥
ਇਹ ਆਪਨ ਅਤਿ ਸਾਧ ਪਛਾਨਾ ॥ ਭਲੀ ਬੁਰੀ ਕਾ ਭੇਵ ਨ ਜਾਨਾ ॥ ੧੦॥ ੧॥

Ih chhal gaiee jar kai nara. Bastar darb lai sath apara.
Ih apan at sadh pachhana. Bhali buri bhev na jana. (10) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਚਾਲੀਸ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੪੦ ॥ ੬੩੫੨ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya charitarai mantra bhoop sambadai teen so challis charitar samaptam sat subham sat.
340. 6352. aphjun. (Contd.)

ਚੌਪਈ

ਸੁਕ੍ਰਿਤਾਵਤੀ ਨਗਰ ਇਕ ਸੁਨਾ ॥ ਸੁਕ੍ਰਿਤ ਸੈਨ ਰਾਜਾ ਬਹੁ ਗੁਨਾ ॥
ਸੁਭ ਲਛਨਿ ਦੇ ਨਾਰਿ ਬਿਰਾਜੈ ॥ ਚੰਦ੍ ਸੂਰ ਕੀ ਲਖਿ ਦੁਤੀ ਲਾਜੈ ॥ ੧॥

Choupaiee

Sukritavati nagar ik suna. sukrit sain raja bahu guna.
Subh lachhan dai nar birajai. Chandar soor ki lakh duti lajai. (1)

ਸ੍ਰੀ ਅਪਛਰਾ ਦੇਇ ਸੁ ਬਾਲਾ ॥ ਮਾਨਹੁ ਸਕਲ ਰਾਗ ਕੀ ਮਾਲਾ ॥
ਕਹੀ ਨ ਜਾਤ ਤਵਨ ਕੀ ਸੋਭਾ ॥ ਇੰਦ੍ ਚੰਦ੍ ਜਸ ਰਵਿ ਲਖਿ ਲੋਭਾ ॥ ੨॥

Sri apachhara dei so bala. Manhu sakal rag ki mala.
Kahi na jaat tavan ki sobha. Indar chandar jas ravi lakh lobha. (2)

ਤਹ ਇਕ ਆਇ ਗਯੋ ਸੌਦਾਗਰ ॥ ਪੂਤ ਸਾਥ ਤਿਹ ਜਾਨੁ ਪ੍ਰਭਾਕਰ ॥
ਰਾਜ ਸੁਤਾ ਤਿਹ ਊਪਰ ਅਟਕੀ ॥ ਚਟਪਟ ਲਾਜ ਲੋਕ ਕੀ ਸਟਕੀ ॥ ੩॥

Tih ik naeyo geyo soudagar. Poot sath tih jan parbhakar.
Raj suta tih upper atki. Chatpat laj lok ki satki. (3)

ਚਤੁਰਿ ਜਾਨਿ ਤਹ ਸਖੀ ਪਠਾਈ ॥ ਜਯੋ ਤਯੋ ਤਹਾ ਤਾਹਿ ਲੈ ਆਈ ॥
ਰਾਜ ਸੁਤਾ ਤਾ ਸੋ ਰਤਿ ਮਾਨੀ ॥ ਕੇਲ ਕਰਤ ਸਭ ਰਾਤਿ ਬਿਹਾਨੀ ॥ ੪॥

Chatur jan tih sakhi paathaiee. Jeyi teyo taha tahe lai aiee.
Raj suta ta so rat maani. Kel karat sabh rat bihani. (4)

With this clever deceit, the woman went away with her paramour. She took with her lot of clothes and money mathura thought himself to be a great Sadhu (mendicant) without realizing the good or evil designs. (10)

Here the three hundred and fortieth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (340-6352) (Contd.)

Choupaiee

There was a town of Sukirtavati, where there ruled a noble and virtuous Raja named Sukirat Sain. He had a wife called Subh Lachhan Dei, on seeing whose beauty even the sun and moon were feeling belittled (ashamed). (1)

She had a daughter named Apachhra Dei, like a necklace of all Ragas and her glory was beyond description and on seeing her (beauty) charm even Indra, moon and sun were getting allured by her. (2)

A merchant came there, who had a charming son like the sun. The princess got enamoured by him and she cast away her modesty immediately. (3)

She sent a clever handmaid to him and she managed somehow to bring him there. The princess then had cohabitation with him and spent the whole night in love-affairs. (4)

ਬਾਢਾ ਬਿਰਹ ਦੁਹਨ ਕੋ ਐਸਾ ॥ ਹਮ ਤੇ ਭਾਖਿ ਨ ਜਾਈ ਕੈਸਾ ॥
ਏਕ ਛੋਰਿ ਇਕ ਅਨਤ ਨ ਜਾਵੈ ॥ ਪਲਕ ਓਟ ਜੁਗ ਕੋਟਿ ਬਿਹਾਵੈ ॥ ੫॥
Badha birah duhan ko aisa. Hum tai bhakh na jaiee kaisa.
Ek chhor ik anat na javai. Palak ot jug kot bihavai. (5)

ਕਾਮ ਭੋਗ ਕਰਿ ਸਦਾ ਸੰਕੇਤਾ ॥ ਲਾਗਿਯੋ ਸਾਹ ਪੁਤ੍ਰ ਸੋ ਹੇਤਾ ॥
ਮੁਹਿ ਅਪਨੈ ਲੈ ਸੰਗ ਸਿਧਾਰੋ ॥ ਤਬ ਜਾਨੋ ਤੈ ਯਾਰ ਹਮਾਰੋ ॥ ੬॥
Kam bhog kar sada sanketa. Lagio sah putar so heta.
Mohair apnai lai sang sidharo. Tab jano tai yaar hamaro. (6)

ਤਾ ਸੋ ਰਤਿ ਕਰਿ ਧਾਮ ਸਿਧਾਯੋ ॥ ਕੀਯਾ ਜਤਨ ਯੌ ਹਿਤੂ ਸਿਖਾਯੋ ॥
ਬਸਤ੍ ਬਹੁਤ ਬਹੁ ਮੇਲ ਪਠਾਏ ॥ ਪ੍ਥਮ ਨਿ੍ਪਤਿ ਕਹ ਸਕਲ ਦਿਖਾਏ ॥ ੭॥
Ta so rat kar dham sidhayo. Kiya jatan yo hitu sikhayo.
Bastar bahut bahu mel pathaie. Pratham nirpat keh sakal dikhaie. (7)

ਪੁਨਿ ਰਨਿਵਾਸਹਿ ਪਠੈ ਬਨਾਏ ॥ ਰਾਜ ਸੁਤਹਿ ਅਸ ਗਯੋ ਜਤਾਏ ॥
ਜੌ ਪਸੰਦ ਇਨ ਮੈ ਤੇ ਕੀਜੈ ॥ ਸੋ ਦੇ ਬਸਤ੍ ਮੋਲਿ ਮੁਰਿ ਲੀਜੈ ॥ ੮॥
Pun ranivase pathai banaie. Raj sut hi as geyo jataie.
Jo pasand in mai tai kijai. So dai bastar mol murr lijai. (8)

ਅੜਿਲ

ਰਾਨੀ ਮਾਲੁ ਦਿਖਾਇ ਬਹੁਰਿ ਲੈ ਕੁਅਰਿ ਦਿਖਾਯੋ ॥
ਲਪਟਿ ਤਰੁਨਿ ਤਿਹ ਮਾਹਿ ਆਪਨੋ ਅੰਗ ਦੁਰਾਯੋ ॥
ਗਈ ਮਿਤ੍ ਕੇ ਧਾਮ ਨ ਭੂਪ ਬਿਚਾਰਿਯੋ ॥
ਹੋ ਇਹ ਛਲ ਤਿਹ ਲੈ ਸਾਥ ਹਰੀਫ ਸਿਧਾਰਿਯੋ ॥ ੯॥

Aril

Rani mal dikhaie bahur lai koer dikhayo.
Lapat taruni tih mahi apno sang durayo.
Gaiee mitar kai dham nab hoop bichario.
Ho ih chhal tih lai sath harif sidhario. (9)

They developed such a great love, which cannot be expressed by me with details. One could not get separated from the other one and even a moment of separation appeared like ages to them. (5)

After cohabitation, they learnt more details about each other. She had developed great love for the Shah's son. So she said, "I will consider you my true friend, if you take me along with you." (6)

After enjoying sensuous pleasure with her, he went back home. He did exactly what the woman had suggested. He sent many valuable clothes to her (after purchasing). First he showed all these to the Raja. (7)

Then he sent all those clothes to the harem (women's parlour) and had told the princess also accordingly. "Whichever clothes you like, you may take after making payment." (8)

Aril

After seeing all the clothes, the queen showed them to the princess. The princess covered her body with those clothes by wrapping them. Then she went to the paramour's house but the Raja did not mind it. With this deceit the paramour took her away along with him. (9)

ਦੋਹਰਾ

ਭਾਗ ਨ ਭੰਦੂ ਪਿਯਤ ਥੋ ਰਾਹਤ ਭਯੋ ਪਰਬੀਨ ॥
ਡੁਹਤਿਾ ਹਰੀ ਹਰੀਫ ਯੌ ਸਕਾ ਨ ਜੜ ਛਲ ਚੀਨ ॥ ੧੦॥ ੧॥

Dohra

Bhag na bhondu piyat tho rahat bheyo parbin.
Duhita hari harif yo saka na jaarr chhal cheen. (10) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਇਕਤਾਲੀਸ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੪੧ ॥ ੬੩੬੨ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai rtiya charitari mantra bhoop sambadai teen so iktalis charitar samaptam sat subham sat.
341. 6362. Aphjun. (Contd.)

ਚੌਪਈ

ਉਤਰ ਦਿਸਾ ਪ੍ਰਗਟ ਇਕ ਨਗਰੀ ॥ ਸ੍ਰੀ ਬਿਜਰਾਜਵਤੀ ਸੁ ਉਜਗਰੀ ॥
ਸ੍ਰੀ ਬ੍ਰਿਜਰਾਜ ਸੈਨ ਤਹ ਰਾਜਾ ॥ ਜਾ ਕਹ ਨਿਰਖਿ ਇੰਦ੍ ਅਤਿ ਲਾਜਾ ॥ ੧॥

Choupaiee

Utar disa praagat ik nagri. sri bijrajvati so ujgari.
Sri brijraj sain tih raja. ja keh nirakh inder aat laja. (1)

ਸ੍ਰੀ ਬ੍ਰਿਜਰਾਜ ਮਤੀ ਤਿਹ ਰਾਨੀ ॥ ਸੁੰਦਰਿ ਭਵਨ ਚਤਰਦਸ ਜਾਨੀ ॥
ਸ੍ਰੀ ਬਰੰਗਨਾ ਦੇ ਤਿਹ ਬਾਲਾ ॥ ਜਨੁ ਨਿਰਧੂਮ ਅਗਨਿ ਕੀ ਜ੍ਵਾਲਾ ॥ ੨॥
Sri brijraj mati tih rani. Sundar bhavan chatardas jani.
Sri baaranga dai tih bala. Jan nirdhum agni ki jawala. (2)

ਚਤੁਰਿ ਸਖੀ ਜਬ ਤਾਹਿ ਨਿਹਾਰੈ ॥ ਮਧੁਰ ਬਚਨ ਮਿਲਿ ਐਸ ਉਚਾਰੈ ॥
ਜੈਸੀ ਇਹ ਹੈ ਦੁਤੀਯ ਨ ਜਈ ॥ ਆਗੇ ਹੋਇ ਨ ਪਾਛੇ ਭਈ ॥ ੩॥
Chatur sakhi jab tahe niharai. Madhur bachan mil ais ucharai.
Jaisi ih hai dutia na jaiee. Agaie hoie na pachhai bhaiee. (3)

Couplet

The Raja thought himself to be virtuous and the fool did not take hemp (bhang). The paramour had kidnapped his daughter but the fool did not realize it. (10)

Here the three hundred and forty-one episode of the King's & Minister's dialogue regarding woman's witchcraft fromCharitar Pakhyan is completed. All is well. (341-6362) (Contd.)

Choupaiee

There was a famous city of Brijraj Wati in the north and it was ruled by Raja Brijraj Sain, by seeing whom even Indra (god) was feeling belittled (ashamed). (1)

He had a queen named Brij rajmati, who was known as most beautiful in the whole Universe (fourteen regions). They had a daughter by the name of Barunagna Dei who was like a flame of fire, without any smoke (she would get enraged without any cause). (2)

When her clever friends would meet her, they would speak such sweet words, that she was so nice that there was none else like her neither before nor hereafter. (3)

ਜਬ ਬਰੰਗਨਾ ਦੇਇ ਤਰੁਨੀ ਭੀ ॥ ਲਰਿਕਾਪਨ ਕੀ ਬਾਤ ਬਿਸਰਿਗੀ ॥
ਰਾਜ ਕੁਅਰ ਤਬ ਤਾਹਿ ਨਿਹਾਰਿਯੋ ॥ ਤਾ ਪਰ ਤਰੁਨਿ ਪ੍ਰਾਨ ਕਹ ਵਾਰਿਯੋ ॥ ੪॥
Jab barangna dei taruni bhi. Larikapan ki bat bisrigi.
Raj koer tab tahai nihario. Ta paar taruni praan keh vario. (4)

ਤਾ ਸੌ ਕਾਮ ਭੋਗ ਨਿਤ ਮਾਨੈ ॥ ਦ੍ਵੈ ਤੈ ਏਕ ਦੇਹ ਕਰਿ ਜਾਨੈ ॥
ਤਬ ਚਤੁਰਾ ਇਹ ਚਰਿਤ੍ ਬਿਚਾਰਿਯੋ ॥ ਕਹੌ ਨ੍ਰਿਪਤਿ ਸੌ ਪ੍ਰਗਟ ਉਚਾਰਿਯੋ ॥ ੫॥
Ta so kam bhog nit manai. Davai tae k deh kar janai.
Tab chatura ih charit bichario. Kaho nirpat so pragat uchario. (5)

ਮੋ ਕੌ ਸ੍ਰਾਪ ਸਦਾ ਸਿਵ ਦੀਨਾ ॥ ਜਾ ਤੇ ਜਨਮ ਤਿਹਾਰੇ ਲੀਨਾ ॥
ਸ੍ਰਾਪ ਅਵਧਿ ਪੂਰਨ ਹ੍ਵੈ ਹੈ ਜਬ ॥ ਪੁਨਿ ਜੈ ਹੌ ਹਰਿ ਲੌਕ ਬਿਖੈ ਤਬ ॥ ੬॥
Mo ko srap sada siv dina. ta tai jaanam tiharai lina.
Srap avdhi puran ab bhaiee. Surpur suta tihari gaiee. (6)

ਇਕ ਦਿਨ ਗਈ ਮਿਤ੍ ਕੇ ਸੰਗਾ ॥ ਲਿਖਿ ਪਤ੍ਰਾ ਪਰ ਅਪਨੈ ਅੰਗਾ ॥
ਸ੍ਰਾਪ ਅਵਧਿ ਪੂਰਨ ਅਬ ਭਈ ॥ ਸੁਰਪੁਰ ਸੁਤਾ ਤਿਹਾਰੀ ਗਈ ॥ ੭॥
Ik din gaiee mitar kai sanga. likh patra par apnai anga.
Srap avdhi puran ab bhaaiee. surpur sutaa tihari gaiee. (7)

ਅਬ ਜੋ ਧਾਮ ਹਮਾਰੇ ਮਾਲਾ ॥ ਸੋ ਦੀਜੈ ਦਿਜ ਕੌ ਤਤਕਾਲਾ ॥
ਯਾਰ ਅਪਨੇ ਬ੍ਰਹਮਨ ਠਹਰਾਯੋ ॥ ਸਕਲ ਦਰਬ ਇਹ ਛਲ ਤਿਹ ਦਯਾਯੋ ॥ ੮॥
Ab jo dham hamarai mala. So dijai dij ko taatakala.
Yaar apnai Brahman thehrayo. Sakal darb ih chhal tih dayayo. (8)

When Brunagna Dei became young, and forgot about her childhood and she saw a young prince and she became enamoured by him so much that she could sacrifice herself over him. (4)

She was having cohabitation with that prince daily and both would consider themselves as one body. Then the clever princess thought of a game play (witchcraft) and told the Raja clearly. (5)

"O dear father! I have been cursed by Shiva forever, as such I have been born in your house. When the time of curse will be over,then I will go back to heaven." (6)

One day she wrote a letter in her own hand and leaving it behind, she went away with her paramour. She wrote in the letter that the time of curse was over, so your daughter was going back to the heaven. (7)

Whatever money was lying at my place, may be given to Brahmins as offerings. She transformed her paramour as a Brahmin, so all the money was handed over to him. (8)

ਇਹ ਚਰਿਤ੍ ਗੀ ਮਿਤ੍ਰਹਿ ਸਾਥਾ ।। ਦੈ ਧਨ ਕੀਯਾ ਅਨਾਥ ਸਨਾਥਾ ।।
ਮਾਤ ਪਿਤਾ ਸਭ ਅਸ ਲਖਿ ਗਈ ।। ਸ੍ਰਾਪ ਮੁਚਿਤ ਭਯੋ ਸੁਰਪੁਰ ਗਈ ।। ੯।। ੧।।
Ih charitar gi mitarhi satha. Dai dhan kiya anath sanatha.
Mat pita sabh as lakh gaiee. Srap muchit bheyo surpur gaiee. (9) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਅ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਬਤਾਲੀਸ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ।। ੩੪੨ ।। ੬੩੭੧ ।। ਅਫਜੂੰ ।।

Iti sri charitar pakhyanai triya charitari mantra bhoop sambaadai teen so batalis charitar samaptaam sat subham sat.
342. 6371. aphjun. (Contd.)

ਚੌਪਈ

ਸੋਰਠ ਦੇਸ ਬਸਤ ਹੈ ਜਹਾ ।। ਦਿਜਬਰ ਸੈਨ ਨਰਾਧਿਪ ਤਹਾ ।।
ਮਤੀ ਸੁਮੇਰ ਤਵਨ ਕੀ ਨਾਰੀ ।। ਦੁਤੀਯ ਨ ਜਗ ਮੈ ਐਸਿ ਕੁਮਾਰੀ ।। ੧।।

Choupaiee

Sorath des basat hai jaha. Dijbar sain naradhip taha.
Mati sumer tavan ki nari. Dutia na jug mai ais kumari. (1)

ਸੋਰਠ ਦੋਇ ਸੁਤਾ ਇਕ ਤਾ ਕੋ ।। ਔਰ ਨਾਰਿ ਸਮ ਤੁਲਿ ਨ ਵਾ ਕੇ ।।
ਦੁਤੀਯ ਪਰਜ ਦੇ ਭਈ ਕੁਮਾਰੀ ਜਿਹ ਸੀ ਦੁਤੀਯ ਨ ਬ੍ਰਹਮ ਸਵਾਰੀ ।। ੨।।
Sorath doie suta ik ta ko. aour nar sam tuli na va ko.
Dutia paraj dai bhaiee kumara jih si dutia na braham savari. (2)

ਦੋਊ ਸੁਤਾ ਤਰੁਨਿ ਜਬ ਭਈ ।। ਜਨ ਕਰਿ ਕਿਰਣ ਸੂਰ ਸਸਿ ਵਈ ।।
ਐਸੀ ਪ੍ਰਭਾ ਹੋਤ ਭੀ ਤਿਨ ਕੀ ।। ਬਾਛਾ ਕਰਤ ਬਿਧਾਤਾ ਜਿਨ ਕੀ ।। ੩।।
Douoo suta teruni jab bhaiee. jan kar kiran soor sas vaiee.
Aisi prabha hot bhi tin ki. Bachha karat bidhata jin ki. (3)

ਓਜ ਸੈਨ ਇਕ ਅਨਤ ਨ੍ਰਿਪਤਿ ਬਰਿ ।। ਜਨੁ ਕਰਿ ਮੈਨ ਪ੍ਰਗਟਿਯੋ ਬਪੁ ਧਰਿ ।।
ਸੋ ਨ੍ਰਿਪ ਖੇਲਨ ਚਲਾ ਸਿਕਾਰਾ ।। ਰੋਝ ਰੀਛ ਮਾਰੇ ਝੰਖਾਰਾ ।। ੪।।
Oj sain ik anat nirpat bar. Jan kar main pragtiyo bapu dhar.
So nrip khelan chaarraa sikara. Rojh reechh marai jhankara. (4)

With this witchcraft she went away with her paramour and by getting him money made him rich. The parents thought that her curse was over, so she had gone to heavens. (9)

Here the three hundred and forty-second episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (342-6371) (Contd.)

Choupaiee

There was a Raja named Dijbar Sain ruling over the land of Sorath. He had a queen by the name of Sumer Mati and there was no other woman like her in the world. (1)

She had a daughter named Sorath Dei, who had no other woman parallel to her (in beauty) and the second princess was called Paraj Dei and Brahma had not created another woman like her. (2)

When both the daughters grew up, then it seemed they were like the rays of the sun and moon. They were both so beautiful that even Brahma desired to have them with him. (3)

There was another great Raja called Auj Sain and it seemed Kamdev himself had appeared in his form. He went on a hunting spree, and he killed some Roj, bears and stags. (4)

ਨਿਕਸਿਯੋ ਤਹਾ ਏਕ ਝੰਖਾਰਾ ॥ ਦ੍ਰਾਦਸ ਜਾ ਕੇ ਸੀਗ ਅਖਾਰਾ ॥
ਨ੍ਰਿਪ ਤਿਹ ਨਿਰਖਿ ਤੁਰੰਗ ਧਵਾਵਾ ॥ ਪਾਛੇ ਚਲਾ ਕੋਸ ਬਹੁ ਆਵਾ ॥ ੫॥
Niksiyo taha ek jhankara. Dradas ja kai seeg apara.
Nrip tih nirakh turang dhavava. Pachhai chala kos bahu aava. (5)

ਬਹੁਤ ਕੋਸ ਤਿਹ ਮ੍ਰਿਗਹਿ ਦਖੇਰਾ ॥ ਚਾਕਰ ਏਕ ਨ ਪਹੁਚਾ ਨੇਰਾ ॥
ਆਯੋ ਦੇਸ ਸੋਰਠੀ ਕੇ ਮਹਿ ॥ ਨ੍ਰਿਪ ਕੀ ਸੁਤਾ ਅਨਾਤ ਹੁਤੀ ਜਹਿ ॥ ੬॥
Bahut kos tih mirgeh dakhera. Chakar ek na pahucha nera.
Aseyo des sorthi kai meh. Nrip ki suta anat huti jeh. (6)

ਆਨਿ ਤਹੀ ਝੰਖਾਰ ਨਿਕਾਰਾ ॥ ਅਬਲਾ ਦੁਹੁੰ ਨਿਹਾਰਤਿ ਮਾਰਾ ॥
ਐਸਾ ਬਾਨ ਤਵਨ ਕਹ ਲਾਗਾ ॥ ਠੌਰ ਰਹਾ ਪਗ ਦ੍ਵੈਕ ਨ ਭਾਗਾ ॥ ੭॥
Aan tahi jhankar nikara. Abla duhun niharat mara.
Aisa ban tavan keh laga. Thour raaha pag dvaaik na bhaga. (7)

ਰਾਜ ਕੁਆਰੀ ਦੁਹੁੰ ਨਿਹਾਰੋ ॥ ਦੁਹੁੰ ਹ੍ਰਿਦੈ ਇਹ ਭਾਤਿ ਬਿਚਾਰੋ ॥
ਬਿਨੁ ਪੂਛੇ ਪਿਤੁ ਇਹ ਹਮ ਬਰਿ ਹੈ ॥ ਨਾਤਰ ਮਾਰਿ ਕਟਾਰੀ ਮਰਿ ਹੈ ॥ ੮॥
Raj koeri duhun niharo. duhun hirdai ih bhaat bicharo.
Bin puchhai pit ih hum bar hai. Natar mar katari mar hai. (8)

ਤਬ ਲਗੁ ਭੂਪ ਤ੍ਰਿਖਾਤੁਰ ਭਯੋ ॥ ਮ੍ਰਿਗ ਕੇ ਸਹਿਤ ਤਹਾ ਚਲਿ ਗਯੋ ॥
ਸੋ ਮ੍ਰਿਗ ਰਾਜ ਸੁ ਤਨ ਕਹ ਦੀਯੋ ॥ ਤਿਨ ਕੋ ਸੀਤ ਬਾਰਿ ਲੈ ਪੀਯੋ ॥ ੯॥
Tab lag bhoop trikhatur bheyo. Mrig kai sehat taha chal geyo.
So mrig raj su tan keh diyo. Tin ko seet bar lai piyo. (9)

ਬਾਧਾ ਬਾਜ ਏਕ ਦ੍ਰੁਮ ਕੇ ਤਰ ॥ ਸੋਵਤ ਭਯੋ ਹੈ ਭੂਪ ਸ੍ਰਮਾਤੁਰ ॥
ਰਾਜ ਕੁਆਰਨ ਘਾਤ ਪਛਾਨਾ ॥ ਸਖਿਯਨ ਸੋ ਅਸ ਕਿਯਾ ਬਖਾਨਾ ॥ ੧੦॥
Badha baj ek drum kai tar. Sovat bheyo hai bhoop saramtar.
Raj koaran ghat pachhana. Sakhian so as kiya bakhana. (10)

Then a stag with twelve long horns appeared from somewhere. On noticing him the Raja raced his horse chasing him and went far ..chasing him many kilometers. (5)

For many miles the stag was visible but no attendant could reach in his support. Then he reached the land of Sorath, where the Raja's daughters were having a bath.' (6)

The stag came to that spot and the Raja killed the stag before the very eyes of the princesses. He was hit by an arrow so that he could not move a step and fell down there. (7)

When both the princesses saw that Raja, then both of them thought to themselves (in their minds) that without the father's permission even they would marry him, else we will stab ourselves to death with a dagger. (8)

Then the Raja felt terribly thirsty and went there along with the stag. The Raja gave the antelope to them (princesses) and drank cold water from them. (9)

He tied the horse underneath tree and being tired went to sleep. The princesses,took a chance and told the handmaids like this. (10)

ਮਦਰਾ ਬਹੁ ਦੁਹੁਨ ਕੋਰ ਮੰਗਾਯੋ ।। ਸਾਤ ਬਾਰ ਜੋ ਹੁਤੋ ਚੁਆਯੋ ।।
ਅਪਨ ਸਹਿਤ ਸਖਿਯਨ ਕੌ ਪਯਾਇ ।। ਅਧਿਕ ਮਤ ਕਰਿ ਦਈ ਸੁਵਾਇ ।। ੧੧।।
Madara bahu duhun ko mangayo. Sat bar jo huto chuayo.
Apaan sehat sakhian ko payaye. adhik mat kar daiee suvaie. (11)

ਜਬ ਜਾਨਾ ਤੇ ਭਈ ਦਿਵਾਨੀ ।। ਸੋਏ ਸਕਲ ਪਹਰੂਆ ਜਾਨੀ ।।
ਦੁਹੁਨ ਸਨਾਹੀ ਲਈ ਮੰਗਾਈ ।। ਪਹਿਰਿ ਨਦੀ ਮੈ ਧਸੀ ਬਨਾਇ ।। ੧੨।।
Jab jana tai bhaiee diwani. soie sakal pehrua jani.
Duhun sanahi laiee mangaiee. Pehar nadi mai dhasi banaie. (12)

ਤਰਤ ਤਰਤ ਆਈ ਤੇ ਤਹਾ ।। ਸੋਵਤ ਸੁਤੋ ਨਰਾਧਿਪ ਜਹਾ ।।
ਪਕਰਿ ਪਾਵ ਤਿਹ ਦਿਯਾ ਜਗਾਇ ।। ਅਜਾ ਚਰਮ ਪਰ ਲਿਯਾ ਚੜਾਇ ।। ੧੩।।
Tarat tarat aiee tai taha. Sovat suto naradhip jaha.
Pakar p;v tih diya jagaie. Aja charam par liya charraie. (13)

ਭੂਪਤਿ ਲਿਯਾ ਚੜਾਇ ਸਨਾਈ ।। ਸਰਿਤਾ ਬੀਚ ਪਰੀ ਪੁਨਿ ਜਾਈ ।।
ਤਰਤ ਤਰਤ ਅ ਨੋ ਤਜਿ ਦੇਸਾ ।। ਪ੍ਰਾਪਤ ਭੀ ਤਹੇ ਦੇਸ ਨਰੇਸਾ ।। ੧੪।।
Bhupat liya charraie sanaie. Sarita beech pari pun jaiee.
Tarat tarat apno taj desa. Prapat bhi tahai des naresa. (14)

ਜਬ ਕਛੁ ਸੁਧਿ ਸਖਿਯਨ ਤਿਨ ਪਾਈ ।। ਨਿ੍ਸੰਦੇਹ ਯੌ ਹੀ ਠਹਰਾਈ ।।
ਮਦ ਸੌ ਭਈ ਜਾਨੁ ਮਤਵਾਰੀ ।। ਡੂਬਿ ਮੁਈ ਦੋਊ ਰਾਜ ਦੁਲਾਰੀ ।। ੧੫।।
Jab kachh sudh sakhian tin payee. Nirsandeh yo hi thehraiee.
Mad so bhaiee jan matvari. Dube moie douoo raj dulari. (15)

Both the princesses arranged for enough wine, which had been distilled seven times. They drank the wine along with the handmaids and making them drunk made them asleep. (11)

When they found that all the maic's had become unconscious and all the guards also had gone to sleep, then both arranged for swimming leather bags and with these, they entered the river. (12)

After swimming some distance they reached the place where the Raja was lying asleep. They shook him up with his feet and woke him up and made him ride a goat's leather bag. (13)

After putting the Raja on the leather bag, they moved further (swimming) in the river. After swimming some distance they reached the Raja's land, leaving their own land. (14)

When the handmaid became conscious, they felt surely the princessesf being drunk with wine; both the princesses had been washed away in the river and drowned. (15)

ਦੋਹਰਾ

ਵੈ ਦੋਊ ਨ੍ਰਿਪ ਸੰਗ ਗਈ ਅਨਿਕ ਹਿਯੋ ਹਰਖਾਤ ॥
ਅਜਾ ਚਰਮ ਪਰ ਭੂਪ ਬਰ ਦੁਹੂੰਅਨ ਚਲਾ ਬਜਾਤ ॥ ੧੬॥ ੧॥

Dohra

Vai douoo nrip sang gaiee anik hiyo harkhat.
Aja charam par bhoop bar duhuan chala bajat. (16) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਤ੍ਰਿਤਾਲੀਸ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੪੩ ॥ ੬੩੮੭ ॥ ਅਫਜੂੰ ॥

Iti sri charitar pakhyanai triya charitarai mantra bhoop sambadai teen so tirtalis charitar samaptam sat subhaam sat.
343. 6387. Aphjun. (Contd.)

ਚੌਪਈ

ਹਰਿਦ੍ਵਾਰ ਇਕ ਸੁਨ ਨ੍ਰਿਪਾਲਾ ॥ ਤੇਜਿਮਾਨ ਦੁਤਮਿਾਨ ਛਿਤਾਲਾ ॥
ਸ੍ਰੀ ਰਸਰੰਗ ਮਤੀ ਤਿਹ ਜਾਈ ॥ ਜਹ ਸਮ ਦੂਸਰਿ ਬਿਧਿ ਨ ਬਨਾਈ ॥ ੧॥

Choupaiee

Haridwar ik sunaa nirpala. tejman dutiman chhitala.
Sri rasrang mati tih jaiee. Jeh sam dusar bidh na banaiee. (1)

ਜਬ ਵਹੁ ਤਰੁਨਿ ਤਰੁਨ ਅਤਿ ਭਈ ॥ ਭੂਪ ਸੈਨ ਨ੍ਰਿਪ ਕਹਿ ਪਿਤ ਦਈ ॥
ਸਿਰੀ ਨਗਰ ਭੀਤਰ ਜਬ ਆਈ ॥ ਲਖਿ ਚੰਡਾਲਕ ਅਧਿਕ ਲੁਭਾਈ ॥ ੨॥

Jab bahu taruni tarun at bhhaiee. Bhoop sain nrip keh pit daaiee.
Siri nagar bhitar jab aiee. Lakh chandalak adhik lubhaiee. (2)

ਪਠੈ ਸਹਚਰਿ ਲਿਯਾ ਬੁਲਾਈ ॥ ਨ੍ਰਿਪ ਸੋ ਭੋਗ ਕਥਾ ਬਿਸਰਾਈ ॥
ਰੈਨਿ ਦਿਵਸ ਤਿਹ ਲੇਤ ਬੁਲਾਈ ॥ ਰਤਿ ਅਤਿ ਨਿਤਪ੍ਰਤਿ ਕਰਤ ਬਨਾਈ ॥ ੩॥

Pathai sehchar liya bulaiee. Nrip so bhog katha bisraiee.
Rain divas tih leit bullaiee. Raat at nitprat karat banaiee. (3)

Couplet

Both of them were very happy and went with the Raja. Riding a goat's leather bag, the Raja was also enjoying fun and love affair with them and reached there. (16)

Here the three hundred and forty-third episode of the King's & minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (343-6387) (Contd.)

Choupaiee

There was a Raja of Hardwar, who was very wise, Glamorous and beautiful. He had a daughter- called Ras Ranj Mati and the Lord-Creator had not created another one like her. (I)

When the queen became young, then the father gave her away to Raja Roop Sain (married her). When (the princess) came to Sri Nagar, then she saw a devilish person and got enamoured by him. (2)

She sent her handmaid and called him and forgetting having cohabitation with the Raja, she would enjoy sensuous pleasure with him day and night, by calling him at home. (3)

ਰਸਤ ਰਸਤ ਐਸੀ ਰਸ ਗਈ ॥ ਜਨੁ ਕਰਿ ਨਾਰਿ ਤਵਨ ਕੀ ਭਈ ॥
ਸਭ ਬ੍ਰਿਤਾਤ ਕਹਿ ਤਾਹਿ ਸਿਖਾਯੋ ॥ ਸੋਵਤਿ ਸਮੈ ਭੂਪ ਕਹ ਘਾਯੋ ॥ ੪॥
Rasat rasat aisi ras gaiee. Jaan kar nar tavan ki bhaaiee.
Sabh birtat keh tahaai sikhayo. sovat samai bhoop keh ghayo. (4)

ਪ੍ਰਾਤ ਜਰਨ ਕੇ ਕਾਜ ਸਿਧਾਈ ॥ ਆਗੇ ਰਾਖਿ ਲਏ ਨਿਜੁ ਰਾਈ ॥
ਜਬੈ ਚਿਤਾ ਪਰ ਬੈਠੀ ਜਾਇ ॥ ਚਹੂੰ ਓਰ ਦਿਯਾ ਆਗਿ ਲਗਾਈ ॥ ੫॥
Prat jaran kaai kaj sidhaiee. Agai rakh laie nij raie.
Jabai chita par baithi jaie. Chahun or diya aag lagaiee. (5)

ਚਾਰੋ ਦਿਸਾ ਅਗਨਿ ਜਬ ਲਾਗੀ ॥ ਤਬ ਹੀ ਉਤਰਿ ਚਿਤਾ ਤੈ ਭਾਗੀ ॥
ਲੋਗਨ ਚਰਿਤ ਕ੍ਰਿਯਾ ਨਹਿ ਜਾਨੀ ॥ ਦੀਨੀ ਤਿਸੀ ਚੰਡਾਰਹਿ ਰਾਨੀ ॥ ੬॥
Chaaro disa agni jab lagi. Tab hi utar chita taai bhagi.
Logan charit kriya neh jani. Dini itsi chandarhe rani. (6)

ਛਲਿ ਛੈਲ ਚਿਕਨਿਸਨ ਗਈ ॥ ਕਿਨੂੰ ਨ ਬਾਤ ਤਾਹਿ ਲਖ ਲਈ ॥
ਨਾਰਿ ਅਧਿਕ ਮਨ ਹਰਖ ਬਢਾਯੋ ॥ ਚਾਹਤ ਹੁਤੀ ਸੋਇ ਪਤਿ ਪਾਯੋ ॥ ੭॥
Yo chhal chhail chiknisan gaaiee gaiee. Kinu na bat tahe lakh laiee.
Nar aadhik man harakh badheyo. Chahat huti soie pat payo. (7)

ਤਬ ਤੇ ਆਜੁ ਲਗੇ ਉਹ ਦੇਸਾ ॥ ਮਾਰਤ ਤ੍ਰਿਯਾ ਕੋ ਪ੍ਰਥਮ ਨਰੇਸਾ ॥
ਕਨ ਤਰੇ ਕਰਿ ਜਾਹਿ ਜਰਾਵਤ ॥ ਭਾਖਿ ਸਕਤਿ ਨਹਿ ਬਾਤ ਲਜਾਵਤ ॥ ੮॥
Tab tai aaj laagai oh desa. Marat triya ko pratham naresa.
Kan tarai kar jaahai jaravat. Bhakh sakat neh bat lajabat. (8)

She became so much attached :o him, as if she were his wife only. She told the whole affair to her paramour and killed the Raja, while he was asleep. (4)

In the morning, she prepared herself for immolating herself with the husband (being Sati) and kept the corpse of the Raja ahead of her. When she sat on the funeral pyre and it was lit from all the four sides. (5)

When the fire spread from all the sides, then she startedfleeing, getting out of the pyre, but the people could not follow her trick and for breaking the religious norms she was handed over to the same devil. (6)

Thus the beautiful princess went away with this deceitful action. No one could follow her secret. The princess felt very happy in her heart. Whom she had liked, she got him as her spouse. (7)

From that time till to-date, in that land, before the death of the Raja, the wife is killed and by placing wood underneath, she is burnt. They cannot openly say that (the queen had gone to a devil's house) and hence they felt ashamed of her. (8)

ਦੋਹਰਾ

ਤਿਹ ਰਾਨੀ ਕੇ ਪੁਤ੍ ਤਬ ਰਾਜ ਕਰਾ ਤਿਹ ਠਾਵ ॥
ਆਜੁ ਲਗੇ ਚੰਡਾਲਿਯੈ ਭਾਖਤ ਤਿਨ ਕੋ ਨਾਵ ॥ ੯॥ ੧॥

Dohra

Tih rani kai putaar tab raj kara tih thaav.
Aj lagai chandaliai bhakhat tin ko nav. (9) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਚੌਤਾਲੀਸ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੪੪ ॥ ੬੩੯੬ ॥ ਅਫਜੂੰ ॥

Iti sri charitar pakhyanai triya charitarai mantra bhoop sambadai teen so choutalis charitar samaptam.
344. 6396. Aphjun. (Contd.)

ਚੌਪਈ

ਦੌਲਾ ਕੀ ਗੁਜਰਾਤਿ ਬਸਤ ਜਹ ॥ ਅਮਰ ਸਿੰਘ ਇਕ ਹੁਤਾ ਨ੍ਰਿਪਤਿ ਤਹ ॥
ਅੰਗਨਾ ਦੇ ਰੋਨੀ ਤਿਹ ਰਾਜੈ ॥ ਨਿਰਖਿ ਦਿਵੰਗਨਨ ਕੋ ਮਨ ਲਾਜੈ ॥ ੧॥

Choupaiee

Doula ki gujraat basaat jeh. Amaar singh ik huta nirpat tih.
Angina dai rani tih rajai. Nirakh divangnan ko man lajai. (1)

ਰਾਜਾ ਅਧਿਕ ਪੀਰ ਕਹ ਮਾਨੈ ॥ ਭਲੀ ਬੁਰੀ ਜੜ ਬਾਤ ਨ ਜਾਨੈ ॥
ਤਹਾ ਸੁਬਰਨ ਸਿੰਘ ਇਕ ਛਤ੍ਰੀ ॥ ਰੂਪਵਾਨ ਧਨਵਾਨ ਧਰਤ੍ਰੀ ॥ ੨॥
Raja adhik peer keh manai. Bhali buri jar bat na janai.
Taha suvaran singh ik chhatri. Roopwan dhanwan dharati. (2)

ਸੁੰਦਰ ਅਧਿਕ ਹੁਤੋ ਖਤਰੇਟਾ ॥ ਜਨੁਕ ਰੂਪ ਸੌ ਸਕਲ ਲਪੇਟਾ ॥
ਜਬ ਤੇ ਨਿਰਖਿ ਨਾਰਿ ਤਿਹ ਗਈ ॥ ਸੁਧਿ ਬੁਧਿ ਛਾਡਿ ਦਿਵਾਨੀ ਭਈ ॥ ੩॥
Sundar adhik hutai khatreta. Januk roop so sakal lapeta.
Jab tai nirakh nar tih gaiee. Sudh budh chhad doiwani bhaaiee. (3)

Couplet

Then the queen's son ruled the land and tilt to-date they are called chandaliai (devilish). (9)

Here the three hundred and forty-fourth episode of theKing's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (344-6396) (Contd.)

Choupaiee

There was a Raja Amar Singh of the land of (Shah) Daula, the Gujrat town. His wife was called Augna Dei, on seeing whom the godly women were feeling ashamed (belittled). (1)

The Raja was a devout follower of the pir (Muslim Saint). The fool did not distinguish between good or bad. There was a Kashatriya, by the name of Subaran Singh, who was very smart looking, wealthy and an expert in wielding weapons (art of warfare). (2)

That Kashatriya son was very beautiful, as if he were wrapped all over with beauty. When the queen went away on having a glance at him, she became madly in love with him having lost her sense of proportion. (3)

· ਤਾ ਸੰਗ ਨੇਹ ਸਜਾ ਰੁਚਿਮਾਨ ॥ ਜਾਨਿ ਬੂਝਿ ਹੈ ਗਈ ਅਜਾਨ ॥
ਦਈ ਸਹਚਰਿ ਤਹਿਕ ਪਠਾਇ ॥ ਜਯੋ ਤਯੋ ਤਿਹ ਗ੍ਰਿਹ ਲਿਯਾ ਮੰਗਾਇ ॥ ੪॥
Taa sang neh saja ruchiman. Jan bujh hai gaiee ajan.
Daiee sehchar tahik paathaie. Jeyi teyo tih greh liya mangaie. (4)

ਪੋਸਤ ਭਾਗ ਅਫੀਮ ਮੰਗਾਈ ॥ ਪਾਨਿ ਡਾਰ ਕਰਿ ਭਾਗ ਘੁਟਾਈ ॥
ਪਾਨ ਕਿਯਾ ਦੁਹੁੰ ਬੈਠਿ ਪ੍ਰਜੰਕਹਿ ॥ ਰਤਿ ਮਾਨੀ ਭਰਿ ਭਰਿ ਦ੍ਰਿੜ ਅੰਕਹਿ ॥ ੫॥
Posat bhang aafim mangaie. Pan dar kar bhang ghutaiee.
Paan kiya duhun baaith parjanhi. Rat mani bhaar bhar drirr ankhi. (5)

ਦੋਹਰਾ

ਜਬੈ ਟਟਾਨੈ ਕੈਫ ਕੇ ਆਏ ਅਖਿਯਨ ਮਾਹਿ ॥
ਕਰਹਿ ਬਿਲਾਸ ਪ੍ਰਜੰਕ ਚੜਿ ਹਸਿ ਹਸਿ ਨਾਰਿ ਔ ਨਾਹਿ ॥ ੬॥

Dohra

Jabai tatanai kaif kai aie aakhian mahai.
Karhi bilas parjank charr has has naar o naahe. (6)

ਚੌਪਈ

ਭਾਤਿ ਭਾਤਿ ਕੇ ਅਸਨ ਲੈ ਕੈ ॥ ਅਬਲਾ ਕਹਿ ਬਹੁ ਭਾਤਿ ਰਿਝੈ ਕੈ ॥
ਆਪਨ ਪਰ ਘਾਯਲ ਕਰਿ ਮਾਰੀ ॥ ਮਦਨ ਮੋਹਨੀ ਰਾਜ ਦੁਲਾਰੀ ॥ ੭॥

Choupaiee

Bhat bhat kai asan lai kai. Abla keh bahu bhat rijhai kai.
Apaan par ghayal kar mari. madan mohni raj dulari. (7)

ਆਧਿਕ ਬਢਾਇ ਨਾਰਿ ਸੌਂ ਹੇਤਾ ॥ ਇਹ ਬਿਧਿ ਬਾਧਤ ਭਏ ਸੰਕੇਤਾ ॥
ਧੂੰਈ ਕਾਲਿ ਪੀਰ ਕੀ ਐਹਯੂ ਡਾਰ ਭਾਗ ਹਲਵਾ ਮਹਿ ਜੈਯਹੁ ॥ ੮॥
Aadhik baadhaie nar so heta. Ih bidh badhat bhaaie sanketa.
Dhuie kaal peer ki aihu dar bhag halva meh jaihu. (8)

Then she developed great love for him and knowingly would show herself as totally ignorant (of it). She sent her handmaid to him and managed somehow to call him at home. (4)

She got some poppy husk, hemp and opium and addingwater to it, she arranged for pounding the hemp (bhang). Both drank it, seated on a cot and clasping each other enjoyed sensuous pleasure . (5)

Couplet

When, due to the drug, they were feeling sleepy (seeing stars in eyes), both the Raja and the queen were having sexual companionship on the cot. (6)

Choupaiee

With many poses of cohabitation and making the queen happy and satisfied in many ways and being mad in her sexual desires, the Raja made the queen fully allured by him. (7)

Having developed great love for the queen, both of them planned like this. At the time of litting fire for religious purposes of the Pir, they would come and would add hemp to the sweet pudding. (8)

ਸੋਢੀ ਜਬੈ ਚੁਰਮਾ ਖੇ ਹੈ ।। ਜੀਯਤ ਨ੍ਰਿਤਕ ਸਭੈ ਹ੍ਵੈ ਜੈ ਹੈ ।।
ਤਹੀ ਕਰਿਪਾ ਕਰ ਤੁਮਹੂੰ ਐਯਹੁ ।। ਮੁਹਿ ਲੈ ਸੰਗ ਦਰਬ ਜੁਤ ਜੈਯਹੁ ।। ੯।।
Sofi jabai churma kai hai. Jiyat nirtak sadhauie hai jai hai.
Tahi kripa kar tumhu aiehu. Mohai lai sang darab jut jaihu. (9)

ਜਬ ਹੀ ਦਿਨ ਧੁੰਈ ਕੋ ਆਯੋ ।। ਭਾਗ ਡਾਰਿ ਚੁਰਮਾ ਪਕਾਯੋ ।।
ਸਕਲ ਮੁਰੀਦਨ ਗਈ ਖਵਾਇ ।। ਰਾਖੇ ਮੂੜ ਮਤ ਕਰਿ ਸ੍ਯਾਇ ।। ੧੦।।
Jab hi din dhuie ko aeyo. Bhang dar dar churma pakayo.
Sakal muridan gaiee khavaie. Rakhai murr mat kar savaie. (10)

ਸੋਢੀ ਭਏ ਜਬੈ ਮਤਵਾਰੇ ।। ਪ੍ਰਿਥਮ ਦਰਬ ਹਰਿ ਬਸਤ੍ ਉਤਾਰੇ ।।
ਦੁਹੁੰਯਨ ਲੀਯਾ ਦੇਸ ਕੋ ਪੰਥਾ ।। ਇਹ ਬਿਧਿ ਦੈ ਸਾਜਨ ਕਹ ਸੰਥਾ ।। ੧੧।।
Sofi bhaie jabai matvarai. pritham darab har bastar utarai.
Duhuan liya des ko pantha. Ih bidh daai sajan keh santha. (11)

ਭਯਾ ਪ੍ਰਾਤ ਸੋਢੀ ਸਭ ਜਾਗੇ। ਪ੍ਰਿਥਮ ਦਰਬ ਹਰਿ ਬਸਤ੍ ਪਕਾਯੋ।।
ਸਕਲ ਮੁਰੀਦਨ ਗਈ ਖਵਾਇ।। ਰਾਖੇ ਮੂੜ ਮਤ ਕਰਿ ਸ੍ਯਾਇ।। ੧੨।।
Bhaya prat sofi sabh jagai. Pagri bastaar bilokan lagai.
Saarbar kahai krodh kiya bhara. Sabhin ko aas charit dikhara. (12)

ਸਭ ਜੜ ਰਹੋ ਤਹਾ ਮੁਖ ਬਾਈ ।। ਲਜਾ ਮਾਨ ਮੂੰਡ ਨਿਹੁਰਾਈ ।।
ਭੇਦ ਅਭੇਦ ਨ ਕਿਨੂੰ ਪਛਾਨਾ ।। ਸਰਬਰ ਕਿਯਾ ਸੁ ਸਿਰ ਪਰ ਮਾਨਾ ।। ੧੩।।
Sabh jar raho taha much baiee. Laja man moond nihuraiee.
Bheid abheid na kinu pachhana. Sarbar kiyaa su sir par mana. (13)

(She said), "When the virtuous people would eat that powdered sweet, then all would become unconscious, and you come at that time through your kindness and take me away, along with my wealth (money)."(9)

When that day of litting religious fire arrived, they made sweet powder by adding hemp (bhang). All the followers were given this (chooran) powder and all the foolish followers were made unconscious and put to sleep. (10)

When all the religious people were drunk, first she took their money and then removed their clothes and both started for their land. Thus she trained the paramour in this teaching move. (11)

In the morning when all the virtuous people woke up, they were looking for their clothes and turbans. They were saying that the Pir was greatly annoyed with them and had shown this magic play. (12)

All the fools were left aghast and due to shame, they were looking downwards (down cast). No one could follow the secret and accepted their fate, as enacted by the Pir. (13)

ਦੋਹਰਾ

ਭੇਦ ਅਭੇਦ ਤ੍ਰਿਯਾਨ ਕੋ ਸਕਤ ਨ ਕੋਊ ਪਾਇ ॥
ਅਭਨ ਲਖੋ ਕੈਸੇ ਛਲਾ ਕਸਿ ਕਰਿ ਗਈ ਉਪਾਇ ॥ ੧੪॥ ੧॥

Dohra

Bheid abheid triyan ko sakat na kouoo paie.
Abhan lakho kaise chhaala kas kar gaaiee upaie. (14) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਪੈਤਾਲੀਸ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੪੫ ॥ ੬੪੧੦ ॥ ਅਫਜੂੰ ॥

**iti sri charitar pakhyanai triya charitarai mantra bhoop sambadai teen so pantalis charitar samaptam sat subham sat.
345. 6410. Aphjun. (Contd.)**

ਚੌਪਈ

ਸੁਨੁ ਰਾਜਾ ਇਕ ਕਹੋ ਕਬਿਤ ॥ ਜਿਹ ਬਿਧਿ ਅਬਲਾ ਕਿਯਾ ਚਰਿਤ ॥
ਸਭਹਿਨ ਕੌ ਦਿਨ ਹੀ ਮਹਿ ਛਲਾ ॥ ਨਿਰਖਹੁ ਯਾ ਸੁੰਦਰਿ ਕੀ ਕਲਾ ॥ ੧॥

Choupaiee

Sunn raja ik kaho kabit. Jih bidh abla ikya charit.
Sabhhin ko din hi meh chhala. Nirakhhu ya sundar ki kala. (1)

ਇਸਕਾਵਤੀ ਨਗਰ ਇਕ ਸੋਹੈ ॥ ਇਸਕ ਸੈਨ ਰਾਜਾ ਤਹ ਕੌ ਹੈ ॥
ਸ੍ਰੀ ਗਜਰਾਜ ਮਤੀ ਤਿਹ ਨਾਰੀ ॥ ਜਾ ਸਮ ਕਹੂੰ ਨ ਰਾਜ ਕੁਮਾਰੀ ॥ ੨॥
Iskavati nagar ik sohai. Isak sain raja tih ko hai.
Sri gajraj mati tih nari. Ja sum kahun na raj kumara. (2)

ਇਕ ਰਣਦੂਲਹ ਸੈਨ ਨ੍ਰਿਪਤਿ ਤਿਹ ॥ ਜਾ ਸਮ ਉਪਜਾ ਦੁਤਿਯ ਨ ਮਹਿ ਮਹਿ ॥
ਮਹਾ ਸੂਰ ਅਰੁ ਸੁੰਦਰ ਘਨੋ ॥ ਜਨੁ ਅਵਤਾਰ ਮਦਨ ਕੋ ਬਨੋ ॥ ੩॥
Ik randulah sain nirpat tih. Ja sum upja dutia na meh meh.
Maha soor aru sundar ghano. Jan avatar madan ko bano. (3)

Couplet

No one had been able to gauge the depth of woman's mind and before everyone's eyes they were deceived and she played this game play (trick).(14)

Here the three hundred and forty-fifth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (345-6410) (Contd.)

Choupaiee

O Rajan! Listen. I am going to say a Kabit (just as) about a woman had played a trick and she deceived all the people during daytime. She showed her clever tricks, just watch them. (1)

There was a town of Iskavati and the Raja there was known as Ishak Sain. He had a queen called Gaj Gah Mati and there was no other princess so beautiful (as she was). (2)

There was another Raja by the name of Randuleh Sain, and there was no other person created by God on the Earth, who could match him. He was a great warrior and was also beautiful and it seemed as if he were an incarnation of Kamdev. (3)

ਸੋ ਨ੍ਰਿਪ ਇਕ ਦਿਨ ਚੜ੍ਹਾ ਸਿਕਾਰਾ ॥ ਮਾਰਤ ਰੀਝ ਰੋਝ ਝੰਕਾਰਾ ॥
ਇਸਕਾਵਤੀ ਨਗਰ ਤਰ ਨਿਕਸਾ ॥ ਪ੍ਰਭਾ ਬਿਲੋਕਿ ਨਗਰ ਕੀ ਬਿਗਸਾ ॥ ੪॥
So nriup ik din charra sikara. Marat reejh rojh jhankara.
Iskaavaati nagar tar niksa. Praabha bilok nagaar ki bigsa. (4)

ਅਸ ਸੁੰਦਰਿ ਜਿਹ ਨ੍ਰਿਪ ਕੀ ਨਗਰੀ ॥ ਕਸ ਹ੍ਵੈ ਹੈ ਤਿਹ ਨਾਰਿ ਉਜਗਰੀ ॥
ਜਿਹ ਕਿਹ ਬਿਧਿ ਤਿਹ ਰੂਪ ਨਿਹਰਿਯੈ ॥ ਨਾਤਰ ਅਤਿਥ ਇਹੀ ਹ੍ਵੈ ਮਰਿਯੈ ॥ ੫॥
As sundari jih nrip ki nagri. Kas havai hai tih nar ujgari.
Jih kih bidh roop nihriya. natar atith ihi hai mariyai. (5)

ਬਸਤ੍ ਉਤਾਰਿ ਮੇਖਲਾ ਡਾਰੀ॥ ਬੂਖਨ ਛੋਰਿ ਭਿਭੂਤਿ ਸਵਾਰੀ ॥
ਸਭ ਤਨ ਭੇਖ ਅਤਿਥ ਕਾ ਧਾਰਾ ॥ ਆਸਨ ਆਨ ਦ੍ਵਾਰ ਤਿਹ ਮਾਰਾ ॥ ੬॥
Bastar utar meekhla dari. Bhukhhan chhhor bhibhuti savari.
Sabh tan bheikh atith ka dhara. Aasan aaan dwaar tih mara. (6)

ਕੇਤਕ ਬਰਸ ਤਹਾ ਬਿਤਾਏ ॥ ਰਾਜ ਤਰੁਨਿ ਕੇ ਦਰਸ ਨ ਪਾਏ ॥
ਕਿਤਕ ਦਿਨਨ ਪ੍ਰਤਿਬਿੰਬ ਨਿਹਾਰਾ ॥ ਚਤੁਰ ਭੇਦ ਸਭ ਗਯੋ ਬਿਚਾਰਾ ॥ ੭॥
Ketk brs taha bitaie. Raj teruni kai daras na paaie.
Kitat dinan pratibimb nihaara. Chatur bheid sabh geyo bichara. (7)

ਤਰੁਨੀ ਖਰ ਸਦਨ ਆਨੰਦ ਭਰਿ ॥ ਜਲ ਪ੍ਰਤਿਬਿੰਬ ਪਰਾ ਤਿਹ ਸੁੰਦਰਿ ॥
ਤਹੀ ਸੁਘਰ ਤਿਹ ਠਾਢ ਨਿਹਾਰਾ ॥ ਜਾਨਿ ਗਯੋ ਸਭ ਭੇਦ ਸੁਧਾਰਾ ॥ ੮॥
Tarun khar sadan anaad bhar. Jal praibimb para tih sumdar.
Tahi sughar tih thath nihara. Jaan geyo sabh bheid sudhara. (8)

ਤ੍ਰਿਯਹੁ ਤਾਹਿ ਪ੍ਰਤਿਬਿੰਬ ਲਖਾ ਜਬ ॥ ਇਹ ਬਿਧਿ ਕਹਾ ਚਿਤ ਬੀਤਰ ਤਬ ॥
ਇਹੁ ਜਨਿਯਤ ਕੋਈ ਰਾਜ ਕੁਮਾਰਾ ॥ ਪਾਰਬਤੀਸ ਅਰਿ ਕੋ ਅਵਤਾਰਾ ॥ ੯॥
Tiryeh tahe pratibimb lakha jab. Ih bidh kaha chit bhitar tab.
Ih janiat koiee raj kumara. Parbatis ark o avtara. (9)

That Raja went on a hunting spree and he killed many bears, roj and stags and came near Iskavati town and was pleased to see the beauty of the town. (4)

Then he thought in his mind, that town of the Raja was so beautiful, then his queen would be extremely beautiful. So we must see her beauty by some means or else one should die here by becoming a mendicant (Sadhu). (5)

He removed his clothes and wore a mendicant's godri (cover). He removed his ornaments and rubbed ash on the body, thus making the whole body of a mendicant and sat in meditation at the gates of the queen. (6)

He spent many years in that posture, but could not have a glance of the queen. After many days he saw the queen's shadow and since the Raja was very shrewed, he could make out all the details. (7)

The queen was standing in a relaxed mood in her palace then her shade was seen in the water. The Raja saw her standing there and followed all her details (of beauty). (8)

When the woman also saw his shade in the water, then she thought in her mind that he appeared to be a prince or an incarnation of Kamdev (god of love). (9)

ਰਾਨੀ ਬੋਲਿ ਸੁਰੰਗਿਯਾ ਲੀਨਾ ॥ ਅਤਿ ਹੀ ਦਰੁਬ ਗੁਪਤ ਤਿਹ ਦੀਨਾ ॥
ਨਿਜੁ ਗ੍ਰਿਹ ਭੀਤਰ ਸੁਰੰਗਿ ਦਿਵਾਈ ॥ ਸਾਢੀ ਤਹੀ ਨ ਕਿਨਹੂੰ ਪਾਈ ॥ ੧੦॥
Raani bole suringaya lina. At hi darb gupat tih dina.
Nij grehh bhitar surang divaiee. Sadhi tahi na kinhu payee. (10)

ਦੋਹਰਾ

ਸਖੀ ਤਿਸੀ ਮਾਰਗ ਪਠੀ ਤਹੀ ਪਹੂਚੀ ਜਾਇ ॥
ਗਹਿ ਜਾਘਨ ਤੇ ਲੈ ਗਈ ਚਲਾ ਭੂਪ ਉਪਾਇ ॥ ੧੧॥

Dohra

Skhi tisi marg pathi thI phhchi jaie.
Geh jaanghan te lai gaiere chala bhoop upaie. (11)

ਚੌਪਈ

ਗ੍ਰਿਹ ਨ੍ਰਿਪ ਕੋ ਲੈ ਗਈ ਸਖੀ ਤਹ ॥ ਰਾਨੀ ਹੁਤੀ ਬਿਲੋਕਤਿ ਮਗ ਜਹ ॥
ਦਿਯਾ ਮਿਲਾਇ ਮਿਤ੍ ਤਾ ਕੋ ਇਨ ॥ ਮਨ ਮਾਨਤ ਰਤਿ ਕਰੀ ਦੁਹੂੰ ਤਿਨ ॥ ੧੨॥
Greh nrip ko lai gaiee sakhi tih. Rani huti bilokat mag jih.
Diya milaie mitar ta ko in. man manaat rat kari duhun tin. (12)

ਭਾਤਿ ਭਾਤਿ ਚੁੰਬਨ ਦੁਹੂੰ ਲੀਨੋ ॥ ਅਨਿਕ ਅਨਿਕ ਆਸਨ ਤ੍ਰਿਯ ਸੀਨੇ ॥
ਆਸ ਲੁਭਦਾ ਰਾਜਾ ਕੋ ਚਿਤਾ ॥ ਜਸ ਗੁਨਿ ਜਨ ਸੁਨਿ ਸ੍ਵਨ ਕਬਿਤਾ ॥ ੧੩॥
Bhat bhat chumban duhun lino. Anik anik asan triya Sinai.
Aas lubhda raja ko chita. Jas gunn jaan sunn sarvan kabita. (13)

ਰਾਨੀ ਕਹਤ ਬਚਨ ਸੁਨੁ ਮੀਤਾ ॥ ਤੌ ਸੌ ਬਧਾ ਹਮਾਰਾ ਚੀਤਾ ॥
ਜਬ ਤੇ ਤਵ ਪ੍ਰਤਿਬਿੰਬ ਨਿਹਾਰਾ ॥ ਤਬ ਤੇਮ ਨ ਹਠ ਪਰਿਯੋ ਹਮਾਰਾ ॥ ੧੪॥
Rani kehaat bachan sunu mita. To so baadha hmara chita.
Jab tai tav pratibimb nihara. Tab tem na hath pario haamara. (14)

ਨਿਤਿਪ੍ਰਤਿ ਚਹੈ ਤੁਮੀ ਸੰਗ ਜਾਊ ॥ ਮਾਤ ਪਿਤਾ ਕੀ ਕਾਨ ਨ ਲਯਾਊ ॥
ਅਬ ਕਿਛੁ ਅਸ ਪਿਯ ਚਰਿਤ ਬਨੈਯੈ ॥ ਲਾਜ ਰਹੈ ਤੋਹਿ ਪਤਿ ਪੈਯੈ ॥ ੧੫॥
Nitprat chahai tumi saang jauoo. Mat pita ki kan na layauoo.
Ab kichh as piya charit banayai. Laj rahai tohai pat paiye. (15)

The queen called a person, who could make a tunnel (under ground) and gave him lot of money secretly. She got a tunnel made from her house to that place, but no one knew about it. (10)

Couplet

She sent a handmaid through that tunnel and she reached there and took the Raja by pulling him with his legs and the Raja could not react at all. (11)

Choupaiee

The handmaid took the Raja to the place, where the queen was waiting for him. The handmaid thus arranged for her to meet the paramour and they both enjoyed sensuous pleasure to their satisfaction. (12)

Both had many kissings and the woman gave many poses of cohabitation. She got the Raja enamoured by her in such a manner just as intelligent men get attracted by hearing some poetry (of their liking) with the ears. (13)

The queen said, "O my friend! Listen to my words. My heart is now attached to you. Since the time, I saw your shade (in water) since then my heart was pinned to you only, being under your spell. (14)

My mind now desires that I should always live with you, without caring for my parents. O beloved! Now let us enact some such witchcraft so that I could keep my modesty even and gain you as my spouse also. (15)

ਛੋਰਿ ਕਥਾ ਤਿਹ ਭੂਪ ਸੁਨਾਈ।। ਨਿਜੁ ਨ੍ਰਿਪ ਤਾ ਕੀ ਕਥਾ ਜਤਾਈ ।।
ਮੈ ਹੌ ਰਾਸਟ੍ ਦੇਸ ਕੋ ਰਾਜਾ ।। ਤਵ ਹਿਤ ਭੇਸ ਅਤਿਥ ਕੋ ਸਾਜਾ ।। ੧੬।।
Chhor katha tih bhoop sunaiee. Nij nrip ta ki katha jataiee.
Maai ho rastaar des ko raja. Tav hit bhes atith ko saja. (16)

ਨੇਤ੍ ਲਗੋ ਤੁਮ ਸੌ ਹਮਰੇ ਤਬ ।। ਤਵ ਪ੍ਰਤਿਬਿੰਬ ਲਖੇ ਜਲ ਮਹਿ ਜਬ ।।
ਤਵ ਮੁਰਿ ਜਬ ਪ੍ਰਤਿਬਿੰਬ ਨਿਹਾਰਾ ।। ਗਯੋ ਮਾਰਿ ਤੁਹਿ ਮਦਨ ਕਟਾਰਾ ।। ੧੭।।
Netar lagai tum so hamre tav. Tav pratibimb lakhai jal meh jab.
Tav muri jav praaibimb nihara. Geyo mar tohai madan kaatara. (17)

ਮੁਹਿ ਲਖਿ ਧੀਰਜ ਨ ਤੁਮਰਾ ਰਹਾ ।। ਸੁਰੰਗਿ ਖੋਦ ਸਖਿਯਨ ਅਸ ਕਹਾ ।।
ਸੋ ਗਹਿ ਮੁਹਿ ਗੀ ਤੀਰ ਤਿਹਾਰੀ ।। ਚਹਤ ਜੋ ਥੋ ਸੋ ਭਈ ਪਿਯਾਰੀ ।। ੧੮।।
Mohair lakh dhiraj na tumra raha. Surang khod sakhiaan as kaha.
So gih mohair gi teer tihaari. Chahat jot ho so bhaieee payari. (18)

ਦੁਹੁਨ ਬੈਠ ਇਕ ਮੰਤ੍ ਬਿਚਾਰਾ ।। ਮੈ ਰ੍ਾਜਾ ਲਖਿ ਗਯੋ ਰਖਵਾਰਾ ।।
ਪਿਯ ਪਠਾਇ ਗ੍ਰਿਹ ਐਸ ਉਚਾਰੀ ।। ਲੋਨ ਲੇਤ ਨ੍ਰਿਪ ਨਾਰ ਤਿਹਾਰੀ ।। ੧੯।।
Duhun baith ik mantr bicharaa. Mai raja lakh geyo rakhwara.
Piya pathaie greh ais uchari. Lon leit nriup nar tihari. (19)

ਸੁਨਤ ਸ੍ਰਵਨ ਸਭ ਜਨਿ ਮਿਲਿ ਆਏ ।। ਆਨਿ ਤਵਨ ਕਹ ਬਚਨ ਸੁਨਾਏ ।।
ਕਿਹ ਨਿਮਿਤ ਛਾਡਤ ਹੈ ਦੇਹੀ ।। ਸੁਨਿ ਰਾਜਾ ਕੀ ਨਾਰਿ ਸਨੇਹੀ ।। ੨੦।।
Sunaat sravan sabh jin mili aaie. Aan tavan keh bachan sunaie.
Kih nimit chhadaat hai deihi. Sunn raja ki naar sanehi. (20)

ਸੁਨੁ ਰਾਜਾ ਇਕ ਦਿਜ ਮਾਰਿਯੋ ਮੁਹਿ ।। ਲੋਨ ਲੇਓਗੀ ਸਾਚ ਕਹੂੰ ਤੁਹਿ ।।
ਜੋ ਧਨ ਹਮਰੇ ਧਾਮ ਨਿਹਾਰਹੁ ।। ਸੋ ਸਭ ਗਾਡਿ ਗੋਰਿ ਮਹਿ ਡਾਰਹੁ ।। ੨੧।।
Sunn raja ik dij Mario mohaai. lon laiegi sach kahun tohai.
Jo dhan hamre dham niharhu. So sabh gadh gor meh daarhu. (21)

Then the Raja related his whole story and told her about his being a Raja. "I am the Raja of the land of Rashtra. Infact, I became a mendicant for your sake only."(he said). (16)

"Since then my eyes were pining for your glance only, when I first saw your shade (in the water) and you are also having sexual desires for me since then." (17)

After seeing me you also lost your patience, and you carved out a tunnel and you sent your handmaid with the message, that she dragged me to your place. O darling! Whatever you had wished for has happened exactly like that. (18)

Both then sat together and had consultations with each other. "The Raja's guard had seen me." The queen sent away the paramour to his place and said, "O Rajan! Your queen wanted to be frozen to death in the snows with some salt." (19)

On hearing this news with their ears, all the people came there in a group and told her, "O dearest queen of the Raja, "Why do you want to give up this life?" (20)

The queen said, "O Raja! Listen to me! I have killed a Brahmin, so I am telling you the truth, that I will melt along with some salt. Whatever money you find at my place, may be buried in the ground." (21)

ਹੋਰਿ ਰਹੇ ਸਭ ਏਕ ਨ ਮਾਨੀ ।। ਪਰੀ ਭੋਹਰਾ ਭਤਿਰ ਰਾਨੀ ।।
ਆਸ ਪਾਸ ਲੈ ਲੋਨ ਬਿਥਾਰੋ ।। ਜੋ ਧਨ ਹੁਤੋ ਗਾਡਿ ਸਭ ਡਾਰੋ ।। ੨੨।।
Hor raahai sabh ek na mani. Pari bhohra bhitar rani.
As pas lai lon bitharo. Jo dhan hutaai gadh sabh daro. (22)

ਸੁਰੰਗਿ ਸੁਰੰਗਿ ਰਾਨੀ ਤਿਹ ਆਈ ।। ਬੈਠੇ ਜਹਾ ਮੀਤ ਸੁਖਦਾਈ ।।
ਤਾ ਕੇ ਸੰਗ ਲੋ ਤਹੀ ਸਿਧਾਰੀ ।। ਮੂੜ ਲੋਗ ਕਛੁ ਗਤਿ ਨ ਬਿਚਾਰੀ ।। ੨੩।। ੧।।
Surang surang raani tih aiee. baithe jaha meet sukhdaiee.
Ta kai sang lai tahi sidhari. Murr log kaachh gat na bichari. (23) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਛਿਤਾਲੀਸ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ।। ੩੪੬ ।। ੬੪੩੩ ।। ਅਫਜੂੰ ।।

Iti sri charitar pakhyanai triya charitari mantra bhoop sambdai teen so chhitalis charitar saamaptaam sat subham sat.
346. 6433. Aphjun. (Contd.)

ਚੌਪਈ

ਜਹ ਹਮ ਦਿਸਾ ਉਤਰਾ ਸੁਨੀ ।। ਰਾਜਾ ਤਹਿਕ ਬਸੰਤ ਥੋ ਗੁਨੀ ।।
ਕਲਗੀ ਰਾਇ ਜਾਹਿ ਜਗ ਭਾਖਤ ।। ਨਾਨਾ ਦੇਸ ਕਾਨਿ ਤਿਹ ਰਾਖਤ ।। ੧।।

Choupaiee

Jeh hum disa utra suni. raja tehak basat tho guni.
Kalgi raie jeh jag bhaakhat. nana des kan tih rakhat. (1)

ਮੀਤ ਮਤੀ ਤਿਹ ਨਾਰਿ ਬਿਰਾਜੈ ।। ਜਾਹਿ ਬਿਲੋਕਿ ਚੰਦ੍ਰਮਾ ਲਾਜੈ ।।
ਤਾ ਕੀ ਏਕ ਲਛਿਮਨਿ ਦਾਸੀ ।। ਦੁਰਬਲ ਦੇਹ ਘੜੀ ਅਬਿਨਾਸੀ ।। ੨।।
Meet mati tih nar biraajai. Jaahai bilok chandraama lajaai.
Ta ki ek lachhman daasi. Durbal deh gharry aabinasi. (2)

ਤਾ ਸੋ ਨਾਰਿ ਹੇਤੁ ਅਤਿ ਮਾਨੈ ।। ਮੂੜ ਨ ਰਾਨੀ ਕ੍ਰਿਆ ਪਛਾਨੈ ।।
ਗੁਪਤ ਲੇਤ ਦਾਸੀ ਸੁ ਛਿਮਾਹੀ ।। ਬੁਰੀ ਬੁਰੀ ਤਿਹ ਦੇਤ ਉਗਾਹੀ ।। ੩।।
Taa so nar het at manai. Murr naa rani kriyaa pachhanai.
Gupaat let dasi su chhimaahi. Buri buri tih deit ugahi. (3)

All were trying to stop her, but she were adamant. The queen went into a cellar and spread salt all around her and all the money was buried. (22)

Through the tunnel the queen reached there, where her loving paramour was waiting for her and along with him she left the place. The foolish people did not follow her secret move. (23)

Here the three hundred and forty-sixth episode of the King's & Minister's dialogue regarding the woman'switchcraft from Charitar Pakhyan is completed. All is well. (346-6433) (Contd.)

Choupaiee

There used to be a virtuous Raja in the north direction, as we know about it. He was called by the world as kalghi Rai and many lands(countries) accepted his suzerainty (over them). (1)

His queen was named Meet Mati, on seeing whom even the moon felt belittled (ashamed). She had a lady attendant named Lachhmani, who was having a frail body. (2)

That woman was attached to the queen too much, but the foolish queen did not appreciate her gestures. That attendant was getting some money six monthly from the Raja in a secret manner and was conveying even the slightest information (action of queen) to the Raja. (3)

ਤਿਹ ਰਾਨੀ ਅਪਨੀ ਕਰਿ ਮਾਨੈ ॥ ਮੂਰਖ ਤਾਹਿ ਜਸੂਸ ਨ ਜਾਨੈ ॥
ਪਰੈ ਬਾਤ ਤਾ ਕਹ ਜੋ ਸ੍ਵਨਨ ॥ ਲਖਿ ਪਠਵੈ ਤਤਛਿਨ ਰਾਜਾ ਤਨ ॥ ੪॥
Tih rani aapni kaar manai. Murakh tahaai jaasus na janai.
Parai baat ta keh jo sravnan. Lakh paathvai taatchhin raja tan. (4)

ਹੁਤੇ ਦੋਇ ਦਾਸੀ ਕੇ ਭਾਈ ॥ ਬਿਰਧ ਦੰਤ ਕਛੁ ਕਹਾ ਨ ਜਾਈ ॥
ਸਯਾਮ ਬਰਨ ਇਕ ਦੁਤੀਯ ਕਰੂਪਾ ॥ ਆਖੈ ਜਾਨ ਸੁਰਨ ਕੇ ਕੂਪਾ ॥ ੫॥
Hutai doiee dasi kai bhaiee. Biraadh dant kachh kaha na jaiee.
Sayam baran ik dutia karoopa. Akhai jan suran kai bhoopa. (5)

ਬਗਲ ਗੰਧਿ ਤਿਨ ਤੇ ਤਿ ਆਵੈ ॥ ਬੈਠਨ ਨਿਕਟ ਨ ਕੋਈ ਪਾਵੈ ॥
ਚੇਰੀ ਭ੍ਰਾਤ ਜਾਨਿ ਹਿਤ ਮਾਨੈ ॥ ਮੂੜ ਨਾਰਿ ਕਛੁ ਕ੍ਰਿਯਾ ਨ ਜਾਨੈ ॥ ੬॥
Bagal gandh tin te tai avaie. Baithan nikat na koiee pavaie.
Cheri bhrat jan hit manai. Murr naar kachh kriya na janai. (6)

ਤਹ ਇਕ ਹੁਤੀ ਜਾਟਿ ਕੀ ਨਾਰ ॥ ਮੈਨ ਕਹਤ ਤਿਹ ਨਾਮ ਉਚਾਰ ॥
ਜਉ ਤਿਹ ਨਾਮ ਚੇਰਿ ਸੁਨਿ ਪਾਵੈ ॥ ਤਹ ਤੇ ਤਾਹਿ ਟੁਕਰਾ ਜਾਵੈ ॥ ੭॥
Tih ik huti jat ki nar. Main kehat tih naam uchar.
Jaou tih naam cher sunn paabvai. Tih tai tohai tukra. Javai. (7)

ਤਿਨ ਇਸਤ੍ਰੀ ਇਹ ਭਾਤਿ ਬਿਚਾਰੀ ॥ ਦਾਸੀ ਮੂੜ ਹਿ੍ਦੈ ਮਹਿ ਧਾਰੀ ॥
ਭਾਇ ਖਰਚੁ ਕਛੁਯ ਮਾਗਤ ਤੇਰੇ ॥ ਗੁਹਜ ਪਠੈਯੈ ਕਰਿ ਕਰਿ ਮੇਰੇ ॥ ੮॥
Tin istary ih bhat bichaari. Dasi murr hirdaai meh dhari.
Bhaie kharaach kachh mangaat tere.guhaj pathaie kar kar mere. (8)

ਤਬ ਚੇਰੀ ਐਸੇ ਤਨ ਕਿਯੋ ॥ ਡਾਰਿ ਦਰਬ ਭੋਜਨ ਮਹਿ ਦਿਯੋ ॥
ਭਾਇ ਨਿਮਿਤ ਖਰਚੀ ਪਠ ਦਈ ॥ ਸੋ ਲੈ ਨਾਰਿ ਦਰੁਬ ਘਰ ਗਈ ॥ ੯॥
Tab cheri aise tan kiyo. Dar darb bhojan meh diyo.
Bhaaie nimit kharchi path daiee. So lai nar darb ghar gaiee. (9)

The queen took her to be faithful to her and never thought her to be the Raja's spy. Whatever she would hear was conveyed to the Raja in a written message immediately. (4)

That attendant had two brothers, but nothing could be said about those two (with large teeth). One was dark complexioned and the other was ugly and the eyes were red coloured like the well of wine. (5)

There was bad smell coming from their armpits, so that no one could sit near them. The girl attendant, being her brothers, had lot of affection for them. That-foolish woman could not appreciate the secret. (6)

There was a Jat's wife in that place who was called by the name of Maina. When the attendant would hear about her coming then she would give her something to eat. (7)

That woman thought like this and the foolish maid kept this in her mind. "If your brothers would ask for some money for their requirement, then you may take it from me and send them secretly." (8)

Then the handmaid did accordingly and sent some money through the food. She sent some money for their needs. After taking that money that Jat woman went home. (9)

ਆਧੋ ਧਨ ਤਿਹ ਭ੍ਰਾਤਨ ਦੀਨਾ ॥ ਆਧੋ ਕਾਢਿ ਆਪਿ ਤ੍ਰਿਯ ਲੀਨਾ ॥
ਮੂਰਖ ਚੇਰੀ ਭੇਦ ਨ ਪਾਵੈ ॥ ਇਹ ਚਰਿਤ੍ ਤਨ ਮੂੰਡ ਮੁੰਡਾਵੈ ॥ ੧੦॥ ੧॥
Adho dhan tih bhratan dina. Adho kadh aaap triyaa lina.
Murakh cheri bheid na paavai. Ih charitaar tan moond mundaavai. (10) (1)

ਇਤਿ ਸਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਸੰਤਾਲੀਸ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੪੭ ॥ ੬੪੪੩ ॥ ਅਫਜੂੰ ॥

Iti sri chaaritar paakhyanai triya charitarai maanri bhoop sambadai teen so saantaallis charitar samaptam sat subham sat. 347. 6443. Aphjun. (Contd.)

ਚੌਪਈ

ਗੌਰਿਪਾਲ ਇਕ ਸੁਨਾ ਨਰੇਸਾ ॥ ਮਾਨਤ ਆਨਿ ਸਕਲ ਤਿਹ ਦੇਸਾ ॥
ਗੌਰਾ ਦੇਈ ਨਾਰਿ ਤਿਹ ਸੋਹੈ ॥ ਗੌਰਾਵਤੀ ਨਗਰ ਤਿਹ ਕੌ ਹੈ ॥ ੧॥

Choupaiee

Goripaal ik suna naresa. Manat aan sakaal tih desa.
Goura dei nar tih sohai. Gouravaati nagar tih kou hai. (1)

ਤਾ ਕੀ ਤ੍ਰਿਯਾ ਨੀਚ ਸੇਤੀ ਰਤਿ ॥ ਭਲੀ ਬੁਰੀ ਜਾਨਤ ਨ ਮੂੜ ਮਤਿ ॥
ਇਕ ਦਿਨ ਭੇਦ ਭੂਪ ਲਖਿ ਲਯੋ ॥ ਤ੍ਰਾਸਿਤ ਜਾਰੁ ਤੁਰਤੁ ਭਜਿ ਗਯੋ ॥ ੨॥
Ta ki triya neech seti rat. Bhali buri janat na murr mat.
Ik din bheid bhoop lakh liyo. Trasit jar turat bhaaj geyo. (2)

ਗੌਰਾ ਦੇ ਇਕ ਚਰਿਤ ਬਨਾਯੋ ॥ ਲਿਖਾ ਏਕ ਲਿਖਿ ਤਹਾ ਪਠਾਯੋ ॥
ਇਕ ਰਾਜਾ ਕੀ ਜਾਨੁ ਸੁਰੀਤਾ ॥ ਸੋ ਤਾ ਕੌ ਠਹਰਾਯੋ ਮੀਤਾ ॥ ੩॥
Goura dai ik charit banaeyo. Likha ek likh taha pathaeyo.
Ik raja ki jan surita. So ta ko thehraaie meetaa. (3)

ਤਿਸੁ ਮੁਖ ਤੇ ਲਿਖਿ ਲਿਖਾ ਪਠਾਈ ॥ ਜਹਾ ਹੁਤੇ ਅਪਨੇ ਸੁਖਦਾਈ ॥
ਕੌ ਦਿਨ ਰਮਤ ਈਹਾ ਤੇ ਰਹਿਨਾ ॥ ਦੈ ਕਰਿ ਪਠਿਵਹੁ ਹਮਰਾ ਲਹਨਾ ॥ ੪॥
Tis much tai likh likha pathaaiee. Jaha hutai apni sukhdaiee.
Ko din ramat eiha tai rehna. Dai kar pathvahu hamra lehna. (4)

That woman kept half the money herself and gave the balance to her brothers. The girl-attendant could not grasp the secret and through this witchcraft she was being cheated (without knowing it). (10)

Here the three hundred and forty-seventh episode of the King's & the Minister's dialogue regarding the woman's witchcraft from Charitar Pakhyan is completed. All is well. (347-6443) (Contd.)

Choupaiee

There was a Raja by the name of Gorpal, who had control over many other lands. He had a wife named Gora Dei and the land was known as Gorawati. (1)

His wife was entangled to the love of a very lowly person, and that foolish woman did not appreciate the good or bad things. One day the Raja came to know about this secret. Due to his fear, the paramour fled to his house. (2)

Gora Dei then played a trick and sent him a written message. She showed herself as a handmaid of the Raja and thus she continued her friendship with him. (3)

She sent a message through a maid where her paramour was staying telling him to hang around there and send yotir reply through someone. (4)

ਸੋ ਪਤੀ ਨ੍ਰਿਪ ਕੋ ਕਰਿ ਆਈ ॥ ਜਾਨੀ ਮੋਰਿ ਸੁਰੀਤੀ ਪਠਾਈ ॥
ਜੜ ਨਿਜੁ ਤ੍ਰਿਯਾ ਕੋ ਭੇਦ ਨ ਪਾਯੋ ॥ ਨੇਹ ਤਯਾਗ ਤਿਹ ਸਾਥ ਗਵਾਯੋ ॥ ੫॥
So pati nrip kai kar aiee. Jani mori suriti pathaiee.
Jarr nij triya ko bhied na payo. Neh tayag tih sath gavayo. (5)

ਸੁਘਰ ਹੁਤੈ ਤੋ ਭੇਵ ਪਛਾਨਤ ॥ ਤ੍ਰਿਯ ਕੀ ਘਾਤ ਸਤਿ ਕਰਿ ਜਾਨਤ ॥
ਮੂੜ ਰਾਵ ਕਛੁ ਕ੍ਰਿਯਾ ਨ ਜਾਨੀ ॥ ਇਹ ਬਿਧਿ ਮੂੰਡ ਮੂੰਡਿ ਗੀ ਰਾਨੀ ॥ ੬॥ ੧॥
Sughar hutai to bhev pachhanat . triya ki ghat sat kar janat.
Murr rav kachh kriya na jani ih bidh moond moond gi rani. (6) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਅਠਤਾਲੀਸ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੪੮ ॥ ੬੪੪੯ ॥ ਅਫਜੂੰ ॥

Iti sri chaaritar pakhyanai triya charitarai mantra bhoop sambadai teen so athtalis chaitar saamaptam sat subham sat. 348. 6449. Aphjun. (Contd.)

ਚੌਪਈ

ਸੁਨੁ ਰਾਜਾ ਇਕ ਕਥਾ ਪ੍ਰਕਾਸੋ ॥ ਤੁਮਰੇ ਜਿਯਾ ਕਾ ਭਰਮ ਬਿਨਾਸੋ ॥
ਉਗ੍ਦਤ ਇਕ ਸੁਨਿਯਤ ਰਾਜਾ ॥ ਉਗ੍ਵਤੀ ਨਗਰ ਤਿਹ ਛਾਜਾ ॥ ੧॥

Choupaaiee

Sunn raja ik katha parkaso. Tumrai jiya ka bharam binasi.
Ugardat ik suniat raja. Ugravati nagar tih chhaja. (1)

ਉਗ੍ ਦੇਈ ਤਿਹ ਧਾਮ ਦੁਲਾਰੀ ॥ ਬ੍ਰਹਮ ਬਿਸਨ ਸਿਵ ਤਿਹੂੰ ਸਵਾਰੀ ॥
ਆਵਰਿ ਨ ਅਸਿ ਕੋਈ ਨਾਰਿ ਬਨਾਈ ॥ ਜੈਸੀ ਯਹ ਰਾਜਾ ਕੀ ਜਾਈ ॥ ੨॥
Ugar dei tih dham dulari. Braham bisan siv tinhu savari.
Avar na as koiee nar banaiee. Jaisi yeh raja ki jaiee. (2)

ਆਜਬ ਰਾਇ ਇਕ ਤਹ ਖਤਰੇਟਾ ॥ ਇਸਕ ਮੁਸਕ ਕੇ ਸਾਥ ਲਪੇਟਾ॥
ਰਾਜ ਸੁਤਾ ਜਬ ਤਿਹ ਲਖਿ ਪਾਯੋ ॥ ਪਠੈ ਸਹਚਰਿ ਪਕਰਿ ਮੰਗਾਯੋ ॥ ੩॥
Ajab raie ik taha khatreta. Isak musak kai sath lapeta.
Raj suta jab tih lakh payo. Pathaai sehchar pakar mangayo. (3)

That letter also was intercepted by the Raja somehow and he thought that this was a letter from his handmaid. That fool did not realize the secret of his wife and disconnected his relationship with the attendant. (5)

If he were wise, then he could have sensed the secret behind it. He thought his wife's deceit as true. That foolish Raja could not grasp the truth. Thus his queen had deceived him. (6)

Here the three hundred and forty-eights episode of the King's & Minister's dialogue regarding the woman's witchcraft from Charitar Pakhyan is completed. All is well. (348-6449) (Contd.)

Choupaiee

Rajan! Listen to my new story, thus alleviating your mind's doubt's There was known to be a Raja named Ugar Dutt and he was spreading his glory in the town of Ugravati. (1)

He had a daughter named Ugar Dei, who had been moulded by all the three gods viz. Brahma, Vishnu and Shiva. There was no other woman as beautiful, created by them, as this princess. (2)

There lived a Kashatriya called Ajab Rai in that place, who was very much interested in his love affairs. When the princess saw him, then she got him by force through a handmaid. (3)

ਕਾਮ ਭੋਗ ਮਾਨਾ ਤਿਹ ਸੰਗਾ ॥ ਲਪਟਿ ਲਪਟਿ ਤਾ ਕੇ ਤਰ ਅੰਗਾ ॥
ਇਕ ਦਿਨ ਛੈਲ ਨ ਛੋਰਾ ਭਾਵੈ ॥ ਮਾਤ ਪਿਤਾ ਤੇ ਅਧਿਕ ਡਰਾਵੈ ॥ ੪॥
Kam bhog mana tih sanga. lapat lapat ta kai tar anga.
Ik din chhhaail na chhoraa bhavai. Mat pita tai adhik daravai. (4)

ਇਕ ਦਿਨ ਕਰੀ ਸਭਨ ਮਿਜਮਾਨੀ ॥ ਸੰਬਲ ਖਾਰਿ ਡਾਰਿ ਕਰਿ ਸਯਾਨੀ ॥
ਰਾਜਾ ਰਾਨੀ ਸਹਿਤ ਬੁਲਾਏ ॥ ਦੇ ਦੋਊ ਬਿਖਿ ਸ੍ਵਰਗ ਪਠਾਏ ॥ ੫॥
Ik din kari sabhan mijmani. Sambhal khar dar kar sayani.
Raja rani sehat bulaie. Dai douoo bikh savarg pathaie. (5)

ਆਪੁ ਸਭਨ ਪ੍ਰਤਿ ਐਸ ਉਚਾਰਾ ॥ ਬਰ ਦੀਨਾ ਮੁਹਿ ਕਹਿ ਤ੍ਰਿਪੁਰਾਰਾ ॥
ਰ੍ਯਾਨੀ ਸਹਿਤ ਨਰਾਧਿਪ ਘਾਏ ॥ ਮੁਰ ਨਰ ਕੇ ਸਭ ਅੰਗ ਬਨਾਏ ॥ ੬॥
Aap sabhaan prat ais uchara. Bar dina mohair keh tripurara.
Rani sehat naradhip ghaaie. Mur nar kai sabh ang banaie. (6)

ਆਧਿਕ ਮਯਾ ਮੋ ਪਰ ਸਿਵ ਕੀਨੀ ॥ ਰਾਜ ਸਮਗ੍ਰੀ ਸਭ ਮੁਹਿ ਦੀਨੀ ॥
ਭੇਦ ਅਭੇਦ ਨ ਕਾਹੂ ਪਾਯੋ ॥ ਸੀਸ ਸੁਤਾ ਕੇ ਛਤ੍ ਫਿਰਾਯੋ ॥ ੭॥
Adhik maya mo par siv kini. raj samigri sabhj mohair dini.
Bheid abheid na kahu payo. sees suta kai chhatar firayo. (7)

ਕਿਤਕ ਦਿਵਸ ਇਹ ਭਾਤਿ ਬਿਤਾਈ ॥ ਰੋਮ ਮਿਤ੍ ਕੇ ਦੂਰ ਕਰਾਈ ॥
ਤ੍ਰਿਯ ਕੇ ਬਸਤ੍ ਸਗਲ ਦੈ ਵਾ ਕੋ ॥ ਬਰ ਆਨਯੋ ਇਸਤ੍ਰੀ ਕਰਿ ਤਾ ਕੋ ॥ ੮॥
Kitak divas ih bhat bitaiee. Rom mitar ke door karaiee.
Triya kai bastaar sagal dai va ko. bar aneyo istary kart a ko. (8)

She had cohabitation with him by clasping his body in embrace. She would not leave that young man even for a moment, but was afraid of her parents. (4)

Then she organized a feast for all and mixed some poison in the food. She called the queen along with the Raja and the clever woman fed them the same food mixed with poison, thus killing them both. (5)

Then she told all others, "I have been blessed with a boon by Shiva. He had killed the Raja along with the queen and all my limbs were transformed like a male." (6)

"Shiva had been very kind to me and had handed over the whole kingdom to me." No one could grasp the secret and she was declared the king of land (with canopy overhead). (7)

Some time was spent like this, then she got the hair of the paramour removed and dressed him like a woman and got him married in the garb of a woman. (8)

ਦੋਹਰਾ

ਮਾਤ ਪਿਤਾ ਹਨਿ ਪੁਰਖ ਬਨ ਬਰਿਯੋ ਮਿਤ੍ ਤ੍ਰਿਯ ਸੋਇ ॥
ਰਾਜ ਕਰਾ ਇਹ ਛਲ ਭਏ ਭੇਦ ਨ ਪਾਵਤ ਕੋਇ ॥ ੯ ॥ ੧॥

Dohra

Mat pita han purakh ban barrio mitar triya soie.
Raj kara ih chhal bhaie bheid na pavat koie. (9) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯ ਚਰਿਤ੍ਰੇ ਮਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਉਨਚਾਸ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੪੯ ॥ ੬੪੫੮ ॥ ਅਫਜੂੰ ॥

Iti sri charitar pakhyanai triya charitarai mantra bhoop sambadai teen so unchas charitar samaptam sat subham sat.
349. 6458. Aphjun. (Contd.)

ਚੌਪਈ

ਸ਼ੁਜਨਾਵਤੀ ਨਗਰ ਇਕ ਪੂਰਬ ॥ ਸਭ ਸਹਿਰਨ ਤੇ ਹੁਤੋ ਅਪੂਰਬ ॥
ਸਿੰਘ ਸੁਜਾਨ ਤਹਾ ਕੋ ਰਾਜਾ ॥ ਜਿਹ ਸਮ ਬਿਧ ਨੈ ਔਰ ਨ ਸਾਜਾ ॥ ੧॥

Choupaiee

Sujnavati ngr ik purab. sabj sehran te huto apurab.
Singh sujan taha ko raja. Ith sam bidh nai aor na saja. (1)

ਸ੍ਰੀ ਨਵਜੋਵਨ ਦੇ ਤਿਹ ਨਾਰੀ ॥ ਘੜੀ ਨ ਜਿਹ ਸੀ ਬ੍ਰਹਮ ਕੁਮਾਰੀ ॥
ਜੋ ਅਬਲਾ ਤਿਹ ਰੂਪ ਨਿਹਾਰੈ ॥ ਮਨ ਕ੍ਮ ਬਚ ਇਹ ਭਾਤਿ ਉਚਾਰੈ ॥ ੨॥
Sri navjoban dai tih nari. Gharri na jih si braham kumara.
Jo abl; ith roop inh;rai. Man kram bach ih bhat ucharai. (2)

ਇੰਦ੍ ਧਾਮ ਹੈ ਐਸ ਨ ਨਾਰੀ ॥ ਜੈਸੀ ਨ੍ਰਿਪ ਕੀ ਨਾਰਿ ਨਿਹਾਰੀ ॥
ਅਸ ਸੁੰਦਰ ਇਕ ਸਾਹ ਸਪੂਤਾ ॥ ਜਿਹ ਲਖਿ ਪ੍ਰਭਾ ਲਜਤ ਪੁਰਹੂਤਾ ॥ ੩॥
Indar dham hai ais na nari. Jaisi nrip ki nar nihari.
As sundar ik sah sapoota. Ijh laakh prabha lajat purhoota. (3)

Couplet

Having killed her parents, she got married to the paramour, posing herself as a male. With this deceitful action she ruled over the land, but no one could gauge the secret behind it. (9)

Here the three hundred and forty-ninth episode of the King's Sr. Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (349-6458) (Contd.)

Choupaiee

There was a town in the East, called Sujan wati, which was more beautiful than all other towns. Sujan Singh was the Raja ruling there and the Lord Creator had not created another one like him. (1)

He had a queen named Navjoban Dei and Brahma had not moulded another princess so beautiful. If anyone would perceive that princess then he would say by mind, speech and action like this. (2)

"Even Indra did not possess such a beautiful woman, just as we have seen like the Raja's queen. There was a Shah's son equally beautiful, on seeing whose charm, even Indra was feeling ashamed (belittled). (3)

ਯਹ ਧੁਨਿ ਪਰੀ ਤਰੁਨਿ ਕੇ ਕਾਨਨ ॥ ਤਬ ਤੇ ਲਗੀ ਚਟਪਟੀ ਭਾਮਨਿ ॥
ਜਤਨ ਕਵਨ ਮੈ ਆਜੁ ਸੁ ਧਾਰੂੰ ॥ ਉਹਿ ਸੁੰਦਰ ਕਹ ਨੈਨ ਨਿਹਾਰੂੰ ॥ ੪॥
Yeh dhunn pari tarun ke kanan. Tab tai lagi chatpati bhaman.
Jatan kavan mai aaj su dharoo. Uhi sundar keh nain inharaoo. (4)

ਨਗਰ ਢਿੰਢੋਰਾ ਨਾਰਿ ਫਿਰਰਾਯੋ ॥ ਸਭਹਿਨ ਕਹ ਇਹ ਭਾਤਿ ਸੁਨਾਯੋ ॥
ਊਚ ਨੀਚ ਕੋਈ ਰਹੈ ਨ ਪਾਵੈ ॥ ਪ੍ਰਾਤਕਾਲ ਭੋਜਨ ਸਭ ਖਾਵੈ ॥ ੫॥
Nagar dindhora nar firrayo. Sabhhin keh ih bhat sunayo.
Uch nich koiee na pavai. Pratkaall bhojaan sabh khavai. (5)

ਰਾਜਹਿ ਬਾਤ ਕਛੂ ਨਹਿ ਜਾਨੀ ॥ ਨਿਵਤਾ ਦਿਯੋ ਲਖਿਯੋ ਤ੍ਰਿਯ ਮਾਨੀ ॥
ਭਾਤਿ ਭਾਤਿ ਪਕਵਾਨ ਪਕਾਏਂ ॥ ਊਚ ਨੀਚ ਸਭ ਨਿਵਤਿ ਬੁਲਾਏ ॥ ੬॥
Rajhi bat kachh nahi jani. Nivta diyo lakhio triya mani.
Bhat bhat pakvan pakaie. Uch nich sabh nivat bulaie. (6)

ਭੋਜਨ ਖਾਨ ਜਨਾਵਹਿ ਬਿਗਸਹਿ ॥ ਤ੍ਰਿਯ ਕੀ ਦ੍ਰਿਸਟਿ ਤਰੇ ਹ੍ਵੈ ਨਿਕਸਹਿ ॥
ਐਠੀ ਰਾਇ ਜਬਾਯੋ ਤਹਾ ॥ ਬੈਠਿ ਝਰੋਖੇ ਰਾਨੀ ਜਹਾ ॥ ੭॥
Bhojan khan janavhi bigseh. Triya ki drisat tarai haivai nikashi.
Aithi raie jabaeyo taha. Baith jharokhai rani jaha. (7)

ਰਾਨੀ ਨਿਰਖਿ ਚੀਨ ਤਿਹ ਗਈ ॥ ਬਹੁ ਬਿਧਿ ਤਾਹਿ ਸਰਾਹਤ ਭਈ ॥
ਧੰਨਿ ਧੰਨਿ ਮੁਖ ਤੇ ਬਹੁਰਿ ਉਚਾਰਾ ॥ ਜਿਨ ਕਰਤੈ ਇਹ ਕੁਅਰ ਸਵਾਰਾ ॥ ੮॥
Rani nirakh ceen tih gaiee. bahu bidh tahai sarahat bhaiee.
Dhan dhan much te bahur uchara. Ijn kartai ih kuar savara. (8)

ਲੀਨਾ ਸਖੀ ਪਠਾਇ ਤਿਸੈ ਘਰਿ ॥ ਕਾਮ ਭੋਗ ਕਿਯ ਲਪਟਿ ਲਪਟਿ ਕਰਿ ॥
ਏਕ ਤਰੁਨ ਅਰੁ ਭਾਗ ਚੜਾਈ ॥ ਚਾਰ ਪਹਰਿ ਨਿਸਿ ਨਾਰਿ ਬਜਾਈ ॥ ੯॥
Lina sakhi pathaie tisaie ghar. kam bhog ikye lapat kar.
Ek tarun aru bhag charraie. char pehar nis nar bajaiee. (9)

When the queen got a hint about it and heard it with her ears, the queen became desperate since then. She was thinking of some means so as to have a glance of that charming man. (4)

The queen made an announcement, with the beat of drum, in the town "that all the people, including high and low should visit my place for having a feast at my palace to-morrow morning." (5)

The Raja did not realize the secret behind it. He thought that the queen had given a normal invitation (as per custom). Many types of Foods were got prepared and invited all the high and low. (6)

All the people were coming for joining the feast and all were passing under the eyes of the queen, seated in her loft. When Aithi Rai came there, where the queen was seated in the loft. (7)

The queen recognized him on seeing him. she praised him in a big way." She praised the Lord who had created such a charming prince." (8)

She called him at her place through a handmaid, she had a sexual companionship with him by clasping him in her embrace. One thing was that he was very young and secondly having consumed hemp, he continued enjoying sensuous pleasure with her for twelve hours (four pehars). (9)

ਐਠੀ ਸੌ ਬਧਿ ਗਯੋ ਸਨੇਹਾ ॥ ਜੋ ਮੁਹਿ ਕਹੇ ਨ ਆਵਤ ਨੇਹਾ ॥
ਭੇਦ ਸਿਖੈ ਤਿਹ ਧਾਮ ਪਠਾਯੋ ॥ ਆਧੀ ਰੈਨਿ ਨਰੇਸਹਿ ਘਾਯੋ ॥ ੧੦॥

Aithi so badsh geyo sanehaa. Jo mohair kahaaie n avat neha.
Bheid sikhai tih dham pathaeyo. adhi rain naresih ghayo. (10)

ਪ੍ਰਾਤਿ ਚਲੀ ਜਰਬੇ ਕੇ ਕਾਜਾ ॥ ਦਰੁਬ ਲੁਟਾਵਤੁ ਨਾਰਿ ਨਿ੍ਲਾਜਾ ॥
ਦ੍ਰਿਸਟ ਬੰਧੁ ਸਭ ਕੀ ਅਸਿ ਕਰੀ ॥ ਸਭਹੂੰ ਲਖਾ ਅਬਲਾ ਜਰਿ ਮਰੀ ॥ ੧੧॥

Prat chali jarbai ke kaja. darb lutavat nar nirlaja.
Drisat bandh sabh ki as kari. Sabhun lakha jar mari. (11)

ਨਿਕਸਿ ਜਾਰਿ ਸੰਗ ਆਪੁ ਸਿਧਾਰੀ ॥ ਭੇਦ ਨ ਲਖੇ ਪੁਰਖ ਅਰੁ ਨਾਰੀ ॥
ਦ੍ਰਿਸਟਿ ਬੰਦ ਕਰਤ ਅਸ ਭਈ ॥ ਮੂੰਡਿ ਮੂੰਡਿ ਸਭਹਨਿ ਕੋ ਗਈ॥ ੧੨॥ ੧॥

Nikas jar sang aap sidhari. Bheid na lakhai purakh ar nari.
Drisat band karat as bhaaiee. Moond moond sabhhin ko gaiee. (12) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤਰੀਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਪਚਾਸਵੋ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ॥ ੩੫੦॥ ੬੪੭੦॥

Iti sri charitari pakhyanai triya charitari manmtri bhoop sambadaai teen so achaasvo charitar samaptam sat sdubham sat. 350. 6470. Afjun. (Contd.)

ਚੌਪਈ

ਸੁਨੋ ਭੂਪ ਇਕ ਕਹੋ ਕਹਾਨੀ ॥ ਕਿਨੂੰ ਸੁਨੀ ਨ ਆਗੇ ਜਾਨੀ ॥
ਭੂਪ ਸੁ ਬਸਤ੍ ਸੈਨ ਇਕ ਸੋਹੈ ॥ ਤਾ ਕੇ ਸਮ ਨ ਨਰਾਧਿਪ ਕੋ ਹੈ ॥ ੧॥

Choupaiee

Sunai bhoop ik kaho kahani. kinuu suni na agaie jani.
Bhoop bastar sain ik sohaie. Ta kais am na naradhip ko hai. (1)

ਧਾਮ ਸੁ ਬਸਤ੍ ਮਤੀ ਤਿਹ ਨਾਰੀ ॥ ਬਸਤ੍ਰਾਵਤੀ ਨਗਰ ਉਜਿਯਾਰੀ ॥
ਆਵਲ ਚੰਦ ਤਿਹ ਨ ਇਕ ਰਾਵਤ ॥ ਰਾਨੀ ਸੁਨਾ ਏਕ ਦਿਨ ਗਾਵਤ ॥ ੨॥

Dham su bastar mati tih nari. bastravati nagar ujiari.
Avaall chand tih na ik ravat. Rani suna ek din gavat. (2)

She developed great love for Aithi Rai. "In fact, it is impossible for me to describe her love." She instructed him accordingly and sent him back home and killed the Raja at midnight. (10)

In the morning, after squandering all her wealth, she left for her immolation (becoming Sati). She made it known (somehow) to all present there, that she had got burnt with her spouse and died. (11)

She went away along with the paramour. No man or woman could grasp this secret move. Thus she made all the people close their eyes and deceiving all of them, she went away. (12)

Here the three hundred and fiftieth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (350-5470) (Contd.)

Choupaiee

"O Raja! Now listen to another episode. No one had ever heard or known such a story before. There lived a Raja by the name of Bastar Sain, who had no other parallel among other Rajas. (1)

He had a wife named Bastar Mati and his town of Bastravati was very beautiful. There was a Rajput there called Aval Chand and the queen heard him sing one day. (2)

ਬਧਿ ਗਯੋ ਤਾ ਸੌ ਐਸ ਸਨੇਹਾ ॥ ਜਸ ਸਾਵਨ ਕੋ ਬਰਸਤ ਮੋਹਾ ॥
ਏਕ ਜਤਨ ਤਿਨ ਨਾਰਿ ਬਨਾਯੋ ॥ ਪਠੈ ਸਖੀ ਤਿਹ ਬੋਲਿ ਪਠਾਯੋ ॥ ੩॥

Badh geyo ta so aes saneha. jas savan ko barsat moha.
Ek jatan tin tin nar banayo. Pathaie sakhitih bole patheyo. (3)

ਕਾਮ ਭੋਗ ਤਾ ਸੋ ਦ੍ਰਿੜ ਕੀਨਾ ॥ ਭਾਤਿ ਭਾਤਿ ਪਿਯਾ ਕੋ ਰਸ ਲੀਨਾ ॥
ਰਾਜ ਪਾਟ ਸਭ ਹੀ ਸੁ ਬਿਸਾਰਿਯੋ ॥ ਤਾ ਕੇ ਹਾਥ ਬੇਚਿ ਜੀਯ ਡਾਰਿਯੋ ॥ ੪॥

Kam bhog ta so drirr kina. Bhat bhat piya ko ras lina.
Raj pat sabh hi su bisario. Ta ke haath bech jiy Dario. (4)

ਸਭ ਅਤੀਤ ਗ੍ਰਿਹਿ ਨਿਵਤਿ ਪਠਾਏ ॥ ਬਸਤ੍ਰ ਭਗੌਹੈ ਤਿਸ ਪਹਿਰਾਏ ॥
ਆਪਹੁ ਬਸਤ੍ਰ ਭਗੌਹੈ ਧਰਿ ਕੈ ॥ ਜਾਤ ਭਈ ਤਿਹ ਸਾਥ ਨਿਕਰਿ ਕੈ॥ ੫॥

Sabh atit greh nivat pathaie. Bastar bhgohai tis pehraie.
Aphu bastar bhagohaai dhar kai. jat bhaiee tih sath nikar kai. (5)

ਚੋਬਦਾਰ ਕਿਨਹੂੰ ਨ ਹਟਾਈ ॥ ਸਭਹਿਨ ਕਰਿ ਜੋਗੀ ਠਹਰਾਈ ॥
ਜ਼ਬ ਬਹੁ ਜਾਤ ਕੋਸ ਬਹੁ ਭਈ ॥ ਤਬ ਰਾਜੇ ਪਾਛੈ ਸੁਧ ਲਈ ॥ ੬॥ ੧॥

Chobdar kinhuu na hataaiee. Sabhhin kar jogi thehraiee.
Jab bahu jat kos bashu bhaiee. Tab rajai pachhaie sudh laiee. (6) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਇਕਯਾਵਨ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ॥ ੩੫੧ ॥ ੬੪੭੬ ॥ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya charitarai mantri bhoop sambadai teen so ikyavan charitar samaptam sat subham sat.

351. 6476. Aphjun. (Contd.)

ਚੌਪਈ

ਇਸਕ ਤੰਬੋਲ ਸਹਿਰ ਜਹ ਸੋਹੈ ॥ ਇਸਕ ਤੰਬੋਲ ਨਰਿਸ ਤਹ ਕੇ ਹੈ ॥
ਇਸਕਪੇਚ ਦੇ ਤਾ ਕੀ ਰਾਨੀ ॥ ਸੁੰਦਰਿ ਦੇਸ ਦੇਸ ਮਹਿ ਜਾਨੀ ॥ ੧॥

Choupaiee

Isak tambole sehar jeh sohai. Isak tambole naris tih ko hai.
Isakpech dai ta ki rani. Sundar des des meh jani. (1)

The queen developed such a great Love for him, just like the rainfall during the month of Savan (Monsoon). So the queen played a trick and called him through a handmaid. (3)

Then she had sexual relationship with him to her satisfaction and enjoyed the company of the beloved. He forgot all about his kingdom, but gave away his heart to her. (developed great love). (4)

Then she invited all the ascetics to her house and made her paramour also wear saffron coloured clothes and she herself also dressed up in saffron clothes. Then she went away with him.(5)

No guards tried to stop her, as all thought him to be an ascetic. When they had gone away many miles, then only the Raja came to know about it. (6)

Here the three-hundred and fifty one episode of the King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (351-6476) (Contd.)

Choupaiee

The Raja, Ishak Tambol was ruling over the town of Ishak Tambol. His queen was named Ishak pich Dei, who was known as most beautiful in all the lands including foreign lands. (1)

ਕਾਜੀ ਬਸਤ ਏਕ ਤਹ ਭਾਰੋ ॥ ਆਰਫ ਦੀਨ ਨਾਮ ਉਜਿਯਾਰੋ ॥
ਸੁਤਾ ਜੇਬਤੁਲ ਨਿਸਾ ਤਵਨ ਕੀ ॥ ਸਸਿ ਕੀ ਸੀ ਸੁਤਿ ਲਗਤ ਜਵਨ ਕੀ ॥ ੨॥
kaji basat ek tih bharo. Araf deen nam ujiaro.
Suta jebtul nisa tavan ki. Sas ki si sut lagat jaavan ki. (2)

ਤਹ ਗੁਲਜ਼ਾਰ ਰਾਇ ਇਕ ਨਾਮਾ ॥ ਥਕਿਤ ਰਹਤ ਨਿਰਖਤ ਜਿਹ ਬਾਮਾ ॥
ਸੋ ਕਾਜੀ ਕੀ ਸੁਤਾ ਨਿਹਾਰਾ ॥ ਮਦਨ ਬਾਨ ਤਜ ਤਾਹਿ ਪ੍ਰਹਾਰਾ ॥ ੩॥
Tih guljar raie ik nama. thakit rehat nirkhat jih bama.
So kaji ki suta nihara. Maadan ban taj tohai parhara. (3)

ਹਿਤੂ ਜਾਨਿ ਇਕ ਸਖੀ ਬੁਲਾਈ ॥ ਤਾ ਕਹ ਕਹਾ ਭੇਦ ਸਮਝਾਈ ॥
ਜੌ ਤਾ ਕਹ ਤੈ ਮੋਹਿ ਮਿਲਾਵੈ ॥ ਮੁਖ ਮਾਗੇ ਸੋਈ ਬਰੁ ਪਾਵੈ ॥ ੪॥
Hitu jan ik sakhi bulaiee. Ta keh kaha bheid samjhaiee.
Jo ta keh tai mohaie milavai. much magai ssoiee bar pavai. (4)

ਸਖੀ ਗਈ ਤਬ ਹੀ ਤਾ ਕੋ ਪ੍ਰਤਿ ॥ ਆਨਿ ਮਿਲਾਇ ਦਯੋ ਤਿਨ ਸੁਭ ਮਤਿ ॥
ਭਾਤਿ ਭਾਤਿ ਦੁਹੂੰ ਕਰੇ ਬਿਲਾਸਾ ॥ ਤਜਿ ਕਰਿ ਮਾਤ ਪਿਤਾ ਕੋ ਤ੍ਰਾਸਾ ॥ ੫॥
Sakhi gaiee tab hi ta kop rat. Aan milaie deyo tin subh mat.
Bhat bhaat duhun karai bilasa. Taj kar mat pita ko trasa. (5)

ਆਸ ਗੀ ਅਟਕਿ ਤਵਨ ਪਰ ਤਰੁਨਿ ॥ ਜੋਰਿ ਨ ਸਕਤ ਪਲਕ ਸੋ ਬਰਨੀ ॥
ਰੈਨਿ ਦਿਵਸ ਤਿਹ ਪ੍ਰਭਾ ਨਿਹਾਰੈ ॥ ਧੰਨਯ ਜਨਮ ਕਰਿ ਅਪਨ ਬਿਚਾਰੈ ॥ ੬॥
As gi atak tavan par taruni. jor na sakat palak sso barni.
Rain divas tih prabha nihaie. Dhanya janam kar apan bichairai. (6)

ਧਨਿ ਧਨਿ ਤਵਨ ਦਿਵਸ ਬਡਭਾਗੀ ॥ ਜਿਹ ਦਿਨ ਲਗਨ ਤੁਮਾਰੀ ਲਾਗੀ ॥
ਅਬ ਕਛੂ ਐਸ ਉਪਾਵ ਬਨੈਯੈ ॥ ਜਿਹ ਛਲ ਪਿਯ ਕੇ ਸੰਗ ਸਿਧੈਯੈ ॥ ੭॥
Dhan dhan tavan divas badbhagi. Jih din lagan tumari lagi.
Ab kachh ais upav banaye. jih chhal piya kai sang ssidhaie. (7)

There lived a great Kazi, who was called by the pious name of Arif Din. He had a daughter named Zeb-ul-Nisa, who was glamourous like the moon. (2)

There was another person by the name of Gulzar Rai, on seeing whom the women were left dazed. When the Kazi's daughter saw him, then she was hit by the arrows of sexual desires (her sexual desires were aroused). (3)

She called a handmaid thinking her to be friend and told her the whole secret. She told her that if she could arrange her meeting with him, then she would get any reward she desired. (4)

The maid then went to him and she arranged her meeting with the paramour, of a noble nature. Both of them enjoyed sensuous pleasure in many ways by getting rid of the fear of the parents. (5)

Thus that womr was enamoured by that young man. On seeing him she could not close her eyes (by closing the eyelids). She was glancing at his beauty day and night and was thanking her stars (for this life). (6)

She was saying, "It was a great fortunate day, when I got in love with you. Now we should do something so that with that deceitful action, I could go with the beloved." (7)

ਬੋਲਿ ਭੇਦ ਸਭ ਪਿਯਹਿ ਸਿਖਾਯੋ ।। ਰੋਮਨਾਸ ਤਿਹ ਬਦਨ ਲਗਾਯੋ ।।
ਸਭ ਹੀ ਕੇਸ ਦੂਰ ਕਰਿ ਡਾਰੇ ।। ਪੁਰਖ ਨਾਰਿ ਨਹੀ ਜਾਤਿ ਬਿਚਾਰੇ ।। ੪।।
Bolle bheid sabh piyeh sikhayo. Romnas tih badan lagayo.
Sabh hi kes door kar darai. Purakh nar nahi jat bicharai. (8)

ਸਭ ਤ੍ਰਿਯ ਭੇਸ ਧਰਾ ਪ੍ਰੀਤਮ ਜਬ ।। ਠਾਢਾ ਭਯੋ ਅਦਾਲਤਿ ਮੈ ਤਬ ।।
ਕਹਿ ਮੁਰ ਚਿਤ ਕਾਜੀ ਸੁਤ ਲੀਨਾ ।। ਮੈ ਚਾਹਤ ਤਾ ਕੌ ਪਤਿ ਕੀਨਾ ।। ੯।।
Sabh triye bhes dhara pritam jab. thatha bheyo adalat mai tab.
Keh mur chit kaji sut lina. Mai chahat ta ko pat kina. (9)

ਕਾਜੀ ਕਾਢਿ ਕਿਤਾਬ ਨਿਹਾਰੀ ।। ਦੇਖਿ ਦੇਖਿ ਕਰਿ ਇਹੈ ਉਚਾਰੀ ।।
ਜੋ ਆਵੈ ਆਪਨ ਹੈ ਰਾਜੀ ।। ਤਾ ਕਹਿ ਕਹਿ ਨ ਸਕਤ ਕਛੁ ਕਾਜੀ ।। ੧੦।।
Kaji kadh kitab nihari. Dekh dekh kar ihai ucharti.
Jo avaie apaan hai raji. ta keh keh na sakat kachh kaji. (10)

ਯਹ ਹਮਰੇ ਸੁਤ ਕੀ ਭੀ ਦਾਰਾ ।। ਹਮ ਯਾ ਕੀ ਕਰਿ ਹੈ ਪ੍ਰਤਿਪਾਰਾ ।।
ਭੇਦ ਅਭੇਦ ਜੜ ਕਛੂ ਨ ਚੀਨੀ ।। ਨਿਰਖਿਤ ਸਾਹ ਮੁਹਰ ਕਰਿ ਦੀਨੀ ।। ੧੧।।
Yeh hanre sut ki bhi dhara. ham y; ki kar hai pratipara.
Bheid abheid jar kachhu na cheeni. nirkhit sah muhar kar dini. (11)

ਮੁਹਰ ਕਰਾਇ ਧਾਮ ਵਹ ਗਯੋ ।। ਪੁਰਸ ਭੇਸ ਧਰਿ ਆਵਤ ਭਯੋ ।।
ਜਬ ਦਿਨ ਦੁਤੀਯ ਕਚਹਿਰੀ ਲਾਗੀ ।। ਪਾਤਸ਼ਾਹ ਬੈਠੇ ਬਡਭਾਗੀ ।। ੧੨।।
Muhar kraie dham veh geyo. purus bhes dhar avat bheyo.
Jab din dutia dutia kachheri llaagi. Patshah baithe badbhagi. (12)

ਕਾਜੀ ਕੋਟਵਾਰ ਥੋ ਜਹਾ ।। ਪੁਰਖ ਭੇਸ ਧਰਿ ਆਵਤ ਭਯੋ ।।
ਸੰਗ ਸੁਤਾ ਕਾਜੀ ਕੀ ਆਨੀ ।। ਸਾਹ ਸੁਨਤ ਇਹ ਭਾਤਿ ਬਖਾਨੀ ।। ੧੩।।
K;ji kotvar tho jaha. Purakh bhes dhar avat bheyo.
Sang suta kaji ki ani. sah sunat ih bhaat bakhani. (13)

She explained the whole secret to her beloved and rubbed hair remover on his face and cleared all his facial hair. He was not looking like a male but looked more like a woman. (8)

When the beloved dressed up like a woman, then he went to the (Kazi's) court. He said, " that her heart was won over by the Kazi's son (actually daughter). So I would like to take him as my spouse." (9)

The Kazi opened his book and said (after glancing through it). "If someone comes of his own accord, then even Kazi could not say anything against it." (10)

"She had become my son's wife, so 1 shall maintain her. That fool did not appreciate the secret behind it and in the presence of the king, gave his permission (with full sanction with a stamp). (11)

He went home after getting it stamped and came back in the Form of a male. When the court again assembled next day and the great king sat (in attendance) in the assembly. (12)

Where the Kazi and Kotwal both were present, he came in the form of a man, along with the Kazi's daughter and remarked like this in the presence of the king. (13)

ਨਿਰਖਹੁ ਕਾਜਿ ਸੁਤਾ ਮੁਹਿ ਬਰਾ ॥ ਆਪਹਿ ਰੀਝਿ ਮਦਨਪਤਿ ਕਰਾ ॥
ਵਹੈ ਮੁਹਰ ਸਭਾ ਸਭ ਹਸਿ ॥ ਜੋ ਇਸਤ੍ਰੀ ਹੈ ਆਪੁ ਕਰਾਈ ॥ ੧੪॥
Nirakhhu kaj suta mohair bara. Aphi reejh madanpat kara.
Vahai muhar sabha has. jo istari hai aap karaiee. (14)

ਨਿਰਖਤ ਮੁਹਰ ਸਭਾ ਸਭ ਹਸਿ ॥ ਕਾਜਿ ਸੁਤਾ ਮਿਤਵਾ ਗ੍ਰਿਹ ਬਸੀ ॥
ਕਾਜੀ ਹੂੰ ਚੁਪ ਹ੍ਵੈ ਕਰਿ ਰਹਾ ॥ ਨਯਾਇ ਕਿਯਾ ਤੈਸਾ ਫਲ ਲਹਾ ॥ ੧੫॥
Nirkhat muhar sabha sabh has. Kaj suta mitva greh basi.
Kaji hun chup hai kar raha. Nayaie kiya taisa phal laha. (15)

ਦੋਹਰਾ

ਇਹ ਛਲ ਸੌ ਕਾਜੀ ਛਲਾ ਬਸੀ ਮਿਤ੍ ਕੇ ਧਾਮ ॥
ਲਖਨ ਚਰਿਤ ਚਤੁਰਾਨ ਕੌ ਹੈ ਨ ਕਿਸੀ ਕੌ ਕਾਮ ॥ ੧੬॥ ੧॥

Dohra

Ih chhal so kaji chhala basi mitar ke dham.
Lakhan charit chatiran ko hai na kisi ko kam . (16) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਬਾਵਨ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੫੨ ॥ ੬੪੯੨ ॥ ਅਫਜੂੰ ॥

Iti sri charitar pasakhyanai triyaa charitaria mantra bhoop sambadai teen so bavaan Charitar samaptam sat subham sat. 352. 6492. afjun. (Contd.)

ਚੌਪਈ

ਸੁਨਹੁ ਰਾਜਾ ਇਕ ਕਥਾ ਉਚਾਰੋ ॥ ਜਿਯ ਤੁਮਰੇ ਕੌ ਭਰਮ ਨਿਵਾਰੋ ॥
ਬਿਸਨਾਵਤੀ ਨਫਰ ਇਕ ਦਛਿਨ ॥ ਬਿਸਨ ਚੰਦ ਤਹ ਭੂਪ ਬਿਚਛਨ ॥ ੧॥

Choupaiee

Sunhu raja ik katha ucharo. jiy tumre ko bharam nivaro.
Bisnavati nafar ik dachhhan. bisan chand tih bhoop bichchhan. (1)

Look here, the Kazi's daughter has married me and being allured by me, she had gained a spouse like Kamdev (god of love) and showed the stamped paper also, which he had got as a woman (earlier). (14)

On seeing the stamp, the whole assembly laughed, that the Kazi's daughter had gone to the house of her paramour. Kazi was ;dumb founded and kept quiet. Whatever justice he had imparted, he got the same reward. (15)

Dohra

So in this fashion, she deceived the Kazi and settled in the house of her paramour. It is not in the power of anyone to understand the witchcraft of woman. (16)

Here the three hundred and fifty-second episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (352-6492) (Contd.)

Choupaiee

O Rajan! Listen to another episode, which I am going to relate, which would dispel your doubts. There is a town in the south called Bisnawati. There the wise Raja named Bisan Chand was ruling. (1)

ਉਗ੍ਰ ਸਿੰਘ ਤਹ ਸਾਹੁ ਭਨਿਜੈ ॥ ਕਵਨ ਭੂਪ ਪਟਤਰ ਤਿਹ ਦਿਜੈ ॥
ਸ੍ਰੀ ਰਨਝੂਮਕ ਦੇ ਤਿਹਾ ਬਾਲਾ ॥ ਚੰਦ੍ ਲਿਯੋ ਜਾ ਤੇ ਉਜਿਯਾਲਾ ॥ ੨॥
Ugar singh tih sah bhanijai. Kavan bhoop pattar tih dijai.
Sri ranjhumak de ith; bala. Chandar liyo j ate ujiala. (2)

ਸੁੰਭ ਕਰਨ ਕਹ ਹੁਤੀ ਬਿਵਾਹੀ ॥ ਸੋ ਦਿਨ ਏਕ ਨਿਰਖ ਨ੍ਰਿਪ ਚਾਹੀ ॥
ਜਤਨ ਥਕਿਯੋ ਕਰਿ ਹਾਥ ਨ ਆਈ ॥ ਕੋਪ ਬਢਾ ਅਤਿ ਹੀ ਨਰ ਰਾਈ ॥ ੩॥
Sumbb karaan keh huti bivahi. So din ek nirakh nrip chahi.
Jatan thakio kar hath na aaiee. Kop badha at hi nar raiee. (3)

ਦੇਖਹੁ ਇਹਾ ਅਬਲਾ ਕਾ ਹੀਯਾ ॥ ਜਿਹ ਕਾਰਨ ਹਮ ਅਸ ਛਲ ਕੀਯਾ ॥
ਰੰਕ ਛੋਰਿ ਕਰਿ ਰਾਵ ਨ ਭਾਯੋ ॥ ਬਹੁ ਬ੍ਰਿਤਨ ਕਹ ਤਹਾ ਪਠਾਯੋ ॥ ੪॥
Dekhhu iha abla ka hiya. Jih karan hum as chhal kiyaa.
Rank chhor kar rav naa bhayo. Bahu britan keh taha pathayo. (4)

ਸੁਨਤ ਬਚਨ ਚਾਕਰ ਤਹ ਗਏ ॥ ਘੇਰ ਲੇ ਤਾ ਕੋ ਘਰ ਭਏ ॥
ਤਾ ਕੇ ਪਤਿ ਕਹ ਹਨਾ ਰਿਸਾਈ ॥ ਭਾਜਿ ਗਈ ਤ੍ਰਿਯ ਹਾਥ ਨ ਆਈ ॥ ੫॥
Sunat bachan chakar tih gaie. Gher lai ta ko ghar bhaie.
Ta kai pat keh hana risaiee. Bhaj gaiee triya hath na aiee. (5)

ਮ੍ਰਿਤਕ ਨਾਥ ਜਬ ਨਾਰਿ ਨਿਹਾਰਿਯੋ ॥ ਇਹੈ ਚੰਚਲਾ ਚਰਿਤ ਬਿਚਾਰਿਯੋ ॥
ਕਵਨ ਜਤਨ ਰਾਜਾ ਕਹ ਮਰਿਯੈ ॥ ਅਪਨੇ ਪਤਿ ਕੋ ਬੈਰ ਉਤਰਿਯੋ ॥ ੬ ॥
Mirtak nath jab nar nihario. Ihai chanchala charit bichario.
Kavan jatan raja keh mariai. apnai pat ko bair utario. (6)

ਲਿਖ ਪਤਿਯਾ ਪਠਈ ਇਕ ਤਹਾ ॥ ਬੈਠੋ ਹੁਤੋ ਨਰਾਧਿਪ ਜਹਾ ॥
ਜੋ ਮੋਕਹ ਰਾਨੀ ਤੁਮ ਕਰਹੁ ॥ ਤੋ ਮੁਹਿ ਭੂਪ ਆਜੁ ਹੀ ਬਰਹੁ ॥ ੭॥
Likh patia pathaiee ik taha. Baitho huto naradhip jaha.
Jo mokah rani tum karhu. To mohai bhoop aaj hi barhu. (7)

The merchant (Shah) of the town was named Ugar Singh. With whom shall we compare his beauty? (it had no parallel). He had a daughter called Ranj humak Dei, which had lent its charm to the moon even (she was like moon). (2)

She was married to Shumbh Karan. The Raja wanted to see her. The Raja tried his best, but she could not be seen (caught). So the Raja was furious. (3)

He said, "Look at the courage of a belle?" For her I had done so much effort and deceit for her sake, but she did not like a Raja in preference to a poor man. The Raja sent many attendants to her. (4)

The attendants went to her after listening to the Raja's words. They surrounded her house and killed her spouse, being enraged. But the woman fled away and could not be caught. (5)

When she saw her ;husband dead, then she thought of a witchcraft. "How to kill the Raja, so as to take the revenge of her spouse?" (6)

She wrote a letter and sent it to the Raja (where he was seated),saying, "O Rajan! If you want to make me your queen, then you should come and wed me to-day. (7)

ਸੁਨਤ ਬਚਨ ਨ੍ਰਿਪ ਬੋਲਿ ਪਠਾਈ ॥ ਪਰ ਕੀ ਤ੍ਰਿਯ ਰਾਨੀ ਠਹਰਾਈ ॥
ਜਿਹ ਤਿਹ ਬਿਧਿ ਤਾ ਕੋ ਗ੍ਰਿਹਿ ਆਨੋ ॥ ਭੇਦ ਅਭੇਦ ਜੜ ਕਛੂ ਨ ਪਛਾਨੋ ॥ ੮॥
Sunat baachan nrip bole pathaiee. Par ki triya rani thgehraiee.
Jih tih bidh ta ko greh aano. Bheis abheis jar kachh na pachhhano. (8)

ਸੰਗ ਅਪਨੇ ਤਾ ਕੌ ਲੈ ਸੋਯੋ ॥ ਚਿਤ ਕੋ ਭਰਮੁ ਸਕਲ ਹੀ ਖੋਯੋ ॥
ਕਾਮਾਤੁਰ ਹੈ ਹਾਥ ਚਲਾਯੋ ॥ ਕਾਢਿ ਕ੍ਰਿਪਾਨ ਨਾਰਿ ਤਿਨ ਘਾਯੋ ॥ ੯॥
Sang apnai taa ko lai soyo. Chit ko bharam sakal hi khoyo.
Kamaatur hai haath chaalayo. Kadh kirpan nar tin ghayo. (9)

ਨ੍ਰਿਪ ਕਹ ਮਾਰਿ ਵੈਸਹੀ ਡਾਰੀ ॥ ਤਾ ਪਰ ਤਯੋ ਹੀ ਬਸਤ੍ਰ ਸਵਾਰੀ ॥
ਆਪੁ ਨਿਜੁ ਪਤਿ ਤਨ ਜਲੀ ॥ ਨਿਰਖਹੁ ਚਤੁਰਿ ਨਾਰਿ ਕੀ ਭਲੀ ॥ ੧੦॥
Nrip keh mar vaisi dari. Ta par teyo hi bastar savari.
Aap nij pat tan jaíl. Nirkhahu chatur naar ki bhali.(10)

ਦੋਹਰਾ

ਬੈਰ ਲਿਯਾ ਨਿਜੁ ਨਾਹੀ ਕੌ ਨ੍ਰਿਪ ਕਹ ਦਿਯਾ ਸੰਘਾਰਿ ॥
ਬਹੁਰਿ ਜਰੀ ਨਿਜੁ ਨਾਥ ਸੌ ਲੋਗਨ ਚਰਿਤ ਦਿਖਾਰਿ ॥ ੧੧॥ ੧॥

Dohra

Bair lliya niju nahi ko nrip keh diya samghar.
Bahuriu jari nij nath so logan charit dikhar. (11) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਤ੍ਰਿਪਨ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੫੩ ॥ ੬੫੦੩ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya charitarai mantra bhoop sambadai teen so tripan charitar samaptam sat subham sat.
353. 6503. Aphjun. (Contd.)

Hearing this, She sent for her and made a stranger's wife as his own wife and somehow he brought her home. But he did not realize the secret behind it. (8)

He slept along with her, dispellin_ all his doubts. When, due to sexual desires, he advanced his hand, then the woman took out her sword and killed him. (9)

After killing the Raja, she threw him as it was and covered him with nice clothes. Then she went and immolated herself along with her spouse. See, the clever woman did something worthwhile. (10)

Couplet

She took the revenge of her husband and killed the Raja. Then she immolated herself along with the husband and showed her witchcraft to the people. (11)

Here the three hundred and fifty-third episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (353-6503) (Contd.)

ਚੌਪਈ

ਸੁਨਹੁ ਭੂਪ ਇਕ ਕਥਾ ਨਵੀਨੀ ॥ ਕਿਨਹੂੰ ਲਖੀ ਨ ਆਗੇ ਚੀਨੀ ॥
ਰਾਧਾ ਨਗਰ ਪੂਰਬ ਮੈ ਜਹਾਲ ॥ ਰੁਕਮ ਸੈਨ ਰਾਜਾ ਇਕ ਤਹਾ ॥ ੧॥

Choupaiee

Sunhu bhoop ik katha navini. Kinhu llakhi na agai chini.
Radhaa nagar purab mai jahal. Rukam sain raja ik taha. (1)

ਸ੍ਰੀ ਦਲਗਾਹ ਮਤੀ ਤ੍ਰਿਯ ਤਾ ਕੀ ॥ ਨਰੀ ਨਾਗਨੀ ਤੁਲਿ ਨ ਵਾ ਕੀ ॥
ਸੁਤਾ ਸਿਧੁੰਲਾ ਦੇਇ ਭਨਿਜੈ ॥ ਪਰੀ ਪਦਮਿਨੀ ਪ੍ਰਕ੍ਰਿਤ ਕਹਿਜੈ ॥ ੨॥
Sri dalgah mati triya ta ki. nari naagni tul na va ki.
Suta sindhula daie bhhanijaiu. Pari padmini prakrit kahijai. (2)

ਤਹਿਕ ਭਵਾਨੀ ਭਵਨ ਭਨੀਜੈ ॥ ਕੋ ਦੂਸਰ ਪਟਤਰ ਤਿਹਿ ਦੀਜੈ ॥
ਦੇਸ ਦੇਸ ਏਸ੍ਵਰ ਤਹ ਆਵਤ ॥ ਆਨਿ ਗਵਰਿ ਕਹ ਸੀਸ ਝੁਕਾਵਤ ॥ ੩॥
Tehak bhavani bhavan bhanijai. ko dusar pattar tih dijai.
Des des eisar tih avat tih avat. Aan gavar keh sees jhukavat. (3)

ਭੁਜਬਲ ਸਿੰਘ ਤਹਾ ਨ੍ਰਿਪ ਆਯੋ ॥ ਭੋਜ ਰਾਜ ਤੇ ਜਨੁਕ ਸਵਾਯੋ ॥
ਨਿਰਖਿ ਸਿੰਧੁਲਾ ਦੇ ਦੁਤੀ ਤਾ ਕੀ ॥ ਮਨ ਬਚ ਕ੍ਰਮ ਚੇਰੀ ਭੀ ਵਾ ਕੀ ॥ ੪॥
Bhujbal singh taha nrip aeyo. Bhoj raj te januk savayo.
Nirakh sindhula dai duti ta ki. Man bach kram cheri bhi va ki. (4)

ਆਗੇ ਹੁਤੀ ਔਰ ਸੋ ਪਰਨੀ ॥ ਅਬ ਇਹ ਸਾਥ ਜਾਤ ਨਹੀ ਬਰਨੀ ॥
ਚਿਤ ਮਹਿ ਅਧਿਕ ਬਿਚਾਰ ਬਿਚਾਰਤ ॥ ਸਹਚਰਿ ਪਠੀ ਤਹਾ ਹ੍ਵੈ ਆਰਤਿ ॥ ੫॥
Agai huti aour so parni. Ab ih sath jat nahi barni.
Chit meh adhik bichar bichaarat. Sehchar pathi taha haivai arti. (5)

ਸੁਨ ਤੈ ਪੈਰ ਮੈ ਅਟਕੀ ॥ ਬੂਲਿ ਗਈ ਸਭ ਹੀ ਸੁਧਿ ਘਟ ਕੀ ॥
ਜੌ ਮੁਹਿ ਅਬ ਤੁਮ ਦਰਸ ਦਿਖਾਵੋ ॥ ਅੰਤਿ ਡਾਰਿ ਜਨੁ ਮ੍ਰਿਤਕ ਜਿਯਾਵੋ ॥ ੬॥
Sunn taai mai atki. Bulle gaiee sabh hi sudh ghat ki.
Jo mohair ab tum daras dikhavo. At dar janu mirtak jiyabo. (6)

Choupaiee

O Rajan! Listen to another new anecdote No one had seen such a situation nor thought of it before. Where in the East is Radha Nagar, there a Raja named Rukam Sain was ruling. (1)

His wife was named Dalgah Mati and no woman or snake woman (crude) was equal to her in beauty. She had a daughter called Sindhla Dei, who was either a fairy or an equivalent of Padmini in nature. (2)

There was a temple of Bhavani there and it had no other parallel in the land. The Rajas from different lands were coming there and would bow to Gori. (3)

A Raja named Bhujbal Singh came there, who was greater than Bhoj Raj in glory. On seeing his charming beauty, Sindhla Dei got allured by him by mind, speech and action (and became his slave). (4)

She was already married to someone else, so she could not get married to this Raja again. She thought to herself and being too much depressed, she sent a handmaid to him. (5)

And said, "O Rajan! Listen. Now I have been enamoured by you and I have lost all my sense of proportion, if you could come and give me a chance to have your glance (then it would seem that a dead person had come to life being sprinkled with the nectar. (6)

ਸੁਨਿ ਸਖੀ ਬਚਨ ਕੁਅਰ ਕੇ ਆਤੁਰ ॥ ਜਾਤ ਭਈ ਰਾਜਾ ਤਹਿ ਸਾਤਿਰ ॥
ਜੁ ਕਛੂ ਕਹਿਯੋ ਕਹਿ ਤਾਹਿ ਸੁਨਾਯੋ ॥ ਸੁਨਿ ਬਚ ਭੂਪ ਅਧਿਕ ਲਲਚਾਯੋ ॥ ੭॥
Sunn sakhi bachan koar ke aatur. Jaat bhaiee raja tih satir.
Jop kachh kaahio keh tohai sunayo. Sunn bach bhoop adhik lalchayo. (7)

ਚਿੰਤ ਕਰੀ ਕਿਹ ਬਿਧਿ ਤਹ ਜੈਯੈ ॥ ਕਿਹ ਛਲ ਸੰ ਤਾ ਕੰ ਹਰਿ ਲਯੈਯੈ ॥
ਸੁਨਿ ਬਚ ਭੂਖਿ ਭੂਪ ਕੀ ਭਾਗੀ ॥ ਤਬ ਤੇ ਅਧਿਕ ਚਟਪਟੀ ਲਾਗੀ ॥ ੮॥
Chint kari kih bidh tih jaie. Kih chhall so ta ko har laiyai.
Sunn bach bhookh bhoop ki bhagi. Tab te adhik chatpati lagi. (8)

ਭੂਪ ਸਖੀ ਤਬ ਤਹੀ ਪਠਾਈ ॥ ਇਸਥਿਤ ਹੁਤੀ ਜਹਾ ਸੁਖਦਾਈ ॥
ਕਹਾ ਚਰਿਤ ਕਛੁ ਤੁਮ ਹੀ ਬਨਾਵਹੁ ॥ ਜਿਹ ਛਲ ਸਦਨ ਹਮਾਰੇ ਅਵਹੁ ॥ ੯॥
Bhoop sakhi tab tahi pathaiee. Isthit huti jaha sukhdaiee.
Kaha charit kachh tum hi banavhu. Jih chhal sadan hamare aavhu. (9)

ਏਕ ਢੋਲ ਤ੍ਰਿਯ ਕੋਰ ਮੰਗਾਵਾ ਬੈਠ ਚਰਮ ਸੋ ਬੀਚ ਮੜਾਵਾ ॥
ਇਸਥਿਤ ਆਪੁ ਤਵਨ ਮਹਿ ਭਈ ॥ ਇਹ ਛਲ ਧਾਮ ਮਿਤ੍ ਕੇ ਗਈ ॥ ੧੦॥
Ek dhol triya kor mangava baaith chartam so beech marrava.
Isthit aap tavan meh bhaiee. Ih chhal dham mitar kai gaiee. (10)

ਇਹ ਛਲ ਢੋਲ ਬਜਾਵਤ ਚਲੀ ॥ ਮਾਤ ਪਿਤਾ ਸਭ ਨਿਰਖਤ ਅਲੀ ॥
ਭੇਵ ਅਭੇਵ ਨ ਕਿਨਹੂੰ ਪਾਯੋ ॥ ਸਭ ਹੀ ਇਹ ਬਿਧਿ ਮੂੰਡ ਮੁੰਡਾਯੋ ॥ ੧੧॥
Ih chhal dhol bajavat chali. Mat pita sabh nirkhat ali.
Bhev abhev na kinhu payo. Sabh hi ih bidh moond mundayo. (11)

Hearing the afflicted wordings of the princess, the handmaid went away quickly to the Raja and whatever the princess had told her, she related that to him. Hearing her words the Raja also got allured by her (princess). (7)

He thought and pondered over the whole affair as how to go there and with some clever move bring out the princess with him. The Raja had lost his hunger and was in a hurry. (8)

Then the Raja sent back the handmaid to the place, where the loving princess was waiting with the message that she should workout some witchcraft and thus you may manage to come to my place. (9)

On hearing this, the woman got a big drum and getting inside it, she got it wrapped in leather. She seated herself in it and with this deceitful action, she reached the paramour's house. (10)

Thus by the beating of this drum, she came out. All the people including her parents other handmaids were watching it all (without knowing) no one could follow the secret behind it. So all of them were cheated. (11)

ਦੋਹਰਾ

ਇਹ ਚਰਿਤ ਤਨ ਚੰਚਲਾ ਗੜੀ ਮਿਤ੍ ਕੇ ਧਾਮ ॥
ਢੋਲ ਢਮਾਕੋ ਦੈ ਗਈ ਕਿਨਹੂੰ ਲਖਾ ਨ ਬਾਮ ॥ ੧੨॥ ੧॥

Dohra

Ih charit tan chanchala garri mitar ked ham.
Dhol dhamako dai gaiee kinhu lakha na bam. (12) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਚੌਵਨ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੫੪ ॥ ੬੫੧੫ ॥ ਅਫਜੂੰ ॥

Iti sri charitar pakhyanai triya charitarai mantra bhoop sambadai teen so chouvan charitar samaptam sat subham sat.
354. 6515. Aphjun. (Contd.)

ਚੌਪਈ

ਸੁਨੁ ਰਾਜਾ ਇਕ ਕਥਾ ਅਪੂਰਬ ॥ ਜੋ ਛਲ ਕਿਯਾ ਸੁਤਾ ਨ੍ਰਿਪ ਪੂਰਬ ॥
ਭੁਜੰਗ ਧੁਜਾ ਇਕ ਭੂਪ ਕਹਾਵਤ ॥ ਅਮਿਤ ਦਰਬ ਬਿਪਨ ਪਹ ਦਯਾਵਤ ॥ ੧॥

Choupaiee

Sunn raja ik katha apurab. Jo chhal kiya suta nrip purab.
Bhujang dhuja ik bhoop kahavat. Amit darb bipan peh dayawat. (1)

ਆਜਿਤਾਵਤੀ ਨਗਰ ਤਿਹ ਰਾਜਤ ॥ ਅਮਰਾਵਤੀ ਨਿਰਖਿ ਜਿਹ ਲਾਜਤ ॥
ਬਿਮਲ ਮਤੀ ਤਾ ਕੇ ਗ੍ਰਿਹ ਰਾਨੀ ॥ ਸੁਤਾ ਬਿਲਾਸ ਦੇਇ ਪਹਿਚਾਨੀ ॥ ੨॥

Ajitavati nagar tih raajat. Amravati nirakh jih lajat.
Bimal mati ta ke greh rani. Sutaa bilas daie pehchani. (2)

ਮ੍ਰਤ੍ ਜੰਤ੍ ਤਿਨ ਪੜੇ ਅਪਾਰਾ ॥ ਜਿਹ ਸਮ ਪੜੇ ਨ ਦੂਸਰਿ ਨਾਰਾ ॥
ਗੰਗ ਸਮੁਦ੍ਰਹਿ ਜਹਾ ਮਿਲਾਨੀ ॥ ਤਹੀ ਹੁਤੀ ਤਿਨ ਕੀ ਰਾਜਧਾਨੀ ॥ ੩॥

Mantar jantar tin parrai aparaa. jih sam parraie na dusar nara.
Gang samudareh jaha milani. Tahi huti tin ki rajdhani. (3)

Couplet

With this game play, the woman reached her paramour's place She went away with the beating of drum and no one could see the woman. (12)

Here the three hundred and fifty-fourth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (354-6515) (Contd.)

Choupaiee

O Rajan! Listen to another wonderful episode regarding the witchcraft played by a Raja's daughter sometime earlier! This Raja was known by the name of Raja Bhujang Dhuja. He used to give away lot of money to Brahmins in his offerings (alms giving). (1)

He was ruling the town of Ajitawati and perceiving its beauty) even Indra Puri would feel belittled. He had a queen named Bimal Mati and his daughter was called Bilas Dei. (2)

She had learnt many magic spells and other game plays. His capital was situated at a place, where Ganga (river) merges into the ocean. (3)

ਨਿਰਖਿ ਪ੍ਰਭਾ ਤਿਹ ਜਾਤ ਨ ਕਹੀ ॥ ਰਾਜਧਾਨੀ ਐਸੀ ਤਿਹ ਅਹੀ ॥
ਉਚ ਧੌਲਹਰ ਤਹਾ ਸੁਧਾਰੇ ॥ ਜਿਨ ਪਰ ਬੈਠਿ ਪਕਰਿਯਤ ਤਾਰੇ ॥ ੪॥
Nirakh prabha tih jaat na kahi. Rajdhani aisi tih ahi.
Uch dhollhar taha sudharai. Jin par baith pakriat tarai. (4)

ਜਿਨ ਹੇਤ ਤਹਾ ਨ੍ਰਿਪ ਆਵਤ ॥ ਨਾਇ ਪੂਰਬਲੇ ਪਾਪ ਗਵਾਵਤ ॥
ਤਹ ਇਕ ਨਾਨ੍ਹ ਨਰਾਧਿਪ ਚਲੋ ॥ ਜੋਬਨਵਾਨ ਸਿਪਾਹੀ ਭਲੋ ॥ ੫॥
Jin het taha nrip aavat. Naie purbalai paap gavavat.
Tih ik naan naradhip bhalai. Jobanvan sipahi bhalo. (5)

ਸੋ ਬਿਲਾਸ ਦੇ ਨੈਨ ਨਿਹਾਰਾ ॥ ਮਨ ਕ੍ਰਮ ਬਚ ਇਹ ਭਾਤਿ ਬਿਚਾਰਾ ॥
ਕੈ ਮੈ ਅਬ ਯਾਹੀ ਕਹਿ ਬਰ ਹੌ ॥ ਨਾਤਰ ਬੁਡਿ ਗੰਗ ਮਹਿ ਮਰਿ ਹੌ ॥ ੬॥
So bilas dai nain nihara. Man kram bach ih bhat bichara.
Kai mai ab yahi keh baar ho. Nature budh gang meh mar ho. (6)

ਏਕ ਸਖੀ ਲਖਿ ਹਿਤੂ ਸਯਾਨੀ ॥ ਤਾ ਸੌ ਚਿਤ ਕੀ ਬਾਤ ਬਖਾਨੀ ॥
ਜੋ ਤਾ ਕੋ ਤੂ ਮੁਝੈ ਮਿਲਾਵੈ ॥ ਮੁਖ ਮਾਗੈ ਜੇਤੋ ਧਨ ਪਾਵੈ ॥ ੭॥
Ek sakhi lakh hitu sayani. Ta so chit ki bat bakhani.
Jo ta ko tu mujhai millavai. Much magai jeto dhan pavai. (7)

ਤਬ ਸਖੀ ਗਈ ਤਵਨ ਕੇ ਗ੍ਰੇਹਾ ॥ ਪਰ ਪਾਇਨ ਅਸ ਦਿਯੋ ਸੰਦੇਹਾ ॥
ਰਾਜ ਸੁਤਾ ਤੁਮਰੈ ਪਰ ਅਟਕੀ ॥ ਭੂਲਿ ਗਈ ਤਾ ਕਹਿ ਸੁਧਿ ਘਟ ਕੀ ॥ ੮॥
Tab sakhi gaiee tavan kai greha. Par payan as diyo sandeha.
Raj suta tumrai paar atki. Bhool gaiee ta keh sudh ghat ki. (8)

ਸੁਨਿ ਨ੍ਰਿਪ ਬਚਨ ਭਯੋ ਬਿਸਮੈ ਮਨ ॥ ਇਹ ਬਿਧਿ ਤਾਹਿ ਬਖਾਨੇ ਬੈਨਨ ॥
ਅਸ ਕਿਛੁ ਕਰਿਯੈ ਬਚਨ ਸਯਾਨੀ ॥ ਸ੍ਰੀ ਬਿਲਾਸ ਦੇ ਹੈ ਮੁਰ ਰਾਨੀ ॥ ੯॥
Sunn nrip bachan bhryo bismai man. Ih bidh tohai bakhanai bainan.
As kichh kariai bachan sayani. Sri bilas dai hai mur rani. (9)

The majestic beauty of the town was beyond description, such was the capital. There were many palatial palaces from where even one could approach (catch) the stars. (4)

The Raja used to come there for a bath. He would wash away his sins by this bath. There another Raja came for his bath and he was a great youthful warrior. (5)

Bilas Dei saw him with her own eyes and thought to herself with body (mind) speech and action that either she would wed him right now or else she will get drowned in the Ganga (river). (6)

Then she chose a clever and friendly (trustworthy) handmaid and told her mind's reaction. "If you could arrange my meeting with him, then you will be rewarded with money, whatever you would askfor. (7)

Then that handmaid went to his house and bowing to him, gave her message that the princess was enamoured by him fully and she had lost all her senses (for his love). (8)

The Raja got surprised on hearing this and told her, "O clever woman! Let us do something so that Bilas Dei could become my queen." (9)

ਤੁਮ ਨ੍ਰਿਪ ਭੇਸ ਨਾਰਿ ਕੋ ਧਾਰਹੁ ॥ ਭੂਖਨ ਬਸਤਰ ਅੰਗ ਸੁਧਾਰਹੁ ॥
ਭੁਜੰਗ ਧੁਜ ਕਹ ਦੈ ਦਿਖਰਾਈ ॥ ਫੁਨਿ ਅੰਗਨਾ ਮਹਿ ਜਾਹੁ ਛਪਾਈ ॥ ੧੦॥
Tum nrip bhes nark o dharhu. Bhukhan bastar ang ssudharhu.
Bhujang dhuj keh dai dikhraiee. Funn angina meh jahuu chhapaiee. **(10)**

ਭੂਪਤਿ ਬਸਤ੍ਰ ਨਾਰਿਕੇ ਧਾਰੇ ॥ ਅੰਗ ਅੰਗ ਗਹਿਨਾ ਗੁਹਿ ਡਾਰੇ ॥
ਭੁਜੰਗ ਧੁਜ ਕਹ ਦਈ ਦਿਖਾਈ ॥ ਨਿਜੁ ਅੰਗਨਾ ਮਹਿ ਗਯੋ ਲੁਕਾਈ ॥ ੧੧॥
Bhupat bastar nari kai dharai. an gang gehhna guh darai.
Bhujang dhuj keh daiee dikhaiee. Nij angina meh geyo lukaiee. **(11)**

ਨਿਰਖਿ ਭੂ ਪਤਿਹ ਰਹਾ ਲੁਭਾਇ ॥ ਵਹੈ ਸਖੀ ਤਹ ਦੇਇ ਪਠਾਇ ॥
ਪ੍ਰਿਥਮੇ ਨਿਰਖਿ ਤਾਹਿ ਤੁਮ ਆਵਹੋ ॥ ਬਹੁਰਿ ਬਯਾਹ ਕੋ ਬਯੋਤ ਬਨਾਵਹੁ ॥ ੧੨॥
Nirakh bhoo tohai patih raha lubhai. Vahaai sakhi tih daie pathaie.
Prithmai nirakh tohai tum avhu. Bahur bayah ko bayaot banavhu. **(12)**

ਸੁਨਤ ਬਚਨ ਸਹਚਰਿ ਤਹ ਗਈ ॥ ਟਾਰਿ ਘਰੀ ਦੈ ਆਵਤ ਭਈ ॥
ਤਿਹ ਮੁਖ ਤੈ ਹ੍ਵੈ ਬਚਨ ਉਚਾਰੇ ॥ ਸੁਨਹੁ ਸ੍ਵਨ ਦੈ ਭੂਪ ਹਮਾਰੇ ॥ ੧੩॥
Sunat bachan sehchar tih gaiee. Tar ghari dai avat bhaiee.
Tih much tai hai bachan ucharai. Sunhu sarvan dai bhoop hamarai. **(13)**

ਪ੍ਰਥਮ ਸੁਤਾ ਅਪਨੀ ਤਿਹ ਦੀਜੈ ॥ ਬਹੁਰੌ ਬਹਿਨਿ ਤਵਨ ਕੀ ਲੀਜੈ ॥
ਸੁਨਤ ਬੈਨ ਨ੍ਰਿਪ ਫੇਰ ਨ ਕੀਨੋ ॥ ਦੁਹਿਤਹਿ ਕਾਢਿ ਤਵਨ ਕਹ ਦੀਨੋ ॥ ੧੪॥
Pratham suta apni tih dijai. Bahurai behan tavan ki lijai.
Sunat bain nrip fern a kino. Duhitih kadh tavan keh dino. **(14)**

ਸੁਤਾ ਦੈ ਬਯਾਹ ਰਚਾਯੋ ॥ ਨ੍ਰਿਪ ਕੋ ਬਯਾਹ ਨਾਰਿ ਕਰਿ ਲਯਾਯੋ ॥
ਤਬ ਤਿਨ ਬਧਿ ਤਿਹ ਜੜ ਕੋ ਕਿਯੋ ॥ ਦੁਹਿਤਾ ਸਹਿਤ ਰਾਜ ਹਰ ਲਿਯੋ ॥ ੧੫॥
Suta dai bayah rachayo. Nrip ko bayah nar kar layayo.
Tab tin badh tih jar ko kiyo. Duhita sehat raj har liyo. **(15)**

The handmaid said, "O Rajan! You dress yourself as a woman and wear ornaments and such clothes and once giving a glance to the Raja Bhujang, you hide yourself in the courtyard. (10)

So the Raja dressed up like a female, and embellished his body (all limbs) with ornaments. After giving a glance (of her) to the Raja Bhujang Dhuja and then hid himself in the courtyard. (11)

The Raja got allured by seeing her charm and sent the same handmaid there saying, "First you go and see her and then arrange some mode of our marriage." (12)

On listening to these words, the maid went there and came back after wasting two hours. She said these words from her side, "O Rajan! Listen to my words with attention." (13)

First you marry your daughter to him and then take his sister as your wife. On listening to these words, the Raja, without causing any delay, handed over his daughter to him." (14)

First he made arrangements for his daughter's marriage and then marrying the Raja (as a female) as his wife, brought her home. Then that paramour killed the foolish Raja and usurped his kingdom along with his daughter. (15)

ਪ੍ਰਥਮ ਸੁਤਾ ਰਾਜਾ ਕੀ ਹਰੀ ॥ ਬਹੁਰਿ ਨਾਸ ਤਿਹ ਤਨ ਕੀ ਕਰੀ ॥
ਬਹੁਰੌ ਛੀਨਿ ਰਾਜ ਤਿਨ ਲੀਨਾ ॥ ਬਰਿ ਬਿਲਾਸ ਦੇਈ ਕਹ ਕੀਨਾ ॥ ੧੬॥ ੧॥
Pratham suta raja ki hari. Bahur nas tih tan ki kari.
Bahurai chin raj tin llina. Bar bilas daiee keh kina. (16) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਪਚਪਨ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੫੫ ॥ ੬੫੩੧ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai mantra bhoop sambadai teen so pachpan charitar samaptam sat subhsam sat.
355. 6531. aphjun. (Contd.)

ਚੌਪਈ

ਸੁਨੁ ਕਥਾ ਬਖਾਨੈ ਔਰੈ ॥ ਜੋ ਭਈ ਏਕ ਰਾਜ ਕੀ ਠੌਰੈ ॥
ਸਾਂਹਰ ਸੁ ਨਾਰ ਗਾਵ ਹੈ ਜਹਾਲ ॥ ਸਬਲ ਸਿੰਘ ਰਾਜਾ ਇਕ ਤਹਾ ॥ ੧॥

Choupaiee

Sunn katha bakhanai aourai. Jo bhaiee ek raj ki thourai.
Sehar su nar gav hai jahal. Sabal singhh raja ik taha. (1)

ਦਲ ਥੰਭਨ ਦੇਈ ਤਿਹ ਨਾਰਿ ॥ ਜੰਤ੍ਰ ਮੰਤ੍ਰ ਜਿਹ ਪੜੇ ਸੁਧਾਰਿ ॥
ਜੋਗੀ ਇਕ ਸੁੰਦਰ ਤਹ ਆਯੋ ॥ ਜਿਹ ਸਮ ਸੁੰਦਰ ਬਿਧ ਨ ਬਨਾਯੋ ॥ ੨॥
Dal thamban daie tih nar. Jantar mantar jih parrai sudhar.
Jogi ik msundar tih aeyo. Jih sam sundar bidh na banayo. (2)

ਰਾਨੀ ਨਿਰਖਿ ਰੀਝਿ ਤਿਹ ਰਹੀ ॥ ਮਨ ਬਚ ਕ੍ਰਮ ਐਸੀ ਬਿਧਿ ਕਹੀ ॥
ਜਿਹ ਚਰਿਤ੍ ਜੁਗਿਯਾ ਕਹ ਪੈਯੇ ॥ ਉਸੀ ਚਰਿਤ੍ ਕੌ ਆਜੁ ਬਨੈਯੇ ॥ ੩॥
Rani nirakh reejh tih rahi. Man kram aisi bidh kahi.
Jih charitar jugia keh paiya. Usi charitar ko aaj banaiya. (3)

ਬ੍ਰਿਸਟਿ ਬਿਨਾ ਬਦਰਾ ਗਰਜਾਏ ॥ ਮੰਤ੍ ਸਕਤਿ ਅੰਗਰਾ ਬਰਖਾਏ ॥
ਸ੍ਰੋਨ ਅਸਥਿ ਪ੍ਰਿਥਮੀ ਪਰ ਪਰੈ ॥ ਨਿਰਖਿ ਲੋਗ ਸਭ ਹੀ ਜਿਯ ਡਰੈ ॥ ੪॥
Brisat bina badara garjaie. Mantar sakat angra barkhaie.
Sron asthi prithmi par parai. Nirakh log sabh hi jiy darai. (4)

First he abducted the Raja's daughter and then destroyed his body also. Then he usurped his empire and got married to Bilas Dei. (16)

Here the three hundred and fifty fifth episode of the King's & Minister's dialogue regarding woman's characterization from Charitar Pakhyan is completed. All is well. (355-6531) (Contd.)

Choupaiee

O Rajan! Listen. I am going to relate another anecdote, which took place in a Raja's place." There was a Raja in the town of "Naar Gay", named Sabal Singh. (1)

His wife was called by the name of Dal Thambhan Dei, who had studied all the black magic and sorcery. A smart Yogi came there and the Creator had not created another one so beautiful. (2)

On perceiving him, the queen got enamoured by him. With body (mind) speech and action she said, "Let me play a witchcraft to-day only, by means of which, I may gain the company of the Yogi." (3)

With her black magic, she managed to have the thundering of clouds without any rainfall and also arranged a shower of embers (burning charcoal). Lot of blood and charred coal (ashes) fell on the ground, on seeing all this, many people got frightened out of fear. (4)

ਭੂਪ ਮੰਤ੍ਰਿਯਨ ਬੋਲਿ ਪਠਾਯੋ ।। ਬੋਲਿ ਬਿਪ੍ ਪੁਸਤਕਨ ਦਿਖਾਯੋ ।।
ਇਨ ਬਿਘਨਨ ਕੋ ਕਹਗ ਉਪਚਾਰਾ ।। ਤੁਮ ਸਭ ਹੀ ਮਿਲਿ ਕਰਹੁ ਬਿਚਾਰਾ ।। ੫।।
Bhoop mantrian bole pathayo. bole bipar pusatkan dikhayo.
In bighnan ko keh upchhara. Tum sabh hi mil karhu bichara. (5)

ਤਬ ਲਗਿ ਬੀਰ ਹਾਕਿ ਤਿਹ ਰਾਨੀ ।। ਇਹ ਬਿਧਿ ਸੌ ਕਹਵਾਈ ਬਾਨੀ ।।
ਏਕ ਕਾਜ ਉਬਰੈ ਜੋ ਕਰੈ ।। ਨਾਤਰ ਪ੍ਰਜਾ ਸਹਿਤ ਨ੍ਰਿਪ ਮਰੈ ।। ੬।।
Tab lagi beer hak tih rani. Ih bidh so kehvaiee bani.
Ek kaj ubrai jo karai. Natar praja sehat nrip marai. (6)

ਸਭਹਿਨ ਲਖੀ ਗਗਨ ਕੀ ਬਾਨੀ ।। ਬੀਰ ਬਾਕਯ ਕਿਨਹੂੰ ਨ ਪਛਾਨੀ ।।
ਬਹੁਰਿ ਬੀਰ ਤਿਨ ਐਸ ਉਚਾਰੋ ।। ਸੁਮੈ ਕਹਤ ਹੌ ਸੁਨਹੁ ਪਯਾਰੋ ।। ੭।।
Sabhhin lakhi gagan ki bani. Bir bakya kinhu na pachhani.
Bahuri beer tin ais ucharo. Sumai kehat ho sunhu payaro. (7)

ਜੌ ਰਾਜਾ ਅਪਨੀ ਲੈ ਨਾਰੀ ।। ਜੁਗਿਯਨ ਦੈ ਧਨ ਸਹਿਤ ਸੁਧਾਰੀ ।।
ਤਬ ਇਹ ਪ੍ਰਜਾ ਸਹਿਤ ਨਹਿ ਮਰੈ ।। ਅਬਿਚਲ ਰਾਜ ਪ੍ਰਿਥੀ ਪਰ ਕਰੈ ।। ੮।।
Jo raja apni lai nari. Jugian dai dhan sehat sudhari.
Tab ih praqja sehat nahi marai. Abichal raj prithi par karai. (8)

ਪ੍ਰਜਾ ਲੋਕ ਸੁਨਿ ਬਚ ਅਕੁਲਾਏ ।। ਜਯੋ ਤਯੋ ਤਹਾ ਨ੍ਰਿਪਹਿ ਲੈ ਆਏ ।।
ਜੁਗਿਯਹਿ ਦੇਹਿ ਦਰੁਬ ਜੁਤ ਨਾਰੀ ।। ਭੇਦ ਅਭੇਦ ਕੀ ਗਤਿ ਨ ਬਿਚਾਰਿ ।। ੯।।
Parja lok sunn bach akulaie. Jeyo teyo taha nripeh lai aie.
Jugiyeh dehai darb jut nari. Bheid abheid ki gat na bichar. (9)

The Raja sent for all the ministers, and told the Brahmins to verify their books (the Raja addressed them) saying, "that all of you should think it over and suggest some ways and means to deal with these hindrances." (5)

By that time the queen called one warrior (out of 52 warriors),and made him to announce a heavenly voice, that "if the Raja were to perform this act, then they could escape (avoid) this obstacle else the Raja would die along with his subjects." (6)

All of them thought it to be a heavenly voice and no one recognized it as the wordings of the warrior. Then that noble soul told them, "O dear ones! Whatever I am saying, listen to it carefully." (7)

"If this Raja were to give away his queen along with money to the Yogi, then only he could escape death, along with his subjects and would then rule the land permanently." (8)

The subjects, on hearing these words, became almost (mad) confounded and brought the Raja there somehow. The Raja handed over his wife alongwith money to the Yogi, but he could not grasp the secret behind it. (9)

ਦੋਹਰਾ

ਪ੍ਰਜਾ ਸਹਿਤ ਰਾਜਾ ਛਲਾ ਗਈ ਮਿਤ੍ ਕੇ ਨਾਰਿ ॥
ਭੇਦ ਅਭੇਦ ਭਲਾ ਬੁਰਾ ਸਕਾ ਨ ਕੋਈ ਬਿਚਾਰਿ ॥ ੧੦॥ ੧॥

Dohra

Parja sehat raja chhala gaiee mitar kai nar.
Bheid abheid bhalaa bura saka na koiee bichar. (10)(1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਛਪਨ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੫੬ ॥ ੬੫੮੯ ॥ ਅਫਜੂੰ ॥

Iti sri charitar pakhyanai triya charitarai mantra bhoop sambadai teen so chhapan charitaar samaptaam sat subham sat.
356. 6589. aaphjun. (Contd.)

ਚੌਪਈ

ਸੁਨੁ ਰਾਜਾ ਇਕ ਔਰ ਪ੍ਰਸੰਗਾ ॥ ਭਾਖਿ ਸੁਨਾਵਤ ਤੁਮਰੇ ਸੰਗਾ ॥
ਅਚਲਾਵਤੀ ਨਗਰ ਇਕ ਰਾਜਤ ॥ ਸਰ ਸਿੰਘ ਤਹ ਭੂਪ ਬਿਰਾਜਤ ॥ ੧॥

choupaiee

Sunn raja ik or parsanga. Bhakh sunavat tumre sanga.
Achlavati nagar ik rajat. Sar singh tih bhoop birajaat. (1)

ਅੰਜਨ ਦੇਇ ਤਵਨ ਕੀ ਰਾਨੀ ॥ ਖੰਜਨ ਦੇ ਦੁਹਿਤਾ ਤਿਹ ਜਾਨੀ ॥
ਅਧਿਕ ਦੁਹੂੰ ਕੀ ਪ੍ਰਭਾ ਬਿਰਾਜੈ ॥ ਨਿਰਖਿ ਨਰੀ ਨਾਗਿਨੀ ਮਨ ਲਾਜੈ ॥ ੨॥

Anjan dai dev ki rani. khanjan de duhita tih jani.
Adhik duhun ki prabha birajai. nirakh nari nagin man lajai. (2)

ਤਹਾ ਏਕ ਆਯੋ ਸੌਦਾਗਰ ॥ ਰੂਪਵੰਤੁ ਜਨੁ ਦੁਤਿਯਾ ਨਿਸਾਕਰ ॥
ਜੌ ਅਬਲਾ ਤਿਹ ਰੂਪ ਨਿਹਾਰੈ ॥ ਰਾਜ ਪਾਟ ਤਜਿ ਸਾਥ ਸਿਧਾਰੈ ॥ ੩॥

Taha ek aeyo soudagar. roopwant jan dutia nisakar.
Jo abla tih roop niharai. Raj pat taj sath sidharai. (3)

Dohra

The queen, having cheated the Raja and the subjects, went away with the paramour. No one could think about the good or bad of this secret move. (10)

Here the three hundred and fifty sixth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (356-6541) (Contd.)

Choupaiee

O Rajanl Listen to another episode, which I am going to relate to you. There was a town called Ablawati, where the Raja Sur Singh was ruling. (1)

He had a queen named Anjan Dei, and his daughter was called Khanjan Dei. Both were extremely beautiful. On seeing them, both the human females and serpent females (crude women) were feeling ashamed. (2)

A trader (merchant) came there once, He was very beautiful and appeared like a second moon. Any woman, who would watch his beauty, would walk away with him, leaving her home or kingdom even. (3)

ਸੋ ਆਯੋ ਨ੍ਰਿਪ ਤ੍ਰਿਯ ਕੇ ਘਰ ਤਰ ॥ ਰਾਜ ਸੁਤਾ ਨਿਰਖਾ ਤਿਹ ਦ੍ਰਿਗ ਭਰਿ ॥
ਮਨ ਬਚ ਕ੍ਰਮ ਇਹ ਉਪਰ ਭੂਲੀ ॥ ਜਨੁ ਮਦ ਪੀ ਮਤਵਾਰੀ ਝੂਲੀ ॥ ੪॥
So aeyo nrip triya kai ghar tar. Raj suta nirkha tih drig bhar.
Manb bach kram ih upar b hooli. Jan mad pi mtvaari jhooli. (4)

ਸਿੰਘ ਪ੍ਰਚੰਡ ਨਾਮ ਤਿਹ ਨਰ ਕੋ ॥ ਜਨੁ ਕਰਿ ਮੁਕਟ ਕਾਮ ਕੇ ਸਿਰ ਕੋ ॥
ਸਖੀ ਏਕ ਤਹ ਕੁਅਰਿ ਪਠਾਈ ॥ ਕਹਿਯਹੁ ਬ੍ਰਿਥਾ ਸਜਨ ਸੌ ਜਾਈ ॥ ੫॥
Singh parchand nam tih nark o. jan kar mukut kam kai sir ko.
Sakhi ek tih koer pathaiee. Kehyeh britha sajan sou jaiee. (5)

ਸਖੀ ਤੁਰਤ ਤਿਨ ਤਹ ਪਹੁੰਚਾਯੋ ॥ ਜਸ ਨਾਵਕ ਕੋ ਤੀਰ ਚਲਾਯੋ ॥
ਸਕਲ ਕੁਅਰਿ ਤਿਨ ਬ੍ਰਿਥਾ ਸੁਨਾਈ ॥ ਮਨ ਬਚ ਰੀਝਿ ਰਹਾ ਸੁਖਦਾਈ ॥ ੬॥
Sakhi turat tin tih pahuchayo. jas navaak ko teer chalayo.
Sakal koer tin britha sunaiee. Man bach reejh raha sukhdaiee. (6)

ਨਦੀ ਬਹਤ ਨ੍ਰਿਪ ਗ੍ਰਿਹਿ ਤਰ ਜਹਾ ॥ ਠਾਢ ਹੂਜਿਯਹੁ ਨਿਸਿ ਕਹ ਤਹਾ ॥
ਡਾਰਿ ਦੇਗ ਮੈ ਕੁਅਰਿ ਬਹੈ ਹੈ ॥ ਛਿਦ੍ ਮੂੰਦਿ ਤਾ ਕੋ ਸਭ ਲੈ ਹੈ ॥ ੭ ॥
Nadi behat nrip greh tar jaha. Thath hujiyeh nis keh taha.
Dar deg mai koer bahaie hai. Chhidar moond ta ko sabh lai hai. (7)

ਊਪਰ ਬਾਧਿ ਤੰਬੂਰਾ ਦੈ ਹੈ ॥ ਇਹ ਚਰਿਤ੍ ਮੁਹਿ ਤਾਹਿ ਮਿਲੈ ਹੈ ॥
ਜ਼ਬ ਤੁਬਰੀ ਲਖਿਯਹੁ ਢਿਗ ਆਈ ॥ ਕਾਢਿ ਭੋਗ ਦੀਜਹੁ ਸੁਖਦਾਈ ॥ ੮॥
Upar badh tambura dai hai. ih charit mohair tohai milai hai.
Jab tubri lakhyeh dhig aiee. Kadh bhog dijhu sukhdaiee. (8)

ਇਹ ਬਿਧਿ ਬਦਿ ਤਾ ਸੌ ਸੰਕੇਤਾ ॥ ਦੂਤੀ ਗੀ ਨ੍ਰਿਪ ਤ੍ਰਿਯਜ ਨਿਕੇਤਾ ॥
ਡਾਰਿ ਦੇਗ ਮੈ ਕੁਅਰਿ ਬਹਾਈ ॥ ਬਾਧਿ ਤੂੰਬਰੀ ਤਹ ਪਹੁੰਚਾਈ ॥ ੯॥
Ih bidh bad ta so sanketa. duji gi nrip triyaj niketa.
Dar deg mai koer bahaiee. Badh tamburi tih pahuchaiee. (9)

One day that Raja came near the (underneath) queen's palace and the princess saw him with her eyes closely, she became attracted towards him with mind, speech and action, as if she were drunken with wine, as such she was swinging in that drunken state. (4)

That man was called Parchand Singh. He was so beautiful as if he were the crown head (crest) of Kamdev (god of love). The princess called her handmaid and sent her to that man so that she could relate the whole story to the man. (5)

The handmaid delivered her message immediately, just as arrows are shot from the nalki (tube) and the arrow strikes the target straightaway. That handmaid related the whole position of the princess to him, on hearing which the paramour got pleased with mind, speech and action. (6)

She sent a message that under the Raja's palace where the river flows, he should wait for her. She will place the princess in a huge (pot) kettle and flow it down the river, closing all the holes therein. (7)

"1 will tie a musical tambourine on top, and with this trick 1 will arrange your meeting with her. O kindly friend! When you see the tambourine nearing you, then taking out the princess, you could enjoy sensuous pleasure with her." (8)

After giving such a message the handmaid came back to the princess. Then she placed the princess in the huge kettle and made it flow down the river and tying a tambourine she arranged her to reach there. (9)

ਜ਼ਬ ਬਹਤੀ ਤੁਬਰੀ ਤਹ ਆਈ ।। ਆਵਤ ਕੁਅਰਿ ਲਖਾ ਸੁਖਦਾਈ ।।
ਐਚ ਤਹਾ ਮੈ ਦੇਗ ਨਿਕਾਰੀ ।। ਲੈ ਪਲਕਾ ਉਪਰ ਬੈਠਾਰੀ ।। ੧੦।।
Jab behti tubri tih aiee. Avat koer lakha sukhdaiee.
Aich taha mai deg nikari. Lai palka upar baithari. (10)

ਪੋਸਤ ਭਾਗ ਅਫੀਮ ਮੰਗਾਈ ।। ਦੁਹੂੰ ਖਾਟ ਪਰ ਬੈਠਿ ਚੜਾਈ ।।
ਚਾਰਿ ਪਹਰ ਤਾ ਸੌ ਕਰਿ ਭੋਗਾ ।। ਭੇਦ ਨ ਲਖਾ ਦੂਸਰੇ ਲੋਗਾ ।। ੧੧।।
Posat bhang afim mangaiee. Duhun khat par baith charraiee.
Char pehar ta so kar bhoga. Bheid na lakha dusari loga. (11)

ਇਹ ਬਿਧਿ ਤਾ ਸੌ ਰੋਜ ਬੁਲਾਵੈ ।। ਕਾਮ ਭੋਗ ਕਰਿ ਤਾਹਿ ਪਠਾਵੈ ।।
ਭੁਪ ਸਹਿਤ ਕੋਈ ਭੇਦ ਨ ਪਾਵੈ ।। ਨਿਤਪ੍ਰਤਿ ਅਪਨੋ ਮੂੰਡ ਮੁੰਡਾਵੈ ।। ੧੨।। ੧।।
Ih bidh ta so roj bulavai. Kam bhog kar tohai pathaavai.
Bhoop sehat koiee bheid na pavai. Nitprat aapno moond mundavai.(12) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਸਤਾਵਨ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ।। ੩੫੭ ।। ੬੫੫੩ ।। ਅਫਜੂੰ ।।

iti sri charitar pakhyanai triya charitrai mantri bhoop sambadai teen so satavan charitar samaptam sat subham sat.

357. 6553. aphjun. (Contd.)

ਚੌਪਈ

ਸੁਨੁ ਭੂਪਤਿ ਇਕ ਕਥਾ ਨਵੀਨੀ ।। ਕਿਨਹੂੰ ਲਖੀ ਨ ਆਗੇ ਚੀਨੀ ।।
ਸੁੰਦ੍ਰਾਵਤੀ ਨਗਰ ਇਕ ਸੋਹੈ ।। ਸੁੰਦਰ ਸਿੰਘ ਰਾਜਾ ਤਹ ਕੋ ਹੈ ।। ੧।।

Choupaiee

Sunn bhupati ik katha naveeni. Kinhu lakhi na agai chini.
Sundravati nagar ik sohai. Sundar singh raja tih ko hai. (1)

ਸੁੰਦਰ ਦੇ ਰਾਜਾ ਕੀ ਰਾਨੀ ।। ਆਪੁ ਜਨਕ ਜਗਦੀਸ ਸਵਾਰੀ ।।
ਤਾ ਕੀ ਜਾਤ ਨ ਪ੍ਰਭਾ ਬਖਾਨੀ ।। ਐਸੀ ਹੁਤੀ ਰਾਇ ਕੀ ਰਾਨੀ ।। ੨।।
Sundar dai raja ki rani. aap janak jagdish savari.
ta ki jat na prabha bakhani. Aisi huti raie ki rani. (2)

When the tambourine reached there flowing in the river, then the kind paramour saw the princess coming. So he pulled the kettle out and taking out the princess, made her seated on a cot. (10)

He sent for some poppy husk, hemp and opium and both took them seated on the cot. Then he had sexual relationship with her for twelve hours (four pehars). No other person could see through this secret. (11)

So like this, he would call her daily and after cohabitation with her, would (return) send her back. No one including the Raja, could realize this secret and were being deceived daily. (12)

Here the three hundred and fifty-seventh episode of the King's & Minister's dialogue regarding woman's game tricks (witchcraft) from Charitar Pakhyan is completed. All is well.
(357-6553) (Contd.)

Choupaiee

O Rajan! Listen to another new story, which no one had (seen) heard before or known earlier. There was a town called Sunder wati, where the Raja Sunder Singh was the ruler. (1)

The Raja's wife was Sunder Di,who had been created, it seems, by the Lord-Creator himself. Her glorious beauty was beyond description, such was the Raja's queen. (2)

ਤਹਿਕ ਸਾਹ ਕੋ ਪੂਤ ਅਪਾਰਾ ॥ ਕਨਕ ਅਵਟਿ ਸਾਚੇ ਜਨੁ ਢਾਰਾ ॥
ਨਿਰਖਿ ਨਾਕ ਜਿਹ ਸੁਆ ਰਿਸਾਨੋ ॥ ਕੰਜ ਜਨਿ ਦ੍ਰਿਗ ਭਵਰ ਭੁਲਾਨੋ ॥ ੩॥
Tehak sah ko poot apara. Kanak avat sanchai jan dhara.
Nirakh nak jih sua risano. kanj jan drig bhavar bhulano. (3)

ਕਟਿ ਕੇਹਰਿ ਲਖਿ ਅਧਿਕ ਰਿਸਾਵਤ ॥ ਤਾ ਤੇ ਫਿਰਤ ਮ੍ਰਿਗਨ ਕਹ ਘਾਵਤ ॥
ਸੁਨਿ ਬਾਨੀ ਕੋਕਿਲ ਕੁਕਰਾਈ ॥ ਕ੍ਰੋਧ ਜਰਤ ਕਾਰੀ ਹ੍ਵੈ ਗਈ ॥ ੪॥
Kat kehar lakh adhik risavat. Ta tai firat mrigan keh ghavat.
Sunn bani kokil kukraiee. Krodh jarat kari hai gaiee. (4)

ਨੈਨ ਨਿਰਖਿ ਕਰਿ ਜਲਜ ਲਜਾਨਾ ॥ ਤਾ ਤੇ ਜਲ ਮਹਿ ਕਿਯਾ ਪਯਾਨਾ ॥
ਅਲਕ ਹੇਰਿ ਨਾਗਨਿ ਰਿਸਿ ਭਰੀ ॥ ਚਿਤ ਮਹਿ ਲਜਤ ਪਤਾਰਹਿ ਬਰੀ ॥ ੫॥
Nain nirakh kar jalaj lajana. Ta tai jal meh kiya payana.
Alak her nagan ris bhari. Chit meh lajat ptarhe bari. (5)

ਸੋ ਆਯੋ ਰਾਜਾ ਕੇ ਪਾਸਾ ॥ ਸੌਦਾ ਕੀ ਜਿਯਾ ਮੈ ਧਰਿ ਆਸਾ ॥
ਸੁੰਦਰਿ ਦੇ ਨਿਰਖਤ ਤਿਹ ਭਈ ॥ ਸੁਧਿ ਬੁਧਿ ਤਜਿ ਬੌਰੀ ਹ੍ਵੈ ਗਈ ॥ ੬॥
So aeyo raja kai pasaa. Souda ki jiya mai dhar asa.
Sundar dai nirkhat deh bhaiee. Sudh budh taj bouri hai gaiee. (6)

ਪਠੈ ਸਹਚਰਿ ਤਾਹਿ ਬੁਲਾਵਾ ॥ ਕਾਮ ਭੋਗ ਕਿਯ ਜਸ ਮਨ ਭਾਵਾ ॥
ਤਹ ਇਕ ਹੁਤੀ ਨ੍ਰਿਪਤ ਕੀ ਚੇਰੀ ॥ ਹੇਰਿ ਗਈ ਜਸ ਹੇਰਿ ਅਹੇਰਿ ॥ ੭॥
Pathai sehchar tohai bulava. Kam bhog kiya jas man bhava.
Tih ik huti nripat ki cheri. Her gaiee jas her aher. (7)

ਪਾਵ ਦਾਬ ਨ੍ਰਿਪ ਜਾਇ ਜਗਾਯੋ ॥ ਧਾਮ ਤੋਰ ਤਸਕਰਿ ਇਕ ਆਯੋ ॥
ਰਾਨੀ ਕੇ ਸੰਗ ਕਰਤ ਬਿਲਾਸਾ ॥ ਚਲਿ ਦੇਖਹੁ ਤਿਹ ਭੂਪ ਤਮਾਸਾ ॥ ੮॥
Pav dav nrip jaie jagaeyo. Dham tor taskar ik aeyo.
Raani kai sang karat bilasa. Chal dekhhu tih bhoop tamasa. (8)

There was a Shah's son, who was most charming, who had been moulded, it seems, out of molten gold. Seeing his nose, even the parrot felt jealous (enraged) and perceiving his eyes.The black bees would be mistaking them for lotus flowers. (3)

Seeing his waist, even the tiger would get excited (enraged) and due to this, he would be killing other wild animals (like deer). Hearing his sweet words, even the black Cuckoo (Koel) was feeling peevish and due to jealousy had (burnt herself) (became black coloured). (4)

Perceiving his eyes, the lotus flowers were feeling ashamed (belittled), as such they entered the waters (for hiding). Perceiving his tresses, the female snakes, getting furious with rage, had gone underneath the Earth (in the under world or neitherlands). (5)

That Shah's son came to the Raja for business (with merchandise) and he was hoping for a good business. When Sunder Dei saw him, she was beside herself, getting madly in love (with him). (6)

She called him through a handmaid and had (enjoyed) sensuous pleasure with him to her satisfaction. There was a Raja's lady attendant also there, who saw all this as the hunter watches his prey. (7)

She went quietly and shook up the Raja, by touching his feet and told him "that a thief had entered his house, who was enjoying sensuous pleasure with the queen. "O Rajan! Please come and see all this fun with your own eyes." (8)

ਸੁਨਤ ਬਚਨ ਨ੍ਰਿਪ ਅਧਿਕ ਰਿਸਾਯੋ ॥ ਖੜਗ ਹਾਥ ਲੈ ਤਹਾ ਸਿਧਾਯੋ ॥
ਜਬ ਅਬਲਾ ਪਤਿ ਕੀ ਸੁਧਿ ਪਾਈ ॥ ਅਧਿਕ ਧੂਮ ਤਹ ਦਿਯਾ ਜਗਾਈ ॥ ੯॥
Sunat bachan nrip adhik risaeyo. Kharrag haath lai taha sidheyo.
Jab abla paat ki sudh payee. adhik dhoom th diya jagaiee. (9)

ਸਭ ਕੇ ਨੈਨ ਧੂਮ੍ ਸੋ ਭਰੇ ॥ ਅਸੁਆ ਟੂਟਿ ਬਦਨ ਪਰ ਪਰੇ ॥
ਜਬ ਰਾਨੀ ਇਹ ਘਾਤ ਪਛਾਨੀ ॥ ਮਿਤ੍ ਲੰਘਾਇ ਹਿਯੋ ਹਰਖਾਨੀ ॥ ੧੦॥
Sabh kai nain dhumar so bharai. Asua toot badan par paarai.
Jab rani ih ghat pachhhani. Mitar langhaie hiyo harkhani. (10)

ਆਗੇ ਸੋ ਕਰਿ ਕਾਢਾ ਜਾਰਾ ॥ ਧੂਮ੍ ਭਰੇ ਦ੍ਰਿਗ ਨ੍ਰਿਪਨ ਨਿਹਾਰਾ ॥
ਪੌਛ ਨੇਤ੍ ਜਬ ਹੀ ਗਯੋ ਤਹਾ ॥ ਕੌਊ ਨ ਪੁਰਖ ਨਿਹਾਰਾ ਉਹਾ ॥ ੧੧॥
Agai so kar kadha jara. Dhumar bharai drig nripan nihara.
Pochh netar jab hi geyo ntaha. Kouoo na purakhh nihara uha. (11)

ਉਲਟਿ ਤਿਸੀ ਚੇਰੀ ਕਹ ਘਾਯੋ ॥ ਇਹ ਰਾਨੀ ਕਹ ਦੋਸ ਲਗਾਯੋ ॥
ਮੂਰਖ ਭੂਪ ਨ ਭੇਦ ਬਿਚਾਰਾ ॥ ਆਗੇ ਕਰਿ ਤ੍ਰਿਯ ਮਿਤ੍ ਨਿਕਾਰਾ ॥ ੧੨॥ ੧॥
Ulti tisi cheri keh ghaeyo. Ih rani keh dos lagaeyo.
Murakh bhoop naa bheid bichara. Agai kar triya mitar nikara. (12) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਅਠਾਵਨ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤ੍ ਸੁਭਮ ਸਤੁ ॥ ੩੫੮ ॥ ੬੫੬੫ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai mantra bhoop sambadai teen so athavan charitar samaptam sat subham sat. 358. 6565. Aphjun. (Contd.)

ਚੌਪਈ

ਸੁਨੁ ਰਾਜਾ ਇਕ ਔਰਤ ਚਰਿਤ੍ ॥ ਜਿਹ ਛਲ ਨਾਰਿ ਨਿਕਾਰਾ ਮਿਤ੍ ॥
ਪੂਰਬ ਦੇਸ ਅਪੂਰਬ ਨਗਰੀ ॥ ਤਿਹੂੰ ਭਵਨ ਕੇ ਬੀਚ ਉਜਗਰੀ ॥ ੧॥

Choupaiee

Sunn raja ik aourat charitar. Jih chhal nar nikara mitar.
Purab des apurab nagri. Tinhu bhavan ke beech ujgari. (1)

The Raja, hearing these words, got excited and came there with a sword in hand. When the queen learnt about the Raja's arrival, she arranged for a lot of smoke to be ignited (produced). (9)

All the people around, had their eyes (affected) filled with the smoke and tears started flowing down their cheeks (face). When the queen noticed this chance, she arranged for the safe departure of the paramour and got pleased in her mind. (10)

She managed to send away the paramour before the very eyes of all the people and the Raja, with eyes full of smoke, looked around. When the Raja went there after wiping his eyes, he did not see any male person there. (11)

The Raja, getting enraged, instead killed the handmaid and said, "She had made a false accusation against the queen." The foolish Raja did not grasp the secret and the woman managed to send away the paramour before the eyes of all present there. (12) (1)

Here the three hundred and fifty-eighth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (358-6565) (Contd.)

Choupaiee

O Rajan! Listen to another witchcraft, with which the woman had arranged for the escape of the paramour. There was a beautiful township in the East, which was famous in the three worlds. (1)

ਸਿਵ ਪ੍ਰਸਾਦ ਰਾਜਾ ਤਹ ਕੋ ਹੈ ॥ ਸਦਾ ਸਰਬਦਾ ਸਿਵਰਤ ਸੋਹੈ ॥
ਭਾਵਨ ਦੇ ਤਿਹ ਨਾਰਿ ਭਣਿਜੈ ॥ ਮਨ ਮੋਹਨ ਦੇ ਸੁਤਾ ਕਹਿਜੈ ॥ ੨॥
Siv Prasad raja tih ko hai. Sada sarbada sivrat sohai.
Bhavan dai tih nar bhanijai. Man mohan daiu suta kahijai. (2)

ਸ਼ਾਹ ਮਦਾਰ ਪੀਰ ਤਹ ਜਾਹਿਰ ॥ ਸੇਵਤ ਜਾਹਿ ਭੂਪ ਨਰ ਨਾਹਰ ॥
ਏਕ ਦਿਵਸ ਨ੍ਰਿਪ ਤਹਾ ਸਿਧਾਰਾ ॥ ਦੁਹਿਤਾ ਸਹਿਤ ਲਏ ਸੰਗ ਦਾਰਾ ॥ ੩॥
Sah madar pir tih jahir. Sevbat jahai bhoop nar nahar.
Ek divas nrip taha sidhara. duhita sehat laie sang dara. (3)

ਅੜਿਲ

ਏਕ ਪੁਰਖ ਨ੍ਰਿਪ ਕੀ ਦੁਹਿਤਾ ਕਹਿ ਭਾਇਯੋ ॥
ਪਠੈ ਸਹਚਰਿ ਤਾ ਕਹ ਤਹੀ ਬੁਲਇਯੋ ॥
ਤਹੀ ਕਾਮ ਕੇ ਕੇਲ ਤਰੁਨੀ ਤਾ ਸੋ ਕਿਯੋ ॥
ਹੋ ਹਸਿ ਹਸਿ ਕਰਿ ਆਸਨ ਤਾ ਕੋ ਕਸਿ ਕਸਿ ਲਿਯੋ ॥ ੪ ॥

Aril

Ek purakh nrip ki duhita keh bhaeyo.
Pathai sehchar ta keh tahi bulaeyo.
Tahi kam kai kel taruni ta so kiyo.
Ho has has kar asan ta ko kasa kas liyo. (4)

ਪੀਰ ਚੁਰਮਾ ਹੇਤ ਜੁ ਭੂਪ ਬਨਾਇਯੋ ॥
ਅਧਿਕ ਭਾਗ ਕੌ ਤਾ ਮਹਿ ਤਰੁਨਿ ਮਿਲਾਇਯੋ ॥
ਸਭ ਸੋਫੀ ਤਿਹ ਖਾਇ ਦਿਵਾਨੇ ਹ੍ਵੈ ਪਰੇ ॥
ਹੋ ਜਾਨ ਪ੍ਰਹਾਰ ਬਿਨਾ ਸਗਰੋ ਆਪੇ ਮਰੇ ॥ ੫॥
Peer churma het ju bhoop banaeyo.
Aadhik bhang ko tam eh taruni milaeyo.
Sabh sofi tih khaie divanai hai parai.
Hi jan paarhar bina sagraai apaie marai. (5)

The Raja of the town was Shiv Prasad, who was always engaged in the worship of Shiva alone. His wife was called Bhavan Dei, who had a daughter by the name of Man Mohini. (2)

There was a known Pir Shah Madar, whom the Master of all men, Raja used to worship. One day the Raja went there, along with his wife and daughter. (3)

Aril

The Raja's daughter liked a man there. By sending a handmaid she sent for him. The princess had cohabitation with him there only and had many poses of strong sexual relationship with him with great laughter. (4)

The sweet powder (choorma) which the Raja had prepared for the Pir was mixed with lot of hemp (bhang) by the princess. All the pious persons, having consumed it, became drugged and fell down and it seemed as if all had died without being wounded even. (5)

ਚੌਪਈ

ਸੋਫੀ ਭਏ ਸਭੇ ਮਤਵਾਰੇ ॥ ਜਨੁ ਕਰਿ ਪਰੇ ਬੀਰ ਰਨ ਮਾਰੇ ॥
ਰਾਜ ਸੁਤਾ ਇਤ ਘਾਤ ਪਛਾਨਾ ॥ ਉਠ ਪ੍ਰੀਤਮ ਸੰਗ ਕਿਯਾ ਪਯਾਨਾ ॥ ੬॥

Choupaiee

Sofi bhaie saabhai matvarai. jan kar parai beer ran maarai.
Raaj suta it ghat pachhana. Uth pritam sang kiya payana. (6)

ਸੋਫੀ ਕਿਨੂੰ ਨ ਆਖਿ ਉਘਾਰੀ ॥ ਲਾਤ ਜਾਨ ਸ਼ੈਤਾਨ ਪ੍ਰਹਾਰੀ ॥
ਭੇਦ ਅਭੇਦ ਨ ਕਿਨਹੂੰ ਪਾਯੋ ॥ ਰਾਜ ਕੁਅਰਿ ਲੈ ਮੀਤ ਸਿਧਾਯੋ ॥ ੭॥ ੧॥

Sofi kinu na akh ughari. lat jan shaitan parhari.
Bheid abheid na kinhu payo. Raj koer lai meet sidayo. (7) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਉਨਸਠਿ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ੩੫੯ ॥ ੬੮੭੨ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya charitarai manrti bhoop sambadai teen so unsath charitar samaptam sat subham sat.
359. 6572. aphjun. (Contd.)

ਚੌਪਈ

ਸੁਨੁ ਰਾਜਾ ਇਕ ਔਰ ਪ੍ਰਸੰਗਾ ॥ ਜਸ ਕਿਯਾ ਸੁਤਾ ਪਿਤਾ ਕੇ ਸੰਗਾ ॥
ਪ੍ਰਬਲ ਸਿੰਘ ਰਾਜਾ ਇਕ ਅਤਿ ਬਲ ॥ ਅਰਿ ਕਾਪਤ ਜਾ ਕੇ ਡਰ ਜਲ ਥਲ ॥ ੧॥

Choupaiee

Sunn raja ik aour parsanmga. Jas kiya sutaa pita kai sanga.
Parbal singh raja ik at bal. ar kapat ja kai dar jal thhal. (1)

ਸ੍ਰੀ ਝਕਝੁਮਕ ਦੇ ਤਿਹ ਬਾਰਿ ॥ ਘੜੀ ਆਪੁ ਜਨੁ ਬ੍ਰਹਮ ਸੁ ਨਾਰ ॥
ਤਹ ਥੋ ਸੁਘਰ ਸੈਨ ਖਤਰਿਟਾ ॥ ਇਸਕ ਮੁਸਕ ਕੇ ਸਾਥ ਲਪੇਟਾ ॥ ੨॥

Sri jhakjhumak dai tih bar. Garri aap jan braham su nar.
Tih tho sughar sain khatreta. Isak musak kai satrh lapeta. (2)

Choupaiee

All the pious persons were unconscious (being madly affected) just as warriors were lying dead in the battlefield. The Princess availed this chance and getting up went away with her beloved. (6)

One of the devout followers opened his eyes (was conscious) and it appeared as if Satan (devil) had struck them all with his legs and put them to sleep. No one could realize the secret behind it and the paramour took (went) away the princess. (7)

Here the three hundred and fifty-ninth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (359-6572) (Contd.)

Choupaiee

O Rajan! Listen to another episode of magic spell, which a daughter played with her father'.' There was a mighty Raja by the name of Prabal Singh and due to his fear all the enemies on lands or waters were trembling. (1)

He had a daughter by the name of Jhakjhumak Dei, and it seemed that Brahma had moulded the woman by himself. There lived a Kashatriya called Sughar Sain, who was completely engrossed (expert) in sexual affairs. (2)

ਜਗੰਨਾਥ ਕਹ ਭੂਪ ਸਿਧਾਯੋ ।। ਪੁਤ੍ ਕਲਤ੍ ਸੰਗ ਲੈ ਆਯੋ ।।
ਜਗੰਨਾਥ ਕੋ ਨਿਰਖ ਦਿਵਾਲਾ ।। ਬਚਨ,ਬਖਾਨਾ ਭੂਪ ਉਤਾਲਾ ।। ੩।।
Jagannath keh bhoop sidayo. Putar kalatar sang lai aeyo.
Jagannath ki nirakh diwalla. Bachan bakhana bhoop utala. (3)

ਹਮਰੋ ਪਾਪ ਪੁਰਾਤਨ ਗਯੋ ।। ਸਫਲ ਜਨਮ ਹਮਰੋ ਅਬ ਭਯੋ ।।
ਜਗੰਨਾਥ ਕੋ ਪਾਯੋ ਦਰਸਨ ।। ਔਰ ਕਰਾ ਹਾਥਨ ਪਗ ਪਰਸਨ ।। ੪।।
Hamro paap puritan geyo. safal jaanam hamro ab bheyo.
Jagannath ko payo daarsan. Aour kara hathan pag parsan. (4)

ਤਬ ਲਗ ਭੂਪ ਸੁਤਾ ਤਹ ਆਈ ।। ਪਿਤਾ ਸੁਨਤ ਅਸ ਕਹਾ ਸੁਨਾਈ ।।
ਸੁਨਿ ਮੈ ਸੈਨ ਆਜੁ ਹਿਯਾ ਕਰਿ ਹੌ ।। ਜਿਹ ਏ ਕਹੈ ਤਿਸੀ ਕਹ ਬਰਿ ਹੌ ।। ੫।।
Tab lag bhoop suta tih aaiee. Pita sunat as kaha sunaiee.
Sunn mai sain aaj hiya kar ho. jih aie kahai tisi keh bar ho. (5)

ਪ੍ਰਾਤ ਉਠੀ ਤਹ ਤੇ ਸੋਈ ਜਬ ।। ਬਚਨ ਕਹਾ ਪਿਤ ਸੰਗ ਇਹ ਬਿਧਿ ਤਬ ।।
ਸੁਘਰ ਸੈਨ ਖਤ੍ਰੀ ਜੋ ਆਹਹੀ ।। ਜਗੰਨਾਥ ਦੀਨੀ ਮੈ ਤਾਹੀ ।। ੬।।
Prat uthai tih tai soiee jab. Bachan kaha pit sang ih bidh tab.
Sughar ssain khatri jo aahi. jagannath dini mai tahi. (6)

ਰਾਜੈ ਬਚਨ ਸਦੁਨਾ ਇਹ ਬਿਧਿ ਜਬ ।। ਐਸਾ ਕਹਾ ਦੁਹਿਤਾ ਕੇ ਸੰਗ ਤਬ ।।
ਜਗੰਨਾਥ ਜਾ ਕਹ ਤੂ ਦੀਨੀ ।। ਹਮ ਸੌ ਜਾਤ ਨ ਤਾ ਸੌ ਲੀਨੀ ।। ੭।।
Rajai bachan saduna ih bidh jab. Aisa kaha duhita kai sang tab.
Jagannath ja keh tu dini. Ham so jat na ta so lini. (7)

When the Raja went to the Jagan Nath temple (for a pilgrimage), he took along with him, his son and the women (wife and daughter). On visiting the Jagan Nath temple, the Raja immediately uttered these words. (3)

"All my earlier sins have been washed away and my life had been a success now (lived a fruitful life). He had a glance of Jagan Nath (idol) and bowing to him touched his feet with his hands. (4)

In the meantime the Raja's daughter also arrived there and she said loudly (so as the father could hear), "Listen! I will sleep here only to-day, and will marry the person, as suggested by Jagan Nath." (5)

When she woke up in the morning (from her sleep) then she told her father, "Jagan Nath had handed me over to the Kashatriya called Sughar Sain." (6)

When the Raja heard these words, then he told the daughter, "I cannot take you back from the person, whom Jagan Nath had handed you over to." (7)

ਭੇਦ ਅਭੇਦ ਨ ਕਛੂ ਜੜ ਪਾਯੋ ॥ ਇਹ ਛਲ ਅਪਨਾ ਮੂੰਡ ਮੁੰਡਾਯੋ ॥
ਜਗੰਨਾਥ ਕੋ ਬਚਨ ਪਛਾਨਾ ॥ ਰਾਜ ਸੁਤਾ ਲੈ ਮੀਤ ਸਿਧਾਨਾ ॥ ੮॥ ੧ ॥
Bheid abheid na kachh jar payo. Ih chhal apna moond mundayo.
Jagannath ko bachan pachhana. Raj suta lai meet sidhana. (8) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਸਾਠ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੬੦ ॥ ੬੫੮੦ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanaai truya charitarai mantra bhoop sambadai teen so saath charitar samaptam sat subham sat. 360. 6580. Aphjun. (Contd.)

ਚੌਪਈ

ਸੁਨੁ ਰਾਜਾ ਇਕ ਕਥਾ ਪੁਰਾਤਨ ॥ ਜਿਹ ਬਿਧਿ ਪੰਡਿਤ ਕਹਤ ਮਹਾ ਮੁਨਿ ॥
ਏਕ ਮਹੇਸ੍ ਸਿੰਘ ਰਾਜਾਨਾ ॥ ਡੰਡ ਦੇਤ ਜਾ ਕੋ ਨ੍ਰਿਪ ਨਾਨਾ ॥ ੧॥

Choupaiee

Sunn raja ik katha puritan. Jih bidh pandit kehat maha munn.
Ek mahesar singh rajana. Dand det ja ko nrip nana. (1)

ਨਗਰ ਮਹੇਸ੍ਵਾਵਤਿ ਤਹ ਰਾਜਤ ॥ ਅਮਰਾਵਤਿ ਜਹ ਦੁਤੀਯ ਬਿਰਾਜਤ ॥
ਤਾ ਕੀ ਜਾਤ ਨ ਉਪਮਾ ਕਹੀ ॥ ਅਲਕਾ ਨਿਰਖਿ ਥਕਿਤ ਤਿਹ ਰਹੀ ॥ ੨॥
Nagar mahesravat tih rajat. Amravati jih dutia birajat.
Ta ki jat na upma kahi. Alka nirakh thaakit tih rahi. (2)

ਗਜ ਗਾਮਿਨਿ ਦੇ ਸੁਤਾ ਭਨਿਜੈ॥ ਚੰਦ੍ ਸੂਰ ਪਟਤਰ ਮੁਖ ਦਿਜੈ॥
ਤਾ ਕੀ ਜਾਤ ਨ ਪ੍ਰਭਾ ਬਖਾਨੀ॥ ਥਕਿਤ ਰਹਿਤ ਰਾਜਾ ਔਰ ਰਾਨੀ॥ ੩॥
Gaj gamin dei suta bhanijai. Chander sur patar mukh dijai.
Ta ki jaat na prabha bakhani. Thakat rehat raja or rani. (3)

The fool did not appreciate the secret behind it. With this deceitful action the Raja got cheated and the Raja took these words as truly proclaimed by Lord Jagan Nath. Thus Sughar Sain went away, taking the princess along with him. (8)

Here the three hundred ard sixtieth episode of the King's & Minister's dialogue regarding the woman's witchcraft from Charitar Pakhyan is completed. All is well. (360-6580) (Contd.)

Choupaiee

O Rajan! I will now relate an old anecdote, as given by the great Pandits and Munis.There was a Raja, named Mahesar Singh, whom many Rajas were paying tax (in token of his superiority). (1)

There was a town of Mahesaravati, which looked like a second Amravati in glamour One cannot imagine eye-fir about its glory.. Even Alka (Kuber's town or Puri) was no match to it (it was tired seeing it) and was all sacrifice to it. (2)

His daughter was called by the name of Gaj Gamini Dei, and her beauty was comparable to the sun or moon even, in fact her charming personality was beyond description. Even the Raja and his queen were all praise for her glamour (beauty). (3)

ਗਜ ਗਾਮਿਨੀ ਦੇ ਸੁਤਾ ਭਨਿਜੈ ॥ ਚੰਦ੍ ਸੂਰ ਪਟਤਰ ਮੁਖ ਦਿਜੈ ॥
ਤਾ ਕੀ ਜਾਤ ਏਕ ਸੋ ਲਾਗੀ ॥ ਨੀਦ ਭੂਖਿ ਜਾ ਕੌ ਲਿਖ ਬਾਮਾ ॥ ੪॥
Gaj gamini dai suta bhanijai. Chandar soor poattar much dijai.
Ta ki jat ek so lagi. Neend bhookh ja ko likh bama. (4)

ਔਰ ਘਾਤ ਜਬ ਹਾਥ ਨ ਆਈ ॥ ਏਕ ਨਾਵ ਤਵ ਨਿਕਟ ਮੰਗਾਂਈ ॥
ਰਾਜ ਕੁਅਰਿ ਤਿਹ ਰਾਖਾ ਨਾਮਾ ॥ ਜਾਨਤ ਸਕਲ ਪੁਰਖ ਅਰੁ ਬਾਮਾ ॥ ੫॥
Aour ghat jab hath na aiee. Ek nav tav nikat mangaiee.
Raj koer tih rakha nama. Janat sakal purakh aru bama. (5)

ਗਾਜੀ ਰਾਇ ਬੈਠਿ ਤਿਹ ਊਪਰ ॥ ਨਿਕਸਾ ਆਇ ਭੂਪ ਮਹਲਨ ਤਰ ॥
ਲੈਨੀ ਹੋਇ ਨਾਵ ਤੌ ਲੀਜੈ ॥ ਨਾਤਰ ਮੋਹਿ ਉਤਰ ਕਛੂ ਦੀਜੈ ॥ ੬॥
Gaji raiew baith tih upar. Niksa aie bhoop mehlan tar.
Laaini hoie nav tou lijai. Natar mohair utar kachh dijai. (6)

ਮੈ ਲੈ ਰਾਜ ਕੁਅਰਿ ਕੌ ਜਾਊ ॥ ਬੇਚੌ ਜਾਇ ਔਰ ਹੀ ਗਾਊ ॥
ਲੈਨੀ ਹੌਇ ਨਾਵ ਤਬ ਲੀਜੈ ॥ ਨਾਤਰ ਹਮੈ ਬਿਦਾ ਕਰਿ ਦੀਜੈ ॥ ੭॥
Mai lai raj koer ko jauoo. Becho jaie aour hi gauoo.
Laini hoie nav tab lijai. Natyar hamai bida kar dijai. (7)

ਮੂਰਖ ਭੂਪ ਬਾਤ ਨਹੀ ਪਾਈ ॥ ਬੀਤਾ ਦਿਨ ਰਜਨੀ ਹ੍ਵੈ ਆਈ ॥
ਰਾਜ ਸੁਤਾ ਤਬ ਦੇਗ ਮੰਗਾਇ ॥ ਬੈਠੀ ਬੀਚ ਤਵਨ ਕੇ ਜਾਇ ॥ ੮॥
Murakh bhoop bat neh payee. Beeta din raajni hai aiee.
Raj suta tab deg mangaie. Baithi beech tavan kai jaie. (8)

ਛਿਦ੍ ਮੂੰਦਿ ਨੌਕਾ ਤਰ ਬਾਧੀ ॥ ਛੋਰੀ ਤਬੈ ਬਹੀ ਜਬ ਆਧੀ ॥
ਜਬ ਨ੍ਰਿਪ ਪ੍ਰਾਤ ਦਿਵਾਨ ਲਗਾਯੋ ॥ ਤਬ ਤਿਨ ਤਹ ਇਕ ਮਨੁਖ ਪਠਾਯੋ ॥ ੯॥
Chhidar moond nouka taar badhi. Chhori tabai bahi jab aadhi.
Jab nrip prat divan lagayo. Tab tin tih ik manukh pathaeyo. (9)

She developed love for a person, so that she lost her hunger and sleep. He was called Ghazi Rai and all the women were allured on seeing his charm. (4)

When all other efforts failed, then Ghazi Rai sent for a boat (to be brought), and named it 'Raj Kumari'. All the men and women came to know about it. (5)

Ghazi Rai then seated himself in the boat and by rowing it, he reached the place under the Raja's palace. Reaching there, he said, "If anyone wanted to take this boat, He may take it, else give me some reply." (any reasoning of it). (6)

"I shall take away 'Raj Kumari' (boat) and will sell it somewhere else. If anyone wanted to buy the boat, then he may take it or else bid me farewell." (7)

The foolish Raja did not understand his motive. Day had gone by and the night had fallen. Then the princess sent for a huge (pot) kettle (deg) and sat in it. (8)

The cover was sealed and it was tied to the boat and left the boat only on reaching midway (when it became stormy). When the Raja held his morning assembly session, then the boat fellow sent a messenger to the Raja. (9)

ਜੌ ਤੁਮ ਨਾਵ ਨ ਮੋਲ ਚੁਕਾਵਤ ॥ ਰਾਜ ਕੁਅਰ ਲੈ ਬਨਿਕ ਸਿਧਾਵਤ ॥
ਜਾਨਿ ਦੇਹੁ ਜੌ ਮੋਲ ਨ ਬਨੀ ॥ ਮੇਰੇ ਘਰ ਨਵਕਾ ਹੈ ਘਨੀ ॥ ੧੦॥
Jot um nav na mol chukavat. Raj koer lai banik sidhavat.
Jan dehu jo mol na bani. Mere ghar navka hai ghani. (10)

ਹਰੀ ਕੁਅਰਿ ਰਾਜਾ ਕੌ ਕਹਿ ਕੈ ॥ ਮੂਰਖ ਸਕਾ ਭੇਦ ਨਹਿ ਕੈ ॥
ਪ੍ਰਾਤ ਸੁਤਾ ਕੀ ਜਬ ਸੁਧਿ ਪਾਈ ॥ ਬੈਠਿ ਰਹਾ ਮੂੰਡੀ ਨਿਹੁਰਾਈ ॥ ੧੧॥ ੧॥
Hari koer raja ko keh kai. Murakh saka bheid neh kai.
Prat suta ki jab sudh payee. Baith rahi moondi nihuraie. (11) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਇਕਸਠ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੬੧ ॥ ੬੫੮੧ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya charitarai mantra bhoop sambadai teen so iksath charitar samaptam sat subham sat.
361. 6591. Aphjun. (Contd.)

ਚੌਪਈ

ਸੁਨੁ ਭੂਪਤਿ ਇਕ ਕਥਾ ਬਚਿਤ੍ ॥ ਜਿਹ ਬਿਧਿ ਕਿਯ ਇਕ ਨਾਰਿ ਚਰਿਤ੍ ॥
ਗੁਲੋ ਇਕ ਖਤ੍ਰਾਨੀ ਆਹੀ ॥ ਜੇਠ ਮਲ ਛਤ੍ਰੀ ਕਹ ਬਯਾਹੀ ॥ ੧॥

Choupaiee

Sunn bhupati ik katha bachitar. Jih bidh kiya ik nar charitar.
Gulo ik khatrani aahi. Jeth mal chhatri keh bayahi. (1)

ਤਾ ਕੌ ਔਰ ਪੁਰਖ ਇਕ ਭਾਯੋ ॥ ਨਿਜੁ ਪਤਿ ਸੇਤੀ ਹੇਤੁ ਭੁਲਾਯੋ ॥
ਰੈਨਿ ਦਿਵਸ ਤਿਹ ਧਾਮ ਬੁਲਾਵੈ ॥ ਕਾਮ ਭੋਗ ਤਿਨ ਸਾਥ ਕਮਾਵੈ ॥ ੨॥
Ta ko aour purakh ik bhayo. nij pat seti hetu bhulayo.
Rain divas tih dham bulavaai. Kam bhog tin sath kamaavai. (2)

ਇਕ ਦਿਨ ਸੁਧਿ ਤਾ ਕੇ ਪਤਿ ਪਾਈ ॥ ਬਹੁ ਬਿਧਿ ਤਾ ਸੰਗ ਕਰੀ ਲਰਾਈ ॥
ਅਨਿਕ ਕਰੀ ਜੂਤਿਨ ਕੀ ਮਾਰਾ ॥ ਤਬ ਤਿਨ ਇਹ ਬਿਧਿ ਚਰਿਤ ਬਿਚਾਰਾ ॥ ੩॥
Ik din sudh ta ke pat payee. Bahu bidh ta sang kari laraiee.
Anik kari jutin ki mara. Tab tin ih bidh charit bichara. (3)

"If you do not pay for this boat, then I will proceed to a jungle, taking away with me (the boat) Raj Kumari ." The Raja replied, "Let him go, as we could not agree on the price to be paid. I have already got many boats." (10)

Giving full notice to the Raja, he took away his princess. But the Raja could not follow the secret behind it. When he got the news of the princess (having gone away), then he was left with downcast eyes. (11) (1)

Here the three hundred and sixty-one episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (361-6591) (Contd.)

Choupaiee

O Rajan! Listen to another wonderful episode, which was a game trick (witchcraft) of a woman. There was a Kashatriya woman named Gulo, who was married to a Khatri called Jeth mall. (1)

She liked another man, so she totally discarded her love for the husband. She would call this man at home day and night and would carry out cohabitation with him. (2)

One day, her spouse came to know about it and he picked up a big quarrel with her and beat her with shoes even. Then the woman played this trick. (3)

ਤਾ ਦਿਨ ਤੇ ਨਿਜੁ ਪਤਿ ਕੌ ਤਯਾਗੀ ॥ ਸਾਥ ਫਕੀਰਨ ਕੇ ਅਨੁਰਾਗੀ ॥
ਵਾਹਿ ਅਤਿਥ ਕਰਿ ਕੈ ਸੰਗਿ ਲੀਨਾ ॥ ਔਰੈ ਦੇਸ ਪਯਾਨਾ ਕੀਨਾ ॥ ੪॥

Ta din te nij pat ko tayagi. Sath fakiran ko anuragi.
Vah atith kar kai sang lina. Aourai des payana kina. (4)

ਜਿਹ ਜਿਹ ਦੇਸ ਆਪੁ ਪਗੁ ਧਾਰੈ ॥ ਤਹੀ ਤਹੀ ਵਹੁ ਸੰਗ ਸਿਧਾਰੈ ॥
ਔਰ ਪੁਰੁਖ ਤਿਹ ਅਤਿਥ ਪਛਾਨੈ ॥ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰ ਨ ਕੋਈ ਜਾਨੈ ॥ ੫॥ ੧॥

Jih jih des aap pag dharai. Tahi tahi vahu sang sidharai.
Aour purakh tih atith pachhanai. triya charitar na koiee janai. (5) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਬਾਸਿਠ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੬੨ ॥ ੬੫੯੬ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai truya charitari mantra bhoop sambadai teen so basath charitar samaptam sat subham sat.
362. 6596. aphjun. (Contd.)

ਚੌਪਈ

ਸੁਨ ਰਾਜਾ ਇਕ ਕਥਾ ਨਵੀਨ ॥ ਜਸ ਚਰਿਤ੍ਰ ਕਿਯ ਨਾਰਿ ਪ੍ਰਬੀਨ ॥
ਸਿੰਘ ਮਹੇਸ੍ ਸੁਨਾ ਇਕ ਰਾਜਾ ॥ ਜਿਹ ਸਮ ਔਰ ਨ ਬਿਧਨਾ ਸਾਜਾ ॥ ੧॥

Choupaiee

Sunn raja ik katha naveen. Jas charitar kiya nar parbeen.
Singh mahesar suna ik raja. Jih sam aour na bidhna saja. (1)

ਨਗਰ ਮਹੇਸ੍ਵਾਵਤਿ ਤਿਹ ਰਾਜਤ ॥ ਦੇਵਪੁਰੀ ਜਾ ਕੌ ਲਖਿ ਲਾਜਤ ॥
ਬਿਮਲ ਮਤੀ ਰਾਨੀ ਤਿਹ ਐਨ ॥ ਜਾ ਸਮ ਸੁਨੀ ਨ ਨਿਰਖੀ ਨੈਨ ॥ ੨॥

Nagar mahesarvati tih rajat. Devpuri ja ki lakh lajat.
Bimal mati rani tih ain. Jaa sam sunni na nirkhi nain. (2)

ਸ੍ਰੀ ਪੰਜਾਬ ਦੇਇ ਤਿਹ ਬੇਟੀ ॥ ਜਾ ਸਮ ਇੰਦ੍ ਚੰਦ੍ ਨਹਿ ਭੇਟੀ ॥
ਅਧਿਕ ਤਵਨ ਕੀ ਪ੍ਰਭਾ ਬਿਰਾਜੈ ॥ ਜਿਹ ਦੁਤਿ ਨਿਰਖਿ ਚੰਦ੍ਮਾ ਲਾਜੈ ॥ ੩॥

Sri punjab dei tih beti. Ja sam indar chandar neh bheti.
Adhik tavan ki prabha birajai. Jih duti mirkh chandrama lajai. (3)

She discarded her husband from that day, and developed love for some faqirs (hermits). Making the person as an ascetic they both went to some other land. (4)

Wherever that man would step in, that woman was accompanying him. All thought them to be ascetics and no one could gauge the woman's witchcraft. (5) (1)

Here the three hundred and sixty second episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (362-6596) (Contd.)

Choupaiee

O Rajan! Listen to another new episode, regarding the clever tricks of a dexterous (skilful) woman. There was a Raja, by the name of Mahesar Singh and the Lord Creator had not created another like him. (1)

There was a township called Mahesaravati seeing which even Dev Puri would feel belittled. He had a queen named Bimal Mati, who had no other parallel seen or heard earlier. (2)

They had a daughter named Panjab Dei, and such a daughter even (gods) Indra or moon did not have. Her beauty was looking glamorous and on seeing her charm, even the moon was feeling belittled. (3)

ਜਬ ਜੋਬਨ ਤਾ ਕੇ ਤਨ ਭਯੋ ॥ ਅੰਗ ਅੰਗ ਮਦਨ ਦਮਾਮੋ ਦਯੋ ॥
ਭੂਪ ਬਯਾਹ ਕੋ ਬਿਵਤ ਬਨਾਇ ॥ ਸਕਲ ਪ੍ਰੋਹਿਤਨ ਲਿਯਾ ਬੁਲਾਇ ॥ ੪॥
Jab joban ta kai tan bhayo. Ang ang madan damamo deyo.
Bhoop bayah ko bivat banaie. Sakal prohitan liya bulaie. (4)

ਸਿੰਘ ਸੁਰੇਸ੍ ਭੂਪ ਤਬ ਚੀਨਾ ॥ ਜਿਹ ਸਸਿ ਜਾਤ ਨ ਪਟਤਰ ਦੀਨਾ ॥
ਕਰੀ ਤਵਨ ਕੇ ਸਾਥ ਸਗਾਈ ॥ ਦੈ ਸਨਮਾਨ ਬਰਾਤ ਬੁਲਾਈ ॥ ੫॥
Singh suresar bhoop tasb cheena. Jih sas jat nap attar deena.
Kari tavan ke sath sagaiee. Dai sanman barat bulaiee. (5)

ਜੋਰਿ ਸੈਨ ਆਯੋ ਰਾਜਾ ਤਹ ॥ ਰਚਾ ਬਯਾਹ ਕੋ ਬਿਵਤਾਰਾ ਜਹ ॥
ਤਹੀ ਬਰਾਤ ਆਇ ਕਰਿ ਨਿਕਸੀ ॥ ਰਾਨੀ ਕੰਜ ਕਲੀ ਜਿਮਿ ਬਿਗਸੀ ॥ ੬॥
Jor sain aeyo raja tih. Racha bayah ko bivtara jeh.
Tahi barat aie kar niksi. Rani kanj kali jim bigsi. (6)

ਦੋਹਰਾ

ਰਾਜ ਸੁਤਾ ਸੁੰਦਰ ਹੁਤੀ ਤਿਹ ਬਰ ਹੋਤ ਕੁਰੂਪ ॥
ਬਿਮਨ ਭਈ ਅਬਲਾ ਨਿਰਖਿ ਜਨੁ ਜਿਯ ਹਾਰਾ ਜੂਪ ॥ ੭॥

Dohra

Raj suta sundar huti tih bar hot kurup.
Biman bhaiee abla nirakh jan jiy hara joop. (7)

ਚੌਪਈ

ਏਕ ਸਾਹੁ ਕੋ ਪੂਤ ਹੁਤੋ ਸੰਗ ॥ ਸੁੰਦਰ ਹੁਤੇ ਸਕਲ ਜਾ ਕੇ ਅੰਗ ॥
ਰਾਜ ਸੁਤਾ ਲਖ ਤਾਹਿ ਲੁਭਾਈ ॥ ਗਿਰੀ ਧਰਨਿ ਜਨੁ ਨਾਗ ਚਬਾਈ ॥ ੮॥

Choupaiee

Ek sahu ko poot huto sang. Sundar hutai saka; jaa kai ang.
Raj suta lakh tohai lubhaiee. Giri dharani jan nag chabaiee. (8)

When she reached the age of puberty, then each limb of her body was having sexual urges (Kamdev had possessed her). The Raja made some arrangements for her marriage ceremony and had called all the Brahmins (Prohits). (4)

Then the Raja had selected Suresar Singh as her daughter's likely spouse, who could not be compared with moon even (due to his excessive charm) and the betrothal ceremony of the daughter was solemnized and called the (boy's) marriage party with due honour. (5)

The Raja came there with his army where the marriage was to be celebrated and the marriage party also reached there and the queen blossomed forth like the lotus bud. (6)

Couplet

The princess was very beautiful, but her spouse was a bit ugly. On seeing him the princess felt depressed, as if she had lost her mind in the gamble. (7)

Choupaiee

There was a Shah's son in that party along with the Raja, whose limbs were very beautiful. On seeing him, the princess got enamoured by him. She fell down on the ground as if she were bitten by a snake. (8)

ਸੁਤਾ ਗਿਰੀ ਮਇਯਾ ਤਹ ਆਈ ॥ ਸੀਚਿ ਬਾਰਿ ਬਹੁ ਚਿਰੈ ਜਗਾਈ ॥
ਜਬ ਤਾ ਕੌ ਬਹੁਰੋ ਸੁਧਿ ਆਈ ॥ ਉਲਟਿ ਗਿਰੀ ਜਨ ਲਗੀ ਹਵਾਈ ॥ ੯॥
Suta giri maiya tih aiee. Seech bar bahu chirai jagaiee.
Jab ta ko bahuro sudh aiee. Ulati giri jan llagi havaiee. (9)

ਪਹਰਿਕ ਬਿਤੇ ਬਹੁਰਿ ਸੁਧਿ ਆਈ ॥ ਰੋਇ ਮਾਤ ਸੋ ਬਾਤ ਜਨਾਈ ॥
ਅਗਨਿ ਜਾਰਿ ਮੁਹਿ ਅਬੈ ਜਰਾਵੌ ॥ ਇਹੁ ਕੁਰੂਪ ਕੇ ਧਾਮ ਨ ਦਯਾਵੌ ॥ ੧੦॥
Pefrik bitai baahuri sudh aiee. Roie mat so baat janaiee.
Agan jar mohair abai jaravo. Ih kurup ked ham na dayaavo. (10)

ਮਾਤਹਿ ਹੁਤੀ ਸੁਤਾ ਅਤਿ ਪਯਾਰੀ ॥ ਚਿੰਤਾ ਕਰੀ ਚਿਤ ਮਹਿ ਭਾਰੀ ॥
ਜਿਨਿ ਇਹ ਰਾਜ ਸੁਤਾ ਮਰਿ ਜਾਇ ॥ ਕਹਾ ਕਰੈ ਤਾ ਕੀ ਤਬ ਮਾਇ ॥ ੧੧॥
Mathe huti suta at payari. Chinta kari chit meh bhari.
Jin ih raj suta mar jaie. Kaha karai ta ki tab maie. (11)

ਜਬ ਨ੍ਰਿਪ ਸੁਤਾ ਕਛੂ ਸੁਧਿ ਪਾਈ ॥ ਰੋਇ ਮਾਤ ਸੌ ਬਾਤ ਸੁਨਾਈ ॥
ਧ੍ਰਿਗ ਮੁਹਿ ਰਾਜ ਸੁਤਾ ਕਯੋ ਭਈ ॥ ਕਿਸੀ ਸਾਹ ਕੇ ਧਾਮ ਨ ਗਈ ॥ ੧੨॥
Jab nrip suta kachh sudh payee. Roie mat so bat sunaiee.
Drig mohaie raj suta keyo bhaiee. Kisi sah kai dham na gaiee. (12)

ਮੇਰੋ ਭਾਗ ਲੋਪ ਹ੍ਵੈ ਗਯੋ ॥ ਤਾ ਤੇ ਜਨਮ ਭੂਪ ਕੋ ਲਯੋ ॥
ਅਬ ਐਸੇ ਕੁਰੂਪ ਕੇ ਜੈ ਹੋ ॥ ਰੈਨਿ ਦਿਵਸ ਸਭ ਰੋਤ ਬਿਤੈ ਹੌ ॥ ੧੩॥
Mero bhag lop hai geyo. Ta te janam bhoop ko leyo.
Ab aise kuroop kai jai ho. Rain divas sabh rot bitai ho. (13)

ਧ੍ਰਿਗ ਮੁਹਿ ਨਾਰਿ ਜੋਨਿ ਕਸ ਧਰੀ ॥ ਕਯੋ ਭੂਪਤਿ ਕੇ ਧਾਮੌਤਰੀ ॥
ਮਾਗੀ ਦੇਤ ਨ ਮਿਤ੍ ਬਿਧਾਤਾ ॥ ਅਬ ਹੀ ਕਰੌ ਦੇਹਿ ਕੋ ਘਾਤਾ ॥ ੧੪॥
Dhrig mohair nar joni kas dhari. Keyo bhupat kai dhamotari.
Magi deit na mitar bidhata. Ab hi karo dehi ko ghata. (14)

On her fall, the mother also came there and by sprinkling water she was brought to consciousness after a long time. When she regained consciousness, then she fell down again on the other side as if (she were) struck by a bullet. (9)

When three hours had elapsed, then she regained consciousness. She said with a sigh (crying) to the mother, "Please burn me in a fire right now, but do not send me to the house of this ugly man." (10)

The mother was very fond of the daughter. So she got worried at heart. "If the princess were to die, then what will her mother do?" (She thought). (11)

When the princess came to senses (consciousness) then she related some theme to the mother. "Why did I become a princess? Why was I not born in a Shah's house?" (12)

"My fate has been sealed, that is why I was born in a Raja's house. Now I will be going to this ugly man's house and will be lamenting day and night." (13)

I must be cursed that I have been born as a woman and then was born in a Raja's house. The Lord will not give me death even,,for asking. I will finish myself (kill myself) right now. (14)

ਦੋਹਰਾ

ਮੁਖ ਮਾਗੋ ਜੋ ਪੁਰਖ ਕੇ ਭਲੋ ਕੁਛ ਹੋਇ ॥
ਤੌ ਦੁਖਿਯਾ ਇਹ ਜਗਤ ਮੈ ਜਿਯਤ ਨ ਉਬਰੈ ਕੋਇ ॥ ੧੫॥

Dohra

Mukh magai jo purakh kai bhalo kachh hoie.
To dukhia ih jagat mai jiyat na ubrai koie. (15)

ਚੌਪਈ

ਅਬ ਮੈ ਮਾਰਿ ਕਟਾਰੀ ਮਰਿ ਹੋ ॥ ਨਾਤਰ ਬਸਤ੍ ਭਗੌਹੇ ਧਰਿ ਹੌ ॥
ਬਰੌ ਤਾ ਪੂਤ ਸਾਹ ਕੌ ਬਰੋ ॥ ਨਾਤੁਰ ਆਜ ਖਾਇ ਬਿਖੁ ਮਰੋ ॥ ੧੬॥

choupaiee

Ab mai mar katar mar ho. Natar bastar bhagohai dhar ho.
Baro ta poot sah ko barai. Natur aaj khaie bikhu marai. (16)

ਰਾਨੀ ਕੌ ਦੁਹਤਿਾ ਥੀ ਪਯਾਰੀ ॥ ਸੋਈ ਕਰੀ ਜੁ ਤਾਹਿ ਉਚਾਰੀ ॥
ਚੇਰੀ ਕਾਢਿ ਤਵਨ ਕਹਿ ਦੀਨੀ ॥ ਭੂਪ ਸੁਤਾ ਕਰਿ ਤਿਨ ਜੜ ਚੀਨੀ ॥ ੧੭॥

Rani ko duhita yhi payari. Soiee kari ju tahi uchari.
Cheri kadh tavan keh dini. Bhoop suta kar tin jar chini. (17)

ਸਾਹ ਪੁਤ੍ ਕਹ ਦਈ ਕੁਮਾਰੀ ॥ ਦੁਤੀਯ ਪੁਰਖ ਨਹਿ ਕ੍ਰਿਯਾ ਬਿਚਾਰੀ ॥
ਲੈ ਚੇਰੀ ਵਹੁ ਭੂਪ ਸਿਧਾਯੋ ॥ ਜਾਨਯੋ ਰਾਜ ਸੁਤਾ ਬਰਿ ਲਯਾਯੋ ॥ ੧੮॥ ੧॥

Sah putar keh daiee kumara. Dutia purakh neh kriya bichari.
Lai cheri vahu bhoop sidhayo. Janyo raj suta bar layayo. (18) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਤ੍ਰੈਸਠਿ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੬੩ ॥ ੬੬੧੪ ॥ ਅਫਜੂੰ ॥

**Iti sri charitar pakhyanai triya charitarai mantra bhoop sambadai teen so traisath charitar samaptam sat subham sat.
363. 6614. Aphjun. (Contd.)**

Coupaiee

"If one were to get good or bad things as desired by him then in this world there would be no person suffering in life." (15)

Choupaiee

The princess then remarked, "I will kill myself by striking a dagger in my body, else I will cover myself with saffron coloured clothes. Either I shall get married to the Shah's son or else I will consume poison and face death." (16)

The queen was very fond of the daughter. So she did exactly what the daughter wanted. She gave a handmaid to the prince and he took her to be the princess. (17)

The Shah's son was given away the princess (in marriage). The Raja went away with the handmaid, thinking he had been married to the princess. (18) (1)

Here the three hundred and sixty-third episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (363-6614) (Contd.)

ਚੌਪਈ

ਗਨਪਤਿ ਸਿੰਘ ਏਕ ਰਾਜਾ ਬਰ ॥ ਗਨਪਾਵਤੀ ਹੁਤੋ ਜਾ ਕੇ ਘਰ ॥
ਸ੍ਰੀ ਮਹਤਾਬ ਪ੍ਰਭਾ ਤਿਹ ਰਾਨੀ ॥ ਜਾਹਿ ਨਿਰਖ ਕਰਿ ਨਾਰਿ ਲਜਾਨੀ ॥ ੧॥

choupaiee

Ganpat singh ek raja bar. Ganpabati hutai ja kai ghar.
Sri mehtab prabha tih rani. Jahai nirakh kar nar lajani. (1)

ਮੁਹਕਮ ਸਿੰਘ ਏਕ ਛਤ੍ਰੀ ਜਹ ॥ ਜਿਹ ਸਮ ਉਪਜਾ ਦੁਤਿਯਾ ਨ ਮਹਿ ਮਹ ॥
ਰਾਨੀ ਜਬ ਤਾ ਕੋ ਲਖਿ ਪਾਯੋ ॥ ਕਾਮ ਭੋਗ ਗ੍ਰਿਹ ਬੋਲਿ ਕਮਾਯੋ ॥ ੨॥
Muhkam singhh ek chhatri jeh. Jih sam upja dutia na meh mah.
Rani jab ta ko lakh payo. Kam bhog greh bole kamayo. (2)

ਤਬ ਲਗਿ ਆਇ ਗਯੋ ਰਾਜਾ ਤਹ ॥ ਜਾਰ ਹੁਤੋ ਭੋਗਤ ਤਾ ਕੋ ਜਹ॥
ਨਿਰਖ ਨਾਥ ਤ੍ਰਿਯ ਚਰਿਤ੍ਰ ਬਿਚਾਰਾ ॥ ਹਾਰ ਤੋਰਿ ਅੰਗਨਾ ਮਹਿ ਡਾਰਾ ॥ ੩॥
Nirakh nath triya charitar bichaara. Har tor angina meh dara.
Nirakh nath triya charitar bichaara. Har tor angina meh dara. (3)

ਬਿਹਸਿ ਬਚਨ ਨ੍ਰਿਪ ਸੰਗ ਉਚਾਰਾ ॥ ਖੋਜਿ ਹਾਰ ਤੁਮ ਦੇਹੁ ਹਮਾਰਾ ॥
ਆਨ ਪੁਰਖ ਜੌ ਹਾਥ ਲਗੈ ਹੈ ॥ ਤੌ ਹਮਰੇ ਪਹਿਰਨ ਤੇ ਜੈ ਹੈ ॥ ੪ ॥
Bihas bachan nrip sang uchara. Khoj hart um dehu hamara.
Aan purakh jo hath lagai hai. To hamre pehran te jai hai. (4)

ਖੋਜਤ ਭਯੋ ਜੜ ਹਾਰ ਅਯਾਨੌ ॥ ਨੇਤ੍ਰ ਨੀਚ ਕਰਿ ਭੇਦ ਨ ਜਾਨੋ ॥
ਨਾਰਿ ਆਗੇ ਹ੍ਵੈ ਮੀਤ ਨਿਕਾਰਾ ॥ ਸਿਰ ਨੀਚੇ ਪਸੁ ਤਿਹ ਨ ਨਿਹਾਰਾ ॥ ੫॥
Khijat bheyo jar har ayano. Netar neech kar bheid na jano.
Nar agai hai meet nikara. Sir nichai pas tih na nihara. (5)

Choupaiee

There was a noble Raja named Ganpat and he was ruling over the town of Ganpavati and his queen was called Mehtab Prabha, whose beauty would make even the women feel belittled (ashamed). (1)

There was a Kashatriya by the name of Mohkam, and there was no match for him on the whole Earth (in beauty). When the queen saw him, then she called him at home and had sexual relationship with him. (2)

In the meantime, the Raja also came there, where the paramour was having cohabitation with the queen. On seeing her spouse, the woman thought of a witchcraft and broke her necklace and threw it down in the courtyard. (3)

She laughed and told the Raja, "Please (find) trace out my necklace. If any other person would touch the necklace then it will not be worthwhile for me to wear. (4)

That fool looked down and started tracing the necklace and did not see through the secret. The woman came forward and managed the paramour to go out. The fool, facing downwards could not see the paramour. (5)

ਪਹਰਿਕ ਲਗੇ ਖੋਜਿ ਜੜ ਹਾਰੋ ॥ ਲੈ ਰਾਨੀ ਕਹ ਦਯੋ ਸੁਧਾਰੋ ॥
ਅਤਿ ਪਤਿਬ੍ਰਤਾ ਤਾਹਿ ਠਹਰਾਯੋ ॥ ਦੁਤੀਯ ਪੁਰਖ ਜਿਨ ਕਰ ਨ ਛੁਆਯੋ ॥ ੬॥ ੧॥
Pehrik lagaie khoj jar haro. Lai rani keh deyo sudharo.
At patibrata tohai thehraie. Dutia purakh jin kar n chhuao. (6) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਚੌਸਠਿ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੬੪ ॥ ੬੬੨੦ ॥ ਅਫਜੂੰ ॥

Iti sri charitar pakhyanai triya charitarai maantri bhoop sambadai teen so chousath charitar samaptam sat subham sat.
364. 6620. Aphjun. (Contd.)

ਚੌਪਈ

ਨ੍ਰਿਪਬਰ ਸਿੰਘ ਏਕ ਰਾਜਾਨਾ ॥ ਮਾਨਤ ਆਨਿ ਦੇਸ ਨਾਨਾ ॥
ਸ੍ਰੀ ਕਿਲਕੰਚਿਤ ਦੇ ਤਿਹ ਰਾਨੀ ॥ ਜਾਹਿ ਨਿਰਖਿ ਪੁਰ ਨਾਰਿ ਰਿਸਾਨੀ ॥ ੧॥

Choupaiee

Nripbar singh ek rajana. Manat ana des nana.
Sri killkanchit dai tih rani. Jahai nirakh pur nar risani. (1)

ਨ੍ਰਿਪਬਰਵਤੀ ਨਗਰ ਤਿਹ ਰਾਜਤ ॥ ਦੁਤੀਯ ਪ੍ਰਿਥੀ ਜਨੁ ਸੁਰਗ ਬਿਰਾਜਤ ॥
ਨਗਰ ਪ੍ਰਭਾ ਨਹਿ ਜਾਤ ਬਖਾਨੀ ॥ ਥਕਿਤ ਰਹਤ ਰਾਜਾ ਅਰੁ ਰਾਨੀ ॥ ੨॥
Nripbarvati nagar tih rajat. Dutia prithi jaan surg birajat.
Nagar prabhaa neh jat baakhani. Thakit rehat raja ar rani. (2)

ਸ੍ਰੀ ਚਿਤਚੌਪ ਮਤੀ ਤਿਹ ਕੰਨਯਾ ॥ ਜਿਹ ਸਮ ਨਾਰਿ ਨ ਉਪਜੀ ਅੰਨਯਾ ॥
ਤਾ ਕੀ ਜਾਤ ਨ ਉਪਮਾ ਕਰੀ ॥ ਰੂਪ ਰਾਸ ਜੋਬਨ ਤਨ ਭਰੀ ॥ ੩॥
Sri chitchop mati tih kanya. Jih sam nar na upji anya.
Ta ki jat na upma kari. Roop ras joban tan bhhari. (3)

ਰਾਜ ਕੁਅਰ ਇਕ ਹੁਤੋ ਅਪਾਰਾ ॥ ਇਕ ਦਿਨ ਨਿਕਸਾ ਨਿਮਿਤਿ ਸਿਕਾਰਾ ॥
ਮ੍ਰਿਗ ਹਿਤ ਧਯੋ ਨ ਪਹੁਚਾ ਕੋਈ ॥ ਆਵਤ ਭਯੋ ਨਗਰ ਤਿਹ ਸੋਈ ॥ ੪॥
Raj koer ik hotai apara. Ik din niksa nimit sikara.
Mrig hit dheyo na pahucha koiee. Avat bheyo nagar tih soiee. (4)

In trying to find out the necklace, almost three hours were spent and finally he handed it over to the queen after locating it. The Raja felt she was very faithful wife, who would not allow another person to touch her necklace even. (6) (1)

Here the three hundred and sixty-fourth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (364-6620) (Contd.)

Choupaiee

There was a Raja by the name of Nripbar Singh, who had suzerainty over many other lands. He had a queen named Kilkanchit Dei, on seeing whom the women of the town were feeling jealous. (1)

There existed a town of Nripbar Vati, which seemed like a second heaven on Earth. Its beauty (glamour) was beyond description, even the Raja and queen would not feel satiated by watching its beauty (it was extremely beautiful). (2)

Their daughter was called Chitchamp Mai, and no other woman was equal in beauty to her or had been born in the land. The praises of her charming beauty were beyond description (by anyone). She was a source of glamour and her body was blooming with youthful exuberance. (3)

There was a great prince, who went out on a hunting spree one day and was chasing a deer, but no other attendant could keep up with him and he finally reached that town. (Nripbarvati). (4)

ਰਾਜ ਸੁਤਾ ਤਿਹ ਰੂਪ ਨਿਹਾਰੋ ॥ ਮਨ ਕ੍ਰਮ ਬਚ ਅਸ ਕਰਾ ਬਿਚਾਰੋ ॥
ਐਸੋ ਛੈਲ ਏਕ ਦਿਨ ਪੈਯੈ ॥ ਜਨਮ ਜਨਮ ਪਲ ਪਲ ਬਲਿ ਜੈਯੈ ॥ ੫॥
Raj suta tih roop niharo. Man kram bach as kara bicharo.
Aiso chhail ek din paiye. Janam janam pal pal bal jaiye. (5)

ਅਟਿਕ ਸਿੰਘ ਲਖਿ ਤੇਜ ਸਵਾਯਾ ॥ ਥਕਿਤ ਰਹੀ ਰਾਜਾ ਕੀ ਜਾਯਾ ॥
ਪਠੈ ਸਹਚਰੀ ਲਿਯੋ ਮੰਗਾਇ ॥ ਕਾਮ ਭੋਗ ਰੁਚਿ ਮਾਨੁਪਜਾਇ ॥ ੬॥
Atik singh lakh tej savaya. Thakit rahi raja ki jaya.
Pathai sehchar liyo mangaie. Kam bhog ruch manpajaie. (6)

ਚਾਰਿ ਪਹਰ ਨਿਸੁ ਕਿਯਾ ਬਿਲਾਸਾ ॥ ਤਜਿ ਕਰਿ ਮਾਤ ਪਿਤਾ ਕੋ ਤ੍ਰਾਸਾ॥
ਪੋਸਤ ਭਾਗ ਅਫੀਮ ਮੰਗਾਵਹਿ ॥ ਏਕ ਸੇਜ ਦੋਊ ਬੈਠ ਚੜਾਵਹਿ ॥ ੭॥
Chaar pehar nis kiya bilasa. Taj kar mat pita ko trasa.
Posat bhasng afim mangavahi. Ek sej douoo baith charravhi. (7)

ਕੈਫਹਿ ਹੋਤ ਰਸਮਸੇ ਜਬ ਹੀ ॥ ਕ੍ਰੀੜਾ ਕਰਤ ਦੋਊ ਮਿਲ ਤਬ ਹੀ ॥
ਭਾਤਿ ਭਾਤਿ ਤਨ ਆਸਨ ਲੈ ਕੈ ॥ ਚੁੰਬਨ ਔਰ ਅਲਿੰਗਨ ਕੈ ਕੈ ॥ ੮॥
Kaifhi hot rasmasai jab hi. Krirra karat duoo mil tab hi.
Bhat bhat tan asan lai kai. Chumban aour alingan kai kai. (8)

ਸ੍ਰਮਿਤ ਭਏ ਅਰੁ ਭੇ ਮਤਵਾਰੇ ॥ ਸੋਇ ਰਹੈ ਨਹਿ ਨੈਨ ਉਘਾਰੇ ॥
ਪ੍ਰਾਤਿ ਪਿਤਾ ਤਾ ਕੋ ਤਹ ਆਯੋ ॥ ਜਾਇ ਸਹਚਰਿ ਤਿਨੈ ਜਗਾਯੋ ॥ ੯॥
Sramit bhaie aru bhe matvarai. Soie rahai neh nain ugharai.
Prat pita ta ko tih aeyo. Jaie sehchar tinai jagaeyo. (9)

ਵਹੈ ਸਖੀ ਤਿਹ ਬਹੁਰਿ ਪਠਾਈ ॥ ਯੌ ਕਹਿਯਹੁ ਰਾਜਾ ਸੌ ਜਾਈ ॥
ਚੌਕਾ ਪਰਾ ਭੋਜ ਦਿਜ ਕਾਰਨ ॥ ਬਿਨੁ ਨ੍ਹਾਏ ਨ੍ਰਿਪ ਤਹ ਨ ਸਿਧਾਰਨ ॥ ੧੦॥
Vahaie sakhi tih bahur pathaiee. Yo kehyehu raja so jaiee.
Ckouka para bhoj dij karan. Bin naie nrip tih na sidharan. (10)

The princess happened to see his charming beauty and thought to herself in mind, speech and action. "If I were to get such a man then I would offer myself as a sacrifice to him every moment of my life for many ages. (5)

On perceiving the great charm of Atuck Singh (the Raja) the Raja's daughter was greatly impressed and allured. Through a handmaid she managed to call him and then enjoyed sensuous pleasure with him to her satisfaction. (6)

Throughout the twelve hours of the night, without having any fear of the mother or father, she enjoyed his sexual company. Then by getting some poppy husk, hemp and opium, both of them consumed it being seated on a cot. (7)

When both of them got drunk, they both had sexual companionship and enjoyed various poses of cohabitation along with kisses and embraces. (8)

After they got tired and were fully intoxicated, they went to sleep and did not wake up. In the morning the father came there and the handmaid shook them up (woke them up). (9)

Then she sent back the handmaid with a message for the Raja, that the kitchen was made ready for the Brahmin's feast, so the Raja should not enter without having a bath. (10)

ਬਸਤ੍ਰਤਾਰਿ ਕਰ ਇਹੀ ਅਨਾਵਹੁ ॥ ਬਹੁਰ ਸੁਤਾ ਕੇ ਧਾਮ ਸਿਧਾਵਹੁ ॥
ਭੂਪ ਬਚਨ ਸੁਨਿ ਬਸਤ੍ ਉਤਾਰੇ ॥ ਚਹਬਚਾ ਮਹਿ ਨ੍ਹਾਨ ਸਿਧਾਰੇ ॥ ੧੧॥
Bastarar kar ehi anavhu. Bahur suta kai dham sidavhu.
Bhoop bachan sunn basatar utarai. Chehbacha meh nan sidharai. (11)

ਜ਼ਬ ਡੁਬਿਆ ਕਹ ਭੂਪਤ ਲੀਨਾ ॥ ਤਬ ਹੀ ਕਾਢਿ ਮਿਤ੍ ਕਹ ਦੀਨਾ ॥
ਬਸਤ੍ ਪਹਿਰਿ ਫਿਰਿ ਤਹਾ ਸਿਧਾਯੋ ॥ ਭੇਦ ਅਭੇਦ ਨ ਕਛੂ ਜੜ ਪਾਯੋ ॥ ੧੨॥
Jab dubia keh bhupat lina. Tab hi kadh mitar keh dina.
Bastar pchar fir taha sidhayo. Bheid abheid na kachh jar payo. (12)

ਦੋਹਰਾ

ਸਯਾਨੋ ਭੂਪ ਕਹਾਤ ਬੇ ਭਾਗ ਨ ਭੂਲ ਚਬਾਇ ॥
ਇਹ ਛਲ ਛਲਿ ਅਮਲੀ ਗਯੋ ਪਨਹੀ ਮੁੰਡ ਲਗਾਇ ॥ ੧੩॥ ੧॥

Dohra

Sayano bhoop kahat be bhag na bhool chabaie.
Ih chhhal chhal amli geyo panhi moond lagaie. (13) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਪੈਸਠਿ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੬੫ ॥ ੬੬੩੩ ॥ ਅਫਜੂੰ ॥

Iti sri charitar pakhyanai triya charitarai mantra bhoop sambadai teen so paisath Chariraat samaptam sat subham sat.
365. 6633. Aphjun. (Contd.)

ਚੌਪਈ

ਸੁਨੁ ਰਾਜਾ ਇਕ ਔਰ ਪ੍ਰਸੰਗਾ ॥ ਜਸ ਛਲ ਕੀਨਾ ਨਾਰਿ ਸੁਰੰਗਾ ॥
ਛਿਤਪਤਿ ਸਿੰਘ ਇਕ ਭੂਪਤ ਬਰ ॥ ਅਬਲਾ ਦੇ ਰਾਨੀ ਜਾ ਕੇ ਘਰ ॥ ੧॥

Choupaiee

Sunn raja ik aour parsanga. Jas chhall kina nar suranga.
Chhitpat singh ik bhoopat bar. Abla dai rani ja kai ghar. (1)

The handmaid said, "You may take bath here itself by undressing yourself, and then proceed to the daughter's house." On these words, the Raja removed his clothes and went for a bath in the tank (pool). (11)

When the Raja took a dip, then the princess managed to send away the paramour. After dressing up the Raja went there (daughter's house) but the fool did not follow the secret behind it. (12)

Couplet

The Raja always thought himself to be too clever, and was not taking hemp (bhang) even by mistake. With this deceit, the drug addict went away safely having done the trick (deceitful action) and dishonoured the Raja (beating his head with shoes). (13) (1)

Here the three hundred and sixty-fifth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (365-6633) (Contd.)

Choupaiee

"O Rajan ! Listen to another anecdote, regarding a beautiful woman having done a deseiteful action." There was a noble Raja by the name of Chhitpat, who had a wife named Abla Dei. (1)

ਨਾਭ ਮਤੀ ਦੁਹਤਿਤਾ ਤਿਹ ਸੋਹੈ ॥ ਸੁਰ ਨਰ ਨਾਗ ਅਸੁਰ ਮਨ ਮੋਹੈ ॥
ਪਦਮੁਵਤੀ ਨਗਰ ਤਿਹ ਰਾਜਤ ॥ ਇੰਦ੍ਰਾਵਤੀ ਨਿਰਖਿ ਤਿਹ ਲਾਜਤ ॥ ੨॥
Nabh mati duhita ith sohai. Sur nar nag asur man mohai.
Padamvati nagar tih rajat. Indravati nirakh tih lajat. (2)

ਬੀਰ ਕਰਨ ਰਾਜਾ ਇਕ ਔਰੇ ॥ ਭਦ੍ਰਾਵਤੀ ਬਸਤ ਥੋ ਠੌਰੇ ॥
ਐਠੀ ਸਿੰਘ ਪੂਤ ਤਿਹ ਜਾਯੋ ॥ ਨਿਰਖਿ ਮਦਨ ਜਿਹ ਰੂਪ ਬਿਕਾਯੋ ॥ ੩॥
Bir karan raja ik aourai. Bhadaravati basat tho thourai.
Aithi singh poot tih jayo. Nirakh madan jih roop bikayo. (3)

ਨ੍ਰਿਪ ਸੁਤ ਖੇਲਨ ਚੜਾ ਸਿਕਾਰਾ ॥ ਆਵਤ ਭਯੋ ਤਿਹ ਨਗਰ ਮਝਾਰਾ ॥
ਨ੍ਹਾਵਤ ਹੁਤੀ ਜਹਾ ਨ੍ਰਿਪ ਬਾਰਿ ॥ ਥਕਤਿ ਰਹਾ ਤਿਹ ਰੂਪ ਨਿਹਾਰਿ ॥ ੪॥
Nrip sut khelan charra sikara. Avat bheyo tih nagar majhara.
Nahavat huti jaha nrip bar. Thakat raha tih roop nihar. (4)

ਰਾਜ ਸੁਤਾ ਤਿਹ ਊਪਰ ਅਟਕੀ ॥ ਬਿਸਰਿ ਗਈ ਉਤ ਤਿਹ ਸੁਧਿ ਘਟ ਕੀ ॥
ਰੀਝ ਰਹੇ ਦੋਨੋ ਮਨ ਮਾਹੀ ॥ ਕਛੂ ਰਹੀ ਦੁਹੂੰਅਨਿ ਸੁਧਿ ਨਾਹੀ ॥ ੫॥
Raj suta tih upar atki. Bisar gaiee ut tih sudh ghat ki.
Reejh rahai dono man mahi. Kachh rahi duhuan sudh nahi. (5)

ਤਰੁਨੀ ਗਿਰਾ ਜਬ ਚਤੁਰ ਨਿਹਾਰਾ ॥ ਤਾ ਕੀ ਹਾਥ ਨਾਭਿ ਪਰ ਧਰਾ ॥
ਅਰੁ ਪਦ ਪੰਕਜ ਹਾਥ ਲਗਾਈ ॥ ਮੁਖਿ ਨ ਰਹਾ ਕਛੁ ਧਾਮ ਸਿਧਾਈ ॥ ੬॥
Taruni gira jab chatur nihara. Ta ki hath nabh par dhara.
Aru pankaj hath lagaaiee. Much na raha kachh dham sidhaiee. (6)

ਦ੍ਵੈਕ ਘਰੀ ਤਿਨ ਪਰੇ ਬਿਤਾਈ ॥ ਰਾਜ ਕੁਅਰ ਕਹ ਪੁਨਿ ਸੁਧਿ ਆਈ ॥
ਹਾਹਾ ਸਬਦ ਰਟਤ ਘਰ ਗਯੋ ॥ ਖਾਨ ਪਾਨ ਤਬ ਤੇ ਤਜਿ ਦਯੋ ॥ ੭॥
Daivaik ghari tin parai bitaiee. Raj kuar keh puin sudh aiee.
Haha sabad ratat ghar geyo. Khan pan tab tai taj deyo. (7)

Their daughter was named Naabh Mati, who was enamouring all including gods, human beings, snakes and demons. There was a town of Padmavati and before its beauty even Indra Puri would feel belittled (ashamed). (2).

There was another Raja by the name of Bir Karan, who was ruling over the town of Bhadravati. He was blessed with a son named Aithi Singh, on seeing whom even Kamdev (god of love) would feel overjoyed (would offer his sacrifice to him), (3)

That prince went on a hunting expedition and reached the place where the Raja's daughter was having a bath. On seeing her beauty, he was fully allured (was tirelessly watching her). (4)

The princess also got enamoured by him and lost all sense of proportion or about her body. Both of them got attracted towards each other. None of them had any sense about themselves. (5)

When the princess saw that clever man lying on ground, then she kept her hand on his navel and then touched his lotus feet. She did not utter a word and went home. (6)

She slept (rested) for two hours, and the prince also came to his senses (became conscious). He was saying 'Alas' and went home and gave up eating or drinking. (7)

ਬਿਰਹੀ ਭਏ ਦੋਊ ਨਰ ਨਾਰੀ ॥ ਰਾਜ ਕੁਅਰ ਅਰੁ ਰਾਜ ਕੁਮਾਰੀ ॥
ਹਾਵ ਪਰਸਪਰ ਦੁਹੂਅਨ ਭਯੋ ॥ ਸੋ ਮੈ ਕਬਿਤਨ ਮਾਝ ਕਹਿਯੋ ॥ ੮॥

Birhi bhaie douoo nar nari. Raj kuar aru raj kumara.
Hav paraaspar duhuan bheyo. So mai kabitan majh kahio. (8)

ਸਵੈਯਾ

ਉਨ ਕੁੰਕਮ ਟੀਕੋ ਦਯੋ ਨ ਉਤੈ ਇਤ ਤੇਹੂੰ ਨ ਸੇਦੁਰ ਮਾਗ ਸਵਾਰੀ ॥
ਤਯਾਗਿ ਦਯੋ ਸਭ ਕੋ ਡਰਵਾ ਸਭ ਹੂੰ ਕੀ ਇਤੈ ਤਿਹ ਲਾਜ ਬਿਸਾਰੀ ॥
ਹਾਰ ਤਜੇ ਤਿਨ ਹੇਰਬ ਤੇ ਸਜਨੀ ਲਖਿ ਕੋਟਿ ਹਹਾ ਕਰਿ ਹਾਰੀ ॥
ਪਾਨ ਤਹੇ ਤੁਮ ਤਾ ਹਿਤ ਪ੍ਰੀਤਮ ਪ੍ਰਾਨ ਤਹੇ ਤੁਮਰੇ ਹਿਤ ਪਯਾਰੀ ॥ ੯॥

Savaiyya

Un kukam tiko deyo na utai it tehun na sedur mag savari.
Tayag deyo sabh ko darva sabh hun ki itai tih laj bisari.
Har tajai tin herab tai sajni lakh kot ha kar hari.
Pan tahai tum ta hit pritam pran tahai tumrai hit payari. (9)

ਚੌਪਈ

ਉਤੈ ਕੁਅਰ ਕਹ ਕਛੂ ਨ ਭਾਵੈ ॥ ਹਹਾ ਸਬਦ ਦਿਨ ਕਹਤ ਬਿਤਾਵੈ ॥
ਅੰਨ ਨ ਖਾਤ ਪਿਯਤ ਨਹਿ ਪਾਨੀ ॥ ਮਿਤ੍ ਹੁਤੋ ਤਿਹ ਤਿਨ ਪਹਿਚਾਨੀ ॥ ੧੦॥

Choupaiee

Utai koer keh kachh bhavai. Hahaa sabad din kehat bitavai.
Ann na khat piyat neh pani. Mitar hutai tih tin pehchani. (10)

ਕੁਅਰ ਬ੍ਰਿਥਾ ਜਿਯ ਕੀ ਤਿਹ ਦਈ ॥ ਇਕ ਤ੍ਰਿਯ ਮੋਹਿ ਦਰਸ ਦੈ ਗਈ ॥
ਨਾਭ ਪਾਵ ਪਰ ਹਾਥ ਲਗਾਏ ॥ ਫਿਰਿ ਨ ਲਖਾ ਕਹ ਗਈ ਸੁ ਕਾਇ ॥ ੧੧॥

Koer britha jiya ki tih daiee. Ik triya mohair daras dai gaiee..
nabh pabh par haath lagaie. Fir na lakha keh gaiee siu kaie. (11)

Both the princess and prince (man and women) felt the separation pain. Whatever happened between them, I have stated in poetry.(8)

Swaiyya

On one side he did not put the round mark of saffron on forehead and on the other side, the princess did not put vermillion on the parting of hair (on head). The prince lost all sense of fear of anyone and the princess forgot about her modesty. The Raja, on seeing her, left placing the garlands round the neck and the woman got tired by saying Alas, Alas. O beloved! You have given up food (eating and drinking) for her sake, and she had decided to give up her life for your sake. (9)

Choupaiee

On one side, the prince did not like anything and would spend the day in lamenting, saying 'Alas', without taking food or waters. He had a friend, who had followed his state of mind. (10)

The prince had explained to him all about his state of mind, that one woman had shown her glance to him. She had touched my navel and feet and then went aaway without my knowing who she was.?" (11)

ਤਾ ਕੀ ਬਾਤ ਨ ਤਾਹਿ ਪਛਾਨੀ ॥ ਕਹਾ ਕੁਅਰ ਇਨ ਮੁਝੈ ਬਖਾਨੀ ॥
ਪੂਛਿ ਪੂਛਿ ਸਭ ਹੀ ਤਿਹ ਜਾਵੈ ॥ ਤਾ ਕੋ ਮਰਮੁ ਨ ਕੋਈ ਪਾਵੈ ॥ ੧੨॥
Ta ki bat na tohai pachhani. Kaha koer in mujhai bakhani.
Puchh puchh sabh hi tih javai. Ta ko maram na koiee pavai. (12)

ਤਾ ਕੋ ਮਿਤ੍ ਹੁਤੋ ਖਤਰੇਟਾ ॥ ਇਸਕ ਮੁਸਕ ਕੇ ਸਾਥ ਲਪੇਟਾ ॥
ਕੁਅਰ ਤਵਨ ਪਹਿ ਬ੍ਰਿਥਾ ਸੁਨਾਈ ॥ ਸੁਨਤ ਬਾਤ ਸਭ ਹੀ ਤਿਨ ਪਾਈ ॥ ੧੩॥
Ta ko mitar hotai khatreta. Isak musak ke sath lapeta.
Koer tavan peh britha sunaiee. Sunat bat sabh hi tin payee. (13)

ਨਾਭ ਮਤੀ ਤਿਹ ਨਾਮ ਪਛਾਨਾ ॥ ਜਿਹ ਨਾਭੀ ਕਹ ਹਾਥ ਛੁਆਨਾ ॥
ਪਦੁਮਾਵਤੀ ਨਗਰ ਠਹਰਾਯੋ ॥ ਤਾ ਤੇ ਪਦ ਪੰਕਜ ਕਰ ਲਾਯੋ ॥ ੧੪॥
Nabh mati tih nam pachhana. Jih nabhi keh hath chhuana.
Padmavati nagar thehrao. Taa tai pad pankaj kar layo. (14)

ਦੋਊ ਚਲੇ ਤਹ ਤੇ ਉਠਿ ਸੋਊ ॥ ਤੀਸਰ ਤਹਾ ਨ ਪਹੁਚਾ ਕੋਊ ॥
ਪਦੁਮਾਵਤੀ ਨਗਰ ਥਾ ਜਹਾ ॥ ਨਾਭ ਮਤੀ ਸੁੰਦਰਿ ਥੀ ਤਹਾ ॥ ੧੫॥
Duoo chalaai tih tai uth souoo. teesar taha na pahucha kuoo.
Padmavati nagar tha jaha. Nabh mati sundar thi taha. (15)

ਪੂਛਤ ਚਲੇ ਤਿਸੀ ਪਰ ਆਏ ॥ ਪਦੁਮਾਵਤੀ ਨਗਰ ਨਿਯਰਾਏ ॥
ਮਾਲਿਨਿ ਹਾਰ ਗੁਹਤ ਥੀ ਜਹਾ ॥ ਪ੍ਰਾਪਤਿ ਭਏ ਕੁਅਰ ਜੁਤ ਤਹਾ ॥ ੧੬॥
Puchhat châle tisi par aie. Padamavati nagar niyaraie.
M;lini har guhat thi jaha. Prapat bhaie kuar jut taha. (16)

ਏਕ ਮੁਹਰ ਮਾਲਿਨਿ ਕਹ ਦਿਯੋ ॥ ਹਾਰ ਗੁਹਨ ਤਿਹ ਨ੍ਰਿਪ ਸੁਤ ਲਿਯੋ ॥
ਲਿਖਿ ਪਤ੍ਰੀ ਤਾ ਮਹਿ ਗੁਹੀ ਡਾਰੀ ॥ ਜਿਸ ਹਾਥਨ ਲੈ ਪੜੇ ਪਯਾਰੀ ॥ ੧੭॥
Ek mohar malini keh diyo. Har guhan tih nrip sut liyo.
Likh patri tam eh guhi dari. Jis hathan lai parai payari. (17)

That friend did not follow the wordings of the prince, or what the prince had told him. All the people were asking him for details, but no one could get at the secret behind it. (12)

He had a Khatri friend, who was already engrossed in love affair. The prince related his story to him and he could follow the whole thing on hearing him. (13)

He thought the woman's name was Nabh Mati, who had touched his navel and the town was Padmavati as she had touched his lotus-feet (pad pankaj). (14)

They both left the place and started off without any third person. The beauty Nabhmati was living in the town of Padmavati. (15)

By finding out, finally they reached the town of Padmavati, where a lady gardener was making garlands, they reached there along with the prince. (16)

They paid one gold coin to the lady gardener and the prince bought a garland from her and attached a letter therein, which should be read by the beloved (taking in hand). (17)

ਤੈ ਜਿਹ ਹਾਥ ਨਾਭਿ ਕਹ ਲਾਯੋ ॥ ਔਰ ਦੁਹੂੰ ਪਦ ਹਾਥ ਛੁਹਾਯੋ ॥
ਤੇ ਜਨੁ ਆਜੁ ਨਗਰ ਮਹਿ ਆਏ ॥ ਤੁਮ ਸੌ ਚਾਹਤ ਨੈਨ ਮਿਲਾਏ ॥ ੧੮॥
Tai jih hath nabh keh layo. Aour duhun pad hath chhuayo .
tai aaj nagar meh aie. Tum so chahaat nain milaie. (18)

ਰਾਜ ਸੁਤਾ ਪਤਿਯਾ ਜਬ ਚੀਨੀ ॥ ਛੋਰਿ ਲਈ ਕਰ ਕਿਸੂ ਨ ਦੀਨੀ ॥
ਬਹੁ ਧਨ ਦੈ ਮਾਲਿਨੀ ਬੁਲਾਈ ॥ ਲਿਖ ਪਤ੍ਰੀ ਫਿਰਿ ਤਿਨੈ ਪਠਾਈ ॥ ੧੯॥
Raj suta patia jab cheeni. Chhor gaiee kar kisu na dini.
Bahu dhan dai malini. Likh patri fir tinai pathaiee. (19)

ਸਿਵ ਕੋ ਦਿਪਤ ਦੋਹਰੇ ਜਹਾ ॥ ਮੈ ਐਹੋ ਆਧੀ ਨਿਸਿ ਤਹਾ ॥
ਕੁਅਰ ਤਹਾ ਤੁਮਹੂੰ ਚਲਿ ਐਯਹੂ ॥ ਮਨ ਭਾਵਤ ਕੋ ਭੋਗ ਕਮੈਯਹੂ ॥ ੨੦॥
Siv ko dipat dohre jaha. Mai aieho aadhi nis taha.
Kuar taha tumhu chal aihu. Man bhavat ko bhog kamayehu. (20)

ਕੁਅਰ ਨਿਸਾ ਆਧੀ ਤਹ ਜਾਈ ॥ ਰਾਜ ਸੁਤਾ ਆਗੇ ਤਹ ਆਈ ॥
ਕਾਮ ਭੋਗ ਕੀ ਜੇਤਿਕ ਪਯਾਸਾ ॥ ਪੂਰਨਿ ਭਈ ਦੁਹੂੰ ਕੀ ਆਸਾ ॥ ੨੧॥
Koer nisa adhi tih jaiee. Raj suta agai tih aiee.
Kam bhog ki jetik payasa. Puran bhaiee duhun ki asa. (21)

ਮਾਲਿਨਿ ਕੀ ਦੁਹਤਿਤਾ ਕਹ ਬਾਮਾ ॥ ਰਾਜ ਕੁਅਰ ਕਹ ਲਯਾਈ ਧਾਮਾ ॥
ਰਾਤਿ ਦਿਵਸ ਦੋਊ ਕਰਤ ਬਿਲਾਸਾ ॥ ਭੂਪਤਿ ਕੀ ਤਜਿ ਕਰਿ ਕਰਿ ਤ੍ਰਾਸਾ ॥ ੨੨॥
Malini ki duhita keh bama. Raj koer keh layaiee dhama.
Rat divas souu karaty bilasa. Bhupat ki taj kar kar trasa. (22)

ਕਿਤਕ ਦਿਨਨ ਤਾ ਸੋ ਪਤਿ ਆਯੋ ॥ ਅਤਿ ਕੁਰੂਪ ਨਹਿ ਜਾਤ ਬਤਾਯੋ ॥
ਸੂਕਰ ਕੇ ਸੇ ਦਾਤਿ ਬਿਰਾਜੈ ॥ ਨਿਰਖਤ ਕਰੀ ਰਦਨ ਦੂ ਭਾਜੈ ॥ ੨੩॥
Kitak dinan ta so pat aeyo. At kurup newh jat batayo.
Sukar kai se dat birajai. Nirkhat kari radan dai bhajai. (23)

He wrote in the letter, "That you had touched the navel of someone and touched his feet with your hands that individual had come to your town, and wants to have a glance at you.' (18)

When the princess saw the letter, and took it out from the garland, without giving it to anyone. She called the lady gardener by paying lot of money to her and then wrote a letter and sent it through her. (19)

She gave details in the letter, "Where the Shiva's temple was glorifying, I shall come there at midnight. 0 Prince! You also come there and then have sensuous pleasure with me to your satisfaction." (20)

The prince reached there at mid-night, where the princess had reached already. Then they satisfied their sexual desires to their full. (21)

The princess took him to her house, saying it as lady-gardener's daughter. Forgetful of the fear of Raja, they were having sexual relationship day and night. (22)

After many days, her spouse had arrived, who was very ugly, which cannot be depicted. His teeth were like the pig, on seeing which even the elephant's tusks would (run away) feel ashamed. (23)

ਰਾਜ ਕੁਅਰ ਤ੍ਰਿਯ ਭੇਸ ਸੁ ਧਾਰੇ ॥ ਆਵਤ ਭਯੋ ਤਿਹ ਨਿਕਟ ਸਵਾਰੇ ॥
ਰਾਜ ਸੁਤਾ ਪਹਿ ਨਿਰਖਿ ਲੁਭਾਯੋ ॥ ਭੋਗ ਕਰਨ ਹਿਤ ਹਾਥ ਚਲਾਯੋ ॥ ੨੪॥
Raj koer triya bhes su dharai. Avat bheyo tih nikat savarai.
Raj suta peh nirkh lubhayo. Bhog karan hit hath chalayo. (24)

ਰਾਜ ਕੁਅਰ ਤਬ ਛੁਰੀ ਸੰਭਾਰੀ ॥ ਨਾਕ ਕਾਟਿ ਨ੍ਰਿਪ ਸੁਤ ਕੀ ਡਾਰੀ ॥
ਨਾਕ ਕਟੈ ਜੜ ਅਧਿਕ ਖਿਸਾਯੋ ॥ ਸਦਨ ਛਾਡਿ ਕਾਨਨਹਿ ਸਿਧਾਯੋ ॥ ੨੫॥
Raj koer tab chhuri sambari. Nak kat nrip sut ki dari.
Nak katai jar adhik khisayo. Sadan chhad kannhi sidayo. (25)

ਨਾਕ ਕਟਾਯੋ ਜਬੈ ਜੜ ਗਯੋ ॥ ਇਨ ਪਥ ਸਿਵ ਦੇਵਲ ਕੌ ਲਯੋ ॥
ਨ੍ਰਿਪ ਸੁਤ ਮ੍ਰਿਗਿਕ ਹਿਤੂ ਹਨਿ ਲਯਾਯੋ ॥ ਦੁਹੂੰਅਨ ਬੈਠਿ ਤਿਹੀ ਠਾ ਖਾਯੋ ॥ ੨੬॥
Nak kataeyo jabai jar geyo. In path siv deval ko leyo.
Nrip sut mrigik hitu han layayo. Duhuan baith tihi yha khayo. (26)

ਤਹੀ ਬੈਠਿ ਦੁਹੂੰ ਕਰੈ ਬਿਲਾਸਾ ॥ ਤ੍ਰਿਯਹਿ ਨ ਰਹੀ ਭੋਗ ਕੀ ਆਸਾ ॥
ਲੈ ਤਾ ਕੇ ਸੰਗ ਦੇਸ ਸਿਧਾਯੋ ॥ ਇਕ ਸਹਚਰਿ ਕਹ ਤਹਾ ਪਠਾਯੋ ॥ ੨੭॥
Tahi baith duhun karai bilasa. Triyeh n rahi bhog ki asa.
Lai ta kai sang des sidayo. Ik sehchar keh taha pathayo. (27)

ਡਿਵਢੀ ਸਾਤ ਸਕੀ ਤਿਨ ਨਾਖੀ ॥ ਇਮਿ ਬਤੀਆ ਭੂਪਤਿ ਸੰਗ ਭਾਖੀ ॥
ਪਤਿ ਤ੍ਰਿਯ ਗਏ ਦੋਊ ਨਿਸਿ ਕਹ ਤਹ ॥ ਆਗੇ ਹੁਤੇ ਸਦਾ ਸਿਵ ਜੂ ਜਹ ॥ ੨੮॥
Divdhi sat saaki tin nakhi. Imi batia bhupat saang bhakhi.
Pat triya gaie duoo nis keh tih. Agai hutai sada siv ju jih. (28)

ਦੁਹੂੰ ਜਾਇ ਤਹ ਕੀਏ ਪ੍ਰਯੋਗਾ ॥ ਤੀਸਰ ਕੋਈ ਨ ਜਾਨਤ ਲੋਗਾ ॥
ਉਲਟਿ ਪਰਾ ਸਿਵ ਜੂ ਰਿਸਿ ਭਰਿਯੋ ॥ ਭਸਮੀ ਭੂਤ ਦੁਹੂੰ ਕਹ ਕਰਿਯੋ ॥ ੨੯ ॥
Duhun jaie tih kiae paryoga. tisar koiee na janat loga.
Ulat paraa siv ju ris ju bhario. Bhasmi bhoot duhun keh kario. (29)

The prince was dressed up like a woman and the husband of the princess arrived early morning. On seeing this princess (dressed up like a woman) he was allured and tried to have sexual affair with her. (24)

The prince took up a knife and cut off the nose of the Raja's son. On getting his nose cut off, he became desperate and leaving the house went to the jungle. (25)

When that fool, having got his nose cut off, went away, then they went to the Shiva's temple. The prince brought a deer, after killing it. Both of them then ate it up seated there. (26)

Then both of them had cohabitation and the woman had no desire left for further relationship. The prince took her away to his land and sent a handmaid there. (27)

That handmaid then crossed seven entrances and told the Raja, "our daughter and her husband had gone to the place at night where Shiva's temple existed earlier." (28)

There both of them tried to learn the magic spell there, no third person knew about it. But the spell reacted against them and Shiva had become furious and reduced them to ashes. (29)

ਵਹੈ ਭਸਮ ਲੈ ਤਿਨੈ ਦਿਖਾਈ ॥ ਮ੍ਰਿਗ ਭਛਨ ਤਿਹ ਤਿਨੈ ਜਗਾਈ ॥
ਭਸਮ ਲਹੈ ਸਭ ਹੀ ਜਿਯ ਜਾਨਾ ॥ ਲੈ ਪ੍ਰੀਤਮ ਘਰ ਨਾਰਿ ਸਿਧਾਨਾ ॥ ੩੦ ॥ ੧ ॥
Vahai bhasam lai tinaie dikhaiee. Mrig bhachhan tih tinai jagaiee.
Bhasam lahai sabh hi jiy jana. lai pritam ghar nar sidhana. (30) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਛਿਆਸਠ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੬੬ ॥ ੬੬੬੩ ॥ ਅਫਜੂੰ ॥

Iti sri charitar pakhyanai triya charitarai mantra bhoop saambadai teen so Chhiasath charitar samaptam sat subham sat. 366. 6663. Aphjun. (Contd.)

ਚੌਪਈ

ਅੰਧਾਵਤੀ ਨਗਰ ਇਕ਼ ਸੋਂਹੈ ॥ ਸੈਨ ਬਿਦਾਦ ਭੂ ਤਿਹ ਕੋ ਹੈ ॥
ਮੂਰਖਿ ਮਤਿ ਤਾ ਕੀ ਬਰ ਨਾਰੀ ॥ ਜਿਹਸੀ ਮੂੜ ਨ ਕਹੂੰ ਨਿਹਾਰੀ ॥ ੧॥

Choupaiee

Andhavati nagar ik sohai. Sain bidad bhu tih ko hai.
Murakh mat ta ki bar nari. Jihsi moor na kahun nihari. (1)

ਪ੍ਰਜਾ ਲੋਗ ਅਤਿ ਹੀ ਅਕੁਲਾਏ ॥ ਦੇਸ ਛੋਡਿ ਪਰਦੇਸ ਸਿਧਾਏ ॥
ਔਰ ਭੂਪ ਪਹਿ ਕਰੀ ਪੁਕਾਰਾ ॥ ਨਯਾਇ ਕਰਤ ਤੈ ਨਹੀ ਹਮਾਰਾ ॥ ੨॥
Parja log at hi akulaie. Des chhod pardes sidhaie.
Aour bhoop peh kari pukara. Nayae karat tai nahi hamara. (2)

ਤਾ ਤੇ ਤੁਮ ਕੁਛ ਕਰਹੁ ਉਪਾਇ ॥ ਜਾ ਤੇ ਦੇਸ ਬਸੈ ਫਿਰਿ ਆਇ ॥
ਚਾਰਿ ਨਾਰਿ ਤਬ ਕਹਿਯੋ ਪੁਕਾਰਿ ॥ ਹਮ ਐਹ ਜੜ ਨ੍ਰਿਪਹਿ ਸੰਘਾਰਿ ॥ ੩॥
Ta tai tum kachh karhu upaie. Ja tai des basaie fir aie.
Char nar tab kahio pukar. Hm aeho jar nripih samghar. (3)

ਦੈ ਤ੍ਰਿਯਾ ਭੇਸ ਪੁਰਖ ਕੇ ਧਾਰੀ ॥ ਪੈਠਿ ਗਈ ਤਿਹ ਨਗਰ ਮੰਝਾਰੀ ॥
ਦੈ ਤ੍ਰਿਯਾ ਭੇਸ ਜਗਿਯ ਕੇ ਧਾਰੋ ॥ ਪ੍ਰਾਪਤਿ ਭੀ ਤਿਹ ਨਗਰ ਮਝਾਰੋ ॥ ੪॥
Dai triya bhes purakh kai dhari. paith gaiee tih nagar manjhari.
Dai triya bhes jagia kai dharo. Prapat bhi tih nagar majharo. (4)

He showed the ash to the Raja, which they had lit at the time of cooking the deer. On seeing it, all believed that they were burnt, while the beloved went away with the woman. (30) (1)

Here the three hundred and sixty-sixth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (366-6663) (Contd.)

Choupaiee

There was a glorious town of Audhavati and the Raja there was called Bidad Sain. His queen was called Moorahh Mati, who had no parallel in foolishness (no one had seen such a fool). (1)

The subjects became mad and leaving the kingdom went away to other areas, some others made requests to the Raja, "That you are not doing justice to them." (2)

"So make some arrangements so that we may return to our kingdom. Then four women cried and said loudly, "We shall kill the foolish Raja and then come back." (3)

Two women dressed up as men and went to the town, establishing themselves there. Two other women dressed up as yogis, and reached the town. (4)

ਇਕ ਤ੍ਰਿਯ ਚੋਰੀ ਕਰੀ ਬਨਾਇ ॥ ਪਕਰਿ ਲਈ ਦੂਸਰਿ ਤ੍ਰਿਯ ਜਾਇ ॥
ਦੈ ਤ੍ਰਿਯਾ ਜੋਗ ਭੇਸ ਕੋ ਧਰਿ ਕੈ ॥ ਗਈ ਭੂਪ ਕੋ ਚਰਿਤ ਬਿਚਰਿ ਕੈ ॥ ੫॥
Ik triya chori kari banaie. Pakar laiee dusar triya jaie.
Dai triya jog bhes ko dhar kai. Gaiee bhoop ko charit bichar kai. (5)

ਭੂਪ ਕਹਾ ਸੂਰੀ ਇਹ ਦੀਜੈ ॥ ਤੀਨੋ ਹੁਕਮ ਹਮਾਰੇ ਲੀਜੈ ॥
ਹਨਨਨਾਤ ਲੈ ਤਾਹਿ ਸਿਧਾਰੇ ॥ ਦੈ ਇਸਤ੍ਰੀ ਹੈ ਅਤਿਥ ਪਧਾਰੇ ॥ ੬॥
Bhoop kaha soori eh dijai. Tino hukam hamarai lijai.
Hanannat lai tohai sidharai. dai istary hai atith padharai. (6)

ਜੋਗਿਨਿ ਨਾਰਿਕ ਹਾ ਅਸ ਕੀਜੈ ॥ ਦੈ ਮਹਿ ਇਕ ਜੋਗੀ ਕਹ ਦੀਜੈ ॥
ਐਹੈ ਇਹਾ ਅਰਸ ਕੀ ਬਾਤਾ ॥ ਜਾਨਤ ਕੋਈ ਨ ਤਾ ਕੀ ਘਾਤਾ ॥ ੭॥
Jogan narik ha as kijai. Dai meh ik jogi keh dijai.
Iahai eha aras ki bataa. Janast koiee na ta ki ghata. (7)

ਦੁਤਿਯ ਨਾਰ ਇਮਿ ਬਚਨ ਉਚਾਰੇ ॥ ਯਾਹਿ ਨ ਸੂਰੀ ਦੇਹੁ ਕਹਾਰੇ ॥
ਸੂਰੀ ਏਕ ਅਤਿਥ ਕੋ ਦੀਜੈ ॥ ਤਸਕਰ ਦੂਰ ਇਹਾ ਤੇ ਕੀਜੈ ॥ ੮॥
Dutia nar imi bachan ucharai. Yahai na soori dehu kaharai.
Soori ek atith ko dijai. Taskar door eha tai kijai. (8)

ਚਲੀ ਖਬਰਿ ਆਵੈ ਇਹ ਕਹਾ ॥ ਬੈਠਿ ਬਿਦਾਦ ਨਰਾਧਿਪ ਜਹਾ ॥
ਅੰਧ ਨਗਰ ਕੇ ਤੀਰ ਲੋਗ ਸਭ ॥ ਅਛਰ ਕਛੁ ਨ ਪੜੈ ਤਿਨ ਗਰਧਭ ॥ ੯॥
Chali khabar avai ih kiha. Baith bidad naradhip jaha.
Andh nagaar ke teer log sabh. achhar kachh na parrai tin gardhab. (9)

ਔਰ ਕਛੂ ਜਾਨੈ ਨਹਿ ਬਾਤਾ ॥ ਮਹਾ ਪਸੂ ਮੂਰਖ ਬਿਖਯਾਤਾ ॥
ਇਹ ਧੁਨੀ ਪਰੀ ਕਾਨ ਪ੍ਰਭ ਕੇ ਜਬ ॥ ਨਿਰਖਨ ਚਲਾ ਅਤਿਥਹਿ ਦੈ ਤਬ ॥ ੧੦॥
Aour kachh janai neh bata. Maha pasu murakh bikhyata.
Ih dhunn pari kan prabh kai jab. Nirkhan chala atithhe dai tab. (10)

One woman committed a theft and the other caught hold of her. Two women, in the form of Yogis and planning a game trick, went to the Raja. (5)

The Raja said, "This person should be hanged. "All of you three obey my orders. When they took him for killing, then both the women in the form of Yogis came there. (6)

The Yogis (women in form of Yogis) said, "Do like this. You hang one of us. Here the things of heaven are happening. "No one could understand their deceitful action. (7)

The second woman said, "O hangman! Do not hang him. Rather hang one of the Sadhus (hermits) and leave the thief Scot free." (8)

This news reached the place, where Raja Bidad Sain was seated. He also was illiterate like the other fools of Audh Town. (9)

They could not appreciate anything else. They were known as greatest fools and animals. When the Raja heard this news, then he came to see those two hermits. (10)

ਦਰਸ ਕਿਯਾ ਤਿਨ ਕੋ ਜਬ ਜਾਈ ॥ ਬਚਨ ਕਿਯਾ ਭੂਪਤਿ ਮੁਸਕਾਈ ॥
ਤੁਮ ਸੂਰੀ ਕਾਰਨ ਕਿਹ ਲੇਹੂ ॥ ਸੋ ਮੁਹਿ ਭੇਦ ਕ੍ਰਿਪਾ ਕਰਿ ਦੇਹੁ ॥ ੧੧॥
Daras kiya tin ko jab jaiee. Bachan kiya bhupat muskaiee.
Tum soori karan kih lehu. So mohai bhed kirpa kar dehu. (11)

ਹੋ ਹਮ ਜਨਮ ਜਨਮ ਕਿਯਾ ਪਾਤਾ ॥ ਯਾ ਪਰ ਚੜਤ ਹੋਹਿ ਸਭ ਘਾਤਾ ॥
ਯਾ ਪਰ ਬਾਤ ਸ੍ਵਰਗ ਕੀ ਐਹੈ ॥ ਆਵਾ ਗਵਨ ਤੁਰਤ ਮਿਟੈ ਜੈਹੈ ॥ ੧੨॥
Ho ham janam janam kiya pata. Ya par charrat hohai sabh ghata.
Ya par bat savarag ki aehai. Ava gavan turt mitai jjaihai. (12)

ਜਬ ਰਾਜੈ ਐਸੇ ਸੁਨਿ ਪਾਈ ॥ ਚਿਤ ਚੜਬੇ ਕੀ ਬਿਵਤ ਬਨਾਈ ॥
ਅਵਰ ਲੋਗ ਸਭ ਦਏ ਹਟਾਇ ॥ ਆਪੁ ਚੜਾ ਸੂਰੀ ਪਰ ਜਾਇ ॥ ੧੩॥
Jab rajai aise sunn payee. Chit charrbai ki bivat banaiee.
Avar log sabh daie hataie. Aap charra soori par jaie. (13)

ਭੂਪ ਚੜਤ ਜੋਗੀ ਭਜਿ ਗਏ ॥ ਕਹੂੰ ਦੂਰੇ ਜਨਿਯਤ ਨਹਿ ਭਏ ॥
ਠਰਿ ਇਸਤ੍ਰਿਨ ਕੇ ਰੂਪ ਅਪਾਰਾ ॥ ਮਿਲਗੇ ਤਾ ਹੀ ਨਗਰ ਮੰਝਾਰਾ ॥ ੧੪॥
Bhoop charrat jogi bhaj gaie. kahun doorai janiat neh bhaie.
Thar istrin kai roop apara. Milgai ta hi nagar manjhara. (14)

ਇਹ ਛਲ ਅਨਯਾਈ ਨ੍ਰਿਪ ਮਾਰਿ ॥ ਦੇਸ ਬਸਾਯੋ ਬਹੁਰਿ ਸੁਧਾਰਿ ॥
ਅੰਧ ਨਗਰ ਕਛੂ ਬਾਤ ਨ ਪਾਈ ॥ ਇਹ ਛਲ ਹਨਾ ਹਮਾਰਾ ਰਾਈ ॥ ੧੫॥ ੧॥
Ih chhal anyahi nrip mar. des basayo bahur sudhar.
Andh nagar kachh bat na payee. Ih chhal hana hamara raiee. (15) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਸਤਸਠ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੬੭ ॥ ੬੬੭੮ ॥ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya mantra bhoop sambadai samaptaam sat subham sat. 367. 6678. Aphjun. (Contd.)

When he glanced at them, then the Raja laughed and said, "Why do you want to be hanged? Pray tell me the secret behind it." (11)

They replied, "We have committed great sins during our previous births for ages, by being hanged all our sins will be washed away. Then we will go to heaven and the cycle of transmigration will not be applicable to us. (12)

When the Raja heard these words, then he himself got ready for being hanged. All other people were sent away and he himself got hanged. (13)

As soon as the Raja was hanged the Yogis fled away. Where they hid themselves, nobody knew about it. They again dressed up as women and joined the crowd in the town (so no one could make out). (14)

With this deceit, the unjust Raja was killed, the land (town) was reorganized on better footings. The people of Audh Nagar could not realize the secret, that with this witchcraft their Raja had been killed (got rid of). (15)

Here the three hundred and sixty seventh episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (367-6678) (Contd.)

ਚੌਪਈ

ਗੜ ਕਨੌਜ ਕੋ ਜਹਾ ਕਹਿਜੈ ॥ ਅਭੈ ਸਿੰਘ ਤਹ ਭੂਪ ਭਨਿਜੈ ॥
ਸ੍ਰੀ ਚਖੁ ਚਾਰ ਮਤੀ ਤਿਹ ਨਾਰੀ ॥ ਜਿਹ ਸਮ ਤੁਲ ਨ ਬ੍ਰਹਮ ਸਵਾਰੀ ॥ ੧॥

Choupaaiee

Garr kanouj ko jaha kahijai. abhai singh tih bhoop bhanijai.
Sri chakhoo char mati tih nari. Jih sam tul na braham savari. (1)

ਤਾ ਕੋ ਨੇਹ ਏਕ ਸੋ ਲਾਗੋ ॥ ਜਾ ਤੇ ਲਾਜ ਛਾਡ ਤਨ ਭਾਗੋ ॥
ਅਘਟ ਸਿੰਘ ਤਿਹ ਨਾਮ ਭਨਿਜੈ ॥ ਕੋ ਦੂਜਾ ਪਟਤਰ ਤਿਹ ਦੀਜੈ ॥ ੨॥

Ta ko neh ek so lagai. Ja tai laj chhad tan bhago.
Aghat singh tih nam bhanijai. Ko duja pattar tih dijai. (2)

ਨਿਤਿ ਪ੍ਰਤਿ ਇਹ ਤ੍ਰਿਯ ਬੋਲਿ ਪਠਾਵਤ ॥ ਕਾਮ ਭੋਗ ਸਾਥ ਕਮਾਵਤ ॥
ਤਬ ਲੌ ਤਹਾ ਨਰਾਧਿਪ ਆਯੋ ॥ ਤ੍ਰਿਯ ਚਰਿਤ੍ਰ ਇਹ ਭਾਤਿ ਬਨਾਯੋ ॥ ੩॥

Nit prat ih triya bole pathavat. Kam bhog sath kamavat.
Tab lo taha naradhip aeyo. Triya charitar ih bhat banayo. (3)

ਤੁਮਰੇ ਕੇਸ ਭੂਪ ਬਿਕਰਾਰਾ ॥ ਸਹੇ ਨ ਮੋ ਤੇ ਜਾਤ ਸੁਧਾਰਾ ॥
ਪ੍ਰਥਮਹਿ ਰੋਮ ਮੂੰਡ ਤੁਮ ਆਵਹੁ ॥ ਬਹੁਰਿ ਹਮਾਰੀ ਸੇਜ ਸਜਾਵਹੁ ॥ ੪॥

Tumre kes bhoop bikrara. Sahai na mo te jat sudhara.
Prathamhi rom moond tum avhu. Bahuri sej sajavhu. (4)

ਜਬ ਨ੍ਰਿਪ ਗਯੋ ਰੋਮ ਮੂੰਡਿਨ ਹਿਤ ॥ ਰਾਨੀ ਅਧਿਕ ਪ੍ਰਸੰਨਯ ਭਈ ਚਿਤ ॥
ਛਿਦ੍ ਤਾਕਿ ਨਿਜੁ ਮੀਤ ਲੁਕਾਯੋ ॥ ਮੂਰਖ ਭੂਪ ਭੇਦ ਨਹਿ ਪਾਯੋ ॥ ਪ॥ ੧॥

Jab nrip geyto rom moondin hit. Rani adhik parsanys bhaiee chit.
Chhidar tak nij mit likayo. Murakh bhoop bheid bheid neh payo. (5) (1)

ਇਤਿ ਸਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਅਠਸਠ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੬੮ ॥ ੬੬੮੩ ॥ ਅਫਜੂੰ ॥

**iti sri charitar pakhyanai triya charitari mantra bhoop sambadai teen so athsath charitar samaptam sat subham sat.
368. 6683. Aphjun. (Contd.)**

Choupaiee

Raja Abhay Singh was ruling the land where the fort of Kanouj was situated. His wife was named Chakhchar Mati and Brahma had not created another woman like her (in beauty). (1)

She developed love for a man, so she had lost all her modesty (of body). He was called Aghat Singh. There was no other person (in the town), with whom his praises could be compared (he had no parallel). (2)

That woman would call that person daily and would enjoy sensuous pleasure with him. By that time the Raja happened to come there and the queen played this game trick. (3)

"O Rajan! Your hair are looking dreadful. I cannot stand them. First you should get your hair removed then only you could glorify my bed. (4)

When the Raja went for shaving off (removing) his hair, the queen felt very happy at heart, finding some big hole, she arranged to hide her paramour The foolish Raja could not grasp the secret. (5) (1)

Here the three hundred and sixty-eighth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (368-6683) (Contd.)

ਚੌਪਈ

ਸੁਨੁ ਰਾਜਾ ਇਕ ਔਰ ਕਹਾਨੀ ॥ ਜਿਹ ਬਿਧਿ ਕਿਯਾ ਰਾਵ ਸੰਗ ਰਾਨੀ ॥
ਗਨਪਤਿ ਸਿੰਘ ਏਕ ਰਾਜਾ ਬਰ ॥ ਸਤ੍ ਕੰਪਤ ਤਾ ਕੋ ਡਰ ਘਰ ਘਰ ॥ ੧॥

Choupaiee

Sunn raja ik aour kahani. Jih bidh kiya rav saang rani.
Ganpat singh ek raja bar. Satar kampat ta ko dar ghar ghar. (1)

ਚੰਚਲ ਦੇ ਰਾਜਾ ਕੀ ਨਾਰੀ ॥ ਜਿਸੁ ਦੁਤੀਯ ਨ ਕਹੂੰ ਹਮਾਰੀ ॥
ਅਵਰ ਰਾਨਿਯਨ ਕੇ ਘਰ ਆਵੈ ॥ ਤਾ ਕੋ ਕਬ ਹੀ ਮੁਖ ਨ ਦਿਖਾਵੈ ॥ ੨॥

Chanvhaal de raja ki naari. ijs dutia na kahun hamari.
Avar raniyan kai gfhar avai. Ta ko kab hi much na dikhavai. (2)

ਰਾਨੀ ਇਨ ਬਾਤਨ ਤੇ ਜਰੀ ॥ ਪਤਿ ਬਧ ਕੀ ਇਛਾ ਜਿਯ ਧਰੀ ॥
ਔਰ ਨਾਰਿ ਕੋ ਧਰਿ ਕਰਿ ਭੇਸਾ ॥ ਨਿਜੁ ਖਤਿ ਕੈ ਗ੍ਰਿਹ ਕਿਯਾ ਪ੍ਰਵੇਸਾ ॥ ੩॥

Rani in batan tai jari . pat badh ki ichha jiy dhari.
Aour nari ko dhar kar bhesa. Nij khat kai greh kiya parvesa. (3)

ਅਪਨੀ ਨਾਰਿ ਨ ਨ੍ਰਿਪਤਿਹ ਜਾਨਾ ॥ ਅਧਿਕ ਰੂਪ ਲਖਿ ਤਾਹਿ ਲੁਭਾਨਾ ॥
ਭਈ ਰੈਨਿ ਤਬ ਲਈ ਬੁਲਾਇ ॥ ਭੋਗ ਕਿਯਾ ਤਾ ਸੋ ਲਪਟਾਇ ॥ ੪॥

Apni nar na nriptih jana. adhik roop lakh tohai lubhana.
Bhaiee rain tab laiee bulaie. Bhog kiya ta so laptaie. (4)

ਯੌ ਬਤਿਯਾ ਤਿਹ ਸਾਥ ਉਚਾਰੀ ॥ ਹੈ ਛਿਨਾਰ ਨ੍ਰਿਪ ਸੋ ਤਿਨ ਕਹੀ ਬਨਾਇ ॥
ਏਕ ਪੁਰਖ ਕੋ ਧਾਮ ਬੁਲਾਵਤ ॥ ਮੁਹਿ ਨਿਰਖਤ ਤਾ ਸੋ ਲਪਟਾਵਤ ॥ ੫॥

Yo batia tih sath uchari. Hai chhinar nrip so tin kahi banaie.
Ek purakh ko dham bulavat. Mohair nirkhat ta so laptavat. (5)

ਯੋ ਨ੍ਰਿਪ ਸੋ ਤਿਨ ਕਹੀ ਬਨਾਇ ॥ ਅਤਿ ਨਿਜੁ ਪਤਿ ਕਹ ਰਿਸਿ ਉਪਜਾਇ ॥
ਲਖਿਨ ਚਲਾ ਭੁਪਤ ਤਿਹ ਧਾਈ ॥ ਧਾਮ ਆਪਨਾਗਮ ਤ੍ਰਿਯ ਆਈ ॥ ੬॥

Yon rip so tin kahi banaie. At nij pat keh ris upjaie.
Lakhin chala bhupat tih dhaiee. dham apnagam triya aiee. (6)

Choupaiee

Rajan! Listen to another anecdote of woman's witchcraft, which was enacted by the queen on the Raja?", There was a noble Raja by the name of Ganpat Singh and his enemies due to his fear, were trembling in their homes. (1)

The Raja's queen was named Chanchal Dei and there was no other woman like her (in beauty) within our knowledge. The Raja would go to the place of other queens but would not show his face to her. (2)

The queen due to this, was feeling greatly pained and had plans in her mind to kill the Raja. Dressed up like another (unknown) woman, she entered the palace of the Raja. (3)

The Raja did not recognize her as his own wife and seeing her charm he felt allured by her. At the nightfall, he called her and embracing her, he had cohabitation with her. (4)

The queen talked to the Raja like this, that his queen was of a bad character; she calls some man in her house and before my very eyes, she clungs to him in her embrace. (5)

She told the story to the Raja in such a manner and produced great fury in her husband's mind. The Raja went rushing to see her, while the woman also had reached her place before hand. (6)

ਨਿਜੁ ਤਨੁ ਭਗੋਸ ਪੁਰਖ ਕੋ ਧਾਰੀ ॥ ਗਈ ਸਵਤਿ ਕੇ ਧਾਮ ਸੁਧਾਰੀ ॥
ਆਗੇ ਪ੍ਰੀਤਿ ਹੁਤੀ ਸੰਗ ਜਾ ਕੇ ॥ ਬੈਠਿ ਜਾਇ ਚੜਿ ਤਾ ਕੇ ॥ ੭॥
Nij dhan bhages purakh ko dhari. Gaiee savat kai dham sudhari.
Agai prit huti sang ja kai. Baith jaie charr ta kai. (7)

ਤਬਿ ਲਗਿ ਤਹਾ ਨਰਾਧਿਪ ਆਯੋ ॥ ਪੁਰਖ ਭੇਸ ਲਖਿ ਨਾਰਿ ਰਿਸਾਯੋ ॥
ਜੋ ਬਾਤੇ ਮੁਹਿ ਯਾਰ ਉਚਾਰੀ ॥ ਸੋ ਅਖਿਯਨ ਹਮ ਆਜੁ ਨਿਹਾਰੀ ॥ ੮॥
Tab lag taha naradhip aeyo. Purakh bhes lakh nar risayo.
Jo bataie mohaie yar uchari. So akhian ham aaj nihari. (8)

ਕਾਢਿ ਕ੍ਰਿਪਾਨ ਹਨਨਿ ਤਿਹ ਧਾਯੋ ॥ ਰਾਨੀ ਹਾਥ ਨਾਥ ਗਹਿ ਲਯੋ ॥
ਤਵ ਤ੍ਰਿਯ ਭੇਸ ਤਹਾ ਨਰ ਧਰਾ ॥ ਤੈ ਜੜ ਯਾ ਕਹ ਜਾਰ ਬਿਚਾਰਾ ॥ ੯॥
Kadh kirpan hanan tih dhayo. Rani hath nath geh leyo.
Tav triya bhes taha nar dhara. Tai jar yak eh jar bichara. (9)

ਜਬ ਤਿਹ ਨ੍ਰਿਪ ਨਿਜੁ ਨਾਰਿ ਬਿਚਾਰਿਯੋ ॥ ਉਤਰਾ ਕੋਪ ਹਿਯੈ ਥੋ ਧਾਰਿਯੋ ॥
ਤਿਨ ਇਸਤ੍ਰੀ ਇਹ ਭਾਂਤਿ ਉਚਾਰੀ ॥ ਸੁਨੁ ਮੂਰਖ ਨ੍ਰਿਪ ਬਾਤ ਹਮਾਰੀ ॥ ੧੦॥
Jab tih nrip nij nar bichario. Utra kop hiyai tho dhario.
Tin istary ih bhat uchari. Sunn murakh nrip bat hamari hamari. (10)

ਬਸਤ ਏਕ ਦਿਜਬਰ ਇਹ ਗਾਵੈ ॥ ਚੰਦ੍ ਚੂੜ ਓਝਾ ਤਿਹ ਨਾਵੈ ॥
ਬ੍ਰਹਮ ਡੰਡ ਤਿਹ ਪੂਛਿ ਕਰਾਵਹੁ ॥ ਤਬ ਅਪਨੋ ਮੁਖ ਹਮੈ ਦਿਖਾਵਹੁ ॥ ੧੧॥
Basat ek dijbar ih gavai. Chandar choorr ojha tih navai.
Brahamand dand tih puchh karavhu. Tab apno much hamae dikhavhu. (11)

ਜਬ ਰਾਜਾ ਤਿਹ ਔਰ ਸਿਧਾਯੋ ॥ ਤਬ ਦਿਜ ਕੋ ਤ੍ਰਿਯ ਭੇਖ ਬਨਾਯੋ ॥
ਚੰਦ੍ ਚੂੜ ਧਰਿ ਅਪਨਾ ਨਾਮ ॥ ਪ੍ਰਾਪਤਿ ਭਈ ਨ੍ਰਿਪਤਿ ਕੇ ਧਾਮ ॥ ੧੨॥
Jab raja tih aour sidhayo. Tab dij ko triya bheikh banayo.
Chaandar choorr dhar apna nam. Prapat bhaiee nirpat kai dham. (12)

Reaching her home, she dressed up like a man, wearing man's dress and went to the house of a rival wife and seated herself on the bed of the woman, with whom the Raja had developed greater love. (7)

By that time, the Raja came there and seeing the queen in men's wear; got furious with rage. "Whatever my beloved had told me, am seeing personally now with my own eyes." (8)

Then he advanced forward to kill her, holding his sword in hand, but the queen held his hand and said, "Your own wife had dressed up like that man. O fool! You have considered her as a paramour."(9)

When the Raja took her to be his own wife, then all his wrathfulness vanished from the mind. Then the woman said like this, "O foolish Raja! Listen to my words." (10)

"There lives a Brahmin in this village, his name was Chander Choor Ojha. First you should pay the fine of the Brahmin by asking him, and then only show your face to us?" (I1)

When the Raja went away to that side, the queen dressed herself like a Brahmin and called herself as Chander Choor and reached the Raja's place. (12)

ਤਿਹ ਨ੍ਰਿਪ ਨਾਮ ਪੂਛ ਹਰਖਾਨਾ ॥ ਚੰਦ੍ ਚੂੜ ਤਿਹ ਕੋ ਪਹਚਾਨਾ ॥
ਜਿਹ ਹਿਤ ਜਾਤ ਕਹੌ ਪਰਦੇਸਾ ॥ ਭਲੀ ਭਈ, ਆਯੋ ਵਹੁ ਦੇਸਾ ॥ ੧੩॥
Tih nrip nam puchh harkhana. Chandar choorr tih ko pehchana.
Jih hit jat kaho pardesa. bhali bhaiee aeyo vahu desa. (13)

ਜਬ ਪੂਛਾ ਰਾਜੈ ਤਿਹ ਜਾਈ ॥ ਤ੍ਰਿਯਾ ਦਿਜ ਹੈ ਇਹ ਬਾਤ ਬਤਾਈ ॥
ਜੋ ਨ੍ਰਿਦੋਖ ਕਹ ਦੋਖ ਲਗਾਵੈ ॥ ਜਮਪੁਰ ਅਧਿਕ ਜਾਤਨਾ ਪਾਵੈ ॥ ੧੪॥
Jab poochha rajai tih jaaiee. Triya dij hai ih bat bataiee.
Jo nirdokh keh dokh lagavai. jampur adhik jatna pavai. (14)

ਤਹ ਤਿਹ ਬਾਧਿ ਥੰਭ ਕੈ ਸੰਗ ॥ ਤਪਤ ਤੇਲ ਡਾਰਤ ਤਿਹ ਅੰਗ ॥
ਛੁਰਿਯਨ ਸਾਥ ਮਾਸੁ ਕਟਿ ਡਾਰੈ ॥ ਨਰਕ ਕੁੰਡ ਕੇ ਬੀਚ ਪਛਾਰੈ ॥ ੧੫॥
Tih tih badh thamb kai sang. Tapat tel darat tih ang.
Chhurian sath mask at darai. Narak kund kai beech pachharai. (15)

ਗਾਵਾ ਗੋਬਰ ਲੇਹੁ ਮਗਾਇ ॥ ਤਾ ਕੀ ਚਿਤਾ ਬਨਾਵਹੁ ਰਾਇ ॥
ਤਾ ਮੈ ਬੈਠਿ ਜਰੈ ਜੇ ਕੌਊ ॥ ਜਮ ਪੁਰ ਬਿਖੈ ਨ ਟੰਗਿਯੈ ਸੋਊ ॥ ੧੬॥
Gava gobar lehu mangaie. Ta ki chita banavhu raie.
Ta mai baith jarai je kouoo. jam pur bikhai na tangio suoo. (16)

ਦੋਹਰਾ

ਸੁਨਤ ਬਚਨ ਦਿਜ ਨਾਰਿ ਨ੍ਰਿਪ ਗੋਬਰ ਲਿਯਾ ਮੰਗਾਇ ॥
ਬੈਠਿ ਆਪੁ ਤਾ ਮਹਿ ਜਰਾ ਸਕਾ ਨ ਤ੍ਰਿਯ ਛਲ ਪਾਇ ॥ ੧੭॥ ੧॥

Dohra

Sunat bachan dij nar nrip gobar liya mangaie.
Baith aaap tam eh jara saka na triya chhal paie. (17) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਉਨਹਤਰ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੬੯ ॥ ੬੭੦੦ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya charitari mantra bhoop sambadai teen so unatar charitar samaptam sat subham sat. 369. 6700. aphjun. (Contd.)

The Raja, hearing his name, got pleased and took him to be Chander Choor. "I had to go to another land for meeing him, and thefellow had come himself to our land, which is very nice." (13)

When the Raja, going to him, asked him, then the woman turned into a Brahmin said, "The person, who holds a blameless person as responsible for a sin, suffers a lot in the valley of death." (14)

"He would be tied to a pillar there and boiling hot (burning) oil is poured on his body, and his flesh is cut with sharp knives and then he is thrown in the depth of hell." (15)

So "O Rajan! Get some cow-dung, and make a funeral pyre with it. If one gets burnt sitting in that pyre, then he does not go to valley of death (Jampuri)." (16)

Couplet

The Raja, on hearing the words of the Brahmin (woman turned Brahmin) got some cakes of cow-dung, and immolated himself by seating himself in it. He could not follow the clever tricks of the woman. (17)

Here the three hundred and sixty-ninth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (369-6700) (Contd.)

ਬਯਾਘ੍ਰ ਕੇਤੁ ਸੁਨਿਯਤ ਕਿ ਰਾਜਾ।। ਜਿਹ ਸਮ ਦੁਤੀਆ ਨ ਬਿਧਨਾ ਸਾਜਾ ।।
ਬਯਾਘ੍ਰਵਤੀ ਨਗਰ ਤਿਹ ਸੋਹੈ ।। ਇੰਦ੍ਰਾਵਤੀ ਨਗਰ ਕੋ ਮੋਹੈ ।। ੧।।
Bayaghar ket suniyat ke raja. jih sam dutia na dutia na bidhna saja.
Bayaghar nagar tih sohai . indravati nagar ko mohair. (1)

ਸ੍ਰੀ ਅਬਦਾਲ ਮਤੀ ਤ੍ਰਿਯ ਤਾ ਕੀ ।। ਨਰੀ ਨਾਗਨੀ ਤੁਲਿ ਨ ਵਾ ਕੀ ।।
ਤਹ ਇਕ ਹੁਤੋ ਸੁਤ ਆਛੋ ਜਨੁ ਅਲਿ ਪਨਚ ਕਾਛ ਤਨ ਕਾਢੋ ।। ੨।।
Sri abdal mati triya ta ki . nari nagni tul na va ki .
tih ik huto sahu sut aachho. Jan al panache kaf tan k;chho. (2)

ਅੜਿਲ

ਸ੍ਰੀ ਜਸ ਤਿਲਕ ਸਿੰਘ ਤਿਹ ਨਾਮ ਪਛਾਨਿਯੈ ।।
ਰੂਪਵਾਨ ਧਨਵਾਨ ਚਤੁਰ ਪਹਿਚਾਨੀਯੈ ।।
ਜੋ ਇਸਤ੍ਰੀ ਤਾ ਕੋ ਛਿਨ ਰੂਪ ਨਿਹਾਰਈ ।।
ਹੋ ਲੋਕ ਲਾਜ ਕੁਲਿ ਕਾਨਿ ਸਭੈ ਤਜਿ ਡਾਰਈ ।। ੩।।

Aril

Sri jas tilak singh tih nam pachhaniae.
Roopvan dhanwan chatur pehchjaniae.
Jo istary ta ko chin roop niharee.
Ho lik laj kul kan sabhai taj dariee. (3)

ਚੌਪਈ

ਏਕ ਸਖੀ ਤਾ ਕੌ ਲਖਿ ਪਾਈ ।। ਬੈਠਿ ਸਖਿਨ ਮਹਿ ਬਾਤ ਚਲਾਈ ।।
ਜਸ ਸੁੰਦਰ ਇਕ ਇਹ ਪੁਰ ਮਾਹੀ ।। ਤੈਸੋ ਚੰਦ੍ ਸੂਰ ਭੀ ਨਾਹੀ ।। ੪।।

Choupaiee

Ek sakhi ta ko lakh payee. Baith sakhin meh baat chalaiee.
Jas sundar ik ih pur mahi. Taiso chandar soor bhi nahi. (4)

ਸੁਨਿ ਬਤਿਯਾ ਰਾਨੀ ਜਿਯ ਰਾਖੀ ।। ਔਰ ਨਾਰਿ ਸੌ ਪ੍ਰਗਟ ਨ ਭਾਖੀ ।।
ਜੋ ਸਹਚਰਿ ਤਾ ਕੌ ਲਖਿ ਆਈ ।। ਰੈਨਿ ਭਈ ਤਬ ਵਹੈ ਬੁਲਾਈ ।। ੫।।
Sunn batia rani jiya rakhi. aour nar so pragat na bhakhi.
Jo sehchar ta ko lakh aiee. Rain bhaiee tab vahai bulaiee. (5)

Choupaiee

There was a Raja named Byaghar Ket and the Lord had not created another one like him. There was the town of Byaghar vati also there, which was appreciated by Indra puri also. (1)

His wife was called Abdal Mati and there was neither a human or serpent woman like her. There was a smart Shah's son there, as if he was glorified like Kamdev (like the black bees nest). (2)

Aril

His name was said to be Jastilak Singh, and he was known as beautiful, wealthy and clever person. If any woman would see him for a moment, then she would forget all about her modesty or family traditions. (3)

Choupaiee

One handmaid had seen him and she started talking about him among other friends that there was a person in the town, with whom even the sun or moon were no match (in beauty). (4)

The queen also heard about it and kept it in mind without revealing it to anyone else. As the night fell she called the handmaid who had seen him. (5)

ਅਧਿਕ ਦਰੁਬ ਤਾ ਕੌ ਦੈ ਰਾਨੀ ॥ ਪੂਛਿ ਤਾਹਿ ਦੀਨ ਹ੍ਵੈ ਬਾਨੀ ॥
ਸੁ ਕਹੁ ਕਹਾ ਮੁਹਿ ਜੁਤੈ ਨਿਹਾਰਾ ॥ ਕਿਯਾ ਚਾਹਤ ਤਿਹ ਦਰਸ ਅਪਾਰਾ ॥ ੬॥
Adhik darb ta ko dai rani. Pooch tohai deen hai bani.
Su kaha mohair jutai nihara. Kiya chahat tih daras apara. (6)

ਤਬ ਚੇਰੀ ਇਮਿ ਬਚਨ ਉਚਾਰੇ ॥ ਸੁਨੁ ਰਾਨੀ ਜੁ ਕਹਾ ਹਮਾਰੇ ॥
ਸ੍ਰੀ ਜਸ ਤਿਲਕ ਰਾਇ ਤਿਹ ਜਾਨੌ ॥ ਸਾਹ ਪੂਤ ਤਾ ਕਹ ਪਹਿਚਾਨੌ ॥ ੭॥
Tab cheri imi bachan ucharo. Sunn rani ju kaha hamaro.
Sri jas tilak raie tih jano. sah poot ta keh pehchano. (7)

ਜੋ ਤੁਮ ਕਹੋ ਤਿਹ ਤੁਮੈ ਮਿਲਾਊ ॥ ਮਦਨ ਤਾਪ ਸਭ ਤੋਰ ਮਿਟਾਊ ॥
ਸੁਨਤ ਬਚਨ ਰਾਨੀ ਪਗ ਪਰੀ ॥ ਪੁਨਿ ਤਾ ਸੌ ਬਿਨਤੀ ਇਮਿ ਕਰੀ ॥ ੮॥
Jot um kaho tih tumaie milauoo. Madan taap sabh tor mitauoo.
Sunat bachan rani pag pari. Pun ta so binti imi kari. (8)

ਜੇ ਤਾ ਕੌ ਤੈ ਮੁਝੈ ਮਿਲਾਵੈ ॥ ਜੋ ਧਨ ਮੁਖ ਮਾਗੈ ਸੋ ਪਾਵੈ ॥
ਤਹ ਸਖੀ ਗਈ ਬਾਰ ਨਹਿ ਲਾਗੀ ॥ ਆਨਿ ਦਿਯੋ ਤਰਾ ਕੌ ਬਡਭਾਗੀ ॥ ੯॥
Je ta ko tai mujhai milavai. Jo dhan much magai so pavai.
Tyih sakhi gaiee bar neh lagi. Aan diyo tara ko badbhagi. (9)

ਦੋਹਰਾ

ਰਾਨੀ ਤਾ ਕੌ ਤੈ ਮੁਝੈ ਮਿਲਾਵੈ॥ ਜੋ ਧਨ ਮੁਖ ਮਾਗੈ ਸੋ ਪਾਵੈ॥
ਤਹ ਸਖੀ ਗਈ ਬਾਰ ਨਹਿ ਲਾਗੀ॥ ਆਨਿ ਦਿਯੋ ਤਰਾ ਕੌ ਬਡਭਾਗੀ॥ ੧੦॥

Dohra

Rani ta ko tih darid diya mitaaie.
Nrip ki akh bachaie uhi liyo garai so laie. (10)

After giving her lot of money, the queen humbly asked her, "The person you had seen, please tell me something about him, as to where he was. I would like to have a glance at him." (6)

Then the handmaid said, "O queen! You listen to me. His name was Jas Tilak Rai and he was supposed to be the Shah's son. (7)

"If you say so, then I shall arrange his meeting with you, so that your sexual desires could be satiated. On hearing her words, the queen thanked her (bowed to her) and requested her like this." (8)

"If you could arrange my meeting with him then you could take as much money as you desiren Then the handmaid, without any further delay, went to that place and arranged his meeting with the queen. (9)

Couplet

On having gained that man the queen alleviated the poverty of her handmaid. The queen, avoiding the Raja's attention, embraced him closely. (10)

ਚੌਪਈ

ਦੋਊ ਧਨੀ ਔ ਜੋਬਨਵੰਤ ॥ ਕਰਤ ਕਾਮ ਕ੍ਰੀੜਾ ਬਿਸੰਗਤ ॥
ਇਕ ਕਾਮੀ ਅਰੁ ਕੈਫ ਚੜ੍ਹਾਈ ॥ ਰੈਨਿ ਸਕਲ ਰਤਿ ਕਰਤ ਬਿਤਾਈ ॥ ੧੧॥

Choupaiee

Douoo dhani aao jobanvant. Karat kam krirra bisangat.
Ik kami aru kaif charraiee. Rain sakal rat karat bitaiee. (11)

ਲਪਟਿ ਲਪਟਿ ਆਸਨ ਵੈ ਲਹੀ ॥ ਆਪੁ ਬੀਚ ਸੁਖੁ ਬਹੁ ਬਿਧਿ ਦੇਹੀ ॥
ਚੁੰਬਨ ਕਰਤ ਨਖਨ ਕੇ ਘਾਤਾ ॥ ਰੈਨਿ ਬਿਤੀ ਆਯੋ ਹੈ ਪ੍ਰਾਤਾ ॥ ੧੨॥

Lapat lapat asan ve lahi. Aap beech sikhu bahu bidh dehi.
Chumban karat nakhan kai ghata. Rain biti aeyo hai prata. (12)

ਰਾਨੀ ਗਈ ਪ੍ਰਾਤ ਪਤਿ ਪਾਸ ॥ ਲਗੀ ਰਹੀ ਜਾ ਕੀ ਪਿਯਾ ਆਸ ॥
ਅਥਵਤ ਦਿਨਨ ਹੋਤ ਅੰਧਯਾਰੋ ॥ ਬਹੁਰਿ ਭਜੈ ਮੁਹਿ ਆਨਿ ਪਯਾਰੋ ॥ ੧੩॥

Rani gaiee prat pat pas. Lagi rahi jaa ki piya aas.
Athvat dinan het andhyaro. Bahur bhajai mohair aan payaro. (13)

ਜੌ ਰਹਿ ਹੌ ਰਾਜਾ ਕੈ ਪਾਸ ॥ ਮੋਹਿ ਰਾਖਿ ਹੈ ਬਿਰਧ ਨਿਰਾਸ ॥
ਸੰਗ ਕਹਾ ਯਾ ਕੇ ਸੈ ਲੈ ਹੌ ॥ ਮਿਤ੍ ਭੋਗ ਭੋਗਨ ਤੇ ਜੈ ਹੌ ॥ ੧੪॥

Jo reh ho raja kai pas. Mohair rakh hai biradh niras.
Sang kaha yak e sai lai ho. Mitar bhog bhogaan tai jai ho. (14)

ਕਿਹ ਛਲ ਸੇਜ ਸਜਨ ਕੀ ਜਾਊ ॥ ਨਖ ਘਾਤਨ ਕਿਹ ਭਾਤ ਛਿਪਾਊ ॥
ਬਿਰਧ ਭੂਪ ਤਨ ਸੋਤ ਨ ਜੈਯੈ ॥ ਐਸੋ ਕਵਨ ਚਰਿਤ੍ ਦਿਖੈਯੈ ॥ ੧੫॥

Kih chhal sej sajan ki jauoo. Nakh ghatan kih bhat chhipaou.
Biradh bhoop tan sot na jaiyai. aiso kavan charitar dikhaiye. (15)

ਜਾਇ ਕਹੀ ਨ੍ਰਿਪ ਸੰਗ ਅਸ ਗਾਥਾ ॥ ਬਾਤ ਸੁਨਹੁ ਹਮਰੀ ਤੁਮ ਨਾਥਾ ॥
ਹਿਯੈ ਬਿਲਾਰਿ ਮੋਰਨ ਖ ਲਾਏ ॥ ਕਾਢਿ ਭੂਪ ਕੌ ਪ੍ਰਗਟ ਦਿਖਾਏ ॥ ੧੬॥

Jaie kahi nrip sang as gatha. Bat sunhu hamri tum natha.
Hiye bilar moran kha laie. Kadh bhoop ko pragat dikhaie. (16)

Both were rich and youthful, so having enjoyed sensuous pleasure both got satisfied and overjoyed. Firstly they had sexual urges and secondly they had taken some wine. The whole night was spent in having sexual companionship. (11)

They were hugging each other and having different poses of cohabitation, thus getting satiated. They were kissing each other and making marks with nails even. In these acts, the night was spent and now the day had dawned. (12)

The queen went to the spouse, but was thinking of the paramour only in the mind. "She was wondering when the day would be over, and it would be dark, when the paramour would satisfy my sexual desires." (13)

"If I go to the Raja then this old man would keep me unhappy. By sleeping with him, I would not gain anything, but then I shall go to enjoy sensuous pleasure with the paramour." (14)

"With what witchcraft could I go to the bed of my paramour (gain the company of) and how to hide my signs of nails? I should play such a trick so that I could avoid the company of the Raja." (15)

Going to the Raja, she related this story. "O master. Listen to my words. A he-cat had scratched my breasts with its nails and showed those marks to the Raja." (16)

ਅੜਿਲ

ਸੁਨੁ ਰਾਜਾ ਮੈ ਆਜੁ ਨ ਤੁਮ ਸੰਗ ਸੋਇ ਹੌ ॥
ਨਿਜੁ ਪਲਕਾ ਪਰ ਪਰੀ ਸਕਲ ਨਿਸੁ ਖੋਇ ਹੌ ॥
ਇਹਾ ਬਿਲਾਰਿ ਮੋਹਿ ਨਖ ਘਾਤ ਲਗਾਤ ਹੈ ॥
ਹੋ ਤੁਹਿ ਮੂਰਖ ਰਾਜਾ ਤੇ ਕਛੂ ਨ ਬਸਾਤ ਹੈ ॥ ੧੭॥

Arll

Sunn raja mai aj na tum sang soie ho.
Nij palka par pai sdakal nis khoie ho.
Iha bilar moiair nakh ghat lagat hai.
Ho tohai murakh raja tai kachh na basat hai. (17)

ਇਹ ਛਲ ਤਜਿ ਸ੍ਰੈਬੋ ਨ੍ਰਿਪ ਪਾਸਾ ॥ ਕਿਯਾ ਮਿਤ੍ ਸੌ ਕਾਮ ਬਿਲਾਸਾ ॥
ਘਾਤ ਨਖਨ ਕੀ ਨਾਹ ਦਿਖਾਈ ॥ ਬਿਰਧ ਮੂੜ ਨ੍ਰਿਪ ਬਾਤ ਨ ਪਾਈ ॥ ੧੮॥ ੧॥
Ih chhal taj saibo nrip pasa. Kiya mitar so kam bilasa.
Ghat makhan ki nah dikhaiee. biradh moor nrip bat na payee. (18) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਸਤਰ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੭੦ ॥ ੬੭੧੮ ॥ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya charitarai mantra bhoop sambadai teen so sattar charitar samaptam sat subham sat.
370. 6718. aphjun. (Contd.)

ਚੌਪਈ

ਅਛਲ ਸੈਨ ਇਕ ਭੂਪ ਭਨਿਜੈ ॥ ਚੰਦ੍ ਸੂਰ ਪਟਤਰ ਤਿਹ ਦਿਜੈ ॥
ਕੰਚਨ ਦੇ ਤਾ ਕੇ ਘਰ ਨਾਰੀ ॥ ਆਪੁ ਹਾਥ ਲੈ ਈਸ ਸਵਾਰੀ ॥ ੧॥

Choupaiee

Achhal sain ik bhoop bhanijai. chandar soor patar tih dijai.
Kanchan dai ta kai ghar nari. Aap hath lai eis savari. (1)

Then she added, "O Rajan! I will not sleep with you tonight and will lie on my bed only and spend the night. Here the he-cat scratches his nails and "0 foolish Raja! This is not under your control." (17)

With this deceit she stopped sleeping with the Raja and had cohabitation with her paramour. The marks of nails were shown by her to the Raja, but the old Raja could not realize the secret behind it. (18)

Here the three hundred and seventieth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (370-6718) (Contd.)

Choupaiee

There was a Raja named Achhal Sain. He was always compared with the sun and the moon in beauty. He had a wife called Kanchan Dei, and it seemed she had been created by the Lord Himself. (1)

ਕੰਚਨ ਪੁਰ ਕੋ ਰਾਜ ਕਮਾਵੈ ॥ ਸੂਰਬੀਰ ਬਲਵਾਨ ਕਹਾਵੈ ॥
ਅਰਿ ਅਨੇਕ ਜੀਤੇ ਬਹੁ ਭਾਤਾ ॥ ਤੇਜ ਤ੍ਰਸਤ ਜਾ ਕੇ ਪੁਰ ਸਾਤਾ ॥ ੨॥
Kanchan pur ko raj kamavai. Soorbir balvan kahavai.
Ar anek jitai bahu bhata. Tej trasat ja kai pur sata. (2)

ਤਹਾ ਪ੍ਰਭਾਕਰ ਸੈਨਿਕ ਸਾਹ ॥ ਨਿਰਖ ਲਜਤ ਜਾ ਕੋ ਮੁਖ ਮਾਹ ॥
ਜਬ ਰਾਨੀ ਤਾ ਕਹ ਲਖਿ ਪਾਯੋ ॥ ਇਹੈ ਚਿਤ ਭੀਤਰ ਠਹਰਾਯੋ ॥ ੩॥
Taha parbhakar sainik sah. Nirakh lajat ja ko much mah.
Jab ranio ta keh lakh payo. Ihai chit bhitar thehrayo. (3)

ਯਾ ਕਹ ਯਤਨ ਕਵਨ ਕਰਿ ਪਾਇਯੈ ॥ ਕਵਨ ਸਹਚਰੀ ਪਠੈ ਮੰਗਾਇਯੈ ॥
ਯਾਹਿ ਭਜੈ ਬਿਨੁ ਧਾਮ ਨ ਜੈਹੌਂ ॥ ਜਿਹ ਤਿਹ ਭਾਤਿ ਯਾਹਿ ਬਸਿ ਕੈਹੌਂ ॥ ੪॥
Yak eh jatan kavan kaar paie. Kavan sehchar pathai mangaie.
Yahi bhajai bin dham na jaihe. Jih tih bhat yahe bas kaiho. (4)

ਕਨਕ ਪਿੰਜਰੀ ਪਰੀ ਹੁਤੀ ਤਹ ॥ ਮਰਮ ਕੇਤੁ ਰਾਨੀ ਕੇ ਬਸਿ ਮਹ ॥
ਬੀਰ ਰਾਧਿ ਤਿਹ ਤਹੀ ਪਠਾਈ ॥ ਸੇਜ ਉਠਾਇ ਜਾਇ ਲੈ ਆਈ ॥ ੫॥
Kanak pinjri pari huti tih. Maram ket rani kai bas meh.
Bir radh tih tahi pathaiee. Sej uthaie jaie lai aiee. (5)

ਕਾਮ ਭੋਗ ਤਾ ਸੌ ਜਬ ਮਾਨਾ ॥ ਦ੍ਵੈ ਪ੍ਰਾਨਨ ਤੇਰ ਇਕ ਜਿਯ ਜਾਨਾ ॥
ਨਿਜੁ ਨਾਇਕ ਸੇਤੀ ਹਿਤ ਛੋਰੈ ॥ ਤਾ ਸੈ ਚਤੁਰਿ ਚੌਗੁਨੋ ਜੋਰੈ ॥ ੬॥
Kam bhog ta so jab mana. dai pranan ter ik jiy jana.
Nij naiek seti hit chhorai. Ta se chatur couguno joro. (6)

ਜਾਇ ਰਾਵ ਸੌ ਬਾਤ ਜਨਾਈ ॥ ਮੇਰੋ ਸਾਹ ਪੂਰਬਲੋ ਭਾਈ ॥
ਹਮ ਕੋ ਸ੍ਰਾਪ ਏਕ ਰਿਖ ਦਿਯਾ ॥ ਤਾ ਤੇ ਜਨਮ ਦੁਹੂੰ ਹਯਾ ਲਿਯਾ ॥ ੭॥
Jaie rav so bat janaiee. Mero sah poorbalo bhaiee.
Ham ko srap ek rakh diya. ta tai janam duhun haya liya. (7)

The Raja was ruling over Kanchan Pur and was known to be very powerful and a warrior. He had gained victory against many enemies. All the seven regions were afraid of his glorious might. (2)

There was a Shah called Prabbakar Sain, on seeing whose beauty, even moon felt belittled (ashamed). When the queen saw him, then she thought in her mind. (3)

"How to gain his company and through which handmaid should 1 call him? (she thought) without having his sexual company I will not go back home and shall have control over him somehow." (4)

There used to be a fairy named Kanak Pinjri, who was under the control of queen Maram Ket. The queen then worshipped one Pir (out of fifty-two)and sent the fairy to that place, who brought the man along with his cot. (5)

When she had cohabitation with him, then they became one soul from two bodies. She stopped loving her spouse and developed love (four times more) with the Shah. (6)

One day the queen told the Raja, "The Shah was my brother in the last life and a Rishi had cursed us as a result we were born here." (7)

ਪੁਨਿ ਹਮ ਸੋ ਰਿਖਿ ਐਸ ਉਚਾਰਾ ॥ ਹ੍ਵੈ ਹੈ ਬਹੁਰਿ ਉਧਾਰ ਤੁਹਾਰਾ ॥
ਮਾਤ ਲੋਕ ਬਹੁ ਬਰਿਸ ਬਿਤੈ ਹੌ ॥ ਬਹੁਰੌ ਦੌਊ ਸੁਰਗ ਮਹਿ ਐ ਹੌ ॥ ੮॥
Pun hum so rich ais uchara. Hai hai bahur udhar tuhara.
Mat lok bahu baris bitai ho. Bahuro dsou savarag mai aie ho. (8)

ਹਮ ਤੁਮੋਰ ਘਰ ਬਸ ਸੁਖੁ ਪਾਯੋ ॥ ਅਬ ਰਿਖਿ ਸ੍ਰਾਪ ਅਵਧਿ ਹ੍ਵੈ ਆਯੋ ॥
ਏ ਬਚ ਭਾਖਿ ਨ੍ਰਿਪਹਿ ਘਰ ਆਈ ॥ ਸਾਹ ਪਰੀ ਜੁਤ ਲਿਯਾ ਬੁਲਾਈ ॥ ੯॥
Hum tumor ghar bas such payo. Ab rich srap avadh haai aeyo.
Eia bach bhakh nripeh ghar aiee. sah pari jut liya bulaiee. (9)

ਚੌਪਈ

ਗਈ ਇਹ ਗਈ ਧੁੰਨਿ ਤੁਮ ਕਰਿਯਹੁ ॥ ਭੂਪ ਸੁਨਤ ਸਭ ਬਿਖੈ ਉਚਰਿਯਹੁ ॥
ਜਬ ਤਿਨ ਬਾਤ ਭੇਦ ਕੀ ਜਾਨੀ ॥ ਭਲਾ ਕਹੋਗੀ ਪਰੀ ਬਖਾਨੀ ॥ ੧੦॥

Choupaiee

Gaiee ih gaiee dhunn tum lkariyeh. bhoop sunat saabh bikhai ucharyeh.
Jab tin bat bheid ki jani. Bhala kahogi pari bakhani. (10)

ਸਾਹ ਸਹਿਤ ਭੂਪਤਿ ਪਹਿ ਜਾਇ ॥ ਕਹੀ ਜਾਤ ਹੈ ਰਾਨੀ ਰਾਇ ॥
ਇਹ ਬਿਧਿ ਭਾਖਿ ਲੋਪ ਹ੍ਵੈ ਗਈ ॥ ਗਈ ਗਈ ਬਾਨੀ ਨਭ ਭਈ ॥ ੧੧॥
Sah sehat bhupat peh jaie. Kahi jat hai rani raie.
Ih bidh bhakh lop hai gaiee. gaiee gaiee bani sabh bhaiee. (11)

ਅੜਿਲ

ਗਈ ਇਹ ਗਈ ਚਿਰ ਲੌ ਨਭ ਬਾਨੀ ਭਈ ॥
ਪ੍ਰਜਾ ਸਹਿਤ ਤਿਨ ਭੂਪ ਯਹੈ ਮੈ ਠਈ ॥
ਰਾਨੀ ਸੁਰ ਪੁਰ ਗਈ ਭ੍ਰਾਤ ਕੌ ਸਾਥ ਲੈ ॥
ਹੌ ਮੂਰਖ ਭੇਦ ਅਭੇਦ ਨ ਸਕਾ ਬਿਚਾਰਿ ਕੈ ॥ ੧੨॥

Aril

Gaiee ih gaiee chir lo nabh baqni bhaiee.
Parja sehat tin bhoop yehai mai thaiee.
Rani sur pur bhrat ko sath lai.
Ho murakh bheid abheid na saka bichar kai. (12)

Then the Rishi had told us, "Both of you will get Salvation next time and you will spend many years in next life, and then both will proceed to heavens." (8)

"I had gained lot of peace and joy in your house and now the period of Rishi's curse was over. After saying this, she came to her palace and called the Shah along with the fairy." (9)

Choupaiee

The queen explained to the fairy clearly, that she should make some sound from the heaven like "Gone,Gone" which should be heard by the Raja. When the fairy came to realize the secret, the fairy said, "She would do this job accordingly." (10)

The queen along with the Shah wen: to the Raja and said, "0 Rajan! The queen was going to die. After saying this, the queen disappeared and a heavenly voice was heard saying, "Gone,Gone". (11)

Aril

The heavenly voice, saying 'Gone' was heard for quite sometime and the Raja along with the subjects thought that the queen, along with her brother, had gone to heavens. None of the fools could realize the secret behind it. (12)

ਚੌਪਈ

ਮਿਲਿ ਸਭਹਿਨ ਇਹ ਭਾਤਿ ਉਚਾਰੀ ॥ ਗਈ ਸਰਗ ਨ੍ਰਿਪ ਨਾਰਿ ਤੁਮਾਰੀ ॥
ਤੁਮ ਚਿੰਤਾ ਚਿਤ ਮੈ ਨਹੀ ਕਰੋ ॥ ਸੁੰਦਰ ਸੁਘਰ ਅਵਰ ਤ੍ਰਿਯ ਬਰੋ ॥ ੧੩॥ ੧॥

choupaiee

Moil sabhhin ih bhat uchari. Gaiee sarag nrip nar nrip sanga.
Jalaj sain ik bhoop bhanijai. Suchhbi mati tih nar kahijai. (13) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਇਕਹਤਰਿ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੭੧ ॥ ੬੭੩੧ ॥ ਅਫਜੂੰ ॥

**iti sri charitar pakhyanai triya charitarai mantra bhoop sambadai teen so ikahtar charitar samaptam sat subham sat.
371. 6731. Aphjun. (Contd.)**

ਚੌਪਈ

ਸੁਨੁ ਰਾਜਾ ਇਕ ਅਵਰ ਪ੍ਰਸੰਗਾ ॥ ਜਿਹ ਬਿਧਿ ਕਿਯਾ ਨਾਰਿ ਨ੍ਰਿਪ ਸੰਗਾ ॥
ਜਲਜ ਸੈਨ ਇਕ ਭੂਪ ਭਨਿਜੈ ॥ ਸੁਛਬਿ ਮਤੀ ਤਿਹ ਨਾਰਿ ਕਹਿਜੈ ॥ ੧॥

Choupaiee

Sunn raja ik avar parsanga. Jih bidh kiya nar nrip sanga.
Jalaj sain ik bhoop bhanijai. Suchhbi mati tih nar kahijai. (1)

ਸੁਛਬਿਵਤੀ ਤਿਹ ਨਗਰ ਕਹੀਜਤ ॥ ਅਮਰ ਪੁਰੀ ਪਟਤਰ ਤਿਹ ਦਜਿਤ ॥
ਰਾਜਾ ਕੋ ਤ੍ਰਿਯ ਹੁਤੀ ਨ ਪਯਾਰੀ ॥ ਯਾ ਤੇ ਰਾਨੀ ਰਹਤ ਦੁਖਾਰੀ ॥ ੨॥

Suchhbibati tih nagar kahijat. amar puri patatar tih dajit.
raja ko triya huti na payari. Ya tai rani rehat dukhari. (2)

ਰਾਨੀ ਰੂਪ ਬੈਦ ਕੋ ਠਾਨਿ ॥ ਰਾਜਾ ਕੇ ਘਰ ਕਿਯਾ ਪਯਾਨ ॥
ਕਹਾ ਅਸਾਧ ਭਯਾ ਹੈ ਤੋਹਿ ॥ ਬੋਲਿ ਚਕਿਤਸਾ ਕੀਜੈ ਮੋਹਿ ॥ ੩॥

Rani roop baid ko than. Raja kai ghar kiya payan.
kah as;dhh bhaya hai tohai. bole chakitsa kijai mohai. (3)

Choupaiee

All of them joined together and said, "O Rajan! Your wife had gone to heavens, so you need not worry in your mind and get married to another charming and clever woman. (13) (1)

Here the three hundred and seventy one episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (371-6731) (Contd.)

Choupaiee

O Rajan! Listen to another anecdote of witchcraft in which a woman had played a trick with the Raja. There used to be a Raja named Jalaj Sain and his queen was called by the name of Suchhab Mati. (1)

Their town was called by the name of Suchhab Vati and its praises were sung on par with amarpuri. The raja had no love with the queen, so the queen was always depressed. (2)

The queen, in the garb of vaid(physician)went to the Raja's place and said, You are suffering from an incurable disease (extra ordinary(disease). (3)

ਧਾਵਤ ਤੁਮੈ ਪਸੀਨੋ ਆਵਤ ॥ ਰਵਿ ਦੇਖਤ ਦ੍ਰਿਗ ਧੁੰਧ ਜਨਾਵਤ ॥
ਰਾਜਾ ਬਾਤ ਸਤਯ ਕਰਿ ਮਾਨੀ ॥ ਮੂੜ ਭੇਦ ਕੀ ਕ੍ਰਿਯਾ ਨ ਜਾਨੀ ॥ ੪॥
Dhavat tumai pasino avat. Rav dekhat drig dhundh janavat.
raja bat satya kar mani. Moor bheid ki kriya na jani. (4)

ਮੂਰਖ ਭੂਪ ਭੇਦ ਨਹਿ ਪਾਯੋ ॥ ਤ੍ਰਿਯ ਤੇ ਬੋਲਿ ਉਪਾਇ ਕਰਾਯੋ ॥
ਤਿਨ ਬਿਖ ਡਾਰਿ ਔਖਧੀ ਬੀਚਾ ॥ ਛਿਨ ਮਹਿ ਕਰੀ ਭੂਪ ਕੀ ਮੀਚਾ ॥ ੫॥ ੧॥
Murakh bheid bhoop neh payo. Triya tai bole upaie krayo.
Tin bikh dar aoukhadi bicha. Chin meh kari bhoop ki meechha. (5) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਬਹਤਰ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੭੨ ॥ ੬੭੩੬ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya charitari mantra bhoop sambadai teen so behtaar charitar samaptam sat subham sat.

372. 6736. aphjun. (Contd.)

ਚੌਪਈ

ਸਹਿਰ ਦੌਲਤਾਬਾਦ ਬਸਤ ਜਹ ॥ ਬਿਕਟ ਸਿੰਘ ਇਕ ਭੂਪ ਹੁਤੋ ਤਹ ॥
ਭਾਨ ਮੰਜਰੀ ਤਾ ਕੀ ਦਾਰਾ ॥ ਜਿਹ ਸਮ ਕਰੀ ਨ ਪੁਨਿ ਕਰਤਾਰਾ ॥ ੧॥

Choupaiee

Sehar doultabad basat jih. bikat singh ik bhoop huto tih.
Bhan manjri ta ki dara. jih sam kari na pun karatara. (1)

ਭੀਮ ਸੈਨ ਇਕ ਤਹ ਥੋ ਸਾਹਾ ॥ ਪ੍ਰਗਟ ਭਯੋ ਜਨੁ ਦੂਸਰ ਮਾਹਾ ॥
ਸ੍ਰੀ ਅਫਤਾਬ ਦੇਇ ਤਿਹ ਨਾਰੀ ॥ ਕਨਕ ਅਵਟਿ ਸਾਚੇ ਜਨੁ ਢਾਰੀ ॥ ੨॥
Bhim sain ik tih tho saha. Pragat bheyo jan dusar maha.
Sri aftaab dei tih nari. Kanak avat saanchai jan dhari. (2)

ਤਿਨ ਮਨ ਮੈ ਇਹ ਬਾਤ ਬਖਾਨੀ ॥ ਕਿਹ ਬਿਧਿ ਕੈ ਹ੍ਵੈਜਿਯੈ ਭਵਾਨੀ ॥
ਤਿਨ ਮਨ ਮੈ ਇਹ ਬਾਤ ਦਿਖਾਇ ॥ ਚਮਕਿ ਉਠੀ ਸੁਪਨੇ ਕਹ ਪਾਇ ॥ ੩॥
Tin man mai ih bat bakhani. Kih bidh kai hujiai bhhavani.
tin man mai ih bat dikhaie. Chamak uthi supnai keh paie. (3)

"You get perspiration by walking fast and while watching the sun with naked eyes, your eyesight becomel-dim (dazed). The Raja thought of all these things as correct and the fool could not grasp the secret involved. (4)

The foolish Raja could not realize the secret involved. So he got treated by the Vaid (the woman turned into Vaid) by sending for him. The woman mixed some poison in the medicine and killed the Raja in a moment. (5)

Here the three hundred and seventy second episoe of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (372-6736) (Contd.)

Choupaiee

There was a Raja Bikat Singh ruling over the city of Daultabad. He had a wife named Bhan Manjri, and the Lord never created another one like her after that. (1)

There was a Shah bythe name of Bhim Sain, who appeared like a second moon created on the Earth. His wife was called Aftab Dei. It seemed as if she had been moulded out of molten gold. (2)

That woman thought to herself, how to became Bhavani (goddess) herself. When all others were seen awake, she was seen asleep. Then she woke up suddenly and got up, as if she had dreamt something. (3)

ਕਹਾ ਦਰਸ ਮੁਹਿ ਦਿਯਾ ਭਵਾਨੀ ॥ ਸਭਹਿਨ ਸੌ ਭਾਖੀ ਇਮਿ ਬਾਨੀ ॥
ਜਿਹ ਬਰਦਾਨ ਦੇਉ ਤਿਹ ਹੋਈ ॥ ਯਾ ਮਹਿ ਪਰੈ ਫੇਰਿ ਨਹਿ ਕੋਈ ॥ ੪॥
Kaha daras mohair diya bhavani. sabhhin so bhhakhi imi bani.
jih bardan deouoo tih hoiee. Ya meh parai ger neh koiee. (4)

ਲੋਗ ਬਚਨ ਸੁਨਿ ਕਰਿ ਪਗ ਲਾਗੇ ॥ ਬਰੁ ਮਾਗਨ ਤਾ ਤੇ ਅਨੁਰਾਗੇ ॥
ਹ੍ਵੈ ਬੈਠੀ ਸਭਹਿਨ ਕੀ ਮਾਈ ॥ ਯਹ ਸੁਨਿ ਖਬਰ ਨਰਾਧਿਪ ਪਾਈ ॥ ੫॥
Log bachan sunn kar pag lagai.baru magn ta tai anuragai.
Hai baithi sabhhin ki maiee. Yeh sunn khabar naradhip payee. (5)

ਏਕ ਨਾਰਿ ਇਹ ਨਗਰ ਭਨਿਜੈ ॥ ਨਾਮ ਹਿੰਗੁਲਾ ਦੇਇ ਕਹਿਜੈ ॥
ਜ਼ਗਤ ਮਾਤ ਕੋ ਆਪੁ ਕਹਾਵੈ ॥ ਊਚ ਨੀਚ ਕਹ ਪਾਇ ਲਗਾਵੈ ॥ ੬॥
Ek nar ih nagar bhanijai. Nam hingula dei kahijai.
Jagat mat ko aap kahavai. Uch neech keh paie lagavai. (6)

ਖਾਜੀ ਔਰ ਮੁਲਾਨੇ ਜੇਤੇ ॥ ਜੋਗੀ ਮੁੰਡਿਯਾ ਅਰੁ ਦਿਜ ਕੇਤੇ ॥
ਸਭ ਕੀ ਘਟਿ ਪੂਜਾ ਹ੍ਵੈ ਗਈ ॥ ਪਰਚਾ ਅਧਿਕ ਤਵਨ ਕੀ ਭਈ ॥ ੭॥
Khaji aour mulanai jete. Jogi mundia aru dij kete.
sabh ki ghat puja hai gaiee. parcha adhik tavan ki bhaiee. (7)

ਸਭ ਭੇਖੀ ਯਾ ਤੇ ਰਿਸਿ ਭਰੇ ॥ ਬਹੁ ਧਨ ਚੜਤ ਨਿਰਖਿ ਤਿਹ ਜਰੇ ॥
ਗਹਿ ਲੈ ਗਏ ਤਾਹਿ ਨ੍ਰਿਪ ਪਾਸਾ ॥ ਕਹਤ ਭਏ ਇਹ ਬਿਧਿ ਉਪਹਾਸਾ ॥ ੮॥
Sabh bhekhi ya tai ris bharai. Bahu dhaan charrat nirkh tih jarai.
Geh lai gaie tohai nrip pasa. Kehat bhaie ih bidh uphasa. (8)

ਕਰਾਮਾਤ ਕਛੁ ਹਮਹਿ ਦਿਖਾਇ ॥ ਕੈ ਨ ਭਵਾਨੀ ਨਾਮੁ ਕਹਾਇ ॥
ਤਬ ਅਬਲਾ ਅਸ ਮੰਤ੍ਰ ਬਿਚਾਰਾ ॥ ਸੁਨੁ ਰਾਜਾ ਕਹਿਯੋ ਬਚਨ ਹਮਾਰਾ ॥ ੯॥
Karamat kachh hamhi dikhaie. Kai na bhavani nam kaahaie.
Tab abla as mantar bichara. Sunn raja kahio bachan hamara. (9)

She told all others, "I have seen Bhavani's glimpse. Now whatever boon I would bestow on others will happen accordingly and there could be no deviation (change) from my saying." (4)

On hearing her words, all the people started bowing to her in obeisance, and were asking for favours (boons) from her. She became a "mother goddess" to everyone. The Raja also heard about it. (5)

The Raja was told that there was a woman in this town, who was called by the name of Hingla Dei and she was called "The Mother" of the world and all the people, high and low, pay their obeisance to her. (6)

So all the others including Kazi, Maulanas, Jogis, Sanyasis and Brahmins were losing their followers, and her worship was on the increase. (7)

All other impersonators (disguised) were (losing their worshippers and feeling jealous of her and on seeing her (increasing) larger money donations (from followers) they were feeling depressed. They caught hold of her and brought her before the Raja and making fun of her, they said like this. (8)

"Let her show some miracle of hers to us also, else she should not call herself Bhavani (goddess). Then the woman replied, "O Rajan! Listen to my words!" (9)

ਅੜਿਲ

ਮੁਸਲਮਾਨ ਮਸਜਦਿਹਿ ਅਲਹਿ ਘਰ ਭਾਖਹੀ ॥
ਬਿਪ੍ ਲੋਗ ਪਾਹਨ ਕੌ ਹਰਿ ਰਾਖਹੀ ॥
ਕਰਾਮਾਤ ਜੌ ਤੁਹਿ ਏ ਪ੍ਥਮ ਬਤਾਇ ਹੈ ॥
ਹੋ ਤਿਹ ਪਾਛੇ ਕਛੁ ਹਮਹੁੰ ਇਨੈ ਦਿਖਾਇ ਹੈ ॥ ੧੦॥

Aril

Musalman masjidhi alhi ghar bhakhhi.
Bipar log pahan ko har rakhhi.
Karamat jo tuhi ei pratham bataie hai.
Ho tih pachhai kachh hamhu inai dikhaie hai. (10)

ਚੌਪਈ

ਬਚਨ ਸੁਨਤ ਰਾਜਾ ਮੁਸਕਾਏ ॥ ਦਿਜਬਰ ਮੁਲਾ ਪਕਰਿ ਮੰਗਾਏ ॥
ਮੁੰਡਿਯਾ ਔਰ ਸੰਨਯਾਸੀ ਘਨੇ ॥ ਜੋਗੀ ਜੰਗਮ ਜਾਤ ਨ ਗਨੇ ॥ ੧੧॥

Choupaiee

Bachan sunat raja muskaie. Dijbare mula pakar mangaie.
Mundia aaour sanyasi ghanai. Jogi jangam jat na ganai. (11)

ਅੜਿਲ

ਭੂਪ ਬਚਨ ਮੁਖ ਤੇ ਇਹ ਭਾਤਿ ਉਚਾਰਿਯੋ ॥
ਸਭਾ ਬਿਖੈ ਸਭਹਿਨ ਤਿਨ ਸੁਨਤ ਪਚਾਰਿਯੋ ॥
ਕਰਾਮਾਤ ਅਪੁ ਅਪਨੀ ਹਮੈ ਦਿਖਾਇਯੈ ॥
ਹੋ ਨਾਤਰ ਅਬ ਹੀ ਧਾਮ ਮਿਤ੍ ਕੇ ਜਾਇਯੈ ॥ ੧੨॥

Aril

Bhoop baachan much tai ih bhat uchario.
Sabha bikhai sabhhin tin sunat pachariyo.
Karamat aap apni hamai dikhaie.
Ho natar ab hi dham mitar kai jaie. (12)

Aril

"The Muslims call a mosque as the house of Gcd, while the Brahmins worship a stone like a god; if they could show you some miracle, then I will also show them a miracle after (they had shown) them" (10)

Choupaiee

On hearing these words, the Raja laughed and sent for many Brahmins, maulanas, Jogis, mundias, Jangams, Sanyasis (ascetics) by catching hold of them and their number was beyond count.(11)

Aril

The Raja spoke like this and told the assembled people there, "First all of you collected here show me some of your miracles or else you wilt all be killed." (12)

ਸੁਨਿ ਰਾਜਾ ਕੇ ਬਚਨ ਸਭੈ ਬਯਾਕੁਲ ਭਏ ॥
ਸੋਕ ਸੁਮੰਦ ਕੇ ਬੀਚ ਬੂਡਿ ਸਭ ਹੀ ਗਏ ॥
ਨਿਰਖਿ ਨ੍ਰਿਪਤਿ ਕੀ ਓਰ ਰਹੇ ਸਿਰ ਨਯਾਇ ਕੈ ॥
ਹੋ ਕਰਾਮਾਤ ਕੋਈ ਸਕੈ ਨ ਤਾਹਿ ਦਿਖਾਇ ਕੈ ॥ ੧੩॥
Sunn raja kai bachan sabhai bayakul bhaie.
Sok samund ke beech boode sabh hi gaie.
Nirakh nirpat ki aour rhe sir nyaye kai.
Ho karamat koiee sakai na tohai dikhaie kai. (13)

ਕਰਾਮਾਤ ਨਹਿ ਲਖੀ ਕ੍ਰੋਧ ਰਾਜਾ ਭਰਿਯੋ ॥
ਸਾਤ ਸਾਤ ਮੈ ਚਾਬੁਕ ਤਿਨ ਕੇ ਤਨ ਝਰਿਯੋ ॥
ਕਰਾਮਾਤ ਅਪ ਅਪੁਨੀ ਕਛੁਕ ਦਿਖਾਇਯੈ ॥
ਹੋ ਨਾਤਰ ਤ੍ਰਿਯ ਕੇ ਪਾਇਨਿ ਸੀਸ ਝੁਕਾਇਯੈ ॥ ੧੪॥
Karamat neh lakhi krodh raja bhario.
Sat sat mai chabuk tin kai tan jhario.
Karamat ap apuni kachhuk dikhaiea..
Ho natar triya ke paien sees jhukayia. (14)

ਗ੍ਰਿਹ ਖੁਦਾਇ ਕੈ ਤੈ ਕਛੁ ਹਮਹਿ ਦਿਖਾਇਯੈ ॥
ਨਾਤਰ ਇਨ ਸੇਖਨ ਕੋ ਮੂੰਡ ਮੁੰਡਾਇਯੈ ॥
ਕਰਾਮਾਤ ਬਿਨੁ ਲਖੇ ਨ ਮਿਸਨ ਛੋਰਿ ਹੌ ॥
ਹੋ ਨਾਤਰ ਤੁਮਰੇ ਠਾਕੁਰ ਨਦਿ ਮਹਿ ਬੋਰਿ ਹੌ ॥ ੧੫॥
Grek khudaie kai tai kachh hamhe dikhaie.
Natar in sekhan ko moond mundaie.
Karamat bin lakhai na misan chhor hai.
Ho natar tumrai thakur nad meh bore ho. (15)

On hearing the words of the Raja, all became madly perturbed and were feeling greatly afflicted by their suffering (were drowned in the sea of suffering). On glancing the Raja, they wee all having downcast eyes, (eyes lowered), as none could show him any miracle. (13)

While finding nobody capable of showing miracle, the Raja got furious with rage and they were all given seven hundred whips each, and were told to show a miracle or pay their obeisance to the woman. (14)

Show me something from the house of God or shave off their heads. "0 Brahmins! Without showing a miracle, you will also not be let off or else your idols (gods) will be thrown in the river." (15)

ਕਰਾਮਾਤ ਕਛੁ ਹਮਹਿ ਸੰਨਯਾਸੀ ਦੀਜਿਯੈ ॥
ਨਾਤਰ ਅਪਨੀ ਦੂਰਿ ਜਟਨ ਕੌ ਕੀਜਿਯੈ ॥
ਚਮਤਕਾਰ ਮੁੰਦਿਯੋ ਅਬ ਹਮਹਿ ਦਿਖਾਇਯੈ ॥
ਹੋ ਨਾਤਰ ਅਪਨੀ ਕੰਠੀ ਨਦੀ ਬਹਾਇਯੈ ॥ ੧੬॥

Karamat kachhu ham hi sanyasi dijiai.
Natar apni door jatan ko kijiaie.
chamatkar mundio ab hamhi dikhaie.
ho natar apni kanthi nadi bahaie. (16)

ਦੋਹਰਾ

ਰੋਦਨ ਵੈ ਕਰਤੇ ਭਏ ਕਿਸੂ ਨ ਆਈ ਬਾਤ ॥
ਤਬ ਰਾਜੈ ਤਿਹ ਨਾਰਿ ਕੋ ਬਚਨ ਕਹਾ ਮੁਸਕਾਤ ॥ ੧੭॥

Dohra

Rodan vai kartai bhaie kisu na aiee bat.
Tab rajai tih nark o bachan kaha muskat. (17)

ਚੌਪਈ

ਕਰਾਮਾਤ ਇਨ ਕਛੁ ਨ ਦਿਖਾਈ ॥ ਅਬ ਚਾਹਤ ਹੈ ਤੁਮ ਤੇ ਪਈ ॥
ਬਚਨ ਹਿੰਗੁਲਾ ਦੇਇ ਉਚਾਰੇ ॥ ਸੁਨੋ ਨਰਾਧਿਪ ਬੈਨ ਹਮਾਰੇ ॥ ੧੮॥

choupaiee

Karamat in kachh na dikhaiee ab chahat hai tum tai payee.
bachan hingula dei ucharai. sunn naradhip bain hamarai. (18)

ਅੜਿਲ

ਕਰਾਮਾਤਿ ਇਕ ਅਸਿ ਮੋ ਪ੍ਰਥਮ ਪਛਾਨਿਯੈ ॥ ਜਾ ਕੌ ਤੇਜ ਅਰੁ ਤ੍ਰਾਸ ਜਗਤ ਮੋ ਮਾਨਿਯੈ ॥
ਜੀਤ ਹਾਰ ਅਰੁ ਮਿਤ੍ ਧਾਰ ਜਾ ਕੀ ਬਸਤ ॥ ਹੋ ਮੇਰੇ ਮਨ ਪਰਮੇਸੁਰ ਤਾਹੀ ਕੌ ਕਹਤ ॥ ੧੯॥

Aril

Karamat ik as mo pratham pachhaniai. Ja ko tej aru tras jagat mo maniai.
Jeet har ar mitar dhar ja ki basat.
Ho mere man parmesur tahi ko kehat. (19)

"O Sanyasis (ascetics)! Either show me some miracle or get your matted hair tufts removed (shaved off). O Mundis ! Show me your miracle or throw your (Kanthi) 'pearl necklace' in the river. (16)

Couplet

All of them started crying, without being able to utter a word. Then the Raja told that woman with a laugh. (17)

Choupaiee

"These people have not shown any miracle. Now I want you to show me your miracle. Then Hingla Dei said, "O Rajan! Listen to my words!"(18)

Aril

Firstly the miracle lies with the sword, whose glory and fear was accepted throughout the world and in whose sharpness lies victory, defeat and death even. My mind always accepts it as the Lord-Sublime. (19)

ਦੁਤਿਯ ਕਾਲ ਮੋ ਕਰਾਮਾਤਿ ਪਹਿਚਾਨਿਯਤ ॥
ਜਿਨੈ ਕੋ ਚੌਦਹ ਲੋਕ ਚਕ੍ ਕਰ ਮਾਨਿਯਤ ॥
ਕਾਲ ਪਾਇ ਜਗ ਹੋਤ ਕਾਲ ਮਿਟ ਜਾਵਈ ॥
ਹੋ ਯਾ ਤੇ ਮੁਰ ਮਨ ਤਾਹਿ ਗੁਰੁ ਠਹਰਾਵਹੀ ॥ ੨੦॥
Dutia kal mo karamat pehchaniat.
Jin ko choudah lok chakar kar maniat.
Kaal paie jag hot kaal mit javhi.
Ho ya tai mur man tohai guru thehravhi. (20)

ਕਰਾਮਾਤ ਰਾਜਾ ਰਸਨਾਗ੍ਰਜ ਜਾਨਿਯਤ ॥ ਭਲੋ ਬੁਰੋ ਜਾ ਤ ਹੋਤ ਪਛਾਨਿਯਤ ॥
ਕਰਾਮਾਤਿ ਚੌਥੀ ਧਨ ਭੀਤਰ ਜਾਨਿਯੈ ॥ ਹੋ ਹੋਤ ਰੰਕ ਤੇ ਰਾਵ ਧਰੋ ਤਿਹ ਮਾਨਿਯੈ ॥ ੨੧॥
Karamat raja rasanagraj janiyatr.
Bhalo buro ja tai hot pachhaniat.
Karamati chouthi dhan bhitar janiai.
Ho hot rank tai rav dharo tih manie. (21)

ਚੌਪਈ

ਕਰਾਮਾਤ ਇਨ ਮੈ ਨਹੀ ਜਾਨਹੁ ॥ ਏ ਸਭ ਧਨ ਉਪਾਇ ਪਹਿਚਾਨਹੁ ॥
ਚਮਤਕਾਰ ਇਨ ਮੈ ਜੌ ਹੋਈ ॥ ਦਰ ਦਰ ਭੀਖ ਨ ਮਾਗੈ ਕੋਈ ॥ ੨੨॥
Choupaiee
Karamat in main eh janhu.
sie sabh dhan upaie pehchanhu.
chamatkar in mai jo hoiee.
Dar dar bheekh na mangai koiee. (22)

ਜੌ ਇਨ ਸਭਹੂੰ ਪ੍ਰਥਮ ਸੰਘਾਰੋ ॥ ਤਿਨ ਪਾਛੈ ਕਛੂ ਮੋਹਿ ਉਚਾਰੋ ॥
ਸਤਿ ਬਾਤ ਹਮ ਤੁਮਹਿ ਸੁਨਾਈ ॥ ਅਬ ਸੁ ਕਰੌ ਜੁ ਤੁਮਹਿ ਸੁਹਾਈ ॥ ੨੩॥
Jo in sabhun pratham sangaro.
tin pachhai kachh mohhai ucharo.
Sat bat ham tumhi sunaiee.
ab so karo ju tumhi suhaiee. (23)

Then the second miracle, lay in `Kaal' (god of death) which held its sway over the whole Universe (the fourteen regions). Due to `Kaal' only the world comes into being and due to `Kaal only the world comes to an end. So my mind accepts `Kaal as my 'Guru' (teacher or mentor)." (20)

"O Rajan! The third miracle was the front portion of the tongue, which results in good or bad deeds. The fourth miracle lay in wealth, as due to its possession, a poor man becomes a Raja." (21)

Choupaiee

"Do not consider any miracle with these people, as they were all making efforts to amass wealth. If they possessed any miracle, then they would not be begging from door to door." (22)

"First you kill all of these people, then only you could tell me anything (take any action against me). I have told you the truth, now you could act according to whatever was liked by you (as you desire) (23)

ਬਚਨ ਸੁਨਤ ਰਾਜਾ ਹਰਖਾਨਾ ॥ ਅਧਿਕ ਦਿਯੋ ਤਿਹ ਤ੍ਰਿਯ ਕੋ ਦਾਨਾ ॥
ਜਗਤ ਮਾਤ ਤਿਨ ਤ੍ਰਿਯ ਜੁ ਕਹਾਯੋ ॥ ਤਿਹ ਪ੍ਰਸਾਦਿ ਨਿਜ ਪ੍ਰਾਨ ਬਚਾਯੋ ॥ ੨੪॥ ੧॥
Bachan sunat raja harkhana. Adhik diyo tih triya ko dana.
Jagat mat tin triya ju kahayo. tih parasad nij pran bachayo. (24) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਤਿਹਤਰਿ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੭੩ ॥ ੬੭੬੦ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai tria charitai mantra bhoo sambadai teen so tihtar charitar samapatam sat subham sat.
373. 6760. Aphjun. (Contd.)

ਚੌਪਈ

ਬੀਜਾ ਪੁਰ ਜਹ ਸਹਿਰ ਭਨਿਜੈ ॥ ਏਦਿਲ ਸਾਹ ਤਹ ਸਾਹ ਕਹਿਜੈ ॥
ਸ੍ਰੀ ਮਹਤਾਬ ਮਤੀ ਤਿਹ ਕੰਨਯਾ ॥ ਜਿਹ ਸਮ ਉਪਜੀ ਨਾਰਿ ਨ ਅੰਨਯਾ ॥ ੧॥

Choupaiee

Bija pur sehar bhanijai. Eidil sah tih sah kahijai.
Sri mehtab mati tih kanya. Jih sam upji nar na anya. (1)

ਜੋਬਨਵੰਤ ਭਈ ਜਬ ਬਾਲਾ ॥ ਮਹਾ ਸੁੰਦਰੀ ਨੈਨ ਬਿਸਾਲਾ ॥
ਜੋਬਨ ਜੇਬ ਅਧਿਕ ਤਿਹ ਬਾਢੀ ॥ ਜਾਨੁਕ ਚੰਦ੍ ਸੂਰ ਮਥਿ ਕਾਢੀ ॥ ੨॥
Jobanvant bhaiee jab bala. Maha sundari nain bisala.
Joban jeb aadhik ith badhi. Januk chandar soor math kadhi. (2)

ਤਹ ਇਕ ਹੁਤੋ ਸਾਹੁ ਕੋ ਪੂਤ ॥ ਸੁਰਤਿ ਸੀਰਤਿ ਬਿਖੈ ਸਪੂਤ ॥
ਧੂਮ੍ ਕੇਤੁ ਤਿਹ ਨਾਮ ਭਨਿਜੈ ॥ ਇੰਦ੍ ਚੰਦ੍ ਪਟਤਰ ਤਿਹ ਦਿਜੈ ॥ ੩॥
Tih ik huto sahu ko poot. Surat sirat bikhai sapoot.
Dhumar ket tih nam bhanijai. indar chandar patatar tih dijai. (3)

ਬੇਗਮ ਕੀ ਤਾ ਸੌ ਰੁਚਿ ਲਾਗੇ ॥ ਜਾ ਤੇ ਨੀਦ ਭੂਖ ਸਭ ਭਾਗੀ ॥
ਦੇਖਿ ਗਈ ਜਬ ਤੇ ਤਿਹ ਨਾਮਾ ॥ ਤਬ ਤੇ ਔਰ ਸੁਹਾਤ ਨ ਬਾਮਾ ॥ ੪॥
Begam kit a so ruch lagai. ja tai neend bhookh sabh bhagi.
Dekh gaiee jab tai tih nama. Tab tai aour suhat na bama. (4)

On hearing the words of the woman, the Raja felt overjoyed and gave the woman many offerings. That woman, who called herself the Mother of World', due to her Grace, she managed to save her life. (24)

Here the three hundred and seventy-third episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (373-6760) (Contd.)

Choupaiee

The king of the city of Bijapur was supposed to be Adil Shah, and his daughter was named Mehtab Mati and there was no other woman to match her beauty. (1)

When the girl grew up, she became a young blonde with large eyes and was very charming. Her youthful exuberance was so prominent, (as if it had been taken out of churning the sun and moon), as if she was shining like; the sun and moon. (2)

There was a Shah's son, who appeared a noble (soul) seen from his appearance and nature. His name was Dhoomarket and his charm was comparable to (god) Indra or the moon. (3)

The begum became attached to him, due to which she lost her appetite and sleep. After seeing him when she went home, she could not like anything else from that moment onwards (she was allured too much by him). (4)

ਹਿਤੂ ਜਾਨ ਸਹਚਰੀ ਬੁਲਾਇ ॥ ਭੇਦ ਭਾਖਿ ਸਭ ਤਹਾ ਪਠਾਈ ॥
ਹਮੈ ਸਾਹ ਸੁਤ ਜੂ ਤੇ ਮਿਲੈ ਹੈ ॥ ਜੋ ਧਨ ਮੁਖ ਮੰਗਿ ਹੈ ਸੋ ਪੈ ਹੈ ॥ ੫॥
Hitu jan sehchar bulaie. Bheid bhakh sabh taha pathaiee.
Hamai sah sut ju milai hai. Jo dhan much mang hai so pai hai. (5)

ਸਖੀ ਪਵਨ ਕੇ ਭੇਸ ਸਿਧਾਈ ॥ ਪਲਕ ਨ ਬਿਤੀ ਸਾਹ ਕੇ ਆਈ ॥
ਸਾਜ ਪੂਤ ਕਹ ਕਿਯਾ ਪ੍ਰਨਾਮਾ ॥ ਬੈਠਿ ਜਾਇ ਸੁਘਰਿ ਤਿਹ ਧਾਮਾ ॥ ੬॥
Sakhi pavan kai bhes sidhaiee. Palak na biti sah kai aiee.
saj poot keh kiya parnama. Baith jaie sughar tih dhama. (6)

ਤੁਮਰੋ ਨਾਮ ਕਹਾ ਪਹਿਚਨਿਯਤ ॥ ਕਵਨ ਦੇਸ ਕੇ ਬਾਸੀ ਜਨਿਯਤ ॥
ਸਕਲ ਬ੍ਰਿਥਾ ਨਿਜ ਪ੍ਰਥਮ ਸੁਨਾਵਹੁ ॥ ਬਹੁਰਿ ਕੁਅਰ ਕੀ ਸੇਜ ਸੁਹਾਵਹੁ ॥ ੭॥
Tumor nam kaha pehchaniat. Kavan des kai basi janiat.
Sakal britha nij pratham sunavhu. Bahuri koer ki sej suhavhu. (7)

ਸੁਨੀ ਸਖੀ ਮਦ੍ ਦੇਸ ਹਮ ਰਹਹੀ ॥ ਧੂਮ੍ ਕੇਤੁ ਹਮ ਕੋ ਜਨ ਕਹਹੀ ॥
ਸੌਦਾ ਹਿਤ ਆਏ ਇਹ ਦੇਸਾ ॥ ਦੇਸ ਕੋ ਦੇਸ ਕੋ ਨਿਰਖਿ ਨਰੇਸਾ ॥ ੮॥
Sunn saakhi madar des ham rahai. Dhumar ket ham ko jan kahi.
Souda hit aie ih desa. Des ko des ko nirakh naresa. (8)

ਬਤਿਯਨ ਪ੍ਰਥਮ ਤਾਹਿ ਬਿਰਮਾਇ ॥ ਭਾਤਿ ਭਾਤਿ ਤਿਨ ਲੋਭ ਦਿਖਾਇ ॥
ਜਯੋ ਤਯੋ ਲੈ ਆਈ ਤਿਹ ਤਹਾ ॥ ਮਾਰਗ ਕੁਅਰਿ ਬਿਲੋਕਤ ਜਹਾ ॥ ੯॥
Batian pratham tohai birmaie. Bhat bhat tin lobh dikhaie.
Jeyo teyo lai aiee tih taha. marg koer bilokat jaha. (9)

ਜੋ ਧਨ ਕਹਾ ਸੁੰਦ੍ ਤਿਹ ਦੀਨਾ ॥ ਕੈਘ ਲਗਾਇ ਮਿਤ੍ ਸੋ ਲੀਨਾ ॥
ਭਾਤਿ ਭਾਤਿ ਕੀ ਕੈਫ਼ ਮੰਗਾਈ ॥ ਏਕ ਖਾਟ ਚੜਿ ਦੁਹੂੰ ਚੜਾਈ ॥ ੧੦॥
Jo dhan kaha sundar tih dina. Kamgh lagaie mitar so lina.
Bhat bhat ki kaif maangaiee. Ek khat charr duhun charraiee. (10)

Considering her trustworthy, she (begum) called a handmaid and explained to her the whole secret of her heart and sent her there, Saying, "If you could arrange my meeting with the Shah's son then you will get any amount of money, you would ask for. (5)

The maid went with the speed of wind and within no time, reached the Shah's place. She bowed to the Shah's son and then she seated herself in the shah's house. (6)

She asked, "What was your name and whereabouts and which place you belong to. First tell me all about you and then glorify the bed of the princess." (7)

He replied, "O handmaid! Listen I belong to the land of Madar and people call me Dhoomar Ket. After meeting Rajas of various lands, 1 had come here for business purposes." (8)

First she engaged him in talk and then showed him lot of attractions (greed of materials) of various types. She managed to bring him along with her somehow, where the princess was waiting for him. (9)

The young beauty gave money to the handmaid whatever she had asked for and then hugged the paramour. She sent for wine of many types and both of them drank it, seated on the same bed. (10)

ਭਾਤਿ ਭਾਤਿ ਤਨ ਕੈਫ ਚੜ੍ਹਾਵਹੀ ॥ ਮਿਲਿ ਮਿਲਿ ਗੀਤ ਅਧੁਰਿ ਧੁਨ ਗਾਵਹਿ ॥
ਬਿਬਿਧ ਬਿਧਿਨ ਤਨ ਕਰਤ ਬਿਲਾਸਾ ॥ ਨੈਕੁ ਨ ਕਰੈ ਨ੍ਰਿਪਤਿ ਕੋ ਤ੍ਰਾਸਾ ॥ ੧੧॥
Bhat bhat tan kaif charravhi. mil mil geet adhur dhunn gavhi.
Bibidh bibidhan tan karat bilasa. Naik na karai nripat ko trasa. (11)

ਛੈਲਹਿ ਛੈਲ ਨ ਛੋਰਾ ਜਾਈ ॥ ਨਿਸੁ ਦਿਨ ਰਾਖਤ ਕੰਠ ਲਗਾਈ ॥
ਜਬ ਕਬਹੂੰ ਆਖੇਟ ਸਿਧਾਵੈ ॥ ਏਕ ਅੰਬਾਰੀ ਤਾਹਿ ਚੜ੍ਹਾਵੈ ॥ ੧੨॥
Chhailhi chhail na chhora jaiee. nis din rakhat kanth lagaiee.
jab kabhun akhet sidhavai. Ek ambary tohai charravai. (12)

ਤਹੀ ਕਾਮ ਕ੍ਰੀੜਾ ਤਹ ਕਰੈ ॥ ਮਾਤ ਪਿਤਾ ਤੇ ਨੈਕੁ ਨ ਡਰੈ ॥
ਇਕ ਦਿਨ ਰਾਜਾ ਚੜਾ ਸਿਕਾਰਾ ॥ ਸੰਗ ਲਏ ਮਿਹਰਿਯੈ ਅਪਾਰਾ ॥ ੧੩॥
Thi kam krirra tih karai. mat pita tai naik na darai.
ik din raja chrra sikara. Sang laie mihriai apara. (13)

ਬੇਗਮ ਸੋਊ ਸਿਕਾਰ ਸਿਧਾਈ ॥ ਏਕ ਅੰਬਾਰੀ ਤਾਹਿ ਚੜਾਈ ॥
ਏਕ ਸਖੀ ਤਿਹ ਚੜਤ ਨਿਹਾਰਾ ॥ ਜਾਇ ਭੂਪ ਸੋ ਭੇਦ ਉਚਾਰਾ ॥ ੧੪॥
Begam souoo sikar sidhiaee. ek ambary tohai charraiee.
Ek sakhi tih charrat nihara. Jaie bhoop so bheid uchara. (14)

ਸੁਨ ਨ੍ਰਿਪ ਬਾਤ ਚਿਤ ਮੋ ਰਾਖੀ ॥ ਔਰਿ ਨਾਰਿ ਸੌ ਪ੍ਰਗਟ ਨ ਭਾਖੀ ॥
ਦੁਹਤਿਤਾ ਕੋ ਜਬ ਗਜ ਨਿਕਟਾਯੋ ॥ ਤਬ ਤਾ ਕੋ ਪਿਤੁ ਨਿਕਟ ਬੁਲਾਯੋ ॥ ੧੫॥
Sunn nrip baat chit mo rakhi. or nar so pargat na bhakhu.
Duhita ko jab gaj niktayo. tab ta ko pit nikaat bulayo. (15)

ਸ਼ੁਨਤ ਬੈਨ ਬੇਗਮ ਡਰਪਾਨੀ ॥ ਥਰਹਰ ਕੰਪਾ ਮਿਤ੍ ਤਿਹ ਮਾਨੀ ॥
ਆਬ ਹੀ ਮੁਝੈ ਭੂਪ ਗਹਿ ਲੈ ਹੈ ॥ ਇਸੀ ਬਨ ਬਿਖੈ ਮਾਰਿ ਚੁਕੈ ਹੈ ॥ ੧੬॥
Sunat bain begam darpani. Tharhar kampa mitar tih mani.
Ab hi mujhai bhoop geh leh ho. isi ban mar bikhai mar chukai ho. (16)

They started taking wine of many types, and started singing lots of songs in low sweet tones. They started having cohabitation in many styles. They were not at all afraid of the Raja's presence.(11)

The young princess could not leave the charming Shah's son, and was hugging him day and night. If she were going on a hunting spree, then she would take him also on the same palanquin. (12)

Seated there, they were enjoying sensuous pleasure, without having any fear of the mother or father. One day the Raja went on a hunting expedition, taking many handmaids with him. (13)

The begum also went for a hunting spree. along with her paramour in the same palanquin. One handmaid had seen him getting into the seat and gave all details to the Raja. (14)

The Raja, on hearing these words, kept it in his mind, but did not disclose it to any woman, when the elephant of the daughter came near, then he called her closer to him. (15)

On hearing the Raja's words the begum got frightened and her proud paramour also was trembling with fear and he said, "The Raja would catch hold of me right now, and would kill me in this jungle itself. (16)

ਨਾਰਿ ਕਹੀ ਪਿਯ ਜਿਨ ਜਿਯ ਡਰੋ ॥ ਕਹੌ ਚਰਿਤ੍ਰ ਤੁਮੈ ਸੋ ਕਰੋ ॥
ਕਰੀ ਰੁਖ ਕੌ ਤਰੈ ਨਿਕਾਰਾ ॥ ਪਲਟਿ ਰਹਾ ਤਾ ਸੌ ਤਹ ਯਾਰਾ ॥ ੧੭॥
Nar kahi piya jin jiya darai. Kaho charirar tumaai so karo.
Kari rukh ko karai nikara. Palat raha ta so tih yara. (17)

ਆਪ ਪਿਤਾ ਪ੍ਰਤਿ ਕਿਯਾ ਪਯਾਨਾ ॥ ਮਾਰੇ ਰੀਛ ਰੇਝ ਮ੍ਰਿਗ ਨਾਨਾ ॥
ਤਾਹਿ ਬਿਲੋਕਿ ਪਿਤਾ ਚੁਪ ਰਹਾ ॥ ਝੂਠ ਲਖਾ ਤਿਹ ਤ੍ਰਿਯਾ ਮੁਹਿ ਕਹਾ ॥ ੧੮॥
Aap pita praaty kiya payana. Marai reechh rejh mrig nana.
Tohai bilok pita chup raha. Jhooth lakha tioh triya mohair kaha. (18)

ਉਸੀ ਸਖੀ ਕੇ ਪਲਟਿ ਪ੍ਰਹਾਰਾ ॥ ਝੂਠ ਬਚਨ ਇਨ ਮੁਝੈ ਉਚਾਰਾ ॥
ਖੇਲਿ ਅਖੇਟ ਭੂਪ ਗ੍ਰਿਹ ਆਯੋ ॥ ਤਿਸੀ ਬਿਰਛ ਤਰ ਕਰੀ ਲਖਾਯੋ ॥ ੧੯॥
Usi sakhi kai palat prahara. Jhooth bachan in mujhai uchara.
Khel akhet bhoop greh aeyo. Tisi birachh tar kari lakhayo. (19)

ਅੜਿਲ

ਪਕਰਿ ਭੁਜਾ ਗਜ ਪਰ ਪਿਯ ਲਯੋ ਚੜਾਇ ਕੈ ॥
ਭੋਗ ਅੰਬਾਰੀ ਬੀਚ ਕਰੇ ਸੁਖ ਪਾਇ ਕੈ ॥
ਲਪਟਿ ਲਪਟਿ ਦੌਊ ਕੇਲ ਕਰਤ ਮੁਸਕਾਇ ਕਰਿ ॥
ਹੌ ਹਮਰੌ ਭੂਪਤਿ ਭੇਦ ਨ ਸਕਿਯੌ ਪਾਇ ਕਰਿ ॥ ੨੦॥

Aril

Pakar bhuja gaj par piyaa liyo charraie kai.
Bhog ambary beech karai such paie kai.
Lapat lapat douoo kel karat muskaie kar.
Ho hamre bhupat bheid na sakio paie kar. (20)

Then the woman told the beloved, "You need not worry or be afraid and you play the same game trick, as I am suggesting to you. She took her elephant underneath a tree and the paramour leapt to the tree, holding it firmly." (17)

She came near the father and killed many bears, Rojh and deer. The Raja kept quiet on seeing her and felt that the maid had given him a false report. (18)

Instead, the Raja killed the handmaid, for having given a false report. The Raja came back home after the hunting game. The princess then took her elephant under the same tree. (19)

Aril

By holding his hand, she made the paramour (come) ride back on the elephant. Then she had cohabitation with the paramour to her full satisfaction. They were having sensuous pleasure by laughing and bugging each other tightly and were feeling that the Raja could not grasp their secret. (20)

ਦੋਹਰਾ

ਪਹਿਲੇ ਰੂਖ ਚੜਾਇ ਤਿਹ ਲੈ ਆਈ ਫਿਰਿ ਧਾਮ ॥
ਉਲਟਾ ਤਿਹ ਝੂਠਾ ਕਿਯਾ ਭੇਦ ਦਿਯਾ ਜਿਹ ਬਾਮ ॥ ੨੧॥ ੧॥

Dohra

Pehlai rookh charraie tih lai aiee fir dham.
Ulta tih jhoothaa kiya bhied diya jih bam. (21) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖ੍ਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਚੁਹਤਰ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੭੪ ॥ ੬੭੮੧ ॥

iti sri charitar pakẖyanai triya charitai mantra bhoop sambadai teen so chuhatar charitar samaptam sat subhaam sat.
374. 6781. aphjun. (Contd.)

ਚੌਪਈ

ਇਸਕ ਤੰਬੋਲ ਸਹਿਰ ਹੈ ਜਹਾ ॥ ਇਸਕ ਤੰਬੋਲ ਨਰਾਧਿਪ ਤਹਾ ॥
ਸ੍ਰੀ ਸਿੰਗਾਰ ਮਤੀ ਤਿਹ ਦਾਰਾ ॥ ਜਾ ਸੀ ਘੜੀ ਨ ਬ੍ਰਹਮੁ ਸੁ ਨਾਰਾ ॥ ੧॥

Choupaiee

Isak tambol sehar hai jaha. Isak tambol naradhip naradhip taha.
Sri singar mati tih dara. Ja si gharry na braham su nara. (1)

ਅੜਿਲ

ਸ੍ਰੀ ਜਗ ਜੋਬਨ ਦੇ ਤਿਹ ਸੁਤਾ ਬਖਾਨਿਯੈ ॥
ਦੁਤੀਯ ਰੂਪ ਕੀ ਰਾਸ ਜਗਤ ਮਹਿ ਜਾਨਿਯੈ ॥
ਅਧਿਕ ਪ੍ਰਭਾ ਜਲਲ ਥਲ ਮਹਿ ਜਾ ਕੀ ਜਾਨਿਯਤ ॥
ਹੋ ਨਰੀ ਨਾਗਨੀ ਨਾਰਿ ਨ ਵੈਸੀ ਮਾਨਿਯਤ ॥ ੨॥

Aril

Sri jag joban dai tih suta bakhniai.
Dutia roop ki ras jagat meh janiai.
Adhik prabha jal thal meh ja ki janiat.
Ho nari nagni nar n vaisi maniat. (2)

Couplet

First she made him jump to the tree and then brought him back home. She held the handmaid as untruthful instead (before her father). (21) (1)

Here the three hundred and seventy-fourth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. (374-6781) (Contd.)

Choupaiee

There was a Raja called Ishaq Tambol in the town of Ishak Tambol. He had a wife named Sigar Mati and Brahma had not created another woman so beautiful. (1)

Aril

His daughter was called Jag Joban and she was considered as the second source of beauty in the world and she became glorious in the whole land or oceans. No woman or female snake was considered so beautiful. (2)

ਦੋਹਰਾ

ਤਹ ਇਕ ਪੂਤ ਸਰਾਫ ਕੋ ਤਾ ਕੋ ਰੂਪ ਅਪਾਰ ॥
ਜੋਰਿ ਨੈਨਿ ਨਾਰੀ ਰਹੈ ਜਾਨਿ ਨ ਗ੍ਰਿਹ ਬਿਸੰਭਾਰ ॥ ੩॥

Dohra

Tih ik poot saraaf ko ta ko roop apar.
Jor nain nari rahai jaan na greh bisambhar. (3)

ਚੌਪਈ

ਰਾਜ ਸੁਤਾ ਤਾ ਕੀ ਛਬਿ ਲਹੀ ॥ ਮਨ ਬਚ ਕ੍ਰਮ ਮਨ ਮੈ ਅਸ ਕਹੀ ॥
ਏਕ ਬਾਰ ਗਹਿ ਯਾਹਿਹ ਮੰਗਾਊ ॥ ਕਾਮ ਭੋਗ ਰੁਚਿ ਮਾਨ ਮਚਾਊ ॥ ੪॥

Choupaiee

Raj suta ta ki chhab lahi. Man bach kram man mai as kahi.
Ek bar geh yahai mangauoo. Kam bhog ruch man machauoo. (4)

ਪਠੈ ਸਹਚਰਿ ਦਈ ਇਕ ਤਹਾ ॥ ਤੋਹੀ ਬਾਤ ਸਮੁਝਾਇ ਅਨਿਕ ਨਿਕ ॥
ਅਮਿਤ ਦਰਬ ਦੈ ਤਾਹਿ ਭੁਲਾਈ ॥ ਜਿਹ ਤਿਹ ਭਾਤਿ ਕੁਅਰਿ ਕੌ ਲਿਆਈ ॥ ੫॥

Pathai sehchar daiee ik taha. Tohai bat samujhhaie anik nik.
Amit darb dai tohai bhulaiee. Jih tih bhat koer ko liaiee. (5)

ਭਾਤਿ ਭਾਤਿ ਕੇ ਕਰਤ ਬਿਲਾਸਾ ॥ ਮਾਨਤ ਕਿਸੀ ਨ ਨਰ ਕੇ ਤ੍ਰਾਸਾ ॥
ਤਬ ਲਗਿ ਆਏ ਪਿਤਾ ਤਹ ਗਯੋ ॥ ਅਧਿਕ ਬਿਮਨ ਤਾ ਕੀ ਮਨ ਭਯੋ ॥ ੬॥

Bhat bhat kai karat bilasa. Manat kisi na nar kai trasa.
Tab lag aie pita tih geyo. Adhik biman ta ki man bheyo. (6)

ਅਵਰ ਘਾਤ ਤਬ ਹਾਥ ਨ ਆਈ ॥ ਏਕ ਬਾਤ ਤਬ ਤਾਹਿ ਬਨਾਈ ॥
ਬੀਚ ਸਮਯਾਨਾ ਕੇ ਤਿਹ ਸੀਆ ॥ ਐਚਿਤ ਨਾਵ ਠਾਢ ਕਰ ਦੀਆ ॥ ੭॥

Avar ghat tab haath na aiee. Ek baat tab tohai banaiee.
Beech samyana kai tih sia. Aichat nav trhath kar diya. (7)

Couplet

There was a Jeweller's son, who was very beautiful. If some woman would glance at him, then she was unable to go back home, being completely made unconscious (of herself). (3)

Choupaiee

The princess once saw his glamour and said by mind, speech and action. "If I were to catch hold of him once and bring him home, then I could enjoy sensuous pleasure with him to my satisfaction'". (4)

One day she explained the whole affair to one handmaid and sent her to his place. She gave her so much money that she completely got over her poverty. She then managed to bring home that prince by some means (somehow). (5)

Without having any fear of anybody she had cohabitation with him in many ways. In the meantime her father happened to come there and the princess felt greatly depressed. (6)

She could not think of any other move, but thought of one thing. She got him sewn in a cloth (cover) and got him erected upright by pulling the strings attached to it. (7)

ਉਪਰ ਅਵਰ ਸਮਯਾਨਾ ਡਾਰਾ ॥ ਵਾ ਕੋ ਜਾਇ ਨ ਅੰਗ ਨਿਹਾਰਾ ॥
ਆਗੇ ਜਾਇ ਪਿਤਾ ਚਲਿ ਲੀਨਾ ॥ ਜੋਰਿ ਪ੍ਰਨਾਮ ਦੇਊ ਕਰ ਦੀਨਾ ॥ ੮॥

Upar avar samyana dara. Va ko jaie na ang nihara.
Agai jaie pita chal lina. Jor parnam deuoo kar dina. (8)

ਅੜਿਲ

ਤਿਸ ਸਮਯਾਨਾ ਕੇ ਤਰ ਪਿਤੁ ਬੈਠਾਇਯੈ ॥ ਏਲ ਏਲ ਕਰਿ ਤਾ ਕੋ ਪੁਹਪ ਦਿਖਾਇਯੈ ॥
ਭੂਪ ਬਿਦਾ ਹੈ ਜਬੈ ਆਪੁਨੇ ਗ੍ਰਿਹ ਆਯੋ ॥ ਕਾਢਿ ਤਹਾ ਤੇ ਮਤਿਅਰ ਸੇਜ ਉਪਰ ਲਯੋ ॥ ੯॥

Aril

Tis samyana kai tar pit baithaie. Eil eil kart a ko puhap dikhaie.
Bhoop bida haai jabai apnai greh aeyo. Kadh taha tai matiar sej upar leyo. (9)

ਦੋਹਰਾ

ਇਹ ਛਲ ਸੌ ਰਾਜਾ ਛਲਾ ਸਕਾ ਭੇਦ ਨਹਿ ਪਾਇ ॥
ਦੁਹਤਿਤਾ ਕੇ ਗ੍ਰਿਹ ਜਾਇ ਸਿਰ ਆਯੋ ਕੋਰ ਮੁੰਡਾਇ ॥ ੧੦॥ ੧॥

Dohra

Ih chhal so raja chhala saka bheid neh paie.
Duhita kai greh jaie sir aeyo kor mundaie. (10) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਪੰਝਤਰਿ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੭੫ ॥ ੬੭੯੧ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyaanaai triya chartitarai mantra bhoop sambadai teen so panjhatar charitar samaptam saat subham sat. 375. 6791. Aphjun. (Contd.)

ਚੌਪਈ

ਸੁਨਾ ਰਾਜਾ ਇਕ ਔਰ ਕਹਾਨੀ ॥ ਕਿਨਹੂੰ ਲਖੀ ਨ ਕਿਨਹੂੰ ਜਾਨੀ ॥
ਸਹਿਰ ਹੈਦਰਾਬਾਦ ਬਸਤ ਜਹ ॥ ਸ੍ਰੀ ਹਰਿਜਛ ਕੇਤੁ ਰਾਜਾ ਤਹ ॥ ੧॥

Choupaiee

Sunn raja ik or kahani. kinhu lakhi na kinhu jani.
Sehar haidrabad basaat jih. Sri harijachh ket raja tih. (1)

Then she covered him with another canopy so that no limb of his could be seen. Then she went ahead to receive the father and bowed to him with folded hands. (8)

Aril

Then she made the father sit under the canopy and showed him all the flowers one by one. When the Raja came back after bidding her farewell, then she took out the paramour (from the canopy) and seated him on her bed. (9)

Couplet

With this deceitful action, the Raja had been cheated out, without knowing the secret behind it. He himself got (shaved offwithout any means) deceived fully. (10) (1)

Here the three hundred and seventy-fifth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyna is completed. All is well. (375-6791) (Contd.)

Choupaiee

O dear Raja! Listen to another story, which no one had seen or heard before., The Raja named Harjachh Ket was ruling the land where the town of Hyderabad was situated. (1)

ਗ੍ਰਿਹ ਮਦਮਤ ਮਤੀ ਤਿਹ ਨਾਰੀ ॥ ਸ੍ਰੀ ਪਰਬੀਨ ਦੇ ਧਾਮ ਦੁਲਾਰੀ ॥
ਅਪਮਾਨ ਦੁਤਿ ਜਾਤ ਨ ਕਹੀ ॥ ਜਾਨੁਕ ਫੂਲ ਚੰਬੋਲੀ ਰਹੀ ॥ ੨॥
Greh madmat mati tih nari. Sri parbeen dai dham dulari.
Apman duti jat na kaahi. Januk fool chamboli rahi. (2)

ਨਿਹਚਲ ਸਿੰਘ ਤਹਾ ਇਕ ਛਤ੍ਰੀ ॥ ਸੂਰਬੀਰ ਬਲਵਾਨ ਤਿਅਤ੍ਰੀ ॥
ਤਿਹ ਪ੍ਰਬੀਨ ਦੇ ਨੈਨ ਨਿਹਾਰਾ ॥ ਮਦਨ ਕ੍ਰਿਪਾਨ ਘਾਇ ਜਨੁ ਮਾਰਾ ॥ ੩॥
Nihchal singh taha iuk chhatri. Soorbir balvan tiatri.
Tih parbeen dai nain nihara. Madan kirpan ghaie jan mara. (3)

ਪਠੈ ਸਹਚਰਿ ਲਿਯਾ ਬੁਲਾਇ ॥ ਭੋਗ ਕਿਯਾ ਰੁਚਿ ਦੁਹੂੰ ਬਢਾਇ ॥
ਭਾਤਿ ਭਾਤਿ ਤਨ ਚੁੰਬਨ ਕਰੈ ॥ ਬਿਬਿਧ ਪ੍ਰਕਾਰ ਆਸਨਨ ਧਰੈ ॥ ੪॥
Pathai sehchar liya bulaie. Bhog kiya ruch duhun badhaie.
Bhat bhat tan chumban karai. Bibidh parjkar asnan dhaire. (4)

ਤਬ ਤਹ ਆਇ ਗਯੋ ਪਿਤੁ ਵਾ ਕੋ ॥ ਭੋਗਤ ਹੁਤੋ ਜਹਾ ਪਿਯ ਤਾ ਕੋ ॥
ਚਮਕਿ ਚਰਿਤ੍ਰ ਚੰਚਲਾ ਕੀਨਾ ॥ ਪਰਦਨ ਬੀਚ ਲਪਟਿ ਤਿਹ ਲੀਨਾ ॥ ੫॥
Tab tih aie geyo pitu va ko. bhogat hutai jaha piya ta ko.
Chamak charitar chanchala kina. Pardan beech lapat tih lina. (5)

ਦੋਹਰਾ

ਪਰਦਨ ਬੀਚ ਲਪਟਿ ਤਿਹ ਦਿਯਾ ਧਾਮ ਪਹੁਚਾਇ ॥
ਮੁਖ ਬਾਇ ਰਾਜਾ ਰਹਾ ਸਕਾ ਚੌਰਿਤ੍ ਨ ਪਾਇ ॥ ੬॥ ੧॥

Dohra

Pardan beech lapat tih diya dham pahuchaie.
Much baie raja raha saka charitar na paie. (6) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਛਿਹਤਰ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੭੬ ॥ ੬੭੯੭ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya charitari mantra bhoop sambadai teen so chhihtar chatitar1 samaptam satr subhham sat. 376. 6797. Aphjun. (Contd.)

He had a wife by the name of Madmat Mati, and a daughter called Parbin Dei. Her incomparable beauty is beyond description. She resembled the lily flower. (2)

There lived a Khatri by the nameNehchal Singh, who was a great warrior, powerful and an expert in weaponary (in the use of arms). The princess Parbin Dei once saw him with her own eyes, and it seemed (she was cut into pieces with a sword by Kamdev) she was completely allured by him and overpowered by her sexual desires. (3)

She called him through a handmaid and both had cohabitation with full enjoyment. They kissed each other in many ways along with many poses of love affair. (4)

In the meantime her father came there, where she was having sensuous pleasure with her beloved. That woman played a trick instantly and wrapped her paramour in the curtains. (5)

Couplet

By wrapping him in curtains, she sent him home. The Raja was watching this spectacle as a dummy and could not grasp the secret involved in it. (6) (1)

Here the three hundred and seventy sixth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (376-6797) (Contd.)

ਚੌਪਈ

ਨਵਤਨ ਸੁਨਹੁ ਨਰਾਧਿਪ ਕਥਾ ॥ ਕਿਯਾ ਚਰਿਤ੍ ਚੰਚਲਾ ਜਥਾ ॥
ਤ੍ਰਿੰਬਕ ਮਹਾ ਰੁਦ੍ ਹੈ ਜਹਾ ॥ ਤ੍ਰਿੰਬਕ ਦਤ ਨਰਾਧਿਪ ਤਹਾ ॥ ੧॥

choupaiee

Navtan sunhu naradhip katha. Kiya charit chanchala jatha.
Trimbaak maha rudar hai jaha. Trimbak dutt naradhip taha. (1)

ਤ੍ਰਿੰਬਕ ਪੁਰ ਤਾ ਕੋ ਬਹੁ ਸੋਹੈ ॥ ਇੰਦ੍ ਚੰਦ੍ ਲੋਕ ਕਹ ਮੋਹੈ ॥
ਸ੍ਰੀ ਰਸਰੀਤਿ ਮਤੀ ਤਿਹ ਨਾਰੀ ॥ ਕੰਚਨ ਅਵਟਿ ਸਾਚੇ ਜਨੁ ਢਾਰੀ ॥ ੨॥
Trimbak pur ta ko bahu sohaai. Indar lok keh mohair.
Sri rasrit mati tih nari. Kanchan avat sachai jan dhari. (2)

ਸ੍ਰੀ ਸੁਹਾਸ ਦੇ ਤਾ ਕੀ ਕੰਨਯਾ ॥ ਜਿਹ ਸਮ ਉਪਜੀ ਨਾਰਿ ਨ ਅੰਨਯਾ ॥
ਏਕ ਚਤੁਰਿ ਅਰੁ ਸੁੰਦਰਿ ਘਨੀ ॥ ਜਿਹ ਸਮਾਨ ਕੋਈ ਨਹਿ ਬਨੀ ॥ ੩॥
Sri suhas dai ta ki kanya. Ijh sam upji nar na anya.
Ek chatur aru sundari ghani. jih saman koiee neh bani. (3)

ਇਕ ਦਿਨ ਕੁਅਰਿ ਬਾਗ ਕੋ ਚਲੀ ॥ ਬੀਸ ਪਚਾਸ ਲਏ ਸੰਗ ਅਲੀ ॥
ਜਹਾਤ ਹੁਤੀ ਮਾਰਗ ਕੇ ਮਾਹੀ ॥ ਸੁੰਦਰ ਨਿਰਖਾ ਏਕ ਤਹਾ ਹੀ ॥ ੪॥
Ik din koer bag ko vchali. Bees pachaslaie sang ali.
Jhat huti marg ko mahi. Sundar nirkha ek taha hi. (4)

ਸੇਰ ਸਿੰਘ ਤਿਹ ਨਾਮ ਬਿਰਾਜਤ ॥ ਜਾਹਿ ਨਿਰਖ ਰਤਿ ਕੋ ਮਨ ਲਾਜਤ ॥
ਕਹ ਲਗਿ ਤਿਹ ਛਬਿ ਭਾਖਿ ਸੁਨਾਊ ॥ ਪ੍ਰਭਾ ਕੇਰ ਸੁਭ ਗ੍ਰੰਥ ਬਨਾਊ ॥ ੫॥
Ser saingh tih nam birajat.
Jahai nirakh rat ko man lajat.
Keh lag tih chhab bhakh sunaouu.
Prabha ker subh granth banauoo. (5)

Choupaiee

Raja! Listen to a new episode depicting the woman's deceitful action There was a Raja, named Trinbak Dutt, ruling over the land of Trinbak Maha Rudra. (1)

The town of Trinbuk Pur was looking glorious, which could enamour even Indra lok or Chander lok. (Indra's palace or moons' place) His wife was called Rasmeet Mati, who apeared to have been moulded in a mould of gold (very beautiful). (2)

His daughter was named Suhas Dei, and no other woman like her had been created earlier. She was very intelligent and secondly very charming without any other woman parallel in beauty to her. (3)

On day, the princess along with about twenty or twenty-five handmaids, went to a garden. On her way, she saw a beautiful man. (4)

He was called Sher Sind. He was so charming that even (kamdev's wife), Rati would feel ashamed (belittled) on seeing him. How far could one describe his beauty? A complete Granth could be written on his beautiful personality. (5)

ਅੜਿਲ

ਰਾਜ ਸੁਤਾ ਜਬ ਤੇ ਤਿਹ ਗਈ ਬਿਹਾਰਿ ਕਰਿ ॥ ਰਹੀ ਮਤ ਹੈ ਮਨ ਇਹ ਬਾਤ ਬਿਚਾਰਿ ਕਰਿ ॥
ਕੋਟਿ ਜਤਨ ਕਰਿ ਕਰਿ ਯਾਹਿ ਬੁਲਾਇਯੈ ॥ ਹੋ ਕਾਮ ਕੇਲ ਕਰਿ ਯਾ ਸੌ ਹਰਖ ਕਮਾਇਯੈ ॥ ੬॥

Aril

Raj suta jab tai tih gaiee bihar kar. Rahi mat hai man ih bat bichar kar.
Kot hatan kar kar yahai bulaiye. Ho kam kel kar ya so harakh kamaye. (6)

ਚੌਪਈ

ਸਖੀ ਏਕ ਤਹ ਦਈ ਪਠਾਇ ॥ ਜਿਹ ਤਿਹ ਬਿਧਿ ਤਿਹ ਲਯੋ ਬੁਲਾਇ ॥
ਪੜਿ ਪੜਿ ਦੋਹਾ ਛੰਦ ਬਿਹਾਰਹਿ ॥ ਸਕਲ ਮਦਨ ਕੋ ਤਾਪ ਨਿਵਾਰਹਿ ॥ ੭॥

Choupaiee

Sakhi ek tih daiee pathaie. jih tih bidh tih leyo bulaie.
Parr parr doha chhand biharhi. sakal madan ko tap nivarhi. (7)

ਆਵਤ ਨੈਨ ਤਿਹ ਬਦਨ ਲਗਾਯੋ ॥ ਇਹ ਬਿਧਿ ਚਰਿਤ ਚੰਚਲਾ ਸਾਜਾ ॥
ਰੋਮ ਨਾਸ ਤਿਹ ਬਦਨ ਲਗਾਯੋ ॥ ਨਾਰਿ ਭੇਸ ਤਾ ਕਹ ਪਹਿਰਾਯੋ ॥ ੮॥
Avat nain tih badan lagayo. Ih bidh charit chanchala saja.
Rome nas tih badan lagayo. Nar bhes ta keh pehrayo. (8)

ਝਾਰੂ ਏਕ ਹਾਥ ਤਿਹ ਲਿਯੋ ॥ ਦੂਜੋ ਹਾਥ ਟੋਕਰਾ ਦਿਯੋ ॥
ਮੁਹਰਨ ਔਰ ਰਪੈਯਨ ਭਰੋ ॥ ਤਾਹਿ ਚੰਡਾਰੀ ਭਾਖਿਨਿ ਕਰੋ ॥ ੯॥
Jharoo ek hath tih liyo. Dujai ht tokra diyo.
Muhran or repeyan barai. Tohai chandari bhakhin karo. (9)

ਨ੍ਰਿਪ ਆਗੇ ਕਰਿ ਤਾਹਿ ਨਿਕਾਰਿਯੋ ॥ ਮੂੜ ਭੂਪ ਨਹਿ ਭੇਦ ਬਿਚਾਰਿਯੋ ॥
ਕਾਟਿ ਖੜਗ ਤਿਹ ਹਨਤ ਨ ਭਯੋ ॥ ਜਾਨਿ ਚੰਡਾਰ ਤਾਹਿ ਨ੍ਰਿਪ ਗਯੋ ॥ ੧੦॥
Nrip agai kar tohai nikario. Murr bhoop neh bheid bivhario.
Kat karrag tih hanta na bheyo. Jan chandar tohai nrip geyo. (10)

When the princess went home, after perceiving him then she was feeling completely ovec-whelmed by his charm and "was planning in mind to call him at home even with millions of efforts, and then enjoy sensuous pleasure with him to my satisfaction." (6)

Choupaiee

The princess sent a handmaid to call him and she managed to bring him along somehow. They were singing couplets and enjoying sensuous pleasure, thus satisfying their sexual urges (to alleviate their sexual heat). (7)

When the princess saw the Raja coming with her own eyes, then she played a deceitful action like this. She applied hair remover to his (body) face and removed his hair and then dressed him as a female. (8)

She was given a broom in one hand and a basket in the other hand. The basket was filled with gold coins and other coins and she was called a lady scavenger (helper). (9)

Before the very eyes of the Raja, she was turned out of the house but the foolish Raja could not follow the secret. He did not kill him by taking out his sword, but thinking her a lady helper, the Raja went away. (10)

ਜਿਨ ਇਹ ਮੋਰ ਅਣਗ ਛੁਹਿ ਜਾਇ ॥ ਮੁਝੈ ਕਰੈ ਅਪਵਿਤ੍ ਬਨਾਇ ॥
ਤੋਹੈ ਪਛਾਨੈ ਪਕਰਿ ਨਹੀ ਲਿਯੋ ॥ ਲੈ ਮੁਹਰੈ ਸੁੰਦਰ ਘਰ ਗਯੋ ॥ ੧੧॥ ੧॥
Jin ih mo rang chhuhai jaie. Mujhaie karai apavitar banaie.
Tohai pachhanai pakar neh laeyo. Lai muhrai sundar ghar geyo. (11) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਸਤਤਰ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੭੦ ॥ ६੮0੮ ॥ ਅਫਜੂੰ ॥

iti sri charitar pkhyanai triya charitari mantra bhoop sambadai teen so sat1 chareitar samaptam sat subham sat.

377. 6808. Apjun. (Contd.)

ਚੌਪਈ

ਭੂਪ ਤ੍ਰਿਹਾਟਕ ਸੈਨ ਭਨਿਜੈ ॥ ਨਗਰ ਤਿਹਾੜੋ ਜਾਹਿ ਕਹਿਜੈ ॥
ਜ਼ਾਹਿ ਤ੍ਰਿਹਾਟਕ ਪੁਰੀ ਬਖਾਨੈ ॥ ਦਾਨਵ ਦੇਵ ਜਛ ਸਭ ਜਾਨੈ ॥ ੧॥

Choupaiee

Bhoop trihatak sain bhanijai. Nagar tiharro jahai kahijai.
Jaie trihataak puri bakhani. Danav dev jachh sabh janai. (1)

ਸ੍ਰੀ ਮਹਬੂਬ ਮਤੀ ਤਹ ਨਾਰੀ ॥ ਜਿਹ ਸਮ ਸੁੰਦਰਿ ਕਹੂੰ ਨ ਕੁਮਾਰੀ ॥
ਦੁਤੀਯ ਨਾਰਿ ਮ੍ਰਿਦੁਹਾਸ ਮਤੀ ਤਿਹ ॥ ਨਹਿ ਸਸਿ ਸਮ ਕਹਿਯਤ ਆਨਨ ਮਤਿ ॥ ੨॥
Sri mehboob mati tih nari. Jih sam saundar kahun n kumari.
Dutia nar mriduhas mati tih. Neh sass am kahiat anan mat. (2)

ਸ੍ਰੀ ਮਹਬੂਬ ਮਤੀ ਤਨ ਨ੍ਰਿਪ ਰਤਿ॥ ਦੁਤੀਯ ਨਾਰਿ ਪਰ ਨਹੀ ਆਨਨ ਮਤਿ॥
ਅਧਿਕ ਭੋਹ ਤਿਹ ਸਾਥ ਕਮਾਯੋ ॥ ਏਕ ਪੁਤ੍ ਤਾ ਤੇ ਉਪਜਾਯੋ ॥ ੩ ॥
Sri mehboob mati tan nrip rat. Dutia nar par nah anan mat.
Awik boh tih sath kamayo. Ek putar ta tai upjayo. (3)

ਦੁਤੀਯ ਨਾਰਿ ਤੇ ਸਾਥ ਨ ਪ੍ਰੀਤਾ ॥ ਤਾਹਿ ਨ ਬੀਚ ਪਯਾਵਤ ਚੀਤਾ ॥
ਸੁਤਵੰਤੀ ਇਕ ਪੁਨਿ ਪਤਿ ਪ੍ਰੀਤ ॥ ਅਵਰ ਤ੍ਰਿਯਹਿ ਲਯਾਵਤ ਨਹਿ ਚੀਤ ॥ ੪॥
Dutia nar tai sath na prita. tohai na beech payavat cheetah.
Sutvanti ik pun pat prit. Avar triyeh layavat neh cheet. (4)

Rather the Raja was thinking that she should not touch him, thus making him impure. He could not catch hold of him by recognizing him and that smart man went home with lot of gold coins. (11) (1)

Here the three hundred and seventy-seventh episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (377-6808) (Contd.)

Choupaiee

There was a Raja by the name of Trihatak Sain, and his town was called Tihar or Trihatak Puri (as well) and all the gods, demons and demigods were aware of this town. (1)

His wife was Mehboob Mati, and no other princess could compare with her in beauty. His second wife was called Mirdehas Mati, and even moon could not compare with her (face) beauty. (2)

The Raja loved Mehboob Mati very much but would not look at the other wife. He had enjoyed sexual companionship with Mehboob Mati, and got a son from her. (3)

He did not have any attachment with the second wife, and would not even bother about her. Mehboob Mati had got a son and Secondly she had great love for the spouse. So she would not even think of the other woman. (4)

ਦੁਤੀਯ ਨਾਰਿ ਤਬ ਅਧਿਕ ਰਿਸਾਈ ॥ ਏਕ ਘਾਤ ਕੀ ਬਾਤ ਬਨਾਈ ॥
ਸਿਸ ਕੀ ਗੁਦਾ ਗੋਖਰੂ ਦਿਯਾ ॥ ਤਾ ਤੇ ਅਧਿਕ ਸੁਖਿਤ ਤਿਹ ਕਿਯਾ ॥ ੫॥
Dutia nar tab adhik risaiee. Ek ghat ki bat banaiee.
Sis ki guda gokhru diya. Ta tai adhik sukhit tih kiya. (5)

ਬਾਲਕ ਅਧਿਕ ਸੁਖਾਤਰ ਭਯੋ ॥ ਰੋਵਤ ਧਾਮ ਮਾਤ ਕੇ ਗਯੋ ॥
ਨਿਰਖਿ ਤਾਤ ਮਾਤਾ ਦੁਖ ਪਾਯੋ ॥ ਭਲੀ ਭਲੀ ਧਾਯਾਨ ਮੰਗਾਯੋ ॥ ੬॥
Balak adhik sukhatar bheyo. Rovat dham mat kai geyo.
Nirakh tat mata dukh payo. Bhali bhali dayan mangayo. (6)

ਇਹ ਚਰਿਤ੍ਰ ਬਾਲਹਿ ਦੁਖ ਦਿਯੋ ॥ ਆਪਨ ਭੇਸ ਧਾਇ ਕੋ ਕਿਯੋ ॥
ਕਿਯਾ ਸਵਤਿ ਕੇ ਧਾਮ ਪਯਾਨਾ ॥ ਭੇਦ ਨਾਰਿ ਕਿਨਹੂੰ ਨ ਪਛਾਨਾ ॥ ੭॥
Ih charitar balhi dukh diyo. Apan bhes dhaie ki kiyo.
Kiya savat kai dham payana. Bheid nar kinhu na pachhana. (7)

ਔਖਧ ਏਕ ਹਾਥ ਮੈ ਲਈ ॥ ਸਿਸੁ ਕੀ ਪ੍ਰਥਮ ਮਾਤ ਕੌ ਦਈ ॥
ਬਰੀ ਖਾਤ ਰਾਨੀ ਮਰਿ ਗਈ ॥ ਸ੍ਵਛ ਸੁਘਰਿ ਰਾਨੀ ਫਿਰਿ ਆਈ ॥ ੮॥
Aoukadh hath mai laiee. sis ki pratham mat kou daiee.
Bari khat rani mar gaiee. Savachh sughar rani fir aiee. (8)

ਨਿਜੁ ਗ੍ਰਿਹ ਆਇ ਭੇਸ ਨ੍ਰਿਪ ਤ੍ਰਿਯ ਧਰਿ ॥
ਜਾਤਿ ਭਈ ਅਪਨੀ ਅਵਿਤਨ ਘਰ ॥
ਸਿਸੁ ਕੌ ਕਾਢਿ ਗੋਖਰੂ ਡਾਰੋ ॥ ਤਾਹਿ ਸੁਘਰਿ ਤਿਹ ਸੁਤ ਕਰਿ ਪਾਰੋ ॥ ੯॥
Nij greh aie nbhes nrip triya dhar.
Jat bhaiee apni avitan ghar.
Sisu ko kadh gokhru daro.
Tohai sughar tih sut kaar paro. (9)

Due to this callous attitude of the Raja, the second wife became very furious with rage and thought of enacting a witchcraft. So she placed some thorny plant (bhakhra) in the arms of the chil and thus Tormented him too much. (5)

The child was greatly upset with this suffering and came weeping (crying) to the mother's house. On seeing the son's condition, the mother became sad and called some professional nurses. (6)

With this deceit she gave lot of suffering to the mother and she herself dressed up as a nurse, and then went to the house of the rival wife, but no one could recognize her or see through her secret. (7)

She had a medicine in hand, which she gave to the child's mother first and the queen died immediately on eating this tablet. That clever woman then came back home. (8)

On coming back, she dressed up as a queen and then went to the house of the rival wife. She removed the child's thorn and then brought up that child as her own son. (9)

ਇਹ ਛਲ ਸੋ ਸਵਤਿਨ ਕਹ ਮਾਰਾ ॥ ਸਿਸਹੁ ਜਾਨਿ ਸੁਤ ਲਿਯੋ ਉਬਾਰਾ ॥
ਨ੍ਰਿਪਹ ਸੰਗ ਪੁਨਿ ਕਰਿ ਲਿਯ ਪਯਾਰਾ ॥ ਭੇਦ ਅਭੇਦ ਨ ਕਿਨੂੰ ਬਿਚਾਰਾ ॥ ੧੦॥ ੧॥
Ih chhal so savitan keh mara. Sishu jan sut liyo ubara.
Nripeh sang pun kar liya pyara. Bheid abheid na kinu bichara. (10) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਦ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਅਠਹਤਰਿ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੭੮॥ ੬੮੧੮ ॥ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya charaiatai mantra bhoop sambadai teen so athahtar charitar samaptyam sat subhham sat.
378. 6818. Aphjun. (Contd.)

ਚੌਪਈ

ਸੁਨ ਰਾਜਾ ਇਕ ਅੌਰ ਪ੍ਰਸੰਗਾ ॥ ਜਿਹ ਬਿਧਿ ਭਯੋ ਨਰੇਸੁਰ ਸੰਗਾ ॥
ਮ੍ਰਿਦਲਾ ਦੇ ਤਿਹ ਨਾਰਿ ਭਨਿਜੈ ॥ ਇੰਦ੍ਰ ਪਟਤਰ ਤਿਹ ਦਿਜੈ ॥ ੧॥

Choupaiee

Sunn raja ik or parsanga. jih bidh bheyo naresar sanga.
Mridula dai tih nar bhanijai. Indar patatar tih dijai. (1)

ਅੜਿਲ

ਸ੍ਰੀ ਸੁਪਦ੍ਰਾ ਦੇ ਤਾ ਕੀ ਸੁਤਾ ਬਖਾਨਿਯੈ ॥ ਮਹਾ ਸੁੰਦਰੀ ਲੋਕ ਚਤੁਰਦਸ ਜਾਨਿਯੈ ॥
ਜੋ ਸਹਚਰਿ ਤਾ ਕੋ ਭਰਿ ਨੈਨ ਨਿਹਾਰਹੀ ॥ ਹੋ ਪਰੀ ਪਦਮਿਨੀ ਪ੍ਰਕ੍ਰਿਤ ਸੁ ਵਾਹਿ ਬਿਚਾਰਹੀ ॥ ੨॥

Aril

Sri supadra dai ta ki suta bakhaniaie. Maha sundari lok chaturdas janiai.
Jo sehchar ta ko bhar nain niharhi. Ho pari padmini prakrit su vahi bicharhi. (2)

ਚੌਪਈ

ਹਾਟਕਪੁਰ ਤਿਨ ਕੋ ਦਿਸਿ ਦਛਿਨ ॥ ਰਾਜ ਕਰਤ ਤੇ ਤਹਾ ਬਿਚਛਨ ॥
ਤਿਹ ਪੁਰ ਏਕ ਸਾਹ ਕੋ ਪੁਤ੍ਰ ॥ ਜਨੁ ਕਰਿ ਬਿਧਨਾ ਠਟਾ ਚਰਿਤ੍ਰ ॥ ੩॥

Choupaiee

Hatakpur tin ko disi dachhan. Raj karat tai taaha bichchhan.
Tih pur ko ek sah ko putar. Jan kar bidhana thata charitar. (3)

With this deceitful action, she had killed the queen and then brought up the child as a son. Then she developed love for the Raja, but no one could gauge the depth of this secret. (10) (1)

Here the three hundred and seventy-eighth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (378-6818) (Contd.)

Choupaiee

O Rajan! Listen to another anecdote, as it happened to a Raja,He Had a wife called Mridulla Dei. Her praises were comparable to that of Indra (god) or the Moon. (1)

Aril

His daughter was named Soprabha Dei and she was considered the most beautiful in all the Universe (in fourteen regions). Any handmaid who happened to see her with her own eyes would consider her as the fairy or Padmini in beauty. (2)

Choupaiee

His town of Hatakpur was in the south, where the clever Raja was ruling. There was a Shah's son also in town and he was very beautiful and it seemed, the creator had created a witchcraft only. (3)

ਬਯਾਘ੍ਰ ਕੇਤੁ ਤਿਹ ਨਾਮ ਕਹਿਜੈ ॥ ਛਤ੍ ਜਾਤਿ ਰਘੁਬੰਸ ਭਨਿਜੈ ॥
ਪ੍ਰਗਟ ਜਾਨੁ ਅਵਤਾਰ ਅਨੰਗਾ ॥ ਐਸੇ ਸਾਹ ਪੁਤ੍ ਕੋ ਅੰਗਾ ॥ ੪॥
Bayaghar ket tih nam kahijai. Chhatar jat raghuvans bhanijai.
Pragat jan avtar ananga. Aise sah putar ko anga. (4)

ਲਾਗੀ ਲਗਨ ਤਵਨ ਪਰ ਬਾਲਾ ॥ ਸਖੀ ਪਠੀ ਇਕ ਤਹਾ ਰਿਸਾਲਾ ॥
ਸੋ ਚਲਿ ਗਈ ਕੁਅਰ ਕੇ ਧਾਮਾ ॥ ਜਿਮਿ ਤਿਮਿ ਤਾਹਿ ਪ੍ਰਬੋਧਯੋ ਬਾਮਾ ॥ ੫॥
Lagi lagan tvan par bala. Sakhi pathi ik taha risala.
So chal gaiee koer kai dhama. Jim tim tohai parbodheyo bama. (5)

ਜਾਤ ਭਈ ਤਾ ਕਹ ਲੈ ਤਹਾ ॥ ਮਾਰਗ ਕੁਅਰਿ ਬਿਲੋਕਤ ਜਹਾ ॥
ਨਿਰਖਤ ਨੈਨ ਗਰੇ ਲਪਟਾਈ ॥ ਸੇਜਾਸਨ ਪਰ ਲਿਯੋ ਚੜਾਈ ॥ ੬॥
Jat bhiee ta kar lai taha. Marag koer bilokat jaha.
Nirkhat nain garai laptaiee. sejasan par liyo charraie. (6)

ਬਹੁ ਬਿਧਿ ਕਰੀ ਤਵਨ ਸੌ ਕ੍ਰੀੜਾ ॥ ਕਾਮਨਿ ਕਾਮ ਨਿਵਾਰੀ ਪੀੜਾ ॥
ਨਿਸੁ ਦਿਨ ਧਾਮ ਬਾਮ ਤਿਹ ਰਾਖਾ ॥ ਮਾਤ ਪਿਤਾ ਤਨ ਭੇਦ ਨ ਭਾਖਾ ॥ ੭॥
Bahu budh kari tavan so krirra. Kamni kam nivari peeraa.
Nisu din dham bam tih rakha. Mat pita tan bheid na bhakha. (7)

ਤਬ ਲੌ ਬਯਾਹੀ ਦਯੋ ਤਿਹ ਤਾਤੈ ॥ ਭੂਲਿ ਗਈ ਵਾ ਕੋ ਵੈ ਬਾਤੈ ॥
ਨਜਿ ਪਯਾਰੇ ਬਿਨ ਰਹਿਯੋ ਨ ਗਯੋ ॥ ਘਾਲਿ ਸੰਦੂਕਹਿ ਸਾਥ ਚਲਿਯੋ ॥ ੮॥
Tab lo bayahi deyo tih tataie. Bhool gaiee va ko vai bataie.
Niju payarai bin rahio na geyo. Ghal sandook sath chalio. (8)

ਨਸਿ ਦਿਨ ਤਾ ਸੌ ਭੋਗ ਕਮਾਵੈ ॥ ਸੋਵਤ ਰਹੈ ਨ ਭੂਪਤਿ ਪਾਵੈ ॥
ਏਕ ਦਿਵਸ ਜਬ ਹੀ ਨ੍ਰਿਪ ਜਾਗਾ ॥ ਰਨਿਯਹਿ ਛੋਰਿ ਜਾਰ ਉਠਿ ਭਾਗਾ ॥ ੯॥
Nis din ta so bhog kamavai. sovat rahai na bhupat pavai.
Ek divas jab hi nrip jaaga. Raniyeh chhor jar uth bhaga. (9)

His name was told by many as Bariaghar Ket and he had the canopy of a Khatri belonging to Raghubans caste. The body of the Shah's son was so charming as if he were an incarnation of the god of love (Kamdev). (4)

That princess then developed love for this man. She sent an intelligent handmaid to him, who came to the house of Shah's son and that woman then explained everything about the princess. (5)

Then she brought him to the place, where the Princess was waiting for him. On seeing him with her own eyes, she embraced him closely and made him seated on her bed. (6)

Then she enjoyed sensuous pleasure with him in many ways and then the princess satiated her sexual desires fully. The princess kept him during day and night at her place and did not disclose her secret to the mother or father. (7)

By that time the father got her married (to someone else) and she forgot about all these things. But she could not live without her beloved and placing him in a box, she took him along with her. (8)

She was having cohabitation with him during day and night. The Raja was lying asleep and he did not get to know the secret. One day, the Raja woke up and the paramour leaving the queen, fled away. (9)

ਤ੍ਰਿਯ ਸੌ ਬਚਨ ਕੋਪ ਕਰਿ ਭਾਖਿਯੋ ॥ ਤੈ ਲੈ ਜਾਰ ਧਾਮ ਕਿਮਿ ਰਾਖਿਯੋ ॥
ਕੈ ਅਬ ਹੀ ਮੁਹਿ ਬਾਤ ਬਤਾਵੋ ॥ ਕੈ ਪ੍ਰਾਨਨ ਕੀ ਆਸ ਚੁਕਾਵੋ ॥ ੧੦॥
Triya so bachan kop kar bhakhio. Tai lai jar dham kim rakhio.
Kai ab hi mohair bat batavo. Kai pranan ki aas chukavo. (10)

ਬਾਤ ਸਤਯ ਜਾਨੀ ਜਿਯ ਰਾਨੀ ॥ ਮੁਝੈ ਨ ਨ੍ਰਿਪ ਛਾਡਤ ਅਭਿਮਾਨੀ ॥
ਭਾਗ ਘੋਟਨਾ ਹਾਥ ਸੰਭਾਰਾ ॥ ਫੋਰਿ ਨਰਾਧਿਪ ਕੇ ਸਿਰ ਡਾਰਾ ॥ ੧੧॥
Bat satya jani jiyt rani. Mujhaai n nrip chhadat abhimani.
Bhang ghotna hath sambhara. For naaradhip kai sir dara. (11)

ਬਹੁਰਿ ਸਭਨ ਇਹ ਭਾਤਿ ਸੁਨਾਈ ॥ ਪ੍ਰਜਾ ਲੋਗ ਜਬ ਲਏ ਬੁਲਾਈ ॥
ਮਦ ਕਰਿ ਭੂਪ ਭਯੋ ਮਤਵਾਰਾ ॥ ਪਹਿਲ ਪੁਤ੍ ਕੋ ਨਾਮ ਉਚਾਰਾ ॥ ੧੨॥
Bhuri sabhan ih bhat sunaiee. Parja log jab laie bulaiee.
Mad kar bhoop bheyo matwara. Pehal putar ko nam uchara. (12)

ਮ੍ਰਿਤਕ ਪੁਤ੍ ਕੋ ਨਾਮਹਿ ਲਯੋ ॥ ਤਾ ਤੇ ਅਧਿਕ ਦੁਖਾਤਰ ਭਯੋ ॥
ਸੋਕ ਤਾਪ ਕ ਧਿਕ ਬਿਚਾਰਾ ॥ ਮੂੰਡ ਫੋਰਿ ਭੀਤਨ ਸੌ ਡਾਰਾ ॥ ੧੩॥
Mirtak putar ko namhe leyo. Ta tai adhik dikhatar bheyo.
Sok tap ko adhik bichara. Moond for bhitan so dara. (13)

ਦੋਹਰਾ

ਇਹ ਛਿਲ ਨਜਿ ਨਾਇਕ ਹਨਾ ਲੀਨਾ ਮਿਤ੍ ਬਚਾਇ ॥
ਬਹੁਰਿ ਭੋਗ ਤਾ ਸੌ ਕਰੋ ਕੋ ਨ ਸਕਾ ਛਲ ਪਾਇ ॥ ੧੪॥ ੧॥

Dohra

Ih chhal nij naiek hana lina mitar bachaie.
Bahur bhog ta so karo ko na chhal paie. (14) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਉਨਾਸੀ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੭੯ ॥ ੬੮੩੨ ॥ ਅਫਜੂੰ ॥

**iti sri charitar pakhyanai triya charitarai mantra bhoop sambadai teen so unasi charitar samaptam saat subham sat.
379. 6832. Aphjun. (Contd.)**

The Raja, getting furious with rage, told the queen "How have you kept the paramour in your house? Either you tell me all the details (about yourself) or be prepared to lose your life soon." (10)

The queen thought in her mind, "that the proud Raja would not leave me. She held the big wooden club in hand, used for pounding hemp and striking the Raja with it killed him instantly. (split his head). (11)

Then the queen called all the subjects and told, "Due to heavy dose of wine, the Raja had become drunk, and was calling his first son." (12)

"By repeating the name of the dead son, he became full of sadness and by striking his head against the walls, he had split his head. (13)

Couplet

With this witchcraft she had killed the Raja and saved her paramour. Then she had cohabitation with him but no one could grasp her secret. (14) (1)

Here the three-hundred and seventy nine episode of the King's and Minister's dialogue regarding the woman's witchcraft from Charitar Pakhyan is completed. All is well. (379-6832) (Contd.)

ਚੌਪਈ

ਏਕ ਚਰਿਤ੍ ਸੈਨ ਰਾਜਾ ਬਰ ॥ ਨਾਰਿ ਚਰਿਤ੍ ਮਤੀ ਤਾ ਕੇ ਘਰ ॥
ਵਤੀ ਚਰਿਤ੍ਰਾ ਤਾ ਕੀ ਨਗਰੀ ॥ ਤਿੰਹੂ ਭਵਨ ਕੇ ਬੀਚ ਉਜਗਰੀ ॥ ੧॥

Choupaiee

Ekm charitar sain raja bar. Nar charitar mati ta kai ghar.
Vati charitara ta ki nagri. Tinhu bhavan ke beech ujgari. (1)

ਗੋਪੀ ਰਾਇ ਸਾਹ ਸੁਤ ਇਕ ਤਹ ॥ ਜਿਹ ਸਮ ਸੁੰਦਰ ਦੁਤੀਯ ਨ ਜਗ ਮਹ ॥
ਤਿਹ ਚਰਿਤ੍ ਦੇ ਨੈਨ ਨਿਹਾਰਿਯੋ ॥ ਅੰਗ ਅੰਗ ਤਿਹ ਮਦਨ ਪ੍ਜਾਰਿਯੋ ॥ ੨॥

Gopi raie sah sut ik tih. Jih saam sundar dutia na jag meh.
Tih charitar dai nain nihario. Ang ang tih madan parjario. (2)

ਜਿਹ ਤਿਹ ਬਿਧਿ ਤਿਹ ਲਯੋ ਬੁਲਾਇ ॥ ਉਠਤ ਲਯੋ ਛਤਿਯਾ ਸੌਂ ਲਾਇ ॥
ਕਾਮ ਕੇਲ ਕੀਨੋ ਰੁਚਿ ਠਾਨੀ ॥ ਕੇਲ ਕਰਤ ਸਭ ਰੈਨਿ ਬਿਹਾਨੀ ॥ ੩॥

Jih tih bidh tih leyo bulaie. Uthat leyo chhatia so laie.
K;m kel kino ruch thani. Kel karat sabh rain bihani. (3)

ਪੋਸਤ ਭਾਗ ਅਫੀਮ ਮੰਗਾਈ ॥ ਏਕ ਸੇਜ ਚੜਿ ਦੁਹੂੰ ਚੜਾਈ ॥
ਭਾਤਿ ਅਨਿਕ ਤਨ ਕਿਯੋ ਬਿਲਾਸਾ ॥ ਮਾਤ ਪਿਤਾ ਕੋ ਮਨ ਨ ਤ੍ਰਾਸਾ ॥ ੪॥

Posat bhang afim mangaiee. Ek sej charr duhun charraiee.
Bhat anek tan kiyo bilasa. Mat pita ko man naa trasa. (4)

ਤਬ ਲਗਿ ਆਇ ਗਯੋ ਤਾ ਕੋ ਪਤਿ ॥ ਡਾਰਿ ਦਯੋ ਸੇਜਾ ਤਰ ਉਪਪਤਿ ॥
ਦੁਪਟਾ ਡਾਰਿ ਦਯੋ ਤਿਹ ਮੁਖ ਪਰ ॥ ਜਾਨਯੋ ਜਾਇ ਨ ਤੇ ਤ੍ਰਿਯ ਨਰ ॥ ੫॥

Tab lag aie geyo ta ko pat. Dar deyo seja tar uppat.
Duppata dar diyo tih much par. Janyo jaie naa tai triya nar. (5)

ਸੋਵਤ ਕਵਨ ਸੇਜ ਪਰ ਤੋਰੀ ॥ ਭਾਖੀ ਨਾਥ ਮਾਤ ਹੈ ਮੋਰੀ ॥
ਹਮ ਪਹਿ ਤੋ ਨਹਿ ਜਾਤ ਜਗਾਈ ॥ ਤੁਮੈ ਕਹਤ ਹੌ ਬਾਧਿ ਢਿਠਾਈ ॥ ੬॥

Sovat kavan sej par tori. Bhakhi nath hai mori.
Hum peh to neh jat jagaiee. Tumai kehat ho badsh thidhaiee. (6)

Choupàiee

There used to live a Raja named Charitar Sain and he possessed a queen, called Charitar Mati. He lived in the town of Charitravati, which was famous in all the three worlds. (1)

There was a Shah's son called Gopi Rai and there was no other person, equal to him in beauty. Charitar Dei saw him with her own eyes, then she started burning in the fire of her sexual desires. (Kamdev had aroused her desires). (2)

She managed somehow to call him and getting up hugged him with her breast. Then she had sexual relationship with him and in their love affair, the whole night was spent. (3)

They got some poppy husk, hemp and opium and seated on one bed they both consumed it. Then casting away the fear of the parents in their minds, they indulged in cohabitation in many ways. (4)

By that time, her spouse also reached there. The woman made the paramour lie down on the bed and covered his face with her dupata (head cover) and hence it could not be known, whether there was any male or female member there. (5)

The Raja then asked, " Who was sleeping on your bed? "'The woman replied, "O Master! My mother was lying down there. I am telling you stubbornly that I cannot wake her up." (6)

ਦ੍ਵੈਕ ਘਰੀ ਤੁਮ ਅਨਤ ਸਿਧਾਵਹੁ ॥ ਇਹ ਉਠਿ ਗਏ ਬਹੁਰਿ ਹਯਾ ਆਵਹੁ ॥
ਜਬ ਜਾਗੈ ਤੇ ਅਧਿਕ ਰਿਸੈਹੈ ॥ ਹਮ ਤੁਮ ਲਖਿ ਇਕਤ੍ ਚੁਪ ਹ੍ਵੈਹੈ ॥ ੭॥
Dvaik ghari tum anat sidhavhu. Ih uth gaie bahur haya avhu.
Jab jagai tai adhik riseye. Hum tum Iakh ikatar chup hai hai. (7)

ਤਿਨਿ ਇਹ ਬਾਤ ਸਤਯ ਕਰਿ ਮਾਨੀ ॥ ਜਾਤ ਭਯੋ ਉਠਿ ਕ੍ਰਿਯਾ ਨ ਜਾਨੀ ॥
ਜਬ ਉਠਿ ਮਾਤ ਗਈ ਲਖਿ ਲੈਯਹੁ ॥ ਤਬ ਹਮ ਕੋ ਤੁਮ ਬਹੁਰਿ ਬੁਲੈਯਹੁ ॥ ੮॥
Tin ih bat satya kar mani. Jat bheyo uth kriya na jani.
Jab uth mat gaiee Iakh leyeh. Tab hum ko tum bahur bulaiyeh. (8)

ਇਮਿ ਕਹਿ ਬਾਤ ਜਾਤ ਜੜ ਭਯੋ ॥ ਤਾਹਿ ਚੜਾਇ ਖਾਟ ਪਰ ਲਯੋ ॥
ਭਾਤਿ ਅਨਿਕ ਤਨ ਕਰੈ ਬਿਲਾਸਾ ॥ ਆਵਤ ਭਯੋ ਤਿਹ ਪਿਤਾ ਨਿਵਾਸਾ ॥ ੯॥
Imi keh bat jat jar bheyo. Tohai charraie khat par leyo.
Bhat anik tan karai bilasa. Avat bheyo tih ipta nivasa. (9)

ਤਿਸੀ ਭਾਤਿ ਤਨ ਤਾਹਿ ਸੁਵਾਯੋ ॥ ਤਾਤ ਭਏ ਇਹ ਭਾਤਿ ਜਤਾਯੋ ॥
ਸੁਨਹੁ ਪਿਤਾ ਇਹ ਨਾਰਿ ਤਿਹਾਰੀ ॥ ਤੁਮ ਸੇ ਛਪੀ ਲਜਾ ਕੀ ਮਾਰੀ ॥ ੧੦॥
Tisi bhat tan tohai suvayo. Tat bhaie ih bhaat jatayo.
Sunhu pita ih nar tihari. Tum se chhapi laja ki mari. (10)

ਸੁਨਤ ਬਚਨ ਨ੍ਰਿਪ ਧਾਮ ਸਿਧਾਨਾ ॥ ਭੇਦ ਅਭੇਦ ਕਛੂ ਨ ਪਛਾਨਾ ॥
ਤਾ ਕੌ ਕਾਢਿ ਸੇਜ ਪਰ ਲੀਨਾ ॥ ਤਾ ਕੀ ਮਾਤ ਸੈ ਗਵਨ ਤਹਿ ਕੀਨਾ ॥ ੧੧॥
Sunat bachan nrip bdham sidhana, bheid abheid kachh na pachhana.
Ta ko kadh sej par lina. Ta ki mat sai gavan tih kina. (11)

ਵੈਸਹਿ ਤਾ ਕਹ ਦਿਯਾ ਸੁਵਾਇ ॥ ਕਹੀ ਮਾਤ ਮੈ ਬਾਤ ਬਨਾਇ ॥
ਸੁਨਹੁ ਮਾਤ ਜਮਾਤ ਤਿਹਾਰੋ ॥ ਮੋ ਕੋ ਅਧਿਕ ਪ੍ਰਾਨ ਤੇ ਪਯਾਰੋ ॥ ੧੨॥
Vaishe ta keh diya suvaie. Kahi mat mai bat banaie.
Sunhu mat jamat tiharo. Mo ko adhik pran tai payaro. (12)

"You may spend two hours or so somewhere else, when she gets up, you may come here again. When she would wake up, then she will be in great fury. On seeing us both together she would keep quiet. (7)

He took the wife's words as perfectly true and without realizing the secret motive, went away. When you see your mother awoke, then you may call me again." (8)

Saying these words, the fool then went away and the queen arranged to get the paramour on her bed. Then she had cohabitation with him in many ways. Then her father came home by then. (9)

She again arranged to make the paramour lie down (asleep) and told the father_like this, "O dear father! This was your wife and was feeling ashamed, thus she was hiding due to her modesty. (10)

On hearing these words, the Raja went home and no one could make out the secret. Then she took out the paramour and seated him on the bed. Then her mother came there by that time. (11)

Then she made the paramour sleep like before and told the mother like this, "O dear mother! Your son-in-law was sleeping here, who was dearer to me than my life even." (12)

ਯਾ ਕੋ ਨੈਨ ਨੀਦ ਦੁਖ ਦਿਯੋ ॥ ਤਾ ਤੇ ਸੈਨ ਸ੍ਰਮਿਤ ਹੈ ਕਿਯੋ ॥
ਮੈ ਯਾ ਕੋ ਨਹਿ ਸਕਤ ਜਗਾਈ ॥ ਅਬ ਹੀ ਸੋਇ ਗਯੋ ਸੁਖਦਾਈ ॥ ੧੩॥
Yak o nain neend dukh diyo. Ta tai sain sramit hai kiyo.
Mai yak o neh sakat jagaiee. Ab hi soie geyo sukhdaiee. (13)

ਸੁਨਿ ਬਚ ਮਾਤ ਪਿਤਾ ਭੀ ਉਠ ਘਰ ॥ ਲਯੋ ਸੇਜ ਪਰ ਤ੍ਰਿਯ ਪਿਯ ਭੁਜ ਭਰ ॥
ਭਾਤਿ ਭਾਤਿ ਤਨ ਭੋਗ ਕਮਾਏ ॥ ਬਹੁਰਿ ਧਾਮ ਕੋ ਤਾਹਿ ਪਠਾਏ ॥ ੧੪॥
Sunn bach mat pita bhi uth kar. Leyo sej par triya piya bhuj bhar.
Bhat bhat tan bhog kamaie. Bahur dham ko tohasi pathaie. (14)

ਦੋਹਰਾ

ਇਹ ਚਰਿਤ੍ ਇਹ ਚੰਚਲਾ ਪਿਯਹਿ ਦਯੋ ਪਹੁਚਾਇ ॥
ਭੇਦ ਅਭੇਦ ਤ੍ਰਿਯਾਨ ਕੇ ਸਕਿਯੋ ਨ ਕੋਈ ਪਾਇ ॥ ੧੫॥ ੧॥

Dohra

Ih charitar ih chaanchala piyeh deyo pahuchaie.
Bheid abheid triyan kai sakio na koiee paie. (15) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਅੱਸੀ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੮੦ ॥ ੬੮੪੭ ॥ ਅਫਜੂੰ ॥

**Iti sri charitar pakhyanai triya charitarai mantra bhoop sambadai teen so asi charitar samaptam saat subham sat.
380. 6847. Aphjun. (Contd.)**

ਚੌਪਈ

ਸੁਨਹੁ ਰਾਵ ਇਕ ਕਥਾ ਸ੍ਰਵਨ ਧਰਿ ॥ ਜਿਹ ਬਿਧਿ ਕਿਯਾ ਚਰਿਤ੍ ਤ੍ਰਿਯਾ ਬਰ ॥
ਪੀਰ ਏਕ ਮੁਲਤਾਨ ਭਨਿਜੈ ॥ ਰੂਪਵੰਤ ਤਿਹ ਅਧਿਕ ਕਹਿਜੈ ॥ ੧॥

Choupaiee

Sunhu rav ik kathas saravan dhar. Jih bidh kiya charitar triya bar.
Peer ek multan bhanijai. Roopvant tih adhik kahijai. (1)

"His eyes were burning due to sleeplessness so he had gone to sleep, being tired. I cannot wake him up, as my only well wisher had gone to sleep just now." (13)

On hearing these words, the mother also went home and the woman, embracing the paramour, made him seated on the bed. After enjoying sensuous pleasure with him in many styles, then she sent him away.(14)

Couplet

With this witchcraft, the woman had sent the beloved to his home. No one has understood so far the secrets of woman's life (secrets). (15) (1)

Here the three hundred and eightieth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (380-6847) (Contd.)

Choupaiee

O Rajan! Listen to another episode, how a beautiful woman had played a witchcraft. There used to be a Pir (muslin religious leader) in Multan, who was having a (very) majestic personality. (1)

ਰੋਸਨ ਕਦ੍ ਤਵਨ ਕੋ ਨਾਮਾ ॥ ਥਕਿਤ ਰਹਿਤ ਜਿਹ ਨਿਰਖਤ ਬਾਮਾ ॥
ਜੋ ਨਿਰਖਤਿ ਤਿਯ ਪਤਿਹਿ ਨਿਹਾਰੈ ॥ ਤਾ ਕੌ ਐਚ ਜੂਤਯਨ ਮਾਰੈ ॥ ੨॥
Rosan kadar tavan ko nama. Thakitr rehat jih nirkhat bama.
Jo nirkhat tiy patihe niharai. Ta ko aich jutyan marai. (2)

ਅੜਿਲ

ਏਕ ਨਾਰਿ ਤਿਹ ਪਤਿ ਕੋ ਰੂਪ ਨਿਹਾਰਿ ਬਰ ॥ ਰਹੀ ਮੁਬਤਲਾ ਹ੍ਵੈ ਤਿਮਿ ਚਰਿਤ ਬਿਚਾਰਿ ਕਰਿ ॥
ਇਹ ਨਿਰਖੇ ਬਿਨੁ ਚੈਨ ਨ ਮੋ ਕੋ ਪਲ ਪਰੈ ॥ ਹੌ ਜੋ ਨਿਰਖਤ ਹੌ ਤਾਹਿ ਤੁ ਰਾਰਹਿ ਤ੍ਰਿਯ ਕਰੈ ॥ ੩॥

Aril

Ek nar tih pat ko roop nihar bar.
Rahi mubtala haivai tim charit bichar kar.
Ih nirkhai bin chain na mo ko pal parai.
Ho jo nirkhat ho tohai tu rarhi triya karai. (3)

ਚੌਪਈ

ਤਿਸੀ ਤ੍ਰਿਯਾ ਕੇ ਧਾਮ ਸਿਧਾਈ ॥ ਬਹੁਤਕ ਭੇਟ ਅਸਰਫੀ ਲਯਾਈ ॥
ਜੇਵਰ ਦੀਨੇ ਜਰੇ ਜਰਾਇਨ ॥ ਜਿਨ ਕੋਮ ਸਕਤ ਅੰਤ ਕੋਈ ਪਾਇਨਿ ॥ ੪॥

Choupaiee

Tisi triya kai dham sidhaiee. Bahutak bhet asarfi layaiee.
Jevar dinai jarai jarain. Jin kiom sakat ant koiee paien. (4)

ਸੁ ਸਭ ਦਈ ਤਿਹ ਸਾਥ ਕਹਾ ਇਮਿ ॥ ਸਾਥ ਖਾਦਿਮਾ ਬਾਨੋ ਕੇ ਤਿਮਿ ॥
ਏਕਹਿ ਆਸ ਹਯਾ ਮੈ ਆਈ ॥ ਸੁ ਮੈ ਕਹਤ ਹੌ ਤੁਮੈ ਸੁਨਾਈ ॥ ੫॥
Su sabh daieee tih sath kaha imi. Sath khadima bano kai timi.
Ekhi ass haya mai aiee. Su mai kehat ho tumai sunaiee. (5)

ਗ੍ਰਿਹ ਅਪਨੈ ਹੀ ਮਦਰੋ ਚ੍ਵਾਇ ॥ ਖਾਨਾ ਅਨਿਕ ਭਾਂਤਿ ਕੇ ਲਯਾਇ॥
ਨਿਜੁ ਹਾਥਨ ਲੈ ਦੁਹੂੰ ਪੁਯਾਊ ॥ ਅਧਿਕ ਮਤ ਕਰਿ ਸੇਜ ਸੁਆਯੋ ॥ ੬॥
Greh apnai hi madrai chaie. Khana anik bhat kai layaie.
Nij hathan lai duhun puayu. Adhik mat kar sej suao. (6)

His name was Roshan Kadar. Any woman who would see him, would get enamoured by him. If any woman would glance at the spouse of that woman, then she would beat him with shoes. (2)

Aril

One woman, perceiving, the spouse of that woman, got allured by him. She thought of playing a game trick (witchcraft), as she could not have peace of mind, even for a moment without seeing that Pir, but if I glance at him, then his wife raises objections (quarrels). (3)

Choupaiee

Then after pondering over it, she went to the house of that woman and took lot of gold coins with her as offerings for her. She gave her many gold ornaments (studded with pearls), which cannot be detailed by anyone. (4)

After handing over all those things to Khadima Banu, she said, "I had come here with a hope, which I would tell you now." (5)

I have brought. some homemade wine and some food preparations which I would like to feed you both myself and having handed over my offerings I will go back home. (6)

ਸੋਈ ਮਦ ਲੈ ਤਹਾ ਸਿਧਾਈ ॥ ਸਾਤ ਬਾਰ ਬਹੁ ਭਾਤਿ ਚੁਆਈ ॥
ਨਜ਼ਿ ਹਾਥਨ ਲੈ ਦੁਹੂੰ ਪਿਯਾਯੋ ॥ ਅਧਿਕ ਮਤ ਕਰਿ ਸੇਜ ਸੁਆਯੋ ॥ ੭॥
Soiee mad lai taha sidhaiee. Sat bar bahu bhat chuaiee.
Nij hathan lai duhun piyayo. Adhik maat kar sej suao. (7)

ਸੋਈ ਲਖੀ ਪੀਰ ਤ੍ਰਿਯ ਜਬ ਹੀ ॥ ਨੈਨ ਸੈਨ ਦੈ ਤਿਹ ਪ੍ਰਤਿ ਤਬ ਹੀ ॥
ਤਾ ਕੇ ਧਰਿ ਛਤਿਯਾ ਪਰੁ ਚੂਤ੍ਰਨ ॥ ਕਾਮ ਭੋਗ ਕੀਨਾ ਤਿਹ ਪਤਿ ਤਨ ॥ ੮॥
Soiee lakhi peer triya jab hi. nain sain dai tih prat hi.
Taa kai chhatia pur chutran. Kam bhog kina tih pat tan. (8)

ਸੋਵਤ ਰਹੀ ਚੜੇ ਮਦ ਨਾਰੀ ॥ ਭੇਦ ਅਭੇਦ ਕੀ ਗਤਿ ਨ ਬਿਚਾਰੀ ॥
ਚੀਠੀ ਏਕ ਲਿਖੀ ਨਿਜ ਅੰਗਾ ॥ ਬਾਧਿ ਗਈ ਤਾ ਕੇ ਸਿਰ ਸੰਗਾ ॥ ੯॥
Sovat rahi charrai mad nari. Bheid abheid ki gat na bichari.
Chithi ek likhi nij anga. Badh gaiee ta kai sir sanga. (9)

ਜੋ ਤ੍ਰਿਯ ਖਯਾਲ ਤ੍ਰਿਯਨ ਕੇ ਪਰਿ ਹੈ ॥ ਤਾ ਕੀ ਬਿਧਿ ਐਸੀ ਗਤਿ ਕਰਿ ਹੈ ॥
ਤਾ ਤੇ ਤੁਮ ਤ੍ਰਿਯ ਐਸ ਨ ਕੀਜੈ ॥ ਬੁਰੋ ਸੁਭਾਇ ਸਕਲ ਤਜਿ ਦੀਜੈ ॥ ੧੦॥
Jo triya khayal triyan kai par hai. Ta ki bidh aisi gat kaar hai.
Ta tai tum triya ais na kijai. Burai subhaie sakal taj dijai. (10)

ਦੋਹਰਾ

ਕੇਸ ਪਾਸ ਤੇ ਛੋਰਿ ਕੈ ਬਾਚਤ ਪਤਿਯਾ ਅੰਗ ॥
ਤਾ ਦਿਨ ਤੇ ਤ੍ਰਿਯ ਤਜਿ ਦਿਯਾ ਬਾਦ ਤ੍ਰਿਯਨ ਕੇ ਸੰਗ ॥ ੧੧॥ ੧॥

Dohra

Kes pas tai chhor kai bachat patia ang.
Ta din tai tria taj diya bad train kai sang. (11) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਇਕਆਸੀ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ॥ ੩੮੧॥ ੬੮੫੮॥

iti sri charitar pakhyanai triya charitarai mantra bhoop sambadai teen so ikasi charitar samaptam.sat subham sat.
381. 6858. aphjun. (Contd.)

The wine which she had extracted after seven times, was taken by her and gave it to them both for drinking by her own hands and with drug addiction made them sleep on the bed. (7)

When she saw the Pir's wife having gone to sleep, then she winked at the Pir and then enjoyed sensuous pleasure with him by placing him on the breast of his wife only. (8)

The Pir's wife remained asleep being unconscious due to the drinks (wine) and could not see through the secret move. She wrote a letter in her own hand, and kept it tied to the hair of Pir's wife's head. (9)

She wrote in the letter, "If any woman, bothers about other women's character then the Lord treats her with this condition, so O woman! You should not behave in this manner and leave your bad nature (and behave nicely to others)." (10)

Couplet

That woman, then opened the letter from her head (hair) and read it. From that day onwards, that woman stopped quarrelling with other woman. (11) (1)

Here the three hundred and eighty-one episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (381-6858) (Contd.)

ਚੌਪਈ

ਬਿਸਨ ਧੁਜਾ ਇਕ ਸੁਲਛਨ ॥ ਬਿਸਨਪੁਰੀ ਜਾ ਕੀ ਦਿਸਿ ਦਛਿਨ ॥
ਸ੍ਰੀ ਮਨਿ ਮਤੀ ਤਿਹ ਰਾਨੀ ॥ ਸੁਨਦੇਰ ਸਕਲ ਭਵਨ ਮੋ ਜਾਨੀ ॥ ੧॥

Choupaiee

Bisan dhuja ik sulchhan. Bisanpuri ja kid is dachhan.
Sri man mati tih rani. Sundar sakal bhavan mo jani. (1)

ਅਛਲੀ ਰਾਇ ਏਕ ਤਹ ਛਤ੍ਰੀ ॥ ਸੂਰਬੀਰ ਬਲਵਾਨ ਨਿਛਤ੍ਰੀ ॥
ਬਦਨ ਪ੍ਰਭਾ ਤਿਹ ਜਾਤ ਨ ਭਾਖੀ ॥ ਜਨੁ ਮੁਖ ਚੀਰ ਚਾਦ ਕੀ ਰਾਖੀ ॥ ੨॥
Achhli raie ek tih chhatri. Soorbir balvan nichhatri.
Badan prabha tih jat na bhakhi. Jan much cheer chand ki rakhi. (2)

ਤ੍ਰਿਯ ਕੀ ਪ੍ਰੀਤਿ ਤਵਨ ਸੌ ਲਾਗੀ ॥ ਜਾ ਤੇ ਨੀਦ ਭੂਖਿ ਸਭ ਭਾਗੀ ॥
ਜਿਯ ਤੇ ਨ੍ਰਿਪ ਰੋਗੀ ਠਹਰਾਯੋ ॥ ਊਚ ਨੀਚ ਸਭਹਿਨ ਸੁਨਾਯੋ ॥ ੩॥
Triya ki preet tavan so lagi. Ja tai neend bhookh sabh bhagi.
Jiya tai nrip rogi thehraie. Uch nich sabhhin sunayo. (3)

ਖੀਧ ਏਕ ਰਾਜਾ ਪਰ ਧਰੀ ॥ ਉਰ ਪਰ ਰਾਖਿ ਲੋਨ ਕੀ ਡਰੀ ॥
ਆਗਨਿ ਸਾਥ ਤਿਹ ਅਧਿਕ ਤਪਾਈ ॥ ਜੋ ਕਰ ਸਾਥ ਛੁਈ ਨਹਿ ਜਾਈ ॥ ੪॥
Kheendh ek raja par dhari. Ur par rakh lon ki dari.
Agni saath tih adhik tapaiee. Jo kar sath chhuiee neh jaiee. (4)

ਚਾਰੋ ਓਰ ਦਾਬਿ ਅਸ ਲਿਯਾ ॥ ਮੁਖ ਤੇ ਤਾਹਿ ਨ ਬੋਲਨ ਦਿਯਾ ॥
ਤਬ ਹੀ ਤਜਾ ਗਏ ਜਬ ਪ੍ਰਾਨਾ ॥ ਭੇਦ ਪੁਰਖ ਦੂਸਰੇ ਨ ਜਾਨਾ ॥ ੫॥ ੧॥
Charo or dab as liya. Much tai tohai na bolan diya.
Tab hi taja gaie jab prana. Bheid purakh dusrai na jana. (5) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਬਿਆਸੀ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੮੨ ॥ ੬੮੬੩ ॥ ਅਫਜੂੰ ॥

iti sri chariotar pakhyanai triya charitari mantra bhoop sambadai teen so biasi charitar samaptam sat subham sat.
382. 6863. Aphjun. (Contd.)

Choupaiee

There was a noble Raja named Bishan Dhuja, who was ruling over the town of Bishan Puri in the south. He had a queen, named Neel Man Mati, who was known in the Universe (all regions) as most beautiful. (1)

There was a Khatri by the name of Achhli Rai, who was a great warrior, very powerful but without a canopy overhead. His facial beauty was beyond description and it seemed that the moon's beauty had been pierced through and placed on his face (as beautiful as the inoon). (2)

The queen had developed love for him, so that she had lost all hunger and sleep. She thought the Raja was suffering from some malady and made it known to all including high and low. (3)

She kept a quilt on the Raja's chest and kept a salt cake on it, then heated it with fire so that one could not touch it with hand. (4)

He was dubbed from all four sides, so that he could not utter a word. She left this effort when the Raja was almost dead, but no other person came to know of this secret. (5) (1)

Here the three hundred and eighty-second episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (382-6863) (Contd.)

ਚੌਪਈ

ਸੁਨਹੁ ਚਰਿਤ ਇਕ ਅਵਰ ਨਰੇਸਾ ॥ ਨ੍ਰਿਪ ਇਕ ਝਾਰਖੰਡ ਕੇ ਦੇਸਾ ॥
ਕੋਕਿਲ ਸੈਨ ਤਵਨ ਕੋ ਨਾਮਾ ॥ ਮਤੀ ਕੋਕਿਲਾ ਵਾ ਕੀ ਬਾਮਾ ॥ ੧॥

Choupaiee

Sunhu charit ik avar naresa. nrip ik Jharkhand kai desa.
Kokil sain tavan ko nama. Mati kokila va ki bama. (1)

ਬਦਲੀ ਰਾਮ ਸਾਹ ਸੁਤ ਇਕ ਤਹ ॥ ਜਿਹ ਸਮ ਸੁੰਦਰ ਕਹੁੰ ਨ ਜਗ ਮਹ ॥
ਦ੍ਰਿਗ ਭਰਿ ਤਾਹਿ ਬਿਲਕਿਾ ਜਬ ਹੀ ॥ ਰਾਨੀ ਭਈ ਕਾਮ ਬਸਿ ਤਬ ਹੀ ॥ ੨॥
Badly ram sah sut ik tih. Ijh sam sundar kahun na jag meh.
Drig bhar tohai bilaka jab hi. Rani bhaiee kam bas tab hi. (2)

ਕਾਮ ਭੋਗ ਤਿਹ ਸਾਥ ਕਮਾਵੈ ॥ ਮੂੜ ਨਾਰਿ ਨਹਿ ਹ੍ਰਿਦੈ ਲਜਾਵੈ ॥
ਜਬ ਰਾਜੈ ਇਹ ਬਾਤ ਪਛਾਨੀ ॥ ਚਿਤ ਮਹਿ ਧਰੀ ਨ ਪ੍ਰਗਟ ਬਖਾਨੀ ॥ ੩॥
Kam bhog tih sath kamavai. Moor nar neh hirdai lajavai.
Jab rajai ih bat pachhani. Chit meh dhari na pragat bakhani. (3)

ਆਧੀ ਰੈਨਿ ਹੋਤ ਭੀ ਜਬ ਹੀ ॥ ਰਾਜਾ ਦੁਰਾ ਖਾਟ ਤਰ ਤਬ ਹੀ ॥
ਰਾਨੀ ਭੇਦ ਨ ਵਾ ਕੋ ਪਾਯੋ ॥ ਬੋਲਿ ਜਾਰ ਕੋ ਨਿਕਟ ਬੁਲਾਯੋ ॥ ੪॥
Adhi rain hot bhi jab hi. Raja dura khat tar tab hi.
Rani bheid na va ko payo. Bole jar ki nikat bulayo. (4)

ਰੁਚਿ ਪਰ ਭੋਗ ਤਵਨ ਸੌਂ ਕਰਾ ॥ ਖਾਟ ਤਰੇ ਰਾਜਾ ਲਹਿ ਪਰਾ ॥
ਅਧਿਕ ਨਾਰਿ ਮਨ ਮਹਿ ਡਰ ਪਾਈ ॥ ਕਰੌਂ ਦੈਵ ਅਬ ਕਵਨ ਉਪਾਈ ॥ ੫॥
Ruche par hog tavan so kara. Khat tarai raja leh para.
Adhik nar man meh dar payee. Karo daiv aab kavan upaiee. (5)

ਸੁਨ ਮੂਰਖ ਤੈ ਬਾਤ ਨ ਪਾਵੈ ॥ ਨ੍ਰਿਪ ਨਾਰੀ ਕਹ ਹਾਥ ਲਗਾਵੈ ॥
ਸੁੰਦਰਿ ਸੁਘਰਿ ਜੈਸੇ ਮੁਰ ਰਾਜਾ ॥ ਤੈਸੋ ਦੁਤੀਯ ਨ ਬਿਧਨਾ ਸਾਜਾ ॥ ੬॥
Sunn muraakh tai bat na pavai. Nrip nari keh hath lagavai.
Sundar sughar jaise mur raja. Taiso dutia na bidhna saja. (6)

Choupaiee

O Rajan! Listen to another episode. There was a Raja of Jharkhand land. He was called Kokil Sain and his wife was named Kokila Mati. (1)

There was a Shah's son, named Badli Ram and there was none else in the world to compete with him in beauty. When the queen happened to glance him with her own eyes, then she became under the spell of sexual desires. (2)

She was having cohabitation with him and the foolish woman did not have any shame in her heart. When the Raja came to know about it, he kept it in his mind, without telling anyone else. (3)

At midnight the Raja hid himself under the bed, but the queen did not know about his secret and called the paramour there. (4)

She had cohabitation with him to her satisfaction, then she saw the hidden Raja under the bed, and the queen felt frightened and thought to herself, "O god! What should I do?" (5)

Then she said, "O fool! Listen. You do not understand the thing. You are touching the Raja's wife. You know that the Lord had created my Raja as most beautiful, and no one else could compare with him." (6)

ਅੜਿਲ

ਜੋ ਪਰ ਨਰ ਕਹ ਪਿਯ ਬਿਨੁ ਨਾਰਿ ਨਿਹਾਰਾਈ ॥
ਮਹਾ ਨਰਕ ਮਹਿ ਤਾਹਿ ਬਿਧਾਤਾ ਡਾਰਈ ॥
ਨਿਜੁ ਪਤਿ ਸੁੰਦਰ ਛਾਡਿ ਨ ਤੁਮਹਿ ਨਿਹਾਰਿਹੋ ॥
ਹੋ ਨਿਜ ਕੁਲ ਕੀ ਤਜਿ ਕਾਨਿ ਨ ਧਰਮਹਿ ਟਾਰਿਹੋ ॥ ੭॥

Aril

Jo par nark eh piya bin nar nihraiee.
Maha narak meh tohai bidhata dariee.
Nij pat sundar chhad na chhad na tumhe nihario.
Ho nij kul ki taj kan na dharamhi tario. (7)

ਚੌਪਈ

ਜੈਸੋ ਅਤਿ ਸੁੰਦਰ ਮੇਰੋ ਬਰ ॥ ਤੁਹਿ ਵਾਰੋ ਵਾ ਕੇ ਇਕ ਪਗ ਪਰ ॥
ਤਿਹ ਤਿਜ ਤੁਹੀ ਕੈਸੇਹੂੰ ਨ ਭਜਿ ਹੋ ॥ ਲੋਕ ਲਾਜ ਕੁਲ ਕਾਨਿ ਨ ਤਜਿ ਹੋ ॥ ੮॥

Choupaiee

Jaiso at sundar mero bar. Tohai varo vaa kai ik pag par.
Tih tij tuhi kaishu na bhaj ho. Lok laj kul kan na taj ho. (8)

ਸੁਨਤ ਬਚਨ ਮੂਰਖ ਹਰਖਾਨਯੋ ॥ ਪਤੀਬ੍ਰਤਾ ਨਾਰੀ ਕਹ ਜਾਨਯੋ ॥
ਸਿਰ ਪਰ ਧਰ ਪਲਕਾ ਪਰ ਨਚਾ ॥ ਇਹ ਬਿਧਿ ਜਾਰਿ ਨਾਰਿ ਜੁਤ ਬਚਾ ॥ ੯॥ ੧॥

Ssunat bachan purakh harkhanyo. Patibrata nari keh janyo.
Sir par dhar palka par nacha. Ih bidhh jar nar jut bacha. (9) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਤਿਰਾਸੀ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੮੩ ॥ ੬੮੭੨ ॥ ਅਫਜੂੰ ॥

**iti sri charitar pakhyanai triya charitarai mantra bhoop sambadai teen so tirasi charitar saamaptam sat subham sat.
383. 6872. Aphjun. (Contd.)**

Aril

"The woman, who glances at another man, apart from her husband is thrown by the Lord in the depths of hell. I cannot look at you, leaving aside my beautiful spouse, thus I would not tarnish my clan's honour and my moral duty.' (7)

Choupaiee

"The beauty and charm of my spouse has no comparison and I would sacrifice many like you on his one limb (I will discard you against my beautiful spouse). Leaving him how could I have any sexual relationship with you? I cannot give up my modesty and family honour (for you). (8)

Hearing these words, the foolish Raja was overjoyed and took his wife to be faithful to him and started dancing by taking the cot on his head. Thus the paramour and the wife escaped without being punished. (9)

Here the three hundred and eighty third episode of theKing's and Minister's dialoughe regarding witchcraft from Charitar Pakhyan is completed. All is well. (383-6872) (Contd.)

ਚੌਪਈ

ਸਦਲ ਸਿੰਘ ਇਕ ਭੂਪ ਮਹਾਮਨਿ ॥ ਸਦਾਪੁਰੀ ਜਾ ਕੀ ਪਛਿਮ ਭਨਿ ॥
ਸ੍ਰੀ ਸੁਲੰਕ ਦੇ ਤਾ ਕੀ ਨਾਰੀ ॥ ਜਨੁਕ ਚੰਦ੍ ਤੇ ਚੀਰਿ ਨਿਕਾਰੀ ॥ ੧॥

Choupaiee

Sadal singh ik bhoop mahaman. Sadapuri ja ki pachhim bhan.
Sri sulank dai rta ki nari. Januk chaandar tai cheer nikari. (1)

ਤਹ ਇਕ ਹੋਤ ਸਾਹ ਧਨਵਾਨਾ ॥ ਨਿਰਧਨ ਕਰਿ ਡਾਰਿਯੋ ਭਗਵਾਨਾ ॥
ਅਧਿਕ ਚਤੁਰਿ ਤਾ ਕੀ ਇਕ ਨਾਰੀ ॥ ਤਿਨ ਤਾ ਸੋ ਇਹ ਭਾਂਤਿ ਉਚਾਰੀ ॥ ੨॥

Tih ik hot sah dhanwana. Nirdhan kar Dario bhagwana.
Adhik chatur ta ki ik nari. Tin ta so ih bhat uchari. (2)

ਕਰਿ ਹੌ ਬਹੁਰੋ ਤੁਮੈ ਧਨਵੰਤਾ ॥ ਕ੍ਰਿਪਾ ਕਰੈ ਜੋ ਸ੍ਰੀ ਭਗਵੰਤਾ ॥
ਆਪਨ ਭੇਸ ਪੁਰਖ ਕੋ ਧਾਰੋ ॥ ਰਾਜ ਬਾਟ ਪਰ ਹਾਟ ਉਸਾਰੋ ॥ ੩॥

Kar ho bahuro tumai dhnwanta. Kirpa karai jo sri bhagwanta.
Apan bhes purakh ko dharo. Raj bat par hat usaro. (3)

ਏਕਨ ਦਰਬ ਉਧਾਰੋ ਦਿਯੋ ॥ ਏਕਨ ਤੇ ਰਾਖਨ ਹਿਤ ਲਿਯੋ ॥
ਆਧਿਕ ਆਪਨੀ ਪਤਿਹਿ ਚਲਾਯੋ ॥ ਜਹ ਤਹ ਸਕਲ ਧਨਿਨ ਸੁਨਿ ਪਾਯੋ ॥ ੪॥

Ekan darb udharo diyo. Ekaan tai rakhan hit liyo.
Adhik apni patihe chalayo. Jih tih sakal dhanan sunn payo. (4)

ਸੋਫੀ ਸੂਮ ਸਾਹ ਇਕ ਤਹਾ ॥ ਜਾ ਕੇ ਘਰ ਸੁਨਿਯਤ ਧਨ ਮਹਾ ॥
ਸੁਤ ਤ੍ਰਿਯ ਕੋ ਨਹੀ ਕਰਤ ਬਿਸ੍ਵਾਸਾ ॥ ਰਾਖਤ ਦਰਬ ਆਪਨੋ ਪਾਸਾ ॥ ੫॥

Sofi soom sah ik taha. Ja kai ghar suniyat dhan maha.
Sut triya ko nahi karat bisvasa. Rakhat darb apno pasa. (5)

ਸਾਹ ਸੂਈ ਤਿਹ ਨਾਰਿ ਤਕਾਯੋ ॥ ਅਧਿਕ ਪ੍ਰੀਤ ਕਰਿ ਤਾਹਿ ਬੁਲਾਯੋ ॥
ਤ੍ਰਿਯ ਸੁਤ ਮਾਲ ਕਹਾ ਤਵ ਖੈ ਹੈ ॥ ਏਕ ਦਾਮ ਫਿਰਿ ਤੁਮੈ ਨ ਦੈ ਹੈ ॥ ੬॥

Sah sooiee tih nar takayo. Adhik preet kar tohai bulayo.
Triya sut mal kaha tav kai ho. Ewk dam fir tumaie na dai hai. (6)

Choupaiee

There was a kind hearted Raja called sada singh and he was ruling over the town of Sada Puri in the West. His wife was named Salauk Dei and she was as beautiful as the moon. (1)

There was a wealthy Shah, who had been reduced to a pauper by the Lord. He had a clever wife, who told the Shah like this. (2)

"If the Lord would be kind to us, then I would make you rich again. She changed into a male dress, and opened a shop on the royal-route." (3)

She was giving money on loan to some people and from some she would take money as a banker. She created a big name (good will) for herself, and this was heard (known) by all the rich people. (4)

There was another miserly and virtuous Shah, who possessed lot of wealth. He would not trust either his son, wife or others, and was keeping all the money with himself. (5)

That woman saw the Shah and showing her love for him, called him. She told him "that her wife and son would squander all his wealth and they would not give you even a penny." (6)

ਸਾਹ ਮਾਲ ਕਹੁੰ ਅਨਤ ਰਖਾਇ ॥ ਸਰਖਤ ਤਾ ਤੇ ਲੇਹੁ ਲਿਖਾਇ ॥
ਮਾਤ ਪੂਤ ਕੋਈ ਭੇਦ ਨ ਪਾਵੈ ॥ ਤੁਮ ਹੀ ਚਾਹਹੁ ਤਬੈ ਧਨ ਆਵੈ ॥ ੭॥
Sah mal kahun anat rakhaie. Sarkhat ta tai lehu likhaie.
Mat poot koiee bhied na pavai. Tum hi chahhu tabai dhan avai. (7)

ਬਚਨ ਬਹੁਰਿ ਤਿਨ ਸਾਹ ਬਖਾਨੋ ॥ ਤੁਮ ਤੇ ਔਰ ਭਲੇ ਨਹਿ ਜਾਨੋ ॥
ਮੇਰੇ ਸਕਲ ਦਰੁਬ ਤੈ ਲੇਹਿ ॥ ਸਰਖਤ ਗੁਪਤ ਮੁਝੈ ਲਿਖਿ ਦੇਹਿ ॥ ੮॥
Bachaan bahur tin sah bakhano. Tum tai or bhalai neh jano.
Mere sakaal darb tai leh. Sarkhat gupt mujhai likh dehai. (8)

ਬੀਸ ਲਾਖ ਤਾ ਤੇ ਧਨ ਲਿਯਾ ॥ ਸਰਖਤ ਏਕ ਤਾਹਿ ਲਿਖਿ ਦਿਯਾ ॥
ਬਾਜੂ ਬੰਦ ਬੀਚ ਇਹ ਰਖਿਯਹੁ ॥ ਅਵਰ ਪੁਰਖ ਸੌਂ ਭੇਵ ਨ ਭਖਿਯਹੁ ॥ ੯॥
Bees lakh ta tai dhan liya. Sarkhat ek tohai likh diya.
Baju band beech ih rakhiyeh. Aavar purakh so bhev na bhakhyeh. (9)

ਦੈ ਧਨ ਸਾਹ ਜਬੈ ਘਰ ਗਯੋ ॥ ਭੇਖ ਮਜੂਰਨ ਕੋ ਤਿਨ ਲਯੋ ॥
ਧਾਮ ਤਿਸੀ ਕੇ ਕਿਯਾ ਪਯਾਨਾ ॥ ਭੇਦ ਅਭੇਦ ਤਿਨ ਮੂੜ ਨ ਜਾਨਾ ॥ ੧੦॥
Dai dhan sah jabai ghar payana. Bheikh majuran ko tin leyo.
Dham tisi kai kiya payana. Bheid abheid tin moor n jana. (10)

ਕਹੀ ਕੇ ਏਧਕ ਟੂਕ ਮੁਹਿ ਦੇਹੁ ॥ ਪਾਨ ਭਰਾਇਸਿ ਗਰਦਨਿ ਲੇਹੁ ॥
ਖਰਚ ਜਾਨਿ ਥੋਰੇ ਤਿਨ ਕਰੋ ॥ ਭੇਦ ਅਭੇਦ ਨਹਿ ਨੈਕੁ ਬਿਚਰੋ ॥ ੧੧ ॥
Kahi kai edhar took mohaie dehu. Paan bharais garden lehu.
Kharach jan thorai tin karo. Bheid abheid neh naik bichro. (11)

ਜ਼ਬ ਹੀ ਘਾਤ ਨਾਰਿ ਤਿਨ ਪਾਈ ॥ ਬਾਜੂ ਬੰਦ ਲਯੋ ਸਰਕਾਰੀ ॥
ਅਪਨੀ ਕਬਜ ਕਾਢਿ ਕਰਿ ਲਈ ॥ ਸਤ ਕੀ ਡਾਰਿ ਤਵਨ ਮੈ ਗਈ ॥ ੧੨॥
Jab hi ghat nar tin payee. Bajoo band leyo sarkari.
Apni kabaj kadh kar laiee. Sat ki dar tavan mai gaiee. (12)

So "O Shah! You should keep your money elsewhere and take a receipt for your money. Your wife and son should not know about it and whenever you desire, the money could be collected." (7)

The Shah then said, "I do not know any other person as honest as yourself. So you take all my money, and give me a receipt in secrecy." (8)

She took from him twenty-lakh rupees (2 million rupees) and gave him a receipt for the money. The woman told him to keep this receipt within the armband, without giving out this secret to anyone else. (9)

When the Shah went home after giving money, she dressed up as a woman labourer and moved towards his house. That foolish Shah did not grasp the secret. (10)

She told the Shah, "Give me a piece of bread and in return take the work of a water-carrier from me. So you may spend little amount, but do not think of any secret behind it." (11)

When the woman got a chance, she removed the armband (with receipt). She took out her receipt and put another receipt for hundred rupees only in it and went away. (12)

ਕਿਤਕ ਦਿਨਨ ਕਹਿ ਦੇਹ ਰੁਪਇਯਾ ॥ ਪਠੈ ਦਯੋ ਇਕ ਤਾਹਿ ਮਨਇਯਾ ॥
ਏਕ ਹਜਾਰ ਤਹਾ ਤੇ ਲਯਾਵਹੁ ॥ ਆਨਿ ਬਨਿਜ ਕੋ ਕਾਜ ਚਲਾਵਹੁ ॥ ੧੩॥
Kitak dinan keh deh rupeya. Pathaie deyo ik tohai manaeya.
Ek hajar taha te layavhu. Aan banij ko kaj chalavhu. (13)

ਤਿਨਕ ਹਜਾਰ ਨ ਤਾ ਕੋ ਦਿਯਾ ॥ ਜਿਯ ਮੈ ਕੋਪ ਸਾਜ ਤਬ ਕਿਯਾ ॥
ਬਾਧਿ ਲੈ ਗਯੋ ਤਾ ਕਹ ਤਹਾ ॥ ਕਾਜੀ ਕੋਟਵਾਰ ਥੋ ਜਹਾ ॥ ੧੪॥
Tinak hajar na ta ko diya. Jiy mai saj tab kiya.
Badsh lai geyo ta keh taha. Kaji kotvar tho jaha. (14)

ਮੋ ਤੋ ਬੀਸ ਲਾਖ ਇਨ ਲਿਯਾ ॥ ਅਬ ਇਨ ਮੁਝੈ ਹਜਾਰ ਨ ਦਿਯਾ ॥
ਕਹੀ ਸਭੋ ਸਰਖਤ ਤਿਹ ਹੇਰੋ ॥ ਇਨ ਕੋ ਅਬ ਹੀ ਬਯਾਇ ਨਿਬੇਰੋ ॥ ੧੫॥
Mo to bees lakh in liya. Ab in mujhai hajar na diyo.
Kahi sabhai sarkhat tih hero. In ko ab hi bajaie nibero. (15)

ਛੋਰਿ ਸਰਖਤਹਿ ਹੀ ਸਭਨਿ ਨਿਹਾਰੋ ॥ ਰੁਪਯਾ ਸੋ ਇਕ ਤਹਾ ਬਿਚਾਰੋ ॥
ਸਾਚਾ ਤੇ ਝੂਠਾ ਤਿਹ ਕੀਯਾ ॥ ਸਭ ਧਨ ਹਰੋ ਕਾਢਿ ਤਿਹ ਦਿਯਾ ॥ ੧੬॥
Chhor sarkhathe hi sabhan niharo. Rupeya so ik taha bicharo.
Sacha jhootha tih kiya. Sabh dhan haro kadh tih diya. (16)

ਬਹੁਰਿ ਬਚਨ ਤਿਨ ਨਾਰਿ ਉਚਾਰੇ ॥ ਮੈ ਨ ਰਹਤ ਹੋ ਗਾਵ ਤਿਹਾਰੇ ॥
ਯੌ ਕਹਿ ਜਾਤ ਤਹਾ ਤੇ ਭਈ ॥ ਸੋਫੀ ਯਹਿ ਕੂਟਿ ਭੰਗੋਰੀ ਗਈ ॥ ੧੭॥
Bahur bachan tin nar ucharaai. Mai na rehat ho gav tiharai.
Yo keh jat taha tai bhaiee. Sofi yeh koot bhangori gaiee. (17)

After many days the shah asked for the return of money, and sent a man to bring thousand rupees from her, so as to use that money in the business transactions. (13)

That woman did not give thousand rupees and then the shah felt enraged. He tied her up and took her to the Kazi and Kotwal. (14)

He said, that she had taken twenty lakh rupees from me, and now she did not give me even a thousand rupees.All of them said, "See the receipt from him. And due justice should be done right now." (15)

All saw the receipt after opening it, and only hundred rupees were written on it. Thus she made a truthful person as false and she grabbed all his money, which he (shah) had given her earlier. (16)

Then the woman told the Shah, "1 would not stay in your village now, and saying this she went away from there. So she had cheated and looted the person who was taking hemp. (17)

ਦੋਹਰਾ

ਨਿਰਧਨ ਤੇ ਧਨਵੰਤ ਭੀ ਕਰਿ ਤਿਹ ਧਨ ਕੀ ਹਾਨਿ ॥
ਸੋਫੀ ਕਹ ਅਮਲਨਿ ਛਰਾ ਦੇਖਤ ਸਕਲ ਜਹਾਨ ॥ ੧੮॥ ੧॥

Dohra

Nirdhan taio dhanvant bhi kar tih dhan ki hani.
Sofi mkch amlin chhara dekhat sakal jahan. (18) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਚਉਰਾਸੀ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ॥ ੩੮੪ ॥ ੬੮੯੦ ॥ ਅਫਜੂੰ ॥

Iti sri charitar pakhyanai triya charitarai mantri bhoop sambadai teen so chourasi charitar samaptam sat subham sat.
384. 6890. Aphjun. (Contd.)

ਚੌਪਈ

ਚਿਤ੍ ਕੇਤੁ ਰਾਜਾ ਇਕ ਪੂਰਬ ॥ ਜਿਹ ਬਚਿਤ੍ ਰਥ ਪਤ੍ਰਿ ਅਪੂਰਬ ॥
ਚਿਤ੍ਰਾਪੁਰ ਨਗਰ ਤਿਹ ਸੋਹੈ ॥ ਜਿਹ ਢਿਗ ਦੇਵ ਦੈਤ ਪੁਰ ਕੋ ਹੈ ॥ ੧॥

Choupaiee

Chitar ket raja ik purab. Jih bachitar rath patar apurab.
Chitrapur nagar tih sohai. Jih dhig dev dait pur ko hai. (1)

ਸ੍ਰੀ ਕਟਿ ਉਤਿਮ ਦੇ ਤਿਹ ਨਾਰੀ ॥ ਸੂਰਜ ਨਵਤ ਤਿਹ ਧਾਮ ਦੁਲਾਰੀ ॥
ਜਿਹ ਸਮ ਸੁੰਦਰਿ ਨਾਰਿ ਨ ਕੋਈ ॥ ਆਗੇ ਭਈ ਨ ਪਾਛੇ ਹੋਈ ॥ ੨॥
Sri kat utam dai tih nari. Surajh navat tih dham dulari.
Jih sam sundar nar na koiee. Agai bhaiee na pachhai hoiee. (2)

ਬਾਨੀ ਰਾਇ ਤਹਾ ਇਕ ਸਾਹਾ ॥ ਜਿਹ ਮੁਖ ਸਮ ਸੁੰਦਰਿ ਨਹਿ ਮਾਹਾ ॥
ਸ੍ਰੀ ਗੁਲਜਾਰ ਰਾਇ ਸੁਤ ਤਾ ਕੋ ॥ ਦੇਵ ਦੈਤ ਕੋਇ ਤੁਲਿ ਨ ਵਾ ਕੋ ॥ ੩॥
Bani raie taha ik saha. Jih much sam sundar neh maha.
Sri guljar raaie sut ta ko. dev dait koiee tul na va ko. (3)

Couplet

From the grabbed money, she became wealthy again from a poverty stricken woman. Before all the people, the drug addict woman had cheated a virtuous person. (18) (1)

Here the three hundred and eighty-fourth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (384-6890) (Contd.)

Choupaiee

There was a Raja in the East, by the name of Chitar Ket, and he had a wonderful son named `Bachittar Rath'. Their town of Chitrapur was looking glamorous and before it even the abodes of gods or demons were looking insignificant. (1)

He had a wife named Uttam Dei, and a sun-like shining daughter, who had no parallel in the world (in beauty) neither earlier nor hereafter. (2)

There was a Shah by the name of Bani Rai and even moon could not be compared to him in his charm (of face). There was no equivalent to him either among the gods or demons. (3)

ਰਾਜ ਸੁਤਾ ਤਰਾ ਕੋ ਲਖਿ ਰੂਪਾ।। ਮੋਹਿ ਰਹੀ ਮਨ ਮਾਹਿ ਅਨੂਪਾ ।।
ਏਕ ਸਹਚਰਿ ਤਹਾ ਪਠਾਈ ।। ਜਿਹ ਤਿਹ ਭਾਤਿ ਤਹਾ ਲੈ ਆਈ ।। ੪।।
Raj suta tara lko lakh roopa. Mohair rahi man mohair anupa.
Ek sehchar taha pathaiee. Jih tih bhat taha lai aiee. (4)

ਮਿਲਤ ਕੁਅਰਿ ਤਾ ਸੌ ਸੁਖ ਪਾਯੋ ।। ਭਾਤਿ ਭਾਤਿ ਮਿਲਿ ਭੋਗ ਕਮਾਯੋ ।।
ਚੁੰਬਨ ਭਾਤਿ ਭਾਤਿ ਕੇ ਲਿਯੇ ।। ਭਾਤਿ ਅਨਕਿ ਕੇ ਆਸਨ ਕੀਯੇ ।। ੫।।
Milat koer ta so such payo. Bhat bhat mil bhog kamayo.
Chumban bhat bhat kai liyo. Bhat anik asan kiye. (5)

ਤਬ ਲਗਿ ਮਾਤ ਪਿਤਾ ਤਹ ਆਯੋ ।। ਨਿਰਖਿ ਸੁਤਾ ਚਿਤ ਮੈ ਦੁਖ ਪਾਯੋ ।।
ਕਿਹ ਛਲ ਸੋ ਇਹ ਦੁਹੂੰ ਸੰਘਾਰੋ ।। ਛਤ੍ ਜਾਰ ਕੇ ਸਿਰ ਪਰ ਢਾਰੋ ।। ੬।।
Tab lag mat pita tih aeyo. Nirakh suta chit mai dukh payo.
Kih chhal so ih duhun sangharo. Chhatar jar kai sir par dharo. (6)

ਦੁਹੁੰਅਨ ਕੇ ਫਾਸੀ ਗੁਰੁ ਡਾਰੀ ।। ਪਿਤਾ ਸਹਿਤ ਮਾਤਾ ਹਨਿ ਡਾਰੀ ।।
ਫਾਸ ਕੰਠ ਤੇ ਲਈ ਨਕਾਰੀ ।। ਬੋਲਿ ਲੋਗ ਸਭ ਐਸ ਉਚਾਰੀ ।। ੭।।
Duhuan kai fasi guru dari. Pita sehat mata han dari.
Fas kanth tai laiee nkari. Bole log sabh ais uchari. (7)

ਇਨ ਦੁਹੂੰ ਜੋਗ ਸਾਧਨਾ ਸਾਧੀ ।। ਨ੍ਰਿਪ ਰਾਨੀ ਜੁਤ ਪਵਨ ਅਰਾਧੀ ।।
ਬਾਰਹ ਬਰਿਸ ਬੀਤ ਹੈ ਜਬ ਹੀ ।। ਜਗਿ ਹੈ ਛਾਡਿ ਤਾਰਿਯਹਿ ਤਬ ਹੀ ।। (੬)।।
In duhun jog sadhna sadhi. Nrip rani jut pavan aradhi.
Barah baris beet hai jab hi.jag hai chhad tariyeh tab hi. (8)

ਤਬ ਲਗਿ ਤਾਤ ਦਿਯਾ ਮੁਹਿ ਰਾਜਾ ।। ਰਾਜ ਸਾਜ ਕਾ ਸਕਲ ਸਮਾਜਾ ।।
ਤਬ ਲਗਿ ਤਾ ਕੋ ਰਾਜ ਕਮੈ ਹੈ ।। ਜਬ ਜਗ ਹੈ ਤਾ ਕੌ ਤਬ ਦੈ ਹੋ ।। ੯।।
Tab lag tat dita mohair raja. Raj saj ka sakal samaja.
Tab lag ta ko raj kamai hai. Jab jag hai ta ko tab dai hai. (9)

The princess saw his beautiful form and in her heart she got enamoured by his charm. So she sent a handmaid to him who managed to bring him along with her, somehow. (4)

The princess got extremely happy on meeting him and then enjoyed various poses of sensuous pleasure with him. They kissed each other in many ways and had different poses of sexual affair. (5)

By that time her mother and father came there. On seeing them, the princess felt aggrieved at heart. She thought to herself how to kill them both, with some game play (witchcraft) and then make the paramour as the Raja, with a canopy overhead. (6)

She put a noose round the necks of her parents, and killed both of them. Then she removed the noose from their necks, and calling the people said like this. (7)

"Both of them had done meditative Yoga, the Raja had performed exercise for controlling his breath. After spending twelve years like this, they will wake up from their meditation pose." (8)

Till Then, the father had given me the control of kingdom along with its pomp and show. So for thatperiod I shall act to run the Govt. machnery. When they will wake up, then I will hand it over to them. (9)

ਇਹ ਛਲ ਤਾਤ ਮਾਤ ਕਹ ਘਾਈ ॥ ਲੋਗਨ ਸੋ ਇਹ ਭਾਤਿ ਜਨਾਈ ॥
ਜਬ ਅਪਨੋ ਦ੍ਰਿੜ ਰਾਜ ਪਕਾਯੋ ॥ ਛਤ੍ ਮਿਤ੍ ਸੇ ਸੀਸ ਫਿਰਾਯੋ ॥ ੧੦॥
Ih chhal tat mat keh ghaiee. Logan sso ih bhat janaiee.
Jab apno drirr raj pakayo. Chhatar mitar se sees firayo. (10)

ਦੋਹਰਾ

ਤਾਤ ਮਾਤ ਇਹ ਭਾਤਿ ਹਨਿ ਦਿਯੋ ਮਿਤ੍ ਕੋ ਰਾਜ ॥
ਸਕਤ ਨ ਕੋਈ ਪਛਾਨਿ ਕਰਿ ਚੰਚਲਾਨ ਕੇ ਕਾਜ ॥ ੧੧॥ ੧॥

Dohra

Tat mat ih bhat han diyo mitar ko raj.
Sakat na koiee pachhan kar chanchlan kai kaj.(11) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਪਸਾਚੀ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੮੫ ॥ ੬੯੦੧ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya charitarai mantra bhoop sambadai teen so pachasi charitar samaptam sat subham sat.
385. 6901. Aphjun. (Contd.)

ਚੌਪਈ

ਬੀਰ ਕੇਤੁ ਇਕ ਭੂਪ ਭਨਿਜੈ ॥ ਬੀਰਪੁਰੀ ਤਿਹ ਨਗਰ ਕਹਿਜੈ ॥
ਸ੍ਰੀ ਦਿਨ ਦੀਪਕ ਦੇ ਤਿਹ ਰਾਨੀ ॥ ਸੁੰਦਰਿ ਭਵਨ ਚਤੁਰ ਦਸ ਜਾਨੀ ॥ ੧॥

Choupaiee

Beer ket ik bhoop bhanijai. beerpuri tih nagar kasshijai.
Sri din dipak dai tih rani. Sundar bhavan chatur das jani. (1)

ਰਾਇ ਗੁਮਾਨੀ ਤਹ ਇਕ ਛਤ੍ਰੀ ॥ ਸੂਰਬੀਰ ਬਲਵਾਨ ਧਰਤ੍ਰੀ ॥
ਇਕ ਸੁੰਦਰ ਅਬ ਚਤੁਰਾ ਮਹਾ ॥ ਜਿਹ ਸਮ ਉਪਿਜਾ ਕੋਈ ਨ ਕਹਾ ॥ ੨॥
Raie gumani tih ik chhatri. Soorbeer balvan dharati.
Ik sundar ab chatura maha. Jih sam upija koiee na kaha. (2)

With this deceit, she had killed her mother and father and informed the people accordingly. When she had consolidated her royal position then she made the paramour as the king with a canopy fluttering over his head." (10)

Couplet

Thus having killed the mother and father, she gave the Kingdom to her friend. No one had been able to grasp the woman's secret (11) (1)

Here the three hundred and eighty-fifth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well.(385-6901) (Contd.)

Choupaiee

There was a Raja by the name of Bir Ket, and his rule was over the town of Bir Puri. Din Deepak Dei was his queen, who was famous for her beauty in the whole Universe (fourteen regions). (1)

There was a Khatri named Gumani Rai, who was powerful, a warrior and expert in the use of weapons. He was smart and clever too and there was none else on par with him. (2)

ਰਾਜ ਤਰੁਨਿ ਜਬ ਤਾਹਿ ਨਿਹਾਰਿਯੋ ॥ ਇਹੈ ਚੰਚਲਾ ਚਿਤ ਬਿਚਾਰਿਯੋ ॥
ਕਹੋ ਚਰਿਤ੍ ਕਵਨ ਸੋ ਕੀਜੈ ॥ ਜਿਹ ਬਿਧਿ ਪਿਯ ਸੌ ਭੋਗ ਕਰੀਜੈ ॥ ੩॥
Raj tarun jab tohai nihario. Ihai chanchala chit bichario.
Kaho charitar kavan so kijai. Jih bidh piya so bhog karijai. (3)

ਬੀਰ ਮਤੀ ਇਕ ਸਖੀ ਸਯਾਨੀ ॥ ਕਾਨਿ ਲਾਗਿ ਭਾਖਯੋ ਤਿਹ ਰਾਨੀ ॥
ਰਾਇ ਗੁਮਾਨੀ ਕੌ ਲੈ ਕੈ ਆਇ ॥ ਜਿਹ ਤਿਹ ਬਿਧਿ ਮੁਹਿ ਦੇਹੁ ਮਿਲਾਇ ॥ ੪॥
Beer mati ik sakhi sayani. Kan lag bhakheyo tih rani.
Raie gumani ko lai kai aie. Jih tih bidh mohair deho milaie. (4)

ਸਖੀ ਬ੍ਰਿਥਾ ਸਭ ਭਾਖਿ ਸੁਨਾਈ ॥ ਜਯੋ ਰਾਨੀ ਕਹਿ ਤਾਹੀ ਸੁਨਾਈ ॥
ਜਿਹ ਤਿਹ ਬਿਧਿ ਤਾ ਕਹ ਉਰਝਾਈ ॥ ਆਨਿ ਕੁਅਰਿ ਕੌ ਦਯੋ ਮਿਲਾਈ ॥ ੫॥
Sakhi britha sabh bhakh sunaiee. Jeyo rani keh tohai sunaiee.
Jih tih bidh ta keh urjhaiee. Aan koer ko diyo milaiee. (5)

ਭਾਤਿ ਭਾਤਿ ਤਿਹ ਸਾਥ ਬਿਹਾਰੀ ॥ ਭੋਗ ਕਰਤ ਬੀਤੀ ਨਿਸੁ ਸਾਰੀ ॥
ਤਬ ਲਗਿ ਆਏ ਗਏ ਤਿਹ ਰਾਜਾ ॥ ਇਹ ਬਿਧਿ ਚਰਿਤ ਚੰਚਲਾ ਸਾਜਾ ॥ ੬॥
Bhat bhat tih sath bihari. Bhog karat biti nis sari.
Tab lag aie geyo tih raja. Ih bidg charit chanchala saja. (6)

ਤੀਛਨ ਖੜਗ ਹਾਥ ਮਹਿ ਲਯੋ ॥ ਲੈ ਮਿਤਹਿ ਕੇ ਸਿਰ ਮਹਿ ਦਯੋ ॥
ਟੂਕ ਟੂਕ ਕਰਿ ਤਾ ਕੇ ਅੰਗਾ ॥ ਬਚਨ ਕਹਾ ਰਾਜਾ ਕੇ ਸੰਗਾ ॥ ੭॥
Teechhan kharrag hath meh liyo. Lai miteh kais air meh deyo.
Took took kar ta kai anga. Bachan kaha raja kai sanga. (7)

ਲੋ ਭੂਪ ਇਕ ਚਰਿਤ ਦਿਖਾਊ ॥ ਗੌਸ ਮਰਾਤਿਬ ਤੁਮੈ ਲਖਾਊ ॥
ਰਇ ਚਰਿਤ ਕਛਹੂੰ ਨ ਬਿਚਾਰਿਯੋ ॥ ਮ੍ਰਿਤਕ ਪਰਾ ਤਿਹ ਮਿਤ੍ ਨਿਹਾਰਿਯੋ ॥ ੮॥
lo bhoop ik charit dikhauoo. gous maratib tumaie laskhauoo.
Raie charit na bichariae. Mirtak para tih mitar nihario. (8)

When the queen saw him, then the woman thought in her mind. "Which trick should be played, so as to gain his company and enjoy the pleasure of his sexual companionship?" (3)

She had an intelligent handmaid called Bir Mati. The queen told her (in the ears), to bring Gumani Rai and arrange his meeting with her somehow. (4)

She went and explained the whole affair to Gumani Rai, as told to her by the queen. So she got him to agree somehow and arranged his meeting with the queen. (5)

The queen then enjoyed sensuous pleasure with him in many ways and the whole night was spent in love affair. By that time the Raja also came there. Then the woman played this witchcraft. (6)

She took a sharpened sword and struck it at the head of the paramour and cut off his limbs into pieces and told the Raja like this. (7)

"O Rajan! Come, I will show you a trick and show you a pir of the stature of us. The Raja did not think of the game play, but saw the dead paramour. (8)

ਤਾ ਕੌ ਗੌਸ ਕੁਤੁਬ ਕਰਿ ਮਾਨਾ ॥ ਭੇਦ ਅਭੇਦ ਨ ਮੂੜ ਪਛਾਨਾ ॥
ਤ੍ਰਸਤ ਹਾਥ ਤਾ ਕੌ ਨ ਲਗਾਯੋ ॥ ਪੀਰ ਪਛਾਨਿ ਜਾਰ ਫਿਰ ਆਯੋ ॥ ੯॥
Ta ko gous kutub kar mana. Bheid abheid na moor pachhana.
trasat hath ta ko na lagayo. Peer pachhhan jar fir aeyo. (9)

ਦੋਹਰਾ

ਪ੍ਰਥਮ ਭੋਗ ਤਾ ਸੌ ਕਿਯਾ ਬਹੁਰੋ ਦਿਯਾ ਸੰਘਾਰਿ ॥
ਮੂੜ ਭੂਪ ਇਹ ਛਲ ਸਕਾ ਨ ਭੇਦ ਬਿਚਾਰ ॥ ੧੦॥ ੧॥

Dohra

Pratham bhog ta so kiya bahuro diya samghar.
Moor bhoop ih chhal saka na bhied bichar. (10) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਛਿਆਸੀ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੮੬ ॥ ੬੯੧੧ ॥ ਅਫਜੂੰ ॥

Iti sri charitar pakhyanai triya charitarai mantra bhoop sambadai teen so chhiasi charitar samaptam sat subham sat.
386. 6911. Aphjun. (Contd.)

ਚੌਪਈ

ਮਾਰਵਾਰ ਇਕ ਭੂਪ ਭਨਿਜੈ ॥ ਚੰਦ੍ ਸੈਨ ਤਿਹ ਨਾਮ ਕਹਿਜੈ ॥
ਸ੍ਰੀ ਜਗ ਮੋਹਨ ਦੇ ਤਿਹ ਨਾਰਿ ॥ ਘੜੀ ਆਪੁ ਜਨੁ ਬ੍ਰਹਮ ਸੁ ਨਾਰ ॥ ੧॥

Choupaiee

Marvar ik bhoop bhanijai. chandar sain tih nam kahijai.
Sri jag mohan dai tih nar. Gharry aap jan braham su nar. (1)

ਚੰਦ੍ਰਵਤੀ ਇਹ ਪੁਰੀ ਬਿਰਾਜੈ ॥ ਨਾਗ ਲੋਕ ਜਾ ਕੌ ਲਖਿ ਲਾਜੈ ॥
ਹੋਡ ਪਰੀ ਇਕ ਦਿਨ ਤਿਹ ਮਾਹ ॥ ਬਚਨ ਕਹਾ ਤ੍ਰਿਯ ਸੌ ਲਰ ਨਾਹ ॥ ੨॥
Chandravati ih puri birajai. Nag lok ja ko lakh lajai.
Hod pari ik din tih mah. Bachan kaha triya so lar nah. (2)

The Raja took him to be .Ghaus Kutab Pir. The fool did not realize the secret involved. Being frightened, he did not touch him and considering the paramour as Pir, he came back. (9)

Couplet

First she had cohabitation with him, and then killed him. The foolish Raja was cheated with this deceit, without grasping the secret behind it. (10) (1)

Here the three hundred and eighty-sixth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (386-6911) (Contd.)

Choupaiee

There was a Raja in Marwar, whose name was Chander Sain. He had a queen named Jagmohan Dei. She was very beautiful, as if the Lord had moulded her with his own hands. (1)

He was abiding in the town of Chander Vati, whose (beauty) glamour would put even the world of snakes to shame. The Raja and queen had taken a bet one day, and the Raja told the queen ruthlessly (like this). (2)

ਐਸੀ ਕਵਨ ਜਗਤ ਮੈ ਨਾਰੀ ॥ ਕਾਨ ਨ ਸੁਨੀ ਨ ਨੈਨ ਨਿਹਾਰੀ ॥
ਪਤਿਹਿ ਢੋਲਕ ਕੀ ਢਮਕ ਸੁਨਾਵੈ ॥ ਬਹੁਰਿ ਜਾਰ ਸੌ ਭੋਗ ਕਮਾਵੈ ॥ ੩॥
Aisi kavan jagat mai nari. Kan na suni na nain nihari.
Patihe dholak ki dhamak sunavai. Bahur jar so bhog kamavai. (3)

ਕੇਤਕ ਦਿਨ ਬੀਤਤ ਜਬ ਭਏ ॥ ਤਿਯ ਕੋ ਬਚ ਸਿਮਰਨ ਹ੍ਵੈ ਗਏ ॥
ਅਸ ਚਰਿਤ੍ ਕਰਿ ਪਤਿਹਿ ਦਿਖਾਊ ॥ ਭਜੌ ਜਾਰ ਅਰ ਢੋਲ ਬਜਾਊ ॥ ੪॥
Ketak din bitat jab bhaie. Triya ko bach simran haivai gaie.
As charitar kar patihe dikhauoo. Bhajo jar ar dhol bajauoo. (4)

ਤਬ ਇਹ ਇਹੈ ਟੇਵ ਤਿਨ ਡਾਰੀ ॥ ਔਰਨ ਤ੍ਰਿਯ ਸੌ ਪ੍ਰਗਟ ਉਚਾਰੀ ॥
ਮੈ ਧਰਿ ਸੀਸ ਪਾਨਿ ਕੋ ਸਾਜਾ ॥ ਭਰਿ ਲਯੋਹੌ ਜਲ ਨ੍ਰਿਪ ਕੇ ਕਾਜਾ ॥ ੫॥
Tab ih ihai tev tin dari aouran triya so pragat uchari.
Mai dhar sees pan ki saja. Bhar layeho ja; nrip kai kaja. (5)

ਬਚਨ ਸੁਨਤ ਰਾਜਾ ਹਰਖਾਨੋ ॥ ਤਾ ਕੋ ਅਤਿ ਪਤਿਬ੍ਰਤਾ ਜਾਨੋ ॥
ਨਿਜੁ ਸਿਰ ਕੈ ਰਾਨੀ ਘਟ ਲਯਾਵੌ ॥ ਆਨਿ ਪਾਨਿ ਪੁਨਿ ਮੁਝੈ ਪਿਲਾਵੈ ॥ ੬॥
Bachan sunatraja harkhano. Ta ko at patobrata jano.
Niju sir kai rani ghat layavo. Ta ko at patibrata jano. (6)

ਇਕ ਦਿਨ ਤ੍ਰਿਯ ਪਿਯ ਸੋਤ ਜਗਾਈ ॥ ਲੈ ਘਟ ਕੌ ਕਰ ਚਲੀ ਬਨਾਈ ॥
ਜਬ ਤੁਮ ਢੋਲ ਢਮਕ ਸੁਨਿ ਲੀਜੋ ॥ ਤਬ ਇਮਿ ਕਾਜ ਰਾਜ ਤੁਮ ਕੀਜੋ ॥ ੭॥
Ik din triya piya sot jagaiee. Lai ghat ko kar chali banaiee.
Jab tum dhol dhamak sunn lijai. Tab imi kaj raj tum kijo. (7)

ਪ੍ਰਥਮ ਸੁਨੰਯੋ ਸਭ ਢੋਲ ਬਜਾਯੋ ॥ ਜਨਿਯਹੁ ਰਾਨੀ ਢੋਲ ਧਸਾਯੋ ॥
ਦੁਤਿਯ ਢਮਾਕ ਸੁਨੋ ਜਬ ਗਾਢਾ ॥ ਜਨਿਯਹੁ ਤਰੁਨਿ ਕੂਪ ਤੇ ਕਾਢਾ ॥ ੮॥
Pratham suneyo sabh dhol bahaeyo. Janiyehu rani dhol dhasayo.
Dutai dhamak sunno jab gadha. Janiyeh taruni koop tai kadha. (8)

"Was there any woman in the world about whom one may not have heard with ears or seen with one's eyes that she would keep the spouse happy and at the same time (undertakes) enjoys sensuous pleasure with the paramour?" (3)

After the lapse of many days, the queen was reminded of the Raja's words. She thought to herself that she should show some witchcraft to her spouse, that with the beat of drum she should enjoy cohabitation with her paramour. (4)

From that day onwards she adopted this measure as her nature only and made it clear to other women also that she would bring water for the Raja carrying on her head (would obey his commands fully as a slave). (5)

The Raja got pleased with her and thought her to be very faithful (to him)..He thought to himself that "the queen was bringing water for him by carrying the pitcher on her head and then makes him drink." (6)

One day the queen woke up the Raja, while he was asleep and took a pitcher in her hand and told him. "O Rajan! When you hear the beat of drum, then you do according to what I say." (7)

"When you hear the first beat of drum, then you think that the queen had lowered the utensil (in the well) and with the second beat you should think, the queen had drawn out water (from the well)." (8)

ਤਹਿਕ ਲਹੌਰੀ ਰਾਇ ਭਨਿਜੈ ॥ ਜਾ ਸੰਗ ਤ੍ਰਿਯ ਕੋ ਹੇਤੁ ਕਹਿਜੈ ॥
ਲਯੋ ਤਿਸੀ ਕੋ ਤੁਰਤ ਮੰਗਾਇ ॥ ਭੋਗ ਕਿਯਾ ਅਤਿ ਰੁਚਿ ਉਪਜਾਇ ॥ ੯॥
Tehak lahori raie bhanijai. Ja sang triya ko het kahijai.
Leyo tisi ko turat mangaie. Bhog kiya at ruch upjaie. (9)

ਪ੍ਰਥਮ ਜਾਰ ਜਬ ਧਕਾ ਲਗਾਯੋ ॥ ਤਬ ਰਾਨੀ ਲੈ ਢੋਲ ਬਜਾਯੋ ॥
ਜਬ ਤਿਹ ਲਿੰਗ ਸੁ ਭਗ ਤੇ ਕਾਢਾ ॥ ਤਿਯ ਦਿਸਯਾ ਢੋਲ ਢਮਾਕਾ ਗਾਢਾ ॥ ੧੦॥
Pratham jar jab Dhaka lagayo. Tab rani lai dhol bajayo.
Jab tih ling sub hag tai kadha, tiya disiadhol dhamaka gadha. (10)

ਤਬ ਰਾਜੈ ਇਹ ਭਾਤਿ ਬਿਚਾਰੀ ॥ ਡੋਰਿ ਕੂਪ ਤੇ ਨਾਰਿ ਨਿਕਾਰੀ ॥
ਤਿਨ ਤ੍ਰਿਯ ਭੋਗ ਜਾਰ ਸੌ ਕੀਨਾ ॥ ਰਾਜਾ ਸੁਨਤ ਦਮਾਮੋ ਦੀਨਾ ॥ ੧੧॥
Tab rajai ih bhat bichari. Dor koop taai nar nikari.
Tin triya bhog jar so kina. Raja sunat damamo dina. (11)

ਪ੍ਰਥਮ ਜਾਰ ਸੋ ਭੋਗ ਕਮਾਯੋ ॥ ਬਹੁਰੋ ਢੋਲ ਢਮਾਕ ਸੁਨਾਯੋ ॥
ਭੂਪ ਕਿਯਾ ਕਬਹੂੰ ਨ ਬਿਚਾਰੀ ॥ ਕਹਾ ਚਰਿਤ੍ ਕਿਯ ਇਮ ਨਾਰੀ ॥ ੧੨॥ ੧॥
Pratham jar sdi bhog kamayo. Bahuro dhol dhamak sunayo.
Bhoop kiya kabhun na bichari. Kaha charitar kiya im nari. (12) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖ੍ਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਸਤਾਸੀ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੮੭ ॥ ੬੯੨੩ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya charaitari mantra bhoop sambadai teen so satasi charitar samaptam sat subham sat.
387. 6923. Aphjun. (Contd.)

ਚੌਪਈ

ਸਿੰਘ ਨਰਿੰਦਰ ਭੂਪ ਇਕ ਨ੍ਰਿਪ ਬਰ ॥ ਨ੍ਰਿਪਬਰਵਤੀ ਨਗਰ ਜਾ ਕੋ ਘਰ ॥
ਸ੍ਰੀ ਮਦ ਮੋਕਲ ਦੇ ਤਿਹ ਨਾਰੀ ॥ ਬਿਧਿ ਸੁ ਨਾਰ ਸਾਚੇ ਜਨੁ ਢਾਰੀ ॥ ੧॥

Choupaiee

Singh narinder nhoop ik nrip bar. Nripbarvati nagar ja ko ghar.
Sri mad mokal dai tih nari. Bidh su nar sachgai jan dhari. (1)

There used to be a man called Lahori Rai and the queen was supposed to have a love affair with him. The queen called him instantly, and had cohabitation with him. (9)

When the paramour had the first go at it, (for love affair) the queen gave one drum beat and when he had removed his male organ, then the queen sounded the second beat of drum. (10)

The Raja thought the queen had removed the attached string from the well (with second beat). The woman had cohabitation with the paramour and made the Raja hear the beat of drum also. (11)

First she enjoyed sensuous pleasure with the paramour and then made the Raja hear the drum beat also. The Raja did not realize this secret and the witchcraft which the queen had played (with him). (12) (1)

Here the three hundred and eighty seventh episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (387-6923) (Contd.)

Choupaiee

There was a great Raja named Narinder Singh, and was ruling the town of Nripbarvati. His queen was called Mokal Dei, who was very beautiful as if the Creator had moulded her in a special mould. (1)

ਦੇਹ ਕੁਰੂਪ ਭੂਪ ਕੋ ਭਾਰਾ।। ਨਿਜੁ ਤ੍ਰਿਯਾ ਸਾਥ ਨ ਰਾਖਤ ਪਯਾਰਾ ।।
ਰੈਨਿ ਦਿਵਸ ਜੋਗਿਯਨ ਬੁਲਾਵੈ ।। ਜੋਗ ਸਾਧਨਾ ਚਹੈ ਕਿ ਆਵੈ ।। ੨।।
Deh kuroop bhoop ko bhara. Niju triya sath na rakhat payara.
Rain divas jogian bulavai. Jog sadhna chahai ki avai. (2)

ਯਾ ਤੇ ਨਾਰਿ ਅਧਿਕ ਰਿਸਿ ਠਾਨੀ ।। ਸੁਨਤ ਜੋਗਿਯਨਿ ਕੀ ਅਸਿ ਬਾਨੀ ।।
ਐਸਾ ਕਛੂ ਉਪਾਇ ਬਨਾਊ ।। ਭੂਪਤਿ ਸਹਿਤ ਅਜੁ ਇਨ ਘਾਊ ।। ੩।।
Ya tai nar adhik risi thani. Sunat jogian ki as bani.
Aisa kakachh upaie banauo. Bhupat sehat aj in ghauoo. (3)

ਦੇਊ ਅਪਨੋ ਮਿਤ੍ਰਹਿ ਰਾਜਾ ।। ਜੋਗੀ ਹਨੋ ਭੂਪ ਜੁਤ ਆਜਾ ।।
ਸਕਲ ਪ੍ਰਜਹਿ ਇਨ ਮਾਰਿ ਦਿਖਾਊ ।। ਮਿਤ੍ ਸੀਸ ਪਰ ਛਤ੍ ਫਿਰਾਊ ।। ੪।।
Deou apno mitarhi raja. Jogi hano bhoop jut aja.
Sakal parjahe in mar dikhauo. Mitar sees par chhhatar firaou. (4)

ਜਬ ਰਾਜਾ ਨਿਸ ਕੋ ਗ੍ਰਿਹ ਆਯੋ ।। ਬਹੁਰਿ ਜੋਗਿਯਨ ਬੋਲਿ ਪਠਾਯੋ ।।
ਤਿਮਿ ਤਿਮਿ ਨਾਰਿ ਫਾਸ ਗਰ ਡਾਰਿ ।। ਭੂਪ ਸਹਿਤ ਸਭ ਦਏ ਸੰਘਾਰ ।। ੫।।
Jab raja nis ko greh aeyo. Bahur jogian bole pathaeyo.
Timi timi nar fas gar dar. Bhoop sehat sabh daie sanghar. (5)

ਭੂਪਤਿ ਮਾਰਿ ਖਾਟ ਰਤ ਪਾਯੋ ।। ਦੁਹੂੰ ਅਤੀਤਨ ਤਰੇ ਡਸਾਯੋ ।।
ਸਿੰਘਾਸਨ ਪਰ ਮਿਤ੍ਰਹਿ ਰਾਖਾ ।। ਬੋਲਿ ਪ੍ਰਜਾ ਸਭ ਸੋ ਇਮਿ ਭਾਖਾ ।। ੬।।
Bhupat mar khat rat payo. Duhun atitan tarai dasayo.
Singhasan par mitarhi rakha. Bole praja saabh so imi bhakha. (6)

ਜਬ ਰਾਜਾ ਨਿਸੁ ਕੌ ਗ੍ਰਿਹ ਆਯੋ ।। ਦੁਹੂੰ ਜੋਗਿਯਨ ਨਿਕਟ ਬੁਲਾਯੋ ।।
ਅਤਭੁਤ ਨਾਗਾ ਤਹਾ ਇਕ ਨਿਕਸਾ ।। ਰਾਵਲ ਹੇਰਿ ਤਵਨ ਕੌ ਬਿਗਸਾ ।। ੭।।
Jab raja nisu ko greh aeyo. Duhun jogian nikat bulayo.
Atbhut naga taha ik niksa. Raval her tavan ko bigsa. (7)

The Raja was heavily built and ugly and was not loving his queen. He was always calling the Yogis (ascetics) day and night and wanted to learn some asceticism. (occult powers). (2)

On hearing the talk of ascetics (Yogis) the queen got enraged and decided that she should do something to-day to kill those Yogis. (3)

She thought of giving the kingdom to her paramour, after killing the Raja and Yogis, so that the beloved should become the Raja (with canopy overhead). (4)

When the Raja came home at night, he called the Yogis also. As the Yogis were coming (one by one) the queen killed them all by throwing a noose around their necks, including the Raja himself. (5)

She placed the Raja, after killing him, underneath the cot and threw the two yogis down (the building) she seated the paramour on the throne and told all the subjects like this. (6)

"When the Raja came at night, then he called the two Yogis also. Then a strange snake came out and seeing him the Yogis got pleased. (7)

ਸਾਪਹਿ ਮਾਰਿ ਤਬੈ ਤਿਨ ਲਿਯੋ ॥ ਫਰੂਆ ਬੀਚ ਡਾਰਿ ਕਰਿ ਦਿਯੋ ॥
ਘੋਟਿ ਭਾਗ ਜਿਮਿ ਦੁਹੂੰਅਨ ਪੀਯੋ ॥ ਅਤਿ ਅਸਥੂਲ ਦੇਹ ਕਹ ਕੀਯੋ ॥ ੮॥
Saphe mar tabai tin liyo. Farua beech dar kar diyo.
Ghot bhang jim duhuan piyo. At asthool deh kh kiyo. (8)

ਤਾ ਤੇ ਅਧਿਕ ਫੂਲਿ ਜਬ ਗਏ ॥ ਕੁੰਜਰ ਸਯੋ ਧਾਰਤ ਬਪੁ ਭਏ ॥
ਦੈ ਘਟਿਕਾ ਬੀਤੀ ਤਬ ਫੂਟੇ ॥ ਆਵਨ ਜਾਨ ਜਗਤ ਤੇ ਛੂਟੇ ॥ ੯॥
Ta tai adhik fool jab gaie. Kunjar so dharat bapu bhaie.
Daivai ghatika bitri tab footai. Avan jan jagat tai chhutai. (9)

ਬਰਖ ਬਾਰਹਨ ਕੇ ਹ੍ਵੈ ਗਏ ॥ ਤਯਾਗਤ ਦੇਹ ਪੁਰਾਤਨ ਭਏ ॥
ਸ੍ਵਰਗ ਲੋਕ ਕਹਿ ਕਿਯਾ ਪਯਾਨ ॥ ਤਯਾਗਿ ਅਪਨੀ ਦੇਹ ਪੁਰਾਨਿ ॥ ੧੦॥
Barakh barhan kai hai gaie. Tayagat deh puritan bhaie.
Savarg lok kiya payan. Tyag apni deh puran. (10)

ਭੂਪ ਨਿਰਖਿ ਚਕ੍ਰਿਤ ਚਿਤ ਰਹਾ ॥ ਮੁਹਿ ਸੇਤੀ ਐਸੀ ਬਿਧਿ ਕਹਾ ॥
ਹਮ ਤੁਮ ਆਵ ਸਾਪ ਦੋਊ ਖਾਹਿ ॥ ਦੇਹ ਧਰੇ ਸੁਰਪੁਰ ਕੋ ਜਾਹਿ ॥ ੧੧॥
Bhoop nirakh chakrit chit raha. Mohair seti aisi bidhg kaha.
Hum tum aav sap douo khahai. Deh dharai surpur ko jahai. (11)

ਯੌ ਕਹਿ ਕੈ ਨ੍ਰਿਪ ਸਾਪ ਚਬਾਯੋ ॥ ਮੈ ਡਰਤ ਨਹਿ ਤਾਹਿ ਹਟਾਯੋ ॥
ਥੋਰਾ ਭਖਯੋ ਉਡਾ ਨਹਿ ਗਯੋ ॥ ਤਾ ਤੇ ਤਨ ਸੁੰਦਰ ਇਹ ਭਯੋ ॥ ੧੨॥
Yo keh kih nrip sap chabayo. Mai darat neh tohai hatayo.
Thora bhakkryo uda neh geyo. Ta tai tan sundar ih bheyo. (12)

ਦੇਹ ਪੁਰਾਤਨ ਤਯਾਗਨ ਕਰੀ ॥ ਔਖਧ ਬਲ ਨੌਤਨ ਤਨ ਧਰੀ ॥
ਦੇਹ ਭੂਪ ਕੀ ਠੌਰ ਹਰਾਵਹੁ ॥ ਯਾ ਕੇ ਸਿਰ ਛਤ੍ਰ ਗਿਰਾਵਹੁ ॥ ੧੩॥
Deh purat tayagan kari. Aoukhadg bal noutan tan dhaari.
Deh bhoop kit hour haravhu. Ya kai sir chhatar giravhu. (13)

They killed the snake immediately and put him in the bowl and then pounding it like hemp, they drank it and their body got enlarged. (8)

When they got puffed up, their bodies were like an elephant and after two hours their bodies got burst and they died (got freedom from the cycle of transmigration). (9)

They were now twelve years old, having, given up their previous forms (body). They had gone to heavens, leaving their bodies. (10)

The Raja, seeing all this, was wondering and told me like this, "Come, we will also eat this snake and then proceed to heavens (leaving this body). (11)

Thus, saying this the Raja ate the snake and being frightened I could not stop him from eating it. He had eaten a small quantity, so he did not fly off, but his body became more beautiful. (12)

He had given up his old form (body) and with this novel treatment he took a new form. Now let us burn the body of the Raja (cremate him) and the kingdom be handed over to this man (paramour) (13)

ਇਹ ਛਲ ਸਾਥ ਜੋਗਿਯਨ ਘਾਯੋ ॥ ਭੂਪਤਿ ਸੋ ਸੁਰ ਲੋਕ ਪਠਾਯੋ ॥
ਸਕਲ ਪ੍ਰਜਾ ਕੋ ਲੋਥਿ ਦਿਖਾਈ ॥ ਦੇਸ ਮਿਤ੍ ਕੀ ਫੇਰਿ ਦੁਹਾਈ ॥ ੧੪॥
Ih chhal sath jogian ghayo. Bhupat so sur lok pathayo.
Sakal parja ko loth dikhaiee. Des mitar ki fer duhaiee. (14)

ਭੇਵ ਪ੍ਰਜਾ ਕਿਨਹੂੰ ਨ ਪਛਾਨਾ ॥ ਕਿਹ ਬਿਧਿ ਹਨਾ ਹਮਾਰਾ ਰਾਨਾ ॥
ਕਿਹ ਛਲ ਸੋ ਜੁਗਿਯਨ ਕੋ ਘਾਯੋ ॥ ਮਿਤ੍ ਸੀਸ ਪਰ ਛਤ੍ ਫਿਰਾਯੋ ॥ ੧੫॥
Bhev parja kinhu na pachhhana. Kih bidh hana hamara rana.
Kih chhal so jugian ko ghayo. Mitar sees par chhatar firayo. (15)

ਦੋਹਰਾ

ਗਰਬੀ ਰਾਇ ਸੋ ਮਿਤ੍ ਕੋ ਦਿਯਾ ਆਪਨਾ ਰਾਜ ॥
ਜੋਗਨ ਜੁਤ ਰਾਂਜਾ ਹਨਾ ਕਿਯਾ ਆਪਨਾ ਕਾਜ ॥ ੧੬ ॥ ੧ ॥

Dohra

Garbi raie su mitar ko diya apna raj.
Jogan jut raja hana kiya apna kaj. (16) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਅਠਾਸੀ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੮੮ ॥ ੬੯੩੯ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya charitarai mantra bhoop sambadai teen so athasicharitar samaptam sat subham sat.
388. 6939. aphjun. (Contd.)

ਚੌਪਈ

ਭੂਪ ਸੁਬਾਹੁ ਸੈਨ ਇਕ ਸੁਨਾ ॥ ਰੂਪਵਾਨ ਸੁੰਦਰਿ ਬਹੁ ਗੁਨਾ ॥
ਸ੍ਰੀ ਸੁਬਾਹਪੁਰ ਤਾ ਕੋ ਸੋਹੈ ॥ ਜਿਹ ਸਮ ਔਰ ਨਗਰ ਨਹਿ ਕੋ ਹੈ ॥ ੧॥

Choupaiee

Bhoop subahu sain ik suna. rupvan sundar bahu guna.
Sri subahpur ta ko sihai. jih sam aor nagar neh ko hai. (1)

With this deceit she had killed the Yogis and had dispatched the Raja to heavens. She showed the corpse of the Raja to all the people and proclaimed the paramour as the new Raja throughout the land. (14)

The subjects could not follow the secret, as "to how the Raja got killed? How the Yogis were finished and how the friend had been made a king?" (15)

Couplet

She handed over the kingdom to Garbi Rai, having killed the Yogis along with the Raja, thus satisfying her desires (established as she wanted). (16) (1)

Here the three hundred and eighty-eighth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (388-6939) (Contd.)

Choupaiee

There was a Raja by the name of Sibahu Sain, who was very pretty and virtuous. His town of Subahu Pur was looking glorious and there was no other town so beautiful. (1)

ਸ਼੍ਰੀ ਮਕਰਧੁਜ ਦੇ ਤਿਹ ਰਾਨੀ ॥ ਸੁਨਦੇਰ ਦੇਸ ਦੇਸ ਮੋ ਜਾਨੀ ॥
ਤਿਹ ਸਮਾਨ ਨਾਰੀ ਨਹੀ ਕੋਊ ॥ ਪਾਛੇ ਭਈ ਨ ਆਗੈ ਹੋਊ ॥ ੨॥
Sri makarduj dai tih rani. sundar des des mo jani.
Tih saman nari neh kuoo. pachh ai bhaiee na agai huoo. (2)

ਤਿਨ ਦੇਖਾ ਦਿਲੀ ਕੋ ਐਸਾ ॥ ਇਹ ਬਿਧਿ ਤੇ ਲਿਖ ਪਠਿਯੋ ਸੰਦੇਸਾ ॥
ਤੁਮ ਇਹ ਠੌਰ ਆਪੁ ਚੜਿ ਆਵਹੁ ॥ ਭੂਪਤਿ ਜੀਤਿ ਮੁਝੈ ਲੈ ਜਾਵਹੁ ॥ ੩॥
Tin dekha dili aap charr avhu. Bhupat jit mujhai lai javhu.
Tum ih thour aap charr avhu. Bhupat jit mujhai lai javhu. (3)

ਅਕਬਰ ਸੁਨਤ ਬੈਠ ਉਠਿ ਧਯੋ ॥ ਪਵਨ ਹੁਤੋ ਆਗੇ ਬਢਿ ਗਯੋ ॥
ਸਾਹ ਸੁਨਾ ਆਯੋ ਨ੍ਰਿਪ ਜਬ ਹੀ ॥ ਪਤਿ ਸੌ ਬਚਨ ਬਖਾਨ ਤਬ ਹੀ ॥ ੪॥
Akbar sunat baith uth dheyo. Pavan hutai agai badh geyo.
Sah suna aeyo nrip jab hi. Pat so bachan bakhan tab hi. (4)

ਤੁਮ ਹਯਾ ਤੇ ਨ੍ਰਿਪ ਭਾਜਿ ਨ ਜੈਯਹੁ ॥ ਰਨ ਸਾ ਹ੍ਵੈ ਜੁਧ ਮਚੈਯਹੁ ॥
ਮੈ ਨ ਤਜੌਗੀ ਤੁਮਰਾ ਸਾਥਾ ॥ ਮਰੇ ਜਰੌਗੀ ਤੁਮ ਸੌ ਨਾਥਾ ॥ ੫॥
Tum haya tai nrip bhaj jeyeh. Ran sa hai judh macheyeh.
Mai na tajogi tumra satha. Marai jarogi tum so nathha. (5)

ਇਤ ਭੂਪਤਿ ਕਹ ਧੀਰ ਬੰਧਾਯੋ ॥ ਉਤੈ ਲਿਖਾ ਲਿਖਿ ਤਹਾ ਪਠਾਯੋ ॥
ਆਈ ਸੈਨ ਸਾਹਗ ਕੀ ਜਬ ਹੀ ॥ ਰਹਾ ਉਪਾਇ ਕਛੂ ਨਹਿ ਤਬ ਹੀ ॥ ੬॥
It bhupat keh dheer bandhayo. Utai likha taha pathayo.
Aiee sain hahag ki jab hi. Raha upaie kachh nehh tab hi. (6)

His wife was named Makar Dhuj Dti who was famous throughout the land. There was no other woman so beautiful either before or in future. (2)

She saw the king of Delhi and sent a written message to him. "You launch an attack on this land and take me away after gaining victory over the Raja." (3)

The king Akbar then started off and advanced with the speed of wind. When the Raja heard about it, then the queen told the Raja. (4)

"O Rajan! You should not flee away but fight it out facing the enemy. I will not leave your company. O Master! If you die, then I shall burn myself along with you." (5)

On this side, she was giving support to the Raja's determination (patience) and on the other side, she had written a letter to the king. When the king's army confronted them, then there was no other solution. (6)

ਰਾਜਾ ਜੂਝਿ ਮਰਤ ਭਯੋ ਜਬੈ ॥ ਭਾਜ ਚਲਤ ਭੀ ਪਰਜਾ ਤਬੈ ॥
ਰਾਨੀ ਬਾਧਿ ਤਬੈ ਤਿਨ ਲਈ ॥ ਇਹ ਛਲ ਧਾਮ ਮਿਤ੍ ਕੇ ਗਈ ॥ ੭॥ ੧॥

Raja jujh marat bheyo jabai. Bvhaj chalet bhhi parja tabai.
Rani badh tabai tin laiee. Ih chhal dham mitar kai gaiee. (7) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਨਿਨਾਨਵੇ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੮੯ ॥ ੬੯੪੬ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya charitarai mantri bhoop sambadai teen so ninanvo charitar samaptam sat subham sat.
389 . 6946. Aphjun. (Contd.)

ਚੌਪਈ

ਬਾਹੁਲੀਕ ਸੁਨਿਯਤ ਰਾਜਾ ਜਹ ॥ ਜਿਹ ਸਮਾਨ ਕੋਈ ਭਯੋ ਦੁਤੀਯ ਨਹ ॥
ਧਾਮ ਗੋਹਰਾ ਰਾਇ ਦੁਲਾਰੀ ॥ ਜਿਹ ਸਮਾਨ ਨਹਿ ਦੇਵ ਕੁਮਾਰਾ ॥ ੧॥

Choupaiee

Bahulik suniat raja jeh. Jih saman koiee bheyo dutia neh.
Dham gohra raie dulari. Jih saman neh dev kumara. (1)

ਤਹ ਇਕ ਹੁਤਾ ਸਾਹ ਕਾ ਬੇਟਾ ॥ ਜਿਹਾ ਸਮਾਨ ਕੋ ਭਯੋ ਨ ਬੇਟਾ ॥
ਏਕ ਸੁਘਰ ਅਰੁ ਸੁੰਦਰ ਘਨੋ ॥ ਜਨੁ ਅਵਤਾਰ ਮਦਨ ਕੋ ਬਨੋ ॥ ੨॥

Tih ik huta sah ka beta. Jihha saman ko bheyo na beta.
Ek sughar ar sundar ghano. Jan avtar madan ko bano. (2)

ਭੂਪ ਸੁਤਾ ਤੇ ਨਿਰਖਿ ਲੁਭਾਈ ॥ ਗਿਰੀ ਭੂਮਿ ਜਨੁ ਨਾਗ ਚਬਾਈ ॥
ਸਖੀ ਏਕ ਤਿਹ ਤੀਰ ਪਠਾਈ ॥ ਗਾਜਿ ਰਾਇ ਕਹ ਲਿਯਾ ਬੁਲਾਈ ॥ ੩॥

Bhoop suta tai nirakh lubhaiee. Giri bhoom jan nag chabaiee.
Sakhi ek tih teer pathaiee. Gaj raie kih liya bulaiee. (3)

ਜਬ ਤਿਹ ਲਖਾ ਸਜਨ ਘਰ ਆਯੋ ॥ ਕੰਠ ਗੋਹਰਾ ਰਾਇ ਲਗਾਯੋ ॥
ਬਹੁ ਬਿਧਿ ਕਰੇ ਤਵਨ ਸੋ ਭੋਗਾ ॥ ਦੂਰਿ ਕਰਾ ਜਿਯ ਕਾ ਸਭ ਸੋਗਾ ॥ ੪॥

Jab tih lakha sajan ghar aeyo. Kanth gohra raie lagaeyo.
Bahu bidh karai tavan so bhoga. Door kara jiy ka sabh soga. (4)

When the Raja had died fighting, then the subjects ran away and the king got the queen in custody. Thus the woman went away to the friend's house. (7) (1)

Here the three hundred and eighty-ninth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (389-6946) (Contd.)

Choupaiee

There was a Raja Bahobek, who had no other parallel. He had a daughter named Gohra Rai and there was no other godly daughter like her. (1)

There was a Shah's son and there was no other person to match him. He was very intelligent and beautiful too. In fact, he appeared to be an incarnation of Kamdev. (2)

The princess got enamoured by him on having seen him and fell down on the ground, as if bitten by a snake. She sent him a handmaid and called Gaj Rai to her place. (3)

When she saw the beloved at home, then Gohra Rai hugged him. She then enjoyed sensuous pleasure with him, thus satisfying her desire (to her satisfaction). (4)

ਭੋਗ ਕਰਤ ਭਾਯੋ ਅਤਿ ਪਯਾਰੋ ॥ ਛਿਨ ਨ ਕਰਤ ਆਪਨ ਤੇ ਨਯਾਰੋ ॥
ਭਾਤਿ ਭਾਤਿ ਕੀ ਕੈਫ ਪਿਲਾਵੈ ॥ ਸੁਭ੍ ਸੇਜ ਚੜਿ ਭੋਗ ਕਮਾਵੈ ॥ ੫॥
Bhog karat bhayo at payaro. Chin na karat apan tai nayaro.
Bhat bhat ki kaif pilavai. Subhar sej charr bhog kamavai. (5)

ਤਬ ਤਹ ਤਾਤ ਤਵਨ ਕਾ ਆਯੋ ॥ ਤ੍ਰਸਤ ਦੇਗ ਮਹਿ ਤਾਹਿ ਛਪਾਯੋ ॥
ਰੌਜਨ ਮੂੰਦਿ ਹੌਜ ਮਹਿ ਧਰਾ ॥ ਏਕ ਬੂੰਦ ਜਲ ਬੀਚ ਨ ਪਰਾ ॥ ੬॥
Tab tih tat tavan ka aeyo. Trasat deg meh tohai chhapayo.
Roujan moond houj meh dhara. Ek boond jal beech na para. (6)

ਪਿਤਹਿ ਤਾਲ ਤਤਕਾਲ ਦਿਖਾਯੋ ॥ ਬੀਚ ਬੇਰੀਅਨ ਡਾਰਿ ਫਿਰਾਯੋ ॥
ਦੀਏ ਜਰਾਇ ਬੀਚ ਤਿਹ ਡਾਰੇ ॥ ਜਨੁ ਕਰਿ ਚੜੇ ਰੈਨਿ ਕੇ ਤਾਰੇ ॥ ੭॥
Pitehe tal tatkal dikhayo. Beech berian dar firayo.
Diye jaraie beech tih darai. Jan kar chharai rain kai tarai. (7)

ਪਿਤਹਿ ਅਚੰਭਵ ਐਸ ਦਿਖਾਯੋ ॥ ਸਮਾਧਾਨ ਕਰਿ ਧਾਮ ਪਠਾਯੋ ॥
ਮਿਤ੍ਹਿ ਕਾਢ ਸੇਜ ਪਰ ਲੀਨਾ ॥ ਕਾਮ ਭੋਗ ਬਹੁ ਬਿਧਿ ਤਨ ਕੀਨਾ ॥ ੮॥ ੧॥
Pithi achambav ais dikhayo. Samadhan kar dham pathayo.
Mitarhi kadh sej par lina. Kam bhog bahu bidh tan kina. (8) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਨੱਬੇ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੯੦ ॥ ੬੯੫੪ ॥ ਅਫਜੂੰ ॥

Iti sri charitar pakhyanai triya charitarai mantra bhoop sambadai teen so nabbe charitar saamaptam sat subham sat.
390. 6954. Aphjun. (Contd.)

ਚੌਪਈ

ਬਰਬਰੀਨ ਕੋ ਦੇਸ ਬਸਤ ਜਹ ॥ ਬਰਬਰ ਪੁਰ ਇਕ ਨਗਰ ਹੁਤੋ ਤਹ ॥
ਅਫਕਨ ਸੇਰ ਤਹਾ ਕਾ ਰਾਜਾ ॥ ਜਿਹ ਸਮਾਨ ਬਿਧਿ ਦੁਤੀਯ ਨ ਸਾਜਾ ॥ ੧॥

Choupaiee

Barbareen ko des basat jih. Bar bar pur ik nagar hutai tih.
Afkan ser taha ka raja. Jih saman bidh dutia na saja. (1)

While having sexual companionship, she became fond of the beloved and would not leave him for a moment even. She was giving him wine of different types and then enjoying sensuous pleasure on a decorated bed. (5)

In the meantime her father came there. So due to his fear, she hid him in a big kettle(cauldron)and covered it with a lid, then kept it in a tank but did not allow any water to enter the kettle. (6)

Then she showed the tank to the father and moved him around the tank in a boat. Then she lit many lamps there, as if stars were shining during the night. (7)

Thus she showed such a strange phenomena to the father and sent him back after satisfying him thoroughly. Then she took out the paramour from the kettle and made him seated on the bed and then enjoyed sexual pleasure with him in many ways. (8) (1)

Here the three hundred and ninetieth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (390-6954) (Contd.)

Choupaiee

There was a town of Barbar Pur in the land of Barbarin. The Raja there was Afgan Sher and there was none else to compare with him (created by the Lord). (1)

ਪੀਰ ਮੁਹੰਮਦ ਤਹ ਇਕ ਕਾਜੀ ॥ ਦੇਹ ਕੁਰੂਪ ਨਾਥ ਜਿਹ ਸਾਜੀ ॥
ਧਾਮ ਖਾਤਿਮਾ ਬਾਨੋ ਨਾਰੀ ॥ ਜਿਹ ਸਮਾਨ ਨਹਿ ਰਾਜ ਦੁਲਾਰੀ ॥ ੨॥
Peer mohamad tih kaji. Deh kuroop nath jih saji.
Dham khatima bano nari. Jih saman neh raj dulari. (2)

ਸੋਰਠਾ

ਸੁੰਦਰ ਤਾ ਕੀ ਨਾਰਿ ਅਤਿ ਕੁਰੂਪ ਕਾਜੀ ਰਹੈ ॥
ਤਬ ਤਿਨ ਕਿਯਾ ਬਿਚਾਰਿ ਕਿਹ ਬਿਧਿ ਬਧ ਯਾ ਕੌ ਕਰੋ ॥ ੩॥

Sortha

Sundar ta ki nar at kuroop kaji rahai.
Tab tin kiya bichar kih bidh badh yak o karo. (3)

ਚੌਪਈ

ਸਾਹ ਪੁਤ੍ ਤਿਹ ਪੁਰ ਇਕ ਆਯੋ ॥ ਬਾਕੇ ਰਾਇ ਸਰੂਪ ਸਵਾਯੋ ॥
ਕਾਜੀ ਕੀ ਇਸਤ੍ਰੀ ਤਿਹ ਲਹਾ ॥ ਬਰੌ ਇਸੀ ਕਹ ਚਿਤ ਯੌ ਕਹਾ ॥ ੪॥

Choupaiee

Sah putar tih pur ik aeyo. Bakai raie saroop savayo.
Kaji ki istary tih laha. Baro isi keh chit yo kaha. (4)

ਮੁਸਲਮਾਨ ਬਹੁ ਧਾਮ ਬੁਲਾਵਤ ॥ ਭਾਤਿ ਭਾਤਿ ਤਨ ਦਰਬ ਲੁਟਾਵਤ ॥
ਯੌ ਕਹਿ ਸਭਹੂੰ ਸੀਸ ਝੁਕਾਵੈ ॥ ਯਹ ਕਾਜੀ ਸੁੰਦਰ ਹ੍ਵੈ ਜਾਵੈ ॥ ੫॥
Musalman baahu dham bulavat. Bhat bhat tan darb lutavat.
Yo keh sabhhun sees jhukavai. Yeh kaji sundar haivai javai. (5)

ਏਕ ਦਿਵਸ ਉਪਪਤਿਹਿ ਬੁਲਾਈ ॥ ਕਾਨ ਲਾਗ ਸਭ ਬਾਤ ਸਿਖਾਈ ॥
ਬੀਚ ਛਪਾਇ ਸਦਨ ਕੇ ਰਾਖਾ ॥ ਔਰ ਨਾਰਿ ਸੌ ਭੇਵ ਨ ਭਾਖਾ ॥ ੬॥
Ek divas uppatihi bulaiee. Kan lag sabhh baat sikhaiee.
Beech chhapaie sadankai rakha. Or nar so bhev na bhakha. (6)

There was a Kazi by the name of Pir Mohammad, who was very ugly in personality. His wife was called Khatima Banu, whose beauty was greater than any other princess even. (2)

Sortha

His wife was very beautiful, while the Kazi was very ugly. Then the woman thought to herself how to kill him. (3)

Choupaiee

Then a Shah's son came to that town and the body of Banke Rai was very beautiful. The Kazi's wife saw him and thought in her mind to marry him somehow. (4)

She used to call many musalmans to her house, and would squander lot of money on them. She used to bow to all these people, so that the Kazi may become handsome. (5)

One day she called her paramour and explained to him the whole affair by being close to his ears. She kept him hidden in the house, without giving out this secret to anyone else. (6)

ਸਭ ਮਲੇਛ ਉਠਿ ਫਜਿਰ ਬੁਲਾਏ ॥ ਭਾਤਿ ਭਾਤਿ ਕੇ ਸਾਥ ਜਿਵਾਏ ॥
ਕਹਿਯੋ ਸਭੈ ਮਿਲਿ ਦੇਹੁ ਦੁਆਇ ॥ ਮਮ ਪਤਿ ਸੁੰਦਰਿ ਕਰੈ ਖੁਦਾਇ ॥ ੭॥
Sabh malechh uth fajir bulaie. Bhat bhat kai sath jivaie.
Kahiyo sabhai mil dehu duaie. Mam pat sundar karai khudaie. (7)

ਸਭਹੂੰ ਹਾਥ ਤਸਬਿਯੈ ਲੀਨੀ ॥ ਬਹੁ ਬਿਧਿ ਦੁਆਇ ਯਵਨ ਕਹ ਦੀਨੀ ॥
ਭਾਤਿ ਭਾਤਿ ਤਨ ਕਰੀ ਸੁਨਾਇ ॥ ਤਵ ਪਤਿ ਸੁੰਦਰ ਕਰੈ ਖੁਦਾਇ ॥ ੮॥
Sabhhun hath tasbiye lini. Bahu bidh duaie yavan keh dini.
Bvhat bhat tan kari sunaie. Tav pat sundar karai khudaie. (8)

ਲੈ ਦੁਆਇ ਤ੍ਰਿਯ ਧਾਮ ਸਿਧਾਈ ॥ ਮਾਰਿ ਕਾਜੀਯਹਿ ਦਿਯੋ ਦਵਾਈ ॥
ਕਰਿ ਕਾਜੀ ਲੈਗੀ ਤਿਹ ਤਹਾ ॥ ਪੜਤ ਕਿਤਾਬ ਮੁਲਾਨੇ ਜਹਾ ॥ ੯॥
lai duaie triya dham sidhaiee. Mar kajiyeh diyo davaiee.
Kar kaji laigi tih taha. parrat kitab mulanai jaha. (9)

ਪ੍ਰਜਾ ਨਿਰਖ ਤਾ ਕਹ ਹਰਖਾਨੀ ॥ ਸਾਚੁ ਕਿਤਾਬ ਆਪਨੀ ਜਾਨੀ ॥
ਹਮ ਯੋ ਯਾ ਕਹ ਦਈ ਦੁਆਇ ॥ ਯਾ ਤੇ ਸੁੰਦਰ ਕਤਰਾ ਖੁਦਾਇ ॥ ੧੦॥
Parja nirakh ta keh harkhani. Sach kitab apni jani.
Hum yo yak eh daieė duaie. Ya tai sundar katra khudaie. (10)

ਮਾਰਿ ਕਾਜੀਯਹਿ ਘਾਈ ॥ ਬਰਤ ਭਈ ਅਪਨਾ ਸੁਖਦਾਈ ॥
ਭੇਦ ਅਭੇਦ ਨ ਕਿਨੂੰ ਬਿਚਾਰਾ ॥ ਇਹ ਛਲ ਬਰਾ ਅਪਨਾ ਪਯਾਰਾ ॥ ੧੧॥
Mar kajiyeh ghaiee. Barat bhaiee apna sukhdaiee.
Bheud abheid na kinu bichara. Ih chhal bara apna payara. (11)

In the morning she called all the Musalmans and gave them a feast. She said, please pray to God that my spouse may become handsome. (7)

All of them, holding their rosaries, prayed for her making her hear that "your spouse may become handsome." (8)

After accepting their prayers, the woman came back home and after killing the Kazi, buried him there. By declaring the paramour as the Kazi, she took him there, where the Maulanas were reading Koran. (9)

All the subjects were overjoyed on seeing him (the Kazi) and found their book as truthful. They said, "since we had prayed for her, so God had made him handsome now." (10)

So first she killed the Kazi, and then got married to her paramour. No one could grasp the secret and with this deceitful action, she got married to her paramour. (11)

ਦੋਹਰਾ

ਤੁਮ ਸਭ ਹੀ ਅਤਿ ਕ੍ਰਿਪਾ ਕਰ ਦੀਨੀ ਹਮੈ ਸੁਆਇ ॥
ਤਾ ਤੇ ਪਤਿ ਸੁੰਦਰ ਭਯੋ ਕੀਨੀ ਮਯਾ ਖੁਦਾਇ ॥ ੧੨॥ ੧॥

Dohra

Tum sabh hi at kirpa kar dini hamaie suaie.
Ta tai pat sundar bheyo kini maya khuadaie. (12) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਇਕਯਾਨਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੯੧ ॥ ੬੯੬੬ ॥ ਅਫਜੂੰ ॥

**iti sri charitar pakhyanai triya charitarai mantra bhoop sambadai teen so inyanvo charitar samaptam sat subham sat.
391. 6966. aphjun. (Contd.)**

ਚੌਪਈ

ਭੂਪ ਸੁ ਧਰਮ ਸੈਨ ਇਕ ਸੁਨੀਯਤ ॥ ਜਿਹ ਸਾਮਾਨ ਜਗ ਦੁਤੀਯ ਨ ਗੁਨਿਯਤ ॥
ਚੰਦਨ ਦੇ ਤਿਹ ਨਾਰਿ ਭਨਿਜੈ ॥ ਜਿਹ ਮੁਖ ਛਬਿ ਨਿਸਕਰ ਕਹ ਦਿਜੈ ॥ ੧॥

Choupaiee

Bhoop su dharma sain ik suniat. Juh saman jg dutia na guniyat.
Chandaan dai tih nar bhanijai. Jih much chhab niskar keh dijai. (1)

ਸੰਦਲ ਦੇ ਦੁਹਤਿਤਾ ਤਿਹ ਸੁਹੈ ॥ ਖਗ ਮ੍ਰਿਗ ਜਛ ਭੁਜੰਗਨ ਮੋਹੈ ॥
ਅਧਿਕ ਪ੍ਰਭਾ ਤਨ ਮੋ ਤਿਨ ਧਰੀ ॥ ਮਦਨ ਸੁ ਨਾਰ ਭਰਤ ਜਨੁ ਭਰੀ ॥ ੨॥

Sandal dai duhita tih suhai. Khag mrig jachh bhujangan mohai.
Adhik tan mo tin dhari. Madan su nar bharat jan bhari. (2)

ਨ੍ਰਿਪ ਸੁਤ ਏਕ ਸੁਘਰ ਤਿਨ ਹੇਰਿਯੋ ॥ ਮਦਨ ਆਨਿ ਤਾ ਕਾ ਤਨ ਘੇਰਿਯੋ ॥
ਸਖੀ ਏਕ ਤਹ ਦਈ ਪਠਾਈ ॥ ਅਨਿਕ ਜਤਨ ਕਰਿ ਕੈ ਤਿਹ ਲਯਾਈ ॥ ੩॥

Nrip sut ek sughar tin herio. Madan aan ta ka taan gheriou.
Sakhi ek tih daiee pathaiee. Anik jatan kar kai tih layaiee. (3)

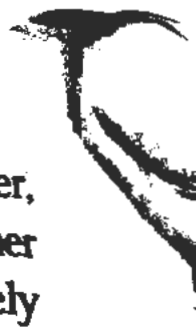
Couplet

The woman then said, "You have been very kind to me in praying for me, due to which God had been benevolent to me and my spouse was made handsome." (12) (1)

Here the three hundred and ninety-one episode of the King's &Bri Minister's dialogue regarding woman witchcraft from Charitar Pakhyan is completed. All is well. (391-6966) (Contd.)

Choupaiee

There used to be a Raja, by the name of Dharam Sain, who had no parallel in the world (for his beauty). His wife was called Chandan Dei. Whose face was compared with the beauty of moon. (1)



He had a daughter named Sandal Dei. She had allured all the birds, deer, demi-gods, snakes etc. as her body was looking glamorous. It seemed, her body had been moulded by Kamdev (god of love) himself (she was extremely beautiful). (2)

She saw a clever (intelligent) prince and her sexual desires were aroused (Kamdev had surrounded her body). So she sent a handmaid to him and with lot of efforts, she managed to bring him along. (3)

ਆਨਿ ਸਜਨ ਤਿਨ ਦਯੋ ਮਿਲਾਇ ॥ ਰਮੀ ਕੁਅਰਿ ਤਾ ਸੌ ਲਪਟਾਇ ॥
ਅਟਕ ਗਯੋ ਜਿਯ ਤਜਾ ਨ ਜਾਈ ॥ ਇਹ ਬਿਧਿ ਤਿਨ ਕੀਨੀ ਚਤੁਰਾਈ ॥ ੪॥
Aan sajan tin deyo milaiee. Rami koer ta so laptaiee.
Atak geyo taja na jaiee. Ih bidh tin kini chaturaiee. (4)

ਤੋਪ ਬਡੀ ਇਕ ਲਈ ਮੰਗਾਇ ॥ ਜਿਹ ਮੈ ਬੈਠਿ ਮਨੁਛ ਤੇ ਜਾਇ ॥
ਮੰਤ੍ ਸਕਤਿ ਕਰੀ ਤਾ ਤੇ ਬਰੀ ॥ ਮਿਤ੍ ਭਏ ਇਹ ਭਾਤਿ ਉਚਰੀ ॥ ੫॥
Top badhi ik laiee mangaie. Jih mai baith manuchh tai jaiee.
Mantar sakat kari ta to bari. Mitar bhaie ih bhat uchari. (5)

ਮਿਤ੍ ਬਿਦਾ ਕਰਿ ਸਖੀ ਬੁਲਾਈ ॥ ਇਹ ਬਿਧਿ ਤਾਹਿ ਕਹਾ ਸਮੁਝਾਈ ॥
ਤੋਪ ਬਿਖੈ ਮੁਹਿ ਡਾਰਿ ਚਲੈਯਹੁ ॥ ਇਹ ਨ੍ਰਿਪ ਸੁਤ ਕੇ ਗ੍ਰਿਹ ਪਹੁਚੈਯਹੁ ॥ ੬॥
Mitar bida kar sakhi bulaiee. Ih bidh tohai kaha samujhaiee.
Top bikhai mohair dar chalaihu. Ih nrip sut kai greh pahucheye. (6)

ਜਬ ਸਹਚਰਿ ਐਸੇ ਸੁਨਿ ਲਈ ॥ ਦਾਰੂ ਡਾਰਿ ਆਗਿ ਤਿਹ ਦਈ ॥
ਗੋਰਾ ਜਿਮਿ ਲੈ ਕੁਅਰਿ ਚਲਾਯੋ ॥ ਮੰਤ੍ ਸਕਤਿ ਜਮ ਨਿਕਟ ਨ ਆਯੋ ॥ ੭॥
Jab sehchar aise sunn laiee. Daroo dar aag tih daiee.
Gora jimi lai koer chalayo. Mantar sakat jam nikat na aeyo. (7)

ਜਾਇ ਪਰੀ ਨਿਜੁ ਪ੍ਰੀਤਮ ਕੇ ਘਰ ॥ ਪਾਹਨ ਜੈਸ ਹਨਾ ਗੋਫਨ ਕਰਿ ॥
ਨਿਰਖਿ ਮੀਤ ਤਿਹ ਲਿਯਾ ਉਠਾਈ ॥ ਪੋਂਛਿ ਅੰਗਿ ਉਰ ਸਾਥ ਲਗਾਈ ॥ ੮॥
Jaie pari nij pritam kai ghar. Pahan jaisa hana goppfin kar.
Nirakh meet tih liya uthaiee. Pochh ang ur sath lagaiee. (8)

ਦੋਹਰਾ

ਮੀਤ ਅਧਿਕ ਉਪਮਾ ਕਰਿ ਧੰਨਯ ਕੁਅਰਿ ਕਾ ਨੇਹ ॥
ਗੋਲਾ ਹ੍ਵੈ ਤੋਪਹਿ ਉਡੀ ਚਿੰਤਾ ਕਰੀ ਨ ਦੇਹਿ ॥ ੯॥

Dohra

Meet adhik upma kaar dhanya koer ka neh.
Gola hai tophe udi chinta mari na deeh. (9)

The maid arranged a meeting of the prince with the princess and the princess embraced him and then enjoyed sensuous pleasure with him. She got herself attracted towards the prince and now she could not forget him. So to gain his companionship 'permanently she played this trick. (4)

She sent for a huge gun, wherein there was enough space for a person (human being) to be seated inside. She entered the gun after reciting a magic spell (with the strength) (of mantra) and talked to the paramour like this. (5)

She called her handmaid after bidding farewell to the paramour and told her like this. "That you will fire this gun, so as to arrange for my dispatch to the prince's house." (6)

When the handmaid heard this, she put some gunpowder and set fire to it. The princess was shot like a bullet and due to the power of the mantra (magic spell) the Yama never came nearer (she did not die). (7)

She fell down at the house of the beloved, just as a stone is shot with a catapult. Seeing the paramour, she made him get up. Then wiping her body (with a cloth piece) she hugged him closely. (8)

Couplet

The paramour thanked her a lot and praised the love of the princess. She was shot like a ball (bullet) from the gun (flew) and did not worry about her safety." (9)

ਚੌਪਈ

ਇਤੈ ਕੁਅਰਿ ਮਿਤਵਾ ਕੇਗ ਈ ॥ ਉਤੈ ਸਖਿਨ ਭੂਪਹਿ ਸੁਧਿ ਦਈ ॥
ਦਾਰੂ ਡਾਰਿ ਅਨਲ ਹਮ ਦਈ ॥ ਤੋਪ ਬਿਖੈ ਤਾ ਤੇ ਉਡਿ ਗਈ ॥ ੧੦॥

Choupaiee

Itai koer mitva keg ei. Utai sakhin buoophe sudh daaiee.
Daroo dar anil ham daiee. Top bikhaie ta tai ud gaiee. (10)

ਰਾਨੀ ਭੂਪਤ ਸਹਿਤ ਪੁਕਾਰੀ ॥ ਕਵਨ ਦੈਵ ਗਤਿ ਕਰੀ ਹਮਾਰੀ ॥
ਖੇਲਤ ਅਗਿ ਕੋਰ ਇਨ ਦਈ ॥ ਤੋਪ ਬਿਖੈ ਤਾ ਤੈ ਉਡਿ ਗਈ ॥ ੧੧॥ ੧॥

Rani bhupat sehat pukari. kavan daiv gat kari hamari.
Khelat aaag koer in daiee. Top bikhai ta tai udai gaiee. (11) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਬਾਨਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੯੨ ॥ ੬੯੭੭ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya charitai mantra bhoop sambadai teen sou banvo charitar samaptam sat subham sat. 392. 6977. Aphjun. (Contd.)

ਚੌਪਈ

ਅਛਲਾਪੁਰ ਇਕ ਭੂਪ ਭਨਿਜੈ ॥ ਅਛਲ ਸੈਨ ਤਿਹ ਨਾਮ ਕਹਿਜੈ ॥
ਤਹਿਕ ਸੁਧਰਮੀ ਰਾਇ ਸਾਹ ਭਨਿ ॥ ਜਾਨੁਕ ਸਭ ਸਾਹਨ ਕੀ ਥੋ ਮਨਿ ॥ ੧॥

Choupaiee

Achhalapur ik bhoop bhanijai. Achhal sain tih nam kahijai.
Tehak sudharmi raie sah bhan. Januk sabh sahan kit ho man. (1)

ਚੰਪਾ ਦੇ ਤਿਹ ਸੁਤਾ ਭਨਿਜੈ ॥ ਰੂਪਵਾਨ ਗੁਨਵਾਨ ਕਹਿਜੈ ॥
ਤਿਨ ਰਾਜਾ ਕੋ ਪੁਤ੍ ਨਿਹਾਰਿਯੋ ॥ ਸੁਛਬਿ ਰਾਇ ਜਿਹ ਨਾਮ ਬਿਚਾਰਿਯੋ ॥ ੨॥

Champa deh tih suta bhanijai. Roopvan gunvan kahijai.
Tin raja ko putar nihario. Suchhbi raie jih nam bichario. (2)

Choupaiee

On this side, the princess went to the paramour and the handmaid made a complaint to the Raja saying that "after adding gunpowder, I set fire to the powder, and the princess flew from the gun.(10)

The Raja, along with queen started shouting, "O god! What have you done to us? In the game play only, a fire was set on the addition of gunpowder and the princess flew off with the ball. (11) (1)

Here the three hundred and ninety second episode of the king's of Minister's dialogue regarding woman s characteristic (witchcraft) from Charitar Pakhyan is completed. All is well. (392-6977)

(Contd.)

Choupaiee

There was a Raja of Achhlapur and his name was Achhal Sain. There was a Shah named Sudharmi Rai and was very great as if he were a leader of the Shah's clan. (1)

He had a daughter by the name of Champa Dei, who was very beautiful and was having many qualities. She saw the prince once, who was called by the name of Suchhab Rai. (2)

ਅੜਿਲ

ਹਿਤੂ ਜਾਨਿ ਇਕ ਸਹਚਰਿ ਲਈ ਬੁਲਾਇ ਕੈ ॥
ਸੁਛਬਿ ਰਾਇ ਕੇ ਦੀਨੋ ਤਾਹਿ ਪਠਾਇ ਕੈ ॥
ਕਹਾ ਕ੍ਰੋਰ ਕਰਿ ਜਤਨ ਤਿਸੈ ਹਯਾ ਲਯਾਇਯੋ ॥
ਹੋ ਜਿਤਕ ਚਹੌਗੀ ਦਰਬੁ ਤਿਤਕ ਲੈ ਜਾਇਯੋ ॥ ੩॥

Aril

Hitu jan ik sehchar laiee bulaie.
Suchhbi raie kaio dino tohai pathaie kai.
Kaha kror kar jatan tisai haya layeyo.
Hi jitak chahogi darb titak lai jaeio. (3)

ਸੁਨਤ ਸਹਚਰਿ ਬਚਨ ਸਜਨ ਕੇ ਗ੍ਰਿਹ ਗਈ ॥
ਜਿਮਿ ਤਾਹਿ ਪ੍ਰਬੋਧ ਤਹਾ ਲਯਾਵਤ ਭਈ ॥
ਮਿਲਤ ਛੈਲਨੀ ਛੈਲ ਅਧਿਕ ਸੁਖੁ ਪਾਇਯੈ ॥
ਹੋ ਭਾਤਿ ਭਾਤਿ ਕੀ ਕੈਫਨ ਨਿਕਟ ਮੰਗਾਇਯੋ ॥ ੪॥

Sunat sehchar bachan sajan kai greh gaiee.
Jimi tohai parbodh taha layavat bhaiee.
Milat chhalni chhail adhik such payo.
Ho bhat bhat ki kaifan nikat mangayo. (4)

ਕਿਯਾ ਕੈਫ ਕੌ ਪਾਨ ਸੁ ਦੁਹੂੰ ਪ੍ਰਜੰਕ ਪਰ ॥
ਭਾਤਿ ਭਾਤਿ ਤਨ ਰਮੈ ਬਿਹਸਿ ਕਰਿ ਨਾਰਿ ਨਰ ॥
ਕੋਕ ਸਾਸਤ੍ਰ ਤੇ ਮਤ ਕੌ ਬਿਹਸਿ ਉਚਾਰਿ ਕੈ ॥
ਆਪੁ ਬੀਚ ਕੰਧਨ ਪਰ ਹਾਥਨ ਡਾਰਿ ਕੈ ॥ ੫॥

Kiya kaif ko pan su duhun parjank par.
Bhat bhat tan ramai bihas kar nari nar.
Kok sastar tai mat ko bihas uchar kar.
Aap beech kandhan par hathan dar kai. (5)

The princess called a trust worthy handmaid, and sent her to Suchhatb Rai and told her. "Bring that prince with all the efforts, you could make to meet me. You could take any amount of money for this Job." (3)

On hearning, the words of the princess, the handmaid went to the house of the paramour and brought him along with her by explaining him all details somehow. On meeting the prince, the belle felt great pleasure and got many brands of wine at her place. (4)

Both of them, seated on the cot, took some wine and then they had sensuous pleasure in many ways to their satisfaction. Then following Kok Shastra details they had cohabitation by keeping their hands on each others shoulders. (5)

ਆਧਿਕ ਜੋਰ ਤਨ ਦੋਊ ਤਹਾ ਕ੍ਰੀੜਾ ਕਰੈ ॥
ਨ ਮੈ ਭਏ ਅਨੰਦ ਨ ਕਾਹੂੰ ਤੇ ਡਰੇ ॥
ਲਪਟਿ ਲਪਟਿ ਕਰ ਜਾਹਿ ਸੁ ਛਿਨਿਕ ਨ ਛੋਰਹੀ ॥
ਹੋ ਸਕਲ ਦ੍ਰਪ ਕੰਦ੍ਰਪ ਕੋ ਤਹਾ ਮਰੋਰਹੀ ॥ ੬॥
Adhik jor tan duoo taha krirra karai.
Na mai bhaie anand na kahun tai darai.
Lapat lapat kar jahai so chhinik na chhorhi.
Ho sakal darp kandarp ko taha marorohi. (6)

ਚੌਪਈ

ਭੋਗ ਕਰਤ ਤਰੁਨੀ ਸੁਖ ਪਾਯੋ ॥ ਕਰਤ ਕੇਲ ਰਜਨਿਯਹਿ ਬਿਤਾਯੋ ॥
ਪਹਿਲੀ ਰਾਤਿ ਬੀਤ ਜਬ ਗਈ ॥ ਪਾਛਿਲ ਰੈਨਿ ਰਹਤ ਸੁਧਿ ਲਈ ॥ ੭॥

Choupaiee

Bhog karat taruni such payo. Karat kel rajniyeh bitayo.
Pehli rat beet jab gaiee. Pachhil rain rehat sudh laiee. (7)

ਕਹਾ ਕੁਅਰਿ ਉਠਿ ਰਾਜ ਕੁਅਰਿ ਸੰਗ ॥ ਕਬਹੂੰ ਛਾਡ ਹਮਾਰਾ ਤੈ ਅੰਗ ॥
ਜੋ ਕੋਈ ਪੁਰਖ ਹਮੈ ਲਹਿ ਜੈਹੈ ॥ ਜਾਇ ਰਾਵ ਤਨ ਭੇਦ ਬਤੈਹੈ ॥ ੮॥
Kaha koer uth raj koer sang. Kabhun chhad hamara tai sang.
Jo koiee purakh hamai leh jaihai. Jaie rav tan bheid batehai. (8)

ਸਾਹੁ ਸੁਤਾ ਇਹ ਭਾਤਿ ਉਚਾਰਾ ॥ ਬੈਨ ਸੁਨੋ ਮਮ ਰਾਜ ਕੁਮਾਰਾ ॥
ਸਭਨ ਲਖਤ ਤੁਹਿ ਕੈਫ ਪਿਲਾਊ ॥ ਤਬੈ ਸਾਹ ਕੀ ਸੁਤਾ ਕਹਾਊ ॥ ੯॥
Sah suta ih bhat uchara. Bain sunai mam raj kumara.
Sabhan lakhat tohai kaif pilauoo. tabai sah ki suta kahauoo. (9)

ਤਹ ਹੀ ਰਮੋ ਤਿਹਾਰੇ ਸੰਗਾ ॥ ਅਪਨੇ ਜੋਰਿ ਅੰਗ ਸੌ ਅੰਗਾ ॥
ਹਮੈ ਤੁਮੈ ਸਭ ਲੋਗ ਨਿਹਾਰੈ ॥ ਭਲੋ ਬੁਰੋ ਨਹਿ ਭੇਦ ਬਿਚਾਰੈ ॥ ੧੦॥
Tih hi ramo tiharai sanga. Apnai jor ang so anga.
Hamai tumai sabh log niharai. Bhalo buro neh bheid bicharo. (10)

They were having sexual relationship with full force and were enjoying sensuous pleasure without having anyone's fear. They were clasping each other in embrace without leaving even for a moment one another. They were reducing Kamdev's egoism in fulfilling their sexual urges. (6)

Choupaiee

After having cohabitation, the woman felt greatly satisfied and spent the whole night in love affair. After midnight, they regained their full senses. (7)

The prince then said to the princess, "Now you leave my body. If anyone were to see us, then he would complain to the Raja." (8)

The Shah's daughter then replied, "O prince! Listen to my words. I will make you drink wine in the presence of all, then only I will call myself worthy of being Shah's daughter." (9)

Then I will have sexual relationship by joining my body with your body. All will see us both and will not care for good or bad actions (will not be bothered). (10)

ਯੋ ਕਹਿ ਕੁਅਰਿ ਬਿਦਾ ਕਰਿ ਦੀਨਾ ॥ ਪ੍ਰਾਤ ਭੇਸ ਨਰ ਕੋ ਧਰਿ ਲੀਨਾ ॥
ਕੀਅਸ ਕੁਅਰ ਕੇ ਧਾਮ ਪਯਾਨਾ ॥ ਭੇਦ ਅਭੇਦ ਨ ਕਿਨੀ ਪਛਾਨਾ ॥ ੧੧॥
Yo keh koer bida kar dina. Prat bhes nar jko dhar lina.
Kias koer ked ham payana. Bheid abheid na kini pachhana. (11)

ਚਾਕਰ ਰਾਖਿ ਕੁਅਰ ਤਿਹ ਲਿਯੋ ॥ ਬੀਚ ਮੁਸਾਹਿਬ ਕੋ ਤਿਹ ਕਿਯੋ ॥
ਖਾਨ ਪਾਨ ਸਭ ਸੋਈ ਪਿਲਾਵੈ ॥ ਨਰ ਨਾਰੀ ਕੋਈ ਜਾਨਿ ਨ ਜਾਵੈ ॥ ੧੨॥
Chakar rakh koer tih liyo. Beech susahib ko tih kiyo.
Khan pan sabh soiee pilavai. Nar nari koiee jan na javai. (12)

ਇਕ ਦਿਨ ਪਿਯਾ ਲੈ ਗਈ ਸਿਕਾਰਾ ॥ ਬੀਚ ਸਰਾਹੀ ਕੇ ਮਦ ਡਾਰਾ ॥
ਜਲ ਕੈ ਸਾਥ ਭਿਗਾਇ ਉਛਾਰਾ ॥ ਚੋਵਤ ਜਾਤ ਜਵਨ ਤੇ ਬਾਰਾ ॥ ੧੩॥
Ik din piya lai gaiee sikara. Beech sarahi kai mad dara.
Jal kai sath bhigaie. Chovat jat javan tai bara. (13)

ਸਭ ਕੋਈ ਲਖੈ ਤਵਨ ਕਹਿ ਪਾਨੀ ॥ ਕੋਈ ਨ ਸਮਝੈ ਸਕੈ ਮਦ ਗਯਾਨੀ ॥
ਜਬ ਕਾਨਨ ਕੇ ਗਈ ਮੰਝਾਰਾ ॥ ਰਾਜ ਕੁਅਰ ਸੌ ਬਾਲ ਉਚਾਰਾ ॥ ੧੪॥
Sabh koiee lakhai tavan keh pani. Koiee na samjhai sakai mad gayani.
Jab kanan kai gaie manjhara. Raj koer so bal uchara. (14)

ਤੁਮ ਕੋ ਲਗੀ ਤ੍ਰਿਖਾ ਅਭਿਮਾਨੀ ॥ ਸੀਤਲ ਲੇਹੁ ਪਿਯਹੁ ਇਹ ਪਾਨੀ ॥
ਭਰਿ ਪਯਾਲਾ ਲੈ ਤਾਹਿ ਪਿਯਾਰਾ ॥ ਸਭਹਿਨ ਕਰਿ ਜਲ ਤਾਹਿ ਬਿਚਾਰਾ ॥ ੧੫॥
Tum ko lagi trikha abhimani. Sital lehu piyeh ih pani.
Bhar payala klai tohai piyara. Sabhhun kar jal tohai bichara. (15)

ਉਨਿ ਤ੍ਰਿਯਾ ਲਿਯਾ ਕਬਾਬ ਹਾਥਿ ਕਰਿ ॥ ਕਹਿਯੋ ਕਿ ਖਾਹੁ ਰਾਜ ਸੁਤ ਬਨ ਫਰ ॥
ਤੁਮਰੇ ਨਿਮਿਤ ਤੋਰਿ ਇਨ ਆਨਾ ॥ ਭਛਨ ਕਰਹੁ ਸ੍ਵਾਦ ਅਬ ਨਾਨਾ ॥ ੧੬॥
Un triya liya kabab hath kar. Kahio keh khahu raj saut ban far.
Tumrai nimit tor in ana. Bhachhan karhu savad ab nana. (16)

After saying these words, the prince was bid farewell and in the morning she dressed up like a man and started moving towards the prince's house. No one else knew the secret involved. (11)

The prince kept her as a servant (slave) and gave her a position among his companions. She started looking after the kitchen and making all food preparations for the prince, while no other man or woman was allowed to go inside the kitchen. (12)

One day, she had taken the beloved on a hunting spree and took some wine in the flask. Then by making the flash wet by sprinkling water over the flask, so that water was seen dripping, from it. (13)

All were thinking it contained water and no wise person thought, it contained wine. When they reached the middle of the jungle, then the blonde told the prince. (14)

"O glorious prince! You must be feeling thirsty, so drink this water. The woman gave him a tumbler of wine (supposed to be water) and everyone else thought it to be only water. (15)

The woman took out some roasted sliced meat and told the prince, "Take some jungle fruit. These have been plucked for you, so now you may have many fruits of various tastes." (16)

ਜ਼ਬ ਮਧਯਾਨ ਸਮੇ ਭਯੋ ਜਾਨਯੋ ॥ ਸਭ ਲੋਗਨ ਇਹਹ ਭਾਤਿ ਬਖਾਨਯੋ ॥
ਤੁਮ ਸਭ ਚਲੋ ਭੂਪ ਕੇ ਸਾਥਾ ॥ ਹਮ ਸੇਵਾ ਕਰਿ ਹੈ ਜਗਨਾਥਾ ॥ ੧੭॥
Jab madhyan samaie bheyo janyo. Sabh logan ih bhat bakhano.
Tum sabh chaie bhoop kai satha. Ham seva kar hai jagnatha. (17)

ਸਭ ਜਨ ਪਠੈ ਭੂਪ ਕੇ ਸਾਥਾ ॥ ਦੋਈ ਰਹੇ ਨਾਰਿ ਅਰ ਨਾਥਾ ॥
ਪਰਦਾ ਐਚ ਦਸੋ ਦਿਸਿ ਲਿਯਾ ॥ ਕਾਮ ਭੋਗ ਹਸਿ ਹਸਿ ਰਸਿ ਕਿਯਾ ॥ ੧੮॥
Sabh jan pathaie bhoop kai satha. Doiee rahai nari ab natha.
Parda aech daso disi liya. Kam bhog has has ras kiya. (18)

ਦੋਹਰਾ

ਇਹ ਚਰਿਤ੍ ਦੋਈ ਬਿਹਸਿ ਰਮਤ ਭਏ ਨਰ ਨਾਰਿ ॥
ਪ੍ਰਜਾ ਸਹਿਤ ਰਾਜਾ ਛਲਾ ਸਕਾ ਨ ਭੂਪ ਬਿਚਾਰਿ ॥ ੧੯॥ ੧॥

Dohra

Ih charitar doiee bihas ramat bhaie nar nari.
Parja sehat raja chhala saka nab hoop bichar. (19) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਤਿਰਾਨਵੋ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੯੩ ॥ ੬੯੯੬ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya charitarai mantri bhoop sambadai teen so tiranvo charitar samaptam sat subham sat.393.6996.aphjun. (Contd.)

ਚੌਪਈ

ਦੇਵ ਛਤ੍ ਇਕ ਭੂਪ ਬਖਨਿਯਤਿ ॥ ਸ੍ਰੀ ਸੁਰਰਾਜਵਤੀ ਪੁਰ ਜਨਿਯਤ ॥
ਤਿਹੁ ਸੰਗ ਚੜਤ ਅਮਿਤਿ ਚਤੁਰੰਗਾ ॥ ਉਮਡਿ ਚਲਤ ਜਿਹ ਬਿਧਿ ਕਰਿ ਗੰਗਾ ॥ ੧॥

Choupaiee

Dev chhatar ik bhoop bakhniat. Sri surjavati pur janiat.
Tihu sang charrat amit chaturanga.
Umad chalet juh bidh kar ganga. (1)

When it was noon, then she told all other companions, "You all go with the Raja and we will worship JaganNath." (17)

She managed to send all others with the Raja and only the prince and she were left back there. They fixed up some curtains all around and started enjoying sensuous pleasure while laughing all the time. (18)

Couplet

With this deceit, both the man and woman were enjoying sexual companionship. Thus they had deceived the Raja, along with the subjects, while the Raja could not follow the secret. (19) (1)

Here the three hundred and ninety-third episode of the King's & the Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (393-6996) (Contd.)

Choupaiee

There used to be a Raja, named Chhatar Dev and his town was known by the name of Sur Rajvati. He was always accompanied by a huge multi- coloured army, like the waves of Ganga following the river. (1)

ਸ੍ਰੀ ਅਲਕੇਸ ਮਤੀ ਤਿਹ ਸੁਤਾ ਬਖਾਨਿਯੈ ॥
ਪਰੀ ਪਦਮਿਨੀ ਪਰਾਤ ਕੇ ਪ੍ਰਕ੍ਰਿਤੀ ਪ੍ਰਮਾਨਿਯੈ ॥
ਕੈ ਨਿਸੁਪਤਿ ਸੁਰ ਜਾਇ ਕਿ ਦਿਨਕਰ ਜੂਝਈ ॥
ਹੋ ਜਿਹ ਸਮ ਹ੍ਵੈ ਹੈ ਨਾਰਿ ਨ ਪਾਛੈ ਹੈ ਭਈ ॥ ੨॥

Sri alkes mati tih suta bakhanie.
Pari padmini prat kai parkirti parmaniae.
Kai nispur sur jaie ki dinkar jujhei.
Ho jih sam hai hai nari na pachhai hai bhaiee. (2)

ਤਹ ਇਕ ਰਾਇ ਜੁਲਫ ਸੁ ਛਤ੍ਰੀ ਜਾਨਿਯੈ ॥
ਰੂਪਵਾਨ ਗੁਨਵਾਨ ਸੁਘਰ ਪਹਿਚਾਨੀਯੈ ॥
ਜਿਹ ਬਿਲੋਕ ਕੰਦ੍ਰਪ ਦ੍ਰਪ ਕਹਿ ਖੋਇ ਹੈ ॥
ਹੋ ਜਿਹ ਸਮ ਸੁੰਦਰ ਭਯੋ ਨ ਆਗੇ ਹੋਇ ਹੈ ॥ ੩॥

Tih ik raie julaf su chhatri janiae.
Roopwan gunvan sughar pehchaniae.
Jih bilok kandrap darp keh khoie hai.
Ho jih sam sindar nheyo na agai hoie hai. (3)

ਰਾਜ ਸੁਤਾ ਇਕ ਦਿਨ ਤਿਹ ਨਿਹਾਰਿਕੈ ॥
ਰਹੀ ਮਗਨ ਹ੍ਵੈ ਮਨ ਮਹਿ ਕ੍ਰਿਯਾ ਬਿਚਾਰਿ ਕੈ ॥
ਅਬ ਕਸ ਕਰੌ ਉਪਾਇ ਜੁ ਯਾਹੀ ਕਹ ਬਰੌ ॥
ਹੋ ਬਿਨੁ ਸਾਜਨ ਕੇ ਮਿਲੈ ਅਗਨਿ ਭੀਤਰ ਜਰੌ ॥ ੪॥

Raj suta ik din tih niharkai.
Rahi magan hai man meh kirya bichar kai.
Ab ks karo upaie ju yahi keh baro.
Ho bin sajan kai milai agan bhitar jaro. (4)

His wife was known as Alkes Mati and she may be compared with a fairy, Padmini, Usha or Nature in beauty. Or take her as the daughter of the sun, moon, or gods. In fact. such a beautiful woman had not been born earlier nor one could hope in future. (2)

There lived a Khatri by the name of Zulaf Rai, who was known as very handsome, powerful and virtuous. On seeing him, even Kamdev (god of love) would feel belittled (his ego would be shattered about his beauty). Neither before nor hereafter such a charming person would be created. (3)

One day the princess glanced at his charming personality and being enamoured by him, "started planning a witchcraft in her mind, so that she could get married to him by some means. If she could not gain him, then she should (burn) immolate herself." (4)

ਹਿਤੂ ਸਹਚਰਿ ਸਮਝਿਕ ਲਈ ਬੁਲਾਇ ਕੈ ॥
ਕਹਿ ਤਿਹ ਭੇਦ ਕੁਅਰ ਤਨ ਦਈ ਪਠਾਇ ਕੈ ॥
ਜੁ ਮੈ ਤੁਮੈ ਕਛੁ ਕਹਿਯੋ ਸੁ ਮੀਤਹਿ ਆਖਿਯੋ ॥
ਹੋ ਚਿਤ ਮਹਿ ਰਖਿਯਹੁ ਭੇਦ ਨ ਕਾਹੂ ਭਾਖਿਯੋ ॥ ੫॥

Hitu sehchar samjhik laiee bulaie kai.
Keh tih bheid koer tan daiee pathaie kai.
Ju mai tumai kachh kahiyo su mithi akhiyo.
Ho chit meh rakhyeh bheid na kahu bhakhio. (5)

ਚੌਪਈ

ਸਖੀ ਕੁਅਰ ਪਹਿ ਦਈ ਪਠਾਈ ॥ ਜਿਹ ਤਿਹ ਭਾਤਿ ਪ੍ਰਬੋਧਿ ਲਯਾਈ ॥
ਰਾਜ ਸੁਤਹਿ ਤਿਨ ਅਨਿ ਮਿਲਾਯੋ ॥ ਸਾਜਨ ਮਿਲਤ ਸਜਨਿ ਸੁਖ ਪਾਯੋ ॥ ੬॥

Choupaiee

Sakhi koer peh daiee pathaiee. Jih tih bhat parbodh layaiee.
Raj sutih tin aan milayo. Sdajan milat sajni such payo. (6)

ਭਾਤਿ ਭਾਤਿ ਸੇਤੀ ਭੋਗਾ ॥ ਮਿਟ ਗਯੋ ਸਕਲ ਦੁਹਨ ਕੋ ਸੋਗਾ ॥
ਭਾਤਿ ਭਾਤਿ ਤਨ ਕਰੇ ਬਿਲਾਸਾ ॥ ਨਿਜ ਪਤਿ ਕੋ ਤਜਿ ਕਰਿ ਕੈ ਤ੍ਰਾਸਾ ॥ ੭॥

Bhat bhat seti bhoga. Mit geyo sakal duhan ko soga.
Bhat bhat tan karai bilasa. Nij pat ko taj kar kai trasa. (7)

ਚਤੁਰ ਚਤੁਰਿਯਾ ਦੇਈ ਕਲੋਲਹਿ ॥ ਮਿਲਿ ਮਲਿ ਬੈਨ ਮਧੁਰਿ ਧੁਨ ਬੋਲਹਿ ॥
ਭਾਤਿ ਅਨਕਿ ਕੀ ਕੈਫ ਮੰਗਾਵੈ ॥ ਏਕ ਪਲੰਗ ਬੈਠਿ ਪਰ ਚੜ੍ਹਾਵੈ ॥ ੮॥

Chatur chaturiya daiee kalolhi. Mil mil bain madhur dhun bolhi.
Bhat anek ki kaif mangavai. Ek palang baith par charravai. (8)

ਆਸਨ ਭਾਤਿ ਭਾਤਿ ਕੇ ਲੇਹੀ ॥ ਆਲਿੰਗ ਚੁੰਬਨ ਦੋਈ ਦੇਹੀ ॥
ਰਸਿ ਰਸਿ ਕਸਿ ਨਰ ਕੇਲ ਕਮਾਇ ॥ ਲਪਟਿ ਲਪਟਿ ਤਰੁਨੀ ਤਰ ਜਾਇ ॥ ੯॥

Asan bhat bhat kai lehi. Aling chumban doiee dehi.
Ras ras kas nark el kaamaie. Lapat lapat taruni tar jaie. (9)

She called a trustworthy handmaid and after explaining her the whole affair, she sent her to the prince. She told her to convey whatever she had explained her to the prince She told her to keep this whole thing, as a secret, without revealing it to anyone." (5)

Choupaiee

The handmaid was sent to the friend and she managed to bring the prince somehow (with little difficulty) and arranged his meeting with the princess. The beloved felt happy and contented after meeting her lover. (6)

Both of them had cohabitation in many styles and both the hearts were satiated fully. Being forgetful of the fear of her spouse, the woman had enjoyed his sexual company in many ways. (7)

The woman and man were engaged in their love affair, and were talking to each other some sweet words, and were taking wine of many varieties on the same cot, having sent for it. (8)

They were engaged in sexual relationship by kissing each other and in various poses of love affair.The hero was having cohabitation with excitement while the (woman) heroine, underneath was enjoying his company by clasping him closely. (9)

ਦੋਇ ਤਰੁਨ ਬਿਜਿਯਾ ਦੁਹੂੰ ਖਾਈ ॥ ਦਾਰਿ ਟਾਕਿ ਅਹਿਫੇਨ ਚੜਾਈ ॥
ਰਸਿ ਰਸਿ ਕਰਿ ਕਸਿ ਕਸਿ ਰਤਿ ਕਿਯੋ ॥ ਚੋਰਿ ਚੰਚਲਾ ਕੋ ਚਿਤ ਲਿਯੋ ॥ ੧੦॥
Doie tarun bijia duhun khaiee. Dar tak ahifen charraiee.
Ras ras kar kas kas rat kiyo. Chor chanchala ko chit liyo. (10)

ਰਸਿਗੇ ਦੋਊ ਨ ਛੋਰਾ ਜਾਇ ॥ ਕਹੀ ਬਾਤ ਇਹ ਘਾਤਿ ਬਨਾਇ ॥
ਏਕ ਮੰਤ੍ ਹਮ ਤੇ ਪਿਯ ਲੀਜੈ ॥ ਜਲਾ ਕੇ ਬਿਖੈ ਪਿਯਾਨਾ ਕੀਜੈ ॥ ੧੧॥
Rasigai duoo na chhora jaie. Kahi bat ih ghat banaie.
Ek mantar ham tai piya lijai. Jala kai bikhai piyana kijai. (11)

ਜ਼ਬ ਲਗੁ ਮੰਤ੍ਰਾਚਾਰ ਤੈ ਕਰਿ ਹੈ ॥ ਤਬ ਲਗਿ ਤੈ ਜਲ ਬੀਚ ਨ ਮਰ ਹੈ ॥
ਟੁਮਰੇ ਜਲ ਐ ਹੈ ਨ ਨੌਰੈ ॥ ਚਾਰਿ ਓਰ ਰਹਿ ਹੈ ਤੁਹਿ ਘੇਰੇ ॥ ੧੨॥
Jab lag mantrachar tai kar hai. Tab lag tai jal beeech na mar hai.
Tumrai jal aie hai na nourai. Char or reh hai tohai ghere. (12)

ਮੰਤ੍ ਮਿਤ੍ ਤਾ ਤੇ ਤਬ ਲਿਯੋ ॥ ਗੰਗਾ ਬੀਚ ਪਯਾਨਾ ਕਿਯੋ ॥
ਜਲ ਚਹੁਮ ਔਰ ਤਵਨ ਕੇ ਰਹਾ ॥ ਆਨਿ ਪਾਨ ਤਾ ਕੋ ਨਹੀ ਗਹਾ ॥ ੧੩॥
Mantar mitar ta tai tab liyo. Ganga beech payana kiyo.
Jal chahum or tavan kai raha. Aan pan ta ko neh gaha. (13)

ਇਹ ਛਲਿ ਜਲ ਮਹਿ ਮੀਤ ਪਠਾਯੋ ॥ ਮਾਤ ਪਿਤਾ ਤਨ ਬਚਨ ਸੁਨਾਯੋ ॥
ਹੋ ਪਿਤ ਪ੍ਰਾਤ ਸੁਯੰਬਰ ਕਰਿ ਹੌਂ ॥ ਪਰਮ ਪਵਿਤ੍ ਪੁਰਖ ਕੋਈ ਬਰਿ ਹੌਂ ॥ ੧੪॥
Ih chhal jal meh meet pathayo. Mat pita tan bachan sunayo.
Ho pit prat suyembar kar ho. Param pavitar purakh koiee bar ho. (14)

ਕਹੇ ਚਲੋ ਤੁਮ ਤਾਤ ਹਮਾਰੇ ॥ ਮਥਹੁ ਜਾਨਵੀ ਹੋਤ ਸਵਾਰੇ ॥
ਤਹ ਜੂ ਨਰ ਨਿਕਸਿ ਹੈ ਕੋਈ ॥ ਭਰਤਾ ਹੋਇ ਹਮਾਰੇ ਸੋਈ ॥ ੧੫॥
Kahai chalao tum tat hmarai. Mathhu janvi hot savarai.
Tih ju nar nikas hai koiee. Bharta hoie hmarai soiee. (15)

Both the youthful persons then drank some hemp (bhang) along with some opium (about 100 gms) and then had cohabitation with full force, thus the hero had enamoured the heart of the heroine." (10)

Both were so much attached to each other, so that none of them could (leave) let loose the other person. Taking a proper chance, the woman said, "O beloved! You learn a magic spell from me and then go and enter the waters." (11)

"So long you will be repeating this mantra (cantos), you will remain alive in water. You will be surrounded by water but it will not harm you in anyway. (12)

Then the paramour learnt that magic spell and went inside the river Ganga. The water was surrounding him on all four sides, but without touching him. (13)

With this deceit the woman had sent the paramour into water, and then told the mother and father, "O dear father! 1 will organize a swambar in the morning and will marry some noble man." (14)

The heroine said, " O dear father! You may go now and in the morning churn the waters of Ganga. If any man appears from Ganga, then he will be my spouse." (15)

ਬਚਨ ਸੁਨਤ ਰਾਜਾ ਹਰਖਾਨੋ ॥ ਸਾਚ ਝੂਠ ਜੜ ਕਛੂ ਨ ਪਛਾਨੋ ॥
ਜੋਰਿ ਪਰਜਾ ਦੈ ਢੋਲ ਨਗਾਰੇ ॥ ਚਲੇ ਸੁਰਸੁਰੀ ਮਥਨ ਸਕਾਰੇ ॥ ੧੬॥
Bachan sunat raja harkhano. Sach jhoothh jar kachh na pachhano.
Jor parja sai dhol nagarai. Chalai sursuri mathan sakarai. (16)

ਬਡੇ ਦ੍ਰਮਨ ਕੀ ਮਥਨਿ ਸੁਧਾਰਿ ॥ ਮਥਤ ਭਏ ਸੁਰਸਰਿ ਮੋ ਡਾਰਿ ॥
ਤਨਿਕ ਬਾਰ ਕਹਿ ਜਬੈ ਡੁਲਾਯੋ ॥ ਨਿਕਸਿ ਪੁਰਖ ਤਹ ਤੇ ਇਕ ਆਯੋ ॥ ੧੭॥
Badai draman ki mathni sudhar. Mathat bhaie sursar mo dar.
Tanik bar keh habai dulayo. Nikas purakh tih ik aeyo. (17)

ਨਿਰਖਿ ਸਜਨ ਕੋ ਰੂਪ ਅਪਾਰਾ ॥ ਬਰਤ ਭਈ ਤਿਹ ਰਾਜ ਕੁਮਾਰਾ ॥
ਭੇਦ ਅਭੇਦ ਪਸੁ ਕਛੁ ਨ ਬਿਚਾਰਿਯੋ ॥ ਇਹ ਛਲ ਨਾਰਿ ਜਾਰ ਕਹਿ ਬਰਿਯੋ ॥ ੧੮ ॥
Nirakh sajan ko roop apara. Barat bhaiee tih raj kumara.
Bheid abheid pasu kachh na bichario. Ih chhal nar jar keh barrio. (18)

ਦੋਹਰਾ

ਜਿਹ ਬਿਧਿ ਤੇ ਮਥਿ ਨੀਰਧਹਿ ਲਛਮੀ ਬਰੀ ਮੁਰਾਰਿ ॥
ਤਸਹਿ ਮਥਿ ਗੰਗਾ ਬਰਾ ਯਾ ਕਹ ਰਾਜ ਕੁਮਾਰਿ ॥ ੧੯॥ ੧॥

Dohra

Jih bidh tai math neerdhahi lachhmi bari murari.
Tashi math ganga bara yak eh raj kumar. (19) (1)

ਇਤਿ ਸ਼੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਚੌਰਾਨਵੇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੯੪ ॥ ੭੦੧੫ ॥ ਅਫਜੂੰ ॥

iti sri charitar pkhyanai triya charitarai mantra bhoop teen so chouranvo charitar samaptam sat. subham sat. 394.7015. aphjun. (Contd.)

The Raja was pleased to hear this and the fool did not appreciate the truth or falsehood. He collected the subjects and with the beat of drums he started off for the churning of Ganga early in the morning. (16)

He got a churner made out of large trees and then started churning Ganga. When the waters were churned a bit, then a man came out of waters. (17)

Seeing the great beauty of that man, the princess decided to marry that prince. The fool did not grasp the secret. So with this witchcraft the woman got married to her paramour. (18)

Couplet

The way Vishnu had churned the ocean and then out of that ocean Lachhmi came out and he got married to her, similarly the princess managed to marry her paramour after churning of Ganga. (19) (1)

Here the three hundred and ninety-fourth episode of the King's & Minister's dialogue regarding woman's witchcraft from Pakhyan Charitar is completed. All is well. (394-7015) (Contd.)

ਚੌਪਈ

ਸਰਬ ਸਿੰਘ ਰਾਜਾ ਇਕ ਸੋਹੈ ॥ ਸਰਬ ਸਿੰਧੁ ਪੁਰ ਗੜ ਜਿਹ ਕੋ ਹੈ ॥
ਸ੍ਰੀ ਦਲ ਥੰਭੁ ਸੁਜਾਨ ਪੁਤ੍ ਤਿਹ ॥ ਸੁੰਦਰ ਅਵਰ ਨ ਭਯੋ ਤੁਲਿ ਜਿਹ ॥ ੧॥

Choupaiee

Sarb singh ik raja sohai. Sarb sindh pur garr jih ko hai.
Sri dal thambu sujan putar tih. Sundar avar na bheyo tul jih. (1)

ਦੁਸਟ ਸਿੰਘ ਤਾ ਕੋ ਭ੍ਰਾਤਾ ਭਨਿ ॥ ਦ੍ਵੈਤੀਯ ਚੰਦ੍ ਜਾਨਾ ਸਭ ਲੋਗਨ ॥
ਰੂਪਵਾਨ ਗੁਨਵਾਨ ਭਨਿਜੈ ॥ ਕਵਨ ਸੁਘਰ ਸਮ ਤਾਹਿ ਕਹਿਜੈ ॥ ੨॥

Dusat singh ta ko bhrata bhan. Dytia chandar jana sabh loga.
Roopwan gunvan bhanijai. Kavan sughar sam tohai kahijai. (2)

ਸ੍ਰੀ ਸੁਜੁਲਫ ਦੇ ਸਾਹ ਦੁਲਾਰੀ ॥ ਜਿਹ ਸਮਾਨ ਨਹਿ ਦੇਵ ਕੁਮਾਰੀ ॥
ਰਾਜ ਕੁਅਰ ਨਿਰਖਾ ਤਿਹ ਜਬ ਹੀ ॥ ਲਗੀ ਲਗਨ ਨਿਰਗੌਡੀ ਤਬ ਹੀ ॥ ੩॥

Sri sujulaf dais ah dulari. Jih saman she dev kumara.
Raj koer nirkha tih jab hi. Lagi lagan nigodi tab hi. (3)

ਹਿਤੂ ਜਾਨਿ ਸਹਚਰਿ ਬੁਲਾਈ ॥ ਭੇਦ ਭਾਖਿ ਤਹਿ ਠੌਰ ਪਠਾਈ ॥
ਰਾਜ ਕੁਅਰ ਤਿਹ ਹਾਥ ਨ ਆਯੋ ॥ ਇਹ ਬਿਧਿ ਉਹੀ ਇਹ ਆਨਿ ਸੁਨਾਯੋ ॥ ੪॥

Hitu jan sehchar bulaiee. Bheid bhakh tih thour pathaiee.
Raj koer tih hath na aeyo. Ih bidh ohi in aan sunayo. (4)

ਸਾਹੁ ਸੁਤਾ ਬਹੁ ਜਤਨ ਥਕੀ ਕਰਿ ॥ ਗਯੋ ਨ ਮੀਤ ਕੈਸੇਹੂੰ ਤਿਹ ਘਰ ॥
ਬੀਰ ਹਾਕਿ ਇਕ ਤਹਾ ਪਠਾਯੋ ॥ ਸੋਤ ਸੇਜ ਤੇ ਗਹਿ ਪਟਕਾਯੋ ॥ ੫॥

Sahu suta bahu jatan thaki kar. Geyo na meet kaishun tih ghar.
Beer hak ik taha pathayo. sot sej tai geh patkayo. (5)

ਟੰਗਰੀ ਭੂਤ ਕਬੈ ਗਹਿ ਲੇਈ ॥ ਕਬਹੂੰ ਡਾਰਿ ਸੇਜ ਪਰ ਦੇਈ ॥
ਅਧਿਕ ਤ੍ਰਾਸ ਦੇ ਤਾਹਿ ਪਛਾਹਾ ॥ ਉਹਿ ਡਾਰਿ ਜਿਯ ਤੇ ਮਾਰਿ ਨਾ ਡਾਰਾ ॥ ੬ ॥

Tangri bhoot kabai leaie. Kabhun dar sej par daiee.
Adhik tras dai tohai pachhaha. Ohi dar jiya tai mar na dara. (6)

Choupaiee

There was a fort called Sarab Sindh Pur and Raja Sarab Singh was ruling over it with great glamour. He had a son named Dal Thamb, who was quite learned and there was none else to match him in beauty. (1)

He had a brother called Dust Singh, who was considered by all as the second moon. He was both handsome and full of qualities and there was none else so clever. (2)

There lived a Shah's daughter by the name of Suzulaf Dei and there was no godly woman even so beautiful. When she saw the prince, she got engrossed in his love. (3)

She called a friendly handmaid and explaining her all details, she sent her to his house, but the prince would not agree to her proposals (could not be controlled), so she came back and informed the Shah's daughter accordingly. (4)

The Shah's daughter got tired of making many efforts, but the prince did not go to her house. Then she called one Bir (warrior) from the fifty-two courageous men and sent him there. He held the sleeping prince and threw him down from the bed. (5)

Sometime the ghost would catch hold of his leg and at times would throw him down on the bed. He frightened him too much, and thrashed him but did not kill him on account of the fear of, the Shah's daughter. (6)

ਰੈਨਿ ਸਿਗਰ ਤੇ ਸੋਨ ਨ ਦਿਯੋ ॥ ਨ੍ਰਿਪ ਸੁਤ ਕਹ ਤ੍ਰਾਸਿਤ ਬਹੁ ਕਿਯੋ ॥
ਚਲੀ ਖਬਰਿ ਰਾਜਾ ਪ੍ਰਤਿ ਆਈ ॥ ਭੂਤ ਨਾਸ ਕਰ ਲਏ ਬੁਲਾਈ ॥ ੭॥
Rain sigar tai sone na diyo. Nrip sut keh trasit bahu kiyo.
Chali khabar raja prat aiee. Bhoot nas kar laie bulaiee. (7)

ਭੂਤ ਹਤਾ ਇਕ ਮੰਤ੍ ਉਚਾਰੈ ॥ ਬਸਿ ਮੰਤ੍ ਪੜਿ ਬੀਰ ਪੁਕਾਰੈ ॥
ਕਿਸਹੂੰ ਪਕਰਿ ਚੀਰਿ ਕਰਿ ਦੇਈ ॥ ਕਾਹੂੰ ਪਕਰਿ ਰਾਨ ਤਰ ਲੇਈ ॥ ੮॥
Bhoot hata ik mantar ucharai. Bas mantar parr beer pukarai.
Kishun pakar cheer kae daiee. Kahun pakar ran tar leaiee. (8)

ਜਬ ਸਭ ਸਕਲ ਮੰਤ੍ ਕਰਿ ਹਾਰੇ ॥ ਤਬ ਇਹ ਬਿਧਿ ਤਨ ਬੀਰ ਪੁਕਾਰੇ ॥
ਜੇ ਗੁਰ ਮੋਰ ਇਹਾ ਚਲਿ ਆਵੈ ॥ ਰਾਜ ਕੁਅਰ ਤਬ ਹੀ ਸੁਖ ਪਾਵੈ ॥ ੯॥
Jab sabh sakal mantar kar harai. Tab ih bidh tan beer pukarai.
Je gur moh iha chal avaie. Raj koer tab hi such pavai. (9)

ਸੁਨਤ ਬਚਨ ਰਾਜਾ ਪਗ ਪਰੇ ॥ ਬਹੁ ਉਸਤਤਿ ਕਰਿ ਬਚਨ ਉਚਰੇ ॥
ਕਹਾ ਤੋਰ ਗੁਰ ਮੋਹਿ ਬਤੈਯੈ ॥ ਜਿਹ ਤਿਹ ਭਾਤਿ ਤਾਹਿ ਹਯਾ ਲਯੈਯੈ ॥ ੧੦॥
Sunat bachan raja pag parai. Bahu ustat kar bachan ucharai.
Kaha tor gur mohair bateye. Jih tih bhat bhat tih haya layeye. (10)

ਜਵਨ ਪੁਰਖ ਕਾ ਨਾਮ ਬਤਾਯੋ ॥ ਨਾਰਿ ਤਿਸੀ ਕਾ ਭੇਸ ਬਨਾਯੋ ॥
ਨ੍ਰਿਪਹਿ ਠੌਰ ਭਾਖਤ ਭਯੋ ਜਹਾ ॥ ਬੈਠੀ ਜਾਹਿ ਚੰਚਲਾ ਤਹਾ ॥ ੧੧॥
Javan purakh ka nam batayo. Nari tisi ka bhes banayo.
Nripeh thour bhakhat bheyo jaha. Baithi jahai chanchal taha. (11)

ਬਚਨ ਸੁਨਤ ਤਹ ਭੂਪ ਸਿਧਾਰਿਯੋ ॥ ਤਿਹੀ ਰੂਪ ਤਰ ਪੁਰਖ ਨਿਹਾਰਿਯੋ ॥
ਜਿਹ ਤਿਹ ਬਿਧ ਤਾ ਕੌ ਬਰਮਾਯੋ ॥ ਅਪੁਨੇ ਧਾਮ ਤਾਹਿ ਲੈ ਆਯੋ ॥ ੧੨॥
Bachan sunat tih bhoop sidhario. Tihi roop tar nihario.
Jih tih bidh ta ko barmayo. Apunai dham tohai lai aeyo. (12)

He would not allow him to sleep throughout the night and frightened the prince too much. Then this news reached the Raja's ears even. The Raja called a person, who could destroy this ghost effect. (7)

When he (destroyer of ghost) would recite one (Mantra) incantation, the warrior would repeat twenty incantations. He would tear off by holding someone or would keep pressed someone under his thighs. (8)

When all those trying to recite various incantations had failed in their efforts, then the warrior (Bir) told them, "If my Guru would come here, then only the prince will have peace of mind." (9)

On hearing these words, the Raja bowed to him and praising the warrior, he said, "Tell me, where was your Guru'?' We should bring him here somehow. (10)

The warrior then named some person and the princess dressed herself in that form (in his disguise). The Bir had told the Raja about her (place) of residence and the princess then reached there. (11)

On hearing these words, the Raja went there and saw the man in that form (having that personality). He managed to convince him somehow and brought him along with himself. (12)

ਰਾਜ ਕੁਅਰ ਤਾ ਕਹ ਦਰਸਾਯੋ ॥ ਬਚਨ ਤਾਹਿ ਇਹ ਭਾਤਿ ਸੁਨਾਯੋ ॥
ਯੌ ਇਹ ਤ੍ਰਿਯ ਪਤਿਬ੍ਰਤਾ ਬਰੈ ॥ ਤਊ ਬਚੈ ਯਹ ਯੌ ਨ ਉਬਰੈ ॥ ੧੩॥
Raj koer ta kch darsayo. Bachan tohai ih bhat sunayo.
Yo ih triya patibrata barai. Tauoo bachai yeh na ubrai. (13)

ਕਰਤ ਕਰਤ ਬਹੁ ਬਚਨ ਬਤਾਯੋ ॥ ਸਾਹੁ ਸੁਤਾ ਕੇ ਨਾਮੁ ਜਤਾਯੋ ॥
ਸੋ ਪ੍ਰਤਿਬ੍ਰਤਾ ਤਾਹਿ ਬਿਵਾਵਹੁ ॥ ਜੋ ਨ੍ਰਿਪ ਸੁਤਹਿ ਜਿਯਾਯੋ ਚਾਹਹੁ ॥ ੧੪॥
Karat karat bahu bachan batayo.
Sahu suta kai nam jatayo.
So pratibrata tohai bivavhu.
Jo nrip sutih jiyayo chahhu. (14)

ਜੌ ਯਹ ਤਾਹਿ ਬਯਾਹਿ ਲਯਾਵੈ ॥ ਰੈਨਿ ਦਿਵਸ ਤਾ ਸੌ ਲਪਟਾਵੈ ॥
ਅਵਰ ਨਾਰਿ ਕੇ ਨਿਕਟ ਨ ਜਾਇ ॥ ਤਬ ਯਹ ਜਿਯੈ ਕੁਅਰ ਸੁਭ ਕਾਇ ॥ ੧੫॥
Yo yeh tohai byah layavai.
Rain divas ta so laptavai.
avar nari kai nikatr na jaie.
Tab yeh jiye koer subh kaie. (15)

ਯਹੈ ਕਾਰ ਰਾਜਾ ਤੁਮ ਕੀਜੈ ॥ ਅਬ ਹੀ ਹਮਹਿ ਬਿਦਾ ਕਰਿ ਦੀਜੈ ॥
ਲੈ ਆਗਯਾ ਤਿਹ ਆਸ੍ਰਮ ਗਈ ॥ ਧਾਰਤ ਭੇਸ ਨਾਰਿ ਕਾ ਭਈ ॥ ੧੬॥
Yahai kar raja tum kijai.
Ab hi hamhi bida kar dijai.
Lai agya tih asram gaiee.
Dharat bhes nari ka bhaiee. (16)

ਰਾਜ ਸਾਜ ਬਯਾਹ ਕੌ ਬਨਾਯੋ ॥ ਸਾਹ ਸੁਤਾ ਹਿਤ ਪੂਤ ਪਠਾਯੋ ॥
ਜਬ ਹੀ ਬਯਾਹ ਤਵਨ ਸੋ ਭਯੋ ॥ ਤਬ ਹੀ ਤਾਹਿ ਭੂਤ ਤਜਿ ਗਯੋ ॥ ੧੭॥
Raj saj bayah ko banayo. sah suta hit poot pathayo.
Jab hi bayah tavan so bheyo. Tab hi tohai bhoot taj geyo. (17)

He showed her the prince, and the woman (on seeing him) told him like this, "If he were to marry a faithful woman, then only he could be saved else he could not be helped. (13)

After talking lot of things, "the woman mentioned the name of Shah's daughter that she was faithful and the prince should marry her, if you want the Raja's son to be made alive again." (14)

"If he were to marry that woman and then he should be clasping her day and night (in embrace), without going near any other woman, then only this prince. could remain alive with a healthy body." (15)

"O Rajan! You should act like this right now and bid me farewell soon. That woman, taking permission. went to the Ashram and then changed into a female dress. (16)

'Ihe Raja made all arrangements for the marriage, and sent his son to get married to Shah's daughter. As soon as he got married the ghost also left him (alone). (17)

ਰਾਜ ਕੁਅਰ ਇਹ ਛਲ ਸੋ ਪਾਯੋ ॥ ਭੇਦੇ ਅਭੇਦ ਨ ਕਿਸੀ ਬਤਾਯੋ ॥
ਚੰਚਲਾਨ ਕੇ ਚਰਿਤ ਅਪਾਰਾ ॥ ਚਕ੍ਰਿਤ ਰਹਾ ਕਰਿ ਕਰਿ ਕਰਤਾਰਾ ॥ ੧੮॥ ੧॥
Raj koer ih chhal so payo. Bhedai abheid na kisi batayo.
Chanchlan kai charit apara. Chakrit raha kar kar kartara. (18) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਪਚਾਨਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੯੫ ॥ ੭੦੩੩ ॥ ਅਫਜੂੰ ॥

Iti sri charitar pakhyanai triya charitarai mantra bhoop sambadai teen so pachanvo charitar samaptam saat subham sat. 395. 7033. aphjun. (Contd.)

ਚੌਪਈ

ਪ੍ਰਿਥੀ ਸਿੰਘ ਇਕ ਭੂਪ ਬਖਨਿਯਤ ॥ ਪਿਰਥੀ ਪੁਰ ਤਿਹ ਨਗਰ ਪ੍ਰਮਨਿਯਤ ॥
ਲਾਲ ਮਤੀ ਰਾਨੀ ਤਿਹ ਸੋਹੈ ॥ ਸੁਰ ਨਰ ਨਾਰਿ ਭੁਜੰਗਨ ਮੋਹੈ ॥ ੧॥

Choupaiee

Prithi singh ik bhoop bakhniat. Prithi pur tih nagaar parmaniat.
Lal mati rani tih sohai.sur nar nari bhujangan mohai. (1)

ਸਿੰਘ ਮੇਦਨੀ ਸੁਤ ਕਾ ਨਾਮਾ ॥ ਥਕਿਤ ਰਹਤ ਜਾ ਕੌ ਲੋਖ ਬਾਮਾ ॥
ਅਧਿਕ ਰੂਪ ਤਾ ਕੋ ਬਿਧਿ ਕਰਿਯੋ ॥ ਜਨੁ ਕਰਿ ਕਾਮ ਦੇਵ ਅਵਰਿਯੋ ॥ ੨॥
Singh mendni sut ka nama. Thakit rehat ja ko lokh bama.
Adhik roop ta ko bidh kario. Jan kar kam dev aviryo. (2)

ਚਪਲਾ ਦੇ ਤਹ ਸਾਹ ਦੁਲਾਰੀ ॥ ਕਨਕ ਅਵਟਿ ਸਾਚੇ ਜਨੁ ਢਾਰੀ ॥
ਰਾਜ ਪੁਤ੍ਰ ਜਬ ਤਾਹਿ ਨਿਹਾਰਾ ॥ ਨਿਰਖਿ ਤਰੁਨਿ ਹੈ ਗਯੋ ਮਤਵਾਰਾ ॥ ੩॥
Chapla dai tih sah dulari. Kanak avat sachai jan dhari.
Raj putar jab tohai nihara. Nirakh taruni hai geyo matvara. (3)

ਏਕ ਸਹਚਰਿ ਨਿਕਟਿ ਬੁਲਾਈ ॥ ਅਮਿਤ ਦਰੁਬ ਦੈ ਤਹਾ ਪਠਾਈ ॥
ਜ਼ਬ ਤੈ ਚਪਲ ਮਈ ਕੋ ਲਏ ਹੈ ॥ ਮੁਖਿ ਮੰਗ ਹੈ ਜੋ ਕਛੁ ਸੋ ਪੈ ਹੈ ॥ ੪॥
Ek sehchar nikat bulaiee. Amit darb dal taha pathaiee.
Jab tai chhapal maiee ko laie hhai. Much mang hai jo kachh so pai hai. (4)

Thus the Shah's daughter managed to marry the prince with this deceitful move, without telling the secret to anyone. The women's deceitful actions are beyond count and the Lord-Creator Himself is getting surprised by creating them. (18) (1)

Here the three hundred and ninety-fifth episode of the King's & Minister's dialogue regarding woman's witchcraft form Charitar Pakhyan is completed. All is well. (395-7033) (Contd.)

Choupaiee

There used to live a Raja named Prithi Singh and he was (ruling) abiding in the town of Prithi Pur. His wife was known by the name of Lal Mati. On seeing him all the gods. men, women and snake princesses were getting enamoured. (1)

His son was named Medni Singh, on seeing whom the women would get allured by him. The creator had made him extremely handsome. It seemed as if he were an incarnation of (Kamdev) (the god of love). (2)

There was a Shah's daughter by the name of Chapla Dei, who had been moulded out of molten gold by the Lord. When the prince saw her, then he got engrossed in her love (madly in her love). (3)

He called a handmaid and giving her lot of money, he sent her there and said, "When you will bring Chapal Mati along with yourself, then you may demand any amount whatever you liked." (4)

ਬਚਨ ਸੁਨਤ ਸਹਚਰਿ ਤਹ ਗਈ ।। ਬਹੁ ਬਿਧਿ ਤਾਹਿ ਪ੍ਰਬੋਧਤ ਭਈ ।।
ਸ਼ਾਹ ਸੁਤਾ ਜਬ ਹਾਥ ਨ ਆਈ ।। ਤਬ ਦੂਤੀ ਇਹ ਘਾਤ ਬਨਾਈ ।। ੫।।

Bachan sunat sehchar keh gaiee.
Bahu bidh tohai parbodhat bhhaiee.
Sah suta jab hath na aiee.
Tab duti ihh ghat banaiee. (5)

ਤਵ ਪਿਤਿ ਧਾਮ ਜੁ ਨਏ ਉਸਾਰੇ ।। ਚਲਹੁ ਜਾਇ ਤਿਹ ਲਖੇ ਸਵਾਰੇ ।।
ਯੌ ਕਹਿ ਡਾਰਿ ਡੋਰਿਯਹਿ ਲਿਯੋ ।। ਪਰਦਨ ਡਾਰਿ ਚਹੁਮ ਦਿਸਿ ਦਿਯੋ ।। ੬।।

Tav pit dham ju naie usarai. Chalhu jaie tih lakhai savarai.
Yo keh dar doroyeh liyo. Pardan dar chahum dis diyo. (6)

ਇਹ ਛਲ ਸਾਹ ਸੁਤਾ ਡਹਕਾਈ ।। ਸੰਗ ਲਏ ਨ੍ਰਿਪ ਸੁਤ ਘਰ ਆਈ ।।
ਤਹੀ ਆਨਿ ਪਰਦਾਨ ਉਘਾਰ ।। ਨਾਰਿ ਲਖਾ ਤਹ ਰਾਜ ਕੁਮਾਰਾ ।। ੭।।

Ih chhal sah suta dehkaiee. Sang laie nrip sut ghar aaiee.
Tahi aan pardan ughar. Nari lakha tih raj kumara. (7)

ਤਾਤ ਮਾਤ ਇਹ ਠੌਰ ਨ ਭਾਈ ।। ਇਨ ਦੂਤੀ ਔ ਆਨਿ ਫਸਾਈ ।।
ਰਾਜ ਕੁਅਰ ਜੌ ਮੁਝੈ ਨ ਪੈ ਹੈ ।। ਨਾਕ ਕਾਨ ਕਟਿ ਲੀਕ ਲਗੈ ਹੈ ।। ੮।।

Tat mat ih thour na bhaiee. In dooti o aan fasaiee.
Raj koer jo mujhai na pai hai. Nak kan kat lik lagai hai. (8)

ਹਾਇ ਹਾਇ ਕਰਿ ਗਿਰੀ ਧਰਨਿ ਪਰ ।। ਕਟੀ ਕਹਾ ਕਰ ਯਾਹਿ ਬਿਛੂ ਬਰ ।।
ਧ੍ਰਿਗ ਬਿਧਿ ਕੋ ਮੋ ਸੌ ਕਸ ਕੀਯਾ ।। ਰਾਜ ਕੁਅਰ ਨਹਿ ਭੇਟਨ ਦੀਯਾ ।। ੯।।

Haie haie kar giri dharni par.
Kati kaha kar yahi bichhu bar.
Dhrig bidhi ko mo so kas kiya.
Raj koer neh bhetan diya. (9)

On hearing the words of the prince, the handmaid went there and explained to her in many ways. When the Shah's daughter could not be won over, then the handmaid played this trick. (5)

She said, " There is a new palace erected by your father, let us go and examine fully. Having said this, she made the Shah's daughter to sit in the planquin and the curtains were drawn on all the four sides (covered her). (6)

With this deceit the Shah's daughter was cheated and brought her to the prince's house. When the curtains were removed (raised) then the woman saw the prince. (7)

She was thinking (in her mind) "Here I have neither my mother, father, brother or any other helper and this handmaid had brought me here, thus catching me in a fix. If now the prince could not gain my hand, then he would cut off my ear and nose and disgrace me. (8)

She fell clown on the ground lamenting saying 'Alas' and said, " I have been bitten by a scorpion." It is disgraceful for me that the Lord had brought me in this situation, that I could not meet the prince even." (9)

ਅਬ ਮੈ ਨਿਜੁ ਠਰ ਕੋ ਫਿਰਿ ਜੈ ਹੋ ॥ ਦ੍ਵੈ ਦਿਨ ਕੋ ਤੁਮਰੇ ਫਿਰਿ ਐ ਹੋ ॥
ਰਾਜ ਪੁਤ੍ ਲਖਿ ਕ੍ਰਿਯਾ ਨ ਲਈ ॥ ਇਹ ਛਲ ਮੂੰਡ ਮੂੰਡ੍ ਤਹ ਗਈ ॥ ੧੦॥ ੧॥
Ab mai nij thar ko firi jai ho. Davai din ko tumrai fir aie ho.
Raj putar lakh kirya na laiee. Ih chhal moond moond tih gaiee. (10) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਛਿਆਨਵੋ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ॥ ੩੯੬ ॥ ੭੦੪੩ ॥ਅਫਜੂੰ ॥

iti sri sri charitar pakhyanai triya charitarai mantra bhoop sambadai teen so chhianvo charitar sampatam sat subham sat. 396.7043. aphjun. (Contd.)

ਚੌਪਈ

ਸਗਰ ਦੇਸ ਸੁਨਿਯਤ ਹੈ ਜਹਾ ਸਗਰ ਸੈਨ ਰਾਜਾ ਇਕ ਤਹਾ ॥
ਸਗਰ ਦੇਇ ਤਿਹ ਸੁਤਾ ਭਨਿਜੈ ॥ ਚੰਦ ਸੂਰ ਲਖਿ ਤਾਹਿ ਜੋ ਲਜੈ ॥ ੧॥

Choupaiee

Sagaar sain suhiat hai jaha sagar sain raja ik taha.
Sagar dei tih suta bhanijai. Chand soor lakh tohai jo lajai. (1)

ਗਜਨੀ ਰਾਇ ਤਵਨ ਜਹਿ ਲਹਿਯੋ ॥ ਮਨ ਕ੍ਰਮ ਬਚਨ ਕੁਅਰਿ ਅਸ ਕਹਿਯੋ ॥
ਐਸੋ ਛੈਲ ਏਕ ਦਿਨ ਪੈਯੈ ॥ ਜਨਮ ਜਨਮ ਪਲ ਪਲ ਬਲਿ ਜੈਯੈ ॥ ੨॥
Gajni raie tavan jeh lahio. Man kram bachan koer as kahio.
Aiso chhail ek din paiye. Janam janam pal pal bal jaiye. (2)

ਸਖੀ ਏਕ ਤਿਹ ਤੀਰ ਪਠਾਏ ॥ ਜਿਹ ਤਿਹ ਬਿਧਿ ਕਰਿ ਲਿਯਾ ਬੁਲਾਇ ॥
ਅਪਨ ਸੇਜ ਪਰ ਤਿਹ ਬੈਠਾਰਾ ॥ ਕਾਮ ਭੋਗ ਕਾ ਰਚਾ ਅਖਾਰਾ ॥ ੩ ॥
Sakhi ek tih teer pathaie. Jih tih bidh kar liya bulaie.
Apan sej par tih baithara. Kam bhog ka racha akhara. (3)

ਬੈਠ ਸੇਜ ਪਰ ਦੋਇ ਕਲੋਲਹਿ ॥ ਮਧੁਰ ਮਧੁਰ ਧੁਨਿ ਮੁਖ ਤੇ ਬੋਲਹਿ ॥
ਭਾਤਿ ਭਾਤਿ ਤਨ ਕਰਤ ਬਿਲਾਸਾ ॥ ਤ੍ਰਾਤ ਮਾਤ ਕੋ ਤਜਿ ਕਰਿ ਤ੍ਰਾਸਾ ॥ ੪॥
Baith sej par doie kalolhi. madhur dhun much tal bolhi.
Bhat bhhat tan karat bolasa. Rtat mat ko taj kar trasa. (4)

"Now I shall go back to my place and come again after two days. The prince could not follow her trick: So she went back having cheated him. (10) (1)

Here the three hundred and ninety sixth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (396-7043) (Contd.)

Choupaiee

There was a Raja by the name of Sagar Sain in the land of Sagar. His daughter was called Saar Dei, on seeing whom even the sun and moon were feeling ashamed (belittled). (1)

When she saw Gazni Rai, then she remarked with mind, speech and action, "If I could get such a handsome youth for a day even then I would sacrifice my whole life on this auspicious day and enjoy every moment of it for ages to come." (2)

She sent a handmaid to him and called him somehow. She made him seated on her bed, and then made this bed as a (wrestling ground) play ground for sexual pleasure. (3)

Both of them, seated on the bed were enjoying fun and love affair with sweet words being uttered with their mouths. Being forgetful of the fear of parents, they were enjoying sensuous pleasure in many ways. (4)

ਪੋਸਤ ਭਾਗ ਅਫੀਮ ਮੰਗਾਵਹਿ ॥ ਏਕ ਖਾਟ ਪਰ ਬੈਠ ਚੜ੍ਹਾਵਹਿ ॥
ਤਰੁਨ ਤਰੁਨੀ ਉਰ ਸੋ ਉਰਝਾਈ ॥ ਰਸਿ ਰਸਿ ਕਸਿ ਕਸਿ ਭੋਗ ਕਮਾਈ ॥ ੫॥
Posat bhang afim mangahai. ek khat par baith charravhi.
Trun taruni ur so urjhaiee. Ras ras kas kas bhog kamaiee. (5)

ਰਾਨੀ ਸਹਿਤ ਪਿਤਾ ਤਾ ਕੋ ਬਰ ॥ ਅਵਤ ਬਯੋ ਦੁਹਿਤਾਹੂੰ ਕੇ ਘਰ ॥
ਆਵਰ ਘਾਤ ਤਿਹ ਹਾਥ ਨ ਆਈ ॥ ਤਾਤ ਮਾਤ ਹਨਿ ਦਈ ਦਵਾਈ ॥ ੬॥
Rani sehat pita ta ko bar. avat bheyo duhitahun kai ghar.
Avar ghat tih hath na aiee. Tat maat han daie davaiee. (6)

ਨਿਜੁ ਆਲੇ ਕਹ ਆਗਿ ਲਗਾਇ ॥ ਰੋੜਿ ਉਠੀ ਨਿਜੁ ਪਿਯਹਿ ਦੁਰਾਇ ॥
ਅਨਲ ਲਗਤ ਦਾਰੂ ਕਹ ਭਈ ॥ ਰਾਨੀ ਰਾਵ ਸਹਿਤ ਉਡ ਗਈ ॥ ੭॥
Niju alai keh aag lagaiee. Rorr uthi niju piyeh duraie.
Anal lagat daroo keh bhaiee. Rani rav sehat ud gaiee. (7)

ਅਵਰ ਪੁਰਖ ਕਛੁ ਭੇਦ ਨ ਪਾਯੋ ॥ ਕਹਾ ਚੰਚਲਾ ਰਾਜ ਕਮਾਯੋ ॥
ਅਪਨ ਰਾਜ ਦੇਸ ਕਾ ਕਰਾ ॥ ਬਹੁਰਿ ਸੁਯੰਬਰ ਸੋ ਤਿਹ ਬਰਾ ॥ ੮॥ ੧॥
Avar purakh kachh bhied na payo. Kaha chanchala raj kamayo.
Apan raj des ka kara. Bahur suyambar so tih bara. (8) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਸਤਾਨਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੯੭ ॥ ੭੦੫੧ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya charitarai mantra bhoop sambaadai teen so satanvo charitar samaptam sat subham sat. 397. 7051. aphjun. (Contd.)

ਚੌਪਈ

ਪਲਵਲ ਦੇਸ ਹੁਤਾ ਇਕ ਰਾਜਾ ॥ ਜਿਹ ਸਮਾਨ ਬਿਧਿ ਅਵਰ ਨ ਸਾਜਾ ॥
ਤੜਿਤਾ ਦੇ ਤਿਹ ਨਾਰਿ ਭਨਿਜੈ ॥ ਚੰਦ੍ ਸੂਰ ਜਿਹ ਸਮ ਨ ਕਹਿਜੈ ॥ ੧॥

Choupaiee

Palval des huta ik raja. Jih saman bidh avar na saja.
Tarrita dai tih nar bhanijai. chandar soor jih sam na kahijai. (1)

They would get some poppy husk, hlemp and opium and then seated on one bed, they would consume these drugs. Both the hero and heroine clasped each other with their breasts pressed together and hugged each other close and were having sexual relationship with full strength (of body). (5)

Then the father and queen both came to the daughter's house. The princess could not think of any other action but killed both of them and buried them there. (6)

She set fire to her house and after hiding her paramour, she started crying and wailing. She said, "The gun powder had caught fire and the queen along with Raja were blown off." (7)

No other person could grasp the secret involved, about the tricks played by the woman.She started ruling the country herself and then through a swambar,she married her beloved. (8) (1)

Here the three hundred and ninety-seventh episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (397-7051) (Contd.)

Choupaiee

There was a Raja in the land of Palwal and the Lord had not created another one like him (in beauty). His wife was called Treita Dei while the sun and moon had no comparison to her (in beauty). (1)

ਅਲਿਕ੍ਰਿਤ ਦੇ ਤਿਹ ਸੁਤਾ ਬਖਨਿਯਤ ॥ ਅਮਿਤ ਰੂਪ ਵਾ ਕੇ ਪਹਿਚਾਨੀਯਤ ॥
ਤਿਹ ਠਾ ਇਕ ਸੌਦਾਗਰ ਆਯੋ ॥ ਜਿਹ ਸਮ ਬਿਧਿ ਦੂਜੋ ਨ ਬਨਾਯੋ ॥ ੨॥
Alikrit dai tih suta bakhniat. Amit roop va kai pehchaniat.
Tih thha ik soudagar aeyo. Jih sam bidh dujai na banaeyo. (2)

ਰਾਜ ਕੁਅਰਿ ਤਾ ਕੋ ਲਖਿ ਅੰਗਾ ॥ ਮਨ ਕ੍ਰਮ ਬਚ ਰੀਝੀ ਸਰਬੰਗਾ ॥
ਪਠੈ ਸਹਚਰੀ ਲੀਅਸਿ ਬੁਲਾਇ ॥ ਕਹਤ ਭਈ ਬਤਿਯਾ ਮੁਸਕਾਇ ॥ ੩॥
Raj koer ta ko lakh anga. Man kram baach reejhi sarbanga.
Pathai sehchhari lias bulaie. Kehat bhaiee batia muskaie. (3)

ਅਧਿਕ ਭੋਗ ਤਿਹ ਸਾਥ ਮਚਾਯੋ ॥ ਭਾਤਿ ਭਾਤਿ ਰਸ ਕੇਲ ਕਮਾਯੋ ॥
ਚੁੰਬਨ ਔਰ ਆਲਿੰਗਨ ਲੀਨੋ ॥ ਭਾਤਿ ਅਨਿਕ ਤ੍ਰਿਯ ਕੋ ਸੁਖ ਦੀਨੋ ॥ ੪॥
Adhik bhog tih sath machayo. Bhat bhat ras kel kamayo.
Chumban aour alingan lino. Bhati anik triya ko such dino. (4)

ਜਬ ਤ੍ਰਿਯ ਚਿਤ ਤਬਨੈ ਹਰ ਲਿਯੋ ॥ ਤਬ ਅਸ ਚਰਿਤ ਚੰਚਲਾ ਕਿਯੋ ॥
ਤਾਤ ਮਾਤ ਦੋਇ ਬੋਲਿ ਪਠਾਏ ॥ ਇਹ ਬਿਧਿ ਤਿਨ ਸੌ ਬਚਨ ਸੁਨਾਏ ॥ ੫॥
Jab triya chit tabnai har liyo. Tab as charit chanchala kiyo.
Tat mat doie bole pathaie. Ih bidh tin so bachan sunaie. (5)

ਮੈ ਅਬ ਲਗਿ ਨਹਿ ਤੀਰਥ ਅਨਾਈ ॥ ਅਬ ਤੀਰਥ ਕਰਿ ਹੌ ਤਹ ਜਾਈ ॥
ਜੌ ਆਇਸ ਤੁਮ ਤੇ ਮੈ ਪਾਊ ॥ ਤੀਰਥ ਨਾਇ ਸਕਲ ਫਿਰਿ ਆਊ ॥ ੬॥
Mai ab lag neh tirath anaiee. Tab tiraath kasr ho the jaiee.
Jo aies tum tai mai pauoo. Tirath naie sakal fir auoo. (6)

ਪਤਿ ਕੁਰੂਪ ਹਮ ਕਹ ਤੁਮ ਦਿਯੋ ॥ ਤਾ ਤੇ ਮੈ ਉਪਾਇ ਇਮਿ ਕਿਯੋ ॥
ਜੋ ਮੁਰ ਪਤਿ ਸਭ ਤੀਰਥ ਅਨੈਹੈ ॥ ਸੁੰਦਰ ਅਧਿਕ ਕਾਇ ਹ੍ਵੈ ਜੈ ਹੈ ॥ ੭॥
Pati kuroop ham keh tum diyo. Ta tai mai upaie imi kiyo.
Jo mur pati saabh tirath anehai. sundar adhik kaie hai jai hai. (7)

His daughter was known by the name of Alikrit Dei, who was very beautiful. A merchant came there, who was very handsome, who had no parallel in Lord's creation. (2)

The princess on seeing him, got enamoured by him with mind, speech and action (wholly) she called him through a handmaid and then started talking to him jocularly (with laughter). (3)

She enjoyed sensuous pleasure with him in many ways developing great love affair. He kissed her with cohabitation, thus giving full satisfaction to the woman. (4)

When the merchant had created a magic spell over the woman's heart then the woman played this trick. She called both her mother and father and spoke to them like this. (5)

"I have not gone on a pilgrimage so far, so now I will go to visit holy places and have bath there. If you give me permission then I will come back after having pilgrimage to all the holy places." (6)

Since I have been given an ugly husband by you, so I have decided on this course. If my spouse will have bath at all the holy places, then his body would become more handsome. (7)

ਲੈ ਆਗਯਾ ਪਤਿ ਸਹਿਤ ਸਿਧਾਈ ॥ ਭਾਤ ਭਾਤ ਤੀਰਥਨ ਅਨਾਈ ॥
ਘਾਤ ਪਾਇ ਕਰਿ ਨਾਥ ਸੰਘਾਰਾ ॥ ਤਾ ਕੀ ਠੌਰ ਮਿਤ੍ ਬੈਠਾਰਾ ॥ ੮॥

Lai agya pati sehat sidhaiee. Bhat bhat tirthan anaiee.
Ghat paie kar nath samghara. Ta ko thour mitar baithara. (8)

ਆਪਨੋ ਧਾਮ ਬਹੁਰਿ ਫਿਰਿ ਆਈ ॥ ਮਾਤ ਪਿਤਹਿ ਇਹ ਭਾਤਿ ਜਤਾਈ ॥
ਮੁਰ ਪਤਿ ਅਤਿ ਤੀਰਥਨ ਅਨਯੋ ॥ ਤਾ ਤੇ ਬਪੁ ਸੁੰਦਰ ਹ੍ਵੈ ਗਯੋ ॥ ੯॥

Apno dham bahuri fir aiee. Mat pithe ih bhyat jataiee.
Mur pati at tirthan anayo. Ta tai bapu sundar haiavi geyo. (9)

ਭਾਤਿ ਭਾਤਿ ਹਮ ਤੀਰਥ ਅਨਾਏ ॥ ਅਨਿਕ ਬਿਧਵ ਤਨ ਬਿਪ੍ ਜਿਵਾਏ ॥
ਤਾ ਤੇ ਦੈਵ ਆਪੁ ਬਰ ਦਿਯੋ ॥ ਮਮ ਪਤਿ ਕੋ ਸੁੰਦਰ ਬਪੁ ਕਿਯੋ ॥ ੧੦॥

Bhat bhat ham tirath anaie. Anik bidhav tan bipar jivaie.
Ta tai daiv aap bar diyo. Mam pat ko sundar bapu kiyo. (10)

ਯਹ ਕਾਹੂ ਨਰ ਬਾਤ ਨ ਪਾਈ ॥ ਕਹਾ ਕਰਮ ਕਰਿ ਕੈ ਤ੍ਰਿਯ ਆਈ ॥
ਤੀਰਥ ਮਹਾਤਮ ਸਭਹੂੰ ਜਾਨਯੋ ॥ ਭੇਦ ਅਭੇਦ ਨ ਕਿਨੂੰ ਪਛਾਨਯੋ ॥ ੧੧॥ ੧॥

Yeh kahu nar bat na payee. Kaha karam kar kai triya aiee.
Tirath mahatam sabhhun janyo. Bhied abheid na kihu pachhanyo. (11) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਅਠਾਨਵੋ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੯੮ ॥ ੭੦੬੨ ॥ ਅਫਜੂੰ ॥

iti sari charitar pakhyanai triya charitarai mantra bhoop sambadai teen so athanvo charitar samaptam sat subham sat. 398.7062. aphjun. (Contd.)

ਚੌਪਈ

ਘਾਟਮ ਪੁਰ ਇਕ ਰੂਪ ਭਨਿਜੈ ॥ ਨਾਰਿ ਅਲੰਕ੍ਰਿਤ ਦੇਇ ਕਹਿਜੈ ॥
ਸੁਤਾ ਸੁ ਭੂਖਨ ਦੇ ਘਰ ਤਾ ਕੇ ॥ ਨਰੀ ਨਾਗਨੀ ਤੁਲਿ ਨ ਵਾ ਕੋ ॥ ੧॥

Choupaiee

Ghatam pur ik roop bhanijai. Nari alankrit daie kahijai.
Suta su bhukhan dai ghar ta kai. Nari nagni tul na va ko. (1)

That woman then proceeded on pilgrimage along with her husband and had bath at various holy places of pilgrimage. Getting a chance, she killed her spouse, and replaced him with her paramour. (8)

Afterwards she returned home and told her mother and father, "My husband had taken bath at various holy places, so his body had become more beautiful." (9)

We had taken bath at various holy places, and had given many offerings to the Brahmins (in alms) and given feasts to them. Thus the god blessed me with this boon and made the body of my spouse more handsome. (10)

No body could gauge the depth of her action as to what sin she had committed. All had thought this as the result of their visit to various holy places of pilgrimage and no one could grasp the secret behind it. (11) (1)

Here the three hundred and ninety-eighth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (398-7062) (Contd.)

Choupaiee

There was a Raja in the town of Ghatampur and his wife was called Alokrit Dei, while their daughter was named Shubhukhan Dei. She was so charming that no woman from the humans or snakes could compare with her. (1)

ਅਤਿ ਕੁਰੂਪ ਤਿਹ ਨਾਥ ਪਛਾਨਿਯਤ ॥ ਅਤਿ ਸੁੰਦਰ ਜਿਹ ਨਾਰਿ ਬਖਨਿਯਤ ॥
ਸੁੰਦਰ ਅਵਰ ਹੁਤੋ ਤਹ ਛਤ੍ਰੀ ॥ ਰੂਪਵਾਨ ਗੁਨਵਾਨ ਧਰਤ੍ਰੀ ॥ ੨॥
At kuroop tih nath pachhaniat. At sundar jih nar bakhniat.
Sundar avar huto tih chhatri. Roopvan gunban dharti. (2)

ਅੜਿਲ

ਜਬ ਮੁਲਤਾਨੀ ਰਾਇ ਕੁਅਰਿ ਲਖਿ ਪਾਯੋ ॥
ਨਜੁ ਨਾਇਕ ਕਹ ਚਿਤ ਤੇ ਕੁਅਰਿ ਭੁਲਾਇਯੋ ॥
ਪਠੈ ਸਹਚਰਿ ਨਿਜੁ ਗ੍ਰਿਹ ਲਿਯੋ ਬੁਲਾਇ ਕੈ ॥
ਹੋ ਬਚਨ ਕਹੇ ਪੁਨਿ ਭਾਗਿ ਅਫੀਮ ਚੜਾਇ ਕੈ ॥ ੩॥

Aril

Jab multani raie koer lakh payo. Niju naiek keh chit tai koer bhulayo.
Pathaie sehchar niju greh liyo bulaie kai.
Ho bachan kahai pun bhang afim charraie kai. (3)

ਚੌਪਈ

ਅਬ ਲਪਟਹੁ ਮੁਹਿ ਆਨਿ ਪਯਾਰੋ ॥ ਹਮ ਰੀਝਿ ਲਖਿ ਨੈਨ ਤਿਹਾਰੇ ॥
ਨਾਹਿ ਨਾਹਿ ਤਿਨ ਦੁਬਿਰ ਬਖਾਨੀ ॥ ਆਖਰ ਕੁਅਰਿ ਕਹੀ ਸੋ ਮਾਨੀ ॥ ੪॥

Choupaiee

Ab lapthu mohhai aan payaro. Ham reejh lakh nain tiharai.
Neh nahi tin dubir bakhani. Akhar koer kahi so mani. (4)

ਅੜਿਲ

ਭਾਂਤਿ ਭਾਂਤਿ ਕੀ ਕੈਫ ਦਿਵਾਨੇ ਪੀ ਭਏ ॥
ਭਾਂਤਿ ਭਾਂਤਿ ਅਬਲਾ ਕੇ ਅਸਨ ਲੇਤ ਭੇ ॥
ਅਮਿਤ ਭੋਗ ਤ੍ਰਿਯ ਪਾਇ ਰਹੀ ਉਰਝਾਇ ਕੈ ॥
ਨਿਰਖਿ ਸਜਨ ਕੇ ਨੈਨਨ ਗਈ ਬਿਕਾਇ ਕੈ ॥ ੫॥

Aril

Bhat bhat ki nkaif diwanai pi bhaie. Bhat bhat abla kai assan let bhe.
Amit bhog triya paie rahi urjhaie kai.
Nirakh sajan kai nainan gaiee bikaie kai. (5)

Her spouse was very ugly while the woman was supposed to be very beautiful. There was another handsome Khatri, who was very charming (powerful), full of qualities with the knowledge of weaponry. (2)

Aril

When the princess saw (The Khatri) Maultani Rai, then she completely forgot the spouse and called him (Multani Rai) at her place. After consuming some hemp (bhang) and opium, she spoke like this. (3)

Choupaiee

"O beloved. Now you take me in your embrace, as I am fully allured by you on perceiving your eyes. At first he said something in the negative, but then he did exactly what the princess had desired." (4)

Aril

They became madly in love after consuming wine of various types. Then the paramour took the woman in many styles of love affair and the woman enjoyed his sensuous pleasure in many ways and got completely enamoured by perceiving the eyes of the paramour. (5)

ਚੌਪਈ

ਭਾਤਿ ਭਾਤਿ ਤਾ ਸੋ ਰਤਿ ਪਾਏ ॥ ਆਸਨ ਸਾਥ ਗਈ ਲਪਟਾਇ ॥
ਸਿ ਗਯੋ ਮੀਤ ਨ ਛੋਰਾ ਜਾਇ ॥ ਬਾਤ ਭਾਖਿ ਤਿਹ ਘਾਤ ਬਨਾਈ ॥ ੬॥

Choupaiee

Bhat bhat ta sao rat paie.
Asan sath gaiee laptaie.
Ras geyo meet na chhora jaie.
Bat bhakh tih ghat banaiee. (6)

ਸ਼ਾਜਨ ਆਜੁ ਤੁਝੈ ਮੈ ਬਰਿ ਹੌ ॥ ਨਿਜੁ ਪਤਿ ਕੌ ਨਿਜੁ ਕਰ ਬਧਿ ਕਰ ਹੌ ॥
ਆਪਨ ਸਾਥ ਪ੍ਰਗਟ ਤੁਹਿ ਲਿਅ ਹੌ ॥ ਮਾਤ ਪਿਤਾ ਤੁਹਿ ਲਖਤ ਹੰਢੈ ਹੌ ॥ ੭॥
Sajan aj tijhai bar ho. Niju pat ko niju kar badh kar ho.
Apan sath pragat tohai liye ho.
Mat pita tohai lakaht handai ho. (7)

ਨਿਜੁ ਪਤਿ ਲੈ ਸਿਵ ਭਵਨ ਸਿਧਾਈ ॥ ਕਾਟਾ ਮੂੰਡ ਤਹਾ ਤਿਹ ਜਾਈ ॥
ਲੋਗਨ ਕਹਿ ਸਿਵ ਨਾਮ ਸੁਨਾਯੋ ॥ ਰੂਪ ਹੇਤੁ ਪਤਿ ਸੀਸ ਚੜ੍ਹਾਯੋ ॥ ੮॥
Niju pat lai siv bhavan sidhaiee.
Kata moond taha tih jaiee.
Logan keh siv nam sunayo.
Roop hetu pat sees charrao. (8)

ਪੁਨਿ ਸਿਵ ਅਧਿਕ ਕ੍ਰਿਪਾ ਕਹ ਕਿਯੋ ॥ ਸੁੰਦਰ ਮੋਰ ਪਤਿਹਿ ਕਰ ਦਿਯੋ ॥
ਕੌਤਕ ਲਖਾ ਕਹਾ ਤਿਨ ਕਰਾ ॥ ਸਿਵ ਪ੍ਰਤਾਪ ਹਮ ਆਜੁ ਬਿਚਰਾ ॥ ੯॥
Pun siv adhik kirpa keh kiyo.
Sundar mor pathe kar diyo.
Koutak lakha kha tin kara.
Siv partap ham aaj bichara. (9)

She had many poses of cohabitation with him and got completely entangled in his embrace. She was so much engrossed in his love, that she could not let him off (leave him). On seeing an opportune moment she said. (6)

"O beloved! I shall marry you, and I will kill my spouse with my own hands. Now I shall bring you along with me openly, and before the very eyes of my mother and father have sensuous pleasure with you. (7)

She took her husband to Shiva temple, and there she cut off his head. "She told the people about Shiva's name, that her spouse had offered his head (to Shiva) for becoming more handsome." (8)

"Then Shiva was very kind to me and my husband became more handsome. Whatever she had told them, Shiva had (fulfilled her desires) and made him more beautiful (had enacted this miracle). To-day only I have realized (thought) the might of Shiva." (9)

ਦੇਹ ਮ੍ਰਿਤਕ ਪਤਿ ਦਈ ਦਵਾਈ ॥ ਤਾ ਕੀ ਨਾਥ ਭਾਖਿ ਗ੍ਰਿਹ ਲਯਾਈ ॥
ਭੇਦ ਅਭੇਦ ਨ ਕਿਨਹੂੰ ਪਾਯੋ ॥ ਬਿਨੁ ਪਾਨੀ ਹੀ ਮੂੰਡ ਮੁੰਡਾਯੋ ॥ ੧੦॥ ੧॥
Deh mritak pat daiee davaiee. Ta ki nath bhakh greh layaiee.
Bhied abheid n akihnbu payo. Bin pani hi moond mundayo. (10) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਤੀਨ ਸੌ ਨਿਨਯਾਨਵੋ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੩੯੯ ॥ ੭੦੭੨ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai tria charitarai mantra bhoop sambadai teen so ninyanvo charitar samaptam. Sat subham sat. 399. 7072. aphjun. (Contd.)

ਚੌਪਈ

ਸੂਰਜ ਕਿਰਨ ਇਕ ਭੂਪ ਭਨਿਜੈ ॥ ਚੰਦ ਕਿਰਨ ਪੁਰ ਨਗਰ ਕਹਿਜੈ ॥
ਮਹਾ ਕੁਅਰਿ ਤਿਹ ਧਾਮ ਦੁਲਾਰੀ ॥ ਜਿਹ ਸਮਾਨ ਬਿਧਿ ਕਹੂੰ ਨ ਸਵਾਰੀ ॥ ੧॥

Choupaiee

Suraj kiran ik bhoop bhanijai. chand kiran pur nagar kahijai.
Maha koer tih dham dulari. Jih saman bidh kahun na savari. (1)

ਤਹਿਕ ਸਾਹ ਕੋ ਪੂਤ ਸੁਜਾਨਾ ॥ ਚੰਦ੍ ਸੈਨ ਨਾਮਾ ਬਲਵਾਨਾ ॥
ਮਹਾ ਕੁਅਰਿ ਵਾ ਕੀ ਛਬਿ ਨਹੀ ॥ ਮਨ ਕ੍ਮ ਬਚਨ ਥਕਿਤ ਹ੍ਵੈ ਰਹੀ ॥ ੨॥
Tehak sah ko poot sujana. Chandar sain nama balvana.
Maha koer va ko chhab neh. Man kram bachan thakit haivai rahi. (2)

ਪਠੈ ਸਹਚਰਿ ਲਿਯੋ ਬੁਲਾਇ ॥ ਪੋਸਤ ਭਾਗ ਅਫੀਮ ਮੰਗਾਇ ॥
ਭਾਤਿ ਭਾਤਿ ਤਨ ਤਾਹਿ ਪਿਵਾਯੋ ॥ ਅਧਿਕ ਮਤ ਕਰਿ ਗਰੈ ਲਗਾਯੋ ॥ ੩॥
Pathaie sehchar liyo bulaie. Posat bhang afim mangaie.
Bhat bhat tan tohai pivayo. Adhik mat kar garai lagayo. (3)

ਮਤ ਕਿਯਾ ਮਦ ਸਾਥ ਪਯਾਰੋ ॥ ਕਬਹੂੰ ਕਰਤ ਨ ਉਰ ਸੌ ਨਯਾਰੋ ॥
ਭਾਤਿ ਭਾਤਿ ਉਰ ਸੌ ਲਪਟਾਵੈ ॥ ਚੁੰਬਿ ਕਪੋਲ ਦੋਊ ਬਲਿ ਜਾਵੈ ॥ ੪॥
Mat kiya mad sath payaro. kabhun karat na ur so nayaro.
Bhat bhat ur so laptavai. Chumb kapol duoo bal javai. (4)

She buried the corpse of the spouse, and took the paramour home as her husband. No one thought about the secret of her move and got cheated (without any thought). (10) (1)

Here the three hundred and ninety-ninth episode of the King's & Minister's dialogue regarding woman's,witchcraft from Charitar Pakhyan is completed. All is well. (399-7072) (Contd.)

Choupaiee

There was a Raja, known by the name of Suraj Kiran. His town was called Chand Kiran Pur. He had a daughter named Maha Kumari and there was no other woman created by the Lord so beautiful. (1)

There was a Shah's clever son, who was called by the name of Chander Sain and he was very powerful. Maha Kumari saw him and got enamoured by him with mind, speech and action on seeing his charming beauty. (2)

She managed to call him by sending her handmaid and arranged for some poppy husk, hemp and opium. She gave him all these drugs to drink and then making him drunk, hugged him to her breast. (3)

Since she had given him wine, thus making him drunk, and would not separate him from her breast. She was embracing him in many ways and kissing his cheeks, she was ail sacrifice to him. (4)

ਰਸਿ ਗਯੋ ਮੀਤ ਨ ਛੋਰਾ ਜਾਇ ॥ ਭਾਤਿ ਭਾਤਿ ਭੋਗਤ ਲਪਟਾਇ ॥
ਚੁੰਬਨ ਔਰ ਆਲਿੰਗਨ ਲੇਈ ॥ ਅਨਿਕ ਭਾਤਿ ਤਨ ਆਸਨ ਦੇਈ ॥ ੫॥

Ras geyo meet na chhora jaie. Bhat bhat bhogat laptaie.
Chumban or alingan laiee. Anik bhat tan asan daiee. (5)

ਰਸਿ ਗਈ ਤਾ ਕੋ ਤਜਾ ਨ ਜਾਇ ॥ ਭਾਤਿ ਅਨਲਿ ਲਪਟਤ ਸੁਖ ਪਾਇ ॥
ਯਾ ਸੰਗ ਕਹਾ ਕਵਨ ਬਿਧਿ ਜਾਊ ॥ ਅਬ ਅਸ ਕਵਨ ਉਪਾਇ ਬਨਾਊ ॥ ੬॥

Ras gaiee ta ko taja na jaiee. Bhhat anal laptat such paie.
Ya sang kaha kavan bidh jauoo.
Ab as kavan upaie banauoo. (6)

ਜਾਨਿ ਬੂਝ ਇਕ ਦਿਜ ਕਰਿ ਮਾਰਿ ॥ ਭੂਪ ਭਏ ਇਮਿ ਕਹਾ ਸੁਧਾਰਿ ॥
ਅਬ ਮੈ ਜਾਇ ਕਰਵਤਿਹ ਲੈ ਹੌ ॥ ਪਲਟਿ ਦੇਹ ਸੁਰਪੁਰਹਿ ਸਿਧੈ ਹੌ ॥ ੭॥

Jan boojh ik dij kar mar. bhoop bhaie imi kaha sudhar.
Ab mai jaie karvatih lai ho.
Palat deh surpurhe sidhai ho. (7)

ਹੋਰਿ ਰਹਾ ਪਿਤੁ ਏਕ ਨ ਮਾਨੀ ॥ ਰਾਨੀਹੂੰ ਪਾਇਨਿ ਲਪਟਾਨੀ ॥
ਮੰਤ੍ ਸਕਤਿ ਕਰਵਤਿ ਸਿਰ ਧਰਾ ॥ ਏਕ ਰੋਮ ਤਿਹ ਤਾਹਿ ਨ ਹਰਾ ॥ ੮॥

Hor raha pitu ek na mani. Ranihun paien laptani.
Mantar sakat karvat sir dhara. ek rom tih tohai n hara. (8)

ਸਭਨ ਲਹਾ ਕਰਵਤਿ ਇਹ ਲਿਯੋ ॥ ਦ੍ਰਿਸਟਿ ਬੰਦ ਐਸਾ ਤਿਨ ਕਿਯੋ ॥
ਆਪਨ ਗਈ ਮਿਤ੍ ਕੇ ਧਾਮਾ ॥ ਭੇਦ ਨ ਲਖਾ ਕਿਸੂ ਕਿਹ ਬਾਮਾ ॥ ੯॥

Sabhan lahha karvat ih liyo.
Drisat band aisa tin kiyo.
Apan gaiee mitar kai dhama.
Bhied na lakha kisu kih bama. (9)

The paramour was equally allured by her, and could not get separated from her. They, were having cohabitation y hugging each other in many ways. They were kissing and having love allair while enjoying sexual companionship in many poses. (5)

She was so much engrossed in his love that she would not leave him at all. She was enjoying his embraces in many ways. "Then the princess was thinking how to go with him and by what means and for that purpose what should she do?" (6)

She killed one Brahmin intentionally and told the Raja like this.(I have commited a great son, as such) now I will go to Kanshi and place the saw on my head, and after getting myself sawed and changing the body form, I shall go to heavens." (7)

Thc father was trying to stop her (deviate her) but she was adamant. Even the queen was bowing to her, emdracing her feet. With the help of her magic spell (incantation) she placed the saw on her head, but no harm was done to her even with this saw. (8)

She staged such a drama and everyone saw that she had put the saw on her head. Thus she managed to mesmerize them and their eyes were fixed on the scene (of saw over her head) while she herself went away to the paramour's house, and no one could grasp the woman's secret. (9)

ਦੋਹਰਾ

ਇਹ ਬਿਧਿ ਛਲ ਪਿਤੂ ਮਾਤ ਕਹਿ ਗਈ ਮਿਤ੍ ਕੇ ਸੰਗ ॥
ਕਬਿ ਸਯਾਮ ਪੂਰਨ ਭਯੋ ਤਬ ਹੀ ਕਥਾ ਪ੍ਸੰਗ ॥ ੧੦॥ ੧॥

Ih bidh chhal pitu mat keh gaiee mitar kaai sang.
Kab sayam puran bheyo tab hi katha parsang. (10) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਚਾਰ ਸੌ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੪੦੦ ॥ ੭੦੮੨ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya charitarai mantra bhoop sambadai char so charitar samaptam sat subham sat.
400. 7082. aphjun. (Contd.)

ਚੌਪਈ

ਪਾਤਿਸਾਹ ਕਾਰੂੰ ਇਕ ਸੁਨਿਯਤ ॥ ਅਮਿਤ ਤੇਜ ਜਾ ਕੋ ਜਗ ਗੁਨਿਯਤ ॥
ਜਿਹ ਧਨ ਭਰੇ ਚਿਹਲ ਭੰਡਾਰਾ ॥ ਆਵਤ ਜਿਨ ਕਾ ਪਾਰ ਨ ਵਾਰਾ ॥ ੧॥

Choupaiee

Patsah karun ik sunbiat. amit tej ja ko jag guniat.1
Jih dhan bharai chihal bhandara. Avat jin ka par na vara. (1)

ਤਿਹ ਪੁਰ ਸਾਹ ਸੁਤਾ ਇਕ ਸੁਨੀਯਤ ॥ ਜਾਨੁਲ ਚਿਤ੍ ਪੁਤ੍ਕਾ ਗੁਨਿਯਤ ॥
ਨਿਰਖ ਭੂਪ ਕਾ ਰੂਪ ਲੁਭਾਈ ॥ ਏਕ ਸਹਚਰਿ ਤਹਾ ਪਠਾਈ ॥ ੨॥

Tih pur sah suta ik suniyat. Janul chitar putrka guniat.
Nirakh bhoop ka roop lubhaiee. Ek sehchar taha pathaiee. (2)

ਕੁਅਰਿ ਬਸੰਤ ਤਵਨਿ ਕਾ ਨਾਮਾ ॥ ਜਿਹ ਸਮਾਨ ਭੀ ਔਰ ਨ ਬਾਮਾ ॥
ਸੋ ਕਾਰੂੰ ਕੀ ਛਬਿ ਲਖਿ ਅਟਕੀ ॥ ਬਿਸਰਿ ਗਈ ਸਭ ਹੀ ਸੁਧਿ ਘਟ ਕੀ ॥ ੩॥

Koer basant tavan ka nama. jih saman bhi aour na bama.
So karun ki chhhab lakh atki. Bisar gaiee sabh hi sudhi ghat ki. (3)

Thus by deceiving the mother and f ather, she went away with the paramour. The poet Siam had stated that the anecdote ended there only. (10) (1)

Here the four hundredth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (400-7082) (Contd.)

Choupaiee

Therer used to be a king by the name of Karoon, who was known as very glamorous in the world. He had forty treasures full of wealth, which were beyond count. (1)

In the same town there was a Shah's daughter and she had no parallel in beauty like a (painting) puppet. On seeing the Raja's beauty, she got enamoured by him and sent a handmaid to him. (2)

The woman's name was Basant Kumari, and there was no other woman on par with her (in beauty). She became entangled in the love of Karoon (King) on seeing his charm. She lost all her sense of proportion (about her body). (3)

ਅੜਿਲ

ਸਖੀ ਸੁਭੂਖਨ ਦੇ ਤਹ ਦਈ ਪਠਾਇ ਕੈ ॥
ਮੋਰੀ ਕਹੀ ਸਜਨ ਸੋ ਕਹਿਯਹੁ ਜਾਇ ਕੈ ॥
ਪ੍ਰਣਤਿ ਹਮਾਰੀ ਮੀਤ ਕਹਾ ਸੁਨਿ ਲੀਜਿਯੈ ॥
ਹੋ ਜਸ ਤਵਿ ਤ੍ਰਿਯ ਗ੍ਰਿਹ ਏਕ ਦੁਤੀਯ ਮੁਹਿ ਕੀਜਿਯੈ ॥੪॥

Aril

Sakhi subhuman dai tih daiee pathaie kai.
Mori kahi saajan so kahiyeh jaie kai.
Pranat hamari meet kaha sunn lijiai.
Ho jas tav triya greh ek dutia mohair kijiai. (4)

ਚੌਪਈ

ਕੁਅਰਿ ਕੁਅਰਿ ਕੀ ਬਾਤ ਬਖਾਨੀ ॥ ਰਾਜ ਕੁਅਰਿ ਕਰਿ ਏਕ ਨ ਮਾਨੀ ॥
ਇਮਿ ਸਖੀ ਜਾਇ ਤਾਹਿ ਸੁਧਿ ਦਈ ॥ ਕੁਅਰਿ ਬਸੰਤ ਰਿਸਾਕੁਲ ਭਈ ॥੫॥

Choupaiee

Koer koere ki bat bakhani. raj koer kar ek na mani.
Imi sakhi jaie tohai sudh daiee. Koer basant risakul bhaiee. (5)

ਤਤ ਛਿਨ ਸੁਰੰਗ ਧਾਮ ਨਿਜੁ ਦਈ ॥ ਨ੍ਰਿਪ ਕੇ ਸਦਨ ਨਿਕਾਰਤ ਭਈ ॥
ਚਾਲਿਸ ਗੰਜ ਦਰਬ ਕੇ ਜੇਤੇ ॥ ਨਿਜੁ ਆਲੈ ਰਾਖੈ ਲੈ ਤੇਤੇ ॥ ੬ ॥
Tat chin surang dham nij daiee. Nrip kai sadan nikarat bhaiee.
Challis ganj darb kai jetai. Niju alai rakhai lai tetai. (6)

ਮੂੜ ਭੂਪ ਕਛੁ ਬਾਤ ਨ ਪਾਈ ॥ ਕਿਹ ਬਿਧਿ ਧਨ ਤ੍ਰਿਯਾ ਲਿਯਾ ਚੁਰਾਈ ॥
ਛੋਰਿ ਭੰਡਾਰ ਬਿਲੋਕੈ ਕਹਾ ॥ ਪੈਸਾ ਏਕ ਨ ਧਨ ਗ੍ਰਿਹ ਰਹਾ ॥ ੭॥
Moor bhoop kachhu bat na payee. Kih bidh dhan triya liya churaiee.
Chhor bhandar bilokai kaha. Paisa ek n adhan greh raha. (7)

Aril

She sent there a handmaid by the name of Subhokhan Dei, and told her to convey her message to the beloved along with another thing "O friend! Listen to my request. If you already have a wife, then keep me as your second wife." (4)

Choupaiee

The handmaid explained the message of the princess to him, but the king did not listen to it, at all. The whole position (situation) was then conveyed by the handmaid to the princess, and the princess became mad with rage. (5)

Then she arranged for an (underground) tunnel to be made from her house which opened up to the Raja's palace and brought all the forty treasures of wealth of the king to her house. (6)

The foolish Raja could not realize how the woman had managed to steal all his money. When he opened his store, he found not a penny was left intact there. (7)

ਅੜਿਲ

ਅਧਿਕ ਦੁਖਿਤ ਹ੍ਵੈ ਲੋਗਨ ਲਿਯਾ ਬੁਲਾਇ ਕੈ ॥
ਭਾਤਿ ਭਾਤਿ ਤਿਨ ਪ੍ਰਤਿ ਕਹ ਦੁਖ ਬਨਾਇ ਕੈ ॥
ਐਸਾ ਕਵਨ ਕੁਕਰਮ ਕਹੋ ਹਮ ਤੇ ਭਯੋ ॥
ਹੋ ਜਿਹ ਕਾਰਨ ਤੇ ਗ੍ਰਿਹ ਚਾਲਿਸ ਕਾ ਧਨ ਗਯੋ ॥ ੮॥

Aril

Adhik dukhit haivai logan liya bulaie kai.
Bhat bhat tin prat keh dukh banaie kai.
Aisa kavan kukaram kaho hham tai bheyo.
Hi jih karan taai greh challis ka dhan geyo. (8)

ਚੌਪਈ

ਸਭ ਲੋਗਨ ਇਹ ਭਾਤਿ ਬਿਚਾਰੀ ॥ ਪ੍ਰਗਟ ਰਾਵ ਕੇ ਸਾਥ ਉਚਾਰੀ ॥
ਦਾਨ ਪੁਨਯ ਤੈ ਕਛੂ ਨ ਦਯੋ ॥ ਤਿਹ ਤੇ ਗ੍ਰਿਹ ਕੋ ਸਭ ਧਨ ਗਯੋ ॥ ੯॥

Choupaiee

Sabh logan ih bhat bichari. Pragat rav kai sath uchari.
Dan puneya tai kachh na deyo. Tih tai greh ko sabh dhan geyo. (9)

ਸੁਨਿ ਜਹਾਕੁ ਪਾਯੋ ਇਹ ਬਿਧਿ ਜਬ ॥ ਧਾਵਤ ਭਲੋ ਅਮਿਤ ਲੈ ਦਲ ਤਬ ॥
ਛੀਨਿ ਲਈ ਤਾ ਕੀ ਸਭ ਸਾਹੀ ॥ ਕੁਅਰਿ ਬਸੰਤ ਨਾਰਿ ਕਰ ਬਯਾਹੀ ॥ ੧੦॥

Sunn jhaku payo ih bidhi jab. Dhavat bhalo amit laid al tab.
Chhhin laiee ta ki sabh sahi. Koer basant nari kar bayahi. (10)

ਦੋਹਰਾ

ਇਹ ਚਰਿਤ੍ ਤਿਨ ਚੰਚਲਾ ਸਕਲ ਦਰਬ ਹਰਿ ਲੀਨ ॥
ਇਹ ਬਿਧਿ ਕੈ ਕਾਰ੍ਹੂ ਹਨਾ ਨਾਥ ਜੁਹਾਕਹਿ ਕੀਨ ॥ ੧੧॥

Dohra

Ih charitar tin chanchala sakal darb har lin.
Ih bidh kai karun hana nath juhakhi kin. (11)

Aril

Being distressed the king called all the people, and asked them with great sorrow, " as to what sin had been commited by him, which had resulted in all the wealth being taken away? (8)

Choupaiee

All the people thought and told the king openly, "You had never given any offerings in alms, so the whole wealth had (vanished) been stolen." (9)

When the king (Johak) heard like this then he came with a huge army to launch an attack. He usurped her kingdom and after marrying Basont Kumari, brought her home as his wife. (10)

Couplet

With this deceitful action, the woman had taken away all his wealth, thus she got Karoon (king) killed and made Juhak as her spouse. (11)

ਚੌਪਈ

ਲੋਗ ਆਜੁ ਲਗਿ ਬਾਤ ਨ ਜਾਨਤ ॥ ਗੜਾ ਗੰਜ ਅਜੈ ਲਗਿ ਬਖਾਨਤ ॥
ਐਸਸੇ ਚਰਿਤ ਚੰਚਲਾ ਕਰਾ ॥ ਕਾਰੂੰ ਮਾਰ ਜੁਹਾਕਹਿ ਬਰਾ ॥ ੧੨॥ ੧॥

Choupaiee

Log aj lag chanchala kara. Garra ganja jai lag bakhanat.
Aise charit chanchala. Karun mar juhakhe bara. (12) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਚਾਰ ਸੌ ਇਕ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੪੦੧ ॥ ੭੦੯੮ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya charitai mantra bhoop sambadai char so ik charitar samaptam sat subham sat.
401. 7098. Afjun. (Contd.)

ਚੌਪਈ

ਚਿੰਜੀ ਸਹਰ ਬਸਤ ਹੈ ਜਹਾ ॥ ਚਿੰਗਸ ਸੈਨ ਨਰਾਧਿਪ ਤਹਾ ॥
ਗੌਹਰ ਮਤੀ ਨਾਰਿ ਤਿਹ ਕਹਿਯਤ ॥ ਜਿਹ ਸਮ ਸੁਰ ਪੁਰ ਨਾਰਿ ਨ ਲਜਿਯਤ ॥ ੧॥

Choupaiee

Chinji sehar basat hai jaha. Chingas sain nradhip taha.
Gehar mati nar tih kahiat. jih sam sur pur nar na lajiat. (1)

ਸਹਰ ਸੁਰੇਸ੍ਵਾਵਤੀ ਬਿਰਾਜੈ ॥ ਜਾ ਕੌ ਨਿਰਖਿ ਇੰਦ੍ ਪੁਰ ਲਾਜੈ ॥
ਬਲਵੰਡ ਸਿੰਘ ਸਾਹ ਇਕ ਸੁਨੀਯਤ ॥ ਜਿਹ ਸਮਾਨ ਜਗ ਔਰ ਨ ਗੁਨਿਯਤ ॥ ੨॥
Sehar suresavati birajai. Ja ko nirakh indar pur lajai.
Balwand singh sah ik suniat. Jih saman jag or na guniat. (2)

ਸਦਲ ਕੁਅਰਿ ਜਿਹ ਸੁਤਾ ਭਨਿਜੈ ॥ ਚੰਦ੍ ਸੂਰ ਲਖਿ ਜਾਹਿ ਅਰੁਝੈ ॥
ਅਪ੍ਮਾਨ ਦੁਤਿ ਜਾਤ ਨ ਕਹੀ ॥ ਜਾਨੁਕ ਫੂਲਿ ਚੰਬੋਲੀ ਰਹੀ ॥ ੩॥
Sadal koer jih suta bhanijai. Chandar soor lakh jahai arujhai.
Aprman duti jat na kahi. Januk fuul chamboli rahi. (3)

Choupaiee

People do not know the truth till to-date and feel that the money (treasure) lay buried somewhere. The woman had played such a deceptive trick. Having killed Karoon, she got wedded to Juhak. (12) (1)

Here the fouro hundred and one episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (401-7094) (Contd.)

Choupaiee

The Raja, Chingas Sain was ruling over the land, where the town of Chinji was situated. His wife was called Gohar Mati, and there was no other woman in the heavens even so beautiful as she was. (1)

There was a city of Sureshva Vati, whose beauty would put even Indra Puri to shame. There was a Shah called Balwant Singh, who was most handsome, without having a parallel (in beauty) in the whole world. (2)

He had a daughter known as Sada Kumari, on seeing whom even the sun and moon would feel belittled. Her extreme beauty was beyond description. It seemed as if she were like a Jasmine flower. (3)

ਸਦਾ ਕੁਅਰਿ ਨਿਰਖਾ ਜਬ ਰਾਜਾ ॥ ਤਬ ਹੀ ਸੀਲ ਤਵਨ ਕਾ ਭਾਜਾ ॥
ਸਖੀ ਏਕ ਨ੍ਰਿਪ ਤੀਰ ਪਠਾਈ ॥ ਯੋ ਰਾਜਾ ਤਨ ਕਹੁ ਤੈ ਜਾਈ ॥ ੪॥
Sada koer nirkha jab raja. Tab hi seel tavan ka bhaja.
Sakhi ek nrip teer pathaiee. Yo raja tan kahu tai jaiee. (4)

ਮੈ ਤਵ ਰੂਪ ਨਿਰਖਿ ਉਰਝਾਨੀ ॥ ਮਦਨ ਤਾਪ ਤੇ ਭਈ ਦਿਵਾਨੀ ॥
ਏਕ ਬਾਰ ਤੁਮ ਮੁਝੈ ਬੁਲਾਵੋ ॥ ਕਾਮ ਤਪਤ ਲਰਿ ਕੇਲ ਮਿਟਾਵੋ ॥ ੫॥
Mai tav roop nirakh urjhani. Madan tap tai bhaiee divani.
Ek bar tum mujhai bulavo. kam tapat lar kel mitavo. (5)

ਆਪਨ ਗ੍ਰਿਹ ਮੁਹਿ ਨ ਬੁਲਾਵਹੁ ॥ ਏਕ ਬਾਰ ਮੇਰੋ ਗ੍ਰਿਹ ਆਵਹੁ ॥
ਸੰਗ ਕਰਿਯੈ ਮੈਨ ਬਿਲਾਸਾ ॥ ਹਮ ਕਹਿ ਤੋਰਿ ਮਲਨ ਕੀ ਆਸਾ ॥ ੬॥
Apan greh mohair na bulavhu. ek bar mero greh avhu.
Sang kariye main bilasa. Ham keh tor malan ki asa. (6)

ਭੂਪ ਕੁਅਰਿ ਵਹੁ ਗ੍ਰਿਹ ਨ ਬੁਲਾਈ ॥ ਆਪ ਜਾਇ ਤਿਹ ਸੇਜ ਸੁਹਾਈ ॥
ਦੀਪ ਦਾਨ ਤਰੁਨੀ ਤਿਨ ਕੀਨਾ ॥ ਅਰਘ ਧੂਪ ਰਾਜਾ ਕਹ ਦੀਨਾ ॥ ੭॥
Bhoop koer vahu greh na bulaiee. Aap jaie tih sej suhaiee.
Deep dan taruni tin kina. Aragh dhoop raja keh dina. (7)

ਸੁਭਰ ਸੇਜ ਊਪਰ ਬੈਠਾਯੋ ॥ ਭਾਗ ਅਫੀਮ ਸਰਾਬ ਮੰਗਾਯੋ ॥
ਪ੍ਰਥਮ ਕਹਾ ਨ੍ਰਿਪ ਸੌ ਇਨ ਪੀਜੈ ॥ ਬਹੁਰਿ ਮੁਝੈ ਮਦਨਕੁਸ ਦੀਜੈ ॥ ੮॥
Subhar sej upar baithayo. Bhang afim sarab mangayo.
Pratham kaha nrip so in pijai. Bahur mujhai madankus dijai. (8)

ਸੁਨਤ ਬਚਨ ਇਹ ਭੂਪ ਨ ਮਾਨਾ ॥ ਜਮ ਕੋ ਡੰਡ ਤ੍ਰਾਸ ਤਰਸਾਨਾ ॥
ਕਹਿਯੋ ਨ ਮੈ ਤੈਸੋ ਰਤਿ ਕਰਿਯੋ ॥ ਘੋਰ ਨਰਕ ਮੋ ਭੂਲਿ ਨ ਪਰਿਹੌ ॥ ੯॥
Sunat bachan ih bhoop na mana. Jam ko dand tras tarsana.
Kahiyo na mai taiso rat kario. Ghor narak mo bhul na pariho. (9)

When Sada Kumari saw the Raja, her modesty and restraint was lost (gone). Then she sent a handmaid to the Raja, and explained to her fully to say like this (to the Raja). (4)

"I have been enamoured on perce'ving your charm and have become mad with my sexual desires. You may call me once at your place and with a sexual companionship satisfy my sexual desires." (5)

"If you are unable to call me at your place then you could come to my place and have cohabitation with me. I am only hoping to meet you." (6)

The Raja did not call the princess at his place, but he himself went to glorify her bed. The woman gave a good reception to the Raja by burning incense and lamps at her place (in his welcome). (7)

She made him seated on a decorated bed and then arranged for some hemp, opium and wine. She told the Raja to take these drugs first and then hand over his male organ to her. (8)

On hearing these words, the Raja did not agree but then got (afraid) worried about the Yama's rod and said, "I will not have cohabltation with you and shall not be thrown into the depth of horrible hell." (9)

ਤਿਮਿ ਤਿਮਿ ਤ੍ਰਿਯਾ ਅੰਚਰ ਗਰਿ ਡਾਰੈ ॥ ਜੋਰਿ ਜੋਰਿ ਦ੍ਰਿਗ ਨ੍ਰਿਪਹਿ ਨਿਹਾਰੈ ॥
ਹਾਇ ਹਾਇ ਮੁਹਿ ਕਰਹੁ ਬਿਲਾਸਾ ॥ ਕਾਮ ਕ੍ਰਿਯਾ ਮੇਰੇ ਸੰਗ ਸਜਿਯੈ ॥ ੧੦॥

Timi timi triya anchar gar darai. Jor jor drig nripeh nihaie.
Haie haie mohair karhu bilasa. Kam kriya mere sang sajio. (10)

ਨਹਿ ਨਹਿ ਪੁਨਿ ਜਿਮਿ ਜਿਮਿ ਨ੍ਰਿਪ ਕਰੈ ॥ ਤਿਮਿ ਤਿਮਿ ਚਰਨ ਚੰਚਲਾ ਪਰੈ ॥
ਹਹਾ ਨ੍ਰਿਪਤਿ ਮੁਹਿ ਕਰਹੁ ਬਿਲਾਸਾ ॥ ਕਾਮ ਭੋਗ ਕੀ ਪੁਰਵਹੁ ਆਸਾ ॥ ੧੧॥

Neh neh pun jimi jimi nrip karai. Timi timi charan chanchala parai.
Haha nripat mohair karhu bilasa. Kam bhog ki purvah asa. (11)

ਕਹਾ ਕਰੌ ਕਹੂ ਕਹਾ ਪਧਾਰੌ ॥ ਆਪ ਮਰੈ ਕੈ ਮੁਝੈ ਸੰਘਾਰੋ ॥
ਹਾਇ ਹਾਇ ਮੁਹਿ ਭੋਗ ਨ ਕਰਈ ॥ ਤਾ ਤੇ ਜੀਛ ਹਮਾਰਾ ਜਰਈ ॥ ੧੨॥

Kaha karo kahu kaha padharo.
Aap marai kai mujhai samgaro.
Haie haie mohair bhog na karei.
Ta tai jichh hamara mujhai sangaro. (12)

ਸਵੈਯਾ

ਆਸਨ ਔਰ ਆਲਿੰਗਨ ਚੁੰਬਨ ਆਜੁ ਭਲੇ ਤੁਮਰੇ ਕਸਿ ਲੈ ਹੌ ॥
ਰੀਝਿ ਹੈ ਜੌਨਿ ਉਪਾਏ ਗੁਮਾਨੀ ਤੈ ਤਾਹਿ ਉਪਾਏ ਸੋ ਤੋਹਿ ਰਿਝੈ ਹੌ ॥
ਪੋਸਤ ਭਾਗ ਅਫੀਮ ਸਰਾਬ ਖ੍ਵਾਇ ਤੁਮੈ ਤਬ ਆਪ ਚੜੈ ਹੌ ॥
ਕੋਟ ਉਪਾਵ ਕਰੌ ਕਯੋ ਨ ਮੀਤ ਪੈ ਕੇਲ ਕਰੇ ਬਿਨੁ ਮੈ ਨ ਟਰੌਗੀ ॥ ੧੩॥

Swaiyyaa

Asan or alingan chumban aaj bhalai tumrai kas lai ho.
Rijh hai joun upaie gumani tai tohai upaie so tohai rijhai ho.
Posat bhang afim sarab khvaie tumai tab aap charrai ho.
Kot upav karo keyo na meet pai kel karai bin main a tarogi. (13)

Not with standing the Raja's answer in the negative, the woman was imploring him (with a cloth around her neck) and was glancing at him with coveted eyes and was (saying) lamenting, 'Alas', O Rajan! Pray enjoy sensuous pleasure with me and have love affair with me." (l0)

The more the Raja was trying to avoid her, the more the woman was requesting him and imploring him saying, "O Rajan! Please have sexual relationship with me, thus satisfying my sexual urges and desires." (11)

Please tell me, where should I go? What should I do? Either I should kill myself or you kill me." "O Rajan! Alas. You are not having love affair with me and I am burning within me (in the fire of sexual desires)." (12)

Swaiyya

To-day I will have sexual companionship with you along with kisses to my heart's satisfaction O proud Rajan! I will try to please you with all the means, which you would desire. First I will give you all the drugs like poppy husk, hemp, opium and wine and then take myself. 0 friend! In spite of all your efforts at refusal, I will not allow you to go without having cohabitation with me. (13)

ਕੇਤਿਯੈ ਬਾਤ ਬਨਾਇ ਕਹੋ ਕਿਨ ਕੇਲ ਬਨਿ ਮੈ ਨ ਟਰੋਗੀ ॥
ਆਜੁ ਮਿਲੈ ਤੁਮਰੇ ਬਨਿ ਮੈ ਤਵ ਰੂਪ ਚਿਤਾਰਿ ਚਿਤਾਰਿ ਜਰੌਗੀ ॥
ਹਾਰ ਸਿੰਗਾਰ ਸਭੈ ਘਰ ਬਾਰ ਸੁ ਏਕਹਿ ਬਾਰ ਬਿਸਾਰਿ ਧਰੌਗੀ ॥
ਕੈ ਕਰਿ ਪਯਾਰ ਮਿਲੋ ਇਕ ਬਾਰ ਕੇ ਯਾਰ ਬਿਨਾ ਉਰ ਫਾਰਿ ਮਰੌਗੀ ॥ ੧੪॥
Ketiye bat banaie kaho kin kel main a tarogi.
aaj milai tumrai bin mai tav roop chirtar chitar jarogi.
Har singar sabhai ghar bar su ekhi bar bisar dharogi.
Kai kar payar milo ik bar kai yar bina ur far marogi. (14)

ਸੁੰਦਰ ਕੇਲ ਕਰੌ ਹਮਰੇ ਸੰਗ ਮੈ ਤੁਮੋਰ ਲਖਿ ਰੂਪ ਬਿਕਾਨੀ ॥
ਠਾਵ ਨਹੀ ਜਹਾ ਜਾਊ ਕ੍ਰਿਪਾਨਿਧਿ ਆਜੁ ਭਈ ਦੁਤਿ ਦੇਖ ਦਿਵਾਨੀ ॥
ਹੋ ਅਟਕੀ ਤਵ ਹੇਰਿ ਪ੍ਰਭਾ ਤੁਮ ਬਾਧਿ ਰਹੇ ਕਸਿ ਮੌਨ ਗੁਮਾਨੀ ॥
ਜ਼ਾਨਤ ਘਾਤ ਨ ਮਾਨਤ ਬਾਤ ਸੁ ਜਾਤੁ ਬਹਾਤ ਦੁਹੂੰਨ ਕੀ ਜਾਨੀ ॥ ੧੫॥
Sundar kel karo hamre sang mai tumor lakh roop bikini.
Thav nahi jaha jauoo kirpanidhi aaj bhaiee duti dekh bajkani.
Ho atki tav her prabha tum bhadh rahai kas moun gumani.
Janat ghat na manat bat su jat bahat duhuan ki jani. (15)

ਜੇਤਿਕ ਪ੍ਰੀਤਿ ਕੀ ਰੀਤਿ ਕੀ ਬਾਤ ਸੁ ਸਾਹ ਸੁਤਾ ਨ੍ਰਿਪ ਤੀਰ ਬਖਾਨੀ ॥
ਚੀਕ ਰਹਾ ਚਹੁਮ ਓਰ ਚਿਤੈ ਕਰਿ ਬਾਧਿ ਰਹਾ ਮੁਖ ਮੌਨ ਗੁਮਾਨੀ ॥
ਹਾਹਿ ਰਹੀ ਕਹਿ ਪਾਇ ਰਹੀ ਗਹਿ ਗਾਇ ਥਕੀ ਗੁਨ ਏਕ ਨ ਜਾਨੀ ॥
ਬਾਧਿ ਰਹਾ ਜੜ ਮੋਨਿ ਮਹਾ ਓਹਿ ਕੋਟਿ ਕਹੀ ਇਹ ਏਕ ਨ ਮਾਨੀ ॥ ੧੬ ॥
Jeitk prit ki rit ki bat su sah suta nrip tir bakhani.
Cheek raha chahum or chitai kar badh rahha much moun gumani.
Hahi rahi keh paie rahi geh gaie thaki gun ek n jani.
Badhh raha jar mon maha ohi kot kahi ih ek na mani. (16)

You may say all the various things, but without having sexual relationship with you, I will not rest otherwise. Without getting united with you, by looking at your beauty I will continue burning within myself, all my embellishments of ornaments and my worldly possessions I will sacrifice on vou once for all. Either you embrace me like a paramour once or I shall tear off my breasts even. (14)

O Rajan! Give me your sexual company with love, as I am completely enamoured by your charming beauty. O beautiful Master! ; I have no other place to go. I have become madly in love with you, by perceiving your beauty. I have been allured by you on seeing your charming personality. O proud man! Why are you so dumb and quiet? You are not trying to understand my feelings at all, nor seizing the opportunity as such the youth of both of us is going to waste." (15)

The Shah's daughter expressed all the means of love, whatever was possible, but the Raja was looking all around in great surprise (and shock) and the proud man was completely assuming silence. She was bowing to him holding his feet, lamenting 'Alas' and got tired of singing his praises but he did not listen (budge at all). The fool kept mum all the time, she said many things but he did not agree to any of her requests. (16)

ਚੌਪਈ

ਜਬ ਭੂਪਤਿ ਇਕ ਬਾਤ ਨ ਮਾਨੀ ॥ ਸਾਹ ਸੁਤਾ ਤਬ ਅਧਿਕ ਰਿਸਾਨੀ ॥
ਸਖਿਯਨ ਨੈਨ ਸੈਨ ਕਰਿ ਦਈ ॥ ਰਾਜਾ ਕੀ ਬਹੀਯਾ ਗਹਿ ਲਈ ॥ ੧੭॥

Choupaiee

Jab bhupat ik bat na mani. Sah suta tab adhik risani.
Sakhian nain sain kar daiee. Raja ki bahia geh laiee. (17)

ਪਕਰਿ ਰਾਵ ਕੀ ਪਾਗ ਉਤਾਰੀ ॥ ਪਨਹੀ ਮੂੰਡ ਸਾਤ ਸੈ ਝਾਰੀ ॥
ਦੁਤੀਯਾ ਪੁਰਖ ਕੋਈ ਤਿਹ ਨ ਨਿਹਾਰੋ ॥ ਆਨਿ ਰਾਵ ਕੌ ਕਰੈ ਸਹਾਰੋ ॥ ੧੮॥

Pakar rav ki pag uteri. Panhi moond sat sai jhari.
Dutia purakh koiee tih na niharo. Aan rav ko karai saharo. (18)

ਭੂਪ ਲਜਤ ਨਹੀ ਹਾਇ ਬਖਾਨੈ ॥ ਜਿਨਿ ਕੋਈ ਨਰਿ ਮੁਝੈ ਪਛਾਨੈ ॥
ਸ਼ਾਹ ਸੁਤਾ ਇਤ ਨ੍ਰਿਪਹਿ ਨ ਛੋਰੈ ॥ ਪਨਹੀ ਵਾਹੈ ਮੂੰਦ ਪਰ ਤੋਰੈ ॥ ੧੯॥

Bhoop lajat neh haie bakhanai. jin koiee nar mujhai pachhanai.
Sah suta it nripeh na chhorai. panhi vahai moond par torai. (19)

ਰਾਵ ਲਖਾ ਤ੍ਰਿਯ ਮੁਝੈ ਸੰਘਾਰੋ ॥ ਕੋਈ ਨ ਪਹੁਚਾ ਸਿਵਕ ਹਮਾਰੋ ॥
ਅਬ ਯਹ ਮੁਝੈ ਨ ਜਾਨੈ ਦੈ ਹੈ ॥ ਪਨੀ ਹਨਤ ਮ੍ਰਿਤ ਲੋਕ ਪਠੈ ਹੈ ॥ ੨੦॥

Rav lakha triya mujhai sangharo koiee na pahucha sivak hamaro.
Ab yeh mujhai na jani dai hai. pani hanta mitar lok pathaie hai. (20)

ਪਨਹੀ ਜਬ ਸੋਰਹ ਸੈ ਪਰੀ ॥ ਤਬ ਰਾਜਾ ਕੀ ਆਖ ਉਘਰੀ ॥
ਇਹ ਅਬਲਾ ਗਹਿ ਮਹਿ ਸੰਘਰਿ ਹੈ ॥ ਕਵਨ ਆਨਿ ਹਯਾ ਮੁਝੈ ਉਬਰਿ ਹੈ ॥ ੨੧॥

Panhi jab sorahh sai pari. Tab raja ki aakh ughari.
Ih abla geh meh sanghar hai. Kavan aan haya mujhai ubar hai. (21)

ਪੁਨਿ ਰਾਜਾ ਇਹ ਭਾਤਿ ਬਖਾਨੋ ॥ ਮੈ ਤ੍ਰਿਯ ਤੋਰ ਚਰਿਤ੍ ਨ ਜਾਨੋ ॥
ਅਬ ਜੁਤਿਨ ਸੌ ਮੁਝੈ ਨ ਮਾਰੋ ॥ ਜੌ ਚਾਹੌ ਤੌ ਆਨਿ ਬਿਹਾਰੋ ॥ ੨੨॥

Pun raja ih bhat bakhano. Mai triya tor charit na jano.
Ab juitn so mujhai na maro. Jo chaho to aan biharo. (22)

When the Raja did not agree to any of her imploring requests, the Shah's daughter became furious with rage. She made a sign with her eyes, and they held him by his arms. (17)

By holding the Raja, they removed his turban, and then beat his head with shoes seven hundred times. There was no other man to be seen there, who could come to his rescue (help). (18)

Due to loss of his honour, the Raja could not lament even(by saying Alas), so that someone may not recognize him. The Shah's daughter would not leave him alone and was continuing to strike his head with her shoes. (19)

The Raja then felt that this woman would kill him, and none of his attendants had also reached there (for help). Now she will not allow me to go away scot-free and would send me to the valley of death (kill me). (20)

After receiving beating of shoes for about sixteen hundred times, the Raja woke up to his realization (of truth). He thought to himself "that this young girl would kill me and no help would reach me to save me." (21)

Then the Raja said like this, "O woman! 1 did not realize your witchcraft. So now do not beat me with shoes anymore and have sexual relationship with me wherever you desire to have it." (22)

ਸਾਹ ਸੁਤਾ ਜਬ ਯੌ ਸੁਨਿ ਪਾਈ ॥ ਨੈਨ ਸੈਨ ਦੈ ਸਖੀ ਹਟਾਈ ॥
ਆਪੁ ਗਈ ਰਾਜਾ ਪਹਿ ਧਾਇ ॥ ਕਾਮ ਭੋਗ ਕੀਨਾ ਲਪਟਾਇ ॥ ੨੩॥
Sah suta jab yo sunn payee. Nain sain dai sakhi hataiee.
Aap gaiec raja peh dhaie. Kam bhog kina laptaie. (23)

ਪੋਸਤ ਭਾਗ ਅਫੀਮ ਮਿਲਾਇ ॥ ਆਸਨ ਤਾ ਤਰ ਦਿਯੋ ਬਹਾਇ ॥
ਚੁੰਬਨ ਰਾਇ ਅਲਿੰਗਨ ਲਏ ॥ ਲਿੰਗ ਦੇਤ ਤਿਹ ਭਗ ਮੋ ਭਏ ॥ ੨੪॥
Posat bhang afim milaie. asan ta tar diyo bahaie.
Chumban raie alingan laie. Ling det tih bhag mo bhaie. (24)

ਭਗ ਮੋ ਲਿੰਗ ਦਿਯੋ ਰਾਜਾ ਜਬ ॥ ਰੁਚਿ ਉਪਜੀ ਤਰਨੀ ਕੇ ਜਿਯ ਤਬ ॥
ਲਪਟਿ ਲਪਟਿ ਆਸਨ ਤਰ ਗਈ ॥ ਚੁੰਬਨ ਕਰਤ ਭੂਪ ਕੇ ਭਈ ॥ ੨੫॥
Bhag mo ling diyo raja jab. Ruche upji truni kai jiye tab.
Lapat lapat asan tar gaiee. Chumban karat bhoop kai bhaiee. (25)

ਗਹਿ ਗਹਿ ਤਿਹ ਕੋ ਗਰੇ ਲਗਾਵਾ ॥ ਆਸਸਨ ਸੋ ਆਸਨਹਿ ਛੁਹਾਵਾ ॥
ਅਧਰਨ ਸੌ ਦੋਊ ਅਧਰ ਲਗਾਈ ॥ ਦੁਹੂੰ ਕੁਚਨ ਸੌ ਕੁਚਨ ਮਿਲਾਈ ॥ ੨੬॥
Geh geh tih ko garai lagava. Asanan so asanhi chhuhava.
Adhran so duoo adhar lagaiee. Duhun kuchan so kuchan milaiee. (26)

ਇਹ ਬਿਧਿ ਭੋਗ ਕਿਯਾ ਰਾਜਾ ਤਨ ॥ ਜਿਹ ਬਿਧਿ ਰੁਚਾ ਚੰਚਲਾ ਕੇ ਮਨ ॥
ਬਹੁਰੌ ਰਾਵ ਬਿਦਾ ਕਰਿ ਦਿਯੋ ॥ ਅਨਤ ਦੇਸ ਕੋ ਮਾਰਗ ਲਿਯੋ ॥ ੨੭॥
Ih bidhi bhog kiya raja tan. Jih bidhi ruche chanchala kai man.
Bahuro rav bida kar diyo. Anat des ko marg liyo. (27)

ਰਤਿ ਕਰਿ ਰਾਵ ਬਿਦਾ ਕਰਿ ਦਿਯਾ ॥ ਐਸਾ ਚਰਿਤ ਚੰਚਲਾ ਕਿਯਾ ॥
ਅਵਰ ਪੁਰਖ ਸੌ ਰਾਵ ਨ ਭਾਖਾ ॥ ਜੋ ਤ੍ਰਿਯ ਕਿਯ ਸੋ ਜਿਯ ਮੋ ਰਾਖਾ ॥ ੨੮॥
Rat kar rav bida kar diya. Aisa charit chanchala kiya.
Avar purakh so rav na bhakha. Jo triya kiy so jiy mo rakha. (28)

When the Shah's daughter heard these words, she asked the handmaids, with the sign of her eyes, to get away from there. She rushed towards the Raja and taking him in embrace, she enjoyed sensuous pleasure with him. (23)

He took all the drugs like hemp, poppy husk and opium and had her in close companionship in many poses. The Raja kissed her and gave her full satisfaction and proved his manliness by all means. (24)

When the Raja behaved like a man the woman felt greatly pleased and hugged him strongly and started kissing him. (25)

She held him in her clasp and kissed him, mingling, with him in close relationship with her lips kissing his lips and the breast nipples touching his nipples. (26)

She had a cohabitation with the Raja in such a manner as would satisfy her heart's desires. Then she bade farewell to the Raja and took to (moved) some other land. (27)

After having sexual companionship, she bade farewell to the Raja. The clever woman had thus played this trick. The Raja never told any other person about it, and what the woman had done to him, was kept a closely guarded secret. (28)

ਦੋਹਰਾ

ਕਿਤਕ ਦਿਨਨ ਨ੍ਰਿਪ ਚੰਚਲਾ ਪੁਨਿ ਵਹੁ ਲਈ ਬੁਲਾਇ ॥
ਰਾਨੀ ਕਰਿ ਰਾਖੀ ਸਦਨ ਸਕਾ ਨ ਛਲ ਕੋ ਛਲ ਪਾਇ ॥ ੨੯॥ ੧॥

Dohra

Kitak dinan nrip chanchala pun vahu laiee bulaie.
Rani kar rakhi sadan saka na chhhal paie. (29) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ਰ ਪਖਯਾਨੇ ਤ੍ਰਿਯ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਚਾਰ ਸੌ ਦੋਇ ਚਰਿਤ੍ਰ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੪੦੨ ॥ ੭੧੨੩ ॥ ਅਫਜੂੰ ॥

iti sri charitar pakhyanai triya charitarai mantra bhoop sambadi char so doe charitar samaptam sat subhham sat.
402. 7123. aphjun (Contd.)

ਚੌਪਈ

ਸੁਨ ਨ੍ਰਿਪ ਔਰ ਚਰਿਤ੍ ਬਖਾਨੋ ॥ ਜਿਹ ਬਿਧਿ ਕਿਯਾ ਚੰਚਲਾ ਜਾਨੋ ॥
ਅਨਦਾਵਤੀ ਨਗਰ ਇਕ ਸੋਹੈ ॥ ਰਾਇ ਸਿੰਘ ਰਾਜਾ ਤਹ ਕੋ ਹੈ ॥ ੧॥

Choupaiee

Sunn nrip aour charitar bakhano. Jih bidh kiya chanvhala jano.
Andavati nagar ik sohai. Raie singh raja tih ko hai. (1)

ਸਿਵਦੇਈ ਤਿਹ ਨਾਰਿ ਬਿਚਛਨ ॥ ਰੂਪਵਾਨ ਗੁਨਵਾਨ ਸੁਲਛਨ ॥
ਰਾਜਾ ਆਪ ਚਰਿਤ੍ ਬਨਾਵਤ ॥ ਲਿਖਿ ਲਿਖਿ ਪੜਿ ਇਸਤ੍ਰਿਯਨ ਸੁਨਾਵਤ ॥ ੨॥

Sivdaiee tih nar bichchhan. roopvan gunvan sulchhan.
Raja aap charitar banavat. Likh likh parr istriyan sunavat. (2)

ਸਿਵਾ ਮਤੀ ਇਹ ਬਿਧਿ ਜਬ ਸੁਨੀ ॥ ਅਧਿਕ ਬਿਹਸਿ ਕਰਿ ਮੂੰਡੀ ਧੁਨੀ ॥
ਅਸ ਕਰਿ ਇਸੈ ਚਰਿਤ੍ ਦਿਖਾਊ ਯਾਹ ਭਜੋ ਯਾਹੀ ਤੇ ਲਿਖਾਊ ॥ ੩॥

Siva mati ih bidh jab suni. Adhik bihas kar moondi dhuni.
As kar isaie charitar dikhaou yah bhajai yahi tai likhauoo. (3)

Couplet

After many days, the Raja called the woman again to his palace and kept her as his queen. No one could know about this secret. (29) (1)

Here the four hundred and second episode of the King's & Minister's dialogue regarding the woman's witchcraft from Charitar Palthyan is completed. All is well. (402-7123) (Contd.)

Choupaiee

O Rajan! Listen to another game play, which was enacted by the woman, which also you must know. There was a town of Andavati, where the Raja Rai Singh was ruling the land. (1)

He had a wise wife named Shiv Dei. She was a beautiful, virtuous and a noble woman. The Raja himself was making many witchcrafts, which he would read out to the women. (2)

When Shiva Mati heard like this, she laughed and shook her head. She said, "I will enact such a trick with this Raja and then having sexual pleasure with him, I will make him write about it." (3)

ਜਿਹ ਤਿਹ ਬਿਧਿ ਭੂਪਹਿ ਫੁਸਲਾਇ ॥ ਮਿਲਤ ਭਈ ਦਿਨ ਹੀ ਕਹ ਆਇ ॥
ਆਨਿ ਗਰੇ ਤਾ ਕੇ ਲਪਟਾਈ ॥ ਭਾਤਿ ਭਾਤਿ ਤਿਨ ਕੇਲ ਰਚਾਈ ॥ ੪॥
Jih tih bidh bhuphe fuslaie. Milat bhaiee din keh aie.
Aan garai ta kai laptaiee. Bhat bhat tin kel kamaiee. (4)

ਭਾਤਿ ਭਾਤਿ ਜਬ ਪੀਤਹਿ ਭਜਾ ॥ ਤਊ ਨ ਤ੍ਰਿਯ ਆਸਨ ਤਿਹ ਤਜਾ ॥
ਭਾਤਿ ਭਾਤਿ ਉਰ ਸੋ ਉਰਝਾਨੀ ॥ ਨਿਰਖਿ ਭੂਪ ਕਾ ਰੂਪ ਬਿਕਾਨੀ ॥ ੫॥
Bhat bhat jab patihe bhaja. Tauoo na triya aasan tih taja.
Bhat bhat ur so urjhani. niraakh bhoop ka roop bikini. (5)

ਭੋਗ ਕਮਾਇ ਗਈ ਡੇਰੈ ਜਬ ॥ ਸਖਿਯਨ ਸਾਥ ਬਖਾਨੋ ਇਮ ਤਬ ॥
ਇਹ ਰਾਜੈ ਮੁਹਿ ਆਜੁ ਬੁਲਾਯੋ ॥ ਦਿਨ ਹੀ ਮੋ ਸੰਗ ਭੋਗ ਕਮਾਯੋ ॥ ੬॥
Bhog kamaie gaiee derai jab. Sakhian sath bakhano im tab.
Ih rajai mohair aaj bulao.din hi mo sang bhog kamayo. (6)

ਸਾਸੁ ਸਸੁਰ ਜਬ ਹੀ ਸੁਨ ਪਾਈ ॥ ਔਰ ਸੁਨਤ ਭੀ ਸਗਲ ਲੁਗਾਈ ॥
ਆਜੁ ਰਾਜ ਯਾ ਸੋ ਰਤਿ ਮਾਨੀ ॥ ਬੂਝਿ ਗਏ ਸਭ ਲੋਗ ਕਹਾਨੀ ॥ ੭॥
Sas sasur jab hi sunn payee. Our sunat bhi sagal lugaiee.
Aaj raj ya so rat mani. Bujh gaie sabh log kahani. (7)

ਉਨਿ ਸਿਵ ਦੇ ਇਹ ਭਾਤਿ ਉਚਾਰੋ ॥ ਮੈ ਦੇਖਤ ਥੀ ਹਿਯਾ ਤਿਹਾਰੋ ॥
ਬਾਤ ਕਹੇ ਮੁਹਿ ਏ ਕਯਾ ਕਰਿਹੈ ॥ ਚੁਪ ਕਰਿ ਹੈ ਕਿ ਕੋਪ ਕਰਿ ਲਰਿਹੈ ॥ ੮॥
Un siv dai ih bhat ucharo. Mai dekhat thi hiya tiharo.
Bat kahai mohair aei kiya karihai. chup kar hai ki kop kar larihai. (8)

ਅੜਿਲ

ਦਿਨ ਕੋ ਐਸੇ ਤ੍ਰਿਯ ਕਰਮ ਕਮਾਵਈ ॥ ਦਿਖਤ ਜਾਰ ਕੋ ਧਾਮ ਨਾਰਿ ਕਿਮਿ ਜਾਵਈ ॥
ਐਸ ਕਾਜ ਕਰਿ ਕਵਨ ਕਹੋ ਕਿਮਿ ਭਾਖਿ ਹੈ ॥ ਹੋ ਅਪਨੈ ਚਿਤ ਕੀ ਬਾਤ ਮੋ ਰਾਖਿ ਹੈ ॥ ੯॥

Aril

Din ko aise triya karam kamavei.Dekhat jar ko dham nar kimi javei.
Ais kaj kar kavan kano kimi bhakh hai.
Ho apnai chit ki bat mo rakh hai.(9)

One day, she came during daytime and met the Raja also. On coming there she took the Raja in her embrace and had sexual companionships with him in various ways. (4)

Though the spouse had carried out cohabitation with her in many ways, she would not leave him. She continued clinging to his breast in many styles, and seeing Raja's beauty, she was all sacrifice to him.(5)

After having cohabitation with the Raja, when she came back home, then she talked to her handmaids like this. "This Raja had called me and had cohabitation with me during day time even." (6)

When the mother and father-in-law heard about it, along with all other maids that the Raja had carried out cohabitation with her they all took it to be a 'story' or anecdote." (7)

Then Shiv Dei said, "I was watching your bravery in that, as to your reaction to it and what would you tell me (on hearing it). Will you keep quiet or get furious with rage and quarrel with me?" (8)

Aril

Who is the woman, who would try to attempt this function during daytime? How could a woman go to her paramour's place in the presence of everyone else? (when all are watching) and then after doing this, why should she tell others about it? In fact, she would keep this thing to herself only. (9)

ਚੌਪਈ

ਬੈਨ ਸੁਨਤ ਸਭਹਿਨ ਸਚੁ ਆਯੋ ॥ ਕਿਨੂੰ ਨ ਤਹ ਇਹ ਕਥਹਿ ਚਲਾਯੋ ॥
ਜੋ ਐਸ ਕਰਮ ਕੌ ਕਰਿ ਹੈ ॥ ਭੂਲਿ ਨ ਕਾਹੂ ਪਾਸ ਉਚਰਿ ਹੈ ॥ ੧੦॥

Choupaiee

Bain sunat sabhhin sach aeyo. Kinu na tih ih kathhi chalayo.
Jo ais karam ko kar hai. bhool na kahoo pas uchar hai. (10)

ਲੋਗਨ ਕਹਿ ਇਹ ਬਿਧਿ ਭਹਕਾਇ ॥ ਪਿਯ ਤਨ ਪਤ੍ਰੀ ਲਿਖੀ ਬਨਾਇ ॥
ਮੋ ਪਰ ਯਾਰ ਅਨੁਗ੍ਰਹ ਕੀਜੈ ॥ ਇਹ ਭੀ ਚਰਿਤ ਗ੍ਰੰਥ ਲਿਖਿ ਲੀਜੈ ॥ ੧੧॥ ੧॥

Logan keh ih bidh dehkaie. Piy tan patri likhi banaie.
Mo par yar anugreh kijaie. Ih bhi charit granthh likh lijai. (11) (1)

ਇਤਿ ਸ੍ਰੀ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਚਾਰ ਸੌ ਤੀਨ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ॥ ੪੦੩ ॥ ੭੧੩੮ ॥ ਅਫਜੂੰ ॥

ਸਬੁਧਿ ਬਾਚ

ਚੌਪਈ

ਸਤਿ ਸੰਧਿ ਇਕ ਬੂਪ ਭਨਿਜੈ ॥ ਪ੍ਰਥਮੈ ਸਤਯੁਗ ਬੀਚ ਕਹਿਜੈ ॥
ਜਿਹ ਜਸ ਪੁਰੀ ਚੌਦਹੂੰ ਛਾਯੋ ॥ ਨਾਰਦ ਰਿਖਿ ਤਬ ਰਾਇ ਮੰਗਾਯੋ ॥ ੧॥

iti sri charitar pakhyanai triya chariatari mantra bhoop sambadai char so teen charitar samaptam sat subham sat.
403. 7138. aphjun. (Contd.)

Sabudh Bach

Choupaiee

Sat sandh ik bhoop bhanijai. Prathamai satyug beech kahijai.
Jih jas puri choudhun chhayo. Narad rich tab raie mangayo. (1)

ਸਭ ਦੇਵਨ ਕੌ ਰਾਜਾ ਭਯੋ ॥ ਬ੍ਰਹਮਾ ਤਿਲਕ ਆਪੁ ਤਿਹ ਦਯੋ ॥
ਨਿਹਕੰਟਕ ਸੁਰ ਕਟਕ ਕਿਯਾ ਸਭ ॥ ਦਾਨਵ ਮਾਰਿ ਨਿਕਾਰ ਦਏ ਜਬ ॥ ੨॥

Sabh devan ko raja bheyo. Brahma tilak aap tih deyo.
Nihkantak sur kataak kiyaa sabh. Danav mar nikar daie jab. (2)

Choupaiee

On hearing it all took it to be true and did not talk about it to anyone else. Even if someone does this act, then she would not talk about it even by mistake to all others. (10)

She thus put all the people in doubt and wrote a letter also to the beloved. "O dear! Please do me a favour and include this episode also in your Granth." (11) (1)

Here the four hundred and third episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (403-7134) (Contd.)

Sabudh had said,

Choupaiee

There was known to be a Raja named Sat Sandh, who was supposed to be living during the age of Sat-Yuga. His fame had spread throughout the fourteen regions (the Universe). Then the Raja called Narad Muni to meet him. (1)

He became the leader (Raja) of all the gods and Brahma himself had anointed him and he made all the (group of) gods free from the fear of enemies by killing all the demons and turning them out. (2)

ਇਹ ਬਿਧਿ ਰਾਜ ਬਰਖ ਬਹੁ ਕਿਯਾ ॥ ਦੀਰਘ ਦਾੜ ਦੈਤ ਭਵ ਲਿਯਾ ॥
ਦਸ ਸਹਸ ਛੂਹਨਿ ਦਲ ਲਿਯੋ ॥ ਵਾ ਸੋ ਜਾਇਂ ਸਮਾਗਮ ਕਿਯੋ ॥ ੩॥
Ih bidh raj marakh bahu kiya. Diragh darr dait bhav liya.
Das sehas chhuhan dal liyo. Va so jaie samagam kiyo. (3)

ਸਭ ਦੇਵਨ ਐਸੇ ਸੁਨ ਪਾਯੋ ॥ ਦੀਰਘ ਦਾੜ ਦੈਤ ਚੜ ਆਯੋ ॥
ਬੀਸ ਸਹਸ ਛੋਹਨਿ ਦਅਲ ਲਿਯੋ ॥ ਵਾ ਸੋ ਜਾਇ ਸਅਮਾਗਅਮ ਕਿਯੋ ॥ ੪॥
Sabh devan aise sunn payo. deragh darr dait charr aeyo.
Bees sehas chhohan dal liyo. Va so jaie samagam kiyo. (4)

ਸੂਰਜ ਕਹਿ ਸੈਨਾਪਤਿ ਕੀਨਾ ॥ ਦਹਿਨੇ ਓਰ ਚੰਦ੍ ਕਹ ਦੀਨਾ ॥
ਬਾਈ ਓਰ ਕਾਰਤਿਕੇ ਧਰਾ ॥ ਜਿਹ ਪੌਰਖ ਕਿਨਹੂੰ ਨਹਿ ਹਰਾ ॥ ੫॥
Suraj keh senapati kina. Dahinai or chandar neh hara.
Baiee or kartikai dhara. Jih pourakh kinhu neh hara. (5)

ਇਹ ਦਸ ਸਕਲ ਦੇਵ ਚੜਿ ਧਾਏ ॥ ਉਹਿ ਦਿਸ ਤੇ ਦਾਨਵ ਮਿਲਿ ਆਏ ॥
ਬਾਜਨ ਭਾਤਿ ਭਾਤਿ ਤਨ ਬਾਜੇ ॥ ਦੌਊ ਦਿਸਿਨ ਸੂਰਮ' ਗਾਜੈ ॥ ੬॥
Ih das sakal dev charr dhaie. Ohi dis tai danav mil aie.
Bajan bhat bhat tan bajaie. Duoo disin suram gajiae. (6)

ਦੈ ਦੈ ਢੋਲ ਬਜਾਇ ਨਗਾਰੇ ॥ ਪੀ ਪੀ ਭਏ ਕੈਫ ਮਤਵਾਰੇ ॥
ਤੀਸ ਸਹਸ ਛੋਹਨਿ ਦਲ ਸਾਥਾ ॥ ਰਨ ਦਾਰੁਨ ਰਾਚਾ ਜਗਨਾਥਾ ॥ ੭॥
Dai dai dhol bajaaie naagarai. Pi pi bhaie kaif matvaraie.
Tees sehas chhohaan dal satha. Ran darun racha jagnatha. (7)

ਭਾਤਿ ਭਾਤਿ ਮਾਰੂ ਜਬ ਬਾਜੋ ॥ ਦੀਰਘ ਦਾੜ ਦੈਤ ਰਨ ਗਾਜੋ ॥
ਤੀਛਨ ਬਾਨਬ ਦੋਊ ਦਿਸਿ ਬਹਹੀ ॥ ਜਾਹਿ ਲਗਤ ਤਿਹ ਮਾਝ ਨ ਰਹਹੀ ॥ ੮॥
Bhat bhat maru jab bajo. Diragh darr dait ran gajo.
Tichhan banab douoo dis behahi. jahai lagat tih majh na rehahi. (8)

Thus he rulled over the land for many years, when the demon Dhirg Darh was born. He launched an attack with wrathfullness on that Raja, by taking large army over tan thousand soldiers and faced them. (3)

All the Gods heard about it that the demon dhirag Darh had launched an attack.They also took a large force of twenty thousand and faced the enemy. (4)

The gods made the sun as the commander-in-chief of their forces, and gave the control of right flank to the Moon, keeping Kartikya on the left flank, whose power none had been able to destroy earlier. (5)

From the other side, all the gods came with full force and all the demons jointly came forward to oppose them. Many sounds of musical instruments were produced and the warriors were roaring from both the sides. (6)

They sounded the drums loudly and taking wine they became drunk. The Lord had created a horrible battle between thirty thousand troops or invincible type from both the sides. (7)

When the songs of death (Maru Rag) were sounded on the battlefield, the demon Dirag Darh started thundering and sharpened arrows were being shot from both sides. Whosoever was struck by them, they would pierce his body. (8)

ਧਾਵਤ ਭਏ ਦੇਵਤਾ ਜਬ ਹੀ ॥ ਦਲਨਵ ਭਰੇ ਰੋਸ ਤਬ ਹੀ ॥
ਭਾਤਿ ਭਾਤਿ ਬਾਦ੍ਰਿਤ ਬਜਾਇ ॥ ਖਤ੍ਰੀ ਉਠੈ ਖਿੰਗ ਖੁਨਸਾਇ ॥ ੯॥
Dhavat bhaie devta jab hi. Danav bhaie ros tab hi.
Bhat bhat badrit bajaie. Khatri uthai khing khunsaie. (9)

ਲੈ ਬਾਨ ਦੁਹੂੰ ਓਰ ਅਪਾਰਾ ॥ ਬਿਛੂਆ ਬਰਛੀ ਬਜ੍ ਹਜਾਰਾ ॥
ਗਦਾ ਗਰਿਸਟ ਜਵਨ ਪਰ ਝਰ ਹੀ ॥ ਸਯੰਦਨ ਸਹਿਤ ਚੂਰਨ ਤਿਹ ਕਰ ਹੀ ॥ ੧੦॥
Lai ban duhun or apara. Bichhua barchhi bajar hajara.
Gada garisat javan par jhar hi. Sayadan sehat churan tih kar hi. (10)

ਜ਼ਾ ਕਹ ਲਗੇ ਅੰਗ ਮੈ ਬਾਨਾ ॥ ਕਰਾ ਬੀਰ ਤਿਹ ਸ੍ਵਰਗ ਪਯਾਨਾ ॥
ਮਚਯੋ ਬੀਰ ਖੇਤ ਬਿਕਰਾਲਾ ॥ ਨਾਚਤ ਭੂਤ ਪ੍ਰੇਤ ਬੇਤਾਲਾ ॥ ੧੧॥
Ja kai lagai ang mai bana. Kara beer tih savarag payana.
Macheyo beeer khet bikrala. Nachat bhoot prêt betala. (11)

ਝੂਮਿ ਝੂਮਿ ਕਹੀ ਗਿਰੈ ਧਰਿਨ ਭਟ ॥ ਜੁਦੇ ਜੁਦੇ ਕਹੀ ਅੰਗ ਪਰੇ ਕਟਿ ॥
ਚਲੀ ਸ੍ਰੋਨ ਕੀ ਨਦੀ ਬਿਰਾਜੈ ॥ ਬੈਤੁਰਨੀ ਜਿਨ ਕੋ ਲਖਿ ਲਾਜੈ ॥ ੧੨॥
Jhum jhum kahi girai dharan bhat. Judai judai kahi ang parai kat.
Chali srone ki nadi birajai. Beturni jin ko lakh lajai. (12)

ਇਹ ਦਿਸ ਅਧਿਕ ਦੇਵਤਾ ਕੋਪੈ ॥ ਉਹਿ ਦਿਸਿ ਪਾਵ ਦਅਨਵਨ ਰੋਪੈ ॥
ਕੁਪਿ ਕੁਪਿ ਅਧਿਕ ਹ੍ਰਿਦਨ ਮੋ ਭਿਰੈ ॥ ਜੂਝਿ ਗੇ ਬਹੁਰਿ ਨ ਫਿਰੈ ॥ ੧੩॥
Ih dis adhik devta kopai. Ohi dis pav danvan ropai.
Kopi kopi adhik dridan no bhirai. jujh jujh ge bahur na firai. (13)

ਕੋਟਿਕ ਕਟਿਕ ਅਧਿਕ ਦੇਵਤਾ ਕੋਪੇ ॥ ਉਹਿ ਦਿਸਿ ਪਾਵ ਦਾਨਵਾਨ ਰੋਪੇ ॥
ਦੋਊ ਦਿਸਿ ਮਰੇ ਕਾਲ ਕੇ ਪ੍ਰੇਰੇ ॥ ਗਿਰੇ ਭੂਮਿ ਰਨ ਫਿਰੇ ਨ ਫੇਰੇ ॥ ੧੪॥
Kotik katik aadhik devta kopai. Uhi dis pav danvan ropai.
Duoo dis marai kaal kai prarai. Girai bhoom ran firai na ferai. (14)

When the gods launched an attack, the demons also became furious with rage and many types of musical instruments were being played and the Kashatriyas prompted the horses to proceed towards the battlefield. (9)

From both side countless arrows, scorpion type arrows, spears, and thousands of Bajar were shot. Whosoever was struck with heavy maces, was crushed to pieces along with their chariots. (10)

Whosoever received the shot of arrows, the warriors were dispatched to heavens (killed). It was a dreadful battle being fought among the warriors, while the ghosts, evil spirits or betals were dancing around. (11)

At places, their warriors were falling reeling around on the ground, while at places their cut off limbs were flying around the stream of blood was flowing on seeing which even Baitruni stream was feeling ashemed (the rivulet full of dirty materials) flowing on this side of Yama lok according to Puranas and is two miles wide, which has to be crossed by swimming and offering of cows (in alms is helpful there). (12)

On this side the gods were furious with rage while on the other side the demons were digging in their positions. Being enraged fully they fought till death, and never returned home alive. (13)

Many warriors had died being cut into pieces. They had fallen down fighting and the fairies got wedded to them. The warriors from both sides, destined to death, had been killed. Many warriors had fallen on the ground and never got up to return. (14)

ਸਤਿ ਸੰਧਿ ਦੇਵਿਸ ਇਤ ਧਾਯੋ ॥ ਦੀਰਘ ਦਾੜ ਉਹ ਓਰ ਰਿਸਾਯੋ ॥
ਬਜ੍ ਬਾਣ ਬਿਛੂਆ ਕੈ ਕੈ ਬ੍ਰਣ ॥ ਜੂਝਿ ਜੂਝਿ ਭਟ ਗਿਰਤ ਭਏ ਰਣ ॥ ੧੫॥
Sat sandhi sevis it dhayo. Diragh darr uh or risayo.
Bajar ban bichhua kai kai bran. Jujh jujh bhat girat bhaie ran. (15)

ਜੋਗਿਨਿ ਜਛ ਕਹੂੰ ਹਰਖਾਏ ॥ ਭੂਤ ਪ੍ਰੇਤ ਨਾਚਤ ਕਹੂੰ ਭਏ ॥
ਕਹ ਕਹ ਕਹ ਕਲਿ ਸਾਹ ਸੁਨਾਵਤ ॥ ਭੀਖਨ ਸੁਨੈ ਸਬਦ ਭੈ ਆਵਤ ॥ ੧੬॥
Jogan jjachh kahun harkhaie. Bhoot pret nachat kahun bhaie.
Keh keh kal sunavat.bhikhan sunaie sabad bhai avat. (16)

ਫਿਰੈ ਦੈਤ ਕਹੂੰ ਦਾਤ ਨਿਕਾਰੇ ॥ ਬਮਤ ਸ੍ਰੋਨ ਕੇਤੇ ਰਨ ਮਾਰੇ ॥
ਕਨੂੰ ਸਿਵਾ ਸਾਮੁਹਿ ਫਿਕਰਾਹੀ ॥ ਭੂਤ ਪਿਸਾਚ ਮਾਸ ਕਹੂੰ ਖਾਹੀ ॥ ੧੭॥
Firaie dait kahun dat nikarai. Bamat saron ketai ran marai.
Kahun siava samuhai fikrahi. Bhoot pisach kahun khahi. (17)

ਸਕਟਾਬਯੂਹ ਰਚਾ ਸੁਰ ਪਤਿ ਤਬ ॥ ਕ੍ਰੌਚਾਬਯੂਹ ਕਿਯੋ ਅਸੁਰਿਸ ਜਬ ॥
ਅਦਿਯੋ ਤੁਮਲ ਜੁਧ ਭਾਰੀ ॥ ਗਰਜਤ ਭਏ ਬੀਰ ਬਲ ਧਾਰੀ ॥ ੧੮॥
Saktabeyuh racha sur pat tab. krochab kiyo asuris jab.
Adio tumal judh bhari. Garjat bhaie beer bal dhari. (18)

ਜੂਝਿ ਗਏ ਜੋਧਾ ਕਹੀ ਭਾਰੇ ॥ ਦੇਵ ਗਿਰੇ ਦਾਨਵ ਕਹੀ ਮਾਰੇ ॥
ਬੀਰ ਖੇਤ ਐਸਾ ਤਹ ਪਰਾ ॥ ਦੌਊ ਦਿਸਿ ਇਕ ਸੁਭਟ ਨ ਉਬਰਾ ॥ ੧੯॥
Jujh gaie jodha kahi bharai. Dev giraai danav kahi marai.
Beer khet aesa tih paraa. Duoo disi ik subhat na ubara. (19)

ਜੌ ਕ੍ਮ ਕ੍ਮ ਕਰਿ ਕਥਾ ਸੁਨਾਊ ॥ ਗ੍ਰੰਥ ਬਢਨ ਤੇ ਅਧਿਕ ਡਰਾਊ ॥
ਤੀਸ ਸਹਸ ਛੂਹਨਿ ਜਹ ਜੋਧਾ ॥ ਮੰਡਯੋ ਬੀਰ ਖੇਤ ਕਰਿ ਕ੍ਰੋਧਾ ॥ ੨੦॥
Jo kram kram kar katha sunauoo. Granth bhadhan tai ashik darauoo.
Tees sehas chhuhan jih jodhha. Mandeyo beer khet kar krodha. (20)

From this side the (leader) Master of the gods, Sat Sandh launched an attack, and from the other side Diragh Darh got furious with rage. The warriors, struck with bajar arrows, and scorpion arrows, had got wounded and were falling down fighting in the battlefield. (15)

Somewhere the evil-spirits and demi-gods were feeling elated, while elsewhere ghosts and goblins were dancing. The god of death was singing songs of death and one would shudder to hear these terrible sound. (16)

Somewhere the demons were gnashing their teeth while many warriors were vomiting blood, being wounded in the battlefield. At places the female jackal was making loud sound while somewhere the ghosts and pisach (imps) ware eating flesh. (17)

When the king of demons created an encirclement called "Kairachyabayuh" (an army encirclement of the shape of Karach Saras), thenthe Master of gods also created a "Sakti bayuh' (in the war fierce battle followed and the mighty warriors started roaring. (18)

Somewhere mighty warriors had died fighting, while at places gods or demons were lying dead on the ground. So many warriors were lying dead in the battlefield, that not a single warrior was left safe on both sides. (19)

If I were to relate this anecdote in sequence, then I am afraid the Granth would become unwieldy. In fact, thirty thousand troops, being enraged, had fought a fierce battle. (20)

ਪਤਿਅਨ ਸੋ ਪਤਿਅਨ ਭਿਰਿ ਮਰੇ ।। ਸ੍ਯਾਰਨ ਕੇ ਸ੍ਯਾਰਨ ਛੈ ਕਰੇ ।।
ਰਥਿਅਨ ਤਹ ਅਥਿਯਨ ਖੋ ਘਾਯੋ ।। ਹਾਥਿਨ ਦੰਤੀ ਸ੍ਵਰਗ ਪਠਾਯੋ ।। ੨੧।।
Patina so patina bhir marai. Savaran kai savaran chhai karai.
Rathian tih athian kho ghayo. Hathin danti savarag pathayo. (21)

ਦਲਪਤਿ ਸੌਂ ਦਲਪਤਿ ਲਰਿ ਮੂਆ ।। ਇਹ ਬਿਧਿ ਨਾਸ ਕਟਕ ਕਾ ਹੂਆ ।।
ਬਚੇ ਭੂਪ ਤੇ ਕੋਪ ਬਡਾਈ ।। ਮਾਡਤ ਭੇ ਹਠ ਠਾਨਿ ਲਰਾਈ ।। ੨੨।।
Dalpat so dalpat lar mua. Ih bidh nas katak ka hua.
Bachai bhoop tai kop badaiee. Madat bhhe hath than laraiee. (22)

ਰਨ ਮਾਡਤ ਭੇ ਬਿਬਿਧ ਪ੍ਰਕਾਰਾ ।। ਦੈਤ ਰਟ ਅਰੁ ਦੇਵ ਨ੍ਰਿਪਾਰਾ ।।
ਰਸਨਾਇਤੀ ਨ ਭਾਖ ਸੁਨਾਊ ।। ਗ੍ਰੰਥ ਬਢਨ ਤੇ ਅਤਿ ਡਰਪਾਊ ।। ੨੩।।
Ran madat bhe bibidh parkara. Sait raat ar dev nripara.
Rasanaiti na bheikh sunauoo. Granth badhan te at darpaouo. (23)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਖਹਾ ਲੌ ਬਖਾਨੋ ਮਹਾ ਲੋਹ ਮਚਿਯੋ ।। ਦੁਹੂੰ ਔਰ ਤੇ ਬੀਰ ਏਕੈ ਨ ਬਚਿਯੋ ।।
ਤਬੈ ਆਨਿ ਜੂਟੇ ਦੋਊ ਛਤ੍ਰਧਾਰੀ ।। ਪਰਾ ਲੋਹ ਗਾੜੋ ਕੰਪੀ ਭੂਮਿ ਸਾਰੀ ।। ੨੪।।

Bhujang Prayat Chhand

Kaha lai bakhano maha loh machio.
Duhun or tai beer ekay na bachio.
Tabai aan juatai douu chhatardhari.
Para loh garro kampi bhoomi sari. (24)

ਜੁਤੇ ਰਾਵ ਦੋਊ ਉਠੀ ਧੂਰ ਐਸੀ ।। ਪ੍ਰਲੈ ਕਾਲ ਕੀ ਅਗਨਿ ਕੀ ਧੂਮ੍ ਜੈਸੀ।।
ਨ ਹਾਥੈ ਪਸਾਰਾ ਤਹਾ ਦ੍ਰਿਸਟਿ ਆਵੈ ।। ਕਛੂ ਭੂਮਿ ਆਕਾਸ ਹੇਰੋ ਨ ਜਾਵੈ ।। ੨੫।।
Jutai rav duoo uthai dhoor aisi.
Pralai kaal ki bagni ki dhoomar jaisi.
Na hathai pasara taha drisat avai.
Kachh bhoom akas hero na javai. (25)

The commanders of the forces from both sides had fought against each other and died fighting, while the horse riders had destroyed one another, the charioteers had killed the charioteers, while the elephants had fought amongst themselves. (21)

The infantrymen had fought among themselves, thus the whole army was destroyed from both sides. Those Rajas, who were still alive, started fighting again. (22)

"The leaders of both demons and gods started their battle once again in many ways but I have no strength to depict the whole drama in detail, as I am afraid the Granth would become too voluminous. (23)

Bhujang Prayat Chhand

How far could I describe the battle details as the battle raged fiercely and not a single warrior from both the sides was left alive. Then both leaders, with canopies overhead, got engaged in a duel. It was such a dreadful battle that the Earth started trembling. (24)

Both the Rajas were fighting among themselves, and the dust arose, compared with the smoky dust rising on the doomsday. A spread out land was not visible in the smoky atmosphere, nor the Earth or sky was to be seen. (25)

ਅੜਿਲ

ਤੀਸ ਸਹਸ ਛੂਹਨਿ ਦਲ ਜਬ ਹੀ ਭਯੋ ॥
ਦੁਹੂੰ ਨ੍ਰਿਪਨ ਕੇ ਕੋਪ ਅਧਿਕ ਤਬ ਹੀ ਭਯੋ ॥
ਪੀਸਿ ਪੀਸਿ ਰਦਨਛਦ ਬਿਸਿਖ ਪ੍ਰਹਾਰਹੀ ॥
ਹੋ ਜੋ ਜੀਯ ਭੀਤਰ ਕੋਪ ਪ੍ਰਗਟ ਦਿਖਾਰਹੀ ॥ ੨੬॥

Aril

Tees sehass chhuhan dal jab hi bheyo.
Duhun nripan kai kop adhik hi bheyo.
Pees pees radanchhad bisikh parharhi.
Ho jo jiy bhitar kop pragat dikharhi. (26)

ਚੌਪਈ

ਬੀਸ ਬਰਸ ਨਿਸੁ ਦਿਨ ਰਨ ਕਰਾ ॥ ਦੁਹੂੰ ਨ੍ਰਿਪਨ ਤੇ ਏਕ ਨ ਟਰਾ ॥
ਅੰਤ ਕਾਲ ਤਿਨ ਦੁੰਹੂੰ ਖਪਾਯੋ ॥ ਉਹਿ ਕੌ ਇਹ ਇਹ ਕੌ ਉਹਿ ਘਾਯੋ ॥ ੨੭॥

Choupaiee

Bees baras nis din ran kara. Duhun nripan tai ek naa tara.
Ant kaal tin duhun khapayo. Uho ih ih ko uhi ghhayo. (27)

ਭੁਜੰਗ ਛੰਦ

ਜਬੈ ਛੂਹਨਿ ਤੀਸ ਸਾਹਸ ਮਾਰੇ ॥ ਦੋਊ ਰਾਵਈ ਰਾਵ ਜੂਝੇ ਕਰਾਰੇ ॥
ਮਚਿਯੋ ਲੋਹ ਗਾਢੋ ਉਠੀ ਅਗਨਿ ਜ੍ਵਾਲਾ ॥ ਭਈ ਤੇਜ ਤੌਨੇ ਹੁਤੇ ਏਕ ਬਾਲਾ ॥ ੨੮॥

Bhujang Chhand

Jabai chhuhan tees sahas marai. duoo rave rav jujhai kararai.
Machio loh gado uthi agni javal. bhaiee tej tounai hutai ek bala. (28)

ਤਿਸੀ ਕੋਪ ਕੀ ਅਗਨਿ ਤੇ ਬਾਲ ਹ੍ਵੈ ਕੈ ॥ ਹਸਿ ਹਾਥ ਮੈ ਸਸਤ੍ਰ ਔ ਅਸਤ੍ਰ ਲੈ ਕੈ ॥
ਮਹਾ ਰੂਪ ਆਨੂਪ ਤਾ ਕੋ ਬਿਰਾਜੈ ॥ ਲਖੇ ਤੇਜ ਤਾ ਕੋ ਸਸੀ ਸੂਰ ਲਾਜੈ ॥ ੨੯॥
Itsi kop ki agni tai bal haivai kai. Has hath mai sastar o astar lai kai.
Maha roop anoop ta ko birajai. Lakhai tej ta ko sasi soor lajai. (29)

Aril

All the thirty thousand troops died fighting, then both the Rajas became furious with rage and were shooting arrows while gnashing their teeth and were showing off their inner fury. (26)

Choupaiee

They continued fighting day and night for twenty years, but none of the two Rajas faltered from his position, but finally god of death took the toll of both of them (both were killed). Both of them killed one another. (27)

Bhujang Chhand

When the thirty thousand troops of various types were killed, then both the Rajas fought to death with great stubbornness. Then a (flame of) fire was produced out of the horrible battle, and a young girl emanated from this light. (28)

The young girl, originating from that fire, had weapons in her hands and was laughing. Her beautiful form was unique, as before her effulgence (splendour) the sun and moon even were feeling (ashamed) belittled.(29)

ਚੌਪਈ

ਚਾਰਹੁ ਦਿਸਾ ਫਿਰੀ ਜਬ ਬਾਲਾ ॥ ਜਾਨੋ ਰਾਗ ਰੂਪ ਕੀ ਮਾਲਾ ॥
ਐਸ ਨ ਕਤਹੂੰ ਪੁਰਖ ਨਿਹਾਰਾ ॥ ਨਾਥ ਕਰੈ ਜਿਹ ਆਪੁ ਸੁਧਾਰਾ ॥ ੩੦॥

Choupaiee

Charhu disa firi jab bala. Jano roop ki mala.
Ais na kathun purakh nihara. Nath kairai jih aap sudhara. (30)

ਫਿਰ ਜਿਯ ਮੈ ਇਹ ਭਾਤਿ ਬਿਚਾਰੀ ॥ ਬਰੌ ਜਗਤ ਕੇ ਪਤਿਹਿ ਸੁਧਾਰੀ ॥
ਤਾ ਤੇ ਕਰੌ ਦੀਨ ਹ੍ਵੈ ਸੇਵਾ ॥ ਹੋਇ ਪ੍ਰਸੰਨ ਕਾਲਿਕਾ ਦੇਵਾ ॥ ੩੧॥
Fir jiya mai ih bhat bichari.baro jagat kai patihe sudhari.
Ta tai karo deen havai seva. Hoie parsan kalika deva. (31)

ਅਧਿਕ ਸੁਚਿਤ ਹੈ ਕੀਏ ਸੁਮੰਤ੍ਰਾ ॥ ਭਾਤਿ ਭਾਤਿ ਤਨ ਲਿਖਿ ਲਿਖਿ ਜੰਤ੍ਰਾ ॥
ਕ੍ਰਿਪਾ ਕਰੀ ਜਗਮਾਤ ਭਵਾਨੀ ॥ ਇਹ ਬਿਧ ਬਤਿਯਾ ਤਾਹਿ ਬਖਾਨੀ ॥ ੩੨॥
Adhik suchit hai kiye sumantra. Bhat bhat tan likh likh jantra.
Kirpa kari jagmat bhavani. Ih bidh batia tohai bakhani. (32)

ਕਰਿ ਜਿਨਿ ਸੋਕ ਹਿ੍ਦੈ ਤੈ ਪੁਤ੍ਰੀ ॥ ਨਿਰੰਕਾਰ ਬਰਿ ਹੈ ਤੁਹਿ ਅਤ੍ਰੀ ॥
ਤਾ ਕਾ ਧਯਾਨ ਆਜੁ ਨਿਸਿ ਧਰਿਯਹੁ ॥ ਕਹਿਹੈ ਜੁ ਕਛੂ ਤੁਮ ਕਰਿਯਹੁ ॥ ੩੩॥
Kar jin sok hirdai tai putri. Nirankar bar hai tohai atri.
Ta ka dayan aj nis dhariyeh. Kahihai ju kachhu tum kariyeh. (33)

ਜਬ ਅਸ ਬਰ ਤਿਹ ਦਿਯੋ ਭਵਾਨੀ ॥ ਪ੍ਰਫੁਲਿਤ ਭਈ ਜਗਤ ਕੀ ਰਾਨੀ ॥
ਅਤਿ ਪਵਿਤ੍ ਨਿਸਿ ਹ੍ਵੈ ਛਿਤ ਸੋਈ ॥ ਜਿਹ ਠਾ ਔਰ ਨ ਦੂਸਰ ਕੋਈ ॥ ੩੪॥
Jab as bar tih diyo bhavani. Parfulit bhaie jagat ki rani.
At pavitar nis hai chhit soiee. Ijh tha aou na dusar koiee. (34)

ਅਰਧ ਰਾਤ੍ਰਿ ਬੀਤਤ ਹੀ ਜਬ ਹੀ ॥ ਆਗਯਾ ਭਈ ਨਾਥ ਕੀ ਤਬ ਹੀ ॥
ਸ੍ਵਾਸ ਬੀਰਜ ਦਾਨਵ ਜਬ ਮਰਿ ਹੈ ॥ ਤਿਹ ਪਾਛੇ ਸੁੰਦਰਿ ਮੁਹਿ ਬੁਰਿ ਹੈ ॥ ੩੫॥
Aerdh ratri bitat hi jab hi. agya bhaiee nath ki tab hi.
Savas biraj danav jab mar hai. Tih pachhai sundar mohair bar hai. (35)

Choupaiee

When the young belle was roaming around on all four sides, it seemed as if it were a necklace like the snake type!' She could not find any man all around, whom she could consider as her Master (spouse). (30)

Then she thought to herself that she should get wedded to the Lord of the Universe only" so that she could serve Him with full humility so that the (Maha Kaal) Lord-Sublime may get pleased with her. (31)

Then she thought in her mind, with great alertness and wrote many types of magic spells (witchcraft). Then the other goddess Bhavani was very kind to her and explained to her the whole affair (thing) like this. (32)

Bhavani Said, "O daughter! You need not feel distressed (disturbed) in your mind, as the Formless and armed Lord-sublime would get wedded to you. You only meditate on Him to-night and do according to His dictates (act according to His ordains)." (33)

When (Goddess) Bhavani bestowed on her this boon (favour), then the worldly queen got pleased and satisfied. She slept on the Earth after purifying herself at the place, where there was none else. (34)

About mid-night, then the Lord (Master) gave this ordain (verdict), "When the demon called Swas Biraj will get killed, then O beautiful belle! You will wed me." (35)

ਇਹ ਬਿਧਿ ਤਹਿ ਆਗਯਾ ਜਬ ਭਈ ॥ ਦਿਨਮਨਿ ਚੜਿਯੋ ਰੈਨਿ ਮਿਟਿ ਗਈ ॥
ਸਾਜੇ ਸਸਤ੍ਰ ਚੰਚਲਾ ਤਬ ਹੀ ॥ ਰਨ ਕੋ ਚਲੀ ਸਾਥ ਲੈ ਤਬ ਹੀ ॥ ੩੬॥
Ih bidh tih agya jab bhaiee. Dinmin charrio rain mit gaiee.
sajai sastar chachala tab hi. Ran ko chali sath lai tab hi. (36)

ਦੋਹਰਾ

ਜਹਾ ਸਤ੍ ਕੋ ਪੁਰ ਹੁਤੋ ਕਹ ਕਿਯਾ ਪਯਾਨ ॥
ਬਿਕਟ ਅਸੁਰ ਮੋ ਬਧੜਿ ਗੜ ਦਹਦਿਸ ਦਿਯੋ ਨਿਸਾਨ ॥ ੩੭॥

Dohra

Jaha satar ko pur hotai tit keh kiya payan.
Bikat asur ko berr garr dehdis diyo nisan. (37)

ਚੌਪਈ

ਦੁੰਦਭਿ ਸੁਨਾ ਸ੍ਰਵਨ ਮਹਿ ਜਬ ਹੀ ॥ ਜਾਗਾ ਅਸੁਰ ਕੋਪ ਕਰਿ ਤਬ ਹੀ ॥
ਐਸਾ ਕਵਨ ਜੁ ਹਮ ਪਰ ਆਯੋ ॥ ਰਕਤ ਬਿੰਦ ਮੈ ਰਨਹਿ ਹਰਾਯੋ ॥ ੩੮॥

Choupaiee

Dundbhi suna saravaan meh jab hi. Jaga aasur kop tab hi.
Aesa kavan ju ham par aeyo. rakat bind mai ranhi harayo. (38)

ਇੰਦ੍ ਚੰਦ੍ ਸੂਰਜ ਹਮ ਜੀਤਾ ॥ ਰਾਵਨ ਜਿਤਾ ਹਰੀ ਜਿਨ ਸੀਤਾ ॥
ਏਕ ਦਿਵਸ ਮੋ ਸੌ ਸਿਵ ਲਰਾ ॥ ਤਾਹਿ ਭਜਾਯੋ ਮੈ ਨਹਿ ਟਰਾ ॥ ੩੯॥
Indar chandar suraj ham jita. Ravan jita hari jin sita.
Ek divas mo so isv lara. Trohai bhajayo mai nahi tara. (39)

ਸਸਤ੍ ਸਾਜ ਦਾਨਵ ਰਨ ਆਵਾ ॥ ਅਮਿਤ ਕੋਪ ਕਰਿ ਸੰਖ ਬਜਾਵਾ ॥
ਕਾਪੀ ਭੂਪ ਗਗਨ ਘਹਰਾਨਾ ॥ ਅਤੁਲ ਬੀਰਜ ਕਿਹ ਔਰ ਰਿਸਾਨਾ ॥ ੪੦॥
Sastar saj danav ran ava. Amit kop kar sankh bajava.
Kapi bhoop gagan gherana. Atul biraj kih auo risana. (40)

When she heard this heavenly ordain, and the sun rose with the passage of night, the young girl armed herself with weapons, and taking all others with her, she proceeded to the battlefield. (36)

Couplet

She proceeded towards the land (town) of the enemy. She then surrounded the powerful fort of the demon and sounded the war drums from all the ten directions. (37)

Choupaiee

When the demon heard the sound of drum beats with his own ears then he woke up in great fury. "Who is there, who could dare and launch an attack against me?" (He said), "I had defeated even Rakat Bind (Raket Beej) in the battlefield." (38)

"I had gained victories against Indra, moon and the Sun and had won against Ravan even, who had kidnapped Sita. One day even Shiva had fought against me and he was made to flee, but I never faltered in the battlefield." (39)

That demon after getting dressed up (in battledress with weapons) came to the battlefield and sounded his conch-shell. That time, the Earth had trembled, while the sky was thundering, saying, "which side the Atul Biraj had become furious." (40)

ਇਤਿ ਦਿਸਿ ਦੂਲਹ ਦੇਈ ਕੁਮਾਰੀ ॥ ਸਸਤ੍ ਸਾਜਿ ਰਥਿ ਕਰੀ ਸਵਾਰੀ ॥
ਸਸਤ੍ਰਨ ਕਰਿ ਪ੍ਰਨਾਮ ਤਿਹ ਕਾਲਾ ॥ ਛਾਡਤ ਬੀ ਰਨ ਬਿਸਿਖ ਕਰਾਲਾ ॥ ੪੧॥
Iti dis dulah daiee kumara. Sastar saj rath kari savari.
Sastran kar parnam tih kala. Chhaadat bhi ran bisikh karala. (41)

ਲਗੇ ਬਿਸਿਖ ਜਬ ਅੰਗ ਕਰਾਰੇ ॥ ਦਾਨਵ ਭਰੇ ਕੋਪ ਤਬ ਭਾਰੇ ॥
ਮੁਖ ਤੇ ਸ੍ਵਾਸ ਸ੍ਰਮਿਤ ਹ੍ਵੈ ਕਾਢੇ ॥ ਤਿਨ ਤੇ ਅਮਿਤ ਅਸੁਰ ਰਨ ਬਾਢੇ ॥ ੪੨॥
Lagaai bisikh jab ang kararai. Danav bharai kop tab bharai.
Mukhg taai savas saramit hai kadhai. Tin tai amit asur ran badhai. (42)

ਤਿਨ ਕਾ ਬਾਲ ਬਹੁਰਿ ਬਧ ਕਰਾ ॥ ਉਨ ਕਾ ਸ੍ਰੋਨ ਪ੍ਰਿਥੀ ਪਰ ਪਰਾ ॥
ਅਗਨਿਤ ਬਢੇ ਤਬੈ ਤਹ ਦਾਨਵ ॥ ਭਛਤ ਭਏ ਪਕਰਿ ਕਰਿ ਮਾਨਵ ॥ ੪੩॥
Tin ka bal bahur badh kara. Un ka saron prithi par para.
Agnit badhai tabai tih danav. Bhaachhat bhaie pakar kar manav. (43)

ਜਬ ਅਬਲਾ ਕੇ ਸੁਭਟ ਚਬਾਏ ॥ ਦੂਲਹ ਦੇ ਤਿਹ ਬਿਸਿਖ ਲਗਾਏ ॥
ਬੁੰਦਕਾ ਪਰਤ ਸ੍ਰੌਨ ਭੂਅ ਭਏ ॥ ਉਪਜਿ ਅਸੁਰ ਸਾਮਹਿ ਉਠਿ ਧਏ ॥ ੪੪॥
Jab abla kai subhat chabaie. Dulah dai tih bisikh lagaie.
Bundka parat saron bhu bhhaie. Upaj asur samhi uth lagaie. (44)

ਪੁਨਿ ਅਬਲਾ ਤਿਨ ਬਿਸਿਖ ਪ੍ਰਹਾਰੇ ॥ ਚਲੇ ਸ੍ਰੋਨਜ ਕੇ ਤੰਹਾ ਪਨਾਰੇ ॥
ਅਸੁਰ ਅਨੰਤ ਤਹਾ ਤੇ ਜਾਗੇ ॥ ਜੂਝਤ ਭਏ ਪੈਗ ਨਹਿ ਭਾਗੇ ॥ ੪੫॥
Pabla tin bisikh parharai. chalai saaronaj kai taha panarai.
Asur anant taha tai jagai. Jujhat bhaie paig neh bhagai. (45)

ਭੁਜੰਗ ਛੰਦ

ਜਬੈ ਓਰ ਚਾਰੌ ਉਠੈ ਦੈਤ ਬਾਨੀ ॥ ਕਏ ਕੋਪ ਗਾੜੋ ਲਏ ਧੂਲਿਧਾਨੀ ॥
ਕਿਤੇ ਮੂੰਡ ਮੁੰਦੇ ਕਿਤੇ ਅਰਧ ਮੁੰਡੇ ॥ ਕਿਤੇ ਕੇਸ ਧਾਰੀ ਸਿਪਾਹੀ ਪ੍ਰਚੰਡੇ ॥ ੪੬॥

Bhujang Chhand

Jabai or charo uthaie dait bani. Kaie kop garro laie dhulidhani.
Kitai moond mundai kitai aradh mundai.
Kitai kes dhari sipahi parchandai. (46)

On the other side, the princess Duleh Dei, fully armed and riding a chariot came there and paying obesisance to weapens she started shooting (horrible) tearful arrows in the battlefield." (41)

When these arrows struck the oodies of the demons, they got furious with rage. When, being tired, they would breathe out, then the demons would increase manifold in the battlefield (from their breath). (42)

The young girl then killed them all, and their blood fell on the ground, which again gave rise to countless demons and they started eating the human beings. (43)

When the demons were munching the warriors of the young belle, then Duleh Dei shot some arrows at them. Their blood drops fell on the ground and many demons got generated from the drops and they confronted her. (44)

The young woman then shot some more arrows, and blood streams started flowing and countless demons got created from it, they were fighting, but never retraced even a step back wards. (45)

Bhujan Chhand

When the sound of the demon was coming from all the four sides, then they became furious with rage and took up their maces in hand. Many had shaven heads, 'while some were half shaven and many mighty soldiers with uncut hair were sticking to their positions. (46)

ਜਿਤੇ ਦੈਤ ਉਠੇ ਤਿਤੇ ਬਾਲ ਮਾਰੇ ॥ ਵੁਠੇ ਆਨਿ ਬਾਨਾਨਿ ਬਾਕੇ ਡਰਾਰੇ ॥
ਜਿਤੇ ਸ੍ਵਾਸ ਛੋਰੈ ਉਠੈ ਦੈਤ ਭਾਰੇ ॥ ਹਠੀ ਮਾਰ ਹੀ ਮਾਰਿ ਕੈ ਕੈ ਪਧਾਰੇ ॥ ੪੭॥
Jitai dait uthai titai bal marai.
Vuthai aan banan bakai drarai.
Jitai savas chhorai uthaie dait bharaai.
Hathhi mar hi mari kai kai padharai. (47)

ਕਿਤੇ ਕੋਪ ਕੈ ਬੀਰ ਬਾਲਾ ਸੰਘਾਰੇ ॥ ਜਿਤੇ ਦੈਤ ਢੁਕ ਮਹਾ ਬਾਹੂ ਭਾਰੇ ॥
ਤਿਤਯੋ ਕਾ ਗਿਰਾ ਆਨਿ ਕੈ ਸ੍ਰੋਨ ਭੂ ਪੈ ॥ ਉਠੋ ਨੇਕ ਜੋਧਾ ਮਹਾ ਭੀਮ ਰੂਪੈ ॥ ੪੮॥
kiotai kop kai beer bala sangharai.
Jitai dait dhook maha bahu bharai.
Tityo ka gira aan kai saron bhoo pai.
Uthai naik jodha maha bheem rupai. (48)

ਚੌਪਈ

ਤਿਨ ਖੀ ਭੂਮਿ ਜੁ ਮੇਜਾ ਪਰਹੀ ॥ ਤਿਨ ਤੇ ਅਮਿਤ ਦੈਤ ਬਪੁ ਧਰਹੀ ॥
ਸ੍ਰੋਨਿ ਗਿਰੈ ਤਿਨ ਕੋ ਧਰ ਮਾਹੀ ॥ ਰਥੀ ਗਜੀ ਬਾਜੀ ਹ੍ਵੈ ਜਾਹੀ ॥ ੪੯॥

Choupaiee

Tin khi bhoom meja parhi. Tin tai amit daait bapu dharhi.
Sarone girai tin ko dhar mah;. Rathi baji hai jahi. (49)

ਪ੍ਰਾਨ ਤਜਤ ਸ੍ਵਾਸਾ ਅਰਿ ਤਹੇ ॥ ਤਿਨ ਤੇ ਅਮਿਤ ਅਸੁਰ ਹ੍ਵੈ ਭਜੈ ॥
ਕਿਤਕ ਅਸੁਰ ਡਾਰਤ ਭੂਅ ਲਾਰੈ ॥ ਤਿਨ ਤੇ ਅਨਿਕ ਦੈਤ ਤਨ ਧਾਰੈ ॥ ੫੦॥
Pran tajat savasa ar tahai. Tin tai amit asur hai bhajai.
Kitak asur darat bhu larai. Tin tai anik daait tan dharai. (50)

ਤਿਨ ਤੇ ਤਜਤ ਅਸੁਰ ਜੇ ਸ੍ਵਾਸਾ ॥ ਤਿਨ ਤੇ ਦਾਨਵ ਹੋਹਿ ਪ੍ਰਕਾਸਾ ॥
ਕਿਤਕ ਮਰਤ ਕੈ ਤਰੁਨਿ ਸੰਘਾਰੇ ॥ ਦਸੌ ਦਿਸਿਨ ਮਹਿ ਅਸੁਰ ਨਿਹਾਰੇ ॥ ੫੧॥
Tin tai tajat asur jai savasa. Tin tai danav hohe parkasa.
Kitak marat kai tarun sam.gharai. dasai disin meh asur nihairai. (51)

The number of demons got up, but the woman killed the same number and with the stream of arrows, the young warriors were greatly frightened. As some demons would fall on the around an equal number would get up from there, and they would shout "Kill them, Kill them", and would attack. (47)

The young woman, getting enraged had killed many warriors. The number of powerful demons, falling on the ground, would produce an equal number from the blood falling on the ground and bigger sized demons would get produced. (48)

Choupaiee

The bone marrow, falling on the ground, would result in the birth of an equal number of demons. Any number of blood drops, falling on the ground would result in the creation of an equal number of demons. (49)

When the enemy warriors were losing their breath, then from that breath, many more demons were being produced, demons were losing their sputum on the ground and many more demons would get produced. (50)

Those demons, who were giving up lives, would give rise to many demons and many demons were killed by the young woman, so many more were seen all around. (51)

ਚਿਤ ਮੋ ਕਿਯਾ ਕਾਲਿਕਾ ਧਯਾਨਾ ॥ ਦਰਸਨ ਦਿਯਾ ਆਨਿ ਭਗਵਾਨਾ ॥
ਕਰਿ ਪ੍ਰਨਾਮ ਚਰਨਨ ਉਠਿ ਪਰੀ ॥ ਬਿਨਤੀ ਭਾਂਤਿ ਅਨਿਕ ਤਨ ਕਰੀ ॥ ੫੨॥
Chit mo kiya kalika dhayana. Darsan diya aan bhagvana.
Kar parnam charnan uth pari. Binate bhat anik tan kari. (52)

ਸਤਿ ਕਾਲ ਮੈ ਦਾਸ ਤਿਹਾਰੀ॥ ਅਪਨੀ ਜਾਨਿ ਕਰੋ ਪ੍ਰਤਿਪਾਰੀ ॥
ਗੁਨ ਅਵਗੁਨ ਮੁਰ ਕਛੁ ਨ ਨਿਹਾਰਹੁ ॥ ਬਾਹੀ ਗਹੇ ਕੀ ਲਾਜ ਬਿਚਾਰਹੁ ॥ ੫੩॥
Sat kal mai das tihari. Apni jaan karo pratipari.
Gun avgun mur kachhu na niharhu. Bahi gahai ki laj bicharhu. (53)

ਹਮ ਹੈ ਸਰਨਿ ਤੋਰ ਮਹਾਰਾਜਾ ॥ ਤੁਮ ਕਹ ਬਾਹਿ ਗਹੇ ਕੀ ਲਜਾ ॥
ਜੌ ਤਵ ਭਗਤ ਨੈਕ ਦੁਖ ਪੈ ਹੈ ॥ ਦੀਨ ਦਯਾਲ ਪ੍ਰਭੂ ਬਿਰਦੁ ਲਜੈ ਹੈ ॥ ੫੪॥
Ham hai saran tor maharaja. Tum keh bahai gahai ki laja.
Jo tav bhagat naik dukh pai hai. Deen dayal prabhu birdu lajai hai. (54)

ਔ ਕਹ ਲਗਿ ਮੈ ਕਰੌ ਪੁਕਾਰਾ ॥ ਤੈ ਘਟ ਘਟ ਕੀ ਜਾਨ ਨਿਹਾਰਾ ॥
ਕਹੀ ਏਕ ਕਰਿ ਸਹਸ ਪਛਿਨਯਹੁ ॥ ਆਪੁ ਆਪਨੇ ਬਿਰਦਹਿ ਜਨਿਯਹੁ ॥ ੫੫॥
O keh lag mai karo pukara. Tai ghat ghat ki jan nihara.
Kahi ek kar sehas pachhinyehu. Aap apnai biradhi janyeh. (55)

ਹੜ ਹੜ ਸੁਨਤ ਕਾਲ ਬਚ ਹਸਾ ॥ ਭਗਤ ਹੇਤ ਕਟਿ ਸੌ ਅਸਿ ਕਸਾ ॥
ਚਿੰਤ ਨ ਕਰਿ ਮੈ ਅਸੁਰ ਸੰਘਰਿ ਹੌਂ ॥ ਸਕਲ ਸੋਕ ਭਗਤਨ ਕੋ ਹਰਿ ਹੌਂ ॥ ੫੬॥
Harr harr sunat kaal bach hasa. Bhagat het kat so as kasa.
Chint na kar mai asur sanghar ho. Sakal sok bhagtan ko har ho. (56)

ਅਮਿਤ ਅਸੁਰ ਉਪਜੇ ਥੇ ਜਹਾ ॥ ਪ੍ਰਾਪਤਿ ਭਯੋ ਕਾਲ ਚਲਿ ਤਹਾ ॥
ਚਹੁਮ ਕਰਨ ਕਰਿ ਸਸਤ੍ ਪ੍ਰਹਾਰੇ ॥ ਦੈਤ ਅਨੇਕ ਮਾਰ ਹੀ ਡਾਰੇ ॥ ੫੭॥
Amit asur upjai the jaha. Prapat bheyo kaal chal taha.
Chahum charan kar sastar parharai. Dait anek mar hi darai. (57)

Kalika then meditated (on the Lord), and the Lord appeared before her.The young woman then bowed in obeisance and fell at His feet and then prayed to Him. (52)

She said, "O Lord, Truth Personified! I am your slave, so considering me your own, pray sustain me, without having any consideration of my good or bad points (qualities and disqualifications); and holding my hand maintain my honour." (53)

"O Lord! 1 have sought your refuge. You have held my hand and it is to be honoured. O benevolent Lord! if your devotee gets into some difficulties (distress) then your decorum (tradition) is endangered." (54)

"How far could I beseech you? You are omniscient, knowing all our inner feelings and my one prayer is regarded by you a thousand times, as such you look after us through your normal custom (tradition)". (55)

Hearing these words, the Kaal (Lord) laughed merrily; and took (tied) His sword to His waist for the protection of His saint. He said, "O young woman! Do not worry. I shall kill all the demons, thus alleviating the sufferings (pangs) of my devotees!" (56)

Where there were innumerable demons created the (god of death)Kaal arrived there. He wielded His weapons with His hands,and killed many demons. (57)

ਤਿਨ ਤੇ ਪਰਾ ਸ੍ਰੋਨ ਜੈ ਭੂ ਪਰ ॥ ਅਸੁਰ ਅਮਿਤ ਧਾਵਤ ਭੇ ਉਠਿ ਕਰਿ ॥
ਤਿਨ ਤੇ ਚਲਤ ਸ੍ਵਾਸ ਤੇ ਛੂਟੇ ॥ ਅਮਿਤ ਦੈਤ ਰਨ ਕਹ ਉਠਿ ਜੂਟੇ ॥ ੫੮॥
Tin tai para saron jai bhoo par. Asur amit dhavat bhe uth kar.
Tin tai chalet savas tai chhutai. Amit dait ran keh uth jutai. (58)

ਤੇ ਸਭ ਕਾਲ ਤਨਿਕ ਮੋ ਮਾਰੇ ॥ ਚਲਤ ਭਏ ਭੂਅ ਰੁਧਿਰ ਪਨਾਰੇ ॥
ਉਪਜਿ ਅਸੁਰ ਤਾ ਤੇ ਬਹੁ ਠਾਢੇ ॥ ਧਾਵਤ ਭਏ ਰੋਸ ਕਰਿ ਗਾਢੇ ॥ ੫੯॥
Tai sabh kaal tanik mo marai. Chalet bhaie bhoo rudhir panairai.
Upaj asur ta tai bahu thathai. Dhavat bhaie ros kar gadai. (59)

ਮਾਰਿ ਮਾਰਿ ਦਿਸਿ ਦਸੌ ਪੁਕਾਰੈ ॥ ਤਿਨ ਤੇ ਅਮਿਤ ਅਸੁਰ ਤਨ ਧਾਰੈ ॥
ਭਾਰ ਚਲਤ ਤਿਨ ਤੇ ਜੌ ਦੌਰੈ ॥ ਤਿਨ ਤੇ ਹੋਤ ਅਸੁਰ ਪ੍ਰਗਟੌਰੈ ॥ ੬੦॥
Mar mar dis daso pukarai. tin tai amit asur tan dharai.
Bhaar chalet tin tai jo dourai. Tin tai hot asur pragtorai. (60)

ਲਗੇ ਘਾਇ ਜੇ ਸ੍ਰੋਨ ਬਮਾਹੀ ॥ ਤਿਹ ਤੇ ਗਜ ਬਾਜੀ ਹ੍ਵੈ ਜਾਹੀ ॥
ਤਿਹ ਤੇ ਚਲਿਤ ਅਮਿਤ ਜੌ ਸ੍ਵਾਸਾ ॥ ਤਿਨ ਤੇ ਅਸੁਰ ਕਰਤ ਪਰਗਾਸਾ ॥ ੬੧॥
Lagai ghaie je saron bamhi. Tih tai gaj baji haivaai jahi.
Tih tai chalet amit jo savasa. Tin tai asur karat pargasa. (61)

ਆਨਗਨ ਕਾਲ ਅਸੁਰ ਤਬ ਮਾਰੇ ॥ ਪਰੇ ਭੂਮਿ ਪਰ ਮਨਹੁ ਮੁਨਾਰੇ ॥
ਮੇਧਾ ਤੇ ਗਜ ਬਾਜ ਉਠਾਹੀ ॥ ਸ੍ਰੋਨਤ ਕੇ ਦਾਨਵ ਹ੍ਵੈ ਜਾਹੀ ॥ ੬੨॥
Angan kaal asur tab marai. Parai bhoom par manhu murarai.
Medha tai gaj baj uthahi. Saronat kai danav havai jahi. (62)

ਬਾਨਨ ਕੀ ਬਰਖਾ ਉਠਿ ਕਰਹੀ ॥ ਮਾਰਿ ਮਾਰਿ ਕਰਿ ਕੋਪ ਉਚਰਹੀ ॥
ਤਿਨ ਤੇ ਅਸੁਰਨ ਕਿਯਾ ਪਸਾਰਾ ॥ ਦਸੇ ਦਿਸਨ ਹੂੰ ਕਹ ਭਰਿ ਡਾਰਾ ॥ ੬੩॥
Banan ki barkha uth karhi. Mar mar kar kop ucharhi.
Itn tai asuran kiya pasara. Dasai disan hunk eh bhar dara. (63)

With their blood dropping on the ground, many demons, being produced were seen fleeing away, and with their movement, through their breath, more demons were being created, who started fighting in the battlefield. (58)

The (god of death) Kaal killed them in a moment, with blood streams flowing on the ground, which created many more demons, who started fighting with greater vigour and rage. (59)

They were shouting ail around, "Kill them" and with their breath (sounds) many more demons were being created, and with their running movement of air was generating many more demons. (60)

With their wounds, blood was oozing out, elephants and horses were being produced with their breath, many more demons were being created. (61)

Then Kaal (god of death) killed many demons, and they were lying on the ground like pillars. From the bone marrow elephants and horses were being created and from the blood more demons were created. (62)

The demons, getting up, were showering arrows and were shouting with fury, "Kill them", with more creation of demons, the whole area was filled up with them. (63)

ਵਹੈ ਕਾਲਕਾ ਅਸੁਰ ਖਪਾਏ ॥ ਮਾਰਿ ਦੁਬਹਿਯਾ ਧੂਰਿ ਮਿਲਾਏ ॥
ਪੁਨਿ ਪੁਨਿ ਉਠੈ ਪ੍ਰਹਾਰੈ ਬਾਨਾ ॥ ਤਿਨ ਤੇ ਧਰਤ ਅਸੁਰ ਤਨ ਨਾਨਾ ॥ ੬੪॥
Vahai kalika asur khapaie. Mar dubhiya dhoor molaie.
Pun pun utjai parhara bana. Tin tai dharat asur tan nana. (64)

ਟੂਕ ਟੂਕ ਦਾਨਵ ਜੇ ਭਏ ॥ ਤਿਨ ਤੇ ਅਨਿਕ ਅਸੁਰ ਹ੍ਵੈ ਗਏ ॥
ਤਾਹੀ ਤੇ ਦਾਨਵ ਬਹੁ ਹ੍ਵੈ ਕਰਿ ॥ ਜੁਧ ਕਰੈ ਆਯੁਧ ਤੇ ਲੈ ਕਰਿ ॥ ੬੫॥
Took took danav je bhaaie. Tin tai adhik asur hai gaie.
Tahi te danav bahu haivai kar hai. Judh karai ayudh tai lai kar. (65)

ਬਹੁਰਿ ਕਾਲ ਵੈ ਦੈਤ ਸੰਘਾਰੇ ॥ ਤਿਲ ਤਿਲ ਪਾਇ ਟੂਕ ਕਰਿ ਡਾਰੇ ॥
ਜੇਤਿਕ ਗਿਰੈ ਭੂਮਿ ਟੂਕ ਟੂਕ ਜੇ ਕੀਏ ॥ ਤਿਨ ਤੇ ਬਹੁ ਦਾਨਵ ਭਵ ਲੀਏ ॥ ੬੬॥
Bahur kaal vai dait sangharai. Til til paie took kar darai.
Jeitk giraie bhoom took took je kiye. Tin tai bahu danav bhav liye. (66)

ਤਿਲ ਤਿਲ ਕਰਿ ਭਟ ਜਿਤਕ ਉਡਾਏ ॥ ਤੇਤਕ ਤਹਾ ਅਸੁਰ ਬਨ ਆਏ ॥
ਤਿਨ ਕੋ ਟੂਕ ਟੂਕ ਜੇ ਕੀਏ ॥ ਤਿਨ ਤੇ ਬਹੁ ਦਾਨਵ ਭਵ ਲੀਏ ॥ ੬੭॥
Til til kar bhat bhat jitak udaie. Tetak taha asur ban aaie.
Tin tai took took je kiye. Tin tai bahu danav bhav liae. (67)

ਕੇਤਿਕ ਤਹਾ ਸੁਭੈ ਦੰਤੀ ਰਨ ॥ ਸੀਚਹਿ ਸੁੰਡ ਬਾਰਿ ਤੇ ਸਭ ਤਨ ॥
ਦਾਤ ਦਿਖਾਇ ਤਹੋ ਚਿੰਘਾਰਾ ॥ ਗਿਰਿ ਗਿਰਿ ਪਰੈ ਨਿਰਖਿ ਅਸਵਾਰਾ ॥ ੬੮॥
Keitk taha subhaie danti ran. Seechhi sund bar tai sabh tan.
Data dikhaie tahaie chingara. Gir gir parai nirakh asvara. (68)

ਕਹੂੰ ਭੇਰ ਭੀਖਨ ਭਬਕਾਰਹਿਹ ॥ ਕਹੂੰ ਬੀਰ ਬਾਜੀ ਰਨ ਡਾਰਹਿ ॥
ਕਿਤਕ ਸੂਰ ਸੈਹਥੀ ਫਿਰਾਵਤ ॥ ਮਹਾ ਕਾਲ ਕੇ ਸਨਮੁਖ ਧਾਵਤ ॥ ੬੯॥
Kahun bher bhikhan bhavkarhi. Kahun beer baji ran darhi.
Kitak ssoor sehthi firavat. Mahakaal kai sanmukh dhavat. (69)

Then Kalika destroyed all those demons, and those using weapons with both hands, were mingled with dust. They were shooting arrows many times and from them many more demons were generating in various forms, (64)

Those demons, reduced to pieces, also produced more demons again, who were again joining in the fighting with their weapons. (65)

Then `Kaal' killed many demons and reduced them to bits and pieces. From those bits falling on the ground, more demons were being produced. (66)

All those killed by reducing them into pieces, resulted in creation of more demons. (67)

In the battlefield many elephants were looking glorious and were sprinkling water with the trunks. They were trumpeting, showing their tusks and seeing them the horse riders etc. were falling down on the ground (due to fear). (68)

Somewhere horrible kettle drums were making noise, while at some places the horses were throwing off their warriors from saddles in the battlefield. Many warriors were wielding their spears, and were opposing the Maha Kaal. (69)

ਕੇਤਿਕ ਬਜ੍ ਬਰਛਿਯਨ ਲੈ ਕੈ ॥ ਧਾਵਤ ਅਸੁਰ ਕੋਪ ਤਨ ਤੈ ਕੈ ॥
ਕੋਪ ਕਾਲ ਪਰ ਕਰਤ ਪ੍ਰਹਾਰਾ ॥ ਜਾਨੁਕ ਸਲਭ ਦੀਪ ਅਨੁਹਾਰਾ ॥ ੭੦॥
Keitk bajar barchhian lai kai. Dhavat asasur kop tan tai kai.
Kop kaal par karat parhara. Januk salabh deep anuhara. (70)

ਭਰੇ ਗੁਮਾਨ ਬਡੇ ਗਰਬੀਲੇ ॥ ਧਾਵਤ ਚੌਪਿ ਚੜੇ ਚਟਕੀਲੇ ॥
ਪੀਸਿ ਪੀਸਿ ਰਦਨਛਨ ਦੋਊ ॥ ਧਾਵਤ ਮਹਾ ਕਾਲ ਪਰ ਸੋਊ ॥ ੭੧॥
Bharaai gumaan badai garbilai. Dhavat chop charrai chatkilai.
Pees pees radanchhan duoo. Dhavat mahakal par suoo. (71)

ਭਰੇ ਗੁਮਾਨ ਬਡੇ ਗਰਬੀਲੇ ॥ ਧਾਵਤ ਚੌਪਿ ਚੜੇ ਚਟਕੀਲੇ ॥
ਪੀਸਿ ਪੀਸਿ ਰਦਨਛਦ ਦੋਊ ॥ ਧਾਵਤ ਮਹਾਕਾਲ ਪਰ ਸੋਊ ॥ ੭੨॥
Bharai guman badai garbilai. Dhavat chop charrai chatkilai.
Pees pees radanchhad douoo. Dhavat mahaakal par souoo. (72)

ਮੁਰਲੀ ਮੁਰਜ ਕਹੀ ਰਨ ਬਾਜਤ ॥ ਦਾਨਵ ਭਰੇ ਗੁਮਾਨਹਿ ਗਾਜਤ ॥
ਢੋਲਨ ਪਰ ਦੈ ਦੈ ਢਮਕਾਰੇ ॥ ਗਹਿ ਗਹਿ ਧਵਤ ਕ੍ਰਿਪਾਨ ਕਟਾਰੇ ॥ ੭੩॥
Murli murj kahi ran bajat. Danav bharai gum;nhi gajat.
Dholan par dai dai dhamkarai. Geh geh dhavat kirpan katarai. (73)

ਦੀਰਘ ਦਾਤ ਕਾਢਿ ਕਈ ਕੋਸਾ ॥ ਧਾਵਤ ਅਸੁਰ ਹੀਏ ਕਰਿ ਜੋਸਾ ॥
ਮਾਰਨ ਮਹਾ ਕਾਲ ਕਹ ਧਾਵੈ ॥ ਮਨੋ ਮਾਰਤ ਵੈਈ ਮਰਿ ਜਾਵੈ ॥ ੭੪॥
Deeragh data kadh kaiee kosa. Dhavat asur heeaie kar josa.
Maran mahakaal keh dhavai. Mano marat vaiee mar javai. (74)

ਦਾਨਵ ਮਹਾ ਕੋਪ ਕਰਿ ਢੂਕੇ ॥ ਮਾਰਹਿ ਮਾਰ ਦਸੋ ਦਿਸਿ ਕੂਕੇ ॥
ਦੈ ਦੈ ਢੋਲਿ ਮ੍ਰਿਦੰਗ ਨਗਾਰੇ ॥ ਕਾਟਿ ਅਰਿ ਦਾਤਿ ਡਰਾਰੇ ॥ ੭੫॥
Danav maha kop kar dhukai. Marhi maar daso dis kukai.
Dai dai dhol mridang nagarai. Kat ar dat dararai. (75)

Many demons with bajar (arrows) and spears, full of anger were attacking and were taking strikes at the Kaal with fury. It seemed as if moths were rushing towards the lamp. (70)

They were full of ego and pride, and were attacking promptly with full alertness. They were gnashing their teeth between the lips and then attacking the god of death (Kaal). (71)

The drums, mirdang and kettle drums were being sounded, while the kettle drums were producing terrible sounds. In the battlefield various instruments like .fang, muchang, upang, jhalar, taal and clarionets were producing musical sounds. (72)

At places in the battlefield flutes or muraj were being played, while the demons full of pride were thundering. With the beat of drums and wielding swords and daggers they were running around. (73)

The demons, with large teeth of great length, and with greater vigour at heart, were launching their attacks. They were attacking "Maha Kaal" to kill him. It appeared, while trying to kill Him, they were getting killed themselves. (74)

The demons were very furious with rage and were shouting all around, 'Kill them', 'Kill them'. The drums mirdang and kettle drums were being sounded and the enemy with protruded teeth was trying to frighten others. (75)

ਚਾਹਤ ਮਹਾ ਕਾਲ ਕਹ ਮਾਰੋ ॥ ਮਹਾ ਪੁਰਖ ਨਹਿ ਕਰਤ ਬਿਚਾਰੋ ॥
ਜਿਨ ਸਭ ਜਗ ਕਾ ਕਰਾ ਪਸਾਰਾ ॥ ਤਾਹਿਹ ਚਹਤ ਤੇ ਮੂੜ ਸੰਘਾਰਾ ॥ ੭੬॥
Chahat maha kaaal keh maro. Maha purakh neh karat bicharo.
Jin sabh jag ka kara pasara. Tohai cheehat tai moor sanghara. (76)

ਠੋਕਿ ਠੋਕਿ ਭੁਜ ਦੰਡਨ ਜੋਧਾ ॥ ਧਾਵਤ ਮਹਾ ਕਾਲ ਪਰ ਕ੍ਰੋਧਾ ॥
ਬੀਸ ਪਦੁਮ ਦਾਨਵ ਤਵ ਭਯੋ ॥ ਨਾਸ ਕਰਨ ਕਾਲੀ ਕੋ ਧਯੋ ॥ ੭੭॥
Thok thok bhuj dandan jodha. Dhavat mahakaaal par krodha.
Bees padam danav tav bheyo. Nas karan kaali ki dheyo. (77)

ਛੁਹਨਿ ਸਹਸ ਅਸਸੁਰ ਕੀ ਸੈਨਾ ॥ ਧਾਵਤ ਭਈ ਅਰੁਨ ਕਰਿ ਨੈਨਾ ॥
ਧਾਵਤ ਕੋਪ ਅਮਿਤ ਕਰਿ ਭਏ ॥ ਪ੍ਰਿਥਵੀ ਕੈ ਖਟ ਪਟ ਉਡਿ ਗਏ ॥ ੭੮ ॥
Chhuhan sehas asur ki saina. Dhavat bhaiee arun kar naina.
Dhavat kop amit kar bhaie. Prithvi kai khat pat udai gaie. (78)

ਏਕੈ ਪੁਰ ਪ੍ਰਿਥਵੀ ਰਹਿ ਗਈ ॥ ਖਟ ਪਟ ਹਯਨ ਪਗ ਉਡਿ ਗਈ ॥
ਜਨੁ ਬਿਧਿ ਏਕੈ ਰਚਾ ਪਯਾਰਾ ॥ ਗਗਨ ਰਚੇ ਦਸ ਤੀਨਿ ਸੁਧਾਰਾ ॥ ੭੯॥
Ekai pur prithvi reh gaiee. Khat pat hayan pag ud gaiee.
Jan bidh ekai racha payara. Gagan rachai das teen sudhara. (79)

ਮਹਾਦੇਵ ਆਸਨ ਤੇ ਟਰਾ ॥ ਬ੍ਰਹਮਾ ਤ੍ਰਸਤ ਬੂਟ ਮਹਿ ਦੁਰਾ ॥
ਨਿਰਖਿ ਬਿਸਨ ਰਨ ਅਧਿਕ ਡਰਾਨਾ ॥ ਦੁਰਾ ਸਿੰਧ ਕੇ ਬੀਚ ਲਜਾਨਾ ॥ ੮੦॥
Mahadev asan tai tara. Brahma trasat boot meh dura.
Nirakh bisaan ran adhik darana. Dura sindh kai beech lajana. (80)

ਕੜਾ ਕੜੀ ਮਾਚਾ ਘਮਸਾਨਾ ॥ ਨਿਰਖਤ ਦੇਵ ਦੈਤ ਜਾ ਨਾਨਾ ॥
ਮਹਾ ਘੋਰ ਆਹਵ ਤਹ ਪਰਾ ॥ ਕਾਪੀ ਭੂਮਿ ਗਗਨ ਥਰਹਰਾ ॥ ੮੧॥
Karra karri macha ghamsana. Nirkhat dev dait ja nana.
Maha ghor ahav tih para. Kapi gagan tharhara. (81)

They wanted to kill Maha Kaal, but the fools could not realize that they wanted to kill Him, who was the creator of this Universe. (76)

The warriors, stroking their arms, and getting furious with rage were attacking Maha Kaal. Billions of demon troops collected there and launched an attack to destroy `Kali'. (77)

The demon forces, in thousands of multi-coloured types with red eyes in anger, advanced and countless soldiers attacked and were blowing off the six regions of earth dust. (78)

Only one region of Eartli Was left safe, while six regions blew off with the hooves of horses.deemed as if the Lord Creator had only created the underground world (Nether lands) along with thirteen skies. (79)

Maha Dev was also shaking in his meditation posture, Brahma being frightened, hid himself in the lotus root and Vishnu seeing the battlefield was terrified and went inside the oceans (due to shame) to hide his honour. (80)

A fierce battle, with great holocast, was raging which was being watched by many gods and demons. It was a horrible battle, the Earth trembled while the sky was also shaking. (81)

ਨਿਰਖਿ ਜੁਧ ਕਾਪਾ ਕਮਲੇਸਾ ॥ ਤਾ ਤੇ ਧਰਾ ਨਾਰਿ ਕਾ ਭੇਸਾ ॥
ਪਰਬਤੀਸਸ ਲਖਿ ਡਰਾ ਲਰਾਈ ॥ ਬਾਸਾ ਬਨ ਬਿਖੈ ਅਤਿਥ ਕਹਾਈ ॥ ੮੨॥
Nirakh judh kappa kamlesa. Ta tai dhara nar ka bhesa.
Parbtis lakh dara laraiee. Basa ban bikhai atith kahaiee. (82)

ਕਾਰਤਿਕੇਯ ਹੈ ਰਹਾ ਬਿਹੰਡਲ ॥ ਬ੍ਰਹਮ ਛਾਡਿ ਗ੍ਰਿਹ ਗਯੋ ਕਮੰਡਲ ॥
ਪਬ ਪਿਸਾਨ ਪਗਨ ਭੇ ਤਬ ਹੀ ॥ ਜਾਇ ਬਸੇ ਉਤਰ ਦਿਸਿ ਸਬ ਹੀ ॥ ੮੩॥
Kartikay haivai raha bihandal. Braham chhad greh geyo kamandal.
Pab pisan pagan bhe tab hi. Jaie basai utar dis sab hi. (83)

ਡਗੀ ਧਰਨਿ ਅੰਬਰਿ ਘਹਰਾਨਾ ॥ ਬਾਜ ਖੁਰਨ ਤੇ ਪਬ ਪਿਸਾਨਾ ॥
ਅੰਧ ਗੁਬਾਰ ਭਯੋ ਬਾਨਨ ਤਨ ॥ ਹਾਥ ਬਿਲੋਕਯੋ ਜਾਤ ਨ ਆਪਨ ॥ ੮੪॥
Dagi dharan ambar ghehrana. Baj khuran tai pab pisana.
Andh gubar bheyo banan tan. Hath bilokeyo jat na apan. (84)

ਬਿਛੂਆ ਬਾਨ ਬਜ੍ ਰਨ ਬਰਖਤ ॥ ਰਿਸਿ ਰਿਸਿ ਸੁਭਟ ਧਨੁਖ ਕਹ ਕਰਖਤ ॥
ਤੁਕਿ ਤਕਿ ਬਾਨ ਪ੍ਰਕੋਪ ਚਲਾਵੈ ॥ ਭੇਦਿ ਤ੍ਰਾਨ ਤਨ ਪਰੈ ਪਰਾਵੈ ॥ ੮੫॥
Bichhua ban bajar ran barkhat. Ris ris subhat dhanukh keh karkhat.
Tak tak baan parkop chalavai. Bhed tran tan parai paraivai. (85)

ਜਬ ਹੀ ਭਏ ਅਮਿਤ ਰਣ ਜੋਧਾ ॥ ਬਾਢਯੋ ਮਹਾ ਕਾਲ ਕੈ ਕ੍ਰੋਧਾ ॥
ਮਹਾ ਕੋਪ ਕਰੈ ਬਿਸਿਖ ਪ੍ਰਹਾਰੇ ॥ ਅਧਿਕ ਸਤ੍ਰੁ ਛਿਨ ਮਾਝ ਸੰਘਾਰੇ ॥ ੮੬॥
Jab hi bhaie amit ran jodha. Badheyo mahakaal kai krodha.
Mahakop karai bisikh parharai.adhik satru chin majh sangharai. (86)

ਰਕਤ ਸੰਬਹੁ ਧਰਨਿ ਤਬ ਪਰਾ ॥ ਤਾ ਤੇ ਬਹੁ ਦ੍ਰਾਨਨ ਬਪੁ ਧਰਾ ॥
ਏਕ ਏਕ ਸਰ ਸਭਹਿ ਚਲਾਏ ॥ ਤਿਨ ਤੇ ਅਸੁਰ ਅਨਿਕ ਹੈ ਧਾਏ ॥ ੮੭॥
Rakat sabhun dharan tab para. Ta tai bahu danan bap dhara.
Ek ek sar sabhhi chalaie. Tin tai asur anik hai dhaie. (87)

On seeing the (fierce) battle Vishnu was trembling, so he dressed himself as a woman and Shiva also got terrified on watching the battle and went to the jungles in the garb ofa Yogi (ascetic). (82)

Kartikeya also became like a stem and Brahma went to hide in the mendicant's post. Since then the mountains have been crushed under feet, and all went northwards to abide there. (83)

The Earth was shaken up and the sky was thundering. The mountains were crushed under the hooves of horses.With the arrows flying around there was total darkness all around, and one could not see one's hand even. (84)

In the battle, scorpion type or bajar type arrows were being shot and the warriors being furious were stretching their bows. They were shooting arrows by taking aim of targets being enraged, which were piercing the shields or coats of arms (protective cover) to the other side. (85)

When countless warriors had gathered in the battlefield, then Maha Kaal became greatly enraged and He also shot) arrows with ruthless anger, and killed many enemy troops in a moment. (86)

Then lot of blood was lost on the Earth, which resulted in creating many more demons and all of them shot one arrow each, resulting in generating many more demons who further launched an attack. (87)

ਆਏ ਜਿਤਕ ਤਿਤਕ ਤਹ ਮਾਰੇ ॥ ਬਹੇ ਧਰਨਿ ਪਰ ਰਕਤ ਪਨਾਰੇ ॥
ਤਿਨ ਤੇ ਅਮਿਤ ਅਸੁਰਨ ਬਪੁ ਧਰਾ ॥ ਹਮ ਤੇ ਜਾਤ ਬਿਚਾਰ ਨ ਕਰਾ ॥ ੮੮॥
Aie jitak titak tih marai. Bahai dharan par rakat panarai.
Tin tai amit asuran bap dhara. Ham tai jaat bichar na kara. (88)

ਡਗਮਗ ਲੋਕ ਚਤੁਰ ਦਸ ਭਏ ॥ ਅਸੁਰਨ ਸਾਥ ਸਕਲ ਭਰਿ ਗਏ ॥
ਬ੍ਰਹਮਾ ਬਿਸਸਨ ਸਭੈ ਡਰ ਪਾਨੇ ॥ ਮਹਾਕਾਲ ਕੀ ਸਰਨਿ ਸਿਧਾਨੇ ॥ ੮੯॥
Dagmag lok chatur das bhaie. Asuran sath sakal bhar gaie.
Brahma bisan sabhai dar panai. Mahakal ki saran sidhanai. (89)

ਇਹ ਬਿਧਿ ਸਭੈ ਪੁਕਾਰਤ ਭਏ ॥ ਜਨੁ ਕਰ ਲੂਟਿ ਬਨਿਕ ਸੇ ਲਏ ॥
ਤ੍ਰਾਹਿ ਤ੍ਰਾਹਿ ਹਮ ਸਰਨ ਤਿਹਾਰੀ ॥ ਸਭ ਭੇ ਤੇ ਹਮ ਲੇਹੁ ਉਬਾਰੀ ॥ ੯੦॥
Ih bidh sabhai pukarat bhaie. Jan kar lut banik se laie.
Trahi trahi sabhai pukarat bhaie . sabh tai ham lehu ubari. (90)

ਤੁਮ ਹੋ ਸਕਲ ਲੋਕ ਸਿਰਤਾਜਾ ॥ ਗਰਬਨ ਗੰਜ ਗਰੀਬ ਨਿਵਾਜਾ ॥
ਆਦਿ ਅਕਾਲ ਅਜੋਨਿ ਬਿਨਾ ਭੈ ॥ ਨਿਰਬਿਕਾਰ ਨਿਰਲੰਬ ਜਗਤ ਮੈ ॥ ੯੧॥
Tum hi sakal lok sirtaja. Garban ganj garib nivaja.
Adi akal ajoni bina bhai. Nirbikar nirlamb jagat mai. (91)

ਨਿਰਬਿਕਾਰ ਨਿਰਜੁਰ ਅਬਿਨਾਸੀ ॥ ਪਰਮ ਜੋਗ ਕੇ ਤਤੁ ਪ੍ਰਕਾਸੀ ॥
ਨਿਰੰਕਾਰ ਨਵ ਨਿਤਯ ਸੁਯੰਭਵ ॥ ਤਾਤ ਮਾਤ ਜਹ ਜਾਤ ਨ ਬੰਧਵ ॥ ੯੨॥
Nirbikar nirjur abinasi. Param jog kai tat parkasi.
Nirankar nav nitya suyambhav. tat mat jih jat na bandhav. (92)

ਸਤ੍ ਬਿਹੰਡ ਸੁਰਿਦਿ ਸੁਖਦਾਇਕ ॥ ਚੰਡ ਮੁੰਡ ਦਾਨਵ ਕੇ ਘਾਇਕ ॥
ਸਤਿ ਸੰਧਿ ਸਤਿਤਾ ਨਿਵਾਸਾ ॥ ਭੂਤ ਭਵਿਖ ਭਵਾਨ ਨਿਰਾਸਾ ॥ ੯੩॥
Satar bihand suridi sukhdaiek. Chand mund danav kai ghaiek.
Sat sandhi satiate nivasa. Bhoot bhavikh bhavan nirasa. (93)

Whosoever came to oppose him, was killed by Maha Kaal, and streams of blood were flowing on the Earth. The number of demons created thereupon is beyond description by me. (88)

The whole Universe (fourteen regions) was shaken up and was filled up with demons. All the gods like Brahma and Vishnu were frightened and moved to take shelter at the feet of Maha Kaal. (89)

All of them, coming there cried out, as if they were looted like a trader and addressing Maha Kaal they said, "O (Maha Kaal) Lord-Sublime! Pray save us! We have sought your refuge and take us out of this fear psychosis. (90)

(O Lord!) "You are the king emperor of the whole Universe. You are the destroyer of all egoistic people and supporter of the helpless ones! (O Lord!) You are ever existent from the beginning free from death and various forms of life devoid of all vices, without any support (Master of Universe)!" (91)

"O Lord! You are flawless, without blemish (free from all maladies) indestructible, the enlightener of spiritual bliss, Formless, ever modern and self-effulgent. You have no mother, father or other relatives." (92)

"You are the destroyer of despots, bestower of bliss and peaceful existence to your saints (devotees), destroyer of demons Rund and Mund, having a truthful pledge, truthful and free from effects of present, past or future ages (Timeless)." (93)

ਆਦਿ ਅਨੰਤ ਅਰੂਪ ਅਭੇਸਾ ॥ ਘਟ ਘਟ ਭੀਤਰ ਕੀਯਾ ਪ੍ਰਵੇਸਾ ॥
ਅੰਤਰ ਬਸਤ ਨਿਰੰਤਰ ਰਹਈ ॥ ਸਨਕ ਸਨੰਦ ਸਨਾਤਨ ਕਹਈ ॥ ੯੪॥
Adi anant aroop abhesa. Ghat ghat bhitar kiya parvasa.
Antar basat nirantar rahiee. Sanak sanad sanatan kehiee. (94)

ਆਦਿ ਜੁਗਾਦਿ ਸਦਾ ਪ੍ਰਭੁ ਏਕੈ ॥ ਧਰਿ ਧਰਿ ਮੂਰਤਿ ਗਿਰਤਿ ਅਨੇਕੈ ॥
ਸਭ ਜਗ ਕਹਿ ਇਹ ਬਿਧਿ ਭਰਮਾਯਾ ॥ ਆਪੇ ਏਕ ਅਨੇਕ ਦਿਖਾਯਾ ॥ ੯੫॥
Aadi jugadi sada prabhu ekai. Dhar dhar murat girat anekai.
Sabh jag keh ih bidh bharmaya. Apaie ek anek dikhaya. (95)

ਘਟ ਘਟ ਮਹਿ ਸੋਇ ਪੁਰਖ ਬਯਾਪਕ ॥ ਸਕਲ ਜੀਵ ਜੰਤਨ ਕੇ ਥਾਪਕ ॥
ਜ਼ਾ ਤੇ ਜੋਤਿ ਕਰਤ ਆਕਰਖਨ ॥ ਤਾ ਕਹ ਕਹਤ ਮ੍ਰਿਤਕ ਜਗ ਕੇ ਜਨ ॥ ੯੬॥
Ghat ghat meh soie purakh bayapak. Sakal jeev jantan kai thapak.
Ja tai jot karat akarlkhan. Ta keh kehat mritak jag kai jan. (96)

ਤੁਮ ਜਗ ਕੇ ਕਾਰਨ ਕਰਤਾਰਾ ॥ ਘਟਿ ਘਟਿ ਕੀ ਮਤ ਜਾਨਨਹਾਰਾ ॥
ਨਿਰੰਕਾਰ ਨਿਰਵੈਰ ਨਿਰਾਲਮ ॥ ਸਭ ਹੀ ਕੇ ਮਨ ਕੀ ਤੁਹਿ ਮਾਲਮ ॥ ੯੭॥
Tum jag kai karan kartara. Ghat ghat ki maat jananhara.
Nirankar nirvair niralam. Sabh hi kai man ki tohai malam. (97)

ਤੁਮ ਹੀ ਬ੍ਰਹਮਾ ਬਿਸਨ ਬਨਾਯੋ ॥- ਮਹਾ ਰੁਦ੍ ਤੁਮ ਹੀ ਉਪਜਾਯੋ ॥
ਤੁਮ ਹੀ ਰਿਖਿ ਕਸਪਹਿ ਬਨਾਵਾ ॥ ਦਿਤ ਅਦਿਤ ਜਨ ਬੈਰ ਬਢਾਵਾ ॥ ੯੮॥
Tum hi brahma bisan banayo. Maharudar tum hi upjao.
Tum hi rich kaspeh banava. Dit adit jan bair badhava. (98)

ਜਗ ਕਾਰਨ ਕਰੁਨਾਨਿਧਿ ਸ੍ਵਾਮੀ ॥ ਕਮਲ ਨੈਨ ਅੰਤਰ ਕੇ ਜਾਮੀ ॥
ਦਯਾ ਸਿੰਧੁ ਦੀਨਨ ਕੇ ਦਯਾਲਾ ॥ ਹੁਜੈ ਕ੍ਰਿਪਾ ਨਿਧਾਨ ਕ੍ਰਿਪਾਲਾ ॥ ੯੯॥
Jag karan karunanidhi savami. kamal nain antar kai jami.
Daya sindhu dinan kai dayala. Huajai kirpa nidhan kirpala. (99)

(O Lord!) " You are having abinitio existence eternal, formless, and free from shape (shapeless) and pervading everywhere (as Prime-Soul) all pervasive which had been highlighted by the sons of Brahma (Sanak, Snandan, Sanatan and Sanat Kumar)." (94)

"O God Almighty! You are ever existent as a single entity, but appearing in many forms (countless forms). You have confused (caused fallacies) the whole world and presented your single entity into countless forms." (95)

You are even pervading all forms of life and creator of all living beings (animate or inanimate) and once you remove Your light (soul) from within an individual he is declared dead by all. (96)

"You are the cause and effect of everything happening in the world and omni-scient (knowing our inner feelings). O Lord! You are formless, with enmity to none, and ever distinct (extra ordinary) and having knowledge of our feelings (minds)." (97)

(O Lord!) "You only have created Brahma and Vishnu (gods) along with Maha rudra (Shiva). You alone had created Rishi Kashyap, causing anguish between Diti and Aditi clans." (98)

"O Lord! Having lotus-like eyes, world Creator, benevolent source of all worldly treasures, Master of all, Omni-scient and an ocean of bliss (mercy)? Kind hearted to helpless and benevolent Lord. May you bless us all!" (99)

ਚਰਨ ਪਰੇ ਇਹ ਬਿਧਿ ਬਿਨਤੀ ਕਰਿ ॥ ਤ੍ਰਾਹਿ ਤ੍ਰਾਹਿ ਰਾਖਹੁ ਹਮ ਧੁਰਧਰ ॥
ਕਹ ਕਹ ਹਸਾ ਬਚਨ ਸੁਨ ਕਾਲਾ ॥ ਭਗਤ ਜਾਨ ਕਰ ਭਯੋ ਕ੍ਰਿਪਾਲਾ ॥ ੧੦੦॥
Charan parai ih bidh binti kar. Trahi trahi rakhhu ham dhurdhar.
Keh keh hasa bachan sunn kala. Bhagat jaan kar bhryo kirpala. (100)

ਰਛ ਰਛ ਕਰਿ ਸਬਦ ਉਚਾਰੇ ॥ ਸਭ ਦੇਵਨ ਕਾ ਸੋਕ ਨਿਵਾਰੋ ॥
ਨਿਜੁ ਭਗਤਨ ਕਹ ਲਿਯੋ ਉਬਾਰਾ ॥ ਦੁਸਟਨ ਕੇ ਸੰਗ ਕਰਿਯੋ ਅਖਾਰਾ ॥ ੧੦੧॥
Rachh rachh kar sabad ucharai. Sabh devan ka sok nivaro.
Nij bhagtan keh liyo ubara. Dustan kai sang kario akhara. (101)

ਕਰਿ ਕਰਿ ਕੋਪ ਕਾਲ ਸ੍ਰੀ ਤਬ ਹੀ ॥ ਰਥ ਪਰ ਚੜਾ ਸਸਤ੍ਰ ਲੈ ਸਭ ਹੀ ॥
ਅਕਲ ਸਤ੍ਰਯਨ ਕੇ ਛੈ ਕਾਰਨ ॥ ਸਭ ਸੰਤਨ ਕੇ ਪ੍ਰਾਨ ਉਬਾਰਨ ॥ ੧੦੨॥
Kar kar kop kaal sri tab hi. Rath par charra sastar lai sabh hi.
Akal satryan kai chhai karan. Sabh santan kai pran ubaran. (102)

ਪ੍ਰਾਨ ਔਰ ਪਾਨਿਪ ਧਨੁ ਰਾਜਾ ॥ ਰਾਖਨ ਚੜਾ ਸੇਵਕਨ ਕਾਜਾ ॥
ਜਾ ਕੀ ਧੁਜਾ ਬਿਖੈ ਜਾਜਿਤ ਅਸਿ ॥ ਨਿਰਖਿ ਸਤ੍ਰ ਜਿਹ ਹੋਤ ਬਿਮਨ ਬਸਿ ॥ ੧੦੩॥
Pran or panip dhan raja. Rakhan charra sevkan kaja.
Ja ki dhuja bikhai rajit as. Nirakh satar jih hot biman bas. (103)

ਅਸਿਧੁਜ ਅਧਿਕ ਕੋਪ ਕਰਿ ਧਾਯੋ ॥ ਬੈਰਿ ਬ੍ਰਿੰਦ ਦਲ ਪ੍ਰਗਟ ਖਪਾਯੋ ॥
ਸਾਧੁਨ ਕੀ ਰਛਾ ਕਰਿ ਲੀਨੀ ॥ ਸਤ੍ਰ ਸੈਨ ਤਿਲ ਤਿਲ ਕੈ ਕੀਨੀ ॥ ੧੦੪॥
Asidhuj kop kar dhayo. Bair bindar dal pragat khapayo.
Sadhun ki rachha kar lini. Satar sain til til kai kini. (104)

ਤਿਲ ਤਿਲ ਏਕ ਏਕ ਕਰਿ ਡਾਰਾ ॥ ਗਜੀ ਰਥੀ ਬਾਜਿਯਨ ਬਿਦਾਰਾ ॥
ਤਿਹ ਤੇ ਅਮਿਤ ਅਸੁਰ ਉਠਿ ਧਾਏ ॥ ਘੋਰਤ ਮਹਾਕਲਾ ਕਹ ਵਾਏ ॥ ੧੦੫॥
Til til eke k kar dara. Gaji rathi bajiyan bidara.
Tih tai amit asur uth dhaie. Gherat mahakala keh vhaie. (105)

"O Lord! We are imploring you lying at your lotus feet and you are maintaining your normal system of decorum (tradition) from beginning.May you save us and help us ! the god of death was laughing on hearing their words and blessed us with His benevolence thinking us as His devotees." (100)

The "Maha Kaal" then uttered these words, "Saved! Saved! And alleviated the sufferings of all the gods. He saved His devotees (saints) and fought against their enemies." (101)

"Then the god of death, getting furious with rage, and arming Himself with various weapons, rode on his chariot, with the objective of destroying all the enemies, thus saving the lives of His devotees (saints)." (102)

So the Master of our lives and protector of our glory came to the rescue of His devotees. His banner carried the symbol of 'sword' on it, and seeing this, the enemy would get worried and frightened. (103)

The 'Maha Kaal' (whose banner was having the symbol of sword) being greatly enraged, launched an attack and destroyed the hordes of the enemy troops almost fully. He protected the honour of His saints and destroyed.The enemy forces bit by bit. (104)

He destroyed all the elephants, horses and charioteers crushing them all into bits and pieces. (105)

ਮਚਤ ਭਯੋ ਜਬ ਹੀ ਰਨ ਦਾਰੁਨ ॥ ਕਟਿ ਕਟਿ ਗਏ ਬਾਜ ਅਰੁ ਬਾਰੁਨ ॥
ਜੰਬਕ ਗੀਧ ਮਾਸੁ ਲੈ ਗਏ ॥ ਰਨ ਤਜਿ ਸੁਭਟਨ ਭਾਜਤ ਭਏ ॥ ੧੦੬॥
Machat bheyo jab hi ran darun. Kat kat gaie baj aru barun.
Jambak geedh masd lai gaie. Ran taj subhtan bhajat bhaie. (106)

ਸਸਤ੍ਰ ਸਾਜ ਕੋਪਾ ਤਬ ਕਾਲਾ ॥ ਧਾਰਨ ਭਯੋ ਭੇਸ ਬਿਕਰਾਲਾ ॥
ਬਾਨ ਅਨੇਕ ਕੋਪ ਕਰਿ ਛੋਰੇ ॥ ਸਤ੍ਰੁ ਅਨੇਕਨ ਕੇ ਸਿਰ ਫੋਰੇ ॥ ੧੦੭॥
Sastar saj kopa tab kala. Dharan bheyo bhes bikrala.
Ban anek kop kar chhorai. Satar asnekan kai sir foray. (107)

ਹਕਾਹਕੀ ਮਾਚਾ ਸੰਗ੍ਰਾਮਾ ॥ ਪਠੈ ਦਏ ਬਹੁ ਅਰਿ ਮਿਤ੍ਰ ਧਾਮਾ ॥
ਬਾਜ ਖੁਰਨ ਭੂ ਆਕੁਲ ਭਈ ॥ ਖਟ ਪਟ ਭੂਮਿ ਗਗਨ ਉਡਿ ਗਈ ॥ ੧੦੮॥
Hakahaki macha sangrama. Pathai dale bahu ar mitar dhama.
Baj khuran bhoo akul bhaiee. Khat pat bhoom gagan ud gaiee. (108)

ਏਕੈ ਰਹਿ ਗਯੋ ਜਬੈ ਪਯਾਲਾ॥ ਐਸਾ ਮਚਾ ਜੁਧ ਬਿਕਰਾਲਾ॥
ਮਹਾ ਕਾਲ ਕੈ ਭਯੋ ਪ੍ਰਸੇਤਾ ॥ ਡਾਰਾ ਭੂਮਿ ਪੋਂਛਿ ਕਰਿ ਤੇਤਾ ॥ ੧੦੯॥
Ekai reh geyo jabai payala. Aisa macha judh bikrala.
Maha kaal kai bheyo parseta. Dara bhoom pochh kart teta. (109)

ਭਟਾਚਾਰਜ ਰੂਪ ਤਬ ਧਰਾ ॥ ਬਦਨ ਪ੍ਰਸੇਤ ਧਰਨਿ ਜੋ ਪਰਾ ॥
ਢਾਢਿ ਸੈਨ ਢਾਢੀ ਥਪੁ ਲਿਯੋ ॥ ਕਰਖਾ ਬਾਰ ਉਚਾਰਤ ਭਯੋ ॥ ੧੧੦ ॥
Bhatcharaj roop tab dhara. Badan parset dharan jo para.
Dhadh sain dhadhi bap liyo. Karkha bar ucharat bheyo. (110)

ਜਿਹ ਅਰਿ ਕਾਲ ਕ੍ਰਿਪਾਨ ਪ੍ਰਹਾਰੈ ॥ ਇਕ ਤੇ ਦੋਇ ਪੁਰਖ ਕੈ ਡਾਰੈ ॥
ਦੈ ਮਨੁਖਨ ਪਰ ਕਰਤ ਪ੍ਰਹਾਰਾ ॥ ਦੈ ਤੇ ਹੋਤ ਛਿਨਿਕ ਮੋ ਚਾਰਾ ॥ ੧੧੧॥
Ijh ar kaal kirpan parharai. Ik tai doe purakh kai darai.
Dai manukhan par karat parhara. Dai tai hot chhinik mi chara. (111)

When a fierce battle was raging, then elephants and horses were being cut into pieces. The vultures and jackals were taking away their meat, while the warriors ran away from the field. (106)

Then Maha Kaal, steadying His weapons, became furious with rage, and a horrible battle ensued. He shot many arrows being enraged, thus striking off the heads of many enemies. (107)

The battle was raging in see-saw manner, while Maha Kaal had dispatched many enemies to the valley of death. The Earth was completely upset with the hooves of horses (striking it), thus the six layers of the Earth were blown off to the sky like dust. (108)

When only one under world (nether-land) was left, the battle was so ferocious that even Maha Kaal was perspiring and he wiped it off and threw it onto the Earth (ground). (109)

When the perspiration from the face of Maha Kaal fell down on the ground, then it took the form of Bhatacharaj and Thadh Sain took the form of a bard and started singing (the praises of Maha Kaal) in Karbha Chhand (the Vaar (song) about -Maha Kaal) (110)

Whosoever was struck by Maha Kaal with his sword, then two men were created out of one and then by striking those two, they would make into four persons. (111)

ਹੁਰਿ ਕਾਲ ਕੀਨਾ ਘਮਸਾਨਾ ॥ ਮਾਰਤ ਭਯੋ ਦੈਤ ਬਿਧਿ ਤਨ ਨਾਨਾ ॥
ਅਧਿਕ ਪ੍ਰਸੇਤ ਧਰਨਿ ਪਰ ਪਰਿਯੋ ॥ ਭੂਮ ਸੈਨ ਤਾ ਤੇ ਬਪੁ ਧਰਿਯੋ ॥ ੧੧੨॥
Bahur kaal kina ghamsana. Marat bheyo dait bidh tan nana.
Adhik parset dharan par pario. Bhoom saint a tai bapu dhario. (112)

ਕਾਢਿ ਕ੍ਰਿਪਾਨ ਧਸੋ ਹੁੰਕਾਰਾ ॥ ਤਿਨ ਤੇ ਅਮਿਤ ਗਨਨ ਤਨ ਧਾਰਾ ॥
ਢੋਲ ਪਟਹਿ ਇਕ ਤਾਲ ਬਜਾਵੈ ॥ ਜੰਗ ਮੁਚੰਗ ਉਪੰਗ ਸੁਨਾਵੈ ॥ ੧੧੩॥
Kadh kirpan dhaso hinkara. Tin tai amit gagan tan dhara.
Dhol pathi ik taal bajavai. Jang muchang upang sunavai. (113)

ਗੋਮੁਖ ਝਾਝਰ ਤੂਰ ਅਪਾਰਾ ॥ ਢੋਲ ਮਿਰਦੰਗ ਮੁਚੰਗ ਨਗਾਰਾ ॥
ਬਾਜਤ ਭੇਧਰ ਭਭਾਕਹਿ ਭੀਖਨ ॥ ਕਸਿ ਧਨੁ ਤਜਤ ਸੁਭਟ ਸਰ ਤੀਛਨ ॥ ੧੧੪॥
Gomukh jhajhar toor apara. Dhol mirdang muchang nagara.
Bajat bhedhar babhkakih bhikhan. Kas dhan tajat subhat sar tichhan. (114)

ਭਰਿ ਗੇ ਕੁੰਡ ਤਹਾ ਸ੍ਰੋਨਤ ਤਨ ॥ ਪ੍ਰਗਟੇ ਅਸੁਰ ਤਵਨ ਤੇ ਅਨਗਨ ॥
ਮਾਰਿ ਮਾਰਿ ਮਿਲਿ ਕਰਤ ਪੁਕਾਰਾ ॥ ਤਿਨ ਤੇ ਪ੍ਰਗਟਤ ਅਸੁਰ ਹਜਾਰਾ ॥ ੧੧੫॥
Bhar ge kund taha saronat tan. pragato asur tavan tai angan.
Mar mar mil karat pukara. Tin tai pragtat asur hajara. (115)

ਤਿਨਹੀ ਕਾਲ ਜਬ ਧਰਨਿ ਗਿਰਾਵੈ ॥ ਸ੍ਰੋਨ ਪੁਲਿਤ ਹ੍ਵੈ ਭੂਮਿ ਸੁਹਾਵੈ ॥
ਤਾ ਤੇ ਅਤਮਤ ਅਸੁਰ ਉਠਿ ਭਜਹੀ ॥ ਬਾਨ ਕ੍ਰਿਪਾਨ ਸੈਹਥੀ ਸਜਹੀ ॥ ੧੧੬॥
Tinhi kaal jab dharan giravai. Sarone pulit hai bhoom suhavai.
Ta tai atmat asur uthi bhajhi. Ban kirpan sehthi sajhi. (116)

ਅਧਿਕ ਕੋਪ ਕਰਿ ਸਾਮੁਹੇ ਸਿਧਾਰੇ ॥ ਸਭੈ ਕਾਲ ਛਿਨ ਇਕ ਮੋ ਮਾਰੇ ॥
ਤਿਨ ਤੇ ਸ੍ਰੋਨਤ ਪਰਾ ਸਬੂਹਾ ॥ ਸਾਜਤ ਭਏ ਅਸੁਰ ਤਬ ਬਿਯੂਹਾ ॥ ੧੧੭॥
Adhik kop kar samuhai sidharai. Sabhai kal chin ik mo marai.
Tin tai saronat para sabooh;. Saajat bhaie asaur tab biyooha. (117)

Maha Kaal then fought vigorously and killed the demons in many ways, then more perspiration of MahaKaal fell on the ground then Boom Sain took form from it. (112)

Then he wielded his sword with loud cries and challenging the enemy, he made a thrust into enemy ranks, which resulted in the formation of many (musicians) bodies. Some people were sounding the drums, pata and taal (dance music) while playing the instruments like chang, muchang and upang. (113)

Many musical instruements lilke Gomukh, Jhanjhar, Tur, drums, mirdang, muchang and kettle drums were being played , while many drums were sounding loudly, and the warriors stretching their bows, were shooting arrows. (114)

The pits were filled with human blood, which further resulted in the creation of many (countless) more demons. They started shouting together "Kill them", which caused many thousands of demons to be produced. (115)

When the (god of death) Kaal would make them fall on the ground, then the blood (stained) dripped Earth would appear glamorous. Then many demons, created from them, would run into the battlefield, while arming themselves with arrows, swords and spears. (116)

They would then, getting furious with rage, oppose them, and they would all be killed by `Kaal, in a moment and their blood falling on Earth, would create a huge demon army. (117)

ਦਾਰੁਨ ਮਚਾ ਜੁਧ ਤਬ ਝਟ ਪਟ ॥ ਉਡਿਗੇ ਬਾਜ ਖੂਰਨ ਭੂ ਖਟ ਪਟ ॥
ਹੈ ਗੇ ਤੇਰਹ ਗਗਨ ਅਪਾਰਾ ॥ ਏਕੈ ਰਹਿ ਗਯੋ ਤਹਾ ਪਤਾਰਾ ॥ ੧੧੮॥
Darun macha judh tab jhat par. Udiagai baj khooran bhoo khat pat.
Hai gai terah gaga apara. Ekai reh geyo taha patara. (118)

ਭਟਚਾਰਾਜ ਇਤੈ ਜਸੁ ਗਾਵੈ ॥ ਢਾਢਿ ਸੈਨ ਕਰਖਾਹੁ ਸੁਨਾਵੈ ॥
ਤਿਮਿ ਤਿਮਿ ਕਾਲਹਿ ਬਢੈ ਗੁਮਾਨਾ ॥ ਚਹਿ ਚਹਿ ਹਨੇ ਦੁਬਹਿਯਾ ਨਾਨਾ ॥ ੧੧੯॥
Bhat charaj itai jasa gavai. Dhadh sain karkhahu sunavai.
Timi timi kaal hi badhaie gumana. Cheh chheh hanai dubihiya nana. (119)

ਤਿਨ ਤੇ ਮੇਦ ਮਾਸ ਜੋ ਪਰ ਹੀ ॥ ਰਥੀ ਗਜੀ ਬਾਜੀ ਤਨ ਧਰ ਹੀ ॥
ਖੇਤਿਕ ਭਏ ਅਸੁਰ ਬਿਕਰਾਰਾ ॥ ਤਿਨ ਕੇ ਬਰਨਨ ਕਰੌ ਸਿਧਾਰਾ ॥ ੧੨੦॥
Yin tai medh mas jo par hi. Rathi gaji baji tan dhar hi.
Khetik bhaie asur bikrara. Tin kai barnan karo sidhara. (120)

ਏਕੇ ਚਰਨ ਆਖਿ ਏਕੈ ਜਿਨਿ ॥ ਭੁਜਾ ਅਮਿਤ ਸਹਸ ਦ੍ਵੈ ਕੈ ਤਿਨ ॥
ਪਾਚ ਪਾਚ ਸੈ ਭੁਜ ਕੇ ਘਨੇ ॥ ਸਸਤ੍ਰ ਅਸਤ੍ਰ ਹਾਥਨ ਮੈ ਬਨੇ ॥ ੧੨੧॥
Ekai charan aakh ekai jin. Bhuja amit sehas dai kai tin.
Pach pachh sai bhuj kaai ghanai. Sastar asatar hathan mai banai. (121)

ਏਕ ਚਰਨ ਏਕੈ ਕੀ ਨਾਸਾ ॥ ਏਕ ਏਕ ਭੁਜ ਭ੍ਰਮਤ ਅਕਾਸਾ ॥
ਅਰਧ ਮੂੰਡ ਮੁੰਡਿਤ ਕੇਤੇ ਸਿਰ ॥ ਕੇਸਨ ਧਰੇ ਕਿਤਕ ਧਾਏ ਫਿਰਿ ॥ ੧੨੨॥
Ek charan ekai ki nasa. Ek ek bhujj bhramat akasa.
Arsh moond mundit kete sir. Kesan dharai kitak dhaaie fir. (122)

ਏਕ ਏਕ ਮਦ ਕੌ ਸਰ ਪੀਯੈ ॥ ਮਾਨਵ ਖਾਇ ਜਗਤ ਕੇ ਜੀਯੈ ॥
ਦਸ ਸਹੰਸ ਭਾਗ ਕੇ ਭਰਿ ਘਟ ॥ ਪੀ ਪੀ ਭਿਰਤ ਅਸੁਰ ਰਨ ਚਟ ਪਟ ॥ ੧੨੩॥
Ek ek mad ko sar piye. Manav khaie jjagat kai jiye.
Das sahans bhag kai bhar ghat. Pi pi birat asur ran chat pat. (123)

Then a fierce battle was raging and six layers of Earth were blown off by the hooves of the horses, so from seven skies, thirteen skies were produced and only one layer was left. (118)

Thus Bhatacharj was singing the praises of Maha Kaal and Dhadh Sain was singing Karkha Chhand, resulting in the increase of Kaal's pride, and then killed the enemies, who were using both hands for wielding weapons. (119)

The marrow and meat, falling on the ground would generate into elephants and horse riders or charioteers. Then many horrible demons were produced which 1 am going to describe fully. (120)

Those demons with one eye and foot, and they had two thousand heavy arms. Many were having Five hundred arms with weapons in hands. (121)

Many were having one nostril, one foot, and one arm and were moving around in the sky; some ôf them were having half head shaven or full head shaven. Many were having hair and flying around the sky. (122)

There were some consuming full tanks of wine and after eating human flesh they were living on them. Those demons, drinking ten thousand pots of hemp, were fighting in the battle. (123)

ਦੋਹਰਾ

ਬਜ੍ ਬਾਨ ਬਿਛੂਆ ਬਿਸਿਖ ਬਰਖੈ ਸਸਤ੍ ਅਪਾਰ ॥
ਊਚ ਨੀਚ ਕਾਤਰ ਸੁਭਟ ਸਭ ਕੀਨੇ ਇਕ ਸਾਰ ॥ ੧੨੪॥

Dohra

Bajar ban bichhua bisikh barakhai sastar apar.
Uch nich katar subhhat sabh keenai ik sar. (124)

ਚੌਪਈ

ਇਹ ਬਿਧਿ ਭਯੋ ਘੋਰ ਸੰਗ੍ਰਾਮਾ ॥ ਲੈ ਲੈ ਅਮਿਤ ਜੁਧ ਕਾ ਸਾਮਾ ॥
ਮਹਾ ਕਾਲ ਕੋਪਤ ਭਯੋ ਜਬ ਹੀ ॥ ਅਸੁਰ ਅਨੇਕ ਬਿਦਾਰੇ ਤਬ ਹੀ ॥ ੧੨੫॥

Choupaiee

Ih bidh bheyo ghor sangrama. Lai lai amit judh kaa sama.
Mahakaal kopat bheyo jab hi. asur anek bidarai tab hi. (125)

ਮਹਾ ਕਾਲ ਜਬ ਹੀ ਰਿਸਿ ਭਰਾ ॥ ਘੋਰ ਭਯਾਨਕ ਆਹਵ ਕਰਾ ॥
ਮਾਰਤ ਭਯੋ ਅਸੁਰ ਬਿਕਰਾਲਾ ॥ ਸਿੰਘ ਨਾਦ ਕੀਨਾ ਤਤਕਾਲਾ ॥ ੧੨੬॥

Maha kal jab hi ris bhhara. Ghor bhayanak anav kara.
Marat bheyo asur bikrala. Singh nad kina tatkala. (126)

ਕਹੂੰ ਮਸਾਨ ਕਿਲਕਟੀ ਮਾਰੈ ॥ ਭੈਰਵ ਕਹੂੰ ਠਾਢ ਭ੍ਹੁੰਕਾਰੈ ॥
ਜੋਗਨਿ ਦੈਤ ਅਧਿਕ ਹਰਖਾਨੇ ॥ ਭੂਤ ਸਿਵਾ ਬੋਲੇ ਅਭਿਮਾਨੈ ॥ ੧੨੭॥

Kahun masan kilkati marai. Bhairav kahun thath bhunkarai.
Jogan dait adhik harkhanai. Bhoot siva bolai abhimanai. (127)

ਝਾਲਰਿ ਝਾਝਰ ਢੋਲ ਮ੍ਰਿਦੰਗਾ ॥ ਪਟਹ ਨਗਾਰੇ ਮੁਰਜ ਮੁਚੰਗਾ ॥
ਡਵਰੂ ਗੁਡਗੁਡੀ ਕਹੂੰ ਉਪੰਗਾ ॥ ਨਾਇ ਨਫੀਰੀ ਬਜਤ ਸੁਰੰਗਾ ॥ ੧੨੮॥

Jhalar jhajhjar dhol mirdanga. Patah nagarai muraj muchanga.
Davroo gudgudi kahun upanga. Naie nafiri bahat suranga. (128)

Couplet

Many Bajar, arrows, scorpions and other weapons were being shot around. High and low, warriors and cowards were all brought on the same level. (124)

Choupaiee

A fierce battle was fought by collecting various weapons and whenever Maha Kaal got furious with rage, many demons were destroyed. (125)

Whenever Maha Kaal, being enraged had waged a horrible battle, then with a loud drum beat (Singh naad), many terrible demons had been killed. (126)

Somewhere ghosts were making merry, and at some other place Rudra was roaring loudly. The evil-spirits and demons were very happy, the ghosts and jackals were making sounds with great pride. (127)

(In the battlefield) many instruments like Jhalar, Jhanjhar, drums, mirdang, straps kettle drums, muraj, muchang, gadgadi, upang, clarionets, flutes surang, etc. were being played. (128)

ਮੁਰਲੀ ਕਹੂੰ ਬਾਸੁਰੀ ਬਾਜਤ ॥ ਕਹੂੰ ਉਪੰਗ ਮ੍ਰਿਦੰਗ ਬਰਾਜਤ ॥
ਦੁੰਦਭਿ ਢੋਲ ਕਹੂੰ ਸਹਨਾਈ ॥ ਬਾਜਤ ਭੇ ਲਖਿ ਪਰੀ ਲਰਾਈ ॥ ੧੨੯॥
Murlo kahun basuri bajat. Kahun upang nridang barajat.
Dundhbi dhol kahun sehnaiee. Bajaat bhe lakh pari laraiee. (129)

ਮੁਰਜ ਮੁਚੰਗ ਬਜੈ ਤੁਰਹੀ ਰਨ ॥ ਭੇਰਨ ਕੇ ਭਭਕਾਰ ਕਰਤ ਗਨ ॥
ਹਾਥੀ ਘੋਰਨ ਕੇ ਦੁੰਦਭਿ ਰਨ ॥ ਉਸਟਨ ਕੇ ਬਾਜੇ ਰਨ ਮੂਰਧਨ ॥ ੧੩੦॥
Muraj muchangai bajai turhi ran. Bheran kai bhabhkar karat gan.
Hathi ghoran kai dundhbhi ran. Ustan kai bajai ran moordhan. (130)

ਕੇਤਿਕ ਸੁਭਟ ਸਰਨ ਕੇ ਮਾਰੇ ॥ ਗਿਰਤ ਭਏ ਰਨ ਡੀਲ ਡਿਲਾਰੇ ॥
ਜਦਪਿ ਪ੍ਰਾਨ ਸਮੁਹ ਹ੍ਵੈ ਦਏ ॥ ਕਰੇ ਤੇ ਤਜਤ ਕ੍ਰਿਪਾਨਨ ਭਏ ॥ ੧੩੧॥
Ketik subhat saran kai marai. Girat bhaie ran dheel dilarai.
Jadhpi pran samuh hai daie. Karai tai tajat kripanan bhaie. (131)

ਚਲਤ ਭਈ ਸਰਿਤਾ ਸ੍ਰੋਨਤ ਤਹ ॥ ਜੁਧ ਭਯੋ ਕਾਲੀ ਅਸੁਰਨ ਜਹ ॥
ਸੀਸ ਕੇਸ ਜਹ ਭਏ ਸਿਵਾਰਾ ॥ ਸ੍ਰੋਨ ਪ੍ਰਵਾਹ ਬਹਤ ਹਹਰਾਰਾ ॥ ੧੩੨॥
Chalet bhaiee sarita saronat tih. Judh bheyi kali asuran jih.
Sees kes jih bhhaiee sivara. Saarone parvah behat hahkara. (132)

ਬਾਜ ਬ੍ਰਿਛ ਜਹ ਬਹੇ ਅਨੇਕੈ ॥ ਬਿਨ ਬ੍ਰਿੰਣ ਬੀਰ ਰਹਾ ਨਹਿ ਏਕੈ ॥
ਸ੍ਰੋਨ ਭਰੇ ਪਟ ਅਧਿਕ ਸੁਹਾਏ ॥ ਚਾਚਰਿ ਖੇਲਿ ਮਨੌ ਘਰ ਆਏ ॥ ੧੩੩॥
Baj brichh jih bahai anekai. Bin brin birr aha nahi ekai.
Saron bharai pat adhik suhaie. Chachri khel mano ghar aie. (133)

ਸੂਰਨ ਕੇ ਜਹ ਮੂੰਡ ਪਖਾਨਾ ॥ ਸੋਭਿਤ ਰੰਗ ਭੂਮ ਮਹਿ ਨਾਨਾ ॥
ਬਹੇ ਜਾਤ ਜਹ ਬ੍ਰਿਛ ਤੁਰੰਗਾ ॥ ਬਡੇ ਸੈਲ ਸੇ ਲਸਤ ਮਤੰਗਾ ॥ ੧੩੪॥
Suran kai jih moond pakhana. sobhit rang bhoom meh nana.
Bahai jat jih brichh turanga. Badai sail se lasat matanga. (134)

At places flutes or murli were being played and elsewhere upang and mirdang were being played at other places the dundbhi drums, clarionets on the start of battle, were being played. (129)

Muraj, muchang and turhi were being sounded in the battlefield, and at places many kettle drums were making loud noises. The drums loaded on top of the elephants, horses or camels were being sounded, being placed ahead of troops. (130)

Many warriors, being killed had sought His refuge, while many huge bodies of demons had fallen on the ground. While they were giving up theire lives being ahead of others, but their swords were falling from their hands. (131)

Where the battle between Kali and the demons was raging, a stream of blood was flowing there and the hair(of head) were looking like the weeds (on top layer of water), while a horrible stream of blood was flowing. (132)

Many horses were being washed away in the stream (of blood) and not a single warrior escaped without being wounded and the bloodrenched dresses appeared glorious, and it appeared as if they were coming after playing holi (festival of colours) somewhere. (133)

In the battlefield many heads of warriors appeared glamorous like stones where many trees and horses were being washed away (in the stream) while the elephants looked like huge mountains, and looked glorified. (134)

ਮਛਰੀ ਤਨਕਿ ਅੰਗੁਰਿਯੈ ਸੋਹੈ ॥ ਭੁਜਾ ਭੁਜੰਗਨ ਸੀ ਮਨ ਮੋਹੈ ॥
ਕਹੁੰ ਗ੍ਰਾਹ ਸੇ ਖੜਗ ਝਮਕਹਿ ॥ ਭਕ ਭਕ ਕਰ ਕਹੁੰ ਘਾਇ ਭਭਕਹਿ ॥ ੧੩੫॥
Machhri tanak anguriye sohai.
bhuja bhujangan si man mohair.
Kahun grah sai kharrag se kharrag jhamkah.
Bhak bhak kar kahun ghaie bhabhkaie. (135)

ਭੁਜੰਗ ਛੰਦ

ਜਹਾ ਬੀਰ ਬੈਰੀ ਬਡੇ ਘੇਰਿ ਮਾਰ ॥ ਤਹਾ ਭੂਤ ਔ ਪ੍ਰੇਤ ਨਾਚੇ ਮਤਵਾਰੈ ॥
ਕਹੁੰ ਡਾਕਨੀ ਝਾਕਨੀ ਹਾਕ ਮਾਰੈ ॥ ਉਠੈ ਨਾਦ ਭਾਰੇ ਛੁਟੇ ਚੀਤਕਾਰੈ ॥ ੧੩੬॥

Bhujang Chhand

Jaha beer bairi badai gher mar. taha bhoot ao prêt nachai matvarai.
Kahun dakni jhakni hak marai uthai nad bharai chhutai chitkarai. (136)

ਕਹੁੰ ਅੰਗੁਲੈ ਤ੍ਰਾਣ ਕਾਟਾ ਬਿਰਾਜੈ ॥ ਕਹੁੰ ਅੰਗੁਲਾ ਕਾਟਿ ਕੇ ਰਤਨ ਰਾਜੈ ॥
ਕਹੁੰ ਟੀਕ ਟਾਕੇ ਕਟੈ ਟੋਪ ਸੋਹੈ ॥ ਕਹੁੰ ਬੀਰ ਮਾਰੇ ਗਿਰੇ ਭੂਮਿ ਮੋਹੈ ॥ ੧੩੭॥
Kahun angulai tran kata birajai.
Kahun angula kat kai rattan rajai.
Kahun teek takai katai top sohai.
Kahun beer marai girai bhoom mohai. (137)

ਜਿਤੇ ਸੋ੍ਨ ਕੇ ਬੂੰਦ ਭੂ ਪੈ ਪਰੇ ਹੈ ॥ ਤਿਤੇ ਦਾਨਵੋ ਰੂਪ ਬਾਕੇ ਧਰੇ ਹੈ ॥
ਹਠੀ ਓਰ ਚਾਰੋ ਬਿਖੈ ਆਨਿ ਢੂਕੇ ॥ ਮਹਾ ਕੋਪ ਕੈ ਮਾਰ ਹੀ ਮਾਰਿ ਖੂਕੈ ॥ ੧੩੮॥
Jitai sarone kai bhoond bhoo pai parai hai.
Titai danvo roop bakai dharai hai.
Hathi or charo bikhai aan dhukai.
Mahakop kai mar hi mar khukai. (138)

ਜਿਤੇ ਦੈਤ ਆਏ ਤਿਤੇ ਕਾਲ ਮਾਰੇ ॥ ਬਹੇ ਸੋ੍ਨ ਕੇ ਭੂਮਿ ਹੂੰ ਪੈ ਪਨਾਰੇ ॥
ਉਠ ਦੈਤ ਬਾਕੇ ਬਲੀ ਸਸਤ੍ ਲੈ ਕੈ ॥ ਦੁਹੂੰ ਓਰ ਤੇ ਮਾਰਿ ਹੀ ਮਾਰਿ ਕੈ ਕੈ ॥ ੧੩੯॥
Jitai dait aie titai kaal marai. Bahai sarone kai bhoom hun pai panarai.
Uth dait bakai bali satar lai kai. Duhun or tai mar hi mar kai kai. (139)

Their fingers appeared like fish and their arms like snakes were looking graceful to the heart (enamouring the hearts). At places the swords were shining (flashing) like crocodiles, while blood was oozing out of wounds elsewhere. (135)

Bhujang Chhand

Where many mighty warriors were killed being surrounded and the ghosts and evil spirits were dancing there being elated. Somewhere else evil spirits, and vultures, were making creaking noise, while at other places loud noises were emanating and somewhere there was lot of hue and cry. (136)

Somewhere, the iron gloves wee lying broken with pearls shining in the smitten fingers, while at other places along with broken helmets, the iron pieces for foreheads , (tikas were also hanging and the warriors lying fallen down on the ground were endearing the hearts (of onlookers). (137)

An equal number of demons were being created by their blood drops falling on the ground in a grand form. They came rushing from the four sides shouting "Kill them", "Kill them". (138)

But all the demons who came forward, were killed by (the god of death) Kaal, thus streams of blood started flowing on the Earth and from that blood many young demons were produced and they were carrying various weapons and shouts of 'Kill them' were heard from all four sides. (139)

ਹਠੀ ਬਧਿ ਗੋਪਾ ਗੁਲਿਤ੍ਰਾਨ ਬਾਕੇ ॥ ਹਠੀਲੇ ਕਟੀਲੇ ਰਜੀਲੇ ਨਿਸਾਕੇ ॥
ਗਦਾ ਹਾਥ ਲੈ ਕੈ ਕਿਤੇ ਬੀਰ ਗਾਜੈ ॥ ਲਰੇ ਆਨਿ ਕੈ ਪੈਗ ਦੈ ਕੈ ਨ ਭਾਜੈ ॥ ੧੪੦॥

Hathi badh gopa gultran bakai.
Hathilai katilai rajilai nisakai.
Gada hath lai kai kitai beer gajai.
Larai aan akai paig dai kai na bhajai. (140)

ਕਹੂੰ ਬੀਰ ਮਾਰੇ ਬਿਦਾਰੇ ਪਰੇ ਹੈ ॥ ਕਹੂੰ ਖੇਤ ਮੈ ਖਿੰਗ ਖਤ੍ਰੀ ਜਰੇ ਹੈ ॥
ਕਹੂੰ ਮਤ ਦੰਤੀ ਕਹੂੰ ਉਸਟ ਮਾਰੇ ॥ ਬਿਰਾਜੇ ਕਹੂੰ ਨਗਨ ਖੰਡੇ ਕਟਾਰੇ ॥ ੧੪੧॥

Kahun beer marai bidarai parai hai. Kahun khet mai khing khatri jarai hai.
Kahun usat danti kahun usat marai. Birajai kahun nagan khandai katarai. (141)

ਕਹੂੰ ਖੇਲ ਖਾਡੇ ਗਿਰੇ ਭੂਮਿ ਸੋਹੈ ॥ ਕਹੂੰ ਬੀਰ ਬਾਨੀ ਪਰੇ ਭੂਮਿ ਮੋਹੈ ॥
ਕਹੂੰ ਸ੍ਵਾਰ ਮਾਰੇ ਫਿਰੈ ਬਾਜ ਛੂਤੈ ॥ ਕਿਤੇ ਛੈਲ ਛੋਰੇ ਤਿਕੇ ਦੁਸਟ ਲੂਟੇ ॥ ੧੪੨॥

Kahun khel khadai girai bhoom sohai.
Kahun beer bani parai bhoom mohair.
Kahun savar marai firai baj chhutai.
Iktai chhail chhorai tikai dust lutai. (142)

ਚੌਪਈ

ਇਹ ਬਿਧਿ ਤਹਾ ਭਯੋ ਸੰਗ੍ਰਾਮਾ ॥ ਨਿਰਖਤ ਦੇਵ ਦਾਨਵੀ ਬਾਮਾ ॥
ਕੇਤਿਕ ਕਰੀ ਕਰਨ ਬਿਨੁ ਭਏ ॥ ਪ੍ਰਾਪਤ ਦੁਸਤ ਨਿਧਨ ਕਹ ਗਏ ॥ ੧੪੩॥

Choupaiee

Ih bidh taha bheyo samgrama. Nirkhat dev danvi bama.
Ketik kari karan binu bhaie. Prapat dust nidhan keh gaie. (143)

ਮਾਰਹਿ ਮਾਰਿ ਮਹਾ ਸੂਰ ਕੂਕਹਿ ॥ ਕਾਢਿ ਕਾਢਿ ਦਾਤਨ ਕਹ ਢੂਕਹਿ ॥
ਬਾਜਹਿ ਢੋਲ ਮ੍ਰਿਦੰਗ ਨਗਾਰੇ ॥ ਜੰਗ ਮਚੰਗ ਉਪੰਗ ਜੁਝਾਰੇ ॥ ੧੪੪॥

Marhi mar maha soore kuukih. Kadh kadh datan keh dhukhi.
Bajhi dhol mridang nagaarai. Jang machang upang jujharai. (144)

The stubborn young warriors were wearing helmets and iron gloves. They were looking grim, killer type, fearless and great warriors, and many warriors with maces in hands were thundering. They were attacking in the battlefield and were not retracing their footsteps from the field or fleeing away. (140)

At places, warriors were lying dead or torn into pieces, at places in the battlefield horses and Khatris were lying dead while at some places drunken elephants or camels were lying killed or at some places double edged swords or daggers were lying. (141)

At places the sheaths (of swords) were lying in the battlefield, at places mighty warriors were lying on the ground or somewhere horses, without their riders, were let loose and at places young warriors or enemies, were lying being completely deprived of everything. (142)

Choupaiee

A fierce battle was raging there, which was being witnessed by females of gods and demons.Many elephants were without ears, while the despots had been killed. (143)

Many warriors were shouting to kill the enemy and were showing their teeth, white many instruments like drums, mirdang fang, muchang, upang, and war drums were being played. (144)

ਜਿਹ ਤਨ ਕਾਲ ਬਿਸਿਖ ਕੀ ਮਾਰੈ ॥ ਤਾ ਕਹ ਤਹੀ ਚੂਰ ਕਰਿ ਡਾਰੈ ॥
ਜਾ ਕਰਿ ਕੋਪਿ ਕ੍ਰਿਪਾਨ ਪ੍ਰਹਾਰਤ ॥ ਤਿਹ ਕਾ ਮੂੰਡ ਕਾਟਿ ਹੀ ਡਾਰਤ ॥ ੧੪੫॥
Jih tin kaal bisikh ki marai. Ta keh tahi choor kar darai.
Ja kar kop kirpan parharat. Tihg ka moond kat hi darat. (145)

ਇਹ ਬਿਧਿ ਭਯੋ ਭਯਾਨਕ ਜੁਧਾ ॥ ਉਪਜਾ ਕਛੁਕ ਕਾਲ ਕੇ ਕ੍ਰਧਾ ॥
ਕੇਸਨ ਤੇ ਗਹਿ ਅਸੁਰ ਪਛਾਰੇ ॥ ਕਾਢਿ ਕ੍ਰਿਪਾਨ ਏਕ ਹਨਿ ਡਾਰੇ ॥ ੧੪੬॥
Ih bidh nheyo bhayanak judha. Upja kachhuk kaal kai krudha.
Kesan tai geh asur pachharai. Kadh kirpan e khan darai. (146)

ਮਾਰੇ ਅਧਿਕ ਤਾਹਿ ਦਾਨਵ ਰਨ ॥ ਟੂਕ ਟੂਕ ਹ੍ਵੈਗੈ ਤਿਨ ਕੇ ਤਨ ॥
ਤਊ ਮਾਰ ਮਾਰਿ ਪੁਕਾਰਤ ॥ ਪਾਛੈ ਪਾਵ ਏਕ ਨਹਿ ਡਾਰਤ ॥ ੧੪੭॥
Marai adhik tohai danav ran. Took took haigai tin kai tan.
Tauoo mar mar pukarat. Pachhai pave k nahi darat. (147)

ਕੇਤਿਕ ਘੂਮਿ ਗਿਰਤ ਹੈ ਘਾਇਲ ॥ ਪਰਤ ਭਏ ਭੂ ਤਰ ਹ੍ਵੈ ਹਾਇਲ ॥
ਤਊ ਜੁਧ ਕੋ ਤਯਾਗਿ ਨ ਭਜਹੀ ॥ ਜਬ ਲਗਿ ਦੁਸਤ ਪ੍ਰਾਨ ਨਹਿ ਤਜਹੀ ॥ ੧੪੮॥
Ketik ghoom girat hai ghayal. Parat bhaie bhoo tar havai hayal.
Tauoo judh ko tayag na bhajhi. Jab lag dusat pran nahi tajhi. (148)

ਗੁਰਜ ਗੋਫਨੈ ਕਿਤਕ ਸੰਭਾਰੈ ॥ ਕੇਤਿਕ ਕਸਿ ਕਸਿ ਬਾਨ ਪ੍ਰਹਾਰੈ ॥
ਕਿਤੇ ਤਮਕਿ ਰਨ ਤੁਰੀ ਨਚਾਵੈ ॥ ਚਟਪਟ ਸੁਭਟ ਜੁਝਿ ਰਨ ਜਾਵੈ ॥ ੧੪੯॥
Guraj gofnai kitak sambharai. Ketik kas kas ban parharai.
Kitai tamak ran turi nachavai. Chatpat subhat jujh ran javai. (149)

ਕਿਤੇ ਤਮਕਿ ਰਨ ਤੁਰੀ ਨਜਾਵਤ ॥ ਮਾਰਿ ਮਾਰਿ ਧੁਨੀ ਕਿਤਕ ਉਘਾਵਤ ॥
ਮੰਡਹਿ ਮਹਾ ਕਾਲ ਸੌ ਜੁਧਾ ॥ ਹ੍ਵੈ ਹ੍ਵੈ ਅਧਿਕ ਚਿਤ ਮਹਿ ਕ੍ਰੁਧਾ ॥ ੧੫੦ ॥
Kiotai tamk ran turi najavat. Mar mar dhuni kitak ughavat.
Mandhi maha kaal so judha. Hai hai adhik chit meh krudha. (150)

Whosoever was struck by an arrow by Kaal (god of death)was reduced to pieces there only and whosoever was attacked by him with a sword was having his head cut off. (145)

A horrible battle was fought, and Kaal also got furious with rage and He, holding the demons by hair had thrown them and some others were killed with the sword. (146)

Many demons were killed in the battlefield and their bodies were reduced to pieces, but they were still shouting to kill them without retracing one step even. (147)

Many wounded soldiers, reeling under attack, were falling down on the ground and in horrible shapes (forms) they were falling on the ground. Even then they were not running away from the battlefield so long the enemy was not giving up life (was alive). (148)

Many warriors had maces or clubs in hand and many were shooting arrows with force, while many were trotting their horses with pride in the battlefield, and many warriors were fighting in the battlefield. (149)

Many warriors were trotting their horses in the battlefield with egoism, and many were thundering to kill the enemy. They were fighting against Maha Kaal with great fury. (150)

ਜੇਤਿਕ ਸੁਭਟ ਕੋਪਿ ਕਰਿ ਆਏ ॥ ਮਹਾਕਾਲ ਤੇਤੇ ਈ ਖਪਾਏ ॥
ਤਿਨ ਕੋ ਮੇਦ ਮਾਸ ਭੂਅ ਪਰਾ' ॥ ਬਹੁ ਅਸੁਰਨ ਤਾ ਤੇ ਬਪੁ ਧਰਾ ॥ ੧੫੧॥
Jetik subhat kop kar aie. Mahakaaal tetai si khpaie.
Tin ko mrd mas bhu para. Bahu asuran ta tai bapu dhara. (151)

ਮਹਾਕਾਲ ਤੇ ਦਏ ਖਪਾਇ ॥ ਸ੍ਰੋਨਤ ਸੋ ਪ੍ਰਿਥਵੀ ਰਹੀ ਛਾਇ ॥
ਤਿਹ ਤੇ ਅਮਿਤ ਅਸੁਰ ਉਠਿ ਢੂਕੇ ॥ ਮਾਰਹਿ ਮਾਰਿ ਦਸੌ ਦਿਸਿ ਕੂਕੇ ॥ ੧੫੨॥
Maha kaaal tai daie khapaie. Saronat so prithvi rahi chhaie.
Tih tai amit asur uth dhukai. Marhi mar daaso dis kukai. (152)

ਕੇਤਿਕ ਕੀ ਬਾਹਨ ਕਟਿ ਡਾਰਾ ॥ ਕਰੇ ਰੁੰਡ ਬਿਨੁ ਮੁੰਡ ਹਜਾਰਾ ॥
ਕੇਤਿਕ ਚੀਰ ਅਧੋ ਅਧ ਡਾਰੇ ॥ ਨਾਚਤ ਭੂਤ ਪ੍ਰੇਤ ਮਤਵਾਰੇ ॥ ੧੫੩॥
Ketik ki bahan kat dara. Karai rund bin mund hajara.
Ketik cheer adho adh darai. Nachat bhoot pret matvarai. (153)

ਤਿਨ ਕੇ ਸਿਰਿ ਬਹੀ ਕ੍ਰਿਪਾਨੈ ॥ ਅਰਧ ਅਰਧ ਹ੍ਵੈ ਜੂਝੇ ਜ੍ਵਾਨੈ ॥
ਗਜ ਬਾਜੀ ਲੋਟਤ ਕਹੂੰ ਭੂ ਪਰ ॥ ਸੁੰਭਨ ਸਬਦ ਸੁਨਾ ਅਵਨੀ ਤਰ ॥ ੧੫੪॥
Ja tin kai sir bahi kripanai. Ardh ardh hai juujhai javanai.
Gaj baji lotat kahun bhoo par. Sunban sabad suna avni tar. (154)

ਗਿਰਿ ਗਿਰਿ ਪਰੇ ਕਹੂੰ ਘਾਯਲ ਰਨ ॥ ਭਾਜਿ ਚਲੇ ਕਈ ਹੋਇ ਬਿਮਨ ਮਨ ॥
ਝਮਕਤ ਕਹੀ ਅਸਿਨ ਕੀ ਧਾਰਾ ॥ ਭਭਕਤ ਰੁੰਡ ਮੁੰਡ ਬਿਕਰਾਰਾ ॥ ੧੫੫॥
Gir gir parai kahun ghayal ran. Bhaj chalai kaiee hoe biman man.
Jhamkat kahi asin ki dhara.Bhabhakt rund mund bikara. (155)

ਭੁਜੰਗ ਛੰਦ

ਤਹਾ ਜੁਧ ਮਾਚਾ ਮਹਾ ਬੀਰ ਖੇਤੰ ॥ ਬਿਦਾਰੇ ਪਰੇ ਬੀਰ ਬਿੰਦ੍ਰੰ ਬਿਚੇਤੰ ॥
ਕਹੂੰ ਡਾਮਰੂ ਡਹ ਡਹਾ ਸਬਦ ਬਾਜੈ ॥ ਸੁਨੇ ਦੀਹ ਦਾਨਵਾਨ ਕੋ ਦ੍ਰਪ ਭਾਜੈ ॥ ੧੫੬॥

Bhujang Chhand

Taha judh macha mahabeer khetang. Bidairai parai beer bindar bichetang.
Kahun damru deh daha sabad bajai.
Sunai deeh danvan ko drap bhajai. (156)

Maha Kaal had killed all the warriors, who managed to advance forward, with their marrow and flesh falling on the ground for which many more demons were created. (151)

Maha Kaal had destroyed them all while the ground became red covered with blood, from which .many more demons took birth and were shouting "Kill the Enemy" loudly. (152)

Many had lost their arms while thousand of trunks were lying without their heads. Many were torn into two pieces and the ghosts or evil spirits were dancing being intoxicated. (153)

All those warriors, hit by the sword, were killed being cut into two pieces. Somewhere elephants and horses were rolling on the ground, while the sound of hooves of horses was being heard underneath the ground. (154)

In the battlefield at places, wounded soldiers were falling down on the ground, while many cowards were fleeing away. Somewhere the swords,sharpened edges were shining, while elsewhere horrible Rund and Mund (demons) were making loud sounds. (155)

Bhuiang Chhand

A fierce battle was raging there, and (heaps) clusters of corpses of warriors were lying around in silence. Somewhere drums were being sounded and hearing their sound pride of many mighty demons was giving way. (156)

ਕਹੂੰ ਸੰਖ ਭੇਰੀ ਬਜੈ ਤਾਲ ਭਾਰੇ ॥ ਕਹੂੰ ਬੇਨ ਬੀਨਾ ਪਨੋ ਔ ਨਗਾਰੇ ॥
ਕਹੂੰ ਨਾਇ ਨਾਫਰਿਯੈ ਨਾਦ ਐਸੇ ॥ ਬਜੇ ਘੋਰ ਬਾਜਾ ਪ੍ਰਲੈ ਕਾਲ ਜੈਸੇ ॥ ੧੫੭॥
Kahun sankh bheri bajai tal bharai. kahun ben beena pano o nagarai.
Kahun naie nafriye nad aise. Bajai ghor baja pralai kaal jaise. (157)

ਕਹੂੰ ਛੈਨ ਤੁਰੈ ਨਗਾਰੈ ਮ੍ਰਿਦੰਗੈ ॥ ਕਹੂੰ ਬਾਸੁੰਰੀ ਬੀਨ ਬਾਜੈ ਸੁਰੰਗੈ ॥
ਕਹੂੰ ਬਗਲ ਤਾਰੰਗ ਬਾਜੇ ਬਜਾਵੈ ॥ ਕਹੂੰ ਬਾਰਤਾ ਰੰਗ ਨੀਕੋ ਸੁਹਾਵੈ ॥ ੧੫੮॥
Kahun chain turai nagarai. Kahun basuri been bajai surangai.
Kahun bagal tarang bajai bajavai. Kahujn barta rang niko suhavai. (158)

ਕਹੂੰ ਝਾਝ ਬਾਜੇ ਕਹੂੰ ਤਾਲ ਐਸੇ ॥ ਕੰਹੂੰ ਬੇਨ ਬੀਨਾ ਪ੍ਰਲੈ ਕਾਲ ਜੈਸੇ ॥
ਕਹੂੰ ਬਾਸੁਰੀ ਨਾਇ ਨਾਦੈ ਮ੍ਰਿਦੰਗੈ ॥ ਕਹੂੰ ਸਾਰੰਗੀ ਔ ਮੁਚੰਗੈ ਉਪੰਗੈ ॥ ੧੫੯॥
Kahun jhajh bajai kahun taal aise. Kahun ben beena pralai kaal jaise.
Kahun basuri naie mridangai. Kahun sarangi o muchangai upangai. (159)

ਕਹੂੰ ਗਰਜਿ ਕੈ ਕੈ ਭੁਜਾ ਭੂਪ ਠੌਕੈ ॥ ਕਹੂੰ ਬੀਰ ਬੀਰਾਨ ਕੀ ਰਾਹ ਰੋਕੈ ॥
ਕਿਤੇ ਅਸਤ੍ਰ ਔ ਸਸਤ੍ਰ ਲੈ ਲੈ ਚਲਾਵੈ ॥ ਕਿਤੇ ਚਰਮ ਲੈ ਚੋਟ ਤਾ ਕੀ ਬਜਾਵੈ ॥ ੧੬੦॥
Kahun garaj kai kai bhuja thoukai. Kahun beer biran ki rah rokai.
Kitai astar o asatar lai lai chalavai.Kitai charam laic hot ta ki bajavai. (160)

ਕਹੂੰ ਰੁੰਡ ਸੋਹੈ ਕਹੂੰ ਮੁੰਡ ਬਾਕੇ ॥ ਕਹੂੰ ਬੀਰ ਮਾਰੇ ਬਿਦਾਰੇ ਨਿਸਾਕੇ ॥
ਕਹੂੰ ਬਾਜ ਮਾਰੇ ਗਜਾਰਾਜ ਜੂਝੇ ॥ ਕਹੂੰ ਉਸਟ ਕਾਟੈ ਨਹੀ ਜਾਤ ਬੂਝੈ ॥ ੧੬੧॥
Kahun rund sohai kahun mund bakai. Kahun beer marai bidarai nisakai.
Kahun baj marai gaharah jujhai. Kahun usat katai nahi jaat bujahi. (161)

ਕਹੂੰ ਚਰਮ ਬਰਮੈ ਗਿਰੇ ਭੂਮਿ ਐਸੇ ॥ ਬਗੇ ਬਯੋਤਿ ਡਾਰੇ ਸਮੇ ਸੀਤ ਜੈਸੇ ॥
ਗਏ ਜੂਝਿ ਜੋਧਾ ਜਗੇ ਜੋਰ ਜੰਗੈ ॥ ਮਨੋ ਪਾਨ ਕੈ ਭੰਗ ਸੋਏ ਮਲੰਗੈ ॥ ੧੬੨ ॥
Kahun charam barmai giarai bhoom aise. Bagai byot darai samai seet jaise.
Gaie juujh jodha jagai jor jangai. Mano pan kai bhang soie malangai. (162)

At places, conch shells, drums, taal ,bein, clarionets, tamboorae, and kettle drums were being sounded. At places the sound of trumpets clarionets was being heard as if it were the music of doomsday being played. (157)

At places, instruments like tinkling bells, turian, drums, mirdang, flutes and trumpets with musical notes, were playing. At places flakes, tarang etc. musical instruments were playing like the doomsday and episodes of warrior's bravery was being sung. (158)

At some places, musical instruments like Jhanjh, taal, bene, flute were being played as if it were a doomsday, while at some places flutes, clarionets, mirdung, Sarangi, muchang and upang were being played. (159)

At some places the Rajas were patting their arms and were thundering while at places warriors were opposing other warriors, while at places warriors were using weapons for fighting or opposing the attack of others on their shields. (160)

Somewhere the trunks or heads of warriors were glorifying on the ground and fearless warriors were lying killed cut into pieces. At places horses were lying killed, or elephants had died fighting, at some places camels were lying cut off, which could not be recognized.(161)

At places the shields along with coats of mail were lying on the ground, as if cloth for sewing was kept being drenched. The warriors were engrossed in a terrible battle like a Yagna, as if the drug addicts having consumed hemp, were lying asleep. (162)

ਕਿਤੇ ਡਹਡਹਾ ਸਬਦ ਡਵਰੂ ਬਜਾਵੈ ॥ ਕਿਤੇ ਰਾਗ ਮਾਰੂ ਖਰੇ ਖੇਤ ਗਾਵੈ ॥
ਹਸੈ ਗਰਜ ਠੌਕੈ ਭੁਜਾ ਪਾਟ ਫਾਟੈ ॥ ਕਿਤੇ ਬੀਰ ਬੀਰਾਨ ਕੇ ਮੁੰਡ ਕਾਟੈ ॥ ੧੬੩॥
Kitai dehdaha sabad dabru bajavai. Kitai rag maru kharai khet gavai.
Hasaie garaj thoukai bhuja paat fatai. Kitai beer biran kai moond kataie. (163)

ਕਹੂੰ ਚੰਚਲਾ ਚਾਰੁ ਚੀਰੈ ਬਨੈਕੈ ॥ ਬਰੈ ਜ੍ਵਾਨਿ ਜੋਧਾ ਧੈਕੈ ॥
ਕਹੂੰ ਬੀਰ ਬੈਰਾਨ ਕੇ ਪਾਵ ਪੇਲੈ ॥ ਮਹਾ ਜੰਗ ਜੋਧਾ ਲਗੇ ਸੁਧ ਸੈਲੈ ॥ ੧੬੪॥
Kahun chanchala charu chirai banaikai. barai javan jodha dhaikai.
Kahun beer bairan kai pav pailai. Maha jang jodha lagai sudh sailai. (164)

ਕਹੂੰ ਜਛਨੀ ਕਿੰਨ੍ਰਨੀ ਆਨਿ ਕੈ ਕੈ ॥ ਕਹੂੰ ਗੰਧ੍ਰਬੀ ਦੇਵਨੀ ਮੋਦ ਹ੍ਵੈ ਕੈ ॥
ਕਹੂੰ ਅਛਰਾ ਪਛਰਾ ਗੀਤ ਗਾਵੈ ।।।। ਕਹੂੰ ਚੰਚਲਾ ਅੰਚਲਾ ਕੋ ਬਨਾਵੈ ॥ ੧੬੫॥
Kahun jachhni kinrani aan kai kai. Kahun gandharbi devni mod hai kai.
Kahun achhra pachhra geet gavai.Kahun chanchala anchala ko banavi. (165)

ਕਹੂੰ ਦੇਵ ਕੰਨਯਾ ਨਚੈ ਤਾਲ ਦੈ ਕੈ ॥ ਕਹੂੰ ਦੈਤ ਪੁਤ੍ਰੀ ਹਸੈ ਮੋਦ ਹ੍ਵੈ ਕੈ ॥
ਕਹੂੰ ਚੰਚਲਾ ਅੰਚਲਾ ਕੋ ਬਨਾਵੈ ॥ ਕਹੂੰ ਜਛਨੀ ਕਿੰਨ੍ਰਨੀ ਗੀਤ ਗਾਵੈ ॥ ੧੬੬॥
Kahun jachhni kinrani aan kai kai . kahun gandharbi devni mod hai kai.
Kahun chanchala anchala ko banavi. kahun jachhni kinrani geet gavai. (166)

ਲਰੈ ਆਨਿ ਜੋਧਾ ਮਹਾ ਤੇਜ ਤੈ ਕੈ ॥ ਗਿਰੇ ਪਾਕ ਸਾਹੀਦ ਯਾਕੀਨ ਹ੍ਵੈ ਕੈ ॥
ਕਹੂੰ ਬੀਰ ਬਾਕੇ ਨਚਾਵੈ ਤੁਰੰਗੈ ॥ ਕਹੂੰ ਜੰਗ ਜੋਧਾ ਬਿਰਾਜੈ ਉਤੰਗੈ ॥ ੧੬੭॥
Larai aan jodha maha tej tai kai.
Girai paak sahid haia kai.
Kahun beer bakai nachavai turangai.
Kahun jang jodha biarajai utangai. (167)

ਕਹੂੰ ਬੀਰ ਬਾਨੈਤ ਬੀਰੇ ਉਠਾਵੈ ॥ ਕਹੂੰ ਖੇਤ ਮੈ ਖਿੰਗ ਖਤ੍ਰੀ ਨਚਾਵੈ ॥
ਕਹੂੰ ਕੋਪ ਕੈ ਕੈ ਹਠੀ ਦਾਤ ਚਾਬੈ ॥ ਕਿਤੇ ਮੁੰਛ ਐਠੇ ਕਿਤੇ ਪਾਗ ਦਾਬੈ ॥ ੧੬੮॥
Kahun beer banait birai uthavai. Kahun khet khing khatri nachavai.
Kahun kop kai kai hathi data chabai.
Kitai muunchh aithai kitai pag dabai. (168)

At places the smell drums were producing noise, while in the battlefield the songs of death were being sung (in Maru Rag) at places, while somewhere the warriors were patting their arms while laughing or were patting their thighs with a roar, while at other places the warriors were cutting off heads of the enemy. (163)

At some places, the fairies were getting wedded to the warriors killed in the battlefield while fighting, while at places the warriors were pushing back other warriors (for stepping back) and in that great battle, the warriors were engaged in striking their spears. (164)

At places, women of demi-gods, Kinars, celestial musicians and gods were making merry, while fairies were singing songs elsewhere, while somewhere the women were busy in wearing costly and rich clothes. (165)

At places, the godly-girls were dancing to musical notes, while daughters of demons were making merry and laughing around. Somewhere women were embellishing themselves with beautiful clothes, while women of demi-gods and mythological horses with human heads were singing songs. (166)

Mighty warriors, being enraged were fighting in the battlefield and were seeking pure martyrdom in the battle with confidence, and then falling down while youthful warriors were trotting their horses while great warriors were getting glorified in the battle. (167)

Somewhere warriors were making (taking) pledges for fighting in this battle or the Khatris were trotting their horses elsewhere. At places, stubborn warriors were gnashing their teeth in great wrathfulness. Elsewhere warriors were twisting the moustaches or getting their positions established (stuck up) in the battlefield. (168)

ਦੁਹੂੰ ਓਰ ਗਾਜੈ ਜਬੈ ਛਤ੍ਰਧਾਰੀ ॥ ਮਚੋ ਲੋਹ ਗਾੜੋ ਪਰੀ ਮਾਰਿ ਭਾਰੀ ॥
ਮਹਾ ਕੋਪ ਕੈ ਬੀਰ ਬਾਜੀ ਉਚਕੈ ॥ ਲਗੇ ਦੇਹ ਮੋ ਘਾਇ ਗਾੜੇ ਭਭਕੈ ॥ ੧੬੯॥
Duhun or gajai jabai chhatardhari. machai loh garro pari mar bhari.
Maha kop kai beer baji uchakai. Lagai deh mi ghaie garre bhabhakai. (169)

ਕਹੂੰ ਕੁੰਡਲਾਕਰ ਮੁੰਡੈ ਬਿਰਾਜੈ ॥ ਲਖੈ ਅਸਟ ਨਦਯਾਨ ਕੋ ਦ੍ਰਪ ਭਾਜੈ ॥
ਮਹਾ ਕੋਪ ਕੈ ਬੀਰ ਬਾਜੀ ਉਚਕੈ ॥ ਲਗੇ ਦੇਹ ਮੋ ਘਾਇ ਲਗੇ ਜੋਗ ਤਾਰੀ ॥ ੧੭੦॥
Kahun kundlakar mundai birajai. Lakhai ast nadyan ko drap bhajai.
Mahakop kai beer baji uchakai. Lagai deh mo ghaie lagai jog tari. (170)

ਤਹਾ ਸ੍ਰੋਨ ਕੀ ਕੂਲ ਘਾਗੀ ਬਿਰਾਜੈ ॥ ਲਖੈ ਅਸਟ ਨਦਯਾਨ ਕੋ ਦ੍ਰਪ ਭਾਜੈ ॥
ਤਹਾ ਬਿਵੰਦ੍ ਬਾਜੀ ਬਹੇ ਨਕ੍ ਜੈਸੇ ॥ ਲਸੈ ਮਤ ਦੰਤੀ ਮਹਾ ਸੈਲ ਕੈਸੇ ॥ ੧੭੧॥
Taha saron ki kool ghari birajai. Lakhai ast nadyan ko drap bhajai.
Taha bivandar baji bahai nakar jaise. lase mat danti maha sail kaise. (171)

ਧੁਜਾ ਬ੍ਰਿਛ ਤਾ ਮੋ ਬਹੇ ਜਾਤ ਐਸੇ ॥ ਲਸੈ ਡੰਡ ਪਤ੍ਰੀ ਬਿਨਾ ਪਤ੍ ਜੈਸੇ ॥
ਕਹੂੰ ਛਤ੍ ਤਾ ਮੋ ਬਹੇ ਜਾਤ ਕਾਟੈ ॥ ਮਨੋ ਫੇਨ ਸੇ ਬਾਰਿ ਮੈ ਬਸਤ੍ ਫਾਟੇ ॥ ੧੭੨॥
Dhuja brichh ta mo bahai jat aise.
Lasai dand patri bina patar jaise.
Kahun chhatar ta mo bahai jaat katai.
Mano fen se bar mai basatar fatai. (172)

ਕਹੂੰ ਬਾਟ ਕਾਟੀ ਬਹੇ ਜਾਤ ਐਸੇ ॥ ਮਨੋ ਪੰਚ ਬਕ੍ਤਾਨ ਕੇ ਨਾਗ ਜੈਸੇ ॥
ਕਹੂੰ ਛਤ੍ ਤਾ ਮੋ ਬਹੇ ਜਾਤ ਮਾਰੇ ॥ ਸਨਾਹੀਨ ਕੇ ਸ੍ਵਾਰ ਪਾਰੈ ਪਧਾਰੇ ॥ ੧੭੩॥
Kahun bat kati bahai jat aise.
mano panch bakartan kai nag jaise.
Kahun chhatar ta mo bahai jaat marai.
Sanaheen kai savar parai padharai. (173)

When the warriors with canopies from both sides were roaring, then a fierce battle took place and there were lot of killings and the warriors along with horses getting furious with rage, were jumping around, while blood was oozing out of wounds on the bodies. (169)

Some curly haired heads were looking glorious on seeing whom Shiva's necklace of skulls was feeling (ashamed) belittled. Mighty warriors had fallen down reeling on the ground at places,. It seemed as if Sidhas (ascetics) were sitting in meditation postures. (170)

A stream of blood was flowing there seeing which the ego of eight mighty rivers was feeling belittled and hordes of horses were flowing down the blood stream while crocodiles and drunken elephants appeared like huge mountains. (171)

The flags were looking like trees while they were flowing down the stream, as if tree branches without leaves were flowing down, along with broken canopies. The foam was looking like torn clothes being washed away. (172)

The broken (cut off) arms being washed away like Shiva's snakes. Many horse riders (dead) were being washed away just as people ridind leather skins were trying to cross the stream (of blood). (173)

ਕਹੂੰ ਖੇਲ ਖੰਡੇ ਬਹੇ ਜਾਤ ਮਾਰੇ ॥ ਮਨੋ ਏਕਠੇ ਕਛ ਮਛ ਹੈ ਪਧਾਰੇ ॥
ਤਹਾ ਪਾਗ ਛੂਟੇ ਬਹੇ ਜਾਤ ਐਸੇ ॥ ਮਨੋ ਤੀਸ ਬਯਾਮਾਨ ਕੇ ਨਾਗ ਜੈਸੇ ॥ ੧੭੪॥
Kahun khel khandai bahai jat marai.
Mano ikathai kachh mach hai padharai.
Taha pag chhutai bahai jaat aise.
Mano tees bayaman kai nag jaise. (174)

ਝਖੀ ਝੁੰਡ ਜਾ ਮੈ ਕਟਾਰੀ ਬਿਰਾਜੈ ॥ ਲਖੇ ਖਿੰਗ ਬਾਕੇ ਬਲੀ ਨਾਗ ਲਾਜੈ ॥
ਹੂੰ ਚਰਮ ਕਾਟੇ ਗਿਰੇ ਸਸਤ੍ ਅਸਤੇਰ ॥ ਕਹੂੰ ਬੀਰ ਬਾਜੀ ਬਹੇ ਜਾਤ ਬਸਤ੍ਰੈ ॥ ੧੭੫॥
Jhakhi jhund ja mai katari birajai.
Lakhai khing bakai bali nag lajai.
Kahun charam katai girai sastar aster.
Kahun beer baji bahai jat basrtarai. (175)

ਹਲਾਚਾਲ ਕੈ ਕੈ ਹਠੀ ਦੈਤ ਢੂਕੇ ॥ ਚਹੁਮ ਓਰ ਗਾਜੇ ਮਹਾ ਕਾਲ ਜੂ ਕੇ ॥
ਕਿਤੇ ਕੋਪ ਕੈ ਸਸਤ੍ ਅਸਤ੍ਰੈ ਚਲਾਵੈ ॥ ਕਿਤੇ ਸੰਖ ਔ ਭੀਮ ਭੇਰੀ ਬਜਾਵੈ ॥ ੧੭੬॥
Haal chaal kai kai hathi dait dhukai.
Chahum or gajai maha kaal ju kai.
Kitai kop kai sastar astrai chalavai.
Kitai sankh o bheem bheri bjavai. (176)

ਮਹਾ ਫੂਲਿ ਫੀਲੀ ਨਗਾਰੇ ਬਜੈ ਕੈ ॥ ਚਲੇ ਦੁੰਦਭੀ ਤਾਜਿਯੋ ਕੇ ਸੁਨੈ ਕੈ ॥
ਮਚੇ ਕੋਪ ਕੈ ਸੋ ਉਸਟੀ ਦਮਾਮੇ ॥ ਮਨੋ ਬਾਜ ਟੂਟੈ ਲਕੇ ਲਾਲ ਤਾਮੈ ॥ ੧੭੭॥
Maha fool fili nagarai bajaaie. dundbhi tajio kai sunai kai.
Machai kop kai so usati damamai. Mano baj tutai lakai lal tamai. (177)

ਕਿਤੇ ਬੀਰ ਬਾਕੇ ਧਰੇ ਲਾਲ ਬਾਨੇ ॥ ਕਿਤੇ ਸਯਾਮ ਔ ਸੇਤ ਕੀਨੇ ਨਿਸਾਨੇ ॥
ਕਿਤੇ ਹਰਤਿ ਯੌ ਪੀਤ ਬਾਨੇ ਸੁਹਾਏ ॥ ਹਠੀ ਚੁੰਗ ਬਾਧੇ ਚਲੇ ਖੇਤ ਅਏ ॥ ੧੭੮॥
Kitai beer bakai dharai lal banai. Kitai sayam o set kinai nisanai.
Kitai harat yo peet banai suhaie. Hathi chung badhai chalai khet aie. (178)

At places broken double-edged swords and sheaths were being washed down the stream of blood) as if Kachh and Muchh were being washed away and loose turbans were flowing down the stream as if thirty biaman (the Length of yards) long snakes were being washed away. (174)

The daggers were looking glorious like the swarm of fish, at places broken shields were lying down along with weapons and coats of mail, while the warriors and horses with being washed away along with clothes. (175)

The stubborn demons making a rumbling sound, came forward and started roaring on all four sides surrounding Maha Kaal. Being furious with rage, they were wielding their weapons and conch shells or kettle drums were being sounded at places. (176)

The (driver) riders of elephants, were sounding the drums with pleasure and drums fitted on horses were also sounding the drum beats, while drums on camels were also being sounded with great fitted fury, as if the hawks seeing the red food, were pouncing upon them. (177)

At some places the warriors were wearing red clothes and were carrying black or white banners at other places, while at places yellow and green dresses were looking glorious, as if many warriors had landed in the battlefield. (178)

ਕਿਤੇ ਢਾਲ ਢਾਪੇ ਕਿਤੇ ਚੋਟ ਓਟੇ ॥ ਸਭੈ ਆਨਿ ਜੂਝੇ ਭਜੈ ਕੋਟਿ ਕੋਟੈ ॥
ਕਿਤੇ ਸੂਲ ਔ ਸੈਹਥੀ ਖਿੰਗ ਖੇਲੈ ॥ ਕਿਤੇ ਪਾਸ ਔ ਪਰਸ ਲੈ ਪਾਵ ਪੇਲੈ ॥ ੧੭੯॥
Kitai dhal dhapai kitai chor otai. Sabhai aan jujhai bhajai kot kotai.
Kitai sool o sehthi khing khelai. Kitai pass o paras lai pav palai. (179)

ਕਿਤੇ ਪਾਖਰੈ ਡਾਰਿਕੈ ਤਾਜਿਯੈ ਪੈ ॥ ਚੜੈ ਚਾਰੁ ਜਾਮੈ ਕਿਤੇ ਬਾਜਿਯੋ ਪੈ ॥
ਕਿਤੇ ਮਦ ਦੰਤੀਨਿਯੋ ਪੈ ਬਿਰਾਜੈ ॥ ਮਨੋ ਬਾਰਣੇਸੇ ਚੜੇ ਇੰਦ੍ ਲਾਜੈ ॥ ੧੮੦ ॥
Kitai pakhrai darikai tajiai pai. charrai chaaru jamai kitai bajio pai.
Kitai mad dantiniyo pai birajai. Mano barnese charrai indar lajai. (180)

ਕਿਤੇ ਖਚਰਾਰੋਹ ਬੈਰੀ ਬਿਰਾਜੈ ॥ ਕਿਤੇ ਗਰਧਵੈ ਪੈ ਚੜੇ ਸੂਰ ਗਾਜੈ ॥
ਕਿਤੇ ਦਾਨਵੋ ਪੈ ਚੜੇ ਦੈਤ ਭਾਰੇ ॥ ਚਹੁਮ ਓਰ ਗਾਜੇ ਸੁ ਦੈ ਕੈ ਨਗਾਰੈ ॥ ੧੮੧॥
Kitai khachraroh bairi birajai. Kitai gardhavai pai charrai soor gajai.
Kitai danvo pai charrai dait bharai. Chahum or gajai su dai kai nagarai. (181)

ਕਿਤੇ ਮਾਹਿਖੀ ਪੈ ਚੜੇ ਦੈਤ ਢੂਕੇ ॥ ਕਿਤੇ ਸੂਕਰਾ ਸ੍ਵਾਰ ਹੈ ਆਨਿ ਝੂਕੋ ॥
ਕਿਤੇ ਦਾਨਵੋ ਪੈ ਚੜੇ ਦੈਤ ਭਾਰੇ ॥ ਚਹੁਮ ਓਰ ਤੈ ਮਾਰਿ ਮਾਰੇ ਪੁਕਾਰੈ ॥ ੧੮੨॥
Kitai mahikhi pai charrai dait dhukai. Kitai sookra savar hai aan jhooko.
Kitai danvo pai charrai dait bharai. chahum or tai mar marai pukarai. (182)

ਕਿਤੇ ਸਰਪ ਅਸਵਾਰ ਹੈ ਕੇ ਸਿਧਾਏ ॥ ਕਿਤੇ ਸ੍ਵਾਰ ਬਘਯਾਰ ਹੈ ਦੁਸਤ ਆਂਏ ॥
ਕਿਤੇ ਚੀਤਿਯੋ ਪੈ ਚੜੇ ਕੋਪ ਕੈ ਕੈ ॥ ਕਿਤੇ ਚੀਤਰੋ ਪੈ ਚੜੇ ਤੇਜ ਤੈ ਕੈ ॥ ੧੮੩॥
Kitai sarp asvar hai kai sidhaie.
Kitai savar baghiyar hai dusat asie.
Kitai chitio pai charrai kop kai kai.
Kitai chitro pai charrai tej tai kai. (183)

ਕਿਤੇ ਚਾਕਚੁੰਧ੍ ਚੜੇ ਕਾਕ ਬਾਹੀ ॥ ਅਠੂਹਾਨ ਕੋ ਸ੍ਵਾਰ ਕੇਤੇ ਸਿਪਾਹੀ ॥
ਕਿਤੇ ਬੀਰ ਬਾਨੀ ਚੜੇ ਬ੍ਰਿਧ ਗਿਧੈ ॥ ਮਨੋ ਧਯਾਨ ਲਾਗੇ ਲਸੈ ਸੁਧ ਸਿਧੈ ॥ ੧੮੪॥
Kitai chakchundar charrai kak bahi. Athuhan ko savar kete sipahi.
Kiatai beer bani charrai bridh gidhai.
Mano dhayan lagai lasai sudh sidhai. (184)

At places the shields were covering the bodies, while somewhere attacks or support was being sought. All were coming there to fight in the battlefield, while many warriors were running away, while elsewhere warriors with tridents and scabbards were fighting riding their horses while somewhere warriors with noose and axes were advancing their steps forward. (179)

At places, warriors fixing saddles on horses, or with beautiful dresses riding camels were moving forward, while at other places warriors were riding over drunken elephants just as Indra riding Airavat elephant was feeling ashamed. (180)

At places warriors were riding mules, while some warriors on donkeys were also roaring, while somewhere demons riding heavy evil spirits were beating drums and were thundering "Kill the enemy" on all four sides. (181)

At places, the demons riding he-buffalos were advancing, while at places the demons on pigs were coming forward while at places the demons were riding heavy evil-spirits and were shouting 'Kill them, Kill the enemy", from all four sides. (182)

At places the despots, riding on snakes or riding wolves were coming forward while at places furious warrior riding over leopards or getting furious, some were coming riding deer. (183)

At places musk rats were advancing riding crows, while many soldiers were riding scorpions while mighty warriors riding on vultures as if the mendicants (Sidhas) were looking glorious in their meditation postures. (184)

ਹਠੀ ਬਧ ਗੋਪਾ ਗੁਲਿਤ੍ਰਾਨ ਬਾਕੇ ।। ਬਰਜੀਲੇ ਕਟੀਲੇ ਹਠੀਲੇ ਨਿਸਾਕੇ ।।
ਮਹਾ ਜੁਧ ਮਾਲੀ ਭਰੇ ਕੋਪ ਭਾਰੇ ।। ਚਹੁਮ ਓਰ ਤੈ ਜਯੋ ਚੀਤਕਾਰੇ ।। ੧੮੫।।
Hathi badh gopa gultran bakai. Barjilai katilai hathilai nisakai.
Maha judh mali bharai kop bharai. Chahum or tai jeyo chitkarai. (185)

ਬਡੇ ਦਾਤ ਕਾਢੇ ਚਲੇ ਕੋਪਿ ਭਾਰੇ ।। ਲਹੇ ਹਾਥ ਮੈ ਪਬ ਪਤ੍ਰੀ ਉਪਾਰੇ ।।
ਕਿਤੇ ਸੂਲ ਸੈਥੀ ਸੂਆ ਹਾਥ ਲੀਨੇ ।। ਮੰਡੇ ਆਨਿ ਮਾਰੂ ਮਹਾ ਰੋਸ ਕੀਨੇ ।। ੧੮੬।।
Badai data kadhai chalai kop bharai.
Lahai haath mai pab patri uparai.
Kitai sail saithi sua hath linai.
mandai aan maroo maha ros kinai. (186)

ਹਠੀ ਹਾਕ ਹਾਕੈ ਉਠਾਵੈ ਤੁਰੰਗੀ ।। ਮਹਾ ਬੀਰ ਬਾਕੇ ਜਗੇ ਜੋਰ ਜੰਗੇ ।।
ਸੂਆ ਸਾਗ ਲੀਨੇ ਅਤਿ ਅਤ੍ਰੀ ਧਰਤ੍ਰੀ ।। ਮਚੇ ਆਨਿ ਕੈ ਕੈ ਛਕੇ ਛੋਭ ਛਤ੍ਰੀ ।। ੧੮੭।।
Hathi hak hakai uthavai turangai.
Maha beer bakai jagai jor jangai.
Sua sag linai at atri dharti .
mchai aan kai kai chhakai chhobh chhatri. (187)

ਕਹੂੰ ਬੀਰ ਬੀਰੈ ਲਰੈ ਸਸਤ੍ਰ ਧਾਰੀ ।। ਮਨੋ ਕਾਛ ਕਾਛੈ ਨਚੈ ਨ੍ਰਿਤਕਾਰੀ ।।
ਕਹੂੰ ਸੂਰ ਸਾਗੇ ਪੁਐ ਭਾਤਿ ਐਸੇ ।। ਚੜੈ ਬਾਸ ਬਾਜੀਗਰੈ ਜ੍ਵਾਨ ਜੈਸੇ ।। ੧੮੮।।
Kahun beer birai larai satar dhari. Mano kachh kachhai nachai nritkari.
Kahun soor sagai puaie bhat aise. Charrai bas bajigarai javan jaise. (188)

ਕਹੂੰ ਅੰਗ ਭੰਗੈ ਗਿਰੈ ਸਸਤ੍ਰ ਅਸਤ੍ਰੈ ।। ਕਹੂੰ ਬੀਰ ਬਾਜੀਨ ਕੇ ਬਰਮ ਬਸਟ੍ਰੇ ।।
ਕਹੂੰ ਟੋਪ ਟਾਕੇ ਗਿਰੇ ਟੋਪ ਟੂਟੇ ।। ਕਹੂੰ ਬੀਰ ਅਭ੍ਰਾਨ ਕੀ ਭਾਤਿ ਫੂਟੇ ।। ੧੮੯।।
Kahun ang bhangai girai satar astarai. kahun beer bajin kai baram bastre.
Kahin top takai girai top tutai. Kahun beer abhran ki bhat futai. (189)

The stubborn warriors were covering their palms and fingers with iron gloves, who were very obstinate, biting type or stubborn and fearless. They were enjoying this great battle, furious with rage, the warriors were thundering like clouds. (185)

The demons, with protruding long teeth and getting furious with rage they were carrying dug out mountains and trees in their hands while some others were carrying tridents, daggers and spears and being greatly enraged they had started fighting a horrible battle. (186)

Many obstinate warriors goading their horses, while some others were getting alert and ready for the coming battle while Khatri warriors with spears, or other weapons, getting furious with rage, had collected in the battlefield then. (187)

At some places, warriors were fighting against one another, and it appeared as if warriors like the jugglers, were dancing with full glory. At places, the warriors were engrossed in mimicry just as jugglers climb on a bamboo (in their show). (188)

Somewhere cut off limbs were lying scattered, while somewhere else weapons and coats of mail were lying on the ground while at places the protective covers of horses and other material was lying, while at places helmets for head protection along with iron masks for forehead were lying broken while the warriors were lying scattered like the clouds. (189)

ਚੌਪਈ

ਇਹ ਬਿਧਿ ਬੀਰ ਖੇਤ ਬਿਕਰਾਲਾ ॥ ਮਾਚਤ ਭਯੋ ਆਨਿ ਤਿਹ ਕਾਲਾ ॥
ਮਹਾ ਕਾਲ ਕਛਹੂ ਤਬ ਕੋਪੈ ॥ ਪੁਹਮੀ ਪਾਵ ਗਾੜ ਕਰਿ ਰੋਪੈ ॥ ੧੯੦॥

Choupaiee

Ih bidh beer khet bikrala. Machat bheyo aan tih kala.
Mahakaal kachhhu tab kopai. Puhmi pav garr kar ropai. (190)

ਮੋਹਨਾਸਤ੍ ਕੇਤੇ ਮੋਹਿਤ ਕਰਿ ॥ ਬਰੁਣਾਸਤ੍ ਭੇ ਪ੍ਰਾਨ ਕਿਤਨ ਹਰਿ ॥
ਪਾਵਕਾਸਤ੍ ਭੇ ਅਧਿਕ ਜਰਾਏ ॥ ਅਮਿਤ ਸੁਭਟ ਮਿਤ੍ ਲੋਕ ਪਠਾਏ ॥ ੧੯੧॥
Mohnastar ketai mohit kar. Barunasatar bhe pran kitan har.
Pavkasatr bhe adhik jraie. Amit subhat mitar lok pthaie. (191)

ਜਾ ਪਰ ਮਹਾਕਾਲ ਅਸਿ ਝਾਰਾ ॥ ਏਕ ਸੁਭਟ ਤੈ ਦ੍ਵੈ ਕਰਿ ਡਾਰਾ ॥
ਜੌ ਦੇਵ ਨਰ ਪਰ ਟੁਕ ਅਸਿ ਧਰਾ ॥ ਚਾਰਿ ਟੂਕ ਤਿਨ ਦ੍ਵੈ ਕੈ ਕਰਾ ॥ ੧੯੨ ॥
Ja par mahakaal as jhara ek subhat tai dai kar dara.
Jo dev nar par tuk as dhara. Char took tin dai kai kara. (192)

ਕੇਤਿਕ ਪਰੇ ਸੁਭਟ ਬਿਲਲਾਹੀ ॥ ਜੰਬੁਕ ਗਿਧ ਮਾਸੁ ਲੈ ਜਾਹੀ ॥
ਭੈਰਵ ਆਨਿ ਦੁਹੂੰ ਭਭਕਾਰੈ ॥ ਕਹੂੰ ਮਸਾਨ ਕਿਲਕਟੀ ਮਾਰੈ ॥ ੧੯੩॥
Ketik parai subhat billahi. Janbuk gidh mas lai jahi.
Bhairav aan duhun bhabhkarai. Kahun masan kilkati marai. (193)

ਕੇਤਿਕ ਸੁਭਟ ਆਨਿ ਹੀ ਢੂਕੈ ॥ ਮਾਰਹਿ ਮਾਰਿ ਦਸੋ ਦਿਸਿ ਕੂਕੈ ॥
ਮਹਾ ਕਾਲ ਪਰ ਜੇ ਬ੍ਰਿਣ ਕਰਹੀ ॥ ਕੁੰਠਤ ਹੋਇ ਧਰਨਿ ਗਿਰ ਪਰਹੀ ॥ ੧੯੪॥
Ketik subhat aan hi dhukai. marhi mar daso dis kukai.
Mahakaal par je brin karhi. Kunthat hoe dharan gir parhi. (194)

ਬਹੁਰਿ ਕੋਪ ਕਰਿ ਅਸੁਰ ਅਪਾਰਾ ॥ ਮਹਾ ਕਾਲ ਕਹ ਕਰਤ ਪ੍ਰਹਾਰਾ ॥
ਤੇ ਵੈ ਏਕ ਰੂਪ ਹ੍ਵੈ ਜਾਹੀ ॥ ਮਹਾ ਕਾਲ ਕੈ ਮਧਯ ਸਮਾਹੀ ॥ ੧੯੫॥
Bahur kop kar asur apara. Mahakal keh karat parhara.
Tai vai ek roop hai jahi. Mahakaal kai Madhya samahi. (195)

Choupaiee

A horrible fierce battle was raging there then Maha Kaal became very furious with rage and fixed his position on Earth strongly. (190)

Many got enamoured by his Mohan protector and with Varuna Astra took away many lives. With the fire Astra, many warriors, (even with the fire astra), were burnt alive and many warriors were dispatched to heaven. (191)

Whosoever was attacked by Maha Kaal with the sword was reduced to two pieces, and then with the sword the two pieces were made into four pieces. (192)

Many warriors were wailing, as their flesh was being taken away by jackals and vultures. Somewhere Bhairava (deity) was making loud noises, while ghosts were shrieking merrily at places. (193)

Many warriors had launched an attack and were shouting "Kill them, Kill them". Whichever weapon would cause any wound to MahaKaal was thrown on the ground, becoming blunt. (194)

Many demons were trying to attack Maha Kaal with furious rage and they would become united with Him, and would get absorbed in Him. (195)

ਜਿਮਿ ਕੋਈ ਬਾਰਿ ਬਾਰਿ ਪਰ ਮਾਰੈ ।। ਹੋਤ ਲੀਨ ਤਿਹ ਮਾਝ ਸੁਧਾਰੈ ।।
ਪੁਨਿ ਕੋਈ ਤਾਹਿ ਨ ਸਕਤ ਪਛਾਨੀ ।। ਆਗਿਲ ਆਹਿ ਕਿ ਮੋਰਾ ਪਾਨੀ ।। ੧੯੬।।
Jim koiee baqr bar par marai. Hot lin tih majh sudharai.
Pun koiee tohai na sakat pachhani. Agil aahi kai mora pani. (196)

ਇਹ ਬਿਧਿ ਭਏ ਸਸਤ੍ਰ ਜਬ ਲੀਨਾ ।। ਅਸੁਰਨ ਕੋਪ ਅਮਿਤ ਤਬ ਕੀਨਾ ।।
ਕਾਪਤ ਅਧਿਕ ਚਿਤ ਮੋ ਗਏ ।। ਸਸਤ੍ਰ ਅਸਤ੍ਰ ਲੈ ਆਵਤ ਭਏ ।। ੧੯੭।।
Ih bidh bhaie sastar jab lina. Asuran kop amit tab kina.
Kapat adhik chit mo gaie. Sastar astar lai avat bhaie. (197)

ਜ੍ਵਾਲ ਤਜੀ ਕਰਿ ਕੋਪ ਨਿਸਾਚਰ ।। ਤਿਨ ਤੇ ਭਏ ਪਠਾਨ ਧਨੁਖ ਧਰ ।।
ਪੁਨਿ ਮੁਖ ਤੇ ਉਲਕਾ ਜੇ ਕਾਢੇ ।। ਤਾ ਤੇ ਮੁਗਲ ਉਪਜਿ ਭੇ ਠਾਢੇ ।। ੧੯੮।।
Javal taji kar kop nisachar. Tin tai bhaie pathan dhanukh dhar.
Pun much tai ulka jai kadhai. ta tai mughal upaj bhe thadhai. (198)

ਪੁਨਿ ਰਿਸਿ ਤਨ ਤਿਨ ਸ੍ਵਾਸ ਨਿਕਾਰੈ ।। ਸੈਯਦ ਸੇਖ ਭਏ ਰਿਸ ਵਾਰੇ ।।
ਧਾਏ ਸਸਤ੍ਰ ਅਸਤ੍ਰ ਕਰ ਲੈ ਕੈ ।। ਤਮਕਿ ਤੇਜ ਰਨ ਤੁਰੀ ਨਚੈ ਕੈ ।। ੧੯੯।।
Pun ris tan tin savas nikarai.seyad sekh bhaie ris varai.
Dhaie sastar astar kar Iai kai. Tamak tej ran turi nachai kai. (199)

ਖਾਨ ਪਠਾਨ ਢੁਕੇ ਰਿਸਿ ਕੈ ਕੈ ।। ਕੋਪਿ ਕ੍ਰਿਪਾਨ ਨਗਨ ਕਰਿ ਲੈ ਕੈ ।।
ਮਹਾ ਕਾਲ ਕੋ ਕਰਤ ਪ੍ਰਹਾਰਾ ।। ਏਕ ਨ ਉਪਰਤ ਰੋਮ ਉਪਾਰਾ ।। ੨੦੦।।
Khan pathan dhukai ris kai kai. Kop kirpan nagan kar lai kai.
Maha kaal ko karat parhara.ek na uprat rom upara. (200)

ਅਮਿਤ ਖਾਨ ਕਰਿ ਕੋਪ ਸਿਧਾਰੇ ।। ਮਦ ਕਰਿ ਭਏ ਸਕਲ ਮਤਵਾਰੇ ।।
ਉਮਡੇ ਅਮਿਤ ਮਲੇਛਨ ਕੇਰਾ ਨ ।। ਤਿਨ ਕੇ ਨਾਮ ਕਹਤ ਤੁਮ ਸੌ ਭਨਿ ।। ੨੦੧।।
Amit khan kar kop sidhari. Mad kar bhaie sakal matvarai.
Umdai amit malechhan keg na. tin kai nam kehat tum so bhan. (201)

If someone were to throw water over water, then it would mingle with it, and no one could distinguish between the two as to which was the original water and which had been added later. (196)

Similarly when all the weapons got merged with Maha Kaal, then the demons became furious with rage. They got frightened at heart and came out with their coats of mail and weapons. (197)

Then the demons, getting enraged were spitting fire from the mouth which gave rise to Pathans with bows and arrows, and they again spat fire which resulted in the creation of Mughals. (198)

Then they got furious and breathed outwards , which resulted in the creation of Sayyads and Sheikhs They all came running to the battlefield by getting armed with weapons and trotting their horses. (199)

The Khans and Pathans, being enraged taking unsheathed swords in hands, launched an attack. They were unable to harm him at all. (200)

Being drunk with wine, many Khans getting furious with rage, advanced further and many countless warriors from Muslims also joined in the attack. I will give their names also. (201)

ਨਾਹਰ ਖਾਨ ਝੜਾਝੜ ਖਾਨਾ ॥ ਖਾਨ ਨਿਹੰਗ ਭੜੰਗ ਜੁਆਨਾ ॥
ਔਰ ਛੜੰਗ ਖਾਨ ਰੰਗ ਧਾਯੋ ॥ ਅਮਿਤ ਸਸਤ੍ਰ ਕਰਿ ਲਏ ਸਿਧਾਯੋ ॥ ੨੦੨॥
Nahar khan gairat jharrajhar khana. Khan nihang kar laie sidhayo.
Aur chharrang khan rang dhayo. Amit sastar kar laie sidhayo. (202)

ਬੈਰਮ ਖਾਨ ਬਹਾਦੁਰ ਖਾਨਾ ॥ ਬਲਵੰਡ ਖਾਨ ਬਡੋ ਸੁਰ ਗਯਾਨਾ ॥
ਰੁਸਤਮ ਖਾਨ ਕੋਪ ਕਰਿ ਚਲੋ ॥ ਲੀਨੇ ਅਮਿਤ ਸੈਨ ਸੰਗ ਭਲੋ ॥ ੨੦੩॥
Bairam khan bahadur khana. Balvand khan bado sur gayana.
Rustam khan kop kar chalo. Linai amit sain sang bhalo. (203)

ਹਸਨ ਖਾਨ ਹੁਸੈਨ ਖਾਨ ਭਨ ॥ ਖਾਨ ਮੁਹੰਮਦ ਲੈ ਮਲੇਛ ਗਨ ॥
ਸਮਸ ਖਾਨ ਸਮਸਰੋ ਖਾਨਾ ॥ ਚਲੇ ਪੀਸ ਕਰਿ ਦਾਤ ਜੁਆਨਾ ॥ ੨੦੪॥
Hasan khan Husain khan bhan. Khan muhamad lai malechh gan.
Samas samsaro khana. Chalai pees kar dat juana. (204)

ਆਵਤ ਹੀ ਕੀੜੇ ਬਾਨ ਪ੍ਰਹਾਰਾ ॥ ਮਹਾਕਾਲ ਕਰਿ ਕੋਪ ਅਮਿਤ ਸਰ ॥
ਮਹਾ ਕਾਲ ਸਰ ਚਲਤ ਨਿਹਾਰੇ॥ ਟੂਕ ਸਹੰਸ੍ ਪ੍ਰਿਥੀ ਕਰਿ ਡਰੇ॥ ੨੦੫॥
Avat hi kirrai ban parhara. Mahakaal kar kop amit sar.
Maha kaal sar chalat niharai. Tuk sahansar prithi kar darai. (205)

ਡਾਰੇ ਸਤ ਸਤ ਟੂਕ ਪ੍ਰਿਥੀ ਕਰਿ॥ ਮਹਾ ਕਾਲ ਕਰਿ ਕੋਪ ਅਮਿਤਸਰ॥
ਇਕ ਇਕ ਸਰ ਤਨਿ ਬਹੁਰਿ ਪ੍ਰਹਾਰੇ॥ ਗਿਰੇ ਪਠਾਨ ਸੁ ਭੂਮਿ ਮੰਝਾਰੇ॥ ੨੦੬॥
Darai sat sat tuk prithi kar. Mahakaal kal kope amitsar.
Ik ik sar tan bohar parharai. Girai pathan so bhoom manjharai. (206)

ਕਟਿ ਨਿਹੰਗਕ ਰਾਖਾ ਡੇਵ ਧਰ ॥ ਮਾਰੇ ਅਮਿਤ ਝੜਾਝੜ ਖਾ ਸਰ ॥
ਖਾਨ ਭੜੰਗ ਬਹੁਰਿ ਰਨ ਮਾਰੇ ॥ ਦੇਖਤ ਚਾਰਣ ਸਿਧ ਹਜਾਰੇ ॥ ੨੦੭॥
Kat nihangak rakha dev dhar. Marai amit jharrajhar kha sar.
Khan bharrang bahur ran marai. Dekhat charan sidh hajarai. (207)

They were Nahar Khan, Jharajhar Khan,Nihang Khan, Bharang Khan and Jharang Khan, who launched an attack by taking swords in hand or other weapons in the battlefield. (202)

Then great demons like Bairam Khan, Bahadur Khan, Balwand Khan, and Rustam Khan along with a huge army advanced being enraged. (203)

Further more Hasan Khan, Husain Khan, Mohammad Khan, Shamas Mutt and Samsaro Khan, along with huge army, advanced with gnashing of teeth. (204)

On arrival they started shooting arrows and they wanted to kill Maha Kaal who was watching these arrows in action, and would cut them into hundred pieces and throw it down. (205)

Then Maha Kaal shot countless arrows which killed many Pathans and threw them on the ground. (206)

Then Maha Kaal cut Nihang Khan into two pieces and he shot many arrows at Jharajhar Khan, then he killed Bharang Khan in the battlefield before the very eyes of thousands of Sidhas and bards. (207)

ਨਾਹਰ ਖਾ ਗੈਰਤ ਖਾ ਮਾਰਾ ॥ ਬਲਵੰਡ ਖਾ ਕਾ ਸੀਸ ਉਤਾਰਾ ॥
ਸ਼ੇਰ ਖਾਨ ਕਟਿ ਤੇ ਕਟਿ ਡਰਿਯੋ ॥ ਬੈਰਮ ਖਾ ਗਹਿ ਕੇਸ ਪਛਾਰਿਯੋ ॥ ੨੦੮॥
Nahar khan gairat kha mara. Balvand kha ka sees utara.
Sher khan kat tai kat Dario. Bairam kha geh kes pachario. (208)

ਪੁਨਿ ਕਰਿ ਕੋਪ ਬਹਾਦੁਰ ਖਾਨਾ ॥ ਛਾਡੇ ਤਬੈ ਬਿਸਿਖ ਰਿਸਿ ਨਾਨਾ ॥
ਮਹਾਕਾਲ ਕੁਪ ਬਾਨ ਪ੍ਰਹਾਰੋ ॥ ਗਿਰਿਯੋ ਕਹਾ ਲੌ ਲਰੈ ਬਿਚਾਰੋ ॥ ੨੦੯॥
Pun kar kop bahadur khana. Chhadai tabai bisikh ris nana.
Mahakaal kop ban parharao. Girio kaha lo larai bicharo. (209)

ਇਹ ਬਿਧਿ ਹਨੀ ਪਠਾਨੀ ਸੈਨਾ ॥ ਮੁਗਲਨ ਪਰਾ ਮਧਿ ਕਛੁ ਭੈ ਨ ॥
ਛਿਨਕਿਕ ਮੋ ਬਹੁ ਸੁਭਟ ਗਿਰਾਏ ॥ ਜਾਨੁ ਇੰਦ੍ਰ ਪਰਬਤ ਸੇ ਘਾਏ ॥ ੨੧੦॥
Ih bidh hani pathani saina. Muglan para madh kachh bhai na.
chhinkik mo bahu subhat giraie. Jan indar parbat se ghaie. (210)

ਬੈਰਮ ਬੇਗ ਮੁਗਲ ਕੌ ਮਾਰਾ ॥ ਯੂਸਫ ਖਾ ਕਟਿ ਤੇ ਕਟਿ ਡਾਰਾ ॥
ਤਾਹਿਰ ਬੇਗ ਟਿਕਾ ਸੰਗ੍ਰਾਮਾ ॥ ਅੰਤ ਗਿਰਿਯੋ ਭਿਰਿ ਕੈ ਦੈ ਜਾਮਾ ॥ ੨੧੧॥
Bairam beg mugal ko mara. Yusaf khan kat tai dara.
Tahir beg tika samgrama. Ant giriyo bhir kai dai jama. (211)

ਬੈਰਮ ਬੇਗ ਬਹੁਰਿ ਰਿਸਿ ਮਾਰਿਯੋ ॥ ਆਦਿਲ ਬੇਗਹਿ ਬਹੁਰਿ ਪ੍ਰਜਾਰਿਯੋ ॥
ਤ੍ਰਾਸਿਤ ਭਈ ਮਲੇਛੀ ਸੈਨਾ ॥ ਆਯੁਧ ਸਕਾ ਹਾਥ ਕੋਈ ਲੈ ਨਾ ॥ ੨੧੨॥
Nuram beg bahur ris Mario. Adil beghi bahur parjario.
Trasit bhaieee malechhi saina. Ayudh saka hath koiee lai na. (212)

ਭਜੇ ਪਠਾਨ ਮੁਗਲ ਹੁੰ ਭਾਜੇ ॥ ਸੈਯਦ ਆਨਿ ਦਸੌ ਦਿਸਿ ਗਾਜੇ ॥
ਫਿਰੇ ਪਠਾਨ ਬਿਮਨ ਜੇ ਭਏ ॥ ਬਹਰਿ ਧਨੁਖ ਟੰਕੋਰਤ ਗਏ ॥ ੨੧੩॥
Bhajai pathan mugal hun bhajai. Seyad aan daso dis gajai.
Firai patahan biman jai bhaie. Bahur dhanukh tankorat gaie. (213)

Mahar Khan a nd Ghairat khan had been killed, while the head of Balwand Khan was also cut off, Sher khan was cut off from the waist while Bairam Khan was thrown away by holding him from the hair. (208)

Then Bandur Khan was furious with rage, and shot many arrows due to his fury. Maha Kaal also got enraged and shot a stream of arrows. Finally he (Bahadur Khan) fell down, as he could not fight for long. (How long could he fight)? (209)

Thus the Pathan army was wiped out but the Mughal army was still defiant. He had made many warriors to fall down in a moment. It appeared as if Indra (god) had killed many enemies like mountains. (210)

Then the Mughal Bairam Beg was killed while Yusaf Khan had been cut off from the waist. Tahir Beg then stood firm in the battle for some time but fell down after fighting for another two days. (211)

Then getting enraged, he killed Nooram Beg, and then Adil Beg was burnt alive. Thus the Muslim army got frightened and no one could take up his clothes even. (212)

The Pathans had run away and the Mughals also ran away then the Sayyads came from all ten directions and started thundering. Then the depressed Pathans also came back and they started stretching their bows. (213)

ਆਵਤ ਹੀ ਹੁਸੈਨ ਖਾ ਜੂਝਾ ॥ ਹਸਨ ਖਾਨ ਸਨਮੁਖ ਹ੍ਵੈ ਲੂਝਾ ॥
ਬਹੁਰਿ ਮੁਹੰਮਦ ਖਾ ਲਰਿ ਮਰਿਯੋ ॥ ਜਾਨਕ ਸਲਭ ਦੀਪ ਮਹਿ ਪਰਿਯੋ ॥ ੨੧੪॥
Avat hiu husaun kha juujha. hasan khan sanmukh jai lujha.
Bahur muhanmad kha lar Mario. Janik salabh deep meh pario. (214)

ਸੈਦ ਹੁਸੈਨ ਕੋਪ ਕਰਿ ਗਰਜੋ ॥ ਜਾਫਰ ਸੈਦ ਰਹਾ ਨਹੀ ਬਰਜੋ ॥
ਲੋਹ ਪ੍ਰਜੰਤ ਬਾਨ ਤਨ ਮਾਰੇ ॥ ਭਏ ਲੀਨ ਨਹੀ ਬਹੁਰਿ ਨਿਹਾਰੇ ॥ ੨੧੫॥
Said Husain kop kar garjai. Jafar said raha nahi barjai.
Loh parjant ban tan marai. bhaie leen nahi bahur niharai. (215)

ਬਹੁਰੋ ਅਮਿਤ ਕੋਪ ਕਹਿ ਕਰਿ ਕੈ ॥ ਛਾਡੇ ਬਿਸਿਖ ਧਨੁਖ ਕੌ ਧਰਿ ਕੈ ॥
ਛੂਟਤ ਭਏ ਸਲਭ ਕੀ ਜਿਮਿ ਸਰ ॥ ਲੀਨ ਭਏ ਨਹਿ ਲਖੇ ਦ੍ਰਿਗਨ ਕਰਿ ॥ ੨੧੬॥
Bahuro amit kop keh kar kai. Chhadai bisikh dhanukh ko dhar kai.
Chhutat bhaie salabh ki jim sar. Leen bhaie nahi lakhai drigan kar. (216)

ਇਹ ਬਿਧਿ ਮਾਰਿ ਸੈਯਦੀ ਸੈਨਾ ॥ ਸੇਖ ਫੌਜ ਭਾਜੀ ਬਿਨੁ ਚੈਨਾ ॥
ਮਹਾਕਾਲ ਜਬ ਭਜੇ ਨਿਹਾਰੇ ॥ ਬਿਸਿਖ ਕੋਪ ਨਹਿ ਤਾਹਿ ਪ੍ਰਹਾਰੇ ॥ ੨੧੭॥
Ih bidh mari seyadi saina. Sekh fouj bhaji bin chaina.
Mahakaal jab bhajai niharai. Bisikh kop nahi tohai parharai. (217)

ਬਹੁਰੌ ਭਿਰੈ ਸੇਖ ਭਰਿ ਲਾਜਾ ॥ ਲੈ ਲੈ ਸਸਤ੍ਰ ਅਸਤ੍ਰ ਸਭ ਸਾਜਾ ॥
ਜਿਮਿ ਮ੍ਰਿਗ ਬਧ ਮ੍ਰਿਗਪਤਿ ਕੌ ਤਕਹੀ ॥ ਝਖਿ ਝਖਿ ਗਿਰਤ ਮਾਰਿ ਨਹੀ ਸਕਹੀ ॥ ੨੧੮॥
Bahuro bhairai sekh bhar laja. Lai lai sasatar astar sabh saja.
Jim mrig badh mrigpat ko takhi. Jhakh jhakh girat mar nahi sakhi. (218)

ਸੇਖ ਫਰੀਦ ਹਨਾ ਤਤਕਾਲਾ ॥ ਸੇਖ ਉਜੈਨ ਹਨਾ ਹਨਾ ਬਿਕਰਾਲਾ ॥
ਸੇਖ ਅਮਾਨੁਲਹ ਪੁਨਿ ਮਾਰਿਯੋ ॥ ਸੇਖ ਵਲੀ ਕੌ ਸੈਨ ਸੰਘਾਰਿਯੋ ॥ ੨੧੯॥
Sekh farid hana tatkaala. Sekh ujaain hana bikrala.
Sekh amanuleh pun Mario. Sekh bali ko sain sanghario. (219)

Husan Khan, on arrival there started fighting and Hasan Khan got killed while manning the front position. Then Mohammad Khan died fighting. It appeared as if a moth had fallen on the lamp. (214)

Then Sayed Hussain roared with highly enraged condition and Jafla Sayyad could not be dissuaded. Then arrows were shot piercing their iron protective cover and got pierced into their bodies which could not be seen. (215)

Then stretching the bow strongly and becoming furious with rage the arrows were shot by him. The arrows were shot like moths and pierced the body, so that they could not be seen with the eyes. (216)

Thus the Sayyad army had been defeated and killed while the Sheikh's troops, being restless, fled away when Maha Kaal saw them running away, then he did not shoot any arrows on them with anger. (217)

The Sheikh troops, feeling ashamed again started fighting and got ready with their weapons. Just as a hunter of deer, on seeing a lion, falls down with disgust, but cannot kill him. (218)

Sheikh Farid was killed instantly and terrible Sheikh Ujjain was also destroyed. Then Sheikh Amanullah was killed while the army of Sheikh Wali was destroyed completely. (219)

ਤਿਲ ਤਿਲ ਪਾਇ ਸੁਭਟ ਕਹੁੰ ਕਰੇ ॥ ਚਰਮ ਬਰਮ ਰਨ ਮੋ ਕਹੁੰ ਝਰੇ ॥
ਭਖਿ ਭਖਿ ਉਠੈ ਸੁਭਟ ਕਹੁੰ ਕ੍ਰੁਧਾ ॥ ਸਾਰੁਣ ਮਚਿਯੋ ਐਸ ਤਹ ਜੁਧਾ ॥ ੨੨੦॥
Til til paie subhat kahun karai. Charam baram ran mo kahun jharai.
Bhakh bhakh uthai subhat kahun karudha. Sarun machio ais tih judhaa. (220)

ਕਹੁੰ ਕਬੰਤ ਫਿਰਤ ਸਿਰ ਬਿਨਾ ॥ ਕਹੁੰ ਸੁਭਟ ਗਹਿ ਦਾਤਨ ਤ੍ਰਿਨਾ ॥
ਰਛ ਰਛ ਕਹਿ ਤਾਹਿ ਪੁਕਾਰੈ ॥ ਮਹਾਕਾਲ ਜਿਨਿ ਹਮੈ ਸੰਘਾਰੈ ॥ ੨੨੧॥
Kahun kabant firat sir bina. Kahun subhat geh datan trina.
Rachh kch tohai pukarai. Mahakaal jin hamai sangarai. (221)

ਕਹੁੰ ਆਨਿ ਡਾਕਿਨੀ ਹਕਾਰੈ ॥ ਕਹੁੰ ਮਸਾਨ ਕਿਲਕਟੀ ਮਾਰੈ ॥
ਭੂਤ ਪਿਸਾਚ ਨਚੇ ਬੈਤਾਲਾ ॥ ਬਰਤ ਫਿਰਤ ਬੀਰਨ ਕਹ ਬਾਲਾ ॥ ੨੨੨॥
Kahun aan dakini. Hakarai. Kahun masan kilkati marai.
Bhoot pisach nachai baitala. Barat firat biran kch bala. (222)

ਏਕੈ ਅਛ ਏਕ ਹੀ ਬਾਹਾ ॥ ਏਕ ਚਰਨ ਅਰੁ ਅਰਧ ਕਹ ਸਨਾਹਾ ॥
ਇਹ ਬਿਧਿ ਸੁਭਟ ਬਿਕਟ ਹਨਿ ਡਾਰੇ ॥ ਪਵਨ ਬਲੀ ਜਨੁ ਰੁਖ ਉਖਾਰੇ ॥ ੨੨੩॥
Ekai achh ek hi baha. Ek charan aru ardh kch sanaha.
In bidh subhat bikat han darai. Pavan bali janu rukh ukharai. (223)

ਜਿਹ ਅਹਿ ਕਾਲ ਕ੍ਰਿਪਾਨ ਬਹੀ ਸਿਰ ॥ ਤਿਨ ਕੇ ਰਹੀ ਨ ਜੀਵਕਰਾ ਗਿਰਿ ॥
ਜਾ ਕਹ ਕਾਲ ਖੜਗ ਛੈ ਗਯਾ ॥ ਅਰਧੈ ਅਰਧ ਛਿਨਿਕ ਮਹਿ ਭਯਾ ॥ ੨੨੪॥
Jih ar kaal kirpan bahi sir. Tin kai rahi na jivkara gir.
Ja kch kharrag chhai gaya. Ardhai aradh chhinik meh bhaya. (224)

ਬਹੀ ਜਾਹਿ ਸਿਰ ਸਰਕਿ ਸਰੋਹੀ ॥ ਤਾ ਕਾ ਰਹਾ ਸੀਸੁ ਹੈ ਦੋਹੀ ॥
ਜਾ ਕੌ ਬਾਨ ਕਾਲ ਕਾ ਲਾਗਾ ॥ ਤਾ ਕੇ ਪ੍ਰਾਨ ਬਾਨ ਲੈ ਭਾਗਾ ॥ ੨੨੫॥
Bahi jahai sir sarak sarohi. Ta ka raha sees hai dohi.
Ja ko ban kaal ka laga. Ta kai pran baaan laai bhaga. (225)

Somewhere the warriors, being cut into pieces, were thrown away while shields and coats of mail got scattered in the battlefield. It was such a fierce battle that the warriors, from the heat generated, could get up again (from fallen position). (220)

Somewhere trunks without heads were moving around, while some warriors were holding grass in the teeth (feeling helpless). They were shouting to Maha Kaal, "Save us", "Save us", and not to kill them. (221)

Somewhere evil-spirits were making noise or the ghosts were making merry. At some places ghosts, pisach and betals were dancing around while fairies were wedding the (killed) warriors. (222)

Some warriors were having one eye or one arm, or one foot or a broken coat of mail. Thus the horrible warriors were killed like this as a strong gust of wind had uprooted the trees. (223)

Whosoever was struck by Kaal with his sword on the head, was left with no will to live (had lost will to fight) whosoever got even a touch of the sword of Kaal, was reduced in a moment to half the size (was terrified badly). (224)

Whosoever got a strike of the Kaal's sword to the slightest (while slipping around),then his head was cut into two pieces. Whosoever was struck by the arrow of `Kaal' (god of death) then his life had been taken away with that arrow. (225)

ਮਾਰੂ ਬਾਜਤ ਦੋਊ ਦਿਸਿ ਐਸੋ ॥ ਜਾਨੁਕ ਪ੍ਰਲੈ ਕਾਲ ਕੇ ਐਸੇ ॥
ਗੋਮੁਖ ਝਾਝਰ ਤੂਰ ਅਪਾਰਾ ॥ ਢੋਲ ਮ੍ਰਿਦੰਗ ਮੁਚੰਗ ਹਜਾਰਾ ॥ ੨੨੬॥
Maru bajat duoo dis aiso. Januk pralai kaal kai aise.
Gomukh jhajhar toor apara. Dhol mridang muchang hajara. (226)

ਘੋਰ ਆਯੁਧਨ ਇਹ ਬਿਧਿ ਭਯੋ ॥ ਜਿਹ ਕੋ ਪਾਰ ਨ ਕਿਨਹੂੰ ਲਯੋ ॥
ਜੇਤਿਕ ਅਸੁਰ ਮਲੇਛੁਪਾਏ ॥ ਮਹਾਕਾਲ ਛਿਨ ਬੀਚ ਖਪਾਏ ॥ ੨੨੭॥
Ghor ayudhan ih bidh bheyo. jih ko par na kinhu leyo.
Jetik asur mlechh paie. Mahaakaal chin beech khapaie. (227)

ਬਹੁਰਿ ਅਸੁਰ ਕ੍ਰੁਧਤ ਅਤਿ ਭਯੋ ॥ ਅਮਿਤ ਅਸੁਰ ਉਪਰਾਜਿ ਸੁ ਲਯੋ ॥
ਧੂਲੀ ਕਰਨ ਬਿਦਿਤ ਕੇਸੀ ਭਨ ॥ ਘੋਰ ਦਾੜ ਅਰੁ ਸ੍ਰੋਨਤ ਲੋਚਨ ॥ ੨੨੮॥
Bahur asur krudhat at bheyo. Amit asur upraj su leyo.
Dhuli karaan bidit kesi bhan. Ghor darr aru saronat lochan. (228)

ਗਰਧਬ ਕੇਤੁ ਮਹਿਖ ਧੁਜ ਨਾਮਾਲ ॥ ਅਰੁਨ ਨੇਤ੍ਰ ਉਪਜਾ ਸੰਗ੍ਰਾਮਾ ॥
ਅਸਿਧੁਜ ਨਿਰਖਿ ਅਸੁਰ ਉਪਜੇ ਰਨ ॥ ਮਾਰਤ ਭਯੋ ਦਾਨਵਨ ਕੇ ਗਨ ॥ ੨੨੯॥
Gardhab ket mehakh dhuj namal. Arun netar upja samgrama.
Asidhuj nirakh asur upjai ran. Marat bheyo danvan kai gan. (229)

ਅਸਿਧੁਜ ਕੋਪ ਅਧਿਕ ਕਹ ਕਰਾ ॥ ਸੈਨ ਦਾਨਵਾਨ ਕੋ ਰਨ ਹਰਾ ॥
ਭਾਤਿ ਭਾਤਿ ਤਨ ਸਸਤ੍ਰ ਪ੍ਰਹਾਰੇ ॥ ਤਿਲ ਤਿਲ ਪਾਇ ਸੁਭਟ ਕਟਿ ਡਾਰੇ ॥ ੨੩੦॥
Asidhuj kop adshik keh kara. Sain danvan ko ran hara.
Bhat bhat tan sastar parhaarai. Til til paie subhat kat daarai. (230)

ਇਹ ਬਿਧਿ ਹਨੀ ਸੈਨ ਅਸਿਧੁਜ ਜਬ ॥ ਕਾਪਤ ਭਯੋ ਅਸੁਰ ਜਿਯ ਮੋ ਤਬ ॥
ਅਮਿਤ ਅਸੁਰ ਰਨ ਔਰ ਪ੍ਰਕਾਸੇ ॥ ਤਿਨ ਕੋ ਕਹਤ ਨਾਮ ਬਿਨੁ ਸਾਸੇ ॥ ੨੩੧॥
Ih bidh hani saain asidhuj jab. Kapat bheyo asur jiy mo tab.
Amit asur ran aour parkasai. Tin ko kehat nam binu sasai. (231)

The drums of death (Maru) were being sounded on both the sides, as if the doomsday had been brought nearer. (doomsday had dawned for them with the Kaal's strike). Thousands of musical instruments like Gomukh, jhanjhar, clarionets, drums, mirdang, muchang were being played. (226)

The battle fought was so fierce that no one could really depict it. Maha Kaal had killed all those Mughals in a moment, who had been created by the demons. (227)

The demons had become furious with rage and they had created many more new demons, and they included many mighty demons like Dhooli Karan, Kaisi and Ghor Dhar, and Surneta Lochan. (228)

The demons like Gardhab Ket, Mahakh Dhuj, and Aroon Netar had been created in the battlefield. On seeing these demons being created, Maha Kaal had created havoc for the enemy ranks. (229)

Asidhuj was very furious and killed almost all of the troops of demons in the battlefield, and cut them into pieces by using various weapons. (230)

When Asidhuj had destroyed the demon forces like this, then the demons started trembling in their hearts, and countless new demons got created. Now I am listing their names without any delay (without taking breath). (231)

ਗੀਧ ਧੁਜਾ ਕਾਕ ਧੁਜ ਰਾਛਸ ॥ ਉਲੂ ਕੇਤੁ ਬੀਯੋ ਬਡ ਰਾਛਸ ॥
ਅਸਿਧੁਜ ਕੈ ਰਨ ਸਮੁਹਿ ਸਿਧਾਏ ॥ ਮਾਰਿ ਮਾਰਿ ਚਹੁਮ ਓਰ ਉਘਾਏ ॥ ੨੩੨॥
Gidh dhuja kak dhuj rachhas. Ulu ketu biyo bad rachhas.
Asidhuj kai rtan samuhai sidhaie. Mar mar chahum or ughaie. (232)

ਬਿਸਿਖਨ ਬ੍ਰਿਸਿਟ ਕਰੀ ਕੋਪਹਿ ਕਰਿ ॥ ਜਲਧਰ ਐਸ ਬਡੇ ਭੂਧਰ ਪਰ ॥
ਸਸਤ੍ ਅਸਅਤ੍ ਕਰਿ ਕੋਪ ਪ੍ਰਹਾਰੇ ॥ ਚਟਪਟ ਸੁਭਟ ਬਿਕਟਿ ਕਟਿ ਡਾਰੈ ॥ ੨੩੩॥
Bisikhan brisat kari kophi kar. Jaldhar ais badai bhudhar par.
Sastar astar kar kop pareharai. Chatpat subhat bikat kat darai. (233)

ਹੁਅੰ ਸਬਦ ਅਸਿਧੁਜਹਿ ਉਚਾਰਾ ॥ ਤਿਹ ਤੇ ਆਧਿ ਬਯਾਧਿ ਬਪੁ ਧਾਰਾ ॥
ਸੀਤ ਜ੍ਵਰ ਅਰ ਉਸਨ ਤਾਪ ਭਨੇ ॥ ਛਈ ਰੋਗ ਅਰੁ ਸੰਨਯਪਾਤ ਗਨ ॥ ੨੩੪॥
Huan saabad asidhujhi uchara. Tih tai adh byadi bapu dhara.
Seet javar ar usan taap bhanaai. Chhaiee rog aru sanyapat gan. (234)

ਬਾਇ ਪਿਤਯ ਕਫ ਉਪਜਤ ਭਏ ॥ ਤਾ ਤੇ ਭੇਦ ਅਮਿਤ ਹ੍ਵੈ ਗਏ ॥
ਨਾਮ ਤਿਨੈ ਗਨ ਪ੍ਰਗਟ ਸੁਨਾਊ ॥ ਅਯੁਰ ਬੇਦਿਯਨ ਸਭਨ ਰਿਝਾਊ ॥ ੨੩੫॥
Baie pitay kaf upjat bhaie. Ta tai bed samit hai gaie.
Nam tinai gan pragat sunaou. Ayur bediyan sabhan rijhaoo. (235)

ਆਮ ਪਾਤ ਅਰ ਸ੍ਰੋਨਤ ਪਾਤ ॥ ਅਰਧ ਸਿਰਾ ਅਰੁ ਹ੍ਰਿਦੈ ਸੰਘਾਤ ॥
ਪ੍ਰਾਨ ਬਾਇ ਆਪਾਨ ਬਾਇ ਭਨਿ ॥ ਦੰਤ ਰੋਗ ਅਰੁ ਦਾੜ ਪੀੜ ਗਨ ॥ ੨੩੬॥
Aam paat ar saronat paat. Ardh sira aru hirdai sanghat.
Pran baie aapan baie bhan. Dant rog aru darr peerr gan. (236)

ਸੂਖਾ ਜਰ ਤੇਈਯਾ ਚੌਥਾਯਾ ॥ ਅਸਟ ਦਿਵਸਯੋ ਅਰੁ ਬਿਸਾਯਾ ॥
ਭੇਦ ਮਾਸਿਯਾ ਪੁਨਿ ਤਪ ਭਯੋ ॥ ਦਾਤ ਕਾਢ ਦੈਤਨ ਪਰ ਧਯੋ ॥ ੨੩੭॥
Sookha jar teia chouthaya. Asat divseyo ar bisaya.
Dhedh masia pun tap bheyo. Data kadh daitan par dheyo. (237)

Then many mighty demons like Geedh Dhuj, Kok Dhuj, Ulu Ket came to oppose Asidhuj and were shouting 'Kill them in all the four directions. (232)

They started shooting arrows in a continuous stream being furious with rage like the rain on mountains. In no time many horrible warriors were cut into pieces with the weapons used by him. (233)

And Then Asidhuj uttered word "hoang" which resulted in the birth of all maladies(of mind and body) which I am going to list, just as chilliness fever tuberculosis, typhoid, and (Sonepaat) sleep-walking etc. (234)

Then wind, prickly heat, cough (diseases) developed along with many other allied problems, which I am going to detail, which will please all the Vaids. (235)

These diseases are : general diseases, ear-disease, half-head ache, heart diseases, breathing problem, tooth-ache, or molar pain. (236)

Then cramps (rickets), alternate clay fever, fever for four days, for eight or twenty days or one and half months which would attack or the demons with a strong effect. (237)

ਫੀਲਪਾਵ ਪੁਨਿ ਜਾਨੂ ਰੋਗਾ ।। ਉਪਜਾ ਦੇਨ ਦਸੁਟ ਦਲ ਸੋਗਾ ।।
ਖਈ ਸੁ ਬਾਦੀ ਭਈ ਮਵੇਸੀ ।। ਪਾਡ ਰੋਗ ਪੀਨਸ ਕਟਿ ਦੇਸੀ ।। ੨੩੮।।
Filpav pun jan roga. Upja den dasut dal soga.
Khaaiee badi bhaiee mavesi. Pad rog pinas kat desi. (238)

ਚਿਨਗਿ ਪ੍ਰਮੇਵ ਭਗਿੰਦ੍ ਦਖੂਤ੍ਰਾ ।। ਪਥਰੀ ਬਾਇ ਫਿਰੰਗ ਅਧਨੇਤ੍ਰਾ ।।
ਗਲਤ ਕੁਸਟ ਉਪਜਾ ਦੁਸਟਨ ਤਨ ।। ਸੇਤ ਕੁਸਟ ਕੇਤਿਨ ਕੇ ਭਯੋ ਭਨ ।। ੨੩੯।।
Chinag parmev bhagindar dakhoota. Pathri baie firang adhnetra.
Galat kusat upja dustan tan. Set kusat ketin kai bheyo bhan. (239)

ਕੇਤੇ ਸਤ੍ ਸੂਲ ਹ੍ਵੈ ਮਰੇ ।। ਕੇਤੇ ਆਤ ਰੋਗ ਤੇ ਟਰੇ ।।
ਸੰਗ੍ਰਹਨੀ ਸੰਗ੍ਰਹ ਦੁਸਤ ਕਿਯ ।। ਜੀਯਨ ਕੋ ਪੁਨਿ ਨਾਮ ਨ ਤਿਨ ਲਿਯ ।। ੨੪੦।।
Ketai satar sool hai marai. Ketai aat rog tai tarai.
Samgrahni samgreh dusat kiya. Jian ko pun nam na tin liya. (240)

ਕੇਤੇ ਉਪਜ ਸੀਤਲਾ ਮਰੇ ।। ਕੇਤੇ ਅਗਿਨਿ ਬਾਵ ਤੇ ਜਰੇ ।।
ਭਰਮ ਚਿਤ ਕੇਤੇ ਹ੍ਵੈ ਮਰੇ ।। ਉਦਰ ਰੋਗ ਕੇਤੇ ਅਰਿ ਟਰੇ ।। ੨੪੧।।
Ketai upaj sitla marai. Ketai agni bav tai jarai.
Bharam chit ketai hai marai. Udar rog ketai ar tarai. (241)

ਜਬ ਅਸਿਧੁਜ ਅਸ ਰੋਗ ਪ੍ਰਕਾਸੇ ।। ਅਧਿਕ ਸਤ੍ ਤਾਪਤ ਹ੍ਵੈ ਤ੍ਰਾਸੇ ।।
ਜਾ ਕੇ ਤਨ ਗਨ ਦਈ ਦਿਖਾਈ ।। ਤਿਨੌ ਜੀਯਤ ਕੀ ਆਸ ਚੁਕਾਈ ।। ੨੪੨।।
Jab asidhuj as rog parkasai. Adhik satar tapat hai trasai.
Ja kai tan gan daiee dikhaiee. Tinai jiyat ki aas chukaiee. (242)

ਕੇਤਿਕ ਦੁਸਤ ਤਾਪ ਤਨ ਤਪੈ ।। ਕੇਤਿਕ ਉਦਰ ਰੋਗ ਹ੍ਵੈ ਖਪੈ ।।
ਕਿਤਕਨ ਆਨਿ ਕਾਪਨੀ ਚਢੀ ।। ਕੇਤਿਕ ਬਾਇ ਪਿਤ ਤਨ ਬਢੀ ।। ੨੪੩।।
Ketik dusat tap tan tapai. Ketik udar rog hai khapai.
Kitkan aanb kapni chadi. Ketik baie pit tan badhi. (243)

Then elephantiasis and knee pain, etc. were developed to cause afflictions to the enemy hordes. Then Tuberclosis (TB) flatulence, piles, jaundice, cold, or waist-pain (were other maladies). (238)

The demons started suffering from various diseases like cramps, gonorrhea, Aual fistula, urinary problems, kidney stone, venereal diseases, night blindness or leprosy (which resulted in many deaths). (239)

Many enemies died of colic pain, or due to intestinal diseases and many were suffering from disorder of bowels and never gained life (died of). (240)

Many died of small pox, while some died of flatulence or heatstroke. Many demons died of heart diseases or liver diseases. (241)

When Asidhuj made such diseases rampant then many demons died of fear only. Whosoever was afflicted with some disease, he gave up hope of life. (242)

Many despots were down with fever, while some others died of liver problems. Some were suffering from shivering and many had excessive wind or heat within the body. (243)

ਉਦਰ ਬਿਕਾਰ ਕਿਤੇ ਮਰਿ ਗਏ ॥ ਤਾਪਤਿ ਕਿਤਕ ਤਾਪ ਤਨ ਭਏ ॥
ਕਿਤਰਨ ਸੰਨਯਪਾਤ ਹ੍ਵੈ ਗਯੋ ॥ ਕੇਤਿਨ ਬਾਇ ਪਿਤ ਕਫ ਭਯੋ ॥ ੨੪੪॥
Udar bikare kitai mar gaie. Tapati kitak taap tan bhaie.
Kitran sanyapat hai geyo. Ketin baie pit kaf bheyo. (244)

ਕੇਤਿਕ ਮਰੇ ਮੂੰਡ ਕੀ ਪੀਰਾ ॥ ਕਿਤਕ ਬਾਇ ਤੇ ਭਏ ਅਧੀਰਾ ॥
ਕੇਤਿਕ ਛਈ ਰੋਗ ਛੈ ਕਿਯੋ ॥ ਕੇਤਨ ਨਾਸ ਬਾਇ ਤੇ ਥਿਯੋ ॥ ੨੪੫॥
Ketik marai moond ki peera. Kitak baie tai bhaie adhira.
Ketik chhaie rog chhai kiyo. Ketan nas baie tai thiyo. (245)

ਦਾੜ ਪੀੜ ਕੇਤੇ ਮਰਿ ਗਏ ॥ ਬਾਇ ਭਏ ਬਵਰੇ ਕਈ ਭਏ ॥
ਜਿਨ ਕੌ ਆਨਿ ਰੋਗ ਤਨ ਗ੍ਰਾਸਾ ॥ ਤਾ ਕਾ ਪ੍ਰਾਨ ਦੇਹ ਤਜਿ ਨਾਸਾ ॥ ੨੪੬॥
Darr peerr ketai mar gaie. Baie baie bavrai kaiee bhaie.
Jin ko aan rog tan grasa. Ta ka pran deh taj nasa. (246)

ਚੌਪਈ

ਕਹਾ ਲਗੇ ਮੈ ਬਰਨ ਸੁਨਾਊ ॥ ਗ੍ਰੰਥ ਬਢਨ ਤੇ ਅਤਿ ਡਰਪਾਊ ॥
ਇਹ ਬਿਧਿ ਭਯੋ ਦਾਨਵਾਨ ਨਾਸਾ ॥ ਖੜਗਕੇਤੁ ਅਸੁ ਕਿਯੁ ਤਮਾਸਾ ॥ ੨੪੭॥

Choupaiee

Kaha lagai mai baran sunaou. Granth badhan tai at darpauoo.
Ih bidh bheyo danvan nasa. Kharragketu as kiya tamasa. (247)

ਇਹ ਬਿਧਿ ਤਨ ਦਾਨਵ ਜਬ ਮਾਰੇ ॥ ਪੁਨਿ ਅਸਿਧੁਜ ਅਸ ਮੰਤ੍ ਬਿਚਾਰੇ ॥
ਜੋ ਇਨ ਕੌ ਹ੍ਵੈ ਹੈ ਰਨ ਆਸਾ ॥ ਮੁਝੈ ਦਿਖੈ ਹੈ ਕਵਨ ਤਮਾਸਾ ॥ ੨੪੮ ॥
Ih bidh tan danav jab marai. Pun asidhuj as mantar bicharai.
Jo in ko hai haai ran asa. Mujhai dikhai hai kavan tamasa. (248)

ਤਿਨ ਕਹਿ ਦੀਨ ਐਸ ਬਰਦਾਨਾ ॥ ਤੁਮਤੇ ਹੋਹਿ ਅਵਖਧੀ ਨਾਨਾ ॥
ਜਿਹ ਕੇ ਤਨ ਕੌ ਰੋਗ ਸੰਤਾਵੈ ॥ ਤਾਹਿ ਅਬਖਧੀ ਬੇਗ ਜਿਯਾਵੈ ॥ ੨੪੯॥
Tih keh deen ais bardana. Tumtai hohe avkhadi nana.
Jih kai tan ko rog santavai. Tohai avkhadhi beg jiyavai. (249)

Many died of stomach diseases, or suffered from high fever, many suffered from sleep walking, or wind, heat and cough problems. (244)

Many died of head-aches or suffered from wind diseases (resulting in weakness). Many died of tuberculosis, or breathing problems. (245)

Many died of molar pain, or became deaf due to wind problems and whosoever got afflicted by some disease was put to rest by death. (246)

Choupaiee

How far could I describe these details, as I am afraid this would make the Granth very voluminous. Thus the demons were all destroyed. Maha Kaal had played such a miracle (wonder). (247)

When the demons were killed in this manner, then Asidhuj (Maha Kaal) thought to himself that if they were keen to fight again then only they will play some tricks. (248)

Then Maha Kaal blessed them with this boon that many medicines (drugs) will be produced from you. Whosoever will suffer from some disease, then he will be made alive (all right) with those medicines. (249)

ਇਹ ਬਿਧਿ ਦਯੋ ਜਬੈ ਬਰਦਾਨਾ ॥ ਮਿਰਤਕ ਹੁਤੇ ਅਸੁਰ ਜੇ ਨਾਨਾ ॥
ਤਿਨ ਤੇ ਅਧਿਕ ਅਵਖਧੀ ਨਿਕਸੀ ॥ ਅਪਨੇ ਸਕਲ ਗੁਨਨ ਕਹ ਬਿਗਸੀ ॥ ੨੫੦ ॥
Ih bidh deyo jabai bardana. Mirtak hotai asur jai nana.
Tin tai adhik avkhadi niksi. Apnai sakal gunan keh bigsi. (250)

ਜਾ ਤੇ ਦੇਹ ਪਿਤਯਾ ਦੁਖ ਦੇਈ ॥ ਸੋ ਭਖਿ ਜਰੀ ਬਾਤ ਕੀ ਲੇਈ ॥
ਜਿਹ ਦਾਨਵ ਕੋ ਬਾਇ ਸੰਤਾਵੈ ॥ ਸੋ ਲੈ ਜਰੀ ਪਿਤਯ ਕੀ ਖਾਵੈ ॥ ੨੫੧॥
Ja tai deh pitya dukh daiee. So bhakh jari bat ki laiee.
Jih danav ko baie santavai. So lai jari pitaya ki khavai. (251)

ਜਾ ਕੀ ਦੇਹਿਹ ਕਫ ਦੁਖ ਲਯਾਵੈ ॥ ਸੋ ਲੈ ਕਢਨਾਸਨੀ ਚਬਾਬੈ ॥
ਇਹ ਬਿਧਿ ਅਸੁਰ ਭਏ ਬਿਨੁ ਰੋਗਾ ॥ ਮਾਡਤ ਭਏ ਜੁਧ ਤਜਿ ਸੋਗਾ ॥ ੨੫੨॥
Ja ki dehai kaf dukh layavai. So lai kagnasni chabavai.
Ih bidh asur bhaie bin roga. Madat bhaie judh taj soga. (252)

ਅਗਨਿ ਅਸਤ੍ਰ ਛਾਡਾ ਤਬ ਦਾਨਵ ॥ ਜਾ ਤੇ ਭਏ ਭਸਮ ਬਹੁ ਮਾਨਵ ॥
ਬਾਰੁਣਾਸਤ੍ਰ ਤਬ ਕਾਲ ਚਲਾਯੋ ॥ ਸਕਲ ਅਗਨਿ ਕੋ ਤੇਜ ਮਿਟਾਯੋ ॥ ੨੫੩॥
Agan astar chhada tab danav. Ja tai bhaie bhasam bahu manav.
Barunastar tab kaal chalayo. Saka; agan ko tej mitayo. (253)

ਰਾਛਸ ਪਵਨ ਅਸਸਤ੍ਰ ਸੰਧਾਨਾ ॥ ਜਾ ਤੇ ਉਡਤ ਭਏ ਗਨ ਨਾਨਾ ॥
ਭੂਧਰਾਸਤ੍ਰ ਤਬ ਕਾਲ ਪ੍ਰਹਾਰਾ ॥ ਸਭ ਸਿਵਕਨ ਕੋ ਪ੍ਰਾਨ ਉਬਾਰਾ ॥ ੨੫੪ ॥
Rachhas pavan astaran sandhana. Ja tai udat bhaie gan nana.
Bhudrastar tab kaal parhara. Sabh sivkan kop ran ubara. (254)

ਮੇਘ ਅਸਸਤ੍ਰ ਛੋਰਾ ਪੁਨਿ ਦਾਨਵ ॥ ਭੀਜ ਗਏ ਜਿਹ ਤੇ ਸਭ ਮਾਨਵ ॥
ਬਾਇ ਅਸਤ੍ਰ ਲੈ ਕਾਲ ਚਲਾਯੋ ॥ ਸਭ ਮੇਘਨ ਤਤਕਾਲ ਉਡਾਯੋ ॥ ੨੫੫॥
Megh astar chhora pun danav. Bheej gaie jih tai sabh manav.
Baie astar lai kaal chalayo. Sabh Meghan tatkaaal udayo. (255)

When Maha Kaal had given this boon, then many drugs were made from them (those dead demons), as they were full of many qualities. (250)

When a demon was suffering from rashes, he would take some anti-allergy drug and the demon suffering from wind problem, would take some suitable drug. (251)

If someone was suffering from cough, he would take a drug like cuff cure so the demons got cured from various maladies. So they, getting rid of diseases, again started fighting. (252)

The demons then used Agni-weapon (fire-weapon), which killed many human beings. Then Kaal used the Varun weapon, which reduced completely the effect of fire weapons. (253)

The demons then used pavan astar (air-weapon) which blew up many human beings. Then Kaal used mountain-weapon, thus saving the lives of his companions. (254)

Then the demons used megh astar (weapon) which drenched all men, then Kaal used wind-astar, which blew up all the clouds. (255)

ਰਾਛਸਾਸਤ੍ ਰਾਛਸਹਿ ਚਲਾਯੋ ॥ ਬਹੁ ਅਸੁਰਨ ਤਾ ਤੇ ਉਜਾਯੋ ॥
ਦੇਵਤਾਸਤ੍ ਛੋਰਾ ਤਬ ਕਾਲਾ ॥ ਅਸੁਰ ਸੈਨ ਕੂਟਾ ਦਰਹਾਲਾ ॥ ੨੫੬॥
Rachhsastar rachhseh chalayo. Bahu asuran ta tai ujayo.
Devtastar chhora tab kaala. Asur sain kuta darhala. (256)

ਜਛ ਅਤਸ੍ ਤਬ ਅਸੁਰ ਚਲਾਯੋ ॥ ਗੰਧ੍ਰਬਾਸਤ੍ ਲੈ ਕਾਲ ਬਗਾਯੋ ॥
ਤੇ ਦੋਊ ਆਪੁ ਬੀਰ ਲਰਿ ਮਰੇ ॥ ਟੂਕ ਟੂਕ ਹ੍ਵੈ ਭੂ ਪਰ ਪੁਨਿ ਝਰੇ ॥ ੨੫੭॥
Jachh atstar tab asur chalayo. Gandharbasatar lai kaal bagayo.
Tai duoo aap beer lar marai. Took took hai bhoo par pun jharai. (257)

ਚਾਰਣਾਸਤ੍ ਜਬ ਅਸੁਰ ਸੰਧਾਨਾ ॥ ਚਾਰਣ ਉਪਜ ਠਾਢ ਭੈ ਨਾਨਾ ॥
ਸਿਧ ਅਸਤ੍ ਅਸਿ ਧੁਜ ਤਬ ਛੋਰਾ ॥ ਤਾ ਤੇ ਮੁਖ ਸਤ੍ਰਨ ਕੋ ਤੋਰਾ ॥ ੨੫੮॥
Charnastar jab asur sandhana. Charan upaj thath bhai nana.
Sidh astar as dhuj tab chhora. Ta tai much satran ko tora. (258)

ਉਰਗ ਅਸਤ੍ ਲੈ ਅਸੁਰ ਪਰਹਾਰਾ ॥ ਤਾ ਤੇ ਉਪਜੇ ਸ਼ਰਪ ਅਪਾਰਾ ॥
ਖਗਪਤਿ ਅਸਤ੍ ਤਜਾ ਤਬ ਕਾਲਾ ॥ ਭਛਿ ਗਏ ਨਾਗਨ ਦਰਹਾਲਾ॥ ੨੫੯॥
Urag astar lai asur parhara. Ta tai upjai sarap apara.
Khagpat astar taja tab kaala. Bhachh gaie nagan darhala. (259)

ਖਗਪਤਿ ਅਸਤ੍ ਦਾਨਵਹਿ ਚਲਾਯੋ ॥ ਬਹੁ ਬਿਛੂਅਨ ਤਾ ਤੇ ਉਪਜਾਯੋ ॥
ਲਸਿਟਕਾ ਸਤ੍ ਅਸਿਧੁਜ ਤਬ ਛੋਰਾ ॥ ਸਭ ਹੀ ਡਾਕ ਅਠੂਹਨ ਤੋਰਾ ॥ ੨੬੦॥
Khagpat astar danveh chalayo. Bahu bichhan ta taai upjayo.
Lastaka satar asidhuj tab chhora. Sabh hi dak athuhan tora. (260)

ਸਸਤ੍ ਅਸਤ੍ ਅਸ ਅਸੁਰ ਚਲਾਏ ॥ ਕੜਗ ਕੇਤੁ ਪਰ ਕਛੁ ਨ ਬਸਾਏ ॥
ਅਸਤ੍ਰਨ ਸਾਥ ਅਸਤ੍ਰ ਨਿਹਾਰੇ ॥ ਜਾ ਕਅਹਿ ਲਗੇ ਲੀਨ ਤੇ ਭਏ ॥ ੨੬੧॥
Sastar astar as asur chalaie. Kharrag ket par kachh na basaie.
Astran sath asataar niharai.ja kai lagai leen tai bhaie. (261)

The demons then used devil- weapon, which created many demons. Then Kaal used the godly-weapon, which killed most of the demon army. (256)

The demons used the demi-god weapon, and Kaal used the gandharb astar which resulted in both fighting it out and fell down being cut into pieces. (257)

When the demons released (shot) Charan astar' then many bards were produced who stood fast, then Asidhuj (Maha Kaal) shot a Sidh Astar' which destroyed the enemy in great strength. (258)

Then the demons shot an `Urg Astar', which resulted in the creation of many snakes, then Kaal shot another weapon called `Khagpat Astar', which devoured the snakes instantly. (259)

Then the demons shot a 'Scorpion Weapon', which produced many scorpions. Then Asidhuj (Maha Kaal) released another, weapon `Lastika Astar' which removed the sting out of the scorpions. (260)

The demons shot many weapons (astar Shastar) like this but these could not pose any threat (effect) to Maha Kaal: Many weapons were met with some other weapons from Maha Kaal, and whosoever was struck by them was killed. (got mingled with death). (261)

ਲੀਨ ਹ੍ਵੈ ਗਏ ਅਸਤ੍ ਨਿਹਾਰੇ ॥ ਹਾਇ ਹਾਇ ਕਰਿ ਅਸੁਰ ਪੁਕਾਰੇ ॥
ਮਹਾ ਮੂਢ ਫਿਰਿ ਕੋਪ ਬਢਾਈ ॥ ਪੁਨਿ ਅਸਿਧੁਜ ਤਨ ਕਰੀ ਲਰਾਈ ॥ ੨੬੨॥
Leen havai gaie astar niharai. Haie haie kar asur pukarai.
Maha koop fir kop badhaiee. Pun asidhuj tan kari laraiee. (262)

ਇਹ ਬਿਧਿ ਭਯੋ ਘੋਰ ਸੰਗ੍ਰਾਮਾ ॥ ਨਿਰਖਤ ਦੇਵ ਦਾਨਵੀ ਬਾਮਾ ॥
ਧੰਨਯ ਧੰਨਯ ਅਸਿਧੁਜ ਕੌ ਕਹੈ ॥ ਦਾਨਵ ਹੇਰਿ ਮੌਨ ਹ੍ਵੈ ਰਹੈ ॥ ੨੬੩॥
Ih bidh bheyo ghor saamgrama. Nirkhat dev danvi baama.
Dhaanya dhanya asidhuj ko kahai. Danaav her hai rahai. (263)

ਭੁਜੰਗ ਛੰਦ

ਮਹਾ ਰੋਸ ਕੈ ਕੈ ਹਠੀ ਫੇਰਿ ਗਾਜੈ ॥ ਚਹੁੰ ਓਰ ਤੇ ਘੋਰ ਬਾਦ੍ਰਿਤ ਬਾਜੇ ॥
ਪ੍ਰਣੋ ਸੰਖ ਭੇਰੀ ਬਜੇ ਢੋਲ ਐਸੇ ॥ ਪ੍ਰਲੈ ਕਾਲ ਕੇ ਕਾਲ ਕੀ ਰਾਤ੍ਰਿ ਜੈਸੇ ॥ ੨੬੪॥

Bhujang Chhand

Maha ros kai kai hathi fer gajai. Chahun or tai ghor badrit bajai.
Prano sankh bheri bajai dhol aise. Pralai kaal kai kaal ki ratri jaise. (264)

ਬਜੇ ਸੰਖ ਔ ਦਾਨਵੀ ਭੇਰ ਐਸੀ ॥ ਕਹੈ ਆਸੁਰੀ ਬ੍ਰਿਤ ਕੀ ਕ੍ਰਿਤ ਜੈਸੀ ॥
ਕਹੁੰ ਬੀਰ ਬਾਜੰਤ ਬਾਕੇ ਬਜਾਵੈ ॥ ਮਨੋ ਚਿਤ ਕੋ ਕੋਪ ਭਾਖੇ ਸੁਨਾਵੈ ॥ ੨੬੫॥
Bajai sankh o danvi bher aisi. Kahai asuri brit ki krit jaisi.
Kahun beer bajant bakai bajavai. mano chit ko bhakhai sunavai. (265)

ਕਿਤੇ ਬੀਰ ਬਜ੍ਰਾਨ ਕੇ ਸਾਥ ਪੇਲੇ ॥ ਬਰੇ ਬਸਤ੍ ਲੋਹੂ ਮਨੋ ਫਾਗ ਖੇਲੇ ॥
ਮੂਏ ਖਾਇ ਕੈ ਦੁਸਤ ਕੇਤੇ ਮਰੂਰੇ ॥ ਸੋਏ ਜਾਨ ਮਾਲੰਗ ਖਾਏ ਧਤੂਰੇ ॥ ੨੬੬॥
Kitai beer bajran kai sath pelai. Barai bastar lohu mano fag khelai.
Moai khaie kai dust ketai marurai. Soie jaan malaang khaie dhatoorai. (266)

ਕਿਤੇ ਟੂਕ ਟੂਕੇ ਬਲੀ ਖੇਤ ਹੋਏ ॥ ਮਨੋ ਖਾਇ ਕੈ ਭੰਗ ਮਾਲੰਗ ਸੋਏ ॥
ਬਿਰਾਜੈ ਕਟੇ ਅੰਗ ਬਸਤ੍ਰੰ ਲਪੇਟੇ ॥ ਜੁਮੇ ਕੋ ਮਨੋ ਰੋਜ ਮੈ ਗੌਸ ਲੇਟੇ ॥ ੨੬੭॥
Kitai took tookai bali khet hoie. Mano khaie kaai bhang malung soie.
Birajai katai ang bastarai lapetai. Jumai ko mano mai gous letai. (267)

When the demons saw such weapons in this state, they were lamenting with cries of Alas, Alas), and the great fools again started fighting against Maha Kaal (Asidhuj). (262)

Thus a fierce and terrible battle raged which was witnessed by the women folk of gods and demons both. They were all praising `Asidhuj' and seeing the plight of demons, they kept quiet. (263)

Bhujang Chhand

Getting enraged, the stubborn warriors started roaring again and horrible music was played from both sides. Small drums conch shells and kettle drums were sounded thus, as if it were heralding a doomsday. (264)

The conch shells and drums of demons were producing such notes (sounds) as could explain the state of mind of the demons, while young handsome warriors were playing the music which could explain the fury of their mind. (265)

Many warriors, had been pushed back with the shooting of `Bajar' arrows, their blood stained clothes were indicating as if they had played holi (festival of colours). Many enemy troops suffered colic pain and had died. It appeared as if drunken men had gone to sleep after consuming thorn apple (dhatura). (266)

Many warriors in smitten (cut of) pieses, were lying scattered in the battlefield just as drunken men were lying asleep, having consumed (bhang) hemp . With cut off limbs they were wrapped up in clothes, as if after Friday prayers the beggars (hermits) were lying with their limbs spread out. (267)

ਕਹੂੰ ਡਾਕਨੀ ਝਾਕਨੀ ਹਾਕ ਮਾਰੈ ॥ ਉਠੈ ਨਾਦ ਭਾਰੇ ਛੂਟੇ ਚੀਤਕਾਰੇ ॥
ਕਹੂੰ ਘੂੰਮਿ ਭੂੰਮੇ ਪਰੇ ਖੇਤ ਬਾਜੀ ॥ ਨਿਵਾਜੈ ਝੁਕੇ ਹੈ ਮਨੋ ਕਾਬਿ ਕਾਜੀ ॥ ੨੬੮॥
Kahun dakni jhakni haak marai. Uthai naad bharai chhutai cheetkarai.
Kahun ghoom bhumai parai khet baji.
Nivajai jhukaai hai maano kab kaji. (268)

ਹਠੀ ਬਧ ਗੋਪਾ ਗੁਲਿਤ੍ਰਾਣ ਬਾਕੇ ॥ ਚਲੇ ਕੋਪ ਕੈ ਕੈ ਹਠੀਲੇ ਨਿਸਾਕੇ ॥
ਕਹੁੰ ਚਰਮ ਬਰਮੈ ਗਿਰੇ ਮਰਮ ਛੇਦੇ ॥ ਕਨੂੰ ਮਾਸ ਕੇ ਗਿਧ ਲੈ ਗੇ ਲਬੇਦੇ ॥ ੨੬੯॥
Hathi badh gopa gultraan bakai.
Chalie kop kai kai nisakai.
Kahun charam barmai girai maram chhedai.
Kahun mas kai gidh lai gai labedai. (269)

ਕਹੂੰ ਬੀਰ ਬਾਜੀ ਬਜੰਤ੍ਰੀ ਝਰੈ ਹੈ ॥ ਕਹੂੰ ਖੰਡ ਖੰਡ ਹ੍ਵੈ ਸਿਪਾਹੀ ਮਰੇ ਹੈ ॥
ਕਹੂੰ ਮਤ ਦੰਤੀ ਪਰੇ ਹੈ ਪ੍ਰਹਾਰੇ ॥ ਗਿਰੇ ਭੂਮਿ ਪਬੈ ਮਨੋ ਬਦ੍ ਮਾਰੇ ॥ ੨੭੦॥
Kahun beer baji bajantri jharai hai.
Kahun khand khand hai sipahi marai hai.
Kahun danti parai hai parharai.
Girai bhoom pabai mano badar marai. (270)

ਸਵੈਯਾ

ਕਾਢਿ ਕ੍ਰਿਪਾਨ ਜਬੈ ਗਰਜਿਯੋ ਲਖਿ ਦੇਵ ਅਦੇਵ ਸਭੈ ਡਰ ਪਾਨੇ ॥
ਆਨਿ ਪ੍ਰਲੈ ਦਿਨ ਸੋ ਪ੍ਰਗਟਯੋ ਜਿਤ ਸਾਇਕ ਲੈ ਅਸਿਕੇਤੁ ਰਿਸਾਨੇ ॥
ਫੂਕ ਭਏ ਮੁਖ ਸੂਖਿ ਗਈ ਥੁਕਿ ਜੋਰਿ ਹਥਿਯਾਰ ਕਰੋਰਿ ਪਰਾਨੋ ॥
ਮਾਨਹੁ ਸਾਵਨ ਕਰ ਬਦਰਾ ਸੁਨਿ ਮਾਰੁਤਿ ਕੀ ਘਹਰ ਭਹਰਾਨੇ ॥ ੨੭੧॥

Swaiyya

Kadh kirpan jabai garjio lakh dev adev sabhai dar panai.
Aan pralai din so pragteyo sit saik lai asiket risanai.
Fook bhaie much sukhi gaiee thook jor hathyar karor parano.
Manhu savan kar badara sunn maruti ki gheharai bhehranai. (271)

Then the evil-spirits and vultures were making shrieking noise, somewhere loud sounds or shrieks were being heard, while at places horses were reeling down on the ground as if Kazis were bending while offering their prayers (namaz). (268)

Many obstinate warriors, with iron gloves covering their fingers or stubborn warriors had moved forward being furious with rage. At places shields and coats of mail were lying broken or somewhere the vultures were taking away flesh pieces. (269)

At places, warriors, horses or drum beaters were lying on the ground, or soldiers in cut off pieces were lying elsewhere. It appeared as if mountains broken with Bajar arrows of Indra were lying around. (270)

Swaiyva

When Maha Kaal roared with a sword in hand, then both the gods and demons got frightened. Then Asi Ket (Maha Kaal) with a shining bow in hand, appeared in great fury like a doomsday sight. All the faces became pale with fear, with choked throats (dried sputum in mouth) and millions of warriors fled away as if the clouds in monsoon, had disappeared on hearing the whistling sound of winds in great fear. (271)

ਡਾਕਿ ਅਚੈ ਕਹੂੰ ਸੋਨ ਡਕਾਡਕ ਪ੍ਰੇਤ ਪਿਸਾਚ ਕਹੂੰ ਕਿਲਕਾਰੈ ॥
ਭਾਜਤ ਹੈ ਕਹੂੰ ਡੌਰੂ ਡਮਾਡਮ ਭੈਰਵ ਭੂਤ ਕਹੂੰ ਭਭਕਾਰੈ ॥
ਜੰਗ ਮ੍ਰਿਦੰਗ ਉਪੰਗ ਬਜੈ ਕਹੂੰ ਭੀਖਨ ਸੀ ਰਨ ਭੇਰਿ ਭਕਾਰੈ ॥
ਆਨਿ ਅਰੈ ਕਹੂੰ ਬੀਰ ਚਟਾਪਟ ਕੋਪਿ ਕਟਾਕਟ ਘਾਇ ਪ੍ਰਹਾਰੈ ॥ ੨੭੨॥

Daak aichai kahun sarone dakadak prêt pisach kahun kilkarai.
Bhjajat hai kahun douroo damadam bhairav bhoot kahun bhabhkarai.
Jang mridang upang bajai kahun bhikhan si ran bher bhakarai.
Aan aria kahun beer chatapat kop latakat ghaie parharai. (272)

ਐਸੀ ਬਿਲੋਕਿ ਕੈ ਮਾਰਿ ਮਚੀ ਭਟ ਕੋਪ ਭਰੇ ਓਰ ਚਹੈ ॥
ਬਰਛੇ ਅਰੁ ਬਾਨ ਕਮਾਨ ਕ੍ਰਿਪਾਨ ਗਦਾ ਬਰਛੀ ਤਿਰਸੂਲ ਗਹੈ ॥
ਅਰਿ ਪੈ ਅਰਿਰਾਇ ਕੈ ਘਾਇ ਕਰੈ ਨ ਟਰੈ ਬਹੁ ਤੀਰ ਸਰੀਰ ਸਹੈ ॥
ਪੁਰਜੇ ਪੁਰਜੇ ਤਨ ਤੇ ਰਨ ਮੈ ਦੁਖ ਤੇ ਤਨ ਮੈ ਮੁਖ ਤੇ ਨ ਕਹੈ ॥ ੨੭੩॥

Aisi bilok kai mar machi bhat kop bharai or chahai.
Barchhai aru baan Kaman kirpan gada barchhi tirsool gahai.
Ar pai ariaraie kai ghaie karai n ataraie bahu teer sarir sahai.
Purjai purjai tan tai ran mai dukh tai tan mai much tai na kahai. (273)

ਅੜਿਲ

ਪੀਸ ਪੀਸ ਕਰਿ ਦਾਤ ਦੁਬਹਿਯਾ ਧਾਵਹੀ ॥
ਬਜ੍ ਬਾਨ ਬਿਛੁਅਨ ਕੇ ਬਿਸਿਖ ਲਗਾਵਹੀ ॥
ਟੂਕ ਟੂਕ ਹੈ ਮਰਤ ਨ ਪਗੁ ਪਾਛੇ ਟਰੈ ॥
ਹੋ ਚਟਪਟ ਆਨਿ ਬਰੰਗਨਿ ਤਿਨ ਪੁਰਖਨ ਬਰੈ ॥ ੨੭੪॥

Aril

Pees pees kar data dubhiya dhavhi.
Bajar baan bichhuan kai bisikh lagavhi.
Took took haai marat na pag pachhai tarai.
Ho chatpat aan barangan tin pukhan barai. (274)

At places the evil spirits were sucking blood, or somewhere else the ghosts and mythological horses (with human head) were making merry. Somewhere drums were being sounded with a loud note, or at places ghosts and Bhairavas were shouting loudly. Somewhere conch shells, mirdang, upang were making sounds (noise) or elsewhere the horrible sound of kettle drums was being heard. At places, the warriors had suddenly attacked and were causing wounds to the enemy with their weapons in great wrathfulness. (272)

Such a fierce battle was raging, that the enemy forces, furious with rage, were attacking the enemy with their spears, arrows, bows, swords, maces and tridents etc and were bearing the burnt of arrows without retracing backwards. Their body limbs in cut off condition were being thrown around in the battlefield, but they would not show off their plight. (273)

Aril

The demons, using weapons with both the hands, with gnashing their teeth, were launching an attack, and were shooting bajar arrows, scorpions or other arrows. They were dying being cut into pieces, but were not retracing their steps slightly even and were being wedded by fairies immediately. (274)

ਚਾਬਿ ਚਾਬਿ ਕਰਿ ਓਠ ਦੁਬਹਿਯਾ ਰਿਸਿ ਭਰੇ ॥
ਟੂਕ ਟੂਕ ਹੈ ਗਿਰੈ ਨ ਪਗੁ ਪਾਛੈ ਪਰੇ ॥
ਜੂਝਿ ਜੂਝਿ ਰਨ ਗਿਰਤ ਸੁਭਟ ਸਮੁਹਾਇ ਕੈ ॥
ਹੋ ਬਸੇ ਸ੍ਵਰਗ ਮੋ ਜਾਇ ਪਰਮ ਸੁਖ ਪਾਇ ਕੈ ॥ ੨੭੫॥

Chab chab kar oth dubhiya ris bharai.
Took took hai giarai na pag pachhai parai.
Jujh jujh ran girat subhat samuhaie kai.
Ho basai savarag mo jaie param such paie kai. (275)

ਸਵੈਯਾ

ਕੋਪ ਘਨਾ ਕਰਿ ਕੈ ਅਸੁਰਾਰਦਨ ਕਾਢਿ ਕ੍ਰਿਪਾਨਨ ਕੌ ਰਨ ਧਾਏ ॥
ਹਾਕਿ ਹਥਿਯਾਰਨ ਲੈ ਉਮਡੇ ਰਨ ਕੌ ਤਜਿ ਕੈ ਪਗੁ ਦੈ ਨ ਪਰਾਏ ॥
ਮਾਰਿ ਹੀ ਮਾਰਿ ਪੁਕਾਰਿ ਹਠੀ ਘਨ ਹਯੋ ਗਰਜੇ ਨ ਕਛੂ ਡਰ ਪਾਏ ॥
ਮਾਨਹੁ ਸਾਵਨ ਕੀ ਰਿਤੁ ਮੈ ਘਨ ਬੂੰਦਨ ਜਯੋ ਸਰ ਤਯੋ ਬਰਖਾਏ ॥ ੨੭੬॥

Swaiyya

Kop Ghana kar kai asurardan kadh kripanan ko ran dhaie.
Haak hatjiyaran lai umadai ran ko taj kai pagu dai na paraie.
Mar hi mar pukari hathi ghan heyo garajai na kachhu dar paie.
Manhu savan ki ritu mai ghan bundan jeyo sar teyo barkhaie. (276)

ਧੂਲ ਜਟਾਯੂ ਤੇ ਅਧਿਕ ਸੂਰ ਸਭੈ ਉਮਡੇ ਕਰ ਆਯੁਧ ਲੈ ਕੈ ॥
ਕੋਪ ਕ੍ਰਿਪਾਨ ਲਏ ਕਰ ਬਾਨ ਮਹਾ ਹਠ ਠਾਨਿ ਬਡੀ ਰਿਸਿ ਕੈ ਕੈ ॥
ਚੌਪਿ ਚੜੇ ਚਹੁਮ ਓਰਨ ਤੇ ਬਰਿਯਾਰ ਬਡੇ ਦੋਊ ਨੈਨ ਤਚੈ ਕੈ ॥
ਆਨਿ ਅਰੇ ਖੜਗਾਧੁਜ ਸੌ ਨ ਚਲੇ ਪਗੁ ਦੈ ਬਿਮੁਖਾਹਵ ਹੈ ਕੈ ॥ ੨੭੭॥

Dhool jatayu tai adhik soor sabhai umdai kar ayudh lai kai.
kop kirpan laie kar baan maha hath than bad iris kai kai.
Choup charraie chahum oran tai bariyar badai duoo nain tachai kai.
Aan aria kharragdhuj sou na chalai pagu dai bimukhahav hai kai. (277)

The warriors, pressing (munching) their lips and filled with fury were falling on the ground, being cut into pieces, but were not retracing their steps backwards even slightly. The warriors were coming forward in the battlefield and fighting to death reeling around and were proceeding to heavens with ease and full satisfaction. (275)

Swaiyya

With great fury, the demons took out their swords and rushed towards the battlefield. Challenging the enemy with weapons in hands, they advanced towards the battle front and would not retrace their steps even a bit. They were very stubborn and being fearless they were shouting 'kill them', just like the thundering of clouds. It appeared as if in the month of Savan, the arrows were being showered like the rain drops falling from the clouds (in the monsoon period). (276)

Dhool and Jatayu etc. like warriors had attacked with weapons. Those stubborn warriors, with increased fury, took up their arrows and swords. From all four sides, mighty warriors were frowning and launched an attack and fought with Kharga Dhuj (Maha Kaal) but did not retrace even a step backwards from the battlefield. (277)

ਭਾਰੀ ਪ੍ਰਤਾਪ ਭਰੇ ਮਨ ਮੈ ਭਟ ਧਾਇ ਪਰੇ ਬਿਬਿਧਾਯੁਧ ਲੀਨੇ ॥
ਕੌਚ ਕ੍ਰਿਪਾਨ ਕਸੇ ਸਭ ਸਾਜਨ ਓਠਨ ਚਾਬਿ ਬਡੀ ਰਿਸਿ ਕੀਨੇ ॥
ਆਛੇ ਕੁਲਾਨ ਬਿਖੈ ਉਪਜੇ ਸਭ ਕੌਨਹੂੰ ਬਾਤ ਬਿਖੈ ਨਹਿ ਹੀਨੇ ॥
ਜੂਝਿ ਗਿਰੇ ਖੜਗਾਧੁਜ ਸੌ ਲਰਿ ਸਰੋਨਿਤ ਸੌ ਸਿਗਰੇ ਅੰਗ ਭੀਨੇ ॥ ੨੭੮॥
Bhari partap bharai man mai bhat dhaie paraai bibidhayud linai.
Kouch kirpan kasai sabh sajan othan chab bad iris kinaie.
Achhai kulan bikhai upjai sabh kounhu baat bikhai nahi hinai.
Jujh girai kharragdhuj so lar saronit so sigrai ang bhenai. (278)

ਚੌਪਈ

ਇਹ ਬਿਧਿ ਕੋਪ ਕਾਲ ਜਬ ਭਰਾ ॥ ਦੁਸਟਨ ਕੋ ਛਿਨ ਮੈ ਬਧੁ ਕਰਾ ॥
ਆਪੁ ਹਾਥ ਦੈ ਸਾਧ ਉਬਾਰੇ ॥ ਸਤ੍ਰ ਅਨੇਕ ਛਿਨਕ ਮੋ ਟਾਰੇ ॥ ੨੭੯॥

Choupaiee

Ih bidh kop kaal jab bhara. Dustan ko chin mai badh kara.
Aap haath dai sadh ubarai. Satar anek chhinak mo tarai. (279)

ਆਸਿਧੁਜ ਜੂ ਕੋਪਾ ਜਬ ਹੀ ਰਨ ॥ ਮਾਰਤ ਭਯੋ ਸਤ੍ਰੁਗਨ ਚੁਨਿ ਚੁਨਿ ॥
ਸਭ ਸਿਵਕਨ ਕਹ ਲਿਯੋ ਉਬਾਰਾ ॥ ਦੁਸਤ ਗਠਨ ਕੋ ਕਰਾ ਪ੍ਰਹਾਰਾ ॥ ੨੮੦॥
Asidhuj ju kopa jab hi ran. Marat bheyo satargan chunn chunn.
Sabh sivkan keh liyo. Dusat gathan ko kaara parhara. (280)

ਇਹ ਬਿਧਿ ਹਨੇ ਦੁਸਤ ਜਬ ਕਾਲਾ ॥ ਗਿਰਿ ਪਰੇ ਧਰਨਿ ਬਿਕਰਾਲਾ ॥
ਨਿਜ ਹਾਥਨ ਦੈ ਸੰਤ ਉਬਾਰੇ ॥ ਸਤ੍ਰੁ ਅਨੇਕ ਤਨਿਕ ਮਹਿ ਮਾਰੇ ॥ ੨੮੧॥
Ih bidh hanai dusat jab kala. Gir parai dharan bikrala.
Nij hathan dais ant ubarai. Satar anek tanik meh marai. (281)

ਦਾਨਵ ਅਮਿਤ ਕੋਪ ਕਰਿ ਢੂਕੇ ॥ ਮਾਰਹਿ ਮਾਰਿ ਦਸੌ ਦਿਸਿ ਕੂਕੇ ॥
ਬਹੁਰਿ ਕਾਲ ਕੁਪਿ ਖੜਗ ਸੰਭਾਰਾ ॥ ਸਤ੍ਰੁ ਸੈਨ ਪਲ ਬੀਚ ਪ੍ਰਹਾਰਾ ॥ ੨੮੨॥
Danav amit kop kar dhukai. Marhi mar daso dis kukai.
Bahur kaal kupi kharrag sambhara. satar sain pal beech parhara. (282)

The warriors with great splendour at heart, launched an attack taking various weapons in hands. They attacked with swords, coats of mail and embellishing themselves with other weapons and getting enraged they were biting their lips. They all belonged to high castes and were not lacking in anything. They fell down while fighting against Maha Kaal, so that all their limbs were drenched in blood. (278)

Choupaiee

As Kaal became furious with rage. He killed the enemy forces in no time, and he managed to save the virtuous ones with his protective hand and killed countless enemies in a moment. (279)

When MahaKaal (Asidhuj) got enraged in the battlefield, then he picked up the enemies one by one and killed them. All the devotees were saved, as he attacked the whole lot of his enemies. (280)

When Kaal had killed the demons,then horrible demons were falling on the ground. He protected his saints with his own hands while killed most of the foes in a moment. (281)

Countless demons came attacking, being furious with rage, and were shouting from all ten sides "kill them, kill them". Kaal again took up his sword, getting wrathful launched an attack on the enemy forces in a moment. (282)

ਬਹੁਰਿ ਕੋਪ ਕਰਿ ਦੁਸਤ ਅਪਾਰਾ ॥ ਮਹਾਕਾਲ ਕੌ ਚਹਤ ਸੰਘਾਰਾ ॥
ਜਿਮਿ ਗਗਨਹਿ ਕੋਈ ਬਾਨ ਵਲਾਵੈ ॥ ਤਾਹਿ ਨ ਲਗੈ ਤਿਸੀ ਪਰ ਆਵੈ ॥ ੨੮੩॥
Bahur kop kar dusat apara. Mahakaal ko chehat sanghara.
Jim gagneh koiee baan vlavai. Tohai na lgaie tisi par avai. (283)

ਭਾਤਿ ਭਾਤਿ ਬਾਦ੍ਰਿਤ ਬਜਾਇ ॥ ਦਾਨਵ ਨਿਕਟ ਪਹੁਚੇ ਆਇ ॥
ਮਹਾਕਾਲ ਤਬ ਬਿਰਦ ਸੰਭਾਰੋ ॥ ਸੰਤ ਉਬਾਰਿ ਦੋਖਿਯਨ ਮਾਰੋ ॥ ੨੮੪॥
Bhat bhat badrit bajaie. Danav nikat pahuchai aie.
Mahakaal tab birad sambharo. Sant ubar dokhiyan maro. (284)

ਖੰਡ ਖੰਡ ਕਰਿ ਦਾਨਵ ਮਾਰੇ ॥ ਤਿਲ ਤਿਲ ਪ੍ਰਾਇ ਸਕਲ ਕਰਿ ਡਾਰੇ ॥
ਪਾਵਕਾਸਤ੍ ਕਲਿ ਬਹੁਰਿ ਚਲਾਯੋ ॥ ਸੈਨ ਅਸੁਰ ਕੋ ਸਗਲ ਗਿਰਾਯੋ ॥ ੨੮੫॥
Khand khand kar danav marai. Til til praie sakal kar darai.
Pavkasatar kal bahur chalayo. Sain asur ko sagal girayo. (285)

ਬਰੁਣਾਸਤ੍ ਦਾਨਵ ਤਬ ਛੋਰਾ ॥ ਜਾ ਤੇ ਪਾਵਕਾਸਤ੍ ਕਹ ਮੋਰਾ ॥
ਬਾਸ੍ਵਾਸਤ ਤਬ ਕਾਲ ਚਲਾਯੋ ॥ ਇੰਦ੍ ਪ੍ਤ੍ਰ ਹੈ ਜੁਧ ਮਚਾਯੋ ॥ ੨੮੬॥
Barunasatar danav tab chhora. Ja tai pavkasatar keh mora.
Basvasatar tab kaal chalayo. Indar putrachh hai judh machayo. (286)

ਦਾਨਵ ਨਿਰਖਿ ਠਾਢ ਰਨ ਬਾਸਵ ॥ ਪੀਵਤ ਭਯੋ ਕੂਪ ਦੈ ਆਸਵ ॥
ਕਰਿ ਕੈ ਕੋਪ ਅਤੁਲ ਅਸ ਗਰਜਾ ॥ ਭੂੰਮਿ ਅਕਾਸ ਸਬਦ ਸੁਨਿ ਲਰਜਾ ॥ ੨੮੭॥
Danav nirakh thath ran basav. Pivat bheyo koop dai asava.
Kaar kai kop atul as garja. Bhoom akas sabad sunn larja. (287)

ਅਮਿਤ ਬਾਸਵਹਿ ਬਾਨ ਪ੍ਹਾਰੇ ॥ ਬਰਮ ਚਰਮ ਸਭ ਭੇਦਿ ਪਧਾਰੇ ॥
ਜਨੁਕ ਨਾਗ ਬਾਬੀ ਸਸਿ ਗਏ ॥ ਭੂਤਲ ਭੇਦ ਪਤਾਰ ਸਿਧਾਏ ॥ ੨੮੮॥
Amit basveh baan parharai. Baram charam sabh bhed padharai.
Januk naag babi sas gaie. Bhutal bhed patar sidhaye. (288)

The enemy again wanted to kill Maha Kaal with the help of many demons. Just as someone shoots an arrow at the sky which does not strike it, but comes back to strike the one, who shoots it. (283)

The demons were playing many musical instruments and then came near Maha Kaal. Maha Kaal then performed his moral duty to save his devotees by killing the despots (enemies). (284)

He (Maha Kaal) killed all the demons by cutting them into pieces and reduced them into bits and pieced Kaal then again shot the Agni Astar' (Fire weapon) and completely destroyed the whole demon army. (285)

The demons then fired the Varuna Astar, which turned back the Agni Astar. Then Kaal released the `Basav Astar' and Indra appeared in person to fight it out. (286)

Then the demon, seeing Indra standing in the field, drank two wells of wine (too much wine). Then by getting furious with rage thundered in such a manner, that on hearing the note the Earth and sky both started trembling. (287)

The demon shot many arrows against Indra, which pierced the shields and coats of mail (protevtive cover) onto the other side. It appeared as if the snakes had entered their holes, and piercing the Earth , they had gone to the underworld(nether Land). (288)

ਅਮਿਤ ਰੋਸ ਬਾਸਵ ਤਬ ਕਿਯਾ ॥ ਸਨੁਖ ਬਾਨ ਕਰ ਭੀਤਰ ਲਿਯਾ ॥
ਅਮਿਤ ਕੋਪ ਕਰਿ ਬਿਸਿਖ ਪ੍ਰਹਾਰੇ ॥ ਛੋਰਿ ਦਾਨਵਨ ਪਾਰ ਪਧਾਰੇ ॥ ੨੮੯॥
Amit ros basav tab kiya. Sanukh ban bhitar liya.
Amit kop kar bisikh parharai. For danvan paar padharai. (289)

ਦਾਨਵ ਅਸਿਕ ਰੋਸ ਕਰਿ ਧਾਏ ॥ ਦੇਵ ਪੂਜ ਰਨ ਮਾਝ ਭਜਾਏ ॥
ਭਜਤ ਦੇਵ ਨਿਰਖੇ ਕਲਿ ਜਬ ਹੀ ॥ ਸਸਤ੍ਰ ਅਸਤ੍ਰ ਛੋਰੇ ਰਨ ਤਬ ਹੀ ॥ ੨੯੦॥
Danav asik ros kar dhaie. Dev pooj ran majh bhajaie.
Bhajat dev nirkhai kal jab hi. Sastar astar chhorai ran tab hi. (290)

ਬਾਨਨ ਕੀ ਬਰਖਾ ਕਲਿ ਕਰੀ ॥ ਲਾਗਤ ਸੈਨ ਦਾਨਵੀ ਜਰੀ ॥
ਸਤ੍ ਅਨੇਕ ਨਿਧਨ ਕਹ ਗਏ ॥ ਬਹੁਰਿ ਉਪਜ ਬਹੁ ਠਾਢੇ ਭਏ ॥ ੨੯੧॥
Banan ki brkha kal kari. Lagat sain danvi jari.
Satar anek nidhan keh gaie. Bahur upaj bahu thathai bhaie. (291)

ਬਹੁਰਿ ਕਾਲ ਕੁਪਿ ਬਾਨ ਪ੍ਰਹਾਰੇ ॥ ਬੇਧਿ ਦਾਨਵਾਨ ਪਾਰ ਪਧਾਰੇ ॥
ਦਾਨਵ ਤਬੈ ਅਧਿਕ ਕਰਿ ਕ੍ਰੁਧਾ ॥ ਮੰਡਾ ਮਹਾਕਾਲ ਤਨ ਜੁਧਾ ॥ ੨੯੨॥
Bahur kaal kop ban parharai. Bedh danvan paaar padharai.
Danav tabi adhik kar krudha. Manda mahakaal tan judha. (292)

ਮਹਾਕਾਲ ਤਬ ਬਾਨ ਪ੍ਰਹਾਰੇ ॥ ਦਾਨਵ ਏਕ ਏਕ ਕਰਿ ਮਾਰੇ ॥
ਤਿਨ ਤੇ ਬਹੁ ਉਪਜਿਤ ਰਨ ਭਏ ॥ ਮਹਾ ਕਾਲ ਕੇ ਸਾਮੁਹਿ ਸਿਧਏ ॥ ੨੯੩॥
Mahakal tab ban parharai. Danav eke k kar marai.
Tin tai upjit ran bhaie. Mahakaal kai samuhai sidhaie. (293)

ਜੇਤਿਕ ਧਏ ਤਿਤਕ ਕਲਿ ਮਾਰੇ ॥ ਰਥੀ ਗਜੀ ਤਿਲ ਤਿਲ ਕਰਿ ਡਾਰੇ ॥
ਤਿਨਕੇ ਉਪਜਿ ਠਾਢ ਭੇ ਘਨੇ ॥ ਰਥੀ ਗਜੀ ਬਾਜੀ ਸੁਭ ਬਨੇ ॥ ੨੯੪॥
Jetik dhaie titak kal marai. Rathi gaji til til kar darai.
Tinkai upaj thath bhee ghanai. Rathi gaji baji subh banai. (294)

Then Indra felt great anguish and took the arrow and bow in hand, and shot many arrows with great fury, which pierced the bodies of demons, thrcugh to the other side. (289)

The demon then launched another attack with fury and made the idol-worshipper to run away from the battlefield. When Maha Kaal saw the gods fleeing from the battlefield, then he released (shot) all the weapons and arms in the battlefield. (290)

Then Kaal showered the arrows, which on striking the enemy burnt the whole demon army and many enemies died (of burning), then many demons got up and started fighting. (291)

Then Kaal, being furious with rage, shot the arrows, which pierced the demons through to the other side. Then the demons getting wrathful, started fighting against Maha Kaal. (292)

Then Maha Kaal shot many arrows and killed the demons one by one; then many more demons got created in the battlefield and were facing Maha Kaal squarely. (293)

Whichever demons came to oppose Maha Kaal, were killed by him. The charioteers and elephants riders were cut into pieces. Then many more demons were generated and faced the enemy, along with many charioteers, elephants and horse riders. (294)

ਬਹੁਰਿ ਕਾਲ ਕਰਿ ਕੋਪ ਪ੍ਰਹਾਰੇ ॥ ਦੈਤ ਅਨਿਕ ਮਿਤ੍ ਲੋਕ ਪਧਾਰੇ ॥
ਮਹਾਕਾਲ ਬਹੁਰੋ ਧਨੁ ਧਰਾ ॥ ਸੌ ਸੌ ਬਾਨ ਏਕ ਇਕ ਹਰਾ ॥ ੨੯੫॥
Bahur kaal kar kop parharai. Dait anik mitar lok padharai.
Mahakaal bahuro dhan dhara. So so ban ik hara. (295)

ਸੌ ਸੌ ਏਕ ਏਕ ਸਰ ਮਾਰਾ ॥ ਸੌ ਸੌ ਗਿਰੀ ਸੋਨ ਕੀ ਧਾਰਾ ॥
ਸਤ ਸਤ ਅਸੁਰ ਉਪਜਿ ਭੇ ਠਾਢੇ ॥ ਅਸੀ ਗਜੀ ਕੌਚੀ ਬਲ ਗਾਢੇ ॥ ੨੯੬॥
So so ek ek sar mara. So so giri saron ki dhara.
Sat sat asur upaj bhe thatahi. Asi gaji kochi bal gadhai. (296)

ਰੂਪ ਹਜਾਰ ਹਜਾਰ ਧਾਰਿ ਕਲਿ ॥ ਗਰਜਤ ਭਯੋ ਅਤੁਲ ਕਰਿ ਕੈ ਬਲ ॥
ਕਹ ਕਹ ਹਸਾ ਕਾਲ ਬਿਕਰਾਲਾ ॥ ਕਾਢੇ ਦਾਤ ਤਜਤ ਮੁਖ ਜ੍ਵਾਲਾ ॥ ੨੯੭॥
Roop hajar dhar kal. Garjat bheyo atul kar kai bal.
keh kewh hasa kaal bikrala. Kadhai data tajat much javala. (297)

ਏਕ ਏਕ ਰਨ ਬਾਨ ਚਲਾਯੋ ॥ ਸਹਸ ਸਹਸ ਦਾਨਵ ਕਹ ਘਾਯੋ ॥
ਖੇਤਿਕ ਸੁਭਟ ਦਾੜ ਗਹਿ ਚਾਬੇ ॥ ਕੇਤਿਕ ਸੁਭਟ ਪਾਵ ਤਰ ਦਾਬੇ ॥ ੨੯੮॥
Ek ek ran ban chalayo. Sehas danav keh ghayo.
Khetik subhat darr geh chabai. Ketik subhat pav tar dabai. (298)

ਖੇਤਕ ਪਕਰਿ ਭਛ ਕਰਿ ਲਿਯੋ ॥ ਤਿਨ ਤੇ ਏਕ ਨ ਉਪਜਤ ਭਯੋ ॥
ਕਿਤਕਨ ਦ੍ਰਿਸਟਾਕਰਖਨ ਕੀਯੋ ॥ ਸਭਹਿਨ ਕੋ ਸੋਨਿਤ ਹਰਿ ਲੀਯੋ ॥ ੨੯੯॥
Ketik pakar bhachh kar liyo. Tin tai ek na upjat bheyo.
Kitkan dristakarkhan kiyo. Sabhhin ko saronit har liyo. (299)

ਸੋਨ ਰਹਿਤ ਦਾਨਵ ਜਬ ਭਯੋ ॥ ਦੈਤ ਉਪਰਾਜਨ ਤੇ ਰਹਿ ਗਯੋ ॥
ਸ੍ਰਮਿਤ ਅਧਿਕ ਹ੍ਵੈ ਛਾਡਤ ਸ੍ਵਾਸਾ ॥ ਤਾ ਤੇ ਕਰਤ ਦੈਤ ਪਰਗਾਸਾ ॥ ੩੦੦॥
Sarone rehaty danav jab bheyo. Dait uprajan tai reh geyo.
Sramit adhik hai chhadat savasa. Ta tai karat dait pargasa. (300)

Then Kaal launched the attack in great wrathfulness, which sent many demons to the valley of death. Then Maha Kaal took up his bow, and with one arrow only, he killed hundred or more. (295)

One arrow was shot at one hundred demons, wbich resulted in a blood stream flowing down there, which resulted in the creation of hundred of demons, who started opposing. They were armed with swords, riders of elephants arid having coats of mail and got dug in there. (296)

Then Maha Kaal, 'taking a thousand forms, was thundering with great strength, and he laughed with a horrible sound and was spitting fire with protruding teeth. (297)

He (Maha Kaai) shot one arrow each time, killing one thousand demons every time, while many demons were crushed under his molar teeth and many more warriors were crushed under his feet. (298)

Many warriors were just devoured by holding them so that no more demons could be produced. Many of them were just pulled to death by dragging them with his eyes (glance) thus their blood was sucked in. (299)

When the demons were divested of their blood, then more demons could not be created, and they were dying by getting exhausted, so that no more demons could be produced. (300)

ਪਵਨਾਕਰਖ ਕਰਾ ਤਬ ਕਾਲਾ ॥ ਘਟੇ ਬਢਨ ਤੇ ਅਰਿ ਬਿਕਰਾਲਾ ॥
ਇਹ ਬਿਧਿ ਜਬ ਆਕਰਖਨ ਕੀਯਾ ॥ ਸਭ ਬਲ ਹਰਿ ਅਸੁਰਨ ਕਾ ਲਿਯਾ ॥ ੩੦੧॥
Pavnakaarakh kara tab kaala. Ghatai badhan tai ar bikrala.
Ih bidh jab akarkhan kiya. Sabh bal har asuran ka liya. (301)

ਮਾਰਿ ਮਾਰਿ ਜੋ ਅਸੁਰ ਪੁਕਾਰਤ ॥ ਤਿਹ ਤੇ ਅਮਿਤ ਸੈਤ ਤਨ ਧਾਰਤ ॥
ਬਾਚਾਕਰਖ ਕਾਲ ਤਬ ਕਯੋ ॥ ਬੋਲਨ ਤੇ ਦਾਨਵ ਰਹਿ ਗਯੋ ॥ ੩੦੨॥
Mar mar jo asur pukarat. Tih tai amit sait tan dharat.
Bachakarakh kaal tab keyo. Bolan tai danav reh geyo. (302)

ਦਾਨਵ ਜਬ ਬੋਲਹਿ ਰਹਿ ਗਯੋ ॥ ਚਿੰਤਾ ਕਰਤ ਚਿਤ ਮੋ ਭਯੋ ॥
ਤਾਹੀ ਤੇ ਦਾਨਵ ਬਹੁ ਭਏ ॥ ਸਨਮੁਖ ਮਹਾਕਾਲ ਕੇ ਧਏ ॥ ੩੦੩॥
Danav jab bolhi reh geyo. Chinta karat chit mo bheyo.
Tahi tai danav bahu bhaie. Sanmukh mhakaaal kai dhaie. (303)

ਸਸਤ੍ ਅਸਤ੍ ਕਰਿ ਕੋਪ ਪ੍ਰਹਾਰੇ ॥ ਮਹਾਬੀਰ ਬਰਿਯਾਰ ਡਰਾਰੇ ॥
ਮਹਾ ਕਾਲ ਤਬ ਗੁਰਜ ਭੰਡਾਰੀ ॥ ਬਹੁਤਨ ਕੀ ਮੇਧਾ ਕਢਿ ਡਾਰੀ ॥ ੩੦੪॥
Sastar asatar kar kop parharai. Mahabir bariyar dararai.
Mahakaal tab guraj bhandari. Bahutan ki medha kadh dari. (304)

ਤਿਨ ਕੀ ਭੂਅ ਮੇਜਾ ਜੋ ਪਰੀ ॥ ਤਾ ਤੇ ਸੈਨ ਦੇਹ ਬਹੁ ਧਰੀ ॥
ਮਾਰਿ ਮਾਰਿ ਕਰਿ ਕੋਪਿ ਅਪਾਰਾ ॥ ਜਾਗਤ ਭਏ ਅਸੁਰ ਬਿਕਰਾਰਾ ॥ ੩੦੫॥
Tin ki bhu meja jo pari. Ta tai sain deh bahu dhari:
Mar mar kar kop apara. Jagat bhaie asur bikrara. (305)

ਤਿਨ ਕੇ ਫੋਰਿ ਮੂੰਡ ਕਲਿ ਡਰੇ ॥ ਤਾ ਤੇ ਮੇਧਾ ਜੋ ਭੂਅ ਪਰੇ ॥
ਮਾਰਿ ਮਾਰਿ ਕਹ ਅਸੁਰ ਜਗੇ ਰਨ ॥ ਸੂਰਬੀਰ ਬਰਿਯਾਰ ਮਹਾਮਨ ॥ ੩੦੬॥
Tin kai for moond kal darai . ta tai medha jo bhu parai.
Mar mar keh asur jagai ran. Soorbir bariyar mahaman. (306)

Then Kaal sucked in the wind, so that their could be no increase in the number of demons. Thus with such a type of attack, the strength of the demons was also reduced. (301)

When the demons were shouting to "Kill them", more demons were being created, thus Kaal had sucked in their (breath) with their speech, so that they could not speak any more. (302)

When the demons lost their speech, then they got worried and from that worry even more demons got regenerated and then started confronting Maha Kaal. (303)

They took up their weapons and arms and attacked with great fury Which frightened many mighty warriors. Then Maha Kaal took up his mace, and thus crushed their brains (reduced their bone marrow). (304)

When their marrow fell on the ground many more demons were produced and an army of demons created, thus many more horrible demons, being furious with rage, woke up to life (thus getting ready to fight). (305)

Then Maha Kaal broke their skulls, and as their bone marrow fell on the ground, many more demons shouting "Kill them", were coming to life, who were very powerful and great warriors. (306)

ਪੁਨਿ ਕਰਿ ਕਾਲ ਗਦਾ ਰਿਸਿ ਧਰੀ ॥ ਸਤ੍ ਖੋਪਰੀ ਤਿਲ ਤਿਲ ਕਰੀ ॥
ਜੇਤੇ ਟੂਕ ਖੋਪ੍ਰਿਯਨ ਪਰੇ ॥ ਤੇਤਿਕ ਰੂਪ ਦਾਨਵਾਨ ਧਰੇ ॥ ੩੦੭॥
Pun kar kaal gada ris dhari. Satar khopri til til kari.
Jete took khopriyan parai. Tetik roop danvan dharai. (307)

ਕੇਤਿਕ ਗਦਾ ਪਾਨਿ ਹਹਿ ਧਾਏ ॥ ਕੇਤਿਕ ਖੜਗ ਹਾਥ ਲੈ ਆਏ ॥
ਮਾਰਿ ਮਾਰਿਕੈ ਕੋਪਹਿ ਸਰਜੇ ॥ ਮਾਨਹੁ ਮਹਾਕਾਲ ਘਨ ਗਰਜੇ ॥ ੩੦੮॥
Ketik gada pan hehai dhaie. Ketik kharrag hath lai aie.
Mar maar kaai kophi sarjai. Manhu mahakaal ghan garajai. (308)

ਆਨਿ ਕਾਲ ਕਹ ਕਰਤ ਪ੍ਰਹਾਰਾ ॥ ਇਕ ਇਕ ਸੂਰ ਸਹਸ ਹਥਿਯਾਰਾ ॥
ਮਹਾਕਾਲ ਕਹ ਲਗਤ ਨ ਭਏ ॥ ਤਾ ਮਹਿ ਸਭੈ ਲੀਨ ਹ੍ਵੈ ਗਏ ॥ ੩੦੯॥
Aan kal keh karat parhara. Ik ik soor sehas hathiyara.
Mahakaal keh lagat n abhaie. Ta meh sabhai lin hai gaie. (309)

ਸਸਤ੍ ਲੀਨ ਲਖਿ ਅਸੁਰ ਰਿਸਾਨੇ ॥ ਸਸਤ੍ ਅਸਤ੍ ਲੈ ਕੋਪਿ ਸਿਧਾਨੇ ॥
ਅਮਿਤ ਕੋਪ ਕਰਿ ਸਸਤ੍ ਪ੍ਰਹਾਰਤ ॥ ਮਾਰਿ ਮਾਰਿ ਦਿਸਿ ਦਸੌ ਪੁਕਾਰਤ ॥ ੩੧੦॥
Sastar lin lakh asur risanai. Satar astar lai kop sidhanai.
Amit kop kar sastar parharat. Mar mar dis daso pukarat. (310)

ਮਾਰਿ ਮਾਰਿ ਕੀ ਸੁਨਿ ਧੁਨਿ ਕਾਨਾ ॥ ਕੋਪਾ ਕਾਲ ਸਸਤ੍ ਗਹਿ ਨਾਨਾ ॥
ਹਾਕਿ ਹਾਕਿ ਹਥਿਯਾਰ ਪ੍ਰਹਾਰੇ ॥ ਦਸਟ ਅਨਿਕ ਪਲ ਬੀਚ ਸੰਘਾਰੇ ॥ ੩੧੧॥
Mar mar ki sunn dhunn kana. Kopa kaal sastar geh nan.
Hak hak hathiyar parharai. Dast anik pal beech sangharai. (311)

ਤਿਨ ਤੇ ਮੇਦ ਮਾਸ ਜੋ ਪਰੋ ॥ ਤਾ ਤੇ ਬਹ ਅਸੁਰਨ ਤਨ ਧਰੋ ॥
ਮਾਰਿ ਮਾਰਿ ਕਹ ਸਾਮੁਹਿ ਸਿਧਾਏ ॥ ਬਾਧੇ ਚੁੰਗ ਚੌਪਿ ਤਨ ਆਏ ॥ ੩੧੨॥
Tin tai med mas jo paro. Ta tai beh asuran tan dharo.
Mar mar keh samuhai sidhaie. Badhai chung choup tan aie. (312)

Ehen Kaal getting enragaed. Took up his mace in hand and crushed the heads of demons and more demons got generataed from all the pieces which fell on the ground. (307)

Many of these demons, holding their maces in hands, were confronting him, and many opposed him holding their swords in hands. They were showing off their wrathfulness by shouting "Kill them", as if the clouds of doomsday of Maha Kaal had started gurgling. (308)

Now these demons, with thousands of weapons with each one, were attacking, Maha Kaal one by one, though Maha Kaal was not being affected by their attacks and all of them got merged in Maha Kaal. (309)

On seeing their weapons being merged with Maha Kaal, all the demons became furious with rage and taking up their weapons they started advancing against Maha Kaal. They were wielding their weapons with great fury and were shouting "Kill them" in all the ten directions. (310)

On hearing their sound of "Kill them", with his ears, Maha Kaal, taking up many weapons, also got furious with rage. He then wielded his weapons by challenging them with cries of "Kill them", thus destroying many demons in a moment. (311)

When their flesh and marrow fell on the ground, many more demons took up new forms and got generated. Thus these demons jumping with vigour and zeal, and shouting "Kill the enemy", they came in front of Maha Kaal in large groups. (312)

ਇਕ ਇਕ ਟੂਕ ਸਹਸ ਕਰਿ ਡਾਰੇ ॥ ਤਿਨ ਤੇ ਭਏ ਅਸੁਰ ਰਨ ਭਾਰੇ ॥
ਤਿਨ ਕੇ ਟੂਕ ਟੂਕ ਕਰਿ ਲਛਨ ॥ ਗੀਧ ਪਿਸਾਚ ਗਏ ਕਰਿ ਭਛਨ ॥ ੩੧੩॥
Ik ik took sehas kar darai. Tin tai bhaie asur ran bharai.
Tin kai took took kar lachhan. Geedh pisach gaie kar bhachhan. (313)

ਤੇ ਭੀ ਅਮਿਤ ਰੂਪ ਕਰਿ ਧਾਏ ॥ ਜੇ ਤਿਲ ਤਿਲ ਕਰਿ ਸੁਭਟ ਗਿਰਾਏ ॥
ਤਿਨ ਕੀ ਕਰੀ ਨਾਸ ਸਭ ਸੈਨਾ ॥ ਮਹਾ ਕਾਲ ਕਰਿ ਰੰਚਕ ਭੈ ਨਾ ॥ ੩੧੪॥
Tai bhi amit roop kar dhaie. Je til til kar subhat giarai.
Tin ki kari nas sabh saina. Mahakaal kar ranchak bhai na. (314)

ਮਾਰਿ ਮਾਰਿ ਜੋਧਾ ਕਹੂੰ ਗਾਜਹਿ ॥ ਜੰਬੁਕ ਗੀਧ ਮਾਸ ਲੈ ਭਾਜਹਿ ॥
ਪ੍ਰੇਤ ਪਿਸਾਚ ਕਹੂੰ ਕਿਲਕਾਰਹਿ ॥ ਡਾਕਨਿ ਝਾਕ ਕਿਲਕਟੀ ਮਾਰਹਿ ॥ ੩੧੫॥
Mar mar jodha kahun gajhi. Jambuk gidh mas lai bhajhi.
Prêt pisach kahun kilkaarhi. Dakni jhak kilkati marhi. (315)

ਕੋਕਿਲ ਕਾਕ ਜਹਾ ਕਿਲਕਾਰਹਿ ॥ ਸ੍ਰੋਨਤ ਕੇ ਕੇਸਰ ਘਸਿ ਡਾਰਹਿ ॥
ਜਾਨੁਕ ਢੋਲ ਬਡੇ ਡਫ ਸੋਹੈ ॥ ਦੇਵ ਦੈਤ ਦਾਨਵ ਮਨ ਮੋਹੈ ॥ ੩੧੬॥
Kokil kak jaha kilkarhi. Saronat kai kesar ghas darhi.
Januk dhol badai sohai. Dev dait danav man mohai. (316)

ਬਾਨ ਜਾਨ ਕੁਕੰਮਾ ਪ੍ਰਹਾਰੇ ॥ ਮੂਠਿ ਗੁਲਾਲਨ ਬਰਛਾ ਭਾਰੇ ॥
ਢਾਲ ਮਨੌ ਡਫਮਾਲਾ ਬਨੀ ॥ ਪਿਚਕਾਰਿਯੈ ਤੁਫੰਗੈ ਘਨੀ ॥ ੩੧੭॥
Ban jaan kukamma parhaarai. Mooth gulalan barchha bharai.
Dhal mano dafmala bani. Pichkariyae tufangai ghani. (317)

ਇਹ ਬਿਧਿ ਭਯੋ ਘੋਰ ਸੰਗ੍ਰਾਮਾ ॥ ਕਾਪਾ ਇੰਦ੍ ਚੰਦ੍ ਕੋ ਧਾਮਾ ॥
ਪਸੁ ਪੰਛੀ ਅਤਿ ਹੀ ਅਕੁਲਾਏ ॥ ਛੋਡਿ ਧਾਮ ਕਾਨਨਹਿ ਸਿਧਾਏ ॥ ੩੧੮॥
Ih bidh bheyo ghor samgrama. Kappa indar chandar ko dhama.
Pasu at hi akulaie. Chhod dham kananhi sidhaie. (318)

Maha Kaal then reduced these enemies in thousand pieces each, which resulted in further production of demons, whose flesh was being eaten away by vultures and pisach (evil spirits). (313)

The warriors, who had been reduced to bits and pieces, also got up to form as mighty warriors and then launched an attack. But MahaKaal, without having any fear about them, destroyed the whole army. (314)

Just before this, they were shouting to kill them and now the jackals and vultures were taking away their flesh. At times the ghosts andspirits (pisachs) were shrieking and now the evil-spirits and huge kites were making merry. (315)

Where the black cukoos and crows were making noise now the saffron of blood was being applied there. The kettle drums were looking glorious like the timbrels and were enamouring the minds of both gods and demons. (316)

The arrows were like the balls of lac filled with saffron and heavy spears, represented a bundle of dry colours (for holi festival), the shields were like the tabors, while the guns were like the syringes. (317)

It was a fierce battle, which had caused the Indra & Moon lok (lands) to tremble, and the animals or birds were equally terrified. They left their houses and fled towards the jungle. (318)

ਬਾਜੀ ਕਹੂੰ ਘਾਇਲ ਭਭਕਾਵਤ ॥ ਉਠਿ ਉਠਿ ਸੁਭਟ ਸਮੁਹ ਕਹ ਧਾਵਤ ॥
ਕਹਕਹਾਟ ਕਹੂੰ ਕਾਲ ਸੁਨਾਵੈ ॥ ਭੀਖਨ ਸੁਨੈ ਨਾਮ ਭੈ ਆਵੈ ॥ ੩੧੯॥
Baji kahun ghayal bhabhkavat. Uth uth subhat samuh keh dhavat.
Kehkahat kahun kaal sunaavai. Bhikhan sunai nam bhai avaie. (319)

ਸੂਰਨ ਕੋ ਲੋਮਾ ਭੇ ਖਰੇ ॥ ਕਾਤਰ ਨਿਰਖਿ ਧਾਮ ਰਨ ਬਰੇ ॥
ਸੋਫੀ ਸੁਮ ਭਏ ਬਹੁ ਬਯਾਕੁਲ ॥ ਦਸੋ ਦਿਸਨ ਭਜਿ ਚਲੇ ਡਰਾਕੁਲ ॥ ੩੨੦॥
Suaran ko loma bhe kahari. Katar nirakh dham ran barai.
Sofi bhaie bahu bayakaul. Daso disan bhaj chalai darakul. (320)

ਕੇਤਿਕ ਸੁਭਟ ਪਾਵ ਤੇ ਰੋਪੇ ॥ ਲੈ ਲੈ ਖ਼ੜਗ ਨਗਨ ਕਰਿ ਧੋਪੈ ॥
ਮਹਾ ਕਾਲ ਕੁਪਿ ਸਸਤ੍ ਪ੍ਰਹਾਰੈ ॥ ਸਾਧ ਉਬਾਰਿ ਦੁਸਤ ਸਭ ਮਾਰੇ ॥ ੩੨੧॥
Ketik subhat pav tai ropai. Lai lai kharrag nagan kar dhopai.
Mahakaal kopai sasatar parharai. Sadh ubar dusat sabh marai. (321)

ਭੁਜੰਗ ਛੰਦ

ਮਚੇ ਆਨਿ ਮੈਦਾਨ ਮੈ ਬੀਰ ਭਾਰੇ ॥ ਦਿਖੈ ਕੌਨ ਜੀਤੈ ਦਿਖੈ ਕੌਨ ਹਾਰੇ ॥
ਲਏ ਸੂਲ ਔ ਸੇਲ ਕਾਤੀ ਕਟਾਰੀ ॥ ਚਹੂੰ ਓਰ ਗਾਜੇ ਹਠੀ ਬੀਰ ਭਾਰੀ ॥ ੩੨੨॥

Bhujang Chhand

Machai aaan maidaan mai beer katari.
Dikhai koun jiatai dikhai koun harai.
Laie sool o sel kati kaatari.
Chahun or gaajai haathi beer bhari. (322)

ਬਜੇ ਘੋਰ ਸੰਗ੍ਰਾਮ ਮੋ ਘੋਰ ਬਾਜੇ ॥ ਚਹੁਮ ਓਰ ਬਾਕੇ ਰਥੀ ਬੀਰ ਗਾਜੇ ॥
ਲਏ ਸੂਲ ਔ ਸੇਧਲ ਕਾਤੀ ਕਟਾਰੇ ॥ ਮਚੇ ਕੋਪ ਕੈ ਕੈ ਹਠੀਲੇ ਰਜਯਾਰੇ ॥ ੩੨੩॥
Bahai ghor sangram mo ghor bajai. Chahum or bakai rathi beer gajai.
Laie sool o sedhal kati katarai.machai kop kai kai hathilai rajyarai. (323)

At places, wounded horses were making noise, while somewhere the warriors were confronting the enemy and launching an attack against them, while somewhere else the frightening laughter of Kaal could be heard. It was rather terrifying to hear the name of Kaal (god of death) only. (319)

The hair of the warriors were standing upright (were feeling frightened), while the cowards on watching then, hid themselves in the house. Both the virtuous or miserly persons were fully distressed. The cowards were running in all ten directions. (320)

Many warriors had dug in their feet, and started wielding their naked awords or double-edged swords. Then Maha Kaal, getting enraged struck(attacted) them with his weapen. All the saints were saved whereas the despots were kolled. (321)

Bhujang Chhand

The powerful warriors got themselves established in the battlefield. Let us watch (see) who wins and who loses finally ! From all the four sides the stubborn warriors, carrying tridents, spears, swords or daggers were thundering. (322)

Many bugles were sounded in that horrible battle. The young handsome charioteers from all four sides were roaring loudly. They were carrying weapons like tridents, spears, daggers and swords in the hands, while stubborn Rajas were getting enraged and launching an attack. (323)

ਕਹੂੰ ਧੁਲਧਾਨੀ ਛੁਟੈ ਫੀਲ ਨਾਲੈ ॥ ਕਹੂੰ ਬਾਜ ਨਾਲੈ ਮਹਾ ਘੋਰ ਜ੍ਵਾਲੈ ॥
ਕਹੂੰ ਸੰਖ ਭੇਰੀ ਪ੍ਰਣੋ ਢੋਲ ਬਾਜੈ ॥ ਕਹੂੰ ਸੂਰ ਠੋਕੈ ਭੁਜਾ ਭੂਪ ਗਾਜੈ ॥ ੩੨੪॥
Kahun dhuldhani chhutai feel nalai. Kahun baaj nalai maha ghor javalai.
Kahun sankh bheri parano dhol bajai. Kahun soor thokai bhoop gajai. (324)

ਕਹੂੰ ਘੋਰ ਬਾਦ੍ਰਿਤ ਬਾਜੈ ਨਗਾਰੈ ॥ ਕਹੂੰ ਬੀਰ ਬਾਜੀ ਗਿਰੇ ਖੇਤ ਮਾਰੇ ॥
ਕੂੰ ਖੇਤ ਨਾਚੈ ਪਠੇ ਪਖਰਾਰੇ ॥ ਕਹੂੰ ਸੂਰ ਸੰਗ੍ਰਾਮ ਸੋਹੈ ਡਰਾਰੇ ॥ ੩੨੫॥
Kahun ghor badrit bajai nagarai.Kahun beer baji girai khet marai.
Kahun khet navnai patahai pakhrarai. Kahun soor sangram sohai dararai. (325)

ਕਹੂ ਬਾਜ ਮਾਰੇ ਕਹੂੰ ਝੂਮ ਹਾਥੀ ॥ ਕਹੂੰ ਫੈਟ ਭਾਥੀ ਜੁਝੈ ਬਾਧਿ ਸਾਥੀ ॥
ਕਹੂੰ ਗਰਜਿ ਠੌਕੈ ਭੁਜਾ ਭੂਪ ਭਾਰੇ ॥ ਬਮੈ ਸ੍ਰੋਨ ਕੇਤੇ ਗਿਰੇ ਖੇਤ ਮਾਰੇ ॥ ੩੨੬॥
Kahun baj marai kahun jhoom hathi.
Kahun fait bhathi jujhai badh sathi.
Kahun garaj thokai bhuja bhoop bharai.
Bamai saron ketai girai khet marai. (326)

ਚੌਪਈ

ਇਹ ਬਿਧਿ ਅਸੁਰ ਜਬੈ ਚੁਨਿ ਮਾਰੇ ॥ ਅਮਿਤ ਰੋਸ ਕਰਿ ਔਰ ਸਿਧਾਰੇ ॥
ਬਾਧੇ ਫੈਟ ਬਿਰਾਜੈ ਭਾਥੀ ॥ ਆਗੇ ਚਲੇ ਅਮਿਤ ਧਰਿ ਹਾਥੀ ॥ ੩੨੭ ॥

Choupaiee

Ih bidh asur jabai chun marai. Amit ros kar aour sidharaai.
Badhai fait birajai bhathi. Agaai chalai amit dhaar hathi. (327)

ਸਾਥ ਲਏ ਅਨਗਨ ਪਖਰਾਰੇ ॥ ਉਮਡਿ ਚਲੇ ਦੈ ਢੋਲ ਨਗਾਰੇ ॥
ਸੰਖ ਝਾਝ ਅਰੁ ਢੋਲ ਬਜਾਇ ॥ ਚਮਕਿ ਚਲੇ ਚੌਗੁਨ ਕਰਿ ਚਾਇ ॥ ੩੨੮॥
Sath laie angan pakhraarai. Umad chalai dai dhol nagarai.
Sankh jhajh ar dhol bajaie. Chamak chalai chougun kar chaie. (328)

Many long guns or guns, being pulled by elephants, were firing shots, while elsewhere guns pulled by horses,were spitting fire. Somewhere conch shells, drums, kettle drums were being sounded. At places warriors were patting their arms, while elsewhere Rajas were roaring. (324)

At places loud bugles, and drums were being sounded, while somewhere killed warriors or horses were lying on the ground. Somewhere young horse riders were trotting the horses, and at places horrible warriors were looking glorious in the battlefield. (325)

Somewhere horses were lying down or elephants were lying dead on the ground. Somewhere, warriors with quivers tied to their waists were lying dead on the ground. Somewhere mighty Rajas, patting their arms, were thundering. Many warriors were lying dead in the battlefield, while blood was oozing out of their wounds. (326)

Choupaiee

When the demons had been killed by picking them out one by one, then many more demons arrived being furious with rage. They were looking glamorous with their quiver tied to their waists, while many warriors, by keeping the elephants ahead of them, were advancing forward. (327)

They were accompanied by many horse riders and they gathered in large numbers with sounding of drums and were advancing. They were sounding (playing) conch sells jhanjh and drums and were moving with four fold zeal and strength. (328)

ਡਵਰੂ ਕਹੂੰ ਗੁੜਗੁੜੀ ਬਾਜੈ ।। ਠੋਕਿ ਭੁਜਾ ਰਨ ਮੋ ਭਟ ਗਾਜੈ ।।
ਮੁਰਜ ਉਪੰਗ ਮੁਰਲਿਯੈ ਘਨੀ ।। ਭੇਰ ਝਾਜ ਬਾਜੈ ਰੁਨਝੁਨੀ ।। ੩੨੯।।
Davru kahun gurrgurri bajai. Thok bhuja ran mo bhat gajai.
Muraj umang murliye ghani. Bher jhajh baajai runjhuni. (329)

ਕਹੀ ਤੁੰਬਰੇ ਬਜੈ ਅਪਾਰਾ ।। ਬੇਨ ਬਾਸੁਰੀ ਕਹੂੰ ਹਜਾਰਾ ।।
ਸੁਤਰੀ ਫੀਲ ਨਗਾਰੇ ਘਨੇ ।। ਅਮਿਤ ਕਾਨ੍ਰੋ ਜਾਤ ਨ ਗਨੇ ।। ੩੩੦।।
Kahi tumbarai bajai apara. Ben basuri kahun hajara.
Sutari feel naagarai ghanai. Amit kanro jaat na ganai. (330)

ਇਹ ਬਿਧਿ ਭਯੋ ਜਬੈ ਸੰਗ੍ਰਮਾ ।। ਨਿਕਸੀ ਦਿਨ ਦੂਲਹ ਹੈ ਬਾਮਾ ।।
ਸਿੰਘ ਬਾਹਨੀ ਧੁਜਾ ਬਿਰਾਜੈ ।। ਜਾਹਿ ਬਿਲੋਕ ਦੈਤ ਦਲ ਭਾਜੈ ।। ੩੩੧।।
Ih bidh bheyo jaabaai sangrama. Niksi din dulah hai bama.
Singh bahni dhuja birajai. Jahai bilok dait dal bhajai. (331)

ਆਵਤ ਹੀ ਬਹੁ ਅਸੁਰ ਸੰਘਾਰੇ ।। ਤਿਲ ਤਿਲ ਪ੍ਰਾਇ ਰਥੀ ਕਰਿ ਡਾਰੇ ।।
ਖਾਟਿ ਦਈ ਕੇਤਿਨ ਕੀ ਧੁਜਾ ।। ਜੰਘਾ ਪਾਵ ਸੀਸ ਅਰੁ ਭੁਜਾ ।। ੩੩੨।।
Avat hi bahu asur sangarai. Til til praie rathi kar darai.
Khat daiee ketin ki dhuja. Jangha pav sees ar bhuja. (332)

ਭਾਤਿ ਭਾਤਿ ਤਨ ਸੁਭਟ ਪ੍ਰਹਾਰੇ ।। ਟੂਕ ਟੂਕ ਕਰਿ ਪ੍ਰਿਥੀ ਪਛਾਰੇ ।।
ਕੇਸਨ ਤੇ ਗਹਿ ਕਿਤਨ ਪਛਾਰਾ ।। ਸਤ੍ਰ ਸੈਨ ਤਿਲ ਤਿਲ ਕਰਿ ਡਾਰਾ ।। ੩੩੩।।
Bhat bhat tan subhat paraharai. Took took kar prithi pachharai.
Kesan tai geh kitan pachhara. Satar sain til til kar dara. (333)

ਝਮਕਤ ਕਹੀ ਅਸਿਨ ਕੀ ਧਾਰਾ ।। ਭਭਕਤ ਰੁੰਡ ਬਿਕਰਾਰਾ ।।
ਕੇਤਿਕ ਗਰਜਿ ਸਸਤ੍ਰ ਕਟਿ ਸਹਜੀ ।। ਅਸਤ੍ਰ ਛੋਰਿ ਕੇਤੇ ਭਟ ਭਜਹੀ ।। ੩੩੪।।
Jhamkat kahi asin ki dhara. Bhabhkat rund bikrara.
Ketik garaj sastar kat sehaji. Astar chhor ketai bhat bhajhi. (334)

Somewhere snail drums or kettle drums were being sounded, while warriors, with pattinig their arms, were thundering in the battlefield. Somewhere many mural, upang and flutes were playing while elsewhere else drums and jhanjhas were being played (creating jingling). (329)

Somewhere countless tambourines were being played, while somewhere thousands of clarionets and flutes were being played. Many drums placed on top of elephants, or great musical instruments were being played, and their number was beyond count. (330)

When such a fierce battle was being fought, then a woman named Dooleh Dei appeared one day (from there). She was riding a lion and her banner was flying, with glory, on seeing which the demon forces were running away. (331)

On its first appearance, she had killed many demons and crushed into pieces, those riding chariots, their banners were cut into pieces, while many were deprived of their legs. feet, heads or arms. (332)

Many types of warriors were attacked and cutting them into pieces, were thrown on the ground and many were dragged (destroyed) by holding them from their hair and the forces were crushed into pieces. (333)

At places, the swords' edges were shining, while at places horrible looking heads and trunks were throbbing. Many warriors, with weapons tied to their waists, were roaring loudly. while many warriors, leaving behind their weapons, were fleeing away. (334)

ਮਾਰੇ ਪਰੇ ਪ੍ਰਿਥੀ ਪਰ ਕੇਤੇ ॥ ਮਹਾ ਬੀਰ ਬਿਕਰਾਰ ਬਿਚੇਤੇ ॥
ਝਿਮਿ ਝਿਮਿ ਗਿਰੈ ਸ੍ਰੋਨ ਜਿਮਿ ਝਰਨਾ ॥ ਭਯੋ ਘੋਰ ਰਨ ਜਾਤ ਨ ਬਰਨਾ ॥ ੩੩੫॥
Marai parai prithi par ketai. maha beer bikrar bichetai.
Jhim jhim giarai saron jim jharana. Bheyo ghor ran jat na barna. (335)

ਅਚਿ ਅਚਿ ਰੁਦਰ ਡਾਕਨੀ ਡਹਕੈ ॥ ਭਖਿ ਭਖਿ ਮਾਸ ਕਾਕ ਕਹੁੰ ਕਹਕੈ ॥
ਦਾਰੁਨ ਹੋਤ ਭਯੋ ਤਹ ਜੁਧਾ ॥ ਹਮਰੇ ਬੀਚ ਨ ਆਵਤ ਬੁਧਾ ॥ ੩੩੬॥
Ach ach rudar dakni dehkai. Bhakh bhakh mas kak kahun kehkai.
Darun hot bheyo the judha. Hamrai beech n avavat budha. (336)

ਮਾਰੇ ਪਰੇ ਦੈਤ ਕਹੀ ਭਾਰੇ ॥ ਗਿਰੇ ਕਾਢਿ ਕਰਿ ਦਾਤ ਡਰਾਰੇ ॥
ਸ੍ਰੋਨਤ ਬਮਤ ਬਦਨ ਤੇ ਏਕਾ ॥ ਬੀਰ ਖੇਤ ਬਲਵਾਨ ਅਨੇਕਾ ॥ ੩੩੭॥
Marai parai dait kahi bharai. Girai kadh kar dait dararai.
Saronat bamat badan tai eka. Beer khet balvan aneka. (337)

ਬਡੇ ਬਡੇ ਜਿਨ ਕੇ ਸਿਰ ਸੀਗਾ ॥ ਚੋ ਚੈ ਬਡੀ ਭਾਤਿ ਜਿਨ ਢੀਗਾ ॥
ਸ੍ਰੋਨਤ ਸੇ ਸਿਰ ਨੈਨ ਅਪਾਰਾ ॥ ਨਿਰਖ ਜਿਨੈ ਉਪਜਤ ਭ੍ਰਮ ਭਾਰਾ ॥ ੩੩੮॥
Badai badai jin kai sir singa. Cho chai badi bhat jin dhiga.
Saronat se sir nain apara. Nirakh jinai upjat baram bhara. (338)

ਮਹਾ ਬੀਰ ਤੈ ਲੋਕ ਅਤੁਲ ਬਲ ॥ ਅਰਿ ਅਨੇਕ ਜੀਤੇ ਜਿਨ ਜਲ ਥਲ ॥
ਮਹਾ ਬੀਰ ਬਲਵਾਨ ਡਰਾਰੋ ॥ ਚੁਨਿ ਚੁਨਿ ਬਾਲ ਬਰਛਿਯਨ ਮਾਰੇ ॥ ੩੩੯॥
Mahabeer tai lok atul bal. ar anek jitai jin jal thal.
Mahaabeer balvan darao. Chunn chunn bal barchhian marai. (339)

ਕੇਤਿਕ ਸੁਭਟ ਅਬਿਕਟੇ ਮਾਰੇ ॥ ਕੇਤਿਕ ਕਰਨ ਕੇਹਰੀ ਫਾਰੇ ॥
ਕੇਤਿਕ ਮਹਾ ਕਾਲ ਅਰਿ ਕੂਟੇ ॥ ਬਾਦਲ ਸੇ ਸਭ ਹੀ ਦਲ ਫੂਟੇ ॥ ੩੪੦॥
Ketik subhat abikatai marai. Ketik karan kehri farai.
Ketik mahakaal mahakaal ar kutai. Bvadal se sabh hi dal futai. (340)

Many mighty and horrible looking warriors, were lying dead or unconscious on the ground while blood was throbbing out (oozing out) from their bodies like a fountain, making slight noise. Such a fierce battle was raging, which is beyond description. (335)

Somewhere evil-spirits, sucking this blood, were making noise, somewhere the crows eating human flesh, were making crowing noise. There a horrible battle was fought, but its true presentation is beyond my mind. (336)

Somewhere great demons were lying dead, while at places, with horrible looking teeth demons were lying, while some warriors were vomiting blood from the mouth in the battlefield. (337)

Those demons with long horns on their heads and with beaks long like very tall beings, had their eyes-blood red and very large like a tank, on seeing them one gets into doubt (about their existence). (338)

These demons were very powerful and great warriors, who had won over many enemies on land or in waters. They were very strong, powerful and frightening. They were killed by young girl (Duleh Dei) bypicking them one by one with a spear. (339)

Many warriors had been killed in the normal course, while the lion had torn the ears of many, while many warriors were crushed by Maha Kaal. The whole enemy force was scattered like the clouds. (340)

ਕੇਤੇ ਬੀਰ ਬਰਛਿਯਨ ਮਾਰੇ ॥ ਟੂਕ ਟੂਕ ਕੇਤਿਕ ਕਰਿ ਡਾਰੇ ॥
ਕੇਤੇ ਹਨੇ ਖੜਗ ਕੀ ਧਾਰਾ ॥ ਲੋਹ ਕਟੀਲੇ ਸੂਰ ਅਪਾਰਾ ॥ ੩੪੧॥
Ketai beer barchhian marai. Took took ketik karai darai.
Ketai kharrag ki dhara. Loh katilai soor apara. (341)

ਕੇਤਿਕ ਸੂਲ ਸੈਹਥੀ ਹਨੇ ॥ ਸੁੰਦਰ ਸੁਘਰ ਸਿਪਾਹੀ ਬਨੇ ॥
ਇਹ ਬਿਧਿ ਪਰੇ ਸੁ ਬੀਰ ਪ੍ਰਹਾਰੇ ॥ ਭੂਮਿ ਚਾਲ ਮਨੋ ਗਿਰੇ ਮੁਨਾਰੇ ॥ ੩੪੨॥
Ketik sool sehathi hanai. sundar sughar sipahi banai.
Ih bidh parai su beer parharaai. Bhoom chal mano girai munarai. (342)

ਇਹ ਬਿਧਿ ਗਿਰੇ ਬੀਰ ਰਨ ਭਾਰੇ ॥ ਜਨੁ ਨਗ ਇੰਦ੍ ਬਜ੍ ਭੇ ਮਾਰੇ ॥
ਟੂਕ ਟੂਕ ਜੂਝੈ ਹ੍ਵੈ ਘਨੇ ॥ ਜਾਨੁਕ ਗੌਸ ਕੁਤਬ ਸੇ ਬਨੇ ॥ ੩੪੩॥
Ih bidh girai beer ran bharai. Jaan nag indar bajar bhe marai.
Took took jujhai hai ghanai. Januk gous kutub se banai. (343)

ਸ੍ਰੋਨ ਪੁਲਿਤ ਹ੍ਵੈ ਕਿਤੇ ਪਰਾਏ ॥ ਚਾਚਰਿ ਖੇਲਿ ਮਨੋ ਘਰ ਆਏ ॥
ਭਾਜਤ ਭਏ ਬਿਮਨ ਹੈ ਐਸੇ ॥ ਦਰਬ ਹਰਾਇ ਜੁਆਰੀ ਜੈਸੇ ॥ ੩੪੪॥
Sarone pulit hai kitai paraie. Chachri khel mano ghar aie.
Bhajat bhaie biman hai aise. Darb hraie juari jaise. (344)

ਜੋ ਜੂਝੈ ਸਨਮੁਖ ਅਸ ਧਾਰਾ ॥ ਤਿਨ ਕਾ ਪਲ ਮੋ ਭਯੋ ਉਧਾਰਾ ॥
ਇਹ ਜਗ ਤੇ ਬਿੱਖਤ ਨਹਿ ਭਏ ॥ ਚੜਿ ਬਿਵਾਨ ਸੁਰਲੋਕ ਸਿਧਏ ॥ ੩੪੫॥
Jo jujhai sanmukh as dhara. Tgin ka pal bheyo udhara.
Ih jag tai bikahat nahi bhaie. Charr bivan surlok sidhaie. (345)

ਸੋਫੀ ਜੇਤੇ ਭਜਤ ਪ੍ਰਹਾਰੇ ॥ ਤੇ ਲੈ ਬਡੇਧ ਨਰਕ ਮੋ ਡਾਰੋ ॥
ਸਾਮੁਹਿ ਹ੍ਵੈ ਜਿਨਿ ਦੀਨੇ ਪ੍ਰਾਨਾ ॥ ਤਿਨ ਨਰ ਬੀਰ ਬਰੰਗਨਿ ਨਾਨਾ ॥ ੩੪੬॥
Sofi jetai parharai. Tai lai badedh narak mo daro.
Samiuhai hai jinni dinai prana. Tin nar beer barangan nana. (346)

Many warriors had been killed with spears, and many were cut into pieces, and many had been killed by the sword edge. While many warriors were beaten to death with (iron) weapons. (341)

Many clever, handsome soldiers were killed with spikes (thorns) and daggers. Such warriors, attacked (and wounded) by various weapons were lying on the ground. It seemed as if pillars had fallen due to an earthquake. (342)

So many mighty warriors were lying on the ground in the battlefield, as if Indra had broken the mountains, with bajar arrows. Many were lying dead (down), cut into pieces, like Ghaus Kutab's plight (just like state of limbs) In worship on a Friday prayer. (343)

Many drenched in blood, were running away, as if they had come back home after playing holi (colours festival). They were fleeing like a gambler having lost his money. (344)

Whosoever faced the onslaught of a sword by opposing it, was killed in no time. They do not remain in world ate they proceed to heavens (riding) in a chariot. (345)

All those virtuous type persons, who were attacked while running away, were all thrown in the abyss of hell, while all those who offered sacrifice of their lives, were wedded by the fairies. (346)

ਕੇਤਿਕ ਬਿਧੇ ਬਜ੍ ਅਰੁ ਬਾਨਾ ।। ਗਿਰਿ ਗਿਰਿ ਪਰੇ ਧਰਨ ਪਰ ਨਾਨਾ ।।
ਮਹਾ ਰਥੀ ਬਾਨਨ ਕੌ ਬਾਧੇ ।। ਗਿਰਿ ਗਿਰਿ ਪਰੇ ਰਹੇ ਪੁਨਿ ਸਾਧੇ ।। ੩੪੭।।
Ketik bidhai bajar aru bana. Gir gir parai dharan par nana.
Maharathi banan ko badhai. Gir gir parai rahai pun sadhai. (347)

ਸੂਰ ਬਡੇ ਰਨ ਮਚੇ ਬਿਕਟ ਅਤਿ ।। ਧਾਇ ਧਾਇ ਕਰ ਪਰੇ ਬਿਕਟ ਮਤਿ ।।
ਮਾਰਿ ਮਾਰਿ ਕਰਿ ਸਕਲ ਪੁਕਾਰਾ ।। ਦੁੰਦਭਿ ਢੋਲ ਦਮਾਮੋ ਭਾਰਾ ।। ੩੪੮।।
Soor badai ran machai bikat at. Dhaie dhaie kar parai bikat mat.
Mar mar kar sakal pukara. Dundhbhi. Dhol damamo bhara. (348)

ਹਾਕਿ ਹਾਕਿ ਹਥਿਯਾਰ ਪ੍ਰਹਾਰੇ ।। ਬੀਨਿ ਬੀਨਿ ਬਾਨਨ ਤਨ ਮਾਰੇ ।।
ਝੁਕਿ ਝੁਕਿ ਹਨੇ ਸੈਹਥੀ ਘਾਇਨ ।। ਜੂਝੈ ਅਧਿਕ ਦੁਬਹਿਯਾ ਚਾਇਨ ।। ੩੪੯।।
Hak hak hathiyar parharai. Been been banan tan marai.
Jhuk jhuk hanai sehthi ghayan. Jujhai adhik dubhiya chain. (349)

ਕਹੀ ਪਰੇ ਹਾਥਿਨ ਕੇ ਸੁੰਡਾ ।। ਬਾਜੀ ਰਥੀਂ ਗਜਨ ਕੇ ਮੁੰਡਾ ।।
ਝੁੰਡ ਪਰੇ ਕਹੀ ਜੂਝਿ ਜੁਝਾਰੇ ।। ਤੀਰ ਤੁਫੰਡ ਤੁਪਨ ਕੇ ਮਾਰੇ ।। ੩੫੦।।
Kahi parai hathin kai sunda. Baji rathi gajan kai munda.
Jhund parai kahi jujh jujharai. Teer tufang tupan kai marai. (350)

ਬਹੁ ਜੂਝੇ ਇਹ ਭਾਤਿ ਸਿਪਾਹੀ ।। ਭਾਤਿ ਭਾਤਿ ਧੁਜਨੀ ਰਿਪੁ ਗਾਹੀ ।।
ਉਤ ਕੀਯ ਸਿੰਘ ਬਾਹਨੀ ਕੋਪੈ ।। ਇਤਿ ਅਸਿਧੁਜ ਲੈ ਧਾਯੋ ਧੋਪੈ ।। ੩੫੧।।
Bahu jujhai ih bhat sipahi. bhat bhat dhujni ripu gahi.
Ut kiy singh bahni kopai. Iti asidhuj lai dhayo dhopai. (351)

ਕਹੂੰ ਲਸੈ ਰਨ ਖੜਗ ਕਟਾਰੀ ।। ਜਾਨੁਕ ਮਛ ਬੰਧੇ ਮਧਿ ਜਾਰੀ ।।
ਸਿੰਘ ਬਾਹਨੀ ਸਤ੍ ਬਿਹੰਡੇ ।। ਤਿਲ ਤਿਲ ਪ੍ਰਾਇ ਅਸੁਰ ਕਰਿ ਖੰਡੇ ।। ੩੫੨।।
Kahun lasai ran kharrag katari. Januk mach bandhai madh jari.
Singh bahni satar bihandai.til til praie asur kar khandai. (352)

Many of them had been pierced by bajar arrows while many others were lying down on the ground. Many charioteers, having quivers of arrows tied (with their waists) were lying on the ground but they were still aiming at their targets. (347)

Many warriors had raged a fierce battle, and having an obstinate attitude, were attacking by rushing at one another. Many drums, kettle drums and other instruments were being played while all the warriors were shouting to kill them. (348)

Challenging each other, they were wielding their weapons and picking up targets, they were shooting arrows against them. They were wounding the enemy with their spears by bending, down and many warriors liable of fighting with both the arms, were being killed. (349)

At places, the trunks of elephants were lying down, while at other places the heads of charioteers, horses and elephants were lying while elsewhere groups (clusters) of warriors killed by arrows, guns and cannons were lying. (350)

So many soJdiers had been killed in this manner and the enemy forces had been dissolved in many ways. On the other hand Duleh Dei, the rider of the lion, got furious with rage, while on the other side Maha Kaal took up his sword and attacked. (351)

At some places in the battlefield, the swords and daggers were shining and it seemed as if fish had been caught in the fishing net. The rider of lion, Dulch Dei, had destroyed the enemy and reduced the demons into bits and pieces. (352)

ਕਹੂੰ ਪਾਖਰੈ ਕਟੀ ਬਿਰਾਜੈ ॥ ਬਖਤਰ ਕਹੂੰ ਗਿਰੇ ਨਰ ਰਾਜੈ ॥
ਕਹੂੰ ਚਲਤ ਸੋਨਤ ਕੀ ਧਾਰਾ ॥ ਛੁਟਤ ਬਾਗ ਮੋ ਜਨਕ ਫੁਹਾਰਾ ॥ ੩੫੩॥
Kahun pakharai kati birajai. Bakhtar kahun girai nar rajai.
Kahun chalet saronat ki dhara. Chhutat bag mo janak fuhara. (353)

ਕਹੂੰ ਡਾਕਨੀ ਸੋਨਤ ਪਿਯੈ ॥ ਝਾਕਨਿ ਕਹੂੰ ਮਾਸ ਭਖਿ ਜੀਯੈ ॥
ਕਾਕਨਿ ਕਹੂੰ ਫਿਰੈ ਕਹਕਾਤੀ ॥ ਪ੍ਰੇਤ ਪਿਸਾਚਨ ਡੋਲਤ ਮਾਤੀ ॥ ੩੫੪॥
Kahun dakni saronat piya. Jhakin kahun mas bhaakh jiyae.
Kakan kahun firai kehkati. Prêt pisachan dolat mati. (354)

ਹਸਤ ਫਿਰਤ ਪ੍ਰੇਤਨ ਕੀ ਦਾਰਾ ॥ ਡਾਕਨਿ ਕਹੂੰ ਬਜਾਵਤ ਤਾਰਾ ॥
ਜੋਗਿਨ ਫਿਰੈ ਕਹੂੰ ਮੁਸਕਾਤੀ ॥ ਭੂਤਨ ਕੀ ਇਸਤ੍ਰੀ ਮਦ ਮਾਤੀ ॥ ੩੫੫॥
Hasat firat pretan ki dara. Dakni kahun bajavat tara.
Jogin firai kahun muskati. Bhutan ki istary mad mati. (355)

ਫਿਰਤ ਡਕਾਰ ਕਹੂੰ ਰਨ ਡਾਕਿਨਿ ॥ ਮਾਸ ਅਹਾਰ ਕਰਤ ਕਹੂੰ ਝਾਕਨਿ ॥
ਗਿਰਤ ਡਕਾਰ ਕਹੂੰ ਰਨ ਡਾਕਨਿ ॥ ਮਾਸ ਅਹਾਰ ਕਿਲਕਟੀ ਮਾਰੈ ॥ ੩੫੬॥
Firat Dakar kahun ran dakni. Mas ahar karat kashun jhakni.
Girat Dakar kahun ran dakni. Mas ahar kilkati marai. (356)

ਕਢੈ ਸੈਤ ਰਨ ਦਾਤ ਬਿਹਾਰਤ ॥ ਭੂਤ ਪ੍ਰੇਤ ਤਾਲੀ ਕਹ ਮਾਰਤ ॥
ਉਲਕਾ ਪਾਤ ਹੋਤ ਅਕਾਸਾ ॥ ਅਸੁਰ ਸੈਨ ਇਹ ਬਿਧਿ ਭਯੋ ਨਾਸਾ ॥ ੩੫੭॥
Kadhai sait ran data biharat. Bhoot prêt tali keh marat.
Ulka pat hot akasa. Asur ih bidh bheyo nasa. (357)

ਬਹਤ ਅਮਿਤ ਰਨ ਪਵਨ ਪ੍ਰਚੰਡਾ ॥ ਦਿਖਿਯਤ ਪਰੇ ਸੁਭਟ ਖੰਡ ਖੰਡਾ ॥
ਕਾਕਨਿ ਕੁਹਕਿ ਮਾਨਵਤਿ ਤਾਤੀ ॥ ਫਾਗੁਨ ਜਾਨੁ ਕੋਕਿਲਾ ਮਾਤੀ ॥ ੩੫੮॥
Behat amit ran pavan parchanda. Dikhiat parai sudhat khand khanda.
Kakni kuhak manvati tati. Fagun jan kikila mati. (358)

Somewhere the horses saddle covers were lying cut into pieces or at places the warriors along with their coats of mail, were looking glorious, lying down on the ground. Somewhere streams of blood were flowing, and it appeared like a running fountain in a garden. (353)

At places the evil-spirits were sucking blood while somewhere the vultures were having flesh to their full Somewhere the crows were flying around making noise, while at places the ghosts and pisach were moving around in a drunken state. (354)

Somewhere ghost women were laughing around while elsewhere the evil-spirits were clapping around and were laughing around. While the ghost women were moving around in a reeling drunken condition. (355)

The evil-spirits were moving around in the battlefield, while the vultures were eating flesh. Somewhere the ghosts and demons were laughing merrily while the ghosts were making fun. (356)

Somewhere the demons, with protruding teeth, were moving in the battlefield, while the ghosts were clapping. The stars (fire balls) were falling from the sky, thus destroying the demon army completely. (357)

A strong wind was blowing in the battlefield, where the warriors reduced to pieces were seen, while the crows in large numbers were crowing in a shrill voice, as if black-cuckoo (koels) were singing in the month of (Phalgan) March, being completely intoxicated. (358)

ਇਹ ਬਿਧਿ ਸ੍ਰੋਨ ਕੁੰਡਿ ਭਰਿ ਗਯੋ ।। ਦੂਸਰ ਮਾਨਸਰੋਵਰ ਭਯੋ ।।
ਸੇਤ ਛਤ੍ਰ ਤਹ ਹੰਸ ਬਿਰਾਜੈ ।। ਅਨਤ ਸਾਜ ਜਲਜਿਯ ਸੋ ਰਾਜੈ ।। ੩੫੯।।
Ih bidh saron kund bhar geyo. Dusar mansarovar bheyo.
Set chhatar tih hans birajai. Anat saj jaljiy se rajai. (359)

ਟੂਕ ਟੂਕ ਦੰਤੀ ਕਹੂੰ ਭਏ ।। ਤਿਲ ਤਿਲ ਪ੍ਰਾਏ ਸੁਭਟ ਹ੍ਵੈ ਗਏ ।।
ਸ੍ਰੋਨਤ ਧਾਰਿ ਬਹੀ ਇਕ ਬਾਰਾ ।। ਭਈ ਧੂਰਿ ਰਨ ਕੀ ਸਭ ਗਾਰਾ ।। ੩੬੦।।
Took took danti kahun bhaie. Tiltil praie sudhat hai gaie.
Saronat dhar baahi ik bara. Bhaiee dhoor ran ki sabh gara. (360)

ਨੇਜਬਾਜ ਬਹੁ ਬੀਰ ਸੰਘਾਰੇ ।। ਪ੍ਰੋਏ ਬਰਾ ਸੀਖ ਭਟਿਯਾਰੇ ।।
ਟੂਕ.ਟੂਕ ਭਟ ਰਨ ਹੈ ਰਹੇ ।। ਜਿਨ ਕੇ ਘਾਵ ਸਰੋਹਿਨ ਬਹੇ ।। ੩੬੧।।
Nejbaj bahu beer sangarai. Proe bara seekh bhatiyarai.
Took took bhat ran hai rahai. Jin kai ghav sarohin bahai. (361)

ਇਹ ਬਿਧਿ ਅਮਿਤ ਕੋਪ ਕਰਿ ਕਾਲਾ ।। ਕਾਢਤ ਭਯੋ ਦਾਤ ਬਿਕਰਾਲਾ ।।
ਛਿਪ੍ ਹਨੇ ਛਿਨ ਮਾਝ ਛਤ੍ਰਾਲੇ ।। ਸੂਰਬੀਰ ਬਲਵਾਨ ਮੁਛਾਲੇ ।। ੩੬੨।।
Ih bidh amit kop kar kala. Kadhat bheyo dat bikrala.
Chhipar hanaai chin majh chhatralai. Soorbeer balvan muchhalai. (362)

ਦੁਹੂੰ ਅਧਿਕ ਰਨ ਕਿਯੋ ਅਪਾਰਾ ।। ਦਾਨਵ ਮਰਤ ਭਯੋ ਨਹਿ ਮਾਰਾ ।।
ਤਬ ਅਸਿਧੁਜ ਅਸ ਮੰਤ੍ ਬਿਚਾਰੋ ।। ਜਿਹ ਬਿਧਿ ਤੇ ਦਾਨਵਹਿ ਸੰਘਾਰੋ ।। ੩੬੩।।

ਸਰਬਾਕਰਖਨ ਕਿਯ ਅਸਿਧੁਜ ਜਬ ।। ਉਪਜਤ ਤੇ ਰਹਿ ਗਏ ਅਸੁਰ ਤਬ ।।
ਆਗਯਾ ਬਹੁਰਿ ਕਾਲਿਕ ਕਹ ਦੇਈ ।। ਸਤ੍ ਸੈਨ ਭਛਨ ਕਰਿ ਗਈ ।। ੩੬੪।।
Sarbakarkhan kiy asidhuj jab. Upjat tai reh gaie asur tab.
Agya abhor kalik keh daiee. Satar sain bhachhan kar gaiee. (364)

ਏਕੈ ਅਸੁਰ ਤਬੈ ਰਹਿ ਗਯੋ ।। ਤ੍ਰਾਸਿਤ ਅਧਿਕ ਚਿਤ ਮਹਿ ਭਯੋ ।।
ਹਾਇ ਹਾਇ ਕਸ ਕਰੌ ਉਪਾਵਾ ।। ਅਸ ਕੋਈ ਚਲਤ ਨੇ ਮੇਰਾ ਦਾਵਾ ।। ੩੬੫।।
Ekai asur tabai reh geyo. Trasit adhik chit meh bheyo.
Haie haie kas karo upava. As koiee chalet nai mera dava. (365)

Thus the pond of blood was full like a second Mansarowar. The broken canopies(white) were looking glorious like the swans, while the other embellishments appeared like the water-born beings. (359)

So mewhere pieces of elephants were lyEng, along with the pieces of warriors. On one side the blood stream was flowing due to which the battlefield ground was turned into muddy Earth. (360)

The tent-pegging (jousters) had killed many warriors just like grain-parkers had woven some balls in" iron-rods. In the battlefield the warriors were lying in pieces. having been hit by swords (on wounds). (361)

This Kaal, with great fury, was showing his teeth and in a moment killed many powerful and strong warriors with canopies. (362)

Both fought a fierce battle, while the demons could not be killed even on being struck. Then Asidhuj Kaal) thought to himself, how to kill the demons. (363)

When Maha Kaal had sucked in all blood (with his power) then no more demons were regenerated. Then he ordained the god of death, who destroyed the whole army of demons. (364)

Then only one demon was left, who got frightened in mind, and was thinking while lamenting (at his fate) what should be done, as none of his tricks were working (was of any avail). (365)

ਦੋਹਰਾ

ਮਹਾ ਕਾਲ ਕੀ ਸਰਨਿ ਜੇ ਪਰੇ ਸੁ ਲਏ ਬਚਾਇ ॥
ਅਉਰ ਨ ਉਪਜਾ ਦੂਸਰ ਜਗ ਭਛਿਯੋ ਸਭੈ ਬਨਾਇ ॥ ੩੬੬॥

Dohra

Mahakaal ki saran jai parai su laie. Bachaiee.
Auor na upja dusar jag bhachhio sabhai banaie. (366)

ਜੋ ਪੂਜਾ ਅਸਿਕੇਤੁ ਕੀ ਨਿਤ ਪ੍ਰਤਿ ਕਰੈ ਬਨਾਇ ॥
ਤਿਨ ਪਰ ਅਪਨੋ ਹਾਥ ਦੈ ਅਸਿਧੁਜ ਲੇਤ ਬਚਾਇ ॥ ੩੬੭॥

Jo puja asiket ki nit prati karai baanaaie.
Tin apr apno hath dai asidhuj let bachaie. (367)

ਚੌਪਈ

ਦੁਸਤ ਦੈਤ ਕਛੁ ਬਾਤ ਨ ਜਾਨੀ ॥ ਮਹਾ ਕਾਲ ਤਨ ਪੁਨਿ ਰਿਸਿ ਠਾਨੀ ॥
ਬਲ ਅਪਬਲ ਅਪਨੋ ਨ ਬਿਚਾਰਾ ॥ ਗਰਬ ਠਾਨਿ ਜਿਯ ਬਹੁਰਿ ਹੰਕਾਰਾ ॥ ੩੬੮॥

Choupaiee

Dusat dait kachh bat na jani. Mahakaal tan pun ris thani.
Bal apbal apnai na bichara. Garab than jiy baahur hankara. (368)

ਰੇ ਰੇ ਕਾਲ ਫੂਲਿ ਜਿਨਿ ਜਾਹੁ ॥ ਬਹੁਰਿ ਆਨਿ ਸੰਗਰਾਮ ਮਚਾਹੁ ॥
ਏਕ ਨਿਦਾਨ ਕਰੋ ਰਨ ਮਾਹੀ ॥ ਕੈ ਅਸਿਧੁਜ ਕੈ ਦਾਨਵ ਨਾਹੀ ॥ ੩੬੯॥

Re re kaal fool jinni jahu. Bahur aan sangram machahu.
Ek nidan karo ran mahi. Kai asidhuj kai danav nahi. (369)

ਏਕ ਪਾਵ ਤਜ ਜੁਧ ਨ ਭਾਜਾ ॥ ਮਹਾਰਾਜ ਦੇਤਨ ਕਾ ਰਾਜਾ ॥
ਆਤੋਂ ਗੀਧ ਗਗਨ ਲੈ ਗਏ ॥ ਬਾਹਤ ਬਿਸਿਖ ਤਊ ਹਠ ਭਏ ॥ ੩੭੦॥

Ek apav taj judh na bhaja. Maharaj detan ka raja..
Anto gidh gagan lai gaie. Bahat bisikh taoo hath bhaie. (370)

Couplet

Whosoever sought refuge at Maha Kaal's feet, was saved and no second demon was further produced, Kaal had destroyed all of them (devoured them). (366)

Whosoever worships (Asi Ket) Maha Kaal daily, was saved by Maha Kaal with his helping hand. (367)

Choupaiee

The despotic demon did not realize (understand) anything and got annoyed with Malta Kaal again. He did not realize his own weakness Or strength and felt very proud within himself. (368)

He said, "O Kaall Do not feel puffed up and try to fight against me again. Let us decide it in the battlefield to-day that either Asidhuj dies or the demon was no more (dead). (369)

The Raja (King) of demons, without stepping backwards, did not run away from the battlefield. Even though his intestines were taken by the vultures to the skies, he was still shooting arrows with stubbornness. (370)

ਆਸੁਰ ਅਮਿਤ ਰਨ ਬਾਨ ਚਲਾਏ ॥ ਨਿਰਖਿ ਖੜਗਧੁਜ ਕਾਟਿ ਗਿਰਾਏ ॥
ਬੀਸ ਸਹਸ੍ ਅਸੁਰ ਪਰ ਬਾਨਾ ॥ ਸ੍ਰੀ ਅਸਿਧੁਜ ਛਾਡੇ ਬਿਧਿ ਨਾਨਾ ॥ ੩੭੧॥
Asur amit ran ban chalaie. Nirakh kharragdhuj kat giaraie.
Bees sahsar asur part bana. Sri asidhuj chhadai bidh nana. (371)

ਮਹਾ ਕਾਲ ਪੁਨਿ ਜਿਯ ਮੈ ਕੋਪਾ ॥ ਧਨੁਖ ਟੰਕੋਰ ਬਹੁਰਿ ਰਨ ਰੋਪਾ ॥
ਏਕ ਬਾਨ ਤੇ ਧੁਜਹੀ ਗਿਰਾਯੋ ॥ ਦੁਤੀਯ ਸਤ੍ ਕੋ ਸੀਸ ਉਡਾਯੋ ॥ ੩੭੨॥
Mahakaal pun jiya mai kopa. Dhanukh tankor bahur ran ropa.
Ek ban tai dhujhi girayo. Dutia saatar ko sees udayo. (372)

ਦੁੰਹੂੰ ਬਿਸਿਖ ਕਰਿ ਦੈ ਰਥ ਚਕ੍ ॥ ਕਾਟਿ ਦਏ ਛਿਨ ਏਕ ਮੈ ਬਕ੍ ॥
ਚਾਰਹਿ ਬਾਨ ਚਾਰ ਹੂੰ ਬਾਜਾ ॥ ਮਾਰ ਦਏ ਸਭ ਜਗ ਕੇ ਰਾਜਾ ॥ ੩੭੩॥
Duhun bisikh kar dai rath chakar. Kat daie chin ek mai bakar.
Charhi ban chaar hun baja. Mar daie sabh jag kai raja. (373)

ਬਹੁਰਿ ਅਸੁਰ ਕਾ ਕਾਟਸਿ ਮਾਥਾ ॥ ਸ੍ਰੀ ਅਸ਼ਿਕੇਤ ਜਗਤ ਕੇ ਨਾਥਾ ॥
ਦੁਤੀਯ ਬਾਨ ਸੌ ਦੋਊ ਅਰਿ ਕਰ ॥ ਕਾਟਿ ਦਯੋ ਅਸਿਧੁਜ ਨਰ ਨਾਹਰ ॥ ੩੭੪॥
Bahur asur ka katis matha. Sri asiket jagaat kai natha.
Dutia ban so duo ar kar. Kat deyo asidhuj nar nahar. (374)

ਪੁਨਿ ਰਾਛਸ ਕਾ ਕਾਟਾ ਸੀਸਾ ॥ ਸ੍ਰੀ ਅਸਿਕੇਤੁ ਜਗਤ ਕੇ ਈਸਾ ॥
ਪੁਹਪਨ ਬ੍ਰਿਸਟਿ ਗਗਨ ਤੇ ਭਈ ॥ ਸਭਹਿਨ ਆਨਿ ਬਧਾਈ ਦਈ ॥ ੩੭੫॥
Pun rachhas ka kata seesa. Sri asiket jagat kai eisa.
Puhpan brisat gagan tai bhaiee. Sabhhin aan badhaiee daiee. (375)

ਧੰਨਯ ਧੰਨਯ ਲੋਗਨ ਕੇ ਰਾਜਾ ॥ ਦੁਸਟਨ ਦਾਹ ਗਰੀਬ ਨਿਵਾਜਾ ॥
ਅਖਲ ਭਵਨ ਕੇ ਸਿਰਜਨਹਾਰੇ ॥ ਦਾਸ ਜਾਨਿ ਮੁਹਿ ਲੇਹੁ ਉਬਾਰੇ ॥ ੩੭੬॥
Dhanya dhanya logan kai raja. Dustan dah garib nivaja.
Akhai bhavan kai sirjanharai. Das jan mohair lehu ubarai. (376)

The demon king shot countless arrows in the battlefield, but Maha Kaal had cut them off in between. Then Maha Kaal had shot twenty-thousand arrows against the demon. (371)

Maha Kaal then got furious with rage, and again stretching the bow, launched an attack. With one arrow then he shot down the demon's banner and with the second arrow cut off the head of the enemy (demon). (372)

With two arrows, (Maha Kaal) cut off both the tilted wheels of the chariot in a moment and then with four arrows, the world's Lord had killed all the four horses. (373)

Then the world's Master, Asiket, cut off the demon's forehead with an arrow, and with the second arrow the world's Raja, Asidhuj, cut off the enemy hands. (374)

Then the world's Master, Asiket, cut off the head of the monster, when a shower of flowers was made from the heavens, and all came to congratulate him. (375)

And then said," O People's Raja! You deserve all praise, as you have protected the lives of helpless by killing the despots. O Creator of the whole world! Pray help me considering me as your devotee. (376)

ਕਬਿਯੋ ਬਾਚ ਬੇਨਤੀ

ਚੌਪਈ

ਹਮਰੀ ਕਰੋ ਹਾਥ ਦੈ ਰਛਾ ॥ ਪੂਰਨ ਹੋਇ ਚਿਤ ਕੀ ਇਛਾ ॥
ਤਵ ਚਰਨਨ ਮਨ ਰਹੈ ਹਮਾਰਾ ॥ ਅਪਨਾ ਜਾਨ ਕਰੋ ਪ੍ਰਤਿਪਾਰਾ ॥ ੩੭੭॥

Kabeyo bach benti

Choupaiee

Hamri karohath dai rachha. puran hoie chit ki ichha.
Tav charnan man rahai hamara. Apna jaan karo pratipara. (377)

ਹਮਰੇ ਦੁਸਟ ਸਭੈ ਤੁਮ ਘਾਵਹੁ ॥ ਆਪੁ ਹਾਥ ਦੈ ਮੋਹਿ ਬਚਾਵਹੁ ॥
ਸੁਖੀ ਬਸੈ ਮੋਰੋ ਪਰਿਵਾਰਾ ॥ ਸੇਵਕ ਸਿਖਯਾ ਸਭੈ ਕਰਤਾਰਾ ॥ ੩੭੮॥

Hamrai dusat sabhai tum ghavhu. aap hath dai mohair bachavhu.
Sukhi basai moro parivara. Sevak sikhya sabhai kartara. (378)

ਮੋ ਰਛਾ ਨਿਜੁ ਕਰ ਦੈ ਕਰਿਯੈ ॥ ਸਭ ਬੈਰਿਨ ਕੋ ਆਜ ਸੰਘਰਿਯੈ ॥
ਪੂਰਨ ਹੋਇ ਹਮਾਰੀ ਆਸਾ ॥ ਤੋਰਿ ਭਜੁਨ ਕੀ ਰਹੈ ਪਿਯਾਸਾ ॥ ੩੭੯॥

Mo rachha nij kar dai kariye. Sabh bairin ko aaj sanghariye.
Puran hoie hamari asa. Tor bajuh ki rahai piyasa. (379)

ਤੁਮਹਿ ਛਾਡਿ ਕੋਈ ਅਵਰ ਨ ਧਯਾਊ ॥ ਜੋ ਬਰ ਚਾਹੌ ਸੁ ਤੁਮ ਤੇ ਪਾਊ ॥
ਸੇਵਕ ਸਿਖਯਾ ਹਮਾਰੇ ਤਾਰਿਯਹਿ ॥ ਚੁਨ ਚੁਨ ਸਤ੍ਰ ਹਮਾਰੇ ਮਾਰਿਯਹਿ ॥ ੩੮੦॥

Tumhe chhad koiee avar na dhayaoo. Jo bar chaho su tum tai pao.
Sevak sikhaya hamarai tariyeh. Chun chun satar hamarai mariyeh. (380)

ਆਪੁ ਹਾਥ ਦੈ ਮੁਝੈ ਉਬਰਿਯੈ ॥ ਮਰਨ ਕਾਲ ਕਾ ਤ੍ਰਾਸ ਨਿਵਰਿਯੈ ॥
ਹੂਜੋ ਸਦਾ ਹਮਾਰੇ ਪਛਾ ॥ ਸ੍ਰੀ ਅਸਿਧੁਜ ਜੂ ਕਰਿਯਹੁ ਰਛਾ ॥ ੩੮੧॥

Aap hath dai mujhai ubriye. Maran kaal ka tras nivreye.
Hujo sada hmarai pachha. Sri asidhuj ju kariyeh rachha. (381)

The poet has then requested
Choupaiee

Truth Personified Lord! May you protect me with your loving hand! So that my heart's desires are fulfilled. May my mind be always engrossed in your loving lotus-feet! May you sustain me with your support considering me as your own. My mind may always be elevated to you. May you sustain me and protect my honour and then considering me as thy own sustain me. (377)

"O Lord! May you destroy all my enemies and save me with your protective cover (hand) O Lord! May all my family, devotees (attendants) and Sikhs live in comfort!" (378)

May you protect me with your help and kill all my enemies to-day itself! May all my hopes be fulfilled! May I have full longing for your service (worship). (379)

O Lord! May I always worship you and never look up to any one else! All my desires and hopes be fulfilled by you alone and all my devotees and Sikhs be enabled to cross this ocean successfully! May you kill my enemies by picking them up one by one! (380)

May you bestow Salvation on me through your help! May my fear of death be allayed! O Asidhuj! Be always on my side, thus protecting me all the time! (381)

ਰਾਖਿ ਲੇਹੁ ਮੁਹਿ ਰਾਖਨਹਾਰੇ ॥ ਸਾਹਿਬ ਸੰਤ ਸਹਾਇ ਪਿਯਾਰੇ ॥
ਦੀਨਬੰਧੁ ਦੁਸਟਨ ਕੇ ਹੰਤਾ ॥ ਤੁਮ ਹੋ ਪੁਰੀ ਚਤੁਰ ਦਸ ਕੰਤਾ ॥ ੩੮੨॥
Rakh lehu mohair rakhanharai. sahib sant sahaie piyarai.
Deenbandhu dustan kai hanta. Tum ho puri chaturdas kanta. (382)

ਕਾਲ ਪਾਇ ਬ੍ਰਹਮਾ ਬਪੁ ਧਰਾ ॥ ਕਾਲ ਪਾਇ ਸਿਵ ਜੂ ਅਵਤਰਾ ॥
ਕਾਲ ਪਾਇ ਕਰਿ ਬਿਸਨ ਪ੍ਰਕਾਸਾ ॥ ਸਕਲ ਕਾਲ ਕਾ ਕੀਯਾ ਤਮਾਸਾ ॥ ੩੮੩॥
Kaal paie brahma bapu dhara. Kaal paie siv ju avtara.
Kaal paie kar bisan parkasa. Sakal kaal ka kiya tamasa. (383)

ਜਵਨ ਕਾਲ ਜੋਗੀ ਸਿਵ ਕੀਯੋ ॥ ਬੇਦ ਰਾਜ ਬ੍ਰਹਮਾ ਜੂ ਥੀਯੋ ॥
ਜਵਨ ਕਾਲ ਸਭ ਲੋਕ ਸਵਾਰਾ ॥ ਨਮਸਕਾਰ ਹੈ ਤਾਹਿ ਹਮਾਰਾ ॥ ੩੮੪॥
Javan kaal jogi siv kiyo. Bed raj brahma ju thiyo.
Javan kaal sabh lok savara. Namaskar hai tohai hamara. (384)

ਜਵਨ ਕਾਲ ਸਭ ਜਗਤ ਬਨਾਯੋ ॥ ਦੇਵ ਦੈਤ ਜਛਨ ਉਪਜਾਯੋ ॥
ਆਦਿ ਅੰਤਿ ਏਕੈ ਅਵਤਾਰਾ ॥ ਸੋਈ ਗੁਰੁ ਸਮਝਿਯਹੁ ਹਮਾਰਾ ॥ ੩੮੫॥
Javan kal sabh jagat banayo. Dev dait jachhan upjayo.
Aadi ant ekai avtara. Soiee guru samjhyehu hamara. (385)

ਨਮਸਕਾਰ ਤਿਸ ਹੀ ਕੋ ਹਮਾਰੀ ॥ ਸਕਲ ਪ੍ਰਜਾ ਜਿਨ ਆਪ ਸਵਾਰੀ ॥
ਸਿਵਕਨ ਕੋ ਸਿਵਗੁਨ ਸੁਖ ਦੀਯੋ ॥ ਸਤ੍ਰਨ ਕੋ ਪਲ ਮੋ ਬਧ ਕੀਯੋ ॥ ੩੮੬॥
Namaskar tis hi ko hamari . sakal perja jin aap savari.
Sinkan ko singun such diyo. Satran ko pal mo badh kiyo. (386)

ਘਟ ਘਟ ਕੇ ਅੰਤਰ ਕੀ ਜਾਨਤ ॥ ਭਲੇ ਬੁਰੇ ਕੀ ਪੀਰ ਪਛਾਨਤ ॥
ਚੀਟੀ ਤੇ ਕੁੰਚਰ ਅਸਥੂਲਾ ॥ ਸਭ ਪਰ ਕ੍ਰਿਪਾ ਦ੍ਰਿਸਟੀ ਕਰਿ ਫੂਲਾ ॥ ੩੮੭॥
Ghat ghat kai antar ki janat. Bhalai burai ki peer pachhanat.
Chiti tai kunchar aasthula. Sabh par kirpa drisati kar foola. (387)

O Protector! Pray protect me! You are the supporter and loving master of your saints! You are the companion of helpless and killer of the despots. You are the True Master of the whole Universe! (Fourteen regions). (382)

Brahma took up a human form at the opportune time and then in due course Shiva also incarnated and then Vishnu appeared on the attainment of Kaal, O Maha Kaal! You have created the wonder of all these ages (past, present and future) (Kaal). (383)

This Kaall (Time) only had made Shiva as an ascetic and made Brahma the king of Vedas.. May salutations to the Kaal time) who had beautified all the ages (worlds)! (384)

This Kaal had created this Universe, along with the gods, demons and demi-gods, who is ever effulgent, may be taken as my Guru! (385)

May salutations to Him, who had created all the subjects (people) O Prime-Soul! You have granted all the boons and virtues to your devotees, and destroyed the enemies in a moment! (386)

You are omni-scient (knowing the inner feelings of all) and also realize the pining (pain) of good or bad actions. You gain satisfaction by bestowing your (benevolence) benedictions on all, from an ant to the mighty elephant! (387)

ਸੰਤਨ ਦੁਖ ਪਾਏ ਤੇ ਦੁਖੀ ॥ ਸੁਖ ਪਾਏ ਸਾਧਨ ਕੇ ਸੁਖੀ ॥
ਏਕ ਏਕ ਕੀ ਪੀਰ ਪਛਾਨੈ ॥ ਘਟ ਘਟ ਕੇ ਪਟ ਪਟ ਕੀ ਜਾਨੈ ॥ ੩੮੮॥
Santan dukh paie tai dukhi. such paie sadhan kai sukhi.
Ek ek ki peer pachhanai. Ghat ghat kai pat pat ki janai. (388)

ਜਬ ਉਦਕਰਖ ਕਰਾ ਕਰਤਾਰਾ ॥ ਪਰਜਾ ਧਰਤ ਤਬ ਦੇ ਅਪਾਰਾ ॥
ਜਬ ਆਕਰਖ ਕਰਤ ਹੋ ਕਬਹੂੰ ॥ ਤੁਮ ਮੈ ਮਿਲਤ ਦੇਹਹ ਧਰੇ ਸਭਹੂੰ ॥ ੩੮੯॥
Jab udkarakh kara kartara. Parja dharat tab dai apara.
Jab aakrakh karat ho kabhun.
Tum mai milat dehah dharai sabhhun. (389)

ਜੇਤੇ ਬਦਨ ਸ੍ਰਿਸਟਿ ਸਭ ਧਾਰੇ ॥ ਆਪੁ ਅਪਨੀ ਬੂਝਿ ਉਚਾਰੈ ॥
ਤੁਮ ਸਭ ਹੀ ਤੇ ਰਹਤ ਨਿਰਾਲਮ ॥ ਜਾਨਤ ਬੇਦ ਭੇਦ ਅਰੁ ਆਲਮ ॥ ੩੯੦॥
Jetai baadan srisat sabh dharai. Aap apni bujh ucharai.
Tum sabh hi tai rehat niralam. Janat bed bhed aru alam. (390)

ਨਿਰੰਕਾਰ ਨ੍ਰਿਬਿਕਾਰ ਨ੍ਰਿਲੰਭ ॥ ਆਦਿ ਅਨੀਲ ਅਨਾਦਿ ਅਸੰਭ ॥
ਤਾ ਕਾ ਮੂੜ ਉਚਾਰਤ ਭੇਦਾ ॥ ਜਾ ਕੋ ਭੇਵ ਨ ਪਾਵਤ ਬੇਦਾ ॥ ੩੯੧॥
Nirankar nirbikar nrilamb.aadi anil anadi asanbh.
Ta k a moor ucharat bheda. Ja ko bhev na pavat beda. (391)

ਤਾ ਕੌ ਕਰਿ ਪਾਹਨ ਅਨੁਮਾਨਤ ॥ ਮਹਾ ਮੂੜ ਕਛੁ ਭੇਦ ਨ ਜਾਨਤ ॥
ਮਹਾਦੇਵ ਕੋ ਕਹਤ ਸਦਾ ਸਿਵ ॥ ਨਿਰੰਕਾਰ ਕਾ ਚੀਨਤ ਨਹਿ ਭਿਵ ॥ ੩੯੨॥
Ta ko kar pahan aanumanat. maha moor kachh bhed na janat.
Maahadev ko kehat sada siv. Nirankar ka chinat nahi bhiv. (392)

ਆਪੁ ਆਪੁਨੀ ਬੁਧਿ ਹੈ ਜੇਤੀ ॥ ਬਰਨਤ ਭਿੰਨ ਭਿੰਨ ਤੁਹਿ ਤੇਤੀ ॥
ਤੁਮਰਾ ਲਖਾ ਨ ਜਾਇ ਪਸਾਰਾ ॥ ਕਿਹ ਬਿਸਿ ਸਜਾ ਪ੍ਰਥਮ ਸੰਸਾਰਾ ॥ ੩੯੩॥
Aap apni budhi hai jeti. Barnat bhin bhin tohai tetai.
Tumra laakha na jaie pasara. Kih bis saja pratham sansara. (393)

O Lord! You get pleasure with the saints getting all comforts but get perturbed with the sufferings of your saints! You always realize everyone's sufferings, and always know our hidden feelings. (388)

O Lord-Creator! When you assume the form of attributes and create various forms of life (animate and inanimate world) then the whole worldly expanse takes place, and when you withdraw this worldly drama, then everything (animate) gets absorbed into your single entity. (389)

All the worldly forms of life, sing your praises as per their own perception (provided by you). O Lord! You are always distinct from your creations and this secret is known to all the Vedas or world's wise men. (390)

O Prime-Soul! You are formless devoid of all evils, non- aligned, (from the very beginning), pure, without beginning, improbable (unborn). Only fools try to describe Him, whose secret was not known to Vedas even. (391)

They try to (depict) realize Him in stone, and these foolish people are unaware of His secrets, they always call Mahadev as Shiva (Lord) but they know not the secret of the Formless. (392)

(O Lord!) As per the intelligence or wisdom of each individual, everyone tries to express your Greatness/Vastness in different ways. O Lord! Our worldly expanse is beyond. our comprehension, as to how the first worldly creation took place. (393)

ਏਕੈ ਰੂਪ ਅਨੂਪ ਸਰੂਪਾ ॥ ਰੰਕ ਭਯੋ ਰਾਵ ਕਹੀ ਭੂਪਾ ॥
ਅੰਡਜ ਜੇਰਜ ਸੇਤਜ ਕੀਨੀ ॥ ਉਤਭੁਜ ਖਾਨਿ ਬਹੁਰਿ ਰਚਿ ਦੀਨੀ ॥ ੩੯੪॥
Ekai roop anup sarupa. Rank bheyo rav kahi bnoopa.
Andaj jerat setaj kini. Utbhuj khan bahur rach dini. (394)

ਕਹੂੰ ਫੂਲਿ ਰਾਜਾ ਹ੍ਵੈ ਬੈਠਾ ॥ ਕਹੂੰ ਸਿਮਿਟ ਭਯੋ ਸੰਕਰ ਇਕੈਠਾ ॥
ਸਗਰੀ ਸ੍ਰਿਸਿਟ ਦਿਖਾਇ ਅੱਚਭਵ ॥ ਆਦਿ ਜੁਗਾਦਿ ਸਰੂਪ ਸੁਯੰਭਵ ॥ ੩੯੫॥
Kahun fool raja hai baitha. Kahun simit bheyo sankar ikaitha.
Sagri srisat dikhaie achanvab. Aadi jugadi saroop auyambav. (395)

ਅਬ ਰਛਾ ਮੇਰੀ ਤੁਮ ਕਰੋ ॥ ਸਿਖਯ ਉਬਾਰਿ ਅਸਿਖਯ ਸੰਘਰੋ ॥
ਦੁਸਤ ਜਿਤੇ ਉਠਵਤ ਉਤਪਾਤਾ ॥ ਸਕਲ ਮਲੇਛ ਕਰੋ ਰਣ ਘਾਤਾ ॥ ੩੯੬॥
Ab merit um karo. sikhya ubar asikhya sangharo.
Dusat jitai uthvat utpata. Sakal malechh karo ran ghata. (396)

ਜੇ ਅਸਿਧੁਜ ਤਵ ਸਰਨੀ ਪਰੇ ॥ ਤਿਨ ਕੇ ਦੁਸਤ ਦੁਖਿਤ ਹ੍ਵੈ ਮਰੇ ॥
ਪੁਰਖ ਜਵਨ ਪਗੁ ਕਰੇ ਤਿਹਾਰੇ ॥ ਤਿਨ ਕੇ ਤੁਮ ਸੰਕਟ ਸਭ ਟਾਰੇ ॥ ੩੯੭॥
Je asidhuj tav sarni parai. Tin kai dusat dukhit hai marai.
Purakh javan pag kaarai tiharai. tin kai tum sankat sabh tarai. (397)

ਜੋ ਕਲਿ ਕੋ ਇਕ ਬਾਰ ਧਿਐਹੈ ॥ ਤਾ ਕੇ ਕਾਲ ਨਿਕਟਿ ਨਹਿ ਐਹੈ ॥
ਰਛਾ ਹੋਇ ਤਾਹਿ ਸਭ ਕਾਲਾ ॥ ਦੁਸਟ ਅਰਿਸਟ ਟਰੈ ਤਤਕਾਲਾ ॥ ੩੯੮ ॥
Jo kal ko ik bar dhayahai. ta kai kaal nikat nahi aihai.
Rachha hoie tohai sabh kaala. Dusat arisat tarai tatykaala. (398)

ਕ੍ਰਿਪਾ ਦ੍ਰਿਸਟਿ ਤਨ ਜਾਹਿ ਨਿਹਰਿਯੋ ॥ ਤਾ ਕੇ ਤਾਪ ਤਨਕ ਮਹਿ ਹਰਿ ਹੋ ॥
ਰਿਧਿ ਸਿਧਿ ਘਰ ਮੋ ਸਭ ਹੋਈ ॥ ਦੁਸਤ ਛਾਹ ਛ੍ਵੈ ਸਕੈ ਨ ਕੋਈ ॥ ੩੯੯॥
Kripa drisat tan johai nihariye. Ta kai taap taanak meh har ho.
Ridhi sidhi ghar mo sabh hoiee. Dusat chhah chhai skai na koiee. (399)

Your one form is a manlfestation of your various forms. You are a king and a poor person and a king of kings at the same time. First you created the form of life from eggs, semen, or perspiration and then the vegetation world. (394)

At times you are a king with all pleasure and then wrapping up yourself, you are Shankar (in an idol) in a enrolled form. You have shown this drama of world, you were existing in the beginning, in the beginning of Yugas (ages) and self-effulgent at the same time." (395)

"May you protect me! You preserve your devotees (Sikhs) and destroy all the non believers. May you destroy all the oppressors, evil doers or despots in the battlefield." (396)

"O Asidhuj! All those, who seek your refuge, (support), their enemies get destroyed in suffering; but those who seek your support, gettheir afflictions alleviated!" (397)

In this age of Kalyug, whosoever worships you, the god of death does not come anywhere near them. They get protected throughout the ages, and all their enemies or afflictions are eliminated. (398)

Whoseever is given your benign glance, gets all his sufferings alleviated in a moment and they are bestowed with all the occult powers, and no enemy could harm them(cannot touch their shadows). (399)

ਏਕ ਬਾਰ ਜਿਨ ਤੁਮੈ ਸੰਭਾਰਾ ॥ ਕਾਲ ਫਾਸ ਤੇ ਤਾਹਿ ਉਬਾਰਾ ॥
ਜਿਨ ਨਰ ਨਾਮ ਤਿਹਾਰੋ ਕਹਾ ॥ ਦਾਰਿਦ ਦੁਸਤ ਦੋਖ ਤੇ ਰਹਾ ॥ ੪੦੦॥
Ek bar jin tumai sanbhara. Kaal fas tai tohai ubara.
Jin nar nam tiharo kaha. Darid dusat dokh tai raha. (400)

ਖੜਗਕੇਤੁ ਮੈ ਸਰਨਿ ਤਿਹਾਰੀ ॥ ਆਪੁ ਹਾਥ ਦੈ ਲੇਹੁ ਬਚਾਈ ॥
ਸ਼ਰਬ ਠੌਰ ਮੋ ਹੋਹੁ ਸਹਾਈ ॥ ਦੁਸਤ ਦੋਖ ਤੇ ਲੇਹੁ ਬਚਾਈ ॥ ੪੦੧॥
Kharragket mai saran tihari. Aap hath lehu bchaiee.
Sarab thour mo hohu sahaiee. dusat dokh tai lehu bachaiee. (401)

ਕ੍ਰਿਪਾ ਕਰੀ ਹਮ ਪਰ ਜਗਮਾਤਾ ॥ ਗ੍ਰੰਥ ਕਰਾ ਪੂਰਨ ਸੁਭਰਾਤਾ ॥
ਕਿਲਬਿਖ ਸਕਲ ਦੇਖ ਕੋ ਹਰਤਾ ॥ ਦੁਸਤ ਦੋਖਿਯਨ ਕੋ ਛੈ ਕਰਤਾ ॥ ੪੦੨॥
kirpa kari ham par jagmata. Granth kara puran subhrata.
Kilbhikh sakal dekh ko harta. Dusat dokhian ko chhai karata. (402)

ਸ੍ਰੀ ਅਸਿਧੁਜ ਜਬ ਭਏ ਦਯਾਲਾ ॥ ਪੂਰਨ ਕਰਾ ਗ੍ਰੰਥ ਤਤਕਾਲਾ ॥
ਮਨ ਬਾਛਤ ਫਲ ਪਾਵੈ ਸੋਈ ॥ ਦੂਖ ਨ ਤਿਸੈ ਬਿਆਪਤ ਕੋਈ ॥ ੪੦੩॥
Sri asidhuj jab bhaie dayalaa. Puran kara granth tatkala.
Man bachhat phal pavai soiee. dukh na tisai biapat koiee. (403)

ਅੜਿਲ

ਸੁਨੈ ਗੁੰਗ ਜੋ ਯਾਹਿ ਸੁ ਰਸਨਾ ਪਾਵਈ ॥
ਸੁਨੈ ਮੂੜ ਚਿਤ ਲਾਇ ਚਤੁਰਤਾ ਆਵਈ ॥
ਦੁਖ ਦਰਦ ਭੌ ਨਿਕਟ ਨ ਤਿਨ ਨਰ ਕੇ ਰਹੈ ॥
ਹੋ ਜੋ ਯਾ ਕੀ ਏਕ ਬਾਰ ਚੌਪਈ ਕੋ ਕਹੈ ॥ ੪੦੪॥

Aril

Sunai gung jo yahai su rasana pavhi.
Sunai moor chit laie chatirta aviee.
Dukh darad bho nikat na tin nar kai rahai.
Ho joy a ki ek bar choupaiee ko kahai. (404)

O Prime-Soul ! Whosoever has remembered you (meditated on you) once even, you haave protected them from the noose of death.Whosoever has recited your True Name gets away (is saved from) from all poverty, enemies or sufferings. (400)

O Kharagket! I have sought your refuge, so may you protect me (save me) with your cover (hand)! May you be my protector at all places! Thus save me from my enemies or afflictions. (401)

"The mother-goddess had been kind to me, and i have been enabled to complete this glorious Granth. She is the destroyer of all my sins (physical) and destroyer of all my foes or oppressors." (402)

When Sri Asiclhuj became benevolent to me, I was able to complete this Granth. Whosoever would study it (read it) will get all his desires (hopes) fulfilled, and he will not face any sufferings. (403)

Aril

The dumb who would listen to this Granth, will start speaking (will get his tongue). The fool who will listen to it with concentration, will gain wisdom and he will not suffer from any suffering, pain or fear, if he were to read this Choupaiee. (404)

ਚੌਪਈ

ਸੰਬਤ ਸਤ੍ਰਹ ਸਹਸ ਭਣਿਜੈ ॥ ਅਰਧ ਸਹਸ ਫੁਨਿ ਤੀਨਿ ਕਹਿਜੈ ॥
ਭਾਦ੍ਰਵ ਸੁਦੀ ਅਸਟਮੀ ਰਵਿ ਵਾਰਾ ॥ ਤੀਰ ਸਤ੍ਰੁਦ੍ਰਵ ਗ੍ਰੰ ਤਚਮਸਗਸ ॥ ੪੦੫॥

Choupaiee

Sanbat satrah sehas bhanijai. Ardh sehas funn teen kahijaai.
Bhadarav sudi astami rav vara. Teer satrudrav Granth sudhara. (405)

ਇਤਿ ਸ੍ ਚਰਿਤ੍ ਪਖਯਾਨੇ ਤ੍ਰਿਯਾ ਚਰਿਤ੍ਰੇ ਮੰਤ੍ਰੀ ਭੂਪ ਸੰਬਾਦੇ ਚਾਰ ਸੌ ਚਰਿਤ੍ ਸਮਾਪਤਮ ਸਤ੍ ਸੁਭਮ ਸਤ੍॥ ੪੦੪॥ ੭੫੩੯॥

iti sri charitar pakhyanai triyua chariatari mantra bhoop sambadai char so char charitar ssamaptam sat subham sat. 404. 7539. samaptam

Choupalee

First utter 1700 Samvat, add half hundred to it and then' .dd three to it (1753 Bikrami) eighth descending day of Bhadon, on a Sunday, on the banks of River Satlej, this Granth was completed. (405)

Here the four hundred and fourth episode of the King's & Minister's dialogue regarding woman's witchcraft from Charitar Pakhyan is completed. All is well. (404-7539) (Finished)

ਜ਼ਫ਼ਰਨਾਮਹ

ੴ ਵਾਹਿਗੁਰੂ ਜੀ ਕੀ ਫਤਹਿ॥

ਜ਼ਫ਼ਰਨਾਮਹ ਸ੍ਰੀ ਮੁਖਵਾਕ ਪਾਤਿਸ਼ਾਹੀ ੧੦

ਕਮਾਲੇ ਕਰਾਮਾਤ ਕਾਇਨ ਕਰੀਮ॥
ਰਜ਼ਾ ਬਖ਼ਸ਼ੋ ਰਾਜ਼ਿਕ ਰਿਹਾਕੁਨ ਰਹੀ॥ ੧॥
Kamale karamat quayam karim.
Raza bakish o raziq rihakun rahim. (1)

ਅਮਾਂ ਬਖਸ਼ ਬਖ਼ਸ਼ਿੰਦਹ ਓ ਦਸਤਗੀਰ।
ਖਤਹ ਬਖ਼ਸ਼ ਰੋਜ਼ੀ ਦਿਹ ਓ ਦਿਲਪਜ਼ੀਰ॥ ੨॥
Aman bakhsh bakhsihhindah o dastgir.
Khata baksh rozi dih o dilpazir (2)

ਸ਼ਹਿਨਸ਼ਾਹਿ ਖੂਬੀ ਦਿਹ ਓ ਚੂੰ ਰਹਨਮੂੰ॥
ਕਿ ਬੇਗੂਨ ਬੇਚੂੰ ਓ ਚੂੰ ਬੇਨਾਮੂੰ॥ ੩॥
Shahanshah khub dih o rahnamun.
Ki begun o bechun o chun benamun. (3)

ਨ ਸਾਜ਼ ਓ ਨ ਬਾਜ਼ ਓ ਨ ਫ਼ੌਜ਼ ਓ ਨ ਫ਼ਰਸ਼॥
ਖ਼ੁਦਾਵੰਤਿ ਬਖ਼ਸ਼ਿੰਦਏ ਐਸ਼ ਓ ਅਰਸ਼॥ ੪॥
Na saz o na baz o na fauj o na frash.
Khudavande bakshandhae aish o arsh (4)

Zafarnama

The only one Lord, whose ordains truthful throughout the ages, and whose victory is always ensured, being auspiciously seated as the Lord-almighty. Whose over is sustained by His support, shall surely be victorious, the Epistle of victory,(uttered) written by Sri Guru Govind Singh Ji, the Tenth Master.

In the praise of the Time-less Supreme Lord.

The immortal lord is omni-potent in enacting his wonders drama, beings all powerful and absolute (invarible), the benevolent lord. (O lord !) You are bestowing all your favours and benedictions on anyone who follows your ordains and dictates, being the suntainer and benevolent lord and eqally capable of breaking our shackles of bondage (worldy attachments), beings all bountiful and merciful. (1)

The lord is the bestower of righteousness (moral virtues) and peaceful existence,ever ready to lend his supporting hand. (against avery obstackle). O lord! you are always you are always willings to pardon our acts of ommission and ommission (errors) and bestowing your Grace (favour) as desired by an individual and thus satiating him fully. (2)

The Supreme Lord is the bestower of all virtues, being the king-emperor of all time kings. He is always leading us onto the right path. The Lord is devoid of any signs, symbols or complexion (hue). He is peerless and there is none else, the like of him. (none else could resemble him). (3)

The Lord, if he wills, could bestow all the worldly pleasures and comforts along with heavenly gratifiction and joys to a person who is devoid of any worldly belongings, including horses and troops (army) of his own, along with carpets and precious embellishments. (imperial power). (4)

ਜ਼ਾਂ ਪਾਕ ਜ਼ਬਰਦਸਤ ਓ ਜ਼ਾਹਿਰ ਜ਼ਹੂਰ।।
ਅਤਾ ਮੇ ਦਿਹਦ ਹਮਚੁ ਹਾਜ਼ਿਰ ਹਜ਼ੂਰ।। ੫।।
Jahan pak zabarast o zahir zahur.
Ata mai dihad humchu hazir hazur. (5)

ਅਤਾਹ ਬਖਸ਼ ਓ ਪਾਕ ਪਰਵਰਦਿਗਾਰ।।
ਰਹੀਮ ਅਸਤ ਓ ਰੋਜ਼ੀ ਦਿਹੋ ਹਰ ਦਿਯਾਰ।। ੬।।
Ataa bakhsh o pak parvardigar.
Rahim ast o rozi dihe har diyar. (6)

ਕਿ ਸਾਹਿਬ ਦਿਆਰ ਅਸਤ ਓ ਆਜ਼ਮ ਅਜ਼ੀਮ।।
ਕਿ ਹੁਸ਼ਲਨ ਜ਼ਮਾਲ ਅਸਤ ਓ ਰਾਜ਼ਿਕ ਰਹੀਮ।। ੭।।
Ki sahib diyar ast o azam azim.
Ki husnal jamal ast o raziq rahim. (7)

ਕਿ ਸਾਹਿਬ ਸ਼ਊਰ ਅਸਤ ਆਜਿਜ਼ ਨਵਾਜ਼।।
ਗ਼ਰੀਬੁਲ ਪ੍ਰਸਤ ਓ ਗ਼ਨੀਮੁਲ ਗੁਦਾਜ਼।। ੮।।
Ki sahib shaur ast ajiz navaz.
Gaharibul-prast o ghanimul gudaz. (8)

ਸ਼ਰੀਅਤ ਪੈਸਤ ਓ ਗਜ਼ੀਲਤ ਨ ਆਬ।।
ਹਕੀਕਤ ਸਨਾਸ ਓ ਨਬੀਉਲ ਕਿਤਾਬ।। ੯।।
Shariat prast to fazilat ma-ab.
Haqiqat sh a nd s o ban iul-kitab. (9)

ਕਿ ਦਾਨਿਸ਼ ਪਿਯੂਹ ਅਸਤ ਓ ਸਾਹਿਬ ਸ਼ਉਰ।।
ਹਕੀਕਤ ਸ਼ਨਾਸ ਅਸਤ ਓ ਜ਼ਾਹਿਰ ਜ਼ਹੂਰ।। ੧੦।।
Ki danish piyuh ast o sahib shaur.
Haqiqat shanas ast o zahir zahur. (10)

The lord is from worldly attachments, having a form lass appearance of. His own, being all power full and omni-potent. He is all pervasive beings omni-present, and is the bestower of all greatness and honours to us. (theeternal bliss). (5)

The present (holy) Lord is the bestower of all worldly benedictions (bounties) to us, and is the only sustainer of all beings. He is the most merciful Lord, and the sole giver of all worldly means of subsistence (provisions) to all the regions of the universe. (6)

The Lord is the master of all the (regions) worlds and is the greatest of all (Lord Almighty). He possesses a majestic form (form of splendour) ot utmost beauty and is the sole benefactor of all sustenance to all the beings. (an epitome of benefactions). (7)

The Lord is the supreme intellectual (having hightest comprehenion) and is responsible for the upliftment of all humble and poor people. He is the sustainer of all helpless and meek beings and the destoyer of all arrogant and despotic people. (8)

He is the protector of all virtuous and righteous values (religions) and the abode of excellence and greatness. He is the appreciator of truthfulness (recognizes truth) and is the meligion head of all religious scripltures. (virtuous compositions). (9)

The Lord is the searcher (appreciator) of knowledge (Truth) and the master of all wisdom. He recognizes those practising truthful living, and he is immanent everywhere being omni-present. (10)

ਸ਼ਨਾਸਿੰਦਹ-ਏ-ਇਲ਼ਮ ਆਲਮ ਖ਼ੁਦਾਇ।।
ਕੁਸ਼ਾਇੰਦਹ ਏ ਕਾਰਿ ਆਲਮ ਕੁਸ਼ਾਇ।। ੧੧।।
Shanasindah-e-ilime alam Khudae.
Kushainadah e kare alam kushae. (11)

ਗੁਜ਼ਾਰਿੰਦਹ ਏ ਕਾਰਿ ਆਲਮ ਕਬੀਰ।।
ਸ਼ਨਾਸਿੰਦਹ ਏ ਇਲਮਿ ਆਲਮ ਅਮੀਰ।। ੧੨।।
Guzarindha e kar-e alam kabir.
Shanasindah e ilam-e alam amir (12)

ਦਾਸਤਾਨ

ਮਰਾ ਏਤਵਾਰੇ ਬਰੀਂ ਕਸਮ ਨੇਸਤ।।
ਕਿ ਏਜ਼ਦ ਗਵਾਹਸਤ ਓ ਯਜ਼ਦਾਂ ਯਕੋਸਤ।। ੧੩।।
Mara etbare barin qasam nersat.
Ki ezad gavah ast o yazdan yakesat. (13)

ਨ ਕਤਰਹ ਮਰਾ ਏਤਬਾਰੇ ਬਰੋਸਤ।।
ਕਿ ਬਖਸ਼ੀ ਵ ਦੀਵਾਂ ਹਮਹ ਕਿਜ਼ਬ-ਗੋਸਤ।। ੧੪।।
Na qatrah mars etbare barosat.
Ki bakhshi va divan hamah kizab-gosat. (14)

ਕਸੇ ਕਉਲ ਕੁਰਾਂਅ ਕੁਨਦ ਏਤਬਾਰ।।
ਹਮਾਂ ਰੋਜ਼ਿ ਆਖ਼ਿਰ ਸ਼ਵਦ ਮਰਦ ਖਵਾਰ।। ੧੫।।
Kase quale Quran kunad etbar.
Haman roze akhir shavad mard khavar. (15)

ਹੁਮਾ ਰਾ ਕਸੇ ਸਾਯਹ ਆਯਦ ਬਜ਼ੇਰ।।
ਬਰੋ ਦਸਤ ਦਾਰਦ ਨ ਜਾਗ਼ੇ ਦਲੇਰ।। ੧੬।।
Huma ra kase sayab ayad hazer.
Baro dast darad na zaghe daler. (16)

The Lord is conversant with all scholarly knowledge (learning) and is the highest scholar shaping all types of worldly functions in proper sequence. (The greatest systematizer) (11)

The Lord is the highest intellectual to dispense various worldly transactions (worldly actions) and is the identifier of all worldly functions (business). (He recognizes all worldly interactions and behaviour). (12)

The detailed (Episode) Story-First Parable

(O Aurangzeb!) I have no faith (value) for your oaths on the Lord Almighty (swearing by God) that the same Lord Almighty is the only witness between both of us. (I do not trust the veracity of your words even if you swear by God, who is your sole witness). (13)

(O Aurangzeb!) Your army generals and other advisers (councilors) are all liars and I do not believe a bit even, all these people . (14)

The person, who pins faith on the oaths, taken by Koran, of your courtiers (advisers), finally comes to grief only (as they are not trustworthy). (15)

(O Aurangzeb!) If someone is crossed by the bird (Hamayun's) Huma's shadow even (who is supposed to fulfill your desires) then even a (crafty) crow cannot harm him, however brave he might be. (Once I have taken the support of the Lord Almighty, then all your armies cannot frighten me with awe or your imperial power cannot cow me down.) (16)

ਕਸੇ ਪੁਸ਼ਤ ਉਫ਼ਤਦ ਪਸੇ ਸ਼ੇਰ ਨਰ।।
ਨ ਗੀਰਦ ਬੁਜ਼ੋ ਮੇਸ਼ੋ ਆਹੂ ਗੁਜ਼ਰ।। ੧੭।।
Kase pusht uftad pase shere nar.
Nagirad buzo mesho ahu guzar. (17)

ਬ ਮੁਸਹਫ਼ ਕਸਮ ਖ਼ੁਫ਼ੀਯਹ ਗਰ ਖ਼ੁਰਦਮੇ।।
ਨ ਯਕ ਗਾਮ ਹਮ ਪੇਸ਼ ਅਜ਼ਾਂ ਬੁਰਦਮੇ।। ੧੮।।
Ba musahaf qasam khufiyah gar khurdame.
Na yak gam ham pesh azan burdame. (18)

ਗੁਰਸਨਹ ਚਿ ਕਾਰੇ ਕੁਨਦ ਚਿਹਲ ਨਰ।।
ਕਿ ਦਹ ਲਕ ਬਰ ਆਯਦ ਬਰੋ ਬੇਖ਼ਬਰ।। ੧੯।।
Gursanah chi kare kunad chihal nar.
Ki dah lak bar ayad barn bekhabar. (19)

ਕਿ ਪੈਮਾਂ ਸ਼ਿਕਨ ਬੇਦਰੰਗ ਅਮਾਦੰਦ।।
ਮਿਯਾਂ ਤੇਗ ਤੀਰ ਤੁਫ਼ੰਗ ਆਮਦੰਦ।। ੨੦।।
Ki paiman shikan bedrang amdand.
Miyan tegh o tir o tufang amdand. (20)

ਬ-ਲਾਚਾਰਗੀ ਦਰਮਿਯਾਂ ਆਮਦਨ।।
ਬ-ਤਦਬੀਰਿ ਤੀਰੋ ਤੁਫ਼ੰਗ ਆਮਦਮ।। ੨੧।।
Ba-lachargi darmiyan amdam.
Ba-tadbire tir o kaman amdam. (21)

ਚੂ ਕਾਰ ਅਜ਼ ਹਮਹ ਹੀਲਤੇ ਦਰ ਗੁਜ਼ਸ਼ਤ।।
ਹਲਾਲ ਅਸਤੁ ਬੁਰਦਨ ਬ ਸ਼ਮਸ਼ੀਰ ਦਸਤ।। ੨੨।।
Chu kar az hamah hilte dar guzasht.
Halal ast burdan ba shamshir dast. (22)

If someone happens to take shelter under the care of a lion, then no other (inferior) animal like a goat, lamb or deer could cause any harm to him. As-such all the generals despatched by you, could not oppose me while the Lord's benign hand protects me. (With the Lord's protective support on my side, your forces could cause no harm to me.) (17)

Had I known the secret of the oaths by Koran (of your generals) then I would not have sacrificed my dearest troops in vain (fighting against such liars)? (18)

(Now the Guru details the battle of Chamkaur). When ten lakh troops of (the enemy) had swooped suddenly on forty of my starving men, then they were helpless against such hordes. (19)

Having set aside all the promises (of your generals) your troops had launched an attack suddenly, armed with weapons like swords, arrows and guns. (20)

(O Aurangzeb) Then I had no option left except facing the odds in the battle field, and had to take up weapons like bows and arrows or guns against them for fighting it out. (21)

(I had been forced into fighting against your troops with weapons. having no other option). When all other means and efforts are of no avail (things go beyond negotiated settlement), then it would be rightful (within our rights) to take up the sword in hand. (to take up arms is justified). (22)

ਚਿ ਕਸਮ ਕੁਰਾਅ ਮਨ ਕੁਨਮ ਏਤਬਾਰ।।
ਵਗਰਨਹ ਤੂ ਗੋਈ ਈਂ ਰਹ ਚਿਹ ਕਾਰ।। ੨੩।।
Chi qasm Quran man kunam etibar.
Vagarnah to goi man in rah chih kar. (23)

ਨ ਦਾਨਮ ਕਿ ਈਂ ਮਰਦ ਰੋਬਾਹ ਪੇਚ।।
ਵਗਰ ਹਰਗਿਜ਼ੀਂ ਰਹ ਨਯਾਰਦ ਬਹੇਚ।। ੨੪।।
Na daman ki in marad-e robah pech.
Vagar hargiz in rah nayarad baheech. (24)

ਹਰ ਆਂ ਕਸ ਕਿ ਕਉਲੇ ਕੁਰਾਂ ਆਯਦਸ਼।
ਨਜ਼ੋ ਬਸਤਨੋ ਕੁਸਤਨੀ ਬਾਯਦਸ਼।। ੨੫।।
Har an kas ki quale Quran ayadash.
Nazo bastano kushtani bayadash. (25)

ਬ-ਰੰਗੇ ਮਗਸ ਸਿਯਾਹ ਪੋਸ਼ ਆਮਦੰਦ।।
ਬ-ਯਕਬਾਰਗੀ ਦਰ ਖ਼ਰੋਸ ਆਮਦੰਦ।। ੨੬।।
Ba-range magas siyah posh amdand.
Ba-yakbargi dar kharosh amdad. (26)

ਹਰ ਆਂ ਕਸ ਜ਼ਿ ਦੀਵਾਰਿ ਆਮਦ ਬਰੂੰ।।
ਬਖ਼ੁਰਦਨ ਯਕੇ ਤੀਰ ਸ਼ੁਦ ਗ਼ਰੀਕ ਖ਼ੂੰ।। ੨੭।।
Har an kas zi divare amad brun.
Bakhurdan yake tir scud gharke khun. (27)

ਕਿ ਬੇਰੂੰ ਨ ਆਮਦ ਕਸੇ ਜਾਂ ਦੀਵਾਰ।।
ਨ ਖ਼ੁਰਦੰਦ ਤੀਰੋ ਨ ਗਸ਼ਤੰਦ ਖ਼ੁਆਰ।। ੨੮।।
Ki berun na amad kase zan divar.
No khurdand tir o na gashtand khuar. (28)

(O Aurangzeb !) How could anyone have any faith in your oaths by Koran (to swear by Koran)? Or else you tell me where was the need for me to adopt this path (of armed solution) of conflict (23)

I never thought to myself that this manly person was behaving and changing designs (to suit his ends) like a jackal. (You were changing your tactics to suit your ends like a jackal). Or else I would never have adopted this path (of conflict) under any other pretext. (I would never have vacated Anandpur, having pinned my faith-in your false oaths by Koran). (24)

It is not worthwhile either to capture or kill a person who is under the spell of swearing by Koran of your men. (which were meaningless). (25)

As opposed to these oaths, your warriors in (dark) black uniform launched a sudden attack like a sworn of bees, and attacked with shout of war cries, raising hue and cry) in a sudden move with huge force in a single assault. (26)

Any warrior of yours who dared to come forward from behind the cover of a wall, was killed instantly with the striking of one arrow of mine. (Was done to death draped in blood with the striking of one arrow only). (27)

But the warrior who did not dare to leave the cover of the wall, was not faced with death (destruction) with the striking of the arrow. (28)

ਚੁ ਦੀਦਮ ਕਿ ਨਾਹਰ ਬਿ-ਆਮਦ ਬਜੰਗ।।
ਚਸੀਦਹ ਯਕੇ ਤੀਰਿ ਮਨ ਬੇਦਰੰਗ।। ੨੯।।
Chu didam ki nahar bi-amad bajang.
Chashidah yake tire man bedarang. (29)

ਹਮ ਆਖ਼ਿਰ ਗੁਰੇਜ਼ੰਦ ਬਜਾਏ ਮੁਸਾਫ਼।।
ਬਸੇ ਖ਼ਾਨਾਂ ਖੁਰਦੰਦ ਬੇਰੂੰ ਗੁਜ਼ਾਫ਼।। ੩੦।।
Ham akhir gurezand bajae musaf.
Base khanan khurdand berun guzaf. (30)

ਕਿ ਅਫ਼ਗਨ ਦੀਗਰ ਬ-ਆਮਦ ਬ-ਜੰਦ।।
ਚੁ ਸੈਲਿ ਰਵਾਂ ਹਮਚੁ ਤੀਰੋ ਤੁਫ਼ੰਗ।। ੩੧।।
Ki afghan digar ba-amad ba-jang.
Chu saile ravan hamchu tir o tufaug. (31)

ਬਸੇ ਹਮਲਾਹ ਕਰਦੰਦ ਬ-ਮਰਦਾਨਗੀ।
ਹਮ ਅਜ਼ ਹੋਸ਼ਗੀ ਹਮ ਜ਼ਿ ਦੇਵਾਨਗੀ।। ੩੨।।
Base hamlah kardand ba-mardangi.
Ham az hoshgi barn zi divangi. (32)

ਬਸੇ ਹਮਲਹ ਕਰਦ ਓ ਬਸੇ ਜ਼ਖਮ ਖ਼ੁਰਦ।
ਦੁ ਕਸ ਰ ਬਜਾਂ ਕੁਸ਼ਤੋ ਹਮ ਜਾਂ ਹਮ ਸਪੁਰਦ।। ੩੩।।
Base hamlah kard o base zakham khurd.
Do kas ra bajan kushi o jan ham sapurd. (33)

ਕਿ ਆਂ ਖ਼ਾਜਃ ਮਰਦੂਦ ਸਾਯਹ ਦੀਵਾਰ।।
ਨ ਆਮਦ ਬ-ਮੈਦਾਂ ਬ ਮਰਦਾਨਹ ਵਾਰ।। ੩੪।।
Ki an khavja mardud sayah divar.
Na amad ba-maidan ba-mardanah var. (34)

(The Guru had addressed Aurangzeb about the battle of Chamkaur saying that his army of a million soldiers attacked suddenly his forty starving sikhs but would not dare to wage a war openly and taking cover of a wall were saving their lives; infact whosoever came forward. .was killed instantly with the shooting of an arrow).Once I saw your general Nahar Khan, advancing in the battle feld for waging an open war, then I shot an arrow at him, which killed him instantaneously. (29)

(O Aurangzeb!) All your valiant pathans, who were gossiping in the battlefield, finally fled away from the battle field. (All your so called brave warriors who were (bragging) making tall claims, fled away from the battle field saving their lives, and none of them came forward to fight (a combat) it out). (30)

Then another pathan warrior came forward in the battle field for the combat (to fight) and he advanced like the torrential waters or like an arrow or like the bullet from a gun. (31)

That pathan launched many attacks with great valour, some of these assaults were very wisely planned while some of these attacks were rather foolishly organised. (32)

That Pathan made many (attempts) assaults and had been inflicted with many wounds. He managed to kill two of our man and finally gave up his life as well. (33)

However, the army general, Khwaja was a coward, and remained hidden behind the wall. He never came forward like a. warrior to face my men, and he neither made any attacks like a brave soldier. (34)

ਦਰੋਗਾ ! ਅਗਰ ਰੂਇ ਓ ਦੀਦਮੇ।।
ਬ ਯਕ ਤੀਰ ਲਾਚਾਰ ਬਖਸ਼ੀਦਮੇ।। ੩੫।।
Dareghal agar rue o didame.
Ba-yak tir lachar bakhshidame. (35)

ਹਮ ਆਖਿਰ ਬਸੇ ਜ਼ਖਮਿ ਤੀਰ ਓ ਤੁਫ਼ੰਗ।।
ਦੋ ਸੂਏ ਬਸੇ ਕੁਸ਼ਤਹ ਸ਼ੁਦ ਬੇਦਰੰਗ।। ੩੬।।
Ham akhir zakhm tir o tufang.
Do sue base kushtah shud bedarang. (36)

ਬਸੇ ਬਾਰ ਬਰੀਦ ਤੀਰ ਓ ਤੁਫ਼ੰਗ।।
ਜ਼ਿਮੀਂ ਗਸਤ ਹਮਚੂੰ ਗੁਲੇ ਲਾਲਹ ਰੰਗ।। ੩੭।।
Base bar barid tir o tufang.
Zimin gasht hamchun gule lalah rang. (37)

ਸਰੋ-ਪਾਇ ਅੰਬੋਹ ਚੰਦਾਂ ਸ਼ੁਦਹ।।
ਕਿ ਮੈਦਾਂ ਪੁਰ ਅਜ਼ ਗੂ ਓ ਚੋਗਾਂ ਸ਼ੁਦਹ।। ੩੮।।
Saro-pae anboh chandan shudah.
Ki maidan pur az gu o chaugan shudah. (38)

ਤਰੰਕਾਰਿ ਤੀਰੋ ਤਰੰਗਿ ਕਮਾਂ।।
ਬਰਾਮਦ ਯਕੇ ਹਾ ਓ ਹੂ ਅਜ਼ ਜਹਾਂ।। ੩੯।।
Tarank are tir o tarange kaman.
Baramad yake ha o hu az jahan. (39)

ਦਿਗਰ ਸ਼ੋਰਸ਼ਿ ਕੈਬਰਿ ਕੀਨਹ ਕੋਸ਼।।
ਜ਼ਿ ਮਰਦਾਨੇ ਮਰਦਾਂ ਬਿਰੂੰ ਰਫ਼ਤ ਹੋਸ਼।। ੪੦।।
Digar Shorashe kaibare kinah kosh.
Zi mardane mardan birun rafat hosh. (40)

Alas ! In case I had the chance of perceiving the face of that coward. Khwaja Khan, then I would have received him with bestowing an arrow (I would have shot an arrow at him) thus making him face death. (Thus causing him to meet his destined end). (35)

Finally with shooting of many arrows and guns the warriors got wounded from both the sides who succumbed to their injuries finally. (36)

There was a great exchange of arrows and gun shots, almost like a shower (of rain) so that the land was turned red like the poppy husk (flowers) blossming all over. (37)

The battle field was littered with the human heads and feet (scattered all over). It appeared as if the whole battle field was filled with the marigold flowers blossming all over. (With hands and feet spread) alongwith their uprooted roots. (or like a vast polo ground). (38)

When the arrows were being shot with a cracking noise and the bows were also stretched with a cracking sound, the whole world was filled with (the din) of a tumultuous uproar from the frightened throng. (39)

Then the deadly arrows produced such a (din) hue and cry. Which confounded the mightiest of warriors even. (The arrows brought such havoc). (40)

ਹਮ ਆਖ਼ਿਰ ਚਿਹ ਮਰਦੀ ਕੁਨਦ ਕਾਰਜ਼ਾਰ।।
ਕਿ ਬਰ ਚਿਹਲ ਤਨ ਆਦਰਸ਼ ਬੇ-ਸ਼ੁਮਾਰ।। ੪੧।।
Ham akhir chih mardi kunad karzar.
Ki bar chihal tan ayadash be-shumar. (41)

ਚਰਾਗੇ ਜਹਾਂ ਚੂੰ ਸ਼ੁਦਹ ਬੁਰਕਾ ਪੋਸ਼।।
ਸ਼ਹੇ ਸ਼ਬ ਬਰਾਮਦ ਹਮਹ ਜਲਵਹ ਜੋਸ਼।। ੪੨।।
Chiraghe jahan chun shudah burqa posh.
Shahe shab baramad harmah jalva josh. (42)

ਹਰ ਆਂ ਕਸ ਬਕੌਲਿ ਕੁਰਆਂ ਆਯਦਸ਼।।
ਕਿ ਯਜ਼ਦਾਂ ਬਰ ਓ ਰਹਿਨੁਯਮਾ ਆਯਦਸ਼।। ੪੩।।
Har an kas banqaule Quran ayadash.
Ki yazddn bar o raihnuma ayadash. (43)

ਨਿ ਪੇਚੀਦਹ ਮੂਏ ਨ ਰੰਜੀਦਹ ਤਨ।।
ਕਿ ਬੇਰੂੰ ਖ਼ੁਦ ਆਵ੍ਰਦ ਦੁਸ਼ਮਨ ਸ਼ਿਕਨ।। ੪੪।।
Na pechidah mue na ranjidah tan.
Ki berun khud avrud dushman shikan. (44)

ਨ ਦਾਨਮ ਕੀ ਈਂ ਮਰਦ ਪੈਮਾਂ ਸ਼ਿਕਨ।।
ਕਿ ਦੌਲਤ ਪਰਸਤ ਅਸਤੀ ਓ ਈਮਾਂ ਫ਼ਿਗਨ।। ੪੫।।
Na danam ki in mard paiman shikhan.
Ki daulat parast ast o iman figan. (45)

(O Aurangzeb!) Then the multitude (hordes) of your forces fell upon my forty famished men, so what bravery could be expected of them? (What could be achieved by mere bravery). (How could my forty starving men face the enemy odds (hordes), but then they died fighting like brave soldiers?) (41)

Then the (worldly light) sun went down (it was sunset) and the moon (the night's master) shone forth brightly. (42)

The Lord then bestowed his benign benevolence on the person who had trusted the oath (of your men swearing by Koran) on Koran and the right path was shown to him. (The Lord was benevolent enough to guide me onto the righteous path, having pinned faith on the swearing by Koran of your men). (43)

The person, having faith in the Lord Almighty, is neither harmed nor does he suffer any afflictions, as no damage could be done to him or his person (with Lord's protection).The Lord saves him (his true devotee) from enemy onslaughts and takes him out of enemy encirclement even after killing his enemies, as he has pinned his faith on the Lord alone. (44)

(O Aurangzeb! Your countless hordes attacked us after we vacated Anandpur, believing their oaths (vows) on Koran, and then they chased us till we took shelter in Chamkaur fortress and your forces continued harassing us, but the Lord escorted me safely out of their encirclement). (O Aurangzeb!) I never knew that this so called manly person was a votary of Worldly wealth only and could go back on his vows even (promises) as he had no faith in true religion. (45)

ਨ ਈਮਾਂ ਪ੍ਰਸਤੀ ਨ ਔਜ਼ਾਇ ਦੀਂ।।
ਨ ਸਾਹਿਬ ਸ਼ਨਾਸੀ ਨ ਮੁਹੰਮਗ ਯਕੀਂ।। ੪੬।।
Na iman prasti na auzae din.
Na sahib shanasi na muhammad yakin. (46)

ਹਰ ਆਂ ਕਸ ਕਿ ਈਮਾਂ ਪ੍ਰਸਤੀ ਕੁਨਦ।।
ਨ ਪੈਮਾਂ ਖ਼ੁਦਸ਼ ਪੇਸ਼ ਓ ਪਸਤੀ ਕੁਨਦ।। ੪੭।।
Har an kas ki iman prasti kunad.
Na paiman khudash pesh o pasti kunad. (47)

ਕਿ ਈਂ ਮਰਦ ਰਾ ਜ਼ੋਰਹ ਇਅਤਬਾਰ ਨੇਸਤ।।
ਕਿ ਕਸਮੇ ਕੁਰਾਅ ਅਸਤੁ ਜ਼ਦਾਂ ਯਕੇਸਤ।। ੪੮।।
Ki in niard ra zarrah etbar nesat.
Chi qasme Quran ast yazdan yakesat. (48)

ਚੁ ਕਸਮੇ ਕੁਰਾਂਅ ਸਦ ਕੁਨਦ ਇਖ਼ਤਯਾਰ।।
ਮਰਾ ਕਤਰਹ ਨਾਯਦ ਅਜ਼ ਓ ਇਅਤਬਾਰ।। ੪੯।।
Chu qasme Quran sad kunad ikhtiyar.
Mara qatrah nayad az o etbar. (49)

ਅਗਰ ਚਿ ਤੁਰਾ ਇਅਤਬਾਰ ਆਮਦੇ।।
ਕਮਰ ਬਸਤਹ ਏ ਪੇਸ਼ਵਾਰ ਅਦੇ।। ੫੦।।
Agar chi tura etbar amde.
Kamar bastah e peshvar amde. (50)

ਕਿ ਫ਼ਰਜ਼ ਅਸਤੁ ਬਰ ਸਰ ਤੁਰਾ ਈਂ ਸੁਖ਼ਨ।।
ਕਿ ਕੌਲਿ ਕੁਰਾਂਅ ਅਸਤ ਕਸਮ ਅਸਤ ਬਮਨ।। ੫੧।।
Ki farz ast bar sar tura in sukhan.
Ki quale Quran ast qasam ast haman. (51)

(O Aurangzeb! I took you to be a true Muslim (truly religious) who would be true to his word, but it proved me (to be) wrong as you were only after worldly possessions, being a great liar and irreligious person). O Aurangzeb! Neither you were a truly religious person, being a devout Muslim nor you had any regard for an honest belief in true-religion. Neither you had any knowledge about the Supreme Lord nor, you had any faith in Mohanunad. (46)

(O Aurangzeb! You must remember) that a person having faith in true religion would never go back on his word (promises) and would always honour his vows (word). (47)

O Aurangzeb! I have no faith in a person like you, who would vow by Koran, only to disregard (go back) his oaths later, though he propagates that there is only one Lord Almighty. (O Aurangzeb! You are only a liar when you claim to be a true and honest man having faith in the Lord or Mohammad, as you have proved to be a total liar and untrustworthy, with no faith in Koran or Mohammad). (48)

(O Aurangzeb!) Now I will have no faith in your vows even a bit (on Koran) even if you were to swear by Koran a hundred times. (Your oaths are all lies). (49)

(O Aurangzeb!) If you were having the slightest faith in me. then you could have come fully armed and confronted me personally. (O Aurangzeb!. You had asked me to meet, you, but I could not have any faith in your word. So instead you could have come to meet me. if you had any trust in me but you had no faith in yourself even). (50)

Since you had sworn by the Lord or Koran, so it beloved you (it was your duty) to act according to your own word and accomplish the job of meeting personally. (51)

ਅਗਰ ਹਜ਼ਰਤੇ ਖ਼ੁਦ ਸਿਤਾਦਹ ਸ਼ਵਦ।।
ਬਜਾਨ ਓ ਦਿਲੈਕਾਰ ਵਜ਼ਹ ਸ਼ਵਦ।।੫੨।।
Agar hazrate khud sitadah shavad.
Bajan o dile kar vazah shavad. (52)

ਸ਼ੁਮਾ ਰਾ ਚੁ ਫ਼ਰਜ਼ ਅਸਤ ਕਾਰੇ ਕੁਨੀ।
ਬਮੂਜਬ ਨਵਿਸ਼ਤਹ ਸ਼ੁਮਾਰੇ ਕੁਨੀ।।੫੩।।
Shuma ra chu farz ast kare kuni.
Bamujab navishtah shumare kuni. (53)

ਨਵਿਸ਼ਤਹ ਰਸੀਦ ਓ ਬਗ਼ੁਫ਼ਤਹ ਜ਼ੁਬਾਂ।
ਬਿਬਾਯਦ ਕਿ ਈਂ ਕਾਰ ਰਾਹਤ ਰਸਾਂ।।੫੪।।
Navishatah rasid o baguftah zuban.
Bibayad ki in kar rahat rasan. (54)

ਹਮੂੰ ਮਰਦ ਬਾਯਦ ਸ਼ਵਦ ਸੁਖ਼ਨਵਰ।।
ਨ ਸ਼ਿਕਮੇ ਦਿਗਰ ਦਰ ਦਹਾਨਿ ਦਿਗਰ।।੫੫।।
liamun mard bayad shavad sukhanvar.
Na shikme digar dar dahane digari. (55)

ਕਿ ਕਾਜ਼ੀ ਮਰਾ ਗੁਫ਼ਤਹ ਬੇਰੂੰ ਨਯਮ।।
ਅਗਰ ਰਾਸ਼ਤੀ ਖ਼ੁਦ ਬਿਯਾਰੀ ਕਦਮ।।੫੬।।
Ki qazi mara guft berun na am.
Agar rasati khud biyari qadam. (56)

ਤੁਰਾ ਗਰ ਬਬਾਯਦ ਬ ਕੌਲੇ ਕੁਰਾਂ।।
ਬਨਿਜ਼ਦੇ ਸ਼ੁਮਾ ਰਾ ਰਸਾਨਮ ਹਮਾਂ।।(57)
Tura gar babayad an quale Quran.
Banizade shuma ra rasanam haman. (57)

O King! If you had faced me personally, then the whole matter would have been sorted out with an open mind between us. (O Aurangzeb I You have been misled by your men. Had you met me personally then it could have been clarified that I had no personal enemity except fighting against oppression of despots). (52)

(O Aurangzeb I) Now it becomes your duty to function according to your own written claims after careful contemplation. (53)

Now a written letter would be given to you apart from personal clarification by Bhai Dya Singh. So now it rests with you to act according to your our promises (vows) and settle everything amicably, thus fulfilling your vows. (54)

(Now the Guru has expostulated some political considerations)

. In this world, a person should always honour his own words, but not a (worthless) person, who says something else while at heart he has some other designs. (55)

Whatever your Kazi (religious leader) has stated, I am also in agreement with it, as all these things are not beyond his sayings. If there is any truth in your statements, then you should come here personally. Whatever your Kazi has mentioned to me, I am fully supporting that, so now it is your bounden duty to meet me. (56)

In case, you want to peruse (see) the Koran by which you (through your, men) had sworn, then I could send you that even. (O Aurangzeb I) Your emissasy (Kazi) had brought your written oath by Koran, (which is with me) in case you want to see than, I could send you that Koran also, so that you could realize your promises). (57)

ਕਿ ਤਸ਼ਰੀਫ਼ ਦਰ ਕਸਬਾ ਕਾਂਗੜ ਕੁਨਦ।।
ਵਜਾਂ ਪਸ ਮੁਲਾਕਾਤ ਬਾਹਮ ਸ਼ਬਦ ।।੫੮।।
Ki tasrif dar qasba kangar kunad.
Vazan pas mulaqat baham shavad. (58)

ਨ ਸਰਹ ਦਰੀਂ ਖ਼ਤਰਹ ਤੁਰਾਸਤ।।
ਹਮਹ ਕੌਮੇ ਬੈਰ ਹੁਕਮੇ ਮਰਾਸਤ।। ੫੯।।
Na zarab darin rah khatrah turasat.
Hamah qaume bairar hukme marasat. (59)

ਬਿਯਾ ਤਾ ਸੁਖਨ ਖ਼ੁਦ ਜ਼ਬਾਨੀ ਕੁਨੇਮ।
ਬਰੂਏ ਸ਼ੁਮਾ ਮਿਹਰਬਾਨੀ ਕੁਨੇਮ।। ੬੦।।
Biya ta sukhan khud zabani kunem.
Barue shuma meharbani kunem. (60)

ਯਕੇ ਅਸਪ ਸ਼ਾਇਸਤਹ ਯਕ ਹਜ਼ਾਰ।।
ਬਿਯਾ ਤਾ ਬਗੀਰੀ ਬ ਮਨ ਈ ਮਨ ਈ ਦਯਾਰ।। ੬੧।।
Yake asp shaistah yak hazar.
Biya ta bagiṛi ba man in dayar. (61)

ਸ਼ਹਿਨਸ਼ਾਹਿ ਬਾ ਬੰਦੇਹ ਚਾਕਰੇਮ।।
ਅਗਰ ਹੁਕਮ ਆਯਦ ਬ ਜਾ ਹਾਰੇਮ।। ੬੨।।
Shahnshahi ra bandhai chakrem.
Agar hukam aayad ha jaan haazrem. (62)

ਅਗਰਚੇ ਬਿਆਯਦ ਬ ਫ਼ੁਰਮਾਨ ਮਨ।।
ਹਜ਼ੂਰ ਤਾ ਬਿਯਾਯਮ ਹਮਹ ਜਾਨ ਤਮ।। ੬੩।।
Agarchai biayad ba phurman min.
Hazur to biayam hameh jan tin. (63)

(O Aurangzeb 1) If you come to the village of Kangar, then we could meet there and talk about all outstanding issues. In case you harbour any doubts or fears in your mind, then I would suggest. (58)

Na zarab darin rah khatrah turasat. Hamah qaume bairar hukme marasat That on this route you need not have any fear, as the whole Barar community listens to my ordains (and is under my command). (59)

(In case you have any fear about your safe passage through this area, then I could assure you of your safety as this brave Barar community is under my control). (O Aurangzeb l) You may, come to this village of Kangar, so that we could discuss verbally everything face to face, thus dispelling all your doubts. (60)

If you care to bring along with you a most beautiful steed worth one thousand dinars (rupees), then you could take over control of this whole area from me in exchange. (61)

The lord Almighty is the king of kings and I am His slave (servant) and are bound by His ordains. (Will) If his will prescribes anything for me then my life even is at His service. (I would offer my life as a sacrifice to the Lord's Will). (62)

If I were to receive the Lord's ordains then I would present myself before you in body and spirit. (I could meet your personally, if the Lord Wills it). (63)

ਅਗਰ ਤੁ ਬਹ ਬਜ਼ਦਾ ਪਸਤੀ ਕੁਨੀ।
ਬ ਕਾਰੋ ਮਰਾ ਈਂ ਨ ਸੁਸਤੀ ਕੁਨੀ।। ੬੪।।
Agar to bayazdan prasti kuni.
Bakare mara in na susti kuni. (64)

ਬਿਬਾਸਦ ਕਿ ਯਜਦਾ ਸ਼ਨਾਸੀ ਕੁਨੀ।
ਨ ਗੁਫ਼ਤਹ ਕਸੇ ਕਸ ਖਰਾਸੀ ਕੁਨੀ।। ੬੫।।
Bibayad ke yazdan shanasi kuni.
Na gufteh kasai kas khrashi kuni. (65)

ਤ ਮਸਨਦ ਨਸ਼ੀ ਸਰਬਰੇ ਕਾਇਨਾਤ।
ਕਿ ਅਜਬ ਅਸਤੁ ਇਨਸਾਫ਼ ਈਂ ਹਮ ਸਿਫ਼ਤ।। ੬੬।।
Tu masnad nashin sarvarai kayainat.
Ke ajab asat insaf een hum sifat. (66)

ਕਿ ਅਜਬ ਅਸਤ ਇਨਸਾਫ਼ੋ ਦੀ ਪਰਬਰੀ।।
ਕਿ ਹੈਫ਼ਅਸਤ ਸਦ ਹੈਫ਼ ਈਂ ਸਰਬਰੀ।। ੬੭।।
Ke ajab asat insafo dee(n) parvari.
Ke haifast sad half een sarvari. (67)

ਕਿ ਅਜ਼ਬ ਅਸਤੁ ਅਜ਼ਬ ਅਸਤੁ ਤਕਵਾ ਸ਼ੁਮਾਂ।।
ਬਜੁਜ਼ ਰਾਸਤੀ ਸੁਖਮਨ ਗੁਫ਼ਤਨ ਜ਼ਯਾਂ।। ੬੮।।
Ke ajab ast azabast takva shuman.
Bajuz risti sukhan guffan zayan. (68)

ਮਜਨ ਤੇਗ ਬਰ ਖੂੰਨ ਕਸ ਬੇਦੇਰੋਗ।।
ਤੁਰਾ ਨੀਜ਼ ਖੂੰ ਚਰਖ ਰੈਜ਼ਦ ਬਹ ਤੇਗ।। ੬੯।।
Mazan regh bar khun kas baidrog.
Tura neez khun charakh rezad beh tegh. (69)

O Aurangzeb! If you are a true worshipper of the Lord Almighty, then do not waste time in meeting me (in doing this job). (64)

O Aurangzeb! You should try to appreciate the Lord's Will and do not molest (pester) your subjects on the advice of others. (65)

You have occupied the Emperor's throne, being the leader (chieftain) of all the subjects (people). Your justice is really strange and qualities are equally wonderful. (66)

Whatever justice is being practised by you, along with religious zeal you are showing all around, is really strange. I feel 'sorry for you on your doings, which are deplorable Alas! It is shameful to think of your kingly behaviour. (67)

(O Aurangzeb!) Your abstinence (from certain evil things) and temperate behaviour is really strange. Without following and practising Truth, all other talk is bound to result in damaging your image. (harming you). (68)

(O Aurangzeb!) Being barbarous (tyranical) in your actions, for should not wield the sword to cause bloodshed (of innocent people). You must bear in mind that the divine wrath will befall you, resulting in your death. (69)

ਤੂ ਗਾਫ਼ਲ ਮਸੈ ਮਰਦ ਯਜ਼ਦਾ ਸ਼ਨਾਸ।।
ਕਿ ਓ ਬੇਨਿਆਜ਼ ਅਸਤੁ ਊ ਬੇ ਸਿਪਾਸ।। ੭੦।।
Tu gafil mashou marad yadan shanas.
Ka ou biniaz astouoo be sipas. (70)

ਕਿ ਊ ਬੇ ਮੁਹਾਬ ਅਸਤੁ ਸ਼ਾਹਾਨਿ ਸ਼ਾਹ।।
ਜ਼ਿਮੀਨੋ ਜ਼ਮਾਂ ਸੰਚਹਏ ਪਾਤਿਸ਼ਾਹ।। ੭੧।।
Ke ouoo be maltab ast shahansha.
Zamino Zamin Sachheiai patshah. (71)

ਖ਼ੁਦਾਵੰਦਿ ਈਜ਼ਦ ਜ਼ਮੀਨੋ ਜ਼ਮਾਂ।।
ਕੁਨਿੰਦਹ ਅਜਚਤ ਹਰ ਮਕੀਨੋ ਮਕਾਂ।। (੭੨।।
Khudvand eezad zamino zaman.
Kunideh ast har kas makino makan. (72)

ਹਮਅਜ ਪੈਰਿ ਮੋਰਹ ਹਮਅਜ਼ ਫ਼ੀਲ ਤਨ।।
ਕਿ ਆਜ਼ਿਜ਼ ਨਿਵਾਜ਼ਮਤ ਗਾਫ਼ਲ ਸ਼ਿਕਨ।। ੭੩।।
Humaz pare moreh humaz pheel tan.
Ke aziz nivazsat ghafil shikan. (73)

ਕਿ ਊ ਰਾ ਚੁ ਇਸਮਅਸਤੁ ਆਜ਼ਿਜ਼ ਨਿਵਾਜ਼।।
ਕਿ ਊ ਬੇ ਸਿਪਾਸ ਅਸਤ ਊ ਬੇ ਨਿਯਾਜ਼।। ੭੪।।
Ke ouoo ra chu isamast ajiz nivaz.
Ke ouoo bai sipas ast ouoo bai niaz. (74)

ਕਿ ਊ ਬੇ ਨਗੂੰ ਅਸਤੁ ਊ ਬੇ ਚਗੂੰ।।
ਕਿ ਊ ਰਹਿਨੁਮਾ ਅਸਤ ਊ ਰਹਿਨਮੂੰ।। ੭੫।।
Ke ouoo bai nagun ast ouoo bai chagun.
Ke ouoo rehuma ast ouoo rehnamu. (75)

O Man! Never be careless and try to recognize the True Lord (the path of Truth). The Lord is not bothered about anyone's flattery or sychophancy (untruthful behaviour). (70)

The Lord Almighty is free from awe (is fearless), being the king emperor and is the True Lord of both Earth and Sky. (His supremacy reigns over lands and heavens.) (71)

The Lord is the sole master (sovereign) of the Earth and heavens (being omnipotent). His abode extends over all households and is all pervading (being omniprence) and is the creator of all beings. (72)

All the beings, including the meek are extending to the mighty elephant, all are His creation only. "He is the main strength of all helpless people and the destroyer of all lazy and faithless people. (73)

The True Name of the Lord-supreme is the bestower of all benedictions to helpless and lowly persons. He is not dependent on our offerings to Him and is most carefree and independent. (Not bothered about our offerings or presents.) (74)

The Lord is free from (devoid of) any colour, sign or symbol. He is the only guide and our leader par excellence. (O Aurangzeb ! I always look upon the Lord-sublime as my guide. who is always by my side with His benign support.) (75)

ਕਿ ਬਰ ਸਰ ਤੁਰਾ ਫ਼ਰਜ਼ ਕਸਮਿ ਕੁਰਾਂ।।
ਬ ਗੁਫਤਹ ਸ਼ੁਮਾਹ ਕਾਰ ਖੂਬੀ ਰਦਸਾਂ।। ੭੬।।
Ke bar sar tura pharz kasame kuran.
Bu gufteh shamah kar khubi radsan. (76)

ਬ੍ਰਿਾਦ ਤੁ ਦਾਨਿਸ ਪ੍ਰਸਤੀ ਕੁਨੀ।।
ਬਕਾਰੇ ਸੁਮਹ ਚੀਰਹ ਦਸਤੀ ਕੁਨੀ।। ੭੭।।
Bibayad to danish prasti kuni.
Bakarai shuma cheereh dssto kuni. (77)

ਚਿਹਾ ਸ਼ੁਦ ਕਿ ਚੂੰ ਬੱਚਗਾਂ ਕੁਸਤਹ ਚਾਰ।।
ਕਿ ਬਾਕੀ ਬਮਾਸਤੁ ਖੇਚੀਦਹ ਮਾਰ।। ੭੮।।
Chiba shud ke chu(n) bachgan kushte char.
Ke baki bamadast pecheedeh mar. (78)

ਚਿ ਮਰਦੀ ਕਿ ਅਖਗਰ ਖ਼ਮੋਸ਼ਾ ਕੁਨੀ।।
ਕਿ ਆਤਿਸ਼ ਦਮਾਂ ਰਾ ਫਰੋਜ਼ਾਂ ਕੁਨੀ।। ੭੯।।
Ke marti ke akhgar khamoshin kuni.
Ke atish dama(n) ra pharoza(n) kuni. (79)

ਕਿ ਖੁਸ਼ ਗੁਫ਼ਤ ਫਿਰਦੋਸੀਏ ਖੁਸ਼ ਜ਼ੁਬਾਂ।
ਸ਼ਤਾਬੀ ਬਾਵਦ ਕਾਰਿ ਆਹਰਮਨਾ ।। ੮੦।।
Chi khush gufat firdosiai khush zuban.
Shatabi bavad kare aharmana. (80)

ਕਿ ਮਾਂ ਬਾਰਗਹਿ ਹਜ਼ਰਤ ਆਯਦ ਸ਼ੁਮਾਂ।।
ਅਜ਼ਾਂ ਰੋਜ਼ ਬਾਸ਼ੇਦ ਸ਼ਾਹਿਦ ਸ਼ੁਮਾਂ।। ੮੧।।
Ke maa(n) bargeh hazrat ayaid shuma(n)
aga(n) roz basaid shahid shuma(n). (81)

You are under the burden of your oath on Koran, so it only behaves you to fulfil your promises with willing and supportive behaviour. (With happiness). (76)

(O Aurangzeb !) Now it is your bounden duty to use your cleverness and wisdom and accomplish your promissed without having recourse to the ill-advice of your courtiers. (77)

(O Aurangzeb ! You have managed to kill my four sons. but remember that my Khalsa army was still in readiness to crush your despotic rule, which was a great truth.) (So what if you have succeeded in killing my four sons, as the cobra with fangs was still alive to punish you). (78)

This does not prove your prowess (bravery) at all in that you are trying to extinguish the embers of fire, while the flame of fire (fire brand) is being excited to burst into a blaze. (By killing my sons, you have kindled the fire of revenge.) (79)

The poet Firdausi has remarked in his beautiful style stating that any work (function) accomplished in great haste is the job of a.Satan.only (haste belongs to a devil only). (80)

(O Aurangzeb!) When you happen to meet me personally, then you would realize the truth, being yourself a witness to the true facts. (the truth will emerge itself.) (81)

ਵਗਰ ਨਾ ਤੂ ਈ ਰਾ ਗਰਾਮੁਸ ਕੁਨਦ।।
ਤੁਰਾ ਹਮ ਫਰਾਮੋਸ਼ ਯਜ਼ਦਾਂ ਕੁਨਦ।। ੮੨।।
Vagar Fla tu een rfi framush kunad.
Tura ham framosh yadan kunad. (82)

ਅਗਰ ਕਾਰਿ ਈਂ ਬਰ ਤੂ ਬਸਤੀ ਕਮਰ।।
ਖੁਦਾਵੰਦ ਬਾਸ਼ਦ ਤੁਰਾ ਬਹਰਹ ਵਰ।। ੮੩।।
Agar kali een bar tu basti kamar.
Khudvand bashad tura behreh var. (83)

ਕਿ ਈ ਕਾਰ ਨੇਕ ਅਸਤੋਂ ਦੀ ਪਰਵਰੀ।
ਚੁ ਯਜ਼ਦਾਂ ਸਨਾਸੀ ਬਜ਼ਾਂ ਬਰਤਰੀ।। ੮੪।।
Ke een kar nek asto dee(n) parvari.
Chu yazda(n) shansi bajan bartari. (84)

ਤੁਰਾ ਮਨ ਨ ਦਾਨਮ ਕਿ ਯਜ਼ਦਾਂ ਸ਼ਨਾਸ।।
ਬਰਾਮਦ ਜਿ ਤੂ ਕਾਰਹਹਾ ਦਿਲ ਖਰਾਸ਼।। ੮੫।।
Tura man na danam ke yazda(n) shanis.
Bramand ze tu karha dil kharash. (85)

ਸ਼ਨਾਸਦ ਹਮੀਂ ਤੂ ਨ ਯਜ਼ਦਾਂ ਕਰੀਮ।।
ਨ ਖ਼ਾਹਦ ਹਮੀ ਤੂ ਬਦੋਲਤ ਅਜ਼ੀਮ।। ੮੬।।
Shanasad hami tu na yazda(n) karim.
Na khavahad hami tu badolat azim. (86)

ਅਗਰ ਸਦ ਕੁਰਾਂ ਰਾ ਬਖੁਰਦੀ ਕਸਮ।।
ਮਰਾ ਇਅਤਬਾਰੇ ਨ ਈ ਜਰੇਹ ਦਮ।। ੮੭।।
Agar sad kuran ra bakhurdi kasam.
Mara eitbarai na een zareh dam. (87)

In case you happen to forget this truth, then the Lord Almighty will surely neglect your interest as well. (will forget you). (82)

But in case you prepare yourself to follow the path of righteousness (Truth), then you will be rewarded accordingly by the Lord-sublime (Allah). (83)

To safeguard the Religious duty' (to perform righteous acts of moral duty) is the noblest (task) job of true religion. Infact, to realize the true Lord, is a greater virtue than realizing oneself (self-realization). (84)

I know that you have no idea about the Lord's reality, as well the functions (tasks) performed by you so far have proved to be harmful to others. (O Aurangzeb !) You are posing to be truthful and a religious person, but you have no due of Truth, as you have harmed others always.) (85)

The benevolent Lord does not recognize you (The Lord has no value for you) .as he does not attach any importance to your existence even, not with standing your great might or huge empire. (86)

If you were to swear by Koran even a hundred times, then I would never attach any credibility to your word or oaths (vows). (O Aurangzeb! I was misled to trust your word (oaths by Koran) earlier, but now my Khalsa would never have any faith in your word or vows by Koran, as you alongwith your other religious leaders are all liars). (87)

ਹਜ਼ੂਰੀ ਨ ਆਇਮ ਨ ਈ ਰਹ ਸ਼ਵਮ।।
ਅਗਰ ਸ਼ਹ ਬਖ਼ਾਹਦ ਮਨ ਆ ਜਾ ਰਵਮ।। ੮੮।।
Hazuri na aiem na een reh shavam.
Agar sheh bakhavahad man an ja ravam. (88)

ਖੁਸ਼ਸ਼ ਸ਼ਾਹਿ ਸ਼ਾਹਾਨ ਔਰੰਗਜ਼ੇਬ।।
ਕਿ ਚਾਲਾਕ ਦਸਤ ਅਸਤ ਚਾਬੁਕ ਰਕੇਬ।। ੮੯।।
Khushash shahai shahan Aurangzeb.
Ke chalak dasi ast chabuk rakeb. (89)

ਕਿ ਹੁਸਨਲ-ਜਮਾਲ ਅਸਤੋ ਰੋਸ਼ਨ ਜ਼ਮੀਰ।
ਖੁਦਾਵੰਦ ਮੁਲਕਾ ਅਸਤ ਸਾਹਿਬ ਅਮੀਰ।। ੯੦।।
Ke husnal jamal asto roshan zameer.
Khudavand mulak ast sahib amir. (90)

ਬ ਤਰਤੀਬ ਦਾਨਿਸ਼ ਬ ਤਦਬੀਰ ਤੇਗ।।
ਖੁਦਾਵੰਦਿ ਦੇਗੋ ਖੁਦਾਵੰਦਿ ਤੇਗ।। ੯੧।।
Ba tartib ha tadbir tegh.
khudawand dego khudavand tegh. (91)

ਕਿ ਰੋਸ਼ਨ ਜ਼ਮੀਰ ਅਸਤੋ ਹੁਸਨੁਲ ਜਮਾਲ।।
ਖੁਦਾਵੰਦ ਬਖਸ਼ਿੰਦਹ ਏ ਮੁਲਕੋ ਮਾਲ।। ੯੨।।
Ke roshan zameer asto husnai jamal.
Khudavand bakhshindeh ei mulko maal. (92)

ਬਹ ਬਖਸ਼ੀਸ਼ ਕਬੀਰ ਅਸਤੋ ਦਰ ਜੰਗ ਕੋਹ।।
ਮਲਾਇਕ ਸਿਫਤ ਚੂੰ ਸੁਰੋਯਾ ਸ਼ਿਕਹ।। ੯੩।।
Beh bakhshish kabir asto dar Jung koh.
Malaik sifat chu(n) surya shikeh. (93)

O Aurangzeb! I will never attend (present myself in) your imperial assembly (darwar) nor will I tread that path. But I will follow the path ordained by my Lord-Sublime. (88)

O Aurangzeb! You are the king Emperor of India, who is resplendent on the worldly throne. You are very sharp witted and a great horse rider. (89)

(O Aurangzeb!) You are having great prudence and sagacity and are glorious in your majestic form. You are the King of the land and a master of all the wealthy beings. (90)

You are having a beautiful and smart bearing, being a great wielder of the sword. You are the lord of treasury and a master of the sword. (91)

You are an intelligent person with a resplendent glory, having a smart bearing. You are the Lord-king of the land (country) and a bestower of all wealth and muniflucence. (92)

You are granting great benedictions and honours to your people and standing form like a mountain in the battle field. (being a great and resolute warrior). You are having all the qualities of angels (gods), while your glory is recognized as the highest in the land, being sky-high. (glorious like' a mountain). (93)

ਸ਼ਹਿਨਸ਼ਾਹਿ ਔਰੰਗਜ਼ੇਬ ਆਲਮੀਂ।।
ਕਿ ਦਰਾਇ ਦੋਰ ਅਸਤੋ ਦੂਰ ਅਸਤ ਦੀਂ।। ੯੪।।
Shehanshahe Aurangzeb alami.
Ke daraie dore asto dur ast deen. (94)

ਮਨਮ ਕੁਸ਼ਤਹ ਅਮ ਕੋਹਿਯਾ ਬੁਤ ਪ੍ਰਸਤ।।
ਕਿ ਆਂ ਬੁਤ ਪ੍ਰਸਤੰਦੋ ਮਨ ਬੁਤ ਸ਼ਿਕਸ਼ਤ।। ੯੫।।
Manam kushteh am kohiya butt prasat.
Ke aan butt prastando man hutt shikasat. (95)

ਬਬੀਂ ਗੁਰਦਸ਼ੋ ਬੇਵਫ਼ਾਏ ਜ਼ਮਾਂ।।
ਪਸੇ ਪੁਸ਼ਤ ਉਫਤਦ ਰਸਾਨਦ ਜ਼ਿਯਾਂ।। ੯੬।।
Babin gardasho bevafaie zama.
Pasai pushat uftad rasanad zian. (96)

ਬਬੀਂ ਕੁਦਰਤੇ ਨੇਕ ਯਜ਼ਦਾਨੇ ਪਾਕ।।
ਕਿ ਅਜ਼ ਯਕ ਬ ਦਹ ਲਕ ਰਸਾਨਦ ਹਾਲਾਕ।। ੯੭।।
Babin kudratao nek yazdanai paak.
Ke az yak ba deh lak rasanad halak. (97)

ਕਿ ਦੁਸ਼ਮਨ ਕੁਨਦ ਮਿਹਰਬਾਂ ਅਸਤੁ ਦੋਸਤ।।
ਕਿ ਬਖਸ਼ਿੰਦਗੀ ਕਾਰ ਬਖਸ਼ਿੰਦਹ ਓਸਤ।। ੯੮।।
Ke dushman kunad meharban ast dost.
Ke bakshshindgi kir bakhshindeh ost. (98)

ਰਿਹਾਈ ਦਿਹੋ ਰਹਿਨੁਮਈ ਦਿਹਦ।।
ਜ਼ੁਬਾਂ ਰਾ ਬਹਹ ਸਿਫ਼ਤ ਆਸ਼ਨਾਈ ਦਿਹਦ।। ੯੯।।
Rehaiee deho rehnumaiee dehad.
Zuban ra beh sifat ashnaiee dehad. (99)

Aurangzeb! You are no doubt the king emperor of the land (world) and a Lord-master of your times but you are far removed from the qualities of a religious person. (You are only posing as a religious man, but you are not trust worthy.) (94)

I am going to deal a deadly blow to the idol-worshippers including all hill-chieftains. They are worshipping the stone idols whereas I am going to break all the idols. (95)

O Aurangzeb! Look at the unfaithful behaviour of the people of present times. Whosoever gets chased by it (chased by the vagaries of times). is at the receiving end of all harmful deals. (The present faithless times spare none from its harmful nature.) (96)

O Man! Look at the wonderous nature of the Lord, who enables one man to face (ten lakhs) a million raiders (one individual of mine faces a million of your brutal force.) (97)

The person, who has befriended the benevolent Lord, cannot be harmed by the enemy, as the Lord's function is to bestow His kindness and grace on His beings. (The person, having Lord on his side, need not fear the enemies.) (98)

The Lord is empowered to break the shackles bondage and is our guide to lead us onto the righteous path. The Lord endows his attendants (slaves) with the strength to sing His praises and the realisation to serve Him with their tonges (99)

ਖਸਮ ਰਾ ਚੂ ਕੋਰ ਊ ਕੁਨਦ ਵਕਤਿ ਕਾਰ।।
ਯਤੀਮਾਂ ਬਿਰੂ ਮੈ ਬੁਰਦ ਥੇ ਅਜ਼ਾਰਰ।। ੧੦੦।।
Khasam ri chu koar ouoo kunad vaktai kaar.
Yatima(n) birun mei burad bai azar. (100)

ਹਰਾਕਸ ਕਿ ਓ ਰਾਤਸਬਾਜ਼ੀ ਕੁਨਦ।
ਰਹੀਮੇ ਬਰਹੋ ਰਹਮਸਾਜ਼ੀ ਕੁਨਦ।। ੧੦੧।।
Harankas ke ouoo rastbazi kunad.
Rahimo baro rehamsazi kunad. (101)

ਕਸੇ ਖਿਦਮਤ ਆਯਦ ਬਸੇ ਲਕਸ਼ੋ ਜਾ
ਖੁਦਾਵੰਦ ਮਖ਼ਸ਼ੀਦ ਬਰ ਵੈ ਅਮਾਂ।। ੧ ੨।।
Kasai khidmat ayad basai kalbi ja(n).
khudavand bakhsheed bar vai ama(n). (102)

ਚਿ ਦੁਸ਼ਮਨ ਬਰਾਂ ਹੀਲਹ ਸਾਜ਼ੀ ਕੁਨਦ।
ਕਿ ਬਰ ਵੈ ਖ਼ੁਦਾ ਰਹਮਸਾਜ਼ੀ ਕੁਨਦ।। ੧੦੩।।
Che dushman bara(n) heeleh sazi kunad.
Ke bar vai kuda rehamsazi kunad. (103)

ਅਗਰ ਯਕ ਬਰਯਦ ਦਹੋ ਦਹ ਹਜ਼ਾਰ।।
ਨਿਗਹਬਾਨ ਊ ਰਾ ਸ਼ਵਦ ਕਿਰਦਗਾਰ।। ੧੦੪।।
Agar yak brayad deho deh hazar.
Nigebhan ouoo ra shavad kiradgar. (104)

ਤੁਰਾ ਗਰ ਨਜ਼ਰ ਹਸਤ ਲਸ਼ਕਰ ਵ ਜ਼ਰ।।
ਕਿ ਮਾਰਾ ਨਿਗਾਹ ਅਸਤੁ ਢਜ਼ਦਾਂ ਸ਼ੁਕਰ।।
Tura gar nazar hasat lashkar va zar.
Ke mara nigah asat yazda(n) shukar. (105)

The Lord converts the foe into a blind man while he is enacting a villainous act (task). But the Lord enables the helpless persons to overcome (bypass) any situations afflicted with hundles or calamities. (The helpless person is helped out of hard and difficult times by the Lord.) (100)

The Lord is always' showering his benign benevolence on a person who leads a righteous path and earns his livelihood through honest means. (101)

The Lord always bestows his blissful benedictions on a person who serves the Lord-sublime with body and soul sincerely. (The True attendant of the Lord attains all worldy comforts and eternal bliss of life.) (102)

What harm and deceit could an enemy perpetrate on a person who is favoured with the grace of the Lord Almighty? (The person, bestowed with Lord's grace cannot be defrauded by the foe even.) (103)

The Lord always lends his protective hand (cover) to the person, even though a million (force) of the enemy launches a sudden attack on him (as he has faith and the only support of the Lord.)

(O Aurangzeb I You arranged an assault of a million of your warriors on forty men (Sikhs of mine), who depended on the Lord's support only, but they could not subdue them.) (104)

(O Aurangzeb ! You have always depended on the strength of your force and treasures (wealth) whereas my eyes are always pinned on my faith on the Lord's benevolence and gratitude. I have my faith only on the Lord's benevolence and gratitude. I have my faith only on Lord's kindly support.) (105)

ਕਿ ਓ ਰਾ ਗਰੂਰ ਅਸਤ ਬਰਰ ਮੁਲਕ ਓ ਮਾਲ।।
ਵ ਮਾ ਰਾ ਪਨਾਹ ਅਸਤ ਯਜਦਾ ਅਕਾਲ ।। ੧੦੬।।
Ke o ra gharur ast barr mulk o mal.
Va ma ra pariah ast yadan akal. (106)

ਤੂ ਗ਼ਾਫ਼ਿਲ ਮਸ਼ੋ ਜੀ ਸਿਪੰਜੀ ਸਰਾਇ।।
ਕਿ ਆਲਮ ਬਗੁਜ਼ਰਦ ਸਰੇ ਜਾ ਬਜਾਇ।। ੧੦੭।।
Tu ghafil mashau zin sipanji sarae.
Ki alam bag, uzard sare ja bajae. (107)

ਬਬੀ ਗ਼ਰਦਿਸ ਬੇ ਵਫ਼ਾਏ ਜ਼ਮਾਂ।।
ਕਿ ਬਰ ਹਰ ਬਗ਼ਜ਼ਰਦ ਮਕੁਨ।। ੧੦੮।।
Babin gardishe be gardishe be wafaie zaman.
Ke bar har baguzard makeen o makan. (108)

ਤੂ ਗਰ ਜਬਰ ਆਜਿਜ਼ ਖਰਾਸ਼ੀ ਮਕੁਨ।।
ਕਸਮ ਰਾ ਬਤੇਸ਼ਹ ਤਰਰਾਸ਼ੀ ਮਕੁਨ।। ੧੦੯।।
Tu gar jahar ajiz kharshi makun.
Qasam ra batesheh tranashi makun. (109)

ਚੂ ਹਕ ਯਾਰ ਬਾਸ਼ਦ ਦਿ ਦੁਸ਼ਮਨ ਕੁਨਦ।।
ਅਗਰ ਦੁਸ਼ਮਨੀ ਰਾ ਬਸਦ ਤਨ ਕੁਨਦ।। ੧੧੦।।
Chu haq-yar bashad chi dushman kunad.
Agar dushmani ra basad tan kunad. (110)

ਖਸਮ ਦੁਸ਼ਮਨੀ ਗਰ ਹਜ਼ਾਰ ਆਵੁਰਦ।।
ਨ ਯਕ ਮੁਏ ਓ ਰਾ ਅਜ਼ਾਰ ਆਵੁਰਦ।। ੧੧੧।।
Khasam dushmani gar hazar avurad.
Na yak mite o ra azar avurad. (111)

O Aurangzeb ! You have pride and arrogance of your imperial power including reign of the land and wealth whereas I solely depended on the benign support of the Lord-Sublime. (106)

O Aurangzeb! You need not be unaware of the transient nature of this world or its grandeur as this word is like a temporary abode (moon babby) and the passage of unfavourable times has to be faced by every individual in turn. (107)

O Aurangzeb! If you to examine carefully then you will realize that these unfaithaful times have tormented everyone and each and every land or place comes under its evil effects and shadows. (The whole world comes under changing times). (108)

O Aurangzeb! If you are a true warrior then it behaves you not to be tyrannical towards poor and helpless people. You need not defraud them with your false oaths (on Koran). (You should become an honest and truly religious person). (109)

If one has befriended the Lord Almighty, then the enemy cannot harm him at all. Even though the enemy takes the help of hundreds of tyrants (warriors) in his fradulent acts. (110)

Even if the enemy converges with thousands of supporters to take revenge against anyone, he will not succeed in harming him even in the slightest measure. (111)

ਅਗੰਜੇ ਅਭੰਜੇ ਅਰੂਪੋ ਅਰੇਖ।।
ਅਗਾਧੋ ਅਬਾਧੋ ਅਭਰਮੋ ਅਲੇਖ।। ੧੧੨।।
Aganjo abhanjo aroopo arekh.
Agadho abadho abharmo arekh. (112)

ਅਰਾਗੋ ਅਰੂਪੋ ਅਰੇਖੇ ਅਰੰਗ।।
ਅਜਨਮੋ ਅਬਰਨੋ ਅਭੂਤੋ ਅਭੰਗ।। ੧੧੩।।
Arago aroopo arekho arang.
Ajanmo aberno abhooto abhag. (113)

ਅਛੇਦੋ ਅਭੇਦੋ ਅਕਰਮੋ ਅਕਾਮ।।
ਅਖੇਦੋ ਅਭੇਦੋ ਅਭਰਮੋ ਅਭਾਮ।। ੧੧੪।।
Achhedo abhedo akarmo akaam.
Akhedo abhedo abharmo abhaaam. (114)

ਅਰੇਖੋ ਅਭੇਖੋ ਅਲੇਖੋ ਅਭੰਗ।।
ਖੁਦਾਵੰਦ ਬਖ਼ਸ਼ਿੰਦਹ ਏ ਰੰਗ ਰੰਗ।। ੧੧੫।।
Arekho abhekho alekho abhang.
Khudawand bakhshindah ae rang rang. (115)

ਹਕਾਇਤਾਂ

।। ੧ੴ ਸ੍ਰੀ ਵਾਹਿਗੁਰੂ ਜੀ ਕੀ ਫ਼ਤਹਿ।।

ਹਿਕਾਯਤ ਸੁਨੀਦੇਮ ਰਾਜਹਿ ਦਿਲੀਪ।।
ਨਿਸ਼ਤਹਹ ਬੁਦਹ ਨਿਜ਼ਮ ਮਾਨੋ ਮਹੀਪ।। ੧।।

Hakayat

Hakayat shuneedame rajhe Daleep.
Nishtah budeh nisd maano maheep. (1)

ਕਿ ਓਰਾ ਹਮੀਂ ਬੂਦ ਪਿਸਰੇ ਚਹਾਰ।।
ਕਿ ਦਰ ਰਜ਼ਮ ਦਰ ਬਜ਼ਮ ਅਮੁਖਤਹ ਕਾਰ।। ੨।।
Keh cora hami bood pisery chahaar.
Keh dar razam dar bazam aamukhta kaar. (2)

(In the end, the Guru thanks the Lord.) The Lord is free from (devoid) any colour (shade), sign or symbol and is beyond and count and is indestructible. (He is infinite, so he is unlimited). He is too 'deep' to be probed and free from worldly bondage. He is free from any fallacy or fantasy and is (limit less) indescribable. (112)

The Lord is free from any malice or disaffection and is formless. He possesses no signs or symbols, having no hue (is colourless). He is unborn, in discriminate and indivisible and is indestructible. (free from extinction). (113)

The Lord is indivisible and indiscriminate. He is not governed by his actions and is devoid of any desires or passions. He is free from any fallacies (doubts) and has no sexual desires being without a female companion. (114)

M The Lord is free from any signs or symbols and is not committed to any faith, is indescribable and is free from extinction (indestructible) and is the bestower of all favours and benedictions to us. The first parable finishes here. (115)

Parables

There is only one Lord and victory belongs to him.

(O Aurangzeb!) I have heard the story of Raja Dalip, who was seated beside his father, Raja Maheep. (1)

The Raja Maheep had four sons, who were trained and adept in the art of warfare and other functions of social order. (2)

ਬ ਰਜ਼ਮ ਅੰਦਰਾਂ ਹਮ ਚੁ ਅਜ਼ ਸ਼ੇਰ ਮਸਤ।।
ਕਿ ਚਾਬਕ ਰਿਕਾਬ ਅਸਤੋ ਗੁਸਤਾਖ ਦਸਤ।। ੩।।
Baa razam andran ham choo as sher mast.
Keh chabak rikab asto gustaakh dust. (3)

ਚਰਾਹੋ ਸ਼ਹੋ ਪੇਸ਼ ਪਿਸ਼ਰਾ ਬੁਖਾਂਦ।।
ਜੁਦਾ ਬਰ ਜੁਦਾ ਕੁਰਸੀਏ ਜ਼ਰ ਨਿਸ਼ਾਦ।। ੪।।
Chahaaro shahe pesh pisraan bukhaand.
Juda bar juda kursie zar nishaand. (4)

ਬਿ ਪੁਰਸ਼ੀਦ ਦਾਨਾਇ ਦੌਲਤ ਪ੍ਰਸੰਤ।।
ਅਜ਼ੀਂ ਅੰਦਰੂੰ ਬਾਦਸ਼ਾਹੀ ਕਸ ਅਸਰ।। ੫।।
Be pursheed damae dolat prast.
Azin androon baadshaahi kas ast. (5)

ਸ਼ੁਨੀਦ ਆਂ ਰਹੁ ਦਾਂਨਾਇ ਸਾਨਿਸ਼ ਨਿਹਾਦ।।
ਬ ਤਮਕੀਨ ਪਾਸਖ ਅਲਮ ਬਰ ਕੁਸ਼ਾਦ।। ੬।।
Shuneed aan roo danae daanish nehaad.
Ba tamkeen pasakh alam bar kushaad. (6)

ਬ ਗੁਫ਼ਤੰਦ ਖੁਸ਼ ਦੀਨ ਦਾਨਾਇ ਨਗਜ਼।।
ਕਿ ਯਜਦਾ ਸ਼ਾਨਸ ਅਸਤੋ ਆਜ਼ਾਦ ਮਗਜ਼।। ੭।।
Ba guftand khush deen danae naghz.
Keth yazdaan shanaas asto aazaad magaz. (7)

ਮਰਾ ਕੁਦਰਤੇ ਨੇਸਤ ਈ ਗੁਫ਼ਤ ਨੀਸਤ।।
ਸੁਖਨ ਗੁਫ਼ਤਨੋ ਬਿਕਰ ਜਾਂ ਸੁਗਤ ਨੀਸਤ।। ੮।।
Mara qudrat-e-nesat een guft neest.
Sukhan guftano bikar jaan suft neest (8)

His sons used to wage war and engage themselves in battle like a wanton lion. They were great horse riders and were very agile in the use of hands. (3)

The Raja called (one day) all the sons by his side and made them seated on golden chairs independently. (4)

Then the Raja Mandhata asked his revenue minister, as to who out of his four sons was most suitable to succeed him on the king's throne (for kingship)? (5)

When the wise minister heard about the king's querry, then he praised the king's role and replied. (6)

The minister told the king, "O King! You are yourself God fearing. wise and prudent. You have realized the Lord's greatness and possess an independent thinking." (7)

"O King! I do not have the courage or power to give an answer (suggest) to your quarry as it would amount to piercing the body (soul) of a spinster (young girl's wounding)". (8)

ਅਗਰ ਸ਼ਹਿ ਬਿਗੋਯਮ ਜਵਾਬ।।
ਨੁਮਾਯਮ ਬ ਤੋ ਹਾਲ ਈ ਬਾ ਸਵਾਬ।। ੯।।
Agar shah bigoem jawab.
Numayam ba to haal een ba sawab. (9)

ਹਰਾ ਕਸ ਕਿ ਯਜ਼ਦਾਨੋ ਯਾਰੀ ਦਿਹਦ।।
ਬ ਕਾਰੇ ਜਹਾਂ ਕਾਮਗਾਰੀ ਦਿਹਹਦ।। ੧੦।।
Haraan kas keh yazdaano yaari dehad.
Ba kaare jahaan kaamgaari dehad. (10)

ਕਿ ਈ ਰਾ ਬ ਅਕਸ ਆਜ਼ਮਈ ਕੁਨੇਮ।।
ਵਜ਼ਾਂ ਪਸ ਬ ਕਾਰ ਆਜਮਾਈ ਕੁਨੇਮ।। ੧੧।।
Keh een ra b'akas aazmaee kunem.
Wazaan pas b'kaar aazmaee kunem. (11)

ਯਕੇ ਰਾ ਦਿਹਦ ਫ਼ੀਲ ਦਹਿ ਹਜ਼ਾਰ ਮਸਤ।।
ਹਹਮਹ ਮਸਤੀਓ ਮਸਤ ਜ਼ੰਜ਼ੀਰ ਬਸਤ।। ੧੨।।
Yake ra dehad feel dah hazaar masat.
Hamh mastio mast zanjeer basat. (12)

ਦਿਗਰ ਰਾ ਦਿਹਦ ਅਸਪ ਪਾ ਸਦ ਹਜ਼ਾਰ।।
ਜ਼ਿ ਜ਼ਰ ਸਾਖਤਹ ਜ਼ੀਨ ਚੂੰ ਨਉ ਬਹਾਰ।। ੧੩।।
Digar ra dehad asap paan sad hazaar.
Ze zar saakhata zeen choon nao bahaar. (13)

ਸਿਯਮ ਰਾ ਦਿਹਹਦ ਸ਼ੁਕਰ ਸਿ ਸਦ ਹਜ਼ਾਰ।।
ਹਮਹਹ ਨੁਕਰਹ ਬਾਰੋ ਹਮਹਹ ਜਰ ਨਿਗਾਰ।। (੧੪।।
Siyam ra dehad shutar seh sad hazar.
Hamah nukra baaro baaro hamah zar nigaar. (14)

"O King! If you approve of it then I could reply to your question, and explain in detail the narration of an answer, and show the whole episode". (9)

"Whosoever is supported by the Lord's Grace is enabled to complete all his functions successfully". (10)

"O King ! We should at ?rst carry out an examination of their intellectual capabilities, and then only decide about their functional capacities". (11)

The king gave ten thousand intoxicated elephants to one son. and these were chained in bondage. (12)

The king gave five lakh (half million) horses, with golden saddles. (to the second son) which were shining like the spring season. (13)

The king gave to the third son three lakh camels (three hundred thousands) which were loaded with silver, and were decorated with gold all over. (14)

ਚੁਅਮ ਰਾ ਦਿਹਦ ਮੁੰਗ ਯਕ ਨੁਖਦ ਨੀਮ।।
ਅਜ਼ਾਂ ਮਰਦ ਆਜ਼ਾਦ ਆਕਿਲ ਅਜ਼ੀਮ।। ੧੫।।
Chuam ra dehad mung yak nukhad neem.
Azaan marad aazaad aaquil azeem. (15)

ਬਿਯਾਵੁਰਦ ਪੁਰ ਅਕਲ ਖਾਨਹ ਕਜ਼ਾਂ।।
ਦਿਗਰ ਨੀਮ ਨੁਖਦਸ਼ ਬ ਬਸਤਨ ਅਜ਼ਾਂ।। ੧੬।।
Beyawoord pur aqal khaanh kazaan.
Digar neem nukhdash ba bastan azaan. (16)

ਹਮੀ ਖਾਸਤ ਕੋ ਤੁਖਮ ਰੋਜ਼ੀ ਕੁਨਾਦ।।
ਖਿਰਦ ਆਜ਼ਮਾਯਸ਼ ਬਰੇਜ਼ੀ ਕੁਨਦ।। ੧੭।।
Hameen khaashat ko tukham rezi kunad.
Khird aazmayash brezi kunad. (17)

ਦਫਨ ਕਰਦ ਹਰਦੋ ਜ਼ਿਮੀਂ ਅੰਦਰਾਂ।।
ਨਜ਼ਰ ਕਰਦ ਬਰ ਸ਼ੁਕਰ ਸਾਹਿਬ ਗਿਰਾਂ।। ੧੮।।
Dufan kard hardo zameen andraan.
Nazar kard bar shukar sahib giraan. (18)

ਚੂ ਸ਼ਸ਼ ਮਾਹਿ ਗੁਸ਼ਤੰਦ ਦਰਾਂ ਦਫਨਵਾਰ।।
ਪਡੀਦ ਆਮਦਹ ਸਬਜ਼ਹੇ ਨੌ ਬਹਾਰ।। ੧੯।।
Choo shah maahe gushtand draan dafanwaar.
Padeed aamdah sabz-he nau bahaar. (19)

ਬਰੇਜ਼ੀਦ ਦਹਿ ਸਾਲ ਤੁਖਮੇ ਕਜ਼ਾਂ।।
ਬ ਪਰਬਰਦਹ ਓਰਾ ਬੁਰੀਦਨ ਅਜ਼ਾਂ।। ੨੦।।
Brezeed dah saal tukhme kazaan.
B Parvardah 'o ra bureedan azaan. (20)

The king gave the fourth son one grain of Moong pulse (green gram) and half a grain of chick pea (gram). That boy was of very independent views with great wisdom. (15)

That intelligent boy (son) brought home those grains and then brought another full (whole) grain of gram (from the market). (16)

He thought to himself that these seeds should be planted in the Earth, and with these seedlings (being buried) I should verify upon the value of my wisdom (intelligence). (17)

The fourth son, Dalip, then buried those two grains in the Earth (sowed them) and then thanking God for this effort, he wanted to grow them with great hopes. (18)

After six months of sowing those grains and with the change of new season, green leaves spurted out from them. (19)

That son continued to sow those seeds for ten years. Firstly he would look after their growth and then would split (cut) the crop. (20)

ਬਰੇਜ਼ੀ ਦਹੇ ਬੀਸਤ ਬਾਰਸ਼ ਅਜ਼ੋ।।
ਬਸੇ ਗਸਤਹ ਖਰਵਾਰ ਦਾਨਹ ਅਜ਼ੋ।। ੨੧।।
Brezi dahe beesat baarash azo.
Base gashtah kharwar danah azo. (21)

ਚੂਨਾ ਜ਼ਿਯਾਦਹ ਸ਼ੁਦ ਦੌਲਤੇ ਦਿਲ ਕਰਾਰ।।
ਕਜ਼ੋ ਦਾਨਹ ਸ਼ੁਦ ਦਾਨਹਾਏ ਅੰਬਾਰ।। ੨੨।।
Chunan ziadh should dolte dil qaraar.
Kzo dans shoud danhaee ambaar. (22)

ਖ਼ਦਹਿ ਅਜ਼ਾਂ ਮਕਦ ਦਹਿ ਹਜ਼ਾਰ ਫੀਲ।।
ਚੁ ਕੋਹੇ ਰਵਾ ਹਮ ਚੁ ਦਰੀਆਇ ਨੀਲ।। ੨੩।।
Kharida azaan naqad dah hazaar feel.
Choo kohe rawan hamchoo daryae neel. (23)

ਬਗੀਰਦ ਅਜ਼ੋ ਅਸਪ ਪਾ ਸਦ ਹਜ਼ਾਰ।।
ਹਮਹ ਜ਼ਰ ਵ ਜ਼ੀਨੋ ਹਮਹ ਨੁਕਰਹ ਵਾਰ।। ੨੪।।
Bagirad azo asap paan sad hazaar.
Hameh zar wa zeeno hamah nukraah war. (24)

ਖ਼ਰੀਦੰਦ ਸੇ ਸਦ ਹਜ਼ਾਰੇ ਸ਼ੁਤਰ।।
ਹਮਹਹ ਜ਼ਰਹ ਬਾਰੋ ਹਮਹ ਨੁਕਰਹਹ ਪੁਰ।। ੨੫।।
khareedand seh sad hazaare shutar.
Hamah zarah baaro hamah nukrah pur. (25)

ਵਜ਼ਾਂ ਦਾਲ ਨਉ ਸ਼ਹਿਰ ਆਜ਼ਮ ਬੁ ਬਸਤੁ।।
ਕਿ ਨਾਮੇ ਅਜਾਂ ਸ਼ਹਿਰ ਦਿਹਲੀ ਸ਼ੁਦਸਤ।। ੨੬।।
Wazaan daal nao shehar boo bast.
Keh naame azaan shehar Delhi shudast. (26)

Dalip thus sowed those grains for about ten or twenty times, which resulted in a good crop of grams. (21)

By doing this job, Dalip managed .o collect lot of wealth for a comfortable living. It resulted from those two grains into heaps of those grains. (22)

With that hard cash, he bought ten thousand elephants which were mighty like mountains, with a proud gait of the Nile river. (23)

That son then bought with his wealth five lakh horses (half a million) which were loaded with gold and silver stocks. (24)

Then he managed to buy three lakh camels (three hundred thousand) which were loaded with the merchandise of gold and silver. (25)

Then Dalip, with the income of those two grains, established a new city. The city, established through the income of pulses (dal) was thus named Dilli (Delhi). (26)

ਦਿਗਰ ਦਾਨਹ ਰਾ ਬਸਤ ਮੂੰਗੀ ਪਟਨ।।
ਚੁ ਦੋਸਤਾਂ ਪਸੰਦਸਤੁ ਦੁਸ਼ਮਨ ਫਿਕਨ।। ੨੭।।
Digar danah ra basat moongi patan.
Choo dostaan pasandast dushman fikan. (27)

ਬ ਗੁਜ਼ਰੀਦ ਰੋ ਬਰ ਏ! ਨਮਤ ਸਾਲ।।
ਬਸੇ ਗਸ਼ਤ ਜੋ ਦੋਲਤੇ ਬੇਜ਼ਵਾਲ।। ੨੮।।
B ruzird dah ro bar cen namat saal.
Base gashat jo dolte bezawal. (28)

ਚੁ ਬਿਸਨਸ਼ਸਤ ਬਰ ਤਖ਼ਤ ਮਾਨੋ ਮਹੀਪ।।
ਬ ਪੁਰਸ਼ਸ਼ ਦਰਾਮਦ ਸਹੇ ਹਫਤ ਦੀਪ।। ੨੯।।
Choo Binshast baar takht mano maheep.
B purshash dramad sahe haft deep. (29)

ਬਿਗਯਦ ਬ ਪੇਸ਼ੀਨ ਕਾਗਜ਼ ਬਿਯਾਰ।।
ਚਿ ਬਖਸ਼ੀਅਮ ਮਨ ਬ ਪਿਸਰਾਂ ਚਹਾਰ।। ੩ ।।
Bagoyad ba pasheen kaagaz beyaar.
Che bakhshidam man ba pisraan ehahaar. (30)

ਦਬੀਰੇ ਕਲਮਬਰ ਕਲਮ ਜ਼ਨ ਗਰਿਫਤ।।
ਜਵਾਬੇ ਸੁਖਨ ਦਾ ਅਲਮਬਰ ਗਰਿਫਤ।। ੩੧।।
Debire kalambar kalam zan grift.
Jawabe sukhan ra alambar grift. (31)

ਬਗੁਫ਼ਤਾ ਚਿ ਬਖਸ਼ੀਦ ਏਸ਼ਾਂ ਹਜ਼ਾਰ।।
ਬਕਾਗਜ਼ ਬੁਬੀਂ ਤਾਂ ਜ਼ੁਬਾਨਸ ਬਿਆਰ।। (੩੨।।
Bgufta cheh bakhsheed ashaan hazaar.
Bkagaz bubeen taan zubaanash byaar. (32)

From the income of second grain of green gram (moong) another town was established, named mungipatan, which was delightful to the friends but would break (harm) the hearts of the foes. (27)

Thus doing cultivation' twelve years had gone by and he amassed a huge amount of wealth, which was almost inexhaustible. (28)

When the king Mandhata had occupied the kingship of the seven islands, he had asked his ministers. (29)

The king had asked his ministers to bring him a piece of paper to check up as to what he had given his four sons (as mentioned in the paper). (3O)

The munshi (the clerk) had stopped the king from writing anything on the paper and raised his staff to give an answer to the king's querry). (31)

The king then asked his ministers to first check up the writing on the paper as to what all he had bestowed to his four sons (how many thousand rupees he had given to eachon). (32)

ਦਾ ਕਾਗਜ਼ ਬੁਬੀਂ ਤਾਂ ਬਿਗੀਯਦ ਜ਼ੁਬਾਂ।।
ਚਿ ਬਖਸ਼ੀਦ ਸ਼ੁਦ ਬਖਸ਼ ਹਰ ਕਰ ਅਜਾਂ।। ੩੩।।
D kagaz bubeen taa bigoyad zubaan.
Che Bakhshid shud baldish har kas azaan. (33)

ਚੁ ਬਿਸ਼ਨੀਦ ਸੁਖਨ ਅਜ ਮਹੀਪਾਨ ਮਾਨ।।
ਫਰਿਸ਼ਤਹ ਸਿਫਤ ਚੂੰ ਮਯਾਨਕ ਮਕਾਨ।। ੩੪।।
Choo bishuneed shukhan az mahipaan maan.
Frishta sift choon malayak makaan. (34)

ਬਯਾਰੀ ਮਰਾ ਪੇਸ਼ ਬਖ਼ਸ਼ੀਦਾ ਮਨ।।
ਚਰਾਗੇ ਹਜਾਂ ਅਫਤਾਬ ਯਮਨ।। ੩੫।।
Byari mara posh bakhshida man.
Charagay jahan aaftaabe yaman. (35)

ਬਿਗੋਯਦਾ ਕਿ ਮੁਰਦੰਦ ਬਾਜ਼ੇ ਮੁਹਿੰਮ।।
ਕਿ ਮਾ ਹਮ ਬਸਾ ਫੀਲ ਬਖਸੀਦਹਅਮਂ।। ੩੬।।
Bigoyad keh murdand baaze muhim.
Keh maa ham basa feel bakshindaam. (36)

ਦਿਗਰ ਰਾ ਬਪੁਰਸ਼ੀਦ ਅਸਪਸ ਚਿ ਕਰਦ।।
ਕਿ ਬਾਜ਼ੇ ਬ ਬਖਸ਼ੀਦੁ ਬਾਜ਼ੇ ਬਿਮਰਦੁ।। ੩੭।।
Digar ra bapurshid aapas cheh kard.
Keh baaze ba bakshid baze bimurd. (37)

ਸਿਅਮ ਰਾ ਬਪੁਰਸ਼ੀਦ ਸ਼ੁਤਰਾ ਨੁਮਾ।।
ਕੁਜਾ ਤੋਂ ਬ ਬਖਸ਼ੀਦ ਏ ਜਾਨਿ ਮਾਂ।। ੩੮।।
Siyam ra bapurshid shutraan numa.
Kuja to ba baksheed a jaane maa. (38)

The king said to his ministers to examine the paper first as to what all he had granted to each of his sons. (33)

Then the ministers heard the talk of the king, who was being worshipped like the gods as he had the qualities of gods and was occupying the position of gods. (34)

O Then the king called his sons and asked then, "0 worldly sunshine (lamps illuminating the world) ! 0 suns of the land of Yamanld? "Bring out what all that I had granted you some years back, and show unto me.(At first the king asked the ministers to show him what all had been granted to each of his four sons, and then sent for his sons and asked them to produce what he had give them sometime back.) (35)

The eldest son replied that he had been granted elephants, out 'of which some had been killed in the wars and some others he had granted as gifts to his attendants or other people and now he did not have even a single elephant. (36)

Then the king asked his second son as to what he had done with those horses given to him (by the king). He also replied that some horses had been given as gifts to others and some had died (their natural dealths). (37)

Then the king asked his third son as to where were the camels given to him Show them all to me my dear son (my life) ! Tell me whom you have given away all those camels (38)

ਬ ਗੁਫਤਹ ਕਿ ਬਾਜ਼ੇ ਬਕਾਰ ਆਮਦੀਦ।।
ਬਬਖ਼ਸ਼ ਅੰਦਰੂੰ ਬੇਸ਼ੁਮਾਰ ਆਮਦੰਦ।। ੩੯।।
Ba guftah ke baaze bakaar aamdand.
Babakshah androon beshumaar aamadand. (39)

ਚੁਅਮ ਰਾ ਬ ਪੁਰਸ਼ੀਦ ਕਿ ਏ ਨੇਕ ਬਖਤ।।
ਸਜਾਵੀਰ ਦੇਹੀਮ ਸਾਯਾਨ ਤਖਤ।। ੪੦।।
Chuam ra ba pursheed ke ea nek bakhat.
Sazawar deheem sayaan talthat. (40)

ਕੁਜਾ ਗਸਤ ਬਖਸ਼ਸ਼ ਤੂ ਮਾਰਾ ਫਹੀਮ।।
ਸਕੋ ਦਾਨਹ ਮੁੰਗੋ ਦਿਗਰ ਨੁਖਦ ਨੀਮ।। ੪੧।।
Kuja gash at bakhshash too mara fahee.
Yake damah mungo digar nukhad nee. (41)

ਸ਼ਬਦ ਗਰ ਹੁਕਮ ਤਾ ਬਿਯਾਰੇਮ ਪੇਸ਼।।
ਹਮਹ ਫ਼ੀਲ ਅਸਪੋ ਅਜੈ ਸਤਰ ਬੇਸ਼।।
Shawad gar hukam taa bayaram pesh.
Hamash feel aspo azo shtar besh. (42)

ਨਜ਼ਰ ਕਰਦ ਫੀਲੇ ਦੋ ਦੇਹਿ ਹਜ਼ਾਰ ਮਸਤ।।
ਪੁਰ ਅਜ਼ ਜ਼ਰ ਬਾਰੋ ਹਮਹ ਨੁਕਰਹ ਬਸਤ।। ੪੩।।
Nazar kard feele do deli hazar masat.
Pur as zar baaro hamah nukarh bast. (43)

ਹੁਮਾਂ ਅਸਪ ਪਾ ਸਦ ਹਜ਼ਾਰ ਆਵਰੀਦ।
ਹੁਮਾਂ ਜ਼ਰ ਜ਼ੀਨ ਬੇਸ਼ੁਮਾਰ ਆਵਰੀਦ।। ੪੪।।
Huma asap paan sad hazar aavreed.
Huma zar zeen beshumar aavreed. (44)

The son replied that he had given away some camels to people as gifts whereas some other camels had died (had been killed) during the battles. (39)

Then he (king) asked his fourth son. "O dear son, having great fortune! O son deserving the kingship of this land and worthy of the king's canopy". (40)

"O son! tell me what you had done with the grains of moong (green gram) and the chick gram, which I had given to you." where are those grains? (41)

The son replied to the king that with his (kings) permission and orders he would like to produce all elephants, horses and camels, he had been given by the king. (42)

Then the son presented twelve thousand elephants to the king, which were all studded with gold and silver. (43)

Then he produced five lakh horses (half a million horses), along with many golden etc. were also produced. (44)

ਹਮਹ ਖੋਦ ਗ਼ਤਾਨ ਬਰ ਗੁਸ਼ਤਵਾਂ।।
ਬਸੇ ਤੀਰੁ ਸ਼ਮਸ਼ੇਰ ਕੀਮਤ ਗਿਰਾਂ।। ੪੫।।
Hamah, khode khaftaan bar gushtwan.
Base teero shamsher qeemat giraam. (45)

ਬਸੇ ਸ਼ੁਤਰ ਗਬਦਾਦ ਜ਼ਰ ਬਫਤ ਬਾਰ।।
ਜਰੋ ਜਾਮਹ ਨੀਮ ਆਸਤੀ ਬੇਸ਼ੁਮਾਰ।। ੪੬।।
Base sutar Baghdad zar bait baar.
Zro jamah neem asti beshumaar. (46)

ਕਹਿ ਦਹਿ ਨੀਲੋ ਦਹਿ ਪਦਮ ਦੀਨਾਰ ਜ਼ਰਦ।
ਕਜੋ ਦੀਦਹ ਸ਼ੁਦ ਡੀਦਹ ਦੋਸਤ ਸਰਦ।। ੪੭।।
Keh deh neel deh padam deenar zard.
Kazo didah shad deedhe dost sarad. (47)

ਕਿ ਯਕ ਮੁੰਗ ਯਕ ਸ਼ਹਿਰ ਜੋ ਕਾਮ ਸ਼ੁਦ।।
ਕਿ ਮੂੰਗੀ ਪਟਨ ਸ਼ਹਿਰ ਓ ਨਾਮ ਸ਼ੁਦ।। ੪੮।।
Kar yak moong yak shehar zo kaam shud.
Keh Moongi Patan shehar'o naam shud. (48)

ਕਿ ਨੀਮ ਨੁਖਦਰਾ ਦਿਗਰ ਸ਼ਹਿਰ ਬਸਤ।।
ਕਿ ਨਾਮੇ ਅਜ਼ੋ ਸ਼ਹਿਰ ਦਿਹਲੀ-ਸ਼ੁਦ ਅਸਤ।। ੪੯।।
Keh neeme nakhudra digar shehar basat.
Keh name azo shehar delhi shud asat. (49)

ਖੁਸ਼ ਆਮਦ ਬ ਤਦਬੀਰ ਮਾਨੋ ਮਹੀਪ।।
ਖਿਤਾਬਸ ਬ ਦੋ ਦਾਦ ਰਾਜਹ ਦਲੀਪ।। ੫੦।।
Khush aamad ha tadbeer Mano maheep.
Khata bakhsh ba do daad rajah Daleep. (50)

He produced many steel helmets alongwith golden coats of mail (protevtive covers) and beautiful golden planquins or embellishments. He also presented the king with many arrow and costly awords. (45)

He produced before the king many thousand camels, losded with gold and costly invaluble siken cloth alongwith many jackets. (46)

There were ten neel and ten yellow coloured dinars (gold coins), on seeing which the friends eyes get benumbed (get excited). (47)

One town was established after the name of green gram grain called moongipatan town. (48)

Form the income of the half of gram, another town had been esrablished, which has come to be known as Dilli (Delhi) (49)

The king Mandhara was pleased with the behavior of his fourth son and liked his life style. The kihg was greatly appreciative of this son's way of life and granted him the linle of Dalip; in fact he was proclaimed as "king Dalip". (50)

ਕਿ ਪੈਦਾ ਅਜ਼ੋ ਮਰਦ ਸ਼ਾਹਨ ਸ਼ਹੀ।।
ਸਜਾਵਰ ਤਖਤ ਅਸਤੁ ਤਾਜੋ ਮਹੀ।। ੫੧ ।।
Keh padaa azo mard shahan shahee.
Sazaawar takht astoo tajo mahi. (51)

ਬ ਜ਼ੇਬਦ ਅਜ਼ੋ ਮਰਦ ਤਾਜੋ ਨਗੀ।।
ਬਰ ਅਕਲੁ ਤਦਬੀਰ ਹਜ਼ਾਰ ਆਫਰੀ।। ੫੨ ।।
B zebad azo mard tajo magin.
Bar aqal tadbeer hazar aafrin. (52)

ਸਿ ਓ ਅਸਤ ਬੇਅਕਲ ਅਲੂਦਹ ਮਗਜ਼।।
ਨ ਰਫਤਾਰ ਖੁਸ਼ਤਰ ਨ ਗੁਫਤਾਰ ਨਗਜ਼।।
Se'o asat beaqal aaloodha magaz.
Na raftar khushtar na guftaar nagaz. (53)

ਹਮੀਂ ਖਵਾਸਤ ਕਿ ਓਰਾ ਬ ਸ਼ਾਹੀ ਦਿਹਮ।।
ਜਿ ਦੌਲਤ ਖੁਦਸ਼ਰਾ ਅਗਾਹੀ ਦਿਹਮ।। ੫੪ ।।
Hamin khwasat ki 'ora ba shaahi deham.
Ze dolat khdshra agaahi deham. (54)

ਬ ਜ਼ਬਦ ਕਜ਼ੋ ਰੰਗ ਸ਼ਾਹਨ ਸ਼ਹਹੀ।।
ਕਿ ਸਾਹਿਬ ਸਊਰ ਅਸਤ ਵ ਮਾਲਕ ਮਹੀ।। ੫੫ ।।
Ba zabad kazo rang shahaan shahee.
Keh saahib shaoor asat wa malik mahee. (55)

ਖਿਤਾਬਸ਼ ਕਜ਼ੋ ਗਸ਼ਤ ਰਾਜਹ ਦਲੀਪ।।
ਖਿਲਾਫ਼ਤ ਬ ਬਖ਼ਸ਼ੀਦ ਮਾਨੋ ਮਹੀਪ।। ੫੬ ।।
Khitaabash kazo gashat rajeh Dleep.
Khilaafat ba bakhshsheed Mano maheep. (56)

That brave man has shown the splendor and granted of a king, and surely deserves the throne and kingdhip of the land (and is deserving). (51)

Such a valiant person appears gorgeous on the throne, with the associated power and wealth thus looking graceful. We are all sacrifice to his wisdom and art of living a thousand times. (52)

The rest of the threee sons were foolish eith a dirty mind. They did not possess a manly gait nor they had a sweet tongue. (53)

So the king Mandhara had desired to hand over his sovereugnty (kingship) to Dalip and though of giving him detail of his wealth also. (54)

Dalip would look graceful on the king's throne as he was very wise and the Master of the (Earth) land . (55)

He was surnamed as Dalip and the king Mandhala had bestowed on him the kingdim (of the land). (56)

ਸਿ ਪਿਸਰਾਂ ਦਿਜਰ ਸ਼ਾਹਿਹ ਆਜ਼ਾਦ ਕਰਦ।।
ਨ ਦਾਨਿਸ਼ ਪਰਸਤੋ ਨ ਆਜ਼ਾਦ ਮਰਦ।। ੫੭।।
Se pisran dijar shahe azaad kard.
Na danish prasto na azaad mard. (57)

ਕਿ ਓਰਾ ਬਰੋ ਜ਼ਰ ਸਿੰਘਾਸਨ ਨਿਸ਼ਾਦ।।
ਕਲੀਦੇ ਕੁਹਨ ਗੰਜਰਾ ਬਰਾ ਕੁਸ਼ਾਦ।। ੫੮।।
Ke 'ora bro zar singhasan nishad.
Kleede kohan ganzra bar kushaad. (58)

ਬਦੋ ਦਾਦ ਸ਼ਾਹੀ ਖੁਦ ਆਜ਼ਾਦ ਗਸ਼ਤ।।
ਬਪੋਸ਼ੀਦ ਦਲਕਸ ਰਵਾ ਸ਼ੁਦ ਬਦਸ਼ਤ।। ੫੯।।
Bado dad shahi khud aazad gashat.
Baposhid dalkash rawan shud badashat. (59)

ਬਿਦੇਹ ਸਾਕੀਯਾ ਸਾਗਰੇ ਸਬਜ਼ ਰੰਗ।।
ਕਿ ਮਾਰਾ ਬਕਾਰ ਅਸਤ ਦਰ ਵਕਤਿ ਜੰਗ।। ੬੦।।
Bdeh saqiya sagare sahaz rang.
Keh mara bkar asat-dar waqate jung. (60)

ਬ ਮਨ ਦਿਹ ਕਿ ਬਖਤ ਆਜ਼ਮਾਈ ਕੁਨਮ।।
ਜਿ ਤੇਰੇ ਖੁਦਸ਼ ਕਾਰਵਾਈ ਕੁਨਮ।। ੬੧।।
Ba man deh keh bakht aazmaaie kunam.
Ze Tege khudas karwal kunam. (61)

The king had divested his other sons from the kingdom as they were neither wise nor free from vicious actions. (57)

The king then made Dalip seated on the throne and all the treasuries were opened up with keys and Handed over to him. (58)

Thus the king Mandhata handed over the reins of the kingdom to Dalip and got himself freed from the bondage of kingship. (59)

(Thus in this parable the Guru had explained to Aurangzeb the futility of his kingdom acquired through fraud and then perpetrating tyrannical rule of oppression as such he would have to pay for it. Dalip had established this city of Delhi based on justice and true religion as opposed to your barbarous rule, so no justice could be expected of him. In the end, the Guru prays to the Lord sublime for his benevolence).

O Lord Alimighty (Gurdev) ! May you bestow on the bowl of True nam, Which may help me in the battle field and for which may cherish my deserving life-span. (60)

O Lord ! May I be given your benevolent favour through your Grace, so that I may examine (Test) my fortuners and wield my sword. (against oppression) (May the Lord bestow me courage and strength of belief in his True name so that I could wage a war of justice against oppression by wielding my sword, thus establishing a religiou oder obeying your Will.) (61)

Here the Second parable is completed.

ੴ ਸ੍ਰੀ ਵਾਹਿਗੁਰੂ ਜੀ ਕੀ ਫਤਿਹ॥

ਖੁਦਾਵੈਤ ਦਾਨਿਸ਼ ਦਿਹੈ ਦਾਦਗਰ॥
ਰਜ਼ਾ ਬਖਸ਼ ਰੋਜ਼ੀਦਿਹੋ ਹਰ ਹੁਨਰ॥ ੧॥
Khudawand danish dehai daadgar.
Raza bakhsh rozi deho har hunar. (1)

ਅਮਾਂ ਬਖਸ਼ ਬਖਸ਼ਿੰਦਹ ਓ ਦਸਤਗੀਰ॥
ਕੁਸ਼ਾਯਸ਼ ਕੁਨੋ ਰਹਿਨੁਮਾਯਸ਼ ਪਜ਼ੀਰ॥ ੨॥
Amaan bakhsh bakhshinda 'o destgir.
Kushayash kuno renumayash pazir. (2)

ਹਿਕਾਯਤ ਸ਼ੁਨੀਦਮ ਯਕੇ ਨੇਕ ਮਰਦ॥
ਕਿ ਅਜ਼ ਦੌਰ ਦੁਸ਼ਮਨ ਬਰਾ ਵੁਰਦ ਗਰਦ॥ ੩॥
Hikayat shundam yake nek mand.
Keh as daur dushman bra woord gard. (3)

ਖਸਮ ਅਫਕਨੋ ਸ਼ਾਹਿ ਦੀ ਦਿਲ ਫ਼ਿਰਾ
ਗਰੀਬਲੁ ਨਿਵਾਜੋ ਗਨੀਮੁਲ ਗੁਦਾਜ਼॥ ੪॥
Khasam afkano shape cheen dil fraaz.
Greebul niwazo gamemul gudaaz. (4)

ਜ਼ਿ ਰਜ਼ਮੇ ਬ ਬਜ਼ਮੇ ਹਮਹ ਹਮਹ ਬੰਦੁਬਸਤ॥
ਕਿ ਬਿਸਯਾਰ ਤੇਗ਼ ਅਸਤ ਹੁਸ਼ਯਾਰ ਦਸਤ॥ ੫॥
Ze razmo ba baiamo hamah banduhast.
Keh bisyar tegh asthushyar dast. (5)

ਨਿਵਾਲਹ ਪਿਲਾਯਹ ਜ਼ਿ ਰਜ਼ਮੇ ਰ ਬਜ਼ਮ॥
ਤੁ ਗੁਫਤੀ ਕਿ ਦੀਗਰ ਯਨੋ ਸ਼ੁਦ ਬ ਬਜ਼ਮ॥ ੬॥
Niwalah pyalah ze razmo ba bazam.
Tu gift keh digar yale shud ba bazam. (6)

By the Grace of the One Lord- Supreme and victory to the Lord Almighty. The Lord is the bestower of wisdom and his justice (Truth) prevails in the universe. He is the giver of all benedictions, bestower of means of subsistance and the benefactor of all knowledge and wisdom (to mankind). (1)

The Lord-sublime is the harbinger of peace and prosperity (worldly comforts), is always merciful and forgiver, and lends his helping hand to us during our hardships or obstacles. He is true guide, leading us on the right path and breaks (cuts) our shackles of worldly bondage, which is always pleasing and delightful to the mind. (He providecheer to the soul.) (2)

(O Aurangzeb !) I have the story of a noble person, who had finished the existence of his enemy and reduced him to the dust. (3)

He was the king-emperor of the land of China, who would distinguish (recognize) his enemies clearly and was very tender of heart, beings kindly and benevolent. He was the helper of helpless and people but a destroyer of the foes. (4)

He was a great administrator and an organiser par excellence both in the battle field anf the social assemblies. He was a smart person and a great wieder of the sword and agile activist. (5)

He was the most active and prompt decider in war games in enjoying food, and social activites. On meeting him one would judge him to be the greatest warrior of man of bravery in the whole gathering . (He possessed all the qualities of a great leader.) (6)

ਜਿ ਜ਼ੀਰੋ ਤੁਫ਼ੰਗ ਹਮ ਚੁ ਅਮੁਖਤਹ ਸ਼ੁਦ।।
ਤੂ ਗੋਈ ਕਿ ਦਰ ਸਿਕਮ ਅੰਦੋਖਤਹ ਸ਼ੁਦ।। ੭।।
Ze zeero tufang ham choo aamukhta shud.
Tu goee ke dar shikam andokhtah shud. (7)

ਚੂ ਮਾਨਸ ਰਿਗਨਸ ਮਤਾਯਸ਼ ਅਜ਼ੀਮ।।
ਕਿ ਮੁਲਕਸ ਬਸੇ ਅਸਤ ਬਖਸ਼ਸ਼ ਕਰੀਮ।। ੮।।
Choo maalash giranas matayash azim.
Ke mulkhash basey ast baskhshash karim. (8)

ਅਜ਼ੋ ਬਾਦਸ਼ਾਹੀ ਬ ਆਖਿਰ ਸੁਦਸਤ।।
ਨਿਸ਼ਸਤੰਦ ਵਜ਼ੀਰਾਨ ਓ ਪੇਸ਼ ਪਸਤ।। ੯।।
Azo bashahi ba aakhir shudast.
Nishastand wazeeraan 'o pesh ast. (9)

ਜ਼ਿ ਤੋ ਪਸ ਕਿਰਾ ਬਾਦਸ਼ਾਹੀ ਦਿਹਮ।।
ਕਿਰਾ ਤਾਜਿ ਇਕਬਾਲ ਬਰ ਸਰ ਨਿਹਮ।। ੧੦।।
Ze to pas kira badshahi deham.
Kira taaje iqbal bar sar heham. (10)

ਕਿਰਾ ਮਰਦ ਅਜ਼ ਖਾਨਾ ਬੇਰੂੰ ਕੁਨਦ।।
ਕਿਰਾ ਬਖਤ ਇਕਬਾਲ ਬਰ ਸਰ ਨਿਹਦ।। ੧੧।।
Kira niard az khana beroon kunad.
Kira bakhat iqbal bar sar neham. (11)

ਬ ਹੋਸ਼ ਅੰਦਰ ਆਮਦ ਕੁਸ਼ਾਦੋ ਦੁ ਚਸਮ।।
ਬ ਗੁਫਤਹ ਸੁਖਨ ਸਹਿ ਪੋਸ਼ੀਨ ਰਸਮ।। ੧੨।।
Ba hosh andar aamad kushaado do chasham.
Ba guftah sukham shahe posheen rasam. (12)

He possessed the highest skill in the shooting arroes or firing guns and one could easily say that he had been born will all these aqualities (from the mither's womb) from th very childhood (Birth). (He was a born warrior having great skill of warfree). (7)

He possessed great treasures, being a wealthy king, having riches of all kinds. He had a sway over many lands like a king-emperor, and was the bestower of great giftsand benedictions to all and was a great bebefactor. (8)

When that king was on death-bed (about to die), then all the ministers got around him. (collected near him.) (9)

The ministers then asked the king as to who should be his successor, as the king of this great empire, and who should be decorated with the crown of this kingdom (who should be crowned as the sovereign of the empire), with the emblem of great aplendour and glory? (10)

(Pray tell us) Who should be thrown out of the empire? who should wear the crown of great fortunes and crowned as the next king? plesae tell us as to whom should we appoint as your worthy successor? (11)

On hearing these words of the ministers, the king regained his consciousness and nad his opened his eyes, and quoted the age-old traditions (practice) of the land. (12)

ਨ ਪਾਓ ਨ ਦਸਤੋ ਨ ਚਸ਼ਮੋ ਜ਼ੁਬਾਂ।।
ਨ ਹੋਸ਼ੋ ਨ ਹਿੰਮਤ ਨ ਹੰਬਤ ਕਸਾਂ।। ੧੩।।
Na pan na dasto na chashmo zabaan.
Na hosho n himmat na habat kasaan. (13)

ਨ ਹਉਲੋ ਨ ਹਿੰਮਤ ਨ ਹੀਲਹ ਨ ਹੋਸ।।
ਨ ਬੀਨੀ ਨ ਬੀਨਾਯਗੀ ਹਰ ਦੁ ਗੋਸ਼।। ੧੪।।
No holo no himat no heela no hosh.
No bini, no binayagi har do gosh. (14)

ਹਰਾਂ ਕਸ ਕਿ ਹਸਤ ਆਜ਼ਮਾਯਸ਼ ਬਵਦ।।
ਵਜ਼ਾਂ ਦਉਰ ਦੀ ਬਾਦਸ਼ਾਹਤ ਬਵਦ।। ੧੫।।
Haran kas keh bast aazmayash bawad.
Vazan dour de badshahs bawad. (15)

ਅਜ਼ਬ ਮਾਂਦ ਦਾਨਾਇ ਦਉਰ ਈ ਜਵਾਬ।।
ਸੁਖਨ ਬਾਜ਼ ਦੀਗਰ ਕੁਨਦ ਬਾ ਸਵਾਬ।। ੧੬।।
Ajab maand danac dor een jawab.
Sukhan baaz deegar kunad ba sawali. (16)

ਬ ਕਿੰਗਸ਼ ਦਰਆਮਦ ਦਿਰੰਗਜ਼ ਗਿਰਿਫ਼ਤ।।
ਜਵਾਬੇ ਸੁਖਨ ਰਾ ਬਰੰਗਸ਼ ਗਿਰਿਫ਼ਤ।।
Bakingash dramad dirangash grift.
Jawabe sukhan ra brangash grift. (17)

ਚਪੋ ਰਾਸਤਸ਼ ਕਰਦ ਚਰਖੇ ਜ਼ੁਬਾਂ।।
ਬਰਾਵੁਰਦ ਸੁਖਨੇ ਚ ਕੰਬਰ ਕਮਾਂ।। ੧੮।।
Chapo rastash kard charkhe zubaan.
Brawurd sukne ch kabar kamaan. (18)

The king replied that person, who had no feet or hands was devoid of his eyes or tongue, who had no sense, courage of fear of anyone, (such a person should be his successor). (13)

The person who does not possess a heart, which pulsates cordially; has neither courage, nor moral values, and neither has his senses intact. Who does not possess a keen nose, worthy eyes or two ears (who is fully watchful). (14)

(Such a person, who possessed all those qualities (as stated) deserves to be made the king if this land, and be would impart justice and perform his moral duties weil). (15)

The wise people got bewildered (non-plussed) on hearing the words of the king, and then they said some more words for the betterment of the subjects. (16)

Then all ministers were involved in calcukations (analyitical analysis) resulting in lot of delay in the decisions. (They could not give an outright answer to the king). (17)

All the ministers were wagging their tongues in circles (towards left and right). Then they took out their words from the mouth suddenly just as an arrow is shot from the bow They gave a prompt reply. (18)

ਕੈਹ ਏ ਸ਼ਾਹਿ ਹੁਸ਼ਿਯਾਰ ਆਜ਼ਾਦ ਮਗਜ਼।।
ਚਿਰਾਮੇ ਤੂ ਗੋਈ ਦਰੀ ਕਾਰ ਨਗਜ਼।। ੧੯।।
Keh ae shahe hushyar aazad magad.
Chiraame to goiee dareen kar nagaz. (19)

ਕਸੇ ਕਾ ਸ਼ਵਦ ਕਾਰ ਈਂ ਦਰ ਜ਼ਮਾਂ।।
ਵਜ਼ਾਂ ਹਸਤ ਅੰਬ ਅਸਤ ਜ਼ਾਹਰ ਜਹਾਂ।। ੨੦।।
Kase ka shawad kar een dar zamaan.
Wazan bast aib ast zaahar jahan. (20)

ਕਿ ਈਂ ਹਸਤ ਅੰਬੋ ਤੂ ਗੋਈ ਹੁਨਰ।।
ਕਿ ਏ ਸ਼ਾਹ ਸ਼ਾਹਾਨ ਹਮਹ ਬਹਰ ਬਰ।। ੨੧।।
Ke een hast aabo to goee hunar.
Ke ye shah shauhan hamah bahar bar. (21)

ਨ ਦਰ ਜੰਗ ਪੁਸਤੋ ਨ ਦੁਸ਼ਨਾਮ ਦਾਦ।।
ਨ ਅੰਗੁਸਤ ਬਰ ਹਰਫ਼ਿ ਦੁਸ਼ਮਨ ਨਿਹਾਦ।। ੨੨।।
Na dar jang pushto na dushnam daad.
Na angusht bar harfe dushman nihad. (22)

ਨ ਆਰਾਮ ਦੁਸ਼ਮਨ ਨ ਅਜ਼ਾਰਿ ਦੋਸਤ।।
ਜਵਾਬੋ ਗਦਾ ਰਾ ਅਦੂਰਾ ਬਪੋਸਤ।। ੨੩।।
Na aaram dushman na azaare dost.
Jawabe gada ra adoora bapost. (23)

ਨਵੀ ਸ਼ਿੰਦਹ ਰਾ ਜਾਂ ਨ ਹਰਫ਼ੋ ਨਿਹਦ।।
ਸੁਖਨ ਰਾ ਬ ਹੱਕ ਜਾਇ ਸ਼ਰਫ਼ੋ ਦਿਹਦ।। ੨੪।।
Nawi sinadah ra jaan na harfe nehad.
Sukhan ra ba haq jai sharfo dehad. (24)

O king ! You are very wise, possessing an independent thinking (brain) Why have you said like this?We are completely non-plussrd. (19)

A Person, whose condict in the world is like this then the handing over of kinhgdom to him, would be, for all practical considerations, ill advised. (O king ! What is the secret behind your words, that the kingdom be bestowed to be a person with such mean ir base qualities.) (20)

O King-emperor of land and oceans ! The world considers all these qualities (as stated by you) as flaws or defects, which you have mentioned as virtues of the individual. (21)

Neither you have been repulsed due to defeat, in the battle field nor you have ever abused the enemy. Moreover no enemy of yours has ever pointed out any flaw in your writtings. i.e. no enemy has ever disobeyed your orders or proclamations. (22)

"O king ! you have never allowed any respite to your foes but have never harmed your friends. You have never turned away emptyhanded any beggar or needy person from your doors; moreover you have never let enemy free from tormenting .i.e. the enemy has always been thrashed badly. (23)

(O King !) You have never given a chance to any writer to write against you, giving out your short coming, or flaws. Moreover you have given a place of honour to those telling the truth. (24)

ਨ ਉਸਤਾਦ ਰਾ ਦਾਦ ਜਾਏ ਸੁਖਨ।
ਗਰਾਮੋਸਗੀ ਚੁ ਬ ਕਾਰੇ ਕੁਹਨ।। ੨੫।।
Na ustaad ra ddad jai sukhan.
Framoshgi choon ba kare kohan. (25)

ਨ ਉਸਤਾਦ ਰਾ ਦਾਦ ਜਾਏ ਸੁਖਨ।।
ਫਰਾਮੋਸ਼ਗੀ ਚੂੰ ਬ ਕਾਰੇ ਕੁਹਾਨ।। ੨੬।।
Na ustaad ra daad jai sukhan.
Framoshgi choon ba kare kohan. (26)

ਬ ਬੀਨਦ ਦਿਗਰ ਜ਼ਨ ਬ ਚਸਮੋ ਖ਼ੁਦਸ਼।।
ਨ ਬਦ ਕਰ ਕ ਕਰਦ ਨਜ਼ਰੇ ਬਦਸ਼।। ੨੭।।
Ba beeand digar zan ba chashmo khudash.
Na bad kar kas kard nazre badash. (27)

ਨਜ਼ਰ ਕਰਦ ਕਸ ਬਰ ਨ ਹਰਫ਼ੇ ਹਰਾਮ।।
ਨਿਮਗਹ ਦਾਸਤ ਬਰ ਸ਼ੁਕਰ ਯਜ਼ਦਾ ਮੁਦਾਮ।। ੨੮।।
Nazar kard kas bar na harfe haraam.
Nimgah dashat bar shukar yadan mudaam. (28)

ਨਜ਼ਰ ਰਾ ਬ ਬਦ ਦੀਗਰ ਬਿਬਸਤ।।
ਸ਼ਨਾਸੀ ਤੁ ਤਹਰੀਕ ਓ ਕੋਰ ਹਸਤ।। ੨੯।।
Nazar ra ba bad kar digar bibast.
Shanasi to tehqiq 'o kore hasat. (29)

ਕਦਮ ਰਾ ਨ ਦਾਰਦ ਬ ਬਦਕਾਰ ਕਾਰ।।
ਨ ਦਰ ਜੰਗ ਪਸ ਪਾਉ ਪੁਸਤੇ ਬਰਾਰ।। ੩੦।।
Qudam ra na darad ba badkaar kaar.
Na dar jang pas paao pushte brar. (30)

O king You have never allowed your teachers even to say anything (against you). Why have you forgotten your old traditlons of the king? (25)

O King ! You had never given a wrong (or bad) advice to any person How have you, keeping your senses intact, stated the flaws or falts as good qualities of a person? (26)

After hearing the talk of the minister the king said that a person is called blind, if he does not cast an evil on another's woman or if he does not cast an evil, on another's functions (jobs). (27)

Moreover a person is supported to be blind, if he does not pay any attention to the uncalled remarks of another person and is always meditating in thanking the Lord for everything. (28)

Moreover, surely a person is to be considered blind, if he does not pay attention (or does not attach importance) to an evil doing. (Having seen an evil act, he ignores it. then he is blind.) (29)

A person, who does not advance his feet (moves forward) towaeds an evil doing, or does not retract his steps back while faccing warriors in the battle field, is considered a stead fast person. (30)

ਨ ਦਰਕਾਰ ਦੁਜ਼ਗੀ ਨ ਦਿਲ ਬਿਸ਼ਕਨੀ।।
ਨ ਖਾਨ ਖੁਰਮਬਾਜ਼ ਨਹ ਰਹਜਨੀ।। ੩੧।।
Na darkaar duzdi na dil bishkani.
Na khanah khurmbaaz nah rehzani. (31)

ਨ ਨਾਕਸ ਦਆਏ ਨੇ ਗੋਯਦ ਸੁਖਨ।।
ਬ ਖਾਹਸ਼ ਖਰਾਸ਼ੀ ਨ ਜੋਯਦ ਸੁਖਨ।। ੩੨।।
Na naakas duaye ne goyad sukhan.
Ba khahash khraashi na joyad sukhan. (32)

ਬ ਬਦ ਕਰਿ ਕਸ ਦਰ ਨ ਦਾਦੰਦ ਪਾਇ।।
ਕਿ ਓ ਪਾਇ ਲੰਗ ਅਸਤੁ ਗੋਈ ਬਜਾਇ।। ੩੩।।
Ba bad kaare kas dar na daadand paae.
Keh 'o paae lang ast goii bajaae. (33)

ਬ ਦੂਜਦੀ ਮਤਾਰਾ ਨ ਆਲੂਦਹ ਦਸਤ।।
ਬ ਖੁਰਸੇ ਹਰਾਮੋ ਕਸਾਦਯਦ ਨ ਦਸਤ।। ੩੪।।
Ba duzadi matara na aalooda dast.
Ba khurshe haraamo kushayad na dasi. (34)

ਬਖੁਦ ਦਤ ਖਾਹੰਦ ਗਰਿੰਦ ਮਾਲ।।
ਨ ਰਈਯਤ ਖ਼ਰਾਸੀ ਨ ਆਜਿਜ਼ ਜਵਾਲ।। ੩੫।।
Bkhud dast khahand na gurind maal.
Na rayat khurashi na aajiz zawal. (35)

ਦਿਗਰ ਜ਼ਨ ਨ ਖੁਦ ਦਸਤ ਅੰਦਾਖ਼ਤਨ।।
ਰਇਯਤ ਖਲਾਸਹ ਨ ਬਰ ਤਾਖ਼ਤਨ।। ੩੬।।
Digar zan na khud dast andakhtan.
Rayat khalsah na bar taakhtan. (36)

The person, who does not take part in (stealing) thefts nor does he injure the feelings of others. The person, who does not join the comany of drunkards (intoxicated, ones) he is considered to be devoid of his hands and feet or any other excuses (is not considered strong enough). (31)

The person, who does not use any unpleasant language or does not cause any ill will to others or does not even have the desire to harm others, is considered to be- mute (without tongue). (32)

The person, who does not step into, cause any damage yo other's feelings, is considered to be without feet or is lame. (33)

The person, who does not spoil (make dirty) his hands by stealing other's good or does not extend his hands in relising unpleasant food is considered to be without hands (without any strength). (34)

The peson, who does riot desire to usurp someone else's goods (property), nor he tries to harm his subjects, nor does his cause any loss to the helpless and poor person, is considered to be without hands (without any strength) (35)

The person, who does not extend his hands towards another's woman (molest someone else's wife) nor does he interfere with the freedom of his subjects, is also to be considered without hands. (without any strength). (36)

ਬ ਖ਼ੁਦ ਦਸਤ ਰਿਸ਼ਵਤ ਨ ਆਲੂਦਹ ਕਰਦ॥
ਕਿ ਅਜ ਸ਼ਾਹਿ ਦੁਸ਼ਮਨ ਬਰਾਵੁਰਦ ਗਰਦ॥ ੩੭॥
Ba khud dast rishwat na aaloodh kard.
Keh az shahe dushman brawoord gard. (37)

ਨ ਜਾਏ ਅਦੂਰਾ ਦਿਹਦ ਵਕਤ ਜੰਗ॥
ਬ ਬਾਰਸ਼ ਦਿਹਦ ਤੇਗ ਤਰਕਸ਼ ਖਤੰਗ॥ ੩੮॥
Na jai adoora dehad waqat jang.
Ba barash dehad tegh tarkash khatang. (38)

ਨ ਰਾਮਸ਼ ਦਿਹਦ ਅਸਪ ਰਾ ਵਕਤਿ ਕਾਰ॥
ਨ ਜਾਯਸ ਅਦੂਰਾ ਦਿਹਦ ਦਰ ਦਿਯਾਰ॥ ੩੯॥
Na ramash dehad asp ra waqte kaar.
Na jaesh adoora dehad dar dyar. (39)

ਕਿ ਬੋਦਸਤ ਓ ਹਸਤ ਗੋ ਪੁਰ ਹੁਨਰ॥
ਬ ਅਦੂਲਗੀ ਦਰ ਨ ਬਸਤਨ ਕਮਰ॥ ੪੦॥
Ke leades ' o hast go pur humar.
Ba aadulgi dar na bastan kamar. (40)

ਨ ਗੋਯਦ ਕਸੇ ਬਦ ਸੁਖਨ ਜ਼ੀਂ ਜ਼ੁਬਾਨ॥
ਕਿ ਓ ਬੇ ਜ਼ੁਬਾਨਸਤ ਜ਼ਾਹਿਰ ਜਹਾਨ॥ ੪੧॥
Na goyad kasey bad sukhan zeen zuban.
Ke 'o bay zabanasi zahar jahan. (41)

ਸ਼ੁਨੀਦਨ ਨ ਬਦ ਸੁਖਨ ਕਸ ਰਾ ਬਗੋਸ਼॥
ਕਿ ਓ ਹਸਤ ਬੇਗੋਸ਼ ਗੋਈ ਬਹੋਸ਼॥ ੪੨॥
Shuneedan na bad sukhan kas ra bgosh.
Ke 'o hast begosh goii bhosh. (42)

The person, who does not make his hands filthy by taking bribes rather he destroys the anemies of king ruthlessly is also considered to be without any strength (without hands). (37)

The person, who does not leave any chance with the enemy in the battle field to strike against him (his forcers). The person who, welding his sword, also shoots arrows from his quiver like a shower (of rain) is considered fearless. (38)

The person, who does not allow his horses during the battle nor does he allow the enemy to usurp any part of his country (land) has no heart pulsating in his body (is not merciful). (39)

The person who does not gird up his loins to take parts in vices (sinful actions), is considered by the virtuous persons as an armless (with amaputated) persons. (is considered as spineless). (40)

The person, who does not speak foul language from his tongue, is considered in his world surely a dumb person. (41)

The person, who does not hear the villainy (flaws) of othera with his awn ears, is considered by knowledgeable and scholarly persons as deaf (without ears). (42)

ਕਿ ਪਸ ਪਰਦਹ ਚੁਗਲੀ ਸਨਦਿਨ ਨ ਕਸ॥
ਵਜ਼ਾਂ ਖੁਦ ਸਨਾਸੀ ਕਿ ਕੋਈ ਸ਼ਹਸ॥ ੪੩॥
Ke pas purdah chugli shaneedan na kas.
W'azan khud shanasi ke goii shahas. (43)

ਕਸੇ ਕਾਰਿ ਬਦ ਰ ਨ ਗਰਿੰਦ ਬੋਇ॥
ਕਿ ਓ ਹਸਤ ਬੇਬੀਨਿਓ ਨੇਕ ਖੋਇ॥ ੪੪॥
Kase kare bad ra na geerand boye.
Ke 'o hast bebinoo nek khoye. (44)

ਨ ਹਉਲੋ ਦਿਗਰ ਹਸਤ ਜੁਜ਼ਬਾ ਖੁਦਾਇ॥
ਕਿ ਹਿੰਮਤਵਰਾਂ ਦਾ ਦਰਾਰਦ ਜ਼ਿ ਪਾਇ॥ ੪੫॥
Na haolo digar hast jazba khudaie.
Ke himat waran da drarad ze paie. (45)

ਬਹੋਸ਼ ਅੰਦਰ ਆਮਦ ਹਮਹ ਵਕਤ ਜੰਗ॥
ਕਿ ਕੋਸ਼ਸ਼ ਕੁਨਦ ਪਾਇ ਬ ਤੀਰੋ ਤੁਫ਼ੰਗ॥ ੪੬॥
Bahosh andar aamad hamah waqat jang.
Ke koshish kunad pale ba teero tufang. (46)

ਕਿ ਦਰਕਾਰ ਇਨਸਾਫ਼ ਓ ਹਿੰਮਤ ਅਸਤ॥
ਕਿ ਦਰ ਪੇਸ਼ ਗੁਰਬਾਇਓ ਆਜਿਜ਼ ਅਸਤ॥ ੪੭॥
Ke darkar insaaf 'o himat ast.
Ke dar pesh gurbaieo aajiz asat. (47)

ਨ ਹੀਲਹ ਕੁਨਦ ਵਕਤ ਦਰ ਕਾਰਜ਼ਰ॥
ਨ ਹੋਬਤ ਕੁਨਦ ਦੁਸ਼ਮਨ ਬੇਸ਼ੁਮਾਰ ॥ ੪੮॥
Na heelah kunad waqat dar karzar.
Na haibat kunad dushmana beshumar. (48)

The persons; who does not hear stealthily (behind the back) someone else's backng (is sycophant), sould be considered by condsidered by you as your king and proclaimed as such. (43)

The person, who does not smail anyone else's villainy (wickedness), should be considered without having (nose) sence and smell and good natired as well. (44)

The person, who does not fear anyone alses except the Lord-subline and turms into dust (destroys) great and mighty warriors (desereves to the king). (45)

The persons, Who maintains the balance of mind in the battle-field and makes an effort at shooting the arrows or firing the guns (deserves to be a king). (46)

The person, who always tries to impart justice, remaining himself as humble and week and poor (deserves kingship). (47)

The Person, who does not make any lame excuse during the war and does not get frightened by the enemy horders (deservers to be a king). (48)

ਹਰਾਂ ਕਸ ਕਿ ਜੀਂ ਹਸਤ ਗਾਜ਼ੀ ਬਾਵਦ।।
ਬ ਕਾਰੇ ਜਹਾਂ ਹਹਜ਼ਮ ਸਾਜ਼ੀ ਕੁਨਦ।। ੪੯ ।।
Haran kas ke zeen 'last gaazi bawad.
Ba kare jahan hazam sazi kunad. (49)

ਕਸੇ ਰਾਂ ਕਿ ਕਾਰ ਆਯਦ ਪਸੰਦ।।
ਵਜ਼ਾਂ ਸ਼ਾਹਿ ਬਾਸ਼ਦ ਜਹਾਂ ਅਰਜ਼ਮੰਦ।। ਪ੦ ।।
Kase raan ke een kaar aayad pasand.
Wazan simile hashad jahan arzmand. (50)

ਸ਼ੁਨੀਦ ਈਂ ;ਬਖਨ ਦਉਰ ਦਾਨ ਵਜ਼ੀਰ।।
ਕਿ ਅਕਲ ਸਨਾਸ ਅਸਤ ਪੋਜ਼ਸ਼ ਪਜ਼ੀਰ।। ਪ੧ ।।
Shuneed een sukhan dour dana wazir.
Ke aqal shanas ast posash pzeer. (51)

ਕਸੇ ਰਾ ਸ਼ਨਾਸਦ ਬ ਅਕਲੇ ਬਿਹੀ।।
ਮਰੋ ਰਾ ਬਿਦਿਹ ਤਾਜ਼ੁ ਤਖਤੋ ਮਹੀ।। ਪ੨ ।।
Kase ra shanasad ba agle beehee.
Maro ra bideh tajo takhat 'o mahee. (52)

ਬ ਬਖਸ਼ੀਦ ਓਰਾ ਮਹੀ ਤਖਤ ਤਾਜ।।
ਗਰ ਓਰ ਸਨਾਸੀ ਰਾਈਯਤ ਨਿਵਾਜ।। ਪ੩ ।।
Ba bakhsheed 'o ra mahee takht taaj.
Gar oran shanasi rayiat niwaj. (53)

ਬ ਹਹੈਰਤ ਦਰਆਮਦ ਬਸਿਰਾਂ ਚਹਾਰ।।
ਕਸੇ ਗੋਇ ਗੰਰਦ ਹਮਹ ਵਕਤਿ ਕਾਰ।। ਪ੪ ।।
Ba hairat daramad bpisran chahar.
Kase goe girad hamah waqte kaar. (54)

If a person is truly a great warrior of such a calibre that he could inititate the plan of war in the world ,(Then he deserves to be a king). (49)

The person on whom these factors are found suitable and correct, if he were to become the king emperor then the world will get honoured. (50)

The minister followed the words of the king and accepted the king as a wise and learned person, who would listen to his prayers (and suggestions). (51)

Then the king told his ministers that they should trace out a person of good teaming and wisdom and him to be the king. Thus crowning him to be the king of the land with great honour. (52)

Whosoever is considered by you to be the sustainer, benefactor of theworld, may be bestowed with the honour of the king's crown andamiointed as the king-emperor. (53)

The four sons of the king got bewildered at the talk of the king, as towho will be qualified enough to become his successor ? (Who will catchthe ball of the qualities at work, as stated by the king ?) (54)

ਹਰਾਂ ਕਸ ਕਿ ਰਾ ਅਕਲ ਯਾਰੀ ਦਿਹਦ।।
ਬ ਕਾਰੇ ਜਹਾਂ ਕਾਮਗਾਰੀ ਕੁਨਦ।।੫੫।।
Haran kas ke ra aqal yari dehad.
Ba kare jahan kaamgaari kunad. (55)

ਬਿਦਿਹ ਸਾਕੀਯਾ ਸਾਗਰੇ ਸਬਜ਼ ਰੰਗ।।
ਕਿ ਮਾਰਨ ਬਕਾਰ ਅਸਤ ਦਰ ਬਕਤ ਜੰਗ।।੫੬।।
Bdeh saqia sagare sabz rang.
Ke mara bkaar ast dar waqte jang. (56)

ਬਿਦਿਹ ਸਾਕੀਯਾ ਸਾਗਰੇ ਨੈਨ ਪਾਨ।।
ਕੁਨਦ ਪੀਰ ਸਦ ਸਲਾਹ ਰਾ ਨੌਜਵਾਨ।।੫੭।।
Bdeh saqia saagre nain paan.
Kunad pir sad salah ra naujawan. (57)

।। ਸ੍ਰੀ ਵਾਹਿਗੁਰੂ ਜੀ ਕੀ ਫ਼ਤਿਹ।।

ਕਿ ਰੋਜ਼ ਦਿਹੰਦ ਅਸਤ੍ ਰਾਜ਼ਿਕ ਰਹੀਮ।।
ਰਹਾਈ ਦਿਹੋ ਰਹਿਨੁਮਾਏ ਕਰੀਮ।।੧।।
Ke rozi dehand ast raaziq rahẹem.
Behaii deho renamaii kreem. (1)

ਦਿਲ ਅਗਜ਼ਾਦਿ ਦਾਨਿਸ਼ ਦਿਹੋ ਦਾਦਗਾਰ।।
ਰਾਜ਼ਾ ਬਖਸ਼ ਰੋਜ਼ੀ ਦਿਹੋ ਹਰ ਹੁਨਰ।।੨।।
Dil agzaae danish deho daadgar.
Raza bakhsh rozi deho har hunar. (2)

ਹਿਕਾਯਤ ਸੁਨਦਿਮ ਯਕੇ ਨੇਕ ਜ਼ਨ।।
ਚੂ ਸ਼ਮਸ਼ਾਦ ਕੱਦੇ ਬਜ਼ੋਏ ਚਮਨ।।੩।।
Hikaayat shuneedam yake nek zan.
Choo shamshaad qadde bzoe chaman. (3)

Whosoever is supported by his intellect (wisdom), becomes successfulin the worldly pursuits (functions) and attains his ideals. (55)

(Thus in this parable, the Guru has asked Aurangzeb to adopt thosequalities which are essential to deserve the kingdom of India, byfollowing the path of righteousness and true justice. Further more theGuru is ..searching the Lord for his Grace.) O Lord ! May you bestow me (with your Grace) the hue of true name,which is worthy of me and would be of help to me in the battle-field !(56)

O Lord Guru l May you bestow me with your bowl of truename, whichwould convert an old man of hundred years into an exuberant youth !) (57)

Here the third parable in completed.

"By the Grace of one Lord. Victory to the True Lord!"

The Lord-Supreme is the bestower of the means of sustenance anddistributor of food and is always benevolent. He is the benevolentbenefactor who frees us from the worldly bondage and is a true guide,leading us onto the right path, being a great merciful Lord. (1)

The Lord is the supporter in extending our heart-felt desires, thebestower of wisdom, and a great judge (of our actions) He enables us tofollow His Will and abide by His ordains, providing us with thenecessary strength. He is the benefactor of our livelihood and all ourvirtues (good qualities). (2)

O Aurangzeb ! I have heard the story of a woman, whose height wasequal to the height of weeping cypress, grown on the banks of a rivergarden. (3)

ਕਿ ਓ ਰਾ ਪਦਰ ਰਾਜਹੇ ਉਤਰ ਦੇਸ਼॥
ਬ ਸੀਰੀਂ ਜ਼ੁਬਾਂ ਹਮ ਚੁ ਇਖਲਾਸ ਕੇਸ਼॥ ੪॥
Ke 'o ra padar raajhe utar desh.
Ba shireen zubaan ham choo ikhlas kesh. (4)

ਕਿ ਆਮਦ ਬਰਾਏ ਹਮਹ ਗੁਸਲ ਰੰਗ॥
ਚੁ ਕਬਰ ਹਮਾਂ ਚੁ ਤੀਰੋ ਤੁਫੰਗ॥ ੫॥
Ke aamad braae hamah gusal rang.
Choo kaibre hamaan ham choo teero tufang. (5)

ਹਮੀਂ ਖ੍ਵਾਸਤ ਕਿ ਓ ਰਾ ਸੁਯੰਬਰ ਕੁਨਮ॥
ਕਸੇ ਈ ਪਸੰਦ ਆਯਦ ਓਰਾ ਦਿਹਮ॥ ੬॥
Hameen khawast ke 'o ra suambar kunam.
kasen een pasand aayad 'o ra deham. (6)

ਬਿਗੋਯਦ ਸੁਖਨ ਦੁਖਤਰੇ ਨੇਕ ਤਨ॥
ਕ॥ ਤੋਂ ਪਸੰਦ ਆਯਾਦ ਓ ਰਾ ਬਕੁਨ॥ ੭॥
Bigoyad sukhan dukhatre nek tan.
Kase to pasand aayad 'O ra bkun. (7)

ਨਿਸ਼ਾਦੰਦ ਬਰ ਕਾਖ਼ ਓ ਹਫ਼ਤ ਖ਼ਨ॥
ਚ ਮਾਹੇ ਮਹੀ ਆਫ਼ਤਾਬੇ ਯਮਨ॥ ੮॥
Nishandand bar kakh 'o hafat khan.
Ch mahe mahee aaftabe yaman. (8)

ਦਹਾਨੇ ਦੁਹਦਰਾ ਦਹਨ ਬਰ ਕੁਸ਼ਾਦ॥
ਜਵਾਬੇ ਸੁਖਨਰਾ ਉਜ਼ਰ ਕਰ ਨਿਹਾਦ॥ ੯॥
Dahanai duhdra dehan bar kushad.
Jawabai sukhanra ujar kar nehad. (9)

That woman's father was the king of the hilly area, who was sweet-tongued and a religious person (who was a lover of religiouspractices): (4)

That king came to the river Ganga ior having bath there, with such aspeed just like an arrow leaving the bow or a bullet shot from a gun. (5)

The king then thought of organising a swayamber (marriageceremony) for his daughter's marriage, so that if she approved of anyyouth, then her marriage could be solemnised. (6)

"O pure soul! During the swamwar if you like any prince, then youcould get married to him ." (7)

The king then seated his daughter on the loft of a seven storeyedmansion, and her beauty was resplendent like the moon and the sun .(8)

According to the kings orders, the drum beaters started their drumbeats, and the king made the daughter responsible for taking adecision (for an answer to his words) (9)

ਕਿ ਈਂ ਰਾਜਹੇ ਬੇਸ਼ੁਮਾਰ।।
ਕਿ ਵਕਤੇ ਤਰੱਦਦ ਬਿਆਮੁਖਤਹਕਾਰ।। ੧ ।।
keh een rajhe rajha beshumar.
Keh waxte traded biamukhta kar. (10)

ਕਸੇ ਤੋਂ ਪਸੰਦ ਆਯਦਤ ਈਂ ਜ਼ਮਾਂ।।
ਵਜ਼ਾ ਪਸ ਬ ਦਾਮਾਦੀ ਹੁਮਾਂ।। ੧੧।।
Kase to psand aayadat een zaman.
Wazaan pas ba damadi aayed human. (11)

ਨੁਮਾਦੰਦ ਬ ਓ ਰਾਜਹਾਂ ਬੇਸ਼ੁਮਾਰ।।
ਪਸੰਦਸ਼ ਨਿਯਾਮਦ ਕਸੇ ਕਾਰ ਕਾਰ ।। ੧੨।।
Namadand ba 'o rajhan beshumar.
pasandash nyamad kase kaar baar. (12)

ਹਮ ਆਖਰ ਯਕੇ ਰਾਜਹੇ ਸੁਭਟ ਸਿੰਘ।।
ਪਸੰਦ ਆਮਰਸ਼ ਹਮ ਚੁ ਗਰੁਰਾ ਨਿਹੰਗ।। ੧੩।।
ham aakhare yake rajhe subhat Singh.
pasand aamash ham choo gurra nahang. (13)

ਹੁਮਹ ਉਦਮਹੇ ਰਾਜਹਾ ਪੇਸ਼ ਖਾਦ।।
ਜੁਦਾ ਬਰ ਜਦਾ ਦਉਰ ਮਜਲਸ ਨਿਸ਼ਾਦ।। ੧੪।।
Humah umdahe rajha pesh khaad.
juda bar juda dour majlas nishaand. (14)

ਬ ਪੁਰਸ਼ੀਦ ਕਿ ਏ ਦੁਖਤਰੇ ਨੇਕ ਖੋਇ।।
ਤੁਰਾ ਕਸ ਪਸੰਦ ਆਯਦ ਅਜ਼ੀਹਾ ਬਜੋਇ।। ੧੫।।
Ba purshed keh ye dukhtre nek khoye.
Tura kas pasand aayed azihan bjoye. (15)

The king then said, "O Princess ! Many Princes from different landshave assembled here , who are competent in the art of warfare. (10)

O daughter ! First of all, you have to select someone whom you like ,and then he will be welcomed as my son-in-law. (11)

The king showed many princes to the daughter, but she did notapprove of anyone from their conduct and appearance. (12)

Finally that princess found one prince named Subhat Singh asacceptable (suitable), who was thundering like the crocodile.(He was agreat warrior, roaring in the battle field and he was liked by her . (13)

The king then called all the smart and beautiful princes in theassemblage, and made them seated on chairs separately. (14)

The king then asked the daughter, "O well-mannered daughter! whichof these prices have you selected as suitable.?" (15)

ਰਵਾਂ ਕਰਦ ਜਨਾਰ ਦਾਰਾਨ ਪੇਸ਼॥
ਬਿਗੋਯਦ ਕਿ ਈਂ ਰਾਜਹੇ ਉਤਰ ਦੇਸ਼॥ ੧੬॥
Rawan kard zanar daraan pesh.
Bigoyad keh een rajhe uter desh. (16)

ਕਿ ਓ ਨਾਮ ਬਸਤਸ਼ ਮਤੀ॥
ਚੁ ਮਾਹੇ ਫ਼ਲਕ ਅਫ਼ਤਾਬੇ ਮਹੀ॥ ੧੭॥
Keh`o naam bastash Bchhatra mati.
Choo maahe falak aaftabe mahi. (17)

ਅਜੀਂ ਰਾਹਾਂ ਕਸ਼ ਨਿਯਾਮਦ ਨਜ਼ਰ॥
ਵਜ਼ਾਂ ਪਸ਼ ਅਜ਼ੀਂ ਹਾਂ ਬੀਬੀਂ ਪੁਰ ਗੁਹਰ॥ ੧੮॥
Azin rajhan kas nyaamad nazar.
Wazaan pas azin haan bubeen pur gohar. (18)

ਨਜ਼ਰ ਕਰਦ ਬਰ ਰਾਜਹਾ ਨਾਜ਼ਨੀ॥
ਪਸੰਦਸ਼ ਨਿਯਾਮਦ ਕਸੇ ਦਿਲ ਨਗੀ॥ ੧੯॥
Nazar kard bar raajha nazni.
Pasandash nyaamad kale dil nagin. (19)

ਸਯੰਬਰ ਵਜ਼ਾਂ ਰੋਜ਼ ਮਓਕੂਫ਼ ਗਸ਼ਤ॥
ਕਿ ਨਾਜ਼ਮ ਬੁ ਬਰਖਾਸਤ ਦਰਵਾਜ਼ਹ ਬਸਤ॥ ੨੦॥
Suyambar wazan roze moqoof gasht.
Keh nazam boo barkhast darwazah bast. (20)

ਕਿ ਰੋਜ਼ੇ ਦਿਗਰ ਬਾਰਿ ਜ਼ਰਰੀਂ ਸਿਪਹਰ॥
ਬਰ ਆਉਰੰਗ ਬਰਾਮਦ ਚੁ ਰੋਬਨ ਗੁਹਰ॥ ੨੧॥
Keh roze digar shaahe zarreen sipher.
Bar aurang braamad choo roshan gohar. (21)

The king made the brahmin wearing the sacred thread in front of him and he remarked that this king was having his over the northern lands. (16)

Then the brahmin announced louldly to be heard by all that he wanted to marry his daughter bacchatramati, whose beauty was unparralled as it was resplendent and shining like the moon in the sky or the soon on earth. (17)

The king's daughter remarked that "She did not like anyone of these princes. on hearing there words the king again asked her," O daughter full of virtues and goodness ! Please look at these prince carefully again." (18)

That girl (princess) had a second glance of all the princes, but she could not find anyoneto her liking who could be the gem (diamond) of her heart (could be suitable to her choice). (19)

After this, the swam war postponed that day and all the organisers got up and attendant closed the gates. (20)

On the second day a king with golden shield sat on the throne, whose glorious presence was spreading its glamour all over the place, like the emeralds. (21)

ਦਿਗਰ ਰੋਜਹੇ ਰਾਜਹਾ ਖ਼ਾਸਤੰਦ॥
ਦਿਗਰ ਗੁਨਾਹ ਬਾਜ਼ਾਰ ਆਰਾਸਤੰਦ॥ ੨੨॥
Digar rozhe rajha khaastand.
Digar goonah bazaar aaraastand. (22)

ਨਜ਼ਰ ਕੁਨ ਬੋਰੇਏ ਤੁ ਏ ਦਿਲਰੁਬਾਇ॥
ਕਿਰਾ ਤੋਂ ਨਜ਼ਰ ਦਰ ਬਿਯਾਯਦ ਬਜਾਇ॥ ੨੩॥
Nazar kun broye to ye dilrubae.
Kira to nazar dar byayad bajae. (23)

ਬ ਪਹਿਨ ਅੰਦਰ ਆਮਦ ਗੁਲੇ ਅੰਜ਼ਮਨ॥
ਕਿ ਜ਼ ਅਬ ਰੰਗ ਅਸਤ ਸੀਮਾਬ ਤਨ॥ ੨੪॥
B pahen andar aamad gule anjman.
Keh zar aab rang ast seemab tan. (24)

ਰਵਾਂ ਗਸ਼ਤ ਦਰ ਰਾਜਹਾ ਬੇਸ਼ੁਮਾਰ॥
ਗੁਲੇ ਸੁਰਖ਼ ਚੂੰ ਗੁੰਬਜ਼ੇ ਨਉ ਬਹਾਰ॥ ੨੫॥
Rawan gashat dar rajha beshumar.
Gule surkh choon gumbze nau bahar. (25)

ਬ ਦੁਜ਼ਦੀਦ ਦਿਲ ਰਾਜਹਾ ਬੇਸ਼ੁਮਾਰ॥
ਬਿਅਫ਼ਤਦ ਜ਼ਿਮੀਂ ਚੂੰ ਯਲੇ ਕਾਰਜ਼ਾਰ॥ ੨੬॥
Ba duzdeed dil rajha beshumar.
Byaftad zameen choon yale karzaar. (26)

ਬਿਜ਼ਦ ਬਾਂਗ ਬਰ ਵੈ ਕਿ ਖਾਤੂਨ ਖੇਸ਼॥
ਕਿ ਈ ਉਮਦਹੇ ਰਾਜਹਾ ਉਤਰ ਦੇਸ਼॥ ੨੭॥
Bizad baang bar wai keh khatoon pesh.
Ke een umdhe rajha uttar desh. (27)

On the second day, the king invited all the princes again and made the seating arrangements with other decoration in a different design. (22)

The king then asked his daughter, "O beautiful daughter, captivating all hearts! Please look at the faces all the princes and tell me which of them appeals to you." (23)

The princess, like the flower of the garden, after hearing the father's Words , came to the assembly. Her body was glorious like the golden waters and her body movements were agile like the mercury. (24)

The princess started moving towards the countless princes (seatedthere) and her appearance was looking bright like the red flowersblossoming in the spring season. (Basant season). (25)

The beauty of the princess had enamoured the hearts of the princesand they were licking the dust on seeing her charm just as thewarriors fall on the ground in the battle field (being killed).(26)

On seeing the bewildered princes, the brahmin shouted at the top of hisvoice that the princess was the daughter of a grand king of the northernregion (land). (27)

ਵਜਾਂ ਦੁਖਤਰ ਹਸਤ ਈਂ ਬਛਤ੍ਰਾਮਤੀ।।
ਚ ਮਾਹੇ ਫ਼ਲਕ ਹਮ ਚੁ ਹੂਰੋ ਪਰੀ।। ੨੮।।
Wazaan dukhtar hast een Bachhatramati.
Choo mahe falak ham choo hooro pari. (28)

ਸੁਯੰਬਰ ਦਰਾਮਦ ਚੁ ਮਾਹੇ ਫ਼ਲਕ।।
ਫ਼ਰਿਸ਼ਤਹ ਸਿਫ਼ਤ ਓ ਚੂ ਜਾਤਸ਼ ਮਲਕ।। ੨੯।।
Suyambar dramad choo mahe falak.
Frishta sift `o choo zatash malak. (29)

ਕਿਰ ਦੌਲਤ ਇਕਬਲ ਯਾਰੀ ਦਿਹਦ।।
ਕਿ ਈਂ ਮਾਹਰੋਂ ਕਾਮਗਾਰੀ ਦਿਹਤ।। ੩੦।।
Kira dolat iqbal yari dehad.
Keh een mahro kaamgari dehad. (30)

ਪਸੰਦ ਆਮਦ ਓ ਰਾਜਹ ਸੁਭਟ ਸਿੰਘ ਨਾਮ।।
ਕਿ ਰੋਸ਼ਨ ਤਬੀਅਤ ਸਲੀਖਤ ਮੁਦਾਮ।। ੩੦।।
Pasand aamad 'o raja Subhat Singh naam.
Ke roshan tabeeyat sleekhat mudaam. (31)

ਰਵਾਂ ਦਰਦ ਬਰ ਵੈ ਵਕੀਲਸ ਗਿਰਾਂ।।
ਕਿ ਏ ਸ਼ਾਹਿ ਸ਼ਾਹਾਨ ਰੋਜ਼ਨ ਜਮਾਂ।। ੩੨।।
Rawan dard bar way wakeelash giraan.
Keh ye shahe shahaan roshan zamaan. (32)

ਕਿ ਈਂ ਤਰਜ਼ ਲਾਲਾਇ ਬਰਗੇ ਸਮਨ।।
ਕਿ ਲਾਇਕ ਸ਼ੁਮਾ ਅਸਤ ਈ ਰਾ ਬਿਕੁਨ।। ੩੩।।
Keh een tarz lalaye barge saman.
Keh laik shuma ast een ra bikun. (33)

The princess, named Bachhatramati was the daughter of the king, whowas looking charming like the moon in the sky with a delicate beautifulbody of the fairies. (28)

She had appeared 1n the Swamwar like the moon in the sky, and shepossessed qualities of a goddess and her body was also resembling that (29)

Let us watch now, whose fortune favours the wealth of her beauty ?Whose dream will be fulfilled by this beatuty and satisfy his desires'?(30)

The princess got (pleased) appealed by the prince named Subhat Singh,whose appearance and disposition was very illuminating, with an eternalsmile on his face. (31)

The king immediately sent the brahmin to function as an intermediary(between the two) towards the prince Subhat Singh. The brahmin told RajaSubhat Singh, "O king-emperor! You are a shining star of the galaxy (of theworld) please agree to my request."(32)

The princess is charming like the poppy flower, and delicate like thejasmine flower. She is most suitable for you in all respects, so pleasemarry this princess. (33)

ਬਿਗੋਯਦ ਯਕੇ ਖਾਨਹ ਬਾਨੂੰ ਮਰਾਸਤ॥
ਕਿ ਚਸ਼ਮੇਂ ਅਜ਼ੋ ਹਰ ਦੂ ਆਹੂ ਤਰਾਸਤ॥ ੩੪॥
Bigoyad yake khanah baanu mraast.
Keh chashme azo har doo aahoo traast. (34)

ਕਿ ਹਰਗਿਜ਼ ਮਨ ਈਂ ਰਾ ਨ ਕਰਦਮ ਕਬੂਲ॥
ਕਿ ਕੋਲੇ ਕੁਰਾਂ ਅਸਤ ਕੁਸਮੇ ਰਸੂਲ॥ ੩੫॥
Keh hargiz man een ra na kardam kabool.
Keh kole kuraan ast kasme rasool. (35)

ਬ ਗੋਸ਼ ਅੰਦਰ ਆਮਦ ਅਜ਼ੀਨਾ ਸੁਖਨ॥
ਬਜ਼ੁੰਬਸ਼ ਦਰਾਮਦ ਜਨੇ ਨੇਕ ਤਨ॥ ੩੬॥
Ba gosh andar aamad azina sukhan.
Bzumbash dramad zane nek tan. (36)

ਕਸੇ ਫ਼ਤਹ ਮਾਰਾ ਕੁਨਦ ਵਕਤ ਕਾਰ॥
ਵਜ਼ਾਂ ਸ਼ਾਹਿ ਮਾਰਾ ਸ਼ਵਦ ਈਂ ਦਿਯਾਰ॥ ੩੭॥
Kase fateh mara kunad waqte kaar.
wazaan shahe mara shawad een diar. (37)

ਬ ਕੋਸ਼ੀਦ ਮੈਦਾਨ ਜੋਸ਼ੀਦ ਜੰਗ॥
ਬ ਖੋਸ਼ੀਦ ਖ਼ੁਫ਼ਤਾਨ ਪੋਲਾਦ ਰੰਗ॥ ੩੮॥
B kosheed maidaan josheed jang.
B khosheed khuftan polaad rang. (38)

ਨਿਸ਼ਸਤਹ ਬਰ ਆ ਰਥ ਚੁ ਮਾਹੋ ਮੁਨੀਰ॥
ਬੁਬਸਤੰਦ ਸਮਸ਼ੇਰ ਜੁਸਤੰਦ ਤੀਰ॥ ੩੯॥
Nishasta bar aan rath choo make muneer.
Bubastand shamsher justand teer. (39)

On hearing the words of the brahmin, Subhat Singh said, " I havealready got one wife at home, whose eyes are beautiful like those of anoffspring of a deer." (34)

(My wife is charming and delicate like that of a deer offspring.). So Ican not accept this princess as my wife. This is the ordain of Koran andthe oath of the prophet as well. (35)

When the princess Bachhitramati heard about the refusal of the kingSubhat Singh to accept her as his wife, then she got flared up with rage.(36)

Then the princess in her wrathfulness announced that the person, who couldwin me in a battle (fight) would be my spouse and the king of this land.(37)

The princess then wore the coat of iron (protective cover) and got ready(started) for the battle immediately. (38)

The princess, beautiful like the full moon got into her chariot, having tiedthe sword to her waist and took up some arrows in her hand. (39)

ਬਿ ਮੈਦਾਂ ਦੁਰਆਮਦ ਜੁ ਗੁਰਰੀਦ ਸ਼ੇਰ॥
ਚੁ ਸ਼ੇਰ ਅਸਤ ਸ਼ੇਰ ਅਫ਼ਕਨੋ ਦਿਲ ਦਲੇਰ॥ ੪੦॥
Ba maidaan daramad jo gurreed sher.
Choo sher ast sher afkano dil dler. (40)

ਬ ਪੋਸ਼ੀਦ ਖੁਫ਼ਤਾਨ ਜੋਸ਼ੀਦ ਜੰਗ॥
ਬ ਕੋਸ਼ੀਦ ਮੈਦਾਨ ਤੀਰੋ ਤੁਫ਼ੰਗ॥ ੪੧॥
Ba posheed khuftaan josheed jang.
B kosheed maidaan teero tufang. (41)

ਚੁਨਾ ਤੀਰ ਬਾਰਾ ਕੁਨਦ ਕਾਰਜ਼ਾਰ॥
ਕਿ ਲਸ਼ਕਰ ਬਕਰ ਆਮਦਸ਼ ਬੇਸ਼ੁਮਾਰ॥ ੪੨॥
Chuna teer bara kunad karzar.
Keh lashkar bkaar aamadash beshumaar. (42)

ਚੁਨਾ ਬਾਨ ਬਾਰੀਦ ਤੀਰੋ ਤੁਫ਼ੰਗ॥
ਕਿ ਲਸ਼ਕਰ ਬਕਰ ਆਮਦਸ਼ ਸ਼ੁਦ ਜਾਇ ਜੰਗ॥ ੪੩॥
Chuna baan bareed teero tufang.
Baso mardaman murdah shud jai jang. (43)

ਸ਼ਹੇ ਨਾਮ ਗਜ ਸਿੰਘ ਦਰਾਮਦ ਬਜੰਗ॥
ਚੁ ਕੈਬਰ ਕਮਾਂ ਹਮ ਚੁ ਤੀਰੋ ਤੁਫ਼ੰਗ॥ ੪੪॥
Shahe nam Gaj Singh dramad bjang.
Choo kaibre kumaan ham choo teero tufang. (44)

ਬ ਜ਼ੁੰਬਸ ਦਰਾਮਦ ਚੁ ਅਫ਼ਰੀਤ ਮਸਤ॥
ਯਕੋ ਗੁਰਜ ਅਜ਼ ਫ਼ੀਲ ਪੈਕਰ ਬ ਦਸਤ ॥ ੪੫॥
Ba zumbash dramad choo afreet mast.
Yake gurj az feel paker ba dast. (45)

The princess came roaring like a lioness to the battle field. She was verybrave of heart, who could thrash the lions even in the fight, (40)

The princess, wearing the coat of mail, fought with great passion andenthusiasm and tried to win the battle by using arrows and the gun.(41)

The princess fought with a shower of arrows and such might that many of the enemy troops were killed. (42)

In the battle, the arrows and guns were shot / fired like a shower so that many warriors got killed in the battle. (43)

Then Raja Gaj Singh launched a sudden attack in the battle field justas an arrow is shot from a bow or the bullet leaves the gun. (44)

That Raja Gaj Singh advanced like a demon with great wrath fullness and he was holding in his hand a mace as big as an elephant. (45)

ਯਕੇ ਤੀਰ ਜ਼ਦ ਬਾਨ੍ਹਏ ਪਾਕ ਮਰਦ।।
ਕਿ ਗਜ਼ ਸਿੰਘ ਅਜ਼ ਅਸਪ ਆਮਦ ਬ ਗਰਦ।। ੪੬।।
Yake teer zad banooe paak mard.
Keh Gaz Singh az asp aamad ba gard. (46)

ਦਿਗਰ ਰਾਜਹ ਰਨ ਸਿੰਘ ਦਰਾਮਦ ਬ ਰੋਸ਼।।
ਕਿ ਪਰਵਾਨਹੇ ਚੂੰ ਦਰਾਮਦ ਬ ਜੋਸ਼।।
Digar raja Ran Singh dramad ba rosh.
Keh parwanhe choon draamad ba josh. (47)

ਚੁਨਾ ਤੇਗ਼ ਜਦ ਬਾਨੂਏ ਸ਼ੇਰ ਤਨ।।
ਬਿਅਫ਼ਤਾਦ ਰਨ ਸਿੰਘ ਚੁ ਸਰਵੇ ਚਮਨ।। ੪੮।।
Chuna tagh zad banooye sher tan.
Byaftaad Ran Singh choo sarve chaman. (48)

ਯਕੇ ਸ਼ਹਿ ਅੰਬੇਬਥ ਦਿਗਰ ਜੋਧਪੁਰ।।
ਖ਼ਰਾਮੀਦਹ ਬਾਨ ਚੁ ਰਖਸ਼ਿੰਦਹ ਦੁਰ।। ੪੯।।
Yake shehar Amber digar jodhpur.
Itharamidah bano choo rakshindah dur. (49)

ਬਿਜ਼ਦ ਤੇਗ਼ ਬ ਜ਼ੋਰ ਬਾਨੋ ਸਿਪਰ।।
ਬ ਬਰਖੇਜ਼ ਸ਼ੋਅਲਹ ਬਸੇ ਚੂੰ ਗੁਹਰ।। ੫੦।।
Bzid tag ba zore bano syper.
Ba barkhez shoala base choon gohar. (50)

ਸੋਯਮ ਰਾਜ ਬੂੰਦੀ ਦਰ ਆਮਦ ਸਲੇਰ।।
ਚੁ ਬਰ ਬਾਦਹ ਆਹੂ ਚੁ ਗੁਰਰੀਦ ਸ਼ੇਰ।। ੫੧।।
Soyam rajha boondi dar aamad dler.
Choo bar bachha aahoo choo gurreed sher. (51)

That bold woman shot an arrow at that warrior and on striking of the arrow, Gaj Singh fell down on the ground from his horse. (46)

Then the second king Ran Singh came forward in the battle field furious with rage, like a moth falling on the lamp (candle) with great fervor (zeal). (47)

The brave woman, having a sturdy built like the tigress, struck himwith her (wielding) sword that Ran Singh fell down in the garden with weeping cypress trees grown there. (48)

The two princes, one from the town of Amber and the other from Jodhpur,came forward to fight against her in the battlefield. Then the beautiful womanwith a body shining like pearls, advanced facing the two princes, with grace andsprightly movements. (49)

Then the princes struck the swords on her shield as she came forward, thusproducing sparks shining like Nails with the striking swords. (50)

After the death of these two princes, the third prince of Boondi State cameforward in the battle field with great prowess, just as a roaring lion swoopson the offspring of a deer. (51)

ਚੁਨਾ ਤੀਰ ਜ਼ਦ ਹਰਦੋ ਅਬਰੁ ਸਿਕੰਜ।।
ਬਿਅਫ਼ਤਾਦ ਅਮਰ ਸਿੰਘ ਚੁ ਸ਼ਾਖੇ ਤੁਰੰਜ।। ਪਟ।।
Chuna teer zad hirdo abroo shikanj.
Byaftaad Amar singh choo saakhe turanj. (52)

ਚੁਅਮ ਰਾਜਾ ਜੈ ਸਿੰਘ ਦਰਆਮਦ ਮੁਸਾਫ਼ਗ।।
ਬਜੋਸ਼ ਅੰਦਰੀਂ ਸ਼ੁਦ ਚੁ ਅਜ਼ ਕੋਹ ਕਾਫ਼।। ਪਤ।।
Chuam Rajh Jai Singh dramad musaaf.
Bjosh andrin shud choo az koh qaaf. (53)

ਹੁਮਾ ਖ਼ੁਰਦ ਸਰਬਤ ਕਿ ਯਾਰੇ ਚੁਆਮ।।
ਕਿ ਜੈ ਸਿੰਘ ਪਾਸੇ ਯਕ ਨਿਆਮਦ ਕਦਮ।। ਪਥ।।
Huma khurd sarbat keh yare chuam.
Keh Jai Singh pase yak nymad kadam. (54)

ਯਕੋ ਸ਼ਹਿ ਫ਼ਿਰੰਗੋ ਪਿਲਾਂਦੇ ਦਿਗਰ।।
ਬ ਮੈਦਾਂ ਦਰਾਮਦ ਚ ਸ਼ੇਰੇ ਜਬਰ।। ਪਪ।।
Yako sheh frango pilande digar.
B maidaan dramad ch shere jabar. (55)

ਸਿਯਮ ਸ਼ਾਹਿ ਅੰਗਰੇਜ਼ ਚੂੰ ਆਫ਼ਤਾਬ।।
ਚੁਅਮ ਸ਼ਾਹਿ ਹਬਸ਼ੀ ਚੁਮਗਰੇ ਦਰ ਆਬ।। ਪਫ਼।।
Syam shahe Angrez choon aaftab.
Chuam shahe habshi magare dar aab. (56)

ਯਕੇ ਰਰਾ ਬਿਜ਼ਦ ਨੇਫ਼ਹ ਮੁਸ਼ਤੇ ਦਿਗਰ।।
ਸਿਯਮ ਰਾ ਬ ਪਾਓ ਚੁਅਮ ਰਾ ਸਿਪਰ।। ਪਹ।।
Yake ra bazad nefa mushte digar.
Syam ra ba pao chuam ra syper. (57)

The princess shot an arrow at his eyebrows with such a force, that RajaAmar Singh fell down on the ground just as a lemon drops from thetree branch. (52)

Then the fourth prince Jai Singh came with such a fury in the battlefield, just as ahuge mountain moves forward (53)

The fourth prince, Jai Singh, was also given the same type of syrup as wasgiven to his friends earlier (was killed) and he could not trace back even a step(could not step backwards). (54)

Then one king of a foreign (Farangi) land another king of Poland(country) landed in the battle field roaring like a lion. (55)

Then the third king, a European, with the glory of the sun and the fourthking of Negroes (Habash land) launched an attack with such a force as acrocodile strikes (at the prey) in the water. (56)

The (brave) princess struck the first one with a spear, the second one with afist, the third one was trampled under her foot, while the face and head ofthe fourth one was crushed with her shield. (57)

ਚੁਨਾ ਮੇ ਬੇਅਫ਼ਤਦ ਨ ਬਰਖਾਸਤ ਬਾਜ਼॥
ਸੂਏ ਆਸਮਾਂ ਜਾਨ ਪਰਵਾਜ਼ ਸਾਜ਼॥ ੫੮॥
Chuna me beafted na barkhast baaz.
Sooye asmaan jaan parwaz saaz. (58)

ਦਿਗਰ ਕਸ ਨਿਯਮਦ ਤਮੰਨਾਇ ਜੰਗ॥
ਕਿ ਪੈਸੇ ਨਿਯਾਮਦ ਦਿਲਾਵਰ ਨਿਹੰਗ॥ ੫੯॥
Digar kas nyamad tamannae jang.
Keh pasbe nyaamad dilawar nehang. (59)

ਸਬੇ ਸ਼ਹਿ ਸਬਿਸਤਾ ਚੂੰ ਆਮਦ ਬਫ਼ਉਜ॥
ਸਿਪਰ ਖਾਨਹਹ ਆਮਦ ਹਮਰ ਮੌਜ ਮੌਜ॥ ੬੦॥
Shabay sheh shabista choon aamad bfoj.
Sipar khaanh aamad hamah mouj mouj. (60)

ਬ ਰੋਜ਼ੇ ਦਿਗਰ ਰੋਸ਼ਨੀਅਤ ਪਨਾਹ॥
ਬ ਅਉਰੰਗ ਦਰ ਆਮਦ ਚੁ ਅਉਰੰਗ ਸ਼ਾਹ॥ ੬੧॥
Ba roze digar roshaniat panaah.
Ba Aurang dar aamad choo Aurang Shah. (61)

ਦੁ ਸੂਏ ਯਲਾਂ ਹਮਹ ਬਸਤੰਦ ਕਮਰ॥
ਬ ਮੈਦਾਨ ਜੁਸਤੰਦ ਸਿਪਰ ਬਾਰ ਸਿਪਰ॥ ੬੨॥
Doo sooye yalaan hamah bastand kamar.
Ba maidaan justand syper bar syper. (62)

ਬਗੁਰਰੀਦ ਆਮਦ ਦੂ ਅਬਰੇ ਮੁਸਾਫ਼॥
ਯਕੇ ਗਸ਼ਤਹ ਘਾਯਲ ਯਕੇ ਗਸ਼ਤ ਜਾਫ਼॥ ੬੩॥
Bgurrid aamad doo abray musaaf.
Yake pshtah ghayal yake gashat jaaf. (63)

All the four princes had fallen on the ground, never to rise again, andtheir souls had flown to heavens, (they were killed). (58)

No other person came forward to face the princess in the battle field, just asno one dares to face the crocodile, living in water. (59)

Then with night fall, the moon shone forth with its (army) galaxy of stars,and the army of kings also came back to their resting place with greatpomp and show. (60)

Then, with the dawn of day, the spring head (source) of light, the sun,shone forth with full vigour (sat on its throne), just as a king sits on thethrone. (61)

The warriors from both sides, fully armed, in a state of preparedness,with their shields in hands, came to the battle field. (62)

The warriors from both sides came thundering like the clouds, some ofthem got wounded while some others were killed. (63)

ਚਕਾ ਚਾਕ ਬਰਖਾਸ਼ਤ ਤੀਰੋ ਤੁਫ਼ੰਗ।।
ਖਤਾਖਤ ਦਰਾਮਦ ਹਮਹ ਰੰਗ ਰੰਗ।। ੬੪।।
Chaka chaak barkhaast teero tufang.
Khatakhat dramad hamah rang rang. (64)

ਜਿ ਤੀਰੋ ਜਿ ਤੋਪੋ ਜਿ ਤੇਰੀ ਤਬਰ।।
ਜਿ ਨੇਜਹ ਵ ਨਾਚਖ ਵ ਨਾਵਕ ਸਿਪਰ।। ੬੫।।
Ze teero ze topo ze regho tabar.
Ze neza wa nachakh wa nawak syper. (65)

ਯਕੇ ਦੇਵ ਆਮਦ ਕਿ ਜਾਗੋ ਨਿਸ਼ਾਂ।।
ਚੁ ਗਰਰੀਦ ਸ਼ੇਰ ਹਮ ਚੁ ਪੀਲੇ ਦਮਾਂ।। ੬੬।।
Yake dave aamad ke zaago. nishaan.
Choo gurreed sher ham choo peele damaan. (66)

ਕੁਨਦ ਤੀਰੋ ਬਾਰਾ ਚੁ ਬਾਰਾਨ ਮੇਗ।।
ਬਰਖ਼ਸ਼ ਅੰਦਰਾ ਅਬਰ ਚੂੰ ਬਰਕ ਤੇਗ।। ੬੭।।
Kunad teero baraan choo baran meg.
Brakhsh andraan abar choon barq tegh. (67)

ਬ ਜੋਸ਼ ਅੰਦਰ ਆਮਦ ਦਹਾਨੇ ਦੁਹਲ।।
ਚੂ ਪੁਰ ਗਸ਼ਤ ਬਾਜ਼ਾਰ ਦਾਏ ਅਜ਼ਲ।। ੬੮।।
Ba josh andar aamad dahaane duhal.
Choo pur gashat bazaar daaye azal. (68)

ਹਰਾਂ ਕਦਸ ਕਿ ਪਰਰਾ ਸ਼ਵਦ ਤੀਰਿ ਸਸਤ।।
ਬਸਦ੍ ਪਹਿਲੂਏ ਪੀਲ ਮਰਦਾਂ ਗੁਜ਼ਸ਼ਤ।। ੬੯।।
Haraan kas keh parra shawad teere shast.
Basad pehlooe peel mardaan guzasht. (69)

The shooting of arrows produced a (stirring) shrieking noise, and thegun shots produced a clattering sound with the battle field,and variousnoises were coming from all the sides. (64)

There was a furious (fierce) battle fought with the use of arrows, guns, swords, axes, spears, javelins, bows and shields and all types of weapons.(65)

Then in the battle field, a demon, like a black crow, appeared who was roaring like a tiger, and was trumpeting like an elephant. '(66)

That demon then struck (shot) arrows like the shower of rain continuously and his sword shone like the lightening in the clouds. (67)

From both sides the drums were beating loudly (with the drums beating wide open) and the battle field was littered with corpses all over. (The battle field was filled with death- knells and dead bodies were rolling all around). (68)

When the arrow shot by the princess Bachhitramati would strike the target, then it would pierce hundreds of the ribs of mighty warriors having as sturdy bodies as an elephant. (69)

ਹੁਮਾਂਕਸ ਬਸੇ ਤੀਰ ਜਦ ਬਰ ਕਸਾਂ।।
ਬਿਅਫਤਾਦ ਦੇਵੇ ਚੁ ਚਰਖੇ ਗਿਰਾਂ।। ੭੦।।
Humaankas base teer zad bar kazaan.
Byaftaad deve choo charkhe giraan. (70)

ਦਿਗਰ ਦੇਵ ਬਰਗਸਤ ਬਿਯਾਮਦ ਬਜੰਗ।।
ਚੁ ਸ਼ੇਰੇ ਅਜ਼ੀਮੋ ਹਮ ਚੁ ਬਰਾਂ ਪਿਲੰਗ।। ੭੧।।
Digar dev bargasht byamad bjang.
Choo shere azeemo ham choo braan pilang. (71)

ਚੁਨਾ ਜ਼ਖਮ ਗੋਪਾਲ ਅੰਦਾਖਤ ਸਖਤ।।
ਬਿਅਫ਼ਤਾਦ ਦਾਨੋ ਚੁ ਬੇਖ ਅਜ ਦਰਖਤ।। ੭੨।।
Chunan zakham gopal andakhat sakht.
Beaftaad daano choo bekh az drakht. (72)

ਦਿਗਰ ਕਸ ਨਿਯਾਮਤ ਅਜੋ ਆਰਜ਼ੋ।।
ਕਿ ਆਯਦ ਬਜੰਗੇ ਚੁਨੀ ਮਾਹਰੋ।। ੭੩।।
Digar kas nyamad aze aarzo.
Keh aayad bjange chunee maahro. (73)

ਸਹੇ ਚੀਨ ਸਰ ਤਾਜ ਰੰਗੀ ਨਿਹਾਦ।।
ਬਲਾਏ ਗੁਬਾਰਸ਼ ਦਹਨ ਬਰ ਕੁਸ਼ਾਦ।। ੭੪।।
Shahe cheen sar taaj rangi nihaad.
Balai gubarash dahan bar kushaad. (74)

ਸ਼ਬ ਆਮਦ ਯਕੇ ਫ਼ੌਜ ਰਾ ਸਾਜ਼ ਕਰਦ।।
ਜ਼ਿ ਦੀਗਰ ਵਦਹ ਬਾਜ਼ੀ ਆਗਾਜ਼ ਕਰਦ।। ੭੫।।
Shab aamad yake fauj ra saaz kard.
Ze deegar wadeh bazi aagaz kard. (75)

Thus the princess shot many arrows at that demon, as a result of which, the demon fell down on the ground like a huge mansion. (70)

Then another demon resembling a huge vulture came to the battle field, who was mighty like a tiger and as swift as a leopard. (71)

The princess struck the demon with a mace in such a manner that he got wounded badly and fell down on the ground like an uprooted tree.(72)

Then no other warrior dared to face the princess, who was beautiful like the moon and had come to the battle field for fighting against anyone. (73)

The king of China removed the crown from his head, while the black evil-spirit opened its mouth, meaning the sun then went down (was set) and the dark night had befallen (74)

The night had befallen along with an (army) galaxy of stars, and the nightstarted the game of another type. (75)

ਕਿ ਅਫ਼ਸੋਸ ਅਫ਼ਸੋਸ ਹੈ ਹਾਤ ਹਾਤ।।
ਅਜੀਂ ਉਮਰ ਵਜ਼ੀ ਜ਼ਿੰਦਗੀ ਜੀ ਹਯਾਤ।। ੭੬।।
Keh afsose afsose hai haat haat.
Azin umar wazin zindgi zi hyat. (76)

ਬ ਰੋਜ਼ੇ ਦਿਗਰ ਰੋਸ਼ਨੀਅਤ ਫਿਕਰ।।
ਬਰ ਔਰੰਗ ਦਰਾਮਦ ਚੁ ਸਹੇ ਦਿਗਰ।। ੭੭।।
Ba roze digar roshaniat fikar.
Bar Aurang dramad shoo shahe digar. (77)

ਸਿਯਹਿ ਸੂਦੋ ਬਰਖਾਸਤ ਅਜ਼ ਜੋਸ਼ ਜੰਗ।।
ਰਵਾਂ ਸ਼ੁਦ ਬ ਹਰ ਗੋਸ਼ਹ ਤੀਰੋ ਤੁਫੰਫ।। ੭੭।।
syahe soodo barkhaast az zosh jang.
Rawan shud ba har goshah teero tufang. (78)

ਰਵਾਂਰਵ ਸ਼ੁਦਹ ਕੰਬਰੇ ਕੀਨਹ ਕੋਸ਼।।
ਕਿ ਬਾਜ਼ੂਏ ਮਰਦਾਂ ਬਰਾਵੁਰਦ ਜੋਸ਼।। ੭੯।।
Rawanraw shudah kabrc keenh kosh.
Keh baazooe mardaan brawoord josh. (79)

ਚੁ ਲਸ਼ਕਰ ਤਮਾਮੀ ਦਰਾਮਦ ਬ ਕਾਮ।।
ਯਕੇ ਮਾਂਦ ਓਰਾਸਤ ਸੁਭਟ ਸਿੰਘ ਨਾਮ।। ੮੦।।
Choo lashkar tamaami dramad ba kaam.
Yake maand ooraast Subhat singh naam. (80)

ਬਿਗੋਯਦ ਕਿ ਏ ਸ਼ਾਹ ਰੁਸਤਮ ਜ਼ਮਾਂ।।
ਤਬ ਮਾਰਾ ਬਿਕਨ ਯਾ ਬਿਗੀਰੀ ਕਮਾਂ।। ੮੧।।
Bagoed ke ye shah Rustam zaman.
Too maa ra bikun ya bagiri kuman. (81)

The princes came back to their camps (abodes) and were heaving deep sighssaying, "Alas! It is rather shameful for us that we could not conquer (subdue)this princess even." (76)

The next day the sun shone forth like a king seated on his throne. (77)

The annies of both sides got ready with great vigour and started pouring in thebattle field from all comers (along with) armed with arrows and guns. (78)

The arrows, with great striking power, were being shot immediately ,which brought great vigour in the arms of the warriors (which raised their fury). (79)

When the whole army was killed (all the troops) in the battle, then onlyone warrior named Subhat Singh was left alive in the battle field. (80)

The princess then addressed Subhat Singh saying, "O Greatest warrior of the world ! Either you marry me or get ready to fight with me by taking up your bow." (81)

ਬਅ ਗਅਜ਼ਬ ਅੰਦਰ ਆਮਦ ਚੁ ਸ਼ੇਰੇ ਜ਼ਿਅਂ।।
ਨ ਪੁਸ਼ਤੇ ਦਿਹਮ ਬਾਨੂਏ ਹਮ ਚੂਨਾ।। ੮੨।।
Ba gazab ander aamad choo shere zayan.
Na pushte deham banye ham chuna. (82)

ਬ ਪੋਸ਼ੀਦ ਖੁਫਤਾਨ ਜੋਸ਼ੀਦ ਜੰਗ।।
ਬ ਕੋਸ਼ੀਦ ਚੂੰ ਸ਼ੇਰ ਮਰਦਾ ਨਿਹੰਗ।। ੮੩।।
Ba posheed khuftaan joshid jang.
Ba kosheed choon sher mardaan nihang. (83)

ਬ ਜਾਯਸ ਦਰਾਮਦ ਚੁ ਸ਼ੇਰੇ ਅਜ਼ੀਮ।।
ਬ ਕੰਬਰ ਕਮਾਂ ਕਰਦ ਬਾਰਸ਼ ਕਰੀਮ।। ੮੪।।
Ba jayash dramad choo shere azeem.
Ba kabar kaman kard barash kreem. (84)

ਚਪੋ ਰਾਸਤ ਓ ਕਰਦ ਖਮ ਕਰਦ ਰਾਸਤ।।
ਗਰੇਵੇ ਕਮਾਂ ਖਰਖ ਚੀਨੀ ਬਿਖ਼ਾਸਤ।। ੮੫।।
Chapo raast 'o kard kham kard raast.
Grave kaman charkh cheeni bikhast. (85)

ਹਰਾਂ ਕਸ ਕਿ ਨੇਜ਼ਹ ਬਿਅਗਤਾਦ ਮੁਸਤ।।
ਦੁਤਾ ਗਸ਼ਤ ਮੁਸਤੋ ਹਮੀਂ ਚਾਰ ਗਸ਼ਤ।। ੮੬।।
Haran kas keh neza by aftaad musht.
Duta gasht mushte hameen chaar gasht. (86)

ਬਿਯਾਵੇਖਤ ਬਾ ਦੀਗਰੇ ਬਾਜ਼ ਪਰ।।
ਚੁ ਸੁਰਖ ਅਜ਼ਦਹਾ ਹਮੀਂ ਸ਼ੇਰ ਨਾਰ।। ੮੭।।
Byawekht ba deegare baan par.
Choo surkh aazdaha bar hang sher nar. (87)

He (Subhat Singh) Became furious like lion and said "O Princess ! I would not show my back, and you may figure with me with out hesitation. (82)

With great vigour Subhat Singh got ready, wearing his coat of Mail (protective cover) and tried to attack like a crocodile.(83)

Subhat Singh came forward like a mighty lion in the battle field andstarted shooting arrows like a continuous stream (shower) by holdinghis bow. (84)

Subhat Singh then attacked both on the left and right sides and thenfollowed with direct and indirect attacks, and confronted the princess. He washolding a bow made in China, which was making a cracking noise, rising tothe heavens. (85)

Wherever the spear of the princess struck, was reduced and cut into twoor four pieces.' (86)

Both of them got stuck (clung) to each other just as a hawk swoops onto his prey or a red coloured cobra curls around (clings around) awarrior. (87)

ਚੁਨਾ ਬਾਨ ਅਫ਼ਤਾਦ ਤੀਰੋ ਤੁਫ਼ੰਗ।।
ਜ਼ਿਮੀਂ ਕੁਸ਼ਤ ਗਾਨਸ਼ ਸ਼ੁਦਹ ਲਾਲਹ ਰੰਗ।। ੮੮।।
Chuna baan aftaad teero tufang.
Zimin kusht gaanash shuda lalah rang. (88)

ਕੁਨਦ ਤੀਰ ਬਾਰਾਨ ਰੋਜ਼ੇ ਤਮਾਮ।।
ਕਸੇ ਰਾ ਨ ਗਸ਼ਤੀਦ ਮਕਸ਼ਦ ਕਾਮ।। ੮੯।।
Kunad teer baaran roze tamaam.
Kase ra na gasbteed maqsood kaam. (89)

ਅਜ਼ੰ ਜੰਗਜ਼ੋ ਮਾਂਦਗੀ ਮਾਂਦਹ ਗਸ਼ਤ।।
ਬਿਅਫਤਾਦ ਹਰ ਦੋ ਦਰ ਆ ਪਹਿਨ ਦਸਤ।। ੯੦।।
Azam jangjo mandgi maandh gasht.
Be aftaad har do dar as pahan dast. (90)

ਸ਼ਹਿਨਸ਼ਾਹਿ ਰੂਮੀ ਸਿਪਰ ਦਾਦ ਰੋਇ।।
ਦਿਗਰ ਸ਼ਹਿ ਪੈਦਾ ਸ਼ੁਦਹ ਨੇਕ ਖੋਇ।। ੯੧।।
Shahanshahe roomi syper daad roe.
Digar shahe pada shuda nek khdie. (91)

ਨ ਦਰ ਜੰਗ ਆਸੂਦਹ ਸ਼ੁਦ ਯਕ ਜ਼ਮਾਂ।।
ਬਿਅਫਤਾਦ ਹਰ ਦੋ ਚੁਨੀ ਕੁਸ਼ਤਗਾਂ।। ੯੨।।
Na dar jang aasooda shud yak zamaan.
Be aftaad har do chuni kushtagaan. (92)

ਦਿਗਰ ਰੋਜ਼ ਬਰਖਾਸਤ ਹਰ ਦੋ ਬਜੰਗ।।
ਬਿਆਵੇਖਤ ਬਾ ਯਕ ਦਿਗਰ ਚੂੰ ਨਿਹੰਗ।। ੯੩।।
Digar rote barkhast har do bjang.
Byavekhat ba yak digar choon nihang. (93)

There was such a reign of terror with the shooting of arrows and gunshots (from both sides) that the Earth was turned into red with theblood-shed of the corpses. (88)

Throughout the day both the warriors were fighting with the shower ofarrows but none of them became victorious till the end. (89)

Both the warriors finally got tired with fighting in the battle field andboth of them fell dowti on the waste land (deserted) battle field. (90)

The sun had set finally and the moon had shone torth. (The king of hottemper had covered his face with the shield and the soft tempered (frigid)king appeared on the scene). (91)

In this battle none of them became a victor over the other, and both felldown in the field like dead bodies. (92)

Next day both the warriors got up and got ready to fight again and gotentangled with each other like the crocodiles. (93)

ਵਜ਼ਾਂ ਹਰ ਦੋ ਤਨ ਕੁਜਹਗਾਨੇ ਸ਼ੁਦਹ।।
ਕਜ਼ਾਂ ਸਨਿਹ ਗਾਹੀਨ ਅਰਵਾ ਸ਼ੁਦਹ।। ੯੪।।
Wazaan har do tan kuzayaane shuda.
Kuzaan seenah gaahten arwa shuda. (94)

ਬ ਰਖਸ਼ ਅੰਦਰ ਆਮਦ ਚੁ ਮੁਸ਼ਕੀ ਨਿਹੰਗ।।
ਬਸੇ ਬੰਗਸ਼ੀ ਬੋਜ ਬੰਗੋ ਪਿਲੰਗ।। ੯੫।।
Ba raksh ander aamad choo mushki nihang.
Base bangshi boz bango pilang. (95)

ਕਿ ਅਬਲਕ ਸਿਯਾਹ ਅਬਲਕੋ ਬੋਜ਼ ਬੋਰ।।
ਬ ਬਖਸ਼ ਅੰਦਰ ਆਮਦ ਚੁ ਤਾਊਸ ਮੋਰ।। ੯੬।।
Ke ablak syah ablko boze bore.
Ba rakhsh andar aamad choo taoose more. (96)

ਜ਼ਿਰਹ ਪਾਰਹ ਸ਼ੁਦ ਖੋਦ ਵ ਖੁਫਤਾ ਬਜੰਗ।।
ਜ਼ਿ ਬਰਕਤ ਜਿ ਬਰਗਸਵਾ ਬਾ ਖੁਦੰਗ।। ੯੭।।
Zirah paara shud khode wa khufta bjang.
Ze baktar ze barkhaastwaan ba khudang. (97)

ਕੁਨਾਂ ਤੀਰ ਬਾਰਾਂ ਸ਼ਵਦ ਕਾਰਜ਼ਾਰ।।
ਜ਼ਿ ਬਕਤਰ ਜ਼ਿ ਜ਼ਿਰਹਾ ਬਰਾਰਦ ਸ਼ਰਾਰ।। ੯੮।।
Kuna teer baaran shawad kaarzar.
Ze baktar ze zirha brarad sharaar. (98)

ਬ ਰਖਸ਼ ਅੰਦਰ ਆਮਦ ਚੁ ਸ਼ੇਰੇ ਨਿਹੰਗ।।
ਜ਼ਿਮੀਂ ਗ਼ਸ਼ਤਸ਼ੁਦ ਹਮ ਚੁ ਪੁਸ਼ਤੋ ਪਿਲੰਗ।। ੯੯।।
Ba rakhsh andar aamad choo shere nihang.
Zimin gasht shud ham choo pushte pilang. (99)

Both the bodies got red coloured in the battle and their breasts wereturned red with blood oozing. (Both their bodies became red colouredwith bloodshed.) (94)

In the battle field there were seen black (dark) warriors dancing around andthe fast steeds (horses) of Prangash land were jumping around likeleopards.' (95)

Multi-coloured (spotted), dark, with patches and painted in different colours,the horses were trotting and jumping like the peacocks. (Many colouredhorses were seen jumping around the battle field.) (96)

With the striking of arrows in the battle, the coats of iron (protective covering)including hehnets and the protective coats of horses were broken into pieces andscattered around. (97)

With the shower of arrows in the battle, there were sparkles of fire seencoming out of the protective covering (coats of mail). (98)

(In the battle) the horses of the brave warriors resembling lions started jumping(trotting) around, so that their hooves made the Earth multi-coloured like theleopard's back. (99)

ਚੁਨਾ ਜ਼ਿਆਦਹ ਸ਼ੁਦ ਆਤਸ਼ੇ ਤੀਰ ਥਾਰ।।
ਕਿ ਅਕਲ ਅਜ਼ ਮਗਜ਼ ਰਫਤ ਹੋਸ਼ ਅਜ਼ ਦਿਮਰ।। ੧੦੦।।
Chunaan zayada shud aatshe teer baar.
Ke akal az magz raft hosh az dimaar. (100)

ਚੁਨਾ ਆਵੇਖਤ ਹਰਦੋ ਹੁਮਾ ਜਾਇ ਜੰਗ।।
ਦਿ ਤੇਗ਼ ਅਜ਼ ਮਿਯਾਂ ਗਸ਼ਤ ਤਰਕਸ਼ ਖ਼ਤੰਗ।। ੧੦੧।।
Chunaan aawekht hardo human jaae jang.
De teg az myan gasht tarkash khatang. (101)

ਚੁਨਾ ਜੰਗ ਕਰਦੰਦ ਸੁਬਹ ਤਾਬ ਸ਼ਾਮ।।
ਬਿਅਫ਼ਤਾਦ ਮੁਰਛਤ ਨ ਖੁਰਦੰਦ ਤਆਮ।। ੧੦੨।।
Chunaan jang kardand subha taab shaam.
Byaftaad murchhat na khurdand tuam. (102)

ਜ਼ਿ ਖ਼ੁਦ ਮਾਂਦਹ ਸ਼ੁਦ ਹਰ ਦੁ ਦਰ ਜਾਇ ਜੰਗੁ।।
ਚੁ ਸ਼ੇਰੋ ਯਿਆਨੋ ਚੁ ਬਾਜ਼ਾ ਪਿਲੰਗ।। ੧ ੩।।
Ze khud maanda shud har doo dar jaae jang.
Choo shero yaano choo baaza pilang. (103)

ਚੁ ਹਬਸ਼ੀ ਬਰੁਦ ਦੁਜ਼ਦ ਦੀਨਾਰ ਜ਼ਰਦ।।
ਜਹਾਂ ਗਸ਼ਤ ਚੂੰ ਗੁਬਜ਼ੇ ਦੂਦ ਗਰਦ।। ੧੦੪।।
Choo habshi brood dizd dinar zard.
Jahan gasht choon gumbze dood gard. (104)

ਸਿਯਮ ਰੋਜ਼ ਚੋਗਾਂ ਬਿਬੁਰਦ ਆਫ਼ਤਾਬ।।
ਜਹਾਂ ਗਸ਼ਤ ਚੂੰ ਰੋਸ਼ਨਸ਼ ਮਹਿਤਾਬ।। ੧੦੫।।
Syam roze chogaan biburad aaftaab.
Jahaan gasht choon roshnaash mahetaab. (105)

With the stream of arrows flying around, the heat (sparks of flames) producedwas so strong that the warriors wits were at an end, and they had no sense orwere mentally deranged. (100)

Both of them were involved in a battle so fiercely that there were no swords inthe scabbards, or arrows in the quivers left with them.(The swords were brokenand arrows finished) (101)

Both of them continued fighting till it was evening without having food even. Finally both of them fell down unconscious on the ground. (102)

Both of them got exhausted by continued fighting as they were engagedin fighting like two tigers, two leopards or two hawks who fought aterrible duel. (103)

In the meantime the sun was set and the whole world was filled withpitch darkness. (The dark thief of Habsh land stole the golden coin,with the world becoming the pillar of smoke and dust.) (104)

Then on the third day, the sun shone forth brightly and the night'sdarkness had disappeared. (On the third day the sun, with its shiningbrilliantly on the sky, had taken away the ball of night with its stick andthe whole sky was lit like the moonlit night.) (105)

ਬ ਬਰਖ਼ਾਸਤ ਹੁਰਦੋ ਅਜ਼ੀਂ ਜਾਇ ਜੰਗ।।
ਰਵਾਂ ਕੁਰਦ ਹਰ ਸੂਇ ਤੁਫ਼ੰਗ।। ੧੦੬।।
Ba barkhaast hardo azeen jaie jang.
Rawan kard har sooe teero tufang. (106)

ਚੁਨਾ ਗਰਮ ਸ਼ੁਦ ਆਤਸ਼ੇ ਕਾਰ ਜ਼ਾਰ।।
ਕਿ ਫ਼ੀਲੇ ਦੂ ਦਹ ਹਜ਼ਾਰ ਆਮਦ ਬ ਕਾਰ।। ੧੦੭।।
Chunaa garam shud aatshe kaar zaar.
Ke feeley do daah hazaar aamad ba kar. (107)

ਬ ਕਾਰ ਆਮਸਹ ਅਸਪ ਹਫ਼ਤ ਸਦ ਹਜ਼ਾਰ।।
ਹਮਹ ਜੁਾਨ ਸਇਿਸਤਹੇ ਨਾਮਦਾਰ।। ੧੦੮।।
Ba kaar aamadah asp haft sad hazaar.
Hamah jawan shaisthe naamdar. (108)

ਜ਼ਿ ਸਿੰਧੀ ਬ ਅਰਬੀ ਵ ਅੰਰਾਕ ਰਾਇ।।
ਬਕਾਰ ਆਮਦਹ ਅਸਪ ਚੂੰ ਬਾਦ ਪਾਇ।। ੧੦੯।।
Ze sindhi wa Arbi wa Aarak raae
Bakar aamadah asp choon baad paae. (109)

ਬਸੇ ਕੁਸ਼ਤਹ ਸਰਹੰਗ ਸ਼ਇਿਸਤਹ ਸ਼ੇਰ।।
ਬੇ ਵਕਤੇ ਤਰੱਦਦ ਬਕਾਰੇ ਦਲੇਰ।। ੧੧੦।।
Base kushtah sarhang shaista.
Be wakate traddad bkaare daler. (110)

ਬ ਗੁਰਰੀਦਨ ਆਮਦ ਦੂ ਅਬਰੋ ਸਿਆਹ।।
ਨਮੇ ਖ਼ੂਨ ਮਾਹੀ ਲਕੋ ਤੇਗ ਮਾਹ।। ੧੧੧।।
Ba gurridan aamad do abre siah.
Name khoon maanhee lako tegh maah. (111)

Then the warriors from both sides got up to move to the battlefield andthey started firing gun shots and shooting arrows in all directions. (106)

When the battle was raging to its height like the fire spreading all over,then twelve thousand elephants got killed with battle field. (107)

In that battle almost seven lakhs of horses and many charming youths,who were well-known all around, got killed. (108)

Many steeds, galloping with the speed of wind, from Sindh, Arabia andIraq were killed in the battle field. (109)

In the battle Many charming and smart warriors' bray like the tigerswere killed, who were great experts in the ar of warfare. (110)

(It seemed two dark clouds emerged with gurgling sounds, whose blooddrops fell on the netherlands while the flasks of the sword appeared on themoonlit sky.)

The blood stains of two fighting warriors reached the under world while the? ashes of the swords were seen in the sky. (The news of this battle hadreached the netherlands and the heavens). (111)

ਬਜੰਗ ਅੰਦਰੂੰ ਹਉਗਹੇ ਗਾਜ਼ੀਯਾਂ।।
ਜ਼ਿਮੀਂ ਤੰਗ ਸ਼ੁਦ ਅਜ ਸੁਮੇ ਤਾਜੀਯਾਂ।। ੧੧੨।।
Bajang andhroon gaughe gazian.
Zameen tang shud az sume taziaan. (112)

ਸੁਮੇ ਬਾਦ ਪਾਯਾਨ ਫ਼ੌਲਾਦ ਨਾਲ।।
ਜ਼ਿਮੀਂ ਗਸ਼ਤ ਪੁਸ਼ਤੇ ਪਿਲੰਗੀ ਮਿਸਾਲ।। ੧੧੩।।
Sume baad payan folaad naal.
Zameen gasht pushte pilangi misaal. (113)

ਚਰਾਗੇ ਜਹਾਨੇ ਖ਼ੁਮੇ ਬਾਦਹ ਖ਼ੁਰਦ।।
ਸਰੇ ਤਾਜ ਦੀਗਰ ਬਿਰਾਦਰ ਸਪੁਰਦ।। ੧੧੪।।
Charaaghe jahaane khume baadah khurd.
Sarey taaj digar biradar spurd. (114)

ਬਰੋਜੇ ਚਹਾਰਮ ਤਪੀਦ ਆਫ਼ਤਾਬ।।
ਬ ਜਿਲਵਹ ਦਰ ਆਵੇਖਤ ਜਰਰੀ ਤਨਾਬ।। ੧੧੫।।
Broze chahaararn tapeed aaftaab.
Ba jilwah dar aawekht zarreen tanaab. (115)

ਦਿਗਰ ਰਵਸ਼ ਮਰਦਾਨ ਬਸਤੰਦ ਕਮਰ।।
ਯਮਾਨੀ ਕਮਰ ਦਾਸਤ ਬਰਰੋ ਸਿਪਰ।। ੧੧੬।।
Digar rawash mardaan bastand kamar.
Yamani kamar daast barro syper. (116)

ਚੁ ਹੋਸ਼ ਅੰਦਰ ਆਮਦ ਬ ਜੋਸ਼ਦਿ ਜੰਗ।।
ਬ ਰੋਸ ਅੰਦਰ ਆਮਦ ਚੁ ਕੋਸ਼ਸ਼ ਪਿਲੰਗ।। ੧੧੭।।
Choo bosh andar aamad ba josheed jang.
Ba rose andar aamad choo koshish pilang. (117)

The din from the fighting warriors rose to the sky while the Earthtrembled with the movement of horse's hooves. (The Earth was shakenup with the racing horses all over.) (112)

The movement of the fast steeds and their iron clad hooves made theEarth multi-coloured like the leopard's body. (113)

Then the sun was set and the moon had shone forth. (The lamp of the worldgot drunk with the tumbler of wine and removing his crown handed it over tohis brother.) (114)

On the fourth day, the sun warmed up and its golden rays were fallingwith great splendour on to the Earth. (115)

The warrious armed themeselves in a different design and got ready with bows of Yaman land while holding their sheilds agaimst their faces. (116)

When the warrious regained their conscisness, they became greatly infiriated with rage to engage themselve in the battle again. They started fighting with agility of a leopard and getting furious with rage. (117)

ਚੁਅਮ ਰੋਜ ਕੁਸ਼ਤੰਦ ਦਹਿ ਹਜ਼ਾਰ ਫੀਲ।।
ਦੁ ਗਹਿ ਹਜ਼ਾਰ ਅਸਪੋ ਚੁ ਦਰਯਾਦਿ ਨੀਲ।। ੧੧੮।।
Chuam rose kushtand deh hazaar feel.
Do deh hazaar aspo choo daryae neel. (118)

ਬਕਾਰ ਆਮਦਹ ਪਿਢਾਦਹ ਸਿ ਸਦ ਹਜ਼ਾਰ।।
ਜਵਾਂ ਮਰਦ ਸੇਰਾਨ ਅਜਮੂਦਹ ਕਾਰ।। ੧੧੯।।
Bakaar aamadah pyadah seh sad hazaar.
Jawan mard sheraan azmoodeh kaar. (119)

ਕੁਨਦ ਜ਼ੱਰਹੇ ਰਥ ਚਹਾਰੋ ਹਜ਼ਾਰ।।
ਬਸੇਰ ਅਫਕਨੋ ਜੰਗ ਅਮੁਖਤਹ ਕਾਰ।। ੧੨੦।।
Kunad zarrhe rath chahaaro hazaar.
Basher afkano jang aamukhtah kaar. (120)

ਕਿ ਅਜ ਚਾਰ ਤੀਰ ਅਸਪ ਕੁਸ਼ਤਸ਼ ਸਰੇ ਬਹਿਲਦਾਰ।।
ਦਿਗਰ ਤੀਰ ਕੁਸ਼ਤਸ਼ ਸਰੇ ਬਹਿਲਦਾਰ।। ੧੨੧।।
Keh az chaar teer asap kushatsh chahaar.
Digar teer kushtash sare bahaldaar. (121)

ਸਿਯਮ ਤੀਰ ਜ਼ਦ ਹਰ ਦੋ ਅਥਰੂ ਸ਼ਿਕੰਜ।।
ਕਿ ਮਾਰੇ ਬ ਪੇਚਦ ਜ਼ਿ ਸਉਦਾਇ ਗੰਜ।। ੧੨੨।।
Syam teer zaad har do athroo shikanj.
Ke maare ba pached ze saudaye ganj. (122)

ਚਹਾਰਮ ਬਿਜ਼ਦ ਤੀਰ ਖਬਰਸ ਨਿਯਾਫ਼ਤ।।
ਕਿ ਭਰਮਸ਼ ਬ ਬਰਖਾਸ਼ਤ ਧਰਮਸ਼ ਨ ਤਾਫ਼ਤ।। ੧੨੩।।
Chahaaram bizad teer khabrash nayafat.
Ke bharmash ba barkhaast dharmash na tafat. (123)

On the fourth day's battle the ten thousand elephant and twelve thousand horses moving with the speed of Nile river got killed. (118)

On that day, ten lakh infantry troops were killed, who were youthful and agile like the tigers and were great warriors having fought and with proven prowess in earlier battle. (119)

Four thousand chariots had been (broken) smashes into pieces during this battle. warriors, having the strength of fighting and killing lions and adept in the art of warfare, were also killed. (120)

The princess Bachhitiumati then shot four arrows, which killeld the four horses of the chariot of Subhat and then with another arrow she killed the charioteer also. (121)

With the third arrow the princess shot an arrow on the forehead of Subhat Singh in Between the two eye-brows and with the striking of the arrow Subhat Singh writhed (throbbed) with pain so much just as a snake gets agiated on being deprved (removed) of a treasure. (122)

The princess then shot the fourth arrow on Subhat Singh, Which made him unconscious and he became senseless. He now got over his (doubts) misunderstanding and forgot completely about his resolution (Vow). (123)

ਬਿਜ਼ਦ ਚੂੰ ਚੁਅਮ ਕੰਬਰੇ ਨਾਜ਼ਨੀ।।
ਬਖਦੁੰਦ ਸ਼ਹਿਰਗ ਬਿਅਫਤਦ ਜ਼ਿਮੀਂ।। ੧੨੪।।
Bizid choon chuam kabre naznin.
Bakhuradand shehrag byaftad zimin. (124)

ਬਿ ਦਾਨਿਸਤ ਕਿ ਈਂ ਮਰਦ ਪਯਮੁਰਦਹ ਗਸ਼ਤ।।
ਬਿਅਗਤਾਦ ਬੂਮ ਹਮ ਚੁਨੀ ਸ਼ੇਰ ਮਸਤ।। ੧੨੫।।
Be danist ke een mard paymurda gasht.
Byaftaad boom ham chuneen sher mast. (125)

ਕਿ ਅਜ਼ ਰਥ ਬਿਯਾਮਦ ਬਰਾਮਦ ਜ਼ਿਮੀਂ।।
ਖਰਾਮੀਦਹ ਸ਼ੁਦ ਪੈ ਕਰੇ ਨਾਜ਼ਨੀ।। ੧੨੬।।
Ke az rath byamad bramad zamin.
Khramida shud pai kre naznin. (126)

ਬ ਯਕ ਦਸਤ ਬਰਦਾਸ਼ਤ ਯਕ ਪਯਾਲਹ ਆਬ।।
ਬਨਿਜ਼ਦੇ ਸ਼ਹਿ ਆਮਦ ਚੁ ਪਰਰਾ ਉਕਾਬ।। ੧੨੭।।
Ba yak dast bardasht yak pyala aab.
Bnizde shahe aamad chop parra uqaab. (127)

ਬਿਗੋਯਦ ਕਿ ਏ ਸ਼ਾਹਿ ਆਜ਼ਾਦ ਮਰਦ।।
ਚਿਰਾ ਖ਼ੁਫਤਹ ਹਸਤੀ ਤੁ ਦਰ ਖ਼ਨਿ ਗਰਦ।। ੧੨੮।।
Bigoyad ke ye shahe aazad mard.
chira khuftah hasti too dar khane gard. (128)

ਹੁਮਾਂ ਜਾਨ ਜਾਨੀ ਤੁਅਮ ਨੌ ਜਵਾਂ।।
ਬਦੀਦਨ ਤੁਰਾ ਆਨਦਨ ਈ ਜ਼ਮਾਂ।। ੧੨੯।।
Human jaan jaani tuam nau jawan.
Badeedan tura aamdam een zaman. (129)

The fourth arrow had hit the wind pipe (of Subhat Singh) and he fell down on the ground. (124)

The princess had realized that the man was half=dead and had fallen on the ground like a proud (intoxicated) tiger. (125)

On seeing Subhat lying unconscious, the princess alighted from her chariot and walked towards him like a delicate doll. (126)

The princess took a tumbler of water in her hands and like an eagle came near Subhat Singh with great agility. (127)

The princess, coming near Subht Singh said, "O wonderful warrior king ! Why are you lying a sleep in this dust of bloodshed?" (128)

"O dearest young prince, worthy and dearer than my own life even. At this juncture I have specially come to have a glance at you only." (129)

ਬਿਗੋਯਦ ਕਿ ਏ ਬਾਨੂਏ ਨੇਕ ਬਖਤ॥
ਚਿਰਾ ਤੋ ਬਯਾਮਦ ਦਰੀ ਜਾਇ ਸਖਤ॥ ੧੩੦॥
Bigoyad keh ye banue nek bakhat.
Chira to byaamad dreen jaie sakhat. (130)

ਅਗਰ ਮੁਰਦਹ ਬਾਸ਼ੀ ਦਿਯਾਰੇਮ ਲਾਸ॥
ਵਗਰ ਜ਼ਿੰਦਹ ਹਸਤੀ ਢਜ਼ਦਾਂ ਸੁਪਾਸ॥ ੧੩੧॥
Agar murdah baashi dyarem lass.
Wagar zindah hasti yazdaan supaas. (131)

ਅਜ਼ਾਂ ਗੁਫਤਨੀਹਾਂ ਖੁਸ਼ ਆਮਦ ਸੁਖਨ॥
ਬਿਗੋਯਦ ਕਿ ਏ ਨਾਜ਼ਨੀਨ ਸੀਮ ਤਨ॥ ੧੩੨॥
Azaan guftaneehan khush aamad sukhan.
Bigoyad keh ye naazneen seem tan. (132)

ਹਰਾਂਕਸ ਕਿ ਖਾਹੀ ਬਿਗੋ ਮਨ ਦਿਹਮ॥
ਕਿ ਏ ਸ਼ੇਰ ਦਿਲ ਮਨ ਗੁਲਾਮੇ ਤੁਅਮ॥ ੧੩੩॥
Haraankas keh khahi bigo man deham.
Keh ye sherdil man gulaame tuam. (133)

ਖੁਦਾਵੰਤ ਬਾਸੀ ਤ ਏ ਕਾ ਸਖਤ॥
ਕਿ ਮਾਰਾ ਬ ਯਕ ਕਾਰ ਕੁਨ ਨੇਕ ਬਖ਼ਤ॥ ੧੩੪॥
Khudawand baasi to ye kaar sakhar.
Keh mara bayak kaar kun nek bakhat. (134)

ਬਜ਼ਿਦ ਪੁਸ਼ਤ ਪਾਓ ਕੁਸ਼ਾਦਸ਼ ਬ ਚਸ਼ਮ॥
ਹਮਹ ਰਵਸ਼ ਸ਼ਾਹਾਨ ਪੇਸ਼ੀਨ ਰਸ਼ਮ॥ ੧੩੫॥
Bizad pusht pao kushaadash ba chashm.
Hamaah rawash shahaan pesheen rashm. (135)

On hearing t hese words of words of the princess, Subhat Singh said, "O lady of great fortune ! Why have you come to this dreadful place?" (130)

The princess then remarked, "I had come here for the sole purpose of taking away your corps in case you had died, and in cue you were still alive, I should your thank the Lord-suoreme (for this benevolence)." (131)

The words of the princess appealed to Subhat Singh so much and he said, "O silver-white. coloured (shining) lady, (O lady with a silver-lining ! with a dilicate frame (like a lotus !)" (132)

"O lion-hearted (gracious) lady ! I have become your bondman (you have enslaved me), so tell me now what you had desired of me, so that I could bestow on you the same gift." (benediction) (133)

The princess then said, "O wariior, worthy of fighting and accomplishing an onerous task ! make me your spouse (wife) and bless me with all the good fortune thus." (134)

Subhat Singh then opened his and (struck) splashed his feet on the ground in repentance. Then he performed the tradition (practice) of the kings of olden times. (135)

ਬਿਅਫ਼ਤਾਦ ਬਰ ਰਥ ਬਿਆਡ਼ੁਰਦ ਜਾਂ।।
ਬਿਜਦ ਨਓਬਤਸ਼ ਸ਼ਾਹਿ ਸ਼ਾਹੇ ਜ਼ਮਾਂ।। ੧੩੬।।
Byaftaad bar rath byawoord jaan.
Bzid naubtash shaahe shaahe zamaan. (136)

ਬਹੋਸ਼ ਅੰਦਰਤ ਆਮਦ ਦੋ ਚਸ਼ਮਸ਼ ਕੁਸਾਦ।।
ਬਿਗੋਯਦ ਕਿਰਾ ਜਾਇ ਮਾਰਾ ਨਿਹਾਦ।। ੧੩੭।।
Bhosh andar aamad do chashmash kushaad.
Bigoyad kira jaae mara nehaad. (137)

ਬਿਗੋਯਦ ਤੁਰਾ ਅਫ਼ਰ ਜੰਗ ਯਾਫ਼ਤਮ।।
ਬ ਕਾਰੇ ਸ਼ੁਮਾਂ ਕਤ ਖ਼ੁਦਾ ਯਾਗਤਮ।। ੧੩੮।।
Bigoyad tura zafar jang yaftam.
Bkaare shuma kat khuda yaftam. (138)

ਪਸ਼ੇਮਾਂ ਸ਼ਵਦ ਸੁਖ਼ਨ ਗੁਫ਼ਤਨ ਫ਼ਜ਼ੂਲ।।
ਹਰਾਂਕਸ ਚੁ ਗੋਈ ਕਿ ਬਰ ਮਨ ਕਬੂਲ।। ੧੩੯।।
Pashemaan shawad sukhan guftan fazool.
Haraankas choo goil keh bar man qabool. (139)

ਬਿਦਿਹ ਸਾਕੀਯਾ ਜਾਮਿ ਫੇਰੋਜ਼ਹ ਫਾਮ।।
ਕਿ ਮਾਰਾ ਬਕਾਰ ਅਸਤ ਰੋਜ਼ੇ ਤਮਾਮ।। ੧੪੦।।
Bdeh saqia zaame feroza faam.
Ke ma ra bkaar ast roze tamam. (140)

The princess then took Subhat Singh on her charitar and brought him to her palace. Her father the king of the land, then acclained his deliht by beat of drums. (The king expressed his pleasure by beating of drums.) (136)

With the hearing of the noise of music Subhat Singh regained his full consciousness (senses). He opened his eyes and asked "in whose house he had been brought and made to rest. (137)

The princess then remarked that she had been vicorious in the battle and attained him as her prize for victory: It was throught the battle alone that she had attained him as her spouse. (138)

Subhat Singh then felt ashamed and greatly perturbed at her spoken words. He then said, "O Princess ! Whatever you (would) say, would be acceptable to me". (139)

(Through this parabha the Guru has tried ti axplain to Aurangzeb that the princess had own over Subhat Singh through war , even though he had refused het offer and she kept her word.)

"O Aurangzeb you have neither fulfilled your word like the princes, nor felt repentent at going back on your oath, and still you call yourself god-fearing and honest king.")

(Now the Guru has appealed to the Lord-subline for bestowing him the blessing of His True Name.)

"O Lord May you bestow on me the bowl of True Name, which I need at akk tlmes." (140)

ਤੁ ਮਾਰਾ ਬਿਦਿਹ ਤਾ ਸ਼ਵਮ ਤਾਜ਼ਹ ਦਿਲ।।
ਕਿ ਗੋਹਰ ਬਿਆਰੇਮ ਆਲੂਦਹ ਗਿਲ।।(੧੪੧)
Too mara bedeh to shawam taza dil.
Keh gohar beaarem aalooda gill. (141)

ੴ ਸ੍ਰੀ ਵਾਹਿਗੁਰੂ ਜੀ ਕੀ ਫ਼ਤਿਹ।।

ਤੁਈ ਰਹਿਨੁਮਾਓ ਤੁਈ ਦਿਲ ਕੁਸਾਇ।।
ਤੁਈ ਦਸਤ ਗੈਰ ਅੰਦਰ ਹਰ ਦੋ ਸਰਾਇ।। ੧।।
Tuii rehnumao tuii dil kushae.
Tuii dastgir andar har do sarae. (1)

ਤੂਈ ਰਾਜ਼ ਰੋਜ਼ੀ ਦਿਹੋ ਦਸਤਗੀਰ।।
ਕਰੀਮੇ ਖ਼ਤਾ ਬਖਸ਼ ਦਾਨਿਸ਼ ਪਜ਼ੀਰ।। ੨।।
Tail raaz rozi deho dastgir.
Kareeme khata bakhsh daanish pazeer. (2)

ਹਿਕਾਯਤ ਸੁਨੀਦਮ ਯਕੇ ਕਾਜ਼ੀਅਸ਼।।
ਕਿ ਬਰਤਰ ਨ ਦੀਦਮ ਕਜ਼ੋ ਦੀਗਰਸ਼।। ੩।।
Hikaayat shuneedarn yake Qazziash.
Ke bartar na didam kazo digarash. (3)

ਯਕੇ ਖ਼ਾਨਹ ਓ ਬਾਨੂਏ ਨੌ ਜਵਾਂ।।
ਕਿ ਕੁਰਵਾਂ ਸ਼ਬਦ ਹਰ ਕਸੇ ਨਾਜ਼ ਦਾ।। ੪।।
Yake khan`o baanue nau jawan.
Ke kurbaan shawad har kale naaz dan. (4)

ਕਿ ਸੋਸਨ ਸਰੇ ਰਾ ਫਰੋ ਮੇਜ਼ਦਹ।।
ਗੁਲੋ ਲਾਲਹ ਰਾ ਦਾਗ ਬਰ ਦਿਲ ਸ਼ੁਦਹ।। ੫।।
Keh sosan srey ra fro mezdah.
Gule lala ra daag bar dil shudah. (5)

O True Lord ! May you bless me with your Trune Name, so that my heart gets satiated (delighted), so that I take out (realize) the pearl of my soul from the fifty (impure) body, contaminated with vicious thoughts. (141)

Here the fourth parable is completed.

"With the Grace of the One Sublime and victory to the Lord Almighty."

O Lord ! You are the only true guide of all, Showing us the right path and you alone ae capable of breaking the claoms of our wordly bondage. You are the only support in the world hereafter. (1)

O Lord-sublime ! you are our sustainer, who provides us the means of livelihood and sustances and the only manistay during our hardships and applications. you are our benevolent Lord, forgetful of our shortcomings (forgive of our acts of omissions and commissions) and omni-scient knowing all our secrets. (2)

O Aurangzeb ! I have heard the story of a kazi (muslim religious leader) Who had no equal in his virtues. (3)

That Kazi had a youthful woman (wife) at home, Whose beauty wad a source of joy and every onlooker would sacrifice himself on her beauty. (Every onlooker would be her youthful beauty.) (4)

On seeing the beauty of that woman, even the jasmine flower would feel belittled before her and the poppy flower would also feel ashamed before it and it would feel worthless (insignificant) in comparison. (5)

ਕਜ਼ਾਂ ਸੂਰਤੇ ਮਾਹਿ ਰਾ ਬੀਮ ਸ਼ੁਦ।।
ਰਸ਼ਕ ਸੋਖਤਹ ਸਜ ਮਿਯਾਂ ਸੁੰਬਲ ਸ਼ਵਦ।। ੬।।
Kazaan surate make ra beem shud.
Rashak shokhtah az meyan sumbal shawad. (6)

ਬਕਾਰ ਅਜ ਸੂਏ ਖਾਨਹ ਬੇਰੂੰ ਰਵਦ।।
ਬਦੋਸ਼ੇ ਜ਼ੁਲਫ ਸ਼ੋਰ ਸੁੰਬਲ ਸ਼ਵਦ।। ੭।।
Bakaar az soot khaana heroon rawad.
Bdoshe zulf shore sumble shawad. (7)

ਗਰ ਆਬੇ ਬ ਦਰੀਯਾ ਬਸ਼ੋਯਦ ਰੁਖਸ਼।।
ਹਮਹ ਖਾਰ ਮਾਹੀ ਸ਼ਵਦ ਗੁਲ ਰੁਖਸ਼।। ੮।।
Gar aabe ba darya bashoed rukhsh.
Harrah khaar mahi shawad gul rukhsh. (8)

ਬਖ਼ਸ਼ ਓ ਫ਼ਿਤਾਦਹ ਹੁਮਾ ਸਾਯਹ ਆਬ।।
ਜ਼ਿ ਮਸਤੀ ਸ਼ੁਦਹ ਨਾਮ ਨਰਗਸ ਸ਼ਰਾਬ।। ੯।।
Bakham 'o fitaada human sayah aab.
Ze masti shudah naam nargas sharaab. (9)

ਬਦੀਦਸ਼ ਯਕੇ ਰਾਜਹੇ ਨੌ ਜਵਾਂ।।
ਕਿ ਹੁਸਨਲ ਜਮਾਲ ਅਸਤੁ ਜ਼ਾਹਰ ਜਹਾਂ।। ੧੦।।
Badidash yake rajhe nau jawan.
Keh husnal jamaal ast zahar jahaan. (10)

ਬਗੁਫਤਹ ਕਿ ਏ ਰਾਜਹੇ ਨੇਕ ਬਖ਼ਤ।।
ਤੂ ਮਾਰਾ ਬਿਦਿਹ ਜਾਇ ਨਜ਼ਦੀਕ ਤਖ਼ਤ।। ੧੧।।
Baguftah keh ye raajhe nek bakht.
hi mara bedeh jaae nazdik takhat. (11)

On perceiving the charm and elegance of that woman, even the moon felt (ashamed) worried and was reduced to half (its size) due to jealousy. (Even the moon light would feel dimmed (dull) beforethe woman's charm.) (6)

Whenever that woman would move out of her house for some purpose (task), then the flirting creeper of love would pine (be in agony) on perceiving her long swining tresses from her shoulders. (7)

Whenever she would wash her face in the waters of a river, the thorms of all the fish inside would look like the beautiful flowers. (her beauty would change the looks of all in contact.) (8)

That woman's (shade) reflection of her face would convert the water inside a pitcher even to an intoxicant, and it would be called wine of narcissus (flower). (9)

That charming beauty (woman) happened to look at a youthful and charming prince, Who was known throughout the world for his beauty. (10)

That woman said to him, "O prince of charm and fortune ! Please allow me to be seated along with you on your throne. (Please accept me as your queen). (11)

ਨਖੁਸਤੀ ਸਰੇ ਕਾਜ਼ੀ ਆਵਰ ਤੁਰਾਸਤ।।
ਵਜ਼ਾਂ ਪਸ ਈ ਖਨਹ ਮਾ ਅਜ਼ ਤੁਰਾਸਤ।। ੧੨।।
Nakhustin sarey Qazi aawar turaast.
Wazaan pas keh een khaanah ma az turaast. (12)

ਬਵਕਤੇ ਸ਼ੋਹਰ ਰਾ ਦਿਲ ਅੰਦਰ ਨਿਹਾਦ।।
ਨ ਰਾਜ਼ੇ ਦਿਗਰ ਪੇਸ਼ਿ ਅਉਰਤ ਕੁਸ਼ਾਦ।। ੧੩।।
Shunced enn sukhan ra dil andar nihaad.
Na raaze digar peshe aurat kushaad. (13)

ਬਵਕਤੇ ਸ਼ੋਹਰ ਰਾ ਚੁ ਖੁਸ਼ ਖ਼ੁਫਤਹ ਦੀਦੀ।।
ਬਿਜ਼ਦ ਤੇਗ ਖੁਦ ਦਸਤ ਸਹ ਓ ਬੁਰੀਦ।। ੧੪।।
Bawaqte shohar ra choo khush khufta deed.
Bizad teg khud dast sar`o bureed. (14)

ਬੁਰੀਦਹ ਸਰ ਓਰਾਂ ਰਵਾਂ ਜਾਇ ਗਸ਼ਤ।।
ਦਰਾਂ ਜਾ ਸਬਲ ਸਿੰਘ ਕਿ ਨਿਸ਼ਸਤਾਹ ਅਸਤ।। ੧੫।।
Bureedah sar 'oraan rawaan jaae gasht.
Draan ja Sabal Singh keh binshastah ast. (15)

ਤੂ ਗੁਫਤੀ ਮਰਾ ਹਮ ਚੁਨੀ ਕਰਦਹਹਮ।।
ਬਪੇਸ਼ੇ ਤੂ ਈਂ ਸਰ ਮਨ ਆਵਰਦਹਅਮ।। ੧੬।।
Tu gufti marra ham chuni kardaham.
Bpeshe to een sar man aawoordham. (16)

ਅਗਰ ਸਰ ਤਬ ਖਾਹੀ ਸਰ ਤੁਮੇ ਦਿਹਮ।।
ਬ ਜਾਨੋ ਦਿਲੋ ਬਰ ਤੋਂ ਆਸ਼ਿਕ ਸ਼ੁਦਮ।। ੧੭।।
Agar sar tab khahi .sar tume deham.
Ba jaano dile bar to aashiq shudam. (17)

The prince then told the woman, "At first you bring the beheaded head of your husband head of your husband, the kazi, then this house of mine will belong to you (then I could accept you as my spouse). (12)

The woman on hearing the words of the prince, kept this secret to her heart and accept you as my apouse). (13)

When the woman found her husband a sleep in a sound slumber, she cut off his head by taking a sword in her hand and striking him down. (14)

That woman, having cut off the head of her spouse, proceeded to the spot where her beloved prince, Raja Sabal Singh was resting. (15)

On approaching the prince, she said, "O Prince ! I have done exactly what you had advised me to do. I have brought the beheaded head of my husband before you." (I have bought in your presense the head of my spouse, as desired by you). (16)

"O Prince ! if you so desire, I am prepared to cut of my head even and place it before you, .as I have loved you with my body and soul as my beloved. (paramour)." (17)

ਕਿ ਇਮ ਸ਼ਬ ਕੁਨ ਆ ਅਹਦ ਤੋਂ ਬਸਤਈ।।
ਬ ਗ਼ਮਜ਼ਹਿ ਚਸ਼ਮ ਜਾਨ ਮਨ ਕੁਸ਼ਤਾਈ।। ੧੮।।
Keh im shab kun aan ahad to bastaii.
Ba gamzahe chasham jaan man khushatii. (18)

ਚੁ ਦੀਦਸ਼ ਸਰੇ ਰਾਜਹੇ ਨੌ ਜਵਾਂ।।
ਬ ਤਰਸੀਦ ਗੁਫਤਹ ਕਿ ਏ ਬਦ ਨਿਸ਼ਾਂ।। ੧੯।।
Choo deedash saray rajhe naujawaan.
Ba tarseed guftah ke ye bad nishaan. (19)

ਚੁਨਾ ਬਦ ਤੋਂ ਕਰਦੀ ਖੁਦਾ ਵੰਦ ਖੇਸ਼।।
ਕਿ ਮਾਰਾ ਚਿ ਯਾਰੀਂ ਅਜ਼ੀਂ ਕਾਰ ਬੇਸ਼।। ੨੦।।
Chunaa bad to kardi khuda wand khesh.
Ke ma ra cheh yaari azin kaar besh. (20)

ਜ਼ਿ ਤੋਂ ਦੋਸਤੀ ਮਨ ਬ ਬਾਜ਼ ਆਮਦਮ।।
ਕਿ ਕਰਦਹ ਤੋਂ ਮਨ ਦਰ ਨਿਯਾਸ਼ ਆਮਦਮ।। ੨੧।।
Ze to dosti man ba baaz aamdam.
Ze kardah to man dar nyaaz aamdam. (21)

ਚੁਨੀ ਬਦ ਤੋਂ ਕਰਦੀ ਖੁਦਾਵੰਦ ਕਾਰ।।
ਮਰਾ ਕਰਦਹ ਬਾਸੀ ਚੁਨੀ ਰੋਜ਼ਗਾਰ।। ੨੨।।
Chuni bad to kardi khudavand kaar.
Mara kardah baashi chuni rozgar. (22)

ਬਿਅੰਦਾਖਤ ਸਰ ਰਾ ਦਰਾਂ ਜਾ ਜ਼ਿ ਦਸਤ।।
ਬਰੇ ਸੀਨਹ ਓ ਸਰ ਬਿਦ ਹਰ ਦੁ ਦਸਤ।। ੨੩।।
Biandaakhat sar ra daraan jaa ze dast.
Bre seenah'o sar bizad har do dast. (23)

"O Prince ! You have to fulfil now the promise you had made with me during this night. Your glance of beautiful eyes has almost killed me. (I am completely anomoured by charming eyes). (18)

"When the young prince saw the cut-off head of the kazi, he got terrified, and he told the woman," "O contentious woman!" (19)

"When you could have behaved with your husband in such a horrible (cruel) manner, then what eay will you bahave and treat me as a friend 7" (What friendship could I expect of you?)" (20)

"(O woman !) I would prefer to restrain myself (divert myself) from your friendship. I would rather seek your benevolence to leave me alone." (I am overawed with your conduct and would request you to show this favour of friendship to someone else). (21)

If you could have treated your spouse in such a truthless manner, then I could expect a similar treatment for me even from you. (22)

On hearing these words of words of the prince, the woman threw down thr head from her hands and started beating her breast and face (started lamening and crying) with both her hands. (23)

ਮਰਾ ਪੁਸ਼ਤ ਦਾਦੀ ਤੁਰਾ ਹਕ ਦਿਹਦ।।
ਵਜ਼ਾਂ ਰੋਜ਼ ਮਉਲਾਇ ਕਾਜ਼ੀ ਸ਼ਵਦ।। ੨੪।।
Mara pushat daadi tura haq dihad.
Wazaan roze maulai Qazi shawad. (24)

ਬਿਅੰਦਾਖਤ ਸਰ ਖਾਨਹ ਆਮਦ ਬੁ-ਬਾਜ਼।।
ਬਆਂ ਲਾਸ਼ ਕਾਜ਼ੀ ਬਖੁਸ਼ਪੀਦ ਦਰਾਜ।। ੨੫।।
Biandaakhat sar khanah aamad bu-baaz
Baan lash Qazi bkhushpeed daraaz. (25)

ਬਿਅੰਦਾਖਤ ਬਰ ਸਰ ਜ਼ਿ ਖੁਦ ਦਸਤ ਖਾਕ।।
ਬਿਗੁਫਤਾ ਕਿ ਖੇਜ਼ੇਦ ਯਾਰਾਨਿ ਪਾਕਿ।। ੨੬।।
Biandaakhat bar sar ze khud dast khaak.
Bigufta ke khezed yaaraane paak. (26)

ਕਿ ਬਦ ਕਾਰ ਕਰਦ ਈਂ ਕਸੇ ਸ਼ੋਰ ਬਖ਼ਤ।।
ਕਿ ਕਾਜ਼ੀ ਬਜਾਂ ਕੁਸ਼ਤ ਯਕ ਜ਼ਖਮ ਸਖ਼ਤ।। ੨੭।।
Ke badkaar kard een kasey shore bakhat.
Ke Qazi bazan kushat yak zakham sakht. (27)

ਬਰ ਹਰ ਜਾ ਕਿ ਯਾਬੇਦ ਖੂੰਨਸ਼ ਨਿਸ਼ਾ।।
ਹੁਮਾ ਰਾਹ ਗਰਿੰਦ ਹਮਹ ਮਰਦੁਮਾਂ।। ੨੮।।
Bar har ja ke yaabed khoonash nishaan.
Huma raah garind hamah marduman. (28)

ਬ ਆਂ ਜਾ ਜਹਾਂ ਖਲਕ ਇਸਤਾਦਹ ਕਰਦ।।
ਬਜਾਏ ਕਿਕ ਸ਼ਰ ਕਾਜ਼ੀ ਅਫ਼ਤਾਦਹ ਕਰਦ।। ੨੯।।
Ba aan ja jahan khalak istaadah kard.
Bazaie ke sar Qazi aftaadha kard. (29)

That woman then told the prince, " you have gone back on your (words) promise (shown your back), so the Allah. (Lord almighty) would also show his back to you, when he would sit on judgement like the Kazi (on dooms day)." (24)

She threw the head (of Kazi) there only, and came back to her (house) palce. She then lied down alongwith the corpse of the Kazi. (25)

Then she threw dust in her head with her own hans and said, "O true friend of the Kazi please rise ! (from slumber). (26)

"O folks ! (O people !) pray see this distardly act of some cursed person who has killed my spouse , Kazi, with a single (strong) blow !" (27)

The people (gathered there) them followed up the blood stains (marks) on the route leading upto the place. (Where the head was lying) (chasing the blood-stains the people reached the prince's place), (28)

That woman then led all the people to place, where the head was Kazi was lying. (The woman took people to the place of the prince.) (29)

ਬਿਦਾਨਿਸ਼ਤ ਹਮਹ ਅਉਰਤੋ ਮਰਦੁਮਾਂ।।
ਕਿ ਈਂ ਰਾ ਬਕੁਸ਼ਤ ਅਸਤ ਰਾਜਹ ਹਮਾਂ।। ੩ ।।
Bidaanisht haniah aurto marduman.
Ke een ra bkushat ast raajah humaan. (30)

ਗਿਰਫਤੰਦ ਕਿ ਈਂ ਰਾ ਹਵਾਲਹ ਕੁਨਦ।।
ਕਿ ਜਾਏ ਜਹਾਂਗੀਰ ਬਿਨਸ਼ਸਤਹ ਤਖਤ।। ੩੧।।
Girfatand 'o ra bu bastand sakhat.
Ke jaae Jahangir binshastah takhat. (31)

ਬਿਗੁਫਤੰਦ ਕਿ ਈਂ ਰਾ ਹਵਾਲਹ ਕੁਨਦ।।
ਬ ਦਿਲ ਹਰ ਚਿ ਦਾਰਦ ਸਜਾਯਸ਼ ਦਿਹਦ।। ੩੨।।
Biguftand ke een ra hawalah kunad.
Ba dil har chi daarad sazaayash dihad. (32)

ਬਿਗਰਮੂਦ ਜਲਾਦ ਦਾ ਸ਼ੋਰ ਬਖ਼ਤ।।
ਕਿ ਈਂ ਸਰ ਜੁਦਾ ਕੁਨ ਬ ਯਕ ਜ਼ਖ਼ਮਿ ਸਖਤ।। ੩੩।।
Bifarmood jallaad ra shore bakhat.
Ke een sar juda kun ba yak zakhme sakbat. (33)

ਚੁ ਸ਼ਮਸ਼ੇਰ ਰਾ ਦੀਦ ਆਂ ਨਉਜਵਾਂ।।
ਬ ਲਰਜ਼ਹ ਦਰਾਮਦ ਚੁ ਸਰਵੇ ਗਿਰਾਂ।। ੩੪।।
Choo shamsher ra deed aan naujawan.
Ba larza draamad choo sarvey giraan. (34)

ਬਗੁਫਤਹ ਕਿ ਮਨ ਕਾਰ ਕਰਦਹਅਮ।।
ਬਕਾਰੋ ਸ਼ੁਮਾਂ ਤਉਰ ਖ਼ੁਦ ਕਰਦਹਅਮ।। ੩੫।।
Bguftha ke man kaar bad kardaham.
Bkare shuma taur khud kardaham. (35)

All the men and women (gathered there) (believed) realized that the prince alone had killed the Kazi. (30)

The people them caught hold of the prince and tied him down (arrested him). They then him took him to the place, where the kin Jahangir was seated in his thrine. (31)

The king Jahangir remarked that he would hand over this person (accused) to the lady, and she could punish him as she wanted. (32)

The woman then ordered the hangman to cut off the head of this unfortunate person with a single blow of the sword. (33)

When that young prince saw the sword, then he trembled like a heavy tree of weeping cyprus. (34)

The prince told the woman, that I have behaved badly with you, and I have not kep my word and acted sccording to my own will. (35)

ਨਮੂਦਹ ਇਸ਼ਰਾਤ ਬਿ ਚਸ਼ਮੇ ਬਿਆ।।
ਕਿ ਏ ਬਾਨ੍ਹਏ ਸਰਬਰੇ ਬਾਨੂਆ।। ੩੬ ।।
Namoodah ishaarat bi chashme bian.
Ke ye baanue sarwarey baanuaan. (36)

ਬਹੁਕਮੇ ਸ਼ੁਮਾਂ ਮਨ ਖਤਾ ਕਰਦਹਅਮ।।
ਕਿ ਕਾਰ ਈ ਬ ਬੇਮਸਲਹਤ ਕਰਦਹਅਮ।। ੩੭।।
Bhukame shurha man khata kardaham.
Ke kaar een ba bemaslhat kardaham. (37)

ਖਲਾਸਸਮ ਬਿਦਿਹ ਅਹਿਦੇ ਕਰਦਮ ਕਬੂਲ।।
ਕਿ ਅਹਿਦੇ ਖੁਦਾ ਅਸਤ ਕਸਮੇ ਰਸੂਲ।। ੩੮।।
Khalaasam bidch ahide kardam kabool.
Ke ahide khuda ast gasme rasool. (38)

ਗੁਲਹ ਬਖ਼ਸ਼ ਤੋ ਮਨੋ ਖਤਾ ਕਰਦਹਅਮ।।
ਕਿ ਏ ਗਿਜਰ ਜਾ ਮਨ ਗੁਲਾਮੇ ਤੁਅਮ।। ੩੯।।
Gunaah bakhsh to man khata kardaham.
Ke ye jigar jaan man gulaame tuam. (39)

ਬ ਗੁਫ਼ਤਹ ਗੁਰ ਈ ਰਾਜਹ ਪਾ ਸਦ ਕੁਸ਼ਮ।।
ਨ ਕਾਜ਼ੀ ਮਰਾ ਜ਼ਿੰਦਹ ਦਸਤ ਆਤਦਮ।। ੪ ।।
Ba guftah gar een raajah paan sad kusham.
Na gazi mara zindah dast aamdam. (40)

ਕਿ ਓ ਕੁਸ਼ਤਾਹ ਗਸਤਾਹ ਚਰਾ ਜ਼ੀਂ ਕੁਸ਼ਮ।।
ਕਿ ਖੂਨੇ ਅਜ਼ੀਂ ਬਰ ਸਰੇ ਖੁਦ ਕੁਨਮ।। ੪੧।।
Keh 'o kushtah gastah chara een kusham.
Keh khune azin bar sare khud kunam. (41)

Then with a sign of the eye, he indicated to the woman, saying "O crown of the woman !" (36)

"I have committed a crime (mistake by going against your (oradains) wish, and had acted without proper consideration and thought.") (37)

"Pray enable me to escape from the clutches of these merciless people, and I accept your proposal. I swear by Allah (god) and Mohammad." (38)

"I have committed a sin, Please pardon my mistake (oversight). O dearest woman ! I beg to your slave hence-forth." (39)

On realizing the sign of the prince, the woman throught to herself. Even if she were to kill (five) hundred such princes, she would not get back her spouse (Kazi) alive again. (40)

The Kazi had been killed (was dead now). so why should she kill him now?" Why should I take the burden (sin) of his morder also on my shoulders? (she thought). (41)

ਚਿ ਖੁਸ਼ਤਰ ਕਿ ਈਂਰਾ ਖਲਾਸੀ ਦਿਹਮ।।
ਵ ਮਨ ਹਜ਼ਰਤੇ ਕਾਬਹ ਅੱਲਹ ਰਵਮ।। ੪੨।।
Chi khushtar ke eenra khalaasi deham.
Va man hazra w kaabah allah rawam. (42)

ਬਿਗੁਫ਼ਤ ਈਂ ਸੁਖਨ ਰਾਵ ਕਰਦਸ਼ ਖ਼ਲਾਸ।।
ਬ ਖਾਨਹ ਖੁਦ ਆਮਦ ਜਮੇ ਕਰਦ ਖਾਸ।। ੪੩।।
Bigufta een sukhan raw kardash khalaas.
Ba khaanah khud aamad jamae kard khaas. (43)

ਬੁ ਬੁਸਤੰਦ ਬਾਰੋ ਤਯਾਰੀ ਕੁਨਦ।।
ਕਿ ਏਜ਼ਦ ਮਰਾ ਕਾਮਗਾਰੀ ਦਿਹਦ।। ੪੪।।
Bu bustand baaro tyari kunad.
Ke ezad mara kaamgaari dehad. (44)

ਦਰੋਗ ਅਜ਼ ਕਬਾਇਲ ਜੁਦਾ ਮੇ ਸ਼ਵਮ।।
ਅਗਰ ਜ਼ਿੰਦਹ ਬਾਸ਼ਮ ਬ ਬਾਜ਼ ਆਮਦਮ।। ੪੫।।
Dregh az kabael juda me shawam.
Agar zindah baasham ba baaz aamdam. (45)

ਮਤਾਏ ਨਕਦ ਜਿਨਸ ਰਾ ਬਾਰ ਬਸਤ।।
ਰਵਾਨਹ ਸੂਏ ਕਾਬਹ ਤਅੱਲਹ ਸ਼ੁਦ ਅਸਤ।। ੪੬।।
Mataae nakad gins ra baar bast.
Rawaanh sooe kabah Ta Allah shud ast. (46)

ਚੂ ਬੇਰੂੰ ਬਰਾਮਦ ਦੁ ਸ਼ੋ ਮੀਜ਼ਲਸ਼।।
ਬਯਾਦ ਆਮਦਹ ਖ਼ਾਨਹ ਜਾ ਦੋਸਤਸ਼।। ੪੭।।
Choo beroon braamad do se manzilash.
Byad aamdaah khaanah ja dostash. (47)

"The best thing for me would be to set him free make my move towaeds the pious house of Allah, Kaaba." (42)

The woman said these words and set the prince free and came back to har house. She then collected all then collected all the valueables from the house. (43)

She collected and packed up all household goods and got ready for the meve. But in her heart she planned and prayed that God may fulfil her (heart's) inner desires. (44)

She felt sorry for getting, separated from her (tribe) relatives. "But never mind, if I will be alive, I could come back again (to my place)," (45)

She packed up all valuable and made packages of money, gold, silver and other goods and started for Allah's house, kaabo. (46)

Once she had come out if the town by two or three stages (halts), then she thought of the house of her lover. (47)

ਬੁਬਾਜ਼ ਆਮਦਹ ਨੀਮ ਸ਼ਬ ਖਾਨਹ ਆਂ।।
ਚਿ ਨਿਯਾਮਤ ਅਜ਼ੀਮੋ ਚਿ ਦੌਲਤ ਗਿਰਾਂ।। ੪੮।।
Bubaaz aamda neem shah khanah aan.
Chi nayamat azeemo chi daulat giraan. (48)

ਬਿਦਾਨਿਸਤ ਆਲਮ ਕੁਜ਼ਾਂ ਜਾਇ ਗਸ਼ਤ।।
ਚਿ ਦਾਨਦ ਕਿ ਕਸ ਹਾਲ ਬਰ ਸਰ ਗੁਜ਼ਸ਼ਤ।। ੪੯।।
Bidanist aalam kuzaan jai gasht.
Che danad keh kas haal bar sar guzasht. (49)

ਬਿਦਿਹ ਸਾਕੀਯਾ ਪਿਲਾਹੁ ਫ਼ੇਰੋਜ਼ ਫ਼ਾਮ।।
ਕਿ ਮਾਰਾ ਬਕਾਰ ਅਸਤ ਦਰ ਵਕਤ ਤੁਆਮ।। ਪ੦।।
Badeh saqia pyalah feroze faam.
Ke mara bakaar ast dar waqte tuaam. (50)

ਬ ਮਨ ਦਿਹ ਕਿ ਖ਼ੁਸ਼ਤਰ ਦਿਮਾਗੇ ਕੁਨਮ।।
ਕਿ ਰੋਸ਼ਨ ਤਬੈ ਚੂੰ ਤਰਾਗੋ ਕੁਨਮ।। ਪ੧।।
Ba man deh keh khushtar dimaaghe kunam.
Ke roshan tabae choon taraage kunam. (51)

ੴ ਸ੍ਰੀ ਵਾਹਿਗੁਰੂ ਜੀ ਕੀ ਫ਼ਤਿਹ।।

ਖ਼ੁਦਾਵੰਤ ਬਖ਼ਸ਼ਿੰਦ ਏ ਦਿਲ ਕੁਸਾਇ।।
ਰਜ਼ਾ ਬਖਸ਼ ਰੋਜ਼ੀ ਦਿਹੋ ਰਹਿਨੁਮਾਇ।। ੧।।
Khudawand bakhshind ye dil kushaae.
Raza bakhsh rozi deho rehnumaae, (1)

By mid-night she tuened back towards the house of that friendly prince, while bringing along with her lot of valuables and wealth. (48)

The world did not knoe as to whei e she had gone. people never came to know what was her fate and what happened to her (afterwards) in life. (49)

(Thouhgt this parable, the Guru had explained to aurangzeb his villaonous acts, having no faith in Allah (God) or honest living. The subjects were inder his bad influence, resulting in general moral turpitude. So he should mend his ways and lead a pious life.)

(Further, the Geru has prayed to the Lord-sublime for his benevolence).

"O Lord ! May you bestow on me the blessing of your True Name, Which I need for my (Moral uplift) Salvation!" (50)

"O Lord ! May I be blessed with your benevolent benediction of the Name, so their my mind be enlightened with the light of the knowledge like a lamp." (illuminating its surroundings). (51)

Here the fifth parable is completed.
"By the Grace of one Lord-Sublime
Victory to the Lord Almighty.

" The Lord is ever benevolent, bestowing his benedictions and reveals (secrets of life) He bestows us with the strenght to obey his ordains (Lord's Will), is our sustainer and leading us onto the right path during our hardships and afflictions. (1)

ਨ ਫ਼ੌਜੋ ਨ ਫ਼ਰਸ਼ੋ ਨ ਫ਼ਰਰੋ ਨਫ਼ੂਰ।।
ਖ਼ੁਦਾਵੰਦ ਬਖ਼ਸ਼ਿੰਦਹ ਜ਼ਾਹਿਰ ਜ਼ਹੂਰ।। ੨।।
Na faujo na farsho na farro nafoor.
Khudaband bakhshindah zaahir zahoor. (2)

ਹਿਕਾਯਤ ਸ਼ੁਨੀਦਨ ਦੁਖ਼ਤਰ ਵਜ਼ੀਰ।।
ਕਿ ਹੁਸ਼ਨਲ ਜਮਾਲ ਅਸਤ ਰੋਸ਼ਨ-ਜ਼ਮੀਰ।। ੩।।
Hikaayat shmieedam dukhtar wazeer.
Ke husnal jamaal ast roshan zameer. (3)

ਵਜ਼ਾਂ ਕੰਸਰੋ ਸ਼ਾਹੇ ਰੂਮੀ ਕੁਲਾਹ।।
ਦਰਖ਼ਿੰਦਹ ਸਮਸ਼ੋ ਚੁ ਰਖਸ਼ਿੰਦਹ ਮਾਹ।। ੩।।
wazaan kaisro shaahe roomi kulah.
Darkhzindah shamsho choo raldishindah maah. (4)

ਯਕੇ ਰੋਜ਼ ਰੋਸ਼ਨ ਬਰਾਮਦ ਸ਼ਿਕਾਰ।।
ਹਮਹ ਹੂ ਜ਼ ਅਜ਼ ਵ ਬਾਹਰੀ ਹਜ਼ਾਰ।। ੫।।
Yake rose roshan-braamad shikaar.
Hamah youze az baaz wa bahari hazaar. (5)

ਬ ਪਹਿਨ ਅੰਦਰ ਆਮਦ ਬ ਨਖਜ਼ੀਰ ਗਾਹ।।
ਬਿਜ਼ਦ ਗੌਰ ਆਹੂ ਬਸੇ ਸ਼ੇਰ ਸ਼ਾਹ।। ੬।।
Ba pahan andar aamad ba nakhzir gash.
Bazid gore aahoo base sher shah. (6)

ਦਿਗਰ ਸ਼ਾਹਿ ਮਗਰਬ ਦਰ ਆਮਦ ਦਲੇਰ।।
ਚੁ ਰਖਸ਼ਿੰਦਹ ਮਾਹੋ ਚੁ ਗੁਰਰਿੰਦਹ ਸ਼ੇਰ।। ੭।।
Digar shahe maghrab dar aamad daler.
Chu rakhshindah maaho choo gurrindah sher. (7)

The Lord has no armies; He has no priceless carpets.; He possess no valuables or costly materials, nor has he any attendants. The Lord is always our benefactor and his enlightenment and aplendour pervades everywhere. (His light percolates everywhere, being omni-present). (2)

(O Aurangzeb I have heared the anecdote of the daughter of a ministers, who was very charming and equally intelligent. (3)

The king of that damsel was called Kaisaro, who used to wear a Roman hat, and he was radiant (glorious) like the sun and shining elegantly like the moon. (4)

One day, as the sun rose, the king went out for hunting and he took Along with him many mountain cats, hawks and falcon-like birds etc. (and came to the forest). (5)

The king came out in the jungle, onto the hunting ground and killedmany stags, deer and tigers. (6)

During the same time another king of the western land (area), happened to come there, who was very brave, having his hallow like the moon, and his roar (thunder) was like that of a lion. (7)

ਦੁ ਸ਼ਾਹੇ ਦਰਾਮਦ ਯਕੇ ਜਾਇ ਸਖਤ।।
ਕਿਰਾ ਤੇਗ ਯਾਰੀ ਦਿਹਦ ਨੇਕ ਬਖਤ।। ੮।।
Do shahe dramad yake tae sakht.
kira tegh yaari dehad nek bakht. (8)

ਕਿਰਾ ਰੋਜ਼ ਇਕਬਾਲ ਯਾਰੀ ਦਿਹਦ।।
ਕਿ ਯਜ਼ਦਾਂ ਕਿਰਾ ਕਾਮਗਾਰੀ ਦਿਹਦ।। ੯।।
kira roze iqbal yaari dehad.
Ke yazdaan kira kaamgaari dehad. (9)

ਬ ਜ਼ੁੰਬਸ਼ ਦਰਾਮਦ ਦੁ ਸ਼ਾਹਿ ਦਲੇਰ।।
ਕਿ ਬਰ ਆਹੂ ਏ ਯਕ ਬਰਾਮਦ ਦੁ ਸ਼ੇਰ।। ੧੦।।
Ba zumbash dramad do shahe daler.
keh bar aahoo ye yak bramad do sher. (10)

ਬ ਗੁਰਰੀਦਨ ਆਮਦ ਦੁ ਅਬਰੇ ਸਿਆਹੂ।।
ਸ਼ਨਾਨੇ ਬਿਯੌਦਾਖਤ ਨੌਜ਼ਹ ਚੁ ਕਾਹ।। ੧੧।।
Ba gurreedan aamad do abre siyaah.
Shanaane bayandaakht nozah choo kaah. (11)

ਚੁਨਾ ਤੀਰ ਬਾਰਾਨ ਪਰਰਾ ਸ਼ੁਦਹ।।
ਜ਼ਿਮੀਂ ਆਸਮਾਂ ਪੁਰ ਆ ਜ਼ਿਕਰਸ ਸ਼ੁਦਹ।। ੧੨।।
Chuna teer baraan parra shudah.
Zimeen aasmaa pur aan zikarash shudah. (12)

ਚੱਕਾ ਚੱਕ ਬਰਖ਼ਾਸਤ ਨੇਕੇ ਸ਼ਿਨਾਂ।।
ਯਕੇ ਰੁਸਤਖੇਜ਼ ਅਜ਼ ਬਰਾਮਦ ਜਹਾਂ।। ੧੩।।
Chaka chak barkhaast neke shinaan.
Yake rustkhez az braamad jahan. (13)

Both the kings happened to reach a dangerous spot facing each other. Now the strength of their sword would support the person, who was most fortunate of the two. (8)

Now it remains to be seen that on this lucky day who is most fortunate and whom the Lord would bless with victory. (9)

Both the kings faced each other, being furious with rage, just as two tigers swoop on one and the same deer. (10)

Both of them were roaring just as two dark clouds thunder, when they happen to strike against each other with their pointed spears like the pointed straw ends. (11)

They showered their flying arrows against each other in a stream(continuously), as if both the Earth and sky were covered with the vultures spreading all over. (12)

There were shrieking sounds produced by the edges of their pointed and piercing spears striking each other. It appeared as if the dooms day had lashed the whole world. (13)

ਚੂ ਸੂਰੇ ਬਰਾਫੀਲ ਦਮ ਮੇਜ਼ਦਹ।।
ਕਿ ਰੋਜ਼ੇ ਕਿਆਮਤ ਬਹਮ ਮੇਖਦਹ।। ੧੪।।
Choo soorey srafeel dam mezdah.
Ke rozac qiamat baham mezdah. (14)

ਗੁਰੋਜ਼ਸ਼ ਦਰਾਮਦ ਬ ਅਰਬੀ ਸਿਪਾਹ।।
ਬ ਗਾਲਬ ਦਰਾਮਦ ਹੁਮਾਂ ਗਰਬ ਸ਼ਾਹ।। ੧੫।।
Gurazash draamad ba Arbi sipaah.
Ba ghalib draamad humaan garb shah. (15)

ਕਿ ਤਨਹਾ ਬਿਮਾਂਦ ਅਸਤ ਸ਼ਾਹੇ ਅਰਬ।।
ਬ ਵਕਤੇ ਚੁ ਪੇਸ਼ੀਨ ਸ਼ਮਸ ਚੂੰ ਗਰਬ।। ੧੬।।
Keh tanha bimaand ast shahe arab.
Ba waqte choo pesheen shamas choon garab. (16)

ਚੁ ਤਾਬਸ਼ ਨੁਮਾਨਦ ਸ਼ਵਦ ਦਸਤਗੀਰ।।
ਚੁ ਦੁਜ਼ਦੇ ਸ਼ਾਵਦ ਵਕਤਿ ਸ਼ਬ ਰਾ ਅਸੀਰ।। ੧੭।।
Choo taabash numanad shawad dastgeer.
Choo diuzde shawad waqte shab ra aseer. (17)

ਬੁ ਬਸਤੰਦ ਬੁਰਦੰਦ ਸ਼ਹਿ ਨਿਜ਼ਦ ਸ਼ਾਹ।।
ਚੁ ਮਾਹ ਅਫ਼ਕਨੋ ਹਮ ਚੁ ਬੁਰਦੰਦ ਮਾਹ।। ੧੮।।
Boo bastand burdand shahe nizd shah.
Choo maah Arkno ham choo burdand maah. (18)

ਬਖਾਨਹ ਖ਼ਬਰ ਆਮਦਹ ਸ਼ਾਹਿ ਬਸਤ।।
ਹਮਹ ਦੁਜਦੀ ਵ ਮਰਦੀ ਗੁਜ਼ਸਤ।। ੧੯।।
Bakhanah khabar aamadah shahe bast.
Hamah kaar duzdi wa mardi guzasht. (19)

Both the kings were challenging each other shouting loudly just as the god of death (Izrael god) blows a puff in a (pipe) clarionet thus producing a certain note. It appeared as if both were facing each other and attacking like the god of death (it was doomsday for both). (14)

There was utter confusion in the army of Arabs and the western king was thus victorious. (15)

The king of Arabia was left alone (in the field) when the evening approached and the sun had set. (16)

When the Arab king had lost all his strength and pride, he was caught(by the enemy forces) just as a thief gets caught in the night and is put under arrest (is arrested), similarly this king was imprisoned (taken as prisoner). (17)

The Arab king was taken to the western king (of western land) in bondage. That king was caught just as the (ascending mode of moon)demon Rahu covers up the moon. (18)

The news of the imprisonment of that king finally reached his people (at home) but there seemd to be no way out (to get him released). Neither it was possible to get him out of prison secretly nor was it possible to fight it out bravely and get him released. (19)

ਨਿਸ਼ਸਤੰਦ ਬ ਮਜਲਿਸ ਜ਼ਿ ਦਾਨਾਦਿ ਦਿਲ।।
ਸੁਖਨ ਰਾਦ ਪਿਨਹਾਂ ਵਜ਼ਾਂ ਸ਼ਹਿ ਖਿਜ਼ਲ।। ੨੦।।
Nishastand ba majlis ze danae di!.
Sukhan raand pinhaan wazaan sheh khizal. (20)

ਚੁ ਬਿਸਨੀਦ ਈਂ ਖਬਰ ਦੁਖਤਰ ਵਜ਼ੀਰ।।
ਬ ਬਸਤੰਦ ਸ਼ਮਸ਼ੇਰ ਜੁਸਤੰਦ ਤੀਰ।। ੨੧।।
Choo bisneed een khabar dukhatar wazir.
Ba bastand shamsher justand teer. (21)

ਬਪੋਸ਼ੀਦ ਜ਼ਰ ਬਫਤ ਰੂਮੀ ਕਬਾਇ।।
ਬਜ਼ੀ ਬਰ ਨਿਸ਼ਸਤੋ ਬਿਆਮਦ ਬਜਾਇ।। ੨੨।।
Baposheed zar bafat roomi kabaaie.
Bazin bar nishasto byamad bajaaie. (22)

ਰਵਾਂ ਸ਼ੁਦ ਸੂਇ ਸ਼ਾਹਿ ਮਗਰਬ ਚੁ ਬਾਦ।।
ਕਮਾਨੇ ਕਿਯਾਨੀ ਬ ਤਰਕਸ਼ ਨਿਹਾਦ।। ੨੩।।
Rawan shud sooe shahe magrab choo baad.
Kamaane kiyani ba tarkash nihaad. (23)

ਬਪੇਸ਼ੇ ਸਹੇ ਮਗਰਬ ਆਮਦ ਦਲੇਰ।।
ਚੁ ਗੁਰਰੀਦਹ ਬਬਰੋ ਚੁ ਦੁਰਰਿੰਦਹ ਸ਼ੇਰ।। ੨੪।।
Bpashe shahe maghrab aamad dater.
Choo gurreedah babro choo darrinda sher. (24)

ਦੂਆ ਕਰਦ ਕਿ ਏ ਸ਼ਾਹਿ ਆਜ਼ਾਦ ਬਖਤ।।
ਸਜ਼ਾਵਰਿ ਦੇਹੀਮੁ ਸਾਯਾਨਿ ਤਖ਼ਤ।।
Dua kard keh ye shahe azad bakhat.
Sazawar deheem shayaane takhat. (25)

Then some wise men assembled together and felt a sense of shame and announced (circulated) the news of the king, (having gone astray) having gone missing somewhere. (20)

When the minister's daughter heard this news, she took her sword, tied to her waist and managed to collect some arrows. (21)

Then that girl dressed herself the Roman style, studded with golden borders and riding the saddle of a horse, she reached the battle field. (22)

That damsel then moved towards the western king with great agility (like Whirl pool) with the speed of wind. She kept the bow and quiver of arrows, from Klan land, On her shoulders. (23)

That girl then, going in the presence of the king, saluted him bravely and said, "O King ! You are like a lion, thundering like clouds and could tear apart your enemy into pieces. (24)

The brave girl, saluting the king, said, "0 fortunate and justice-loving king ! You are a deserving king, worthy of your crown and the throne." (25)

ਮਰਾ ਕਾਹੀਆ ਆਮਦ ਅਜ਼ ਬਹਰ ਕਾਹ।।
ਦੋ ਸਦ ਸਵਾਰੋ ਯਕ ਸਜ਼ ਸ਼ਕਲ ਸ਼ਾਹ।। ੨੬।।
Maraa kaahya aamad az bahar kaah.
Do sad swaaro yak az shakal shah. (26)

ਕਿ ਬਿਹਤਰ ਹੁਮਾਂ ਅਸਤ ਆ ਰ ਬਿਦਿਹ।।
ਵਗਰ ਨਹ ਖੁਦਸ਼ ਮੌਤ ਬਰ ਸਰ ਬਿਲਿਹ।। ੨੭।।
Keh behtar human ast aan ra bideh.
Wagar nah khudash mot bar sar bineh. (27)

ਸ਼ੁਨੀਦੇ ਜ਼ਿ ਮਨ ਸ਼ਾਹਿ ਗਰ ਈ ਸੁਖਨ।।
ਹੁਮਾਨਾ ਤੁਰਾ ਬੇਖ ਬਰਕੰਦ ਬੁਨ।। ੨੮।।
Shuneede ze man shahe gar een sukhan.
Humana tura bekh barkand bun. (28)

ਸੁਨੀਦ ਈ ਸੁਖਨ ਸ਼ਾਹਿ ਫੌਲਾਦ ਤਨ।।
ਬ ਲਰਜ਼ਦਿ ਬਰ ਖੁਦ ਚੁ ਬਰਗੇ ਸਮਨ।। ੨੯।।
Shuneed een sukhan shahe faulaad tan.
Ba larzeed bar khud choo barge saman. (29)

ਚੁਨਾ ਜੰਗ ਕਰਦੰਦ ਈਂ ਕਾਹੀਆਂ।।
ਨ ਦਾਨਮ ਮਗਰ ਸ਼ਾਹਿ ਬਾਸਦ ਜਵਾਂ।। ੩੦।।
Chuna jang kardand een kaahiaan.
Na danam magar shaahe baashad jawan. (30)

ਨ ਦਾਨਮ ਕਸੇ ਸ਼ਾਹਿ ਹਸਤਸ ਜਵਾਂ।।
ਕਿ ਨਾਰਾ ਬਿਗੀਰਦ ਜ਼ਿ ਮਾਯੰਦਰਾਂ।। ੩੧।।
Na danam kase shahe hastash jawan.
Keh marc bgeerad ze mayandran. (31)

"My (men) grass-cutters had come here to the jungle for cutting grass, being a stride them was a person, looking like our king." (26)

It would be better if you could give (send) back all those new (grass-cutters), else you should be prepared to face death (else death will be hovering over your head)." (27)

In case my king learnt about this thing from me, then he would destroy you from your very roots even (cut you from your roots). (28)

When the steel-framed king heard these words, then he started trembling like the jasmine leaves. (29)

The king thought to himself that if these grass-cutters could give such a fight to us, then their king would be truly very brave. (Then the bravery of their king could not be imagined)." (30)

In case their king was such a great wanior then who knows that he could arrest me from my kingdom even (from my land even). (31)

ਜ਼ਿ ਪੇਸ਼ੀਨਹੇ ਸ਼ਹ ਵਜ਼ੀਰਾਂ ਬਿਖਾਂਦ।।
ਸੁਖਨਹਾਇ ਪੋਸ਼ੀਦਹ ਬਾ ਓ ਬਿਰਾਂਦ।। ੩੨।।
Ze pasieenhe sheh waziraan bikhaand.
Sukhanhae posheedah ba`o biraand. (32)

ਤੁ ਦੀਦੀ ਚੁਨਾ ਕਾਹੀਯਾ ਜੰਗ ਕਰਦ।।
ਕਿ ਅਜ਼ ਮੁਲਕ ਯਜ਼ਦਾਂ ਬਰਾਵੁਰਦ ਗਰਦ।। ੩੩।।
Tu deedi chunaan kahiaan gang kard.
Ke az mulk yazadaan brawoord gard. (33)

ਮੁਬਾਦਾ ਕੁਨਦ ਤਖ਼ਤ ਬਰ ਮੁਲਕ ਅਖਤ।।
ਦਿਹਮ ਕਾਹੀਯਾ ਰਾ ਅਜ਼ਾਂ ਨੇਕ ਬਖਤ।। ੩੪।।
Mubaada kunad takht bar mulk akht.
Deham kaahian ra azaan nek bakht. (34)

ਹੁਮਾਂ ਸ਼ਾਹਿ ਨਹਿਬੂਸ਼ੀਯਾ ਖਾਂਦ।।
ਹਵਾਲਹ ਨਮੂਦਸ਼ ਕਿ ਓ ਰਾ ਨਿਸ਼ਾਂਦ।। ੩੫।।
Humaan shahe mahbooshia pesh khaand.
Hawalah namoodash ke`o ra nishaand. (35)

ਤੂ ਆਜ਼ਾਦ ਗਸ਼ਤੀ ਅਜ਼ੀਂ ਸਹਿਲ ਚੀਜ਼।।
ਬਿਗੀਰ ਏ ਬਿਰਾਦਰ ਤੂ ਅਜ਼ ਜਾਂ ਅਜ਼ੀਜ਼।। ੩੬।।
Tu aazad gashti azeen sahil cheez.
Bigir ye biraadar too az jaan azeez. (36)

ਜਨੇ ਪੇਸ਼ ਦਸਤਾਰ ਰਾ ਤਾਬ ਦਾਦ।।
ਦਿਗਰ ਦਸਤ ਬਰ ਮੁਸਤਿ ਤੇਗਸ਼ ਨਿਹਾਦ।। ੩੭।।
Zane pesh dastaar ra taab daad.
Digar dast bar mushte tegash nihaad. (37)

The king then called all his ministers, and started having secret talks with them. (32)

The king told his ministers, "You must have seen with what bravery, these grass-cutters had fought against us, which had reduced lour land into dust(which had destroyed our land completely)." (33)

(He further remarked), "God forbid, if he happened to attack our country, then our land will suffer badly. (Our country will undergo hardships). So my advice to you all is, that we should release all these grass-cutters to the great and fortunate king."(34)

The king sent for all the prisoners, and then handed them over to the person, seated next to him. (35)

"You have become care fore from this hard task without any labour (easily).0 Brother ! You take charge of these prisoners. You are in fact, very dear to, me, more than my life." (36)

Then the ministers daughter, adorned her turban laps with one hand, and the second hand's grip was on her sword only. (37)

ਬਿਸ਼ਦ ਤਾਜ਼ੀਯਾਲਹ ਬ ਹਰ ਚਾਰ ਚਾਰ।।
ਬ ਗੁਫਤਹ ਕਿ ਏ ਬੇਖਬਰ ਬੇਮੁਹਾਰ।। ੩੮।।
Bazid tazyana ba har chaar chaar.
Ba gufta keh ye bekhabar bemuhaar. (38)

ਕਿ ਆਮਦ ਦਰੀਂ ਹਾ ਵਜ਼ ਕਾਹ ਨੇਸਤ।।
ਕਿ ਏਜ਼ਦ ਗਵਾਹ ਅਸਤ ਯਜ਼ਦਾ ਯਕੇਸ਼ਤ।। ੩੯।।
Keh aamad dreen ja waza kaah. naste.
Keh azed .gawah ast yazdaan yakest. (39)

ਦਰੋਗੋ ਮਰਾ ਬਰ ਗਫੂਰੇ ਗੁਆਹਸਤ।।
ਬਿਗੋਯਦ ਕਿ ਮਾਰਾ ਮਨਾਹੇ ਖੁਦਾਸਤ।। ੪੦।।
Droghe mara bar gafoore guaahast.
Bigoyad keh mara punaahe khudast. (40)

ਰਿਹਾਈ ਦਿਹੰਦਹ ਖੁਦਾਵੰਤ ਤਖ਼ਤ।।
ਵਿਦਾ ਗਸ਼ਤ ਜੋ ਮੰਜ਼ਲੋ ਜਾਇ ਸਖ਼ਤ।। ੪੧।।
Rehaaii dihanda khudawand takht.
Willa gasht jo manzilo jai sakht. (41)

ਬਿਦਿਹ ਸਾਕੀਯ ਸਾਗਰੇ ਸਬਜ਼ ਪਾਨ।।
ਕਿ ਸਾਹਿਬ ਸ਼ਊਰ ਅਸਤ ਜ਼ਾਹਰ ਜਹਾਨ।। ੪੨।।
Bideh saaqia sagare sabaz paan.
Keh saahib shaoor ast zahar jahan. (42)

ਬਿਦਿਹ ਸਾਕੀਯਾ ਜਾਮ ਫੀਰੋਜ਼ਹ ਰੰਗ।।
ਕਿ ਦਰ ਵਕਤਿ ਸ਼ਬ ਚੂੰ ਖੁਸੇ ਰੋਜ਼ ਜੰਗ।। ੪੩।।
Badeh saqia jaam feeroza rang.
Keh dar waqate shab choon kliuse roz jang. (43)

She then struck all the prisoners with four lashes each and said, "O worthless (aimless) and careless workers !" (38)

"You, had, come here for cutting and taking grass, was there no grass in our territory ? The one Lord-sublime is a great witness to that." (39)

Then the girl said, "My falsehood is known only to the Lord Almighty, who is a great forgiver (of us all), as he alone is my manistay. " (40)

She managed to get her king, the master of the throne, released and took 'him away from that dangerous spot. (41)

(The Guru had advised Aurangzeb to seek pardon from the Lord for all his falsehood, (like that girl), if he had the strength of character, and should repent for all his sins.") (The Gum now beseeches the Lord Almighty for his benevolence)."O Lord-sublime ! May you bless me with the benediction of your True Name, soas to realize that the Lord Allmighty, the master of intelligence (wisdom) was pervading throughout the whole world (being omni-present)." (42)

"O True-Guru! (True Lord)! May you bestow me with the (tumbler of green colour) love of the Lord-Hari and your benevolent Grace, which would grant me eternal peace both at night and in the midst of the battlefield (while fighting the battle of life against oppression). (43)

Here the sixth parable is completed

ੴ ਸ੍ਰੀ ਵਾਹਿਗੁਰੂ ਜੀ ਕੀ ਫ਼ਤਿਹ॥

ਖ਼ੁਦਾਵੰਦ ਵਖਸ਼ਿੰਦਹਏ ਬੇਸ਼ੁਮਾਰ॥
ਕਿ ਜ਼ਾਹਰ ਜ਼ਹੂਰ ਅਸਤ ਸਾਹਿਬ ਦਿਯਾਰ॥ ੧॥
Khudawand bakhshindae beshumaar.
Keh zahar zahoor ast saahib diar. (1)

ਤਬੀਅਤ ਬਾਹਲਸਤ ਹੁਸਨਲ ਜਮਾਲ॥
ਕਿ ਹੁਸਨਲ ਜਮਾਲੋ ਫਜ਼ੀਲਤ ਕਮਾਲ॥ ੨॥
Tabeeat bahallast husnul jamaal.
Keh husnul jamalo fazeelat kamaal. (2)

ਕਿ ਇਸਫੰਦ ਯਾਰ ਅਜ਼ ਜਹਾਂ ਰਖਤ ਬੁਰਦ॥
ਨਸਬ ਨਾਮਹੇ ਖ਼ੁਦ ਬ ਰਹਿਮਨ ਸਪੁਰਦ॥ ੨॥
Keh isfand yaar az jahaan rakht bard.
Nasab naamhe khud ba rehman spurd. (3)

ਅਜ਼ਾਂ ਇਸਫੰਦ ਯਾਰ ਅਜ਼ ਜਹਾਂ ਰਖ਼ਤ॥
ਕਿ ਹੁਸਨਲ ਜਮਾਲ ਅਸਤ ਦੌਲਤ ਫਿਜ਼ਾਇ॥ ੪॥
Azaan dukhtre ham choo parrey humaac.
Keh husnul jamaal ast daulat fizae. (4)

ਚੁ ਬਹਮਨ ਸਹ ਅਜ਼ ਈਂ ਜਹਾਂ ਬੁਰਦ ਰਖਤ॥
ਬ ਦੁਖਤਰ ਸਪੁਰਦੰਦ ਆ ਤਾਜ਼ ਤਖ਼ਤ॥ ੫॥
Choo bahman shah as een jahan burd rakht.
Ba dukhtar spurdand aan taaj takht. (5)

ਨਸ਼ਸਤੰਦ ਬਰ ਤਖ਼ਤ ਰੂਮੀ ਹੁਮਾਇ॥
ਕਿ ਬੁਸਤਾਂ ਬਹਾਰ ਅਸਸਤ ਸੂਰਤ ਫਿਜ਼ਾਇ॥ ੬॥
Nashastand bar takht Roomi humaae.
Keh bustaan bahar ast soorat fizaae. (6)

"By the Grace of one Lord-sublime victory to the Lord Almighty"

"The Lord is infinite in His bestowing various benedictions to us, being The greatest benefactor. He is always manifest with His glory and is the sole master of all the countries (lands) of the world. (1)

The Lord-sublime has an auspicious and cheerful bearing in His dealings, with a charming personality (appearance). His manifestation is always illuminating as such His greatness is superb and complete in all respects. (2)

When the hill chieftain in called Isphand yarr, was about to depart from this world (with all his wealth) with his soul (going to die), he handed over his kingdom to his son, Behman. (3)

That Behman had one daughter, who was most beautiful like the bird phoenix (mythological bird) and was very fortunate so far her destiny was concerned (master of good fortune). (4)

When that king Behman was about to depart from this world (to die), he passed on the throne and the crown of his kingdom to her. (5)

That beautiful damsel like the phoenix bird, occupied the throne of the country of Rome. She was blossoming like the spring flowers (flower bed) and was lending her charm to the beauty of the world. (6)

ਚੁ ਬੁਗਜ਼ਸ਼ਤ ਬਰ ਵੈ ਜਿ ਦਹ ਸਾਲ ਚਾਰ।।
ਕਿ ਪੈਦਾ ਸ਼ੁਦਹ ਸਬਜਹੇ ਨੌ ਬਹਾਰ।। ੭।।
Choo bugzasht bar wai ze daah saal chaar.
ke paida shudah sabjhe nau bahaar. (7)

ਬਹਾਰੇ ਜਵਾਨੀ ਬਨਊਬਤ ਰਸੀਦ।।
ਚੁ ਬੁਸਤਾਂ ਗਲੇ ਸੁਰਖ ਬੇਰੂੰ ਕਸੀਦ।। ੮।।
Bahaare jawani banubat rasid.
Choo bustaan gule surkh beroon kasheed. (8)

ਬ ਹੁਸਨ ਆਮਦਸ਼ ਤੂਤੀਏ ਨਉ ਬਹਾਰ।।
ਚੁ ਮਾਹੇ ਕਿ ਬਰ ਖ਼ੁਦ ਕੁਨਦ ਨਉ ਬਹਾਰ।। ੯।।
Ba husan aamdash tooteeye nau bahaar.
Choo maahe keh bar khud kunad nau bahaar. (9)

ਮਿਜ਼ਜ਼ਸ਼ ਜ਼ਿ ਤਿਫਲੀ ਬਿਰੂੰ ਦਰ ਰਸੀਦ।।
ਜਵਾਨੀ ਜਿ ਆਗਾਜ਼ ਬਰਵੈ ਕਸ਼ੀਦ।। ੧੦।।
Mizazash ze tifly biroon dar rashid.
Jawani ze aagaz barwie kashid. (10)

ਵਿਦਾ ਸ਼ੁਦ ਅਜੋ ਤਿਫਲੀ ਮਿਜ਼ਾਜ਼।।
ਬਹਾਰੇ ਜਵਾਨੀ ਦਰਾਮਦ ਬੁਬਜ਼।। ੧੧।।
Wida shud azo halle tifly mizaz.
Bahaare jawaani dramad bubaz. (11)

ਕਿ ਬਿਨਸ਼ਸਨ ਬਰ ਤਖ਼ਤਿ ਸ਼ਾਹਨਸ਼ਾਹੀ।।
ਬਕਲਮ ਅੰਦਰ ਆਵੇਖ਼ਤ ਕਾਗਜ਼ ਮਹੀ।। ੧੨।।
Keh binshast bar takhte shahanshahi.
Bqalam andar aawekht kagaz mahi. (12)

When that girl had crossed 'the fourteenth year of her age, then she felt the blooming of a new phase of life (the season of blossom) in her youth and she became adolescent beauty. (7)

When that girl was fully grown up as a youthful woman, she grew up in to a most charming beauty like the red flowers in the spring season (Basant season) blooming in the garden: (8)

Her charm was overflowing just as the new delicate leaves spurt in the spring season. Her beauty knew no bounds like the full moon shining with full vigour in the sky. (9)

Her play fill nature of a child and agility was gone, and the disposition of youthful exuberance had dawned on her and the signs. of youth were showing in each of her limbs. (10)

Finally all the agility and playful mood (of a child) was no more to be seen and the youth fill charm was being exhibited all around. (11)

When that woman took over control of the kingdom of that land, she started writing her proclamations of lordship on the paper, hanging In the darbar (assembling hall). (12)

ਨਜ਼ਰ ਕਰਦ ਬਰ ਬਚਹ ਗੌਹਰ ਨਿਗਾਰ।।
ਕਿ ਬੁਰਦ ਅੰਦਰੂੰਨ ਸ਼ਬ ਵਕਤੇ ਗੁਬਾਰ।। ੧੩।।
Nazar kard bar bachha gohar nigaar.
Keh burd androon shab waqte gubaar. (13)

ਬਿਆਵੇਖ਼ਤ ਬਾ ਓ ਦੁ ਸੇ ਚਾਰ ਮਾਹ।।
ਕਿ ਸ਼ਿਕਮਿਸ਼ ਫਰੇਮਾਦ ਅਜ਼ ਤੁਖ਼ਮਿ ਸ਼ਾਹ।। ੧੪।।
Byawakht ba`o do seh chaar mash.
Keh shikmash framaand az tukhme shah. (14)

ਚੁ ਨਹ ਮਾਹ ਗਸ਼ਤਹ ਬ ਆ ਬਿਸਤਨੀ।।
ਬ ਕਸ਼ਿਸ਼ ਦਰਾਮਦ ਰਗੇ ਖ਼ੁਸ਼ਤਾਨੀ।। ੧੫।।
Choo naih mah gastah ba aan bistany.
Ba kashish dramad rage khushtany. (15)

ਤਵੱਲੁਦ ਸ਼ੁਦਸ ਕੋਦਕੇ ਸੀਰ ਖ਼ਾਰ।।
ਕਿ ਖ਼ੁਦ ਸ਼ਹਿ ਵ ਸ਼ਹਿ ਅਫ਼ਕਨੋ ਨਾਮਦਾਰ।। ੧੬।।
Tawallud shudas kodake sheer khaar.
Keh khud shah wa shah afkuno naamdar. (16)

ਕਿ ਜ਼ਾਹਰ ਨ ਕਰਦੰਦ ਸਿਰਰੇ ਜਹਾਂ।।
ਬ ਸੰਦੂਕ ਓਰਾ ਨਿਗਹ ਦਾਸ਼ਤ ਆਂ।। ੧੭।।
Keh zahar na kardand sirray jahaan.
Ba sandooq`o ra nigah daasht aan. (17)

ਜ਼ਿ ਮੁਸ਼ਕੋ ਫਿਤਰ ਅੰਬਰ ਆਵੇਖ਼ਤੰਦ।।
ਬਰੋ ਉਦ ਅਜ਼ ਜ਼ਾਫ਼ਰਾਂ ਰੇਖ਼ਤੰਦ।। ੧੮।।
Ze mushko fittar ambar aawakhtand.
Bro ood az zahfraan rekhtand. (18)

She happened to have a glance of the son of a jeweller and she fell in love with him. She took that youth to her palace in the darkness of the night. (13)

That woman was enjoying her life with that young wealthy man for few months (two or four months) and she became pregnant through his sensuous relationship. (14)

After nine months of pregnancy were over, then she gave birth to a child. (she reached the stage of maternity). (15)

Then a son was born to her, to suckle milk from her breasts. He grew up into a great prince who became a renowned king among his adversaries. (among other kings.) (16)

That woman never divulged the secret of the birth of a son to the world. She kept him in a box under her careful eyes. (She locked him up with great care in a box.) (17)

She sprinkled musk and perfume on that boy and covered him with a plaster of camphor. By rubbing saffron and scent she sprinkled on him. (18)

ਬਦਸਤ ਅੰਦਰੂੰ ਦਾਸਤ ਓ ਰਾ ਅਸਕੀਕ।।
ਰਵਾਂ ਕਰਦ ਸੰਦੂਕ ਦਰਯਾ ਅਮੀਕ।। ੧੯।।
Badast androon daasht`o ra aqiq.
Rawaan kard sandook darya ameek. (19)

ਰਵਾਂ ਕਰਦ ਓ ਰਾ ਕੁਨਦ ਜਾਮਹ ਚਾਕ।।
ਨਜ਼ਰ ਦਾਸ਼ਤ ਬਰੁ ਸ਼ੁਕਰ ਯਜਦਾਨ ਪਾਕ।। ੨੦।।
Rawan kard 'o ra kunad jama chaak.
Nazar daasht bar shukar yazdaan paak. (20)

ਨਸ਼ਸਤੰਦ ਬਰ ਰੋਦ ਲਬੇ ਗਾਜ਼ਰਾਂ।।
ਨਜ਼ਰ ਕਰਦ ਸੰਦੂਕ ਦਰੀਯਾ ਰਵਾਂ।। ੨੧।।
Nashastand bar rode labey gazraan.
Nazar kard sanduq darya rawaan. (21)

ਹਮੀਂ ਖ਼ਾਸਤ ਕਿ ਓ ਰਾ ਦਸਤ ਆਵਰੰਦ।।
ਕਿ ਸੰਦੁਕ ਬਸਤਹ ਸਿਕਸਤ ਆਵਰੰਦ।। ੨੨।।
Hameen khaast keh`o ra badast aawrand.
Keh sandooq basta shikast aawrand. (22)

ਚੁ ਬਜ਼ੂ ਬਕੋਸ਼ਸ਼ ਦਰਾਮਦ ਅਜ਼ਾਂ।।
ਬ ਦਸਤੰ. ਬਰਾਮਦ ਨਤਾਏ ਗਰਾਂ।। ੨੩।।
Choo bazoo bkoshash draamad azaan.
Ba dastan brammad matae giraan. (23)

ਸ਼ਿਕਸਤੰਦ ਮੋਹਰਸ਼ ਬਰਾਏ ਮਤਾ।।
ਪਦੀਦ ਆਮਦਹ ਜਾਂ ਚੁ ਰਖ਼ਸ਼ਿੰਦਹ ਮਾਹ।। ੨੪।।
Shikastand mohrash braae mata.
Padeed aamda zan choo rakhshinda maah. (24)

Then she kept a diamond in the hands of the child and then she arranged to wash away (throw) this box into a deep flowing river (allowing it to flow down). (19)

After washing away the box (throwing) in the river, she felt the anguish of his separation so much that she tore away her clothes into pieces and meditated on her True Lord. (20)

On the banks of the river, some was her men were working (sitting) and they saw this box, being washed away down the river. (21)

The washer man then wanted to catch hold of this box and wanted to break open its locks. (22)

When they managed to bring out this box from the river with great effort (strength), they got hold of many value ables from the box.(23)

When the was her men broke open that box and its seal to lay their hands on the valueable matererials, they found inside a moon like child, shining with glamour, appearing from the box. (24)

ਵਜਾਂ ਗਾਜ਼ਵਾਂ ਖ਼ਾਨਹ ਕੰਦਕ ਚੁ ਨੇਸਤ।।
ਖ਼ੁਦਾ ਮਨ ਪਿਸਰ ਦਾਦ ਈਂ ਹਸਬ ਸ਼ੇਸਤ।। ੨੫।।
Wazaan gajbaan kodak choo naste.
Khuda man paisar daad een hasb Shaste. (25)

ਬਿਯਾਵੁਰਦ ਓਰਾਂ ਗਿਰਿਫਤ ਆਂ ਅਕੀਕ।।
ਸ਼ੁਕਰ ਕਰਦ ਯਜਦਾਨ ਆਜ਼ਮ ਅਮੀਕ।। ੨੬।।
Byawoord`o ra gift aan aqeek.
Shukar kard zayaan aazam ameek. (26)

ਕੁਨਦ ਪਰਵਰਿਸ਼ਰਾ ਚੁ ਸਿਰੇ ਅਜ਼ੀਮ।।
ਬ ਯਦੇ ਖ਼ੁਦਾ ਕਿਬਲਹ ਕਾਬਹ ਕਰੀਮ।। ੨੭।।
Kunad Parwrishra choo pisray azeem.
Ba yaade khud; qibla kaabha kareem. (27)

ਚੁ ਬੁਗਜ਼ਸਤ ਬਰ ਵੈ ਦੁ ਸ ਸੇ ਸਾਲ ਮਾਹ।।
ਕਜ਼ੋ ਦੁਖਤਰੇ ਖਾਨਹ ਆਵੁਰਦ ਸ਼ਾਹ।। ੨੮।।
Choo bugzast bar way do seh saal maali.
Kazo dukhtre khaana aawoord shah. (28)

ਨਜ਼ਰ ਕਰਦ ਬਰ ਵੈ ਹੁਮਾਏ ਅਜ਼ੀਮ।।
ਬਯਾਦ ਆਮਰਸ਼ ਪਿਸਰ ਗਾਜ਼ਰ ਕਰੀਮ।। ੨੯।।
Nazar kard bar wai humaae Azeem.
Byaad aamdash pisar. gazar kreem. (29)

ਬ ਪੁਰਸ਼ੀਦ ਓ ਰਾ ਕਿ ਏ ਨੇਕ ਜਨ।।
ਕੁਜਾ ਯਾਫ਼ਤੀ ਖ਼ੁਸ਼ ਖੋਇ ਤਨ।। ੩੦।।
Ba pursheed`o ra keh ye nek zan.
Kuja yafti pisar khush khoe tan. (30)

The washer man had no son of his own. So he said that the Lord had blessed them with a son, and this was a great blessing for them. (25)

Then the was her man arranged to take out the box from the water, so he got the son along with a diamond. Thus he thanked the Lord-Infinite for His benevolence. (26)

The washer man then brought up his son with great love and care and meditated upon the Lord Almighty with the memory of Mecca in his heart (thus thanking the Lord). (27)

When two or three years and few months had elapsed after this incident, then the washer man's daughter brought this boy along with her to the king's palace. (28)

What that princess named Homaue Azim (the greatest Phoenix) saw that washer man's son called Karim, she was reminded of her son. (Whom she had locked in a box to be washed away in the river). (29)

She asked the washer man's daughter (by saying), "O good girl!I Where from did you get this boy of good nature with a beautiful body?" (30)

ਬਿਦਾਨੇਮ ਖਾਨੇਮ ਸ਼ਨਾਸੇਮ ਮਨ।।
ਯਕੇ ਮਨ ਸ਼ਨਾਸ਼ਮ ਨ ਦੀਗਰ ਸੁਖਨ।। ੩੧।।
Bidanem khenem shanasem man.
Yake man shanaasham na deegar sukhan. (31)

ਦਵੀਦੰਦ ਮਰਦਮ ਬੁਖਾਦੰਮ ਕਜ਼ੋ।।
ਕਿ ਅਜ਼ ਖਾਨਹੇ ਗਾਜਰਾਨਸ਼ ਅਜ਼ੇ।। ੩੨।।
Daveedand mardam bukhadam kazo.
keh az khanhe gazraansh aze. (32)

ਬੁਖਾਦੰਦ ਓਰਾ ਬੁਬਸਤੰਦ ਬਖ਼ਤ।।
ਬਪੁਰਸ਼ੀਦ ਓਰਾ ਬੁਬਸਤੰਦ ਬਖ਼ਤ।।
Bukhadand 'o ra bubastand bakht.
Bpursheed 'o ra keh ye Hake bakht. (33)

ਬਿਯੋਯਮ ਤੁਰਾ ਹਮ ਚੁ ਈ ਯਾਫ਼ਤਮ।।
ਨੁਮਾਯਮ ਬ ਤੋ ਹਾਲ ਚੂੰ ਸਾਖਤਮ।। ੩੪।।
Bigoam tura ham choo een yaftam.
Numayam be to hall choon saakhtam. (34)

ਕਿ ਸਾਲੇ ਫਲਾਂ ਮਾਹ ਦਰ ਵਕਤਿ ਸ਼ਾਮ।।
ਕਿ ਈ ਕਾਰ ਰਾ ਕਰਦਅਮ ਮਨ ਤਮਾਮ।। ੩੫।।
Keh saale flaan maah dar waqte shaam.
Keh een kaar ra kardam man tamanna. (35)

ਗਿਰਿਫਤੇਮ ਸੰਦੂਕ ਦਰੀਯਾ ਅਮੀਕ।।
ਯਕੇ ਦਸਤ ਜੋ ਯਾਫਤਮ ਈਂ ਅਕੀਕ।। ੩੬।।
Griftem sandooq darya ameek.
Yake dast zo yaaftam een aqeeq. (36)

(The princess) She thought the herself (in her min); I know this boy and fully recognize him It known to me only, as no one else knows this secret." (31)

She sent her attendants to the was her man's house and called him to the place. (32)

After getting the was her man in her place, She tied him own and treating him harshly said," O fortunate man I from where did you get this boy. Tell me the truth-fully?" (33)

The was her man said, "I will tell you exactly from where did you get this boy, I will related to you the whole story fully," (34)

The was her man then said, "On one evening, during a particular year and month, I had got this boy, (got this jab done) I had seen a box being washed away down the river," (35)

"Then I had caught hold of this box from the deep river, (This boy I found in the box) and he was having a diamond in his hand, which I took," (36)

ਬਦੀਦੰਦ ਗਉਹੀਰ ਗਿਰਦਤੰਦ ਅਜ਼ਾਂ।।
ਸਨਾਸਦ ਕਿ ਈਂ ਸਿਰ ਹਸਤ ਆ ਹੁਮਾਂ।। ੩੭।।
Badeedand gaohar griûand azaan.
Shanaasad keh een pisar bast aan Imunaan. (37)

ਬਰੋ ਤਾਜ਼ਹ ਸ਼ੁਦ ਸੀਰ ਪਿਸਤਾ ਅਜ਼ੋ।।
ਬਿਜ਼ਦ ਸੀਨਹ ਖ਼ੁਦ ਹਰ ਦੋ ਦਸਤਾ ਅਜ਼ੋ।। ੩੮।।
Bro taaza shud sheer pistaan azo.
Bizd seen khud har do dastaan aze. (38)

ਸ਼ਨਾਸਦ ਅਜ਼ੋ ਹਰ ਦੋ ਲਬ ਬਰ ਕੁਸ਼ਾਦ।।
ਕਿ ਜ਼ਾਹਰ ਨ ਕਰਦਸ ਦਿਲ ਅੰਦਰ ਨਿਹਾਦ।। ੩੯।।
Shanasad azo har do lab bar kushaad.
Keh zahar na kardash dil ander nihaad. (39)

ਦਿਗਰ ਰੋਜ਼ ਰਫ਼ਤੰਦ ਜਉਜਹ ਫਲਾਂ।।
ਮਰਾ ਖਾਦ ਦਾਦਹ ਬਜ਼ੁਰਗੇ ਹੁਮਾਂ।। ੪੦।।
Digar roze raftand zauja flaan.
Mara khaad dada bzurge humaan. (40)

ਤੁਰਾ ਮਨ ਕਿ ਫ਼ਰਜ਼ੰਦ ਬਖਸਦਿਅਹਮ।।
ਚਰਾਗ਼ੇ ਕਯਾਰਾ ਦਰਖਸ਼ੀਦਹਅਮ।। ੪੧।।
Tura man keh farzand bakhsheedaham.
Charge kyara darkhsheedaham. (41)

ਜ਼ਿ ਰੰਜੋ ਜ਼ਰ ਸ਼ ਗਉਹਰੀ ਤਖਤ ਦਾਦ।।
ਵਜ਼ਾਂ ਪਿਸਰ ਰਾ ਖਾਨਹੇ ਖ਼ੁਦ ਨਿਹਾਦ।। ੪੨।।
Zeh ganjo zar sh gauharo takht daad.
Wazaan pisar ra khanhe khud. (42)

"The princess got hold of the diamond and after perceiving it, she recognized it and got convinced that the boy was her son only, whom she had thrown in the box. To be washed away down the river." (37)

Due to her love for the boy, her breasts were filled with milk (milk started oozing out of breast) so she kept her both the hands on her breasts. (38)

On seeing the boy, the princess (opened her lips) smiled and did not leak out the secret and kept it to herself. (She kept the within her heart). (39)

Next day, the was her man's wife went to her said, "She had dreamt and an old pir (religious leader) had told her." (40)

"The boy, Whom I had bestowed on you, belonged to the kian dynasty, and this (light) lamp of kian family had illuminated your house." (41)

She handed over the throne along with gold, pearls etc. and kept him in the palace. (42)

ਬ ਗੁਫ਼ਤਸ਼ ਕਿ ਈਂ ਰਾ ਜ਼ਿ ਦਰੀਯਾਫ਼ਤਮ।।
ਕਿ ਦਾਰਾਬ ਠਾਮਸ਼ ਅਜ਼ੋ ਸਾਖਤਮ।। ੪੩।।
Ba guftash keh een ra ze daryaftam.
Keh darab naamash azo sakhtam. (43)

ਕਿ ਸ਼ਾਹੀ ਜਹਾਂ ਰਾ ਬਦੋ ਮੇ ਦਿਹੰਗ।।
ਵਜਾਂ ਤਾਜ ਇਕਬਾਲ ਬਰ ਸਰ ਨਿਹੰਮ।। ੪੪।।
Keh shaahi jahaan ra bado may diham.
Wazan taaj iqbal bar sar niham. (44)

ਮਰਾ ਖੁਸ਼ਤਰਾ ਆਮਦ ਅਜਾਂ ਸੁਰਤਸ਼।।
ਕਿ ਹੁਸਨਲ ਜਮਾਲ ਅਸਤ ਖੁਸ਼ ਸੁਰਤਸ਼।। ੪੫।।
Mara Khushtar aarnad azzan soortaash.
Keh husnai jamaal ast khush soortash. (45)

ਕਿ ਅਜ਼ ਸ਼ਾਹਿ ਓ ਤੂੰ ਯਾਫ਼ਤਸ਼।।
ਕਿ ਦਾਰਾਬ ਨਾਮੇ ਮੁਕਰਰਾ ਸੁਦਸ਼।। ੪੬।।
Keh az shahe 'o choon khabar yaaftash.
Keh daraab naame mukarra sudash. (46)

ਅਜ਼ਾਂ ਸ਼ੇਰ ਸ਼ੁਦ ਸ਼ਾਹਿ ਦਾਰਾਇ ਦੀਂ।।
ਹਕੀਕਤ ਸ਼ਨਾਸ ਅਸਤ ਅੰਨੁਲ ਯਕੀਂ।। ੪੭।।
Azaan sher shud shahe darae deen.
Haqiqat shinaas ast annul yakeen. (47)

ਬਿਦਿਹ ਸਾਕੀਯਾ ਸਾਗਰੇ ਸੁਰਖ ਫਾਮ।।
ਕਿ ਮਾਰਾ ਬਕਾਰ ਅਸਤ ਵਕਤੇ ਮੁਦਾਮ।। ੪੮।।
Bideh saaqia saagare surkh faam.
Keh mara bakaar ast waqte mudaam. (48)

Then she old her ministers that had recovered this boy from the river, so I have named him Darab (attained from the river). (43)

She told them "I bestow this worldly kingdom to him keeping the canopy of honour of his head." (making him the crown-prince). (44)

"I have found his appearance as very dear to me, as his face is radiant with glory and is very charming." (45)

When that boy came to know that he had been made the king, with the named of Darab. (He got very pleased and delighted.) (46)

That warrior (mighty) king became the savior of true religoion; he had realized Truth, having full faith on the lord-sublime. (47)

("The guru has explained to Aurangzeb that woman had given birth to a child illegally but with her wisdom she had saved her kingdom, alongwith her son by keeping the secret to you who had destroyed the kingdom due to your dishonesty, fraud and cruelty. But still there is a chance for you to improve repenting for your misdeed mediate on God.") Now the Guru prays the Lord:- " O my Lord! (O Gurdev!) May you bestow me with your name like red rose), Which I need at all times!" (48)

ਬਿਦਿਹ ਪਿਲਾਯਹ ਫੋਰੋਜ਼ ਰੰਗੀਨ ਰੰਗ।।
ਕਿ ਮਾਰਾਂ ਖੁਸ਼ ਆਮਦ ਬਸੇ ਵਕਤਿ ਜੰਗ।। ੪੯।।
Bideh pialah faroze rangeen rang.
Keh mara khush aaniad basay waqte jang. (49)

ੴ ਸ੍ਰੀ ਵਾਹਿਗੁਰੂ ਜੀ ਕੀ ਫ਼ਤਿਹ।।

ਖੁਦਾਵੰਦ ਬਖਸ਼ਿੰਦਹੇ ਦਿਲ ਕਰਾਰ।।
ਰਜ਼ਾ ਬਖਸ਼ ਰੋਜ਼ੀ ਦਿਹੋ ਨਉ ਬਹਾਰ।। ੧।।
Khudawand baklishindhe dil qaraar.
Raza bakhsh rozi deho nau bahaar. (l)

ਕਿ ਮੀਰ ਅਸਤ ਪੀਰ ਅਸਤ ਹਰ ਦੋ ਜਹਾਂ।।
ਖੁਦਾਵੰਦ ਬਖਸ਼ਿੰਦਹ ਹਰ ਯਕ ਅਮਾਂ।। ੨।।
Keh meer ast peer ast har do jahaan.
Khudawand bakhshindah har yak amaan. (2)

ਹਿਕਾਯਤ ਸੁਨੀ ਦੇਮ ਸ਼ਾਹੇ ਅਜ਼ੀਮ।।
ਕਿ ਹੁਸਨਲ ਜਮਾਲ ਅਸਤੁ ਸਾਹਿਬ ਕਰੀਮ।। ੩।।
Rikayat shuneedame shahe azim.
Keh husnal jamaal astu sahib kareem. (3)

ਕਿ ਸੂਰਤ ਕਮਾਲ ਅਸਤੁ ਹੁਸਨਲ ਤਮਾਮ।।
ਹਮਹ ਰੋਜ਼ ਆਸਾਯਸੇ ਰੋਦ ਜਾਮ।। ੪।।
Keh soorat jamaal astu husnal tamaam.
Hamah roze aasayashe rode jaam. (4)

ਕਿ ਸਰਹੰਗ ਦਾਨਿਸ਼ ਜ਼ਿ ਫ਼ਰਜ਼ਨਗੀ।।
ਕਿੰ ਅਜ਼ ਮਸਲਿਹਤ ਮਉਜ ਮਰਦਾਨਗੀ।। ਪ।।
Keh sarhang daanish ze farzaangi.
Keh az maslihat matij mardaangi. (5)

"O Lord-sublime! MY only prayer is that I may be blessed with the benediction of Time Name, So that I could conquer the enemies like sexual desire, etc and be victorious in the battle of life," (49)

Here the seventh parable is completed.

"By the Grace of one Lord-Sublime Victory to the Lord Almighty."

The Lord is our greatest benefactor and forgiver of all sins and vices and bestower of peace and tranquility of mind . He alone blesses us with the strength to lead our lives as per His Will (ordains) and bestows us with means of sustenance and worldly pleasure along with gratification: (His Grace). (1)

The Lord-sublime is the king and master (Gum) of both the worlds (here and Here after). The Lord is bestowing His favours and benedictions to all the beings and blesses us with comforts and amenities of life. (2)

(O Aurangzeb!) I have heard the story (anecdote) of a great king, who was most charming and bestower of benefactions (charities and gifts).(3)

The king possessed a beautiful charming and glorious personality and used to spend his days (life) in enjoying music (listening to music) and the pleasure of having wine (taking liquor and listening to music). (4)

He was a great warrior, intelligent (full of wisdom), and praiseworthy and his appearance (personality) was overflowing with the signs of valour and bravery (was a warrior par excellence). (5)

ਵਜ਼ਾਂ ਬਨੂਏ ਹਮ ਚੁ ਮਾਰੇ ਜਵਾਂ।।
ਕਿ ਕੁਰਵਾਂ ਸ਼ਾਵਦ ਹਰਕਸੇ ਨਾਜਦਾਂ।। ੬।।
Wazaan baanuye ham choo maarey jawaan.
Keh qurbaan shawad harkase naazdaan. (6)

ਕਿ ਖੁਸ਼ ਰੰਗ ਖੁਸ਼ ਖੋਇ ਓ ਖੁਸ਼ ਜਮਾਲ।।
ਖੁਸ਼ ਆਵਾਜ਼ ਖੁਸ਼ ਖ਼ਾਰਗੀ ਖੁਸ਼ ਖਿਯਾਲ।। ੭।।
Keh khush rang khush khoye 'o khush jamakil.
khush awaaz khush khuaaargi khush khayal. (7)

ਬ ਦੀਨਨ ਕਿ ਖੁਸ਼ ਖੋਇ ਖੂਬੀ ਜਹਾਂ।।
ਕਿ ਹਰਫ਼ਾਤ ਕਰਦਨ ਖੁਸ਼ੋ ਖੁਸ਼ ਜ਼ੁਬਾਂ।। ੮।।
Ba deedan keh khush khoe khubee jahaan.
Ze harfaat kardan khusho khush jubaan. (8)

ਦੁ ਪਿਸਰਸ਼ ਅਜ਼ਾਂ ਬੂੰਦ ਚੂੰ ਸ਼ਮਸ ਮਾਹ।।
ਕਿ ਰਉਸਨ ਤਬੀਅਤ ਹਕੀਕਤ ਗਵਾਹ।। ੯।।
Do pisrash azaan boond choon shaamas maah.
ke raushan tabeeat haqeeqat gawaah. (9)

ਕਿ ਗੁਸਤਾਖ ਦਸਤ ਅਸਤ ਚਾਲਾਕ ਜੰਗ।।
ਬ ਵਕਤੇ ਤਰੱਦਦ ਚੁ ਸ਼ੇਰੋ ਨਿਹੰਗ।। ੧੦।।
Keh gustaakh dast ast chalaak fang.
Ba wakte tradded choo shero nuhang. (10)

ਦੁ ਪੀਲ ਅਫਕਨੋ ਹਮ ਚੁ ਸ਼ੇਰ ਅਫ਼ਕਨੋ ਅਸਤ।।
ਬ ਵਕਤੇ ਵਗਾਂ ਸ਼ੇਰ ਰੋਈ ਤਨ ਅਸਤ।। ੧੧।।
Do peel afkano ham choo sher afkano ast.
Ba waqte wagaa sher roeen tan ast. (11)

The king had a beautiful queen, whose charm compared wit the beauty of full moon. The lover of beauty was all praise for her charm and gracious poise (would sacrifice himself over her charm). (6)

The woman was having handsome features, was very jovial and was always cheerful in appearance. (She was blossoming with prosperity). She possessed a sweet tongue, with very clear and transparent (appealing) demeanour (habits) and with high thinking (full of wisdom). (7)

Her appearance was very charming (with appealing personality), with a pleasant disposition (temper) and was known in the world for her beauty. She was very clever and intelligent in her talk (conversation) with a sweet tongue. (8)

She had two sons (shining) like the sun and the moon. They possessed a good nature and (could evaluate and appreciate Truth) and were seekers of Truth. (9)

Both the boys were very active (with agile movements) and adept in the art of warfare. (Keen fighters). They would face the enemy in battle like a lion or a crocodile. (fight the enemy with great valour) (10)

Both the sons could vanquish the elephants and kill the lions (infighting). They would fight in battles like lions of steel (were lion-hearted with a steel-like strong body). (11)

ਯਕੇ ਖ਼ੂਬ ਰੋਇ ਓ ਦਿਗਰ ਤਨ ਚੁ ਸ਼ੀਮ।।
ਦੁ ਸੂਰਤ ਸਜਾਵਰ ਆਜ਼ਮ ਅਜ਼ੀਮ।। ੧੨।।
Yake khoob roye 'o digar tan choo sheem.
Do soorat szaawar aazam azeem. (12)

ਵਜਾਂ ਮਾਦਰੇ ਬਰ ਕਸ ਆਸ਼ੁਫਤਹ ਗਸਤ।।
ਚੁ ਮਰਦਸਤ ਗੁਲ ਹਮ ਚੁਨੀ ਗੁਲ ਪ੍ਰਸਤ।। ੧੩।।
Wazaan maadre' bar kas aashuftah guft.
Choo mardast gui ham chuni gui prast. (13)

ਸਬੰ ਗਾਹ ਦਰ ਖਾਬਗਾਹ ਆਮਦੰਦ।।
ਕਿ ਜ਼ੋਰਾਵਰਾਂ ਦਰ ਨਿਗਾਹ ਆਮਦੰਦ।। ੧੪।।
Shabang gaah dar khaabgaah aamdand.
Keh zorawaraan dar nigaah aamdand. (14)

ਬੁਖਾਦੰਦ ਪਸ ਪੇਸ਼ ਕੁਰਦੋ ਕਲਾ।।
ਮਯੋ ਰੋਦ ਰਮਸ਼ ਗਿਰਾਂ ਰ ਹੁਮਾਂ।। ੧੫।।
Bukhadand pas pesh khurdo kalan.
Mayo rode raamash giraan ra humman. (15)

ਬਿਦਾਸ਼ਿਤ ਕਿ ਅਜ਼ ਮਸਤੀਯਸ਼ ਮਸਤ ਗਸ਼ਤ।।
ਬਿਜ਼ਦ ਤੇਗ ਖ਼ੁਦ ਰਸਤ ਹਰ ਦੋ ਸਿਕਸਤ।। ੧੬।।
Bidaanisht keh az mastiyash mast gasht.
Bizad teg khud dast har do shikast. (16)

ਬਿਜਦ ਹਰਦੋ ਦਸਤਸ਼ ਸਰੇ ਖੇਸ਼ ਜ਼ੋਰ।।
ਬ ਜੁੰਬਸ ਦਰਾਮਦ ਬ ਕਰਦੰਦ ਸ਼ੋਰ।। ੧੭।।
Bizd hardo daqash sarey khesh zore.
Ba jumbash draamad ba kardand shore. (17)

Their first quality was their charming appearance and secondly their bodies were glorious and shining like silver. Both the faces were looking glamorous and appealing. (12)

The mother of these two boys got en amoured by some person and fell in love with him. That man was delicate like the flowers, and the woman was (intended) keen lover of flowers. (worshipper of flowers). (13)

At night fall both the man and woman came to their sleeping place (bed room). That man happened to glance those two mighty boys. (14)

(On seeing the boys, the man told the woman that he could not come openly in their presence. So you make some arrangement to get rid of them.). That woman then sent for those boys turn by turn and made them unconscious through music and wine, (by giving them liquor). (15)

When she found that both had got drunk and became unconscious, then with a stroke of the sword, She beheaded "both of them with her own hands. (16)

Then she struck both her hands on their heads and started shouting with great anger. (17)

ਬਿਗੋਯਦ ਕਿ ਏ ਮੁਸਲਮਾਨਾਨ ਪਾਕ।।
ਚਿਰਾ ਚੂੰ ਕਿ ਕੁਸ਼ਤੀ ਅਜ਼ੀਂ ਜਾਮਹ ਚਾਕ।। ੧੮।।
Bigoyad keh ye musalmaanaan paak.
Chira choo keh kushti azeen jaamah chaak. (18)

ਬ ਖੁਰਦੰਦ ਮਯ ਹਰ ਦੂ ਆ ਮਸਤ ਸ਼ਤ।।
ਗਿਰਿਫਤੰਦ ਸਮਸ਼ੇਰ ਫੋਲਾਦ ਦਸਤ।। ੧੯।।
Ba kurdand mai har do aan mast shat.
Griftand shamsher faulaad dast. (19)

ਕਿ ਈਂ ਰਾ ਬਿਜ਼ਦ ਆਂ ਬਈ ਆ ਜਦੰਦ।।
ਬ ਦੀਦਹ ਮਰਾ ਹਰਾ ਦੁ ਈ ਕੁਸ਼ਤਹ ਅੰਦ।। ੨੦।।
Keh een ra bizad aan jadand.
Ba deedah mara har do een khushtah and. (20)

ਦਰੋਗਾ ਮਰਾ ਜਾ ਜ਼ਿਮੀਂ ਹਮ ਨ ਦਾਦ।।
ਨ ਦਹਲੀਜ਼ ਦੋਜ਼ਖ ਮਰਾ ਰਹ ਕੁਸਾਦ।। ੨੧।।
Drega mara ja zameen ham na daad.
Na dehleez dozakh mara rah khushaad. (21)

ਦੁ ਚਸ਼ਮੇ ਮਰਾ ਈਂ ਚਿ ਗੁਰਦੀਦ ਈਂ।।
ਕਿ ਈਂ ਦੀਦਹੇ ਖੂੰਨ ਈਂ ਦੀਦ ਈਂ।। ੨੨।।
Do chashme mera een cheh gardeed een.
Keh ccn deedhe khoon een deed een. (22)

ਬਿਹਜ਼ ਮਨ ਤਨੇ ਤਰਕ ਦੁਨੀਯਾ ਕੁਨਮ।।
ਫ਼ਕੀਰੇ ਸਵੁਮ ਮਲਕਿ ਚੀਂ ਮੇਰਵਮ।। ੨੩।।
Bihaz man taney dunya kunam.
Faqire shawum mulke cheen maruwam. (23)

She then told the people gathered there, O Pious Muslims, see what has happened to me! They asked her as to who had murdered them, and tore their clothes into pieces. (18)

The woman then said that both of them had taken wine in my presence and got drunk. Then they took up their steel swords in their hands. (19)

Then one brother killed the other one, and the second one killed the first one. Thus both got killed before my very eyes. (20)

Alas now the Earth even does not give me any shelter (space) (so that I could destroy myself underneath the Earth), nor the doors of hell are open for me. (21)

Before my very eyes and in my presence itself what a tragic thing has happened? I have perceived this bloodshed with my own eyes. (22)

Now the best thing for me to do will be that I should give up this life and leave this world or I should become a hermit (mendicant) and depart from this land (country). (23)

ਬਿ ਗੁਫ਼ਤ ਈਂ ਸੁਖਨ ਰਾ ਕੁਨਦ ਜਾਮਹ ਚਾਕ॥
ਰਵਾਂ ਸ਼ੁਦ ਸੂਏ ਦਸਤ ਖਤ ਚਕ ਚਾਕ ਚਾਕ॥ ੨੪॥
Be guft een sukham ra kunad jaamah chaak.
Rawan sood sooye dast khat chaak chaak. (24)

ਕਿ ਓ ਜਾ ਬਿ ਦੀਦੰਦ ਖੁਸ਼ ਖਾਬਗਾਹ॥
ਨਿਸ਼ਸਤਾਹ ਅਸਤੁ ਬਰ ਗਾਉ ਬਾ ਜਨ ਚੁ ਮਾਹ॥ ੨੫॥
Keh 'o jaa be deedund khush khaadgaah.
Nishastah ast bar gaow ba zan choo maah. (25)

ਬ ਪੁਰਸ਼ੀਦ ਓ ਰਾ ਏ ਨੇਕ ਜਨ॥
ਹਮਾਯੂੰ ਦਰਖਤੇ ਚੁ ਸਰਵੇ ਚਮਨ॥ ੨੬॥
Ba purshed 'o ra keh ye nake zan.
Humayoun drakhe choo sarvay chaman. (26)

ਕਿ ਹੂਰੁ ਪਰੀ ਤੋ ਚੂ ਨੂਰੇ ਜਹਾਂ॥
ਕਿ ਮਾਹੇ ਫਲਕ ਆਫਤਾਬੇ ਯਮਾਂ॥ ੨੭॥
Keh hooro pari tu choo noorey jahan.
Keh maahe falak aaftaabe yamaan. (27)

ਨ ਹੂਰੋ ਪਰੀਅਮ ਨ ਨੂਰੋ ਜਹਾਂ॥
ਮਨਮ ਦੁਖਤਰੇ ਸ਼ਾਹਿਜਜਾਂ ਬਿਲਾਸਿਤਾ॥ ੨੮॥
Na hooro preeyam na nooro jahan.
manam dukhtre shahejaan bilstaan. (28)

ਬ ਪੁਰਸ਼ਸ ਦਰਾਮਦ ਪਰਸਤਸ਼ ਨ ਮੂਦ॥
ਬ ਨਿਜ਼ਦਸ਼ ਜ਼ੁਬਾਂ ਰਾ ਬ ਫੁਰਸਤ ਕਸੂਦ॥ ੨੯॥
Ba purshed draamad prastash na mood.
Ba nizdash zubaan ra ba fursat kasood. (29)

Having said these words, she tore away her clothes into pieces, and proceeded herself towards the deserted place outside the town. (24)

When she went out to the deserted side, she saw a beautiful spot for sleeping (taking rest there). There she saw a man and a beautiful woman riding on a bull. (25)

They asked her, "O good lady! Who are you, a woman with a (beautiful) and delicate body like the weeping Cyprus?" (26)

Are you a fairy or a nymph of the paradise? Or are you the radiant light of the world? Are you the moon of the sky or the sun of the outer space?" (27)

That woman then replied, "Neither I am a fairy or a nymph nor am I a radiant and illuminating light. I am the daughter of the king of Balistan land." (country). (28)

When they had asked her the question, she had saluted them first and then opened her mouth (spoke) with great humility. (29)

ਬ ਦੀਨਨ ਤੁਰਾ ਬਸ ਆਜ਼ੁਰਦਹ ਅਮ।।
ਬਿਗੋਈ ਤੁ ਹਰ ਚੀਜ਼ ਬਖਸ਼ੀਦਹਅਮ।। ੩੦।।
Ba deedan tura man bas aazurda am.
Bigoii to har chess bakhshee daharm. (30)

ਬ ਹੰਗਾਮ ਪੀਰੀ ਜਵਾਂ ਮੇ ਸ਼ਵਮ।।
ਬ ਮੁਲਕਿ ਹੁਮਾਂ ਯਾਰ ਮਨ ਮੇਰਵਮ।। ੩੧।।
Ba hungaam peeri jawan mey shawam.
Ba mulke human yaar man mey rawan. (31)

ਬਦਾਨਿਸ਼ ਤੋ ਦਾਨੀ ਵਗਰ ਈ ਵਫ਼ਾ।।
ਬਯਾਦ ਆਮਦਸ ਬਦਤਰ ਈ ਬੇਵਫਾ।। ੩੨।।
Ba hangaam peeri jawaan mey shawam.
Ba mulke humaan yaar man mey rawam. (32)

ਵਜ਼ਾਂ ਜਾਂ ਬਿਆਮਦ ਬਗਿਰਦੇ ਚੁ ਚਾਹ।।
ਕਜਾਂ ਜਾਂ ਅਜ਼ੋ ਬਦ ਨਖਜ਼ੀਰ ਗਾਹ।। ੩੩।।
Wazaan ja biamad bagirde choo chaah.
Kazaan ja azo bad nakhzir gaah. (33)

ਬ ਸੋਰੇ ਦਿਗਰ ਰੋਜ਼ ਆਮਦ ਸ਼ਿਕਾਰ।।
ਚੁ ਮਿਨਕਾਲ ਅਜ਼ ਬਾਸਹੇ ਨੌ ਬਹਾਰ।। ੩੪।।
Ba sarey digar raze aamad shikaar.
Choo minkaal az baashahe nau bahaar. (34)

ਕਿ ਬਰਖਾਸ਼ਤ ਪੇਸ਼ਸ਼ ਗਵਜ਼ਨੇ ਅਜ਼ੀਮ।।
ਰਵਾਂ ਕਰਦ ਅਸਪਸ ਚੁ ਬਾਦੇ ਨਸੀਮ।। ੩੫।।
Keh barkhast pashesh gawazne azeem.
Rawan kard aspus choo baade naseem. (35)

The man said, "I am feeling greatly pained to see you in this grief. Whatever you may ask from me, I am prepared to give you." (30)

She then said, "O Lord! May I become young again from this old age, and proceed to the place of my beloved. This is my only request." (31)

The angel said, "If you feel -this thing to be good and appropriate in your mind, then it will happen as you have desired. But this is a very wicked (worthless) thing, which you have thought of (which has occurred to you). (32)

On acquiring this favour from the angel, she came to the place of (near)a well, where her friend (lover) had. a hunting ground there. (his hunting ground). (33)

Next day her lover came to that spot for his hunting expedition, who was blooming with youthful energy, looking red like the beak of the hawk, like the spring season. ' (34)

He saw a huge stag running away in front of him, and he chased him, speeding his horse with the speed of the morning. wind. (followed him with great speed). (35)

ਬਸੇ ਦੂਰ ਗਸ਼ਤਸ਼ ਨ ਮਾਂਦਹ ਦਿਗਰ।।
ਨ ਆਬੋ ਨ ਤੋਸਹ ਨ ਅਜ਼ ਖ਼ੁਦ ਖਬਰ।। ੩੬।।
Basey door gashtash na maanda digar.
Na aabo na tosah na az khud khabar. (36)

ਵਜ਼ਾਂ ਓ ਸ਼ਬਦ ਬਾ ਤਨੇ ਨਓਜਵਾਂ।।
ਨ ਹੂਰੋ ਪਰੀ ਆਫਤਾਬੇ ਜਹਾਂ।। ੩੭।।
Wazaan 'o shawad baa taney naujawan.
Na hooro pari aaftaabe jahaan. (37)

ਬ ਦੀਨਨ ਵਜ਼ਾਂ ਸ਼ਾਹਿ ਆਸ਼ੁਫਤਹ ਗਸ਼ਤ।।
ਕਿ ਅਜ਼ ਖ਼ੁਦਜ਼ ਖ਼ਬਰ ਰਫਤ ਵ ਅਜ ਹੋਸ਼ ਦਸਤ।। ੩੮।।
Ba deedan wazaan shahe aashufta gasht.
Ke az khudz khabar raft wa az hash dast. (38)

ਕਿ ਕਸਮੇਂ ਖ਼ੁਦਾ ਮਨ ਤੁਰਾ ਮੇ ਕੁਨਮ।।
ਕਿ ਅਜ ਜਾਨ ਜਾਨੀ ਤੂ ਬਰਤਰ ਕੁਨਮ।। ੩੯।।
Keirkasme khudaa man tura mey kunam.
Keh az jaan jaani tu, bartar kunam. (39)

ਉਜ਼ਰ ਕਰਦਉ ਚੂੰ ਦੁ ਸੋ ਚਾਰ ਬਾਰ।।
ਹਮ ਆਖਰ ਬਿਗੁਫਤਨ ਵਜ਼ਾਂ ਕਰਦ ਕਾਰ।। ੪੦।।
Uzar kardao choon du seh chaar baar.
Ham aakhar biguftan wazan kard kaar. (40)

ਬੁਬੀਂ ਗਰਦਸ਼ੇ ਬੇਵਫਾਏ ਜ਼ਮਾਂ।।
ਕਿ ਖੂੰਨੇ ਸਿਦਾਦਸ਼ ਨ ਮਾਦਸ਼ ਨਿਸ਼ਾਂ।। ੪੧।।
Bubeen gardashe bawafaai zamaan.
Kc khoone sitadash na maadash nishaan. (41)

During the chase of his pray, he went very far (away) from that spot and there was none else along with him. There was neither water nor any food to eat and he had lost his senses also. (36)

At a great distance, the stag transformed himself into a beautiful damsel and started moving there. That woman was looking more charming than the fairies of the paradise. Even the sunshine could not compare with her glorious beauty. (37)

On seeing the beautiful appearance of that woman, the king got enamoured with her love. He was so much engrossed in her love that he lost sense of his whereabouts and was almost dazed. (38)

He told her, "I swear by God that I had developed love for you more than my life even. (I am extremely in love with you). (39)

At first that woman refused his offer twice or thrice and then acted according to his wishes. (40)

"(O Aurangzeb !) The warrior was then killed in the unfaithful times of the day (during the changing times) without leaving any signs of his existence or flame even. Both the man and the beloved (woman) departed from the world, with the load of their sin on their mind." (41)

ਕੁਜਾਂ ਸ਼ਾਹਿ ਕੋ ਖੁਸਰਵੋ ਜ਼ਾਮ ਜ਼ੰਮ।।
ਕੁਜਾ ਸ਼ਾਹਿ ਆਦਮ ਮੁਹੰਮਦ ਖਤੰਮ।। ੪੨।।
Kujan shahe kai khusrawo zaame zam.
Kuja shahe aadam Muhammad khatam. (42)

ਫਰੇਦੂੰ ਕੁਜਾ ਸ਼ਾਹਨ ਇਸਫੰਦ ਯਾਰ।।
ਨ ਦਾਬਾਬ ਦਾਰਾ ਦਰਾਮਦ ਸ਼ੁਮਾਰ।। ੪੩।।
Freedoon kuja shahan Isfand Yaar.
Na Daarah Dara draamad shumaar. (43)

ਕੁਜਾ ਸ਼ਾਹਿ ਅਸਕੰਦਰ ਸ਼ੇਰ ਸ਼ਾਹ।।
ਕਿ ਯਕ ਹਮ ਨ ਮਾਦ ਅਸਤ ਜਿੰਦਹ ਬ ਜਾਹ।। ੪੪।।
Kuja shahe askandro Sher Shaah.
keh yak ham maand ast zindah bajaah. (44)

ਕੁਜਜਾ ਸ਼ਾਹ ਤੰਮੂਰ ਬਾਬਰ ਕੁਜਾਸਤ।।
ਹੁਮਾਯੂੰ ਕੁਜਾ ਸ਼ਾਹਿ ਅਕਬਰ ਕੁਜਾਸਤ।। ੪੫।।
Kuja shah taimur Babar kujaast.
Humayaoun kuja shahe akbar kujaast. (45)

ਬਿਦਿਹ ਸਾਕੀਯਾ ਸੁਰਖ ਰੰਗੇ ਫਰੰਗ।।
ਖੁਸ਼ ਆਮਦ ਮਰਾ ਵਕਤੇ ਜ਼ਦ ਤੇਗ ਜੰਗ।। ੪੬।।
Badeh saaqia surkh range frang.
Khush aamad mara waqte zad tegh jang. (46)

(O Aurangzeb!) You know where have all the great men gone, like the king kai, Khusuro, and Jamshaid? Where has Baba Adam gone? Even Mohammad has gone away. (42)

Where are the kings called Fraidoon, Behman and As fand Yaar? Neither Darab nor Dara are to be seen. If we were to recount the kings gone by, then there is no end to it, being beyond count. (43)

Where were the kings Alexander and Sher Shah? Not a single one out of the old kings is to be seen alive. (44)

Where is king Taimur and king Babar ? Where were the kings Hamaiyun and Akbar? (45)

(The Guru has tried to make Aurangzeb realise, how this wicked woman had killed her two young sons for the sake of enjoying her love affair with another person. When asked by the angel to seek some favours, she only asked for the company of her beloved and becoming young again. She later died with the load of her sin on her head, and she had to suffer in the next world for this sin. You also have imprisoned your father, killed your brother, Dara Shikoh. When you will appear in the Lord's court after your death, you should have repented for your sins and proceed with a clean heart.)

(The Guru then prays to the Lord-Almighty).

"O Lord -supreme ! (O True Guru !) May I be blessed with your Graceand the red coloured tumbler of Farang country, which will be of help to me in dispelling my vices. My only request is that I may mingle with you after this life, ridding myself of sexual desires, anger or other vices." (46)

ਬ ਮਨ ਗਿਹ ਕਿ ਖੁਦ ਰਾ ਪਯੋਰਸ ਕੁਨਮ।।
ਬ ਤੇਗ ਆਜ਼ਮਾਈਸ਼ ਕੋਹਸ ਕੁਨਮ।। ੪੭।।
Ba man deh keh khud ra peoras kunam.
Ba tegh aazamaesh kohash kunam. (47)

ੴ ਸ੍ਰੀ ਵਾਹਿਗੁਰੂ ਜੀ ਕੀ ਫ਼ਤਿਹ।।

ਕਮਾਲਸ ਕਰਾਮਾਤ ਆਜ਼ਮ ਕਰੀਮ।।
ਰਜ਼ਾ ਬਖਸ਼ ਰਾਜ਼ਕ ਰਹਾਕੋ ਰਹੀਮ।। ੧।।
Kamalash karamat aazam kareem.
Raza baksh razak rihako raheem. (1)

ਬ ਜ਼ਾਕਰ ਦਿਹੰਦ ਈਂ ਜ਼ਮੀਨੋ ਜ਼ਮਾਨ।।
ਮਲੂਕੋ ਮਲਾਯਕ ਹਮਹ ਆਂ ਜਹਾਨ।। ੨।।
Ba zakar dehand een zameeno zaman.
Malooko malaik hamah aan jahaan. (2)

ਹਕਾਯਤ ਸੁਨੀਦੇਮ ਸ਼ਾਹੇ ਫ਼ਿਰੰਗ।।
ਚੁ ਬਾ ਜ਼ਨਿ ਨਿਸ਼ਸਤੰਦ ਪੁਸ਼ਤੇ ਪਲੰਗ।। ੩।।
Hakaayat shuneedem shaahe firang.
Choo ba zaney nishastand pushte palang. (3)

ਨਜ਼ਰ ਕਰਦ ਬਰ ਬਚਹ ਗੋਹਰ ਨਿਗਾਰ।।
ਬ ਦੀਨਨ ਹੁਮਾਯੂੰ ਜਵਾਂ ਉਸਤਵਾਰ।। ੪।।
Nazar kard bar bachha gohar nigaar.
Ba deedan humayun jawan ustwaar. (4)

ਬ ਵਕੀਤ ਸਬ ਓ ਰਾ ਬਿਖਦੰਦ ਪੇਸ਼।।
ਬ ਦੀਨਨ ਹੁਮਾਯੂੰ ਬਬਾਲਾਇ ਬੇਸ਼।। ੫।।
Ba waqte shab 'o ra bikhadand pesh.
Ba didan humayou bubalaae besh. (5)

"O Lord-sublime! Pray, bestow me with your True Name through your Grace, so that I could attain self-realisation and crush my enemies like sexual desires with the sword of true knowledge." (47)

Here the eighth parable is completed."
By the Grace of one Lord-Sublime Victory to the Lord Almighty."

The Lord-sublime is accomplished in his magical powers and is highly benevolent and kind. He keeps us sustained with his benefactions and makes us follow His Will (His ordains) and is the greatest benefactor of all our benedictions. (1)

The Lord has created both the Earth and the heavens for those engaged in His Meditation. Both the worlds, here and hereafter, along with the whole universe, are under the ordains (control) of his saints (Bhakats) (are the domains of His beloved saints.) (2)

(O Aurangzeb !) I have heard the anecdote of the king of Farang Desh.(foreign country), who was seated along with his spouse on his sleeping couch. (3)

The king's spouse (queen) saw the son of a jeweller there, who was looking very charming, youthful and energetic. (4)

The queen called him at night to her palace and she noticed that he wa svery smart, with a very healthy built young man. (5)

ਬਿਆਵੇਖਤ ਬਾ ਓ ਹਮਹ ਯਕਾ ਦਿਗਰ।।
ਕਿ ਜ਼ਾਹਿਰ ਸ਼ਵਦ ਹੋਸ਼ ਹੋਬਤ ਹੁਨਰ।। ੬।।
Bayawakht ba 'o hamah yak digar.
Keh zakar shawad hosh haibat hunar. (6)

ਯਕੇ ਮੁਇ ਚੀਂ ਰਾ ਬੁਖਾਦੰਦ ਪੇਸ਼।।
ਕਿ ਅਜ਼ ਮੁਇ ਚੀਨੀ ਬਰਾਵੁਰਦ ਰੋਸ਼।। ੭।।
Yake niooye cheep ra bukhadand pesh.
Keh az mooye chini brawoord resh. (7)

ਬਰੋ ਹਰ ਕਿ ਬੀਨਦ ਨ ਦਾਨਦ ਸੁਖਨ।।
ਕਿ ਅਜ਼ ਰੋਇ ਮਰਦੇ ਸ਼ੁਦਹ ਸ਼ਕਲ ਜ਼ਨ।। ੮।।
Bro har keh binad na daand sukhan.
Keh az roey mardey shuda shakal zan. (8)

ਬਿਦਾਨੰਦ ਹਰ ਕਸ ਕਿ ਈਂ ਹਮ ਜ਼ਨ ਅਸਤ।।
ਕਿ ਦਰ ਪੰਕਰਿ ਚੂੰ ਪਰੀ ਰੋਸ਼ਨ ਅਸਤ।। ੯।।
Bidanand har kas ke een ham zan ast.
Keh dar pakere choon pari roshan ast. (9)

ਬ ਦੀਦੰਦ ਓਰਾ ਯਕੇ ਰੋਜ਼ ਸ਼ਾਹ।।
ਕਿ ਮਕਬੂਲ ਸੂਰਤ ਚੁ ਰਖਸ਼ਿੰਦਹ ਮਾਹ।। ੧੦।।
Ba didand 'ora yake roze shah.
Keh maqbooi surat choo rakhshindah maah. (10)

ਬਿ ਪੁਰਸ਼ੀਦ ਓਰਾ ਕਿ ਏ ਨੇਕ ਬਖਤ।।
ਸਜ਼ਾਵਰ ਸ਼ਾਹ ਅਸਤੁ ਸਾਯਾਨ ਤਖਤ।। ੧੧।।
Be pursheed 'ora ke ye nake bakht.
Sazaawaar shah asto shaayaan takht. (11)

Both of them got enamoured with each other's love, enjoying sensuous pleasure. When they became- conscious of themselves, they got frightened that their secret may not be leaked out. So they thought of a plan. (6)

She called a barbar, so that he could shave off the beard of that jeweler with a razor and make his face clearer (smooth). (7)

Whosoever would look at him, could not know this secret as his face now resumbled a woman's face, more than the man's appearance. (8)

Everyone took him to be a female, (woman) as his body was shining like a fairy. (9)

One day the king looked at him, and he found his appearance shining brilliantly like the moon and looking very charming. (10)

The king told him, "O fortunate blonde l You are only meant for the kings, and worthy of being seated on the royal throne. So you could become my consort (queen)." (11)

ਕਿ ਜਨ ਤੋਂ ਕਦਾਮੀ ਕਿਰਾ ਦੁਖਤਰੀ।।
ਕਿ ਮੁਲਕੇ ਕਿਰਾ ਰੋ ਕਿਰਾ ਖਾਹਰੀ।। ੧੨।।
Keh zan to kadaami kira dukhtari.
Keh mulke kira no kira khawaahari. (12)

ਬ ਨਜ਼ਰ ਅੰਦਰੂੰ ਬਹਰਮੰਦ ਆਮਦਸ਼।।
ਕਿ ਦੀਦਨ ਸਹੇ ਦਿਲ ਪਸੰਦ ਆਮਦਸ਼।। ੧੩।।
Ba nazar androon baharmand aamdersh.
Ba deedan sahe dil psand aamdash. (13)

ਕਨੀਜ਼ਕ ਯਕੇ ਰਾ ਬੁਖਾਦੰਦ ਪੇਸ਼।।
ਸਬੋ ਗਾਹਿ ਬੁਰਦਸ਼ ਦਰੂੰ ਖਾਨਹ ਖੇਸ਼।। ੧੪।।
Kaneezak yake ra bukhadand pesh.
Shaban gaahe burdash daroon khana khesh. (14)

ਬਿ ਗੁਫ਼ਤਹ ਕਿ ਸਰਵ ਕਦ ਸੀਮ ਤਨ।।
ਚੁਰਾਗੇ ਫਲਕ ਆਫ਼ਤਾਬੋ ਯਮਨ।। ੧੫।।
Be guftah keh ye sarav qad seem tan.
Chiraage falak aaftaabe yaman. (15)

ਵਜ਼ਾਂ ਬਹਰ ਮਾਰਾ ਬ ਤਪਸ਼ੀਦ ਦਿਲ।।
ਕਿ ਮਾਹੀ ਬਿਅਫ਼ਤਾਦ ਅਜ ਆਬ ਗਿਲ।। ੧੬।।
Wazaan bhehar mara ba tapsheed dil.
Keh maahi biyaftaad az aab gil. (16)

ਬੁਰੋਏ ਸਬਾਪੈਕ ਗੁਲਜ਼ਰ ਮਾਂ।।
ਕਿ ਦਰਪੇਸ਼ ਯਾਰੇ ਵਫ਼ਾਦਾਰ ਮਾਂ।। ੧੭।।
Buroye shabapak gulzaar maan.
Keh darpesh yaare wafaadar maan. (17)

(He further said) "Whose spouse (wife) are you and whose daughter are you? Which is your country? Whose sister are you?" (12)

She appeared very charming and fortunate to look at as such she was greatly liked (appreciated) by the king. (13)

Then the king sent for a female attendant, who took her at night to his palace. (14)

The king told this attendant, that he had seen a woman, tall like a cyprus tree, with a silver like shining face and she was most beautiful like the moon with an elegant and glorious appearance like the sun. (15)

(He said) My heart is pining to meet her just like a fish out of water and throbbing-in the muddy water. (slush). (16)

(He told her), you are my blooming emissary (like a flower bed). Please go to my faithful friend. (17)

ਤੁ ਗਰ ਪੇਸ਼ ਓਰਾ ਬਿਯਾਰੀ ਮਾਂ।।
ਕਿ ਦਰਪੇਸ਼ ਯਾਰੇ ਵਫ਼ਾਦਾਰ ਮਾਂ।। ੧੮।।
Tut gar pesh 'ora byari mara.
Keh bakhshem sarbastah ganje tura. (18)

ਰਵਾਂ ਸ਼ੁਦ ਕਨੀਜ਼ਕ ਈ ਸੁਖਨ।।
ਬਿਗੋਯਦ ਸੁਖਨ ਰਾਜ਼ਿ ਤਰ ਤਾਬ ਬੁਨ।। ੧੯।।
Rawan shud kaneezak een sukhan.
Bagoyad sukhan raze sar taab bun. (19)

ਜ਼ੁਬਾਨੀ ਕਨੀਜ਼ਕ ਸੁਨੀਦੀ ਸੁਖਨ।।
ਬ ਪੇਚੀਦ ਬਰ ਖੁਦ ਜ਼ਿ ਪੋਸ਼ਾਕ ਜ਼ਨ।। ੨੦।।
Zubani kaneezak shuneedi sukhan.
Ba pecheed bar khud zoy poshak zan. (20)

ਕਿ ਜ਼ਾਹਰ ਕਨਾਨੀਦ ਅਸਬਾਬ ਖੇਸ਼।।
ਕਿ ਦੀਦਨ ਜਹਾਂ ਰਾ ਬ ਕਿਰਦਾਰ ਖੇਸ਼।। ੨੧।।
Keh zahar kananeed asbab khesh.
Keh didan jahan ra ba kirdar khesh. (21)

ਬ ਖਾਹਦ ਮਰਾ ਸ਼ਾਹਿ ਏ ਯਾਰ ਮਾ।।
ਮਰਾ ਮਸਲਿਯਤ ਦਿਹ ਵਫ਼ਾਦਾਰ ਮਾ।। ੨੨।।
Ba khahad mara shahe ye yaar ma.
Mara maslihat deh wafadar ma. (22)

ਤੁ ਗੋਈ ਮਨ ਈਂ ਜਾ ਗੁਰੇਜ਼ਾ ਸ਼ਵਮ।।
ਕਿ ਇਮ ਰੋਜ਼ ਅਜ਼ ਜਾਇ ਖੇਜ਼ਾ ਸਾਵਮ।। ੨੩।।
Ti goii man een ja gureza shawam.
Keh imroze az jaaey kheza shawam. (23)

"If you could arrange to bring her to my palace, I will reward you with a pouch (bag) full of gold coins)." (18)

On hearing these words of the king, the housemaid went there and related the whole story to him from beginning to end. (19)

On hearing this awkward thing from the maid, he felt greatly pained at wearing womanly (female) dress on his body and was filled with hatred (for himself). (20)

He thought to himself that if he disclosed this secret to anyone, then what will be his fate in the world.? (21)

So he told the queen, "O my beloved! The king, having seen my beautiful face, has shown his liking for me. O my faithful friend! Now you tell me what should I do?" (22)

If you agree, them I would be (declared) missing from this place and would move (go) away from here today itself. (23)

ਨ ਤਰਸੀ ਇਲਾਜੇ ਤੁਰਾ ਮਨ ਕੁਨਮ।।
ਬ ਦੀਦਨ ਵਜ਼ਾਂ ਦਾਰ ਮਾਹੇ ਨਿਹਮ।। ੨੪।।
Na tarsi ilaaje tura man kunam.
Ba deedan wazaan chaar maahe niham. (24)

ਚੁ ਖੁਸ਼ਪੀਦ ਯਕ ਜਾਇ ਚੂੰ ਬੇਖ਼ਬਰ।।
ਖ਼ਬਰ ਗਸ਼ਤ ਸ਼ੁਦ ਸ਼ਾਹ ਓ ਸ਼ੇਰ ਨਰ।। ੨੫।।
Choo khushpeed yak jaae choon bakhabar.
Khabar gasht shud shaah `o sher nar. (25)

ਦਹਾਨੇ ਕਨੀਜ਼ਕ ਸ਼ੁਨੀਦ ਈਂ ਸੁਖਨ।।
ਬਜੁੰਬਸ਼ ਲਰਜ਼ੀਦ ਸਰ ਤਾਬ ਬੁਨ।। ੨੬।।
Dahaane kaneezak shunted een sukhan.
Bajumbash lamed sar taab bun. (26)

ਬਿਯਾਮਦ ਕਜ਼ੋ ਜਾਇ ਓ ਖ਼ੁਫਤਹ ਦੀਦ।।
ਜਿ ਸਰ ਤਾ ਕਦਮ ਹਮ ਚੁ ਮਿਹਰਸ਼ ਤਪੀਦ।। ੨੭।।
Byamad kazo jaae 'o khufta deed.
Ze sar to qadata ham choo mehrash tepeed. (27)

ਬਿਦਾਨਦ ਕਿ ਈਂ ਰਾ ਖ਼ਬਰਦਾਰ ਸ਼ੁਦ।।
ਬ ਰੋਜ਼ੇ ਅਜ਼ਾ ਈਂ ਖ਼ਬਰਦਾਰ ਸ਼ੁਦ।। ੨੮।।
Bidanand keh een ra khabardar shud.
Ba roze aza een khabardar shud. (28)

ਬਿ ਖੁਸ਼ਪੀਦ ਯਕ ਜਾ ਯਕੇ ਖਾਬਗਾਹ।।
ਮਰਾ ਦਾਵ ਅਫ਼ਤਦ ਨ ਯਜ਼ਦਾਂ ਗਵਾਹ।। ੨੯।।
Be khushpeed yak ja yake khabgah.
Mara dao after na yazdan gawah. (29)

The queen told him, "You need not get worried and frightened, as I shall make some arrangement. In the very face of the king, I will keep your with me for four months. (within his knowledge). (24)

Saying these words, the queen took him along with her and went to bed, being completely careless about anything. The lion-hearted king then came to know about the whole affair from his maid. (25)

When the king heard about this whole thing from the maid, he was trembling from head to foot, getting furious with rage. (26)

So the king came to the place along with the maid, and saw both of them sleeping there. On seeing this, he was agitated and became red hot like the sun from head to foot. (27)

The king felt that "she got the news of my views, as such she had become fully cautious and does not sleep alone." (28)

Both of them were sleeping together on one bed only, so my manoeuvre (trick) did not work. God alone is my witness. (29)

ਜੁਦਾ ਗਰ ਬੁਬੀਨਮ ਅਜ਼ ਈਂ ਖਾਬਗਾਹ।।
ਯਕੇ ਜੁਫਤ ਬਾਸ਼ਮ ਚੁ ਖਰਸ਼ੰਦ ਮਾਹ।। ੩੦।।
Juda gar bubinum az een khaabgaah.
Yake juft basham choo khurshad maah. (30)

ਵਜ਼ਾਂ ਰੋਜ਼ ਗਸ਼ਤਾਹ ਬਿਯਾਮਦ ਦਿਗਰ।।
ਹਮਾਂ ਖ਼ੁਫਤਹ ਦੀਦੰ ਯਕੇ ਬਬਰ।। ੩੧।।
Wazaan rose gashtah bymad digar.
Hamaan khufta deedam yake babar. (31)

ਦਰੇਗਾ ਅਜ਼ੀਂ ਗਰ ਜੁਦਾ ਯਾਫ਼ਤਮ।।
ਯਕੇ ਹਮਲਹ ਚੂੰ ਸ਼ੇਰਿ ਨਰ ਸਾਖਤਮ।। ੩੨।।
Drega azeen gar juda yaftam.
Yake hamla choon shere nar saakhtam. (32)

ਦਿਗਰ ਰੋਜ਼ ਰਫ਼ਤਸ਼ ਆਮਦਸ਼।।
ਬ ਦੀਦੰਦ ਯਕ ਜਾਇ ਬਰ ਤਾਫ਼ਤਸ਼।।
Digar roze raftash aamdash.
Ba deedand yak jaae bar taaftash. (33)

ਬ ਰੋਜ਼ੇ ਚੁ ਆਮਦ ਬ ਦੀਦੰਦ ਜੁਫ਼ਤ।।
ਬ ਹੋਰਤ ਗਰੋ ਰਫਤ ਬਾ ਦਿਲ ਬਿਗੁਫ਼ਤ।। ੩੪।।
Ba roze choo aamad ba didand zuft.
Ba harat fro ba dil biguft. (34)

ਕਿ ਹੰਫ ਅਸਤ ਆਂ ਰਾ ਜੁਦਾ ਯਾਫਤਮ।।
ਕਿ ਤੀਰੇ ਕਮਾਂ ਅੰਦਰੂੰ ਸਖਤਮ।। ੩੫।।
Keh half ast aan ra juda yaftam.
Keh teeray kamaan androon sakhtam. (35)

The king thought to himself (in his mind) "in case I had the chance of seeing her separately away from this bedroom, then like the new moon night, I would join with her (get interlinked) like the sun or moon."(30)

'That day the king went away and came again the next day, and the king saw them both sleeping together clasping each other in their arms. (in embrace). (31)

The king thought in his mind that it was rather sad. "In case I had seen this woman separate from the queen, then I would have swooped at her like a male lion. (attacked her). (32)

The king went away on the second day, and came again on the third day. Seeing them sleeping together, he again went back. (33)

On the fourth day again he came and saw them sleeping together. He was wondering and went back and was thinking in his mind. (34)

"Alas! Had I seen her separated from the queen, then I would have enjoyed sensuous pleasure with her." (I would have fixed the arrow in the bow.) (35)

ਨ ਦੀਦਮੋ ਦੁਸ਼ਮਨ ਨ ਦੋਜ਼ਮ ਬ ਤੀਰ।।
ਨ ਕੁਸ਼ਤਮ ਅਦੂ ਰਾ ਨ ਕਰਦਮ ਅਸੀਰ।। ੩੬।।
Na deedem dushman na dozan ba teer.
Na kushtam adoo ra na kardam asser. (36)

ਸ਼ਸ਼ਮ ਰੋਜ਼ ਆਮਦ ਬਦੀਦਹ ਵਜ਼ਾਂ।।
ਬ ਪੇਚਸ ਦਰਾ ਵਖਤ ਗੁਫਤ ਅਜ਼ ਜ਼ੁਬਾਂ।। ੩੭।।
Shasham rose aamad badeeda wazaan.
Ba pechash dra wakht guft az zubaan. (37)

ਨ ਡਦਿਮ ਦੁਸ਼ਮਨ ਕਿ ਰੇਜ਼ੇਮ ਖੂੰ।।
ਦਰੇਗਾ ਨ ਕੈਬਰ ਕਮਾਂ ਅੰਦਰੂੰ।। ੩੮।।
Na deedem dushman keh razame khoon.
Drega na kaibar kamaan androon. (38)

ਦਰੇਗਾ ਬ ਦੁਸ਼ਮਨ ਨ ਆਵੋਖ਼ਤਮ।।
ਅਰਗਾ ਨ ਬਾ ਯਕ ਦਿਗਰ ਰੇਖਤਮ।। ੩੯।।
Drega ba dushman na aawakhtam.
Arga na ba yak digar rekhtam. (39)

ਹਕੀਕਤ ਸ਼ਨਾਸਦ ਨ ਹਾਲੇ ਦਿਗਰ।।
ਕਿ ਨਾਯਲ ਬਸੇ ਗਸ਼ਤ ਓ ਤਾਬ ਸਰ।। ੪੦।।
Haqiqat shanasad na haale digar.
keh nayal base gast 'o taab sar. (40)

ਬੁਬੀਂ ਬੇਖ਼ਬਰ ਰਾ ਚੇ ਕਾਰੇ ਕੁਨਦ।।
ਕਿ ਕਾਰੇ ਬਦਸ਼ ਇਖਤਯਾਰੇ ਕੁਨਦ।। ੪੧।।
Bubeen bekhbar ra cheh kaare kunad.
Keh kaare badasb ikhitiare kunad. (41)

The king thought to himself and felt sorry (sad) that neither he had seen the enemy nor he had shot the arrow. (pierced with arrow), "Neither have I killed the wicked person , nor have I imprisoned her, so what is the use of my being a king?" (36)

The sixth day, the king came and saw them together as before. He got furious with rage and remarked like this. (Spoke with his tongue) (37)

"I have not seen the enemy, as such I should not cut him into pieces. Alas! I have not been able to place the arrow in the bow (I could not enjoy sensuous pleasure)." (38)

(The king said), Alas! I have not been able to clasp the enemy (I have not met her) It is very sad that we have not mingled with each other so far," (39)

The king, being in a different state of mind, could never realize, whether he was a male or a female. (boy or a girl). He was enamored in her love from head to foot. (extremely enticed in her love) (The king never realized the truth. In fact, due to his dual- mindedness, he was far from the truth.) (40)

'(O Aurangzeb!) You should look at this king and see what was he doing. He was assimilating the wicked path. (The human being suffers due to his ignorance.)" (41)

ਖੁਸ਼ੀ ਬੇਖ਼ਬਰ ਬਦ ਖਰਾਸ਼ੀ ਕੁਨਦ।।
ਕਿ ਬੇਅਬ ਸਰ ਖੁਦ ਤਰਾਸ਼ੀ ਕੁਨਦ।। ੪੨।।
Bubeen bekhaber bad khrashi kunad.
Keh beaab sar khud trashi kunad. (42)

ਬਿਦਿਹ ਦਾਕੀਯਾ ਜਾਮ ਸਬਜ਼ੇ ਮਰਾ।।
ਕਿ ਸਰਬਸਤਹ ਮਨ ਗੰਜ ਬਖਸ਼ਮ ਤੁਰਾ।। ੪੩।।
Bideh saqia jaam sabze mars.
Keh saebastah man ganj bakhsham tura. (43)

ਬਿਦਿਹ ਸਾਕੀਯਾਂ ਸਾਦਰੇ ਸੰਬਜ਼ ਫਾਮ।।
ਕਿ ਖਸਮ ਅਫਕਨੋ ਵਕਤਹ ਸਤਸ਼ ਬ ਕਾਮ।। ੪੪।।
Bideh saqia sagare sabaz faam.
Keh khasm afkano waqte ba kaam. (44)

੧ਓ ਸ੍ਰੀ ਵਾਹਿਗੁਰੂ ਜੀ ਕੀ ਫ਼ਤਿਹ।।

ਗਫਰੋ ਗੁਨਹ ਸਖਸ਼ ਗਾਫ਼ਲ ਕੁਸ ਅਸਤ।।
ਜਹਾਂ ਰਾ ਤੁਈਂ ਬਸਤੁ ਈਂ ਬੰਦੁਬਸਤ।। ੧।।
Ghafooro gunaah bakhsh gaafil kush ast.
Jahan ra tuii bast een bandobast. (1)

ਨ ਸਿਰੋ ਨ ਮਾਦਰ ਬਿਰਾਦਰ ਪਿਦਰ।।
ਨ ਦਾਮਦੁ ਦੁਸ਼ਮਨ ਨ ਯਾਰੇ ਦਿਗਰ।। ੨।।
Na pisro na. maader biraadar pidar.
Na daamad dushman na yaare digar. (2)

"(O Aurangzeb!) Look at the fool, what type of painful state he was up to, as if he was having a Shava without the use of water." (without any achievement he was wasting his time and effort.) (42)

(O Aurangzeb! Like that king you are also behaving foolishly, without knowing what is right and wrong. You are troubling god-fearing saints without any purpose, for which you will have to be answerable to the Lord.)

Now the Guru prays to the Lord:- "O True Guru ! May I be bestowed with the true Name, so as to offer you my prayers with full faith (the treasure of my faith)." (43)

O True Lord! May you bless me with the (ever-green tumbler of) True Name, Which would be helpful in suppressing my sexual desires, the greatest enemy. (44)

Here the ninth parable is completed.

"By the Grace of one Lord-Supreme Victory to the Lord Almighty."

The benevolent Lord is the forgiver of all our vices and shortcomings (sins) and the destroyer of all lazy (careless and in attentive) men. O Lord! The administration (functioning) of the whole universe is controlled (managed) by you alone. (1)

The Lord has no son, no mother, neither he has any enemy nor any friend (no friend or foe).There is none else like him, (none to compare with him in greatness.) (2)

ਸੁਨੀਦਮ ਸੁਖਮ ਸ਼ਾਹਿ ਮਾਯੰਦਰਾ।।
ਕਿ ਰੋਸ਼ਨ ਦਿਲੋ ਨਾਮ ਰੋਸ਼ਨ ਜ਼ਮਾਂ।। ੩।।
Shuneedam sukhan shaahe maayandran.
Ke roshan dilo naam roshan zamaan. (3)

ਕਿ ਨਾਮਸ ਵਜ਼ਰਿਸਤ ਸਾਹਿਬ ਸ਼ਊਰ।।
ਕਿ ਸਾਹਿਬ ਦਿਮਾਗ ਅਸਤ ਜ਼ਾਹਰ ਜ਼ਹੂਰ।। ੪।।
Keh naamash wazirast saahib shaoor.
keh saahib dimaag ast zaahar zahoor. (4)

ਕਿ ਸਿਰੇ ਅਜ਼ਾਂ ਬੂਨ ਰੋਸ਼ਨ ਜ਼ਮੀਰ।।
ਕਿ ਹੁਸਨਲ ਜਮਾਲ ਅਸਤ ਸਾਹਿਬ ਅਮੀਰ।। ੫।।
Keh pisray azaan boon roshan zamir.
Keh husnal jamaal ast sahib amir. (5)

ਕਿ ਰੋਸ਼ਨ ਦਿਲੋ ਸ਼ਾਹਿ ਓ ਨਾਮ ਬੂਦ।।
ਅਦੂਰਾ ਜ਼ਿ ਮਰਦੀ ਬਰ ਆਵੂਰਦ ਦੂਦ।। ੬।।
Keh roshan dilay shaahe 'o naam bood.
Adoore ze mardi bar aawoord dood. (6)

ਵਜ਼ੀਰੇ ਯਕੇ ਬੂਦ ਓ ਹੋਸ਼ ਮੰਦ।।
ਰਈਯਤ ਨਿਵਾਜ਼ ਅਸਤੁ ਦੁਸ਼ਮਨ ਗਜ਼ੰਦ।। ੭।।
Wazire yake bood 'o hash mand.
Rayat niwas ast dushman gazand. (7)

ਵਜ਼ਾ ਦੁਖਤਰੇ ਹਸਤ ਰਓਸਨ ਦਰਾਗ।।
ਕਿ ਨਾਮੇ ਅਜ਼ਾਂ ਬੂਦ ਰੋਸ਼ਨ ਦਿਮਾਗ।। ੮।।
Wazaan duhktre hast roshan chraag.
Keh naame azaan bood roslian dimaag. (8)

(O Aurangzeb !) I have heard the anecdote of the king of Mayandran land, who was having an enlightened soul (had a pure illuminated mind). He was renowned in the whole world as one having a pure soul. (3)

His wise minister was called Namesh, who possessed an intelligent and good brain and his splendor shone forth all around (4)

The king had a son, named Roshan Zamir, who was very charming with a illuminated-mind and was a leader of eminent chiefs. (leaders). (5)

The king was called Roshan Dil. He Had subjugated all his enemies with his bravery (prowess) and destroyed all his foes. (6)

He had a very wise and sagacious minister, who was a great well-wisher of the subjects and a destroyer of the enemies. (7)

The minister had a daughter who was glorious with her shining (elegant) appearance loke the light of lamp and was called Roshan damaag. (illumined mind) (8)

ਬ ਮਤਲਬ ਸਪੁਰਦੰਦ ਹਰ ਦੋ ਤਿਫ਼ਲ॥
ਕਿ ਤਿਫ਼ਲਸ਼ ਬਸ਼ੇ ਰੋਜ਼ ਗਸਤੰਦ ਖਿਜ਼ਲ॥ ੯॥
Ba maktab spurdand har do tifal.
Keh tiflash bashe rose gashtand khizal. (9)

ਸ਼ਿਸਤੰਦ ਦਾਨਾਇ ਮਉਲਾਇ ਰੂਮ॥
ਕਿ ਦਿਰਮਸ਼ ਬ ਬਖਸ਼ੀਦ ਆਂ ਮਰਜ਼ ਬੂਮ॥ ੧੦॥
Shistand Danae molae room.
Keh dirmash aan mart boom. (10)

ਨਿਸ਼ਸਤੰਦ ਦਰ ਆਂ ਜਾਇ ਤਿਫ਼ਲੇ ਬਸੇ॥
ਬੁਖਾਂਦੇ ਸੁਖਨ ਅਜ਼ ਕਿਤਾਬ ਹਰ ਕਸੇ॥ ੧੧॥
Nishastand dar aan jaae tifle basey.
Bukhande sukhan az kitab har kasey. (11)

ਬ ਬਗਲ ਅੰਦਰ ਆਰੰਦ ਹਰ ਯਕ ਕਿਤਾਬ॥
ਜਿ ਤਉਰੇਤ ਅੰਜੀਲ ਵਜਹੇ ਅਦਾਬ॥ ੧੨॥
Agal andar aarand har yak kitab.
l'orate Anjeel wajhe aadab. (12)

ਦੁ ਮਕਤਬ ਕੁਨਾਨੀਦ ਹਫ਼ਤ ਅਜ਼ ਜ਼ੁਬਾਂ॥
ਯਕੇ ਮਰਦ ਬੁਖਾਦੰਦ ਦੀਗਰ ਜ਼ਨਾਂ॥ ੧੩॥
Do maktab kunaneed haft az zubaan.
Yake mard bukhadanddeegar zanaan. (13)

ਕਿ ਤਿਫ਼ਲਾਂ ਬੁਖਾਦੰਦ ਮੁਲਾਂ ਖੁਸ਼ਸ਼॥
ਜ਼ਨਾ ਰਾ ਬੁਖਾਦੰਦ ਜ਼ਨੇ ਜ਼ਾਜਲਸ਼॥ ੧੪॥
Keh tiûaan bukhadand Mullan khushash.
Zanaan ra bukhandand Zane fazlash. (14)

Both the children (king's son and minister's daughter) were sent to a school as they had been loitering around for quite some time earlier (without any purpose). (9)

Both the children were sent to the maulvi (religious Muslim leader) of great learning in the country of Rome (Room). The king had bestowed on him lot of wealth and land. (in grant). (10)

There were many other children studying there in that school. Each child used to study (the lesson) from his/her book. (11)

Each child would carry his books under the armpit and would bring religious books like Torait and Bible with great respect (veneration.) (12)

Two Schools were functioning for teaching seven languages, one for the boys and the other for the learning of girls. (13)

The boys were being taught by a scholarly Maulvi (religious leader), while the girls were being taught by a clever and intelligent woman teacher. (14)

ਵਜ਼ਾਂ ਦਰਮਿਯਾਂ ਬੂਦ ਦੀਵਾਰ ਜੀਂ।।
ਯਕੇ ਆਂ ਤਰਫ਼ ਬੂਦ ਯਕੇ ਤਰਫ਼ ਈਂ।। ੧੫।।
Wazaan darmian bood deewaar zeen.
Yake aan tarf bood yake tarf een. (15)

ਸਬਕ ਬੁਰਦ ਹਰਦੋ ਜ਼ਿ ਹਰ ਯਕ ਹੁਨਰ।।
ਇਲਮ ਕਸ਼ਮਕਸ਼ ਕਰਦ ਬਾ ਯਕ ਦਿਗਰ।। ੧੬।।
Sabak burd hardo ze har yak hunar.
Ilam kashmkash kard ba yak digar. (16)

ਸੁਖ਼ਨ ਹਰ ਯਕੇ ਰਾਦ ਹਰ ਯਕ ਕਿਤਾਬ।।
ਜ਼ੁਬਾਂ ਫ਼ਰਸ਼ ਅਰਬੀ ਬਿਗੋਯਦ ਜਵਾਬ।। ੧੭।।
Sukhan har yake raand har yak kitab.
Zubaan farsh arbi bigoyad jawab. (17)

ਇਲਮ ਰਾ ਸੁਖਨ ਰਾਦ ਬਾ ਯਕ ਦਿਗਰ।।
ਜ਼ਿ ਕਾਮਿਲ ਜ਼ਿ ਜ਼ਾਯਲ ਜ਼ਿ ਨਾਦਰ ਸਿਯਰ।। ੧੮।।
Ilam ra sulthan raand ba yak digar.
Ze kaamil ze zayal ze nadar siyar. (18)

ਕਿ ਸ਼ਮਸ਼ੇਰਿ ਇਲਮੋ ਅਲਮਬਰ ਕਸੀਦ।।
ਬਹਾਰੇ ਜਵਾਨੀ ਬ ਹਰਦੋ ਰਸ਼ੀਦ।। ੧੯।।
Ke shamsherc ilmo alambar kasheed.
Bahaare jawaani ba hardo rasheed. (19)

ਬਹਾਰਸ਼ ਦਰਾਮਦ ਗੁਲੇ ਬੋਸਤਾਂ।।
ਬਜ਼ੁੰਬਸ਼ ਦਰਾਮਦ ਸ਼ਹੇ ਚੀਸਤਾ।। ੨੦।।
Bahaarash draamad gule bostaan.
Bzumbash draamad shahe cheestaan. (20)

There was a wall in between the school, in one of them the boys were learning and in the other school, the girls were under study. (15)

Both the children were taking lessons in each art of learning and both were making efforts in excelling each other. (16)

Each student would study various books of learning and used to answer questions either in Persian or in Arabic. (language) (17)

The intelligent, foolish and wise students having good conduct, would discuss with one another various topics of studies. (18)

Both the children had taken the flag of sword of learning (both were engaged) in scholarly learnig) till youth had dawned on both of them and both grew up into young energetic and smart youths. (19)

When both had grown into full bloom (both the flower blossomed forth) and had attained full puberty, then the god of love (Kamdev) aroused their passions (and both developed love for each other.) (20)

ਬਰਹਖ਼ਸ਼ ਅੰਦਰ ਆਮਦ ਸ਼ਹਿਨਸ਼ਾਹਿ ਚੀਂ।।
ਬ ਖ਼ੂਬੀ ਦਰਾਮਦ ਤਨੇ ਨਾਜ਼ਨੀ।। ੨੧।।
Brah khash andar aamad shehanshahe chin.
Bkhoobi draamad tane naazneen. (21)

ਬ ਖ਼ੂਬੀ ਦਰ ਆਮਦ ਗੁਲੇ ਬੋਸਤਾਂ।।
ਬ ਅੰਸ਼ ਅੰਦ ਆਮਦ ਦਿਲੇ ਦੋਸਤਾਂ।। ੨੨।।
Ba khoobi dar aamad gule bostaan.
Ba aash and aamad dile dostaan. (22)

ਜ਼ਿ ਦੇਵਾਰ ਜੋ ਅੰਦਰੂੰ ਮੂਸ ਹਸਤ।।
ਜ਼ਿ ਦੇਵਾਰ ਓ ਹਮਚੂੰ ਸੁਰਾਖ ਗਸ਼ਤ।। ੨੩।।
Ze dewaar jo androon moos hast.
Ze dewaár 'o hamehoon surakh gasht. (23)

ਬ ਦੀਦਨ ਅਜ਼ਾਂ ਅੰਦਰੂੰ ਹਰ ਤਨ।।
ਚਰਾਗੇ ਜਹਾਂ ਆਫ਼ਤਾਬੇ ਯਮਨ।। ੨੪।।
Ba -deedan azaan androon har do tan.
Charage jahaan aaftabe yaman. (24)

ਚੁਨਾਂ ਇਸ਼ਕ ਆਵੇਖਤ ਹਰ ਦੋ ਨਿਹਾਂ।।
ਕਿ ਇਲਮਸ਼ ਰਵਦ ਦਸਤ ਹੋਸ਼ ਅਜ਼ ਜਹਾਂ।। ੨੫।।
Chunaan ishaq aawakht har do nihaan.
Keh ilmash rawad dast hosh az jahaan. (25)

ਚੁਨਾ ਹਰ ਦੋ ਆਵੇਖਤ ਬਾਹਮ ਗਰੇਬ।।
ਕਿ ਦਸਤ ਅਜ਼ ਇਨਾਂ ਰਫ਼ਤ ਪਾਂ ਅਜ਼ ਰਕੇਬ।। ੨੬।।
Chunaan har do aawekht haaham grabe.
Keh dast az inaan raft paan az rakebe. (26)

The boy was influenced by the God of love (Kamdev) and became more passionate in his love, while the girl's body also developed into a beautiful young blonde. (21)

The garden flower (the boy) grew up into a smart-youth and joined his friends in making fun and frolic. (enjoying worldly pleasure). (22)

There was a rat living inside the wall of the school (dividing it into boy sand girls sections), which resulted in a hole in the wall. (23)

The beautiful girl shining elegantly like the moon and the sun-like boy of the Yaman land would glance at each other, through this hole in the wall.(24)

Both thus developed love for each other in this secret manner, which made them forget about their studies along with any consciousness of the world around. (They forgot about the studies or world around). (25)

Both of them got engrossed in their love affair so much that they lost hold of the reins .(bridle) from their hands and the feet also came out of the stirrups. (They got enamoured in their love so much, that they for got about their studies and lost their sense of proportion even.) (Their Minds were out of their control.) (26)

ਬ ਪੁਰਸ਼ੀਦ ਹਰ ਦੋ ਕਿ ਏ ਨੇਕ ਖੋਇ।।
ਕਿ ਏ ਆਫ਼ਤਾਬੇ ਜਹਾਂ ਮਾਹ ਰੋਇ।। ੨੭।।
Ba pursheed har do keh ye nek khoey.
Keh ye aaftabe jahaan maah roye. (27)

ਕਿ ਈਂ ਹਾਲ ਗੁਜ਼ਰਦ ਬ ਆਂ ਹਰ ਦੋ ਤਨ।।
ਬਿ ਪੁਰਸ਼ੀਦ ਅਖਵੰਦ ਵ ਅਖਵੰਦ ਜ਼ਨ।। ੨੮।।
Keh een haal guzrad ba aan har do tan.
Be pursheed akhwand wa akhwand zan. (28)

ਚਰਾਗੇ ਫ਼ਲਕ ਆਫ਼ਤਾਬੇ ਜਹਾਂ।।
ਚਰਾ ਲੰਾਗਰੀ ਗਸ਼ਤ ਵਜ਼ਹੇ ਨੁਮਾਂ।। ੨੯।।
Charaage falak aaftabe jahan.
Chara laagri gasht wazhe numaan. (29)

ਚਿ ਆਜ਼ਾਰ ਗਸ਼ਤਹ ਬੁਰੀ ਮਾਂ।।
ਕਿ ਲਾਗਰ ਚਰਾ ਗਸ਼ਤੀ ਏ ਜਾਨ ਮਾਂ।। ੩੦।।
Cheh Aazaar gashtah bugo jaan maa.
Keh Iagar chara gasht ye jaan maa. (30)

ਅਜ਼ਾਰਸ਼ ਬੁਰੀ ਤਾਂ ਇਲਾਜੇ ਕੁਨਮ।।
ਕਿ ਮਰਜ਼ੇ ਸ਼ੁਮਾਰਾ ਖਿਰਾਜੇ ਕੁਨਮ।। ੩੧।।
Azaarash bugo taa ilaje kunam.
Keh marze shumaara khiraaze kunam. (31)

ਸ਼ੁਨੀਦ ਈਂ ਸੁਖਨ ਰਾ ਨ ਦਾਦਸ਼ ਜਵਾਬ।।
ਫ਼ਰੋ ਬੁਰਦ ਹਰਦੋ ਤਨੇ ਇਸ਼ਕ ਫ਼ਿਰੋਜ਼।। ੩੨।।
Shuneed een sukhan ra na dadash jawab.
Fro burd hardo tane ishaq taab. (32)

Their friends, seeing their plight, asked them, "O good-natured and charming like the sun and the moon! What has gone wrong with you both?" (27)

(The friends then told their teachers.) On seeing the plight of both their students, the boys 'teacher (Maulvi) and the girl's teacher called both of them and enquired about the whole affair. (28)

"O beautiful lady and the sun-like boy of the world! Tell us, why both of you are becoming Weaker day by day? What is the cause behind it?" (29)

O dearer than my life! (O dear ones) Tell, me what ails your mind? (Why are you suffering like this?) Why are you becoming weaker day by day?" (30)

"If you tell me your problem (cause of suffering) then only, I could try to help you and suggest some remedy." Whatever is the cause of your afflictions (suffering) if you tell me, then only I could rectify those causes." (31)

On hearing these words, they never replied (to the teachers) but due to their love affair (being engrossed in love). They lowered their heads (necks) (feeling ashamed). (32)

ਚੁ ਗੁਜ਼ਰੀਦ ਬਰ ਵੈ ਦੁ ਸਿ ਚਾਰ ਰੋਜ਼।।
ਬਰਾਮਦ ਦੁ ਤਨ ਹਰ ਦੋ ਗੇਤੀ ਫਿਰੋਜ਼।। ੩੩।।
Choo guzreed bar wai do se chaar roze.
Braamad do tan har do geti firoze. (33)

ਬਰੋ ਦੂਰ ਗਸ਼ਤੰਦ ਤਿਫਲੀ ਗੁਬਾਰ।।
ਕਿ ਮੁਹਰਸ਼ ਬਰਆਵੁਰਦ ਚੂੰ ਨਉ ਬਹਾਰ।। ੩੪।।
Bro door gashtand tifly gubair.
Keh mohrash baraawoord choon nao bahar. (34)

ਵਜ਼ਾਂ ਫਾਜ਼ਿਲਜ਼ ਬੂਦ ਦੁਖਤਰੇ ਯਕੇ।।
ਕਿ ਸੂਰਤ ਜਮਾਲ ਅਸਤ ਦਾਨਿਸ਼ ਬਸੇ।। ੩੫।।
Wazaan fazalaz bood dukhtar yake.
Keh soorat jamaal ast danish bashe. (35)

ਸ਼ਨਾਸੀਦ ਓ ਰਾ ਜੀ ਹਲਤ ਵਜ਼ਾਂ।।
ਬਗੁਫ਼ਤਸ਼ ਦਰੂੰ ਖਿਲਵਤਸ ਕੁਸ਼ ਜ਼ੁਬਾਂ।। ੩੬।।
Shanaseed 'o ra zeen halat wazaan.
Bguftash droon khilwtaih khush zubaan. (36)

ਕਿ ਏ ਸਰਵ ਕੱਦ ਮਾਹਰੋ ਸੀਮ ਤਨ।।
ਚਰਾਗੇ ਫਲਕ ਆਫ਼ਤਾਬੇ ਯਮਨ।। ੩੭।।
Keh ye sary kad mahro seem tan.
Charaage falak aaftaabe yaman. (37)

ਜੁਦਾਈ ਮਰਾ ਅਜ਼ ਤੁਰਾ ਕਤਰਹ ਨੇਸਤ।।
ਬ ਦੀਦਨ ਦੁ ਕਾਲਿਬ ਬ ਗੁਫਤਮ ਯਕੇਸ਼ਤ।। ੩੮।।
Judaaii mara az tura katrah nest.
Ba didan do qalab ba guftam yakest. (38)

When sometime had passed (two, three or four days had passed) their love affair was known to the public and everyone was talking about it openly. (33)

Then the haze of childhood had disappeared from their faces and like the spring season the son of youthfulness had appeared.(The childhood had given rise to youthful glamour.) (34)

The scholarly Maulvi (religious leader) had a daughter, who was very intelligent and beautiful. (35)

That young girl had realized from (seeing) their mental outlook that both were in love with each other. She took the girl to a secluded place and said to her in very sweet tongue (words). (36)

"O beautiful charming lady, tall like the cypress tree, having a body shining like silver and with the splendour of the sun and moon of the heavens!" (37)

"There is no distinction between you and me. Though we have two distinct forms, yet basically we are both alike, being girls, and there is no difference between us." (38)

ਬ ਮਨ ਹਾਲ ਗੋ ਤਾ ਚਿ ਗੁਜ਼ਰਦ ਤੁਰਾ।।
ਕਿ ਸੋਜ਼ਦ ਹਮਹ ਜਾਨ ਜਿਗਰੇ ਮਰਾ।। ੩੯।।
Ba man hail go to cheh. guzrad tura.
Keh sozad tiamah jan jigre mara. (39)

ਕਿ ਪਿਨਹਾਂ ਸੁਖਨ ਕਰਦ ਯਾਰਾਂ ਖਤਾਸਤ।।
ਅਗਰ ਰਾਸਤ ਗੋਈ ਤੁ ਬਰ ਮਨ ਰਵਾਸਤ।। ੪੦।।
Keh pinhaan sukhan kard yaaran khatast.
Agar raast goii to bar man rawast. (40)

ਕਿ ਦੀਗਰ ਬਗੋਯਮ ਮਰਾ ਰਾਸਤ ਗੋ।।
ਕਿ ਅਜ਼ ਖੂਨ ਜਿਗਰੇ ਮਰਾ ਤੋ ਬਿਸ਼ੋ।। ੪੧।।
Keh deegar bagoyam mara raast go.
Keh az khoon jigre mara to bisho. (41)

ਸੁਖਨ ਦੁਜ਼ਦਗੀ ਕਰਦ ਯਾਰਾਂ ਖਤਾਸਤ।।
ਅਮੀਰਾਨ ਦੂਜ਼ਦੀ ਵਜ਼ੀਰਾਂ ਖਤਾਸਤ।। ੪੨।।
Sukhan duzadgi kard yaaran khatast.
Amiraan duzdi waziran khatast. (42)

ਸੁਖਨ ਗੁਫਤਨੇ ਰਾਸਤ ਗੁਫਤਨ ਖੁਸ਼ ਅਸਤ।।
ਕਿ ਹੱਕ ਗੁਫਤਨੋ ਹਮ ਚੁ ਸਾਫੀ ਦਿਲ ਅਸਤ।। ੪੩।।
Sukhan guftane rast guftan khush ast.
Keh haq guftano ham shoo saafi dil ast. (43)

ਬਸੇ ਬਾਰ ਗੁਫਤਸ਼ ਜਵਾਬੇ ਨ ਦਾਦ।।
ਜਵਾਬੇ ਜ਼ੁਬਾਂ ਸੁਖਨ ਸ਼ੀਰੀਂ ਕੁਸ਼ਾਦ।। ੪੪।।
Buse baar guftash jawaabo na daad.
Jawabe zuban sukhan sheereen kushaad. (44)

"Please tell me exactly what-is happening to you. (What is your state of mind.) On perceiving you in this state of mind, my whole body and soul is completely burnt. (1 am suffering badly to see your plight.) (39)

"You must remember that in case someone hides anything from her friends, one commits a great sin. If you were to tell me the whole truth, then it would benefit both of us. (It will be good for both.)" (40)

"You tell me the whole truth and I will not disclose (leak it) to any one else." "By telling the truth you could dispel all my suffering which I am under going due to seeing your plight. (You could wash away my body and blood.)" (41)

"To keep away anything hidden (secret).from one's friends is a great sin. It is a great (mistake) oversight (omission) if .the kings were to keep anything secret (hidden) from their ministers." (42)

It is rather a good thing to tell one's friends the truth about everything and lay open one's mind to them, as the truth is appreciated by everyone, and by telling the truth, one's mind also gets purified.(One feels satisfaction within one's mind)' (43)

The Maulvi's daughter asked her many times, but the girl did not come out with anything. To find, out the truth from her, the girl talked to her in very sweet words. (But without success). (44)

ਯਕੇ ਮਜਲਿਸ਼ ਆਰਾਸਤ ਬਾ ਰੋਦ ਜਾਮ।।
ਕਿ ਹਮ ਮਸਤ ਸ਼ੁਦ ਮਜਲਿਸੇ ਓ ਤਮਾਮ।। ੪੫।।
Yake mains aaraast ba rode jaam.
Keh ham mast shud majalase 'o tamaam. (45)

ਬ ਕੰਫ਼ਤ ਹਮਹ ਹਮ ਚੁ ਆਵੇਖਤੰਦ।।
ਕਿ ਜ਼ਖਮੇ ਜਿਗਰ ਬਾ ਜ਼ੁਬਾਂ ਰੇਖਤੰਦ।। ੪੬।।
Ba kaifash hamah ham choo aawakhtand.
Keh zakhme cigar ba jubaan rakhtand. (46)

ਸੁਖਨ ਬਾਜ਼ੁਬਾਂ ਹਮ ਚੁ ਗੋਯਦ ਮੁਦਾਮ।।
ਨ ਗੋਯਦ ਬਜੁਜ਼ ਸੁਖਨ ਮਹਬੂਬ ਨਾਮ।। ੪੭।।
Sukhan bazubaan choo goyad mudaam.
Na goyad bajuz sukhan mehboob naam. (47)

ਦਿਗਰ ਮਜਲਿਸ ਆਰਾਸਤ ਬਾਰੰਦ ਚੰਗ।।
ਜਾਵਾਨਾਨ ਸ਼ਾਇਸ਼ਤਾਹੇ ਖ਼ੂਬ ਰੰਗ।। ੪੮।।
Digar majlis aarast barod chang.
Jawanan shaisthe khoob rang. (48)

ਹਮਹ ਮਸਤ ਖੋ ਸ਼ੁਦ ਹਮਹ ਖ਼ੂਬ ਮਸਤ।।
ਇਨਾਨੋ ਫ਼ਜ਼ੀਲਤ ਬਰੂੰ ਜ਼ਿ ਦਸਤ।। ੪੯।।
Hamah mast kho shud hamah khoob mast.
Inaane fazilat broon shud ze dast. (49)

ਹਰਾਂ ਸ ਕਿ ਅਜ਼ ਇਲਮ ਸ਼ੁਖਨਸ਼ ਬਿਰਾਦ।।
ਕਿ ਅਜ਼ ਬੇਖੁਦੀ ਨਾਮਿ ਹਰ ਦੋ ਬਿਖਾਂਦ।। ੫੦।।
Haran kas keh az ilam sukhnash biraand.
Ke az bekhudi naarne liar do bikhaand. (50)

The ministers daughter then gave a party, which was accompanied by music (fun and frolic) and wine was also served freely, so that all the participants were drunk and were enjoying the fun. (45)

All were completely intoxicated by consuming wine and were off their normal senses and they started licking their wounds by stating their inner feelings. (Being drunk with liquor all were pouring out their heart-felt grievances.) (46)

All others were talking about their normal feelings and routine things, Where as this girl was only repeating her lover's name and nothing else. (47)

Then the Maulvi's daughter arranged another party, where there were arrangements for musical displays along with dance and music. This assembly was specially meant for young and charming persons. (48)

In this assembly (party) people with wanton behaviour were drunk with wine and completely engrossed in dancing and music (fun and frolic).So they started talking of their self-arrangments. (49)

Whosoever talked to both of them (in love) about their studies or literature, 'they did not reply to those quarries. Both of them were only repeating the name of their beloved friend only in their state of drunkenness. (50)

ਚੁ ਇਲਮੋ ਫ਼ਜ਼ੀਲਤ ਫ਼ਰਾਮੋਸ਼ ਗਸ਼ਤ।।
ਬੁਖਾਦੰਦ ਬਾ ਯਕ ਦਿਗਰ ਨਾਮ ਮਸਤ।। ਪ੧।।
Choo ilmo fazeelat framosh gasht.
Bukhadand ba yak digar naam mast. (51)

ਹਰਾਂਕਸ ਕਿ ਦੇਰੀਨਹ ਰਾ ਅਸਤ ਦੋਸਤ।।
ਜ਼ੁਬਾਂ ਖੁਦ ਕੁਸ਼ਾਯਿੰਦਹ ਅਜ਼ ਨਾਮ ਓਸਤ।। ਪ੨।।
Harankas keh derina ra hast dost.
Zubaan khud kushayend az naam ost. (52)

ਸ਼ਨਾਸਿਦ ਕਿ ਈਂ ਗੁਲ ਸੁਖਨ ਆਸ਼ਿਕ ਅਸਤ।।
ਬਗੁਫ਼ਤਨ ਹੁਮਾਯੂੰ ਸੁਬਕ ਤਨ ਖੁਸ਼ ਅਸਤ।। ਪ੩।।
Shanasid keh een gul sukhan aashiq ast.
Bguftan Hpmayon subak tan khush ast. (53)

ਕਿ ਅਜ਼ ਇਸ਼ਕ ਅਜ਼ ਮੁਸ਼ਕ ਅਜ਼ ਖਮਰ ਖੂੰ।।
ਕਿ ਪਿਹਾਂ ਨ ਮਾਦ ਅਸਤ ਆਮਦ ਬਰੂੰ।। ਪ੪।।
Keh az ishaq az mushk az khamar khoon.
Keh pinhaan na maand ast aamad broon. (54)

ਬ ਸ਼ਹਿਰ ਅੰਦਰੂੰ ਗਸ਼ਤ ਸ਼ੁਹਰਤ ਪਜ਼ੀਰ।।
ਕਿ ਅਜ਼ਾਦਹੇ ਸ਼ਾਹੁ ਵ ਦੁਖਤਰ ਵਜ਼ੀਰ।। ਪ੫।।
Ba shehar androon gasht shohrat pazeer.
Keh aazadhe shaho wa dukhtar wazir. (55)

ਸੁਨੀਦ ਈਂ ਸੁਖਨ ਸ਼ਹਿ ਦੁ ਕਿਸ਼ਤੀ ਬੁਖਾਂਦ।।
ਜੁਦਾ ਬਰ ਜੁਦਾ ਹਰਦੁ ਕਿਸ਼ਤੀ ਨਿਸ਼ਾਦ।। ਪ੬।।
Shuneed een sukhan sheh do kishti bukhand.
Jaba bar juda hardoo kisti' nishaand. (56)

When they forgot about their studies and talking of their own greatness; they were only talking about each other and giving out the friend's name. (51)

Whosoever had any old friendship with someone, was also repeating his name only with his tongue. (52)

The Maulvi's daughter thus realized from their talk that both these blooming youths (blossoming flowers) were in love with each other. In their talk they appeared to be of good and delicate nature with beautiful build up. (53)

It is a well-known fact that no one could keep secret affairs of love, essence, wine or murder. These things cannot be kept hidden and can be smelt openly. (get revealed). (54)

So it became known to everyone and this was the talk of the town that the king's son and the minister's daughter were in love and were openly flirting with each other.(sh0wing their love). (55)

The king, on learning (hearing) about this fact, sent for two boats and made them sit in different boats. (each one in a separate boat). (56)

ਰਵਾਂ ਕਰਦ ਓਰਾ ਬ ਦਰੀਯਾ ਅਜ਼ੀਮ।।
ਦੁ ਕਿਸ਼ਤੀ ਯਕੇ ਹਮਹ ਮਉਜ਼ ਬੀਮ।। ੫੭।।
Rawan kard `ora ba daraya azim.
Do kiseti yake shud hamaan mauj beem. (57)

ਦੋ ਕਿਸ਼ਤੀ ਯਕੇ ਫ਼ਸ਼ਤ ਬਹੁਕਮੇ ਅਲਾਹ।।
ਬ ਯਕ ਜਾਂ ਦਰਾਮਦ ਹੁਮਾ ਸ਼ਮਸ ਮਾਹ।। ੫੮।।
Do kishti yake gasht bahukme Allah.
Ba yak jaam drammad huma shamas maah. (58)

ਬੁਬੀਂ ਕੁਦਰਤੇ ਕਿਰਦਗਾਹੇ ਅਲਾਹ।।
ਦੁ ਤਨ ਰਾ ਯਕੇ ਕਰਦ ਅਜ਼ ਹੁਕਮ ਸ਼ਾਹਿ।। ੫੯।।
Bubeen kudrate kirdgaahe Allah.
Do tan ra yake kard az hukam shah. (59)

ਬੁਦ ਕਿਸ਼ਤੀ ਦਰਾਮਦ ਬ ਯਕ ਜਾ ਦੁ ਤਨ।।
ਚੁਰਾਗੇ ਜਹਾਂ ਆਫ਼ਤਾਬੇ ਯਮਨ।। ੬੦।।
Bud kishti dramad ba yak jaa do tan.
Charge jahan aftaabe Yaman. (60)

ਬਿ ਰਫ਼ਤੰਦ ਕਿਸ਼ਤੀ ਬ ਦਹਿਯਾਈ ਗਾਰ।।
ਬ ਮਉਜ ਅੰਦਰ ਆਮਦ ਚੁ ਬਰਗੀ ਬਹਾਰ।। ੬੧।।
Be raftand kishti ba daryaee gaar.
Ba mauj andar aamad choo darge bahar. (61)

ਯਕੇ ਅਜ਼ਦਹਾਂ ਬੂਦ ਆ ਜਾਂ ਨਿਸ਼ਸਤ।।
ਬ ਖ਼ੁਰਦਨ ਦਰਾਮਦ ਵਜ਼ਾਂ ਕਰਦ ਜਸਤ।। ੬੨।।
Yake azdaha bond aan jaan nishant.
Ba khuedan dramad wajaan kard jast. (62)

The king then made these two boats afloat (leave) separately in a torrential river, but with (stormy conditions) both the boats came together (joined together). (57)

With the Will of the Lord (God's o-dains) both the boats mingled with each other just as the sun and the moon had got together. (mixed). (58)

Look at the divine will (God's - wonder) that with the God's Grace both the bodies were mingled with each other. (59)

Two bodies brought in two distinct boats were joined together.. The world's radiance (girl) and the sun of Yaman (boy) (got together) got united with each other. (60)

The boat then started moving and finally reached the deep river. The boat was then caught in the waves of the river like the leaves during the spring season. (61)

There was a big cobra coiled up there. He had come to eat them up, so he swooped on them. (62)

ਦਿਗਰ ਪੇਸ਼ਤਰ ਬੂਦ ਕਹਰੇ ਬਲਾ।।
ਦੁ ਦਸਤਸ਼ ਸਤੂ ਕਰਦ ਬੇ ਸਰ ਨੁਮਾ।। ੬੩।।
Digar peshtar bood gehre balaa.
Do dastash stoon kard be sar numma. (63)

ਮਿਯਾਂ ਰਫ਼ਤ ਸ਼ੁਦ ਕਿਸ਼ਤੀਏ ਹਰ ਦੁ ਦਸਤ।।
ਬਨੇ ਸੇ ਦਨਾਮਦ ਅਜ਼ੋ ਮਾਰ ਮਸਤ।। ੬੪।।
Miyan raft shud kishtye har do dast.
Bane se dananmad azo maar mast. (64)

ਗਰਿਫ਼ਤੰਦ ਓਰਾ ਦਦਸਤ ਅੰਦਰੂੰ।।
ਬਿ ਬਖ਼ਸ਼ੀਦ ਓਰਾ ਨ ਖੁਰਦੰਦ ਖ਼ੂੰ।। ੬੫।।
Griftand 'o ra bdast androon.
Be bakhshid `o ra na khurdand khoon. (65)

ਚੁਨਾ ਜੰਗ ਸ਼ੁਦ ਅਜ਼ਦਹਾ ਬਾ ਬਲਾ।।
ਕਿ ਬੇਰੂੰ ਨਿਆਮਦ ਬ ਹੁਕਮੇ ਖੁਦਾ।। ੬੬।।
Chunnan jang shud azadahaa ba blaa.
keh beroon nayamad ba hukme khuda. (66)

ਚੁਨਾਂ ਮਉਜ ਖੋਜ਼ਦ ਜ਼ਿ ਦਰੀਯਾ ਅਜ਼ੀਮ।।
ਕਿ ਦੀਗਰ ਨ ਦਾਨਿਸਤ ਜੁਜ਼ ਯਕ ਕਰੀਮ।। ੬੭।।
Chunaan mauj khazed ze darya azeem.
keh deegar na daanist juz yak kareem. (67)

ਰਵਾਂ ਗਸ਼ਤ ਕਿਸ਼ਤੀ ਬ ਮਉ ਜੋ ਬਲਾ।।
ਬਰਾਹੇ ਖਲਾਸੀ ਜ਼ਿ ਰਹਮਤ ਖੁਦਾ।। ੬੮।।
Rawan gasht kishti ba mauje balaa.
Braahe khalasi ze rehmat khuda. (68)

From the other side of the boat appeared a huge monster, who had opened up his arms like pillars, and appeared like a human without head. (63)

The boat came out between the two hands of the monster. When the poisonous cobra bit the monster (with its sting). (64)

The monster then held the cobra with his hands. So with the Grace of the Lord none of the two could harm the children. (They were saved). (65)

The cobra and the monster fought with each other so furiously that none of them came out alive from the river finally as per the Lord's Will. (both of them got killed in the river.) (66)

Then there was a storm brewing inside the river, with the tumultuous waves rising high up, but apart from the benevolent Lord no one else could know their origin. (67)

Then the boat continued its movement within those heavy, lashing waves. They were seeking Lord's Grace and benevolence to get rid of their suffering and panic. (68)

ਬ ਆਖਰ ਹਮ ਅਜ਼ ਹੁਕਮ ਪਰਵਰਦਿਗਾਰ।।
ਕਿ ਕਿਸ਼ਤੀ ਬਰਆਮਦ ਜ਼ਿ ਦਰੀਯਾ ਕਿਨਾਰ।। ੬੯।।
Ba aakhar ham az hukam parwardagar.
keh kishti bramad ze darya kinar. (69)

ਕਿ ਬੇਰੂੰ ਬਰਾਮਦ ਅਜ਼ਾਂ ਹਰ ਦੁ ਤਨ।।
ਨਿਸ਼ਸਤਹ ਲਬੇ ਆਬਿ ਦਰਿਯਾ ਯਮਨ।। ੭੦।।
Keh beroon dramad azan har do tan.
Nishasta labay aabe darya Yaman. (70)

ਬਰਾਮਦ ਯਕੇ ਸ਼ੇਰ ਦੀਦਨ ਸਿਤਾਬ।।
ਬਖੁਰਦਨ ਅਜ਼ਾਂ ਹਰ ਦੁ ਤਨ ਰਾ ਕਬਾਬ।। ੭੧।।
Braamad yake sher didan sitaab.
Bkhurdan azaan har do tan ra kabaab. (71)

ਜ਼ਿ ਦਰਿਯਾ ਬਰਾਮਦ ਜ਼ਿ ਮਗਰੇ ਅਜ਼ੀਮ।।
ਖੁਰਮ ਹਰ ਦੁ ਤਨ ਰਾ ਬਹਕਮੇ ਕਰੀਮ।। ੭੨।।
Ze darya drammad ze magre azeem.
Khiram har do tan ra bahukme kreem. (72)

ਬ ਜਾਇਸ਼ ਦਰਾਮਦ ਜ਼ਿ ਸ਼ੇਰੇ ਸ਼ਿਤਾਬ।।
ਗਜ਼ੰਦਸ਼ ਹਮੀਂ ਬੁਰਦ ਬਰ ਰੋਦ ਆਬ।। ੭੩।।
Ba jaesh dramad ze shere shitaab.
Gazandash hameen burd bar rode aab. (73)

ਬ ਪੇਚੀਦ ਸਰ ਓ ਖਤਾ ਗਸ਼ਤ ਸ਼ੇਰ।।
ਬ ਦਹਨੇ ਦਿਗਰ ਦੁਸ਼ਮਨ ਅਫ਼ਤਦ ਸਲੇਰ।। ੭੪।।
Ba pecheed sar `o khata gasht.
Ba dehne digar dushman aftad daler. (74)

With the Lord's Grace and his Will, the boat then came out safely from the river and landed on the side of the river. (69)

Both of them then came out of the boat safely, and sat on the banks of the river Yaman. . (70)

Suddenly a lion happened to approach there and watching them was keenly wishing to eat their flesh and swooped on them. (71)

In the meantime a crocodile came out of the river with the ordains of the Lord to eat them up. (devour them). (72)

In the meantime, the lion also had reached there suddenly and jumped into the river waters to kill the children. (73)

To save themselves from the lion's attack, they moved their heads on one side, so that the lion fell into the mouth of the second enemy, the crocodile. (74)

ਬ ਗੀਰਦ ਮਗਰ ਦਸਤ ਸ਼ੇਰੋ ਸ਼ਿਤਾਬ।।
ਬ ਬਰਦੰਦ ਓ ਰਾ ਕਸ਼ੀਦਹ ਦਰ ਆਬ।। ੭੫।।
Ba geered magar dust shero shitab.
Burdand 'o ra kasheeda dar aab. (75)

ਬੁਬੀਂ ਕੁਦਰਤੋ ਕਿਰਦਗਾਰੇ ਜ਼ਹਾਂ।।
ਕਿ ਈਂ ਰਾ ਬ ਬਖ਼ਸ਼ੀਦ ਕੁਸ਼ਤਸ ਅਜ਼ਾਂ।।
Bubeen kudrate kitdagaare jahan.
Keh een ra ba bakhsheed kushtash azan. (76)

ਬਿ ਰਫ਼ਤੰਦ ਹਰ ਦੋ ਬ ਹੁਕਮੇ ਅਮੀਰ।।
ਯਕੋ ਸ਼ਾਹਜ਼ਾਦਹ ਬ ਦੁਖਤਰ ਵਜ਼ੀਰ।। ੭੭।।
Be raftand har do ba hukme amir.
Yake shahzaada ba dukhtar wazir. (77)

ਬਿ ਅਫ਼ਤਾਦ ਹਰ ਜੋ ਬ ਦਸਤਿ ਅਜ਼ੀਮ।।
ਨ ਸ਼ਾਯਦ ਗਿਦਰ ਦੀਦ ਜੁਜ਼ ਯਕ ਕਰੀਮ।। ੭੮।।
Be aftaad har do ba daste azeem.
Na shayad digar deed juz yak kareem. (78)

ਬ ਮੁਲਕੋ ਹਬਸ਼ ਆਮਦ ਆਂ ਨੇਕ ਖੋਇ।।
ਯਕੇ ਸ਼ਾਹਜ਼ਾਦਹ ਗਿਦਰ ਖੂਬ ਹੋਇ।। ੭੯।।
Ba mulke habash aamad aan nek khoye.
yake shahzaada digar khoob roye. (79)

ਬਰਆ ਆ ਬਿਆਮਦ ਕਿ ਬਿਨਸ਼ਸਤਹ ਸ਼ਾਹ।।
ਨਸ਼ਸਤੰਦ ਸ਼ਬ ਰੰਗ ਜ਼ਰੂਰੀ ਕੁਲਾਲ।। ੮੦।।
Dar aan ja biymmd keh binshasta shaah.
Nishastand shah rang zarrin kulah. (80)

The crocodile at once caught hold of the lion in his mouth and dragged him inside the river. (75)

Look at the divine power of the creator of the universe, the Lord-sublime, who protected both of them and the lion got killed instead. (76)

With the Lord's Grace and His ordains, both of them moved ahead. One was the king's son and the other, the minister's daughter. (77)

They reached a great massive jungle, where there could be no other saviour except the Lord Almighty. (78)

Both of them, looking gracious and good natured came to the land of Habash, one of them was the king's son and the other, the (beautiful) charming daughter of the minister. (79)

Moving further, they reached the spot where the king of the Negroland was seated. The dark coloured king, black-like the night, having golden crown, was seated on the throne. (80)

ਬ ਦੀਦੰਦ ਓ ਰਾ ਬੁਖਾਦੰਦ ਪੇਸ਼।।
ਬ ਗੁਫ਼ਤੰਦ ਕਿ ਸ਼ੇਰ ਆਜ਼ਾਦ ਕੇਸ਼।। ੮੧।।
Ba deedand `o ra bukhadand pesh.
Ba guftand keh ye sher aazad kesh. (81)

ਜ਼ਿ ਮੁਲਕੇ ਕਦਾਮੀ ਤੁ ਬ ਮਨ ਬਗੋ।।
ਚਿ ਨਾਮੇ ਕਿਰਾ ਤੋਂ ਬਈ ਤਰਫ਼ ਜੋ।। ੮੨।।
Ze mulke kadaami to ba man bago.
Cheh naame kira to bace tarf jo. (82)

ਵਗਰ ਨਹ ਮਰਾ ਤੋ ਨ ਗੋਈ ਚੁ ਰਾਸਤ।।
ਕਿ ਮੁਰਦਨ ਸ਼ਿਤਾਬ ਅਸਤ ਏਜ਼ਦ ਗਵਾਹਸਤ।। ੮੩
Wagar nah mara to na goli choo rast.
Keh murdan chitaab ast ezad gawahst. (83)

ਸ਼ਹਿਨਸ਼ਾਹਿ ਪਿਸ਼ਰੇ ਮ ਮਾਯੰਦਰਾਂ।।
ਕਿ ਦੁਖਤਰ ਵਜ਼ੀਰ ਅਸਤ ਈਂ ਨਉ ਜਵਾਂ।। ੮੪।।
Shaenshaahe pisrey ma mayandraan.
Keh dukhtar wazir ast een nau jawaan. (84)

ਹਕੀਕਤ ਬ ਗੁਫ਼ਤਸ਼ ਜ਼ਿ ਪੇਸ਼ੀਨਹ ਹਾਲ।।
ਕਿ ਦੁਖਤਰ ਵਜ਼ੀਰ ਅਸਤ ਈਂ ਨਉ ਜਵਾਂ।। ੮੫।।
Haqiqat ba guftash ze peshinah hall.
Keh bar waye choo bugzasht chandin zawal. (85)

ਬ ਮਿਹਰਸ਼ ਦਰਾਮਦ ਬਿਗੁਫ਼ਤ ਅਜ਼ ਜ਼ਬਾਂ।।
ਮਰਾ ਖਾਨਹ ਜਾਏ ਜ਼ਿ ਖੁਦ ਖਾਨਹ ਦਾ।। ੮੬।।
Ba meharash dramad biguft az zabaan.
Mara khana jaaye ze khud khana daan. (86)

When the king saw them, he called them to be close to him and said, "O warrior having an independent (distinct) religion!" (8l)

"Tell me, which country you belong to? What is your name and whom are you trying to look for (to search) in this jungle?" (82)

"The Lord is my witness, in case you do not tell me the truth, then your death is ensured. (definite). (83)

The boy replied, "O King! I am the son of the king of Mayindra land and this young girl is the daughter of the minister of the land. (84)

Whatever had happened to them earlier was explained by the boy to the king in detail. Then he related all the hardships and sufferings, they had come across, to the king. (85)

The king felt greatly moved on listening to their tale of woes and became very lenient and kind of heart and said, "Please treat my house as your own, without having any hesitation." (86)

ਵਜ਼ਾਰਤ ਖੁਦਸ਼ ਰਾ ਤਰਾਮੇ ਦਿਹਮ।।
ਕੁਲਾਹੇ ਮੁਮਾਲਿਕ ਤੁ ਬਰ ਸਰ ਨਿਹਮ।। ੮੭।।
Wazaart khudsh ra turame deham.
Kulahe mumalik to bar sar neham. (87)

ਬ ਗੁਫ਼ਤੰਦ ਈਂ ਰਾ ਵ ਕਰਦੰਦ ਵਜ਼ੀਰ।।
ਕਿ ਨਾਮੇ ਵਜ਼ਾਂ ਬੁਦ ਰੋਸ਼ਨ ਜ਼ਮੀਰ।। ੮੮।।
Ba guftand een ra wa kardand wazir.
Keh naame wazaan bood roshan zameer. (88)

ਬ ਹਰ ਜਾ ਕਿ ਦੁਸ਼ਮਨ ਸ਼ਨਾਸਦ ਅਜ਼ੀਮ।।
ਦਵੀਦੰਦ ਬਰ ਵੈ ਬ ਹੁਕਮੇ ਕਰੀਮ।। ੮੯।।
Bahar ja keh duhman shanasad azeem.
Davedand bar wai ba hukme karim. (89)

ਕਿ ਖੁਨਸ਼ ਬਰੋਜ਼ੀਦ ਕਰਦੰਦ ਜ਼ੋਰ।।
ਦਿਗਰ ਜਾ ਸੁਨਦੇ ਦਵੀਦੇ ਦਲੇਰ।। ੯੦।।
Keh khoonash brazeed kardand zer.
Digar ja shunade daweede daler. (90)

ਬ ਹਰ ਜਾ ਕਿ ਤਰਕਸ਼ ਬਰੇਜ਼ੰਦ ਤੀਰ।।
ਬ ਕੁਸ਼ਤੇ ਅਦੂਰਾ ਬ ਕਰਦੇ ਅਸੀਰ।। ੯੧।।
Ba harja keh tarkash brazand teer.
Ba kushte adoora ba karde aseer. (91)

ਬ ਮੁਦਤ ਯਕੇ ਸਾਲ ਤਾ ਚਾਰ ਮਾਹ।।
ਦਰਿਖਸ਼ਿੰਦਹ ਆਮਦ ਚੁ ਰਖਸ਼ਿੰਦਹ ਮਾਹ।। ੯੨।।
Ba mudate yake saal ta chaar maah.
Drikhshanda aamad choo rakhshinda maah. (92)

The king said. "I would appoint you as my minister and would offer you the kingdom of many areas (lands). (I give you the crown of the kingship of many lands.) (87)

Having said this, the king appointed the young man, named Roshan Zamir, as his minister. (88)

He then traced out all the enemies of the king in various places and then with the Lord's Will and Grace attacked them. (89)

By attacking the enemy and then spilling his blood (in a bloody battle) he would make him surrender. Then finding out about another rebellious type enemy, he would attack him also with great bravery (with strength). (90)

Whenever he would strike with his arrow, taken out of his quiver either he would kill the enemy or would imprison him. (91)

Within a period of one year and four months. This boy had shone forth like the full moon, throughout the land (he became renowned all over). (92)

ਬ ਦੋਜ਼ੰਦ ਦੁਸ਼ਮਨ ਬ ਸੋਜ਼ੰਦ ਤਨ।।
ਬ ਯਾਦ ਆਮਦਸ਼ ਰੋਜ਼ਗਾਰੇ ਕੁਹਨ।। ੯੩।।
Ba dozand dushman ba sozand tan.
Ba yaad aamdash rozgare kohan. (93)

ਬ ਗਫ਼ਤਸ਼ ਯਕੇ ਰੋਜ਼ ਦੁਖ਼ਤਰ ਵਜ਼ੀਰ।।
ਕਿਹ ਏ ਸ਼ਾਹ ਸ਼ਾਹਨ ਰਉਸ਼ਨ ਜ਼ਮੀਰ।। ੯੪।।
Ba guftash yake roze roze dukhtar wazir.
Keh ye shaah shahaan roshan zamir. (94)

ਬ ਯਕ ਬਾਰ ਮੁਲਕਤ ਫ਼ਰਾਮੋਸ਼ ਗਸ਼ਤ।।
ਕਿ ਅਜ਼ ਮਸਤ ਮਸਤੀ ਹਮਹ ਹੋਸ਼ ਗਸ਼ਤ।। ੯੫।।
Ba yak baar mulkat framosh gasht.
Keh az mast masti hamah hosh gasht. (95)

ਤੁ ਆਂ ਮੁਲਕ ਪੋਸ਼ੀਨਹਰਾ ਯਾਦ ਕੁਨ।।
ਕਿ ਸ਼ਹਿਰੇ ਪਿਦਰ ਰਾ ਤੁ ਆਬਾਦ ਕੁਨ।। ੯੬।।
Tu aan mulk peshinahra yaad kun.
Keh shahare pidar ra to aabad kun. (96)

ਨਿਗਾਹ ਦਾਸਤ ਅਜ਼ ਫੌਜ ਲਸ਼ਕਰ ਤਮਾਮ।।
ਬਸੇ ਗੰਜ ਬਖਸ਼ੀਦ ਬਰ ਵੇ ਮੁਦਾਮ।। ੯੭।।
Nigah dast az fauj lashkar tamaam.
Base ganj bakshid bar wai mudaam. (97)

ਯਕੇ ਲਸ਼ਕਰ ਆਰਾਸਤ ਚੂੰ ਨਉ ਬਹਾਰ।।
ਜ਼ਿ ਖੰਜਰ ਵ ਗੁਰਜੋ ਵ ਬਕਤਰ ਹਜ਼ਾਰ।। ੯੮।।
Yake laskar aarast choon nau bahaar.
ze khanjar wa gurjo baktar hazaar. (98)

All the bodies of the enemies, killed by him, with his striking arrows were burnt by him in fire. While performing these acts, he was reminded of his olden days (earlier life). (93)

One day the minister's daughter told him, "O king emperor, the greatest king, Roshan Zamir!" (94)

"In one moment only you have completely forgotten your land (country). You have got engrossed in this position so much, being intoxicated with power (lust) that you have lost all sense of proportion." (95)

"Try to remember your precious land (of birth) and then try to settle (develop) your father's town once again. (96)

He kept an eye on the infantry and cavalry forces, whom he used to bestow wealth from the treasury always. (97)

Then he organized an army like the spring season, with youthful warriors. Then he arranged thousands of daggers. Maces and coats of mail (protective covering) for them. (98)

ਜ਼ਿਰਹ ਖੋਦ ਖ਼ੁਫ਼ਤਾਨ ਬਰਗਸ਼ਤਵਾਨ।।
ਜ਼ਿ ਸ਼ਮਸ਼ੀਰ ਹਿੰਦੀ ਗਿਰਾਂ ਤ ਗਿਰਾਨ।। ੯੯।।
Zirah khode khuftaan bargashtwaan.
Ze shamsheer Hindi giran ta giraan. (99)

ਜ਼ਿ ਬੰਦੂਕ ਮਸਹਦ ਵ ਚੀਨੀ ਕਮਾਨ।।
ਜਿਰਹ ਰੂਮ ਸਮਸ਼ੇਰ ਹਿੰਦੋਸਤਾਨ।। ੧੦੦।।
Ze bandooq mashad wa Cheeni kamaan.
Zirah room shamsher Hindostaan. (100)

ਚਿ ਅਜ਼ ਤਾਜ਼ੀ ਅਸਪਾਨ ਫ਼ੌਲਾਦ ਨਾਲ।।
ਹਮਹ ਜੁ ਬਦਹ ਫ਼ੀਲਾਨ ਅੰਜਿਸ਼ ਬੇ ਮਿਸਾਲ।। ੧੦੧।।
Chch az tazi aspaan faulad naal.
Hamah joo badah feelan aajish bemisal. (101)

ਹਮਹ ਸ਼ੇਰ ਮਰਦਾ ਵ ਜ਼ੋਰਾਵਰਾ।।
ਕਿ ਸ਼ੇਰ ਅਫਕਨਾਂ ਰਾ ਬ ਸ਼ਫ਼ ਅਫ਼ਕਨਾਂ।। ੧੦੨।।
Hamah sher maradan wa zorawaraan.
Keh sher afganaan ra ba shaf Afganaan. (102)

ਬ ਰਜ਼ਮ ਅੰਦਰੂੰ ਹਮ ਚੁ ਪੀਲ ਅਫ਼ਕਨ ਅਸਤ।।
ਬ ਬਜ਼ਮ ਅੰਦਰੂੰ ਚਰਬ ਚਾਲਾਕ ਦਸਤ।। ੧੦੩।।
Ba razam androon ham choo peel afgan ast.
Ba bazam androon charb chalak dast. (103)

ਨਿਸ਼ਾ ਮੇ ਦਿਹਦ ਨੇਜ਼ਹ ਰਾ ਨੱਕ ਖ਼ੂੰ ਕੋਹ।।
ਕਸ਼ੀਦੰਦ ਅਜ਼ ਤੇਗ਼ ਜ਼ਹਿਰ ਆਬ ਗੂੰ।। ੧੦੪।।
Nishaan meydehad neza ra noke khoon.
Kashidand az tegh zahar aab goon. (104)

Then he managed to collect many helmets, protective coats of iron cloaks, coarse woolen bandage and Indian swords which were very costly and heavy (in weight). (99)

Then he collected guns from Mashad land, from China, coats of mail from Russia and swords from Hindustan. (100)

The horses with steel hooves from Arabia and incomparable black elephants were gathered. (101)

The warriors of his army were very brave and full of courage, Who were ready to confront (and kill) even lions and were ready to annihilate groups of mighty heroes. (102)

He himself was so brave that he could match the strength of an elephant and defeat him in battle. In the assembly of the men he was very shrewd (clever) and very smart in his hand movements. (103)

His strike with a pointed spear (would bleed the enemy to death) and the sharp swords were given a coating of poison. (104)

ਕੇ ਫਉਜ ਆਰਾਸਤ ਹਮ ਚੁ ਕੋਹ।।
ਜੁਵਾਨਾਨਿ ਸ਼ਾਹਿਸਤਹੇ ਯਕ ਗਰੋਹ।। ੧੦੫।।
Yake fauj aarasta ham choo koh.
Jawanane shaistahey yak groh. (105)

ਬ ਪੋਸ਼ੀਦ ਦਸਤਾਰ ਦੁਖਤਰ ਵਜ਼ੀਰ।।
ਬ ਬਸਤੰਤ ਜੁਸਤੰਦ ਤੀਰ।। ੧੦੬।।
Ba posheed dastar dukhtar wazir.
Ba bastand shamsher justand teer. (106)

ਬ ਸਰਦਾਰੀਏ ਕਰਦ ਪੇਸ਼ੀਨਹ ਫਉਜ।।
ਰਵਾਂ ਕਰਦ ਲਸ਼ਕਰ ਚੁ ਦੁਰਿਯਾਇ ਮਉਜ।। ੧੦੭।।
Ba sardariye kard pesheena fauj.
Rawaan kard lashkar choo doryae mauj. (107)

ਯਕੇ ਗੋਲ ਬਸਤਹ ਚੁ ਅਬਰੇ ਸਿਯਾਹ।।
ਬ ਲਰਜ਼ੀਦ ਬੂਮੋ ਬ ਲਰਜ਼ੀਦ ਮਾਹ।। ੧੦੮।।
Yake gol bastah choo abre syaah.
Ba laezid booma ba larzeed maah. (108)

ਬਿਯਾਵੁਰਦ ਲਸ਼ਕਬ ਜੀਂ ਬ ਵੈ ਹਦੂਦ।।
ਸਲਾਹੇ ਦਿਗਰ ਤੀਰ ਤੇਗੋ ਨਮੂਦ।। ੧੦੯।।
Bayawoord lashkar choo bar wai hadood.
Salaahe digar teer tegho namood. (109)

ਬਿ ਆਰਾਸਤ ਲਸ਼ਕਰ ਬਸਾਜ਼ੇ ਤਮਾਮ।।
ਹਮਹ ਖਖਜ਼ਰੋ ਗੁਰਜ਼ ਗੋਪਾਲ ਨਾਮ।। ੧੧੦।।
Be aarasta lashkar basaze tamaam.
Hamah khanjro guraz Gopal naam. (110)

He organized a huge army of gallant soldiers like a mountain, which was a collect of handsome young men. (105)

The minister's daughter also wore a turban on her head and collected some arrows in her quiver. (106)

The minister's daughter was made the commander of the troops' and the army moved like the waves of a river. (107)

The troops were made to depart like a huge army comparable to the cluster of dark black clouds. With their movement even the Earth was trembling and the moon felt wavered (lost its balance). (108)

When the troops reached the border of that kingdom. Then there was no need felt of more arms, arrow or swords. (109)

The whole army was fully armed with weapons like bayonets daggers which are called Gopal. (110)

ਬ ਬੁਰਦੰਦ ਅਕਲੀਮ ਤਾ ਰਾਜ ਤਖ਼ਤ।।
ਬ ਬੁਰਦੰਦ ਸ਼ਹੇ ਬਾਦ ਪਾਯਾਨ ਰਖਤ।। ੧੧੧।।
Ba Baburdand aqleem ta raaj takht.
Ba burdan shahe baad paayan rakht. (111)

ਚੁਨਾ ਜੰਗ ਕਰਦੰਦ ਆ ਮੁਲਕ ਰਾ।।
ਚੁ ਬਰਗੇ ਦਰਖਤਾਂ ਜ਼ਿ ਬਾਦੇ ਸਬਾ।। ੧੧੨।।
Chunaan jang dardand aan mulk ra.
Choo barge drakhtaan ze baade saba. (112)

ਬ ਕੁਸ਼ਤਨ ਅਦੂ ਰਾ ਕੁਸ਼ਾਯਦ ਬ ਪੇਸ਼।।
ਬ ਬੇਰੂੰ ਜ਼ਿ ਮੁਲਕਸ਼ ਹਮਹ ਰੂਹ ਰੇਸ਼।। ੧੧੩।।
Ba kushtan adoo ra kushaayad ba pesh.
Ba beroon ze mulkash hamah rooh resh. (113)

ਪਰੀ ਚਿਹਰਏ ਹਮ ਚੁ ਸ਼ੇਰੇ ਨਿਯਾਦ।।
ਬ ਕੁਸ਼ਤਨ ਅਦੂਰਾ ਕਿ ਖੰਜਰ ਕੁਸ਼ਾਦ।। ੧੧੪।।
Pari chehraye hum choo shere nayaad.
Ba kushtan adoora keh khanjar kushaad. (114)

ਬ ਹਰ ਜਾ ਦਵੀਦੇ ਬ ਕੁਸ਼ਤੇ ਅਜ਼ਾਂ।।
ਬ ਹਰ ਜਾਂ ਰਸ਼ੀਦੇ ਬ ਬਸਤੇ ਅਜ਼ਾਂ।। ੧੧੫।।
Ba har ja daweede ba kushte azaan.
Ba har ja rasheedey ba baste azaan. (115)

ਸ਼ੁਨੀਦੇ ਈਂ ਅਜ਼ਾਂ ਸ਼ਾਹਿ ਆਯੰਦਰਾ।।
ਬ ਤੁੰਦੀ ਦਰਾਮਦ ਬ ਜਾਇਸ਼ ਹੁਮਾਂ।। ੧੧੬।।
Shuneeday een azaan shahe mayandran.
Ba tundi dramad ba jaayesh humaan. (116)

They plundered that country very badly including royal horses moving with the speed of the wind, and some other war material. (111)

As a result of this battle the land was ravished and looted, just as the winds of autumn denude the trees of their leaves. (112)

Having killed the enemy, they opened up the route to further advancement. The persons found on the outskirts were also wounded badly with facial and injuries. (113)

The fairy like daughter of the minister was furious with rage like the tigress. She was ready with her dagger to attack the enemy, taking her aim at any upcoming enemy. (114)

Wherever she would launch an attack, the enemies were killed and would take up prisoners wherever she went. (115)

The king of Mayindra also heard about this attack and rushed with great fury to that place. (116)

ਬ ਆਰਾਸਤਹ ਫਉਜ ਚੂੰ ਨਉਰ ਬਹਾਰ।।
ਜ਼ਿ ਤੋਪੇ ਤਪਕ ਖੰਜ਼ਰੇ ਆਬਦਾਰ।। ੧੧੭।।
Ba aarstah fauj choonnao bahaar.
Ze topey tupak khanjre aabdaar. (117)

ਬਪੇਸ਼ੇ ਸਫ਼ ਆਮਦ ਚੁ ਦਰਿਯਾ ਅਮੀਕ।।
ਜ਼ਿ ਸਰ ਤਾ ਕਦਮ ਚੁ ਆਹਨ ਗਰੀਕ।। ੧੧੮।।
Bapeshe shaf aamad choo darya ameek.
Ze sar ta kadam ham choo aahan greek. (118)

ਬ ਆਵਾਜ਼ ਤੋਪੇ ਤਮਾਚਹ ਤੁਫ਼ੰਗ।।
ਜ਼ਿਮੀਂ ਗਸ਼ਤ ਹਮ ਚੂੰ ਗੁਲੇ ਲਾਲਹ ਰੰਗ।। ੧੧੯।।
Ba aawaz topo tamasha tufang.
Zimeen gasht ham choo gule lalah rang. (119)

ਬ ਮੰਦਾਂ ਦਰਾਮਦ ਦਿ ਦੁਖਤਰ ਵਜ਼ੀਰ।।
ਬ ਯਕ ਦਸਤ ਚੀਨੀ ਕਮਾਂ ਦਸਤ ਤੀਰ।। ੧੨੦।।
Ba Maidan daramad keh dukhtar wazir.
Ba yak dast cheeni kamaan dast teer. (120)

ਬ ਹਰ ਜਾ ਕਿ ਪਰੰਰਾਂ ਸ਼ਵਦ ਤੀਰ ਦਸਤ।।
ਬ ਸਦ ਪਹਿਲੂਏ ਪੀਲ ਮਰਦਾਂ ਗੁਜਸ਼ਤ।। ੧੨੧।।
Ba har ja keh parran shawad teer dast.
Ba sad pehlooe peel mardaan gujasht. (121)

ਚੁਨਾ ਮਉਜ ਖੇਜ਼ਦ ਜ਼ਿ ਦਰਿਯਾਬ ਸੰਗ।।
ਬ ਰਖਸ਼ ਅੰਦਰ ਆਮਦ ਚੁ ਤੇਗੋ ਨਿਹੰਗ।। ੧੨੨।।
Chuna mauj khezad ze daryaah sang.
Ba rakhsh andar aamad choo tegho nihang. (122)

The king had organized his army fully like the spring festival, and the warriors were looking glorious armed with guns. Can nons, and daggers with poisoned blades. (117)

The warriors came down to the battle field like the deep river, flowing down. They had covered their bodies, from head to foot, with protective coating (of iron) and were armed with various weapons. (118)

The sound of firing pistols, and guns were being heard, and the land was covered with blood, and became red like poppy flower. (119)

The minister's daughter then came to the battle field. having the Chinese bow in one hand, and an arrow in the other hand. (120)

Wherever her arrows struck, they would pierce through the ribs of many men and hundreds of elephants. (They were killed). (121)

The swords of the warriors were striking and flashing just as the ripples strike a stone producing sparkles of light. (122)

ਬ ਤਾਬਸ਼ ਦਰਾਮਦ ਯਕੇ ਤਾਬਨਾਕ।।
ਬ ਰਖ਼ਸ਼ ਅੰਦਰ ਆਮਦ ਯਕੇ ਖ਼ੂੰਨ ਖਾਕ।। ੧੨੩।।
Ba taabash dramad yake taabnak.
Ba rakhsh andar aamad yake khoon khaak. (123)

ਬ ਤਾਬਸ਼ ਦਰਾਮਦ ਹਮਹ ਹਿੰਦ ਤੇਗ਼।।
ਬ ਗੁਰੀਦ ਲਸ਼ਕਰ ਚੁ ਦਰਿਯਾਇ ਮੇਗ।। ੧੨੪।।
Ba taabash dramad hamah Hind tegh.
Ba gureed lashkar choo daryae megh. (124)

ਬ ਚਰਖ ਅੰਦਰ ਆਮਦ ਬ ਚੀਨੀ ਕਮਾਂ।।
ਬ ਤਾਬ ਆਮਦਸ਼ ਤੇਗ਼ ਹਿੰਦੋਸਤਾਂ।। ੧੨੫।।
Ba charkh andar aamad ba cheeni kamaan.
Ba taab aamdash tegh Hindostaan. (125)

ਗਰੇਵਹ ਬਵਾਵੂਰਦ ਚੰਦੀ ਕਰੋਹ।।
ਬ ਲਰਜ਼ੀਦ ਦਰਯਾਬ ਦਰਰੀਦ ਕੋਹ।। ੧੨੬।।
Gerwah bawawoord chandi kroh.
Ba larzeed daryaab darreed koh. (126)

ਬ ਰਖਸ਼ ਅੰਦਰ ਆਮਦ ਜ਼ਿਮੀਨੋ ਜ਼ਮਾਂ।।
ਬ ਤਾਬਸ਼ ਦਰਾਮਦ ਚੁ ਤੇਰੀ ਯਮਾਂ।। ੧੨੭।।
Ba rakhsh andar aamad zameeno zamaan.
Ba taabash draamad choo teghe Yamaan. (127)

ਬ ਤੇਜ਼ ਮਾਮਦੋ ਨੇਜ਼ਹੇ ਬਾਸਤੀਂ।।
ਬ ਜੁੰਬਸ਼ ਦਰਾਮਦ ਤਨੇ ਨਾਜ਼ਨੀਂ।। ੧੨੮।।
Ba tez mamado nezhe bansteen.
Ba jumbash dramad tane nazneen. (128)

When a flashing sword shone forth, then the blood and ground became red in colour and was shining. (The whole area was red with bloodshed). (123)

The Indian swords were shining like flashes of light in the battlefield, and the forces were thundering like the dark clouds resulting in torrential rains. (124)

The chinese bow and arrows alongwith the Indian swords held in the hands of the daughter of the minister were showing their wonders (in the battle field). (125)

The din of the battle cries, was being heard from miles even. The river was agitated (trembling) and the mountains also burst in to various parts (with the battle cries). (126)

When the swords of Yaman land were flashing across the battle field, both the Earth and the sky were illumined fully. (127)

When the delicate and beautiful body of the girl (minister's daughter) was agitated and was furious with rage, then the steel attached to the bamboos (of the spears) also got active with swiftness. (The spears were striking with force). (128)

ਬ ਸ਼ੋਰਸ਼ ਦਰਾਮਦ ਨਫਰਹਾਇ ਕੁਹਿਰ।।
ਜ਼ਿ ਤੋਪੋ ਵ ਨੰਜ਼ਹ ਬ ਪੋਸ਼ੀਦ ਦਹਿਰ।। ੧੨੯।।
Ba shorash dramad nafarhaaye kohir.
Ze topo wa nezah ba posheed dahar. (129)

ਬ ਜੁੰਬਸ਼ ਦਰਾਮਦ ਕਮਾਨੋ ਕਮੰਦ।।
ਦਰਖਸ਼ਾਂ ਜ਼ੁਦਹ ਤੇਗਿ ਸੀਮਾਬ ਕੁੰਦ।। ੧੩੦।।
Ba jumbash dramad kamaano kamand.
Drakhshaan zudah teg seemaab tund. (130)

ਬ ਜੋਸ਼ ਆਮਦਹ ਖੰਜਰਿ ਖਾਰ ਖੂੰ।।
ਜ਼ਬਾਂ ਨੰਜਹ ਮਾਰਸ ਬਰਾਮਦ ਬਰੂੰ।। ੧੩੧।।
Ba josh aamdah khajare khawar khoon.
Zabaan nezah marash braamad broon. (131)

ਬ ਤਾਬਸ਼ ਦਰਾਮਦ ਲਕੋ ਤਾਬਨਾਕ।।
ਯਕੇ ਸੁਰਖ ਗੋਰਿਰਦ ਸ਼ੁਦ ਖੂੰਨ ਖਾਕ।। ੧੩੨।।
Ba taabash draamad lako taabnaak.
Yake surakh gorrid shud khoon khaak. (132)

ਦਿਹਾ ਦੇਹ ਦਰਾਮਦ ਜ਼ਿ ਤੀਰੋ ਤੁਫ਼ੰਗ।।
ਹਯਾ ਹਯ ਦਰਾਮਦ ਨਿਹੰਗੋ ਨਿਹੰਗ।। ੧੩੩।।
Deha deh dramad ze teero tufang.
Haya hay dramad nehango nehang. (133)

ਚਕਾ ਚਾਕ ਬਰਖਾਸ਼ਤ ਤੀਰੋ ਕਮਾਂ।।
ਬਰਾਮਦ ਯਕੇ ਰੁਸਤ ਖੇਸ਼ ਅਜ਼ ਜਹਾਂ।। ੧੩੪।।
Chaka chaak barkhaast teero kamaan.
Bramad yake rust khesh az jahaan. (134)

When the troops engaged in the warfare in the battle field raised hue and cry, then the whole world was covered with the dust raised by the cannons and the spears flying around. (129)

The bows and traps used in the battle were trembling with furry and the Indian made swords with shining blades like mercury were flashing brilliantly. (130)

The blood thirsty daggers also became active and the spear with a blade protruding like the snake's tongue also came out furiously. (The daggers and spears were used freely). (131)

The brilliance of the weapons, in use all around, produced flashes of light throughout the battle field and the Earth (ground) filled with spilt blood became red coloured like the sulphur (brim stone). (132)

The noise of the shooting of guns and arrows was being heard all over, and the warriors looking like crocodiles were heaving sighs of pain (wounded) in the battle field. (133)

The arrows, shot from the bows, were producing a hissing noise and it appeared as if doomsday had dawned on the Earth (in the world) suddenly. (134)

ਨ ਪੋਯਿੰਦਰ ਰਾ ਬਰ ਜ਼ਿਮੀਂ ਬੂਦ ਜਾ।।
ਨ ਪਰਿੰਦਹ ਰਾ ਦਰ ਹਵਾ ਬੂਦ ਰਾਹ।। ੧੩੫।।
Na poendar ra bar zimeen bood jaa.
Na prindah ra dar hawa bood raah. (135)

ਚੁਨਾ ਤੇਗ਼ ਬਾਰੀਦ ਮਿਯਾਨੇ ਮੁਸਾਫ਼।।
ਕਿ ਅਜ਼ ਕੁਸ਼ਤਗਾਂ ਸ਼ੁਦ ਜ਼ਿਮੀਂ ਕੋਹ ਕਾਫ਼।। ੧੩੬।।
Chunaan tegh baareed miyane musaaf.
Keh az khushtgaan shud zameen koh qaaf. (136)

ਕਿ ਪਾਓ ਸਰ ਅੰਬੋਹ ਚੰਦਾਂ ਸ਼ੁਦਹ।।
ਕਿ ਮੈਦਇ ਪੁਰ ਅਜ਼ ਗੋਇ ਚਉਗਾਂ ਸ਼ੁਦਹ।। ੧੩੭।।
Keh pao sar amboh chandan shudh.
Ke maidaan pur az goe chaugaan shudh. (137)

ਰਵਾਂ ਰਉ ਦਰਾਮਦ ਬ ਤੀਰੋ ਤੁਫ਼ੰਗ।।
ਕਿ ਪਾਰਹ ਸ਼ੁਦਹ ਖੋਦ ਖਿਫ਼ਤਾਨ ਜੰਗ।। ੧੩੮।।
Rawan rao dramad ba reero tufang.
Keh paarah shudah khode khiftaan jang. (138)

ਚੁਨਾ ਤੇਗ ਤਾਬਸ਼ ਤਪੀਦ ਆਫ਼ਤਾਬ।।
ਦਰਖਤਾਂ ਸ਼ੁਦਹ ਖ਼ੁਸ਼ਕ ਵ ਦਰਯਾਇ ਆਬ।। ੧੩੯।।
Chunaan tegh taaabash tapeed aaftab.
Drakhtaan shudh khushak wa daryae aab. (139)

ਚੁਲਾ ਤੀਰ ਬਾਰਾਂ ਸ਼ੁਦਹ ਹਮ ਚੋ ਬਰਕੁ।।
ਬਿ ਆਫ਼ਤਾਦ ਸ਼ੁਦ ਫ਼ੀਲ ਚੂੰ ਫਰਕ ਫਰਕ।। ੧੪੦।।
Chunaan teer baran shudh ham cho burk.
Be aftaadah shud feel choo fark fark. (140)

The ground was littered with corpses, so that there was no room for the pedestrains to walk on the Earth. The birds, however, were not getting free space to fly in the air, as the sky was filled with the arrows, being shot around. (135)

The sword was wielded so furiously in the battlefield, without any check, that the Earth was covered with dead bodies, rising up to the height of mountain Kaaf. (Koh Kaaf). That is there were heaps of corpses piled up on each other. (136)

The heads and feet of the dead warriors lay in heaps on the ground, and it appeared as if the battle field was filled with the balls and pigeon holes. (137)

The arrows and bullets were moving from both the sides with such a speed, that the helmets and iron protective coatings of the warriors were broken into pieces. (138)

The swords had got heated up like the sun's heat so that the trees and the river waters had dried up (with heat). (139)

The arrows were shot like a shower with the speed of the lightning so that even the elephants had been cut off into pieces and lying separately at different places. (140)

ਬ ਹਰਬ ਅੰਦਰ ਆਮਦ ਵਜ਼ੀਰੇ ਚੁ ਬਾਦ।।
ਯਕੇ ਤੇਗਿ ਮਾਯਿੰਦਰਾਨੀ ਕੁਸ਼ਾਦ।। ੧੪੧।।
Ba harb aamad wazire choo baad.
Yake teghe Mayandraani kushaad. (141)

ਦਿਗਰ ਤਰਫ਼ ਆਮਦ ਬ ਦੁਖਤਰ ਅਜ਼ਾਂ।।
ਬਰਹਿਨੋ ਯਕੋ ਤੇਗ ਹਿੰਦੋਸਤਾਂ।। ੧੪੨।।
Digar tarf aamad ba dukhtar azaan.
Brehne yake tegh Hindostaan. (142)

ਦਰਖਸ਼ਾਂ ਸੁਦਹ ਆਚੁਨਾ ਤੇਗ ਤੇਜ਼।।
ਅਦੂ ਰਾ ਅਜ਼ੋ ਸ਼ਵਦ ਰੇਜ਼ ਰੇਜ਼।। ੧੪੩।।
Drakhshan sudh aanchunan tegh tez.
Adoo raa azo dil shawas rez. (143)

ਯਕੇ ਤੇਗ਼ ਜ਼ਦ ਬਰ ਸਰੇ ਓ ਸਮੰਦ।।
ਜ਼ਮੀਨਸ਼ ਦਰਾਮਦ ਚ ਕੋਹੇ ਬਲੰਦ।। ੧੪੪।।
Yake tegh zad bar sare`o smand.
Zameenash draamad ch kohe bland. (144)

ਦਿਗਰ ਤੇਗ਼ ਓ ਰਾ ਬਿਜ਼ਦ ਨੀਮ।।
ਬੇ ਅਗਤਾਦ ਬੂਮਸ ਚੁ ਕਰਖੇ ਅਜ਼ੀਮ।। ੧੪੫।।
Digar tegh 'o ra bazid kard neem.
Be aftaad boomas choo karkhe azeem. (145)

ਦਿਗਰ ਮਰਦ ਆਮਦ ਚਬ ਪ੍ਰਾਂ ਓਕਾਬ।।
ਬਿ ਜ਼ਦ ਤੇਗ ਓ ਰਾ ਬ ਕਰਦਸ਼ ਖਰਾਬ।। ੧੪੬।।
Digar mard aamad choo parraan ukaab.
Be zad tegh 'o ra ba kardash kharaab. (146)

Then a minister came to the battle field like a whirl wind, who was wielding a sword manufactured by Mayindras. (141)

From the other side, the minister's daughter, wielding a sword manufactured in India (Hindustan), entered the battle field. (142)

Both the swords struck each other and glittered with brilliance, which resulted in the enemy ranks completely getting confused and confounded (the enemy heart was broken). (143)

The girl struck the sword on the enemy's horse so powerfully, that his head was cut off (horse's head) and fell on the ground like a mountaintop (cliff). (144)

When she struck the sword a second time, the minister was cut into two pieces and fell down on the ground like a mansion. (145)

After the death of that minister, another warrior awooped on the battlefield like an eagle and the girl struck him down with her sword, and killed him . (146)

ਚੂ ਕਾਰੇ ਵਜ਼ੀਰਸ਼ ਬ ਰਾਹਤ ਰਸ਼ੀਦ।।
ਦਿਗਰ ਮਿਹਨਤੋ ਸਿਯਮ ਆਮਦ ਪਦੀਦ।। ੧੪੭।।
Choo kare wazirash ba rahat rashid.
Digar mehanto syam aamad padeed. (147)

ਸਿਯਮ ਦੇਵ ਆਮਦ ਬਗਲਤੀਦ ਖ਼ੂੰ।।
ਜ਼ਿ ਦਹਲੀਜ਼ ਦੋਜ਼ਖ ਬਰਾਮਦ ਬਰੂੰ।। ੧੪੮।।
Syam dev aamad bagalteed khoon.
Ze dehleez dozakh braamad baroon. (148)

ਬ ਕੁਸ਼ਤੰਦ ਓ ਰਾ ਦੂ ਕਰਦੰਦ ਤਨ।।
.ਚੁ ਸ਼ੇਰੇ ਯਿਆਂ ਹਮ ਚੁ ਗੋਰੇ ਕੁਹਨ।। ੧੪੯।।
Ba kushtand 'o ra doo kardand tan.
Choo shere yiyaan ham choo gore kuhan. (149)

ਚਰਾਹਮ ਦਰਾਮਦ ਚੁ ਸ਼ੇਰਾਂ ਬਜੰਗ।।
ਚੁ ਬਰ ਬਚਹੇ ਗੋਰ ਗਰਰਾ ਪਿਲੰਗ।। ੧੫੦।।
Chahaaram dramad choo sheraan bajang.
Choo bar bachhe gor garran pilang. (150)

ਚੁਨਾ ਤੇਗ਼ ਬਰ ਵੈ ਬਿਜ਼ਦ ਨਾਜ਼ਨੀਂ।।
ਕਿ ਅਜ਼ ਪੁਸ਼ਤ ਅਸਪਸ ਦਰਾਮਦ ਜ਼ਿਮੀਂ।। ੧੫੧।।
Chunaan tegh bar wal bizad nazneen.
Ke az pushat aspash draamad zameen. (151)

ਕਿ ਪੰਚਮ ਦਰਾਮਦ ਚੁ ਦੇਵੇ ਅਜ਼ੀਮ।।
ਯਕੇ ਜ਼ਖਮ ਜ਼ਦ ਕਰਦ ਹੁਕਮੇ ਕਰੀਮ।। ੧੫੨।।
Keh pancham draamad cho deve azeem.
Yake zakham zad kard hukme kreem. (152)

The first invader (attacher)-cum-minister, was killed and the girl had fell peace of mind. With the second killing of the warrior, her labour and hard work had been rewarded, and then a third warrior launched another attack . (147)

The third warrior was completely smeared with blood. It appeared as if he had come out of the door (smeared) of hell. (148)

That girl then killed him also, splitting (cutting) him into two pieces, just as a huge lion would kill a blue bull (Nilgai). (149)

After the death of the third warrior, the fourth one landed in the battle field with such a force, just as a panther swoops down on to an offspring of Nilgai. (150)

The minister's daughter struck him with the sword with such strength that he fell down from the horse's back onto the ground. (151)

Then the fifth warrior attacked like a big demon and she wounded him also with the Lord's Grace with one strike only. (152)

ਚੁਨਾ ਤੇਗ ਬਰ ਵੈ ਜ਼ੁਦਾਂ ਖ਼ੂਬ ਰੰਗ।।
ਜਿ ਸਰ ਤਾ ਕਦਮ ਆਮਦਹ ਜ਼ੇਰ ਤੰਗ।। ੧੫੩।।
Chunaan tegh bar wai zadan khoob rang.
Ze sar ta kadam aamdah zer tang. (153)

ਸ਼ਸ਼ਮ ਦੇਵ ਆਮਦ ਚੂ ਅਫ਼ਰੀਤ ਮਸਤ।।
ਜ਼ਿ ਤੀਰੋ ਕਮਾਂ ਹਮ ਚੂ ਕਬਜ਼ਹ ਗੁਜ਼ਸਤ।। ੧੫੪।।
Shasham dev aamad choo afreet mast.
Ze teero kamaan ham choo qabzaah guzasht. (154)

ਬਿਜ਼ਦ ਤੇਗੀ ਓ ਰਾ ਕਿ ਓ ਨੀਮ ਸ਼ੁਦ।।
ਕਿ ਦੀਗਰ ਯਲਾ ਰਾ ਅਜ਼ੋ ਸ਼ੁਦ।। ੧੫੫।।
Bizad teghe 'o ra keh' o neem shud.
Keh deegar yala ra azo beem shud. (155)

ਚੁਨੀਤਾ ਬ ਮਿਕਦਾਰ ਹਗਦਾਰ ਮਰਦ।।
ਤ ਤੇਗ ਅੰਦਰ ਅਵੇਖਤ ਖਾਸ ਅਜ਼ ਨਬਰਦ।। ੧੫੬।।
Chuneeta ba miqdar haftaad mard.
Ta tegh andar awakhat khaas az nabard. (156)

ਦਿਗਰ ਕਸ ਨਿਆਮਦ ਤਮੰਨਾਇ ਜੰਗ।।
ਕਿ ਬੇਰੂੰ ਨਿਯਾਮਦ ਦਿਲਾਬਰ ਨਿਹੰਗ।। ੧੫੭।।
Digar kas nayaamad tamannae jang.
Keh beroon nyaamad dilawar nehang. (157)

ਬ ਹਰਬ ਆਮਦਸ਼ ਸ਼ਾਹਿ ਮਾਯੰਦਰਾਂ।।
ਬ ਤਾਬਸ਼ ਤਪੀਦਨ ਦਿਲੋ ਮਰਦਮਾਂ।। ੧੫।।
Ba harb aamadash shaahe Mayandraan.
Ba tabash tapeedan dilo mardamaan. (158)

The beautiful girl (minister's daughter) had struck him with the sword so forcefully, that it pierced through his whole body. from head to foot, reaching the strap of the saddle (of the horse). (153)

Then the sixth warrior attacked like a monster. With the speed of an arrow coming out of the bow. (with great speed). (154)

When the girl struck him with her sword, he fell down, having been cut into two pieces. Seeing this all other warriors got terrified. (155)

Thus the girl (minister's daughter) had struck down seven warriors with her sword in the battle field (had killed seven warriors). (156)

Then after this incident no other warrior came forward for fighting against her in the battle. Even the most mighty warrior also never dared to face her in the battle field. (157)

Then the king of Mayindra came out personally to fight it out against her, and with his personal involvement, all the other warriors were filled with fury. (158)

ਚੁ ਅਬਰਸ਼ ਬ ਅੰਦਾਖ਼ਤ ਦਉ ਰੇ ਯਲਾਂ।।
ਬ ਰਖਸ਼ ਅੰਦਰ ਆਮਦ ਜ਼ਿਹੇ ਯਮਨ।। ੧੫੯।।
Choo abrash ba andaakhat dore yalaan.
Ba rakhsh andar aamad zehe aasmaan. (159)

ਬ ਤਾਬਸ਼ ਦਰਾਮਦ ਜ਼ਮੀਨੋ ਜ਼ਮਨ।।
ਦਰਖਸ਼ਾਂ ਸ਼ੁਦਹ ਤੇਗ ਹਿੰਦੀ ਯਮਨ।। ੧੬੦।।
Ba taabash dramad zameeno zaman.
Drakhshaan shuda tegh Hindi Yaman. (160)

ਚਲਾ ਚਲ ਦਰਾਮਦ ਕਮਾਨੋ ਕਮੰਦ।।
ਹਯਾ ਹਯ ਦਰਾਮਦ ਬ ਗੁਰਜੋ ਹਜ਼ੰਦ।। ੧੬੧।।
Chala chal dramad kamano kamand.
Haya hye draamad ba gurjo gazand. (161)

ਚਕਾ ਚਾਕ ਬਰਖਾਸਤ ਤੀਰੋ ਤੁਫ਼ੰਗ।।
ਜ਼ਿਮੀਂ ਲਾਲ ਸ਼ੁਦ ਚੂੰ ਗੁਲੇ ਲਾਲਹ ਰੰਗ।। ੧੬੨।।
Chaka chak barkhast teeroo tufang.
Zimeen lall shud choo gulo lalah rang. (162)

ਹਹਾ ਹ ਦਰਾਮਦ ਦੁਪਹ ਨੰਦ ਰੂੰ।।
ਦਿਹ ਦਿਹ ਸ਼ੁਦਹ ਖੰਜਰੋ ਖਾਰ ਖ਼ੂੰ।। ੧੬੩।।
Haha ha draamad chupah nand roon.
Deha deh shudh khanjre khaar khoon. (163)

ਬ ਰਖਸ਼ ਅੰਦਰ ਆਮਦ ਯਕੇ ਤਾਬ ਰੰਗ।।
ਬ ਰਖਸ਼ ਅੰਦਰ ਆਮਦ ਦੁ ਚਾਲਾਕ ਜੰਗ।। ੧੬੪।।
Ba rakhsh andar aamasd yake taah rang.
Ba rakhsh andar aamad doo chalaak jang. (164)

When his horses were trotting around (jumping around) the warriors, then both the Earth and the sky started revolving (got bewildered). (159)

Then both the Earth and sky were illumined when the swords of Yaman and Hindustan were wielded in the battle field. (160)

Thus from both the sides the use of bows (and arrows) along with lassos (rope ladders) was seen greatly and those struck down with the maces were wounded and heaving sighs of pain. (161)

The arrows and guns were being shot producing a cracking sound around the battle field and the whole ground was covered with blood, looking red coloured like the blooming poppy flowers. (162)

There was a great uproar and turmultuous noise in the battlefield. There was a great use of blood-thirsty daggers and swords in the battle. (163)

When two smart young warriors join in the battle field, then there was a great splendour of lightning like splash. with the striking of weapons. (164)

ਬ ਸੋਰਸ਼ ਦਰਾਮਦ ਸਰਾਫੀਲ ਸੂਰ॥
ਬ ਰਖਸ਼ ਅੰਦਰ ਆਮਦ ਤਨੇ ਖਾਸ ਹੂਰ॥ ੧੬੫॥
Ba sorash dramaad sarafeel soor.
Ba rakhsh andar aamad tane khaas hoor. (165)

ਬ ਸੋਰਸ਼ ਦਰਾਮਦ ਜ਼ਿ ਤਨ ਦਰ ਖਰੋਸ॥
ਬ ਬਾਜੂਇ ਮਰਦਾਂ ਬਰ ਵੁਰਦ ਜੋਸ਼॥ ੧੬੬॥
Ba shorash draamad ze tan dar khrush.
Ba bazone mardaan bra woord josh. (166)

ਯਕੋ ਫ਼ਰਸ਼ ਆਰਾਸਤ ਸੁਰਖ ਅਤਲਸੇ॥
ਬ ਖੁਨਦ ਚੁ ਮਕਤਬ ਜ਼ੁਬਾਂ ਪਹਿਲੂਏ॥ ੧੬੭॥
Yake farsh aarast surkh atlase.
Boo khaaanad choo maktab zubaan pehluye. (167)

ਬ ਮਰਦਮ ਚੁਨਾ ਕੁਸ਼ਤ ਸ਼ੁਦ ਕਾਰਜ਼ਾਰ॥
ਜ਼ੁਬਾਂ ਦਰ ਗੁਜ਼ਾਰਮ ਨਿਯਾਮਦ ਸ਼ੁਮਾਰ॥ ੧੬੮॥
Ba mardam chunaan kusht shud kaarzaar.
Zubaan dar guzaaram nyayad shumaar. (168)

ਗੁਰੇਜ਼ਾਂ ਸ਼ਬਦ ਸ਼ਾਹਿ ਮਾਯੰਦਰਾਂ॥
ਬ ਕੁਸ਼ਤੰਦ ਲਸ਼ਕਰ ਗਿਰਾਂ ਤਾ ਗਿਰਾਂ॥ ੧੬੯॥
Girezaan shawad shahe Mayandran.
Ba kushtand lashkar giraan taan giraan. (169)

ਕਿ ਪੁਸ਼ਤਸ਼ ਬਿਅਫ਼ਤਾਦ ਦੁਖਤਰ ਵਜ਼ੀਰ॥
ਬਿ ਬਸਤੰਦ ਓ ਰਾ ਕਿ ਕਰਦੰਦ ਅਸੀਰ॥ ੧੭੦॥
Keh pushtash beyaftaad dukhtar wazir.
Be bastand ‘o ra keh kardand aseer. (170)

When that beautiful fairy (minister's daughter) comes to the battle field astride her horse, the angel of death (Israel) sounded the song of doomsday (for the foe). (When the brave girl entered the battle field then it was declared doomsday for the enemy forces) and there was great unproper all around. (165)

When the turmultuous noise (uproar) was heard in the battle field, the warriors were filled with rage, and their arms were restless with enthusiasm. (166)

The warriors then wielded their swords with such a force, due to their fury, that the whole Earth was covered with red coloured (costly)silken cloth. (with blood-shed). The uproar made by the warriours was comparable to the school children reading aloud their lessons in the primary language (stage). (167)

There were countless warriors killed in the battle field, and if one wanted to count them, it would be impossible. (168)

The king of Mayindra fled away from the battle field, as his most of the troops had been killed. (169)

Then the minister's daughter chased the feeling monarch and caught hold of him, and then imprisoned him. (170)

ਬ ਨਿਜ਼ਦੇ ਬਿਯਾਵੁਰਦ ਜ਼ੋ ਸ਼ਾਹ ਖੇਸ਼।।
ਬਿ ਗੁਫ਼ਤਹ ਕਿ ਏ ਸ਼ਾਹ ਸ਼ਹਾਨ ਵੇਸ਼।। ੧੭੧।।
Ba nizde byawoord zo shaah khesh.
Be guftaah ke ye shah shahaan. wesh. (171)

ਬਿਗੋਯਦ ਕਿ ਈਂ ਸ਼ਾਹਿ ਮਾਯੰਦਰਾ।।
ਕਿ ਬਸਤਹ ਬਿਯਾਵੁਰਦ ਨਿਜ਼ਦੇ ਸ਼ੁਮਾਂ।। ੧੭੨।।
Bigoyad keh een shahe Mayandran.
Be bastah byawoord nizde shumaan. (172)

ਅਗਰ ਤੋ ਬਿਗੋਈ ਬ ਜ਼ਾਂ ਈਂ ਬੁਰਮ।।
ਵਰਗ ਤੋਂ ਬਿਗੋਈ ਬਜ਼ਿੰਦਾ ਦਿਹਮ।। ੧੭੩।।
Agar to bigoii ba zaan een burm.
Wagar to bigili bazindah deham. (173)

ਬਜ਼ਿੰਦਾਂ ਸਪੁਰਦੰਦ ਓਰਾ ਅਜ਼ੀਮ।।
ਸਿਤਾਨਦ ਅਜ਼ੋ ਤਾਜ਼ ਸ਼ਾਹੀ ਕਲੀਮ।। ੧੭੪।।
Bazindan spurdand 'o ra azeem.
Sitanand azo taj shahi kaleem. (174)

ਸ਼ਹਿਨਸ਼ਾਹਗੀ ਯਾਫ਼ਤ ਹੁਕਮੇ ਰਜ਼ਾਕ।।
ਕਸੇ ਦੁਸ਼ਮਨਾਂ ਰਾ ਕੁਨਦ ਚਾਕ ਚਾਕ।। ੧੭੫।।
Shahanshagi yafat hukmo razaaq
Kase dushmana ra kunad chaak chaak. (175)

ਚੁਨਾ ਕਰਦ ਸ਼ੁਦ ਕਸਦ ਮਿਹਨਤ ਕਸੇ।।
ਕਿ ਰਹਮਤ ਬ'ਬਖਸ਼ੀਦ ਹੋ ਰਹਮਤੇ।। ੧੭੬।।
Chuna kard shud qasad mehnat kasey.
Keh rehmat ba bakhsheed jo rehmate. (176)

Then the girl took the defeated king to her king (spouse) and said, "O beautifully dressed king emperor !" (171)

I have imprisoned the king of Maindran and have brought him before you." (172)

"If you say, then I could take away his life or if you wish then I could throw him into prison." (173)

The king was then sent to imperial jail, taking away his kingdom, crown and the throne. (174)

Thus they established with the Lord's Grace and Will, a univers all kingdom and reduced (cut) their enemies into pieces. (175)

Whosoever endures hardship or faces challenges, he is blessed with the Lord's benevolence (and His benedictions). (176)

ਕਿ ਉਹ ਸਾਹਬਾਨੁ ਸ਼ੁਦੋ ਮੁਲਕ ਸ਼ਾਹ।।
ਕਿ ਸ਼ਾਹੀਂ ਹਮੀਂ ਯਾਫ਼ਤ ਹੁਕਮੇ ਅਲਾਹ।। ੧੭੭।।
Keh oh shahabaanoo shudo mulk shaah.
Keh shaahi hameen yaafat hukme Allah. (177)

ਬਿਦੇਹ ਸ਼ਾਕੀਯਾ ਸਾਗਰੇ ਸਬਜ਼ ਆਬ।।
ਕਿ ਬੇਰੂੰ ਬਿਆਫਤਾਦ ਪਰਦਹ ਨਕਾਬ।। ੧੭੮।।
Bideh saqla saghare sabaz aab.
Ke beroom bayaftaad pardah naqab. (178)

ਬਿਦਿਹ ਸਾਕੀਯਾ ਸਬਜ਼ ਰੰਗੇ ਫਿਰੰਗ।।
ਕਿ ਬਕਤੇ ਬਕਾਰ ਅਸਤ ਅਜ਼ ਰੋਜ਼ ਜੰਗ।। ੧੭੯।।
Badeh saqla sabaz range firang.
Ke wagte bakaar ast az roze jang. (179)

ੴ ਸ੍ਰੀ ਵਾਹਿਗੁਰੂ ਜੀ ਕੀ ਫ਼ਤਿਹ।।

ਤੁਈ ਦਸਤਗੀਰ ਅਸਤ ਦਰ ਮਾਦਗਾਂ।।
ਤੁਈ ਕਾਰ ਸਾਜ਼ ਅਸਤ ਬੇਚਾਰਗਾ।। ੧।।
Queen dastgir ast dar maandgaan.
Tueen kaar saaz ast bechaargaan. (1)

ਸ਼ਹਿਨਸ਼ਾਹਿ ਬਖਸ਼ਿੰਦਹਏ ਬੇਨਿਆਜ਼।।
ਜ਼ਮੀਨੋ ਜ਼ਮਾਂ ਰਾ ਤੁਈਂ ਕਾਰ ਸਾਜ਼।। ੨।।
Shehanshaahe bakhshindhai benyaz.
Zameeno zamaan ra tueen kaar saaz. (2)

The girl then became the queen of that land (country) and the boy became the king of the land. Thus with the Lord's Grace they attained the kingdom of the land. (177)

("O Aurangzeb ! The boy and girl had developed true love for each other and after facing various hardships they reached a benign king and finally defeated the king of Maindran and themselves became the king of the land through God's Grace. You have similarly tried to annihilate the Khalsa, but no one can harm others who have faith in the Lord.")Then the Guru beseeches the Lord : "O my Lord! May I be blessed with Lord's True Name, so as to remove the curtain of my dual-mindedness and I could perceive my Lord with close proximity." (178)

May the Lord bestow me with Lord's True Name (tumbler of His love), which would be helpful to me for success in the battle of life.(against enemies). (179)

Here the tenth parable is completed.

"By the Grace of one Lord-Sublime Victory to the Lord Almighty."

"O Lord ! You are the only support in case of hardships and sufferings. You alone arrange to amend (improve the spoiled tasks) of helpless people." (1)

"O king Emperor ! You are the only forgiver and the benevolent Lord who takes charge of all functions of the Earth and the sky (the universe). (You alone look after all our welfare both here and here after)" (2)

ਹਿਕਾਯਤ ਸ਼ੁਨੀਦੇਮ ਸ਼ਾਹਿ ਕਲਿੰਜਰ।।
ਕੁਨਾਦੀਨ ਯਕ ਦਰ ਚੁ ਅਜ਼ ਕੋਹ ਮੰਜ਼ਰ।। ੩।।
Hikaayat shuneedame shahe kalinjar.
Kunaneed yak dar choo az koh manzar. (3)

ਯਕੇ ਪਿਸਰ ਓ ਬੂਦ ਹੁਸ਼ਨਲ ਜਮਾਲ।।
ਕਿ ਲਾਇਕ ਜਹਾਂ ਬੂਦ ਅਜ਼ ਮੁਲਕ ਮਾਲ।। ੪।।
Yake pisar 'o bood husnal jamaal.
Keh laik jahaan bood az mulk maal. (4)

ਯਕੇ ਸ਼ਾਹਿ ਓ ਜਾਵ ਦੁਖਤਾਰ ਅਜ਼ੋ।।
ਕਿ ਦੀਗਰ ਨ ਜਨ ਬੂਦ ਸਮਨ ਬਰਗਜ਼ੋ।। ੫।।
Yake shaahe 'o jaww dukhtar azo.
ke deegar na zn bood saman bargazo. (5)

ਵਜ਼ਾਂ ਦੁਖਤਰੇ ਸ਼ਾਹ ਆ ਪਿਸ਼ਰ ਸ਼ਾਹ।।
ਸ਼ੁਦ ਆਸੁਫਤਹ ਬਰ ਵੈਂ ਚੁ ਬਰ ਸਨਸ ਮਾਹ।। ੬।।
Wazaan dukhtare shah aan pisar shah.
Shud ashufta bar wai choo bar shamas maah. (6)

ਬਿਗੋਯਦ ਕਿ ਏ ਸ਼ਾਹ ਮਾ ਰਾ ਬਿਕੁਨ।।
ਕਿ ਦਹਿਸ਼ਤ ਕਸੇ ਮਰਦ ਦੀਗਰ ਮਕੁਨ।। ੭।।
Bigoyad keh yey shah ma ra bikun.
keh dehshat kase mard deegar makun. (7)

ਸ਼ੁਨੀਦਮ ਕਿ ਦਰ ਸ਼ਾਹਿ ਹਿੰਦੋਸਤਾਂ।।
ਕਿ ਨਾਮੇ ਵਜ਼ਾਂ ਸ਼ੇਰ ਸ਼ਾਹੇ ਵਜ਼ਾਂ।। ੮।।
Shuneedam keh dar shahe Hindstaan.
Keh naame waza sher shaahe wazan. (8)

("O Aurangzeb !) I have heard the anecdote of the king of Kalingar land, who had got built a huge spectacular gate (entrance) as high as a mountain. (3)

He had a charming and smart son, who was very capable in maintaining (looking after) both the treasury and the land (revnue and realm). (4)

At the same place there was a landlord (money lender) who had a beautiful and delicate daughter like the jasmine flower. There was no other woman to compete with her in beauty (to excel her). (5)

That girl had got enamoured with the love of that king's son like the moon being fascinated with the sun's charm. (6)

That damsel told the king's son one day, "Please marry me and make me your princess (spouse). You need not to be afraid of any other person in this respect." (to be scared of anyone). (7)

The king's son said, "I have heard that there is a king of Hindustan, named Sher Shah." (8)

ਚੁਨਾ ਨਸ਼ਤ ਦਸਤੂਰ ਮੁਲਕੇ ਖੁਦਾ।।
ਬ ਯਕ ਦਾਨ ਬੇਗਾਨ ਰੇਜ਼ਦ ਜੁਦਾ।। ੯।।
Chunaan nasht dastoor mulke khuda.
Ba yak daan begaan raized juda. (9)

ਬਿ ਗਰਿੰਦ ਸ਼ਾਹੀ ਬਿਅਫ਼ਤਾਦ ਤੁਰਗ।।
ਬ ਪੈਸੇ ਗੁਰੰਜ਼ਦ ਚੁ ਅਜ਼ ਬਾਜ਼ ਮੁਰਗ।। ੧੦।।
Be geerand shaahee byaftaad turagh.
Ba peshe grazed choo az baaz muragh. (10)

ਬਗੀਰਦ ਅਜ਼ੋ ਹਰ ਦੁ ਅਸਪੇ ਕਲਾਂ।।
ਕਿ ਮੁਲਕੋ ਅਰਾਕਸ਼ ਬਿਆਮਦ ਅਜ਼ਾਂ।। ੧੧।।
Bageerad azo har do aspey kalan.
Ke mulko arakash byamad azaan. (11)

ਕਿ ਬਖ਼ਸ਼ੀਦ ਓ ਰਾ ਬਸੇ ਜ਼ਰ ਦੁ ਫੀਲ।।
ਕਿ ਬੇਰੂੰ ਬਿਆਵੁਰਦ ਦਰੀਯਾਇ ਨੀਲ।। ੧੨।।
Keh bakhsheed'o ra basey zar do feel.
Keh beroon byawoord daryae neel. (12)

ਯਕੇ ਨਾਮ ਰਾਹੋ ਸੁਰਾਹੋ ਦਿਗੰਰ।।
ਚੁ ਆਹੂ ਕਲਾਂ ਪਾਇ ਅਜ਼ੀਮੇ ਦੁ ਨਰ।। ੧੩।।
Yake naam raho suraho digar.
Choo aahoo kalan pae azeeme do nar. (13)

ਅਗਰ ਅਸਪ ਹਰਦੋ ਅਜ਼ਾ ਮੇ ਦਿਹਦ।।
ਵਜ਼ਾਂ ਪਸ ਤੁਰਾ ਖਾਨਹ ਬਾਨੂੰ ਕੁਨਦ।। ੧੪।।
Agar asp hardo aza me dehad.
Wazaan pas tura khaanah baanoo kunad. (14)

"That king has established a system (a norm) that if he finds even a grain mixed with another's grains, he keeps it apart." (He does not usurp another's right.) (9)

"That king clinches (catches hold of) his enemies so strongly just as a strong bird catches hold of other birds. The enemies dread him so much and avoid his onslaughts just as a cock runs away (escapes) on seeing a hawk." (10)

"The king Sher Shah had been presented with two grand horses by a merchant, which had been brought from the land of Iraq." (11)

The king had presented that merchant with lot of gold and two elephants, who had brought those horses from across the river Nile. (12)

One horse was named Rahu and other was called Saraho. The horses moved with the speed of a stag and were very valuable. You may also look at them as two human beings if evaluated on the basis of their intelligence. (13)

The boy told the girl, :If you copuld bring those two horses to me, then I could marry you and help you as my queen." (14)

ਸ਼ੁਨੀਦ ਈਂ ਸੁਖਨ ਰਾ ਹਮੀਂ ਸ਼ੁਦ ਰਵਾ।।
ਬਿਯਾਮਦ ਬ ਸ਼ਹਮ ਸ਼ਾਹ ਹਿੰਦੁਸਤਾ।। ੧੫।।
Shuneed een sukhan ra hameen shud rawan.
Byamad ba shaham shah Hindosta. (15)

ਸ਼ਿਸਤੰਦ ਬਰ ਰੋਦ ਜਮਨਾ ਲਬਆਬ।।
ਬਿ ਬੁਰਦੰਦ ਬਾਦਹ ਕੁਰਦੰਦ ਕਬਾਬ।। ੧੬।।
Shistand bar rode jamna labaab.
Be burdand baadah kurdand kabab. (16)

ਪਸੇ ਦੋ ਬਰਾਮਦ ਸਬੇ ਚੂੰ ਸਿਯਾਹ।।
ਰਵਾਂ ਕਰਦ ਆਬਸ਼ ਬਸੇ ਪੁਸ਼ਤ ਕਾਹ।। ੧੭।।
pase do braamad shabe choon syah.
Rawan kard aabash basey pushat kaah. (17)

ਬ ਦੀਦੰਦ ਓ ਰਾ ਬਸੇ ਪਾਸਬਾਂ।।
ਬ ਤੁੰਦੀ ਦਰਾਮਦ ਬ ਤਾਬਸ ਹਮਾਂ।। ੧੮।।
Ba deedand'o ra bashe pasbaan.
Ba tundi dramad ba tabash hamaan. (18)

ਬਸੇ ਬਰ ਵੈ ਬੰਦੂਕ ਬਾਰਾਂ ਕੁਨਦ।।
ਚੂ ਬਾ ਬਰਕ ਅਬਰਸ ਬਹਾਰਾ ਕੁਨਦ।। ੧੯।।
Basay bar wai bandooq baaran kunad.
Choo ba bark abrash bahaaran kunad. (19)

ਹਮੀਂ ਵਜ਼ਹ ਕਰਦੰਦ ਦੁ ਸਿਹ ਚਾਰ ਬਾਰ।।
ਹਮ ਆਖਰ ਕੁਨਦ ਖਾਫ ਖੁਫਤ ਇਖਤੀਯਾਰ।। ੨੦।।
Hameen wazah kardand do she chaar baar.
Ham aakhar kunad khaaf khuft ikhtiar. (20)

On hearing these words, the girl left the place and started for the place of the king of Hindustan, Sher Shah, and came to his city. (15)

That girl then was sitting on the banks of the river Jamuna and brought along with her some wine and roasted meat. She partook that wine and ate that meat. (16)

When six hours (2 pehars) of the dark night had gone by, she arranged to float down two stacks of grass down the river waters. (17)

When the warders (watchmen) saw these stacks in the light of the torches, they became very furious with rage. (18)

Those warders then directed many gun shots on these stacks (of grass) as if the clouds in monsoon were bursting into heavy showers accompained by lightning. (19)

That girl thus, caused to flow such stacks twice, thrice or four times (down the river). Finally the watchman felt sleepy and went to sleep. (20)

ਬਿਦਾਨਦ ਕਿ ਖ਼ੁਫਤਹ ਸ਼ਵਦ ਪਾਸਵਾਂ।।
ਬ ਮਯ ਮੁਰਦ ਸ਼ੁਦ ਹਮ ਚੁ ਜ਼ਖਮੇ ਯਲਾਂ।। ੨੧।।
Bidaanad keh khuftah shawas pasbaan.
Ba paye murd shud ham choo zakhme yalaan. (21)

ਰਵਾਂ ਕਰਦ ਓ ਜਾ ਬਿਆਮਦ ਅਜ਼ਾਂ।।
ਕਿ ਬੁਨ ਗਾਹ ਅਜ਼ ਸ਼ਾਹ ਕਰਖੇ ਗਿਰਾਂ।। ੨੨।।
Rawaan kard 'o ja beaamad azaan.
Keh bun gaah az shaah karkhe giraan. (22)

ਘਰੀਂ ਰਾ ਬਿਕੋਬਦ ਘਰੀਯਾ ਘਰੀਯਾਰ।।
ਵਜ਼ਾਂ ਮੇਖ ਕੋਬਦ ਬ ਪੁਸ਼ਤੇ ਦੀਵਾਰ।। ੨੩।।
Gharee ra bikobad ghareeya ghareeyar.
Wazaan mekh kobad ba pushte dewar. (23)

ਚੁਨਾਂ ਤਾ ਦਰਾਮਦ ਦੀਵਾਰੇ ਅਜ਼ੀਮ।।
ਦੁ ਅਸਪਸ ਮਜ਼ਰ ਕਰਦ ਹੁਕਮੇ ਕਰੀਮ।। ੨੪।।
Chunaan ta draamad diwaer azeem.
Do aspash nazar kard hukme kreem. (24)

ਯਕੇ ਰਾ ਬਿਜ਼ਦ ਤਾ ਅਜ਼ੋ ਨੀਮ ਕਰਦ।।
ਦਰੋ ਪਾਸਬਾਨੇ ਬਰ ਅਜ਼ ਨੀਮ ਕਰਦ।। ੨੫।।
Yake ra bizad ta azo neem kard.
Daray pasbane bar az neem kard. (25)

ਦਿਗਰ ਰਾ ਬਿਜ਼ਦ ਤਾ ਜੁਦਾ ਗਸ਼ਤ ਸਰ।।
ਸਿਯਮ ਬਾ ਕੁਸ਼ਤਨ ਸ਼ਵਦ ਖ਼ੂੰਨ ਤਰ।। ੬੨।।
Digar ra bizad ta juda gasht sar.
Syam ra be kushtan shawad khoon tar. (26)

The girl now realised that the warders had gone to sleep. They felt so sleepy just like dead persons or just as wounded warriors go to rest. (21)

The girl now left that place and reached the place of the king's loft (mansion) (at the back yard of the fort). (22)

When the time keeper was striking the gong, she would insert a nail in the wall. (23)

Thus with the support of these pegs (of nails) she managed to reach the top of the huge wall. With the God's grace, she could see both the horses. (24)

Thus the girl struck the warder with her sword and cut him into two pieces. Then she struck the gate keeper and cut him also into two pieces. (25)

Then she struck the next watchman with her sword and beheaded him also. The third person was also hit by her, who was draped in blood. (26)

ਚੁਅਮ ਰਾ ਜ਼ੁਦਾ ਕਰਦ ਪੰਜਮ ਬਕੁਸ਼ਤ।।
ਸ਼ਸ਼ਮ ਰਾ ਬਕੁਸ਼ਤੰਦਸ਼ ਜਮਦਾਰ ਮੁਸ਼ਤ।। ੨੭।।
Chuma ra juda kard panjam bakushat.
Shasham ra bkushtand jamadar mushat. (27)

ਸ਼ਸ਼ਮ ਚੌਕੀਅਸ਼ ਕੁਸ਼ਤ ਆਮਦ ਅਜਾਂ।।
ਕਿ ਹਫਤਸ ਗਿਰਾਂ ਬੁਦ ਚੌਕੀ ਗਿਰਾਂ।। ੨੮ ।।
Shasham chaukias kusht aamad azaan.
keh haftas giraan bood chowki giraan. (28)

ਕਿ ਹਫਤੁਮ ਹਮੀਂ ਕੁਸ਼ਤ ਜ਼ਖਮੇ ਅਜ਼ੀਮ।।
ਕਿ ਦਸਤਸ ਕੁਨਦ ਰਖਸ਼ ਹੁਕਮੇ ਕਰੀਮ।। ੨੯।।
Keh haftum hameen kusht zakhme azeem.
Keh dastash kunad rakhsh hukme kareem. (29)

ਚੂਨਾਂ ਤਾਜ਼ੀਆਨਹ ਬਿਜ਼ਦ ਤਾਜ਼ੀਅਸ਼।।
ਕਿ ਬਾਲਾਂ ਬਿਯਾਮਦ ਬ ਜ਼ਮਨ ਅੰਦਰਸ਼।। ੩੦।।
Chuna tazianah bizad taziah.
Keh bala byyamad ba zaman andrash. (30)

ਵਗਸ਼ਤਨ ਦਰਾਬੇ ਬ ਬੇਰੂੰ ਅਜ਼ਾਂ।।
ਕਿ ਹੈਰਤ ਬਿਮਨਦੰਦ ਸ਼ਾਹੇ ਜਹਾਂ।। ੩੧।।
Wagashtan draabe ba beroon azaan.
Keh hairat bimandad shahe jahaan. (31)

ਕਿ ਦੰਦਾ ਖੁਰਦ ਦਸਤ ਅਜ਼ ਸ਼ੇਰ ਸ਼ਾਹ।।
ਬ ਹੈਰਤ ਹਮੀਂ ਰਫਤ ਆਲਮ ਪਨਾਹ।। ੩੨।।
Keh dandaa khurd dast az sher shah.
Bahairat hameen raft aalam panah. (32)

She them beheaded the fourth one, killed the fifth one and the sixth one was struck with the dagger and killed. (27)

After killing the sixth watchman, she reached the spot, where the seventh watchman was guarding the post. (28)

The seventh watchman was wounded seriously and he also died. Then with the God's grace, she laid her hands on the horse. (29)

She then rode the horse and struck him with the whip with force, so that he jumped over the wall, and reached the banks of river Jamuna. (30)

The horse then moving in the waters, swam across the river and came out. The king (of the land) saw all this and got bewildered. (wonder struck). (31)

The king got furious with rage and bit his hands with his own teeth, (he felt greatly upset). Having seen such a spectacle, the king was surprised immensely (32)

ਕਿ ਮਾਰਾ ਕੁਜ਼ਾ ਬੁਰਦ ਅਸ਼ਪੇ ਅਜ਼ੀਮ।।
ਕਿ ਬਖ਼ਸ਼ੀਦ ਓ ਹਮ ਚੁ ਕਸਮੇ ਕਰੀਮ।। ੩੩।।
Keh mara kuza burd aspe azeem.
Keh bakhsheed 'o ham choo kasme kreem. (33)

ਦਰੇਗਾ ਅਗਰ ਰੂਹਿ ਓ ਡੀਦਮੇ।।
ਬ ਸਦ ਗੰਜ ਸਰਰਸਤ ਬਖਸ਼ੀਦਮੇ।। ੩੪।।
Dregha agar roohe 'o deedame.
Ba sad ganj sarbast bakhsheedme. (34)

ਕਿ ਹੈਫਸਤ ਗਰੋ ਡੀਦਏ ਯਾਫ਼ਤਮ।।
ਬ ਜਾਏ ਦਿਗਰ ਦਿਲ ਨਜ਼ੋ ਤਾਫ਼ਤਮ।। ੩੫।।
Keh haifast gro deedae yaaftam.
Ba jaee digar dil nazo taaftam. (35)

ਕਿ ਦੀਦਾਰ ਬਖਸੰਦ ਅਗਰ ਓ ਮਰਾ।।
ਕਿ ਸਦ ਗੰਜ ਸਰਬਸਤ ਬਖਸ਼ਮ ਵਰਾ।। ੩੬।।
Keh didar bakhshand agar 'o mara
Keh sad ganj sarbast bakhsham wara. (36)

ਚੁ ਸ਼ਹਰਤ ਕੁਨਾਨੀਦ ਸਹਰ ਅੰਦਰੂੰ।।
ਕਿ ਬਖਸ਼ੀਦ ਮਨ ਖ਼ੂਨ ਅਜ਼ ਖਾਰ ਖ਼ੂੰ।। ੩੭।।
Choo shohrat kunaneed shahar androon.
Keh bakhsheed man khoon az khaar khoon. (37)

ਬਿ ਬਸਤੰਦ ਦਸਤਾਰ ਅਜ਼ ਜਾਮ ਜ਼ਰ।।
ਬ ਪੇਸ਼ੇ ਸ਼ਾਹ ਆਮਦ ਚੁ ਜਰੰਰੀ ਸਿਪਰ। ੩੮।।
Bi bastand dastar az jaam zar.
Ba peshe shaah aamad choo zaree sypar. (38)

He said to himself, "Who is this dare devil warrior. who had managed to take away my grand horse stealthily? I vow by God. if he happened to come before me personally, I would pardon him." (33)

"But alas! If I happen to see such a wearrior l would reward him with a hundered pouches full of gold coins, full to the brim even." (34)

"But alas! Had I perchance seen him, then I would not have shifted my glance from that place in surprise?" (I would not have flared up with rage rather would have loved to see him.) (35)

"if he were to appear himself before me then I would present him with a hundred pouches full of gold." (36)

The King then made a proclamation (announcement) with the of drum, in the whole city, "that he would pardon such a blood-thirsty person of the charge of murder even." (37)

Then that girl tied a turban on her head and wore a golden apparel cloak. She appeared before the king (Sher Shah) with a shield tied at her back. (38)

ਬਗੋਯਦ ਕਿ ਸ਼ੇਰ ਅਫਕਨ ਸ਼ਰੇ ਸ਼ਾਹ।।
ਕਿ ਅਜ਼ ਰਾਹ ਰਾ ਮਨ ਬਿ ਬੁਰਦੰਦ ਰਾਹ।। ੩੯।।
Bagoyad keh sher afkano sher shah.
Keh az raah ra man bey burdand raah. (39)

ਅਜਬ ਮਾਂਦ ਸਾਹਿਬ ਖਿਰਦ ਈਂ ਜਵਾਬ।।
ਦਿਗਰ ਬਾਰ ਗੋਯਦ ਕਿ ਬਾ ਵੈ ਸਵਾਬ।। ੪੦।।
Ajab maand sahib khirad een jawab.
Digar baar goyad keh baa wai sawab. (40)

ਕਿ ਨਕਲ ਸ ਨੁਮਾਈਂ ਮਾਰਾ ਸ਼ੇਰ ਤਨ।।
ਬ ਵਜਹੇ ਚਰਾ ਬੁਰਦ ਅਸ਼ਪੇ ਕੁਹਨ।। ੪੧।।
Keh nakala s numaeen mara sher tan.
Ba wajhe chraa burda aspe kohan. (41)

ਸ਼ਿਸਤੰਦ ਅਜ਼ਾਂ ਵਜਹੇ ਬਰ ਰੋਦ ਆਬ।।
ਬਿ ਬੁਰਦੰਦ ਬਾਦਹ ਬਖੁਰਦੰਦ ਕਬਾਬ।। ੪੨।।
Shistand azaan wajhe bar rode aab
Be burdand bada bkhurdand kabab. (42)

ਰਵਾਂ ਕਰਦ ਅੱਵਲ ਬਸੇ ਪੁਸ਼ਤ ਕਾਹ।।
ਦਗਾ ਮੇ ਦਿਹਦ ਪਾਸਬਨਾਨ ਸ਼ਾਹ।। ੪੩।।
Rawaan kard awat basey pusht kaah.
Daga me dehad pasbaanaan shah. (43)

ਵਜ਼ਾਂ ਪਸ ਬ ਕੋਸ਼ਸ਼ ਕੁਨਾਨੀਦ ਨਖਤ।।
ਬ ਪੈਰਸ ਦਰਾਮਦ ਜ਼ਿ ਦਰੀਯਾਇ ਸਖਤ।। ੪੪।।
Wazaan pas ba koshish kunadeed takhat.
Ba parash draamad ze daryaye sakht. (44)

She told him saying, "O king worthy of killing a lion (Lion-hearted king)! "I taken away your horse from your stable in this manner," (giving details of the mode of action). (39)

The wise king got wonder-struck on hearing this reply. He again remarked with a sudden movement. (40)

"O lion-hearted warrior! You sow me by repeating the same action once again, (practically) as to how you managed to take away my first horse." (41)

"So she again seated herself on the banks of the river, and took some wine alongwith eating some roasted meat." (42)

She made to flow (wash) down some stacks of grass in the river. She was befooling the king's warders as before, showing it practically (the mode of action). (43)

She then made a minor attempt to cross the river after this and after swimming through the river, came out of water. (44)

ਵਜਾਂ ਬਿਸ਼ਕੁਨਾਨੀਦ ਓ ਗਿਰਦ ਸ਼ੁਦ।।
ਬਦੀਦਲ ਅਜ਼ੋ ਸ਼ਾਹ ਪਯਮੁਰਦਹ ਸ਼ੁਦ।। ੪੫।।
Wazaan bishkunneed `o gird shud.
Badeedan azo shah pazmurdah shud. (45)

ਘੜੀ ਯਾਕ ਬਿਮਾ ਦੰਦ ਗਰੂਬ ਆਫਤਾਬ।।
ਵਜ਼ਾਂ ਜਾ ਬਿਯਾਮਦ ਕੁਸ਼ਾਯਦ ਤਾਨਬ।। ੪੬।।
Gharee yak bimadand garoob aaftab.
Wazaan jaa byamad kushayad tanaab. (46)

ਲਗਾਮਸ਼ ਬਿਦਾਦੰਦ ਸ੍ਵਾਰੇ ਸ਼ੁਦਸਤ।।
ਬਿਜ਼ਦ ਤਾਜ਼ੀਆਨਹ ਚੁ ਅਫ਼ਰੀਤ ਮਸਤ।। ੪੭।।
Lagaamash bidadand sware shudast.
Bizad taaziannah choo afree mast. (47)

ਚੂਨਾ ਅਸਪ ਖੋਜ਼ੀਦ ਬਰਤਰ ਜ਼ਿ ਸ਼ਾਹ।।
ਜ਼ਿ ਬਾਲਾ ਬਿਯਾਮਦ ਬਦਰੀਯਾਇ ਗਾਹ।। ੪੮।।
Chunan asp khozeed bartar ze shah.
Ze bala byanad badaryae gaah. (48)

ਬ ਪੈਰਸ਼ ਦਰਾਮਦ ਜ਼ਿ ਦਰੀਯਾ ਅਜ਼ੀਮ।।
ਕਿ ਪਾਰਸ਼ ਹਮੀਂ ਗਸ਼ਤ ਹੁਕਮੇ ਕਰੀਮ।। ੪੯।।
Ba parash draamad ze darya azeem.
Keh parash hameen gasht hukme kreem. (49)

ਫਰੋਸ ਆਮਦਸ਼ ਅਸਪ ਢਰਦਸ਼ ਸਲਾਮ।।
ਬਿਗੋਯਦ ਸੁਖਨ ਸ਼ਾਹਿ ਅਰਬੀ ਕਲਾਮ।। ਪ੦।।
Farod aamdash asp kardash salaam.
Bigoyad sukhan shahe Arabee kalam. (50)

She killed the wanders again as in the previous case. ran away. On seeing all the scene, the king was completely taken aback and was wonder struck. (45)

As the sun-set time approached, she came again a little earlier and let loose both the ends of the rope, tying the horse (from front and behind). (46)

Then she took hold of the bridle, and rode on the horse, She then whipped the demon-like wanton (intoxicated) horse with great force. (47)

The royal horse then jumped and going over the head of the king, (jumped) came into the river. (48)

She came out of the river after swimming across the stormy river. With the Lord's Grace, Both the horse and the girl had crossed the river. (49)

She then dismounted the horse on reaching the other side and saluted the king. Then she spoke to the king in Arabic language. (50)

ਤੁ ਅਕਲਸ਼ ਚਰਾ ਗਸ਼ਤ ਏ ਸ਼ਾਹ ਸ਼ਾਹ।।
ਕਿ ਮਾਹ ਰਾਹ ਬੁਰਦਨ ਤੁ ਦਾਦਨ ਸੁਰਾਹ।। ੫੧।।
Tu aklash chra gasht ey shaah shaah.
Keh ma rah burdan tue dadan surah. (51)

ਬਿ ਗੁਫਤਸ਼ ਚੁਨੀ ਤਾ ਰਵਾਂ ਕਰਦ ਰਾਖਸ਼।।
ਬ ਯਾਦ ਆਮਦੋ ਏਜ਼ਦੋ ਦਾਦ ਬਖਸ਼।। ੫੨।।
Be guftash chunee ta rawan kard rakhsh.
Ba yad aamdo ezado daad bakhsh. (52)

ਬਿ ਆਫ਼ਤਾਦ ਪੁਸ਼ਤ ਅਸਪਹਾ ਬੇਸ਼ੁਮਾਰ।।
ਕਿ ਓਰਾ ਨਾ ਹਮ ਬਰ ਕੁਨਦ ਕਸ ਸ੍ਵਾਰ।। ੫੩।।
Ba aftaad pushat aspaha beshumar.
Keh 'ora na ham bar kunad kas swar. (53)

ਬਿਜ਼ਦ ਮਰਦ ਦਸਤਾਰਹਾ ਪੇਸ਼ ਸ਼ਾਹ।।
ਕਿ ਯੇ ਸ਼ਾਹ ਸ਼ਾਹਾਨ ਅਲਾਹ ਪਨਾਹ।। ੫੪।।
Bizad mard dastarha pesh shaah.
Keh ye shaah shahaan Allah panaah. (54)

ਬਿਗੀਰਦ ਕਸੇ ਹਰਦੂ ਆਹੂ ਬੁਰਾਕ।।
ਤੁ ਓਰਾ ਬਿਬਖਸ਼ੀਦ ਖੁਦ ਦਸਤ ਤਾਕ।। ੫੫।।
Bigeerad kase hardoo aahoo burak.
tu 'ora bebaksheed khud dast taak. (55)

ਚਰਾਮੇ ਕੁਨਦ ਕਾਰਹਾ ਬੇਖੁਦੀ।।
ਕਿ ਰਾਹਾ ਅਜ਼ੋ ਮਨ ਸ਼ੁਰਾਹਾ ਤੁਈਂ।। ੫੬।।
Charame kunad karha bekhudi.
Keh raha azo man suraha tueen. (56)

Standing on the other side of the river, She said, "O king Shah! Why have you lost your senses? I had already taken the horse named Rahu, While the second horse Called Saroho has been presented (given) by you personally." (51)

Having said these words to the king. She (moved) rode away on the horse. She then remembered the Lord, the benevolent bestower, and thanked him for his grace. (52)

Then many horsemen followed her to catch her but none of them could manage to apporoach her or get hold of her. (53)

The warriors then threw their turbans before the king and said, "O king Emperor! The support of the whole world! Why did you allow her to escape?" (54)

"O king! who could get hold of those two horses, speeding like the deer ? You have handed over one horse yourself to him." (55)

"Why have you done this act of carelessness, lacking wisdom? The horse, Rahu had been stolen by him while the second horse Saroho had been presented to him by you, personally." (56)

ਬ ਬੁਰਦਸ਼ ਅਜ਼ੋ ਅਸਪ ਹਰ ਦੋ ਅਜ਼ੀਮ।।
ਵਜਾਂ ਰਾ ਬਿ ਬਖਸ਼ੀਦ ਹੁਕਮੇ ਰਹੀਮ।। ੫੭।।
Ba buradash azo asp har do azeem.
Wazaan ra be bakhsheed hukme raheem. (57)

ਕਿ ਓਰਾ ਦਰਾਵੁਰਦ ਖਾਨਹ ਨਿਕਾਹ।।
ਕਿ ਕਉ ਲੇ ਕੁਨਦ ਮੁਸਤਕੀਮ ਹੁਕਮ ਸ਼ਾਹ।। ੫੮।।
Keh'o ra darawoord khaanah nikaah.
Keh qole kunad mustkeem hukam shaah. (58)

ਬਿਦਿਹ ਸਾਕੀਯਾ ਸਾਗਰੇ ਕੋਕਨਾਰ।।
ਦਰੇ ਵਕਤ ਜੰਗਸ਼ ਬਿਯਾਮਦ ਬ ਕਾਰ।। ੫੯।।
Bideh saqia saghare kokanar.
Dare waqat jangash biamad ba kaar. (59)

ਕਿ ਖੂਬਸੂਰਤ ਦਰ ਵਕਤ ਖਸ਼ਮ ਅਫਕਨੀ।।
ਕਿ ਯਕ ਕੁਰਤਯਸ ਫੀਲ ਰਾ ਪੈ ਕੁਨੀ।। ੬੦।।
Keh khoobsoorat dar waqat khasam Afkani.
Keh yak kurtyas feel ra pai kuni. (60)

੧ਓ ਸ੍ਰੀ ਸਤਿਗੁਰੂ ਜੀ ਕੀ ਫਤਿਹ।।

ਰਜ਼ਾ ਬਖਸ਼ ਬਖਸ਼ਿੰਦਹੇ ਬੇਸ਼ੁਮਾਰ।।
ਰਿਹਾਈ ਦਿਹੋ ਪਾਕ ਪਰਵਰਦਗਾਰ।। ੧।।
Raza baksh bakhshindahe beshumar.
Rehaali deho pak parwardgaar. (1)

The girl, thus took away both the horses, and then with Lord's Grace, she handed over these horses to her friend.' (57)

Then the lover of the girl married her and took her to the palace. With the Lord's Grace he kept up his promise, thus fulfilling it. (58)

(The Guru thus adviced Aurangzeb, through this parable, not toop press the subjects, as your kingdom will be wiped off by the forces of Khalsa, and for your false vows, you will have to suffer finally.)

The Guru then thanked the Lord and prayed to Him thus :-

"O Lord! May I be bestowed by you with the love of your True Name, (The tumbler of your worship and devotion) which will be of help to me in fighting against the evils of worldly pleasures (like sexual desires, wrath, greed etc." (59)

"By partaking this love of True Name (This tumbler of your devotion) it would be helpful in vanquishing the enemy. With one sip of this nectar, one could gain victory against the biggest enemy like an elephant." (O Lord ! May I be bestowed with your True Name, so as to destroy the worldly vices). (60)

Here the eleventh parable is completed.

"By the Grace of one Lord-SublimeVictory to the Lord Almighty.

"The Lord is the bestower of spiritual bliss and countless other blessings and benedictions. He is the purifier of our sins and our sustainer and redeemer of all our worldly bondage. (1)

ਰਹੀਮੋ ਕਰੀਮੋ ਮਕੀਨੋ ਮਕਾਂ।।
ਅਜ਼ੀਮੋ ਫਰੀਮੋ ਜ਼ਮੀਨਸੋ ਜ਼ੰਮਾਂ।। ੨।।
Raheemo kareemo makeeno makaan.
Azimo Faheemo zameeno zamaan. (2)

ਸੁਨੀਦਮ ਸੁਖਨ ਕੋਹ ਕੰਬਰ ਅਜ਼ੀਮ।।
ਕਿ ਅਖ਼ਗਾਂ ਯਕੋ ਬੂਦ ਓ ਜਾਂ ਰਹੀਮ।। ੩।।
Shuneedam sukhan koh kalbar azim.
Keh afgaan yake bood `o ja rahim. (3)

ਯਕੇ ਬਾਨੂਏ ਬੁਦ ਓ ਹਮ ਚੁ ਮਾਹ।।
ਕੁਨਦ ਦੀਦਨ ਸ਼ਰਿਸ਼ਤ ਗਰਦਨ ਜ਼ਿ ਸ਼ਾਹ।। ੪।।
Yake baanue bood `o ham choo maah
Kunad deedan shrishat gudan ze shaah. (4)

ਦੁ ਅਬਰੂ ਚੂ ਅਬਰੇ ਬਹਾਰਾ ਕੁਨਦ।।
ਬ ਮਿਯਗਾਂ ਚੂ ਅਜ਼ ਤੀਰ ਬਾਰਾ ਕੁਨਦ।। ੫।।
Do abroo choo abray bahaaran kunad.
Ba mizgaan choo az teer baaran kunad. (5)

ਰੁਖੇ ਚੂੰ ਖਲਾਸਤ ਦਿਹਦ ਮਾਹ ਰਾਂ।।
ਬਹਾਰੇ ਗੁਲਸਿਤਾਂ ਦਿਹਦ ਸ਼ਾਹ ਰਾਂ।। ੬।।
Rukhe choon khalast dehad maah raan.
Bahare gulistaan dehad shah raan. (6)

ਬ ਅਬਰੂ ਕਮਾਨੇ ਸ਼ਧਾ ਨਾਜ਼ਨੀਂ।।
ਬ ਚਸ਼ਮਸ਼ ਜ਼ਨਦ ਕੈਬਰੋ ਕਹਰਗੀ।। ੭।।
Ba abroo kamaane shudah naazneen.
Ba chashmash zanad kaibre kahareen. (7)

The Lord is our benevolent Master, blessing us with various benedictions through His kindness and Grace. He is the master of all dwellings, who is omni-present, percolating throughout the universe. He is the greatest master, having the knowledge of all our secrets, being omni-scient. (2)

I have heard the story of a great and huge mountain, Khaibar. The reused to live a Pathan named Rahim. (3)

He had a charming wife, as beautiful as the moon, on the very sight of whom, even the kings would lower their heads in regards and appreciation.(The kings would feel ashamed of not having such a beauty at home.) (4)

Her both the brows were like the bows of monsoon clouds, and the beautiful eyes were like showering arrows midst the eye-lashes. (Her charming eyes would bewitch the hearts of any on looker.) (5)

Her appearance would remind one of the moon's beauty. (On seeing her one would forget about the beauty of moon.) Her charming personality would enamour the hearts of kings, which would blossom forth like the greenery in the spring season all around. (6)

The eyebrows of the delicate figure of the woman were like the bow while her eyes would pierce one's heart like the arrows. (7)

ਬ ਮਸਤੀ ਦਿਹਦ ਹਮ ਚੁਨੀ ਰੂਇ ਮਸਤ।।
ਗੁਲਿਸਤਾਂ ਕੁਨਦ ਬੂਮ ਸ਼ੋਰੀਦ ਦਸਤ।। ੮।।
Ba masti dehad hum chuni rooye mast.
Gulistaan kunad boom shoreed dast. (8)

ਖੁਸ਼ੇ ਖੁਸ਼ ਜਮਾਲੋ ਕਮਾਲੋ ਹੁਸਨ।।
ਬ ਸੂਰਤ ਜਵਾਨਸਤ ਗਿਕਰੇ ਕੁਹਨ।। ੯।।
Khushe khush jamaalo kamaalo husan.
Ba soorat jawanast fikre kohan. (9)

ਯਕੇ ਹਸਨ ਖਾਂ ਬੂਦ ਓ ਜਾ ਫਗਾਂ।।
ਬ ਦਾਨਿਸ਼ ਹਮੀਂ ਬੂਦ ਅਕਲਸ਼ ਜਵਾਂ।। ੧੦।।
Yake Hasan Khaan bood 'o jaa Faghan.
Ba daanish hameen bood aklash jawaan. (10)

ਕੁਨਦ ਦੋਸਤੀ ਬਾ ਹਮਹ ਯਕ ਦਿਗਰ।।
ਕਿਹ ਲੈਲੀ ਵ ਮਜਨੂੰ ਖਿਜ਼ਲ ਗਸ਼ਤ ਸਰ।। ੧੧।।
Kunad dosti ba hamah yak digar.
Keh Laily wa Majnun khizal gasht sar. (11)

ਚੁ ਬਾ ਯਕ ਦਿਗਰ ਹਮ ਚੁਨੀਂ ਗਸ਼ਤ ਮਸਤ।।
ਚੁ ਪਾ ਅਜ਼ ਰਕਾਬੋ ਇਨਾ ਰਫਤ ਦਸਤ।। ੧੨।।
Choo ba yak digar ham chuneen gasht mast.
Choo paa az rakaabo inaan raft dast. (12)

ਤਲਬ ਕਰਦ ਓ ਖਾਨਹੇ ਖਿਲਵਤੇ।।
ਨਿਯਾਂ ਆਮਦਸ਼ ਜੋ ਬਦਨ ਸ਼ਹਵਤੋ।। ੧੩।।
Talab karad 'o khaanae khilwate.
Mian aamdash jo badan shahwate. (13)

Her charming face would make the onlooker completely lustful (intoxicated) with her sight. Her glance would turn (convert) even the barren land into a blooming flower garden. (Her looks would entice everyone with their beauty.) (8)

That woman was really beautiful, as her appearance was full of charmand attraction. From her face she looked youthful but with her intelligence she was like an old woman (of wisdom). (9)

There used to live a Pathan called Hasan Khan, at the same place, where this woman used to abide. His intelligence was very young sharp. (He was very thoughtful and intelligent.) (10)

Both of them were in love with each other. Even Laila and Majnu's love was no match to their affection for each other (would feel ashamed before it). They also would feel their love interior (before this couple's love). (ll)

They were enamoured with each other's love so much, that they had no control over their love affair (was openly known) just as the feet in stirrups and bridle in hands being loosely held. . (12)

That woman then called her lover to her house all alone. As he came there, their sexual desires were arisen (to give vent to their inner feelings). (13)

ਹਮੀਂ ਜੁਫਤ ਖੁਰਦੰਦ ਦੁ ਸੋ ਚਾਰ ਮਾਹ।।
ਖਬਰ ਕਰਦ ਜੋ ਦੁਸ਼ਮਨੇ ਨਿਜ਼ਦ ਸ਼ਾਹ।। ੧੪।।
Hmeen juft khurdand do she char maah
Khabar kard jo dushmane nizd shah. (14)

ਬ ਹੋਰਤ ਦਰਾਂਮਦ ਫਗਾਨੇ ਰਹੀਮ।।
ਕਸ਼ੀਦਨ ਯਕੇ ਤੰਗ ਗਰੱਰਾ ਅਜ਼ੀਮ।। ੧੫।।
Ba hairat dranmad Faghane Rahim.
Kasheedan yake tegh garran azeem. (15)

ਚੁ ਖਬਰਸ਼ ਰਸੀਦੋ ਕਿ ਆਮਦ ਸ਼ੋਹਰ।।
ਹੁਮਾਂ ਯਾਰ ਖੁਦ ਰਾ ਬਿਜ਼ਦ ਤੇਗ ਸਰ।। ੧੬।।
Choo khabrash raseedo ke aamad shohar.
Human yaar khud ra bizad tegh sar. (16)

ਹਮਹਿ ਗੋਸ਼ਤੇ ਦੇਗ ਅੰਦਰ ਨਿਹਾਦ।।
ਮਸਾਲਯ ਬਿਅੰਦਾਖਤ ਆਤਸ਼ ਬਿਦਾਦ।। ੧੭।।
Haman goshte degh andar nihaad.
Masalay beandakht aatish bidaad. (17)

ਸ਼ੋਹਰ ਰਾ ਖੁਰਾਨੀਦ ਬਾਕੀ ਬਿਮਾਦ।।
ਹਮਹ ਨੌਕਰਾਂ ਰਾ ਜ਼ਿਆਫ਼ਤ ਕੁਨਾਦ।। ੧੮।।
Shohaar ra khuraneed baaqi bimaand .
Hamah naukran ra zyafat kunaada. (18)

ਚੁ ਖੁਸ਼ ਗਸ਼ਤ ਸ਼ੋਹਰ ਨ ਦੀਦਸ਼ ਚੁ ਨਰ।।
ਬਕੁਸ਼ਤਾ ਕਸੋ ਰਾ ਕਿ ਦਾਦਸ਼ ਖਬਰ।। ੧੯।।
Choo khush gasht shohar na deedash choo nar.
Bkushtaan kase ra keh daadash khabar. (19)

When this love affair and their sensuous pleasures continued for almost two or four months, then some enemy of theirs informed Rahim about this affair. (14)

On hearing this news, the Pathan Rahim Khan was surprised and shocked. He unsheathed his sword and thundered with great wrathfulness. (15)

When that woman got the information about her husband's coming, then she took out her sword and cut off the head of her lover.(paramour). (16)

The woman then placed the flesh of this man into a kettle and pouring some spices over it started cooking it. (by lighting fire underneath). (17)

At first she served this meat (flesh) to her husband and then distributed the balance to her attendants as a feast. (18)

When the Pathan did not see any male member in the house, he went away satisfied and pleased, and then killed the person who had given this news. (19)

ਬਿਦਿਹ ਸਾਕੀਯਾ ਸਾਗਰੇ ਸਬਜ਼ ਗੂੰ।।
ਕਿ ਮਾਰਾ ਬਕਾਰਤ ਜੰਗ ਅੰਦਰੂੰ।। ੨੦।।
Bideh saqia saagre sabaz goon.
Ke ma ra bakarast jang androon. (20)

ਲਬਾ ਲਬ ਬਿਕੁਨ ਦਮ ਬਦੱਮ ਨੱਸ ਕੁਨ।।
ਗਮੇ ਹਰ ਦੁ ਆਲਮ ਫਰਾਮੋਸ਼ ਕੁਨ।। ੨੧।।
Laba lab bikun dam badam nosh kun.
Ghame har do aalm framosh kun. (21)

(O Aurangzeb !'There is lot of anarchy (lawlessness) in your regime and without verifying the truth you are involved in oppression as in the above case and your boat of sins would be soon sunk so you should stop this oppression.)

Then the Guru prays to the Lord:- O Lord-Guru 1 May I bebestowed with the nectar of your True Name, which would be neededby me in the war against vices and enemies. (20)

O Lord-sublime! May you bestow on me the tumbler of your love filled with True Name to its brim, which I would like to partake all the time, thus being forgetful (careless) of all the worries and sufferings of both the worlds. (Your True Name is the harbinger of permanent peace and eternal bliss. (21)

Here the twelefth parable is completed.

Other Publications by the Author

1. Philosophy of Sikh Gurus.
2. The four Pillars of Sikhism
3. The Eternal Bliss
4. The Universal Message of Guru Granth Sahib (in four volumes)
5. Zafarnamah
6. The Essence of Sri Guru Granth Sahib (in 5 vols.)
7. Amrit Boond Suhavani (Punjabi)
8. I am proud to be a Sikh.

In the Everlasting memory

of

my wife

Parshotam Kaur Makin

(1930-2015)

The Essence of Sri Guru Granth Sahib

This work involved me completely in the translation of Sri Guru Granth Sahib in English Prose and took me, to complete it, 10 years from 1990 to 2000. In fact this is the best part of my life, as the whole day was spent in studying and understanding each hymn and then writing its meaning first in Punjabi and then translating that Punjabi version into English Prose. The hymns of each page took two days to complete the job in English version, giving not the literal meanings, but the essence of each hymn, as understood by me. Of course, even a life time is not enough to deal with this subject, as Gurbani is too deep in its philosophy for any individual to really understandand then express it in a foreign language.

In fact, the Guru has clarified it by giving the final verdict by saying:

"ਆਪ ਆਪਨੀ ਬੁਧ ਹੈ ਜੇਤੀ। ਬ੍ਣਤ ਭਿੰਨ ਭਿੰਨ ਤੈਹੋ ਤੇਤੀ।"

as such human being has his limitations, but the effort is always rewarded.

II. a) Philosophy of Sikh Gurus

i) This deals with the *banis* of Nitname, namely Jap Ji, Jaap Sahib, Sukhmani Sahib and Swaiyyais etc.

ii) This book is in two parts, the first part dealing with the meaning of the Gurbani and the second one giving its philosophy under ten headings.

b) The Four Pillars of Sikhism

There are four main pillars of Sikhism, namely Guru, Lord's will (Hukam) Sadh Sangat and Naam.

True Name is to be attained through the help and benevolence of the Guru. The Guru helps us to understand the meaning and purpose of human life, and then understanding Gurbani with its simple version and guidance through four main-supports.

c) The Eternal Bliss - It deals with the philoshphy of Anand Sahib by Guru Amar Das Ji. It helps us to understand the purpose and meaning of human life and understanding Sikh Philosophy with simple version of Gurbani and its guidance.

d) The Universal Message of Guru Granth Sahib. It deals with a simple explanation of the the philosophy of Sikhism and explained briefly with its meaning and objectives . All the hymns are listed. It is meant for those, who feel they have no time to read the full version or scope of the philosophy of

Guru Granth Sahib. So in simple language, in few words it deals with the central idea of each hymn. in four volumes.

e) Zafarnama - Letter of Victory written by Guru Gobind Singh Ji to Aurangzeh at the end of hostilities. It poems a part of the present work (5 volumes).

f) Amrit Boond Suhavani (ਅੰਮ੍ਰਿਤ ਬੂੰਦ ਸੁਹਾਵਣੀ)

All the hymns of Guru Granth Sahib, with Rehaou (ਰਹਾਉ) are listed and explained fully in Punjabi language.

g) I am proud to be a Sikh - briefly explains the beauty of Sikh tenets and Sikh philosophy